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A. Lavalley

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Kon. VI. Concl. v. d. Nijm
ANTWERPEN

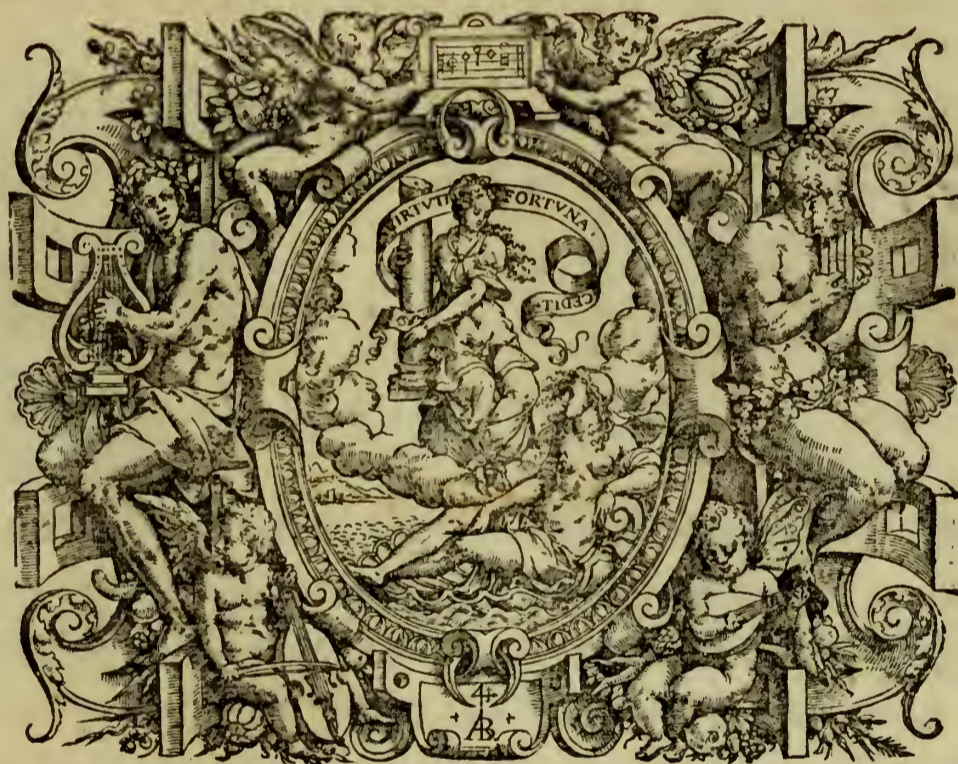
nr 8332

BIBLIOTHEK
Kon. VI. Conservatorium
ANTWERPEN



IDYLLÉ
SUR LA PAIX,
AVEC L'ÉGLOGUE
DE VERSAILLES,
ET PLUSIEURS PIÈCES DE SYMPHONIE,
MISES EN MUSIQUE

PAR MONSIEUR DE LULLY, ESCUYER, CONSEILLER
*Secrétaire du Roy, Maison, Couronne de France & de ses Finances,
& Sur-Intendant de la Musique de Sa Majesté.*



A PARIS,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë Saint Jean de Beauvais, au Mont-Parnasse.

ET SE VEND

A la Porte de l'Académie Royale de Musique ruë Saint Honoré.

M. DC. LXXXV.

AVEC PRIVILEGE DE SA MAJESTE'.

IDDYLL E

SUR LA PAIX
AVEC LE GLOBE

DE VILLIERS

ET QUINQUAGESIME DE L'ANONCE

DE LA PAIX

PAR MESSIEURS DE VILLIERS
ET QUINQUAGESIME DE L'ANONCE



1764

PAR MESSIEURS DE VILLIERS
ET QUINQUAGESIME DE L'ANONCE

1764

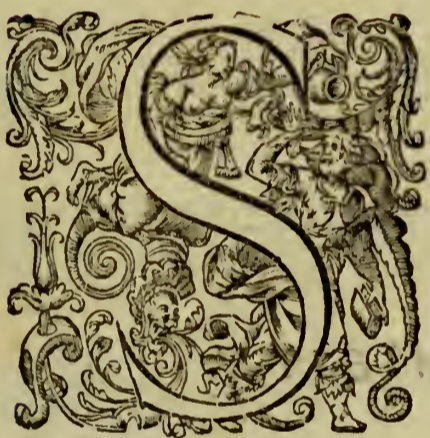
PAR MESSIEURS DE VILLIERS
ET QUINQUAGESIME DE L'ANONCE

1764

PAR MESSIEURS DE VILLIERS
ET QUINQUAGESIME DE L'ANONCE



A U R O Y .



S I R E ,

Je presente à VOSTRE MAJESTE' ce petit Ouvrage avec d'autant plus de confiance, qu'Elle a bien voulu l'honorer plusieurs fois de son attention, & m'assûrer mesme qu'il luy avoit plû. A la verité, S I R E , il m'eust esté bien difficile de ne pas reüssir sur un sujet aussi heureux & aussi propre à échauffer mon genie que les loüanges de V. M. On dit que dans la Poësie & dans la Musique, pour bien exprimer une passion, il est necessaire avant toutes choses de la ressentir soi mesme. Et de tant de passions que j'ay tasché d'exprimer par le chant, y en a-t'il une seule que j'aye si veritablement ressentie, que le zele, l'admiration, la reconnoissance que les Bergers de cette Idylle tesmoignent pour VOSTRE MAJESTE'? Ne puis-je pas dire avec encore bien plus de raison qu'eux, que tout ce que je suis, & tout ce que je possède, ce peu de reputation que je puis avoir, mes biens, ma fortune, sont autant de fruits de vos bien-faits?

En effet, sans parler icy des graces dont vostre liberalité m'a si souvent comblé, ne vous suis-je pas redevable mesme de tout l'empressement que le Public a pour ce que je fais? Oiii, SIRE, on voit que V. M. veut bien quelquefois se délasser à entendre mes compositions. On sçait mesme que si j'ay quelque connoissance & quelque habileté dans mon Art, je l'ay acquise à force d'estudier ce goust excellent que vous avez pour tous les beaux Arts; Et le Public, qui jusques dans les plus petites choses prend soin de se conformer au goust & au jugement de V. M. se fait une espece d'honneur de se divertir aux mesmes choses qui contribüent à vos divertissemens. Voila ce qui le préoccupe si avantageusement en ma faveur. Voila d'où me viennent ces heureux succez qui sont si fort au dessus de mes esperances. La bonté qu'on sçait que vous avez pour l'Auteur, fait le plus souvent tout le merite de l'Ouvrage.

Après cela, SIRE, que me reste-t'il à faire que de prier le Ciel avec ces mesmes Bergers, qu'il égale, s'il se peut, la durée de vostre glorieuse vie à la durée mesme de l'Univers? Ce sont les vœux que fait tous les jours,

S I R E,

DE VOSTRE MAJESTE.

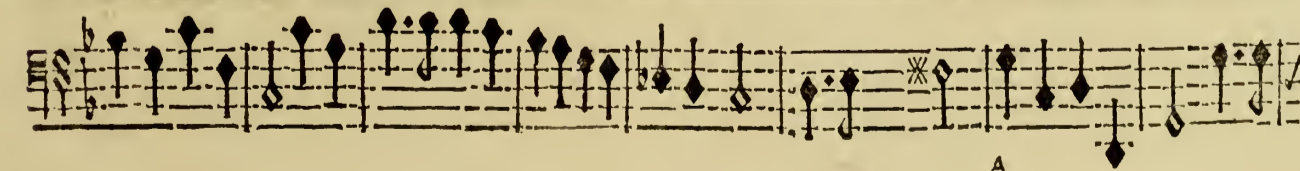
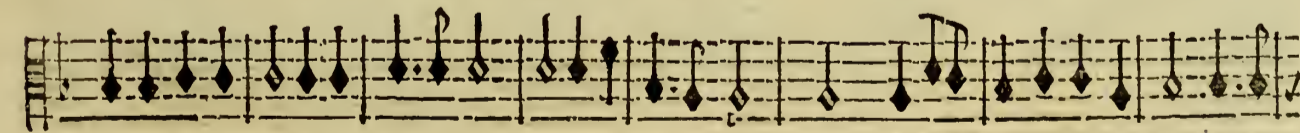
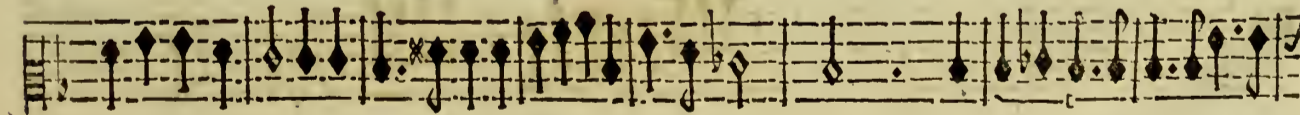
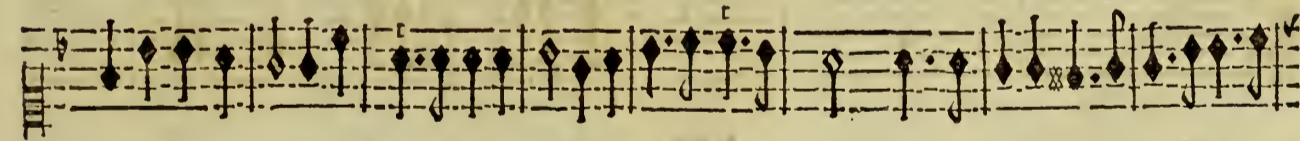
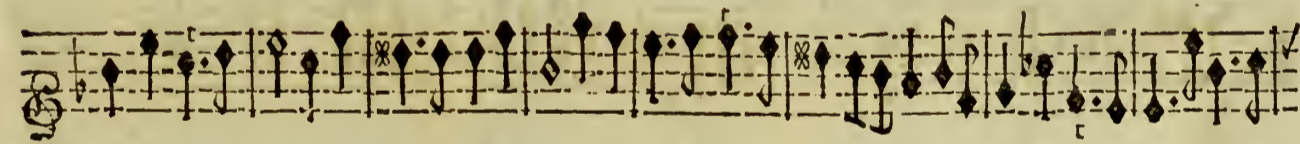
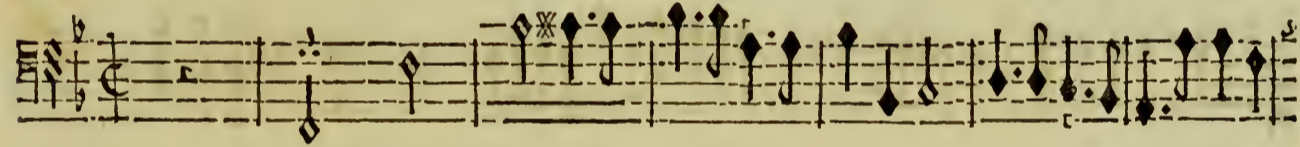
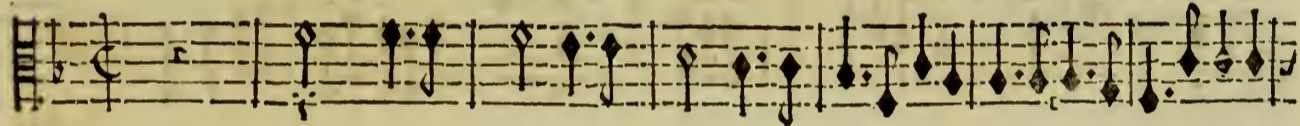
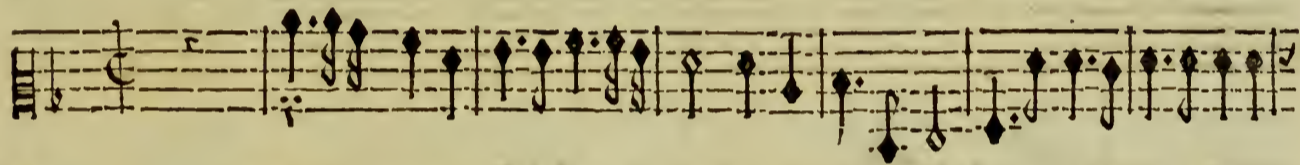
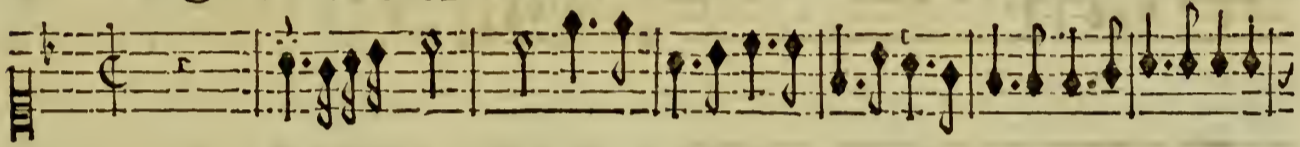
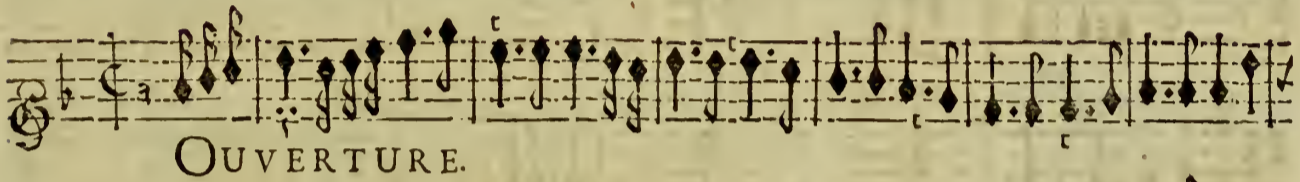
Le tres-humble, tres-obeissant, &
tres-fidelle Serviteur & Sujet,
L V L L Y.

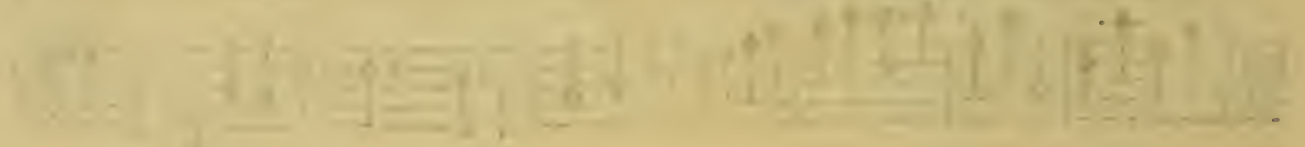
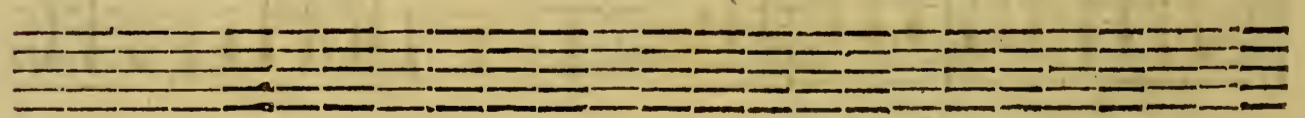
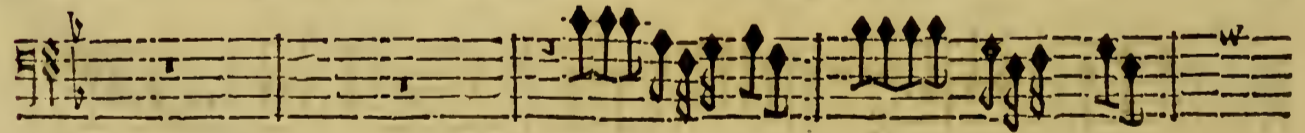
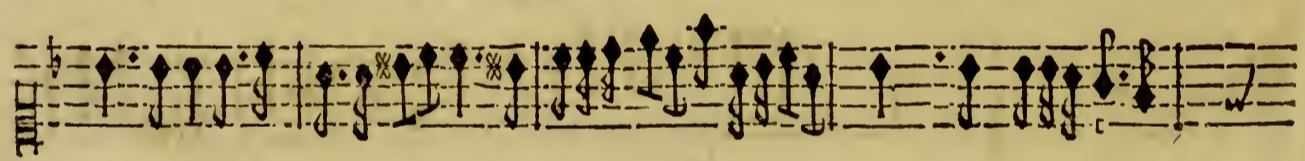
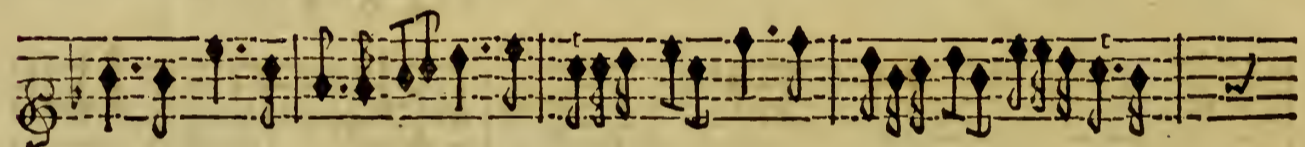
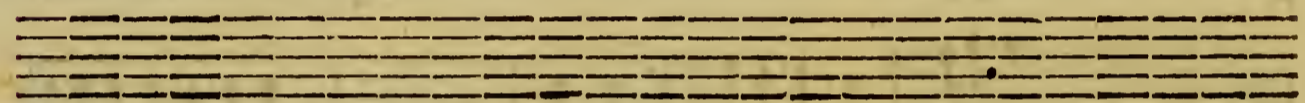
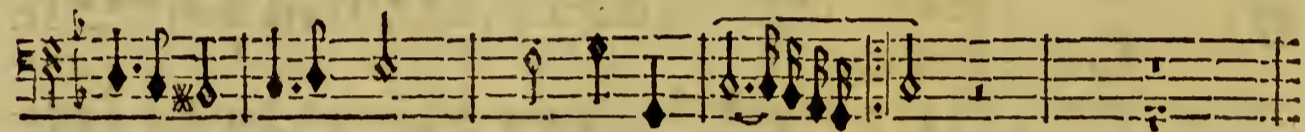
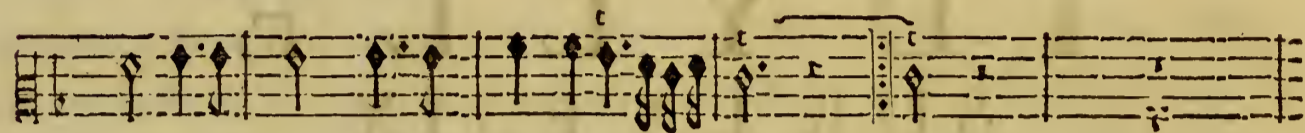


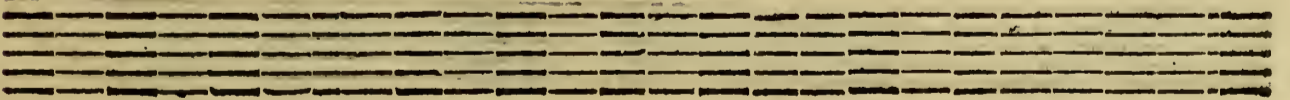
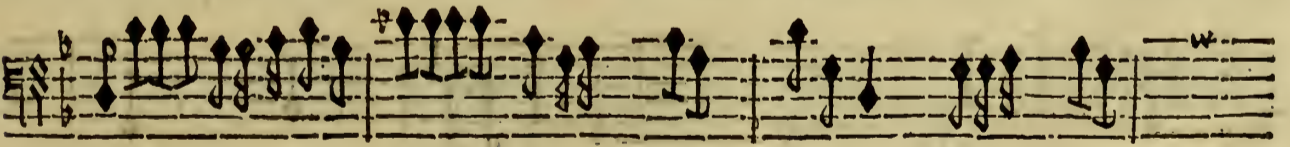
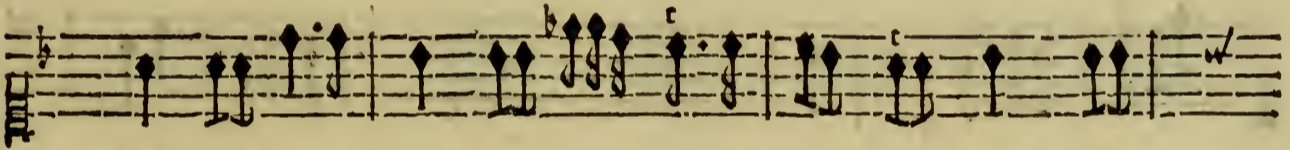
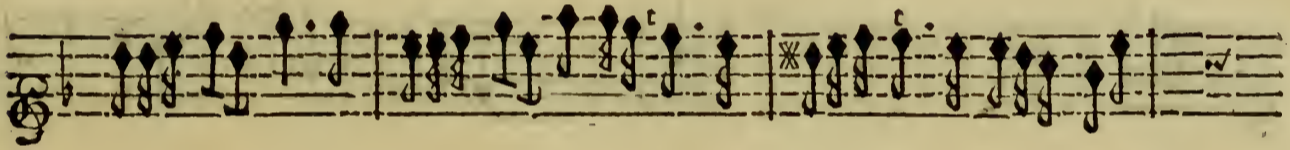
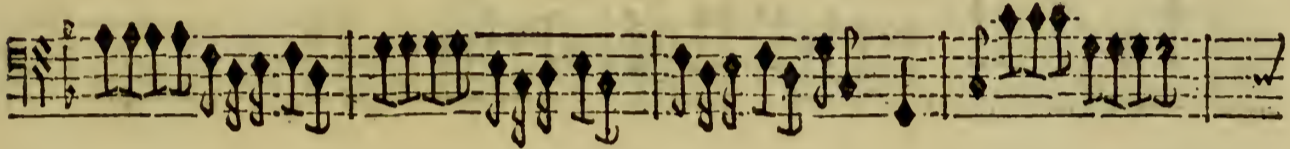
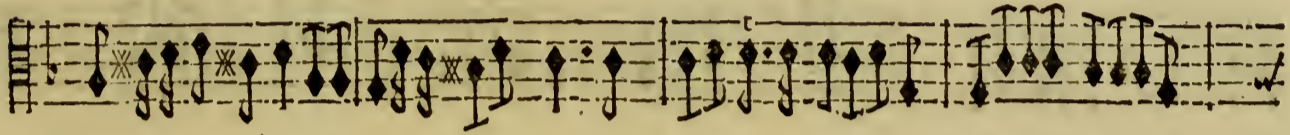
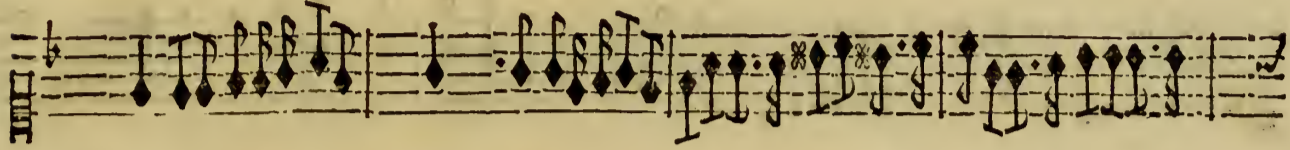
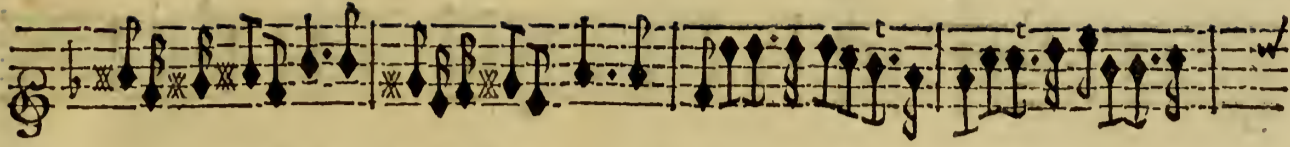
IDYLLE

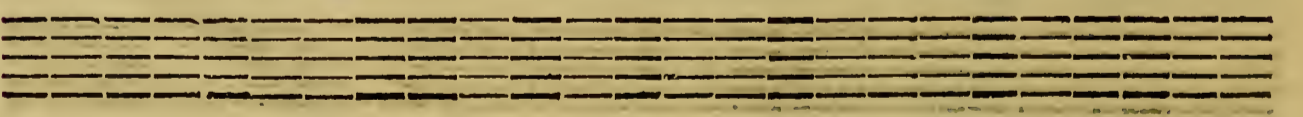
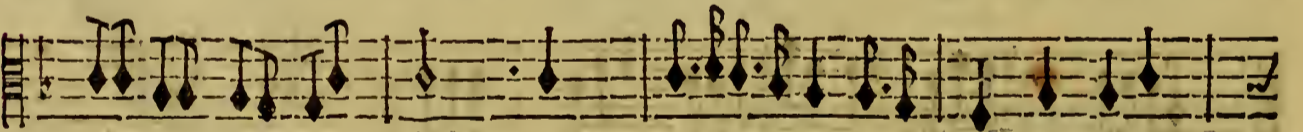
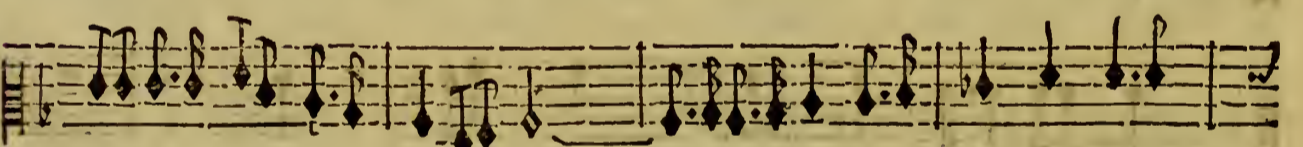
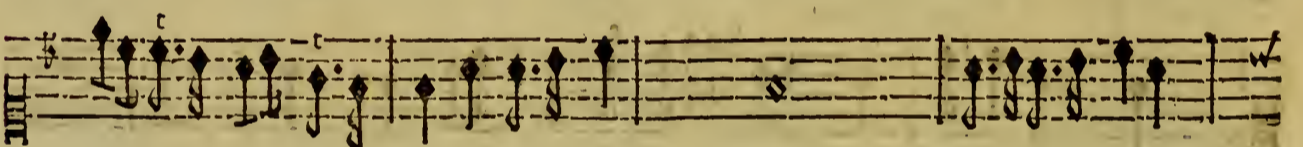
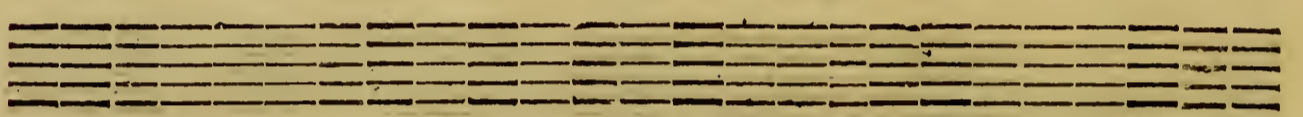
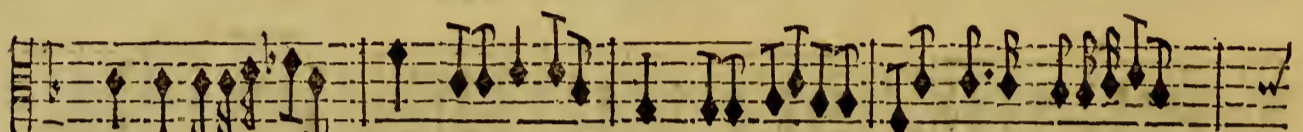
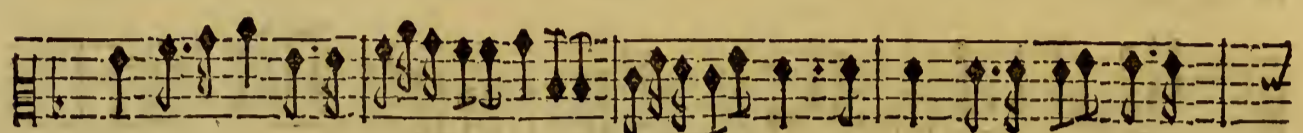
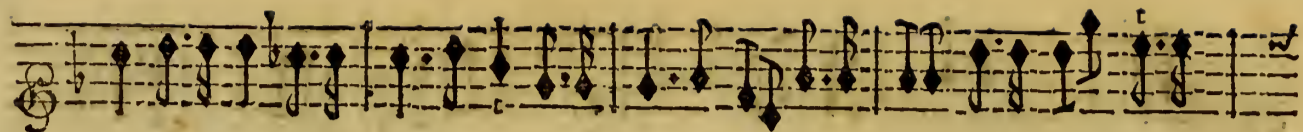
SUR LA PAIX.

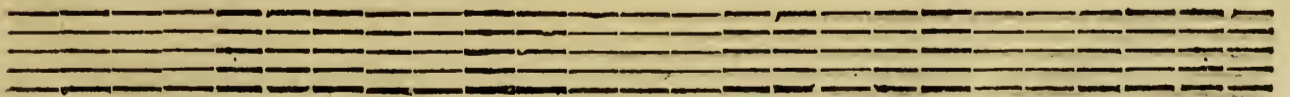
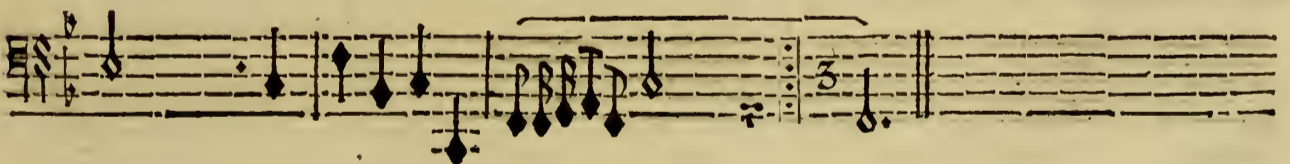
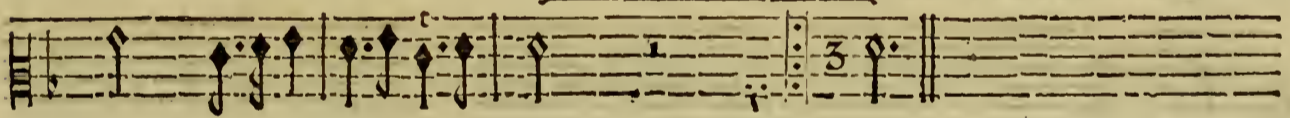
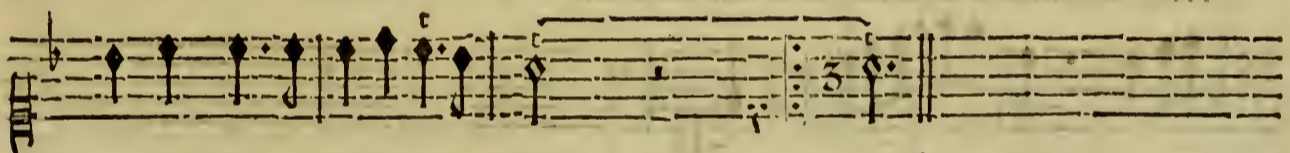
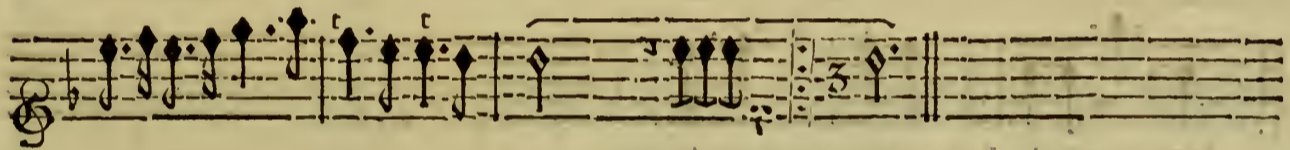
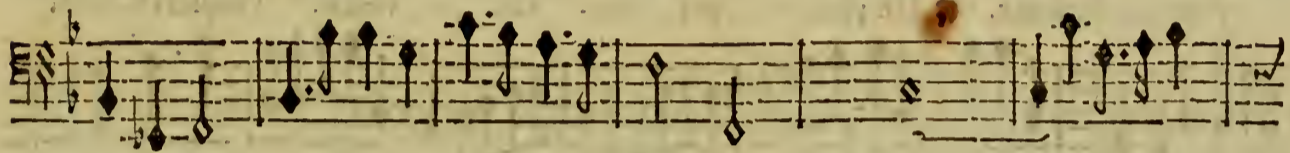
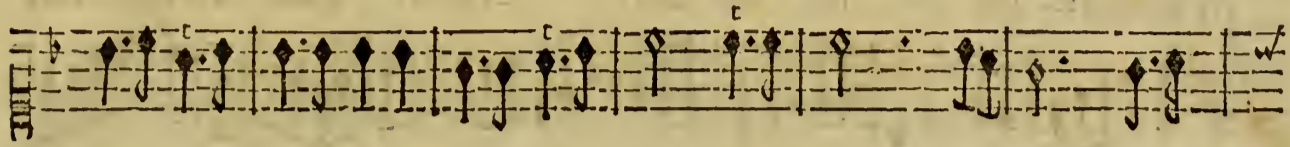
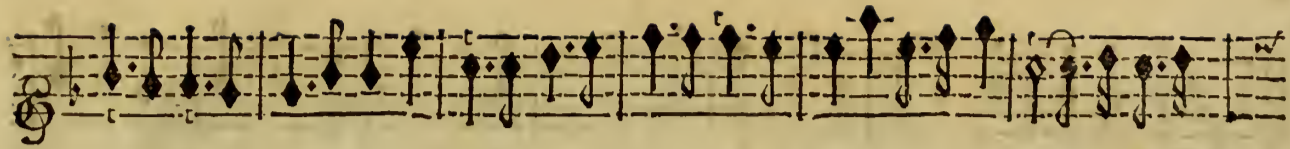
Chanté dans l'Orangerie de Sceaux.

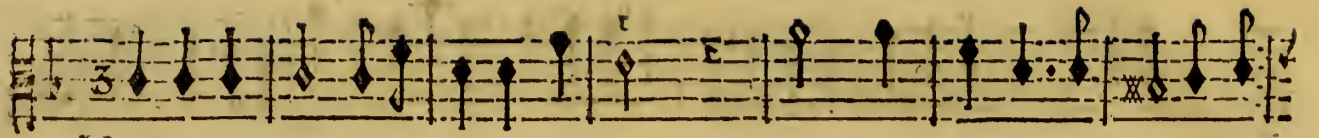




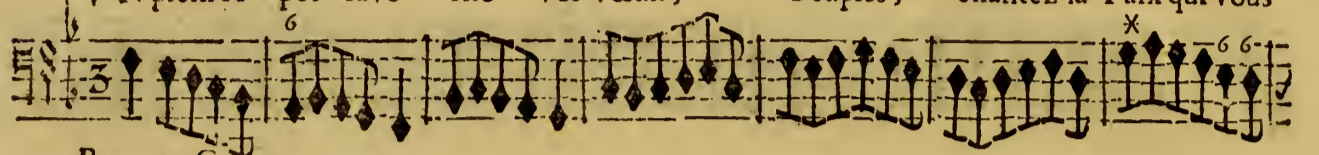




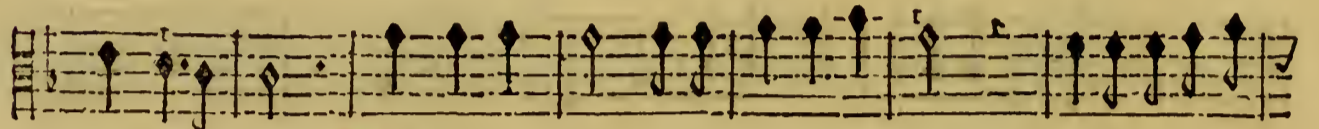




Un plein re- pos favo- rife vos vœux, Peuples, chantez la Paix qui vous



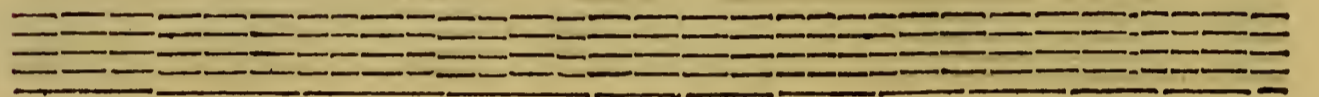
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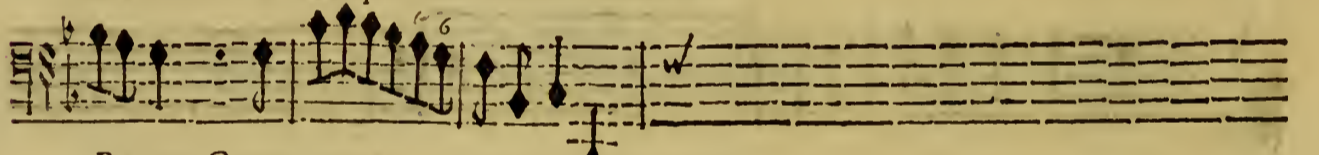
rend tous heureux. Un plein re- pos favo- rife vos vœux, Peuples châtez la



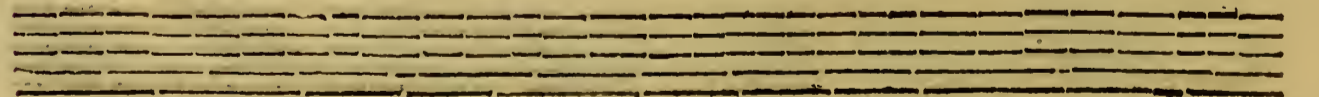
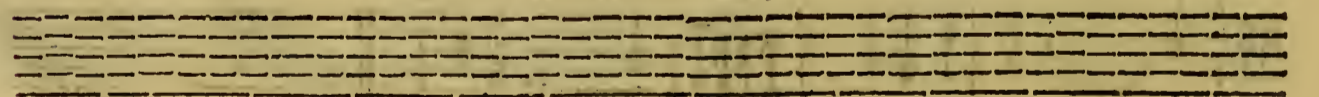
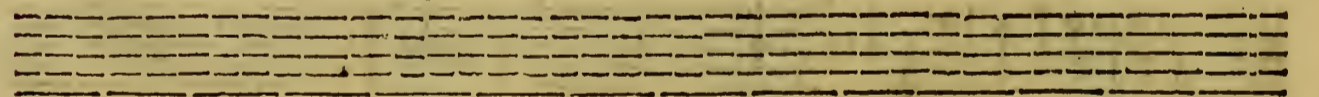
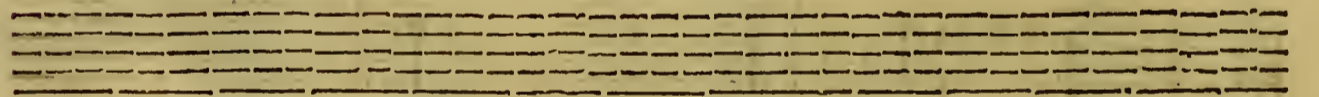
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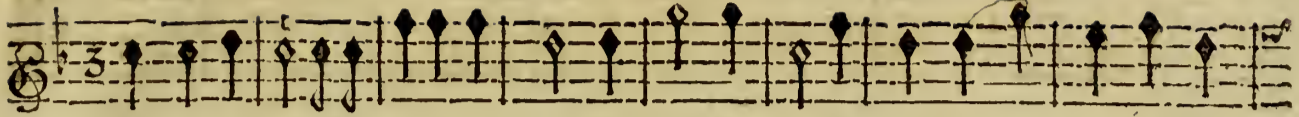
Paix, chantez la Paix qui vous rend tous heureux.



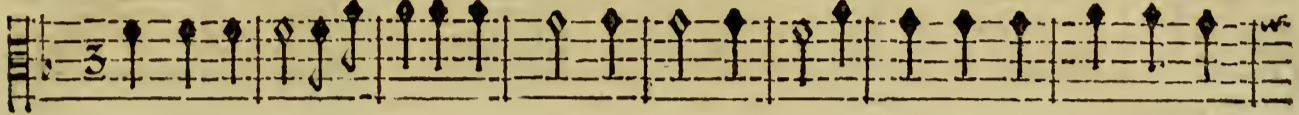
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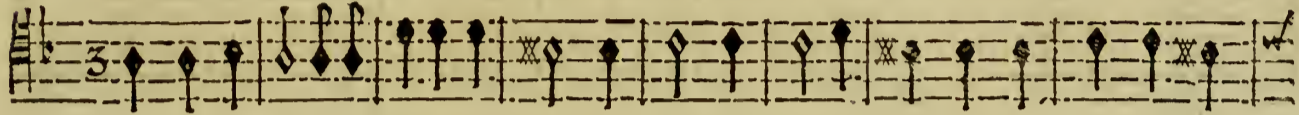
CHOEURS.



Un plein repos favorise nos vœux; Chantés, Chantons la Paix qui nous rend tous heu-



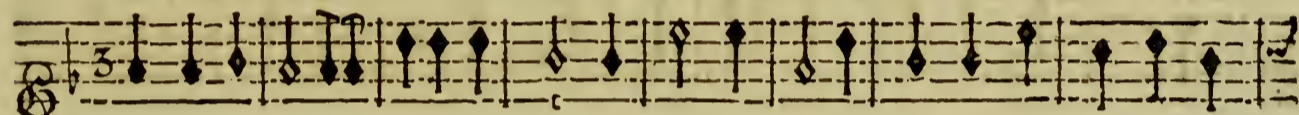
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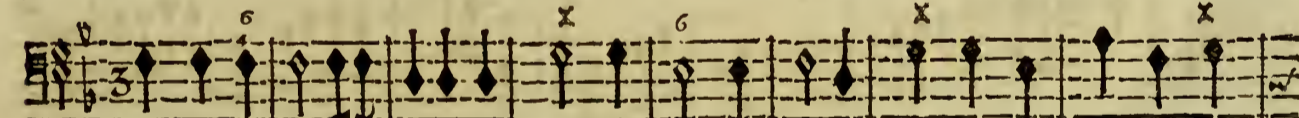
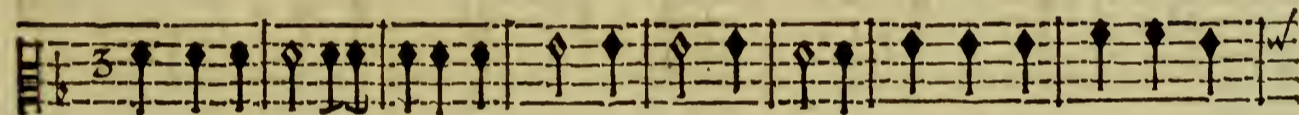
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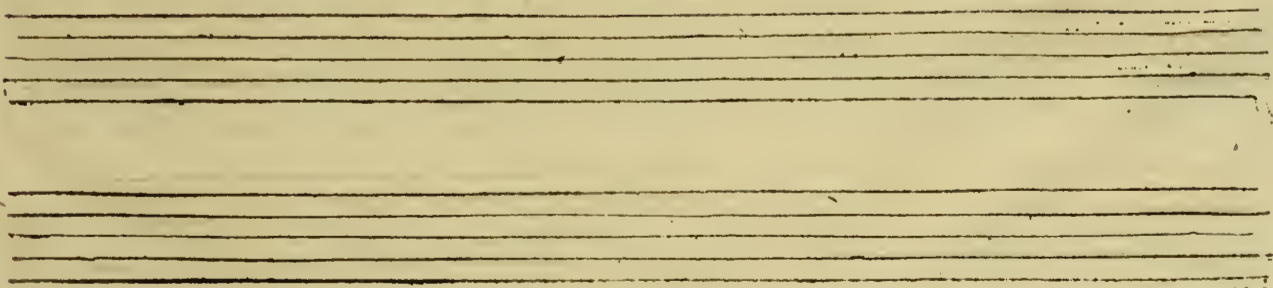
Un plein repos favorise nos vœux; Chantons, Chantons la Paix qui nous rend tous heu-

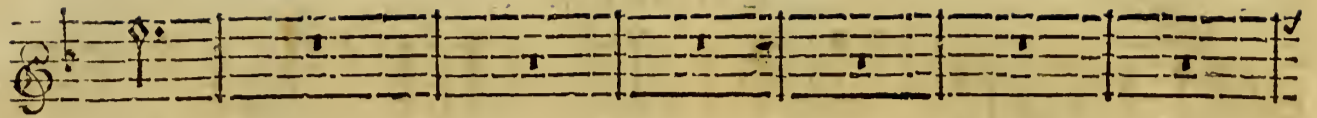


VIOLONS.

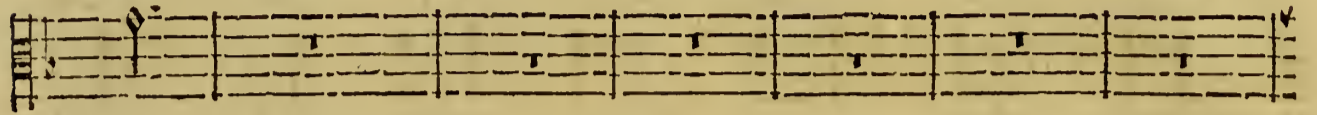


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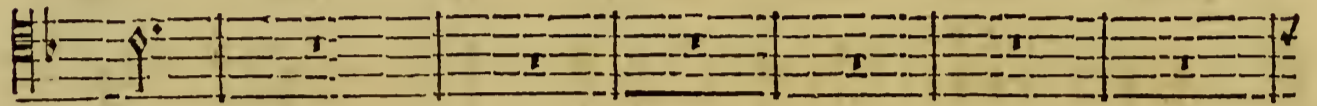




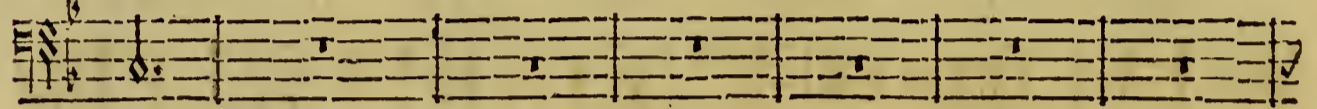
réux.



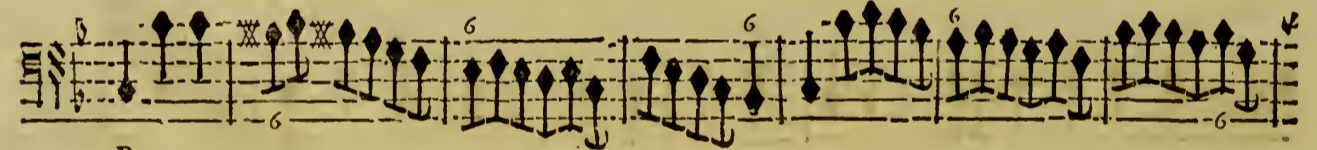
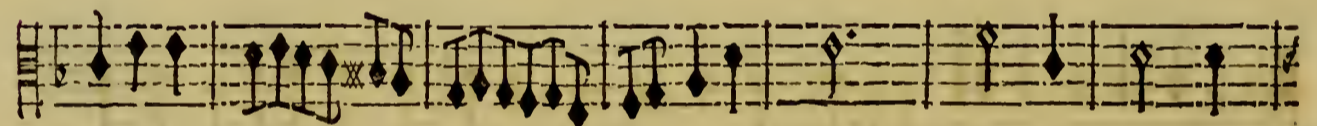
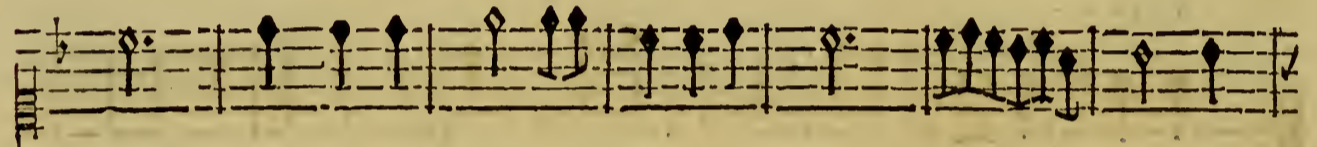
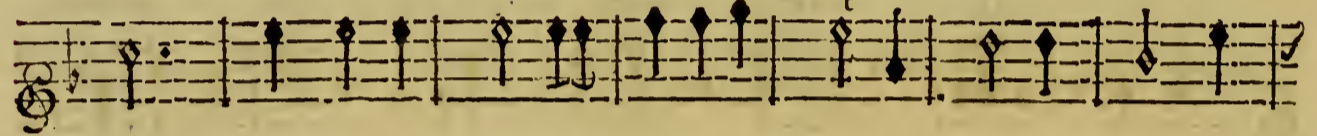
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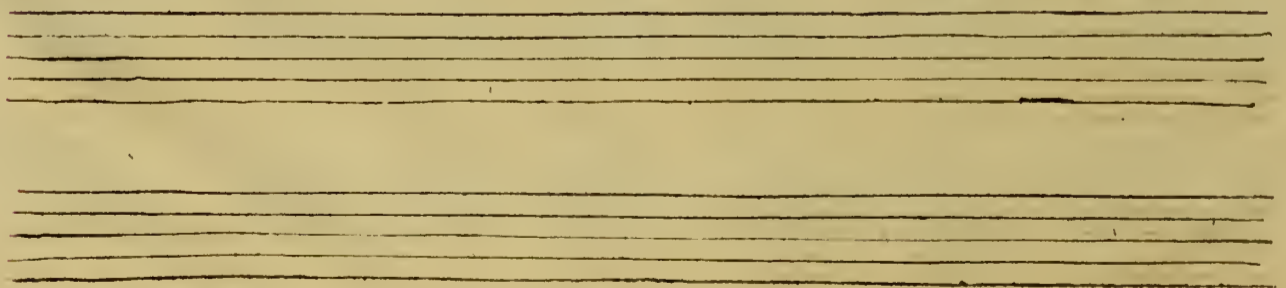
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reux.

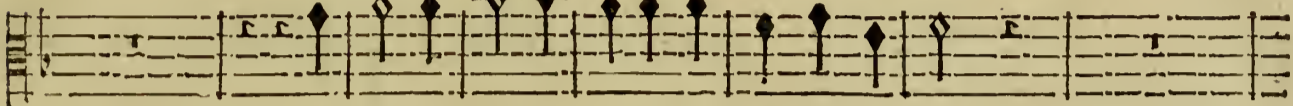


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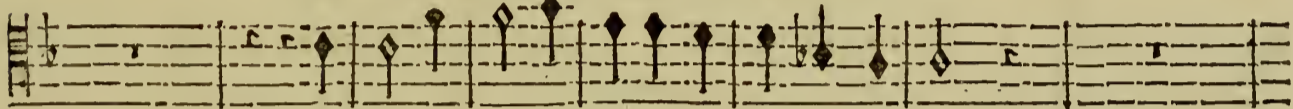




Chantons Chantōs la Paix qui nous rend tous heureux.



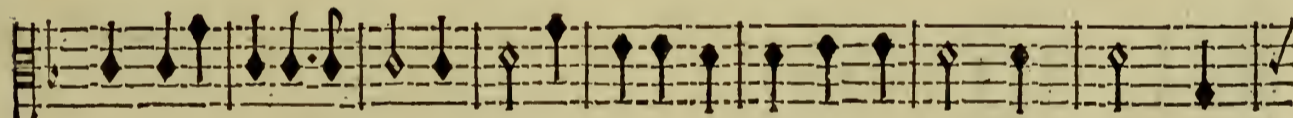
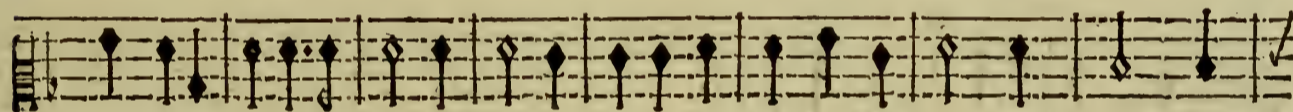
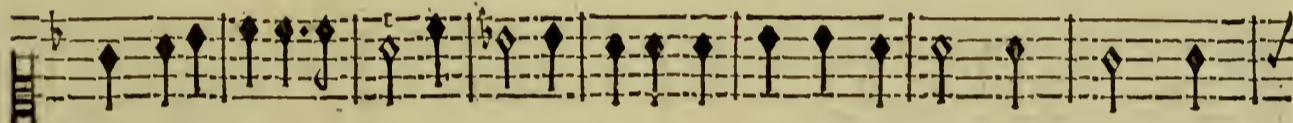
Chantons Chantōs la Paix qui nous rend tous heureux.



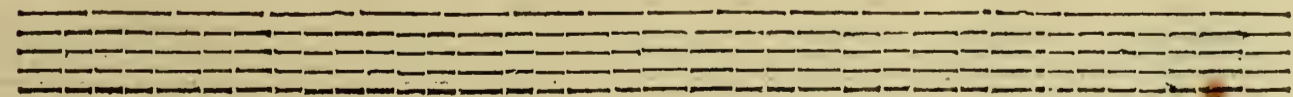
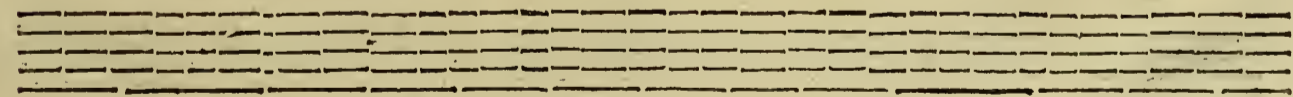
Chantons Chantōs la Paix qui nous rend tous heureux.



Chantons Chantōs la Paix qui nous rend tous heureux.



BASSE-CONTINUE.



sons.

Un plein re- pos favo- rife nos vœux ,

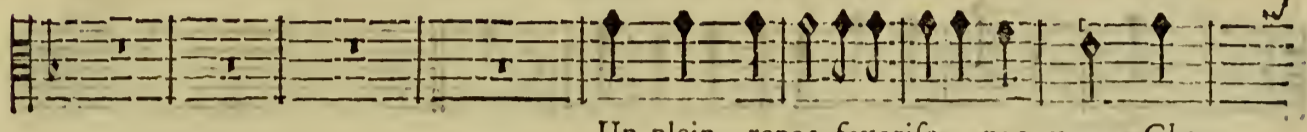
Un plein re- pos favo- rife nos vœux ,

Un plein re- pos favo- rife nos vœux ,

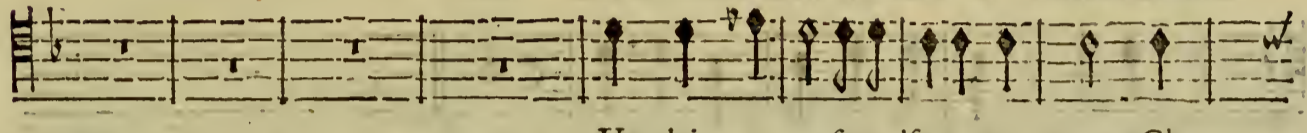
BASSE-CONTINUE.



Un plein repos favorise nos vœux; Chan-



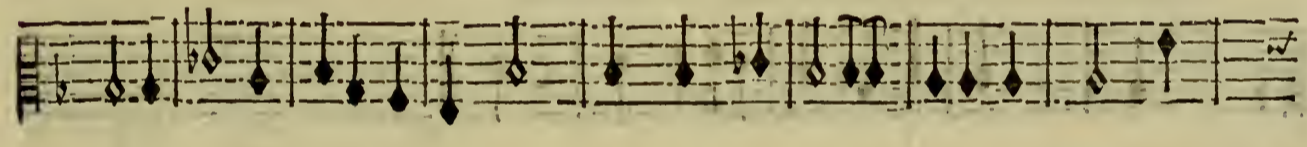
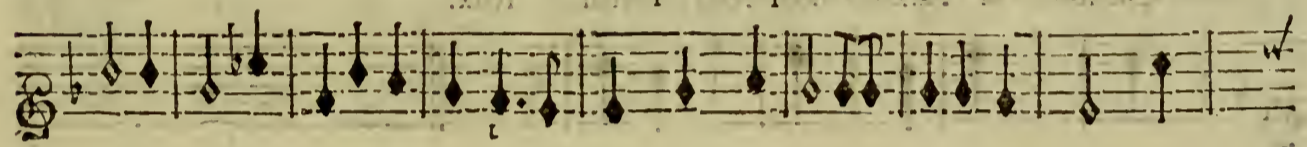
Un plein repos favorise nos vœux; Chan-



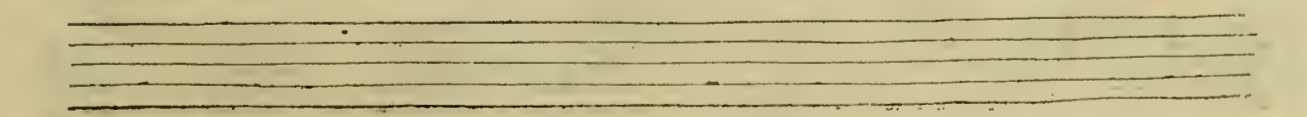
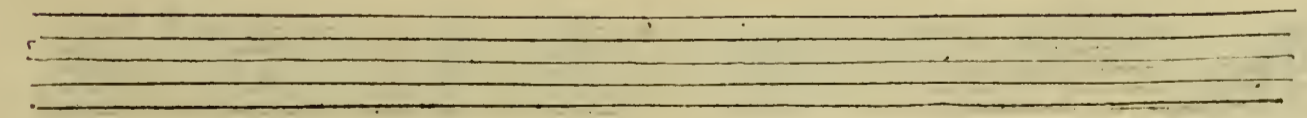
Un plein repos favorise nos vœux; Chan-



Un plein repos favorise nos vœux; Chan-



BASSE-CONTINUE.





tons, Chantons la Paix qui nous rend tous heu- reux.



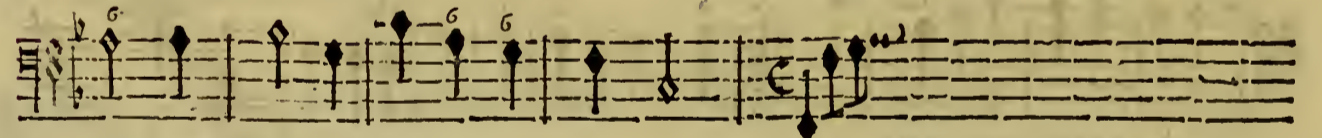
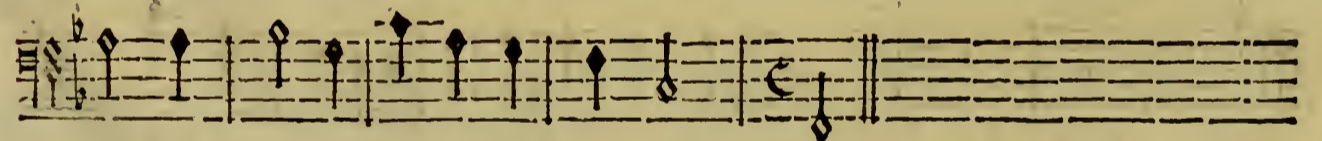
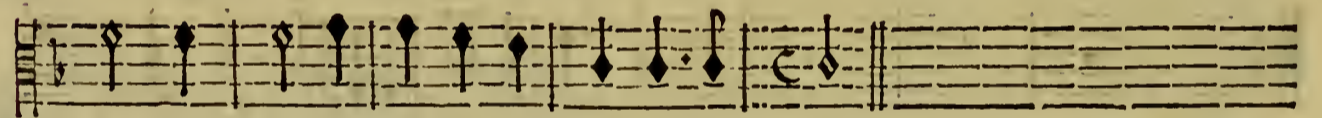
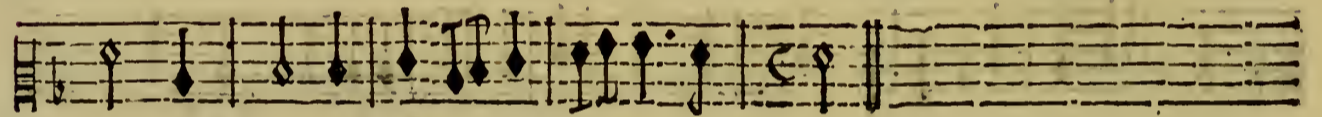
tons, Chantons la Paix qui nous rend tous heu- reux.



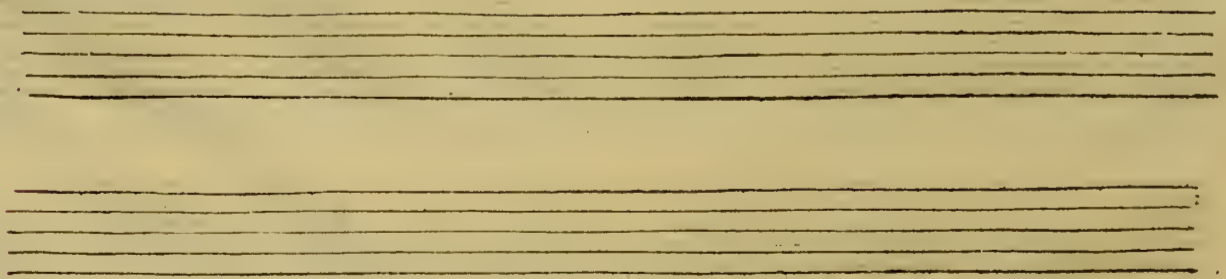
tons, Chantons la Paix qui nous rend tous heu- reux.



tons, Chantons la Paix qui nous rend tous heu- reux.



BASSE-CONTINUE.



Charmante Paix, delices de la Terre, Fille du Ciel: & mere des Plai- firs, firs, Tu re-

BASSE-CONTINUE.

viens combler nos de- firs, Tu bannis la Terreur & les tristes Soupirs, Malheureux enfâs de la guer-

BASSE-CONTINUE.

re. Tu reviens re. *On reprend le Chœur cy-devant Un plein repos. page 7.*

BASSE-CONTINUE.

Tu réds le Fils à sa tremblan- te Mere, Par toi la jeune espouse espere D'estre longtêps u-

BASSE-CONTINUE.

nie à son Espoux ai- mé. mé; De ton retour le Laboureur charmé Ne craint

BASSE-CONTINUE.

plus de formais qu'une main eſtrãgere Moiffonne avant le tẽps le chãp qu'il a fe- me. me.

BASSE-CONTINUE.

Tu pares nos Jardins d'une grace nouvelle. Tu rends le jour plus pur, & la

Tu pares nos Jardins d'une grace nouvelle. Tu rends le jour plus pur, & la

BASSE-CONTINUE.

Terre plus belle. Haut-bois & Flute.

Terre plus belle. Haut-bois & Flute.

BASSE-CONTINUE.

Tu pares nos jardins D'une

Tu pares nos jardins D'une

BASSE-CONTINUE.

Musical staff for Haut-bois, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

grace nouvelle. Tu rends le jour plus pur, & la Terre plus belle. *Haut-bois.*

Musical staff for Haut-bois, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

grace nouvelle. Tu rends le jour plus pur, & la Terre plus belle. *Haut-bois.*

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The accompaniment includes sixteenth and thirty-second notes, with some rests marked with 'x'.

BASSE-CONTINUE.

Musical staff for Haut-bois, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Tu

Musical staff for Haut-bois, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Tu

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The accompaniment includes sixteenth and thirty-second notes.

BASSE-CONTINUE.

Musical staff for Haut-bois, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

pres nos Jardins d'une grace nouvelle. Tu rends le jour plus pur, & la

Musical staff for Haut-bois, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

pres nos Jardins d'une grace nouvelle. Tu rends le jour plus pur, & la

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The accompaniment includes sixteenth and thirty-second notes.

BASSE-CONTINUE.

Musical staff for Haut-bois, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Terre plus belle.

Musical staff for Haut-bois, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Terre plus belle.

On reprend le Chœur. Un plein repos &c. page 7.

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The accompaniment includes sixteenth and thirty-second notes.

BASSE-CONTINUE.

A la fin du Chœur.

Basse-Continue.

MENÜET.

Haut-bois & Flutes.

Haut-bois & Flutes.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

Mais quelle main puissante & secou- rable, A r'appellé du Ciel cette Paix ado-

BASSE-CONTINUE.

BASSE-CONTINUE.

nable? Quel Dieu fen-sible aux vœux de l'Univers, A replon- gé la Discorde aux En-

BASSE-CONTINUE.

BASSE-CONTINUE.

fers? Quel Dieu sensible aux vœux de l'Uni- vers, A replon- gé la Discorde aux En-fers?

PRELUDE.

BASSE-CONTINUE.

BASSE-CONTINUE.

First musical staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together. A small 'r' is written below the first measure.

Second musical staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together.

Third musical staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together.

Fourth musical staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together.

Fifth musical staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together.

Sixth musical staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together.

BASSE-CONTINUE.

Seventh musical staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together.

Eighth musical staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together.

Ninth musical staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together.

Tenth musical staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together.

Eleventh musical staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together.

Twelfth musical staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together.

BASSE-CONTINUE.

doux.

doux.

doux.

doux.

Déjà grôdoiēt les horribles tonnerres Par qui sont brifés les remparts, Déjà marchoiēt de-

BASSE-CONTINUE.

vant les estendarts, Bellone les cheveux épars, Et se flattoit d'éternifer les

BASSE-CONTINUE.

guerres Que la fureur souffloit de toutes parts.

BASS-CONTINUE.

RITOURNELLE,

RITOURNELLE.

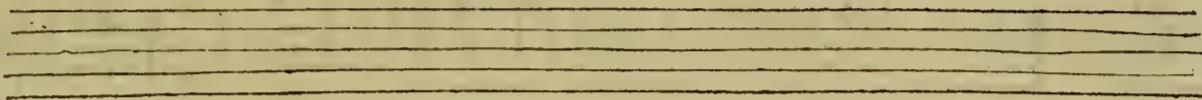
BASSE-CONTINUE.

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains a series of notes with stems pointing down, including some accidentals. The lower staff is a basso continuo line with a bass clef, containing notes with stems pointing up and some accidentals. The system concludes with a double bar line and a fermata.

Divine Paix appren-nous par quels charmes Un calme si profond succede à tant d'al-

The second system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. It contains notes with stems pointing down and some accidentals. The lower staff is a basso continuo line with a bass clef, containing notes with stems pointing up and some accidentals. The system concludes with a double bar line and a fermata.

BASSE-CONTINUE.

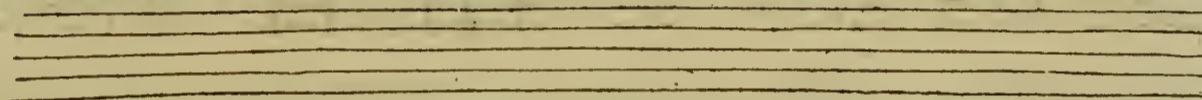


The third system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. It contains notes with stems pointing down and some accidentals. The lower staff is a basso continuo line with a bass clef, containing notes with stems pointing up and some accidentals. The system concludes with a double bar line and a fermata.

larmes ? Un Heros des mortels l'amour & le plaisir , Un Roy victori-

The fourth system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. It contains notes with stems pointing down and some accidentals. The lower staff is a basso continuo line with a bass clef, containing notes with stems pointing up and some accidentals. The system concludes with a double bar line and a fermata.

BASSE-CONTINUE.

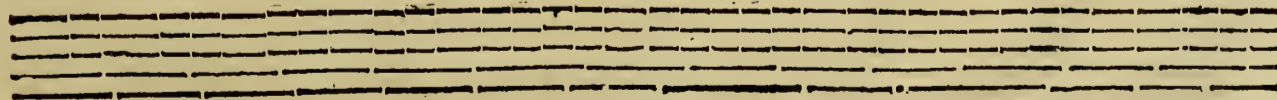
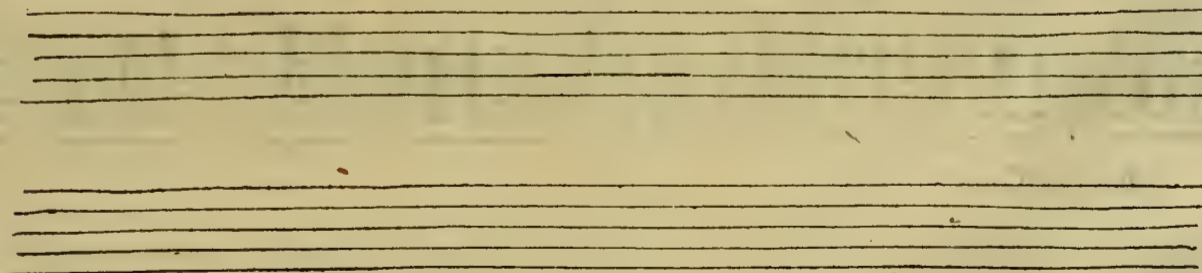


The fifth system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. It contains notes with stems pointing down and some accidentals. The lower staff is a basso continuo line with a bass clef, containing notes with stems pointing up and some accidentals. The system concludes with a double bar line and a fermata.

eux nous a fait ce loisir.

The sixth system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. It contains notes with stems pointing down and some accidentals. The lower staff is a basso continuo line with a bass clef, containing notes with stems pointing up and some accidentals. The system concludes with a double bar line and a fermata.

BASSE-CONTINUE.



CHOEURS.

Un Heros, des mortels l'amour & le plaisir, Un Roy victorieux nous a fait ce loi-

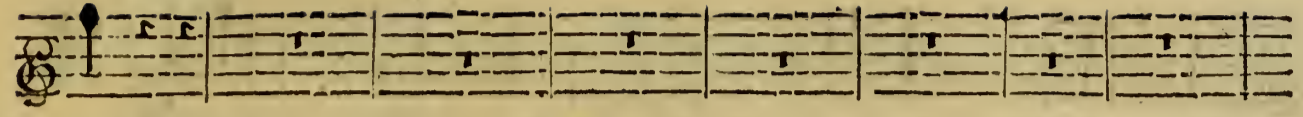
Un Heros, des mortels l'amour & le plaisir, Un Roy victorieux nous a fait ce loi-

Un Heros, des mortels l'amour & le plaisir, Un Roy victorieux nous a fait ce loi-

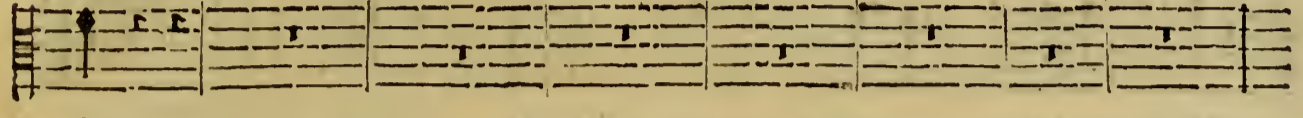
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VIOLONS.

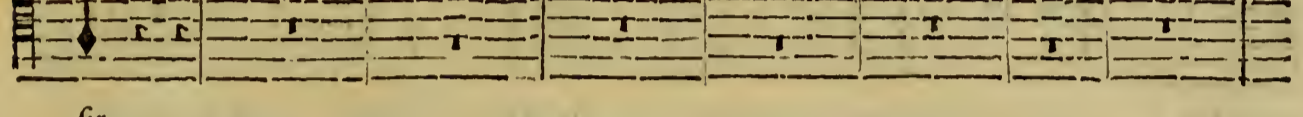
BASSE-CONTINUE.



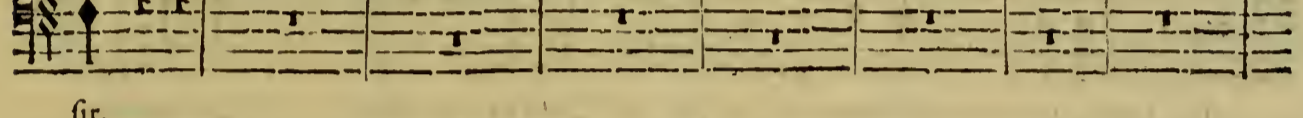
fir.



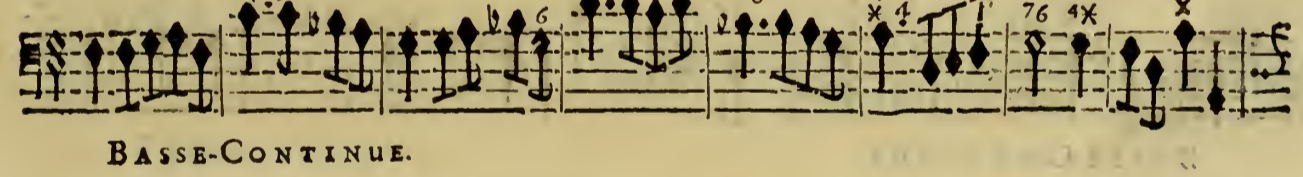
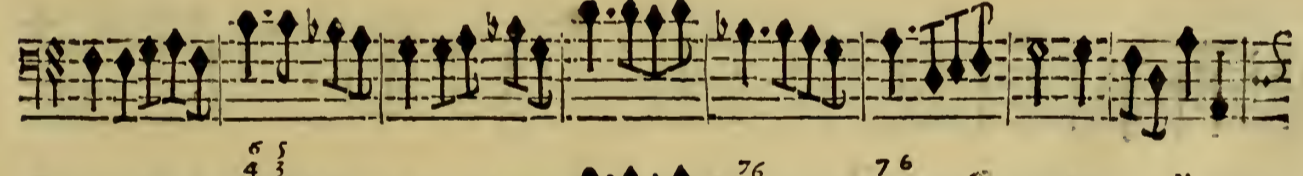
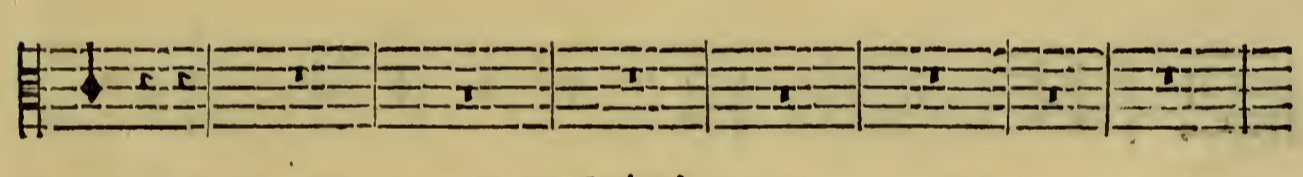
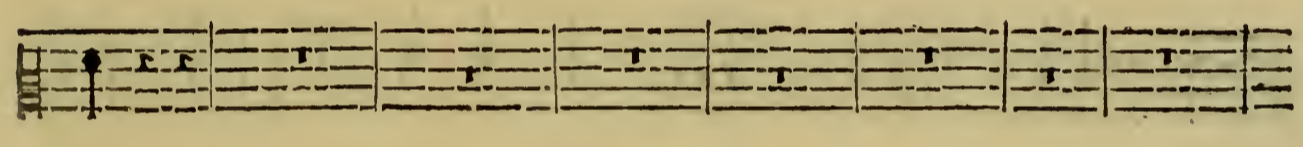
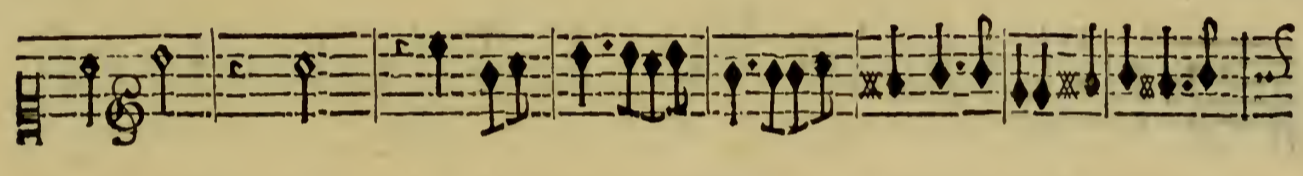
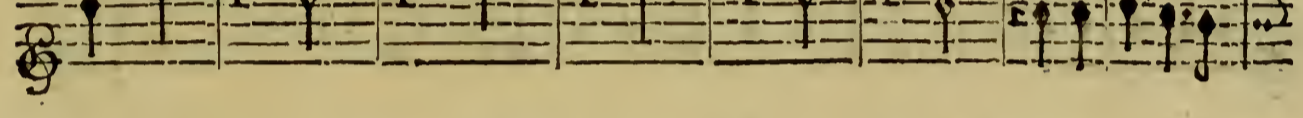
fir.



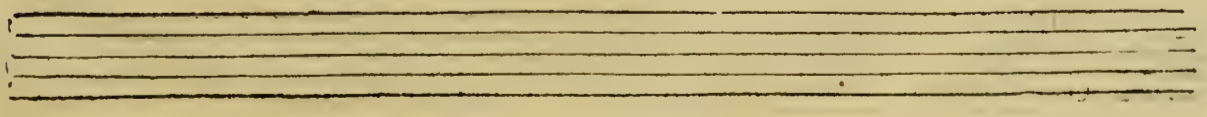
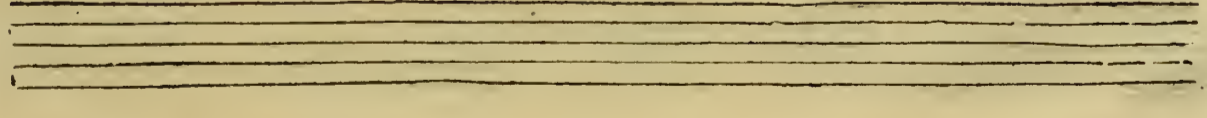
fir.



fir.



BASSE-CONTINUE.

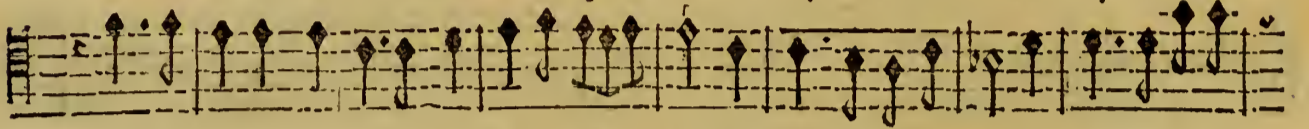




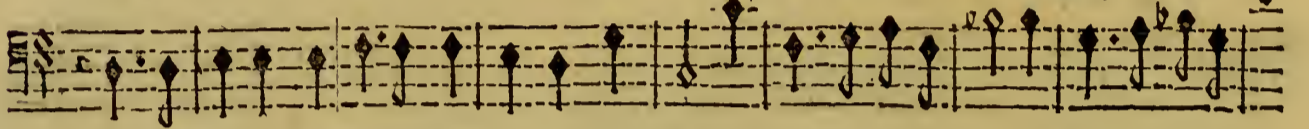
Un Heros, des mortels l'amour & le plaisir, Un Roy victorieux, Un Roy victori-



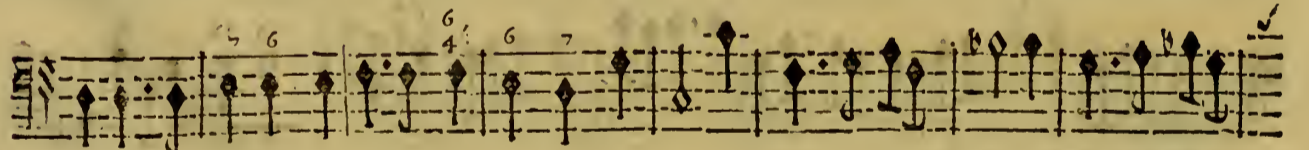
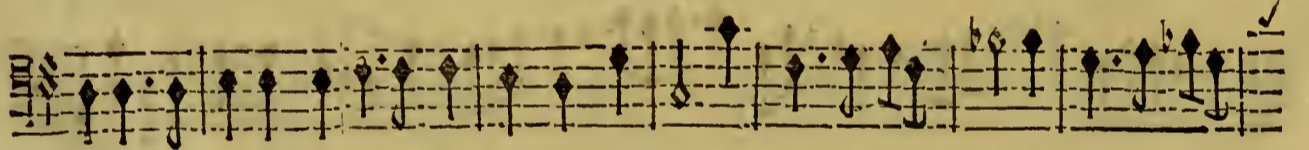
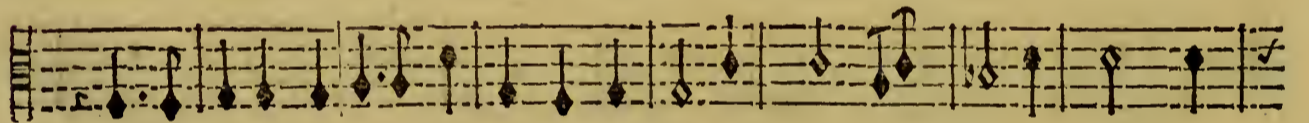
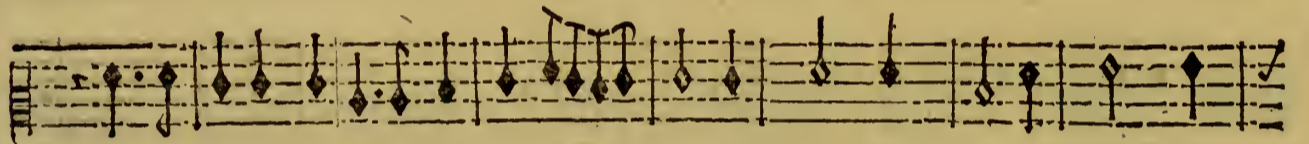
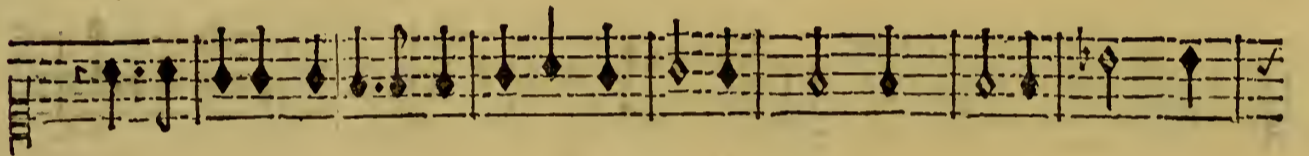
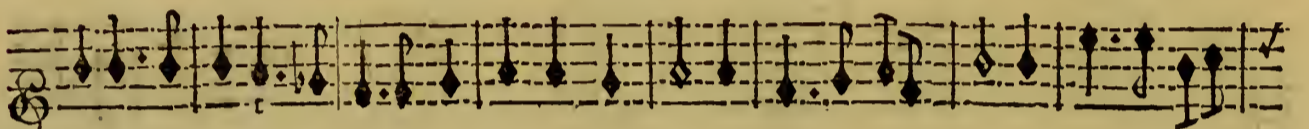
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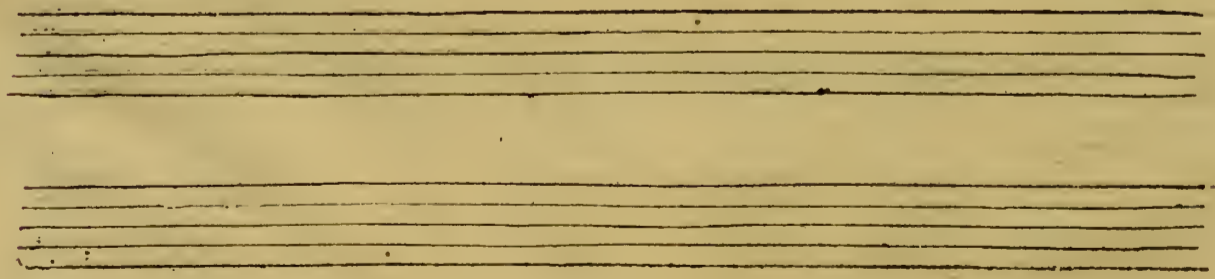
Un Heros, des mortels l'amour & le plaisir, Un Roy victorieux, Un Roy victori-



Un Heros, des mortels l'amour & le plaisir, Un Roy victorieux, Un Roy victori-



BASSE-CONTINUE.



eux nous a fait ce loisir.

Un He-

eux nous a fait ce loisir.

Un He-

eux nous a fait ce loisir.

Un He-

eux nous a fait ce loisir.

Un He-

BASSE-CONTINUE.

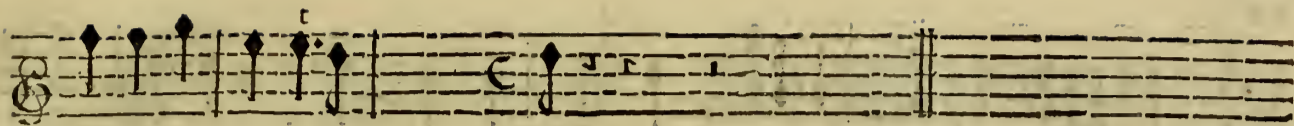
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ros, des mortels l'amour & le plaisir, Un Roy victorieux, Un Roy victori-

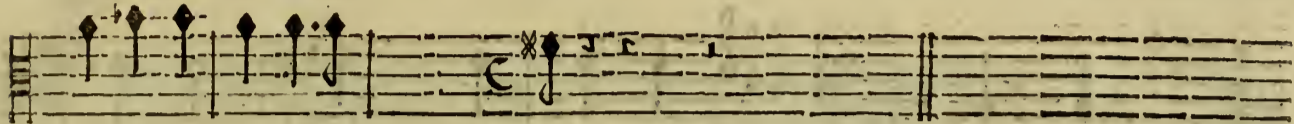
ros, des mortels l'amour & le plaisir, Un Roy victorieux, Un Roy victori-

ros, des mortels l'amour & le plaisir, Un Roy victorieux, Un Roy victori-

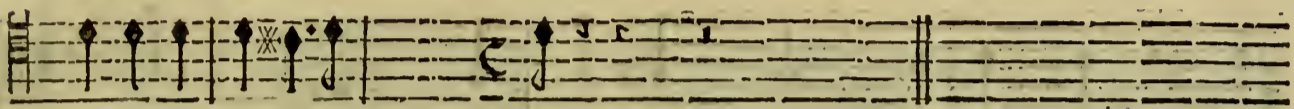
BASSE-CONTINUE.



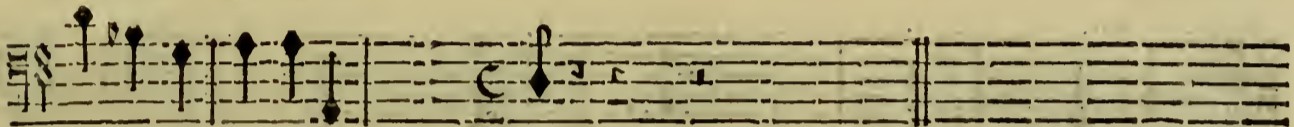
eux nous a fait ce loi- fir.



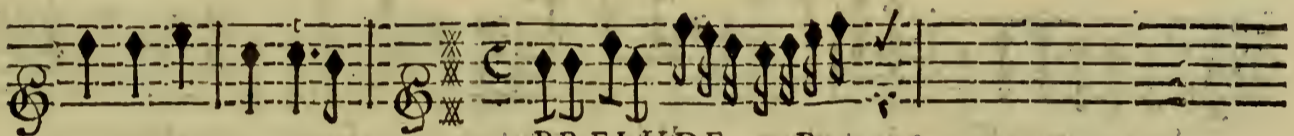
eux nous a fait ce loi- fir.



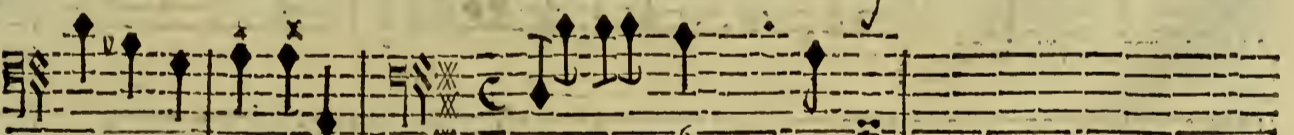
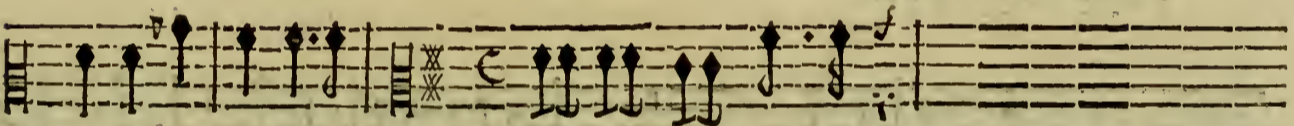
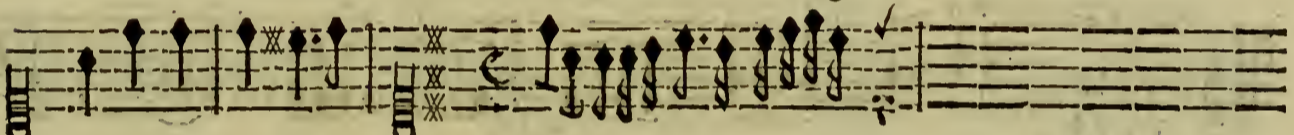
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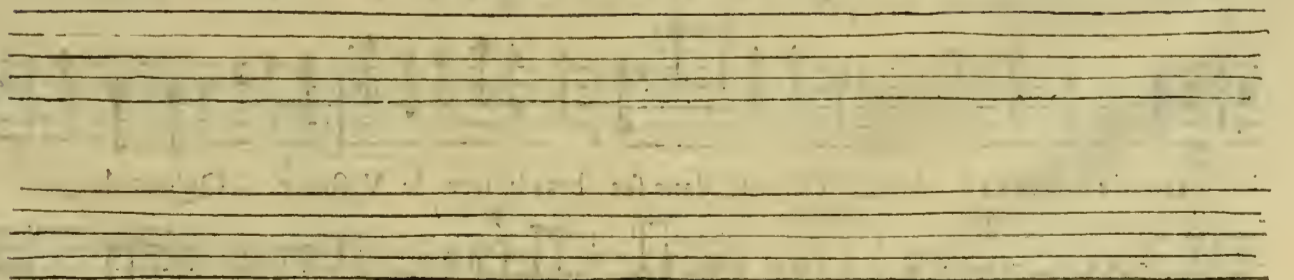
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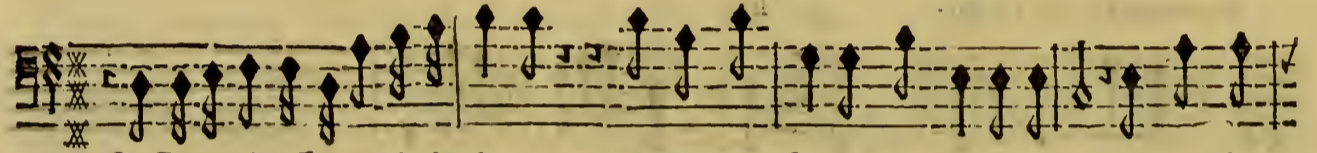
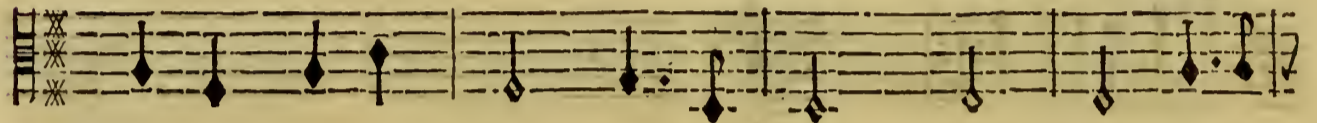
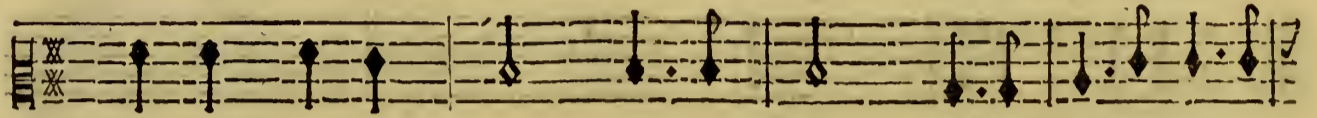


PRELUDE. Page 17.

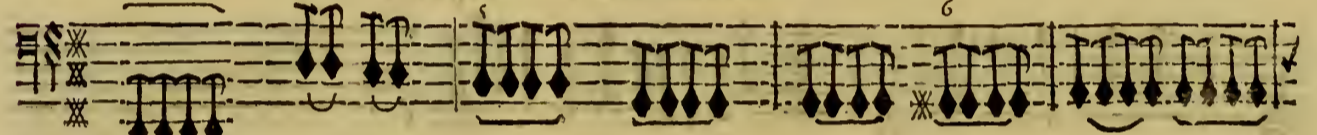


BASSE-CONTINUE.

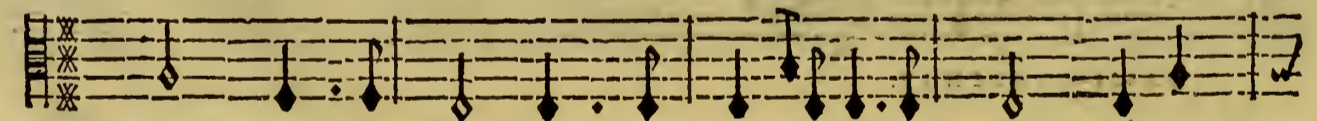
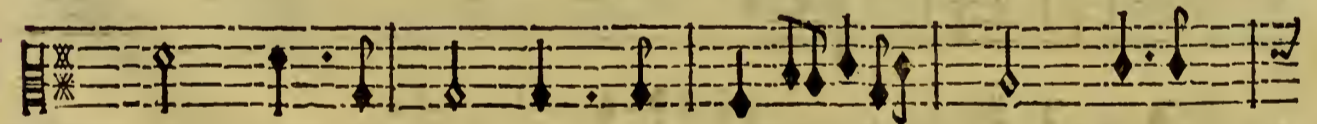
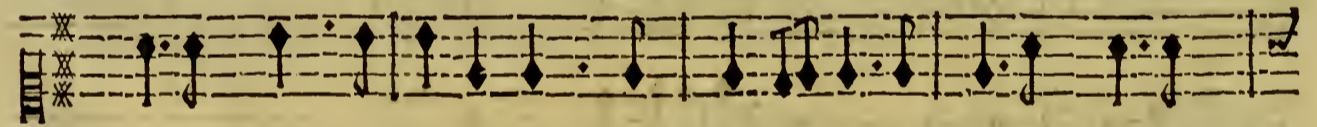




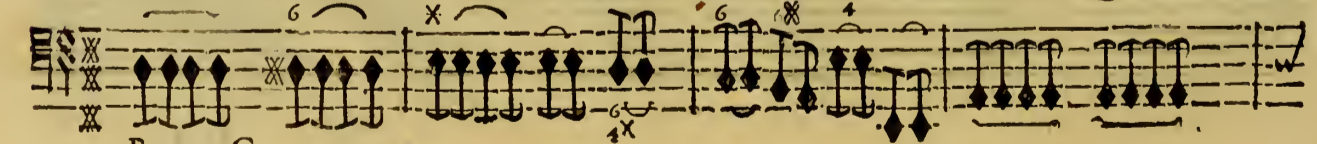
Ses Ennemis offencez de la gloire Vaincus cent fois, & cent fois supplians, En leur fu-



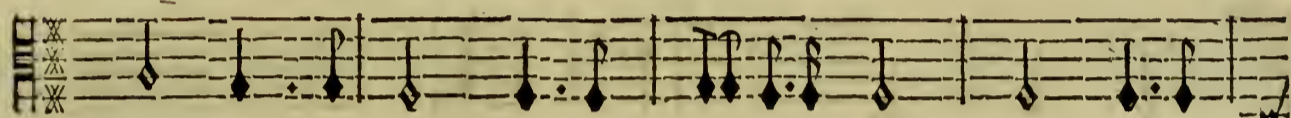
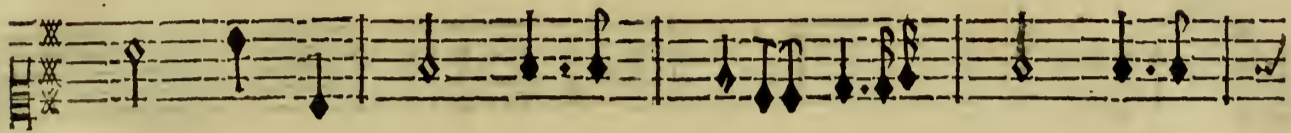
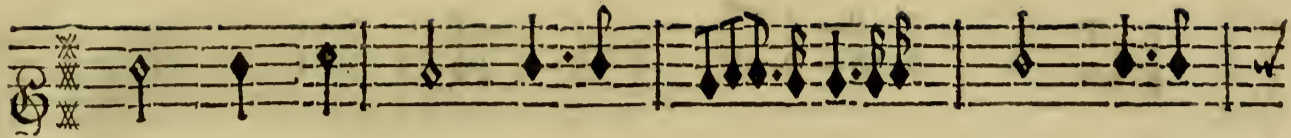
BASSE-CONTINUE.



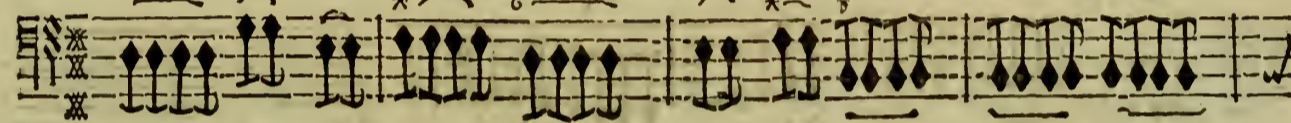
reur de nouveau s'oublians Ont osé dans ses bras irriter la Victoire. Qu'ont-ils ga-



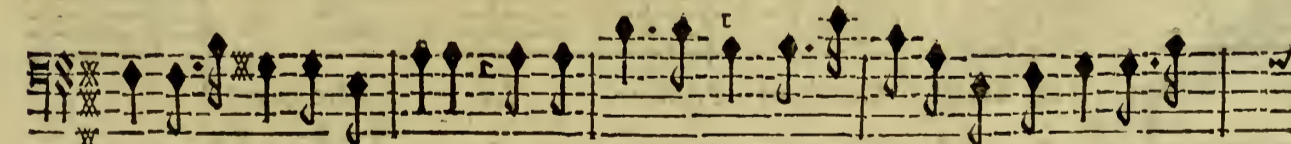
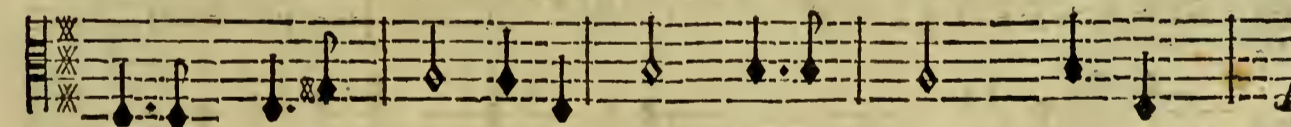
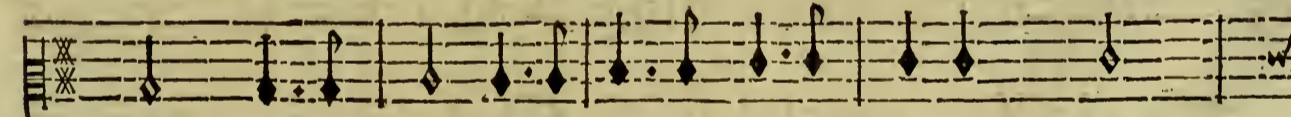
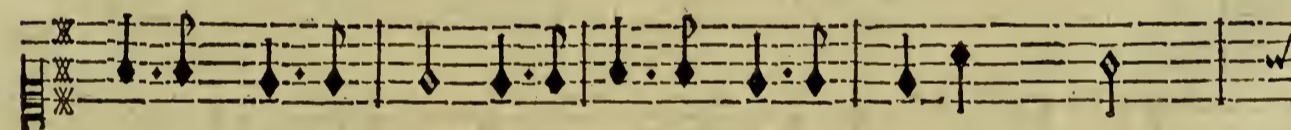
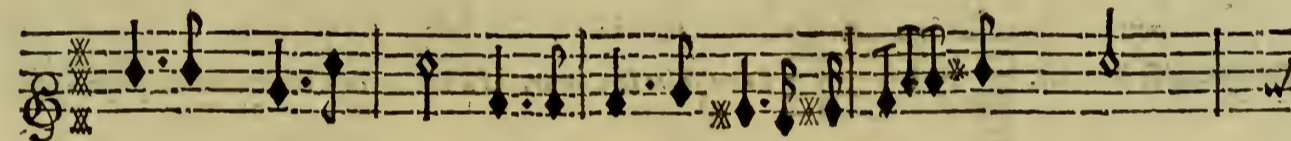
BASSE-CONTINUE.



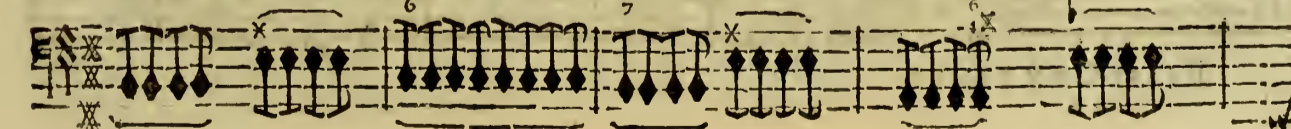
gné ces Esprits orgueilleux Qui menassoient d'armer la terre entière? Ils ont veü de nou-



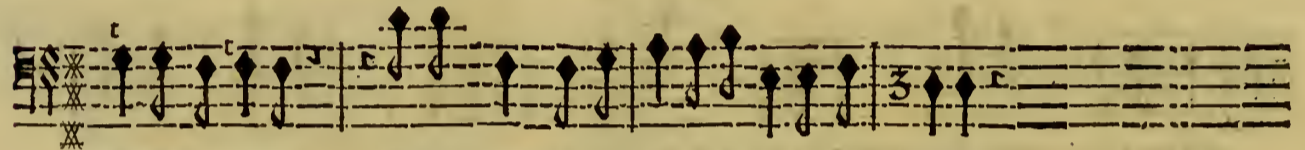
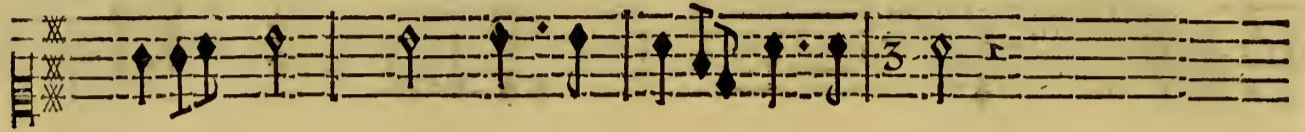
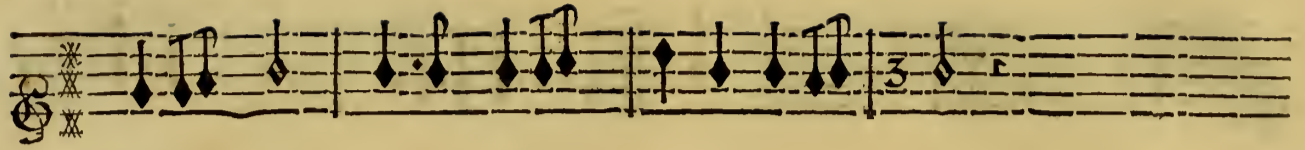
BASSE-CONTINUE.



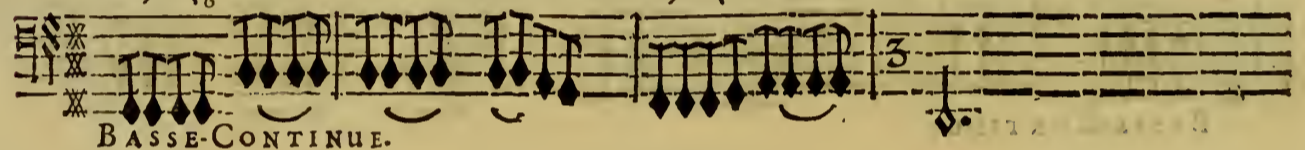
veau resserrer leur frontière. Ils ont veü ce Roc sourcilleux De leur orgueil l'espe-



BASSE-CONTINUE.



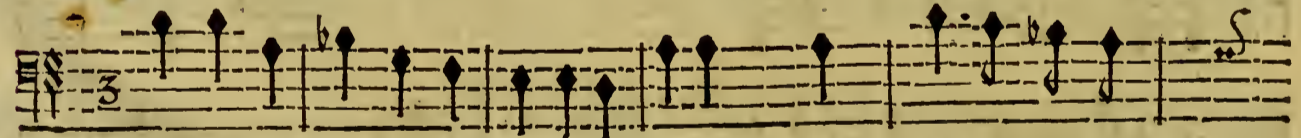
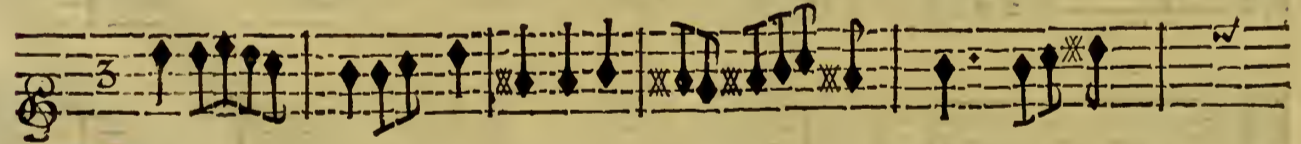
rance derniere, De nos champs fortunez devenir la bar- riere.



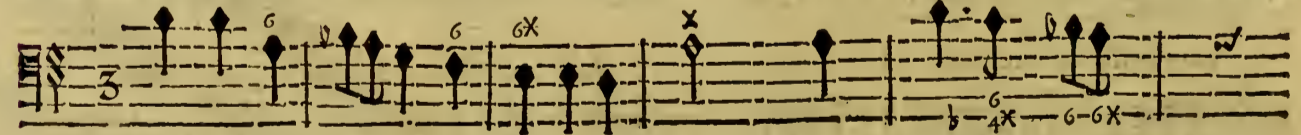
BASSE-CONTINUE.

On reprend le Menuet.  Es en suite le Chœur. Un Heros des Mortels &c. page 22

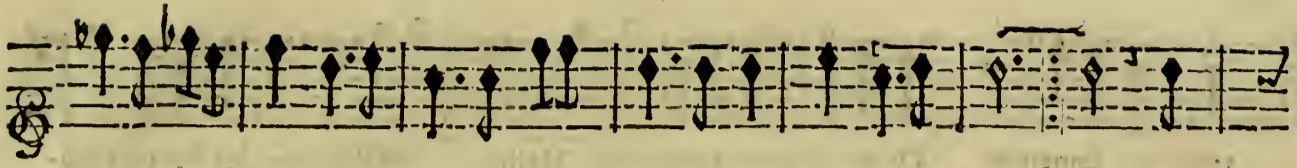
Haut-bois. page 16.



Son bras est craint du Couchant à l'Aurore. La foudre quand il



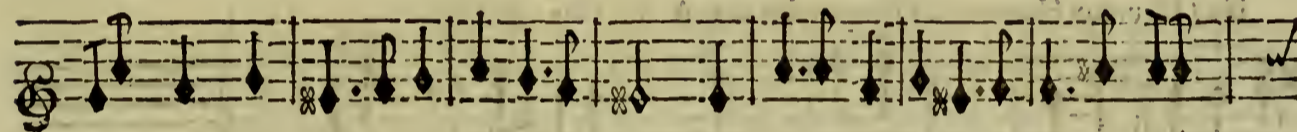
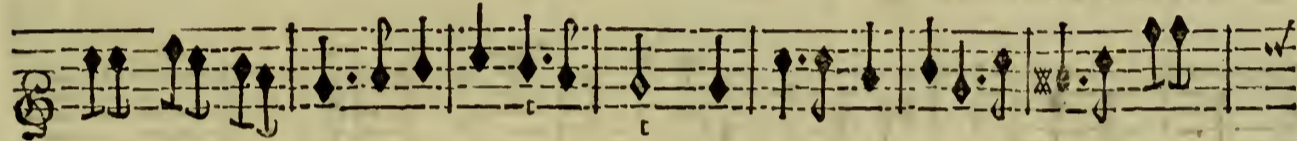
BASSE-CONTINUE.



veut tombeaux Climats ge- lez, Et sur les bords par le Soleil brû- lez: lez: De



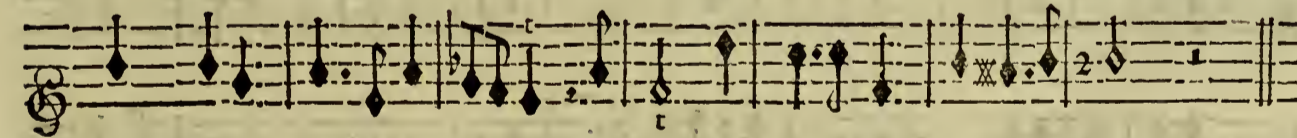
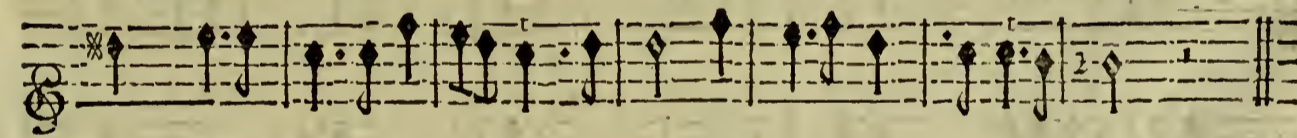
BASSE-CONTINUE.



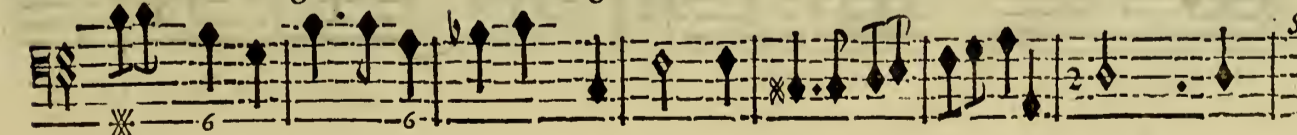
son couroux van- geur sur le rivage More La terre fume encore. De



BASSE-CONTINUE.



son couroux vangeur sur le riva- ge More La terre fu- me enco- re. Malheu-



BASSE-CONTINUE.

reux les Ennemis De ce Prince redoutable! Malheu- table! Heureux les Peuples sou-

BASSE-CONTINUE.

mis A son em- pire équita- ble! Heureux .ij. les Peuples soumis A son em- pire équita-

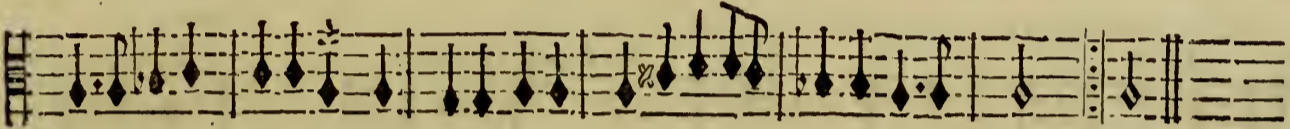
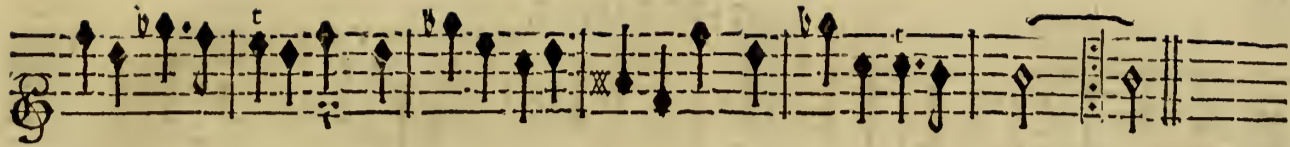
BASSE-CONTINUE.

ble! Heureux Heureux les Peuples soumis A son em- pire équita- ble!

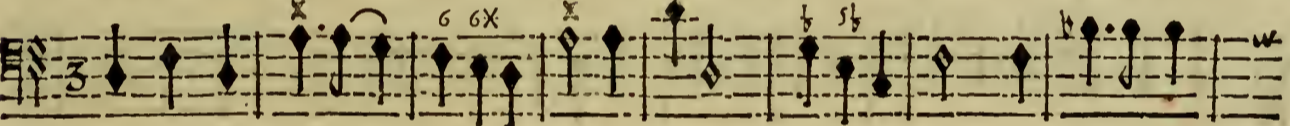
BASSE-CONTINUE.

du.

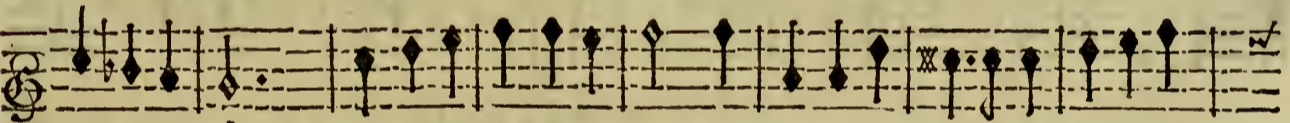
GAVOTE.



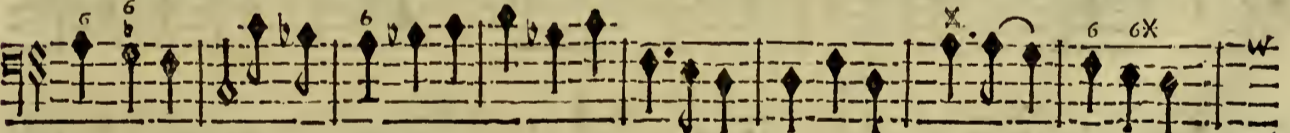
Chantons Bergers, & nous réjouissons. Qu'il soit le sujet de nos Festes. Le calme dont



BASSE-CONTINUE.



nous jouissons N'est plus sujet aux tempestes: Chantons Bergers, & nous réjouif-



BASSE-CONTINUE.



sons. Le bonheur dont nous jouissons, Le flate autant que toutes les Conquestes.



BASSE-CONTINUE.

E

CHOEURS.



Chantons Bergers, & nous réjouissons. Qu'il soit le sujet de nos festes. Chantons Ber-



Chantons Bergers, & nous réjouissons. Qu'il soit le sujet de nos festes. Chantons Ber-



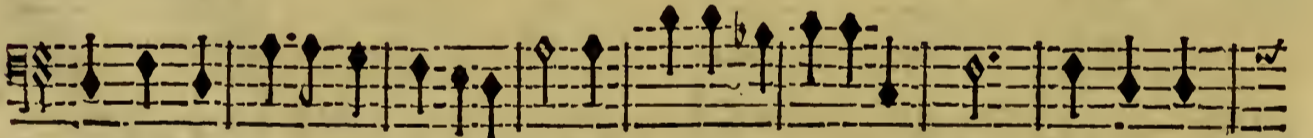
Chantons Bergers, & nous réjouissons. Qu'il soit le sujet de nos festes. Chantons Ber-



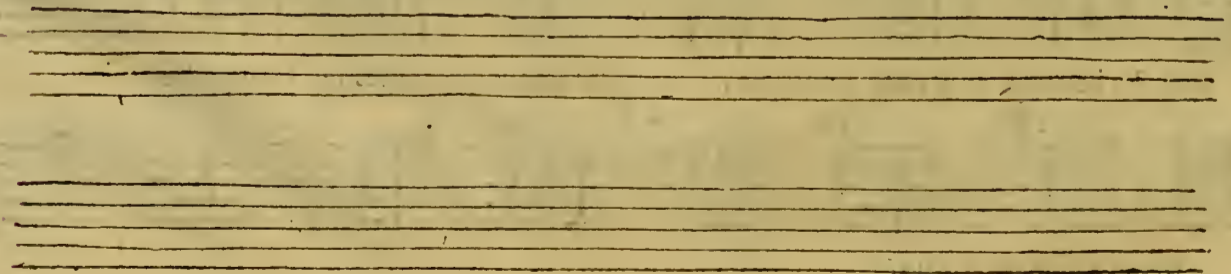
Chantons Bergers, & nous réjouissons. Qu'il soit le sujet de nos festes. Chantons Ber-



VIOLONS.

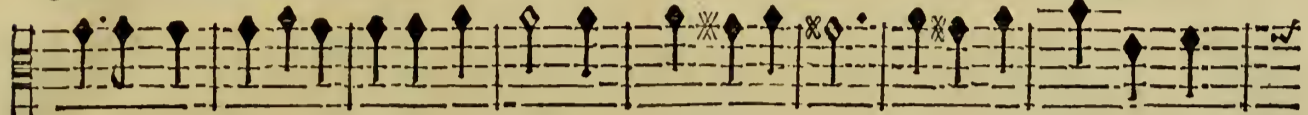


BASSE-CONTINUE.





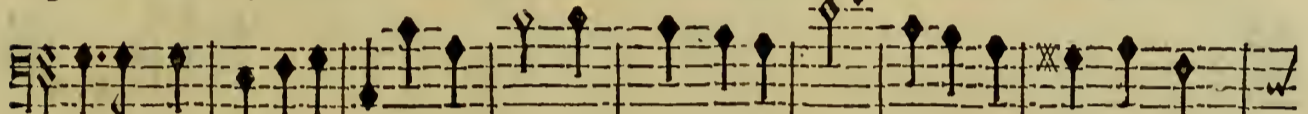
gers, & nous réjouissons. Le bonheur dont nous jouissons Le flatte autant que tou-



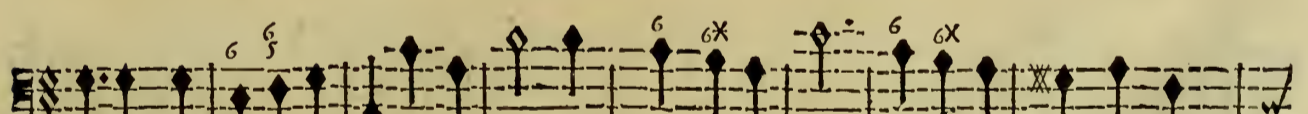
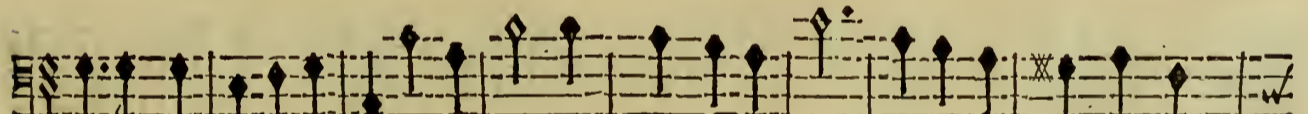
gers, & nous réjouissons. Le bonheur dont nous jouissons Le flatte autant que tou-



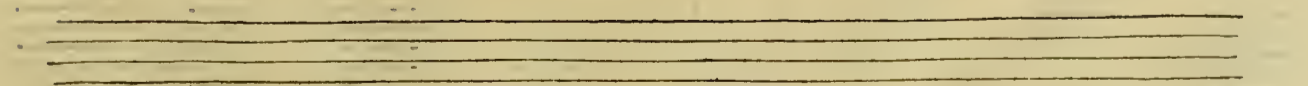
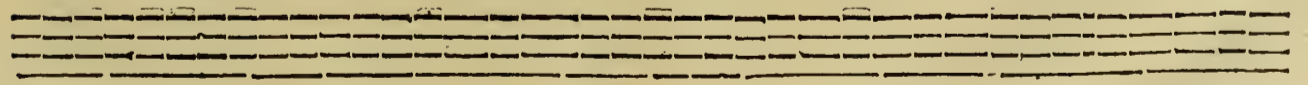
gers, & nous réjouissons. Le bonheur dont nous jouissons Le flatte autant que tou-



gers, & nous réjouissons. Le bonheur dont nous jouissons Le flatte autant que tou-



BASSE-CONTINUE.



A musical staff in treble clef with a key signature of one flat (B-flat). It contains a sequence of notes and rests, including a trill-like figure in the first measure.

tes ses conquestes. Le bonheur dont nous jouïffons Le flatte autant que toutes ses con-

A musical staff in treble clef, continuing the melody from the previous staff.

tes ses conquestes. Le bonheur dont nous jouïffons Le flatte autant que toutes ses con-

A musical staff in treble clef, continuing the melody.

tes ses conquestes. Le bonheur dont nous jouïffons Le flatte autant que toutes ses con-

A musical staff in treble clef, continuing the melody.

tes ses conquestes. Le bonheur dont nous jouïffons Le flatte autant que toutes ses con-

A musical staff in treble clef, continuing the melody.

A musical staff in treble clef, continuing the melody.

A musical staff in treble clef, continuing the melody.

A musical staff in treble clef, continuing the melody.

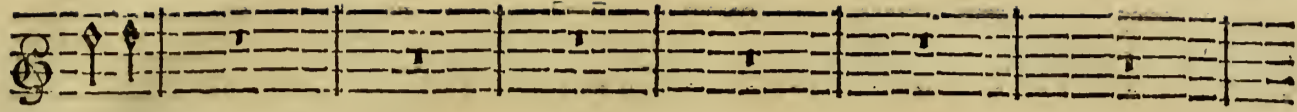
A musical staff in treble clef, continuing the melody.

A musical staff in treble clef, continuing the melody.

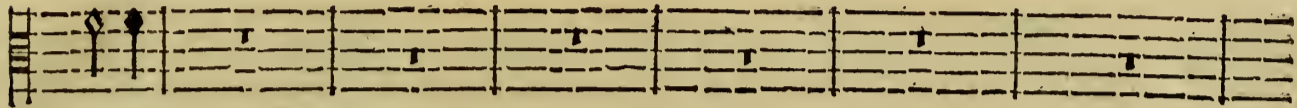
BASSE-CONTINUE.

Two empty musical staves, likely for the basso continuo.

Two empty musical staves, likely for the basso continuo.



questes.



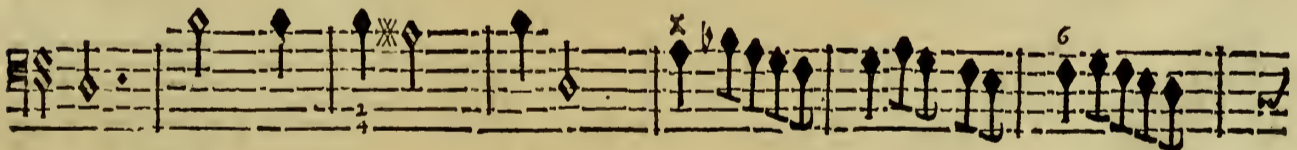
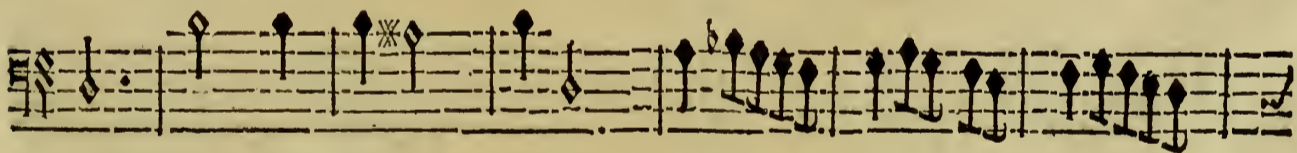
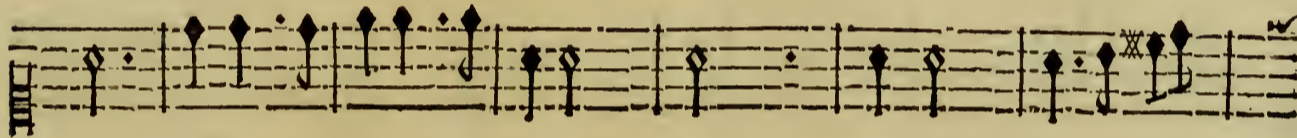
questes.



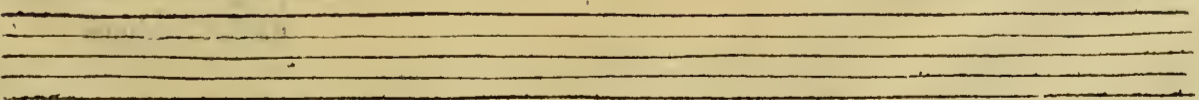
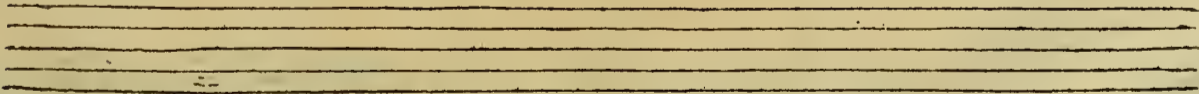
questes.



questes.



BASSE-CONTINUE.



The main musical score on page 38 consists of ten staves of music. The first four staves are relatively simple, each containing a few notes. The fifth and sixth staves are more complex, featuring a variety of note values and rests. The seventh and eighth staves continue this complexity with more rhythmic patterns. The ninth and tenth staves conclude the piece with a final cadence. The notation includes various note heads, stems, and rests, typical of 17th or 18th-century manuscript notation.

BASSE-CONTINUE.

*On reprend le Recit, Chantons Bergers, &c. page 33.
Et le Chœur qui suit.*

Derniere Note du Chœur.

Basse-Continuë.

This block contains a small musical fragment. It starts with a treble clef and a 3/4 time signature. The first measure contains a single note. The second measure contains a 6/4 time signature and two notes. The fragment ends with a double bar line.

6/4

LOURE.

6/4

6/4

6/4

6/4

6/4

6/4

6/4

6/4

6/4

The first system of the musical score consists of five staves. The top staff begins with a treble clef and a key signature of one flat. It contains a series of notes, some with accents and slurs. The second staff continues the melodic line with similar notation, including some notes with asterisks. The third and fourth staves appear to be accompaniment parts, featuring chords and rhythmic patterns. The fifth staff concludes the system with a double bar line and a fermata.

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

The second system of the musical score consists of five staves. It begins with a treble clef and a key signature of one flat. The notation includes notes, rests, and double bar lines. The first two staves have notes with stems pointing upwards, while the lower staves have notes with stems pointing downwards, suggesting a bass line or accompaniment. The system ends with a double bar line.

A set of five empty musical staves, similar to the first set, likely representing another section of the score that has been removed or is a placeholder.

DE ces lieux l'éclat & les attraits, Ces fleurs odorantes, Ces eaux bondissantes, Ces

BASSE-CONTINUE.

ombrages frais, Sont les dons de ses mains bien-faisantes. De ces lieux l'éclat

BASSE-CONTINUE.

& les attraits Sont les fruits de ses bien-faits.

BASSE-CONTINUE.

On reprend l'Air. De ces lieux, &c. page 41. Et immédiatement apres on chante ce qui suit.

Il veut bien quelquefois visiter nos bo- cages. Nos jardins ne luy déplaisent

BASSE-CONTINUE.

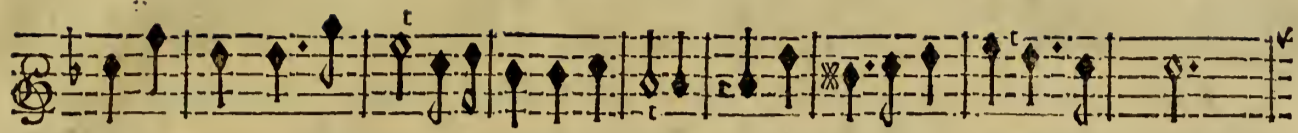
pas. Arbres é- pais redou-blez vos om- brages. Fleurs naiffiez sous ses

BASSE-CONTINUE.

pas. Arbres é- pais redoublez vos om- brages. Fleurs naiffiez sous ses pas.

BASSE-CONTINUE.

CHOEURS.



Il veut bien quelque fois visiter nos Bocages. Nos Jardins ne luy déplaisent pas.



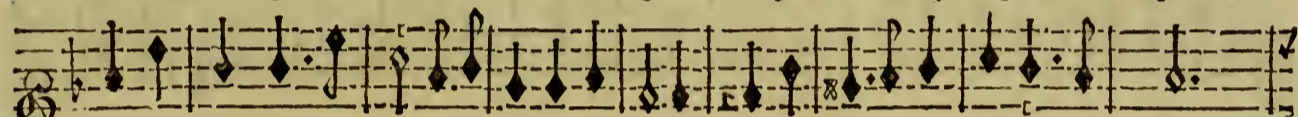
Il veut bien quelque fois visiter nos Bocages. Nos Jardins ne luy déplaisent pas.



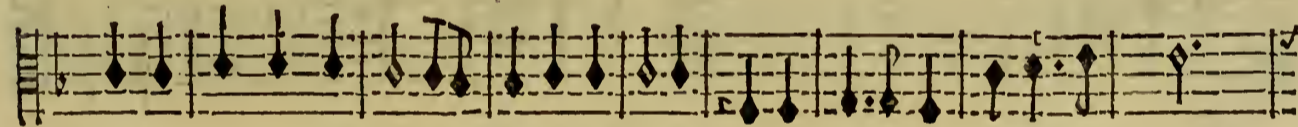
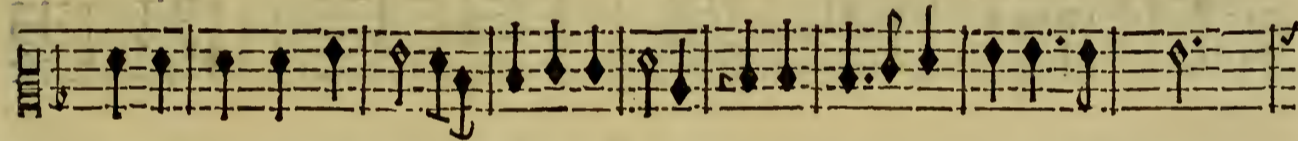
Il veut bien quelque fois visiter nos Bocages. Nos Jardins ne luy déplaisent pas.



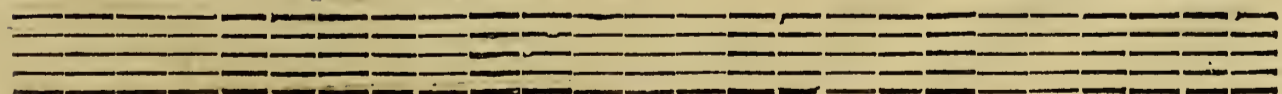
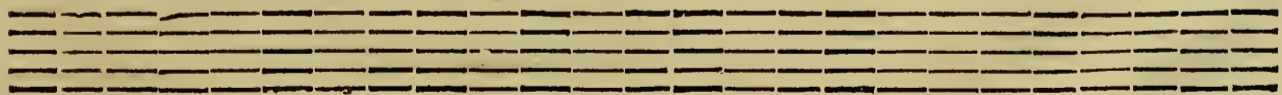
Il veut bien quelque fois visiter nos Bocages. Nos Jardins ne luy déplaisent pas.



VIOLONS.



BASSE-CONTINUE.



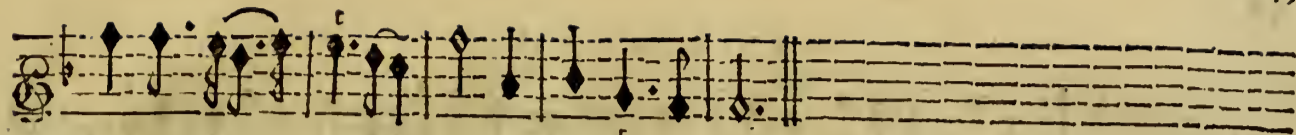
Arbres épais redoublez vos ombrages. Fleurs naiffez sous ses pas. Arbres épais redou-

Arbres épais redoublez vos ombrages. Fleurs naiffez sous ses pas. Arbres épais redou-

Arbres épais redoublez vos ombrages. Fleurs naiffez sous ses pas. Arbres épais redou-

Arbres épais redoublez vos ombrages. Fleurs naiffez sous ses pas. Arbres épais redou-

BASSE CONTINUE.



blez vos om- brages, Fleurs naiffez sous ses pas.



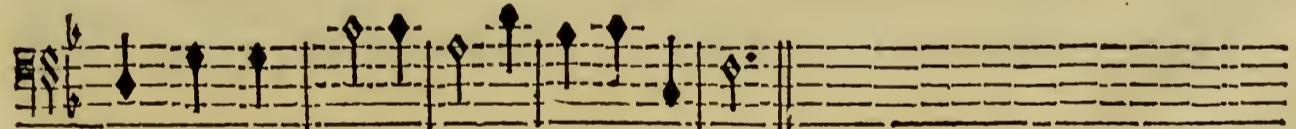
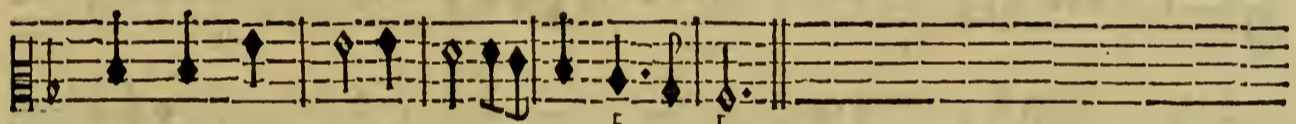
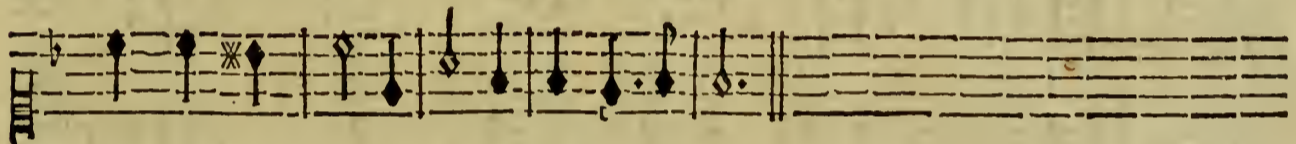
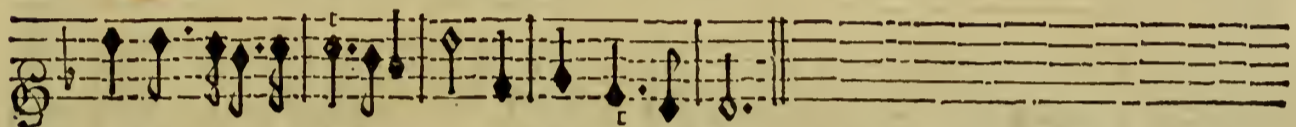
blez vos ombrages, Fleurs naiffez sous ses pas.



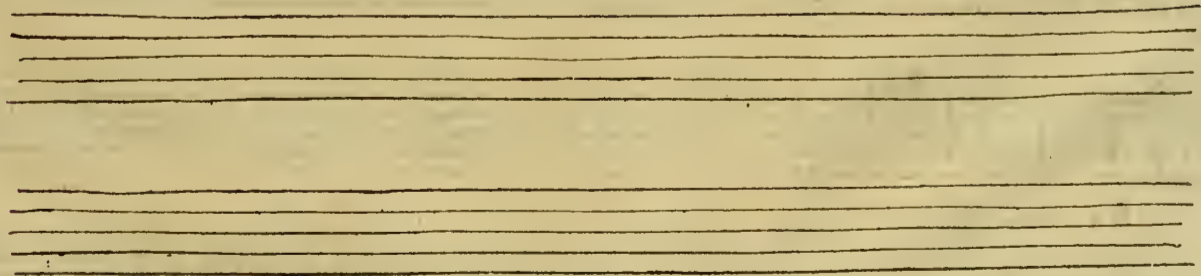
blez vos ombrages, Fleurs naiffez sous ses pas.



blez vos ombrages, Fleurs naiffez sous ses pas.



BASSE-CONTINUE.



RONDÉAU.

Musical notation for the first system, labeled "Hautbois" and "MENUET." It consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in eighth and sixteenth notes, with some slurs and accents.

Musical notation for the second system, labeled "Hautbois." It continues the melody from the first system on a single staff with a treble clef, one flat, and 3/4 time.

Musical notation for the third system, labeled "BASSE-CONTINUE." It consists of a single staff with a bass clef, one flat, and 3/4 time. The notation includes various figures and ornaments, with some notes marked with numbers 5, 6, and 4.

Musical notation for the fifth system, labeled "fin." It consists of a single staff with a treble clef, one flat, and 3/4 time. The notation includes various figures and ornaments, with some notes marked with "fin."

Musical notation for the sixth system, labeled "fin." It consists of a single staff with a treble clef, one flat, and 3/4 time. The notation includes various figures and ornaments, with some notes marked with "fin."

Musical notation for the seventh system, labeled "BASSE-CONTINUE." It consists of a single staff with a bass clef, one flat, and 3/4 time. The notation includes various figures and ornaments, with some notes marked with "fin." and numbers 6, X, and 6.

Musical notation for the ninth system, labeled "BASSE-CONTINUE." It consists of a single staff with a bass clef, one flat, and 3/4 time. The notation includes various figures and ornaments, with some notes marked with "fin."

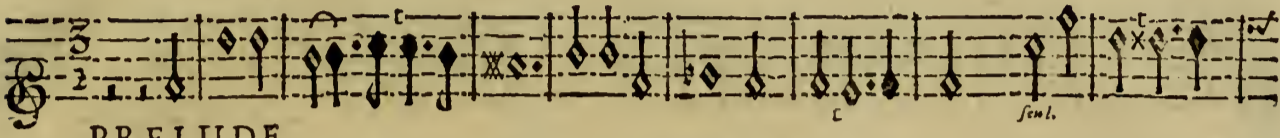
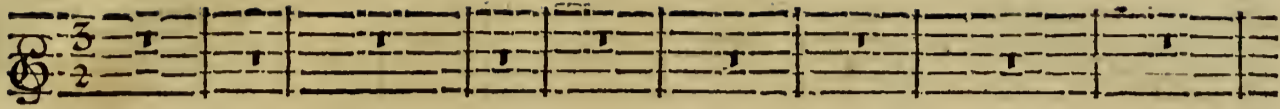
Musical notation for the tenth system, labeled "BASSE-CONTINUE." It consists of a single staff with a bass clef, one flat, and 3/4 time. The notation includes various figures and ornaments, with some notes marked with "fin."

Musical notation for the eleventh system, labeled "BASSE-CONTINUE." It consists of a single staff with a bass clef, one flat, and 3/4 time. The notation includes various figures and ornaments, with some notes marked with "fin."

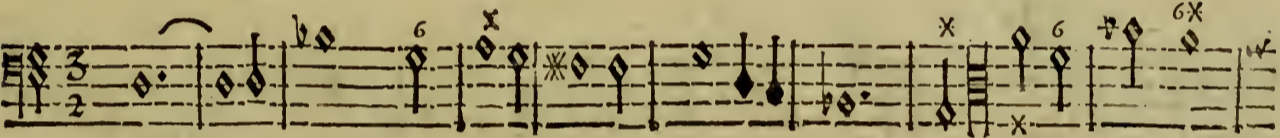
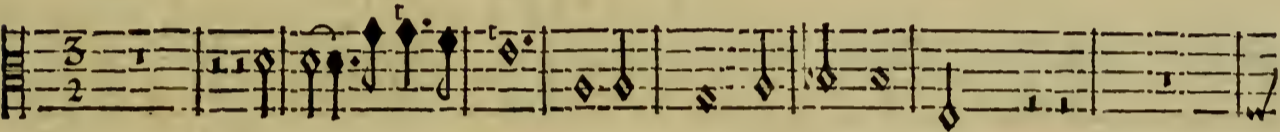
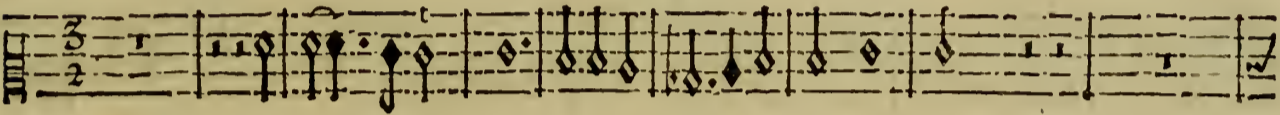
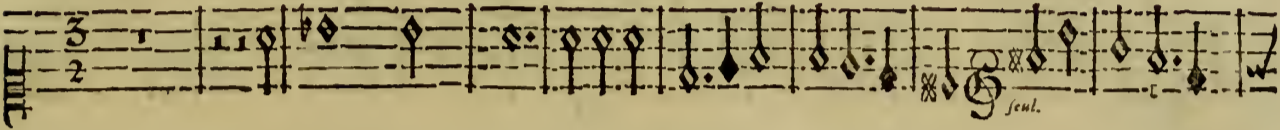
On reprend le Recit, Il veut bien quelquefois, &c. page 42.
Et le Chœur qui suit.

Musical notation for the "Dernière Note du Chœur." It consists of a single staff with a bass clef, one flat, and 3/4 time. The notation includes various figures and ornaments, with some notes marked with "fin."

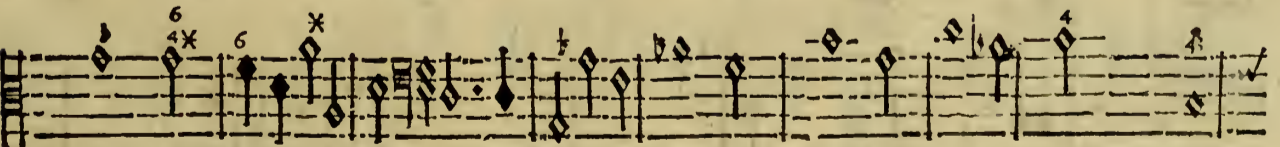
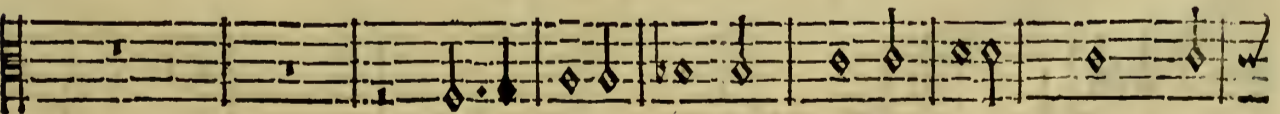
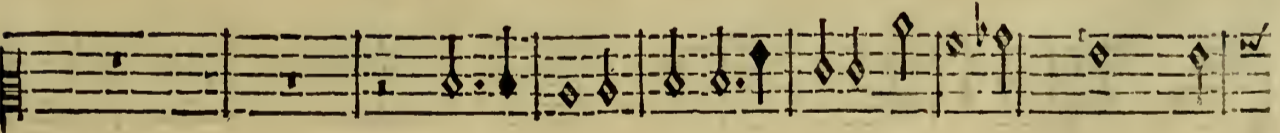
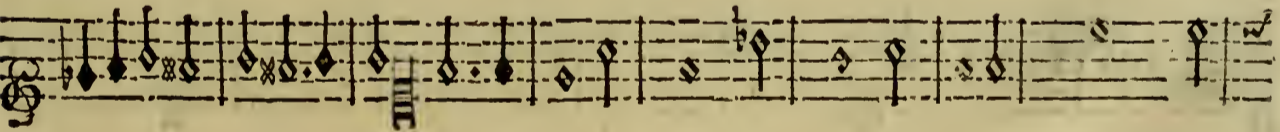
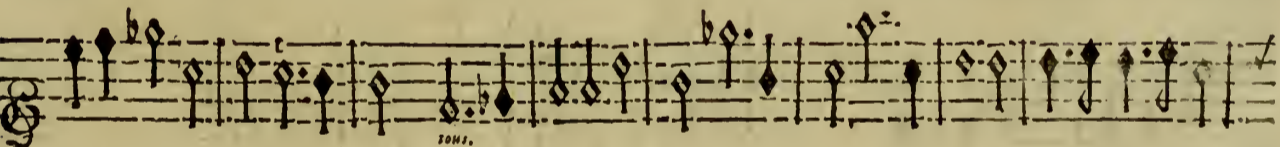
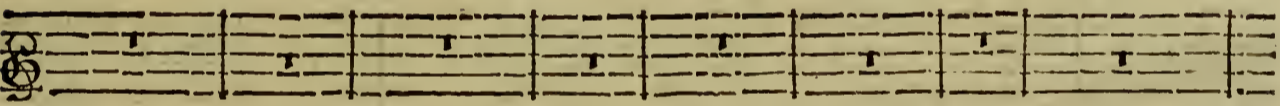
Basse-Continuë.



PRELUDE.



BASSE-CONTINUE.



BASSE-CONTINUE.

seul. sons.

seul.

76 76 76 4X 6 X 6X 6 76 76

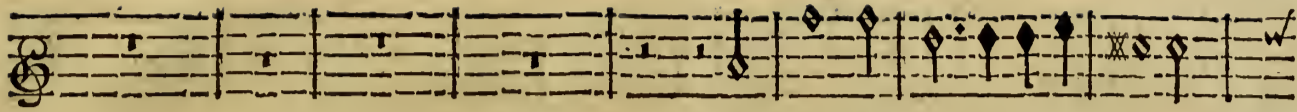
BASSE-CONTINUE.

seul. sons.

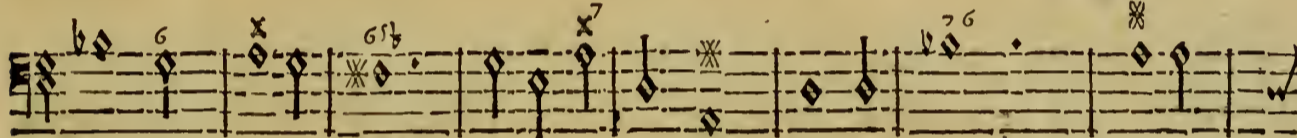
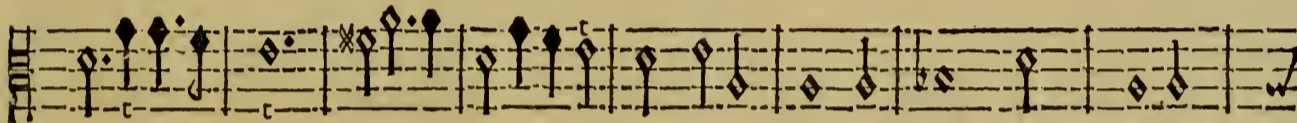
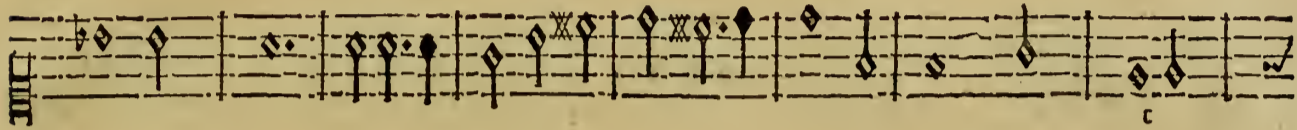
sons. sons.

76 4X 6 X 6X 6 4X 6 X

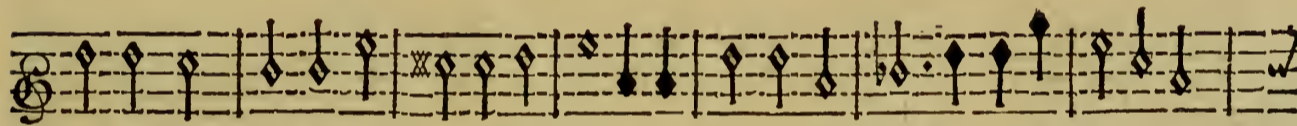
BASSE-CONTINUE.



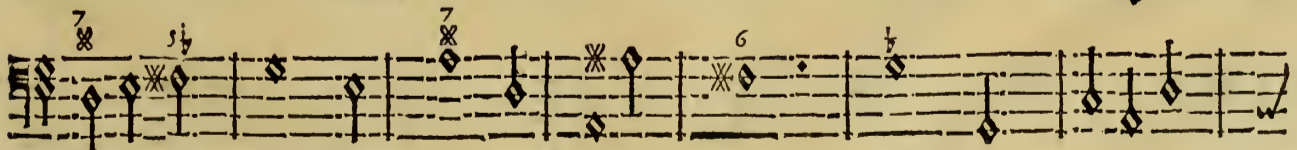
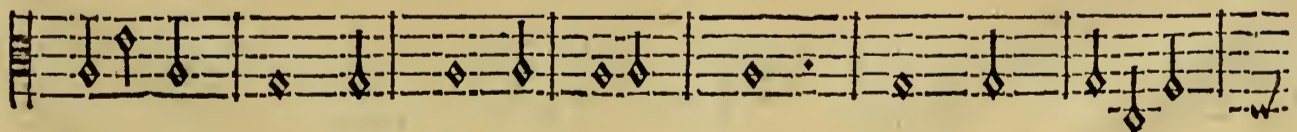
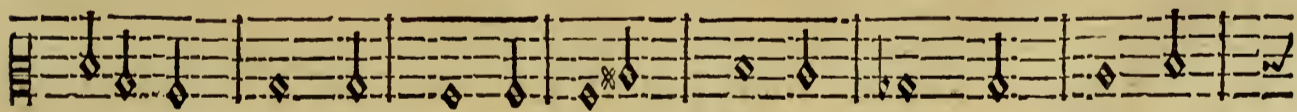
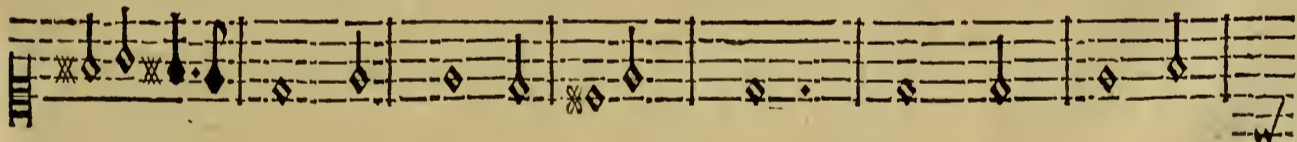
O Ciel! ô saintes desti- nées!



BASSE-CONTINUE.



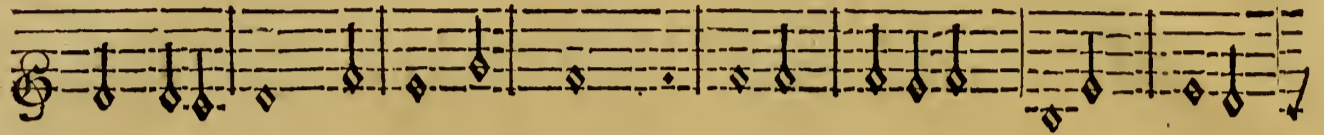
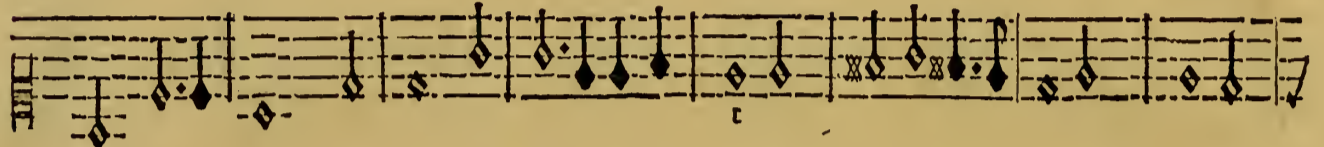
Qui prenez soin de ses jours florissans, Retranchez de nos ans Pour ajoû- ter à ses

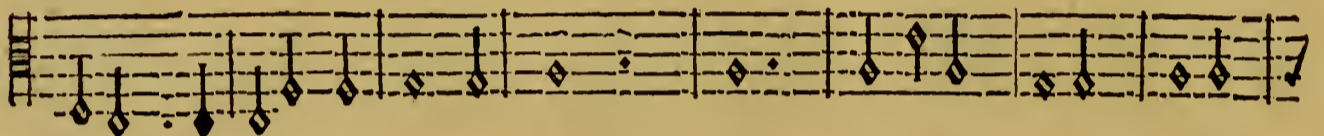
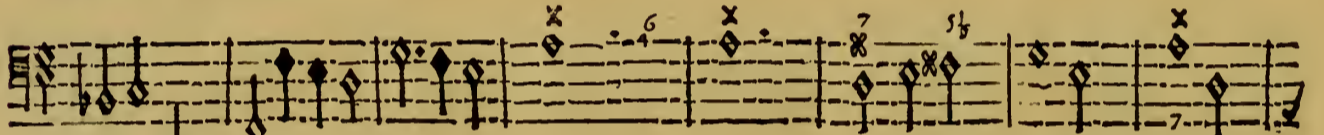


BASSE-CONTINUE.

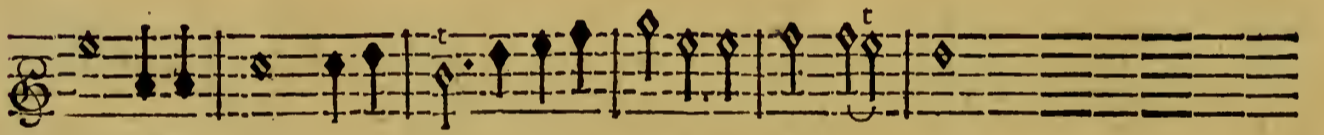


anné- es. O Ciel! ô saintes desti- nées! Qui prenez soin de ses jours florif-

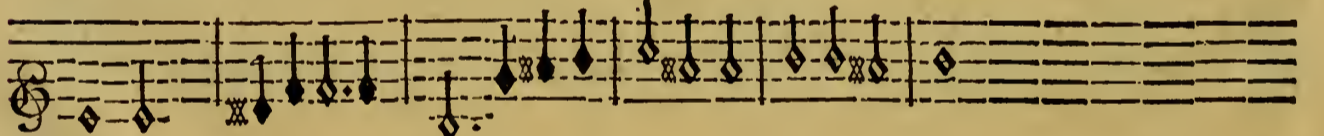
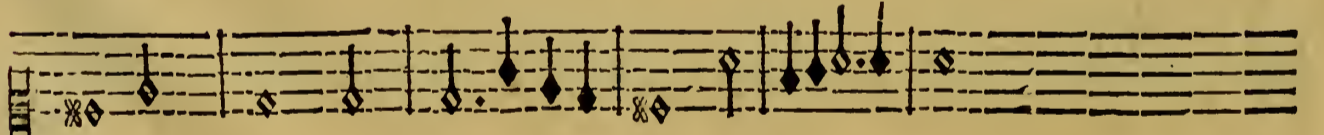
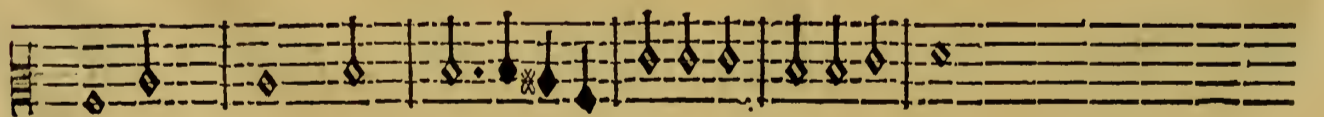
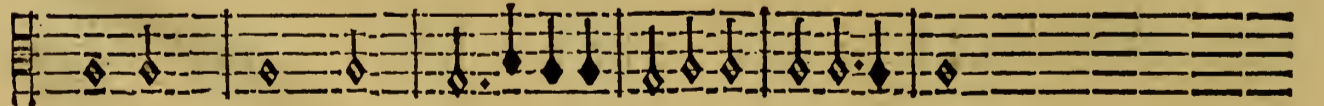
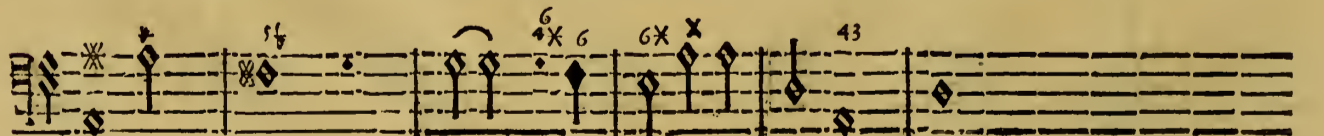



BASSE-CONTINUE.



sans, Retran-chez de nos ans, Pour ajou- ter à ses anné- es.

BASSE-CONTINUE.

CHOEUR:

O Ciel! ô Saintes Destinées! Qui prenez soin de ses jours florissans. Retranchez de nos

O Ciel! ô Saintes Destinées! Qui prenez soin de ses jours florissans. Retranchez de nos

O Ciel! ô Saintes Destinées! Qui prenez soin de ses jours florissans. Retranchez de nos

BASSE-CONTINUE.

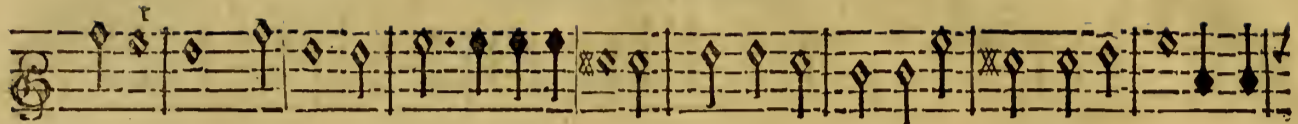
ans Pour ajouter à ses anné- es. Retranchez de nos ans Pour ajouter à ses

ans Pour ajouter à ses anné- es. Retranchez de nos ans pour ajouter à ses

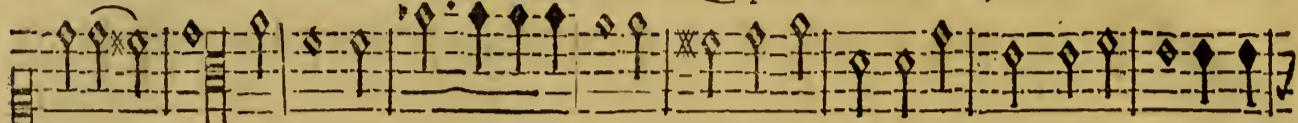
ans Pour ajouter à ses anné- es. Retranchez de nos ans pour ajouter à ses

BASSE-CONTINUE.

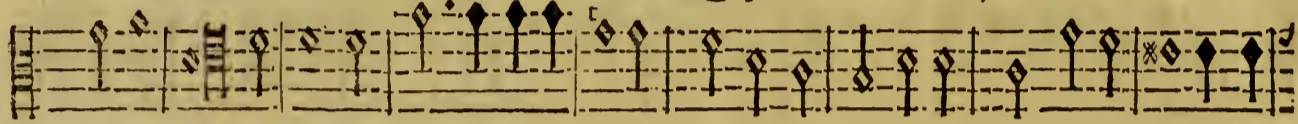
C H O E U R S.



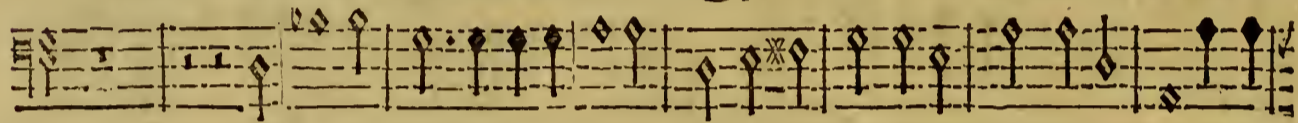
années. O Ciel! ô Saintes Destinées! Qui prenez soin de ses jours florissans. Retran-



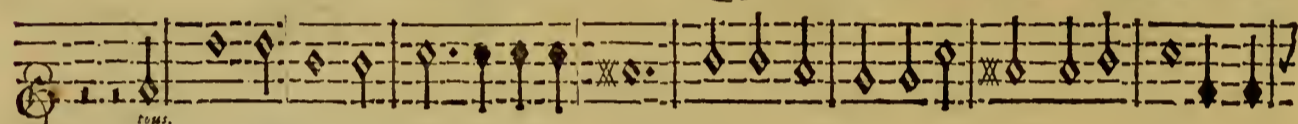
années. O Ciel! ô Saintes Destinées! Qui prenez soin de ses jours florissans. Retran-



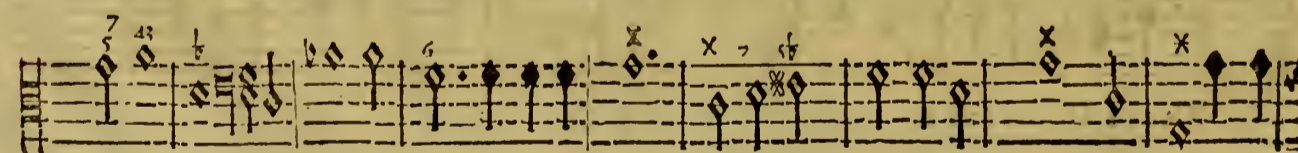
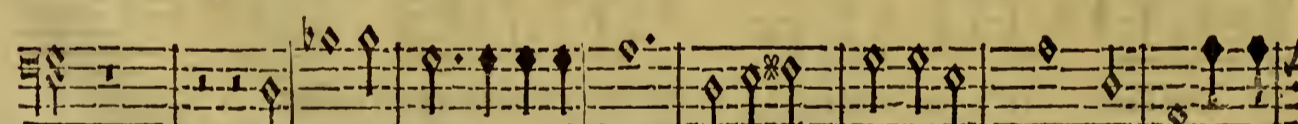
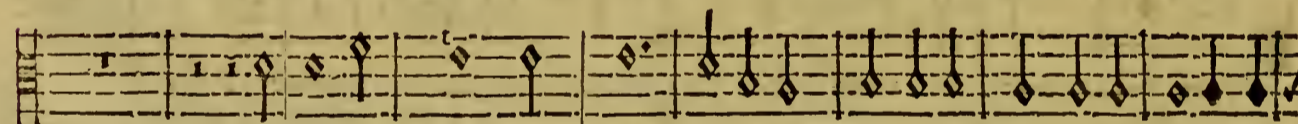
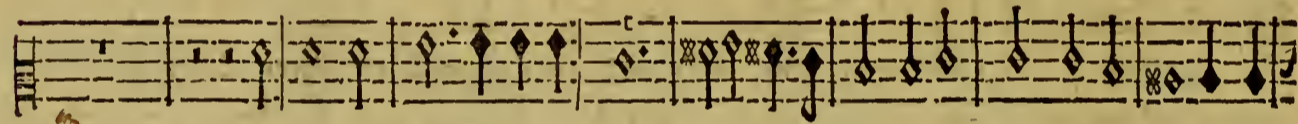
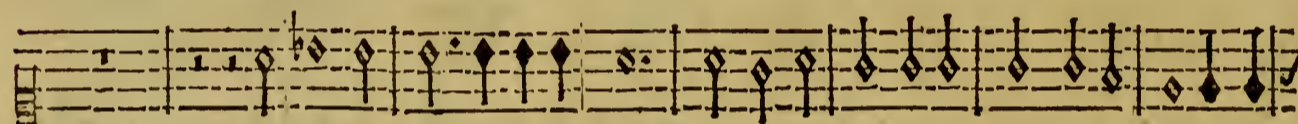
années. O Ciel! ô Saintes Destinées! Qui prenez soin de ses jours florissans. Retran-



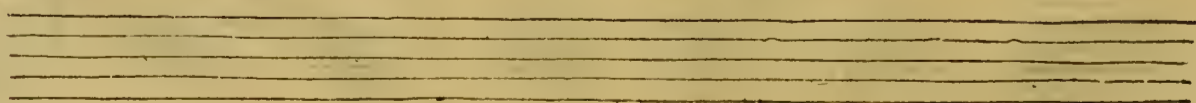
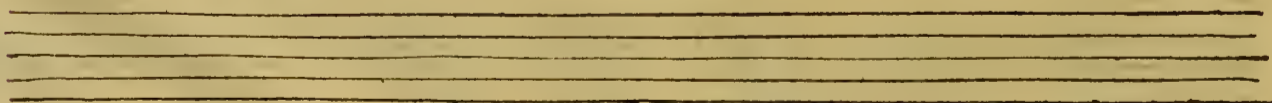
O Ciel! ô Saintes Destinées! Qui prenez soin de ses jours florissans. Retran-

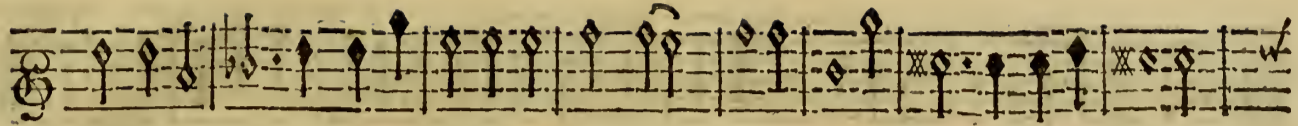


V I O L O N S.

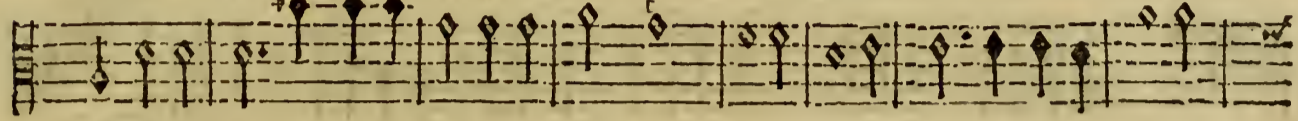


B A S S E - C O N T I N U E.

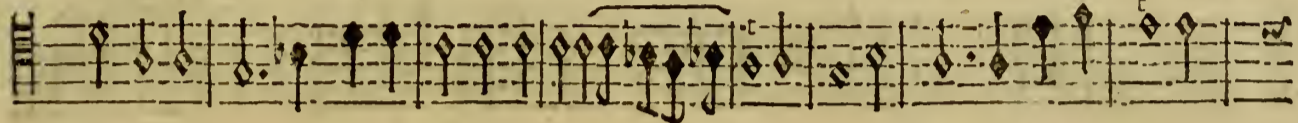




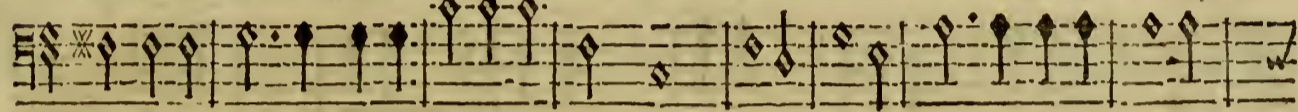
chez de nos ans Pour ajouter à ses années. O Ciel! ô Saintes Destinées!



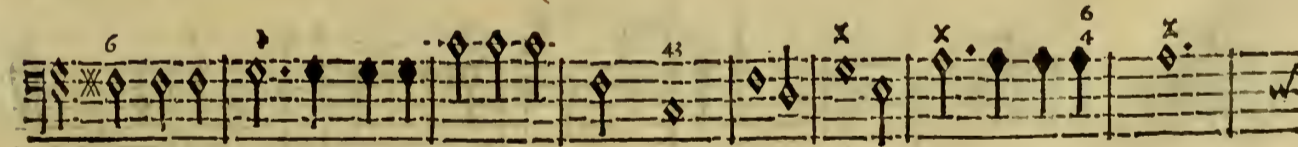
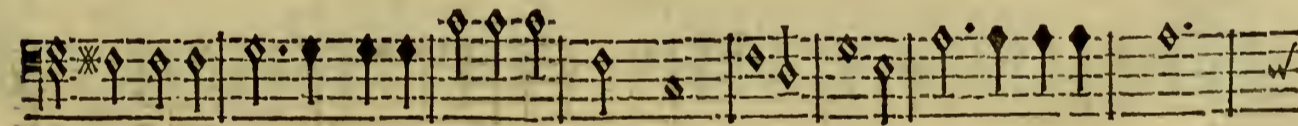
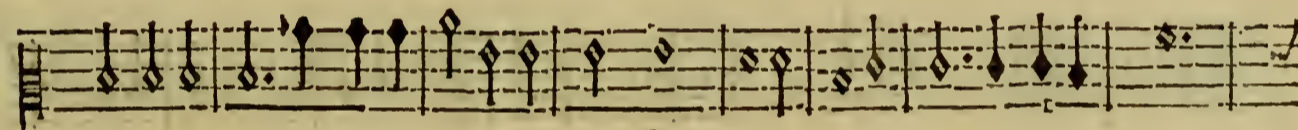
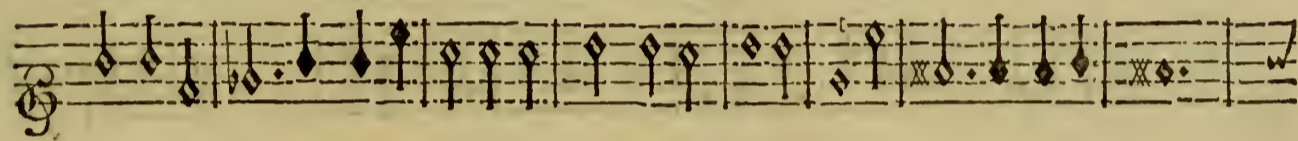
chez de nos ans Pour ajouter à ses années. O Ciel! ô Saintes Destinées!



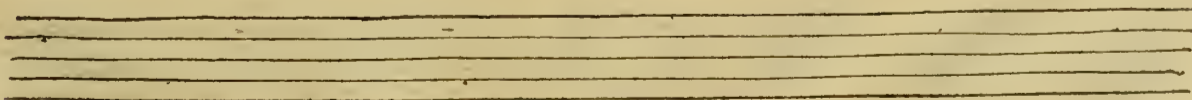
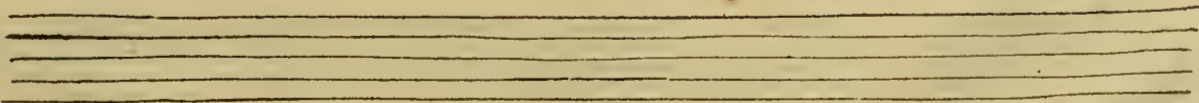
chez de nos ans Pour ajouter à ses années. O Ciel! ô Saintes Destinées!

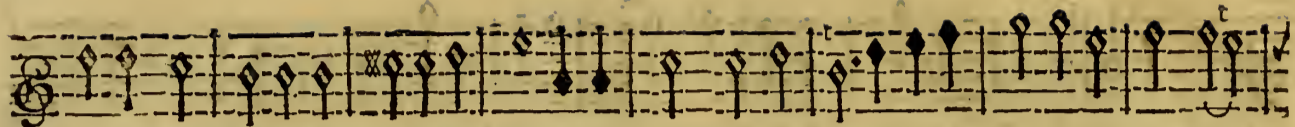


chez de nos ans Pour ajouter à ses années. O Ciel! ô Saintes Destinées!

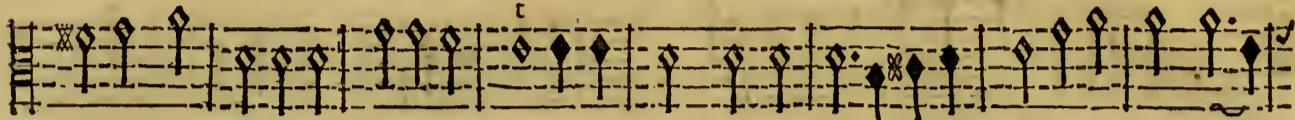


BASSE-CONTINUE.





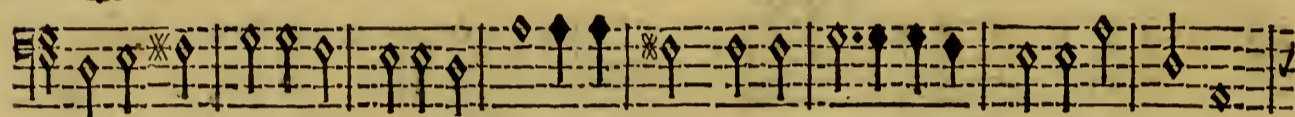
Qui prenez soin de ses jours florissans, Retranchez de nos ans Pour ajout- ter à ses anné-



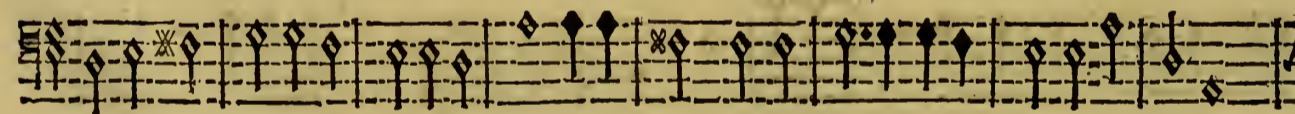
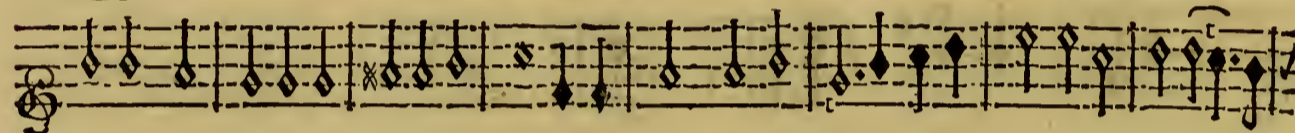
Qui prenez soin de ses jours florissans, Retranchez de nos ans Pour ajout- ter à ses anné-



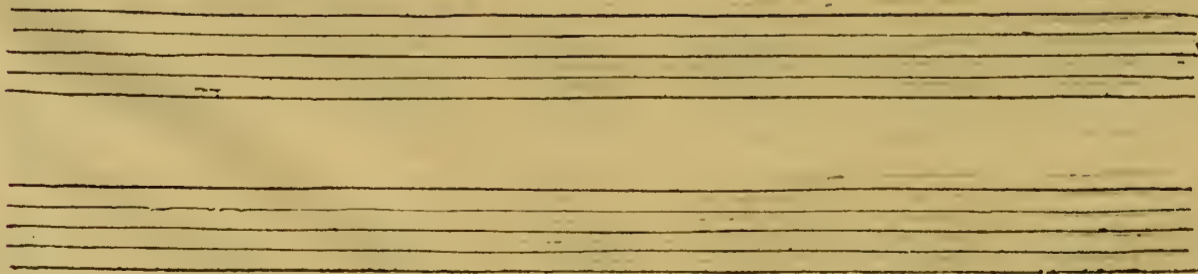
Qui prenez soin de ses jours florissans, Retranchez de nos ans Pour ajout- ter à ses anné-

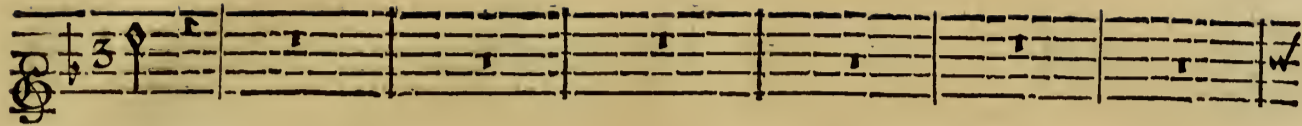


Qui prenez soin de ses jours florissans, Retranchez de nos ans Pour ajout- ter à ses anné-

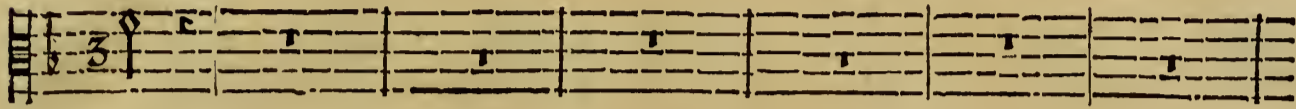


BASSE-CONTINUE.

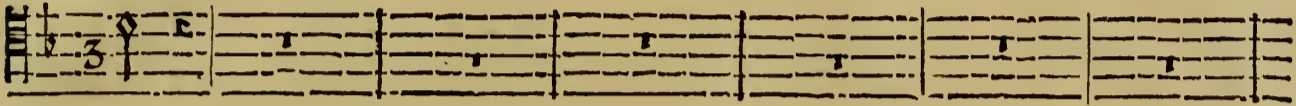




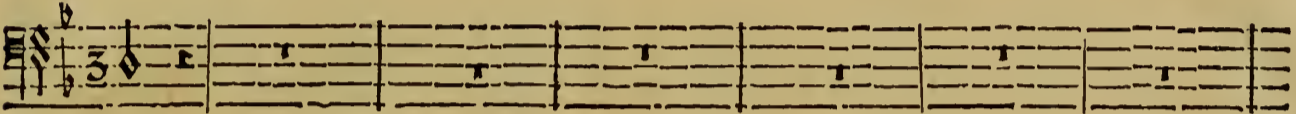
es.



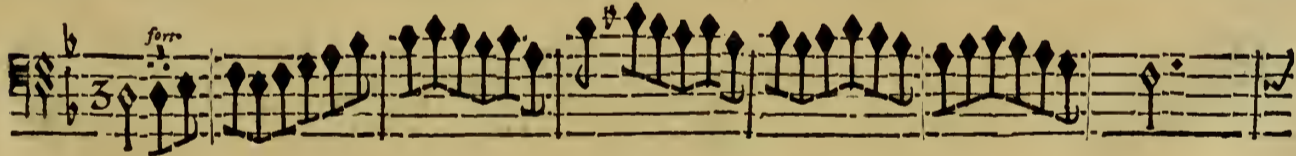
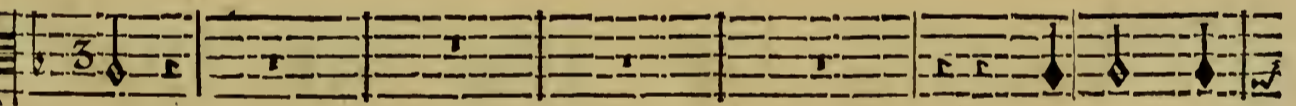
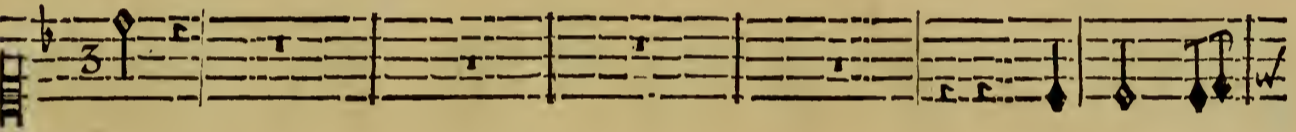
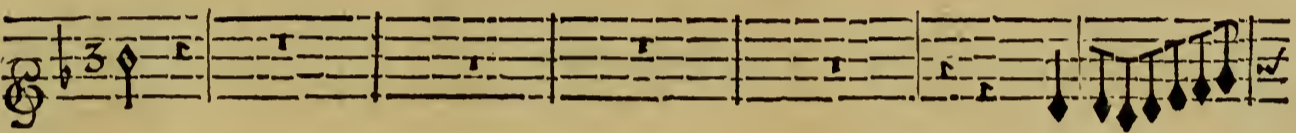
es.



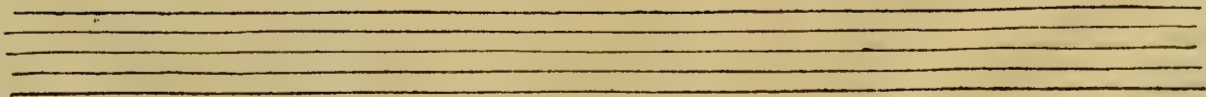
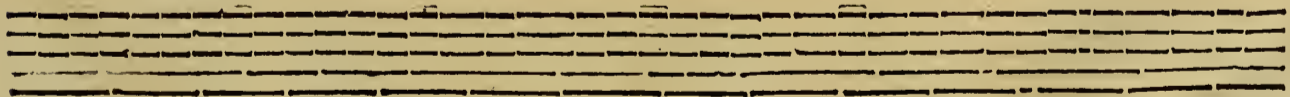
es.



es.



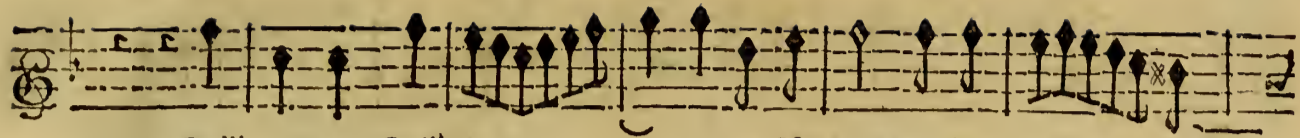
PRELUDE.



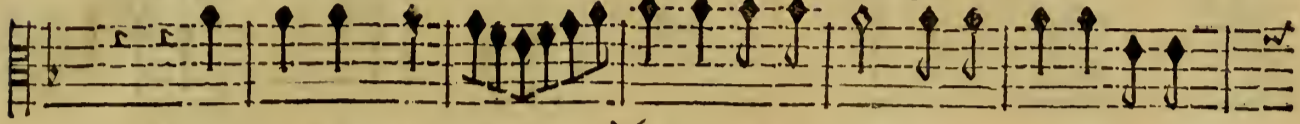
The musical score consists of 11 staves. The first four staves are simple, each containing a single note per measure. The fifth and sixth staves feature more complex rhythmic patterns with eighth and sixteenth notes. The seventh and eighth staves continue with rhythmic patterns, including some beamed notes. The ninth and tenth staves show more intricate rhythmic figures with various note values and rests. The eleventh staff concludes with a final measure containing a triplet of notes.

BASSE-CONTINUE.

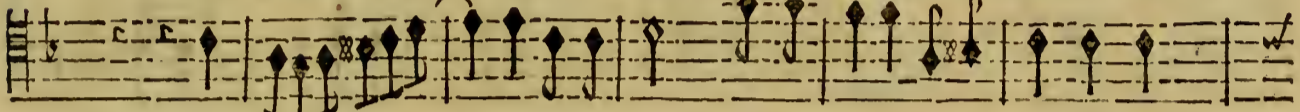
Two empty musical staves, each consisting of five horizontal lines, positioned below the section header.



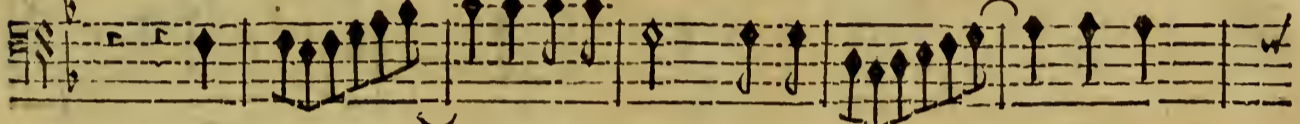
Qu'il regne, Qu'il re- gne ce He- ros; qu'il triom-



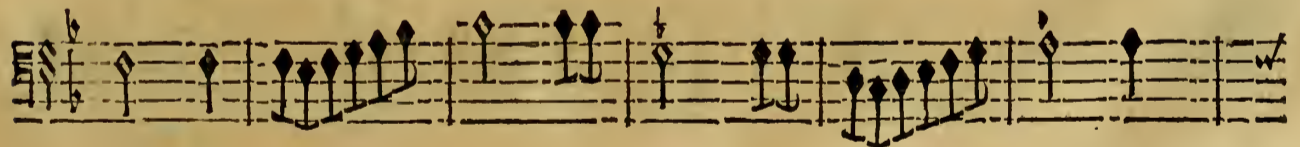
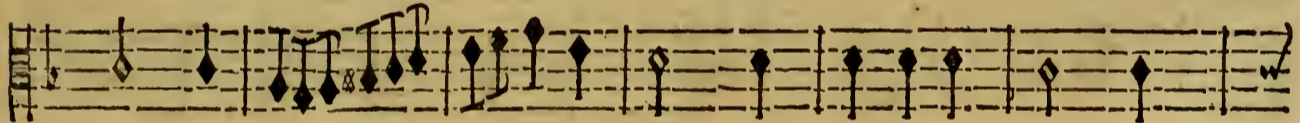
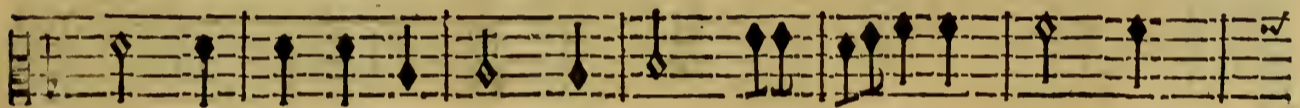
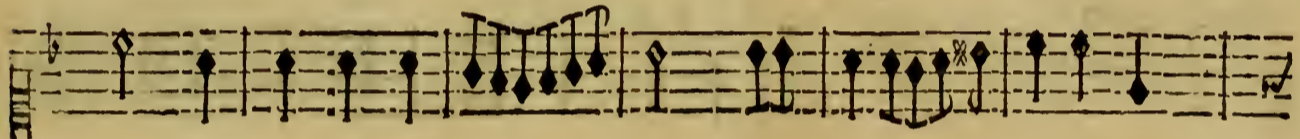
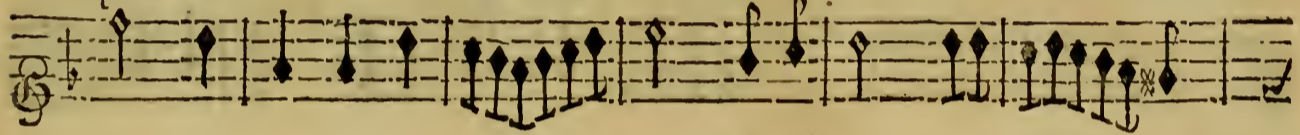
Qu'il regne, Qu'il re- gne ce He- ros; qu'il triomphe, qu'il tri-



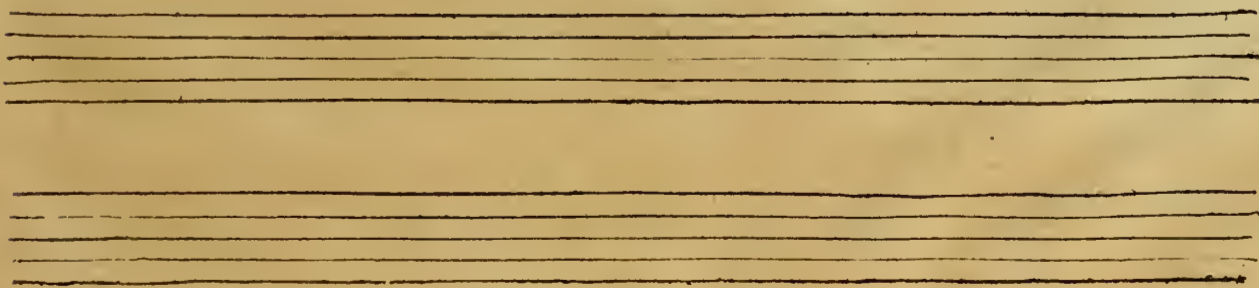
Qu'il re- gne ce He- ros; qu'il triomphe, qu'il triomphe tou-



Qu'il re- gne ce He- ros; qu'il triom- phe tou-



BASSE-CONTINUE.

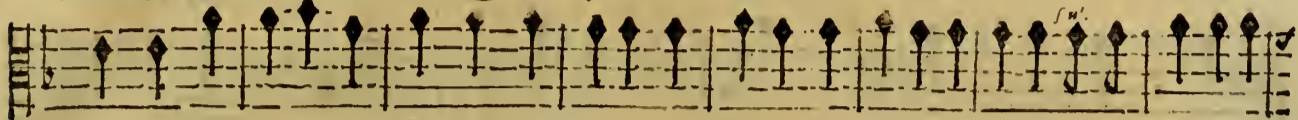


phe tou- jours. Qu'il re- gne ce He- ros; qu'il triomphe tou-
 om- phe tou- jours. Qu'il regne ce He- ros; qu'il triomphe tou-
 jours. Qu'il regne, qu'il triom- phe tou- jours. Qu'il regne, qu'il triomphe tou-
 jours. Qu'il re- gne ce He- ros; qu'il triom- phe tou-

BASSE-CONTINUE.



jours. qu'il triomphe toûjours. Qu'avec luy soit toûjours la Paix, ou la Victoire.



jours. qu'il triomphe toûjours. Qu'avec luy soit toûjours la Paix, ou la Victoire. Que le cours de ses



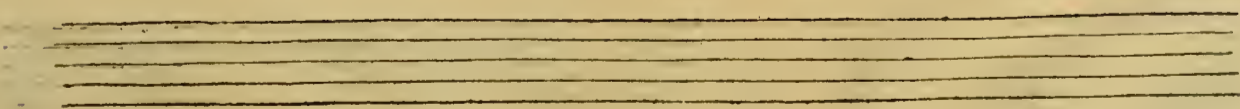
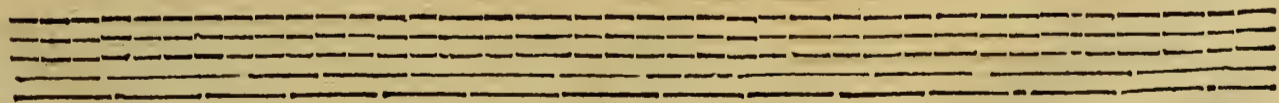
jours. qu'il triomphe toûjours. Qu'avec luy soit toûjours la Paix, ou la Victoire. Que le cours de ses



jours. qu'il triomphe toûjours. Qu'avec luy soit toûjours la Paix, ou la Victoire.



BASSE-CONTINUE.



seul.
Que le cours de fes

seul.

ans dure autant que le cours de la Seine & de la Loire. *seul.*
Que le cours de fes

ans dure autant que le cours de la Seine & de la Loire. *seul.*
Que le cours de fes

BASSE-CONTINUE.

ans dure autant que le cours de la Seine & de la Loire. Qu'il re- gne ce He-

ans dure autant que le cours de la Seine & de la Loire. Qu'il regne Qu'il re-

ans dure autant que le cours de la Seine & de la Loire. Qu'il regne, Qu'il regne ce He-

Qu'il re- gn ce He-

Qu'il re- gn ce He-

Qu'il re- gn ce He-

Qu'il re- gn ce He-

Qu'il re- gn ce He-

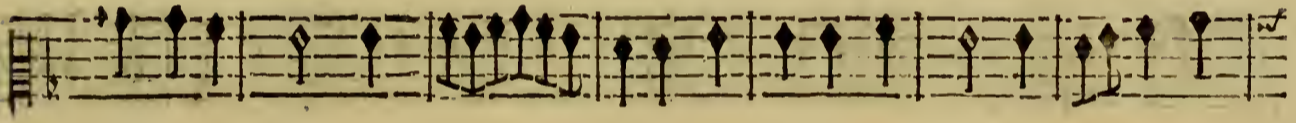
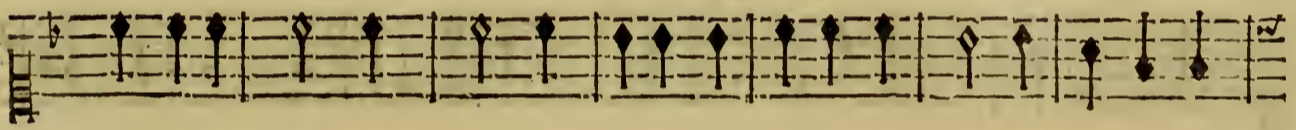
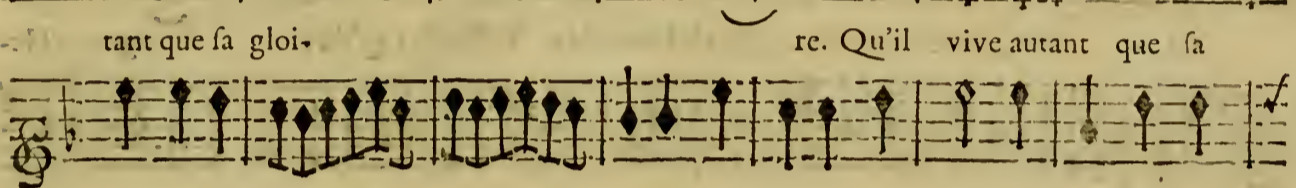
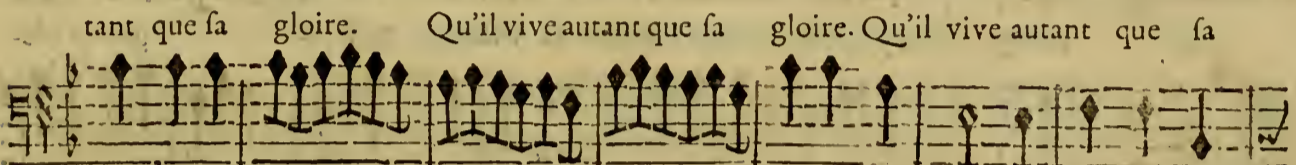
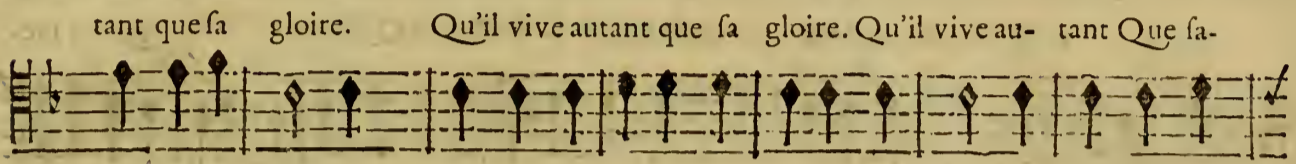
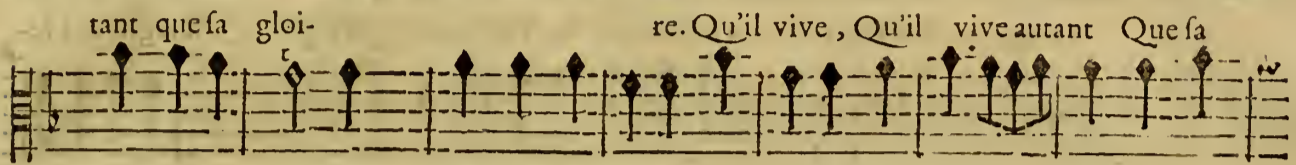
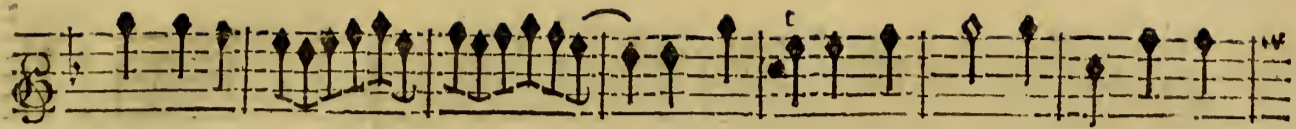
Qu'il re- gn ce He-

Qu'il re- gn ce He-

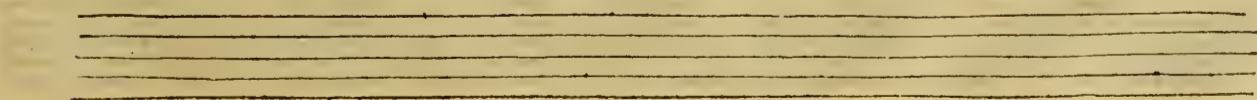
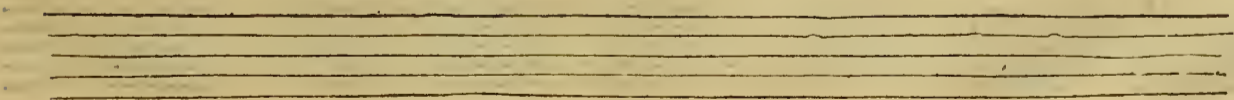
BASSE-CONTINUE.

ros, qu'il triomphe, qu'il triomphe toujours. qu'il triomphe toujours. Qu'il vive au-
 gne ce Heros, qu'il triomphe toujours. qu'il triomphe toujours. Qu'il vive au-
 ros, qu'il triomphe, qu'il triomphe toujours. qu'il triomphe toujours. Qu'il vive au-
 ros, qu'il triom- phe toujours. qu'il triomphe toujours. Qu'il vive au-

BASSE-CONTINUE.



BASSE-CONTINUE.





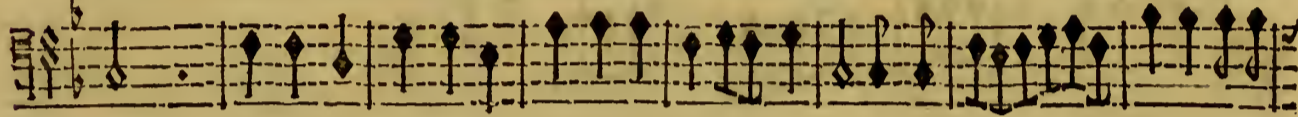
Gloi- re. Qu'avec luy soit toûjours la Paix, ou la Victoire. Qu'il regne, Qu'il regne ce He-



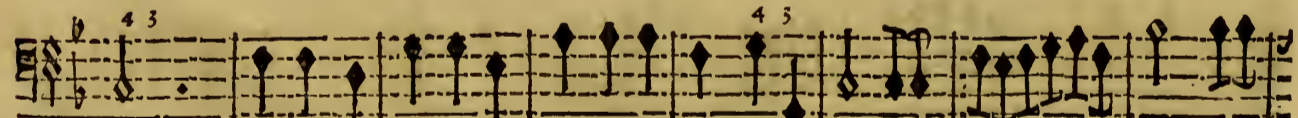
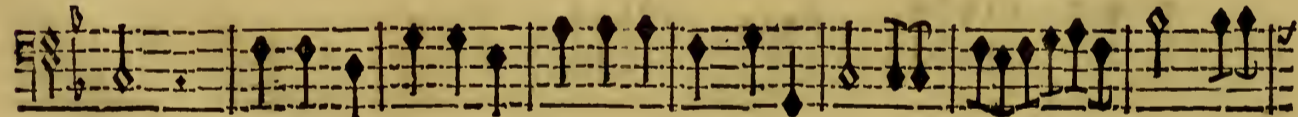
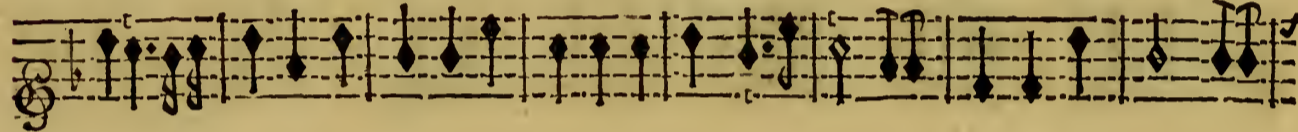
Gloi- re. Qu'avec luy soit toûjours la Paix, ou la Victoire. Qu'il re- gne ce He-



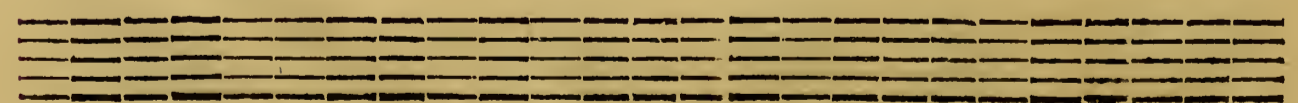
Gloi- re. Qu'avec luy soit toûjours la Paix, ou la Victoire. Qu'il re- gne ce He-



Gloi- re. Qu'avec luy soit toûjours la Paix, ou la Victoire. Qu'il re- gne ce He-



BASSE-CONTINUE.



ros, qu'il triomphe toujours. Qu'il vive au- tant que fa gloi-

ros, qu'il triomphe toujours. Qu'il vive au- tant que fa gloire.

ros, qu'il triomphe toujours. Qu'il vive au- tant que fa gloire.

ros, qu'il triomphe toujours. Qu'il vive au- tant que fa gloi-

BASSE-CONTINUE.

re. Qu'il vive, Qu'il vive au- tant que sa gloi- re.

Qu'il vive au- tant que sa gloire. Qu'il vive au- tant que sa gloi- re.

Qu'il vive au- tant que sa gloire. Qu'il vive au- tant que sa gloi- re.

re. Qu'il vive au- tant que sa gloi- re.

BASSE-CONTINUE.



Qu'il vive au- tant que sa gloi- re. Qu'il



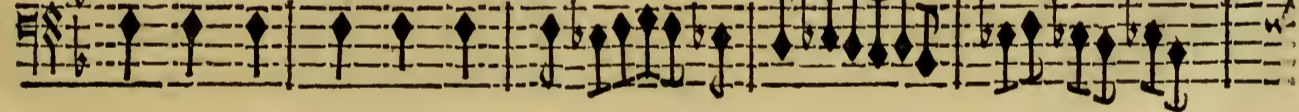
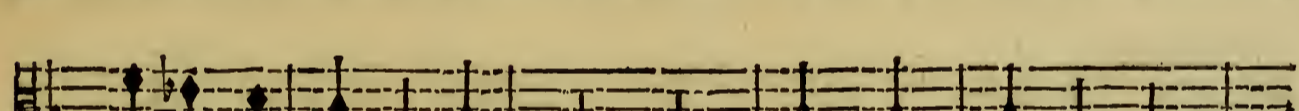
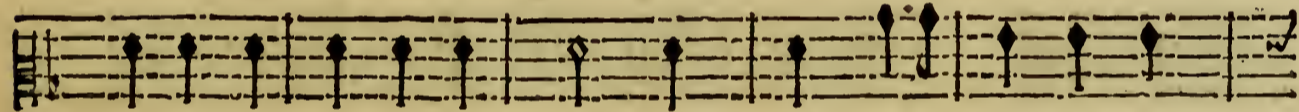
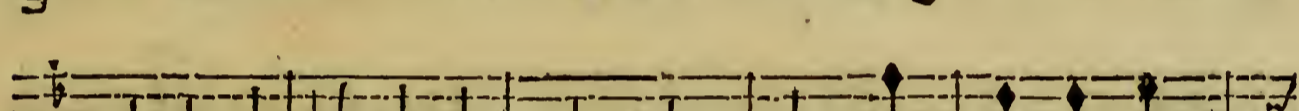
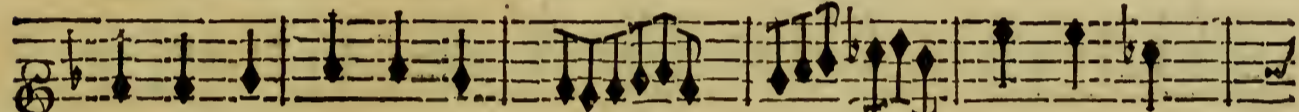
Qu'il vive au- tant que sa gloire. Qu'il vive au- tant que sa



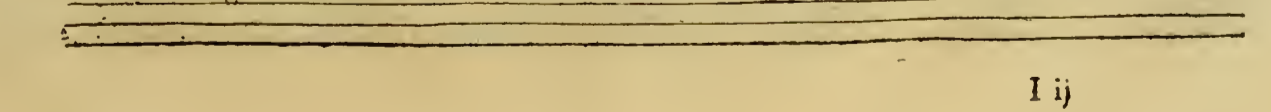
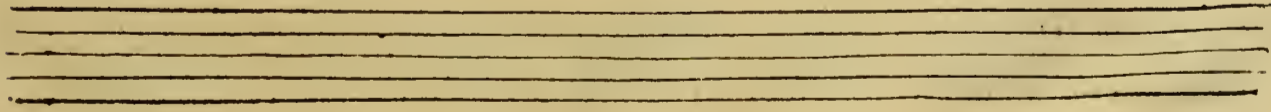
Qu'il vive au- tant que sa gloire. Qu'il vive au- tant que sa



Qu'il vive au- tant que sa gloi-



BASSE-CONTINUE.



vive, Qu'il vive autant que sa gloi- re. Qu'il regne Qu'il re-

gloire. Qu'il vive autant que sa gloi- re. Qu'il regne Qu'il regne ce He-

gloire. Qu'il vive autant que sa gloi- re. Qu'il regne, Qu'il regne ce He-

re. Qu'il vive autant que sa gloi- re. Qu'il re- gne ce He-

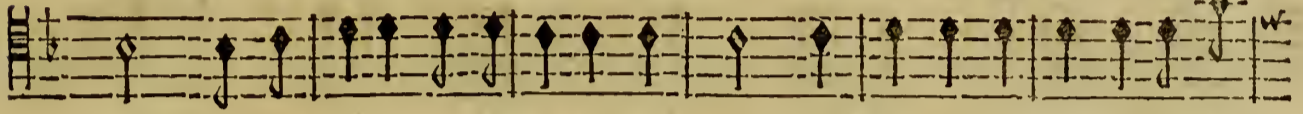
BASSE-CONTINUE.



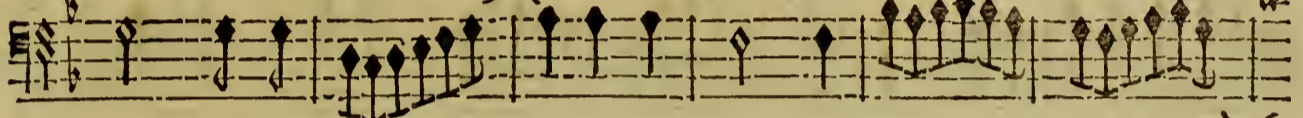
gne ce Heros, qu'il triom- phe toûjours. Qu'il regne, Qu'il



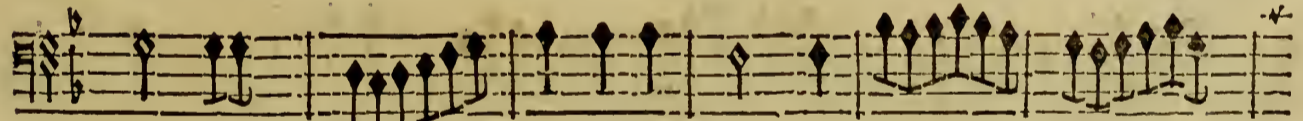
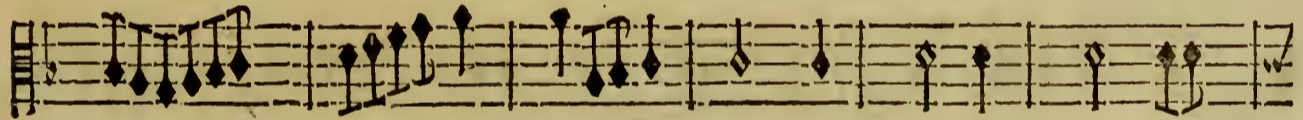
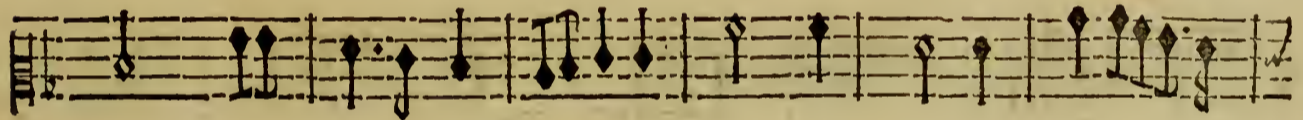
ros, qu'il triomphe, qu'il triomphe toûjours. Qu'il regne, Qu'il regne ce He-



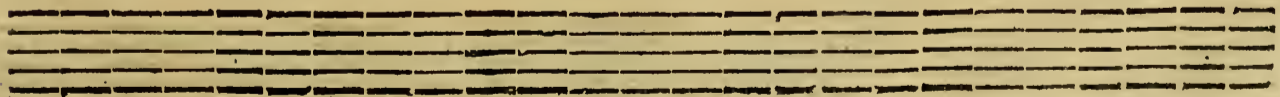
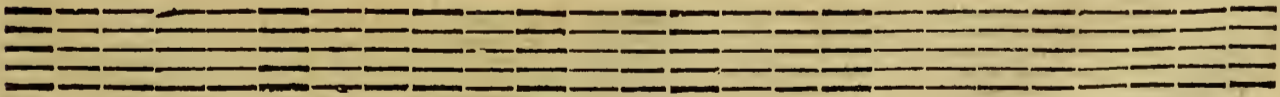
ros, qu'il triomphe, qu'il triomphe toûjours. Qu'il regne, Qu'il regne ce He-



ros, qu'il triom- phe toûjours. Qu'il re-



BASSE-CONTINUE.



re- gne ce Heros, qu'il triomphe, qu'il triomphe toujours. qu'il tri-

ros, qu'il triomphe toujours. qu'il triomphe, qu'il triomphe toujours. qu'il tri-

ros, qu'il triomphe toujours. qu'il triomphe, qu'il triomphe toujours. qu'il tri-

gne ce Heros, qu'il triom- phe toujours. qu'il tri-

BASSE-CONTINUE.

First musical staff, treble clef, containing notes and rests.

omphe toûjours. Qu'il vive au-tant que sa gloi- re. Qu'il vive, Qu'il

Second musical staff, treble clef, containing notes and rests.

omphe toûjours. Qu'il vive autant que sa gloire. Qu'il vive au- tant que sa gloire. Qu'il

Third musical staff, treble clef, containing notes and rests.

omphe toûjours. Qu'il vive autant que sa gloire. Qu'il vive au- tant que sa gloire. Qu'il

Fourth musical staff, treble clef, containing notes and rests.

omphe toûjours. Qu'il vive autant que sa gloi- re. Qu'il

Fifth musical staff, treble clef, containing notes and rests.

Sixth musical staff, treble clef, containing notes and rests.

Seventh musical staff, treble clef, containing notes and rests.

Eighth musical staff, treble clef, containing notes and rests.

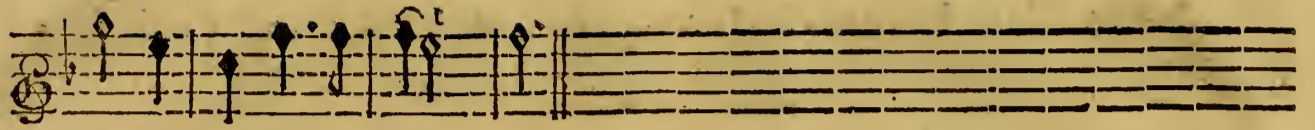
Ninth musical staff, treble clef, containing notes and rests.

Tenth musical staff, treble clef, containing notes and rests.

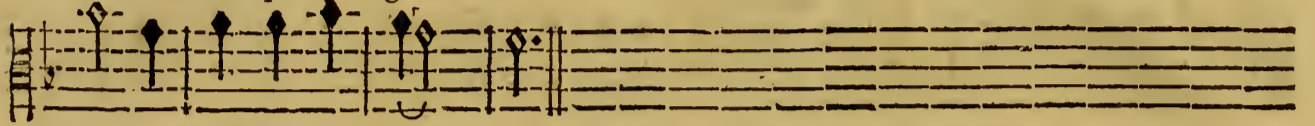
BASSE-CONTINUE.

Empty musical staff for the Basse-Continue.

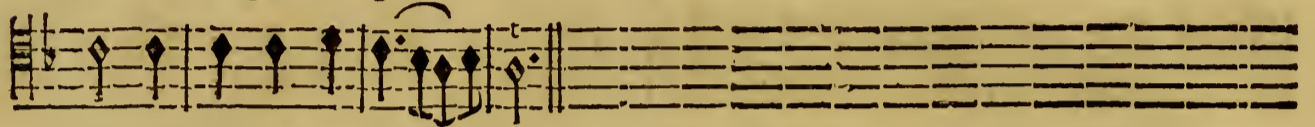
Empty musical staff for the Basse-Continue.



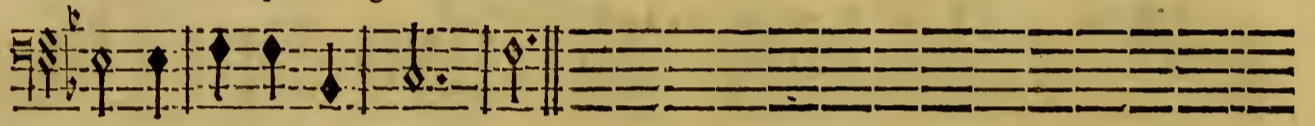
vive autant que sa gloi- re.



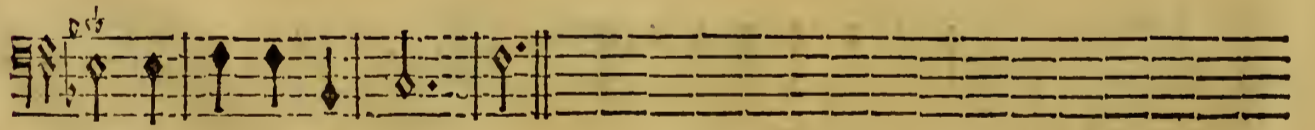
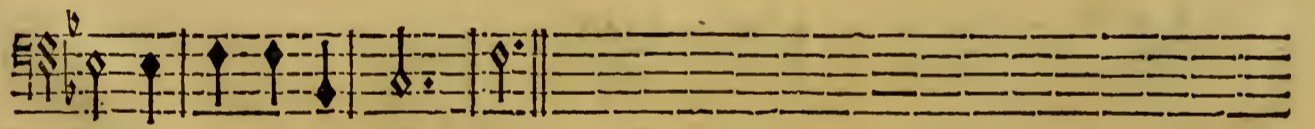
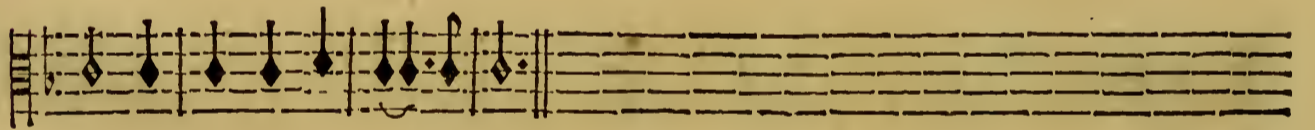
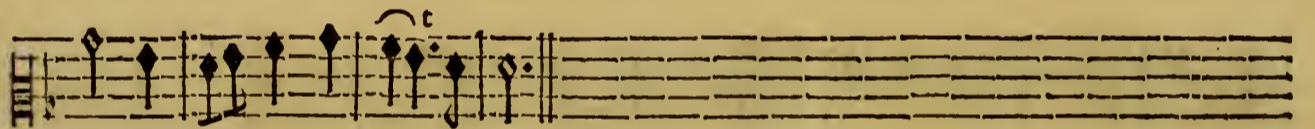
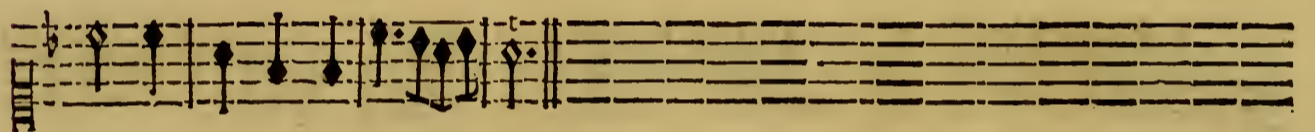
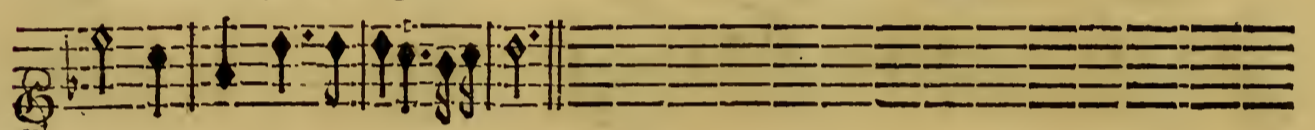
vive autant que sa gloi- re.



vive autant que sa gloi- re.



vive autant que sa gloi- re.



BASSE-CONTINUE.

On reprend la Gigue page 39.

Et ensuite les Basses de Violon jouent le Prelude qui est avant ce dernier Chœur. page 55.

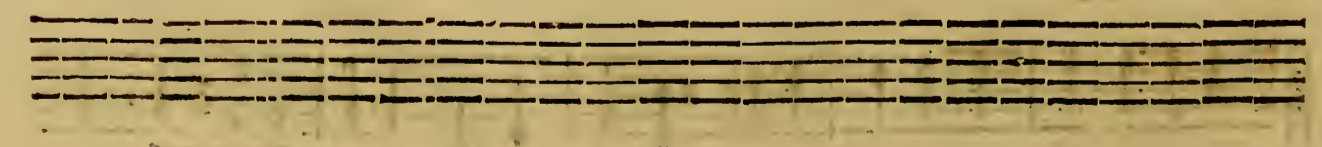
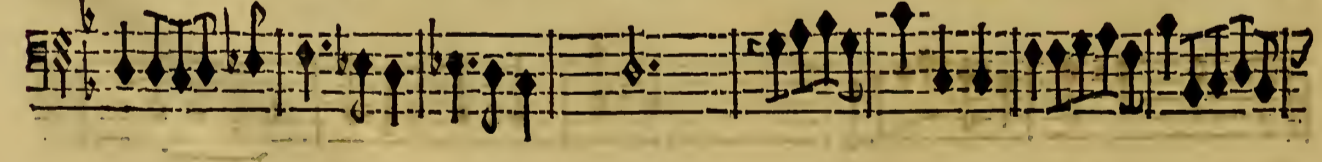
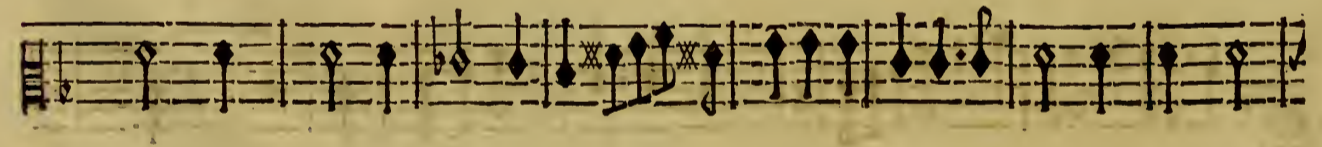
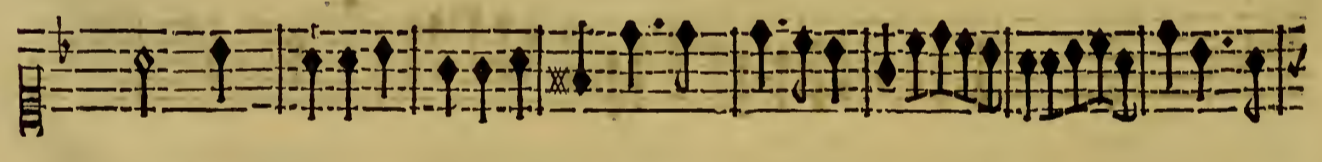
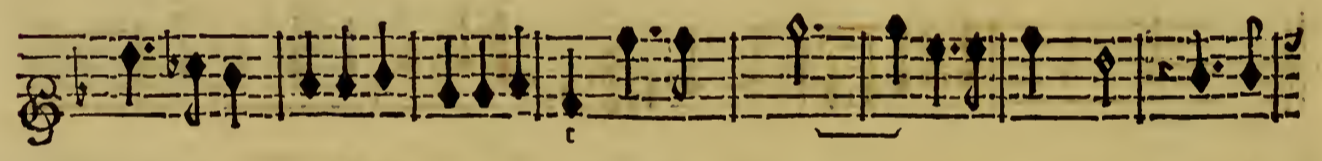
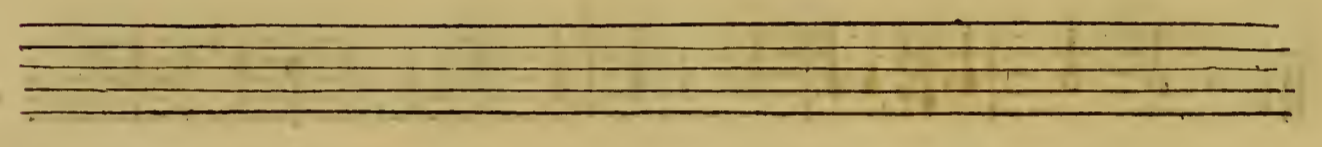
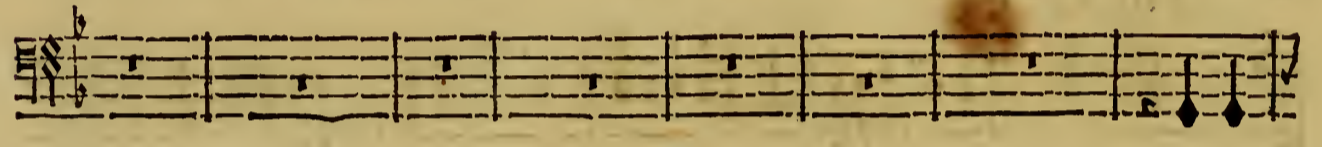
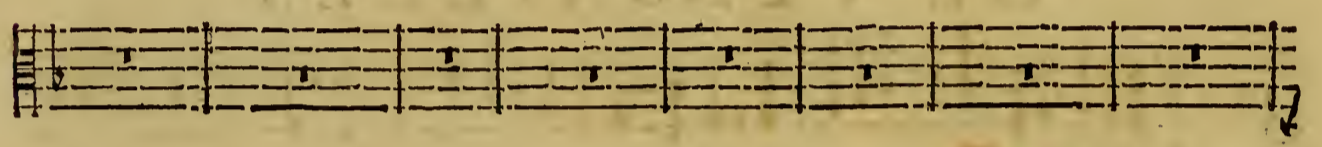
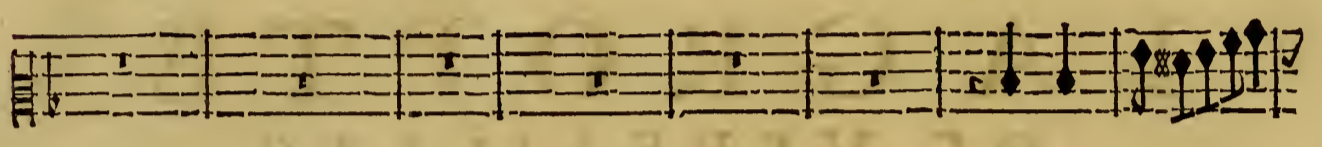
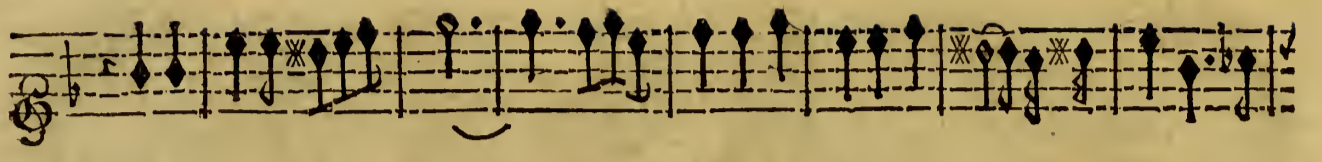
FIN.

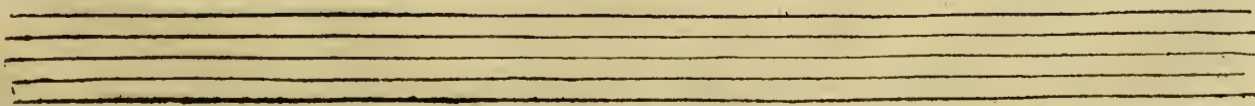
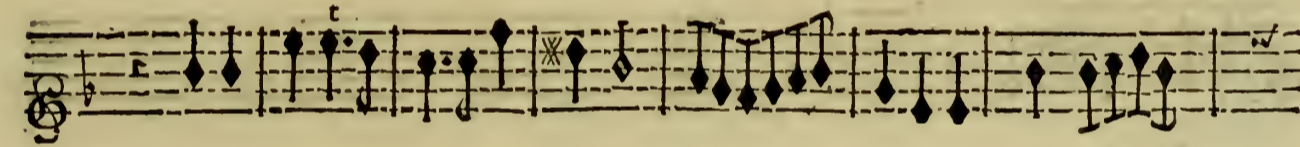
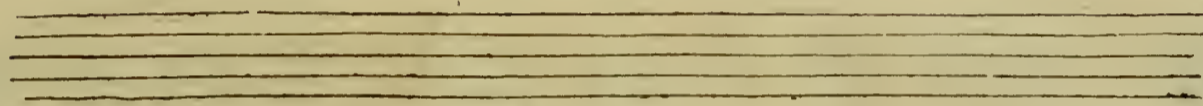
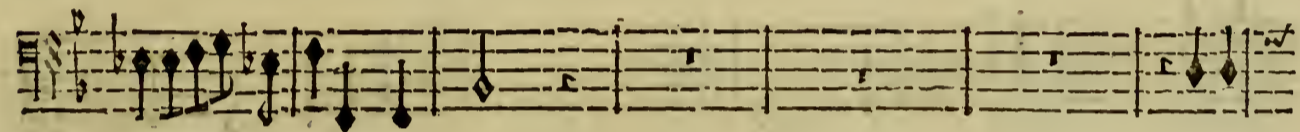
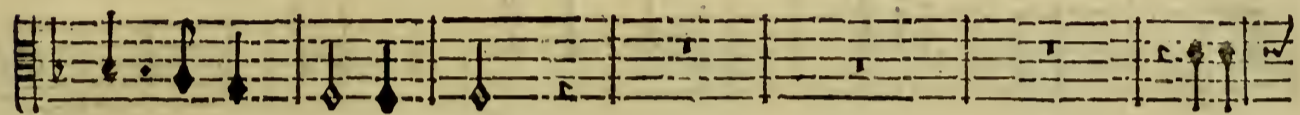
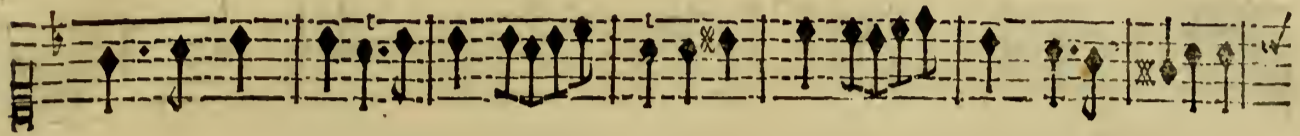
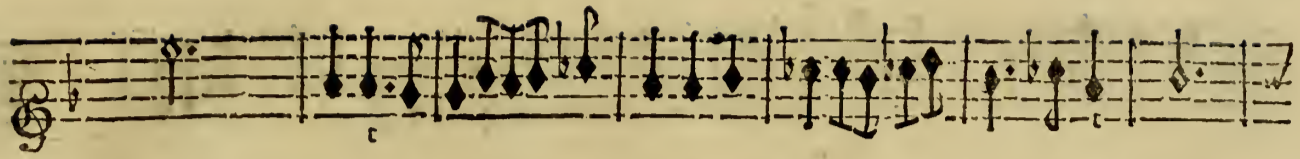


LA GROTTTE DE VERSAILLES.

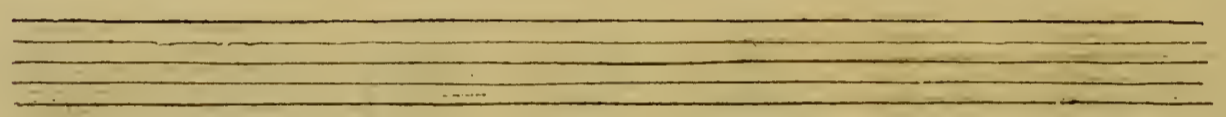
OUVERTURE.

A musical score for an overture, consisting of ten staves. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. The third and fourth staves are in alto clef. The fifth staff is in bass clef with a key signature of one flat. The sixth and seventh staves are in treble clef. The eighth and ninth staves are in bass clef. The tenth staff is in bass clef with a key signature of one flat. The score includes various musical notations such as notes, rests, and ornaments. A 'K' symbol is located at the bottom right of the page.

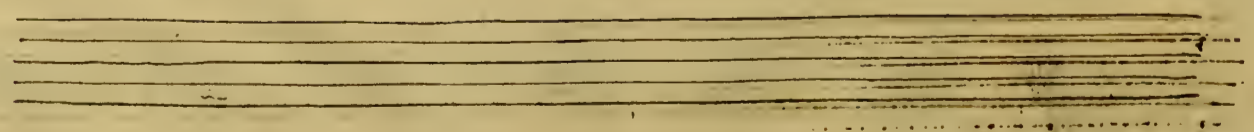




Handwritten musical notation on five staves. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with an alto clef. The third and fourth staves begin with a bass clef. The fifth staff begins with a soprano clef. The notation is dense and includes many accidentals and dynamic markings.



Handwritten musical notation on five staves. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with an alto clef. The third and fourth staves begin with a bass clef. The fifth staff begins with a soprano clef. The notation is dense and includes many accidentals and dynamic markings.



SILVANDRE, & CORIDON.

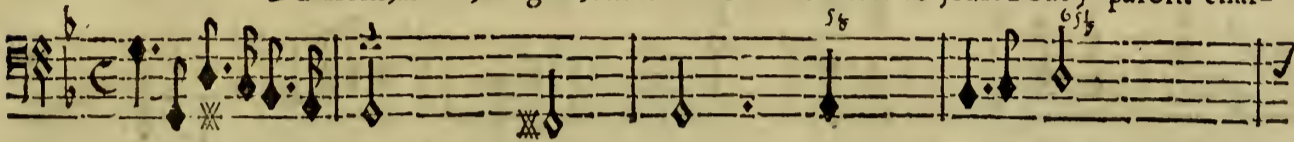
CORIDON.



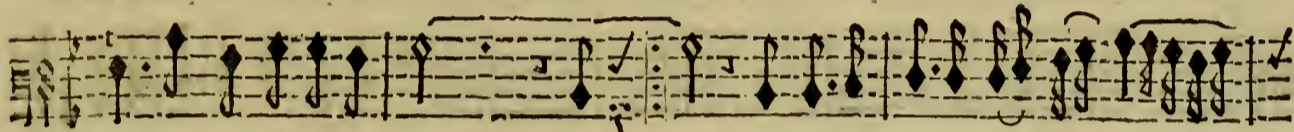
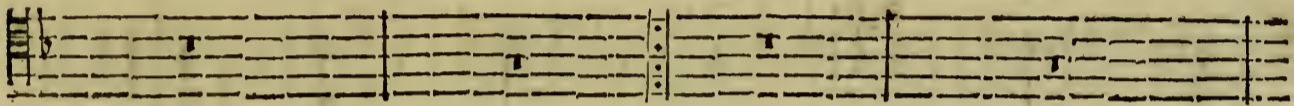
SILVANDRE.



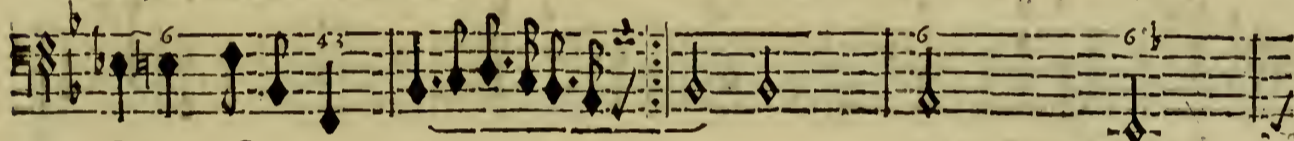
A Llons, allons, Bergers, entrés dans cét heureux se-jour. Tout y paroist char-



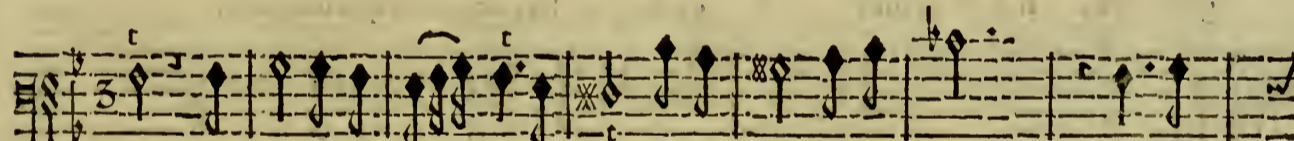
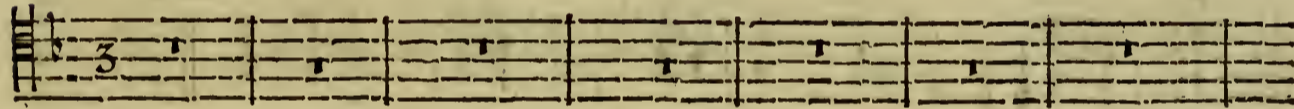
BASSE-CONTINUE.



mant, LOUIS est de re- tour : Al- tour : Il fort des bras de la Vi- etoi-



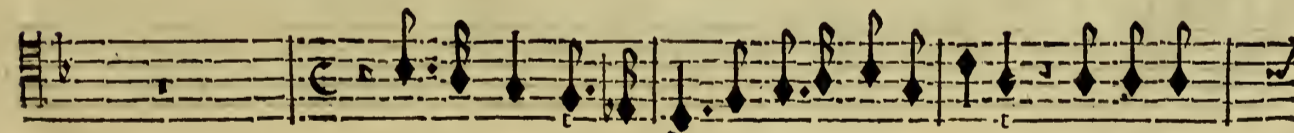
BASSE-CONTINUE.



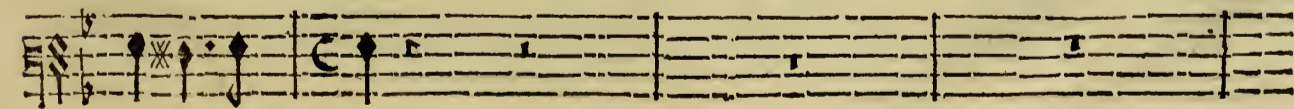
re, Et vient rassembler à leur tour Les Plai-sirs éga- rez dans ces



BASSE-CONTINUE.



IL se plaist en ces lieux à perdre la memoire De la gran-



bois d'alen- tour.



BASSE-CONTINUE.

deur qui brille dans fa Cour. Ceffons, Ceffons de par-ler de fa gloi- re,

BASSE-CONTINUE.

Il n'est permis i- cy de par-ler que d'amour. Ceffons, Ceffons de parler, de parler de fa

Ceffons, Ceffons de parler de fa

BASSE-CONTINUE.

gloi- re, Il n'est permis i- cy de par- ler, de parler que d'amour.

gloi- re, Il n'est per- mis i- cy de par- ler que d'amour.

BASSE-CONTINUE.

CHOEURS.

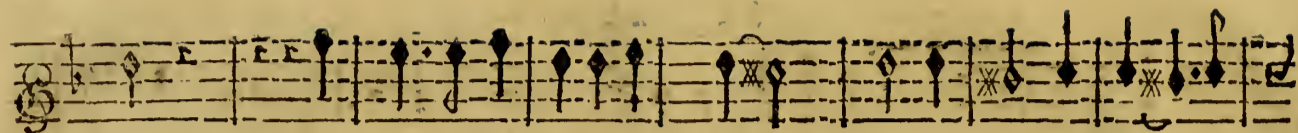
Cessons, Cessons de parler de sa gloi- re; Cessons, Cef-

Cessons, Cessons de parler de sa gloi- re; Cessons, Cef-

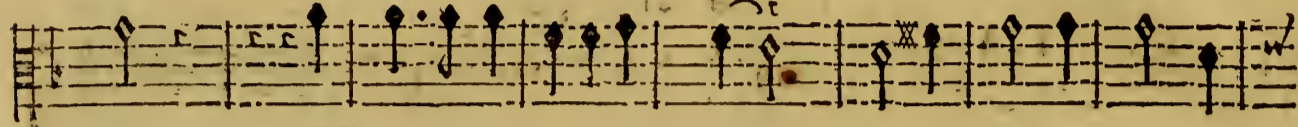
Cessons, Cessons de parler de sa gloi- re; Cessons, Cef-

Cessons, Cessons de parler de sa gloi- re; Cessons, Cef-

BASSE-CONTINUUM.



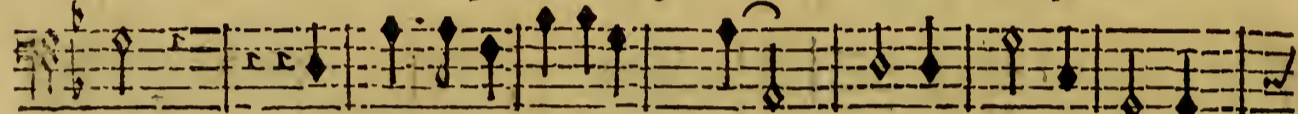
sons, Cessons de parler de sa gloi- re; Il n'est permis i-



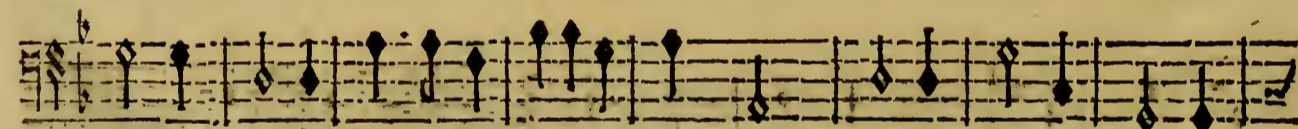
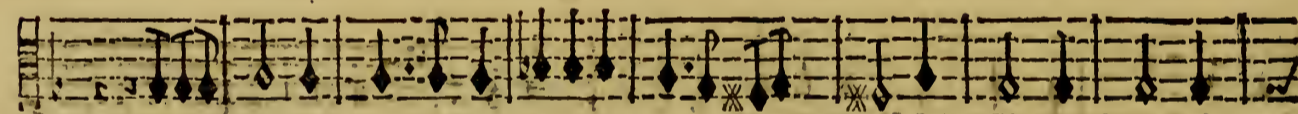
sons, Cessons de parler de sa gloi- re; Il n'est permis i-



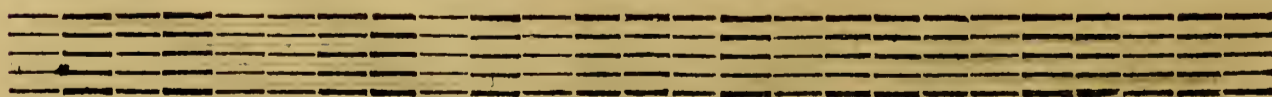
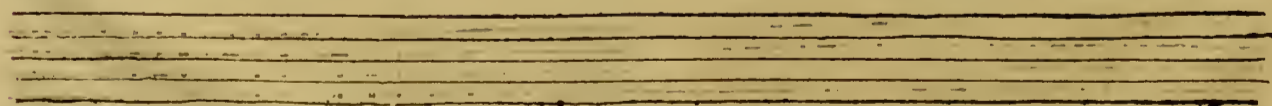
sons, Cessons de parler de sa gloi- re; Il n'est permis i-



sons, Cessons de parler de sa gloi- re; Il n'est permis i-



BASSE-CONTINUE.



ler que d'amour. Il n'est permis icy de parler que d'amour. de parler que d'amour.

ler que d'amour. Il n'est permis icy de parler que d'amour. de parler que d'amour.

Il n'est permis icy de parler que d'amour. de parler que d'amour.

Il n'est permis icy de parler que d'amour. de parler que d'amour.

BASSE-CONTINUE.

BASSE-CONTINUE.

A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests.

Au ramage des oy-seaux; Et chantons nos amourettes, Au doux mur-

A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests.

Au ramage des oy-seaux; Et chantons nos amourettes, Au doux mur-

A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests.

Au ramage des oy-seaux; Et chantons nos amourettes, Au doux mur-

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A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests.

A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests.

BASSE-CONTINUE.

An empty musical staff with a treble clef and a common time signature.

An empty musical staff with a treble clef and a common time signature.

mure des eaux. Et chantons nos a-mou-rettes Au doux murmure des eaux.

mure des eaux. Et chantós, Et chantons nos amourettes Au doux murmure des eaux.

mure des eaux. Et chantós, Et chantons nos amourettes Au doux murmure des eaux.

mure des eaux. Et chan- tons, Et chantós nos amourettes Au doux murmure des eaux!

BASSE-CONTINUE.

flutes.

RITOURNELLE,

flutes

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.



Goûtons bien les plaisirs Bergere, Le temps n'en dure pas toujours; jours;
Menageons la faison de plaire, Menageons des moments si doux: doux;



Goûtons bien les plaisirs Bergere, Le temps n'en dure pas toujours; jours;
Menageons la faison de plaire, Menageons des moments si doux: doux;



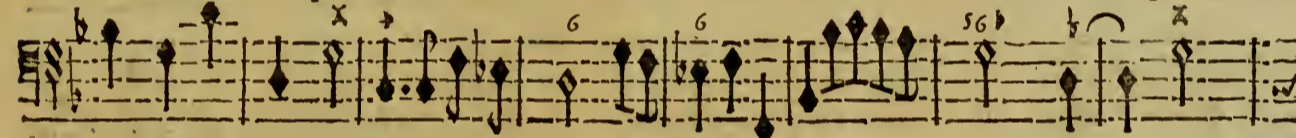
BASSE-CONTINUE.



La moisson la plus chere Est celle des amours: Elle ne se peut



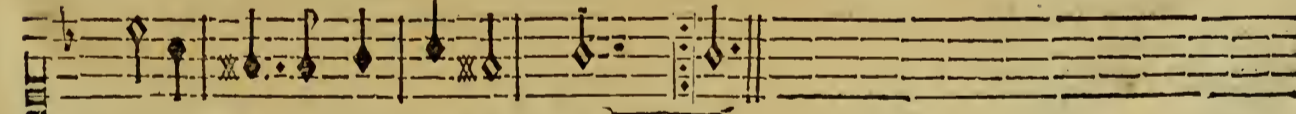
La moisson la plus chere Est celle des amours: Elle ne se peut



BASSE-CONTINUE.



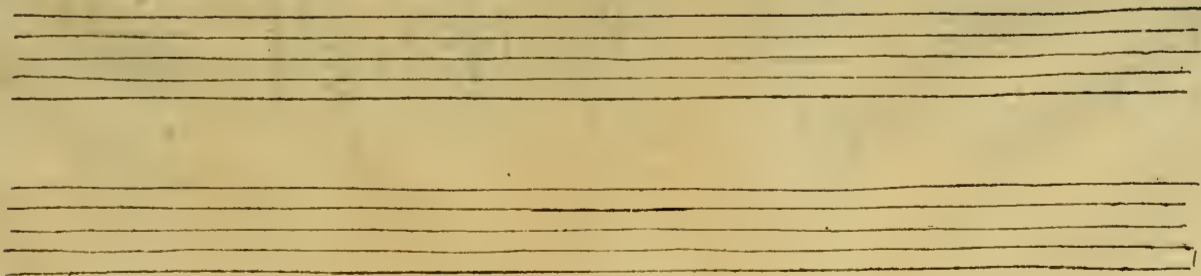
faire Qu'au printemps de nos jours. jours.



faire Qu'au printemps de nos jours. jours.



BASSE-CONTINUE.



MENALQUE ET CORIDON.

MENALQUE.

Sortons, Sortons de ces deserts détuornons-en nos
Aimons, Aimos puisqu'il le faut dás ces heureux dé-

CORIDON.

BASSE-CONTINUE.

pas.
ferts.

L'Amour est dans ces lieux a-
Il à dequoy payer le

Pourquoy quitter sítost ces endroits pleins de char- mes?
L'Amour dás ces beaux lieux n'a que d'aimables chaî- nes.

BASSE-CONTINUE.

vec tous ses appas.
repos que je pers.

Ah! qu'il est doux icy de luy rendre les armes, de luy rendre les
Il n'est point de plaisirs si charmants que ses peines, si charmats que ses

BASSE-CONTINUE.

Où
La

ar- mes! Où pourrions-no^s aller où l'Amour ne fût pas! Où pourtions-no^s aller? Où
pei- nes, La liberté n'a rien de si doux que ses fers. La liberté n'a rien La

BASSE-CONTINUE.

pourrion-nous aller où l'Amour où l'Amour ne fût pas?
liberté n'a rien de si doux de si doux que ser fers.

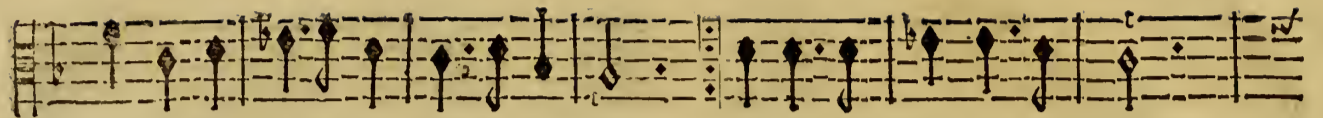
pourrions-nous aller où l'Amour où l'Amour ne fût pas?
liberté n'a rien de si doux de si doux que ses fers.

BASSE-CONTINUE.

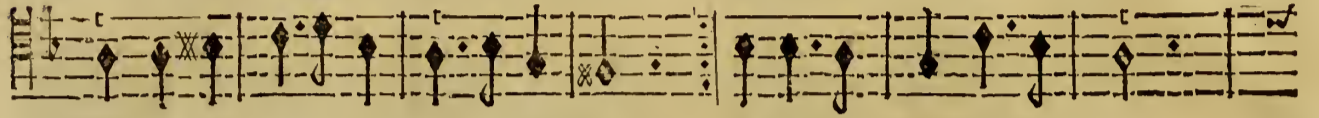
Voyons tous deux en aimant, en aimant, Qui de nous sçaura prendre L'ardeur la plus

Voyons tous deux en aimant, Qui de nous sçaura prendre L'ardeur la plus

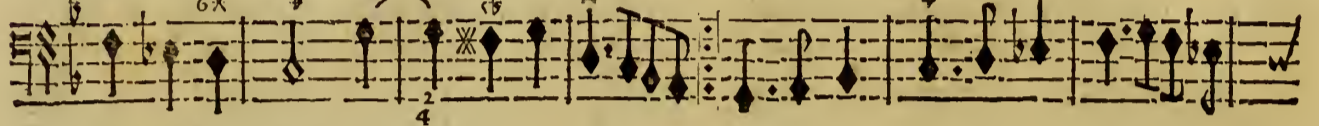
BASSE-CONTINUE.



tendre Et la garder plus constament; Ne craignons point le tourment



tendre Et la garder plus constament; Ne craignons point le tourment



BASSE-CONTINUE.



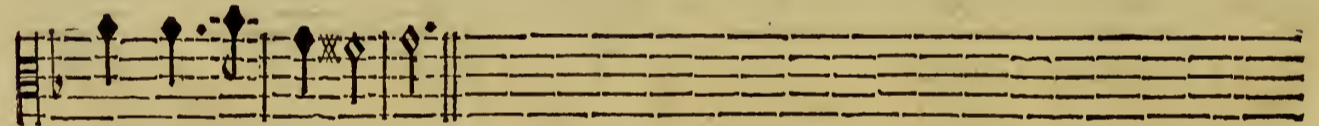
Qu'un cœur amoureux doit attendre. C'est un mal trop charmât, C'est un mal trop char-



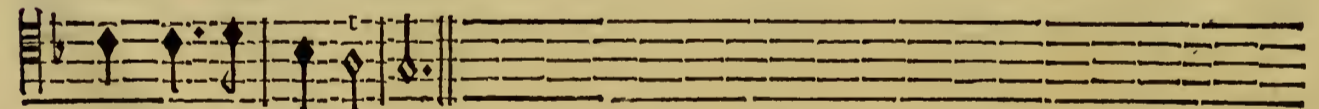
Qu'un cœur amoureux doit attendre. C'est un mal trop charmât, C'est un mal trop char-



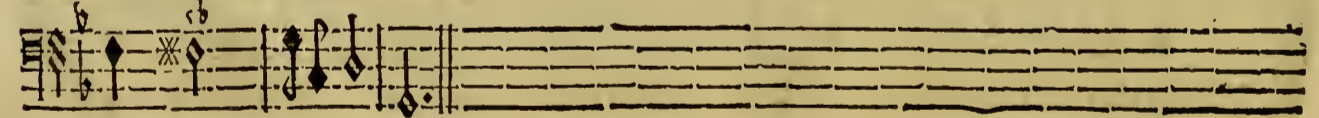
BASSE-CONTINUE.



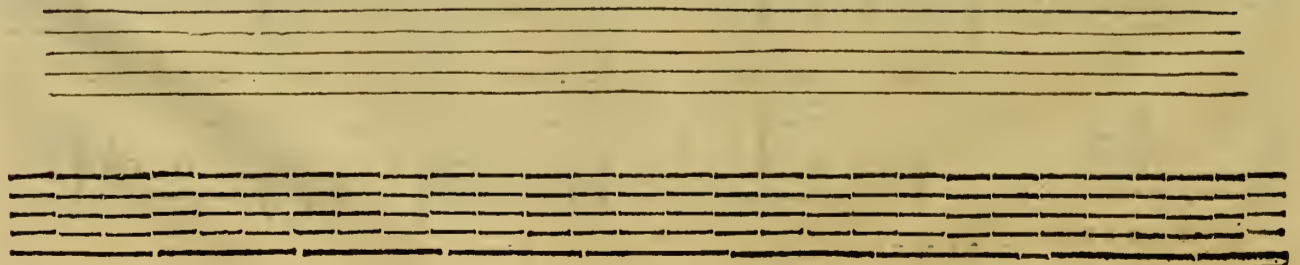
mant Pour s'en deffendre.



mant Pour s'en deffendre.



BASSE-CONTINUE.



DAPHNIS Chante seul & les Cbœurs luy répondent.

Venez près de ces fontaines, Venez Nymphes qui chassez, Cessez de

Venez près de ces fontaines, Venez Nymphes qui chassez, Cessez de

Venez près de ces fontaines, Venez Nymphes qui chassez, Cessez de

Venez près de ces fontaines, Venez Nymphes qui chassez, Cessez de

VIOLONS.

BASSE-CONTINUE.

courir les plaines avec des soins empressez. Venez icy prendre des plaisirs char-

courir les plaines avec des soins empressez. Venez icy prendre des plaisirs char-

courir les plaines avec des soins empressez. Venez icy prendre des plaisirs char-

courir les plaines avec des soins empressez. Venez icy prendre des plaisirs char-

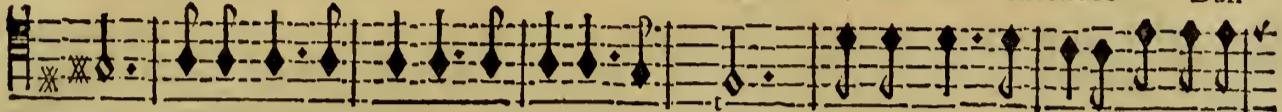
BASSE-CONTINUE.



mants. Venez nous entendre, Dansez à nos chants. Venez nous entendre Dan-



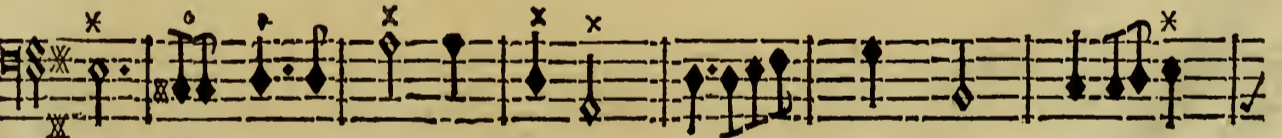
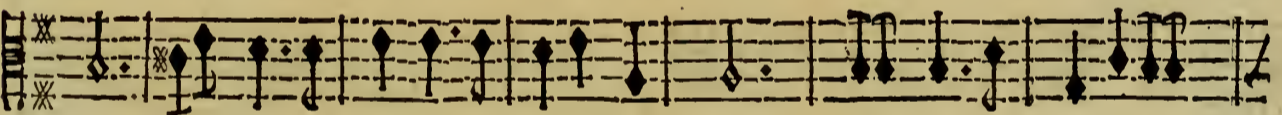
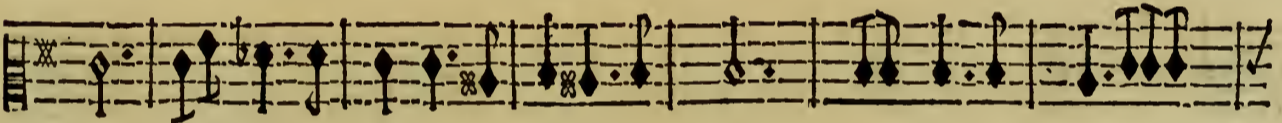
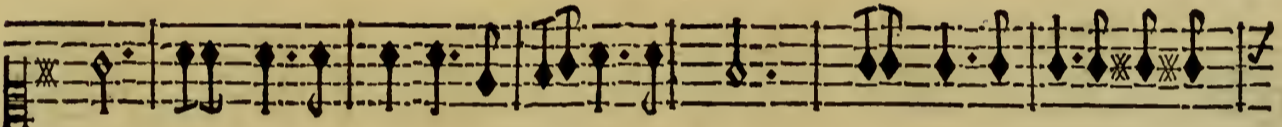
mants. Venez nous entendre, Dansez à nos chants. Venez nous entendre Dan-



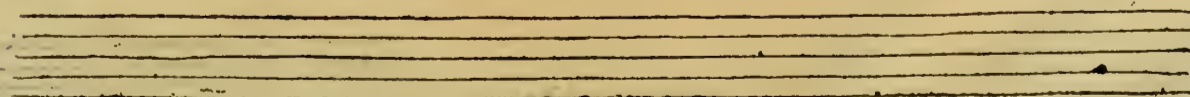
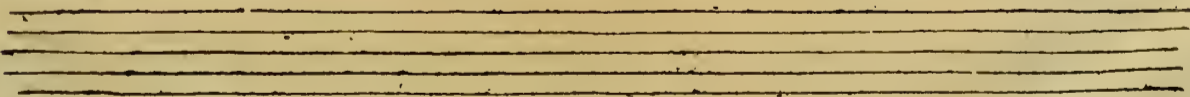
mants. Venez nous entendre, Dansez à nos chants. Venez nous entendre Dansez, Dá-



mants. Venez nous entendre, Dansez à nos chants. Venez nous entendre Dan-



BASSE-CONTINUUM.



sez, Dansez à nos chants. chants.

sez, Dansez, Dansez à nos chants. chants.

sez, Dansez, Dansez à nos chants. chants.

sez, Dansez, Dansez à nos chants. chants.

BASSE-CONTINUE.

MENUET.

IRIS ET CALISTE.

IRIS.

Les oyseaux vivent sans contrainte | S'engagēt sans crainte Leurs nœuds sont doux; Les oy-
 Dans leurs chāts ils disent sans cesse Que l'Amour les blesse D'aimables coups; Dās leurs

CALISSE.

Les oyseaux vivent sans contrainte S'engagēt sans crainte Leurs nœuds sont doux; Les oy-
 Dans leurs chāts ils disent sans cesse Que l'Amour les blesse D'aimables coups; Dās leurs

BASSE-CONTINUE.

doux; Tout leur rit, tout cherche à leur plaire, Nous devons en estre jaloux, La rai-
 coups;

doux; Tout leur rit, tout cherche à leur plaire, Nous devons en estre jaloux, La rai-
 coups;

BASSE-CONTINUE.

son ne nous fert de guere, En amour ils sont tous Moins bestes que nous. Tout leur nous.

son ne nous fert de guere, En amour ils sont to⁹ Moins bestes que nous. Tout leur nous.

BASSE-CONTINUE.

flutes douces.

First system of musical notation for flutes douces, featuring a treble clef, a common time signature, and a series of notes and rests.

RITOURNELLE.

flutes douces.

Second system of musical notation for flutes douces, continuing the melodic line with various note values and rests.

First system of musical notation for Basse-Continue, featuring a bass clef and figured bass notation with figures such as 6, X, 76, X, 6X, 6X, 6, 6X, and X.

BASSE-CONTINUE.

Second system of musical notation for Basse-Continue, showing a continuation of the figured bass with various rhythmic patterns.

Third system of musical notation for Basse-Continue, featuring a treble clef and a series of notes and rests.

Fourth system of musical notation for Basse-Continue, featuring a bass clef and figured bass notation with figures such as 6, 6b, 9, 5, and 7.

BASSE-CONTINUE.

Fifth system of musical notation for Basse-Continue, featuring a treble clef and a series of notes and rests.

Sixth system of musical notation for Basse-Continue, featuring a treble clef and a series of notes and rests.

Seventh system of musical notation for Basse-Continue, featuring a bass clef and figured bass notation with figures such as 7, 6, 43, and 5.

BASSE-CONTINUE.

Eighth system of musical notation for Basse-Continue, featuring a treble clef and a series of notes and rests.

Ninth system of musical notation for Basse-Continue, featuring a treble clef and a series of notes and rests.

Tenth system of musical notation for Basse-Continue, featuring a bass clef and figured bass notation with figures such as 2, 6, 4, 5, and X.

BASSE-CONTINUE.

Musical notation for the first system, consisting of three staves of music.

BASSE-CONTINUE.

I R I S.

Musical notation for the second system, including vocal lines and a basso continuo line.

Dans ces deserts paisibles, Rochers, que vostre fort est doux. Dans ces de-

BASSE-CONTINUE.

Musical notation for the third system, including vocal lines and a basso continuo line.

doux. Vous estes insensible; Trop heureux, Trop heureux qui l'est comme

BASSE-CONTINUE.

Musical notation for the fourth system, including vocal lines and a basso continuo line.

vous. Vous estes insensible, Trop heureux, Trop heureux qui l'est comme

BASSE-CONTINUE.

Musical notation for the fifth system, including vocal lines and a basso continuo line.

vous. Vous vous.

BASSE-CONTINUE.

SECOND COUPLET.

D'une rigueur ex- tre- me Mon cœur sent les plus ru- des

BASSE-CONTINUE.

coups. D'une ri- coups. L'Insenfi- ble que j'ai- me Est cent fois

BASSE-CONTINUE.

Est cent fois plus ro- cher que vous. L'Insenfible que

BASSE-CONTINUE.

j'ai- me Est cent fois, Est cent fois plus ro- cher que

BASSE-CONTINUE.

vous. L'Insen- vous.

BASSE-CONTINUE.

IRIS ET L'ECHO.

IRIS.

Depuis que l'on soupire Sous l'amoureux Empire; De-

L'ECHO

BASSE-CONTINUE.

puis que l'on soupire Sous l'Amoureuse loy. De- loy. Helas! qui fût jamais plus à

BASSE-CONTINUE.

plaindre que moy? Helas! Helas! qui fût ja-

moy? Helas! Helas!

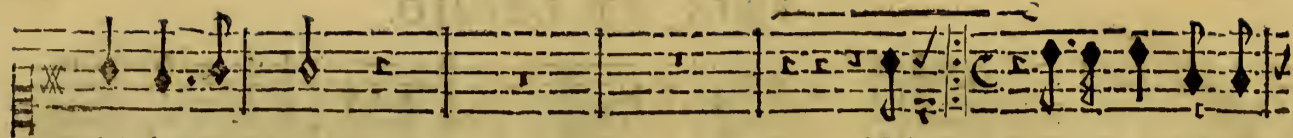
doux fort *doux.* *fort* *doux.* *fort.*

BASSE-CONTINUE.

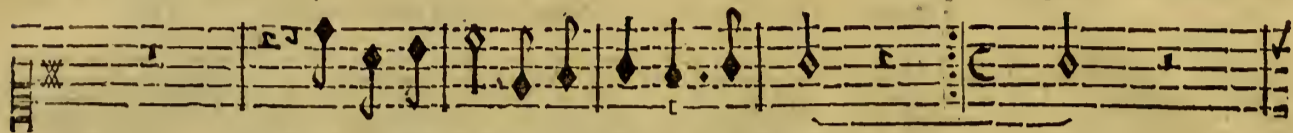
mais plus à plaindre que moy? Qui fût jamais plus à

Qui fût jamais plus à plaindre que moy?

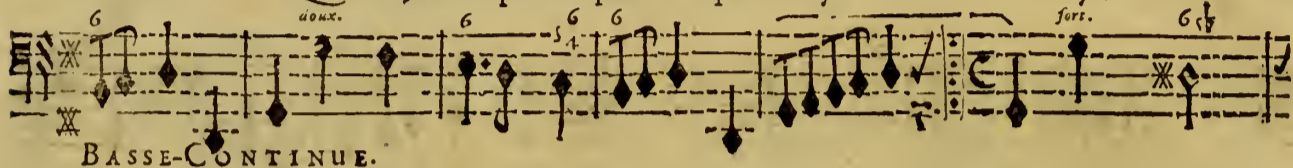
BASSE-CONTINUE.



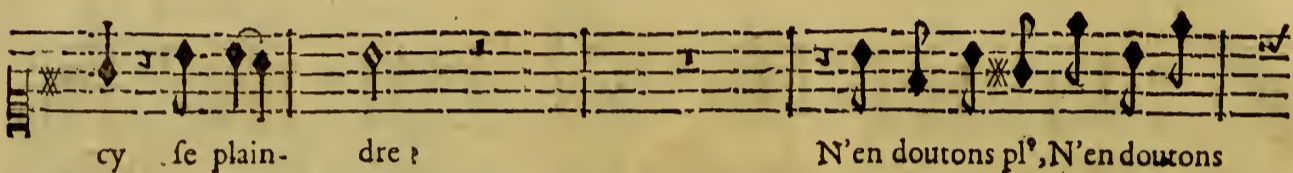
pleindre que moy! Helas! Quelle voix vient i-



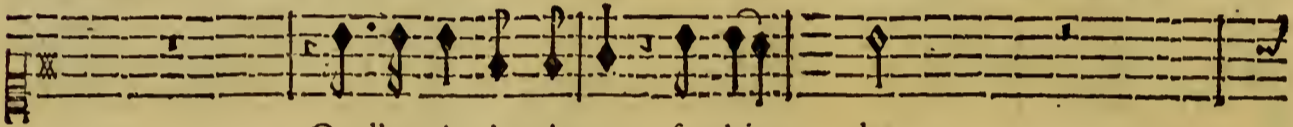
Qui fut jamais plus à plaindre que moy! moy!



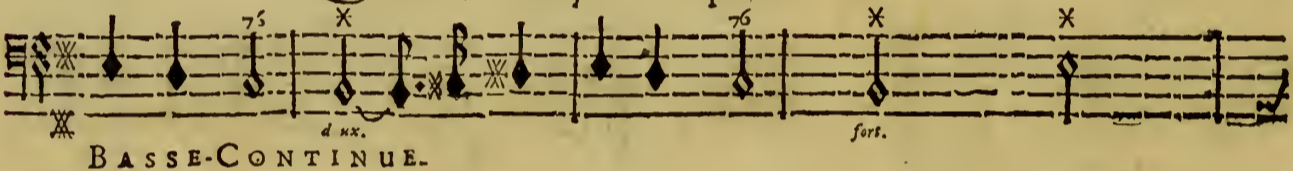
BASSE-CONTINUE.



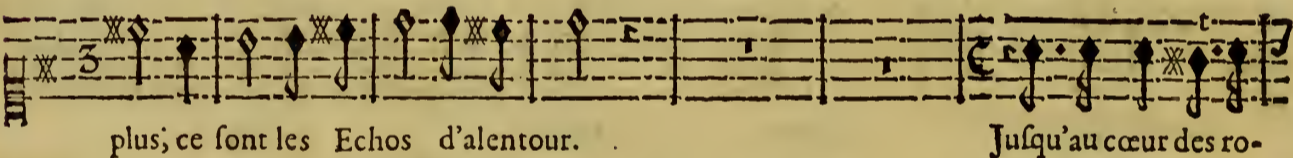
cy se plaindre? N'en doutons pl⁹, N'en doutons



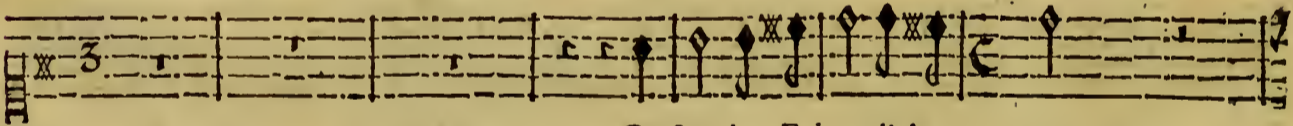
Quelle voix vient icy se plaindre?



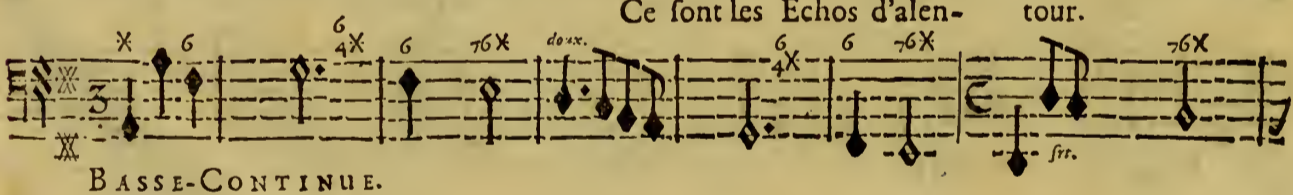
BASSE-CONTINUE.



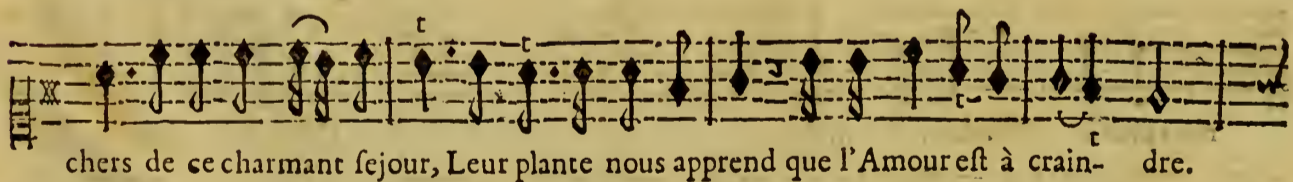
plus, ce sont les Echos d'alentour. Jusqu'au cœur des ro-



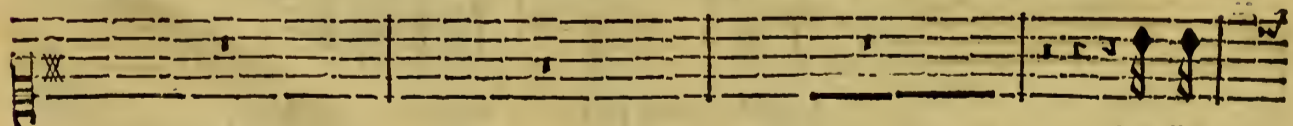
Ce sont les Echos d'alentour.



BASSE-CONTINUE.



chers de ce charmant sejour, Leur plante nous apprend que l'Amour est à craindre.



Quel'A-



BASSE-CONTINUE.

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes: a whole rest, followed by a series of eighth and quarter notes, ending with a half note. There are some markings above the staff, possibly indicating fingerings or ornaments.

Leur plainte nous apprend que l'Amour que l'Amour est à crain-

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes: a quarter note, followed by a series of eighth notes, ending with a half note.

mour est à crain- dre.

A musical staff with a bass clef and a key signature of one flat. It contains a sequence of notes: a quarter note, followed by a series of eighth notes, ending with a half note. There are some markings below the staff, including the number '6' and the word 'fort.'.

BASSE-CONTINUE.

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes: a quarter note, followed by a series of eighth notes, ending with a half note.

dre.

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes: a quarter note, followed by a series of eighth notes, ending with a half note.

Que l'Amour est à crain- dre.

A musical staff with a bass clef and a key signature of one flat. It contains a sequence of notes: a quarter note, followed by a series of eighth notes, ending with a half note.

BASSE-CONTINUE.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

CHOEURS.

Chantons tous en ce jour, en ce jour, Chantons tous en ce jour, Redifons tour à tour, Redi-

Chantons tous en ce jour, en ce jour, Redifons tour à tour, Redi-

Chantons tous en ce jour, Chantons tous en ce jour, Redifons tour à tour, Redi-

Chantons tous en ce jour, Redifons tour à tour, Redi-

VIOLONS.

BASSE-CONTINUE.

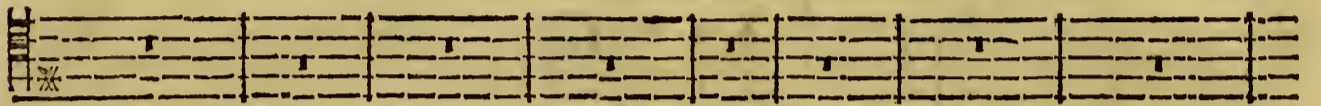
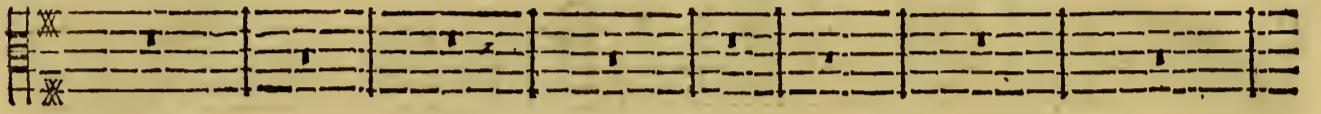
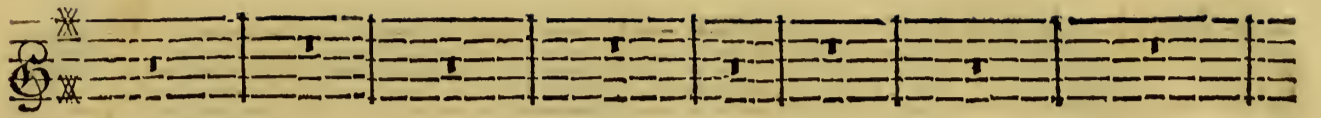
sons tour à tour.

sons tour à tour, *seul.* Que le chant des oyseaux nous secon- de.

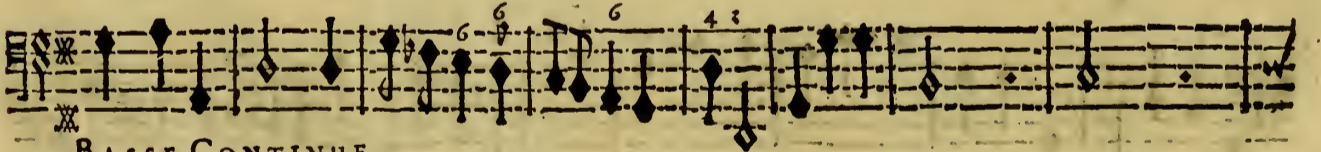
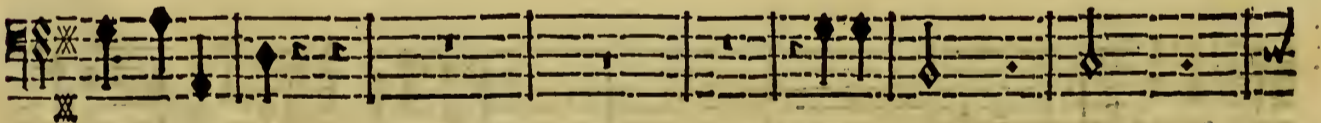
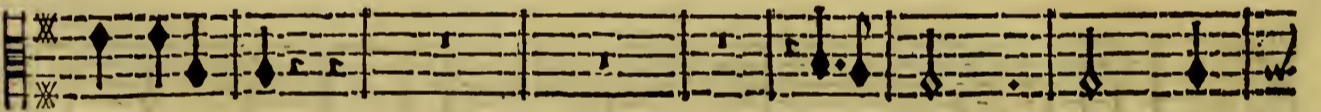
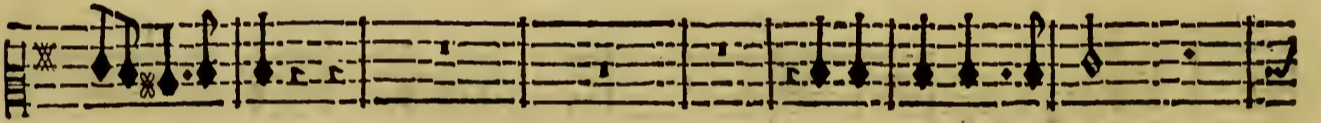
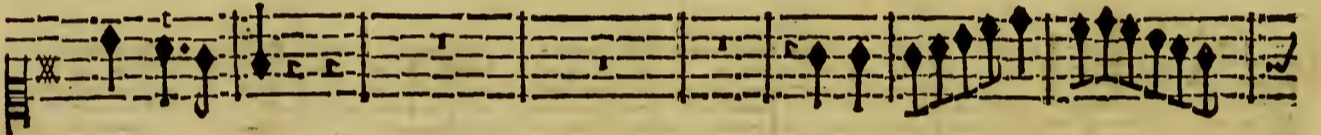
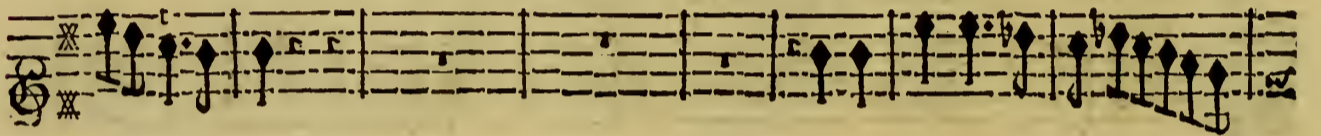
sons tour à tour, *seul.* Que le chant des oyseaux nous secon- de.

sons tour à tour, *seul.* Que le chant des oyseaux nous secon- de.

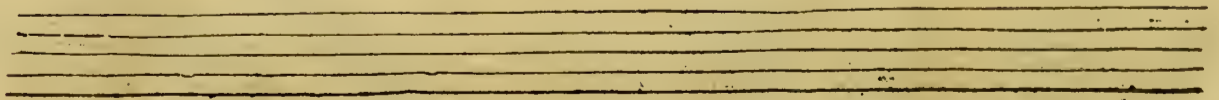
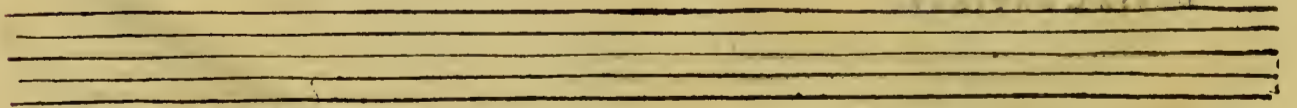
BASSE-CONTINUE.

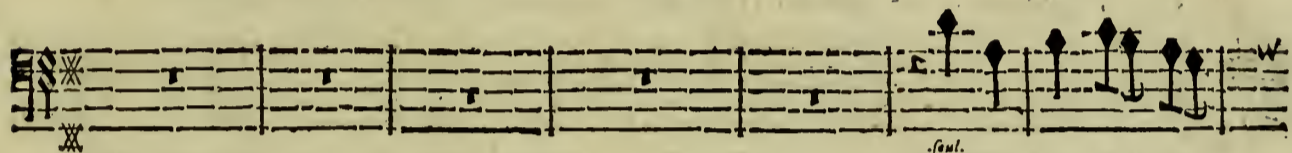
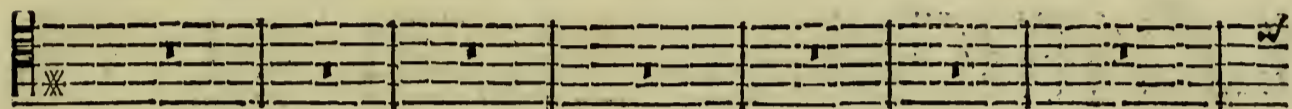
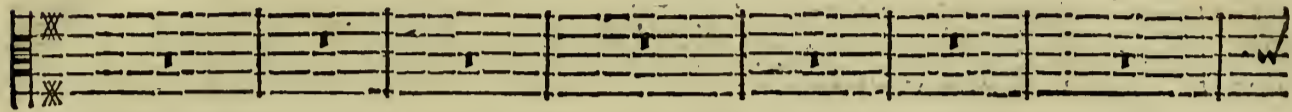
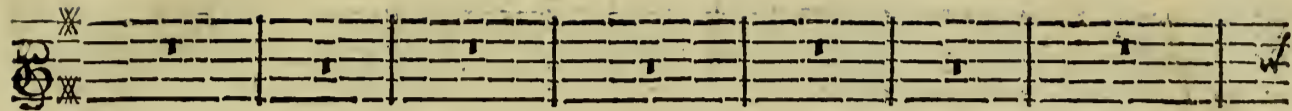


seul.
Que le chant des oyseaux nous secon- de.

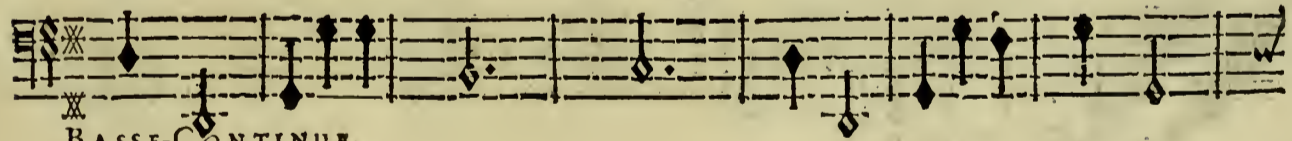
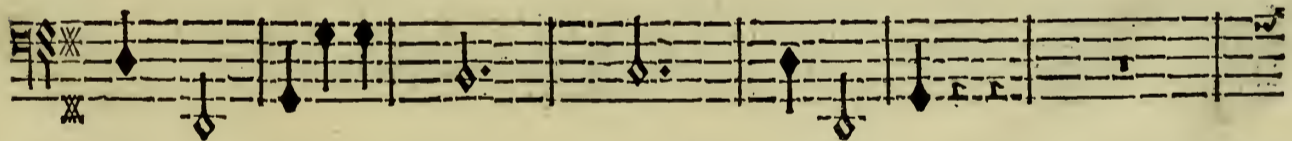
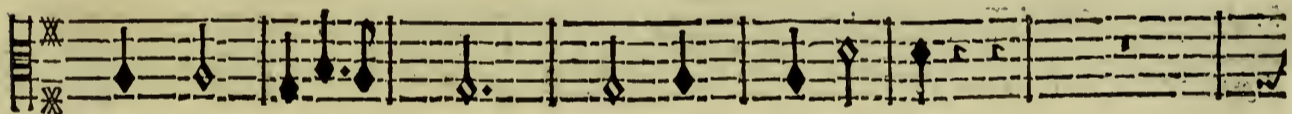
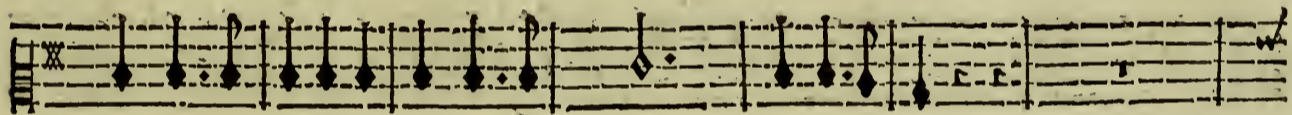


BASSE-CONTINUE.





faut.
Que l'Echo nous ré-



BASSE-CONTINUE.

scul. fort. doux.

Que l'Echo nous réponde. Que l'Echo nous répon- de. Que l'Echo nous ré-

fort. doux.

Que l'Echo nous réponde. Que l'Echo nous répon- de. Que l'Echo nous ré-

98 98 4 3

BASSE-CONTINUE.

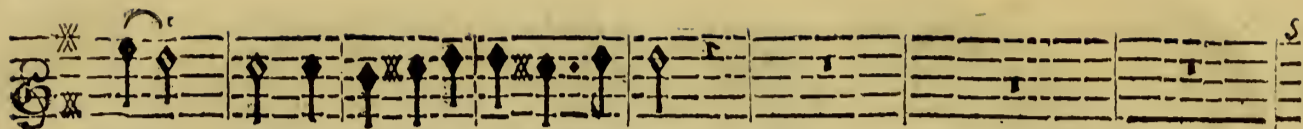
pon- de. Chantons, Chantons tous en ce jour, Chantons, Chantons qu'il n'est rien dans le

pon- de. Chantons, Chantons tous en ce jour, Chantons, Chantons qu'il n'est rien dans le

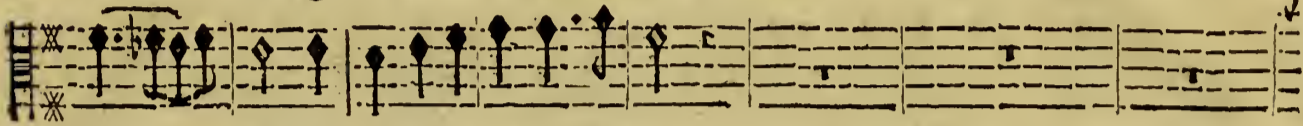
Chantons, Chantons tous en ce jour, Chantons, Chantons qu'il n'est rien dans le

Chantons, Chantons tous en ce jour, Chantons, Chantons qu'il n'est rien dans le

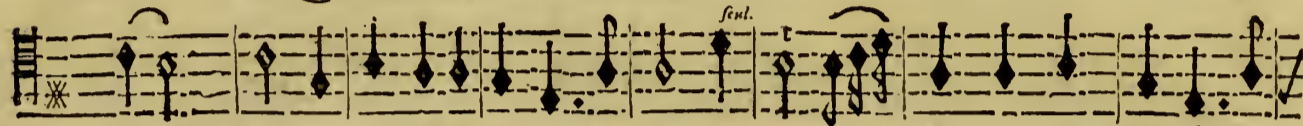
BASSE-CONTINUE.



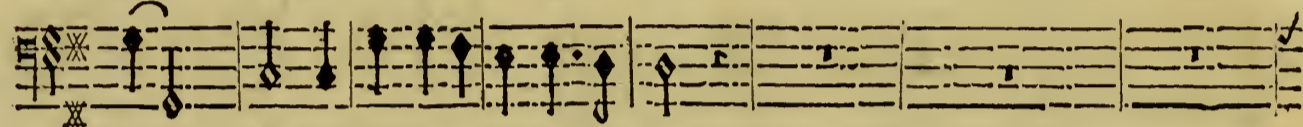
mon- de Qui soit insensible à l'Amour.



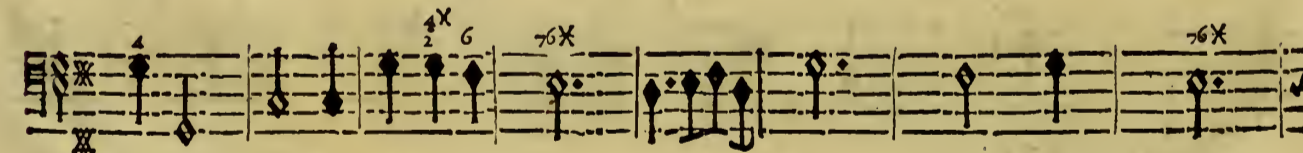
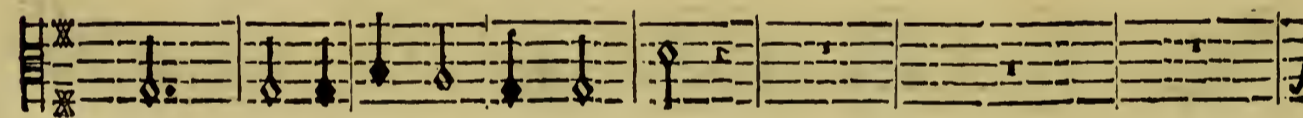
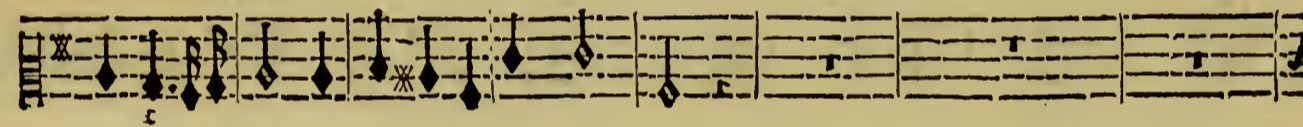
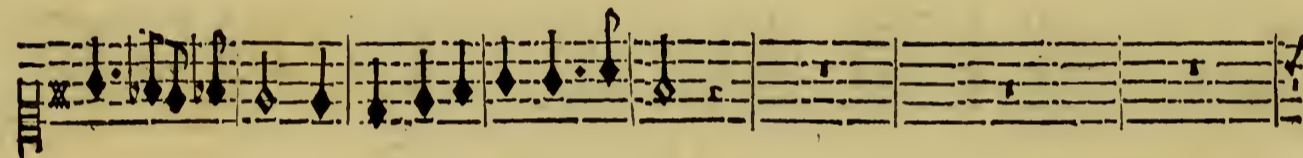
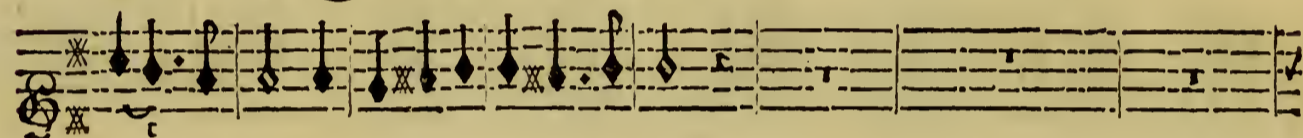
mon- de Qui soit insensible à l'Amour.



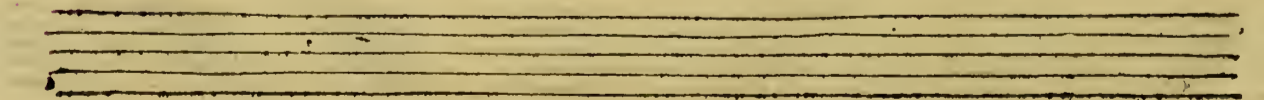
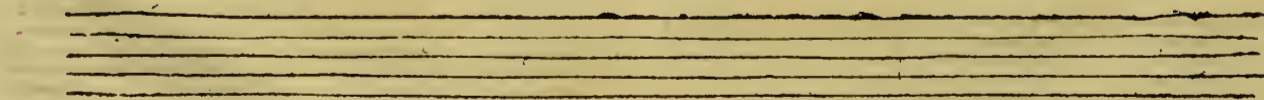
mon- de Qui soit insensible à l'Amour. Chantés, Chan- tons, qu'il n'est rien dans le



mon- de Qui soit insensible à l'Amour.



BASSE-CONTINUE.



Chantons, Chantons, qu'il n'est rié dans le

Chantons, Chantons, qu'il n'est rié dans le

monde Qui soit in- fen- sible à l'Amour. Chantons, Chantons, qu'il n'est rié dans le

Chantons, Chantons, qu'il n'est rié dans le

BASSE-CONTINUE.

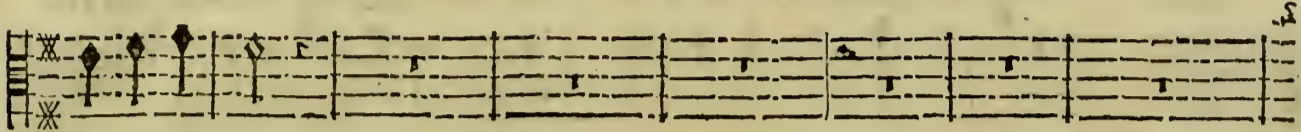
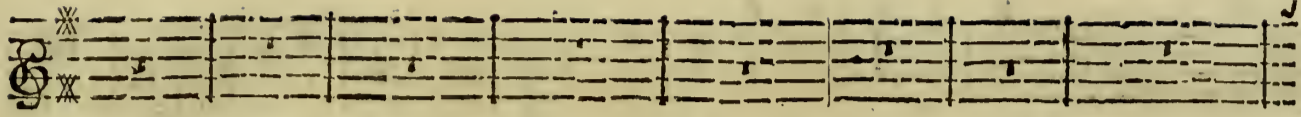
monde Qui soit insens- ble à l'Amour.

monde Qui soit insens- ble à l'Amour. Chantés qu'il n'est rié dans le monde Qui soit insen-

monde Qui soit insensible à l'Amour.

monde Qui soit insensible à l'Amour.

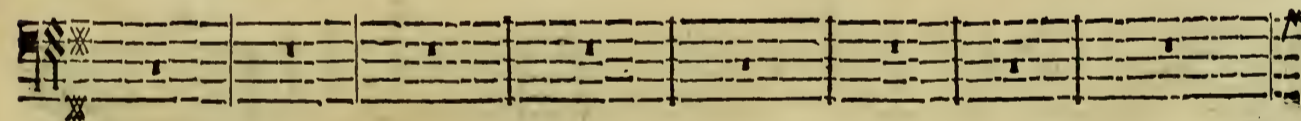
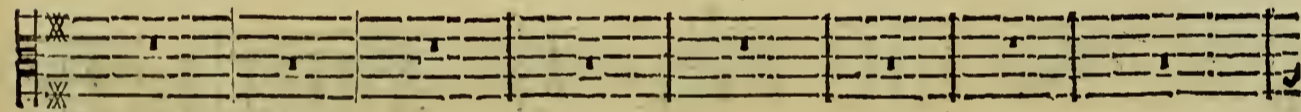
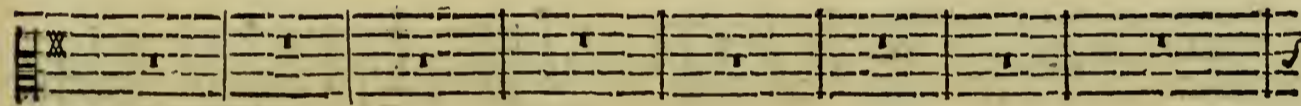
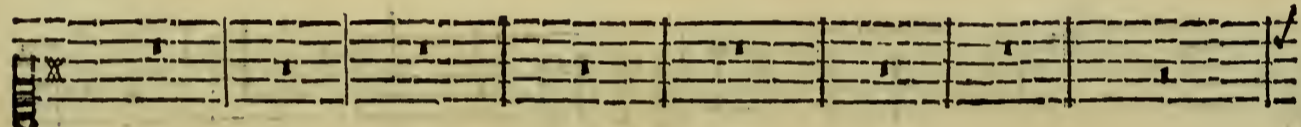
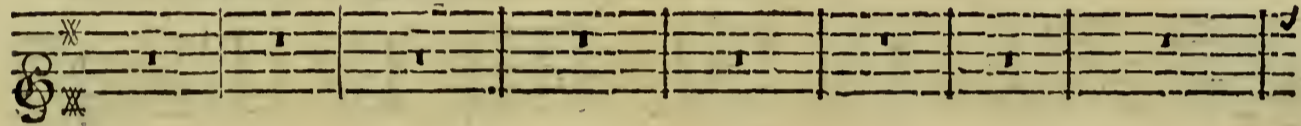
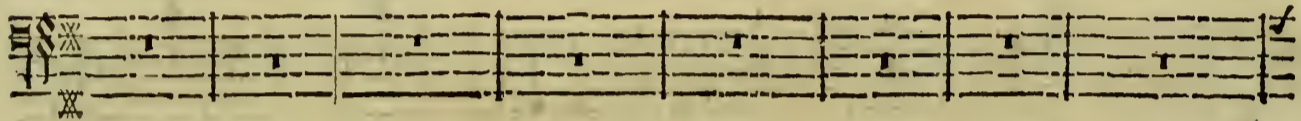
BASSE-CONTINUE.



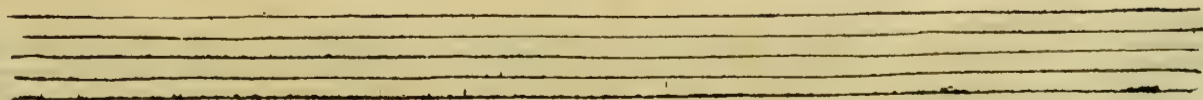
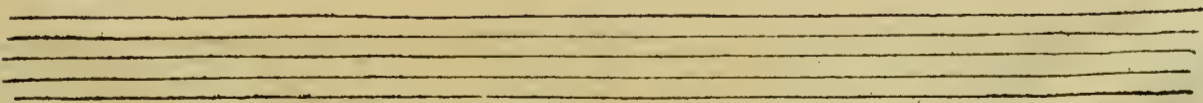
fible à l'Amour.



Chantons, Chan- tons qu'il n'est rié dans le monde Qui foit in- fen-



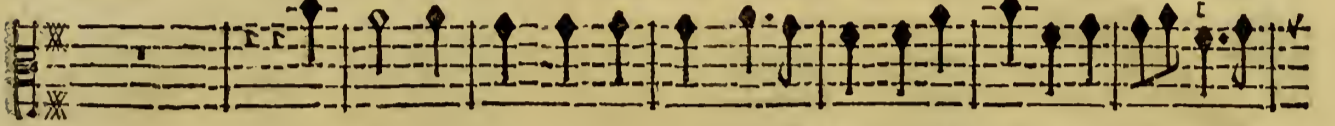
BASSE-CONTINUE.



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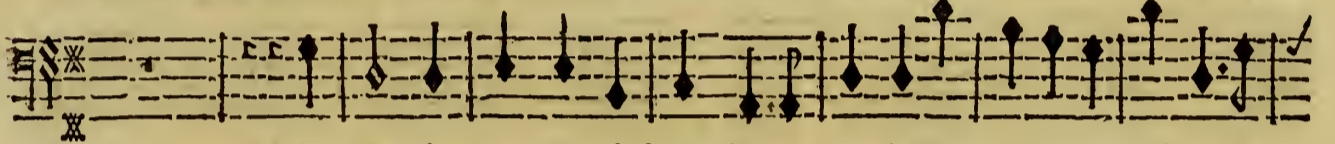
Chantons, chantons qu'il n'est rien dans le Monde, Qui soit insen- si- ble à l'a-



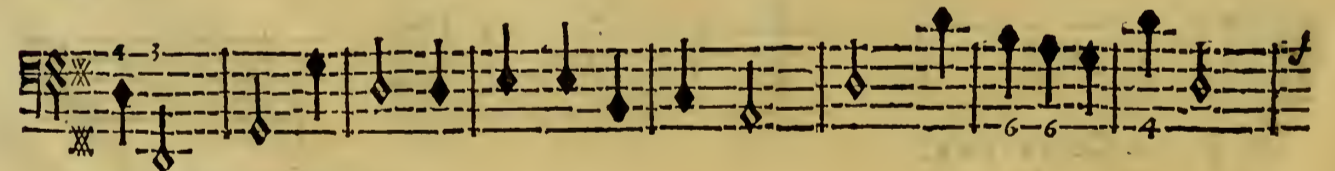
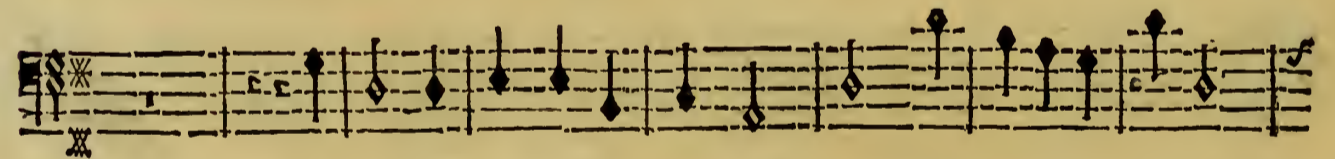
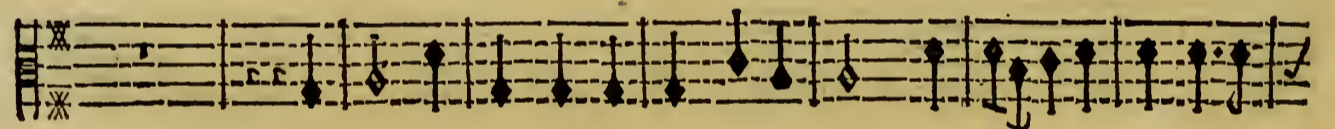
Chantons, chantons qu'il n'est rien dans le Monde, Qui soit insen- si- ble à l'a-



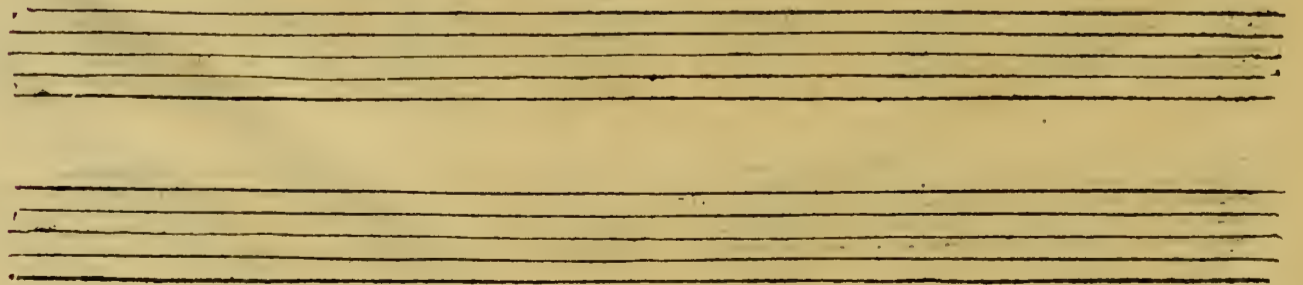
sible à l'amour. Chantons, chantons qu'il n'est rien dans le Monde, Qui soit insen- sible à l'a-



Chantons, chantons qu'il n'est rien dans le Monde, Qui soit insen- sible à l'a-



BASSE-CONTINUE.

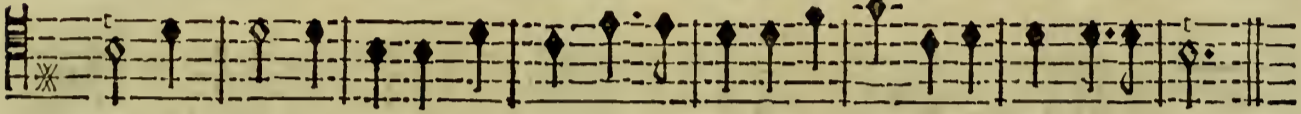




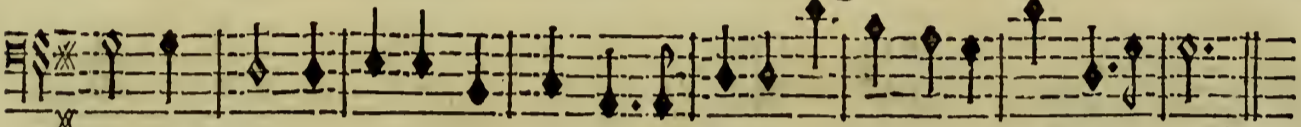
mour. Chantons, chantons qu'il n'est rien dans le Monde, Qui soit infen- sible à l'amour.



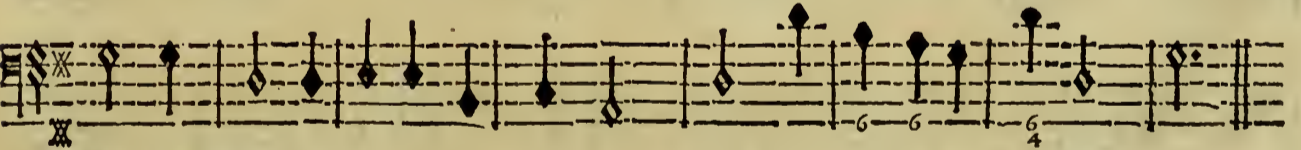
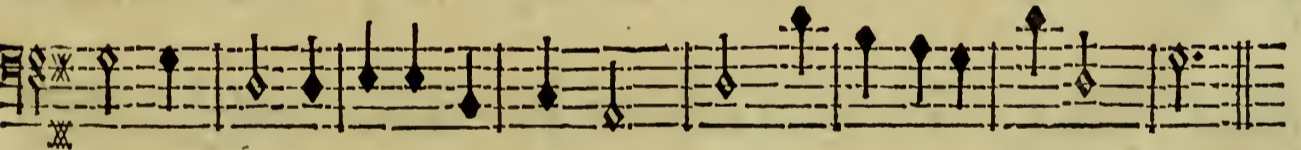
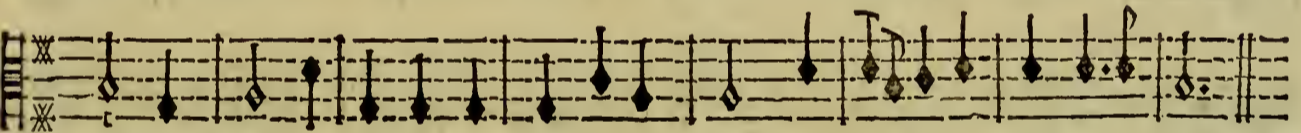
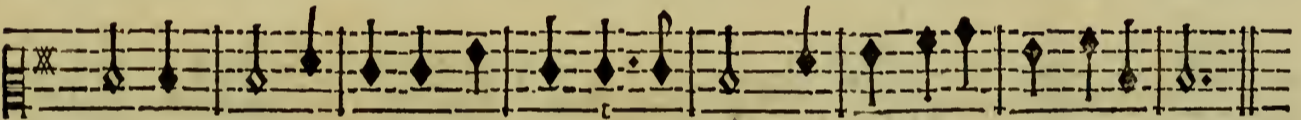
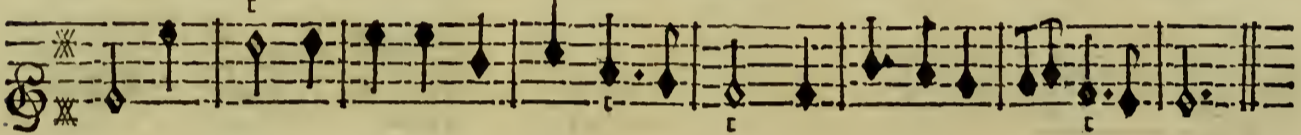
mour. Chantons, chantons qu'il n'est rien dans le Monde, Qui soit infen- sible à l'amour.



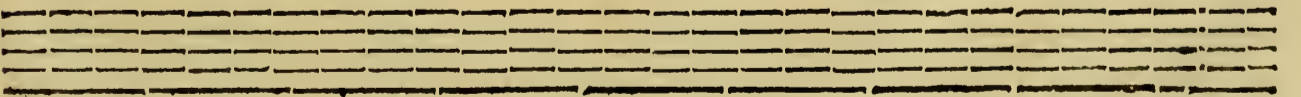
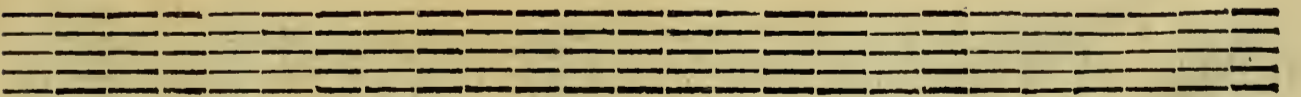
mour. Chantons, chantons qu'il n'est rien dans le Monde, Qui soit infen- sible à l'amour.



mour. Chantons, chantons qu'il n'est rien dans le Monde, Qui soit infen- sible à l'amour.



BASSE-CONTINUE.



First staff of music with dynamic markings *d.* and *f.*

Second staff of music with dynamic markings *d.* and *f.*

Third staff of music with dynamic markings *d.* and *f.*

Fourth staff of music with dynamic markings *d.* and *f.*

Fifth staff of music with dynamic markings *d.* and *f.*

Empty musical staves

Sixth staff of music with dynamic markings *d.* and *f.*

Seventh staff of music with dynamic markings *d.* and *f.*

Eighth staff of music with dynamic markings *d.* and *f.*

Ninth staff of music with dynamic markings *d.* and *f.*

Tenth staff of music with dynamic markings *d.* and *f.*

Empty musical staves

First musical staff, treble clef, featuring a melodic line with dynamic markings 'f.' and 'd.' and articulation marks 't'.

Second musical staff, treble clef, continuing the melodic line with dynamic markings 'f.' and 'd.' and articulation marks 't'.

Third musical staff, treble clef, featuring a rhythmic accompaniment with dynamic markings 'f.' and 'd.'.

Fourth musical staff, treble clef, featuring a rhythmic accompaniment with dynamic markings 'f.' and 'd.'.

Fifth musical staff, treble clef, featuring a rhythmic accompaniment with dynamic markings 'f.' and 'd.'.

Two empty musical staves.

Sixth musical staff, treble clef, concluding the piece with a double bar line and dynamic markings 'f.' and 'd.'.

Seventh musical staff, treble clef, concluding the piece with a double bar line and dynamic markings 'f.' and 'd.'.

Eighth musical staff, treble clef, concluding the piece with a double bar line and dynamic markings 'f.' and 'd.'.

Ninth musical staff, treble clef, concluding the piece with a double bar line and dynamic markings 'f.' and 'd.'.

Tenth musical staff, treble clef, concluding the piece with a double bar line and dynamic markings 'f.' and 'd.'.

FIN:

AIRS POUR MADAME LA DAUPHINE.

NOPCE DE VILAGE.

First staff of music, treble clef, C major, 3/4 time signature. The word "PAVANE" is written below the staff.

PAVANE.

Second staff of music, treble clef, C major, 3/4 time signature.

Third staff of music, treble clef, C major, 3/4 time signature.

Fourth staff of music, treble clef, C major, 3/4 time signature.

Fifth staff of music, treble clef, C major, 3/4 time signature.

Empty musical staff.

Sixth staff of music, treble clef, C major, 3/4 time signature.

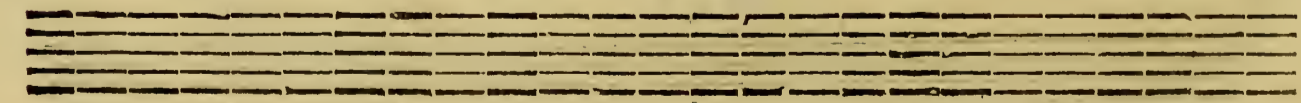
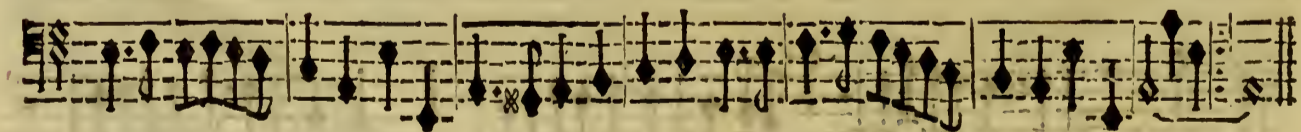
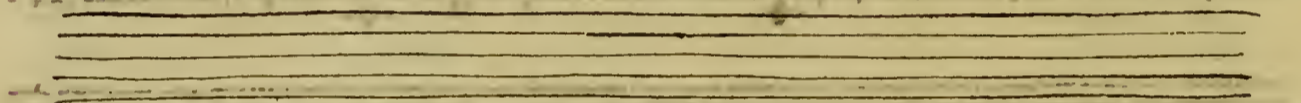
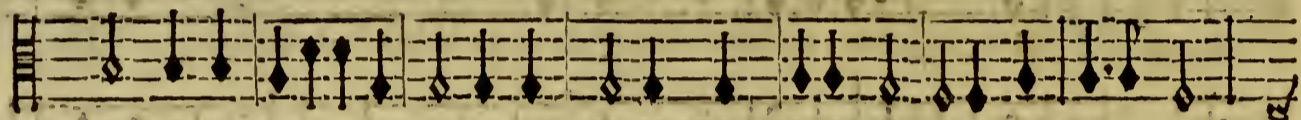
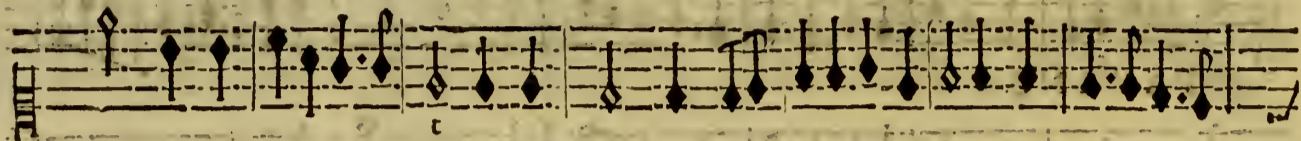
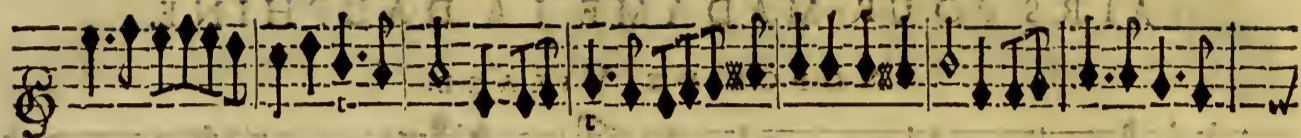
Seventh staff of music, treble clef, C major, 3/4 time signature.

Eighth staff of music, treble clef, C major, 3/4 time signature.

Ninth staff of music, treble clef, C major, 3/4 time signature.

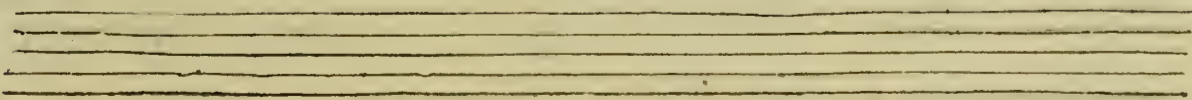
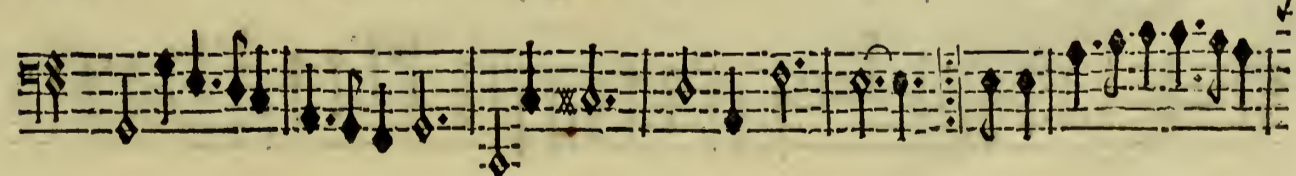
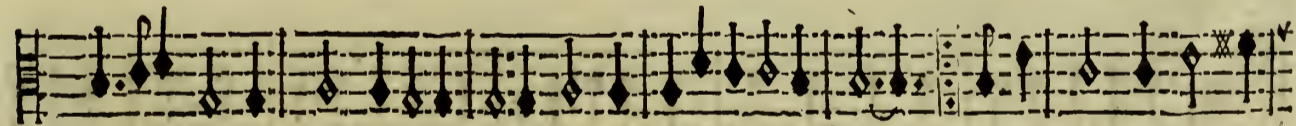
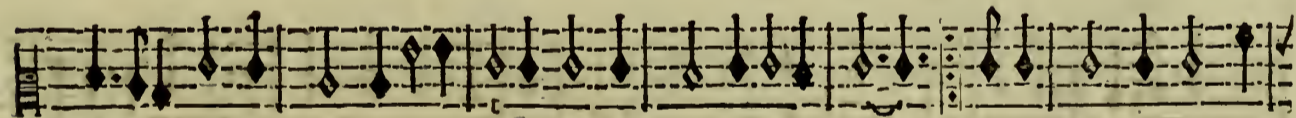
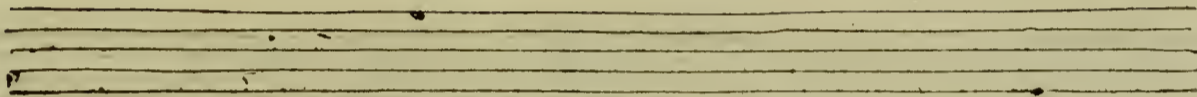
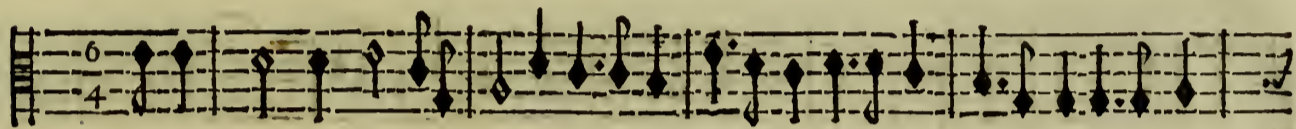
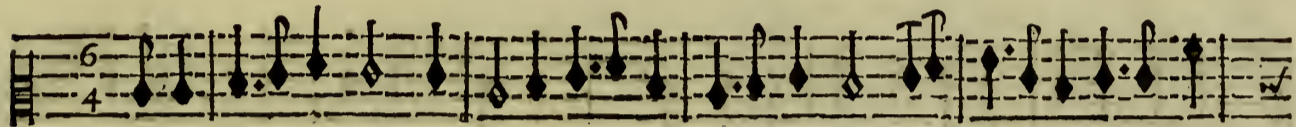
Tenth staff of music, treble clef, C major, 3/4 time signature.

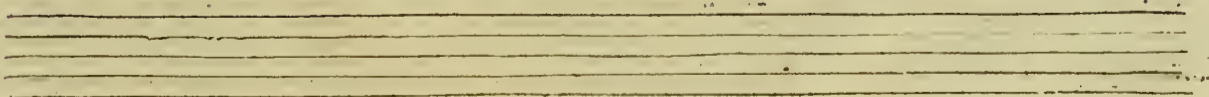
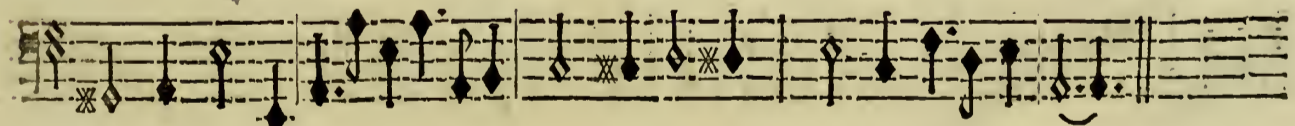
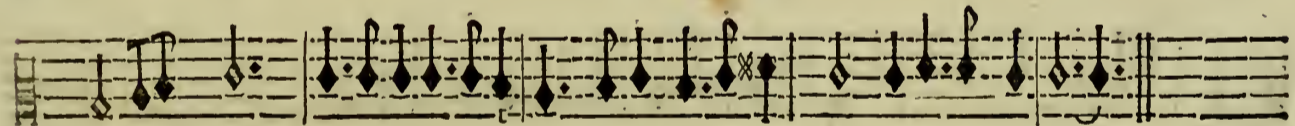
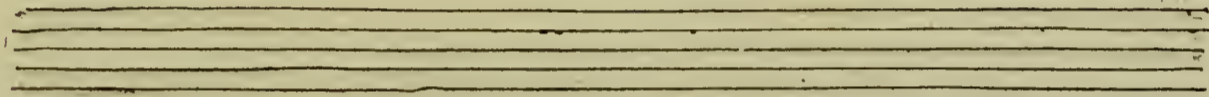
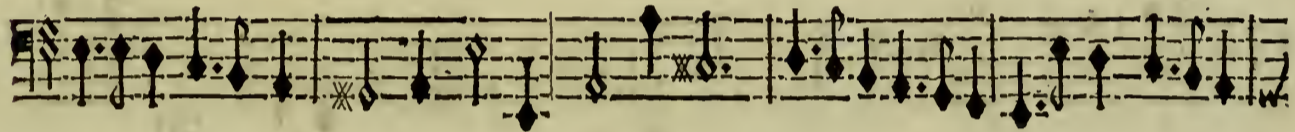
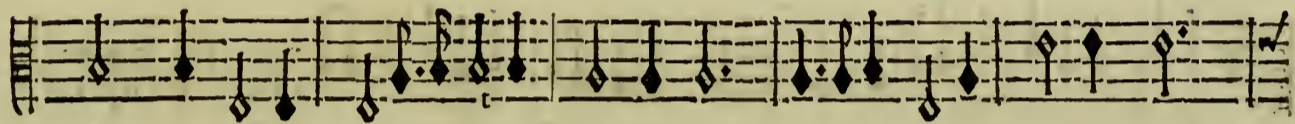
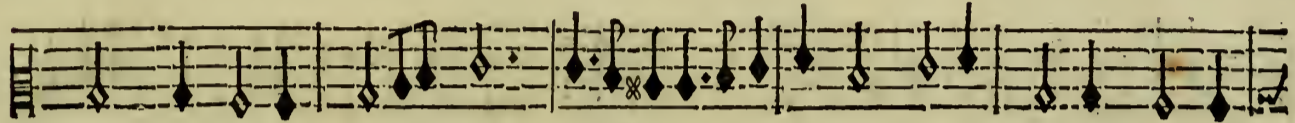
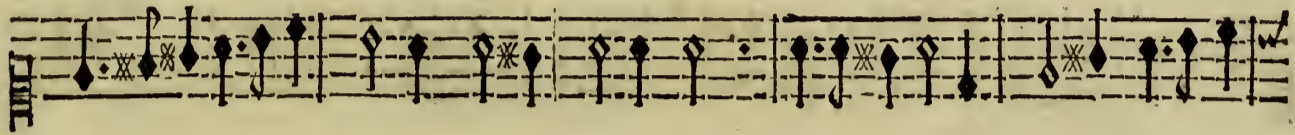
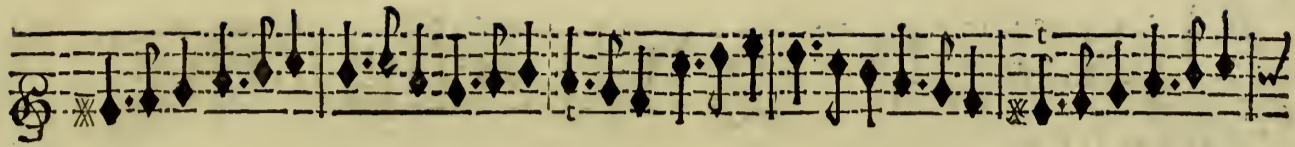
Empty musical staff.





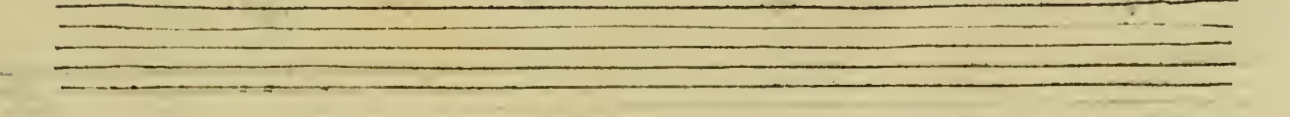
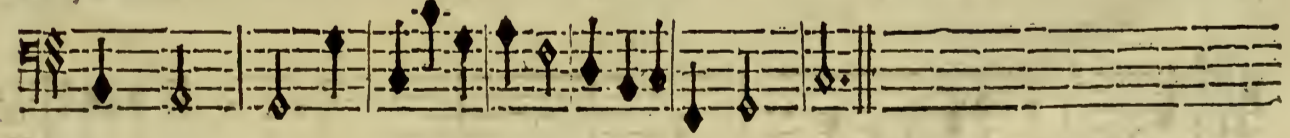

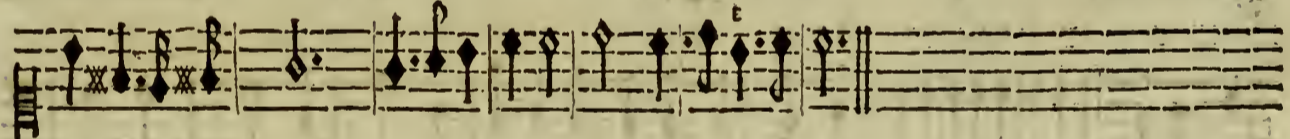
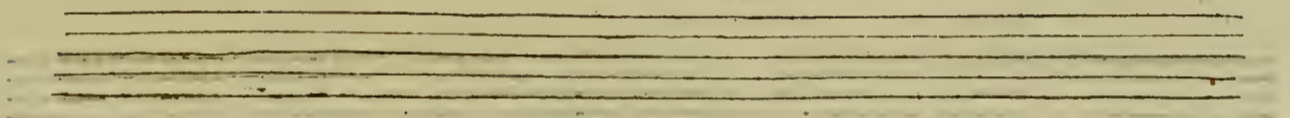

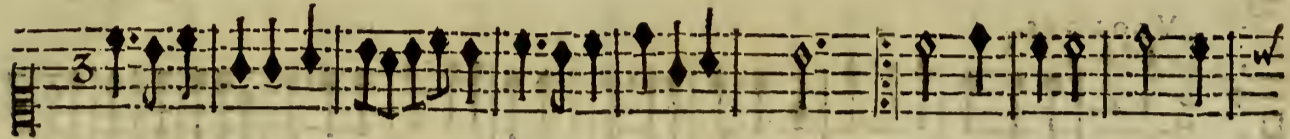
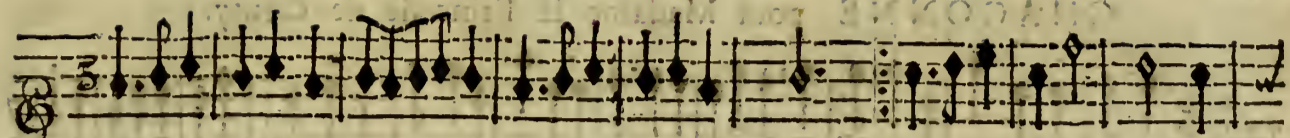
GIGUE.





MENUET.

MENUET.



CHACONNE pour Madame la Princesse de Conty.

First system of musical notation in treble clef, 3/4 time signature, containing the first line of the piece.

VIOLONS.

Second system of musical notation, labeled 'VIOLONS.', in treble clef, 3/4 time signature, containing the first line of the violin part.

Third system of musical notation, continuing the first system of the piece.

Fourth system of musical notation, continuing the first system of the piece.

Fifth system of musical notation, continuing the first system of the piece.

Two empty musical staves, likely for a second violin part or a different instrument.

Sixth system of musical notation in treble clef, 3/4 time signature, containing the second line of the piece.

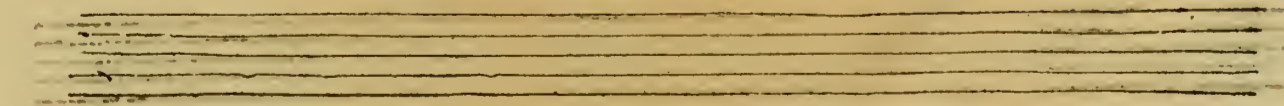
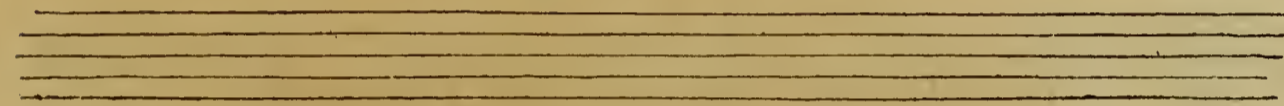
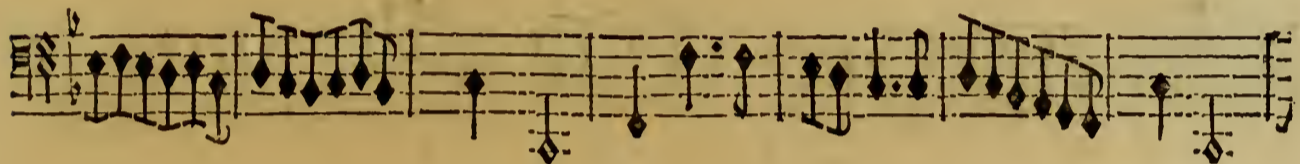
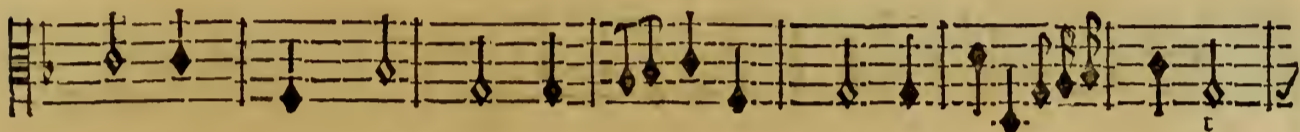
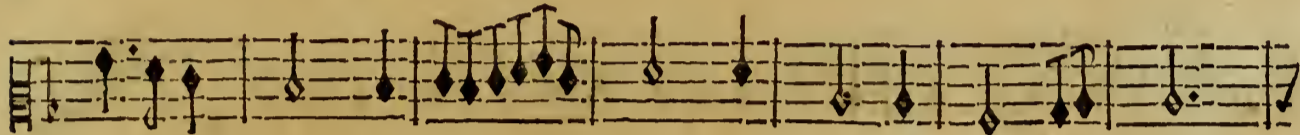
Seventh system of musical notation, continuing the second system of the piece.

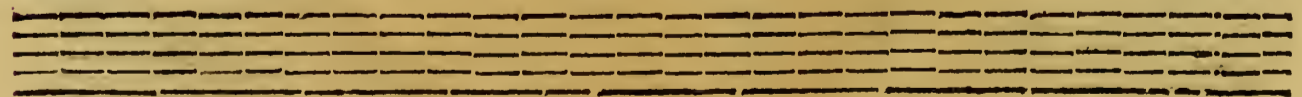
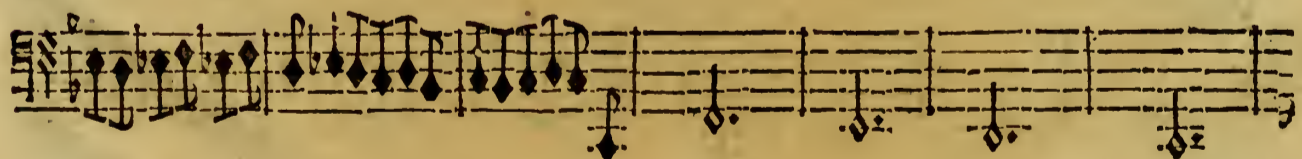
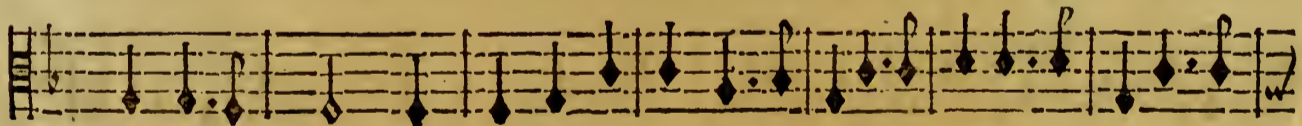
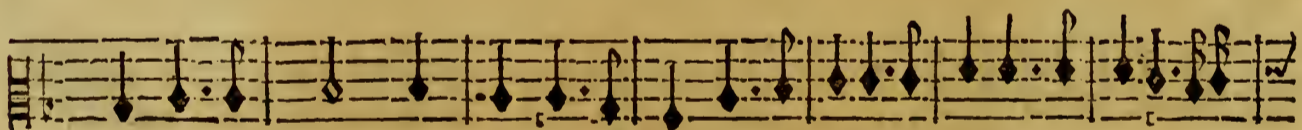
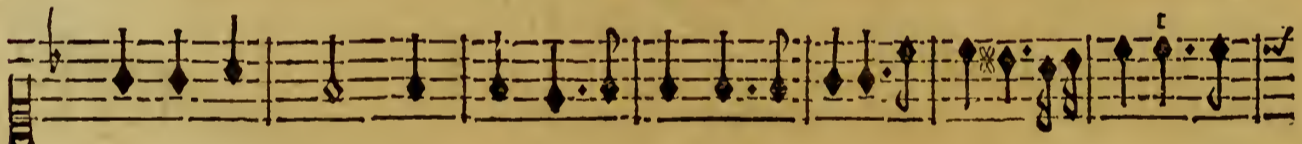
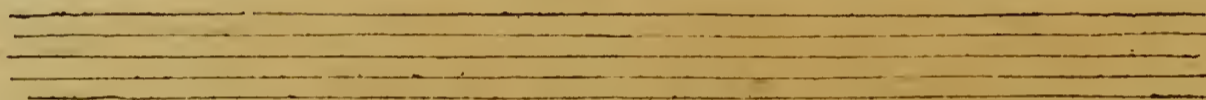
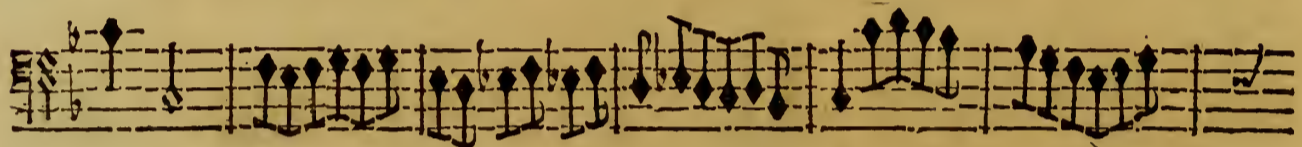
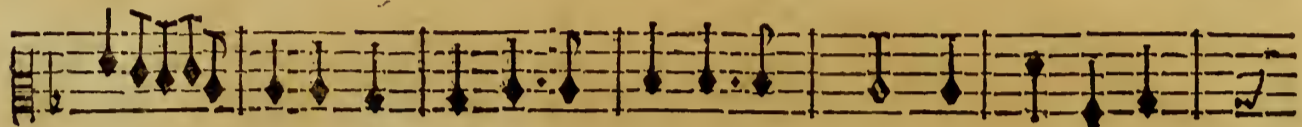
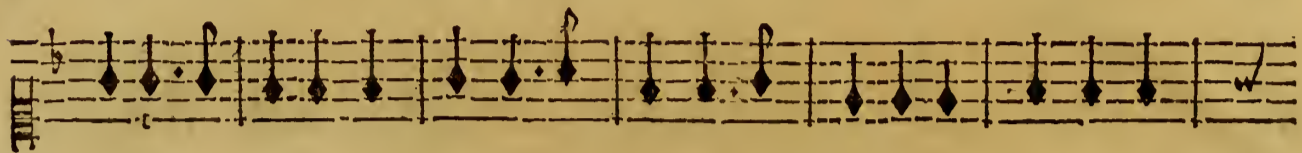
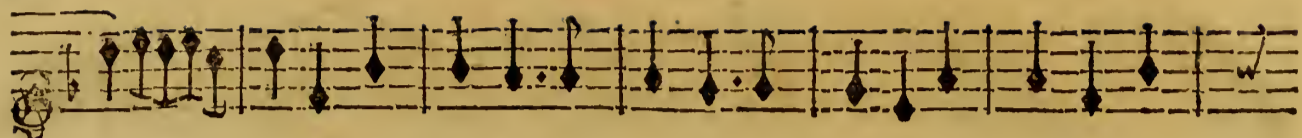
Eighth system of musical notation, continuing the second system of the piece.

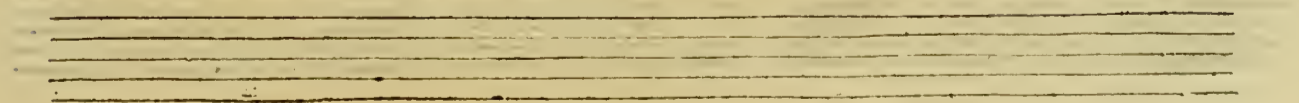
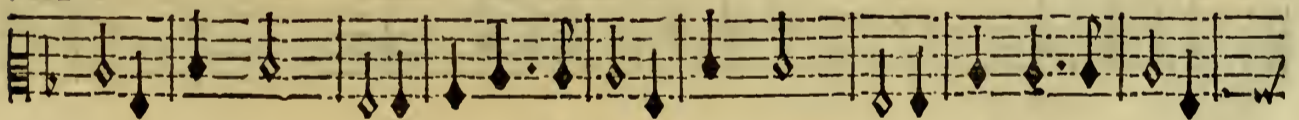
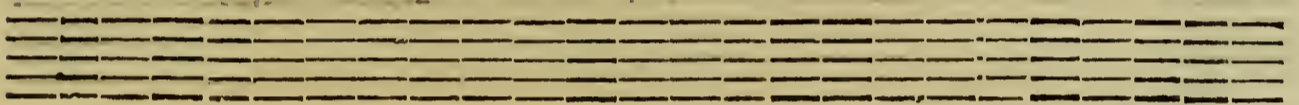
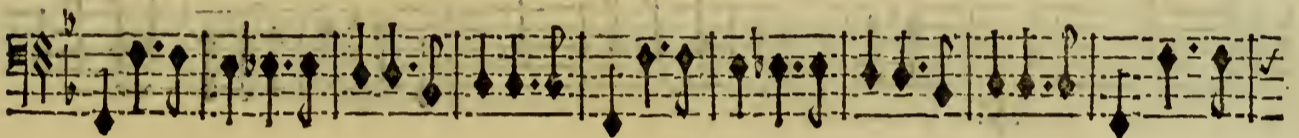
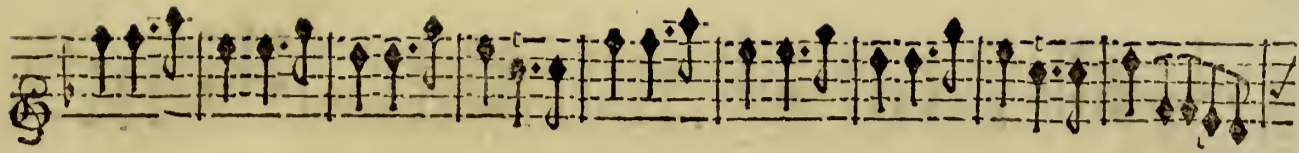
Ninth system of musical notation, continuing the second system of the piece.

Tenth system of musical notation, continuing the second system of the piece.

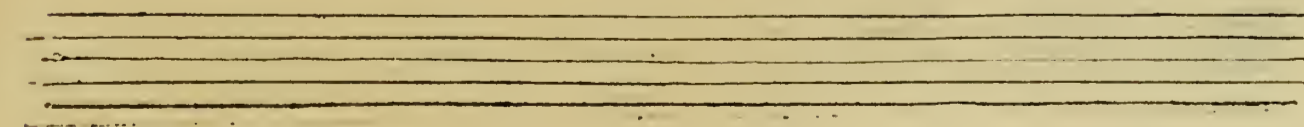
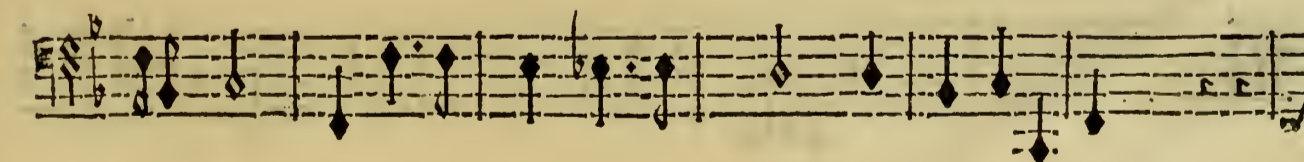
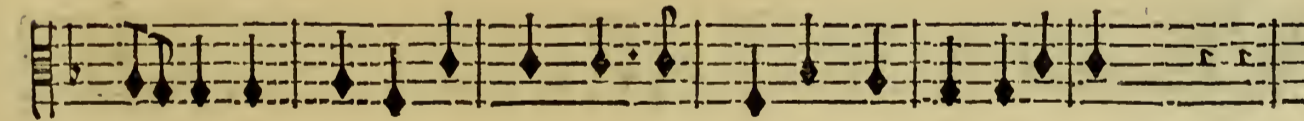
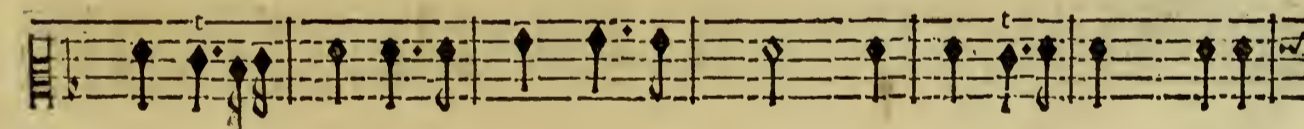
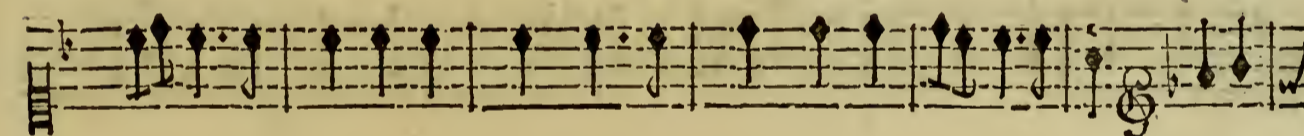
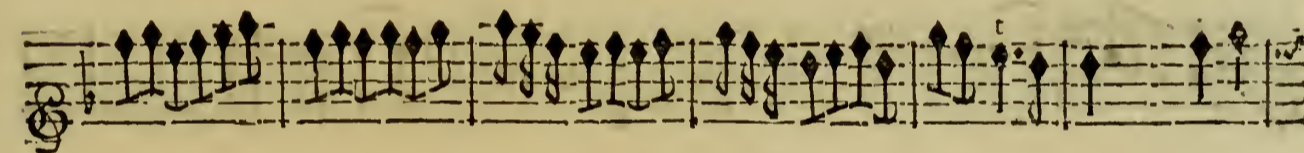
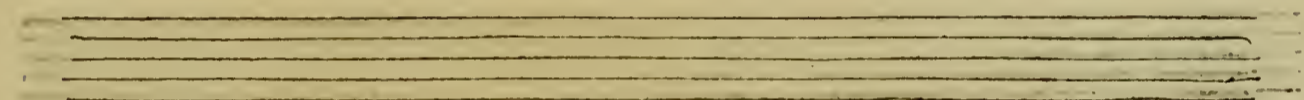
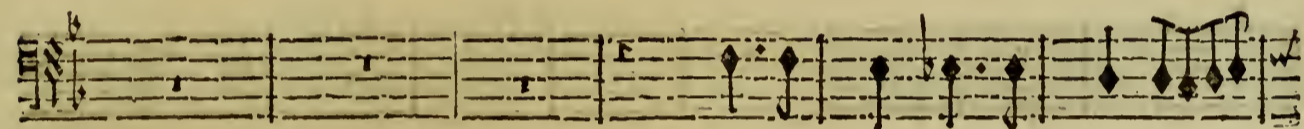
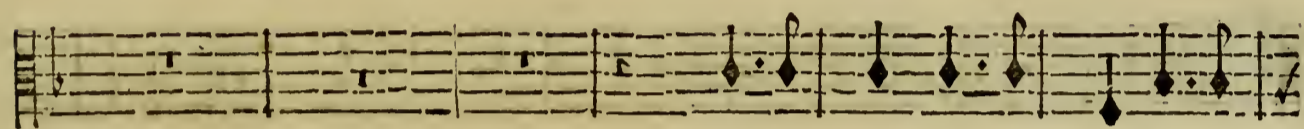
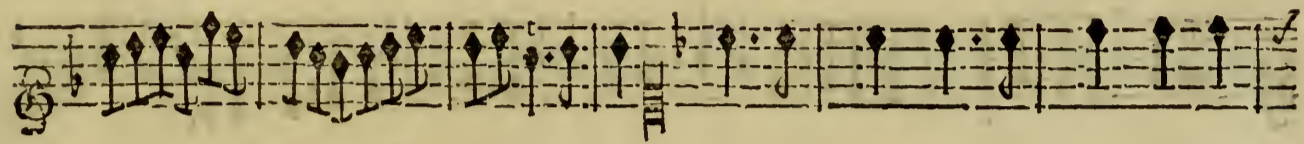
Two empty musical staves, likely for a second violin part or a different instrument.

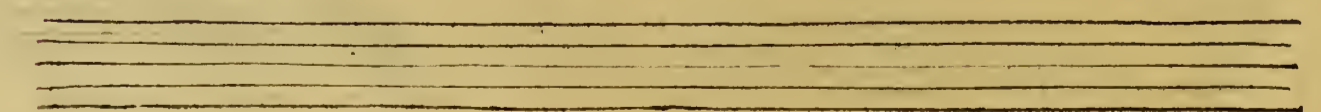
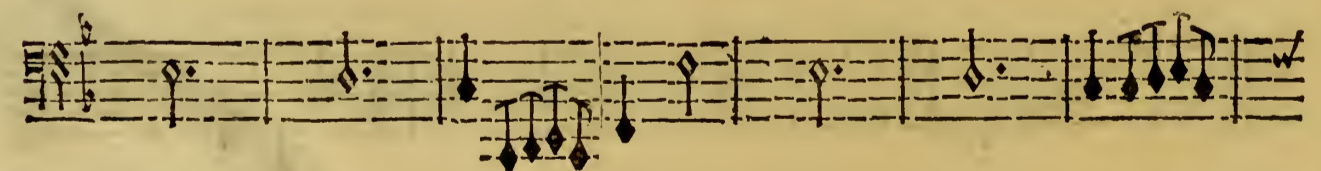
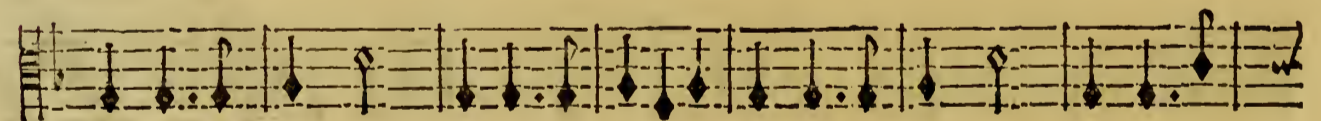
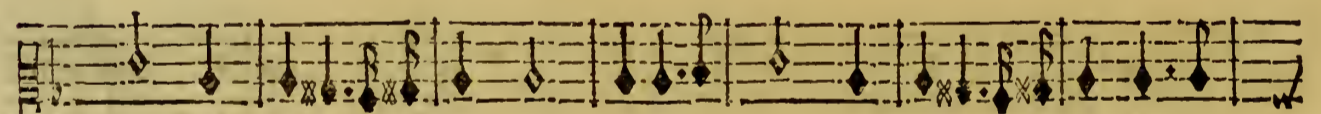
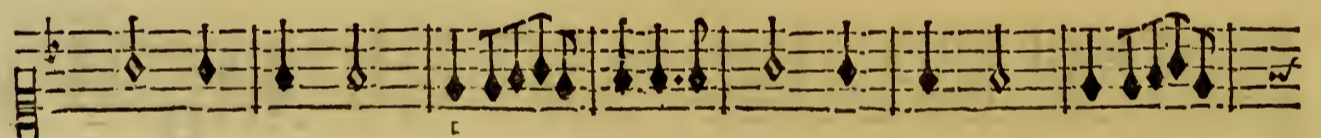
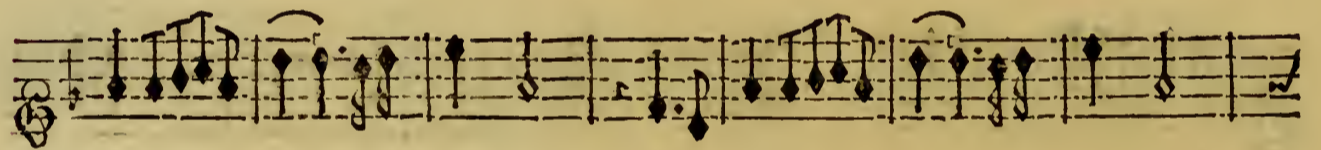
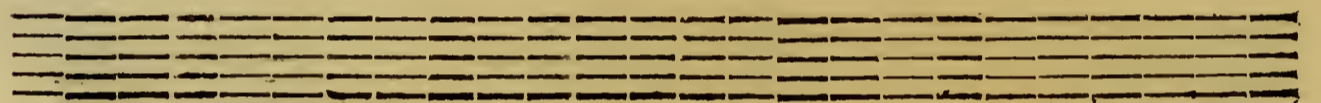
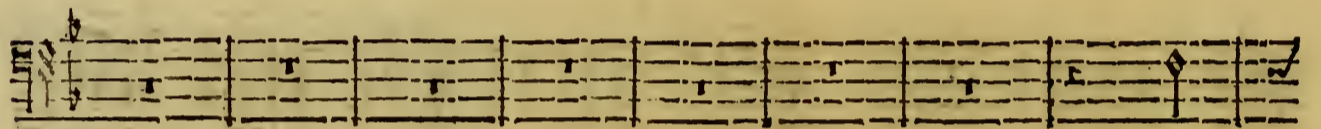


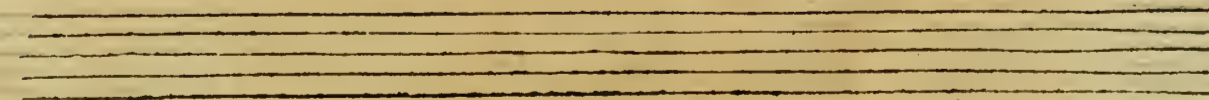
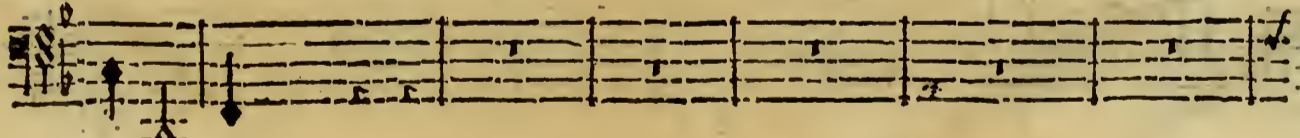
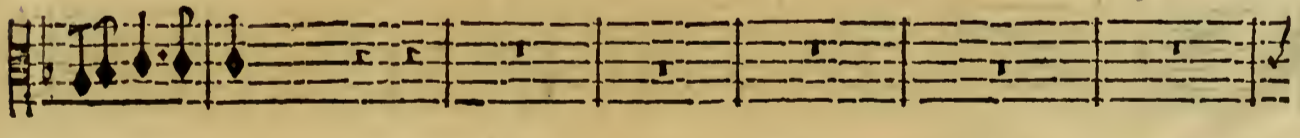
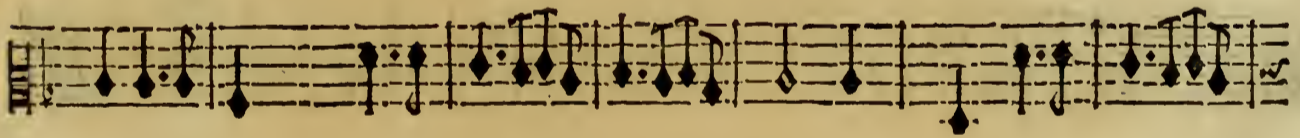
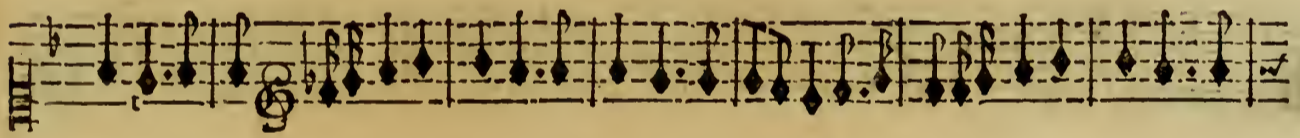
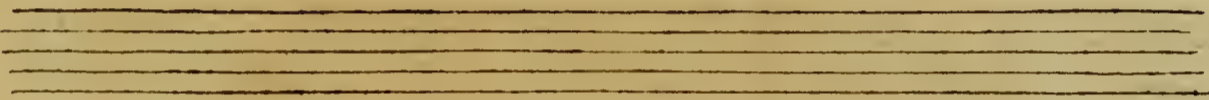
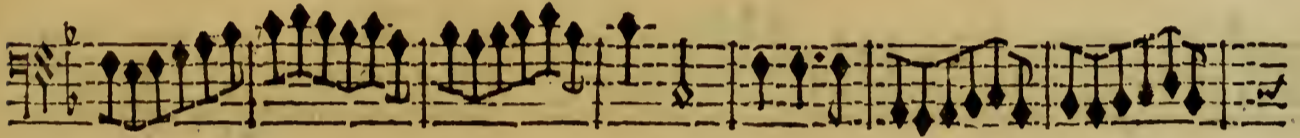
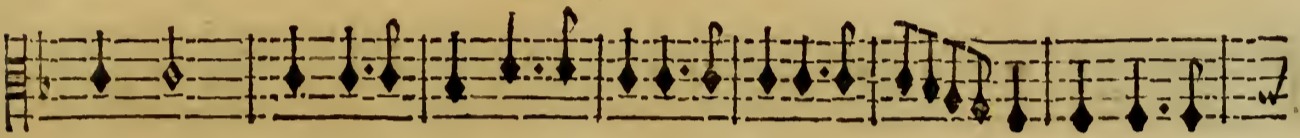
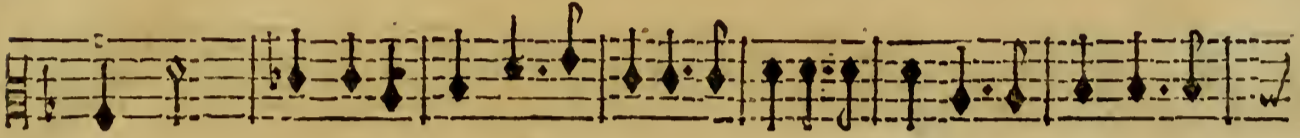
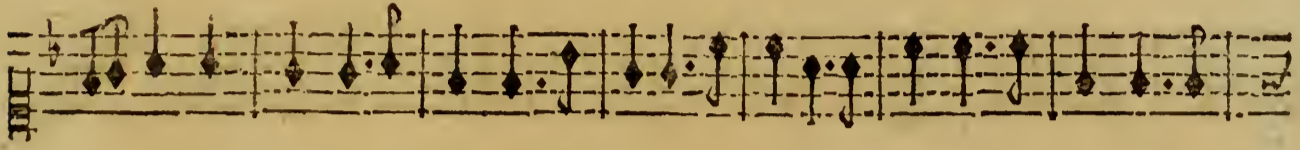
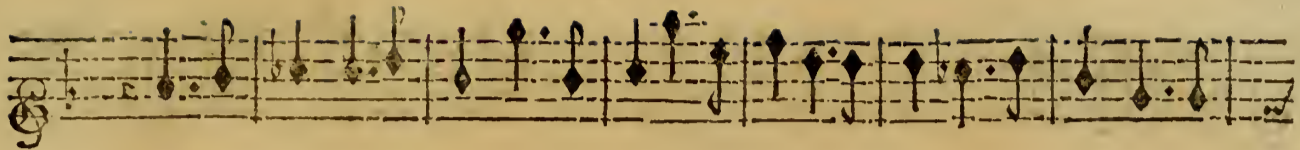


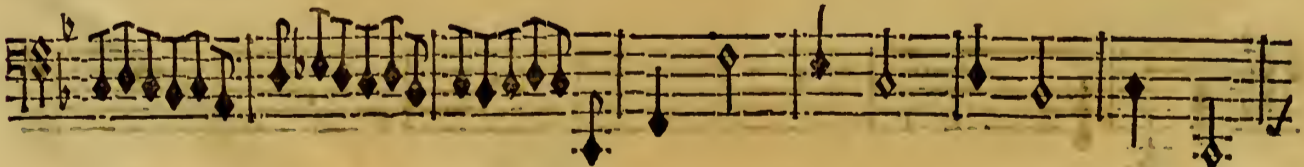
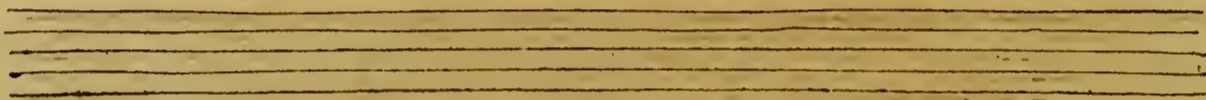
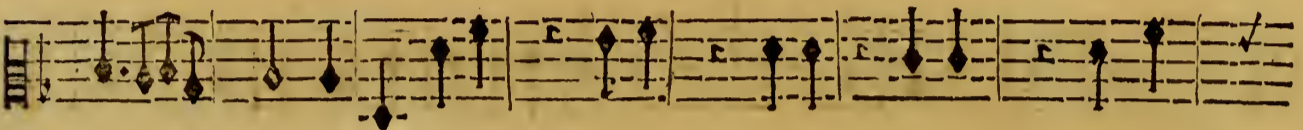


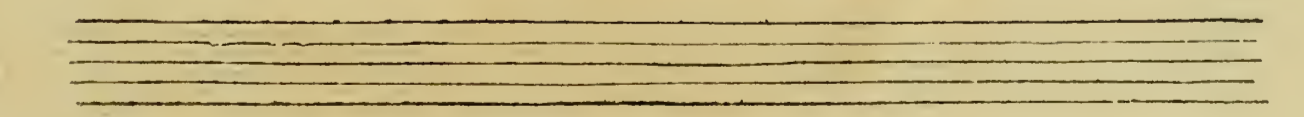
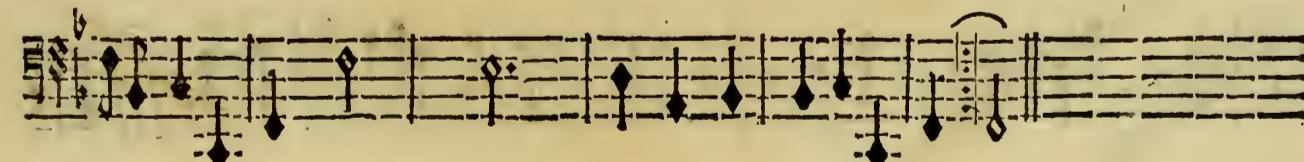
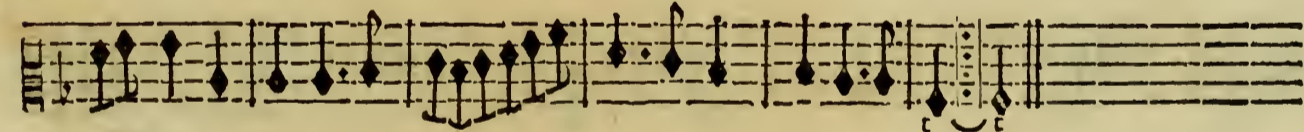
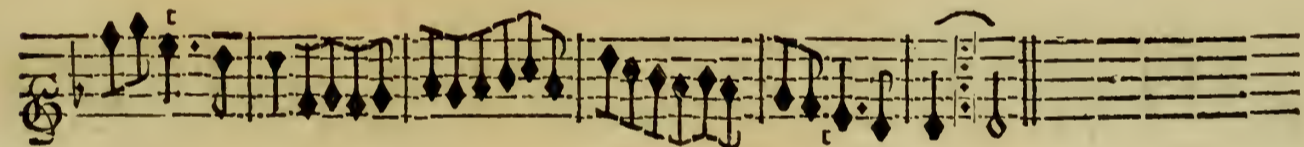
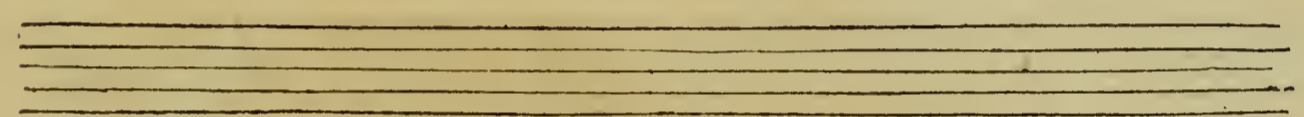
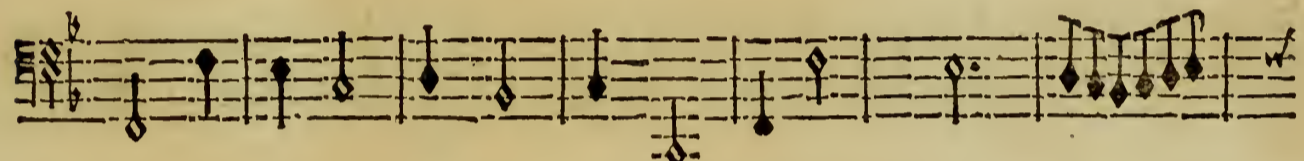
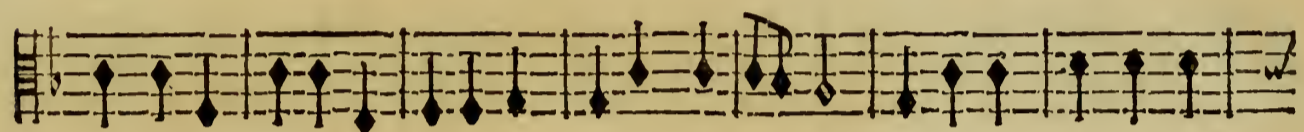
A handwritten musical score consisting of ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. The first five staves contain a single melodic line, while the last five staves appear to be a multi-staff system, possibly for a keyboard instrument, with some staves containing multiple lines of notes. The handwriting is in black ink on aged, yellowish paper.











Musical staff 1: Treble clef, 3/8 time signature, melodic line with eighth notes and rests.

PASSEPIED.

Musical staff 2: Bass clef, 3/8 time signature, accompaniment line with eighth notes.

Musical staff 3: Bass clef, 3/8 time signature, accompaniment line with eighth notes.

Musical staff 4: Bass clef, 3/8 time signature, accompaniment line with eighth notes.

Musical staff 5: Bass clef, 3/8 time signature, accompaniment line with eighth notes.

Empty musical staff.

Musical staff 6: Treble clef, melodic line with eighth notes and rests.

Musical staff 7: Bass clef, accompaniment line with eighth notes.

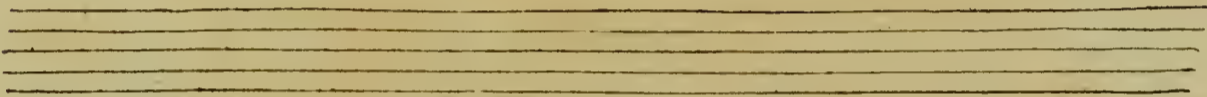
Musical staff 8: Bass clef, accompaniment line with eighth notes.

Musical staff 9: Bass clef, accompaniment line with eighth notes.

Musical staff 10: Bass clef, accompaniment line with eighth notes.

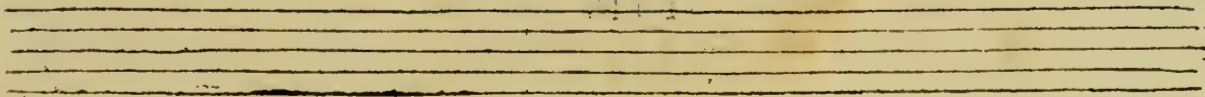
Empty musical staff.

Five staves of musical notation. The first staff is in treble clef with a key signature of one flat. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The notation includes various note values, rests, and dynamic markings such as 'c' and 'p'.

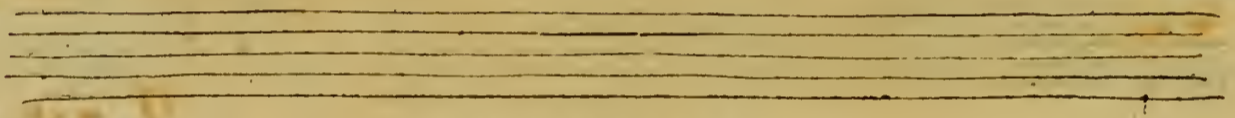


PASSEPIED.

Five staves of musical notation for the piece 'PASSEPIED'. The first staff is in treble clef with a 3/8 time signature. The second, third, and fourth staves are in alto clef with a 3/8 time signature. The fifth staff is in bass clef with a 3/8 time signature. The notation includes various note values, rests, and dynamic markings.



Five staves of handwritten musical notation. The first staff begins with a treble clef and a common time signature. The notation consists of various note values, including quarter, eighth, and sixteenth notes, along with rests and bar lines. The paper shows signs of age with some staining.



Five staves of handwritten musical notation. The first staff begins with a treble clef. The notation continues with various note values and rests. The second system of notation ends with a double bar line. There is a large, dark scribble or correction mark on the fourth staff of this system.

FIN.

