

ACHILLE
ET POLIXENE,

TRAGÉDIE.

MISE EN MUSIQUE.

Le premier Acte par Feu MONSIEUR DE LULLY.

Le Prologue, & les quatre autres Actes

PAR MONSIEUR COLASSE,

Maître de la Chapelle du Roy.



Sur la Copie de Paris.

A AMSTERDAM,

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

ET SE TROUVE,

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

M. DC. LXXXVIII.

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

A U R O Y

SIRE,

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

SIRE,

DE VOSTRE MAJESTE.

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

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AIRS A CHANTER.

AIRS A JOUER.

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A C H I L L E

ET

P O L I X E N E,

T R A G E D I E.

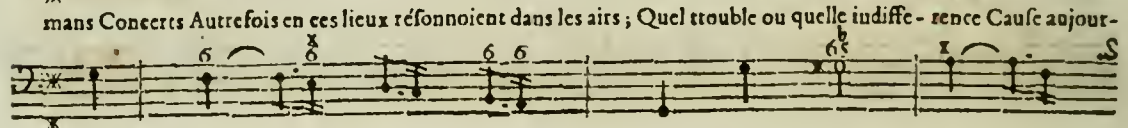
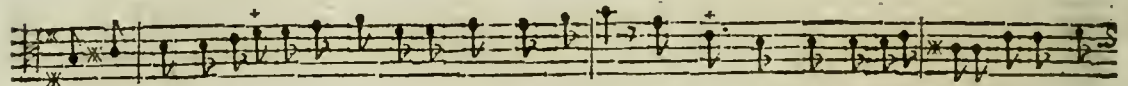
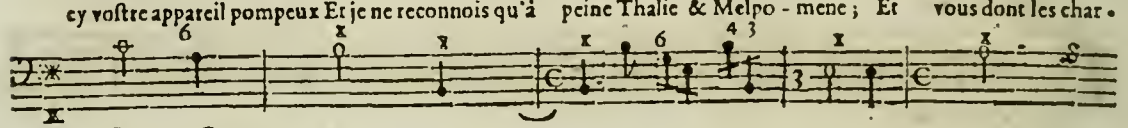
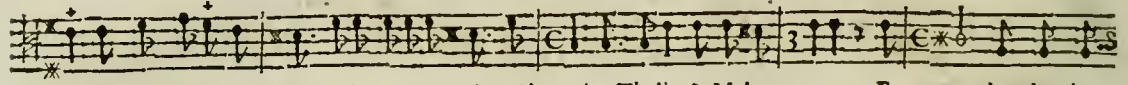
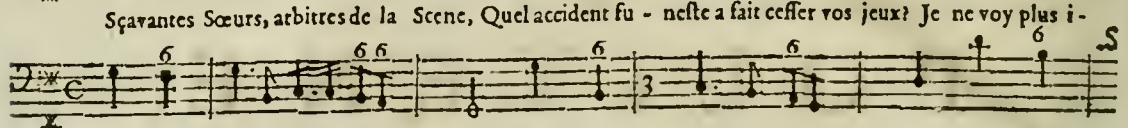
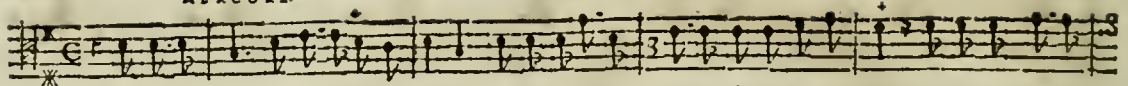
PROLOGUE.

PRELUDE.

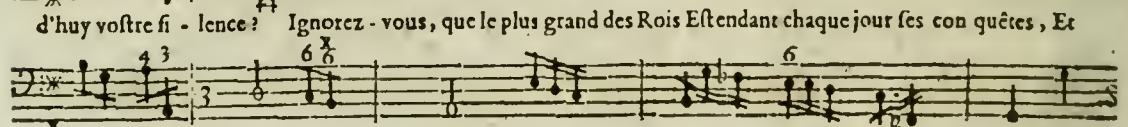
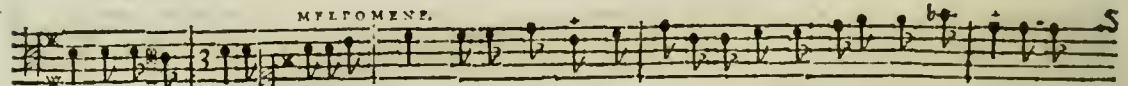
BASSE-CONTINUE.

BASSE-CONTINUE.

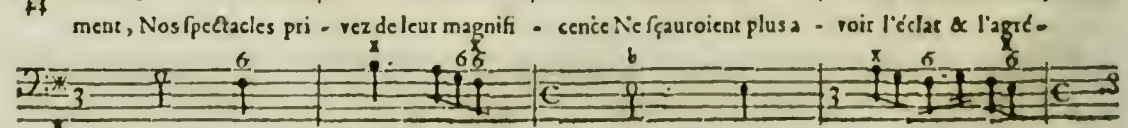
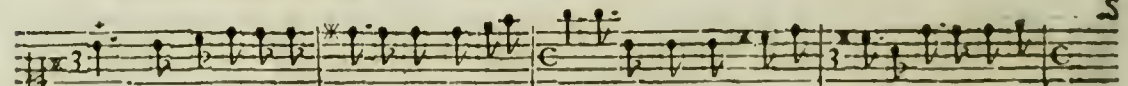
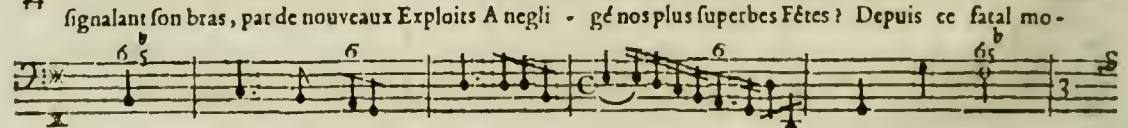
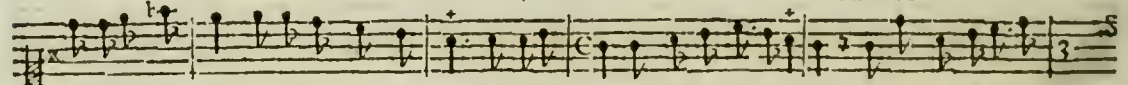
MERCURE.



MELPOMENE.

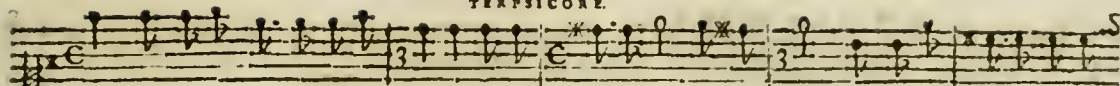


THALIE.

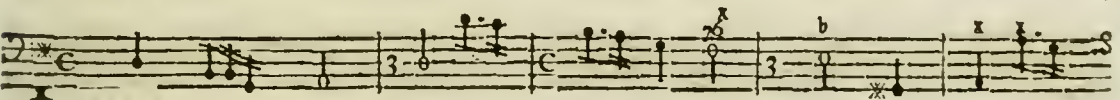
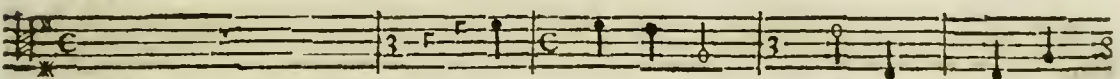
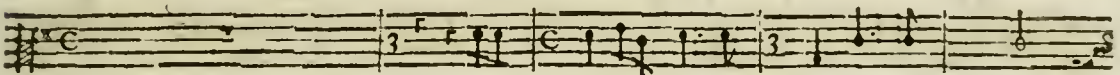
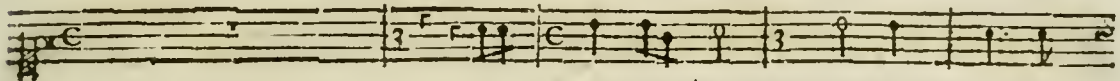
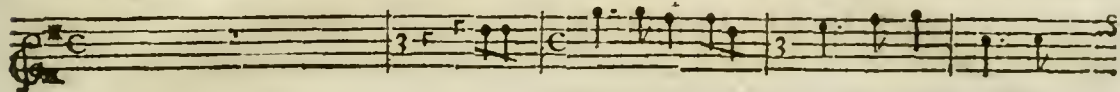


PROLOGUE.

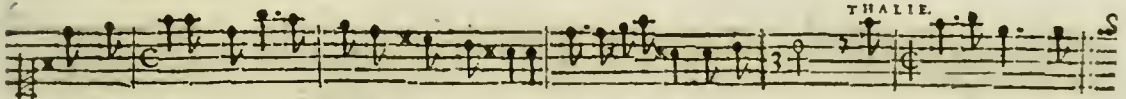
TERPSICORE.



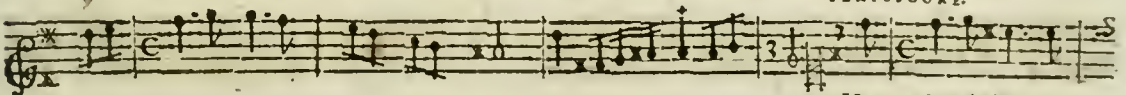
ment Qu'ils ne doivent qu'à sa pré - sence, La tri - stesse regne en ces lieux, Nous rougif - sons de ne pou -



BASSE-CONTINUE.



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

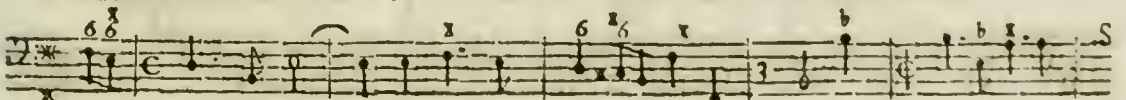
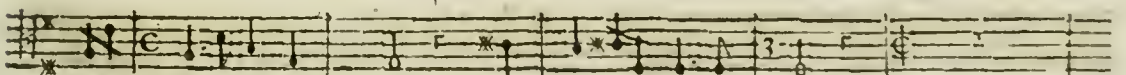
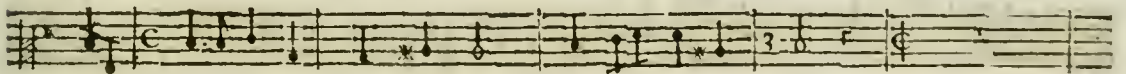


He - las! hélas! ne



MELTOMENE.

He - las! hélas! ne



BASSI-CONTINUE.

MERCURE

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

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

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

BASSE-CONTINUE.

FLUTES.

FLUTES.

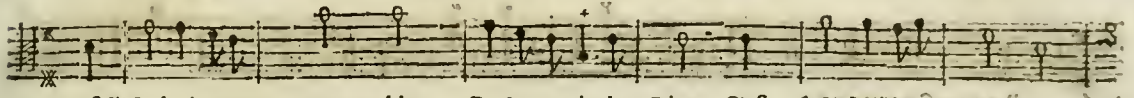
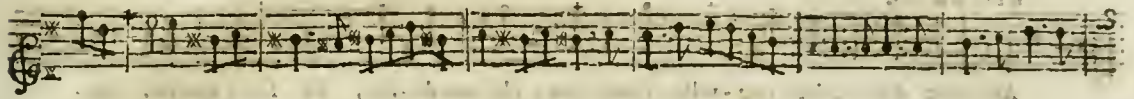
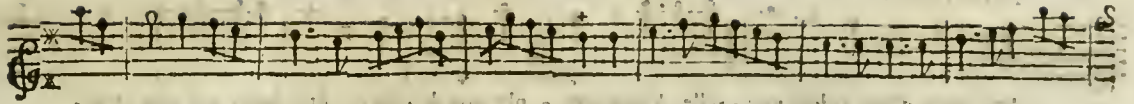
voſtre ſort Jupiter ſ'inte - reſſe , Et veut icy revoir , dès ce même moment Un ſpectacle char - mant ;

BASSE CONTINUE.

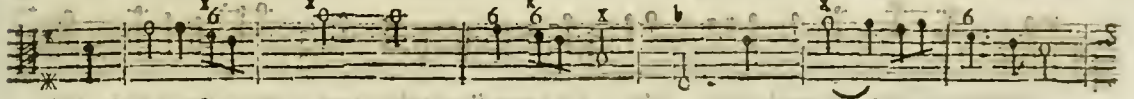
Qu'un change - ment fa - vo - rable Re - donne à ces tristes lieux Tout ce qu'ils ont eû d'aimable :

BASSE-CONTINUE

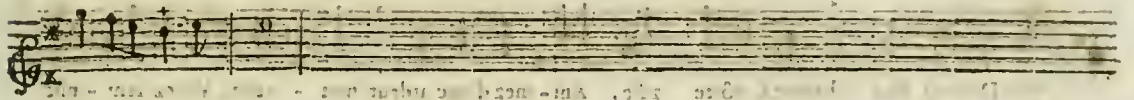
BROLOGUE.



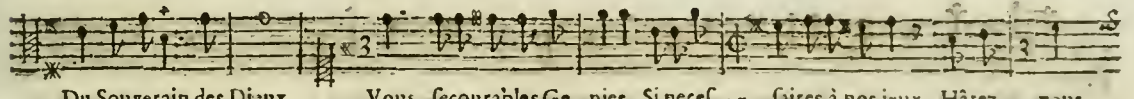
C'est l'Ordre irrevoca - ble Du Souverain des Dieux. C'est l'Ordre irrevoca - ble



BASSE-CONTINUE.



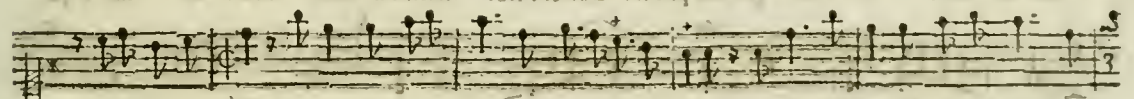
MELPOMENE.



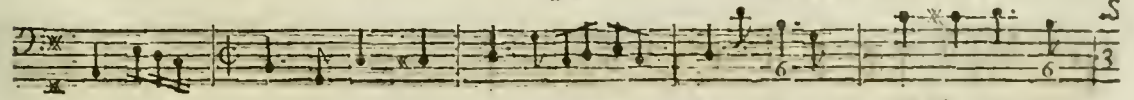
Du Souverain des Dieux. Vous, secourables Ge - nies, Si necef - faites à nos jeux, Hâtez - vous,



BASSE-CONTINUE.



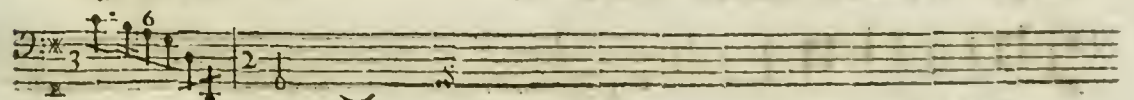
secondez nos vœux ; Venez, & prêtez - nous vos graces infi - nies. Venez, Venez, & prêtez - nous vos



BASSE-CONTINUE.

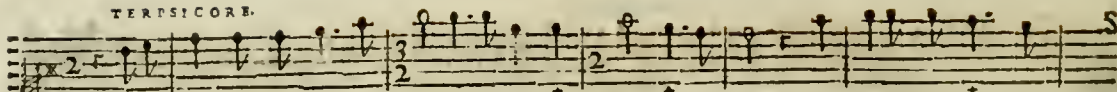


graces infi - nies.



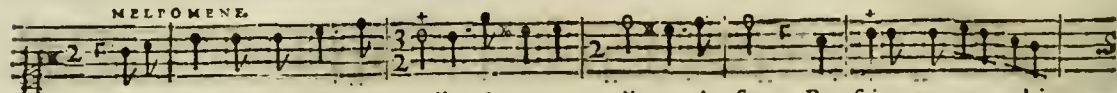
BASSE-CONTINUE.

TERPSICORE.

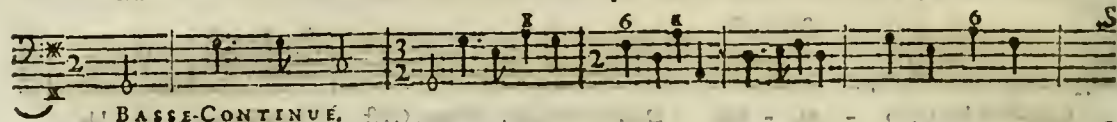


Ani - mez d'une ardeur nou - velle, Venez rem - plir nos de - sirs, Et faites que nos plai -

MELPOMENE.



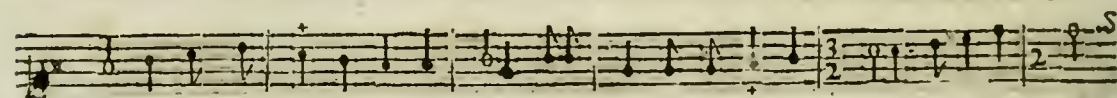
Ani - mez d'une ardeur nou - velle, Venez rem - plir nos de - sirs, Et faites que nos plai -



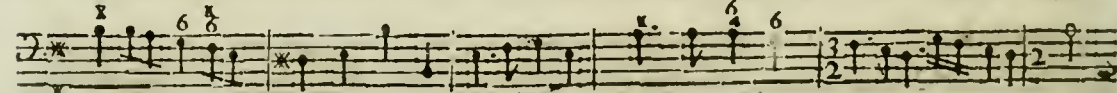
BASSE-CONTINUE.



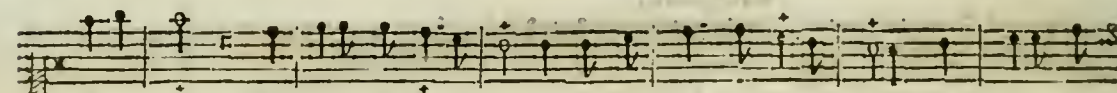
sirs Doivent leur charme à votre zèle. Ani - mez d'une ardeur nou - velle, Venez rem - plir



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



BASSE CONTINUE.



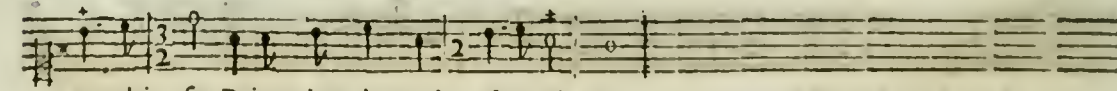
nos de - sirs, Et faites que nos plaisirs Doivent leur charme à votre zèle. Et faites que



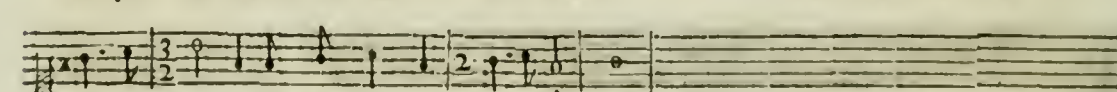
nos de - sirs, Et faites que nos plaisirs Doivent leur charme à votre zèle. Et faites que



BASSE-CONTINUE.



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



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



BASSE-CONTINUE.

PROLOGUE.

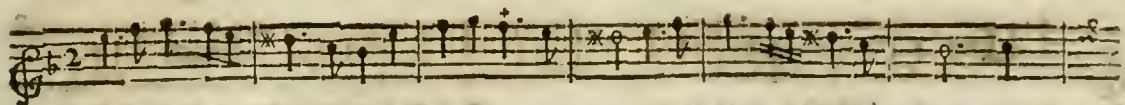
ENTRÉE DES GENIES DE MELPOMENE.

gravement.

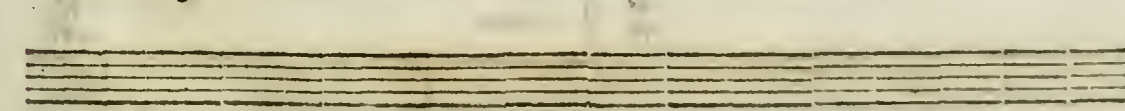
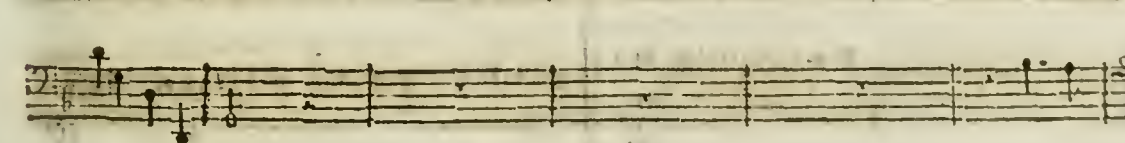
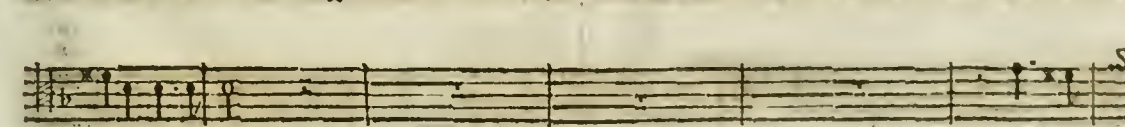
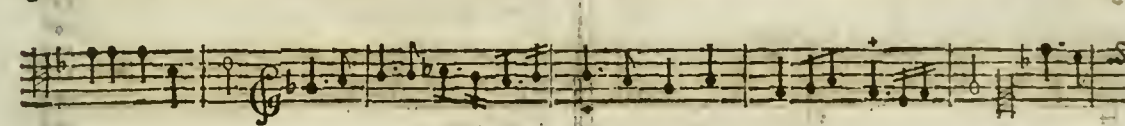
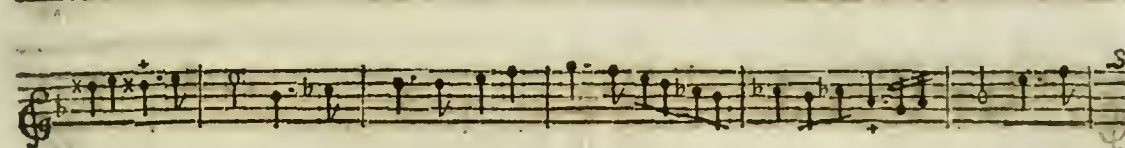
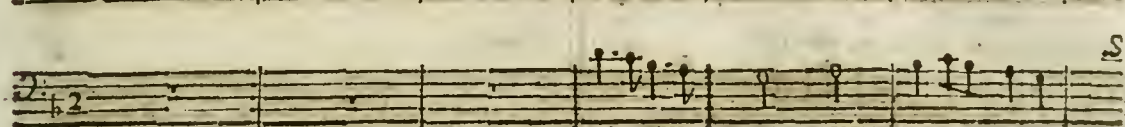
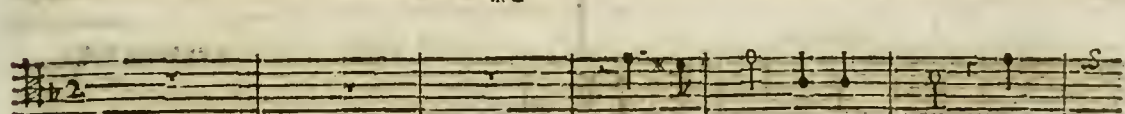
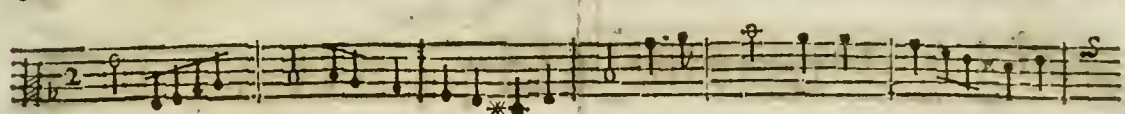
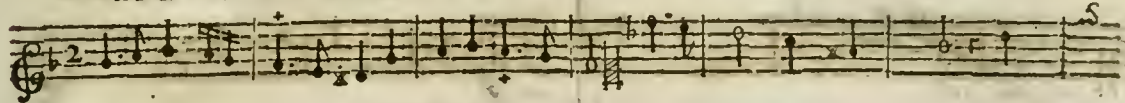
AIR.

ACHILLE.

This musical score is arranged in two systems of five staves each. The first system includes a grand staff (treble and bass clefs) and three additional staves. The second system also includes a grand staff and three additional staves. The notation consists of various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs at the end of the final staff in each system.

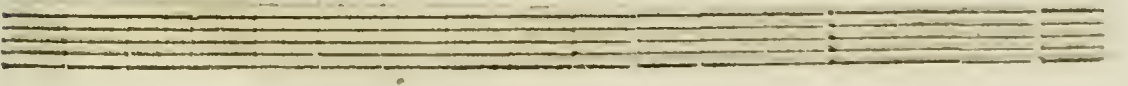
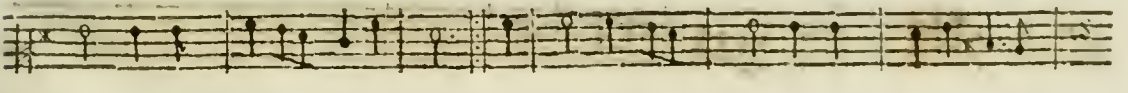
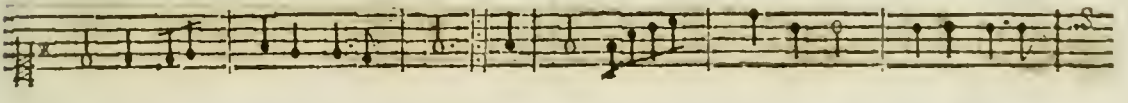
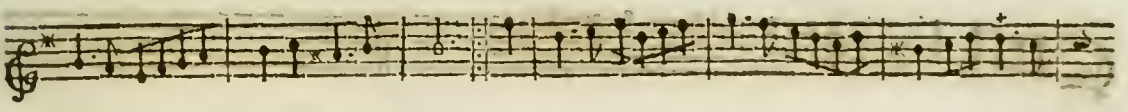
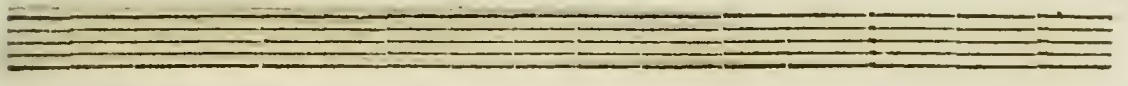
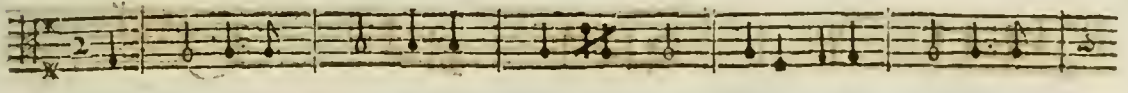
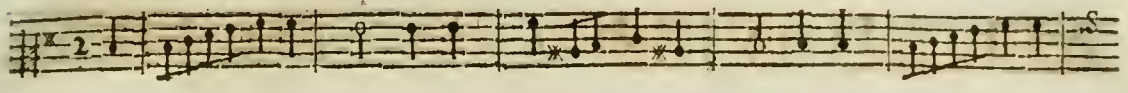
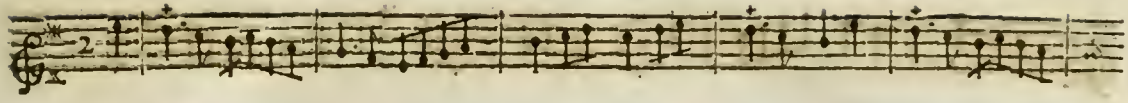


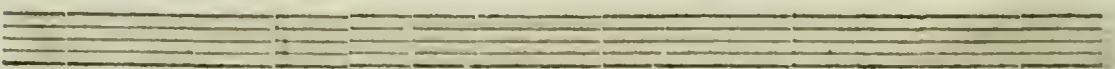
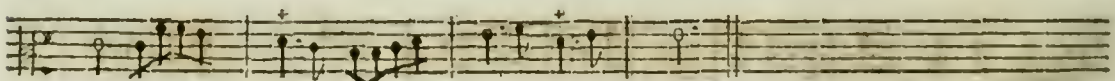
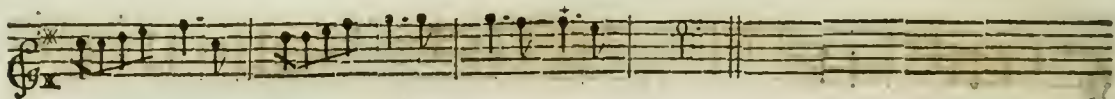
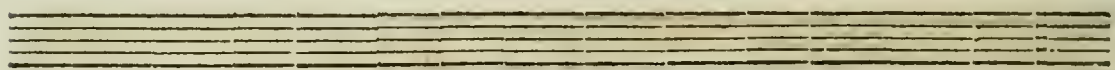
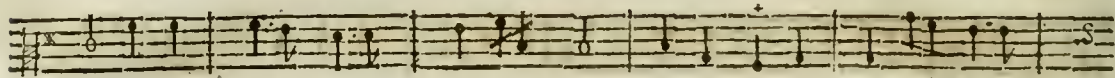
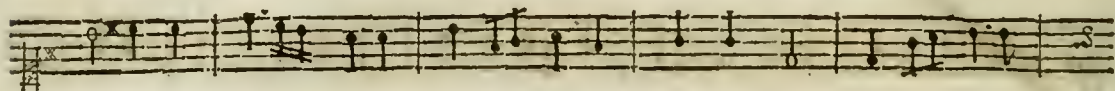
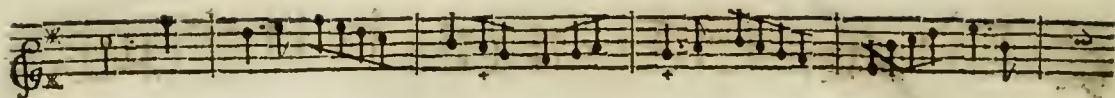
AIR.



ACHILLE, TRAGEDIE.

This musical score is arranged in a system of ten staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef. The third staff is a tenor clef. The fourth staff is a bass clef. The fifth staff is a grand staff (treble and bass clefs). The sixth staff is a treble clef. The seventh staff is an alto clef. The eighth staff is a tenor clef. The ninth staff is a bass clef. The tenth staff is a grand staff. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several asterisks (*) placed above certain notes in the first, second, sixth, and seventh staves, likely indicating specific performance instructions or editorial markings. The notation is typical of 18th or 19th-century musical manuscripts.





PROLOGUE.

CHOEUR DE GENIES.

First musical staff for the Choeur de Genies, featuring a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The staff contains a melodic line with various note values and rests.

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

Second musical staff for the Choeur de Genies, identical in notation to the first staff.

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

Third musical staff for the Choeur de Genies, identical in notation to the first staff.

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

Fourth musical staff for the Choeur de Genies, identical in notation to the first staff.

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

Two empty musical staves, likely representing a second vocal part or a continuation of the previous part.

First musical staff for the Violons, featuring a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The staff contains a melodic line.

VIOLONS.

Second musical staff for the Violons, identical in notation to the first staff.

Third musical staff for the Violons, identical in notation to the first staff.

Fourth musical staff for the Violons, identical in notation to the first staff.

Fifth musical staff for the Violons, identical in notation to the first staff.

First musical staff for the Basse-Continue, featuring a bass clef, a key signature of one sharp (F#), and a 2/2 time signature. The staff contains a melodic line with some accidentals.

BASSE-CONTINUE.

Two empty musical staves, likely representing a second part for the Basse-Continue.

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

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

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

Ani-mez

BASSE-CONTINUE.

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

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

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

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

BASSE-CONTINUE.

Nous nō flatons, Nous nō flatons que vos plai-

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

Nous nō flatons que vos plai-

Nous nō flatons que vos plai-

BASSE-CONTINUE

firs Devront leur charme à nôtre zèle.

firs Devront leur charme à nôtre zèle.

firs Devront leur charme à nôtre zèle.

firs Devront leur charme à nôtre zèle.

6 6 6 6 6

BASSE-CONTINUE.

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

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

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

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

BASSE-CONTINUE

THALIE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

vorisez mes Sœurs, & mê-lez dans leurs Jeux Quelques traits de vôtre allegref- se.

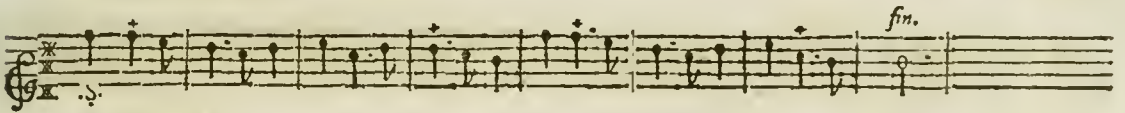
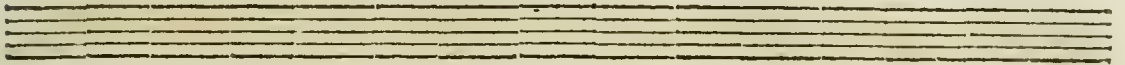
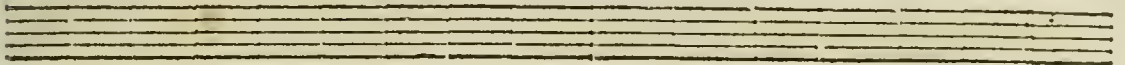
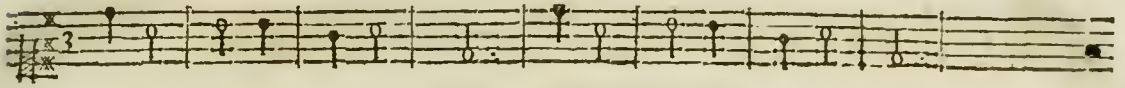
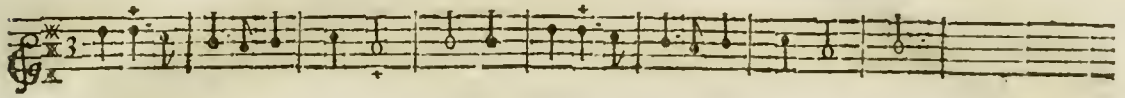
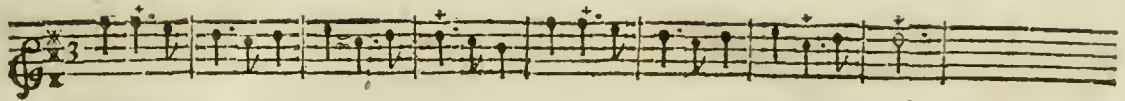
BASSE-CONTINUE.

ENTRE'E DES GENIES DE THALIE.

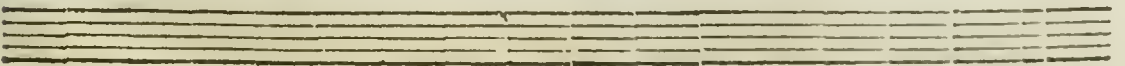
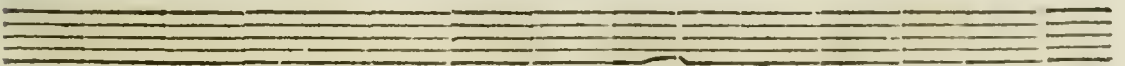
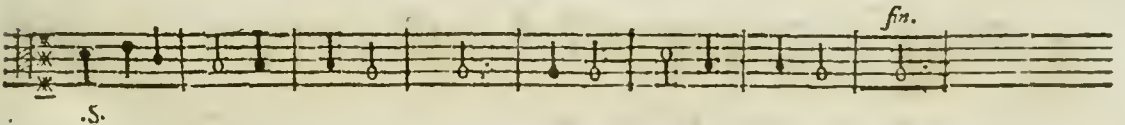
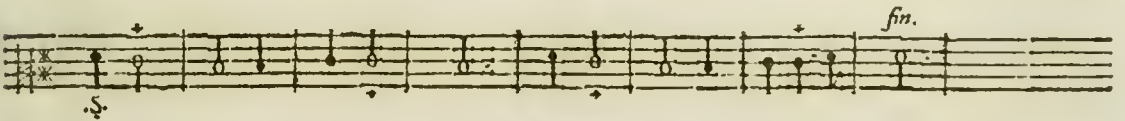
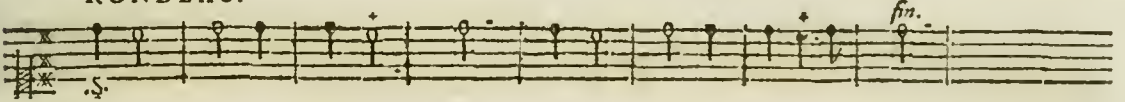
The first section of the page contains five staves of musical notation. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The subsequent staves are in bass clef. The music consists of a series of rhythmic patterns and melodic lines, with various note values including quarter, eighth, and sixteenth notes, as well as rests. There are some performance markings such as asterisks and plus signs above certain notes.

SECOND AIR.

The second section of the page, titled "SECOND AIR", consists of five staves of musical notation. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The subsequent staves are in bass clef. The music features a more complex rhythmic structure with many eighth and sixteenth notes. There are several accidentals, including flats and naturals, and some dynamic markings like "p" (piano) and "f" (forte). The notation includes various note values and rests, with some notes beamed together.



RONDEAU.



S
On reprend le Rondeau.

S
On reprend le Rondeau.

THALIE.

S
On reprend le Rondeau.

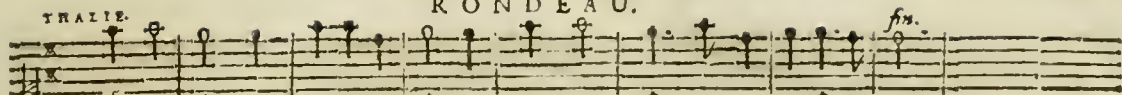
Que nos Jeux vont avoir de charmes ! Tous nos chants vont ins-pirer l'Amour.

S
On reprend le Rondeau.

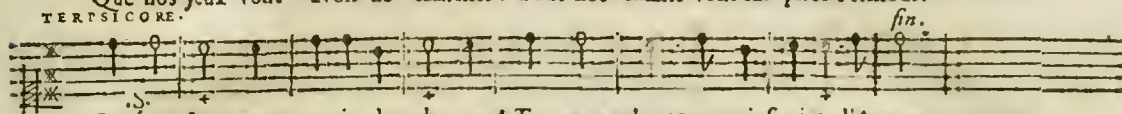
BASSE-CONTINUE.

PROLOGUE.

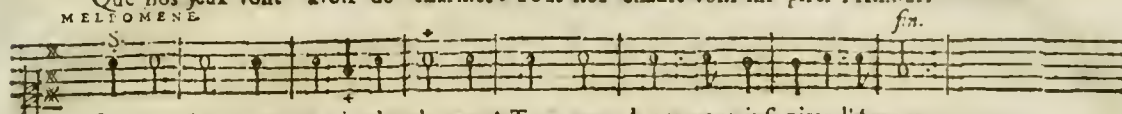
RONDEAU.

TRALIE.


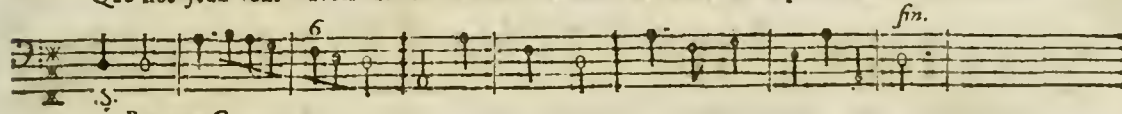
Que nos Jeux vont avoir de charmes! Tous nos chants vont inf-pirer l'Amour. *fin.*

TERPSICORE.


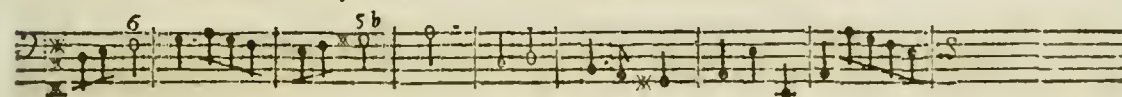
Que nos Jeux vont avoir de charmes! Tous nos chants vont inf-pirer l'Amour. *fin.*

MELPOMENE.


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

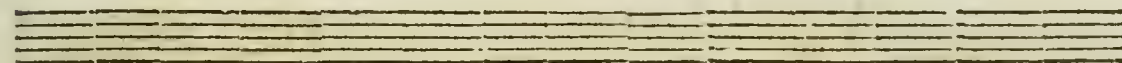
BASSE-CONTINUE.


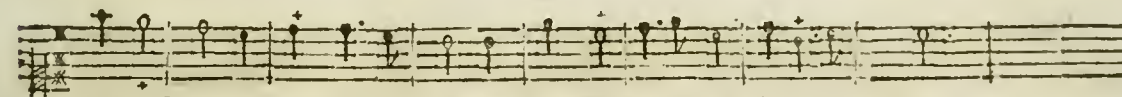
Venez tous, ren- dez luy les armes, Il est doux dans cet heureux se - jour.

BASSE-CONTINUE.


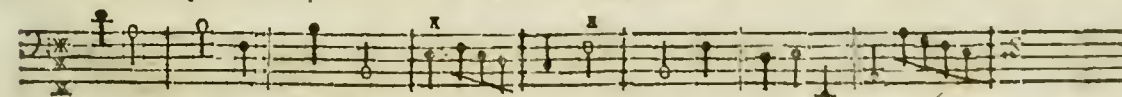
BASSE-CONTINUE.

On reprend le Rondeau.



MERCURE.


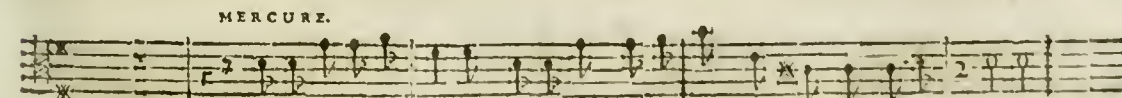
Ce n'est plus le temps des al- larmes, Les Plaisirs sont en-fin de re- tour.

BASSE-CONTINUE.


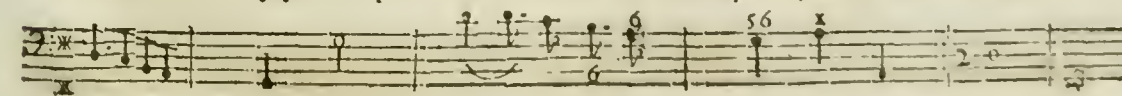
BASSE-CONTINUE.

On reprend le Rondeau.

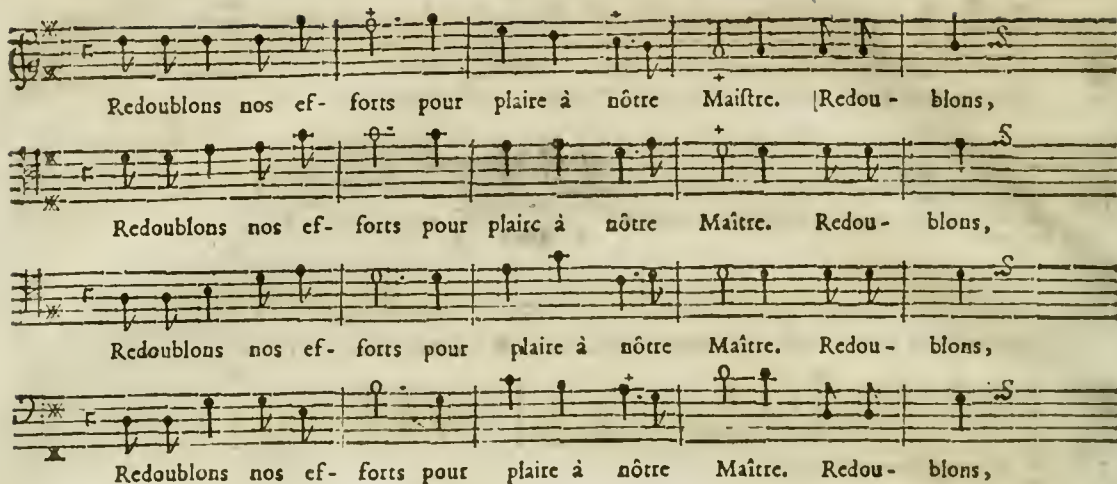


MERCURE.


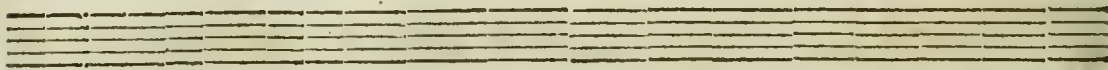
Jupiter va pa- roître, Redoublez vos efforts pour plaire à votre Maître.

BASSE-CONTINUE.


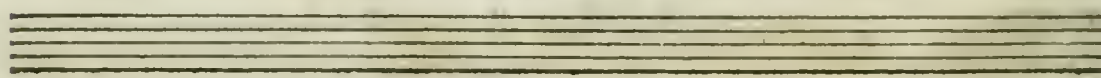
BASSE-CONTINUE.

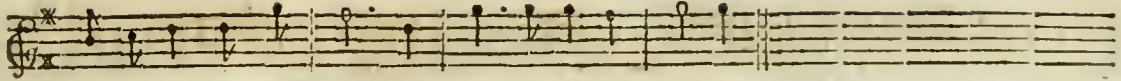


Redoublons nos efforts pour plaire à notre Maître. Redoublons,
Redoublons nos efforts pour plaire à notre Maître. Redoublons,
Redoublons nos efforts pour plaire à notre Maître. Redoublons,
Redoublons nos efforts pour plaire à notre Maître. Redoublons,

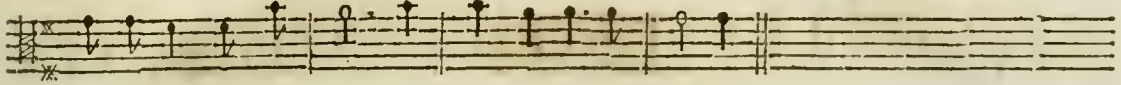


BASSE-CONTINUE.

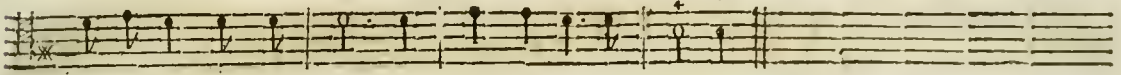




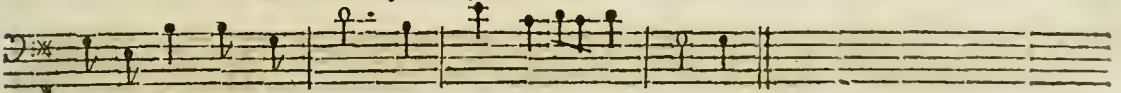
Redoublons nos ef- forts pour plaire à nôtre Maître.



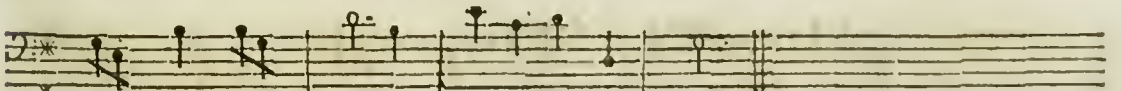
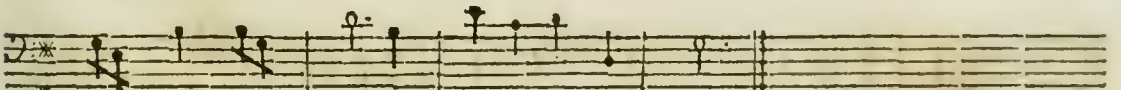

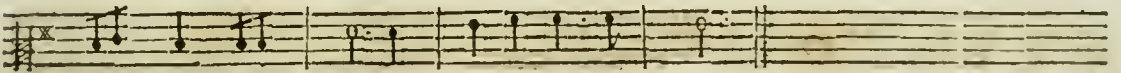
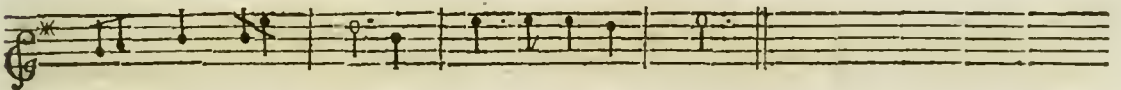
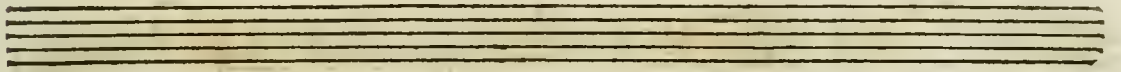
Redoublons nos ef- forts pour plaire à nôtre Maître.



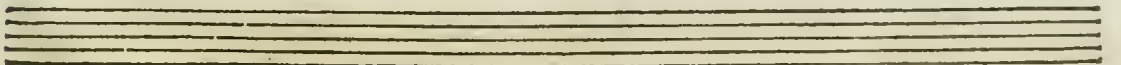
Redoublons nos ef- forts pour plaire à nôtre Maître.



Redoublons nos ef- forts pour plaire à nôtre Maître.

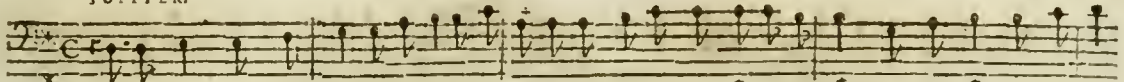


BASSE-CONTINUUS.



BOURE'E.

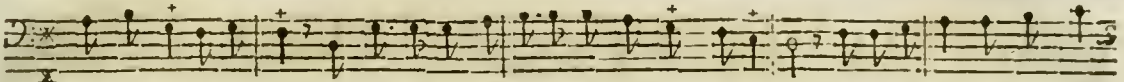
JUPITER.



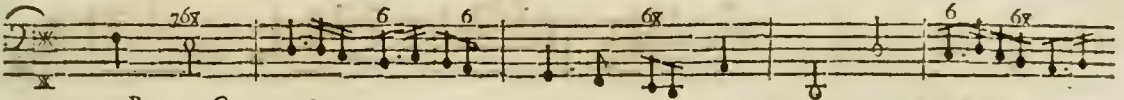
Il ne manque aux apprès de la Fête nouvelle Que Mercure a fait préparer, Que le choiz du Héros



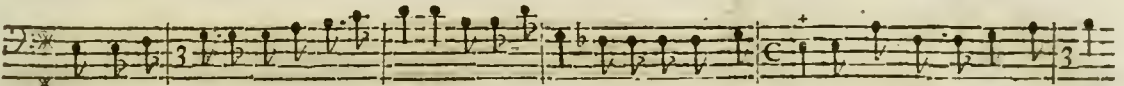
BASSE-CONTINUE.



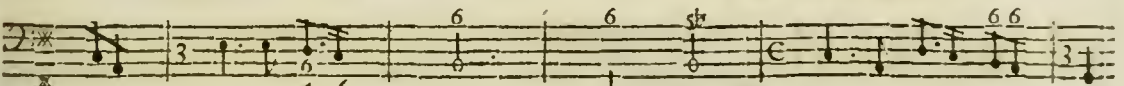
qu'on y doit célé-brer, Le soin de le choisir auprès de vous m'appelle. Renouvez dans vos Jeux



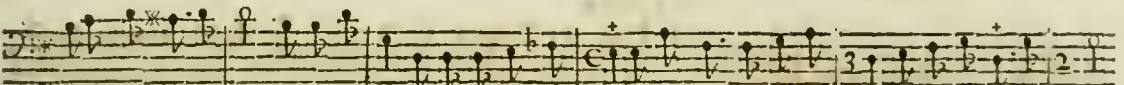
BASSE-CONTINUE.



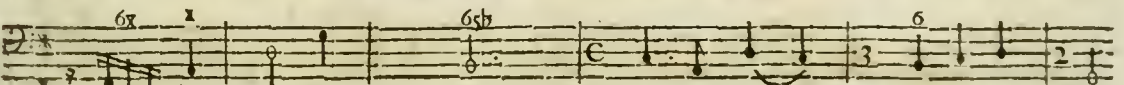
Le souve- nir de l'invincible Achille, Et rappelez dans une Cour tran- quille L'Histoire & les Combats



BASSE-CONTINUE.

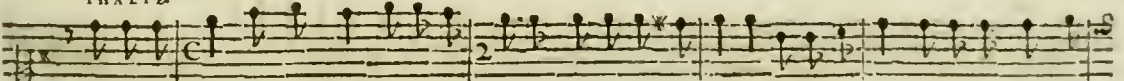


de ce Guerrier fameux. Et rappelez dans une Cour tranquille, L'Histoire & les Combats de ce Guerrier fameux.

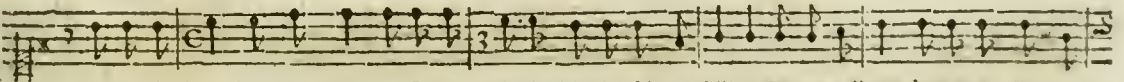


BASSE-CONTINUE.

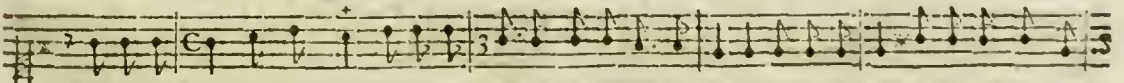
THALIE.



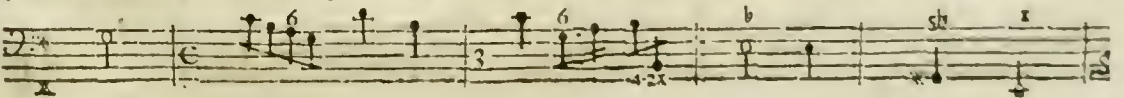
Renouvel- lons dans nos Jeux Le souve- nir de l'invincible Achille, Et rappellons dans une Cour tran- TERPSICORE.



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



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



BASSE-CONTINUE.

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

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

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

BASSE-CONTINUE.

les Combats de ce Guerrier fameux.

les Combats de ce Guerrier fameux.

JUPITER.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

CHOEUR.

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

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

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

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

VIOLONS.

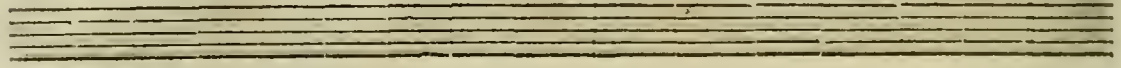
BASSE CONTINUE.

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

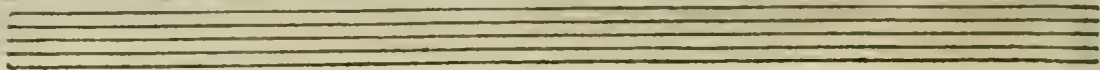
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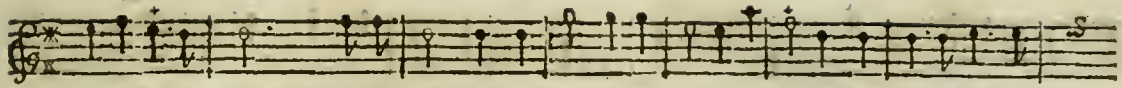
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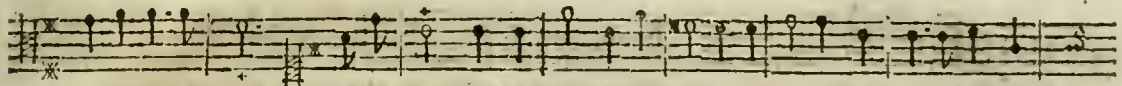


BASSE-CONTINUE.

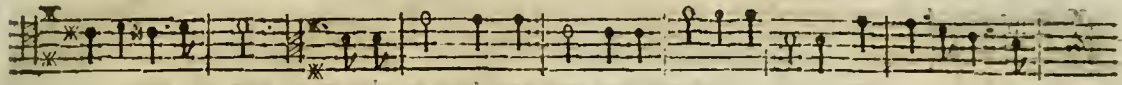




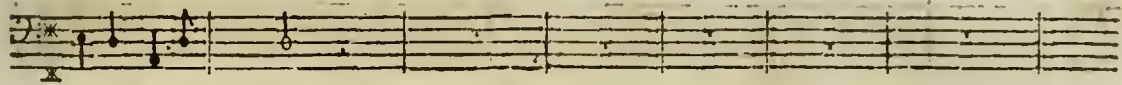
nimitables traits. Sa Va-leur, sa Bon-té, sa Sa-gesse profonde, Nous préteront d'i-



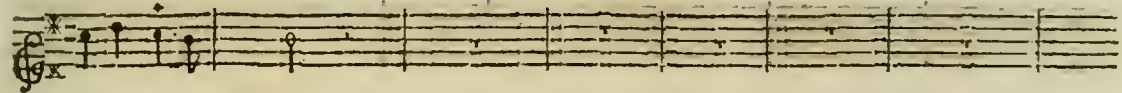
nimitables traits. Sa Va-leur, sa Bou-té, sa Sa-gesse profonde, Nous préteront d'i-



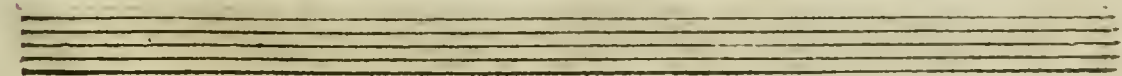
nimitables traits. Sa Va-leur, sa Bon-té, sa Sa-gesse profonde. Nous piéteront d'i-



nimitables traits.

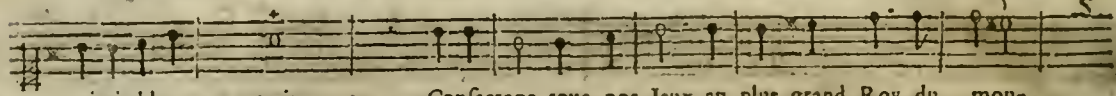


BASSE CONTINUE.

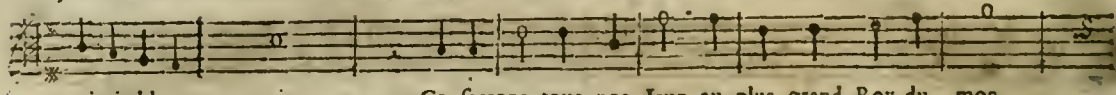




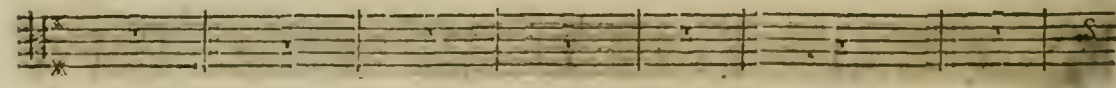
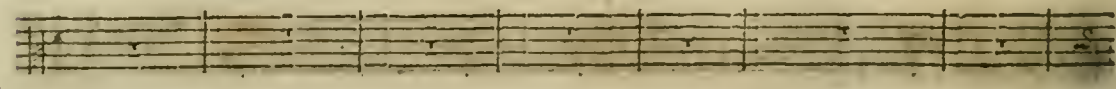
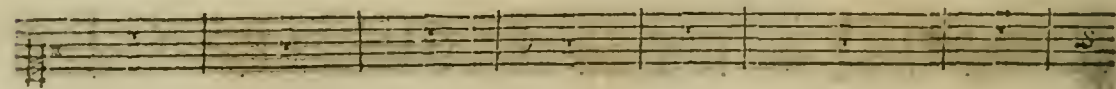
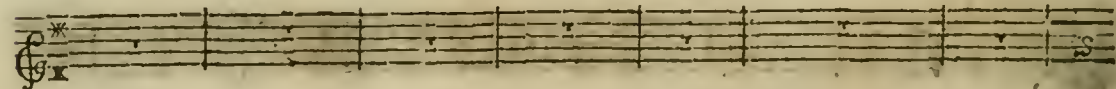
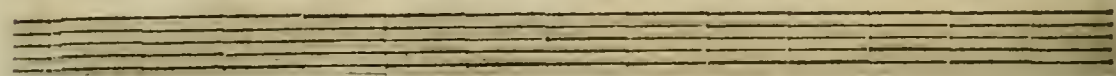
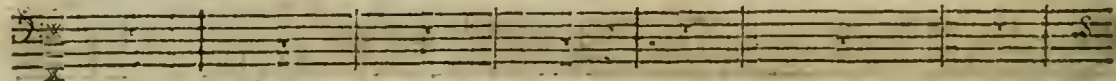
nimitables traits. Consacrons tous nos Jeux au plus grand Roy du mon-



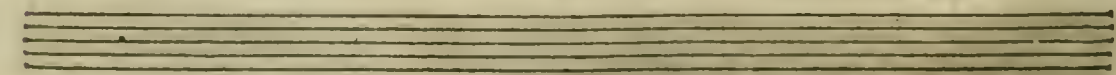
nimitables traits. Consacrons tous nos Jeux au plus grand Roy du mon-

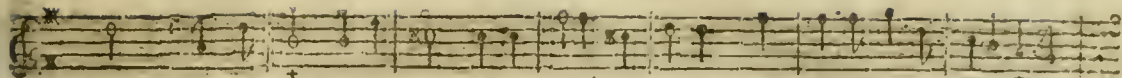


nimitables traits. Consacrons tous nos Jeux au plus grand Roy du mon-

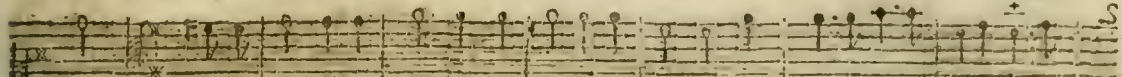


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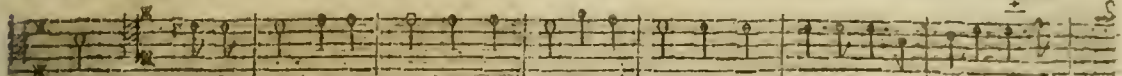




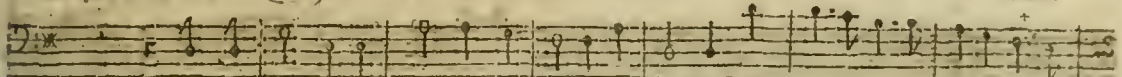
de. Sa Valeur, sa Bon-té, sa Sa- gesse pro- fonde, Nous prêteront d'i- nimitables



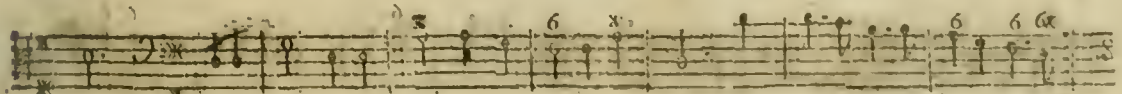
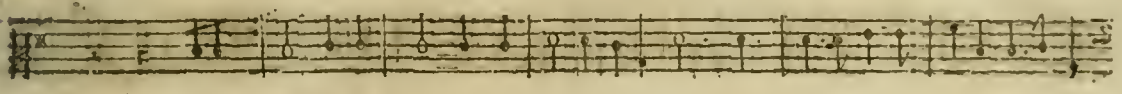
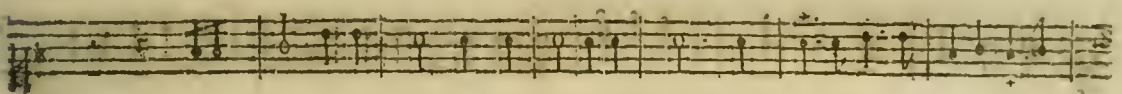
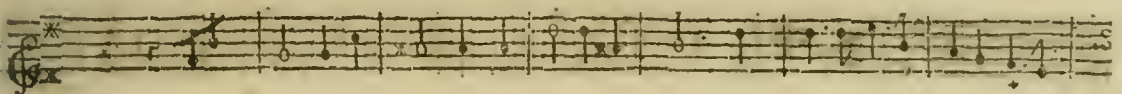
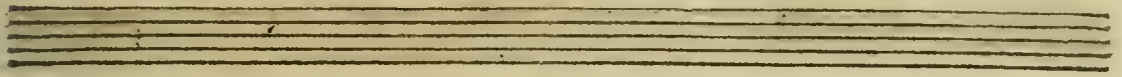
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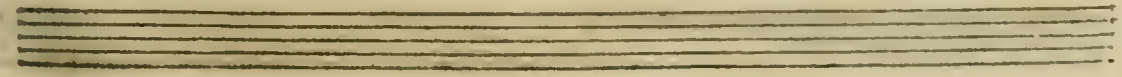
de. Sa Valeur, sa Bon-té, sa Sa- gesse pro- fonde, Nous prète:ont d'i- nimitables,



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



BASSE CONTINUE.

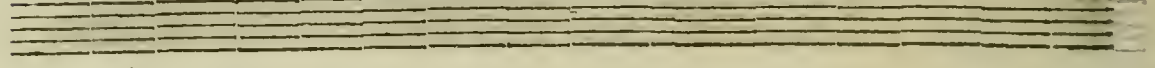
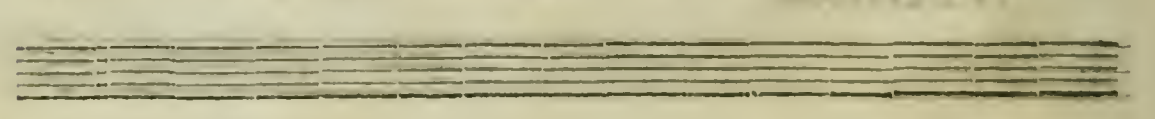


traits. Confacrons tous nos leux au plus grād Roy du

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Confacrós tous nos Ieux au plus gräd Roy du

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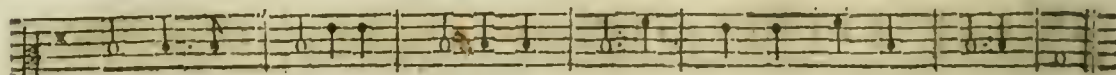
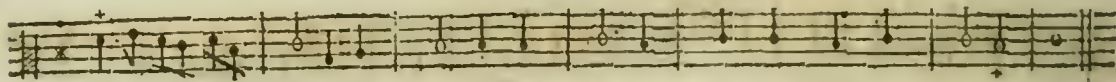
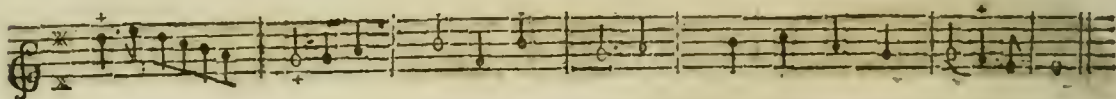
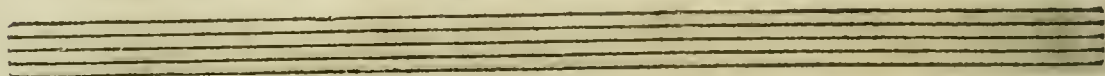
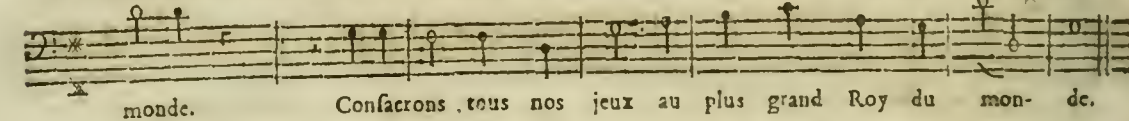
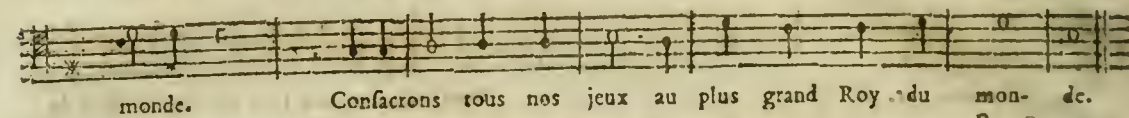
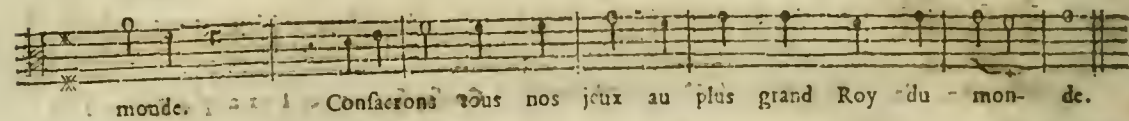
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Confacrós tous nos Ieux au plus gräd Roy du

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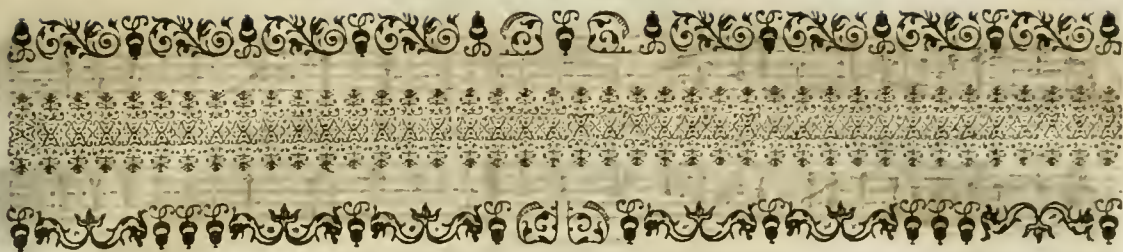
BASSE-CONTINUE.



BASSE-CONTINUE.

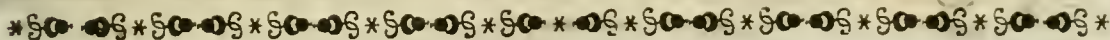
FIN DU PROLOGUE.

On joue l'Ouverture qui suit pour Entre-Acte



A C H I L L E,

T R A G E D I E.



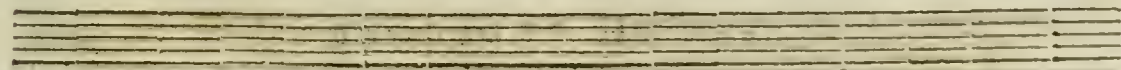
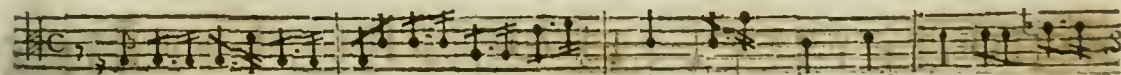
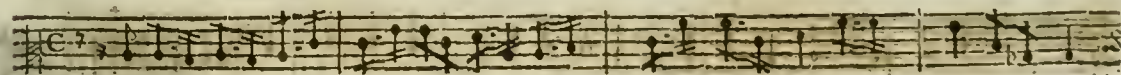
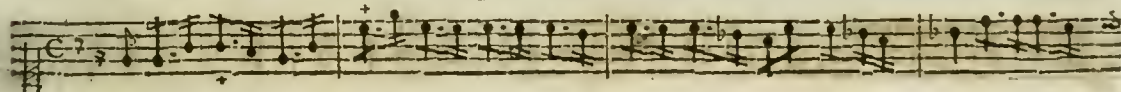
A C T E P R E M I E R.

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

PAR FEU MONSIEUR DE LULLY.



O U V E R T U R E .

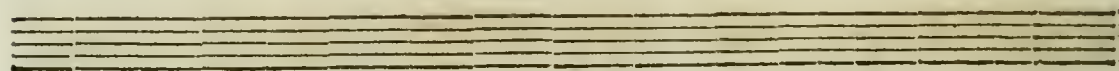
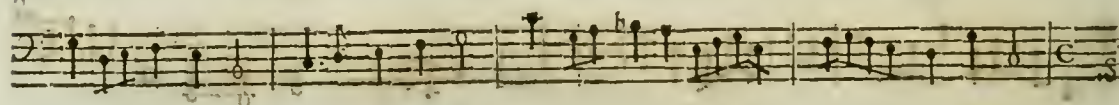
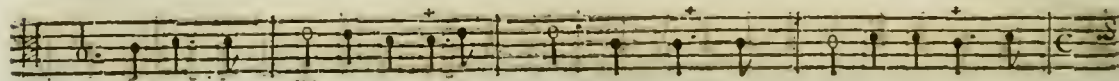
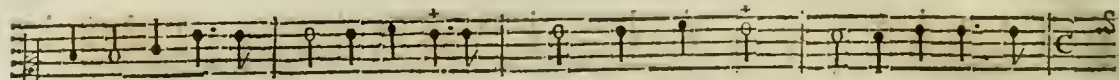
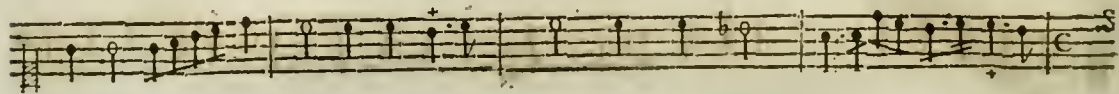


ACHILLE,

This musical score for Achille consists of several systems of staves. The first system includes a treble clef staff with a key signature of one flat and a 6/4 time signature. The second system features a bass clef staff with a key signature of one flat and a 6/4 time signature. The third system is a treble clef staff with a key signature of one flat and a 6/4 time signature. The fourth system is a bass clef staff with a key signature of one flat and a 6/4 time signature. The fifth system consists of two empty staves. The sixth system is a treble clef staff with a key signature of one flat and a 6/4 time signature. The seventh system is a bass clef staff with a key signature of one flat and a 6/4 time signature. The eighth system is a treble clef staff with a key signature of one flat and a 6/4 time signature. The ninth system is a bass clef staff with a key signature of one flat and a 6/4 time signature. The tenth system consists of two empty staves.

The musical score is arranged in ten systems. Each system contains five staves. The first system starts with a treble clef on the top staff, followed by two alto clefs and two bass clefs. The notation includes various musical symbols such as clefs, notes, rests, and ornaments. There are several systems of empty staves interspersed throughout the score.

LA MORT D'ACHILLE.



lentement.



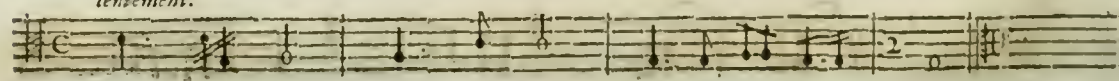
lentement.



lentement.

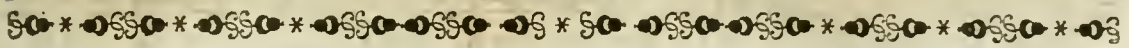
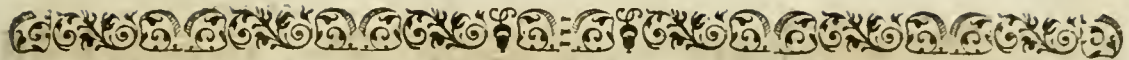


lentement.



lentement.

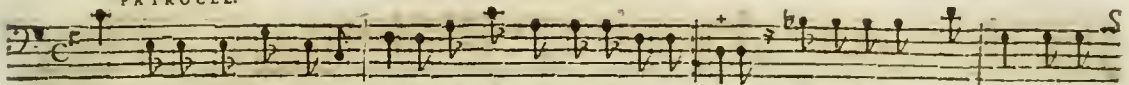




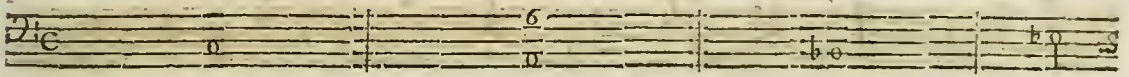
S C E N E P R E M I E R E .

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

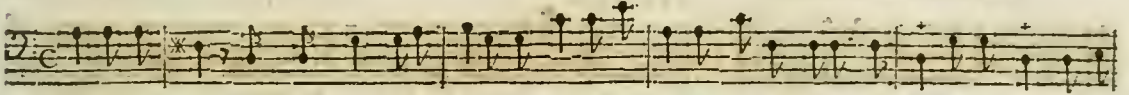
PATROCLE.



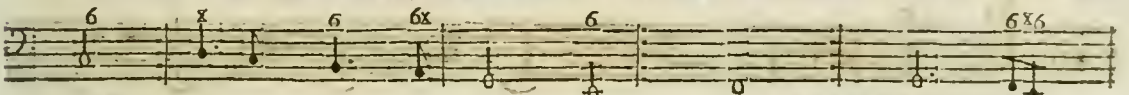
Non, je ne sçauois plus me taire, Je vous dois un conseil sincère, Ne rougissez-vous point d'un in-



BASSE-CONTINUE.



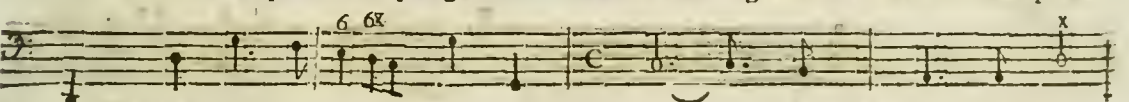
digne repos? Quand les Grecs agitez de mortelles allarmes, Implorent à genoux le secours de vos



BASSE-CONTINUE.



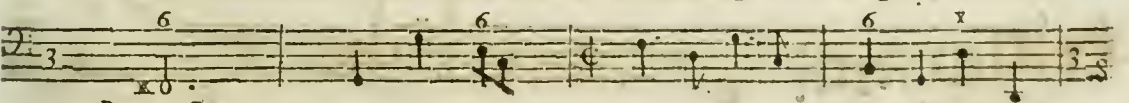
armes Contr'Hector après vous le plus grâd des He - ros. Tâtôt ce guerrier-terrible Des Grecs épouvan-



BASSE-CONTINUE.



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



BASSE-CONTINUE.



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



BASSE-CONTINUE.

ACHILLE.

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

BASSE-CONTINUE

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

BASSE CONTINUE.

PATROCLE.

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

BASSE-CONTINUE.

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

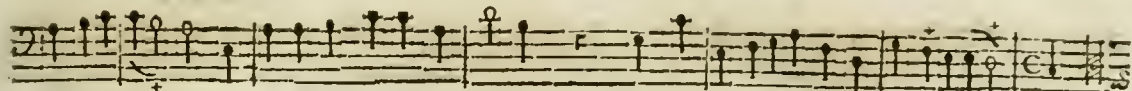
BASSE-CONTINUE.

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

BASSE-CONTINUE.

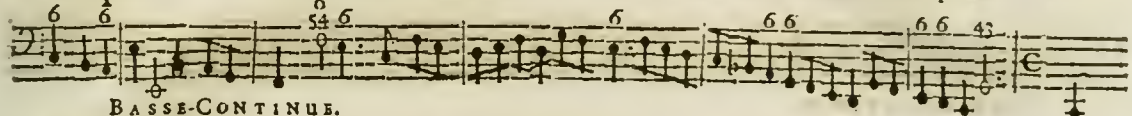
vœux luy résiste toujours, Est-il de plus douce vengeance Que de voir ce rival aimer

BASSE-CONTINUE

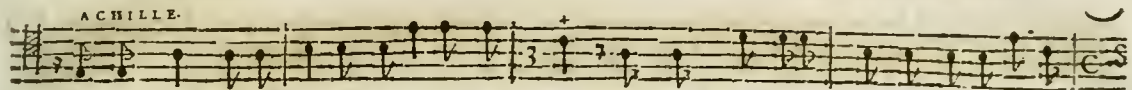


sans esperan - ce ? Est - il de plus douce vengeance

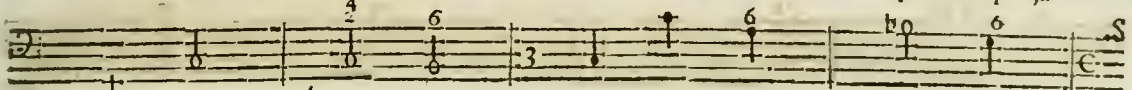
Que de voir ce rival aimer sans esperan - ce ?



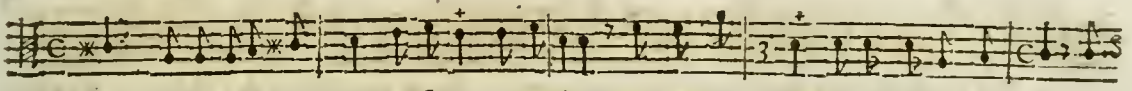
BASSE-CONTINUE.



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



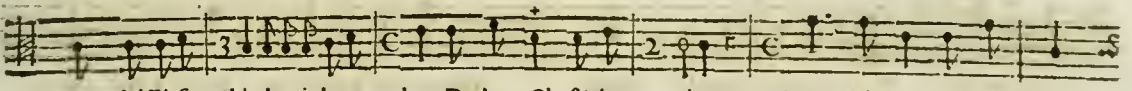
BASSE-CONTINUE.



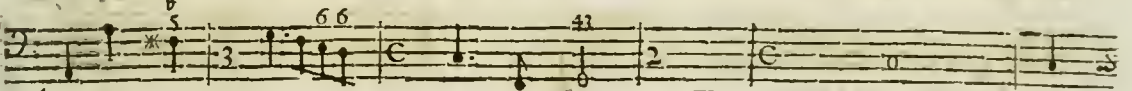
loux Que je refuse aux Grecs un secours nécessaire ? Ils ont mar - qué trop de mépris pour moy, Ils



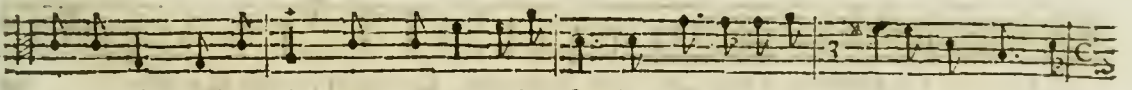
BASSE-CONTINUE.



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



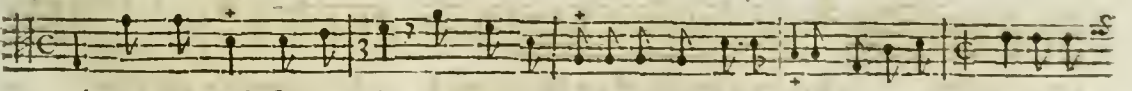
BASSE-CONTINUE.



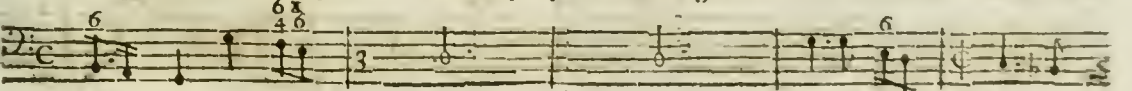
ne sçauroient m'émouvoir, Leurs Vaiffeaux embra - sez, leurs Troupes fugi - tives, Leur Camp dé-



BASSE-CONTINUE.

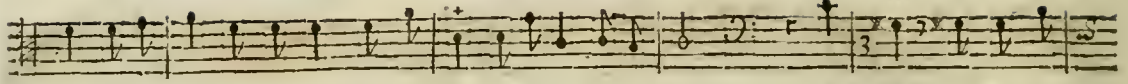


truit, tous leurs Rois sans pouvoir, Leurs corps épats sur ces sanglantes rives Seroient en - cor des ob-

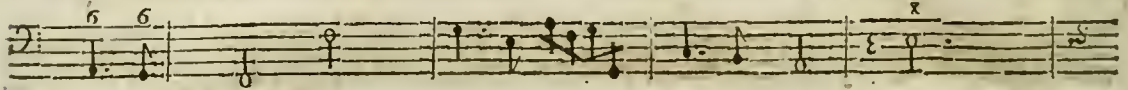


BASSE-CONTINUE.

PATROCLE.



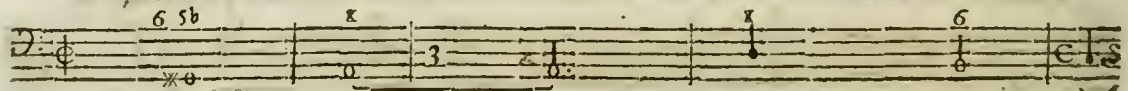
jets impuissans Pour suspendre un moment la fureur que je sens. - Eh bien! d'un œil con-



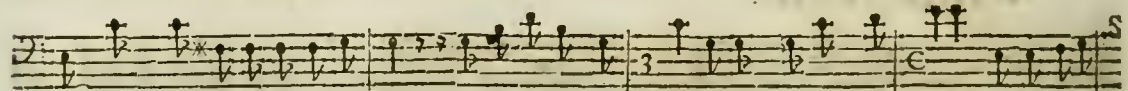
BASSE-CONTINUE.



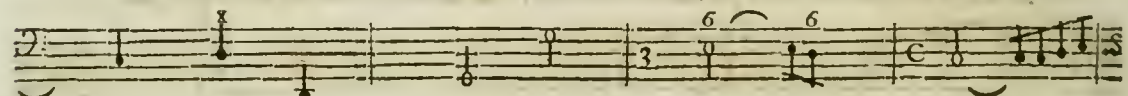
tent regardez nos allarmes ; Mais quand vous nous méprisez-tous , Du moins accordez-moy ces ar-



BASSE-CONTINUE.

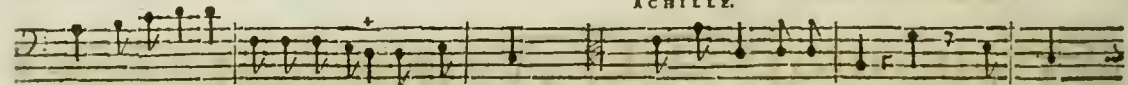


mes Que Vulcain prépara pour vous : J'iray combattre & me combler de gloire , Je remporte-



BASSE-CONTINUE,

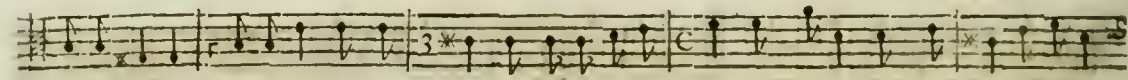
ACHILLE.



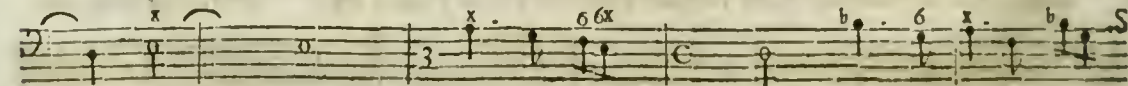
ray la victoire , Ou j'expireray sous ses coups. - Qu'ose-tu propo-ser ? Dieux ! que viens-



BASSE-CONTINUE.



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

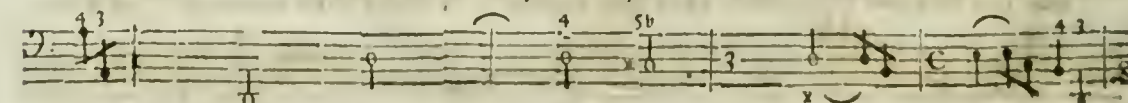


BASSE-CONTINUE.


PATROCLE.



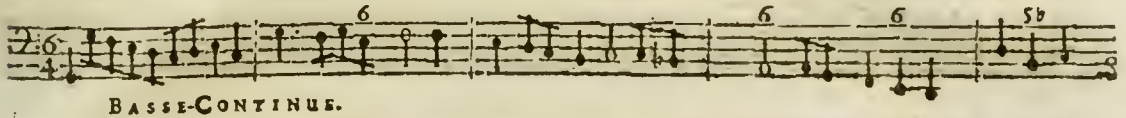
entreprendre. Au nom d'une amitié qui fut toujours si tendre Permettez - moi d'imiter vos ex-



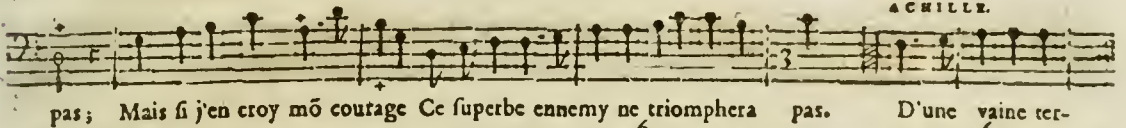
BASSE-CONTINUE.



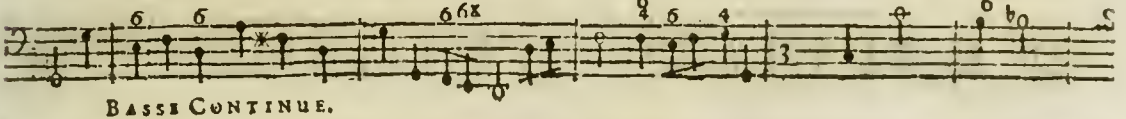
ploits. Je connois les perils où mon destin m'engage, Tout semble m'annoncer les fers ou le tré-



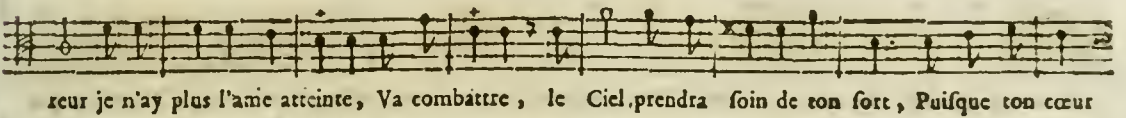
BASSE-CONTINUE.



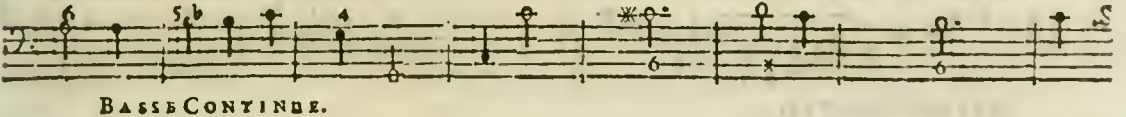
pas; Mais si j'en croy mō courage Ce superbe ennemy ne triomphera pas. D'une vaine ter-



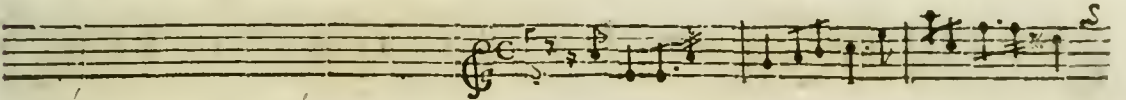
BASSE CONTINUE.



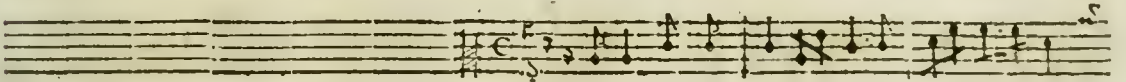
xeur je n'ay plus l'ame atteinte, Va combattre, le Ciel prendra soin de ton fort, Puisque ton cœur



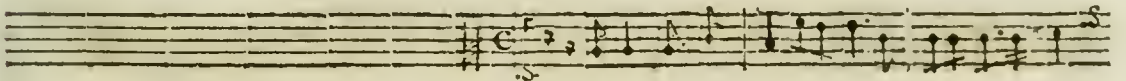
BASSE CONTINUE.



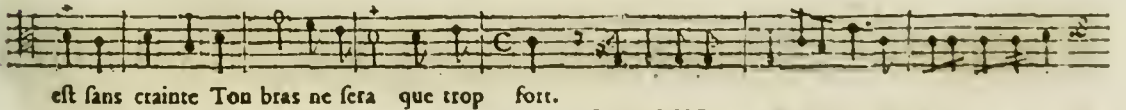
est sans crainte Ton bras ne sera que trop fort.



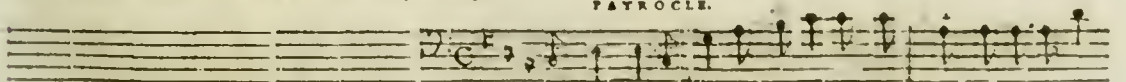
Je cours assu-rer ma mémoire, J'ay tous les sentimem



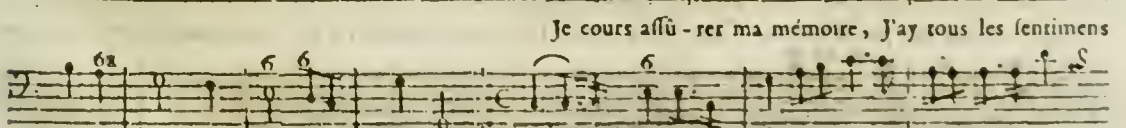
Je cours assu-rer ma mémoire, J'ay tous les sentimem



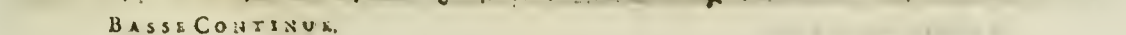
Je cours assu-rer ma mémoire, J'ay tous les sentimem



Je cours assu-rer ma mémoire, J'ay tous les sentimem



Je cours assu-rer ma mémoire, J'ay tous les sentimem



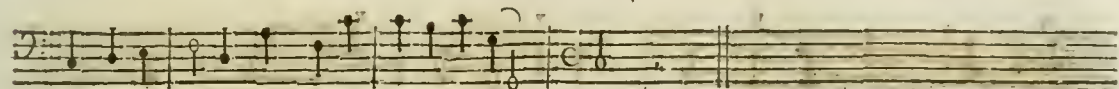
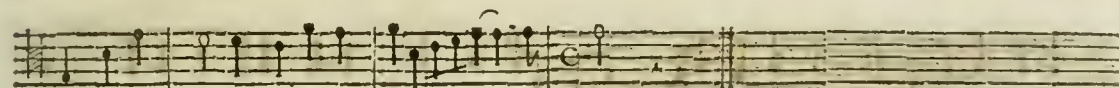
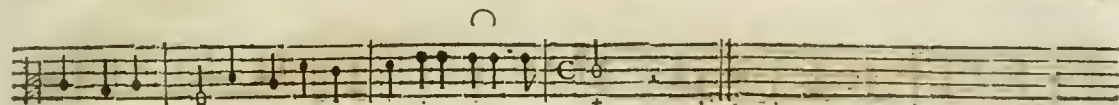
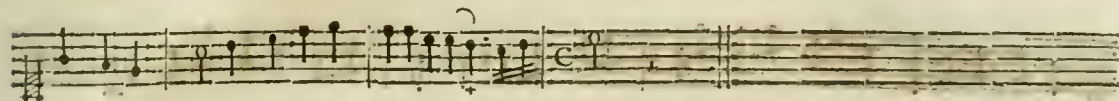
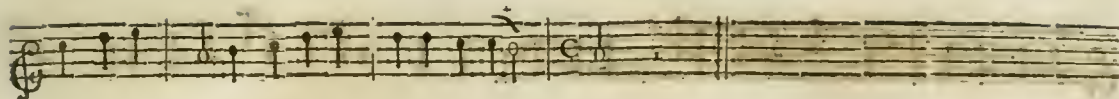
BASSE CONTINUE.

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

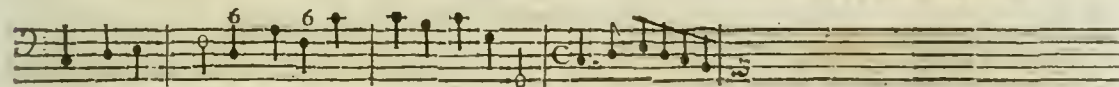
BASSE-CONTINUE.

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

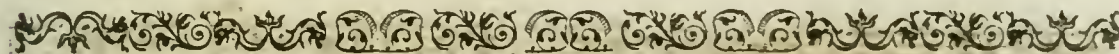
BASSE-CONTINUE.



Ne valent pas un jour marqué par la victoi- re. BASSE-CONTINUE

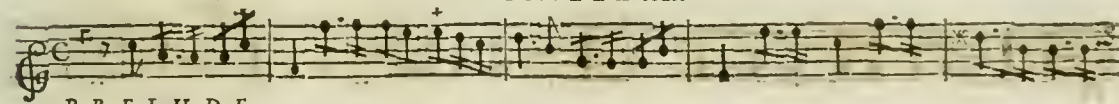


BASSE-CONTINUE.

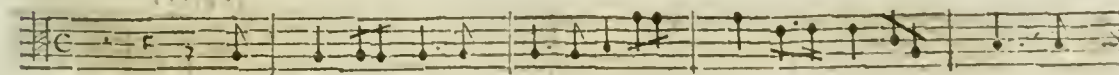
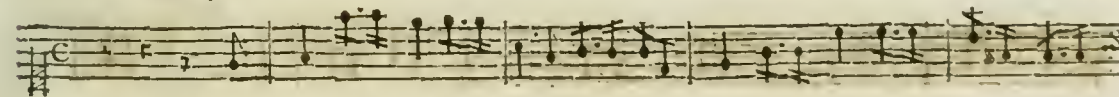


SCENE II.

ACHILLE seul.



PRELUDE.



BASSE-CONTINUE.

6

b

x

x

BASSE-CONTINUE.

doux.

doux.

doux.

doux.

ACHILLE.

Patrocle va com-

x

6

x

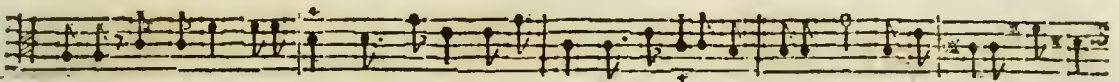
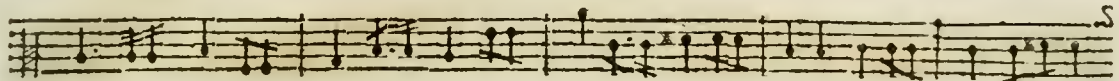
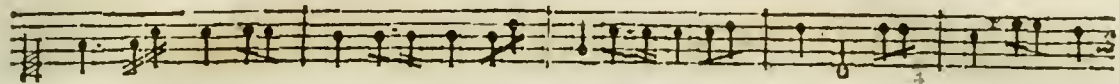
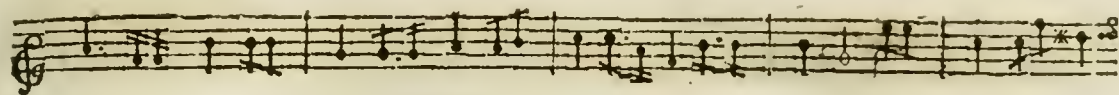
6

x

x

6

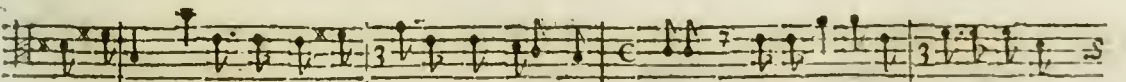
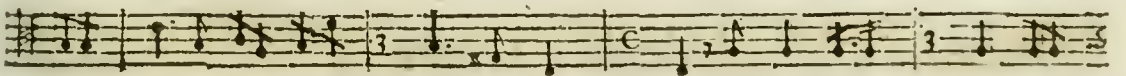
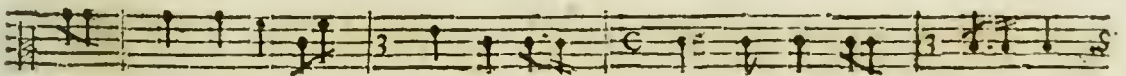
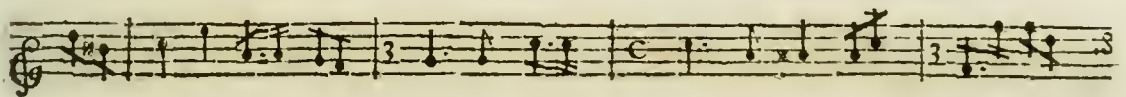
BASSE CONTINUE.



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



BASSE-CONTINUE.



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



BASSE CONTINUE.

PRELUDE.

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

BASSE-CONTINUE.

doux.

doux.

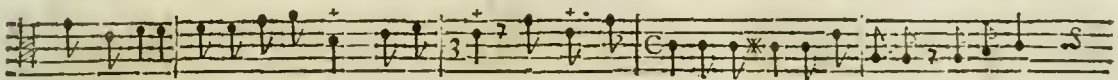
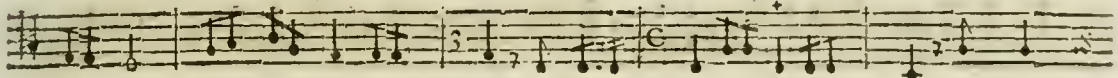
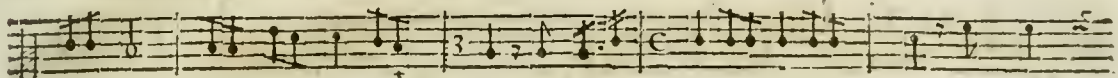
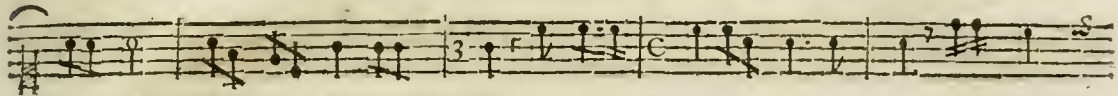
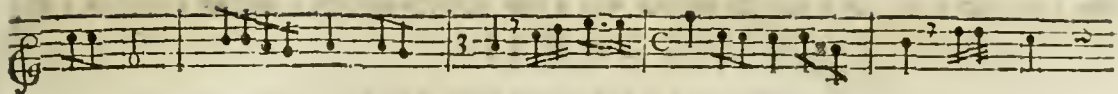
doux.

doux.

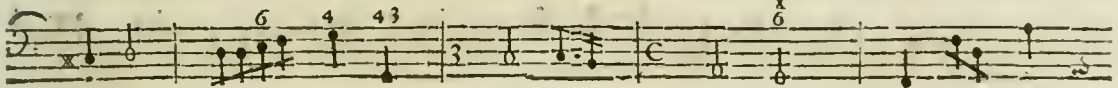
doux.

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

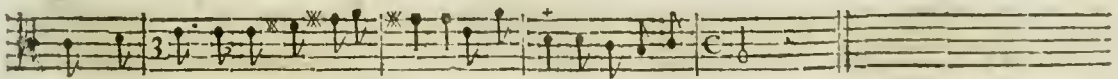
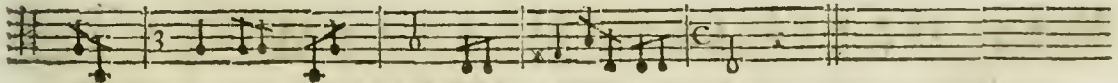
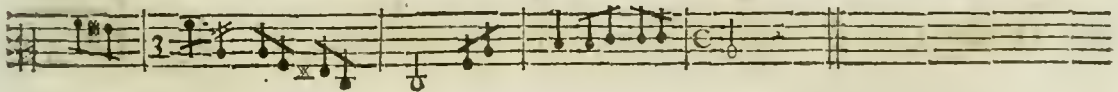
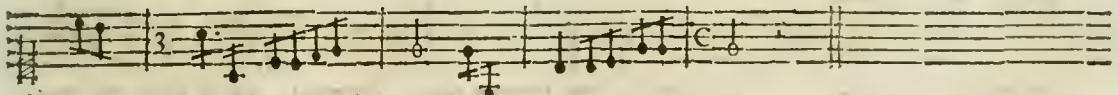
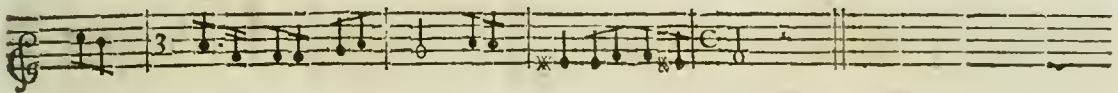
BASSE-CONTINUE.



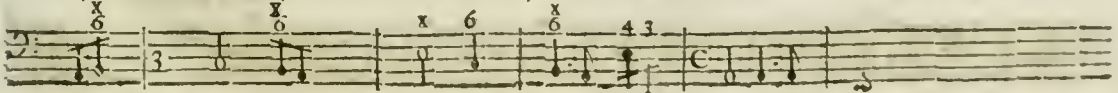
qui me reste Conservez les jours par pi - tié ! On m'a pri - vé de l'objet que j'adore , Ce seroit



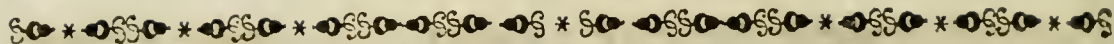
BASSE-CONTINUE.



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



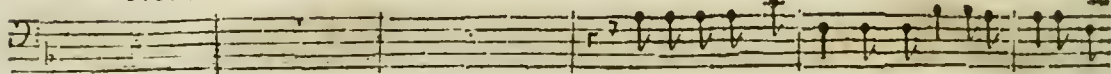
BASSE CONTINUE.



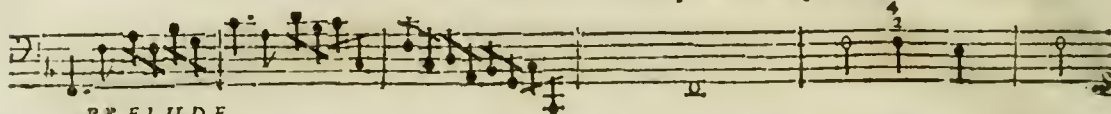
SCENE III.

ACHILLE, DIOMEDE.

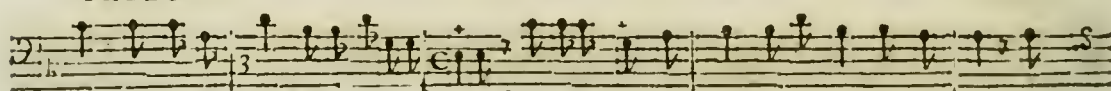
DIOMEDE



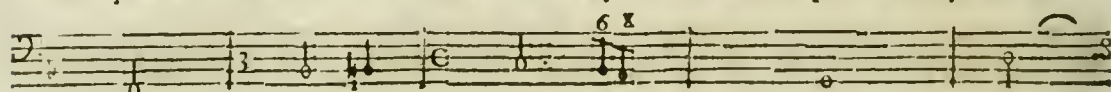
Ne répôdrez-vous point aux desirs de la Grece? Il



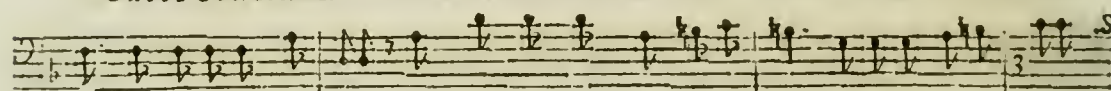
PRELUDE.



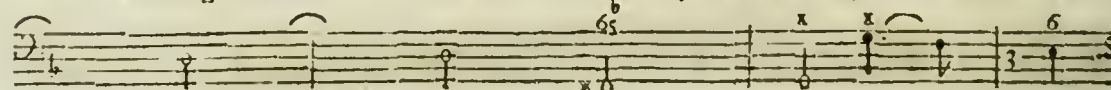
faut qu'en sa fa - veur vôtre colere cesse , Elle ne peut sans vous triompher des Troyens, Et



BASSE-CONTINUE.

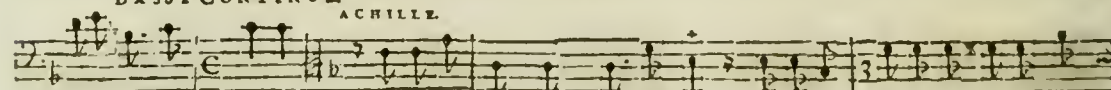


vain nous assiegeons leur Ville , Nos Dieux sôt moins forts que les siens, Sa prise est réfer - vée à

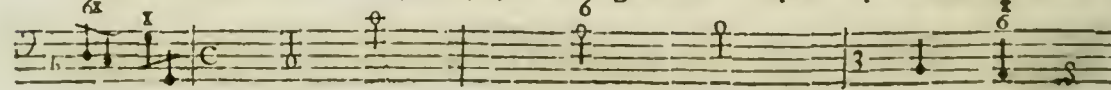


BASSE CONTINUE.

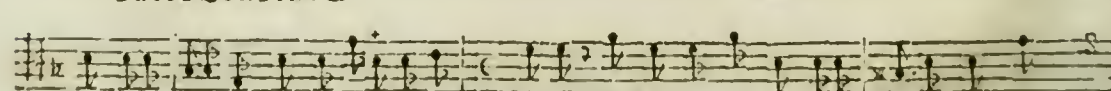
ACHILLE



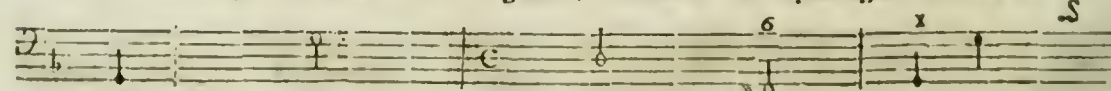
la valeur d'A - chille. De que employ vous chargez-vous ? N'espétez pas de fléchir mô cour-



BASSE-CONTINUE.

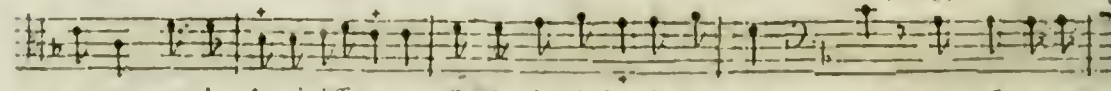


roux, Diomedé, je veux achever ma van - geance ; Vos Rois & vos Peuples ingrats Auroient en-

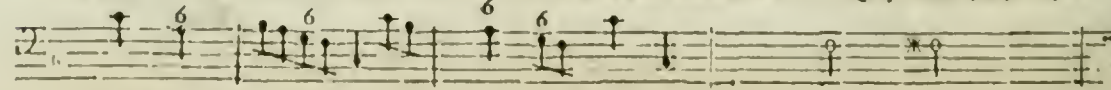


BASSE-CONTINUE.

DIOMEDE.



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



BASSE-CONTINUE.

ACHILLE.

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

DIOMEDE. BASSE-CONTINUE.

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

BASSE-CONTINUE.

ACHILLE.

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

BASSE CONTINUE.

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

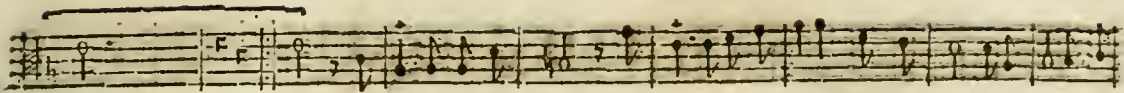
BASSE-CONTINUE.

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

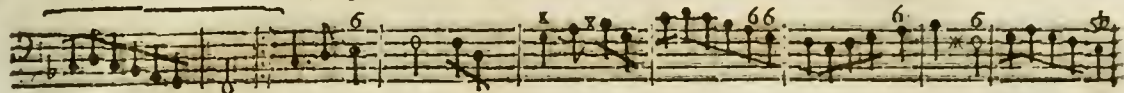
BASSE-CONTINUE.

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

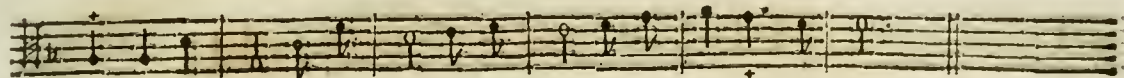
BASSE-CONTINUE.



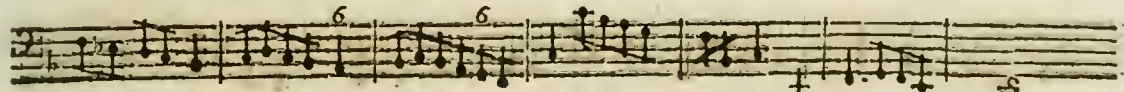
tez ; tez ; J'admire ses biens-faits, j'ad- mire sa puissance, Trop heureux de jouir sur ces



BASSE-CONTINUE.



bords é-car - tez Des plai - sirs in - no - cens qui me sont pre-sen - tez.

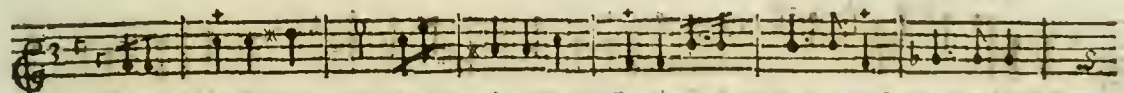


BASSE-CONTINUE.

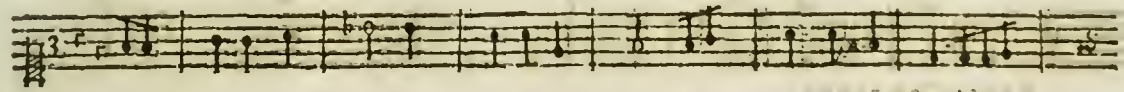


S C E N E IV.

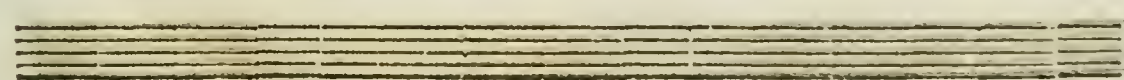
VENUS.



PRELUDE.



BASSE-CONTINUE.



BASSE-CONTINUE.

VENUS

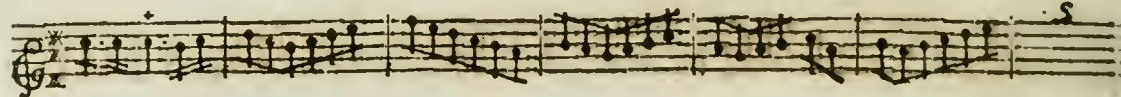
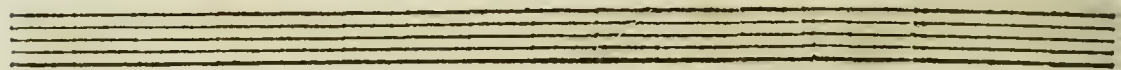
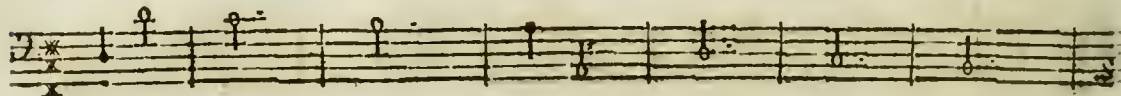
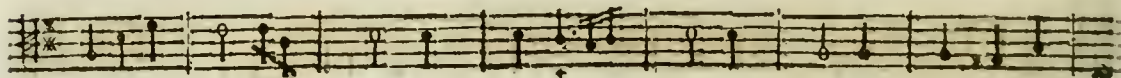
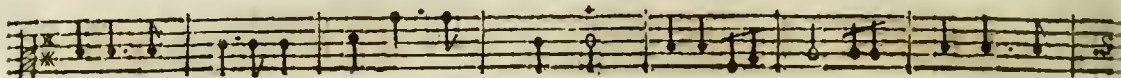
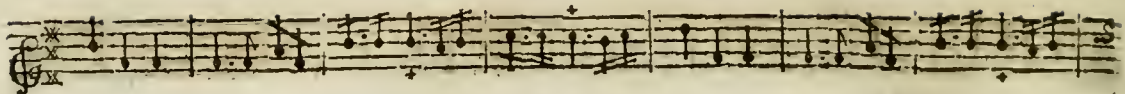
J'abandonne les Cieux, je descends sur la Terre Pour fi - nir de tes maux le dé - plorable

BASSE-CONTINUE.

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

BASSE-CONTINUE.

CHACONNE.



The musical score is arranged in ten systems. The first system contains five staves, the second system contains four staves, and the third system contains five staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various rhythmic values such as eighth and sixteenth notes. There are some ink stains and a small red mark on the page.

V E N U S.

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

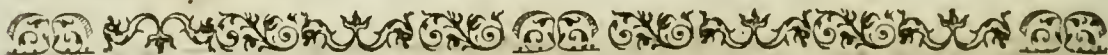
BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.



S C E N E V.

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

AIR.

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second staff is in bass clef and provides a harmonic accompaniment. The third and fourth staves are also in bass clef and contain further accompaniment. The fifth staff is in bass clef and contains a melodic line. The system concludes with a double bar line and a repeat sign.

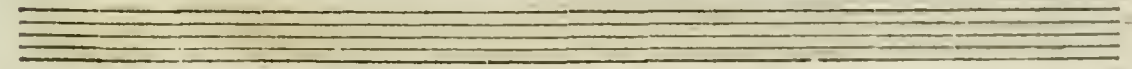
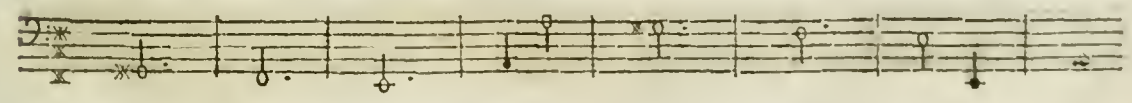
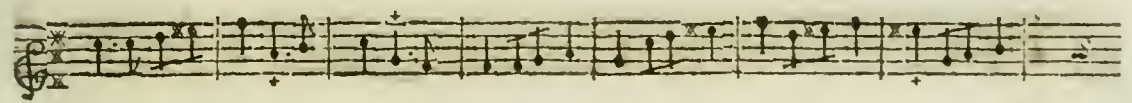
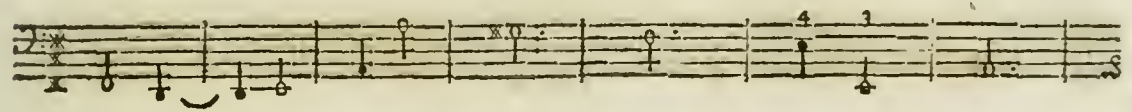
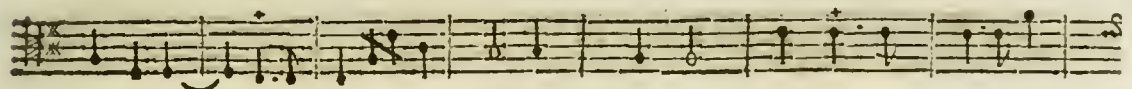
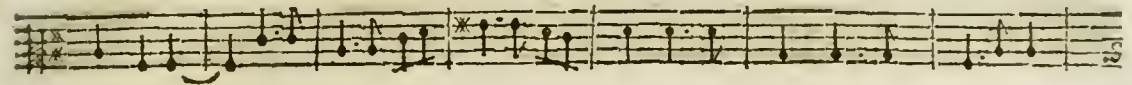
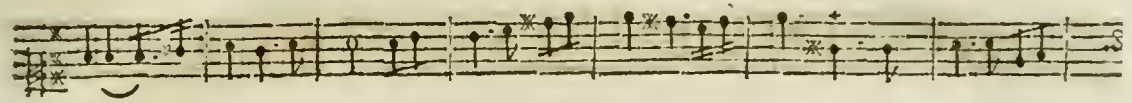
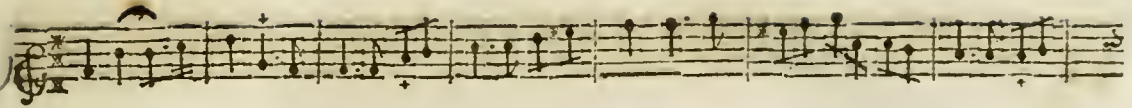
A set of five empty musical staves, consisting of five horizontal lines each, with no musical notation.

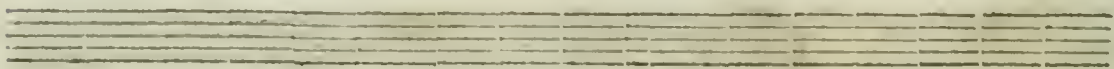
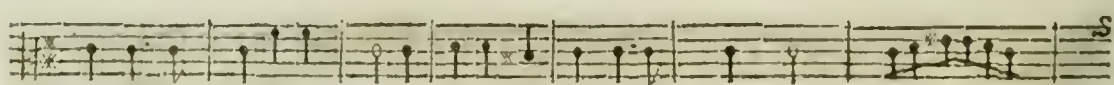
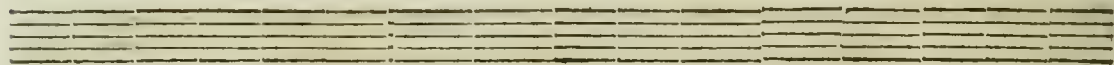
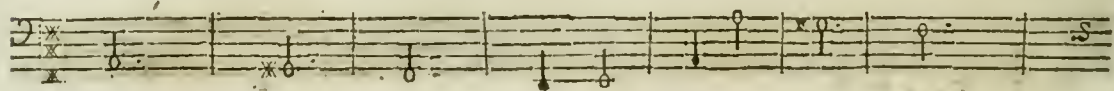
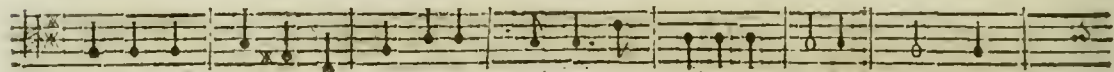
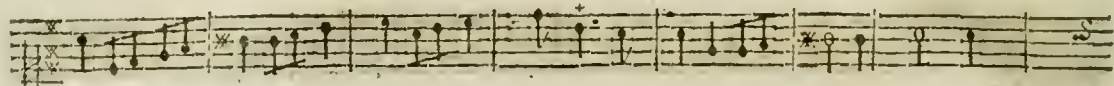
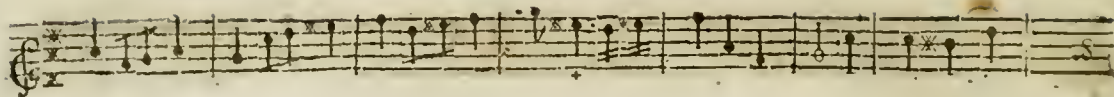
The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second staff is in bass clef and provides a harmonic accompaniment. The third and fourth staves are also in bass clef and contain further accompaniment. The fifth staff is in bass clef and contains a melodic line. The system concludes with a double bar line and a repeat sign.

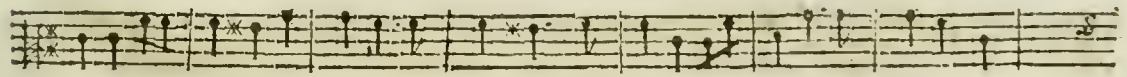
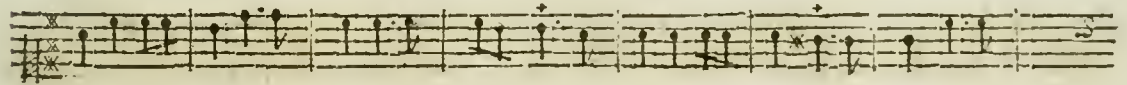
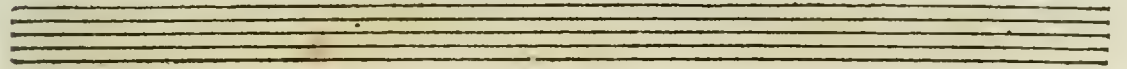
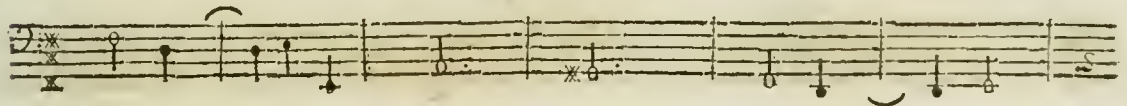
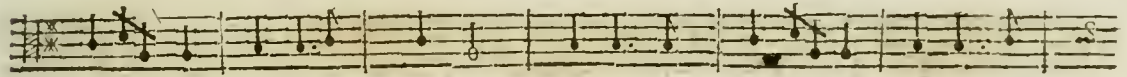
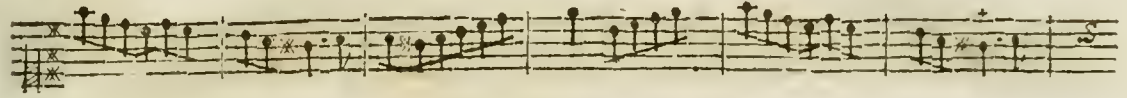
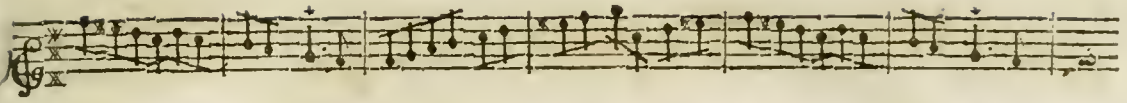
The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second and third staves are in alto clef (C4 on the middle line) and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

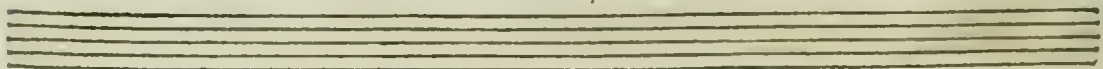
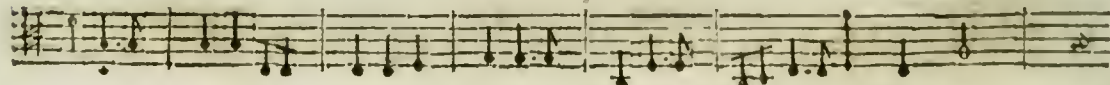
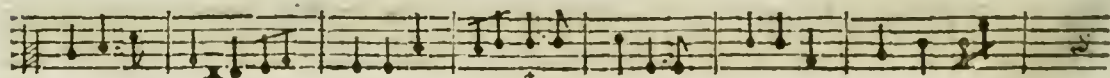
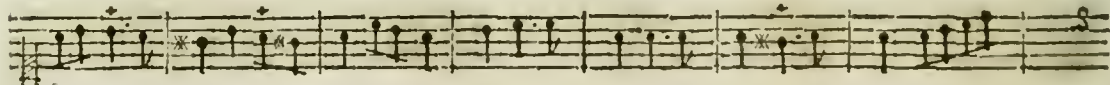
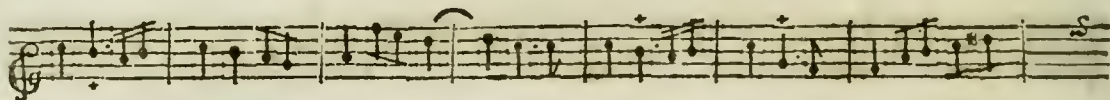
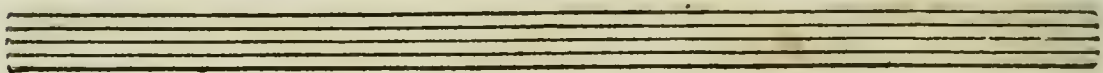
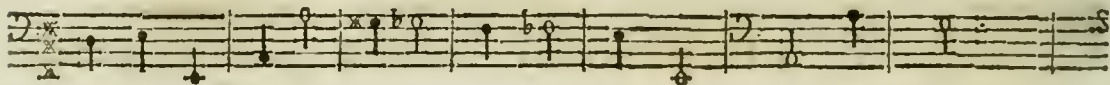
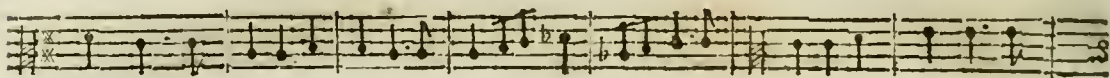
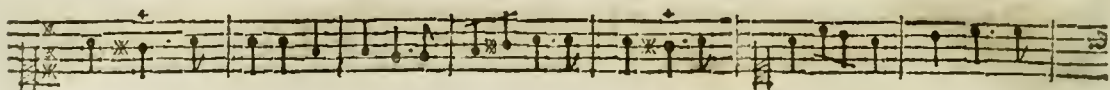
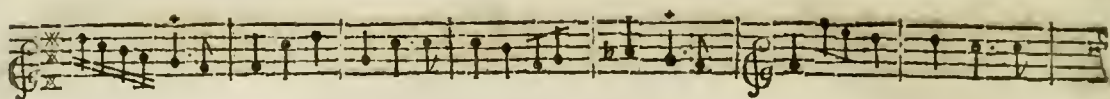
PASSACAILLE.

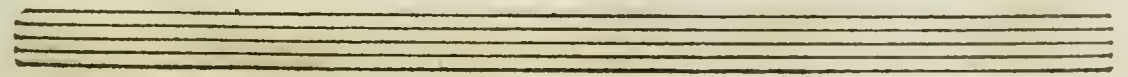
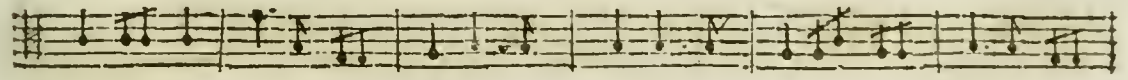
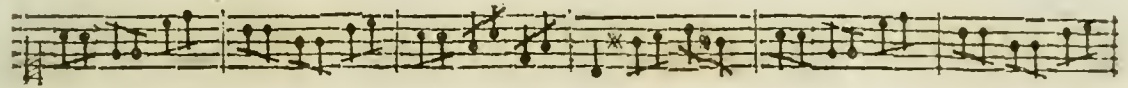
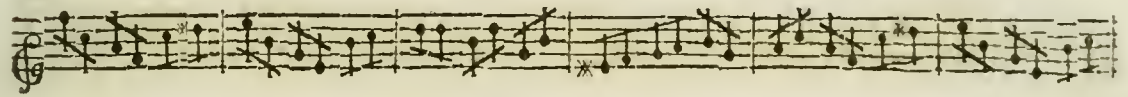
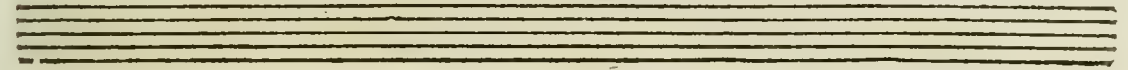
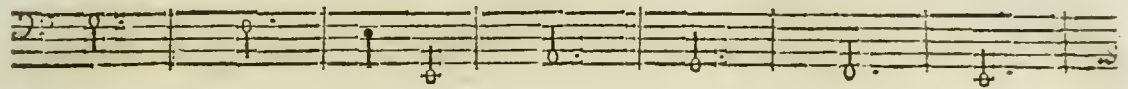
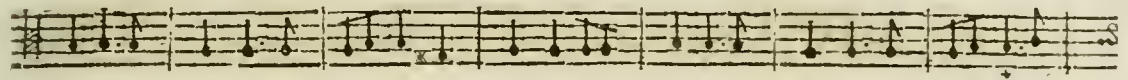
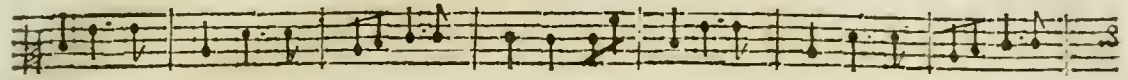
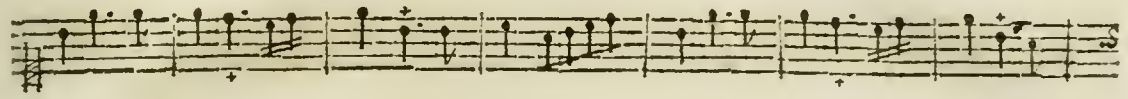
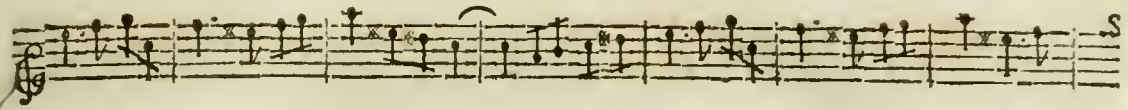
The second system is titled "PASSACAILLE." and consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes. The second and third staves are in alto clef (C4 on the middle line) and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

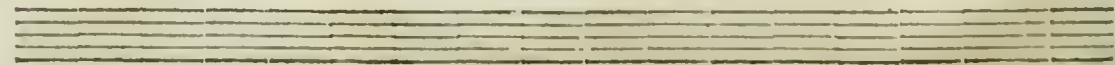
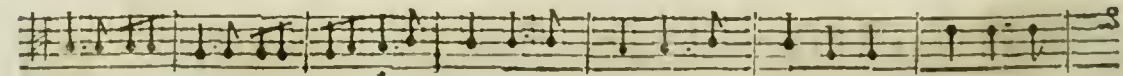
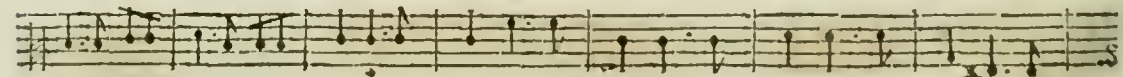
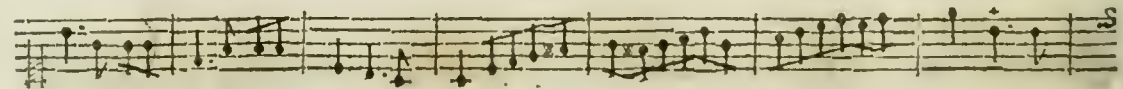
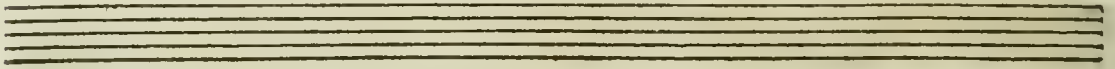
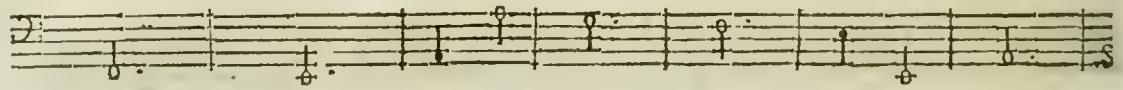
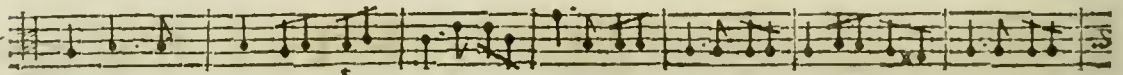
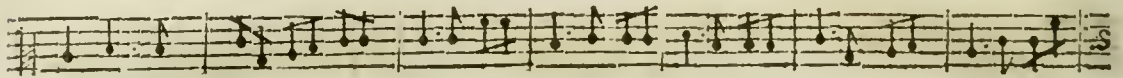
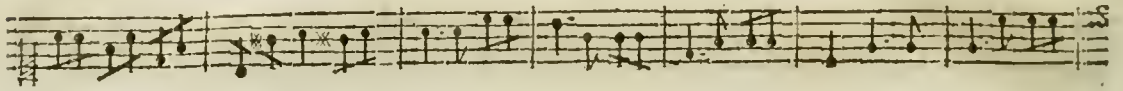
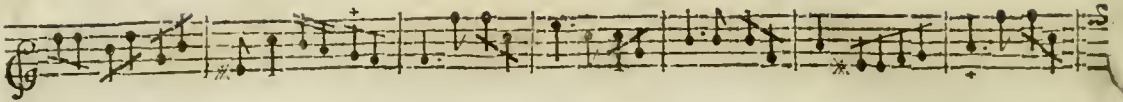




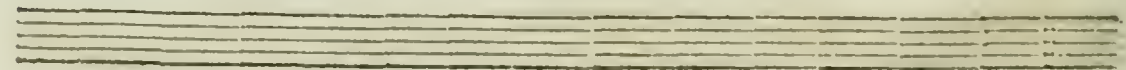
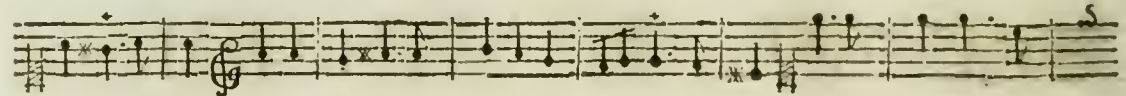
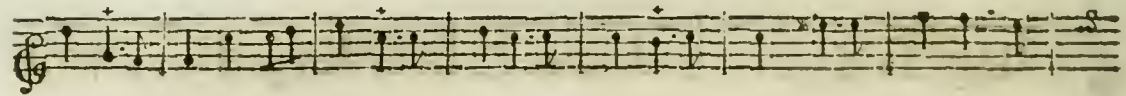
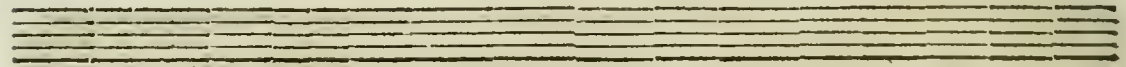
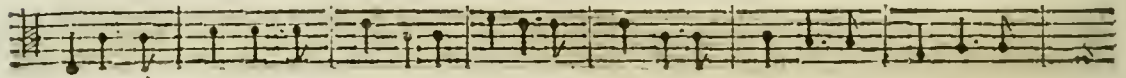
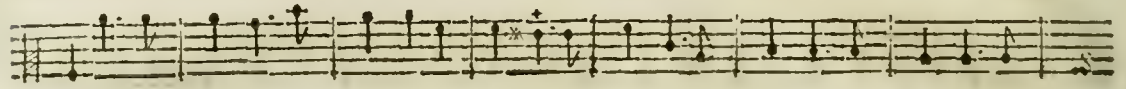
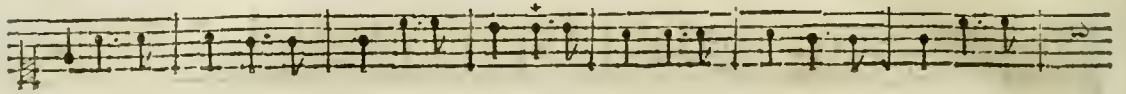
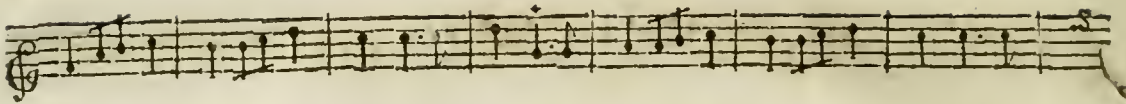


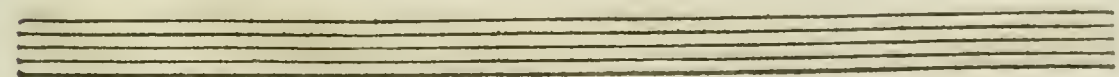
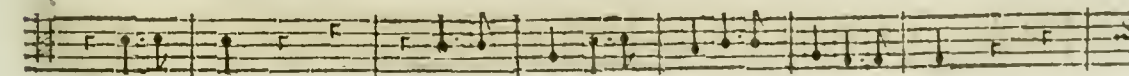
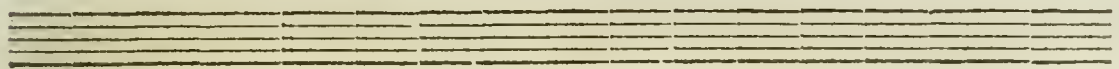
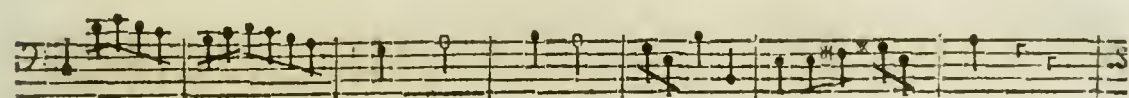
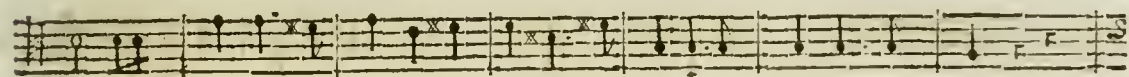
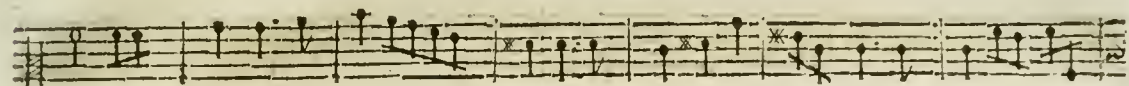
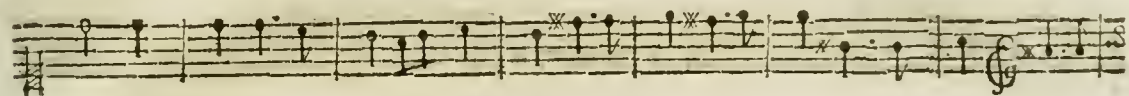
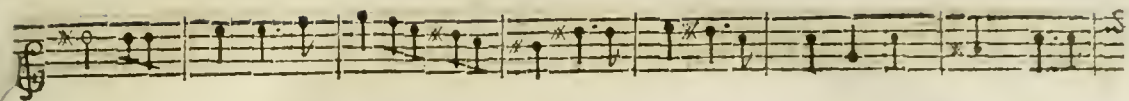


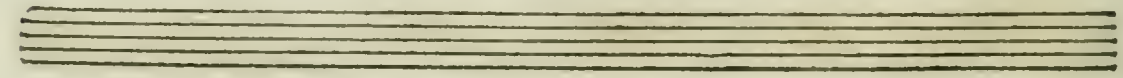
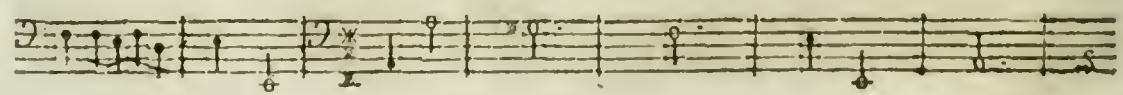
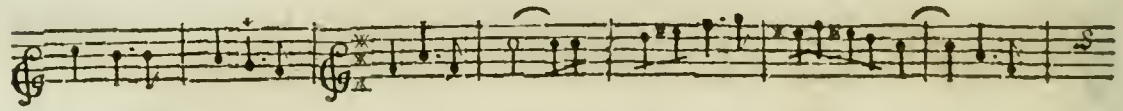
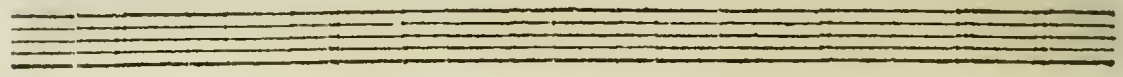
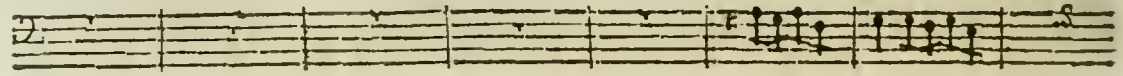
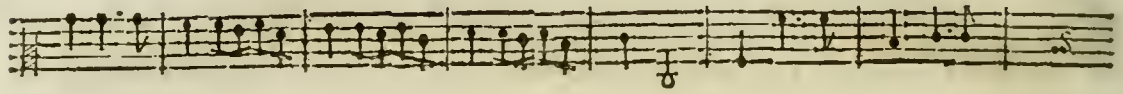
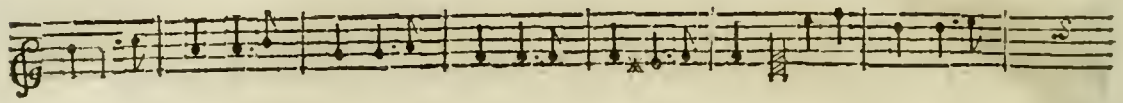
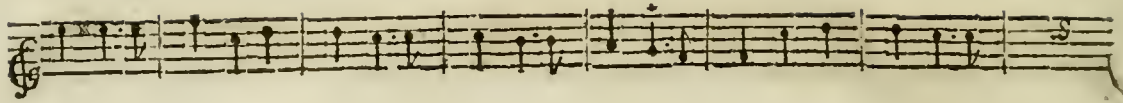


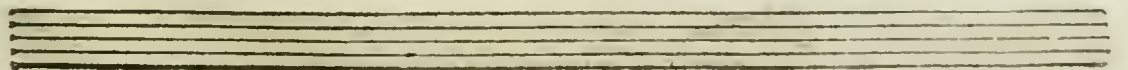
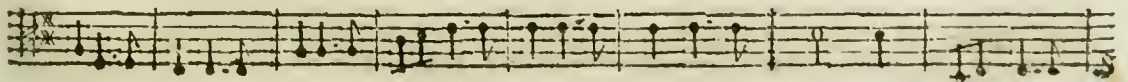
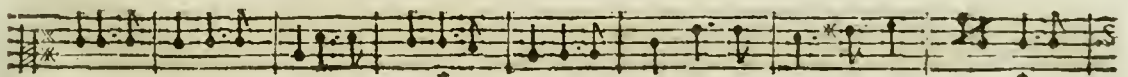
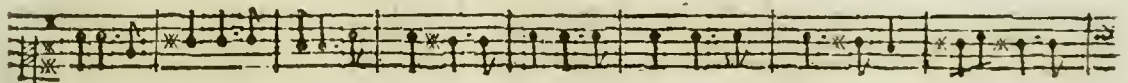
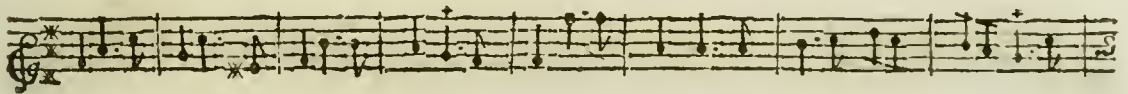
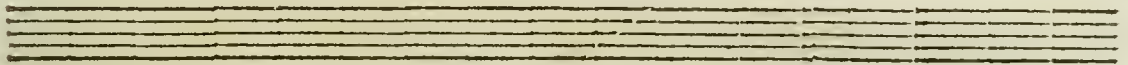
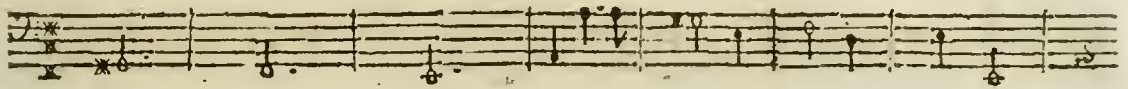
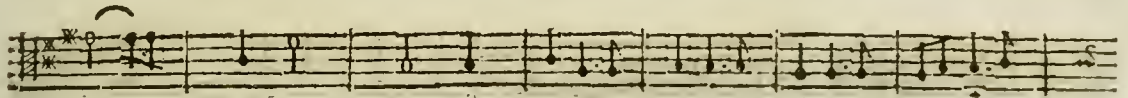
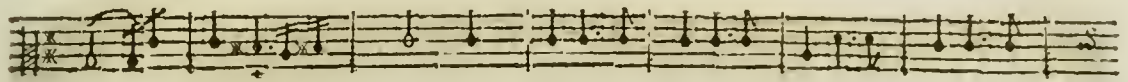
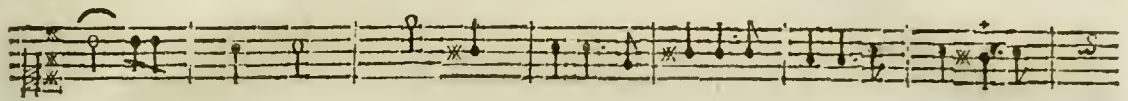
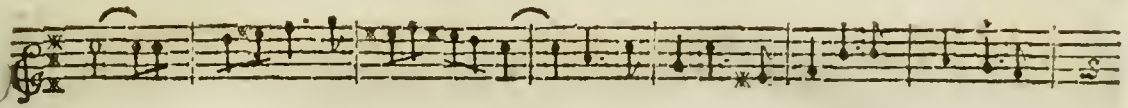


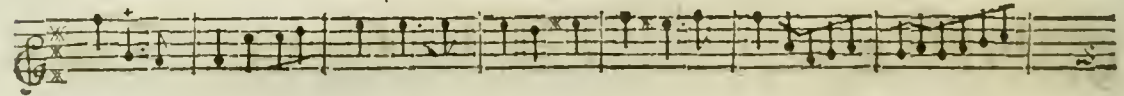
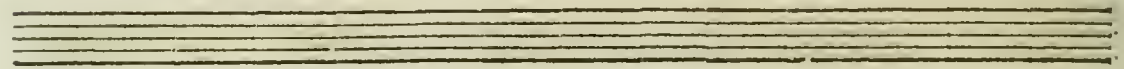
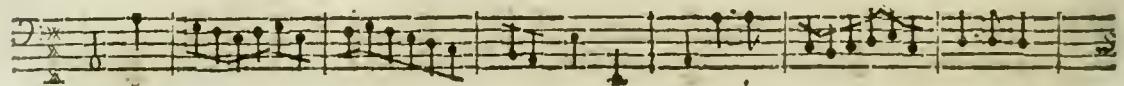
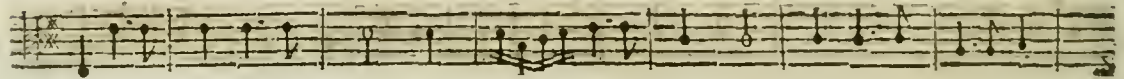
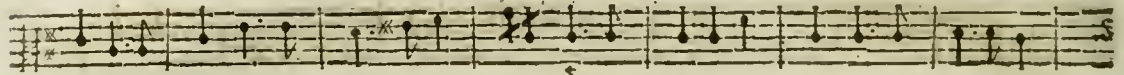
The musical score is presented in ten systems. Each system consists of two staves. The first system begins with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several asterisks (*) and a double asterisk (**) marking specific notes or measures throughout the score. The score is arranged in a traditional format with a large gap between the fifth and sixth systems.



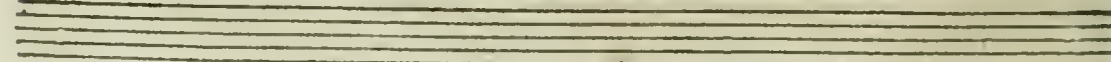
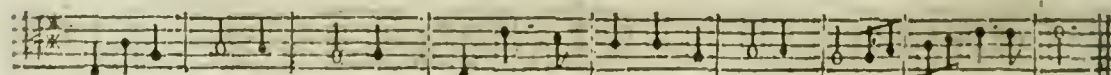
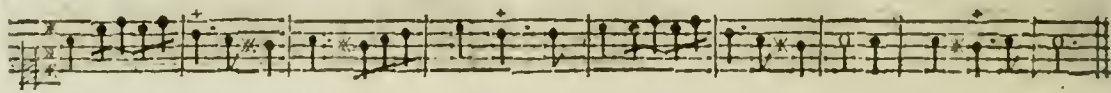
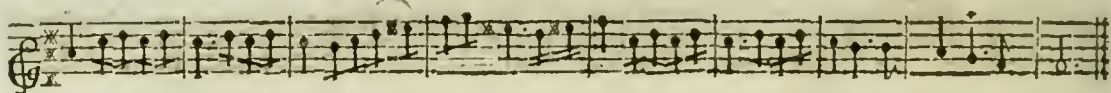
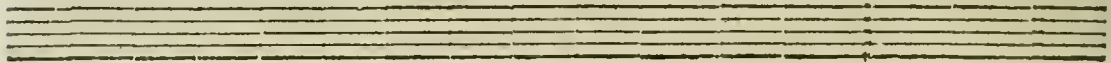
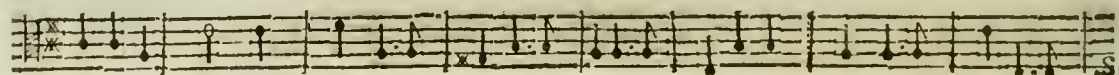
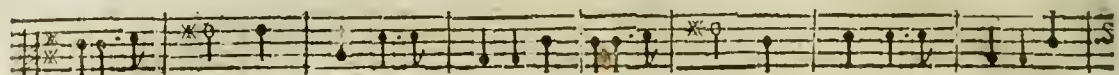
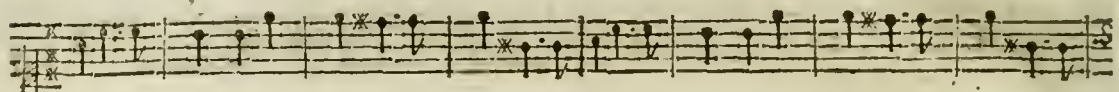
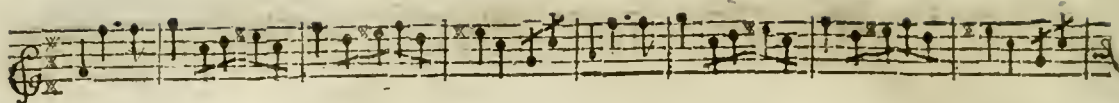




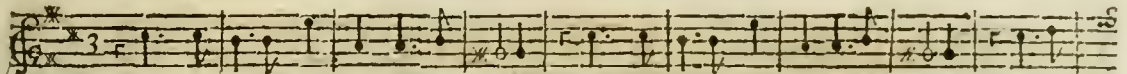




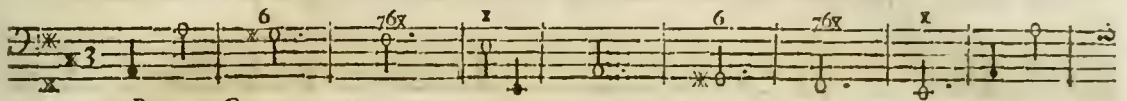
Musical score for Acte Premier, page 39. The score consists of ten systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The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



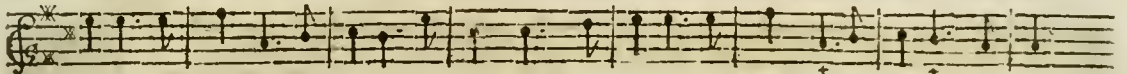
UNE GRACE.



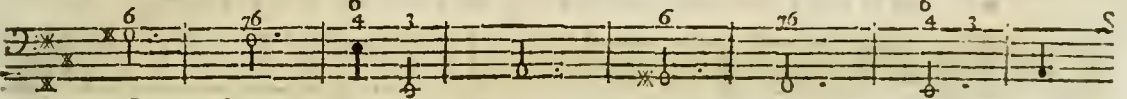
Grand Héros, le Ciel vous est pro - pice, Vos vertus se font rendre jus - tice, Tout conf-



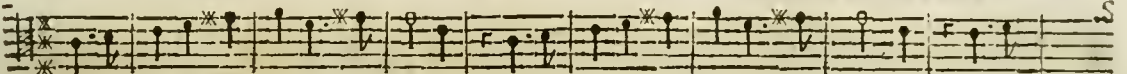
BASSE-CONTINUE.



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



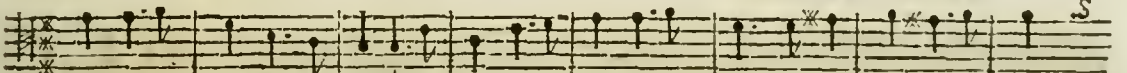
BASSE-CONTINUE.
UN PLAISIR.



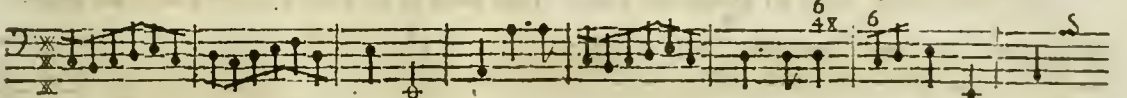
Si l'Amour a cau - sé vos allarmes, Ses faveurs en auront plus de charmes : Prépa -



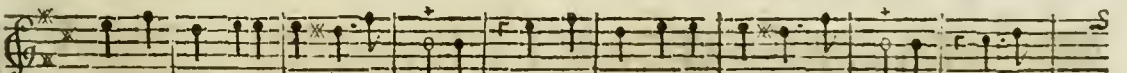
BASSE-CONTINUE.



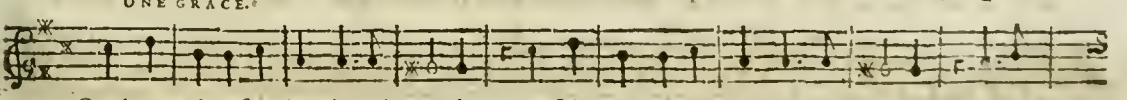
rez vôtre cœur Au plus parfait bonheur Préparez vôtre cœur Au plus parfait bon-heur.



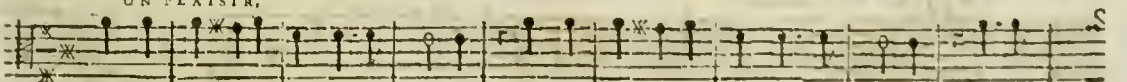
BASSE-CONTINUE.
UNE GRACE.



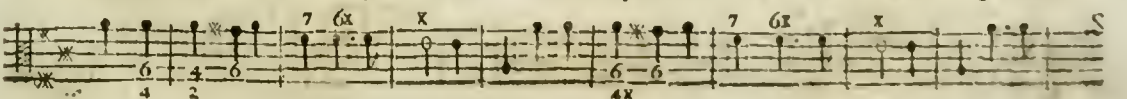
Quel mortel osa jamais pré - rendre Les soins qu'ici nous venons vous rendre ? Qui veut



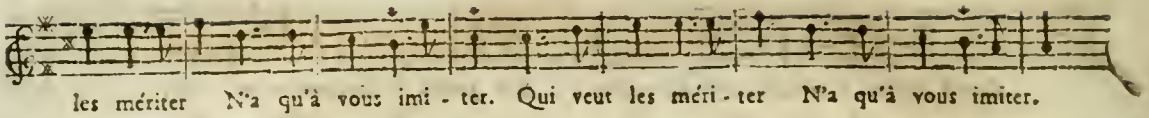
Quel mortel osa jamais pré - rendre Les soins qu'ici nous venons vous rendre ? Qui veut



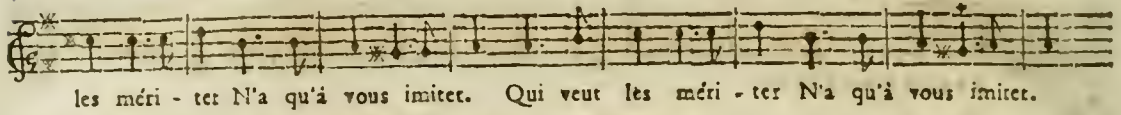
Quel mortel osa jamais pré - rendre Les soins qu'ici nous venons vous rendre ? Qui veut



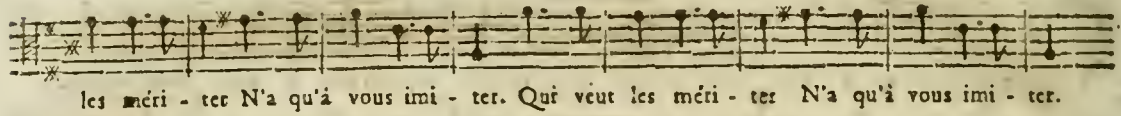
BASSE-CONTINUE,



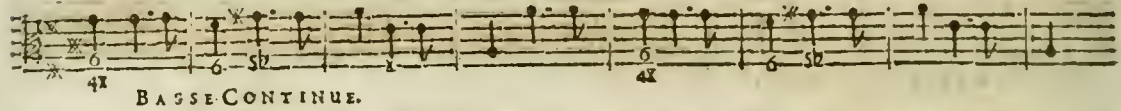
les mériter N'a qu'à vous imi - ter. Qui veut les méri - ter N'a qu'à vous imiter.



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

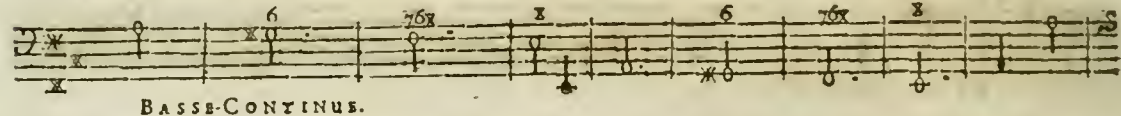


les méri - ter N'a qu'à vous imi - ter. Qui veut les méri - ter N'a qu'à vous imi - ter.

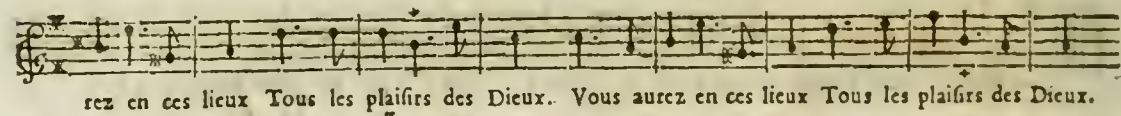


BASSE-CONTINUE.

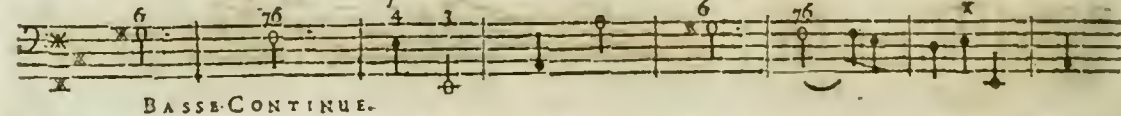
C'est pour vous que Venus nous appelle, Profitez de notre ardeur fi - dèle, Vous au-



BASSE-CONTINUE.

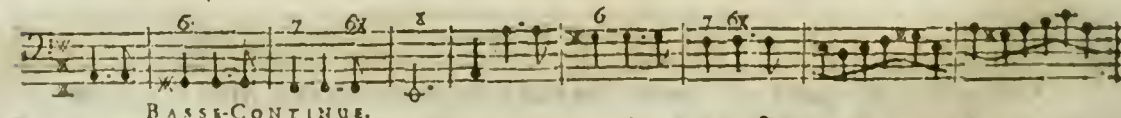


rez en ces lieux Tous les plaisirs des Dieux. Vous aurez en ces lieux Tous les plaisirs des Dieux.

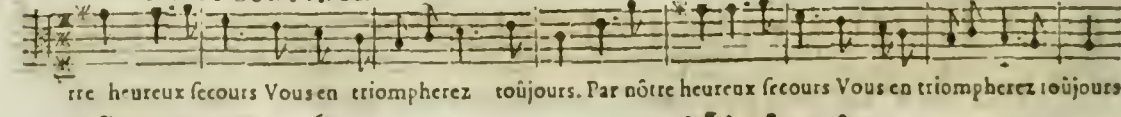


BASSE-CONTINUE.

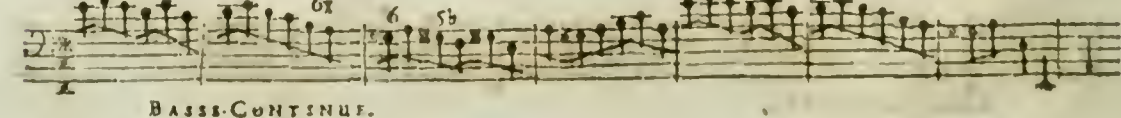
C'est en vain que la haine & l'envie Sont d'accord pour troubler votre vie, Par nô-



BASSE-CONTINUE.



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



BASSE-CONTINUE.

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

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

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

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

BASSE-CONTINUE.

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

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

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

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

BASSE-CONTINUE.

Les Instrumens reprennent la fin de la Passacaille en bé quarte

SCENE VI.

ACHILLE, DIOMEDE, ARCAS.

ACHILLE.

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

ARCAS.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

SCENE VII.

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

BASSE-CONTINUE.

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

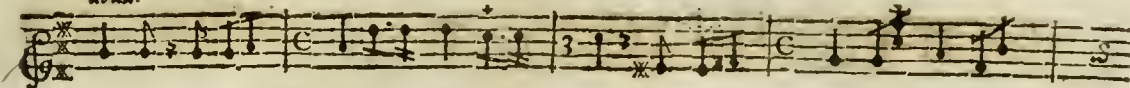
BASSE-CONTINUE.

PRELUDE.

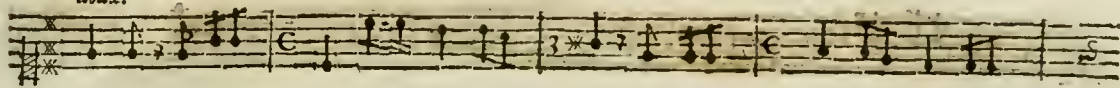
ACHILLE.

BASSE-CONTINUE.

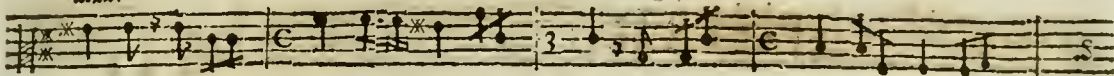
doux.



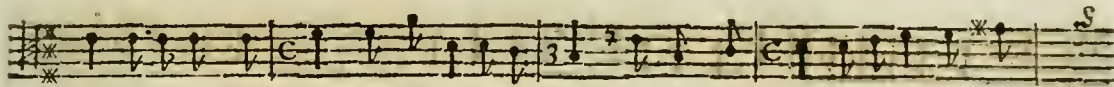
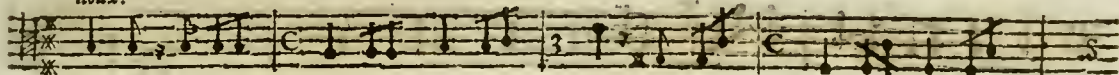
doux.



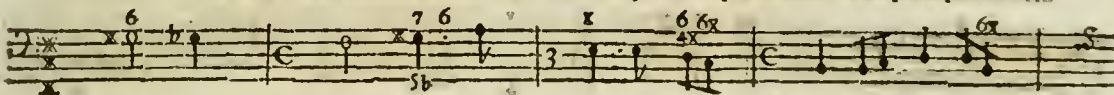
doux.



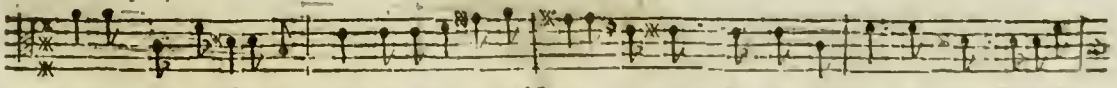
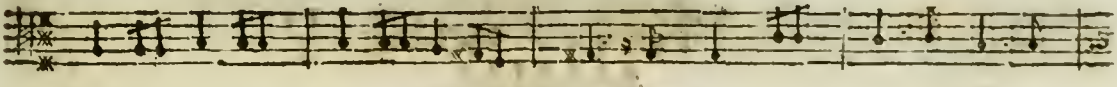
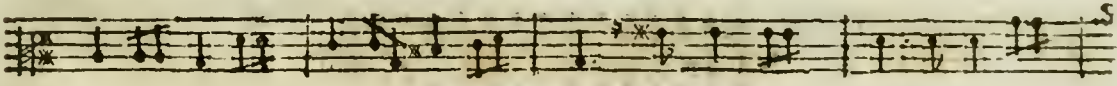
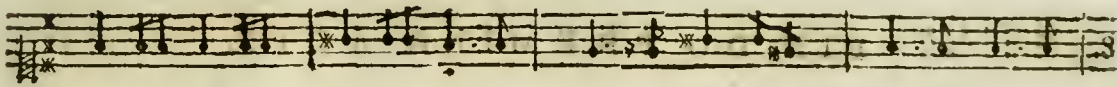
doux.



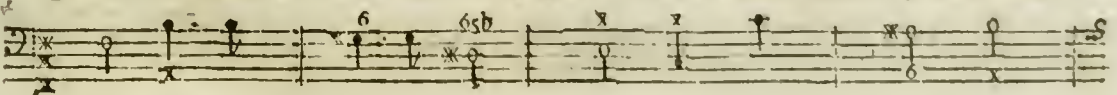
Manes de ce Guec-rier dont je pleure le sort, Je vous pro-mess une prompte van-



BASSE-CONTINUE.



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



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

BASSE-CONTINUÉ.

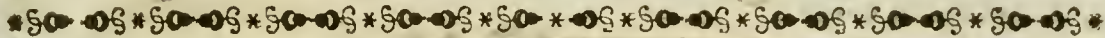
On reprend l'Air de devant la Passacaille. page 24.

FIN DU PREMIER ACTE.

ACTE SECOND.

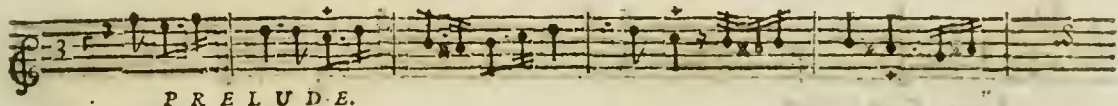
M I S E N M U S I Q U E

PAR MONSIEUR COLASSE.

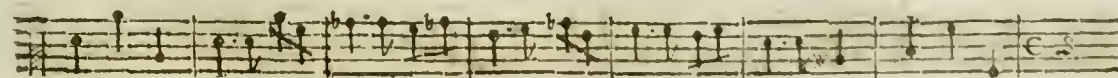
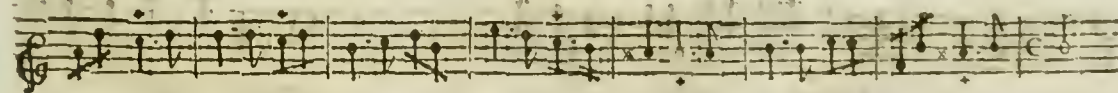
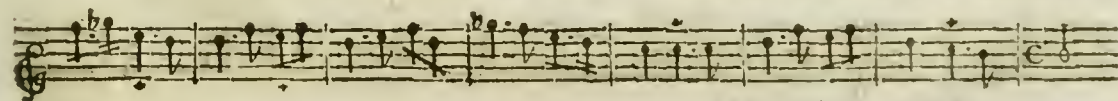
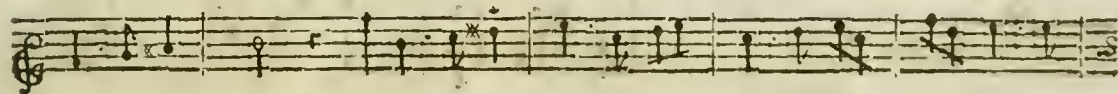
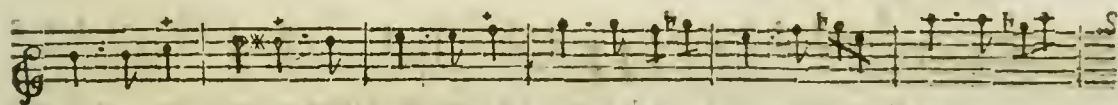
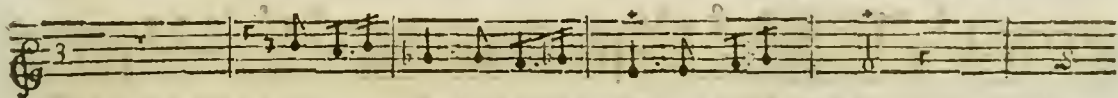


SCENE PREMIERE

AGAMEMNON; DIOMEDE.



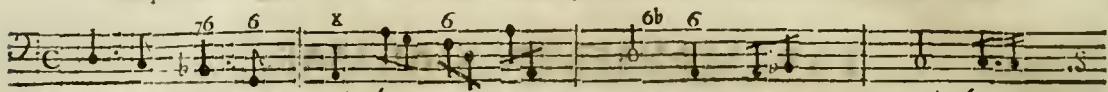
PRELUDE.



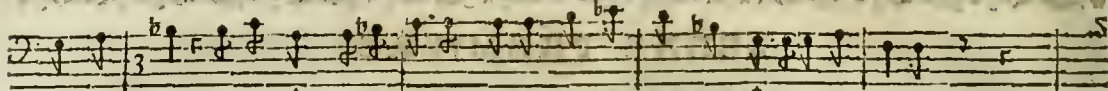
DIOMEDE.



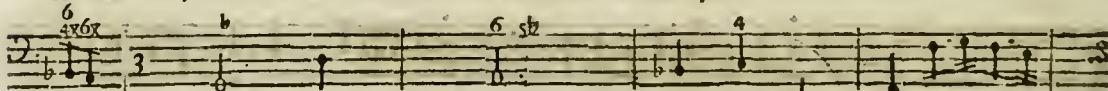
Puis qu'Achille com - bar. nous allons triom - pher, Nôtre victoire est certaine, Cessez de



BASSE CONTINUE.



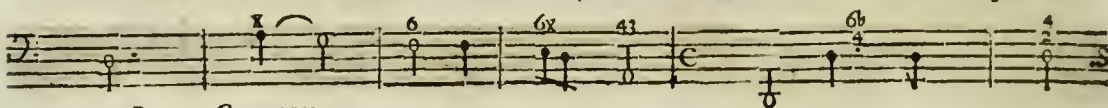
le ha - ir, hâtez-vous d'éteuffer Le malheureux Amour qui cause vôtre haine.



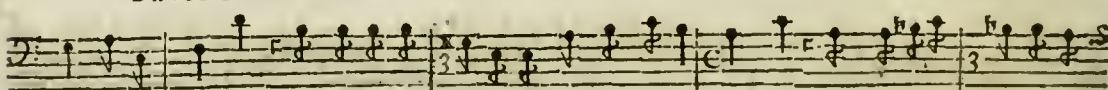
BASSE-CONTINUE.



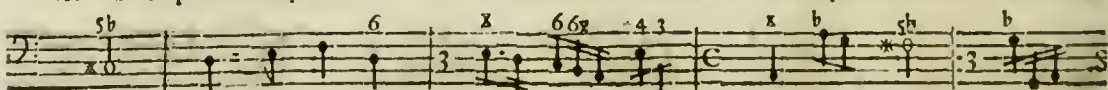
Vous devez rendre à ce Héros Le charmant objet de sa flame. Ah, s'il faut à ce prix assu -



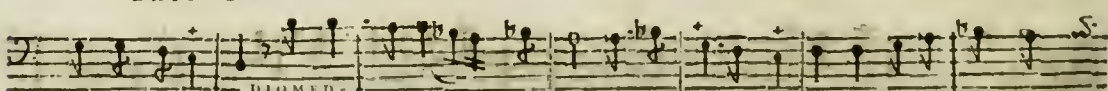
BASSE-CONTINUE.



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



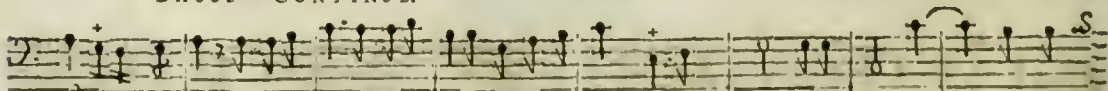
BASSE-CONTINUE.



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



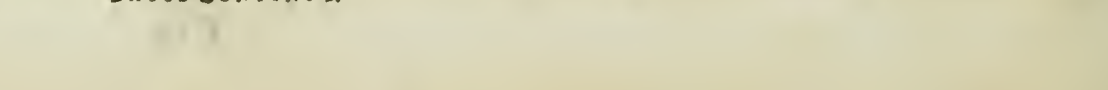
BASSE-CONTINUE.



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



BASSE-CONTINUE.



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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

VIOLON.

VIOLON.
AGAMEMNON.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

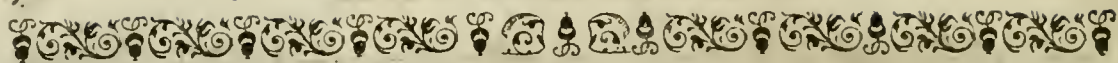
BASSE-CONTINUE.
DIOMEDE.

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

BASSE-CONTINUE.
AGAMEMNON.

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

BASSE-CONTINUE.



SCENE II.

TROMPETTES. ACHILLE, Chefs & Soldats Grecs.

First staff of music for Trompettes, labeled 'M. MARCHE.' with a treble clef and 2/4 time signature.

Second staff of music for Trompettes.

Third staff of music for Trompettes.

Fourth staff of music for Trompettes.

Fifth staff of music for Trompettes, labeled 'T. MARCHE.' with a bass clef and 2/4 time signature.

Sixth staff of music for Trompettes.

Seventh staff of music for Trompettes, ending with 'fin.' and a treble clef.

Eighth staff of music for Trompettes, ending with 'fin.' and a treble clef.

Ninth staff of music for Trompettes, ending with 'fin.' and a treble clef.

Tenth staff of music for Trompettes, ending with 'fin.' and a treble clef.

Eleventh staff of music for Trompettes, ending with 'fin.' and a bass clef.

Twelfth staff of music for Trompettes, ending with 'fin.' and a bass clef.

VIOLONS.

fin.

fin.

fin.

fin.

fin.

fin.

TROMPETTES.

Musical score for Violins, labeled "VIOLONS." The score consists of 12 staves. The first staff is marked with a treble clef and a 3/4 time signature. The second staff is marked with a treble clef and a 2/4 time signature. The third staff is marked with a treble clef and a 2/4 time signature. The fourth staff is marked with a treble clef and a 2/4 time signature. The fifth staff is marked with a bass clef and a 2/4 time signature. The sixth staff is marked with a bass clef and a 2/4 time signature. The seventh staff is marked with a treble clef and a 2/4 time signature. The eighth staff is marked with a treble clef and a 2/4 time signature. The ninth staff is marked with a treble clef and a 2/4 time signature. The tenth staff is marked with a bass clef and a 2/4 time signature. The eleventh staff is marked with a bass clef and a 2/4 time signature. The twelfth staff is marked with a bass clef and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical staff for Violons, first system. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests.

VIOLONS.

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

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

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

Musical staff for Basses-Continues, first system. It begins with a bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests.

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

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

BASSE-CONTINUE.

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

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

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

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

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

Fassent trembler tous les Roys.

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

BASSE CONTINUE.

ACHILLE. TRAGEDIE.

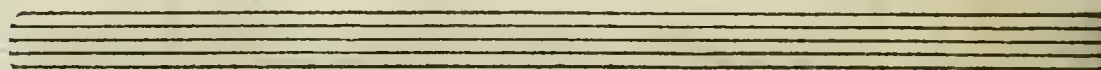
CHOEUR DE TROMPETTES.

Guerrier ter - rible, Soyez toujours invin - cible,

Guerrier ter - rible, Soyez toujours invin - cible,

Guerrier ter - rible, Soyez toujours invin - cible,

Guerrier ter - rible, Soyez toujours invin - cible,



TROMPETTES.

TIMBALES.

BASS CONTINUE.

Que vos ex - ploits Fassent trembler tous les Roys.

Que vos ex - ploits Fassent trembler tous les Roys.

Que vos ex - ploits Fassent trembler tous les Roys.

Que vos ex - ploits Fassent trembler tous les Roys.

BASSE-CONTINUE.

VIOLONS.

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

BASSE-CONTINUE.

On reprend seulement le choeur des Trompettes page 56.

VIOLONS.

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

BASSE-CONTINUE.

On reprend encore le Choeur des Trompettes page 56.

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

TROMPETTES.

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

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

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

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

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

TIMBALES.

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

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

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

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

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

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

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

Musical staff 1: Treble clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a melodic line with various note values and rests.

HAUT-BOIS.

Musical staff 2: Treble clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a melodic line with various note values and rests.

Musical staff 3: Bass clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a bass line with various note values and rests.

Empty musical staff 4: A set of five horizontal lines, currently empty.

Musical staff 5: Treble clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a melodic line with various note values and rests.

Musical staff 6: Treble clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a melodic line with various note values and rests.

Musical staff 7: Bass clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a bass line with various note values and rests.

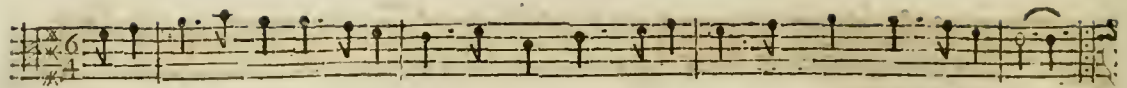
Empty musical staff 8: A set of five horizontal lines, currently empty.

Musical staff 9: Treble clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a melodic line with various note values and rests.

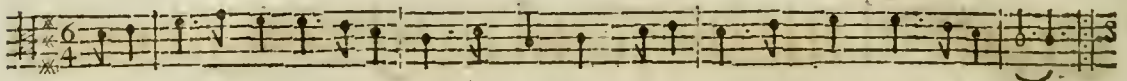
Musical staff 10: Treble clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a melodic line with various note values and rests.

Musical staff 11: Bass clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a bass line with various note values and rests.

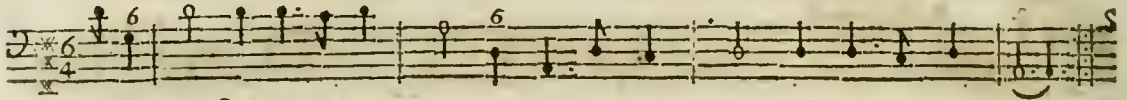
Empty musical staff 12: A set of five horizontal lines, currently empty.



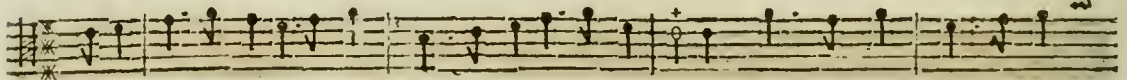
Venez tous à l'envy secon- der nôtre ardeur, Hono- rez vôtre heureux Dessen- seur,



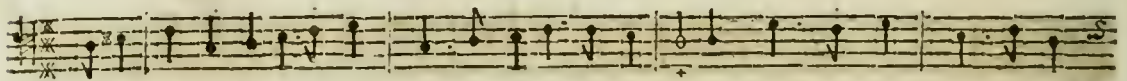
Venez tous à l'envy secon- der nôtre ardeur, Hono- rez votre leureux Dessen- seur,



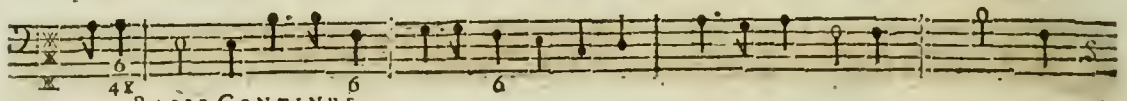
BASSE CONTINUE.



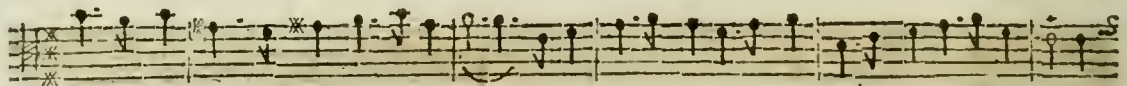
Cele- brez sa victoire, Chan- tez sa valeur & sa gloire, Que tous nos Roys, Charmez



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



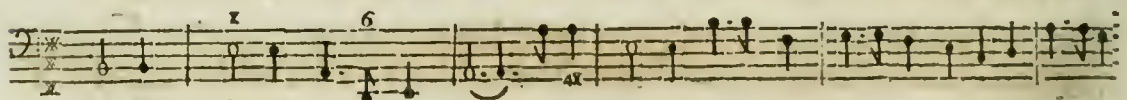
BASSE-CONTINUE.



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



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



BASSE-CONTINUE.



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



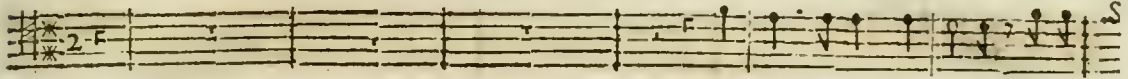
Que tous nos Roys, Charmez de ses Exploits Soient soumis à ses loix.



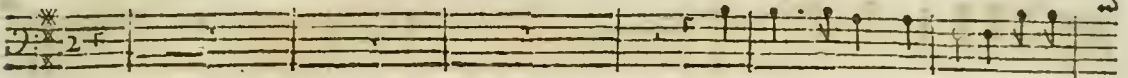
BASSE-CONTINUE.



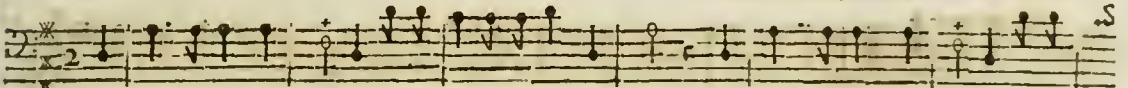
Suivons, suivons sans cesse Ce Hé-



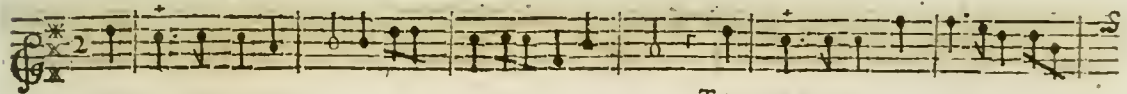
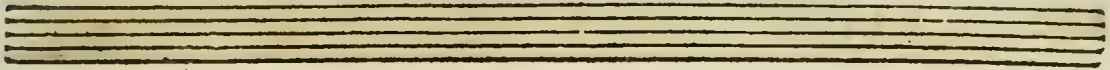
Suivons, suivons sans cesse Ce Hé-



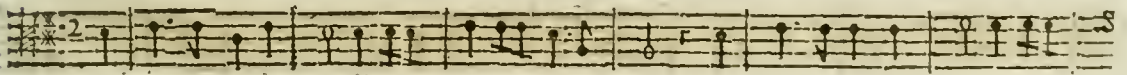
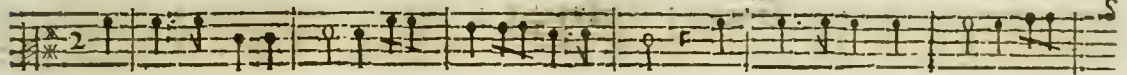
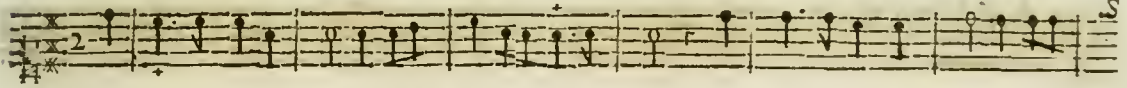
Suivons, suivons sans cesse Ce Hé-



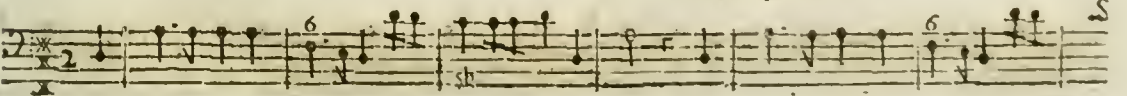
Suivons, suivons sans cesse Ce Heros, ce fameux vainqueur! Suivons, suivons sans cesse Ce Hé-



TROMPETTES.



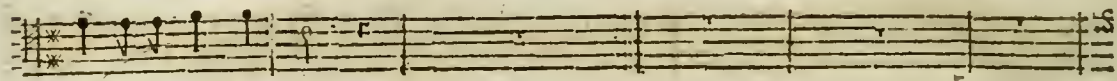
TIMBALES.



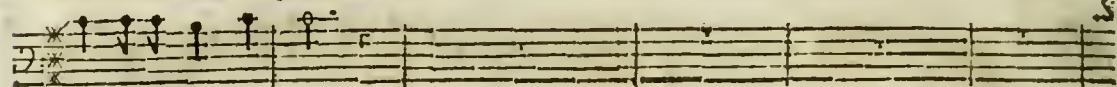
BASSE-CONTINUE



ros, ce fameux vainqueur.



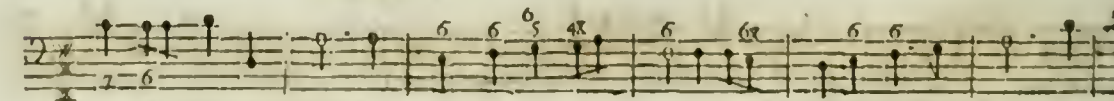
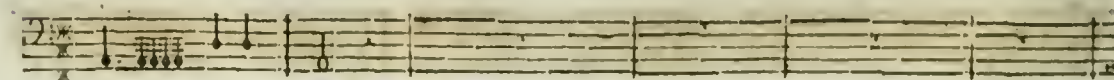
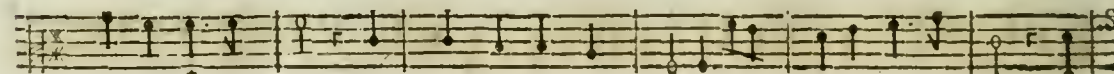
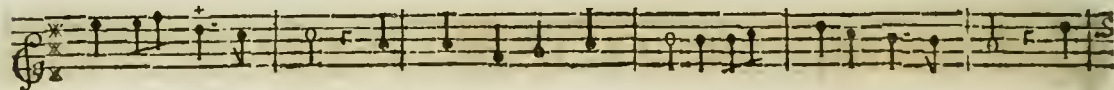
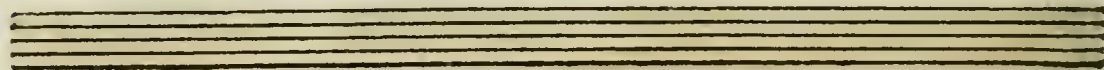
ros. ce fameux vainqueur.



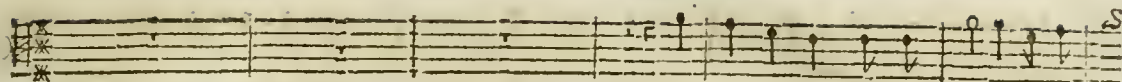
ros, ce fameux vainqueur.



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



BASSE-CONTINUE.



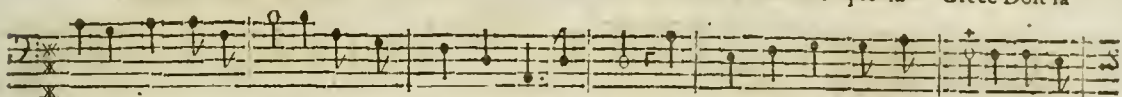
C'est à son bras que la Grâce Doit fa



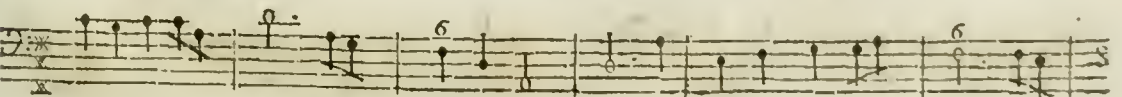
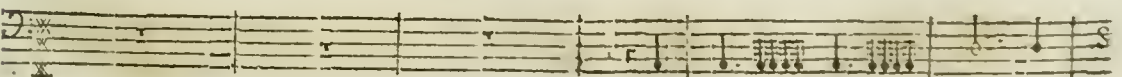
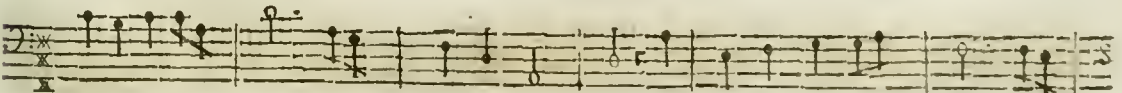
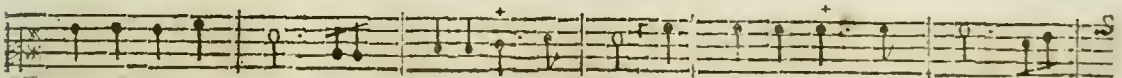
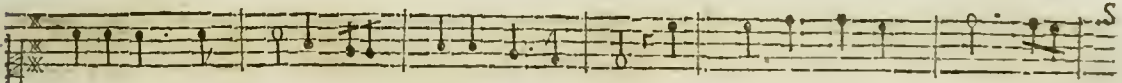
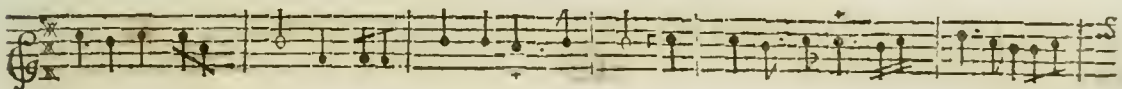
C'est à son bras que la Grâce Doit fa



C'est à son bras que la Grâce Doit fa



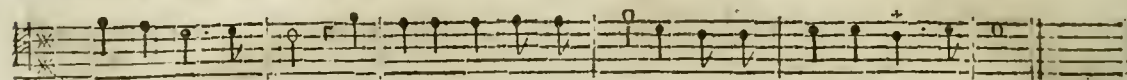
à son bras que la Grace doit fa force & son bonheur. C'est à son bras que la Grâce Doit fa



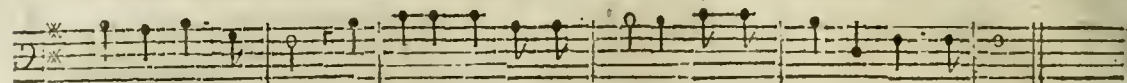
BASSE-CONTINUE.



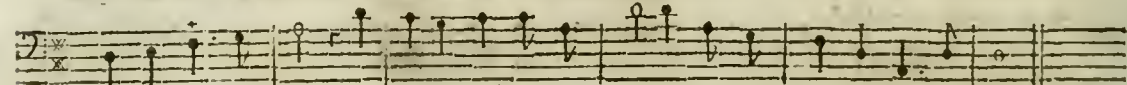
force & son bonheur. C'est à son bras que la Grece Doit sa force & son bonheur.



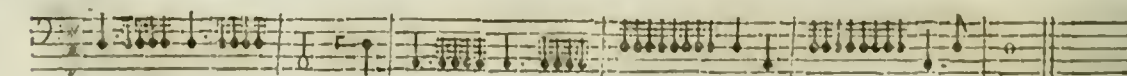
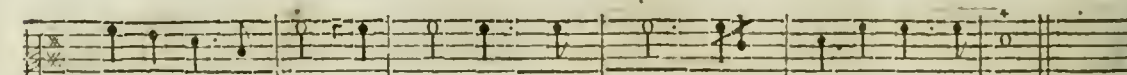
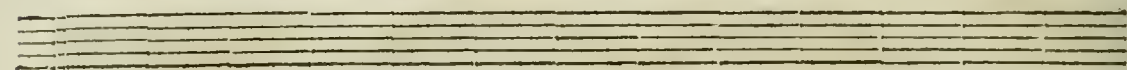
force & son bonheur. C'est à son bras que la Grece Doit sa force & son bonheur.



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



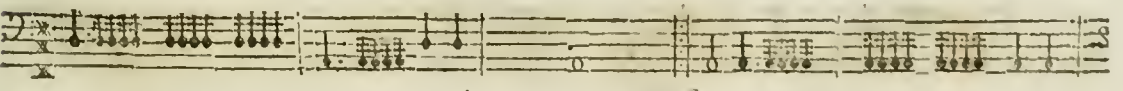
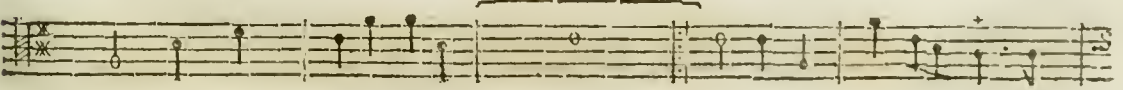
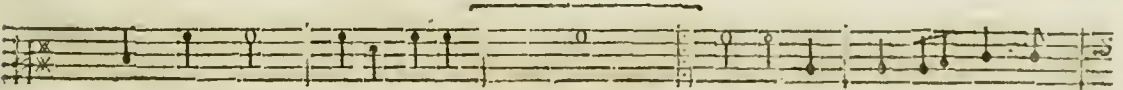
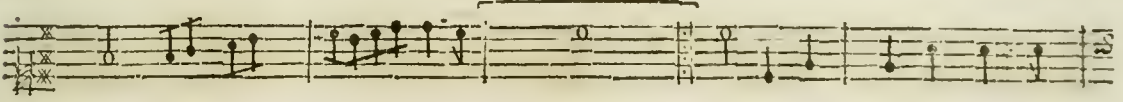
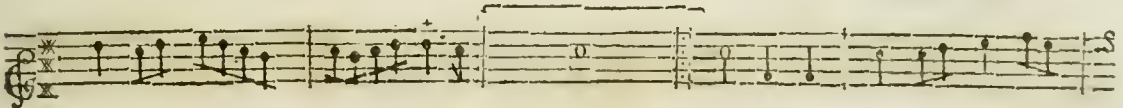
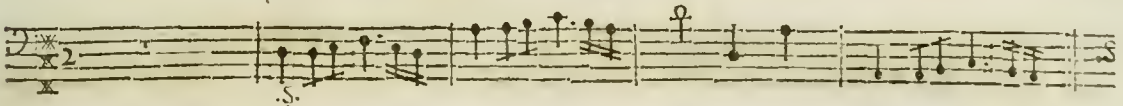
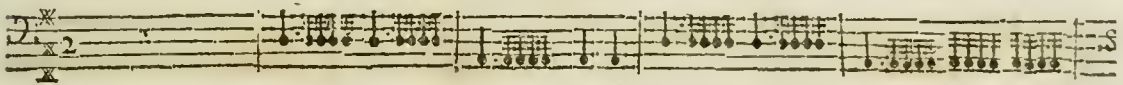
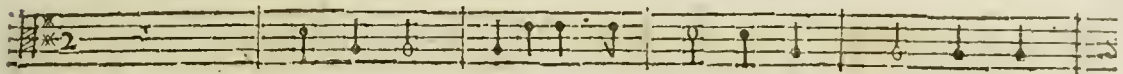
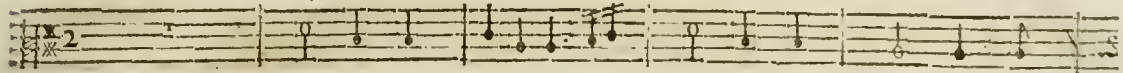

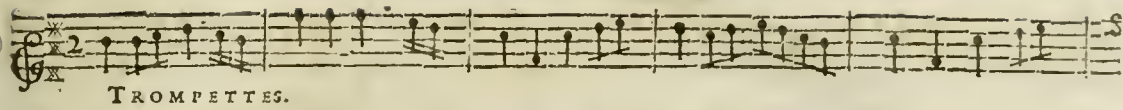
force & son bonheur. C'est à son bras que la Grece Doit sa force & son bonheur.



BASSE-CONTINUE.

♩

TROMPETTES.



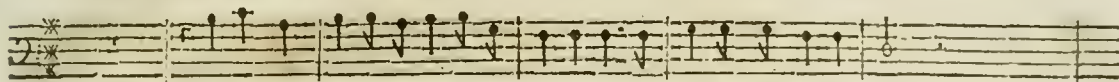
This page of a musical score for the tragedy 'Achille' contains 12 staves of music. The notation includes various clefs (treble and bass), key signatures (one sharp), and time signatures. The music features a mix of melodic lines and rhythmic accompaniment, with some staves showing complex rhythmic patterns and others featuring more melodic passages. The score is arranged in a traditional format with multiple staves per system, typical of 18th or 19th-century musical manuscripts.



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



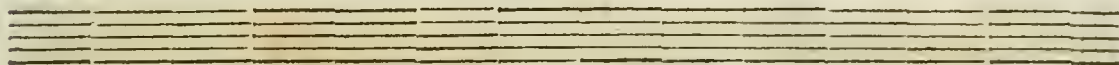
Chantons, chantons la valeur & la gloire Du Héros qui nous a sauvez.



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

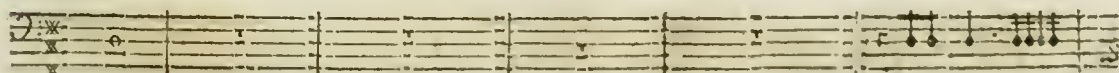
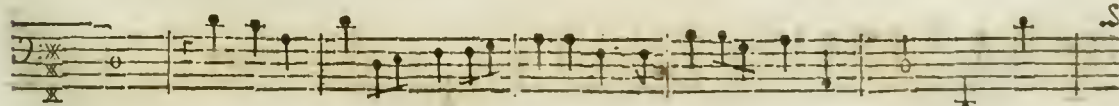
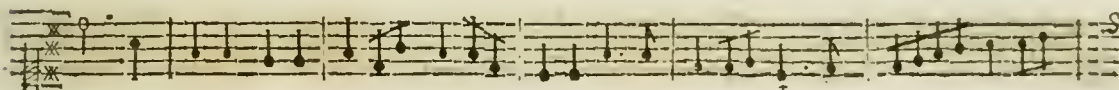


Chantons, chantons la valeur & la gloire Du Héros qui nous a sauvez.

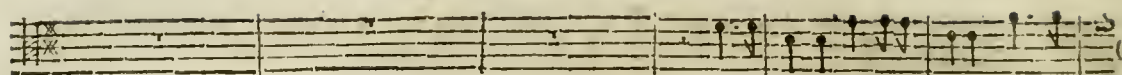


VIOLONS.

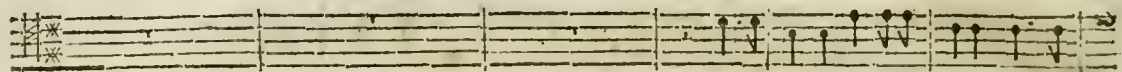
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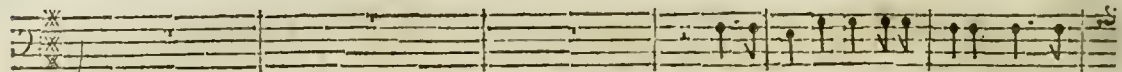
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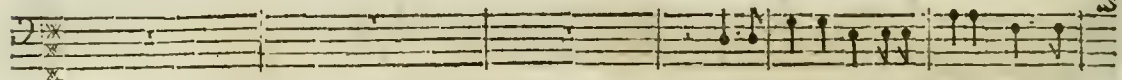
Qu'il jouisse après sa victoire Des hon-



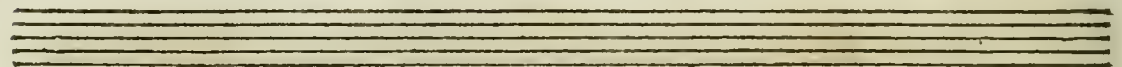
Qu'il jouisse après sa victoire Des hon-



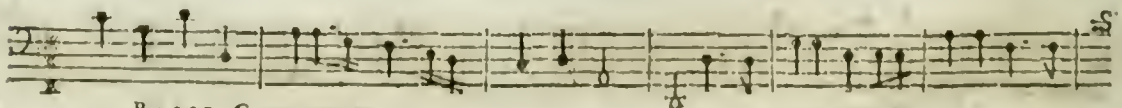
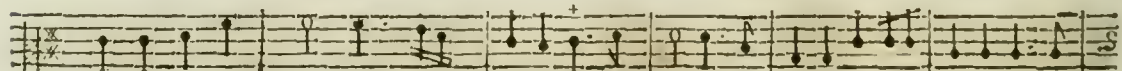
Qu'il jouisse après sa victoire Des hon-



Qu'il jouisse après sa victoire Des hon-



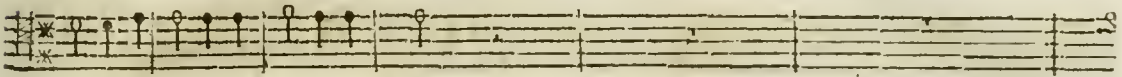
VIOLONS.



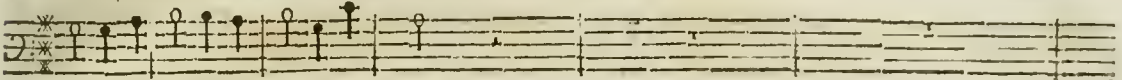
BASSE-CONTINUE



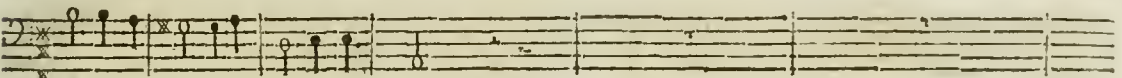
neurs éclatans à luy seul réser- vez.



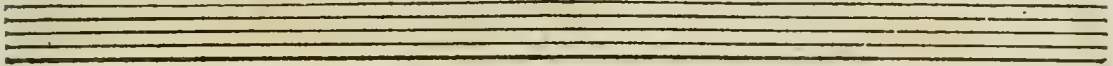
neurs éclatans à luy seul réservez.



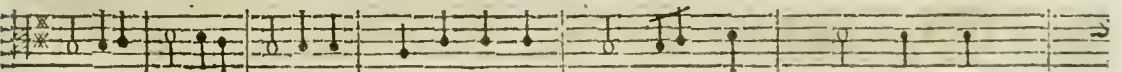
neurs éclatans à luy seul réservez.



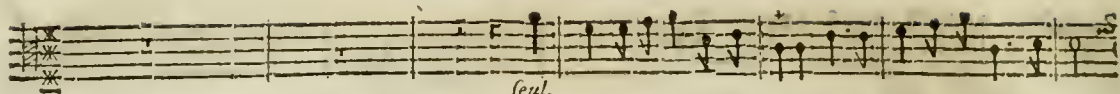
neurs éclatans à luy seul réservez.



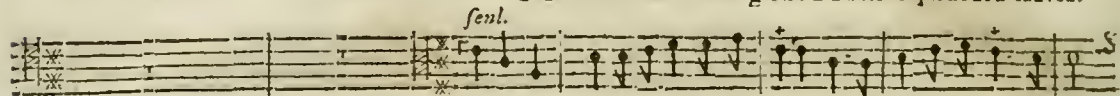
TROMPETTES.



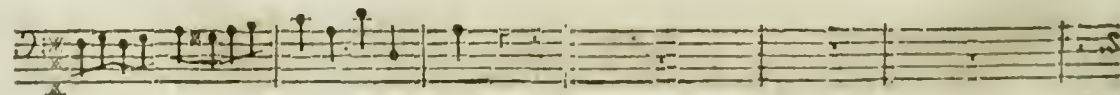
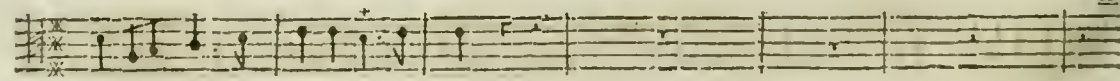
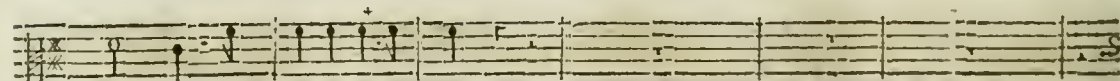
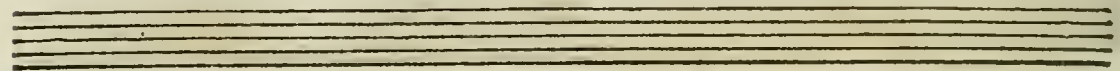
BASSE-CONTINUE.

*seul.*

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

*seul.*

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



BASSE-CONTINUE.

TOUS.

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

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

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

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VIOLONS.

7 6 6 6 5 4 3

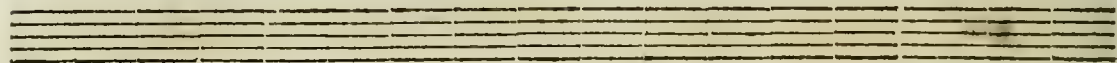
BASSE-CONTINUE.

a confer- vez. Chantons, chantons

a confer- vez. Chantons, chantons

a confer- vez. Chantons, chantons

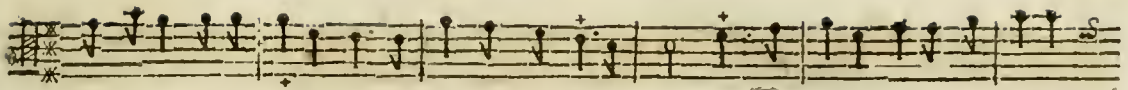
a confer- vez. Chantons, chantons



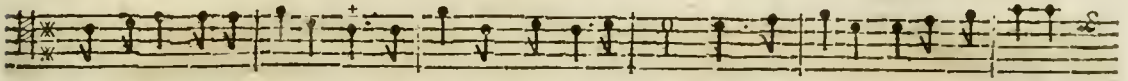
TROMPETTES.

VIOLONS.

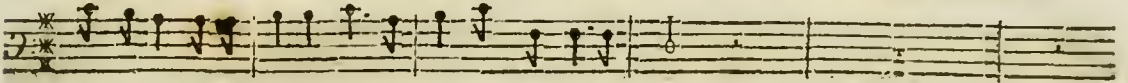
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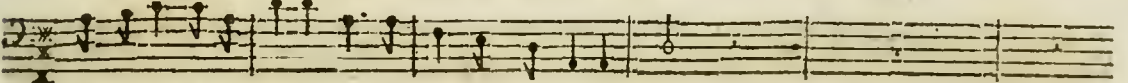
la valeur & la gloire Du Hé-ros qui nous a sau-vez. Qu'il jou-isse après sa vi-ctoire



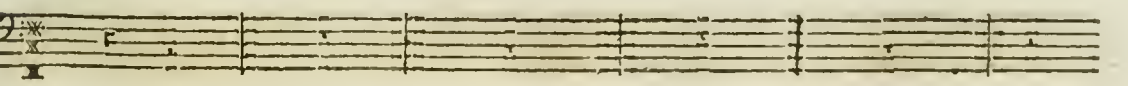
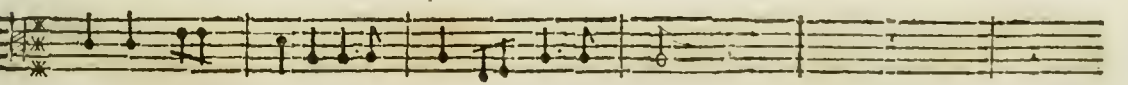
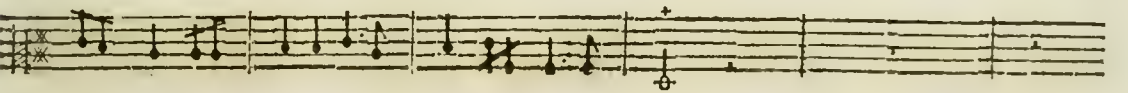
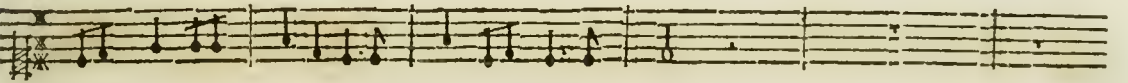
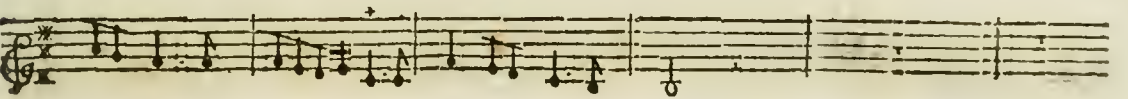
la valeur & la gloire Du Hé ros qui nous a sau-vez. Qu'il jou-isse après sa vi-ctoire



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

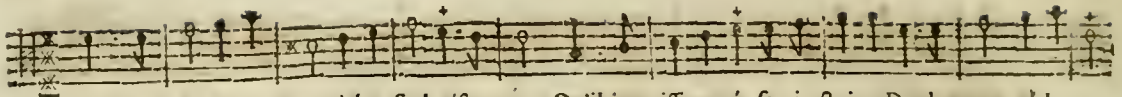


la valeur & la gloire Du He-ros qui nous a sau-vez.

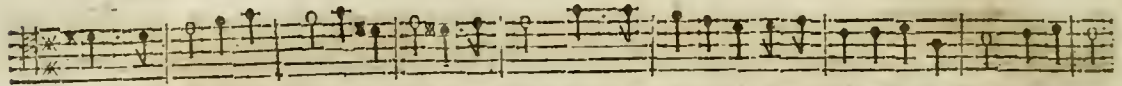


BASSE-CONTINUE.

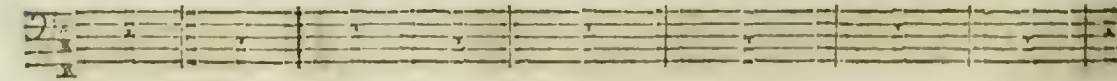
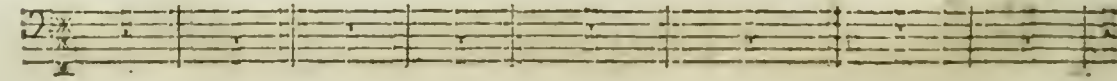
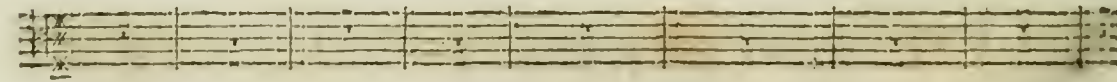
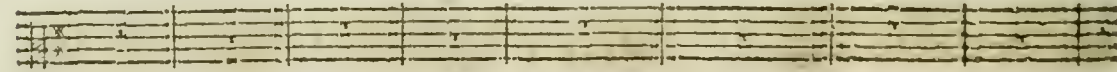
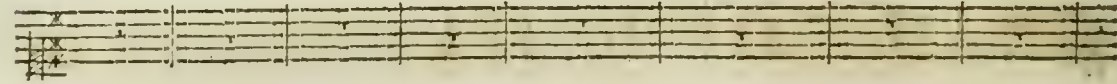
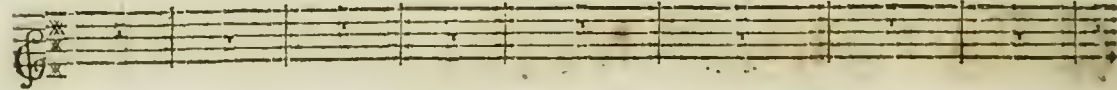
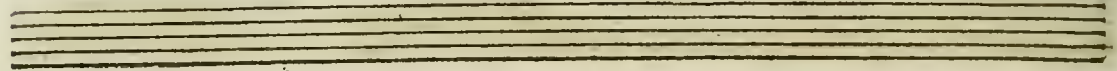
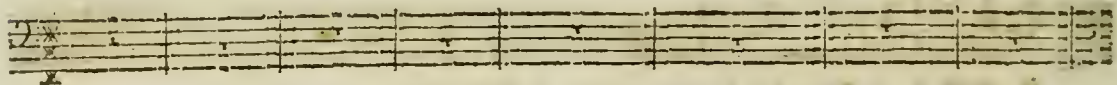
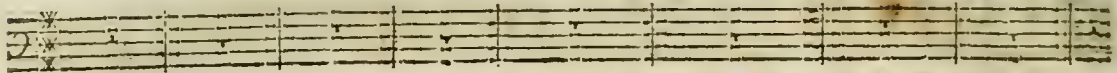
K. 5.



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

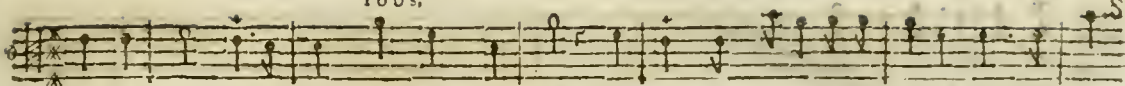


Des honneurs écla- tans à luy seul réfer- vez. Qu'il jou- isse après sa vi- ctoire Des honneurs éclatans

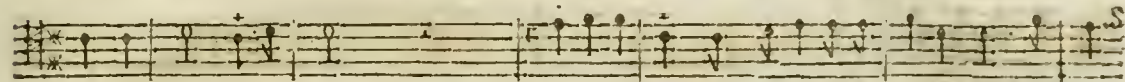


BASSE CONTINUE.

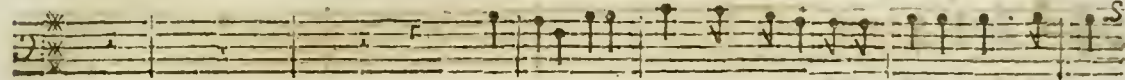
TOUS,



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



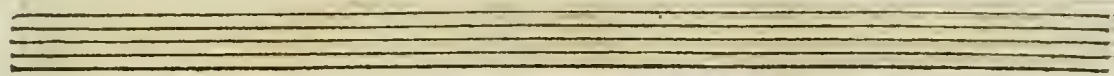
à luy seul réfer- vez. Chantons, chantons la valeur & la gloire Du Héros



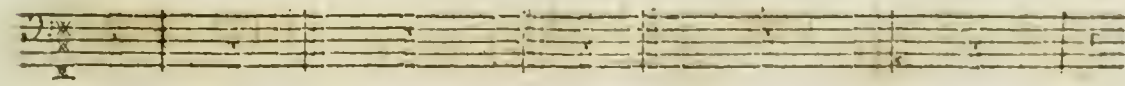
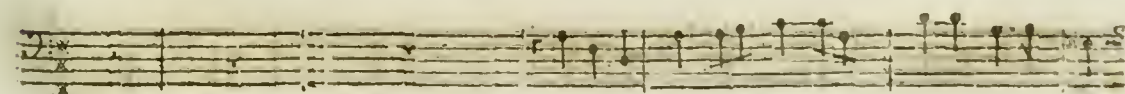
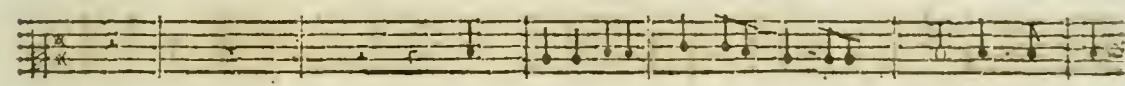
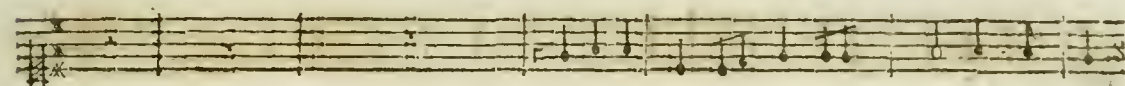
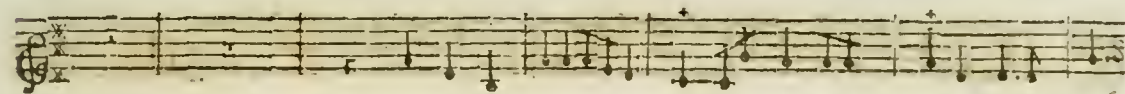
Chantons, ij. chantons la valeur & la gloire Du Héros



Chantons, chantons la valeur & la gloire Du Héros

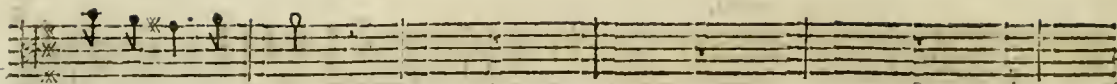


LES INSTRUMENTS

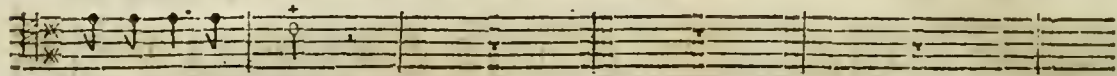


BASSE-CONTINUE

K ij.



qui nous a fau- vez.



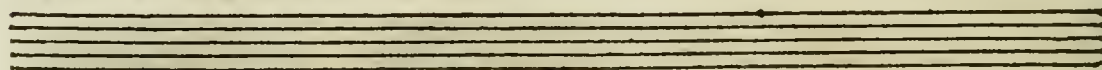
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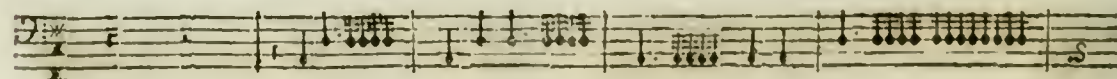
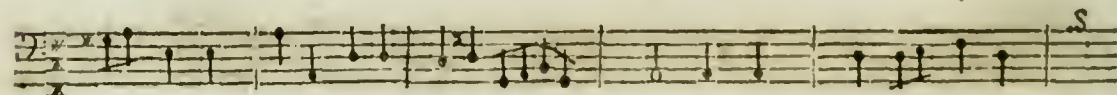
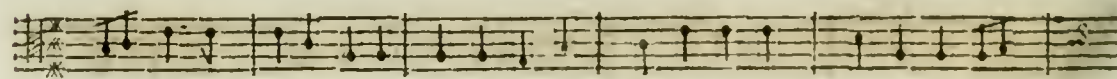
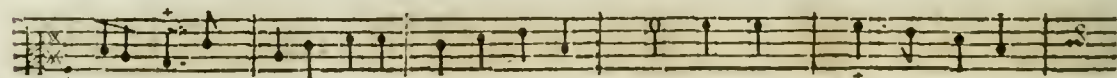
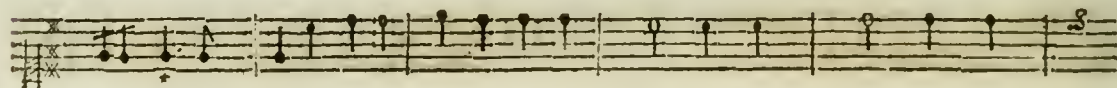
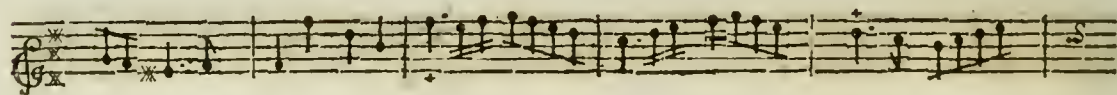
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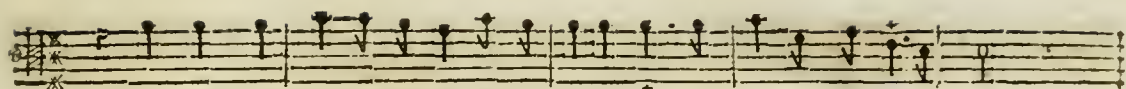
qui nous a fau- vez.



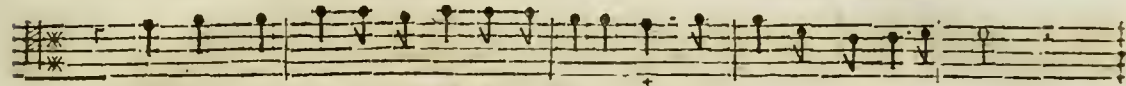
TROMPETTES.



BASSE-CONTINUE.



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



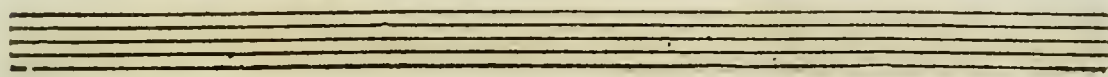
Chantons, chantons la valeur & la gloire Du Hé-ros qui nous a fau-vez.



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



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

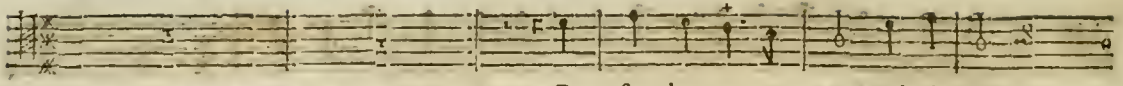


VIOLONS.

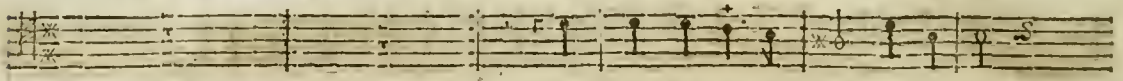
TROMPETTES.



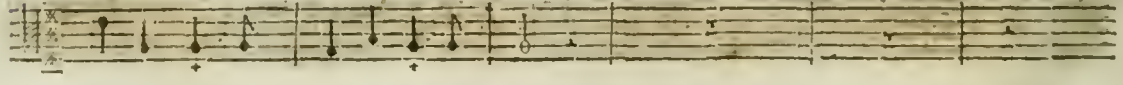
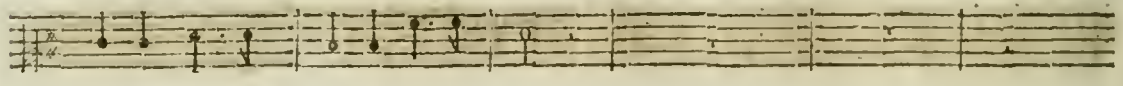
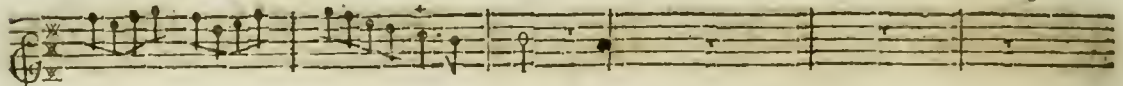
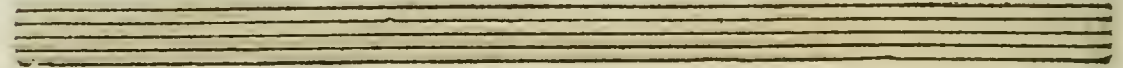
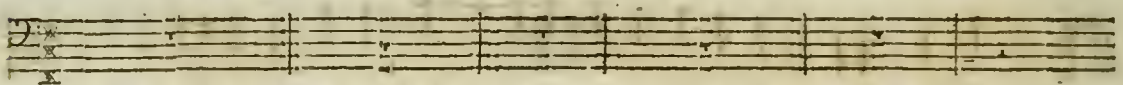
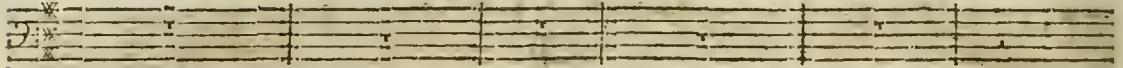
BASSE-CONTINUE.



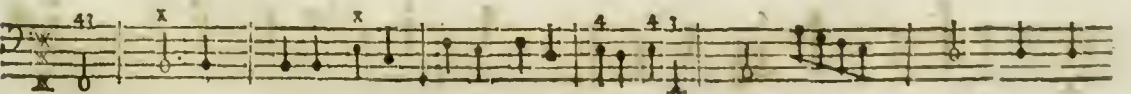
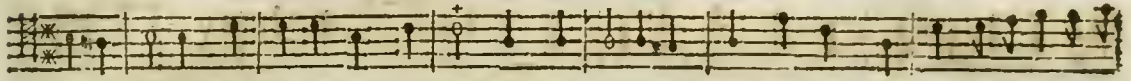
De ses heureux tra-vaux cherif-sons



De ses heureux tra-vaux cherif-sons



BASSE-CONTINUE.



BASSE-CONTINUE.

vous.

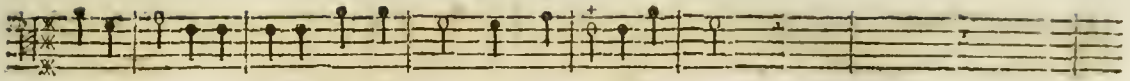
gloire Du Hé-ros qui nous a sau-vez. De ses heureux tra-vaux cherif-sons

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

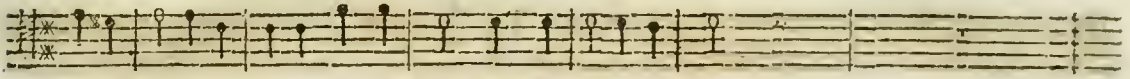
De ses heureux tra-vaux cherif-sons

De ses heureux tra-vaux cherif-sons

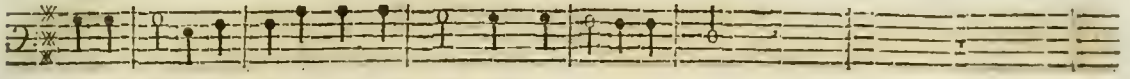
BASSE-CONTINUE.



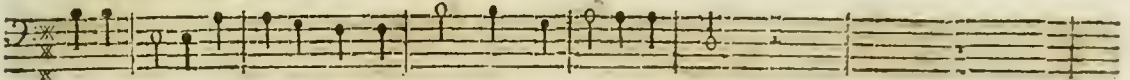
la memoire, Consacrons luy des jours qu'il nous a confer- vez.



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



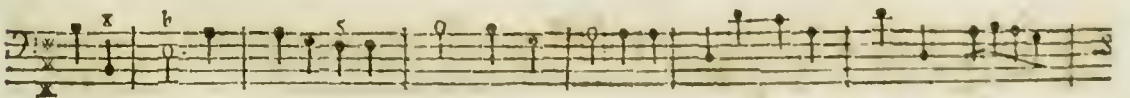
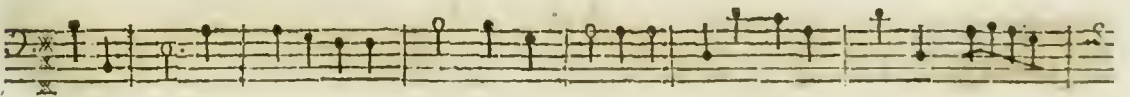
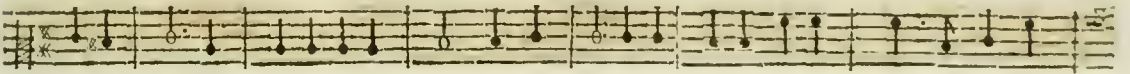
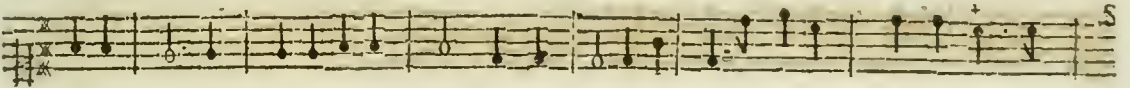
la memoire, Consacrons luy des jours qu'il nous a confer- vez.



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

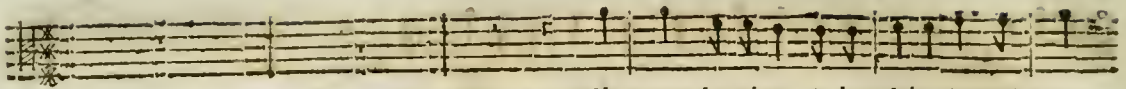


TROMPETTES.

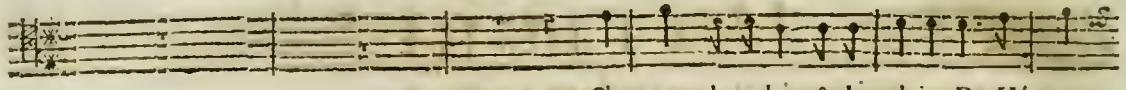


BASSE-CONTINUE.

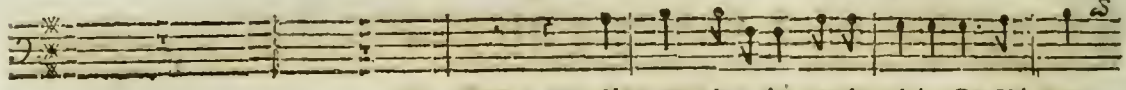
ACHILLE, TRAGEDIE.



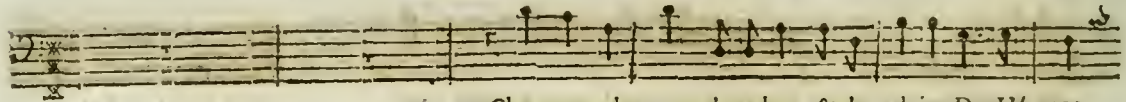
Chantons la valeur & la gloire Du Hé-ros



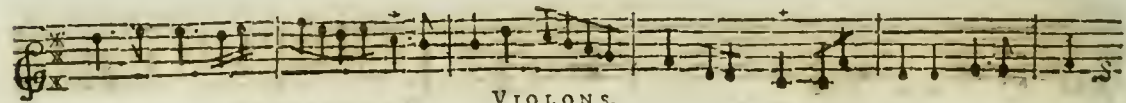
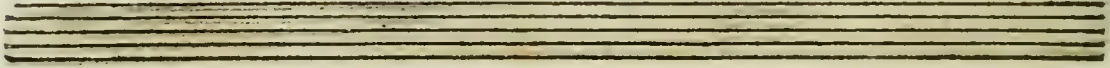
Chantons la valeur & la gloire Du Hé-ros



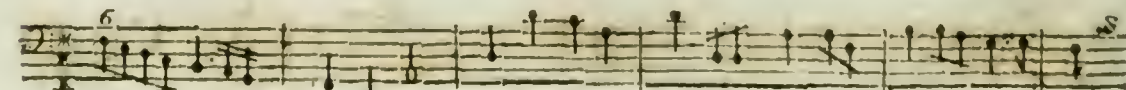
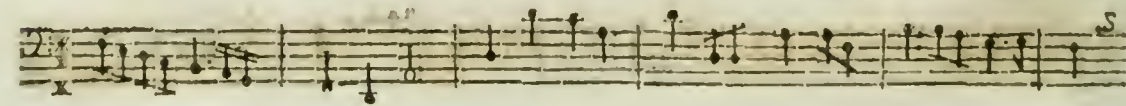
Chantons la valeur & la gloire Du Hé-ros



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



VIOLONS.



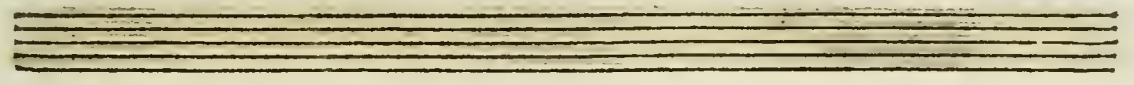
BASSE-CONTINUE.

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

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

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

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



TROMPETTES.

BASSE-CONTINU.

gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

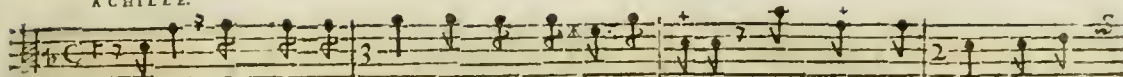
gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

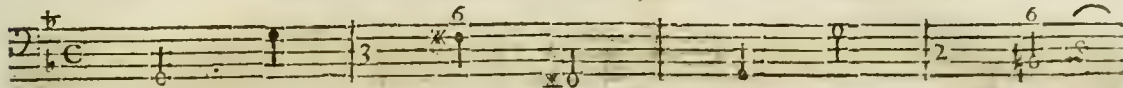
gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

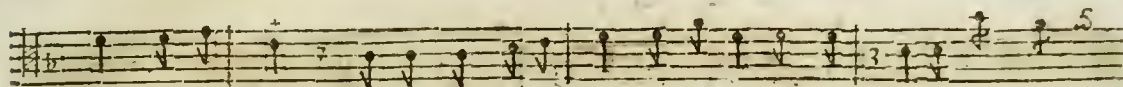
ACHILLE.



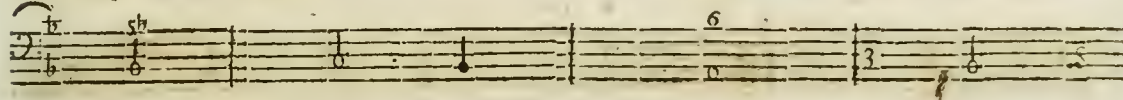
Allez, que chacun coure où son devoir l'appelle, Vos soins pour moy feroient



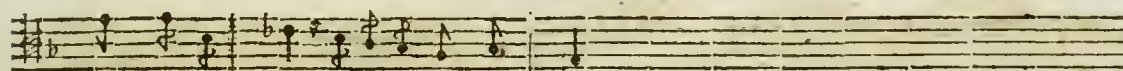
BASSE-CONTINUE.



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



BASSE-CONTINUE.



vant m'accab-ler retomberoit sur vous.



BASSE-CONTINUE.

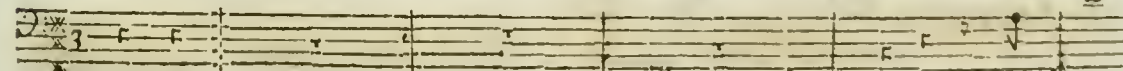
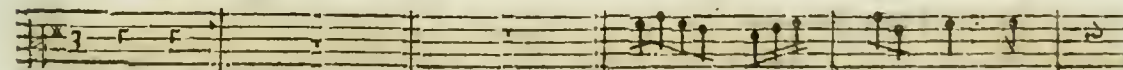
SCENE III.

ARCAS, PRIAM, ANDROMAQUE, POLIXENE,

SUITE DES TROYENS.



PRELUDE.



A R C A S.

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

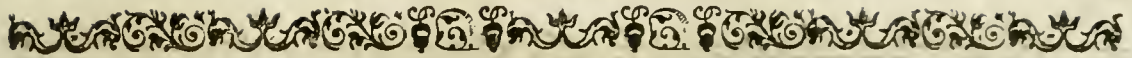
BASSE-CONTINUE.

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

BASSE-CONTINUE.

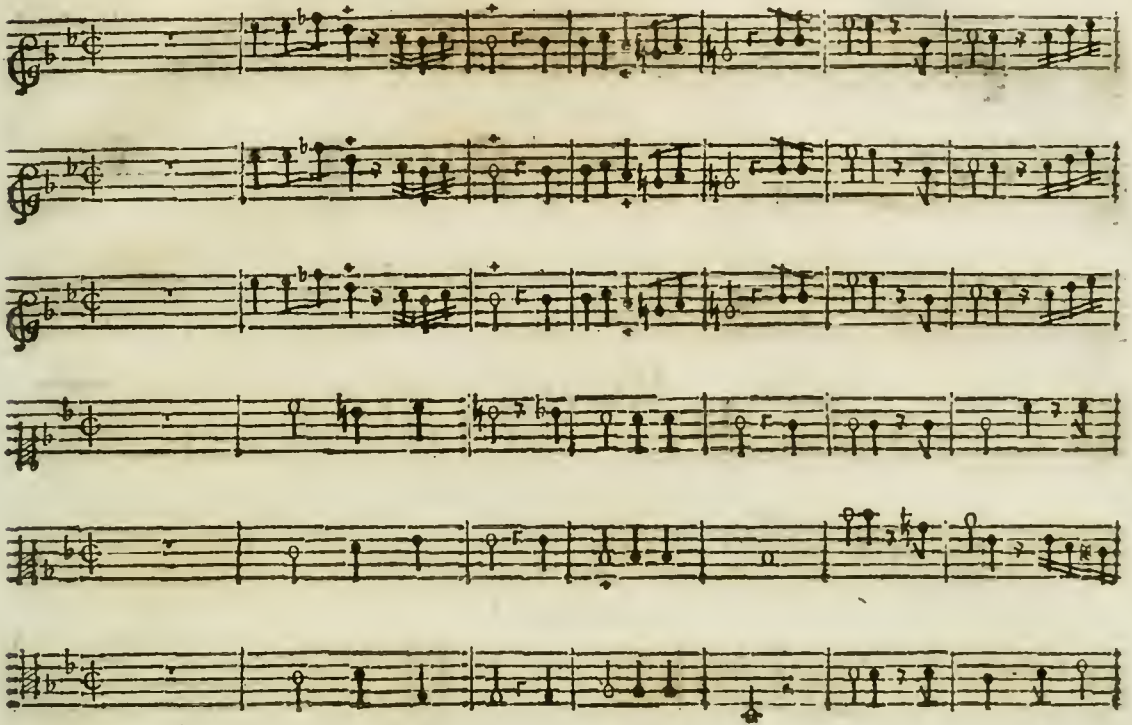
juste espe- rance Suc- cède à vôtre es- froy.

BASSE-CONTINUE.



SCENE IV.

PRIAM, ANDROMAQUE, POLIXENE.

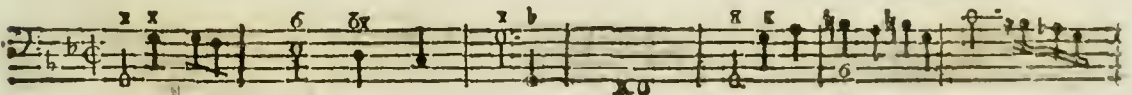


Musical score for voices and instruments. It consists of seven staves. The first six staves are for voices and instruments, and the seventh is for the Bass Continuo. The music is in a minor key and common time.

PRIAM.

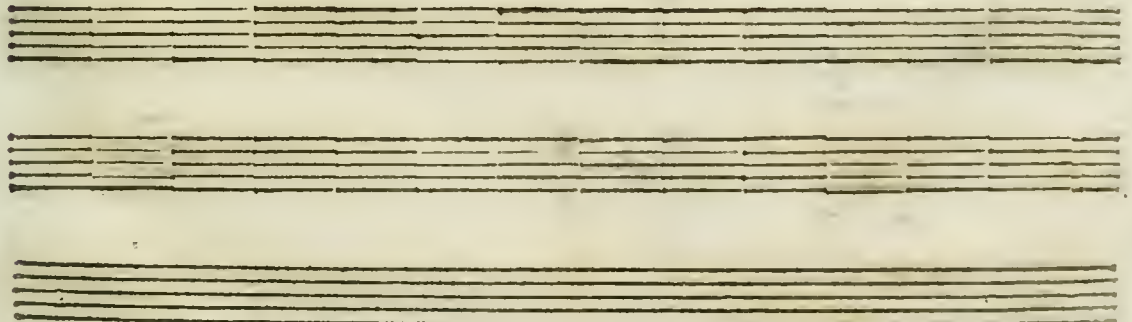


Musical staff for Priam, showing a series of rests.



Musical staff for Bass Continuo, showing a series of notes and rests.

BASSI CONTINUUM.



Three empty musical staves at the bottom of the page.

ACHILLE, TRAGEDIE.

BASSE-CONTINUE.

tous.

doux.

tous.

x

6x

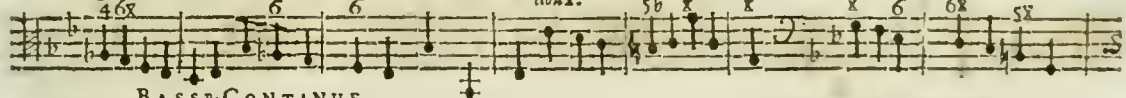
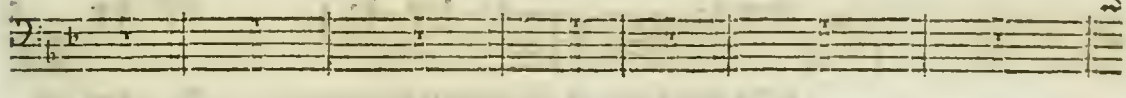
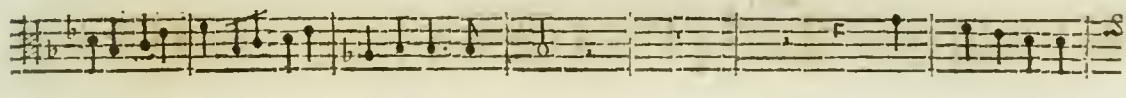
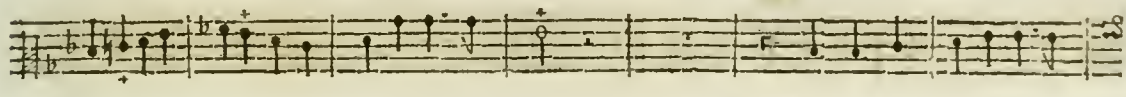
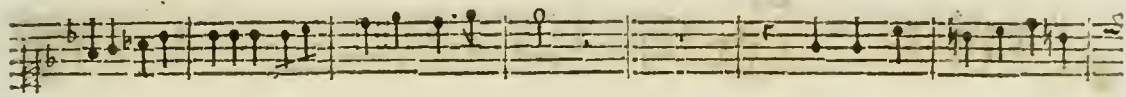
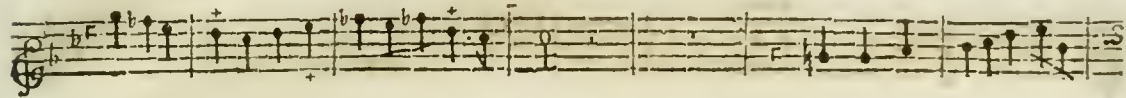
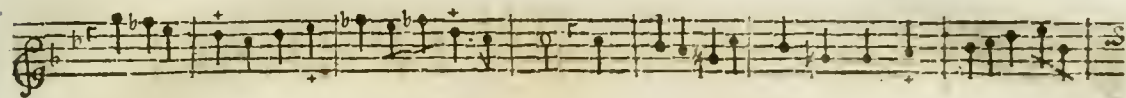
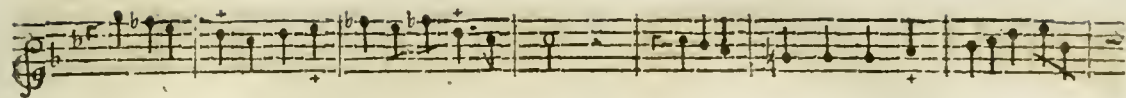
5b

x

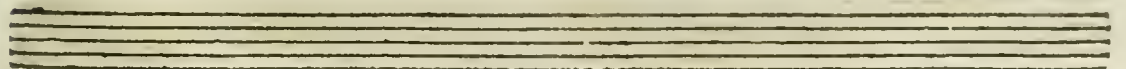
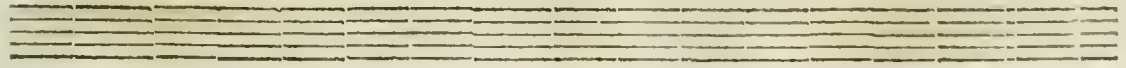
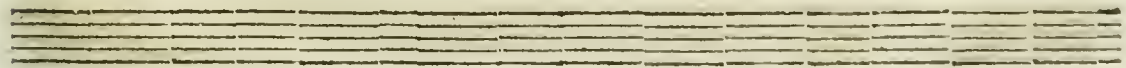
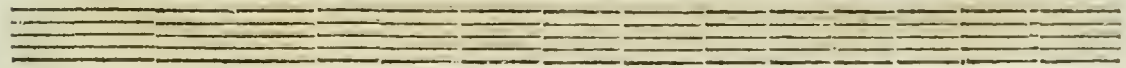
b

5b

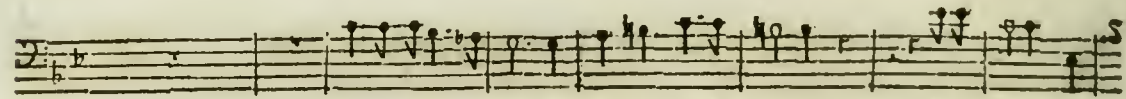
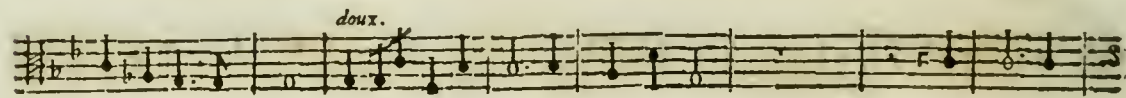
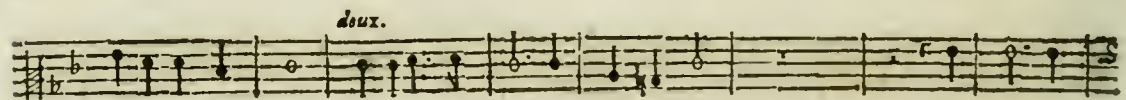
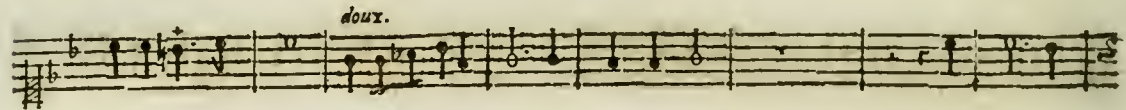
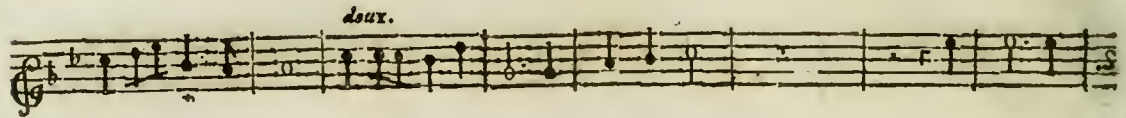
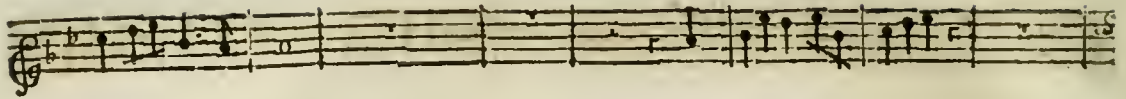
+



BASSE-CONTINUE.

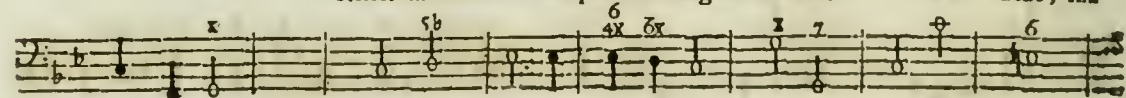


ACHILLE, TRAGEDIE.

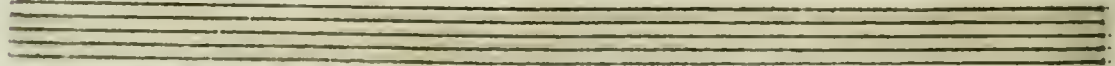
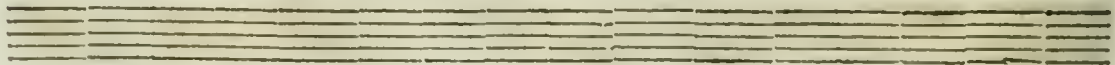
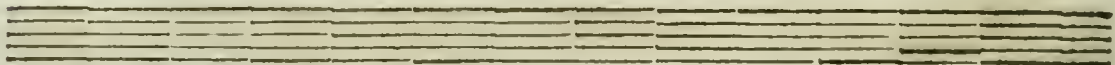


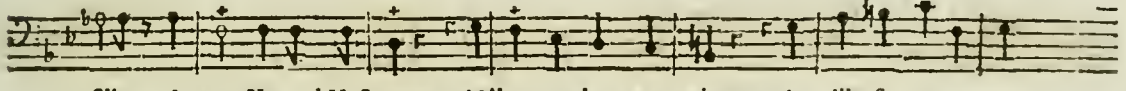
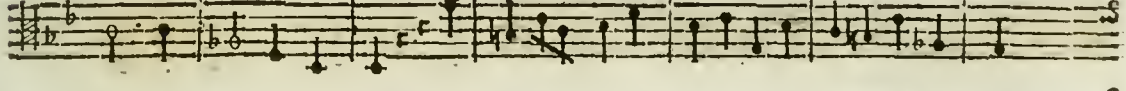
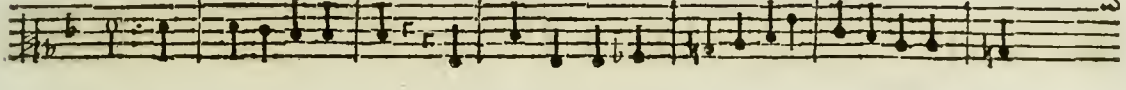
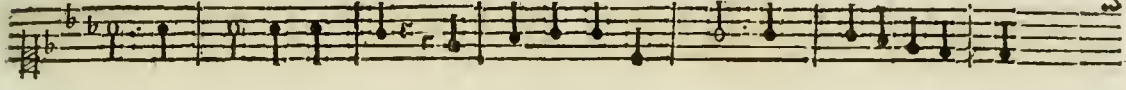
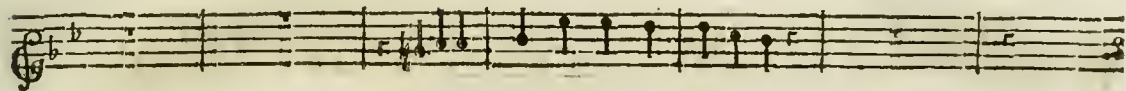
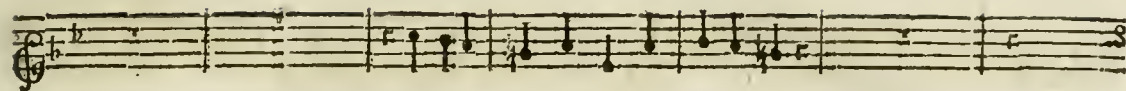
Restes infortu-nez du plus beau sang du monde ;

Poli - xene, ma

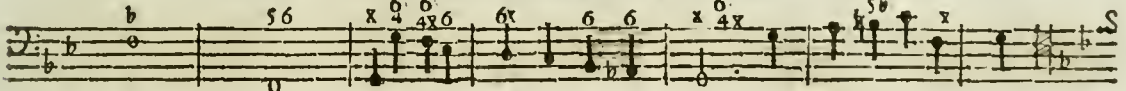


BASSE-CONTINUE.

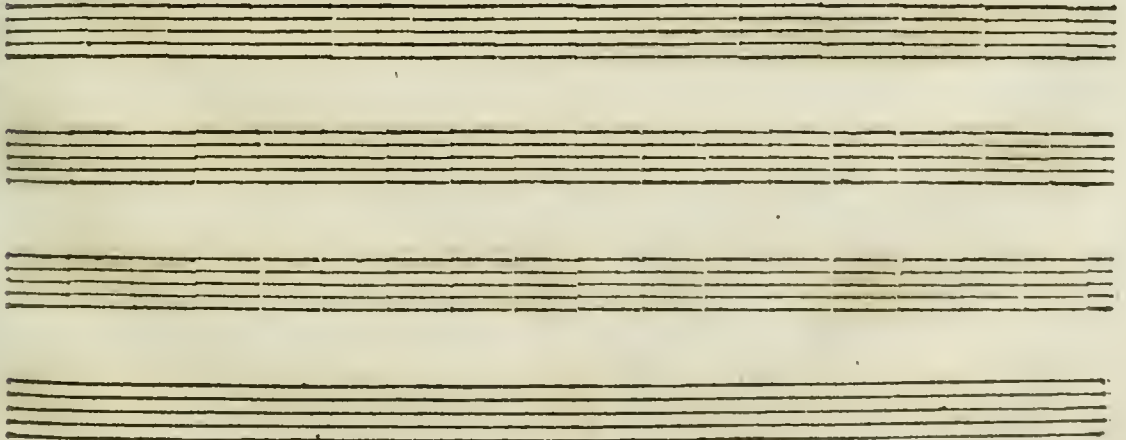




file, & vous Veuve d'Hector, Mélez vos pleurs aux miens, & s'il se peut encor,



BASSE-CONTINUE.



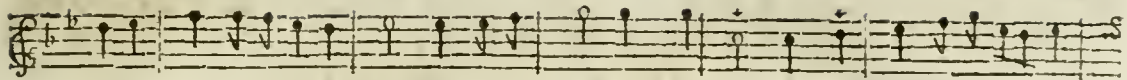
Musical score for voice and basso continuo. The score consists of eight staves. The first seven staves are for the voice, and the eighth is for the basso continuo. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "Que tout re-double i-cy nostre douleur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

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

BASSE-CONTINUE.

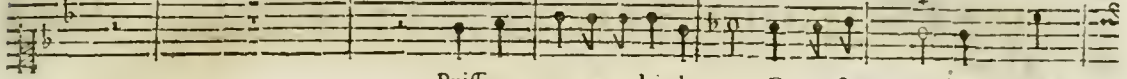
Four sets of empty musical staves, each consisting of five lines, arranged vertically at the bottom of the page.

ANDROMAQUE.



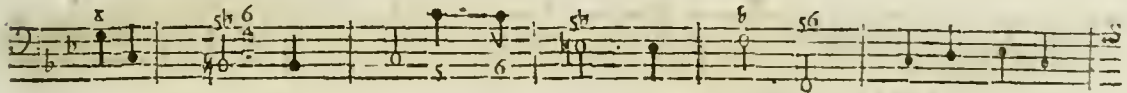
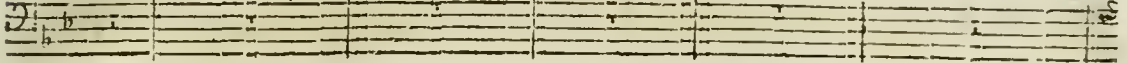
Puissions-nous attendre le cœur De ce su- perbe vainqueur. Puissions-nous attendre le

POLIXENE.

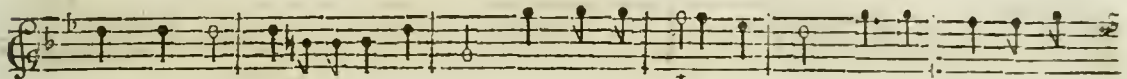


Puissions-nous attendre le cœur De ce su- perbe vain-

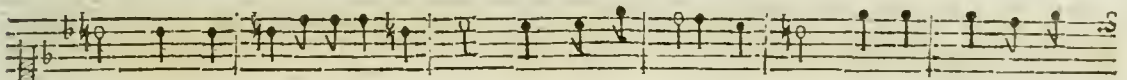
TRIAM.



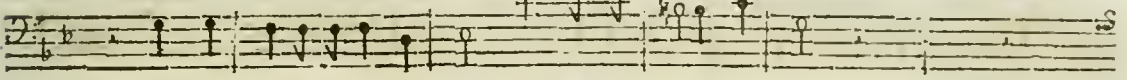
BASSE-CONTINUE.



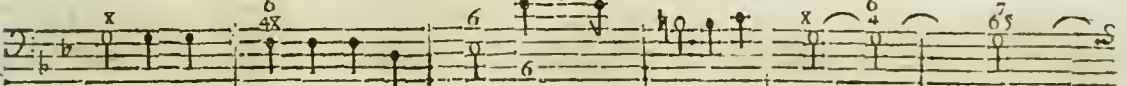
cœur. Puissions-nous attendre le cœur De ce su- perbe vainqueur. Puissions nous atten-



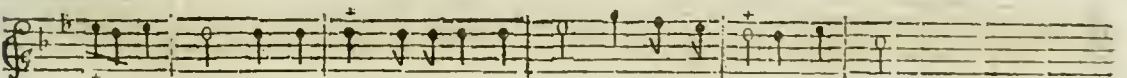
queur Puissions-nous attendre le cœur De ce su- perbe vainqueur. Puissions-nous atten-



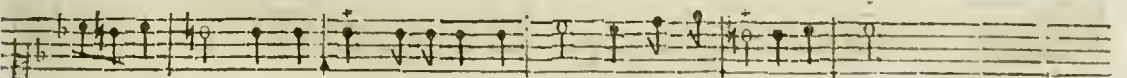
Puissions-nous attendre le cœur De ce su- perbe vainqueur.



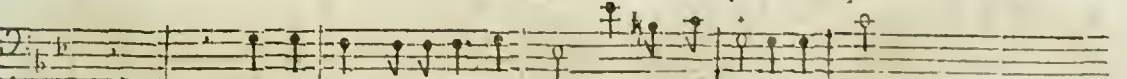
BASSE-CONTINUE.



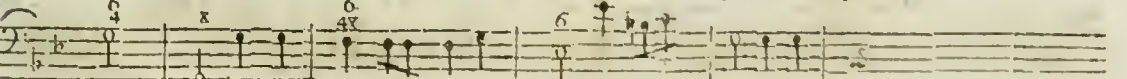
drir le cœur Puissions-nous attendre le cœur De ce su- perbe vainqueur:



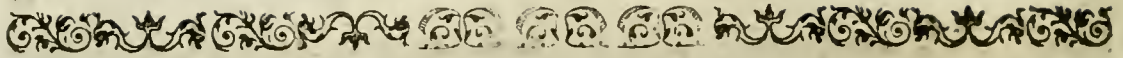
drir le cœur Puissions-nous attendre le cœur De ce su- perbe vainqueur.



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



BASSE-CONTINUE.



SCENE V.

ACHILLE, ARCAS, PRIAM, ANDROMAQUE, POLIXENE.

FLUTES.

FLUTES.

BASSE-CONTINUE.

FLUTES.

FLUTES.

doux.

VIOLONS.

PRIAM.

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

BASSE-CONTINUE

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

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

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

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

Musical staff for Bass Continuo. The staff is divided into two parts: BASS CONTINUO. on the left and BASS CONTINUO. on the right. The music is written in a single line with a bass clef and a key signature of two flats.

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

Musical staff for Bass Continuo. The staff is divided into two parts: BASS CONTINUO. on the left and BASS CONTINUO. on the right. The music is written in a single line with a bass clef and a key signature of two flats. It includes various performance markings such as 'x', '6', '6x', '4', '3', and '6'.

BASSE CONTINUE.

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

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

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

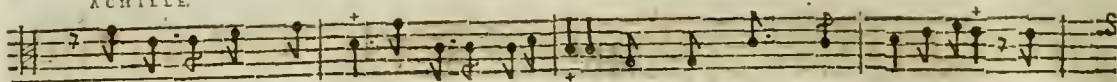
Musical staff for Violins and Flutes. The staff is divided into two parts: VIOLONS. on the left and FLUTES. on the right. The music is written in a single line with a treble clef and a key signature of two flats.

Musical staff for Bass Continuo. The staff is divided into two parts: BASS CONTINUO. on the left and BASS CONTINUO. on the right. The music is written in a single line with a bass clef and a key signature of two flats.

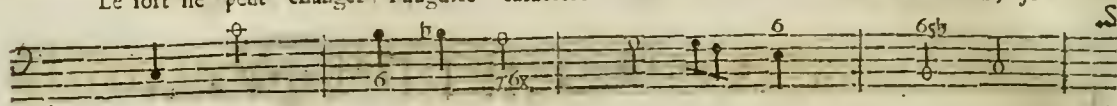
C'est luy que le dernier de vō fameux Exploits, Viét de rendre plus misérable, Qu'il ne fut heureux autrefois.

Musical staff for Bass Continuo. The staff is divided into two parts: BASS CONTINUO. on the left and BASS CONTINUO. on the right. The music is written in a single line with a bass clef and a key signature of two flats. It includes various performance markings such as '6x', 'x', 'b', '7', and '6'.

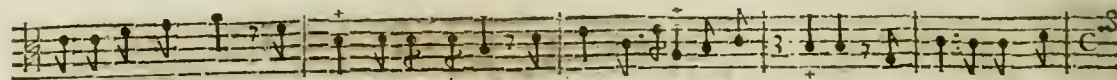
ACHILLE.



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



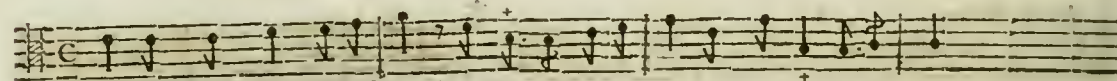
BASSE-CONTINUE.



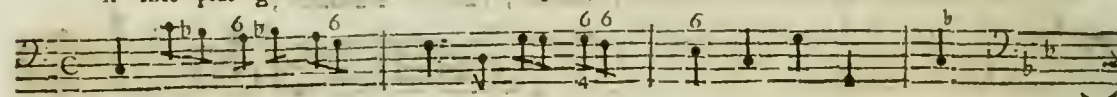
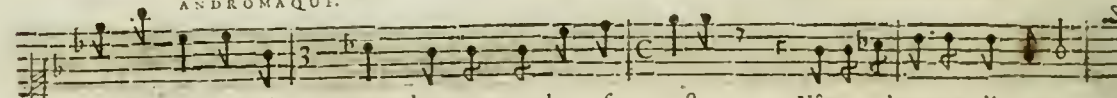
le respecte en vous, je plains votre vertu, Je sens expirer ma colère, Je cesse de ha-



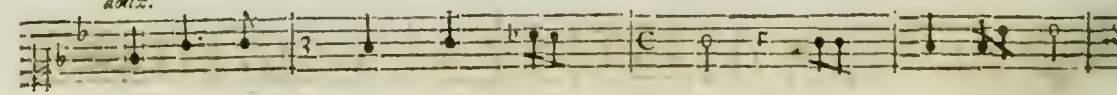
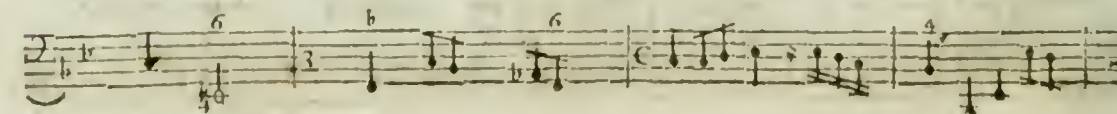
BASSE-CONTINUE.



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

BASSE-CONTINUE.
ANDROMAQUE.

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

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

BASSE-CONTINUE.

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

x 65b x 6 b 6x b x

BASSE-CONTINUE.

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

6 6 4 4x 6 6 4 6x b 6 x 6

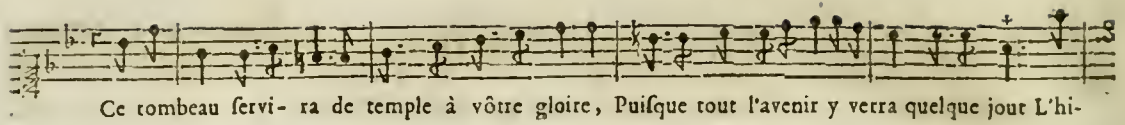
BASSE-CONTINUE.

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

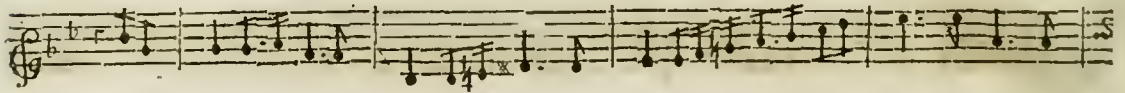
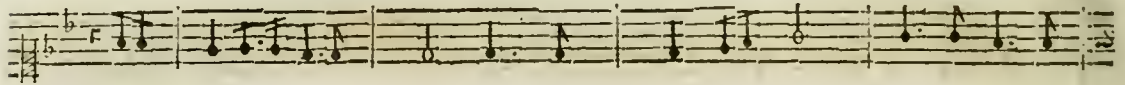
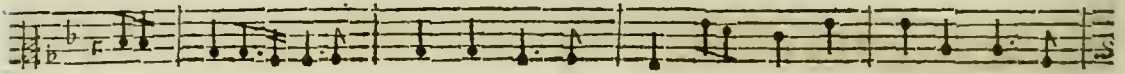
BASSE-CONTINUE.

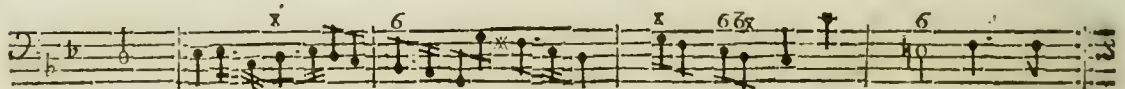
beau fasse du moins connoître La splendeur de son sang, son fert, & mon a-mour.

BASSE CONTINUE.

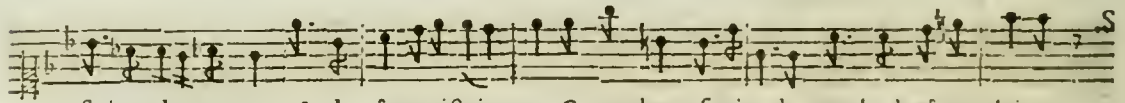


Ce tombeau servi- ra de temple à vôtre gloire, Puisque tout l'avenir y verra quelque jour L'hi-

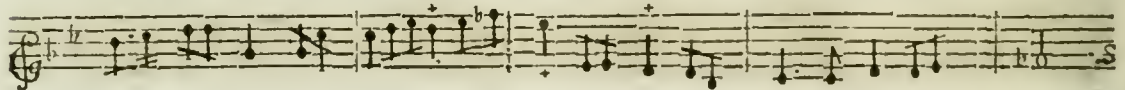




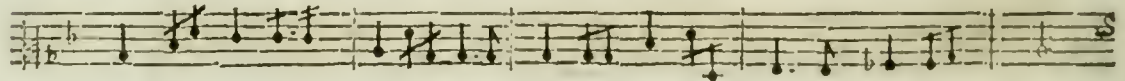
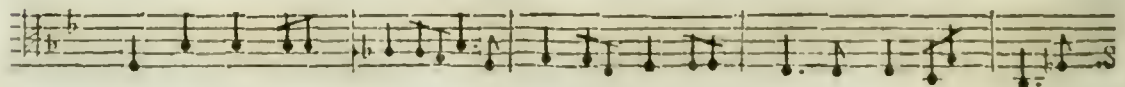


BASSE-CONTINUE.

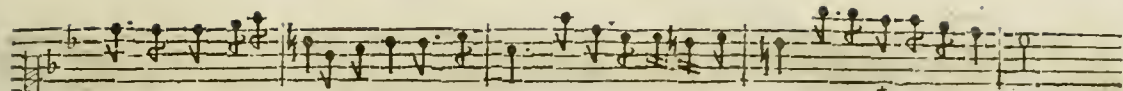


stoire de nosmaux & de vôtre victoi- re. Ce tombeau servira de temple à vôtre gloire,

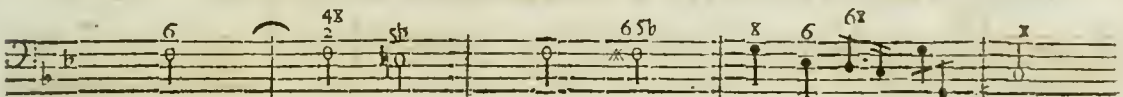
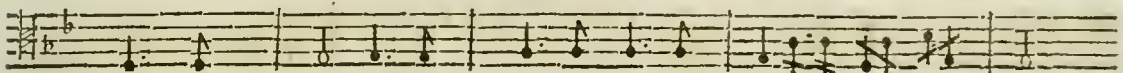
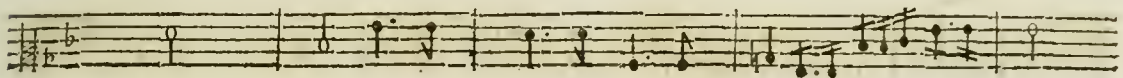
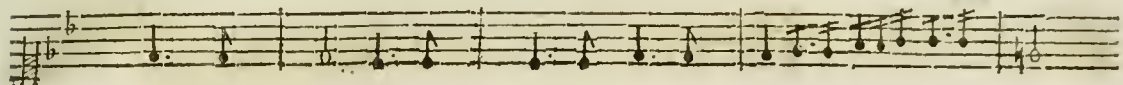
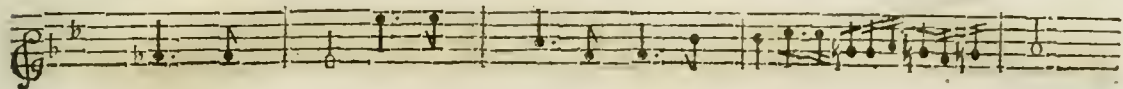


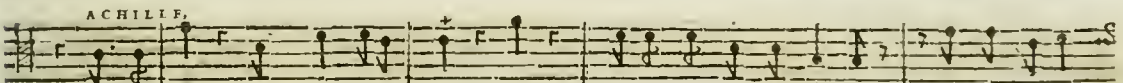

BASSE-CONTINUE.



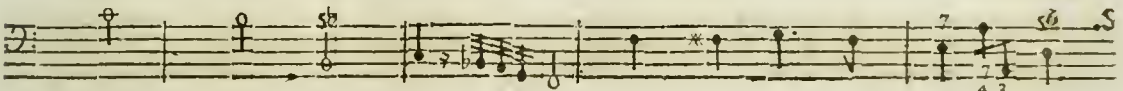
Puisque tout l'ave- nir y verra quelque jour L'histoire de nos maux & de vôtre victoire.



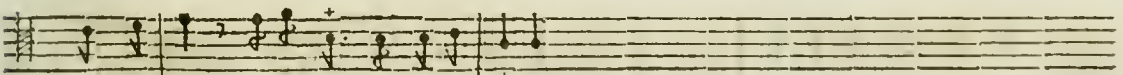
BASSE-CONTINUE.



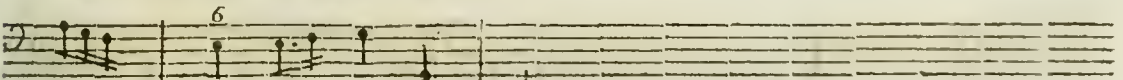
Quels regrets ! quels tristes ac- cens ! Dieux ! que sa douleur est tendre ! Que les soupirs



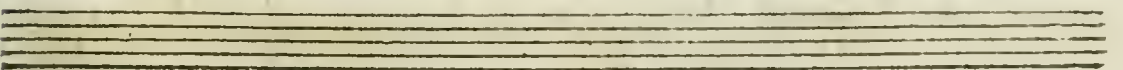
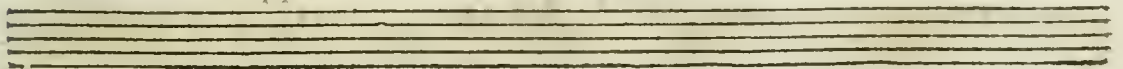
BASSE-CONTINUE-



sont puissans? Que je souste à les entendre?



BASSE-CONTINUE.



doux.

doux.

doux.

doux.

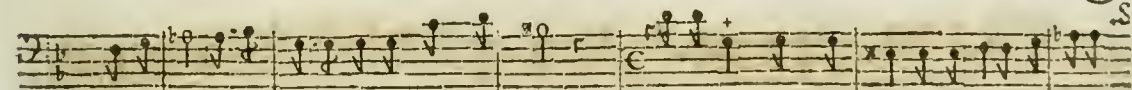
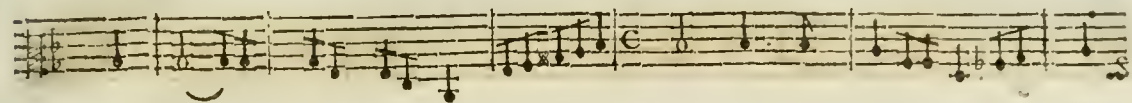
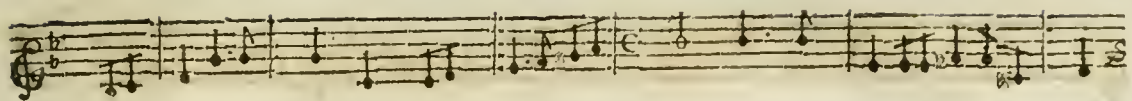
PRIAM,

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

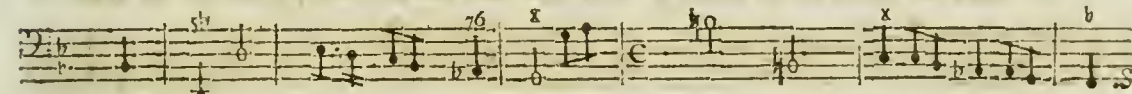
BASSE CONTINUE.

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

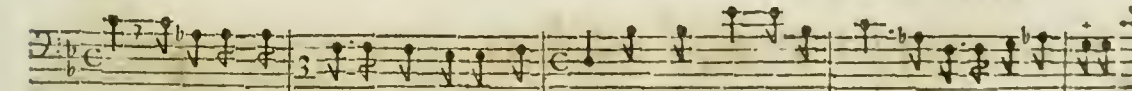
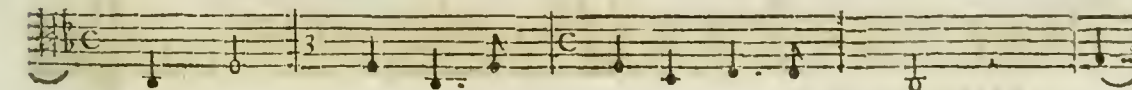
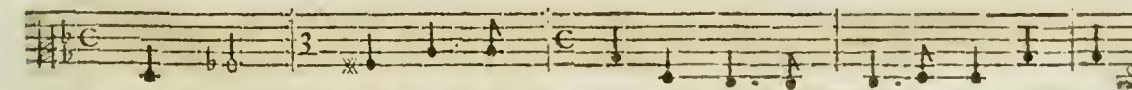
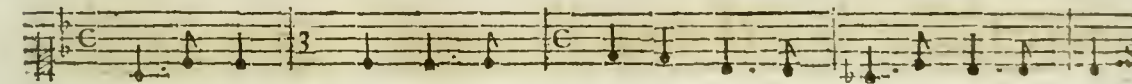
BASSE-CONTINUE.



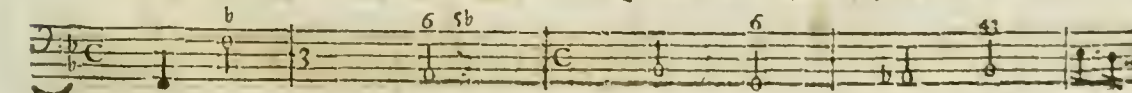
Et songez quel amour il eut toujours pour vous: Je sentoix pour mon fils une égale tendresse,



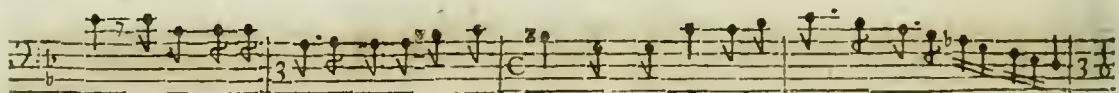
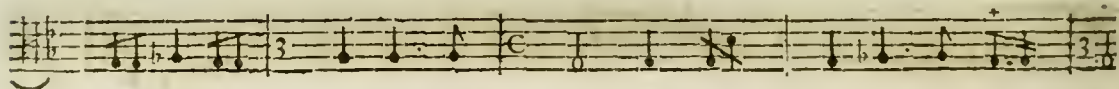
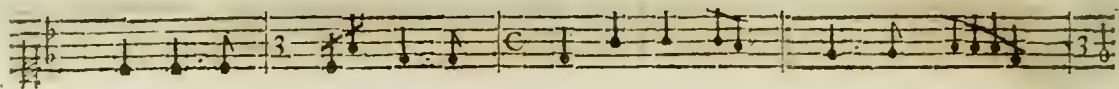
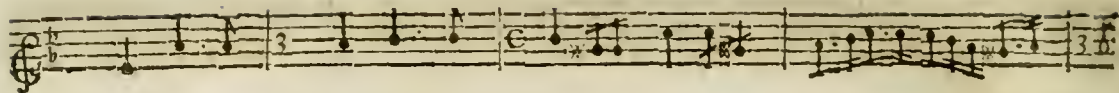
BASSE-CONTINUE.



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



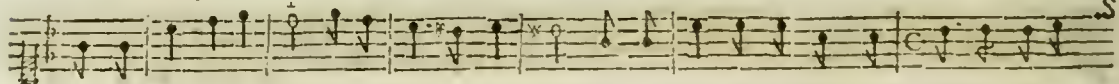
BASSE-CONTINUE.



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



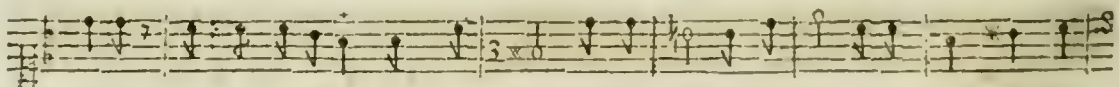
BASSE-CONTINUE.
POLIXÈNE,



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



BASSE-CONTINUE.



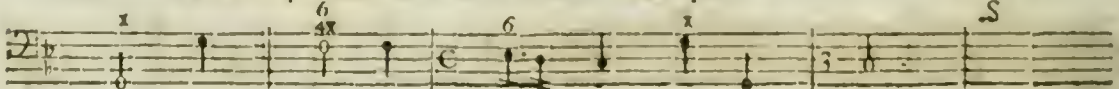
xible, Si vous méprisez leurs douleurs, A mes plaintes, hé-las! serez-vous plus fen-



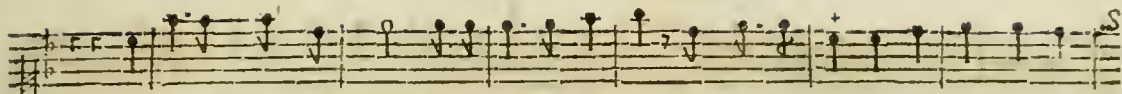
BASSE-CONTINUE.



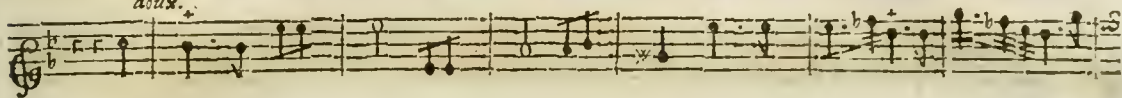
sible. A mes plaintes, hé-las! serez-vous plus sensible.



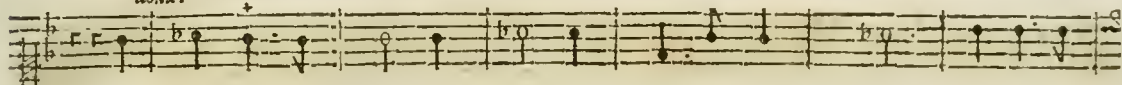
BASSE-CONTINUE.



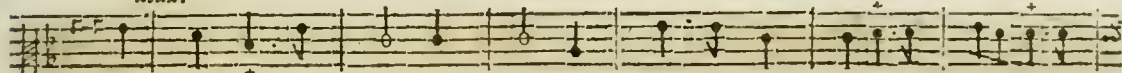
Sor-ty du sang des Dieux imi-tez leur bonté, A nos sou-pirs rendez-vous favo-
doux.



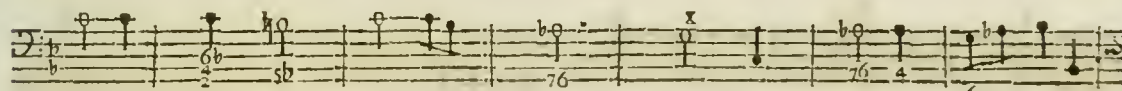
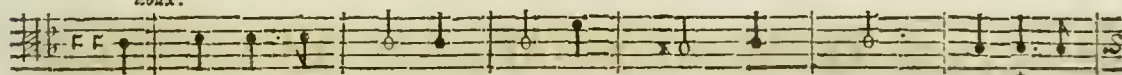
doux.



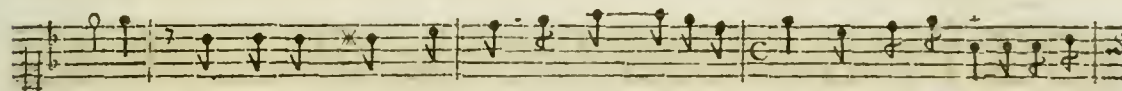
doux.



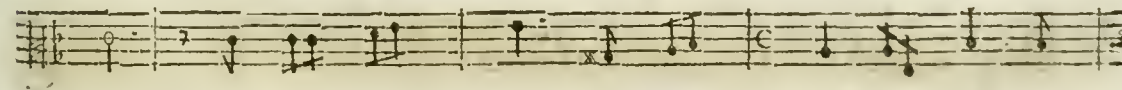
doux.



BASSE-CONTINUE.



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



BASSE CONTINUE.

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

BASSE-CONTINUE.
ACHILLE.

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

BASSE-CONTINUE.

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

BASSE CONTINUE.

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

BASSE CONTINUE.

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

BASSE-CONTINUE.
doux.

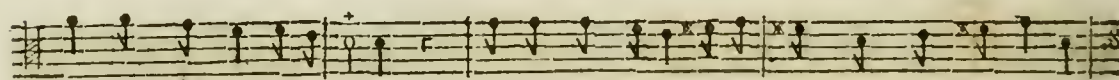
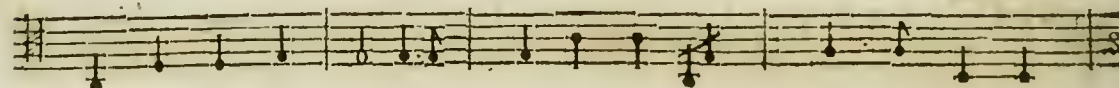
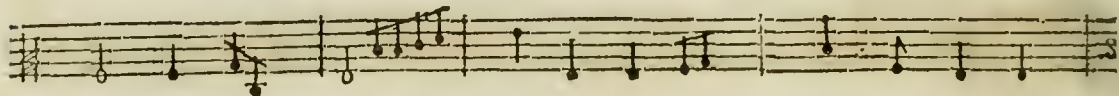
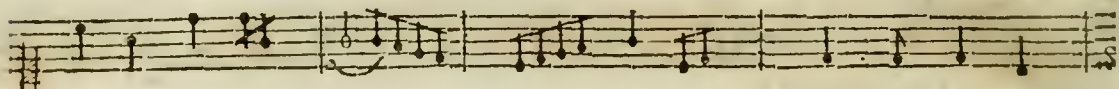
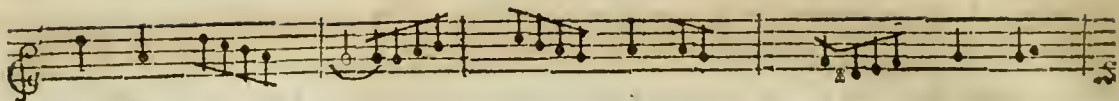
doux.

doux.

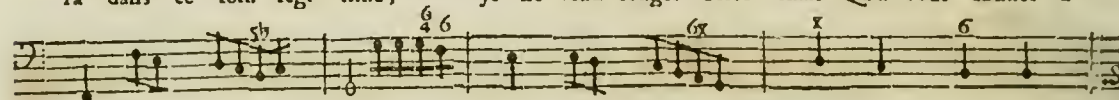
doux.

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

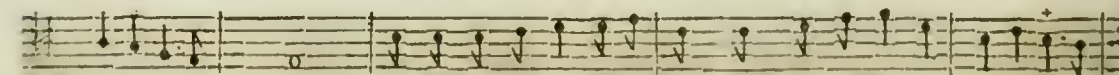
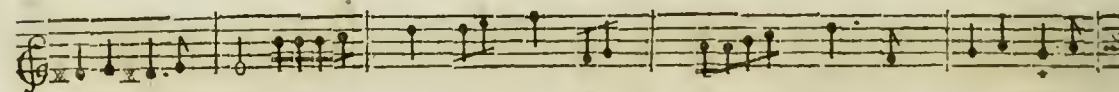
BASSE-CONTINUE.



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



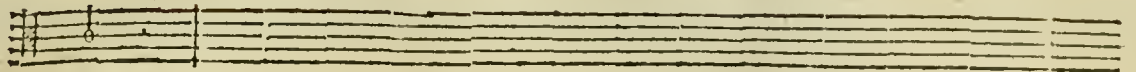
BASSE CONTINUE.



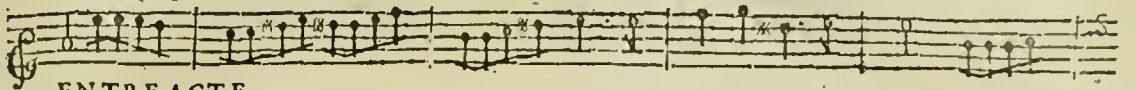
ne éternelle paix. Je ne veux songer defor- mais Qu'à vous donner u- ne éternelle



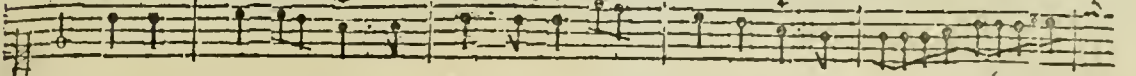
BASSE-CONTINUE.



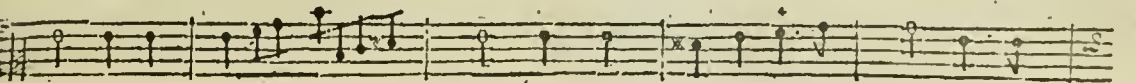
Pair.
fort.



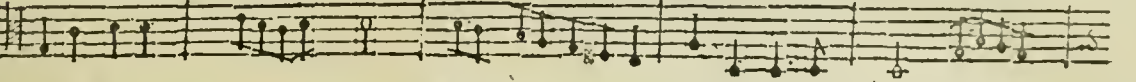
ENTRE-ACTE.
fort.



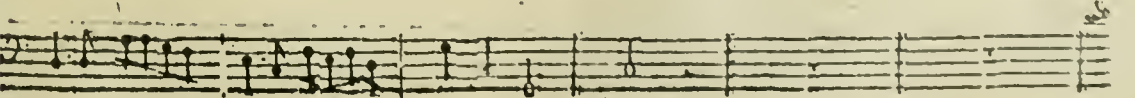
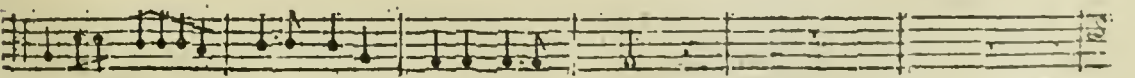
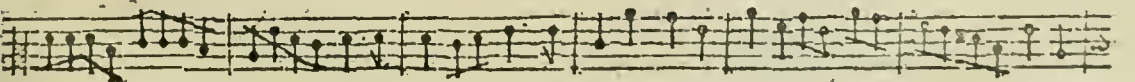
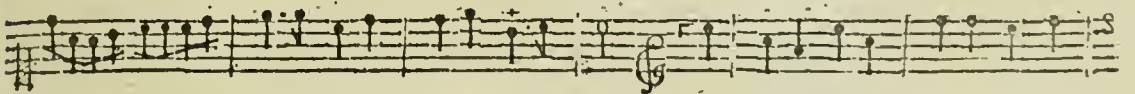
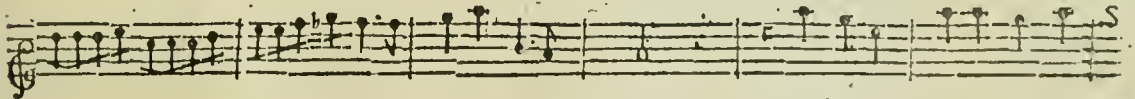
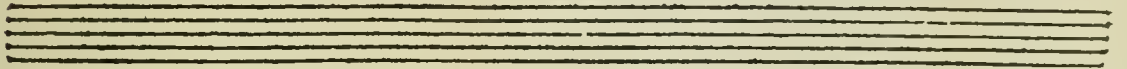
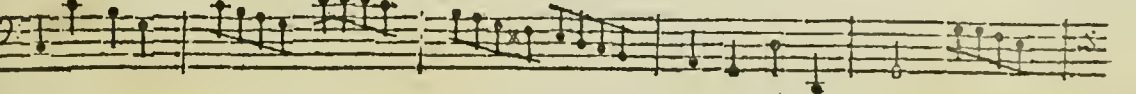
fort.

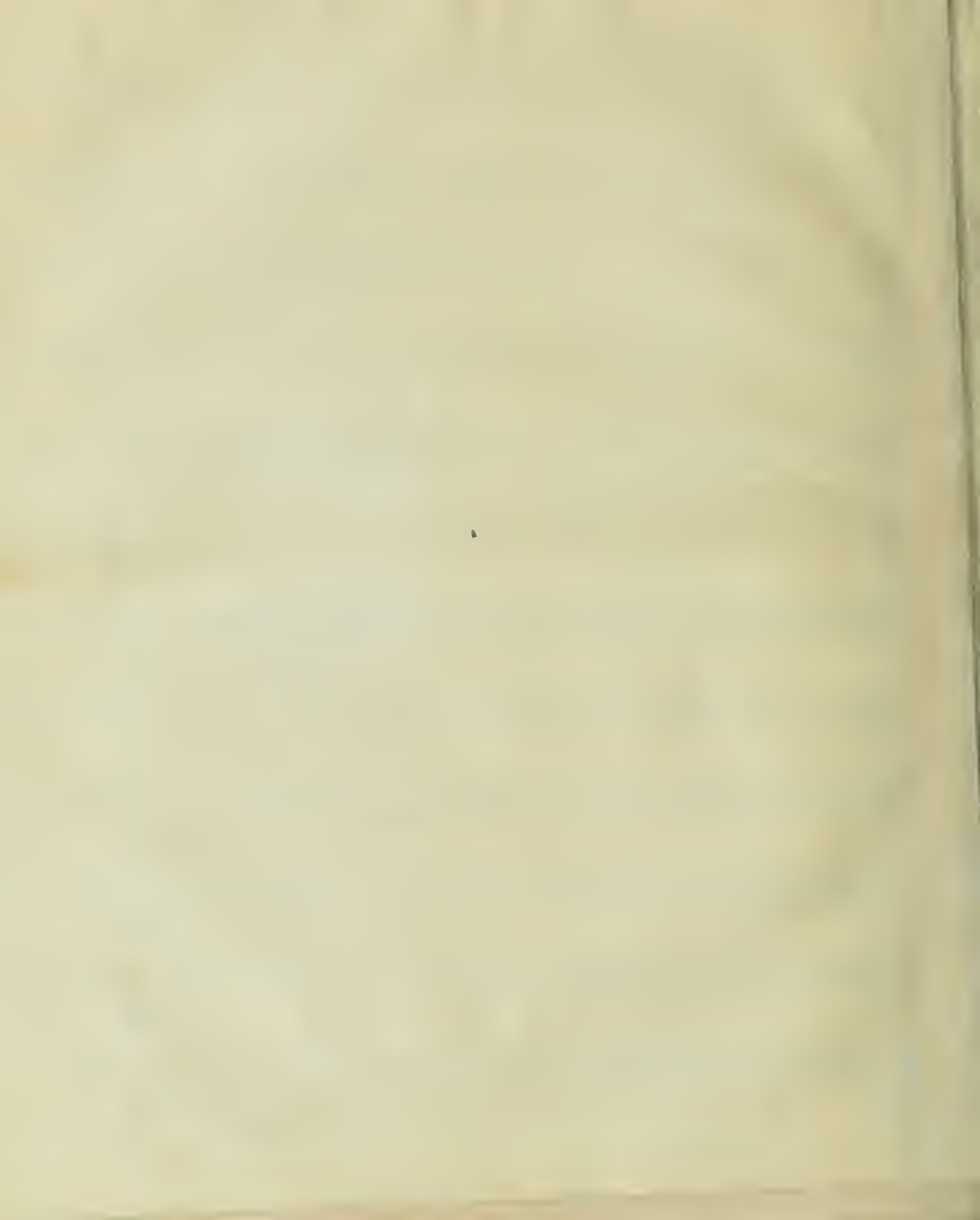


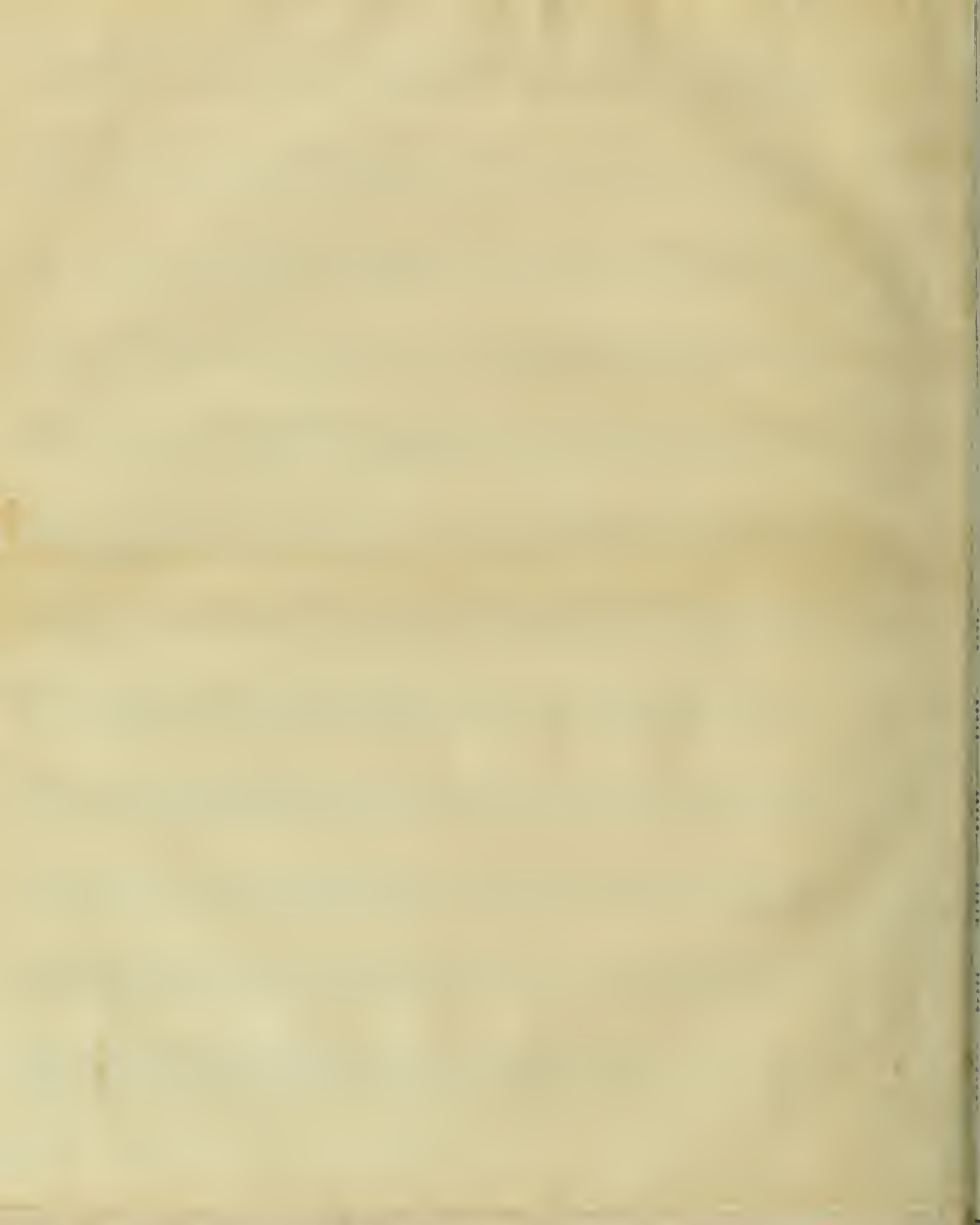
fort.

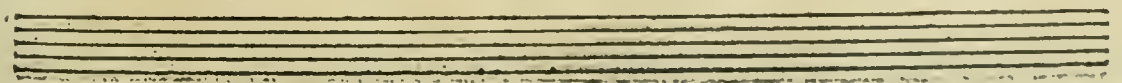
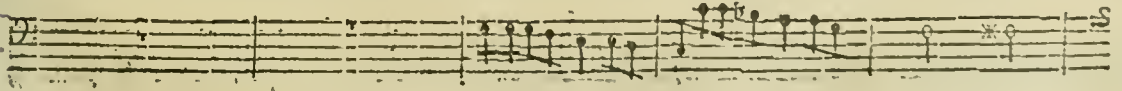
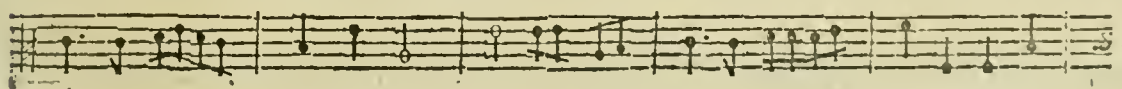
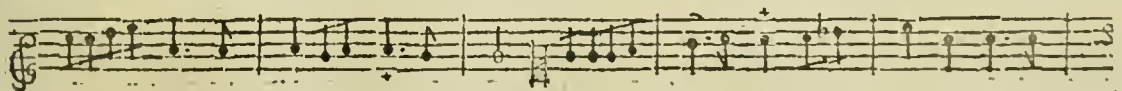
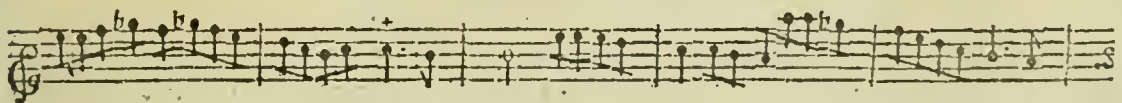
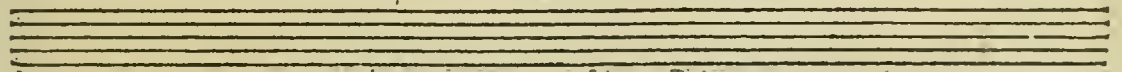
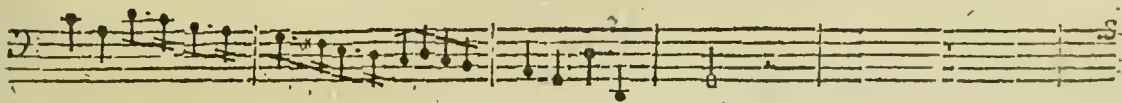
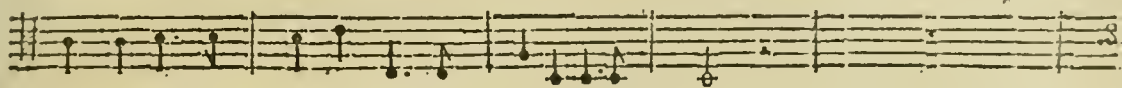
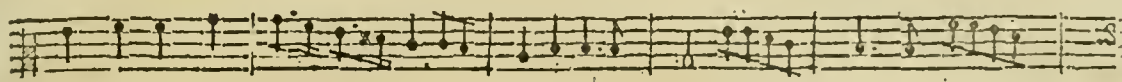
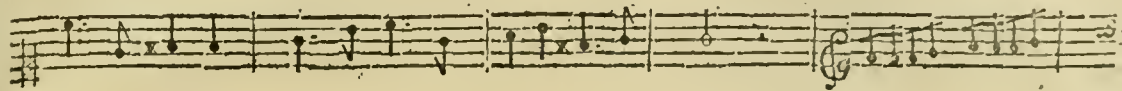
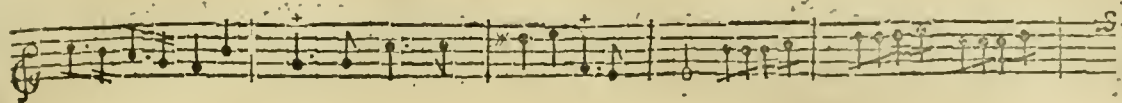


fort.

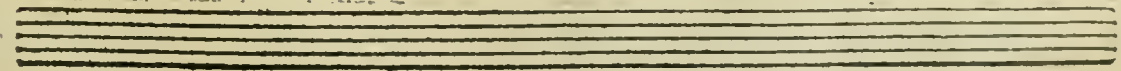
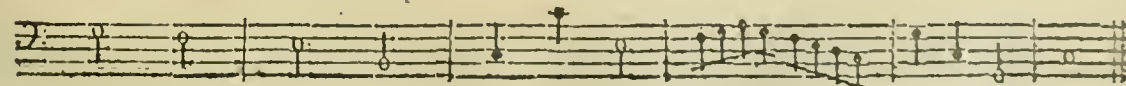
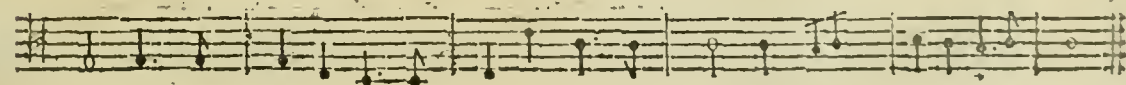
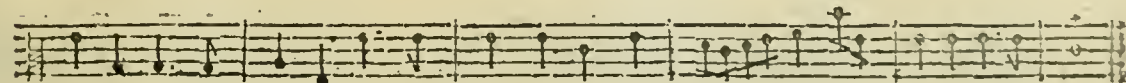
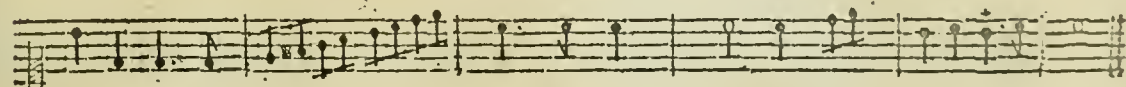
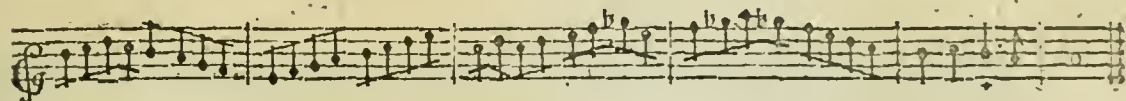
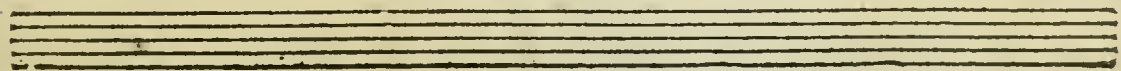
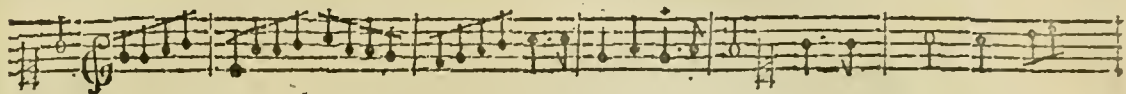
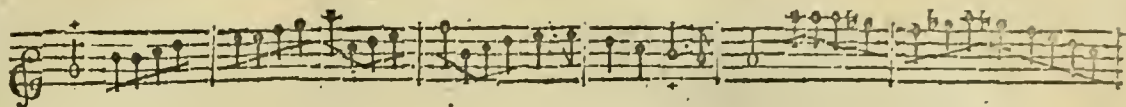










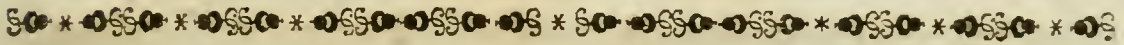


FIN DU SECOND ACTE.



ACTE TROISIEME,

SCENE PREMIERE.



ACHILLE, ARCAS.

ACHILLE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

ARCAS.

ACHILLE.

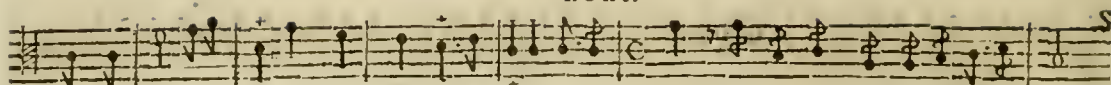
peine. Son pere à vostre amour voudra-t'il l'accorder? Il se-rà trop heu- reux de me donner sa fille

BASSE-CONTINUE.

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

BASSE CONTINUE.

ARCAS.



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

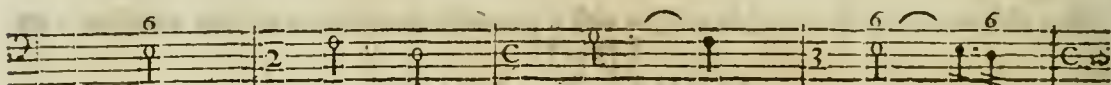


BASSE-CONTINUE.

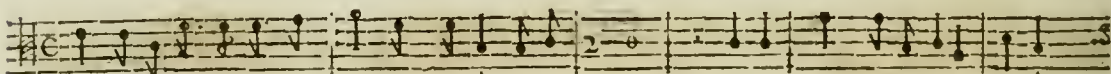
ACHILLE.



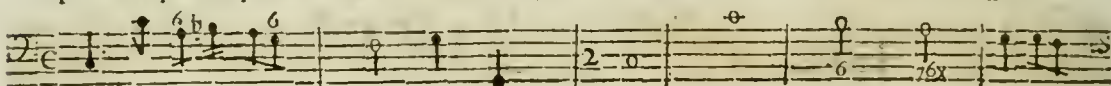
Loin de les ac- ca- bler vous voulez les def- fendre; Contre un peuple abba- tu que pourrois-je entre-



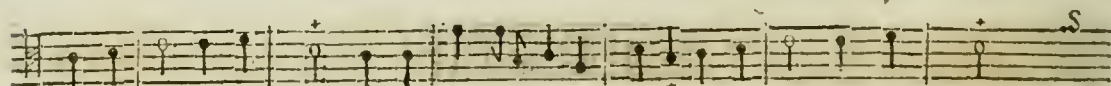
BASSE-CONTINUE.



prendre Après ce que mon bras vient de faire aujour- d'huy; Hector seul meritoit la gloire



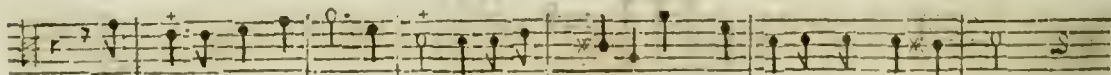
BASSE-CONTINUE.



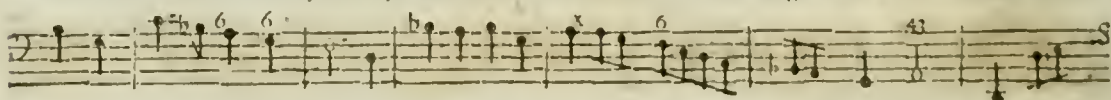
De mourir par mes coups. Hector seul meritoit la gloire De mourir par mes coups.



BASSE-CONTINUE.



Le reste des Troyens après cette vi- ctoire Est in- digne de mon courroux.



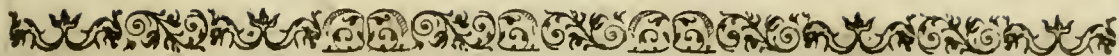
BASSE-CONTINUE.



Le reste des Troyens après cette vi- ctoire Est in- digne de mon cour- roux.



BASSE-CONTINUE.



SCENE II.

ACHILLE seul.

FLUTES. RITOURNELLE.

BASSE-CONTINUE.

FLUTES.

FLUTES. ACHILLE.

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

BASSE-CONTINUE.

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

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

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

BASSE-CONTINUE.

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

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

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

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

BASSE-CONTINUE.

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

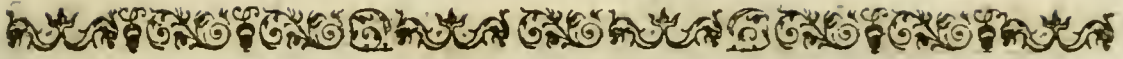
Mais, on vient en ces lieux, ma surprise est ex - trême, C'est Agamemnon luy mefme.

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

BASSE-CONTINUE.

An empty musical staff consisting of five lines.

An empty musical staff consisting of five lines.



SCENE III.

ACHILLE, AGAMEMNON.

AGAMEMNON.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

ACHILLE.

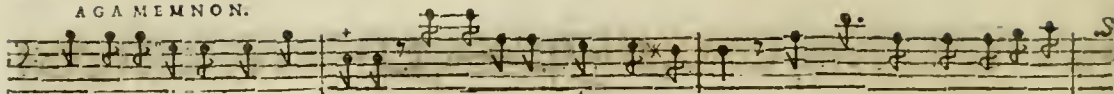
J'ay fait mon devoir, c' est af- sez, Vous n'avez point de graces à me rendre:

BASSE-CONTINUE.

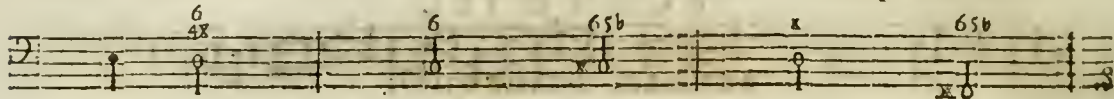
Je n'ay point - crû servir ceux qui m'ont outra- gé Et c'est Patrocle seul que mon bras a van gé.

BASSE-CONTINUE.

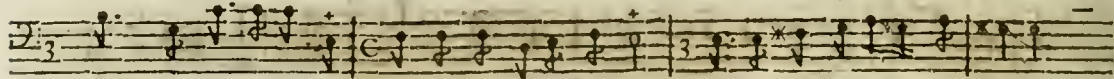
AGAMEMNON.



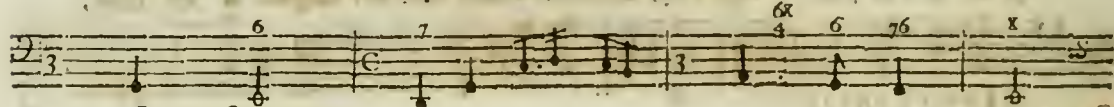
Vostre co-lore dure en-cote, Elle éclatte dans vos discours, Il faut pour en finir le



BASSE-CONTINUE.



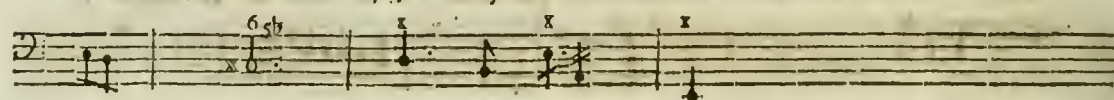
cours. Vous rendre la beau-té qui vous aime toujours, Et que vostre cœur a-dore.



BASSE-CONTINUE.



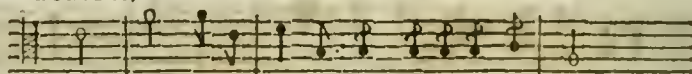
Ven-ez, charmant ob-jet, revoy-ez vostre a-mant.



BASSE-CONTINUE.

ACHILLE,

SCENE IV.



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

ACHILLE, BRISEIS,

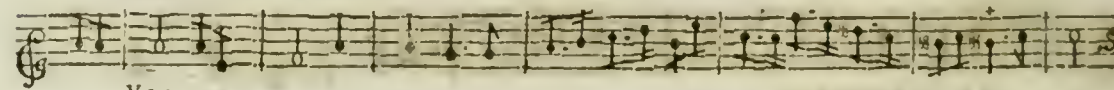
AGAMEMNON, DIOMEDE.



BASSE CONTINUE.



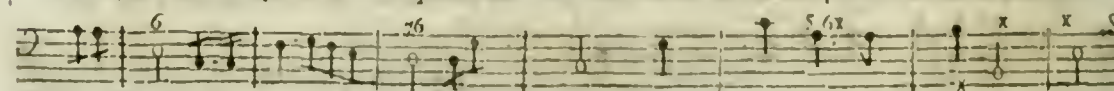
VIOLON.



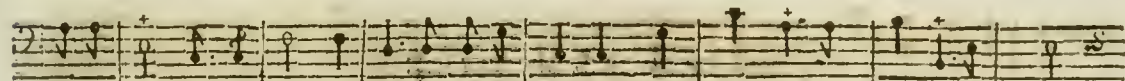
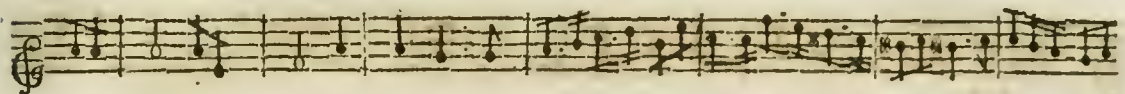
VIOLON.
AGAMEMNON.



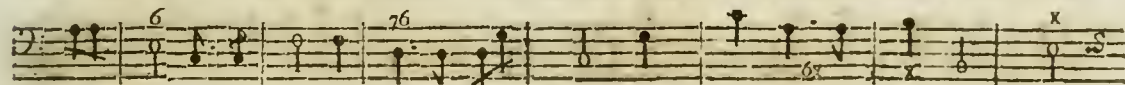
Mes respects, mes sôupirs, les marques de ma flame N'ont fait qu'allu-mer son cou-roux.



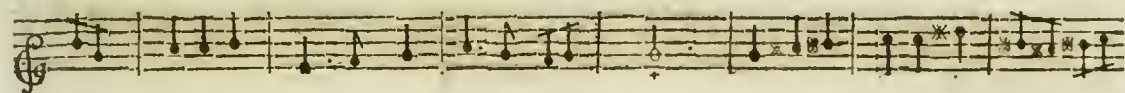
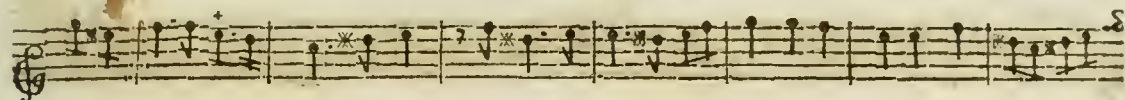
BASSE-CONTINUE.



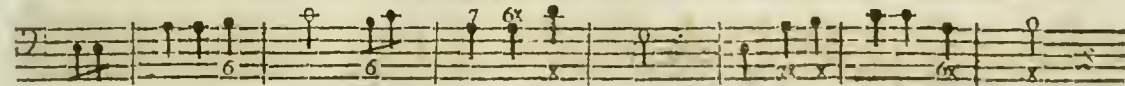
Mes respects, mes soupirs, les marques de ma flamme N'ont fait qu'allu- mer son cour- roux.



BASSE-CONTINUE.



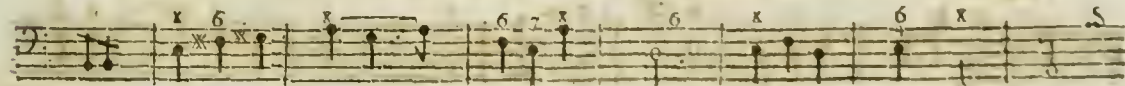
Ses constantes ri- gueurs m'ont appris que son ame Ne peut bruster que pour vous.



BASSE-CONTINUE.



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



BASSE-CONTINUE.

Q

FLUTES.

FLUTES.

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

BASSE-CONTINUE.

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

BASSE- CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

BRISEIS.

SCENE V.

ACHILLE, BRISEIS.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

doux.

doux.

doux

doux.

6

76*

4*

6

76*

BASSE-CONTINUE

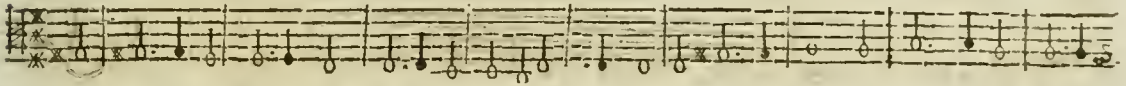
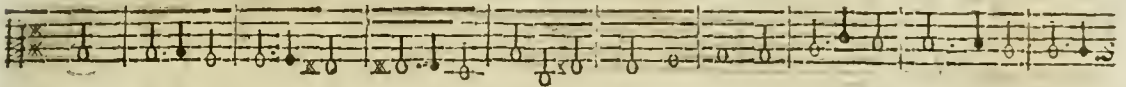
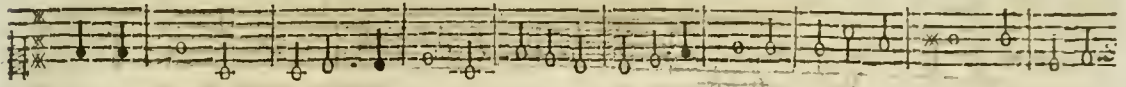
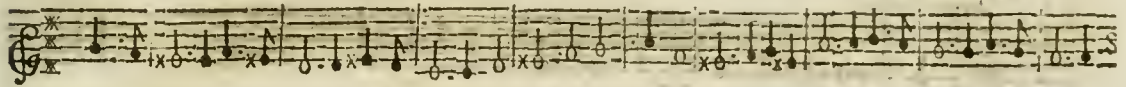
ACHILLE. BRISEIS.

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

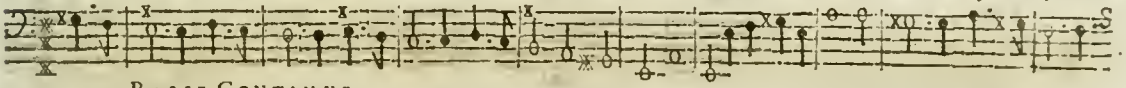
BASSE-CONTINUE.



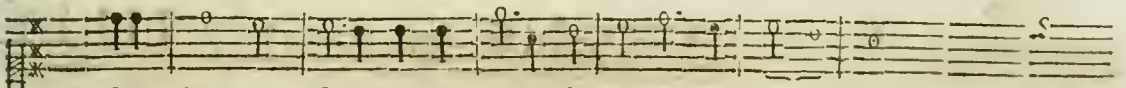
fera doux Si c'est encor pour moy que vôtre cœur soupi- re! Ah! Ah! que mon destin



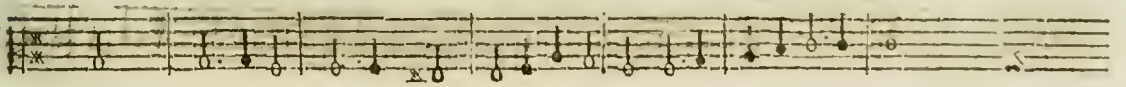
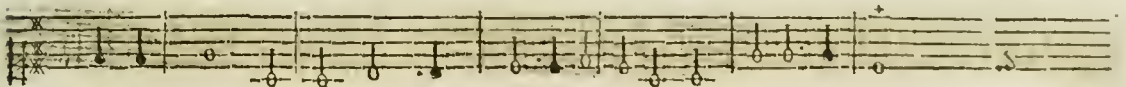
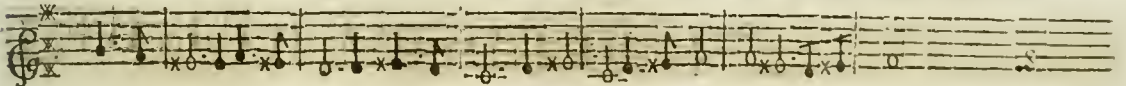
5b 7 5 7 6 6 5b 7 7 5 7



BASSE-CONTINUE.



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



BASSE-CONTINUE

ACHILLE.

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

BASSE-CONTINUE.

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

DOUX.

DOUX.

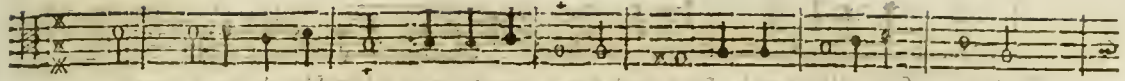
DOUX.

DOUX.

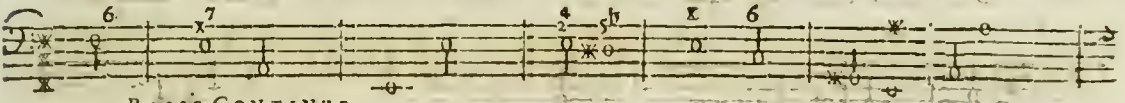
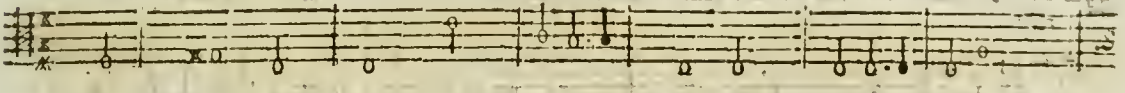
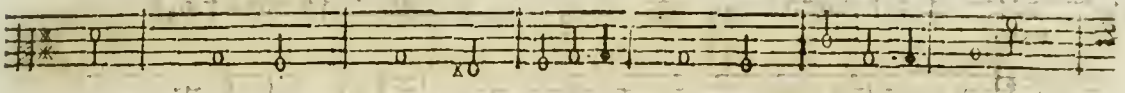
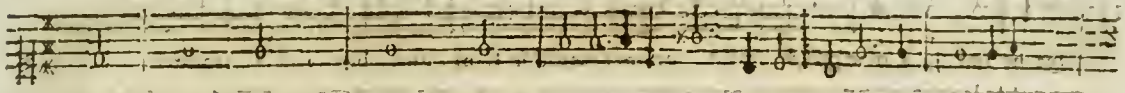
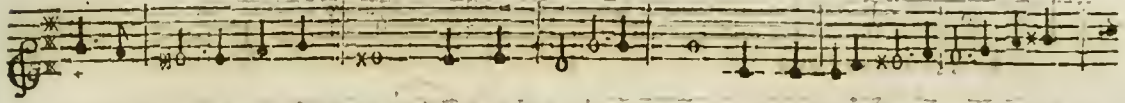
BASSE-CONTINUE.

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

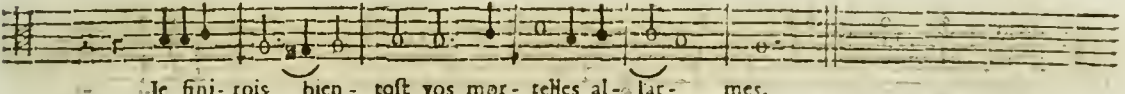
BASSE-CONTINUE.



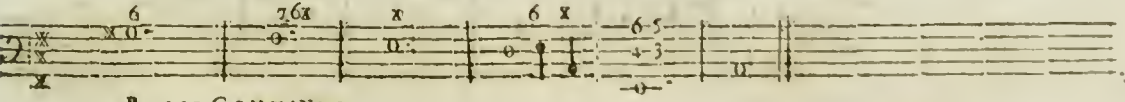
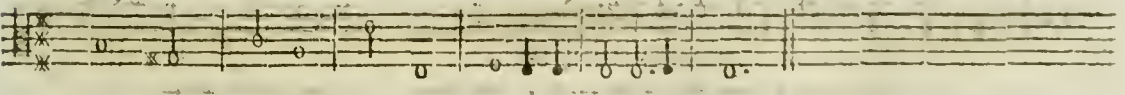
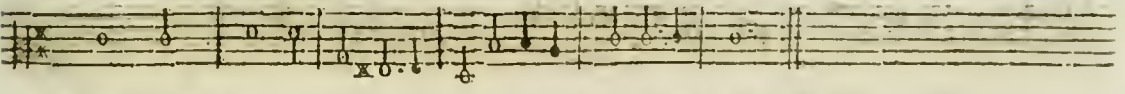
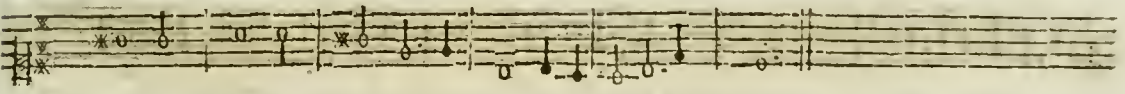
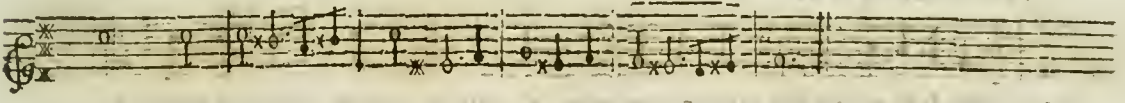
le Maître de mes vœux! Je fini- rois bien- tost vos morcelles à larmes.



BASSE-CONTINUE.



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



BASSE-CONTINUE.

ACHILLE, TRAGEDIE.

ACHILLE.

BRISEIS.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

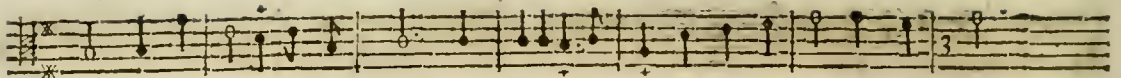
BASSE-CONTINUE.

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

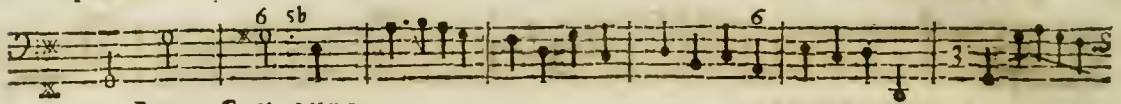
BASSE-CONTINUE.

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

BASSE-CONTINUE.



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



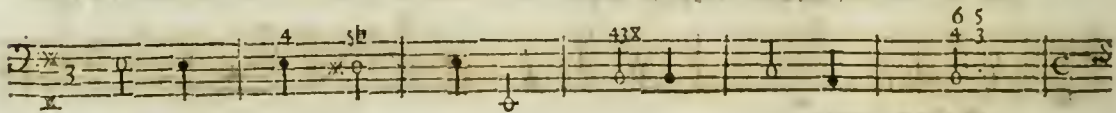
BASSE-CONTINUE.

SCENE VI.

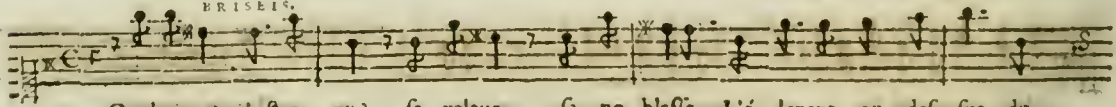
BRISEIS feule.



RITOURNELLE.



BASSE-CONTINUE.



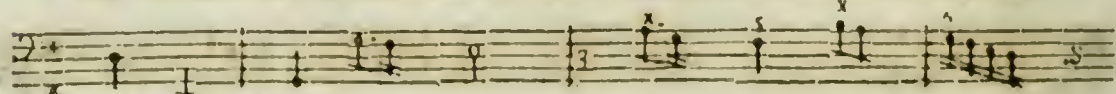
Quel amant m'est ra- vy? fa valeur, fa no-bleffe, L'é- levant au def- fus du



BASSE-CONTINUE.



reste des mor- tels, La victoire le fait fans celle, Et ses moindres ver- tus me-



BASSE-CONTINUE.

ritent des Au- tels.

RITOURNELLE.

BASSE-CONTINUE.

BRISÉS.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE CONTINUE.

tefte.

PRELUDE.

BASSE-CONTINUE.

BASSE-CONTINUE.



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

doux.



doux.



doux.



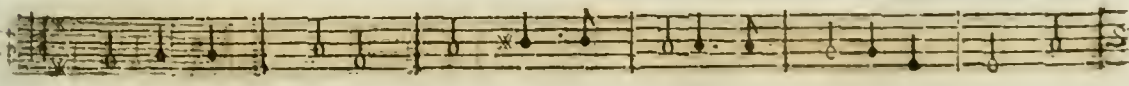
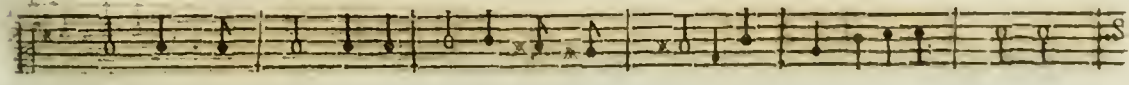
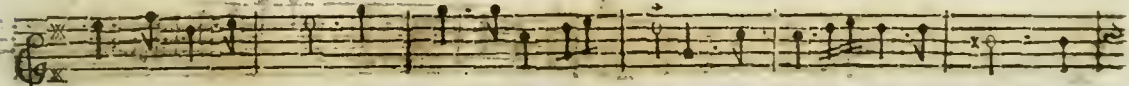
doux.



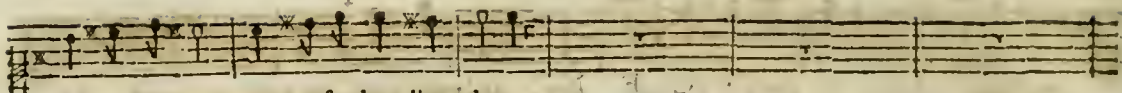
BASSE-CONTINUE.



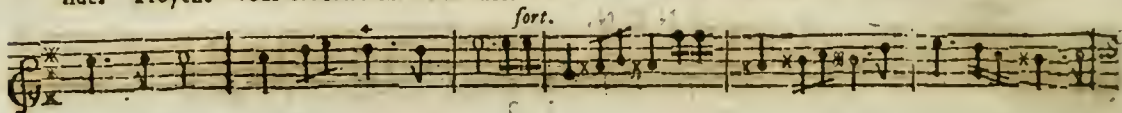
heur qui me me-nace, Preve-nez ma honte & ma mort, En prenant pitié de mon sort Des per-



BASSE-CONTINUE.



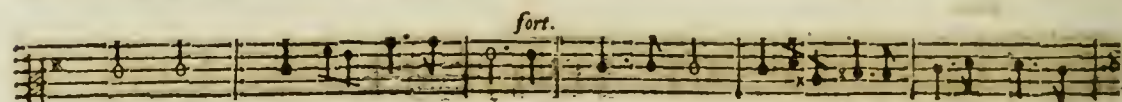
fides Troyens vous confondrez l'au-dace.



fort.



fort.



fort.



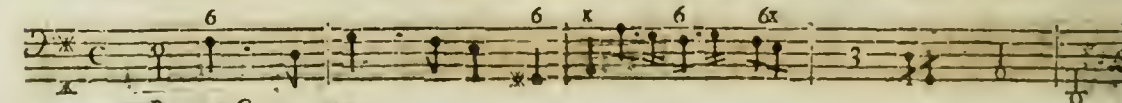
fort.



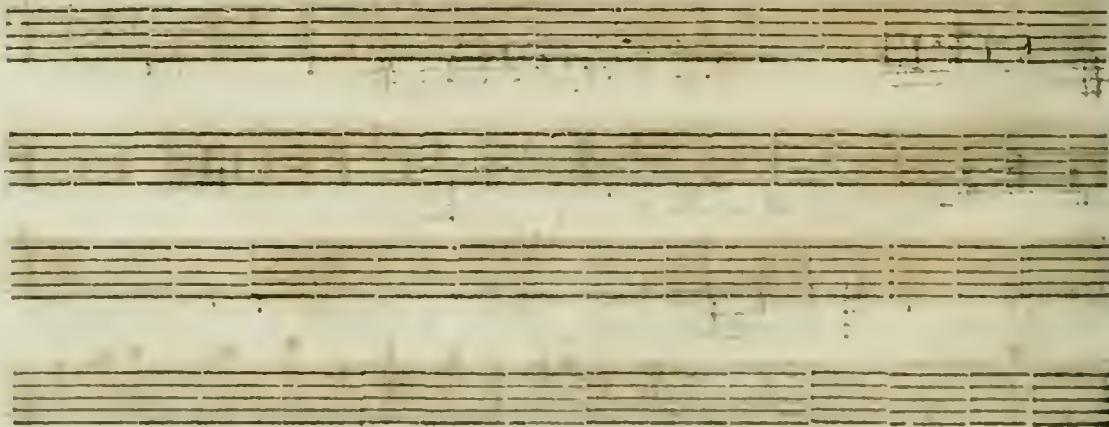
BRISEIS

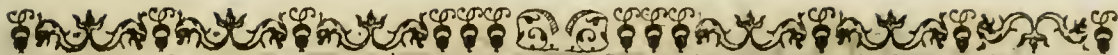


Mes vœux sont exaucez, Junon descend des Cieux, Et pour me secourir s'approche de ces lieux.



BASSE-CONTINUE.





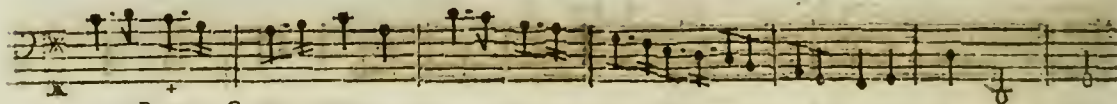
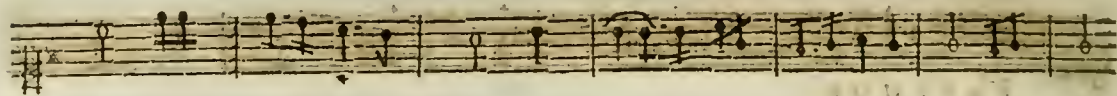
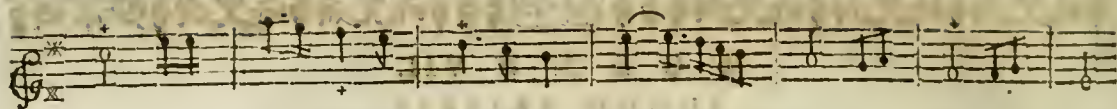
SCENE VII.

JUNON, BRISEIS.

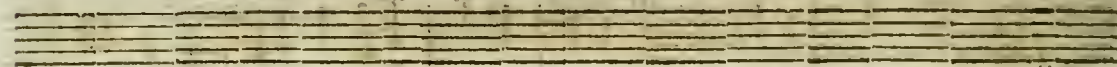
PRELUDE.

BASSE-CONTINUE.

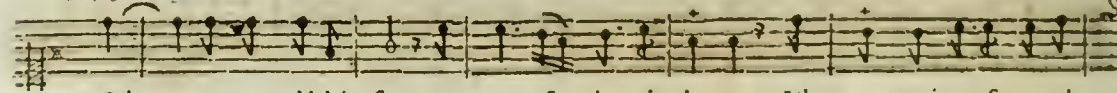
BASSE-CONTINUE.



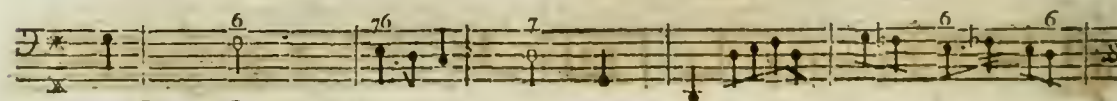
BASSE-CONTINUE.



IVNON.



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



BASSE-CONTINUE.



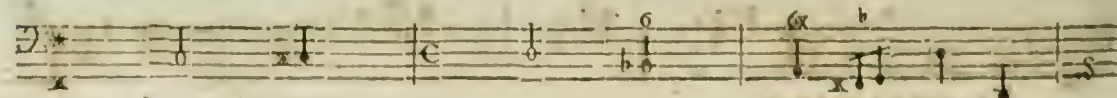
lar- mes Ne se- ra ja- mais ache- vé, En vain Pri- am croit son Païs sau- vé; Son Trône va rom-



BASSE-CONTINUE.



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



BASSE-CONTINUE.

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

vifte.

vifte.

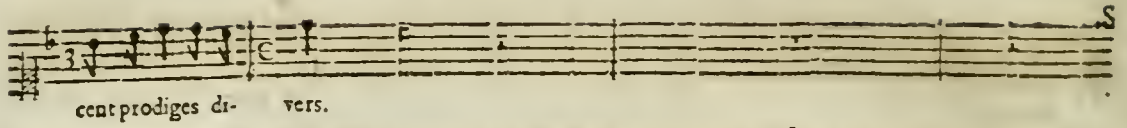
vifte.

vifte.

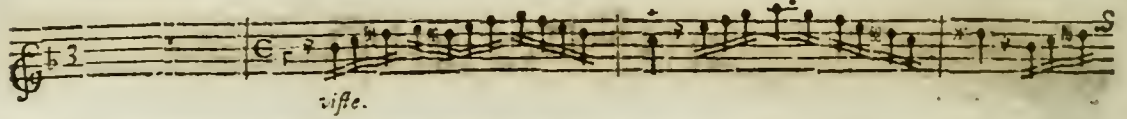
vifte. **BASSE-CONTINUE.** *lentement.*

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

BASSE CONTINUE.




cent prodiges di- vers.

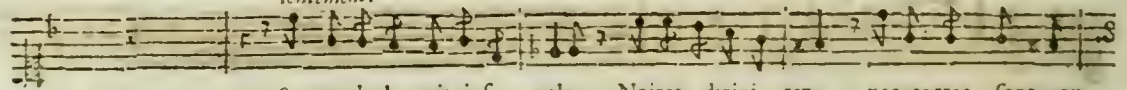


viffo.

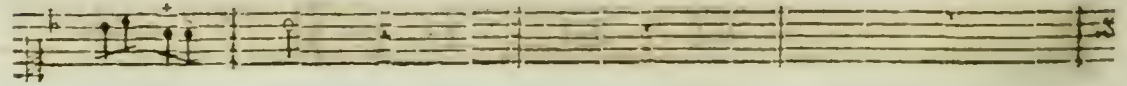


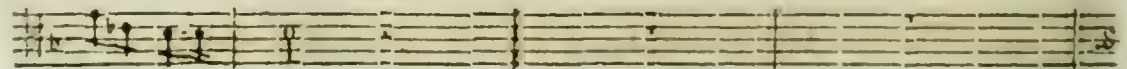



BASSE-CONTINUE.
lentement.



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




BASSE-CONTINUE.

BRISIS.

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

vif.

BASSE-CONTINUE.

jour, se répand dans les Aïrs!

vif.

6 67

BASSE-CONTINUE.

ACHILLE, TRAGEDIE.

IONON.

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

BASSE-CONTINUE.

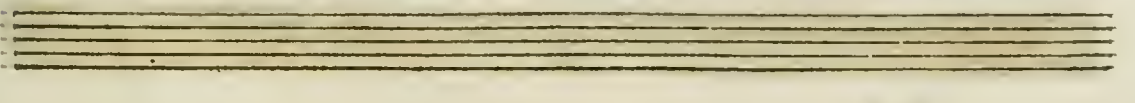
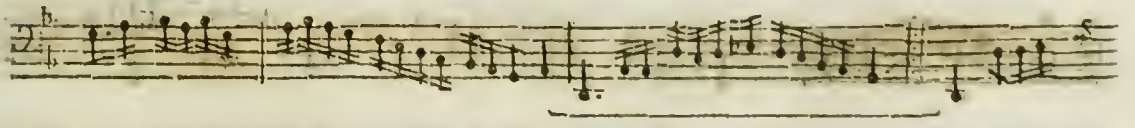
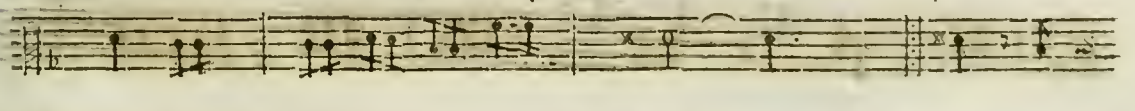
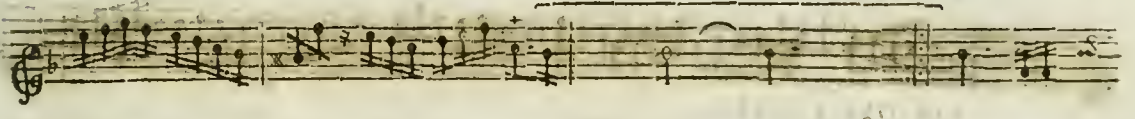
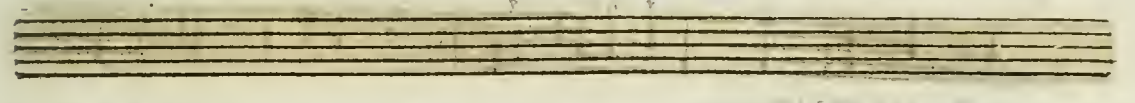
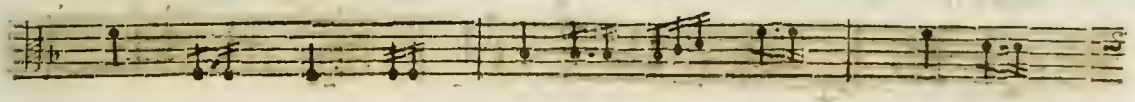
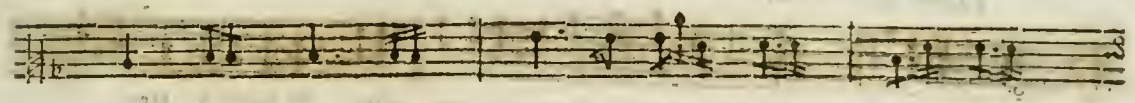
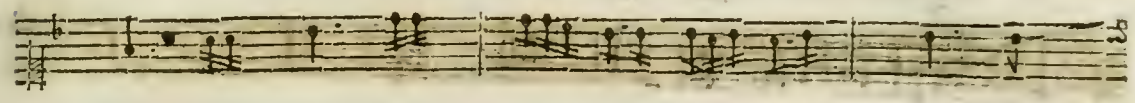
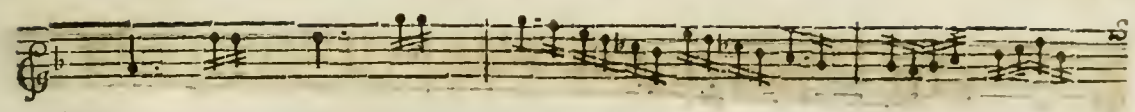
ccœurs vostre mortel poi- son; Chassez la paix de cette terre, Et faites-y regner la

BASSE-CONTINUE.

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

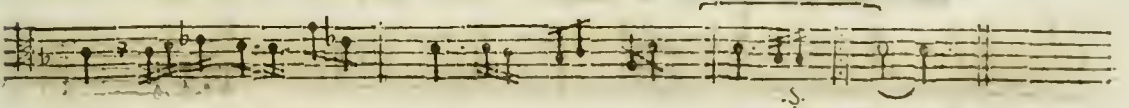
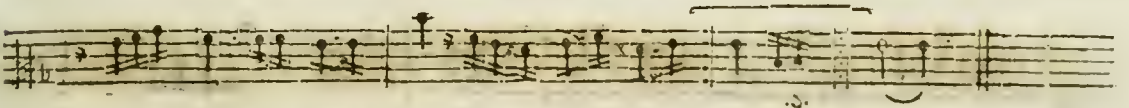
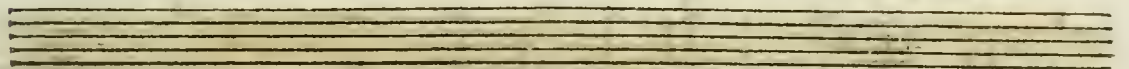
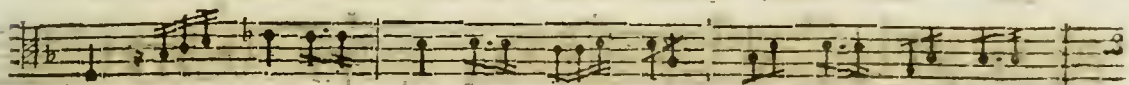
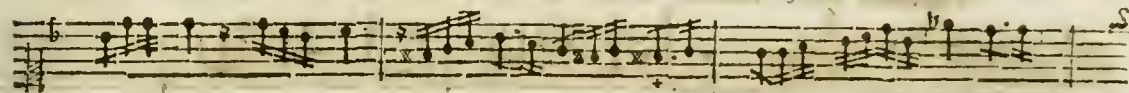
BASSE CONTINUE.

AIR DES FURIES.



ACHILLE, TRAGEDIE.

The musical score is arranged in two systems of five staves each. The first system includes a vocal line (Soprano, marked 'S.') and four piano accompaniment staves. The second system includes a vocal line (Soprano, marked 'S.') and four piano accompaniment staves. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. There are two empty staves at the bottom of the page.



ACHILLE, TRAGÉDIE.

IVNON.

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

BASSE-CONTINUE.

BRISEIS.

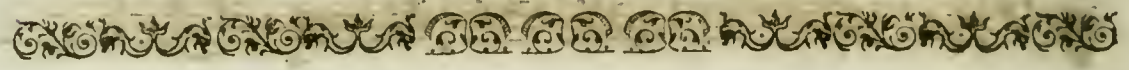
IVNON.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.



SCENE VIII.

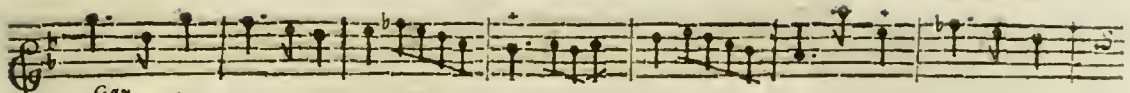
BRISEIS seule.

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

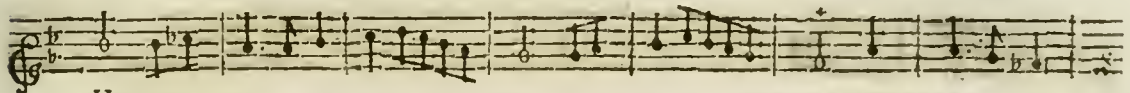
BASSE-CONTINUE.

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

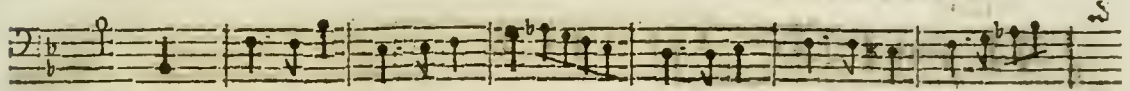
BASSE-CONTINUE.



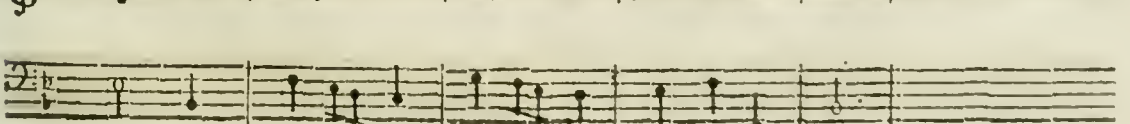
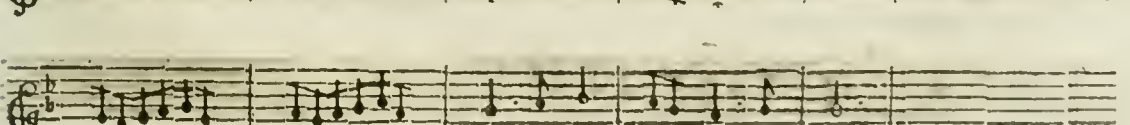
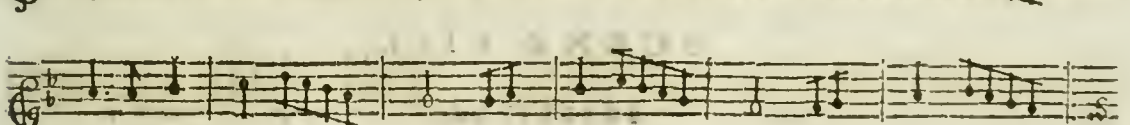
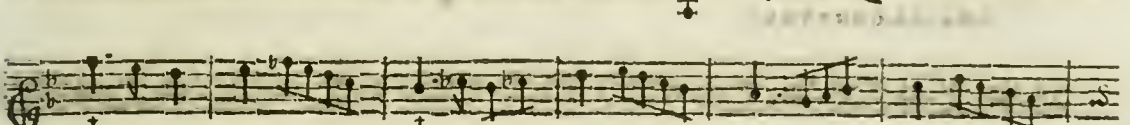
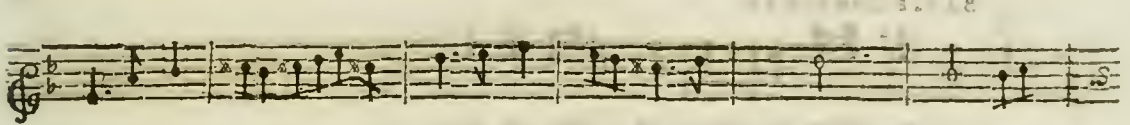
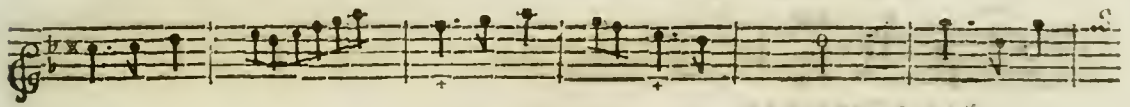
Gay.
HAUT-BOIS.



HAUT-BOIS.



BASSON.



ACHILLE, TRAGEDIE.

BRISZIS.

Musical staff for Briszis, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of quarter and eighth notes.

lentement.

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

doux.

Musical staff for Violons, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes.

VIOLONS.

doux.

Musical staff for Violons, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes.

doux.

Musical staff for Violons, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes.

doux.

Musical staff for Violons, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes.

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes, with some rests and a fermata.

BASSE-CONTINUE.

Two empty musical staves.

Gay.

Musical staff for Haut-Bois, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is more rhythmic, with eighth and sixteenth notes.

HAUT-BOIS.

Gay.

Musical staff for Haut-Bois, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is more rhythmic, with eighth and sixteenth notes.

HAUT-BOIS.

Musical staff for Basson, featuring a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is more rhythmic, with eighth and sixteenth notes.

BASSON.

Two empty musical staves.

Two empty musical staves.

BARRES,

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

doux.

doux.

doux.

BASSE-CONTINUE.

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

BASSE-CONTINUE.

BRISEIS.

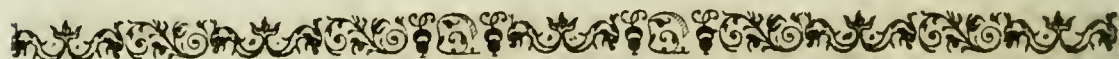
HAUT-BOIS. Que leurs chants irritent la peine, Et la dou-

HAUT-BOIS.

BASSE-CONTINUE.

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

BASSE-CONTINUE.

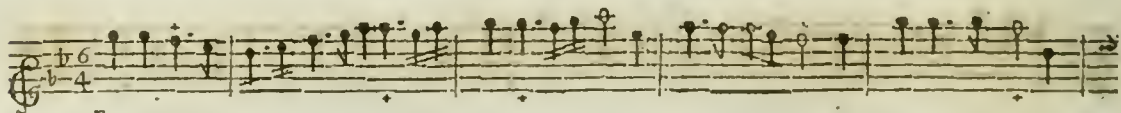
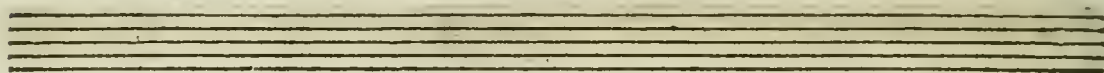
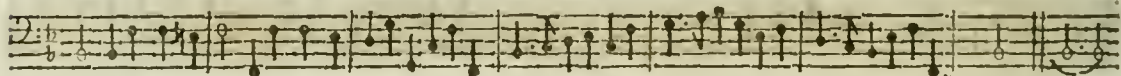
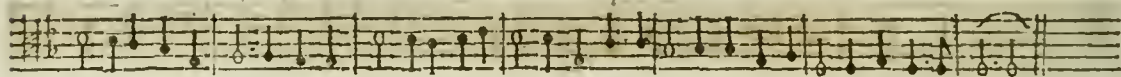
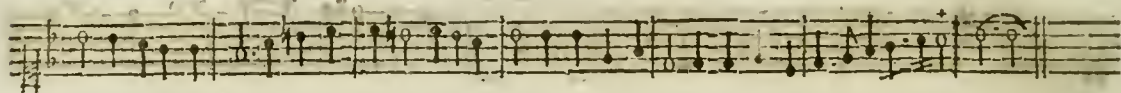
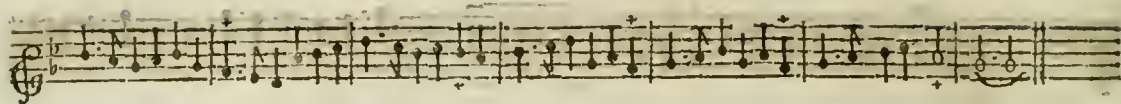


SCENE IX.

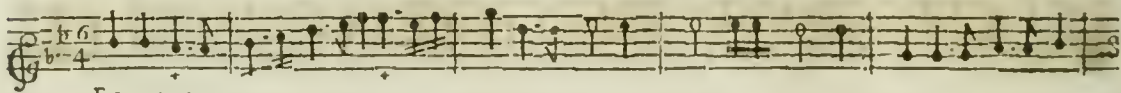
ENTREE DE PASTRES TROYENS.

LOURE.

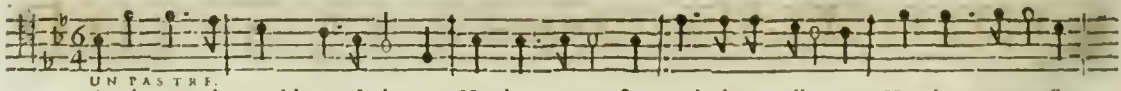
Musical score for Acte Troisième, page 149. The score consists of ten systems of staves. Each system contains two staves (treble and bass clef). The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. The third system has a treble clef and a key signature of one flat. The fourth system has a bass clef and a key signature of one flat. The fifth system has a treble clef and a key signature of one flat. The sixth system has a bass clef and a key signature of one flat. The seventh system has a treble clef and a key signature of one flat. The eighth system has a bass clef and a key signature of one flat. The ninth system has a treble clef and a key signature of one flat. The tenth system has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals.



FLUTES.

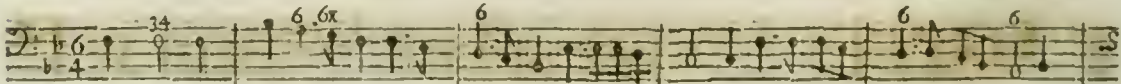


FLUTES.

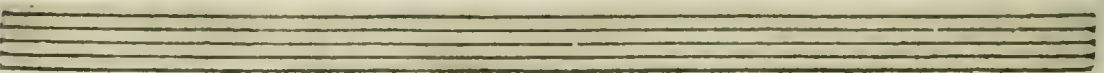
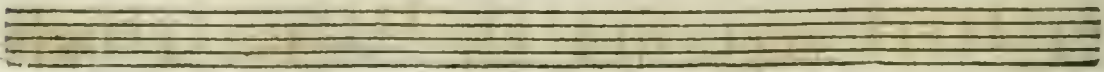


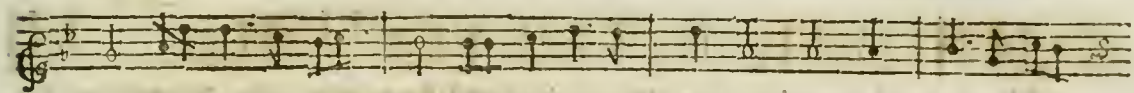
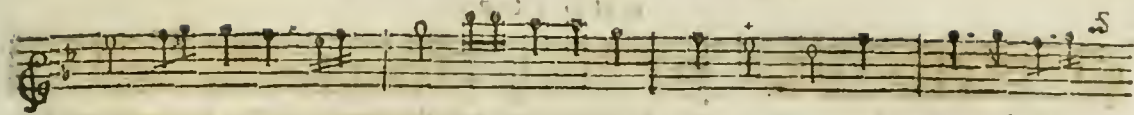
UN PASTRE.

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



BASSE CONTINUE.





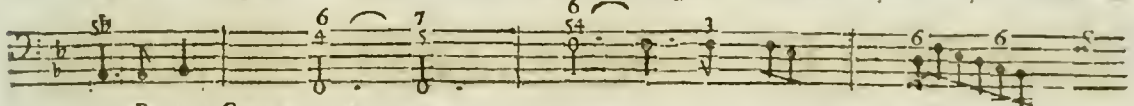
cede à nos allar- mes. Benissons à ja- mais Le genereux vain- queur qui nous



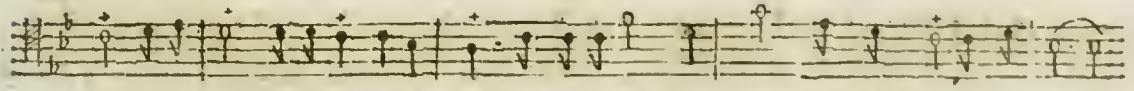
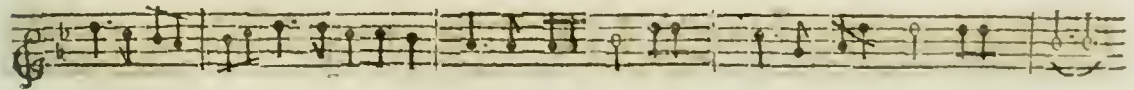
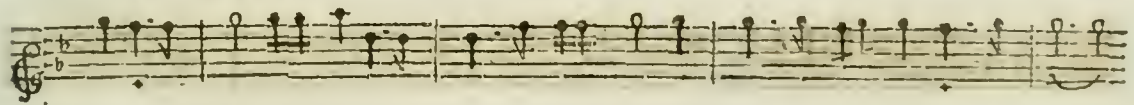
BASSE-CONTINUE.



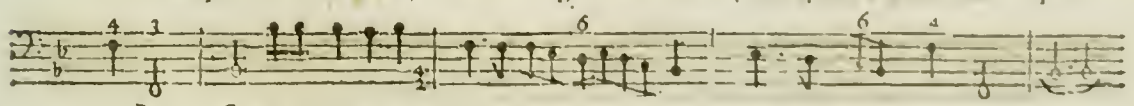
donne la paix. Benissons à ja- mais Le genereux vain- queur qui nous



BASSE-CONTINUE.



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



BASSE-CONTINUE.

Vs Pastre & une Paffourelle chantent une fois le coeur qui suit.

ACHILLE, TRAGÉDIE.

CHOEUR.



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



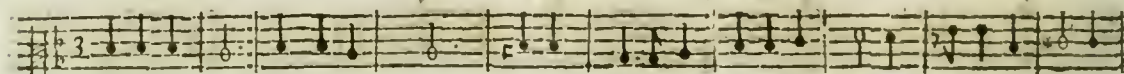
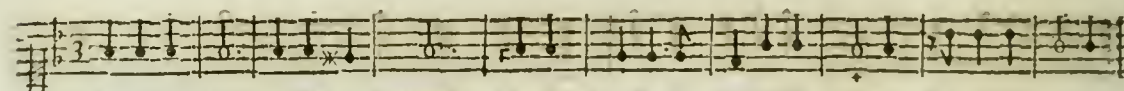
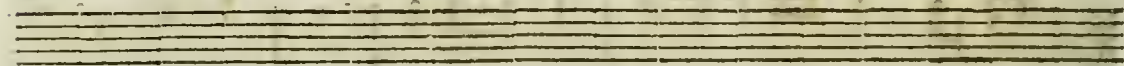
Cét heureux jour doit nous char - mer , Dans nos champs mille fleurs vont re - naître , Re commençons d'ay -



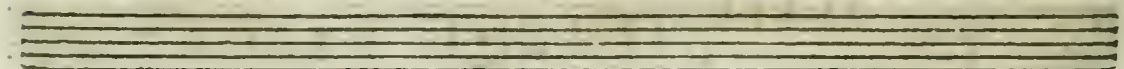
Cét heureux jour doit nous char - mer , Dans nos champs mille fleurs vont re - naître , Re commençons d'ay -

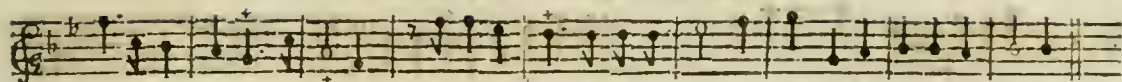


Cét heureux jour doit nous char - mer , Dans nos champs mille fleurs vont re - naître , Re commençons d'ay -

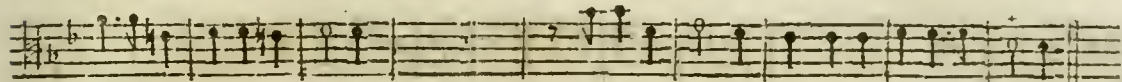


BASSE-CONTINU.





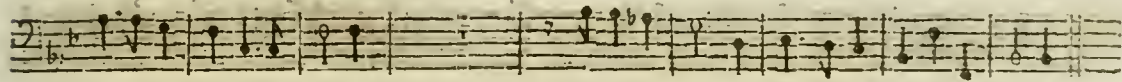
mer en les voyant paroître. Recommençons recommençons d'aymer en les voyant paroître.



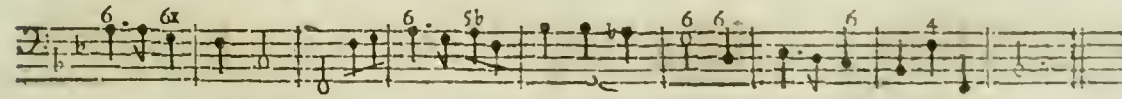
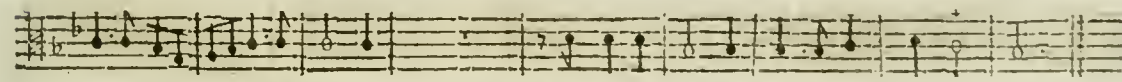
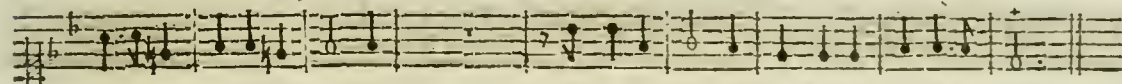
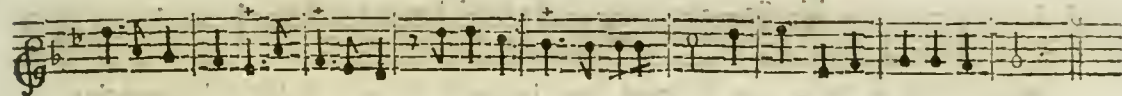
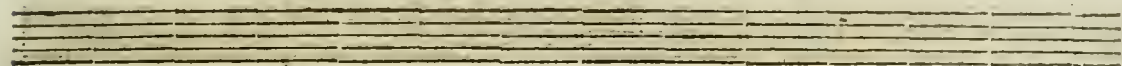
mer en les voyant paroître. Recommençons d'aymer en les voyant paroître.



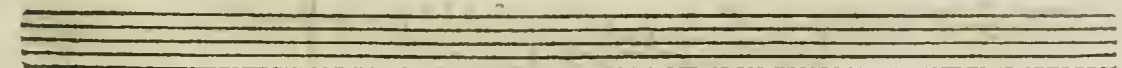
mer en les voyant paroître. Recommençons d'aymer en les voyant paroître.



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



BASSE-CONTINUE.



ACHILLE, TRAGÉDIE.

Trois Pastres chantent le Trio qui suit.

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

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

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

BASSE-CONTINUE.

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

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

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

BASSE CONTINUE.

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

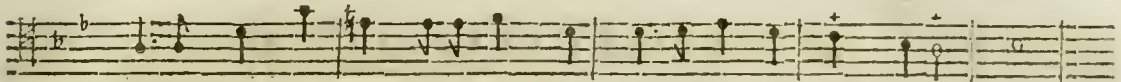
chons cherchons a-vec empressement Ces re-traits, ces lieux pai- sibles,

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

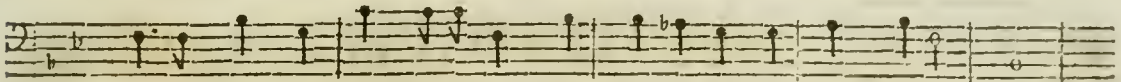
BASSE-CONTINUE.



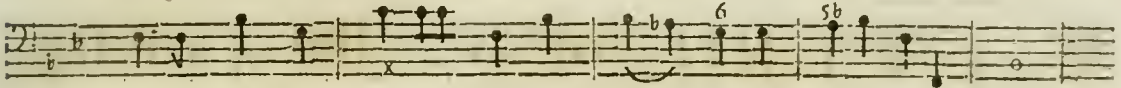
Que le Ciel a fait seulement Pour les plaisirs des cœurs sensi- bles.



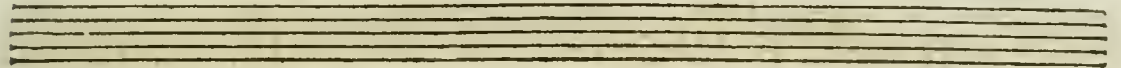
Que le Ciel a fait seulement Pour les plaisirs des cœurs sensi- bles.



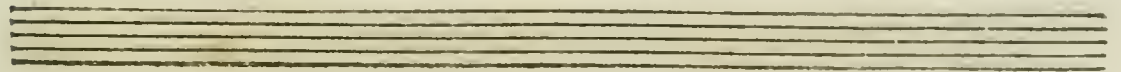
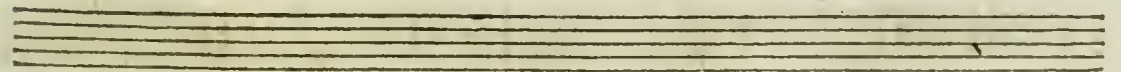
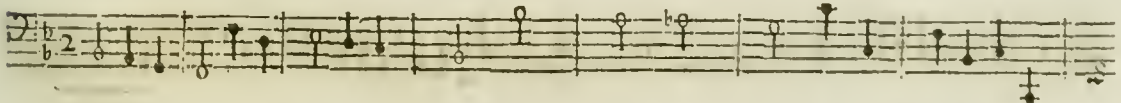
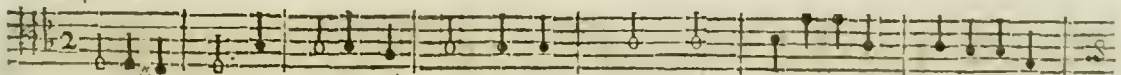
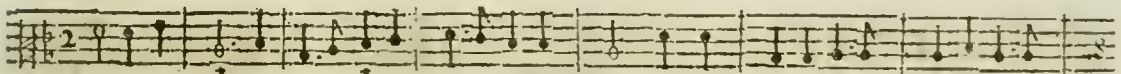
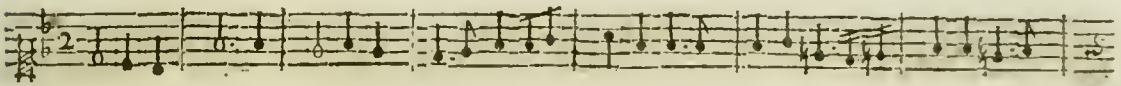
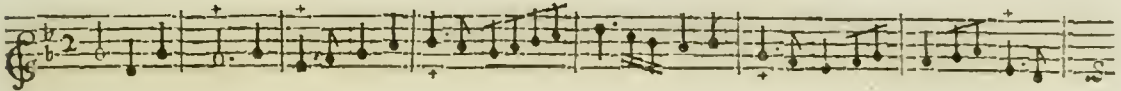
Que le Ciel a fait seulement Pour les plaisirs des cœurs sensi- bles.



BASSE-CONTINUE.



A I R.



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

CHOEUR.

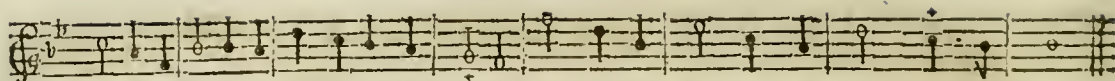
Tristes bo-cages Re-prenez vos feuil- lages, Servez touj ours D'a- zile à nos A- mours.

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

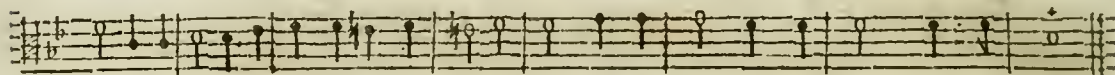
Tristes bo-cages Re-prenez vos feuil- lages, Servez touj ours D'a- zile à nos A- mours.

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

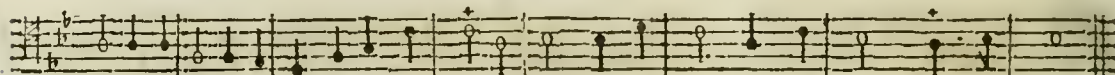
BASSE-CONTINUE.



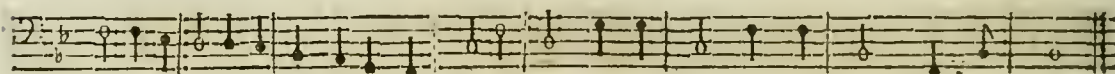
Paix ado- rable Soyez toujours du- rable, Sans vous he- las! Ces lieux n'ont point d'ap- pas.



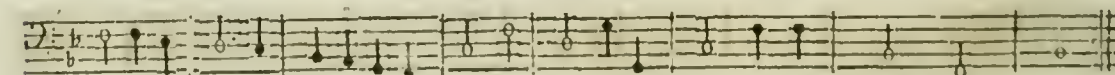
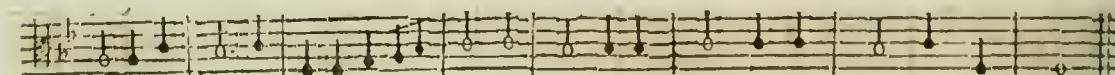
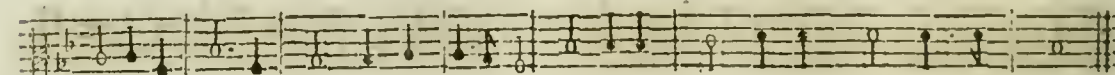
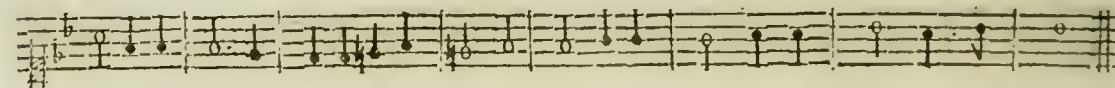
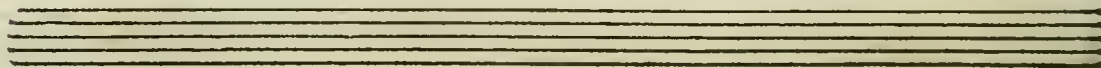
Paix ado- rable Soyez toujours du- rable, Sans vous he- las! Ces lieux n'ont point d'ap- pas.



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



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



BASSE CONTINUE.



A musical staff for Haut-Bois, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes quarter notes, eighth notes, and rests, with some notes marked with accents.

HAUT-BOIS.

A second musical staff for Haut-Bois, identical in notation to the first staff, including the treble clef, key signature, time signature, and various note values.

HAUT-BOIS.

A musical staff for Basson, featuring a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes quarter notes, eighth notes, and rests.

BASSON.

A second musical staff for Basson, identical in notation to the first staff, including the bass clef, key signature, time signature, and various note values.

A third musical staff for Basson, identical in notation to the first staff, including the bass clef, key signature, time signature, and various note values.

A fourth musical staff for Basson, identical in notation to the first staff, including the bass clef, key signature, time signature, and various note values.

A set of five empty musical staves, consisting of five horizontal lines each, with no notation.

A musical staff for Menuet, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes quarter notes, eighth notes, and rests, with some notes marked with accents.

sous.

MENUET.

A second musical staff for Menuet, identical in notation to the first staff, including the treble clef, key signature, time signature, and various note values.

A third musical staff for Menuet, identical in notation to the first staff, including the treble clef, key signature, time signature, and various note values.

A fourth musical staff for Menuet, identical in notation to the first staff, including the treble clef, key signature, time signature, and various note values.

A fifth musical staff for Menuet, identical in notation to the first staff, including the treble clef, key signature, time signature, and various note values.

CANARIES.

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

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves.

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

The third system of music continues the "CANARIES." section. It consists of five staves in the same clef and key signature arrangement as the second system. The music is written in a 6/8 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes.

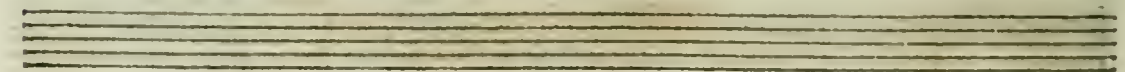
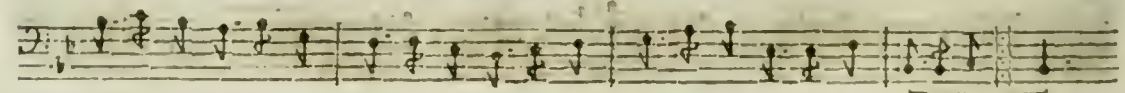
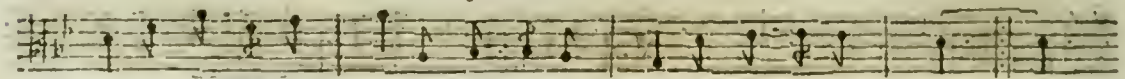
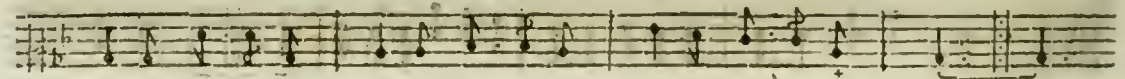
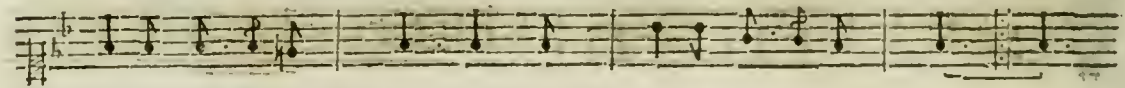
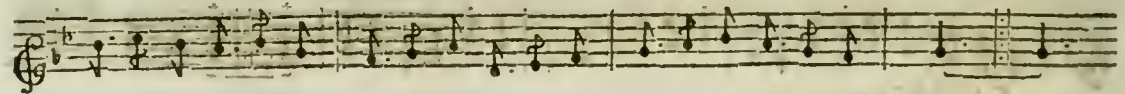
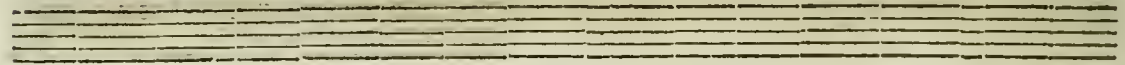
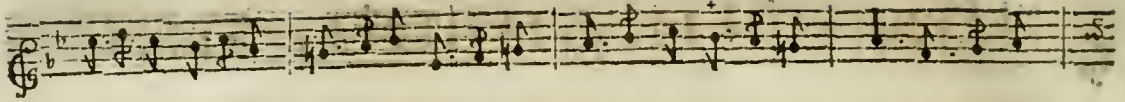
The fourth system of music continues the "CANARIES." section. It consists of five staves in the same clef and key signature arrangement as the second system. The music is written in a 6/8 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes.

The fifth system of music continues the "CANARIES." section. It consists of five staves in the same clef and key signature arrangement as the second system. The music is written in a 6/8 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes.

The sixth system of music continues the "CANARIES." section. It consists of five staves in the same clef and key signature arrangement as the second system. The music is written in a 6/8 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves.

ACHILLE, TRAGEDIE.



ACTE TROISIEME.

CHOEUR.

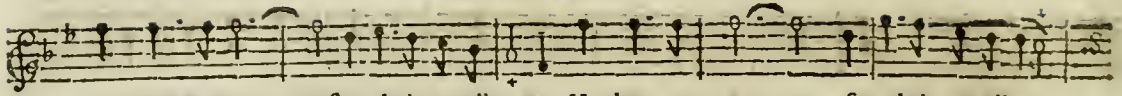
Après tant de trouble & de larmes Un doux repos succede à nos allarmes,

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

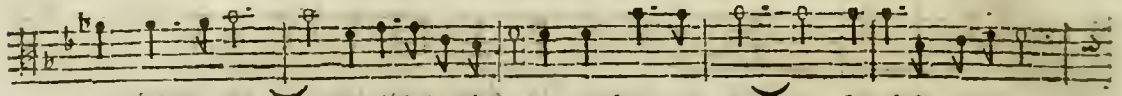
Après tant de trouble & de larmes Un doux repos succede à nos al-

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

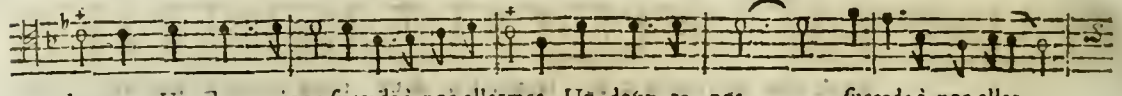
BASSE-CONTINUE.



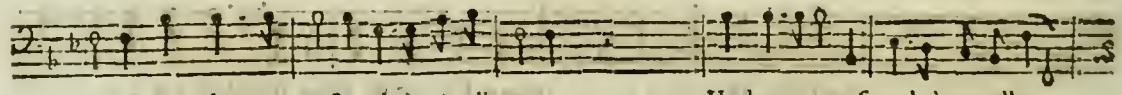
Un doux repos succede à nos allarmes, Un doux re- pos succede à nos allar-



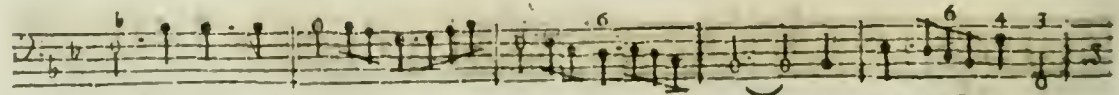
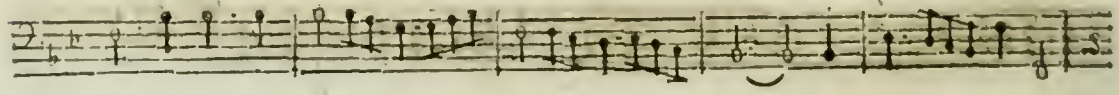
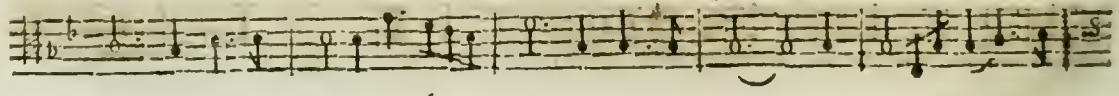
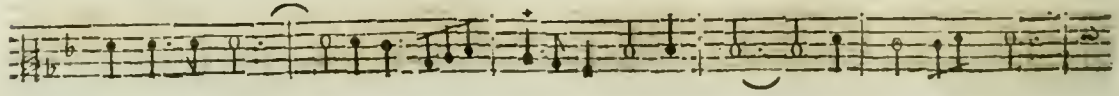
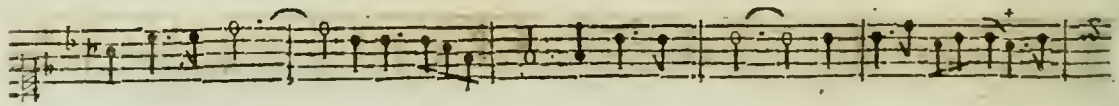
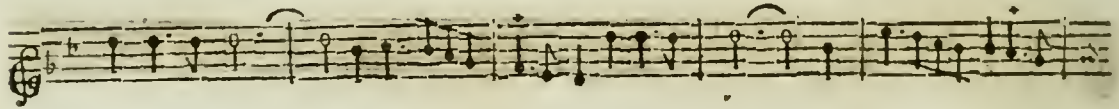
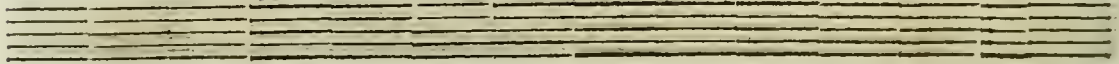
Un doux repos succede à nos allarmes, Un doux re- pos succede à nos allar-



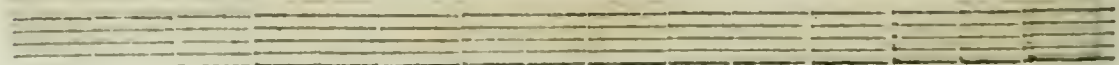
larmes, Un doux repos succede à nos allarmes, Un doux re- pos succede à nos allar-

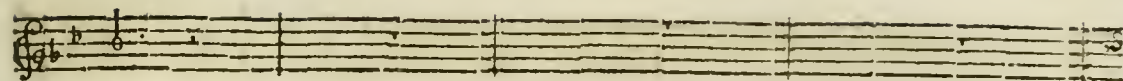


larmes, Un doux repos succede à nos allarmes, Un doux repos succede à nos allar-

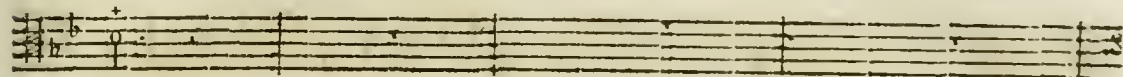


BASSE-CONTINUEL.

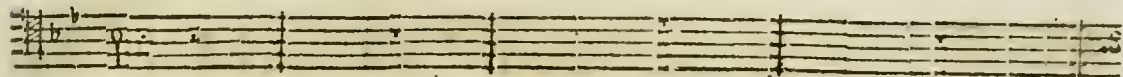




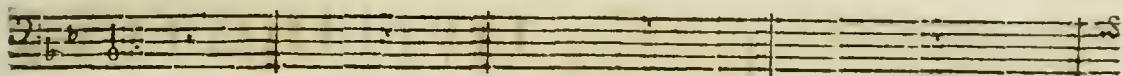
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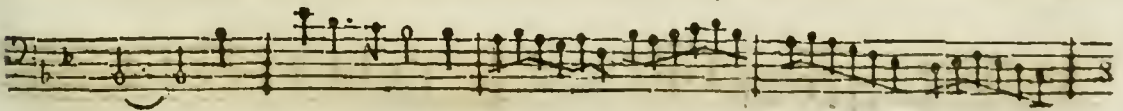
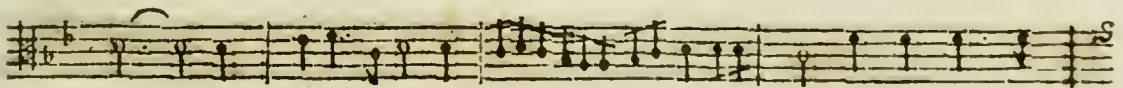
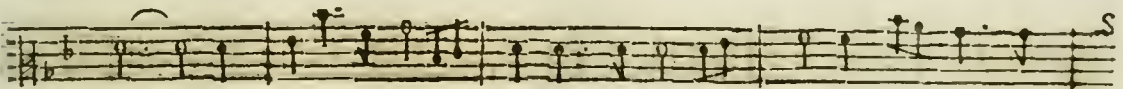
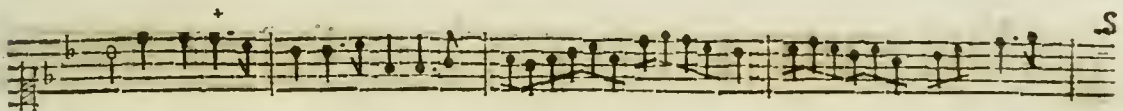
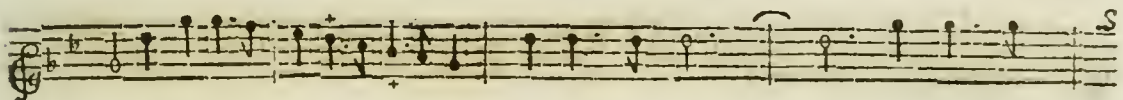
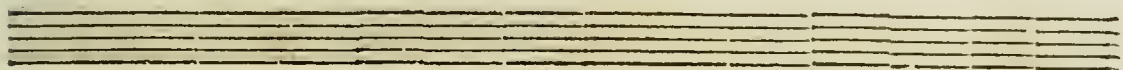
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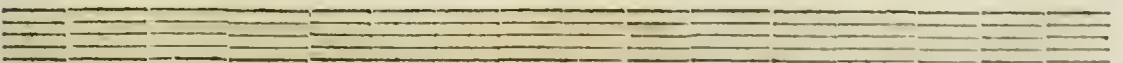
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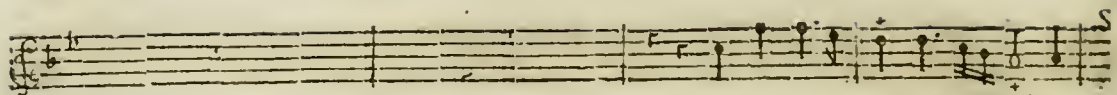


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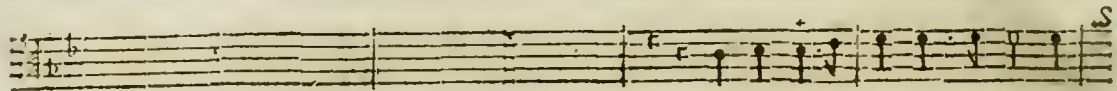


BASSI-CONTINUE.

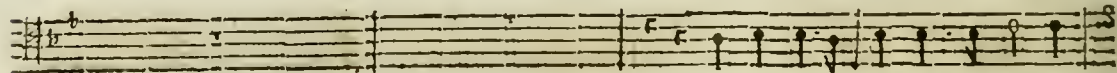




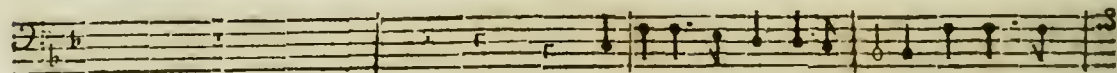
Aprés tant de trouble & de larmes




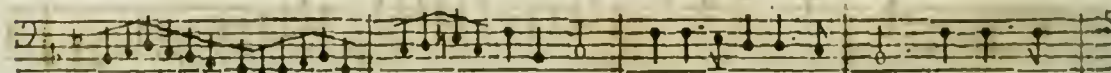
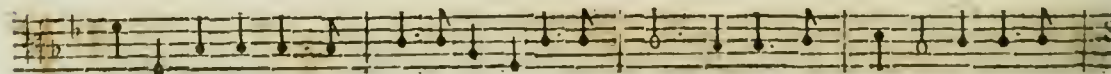
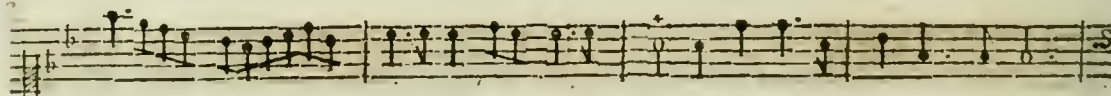
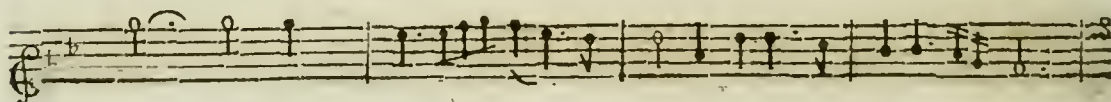
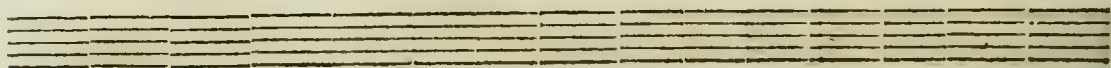
Aprés tant de trouble & de larmes



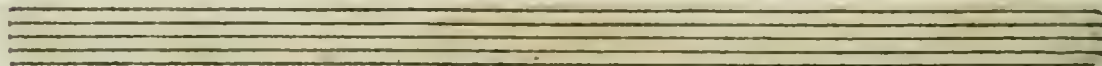
Aprés tant de trouble & de larmes



Aprés tant de trouble & de larmes Un doux re-



BASSE-CONTINUE.



Un doux repos succede à nos allarmes, A-

Un doux repos succede à nos allarmes,

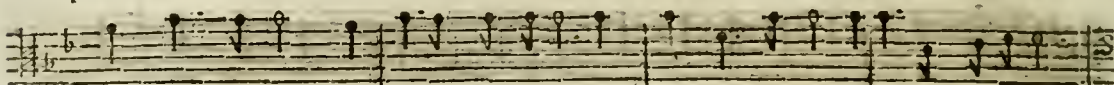
Un doux repos succede à nos allarmes,

pos Un doux re-pos succede à nos allarmes,

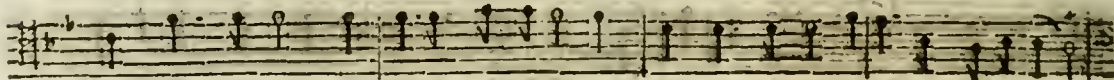
BASSE-CONTINUE.



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



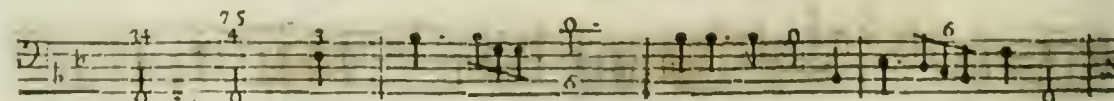
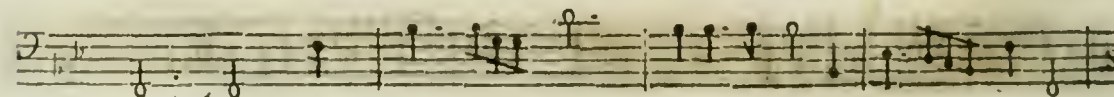
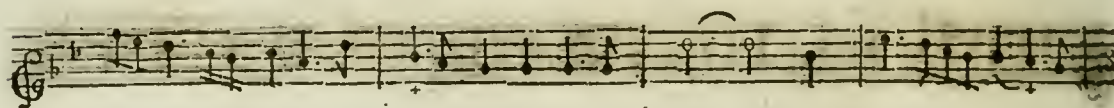
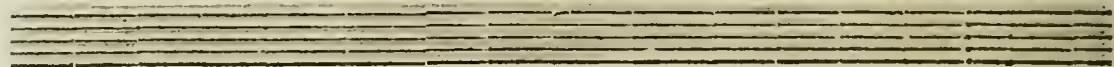
Un doux repos succède à nos allarmes, Un doux repos succède à nos allar-



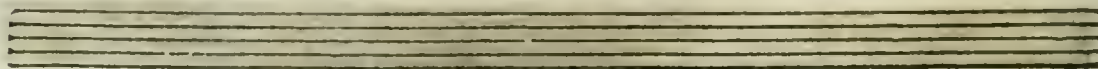
Un doux repos succède à nos allarmes, Un doux repos succède à nos allar-



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



BASSE CONTINUE.





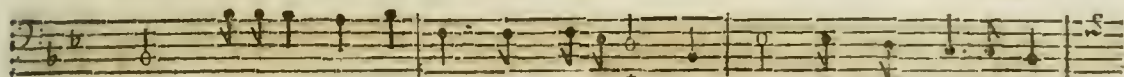
mes, Benissons à jamais, Le genereux Vainqueur qui nous donne la



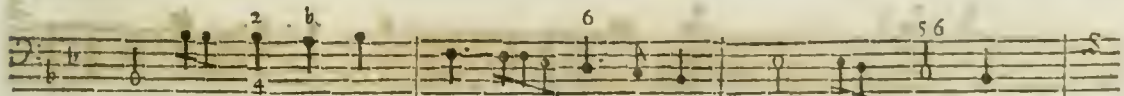
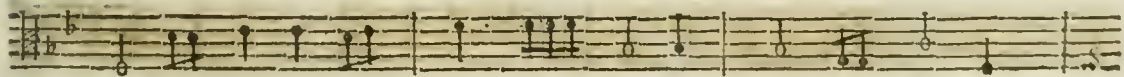
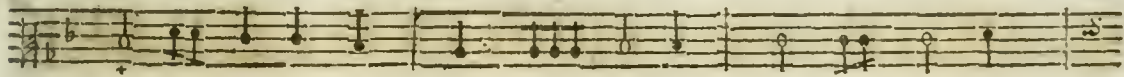
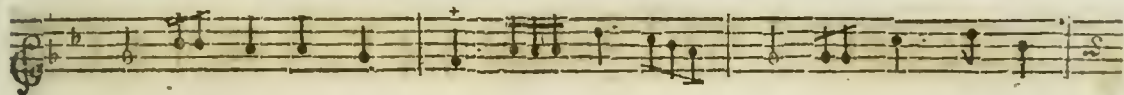
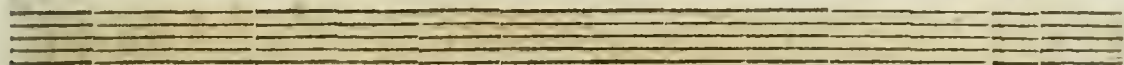
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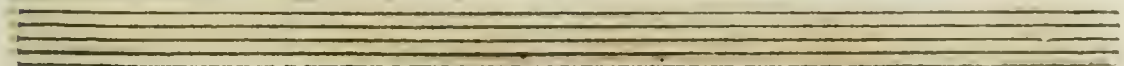
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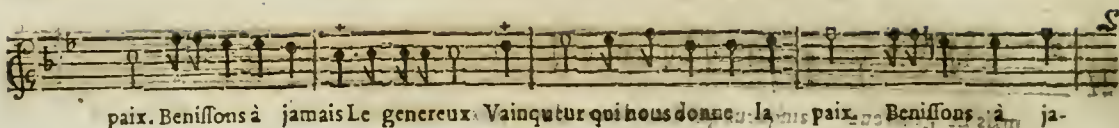
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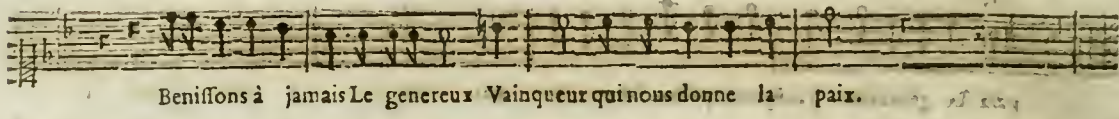
BASSE-CONTINUE.



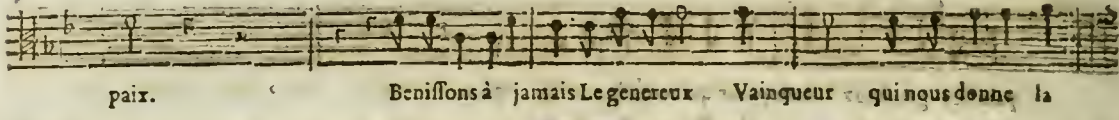
ACHILLE, TRAGEDIE.



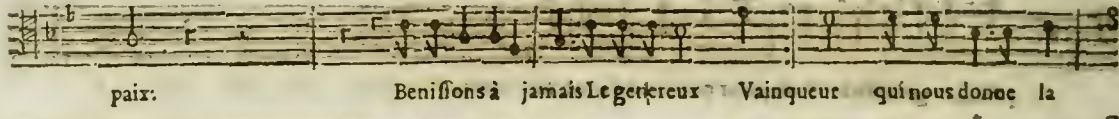
paix. Benissons à jamais Le genereux Vainqueur qui nous donne la paix. Benissons à ja-



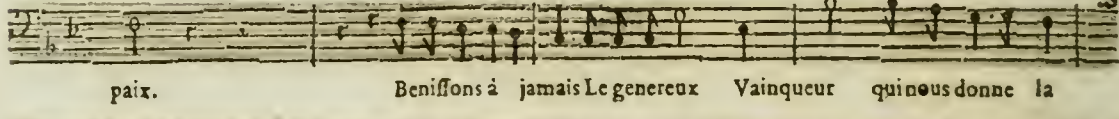
Benissons à jamais Le genereux Vainqueur qui nous donne la paix.



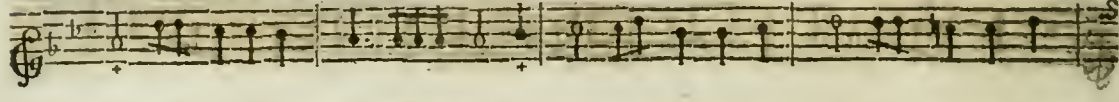
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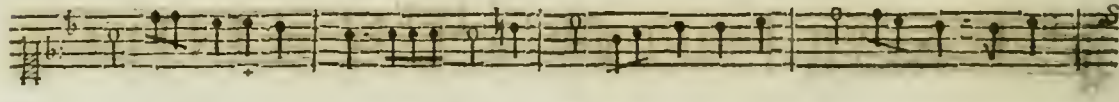
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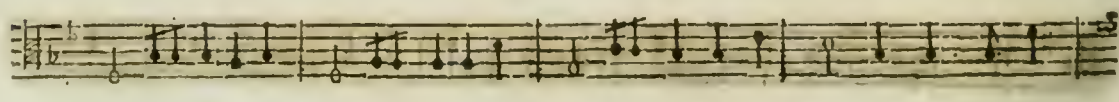
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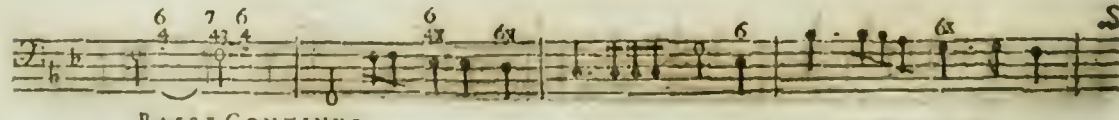
paix. Benissons à jamais Le genereux Vainqueur qui nous donne la



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



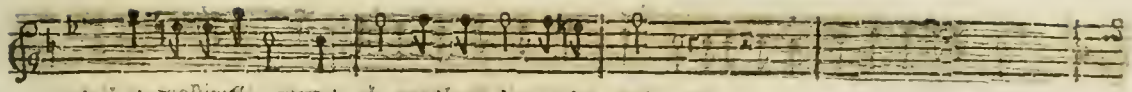
paix. Benissons à jamais Le genereux Vainqueur qui nous donne la



6 4 7 6 6 6 6 6

BASSE-CONTINU.





mais Le généreux Vainqueur qui nous donne la paix.



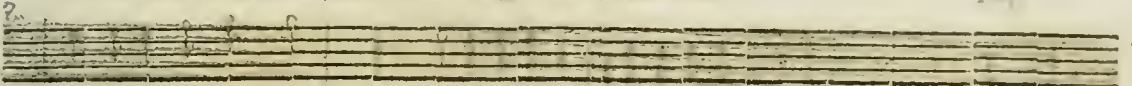
Le généreux Vainqueur qui nous donne la paix.



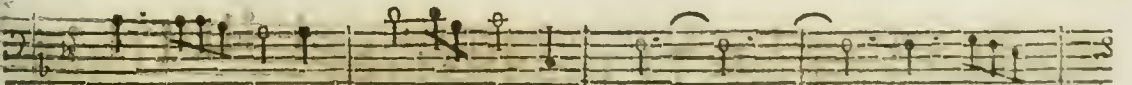
Le généreux Vainqueur qui nous donne la paix.



Le généreux Vainqueur qui nous donne la paix.

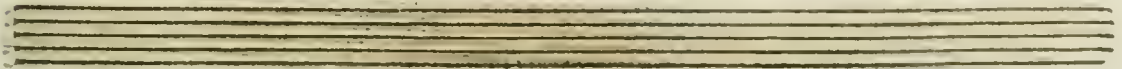


Le généreux Vainqueur qui nous donne la paix.



BASSE CONTINUE.

FIN DE L'OPERA



ACHILLE, TRAGÉDIE.

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

Benissons à jamais Benissons à jamais, Le genereux Vain-

Musical staff for Alto voice, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is similar to the Soprano part but with a lower range.

Benissons à jamais Benissons à jamais, Le genereux Vain-

Musical staff for Tenor voice, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is similar to the other vocal parts.

Benissons à jamais Benissons à jamais, Le genereux Vain-

Musical staff for Bass voice, featuring a bass clef, a key signature of one flat (B-flat), and a common time signature. The melody is similar to the other vocal parts.

Benissons à jamais Benissons à jamais, Le genereux Vain-

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

Musical staff for Flute, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is a single-line instrumental part.

Musical staff for Oboe, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is a single-line instrumental part.

Musical staff for Clarinet, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is a single-line instrumental part.

Musical staff for Bassoon, featuring a bass clef, a key signature of one flat (B-flat), and a common time signature. The melody is a single-line instrumental part.

Musical staff for Violin, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is a single-line instrumental part.

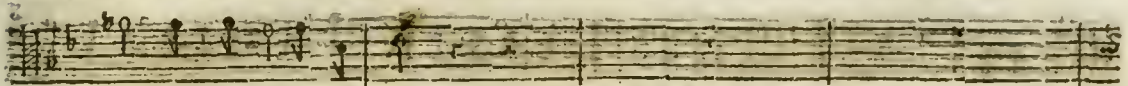
Musical staff for Viola, featuring a alto clef, a key signature of one flat (B-flat), and a common time signature. The melody is a single-line instrumental part.

BASSE-CONTINUE.

Empty musical staff, likely for the Cello and Double Bass.



queur qui nous donne la paix.



queur qui nous donne la paix.



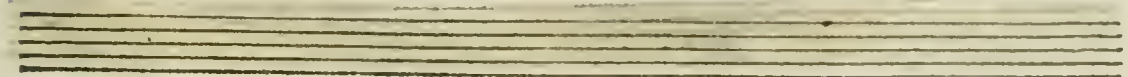
queur qui nous donne la paix.



queur qui nous donne la paix.



BASSE-CONTINUE.

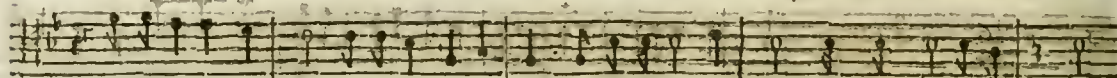




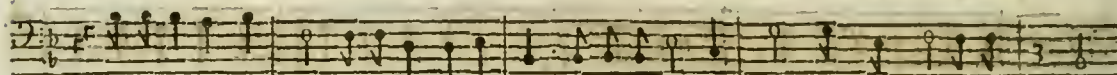
Benissons à ja- mais Benissons à ja- mais Le genereux Vainqueur qui nous donne la paix.



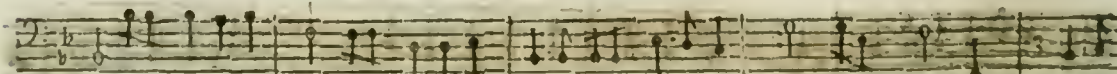
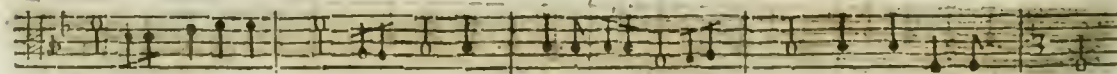
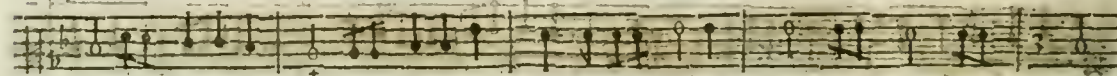
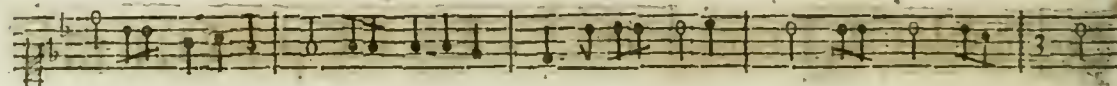
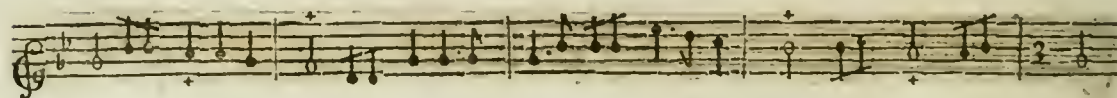
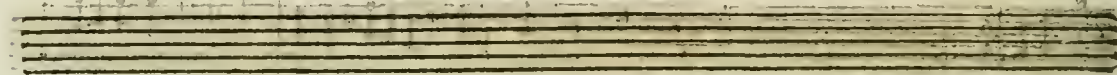
Benissons à ja- mais Benissons à ja- mais Le genereux Vainqueur qui nous donne la paix.



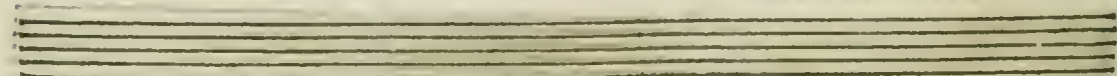
Benissons à ja- mais Benissons à ja- mais Le genereux Vainqueur qui nous donne la paix.



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



BASSE-CONTINUE.

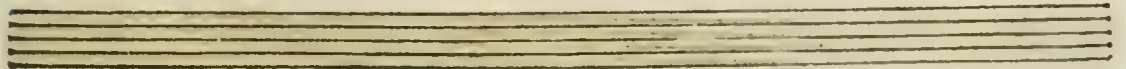


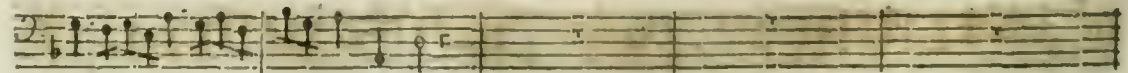
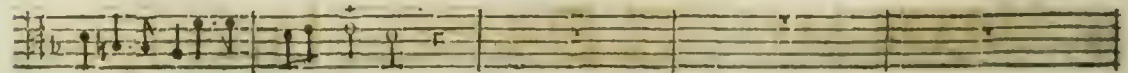
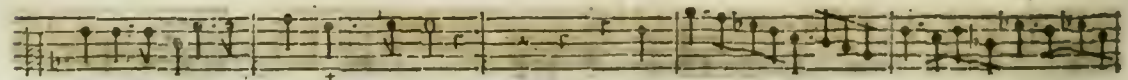
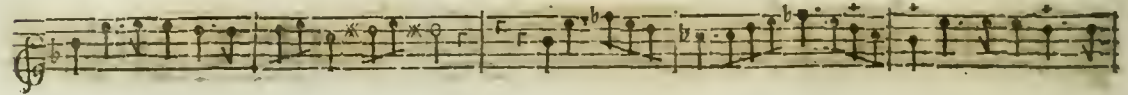
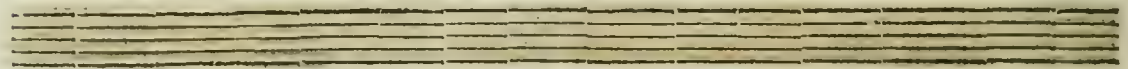
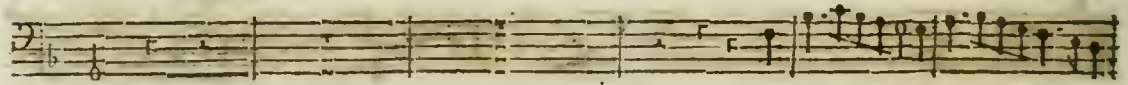
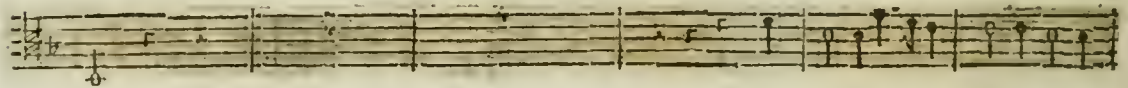
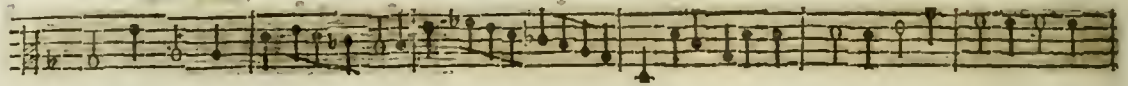
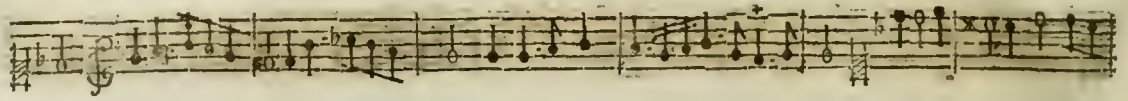
ENTRE-ACTE.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, 6/4 time, with lyrics in French. The second and third staves are piano accompaniment for the right and left hands, respectively. The fourth and fifth staves are additional vocal lines. The music is characterized by a slow, lyrical melody with some chromaticism.



The second system of the musical score consists of five staves. The top staff is a vocal line in G major, 6/4 time. The second and third staves are piano accompaniment for the right and left hands, respectively. The fourth and fifth staves are additional vocal lines. The music continues the lyrical and chromatic style of the first system.





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

A set of five empty musical staves, likely a placeholder for a second system of music.

The second system of music consists of five staves. The top staff is in G major and 4/4 time, with the tempo marking *lente ment.* below it. The second staff is in G major, also with *lente ment.* below it. The third staff is in G major, with *lente ment.* below it. The fourth staff is in G major. The fifth staff is in G major. The music continues with various rhythmic patterns and dynamics.

A set of five empty musical staves, likely a placeholder for a third system of music.

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

A set of five empty musical staves, likely representing a section of the score that is not present in this page or is a placeholder.

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

FIN DU TROISIEME ACTE.

ACTE QUATRIEME

SCENE PREMIERE.

POLIXENE seule.

POLIXENE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

TOLIKENE.

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

doux.

doux.

doux.

doux.

6 75

BASSE-CONTINUE.

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

2

6 6x 4 3x 6 3x 4 3

BASSE-CONTINUE.

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

doux.

doux.

doux.

doux.

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

SCÈNE II.

ANDROMAQUE. POLIXÈNE.

ANDROMAQUE.

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

BASSE CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

POLIXENE.

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

BASSE-CONTINUE.

ANDROMAQUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

POLIXENE.

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

BASSE-CONTINUE.

ANDROMAQUE.

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

BASSE-CONTINUE.

BASSE-CONTINUE.

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

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

plaindre? Personne ne veut m'écouter.

BASSE-CONTINUE.

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

doux.

doux.

doux.

BASSE-CONTINUÛ.

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

BASSE-CONTINUÛ.

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

BASSE-CONTINUE.

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

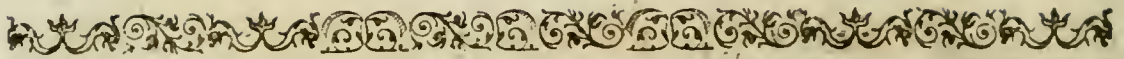
BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.



SCENE III.

POLIXENE scule.

The first system of music consists of a vocal line and a Basse-Continue accompaniment. The vocal line is written on a single staff in treble clef with a 3/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The Basse-Continue accompaniment is written on a single staff in bass clef with a 3/4 time signature. It features a steady bass line with some chords and rests. The two staves are connected by a brace on the left.

BASSE-CONTINUE.

The second system of music continues the vocal line and Basse-Continue accompaniment. The vocal line is on a single staff in treble clef with a 3/4 time signature. The Basse-Continue accompaniment is on a single staff in bass clef with a 3/4 time signature. The two staves are connected by a brace on the left. The music continues with similar rhythmic patterns and melodic lines as the first system.

BASSE-CONTINUE.

POLIXÈNE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE CONTINUE.

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

BASSE CONTINUE.

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

BASSE-CONTINUE.

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

doux.

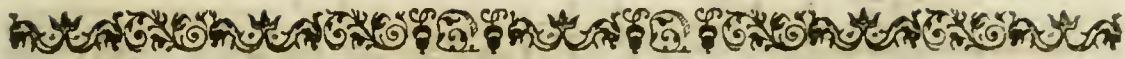
doux.

doux.

doux.

BASSE-CONTINUE.

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



SCÈNE IV.

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

A musical score consisting of ten staves. The first staff is a vocal line for Priam in G major, C major, and F major. The second and third staves are for Polixène in C major and G major. The fourth and fifth staves are for Arcas in G major and C major. The sixth staff is a bass line in G major. The seventh and eighth staves are for a second vocal part in G major and C major. The ninth and tenth staves are for a second bass line in G major. The score includes various musical notations such as notes, rests, and clefs.

TRIAM.

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

BASSE-CONTINUE.

doux.

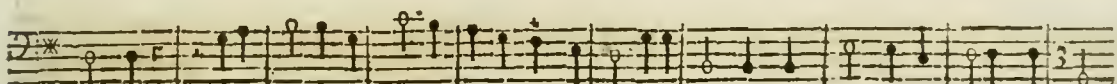
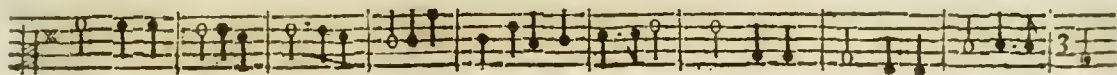
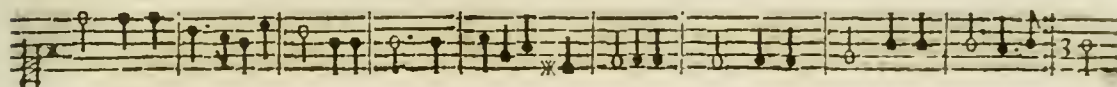
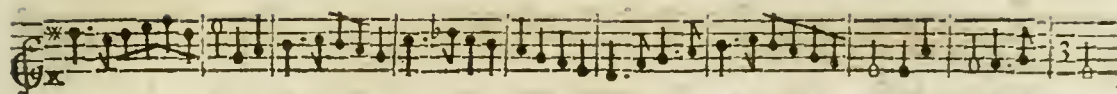
doux.

doux.

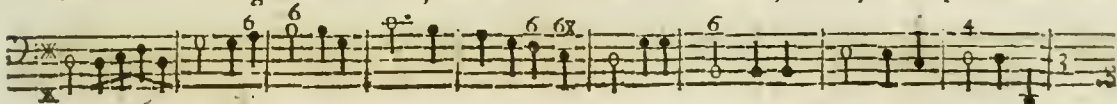
doux.

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

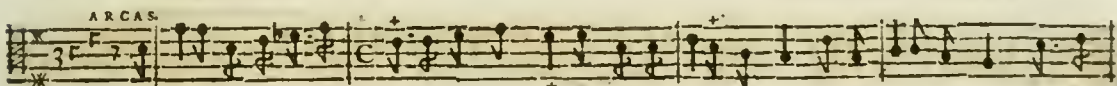
BASSE-CONTINUE.



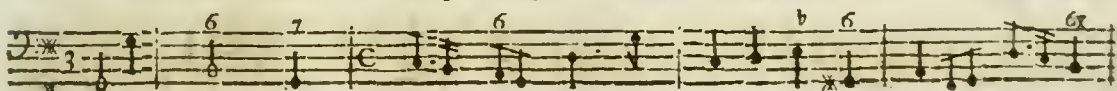
charmes Et malgré tous les Grecs jaloux de ton bonheur Il te donne aujourd'huy son Empire & son Cœur.



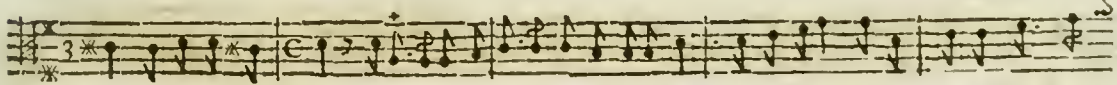
BASSE-CONTINUE.



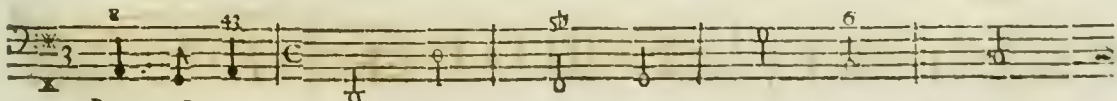
Princesse, ce Heros ne cherche qu'à vous plaire, Vous avez en vos mains & la vie & la mort; C'est à



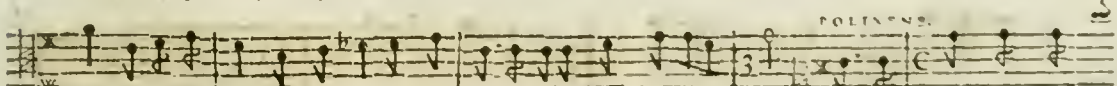
BASSE-CONTINUE.



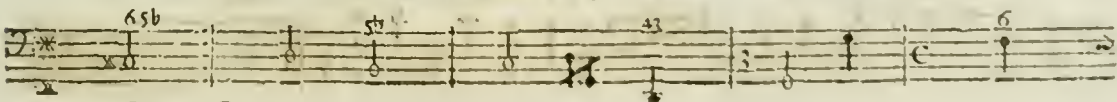
vous de régler son sort. Il a déjà l'aveu de vostre pere, Mais pour assurer son bonheur Il veut sça-



BASSE-CONTINUE.



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



BASSE-CONTINUE.

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

BASSE-CONTINUUS.

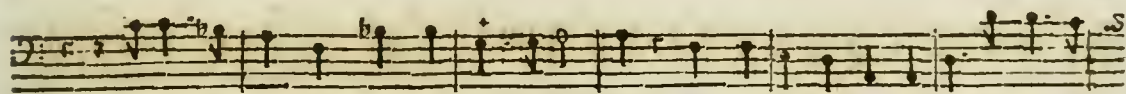
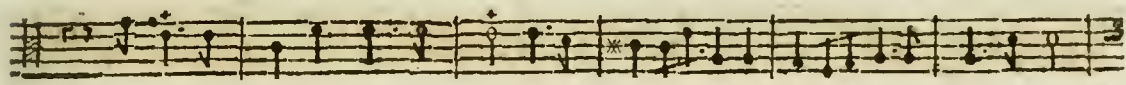
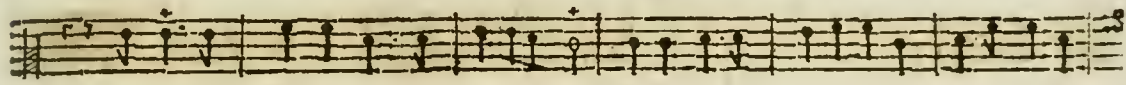
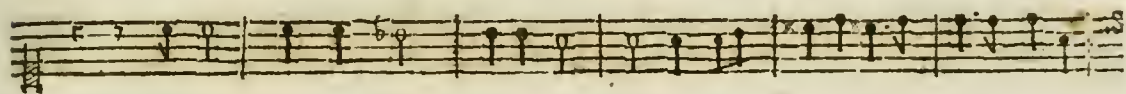
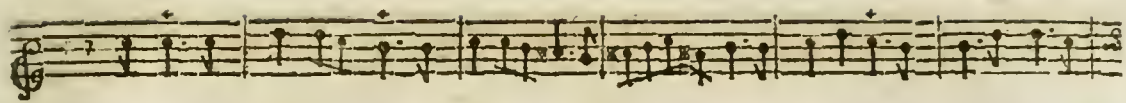
doux.

doux.

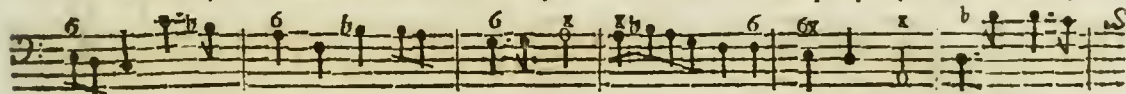
doux.

doux.

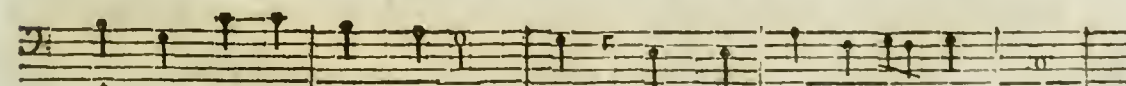
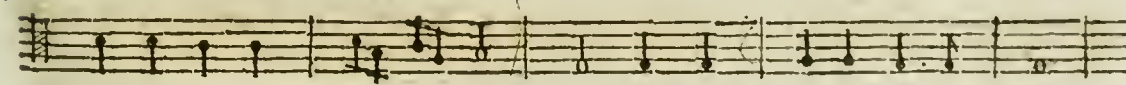
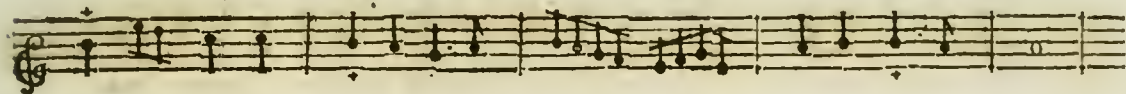
Quel changement favo- rable Flatte aujourd'huy mes de- sirs!



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

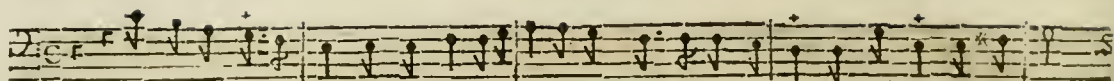


BASSE-CONTINUE.

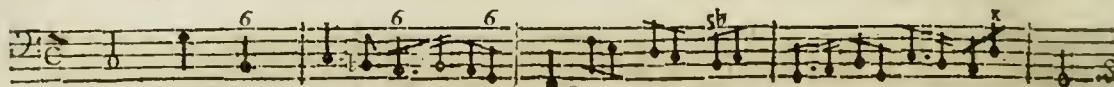


crû mon cœur en- cor capa- ble De sen- tir quelques plai- sirs?

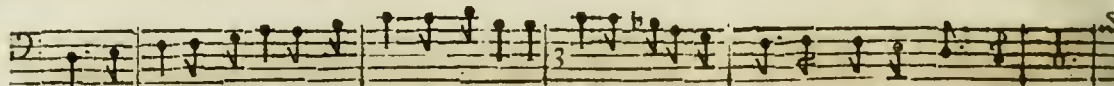




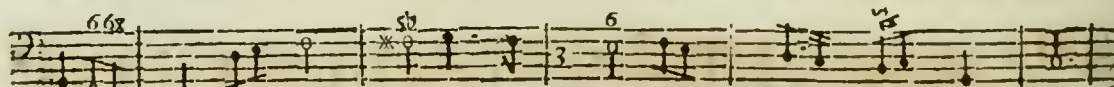
Malgré ce changement un chagrin legitime En trouble la douceur & s'oppose à la paix,



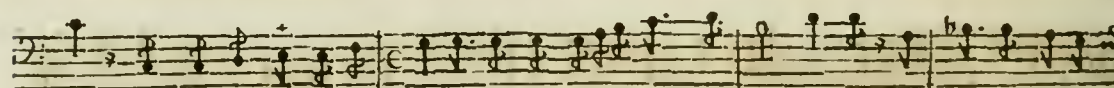
BASSE-CONTINUE.



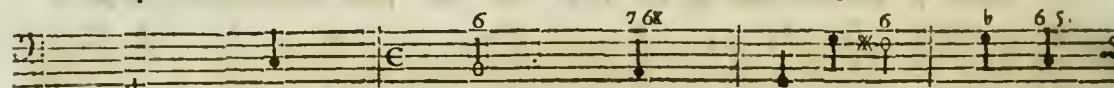
Mais le soin de l'estat est le seul qui m'anime, Et je prefere à tout le bien de mes su- jets.



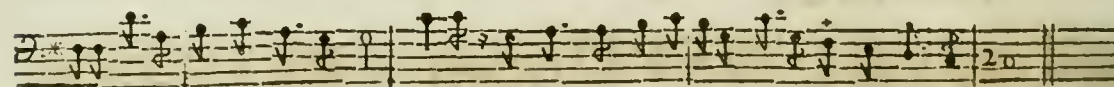
BASSE-CONTINUE.



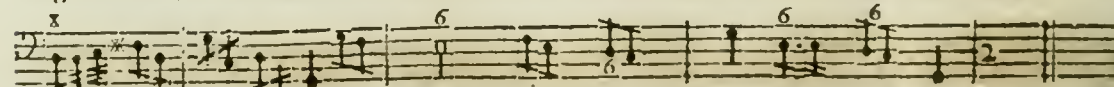
Vous, que votre sort interresse Dans cét événement heureux, Peuples, montrez votre alle-



BASSE-CONTINUE.



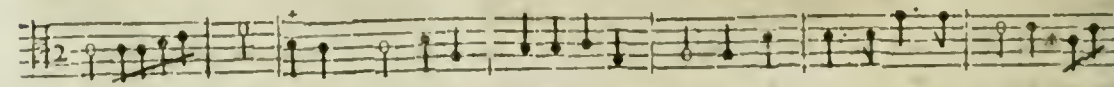
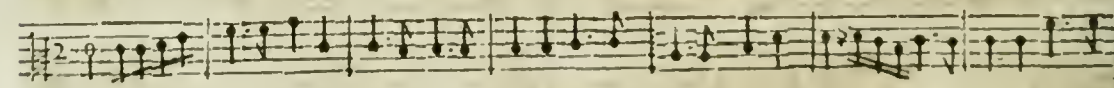
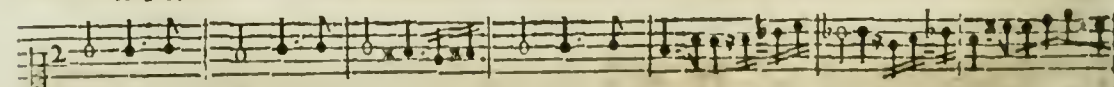
gresse Par les jeux les plus pompeux. Peuples montrez votre allegresse Par les jeux les plus pom- peux.



BASSE-CONTINUE.



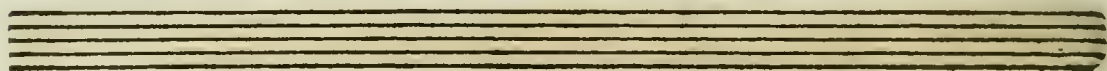
A I R.



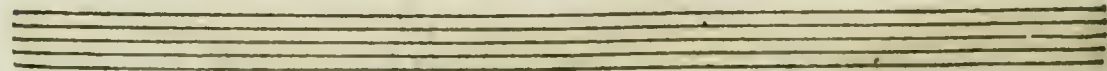
The first system of music consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with various note values and rests. The second and third staves are in alto clef, and the fourth and fifth staves are in bass clef. There are several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

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

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



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



Musical staff 1, treble clef, 3/4 time signature. The staff contains a series of eighth and sixteenth notes with various rests and accidentals. The word "CHACONE." is printed below the staff.

CHACONE.

Musical staff 2, treble clef, 3/4 time signature. Continuation of the musical notation.

Musical staff 3, treble clef, 3/4 time signature. Continuation of the musical notation.

Musical staff 4, treble clef, 3/4 time signature. Continuation of the musical notation.

Musical staff 5, bass clef, 3/4 time signature. Continuation of the musical notation.

Empty musical staff 6, consisting of five horizontal lines.

Musical staff 7, treble clef, 3/4 time signature. Continuation of the musical notation.

Musical staff 8, treble clef, 3/4 time signature. Continuation of the musical notation.

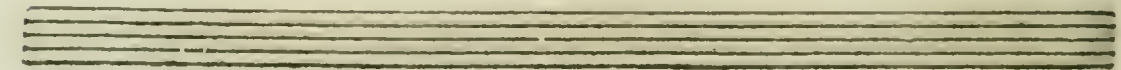
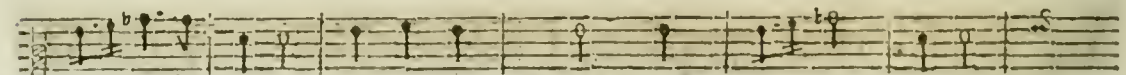
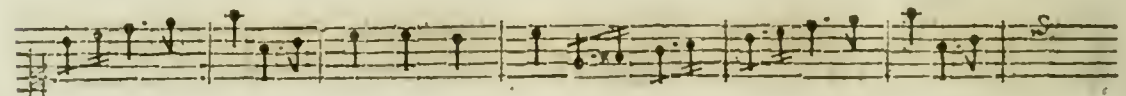
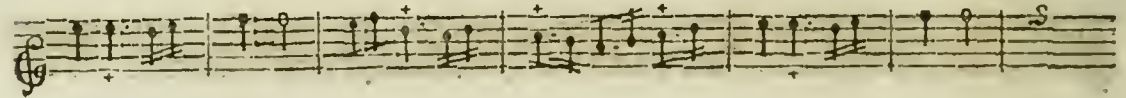
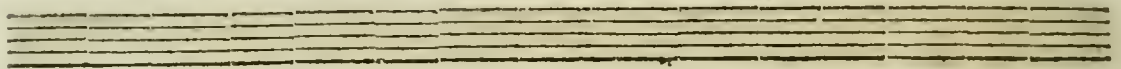
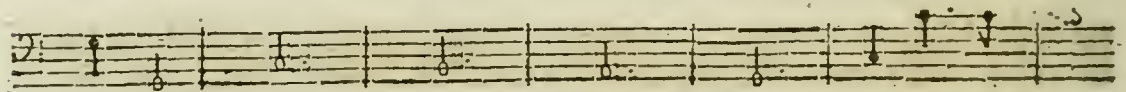
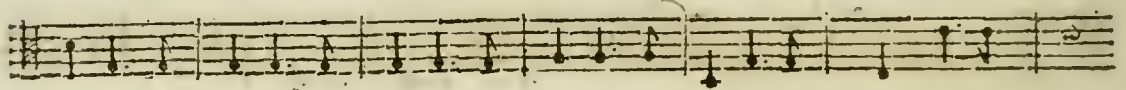
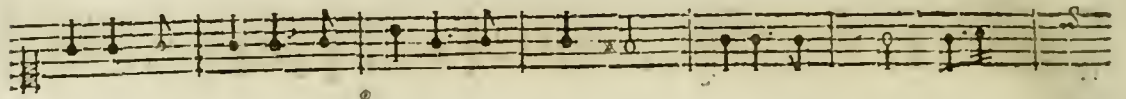
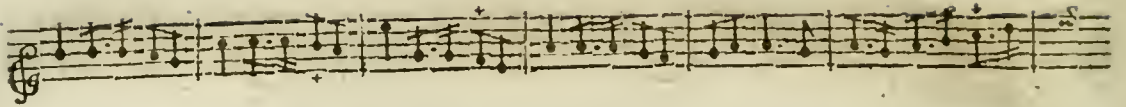
Musical staff 9, treble clef, 3/4 time signature. Continuation of the musical notation.

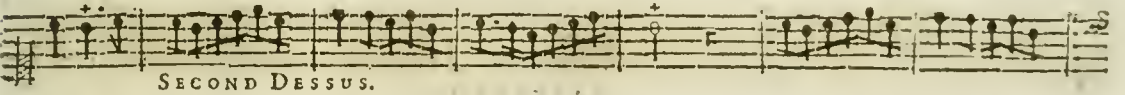
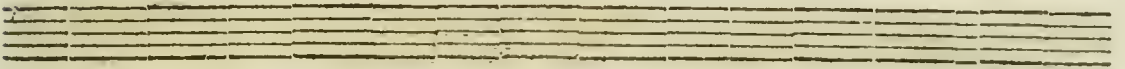
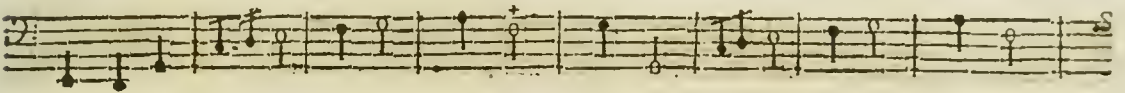
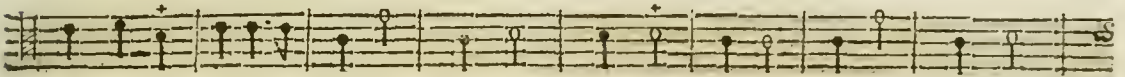
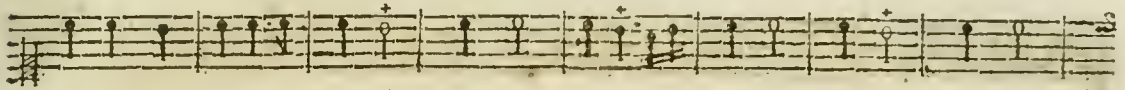
Musical staff 10, treble clef, 3/4 time signature. Continuation of the musical notation.

Musical staff 11, bass clef, 3/4 time signature. Continuation of the musical notation.

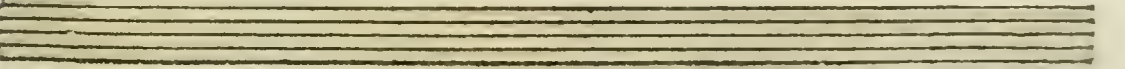
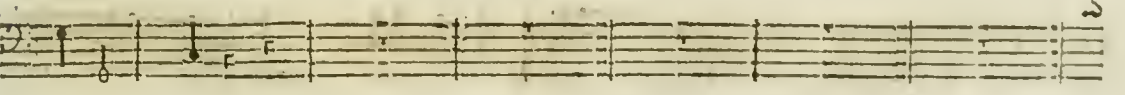
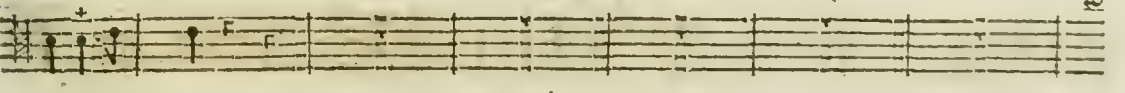
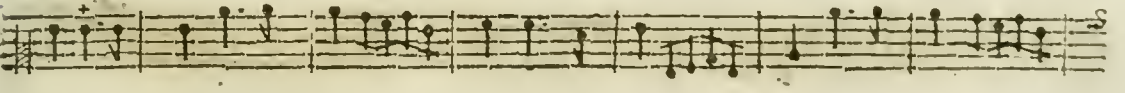
Empty musical staff 12, consisting of five horizontal lines.

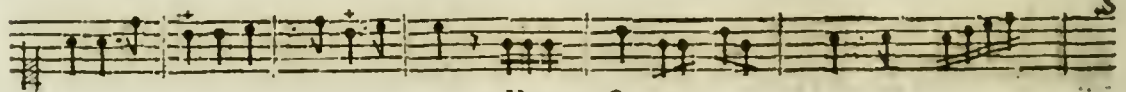
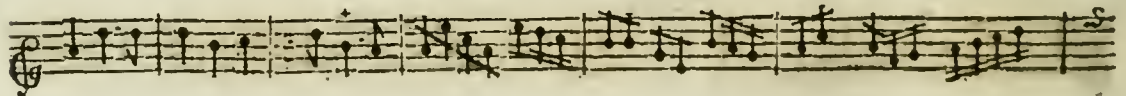
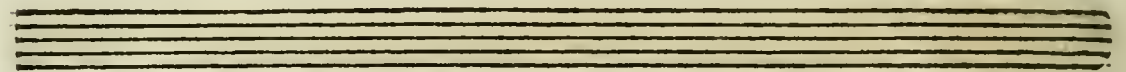
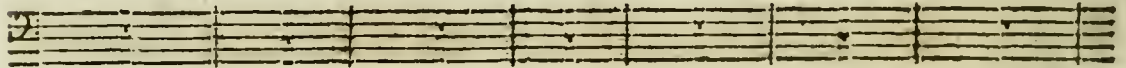
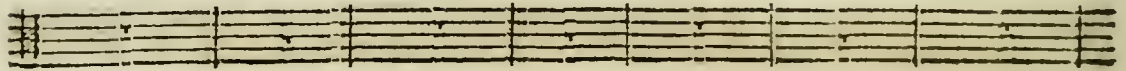
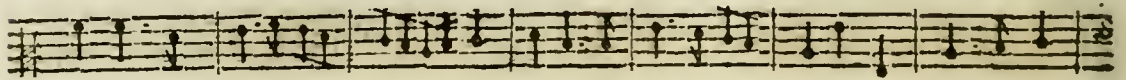
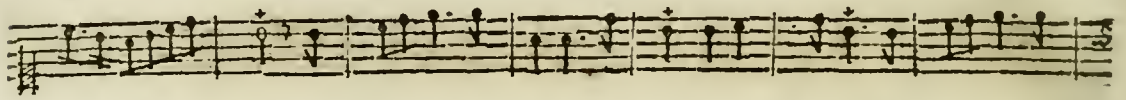
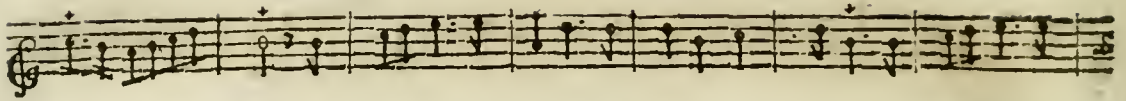
ACHILLE, TRAGEDIE.



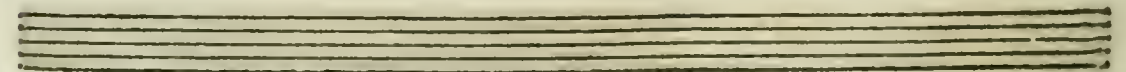
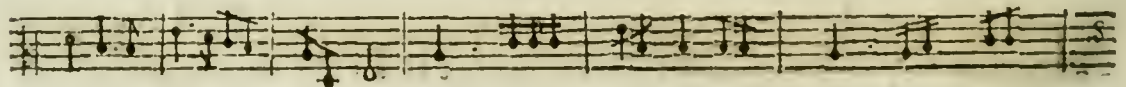


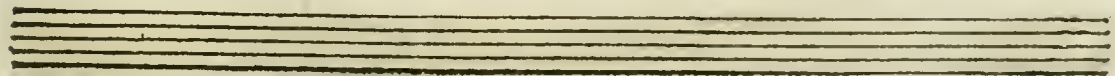
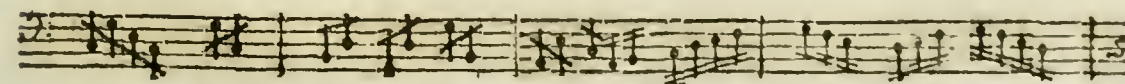
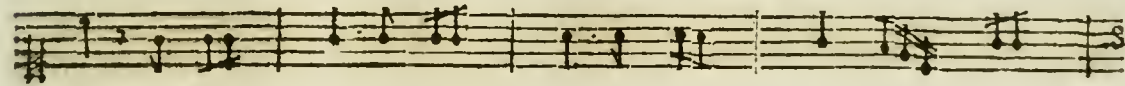
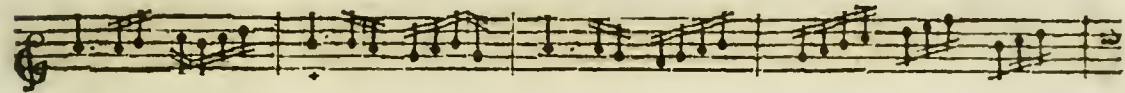
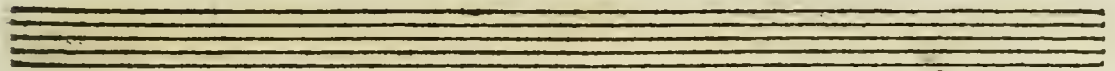
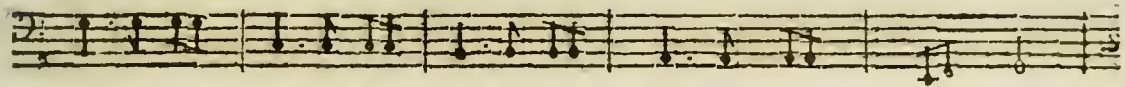
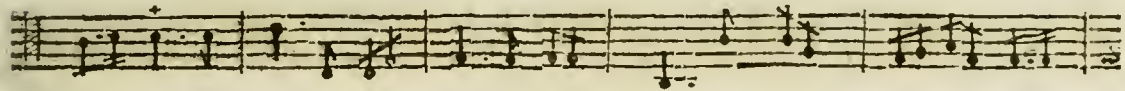
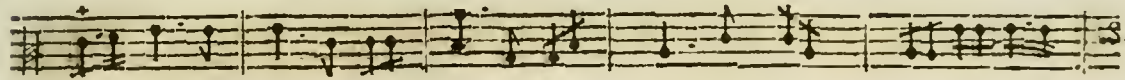
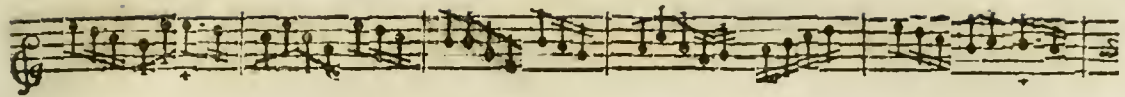
SECOND DESSUS.



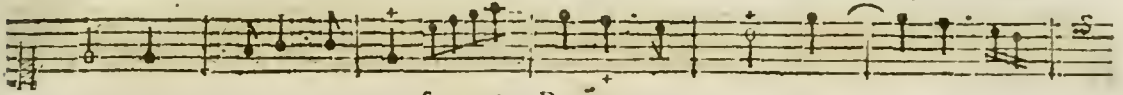
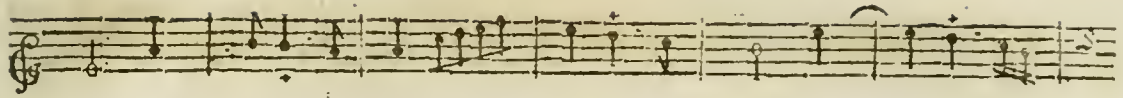


HAUTE-CONTE.

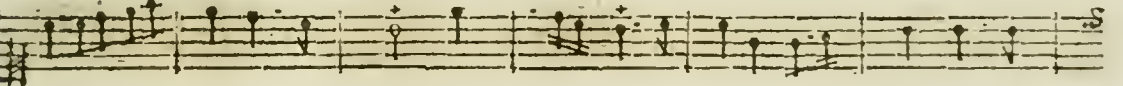
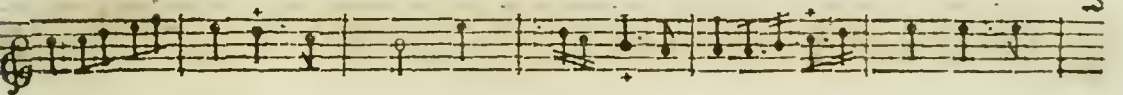
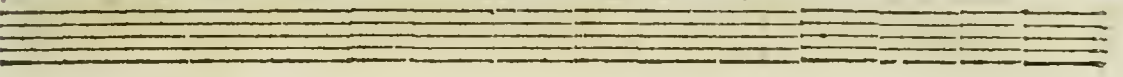
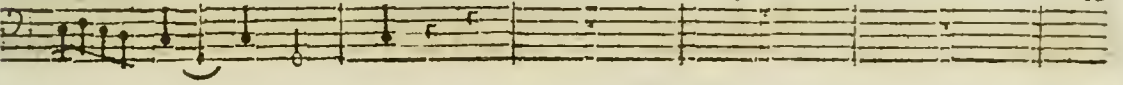
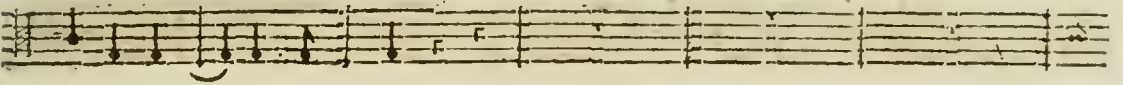
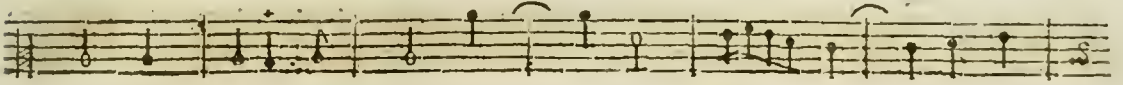




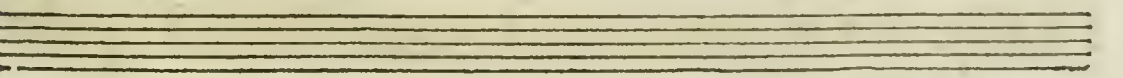
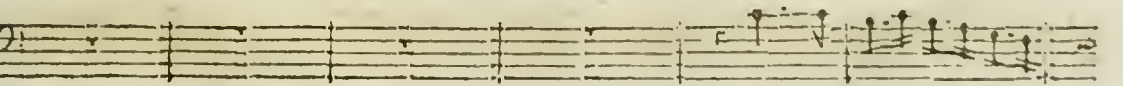
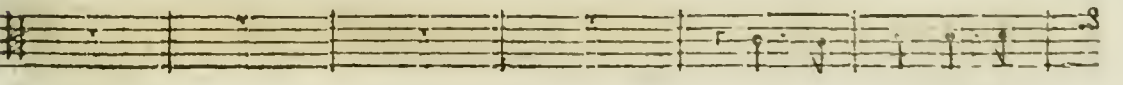
This page contains a musical score for the opera 'Achille, Tragedie'. The score is written for a full orchestra and a vocal soloist. It consists of ten systems of staves. The first system begins with a vocal line in the treble clef, followed by a woodwind section (flute, oboe, clarinet, bassoon) and a string section (violin I, violin II, viola, cello, double bass). The second system continues the vocal line and includes a piano part. The third system features a woodwind section. The fourth system includes a woodwind section and a piano part. The fifth system is a blank staff. The sixth system features a vocal line in the treble clef and a piano part. The seventh system includes a woodwind section and a piano part. The eighth system features a woodwind section and a piano part. The ninth system includes a woodwind section and a piano part. The tenth system is a blank staff.



SECOND DESSUS.



HAUT-CONTRE.



Musical score for the first part of the page, consisting of ten staves of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings.

UN TROUVEN.

Musical staff for the vocal line, starting with a treble clef and a key signature of two flats. It contains the lyrics 'UN TROUVEN.' and musical notation with various note values and rests.

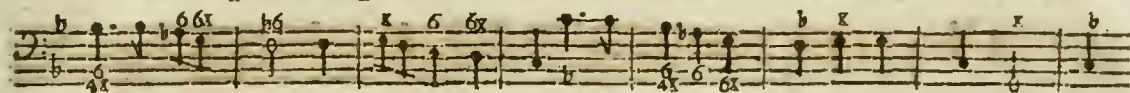
Vos beaux yeux, adorable Princesse, Ont détruit les dessein de la Grece, Un

Musical staff for the basso continuo line, starting with a bass clef and a key signature of two flats. It contains the lyrics 'Vos beaux yeux, adorable Princesse, Ont détruit les dessein de la Grece, Un' and musical notation with various note values and rests.

BASSE-CONTINUE.

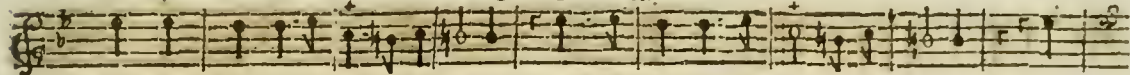


seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous ses Rois



BASSE-CONTINUE.

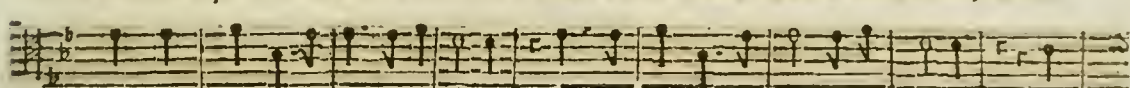
CHOEUR.



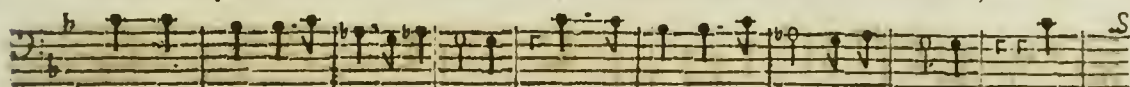
Vos beaux yeux, adorable Princesse, Ont détruit les desseins de la Grece, Un



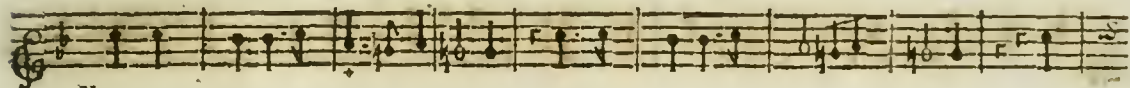
Vos beaux yeux, adorable Princesse, Ont détruit les desseins de la Grece, Un



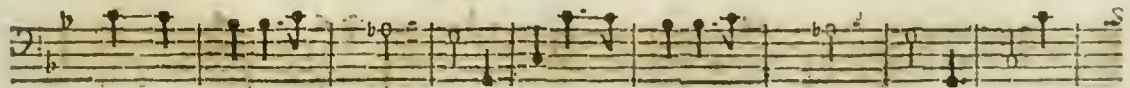
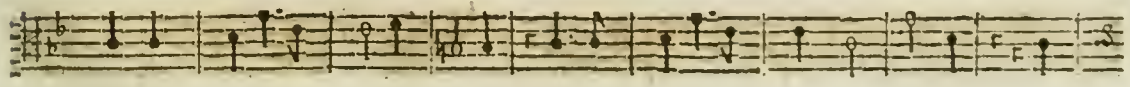
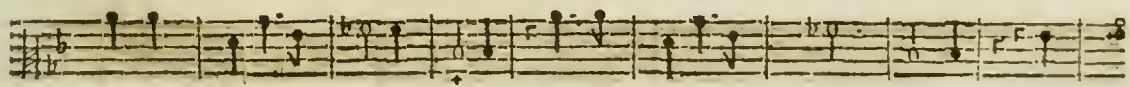
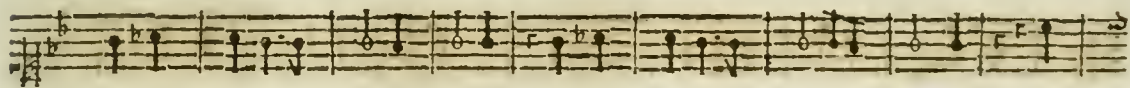
Vos beaux yeux, adorable Princesse, Ont détruit les desseins de la Grece, Un



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

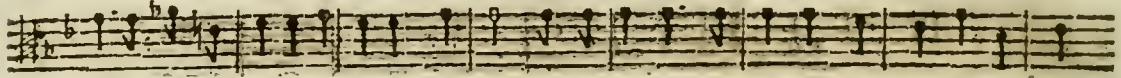


VIOLONS.

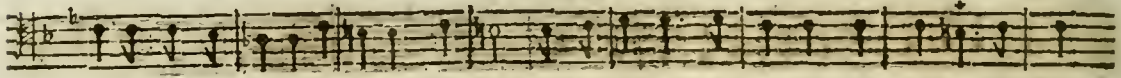




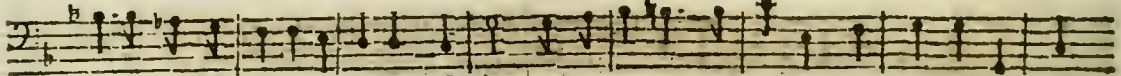
seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous ses Rois.



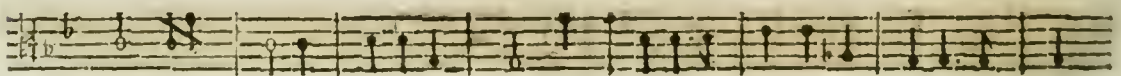
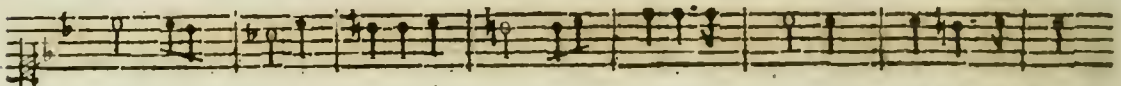
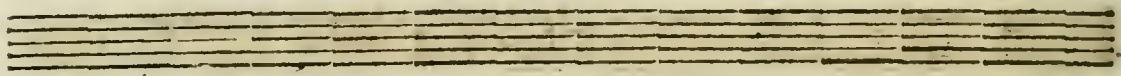
seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous ses Rois.



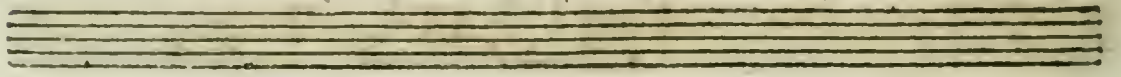
seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous ses Rois.



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



BASSE-CONTINUÉ.



doux.

doux.

doux.

doux.

recis.

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

BASSE-CONTINUE.

doux.

doux.

doux.

doux.

mis,

Ils arrachent les atmes A nos enne-

BASSE-CONTINUE.

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

BASSE-CONTINUE. CHOEUR.

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

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

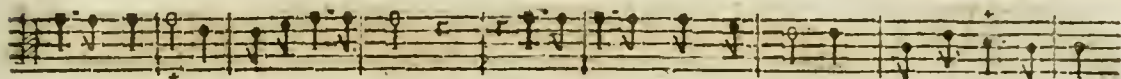
Que ne peuvent point vos charmes! Tout leur est soumis. Ils ar-

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

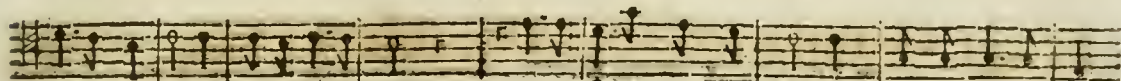
Que ne peuvent point vos charmes! Tout leur est soumis. Ils ar-



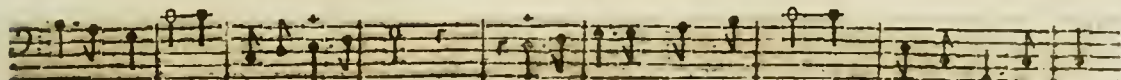
rachent les armes A vos ennemis. Que ne peuvent point vos charmes! Tout leur est soumis.



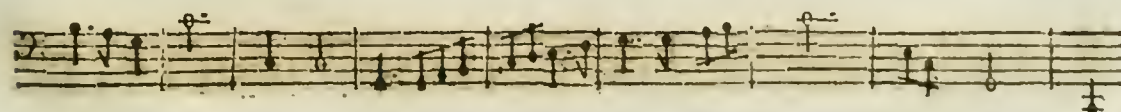
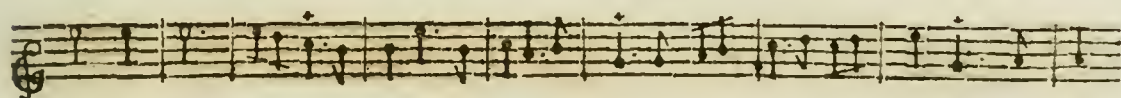
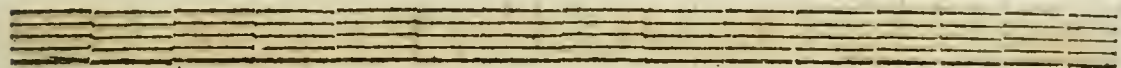
rachent les armes A vos ennemis. Que ne peuvent point vos charmes! Tout leur est soumis.



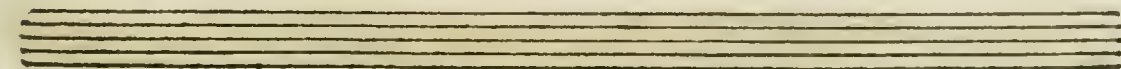
rachent les armes A vos ennemis. Que ne peuvent point vos charmes! Tout leur est soumis.

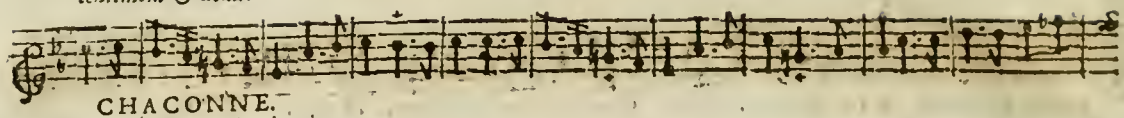


rachent les armes A vos ennemis. Que ne peuvent point vos charmes! Tout leur est soumis.

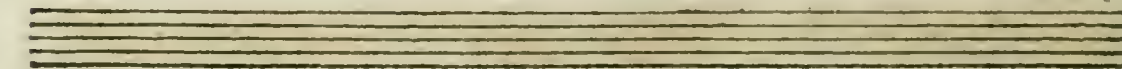
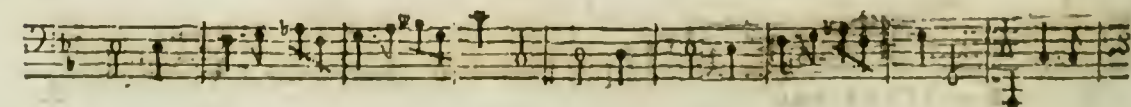
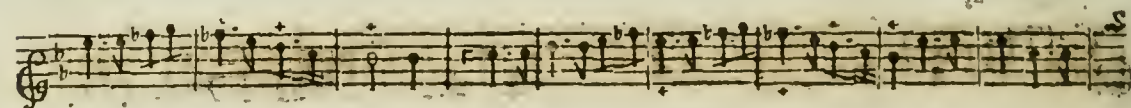
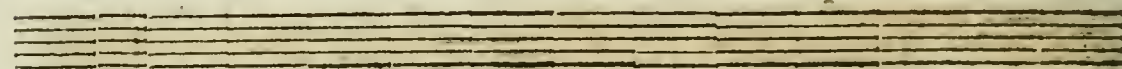
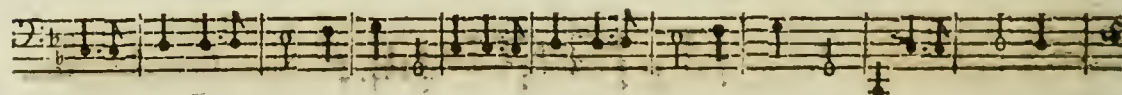
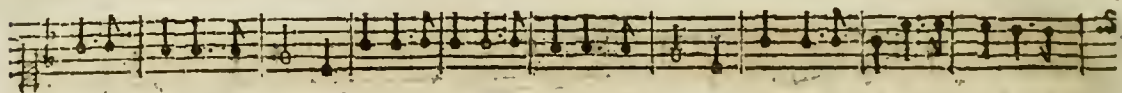


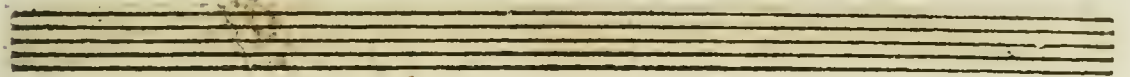
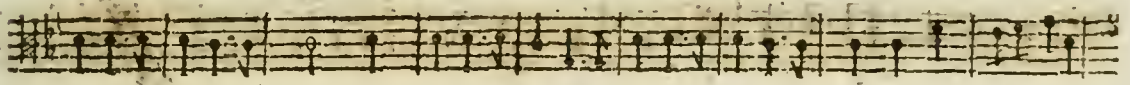
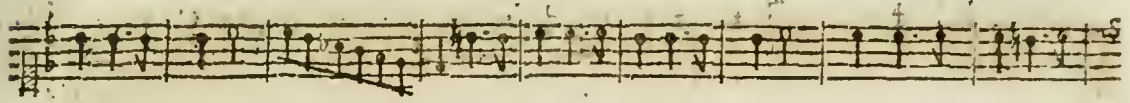
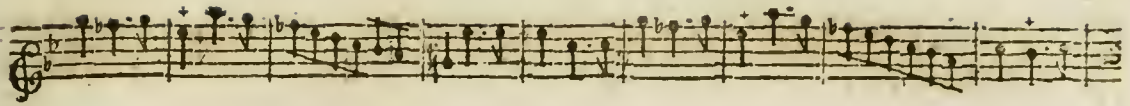
BASSE-CONTINUE.



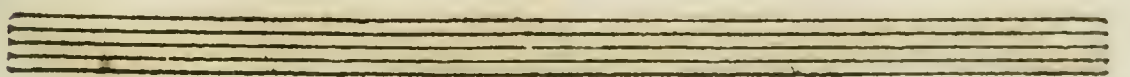
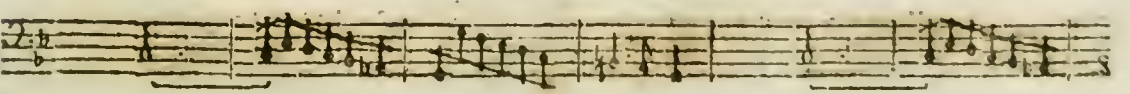
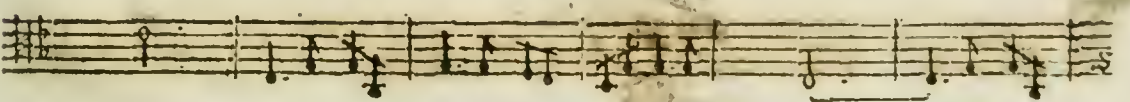
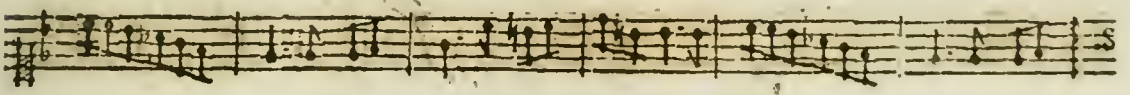
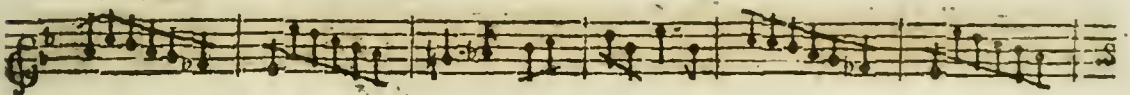
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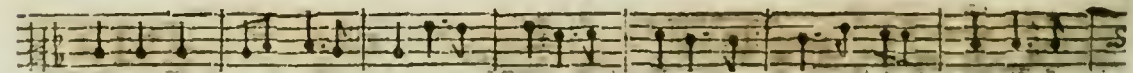
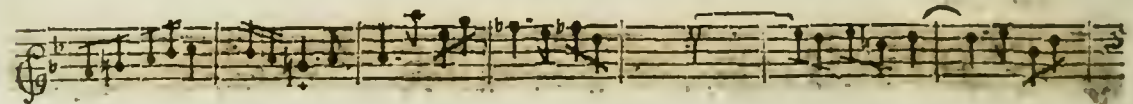
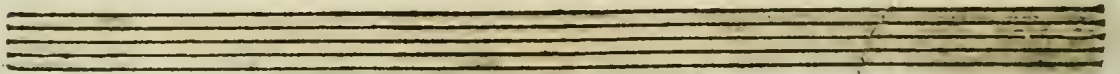
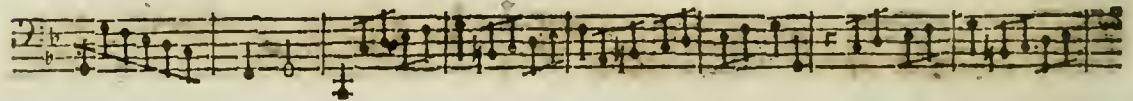
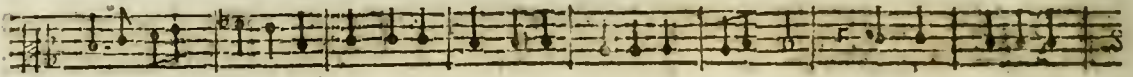
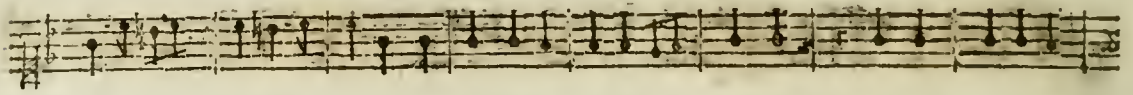
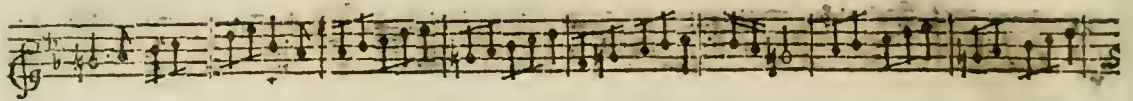
CHACONNE.

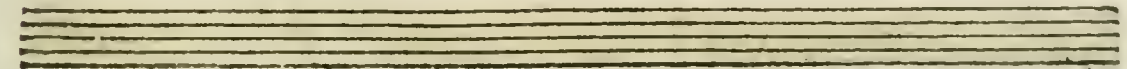
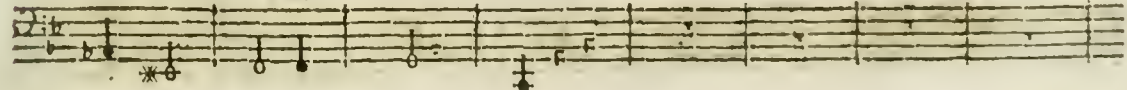
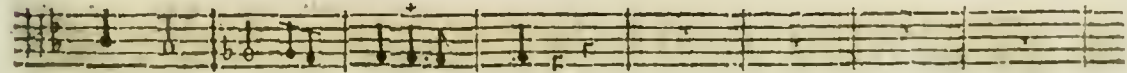
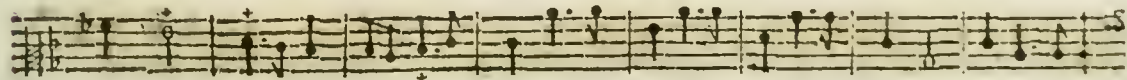
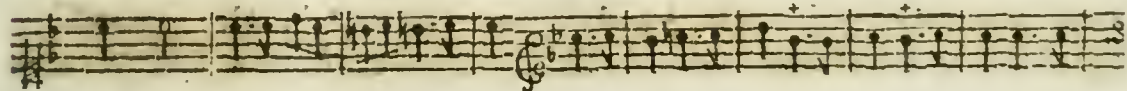
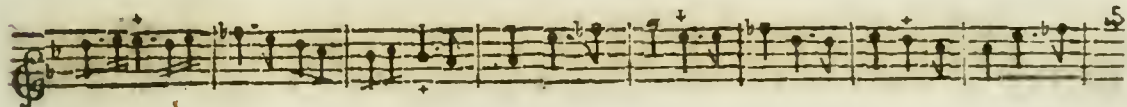
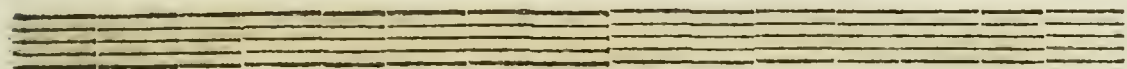
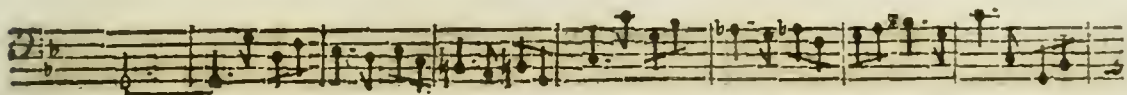
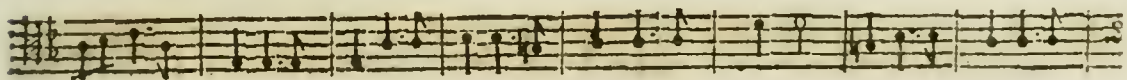
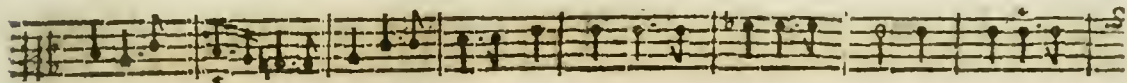
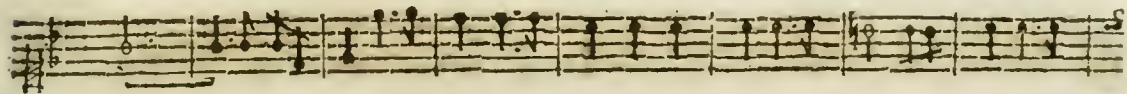
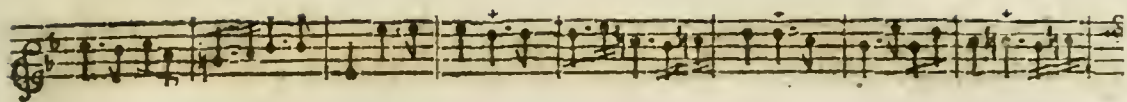




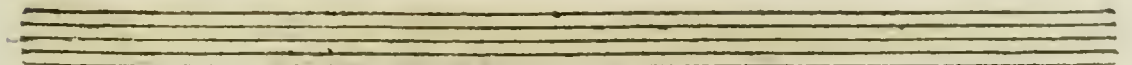
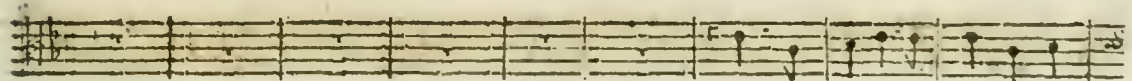
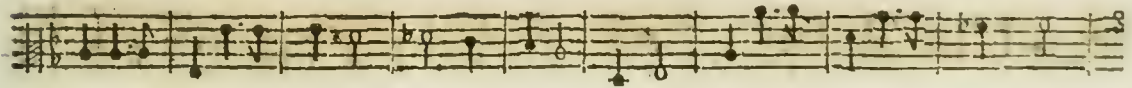
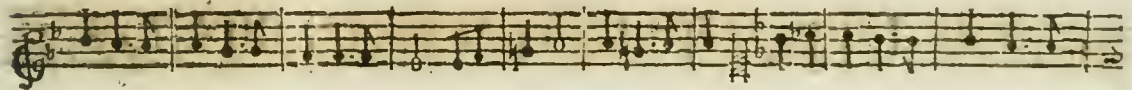
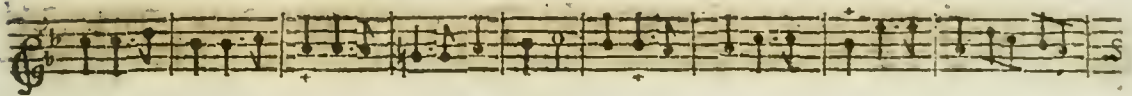
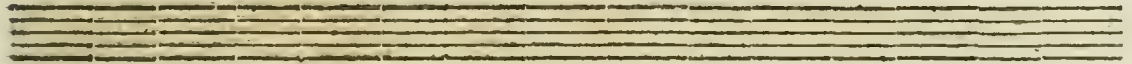
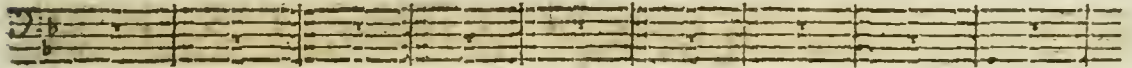
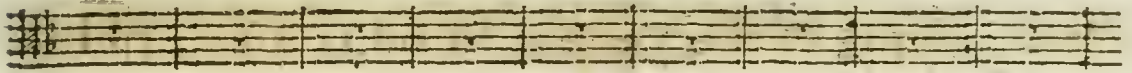
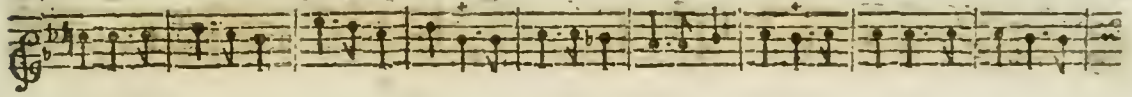
Gay & fort.

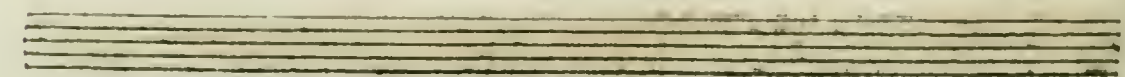
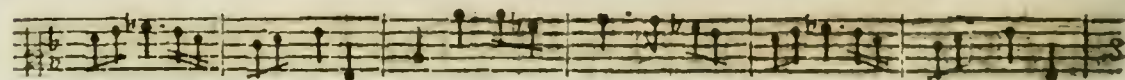
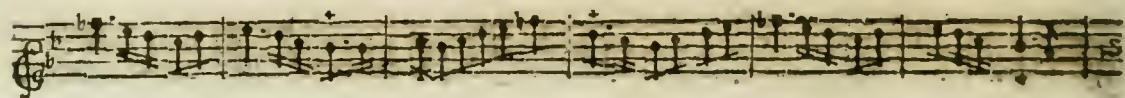
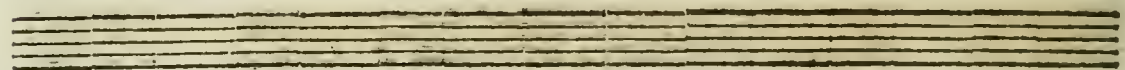
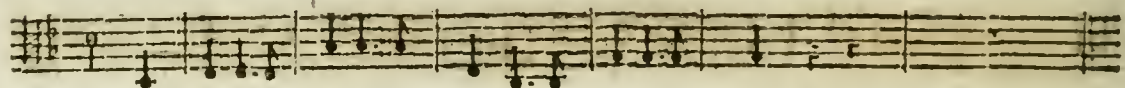
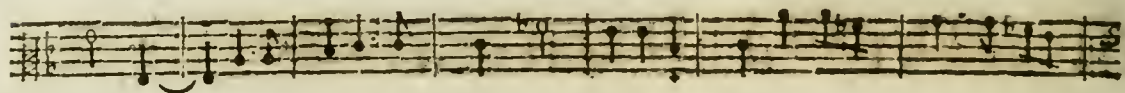
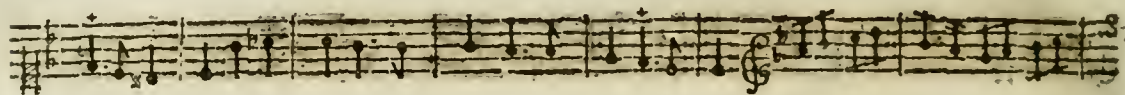
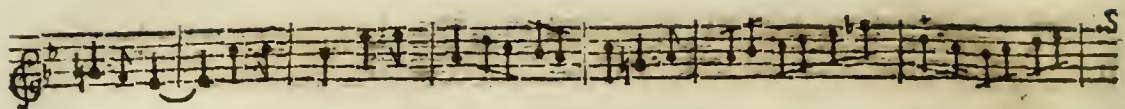


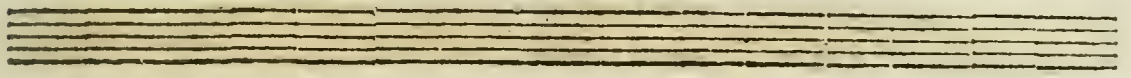
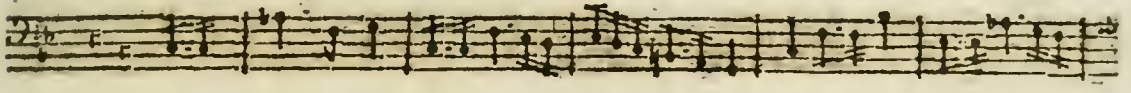
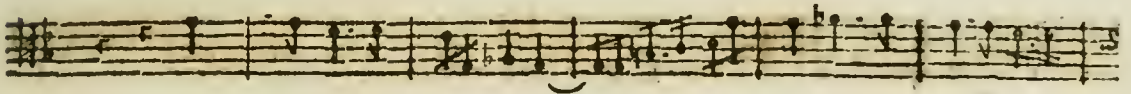
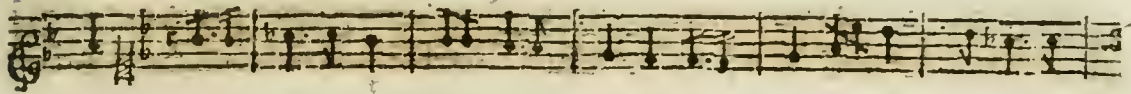
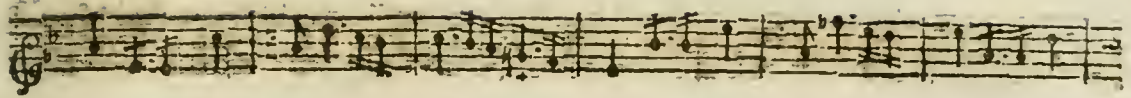




This page contains a musical score for the opera 'Achille, Tragedie'. The score is written for voice and piano. It begins with a vocal line in G major, 4/4 time, followed by piano accompaniment. The score is divided into several systems, with some empty staves indicating rests or transitions. The key signature is one flat (F major/D minor), and the time signature is 4/4. The notation includes various rhythmic values, accidentals, and dynamic markings.







This page contains a handwritten musical score for the opera 'ACHILLE, TRAGÉDIE'. The score is arranged in 14 staves. The first five staves represent a vocal line, with the first staff starting with a treble clef and a key signature of one flat (B-flat). The sixth staff is a blank line. The seventh through tenth staves represent an instrumental accompaniment, with the seventh staff starting with a treble clef and the eighth with an alto clef. The eleventh through thirteenth staves represent another vocal line, with the eleventh staff starting with a treble clef and the thirteenth with a bass clef. The fourteenth staff is a blank line. The music is written in a historical style, featuring various note values, rests, and dynamic markings.

UN TROYEN.

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

BASSE-CONTINUE.

DEUX TROYENS.

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

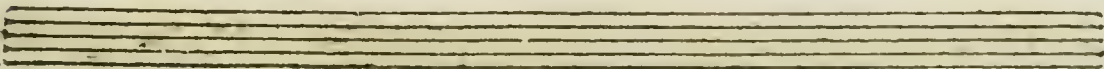
BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.



UNE TROYENNE.

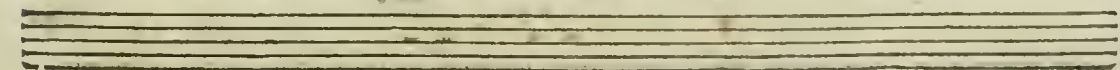
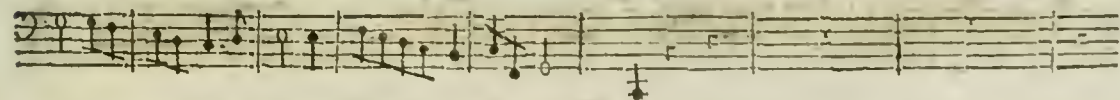
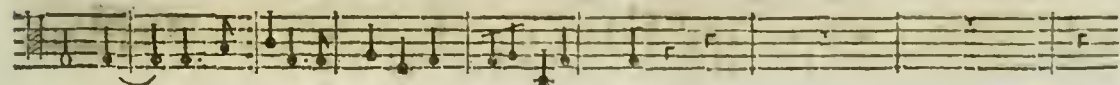
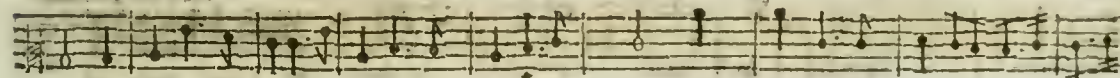
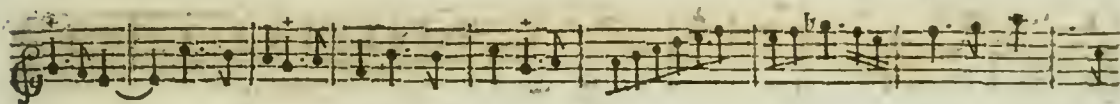
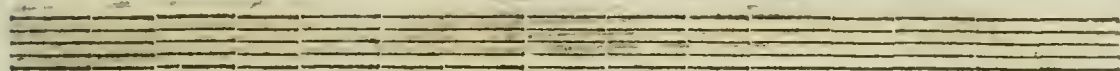
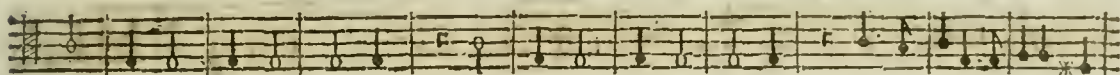
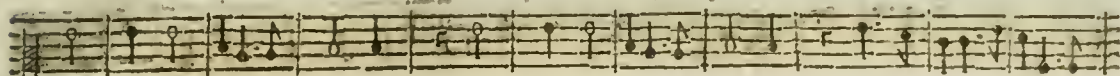
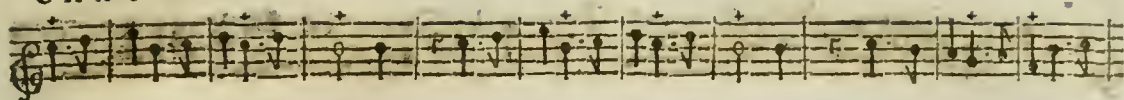
Qu'après une grande victoire Un Guerrier est heureux,

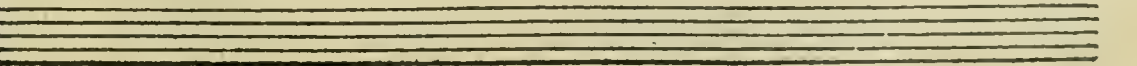
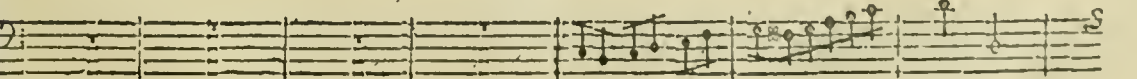
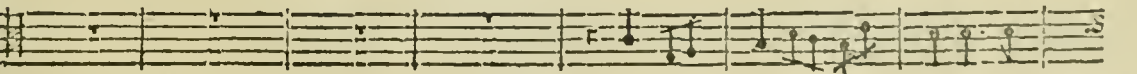
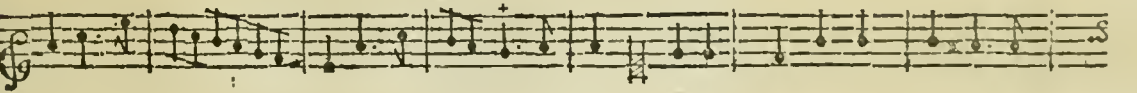
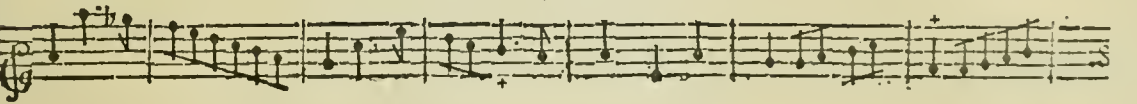
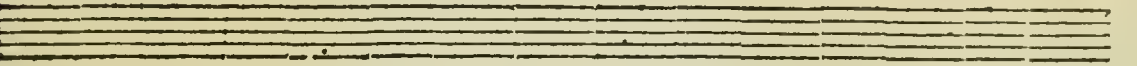
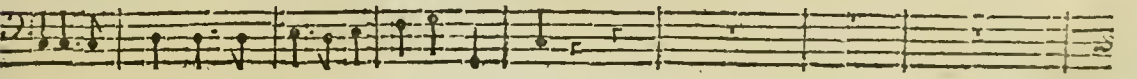
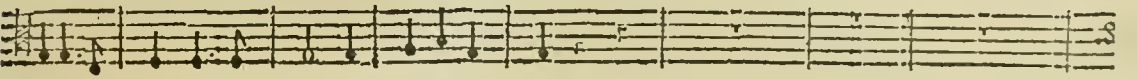
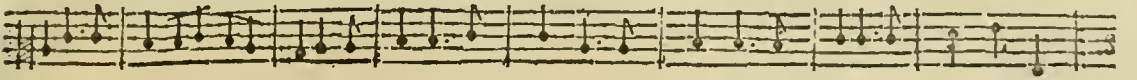
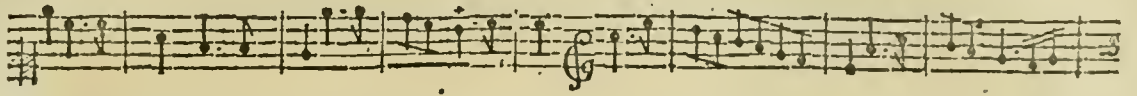
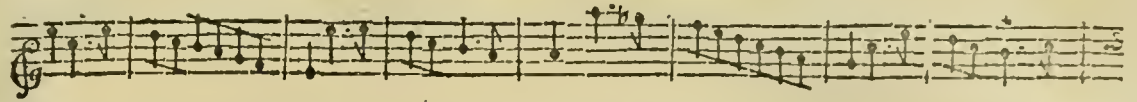
BASSE-CONTINU.

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

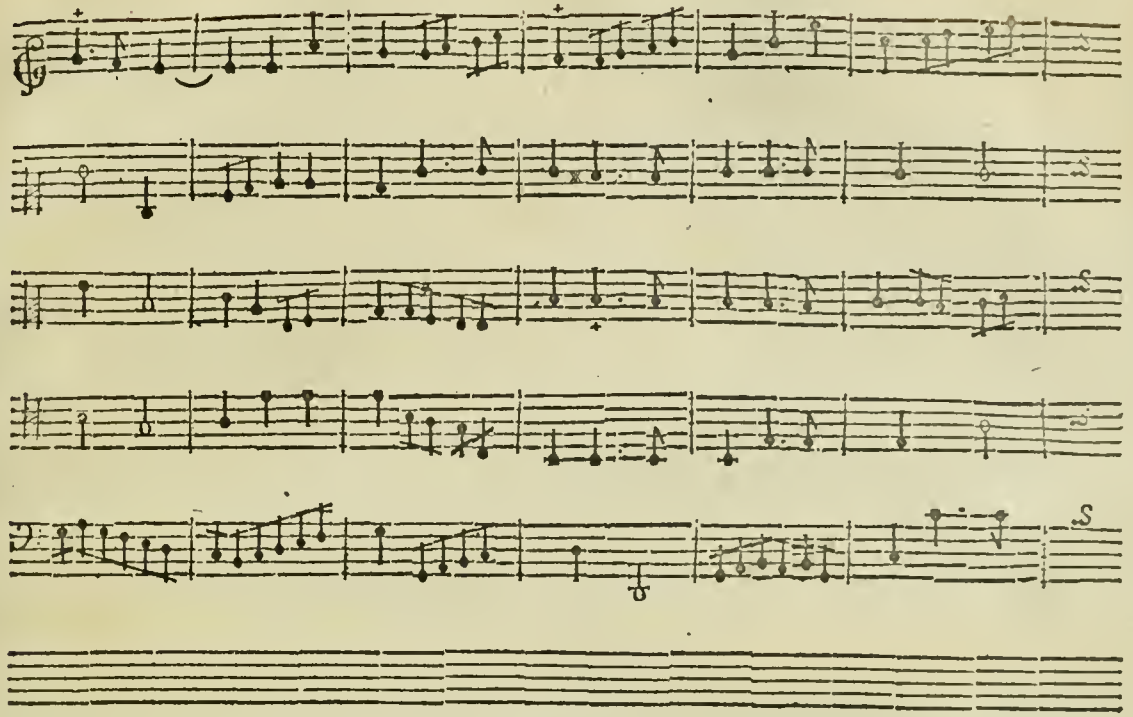
BASSE-CONTINU.

CHACONNE.

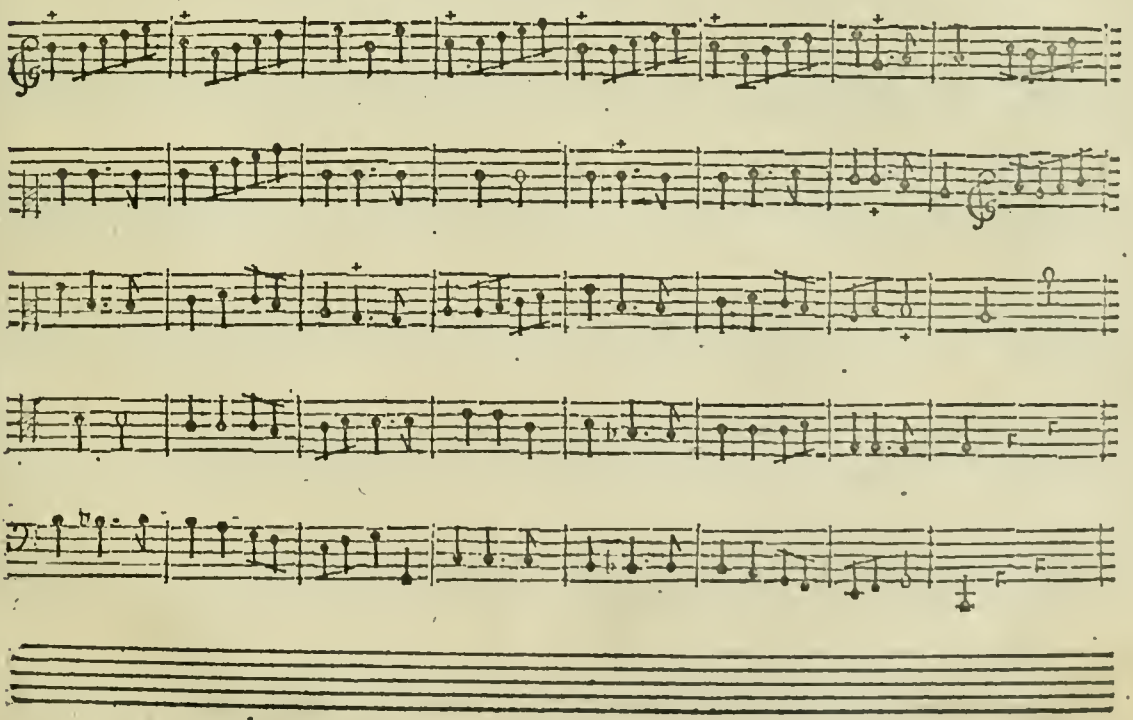




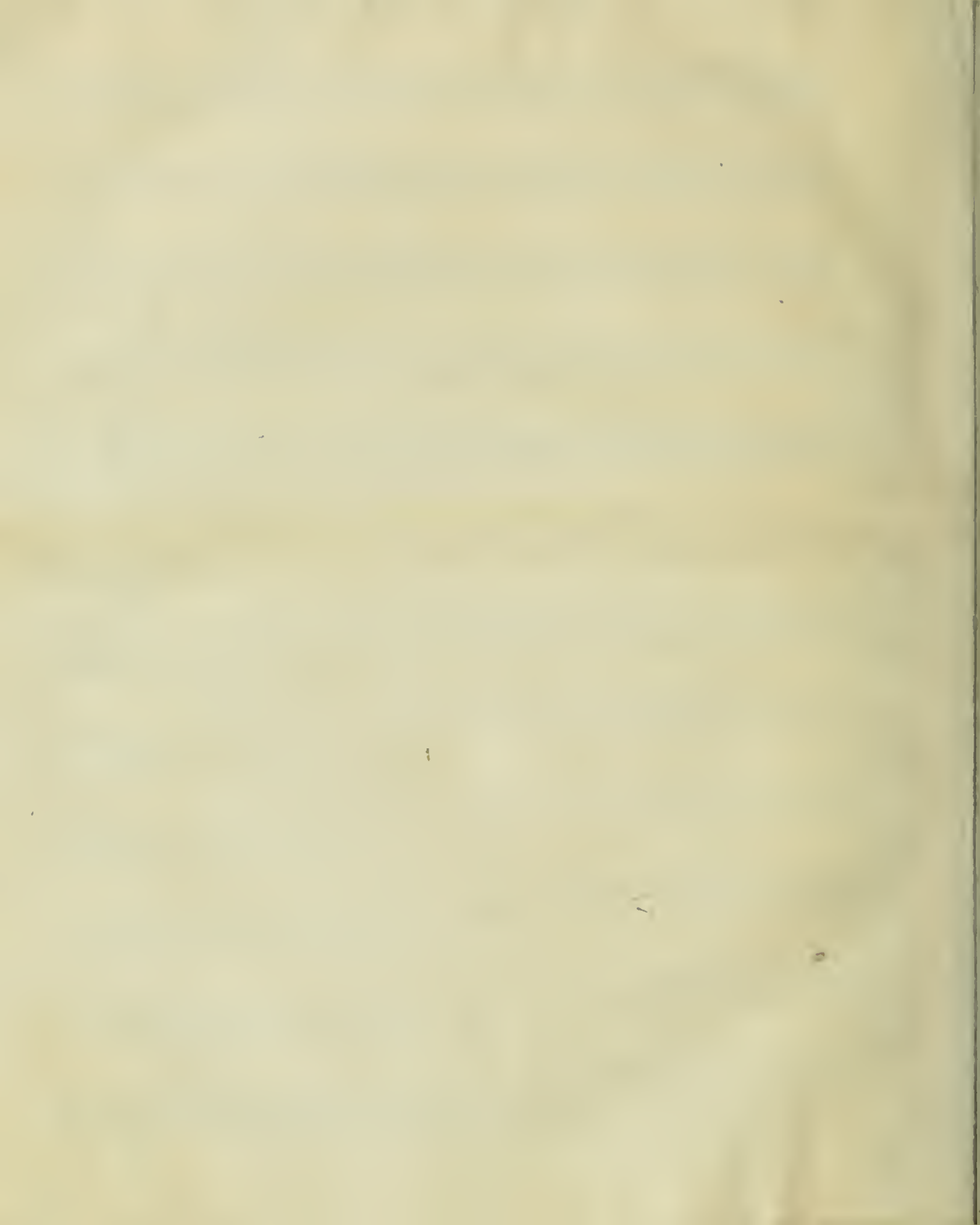




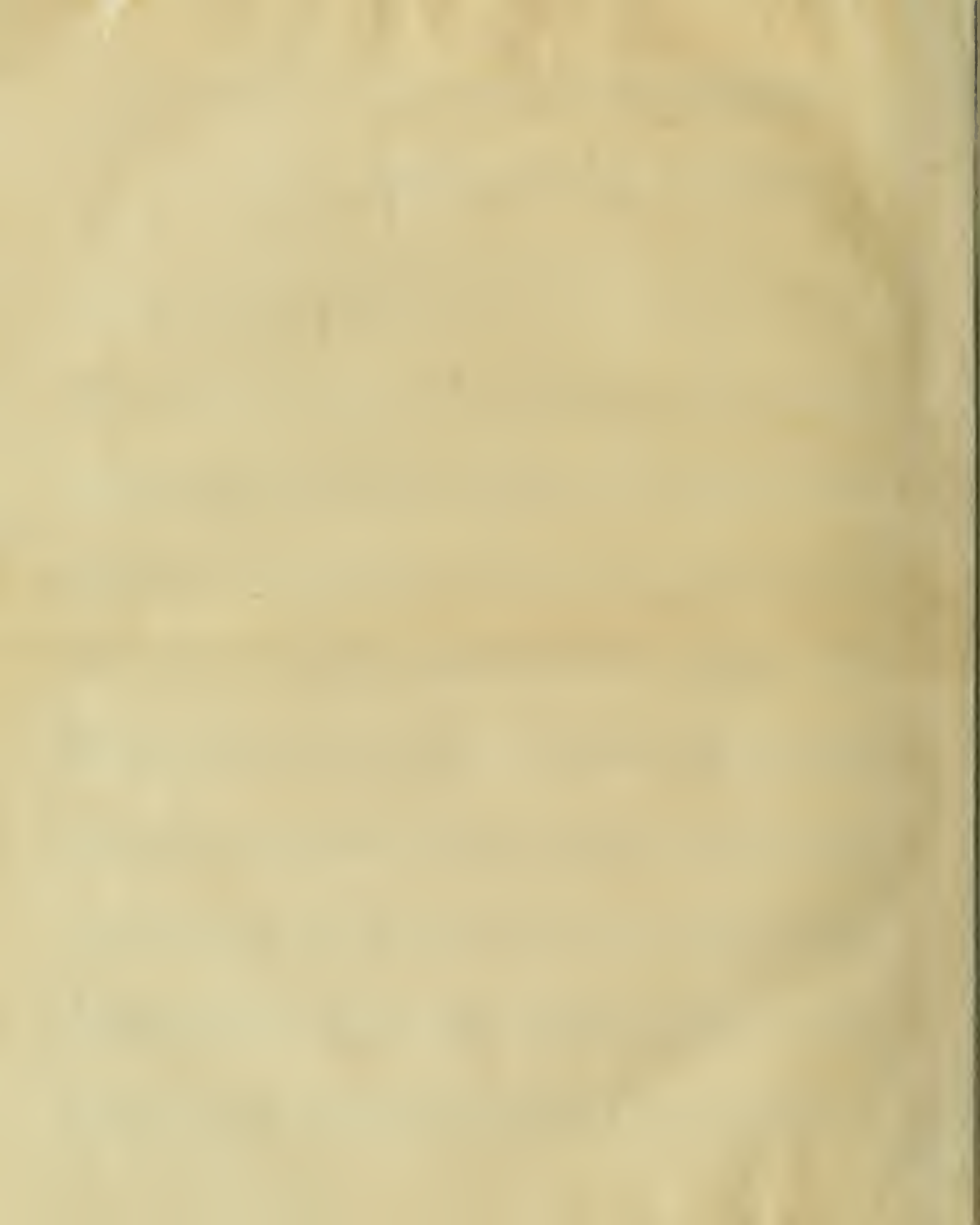
Musical score system 1, consisting of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The system concludes with a fermata over the final note.

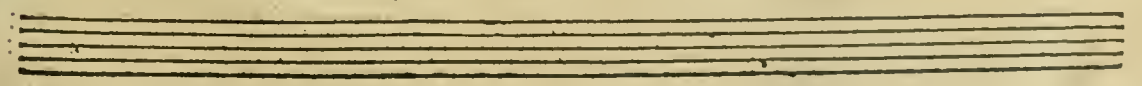
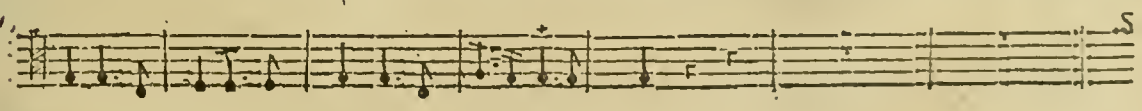
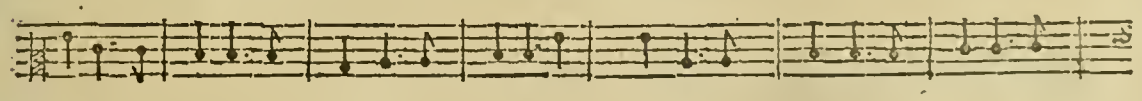
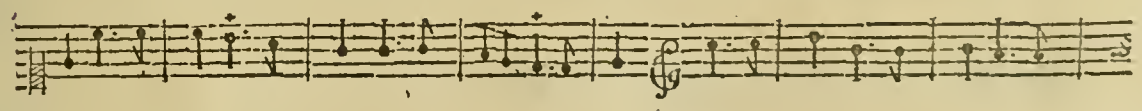
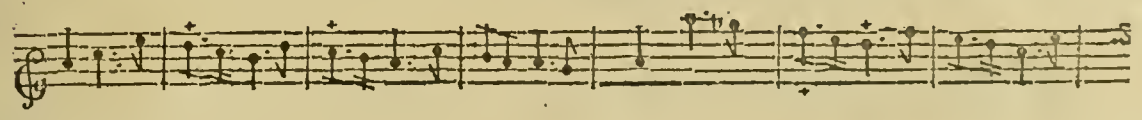
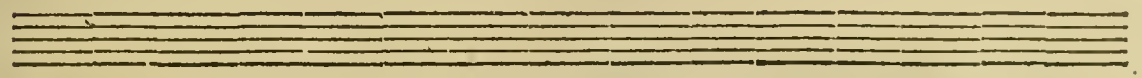
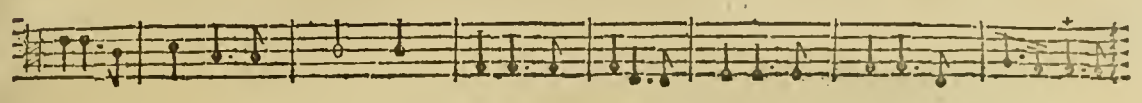
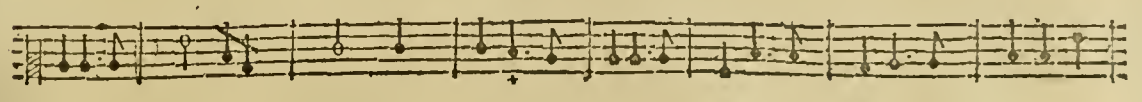
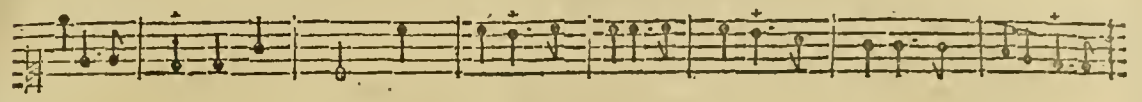
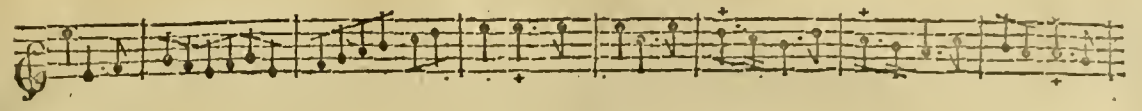


Musical score system 2, consisting of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The system concludes with a fermata over the final note.

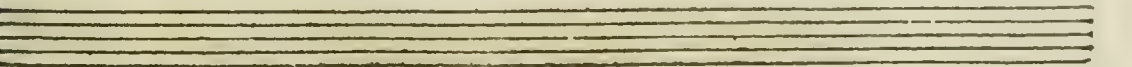
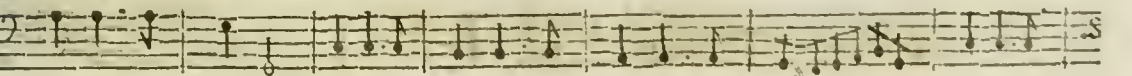
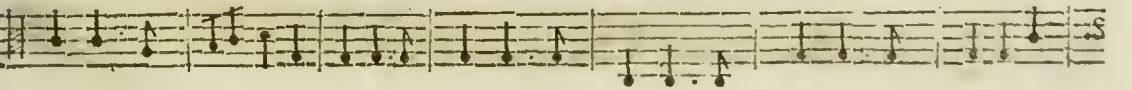
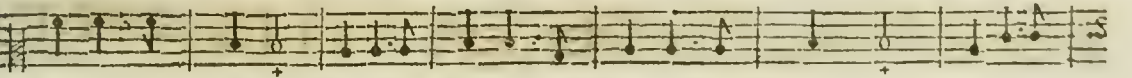
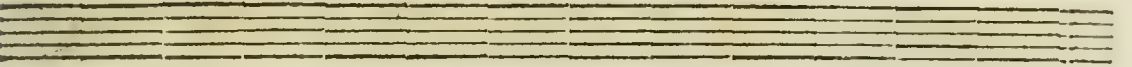
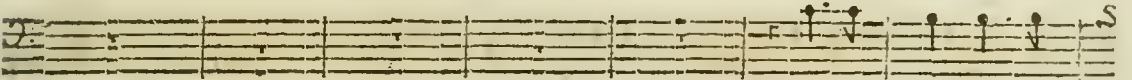
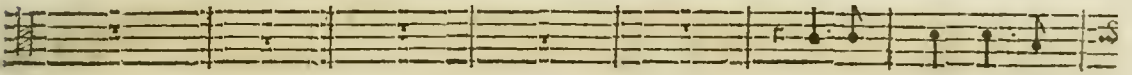
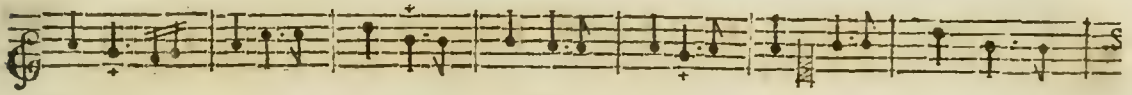


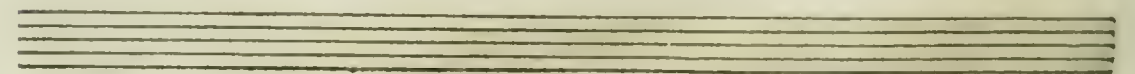
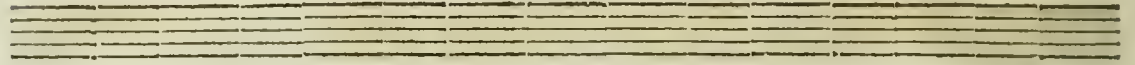
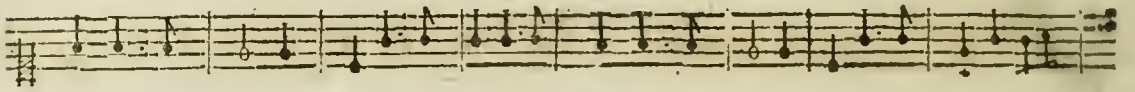
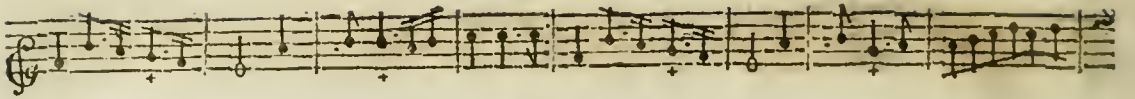
Musical score for Acte Quatrième, page 229. The score consists of 13 staves. The first two staves are vocal lines in treble clef with various ornaments. The next two staves are empty. The following two staves are bass lines. The next two staves are empty. The final five staves (7-11) are instrumental parts in treble and bass clefs, with a fermata and a '5' marking at the end of the final staff. The bottom two staves are empty.

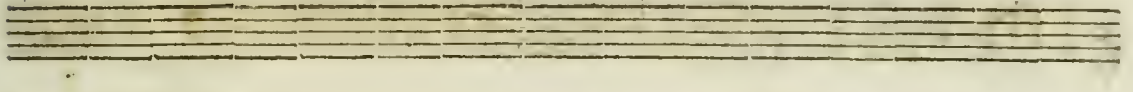
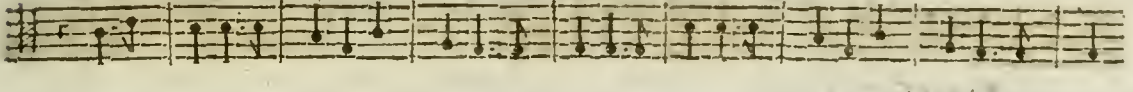
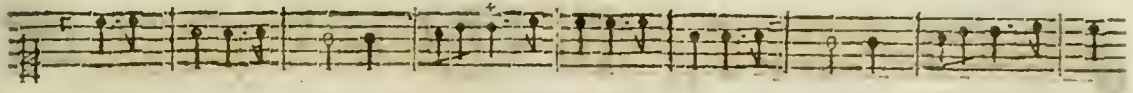
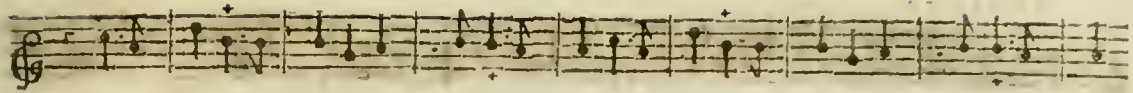




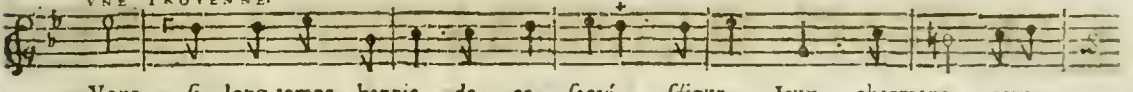








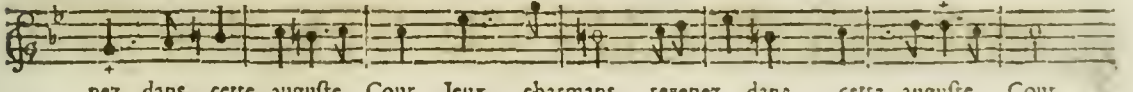
VNE TROYENNE.



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



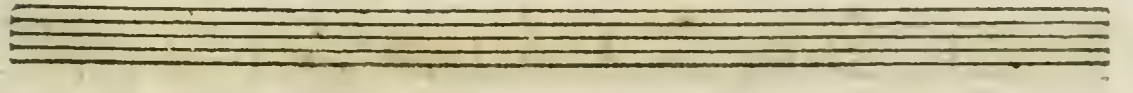
BASSE-CONTINUE.



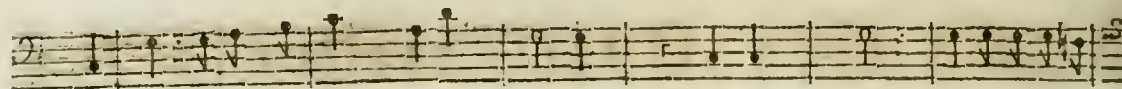
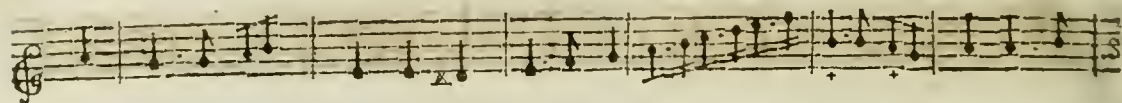
nez dans cette auguste Cour. Jeux charmans, revenez dans cette auguste Cour.



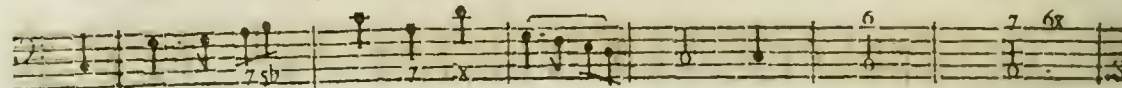
BASSE-CONTINUE.



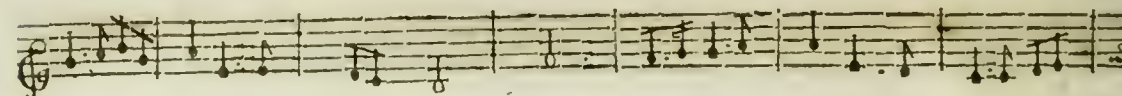
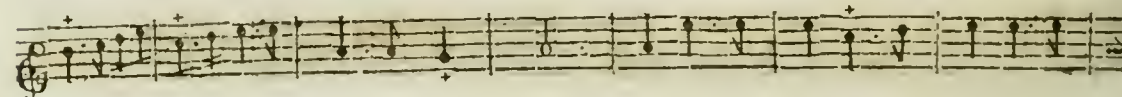
UN TROYEN.



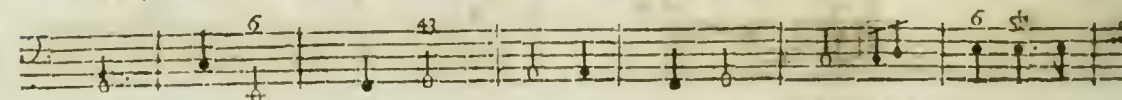
La Paix ramène icy l'abon- dance, Faites voir votre magnifi-



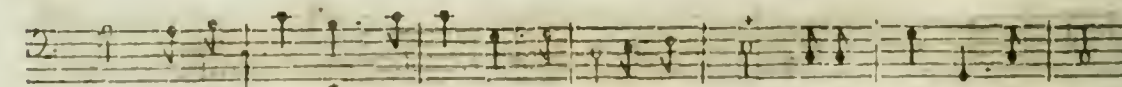
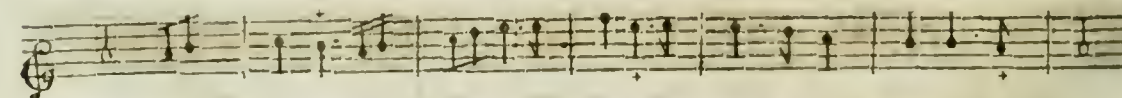
BASSE-CONTINUE.



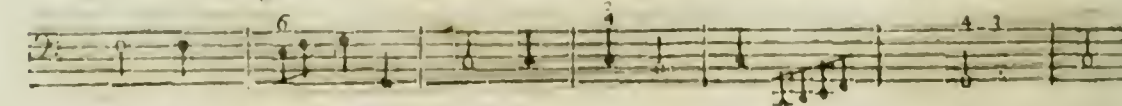
cence, Par vos chants re-dou- blez, célébrez ce grand jour, Et de votre bon-



BASSE-CONTINUE.



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



BASSE-CONTINUE.

ACTE QUATRIEME.

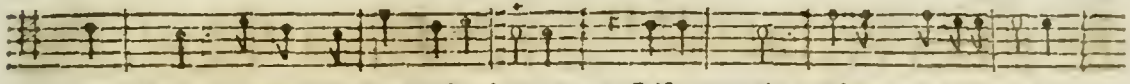
CHOEUR.



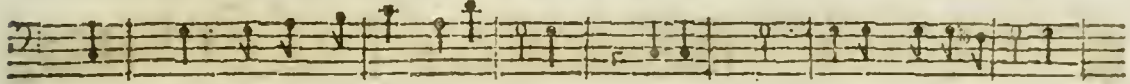
La Paix ramène icy l'abondance, Faisons voir nôtre magnificence.



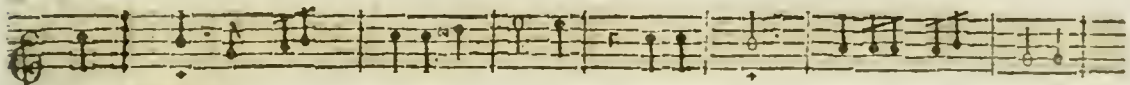
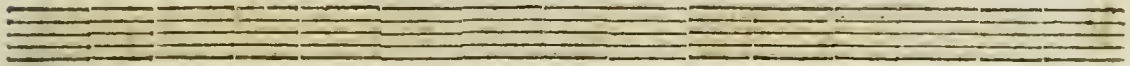
La Paix ramène icy l'abondance, Faisons voir nôtre magnificence.



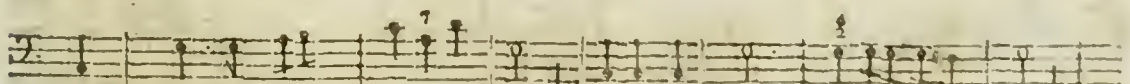
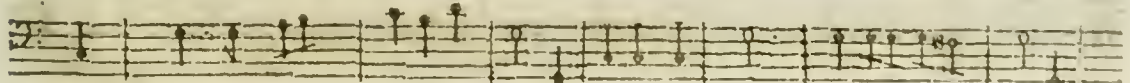
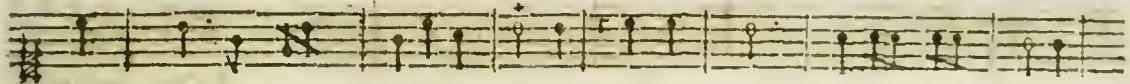
La Paix ramène icy l'abondance, Faisons voir nôtre magnificence.



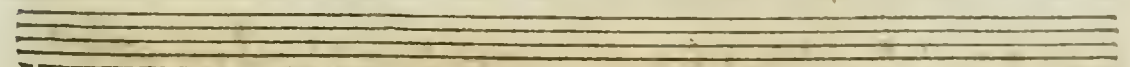
La Paix ramène icy l'abondance, Faisons voir nôtre magnificence.

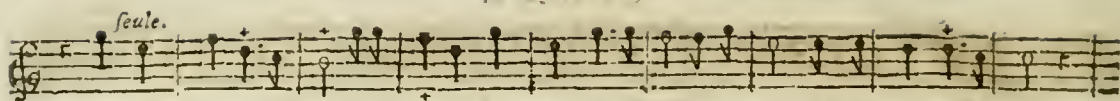


VIOLONS.

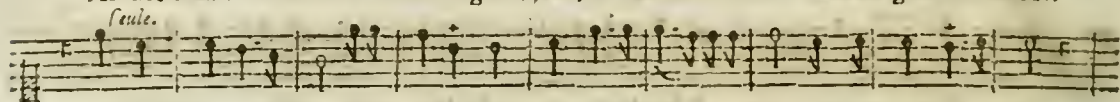


BASSE-CONTINUE.

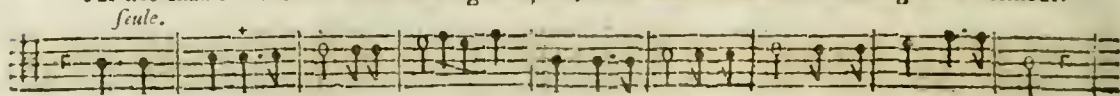




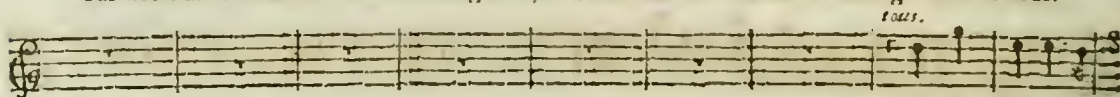
Par nos chants redoublez célébrons ce grand jour, Et de nôtre bonheur rendons grace à l'Amour.



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



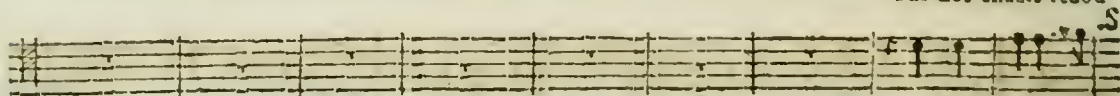
Par nos chants redoublez célébrons ce grand jour, Et de nôtre bonheur rendons grace à l'Amour.



Par nos chants redou-



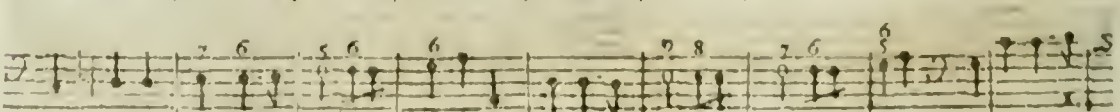
Par nos chants redou-

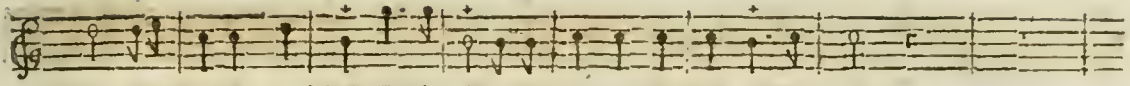


Par nos chants redou-

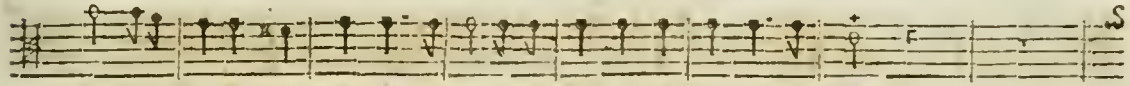


Par nos chants redou-

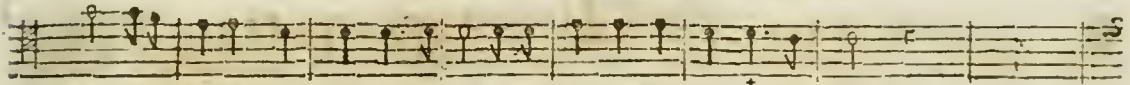




blez célébrons ce grand jour Et de nôtre bonheur rendons grace à l'Amour.



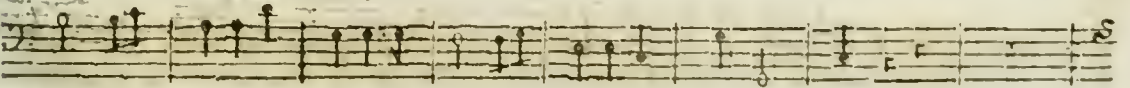
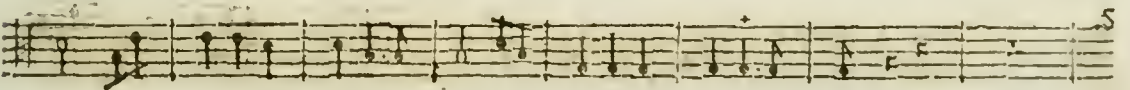
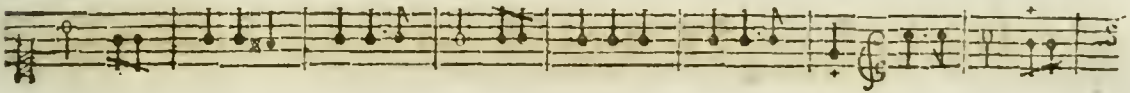
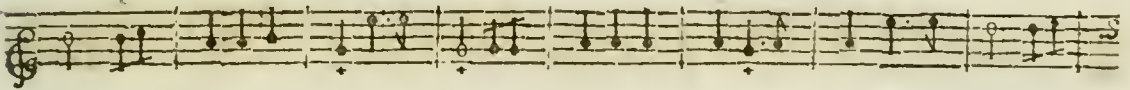
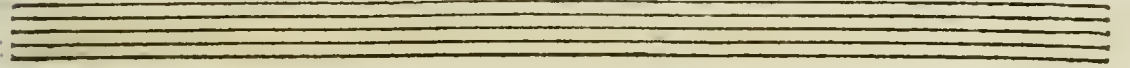
blez célébrons ce grand jour Er de nôtre bonheur rendons grace à l'Amour.



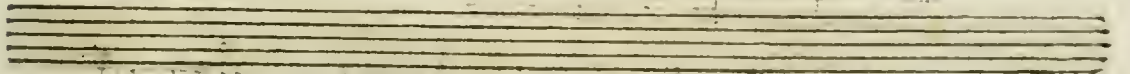
blez célébrons ce grand jour, Et de nôtre bonheur rendons grace à l'Amour.



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

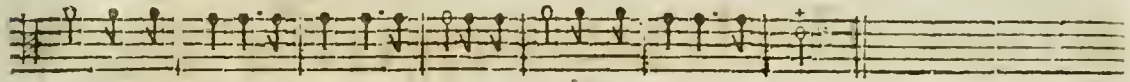


BASSE-CONTINUE.

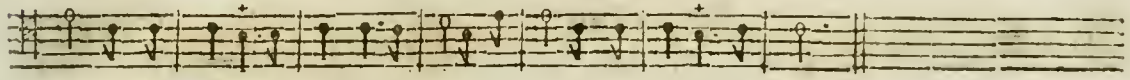




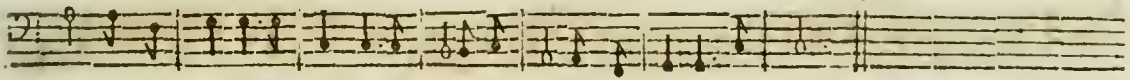
heur ren dons grace à l'Amour. Et de nôtre bonheur rendons grace à l'Amour.



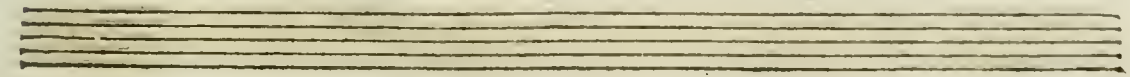
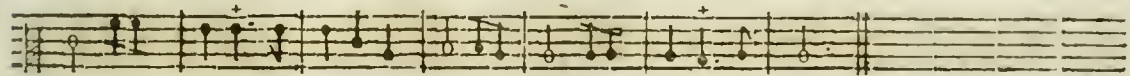
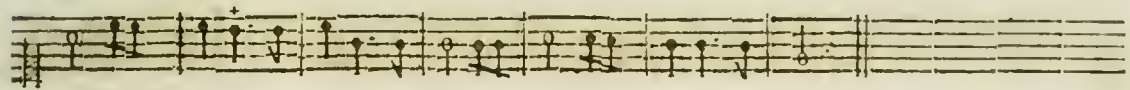
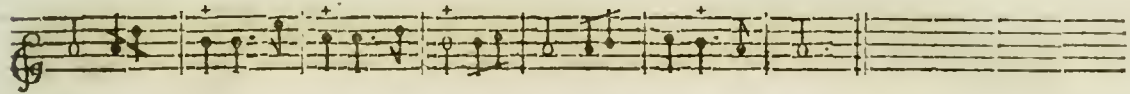
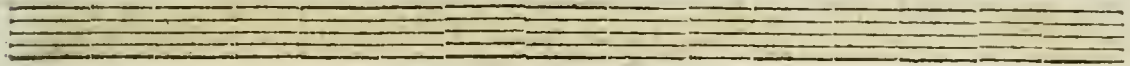
heur rendons grace à l'Amour. Et de nôtre bonheur rendons grace à l'Amour.



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



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



ENTRE-ACTE.

The musical score consists of ten staves. The first staff is a treble clef with a 3/4 time signature. The second and third staves are alto clefs with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The fifth staff is a grand staff (treble and bass clefs). The sixth staff is a treble clef with a 3/4 time signature. The seventh and eighth staves are alto clefs with a 3/4 time signature. The ninth staff is a bass clef with a 3/4 time signature. The tenth staff is a grand staff (treble and bass clefs). The music is written in a style typical of 18th-century French opera, featuring various note values, rests, and dynamic markings.

ACTE CINQUIÈME

SCÈNE PREMIÈRE.

ACHILLE, seul.

doux.

VIOLONS.

doux.

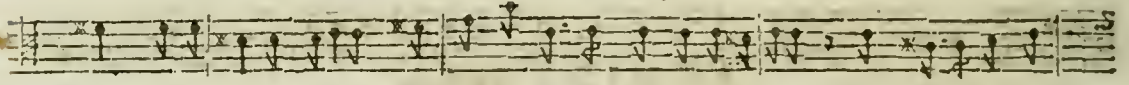
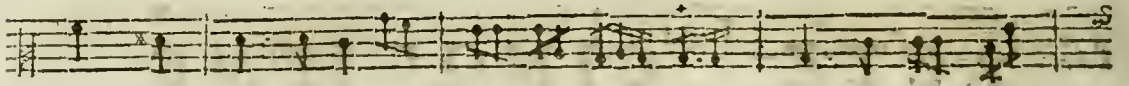
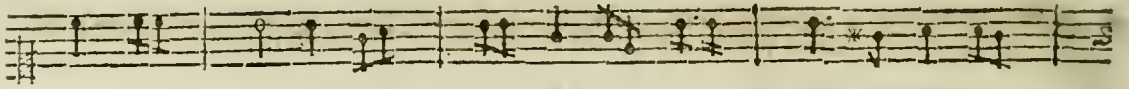
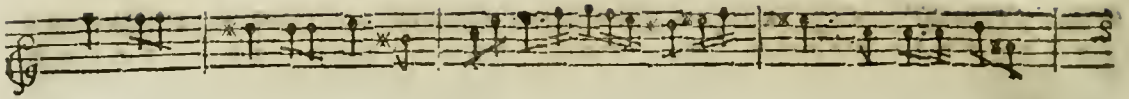
doux.

doux.

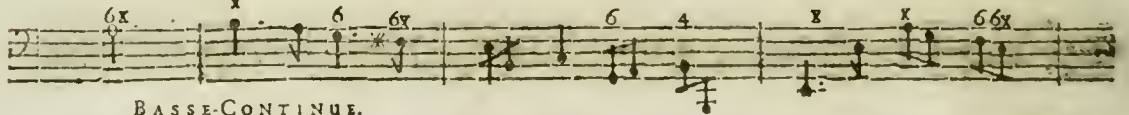
ACHILLE.

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

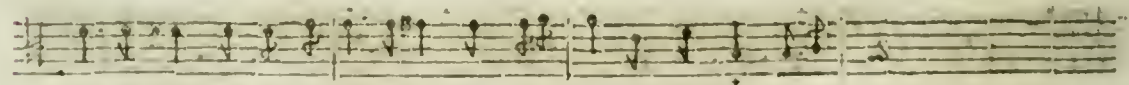
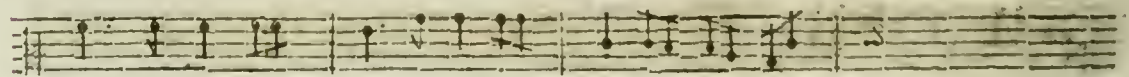
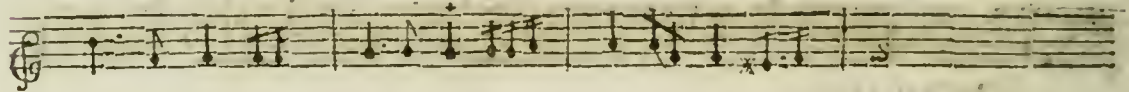
BASSE-CONTINUE.



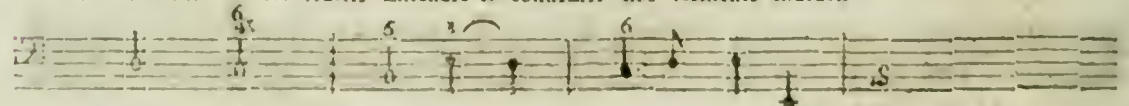
Mais j'aperçoy la divine beauté Qui cause mon impatience, Son pere la con-



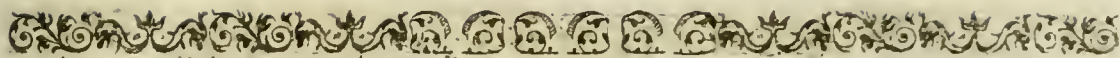
BASSE-CONTINUE.



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



BASSE CONTINUE.



SCENE II.

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

vous.

PRELUDE.

BASSE-CONTINUE.

BASSE-CONTINUE.

ACHILLE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

POLIKENE.

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

BASSE-CONTINUE.

ACHILLE.

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

BASSE-CONTINUE.
POLIKENE.

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

BASSE-CONTINUE.
ACHILLE.

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

BASSE CONTINUE.

VIOLON.

VIOLON.

PRIAM.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

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

Commençons à jouir en ce

Commençons à jouir en ce

BASSE-CONTINUE.

jour, Des plaisirs que la paix nous ramei- ne, Les feux, Les feux de la haine

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

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

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

BASSE-CONTINUE.

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

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

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

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

doux.

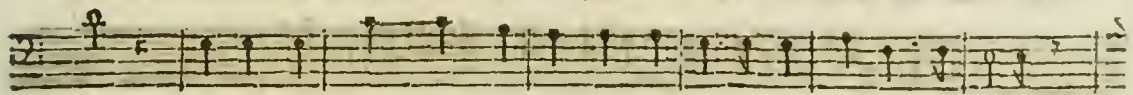
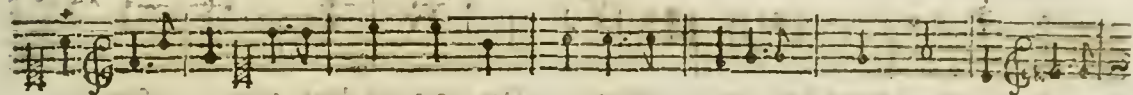
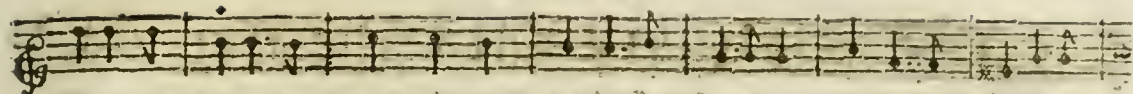
VIOLONS.
doux.

doux.

doux.

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

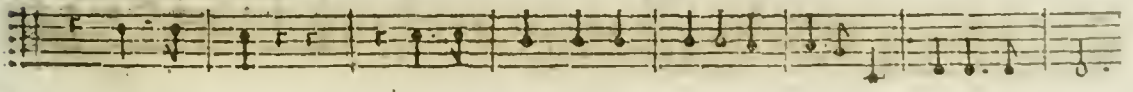
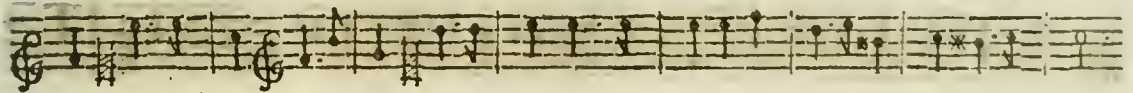
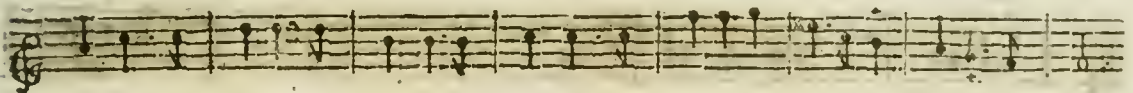
BASSE-CONTINUE.



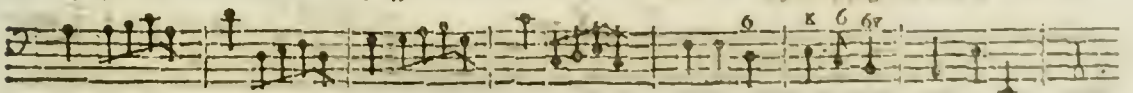
voix, Joignez vos voix Pour chanter les vertus & le bonheur d'Achille.



BASSE-CONTINUE.



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

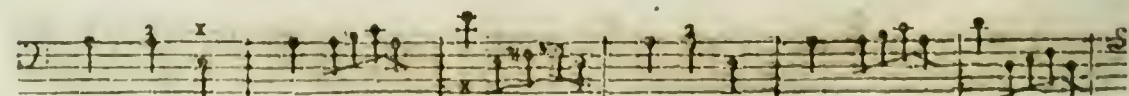
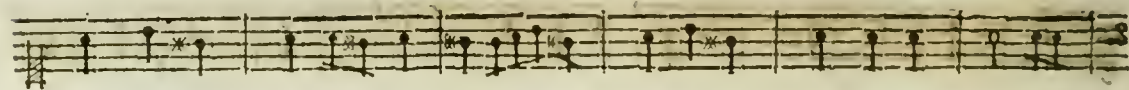
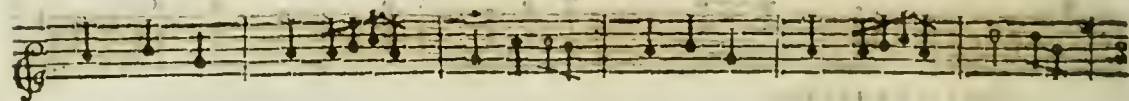
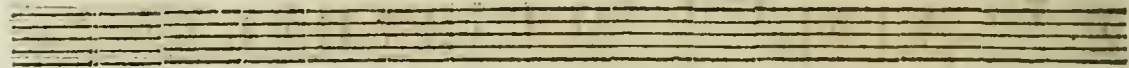


BASSE-CONTINUE.

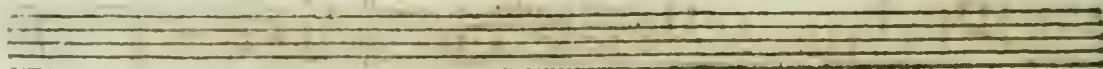
ACHILLE, TRAGÉDIE.

CHOEUR.

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

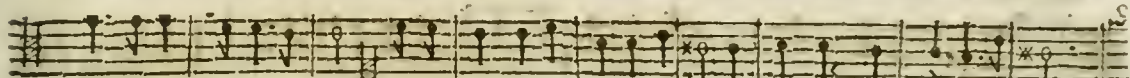


BASSO CONTINUÉ.

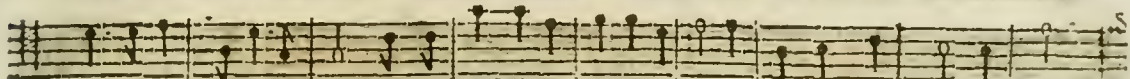




nom de ces heureux époux, Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



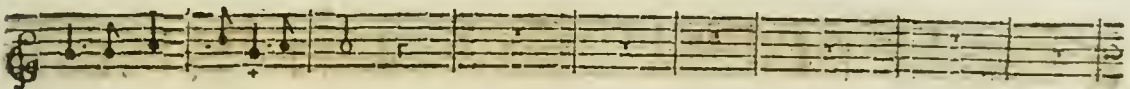
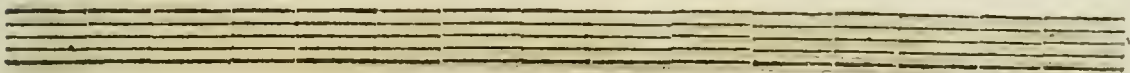
nom de ces heureux époux, Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



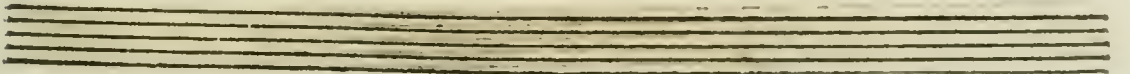
nom de ces heureux époux, Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



nom de ces heureux époux,

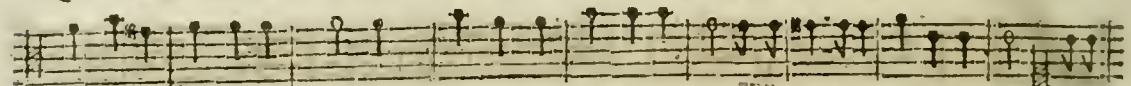


BASSE-CONTINUE.

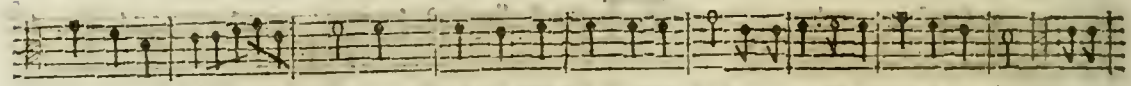




Que tous ces lieux reten- tissent, Que tous ces lieux reten- tissent Du nô de ces heureux époux. Que l'A-



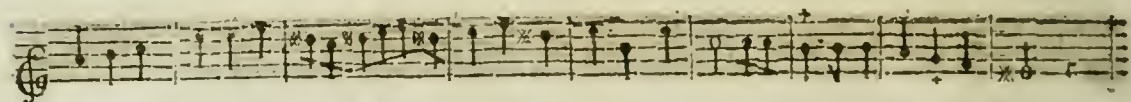
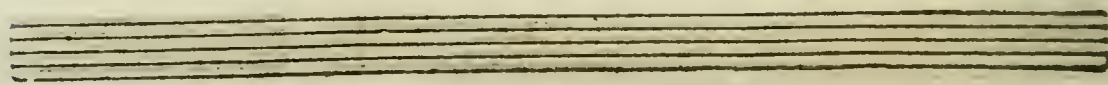
Que tous ces lieux reten- tissent, Que tous ces lieux reten- tissent Du nô de ces heureux époux. Que l'A-



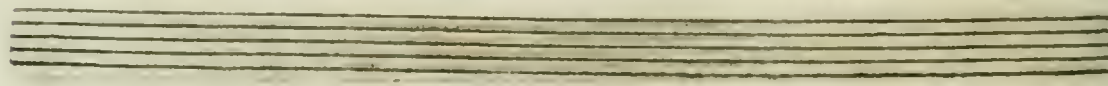
Que tous ces lieux re- ton- tissent, Que tous ces lieux reten- tissent Du nô de ces heureux époux. Que l'A-



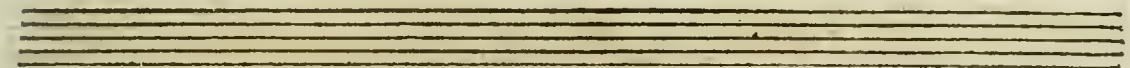
Que tous ces lieux re- ten- tissent, Que tous ces lieux re- ten- tissent Du nô de ces heureux époux.



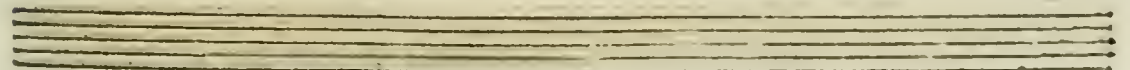
BASSE-CONTINUE.



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

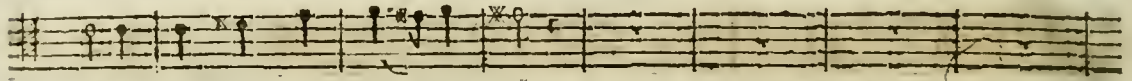


BASSO-CONTINUE.





nissent De leurs nœuds les plus doux.



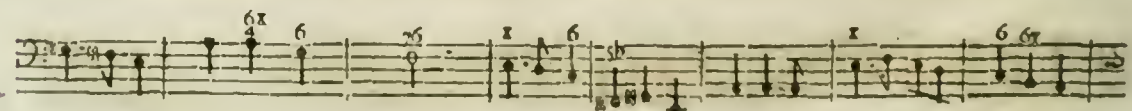
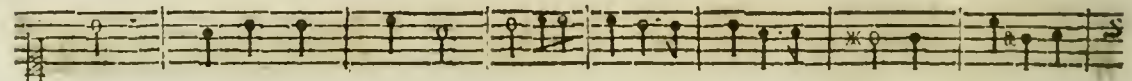
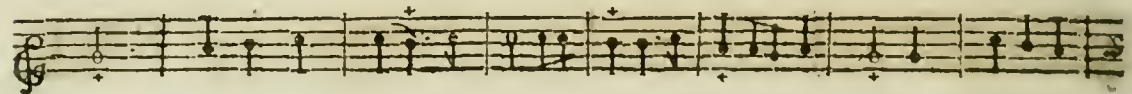
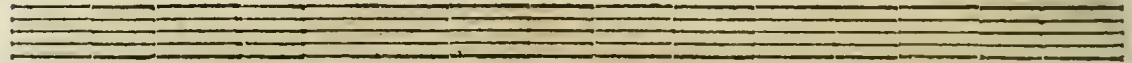
nissent De leurs nœuds les plus doux.



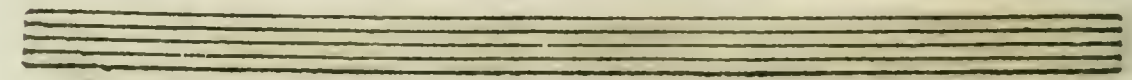
nissent De leurs nœuds les plus doux.



nissent De leurs nœuds les plus doux.

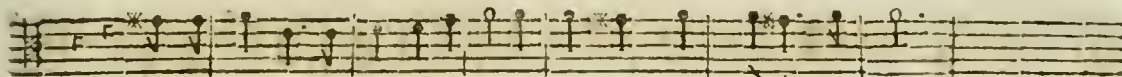


BASSE-CONTINUE.

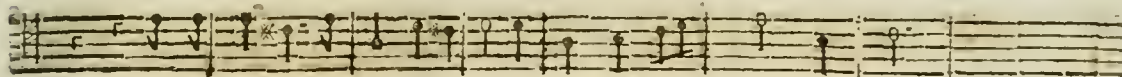




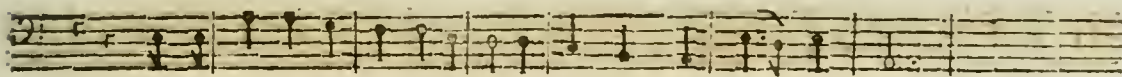
Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



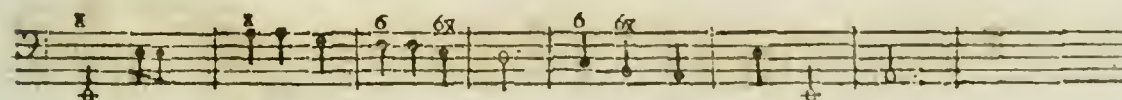
Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



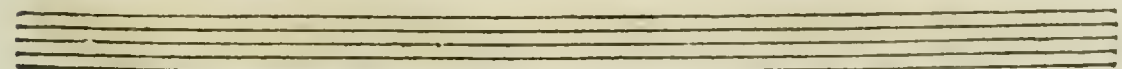
Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.

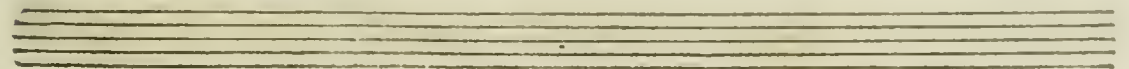
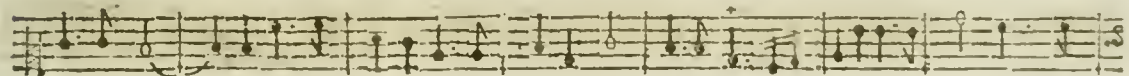
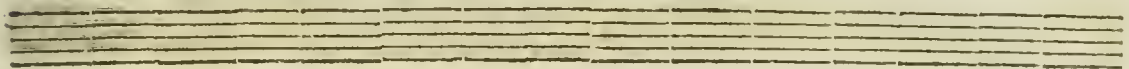
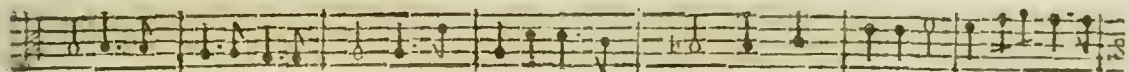
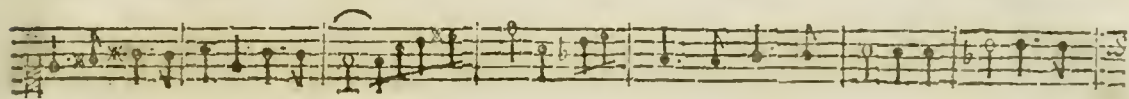
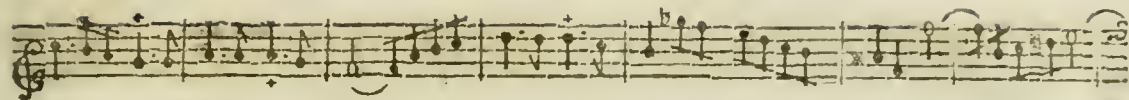


Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



BASSE-CONTINUE.





This page contains a musical score for the opera 'Achille, Tragedie'. The score is written on ten staves. The first staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The second staff is a piano accompaniment in bass clef. The third and fourth staves are additional piano accompaniment parts. The fifth staff is a bass line in bass clef. The sixth staff is a blank staff. The seventh staff is a vocal line in treble clef. The eighth, ninth, and tenth staves are piano accompaniment parts. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

UN GREG.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

CHOEUR.

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

Tendres Amans, que vous serez heureux!

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

BASSE-CONTINUE.

seul.

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

seul.

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

seul.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

ACTE CINQUIÈME.

CHOEUR.

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

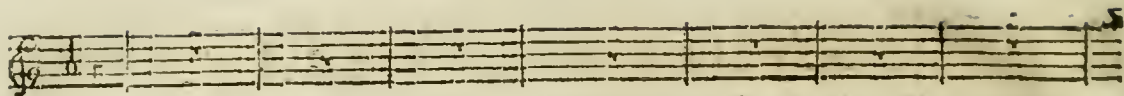
Tendres Amans que vous ferez heureux! Tendres Amans que vous ferez heu-

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

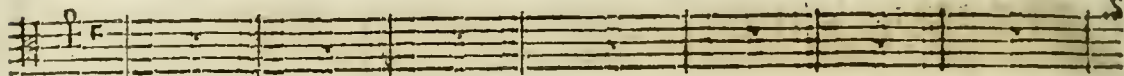
Tendres Amans que vous ferez heureux! Tendres Amans que vous ferez heu-

VIOLONS.

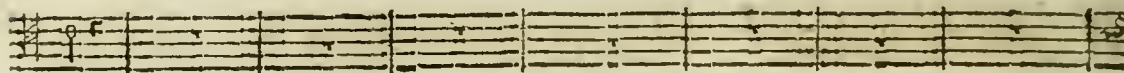
BASSE-CONTINUE.



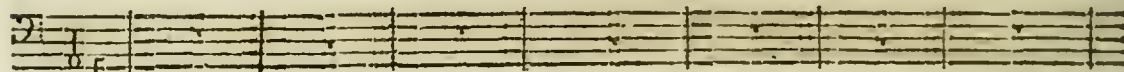
ceux!



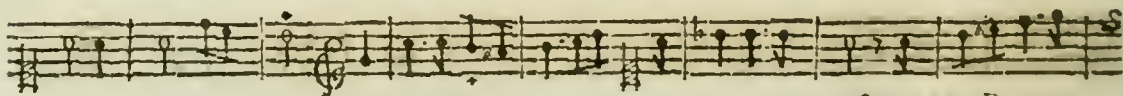
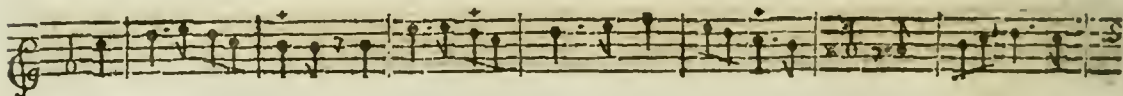
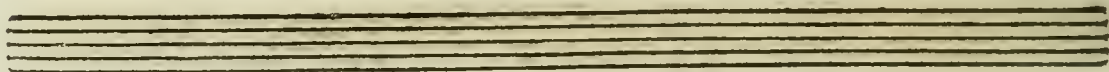
ceux!



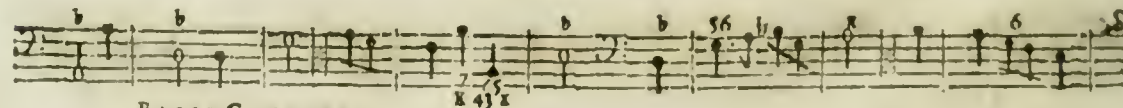
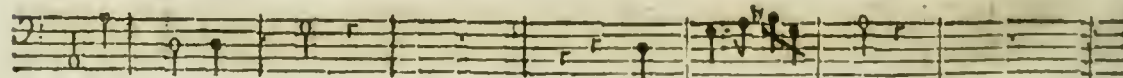
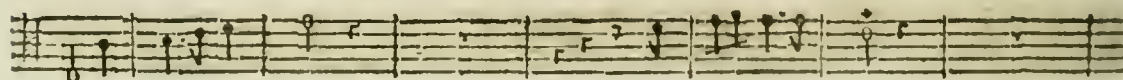
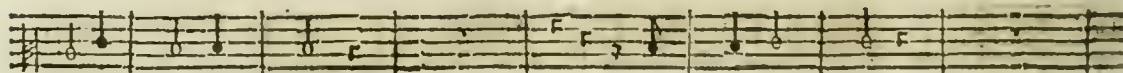
ceux!



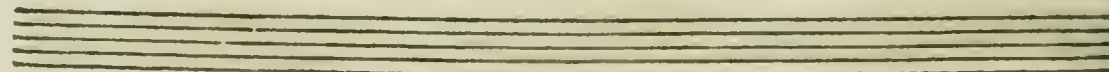
ceux!



SECOND DESSUS.



BASSE-CONTINUE.





Tendres Amans que vous serez heureux!

Tendres A-



Tendres Amans que vous serez heureux!

Tendres A-

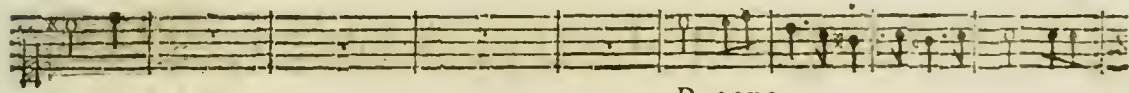
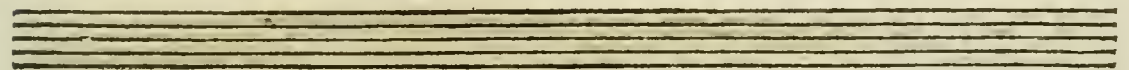


Tendres Amans que vous serez heureux!

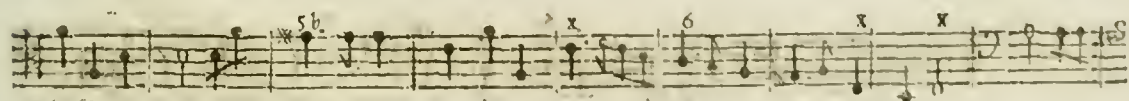
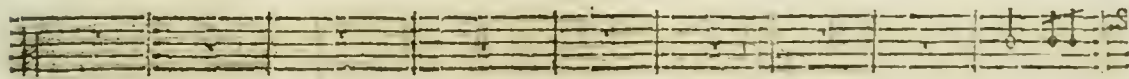
Tendres A-



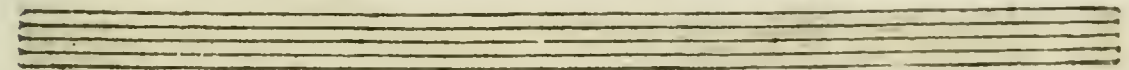
Tendres A-

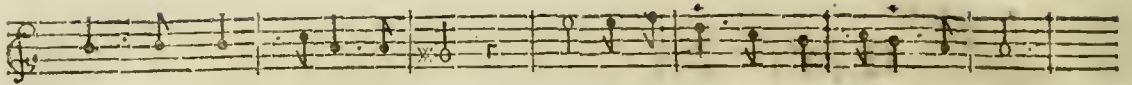


2. DESSUS.

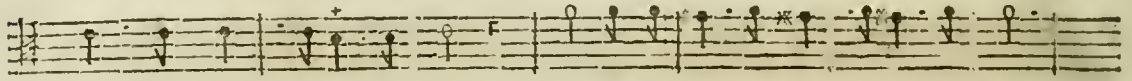


BASSE-CONTINUE.

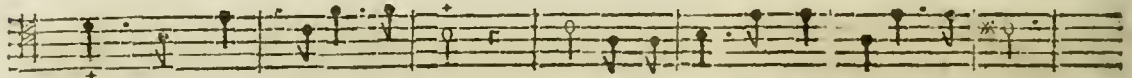




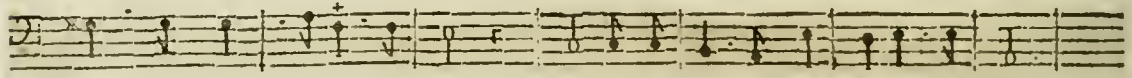
mans que vous serez heureux! Tendres Amans que vous serez heureux!



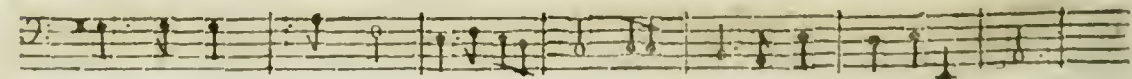
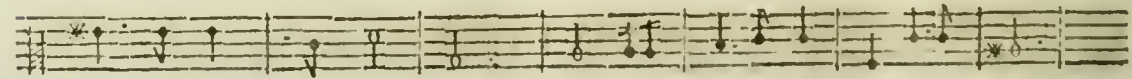
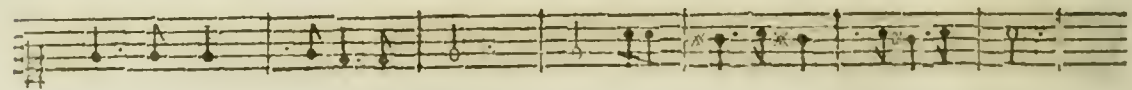
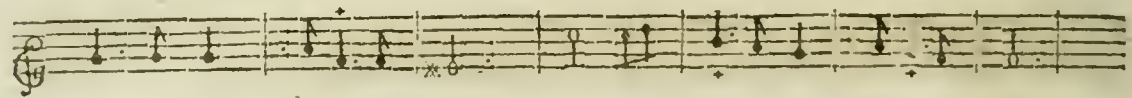
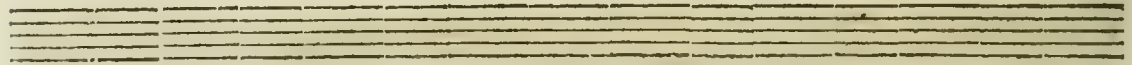
mans que vous serez heureux! Tendres Amans que vous serez heureux!



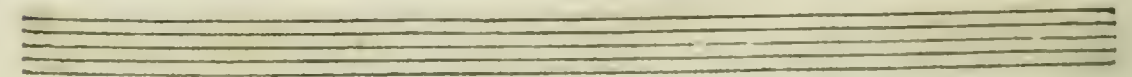
mans que vous serez heureux! Tendres Amans que vous serez heureux!



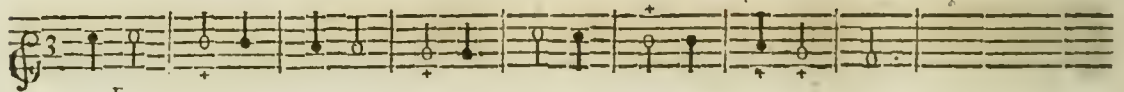
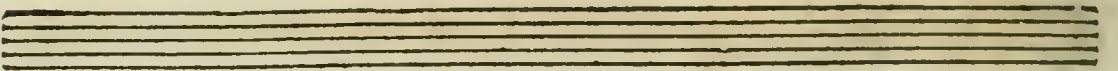
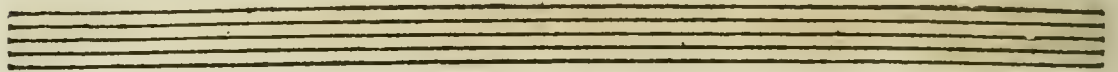
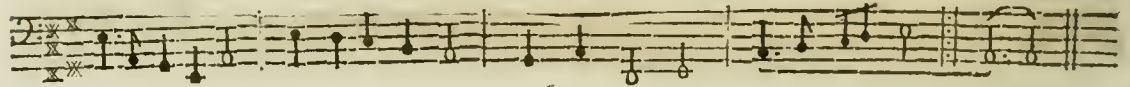
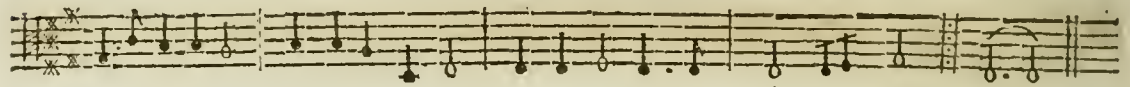
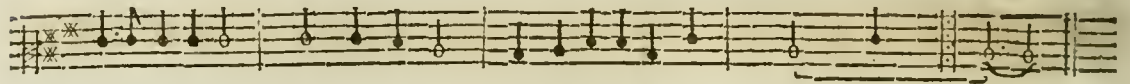
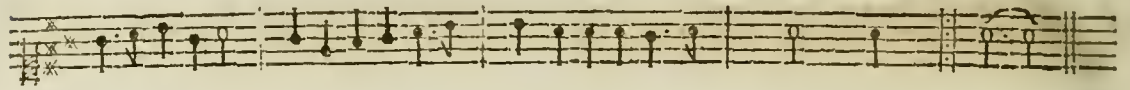
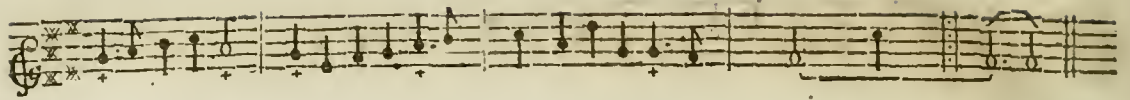
mans que vous serez heureux! Tendres Amans que vous serez heureux!



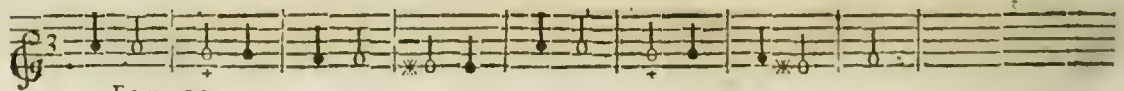
BASSE-CONTINUE.



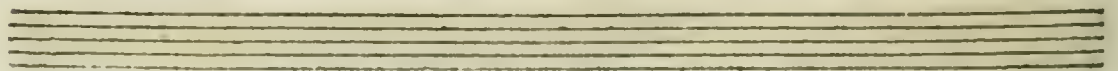
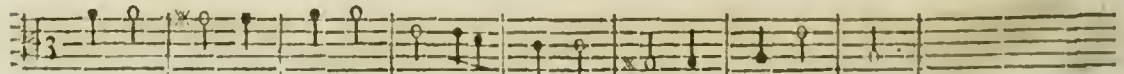
A I R.



FLUTES.



FLUTES.



RONDEAU.

FLUTES.

FLUTES.

On reprend le Rondeau.

FLUTES.

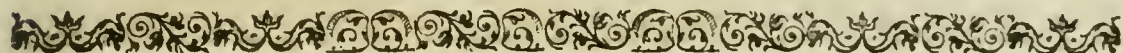
FLUTES.

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

d'une Amour, Et d'une A-mour ten-dre & fi-del-le.

dre & fi-delle, Et d'une A-mour ten-dre & fi-del-le.

BASSE-CONTINUE.



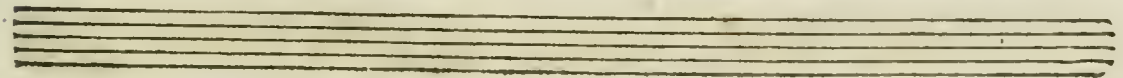
SCENE III.

BRISEIS seule.

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.



BRISÉS.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

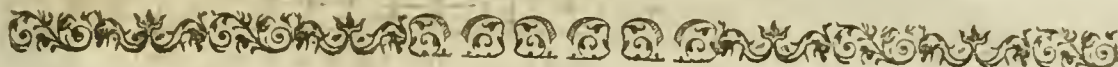
BASSE-CONTINUE.

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

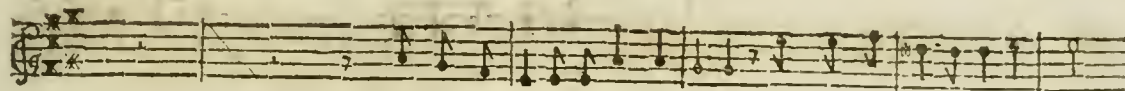
BASSE-CONTINUE.

font commettre un crime Pour l'expi - er je suis presté a mourir

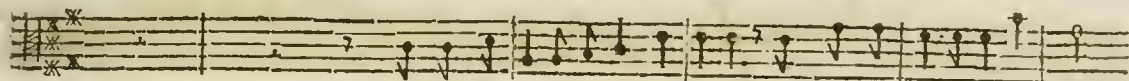
BASSE-CONTINUE.



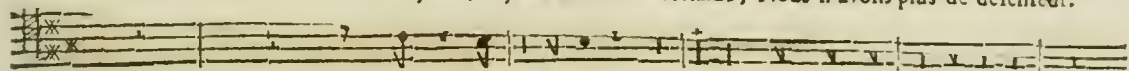
SCÈNE IV.



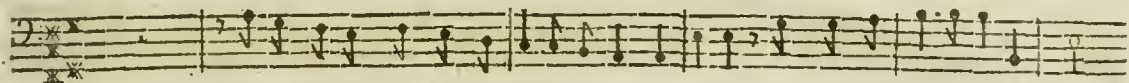
Fuyons, fuyons une mort certaine, Nous n'avons plus de défenseur.



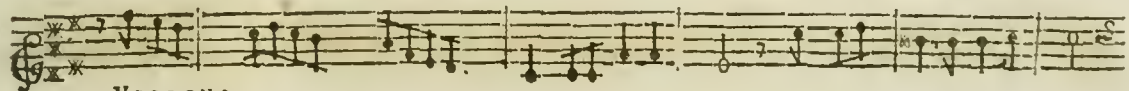
Fuyons, fuyons une mort certaine, Nous n'avons plus de défenseur.



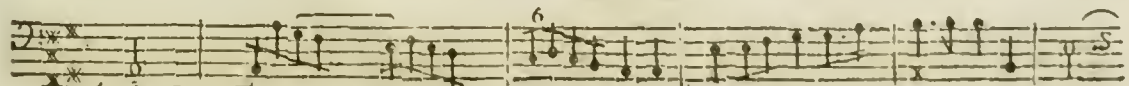
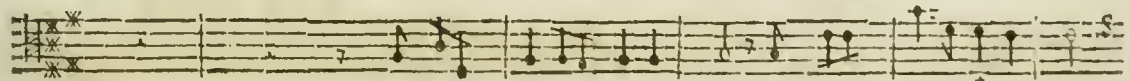
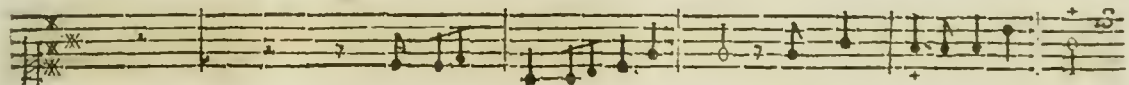
Fuyons, fuyons une mort certaine, Nous n'avons plus de défenseur.



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

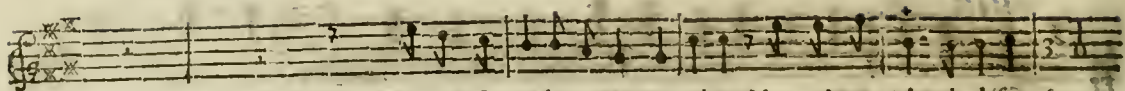


VIOLONS.

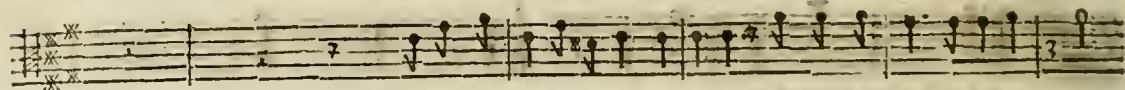


BASSE-CONTINUE.

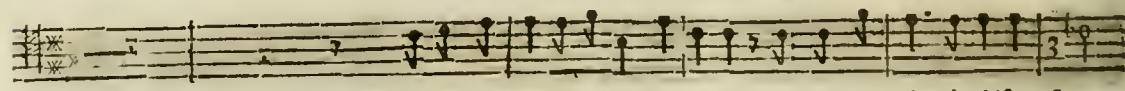
ACHILLE, TRAGÉDIE.



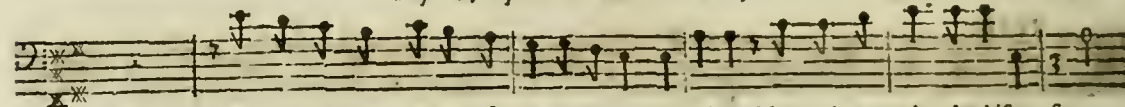
Fuyons, fuyons une mort certaine, Nous n'avons plus de défen- seur.



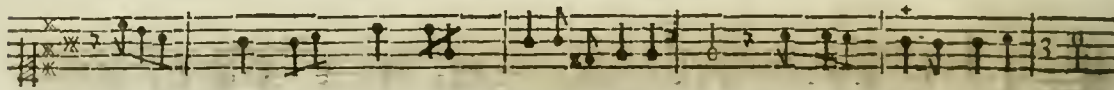
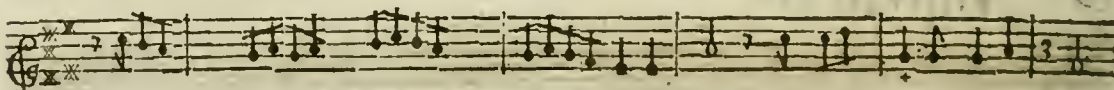
Fuyons, fuyons une mort certaine, Nous n'avons plus de défen- seur.



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



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



BASSE-CONTINUE.



BRISÉIS.

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

BASSE-CONTINUE.

ARCAS.

Achille ne vit plus.

BRISÉIS.

Ciel! quel est son vainqueur?

ARCAS.

L'io-digne

BASSE-CONTINUE.

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

BASSE-CONTINUE

BRISÉIS.

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

POLIXÈNE.

BASSE-CONTINUE.

SCÈNE V.

POLIXÈNE, BRISEÏS.

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

doux.

doux.

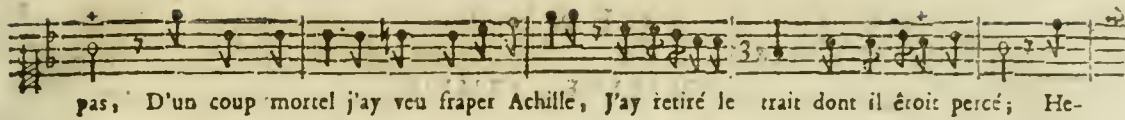
doux.

doux.

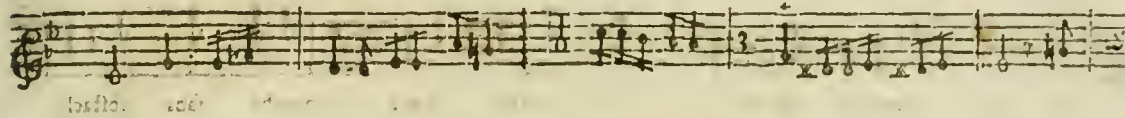
56b 4 43 6 6 6

BASSE-CONTINUE.

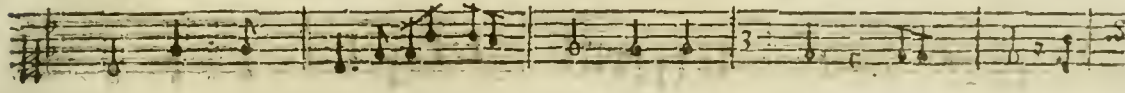
Il jouit de son crime, & ne me permet pas D'embrasser mon époux même après son tré-



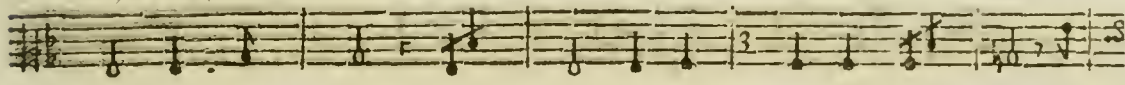
pas, D'un coup mortel j'ay veu fraper Achille, J'ay retiré le trait dont il étoit percé; He-



pas, D'un coup mortel j'ay veu fraper Achille, J'ay retiré le trait dont il étoit percé; He-



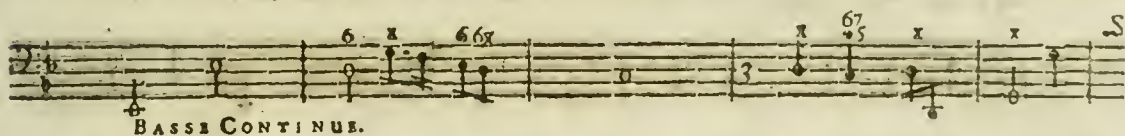
pas, D'un coup mortel j'ay veu fraper Achille, J'ay retiré le trait dont il étoit percé; He-



pas, D'un coup mortel j'ay veu fraper Achille, J'ay retiré le trait dont il étoit percé; He-



pas, D'un coup mortel j'ay veu fraper Achille, J'ay retiré le trait dont il étoit percé; He-



BASSE CONTINUE.



las! dans les douleurs dont mon cœur est pressé, Ce trait fatal peut même être utile.



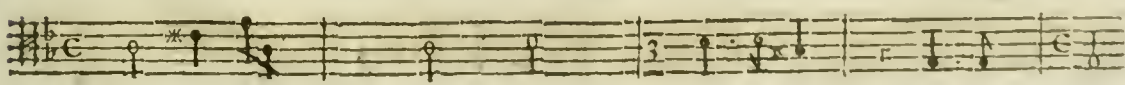
las! dans les douleurs dont mon cœur est pressé, Ce trait fatal peut même être utile.



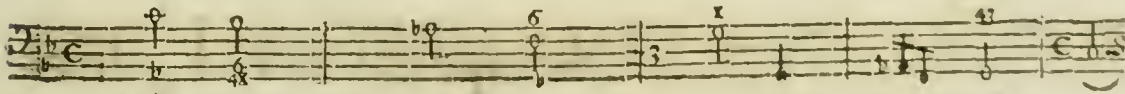
las! dans les douleurs dont mon cœur est pressé, Ce trait fatal peut même être utile.



las! dans les douleurs dont mon cœur est pressé, Ce trait fatal peut même être utile.



las! dans les douleurs dont mon cœur est pressé, Ce trait fatal peut même être utile.



BASSE CONTINUE.

BRISÉIS

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

BASSE-CONTINUE.

Oüy, dans mon desespoir je conduiray leurs pas Sur les rempatts de vôt're Ville.

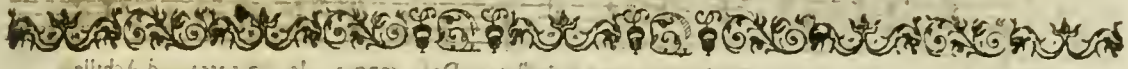
BASSE-CONTINUE.

*lentement.**vif.*

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

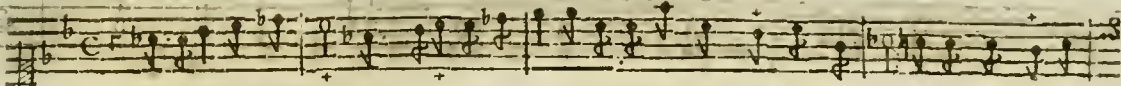
*lentement.**vif.*

BASSE-CONTINUE.

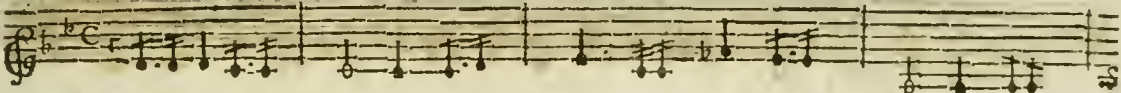


SCENE VI.

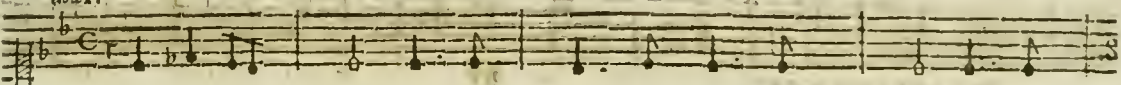
POLIXENE.



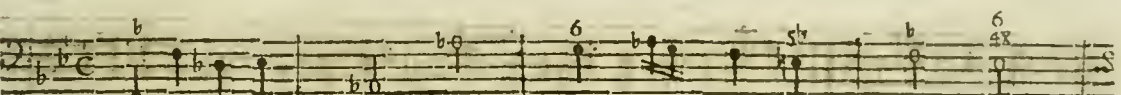
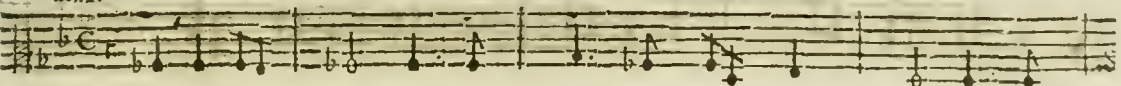
Va punir les Troyens , cours hâter la vengeance Du Héros qu'on vient d'immoler , Laisse - moy seule -
doux.



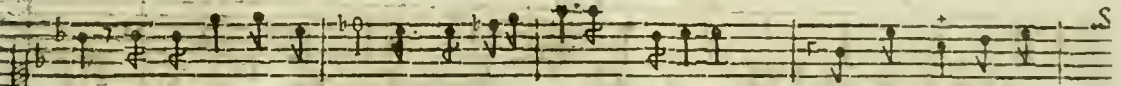
doux.



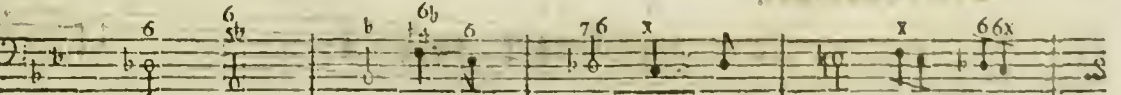
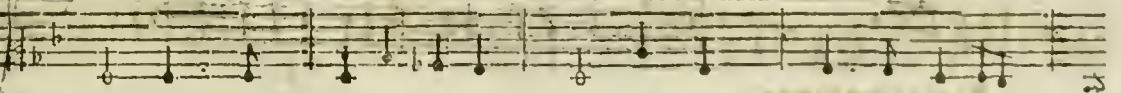
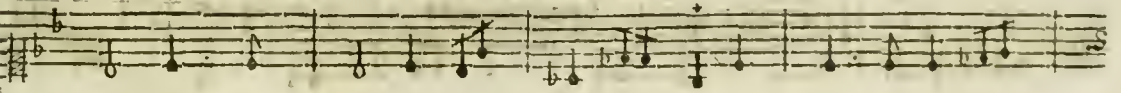
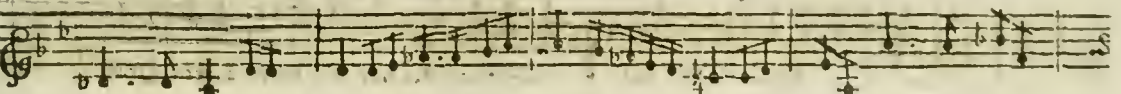
doux.



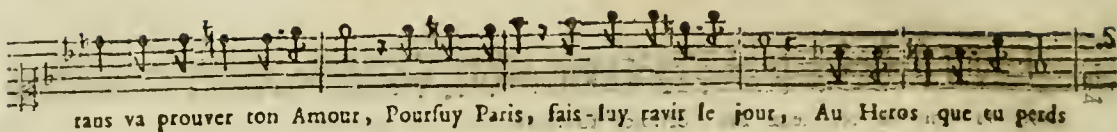
BASSE-CONTINUE.



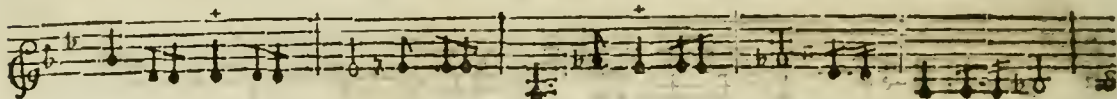
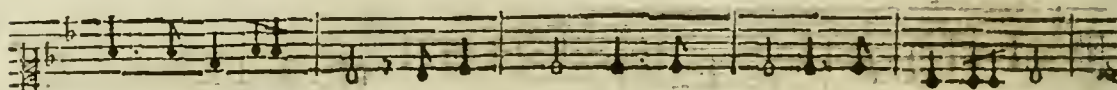
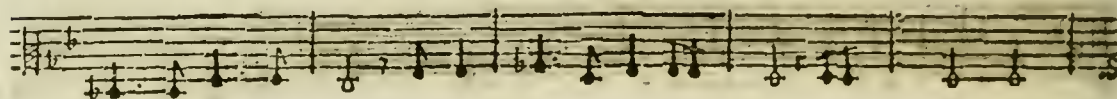
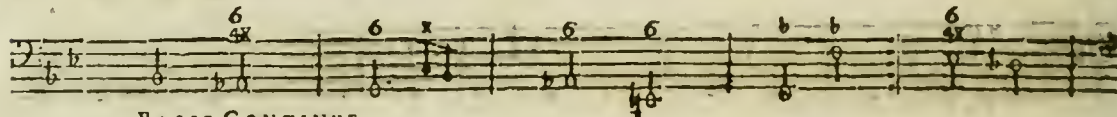
cy, ne viens plus me troubler Par ton odi - euse presence. Par tes soins écla-



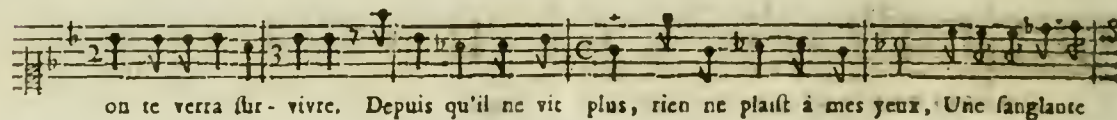
BASSE-CONTINUE.



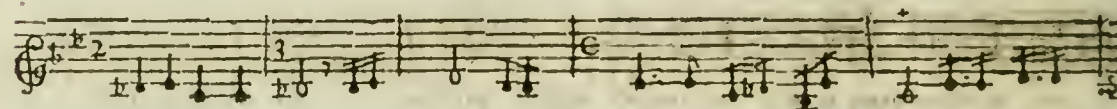

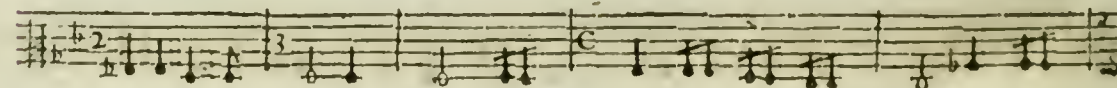
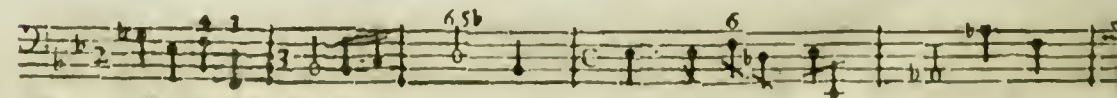
rans va prouver ton Amour, Pourfuy Paris, fais-luy ravir le jour, Au Heros que tu perds

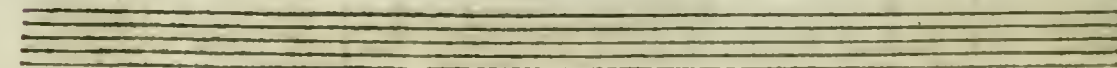
BASSE CONTINUE.

on te verra sur- vivre. Depuis qu'il ne vit plus, rien ne plaist à mes yeux, Une sanglante

BASSE CONTINUE.



The first system of music consists of five staves. The top staff is a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "n'os va finir en ces lieux Les horribles tourmens où sa perte me livre. Ah! n'est-il". The accompaniment includes a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff with a key signature of one flat and a common time signature.

BASSE-CONTINUE.

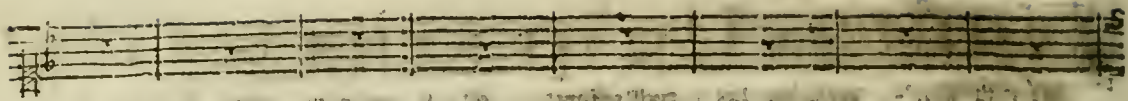
An empty musical staff with five lines, intended for the basso continuo part.

The second system of music consists of five staves. The top staff is a vocal line in G major with a key signature of one flat and a common time signature. The lyrics are: "pas moins glorieux De le vanger que de le suivre?". The accompaniment includes a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff with a key signature of one flat and a common time signature.

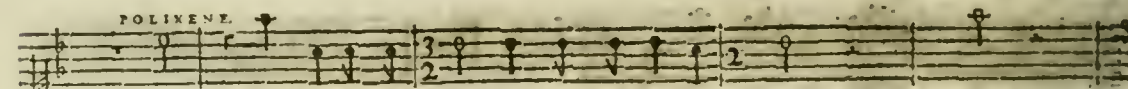
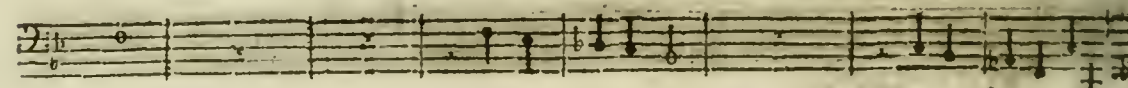
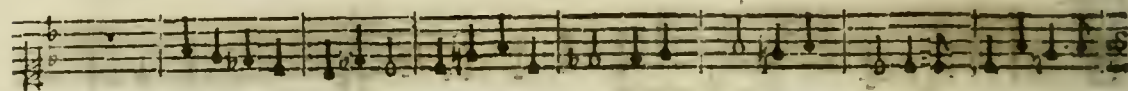
BASSE-CONTINUE.

An empty musical staff with five lines, intended for the basso continuo part.

ACHILLE, TRAGEDIE,



PRELUDE.

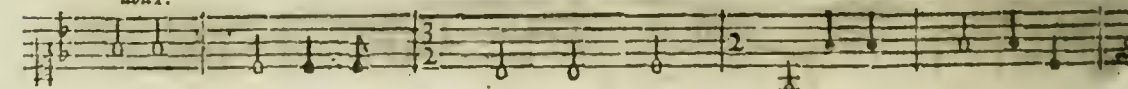


POLIXENE.

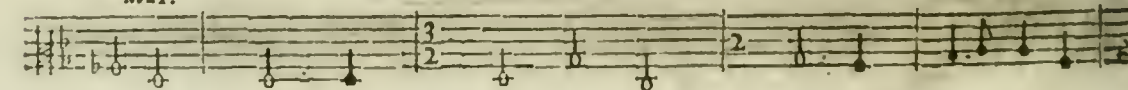
Mais, quels tristes ob- jets viennent s'offrir à moy? Dieux! *doux.* *tous.*



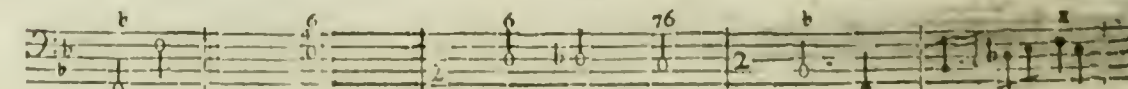
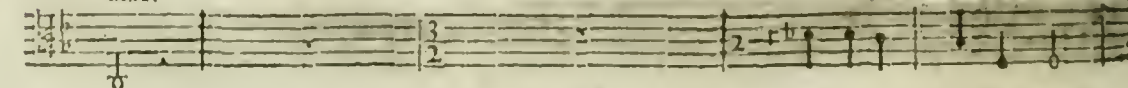
doux.



doux.



doux.



BASSE-CONTINU.

ACHILLE, TRAGÉDIE.

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

BASSE-CONTINUE.

l'etc. Chere ombre, attends, je vais te satis-
fort. *doux.* *fort.* *doux.* *fort.*

BASSE-CONTINUE.

faire, s'il ne faut pour te plaire Que courir au trépas.

BASSE-CONTINUE.

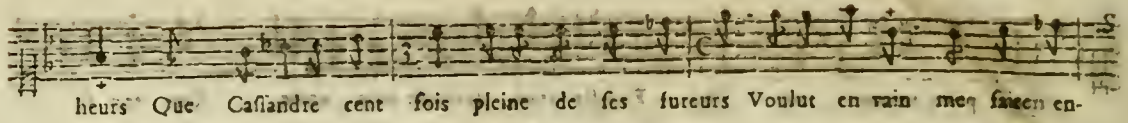
Quel fort d'une Amour si tendre! J'éprouve enfin tous les mal-

doux.

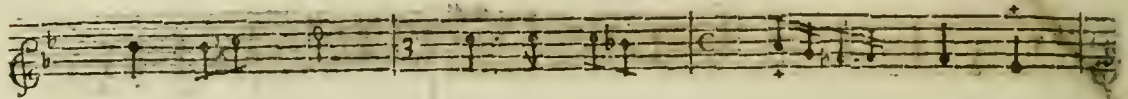
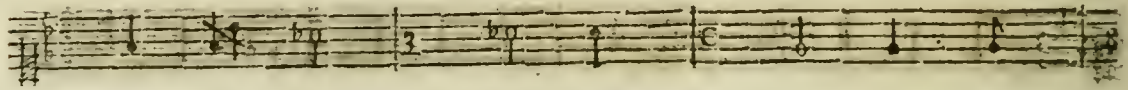
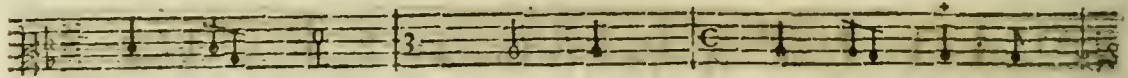
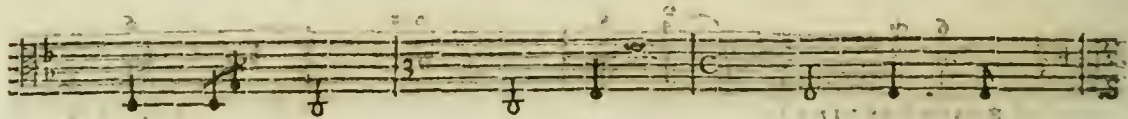
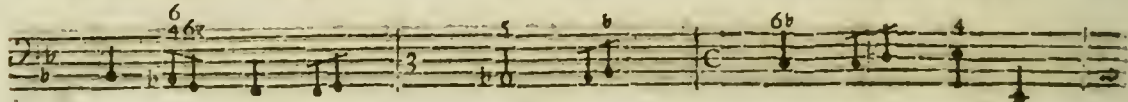
doux.

BASSE-CONTINUE.

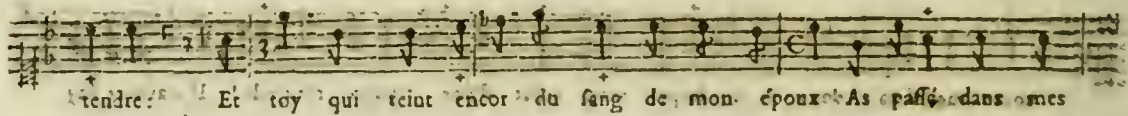
ACHILLE TRAGÉDIE.



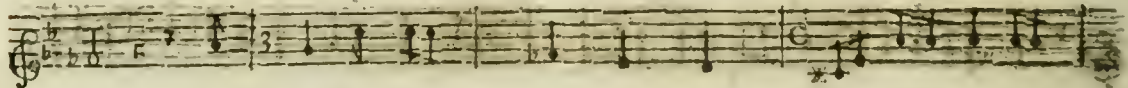
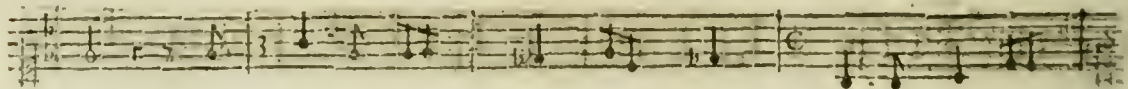
heurs Que Cassandre cent fois pleine de ses fureurs Voulut en vain meq faire en-

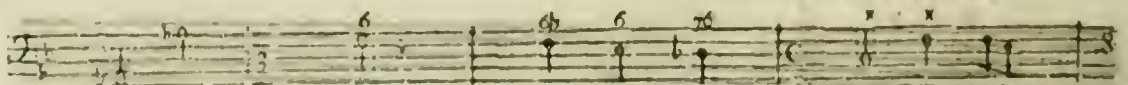






BASSE-CONTINUE.



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

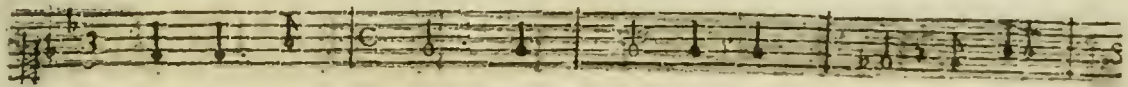
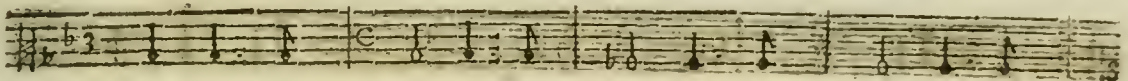



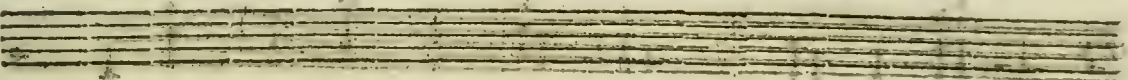
BASSE-CONTINUE.



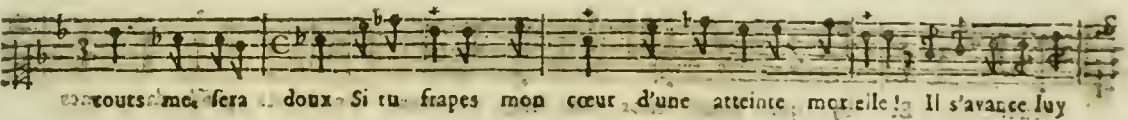
-DS mais pour terminer ma vie, Funeste, trait, seconde mon, envie, Que ton se-


BASSE-CONTINUE.



BASSE-CONTINUE

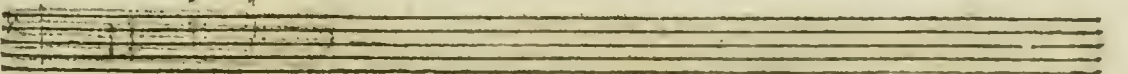


toujours me fera doux Si tu frapes mon cœur d'une atteinte mortelle Il s'avance luy






BASSE-CONTINUE.



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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

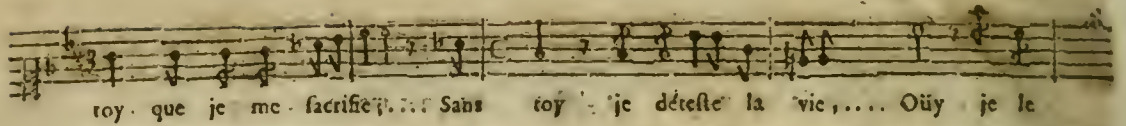
BASSE-CONTINUE

fir, le sens que je vais mourir Et c'est assez pour me rendre con- gente.

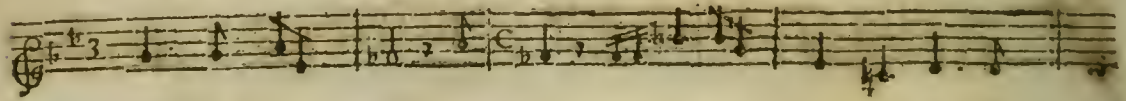
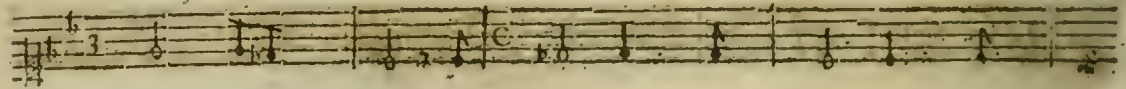

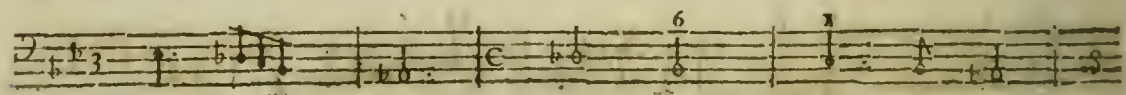
BASSE-CONTINUE

Reçoy mon Sang après... mes pleurs A- chille ; c'est à

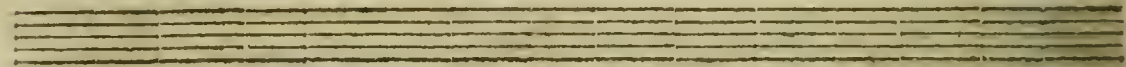
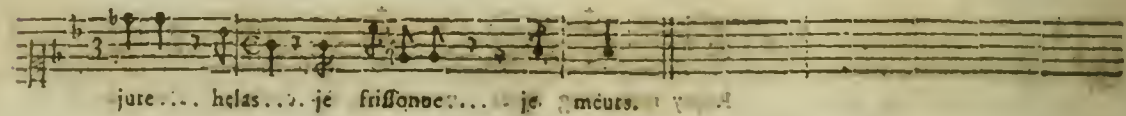
BASSE-CONTINUE.



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

BASSE-CONTINUE.

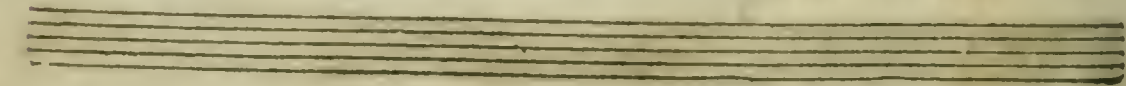



jure... hélas... je frissonne... je meurs.






BASSE-CONTINUE.



FIN DU CINQUIÈME, ET DERNIER ACTE.