

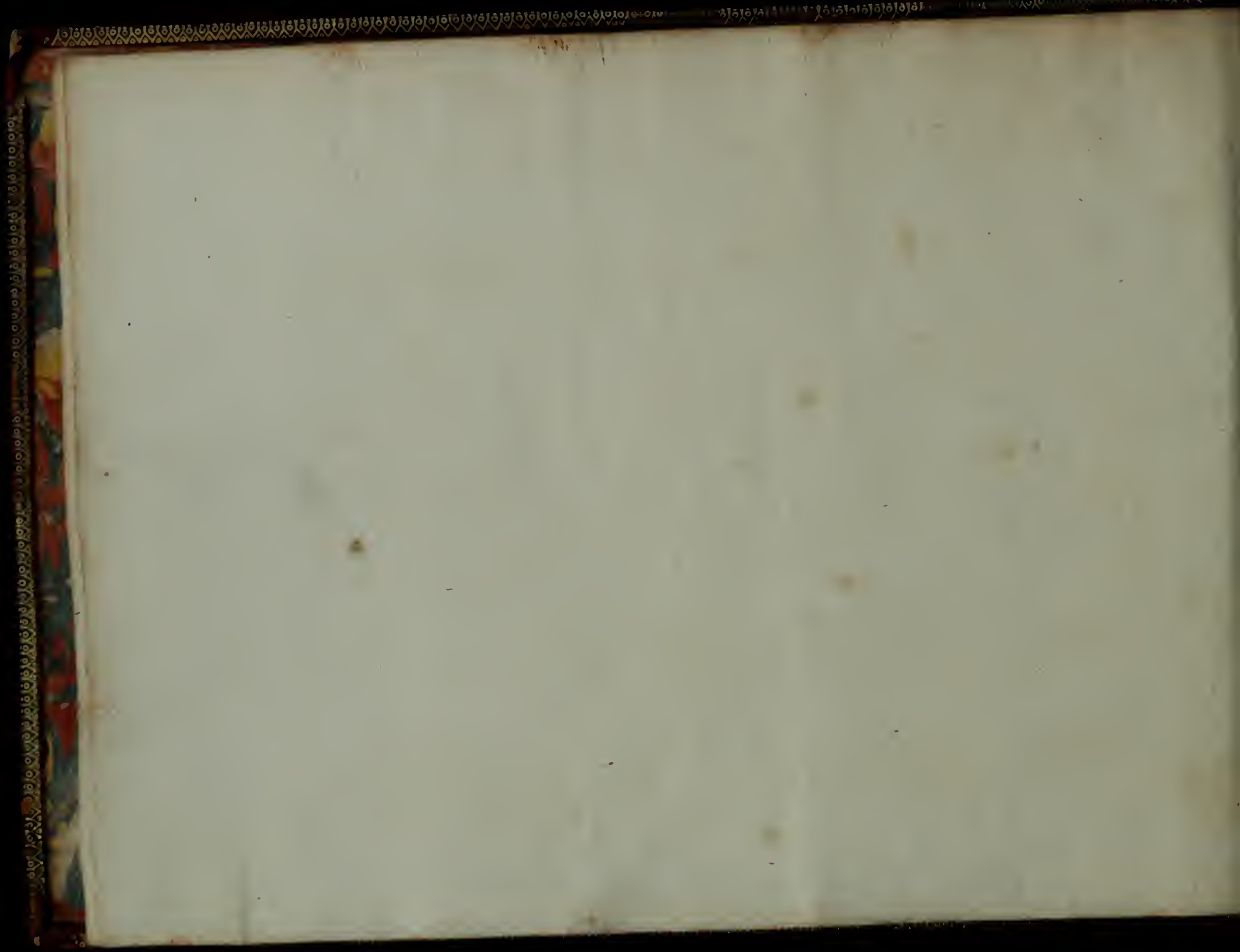
1329

ARTICLE

IN THE

STATE OF

MISSISSIPPI



ARETHUSE

O U

LA VENGEANCE DE L'AMOUR,

B A L L E T

MIS EN MUSIQUE

Par Monsieur CAMBRA.

REPRESENTE' POUR LA PREMIERE FOIS
PAR L'ACADEMIE ROYALE DE MUSIQUE

Le quatorzième jour de Juillet 1701.



A P A R I S,

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

M. D C C I.

Avec Privilege de Sa Majesté.

ARE THE

IN THE

MISINFORMATION

AND THE



THE

OF THE

T A B L E.

L E Prologue, les Jardins de Marly.	page j
Le premier Acte, les Enfers.	1
Le second Acte, la Mer.	76
Le troisiéme Acte, la Terre.	143

P R O L O G U E.

U N E S C E N E.

Le Printemps, Troupe de Jardiniers, de Bergers & de Bergeres ; La Nymphé de la Seine, Troupe de Nayades.	pag. j
---	--------

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

V I. S C E N E S.

Alphée seul.	I. S C E N E.	page 1
Pluton, Alphée.	I I. S C E N E.	16
Pluton, Proserpine, Arethuse, suite de Pluton & de Proserpine.	I I I. S C E N E.	34
Pluton, Proserpine, Arethuse, & les Habitans des Enfers.	I V. S C E N E.	37
Pluton, Proserpine, Arethuse.	V. S C E N E.	68
Alphée seul.	V I. S C E N E.	70

D E U X I E M E A C T E .

V. S C E N E S .

Arethuse seule.	I. S C E N E .	page 76
Neptune, Arethuse.	I I. S C E N E .	87
Neptune, Theris, Arethuse, Troupe de Dieux de la Mer, de Tritons, de Nereïdes, &c.	I I I. S C E N E .	98
Alphée, Arethuse.	I V. S C E N E .	127
Alphée seul.	V. S C E N E .	141

T R O I S I E M E A C T E .

V I. S C E N E S .

Diane, Ismene.	I. S C E N E .	page 143
Diane, Endimion endormi	I I. S C E N E .	161
Diane, Endimion, & la Suite de Diane.	I I I. S C E N E .	182
Diane, Arethuse, Endimion, Suite de Diane.	I V. S C E N E .	193
Diane, Arethuse, Alphée, Endimion, Suite de Diane.	V. S C E N E .	196
L'Amour, Diane, Arethuse, Alphée, Endimion, Troupe de Dieux Celestes, Troupe de diverses Nations.	V I. & D E R N I E R E S C E N E .	209



AIRS A JOUER.

PROLOGUE.

SECOND ACTE.

Ouverture.

Air des Jardiniers.

Premier Air des Bergers.

Second Air des Bergers, à 3.

Air des Nayades.

Canaries.

page j

vj

xix

xx

xxx

xxxiv

MArche des Habitans de la Mer. page 98

Air des Nautoniers. III

Premier Menuet à 3. 122

Second Menuet. 123

La Mariniere. 124

PREMIER ACTE.

ACTE TROISIEME.

PRelude à 3.

Prelude.

Marche des Habitans des Enfers.

Air des Habitans des Enfers.

Air des Ombres heureuses.

Gigue.

page 16

34

37

56

58

66

PRelude.

Prelude.

Air de Nymphes de Diane.

Premier Passe-pied.

Second Passe-pied à 3.

Entrée des Nations.

Air des Européens.

Chaconne.

page 143

161

186

191

192

218

220

227



AIRS A CHANTER.

	A	
AH! que les mouvemens d'une naissante flâme.		page 145
Ah! que n'est-il en ma puissance. <i>Basse.</i>		135
Amans, que j'ay contrains à céder la victoire.		209
Amour, c'est ta voix qui m'appelle. <i>Basse.</i>		8
Amour, charmant vainqueur. <i>à deux Basses.</i>		25
Amour, j'ay long-temps résisté.		60
Amour, rends-moy l'Objet qui vient de m'enflâmer.		157
	B	
Belle Nymphe . . . & la suite.		70
Brulons de la plus belle flâme. <i>à deux.</i>		178
	C	
Cédez à ma constance.		137
Celebrons le Jour glorieux. <i>à deux.</i>		105
Cessez de vouloir me contraindre.		130
Contre les doux'apas d'une si belle flâme.		173
	D	
De l'amour qui veut me surprendre.		88
De toutes les Beutez vous triomphez sans peine.		177
Dieux! quel trouble agite mon ame!		162
	E	
En vain je gémis sous sa loy.		21.
	G	
Gardons à jamais nos amours. <i>à deux.</i>		100
	I	
Jeunes cœurs, pour fuir le naufrage.		123
Je vous fuy, de mon sort je suis encor maîtresse.		139
Il n'est point de cœur sauvage. <i>Basse.</i>		62
Il n'est point sous les flots de cœur qui ne soupire. <i>Basse.</i>		89
Jusques dans nos Grottes profondes. <i>Basse.</i>		92
	L	
La Fierté n'a pû vous deffendre.		148

L'Amour veut me charmer.	188
L'Aurore naissante. <i>à deux</i>	vij
La mort est ma seule esperance.	171
Le Dieu qui nous tient dans ses chaînes.	22
Le Sort m'oppose un Rival trop terrible. <i>Basse.</i>	132
Les Zephirs empressez à servir sa vengeance.	155
M	
Malgré tant de rigueur, Nymphé trop inhumaine.	127
Mon amour vous outrage.	172
N	
Non, il n'est pas possible:	35
P	
Pour fléchir un Objet severe. <i>Basse.</i>	24
Pour rendre ce Séjour plus beau. <i>& la suite.</i>	xxij
Puissant Dieu des Enfers.	17
Q	
Que dans un si beau Jour rien ne trouble nos Jeux. <i>Basse.</i>	107
Que de ces lieux la douceur est extrême.	59
Que le cœur qui n'a point aimé.	xxxij
Quel tourment de craindre sans cesse. <i>à deux.</i>	96
Qu'importe, jeunes cœurs.	xxj
S	
Séjour aux Mortels redoutable. <i>& la suite. Basse.</i>	38
Séjour écarté, sombres Bois.	149
Severe Tyran de mon cœur. <i>& la suite.</i>	78
Sous un feuillage sombre.	153
Suivons tous des ardeurs si belles. <i>à deux.</i>	64
T	
Tout s'embelit dans ce Séjour.	113
V	
Un Roy que l'Univers admire. <i>& sa suite.</i>	x
Un supplice cruel. <i>Basse.</i>	19

A I R I T A L I E N .

Amor diletto.

221

Fin de la Table.

MEMOIRE DES OEUVRES
DE MONSIEUR CAMPRA.

M OTETS à 1. 2. 3 voix & Symphonies avec la B.C. Liv. I. Part. in-fol.	3. liv. 12. f.
L'Europe Galante, Ballet. Partition in-quarto reliée.	8. liv. 4. f.
Vénus, Fête Galante. Partition in-quarto.	1. liv. 16. f.
Une Messe à quatre Parties, intitulée, <i>Ad majorem Dei gloriam.</i>	16. f.
Le Carnaval de Venise, Ballet. Partition in-quarto reliée.	8. liv. 4. f.
Motets à 2. 3. voix & Symphonies avec la B.C. Liv. II. Partition in-folio.	3. liv. 12. f.
Hesione, Tragedie. Partition in-quarto reliée.	8. liv.
Arethuse, Ballet. Partition in-quarto reliée.	8. liv.

42. liv. 4. f.



A R E T H U S E,
OU LA VENGEANCE DE L'AMOUR,
B A L L E T.

P R O L O G U E.

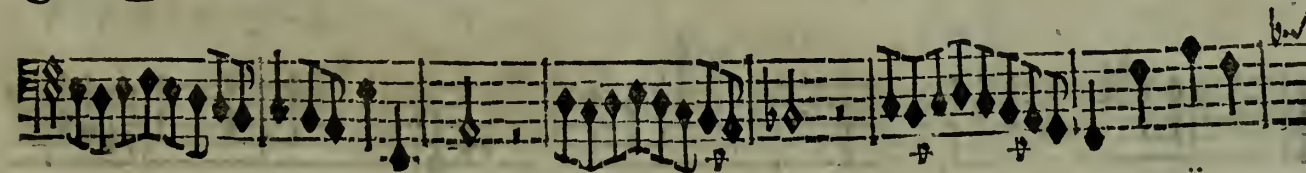
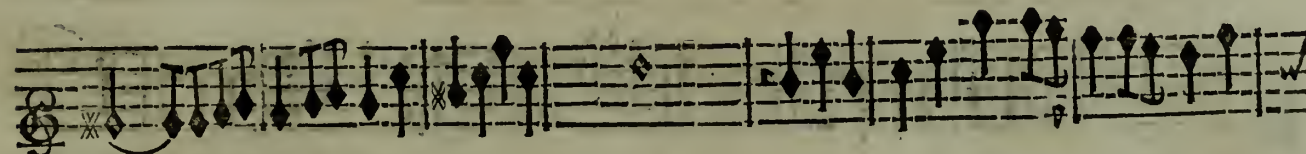
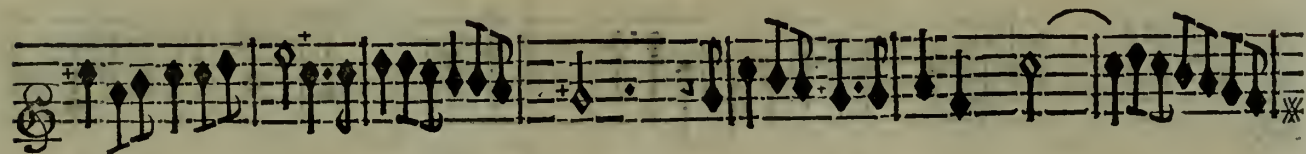
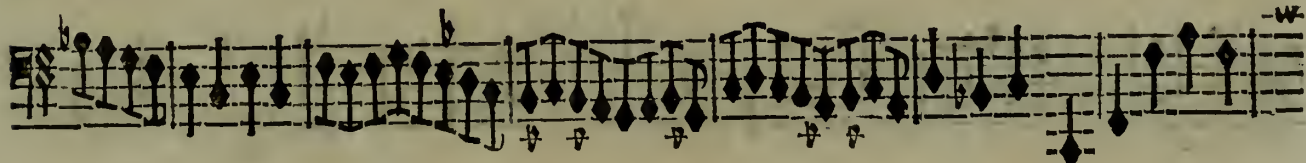
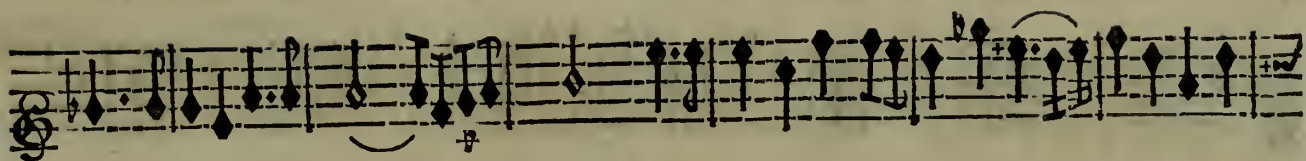


ij

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

A handwritten musical score for a ballet, consisting of six staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs (treble and bass). The music is written in a style characteristic of 17th or 18th-century manuscripts. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff features a treble clef and a key signature change to two flats. The fourth staff continues with a treble clef and two flats. The fifth staff begins with a treble clef and a key signature of one flat. The sixth staff continues with a treble clef and one flat. The notation includes various ornaments and phrasing slurs.

P R O L O G U E.



ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

vj

Fin.

AIR DES JARDINIERS.

Fin.

Tous.

HAUT-BOIS.

Tous.

BASSON.

Tous.

Tous.

HAUT-B.

Tous.

BASSON.

Tous.

C H O E U R D E S J A R D I N I E R S.

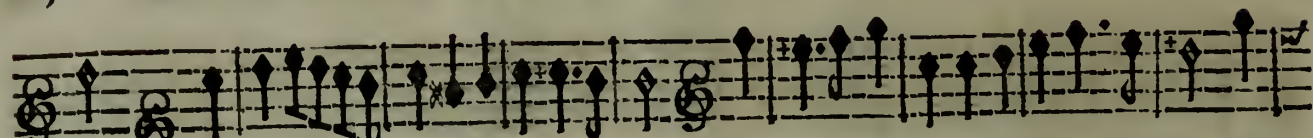
L'Aurore naissante Pare nos côteaux, Son retour enchante Les tendres Oyseaux; Qu'a-

L'Aurore naissante Pare nos côteaux, Son retour enchante Les tendres Oyseaux; Qu'a-

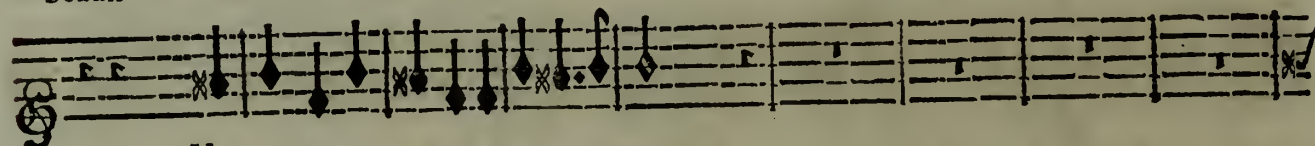
vec eux tout chante Dans des lieux si beaux. Qu'avec eux tout chante Dans des lieux si

vec eux tout chante Dans des lieux si beaux. Qu'avec eux tout chante Dans des lieux si

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



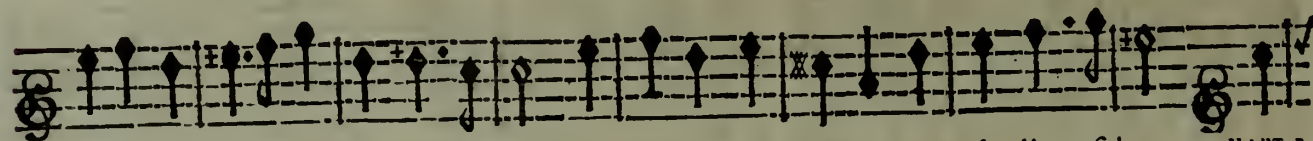
beaux. H A U T - B O I S . L'Aurore naissante Pare nos côteaux, Son



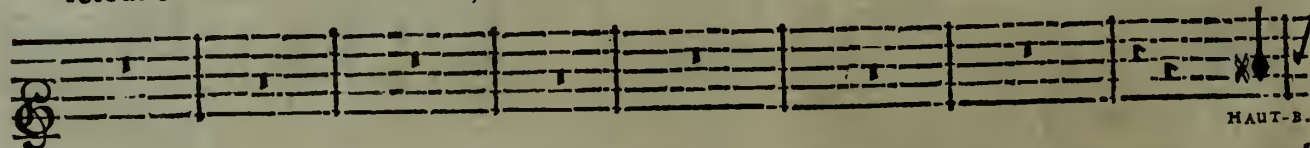
H A U T B O I S .



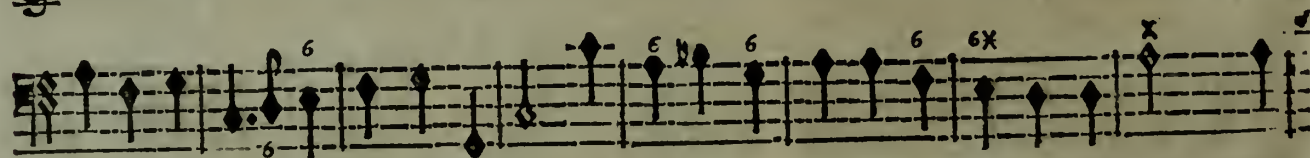
beaux. B A S S O N . L'Aurore naissante Pare nos côteaux, Son



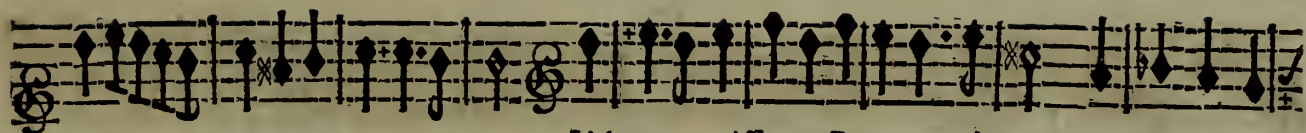
retour enchante Les tendres Oyseaux; Qu'avec eux tout chante Dans des lieux si beaux. H A U T - B .



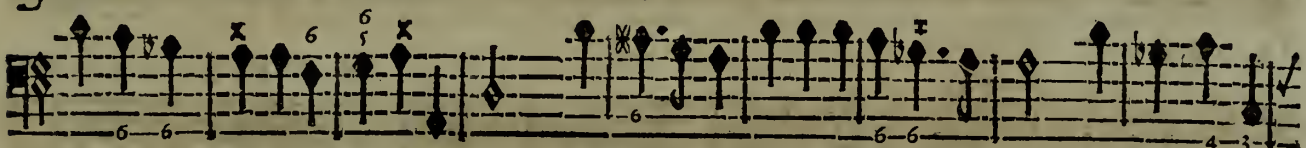
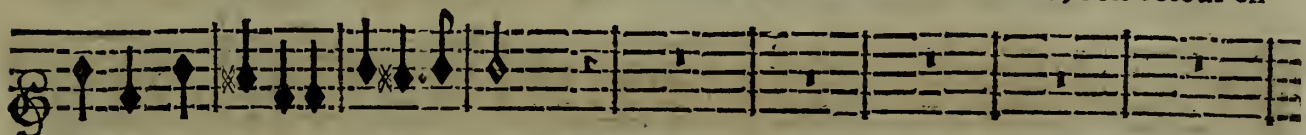
H A U T - B .



retour enchante Les tendres Oyseaux; Qu'avec eux tout chante Dans des lieux si beaux. B A S S O N .



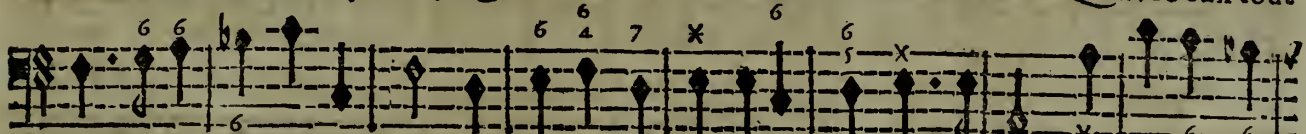
L'Aurore naissante Pare nos côteaux, Son retour en-



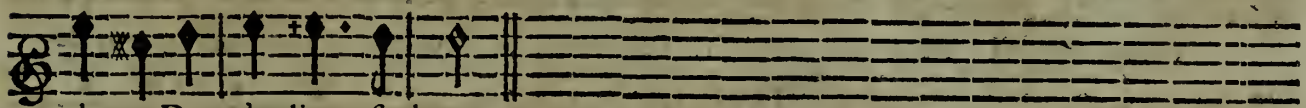
L'Aurore naissante Pare nos côteaux, Son retour en-



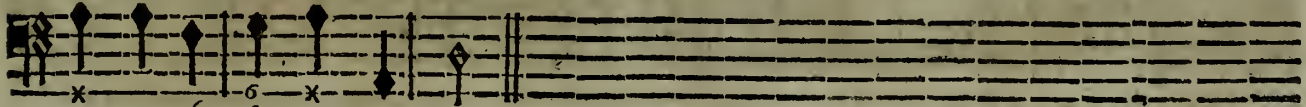
chante Les tendres Oyseaux, Qu'avec eux tout châte Dans des lieux si beaux. Qu'avec eux tout



chante Les tendres Oyseaux, Qu'avec eux tout châte Dans des lieux si beaux. Qu'avec eux tout



chante Dans des lieux si beaux.



chante Dans des lieux si beaux.

On reprend l'Air des Jardiniers, page vj.

b

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

LE PRINTEMPS.

Un Roy que l'Univers admire, Se plaist dans cet heureux jour,

BASSE-CONTINUE.

Flore y va pour jamais établir son Empire, J'y con- duis sa brillante Cour.

BASSE-CONTINUE.

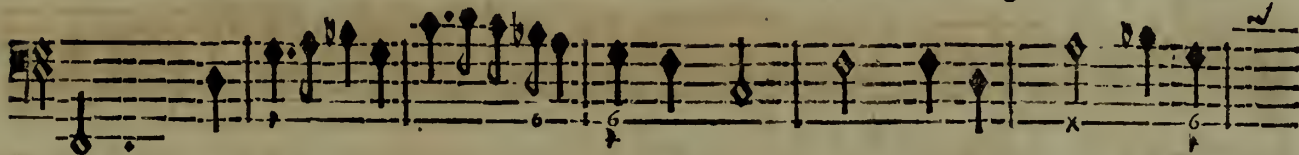
AIR.

Venez Bergers, venez Bergeres, Le Printemps & l'Amour vont combler vos de-

BASSE-CONTINUE.



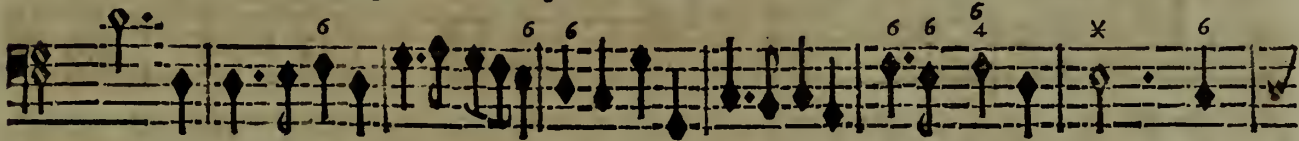
firs, L'un fait naître les Fleurs, & l'autre les Plaisirs. Venez Bergers, venez Ber-



BASSE-CONTINUE.



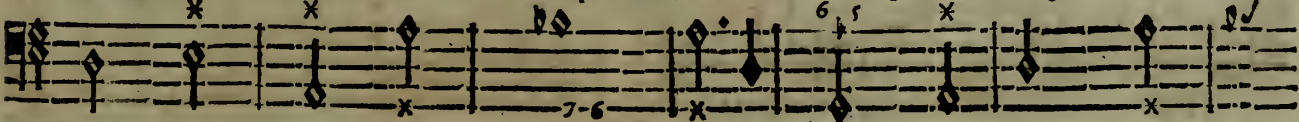
gers, Songez à menager de pretieux instans; Venez cueillir les Fleurs, elles



BASSE-CONTINUE.

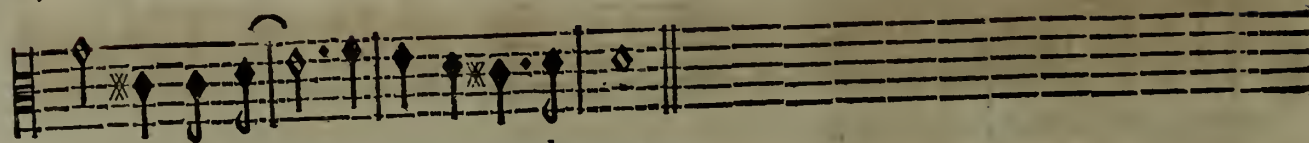


font passa- geres, Profitez des plaisirs, ils durent peu de temps. Profi-

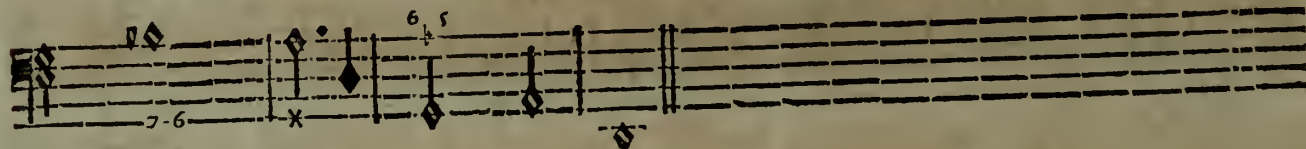


BASSE-CONTINUE.

xij ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

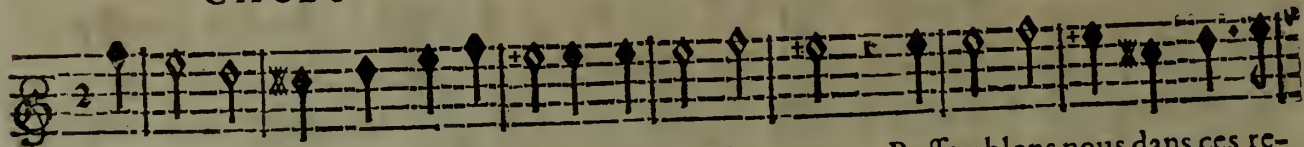


tez des plaisirs, ils durent peu de temps.

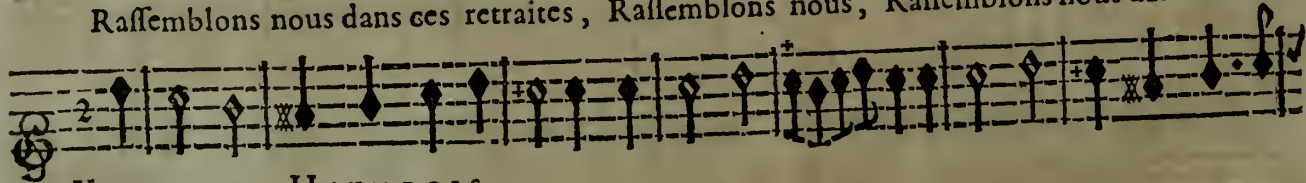


BASSE-CONTINUE.

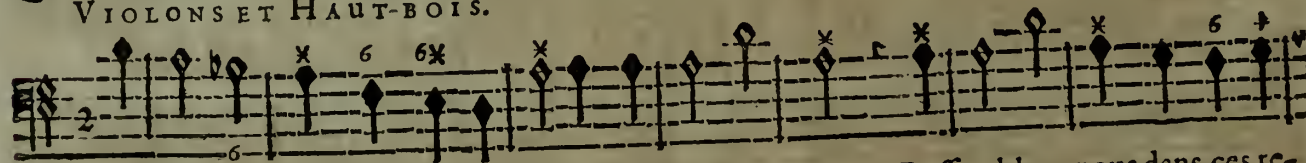
CHOEUR DE BERGERS ET DE BERGERES.



Rassemblons nous dans ces retraites, Rassemblons nous, Rassemblons nous dans ces re-



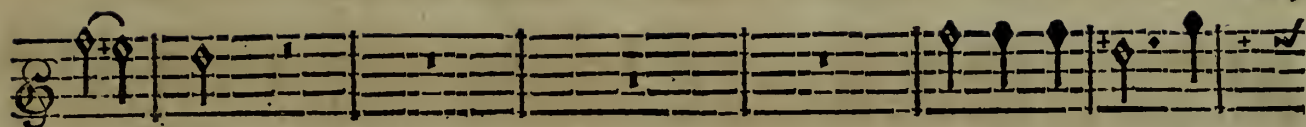
VIOLONS ET HAUT-BOIS.



Rassemblons nous dans ces retraites, Rassemblons nous, Rassemblons nous dans ces re-

P R O L O G U E.

xiiij



trai- tes ,

Tendres Oyseaux for-



HAUT-BOIS.

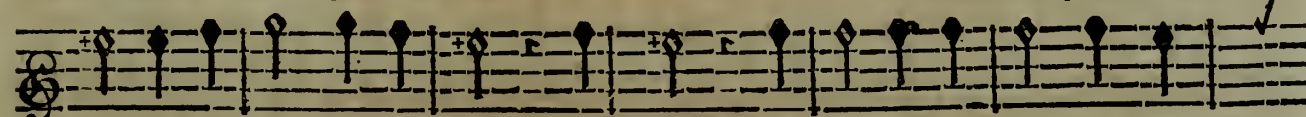


HAUT-BOIS.

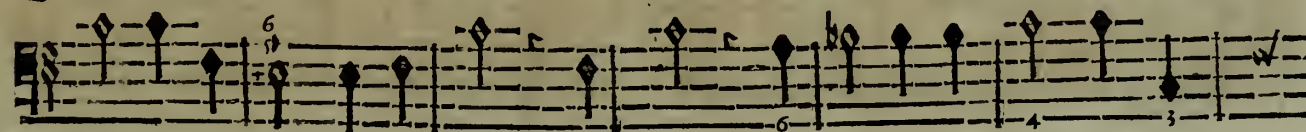
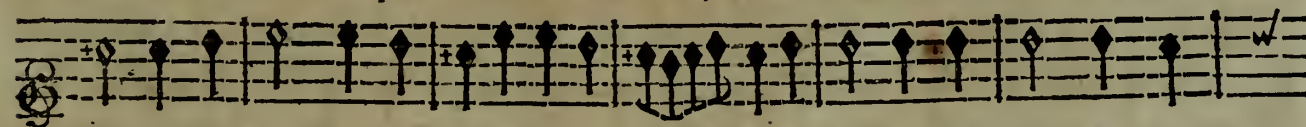


traites. BASSON.

Tendres Oyseaux for-



mez les concerts les plus doux; for- mez, formez les concerts les plus



mez les concerts les plus doux; for- mez, formez les concerts les plus

xiv ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

doux, Nous chantons de l'Amour les at-

HAUT-BOIS.

HAUT-BOIS.

doux, Nous chantons de l'Amour les at-

teintes se- cretes, Vous les ressentez comme nous. Nous chantons de l'Amour

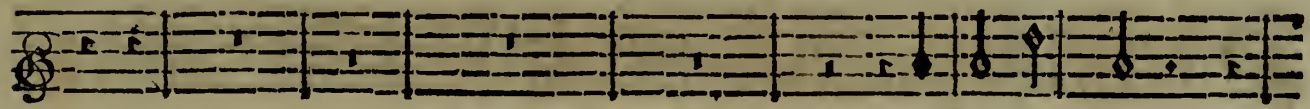
teintes se- cretes, Vous les ressentez comme nous. Nous chantons de l'Amour

teintes se- cretes, Vous les ressentez comme nous. Nous chantons de l'Amour

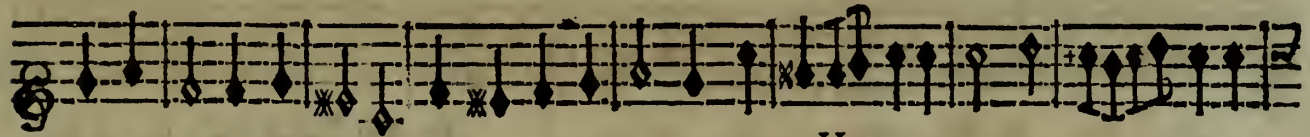
P R O L O G U E.



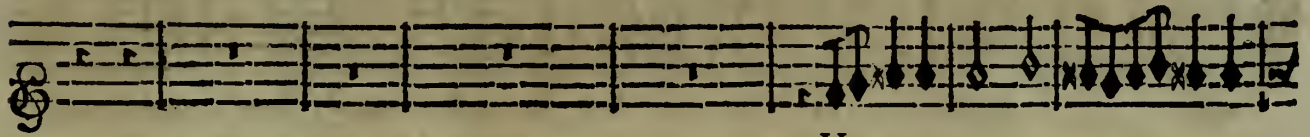
les atteintes secretes, Vous les ressentez comme nous. Rassemblons nous,



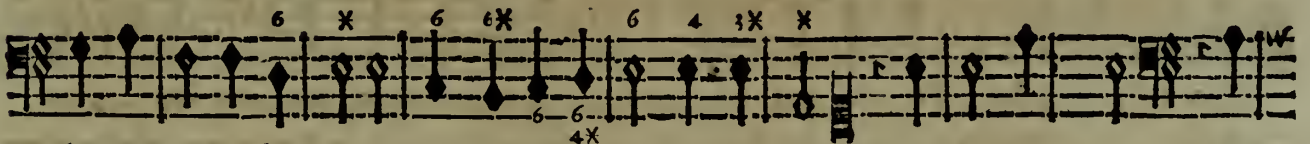
Rassemblons nous,



HAUT-BOIS.

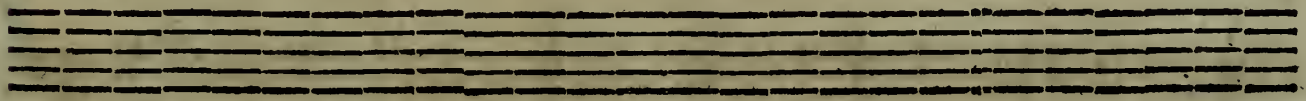


HAUT-BOIS.

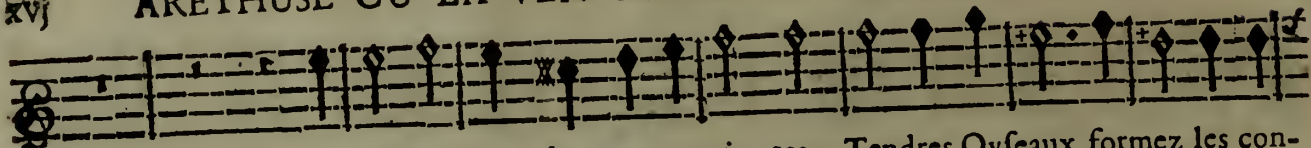


les atteintes secretes, Vous les ressentez comme nous.

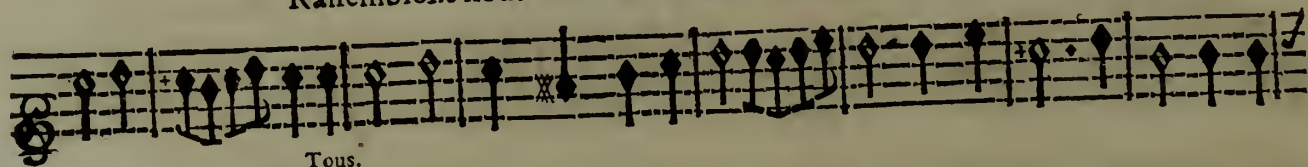
BASSON.



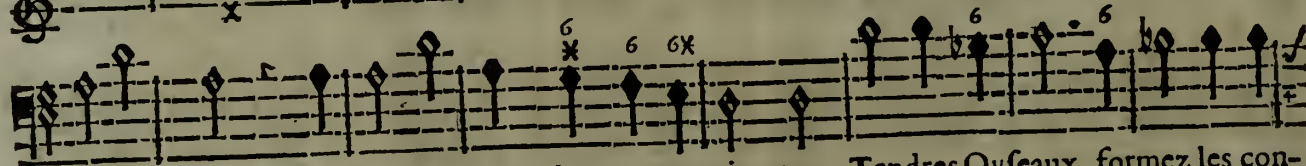
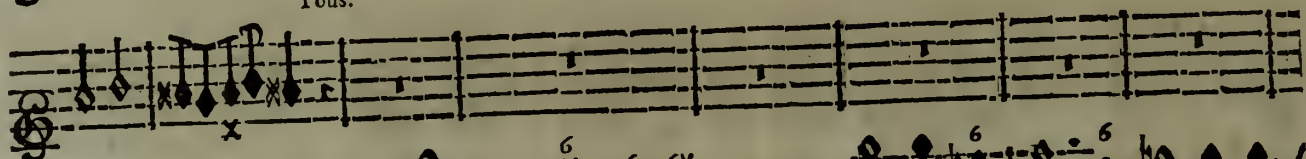
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



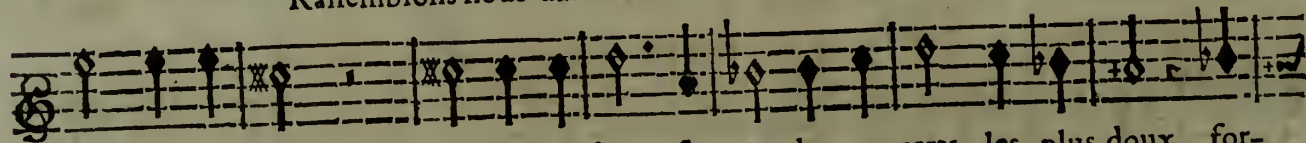
Rassemblons nous dans ces retrai- tes , Tendres Oyseaux formez les con-



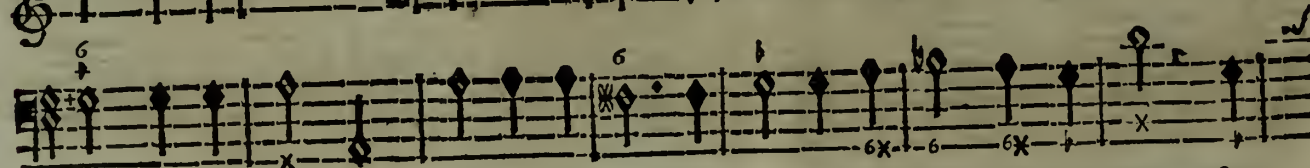
Tous.



Rassemblons nous dans ces retrai- tes , Tendres Oyseaux formez les con-



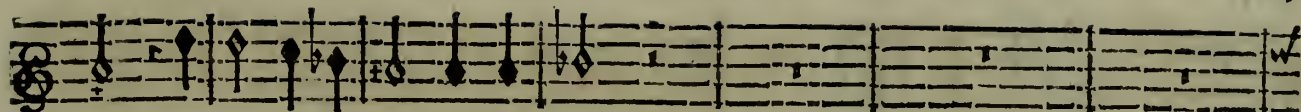
certs les plus doux. Tendres Oyseaux formez les concerts les plus doux. for-



certs les plus doux. Tendres Oyseaux formez les concerts les plus doux. for-

P R O L O G U E.

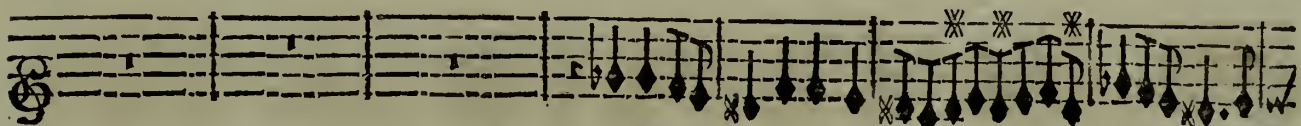
xvij



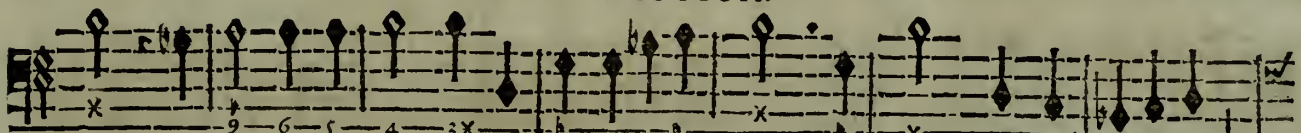
mez, formez les concerts les plus doux.



HAUT-BOIS.

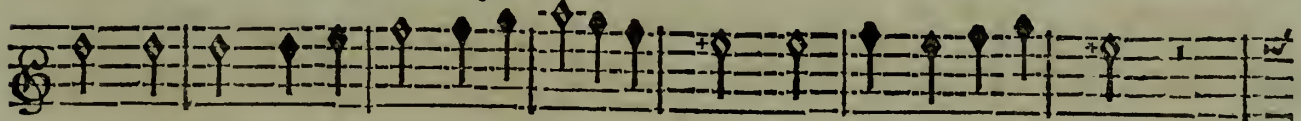


HAUT-BOIS.



BASSON.

mez, formez les concerts les plus doux.



Nous chantons de l'Amour les atteintes se- cretes, Vous les ressen- tez,



Nous chantons de l'Amour les atteintes se- cretes, Vous les ressen- tez, B.C.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

Vous les ressentez comme nous. Nous chantons de l'Amour les atteintes fe-

Vous les ressentez comme nous. Nous chantons de l'Amour les atteintes fe-

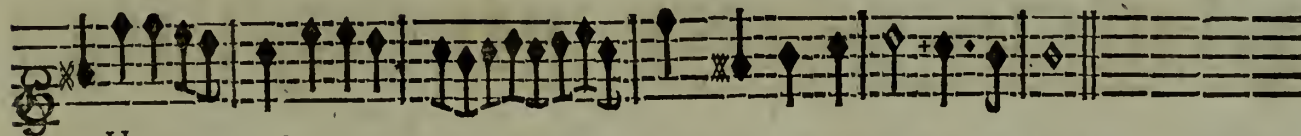
cre- tes, Vous les ressen- tez, Vous les ressentez comme

cre- tes, Vous les ressen- tez, Vous les ressentez comme



nous.

Vous les ressentez comme nous.



HAUT-BOIS.



HAUT-BOIS.



BASSON.

nous.

Vous les ressentez comme nous.



I. AIR DES BERGERS.



xx

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

Musical score for strings, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features a variety of rhythmic patterns and dynamics, with some measures marked with an asterisk (*).

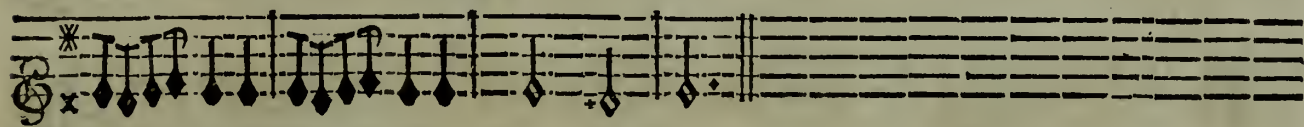
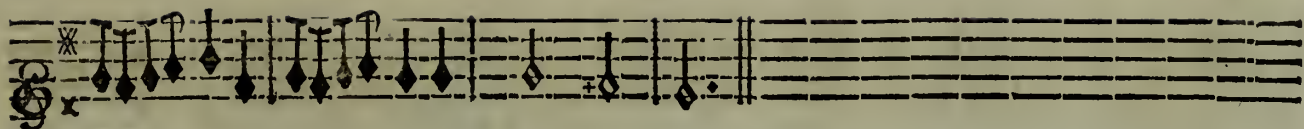
HAUT-BOIS.

Musical score for Haut-Bois, consisting of three staves. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music is characterized by a steady eighth-note rhythm. The first staff has a dynamic marking of \ast and a first ending bracket. The second and third staves also have a dynamic marking of \ast .

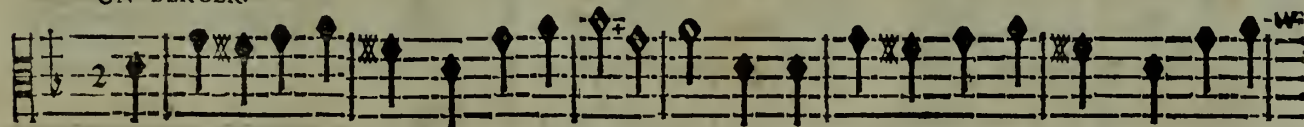
2. AIR DES BERGERS.

BASSON.

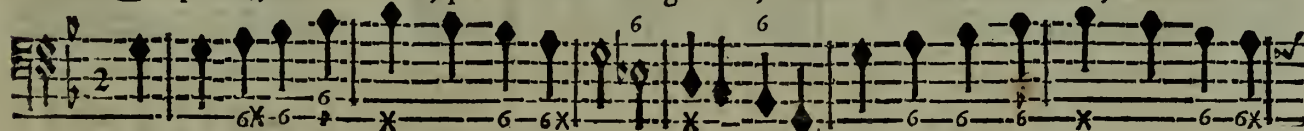
P R O L O G U E.



UN BÉRGER.



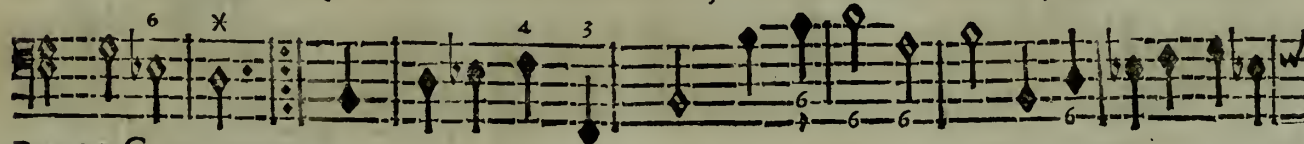
Qu'importe, jeunes cœurs, que la vieillesse gronde, Dans de tendres ardeurs, Goûtez mil-



BASSE-CONTINUE.



le douceurs : Quand le flambeau du monde, S'est éteint dans l'Onde, Il renaît à nos

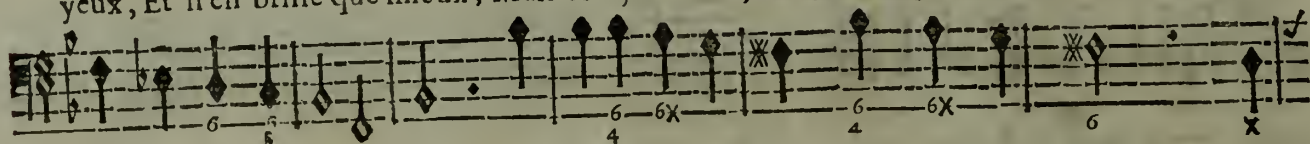


BASSE-CONTINUE.

xxij ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



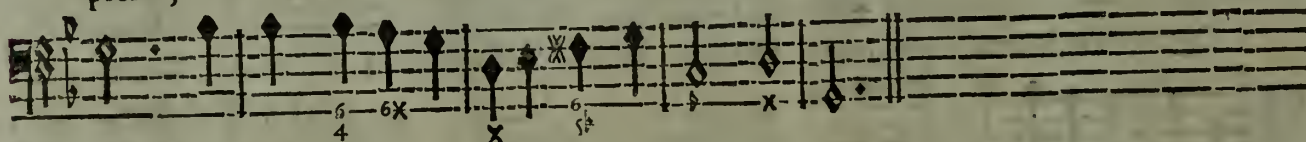
yeux, Et n'en brille que mieux; Mais celui de nos jours, Meurt pour toujours. Le temps nous



BASSE-CONTINUE.

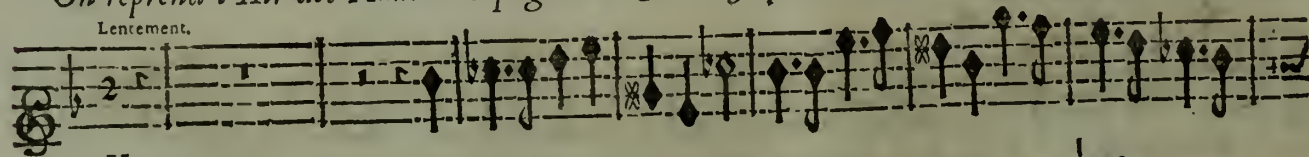


presse, Donnons à la tendresse, Des momens si cours.

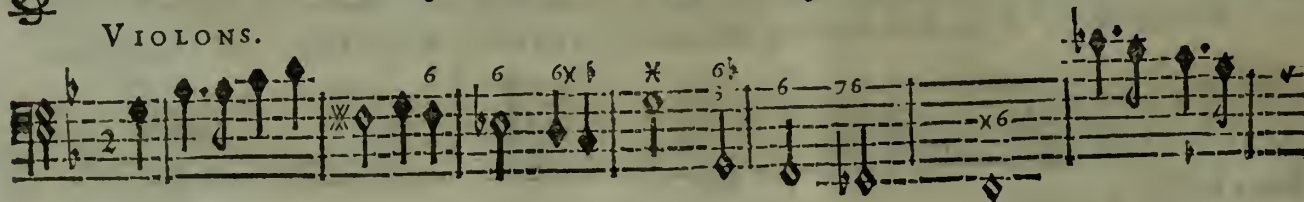


BASSE-CONTINUE.

On reprend l'Air des Haut-bois page xx. & celui par bemol tout de suite, page xix.



VIOLONS.

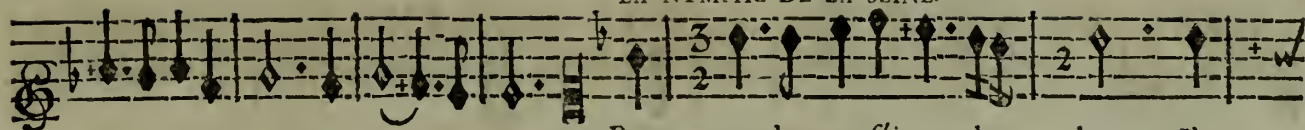


BASSE-CONTINUE.

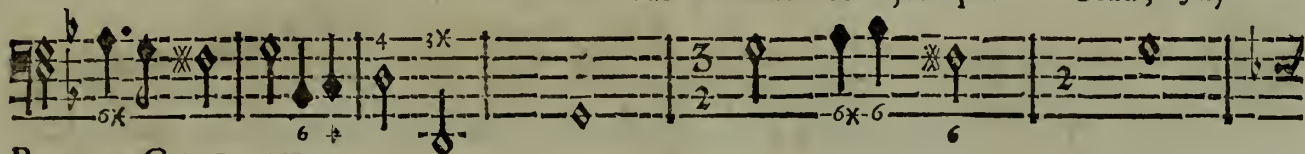
P R O L O G U E.

xxij

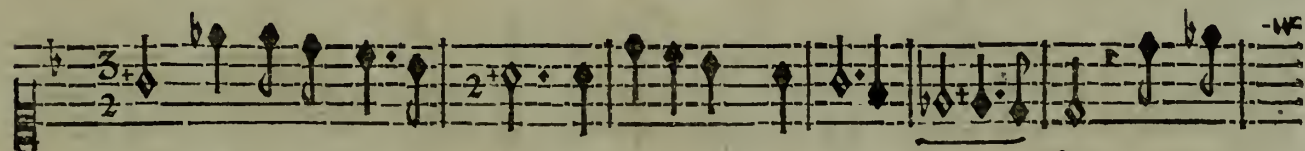
LA NYMPHE DE LA SEINE.



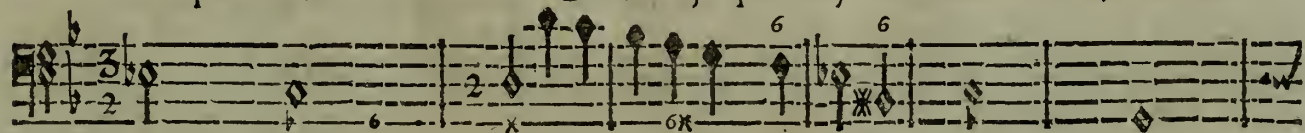
Pour rendre ce séjour plus beau, J'ay



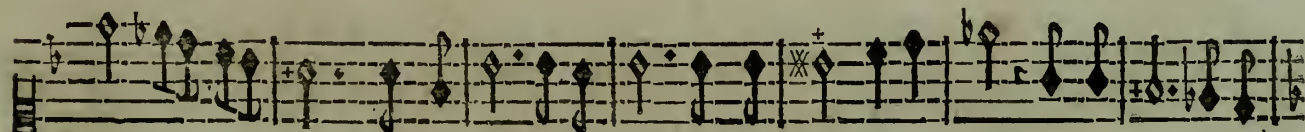
BASSE-CONTINUE.



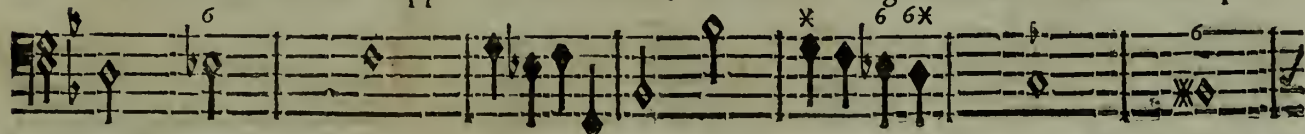
sceu par un chemin nou- veau Conduire jusqu'i- cy mes On- des, La na-



BASSE-CONTINUE.



ture à leur cours s'opposoit vainement; Les Rochers orgueilleux, les Cavernes pro-



BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

Violons. Musical notation for the first system of the Violins part, featuring a treble clef, a key signature of one flat, and a 3/2 time signature. The melody consists of eighth and sixteenth notes with various ornaments and slurs.

fondes, Tout cède à mon empref- se- ment.

VIOLONS.

Basse-CONTINUE. Musical notation for the first system of the Bass Continuo part, featuring a bass clef, a key signature of one flat, and a 3/2 time signature. The accompaniment includes chords and single notes with figured bass notation.

BASSE-CONTINUE.

Violons. Musical notation for the second system of the Violins part, continuing the melody from the first system.

Vous, que l'Art tien captives, Sortez, Ondes, for-

Basse-CONTINUE. Musical notation for the second system of the Bass Continuo part, including figured bass notation such as 6 6 4 3X and 76.

BASSE-CONTINUE.

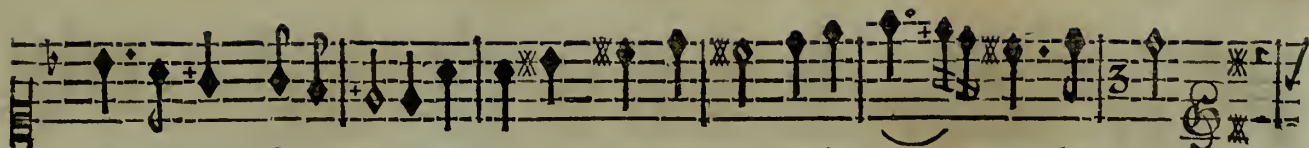
Violons. Musical notation for the third system of the Violins part, continuing the melody.

tez, lancez-vous jusqu'aux Cieux, Et vous que le plaisir de rester en ces lieux, Vient de

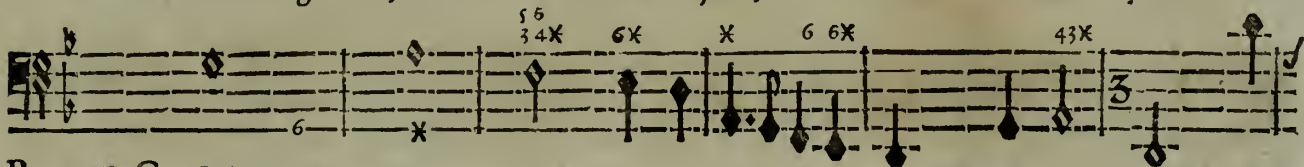
Basse-CONTINUE. Musical notation for the third system of the Bass Continuo part, including figured bass notation such as 6 6 6.

BASSE-CONTINUE.

PROLOGUE.



rendre moins fugitives, Par de nouveaux objets, enchantez tous les yeux.



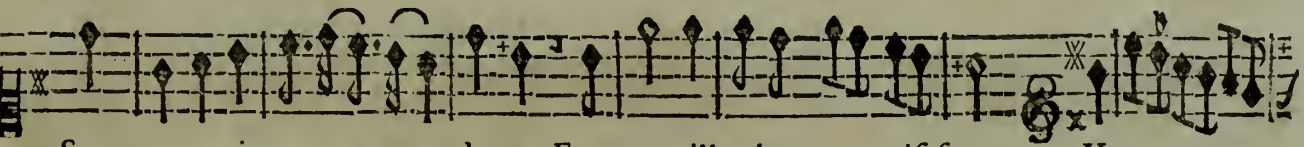
BASSE-CONTINUE.



VIOLONS.



BASSE-CONTINUE.



Sous cette rian- te ver- dure, Formez mille charmans ruis- seaux. VIOLONS.



BASSE-CONTINUE:

d

xxvj ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

Coulez, & par un doux mur-mu- re, Répondez au

BASSE-CONTINUE.

chant des Oyseaux. VIOLONS. Reveil-

BASSE-CONTINUE.

lez les Echos de ces sombres bocages, Faites briller les fleurs le

BASSE-CONTINUE.

P R O L O G U E.

xxvij

long de ces riva- ges. VIOLONS. Que l'on

BASSE-CONTINUE.

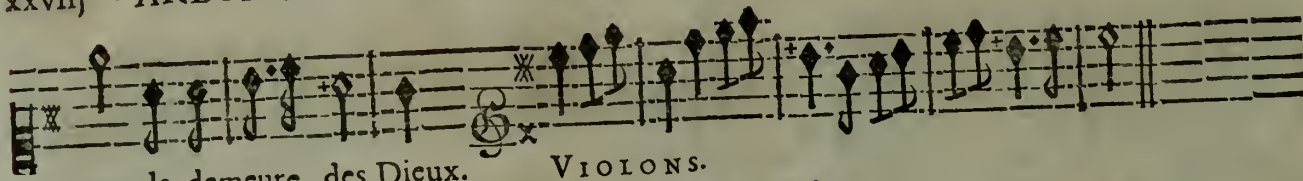
doute, en voyant ces lieux, Si ce n'est point icy la demeure des Dieux. VIOLONS.

BASSE-CONTINUE.

Que l'on doute en voyant ces lieux, Si ce n'est point i-

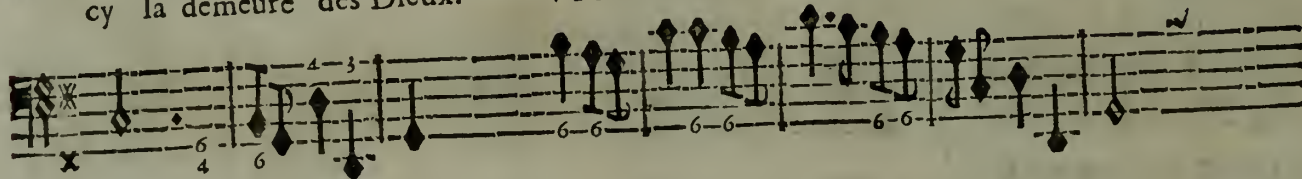
BASSE-CONTINUE.

xxvii] ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



Musical notation for Violins, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes with various ornaments and a final fermata.

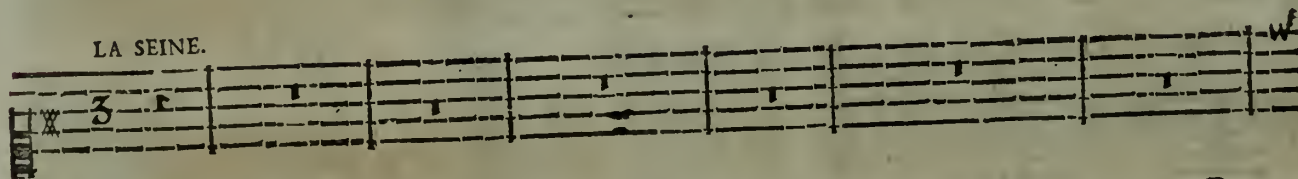
cy la demeure des Dieux. VIOLONS.



Musical notation for Basse-Continue, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes figured bass with figures such as 6, 4, 6, 4, 3, 6, 6, 6, 6, 6, 6, and a final fermata.

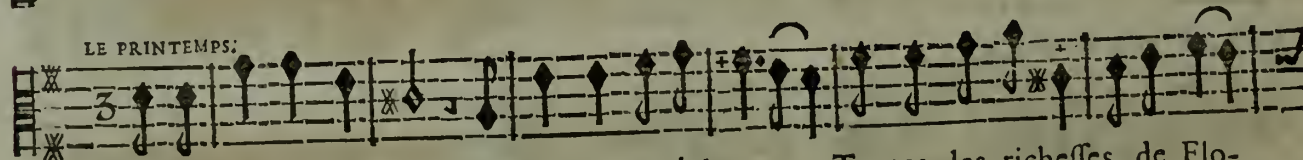
BASSE-CONTINUE.

LA SEINE ET LE PRINTEMPS.



Musical notation for LA SEINE, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is simple, consisting of quarter notes and rests, ending with a fermata.

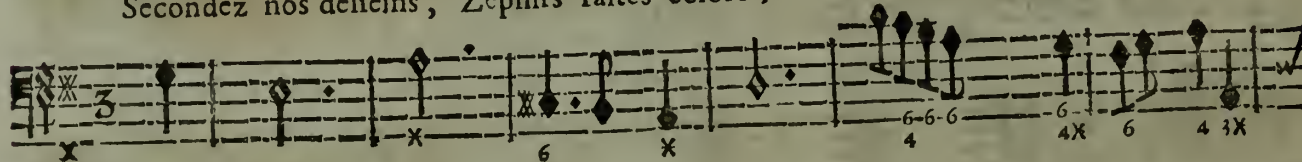
LA SEINE.



Musical notation for LE PRINTEMPS, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes with various ornaments and a final fermata.

LE PRINTEMPS:

Secondez nos desseins, Zephirs faites éclore, Toutes les richesses de Flo-



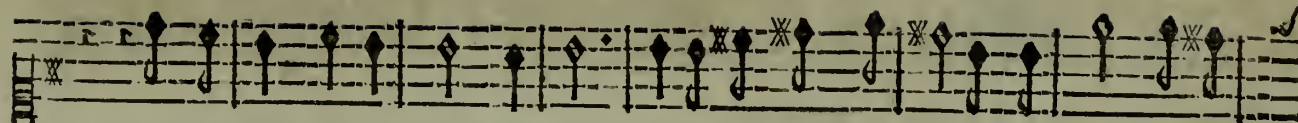
Musical notation for Basse-Continue, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes figured bass with figures such as 6, 4, 6, 6, 6, 6, 4, 6, 4, 4, and a final fermata.

BASSE-CONTINUE.

P R O L O G U E.

xxix

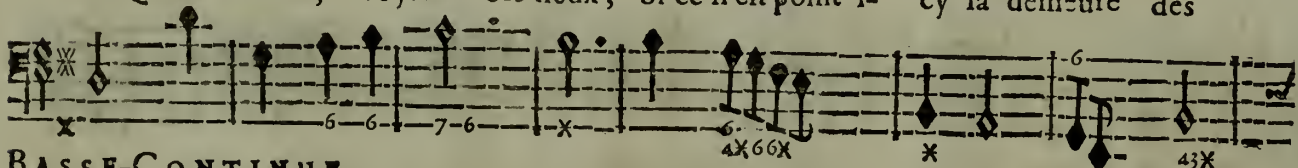
T O U S D E U X.



Que l'on doute, en voyant ces lieux, Si ce n'est point icy la demeure des



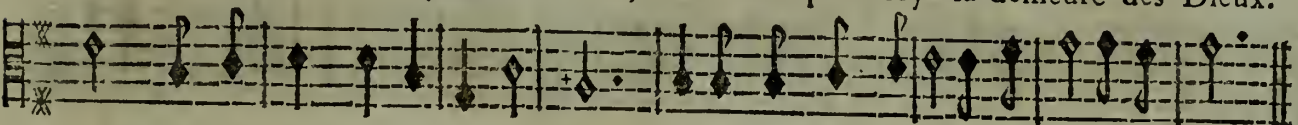
re. Que l'on doute, en voyant ces lieux, Si ce n'est point icy la demeure des



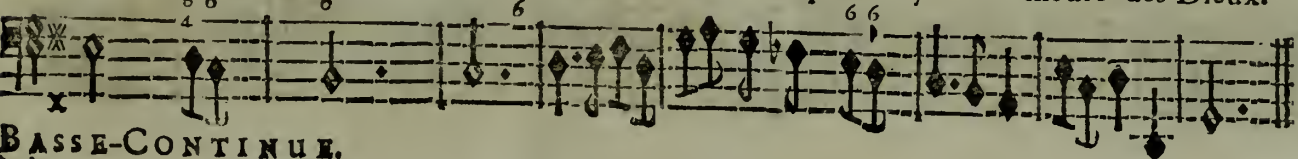
BASSE-CONTINUE.



Dieux. Que l'on doute, en voyant ces lieux, Si ce n'est point icy la demeure des Dieux.



Dieux. Que l'on doute, en voyant ces lieux, Si ce n'est point icy la demeure des Dieux.



BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

Lentement.

Musical staff 1: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a melodic line with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. A double bar line with repeat dots is at the end.

AIR DES NAYADES. Rondeau.

Musical staff 2: Bass clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a bass line with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. A double bar line with repeat dots is at the end.

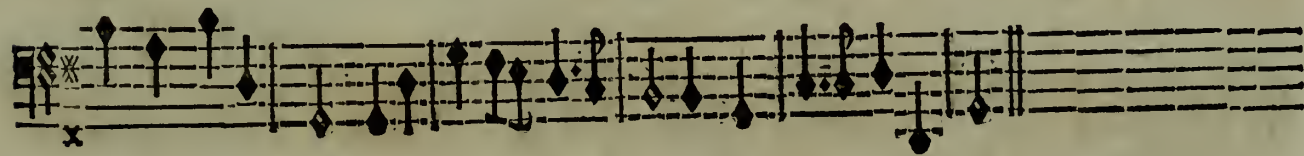
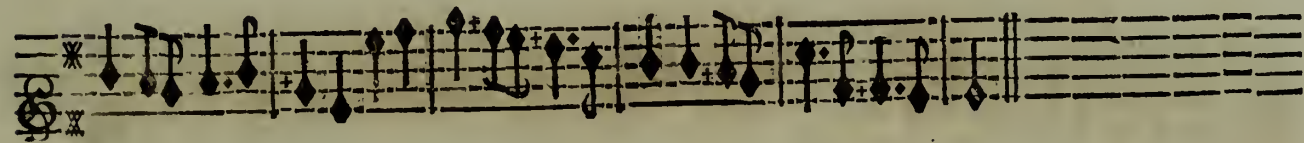
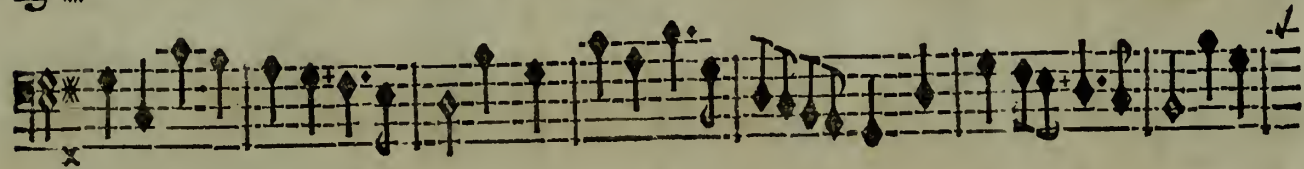
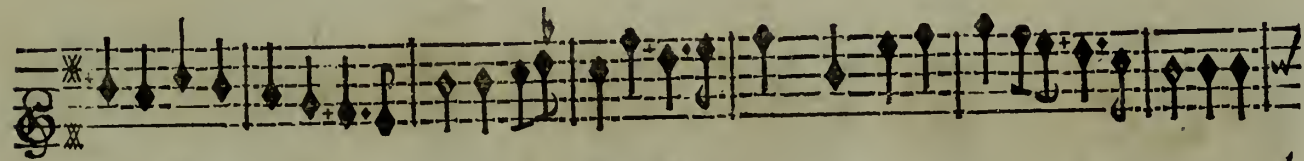
Musical staff 3: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a melodic line with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. A double bar line with repeat dots is at the end.

Musical staff 4: Bass clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a bass line with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. A double bar line with repeat dots is at the end.

Musical staff 5: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a melodic line with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. A double bar line with repeat dots is at the end.

Musical staff 6: Bass clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a bass line with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. A double bar line with repeat dots is at the end.

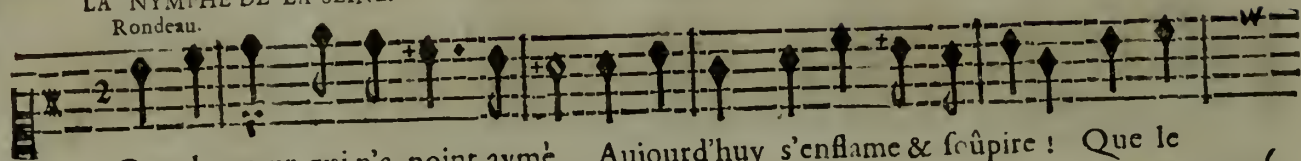
P R O L O G U E.



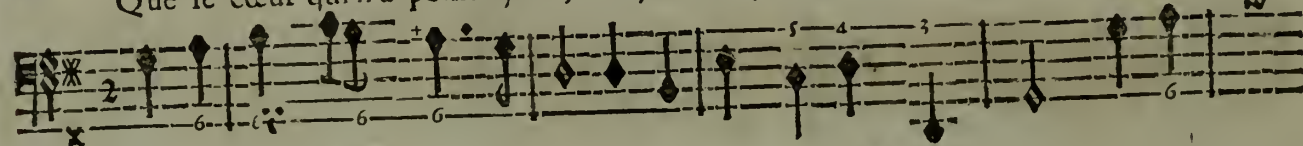
xxxij ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLE!

LA NYMPHE DE LA SEINE.

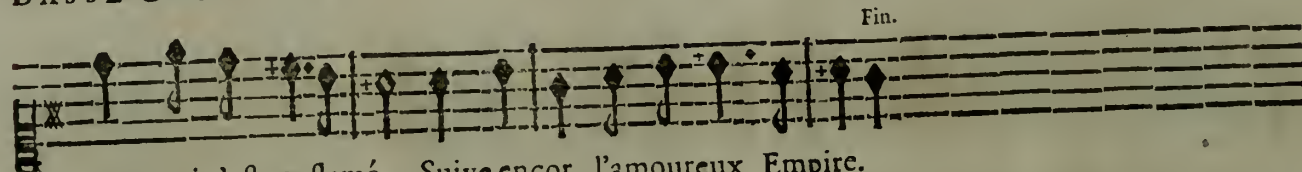
Rondeau.



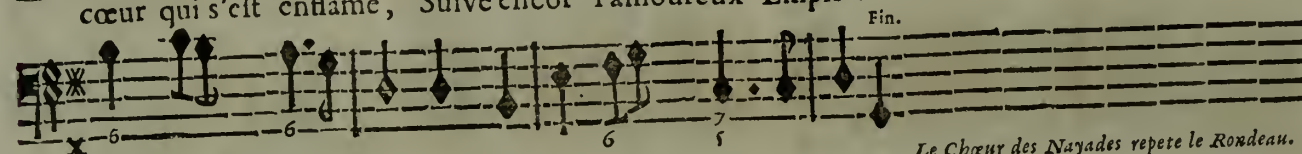
Que le cœur qui n'a point aymé, Aujourd'huy s'enflame & seûpire ! Que le



BASSE-CONTINUE.



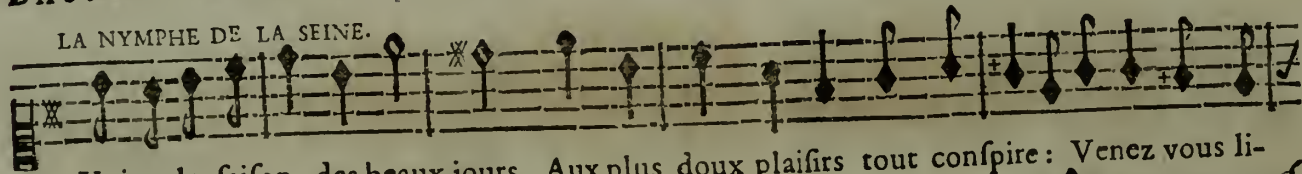
cœur qui s'est enflamé, Suive encor l'amoureux Empire.



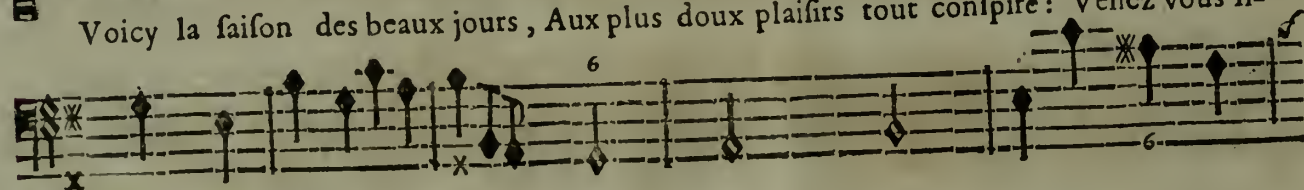
BASSE-CONTINUE.

Le Chœur des Nnyades repete le Rondeau.

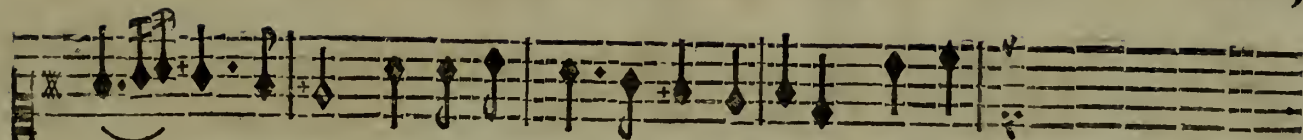
LA NYMPHE DE LA SEINE.



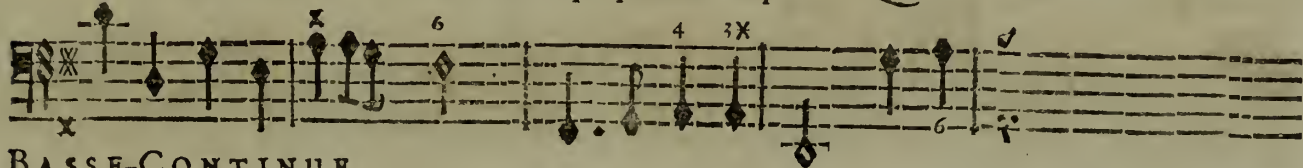
Voicy la saison des beaux jours, Aux plus doux plaisirs tout conspire : Venez vous li-



BASSE-CONTINUE.



vrer aux amours, c'est le Printemps qui les inspire. Que le



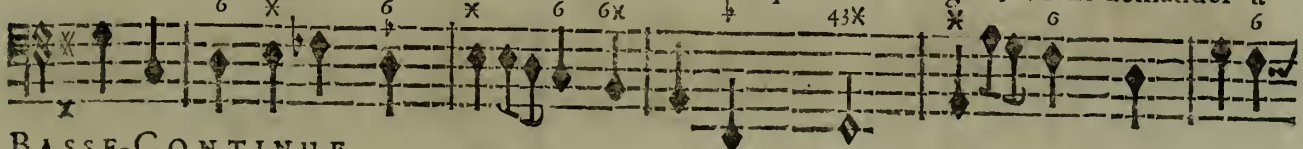
BASSE-CONTINUE.

Le Chœur des Nymphes repete le Rondeau.

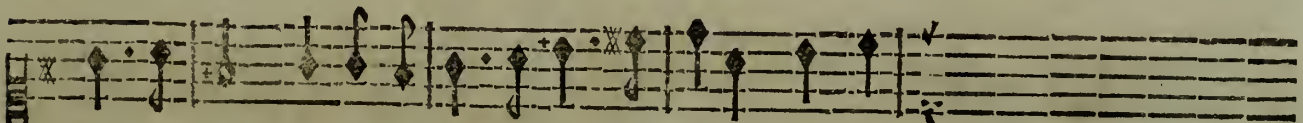
LA NYMPHE DE LA SEINE.



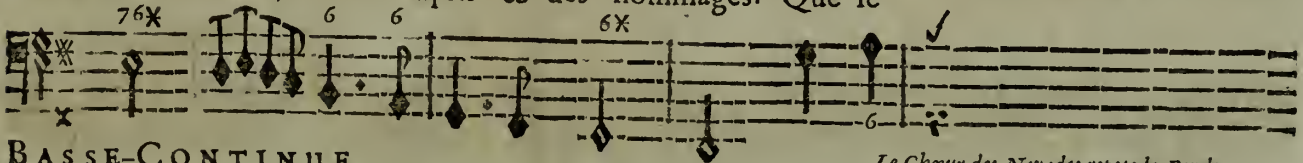
L'Amour sur l'émail de ces fleurs, Et sous ces tranquilles ombrages, Vient demander à



BASSE-CONTINUE.



tous les cœurs, Et des soupirs & des hommages. Que le

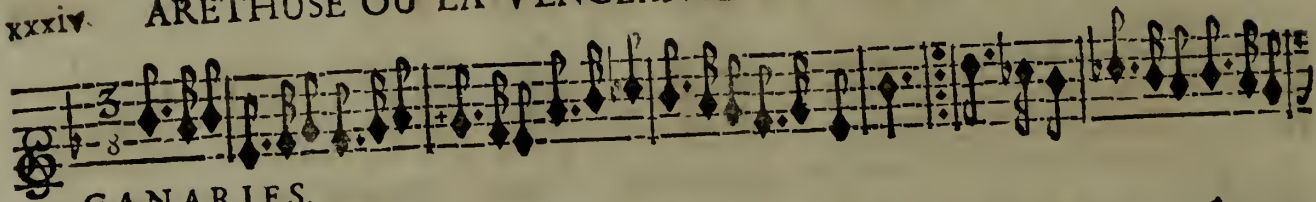


BASSE-CONTINUE

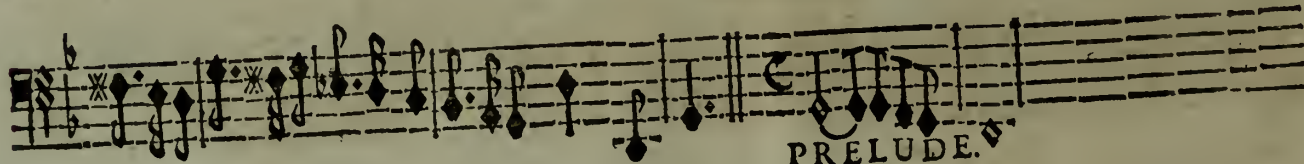
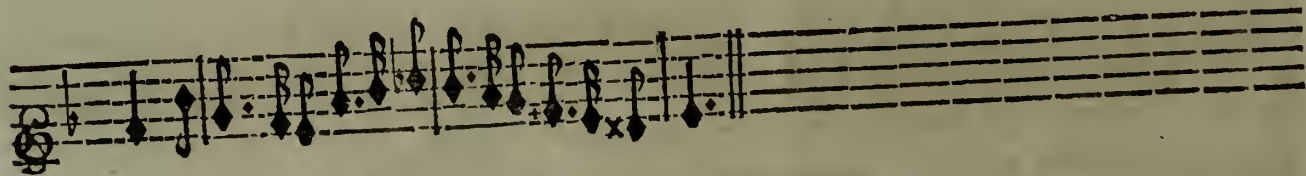
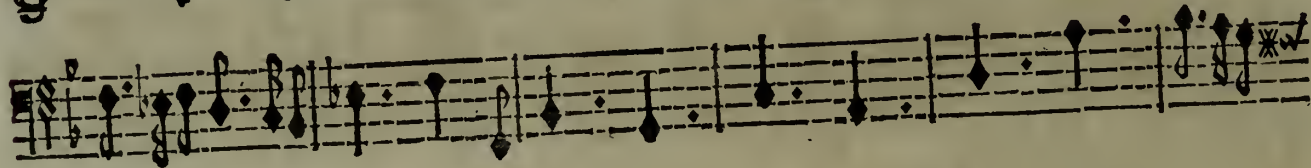
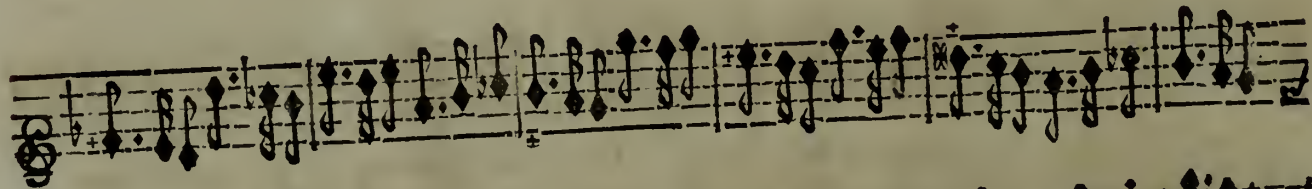
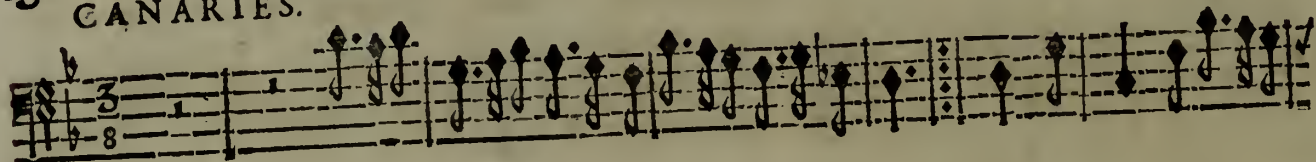
Le Chœur des Nymphes repete le Rondeau.

Les Violons rejoüent l'Air des Nymphes cy-devant page xxx.

xxxiv. ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



CANARIES.

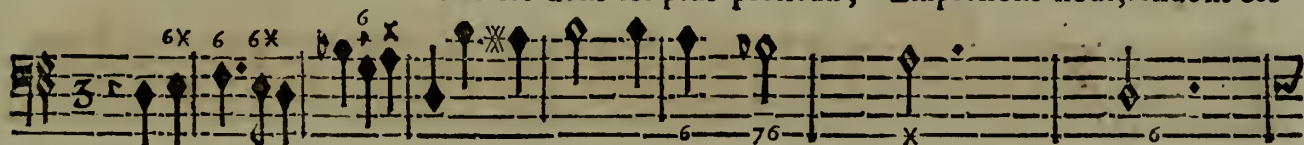


PRELUDE.

LE PRINTEMPS.



Par les dons les plus precieux , Empressons-nous, rendons ces

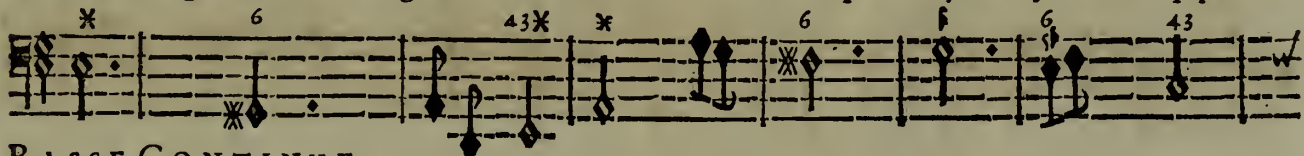


BASSE-CONTINUE.



LA SEINE.

lieux , Dignes de leur Auguste Maî- tre. Nôtre zele pour luy ne sçauroit trop pa-

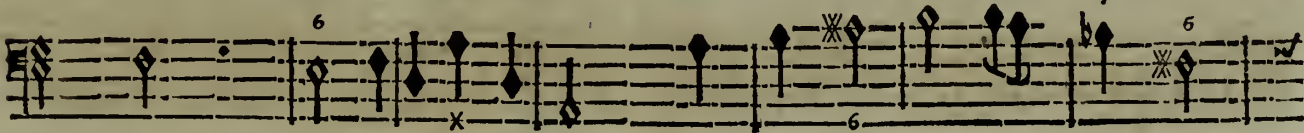


BASSE-CONTINUE.



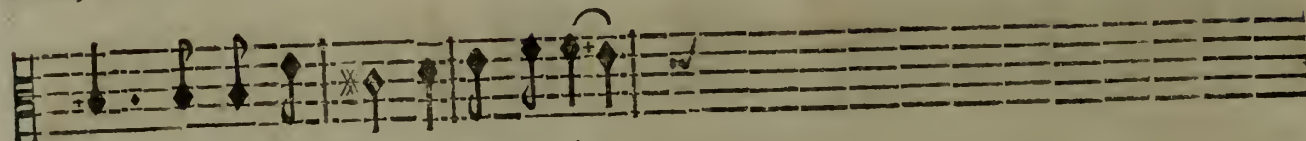
LE PRINTEMPS.

roître , Nous devons unir nos efforts : Puisse - r'il mille fois voir i- cy les thre-

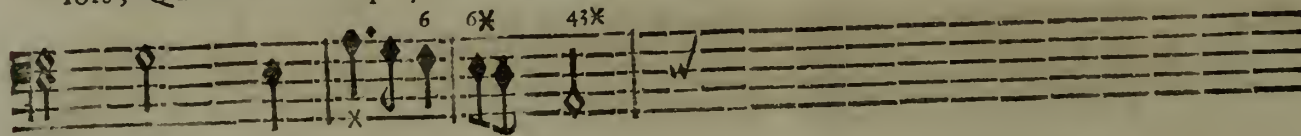


BASSE-CONTINUE.

xxxvj ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEt.

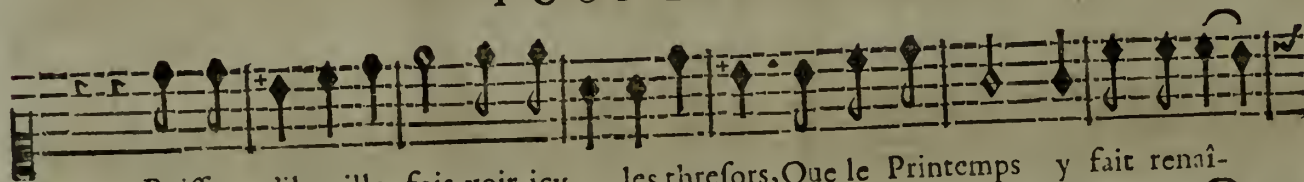


sors, Que le Printemps y fait renâ-



BASSE-CONTINUE.

TOUS DEUX.



Puisse - t'il mille fois voir icy les threfors, Que le Printemps y fait renâ-



tre. Puisse - t'il mille fois voir icy les threfors, Que le Printemps y fait renâ-



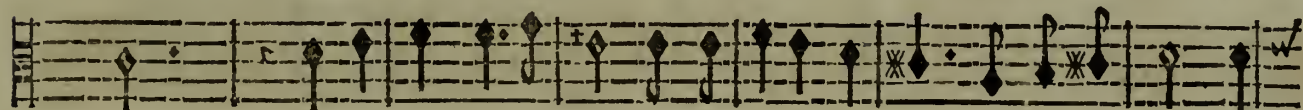
BASSE-CONTINUE.

P R O L O G U E.

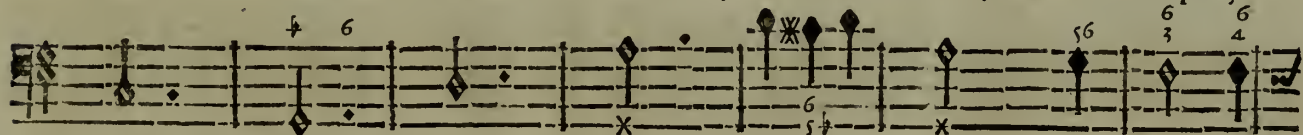
xxxvij



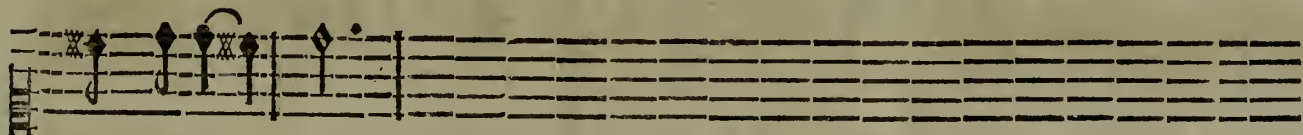
tre. Puiffe - t'il mille fois, mille fois voir icy les threfors, Que le Printemps y



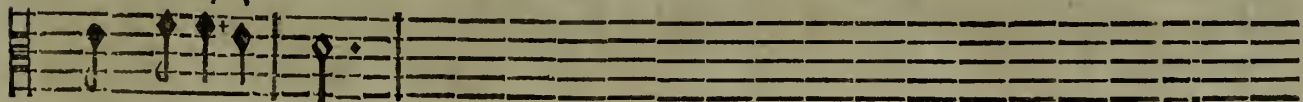
tre. Puiffe - t'il mille fois voir icy les threfors, Que le Printemps y



BASSE-CONTINUE.



fait renâ- tre.



fait renâ- tre.



BASSE-CONTINUE.

xxxviiij ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

LA NYMPHE DE LA SEINE.

Qu'il partage à ja-

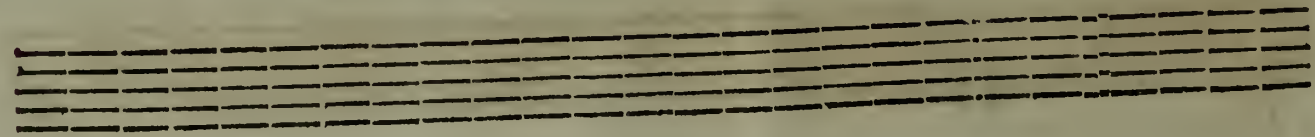
FLÛTES.

FLÛTES.

doux.

VIOLONS.

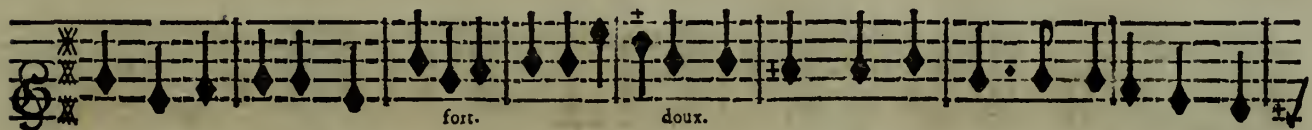
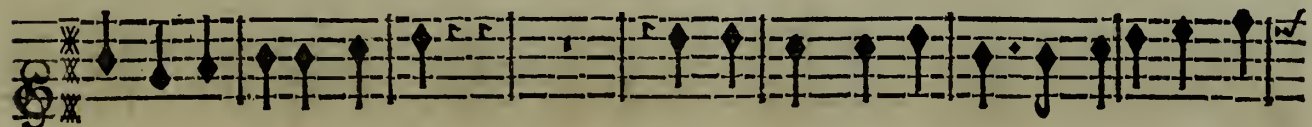
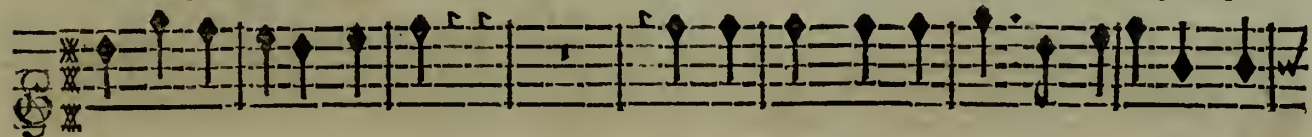
BASSE-CONTINUE.



P R O L O G U E.



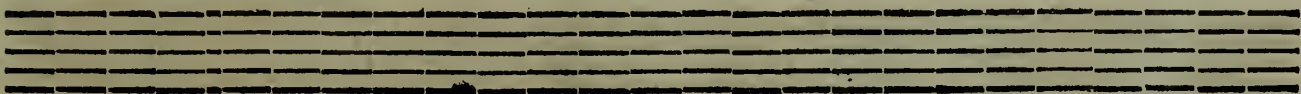
mais la puissance des Dieux, Qu'il commande aux mortels dans une paix pro-



fort. doux.



BASSE-CONTINUE.



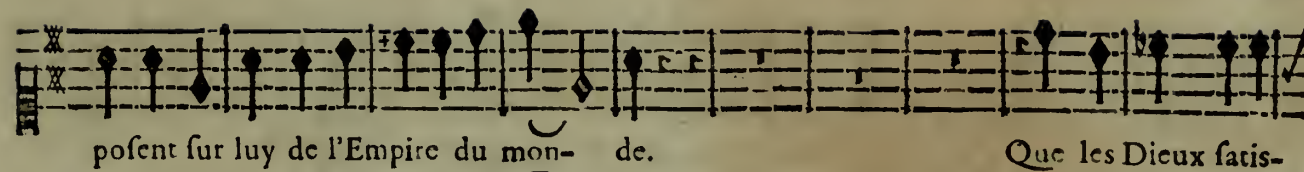
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEt.

fon- de: Que les Dieux satisfaits de gouverner les Cieux, Se re-

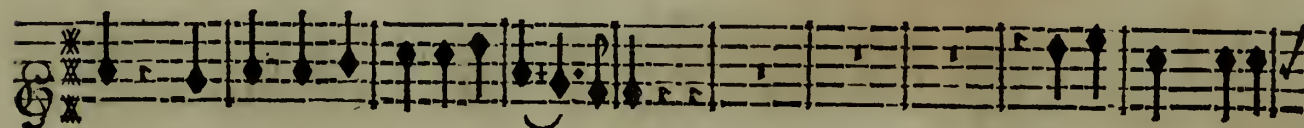
fort. doux.

doux,

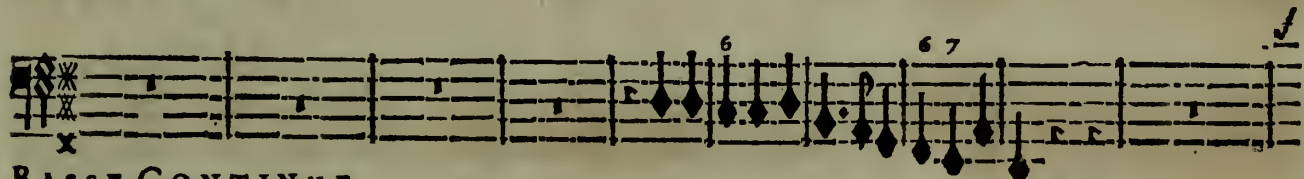
BASSE-CONTINUE.



posent sur luy de l'Empire du monde. Que les Dieux satis-

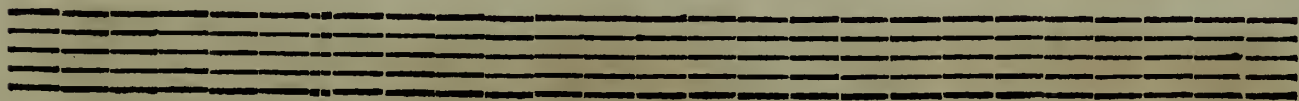


fort, doux.

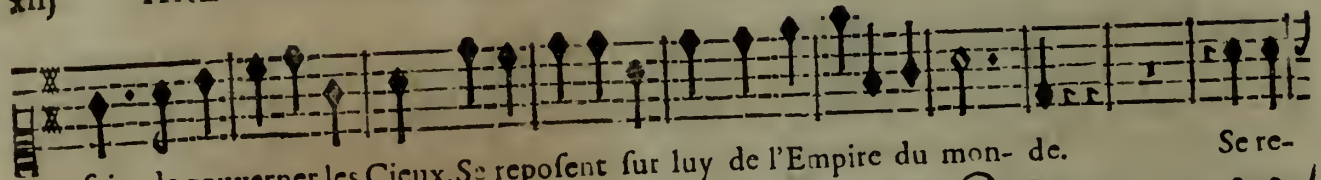


6 6 7

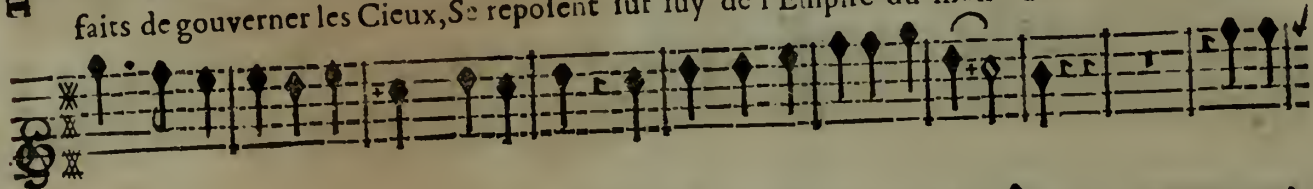
BASSE-CONTINUUM.



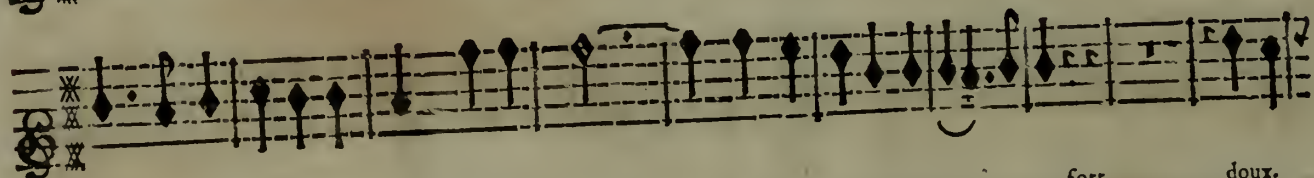
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



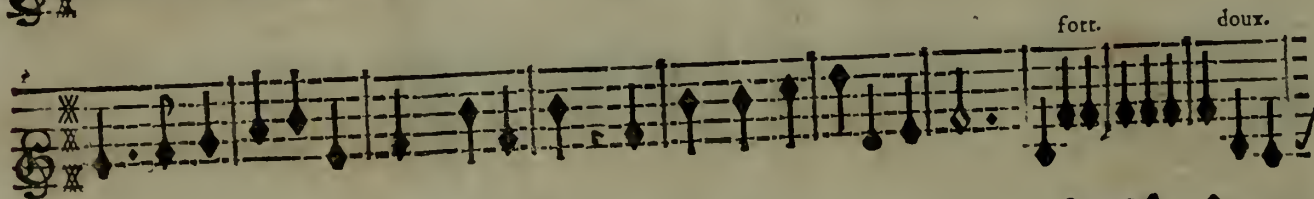
faits de gouverner les Cieux, Se reposent sur luy de l'Empire du monde. Se re-



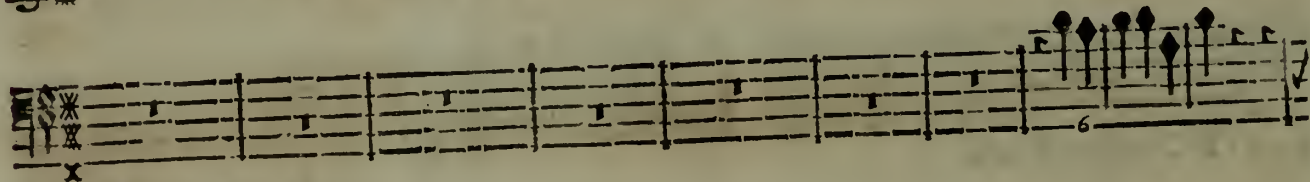
faits de gouverner les Cieux, Se reposent sur luy de l'Empire du monde. Se re-



faits de gouverner les Cieux, Se reposent sur luy de l'Empire du monde. Se re-

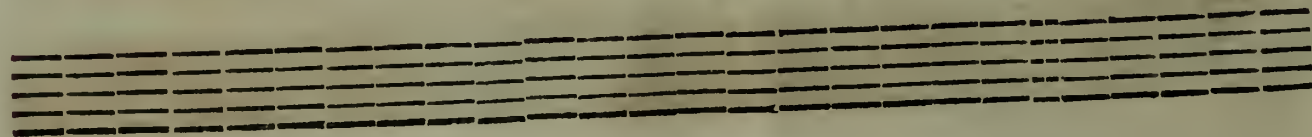


fort. doux.



fort. doux.

BASSE-CONTINUE.



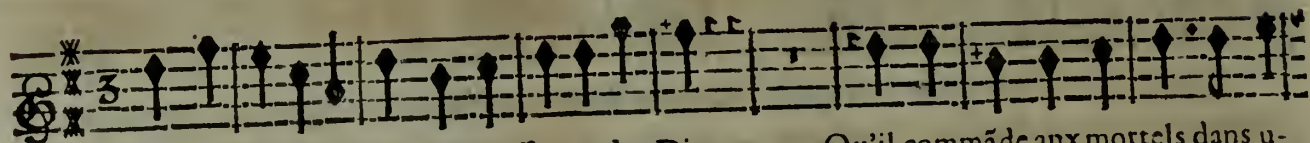
P R O L O G U E.

po- sent sur luy de l'Empire du monde. de l'Empire du monde.

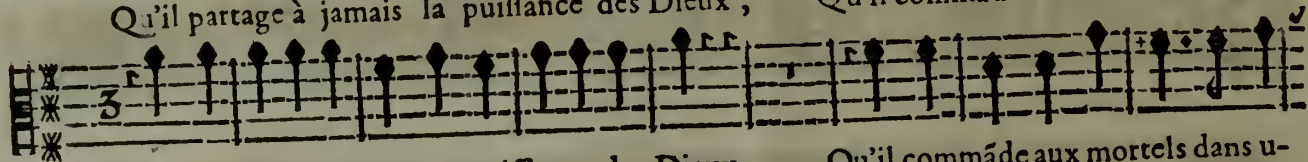
6 7 6 7 7 4 3

BASSE-CONTINUE.

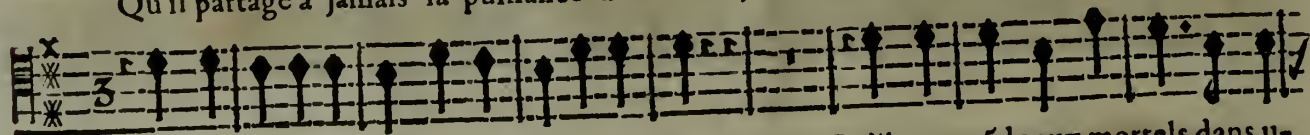
C H O E U R.



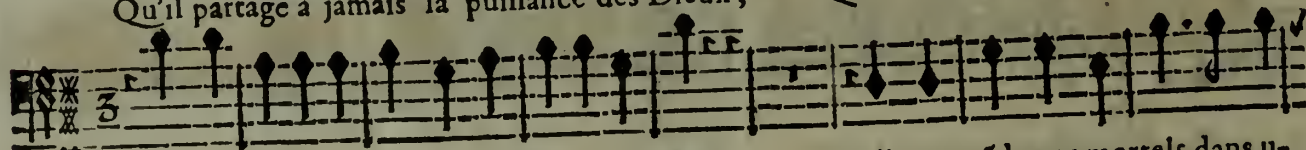
Qu'il partage à jamais la puissance des Dieux , Qu'il commâde aux mortels dans u-



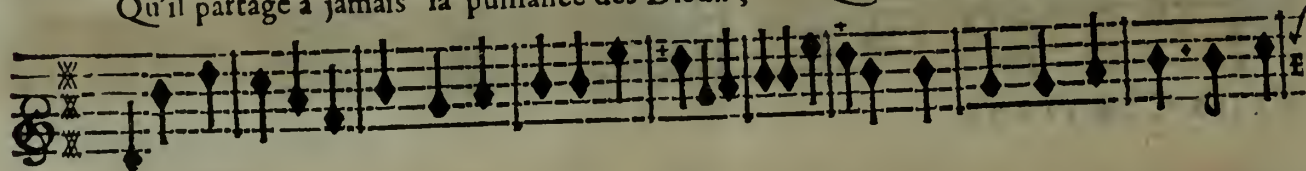
Qu'il partage à jamais la puissance des Dieux , Qu'il commâde aux mortels dans u-



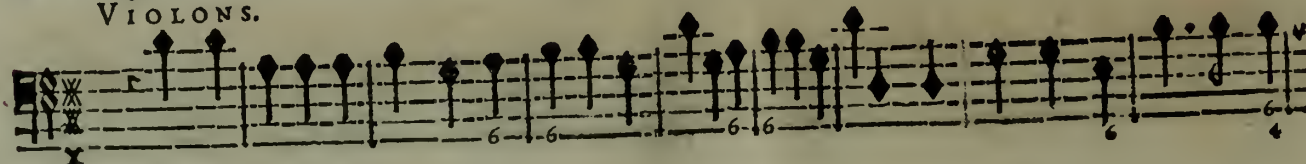
Qu'il partage à jamais la puissance des Dieux , Qu'il commâde aux mortels dans u-



Qu'il partage à jamais la puissance des Dieux , Qu'il commâde aux mortels dans u-

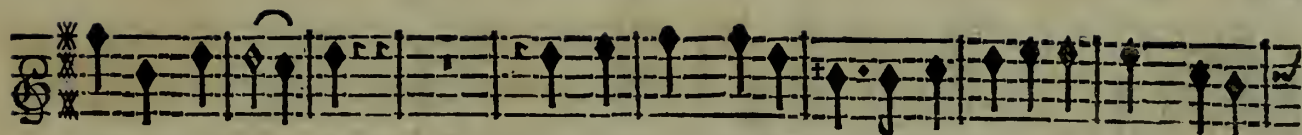


VIOLONS.



BASSE-CONTINUE.

P R O L O G U E.



ne paix profon- de; Que les Dieux satisfaits de gouverner les Cieux, Se re-



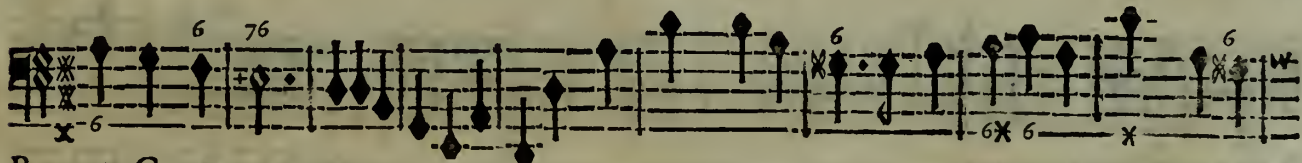
ne paix profon- de; Que les Dieux satisfaits de gouverner les Cieux, Se re-



ne paix profon- de; Que les Dieux satisfaits de gouverner les Cieux, Se re-



ne paix profon- de; Que les Dieux satisfaits de gouverner les Cieux, Se re-



BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

posent sur luy de l'Empire du monde. Se re- po- sent, Se reposent sur
 posent sur luy de l'Empire du monde. Se reposent sur luy, Se reposent sur
 posent sur luy de l'Empire du monde. Se reposent sur luy, Se reposent sur
 posent sur luy de l'Empire du monde. Se reposent sur
 posent sur luy de l'Empire du monde. Se reposent sur

6x 6 43x 6

BASSE-CONTINUUM.



luy de l'Empire du monde. Se reposent sur luy de l'Empire du monde.



luy de l'Empire du monde. Se reposent sur luy de l'Empire du monde.



luy de l'Empire du monde. Se reposent sur luy de l'Empire du monde.

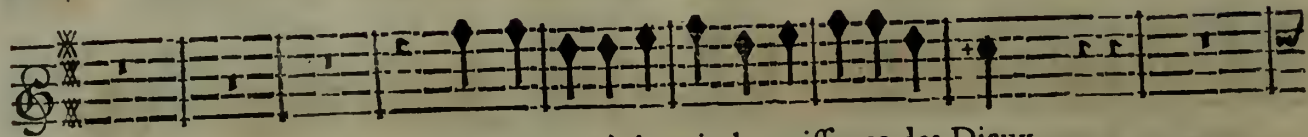


luy de l'Empire du monde. Se reposent sur luy de l'Empire du monde.

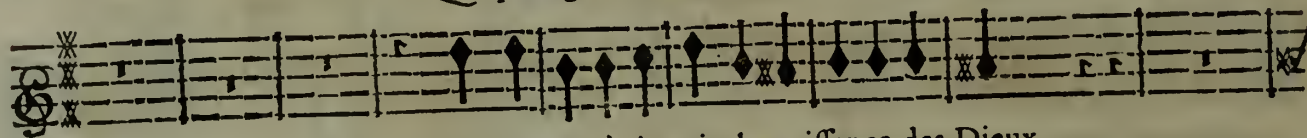


BASSE-CONTINUE.

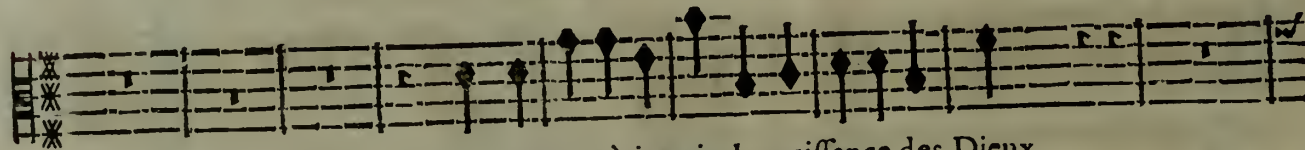
xlviij ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



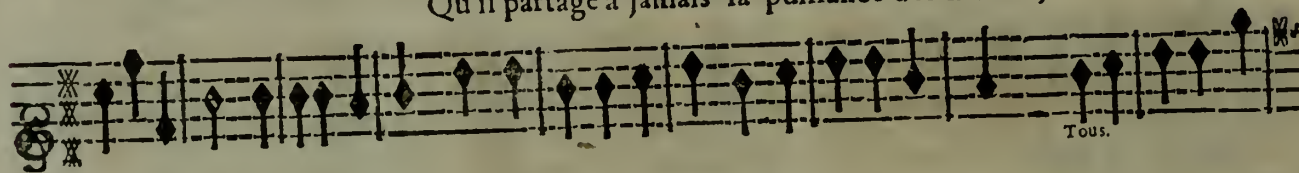
Qu'il partage à jamais la puissance des Dieux ,



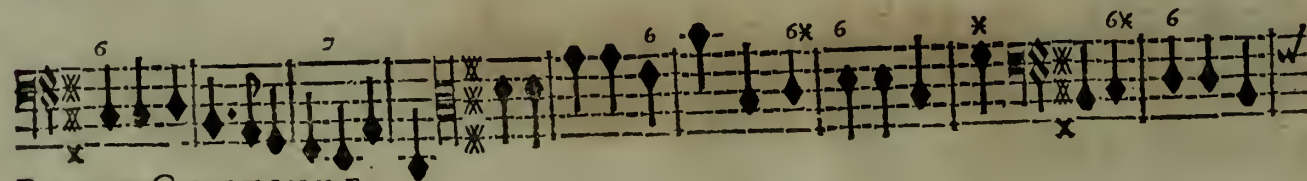
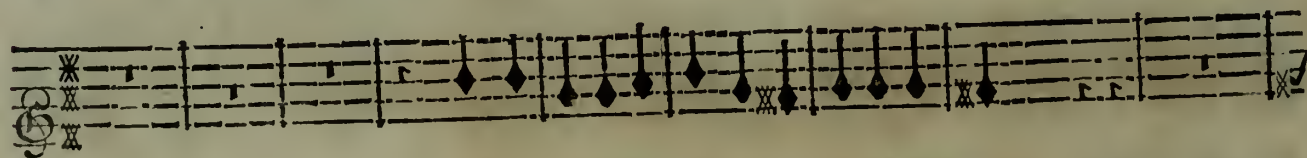
Qu'il partage à jamais la puissance des Dieux ,



Qu'il partage à jamais la puissance des Dieux ,

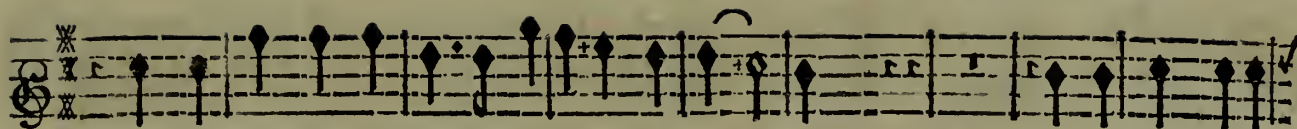


Tous.



BASSE-CONTINUE.

P R O L O G U E.



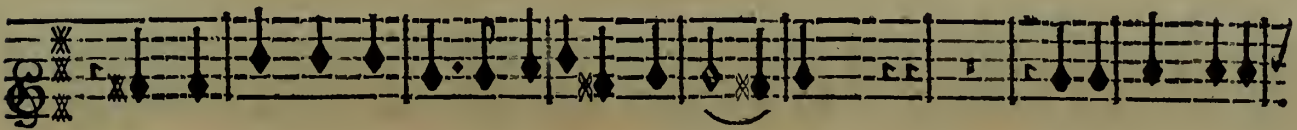
Qu'il commâde aux mortels dans une paix profon- de, Que les Dieux satis-



Qu'il commâde aux mortels dans une paix profon- de,

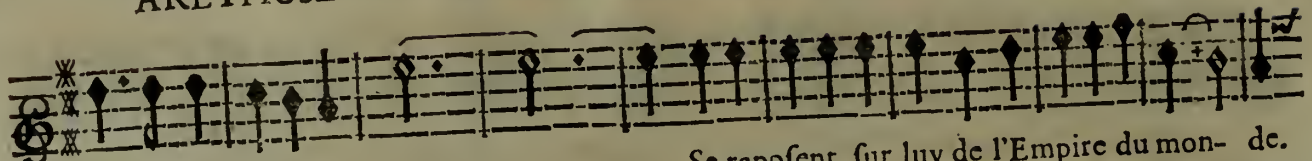


Qu'il commâde aux mortels dans une paix profon- de,



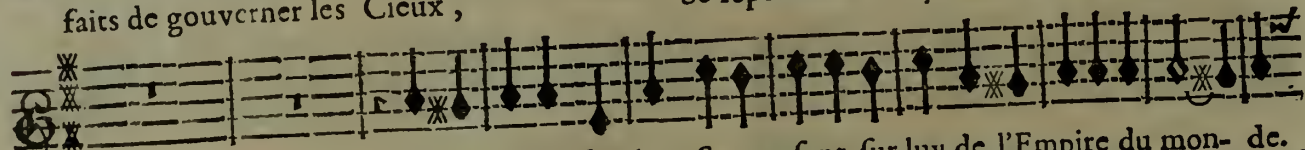
BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET!

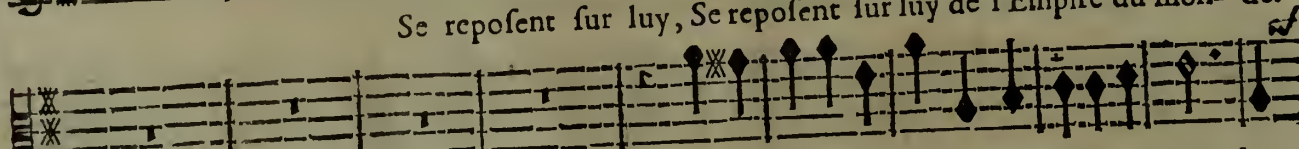


faits de gouverner les Cieux ,

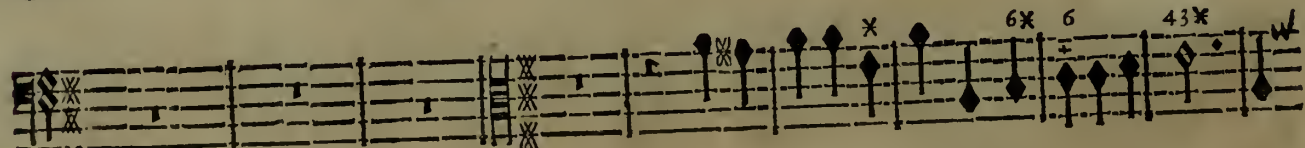
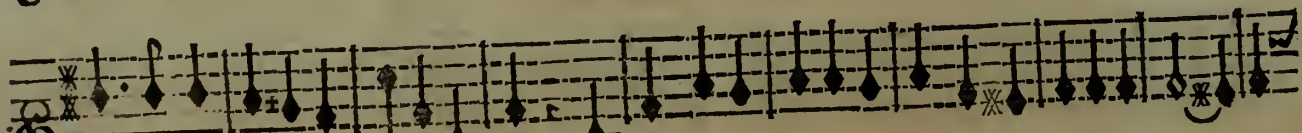

Se reposent sur luy de l'Empire du monde.



Se reposent sur luy, Se reposent sur luy de l'Empire du monde.



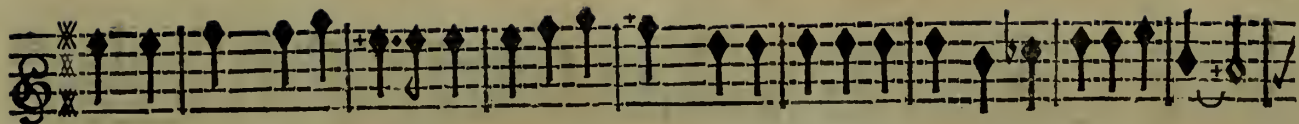
Se reposent sur luy de l'Empire du monde.



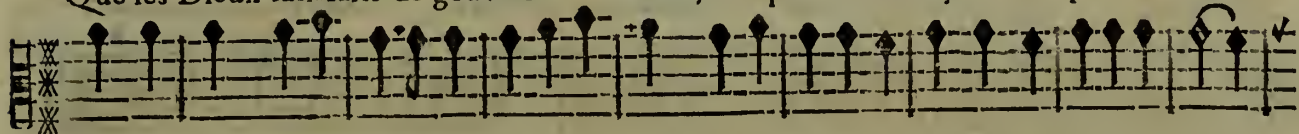
x

6x 6 43x

BASSE-CONTINUE.



Que les Dieux satisfaits de gouverner les Cieux, Se reposent sur luy de l'Empire du mon-



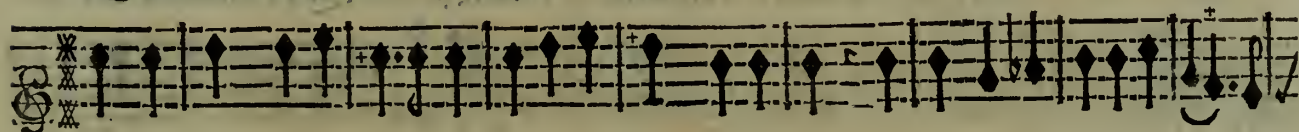
Que les Dieux satisfaits de gouverner les Cieux, Se reposent sur luy de l'Empire du mon-



Que les Dieux satisfaits de gouverner les Cieux, Se reposent sur luy de l'Empire du mon-



Que les Dieux satisfaits de gouverner les Cieux. Se reposent sur luy de l'Empire du mon-



BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

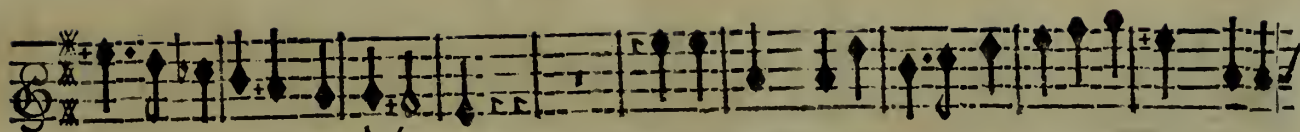
de. Qu'il partage à jamais la puissance des Dieux, Qu'il commande aux mor-

de. Qu'il partage à jamais la puissance des Dieux, Qu'il commande aux mor-

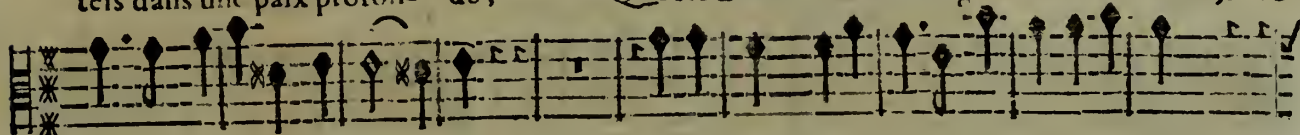
de. Qu'il partage à jamais la puissance des Dieux, Qu'il commande aux mor-

de. Qu'il partage à jamais la puissance des Dieux, Qu'il commande aux mor-

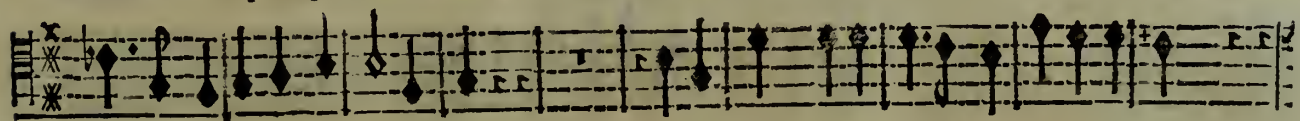
BASSE-CONTINUE.



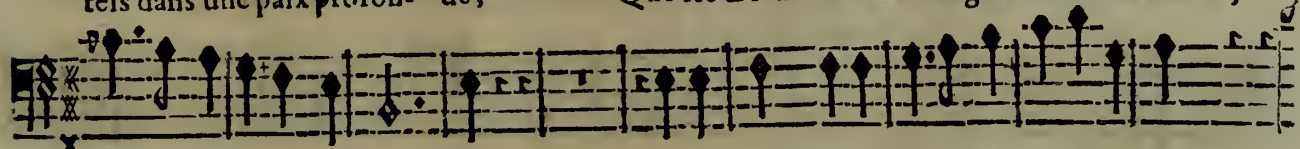
tels dans une paix profon- de; Que les Dieux satisfaits de gouverner les Cieux, Se re-



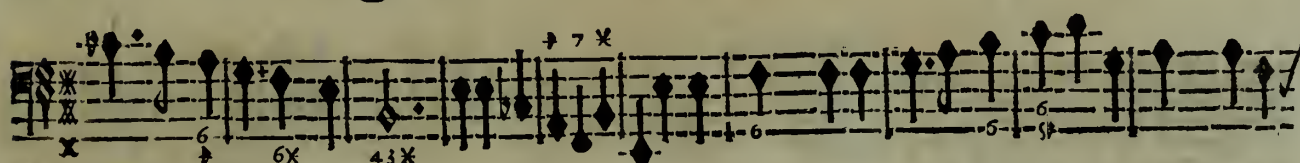
tels dans une paix profon- de; Que les Dieux satisfaits de gouverner les Cieux,



tels dans une paix profon- de; Que les Dieux satisfaits de gouverner les Cieux,



tels dans une paix profon- de; Que les Dieux satisfaits de gouverner les Cieux,



BASSE-CONTINUE:

liv ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

po- sent, Se reposent sur luy de l'Empire du monde. Se re- po-

Se reposent sur luy, Se reposent sur luy de l'Empire du monde. Se reposent sur

Se reposent sur luy, Se reposent sur luy de l'Empire du monde.

Se reposent sur luy de l'Empire du monde.

Se reposent sur luy de l'Empire du monde.

6 6 4 3

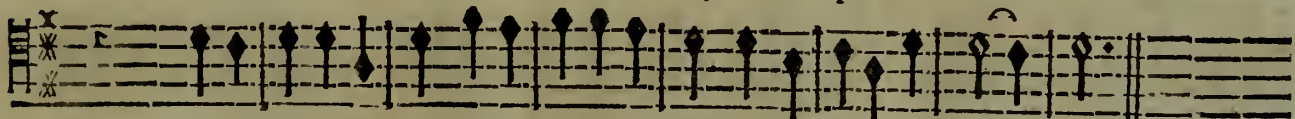
BASSE-CONTINUE.



fent, Se reposent sur luy Se reposent sur luy de l'Empire du monde.



luy, Se re- po- fent sur luy de l'Empire du monde.



Se reposent sur luy, Se reposent sur luy de l'Empire du monde.



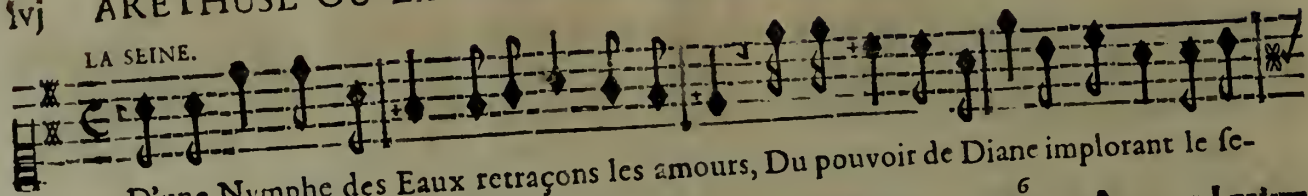
Se reposent sur luy de l'Empire du monde.



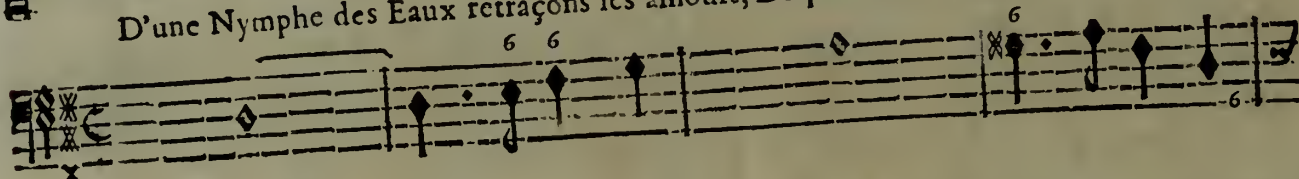
BASSE-CONTINUE.

ivj ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET. P.

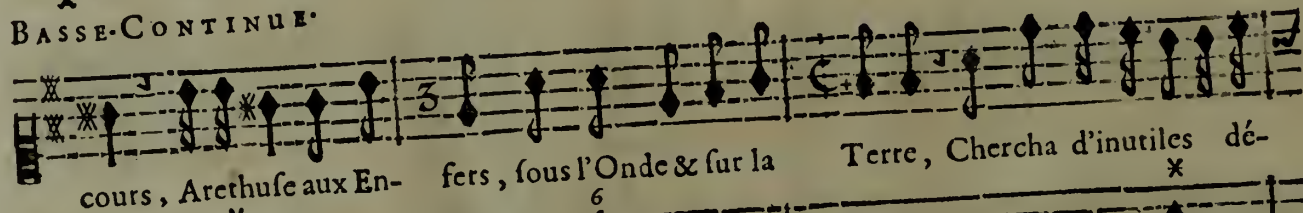
LA SEINE.



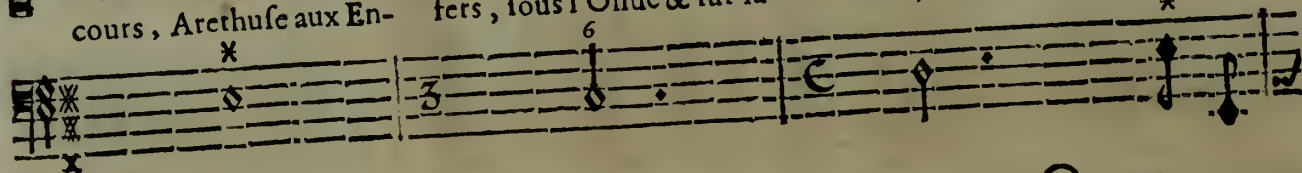
D'une Nymphe des Eaux retraçons les amours, Du pouvoir de Diane implorant le se-



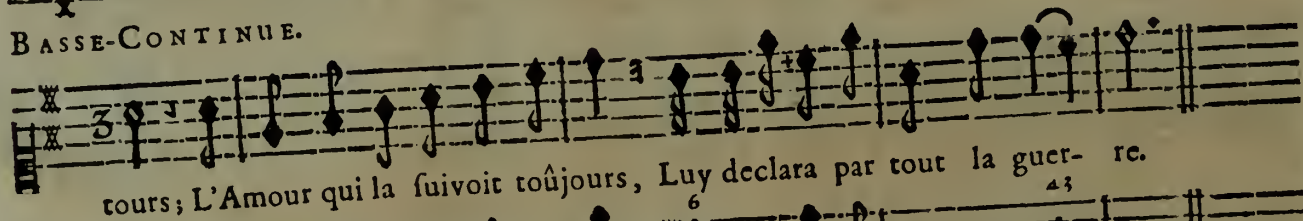
BASSE-CONTINUE.



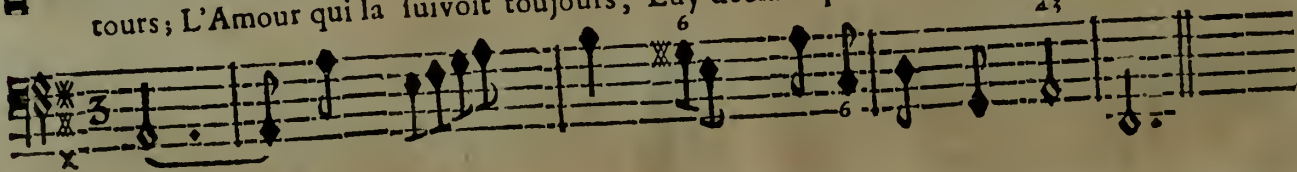
cours, Arethuse aux Enfers, sous l'Onde & sur la Terre, Chercha d'inutiles dé-



BASSE-CONTINUE.



tours; L'Amour qui la suivoit toujours, Luy declara par tout la guerre.



BASSE-CONTINUE.

On reprend l'Ouverture, page j.
FIN DU PROLOGUE.



A R E T H U S E
O U LA VENGEANCE DE L'AMOUR,
B A L L E T.

A C T E P R E M I E R.
L E S E N F E R S.

Le Theatre dans l'obscurité represente les Avenües des Enfers.

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

A L P H E ' E , seul.

VIOLONS ET HAUT-BOIS.

BASSONS.

BASSE DE VIOLON ET CONTINUË.

A

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

The image displays a page of handwritten musical notation for a ballet. The page is numbered '2' in the top left corner. The title, 'ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.', is written in a decorative, slightly irregular hand across the top. The music is arranged in six horizontal staves. The first and fourth staves use a treble clef, while the second, third, fifth, and sixth staves use a bass clef. The notation includes various note values, rests, and ornaments. Some measures are marked with an 'x' above the staff, and others with a '6' above the staff, likely indicating specific performance instructions or fingerings. The paper shows signs of age, with some staining and a decorative border along the left edge.

4 ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

Musical staff 1: Treble clef, 3/2 time signature, first system of notes.

Musical staff 2: Treble clef, 3/2 time signature, second system of notes.

froy regne de toutes parts! Je ne voy que Monstres é- parts! Et je n'en-

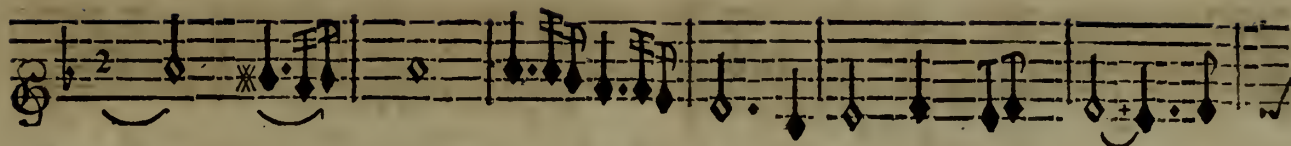
Musical staff 3: Treble clef, 3/2 time signature, third system of notes.

Musical staff 4: Treble clef, 3/2 time signature, fourth system of notes with fingerings (6, 5-6, 6, 6, 6).

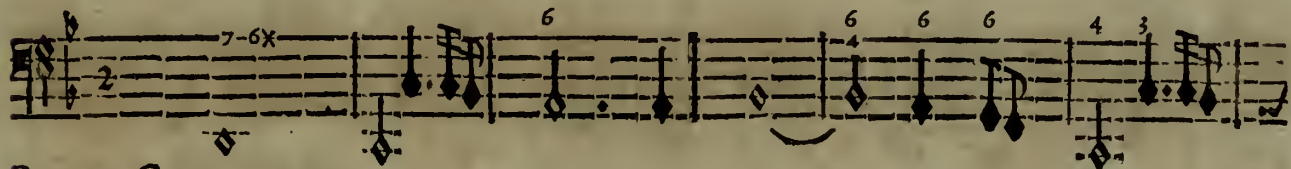
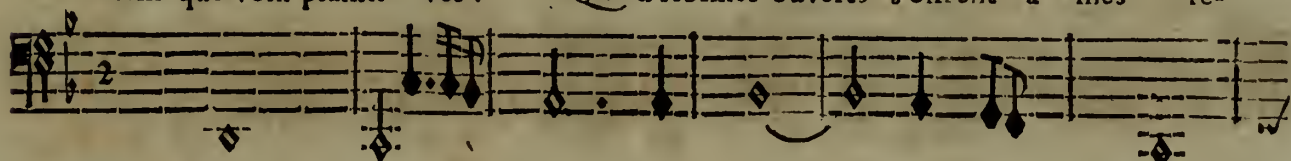
BASSE-CONTINUE.

Empty musical staves for the Basse-Continue part.

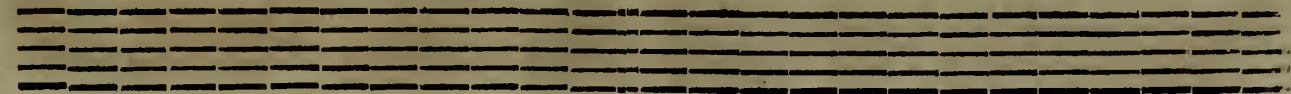
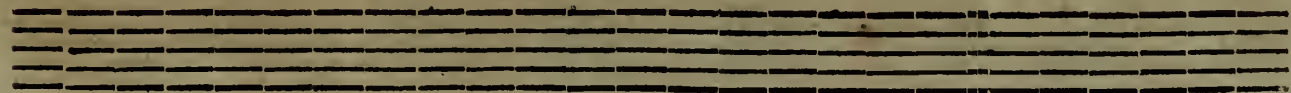
ACTE PREMIER. SCENE I.



tens que voix plai-tes ! Que d'Abîmes ouverts s'offrent à mes re-



BASSE-CONTINUE.



ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

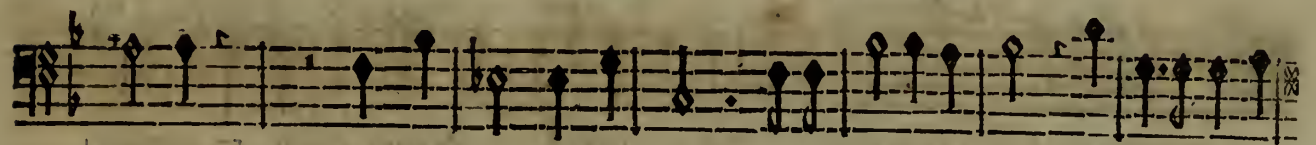
Fort.

gards!

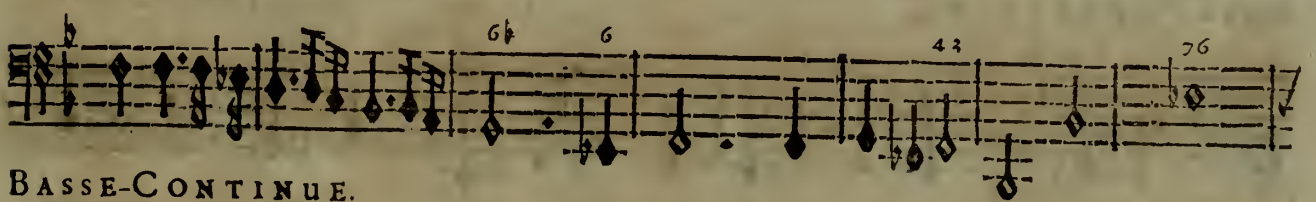
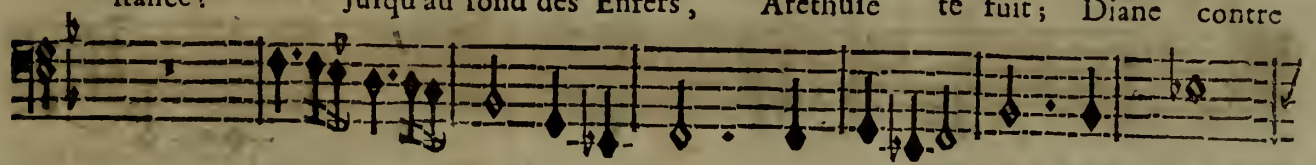
O malheureux Al- phée, à quoy sert ta con-

BASSE-CONTINUE.

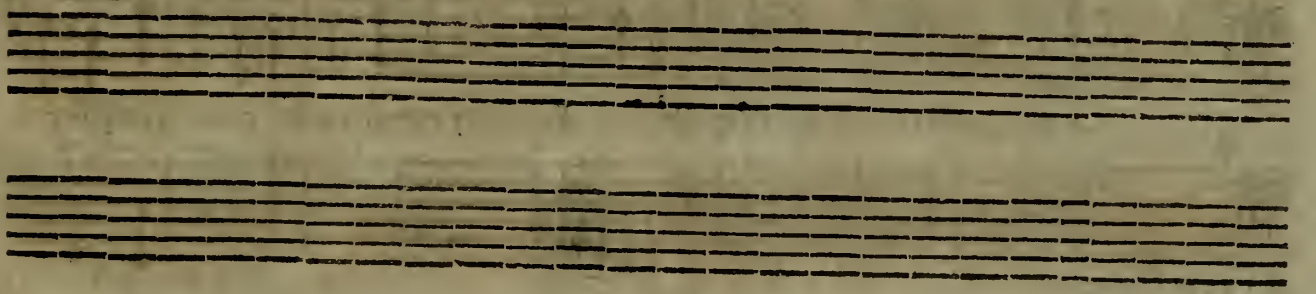
ACTE PREMIER. SCENE I.



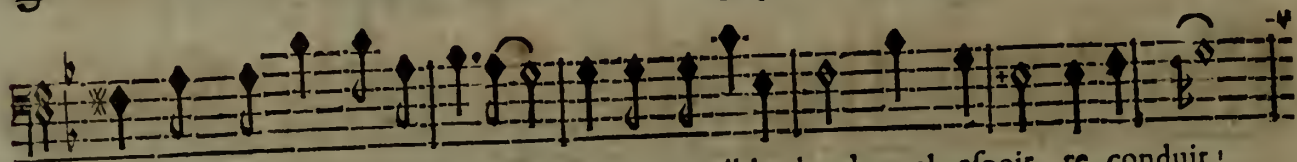
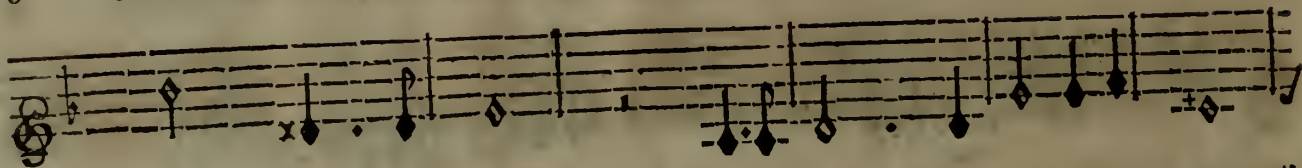
stance? Jusqu'au fond des Enfers, Arethuse te fuit; Diane contre



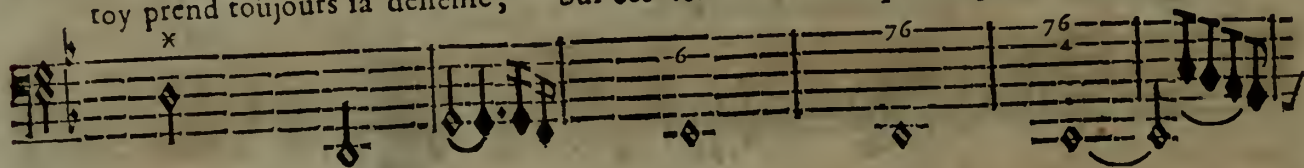
BASSE-CONTINUE.



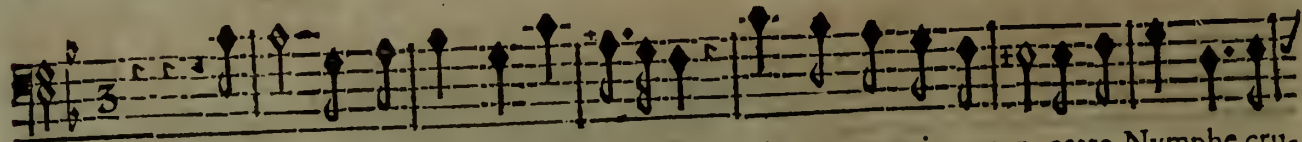
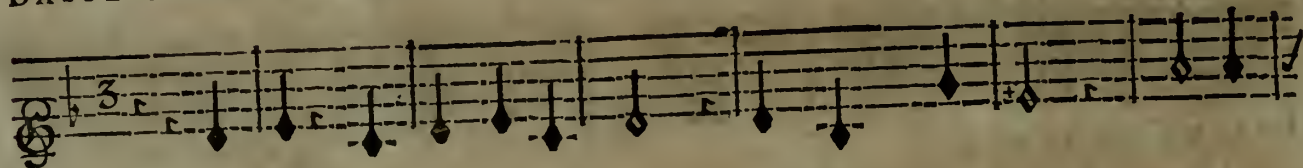
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



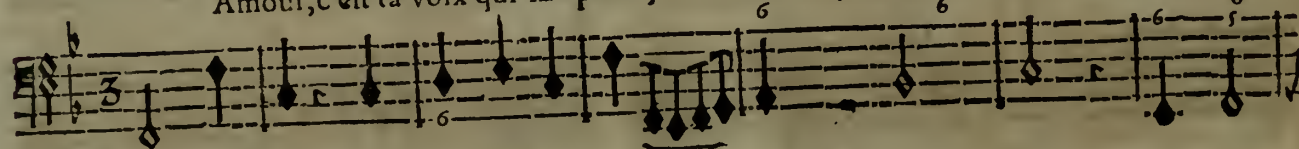
roy prend toujours sa deffense, Sur ces terribles bords quel espoir te conduire !



BASSE-CONTINUE.

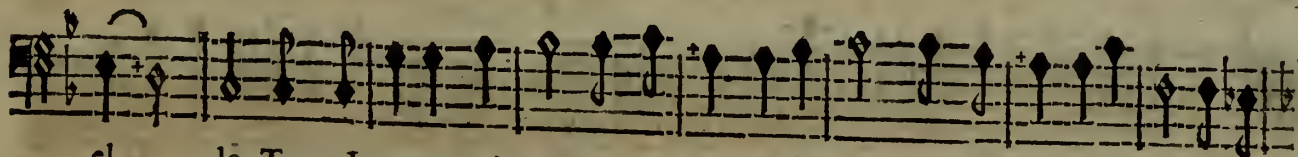
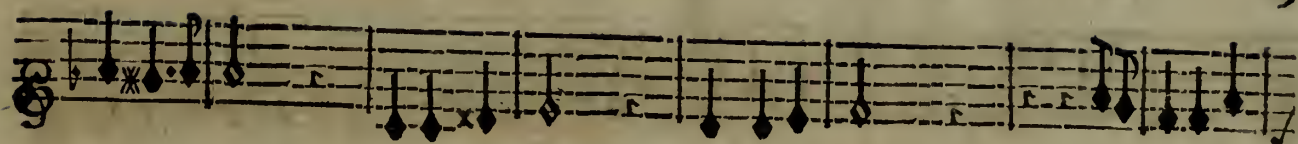


Amour, c'est ta voix qui m'appelle, Fais-moy revoir encor cette Nymphé cru-

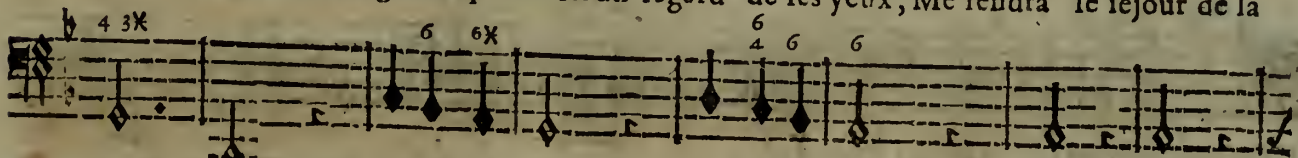


BASSE-CONTINUE.

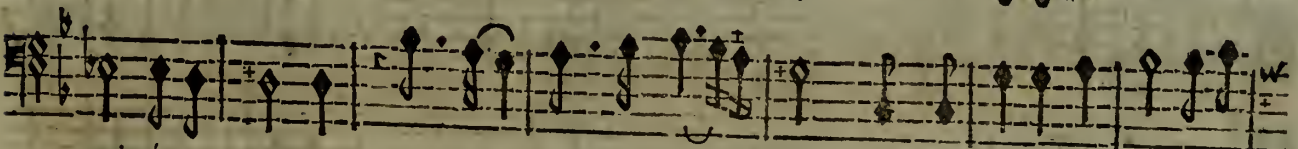
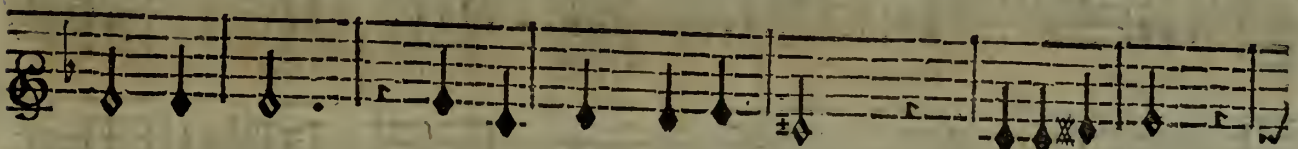
ACTE PREMIER. SCENE I.



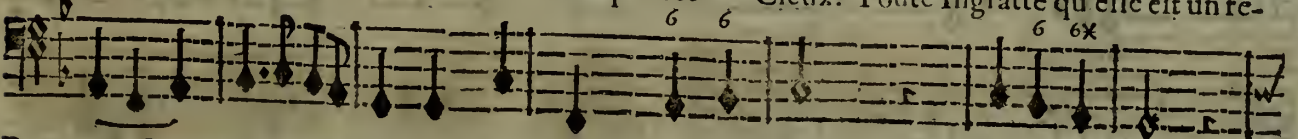
el- le : Toute Ingratte qu'elle est un regard de ses yeux, Me rendra le séjour de la



BASSE-CONTINUE.



nuit éter- nelle, Plus char- mant que les Cieux. Toute Ingratte qu'elle est un re-



BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEt.

First system of musical notation for the vocal line, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and sixteenth notes.

Second system of musical notation for the vocal line, continuing the melody from the first system.

gard de ses yeux, Me rendra le séjour de la nuit éternelle, P^{re} charmât que les Cieux.

Staff for the Bass Continuo part, showing a bass clef and a 2/4 time signature. It includes figured bass notation with numbers 4, 6, and 6.

BASSE-CONTINUE.

Staff for the woodwinds section, including Haut-Bois, Violons, Haut-B Violons, and Haut-B Tous. It features a treble clef and a 2/4 time signature.

HAUT-BOIS.

VIOLONS.

HAUT-B VIOLONS. HAUT-B Tous.

Second system of musical notation for the woodwinds section, continuing the instrumental part.

HAUT-BOIS.

Staff for the Bassoons section, featuring a bass clef and a 2/4 time signature.

BASSONS.

Third system of musical notation for the woodwinds section, including Bassons, Violons, Bassons, and Tous. It features a bass clef and a 2/4 time signature.

BASSONS.

VIOLONS.

BASSONS. VIOLONS. BASSONS. Tous.

ACTE PREMIER. SCENE I.

Musical staff for Haut-Bois. The staff is in G major (one sharp) and 3/2 time. It contains a melodic line with a trill in the first measure and a fermata in the second measure. The staff ends with a double bar line and a repeat sign.

HAUT-BOIS.

Musical staff for Haut-Bois. The staff is in G major (one sharp) and 3/2 time. It contains a melodic line with a trill in the first measure and a fermata in the second measure. The staff ends with a double bar line and a repeat sign.

HAUT-BOIS.

Musical staff for Basson. The staff is in G major (one sharp) and 3/2 time. It contains a melodic line with a trill in the first measure and a fermata in the second measure. The staff ends with a double bar line and a repeat sign.

Tout flatte mon espoir...

par tout sur ce ri- vage Un nouveau

Musical staff for Basson. The staff is in G major (one sharp) and 3/2 time. It contains a melodic line with a trill in the first measure and a fermata in the second measure. The staff ends with a double bar line and a repeat sign.

Musical staff for Basson. The staff is in G major (one sharp) and 3/2 time. It contains a melodic line with a trill in the first measure and a fermata in the second measure. The staff ends with a double bar line and a repeat sign.

BASSON.

Empty musical staff consisting of five lines.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

Musical staff with notes and rests. The label "Tous." is centered below the staff.

Musical staff with notes and rests. The label "Tous." is centered below the staff.

Musical staff with notes and rests.

jour succede à l'horreur de la nuit ! Les

Musical staff with notes and rests.

Musical staff with notes, rests, and fingerings (6, 6, 56, 6) above the staff.

Four empty musical staves at the bottom of the page.

HAUT-BOIS.

HAUT-BOIS.

Monstres furi- eux que le noir Stix produit, N'en deffendent plus le pas- sage.

BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

Tous.

Tous.

Tous.

Ce changement & l'éclat de ces lieux, Tout m'apréd que Plu-

Tous.

Tous.

BASSE-CONTINUE.

Musical staff for Haut-Bois and Tous instruments. The staff is in 2/4 time and B-flat major. It begins with a rest for two measures, followed by a melodic line of eighth and sixteenth notes. The notation includes dynamic markings such as *p* and *f*.

HAUT-BOIS. Tous.

Musical staff for Haut-Bois and Tous instruments, identical to the first staff. It is in 2/4 time and B-flat major, starting with a two-measure rest followed by a melodic line.

HAUT-BOIS. Tous.

Musical staff for the vocal line. It is in 2/4 time and B-flat major. The melody consists of eighth and sixteenth notes. The staff begins with a two-measure rest.

ton va paroître à mes yeux.

Musical staff for Tous instruments. It is in 2/4 time and B-flat major. The notation features a melodic line with dynamic markings like *f* and *p*.

Tous.

Musical staff for Tous instruments. It is in 2/4 time and B-flat major. The notation includes a sixteenth-note rest at the beginning of the first measure, followed by a melodic line.

Empty musical staff consisting of five lines.

SCENE I.

PLUTON, ALPHE'E.

Tous.

Musical staff for 'Tous.' in 6/4 time, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

PRELUDE.

Tous.

Musical staff for 'Tous.' in 6/4 time, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

PRELUDE.

Tous.

Musical staff for 'Tous.' in 6/4 time, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

PRELUDE.

Musical staff in 6/4 time, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical staff in 6/4 time, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical staff in 6/4 time, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

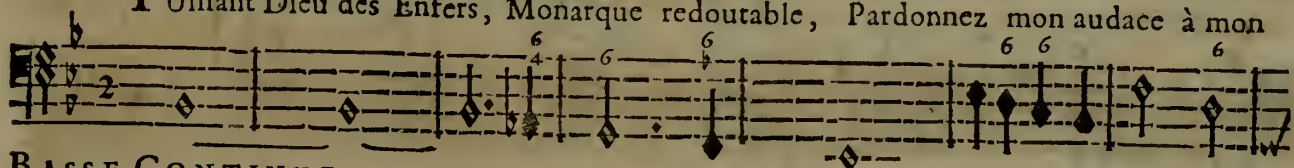
ACTE PREMIER SCENE II.

17

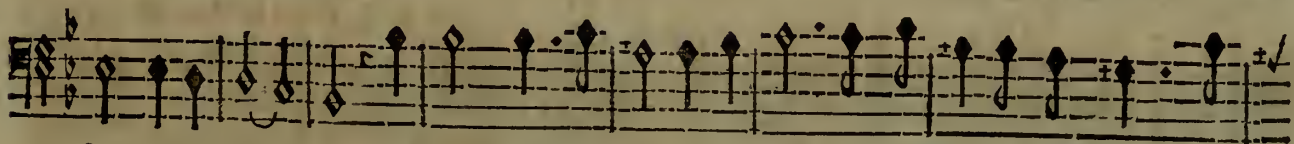
ALPHE'E.



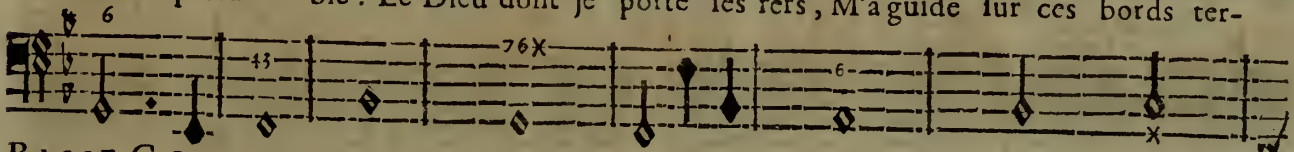
Puissant Dieu des Enfers, Monarque redoutable, Pardonnez mon audace à mon



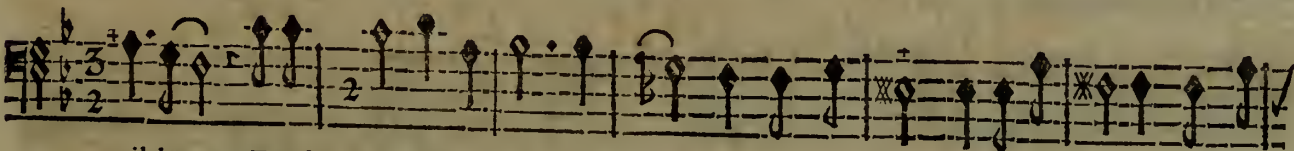
BASSE-CONTINUE.



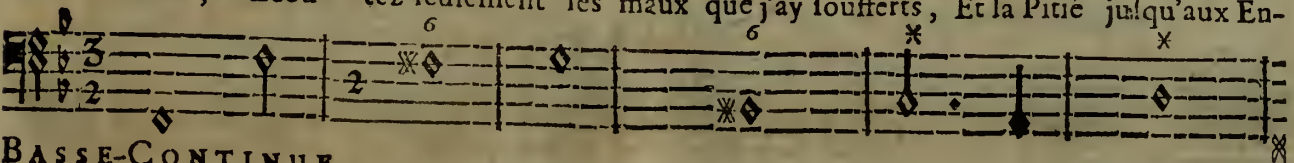
fort déplorable: Le Dieu dont je porte les fers, M'a guidé sur ces bords ter-



BASSE-CONTINUE.

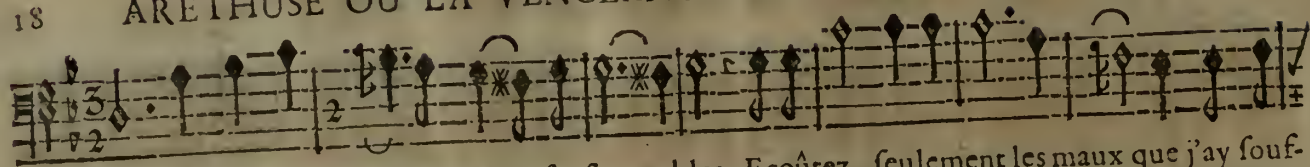


ribles, Ecoûtez seulement les maux que j'ay soufferts, Et la Pitié jusqu'aux En-

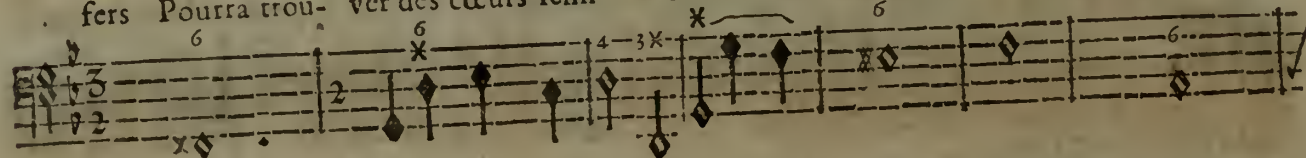


BASSE-CONTINUE.

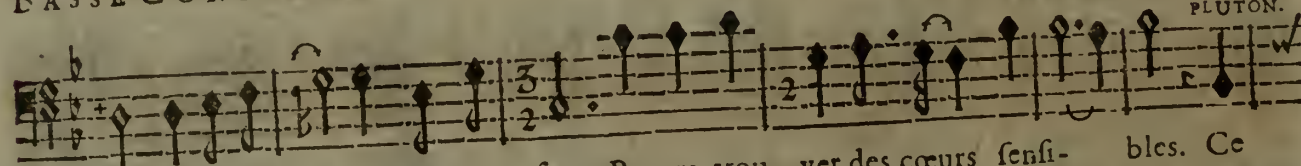
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



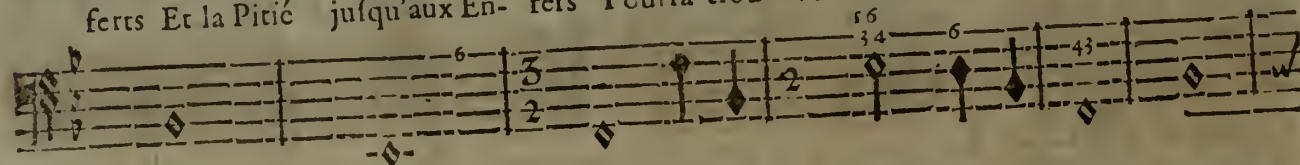
fers Pourra trou- ver des cœurs sensi- bles. Ecoûtez seulement les maux que j'ay souf-



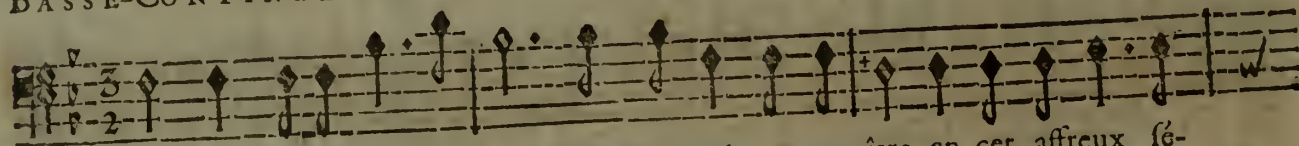
BASSE-CONTINUE.



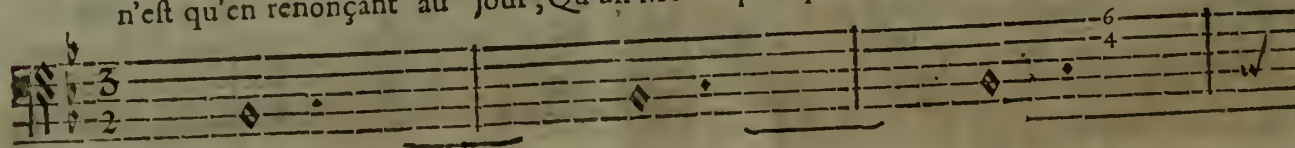
ferts Et la Pitié jusqu'aux En- fers Pourra trou- ver des cœurs sensi- bles. Ce



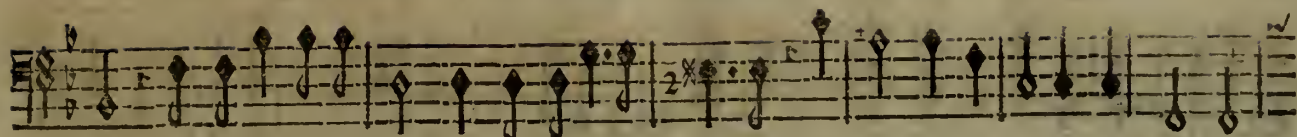
BASSE-CONTINUE.



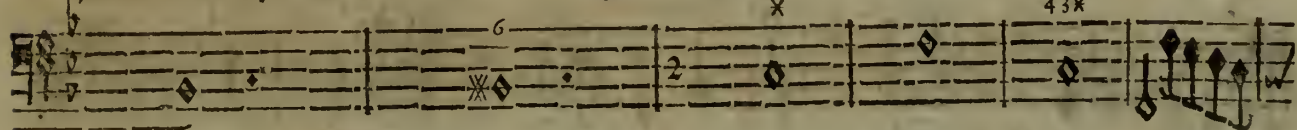
n'est qu'en renonçant au jour, Qu'un Mortel peut paroître en cet affreux sé-



BASSE-CONTINUE.

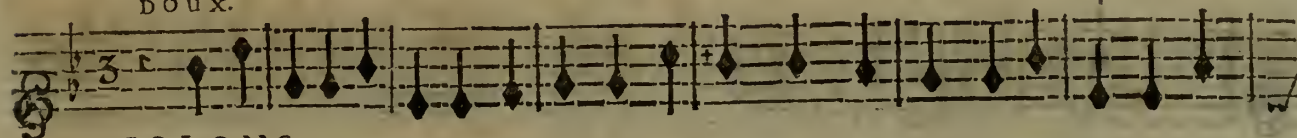


jour. Le Cocyte & le Stix sur ces rivages sombres, Ne laissent passer que les Ombres.

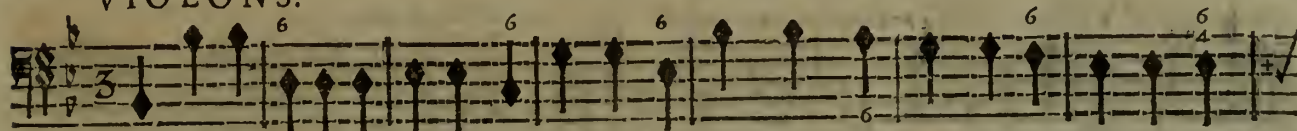


BASSE-CONTINUE.

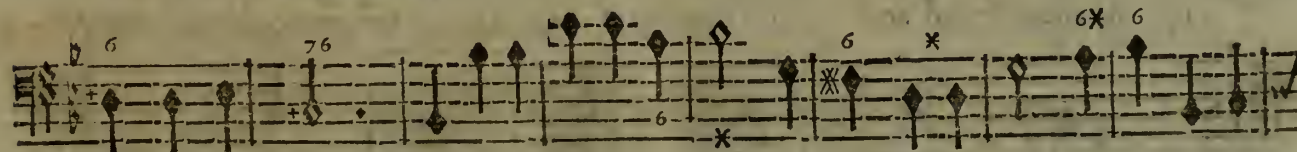
DOUX.



VIOLONS.



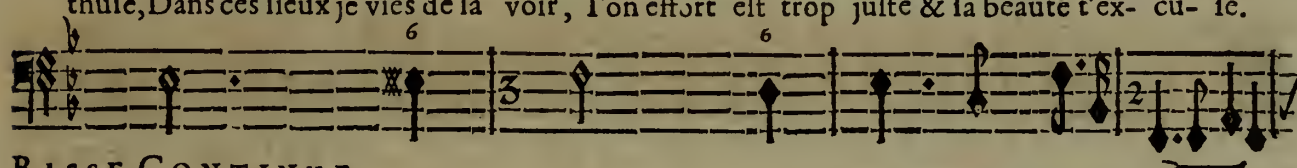
Un supplice cruel eut suivy ton effort, Mais tout doit te soumettre à l'A-



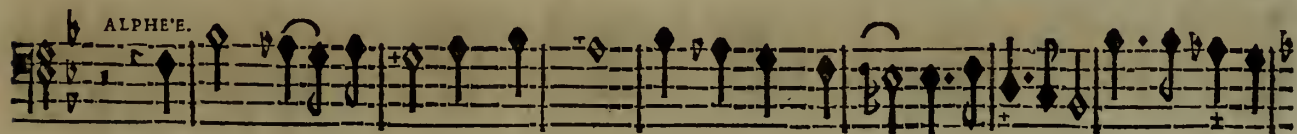
mour qui t'a- mei- ne: Il triomphe des loix du Sort, Et me rend sensible à ta



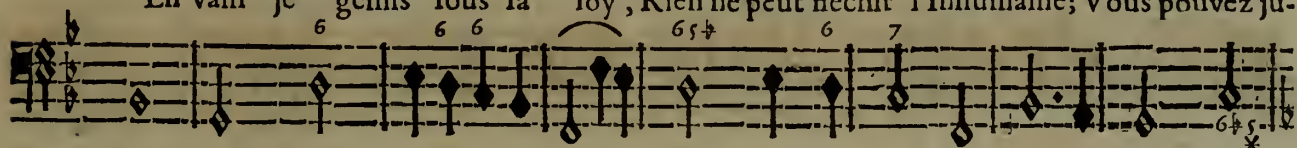
thuse, Dans ces lieux je viés de la voir, Ton effort est trop juste & sa beauté t'ex- cu- se.



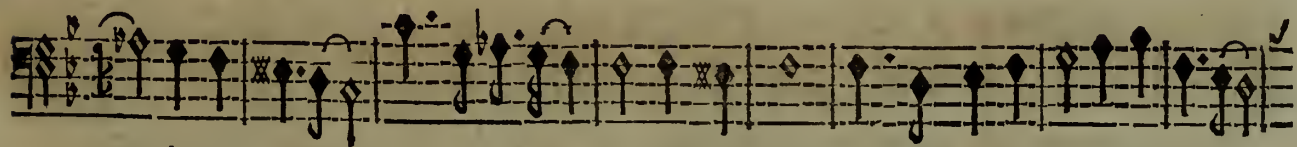
BASSE-CONTINUE.



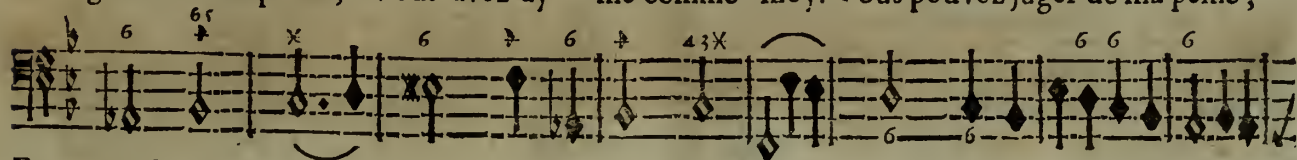
En vain je gémis sous sa loy, Rien ne peut fléchir l'Inhumaine; Vous pouvez ju-



BASSE-CONTINUE.



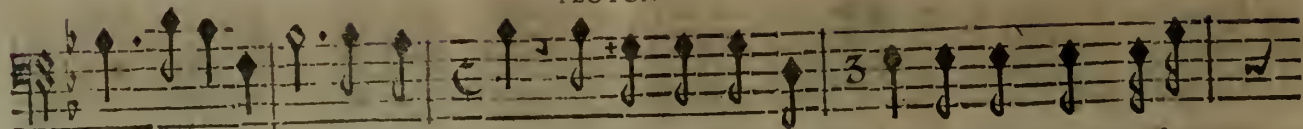
ger de ma peine, Vous avez ay- mé comme moy. Vous pouvez juger de ma peine,



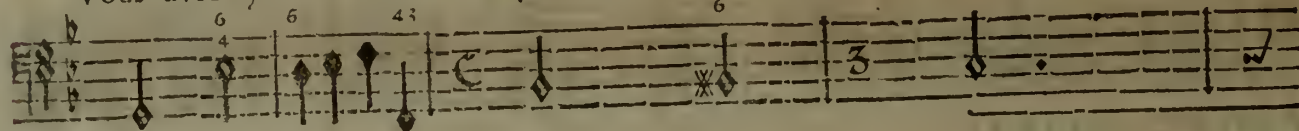
BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

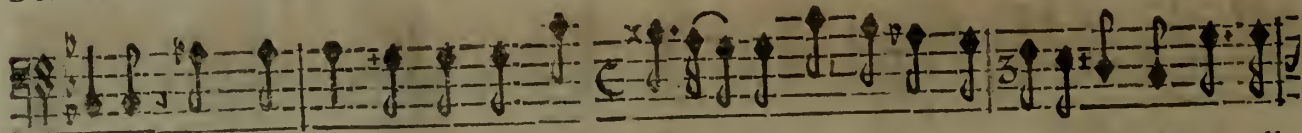
FLÛTE



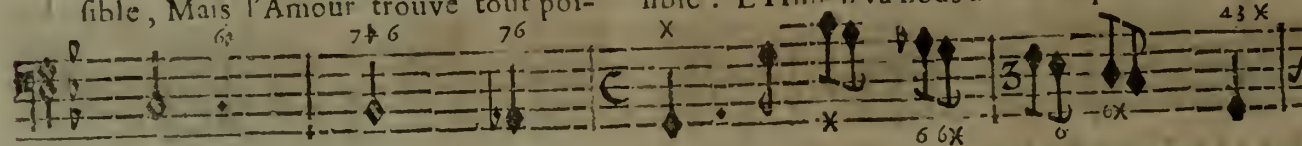
Vous avez aimé comme moy. L'objet qui ma char- mé fût long-temps insen-



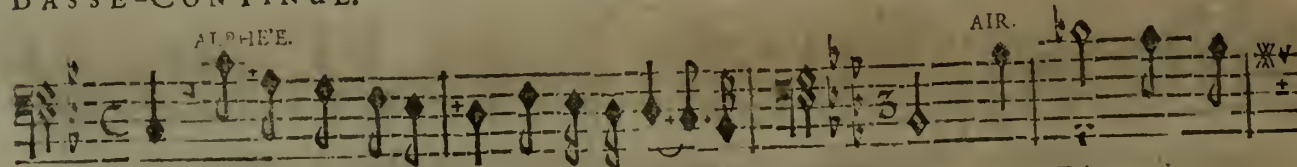
BASSE-CONTINUE.



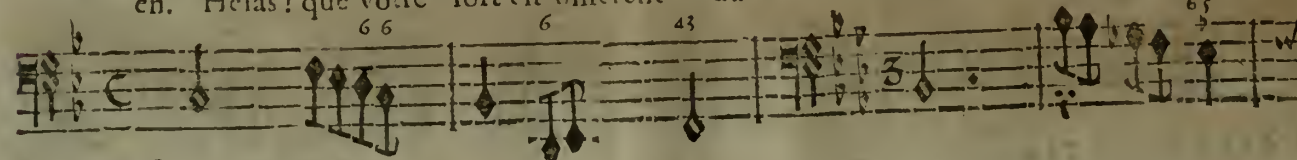
fible, Mais l'Amour trouve tout pos- sible : L'Himen va nous u- nir du pl^o charmant li-



BASSE-CONTINUE.



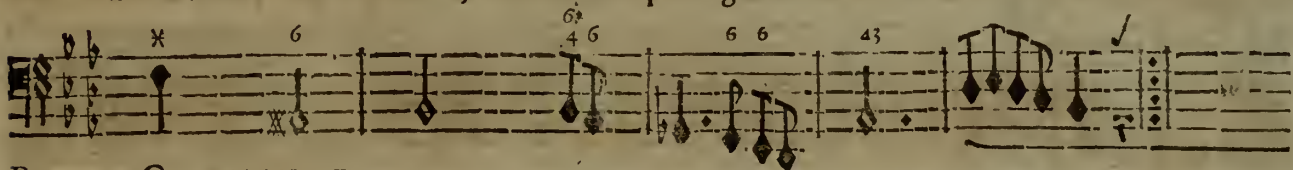
en. Helas ! que vôtre sort est différent du mien ! Le Dieu qui nous



BASSE-CONTINUE.



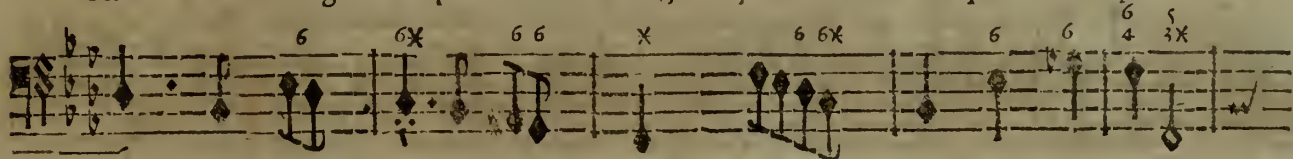
tient dans ses chaînes, Ne traite pas également nos cœurs: Le



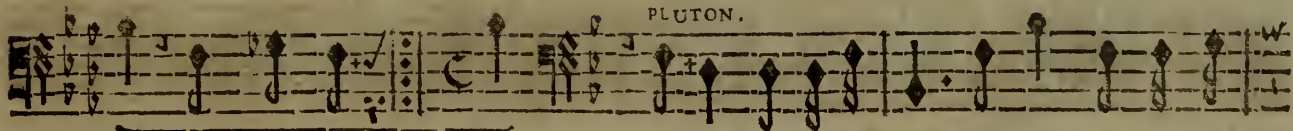
BASSE-CONTINUE.



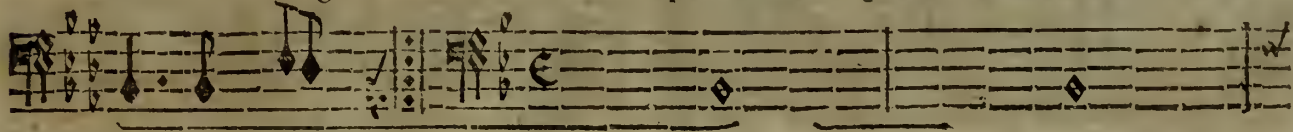
cœurs: Vous n'en goûtez que les douceurs, Et je n'en ressens que les pei-



BASSE-CONTINUE.



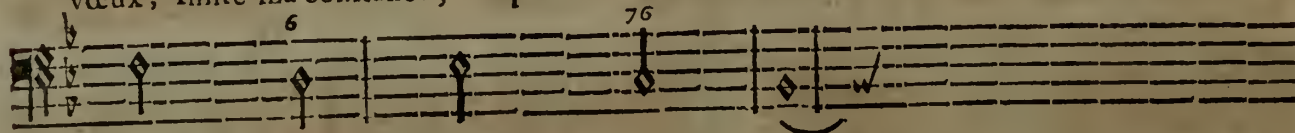
nes. Vous n'en gou- nes. Après mille rigueurs l'Amour comble mes



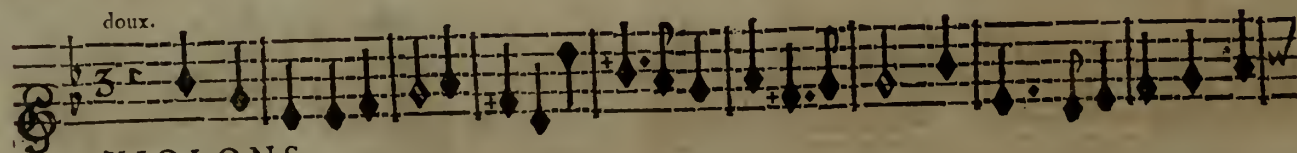
BASSE-CONTINUE.



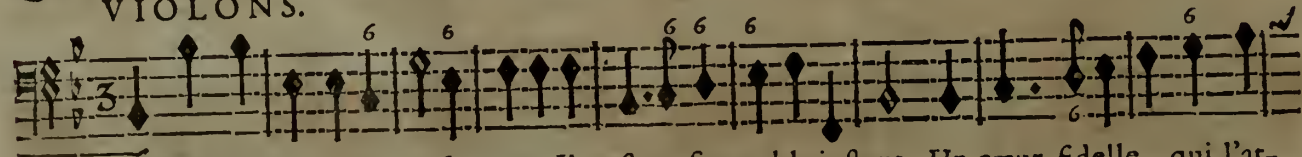
vœux; Imite ma constance, espere un fort heureux.



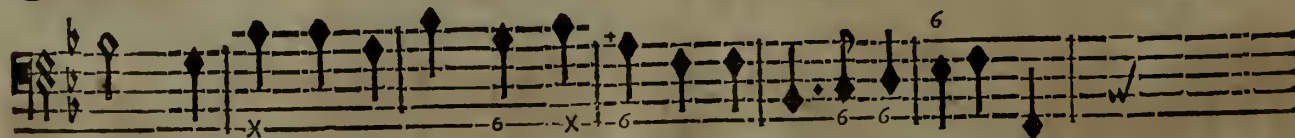
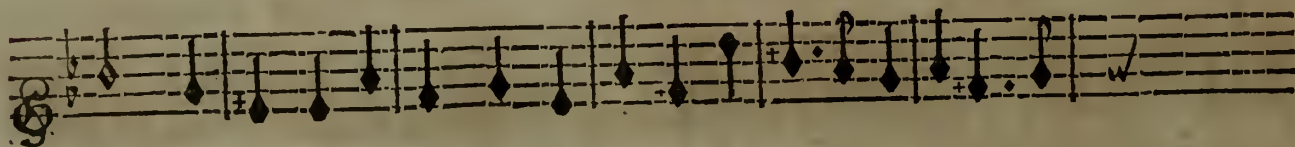
BASSE-CONTINUE.



VIOLONS.



Pour fléchir un objet severe, Il est un favorable instant. Un cœur fidelle qui l'at-



tend, Connoît tôt où tard que pour plaire, Il est un favorable in-

ACTE PREMIER. SCENE II.

PLUTON ET ALPHE'E.

Musical staff for Violons, featuring a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The staff contains a series of notes and rests, ending with a double bar line and a star symbol.

VIOLONS.

Musical staff for Haut-Bois, featuring a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The staff contains a series of notes and rests.

HAUT-BOIS.

ALPHE'E.

Musical staff for Alphe'e, featuring a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The staff contains a series of notes and rests, ending with a double bar line.

Amour, charmant vainqueur, si- gnale ta puissan- ce.

Musical staff for Pluton, featuring a bass clef, a key signature of one flat (B-flat), and a time signature of 2/4. The staff contains a series of notes and rests, ending with a double bar line.

PLUTON.

Musical staff for Bassons, featuring a bass clef, a key signature of one flat (B-flat), and a time signature of 2/4. The staff contains a series of notes and rests, ending with a double bar line.

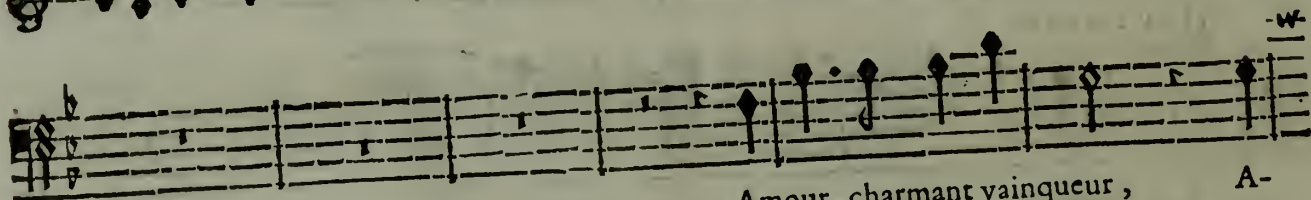
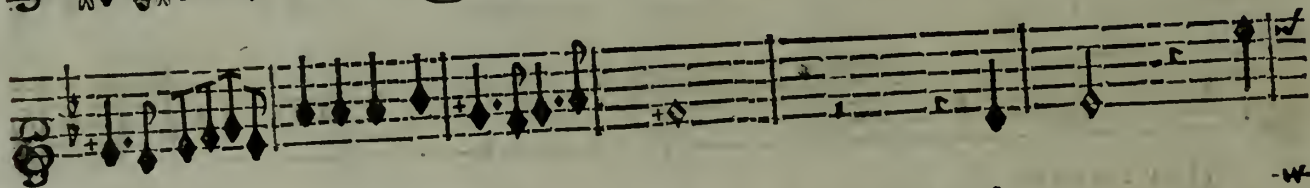
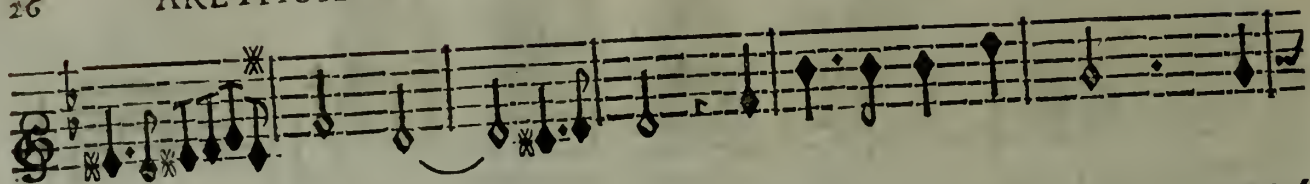
Amour, charmât vain-

BASSONS.

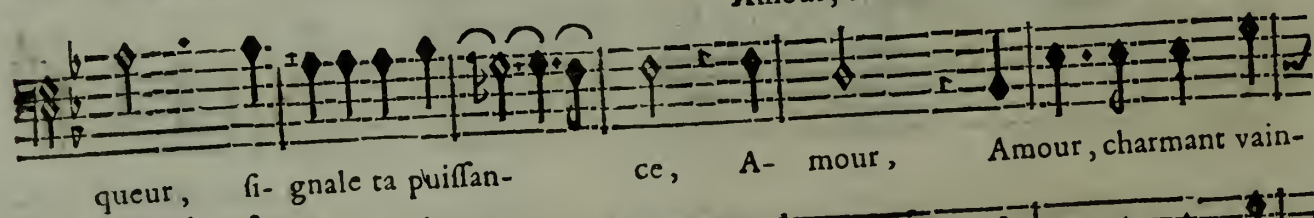
Musical staff for Basse de Violon et Continue, featuring a bass clef, a key signature of one flat (B-flat), and a time signature of 2/4. The staff contains a series of notes and rests, ending with a double bar line. The numbers 6 and 76 are written below the staff.

BASSE DE VIOLON ET CONTINUE.

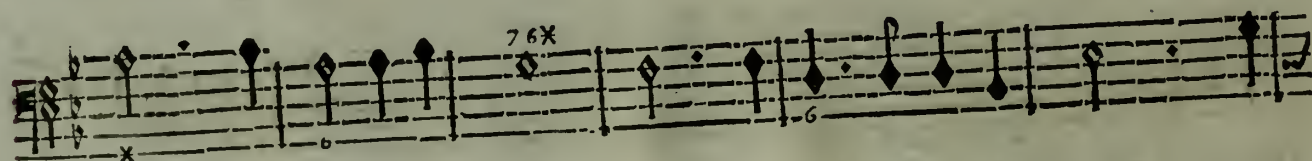
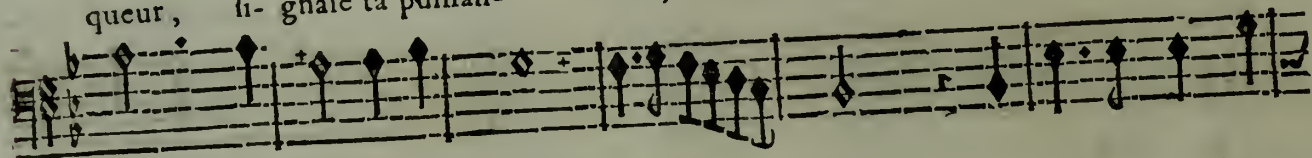
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLETT.



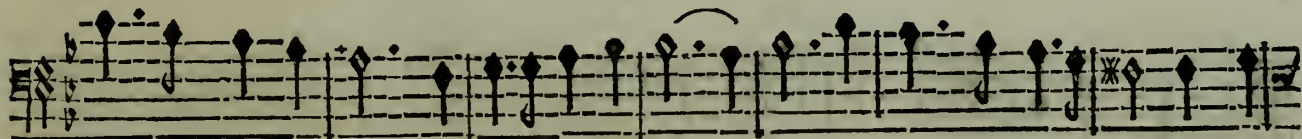
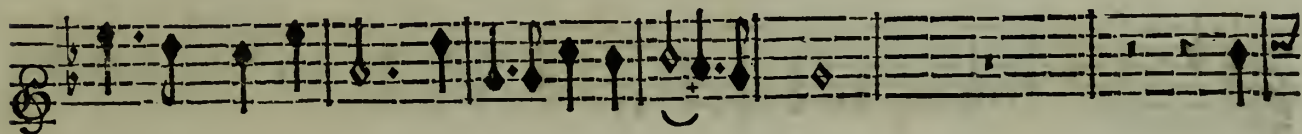
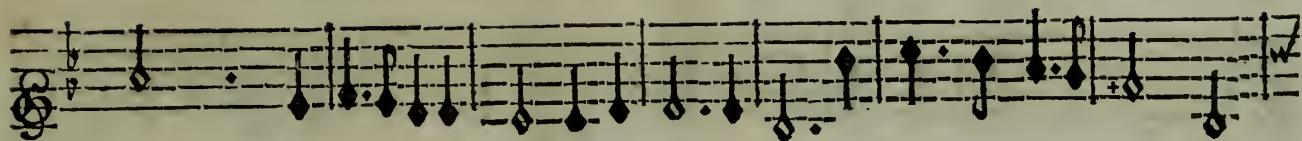
Amour, charmant vainqueur, A-



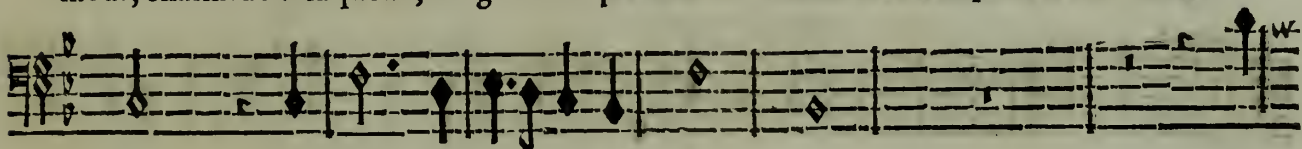
queur, si- gnale ta puis- san- ce, A- mour, Amour, charmant vain-



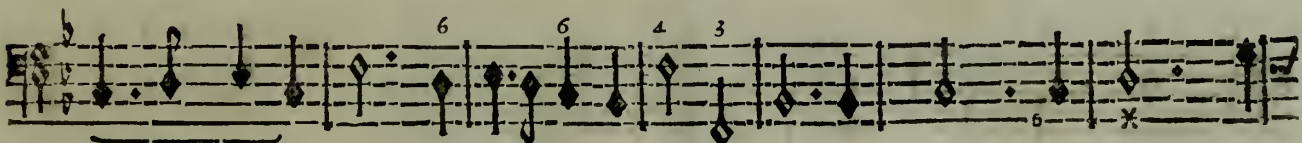
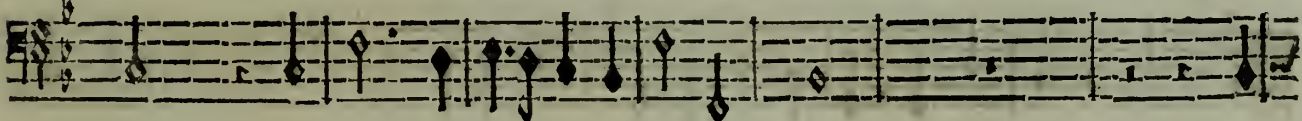
BASSE DE VIOLON ET CONTINUE.



mour, charmant vainqueur, si- gnale ta puissan- ce. Des cœurs que tu soumets viens cõ-

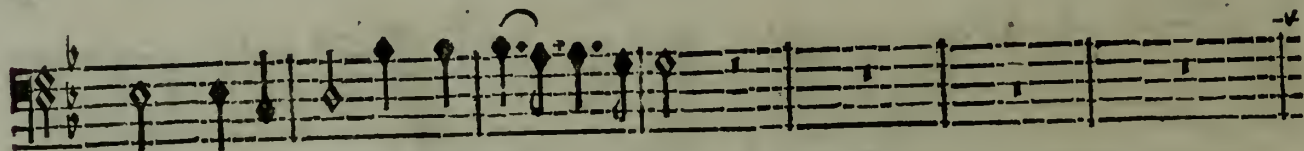
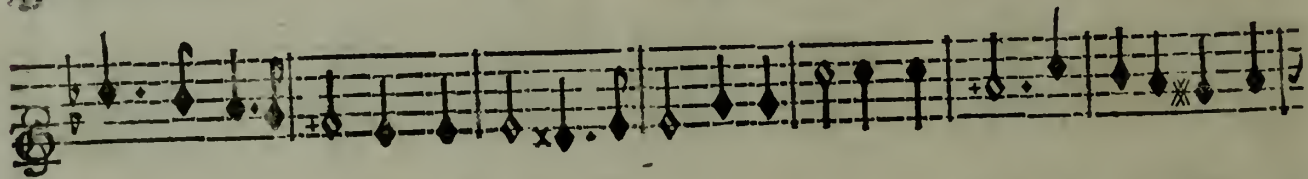
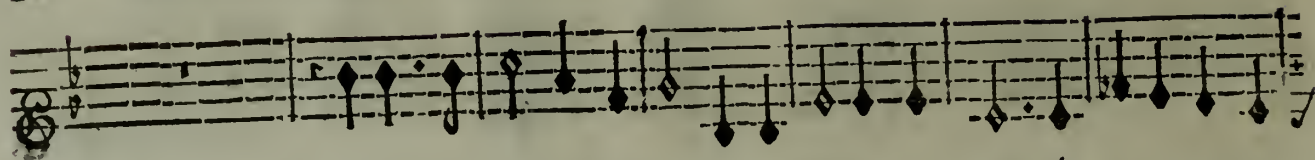


queur, Amour, si- gnale ta puif- san- ce. Des



BASSE DE VIOLON ET CONTINUE.

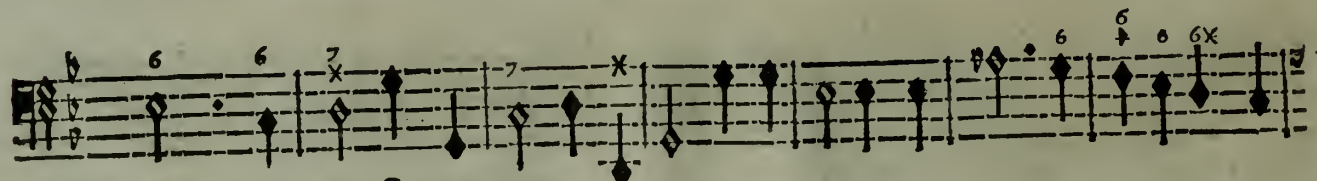
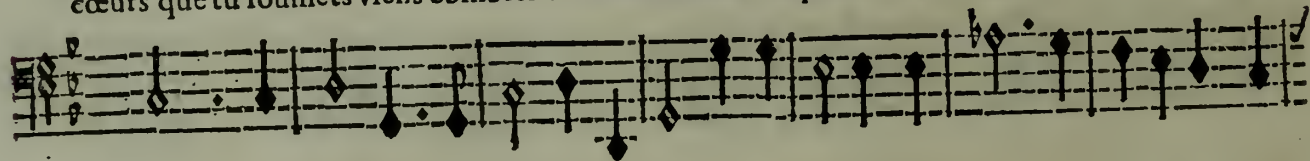
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



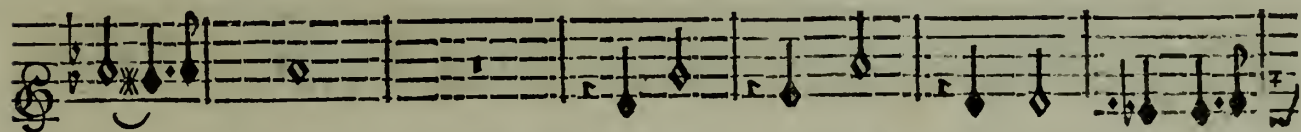
bler les de- sirs: viens combler les desirs:



cœurs que tu sôûmets viens combler les desirs: Recompense leurs soins, couronne leur con-



BASSE DE VIOLON ET CONTINUE.



Fais ta gloi-

re de leurs plai-

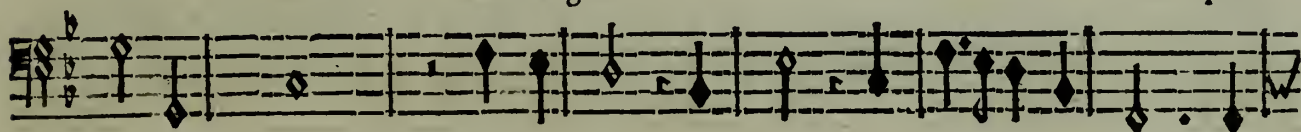


stan-

cc.

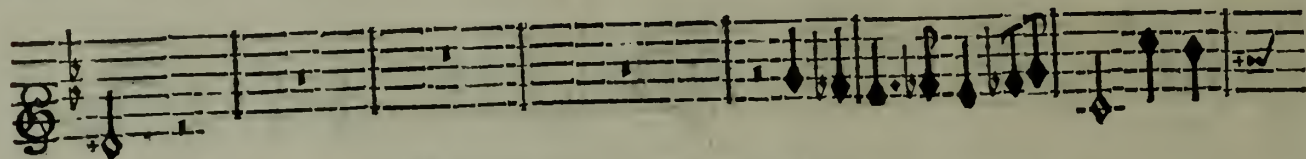
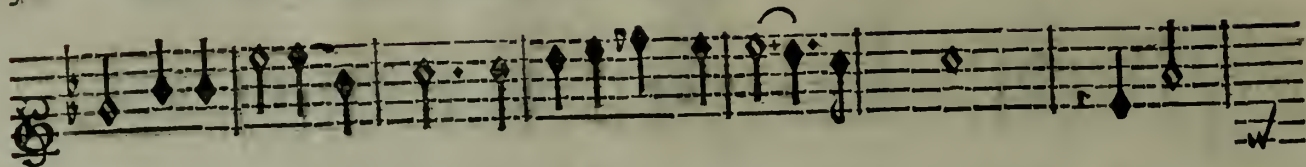
Fais ta gloi-

re de leurs plai-

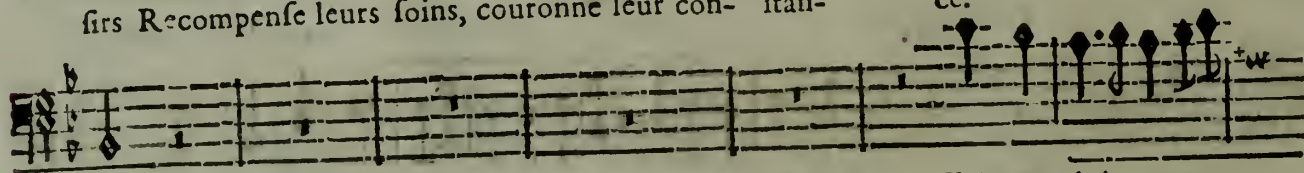


BASSE DE VIOLON ET CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEY.

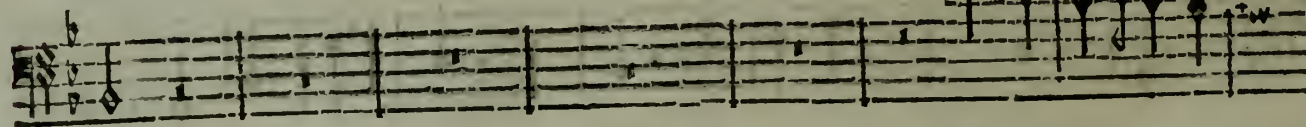


firs Recompense leurs soins, couronne leur con- stan- ce.

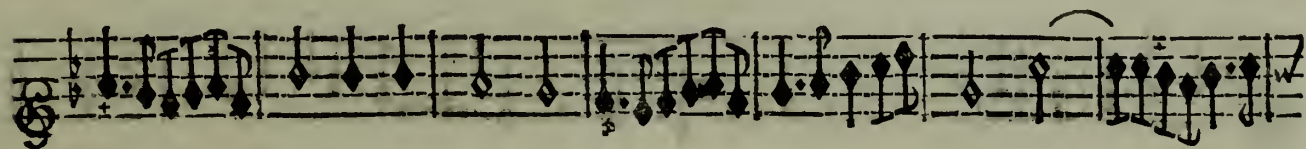


firs.

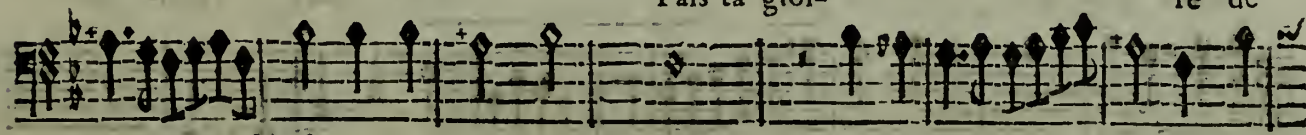
Fais ta gloi-



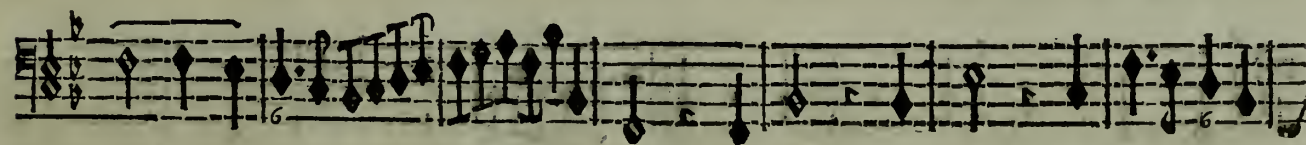
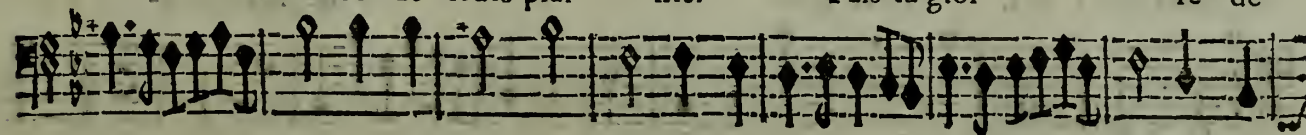
BASSE DE VIOLON ET CONTINUE.



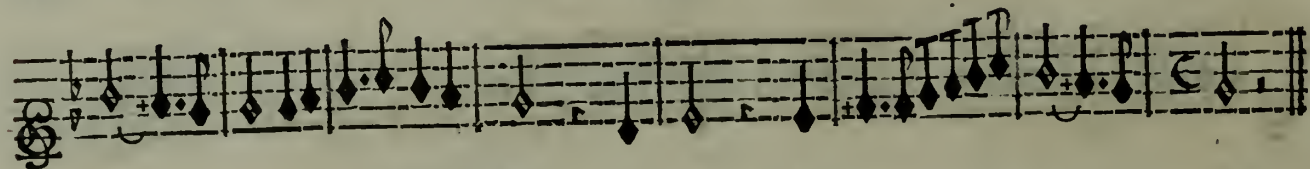
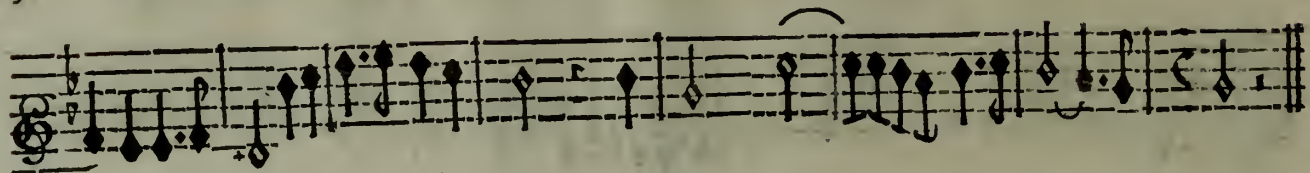
Fais ta gloi- re de



re de leurs plai- sirs. Fais ta gloi- re de



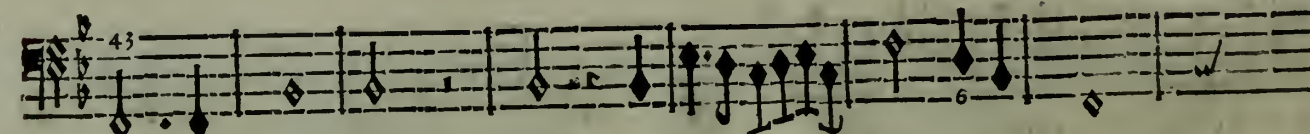
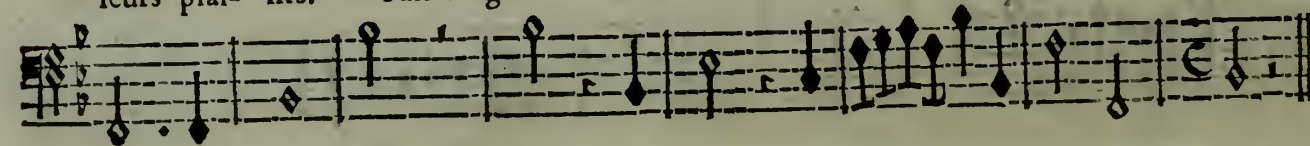
BASSE DE VIOLON ET CONTINUE.



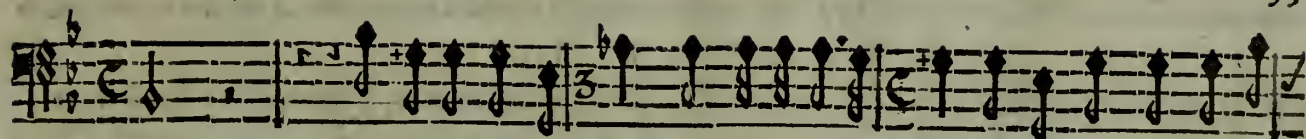
leurs plai- sirs. Fais ta gloi- re de leurs plai- sirs.



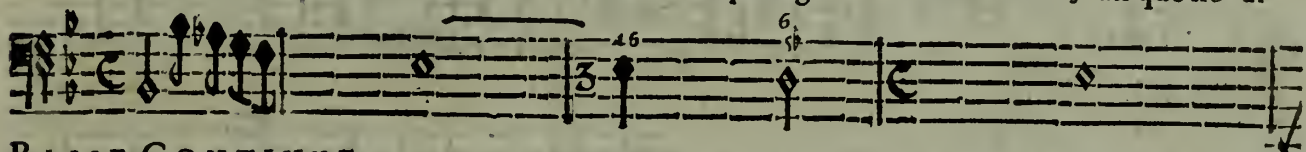
leurs plai- sirs. Fais ta gloi- re de leurs plai-



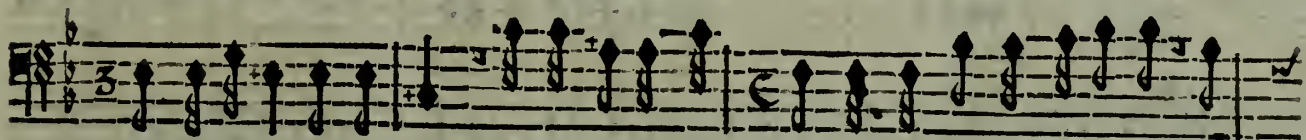
BASSE DE VIOLON ET CONTINUE.



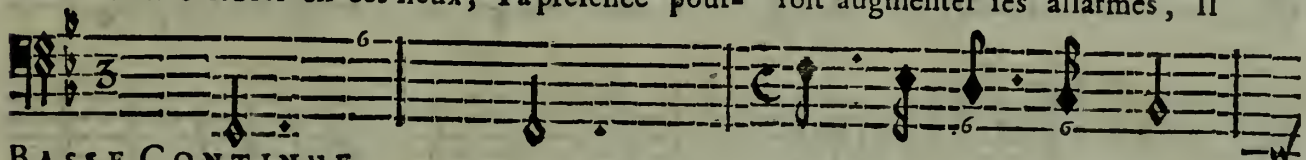
firs. L'objet de ton a- mour vient partager les charmes Des Jeux que no^o al-



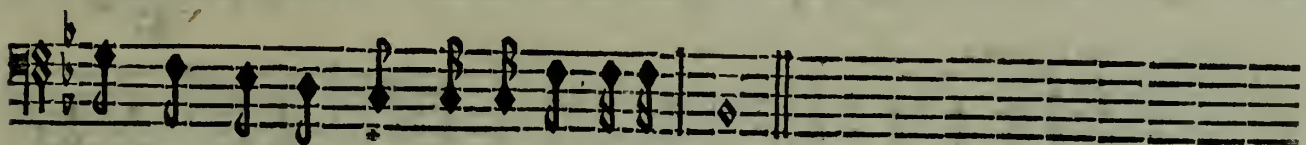
BASSE-CONTINUE.



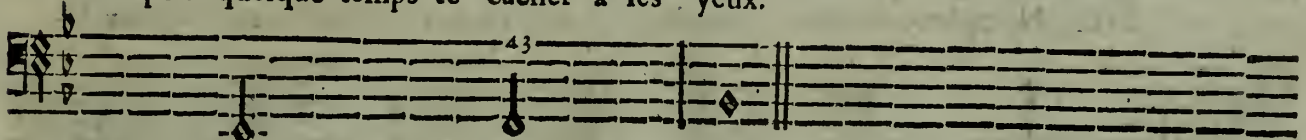
lons celebrer en ces lieux, Ta presence pour- roit augmenter ses allarmes, Il



BASSE-CONTINUE.



faut pour quelque temps te cacher à ses yeux.



BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLE.

SCENE III.

PLUTON, PROSERPINE, ARETHUSE. Suivans de Pluton, Suivantes de Proserpine.

PRELUDE.

PROSERPINE à Arethuse.

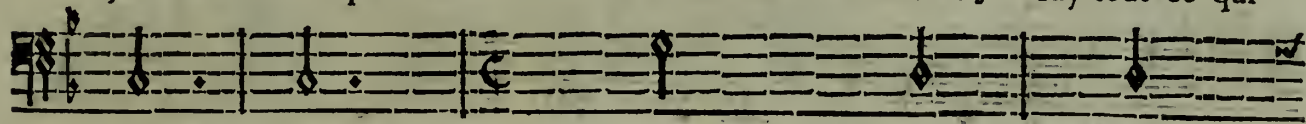
Belle Nymphé, cessez de craindre, Prenez part aux plaisirs de cét heureux fé-

BASSE-CONTINUE.

ARETHUSE.



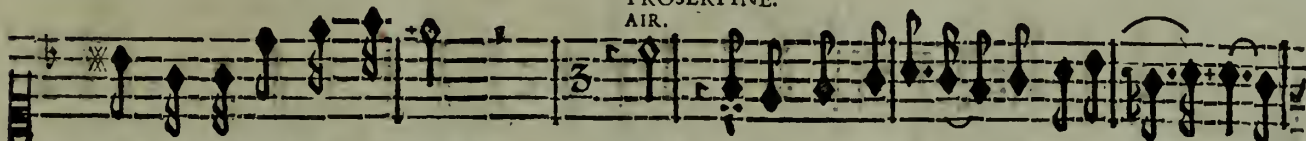
jour? Helas! à quel ef- fort voulez-vous me contraindre! Je fuy tout ce qui



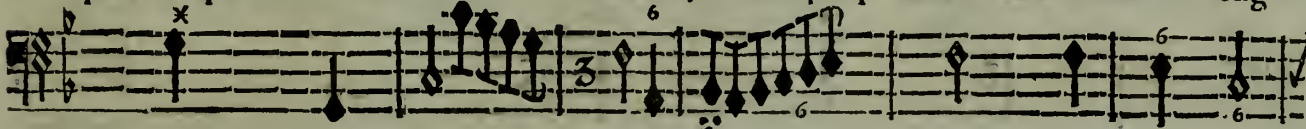
BASSE-CONTINUE.

PROSERPINE.

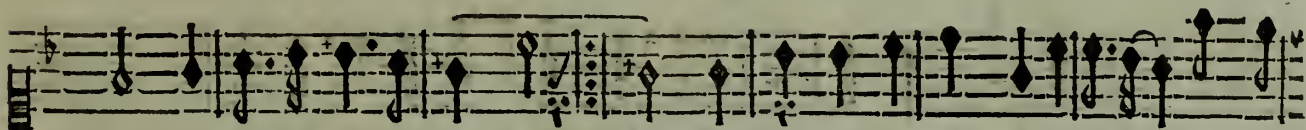
AIR.



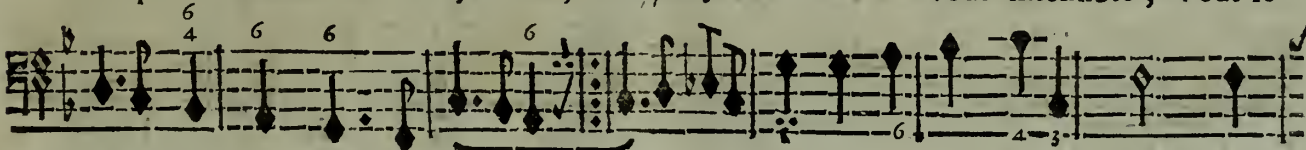
peut me parler de l'Amour! Non, il n'est pas possible De résister long-



BASSE-CONTINUE.



temps à l'amoureuse loy: Non, loy: J'étois comme vous insensible, Vous se-



BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

rez quelque jour sen- ble comme moy. J'é- moy. Voyez nos Jeux : quittez

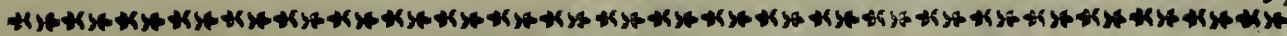
BASSE-CONTINUE.

cette rigueur ex- trême. Un doux Hymen s'a- prête à combler nos desirs ; Vôtre pre-

BASSE CONTINUE.

sence & les beaux yeux que j'ay- me, Vont faire naître les Plaisirs.

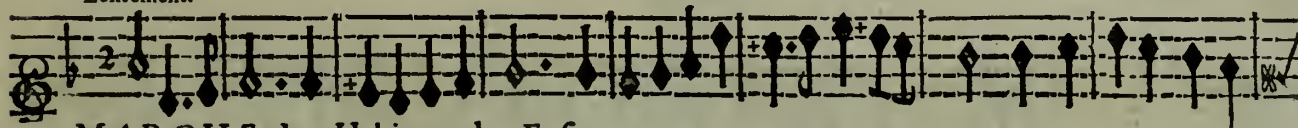
BASSE-CONTINUE.



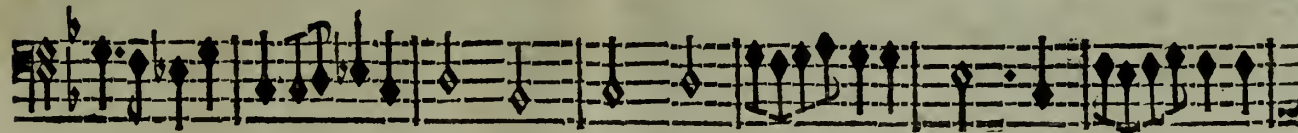
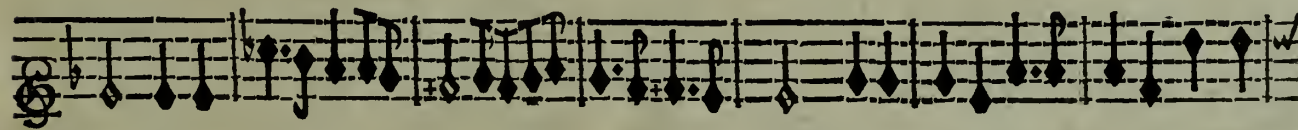
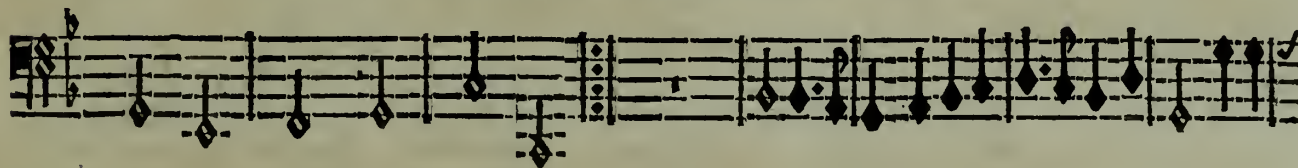
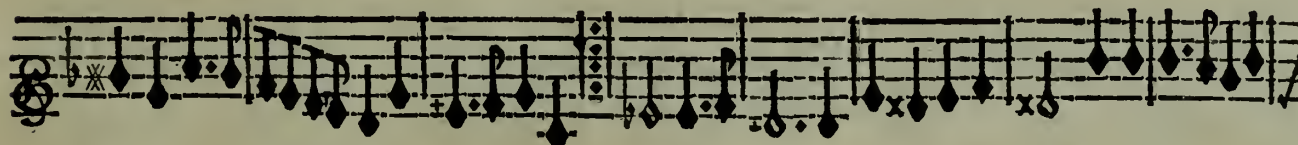
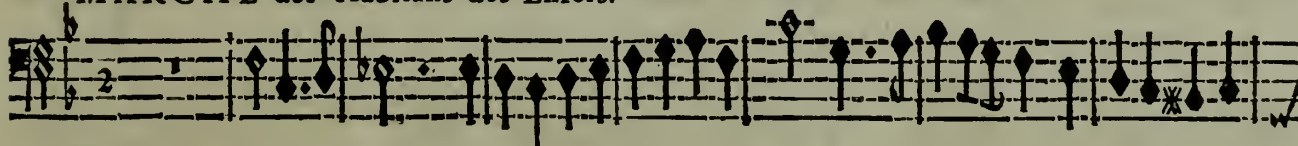
SCENE IV.

PLUTON, PROSERPINE, ARETHUSE, & les Habitans des Enfers.

Lentement.



MARCHE des Habitans des Enfers.



ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEY.

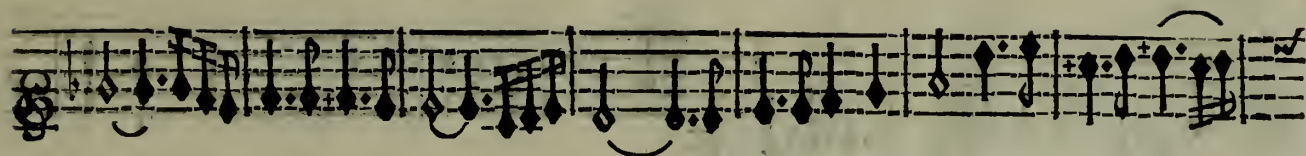
doux. fort.

VIOLONS.

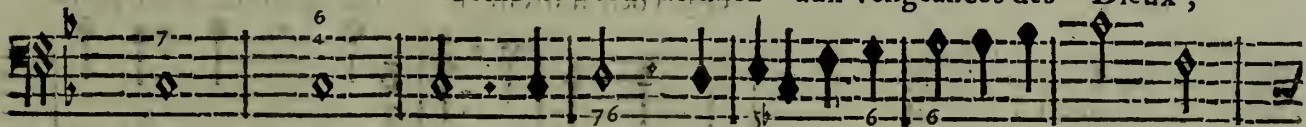
PLUTON.

SEjour aux Mortels redoutable,

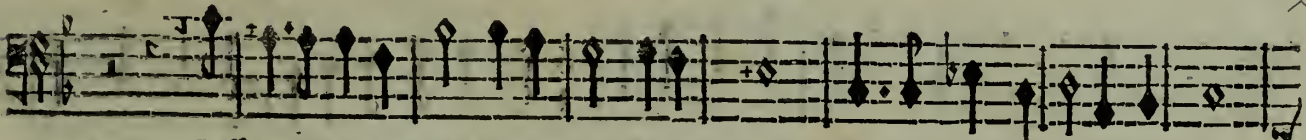
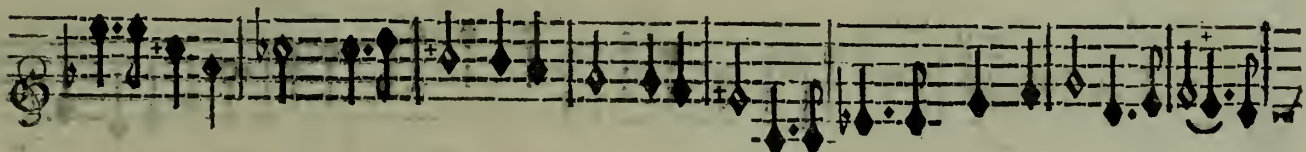
BASSE-CONTINUE.



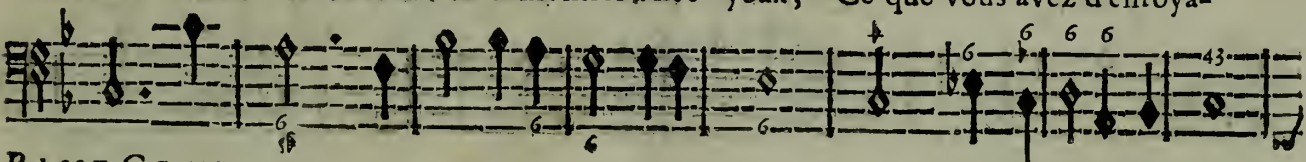
Sombres bords destinez aux vengeances des Dieux ,



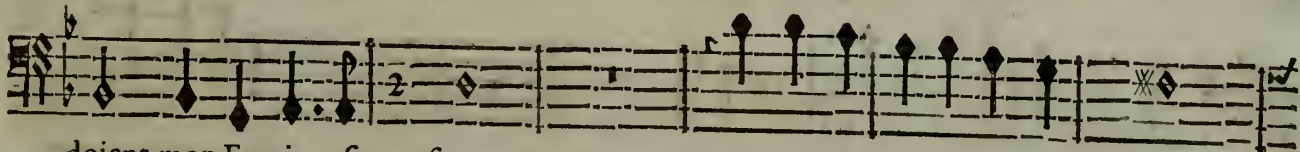
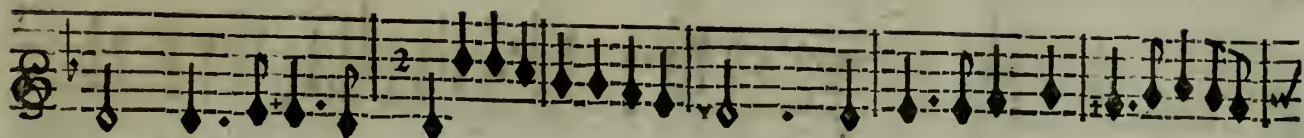
BASSE-CONTINUE.



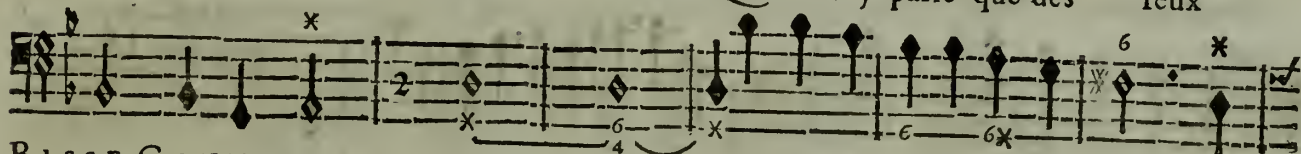
Cessez en ce moment de montrer à nos yeux, Ce que vous avez d'effroya-



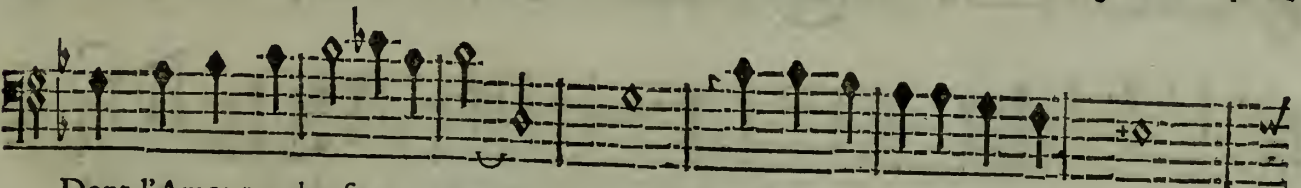
BASSE-CONTINUE.



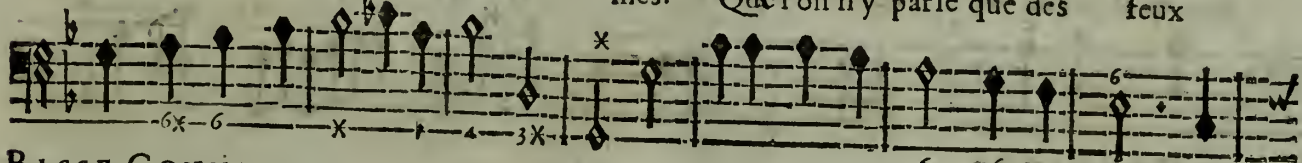
doient mon Empire af- freux , Que l'on n'y parle que des feux



BASSE-CONTINUE.



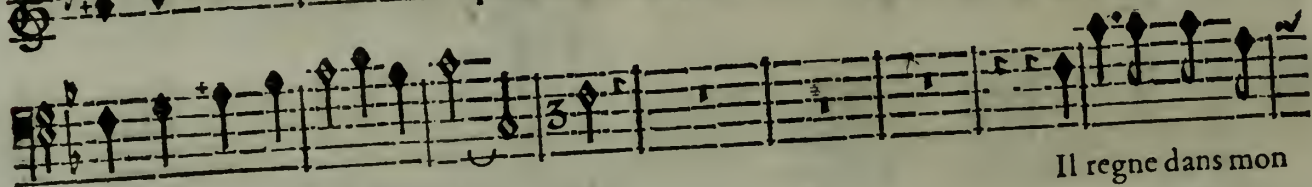
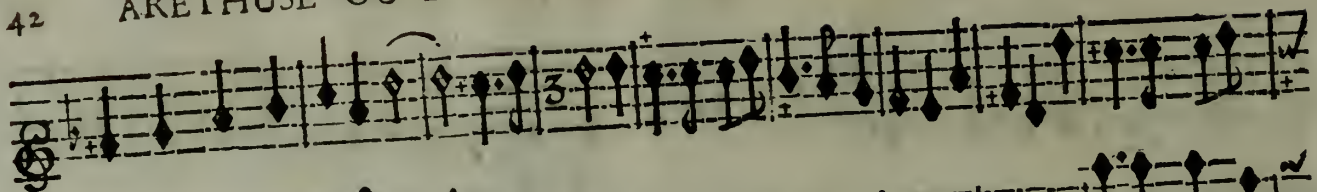
Dont l'Amour embrase nos a- mes. Que l'on n'y parle que des feux



BASSE-CONTINUE.

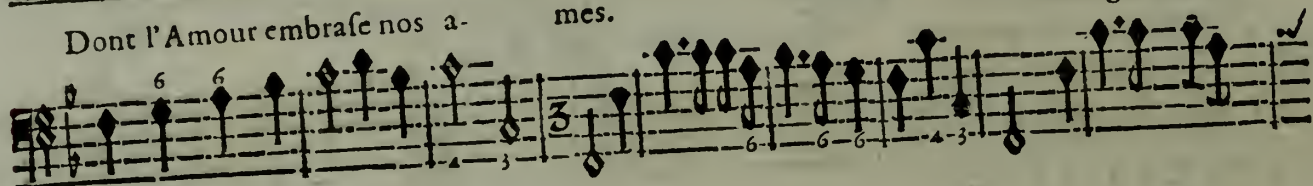
F

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

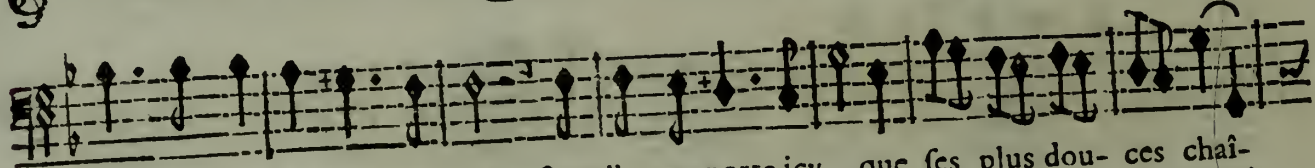
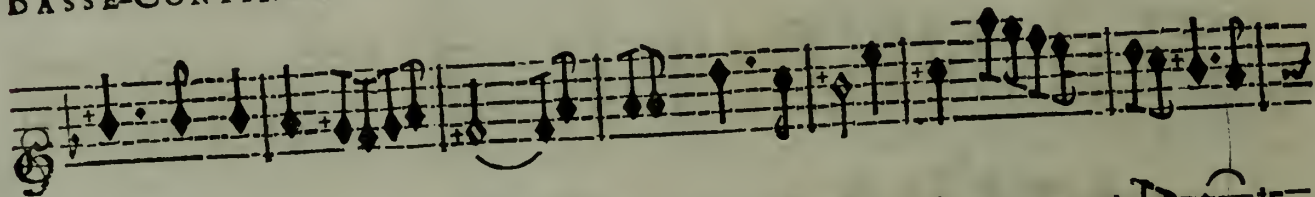


Dont l'Amour embrase nos a- mes.

Il regne dans mon

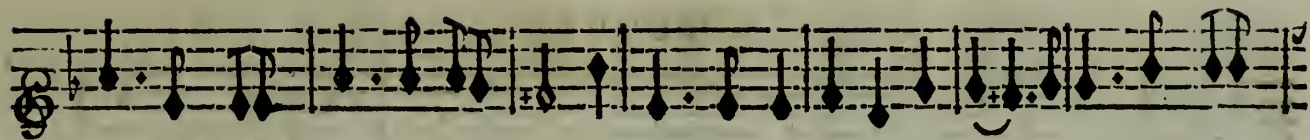


BASSE-CONTINUE.

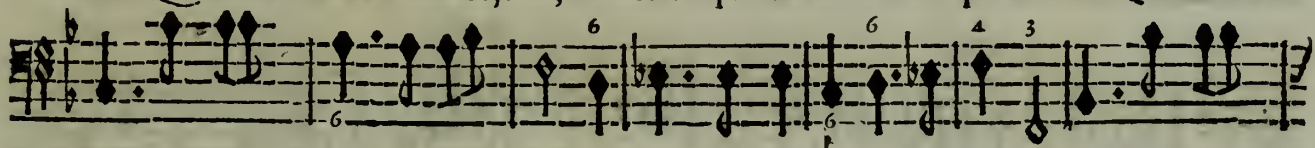


cœur, qu'il regne dans ma Cour; Que l'on ne porte icy que les plus dou- ces chaî-

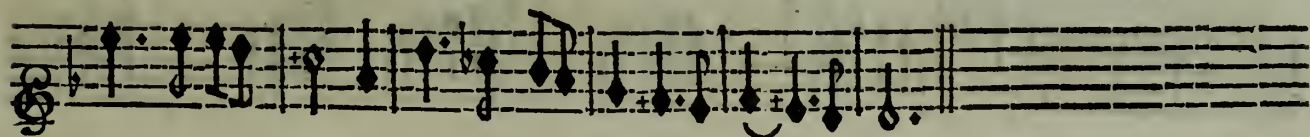
BASSE-CONTINUE.



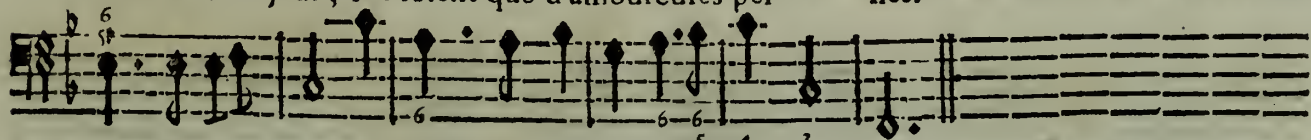
nes: Que les tourmens de ce séjour, Ne soient que d'amoureuses pei- nes. Que les tour-



BASSE-CONTINUE.



mens de ce séjour, Ne soient que d'amoureuses pei- nes.



BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

CHOEUR.

Musical staff for the first voice part of the chorus. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The melody consists of a series of quarter notes, followed by a half note, and ends with a quarter note and a fermata.

Amour, tout recon-

Musical staff for the second voice part of the chorus. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The melody consists of a series of quarter notes, followed by a half note, and ends with a quarter note and a fermata.

Amour, tout recon-

Musical staff for the Violins. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The part features a series of eighth notes and quarter notes, with some slurs and accents.

VIOLONS.

Musical staff for the Bassoons. It begins with a bass clef, a key signature of one flat (B-flat), and a time signature of 2/4. The part features a series of eighth notes and quarter notes, with some slurs and accents.

BASSONS.

Musical staff for the Bassoon and Continuo. It begins with a bass clef, a key signature of one flat (B-flat), and a time signature of 2/4. The part features a series of eighth notes and quarter notes, with some slurs and accents. There are some fingerings indicated below the staff, such as '6', '6-6', '4', and '3'.

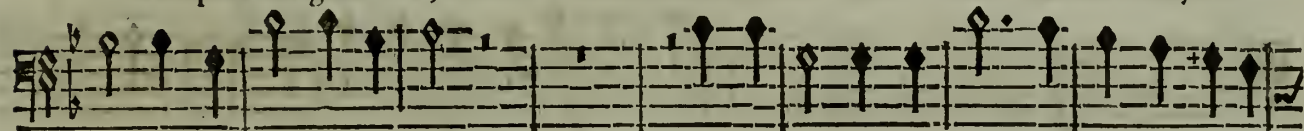
BASSE DE VIOLON ET CONTINUE.

Four empty musical staves, likely for the Bassoon and Continuo parts, with a single bar line at the beginning.



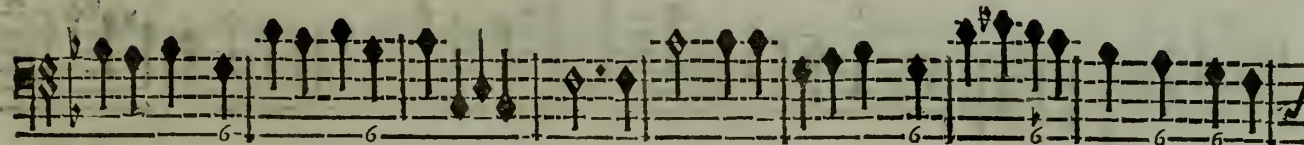
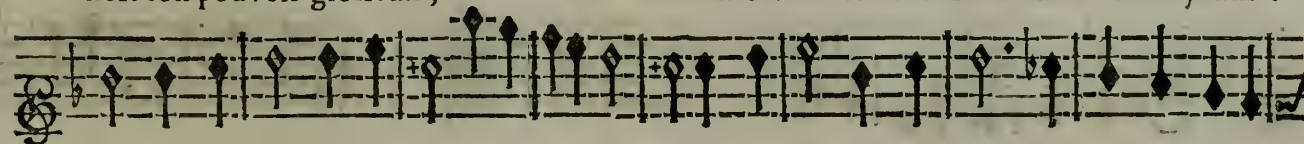
noît ton pouvoir glorieux ,

Fais briller ton flambeau dans ces Royaumes

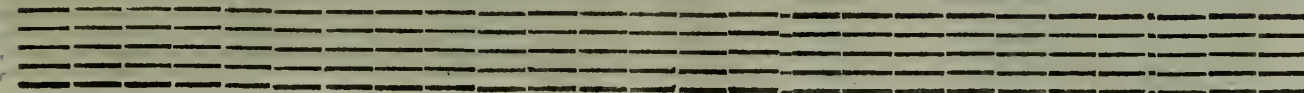


noît ton pouvoir glorieux ,

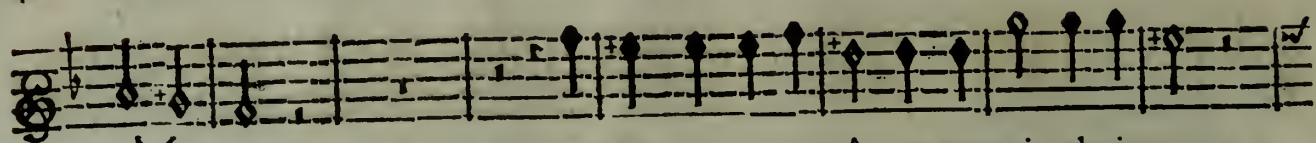
Fais briller ton flambeau dans ces Royaumes



BASSE DE VIOLON ET CONTINUE.

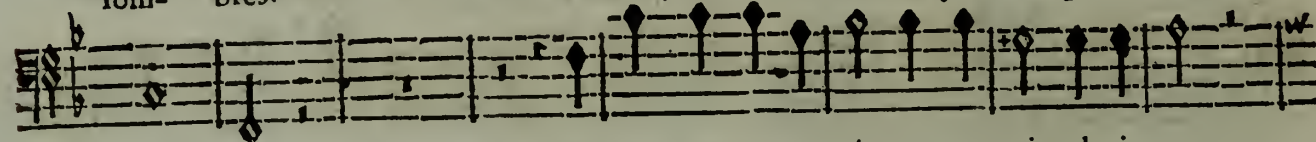


ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEt.



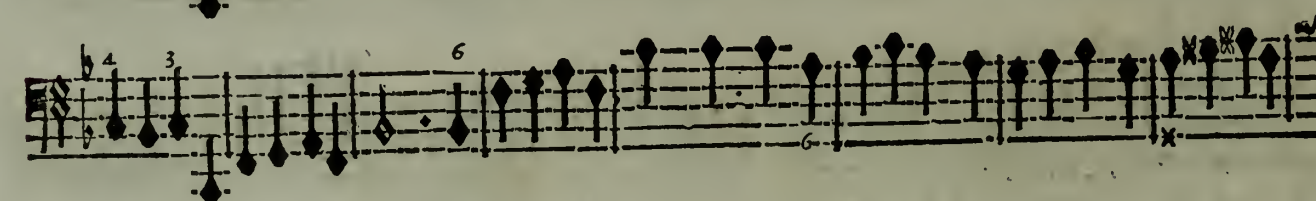
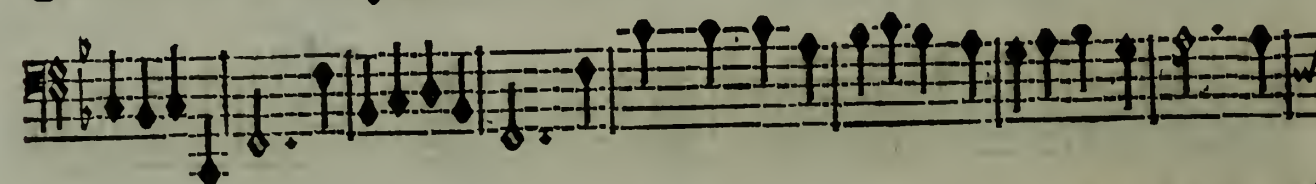
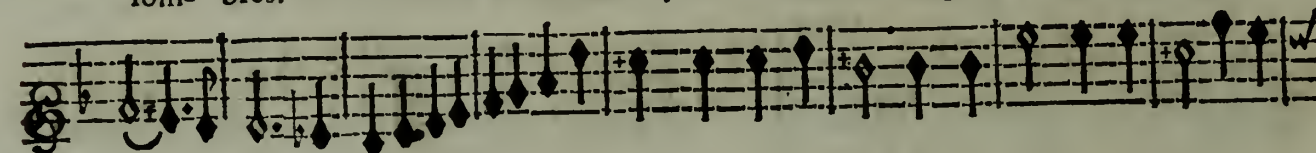
som- bres.

Amour, tout reconnoît ton pouvoir glorieux,

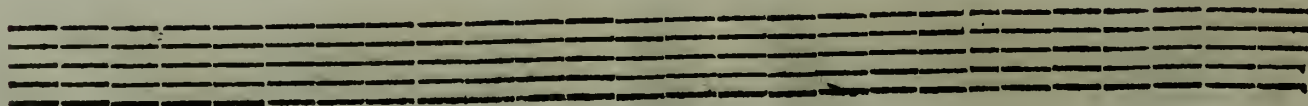


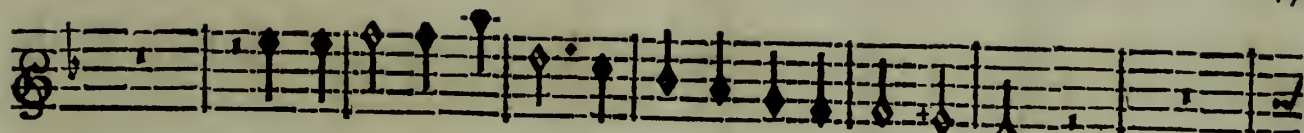
som- bres.

Amour, tout reconnoît ton pouvoir glorieux,

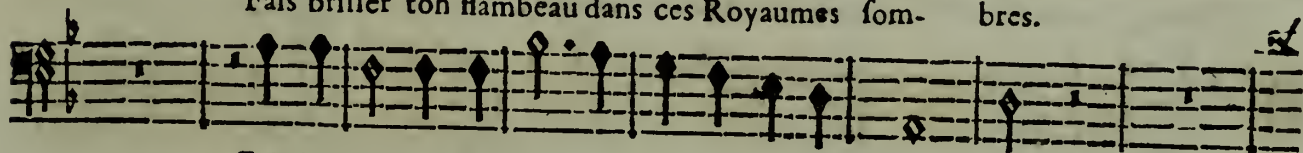


BASSE DE VIOLON ET CONTINUE.

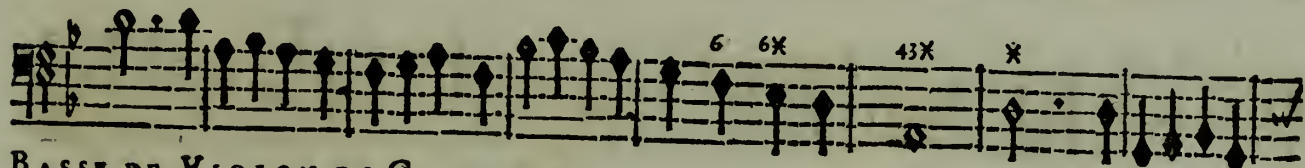
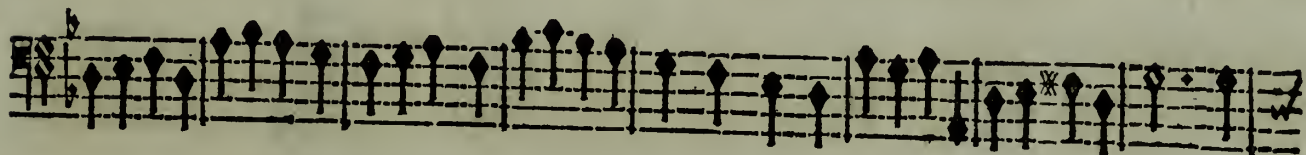
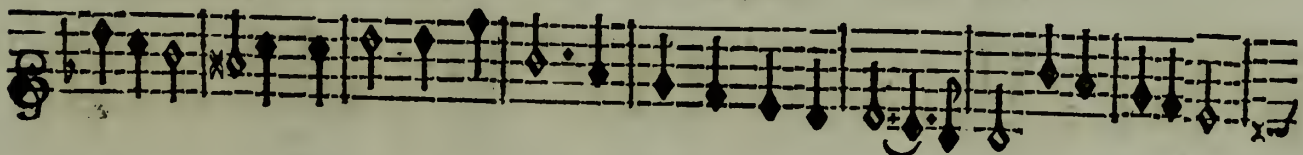




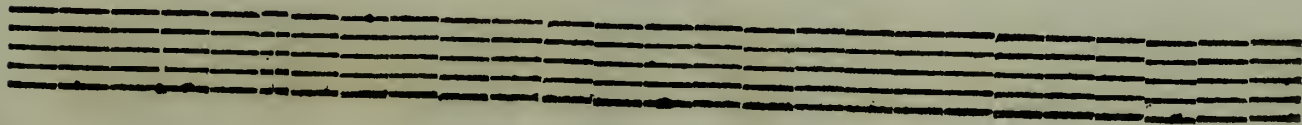
Fais briller ton flambeau dans ces Royaumes som- bres.



Fais briller ton flambeau dans ces Royaumes som- bres.



BASSE DE VIOLON ET CONTINUE.



ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEY.

Tu soumets à tes loix les hommes & les Dieux, Triomphe encor Triomphe en-

Tu soumets à tes loix les hommes & les Dieux, Triomphe encor, Triomphe en-

Tu soumets à tes loix les hommes & les Dieux, Triomphe encor, Triomphe en-

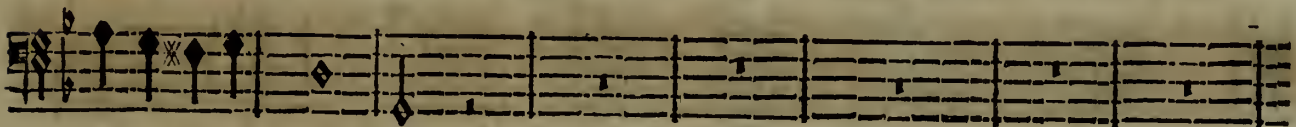
Tu soumets à tes loix les hommes & les Dieux, Triomphe encor, Triomphe en-

Tu soumets à tes loix les hommes & les Dieux, Triomphe encor, Triomphe en-

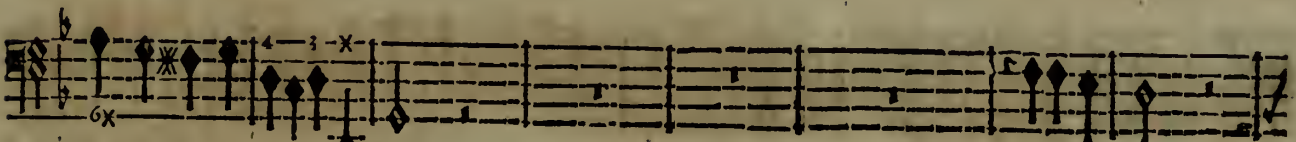
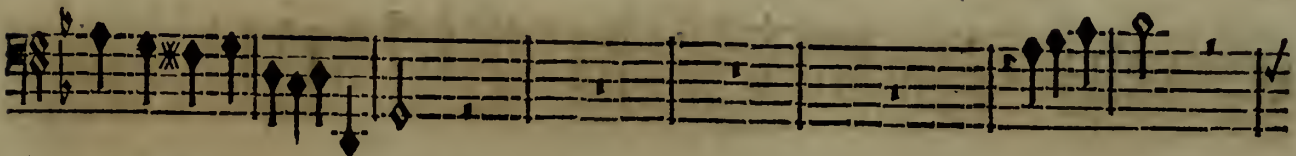
BASSE DE VIOLON ET CONTINUE.



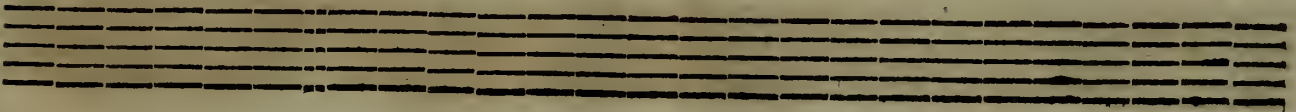
cor parmi les Om- bres. Tu soumets à tes loix les hommes & les Dieux, Triomphe en-



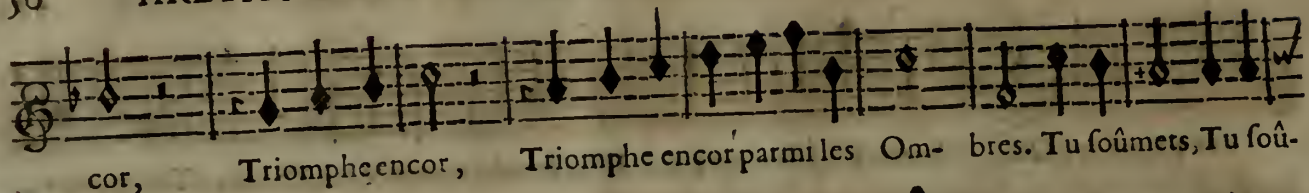
cor parmi les Om- bres.



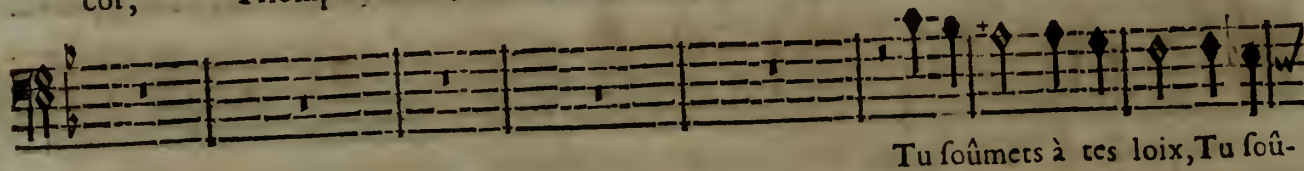
BASSE DE VIOLON ET CONTINUE.



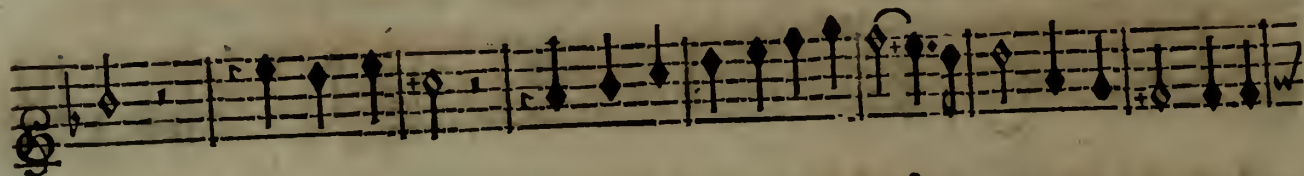
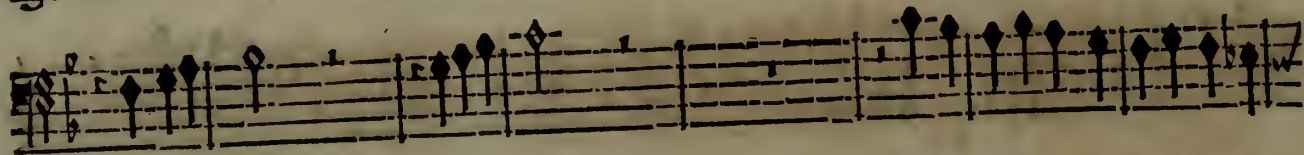
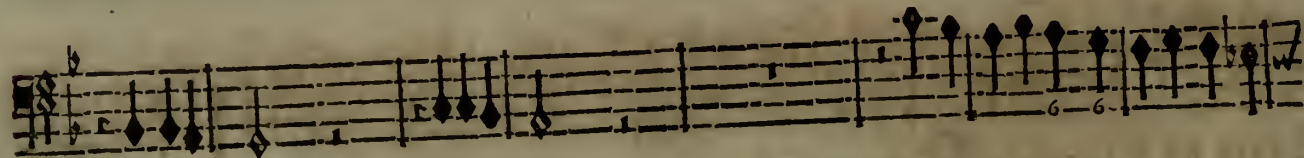
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



cor, Triomphe encor, Triomphe encor parmi les Om- bres. Tu souûnets, Tu souû-

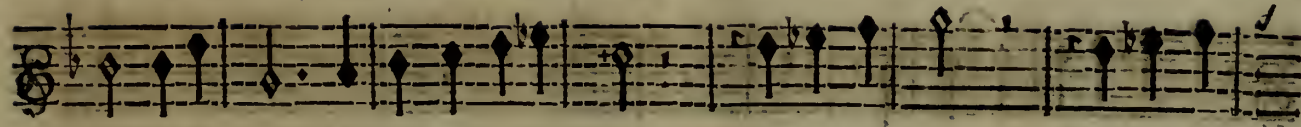


Tu souûnets à tes loix, Tu souû-

BASSE DE VIOLON ET CONTINUE.





mets à tes loix les hommes & les Dieux, Triomphe encor, Triomphe en-



mets à tes loix les hommes & les Dieux, Triomphe encor, Triomphe en-



BASSE DE VIOLON ET CONTINUE.

LE CARACTÈRE PREMIER. / SCÈNE IV.



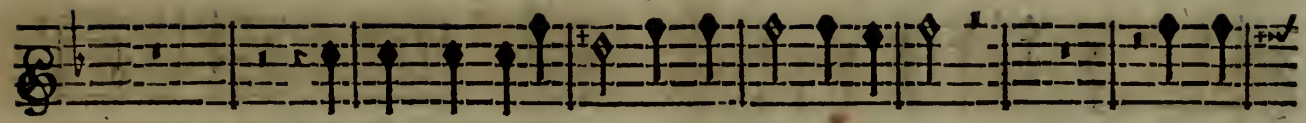
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

52

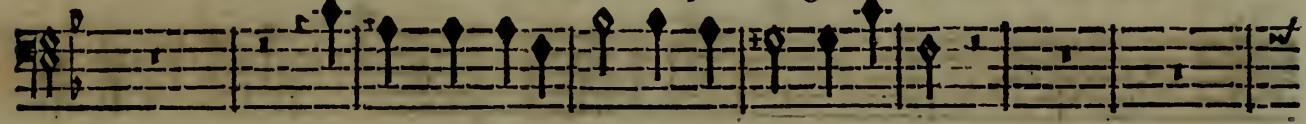
cor parmi les Om- bres.

cor parmi les Om- bres.

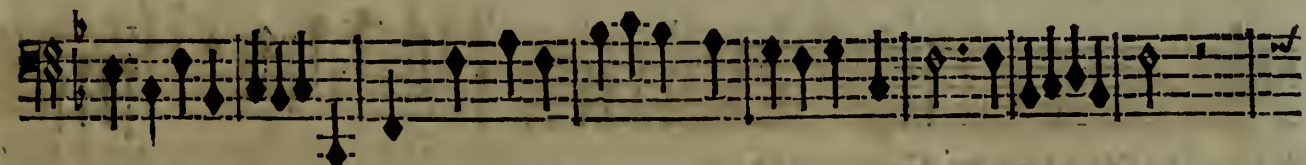
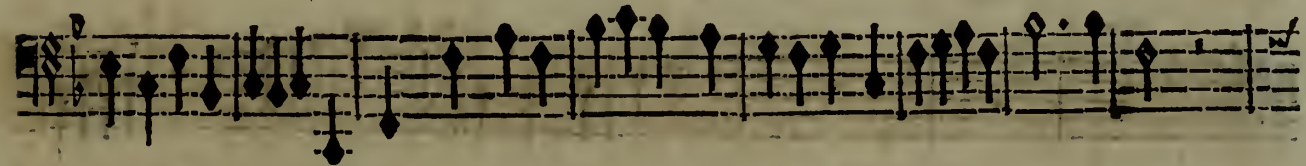
BASSE DE VIOLON ET CONTINUE.



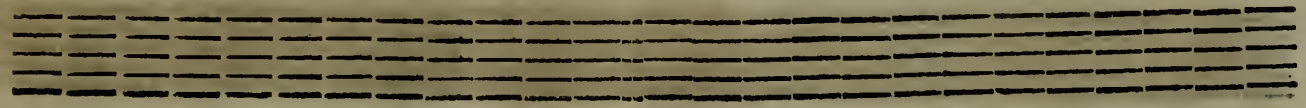
Amour, tout reconnoît ton pouvoir glorieux, Fais bril-



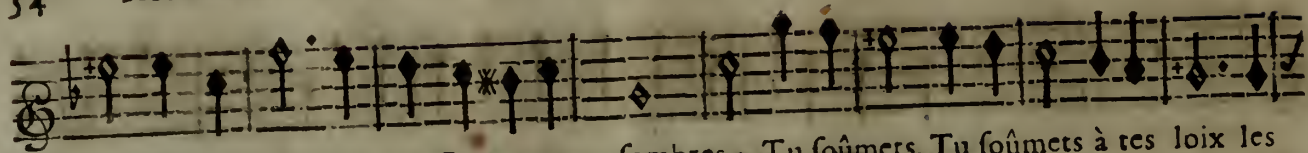
Amour, tout reconnoît ton pouvoir glorieux,



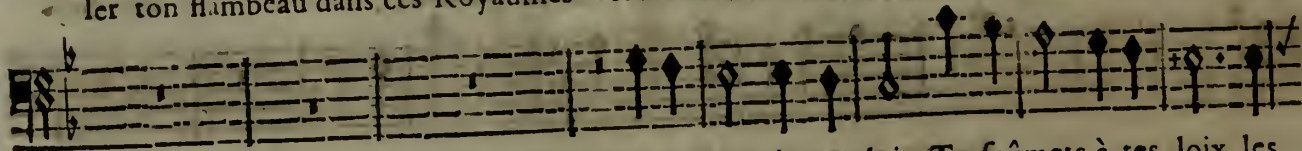
BASSE DE VIOLON ET CONTINUE.



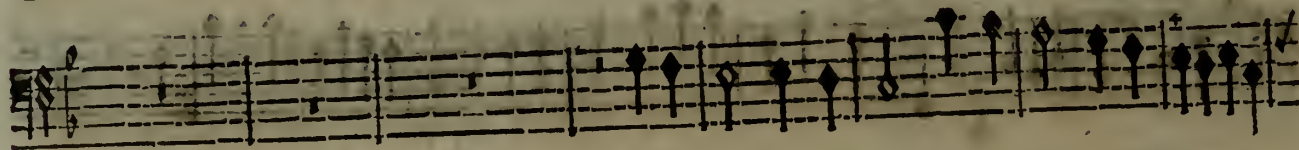
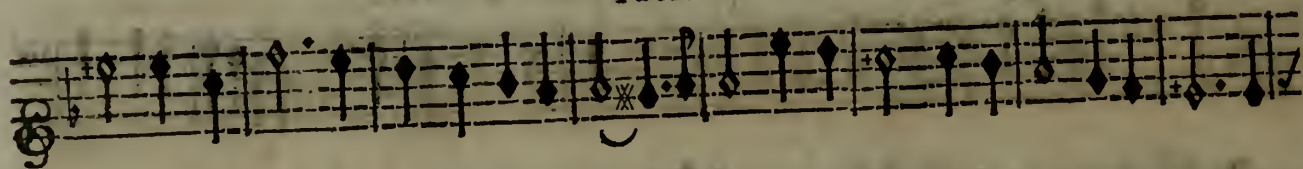
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLE.



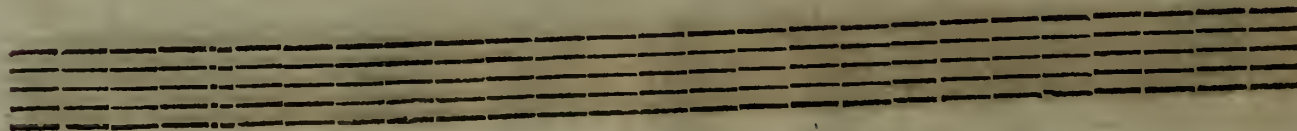
ler ton flambeau dans ces Royaumes sombres ; Tu soûmets, Tu soûmets à tes loix les



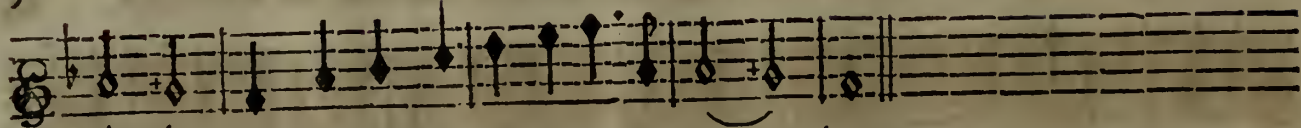
Tu soûmets à tes loix, Tu soûmets à tes loix les



BASSE DE VIOLON ET CONTINUE.



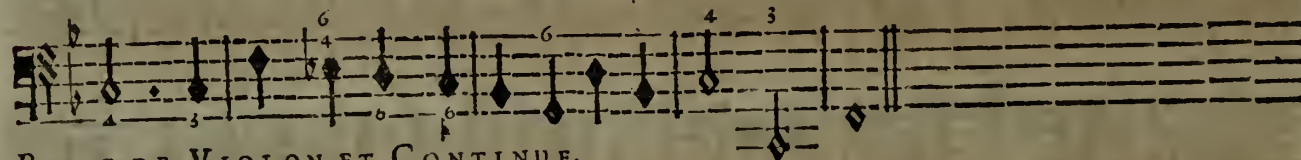
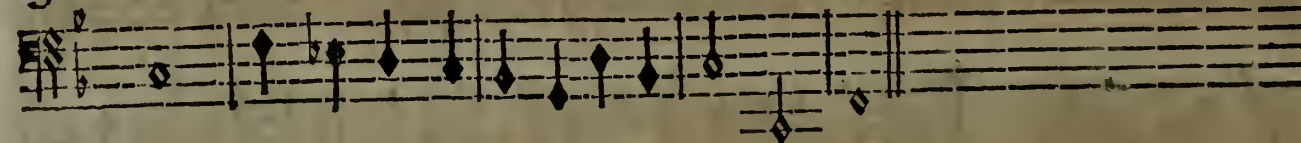
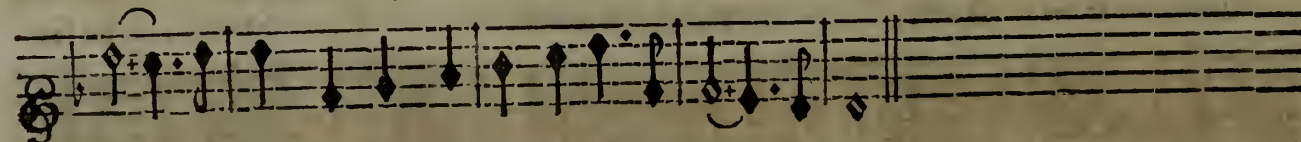
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



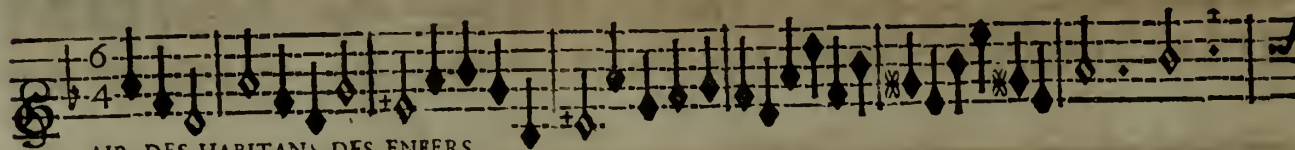
Om- bres. Triomphe encor parmi les Om- bres.



Om- bres. Triomphe encor parmi les Om- bres.

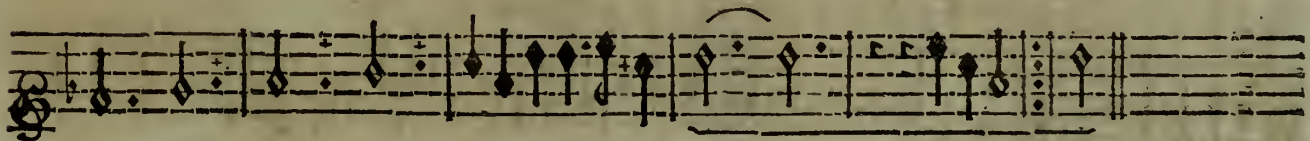
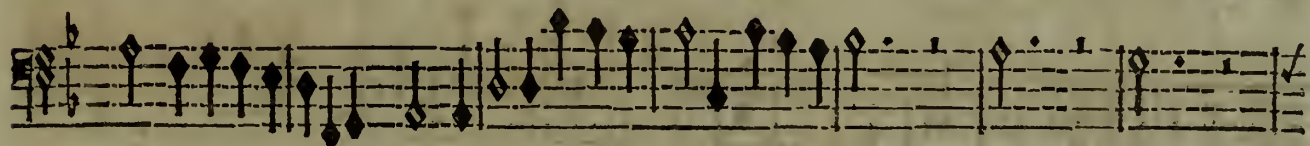
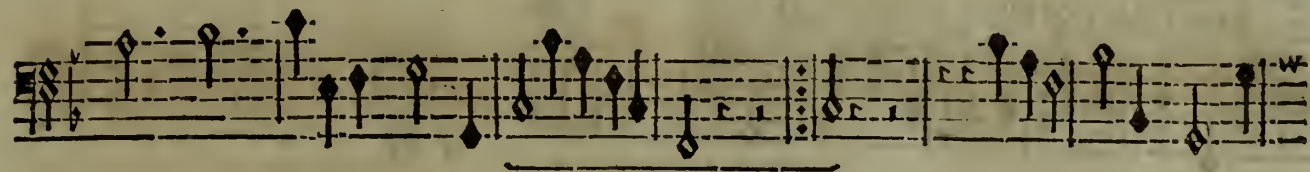
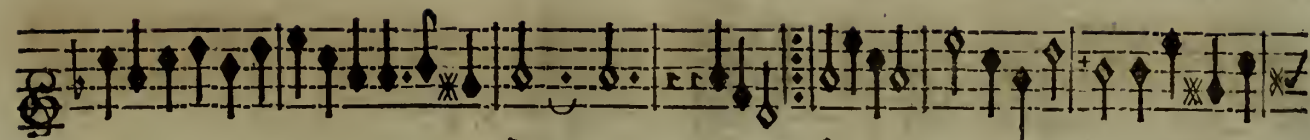


BASSE DE VIOLON ET CONTINUE.

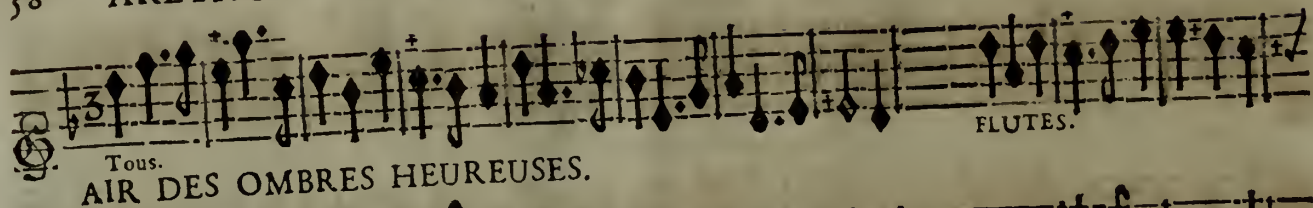


AIR DES HABITANS DES ENFERS.

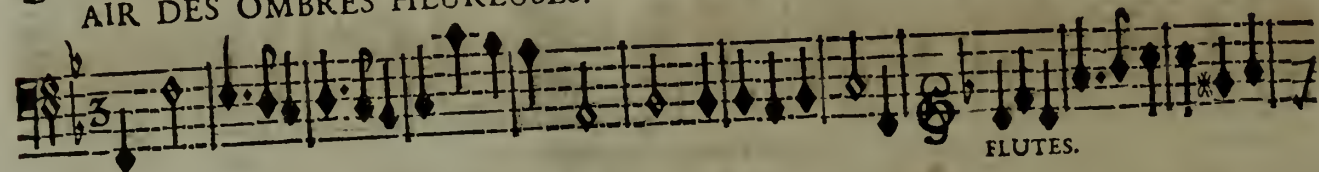




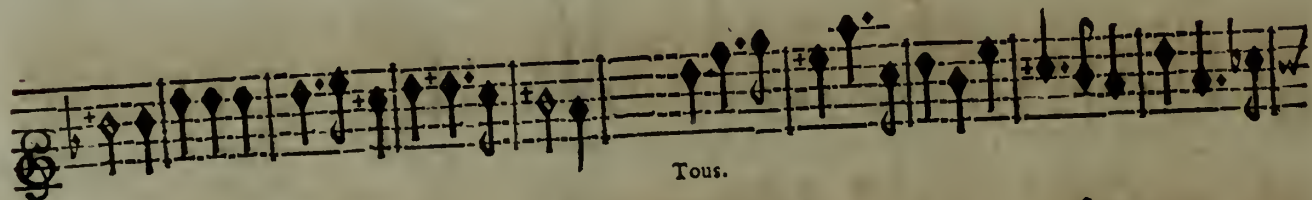
ARETHUSE OU LA LA VENGEANCE DE L'AMOUR, BALLET.



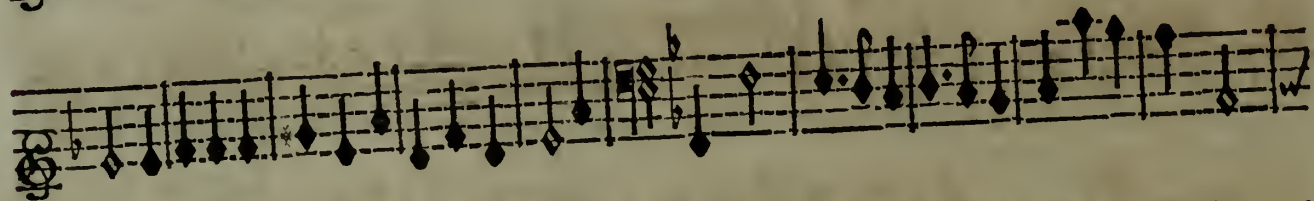
Musical staff 1: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of eighth and sixteenth notes with various ornaments. The word "Tous." is written below the staff at the beginning, and "FLUTES." is written below the staff at the end.



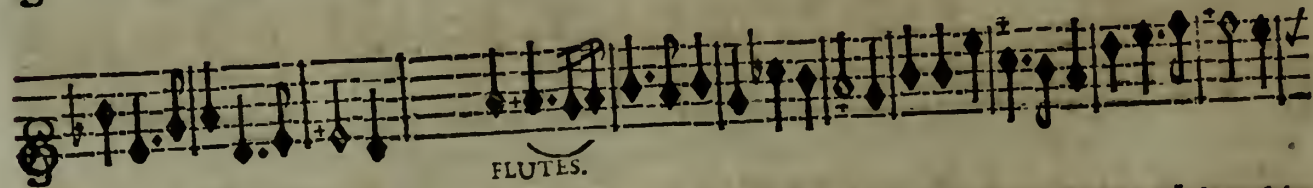
Musical staff 2: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of eighth and sixteenth notes with various ornaments. The word "FLUTES." is written below the staff at the end.



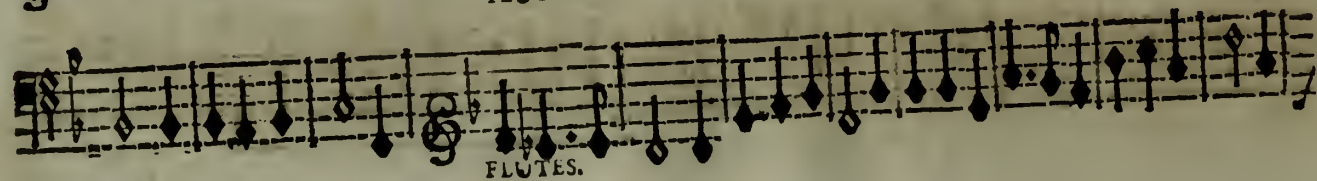
Musical staff 3: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of eighth and sixteenth notes with various ornaments. The word "Tous." is written below the staff at the end.



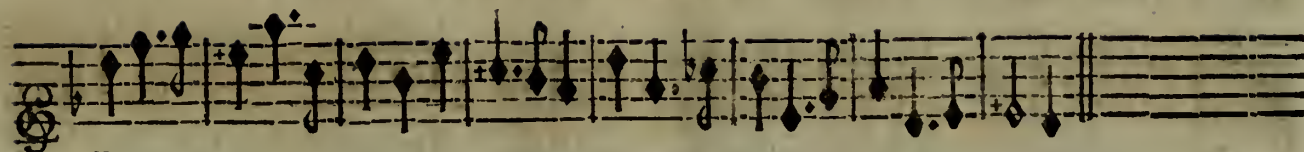
Musical staff 4: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of eighth and sixteenth notes with various ornaments.



Musical staff 5: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of eighth and sixteenth notes with various ornaments. The word "FLUTES." is written below the staff at the end.



Musical staff 6: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of eighth and sixteenth notes with various ornaments. The word "FLUTES." is written below the staff at the end.



Tous.



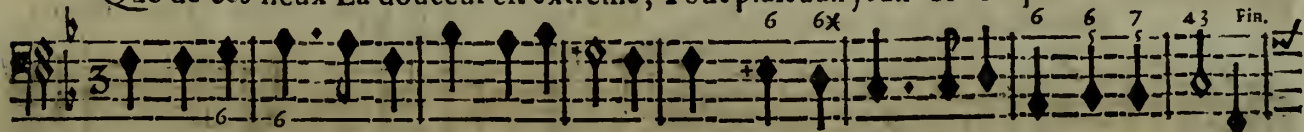
CHOEURS.

Rondeau

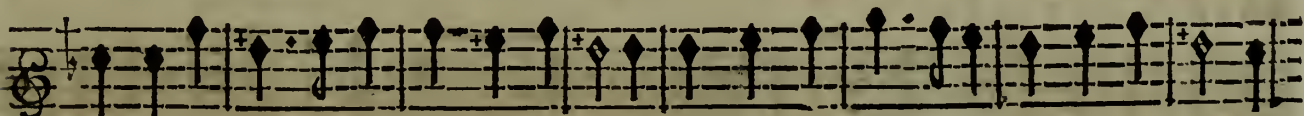
Fin.



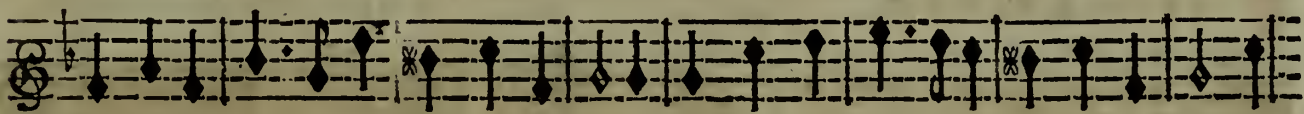
Que de ces lieux La douceur est extrême, Tout plaît aux yeux Si-tôt que le cœur aime.



Que de ces lieux La douceur est extrême, Tout plaît aux yeux Si-tôt que le cœur aime.



L'affreuse nuit N'a rien qui nous allarme, L'Amour nous suit Avec luy tout nous charme.



L'affreuse nuit N'a rien qui nous allarme, L'Amour nous suit Avec luy tout nous charme.

On reprend le Rondeau, Que de ces lieux, &c.

H ij

ARETHUSE OU LA VINGEANCE DE L'AMOUR, BALLET.

Rien ne plairoit Sans ce bonheur suprême, Tout languiroit Jusques dans le Ciel même.

Rien ne plairoit Sans ce bonheur suprême, Tout languiroit Jusques dans le Ciel même.

On reprend le Rondeau, Que de ces lieux, &c. p. 59. & en suite l' Air des Ombres heureuses, p. 58.

PROSERPINE AIR.

Amour, j'ay long-temps resisté, Mais mon cœur se repent d'une vaine fierté;

BASSE-CONTINUE.

N'en suis je point assez puni- e: e: J'ay vécu sans amour,

BASSE-CONTINUE.

j'ay vécu sans desirs, Helas! en te fuyant je fuyois les plaisirs Les plus doux de la

BASSE-CONTINUE.

vi- e! He- las! en te fuyant je fuyois les plaisirs Les plus doux de la vi-

BASSE-CONTINUE.

e! J'ay vé- e!

BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

ACCOMPAGNEMENT.

doux.

Musical notation for Violons, first system. The staff is in G major (one sharp) and 2/4 time. It begins with a treble clef and a '2' indicating the time signature. The melody consists of eighth and sixteenth notes, ending with a fermata.

VIOLONS.

Musical notation for Pluton, first system. The staff is in G major (one sharp) and 2/4 time. It begins with an alto clef and a '2' indicating the time signature. The melody consists of eighth and sixteenth notes, ending with a fermata.

PLUTON.

Il n'est point de cœur sauvage, Que l'Amour n'engage, Ce Dieu

Musical notation for Basses-Continues, first system. The staff is in G major (one sharp) and 2/4 time. It begins with a bass clef and a '2' indicating the time signature. The accompaniment features a steady eighth-note bass line with some sixteenth-note figures. The system ends with a double bar line and a repeat sign.

BASSE-CONTINUE.

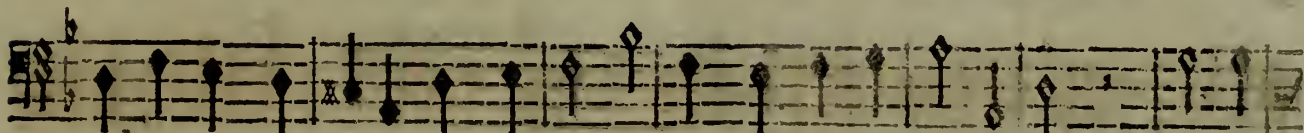
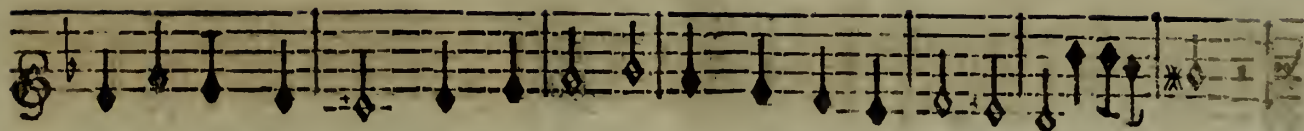
Musical notation for Violons, second system. The staff is in G major (one sharp) and 2/4 time. It continues the melody from the first system, ending with a double bar line and a repeat sign.

Musical notation for Pluton, second system. The staff is in G major (one sharp) and 2/4 time. It continues the melody from the first system, ending with a double bar line and a repeat sign.

fait sentir ses traits, Où l'Astre du jour ne luit jamais: On soupire Jusques

Musical notation for Basses-Continues, second system. The staff is in G major (one sharp) and 2/4 time. It continues the accompaniment from the first system, featuring various figured bass notations (6, 6X, X, X, 6, 6X, 4, 3X) above the notes. The system ends with a double bar line and a repeat sign.

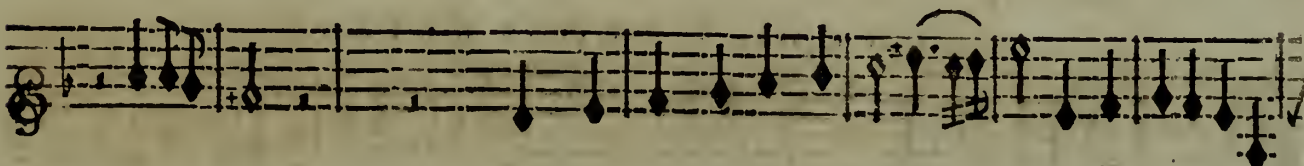
BASSE-CONTINUE.



dans le sombre Empire, Nous portons les fers Jusques dans les Enfers. Aimons



BASSE-CONTINUE.

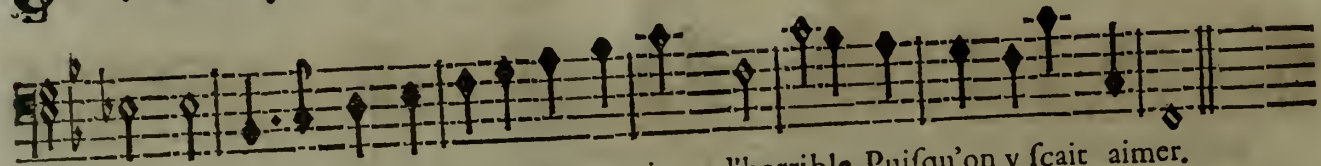
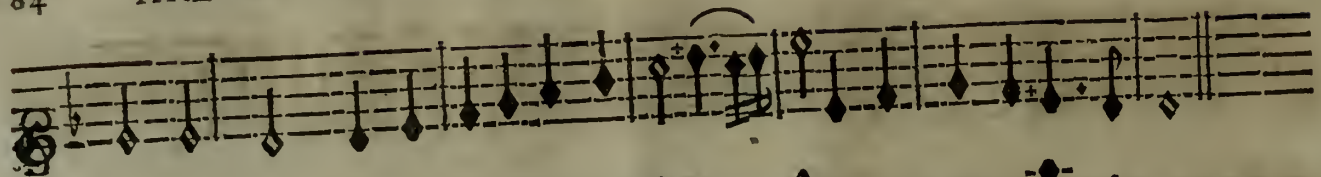


tous, Que les coups Sont pleins de charmes, Les soupirs, les larmes Vont icy se cal-

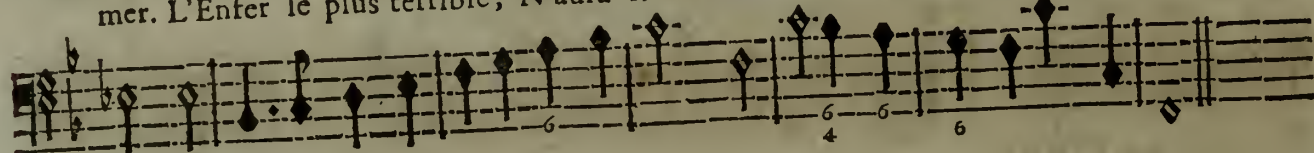


BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLE.

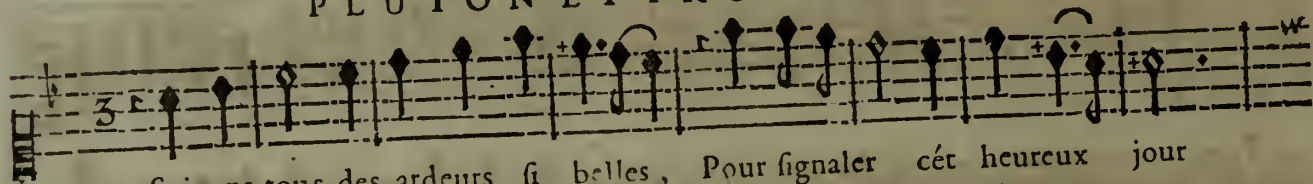


mer. L'Enfer le plus terrible, N'aura rien d'horrible Puisqu'on y sçait aimer.

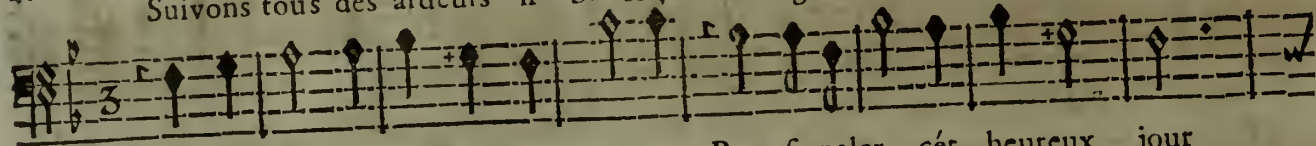


BASSE-CONTINUE.

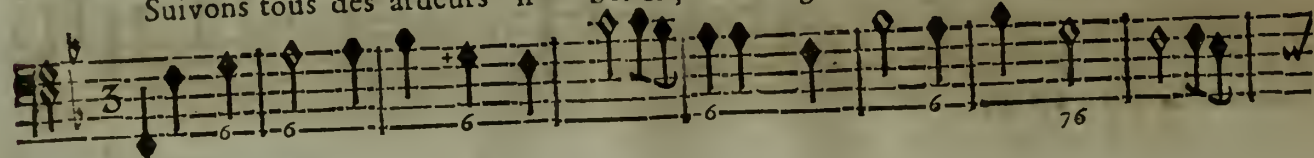
PLUTON ET PROSERPINE.



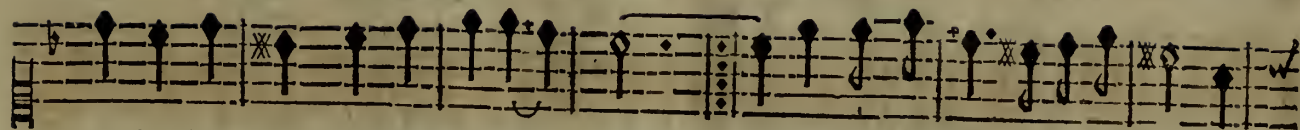
Suivons tous des ardeurs si belles, Pour signaler cét heureux jour



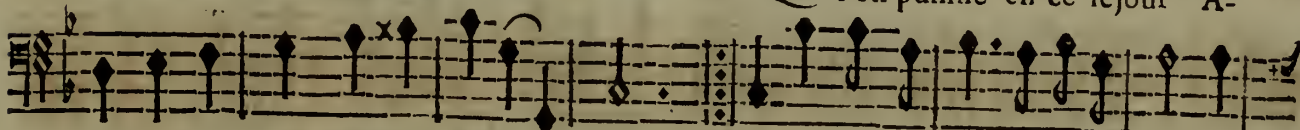
Suivons tous des ardeurs si belles, Pour signaler cét heureux jour



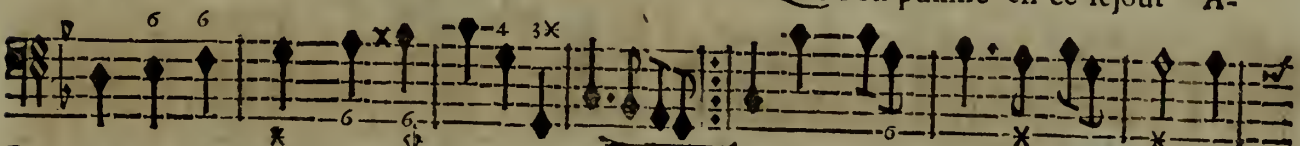
BASSE-CONTINUE.



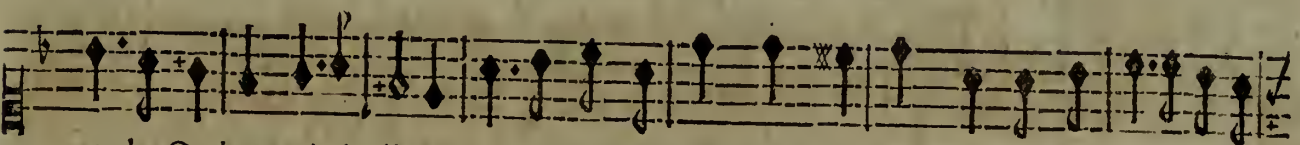
Ne souffrons point de cœurs rebel- les : Que l'on punisse en ce séjour A-



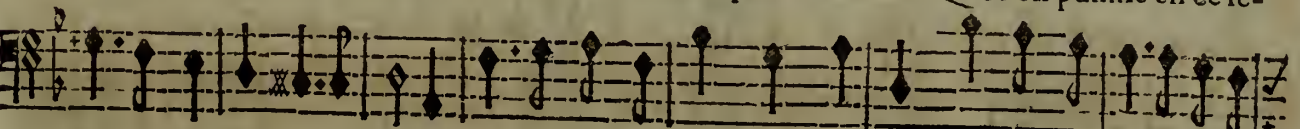
Ne souffrons point de cœurs rebel- les : Que l'on punisse en ce séjour A-



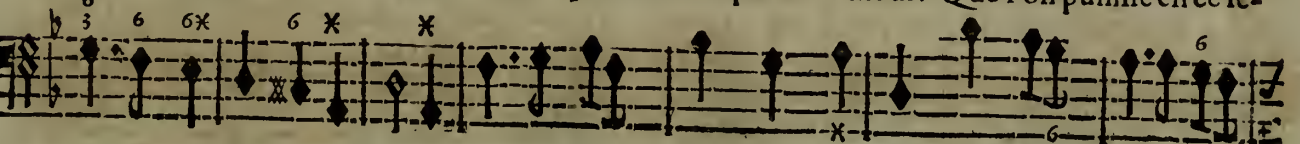
BASSE-CONTINUE.



vec les Ombres criminelles, Celles qui n'auront point d'amour. Que l'on punisse en ce sé-

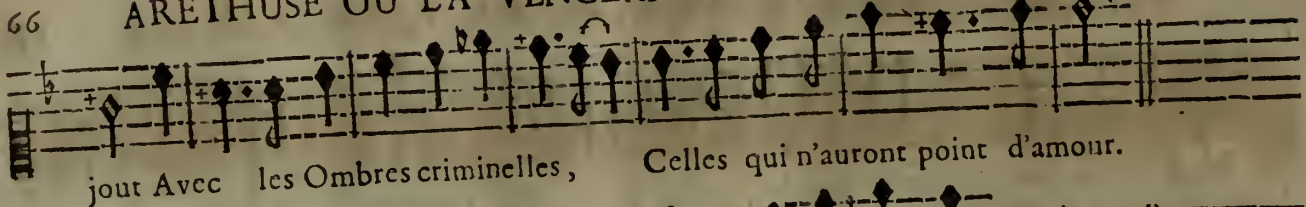


vec les Ombres criminelles, Celles qui n'auront point d'amour. Que l'on punisse en ce sé-

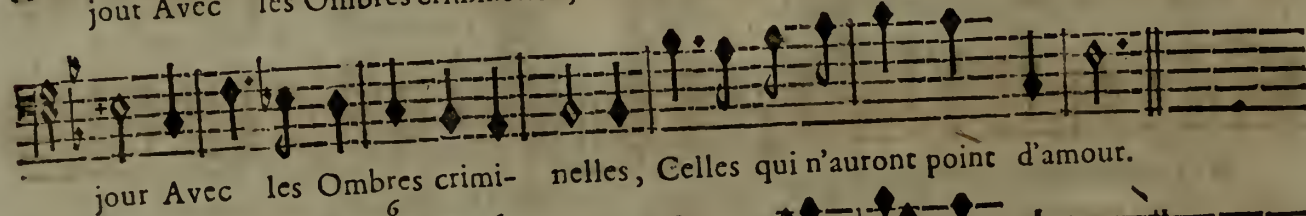


BASSE-CONTINUE.

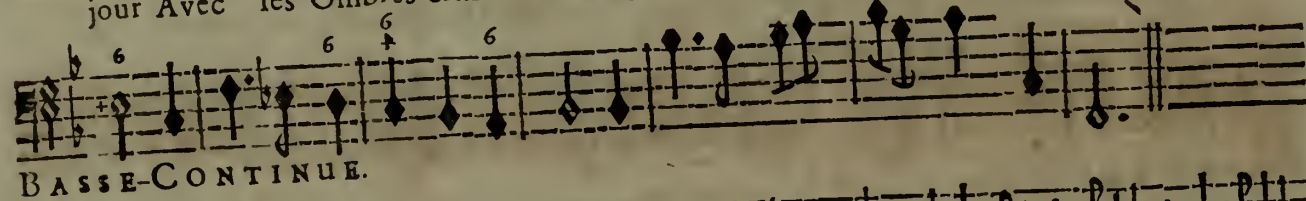
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



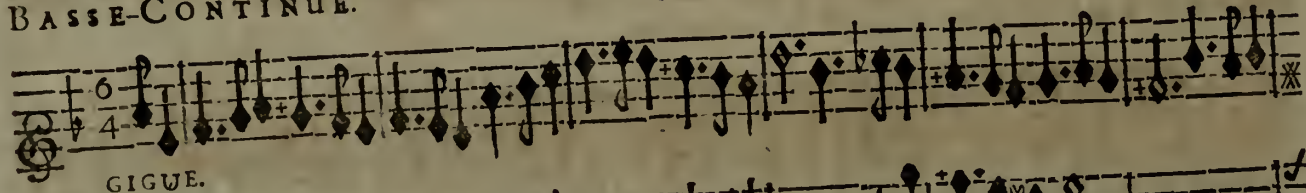
jout Avec les Ombres criminelles, Celles qui n'auront point d'amour.



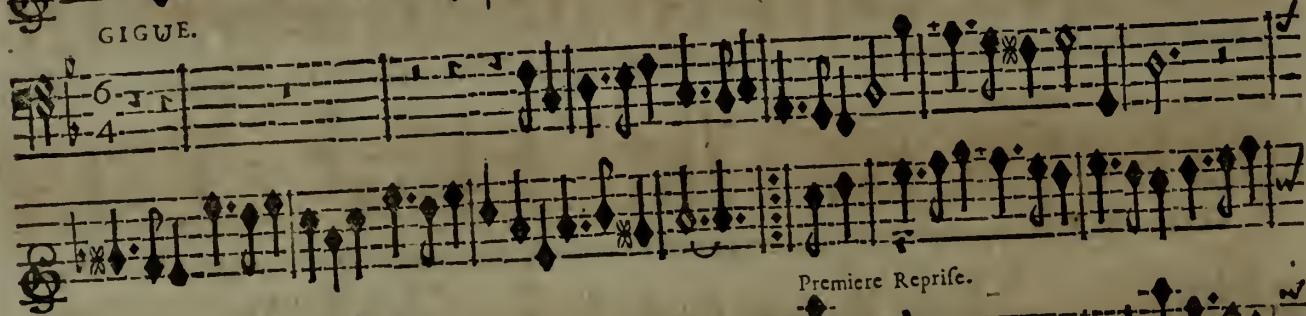
jour Avec les Ombres criminelles, Celles qui n'auront point d'amour.



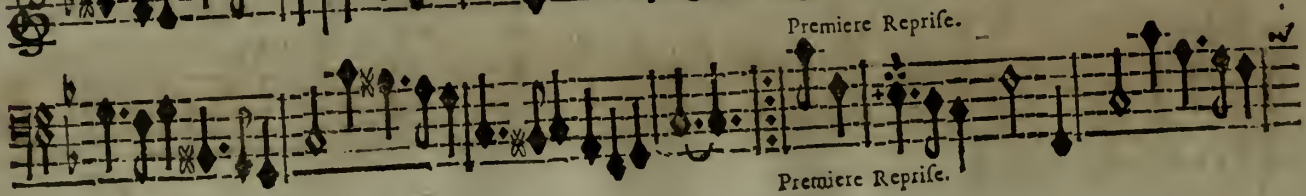
BASSE-CONTINUE.



GIGUE.

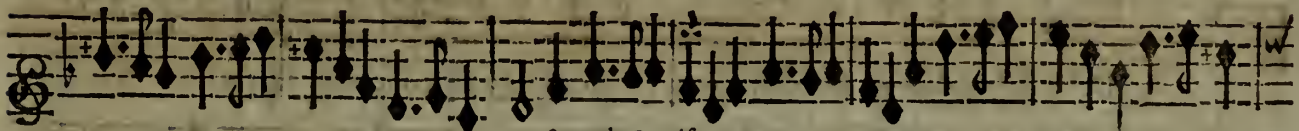
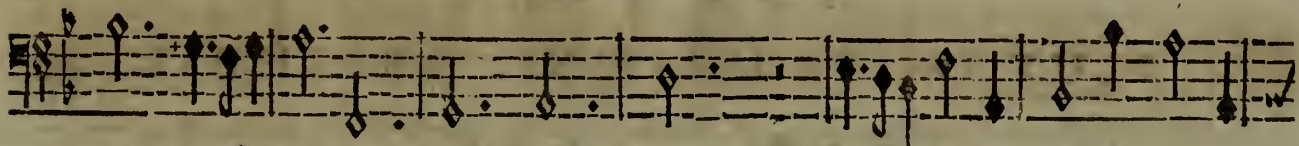


Premiere Reprise.

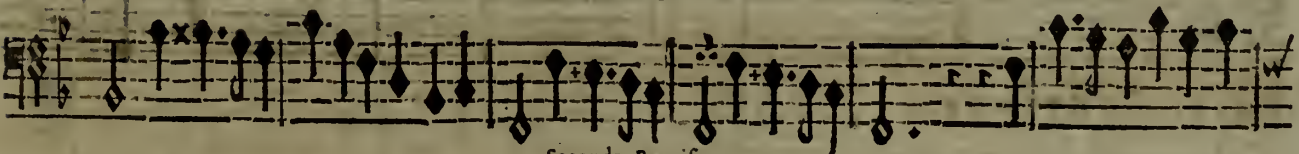


Premiere Reprise.

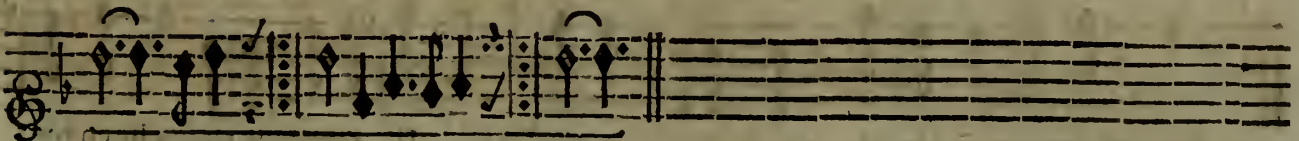
ACTE PREMIER. SCENE IV.



Seconde Reprise.



Seconde Reprise.

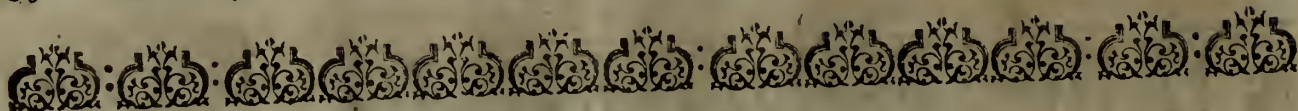


Premiere Reprise. Seconde Reprise.



Premiere Reprise. Seconde Reprise.

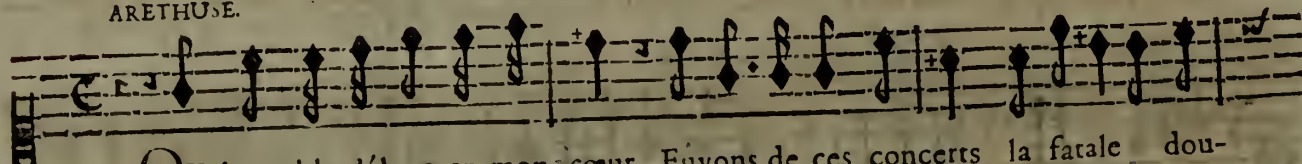
PRELUDE.



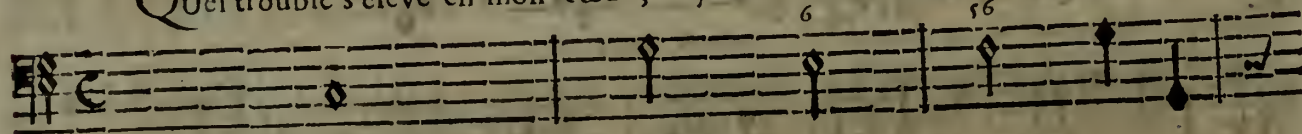
SCENE V.

PLUTON, PROSERPINE, ARETHUSE.

ARETHUSE.

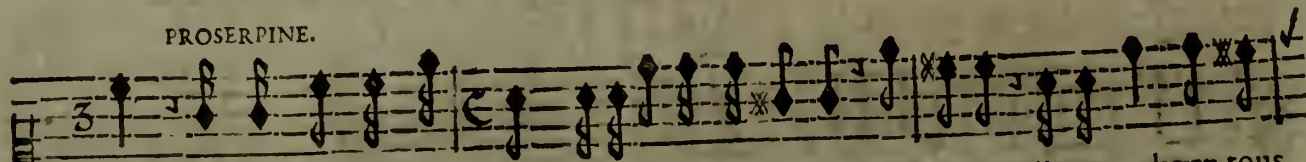


Quel trouble s'éleve en mon cœur, Fuyons de ces concerts la fatale dou-

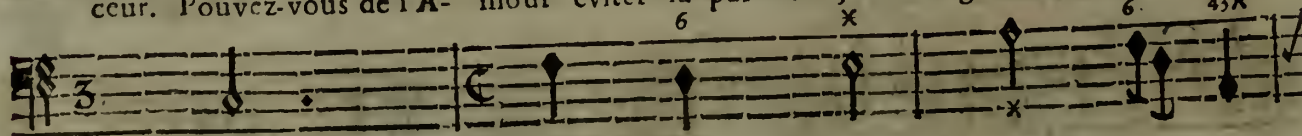


BASSE-CONTINUE.

PROSERPINE.



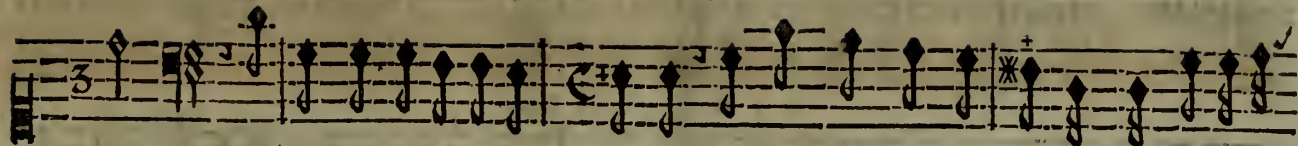
cœur. Pouvez-vous de l'A-mour éviter la puissance, Il regne, il triomphe en tous



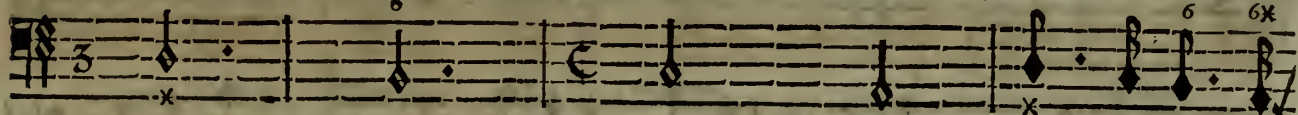
BASSE-CONTINUE.

ACTE PREMIER, SCENE V.

PLUTON.

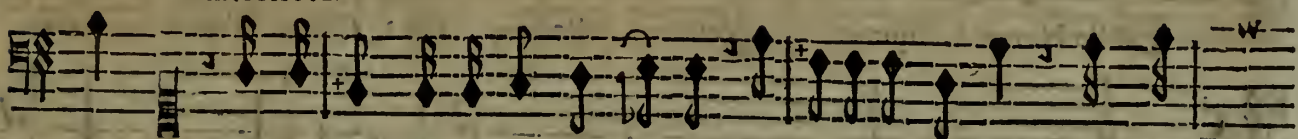


lieux. Cessez de faire resis- stance, L'Amant que vous fuyez vient s'offrir à vos



BASSE-CONTINUE.

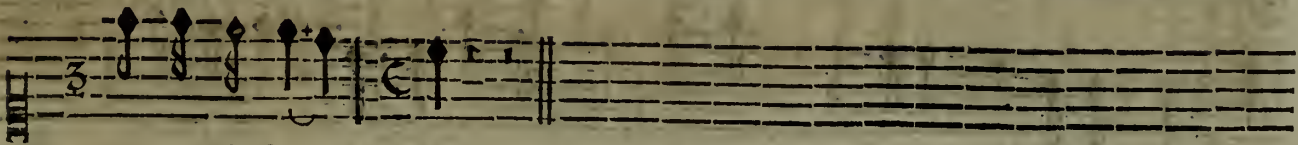
ARETHUSE.



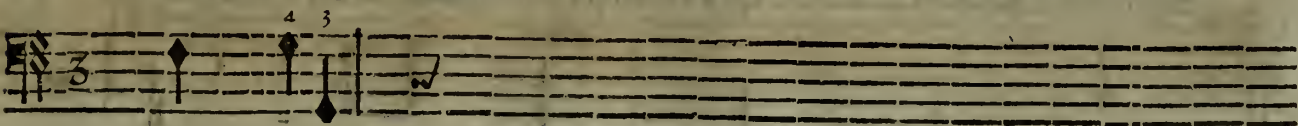
yeux. Que je crains un Amant si ten-dre! Déesse que je fers, viens en-



BASSE-CONTINUE.



cor me deffen- dre.



BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

SCENE VI.

ALPHE'E seul.

Musical staff for Violins, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The staff contains several measures of music, including a fermata over a note in the second measure. The word "doux." is written below the staff.

VIOLONS.
ALPHE'E.

Musical staff for Violins, continuing the piece with a treble clef, common time, and one flat key signature. It features a series of eighth and sixteenth notes.

Belle Nymphé... que vois-je ? ô Dieux ! elle me fuit ? Quoy, d'un si tendre a-

Musical staff for Bass Continuo, featuring a bass clef, common time, and one flat key signature. It contains several measures of music with a fermata over a note in the second measure.

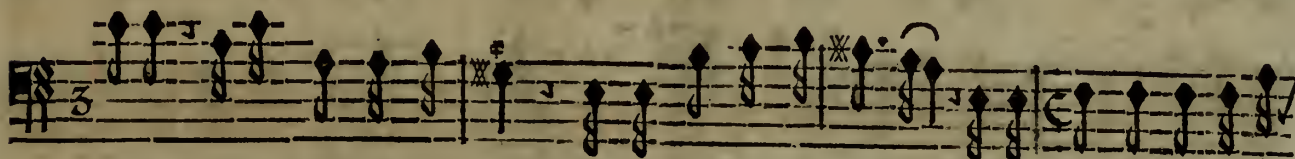
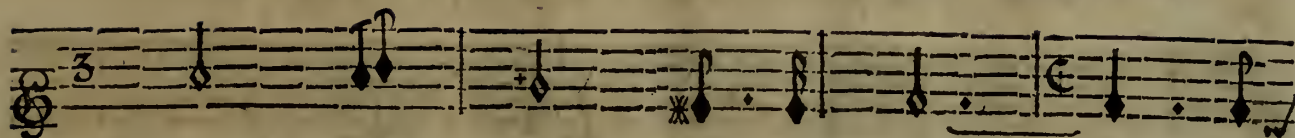
BASSE-CONTINUE.

Musical staff for Bass Continuo, continuing the piece with a bass clef, common time, and one flat key signature. It features a series of eighth and sixteenth notes.

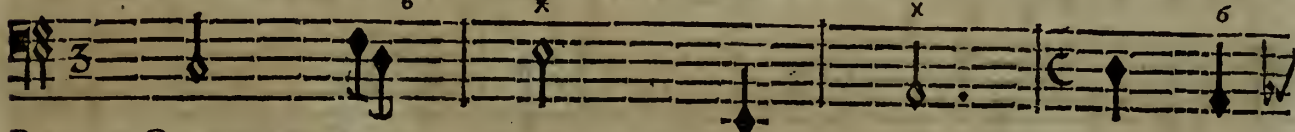
mour cette haine est le fruit ? C'en est trop : le dépit s'empare de mon

Musical staff for Bass Continuo, featuring a bass clef, common time, and one flat key signature. It contains several measures of music with a fermata over a note in the second measure.

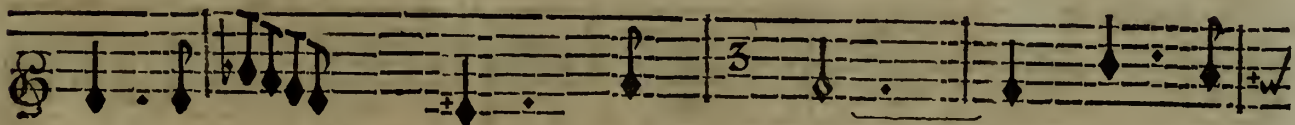
BASSE-CONTINUE.



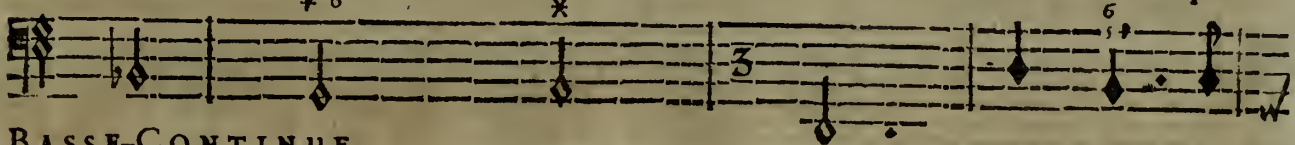
ame , Il faut rompre mes nœuds , il faut vaincre ma flâme , Le Sort m'offre dans ce fé-



BASSE-CONTINUE.



jour , Du Fleuve de l'Oubli le secours favo- rable ; Finissons mon sort deplo-



BASSE-CONTINUE.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains four measures of music. The lower staff is a basso continuo line in bass clef, also in common time, with four measures of figured bass notation.

nable, Perdons le souvenir d'un malheureux a- mour. Qui me re-

The second system of music is a basso continuo line in bass clef, common time. It contains four measures of music, including a triplet of eighth notes in the second measure and a sixteenth-note triplet in the third measure.

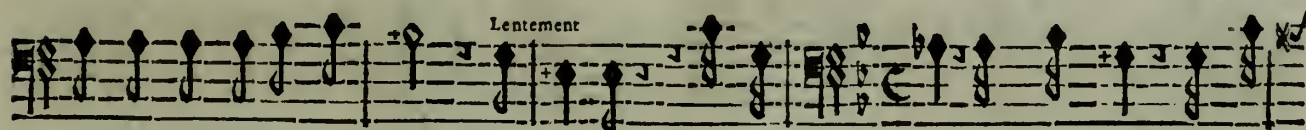
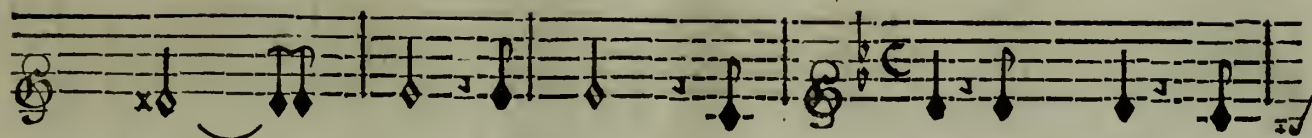
BASSE-CONTINUE.

The third system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains four measures of music. The lower staff is a basso continuo line in bass clef, common time, with four measures of music, including a triplet of eighth notes in the second measure and a sixteenth-note triplet in the third measure.

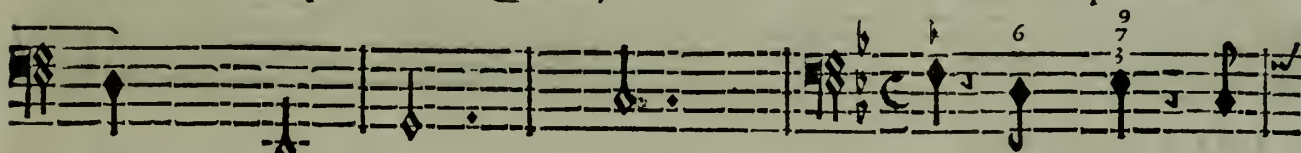
tient... en ce moment fu- neste Tout l'espoir qui me reste, Est d'oublier l'In-

The fourth system of music is a basso continuo line in bass clef, common time. It contains four measures of music, including a triplet of eighth notes in the second measure and a sixteenth-note triplet in the third measure.

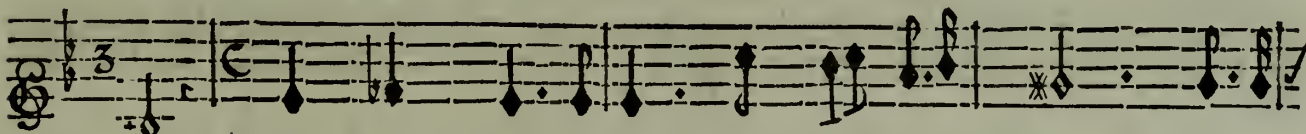
BASSE-CONTINUE.



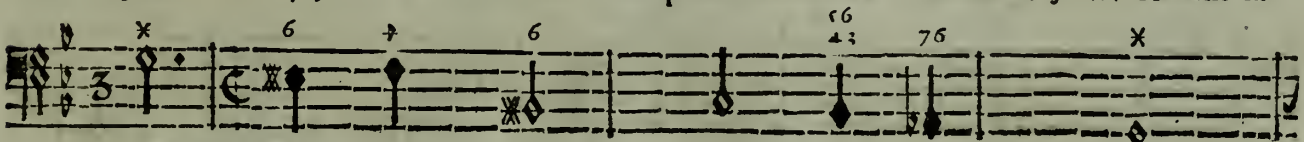
gratte & de ne la plus voir ; Que dis-je ? l'oubli- er ? vain transport ! vain ef-



BASSE-CONTINUE.



poir ! Ay-je un cœur fait he- las ! pour oublier ses char- mes ? Je vivois sans la



BASSE-CONTINUE.

K

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

voir! Ah! malgré les rigueurs qui vous ont coûté tant de larmes, Mes

BASSE-CONTINUE.

yeux, le jour, pour vous auroit-il des douceurs? Suivons ses pas, tâ-

BASSE-CONTINUE.

The first system of music consists of two staves. The upper staff is a vocal line in G major, featuring a series of eighth and sixteenth notes. The lower staff is the basso continuo line, with figured bass notation including '6x', '6', and '6'.

chons d'attendrir la cruelle; Si je ne puis toucher son cœur, Mon defef-

The second system of music is the basso continuo line for the first system, continuing the figured bass notation with '6x', '6', and '6'.

BASSE-CONTINUE.

The third system of music consists of two staves. The upper staff is a vocal line with notes and rests. The lower staff is the basso continuo line with figured bass notation including '3', 'x', '6', and '6-6x'.

poir & ma fu- reur Sçau- ront me replonger dans la Nuit éternel- le.

The fourth system of music is the basso continuo line for the third system, continuing the figured bass notation with '3', 'x', '6', '6-6x', and '43x'.

BASSE-CONTINUE.

On joue le Rigaudon par Bemol du Prologue, pour l'Entr' Acte.

FINDU PREMIER ACTE.

K ij



ACTE SECON D.

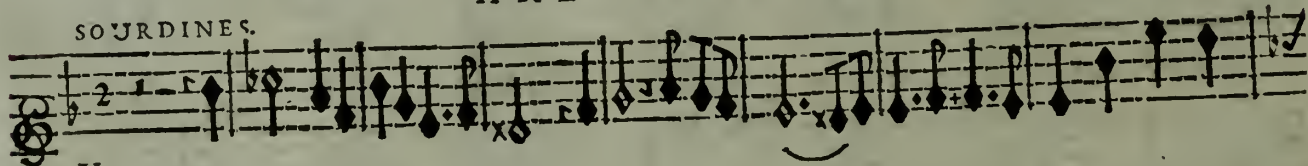
LA MER.

Le Theatre represente le Palais de Neptune au milieu de la Mer.

SCENE PREMIERE.

ARETHUSE seule.

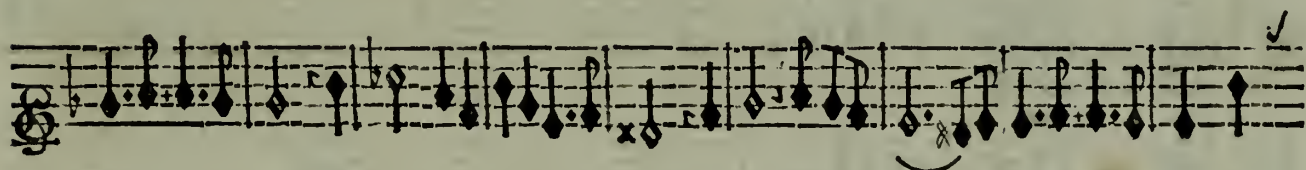
SO'JRDINES.

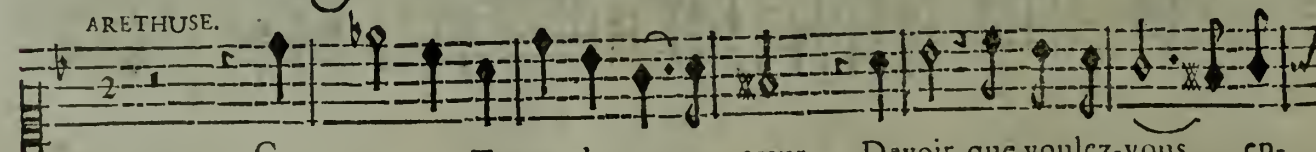
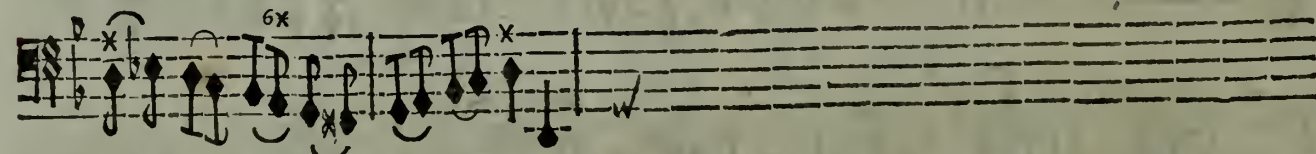
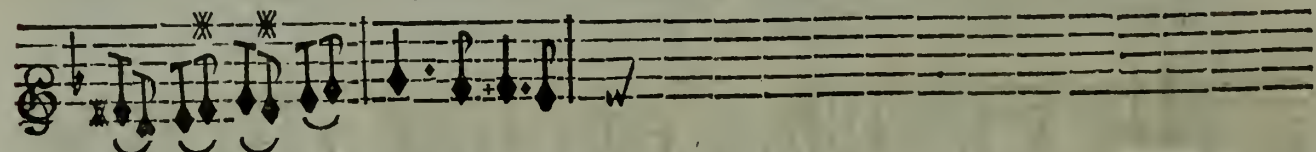
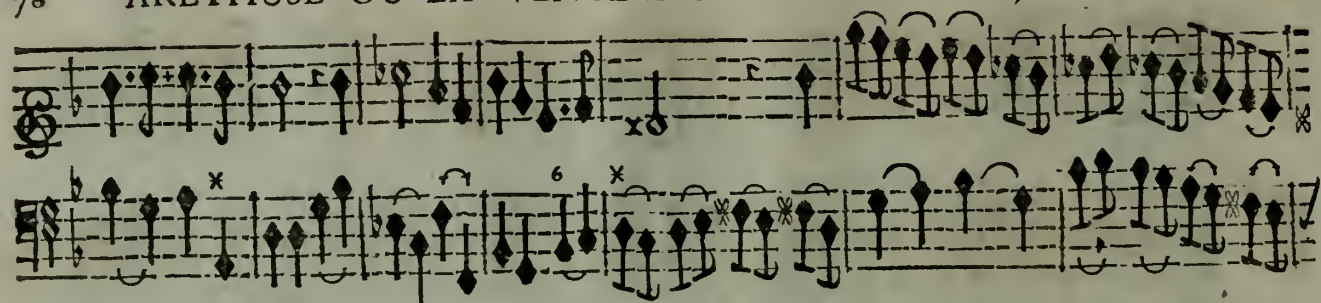


VIOLONS.



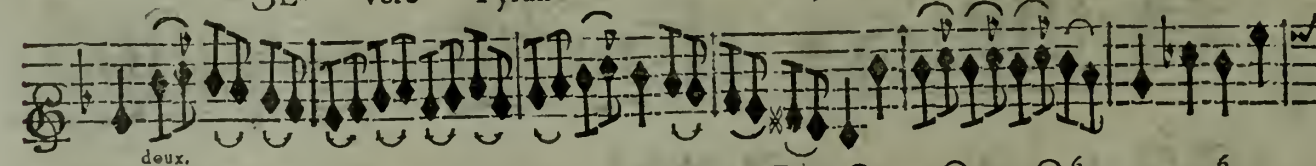
SOURDINES.





ARETHUSE.

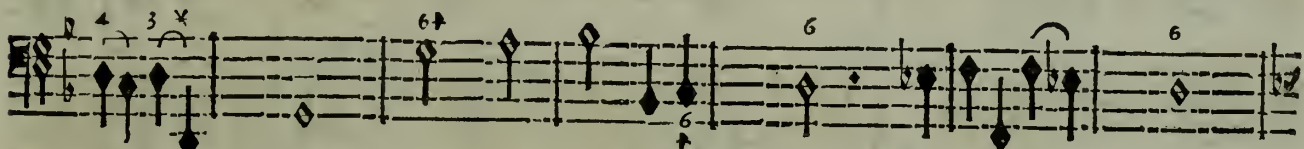
SE- vere Tyran de mon cœur, Devoir, que voulez-vous en-



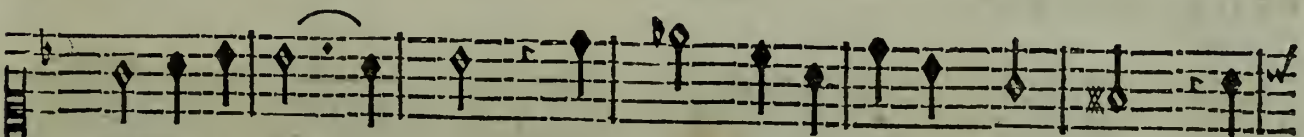
BASSE-CONTINUE.



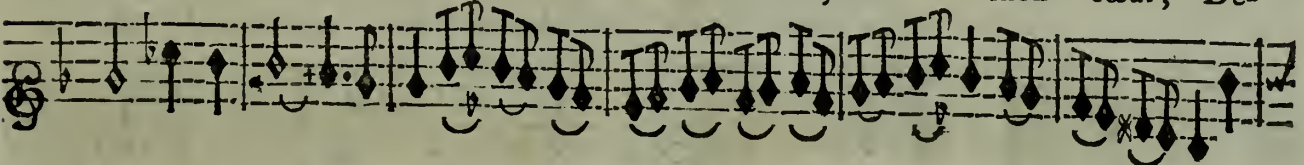
co- re? Je combats chaque jour une dou- ce lan- gueur, Je fais un A-



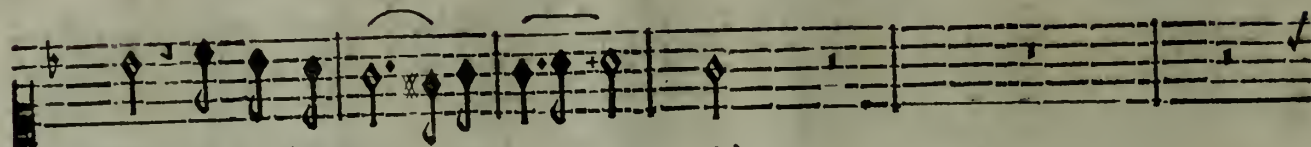
BASSE-CONTINUE.



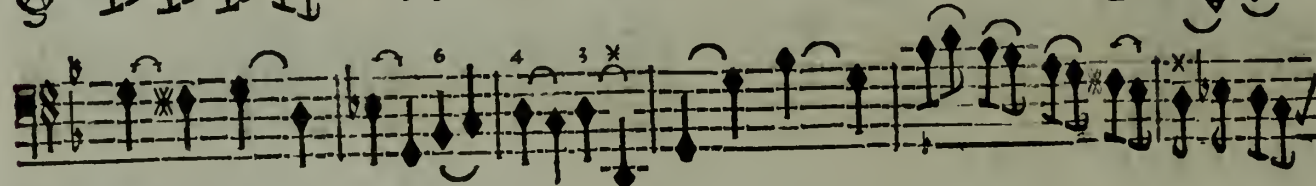
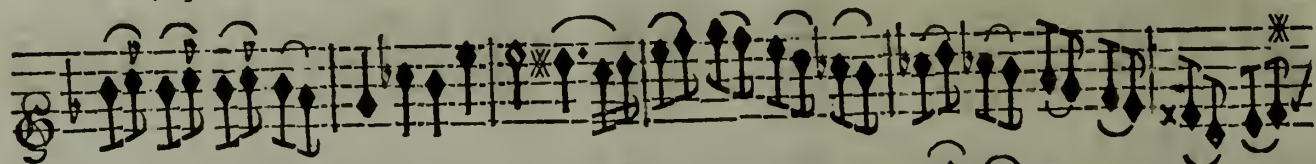
mant qui m'ado- re. Se- ve- re Tyran de mon cœur, De-



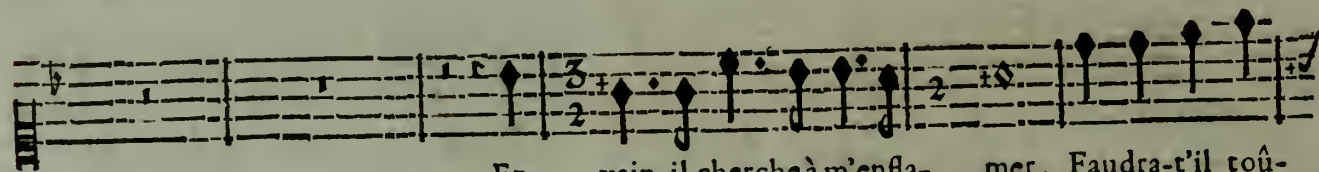
BASSE-CONTINUE.



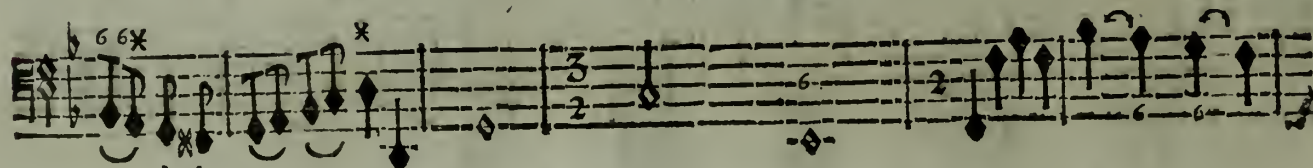
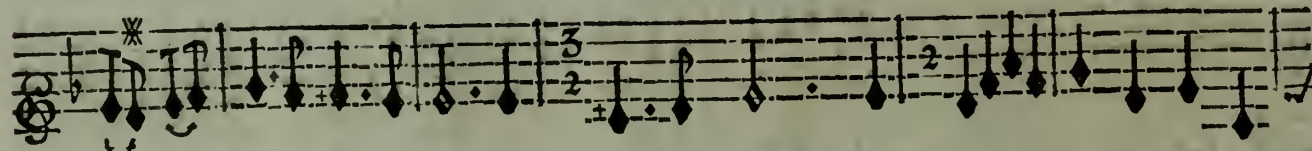
voir, que voulez-vous enco- re ?



BASSE-CONTINUE.



En vain il cherche à m'enfla- mer, Faudra-t'il tou-



BASSE-CONTINUE.

jours me contrain- dre; Je fais assez d'ef- forts pour ne le pas ai- mer, Ne m'empêchez-

BASSE-CONTINUE.

pas de le plain- dre. Je ne montre à ses yeux, que mépris, que ri- gueur. Si je le

BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

plains du moins je prens soin qu'il l'ignore ; Se- vere Tyran de

BASSE-CONTINUE.

mon cœur, Devoir, que voulez vous enco- re ?

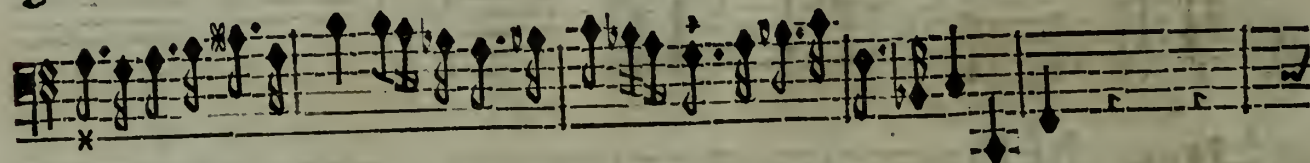
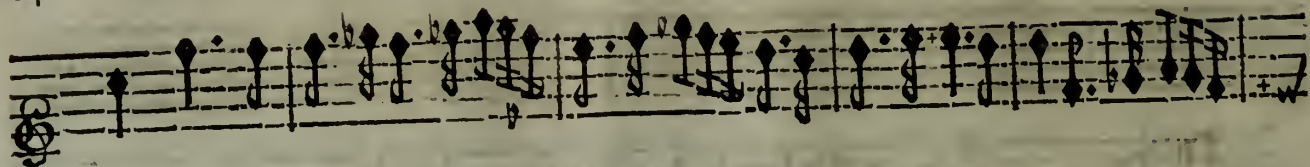
BASSE-CONTINUE.

The first system of the musical score consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat) and a common time signature. It contains several measures of music, including a double bar line. The bottom staff is a bass clef staff with a key signature of one flat and a common time signature. It contains several measures of music, including a double bar line and a '6' marking below a measure.

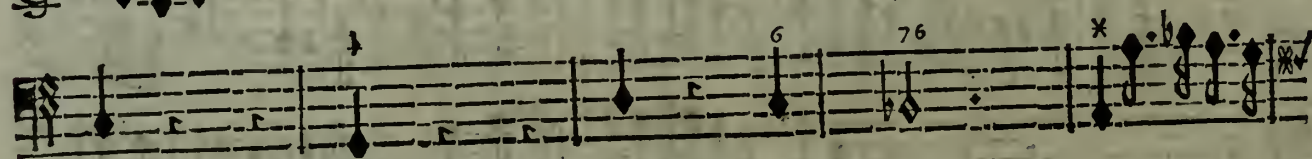
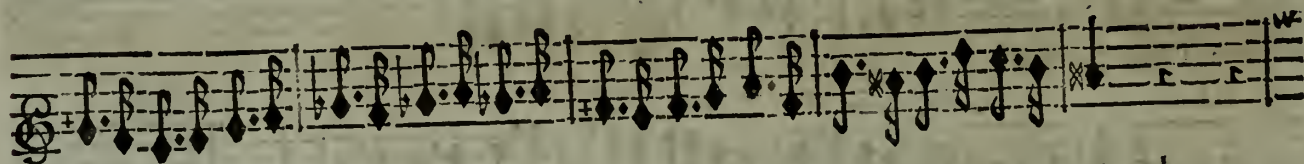
BASSE-CONTINUE.

The second system of the musical score consists of four staves. The top staff is a treble clef staff with a key signature of one flat and a common time signature. It contains several measures of music, including a double bar line and a '3' marking above a measure. The second staff is a bass clef staff with a key signature of one flat and a common time signature. It contains several measures of music, including a double bar line and a '3' marking above a measure. The third staff is a treble clef staff with a key signature of one flat and a common time signature. It contains several measures of music, including a double bar line and a '7' marking below a measure. The fourth staff is a bass clef staff with a key signature of one flat and a common time signature. It contains several measures of music, including a double bar line and a '6' marking above a measure. The word 'Violens.' is written above the first staff, and the dynamic marking 'fort.' is written below the first staff.

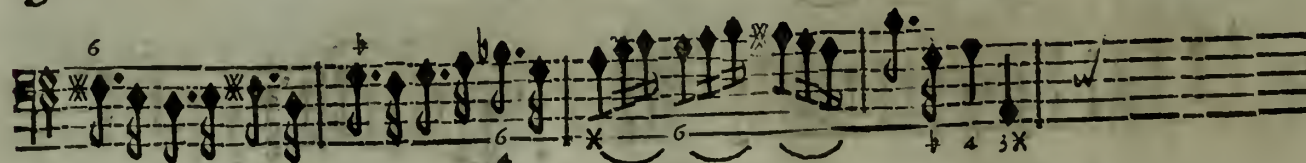
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEET.



BASSE-CONTINUE.

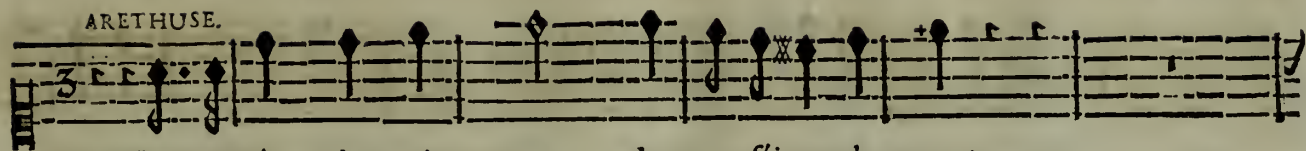


BASSE-CONTINUE.

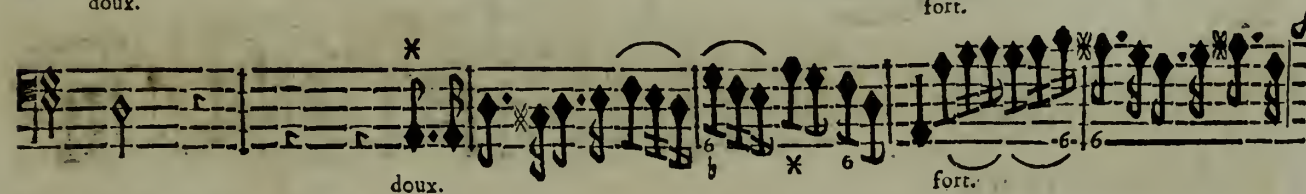
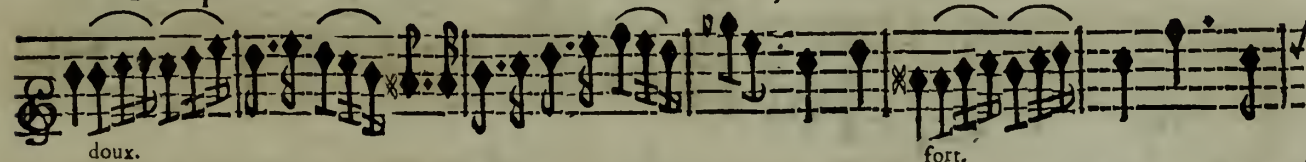


BASSE-CONTINUE.

ARETHUSE.



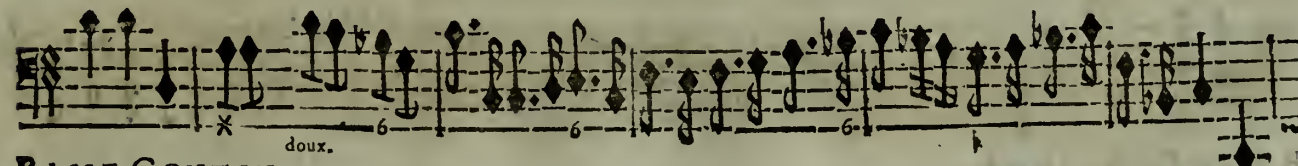
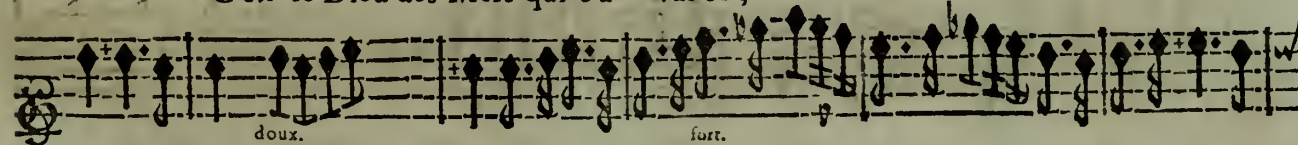
Tout paroît s'a- ni- mer dans ce séjour charmant ?



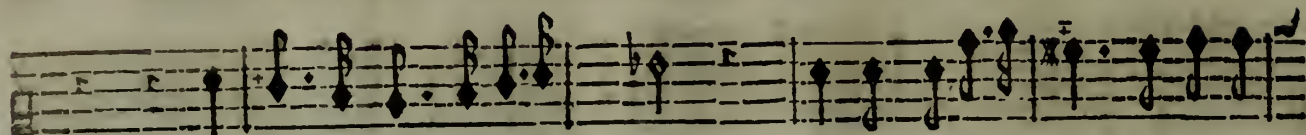
BASSE-CONTINUE.



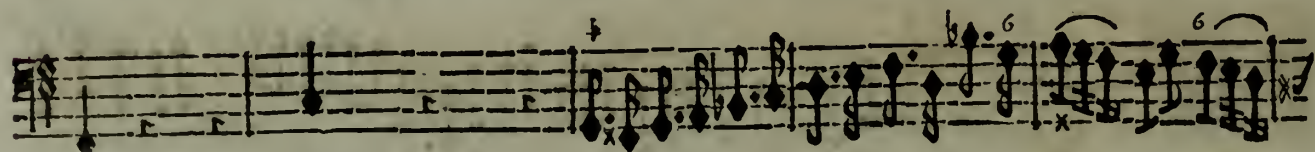
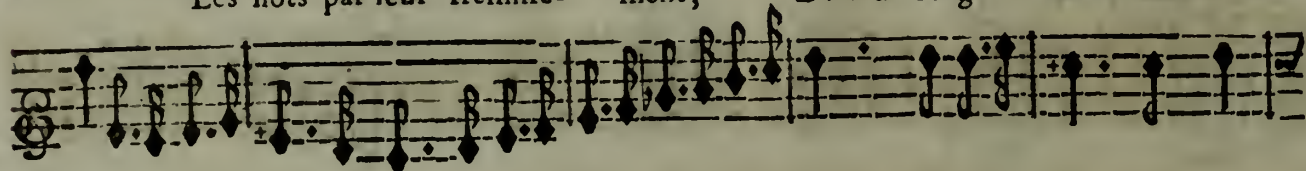
C'est le Dieu des Mers qui s'a- vance,



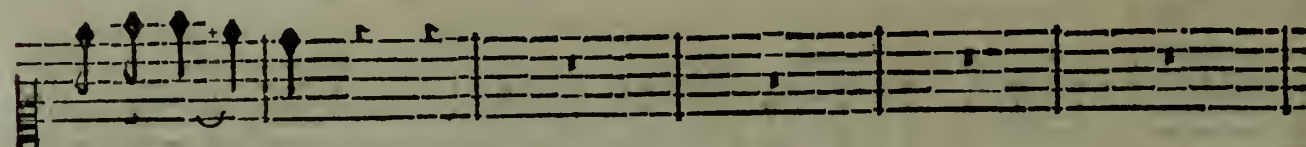
BASSE-CONTINUE.



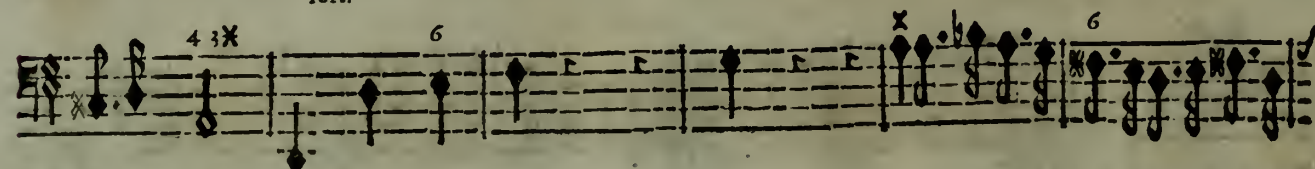
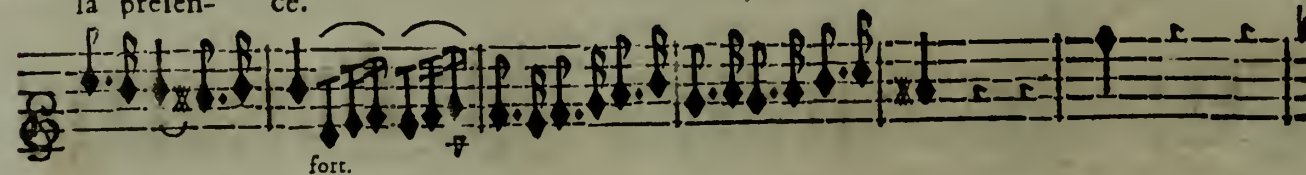
Les flots par leur fremisse- ment, De leur Auguste maître annoncent



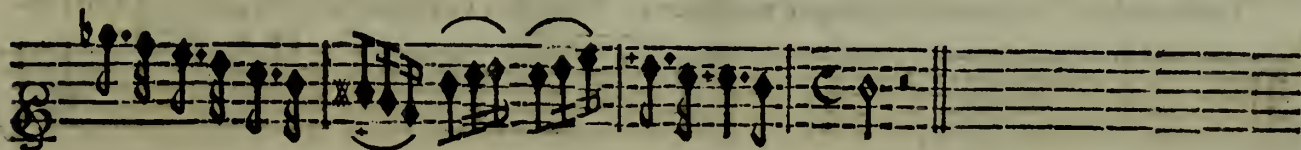
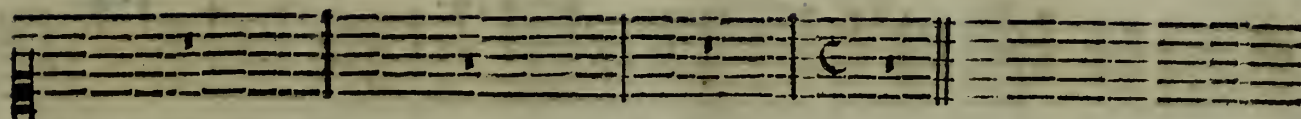
BASSE-CONTINUE.



la presen- ce.



BASSE-CONTINUE.



BASSE-CONTINUE.



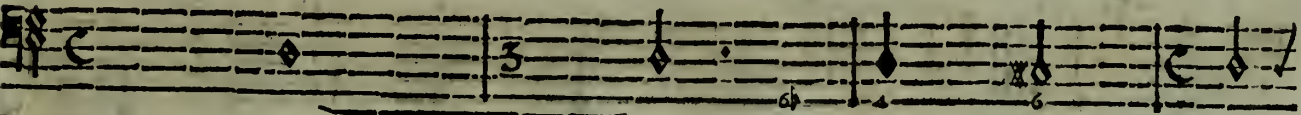
SCENE II.

NEPTUNE, ARETHUSE.

NEPTUNE.

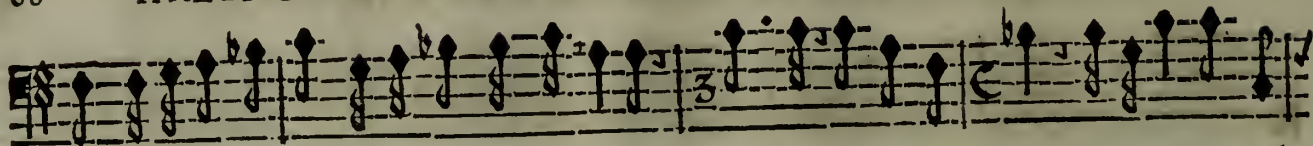


Tous les Fleuves de l'Uni- vers, Et les Dieux que je tiens sous mon obeï- fance,

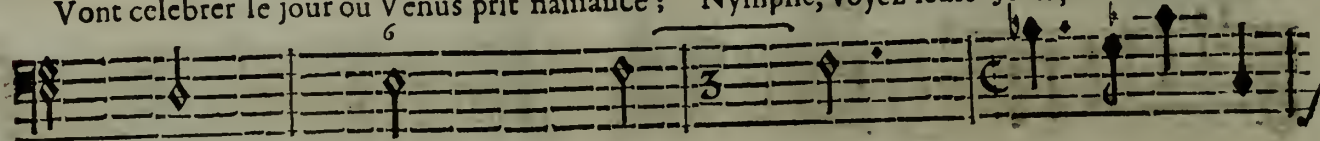


BASSE-CONTINUE.

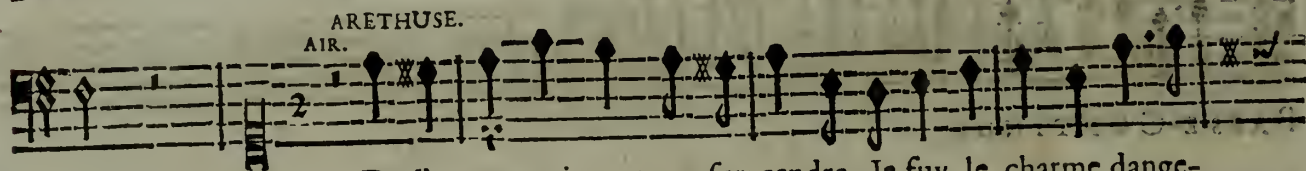
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



Vont celebrer le jour où Venus prit naissance ; Nymphes, voyez leurs Jeux, écoutez leurs cō-

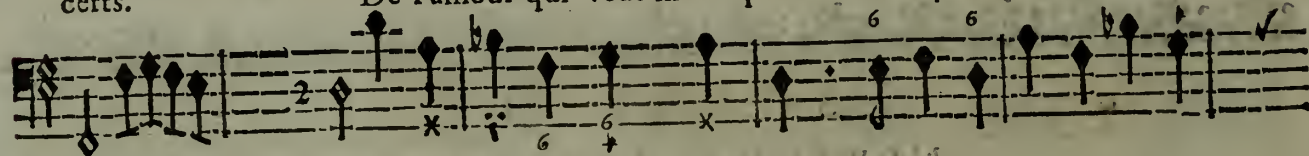


BASSE-CONTINUE.

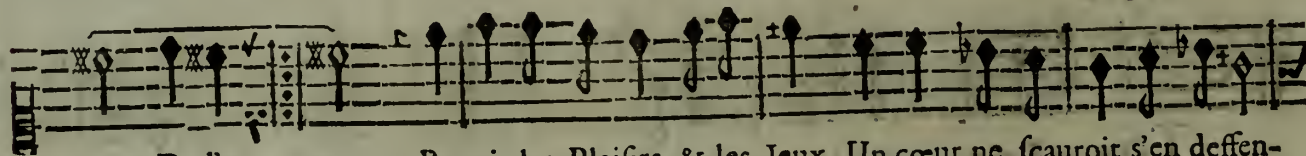


certs.

De l'amour qui veut me surprendre, Je fuy le charme dange-



BASSE-CONTINUE.



reux: De l'a- reux: Parmi les Plaisirs & les Jeux, Un cœur ne scauroit s'en deffen-



BASSE-CONTINUE.

ACTE SECOND. SCENE II.



dre. Parmi les Plaisirs & les Jeux, Un cœur ne sçauroit s'en deffen dre. Pour éviter ses

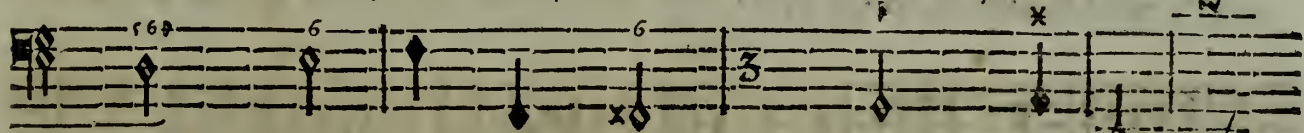


BASSE-CONTINUE.



NEPTUNE.

traits je cherchois ce séjour. Fuyez de ce Palais si vous fuyez l'Amour.



BASSE-CONTINUE.

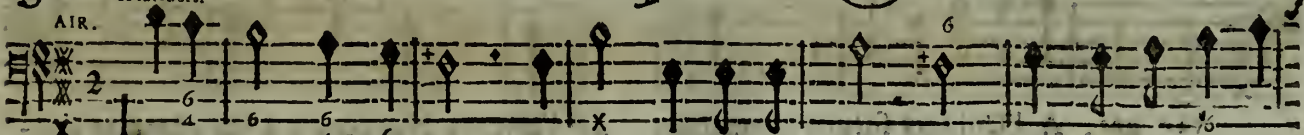
doux.



Violons.
doux.



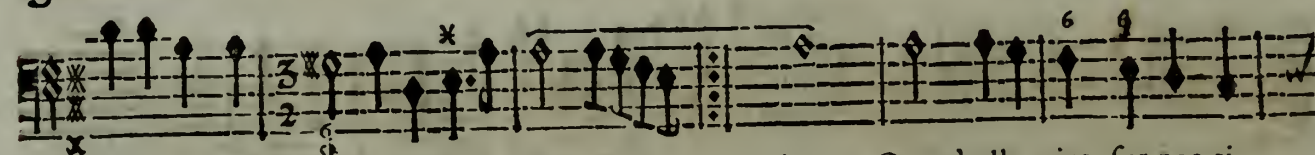
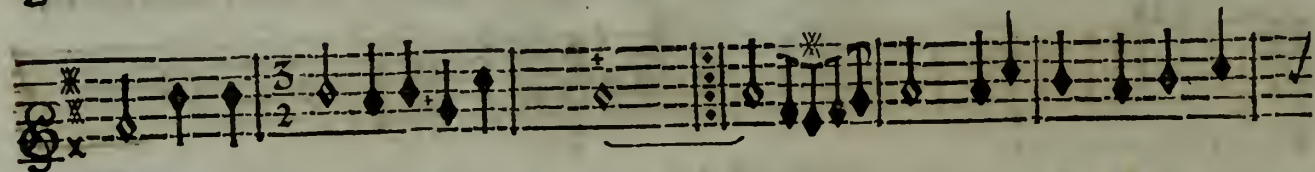
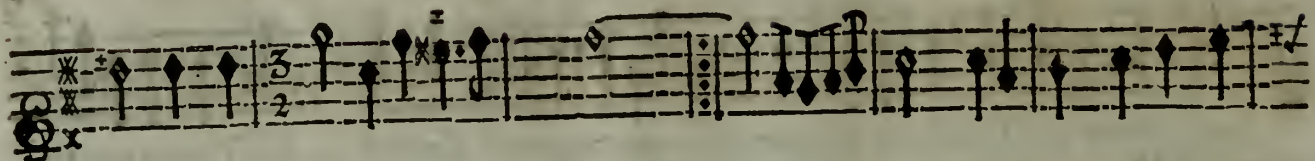
Haut-bois.



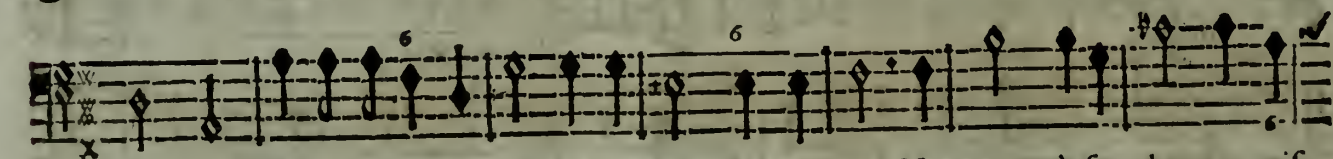
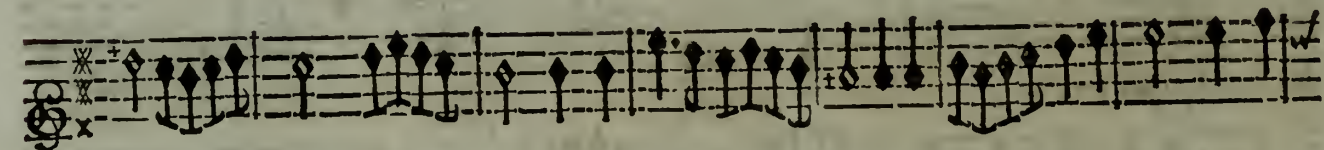
AIR.

Il n'est point sous les flots de cœur qui ne sou- pi- re, C'est dans l'humide Em-
re, C'est dans l'humide Em-
M

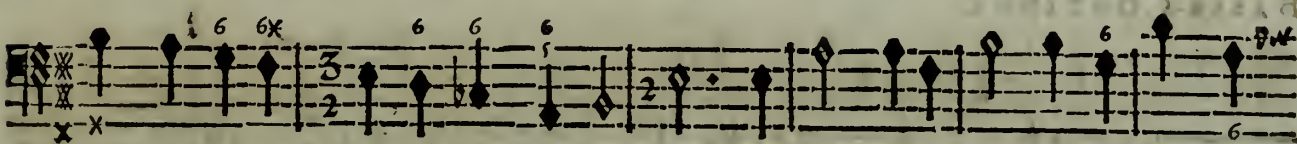
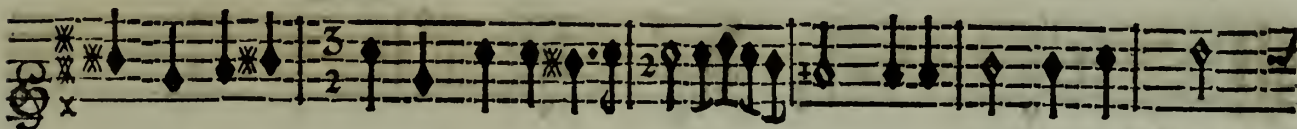
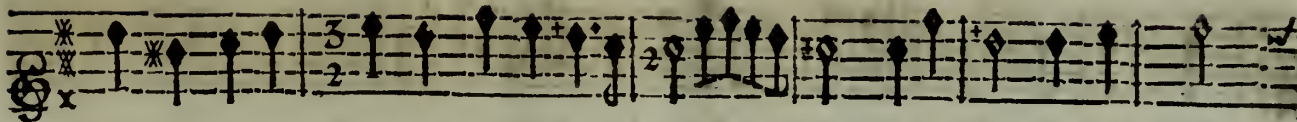
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



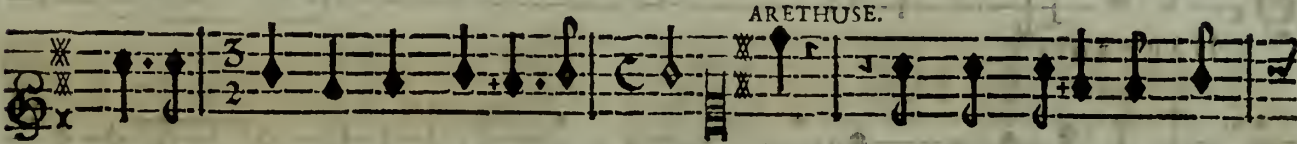
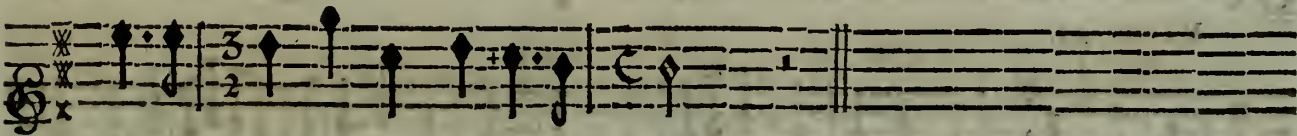
pire Que Venus a reçu le jour : B C. jour : Quand elle vint sur nos ri-



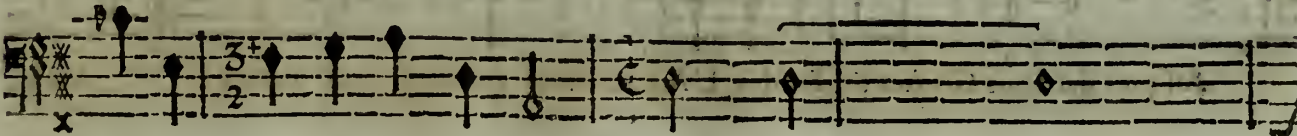
va- ges, A l'Univers surpris demander de l'Encens, Nos cœurs à ses charmes naif-



fans, Rendirent les premiers homma- ges. Nos cœurs à ses charmes naiffans, Ren-



Quoy? tout trompera mon es-



dirent les premiers homma- ges. BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

poir! L'Amour fait-il par tout éclater son pouvoir!

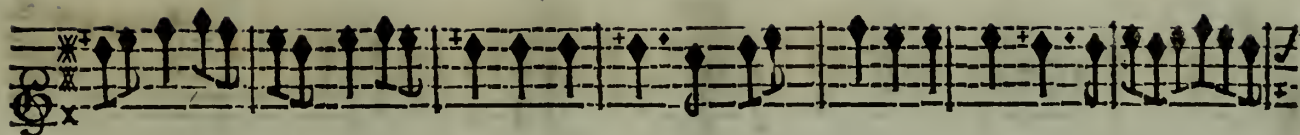
BASSE-CONTINUE.

VIOLONS.

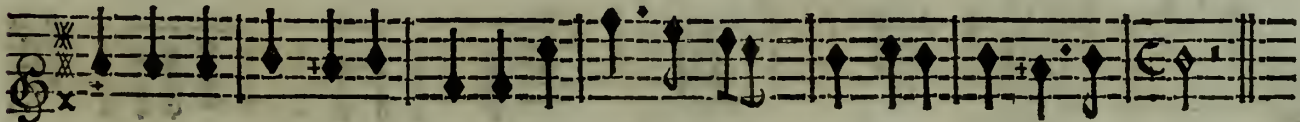
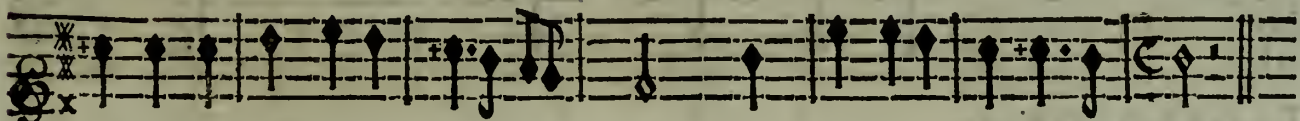
HAUT-BOIS.

NEPTUNE.

Jusques dans nos Grottes profondes, L'Amour vient embraser nos cœurs: Mal-



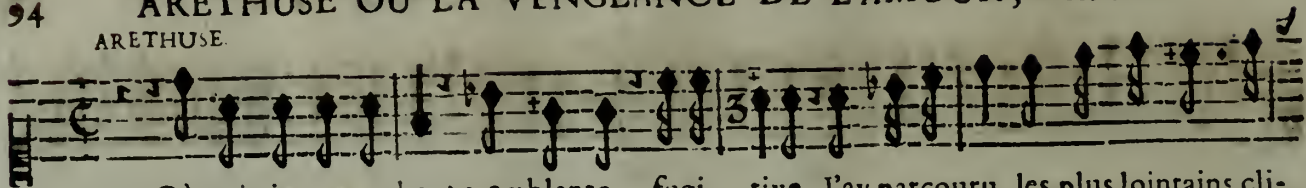
gré la froideur de leurs ondes, Les Fleuves sont soumis à ses tendres ardeurs. Mal-



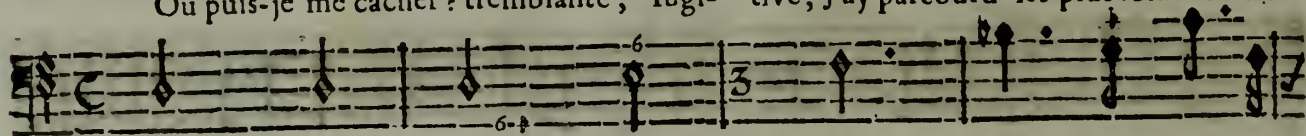
gré la froideur de leurs ondes, Les Fleuves sont soumis à ses tendres ar-

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

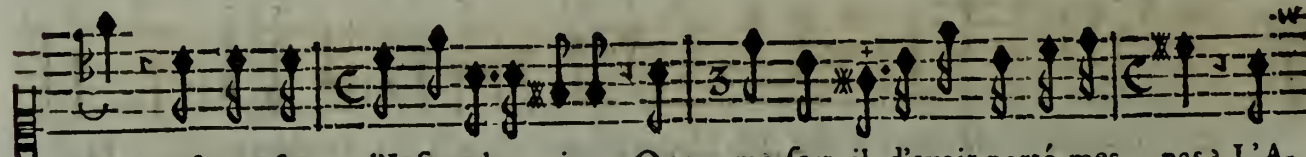
ARETHUSE.



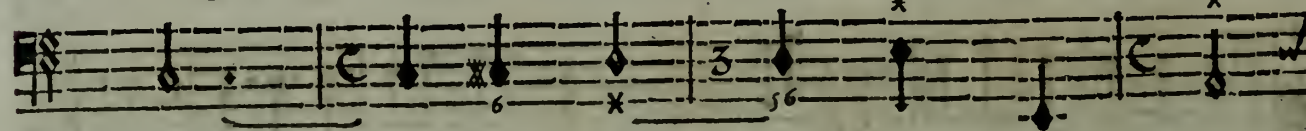
Où puis-je me cacher ? tremblante , fugi- tive, j'ay parcouru les plus lointains cli-



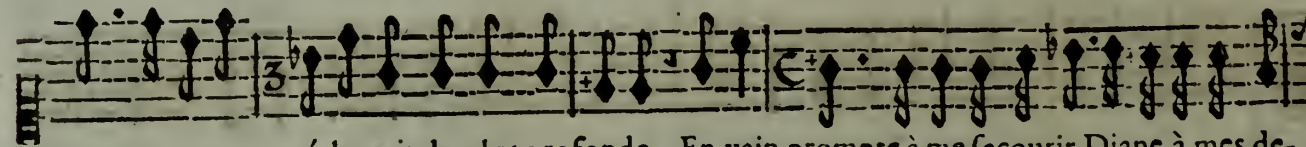
deurs. BASSE-CONTINUE.



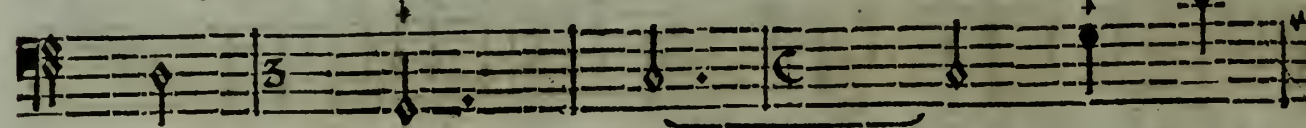
mats ; Jusques sur l'Infernale rive , Que me sert-il d'avoir porté mes pas ? L'A-



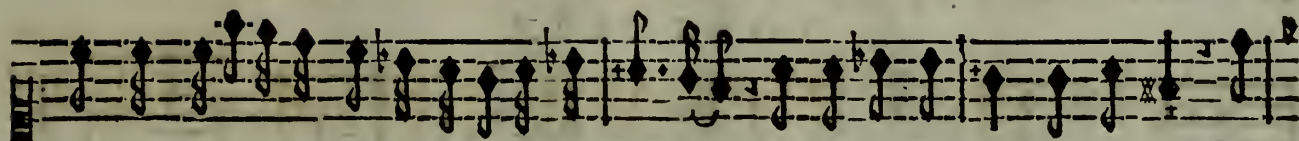
BASSE-CONTINUE.



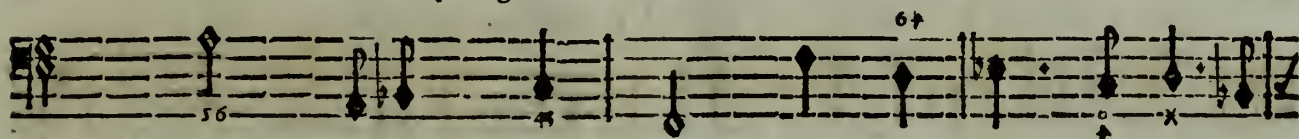
mour en a per- cé la nuit la plus profonde , En vain prompte à me secourir Diane à mes de-



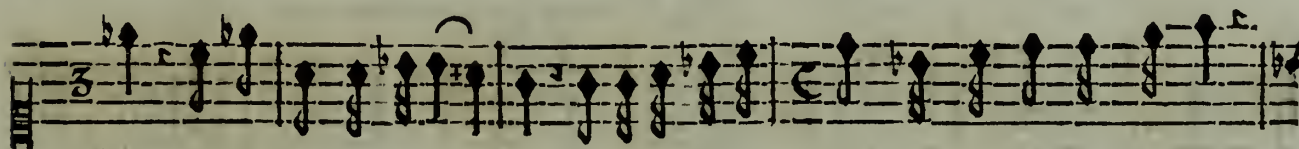
BASSE-CONTINUE.



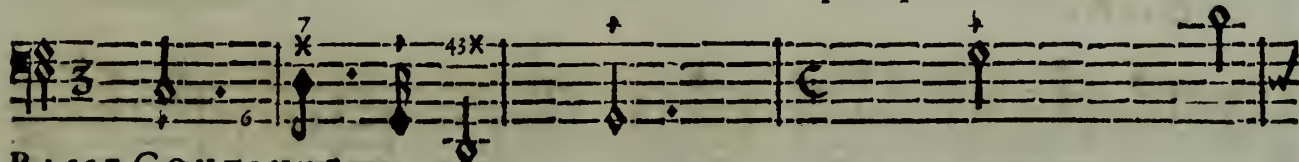
firs Vient encore d'ouvrir un passage sous l'onde. On ressent l'Amour dans ces lieux ? Où



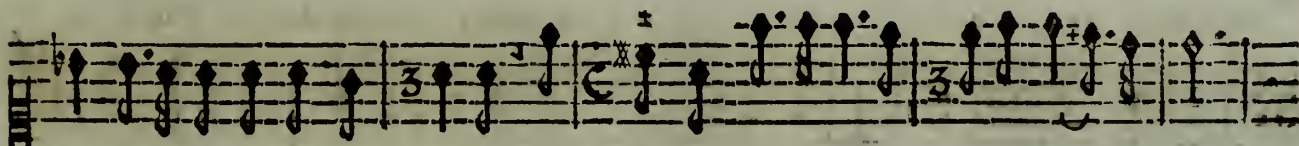
BASSE-CONTINUE.



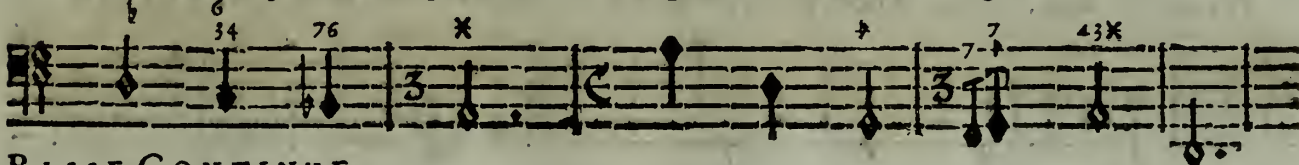
fuir ? où chercher un azi- le ? Il ne me reste plus qu'à monter dans les Cieux ;



BASSE-CONTINUE.



Mais y serois-je plus tran- quille ? C'est là qu'en Souverain il regne sur les Dieux.



BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEET.
TOUS DEUX.

Quel tourment de craindre sans cesse, L'Amour qui veut nous enga- ger:

Quel tourment de craindre sans cesse, L'Amour qui veut nous enga- ger:

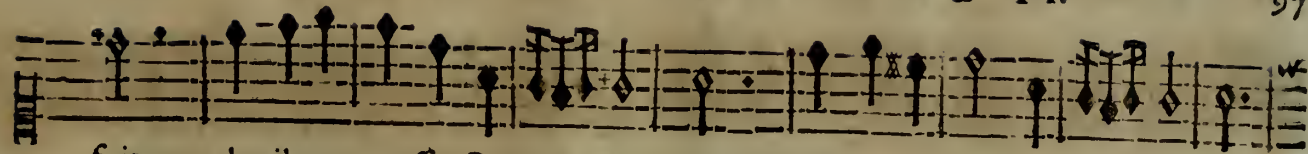
BASSE-CONTINUE.

Plus on le fuit, plus il nous presse, Par tout nos cœurs sont en danger. Plus on le

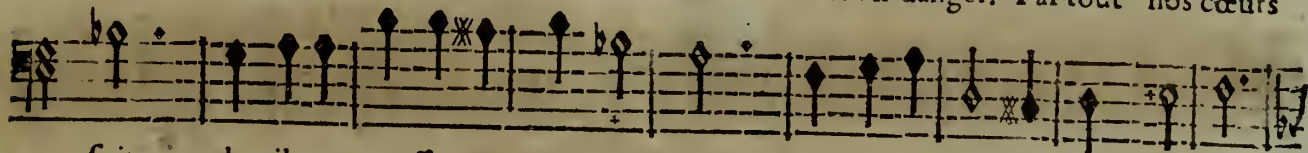
Plus on le fuit, plus il nous presse, Par tout nos cœurs sont en danger. Plus on le

BASSE-CONTINUE.

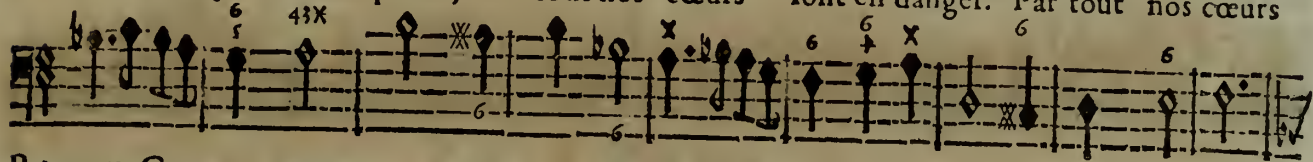
ACTE SECOND. SCENE II.



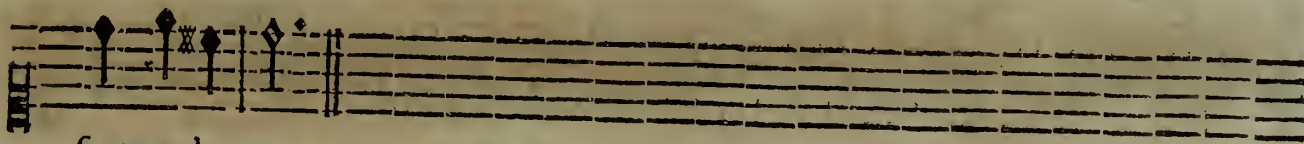
fuit, plus il nous presse, Par tout nos cœurs sont en danger. Par tout nos cœurs



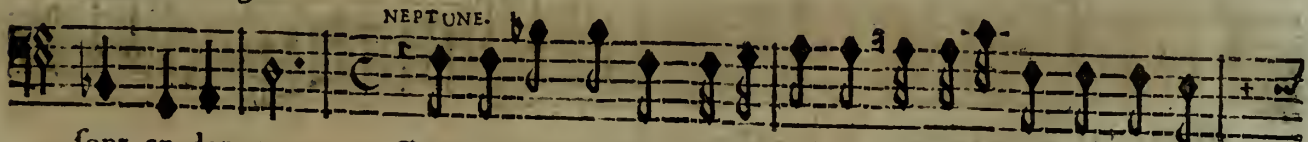
fuit, plus il nous presse, Par tout nos cœurs sont en danger. Par tout nos cœurs



BASSE-CONTINUE.



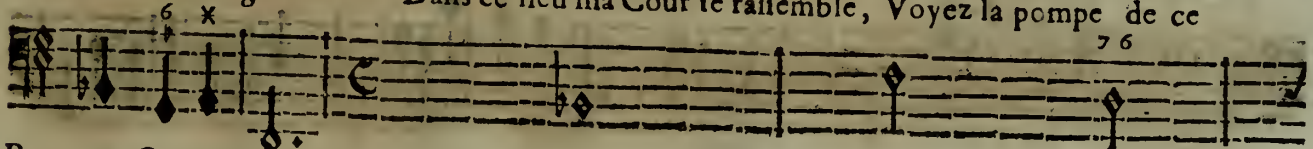
sont en danger.



NEPTUNE.

sont en danger.

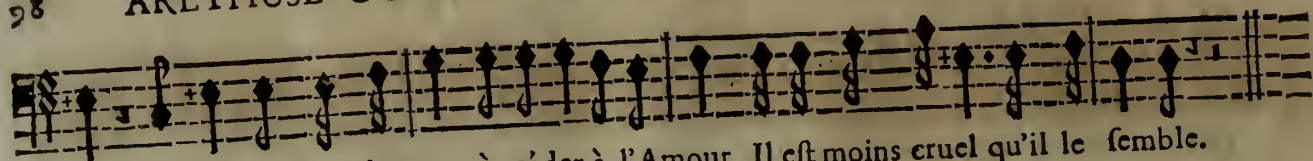
Dans ce lieu ma Cour se rassemble, Voyez la pompe de ce



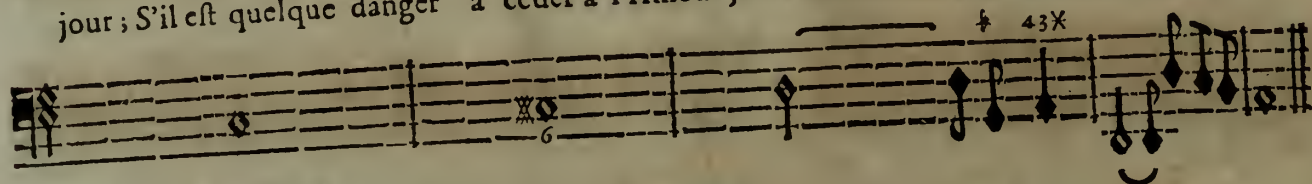
BASSE-CONTINUE.

N

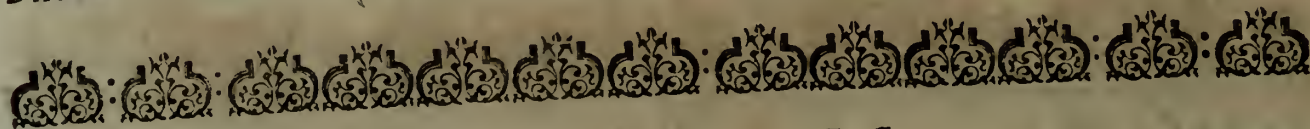
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



jour; S'il est quelque danger à céder à l'Amour, Il est moins cruel qu'il le semble.

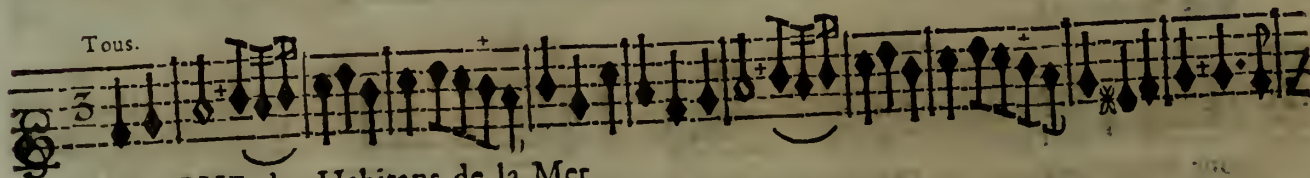


BASSE-CONTINUE.

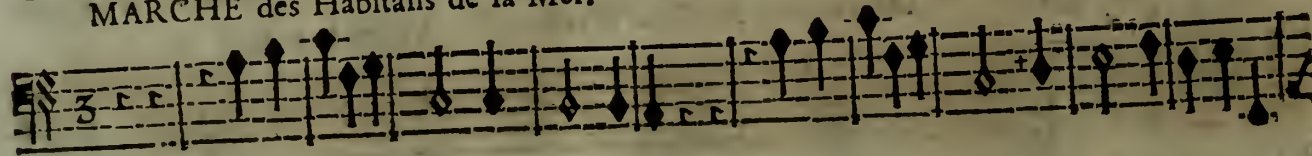


S C E N E I I I.

NEPTUNE, THETIS, Troupe de Dieux de la Mer,
de Tritons, de Nereides, &c.

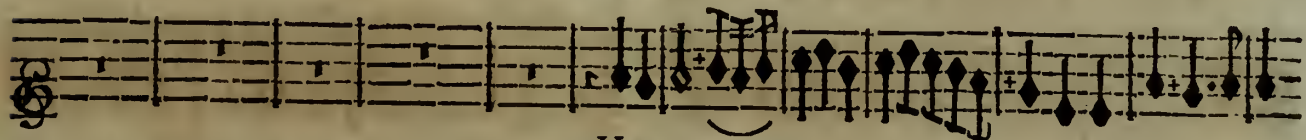


MARCHE des Habitans de la Mer.





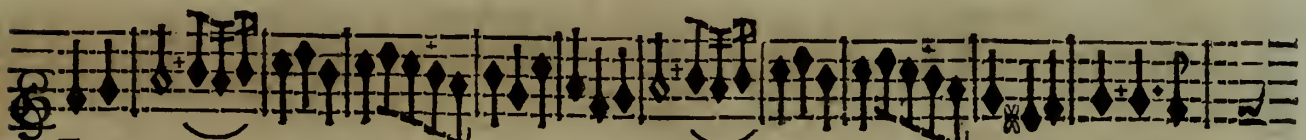
HAUT-BOIS.



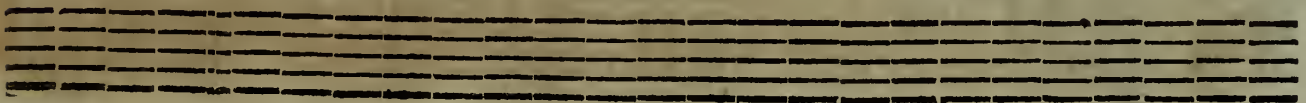
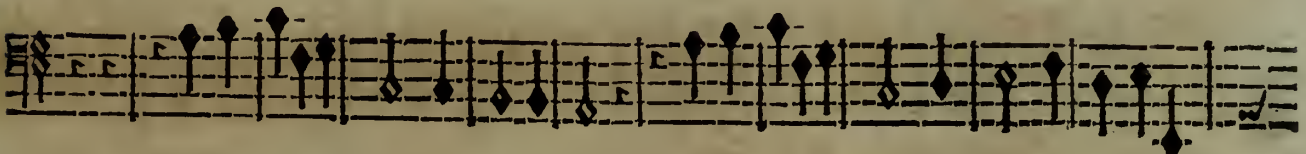
HAUT-BOIS.



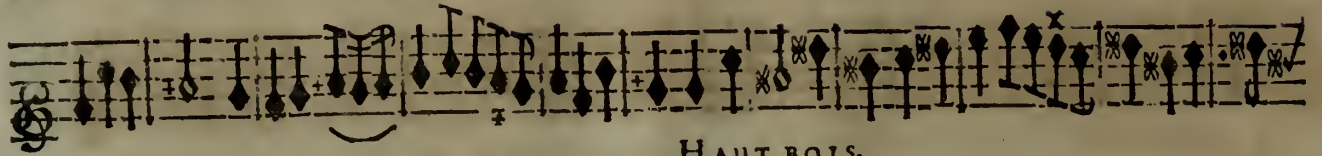
BASSON.



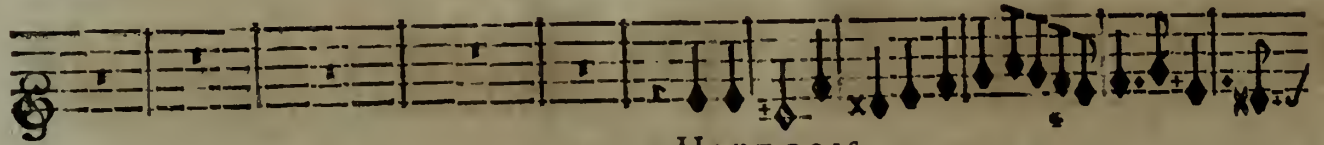
Tous:



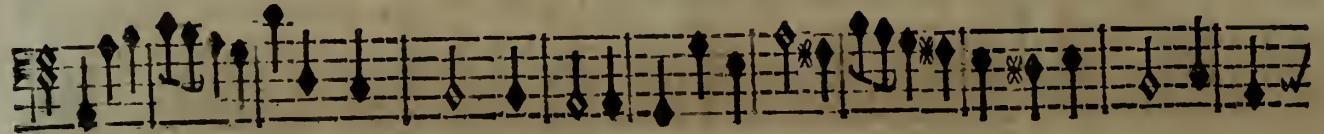
100 ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



HAUT BOIS.



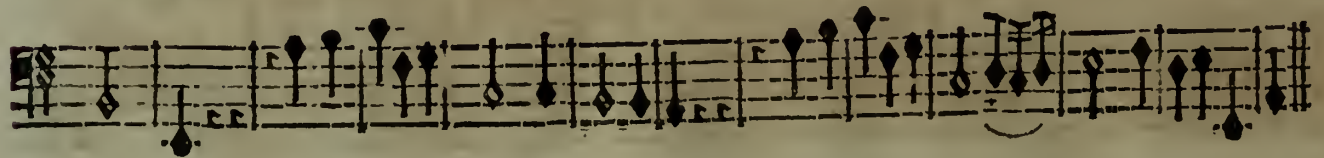
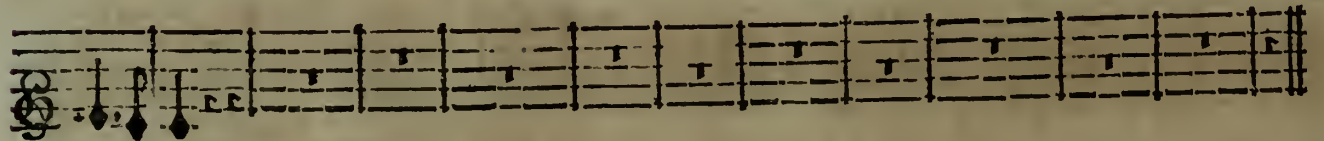
HAUT BOIS.



BASSON.



Tous.



deux.

VIOLONS.

NEPTUNE.

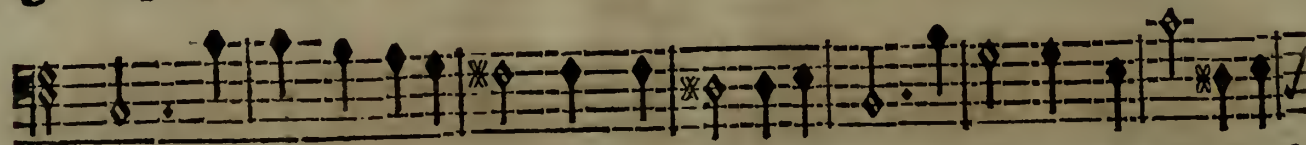
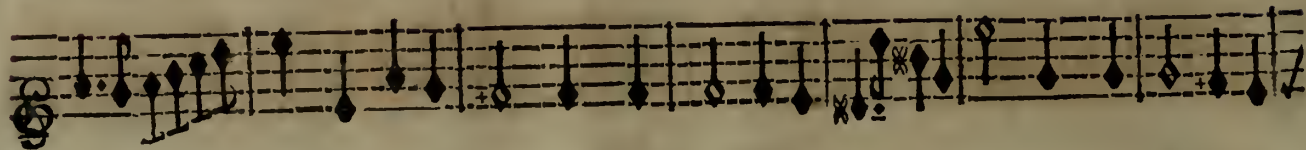
Gravement.

Que dans un si beau jour rien ne trouble nos Jeux, Qu'Eole en ses Prisons sous des

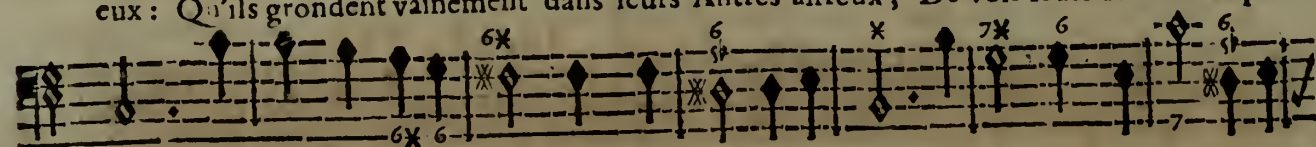
BASSE-CONTINUE.

masses pesantes, Enchat- ne le courroux des Vents impetu-

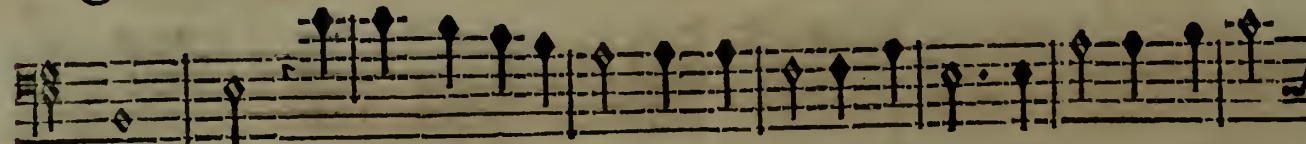
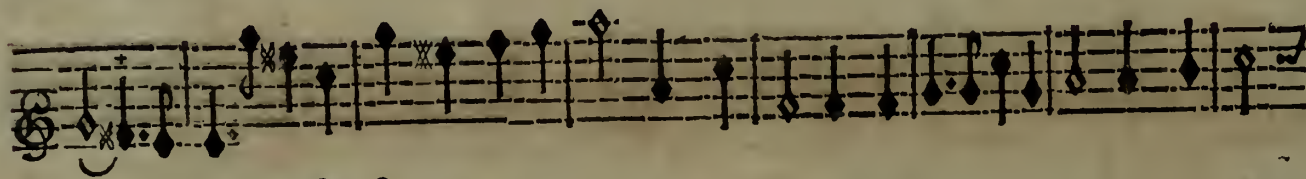
BASSE-CONTINUE.



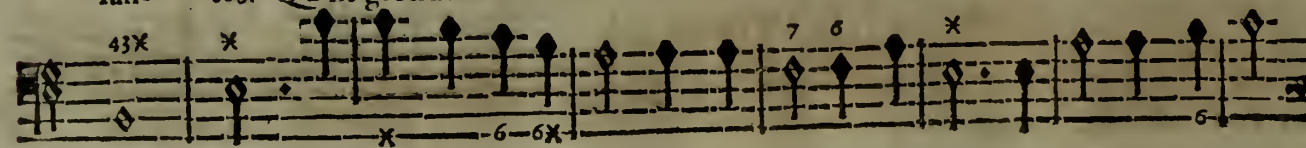
eux : Qu'ils grondent vainement dans leurs Antres affreux , De voir leurs fureurs impuif-



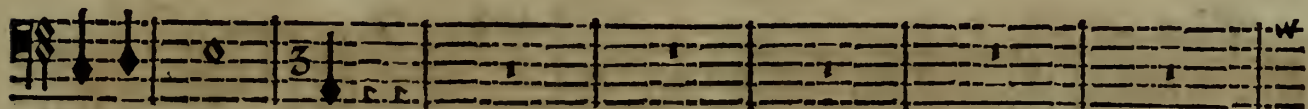
BASSE-CONTINUE.



fan- tes. Qu'ils grondent vainement dans leurs Antres affreux , De voir leurs fureurs



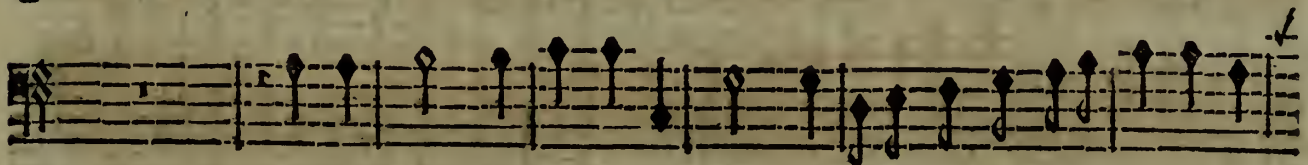
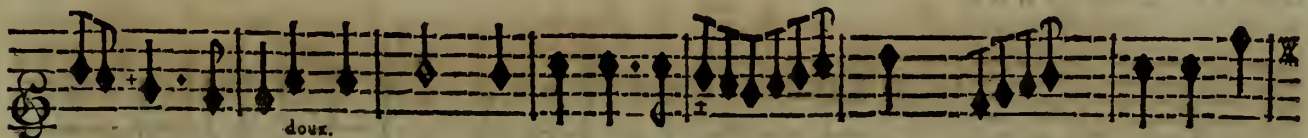
BASSE-CONTINUE.



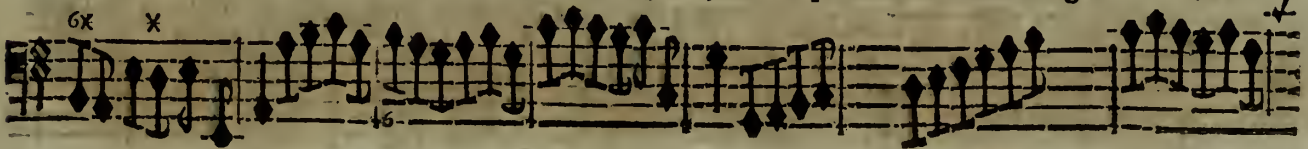
impuis- fan- tes.



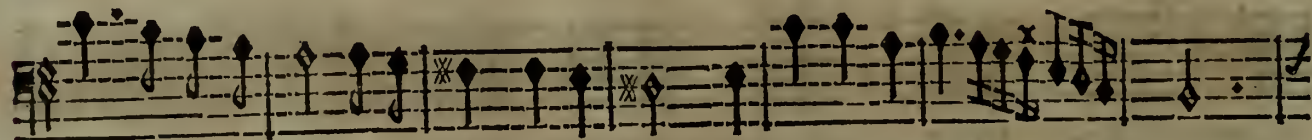
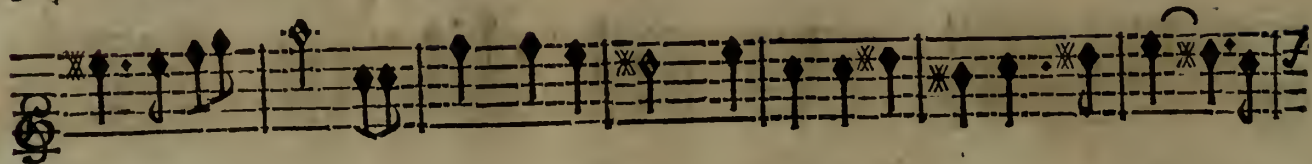
BASSE-CONTINUE.



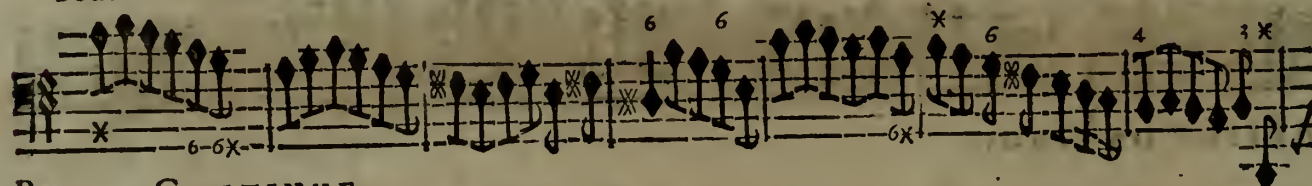
Et vous, Fleuves, qui chaque jour Après des courses vagabondes, Des



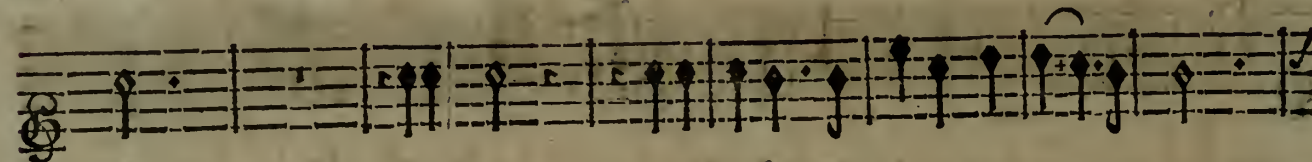
BASSE-CONTINUE.



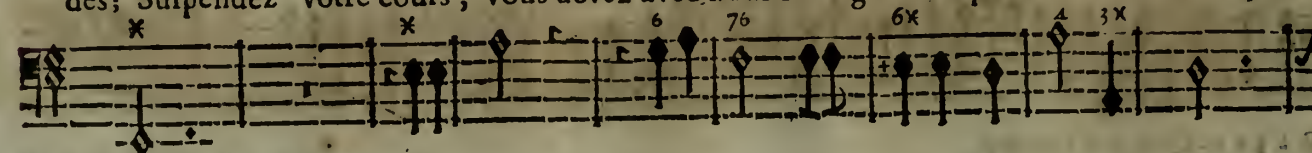
bouts de l'Univers venez tous à ma Cour, Payer le tribut de vos on-



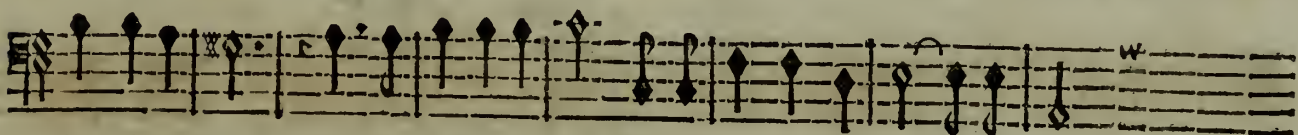
BASSE-CONTINUE.



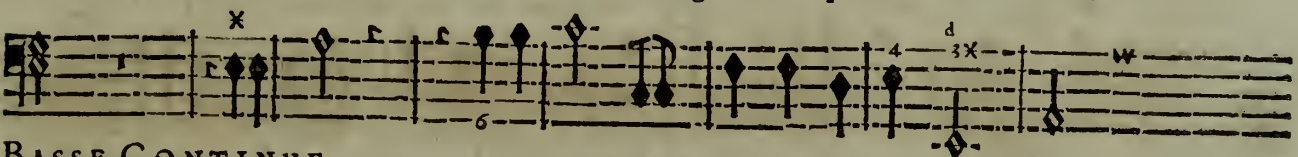
des; Suspendez vôtre cours, vous devez avec nous Partager des plaisirs si doux. Suspendez



BASSE-CONTINUE.

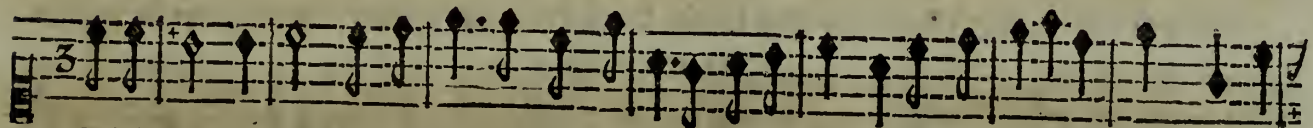


dez votre cours, vous devez avec nous Partager des plaisirs si doux.

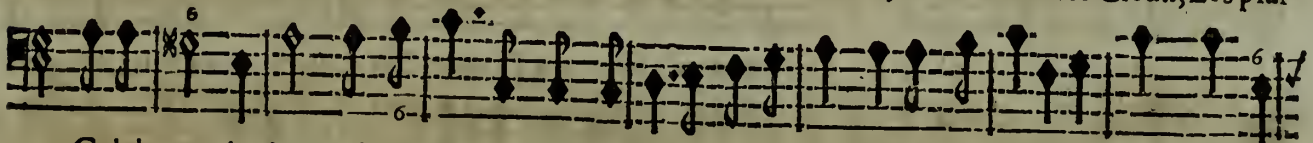


BASSE-CONTINUE.

NEPTUNE ET THETIS.



Celebrons le jour glorieux, Où l'on a vû sortir de l'Onde, Les delices des Cieux, Les plai-



Celebrons le jour glorieux, Où l'on a vû sortir de l'Onde, Les delices des Cieux, Les plai-

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

firs, Les plaisirs & l'amour du monde. Celebrons le jour glorieux, Où l'on a

firs, Les plaisirs & l'amour du monde. Celebrons le jour glorieux, Où l'on a

vû fortir de l'Onde, Les delices des Cieux, Les plaisirs, Les plaisirs & l'amour du monde.

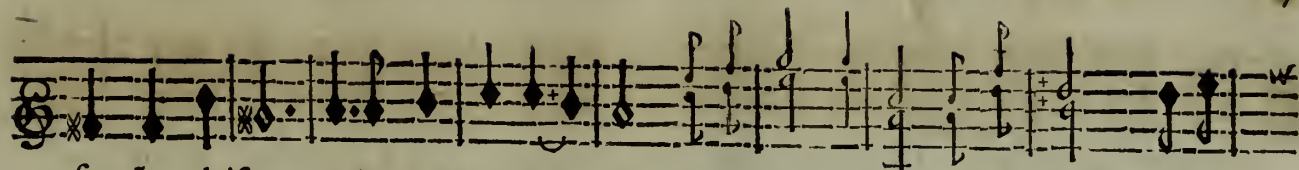
vû fortir de l'Onde, Les delices des Cieux, Les plaisirs, Les plaisirs & l'amour du monde.

C H O E U R .

Celebrons le jour glorieux, Où l'on a vû fortir de l'Onde, Les delices des Cieux, Lesplai-

Celebrons le jour glorieux, Où l'on a vû fortir de l'Onde, Les delices des Cieux, Lesplai-

Celebrons le jour glorieux, Où l'on a vû fortir de l'Onde, Les delices des Cieux, Lesplai-



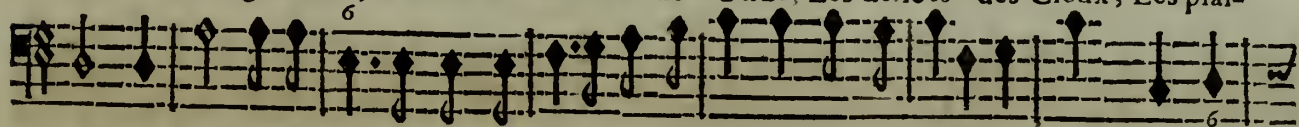
firs, Les plaisirs & l'amour du monde. Celebrons le jour glorieux, Cele-



firs, Les plaisirs & l'amour du monde. Celebrons le jour glorieux, Cele-



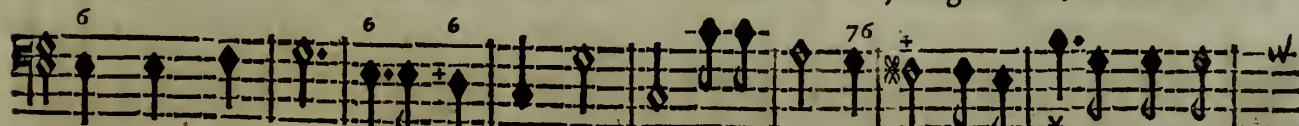
brons le jour glorieux, Où l'on a vû sortir de l'Onde, Les delices des Cieux, Les plai-



brons le jour glorieux, Où l'on a vû sortir de l'Onde, Les delices des Cieux, Les plai-



firs, Les plai- firs & l'amour du monde. Celebrons le jour glorieux, Où l'on a

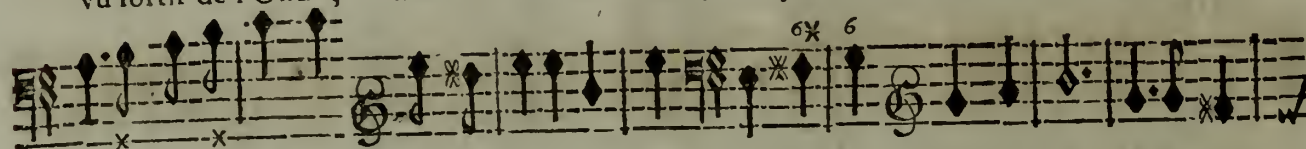


firs, Les plai- firs & l'amour du monde. Celebrons le jour glorieux, Où l'on a

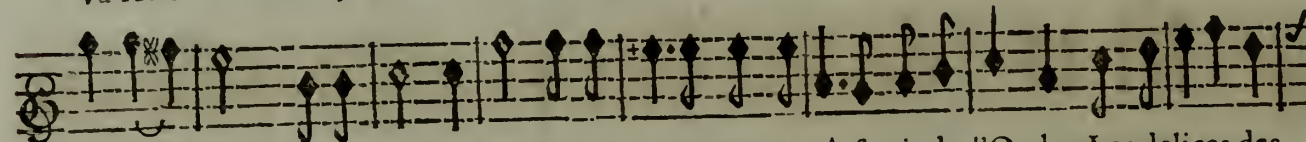
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



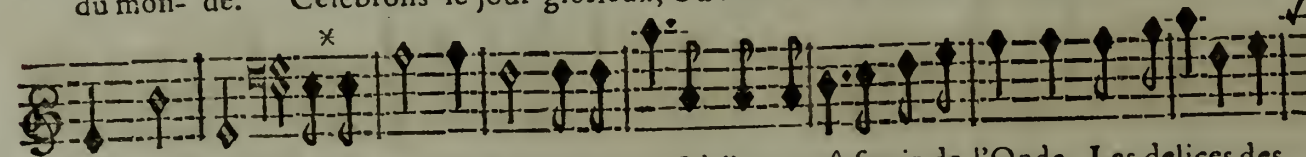
vû fortir de l'Onde, Les delices des Cieux, Les plaifirs, Les plaifirs & l'amour



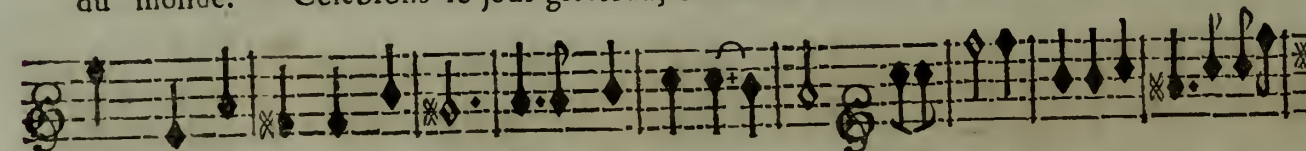
vû fortir de l'Onde, Les delices des Cieux, Les plaifirs, Les plaifirs & l'amour



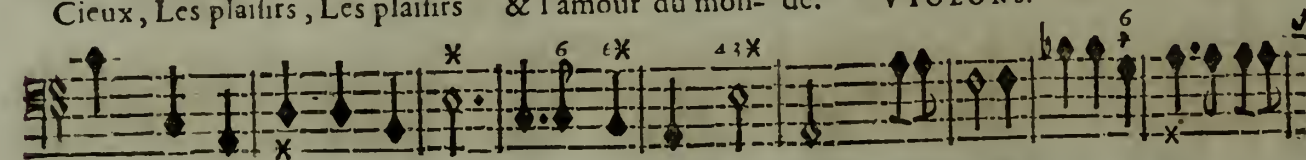
du monde. Celebrons le jour glorieux, Oû l'on a vû fortir de l'Onde, Les delices des



du monde. Celebrons le jour glorieux, Oû l'on a vû fortir de l'Onde, Les delices des



Cieux, Les plaifirs, Les plaifirs & l'amour du monde. VIOLONS.



Cieux, Les plaifirs, Les plaifirs & l'amour du monde. BASSE-CONTINUE.

BASSE-CONTINUE. Cele-

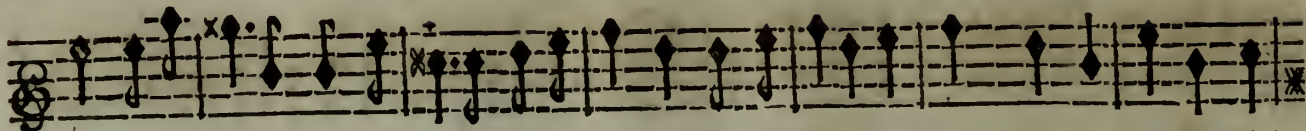
brons le jour glorieux, Celebrons le jour glorieux, Où l'on a vû fortir de l'Onde, Les de-

brons le jour glorieux, Celebrons le jour glorieux, Où l'on a vû fortir de l'Onde, Les de-

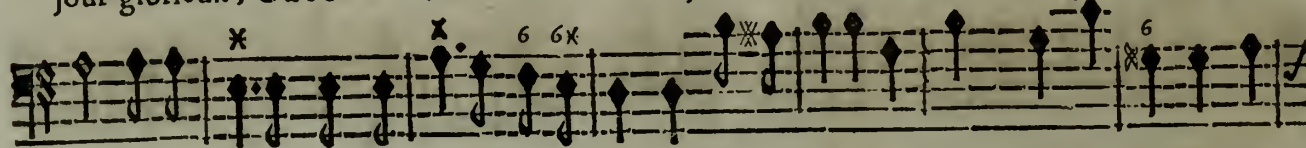
lices des Cieux. VIOLONS. Celebrons Celebrons le

lices des Cieux, BASSE-CONTINUE. Celebrons Celebrons le

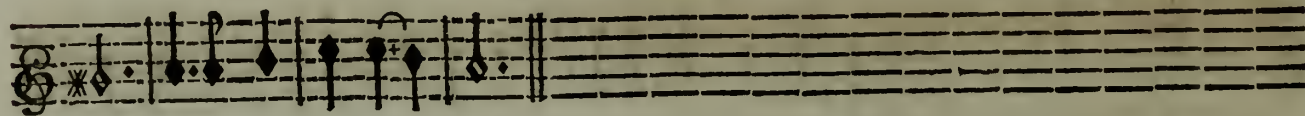
110 ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEY.



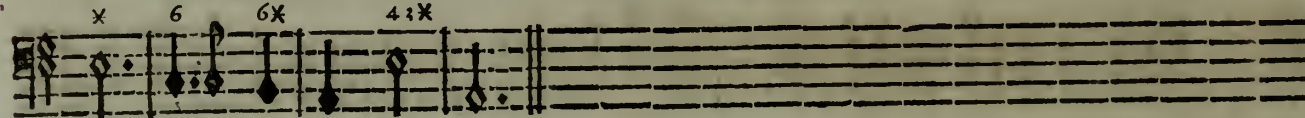
jour glorieux, Où l'on a vû fortir de l'Onde, Les delices des Cieux, Les plaisirs, Les plai-



jour glorieux, Où l'on a vû fortir de l'Onde, Les delices des Cieux, Les plaisirs, Les plai-

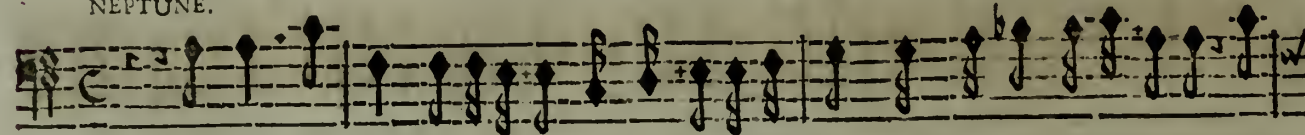


firs & l'amour du monde.

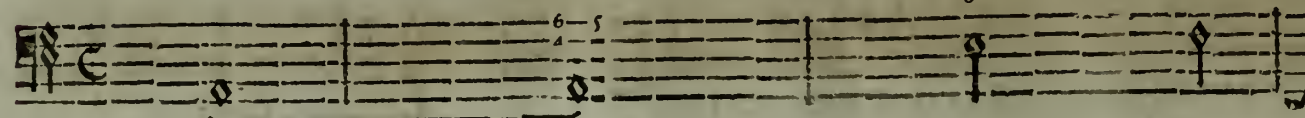


firs & l'amour du monde.

NEPTUNE.



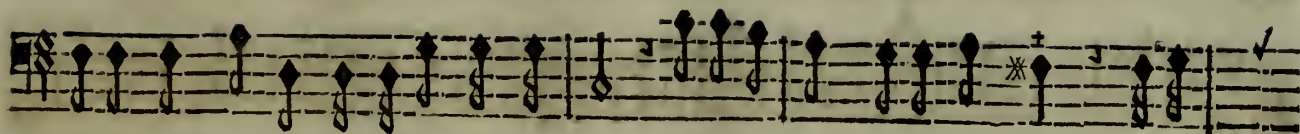
Mortels, dont l'art ingenieux, Sur l'empire des flots s'est ouvert un passage, Nep-



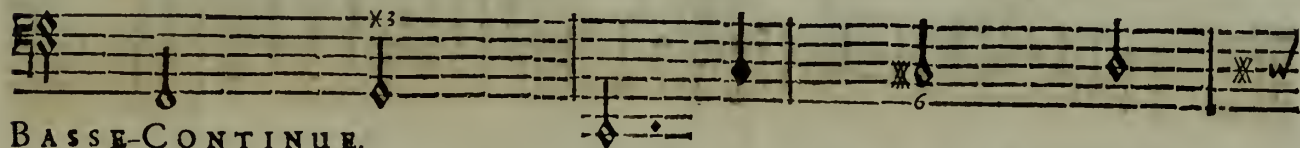
BASSE-CONTINUE.

ACTE SECOND. SCENE III.

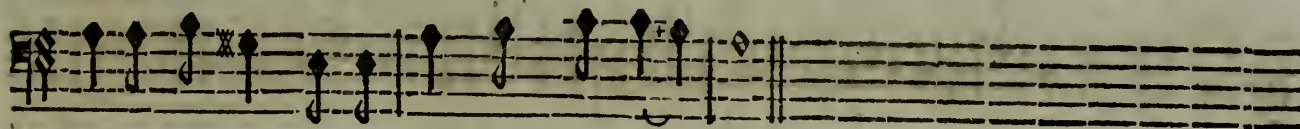
III



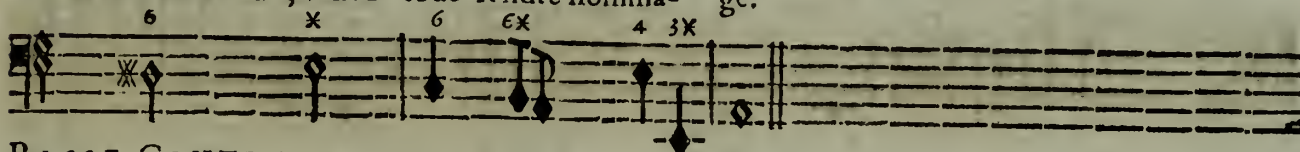
tune vous permet de paroître en ces lieux, Unissez - vous avec les Dieux, A la



BASSE-CONTINUE.



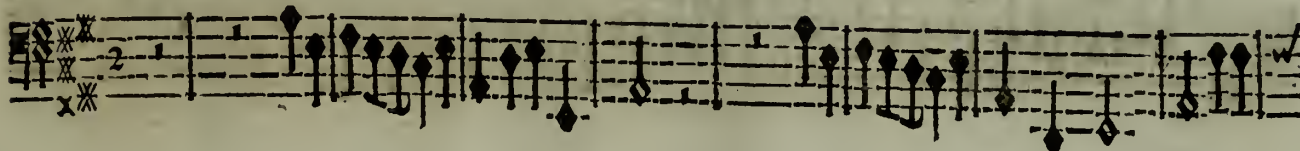
Mere d'Amour, venez tous rendre homma- ge.

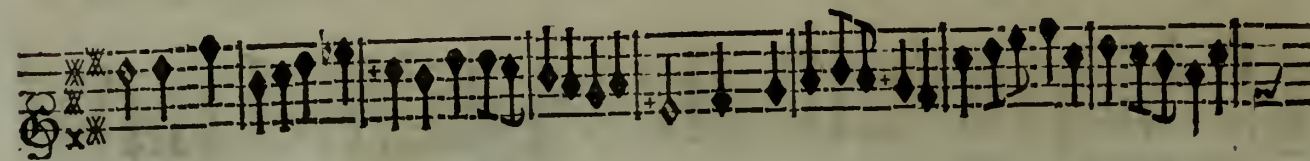
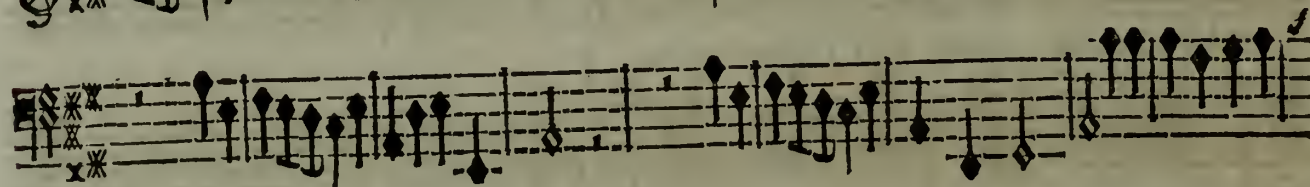
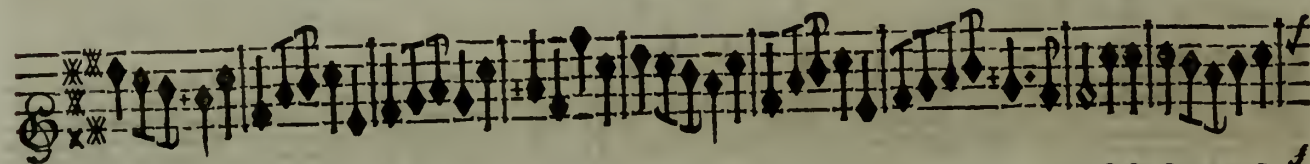
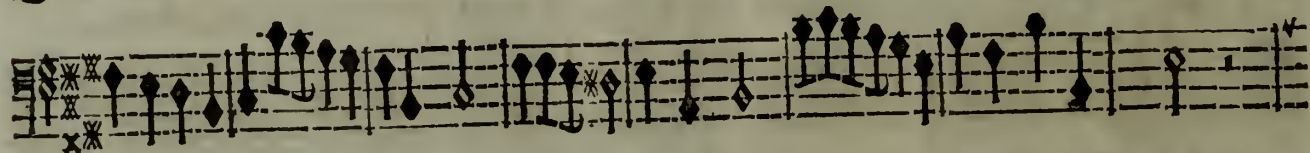
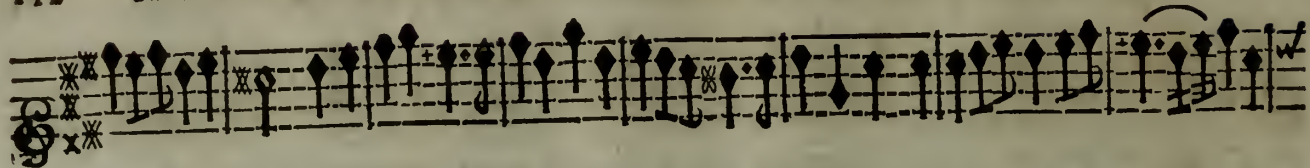


BASSE-CONTINUE.



AIR DES NAUTONIERS.





ACTE SECOND. SCENE III.

113

THETIS.

Tout s'embel- lit en ce séjour, Tout celebre avec nous la Mere de l'Amour.

FLUTES ALLEMANDES.

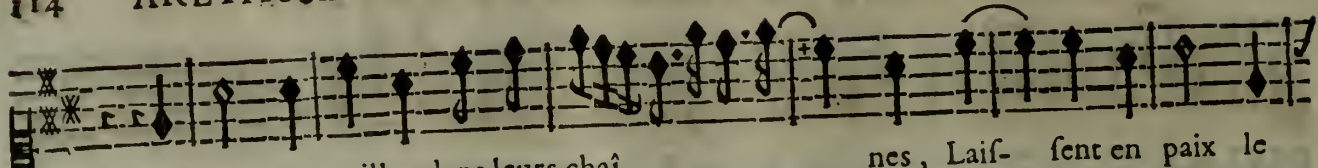
VIOLONS.

BASSE DE VIOLONS.

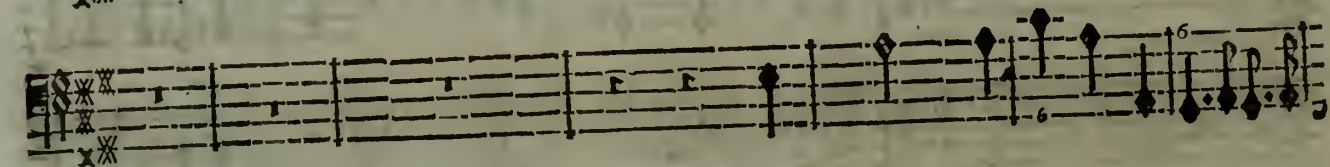
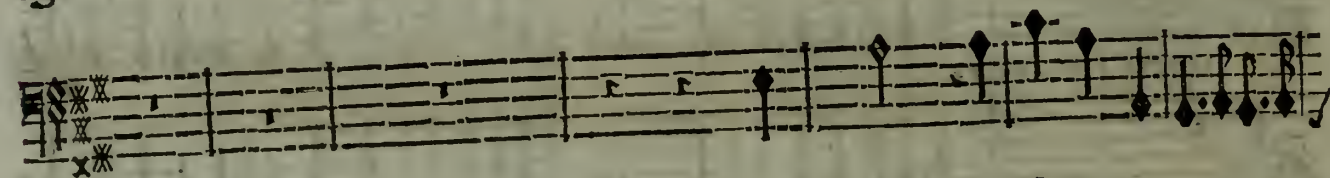
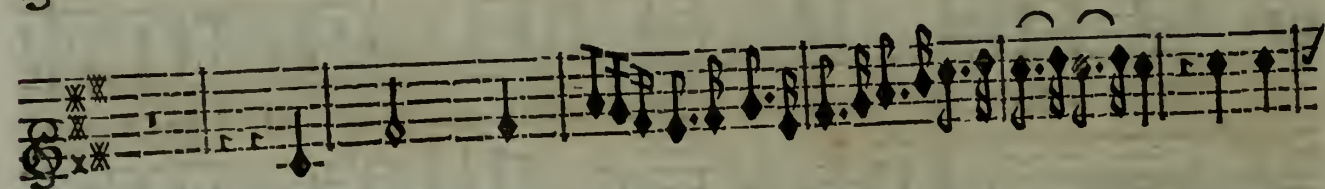
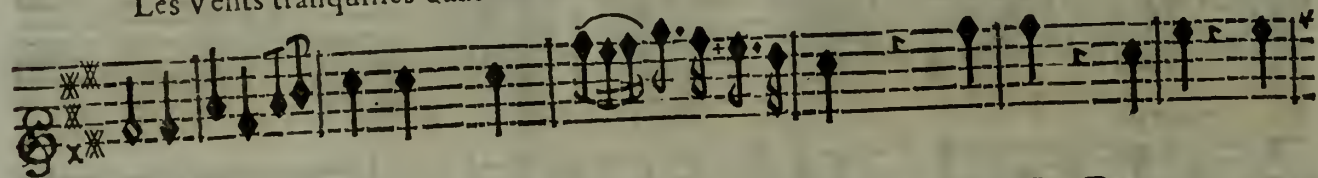
BASSE-CON TINUE.

P

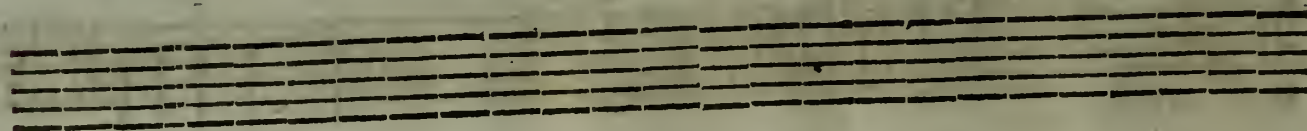
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



Les Vents tranquilles dans leurs chaî- nes, Laif- sent en paix le



BASSE-CONTINUE.



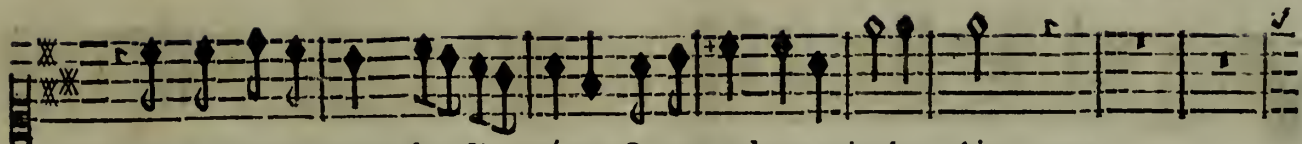
fein des Mers; Le Ze-

BASSE-CONTINUE.

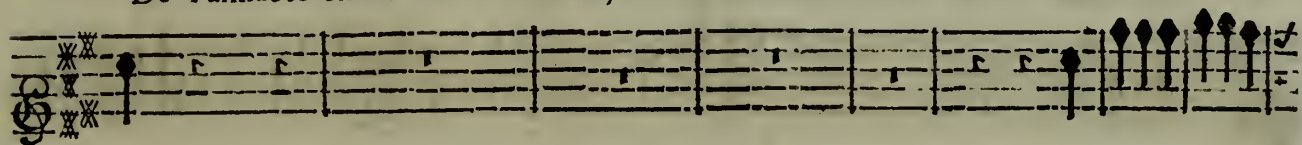
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEET.

phir regne seul sur les humi- des plai- nes,

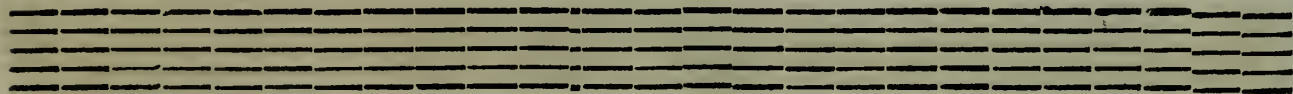
BASSE-CONTINUE.



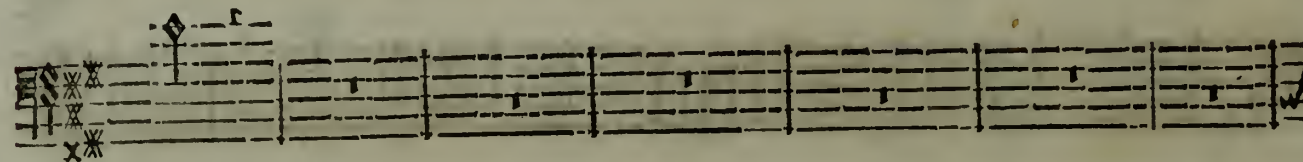
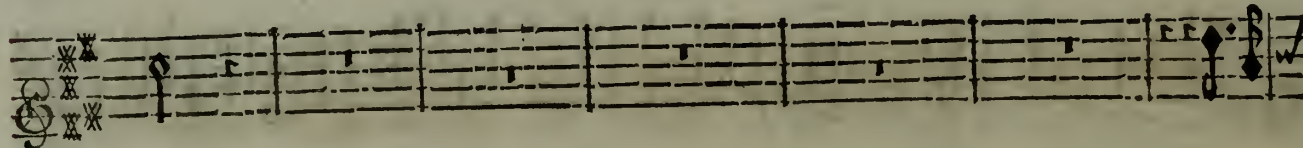
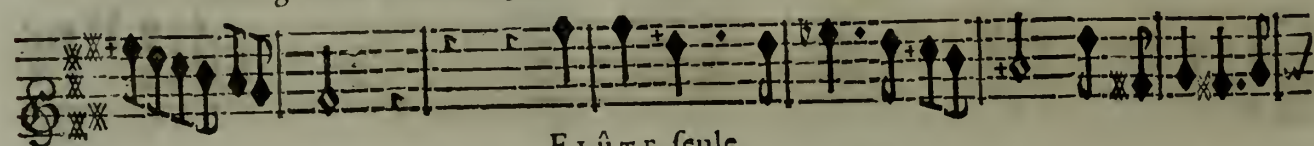
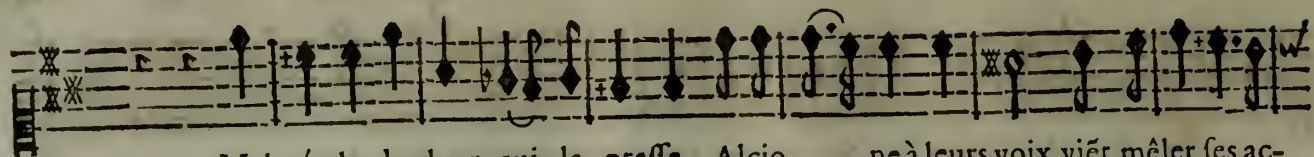
De l'aimable chant des Si- rénes, On entend retentir les Airs.



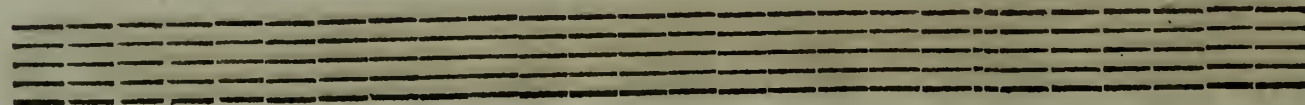
BASSE-CONTINUE.

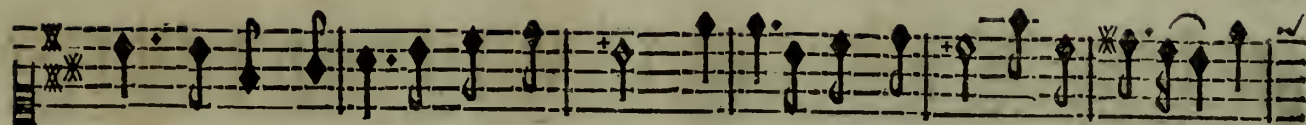


118 ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

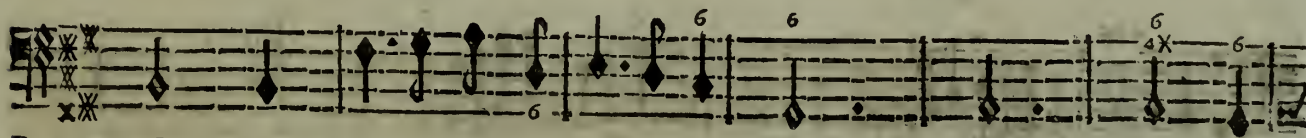
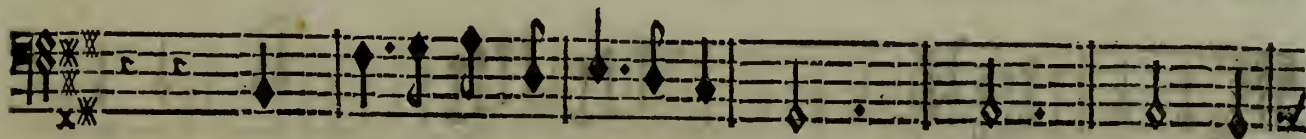
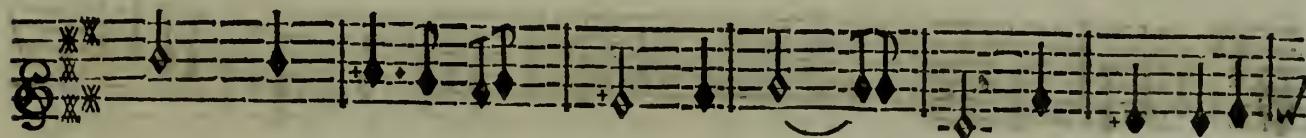
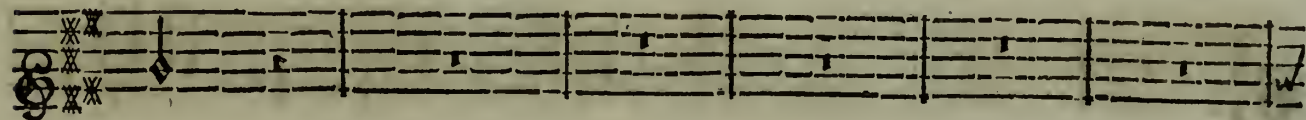


BASSE-CONTINUE.



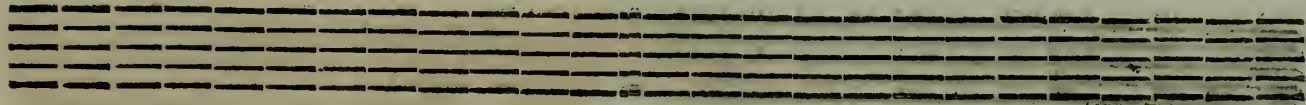


cens; Et pour former de plus doux chants, Rallume dans son sein sa premiere ten-



BASSE-CONTINUE.

BASSE-CONTINUE



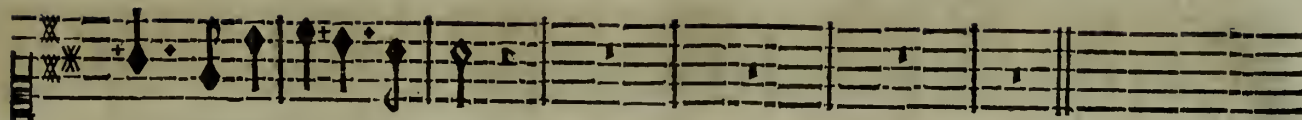
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

dref- se. Tout s'embel- lit en ce séjour, Tout celebre avec

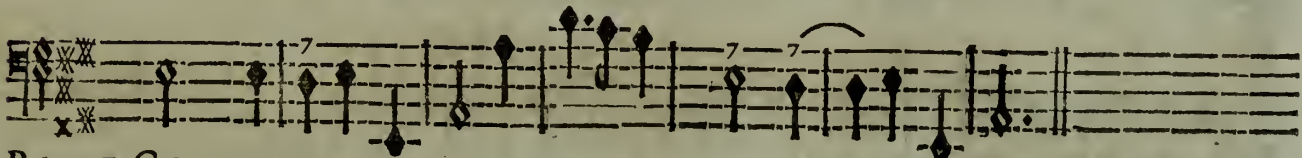
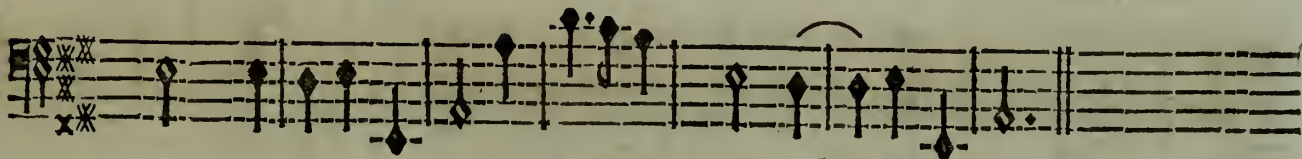
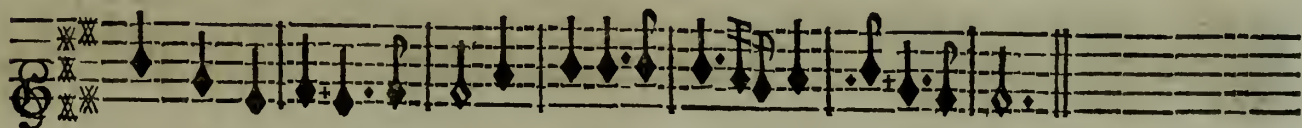
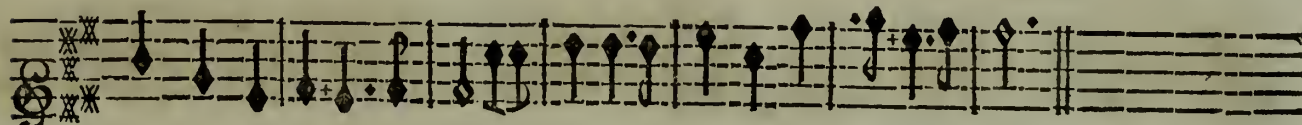
43X 6 6 6-4 4

BASSE-CONTINUE.

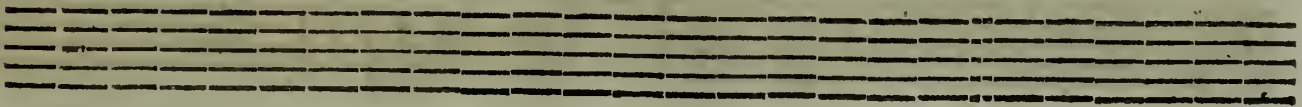
ACTE SECOND. SCENE III.



nous la Mere de l'Amour.



BASSE-CONTINUE.



ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

MENUET.

Musical staff for Haut-Bois. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various note values and rests.

HAUT-BOIS.

Musical staff for Haut-Bois. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various note values and rests.

HAUT-BOIS.

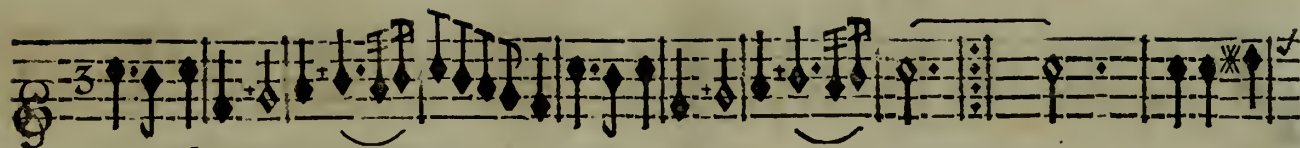
Musical staff for Basson. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various note values and rests.

BASSON.

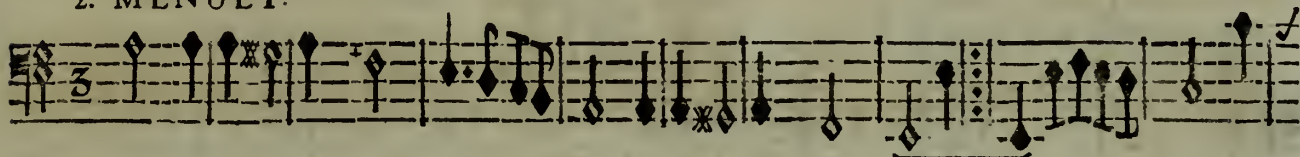
Musical staff for Haut-Bois. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various note values and rests.

Musical staff for Haut-Bois. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various note values and rests.

Musical staff for Basson. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various note values and rests.



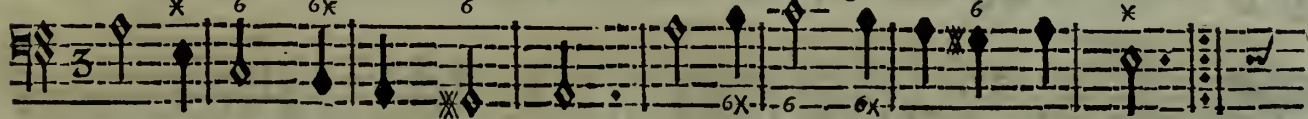
2. MENUET.



THETIS.

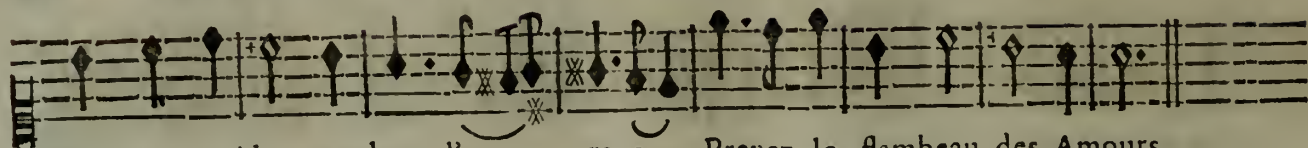


Jeunes cœurs pour fuir le naufrage, Que l'espoir regle vôtre cours :
 Tôt ou tard une ame constante, En aimant goûte un heureux fort :

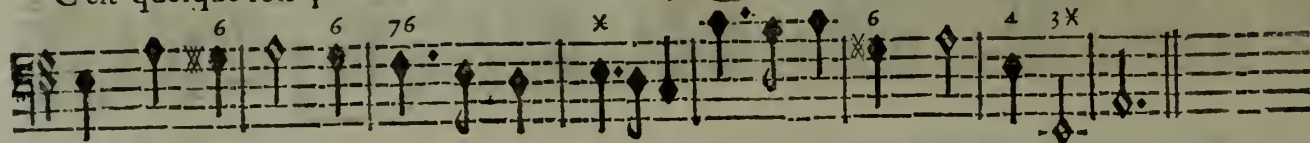


BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

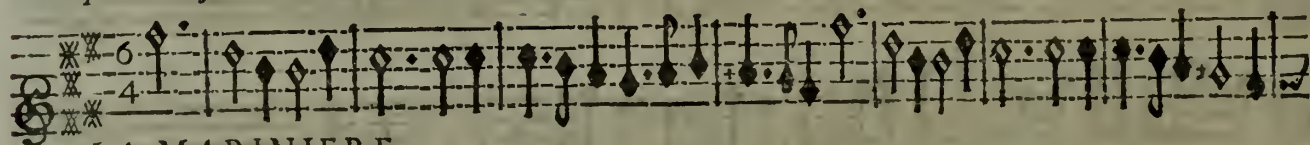


Pour vous guider pendant l'o- rage, Prenez le flambeau des Amours.
C'est quelque fois par la tour- mente, Que l'on est conduit dans le Port.

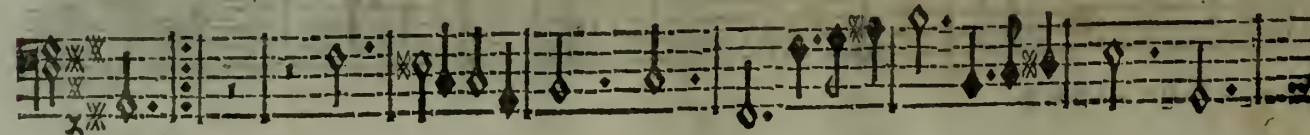
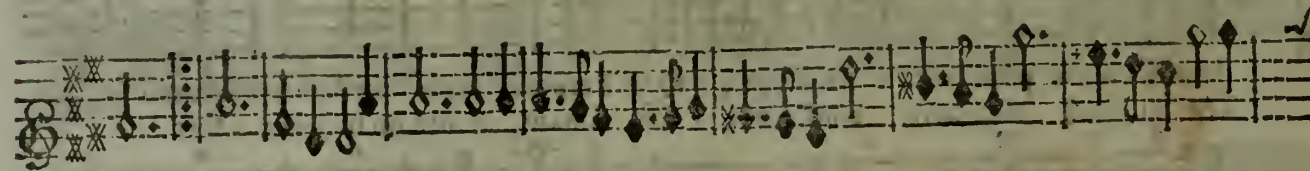
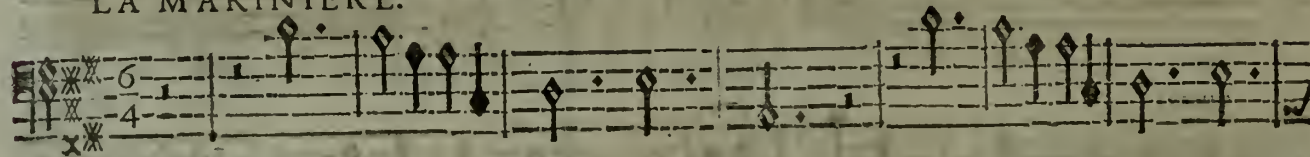


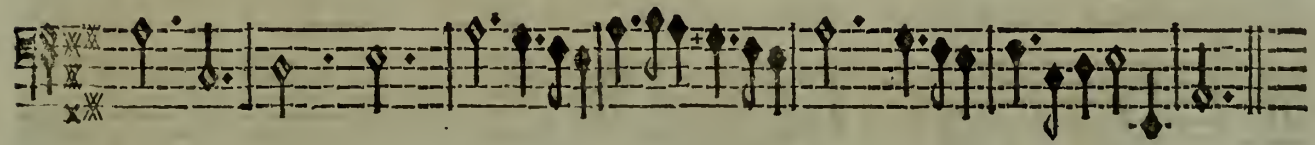
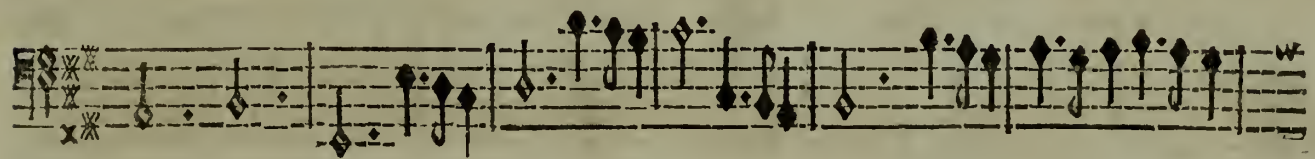
BASSE-CONTINUE.

On reprend le second Menuet, Thetis chante son 2. Couplet. & les Haut-bois jouent leur Menuet.

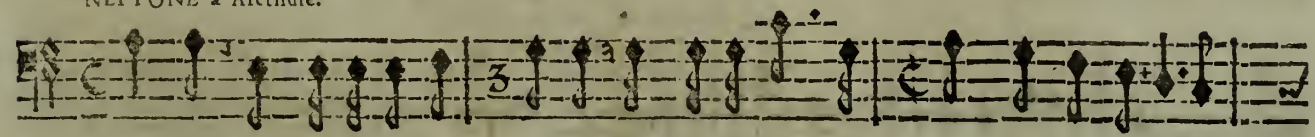


LA MARINIÈRE.

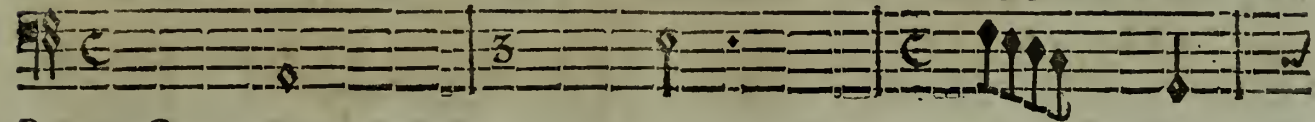




NEPTUNE à Arethuse.



Nymphe, votre esperance est vaine, Vous allez voir l'A- mant soûmis à votre

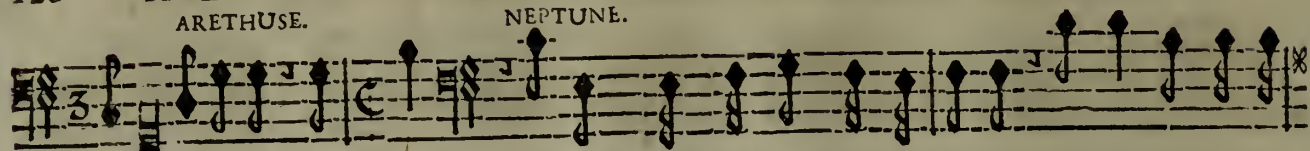


BASSE-CONTINUE.

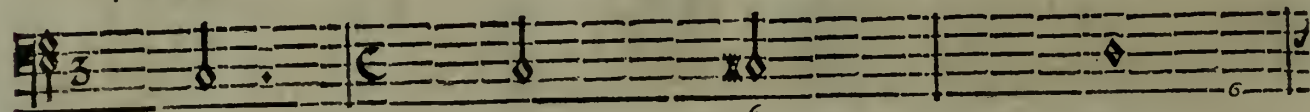
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

ARETHUSE.

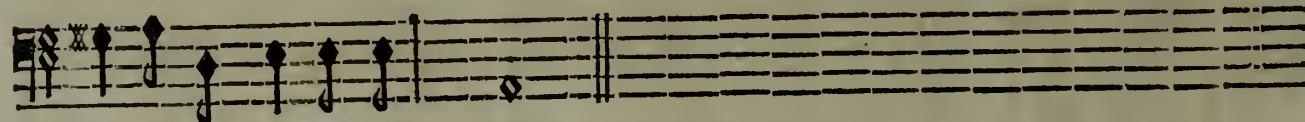
NEPTUNE.



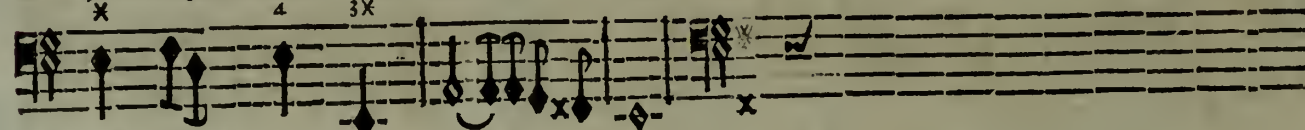
loy. Alphée, O Ciel! Il vient, c'est l'Amour qui l'ameine, Ce Dieu dās mō em-



BASSE-CONTINUE.



pire est plus maître que moy.



BASSE-CONTINUE.



PRELUDE.

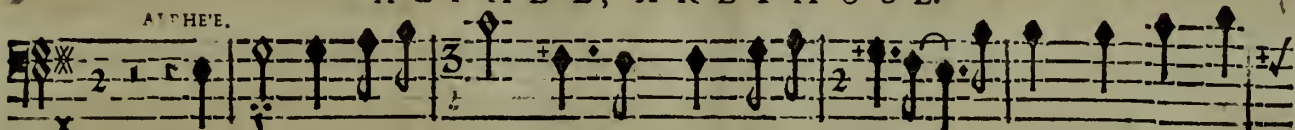
ACTE SECOND. SCENE IV.

127

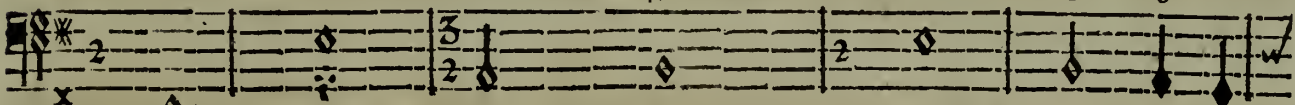
SCENE IV.

ALPHE'E, ARETHUSE.

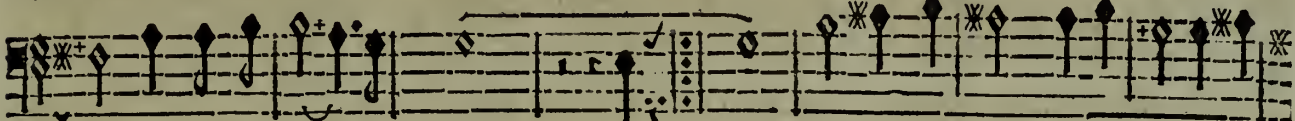
ALPHE'E.



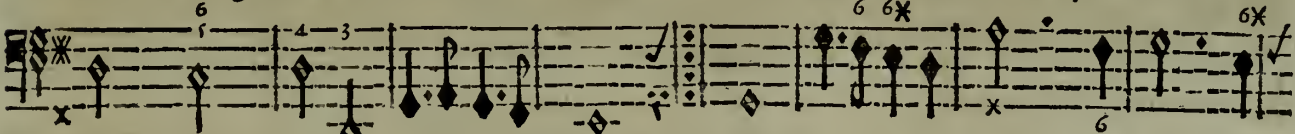
Malgré tant de ri- gueur, Nymphé trop inhu- maine, Je viens chercher en-



BASSE CONTINUE.



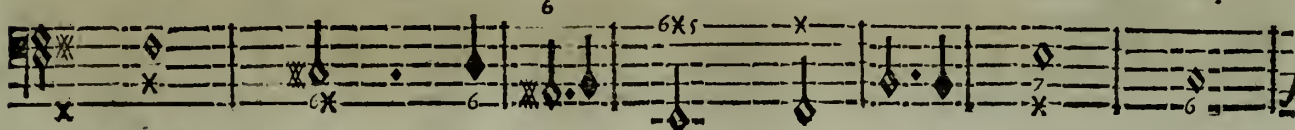
cor vos dangereux at- traits: Mal- traits: Ah! j'ayme mieux éprouver vôtre



BASSE-CONTINUE



haine, Que de me condamner à ne vous voir jamais! Ah! j'ayme mieux éprou-



BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

ARETHUSE.

ver vôtre haine, Que de me condamner à ne vous voir ja- mais ! Je crains l'A-

BASSE-CONTINUE.

ALPHÉE.

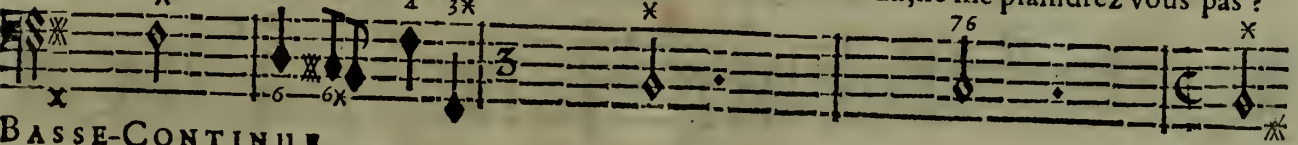
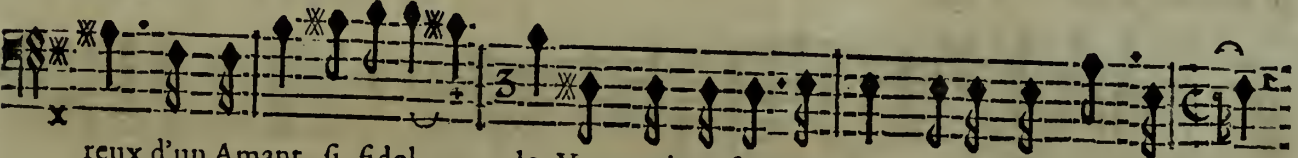
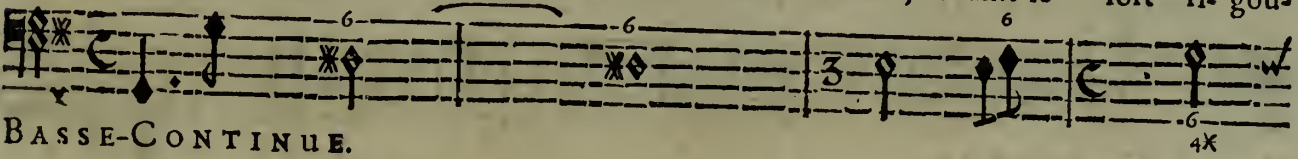
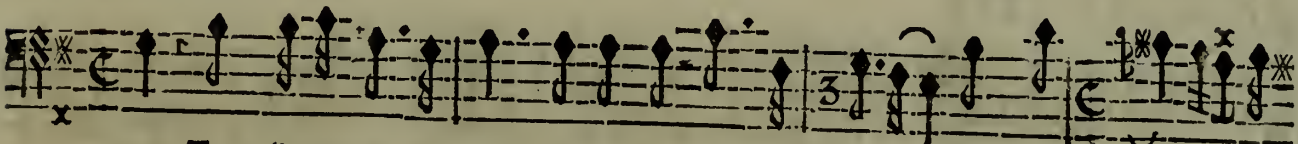
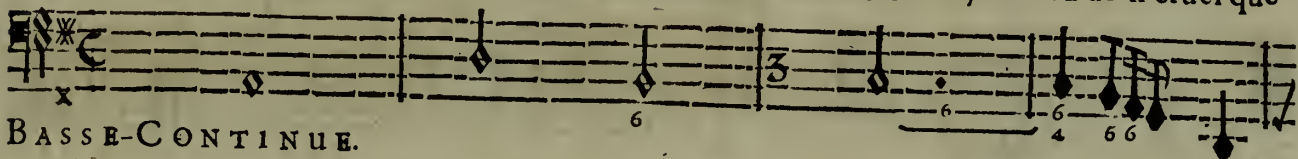
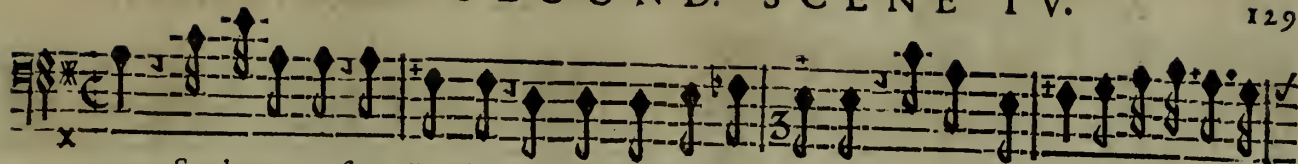
mour, je fuy sa chaîne, Laissez, Laissez mon cœur en paix. Ne pourray-je fé-

BASSE-CONTINUE.

chir cette rigueur extrême ! Languiray-je toujours sous les plus ru- des

BASSE-CONTINUE.

ACTE SECOND. SCENE IV.



le. Vous qui causez mes maux, ne me plaindrez vous pas ?

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

ARETHUSE. ¹ AIR. ^{Gay.}

Ah! pourquoy suivez - vous mes pas? Cessez de vouloir me contraindre, A suivre un pen-

BASSE-CONTINUE.

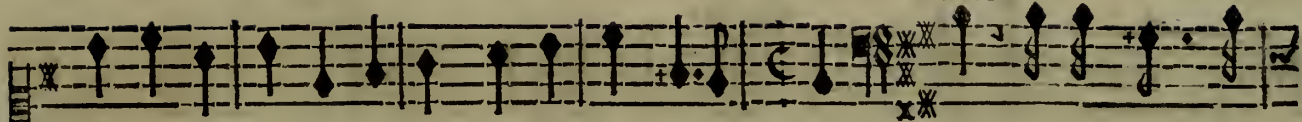
chant amoureux. Je n'entends que des cœurs se plaindre, Et de l'Amour & de ses

BASSE-CONTINUE.

feux; Sur l'exemple des malheureux, Mon cœur ne cesse de le craindre; Cessez de vou-

BASSE-CONTINUE.

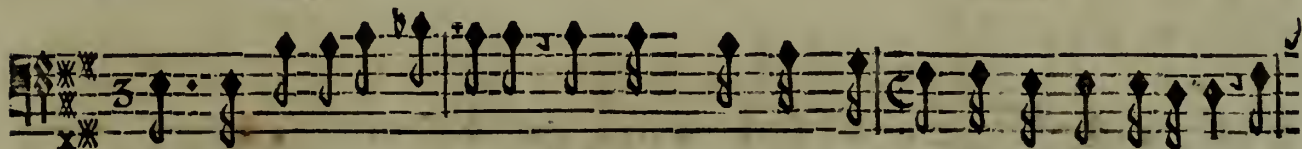
ALPHE'E



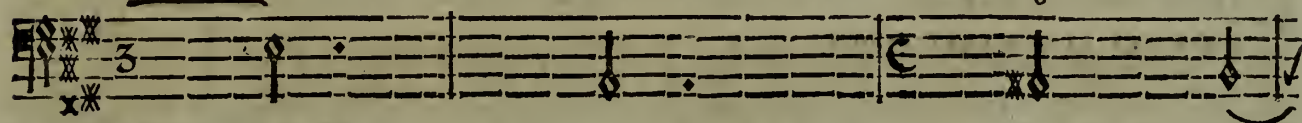
loir me contraindre, A suivre un penchant amou- reux. Non, ce n'est point l'A-



BASSE-CONTINUE.



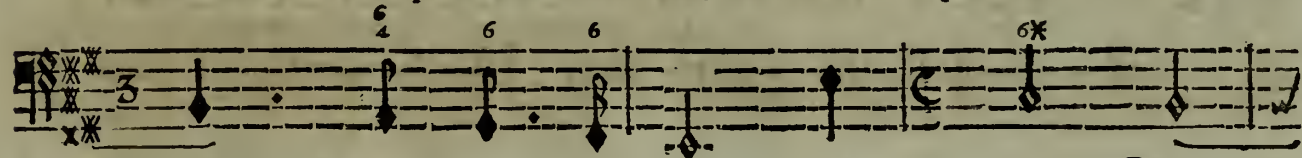
mour qui cause vos allarmes; C'est quelque heureux Ri- val qui me rend odieux, Le



BASSE-CONTINUE.



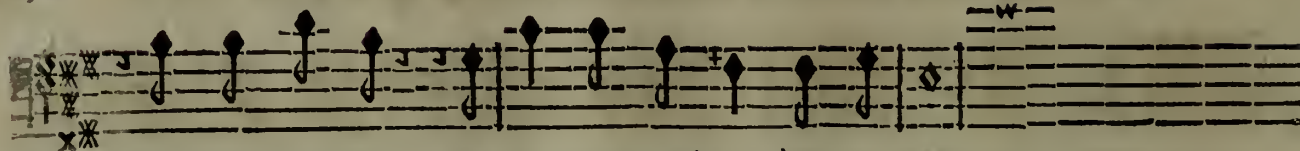
Dieu des Mers vous parloit dans ces lieux, Seroit-il é- pris de vos charmes ...



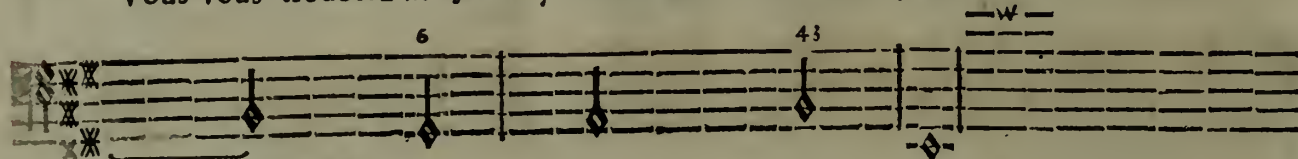
BASSE-CONTINUE.

R ij

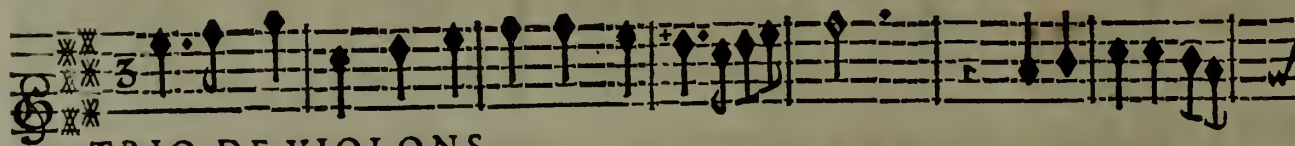
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



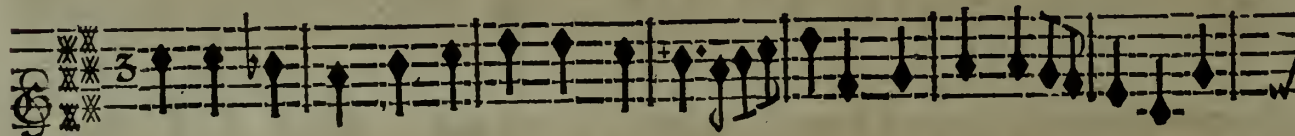
Vous vous troublez ... Je voy mon malheur dans vos yeux.



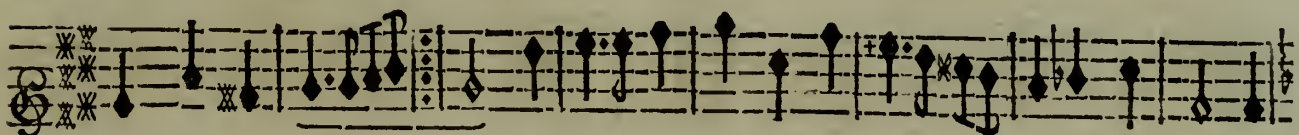
BASSE-CONTINUE.



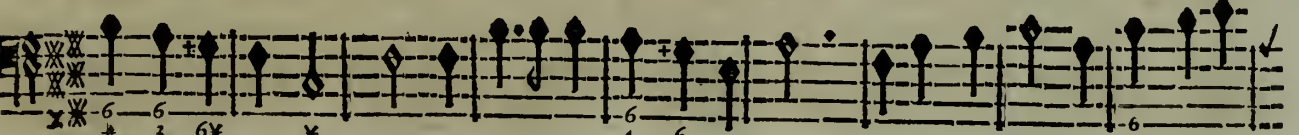
TRIO DE VIOLONS.



Le fort m'oppose un Rival trop terrible, De son rang glorieux vôtre

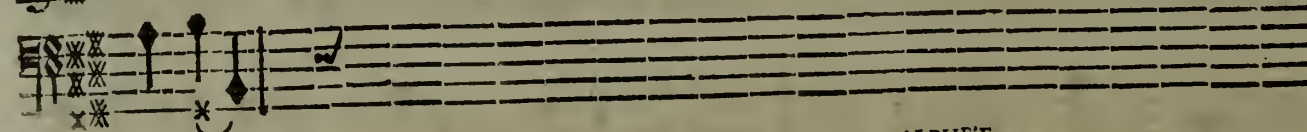
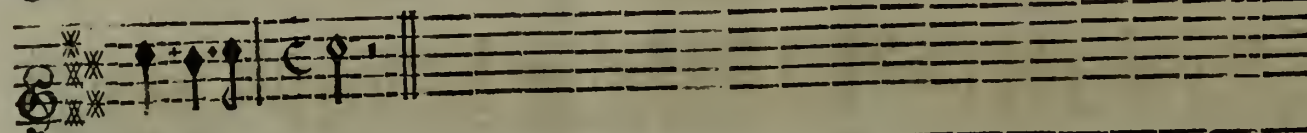
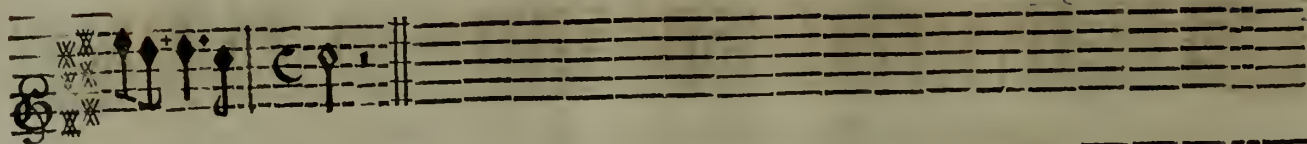


cœur est charmé: mé: Ingratte, vous m'auriez ay- mé, Si l'Amour seul l'a-



voit rendu sensi- ble. Ingratte, vous m'auriez aimé, Si l'Amour seul l'avoit rendu

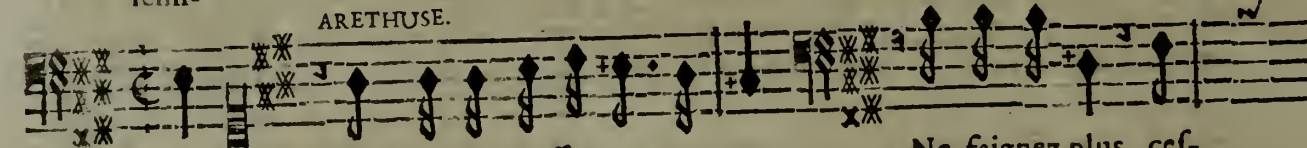
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



senfi-

ALPHE'E.

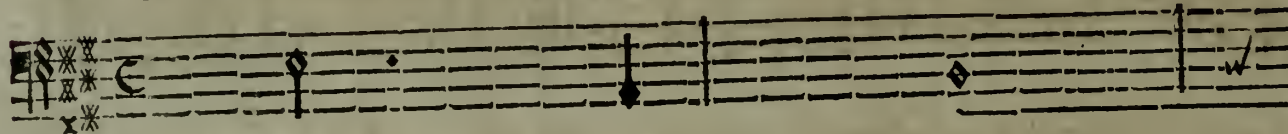
ARETHUSE.



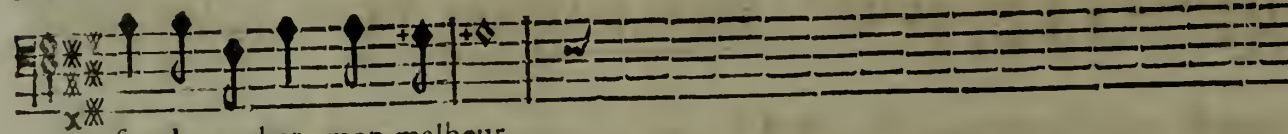
ble.

Vous ne connoissez pas mon cœur...

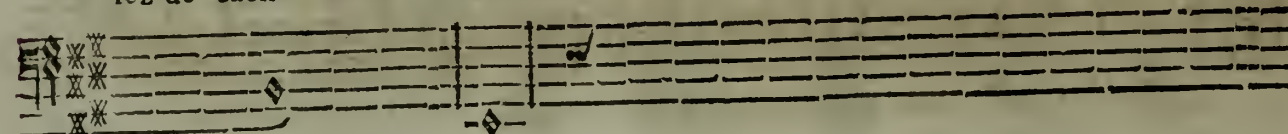
Ne faignez plus, ces-



BASSE CONTINUE.



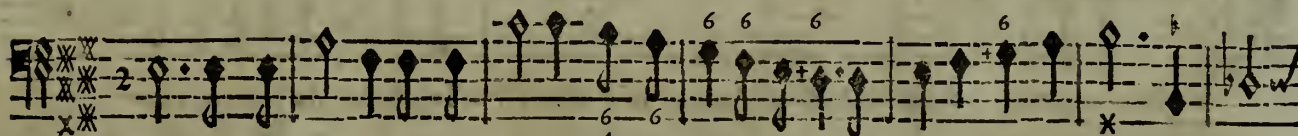
sez de cacher mon malheur.



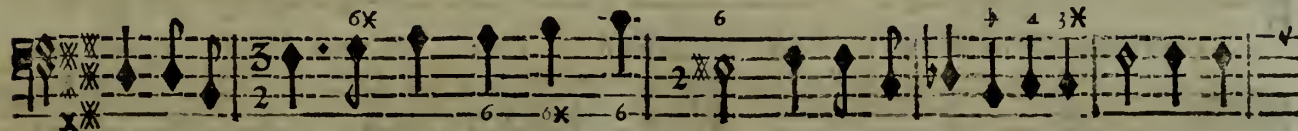
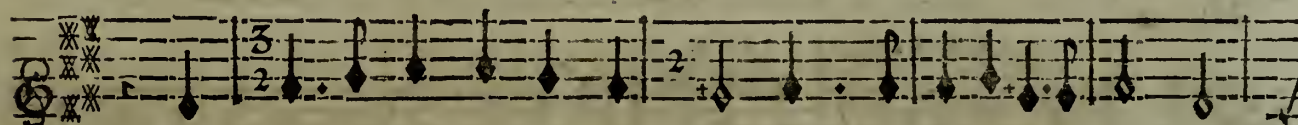
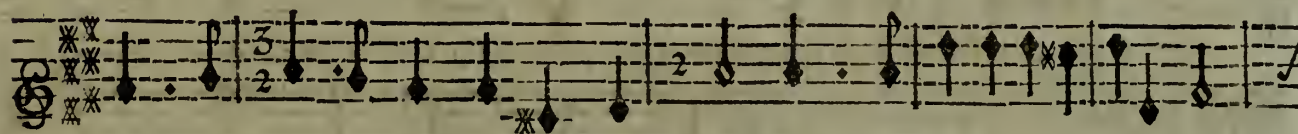
BASSE-CONTINUE.



TRIO DE VIOLONS.

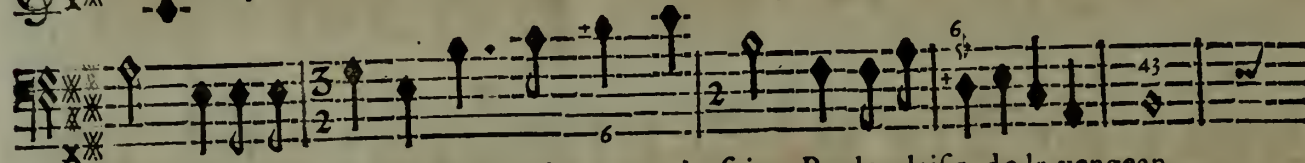
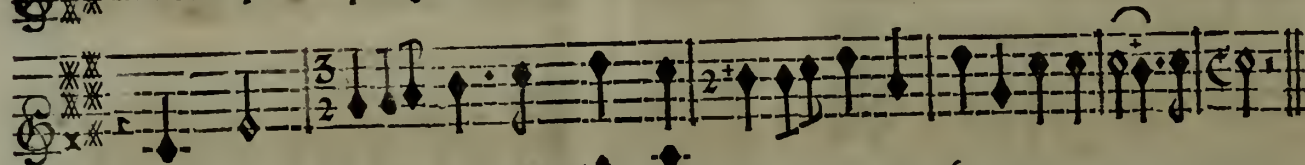
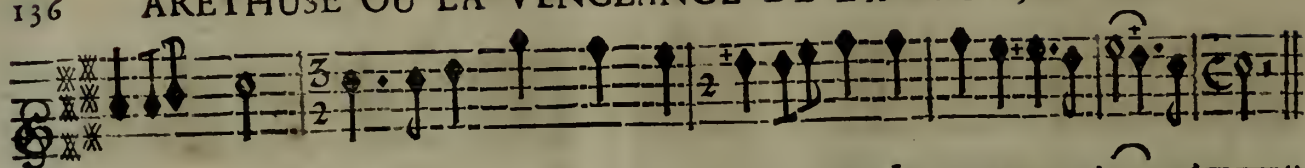


Ah! que n'est-il en ma puissance, D'immoler ce Rival charmé de vos attraits: Du moins



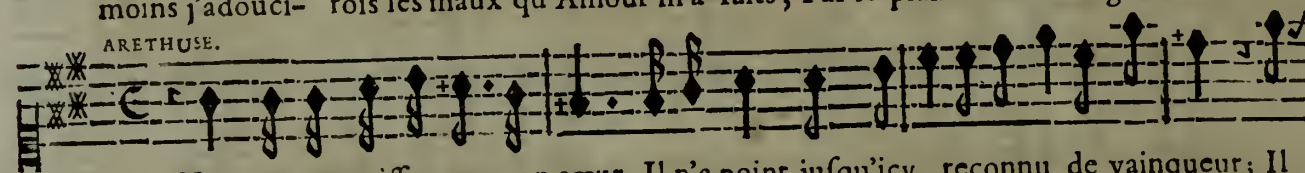
j'adouci- rois les maux qu'Amour m'a faits, Par le plaisir de la vengeance. Du

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEt.

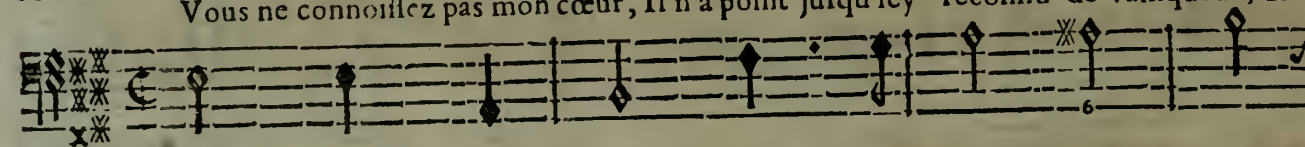


moins j'adouci- rois les maux qu'Amour m'a faits, Par le plaisir de la vengean-

ARETHUSE.

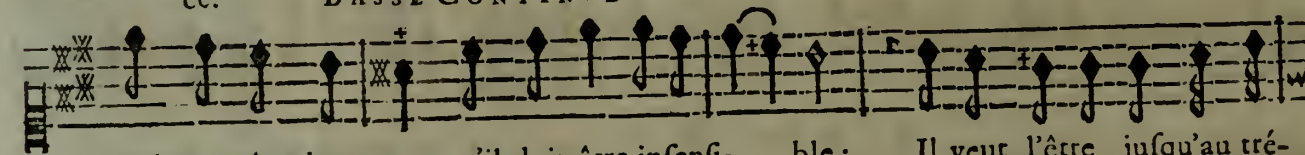


Vous ne connoissez pas mon cœur, Il n'a point jusqu'icy reconnu de vainqueur; Il

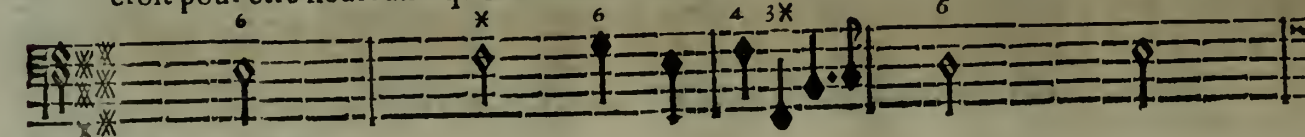


ce.

BASSE-CONTINUE.



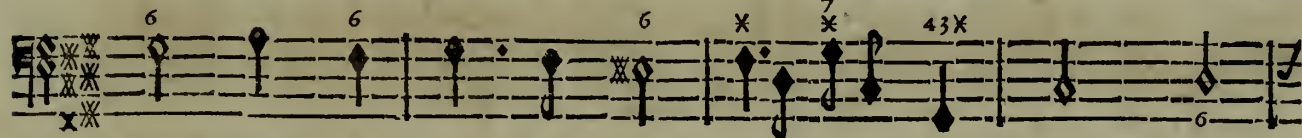
croit pour être heureux qu'il doit être insens- ble: Il veut l'être jusqu'au tré-



BASSE-CONTINUE.

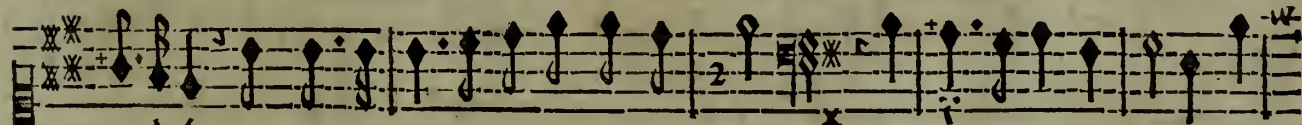


pas; Helas! s'il est possible, Pour son repos ne le détrompez pas! Helas! s'il est pos-

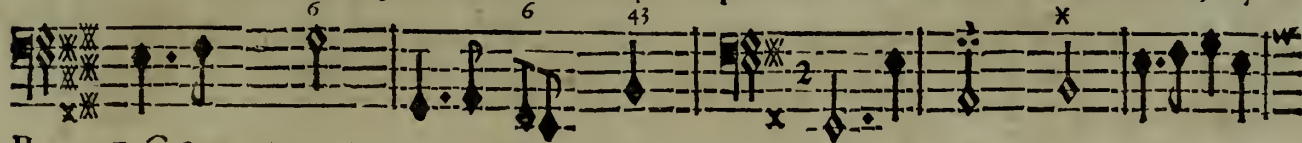


BASSE-CONTINUE.

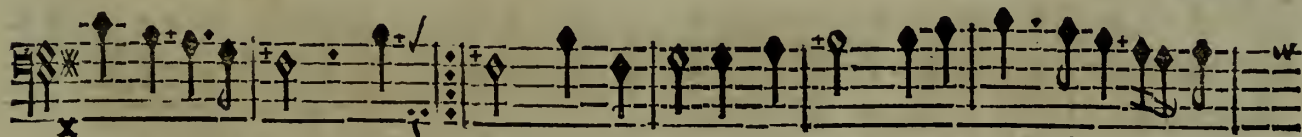
ALPHE'E. AIR.



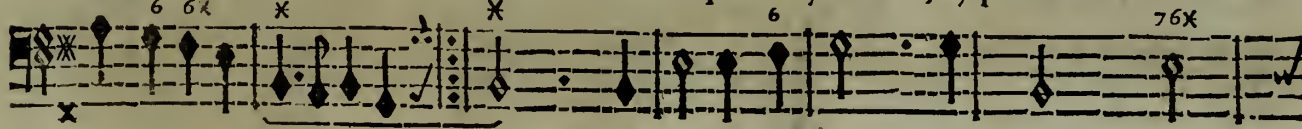
sible, Pour son repos ne le détrompez pas! Cedez à ma constance, Ay-



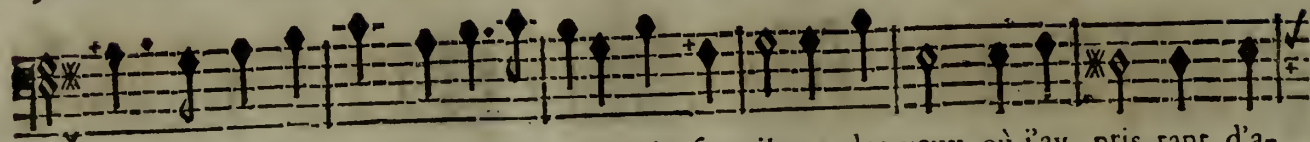
BASSE-CONTINUE.



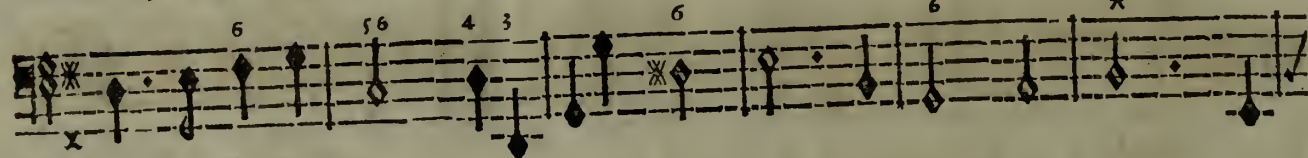
mez à votre tour: Ce- tour: Ah! faut-il que des yeux où j'ay pris tant d'a-



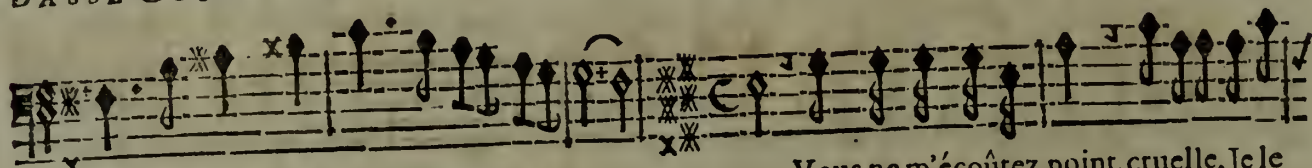
BASSE-CONTINUE.



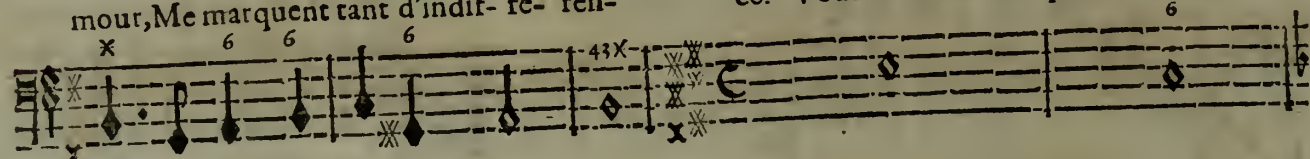
mour, Me marquent tant d'indifference. Ah! faut-il que des yeux où j'ay pris tant d'a-



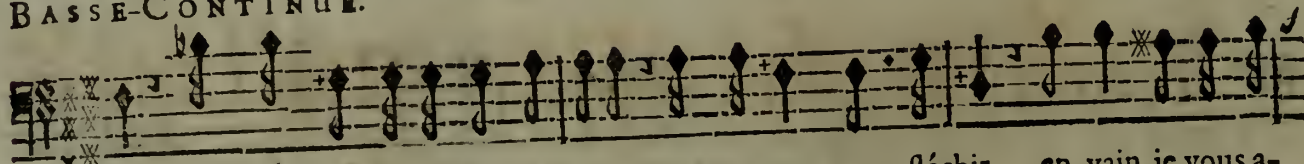
BASSE-CONTINUE.



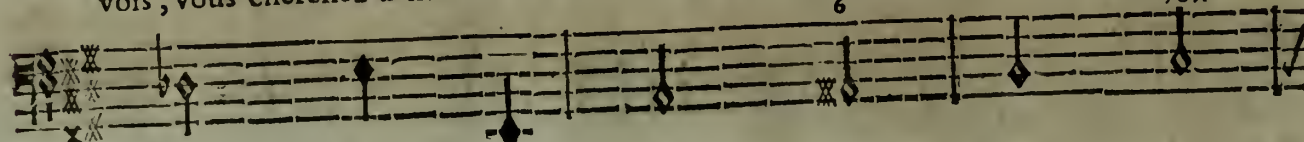
mour, Me marquent tant d'indif- fe- ren- ce. Vous ne m'écoûtez point, cruelle, Je le



BASSE-CONTINUE.



vois, vous cherchez à me fuir encore. Rien ne peut vous fléchir, en vain je vous a-



BASSE-CONTINUE.

ACTE SECOND. SCENE IV.

ARITHUSE.

dore! Alphée, écoutez - moy pour la derniere fois; Je vous fuy, de mon

BASSE-CONTINUE.

fort je suis encor maîtresse, Je crains & l'Amour & ses coups; Mais si mon

BASSE-CONTINUE.

cœur étoit sensible à la tendresse, Il ne le feroit que pour vous. Mais si mon

BASSE-CONTINUE.

cœur étoit sensible à la tendresse, il ne le seroit que pour vous. Pour

4 3 6 6 6 5 6

BASSE-CONTINUE.

moy ? le puis-je croire ? ô Ciel ! Nymphé adorable ? Quoy je verrois finir mon destin déplo-

4 6 5 6 6 76

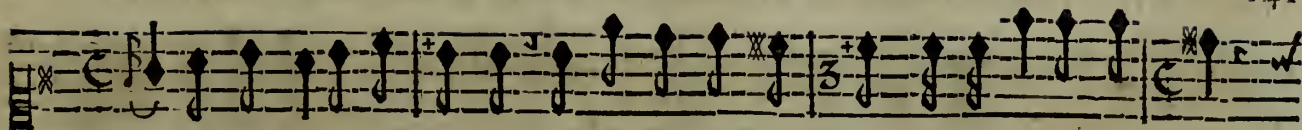
BASSE-CONTINUE.

ARETHUSE.

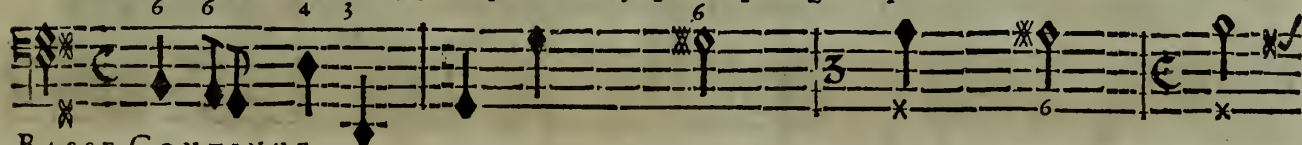
nable ? Sous les loix de Diane un rigoureux de voir, Me deffend de vous voir, Ma fuite he-

* *

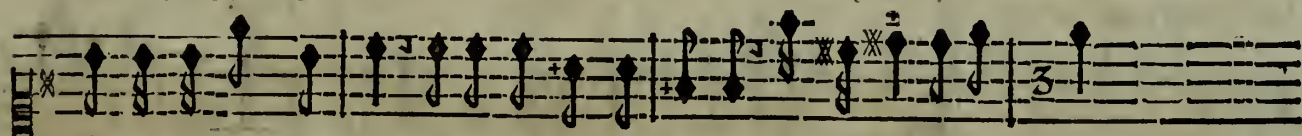
BASSE-CONTINUE.



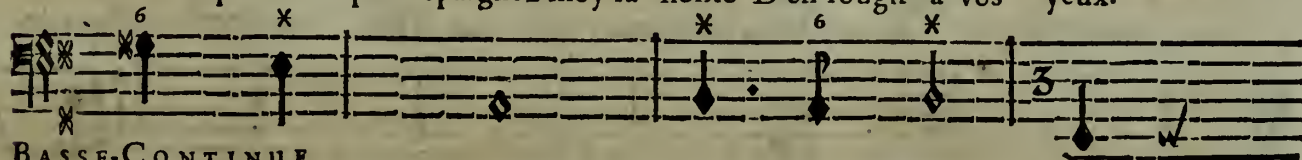
las ! ne peut-être trop prompte : Je n'ay que trop long-temps demeuré dans ces lieux ;



BASSE-CONTINUE.



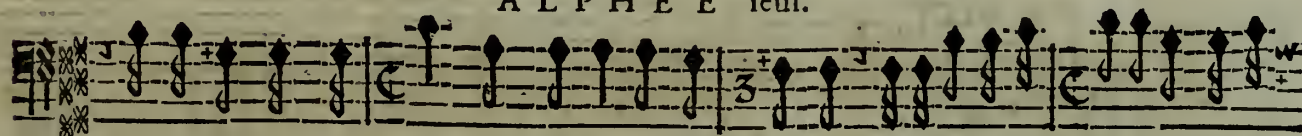
Ne fuivez point mes pas : épargnez-moy la honte D'en rougir à vos yeux.



BASSE-CONTINUE.

SCENE V.

ALPHE'E seul.

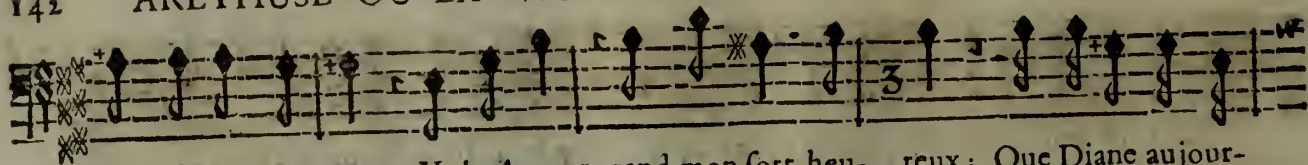


Un espoir trop char- mant vient flater ma ten- dresse ; Une fiere Dé- esse s'oppose

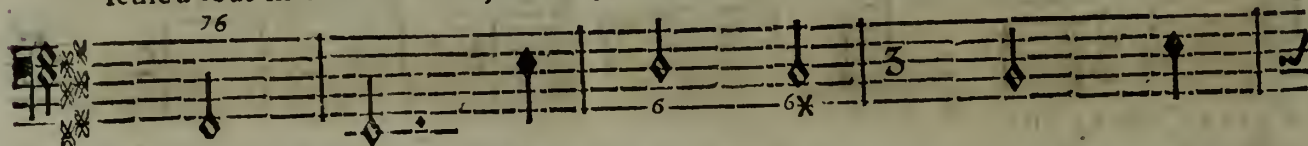


BASSE-CONTINUE.

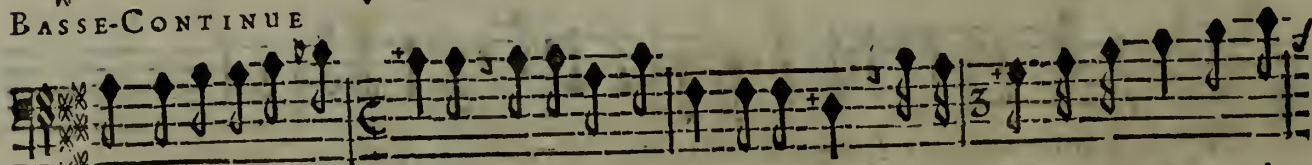
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



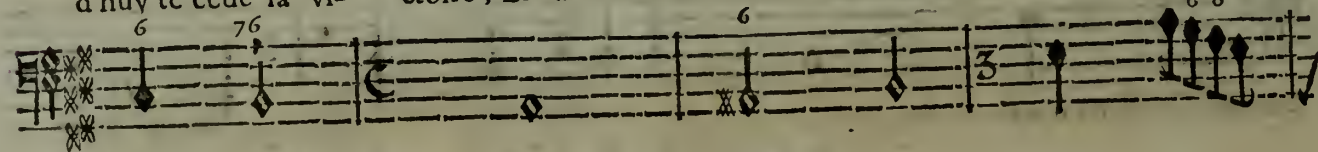
seule à tous mes vœux. Vole, Amour, rend mon sort heureux ; Que Diane aujour-



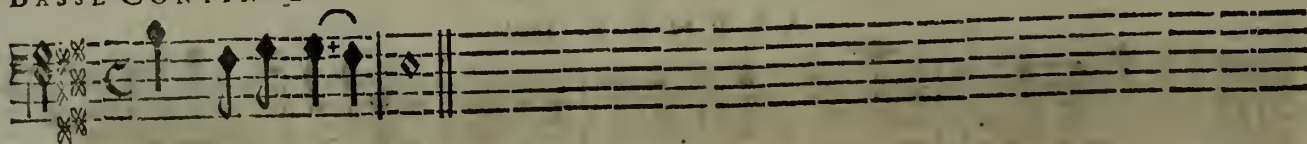
BASSE-CONTINUE



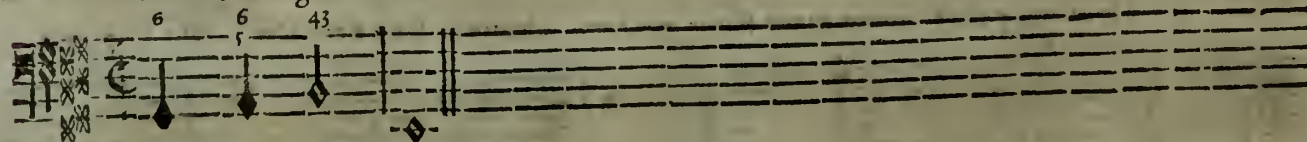
d'huy te cède la victoire ; En la soumettant à tes feux , Hâte toy de combler mes de-



BASSE-CONTINUE.



sirs & ta gloire.



BASSE-CONTINUE.

On reprend l'Air des Nautoniers page III. pour l'Entr'Acte.

FINDU SECONDACTE.



ACTE TROISIEME. LA TERRE.

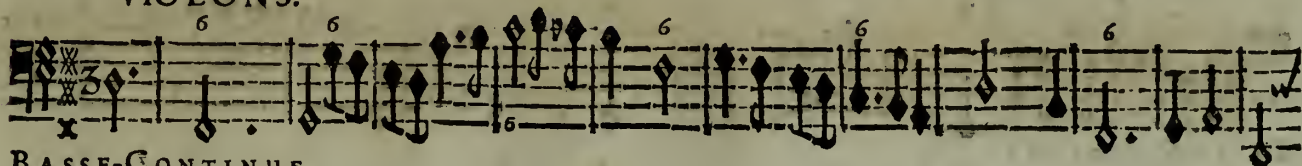
Le Theatre represente la Sicile. Sur le devant des Bois,
& dans l'éloignement le Mont-Ætna.

SCENE PREMIERE.

DIANE, ISMENE.



VIOLONS.



BASSE-CONTINUE.

ARÉTHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

FLÛTE ALLEMANDE.

FLÛTE ALLEMANDE.

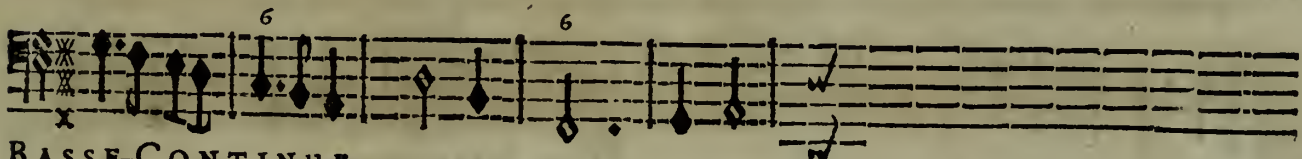
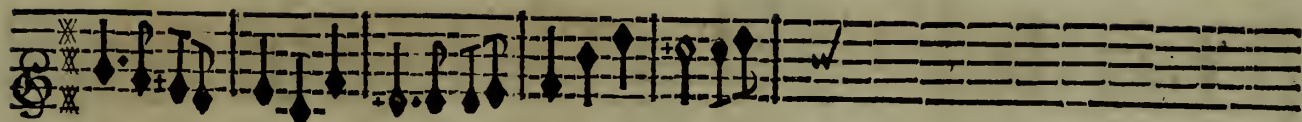
6 6 X
4
7 6 X
7 *
6

BASSE-CONTINUE.

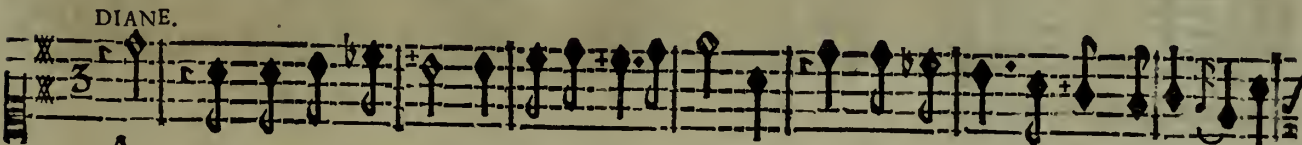
VIOLONS.

6
4 7 * *

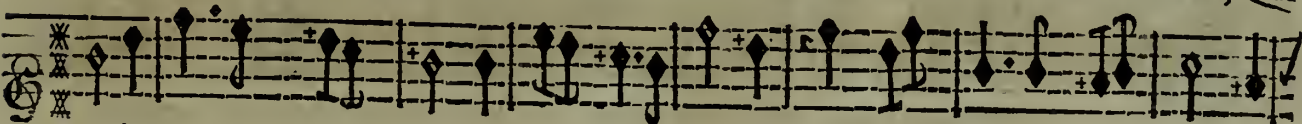
BASSE-CONTINUE.



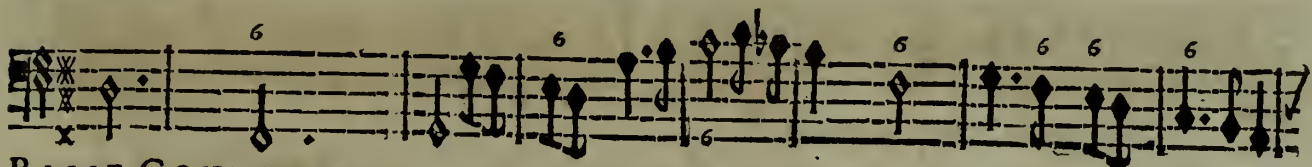
BASSE-CONTINUUM.



AH! que les mouvements d'une naissante flame, Jettent de trouble dans un ame, Qui



doux.



BASSE-CONTINUUM.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

veut avec l'Amour accorder la Fierté!

FLÛTE ALLEMANDE.

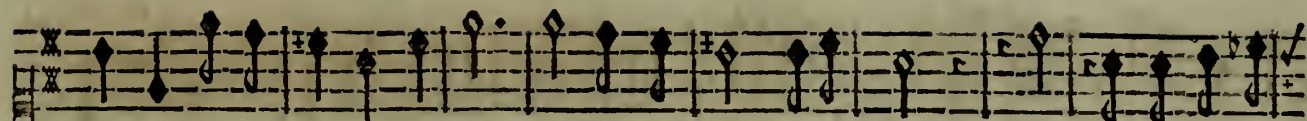
FLÛTE ALLEMANDE.

BASSE-CONTINUE.

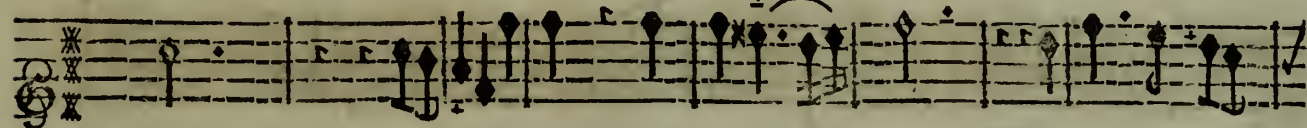
Je cherche vainement le silence & les ombres; La paix de ces retraites

FLÛTE ALLEMANDE seule.

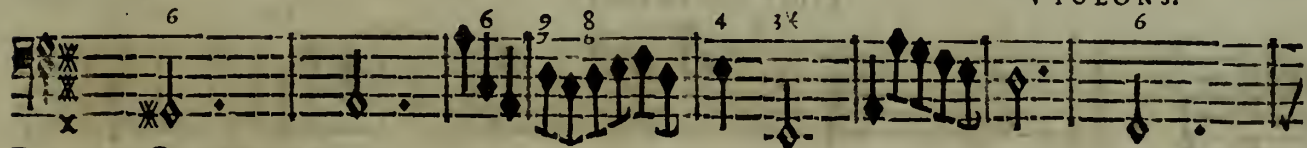
BASSE-CONTINUE.



fombres, Ne peut rendre le calme à mon cœur agité: Ah! que les mouve-



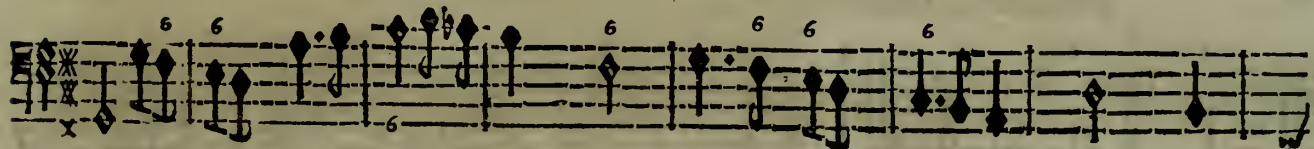
VIOLONS.



BASSE-CONTINUE.



mens d'une naissante flame, Jettent de trouble dans un ame, Qui veut avec l'A-



BASSE-CONTINUE.

mour accorder la Fierté!

FLÛTE ALLEMANDE.

ISMENE.
La Fier-
doux.

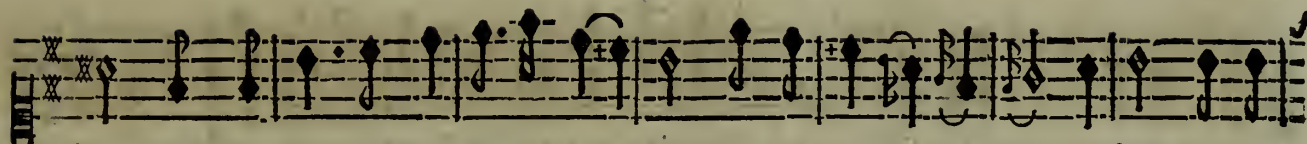
FLÛTE ALLEMANDE.

VIOLONS.

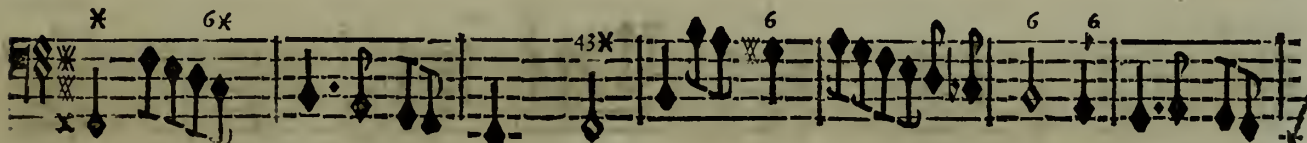
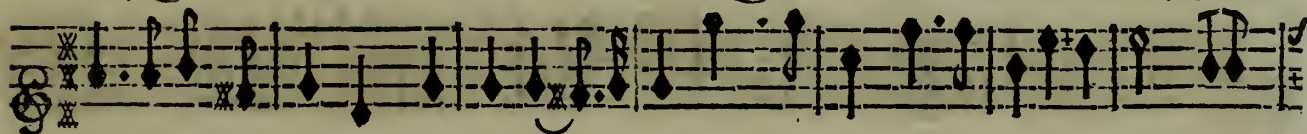
BASSE-CONTINUE.

té n'a pû vous deffendre, Contre un penchant trop dangereux: Quelle cache du moins vos

BASSE-CONTINUE.



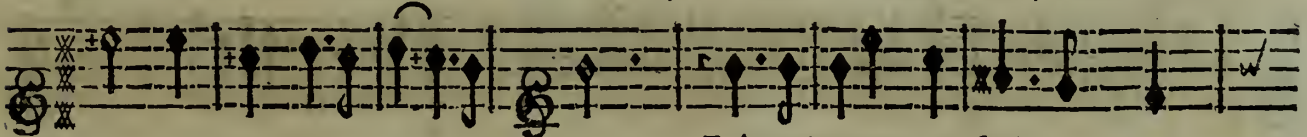
feux, Quand l'Amour vo° force à vous rendre. Qu'elle cache du moins vos feux, Quand l'A-



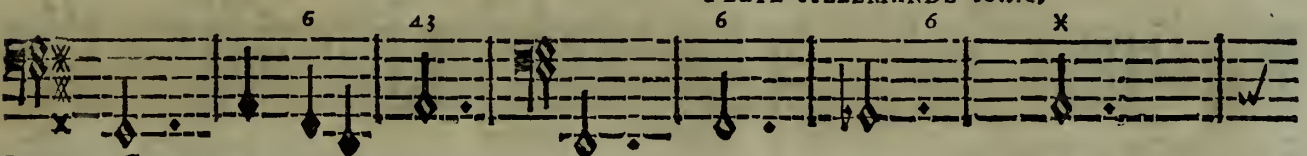
BASSE-CONTINUE.



mour vous force à vous rendre. Séjour écarté, sombre bois, Cachez mon



FLÛTE ALLEMANDE seule.



BASSE-CONTINUE.

trouble & ma foiblesse; Echos, qui répondez aux accens de ma voix, Ne me reprochez

point une indigne tendresse. Helas! c'estoit dans ce séjour Qu'autrefois je bravois

6 6 6 6 6 43X

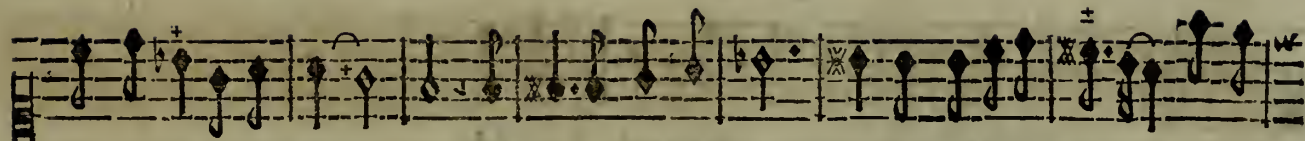
BASSE-CONTINUE.

point une indigne tendresse. Helas! c'estoit dans ce séjour Qu'autrefois je bravois

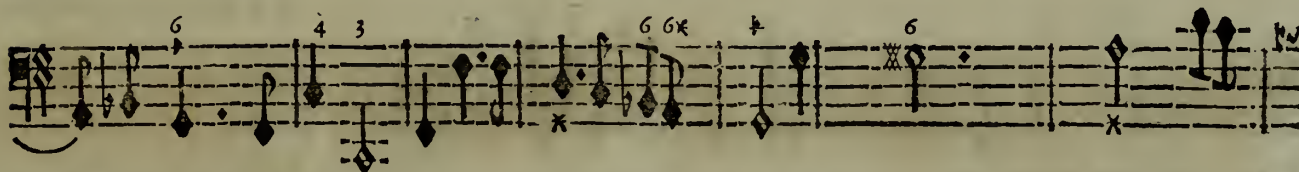
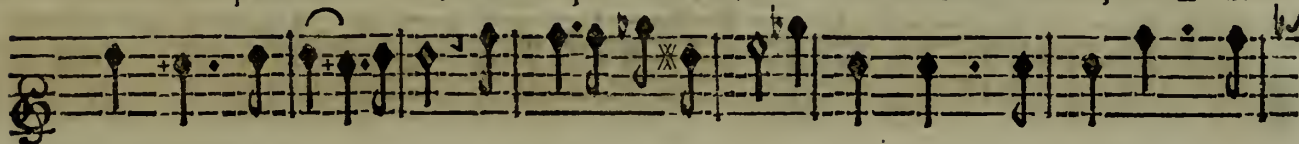
point une indigne tendresse. Helas! c'estoit dans ce séjour Qu'autrefois je bravois

6 6X 6 X 6 X 6 X 6 6 6 6

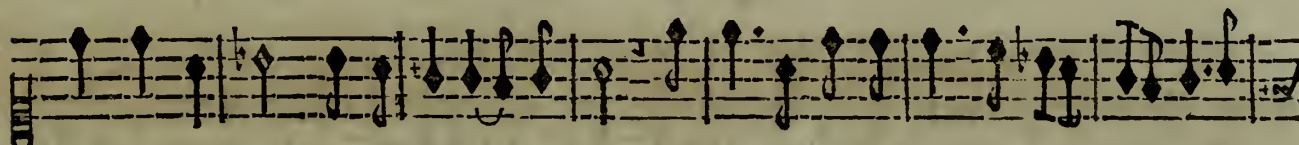
BASSE-CONTINUE.



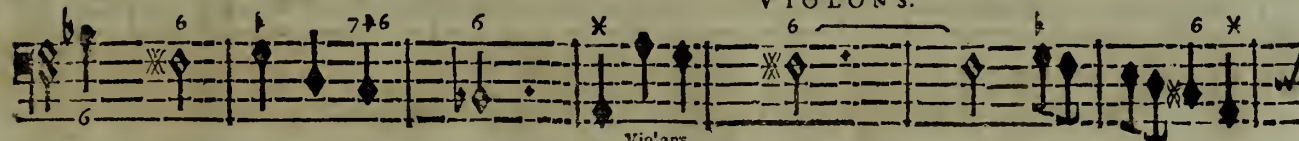
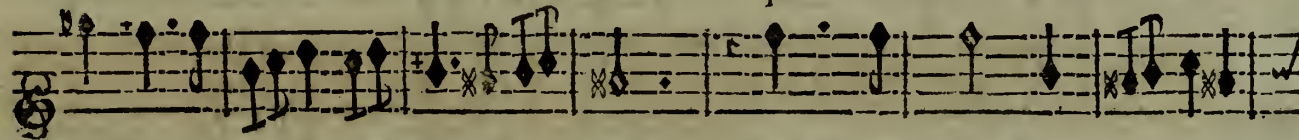
l'amoureuse puissance; Faut-il que les témoins de mon indifférence, Le de-



BASSE-CONTINUE.



viennent du trouble où me livre l'Amour. Faut-il que les témoins de mon in-diffe-



VIOLONS.

Violons,

BASSE-CONTINUE

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

ren- ce, Le deviennent du trou- ble où me livre l'A-

x 6 6 x 7 4 4 3x

BASSE-CONTINUE.

ISMENE.

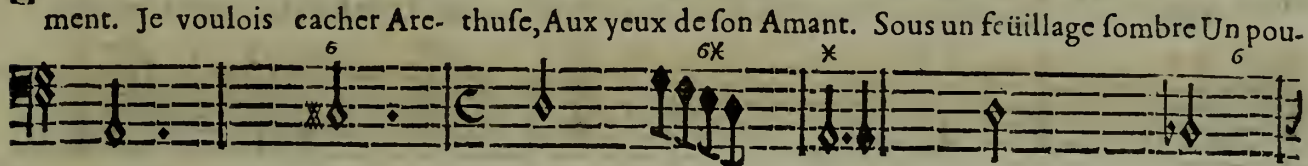
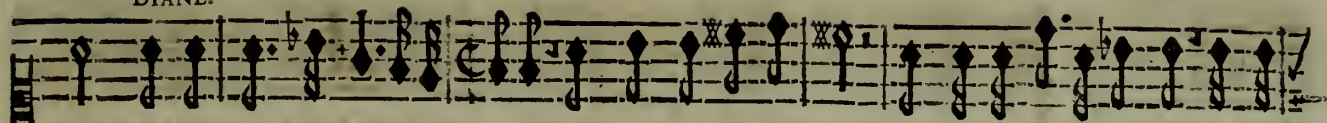
mour. Au pouvoir de ses traits un cœur qui se refuse S'expose au plus cruel tour-

x 6 x 6x 4 3x

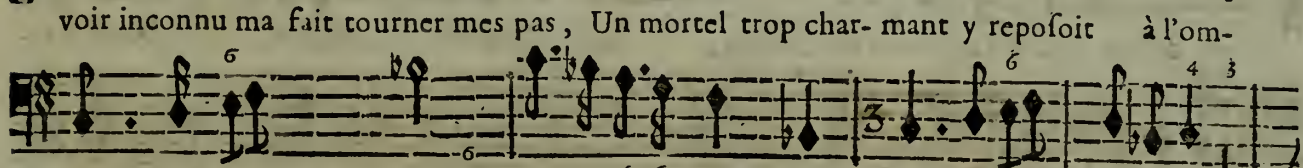
BASSE-CONTINUE.

ACTE TROISIEME. SCENE I.

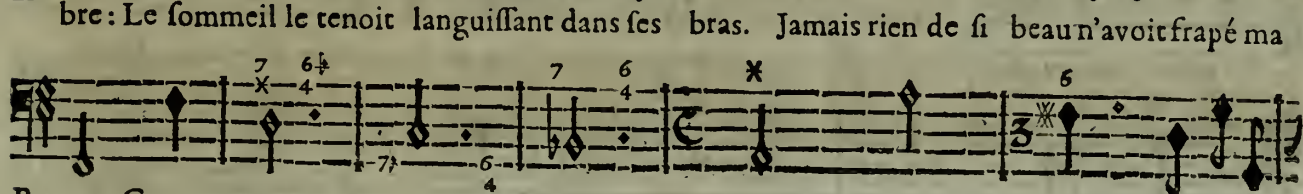
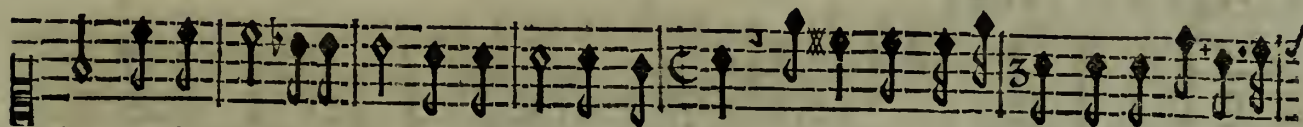
DIANE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

veuë, J'ay demeuré long-temps immobile, éper- duë, Que ses at- traits m'inspi-

BASSE-CONTINUE.

roient de lan-gueur: J'ay voulu fuir, hélas, dans mon desordre ex trême, j'ay vû l'Amour lâ-

BASSE-CONTINUE.

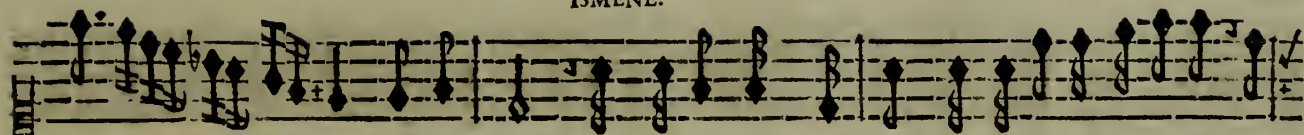
cer un trait vainqueur; Que dis-je? en ce mo- ment j'ay vû ce Dieu luy même,

BASSE-CONTINUE.

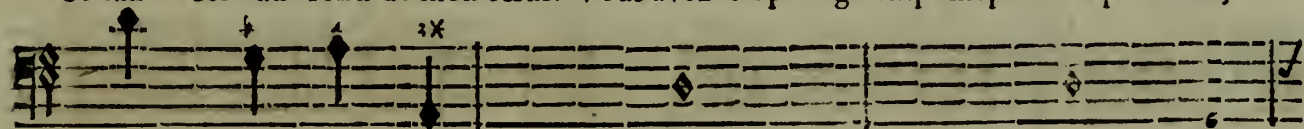
ACTE TROISIEME. SCENE I.

155

ISMENE.

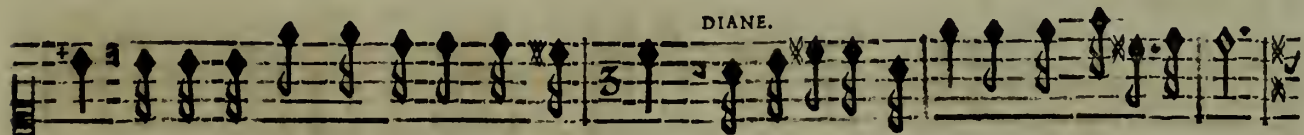


Se lan- cer au fond de mon cœur. Vous avez trop long-temps méprisé sa puissance, Cé-

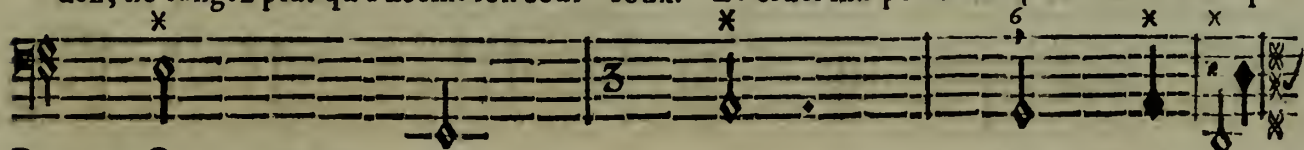


BASSE-CONTINUE.

DIANE.



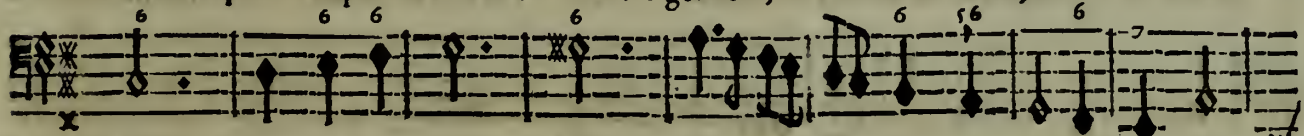
dez, ne songez plus qu'à fléchir son cour- roux. Le cruel ma porté ses plus funestes coups.



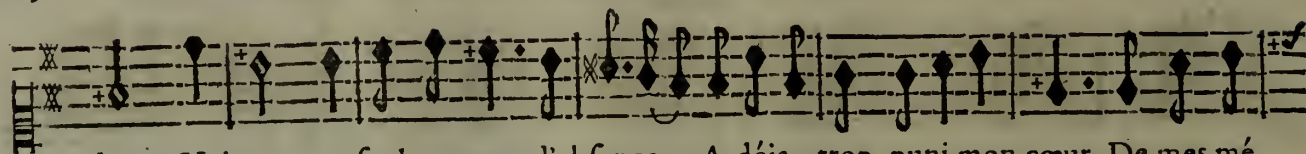
BASSE-CONTINUE.



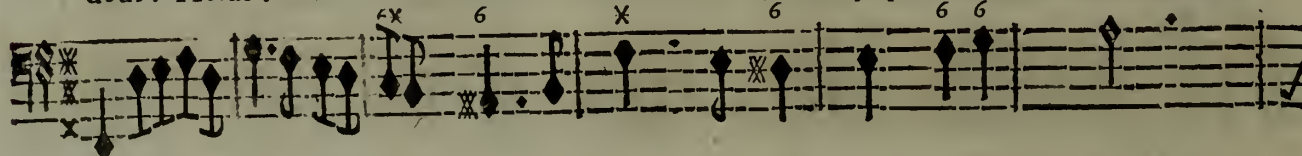
Les Zephirs empressez à servir sa vengeance, Ont enlevé l'objet de mon ar-



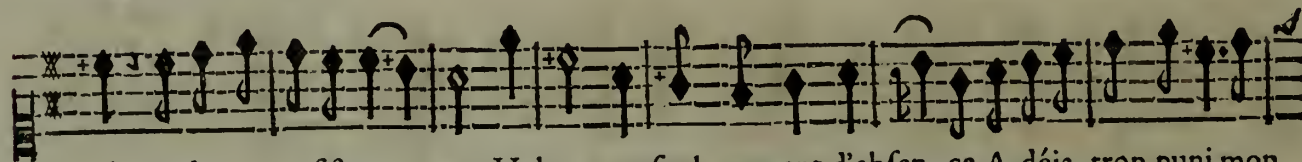
BASSE-CONTINUE.



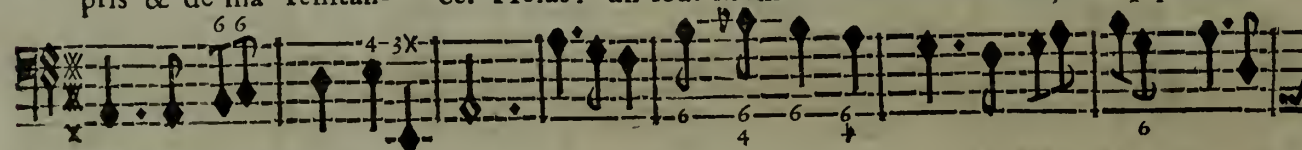
deur: Helas! un seul moment d'absence A déjà trop puni mon cœur, De mes mé-



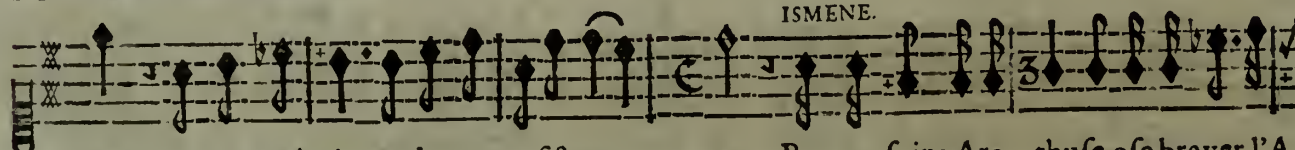
BASSE-CONTINUE.



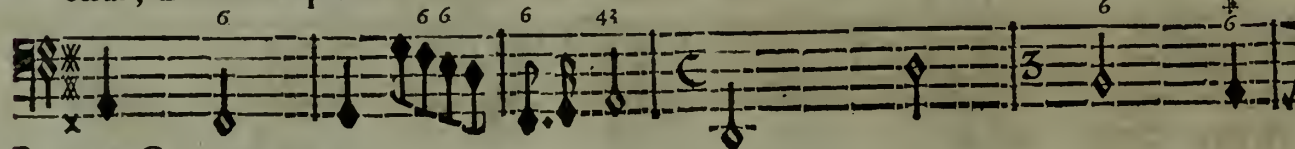
pris & de ma résistan- ce. Helas! un seul moment d'absen- ce A déjà trop puni mon



BASSE-CONTINUE.



cœur, De mes mépris & de ma résistan- ce. Par vos soins Are- thuse ose braver l'A-



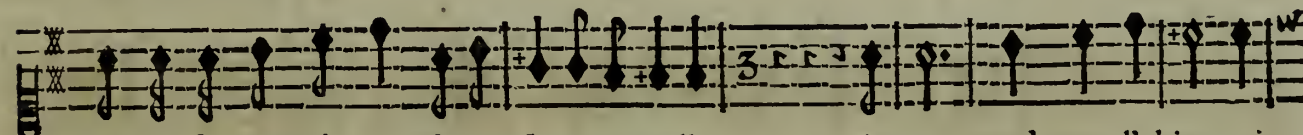
BASSE-CONTINUE.



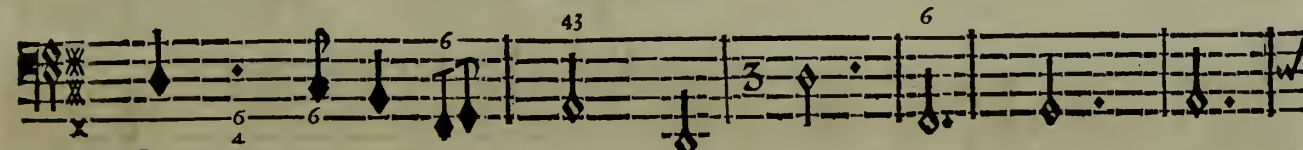
mour, Cessez de proteger cette Nymphé rebelle; Ismene, je veux en ce jour



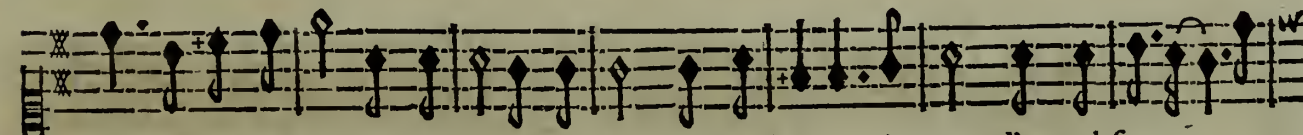
BASSE-CONTINUE.



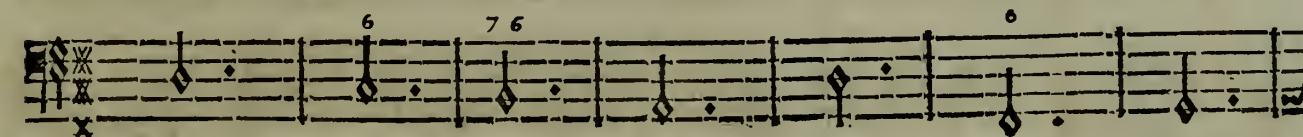
Rendre ses yeux témoins de ma flame nouvelle. Amour, rends moy l'objet qui



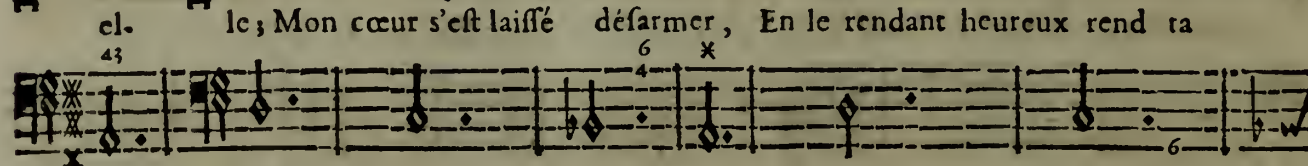
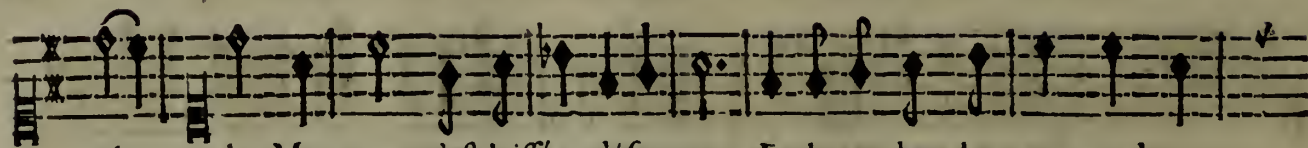
BASSE-CONTINUE.



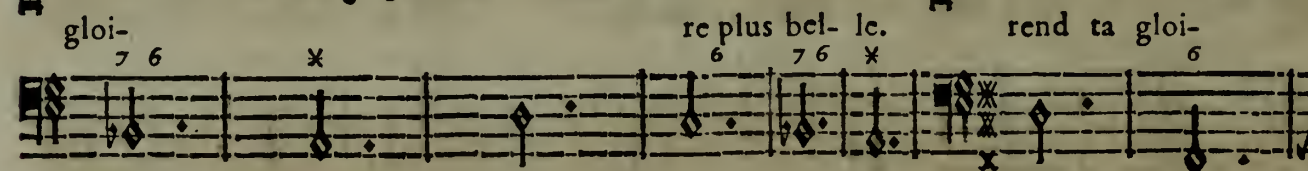
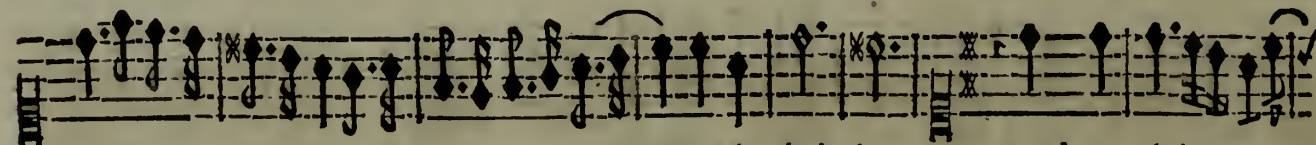
vient de m'enflamer, Fais cesser les rigueurs, Fais cesser les rigueurs d'une absence cru-



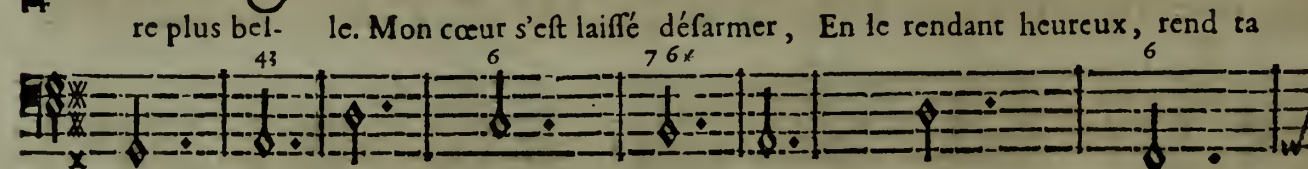
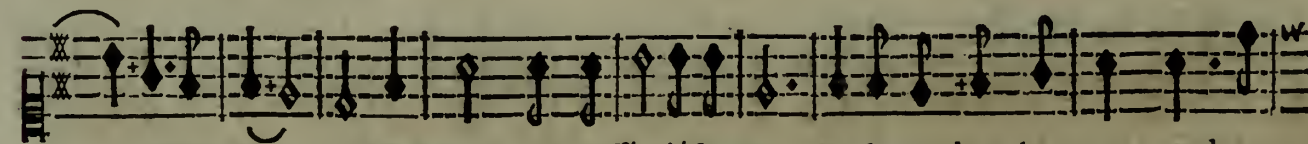
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

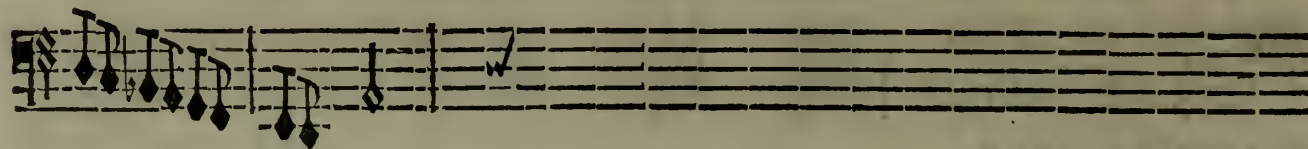
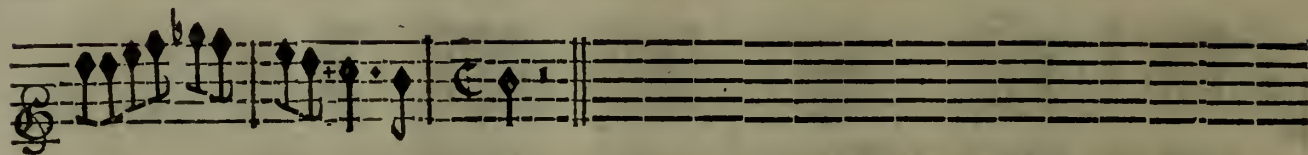


BASSE-CONTINUE.

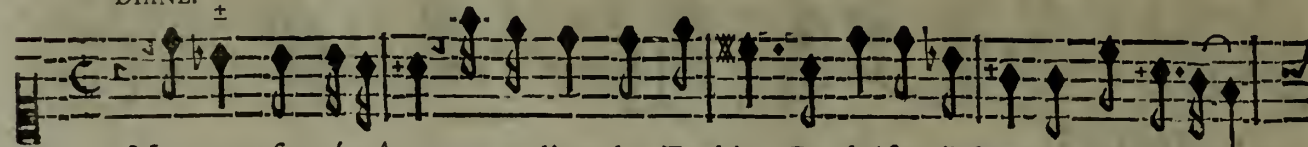
gloire plus belle. rend ta gloi- re plus bel- le.

BASSE-CONTINUE.

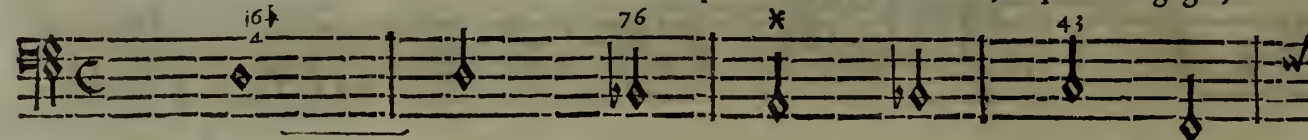
VIOLONS.



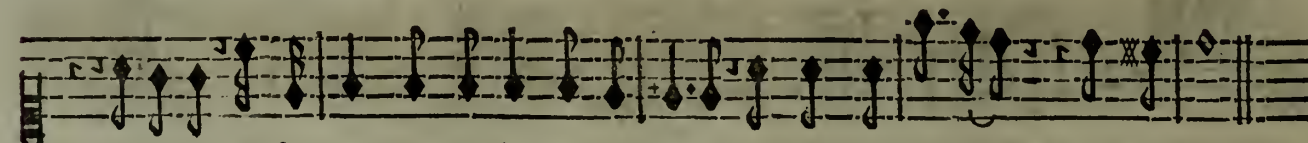
DIANE.



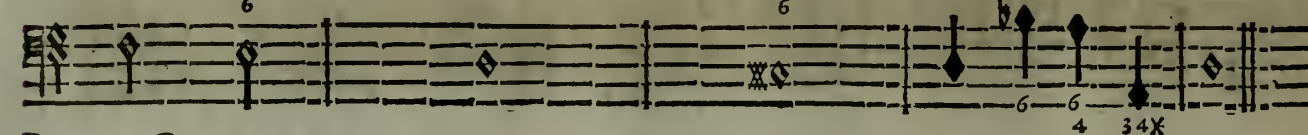
Mes vœux sont écoutez, en ces lieux les Zephirs Conduisent l'objet qui m'engage,



BASSE-CONTINUE.



Ismene, laisse - moy dans ce sombre boccage, Luy faire entendre mes soupirs.



BASSE-CONTINUE.

SCENE II.

DIANE, ENDIMION endormi.

Musical staff for Violins, first system. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The staff contains a series of notes and rests, with some notes marked with an 'x'.

VIOLONS.

Musical staff for Violins, second system. It continues the melody from the first system. Below the staff, there are fingering numbers: 6 6x, 7-6, 6, 5b, 5b, 7 6, 7 6, 6.

Musical staff for Violins, third system. It continues the melody. Some notes are marked with an 'x'.

Musical staff for Violins, fourth system. It continues the melody. Below the staff, there are fingering numbers: 4, 3, 6, 6, 6, 6, 4x5, 6, 4, 67, 4.

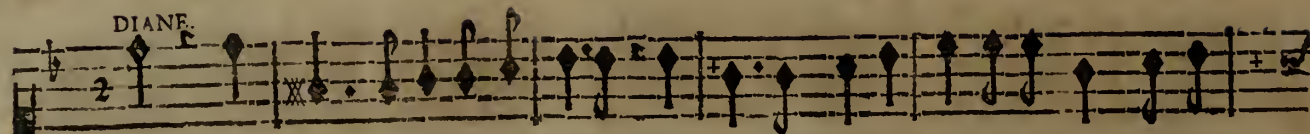
Musical staff for Violins, fifth system. It continues the melody. Some notes are marked with an 'x'.

Musical staff for Violins, sixth system. It continues the melody. Below the staff, there are fingering numbers: 3x, x, 5b, 7 6, 7, x, 7 6, 7 6, 4, 3x.

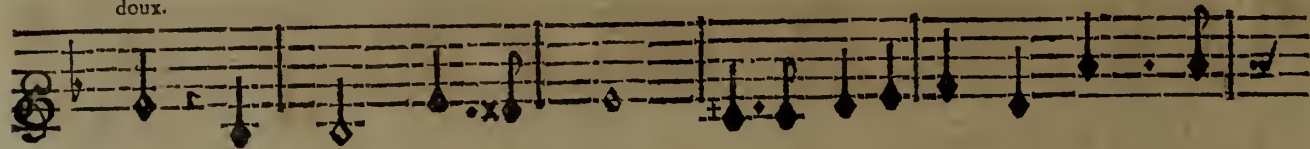
x

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLE.

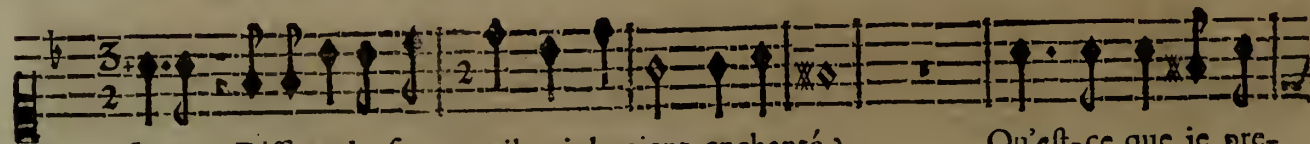
DIANE.



Dieux ! quel trouble agite mon ame ? Faut-il pour découvrir & ma honte & ma
doux.

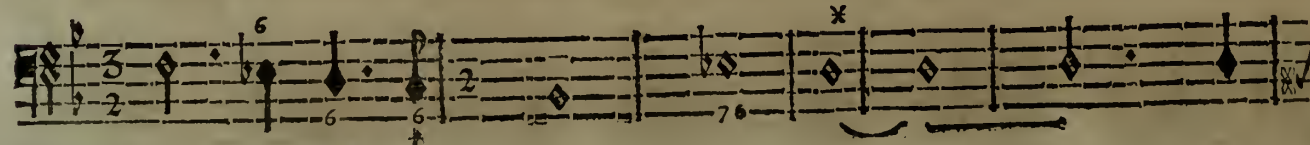
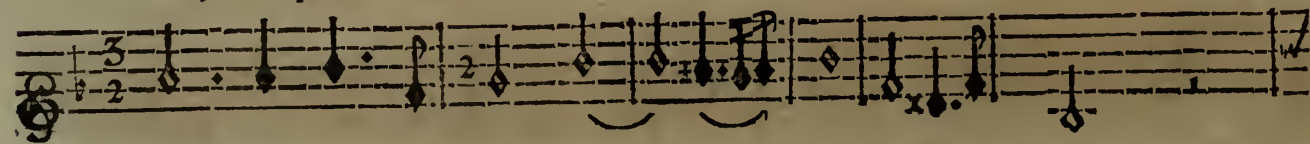


BASSE-CONTINUE.



flame, Dissiper le som- meil qui le tient enchanté ?

Qu'est-ce que je pre-



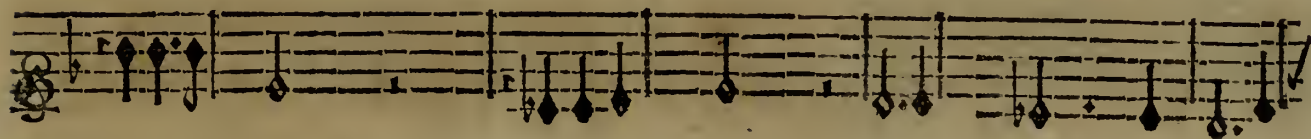
BASSE-CONTINUE.

ACTE TROISIEME. SCENE II.

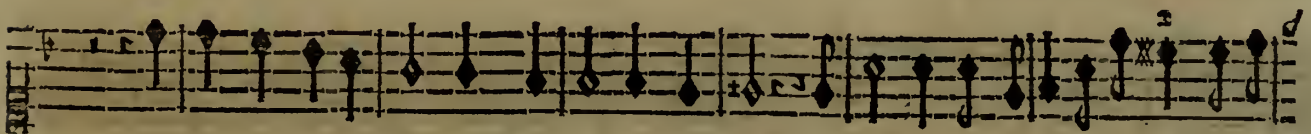
163



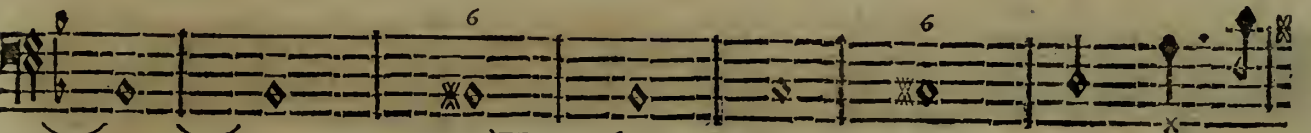
tens? que devient ma fier- té? Suis-je Diane enfin? quel changement funeste!



BASSE-CONTINUE.



Tandis que le sommeil regne encor sur ses yeux, Fuyons ce lieu fatal, retourne's dans les



BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET:

Cieux, C'est le seul secours qui me reste: Dérobons à ja- mais aux yeux de l'Uni-

BASSE-CONTINUE.

vers Le trouble affreux qui me devore, Et que ce mortel même i- gnore, Que l'A-

BASSE-CONTINUE.

mour me tient dans ses fers. , Helas ! quoy , je sou-

VIOLONS.

BASSE-CONTINUE.

pi- re... Et l'effort que je ten- te, Cede aux doux mouve- mens d'une

BASSE-CONTINUE.

SCENE III.
DIANE, ENDIMION.

ENDIMION.

OU suis-je? quel objet! quelle Divini- té! C'est Diane, ô Ciel! que de

BASSE-CONTINUE.

charmes! Je la vis dans nos bois, & mon cœur enchanté Malgré son rang & sa fier-

BASSE-CONTINUE.

té Luy rendit en se- cret les ar- mes: Le res- pect trop long-temps a caché mō ar-

BASSE-CONTINUE.

deur ; Que j'éprouve d'allarmes ! Ses yeux vont penetrer le se- cret de mon cœur.

BASSE-CONTINUE.

à Diane.

Je trouble vôtre paix dans ces sombres bocca- ges, Il faut m'éloigner de ces

BASSE-CONTINUE.

DIANE.

lieux. Demeurez, jouïf- sez de ces charmans om- bra-ges , Un Mortel comme

BASSE-CONTINUE.

† ENDIMION.

vous n'offense point les Dieux. Par mille & mille fleurs qui naissent à vos yeux, La

BASSE-CONTINUE.

Terre vous rend ses homma- ges! Quelle Divini- té merite plus d'Au-tels, Le vaste Uni-

BASSE-CONTINUE.

vers vous revere, Mais, quelque soit pour vous le zele des Mortels, Mon hom-

BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

mage est le plus fincere. Quel bonheur pour les Dieux! quel bonheur de vous

BASSE-CONTINUE.

voir! Non, je ne leur dois point envier leur pouvoir, Mais, seulement le droit d'aspi-

BASSE-CONTINUE.

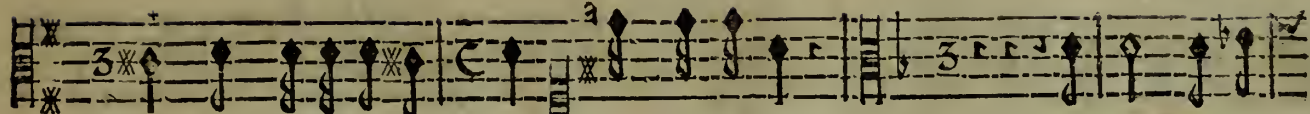
rer à vous plaire, D'adorer... qu'ay-je dit... que fais-je... temeraire! Mon trouble malgré

BASSE-CONTINUE.

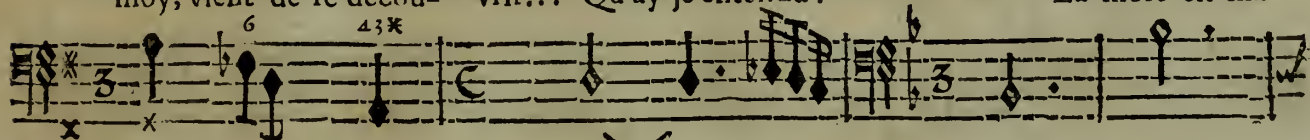
ACTE TROISIEME. SCENE II.

DIANE.

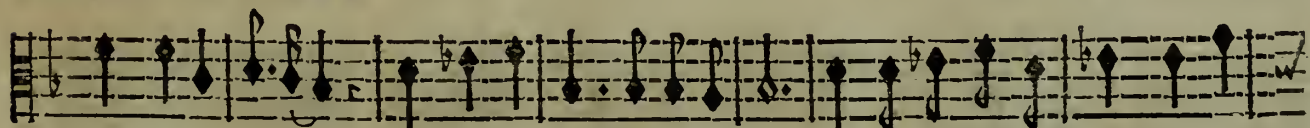
ENDIMION.



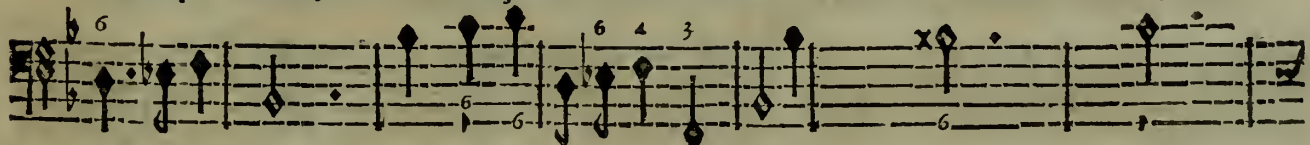
moy, vient de se décou- vrir... Qu'ay-je entendu ! La mort est ma



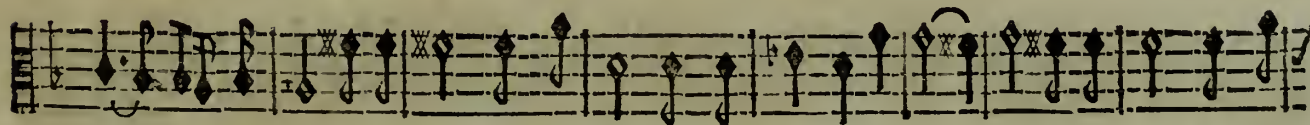
BASSE-CONTINUE.



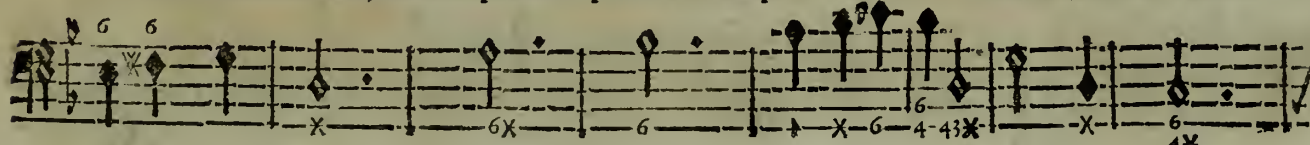
seule espe- rance, Rien ne sçautoit me secourir: Sans declater mes feux j'étois



BASSE-CONTINUE.



prest de mourir; Et je meurs plus coupable en rompant le silen- ce. Et je meurs plus cou-



BASSE-CONTINUE.

Y ij

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLE.

DIANE.

pable en rompant le fi len- ce. Quel aveu ! ma fier- té peut-elle le souf-

BASSE-CONTINUE.

ENDIMION

frit ! Mon amour vous outrage, Vous pouvez m'accabler d'un courroux éclatant :

BASSE-CONTINUE.

Loin de m'en repentir, je sens qu'à chaque instant, Je vous offence davanta-

BASSE-CONTINUE.

DIANE. ENDIMION.

gc. gc. Est-ce à moy d'inspirer une amoureuse ar- deur, Contre les

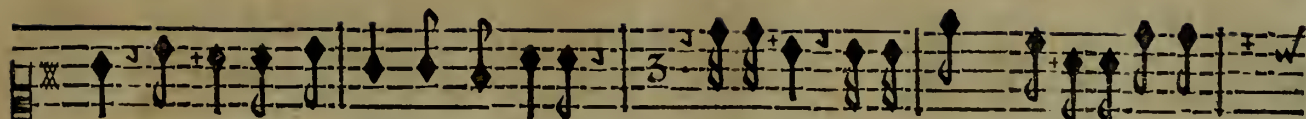
BASSE-CONTINUE.

doux appas d'une si belle flame, Le respect m'ordonnoit de deffendre mon cœur;

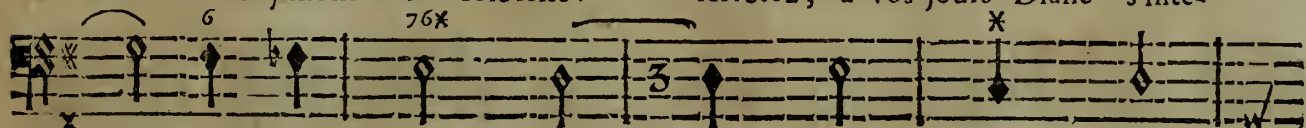
BASSE-CONTINUE.

Mais quand l'Amour soumet une ame, C'est luy qui choisit le vainqueur. Mais quand l'A-

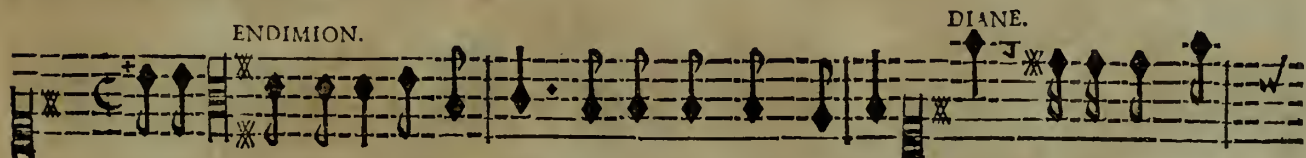
BASSE-CONTINUE.



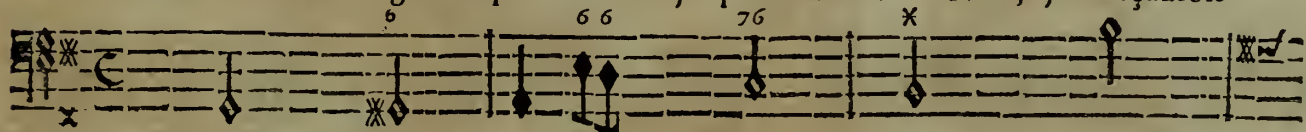
ah! faut-il luy montrer ma foiblesse! Arrêtez, à vos jours Diane s'inte-



BASSE-CONTINUE.



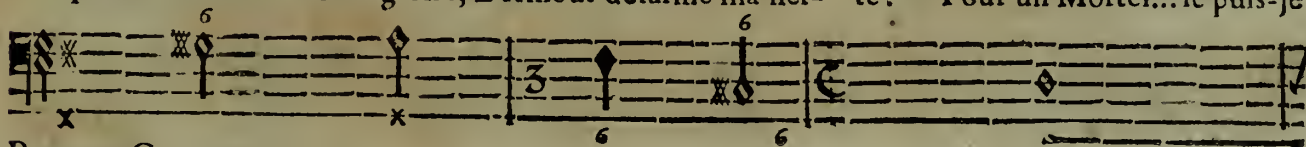
resse. Par un songe trompeur ne suis-je point flatté! Non, je ne sçauois



BASSE-CONTINUE.



plus vous cacher vôte gloire, L'Amour désarme ma fier- té! Pour un Mortel... le puis-je



BASSE-CONTINUE.

AIR. DIANE.

croi- re...

Quand l'Amour veut unir les cœurs Il n'a point égard aux gran-

BASSE-CONTINUE.

deurs, Il veut seulement qu'on soupi-

re: Quand l'A- re: Il é- gale les

BASSE-CONTINUE.

cœurs qui se laissent charmer, Et celuy qui sçait mieux aymer, Est le plus grãd dans son Em-

cœurs qui se laissent charmer, Et celuy qui sçait mieux aymer, Est le plus grãd dans son Em-

BASSE-CONTINUE.

ENDIMION.

pi- re. Il é- re. Ah! je puis me flater du fort le plus heu-

BASSE-CONTINUE.

AIR.

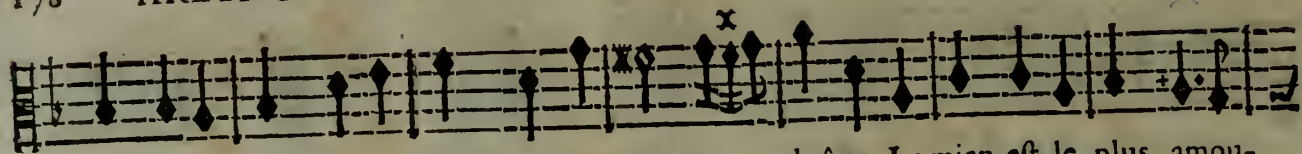
reux. De toutes les beautez vous triomphez sans peine, Il n'en est

BASSE-CONTINUE.

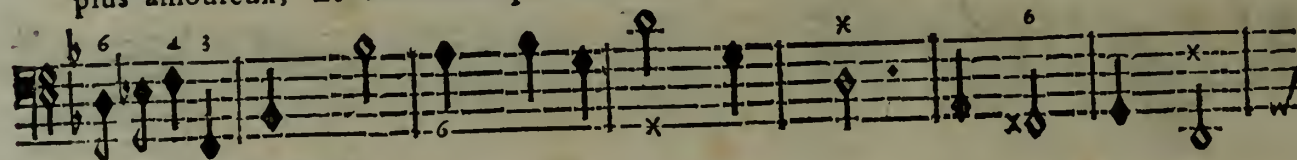
point qui puisse inspirer tant de feux; Et des cœurs que l'Amour enchaîne, Le mien est le

BASSE-CONTINUE.

78 ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

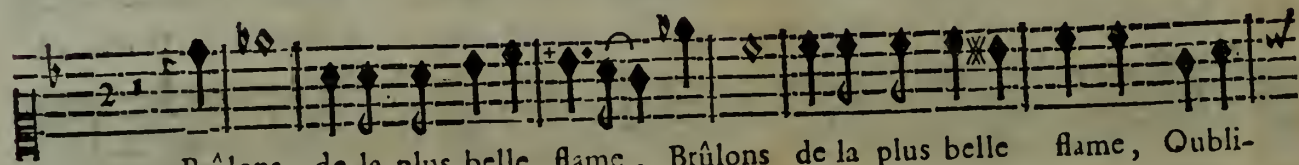


plus amoureux; Et des cœurs que l'Amour en- chaîne, Le mien est le plus amou-

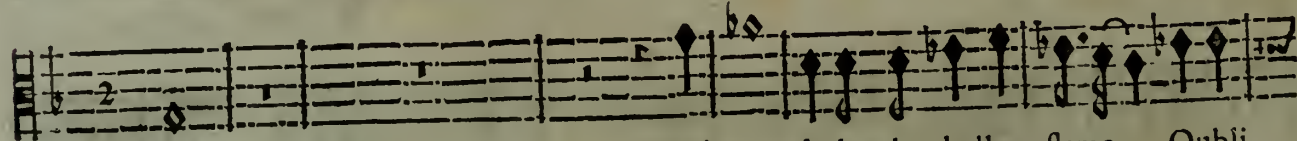


BASSE-CONTINUE.

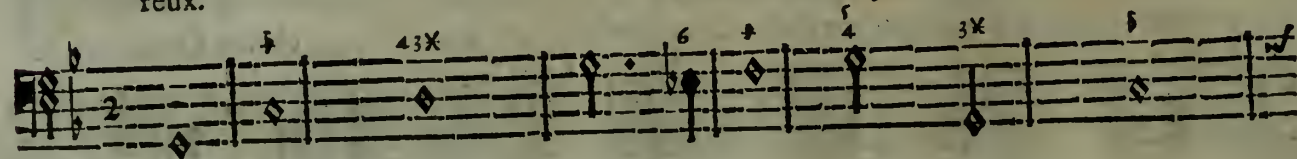
DIANE ET ENDIMION.



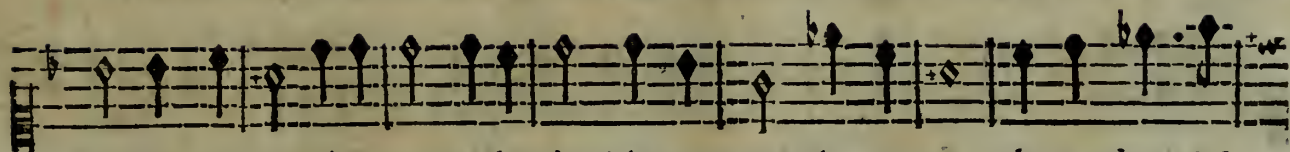
Brûlons de la plus belle flame, Brûlons de la plus belle flame, Oubli-



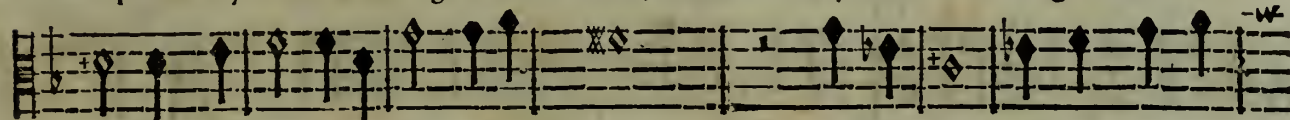
reux. Brûlons de la plus belle flame, Oubli-



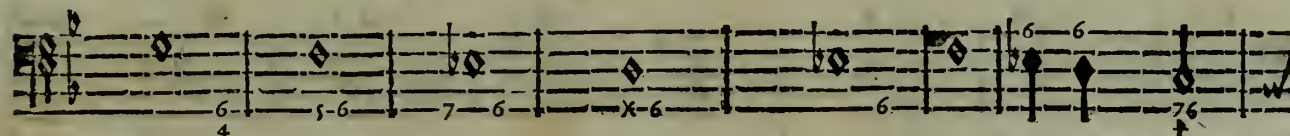
BASSE-CONTINUE.



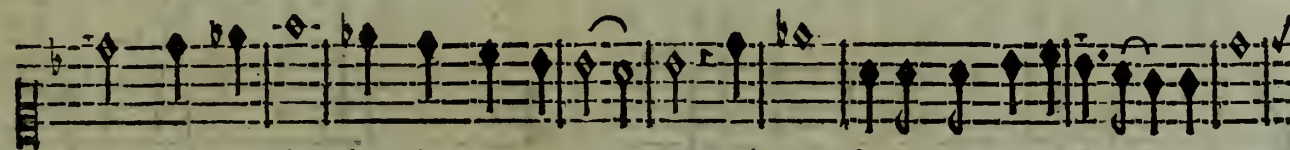
ez pour m'aymer vôtre rang & le mien : Aymons-nous, Aymons-nous, la grandeur n'est



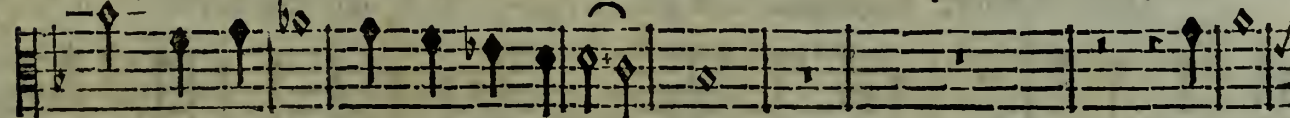
ez pour m'aymer vôtre rang & le mien : Aymons-nous, la grandeur n'est



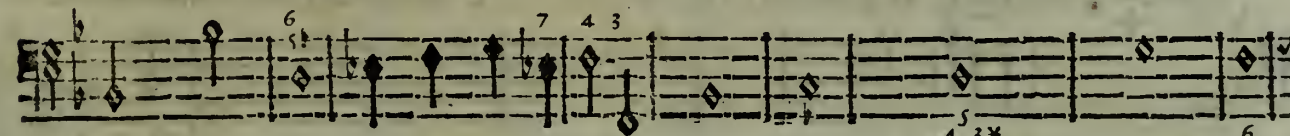
BASSE-CONTINUE.



rien, L'Amour seul doit charmer une a- me. Brûlons de la plus belle flame, Brûlons

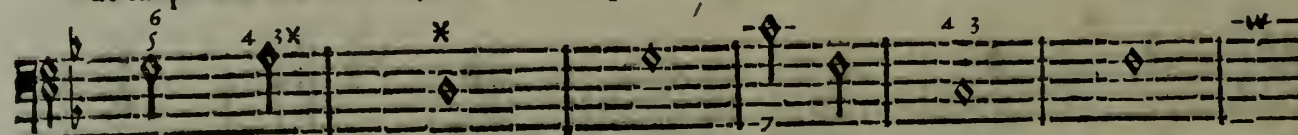
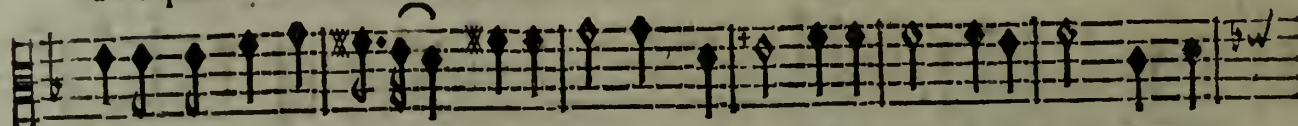
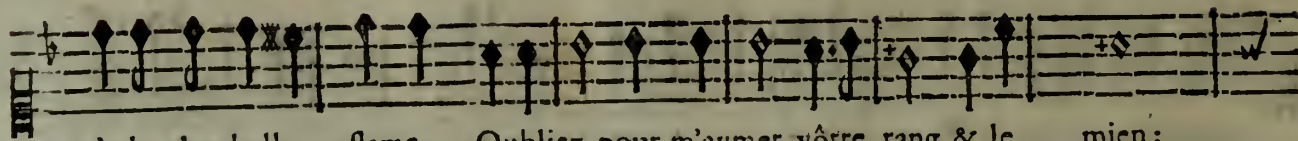


rien, L'Amour seul doit charmer une a- me. Brûlons

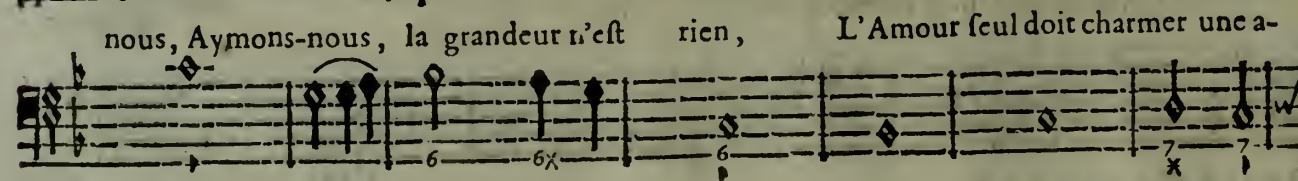
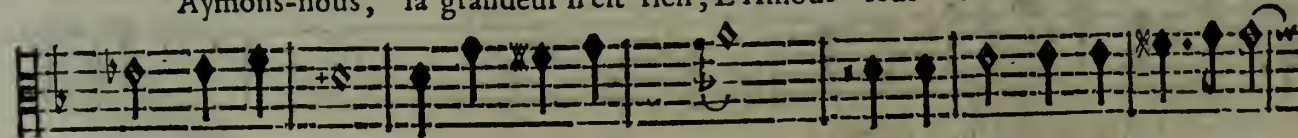
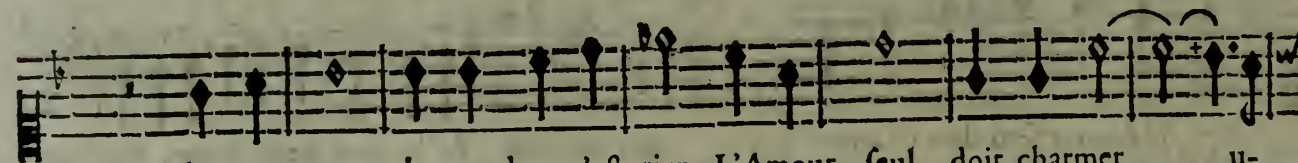


BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEET.



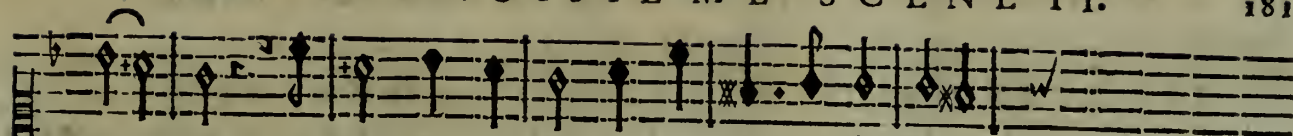
BASSE-CONTINUE.



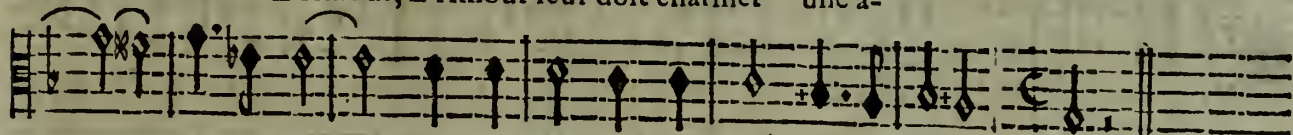
BASSE-CONTINUE.

ACTE TROISIEME SCENE II.

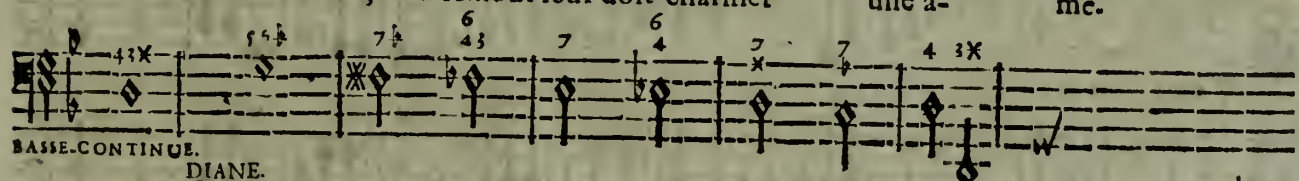
181



ne a- me. L'Amour, L'Amour seul doit charmer une a-

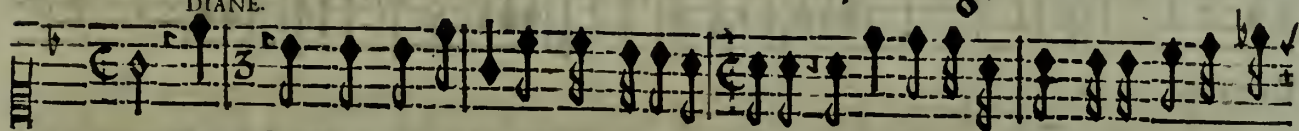


me. L'Amour, L'Amour seul doit charmer une a- me.

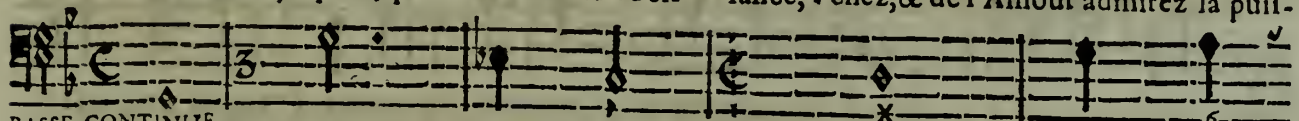


BASSE-CONTINUE.

DIANE.



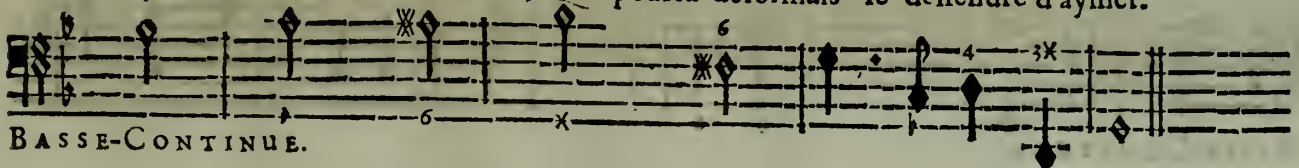
me. Vous, Nymphes, qui vivez sous mō obeif- fance, Venez, & de l'Amour admirez la puis-



BASSE-CONTINUE



fance, Diane se laisse enflamer, Qui pourra désormais se deffendre d'aymer.

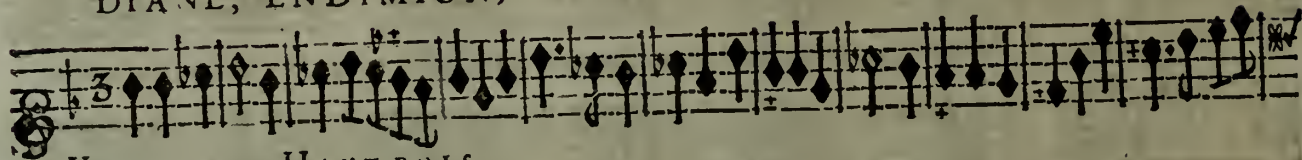


BASSE-CONTINUE.

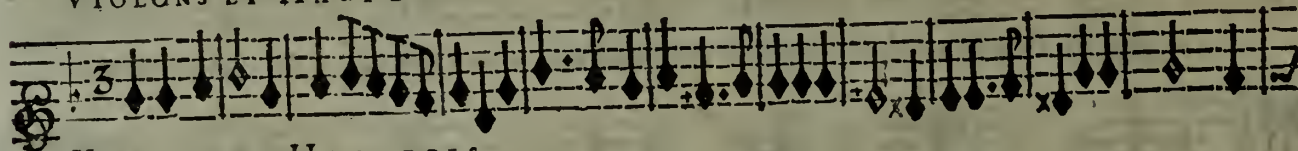
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

SCENE III.

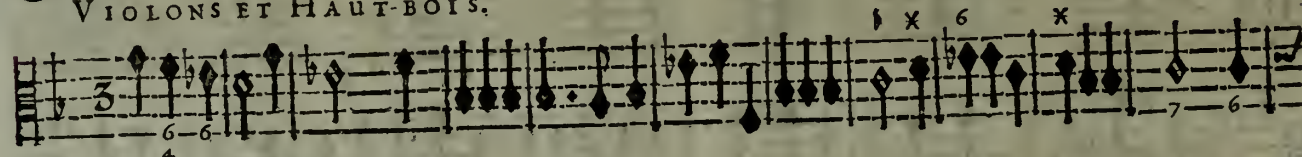
DIANE, ENDIMION, Suite de Diane. Chœur de Nymphes de Diane.



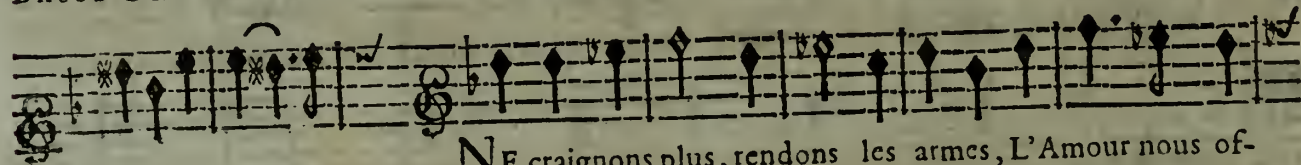
VIOLONS ET HAUT-BOIS.



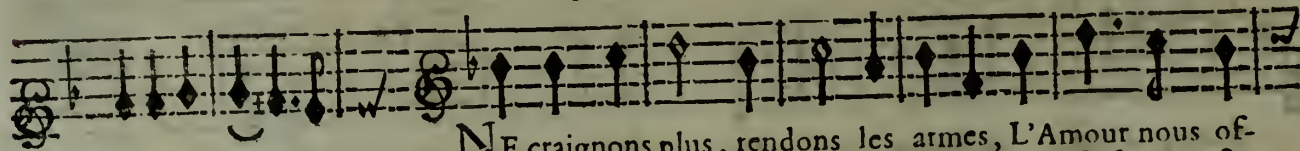
VIOLONS ET HAUT-BOIS.



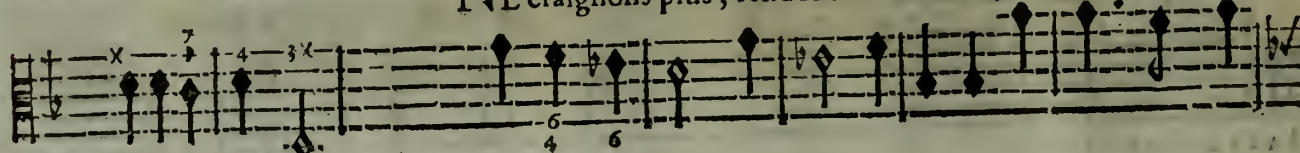
BASSE CONTINUE.



NE craignons plus, rendons les armes, L'Amour nous of-



NE craignons plus, rendons les armes, L'Amour nous of-



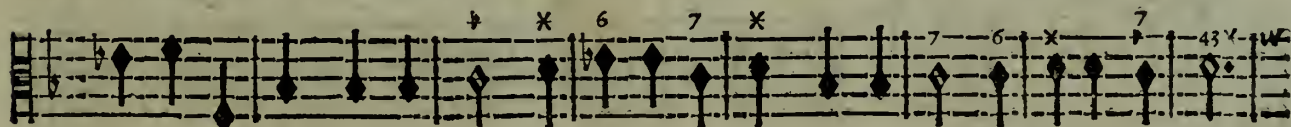
BASSE-CONTINUE.



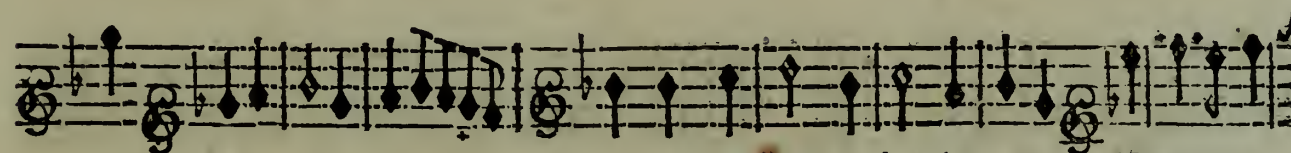
fre mille attraits; Que nos cœurs ressentent ses traits, Que nos voix celebrent ses char-



fre mille attraits; Que nos cœurs ressentent ses traits, Que nos voix celebrent ses char-

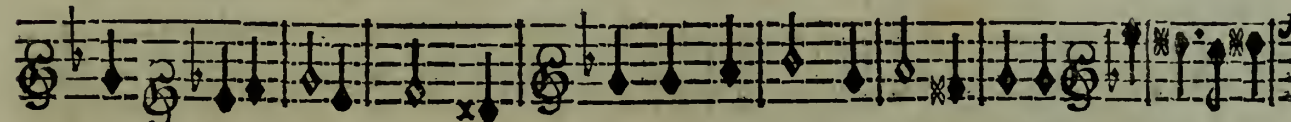


BASSE-CONTINUE.



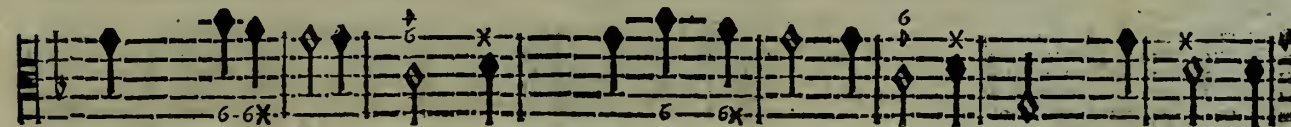
mes. HAUT-BOIS.

Ne craignons plus, rendons les armes. HAUT-BOIS.



mes. HAUT-BOIS.

Ne craignons plus, rendons les armes. HAUT-BOIS.



BASSE-CONTINUE.



Ne craignons plus, rendons les armes, L'Amour nous offre mille attraits; L'Amour nous of-



Ne craignons plus, rendons les armes, L'Amour nous offre mille attraits, L'Amour nous of-



BASSE-CONTINUUM.



fre mille attraits.

HAUT-BOIS.

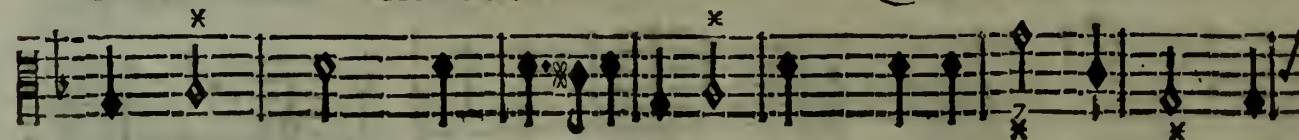
Que nos cœurs ressentent les



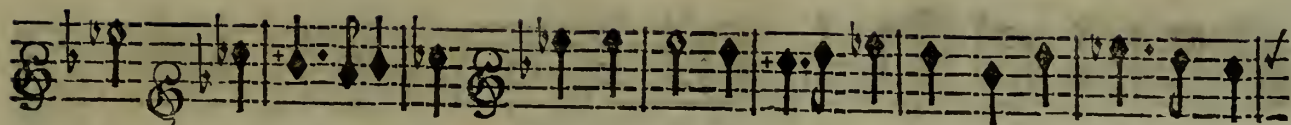
fre mille attraits

HAUT-BOIS.

Que nos cœurs ressentent les

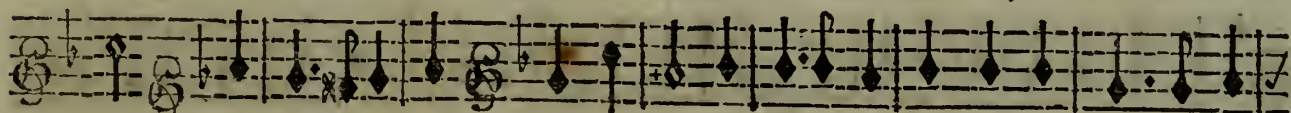


BASSE-CONTINUUM.



traits, HAUT-BOIS.

Que nos voix celebrent ses charmes, L'Amour nous of-



traits, HAUT-BOIS.

Que nos voix celebrent ses charmes, L'Amour nous of-



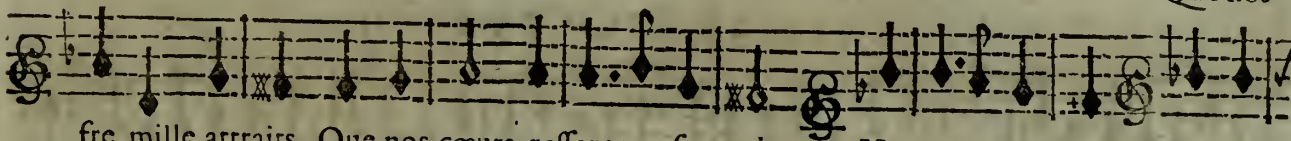
BASSE-CONTINUE.



tre mille attrait, Que nos cœurs ressentent ses traits;

HAUT-BOIS.

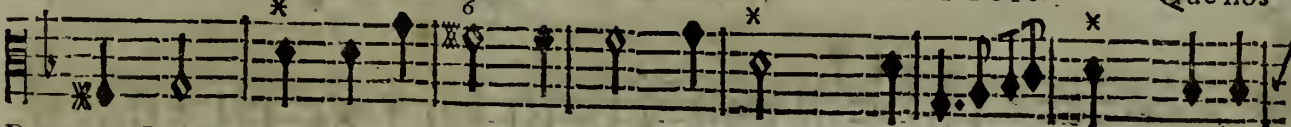
Que nos



tre mille attrait, Que nos cœurs ressentent ses traits;

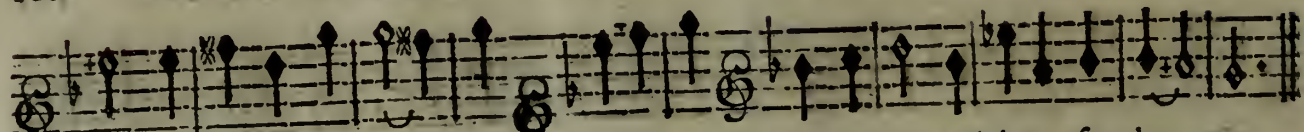
HAUT-BOIS.

Que nos

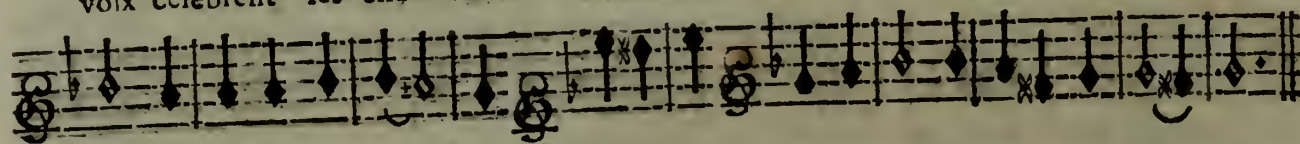


BASSE-CONTINUE.

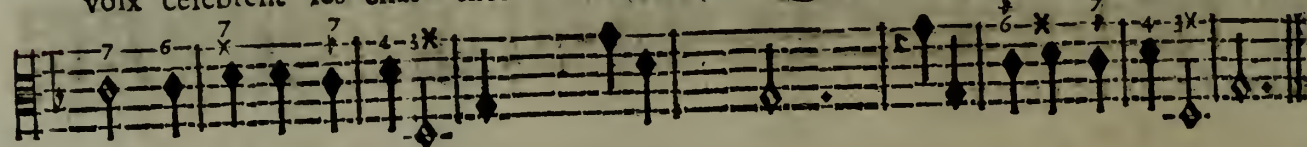
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



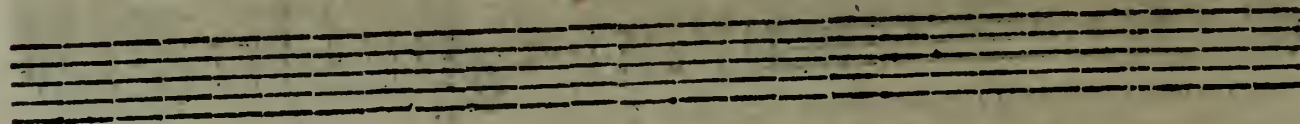
voix celebrent ses char- mes. HAUT-BOIS. Que nos voix celebrent ses char- mes.



voix celebrent ses char- mes. HAUT-BOIS. Que nos voix celebrent ses char- mes.

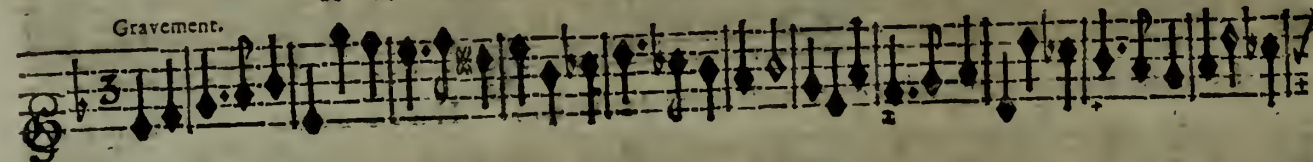
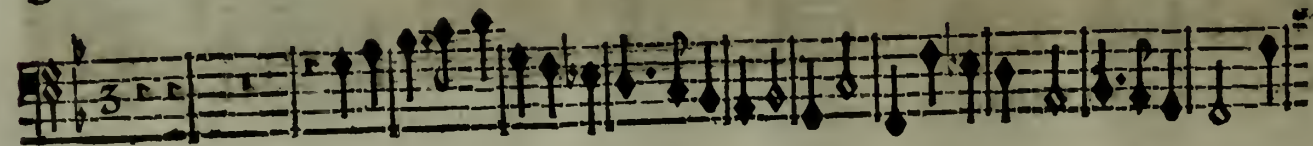


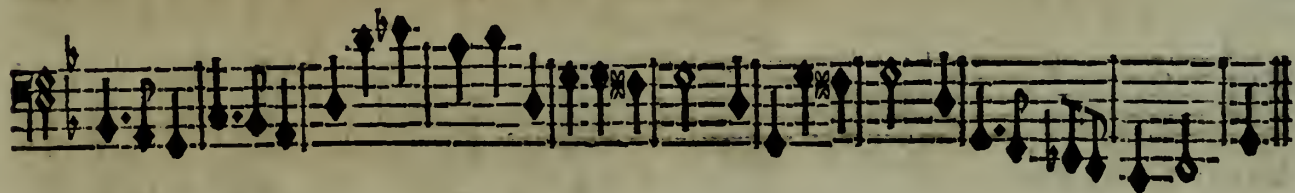
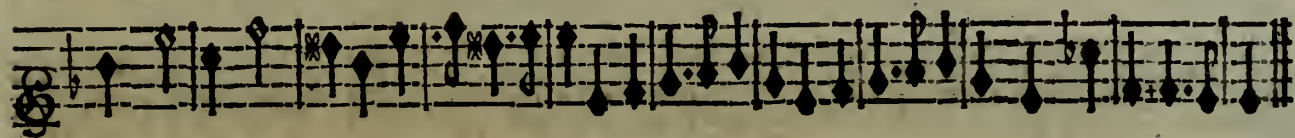
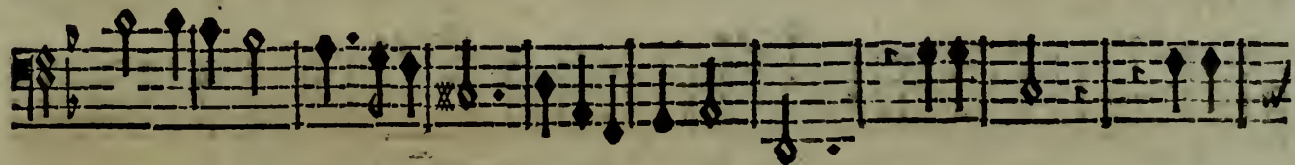
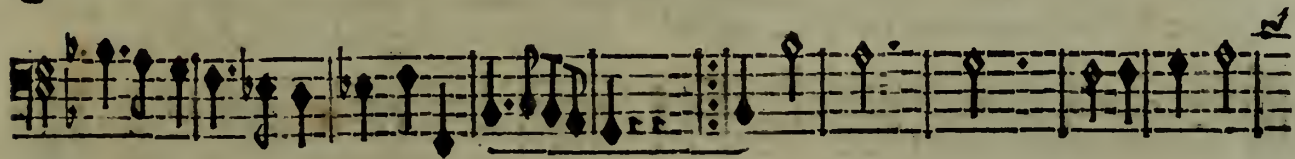
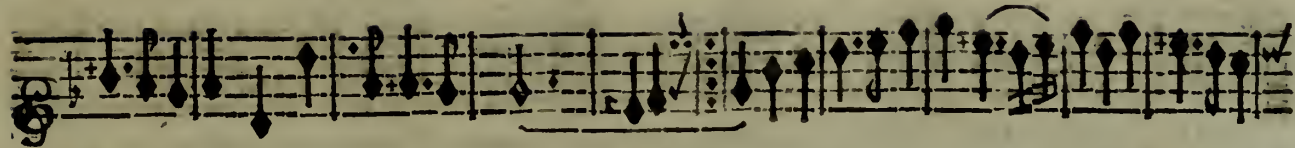
BASSE-CONTINUE.



AIR DES NYMPHES DE DIANE.

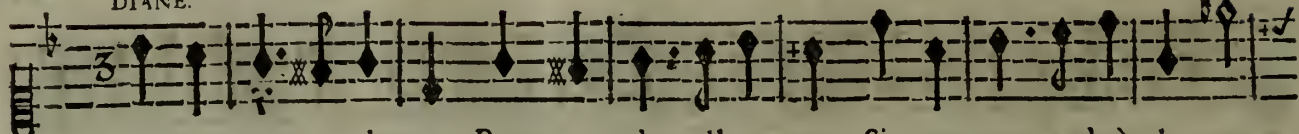
Gravement.

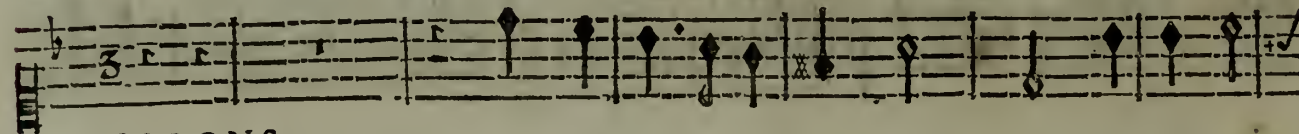


A a ij

DIANE.



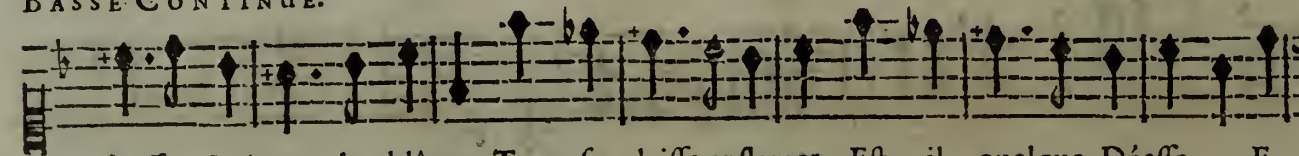
L'Amour veut me charmer, Pourquoi m'en aller; Si mon cœur cede à la ten-
 La Fierté dans mon cœur, Ta laissé le vainqueur; Regne, Amour, ma fuite étoit



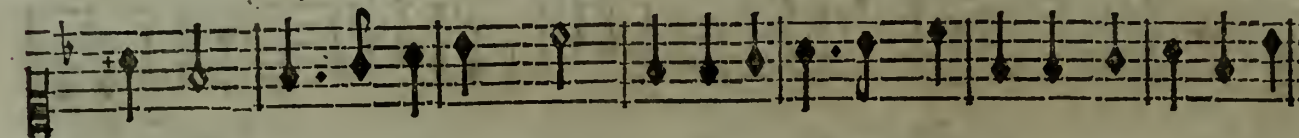
VIOLONS.



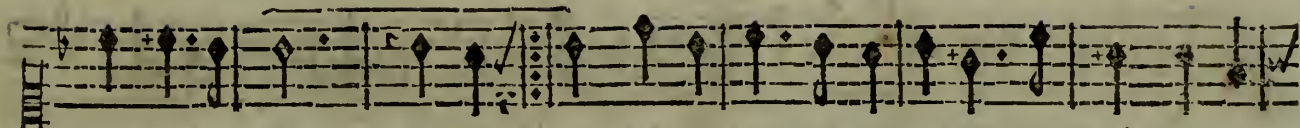
BASSE CONTINUE.



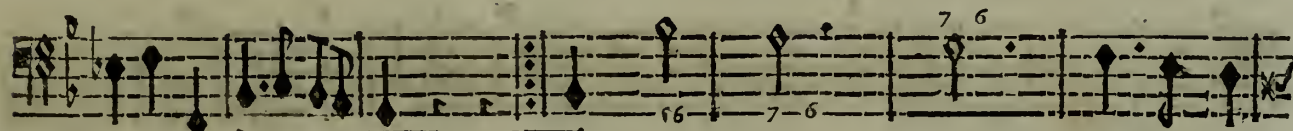
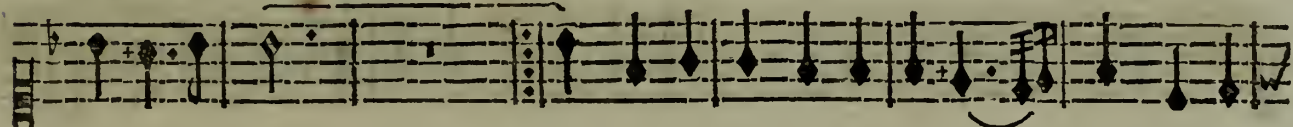
dresse, Qui peut le blâmer; Tout se laisse enflamer; Est - il quelque Déesse, E-
 vaine, Je voy mon erreur, Pourquoi fuir ton ardeur; Pourquoi craindre ta chaîne, C'est



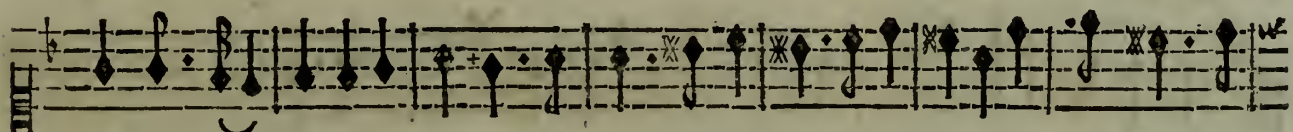
BASSE-CONTINUE.



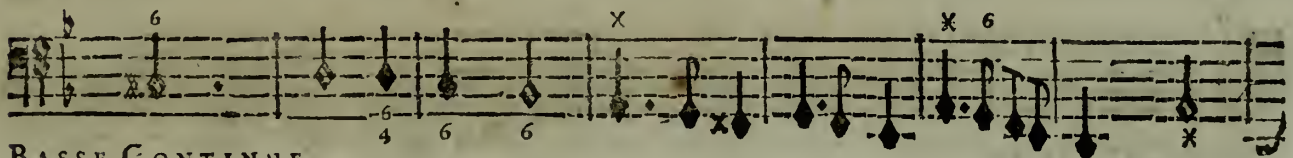
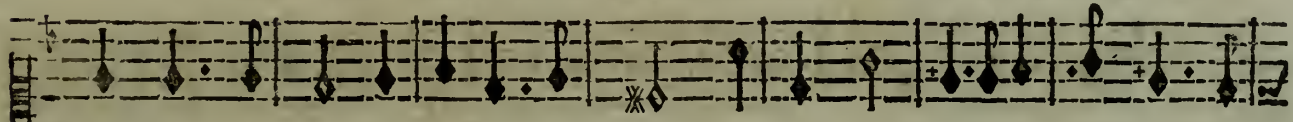
xempte d'aymer : L'Amour : mer : Par ses fleurs Et ses vives couleurs, Flore
 fuir son bonheur : La Fier- heur : Les Amans Cherissent leurs tourmens, Que leur



BASSE-CONTINUE.

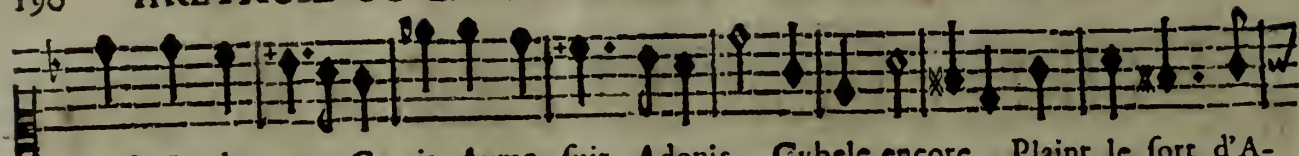


du doux Ze- phire Veut fixer les vœux, Et Pomone soupire, Dans de tendres
 ame est ra- vie, De tes feux charmans, On te doit de la vie, Les plus doux mo-

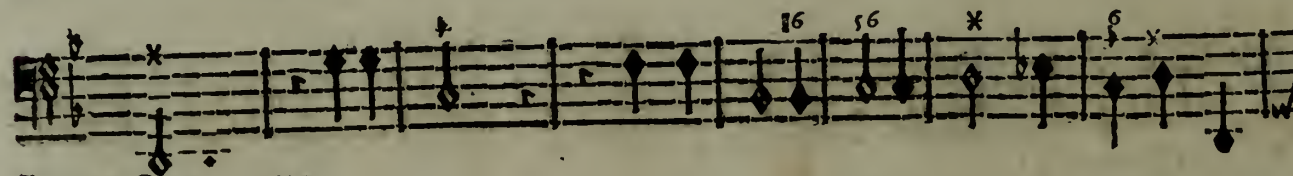
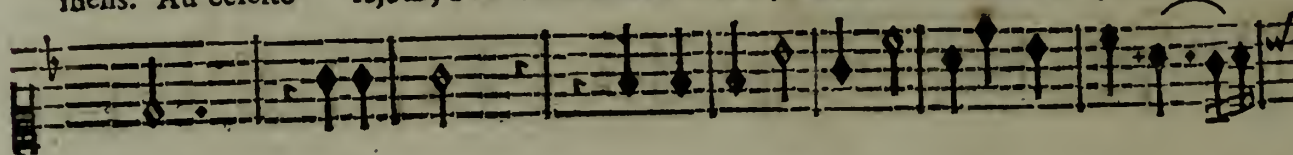


BASSE-CONTINUE.

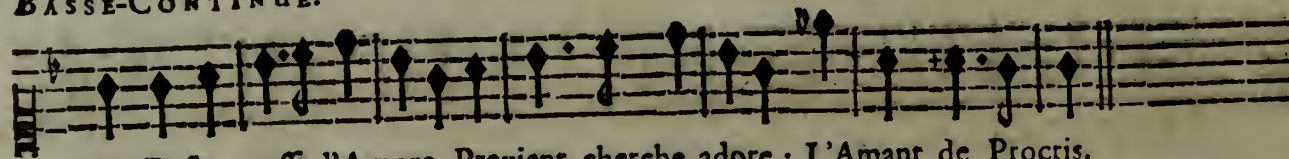
190 ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



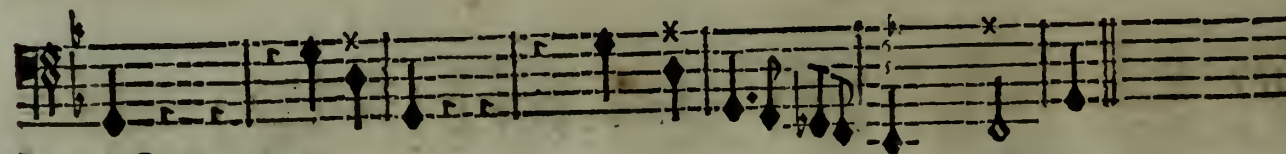
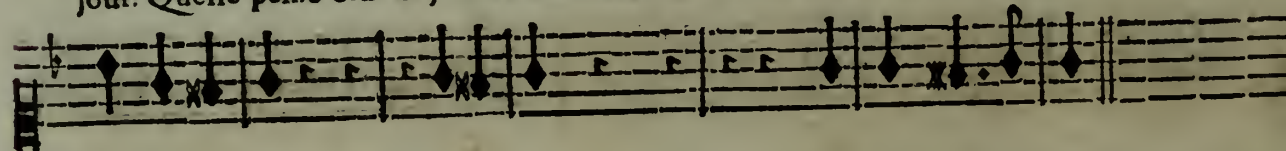
nœuds. La charmante Cyptris, Ayme, fuit Adonis, Cybele encore Plaint le sort d'A-
mens. Au celeste séjour, Tout s'enflame à son tour, Un cœur rebelle N'a pas un beau



BASSE-CONTINUE.



rys. Et sans cesse l'Aurore, Previent, cherche, adore ; L'Amant de Procris.
jour. Quelle peine cruelle, Pour une immor- telle, D'être sans amour.

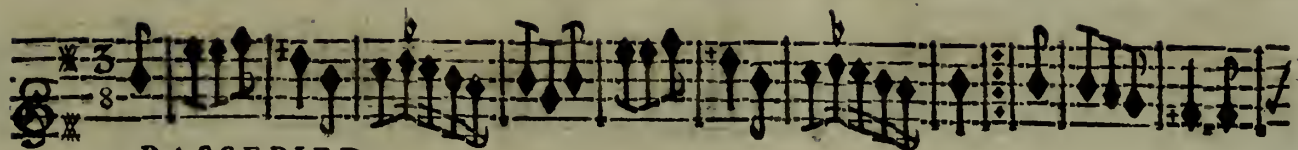


BASSE-CONTINUE.

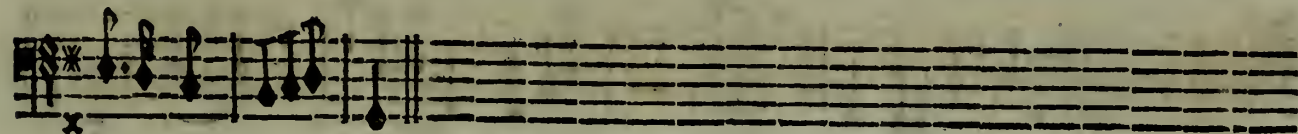
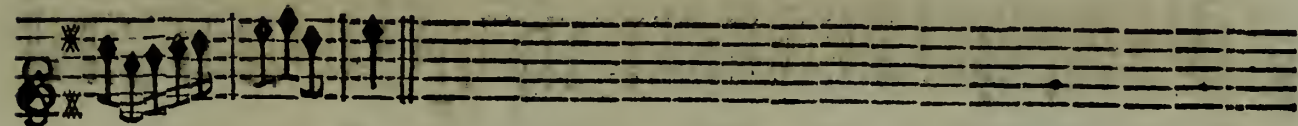
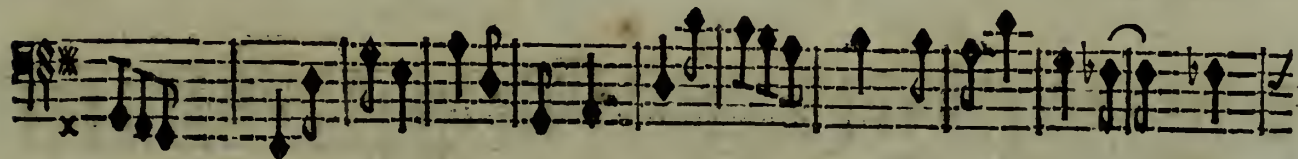
On reprend l'Air des Nymphes de Diane page 186. Et en suite Diane chante son Second Couplet.

ACTE TROISIEME. SCENE III.

191

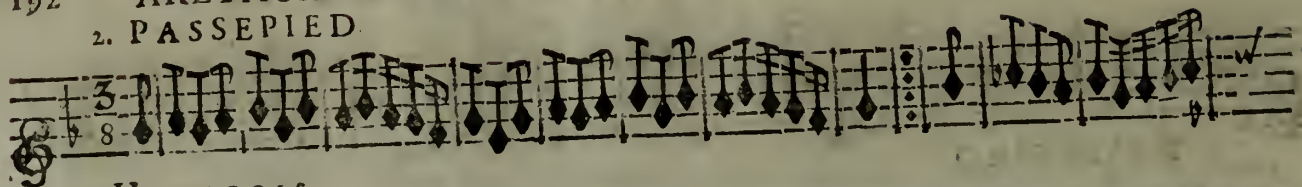


I. PASSEPIED.

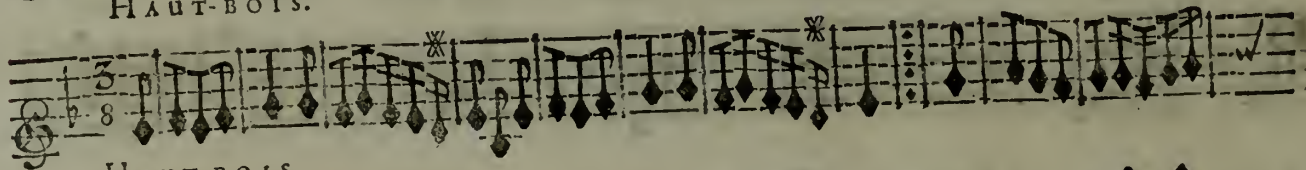


ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEt.

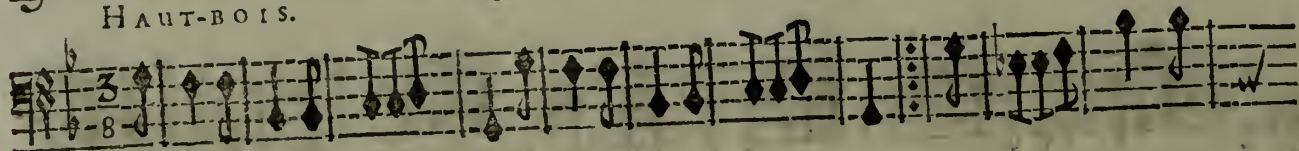
2. PASSEPIED.



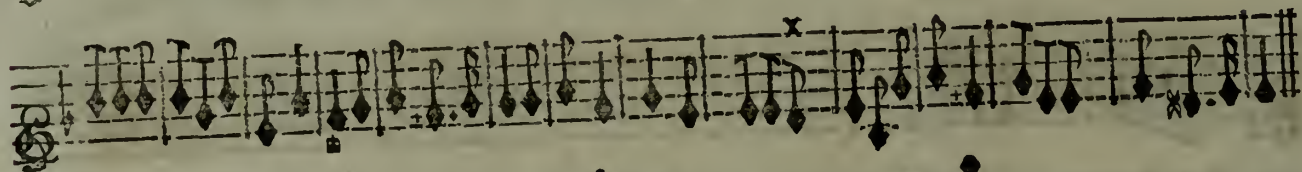
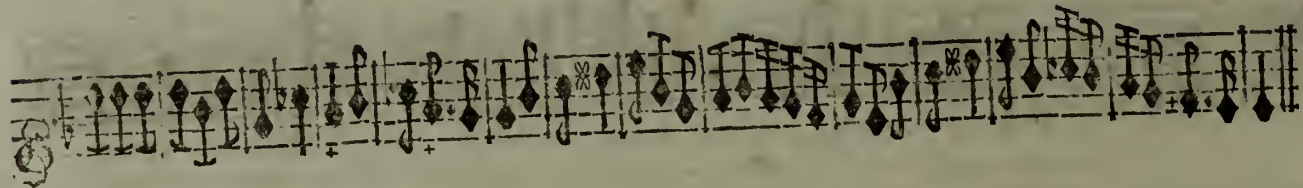
HAUT-BOIS.



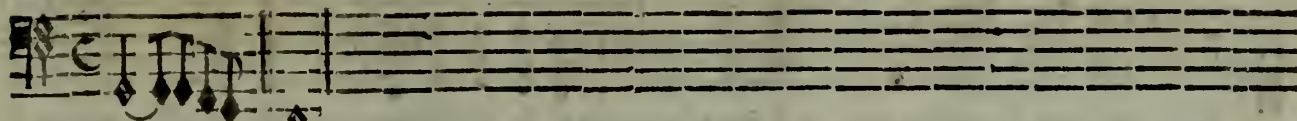
HAUT-BOIS.



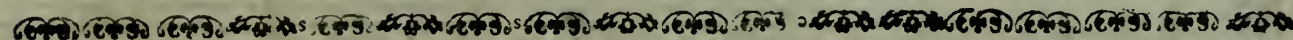
BASSON.



On reprend le 1. Passepiéd, page 191.



PRELUDE.



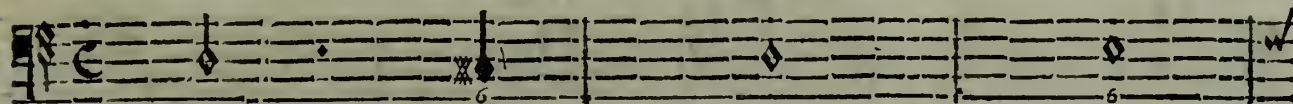
SCENE IV.

DIANE, ENDIMION, ARETHUSE. Suite de Diane.

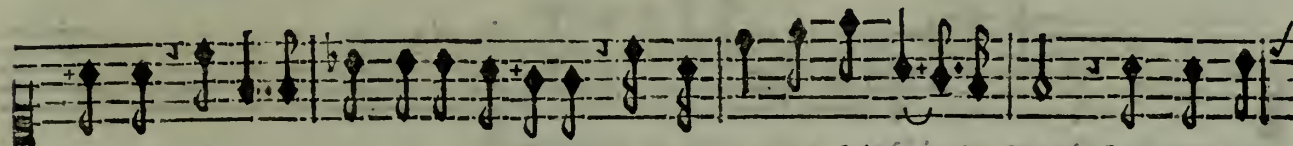
ARETHUSE.



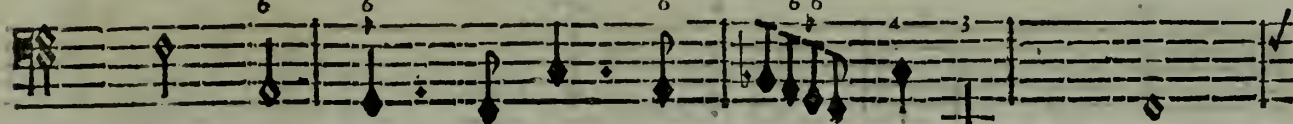
DE quels concerts retentissent ces lieux? Aux charmes de l'Amour Diane à pû se



BASSE-CONTINUE.



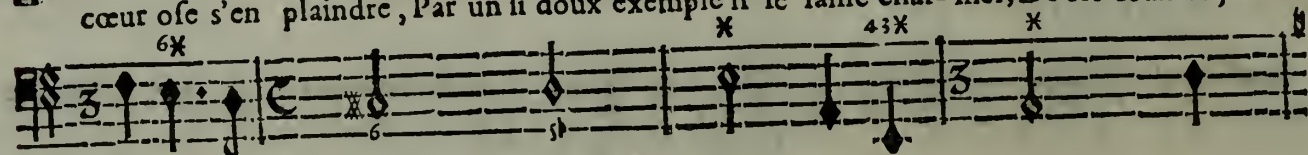
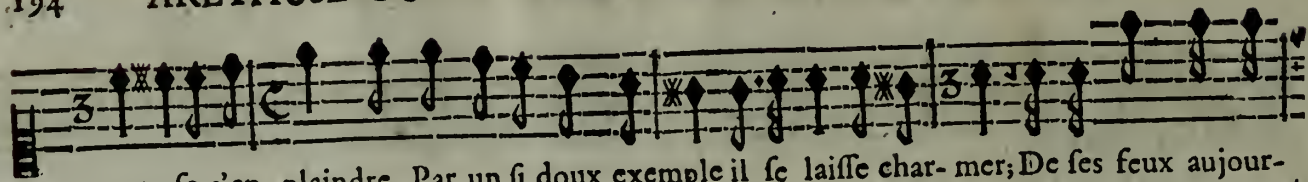
rendre? Mortelle, puis-je me defendre D'un pouvoir qui soumet les Dieux; Loin que mon



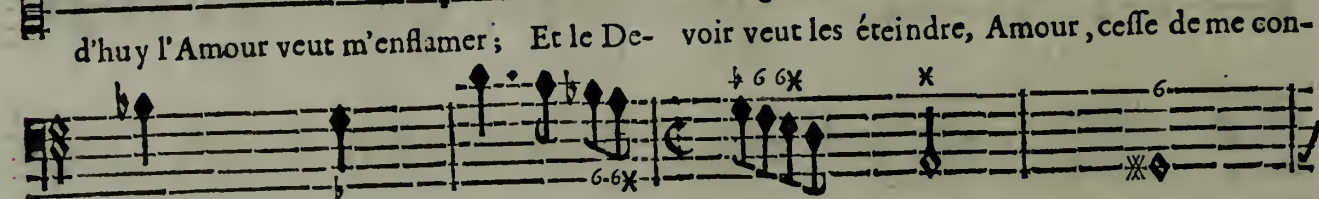
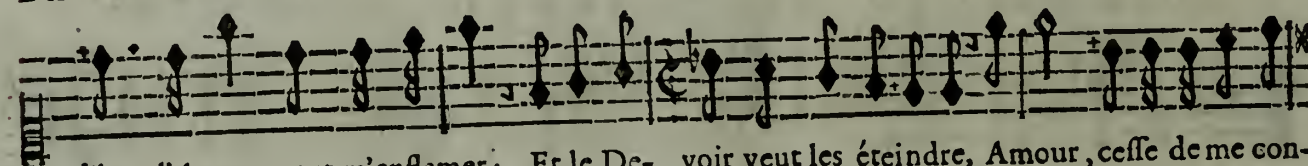
BASSE-CONTINUE.

B b

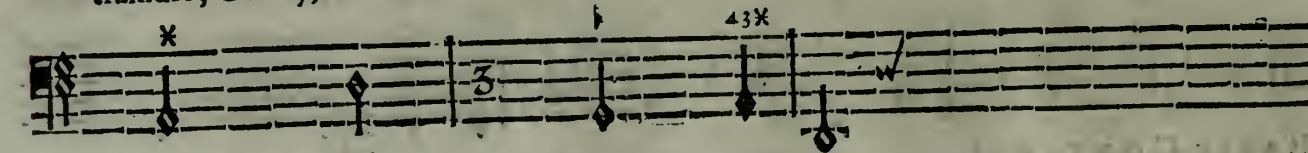
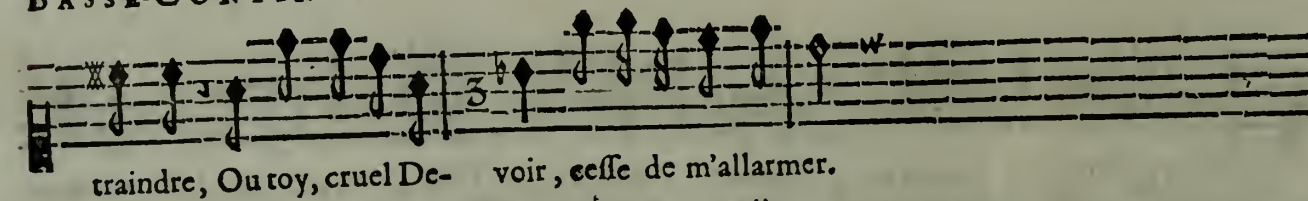
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



BASSE-CONTINUE.

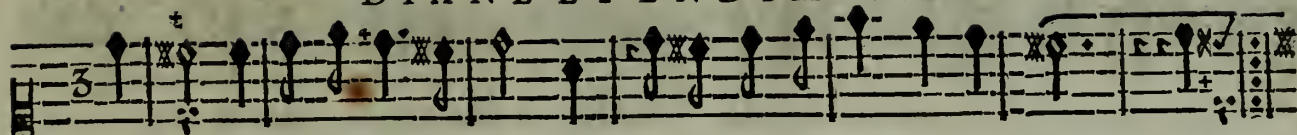


BASSE-CONTINUE.

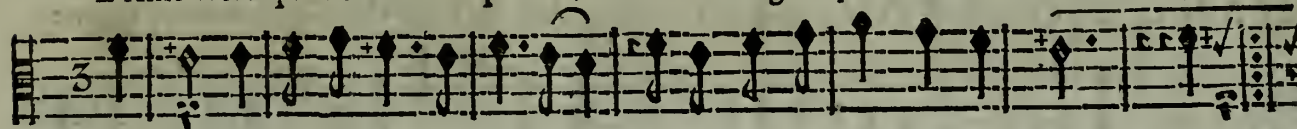


BASSE-CONTINUE.

DIANE ET ENDIMION.



L'Amour n'a que de douces peines, Ne contraignez point vos de- sirs : L'A-



L'Amour n'a que de douces peines, Ne contraignez point vos de- sirs : L'A-



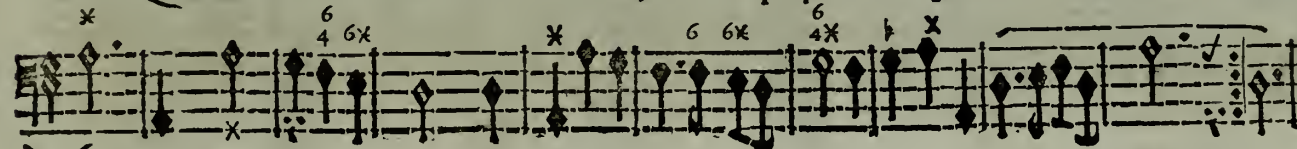
BASSE-CONTINUE.



sirs : Quand ce Dieu vo^e offre des chaînes, Il vous prepare des plaisirs. Quand ce sirs.

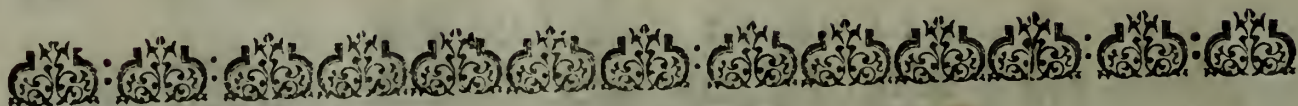


sirs : Quand ce Dieu vo^e offre des chaînes, Il vous prepare des plaisirs. Quand ce sirs.



BASSE-CONTINUE.

Bb ij



SCENE V.

DIANE, ENDIMION, ALPHE'E, ARETHUSE, Suite de Diane.

ALPHE'E.

 A single staff of music for Alphe'e. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some rests.

Quoy, voulez-vous encor resister à ma flame ? Ma constâce & mes soins ne touchét point vô-

A single staff of music for the Basse-Continue. It features a treble clef, a key signature of one sharp, and a 3/4 time signature. The notation includes various rhythmic values and rests, with some notes marked with '6' and '66' above them.

BASSE-CONTINUE.

ARETHUSE.

 A single staff of music for Arethuse. It starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is composed of eighth and sixteenth notes.

tre ame; Pour moy tout vô^o parle en ce jour, Diane, elle. même sou^o pire. Qu'il seroit glori-

A single staff of music for the Basse-Continue. It features a treble clef, a key signature of one sharp, and a 3/4 time signature. The notation includes various rhythmic values and rests.

BASSE-CONTINUE.

eux d'échapper à l'Amour Qui la sou- met à son Empi- re. Mais, hélas! je ne

BASSE CONTINUE.

puis vous cacher ma langueur, Je n'a- vois contre vous de secours que la fuite, A

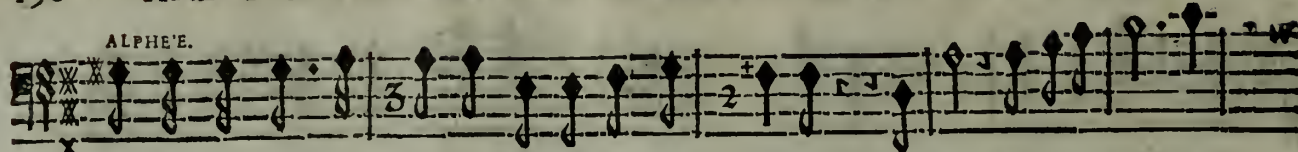
BASSE-CONTINUE.

ne pouvoir vous fuir vous me voyez reduite, Et vous lisez trop dans mon cœur.

BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEET:

ALPHE'E.



Un heureux sort en- fin couronne mon at- tente, Amour, Divinité char-



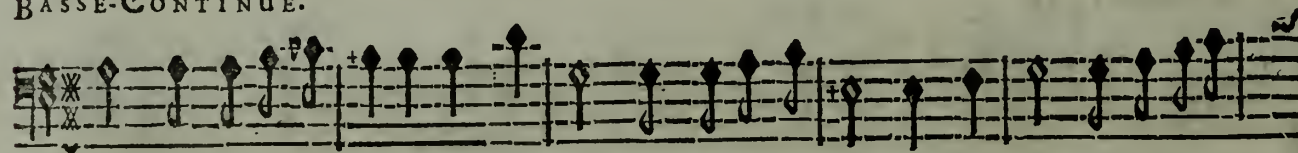
BASSE-CONTINUE.



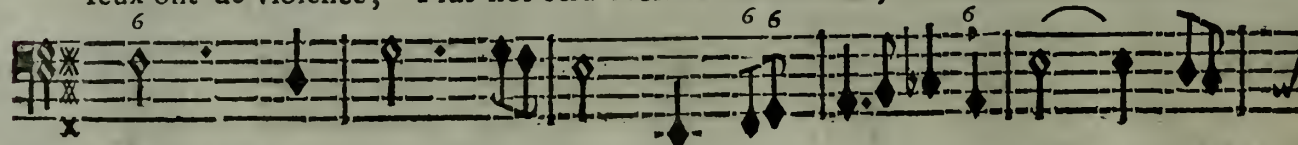
mante; Que les transports que je ressens, Te marquent ma reconnaissance, Plus nos



BASSE-CONTINUE.



feux ont de violence, Plus nos cœurs sont reconnoissans, Plus nos feux ont de vio-



BASSE-CONTINUE.

lence, Plus nos cœurs sont reconnoissans. à Arethuse. O Dieux! qu'il ma coûté de soupirs & de

BASSE-CONTINUE.

larmes, Pour vous guerir d'une fatale erreur. ARETHUSE. Une crainte trop vaine avoit seduit mon

BASSE-CONTINUE.

cœur, Oubliez vos tourmens. ALPHE'E. Oubliez vos al- lar- ARETHUSE. mes. Oubliez vos tour-

BASSE-CONTINUE.

ALPHE'E.

mens. Oubliez vos al- larmes.

BASSE-CONTINUE.

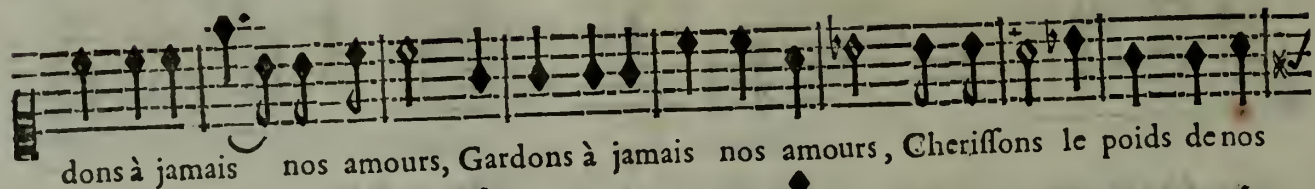
TOUS DEUX.

Gardons à jamais nos a- mours, Cherifions le poids de nos chaî-

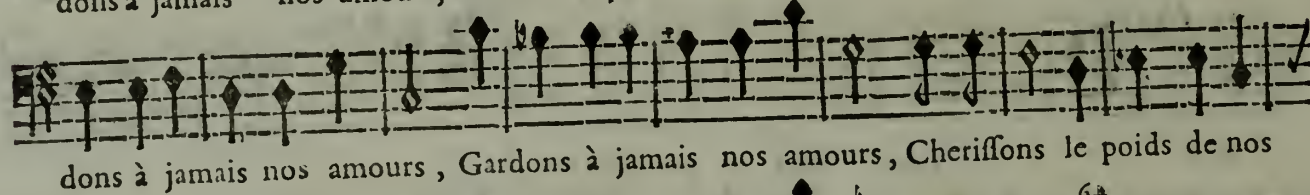
Gardons à jamais, à jamais nos a- mours, Cherifions le poids de nos

BASSE-CONTINUE.

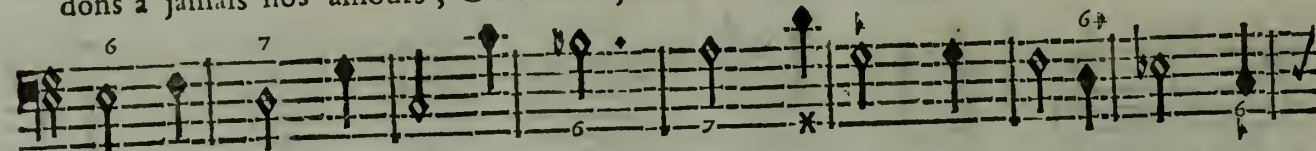
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.



dons à jamais nos amours, Gardons à jamais nos amours, Cherifions le poids de nos

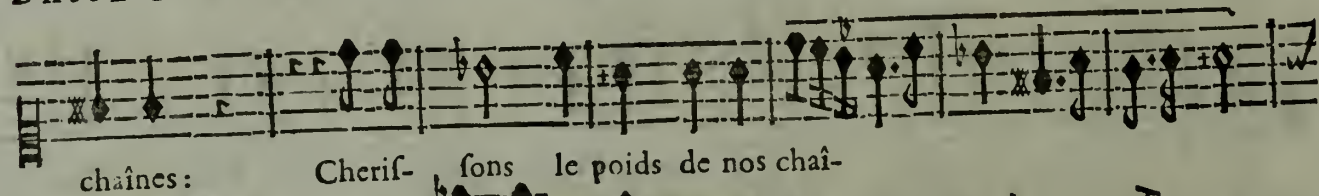


dons à jamais nos amours, Gardons à jamais nos amours, Cherifions le poids de nos

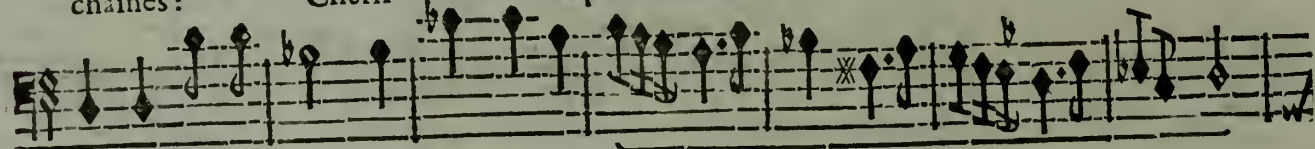


6 7 6+

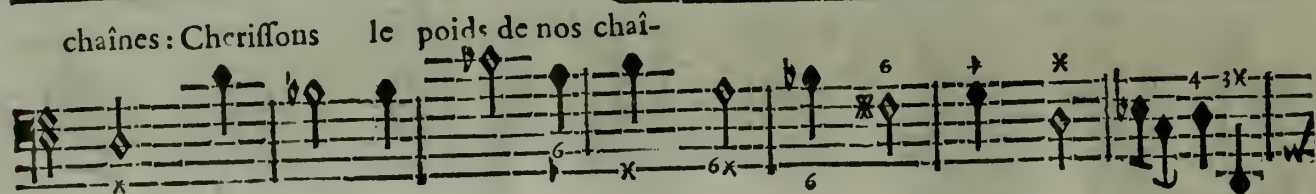
BASSE-CONTINUE.



chaînes: Cherif- fons le poids de nos chaî-

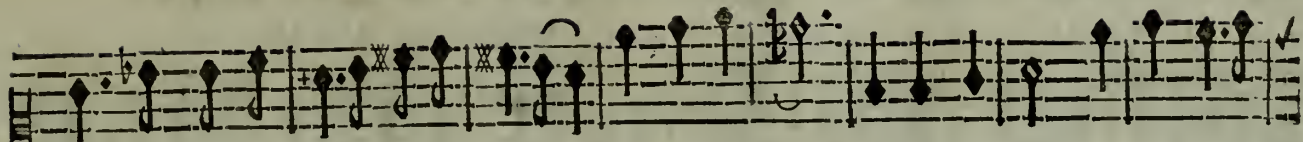


chaînes: Cherifions le poids de nos chaî-



6 7 6+

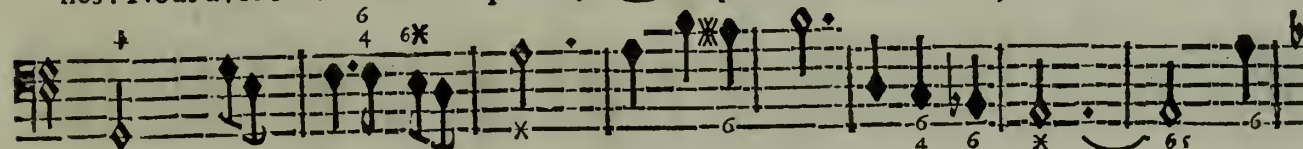
BASSE-CONTINUE.



nes : Nous avons vû finir nos peines, Que nos plaisirs durent toujurs. Gardons à ja-



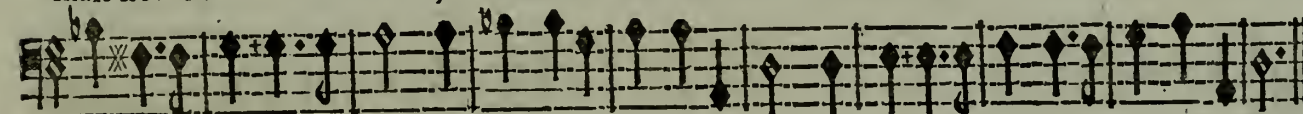
nes : Nous avons vû finir nos peines, Que nos plaisirs durent toujurs. Gar-



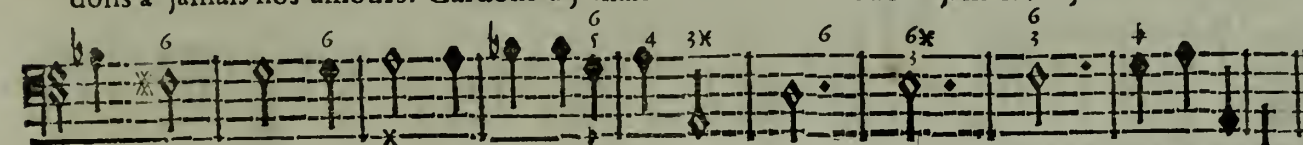
BASSE-CONTINUE.



mais nos amours. Gardons à ja- mais nos amours. Gardons à ja- mais nos amours.



dons à jamais nos amours. Gardons à jamais nos amours. Gardons à jamais, à jamais nos amours.



BASSE-CONTINUE.

Cc ij

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.
PRELUDE POUR LA DESCENTE DE L'AMOUR.

Musical staff for Violons and Flûtes. The staff is in treble clef with a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The label "VIOLONS." is positioned below the first part of the staff, and "FLÛTES." is positioned below the second part.

Musical staff for Flûtes. The staff is in treble clef with a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The label "FLÛTES." is positioned below the staff.

Musical staff for Basse-Continue. The staff is in bass clef with a 2/4 time signature. It contains a bass line with sixteenth notes and rests. The label "BASSE-CONTINUE." is positioned below the staff.

BASSE-CONTINUE.

Musical staff for Violons and Flûtes. The staff is in treble clef with a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The label "VIOLONS." is positioned below the first part, and "FLÛTES." is positioned below the second part.

Musical staff for Flûtes. The staff is in treble clef with a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The label "FLÛTES." is positioned below the staff.

Musical staff for Basse-Continue. The staff is in bass clef with a 2/4 time signature. It contains a bass line with sixteenth notes and rests. The label "BASSE-CONTINUE." is positioned below the staff.

BASSE-CONTINUE.

ACTE TROISIEME. SCENE V.

Musical staff for Flutes and Violins. The staff contains a series of notes and rests, with some notes marked with a '+' sign. The key signature has one sharp (F#).

FLÛTES.

VIOLONS.

Musical staff for Flutes. The staff contains a series of notes and rests, with some notes marked with a '+' sign. The key signature has one sharp (F#).

FLÛTES.

Musical staff for Bass Continuo. The staff contains a series of notes and rests, with some notes marked with a '+' sign. The key signature has one sharp (F#). There are fingerings indicated below the staff: '6 6x' above the first two notes, and '6 4' below the next two notes.

BASSE-CONTINUE.

Empty musical staff with a treble clef and a key signature of one sharp (F#).

Empty musical staff with a bass clef and a key signature of one sharp (F#).

BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

DIANE.

Ah quel éclat ! quelle clarté nouvelle ! C'est l'Amour qui vient d'as ces

ARETHUSE.

Ah quel éclat ! quelle clarté nouvelle !

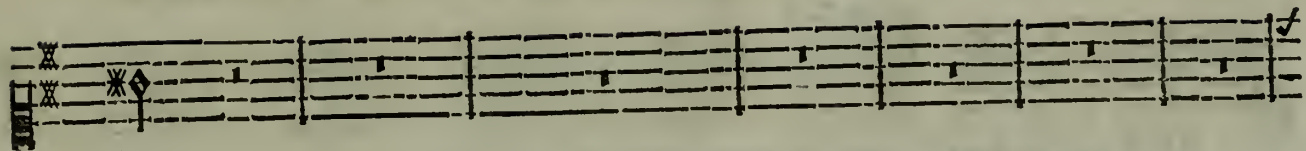
ENDIMION.

Ah quel éclat ! quelle clarté nouvelle ! C'est l'Amour qui vient d'as ces

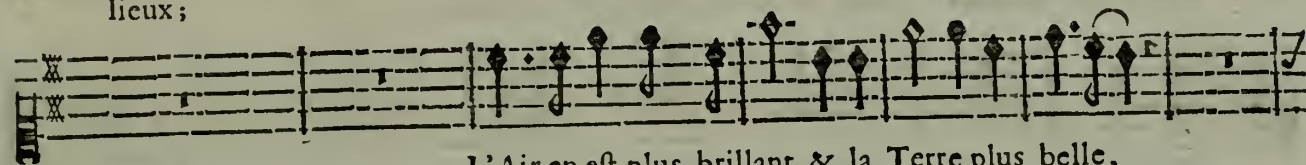
ALPHE'E.

Ah quel éclat ! quelle clarté nouvelle !

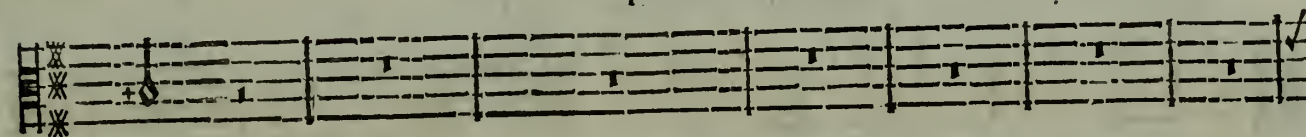
BASSE-CONTINUE.



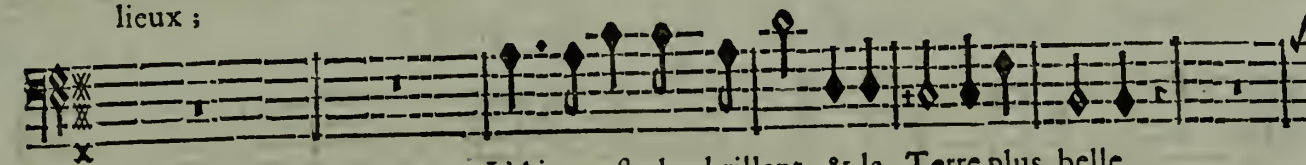
lieux ;



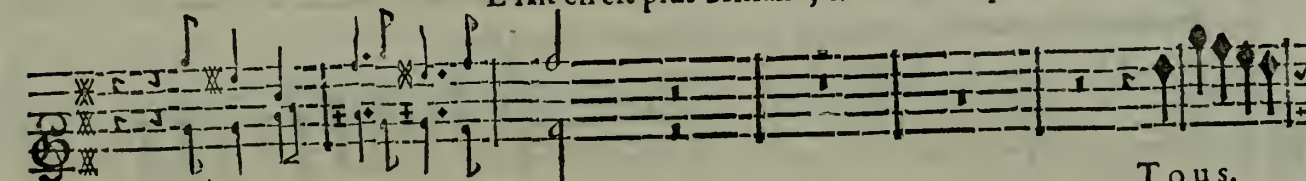
L'Air en est plus brillant, & la Terre plus belle,



lieux ;



L'Air en est plus brillant, & la Terre plus belle,

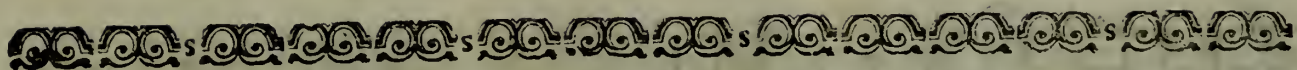


FLÛTES.

Tous.



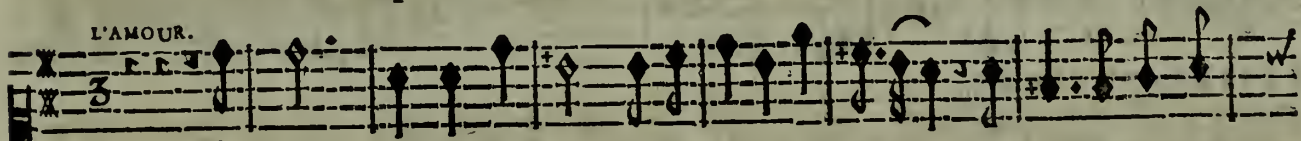
BASSE-CONTINUE.



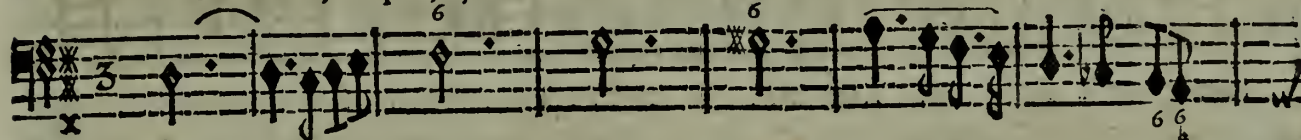
SCENE SIXIEME ET DERNIERE.

L'AMOUR sur sa gloire, DIANE, ENDIMION, ALPHE'E,
ARETHUSE. Troupe de Divinitez des Cieux. Troupe de Peuples de la Terre.

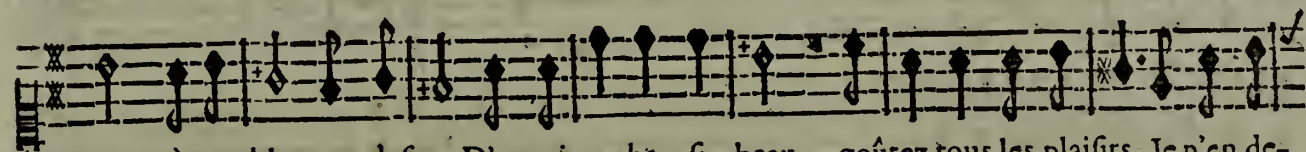
L'AMOUR.



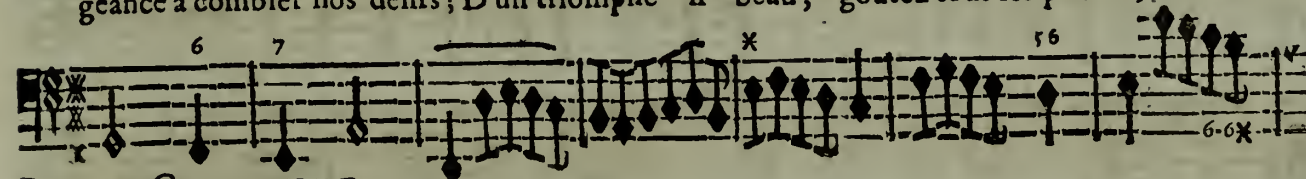
A Mans, que j'ay contrains à ceder la victoire, Je borne ma ven-



BASSE-CONTINUE.



geance à combler nos desirs; D'un triomphe si beau, goûtez tous les plaisirs, Je n'en de-



BASSE-CONTINUE.

mande que la gloi- re. D'un triomphe si beau goûtez mille plaisirs, Je n'en de-

BASSE-CONTINUE.

mande que la gloi- re. Arethuse, le fort seconde mes bien- faits, Il vous rend immor-

BASSE-CONTINUE.

telte D'une gloire si belle, Il fait part à l'Amant charmé de vos ar-

BASSE-CONTINUE.

traits, En vous faisant vivre à jamais, Il veut que vous brû- liez d'une flame é- ter-

BASSE-CONTINUE.

nel- le. Pour celebrer un jour si beau, si glorieux, Les Dieux, & les Mortels s'af-

BASSE-CONTINUE.

semblent dans ces lieux.

BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

C H O E U R.

Chantons l'Amour, chantons le pouvoir de ses armes, Chantons l'Amour, Chantons l'A-

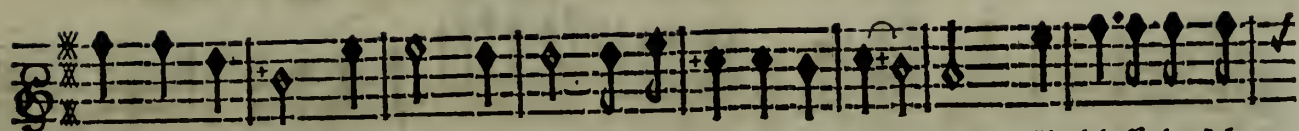
Chantons l'Amour, chantons le pouvoir de ses armes, Chantons l'Amour, Chantons l'A-

mour, chantons le pouvoir de ses ar- mes. VIOLONS.

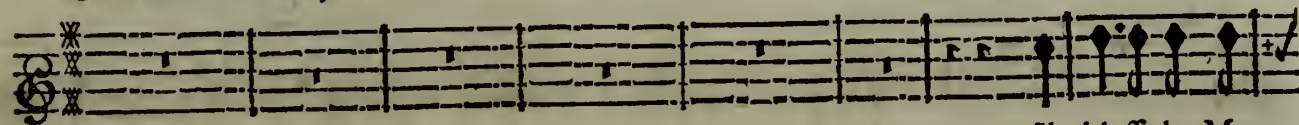
mour, chantons le pouvoir de ses ar- mes. VIOLONS.

Chantons l'Amour, chantons le pouvoir de ses armes, Chantons l'Amour,

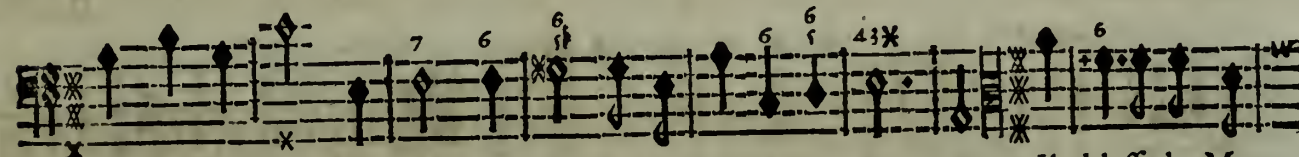
Chantons l'Amour, chantons le pouvoir de ses armes, Chantons l'Amour,



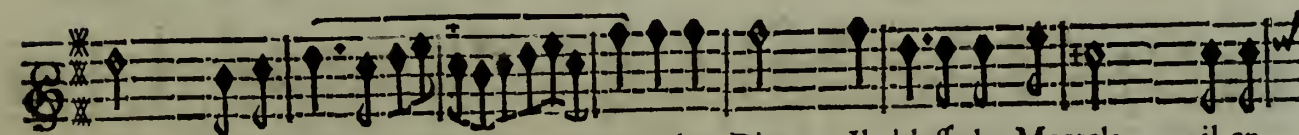
Chantons l'Amour, chantons, chantons le pouvoir de ses ar- mes, Il blesse les Mor-



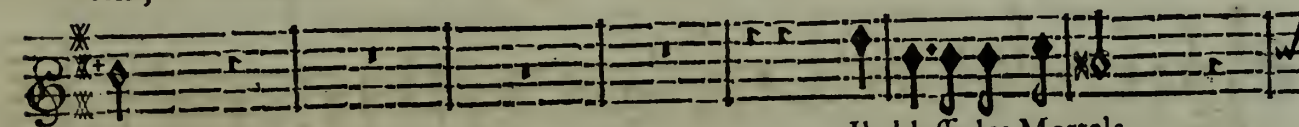
Il blesse les Mor-



Chantons l'Amour, chantons, chantons le pouvoir de ses ar- mes, Il blesse les Mor-



tels, il enchaî- ne les Dieux; Il blesse les Mortels, il en-



tels, Il blesse les Mortels,



tels, il enchaî- ne les Dieux; Il blesse les Mortels, il en-

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

chaîne les Dieux; il enchaîne les Dieux; Il

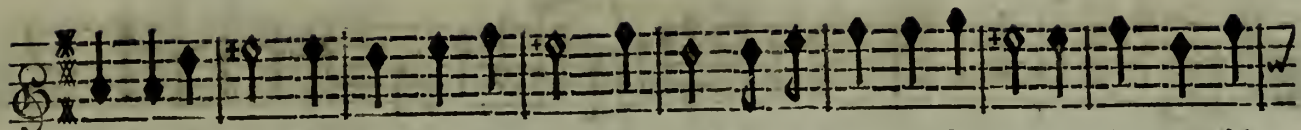
Il

chaîne les Dieux; il enchaîne les Dieux; Il

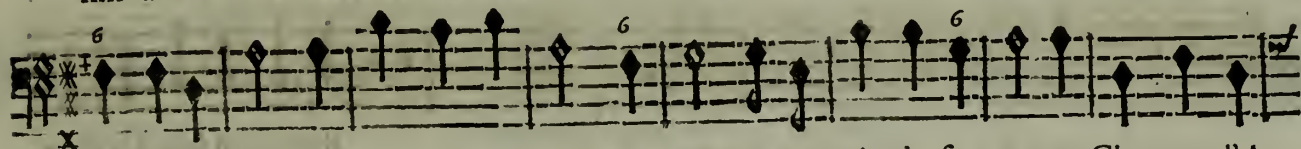
brûle au sein des Eaux, il regne dans les Cieux, La Terre, les Enfers sont sou-

brûle au sein des Eaux,

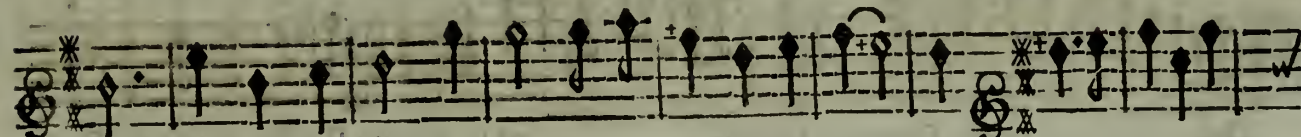
brûle au sein des Eaux, il regne dans les Cieux, La Terre, les Enfers sont sou-



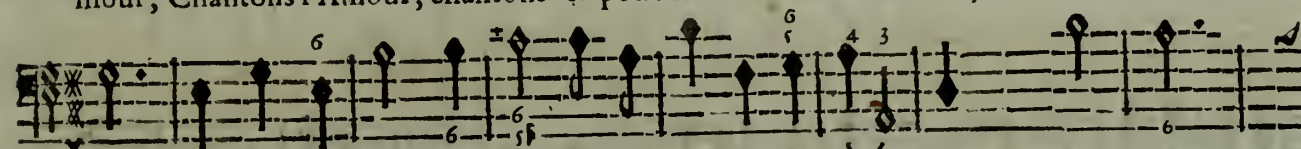
mis à ses charmes. Chantons l'Amour, chantons le pouvoir de ses armes, Chantons l'A-



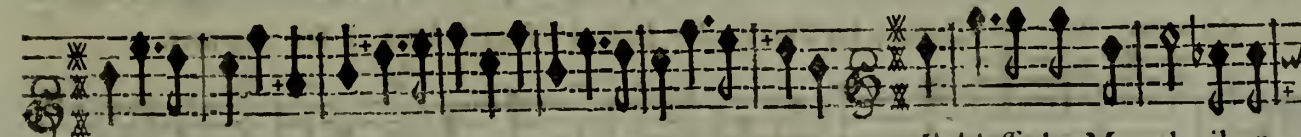
mis à ses charmes. Chantons l'Amour, chantons le pouvoir de ses armes, Chantons l'A-



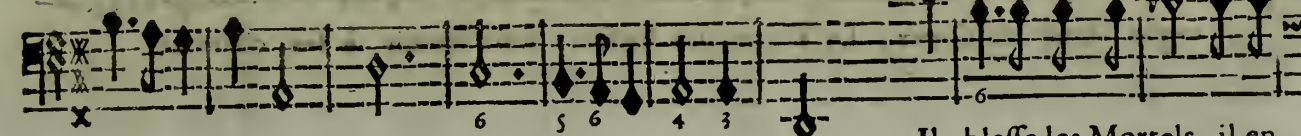
mour, Chantons l'Amour, chantons le pouvoir de ses ar- mes, VIOLONS.



mour, Chantons l'Amour, chantons le pouvoir de ses ar- mes. VIOLONS.



Il blesse les Mortels, il en-



Il blesse les Mortels, il en-

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLE!

chaî- ne les Dieux ; il enchaî- ne les Dieux ; Il brûle au sein des Eaux,

Il brûle au sein des Eaux,

chaî- ne les Dieux ; il enchaî- ne les Dieux ; Il brûle au sein des Eaux,

il regne dans les Cieux , La Terre , les Enfers sont soumis à ses charmes.

il regne dans les Cieux , La Terre , les Enfers sont soumis à ses charmes.

ACTE TROISIEME. SCENE VI.

Chantons l'Amour, chantons, chantons le pouvoir de ses armes, Chantons l'Amour,

Chantons l'Amour, chantons le pouvoir de ses armes,

Chantons l'Amour, chantons, chantons le pouvoir de ses armes, Chantons l'Amour,

VIOLONS.

Chantons l'Amour, Chantons l'Amour, chantons le pou-

VIOLONS.

Chantons l'Amour, Chantons l'Amour, chantons le pou-

voir de ses ar- mes.

voir de ses ar- mes.

Ec

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLETT.

ENTREE DES NATIONS.

Gay.

3

RONDEAU.

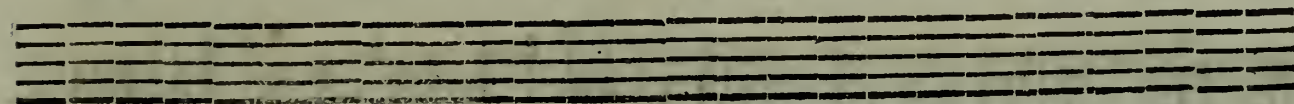
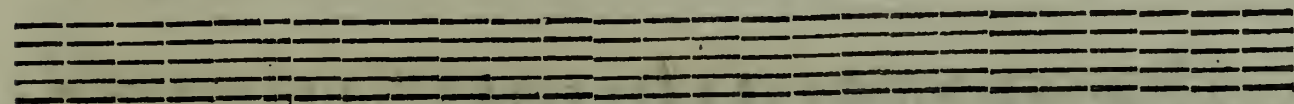
3

3

3

3

3

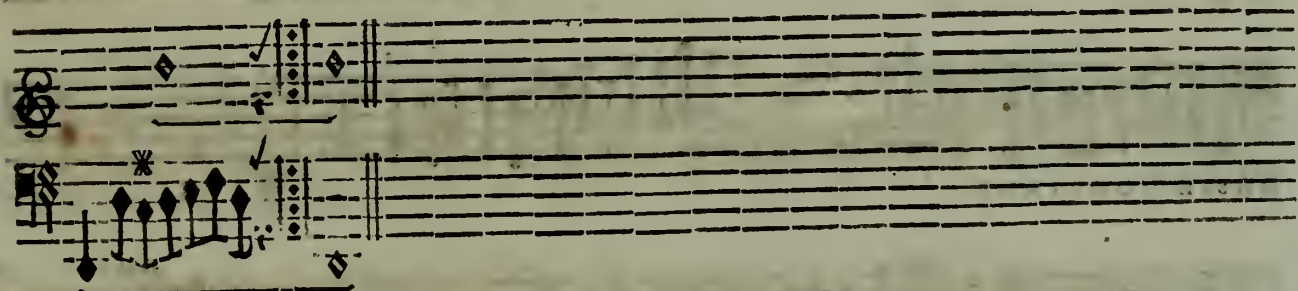
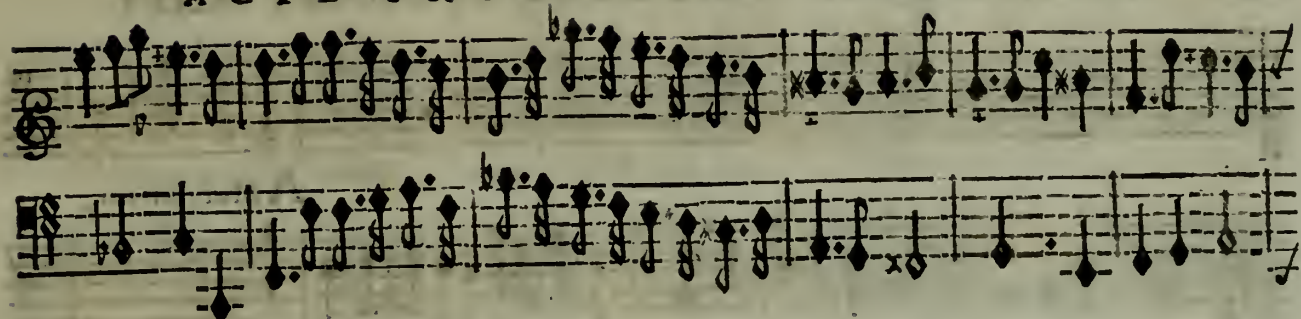


Ecij

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET.

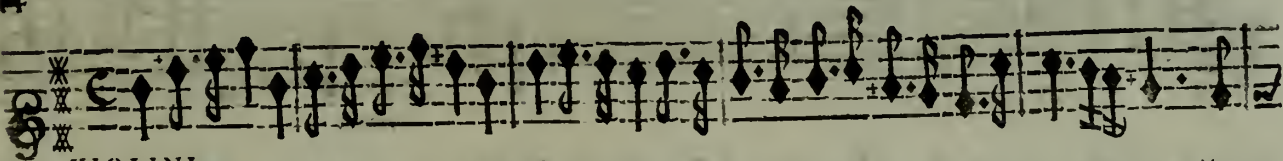
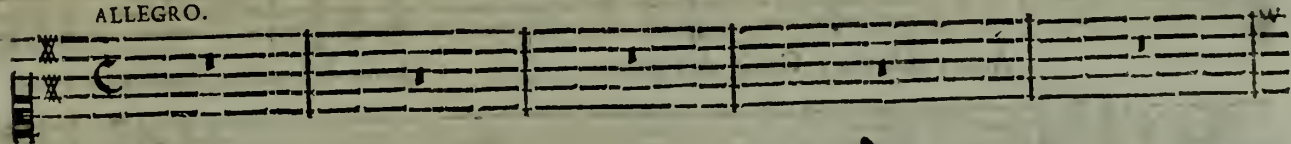
AIR DES EUROPEENS.

The image displays a musical score for an air from the ballet 'Arehuse ou la vengeance de l'Amour'. The score is arranged in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some performance instructions or ornaments indicated by asterisks and plus signs. The score concludes with a double bar line and a repeat sign.

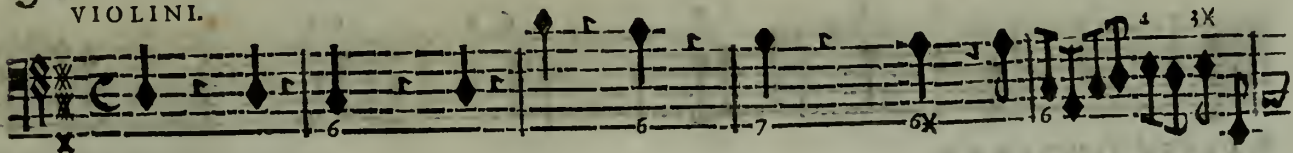


AIR ITALIEN.

ALLEGRO.



VIOLINI.



BASSE-CONTINUE.

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEt.

ARETHUSE.

First system of musical notation for Arethuse, featuring a treble clef and a key signature of one flat. The staff contains several measures of music, including a half rest and a quarter rest.

Amor diletto,

Second system of musical notation for Arethuse, continuing the melody from the first system.

First system of musical notation for the Basse-Continue, featuring a bass clef and a key signature of one flat. It includes figured bass notation with figures such as 6, 6 43, and 6.

BASSE-CONTINUE.

Third system of musical notation for Arethuse, continuing the vocal line.

Amor diletto, Gioia del petto,

Gioia del petto, Ecco mio core,

Fourth system of musical notation for Arethuse, concluding the vocal phrase.

piano.

Second system of musical notation for the Basse-Continue, featuring a bass clef and a key signature of one flat. It includes figured bass notation with figures such as 6, 6, 6 6, 6 6, and 6 6.

BASSE-CONTINUE.

Prendilo Amore, Prendilo, Prendilo, Prendilo Amore.

rc.
forte.

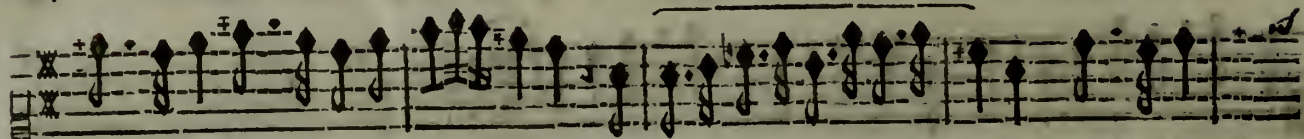
BASSE-CONTINUE.

Amor diletto, diletto, Gioia del petto, Ecco mio core, Prendilo,

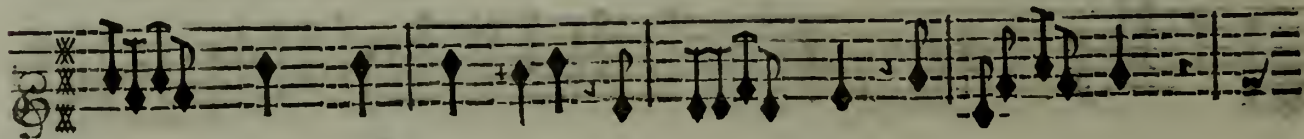
piano.

BASSE-CONTINUE.


ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEt.



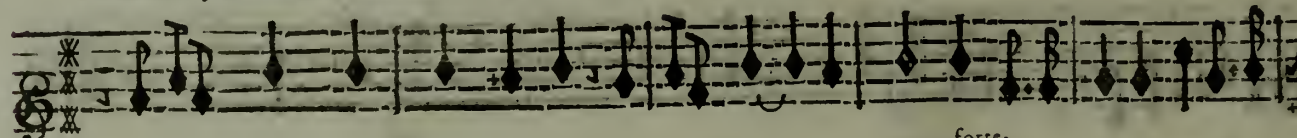
Prendilo, Prendilo Amo- re. Amo- re. Prendilo,



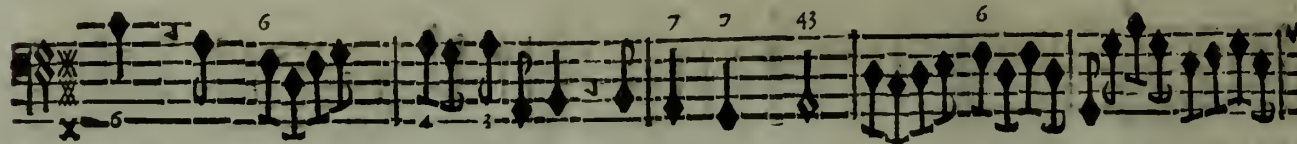

BASSE-CONTINUE.



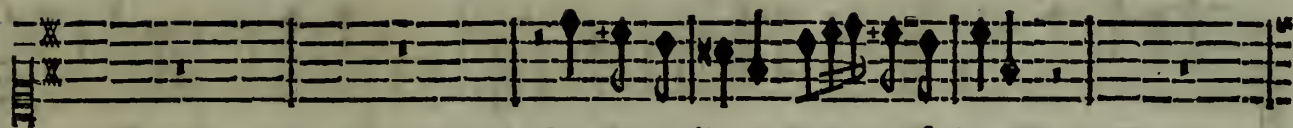
Prendilo, Prendilo Amo- re. Amo- re. Amo- re.



forte.

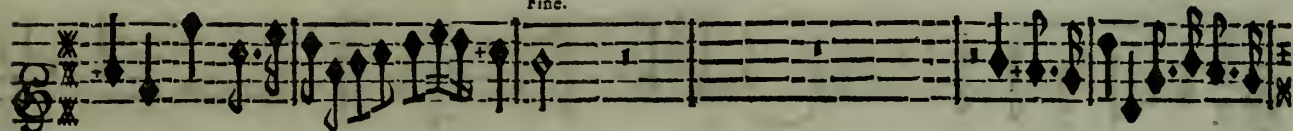


BASSE-CONTINUE.

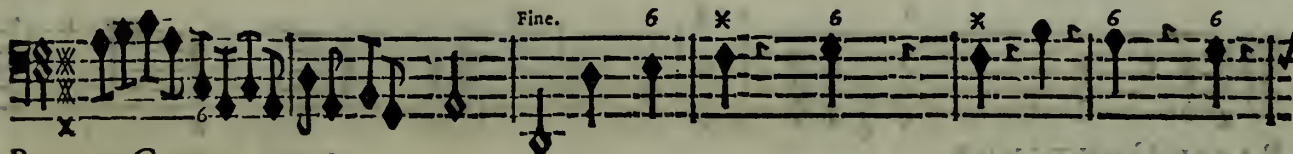


Che me gradita, La tua ferita,

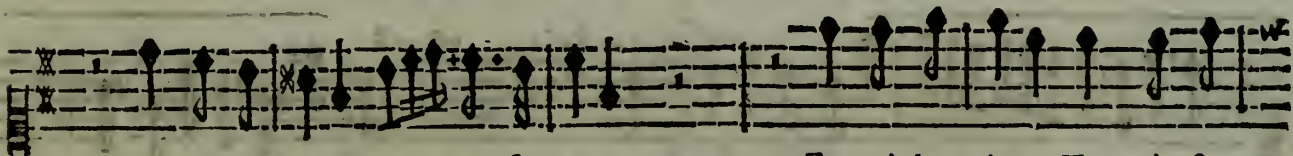
Fine.



Fine.

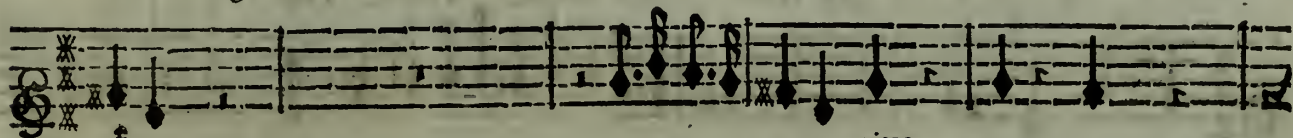


BASSE-CONTINUE.

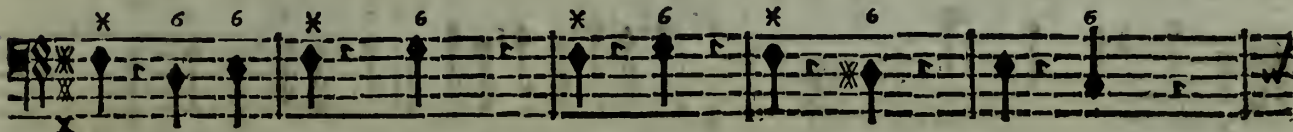


Che me gradita, La tua ferita,

Fammi languire, Torna à fe-



piano,



BASSE-CONTINUE.

ff

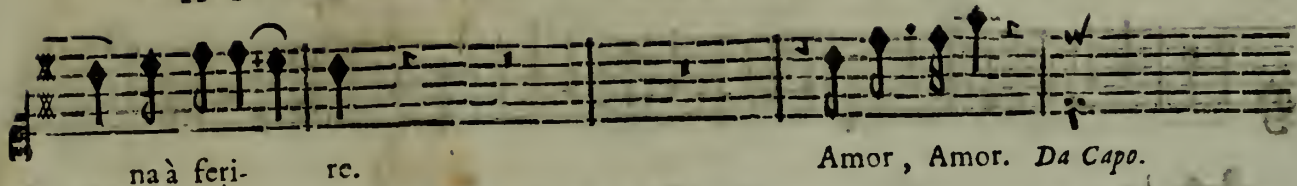
ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLE.

rire, Torna, Torna, Torna à ferire, Fammi languire, Fammi languire, Tor-

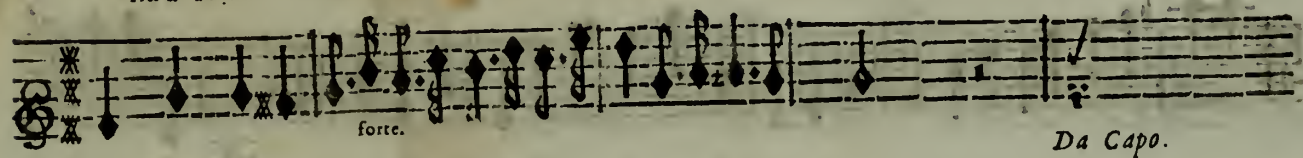
BASSE-CONTINUE.

na à ferire. Torna, Torna, Tor-

BASSE-CONTINUE.



na à fer- re. Amor, Amor. *Da Capo.*



forte. *Da Capo.*



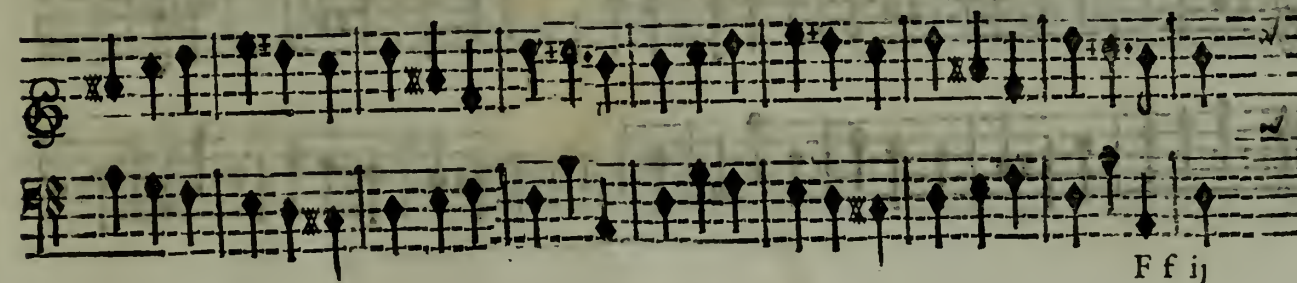
6 4 3X 6 4 3X *Da Capo.*

BASSE CONTINUE.

CHACONNE, RONDEAU.



Tous.



F f ij

ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLEY.

Musical staff 1: Treble clef, notes with accidentals (sharps, flats, naturals), and a fermata at the end.

Musical staff 2: Bass clef, notes with accidentals, and a fermata at the end.

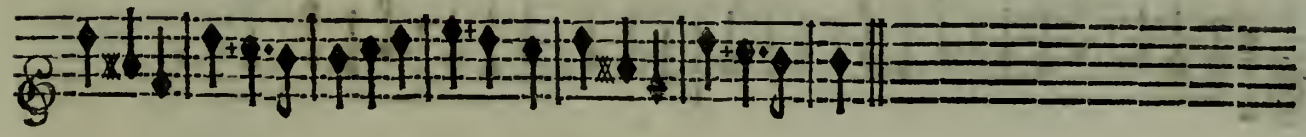
Musical staff 3: Treble clef, notes with accidentals, and a fermata at the end.

Musical staff 4: Bass clef, notes with accidentals, and a fermata at the end.

Musical staff 5: Treble clef, notes with accidentals, and a fermata at the end.

Musical staff 6: Bass clef, notes with accidentals, and a fermata at the end.

ACTE TROISIEME. SCENE VI. 229



ARETHUSE OU LA VENGEANCE DE L'AMOUR, BALLET. DEUXIEME CHAGONNE.

RONDEAU.

Musical staff for Haut-Bois et Flûtes. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation consists of a series of eighth notes, mostly beamed in pairs, with some accents. The staff ends with a double bar line and a fermata.

HAUT-BOIS ET FLÛTES.

Musical staff for Haut-Bois et Flûtes. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation consists of a series of eighth notes, mostly beamed in pairs, with some accents. The staff ends with a double bar line and a fermata.

HAUT-BOIS ET FLÛTES.

Musical staff for Bassons. It begins with a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation consists of a series of eighth notes, mostly beamed in pairs, with some accents. The staff ends with a double bar line and a fermata.

BASSONS.

Musical staff for Haut-Bois et Flûtes. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation consists of a series of eighth notes, mostly beamed in pairs, with some accents. The staff ends with a double bar line and a fermata, followed by the word "Fin." written above the staff.

Fin.

Musical staff for Bassons. It begins with a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation consists of a series of eighth notes, mostly beamed in pairs, with some accents. The staff ends with a double bar line and a fermata, followed by the word "Fin." written above the staff.

Fin.

Musical staff for Bassons. It begins with a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation consists of a series of eighth notes, mostly beamed in pairs, with some accents. The staff ends with a double bar line and a fermata, followed by the word "Fin." written above the staff.

Fin.

Tous. On reprend le Rondeau.

Tous. On reprend le Rondeau.

Tous. On reprend le Rondeau.

Tous. On reprend le Rondeau.

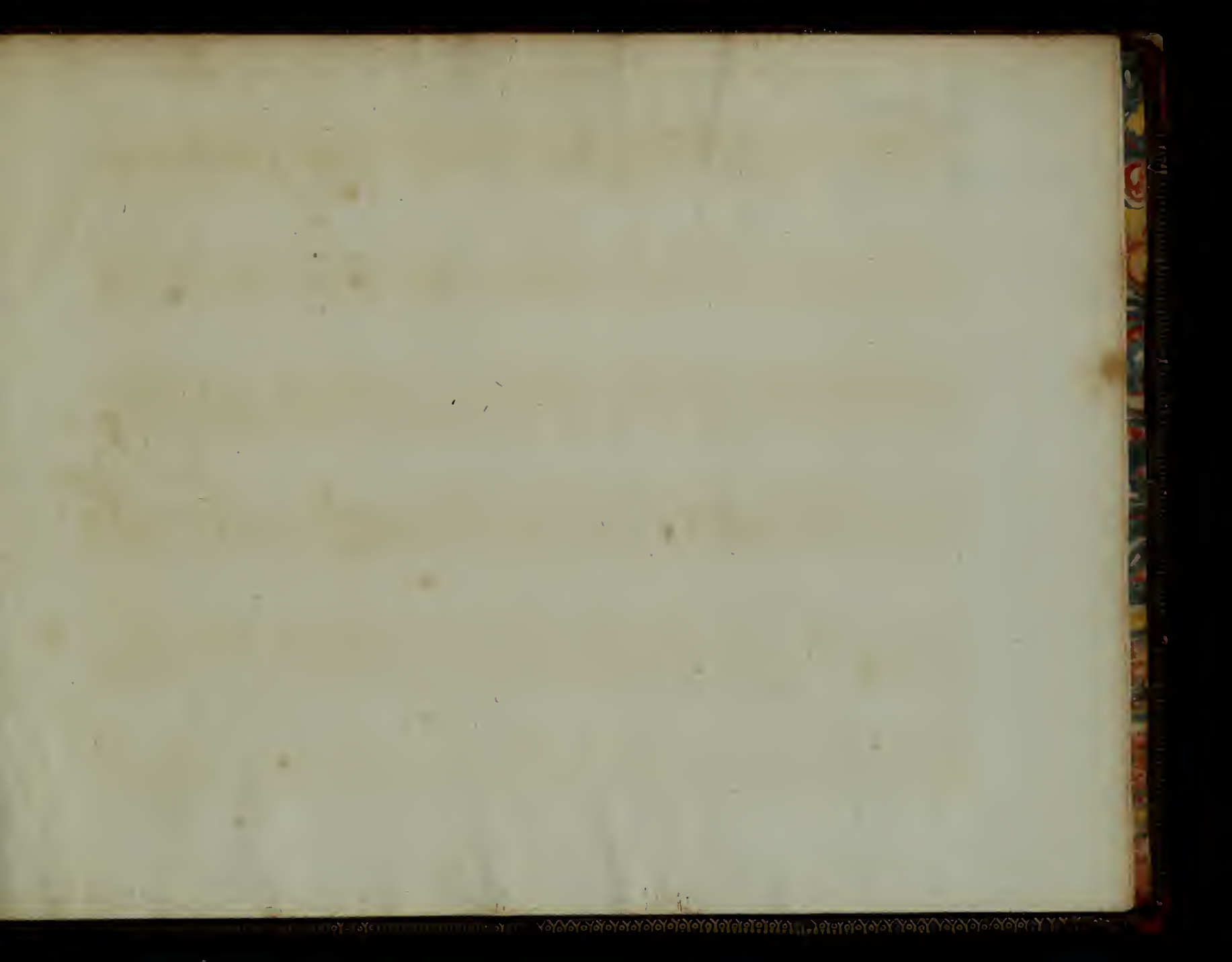
*On repete la Chaconne par b mol, & en suite le Chœur, Chantons l'Amour, &c. p. 212.
par ou l'on finit le Troisième & dernier Acte.*

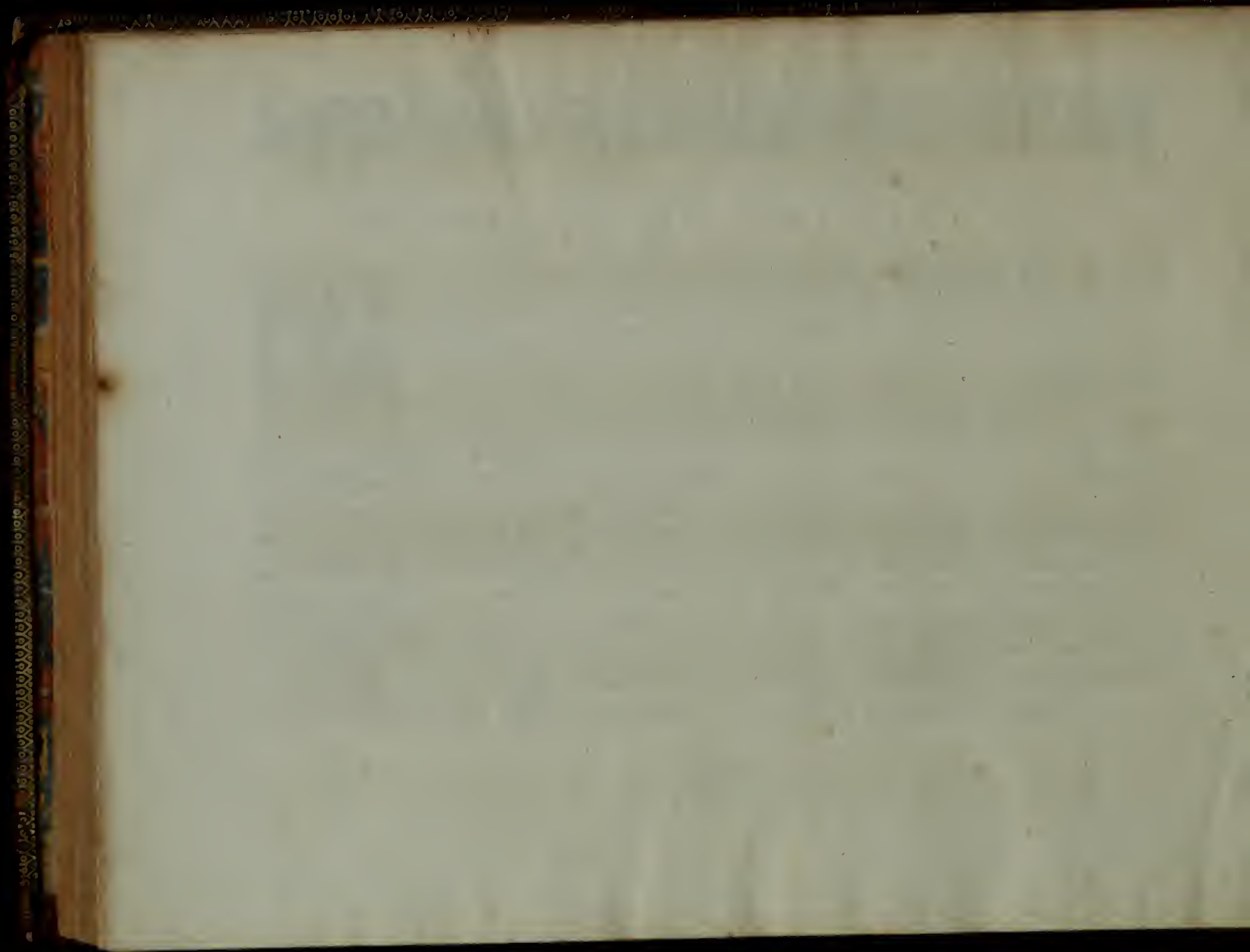


EXTRAIT DU PRIVILEGE.

PAR Lettres Patentes du Roy données à Arras l'onzieme jour du mois de May, l'An de Grace mil six cent soixante & treize, Signées L OUIS ; Et plus bas, Par le Roy, COLBERT ; Scellées du grand Sceau de cire jaune : Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires du Conseil Privé du Roy des 30. Septembre 1694. & 8. Aoult 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale, qu'Instrumentale, de tous Auteurs : Faisant défences à toutes autres personnes de quelque condition & qualité qu'elles soient, d'entreprendre ou faire entreprendre ladite Impression de Musique, ny autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obeissance, nonobstant toutes Lettres à ce contraires ; ny mesme de Tailler ny Fondre aucuns Caracteres de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & Impressions, & de six mille livres d'amende, ainsi qu'il est plus amplement déclaré ésdites Lettres : Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.







Miss Pratt

On a Part 47.





