

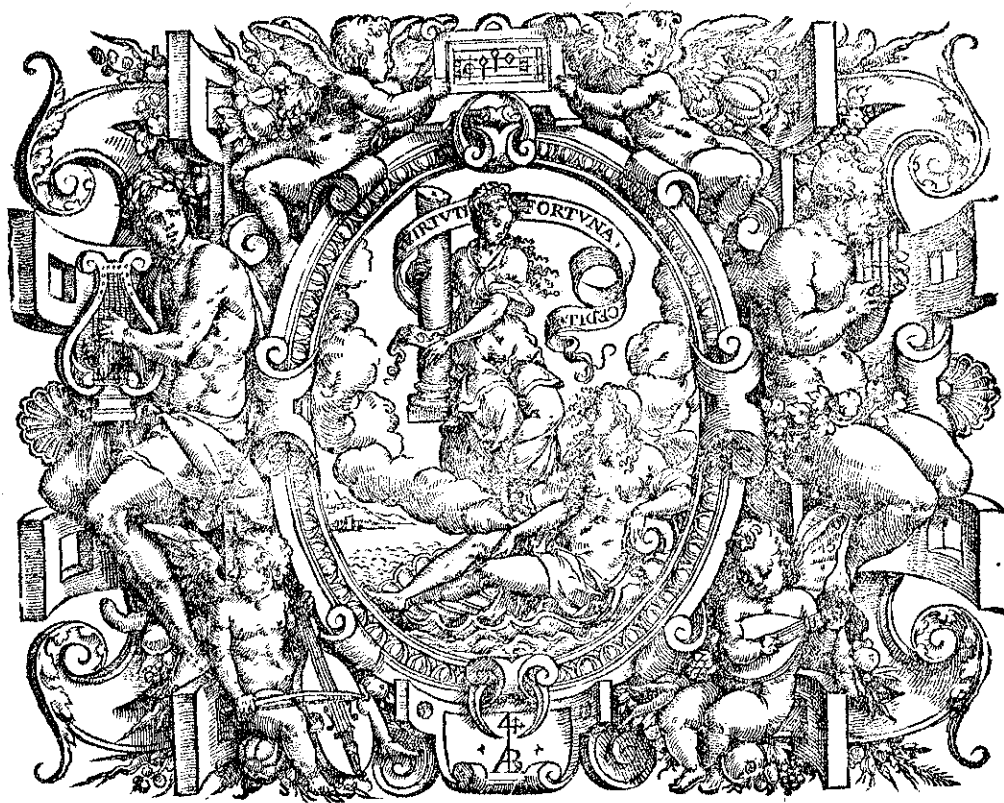
ARMIDE.

TRAGEDIE

MISE

EN MUSIQUE,

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



A PARIS,

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

ET SE VEND

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

M. DC. LXXXVI.

AVEC PRIVILEGE DE SA MAJESTE.



A U R O Y .



SIRE,

De toutes les Tragedies que j'ay mises en Musique voicy celle dont le Public a tesmoigné estre le plus satisfait: C'est un Spectacle où l'on court en foule, & jusqu'icy on n'en a point veu qui ait receu plus d'aplaudissements; cependant, c'est de tous les Ouvrages que j'ay faits celuy que j'estime le moins heureux, puisqu'il n'a pas encore eû l'avantage de paroistre devant VOSTRE MAJESTE'. Vos Ordres, SIRE, m'ont engagé d'y travailler avec soin & avec empressement: Vn mal dangereux dont j'ay esté surpris n'a pas esté capable d'interrompre mon travail, & le desir ardent que j'avois de l'achever dans le temps que VOSTRE MAJESTE' le souhaittoit, m'a fait oublier le peril où j'estois exposé, & m'a touché plus vivement que les plus violentes douleurs que j'ay souffertes. Mais que me sert-il, SIRE, d'avoir fait tant d'efforts pour me haster de Vous offrir ces

nouveaux Concerts? VOSTRE MAJESTE' ne s'est pas trouvée en estat de les entendre, & Elle n'en a voulu prendre d'autre plaisir que celui de les faire servir au divertissement de ses Peuples. J'avoüray que les loüanges de tout Paris ne me suffisent pas; ce n'est qu'à Vous, SIRE, que je veux consacrer toutes les productions de mon genie; je ne puis aspirer à un moindre prix qu'à la gloire de Vous plaire, & sans l'approbation de VOSTRE MAJESTE', je compte pour rien celle de tout le reste du Monde. Permettez, SIRE, que dans l'impatience où je suis de vous offrir cet Opera, je vous le presente sur le papier en attendant qu'il me soit permis de vous le faire voir sur le Theatre, & souffrez que je me serve de cette occasion pour renouveler la protestation d'estre toute ma vie avec un zele tres ardent & un tres profond respect,

SIRE,

DE VOSTRE MAJESTE'.

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



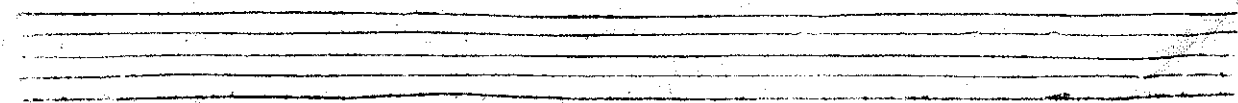
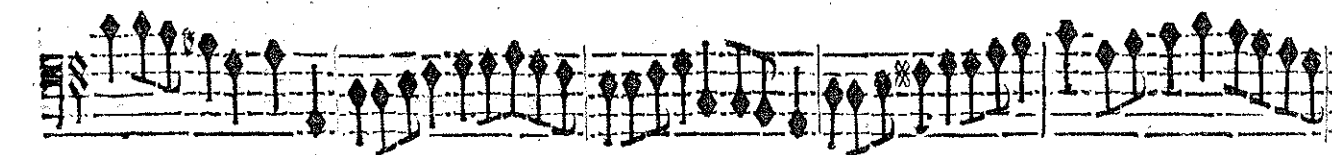
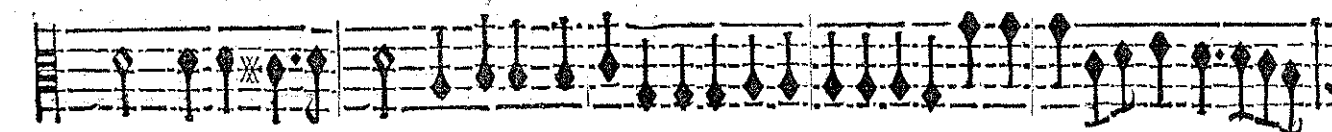
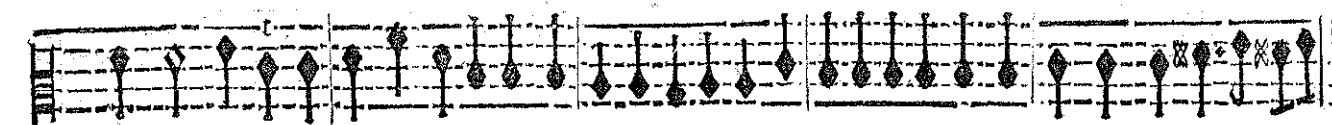
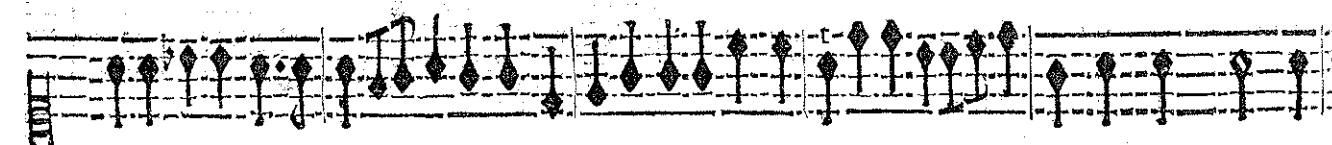
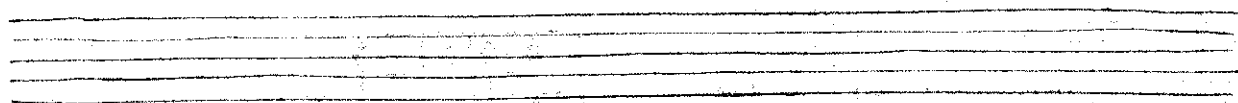
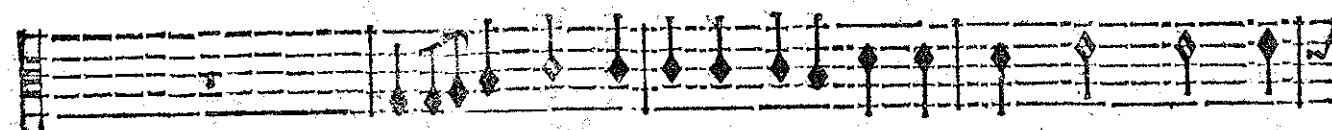
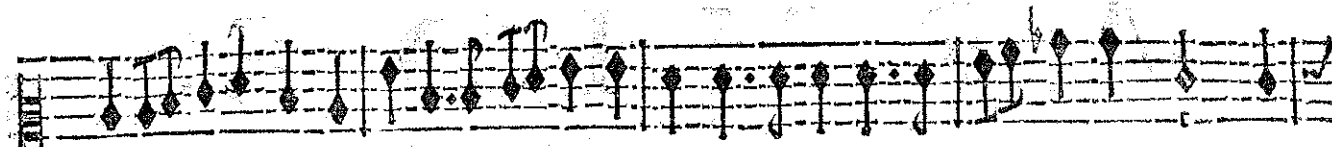
A R M I D E,

P R O L O G V E.

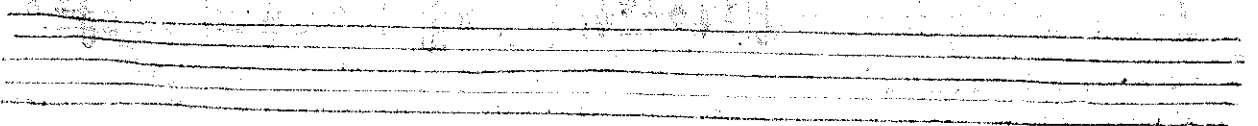
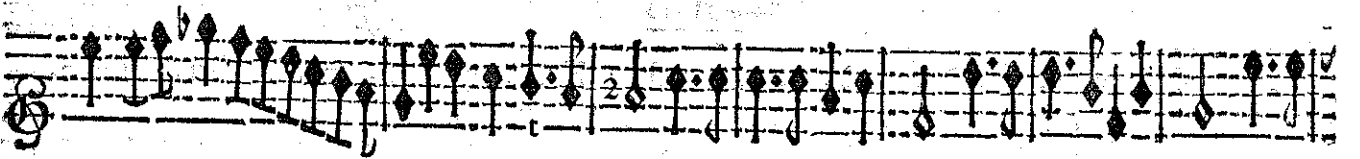
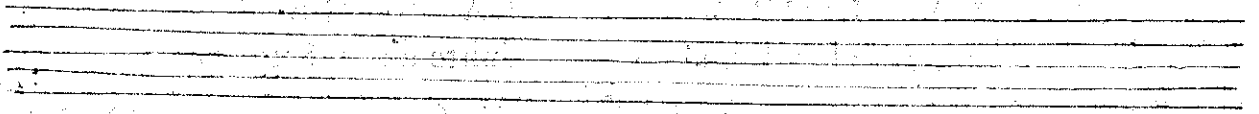
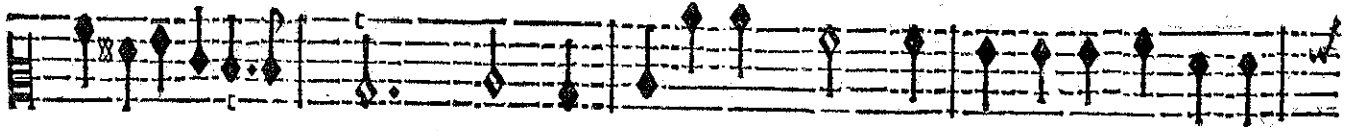
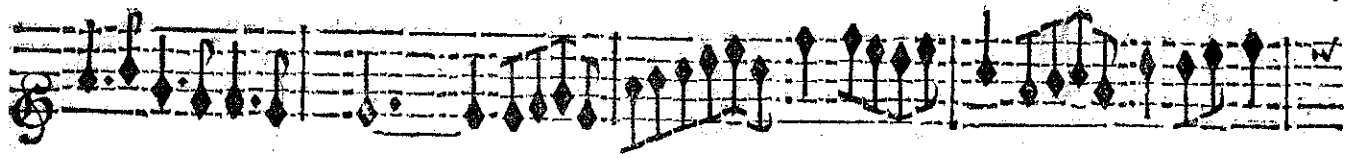
OUVERTURE.

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.



PROLOGUE.



ARMIDE, TRAGÉDIE.

Five staves of musical notation for the first section. The first staff is in treble clef, and the subsequent four are in bass clef. The time signature starts as 6/4 and changes to 3/4. The music consists of a series of notes and rests, with some accidentals.

LA GLOIRE. Suite de la Gloire.

LA SAGESSE. Suite de la Sagesse.

LA GLOIRE.

Musical notation for the 'LA GLOIRE' section, starting with a treble clef and a 3/4 time signature. It features a series of notes and rests.

Tout doit céder dans l'Univers A l'auguste Héros que j'ai- me. L'effort des Enne-

LA SAGESSE.

Musical notation for the 'LA SAGESSE' section, starting with a treble clef and a 3/4 time signature. It features a series of notes and rests.

BASSE-CONTINUE.

Musical notation for the 'BASSE-CONTINUE' section, starting with a bass clef and a 3/4 time signature. It features a series of notes and rests, with some accidentals and a '6/6x' marking.

Musical notation for the 'BASSE-CONTINUE' section, starting with a bass clef and a 3/4 time signature. It features a series of notes and rests, with some accidentals and a '6/6x' marking.

mis, les glaces des Hyvers, Les Rochers, les Fleuves, les Mers, Rien n'arreste l'ardeur de

Musical notation for the 'BASSE-CONTINUE' section, starting with a bass clef and a 3/4 time signature. It features a series of notes and rests, with some accidentals and a '6/6x' marking.

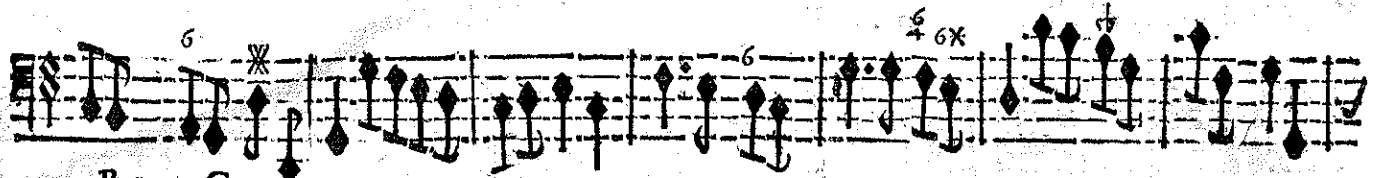
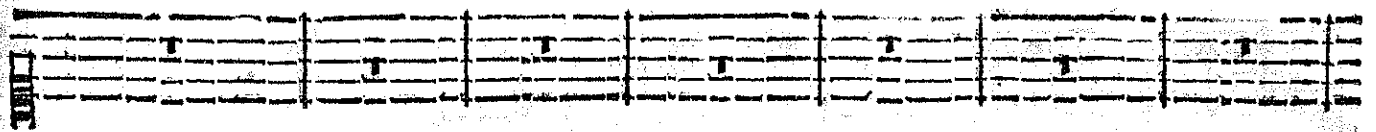
Musical notation for the 'BASSE-CONTINUE' section, starting with a bass clef and a 3/4 time signature. It features a series of notes and rests, with some accidentals and a '6/6x' marking.

BASSE-CONTINUE.

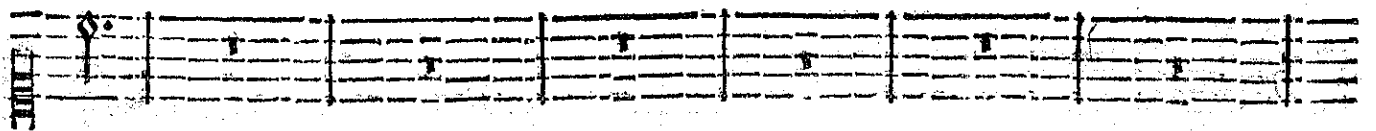
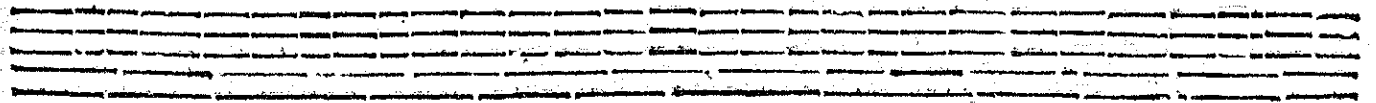
PROLOGUE.



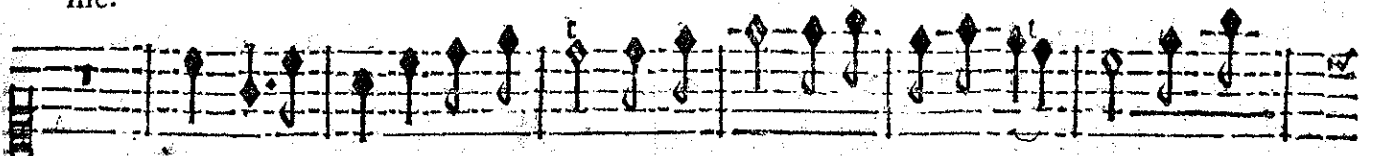
fa valeur extrême. Tout doit ceder dans l'Univers A l'au- guste He- ros que j'ai-



BASSE-CONTINUE.



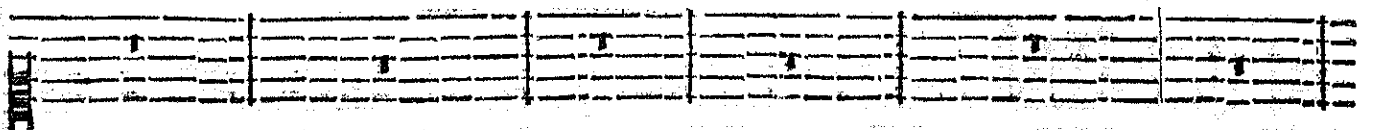
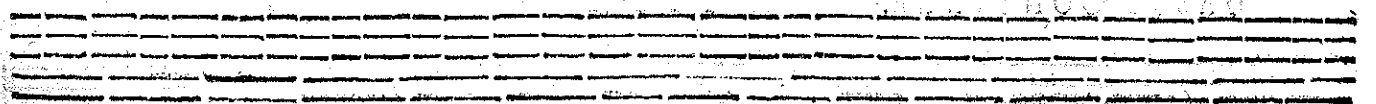
me.



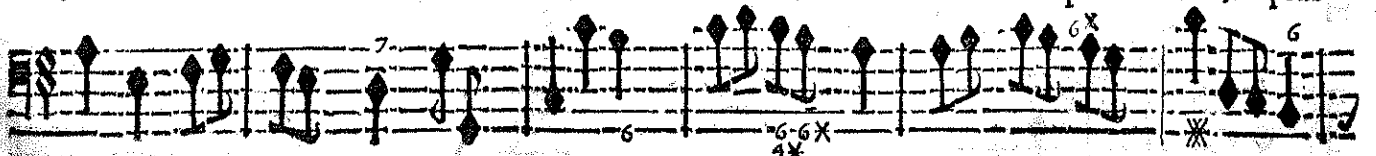
Tout doit ceder dans l'Univers A l'au- guste He- ros que j'ai- me. Il sçait



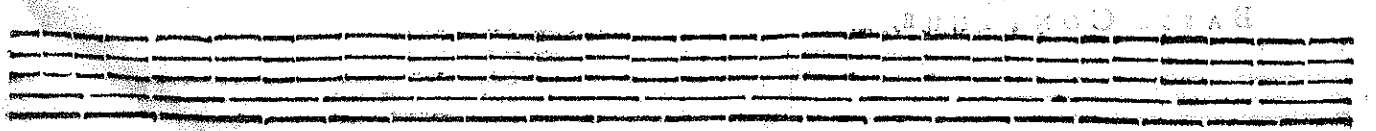
BASSE-CONTINUE.



l'art de tenir tous les Monstres aux fers: Il est Maître absolu de cent Peuples di- vers, Et plus



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

Musical staff with notes and rests.

Tout doit ceder dans l'Uni- vers A l'au- guste He-

Musical staff with notes and rests.

Maître encor de luy- mesme. Tout doit ceder dans l'Uni- vers A l'au- guste He-

Musical staff for Basse-Continue with figured bass notation: 6x, 4, 3, 6x, 6, 6, 4 6x, 6.

BASSE-CONTINUE.

Empty musical staff.

Musical staff with notes and rests.

ros que j'ai- me.

Chan- tons, Chan-

Musical staff with notes and rests.

ros que j'ai- me. *vite* Chantons, Chantons la douceur de ses Loix.

Musical staff for Basse-Continue with figured bass notation: vite, 4, 2, 6, 6x.

BASSE-CONTINUE.

Empty musical staff.

Musical staff with notes and rests.

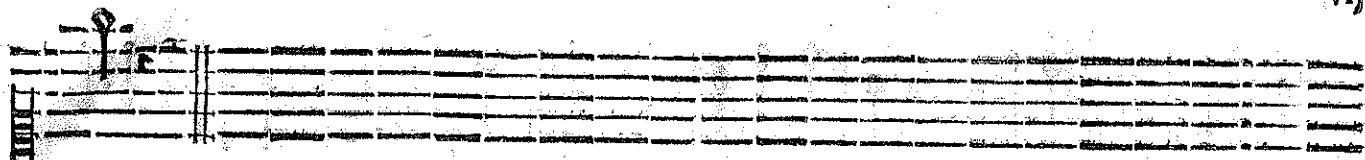
rons ses glo- rieux Ex-

Empty musical staff.

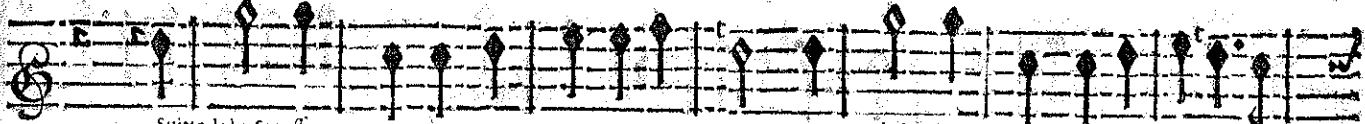
Musical staff for Basse-Continue with figured bass notation: 6x, *

BASSE-CONTINUE.

Empty musical staff.



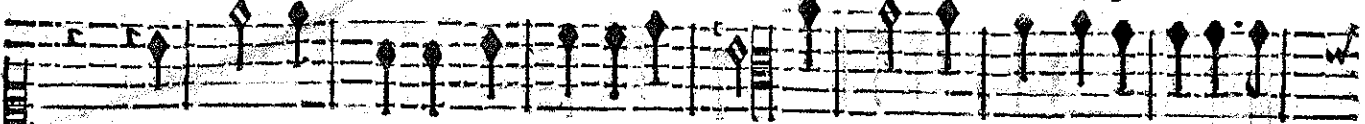
ploits. *Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-*



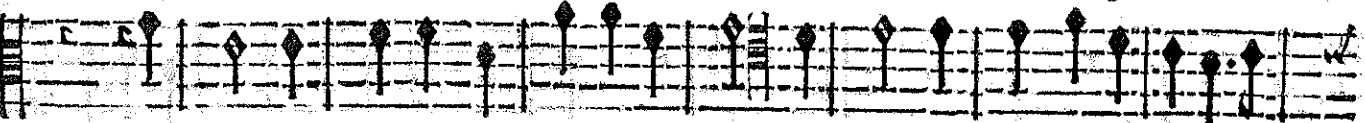
Suite de la Sageffe.

Suite de la Gloire.

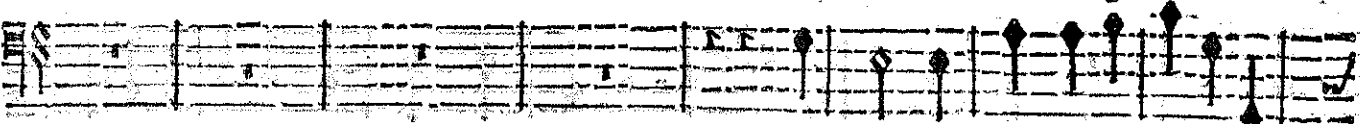
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



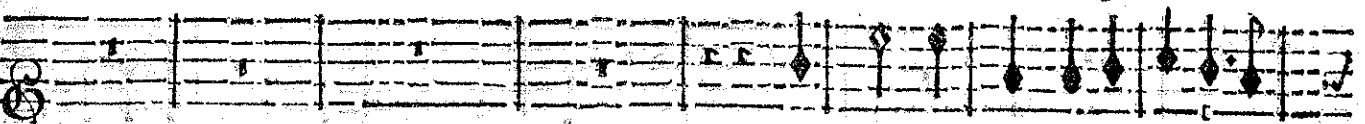
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



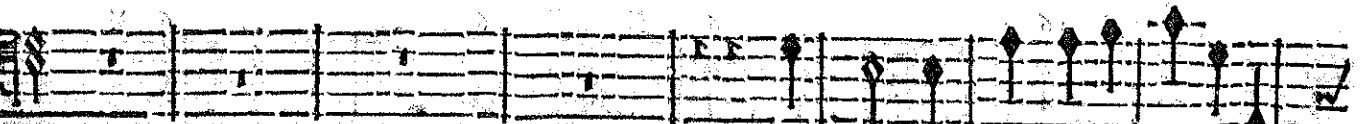
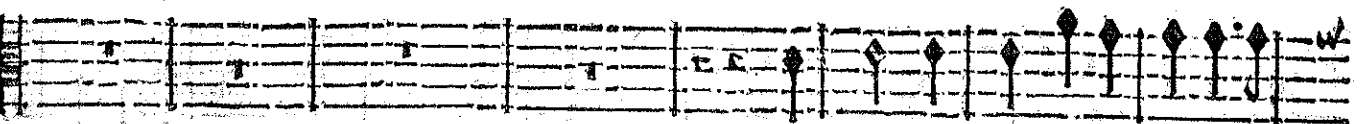
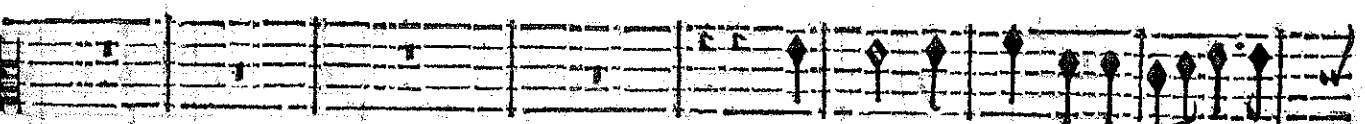
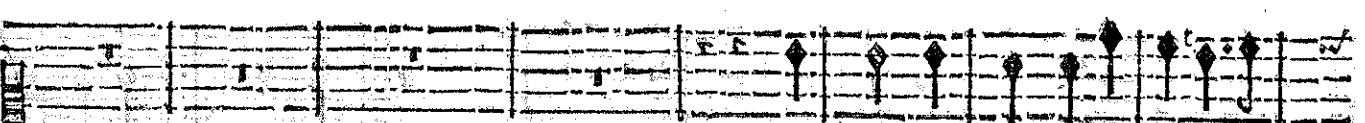
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



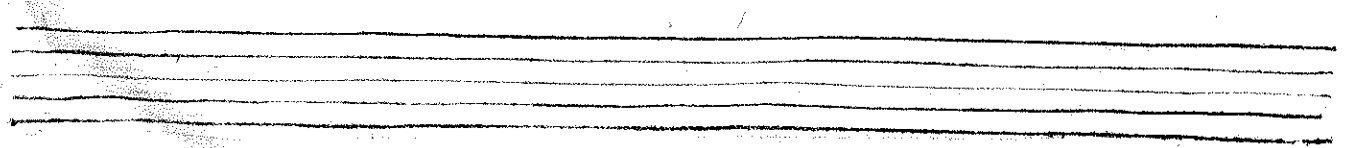
Chantons, chantons ses glorieux ex-

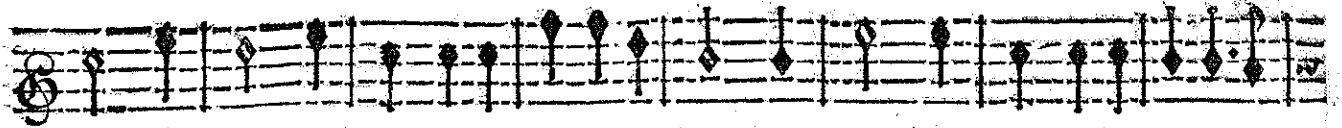


VIOLONS.



BASSE-CONTINUE.





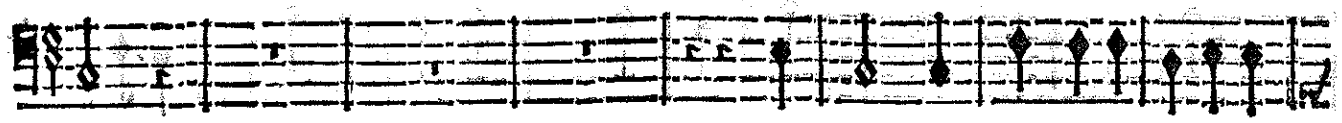
ploits. Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



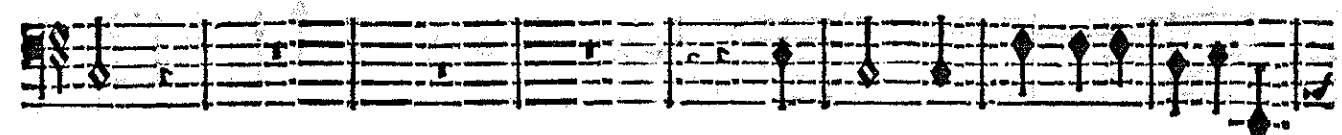
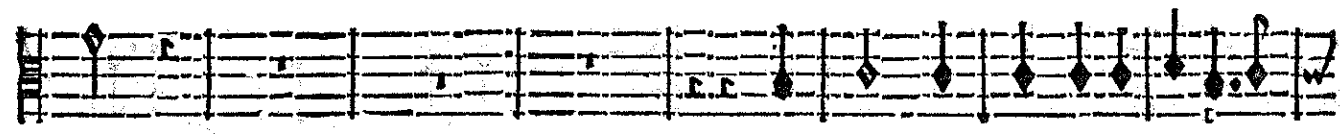
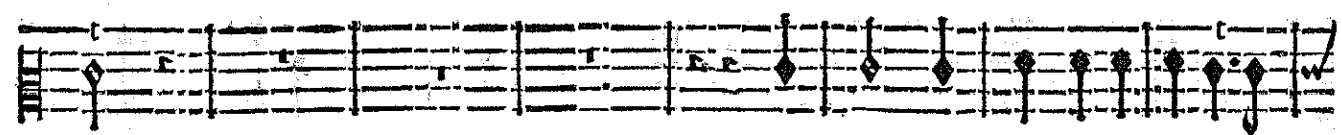
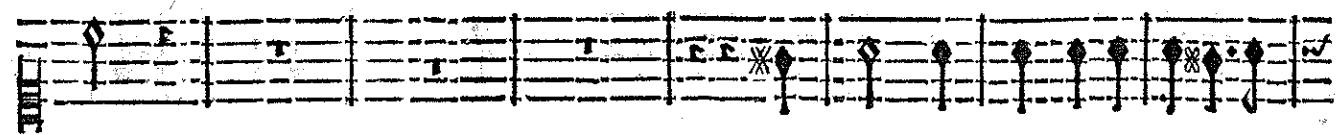
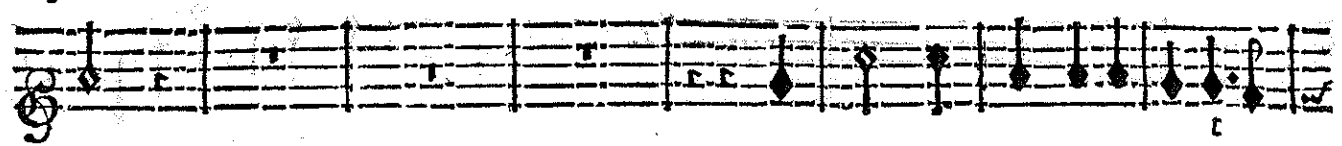
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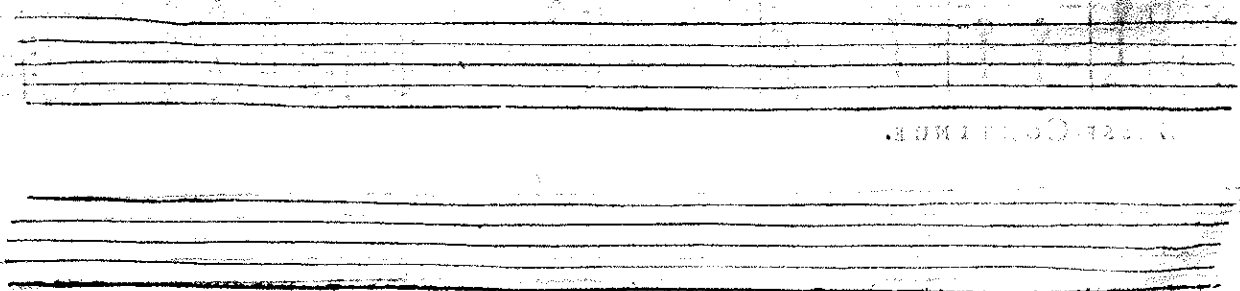
ploits. Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



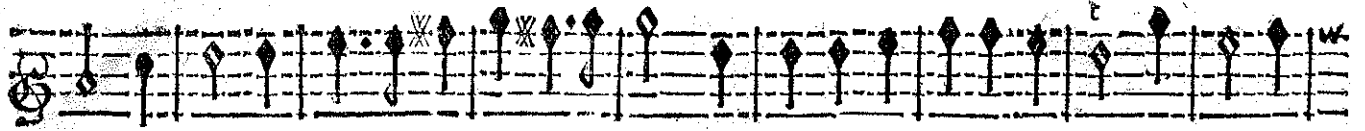
ploits. Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



BASSE-CONTINUE.



PROLOGUE.



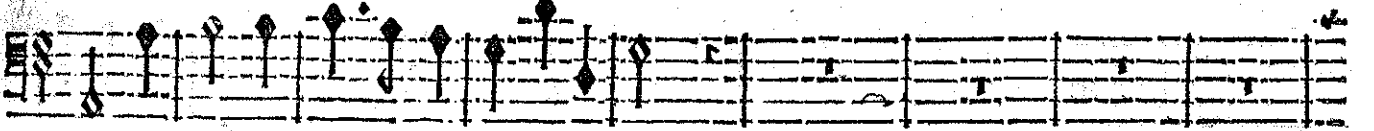
ploits. Chantés, Chantons ses glorieux Exploits. Chantons la douceur de ses loix. Chantés Chan-



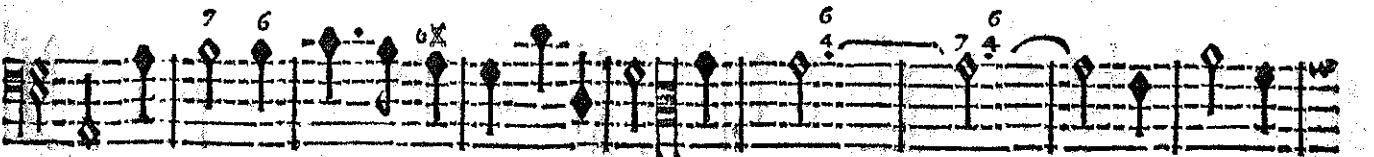
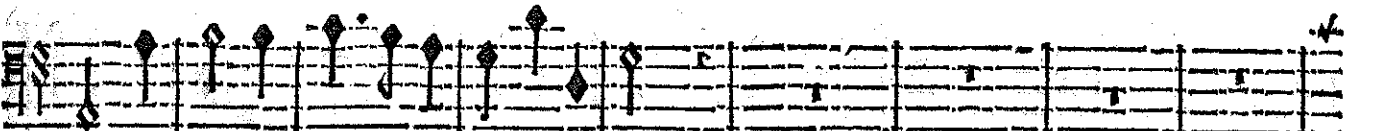
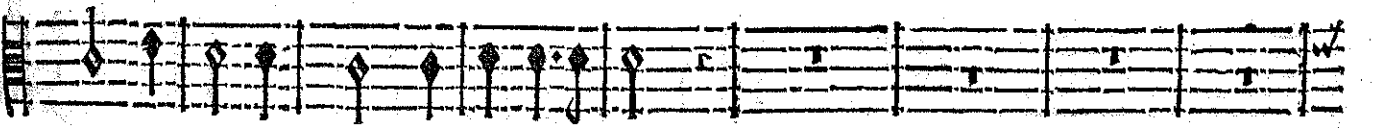
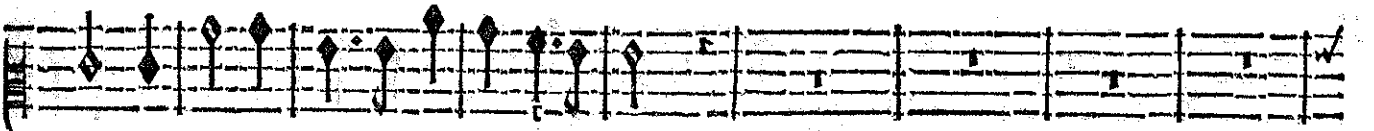
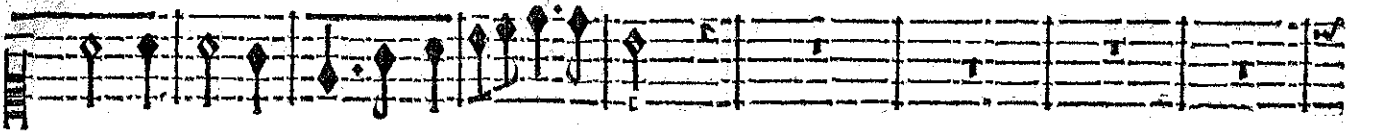
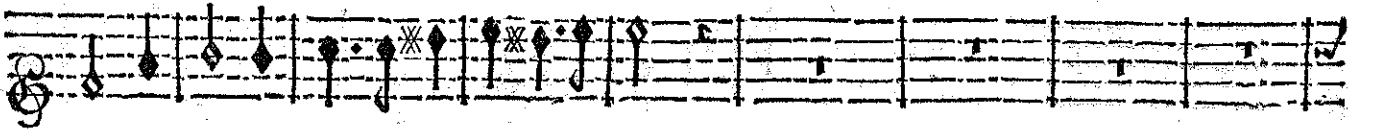
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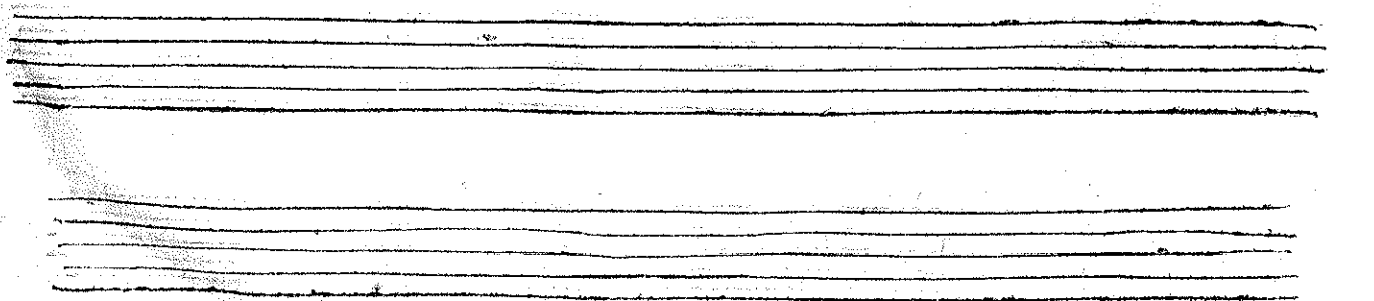
ploits. Chantés, Chantons ses glorieux Exploits. Chantons, Chantons, Chan-



ploits. Chantés, Chantons ses glorieux Exploits.



BASSE-CONTINUE.



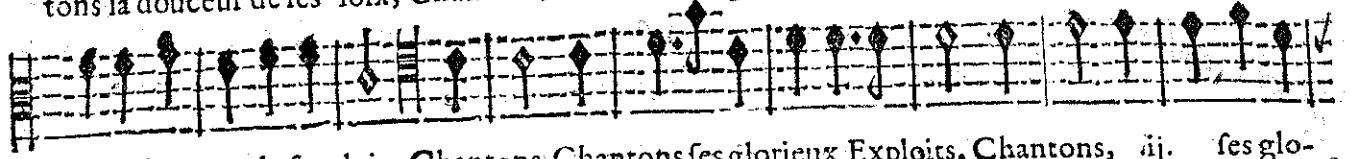
ARMIDE TRAGÉDIE.



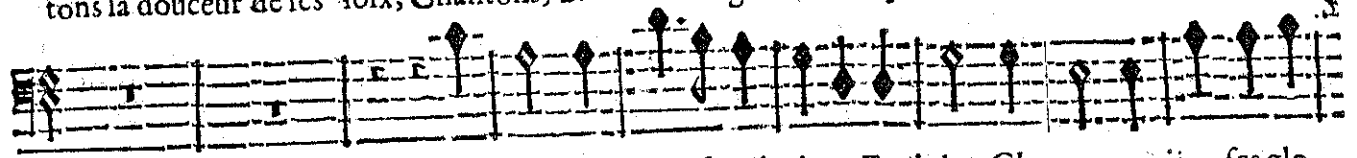
tons la douceur de ses loix, Chantons, Chantons ses glorieux Exploits. Chantons, ij. ses glo-



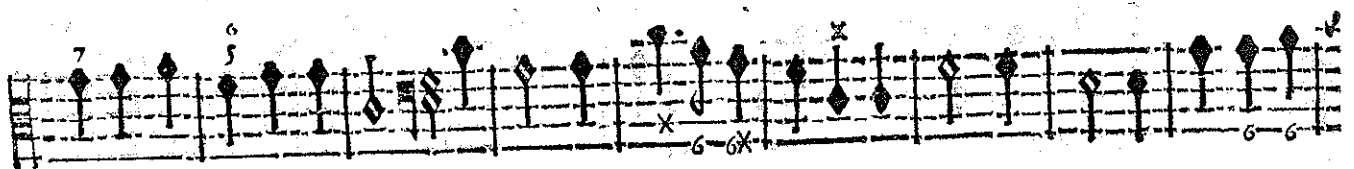
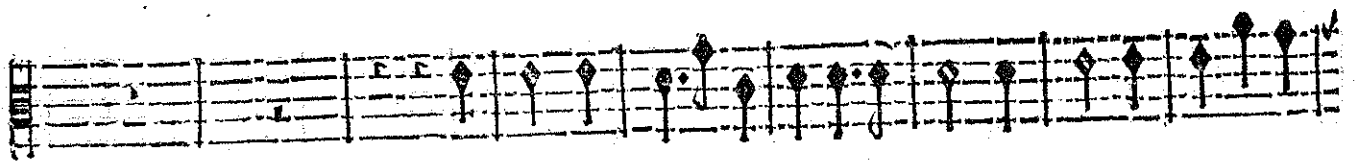
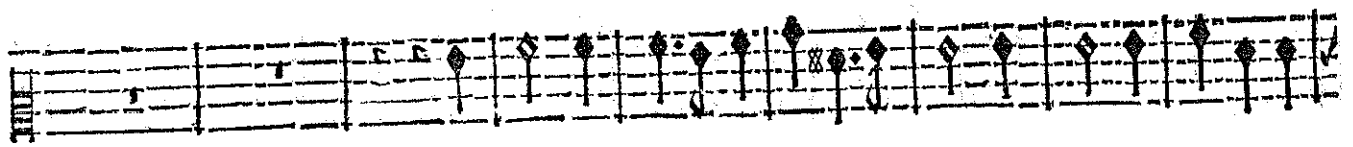
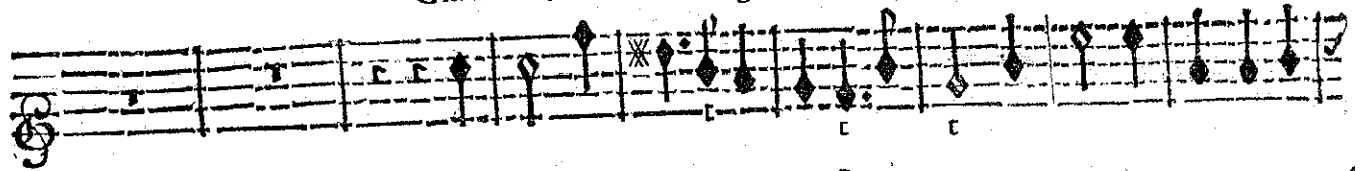
tons la douceur de ses loix, Chantons, Chantons ses glorieux Exploits. Chantons, ij. ses glo-



tons la douceur de ses loix, Chantons, Chantons ses glorieux Exploits. Chantons, ij. ses glo-

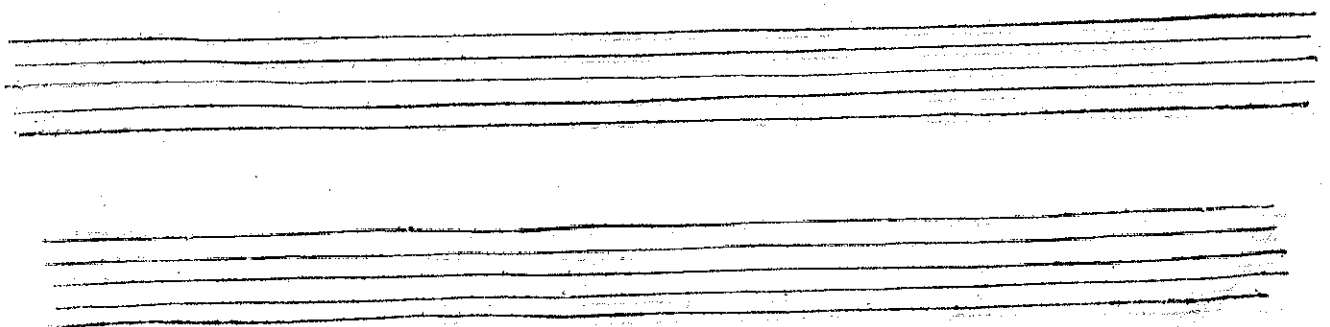


Chantons, Chantons ses glorieux Exploits. Chantons, ij. ses glo-



BASSE-CONTINUE.

CHANTONS SES GLO-

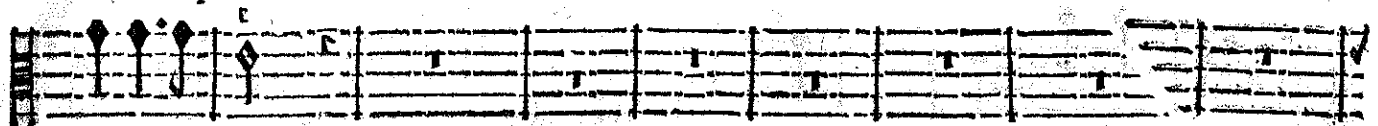


PROLOGUE.

(x)



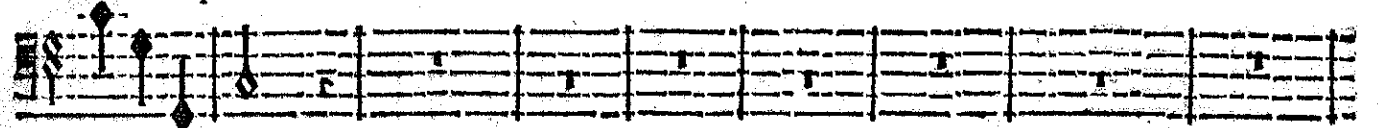
rieux Exploits.



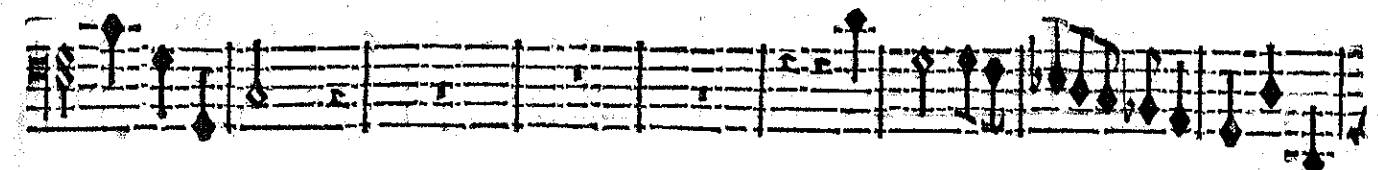
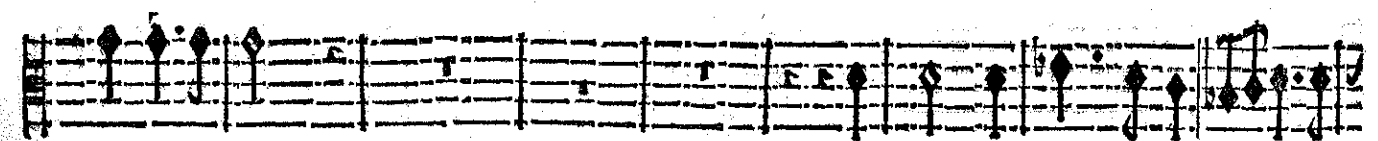
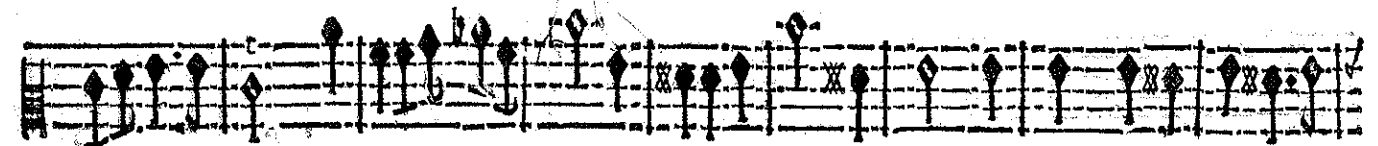
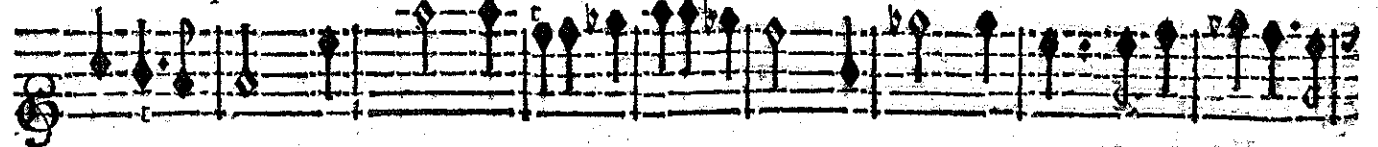
rieux Exploits .



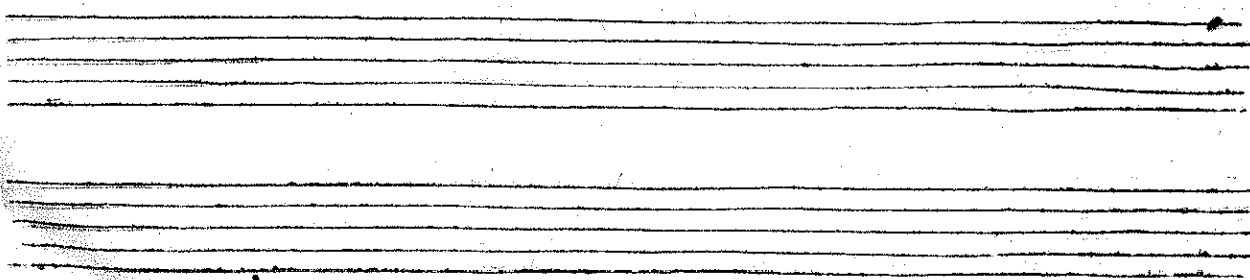
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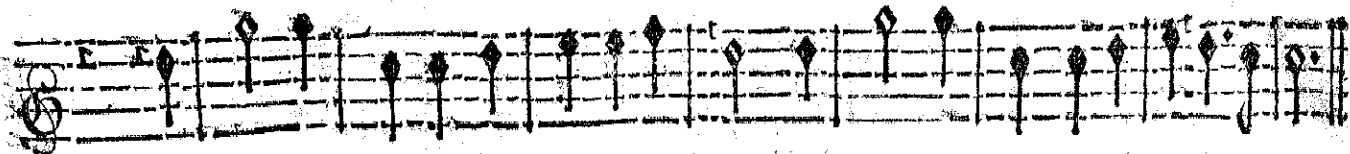
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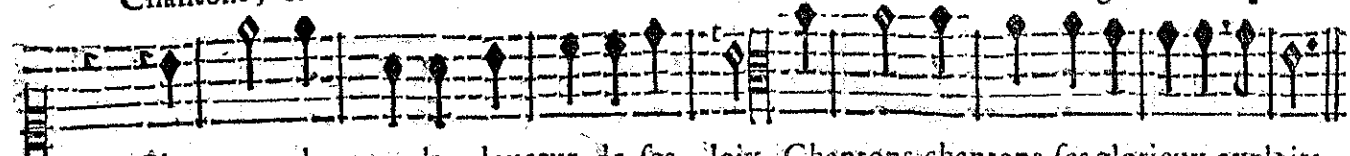
BASSE-CONTINUE.



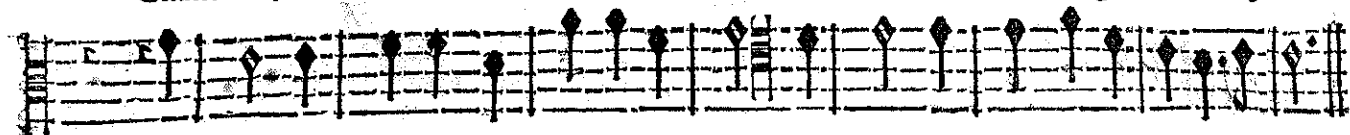
ARMIDE, TRAGÉDIE.



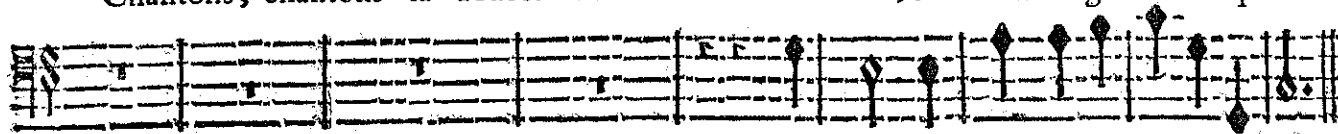
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux exploits.



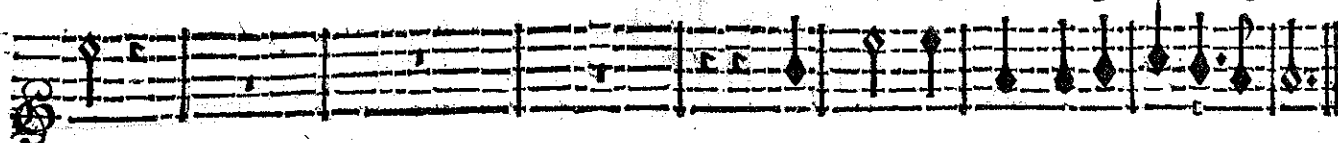
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux exploits.



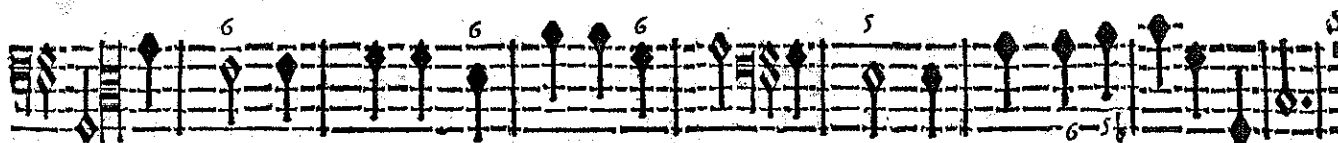
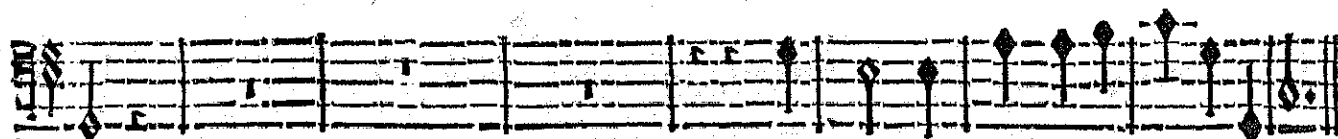
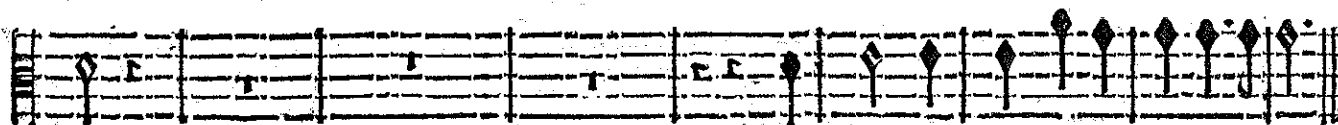
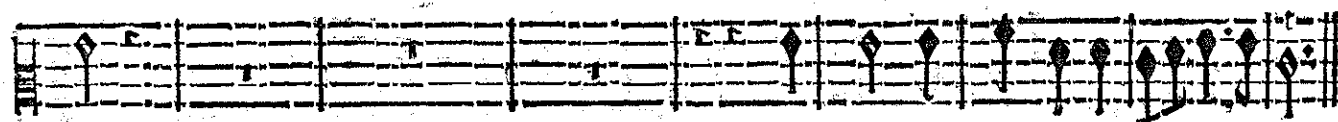
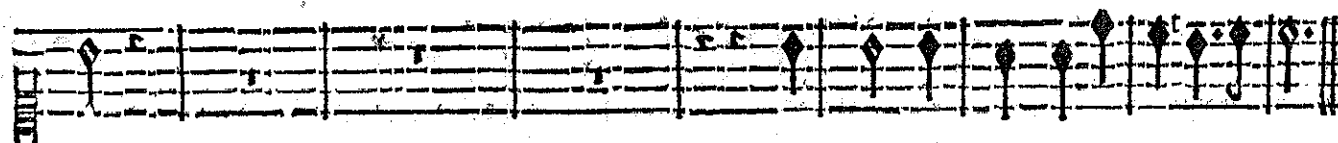
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux exploits.



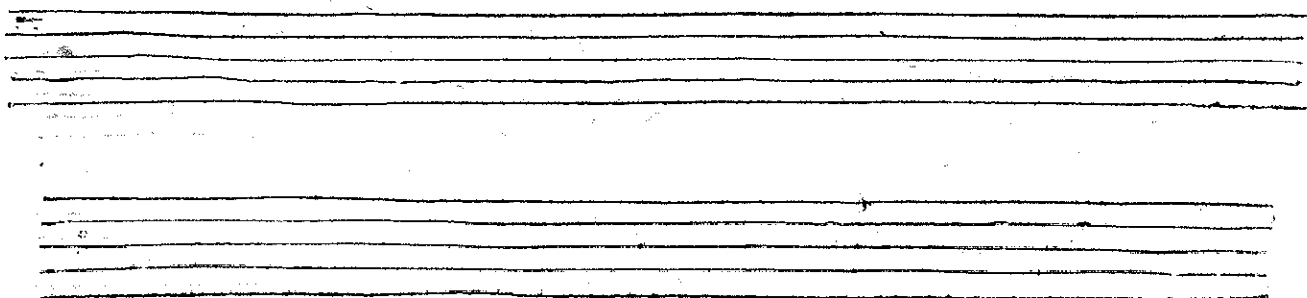
Chantons, chantons ses glorieux exploits.



VIOLONS.



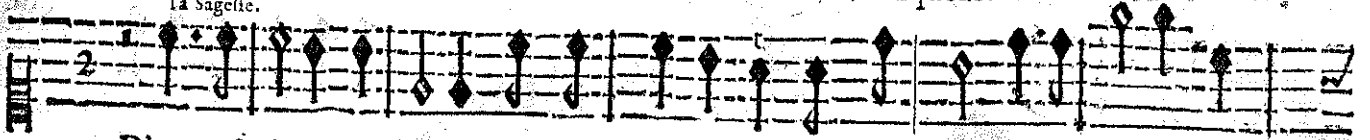
BASSE-CONTINUE.



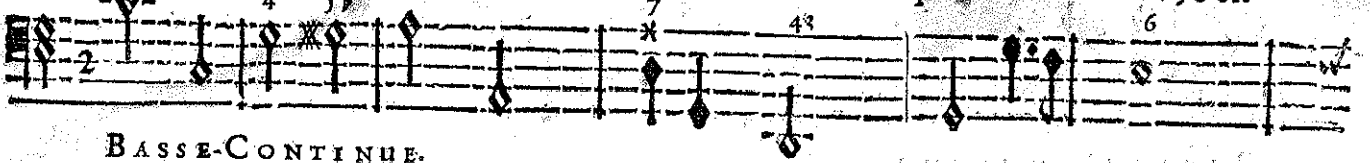
PROLOGUE.



la Gloire.
D'une esgale tendresse, Nous aimons le mesme Vainqueur.



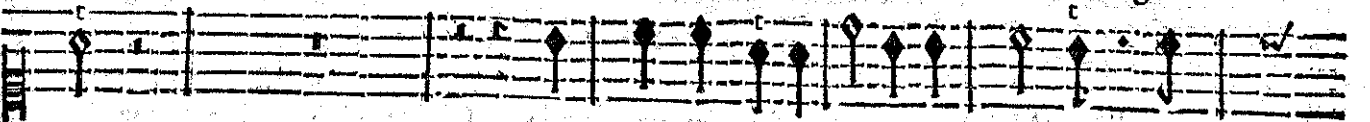
la Sageffe.
D'une esgale tendresse, Nous aimons le mesme Vainqueur. Fiere Gloire, c'est



BASSE-CONTINUE.

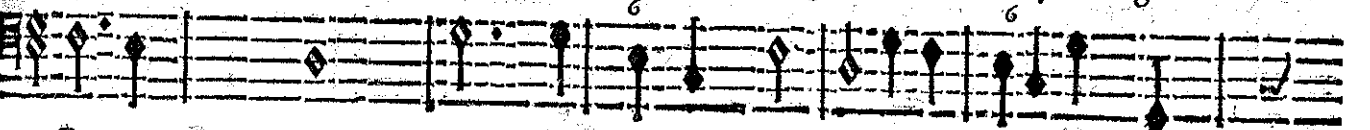


C'est vous, douce Sageffe, C'est vous qui partagez avec moy son grand

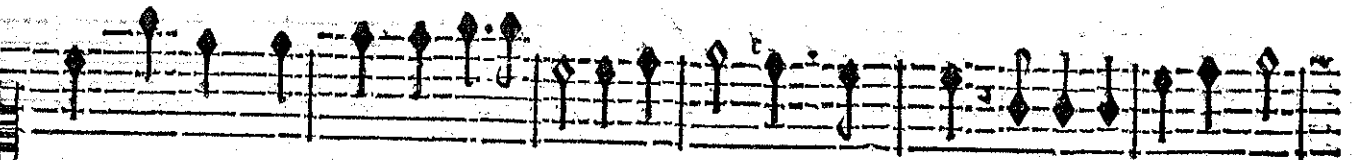


vous.

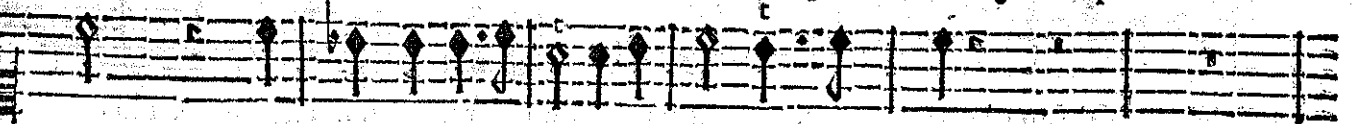
C'est vous qui partagez avec moy son grand



BASSE-CONTINUE.

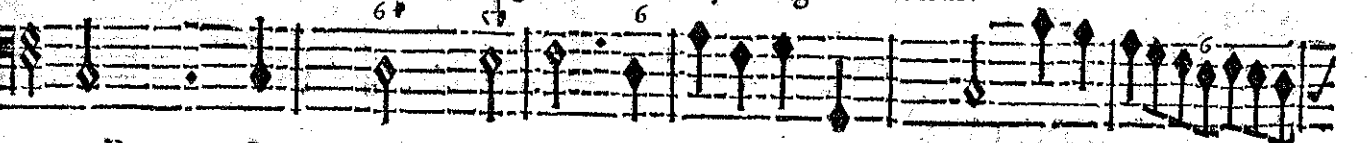


cœur. C'est vous, c'est vous qui partagez avec moy son grand cœur. Je l'emportoys sur vous

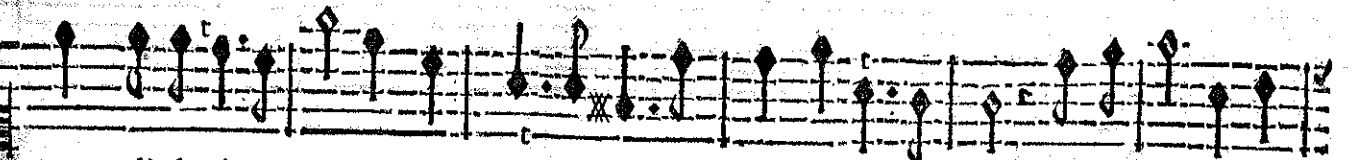


cœur.

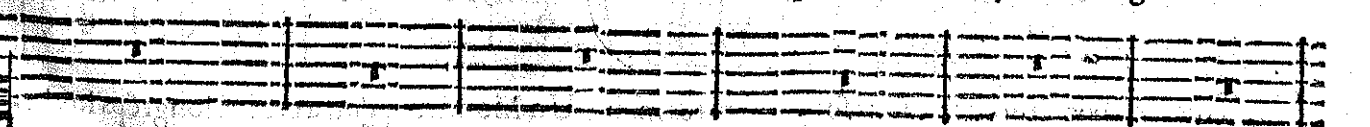
C'est vous qui partagez avec moy son grand cœur.



BASSE-CONTINUE.



tant qu'à duré la guerre; Mais dans la paix vous l'emportez sur moy. Vous reglez en se-



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

copie par M. de la Roche

Musical staff with notes and clef.

cretavec ce sage Roy Le destin de toute la terre.

Musical staff with notes and clef.

La Victoirea suivy ce He-

Musical staff with notes and clef.

BASSE-CONTINUE.

Musical staff with notes and clef.

Musical staff with notes and clef.

ros en tous lieux; Mais pour montrer son amour pour la Gloire, Il se fert encor

Musical staff with notes and clef.

BASSE-CONTINUE.

Musical staff with notes and clef.

Musical staff with notes and clef.

mieux De la paix que de la victoire. Au milieu du repos qu'il assure aux Hu-

Musical staff with notes and clef.

BASSE-CONTINUE.

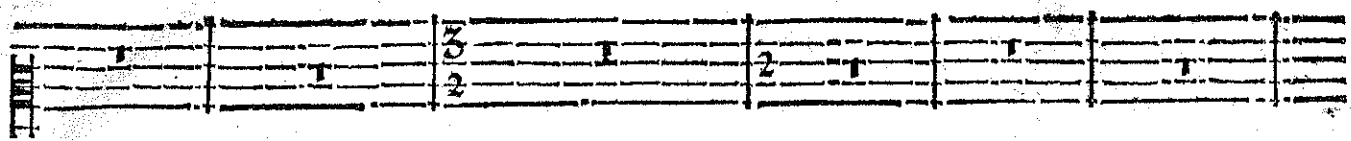
Musical staff with notes and clef.

Musical staff with notes and clef.

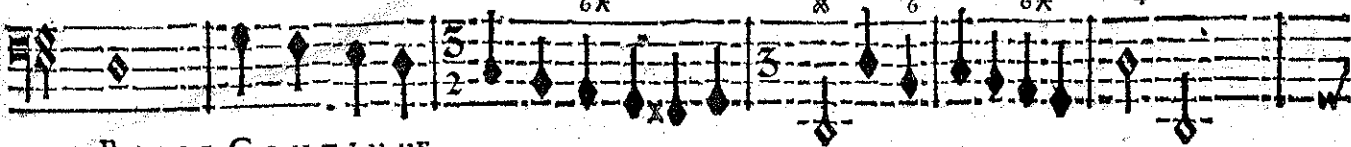
mais, Il fait tomber sous ses puissantes mains Un Monstre qu'on a creü si longtëps invin-

Musical staff with notes and clef.

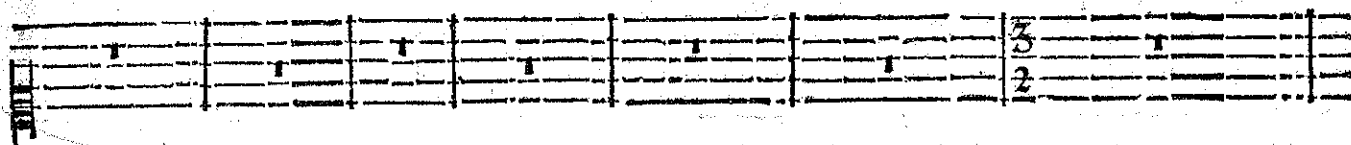
BASSE-CONTINUE.



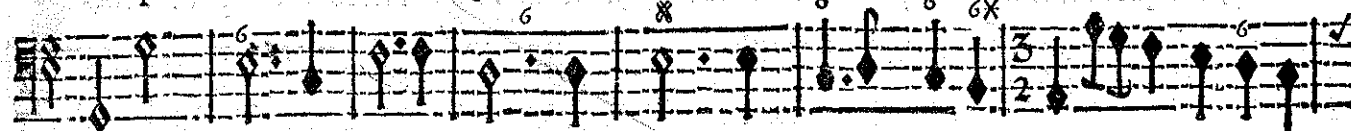
cible : On voit dans ses tra- vaux combien il est fen- sible Pour vostre immortelle Beau-



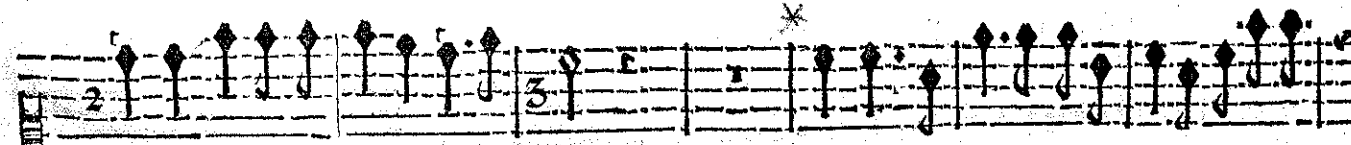
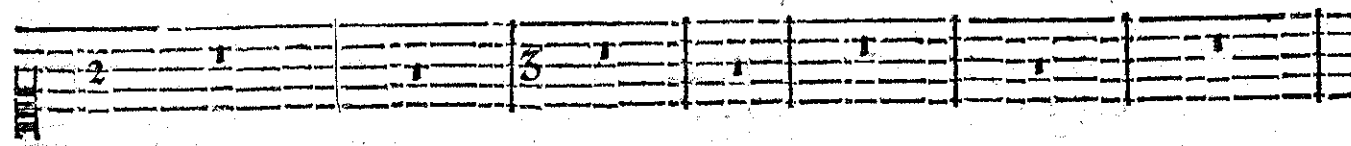
BASSE-CONTINUE.



té. Il previent vos desirs, il passe vostre attente, L'amour dont il vous aime incessamment s'aug-



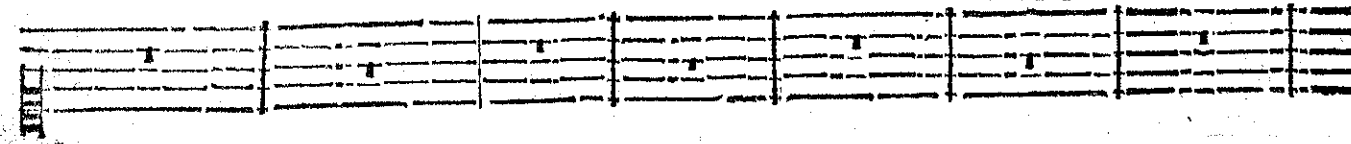
BASSE-CONTINUE.



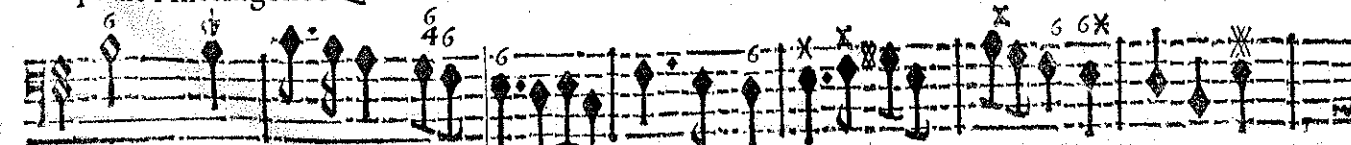
mente, Et n'a jamais tant esclaté. Qu'un vain desir de preference, N'altere



BASSE-CONTINUE.



point l'intelligence Que ce Heros entre nous veut former : Dispu- tons seulement à qui



BASSE-CONTINUE.

ACTE TROISIEME.

Disputons seulement à qui sçait mieux l'aimer. Dès qu'on le voit pa-

sçait mieux l'aimer. Disputons seulement à qui sçait mieux l'aimer. Dès qu'on le voit pa-

raistre; De quel cœur n'est-t'il point le Maître? Qu'il est doux de suivre ses pas! Peut-

BASSE-CONTINUE.

raistre; De quel cœur n'est-t'il point le Maître? Qu'il est doux de suivre ses pas! Peut-

raistre; De quel cœur n'est-t'il point le Maître? Qu'il est doux de suivre ses pas! Peut-

on le connaître, Et ne l'aimer pas.

BASSE-CONTINUE.

on le connaître, Et ne l'aimer pas.

on le connaître, Et ne l'aimer pas.

on le connaître, Et ne l'aimer pas.

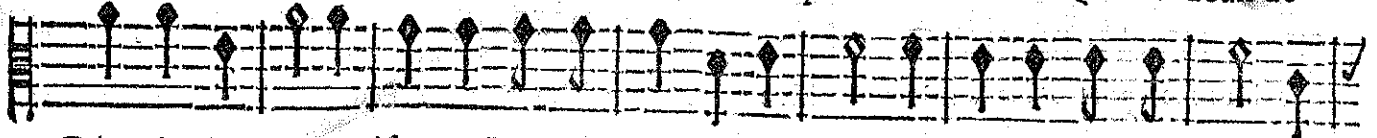
BASSE-CONTINUE.

PROLOGUE.

CHOEUR.



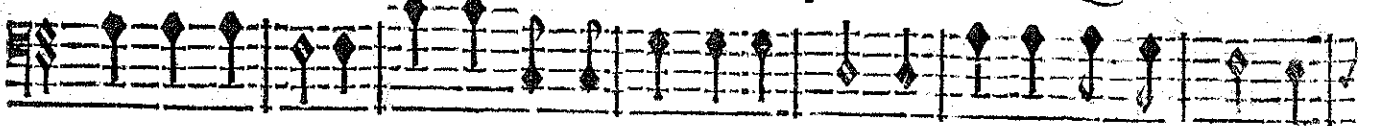
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



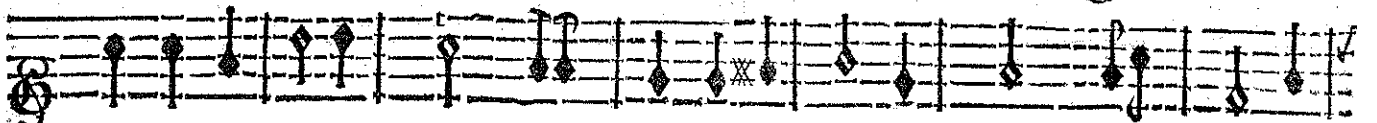
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



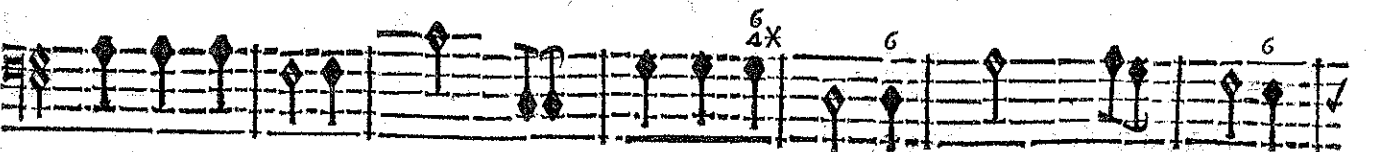
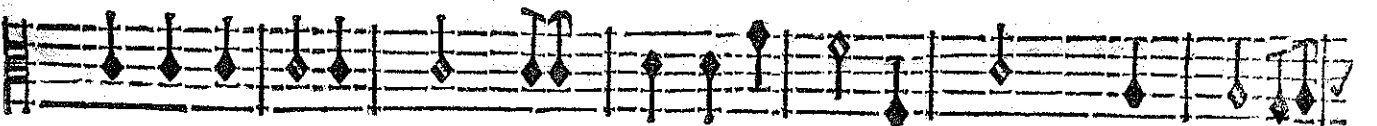
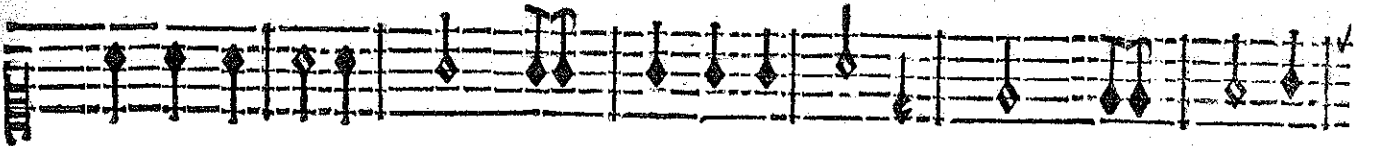
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



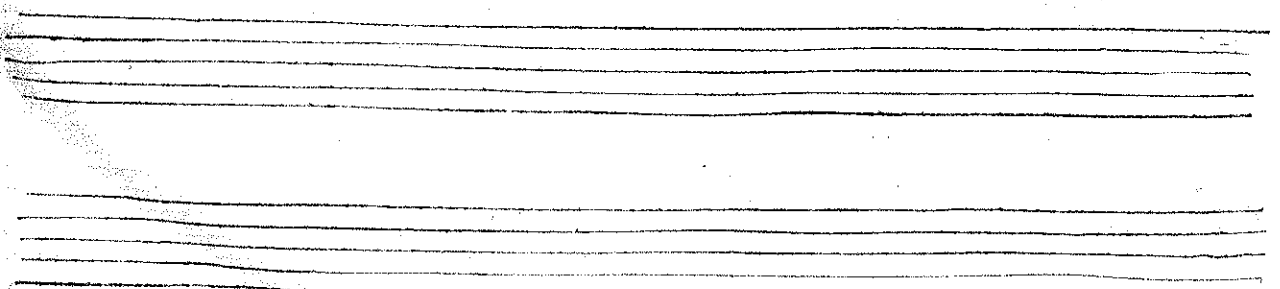
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



VIOLONS.



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas!

Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

BASSE-CONTINUE.

ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Dès qu'on le voit pa-

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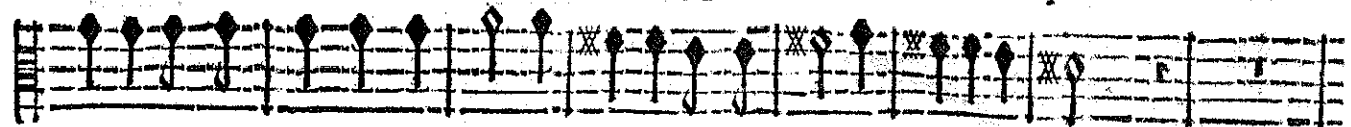
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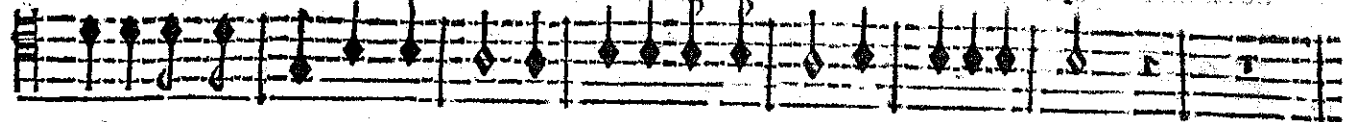
BASSE-CONTINUE.



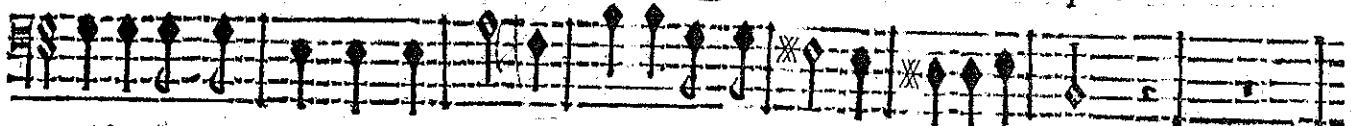
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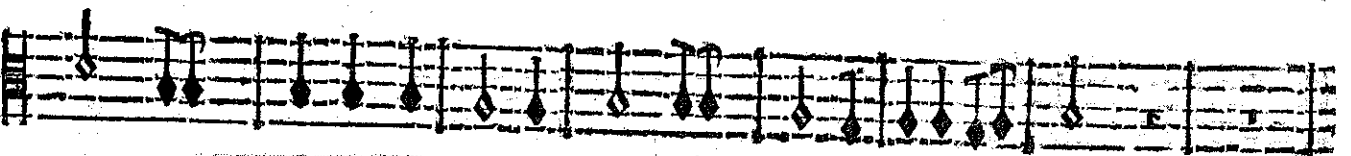
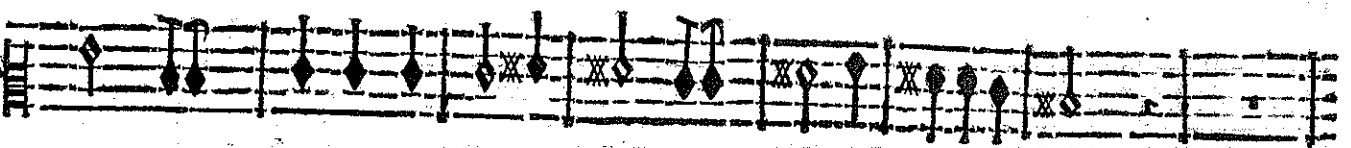
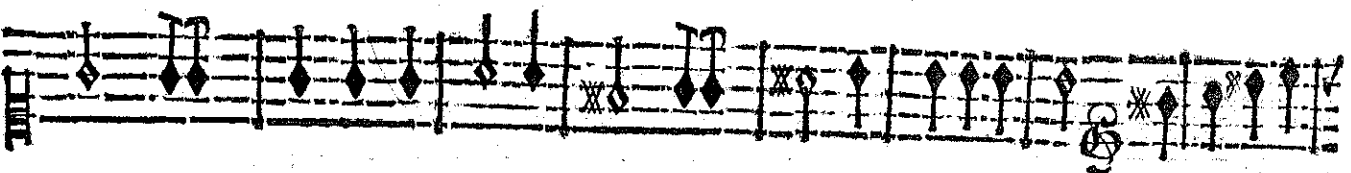
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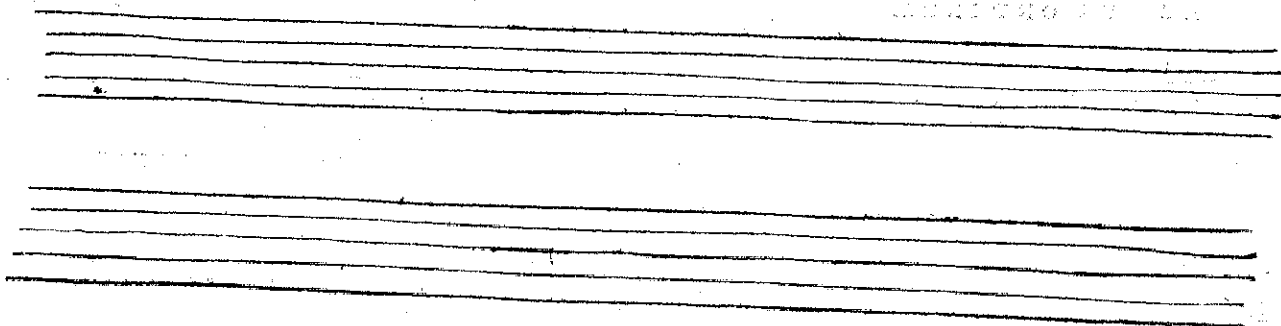
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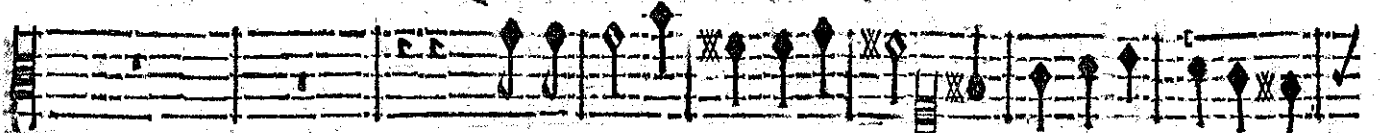
BASSE-CONTINUE.



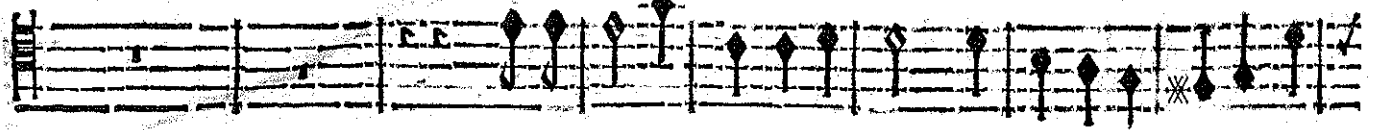
PROLOGUE



Qu'il est doux de suivre ses pas. Peut-on le connaître Et



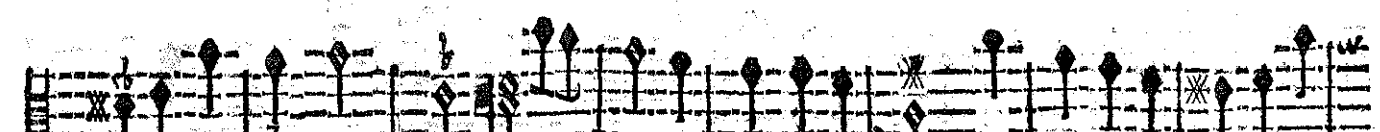
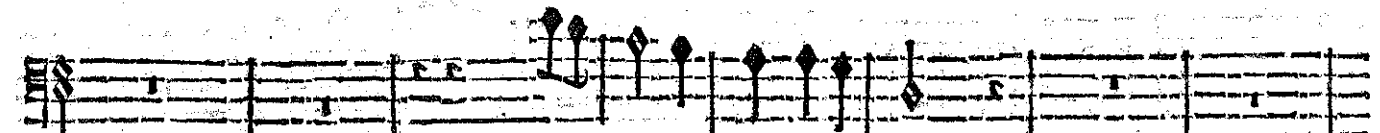
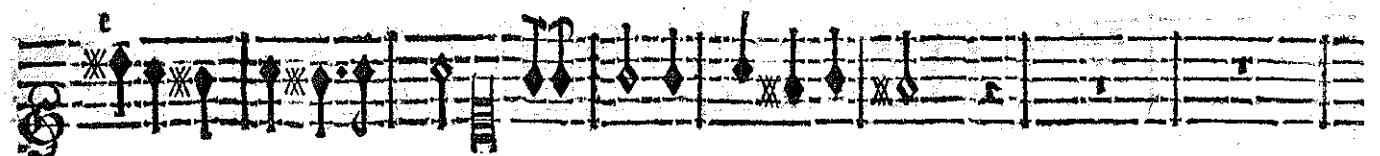
Qu'il est doux de suivre ses pas. Peut-on le connaître Et



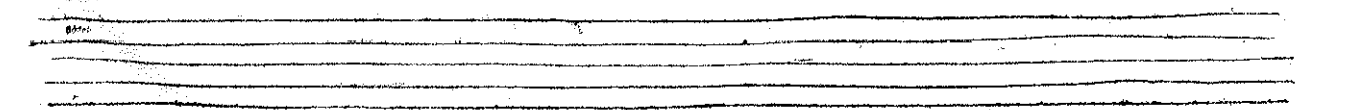
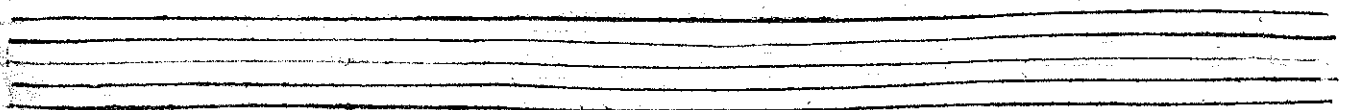
Qu'il est doux de suivre ses pas. Peut-on le connaître Et



Qu'il est doux de suivre ses pas.



BASSE-CONTINUE.



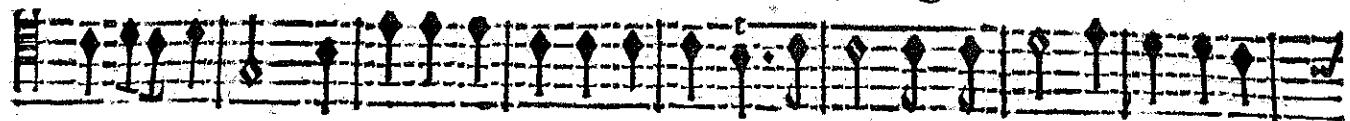
ARMIDE, TRAGEDIE.



ne l'aimer pas! Peut-on le connaitre Et ne l'aymer pas? Qu'il est doux de suivre ses



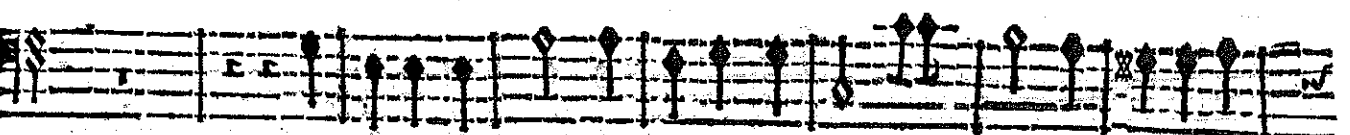
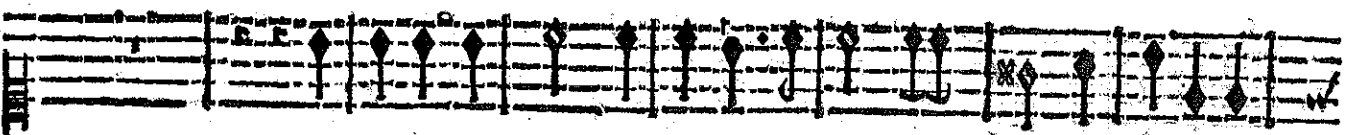
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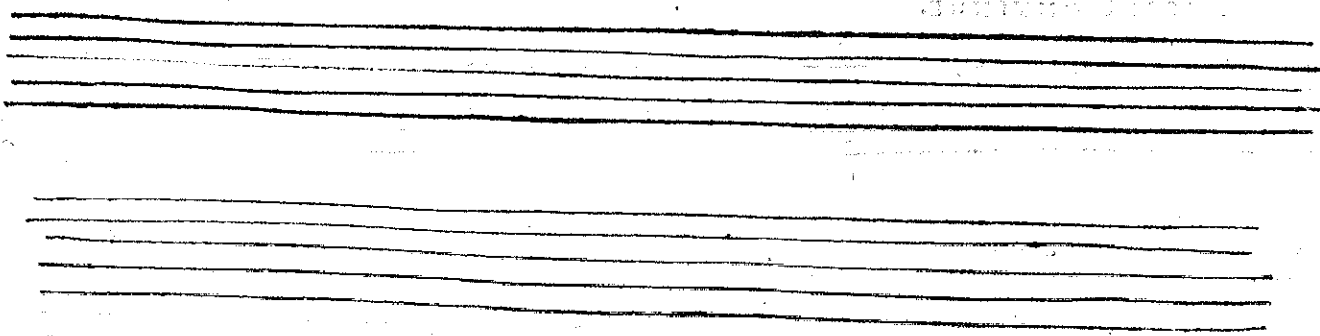
ne l'ai-mer pas! Peut-on le connaitre Et ne l'aimer pas? Qu'il est doux de suivre ses

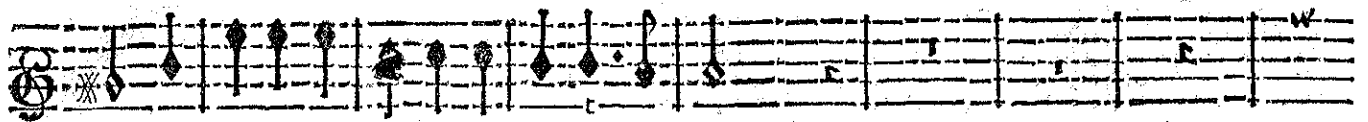


Peut-on le connaitre Et ne l'ai-mer pas? Qu'il est doux de suivre ses



BASSE-CONTINUE.





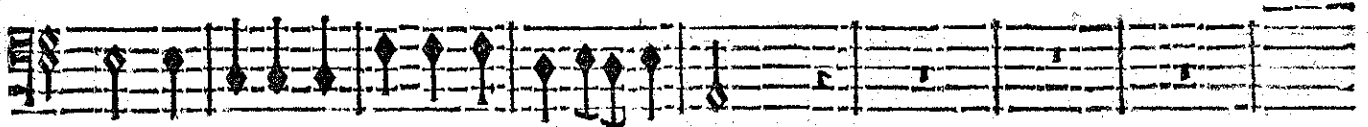
pas? Peut-on le connoître Et ne l'aimer pas?



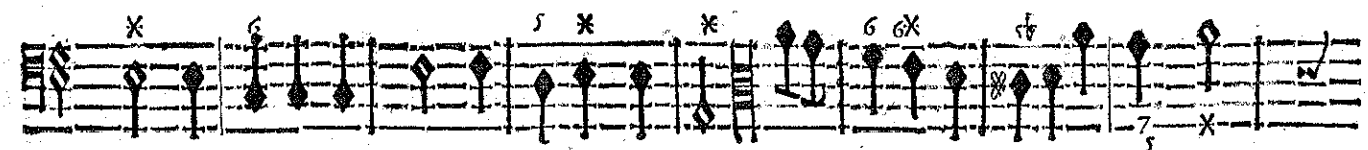
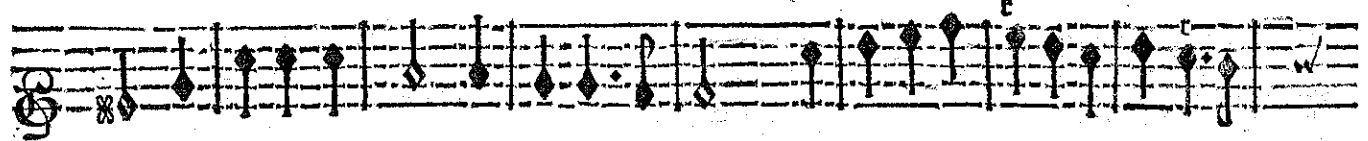
pas? Peut-on le connoître Et ne l'aimer pas?



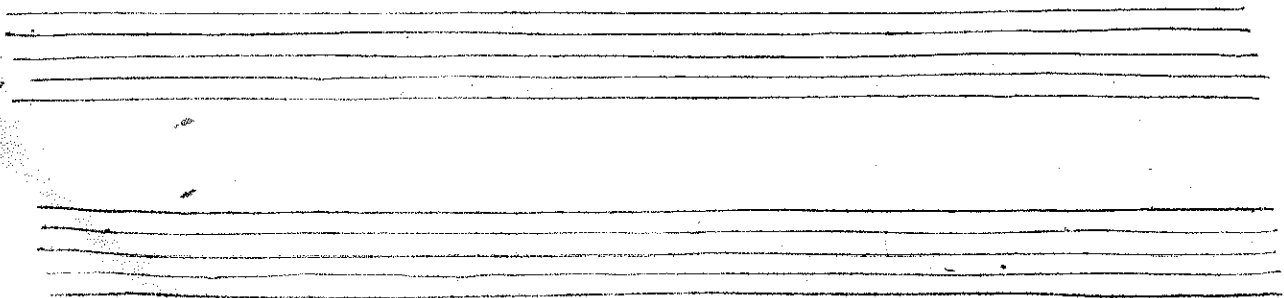
pas? Peut-on le connoître Et ne l'aimer pas?



pas, Peut-on le connoître Et ne l'ai-mer pas?



BASSE-CONTINUE.



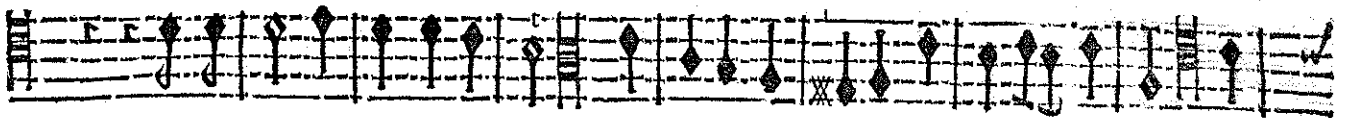
ARMIDE TRAGEDIE.



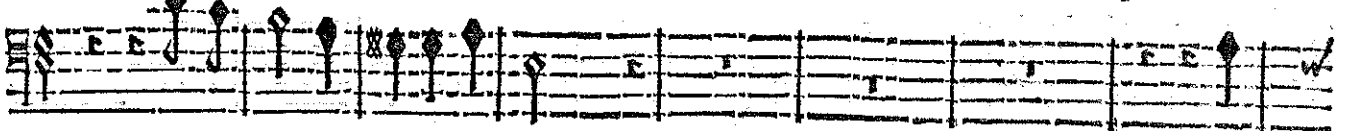
Qu'il est doux de suivre ses pas! Peut-on le connoître Et ne l'aimer pas? Peut-



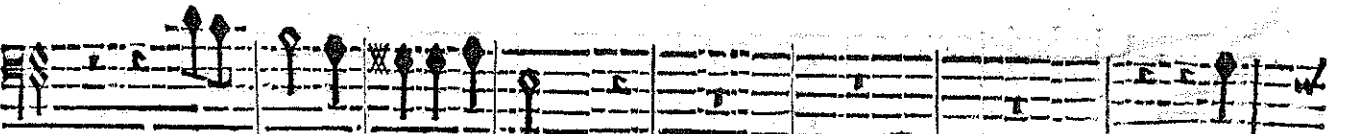
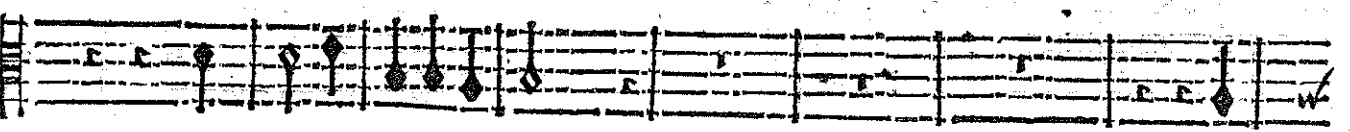
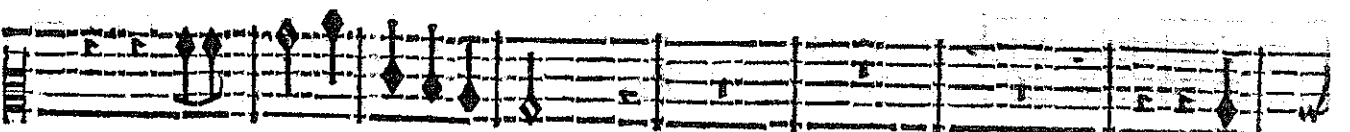
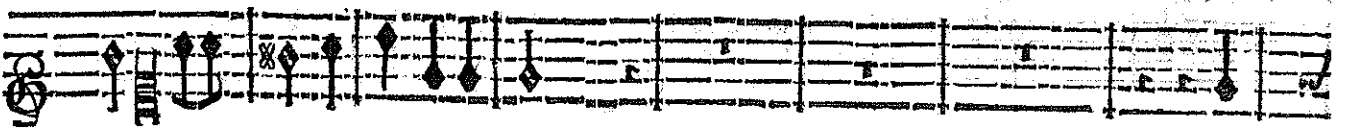
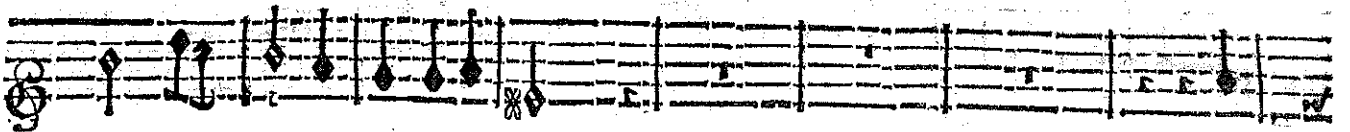
Qu'il est doux de suivre ses pas! Peut-on le connoître Et ne l'aimer pas? Peut-



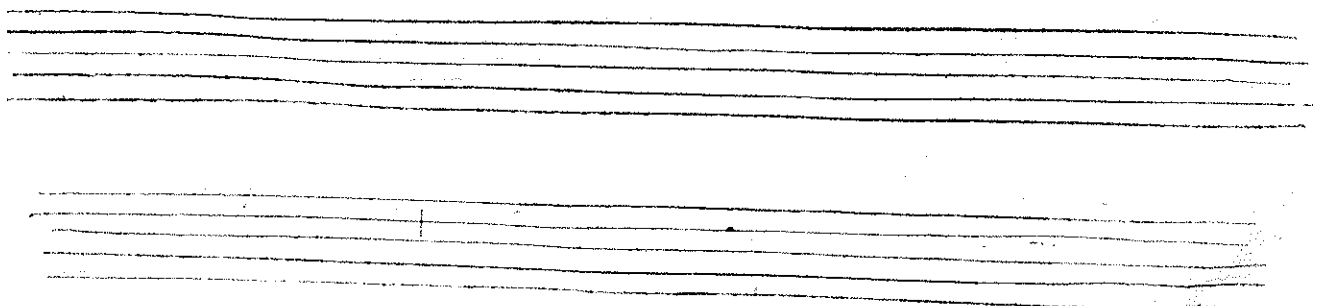
Qu'il est doux de suivre ses pas! Peut-on le connoître Et ne l'ai-mer pas? Peut-

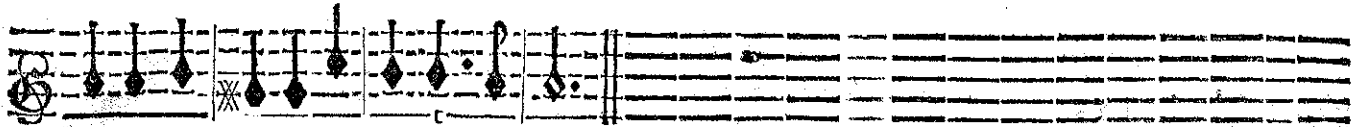


Qu'il est doux de suivre ses pas! Peut-

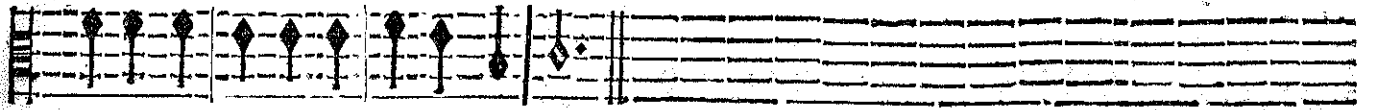


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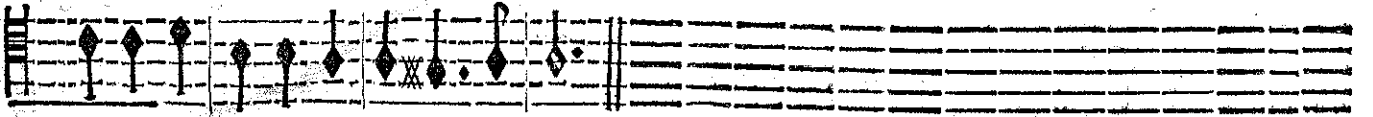




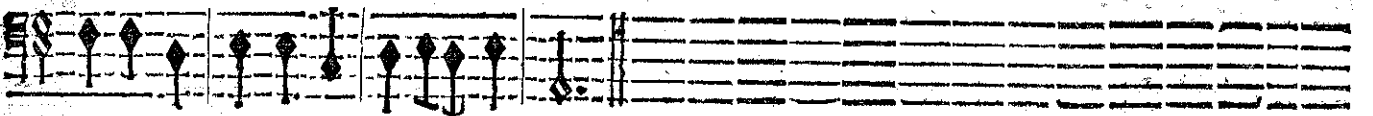
on le connoître Et ne l'aimer pas ?



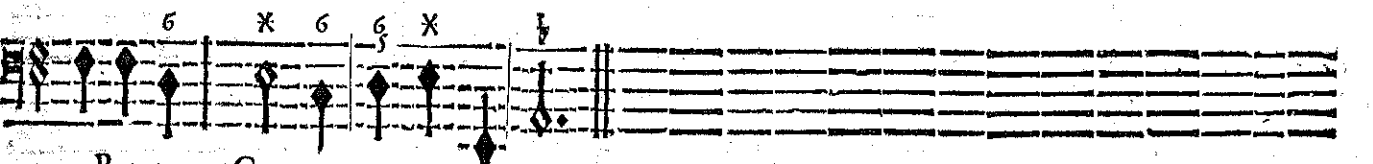
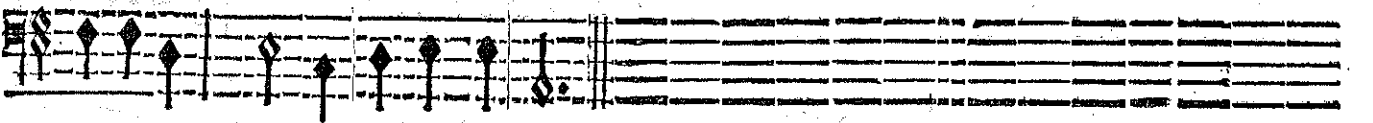
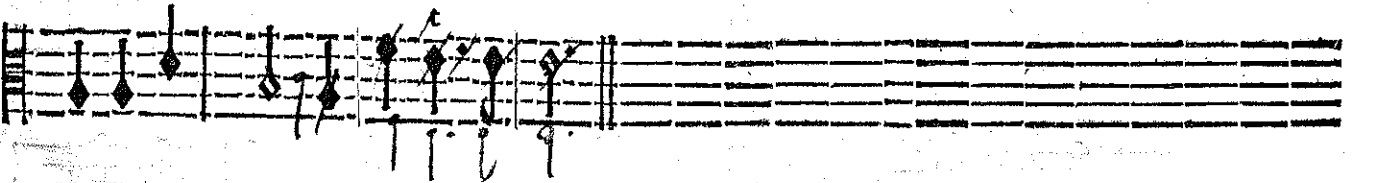
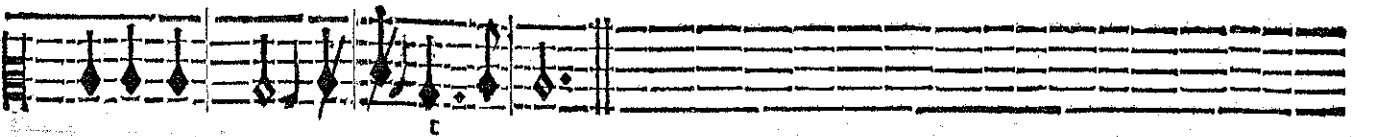
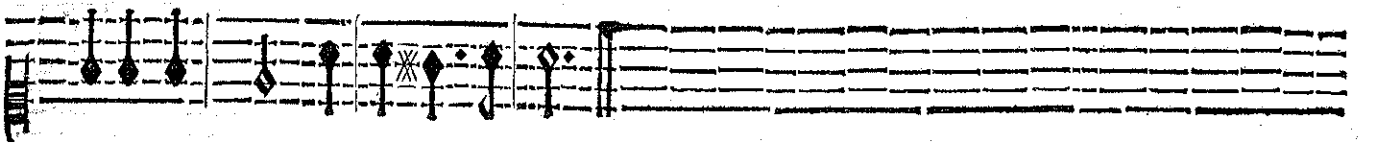
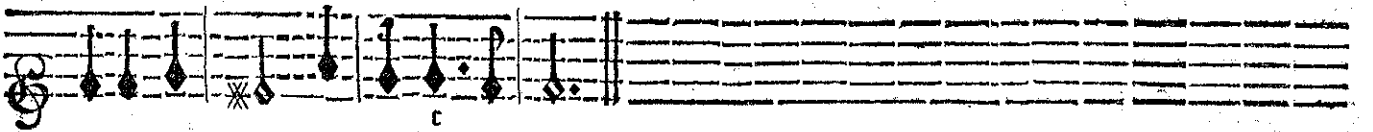
on le connoître Et ne l'aimer pas ?



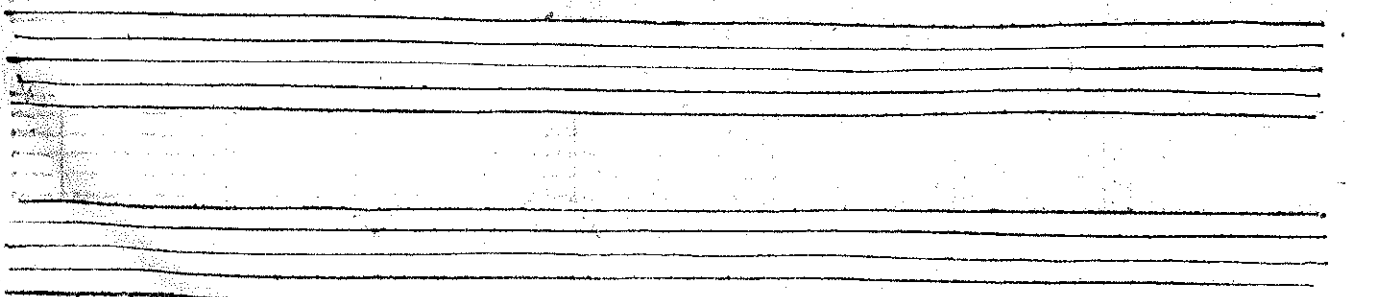
on le connoître Et ne l'aimer pas ?



on le connoître Et ne l'ai-mer pas ?



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

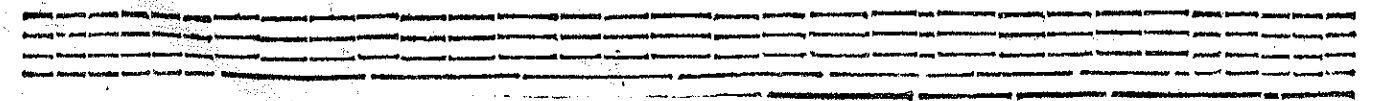
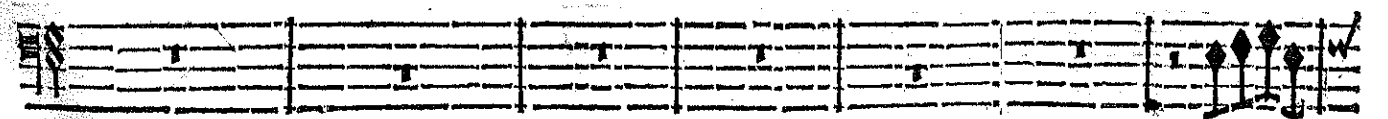
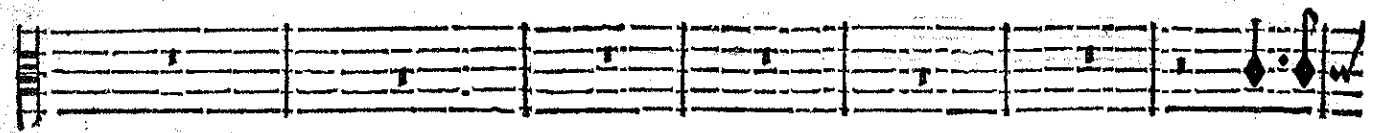
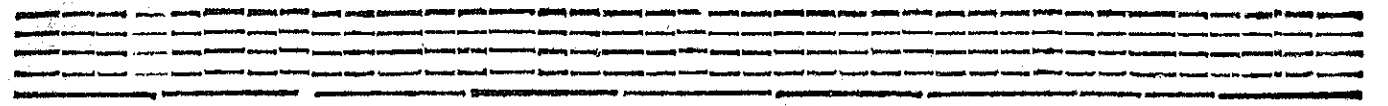
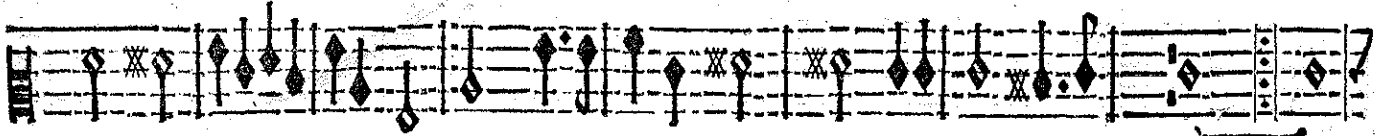
xxvj

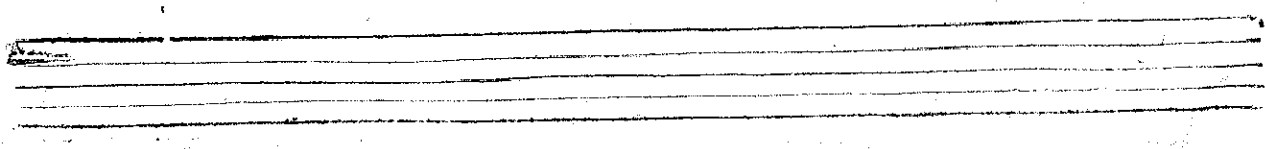
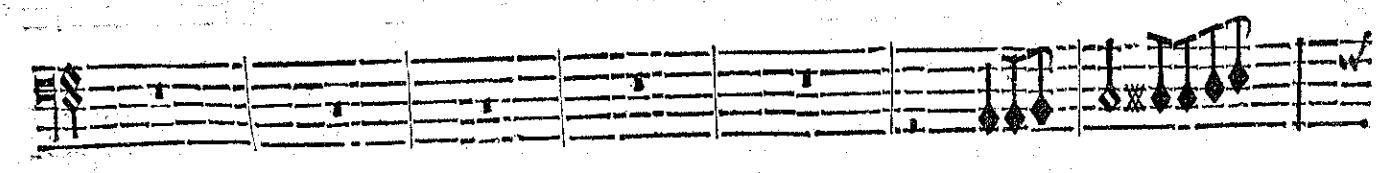
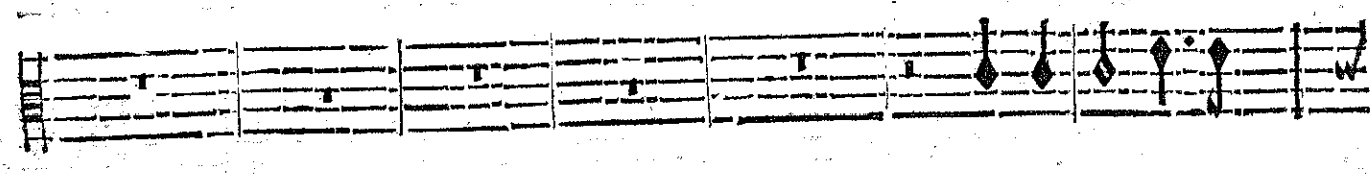
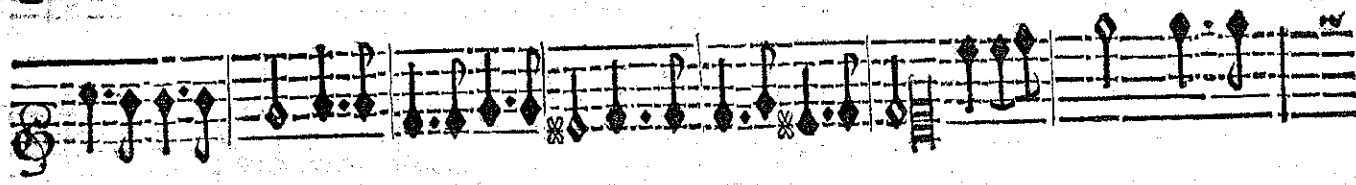
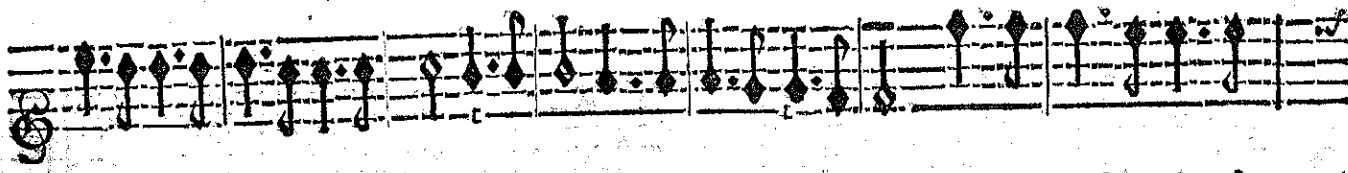
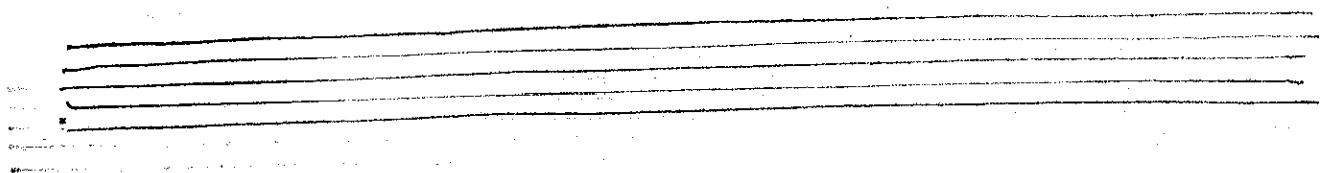
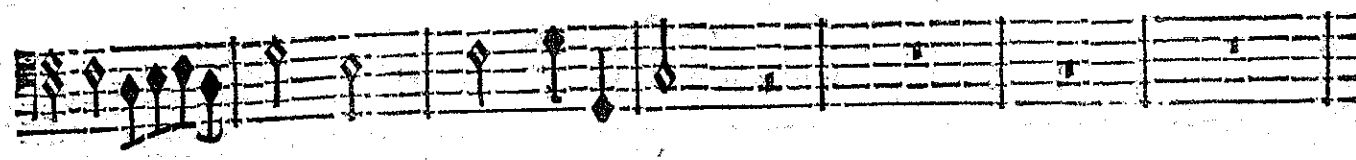
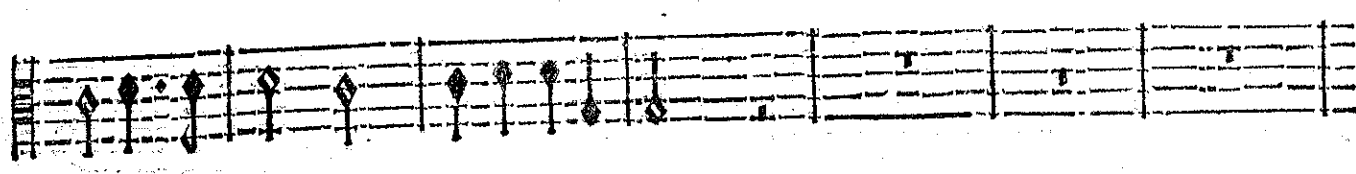
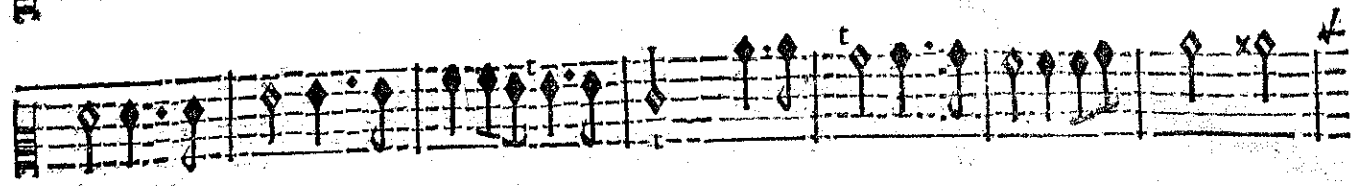
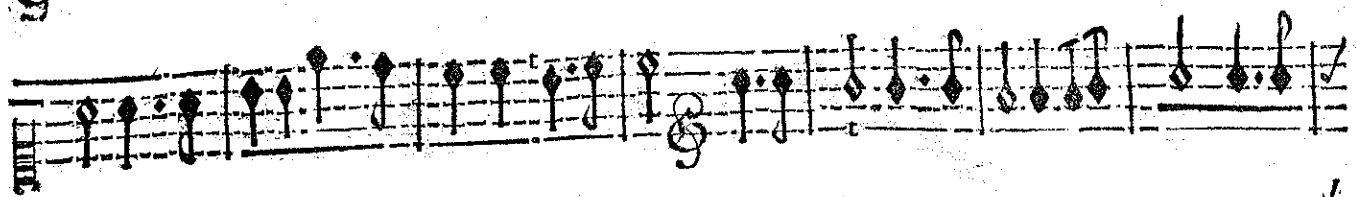
ENTRÉE.

FLUTES.

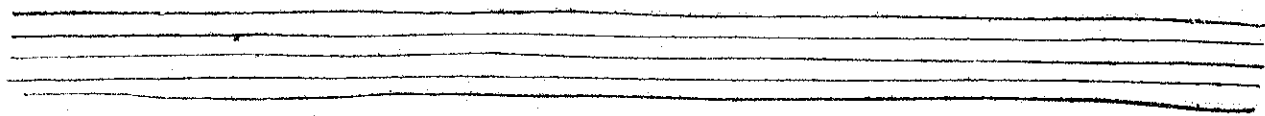
FLUTES.

P R O L O G U E

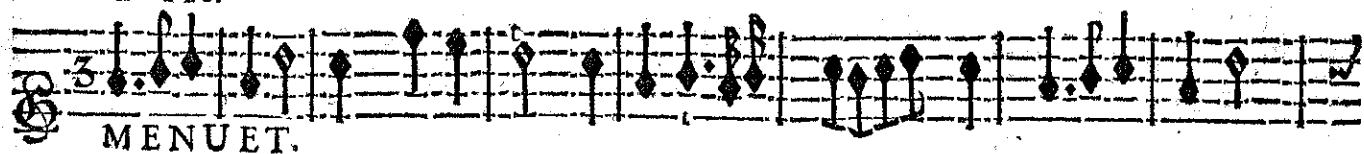




PROLOGUE.

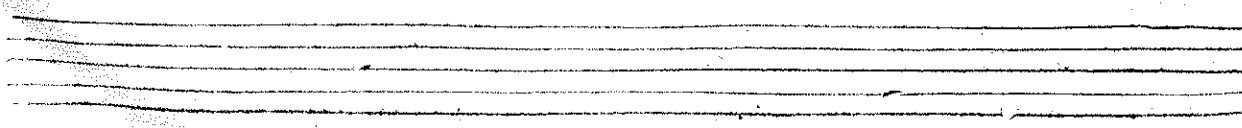
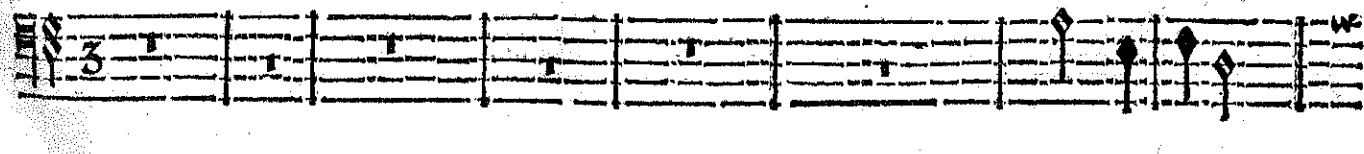
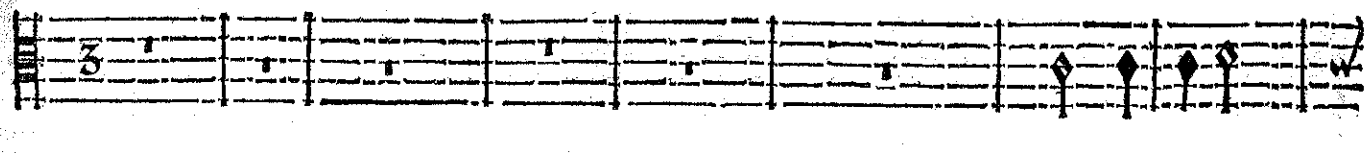


FLUTES.

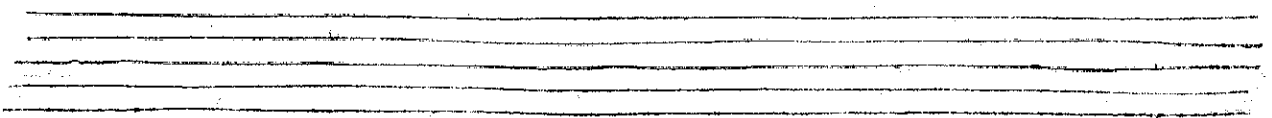
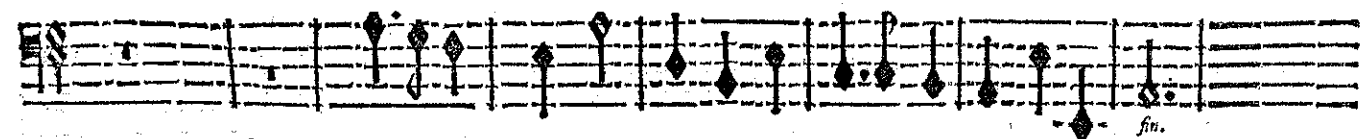
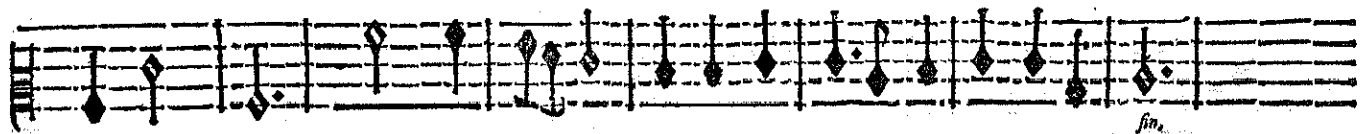
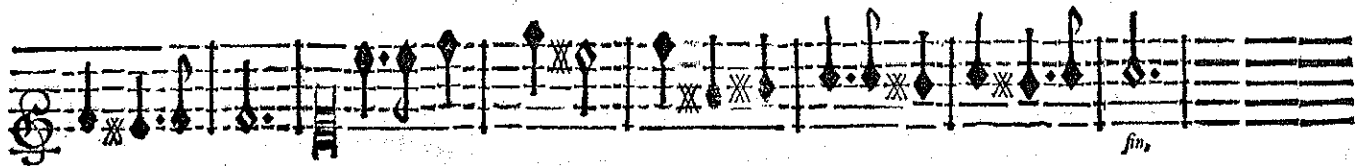
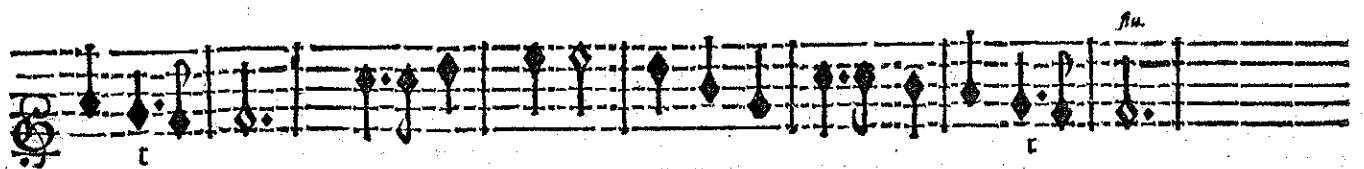
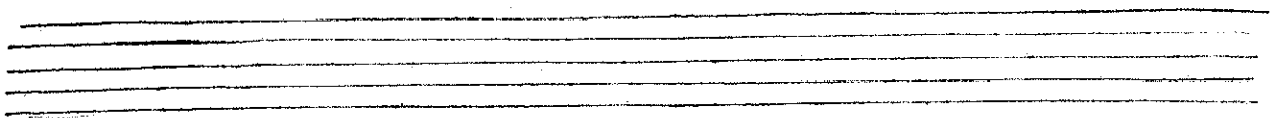
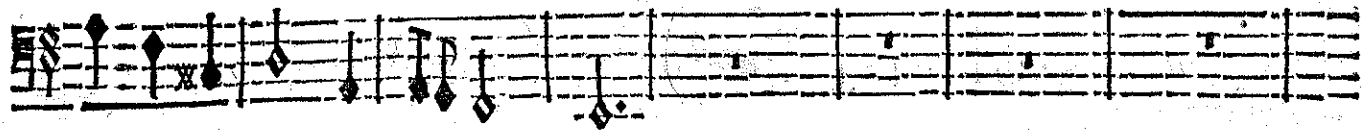
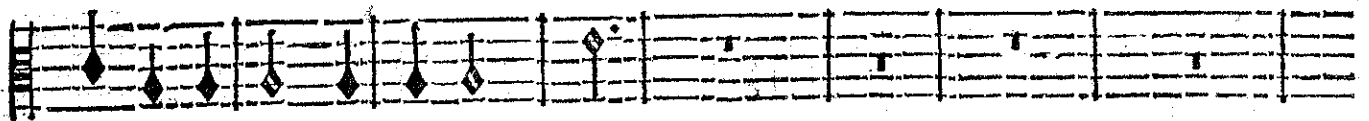
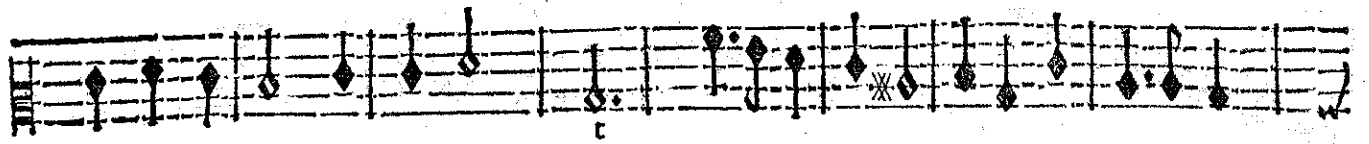


MENUET.

FLUTES.



ARMIDE, TRAGEDIE.



GAVOTTE.

Musical staff 1: Treble clef, 2/4 time signature, first measure of the piece.

RONDEAU.

Musical staff 2: Bass clef, 2/4 time signature, second measure of the piece.

Musical staff 3: Bass clef, 2/4 time signature, third measure of the piece.

Musical staff 4: Bass clef, 2/4 time signature, fourth measure of the piece.

Musical staff 5: Bass clef, 2/4 time signature, fifth measure of the piece.

Two empty musical staves.

Musical staff 6: Treble clef, 2/4 time signature, sixth measure of the piece.

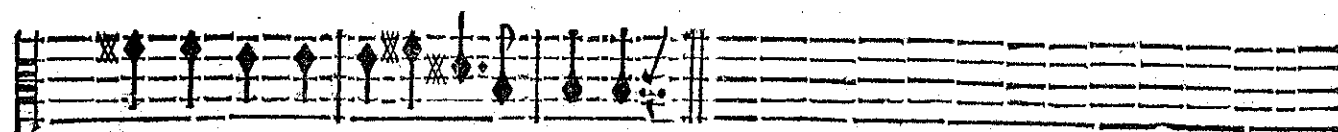
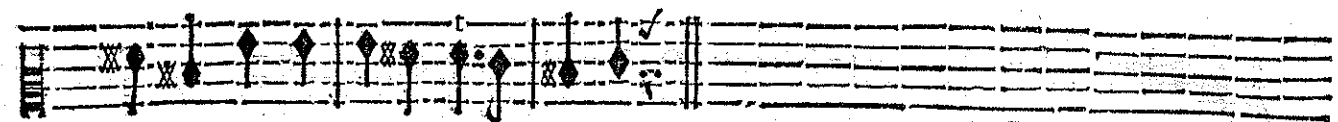
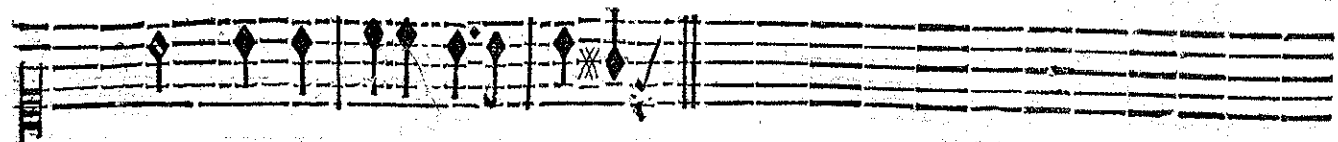
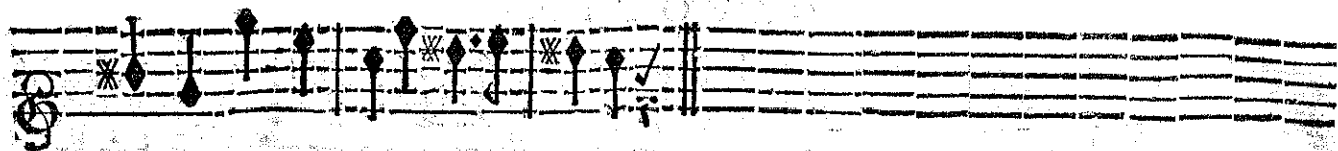
Musical staff 7: Bass clef, 2/4 time signature, seventh measure of the piece.

Musical staff 8: Bass clef, 2/4 time signature, eighth measure of the piece.

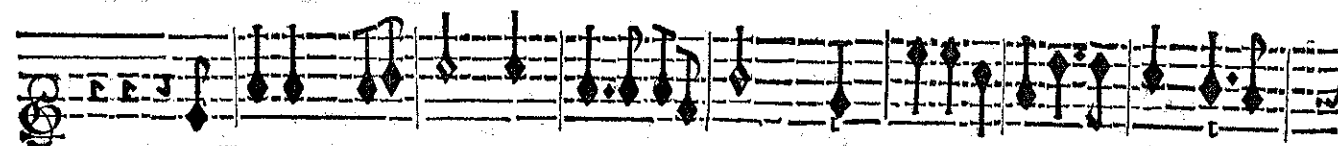
Musical staff 9: Bass clef, 2/4 time signature, ninth measure of the piece.

Musical staff 10: Bass clef, 2/4 time signature, tenth measure of the piece.

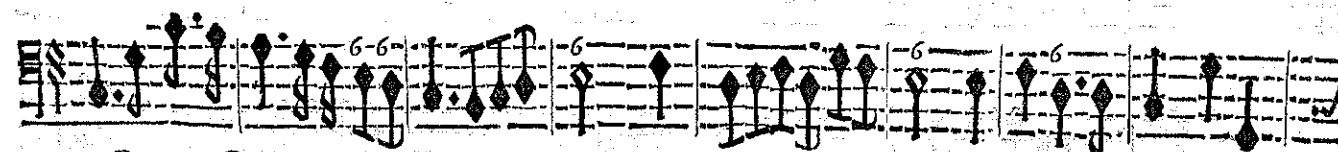
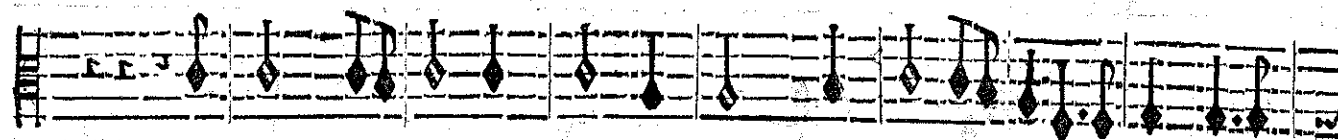
Two empty musical staves.



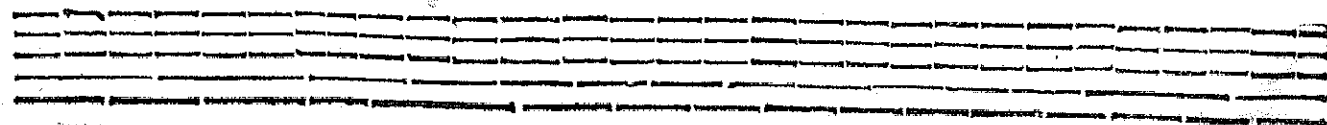
Fin de l'Entrée.



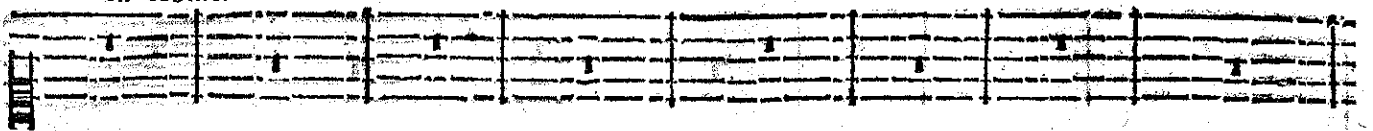
PRELUDE.



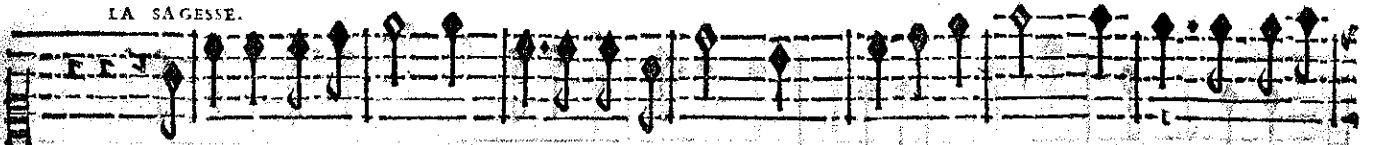
BASSE CONTINUE.



LA GLOIRE.



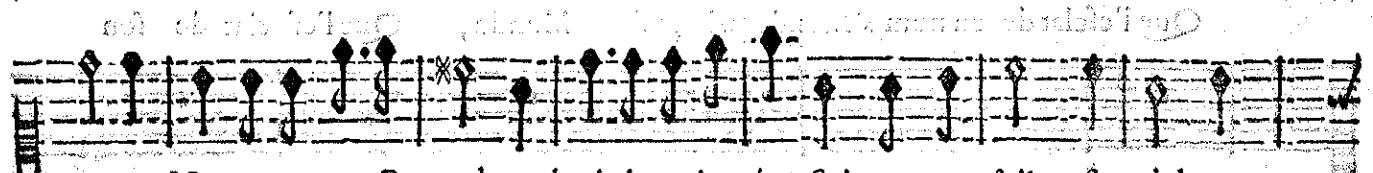
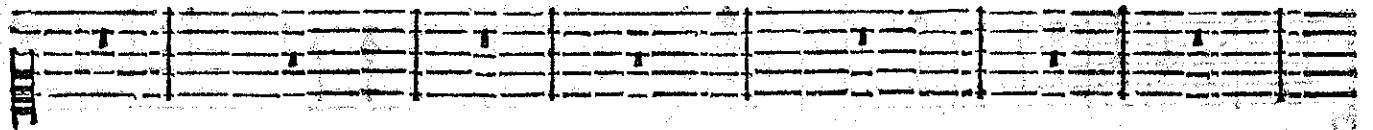
LA SAGESSE.



Suivons nostre Heros, que rié ne nous se- pare. Il nous invite aux Jeux qu'ô luy pré-



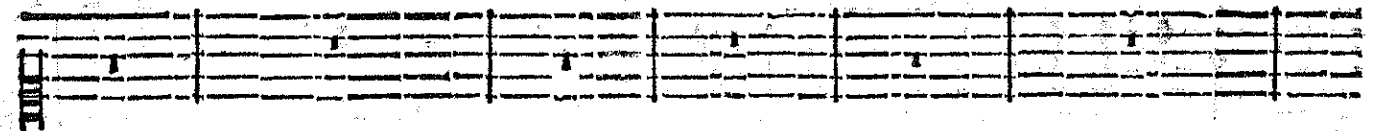
BASSE-CONTINUE.



pare: Nous y verrons Renaud malgré la volupté; Suivre un conseil fi- dele &c.



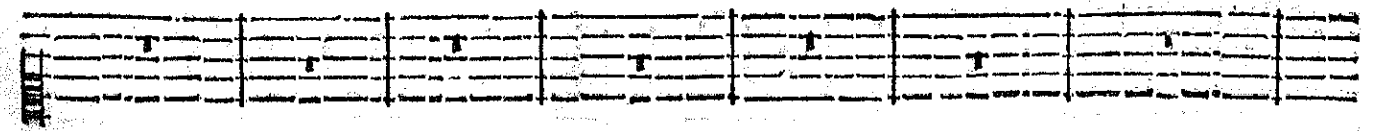
BASSE-CONTINUE.



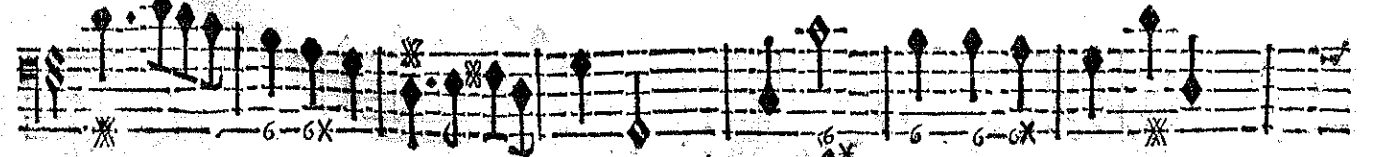
sage, Nous le verrons for- tir du Pa- lais enchan- té, Où par l'amour d'Ar-



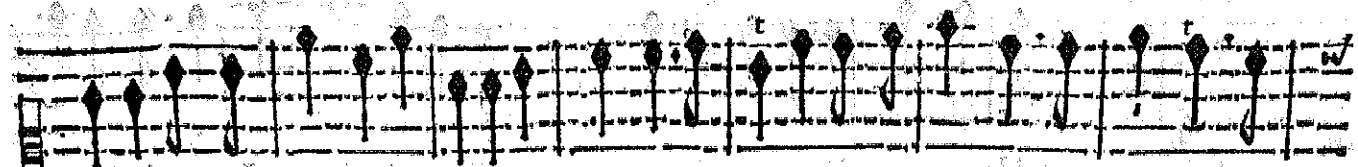
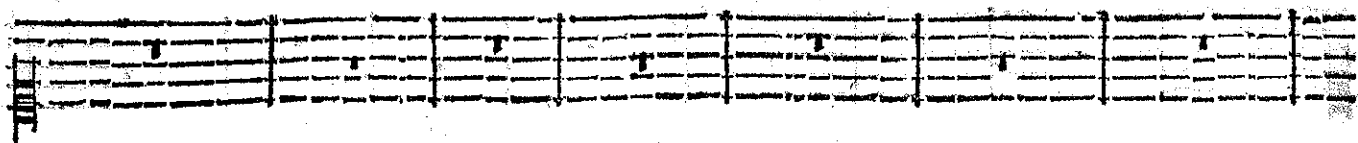
BASSE-CONTINUE



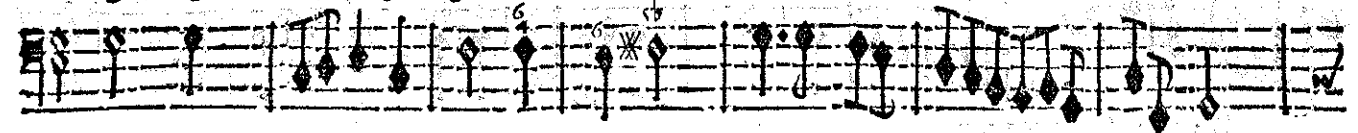
mide il estoit arresté, Et voler où la gloire appelle son cou-



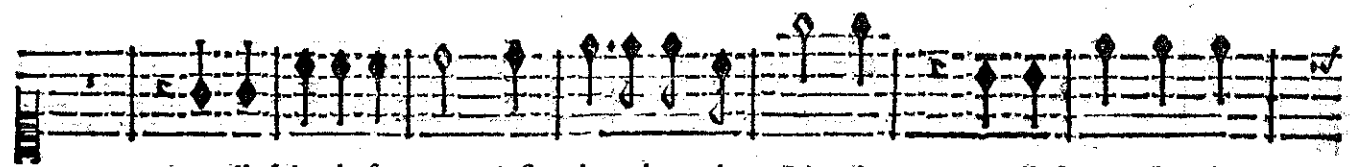
BASSE-CONTINUE.



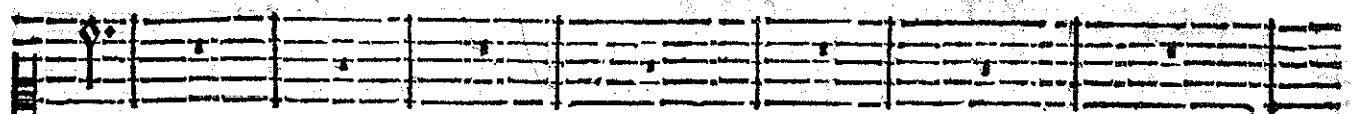
rage, Le grand Roy qui partage Entre nous les desirs Aime à nous voir mesme dans ses Plai-



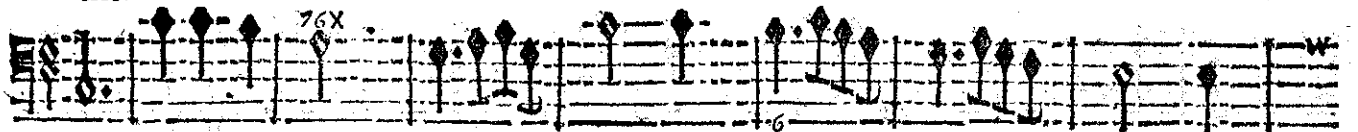
BASSE-CONTINUE.



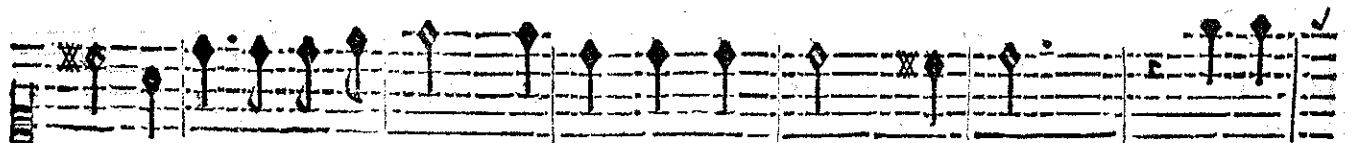
Que l'esclat de son nom s'estende au-bout du Monde, Que l'es-clat de son



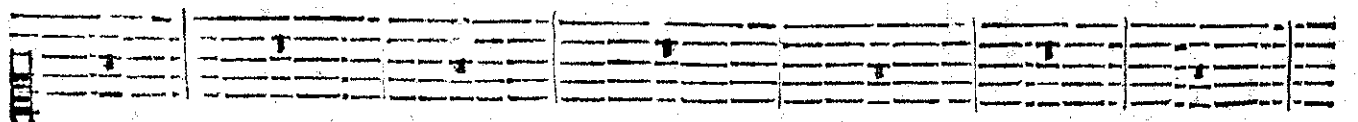
firs.



BASSE-CONTINUE.



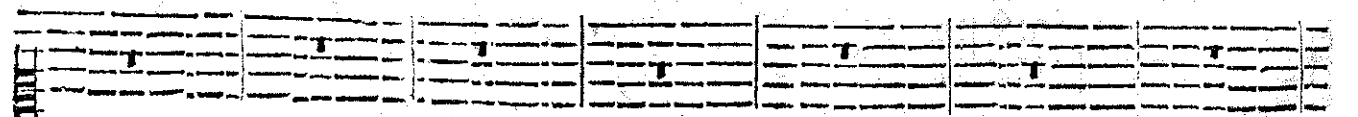
nom s'estende au bout du monde, Réünif- fons nos voix, Que cha-



BASSE-CONTINUE.



cun nous ref- ponde, Que chacun nous ref- ponde, Réünif- fons nos

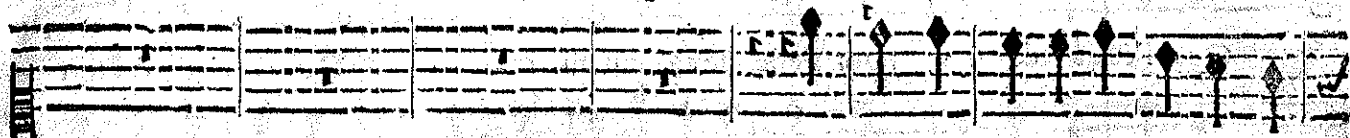


BASSE-CONTINUE.

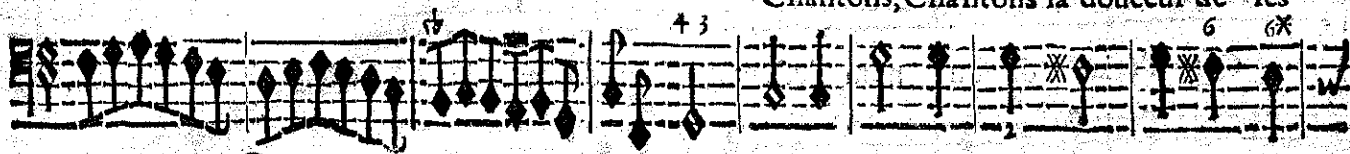
PROLOGUE.



voix. Que chacun nous respon- de.



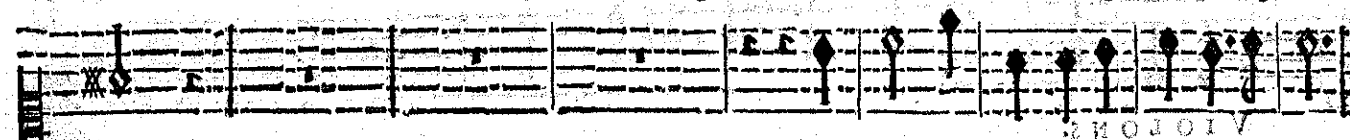
Chantons, Chantons la douceur de les



BASSE-CONTINUE.

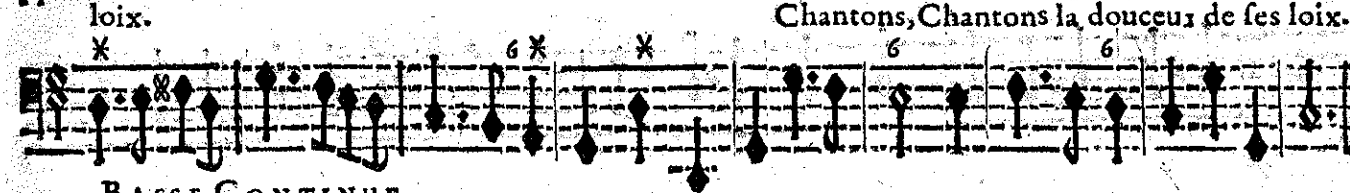


Chantons, Chantons ses glorieux Exploits, Chantons, Chantons ses glorieux Exploits.

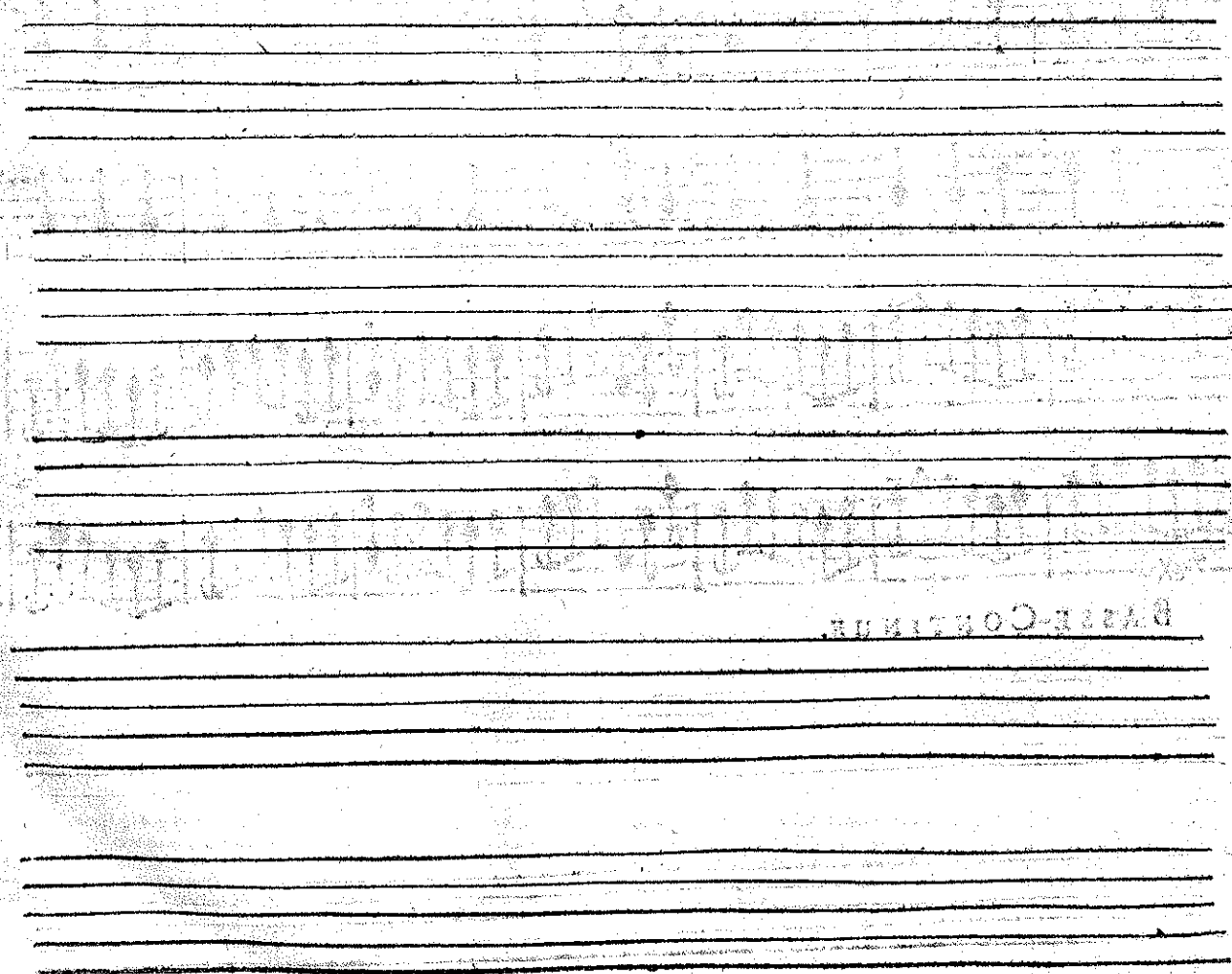


loix.

Chantons, Chantons la douceur de ses loix.



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

CHOEUR.

Que l'éclat de son nom s'estende au bout du monde; Que l'éclat de son

Que l'éclat de son nom s'estende au bout du monde; Que l'éclat de son

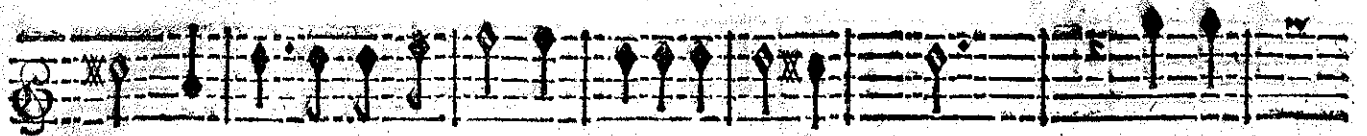
Que l'éclat de son nom s'estende au bout du monde, Que l'éclat de son

Que l'éclat de son nom s'estende au bout du monde, Que l'éclat de son

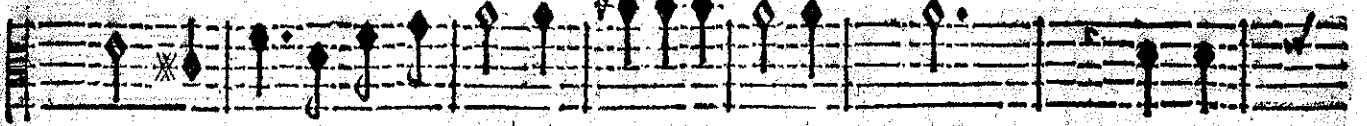
VIOLONS.

BASSE-CONTINUE.

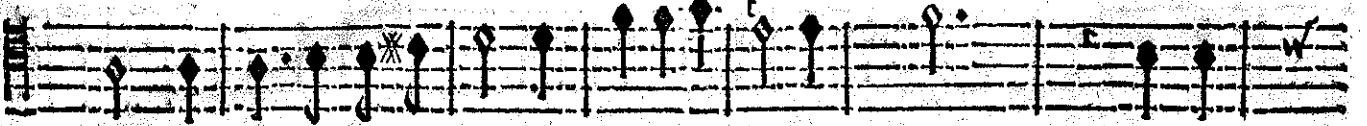
PROLOGUE.



nom s'étende au bout du monde; Réunissons nos voix, Que cha-



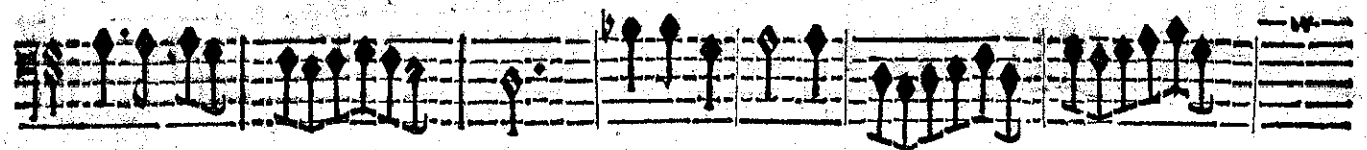
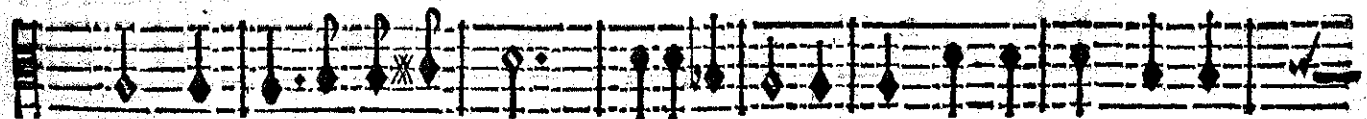
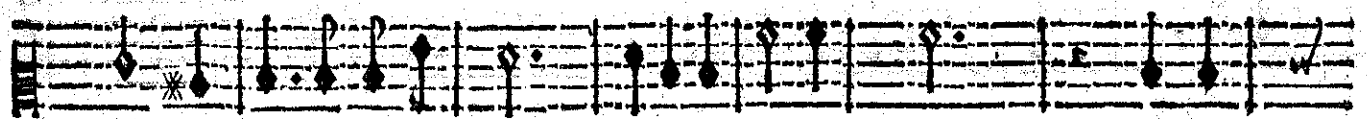
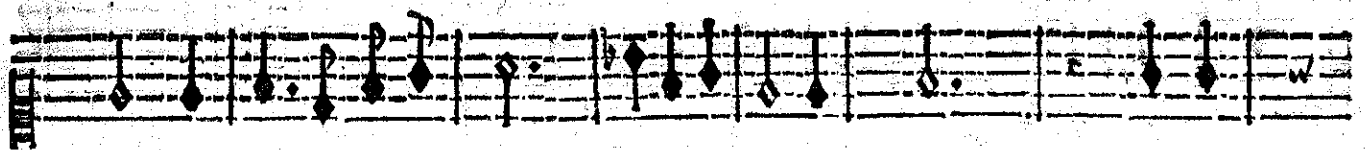
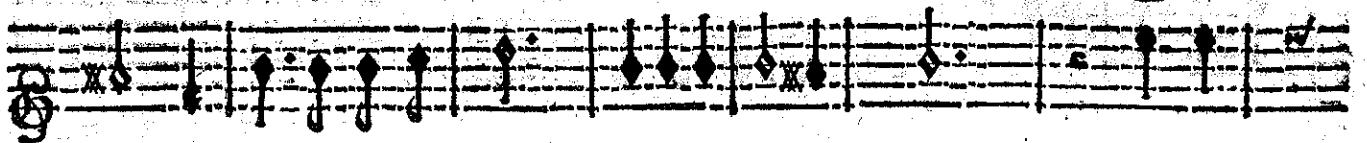
nom s'étende au bout du monde; Réunissons nos voix, Que cha-



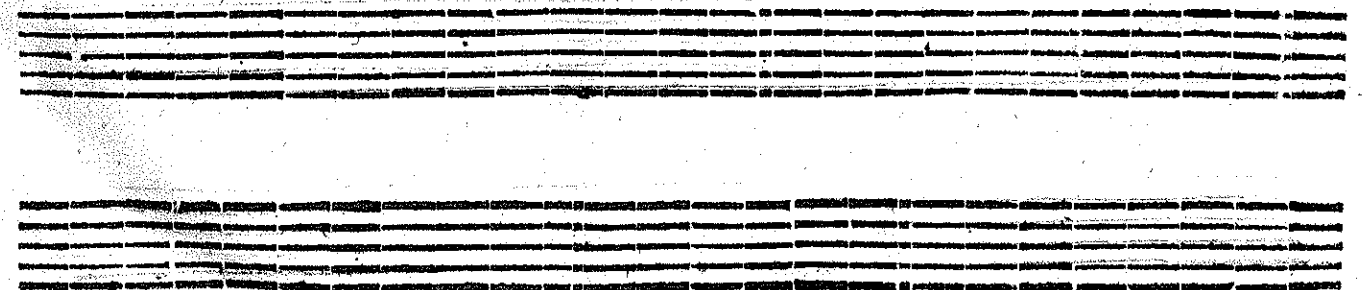
nom s'étende au bout du monde; Réunissons nos voix, Que cha-

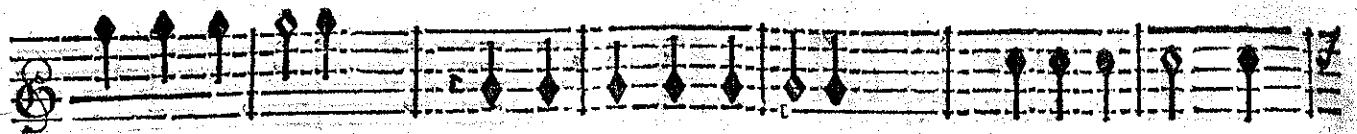


nom s'étende au bout du monde, Réunissons nos voix, Que chacun Que cha-



BASSE-CONTINUÛ.





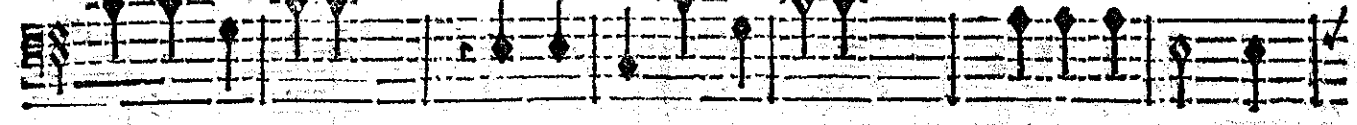
cun nous responde. Que chacun nous responde. Reüniffons nos



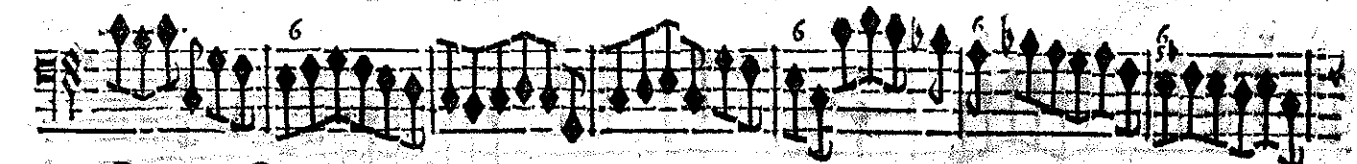
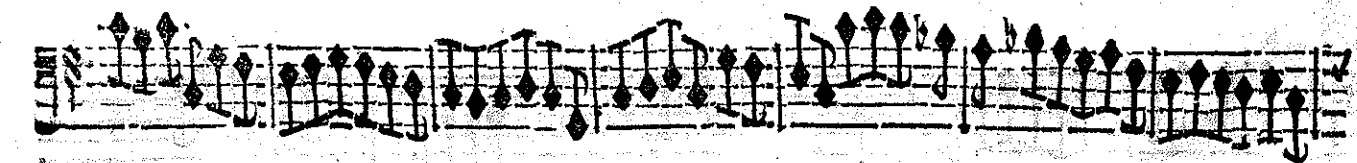
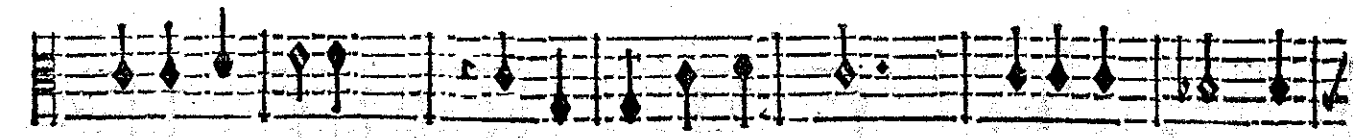
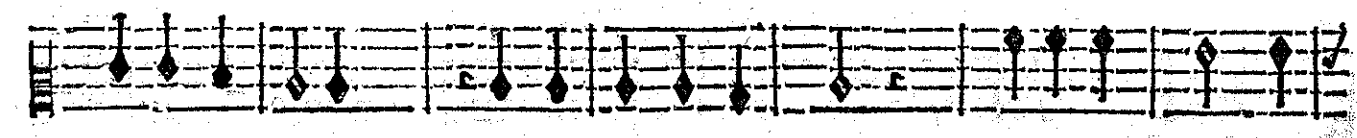
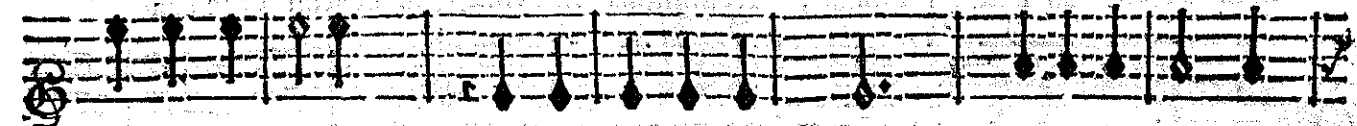
cun nous responde. Que chacun nous responde. Reüniffons nos



cun nous responde. Que chacun nous responde. Reüniffons nos

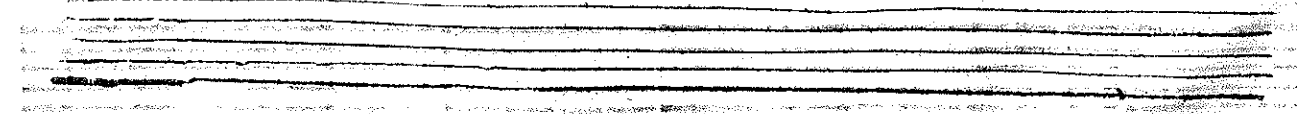
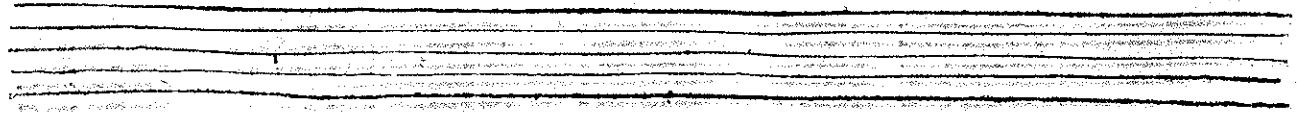


cun nous responde. Que chacun nous responde. Reüniffons nos



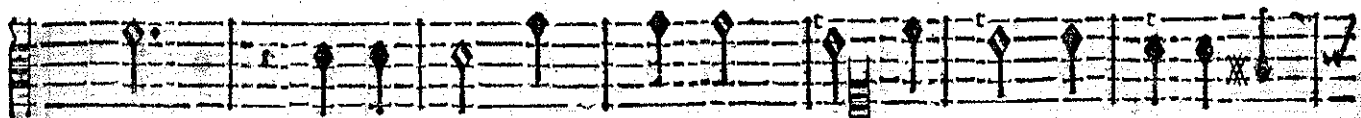
BASSE-CONTINUE.

ИЗДАНИЕ 1874





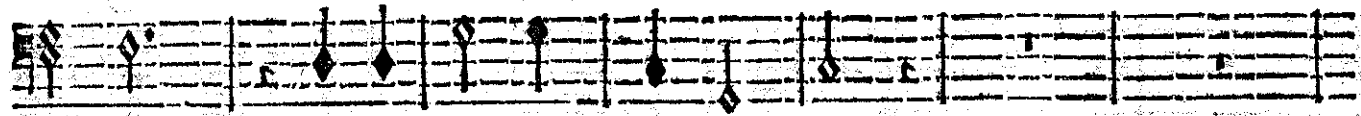
voix. Que chacun nous respon- de. Chantons, chantons la dou-



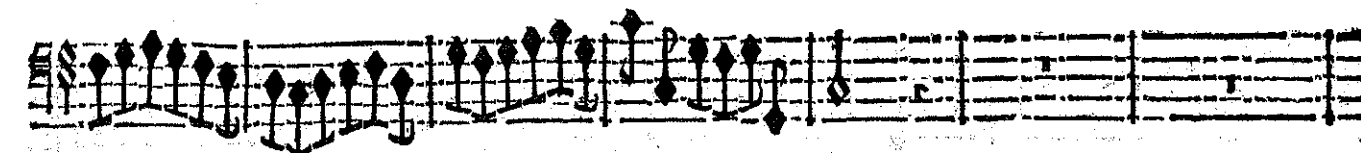
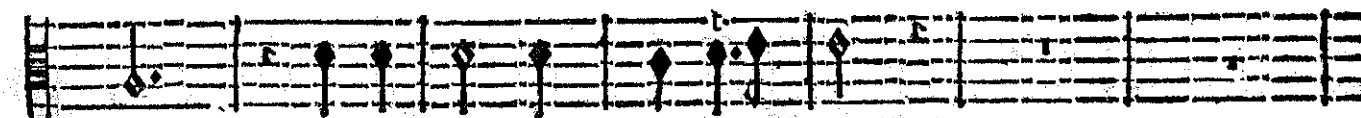
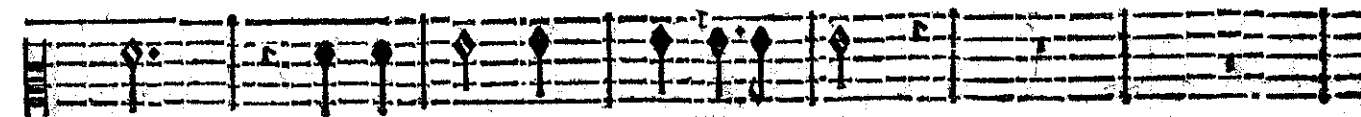
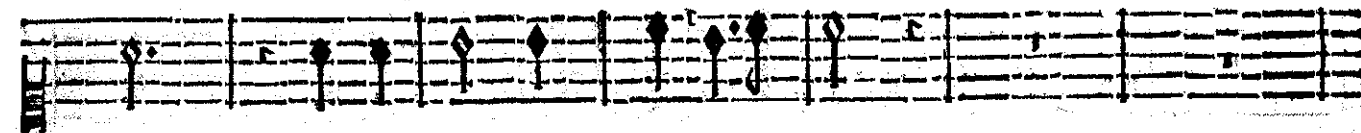
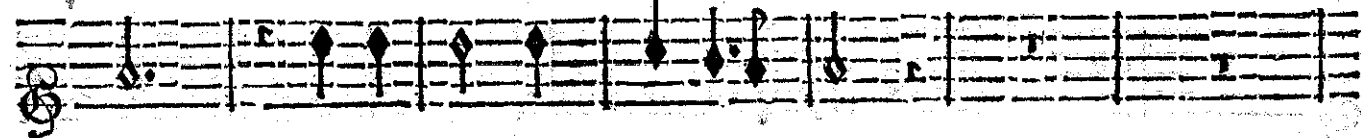
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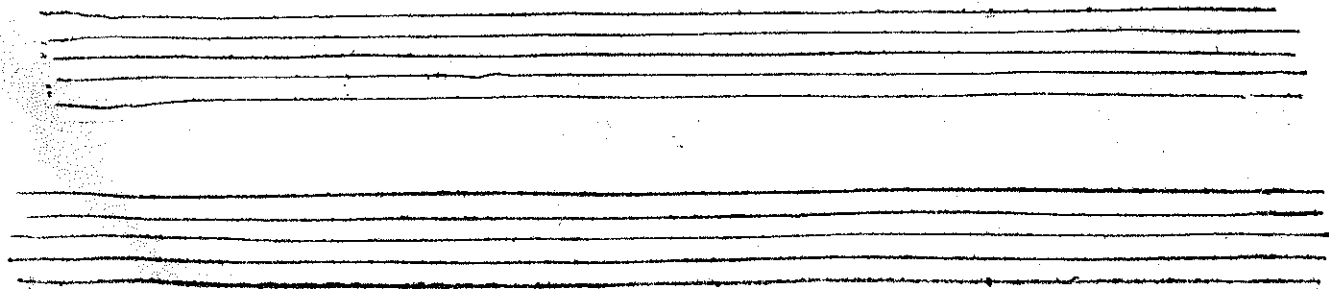


voix. Que chacun nous respon- de.



BASSE-CONTINUE.

CHANTONS, CHANTONS LA DOU-



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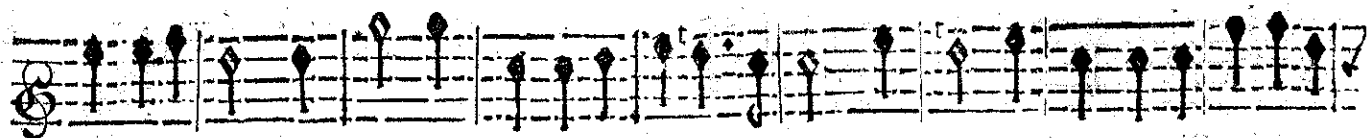
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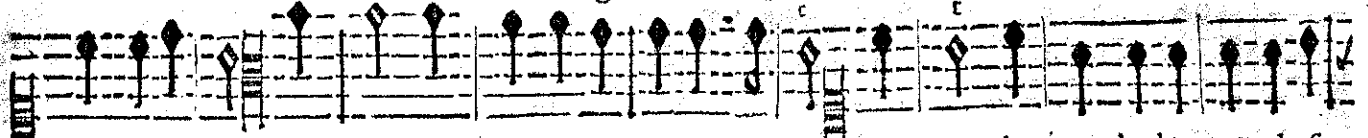
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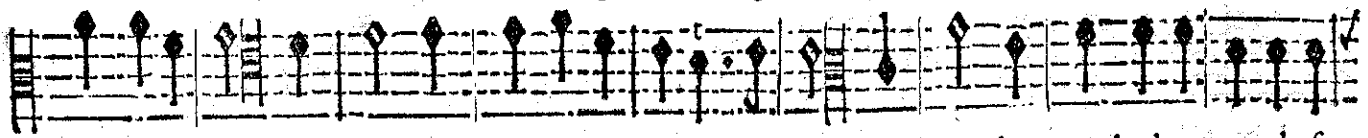
BASSE-CONTINUE.



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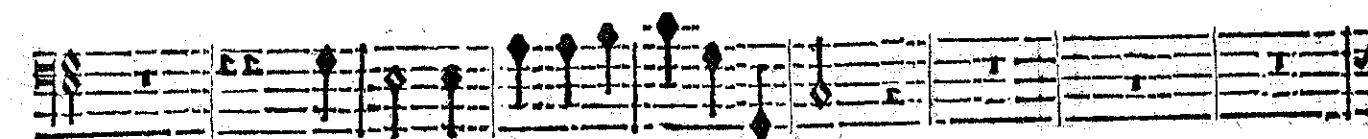
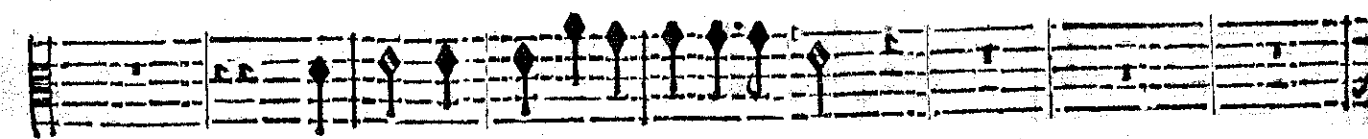
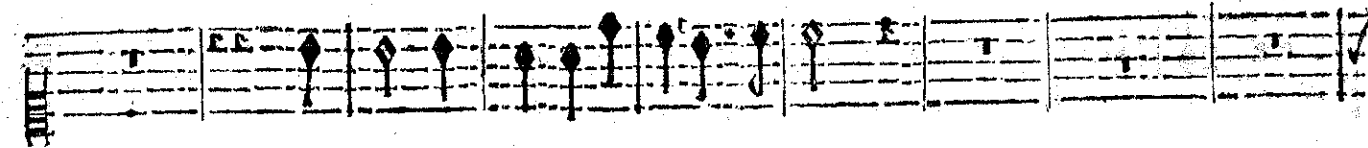
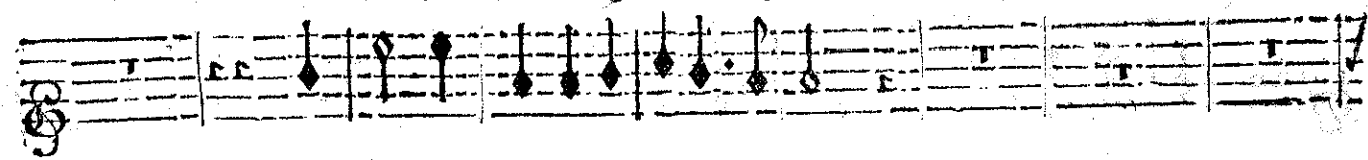
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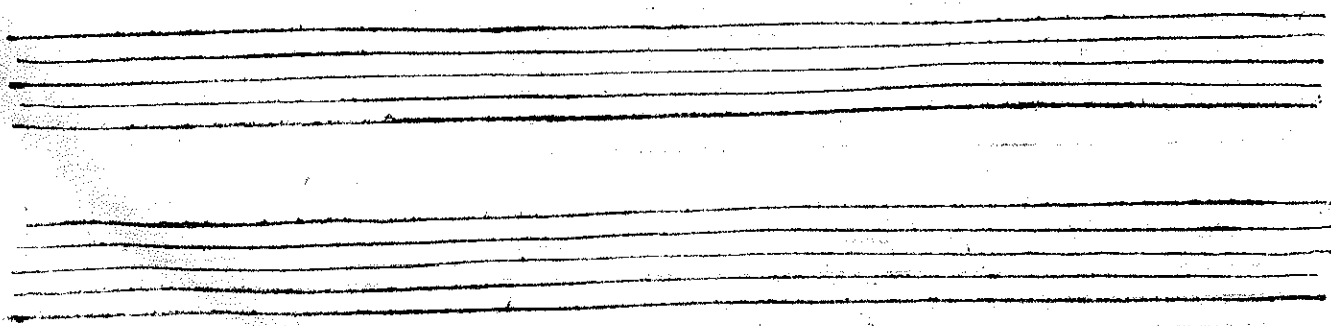


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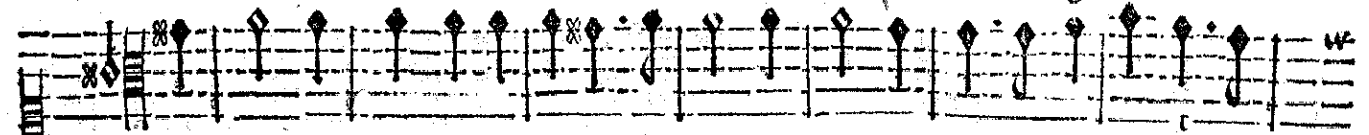
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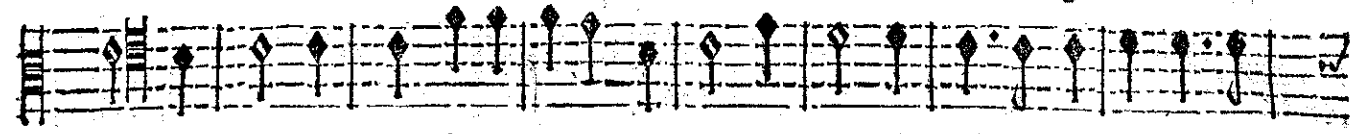




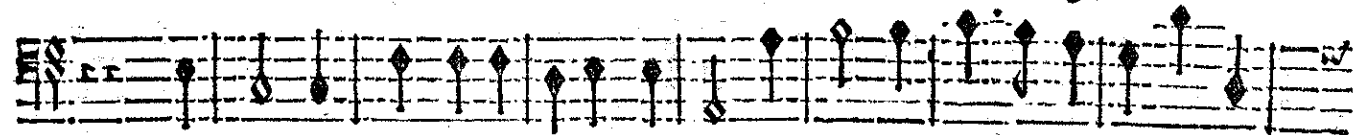
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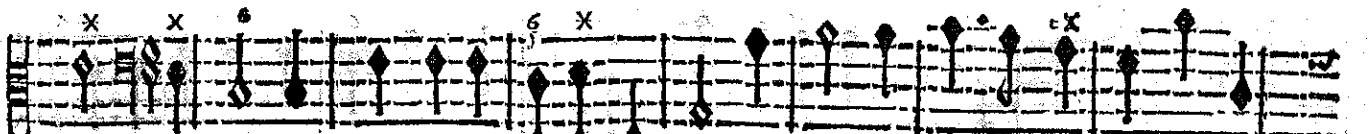
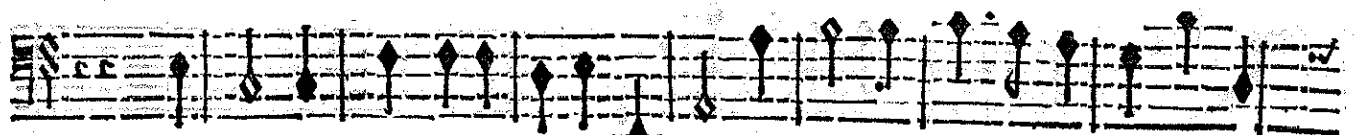
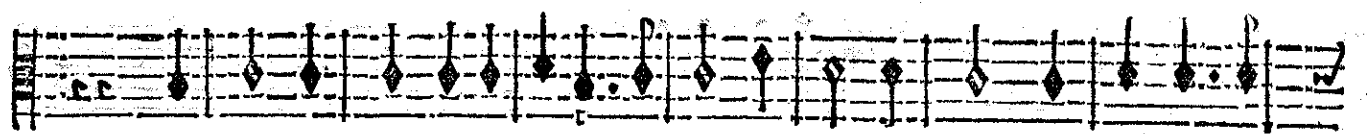
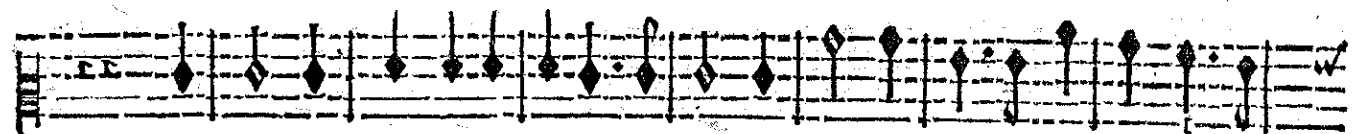
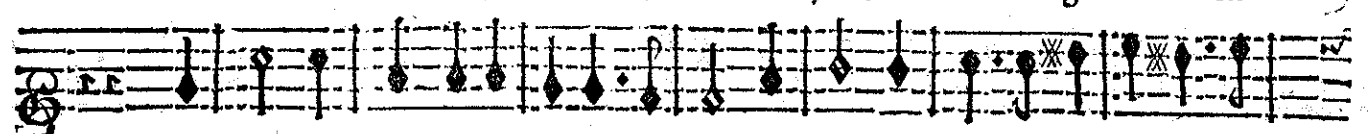
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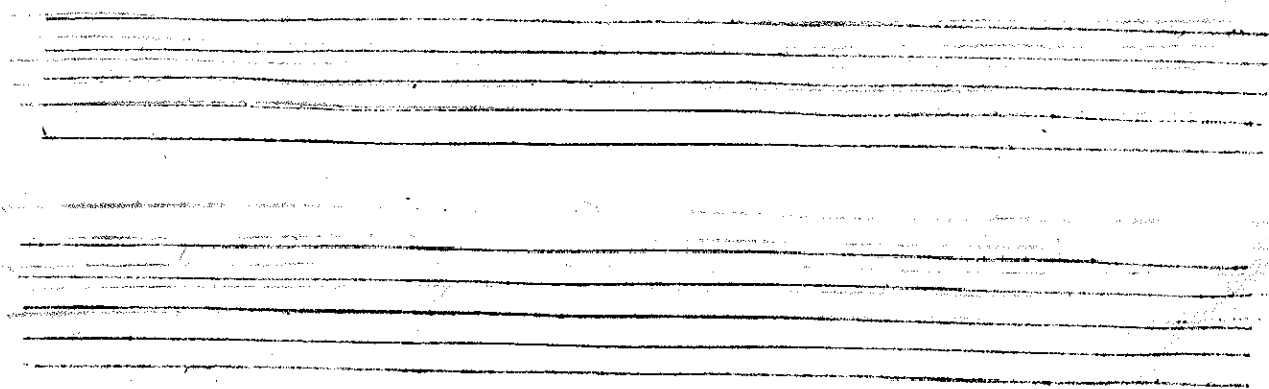
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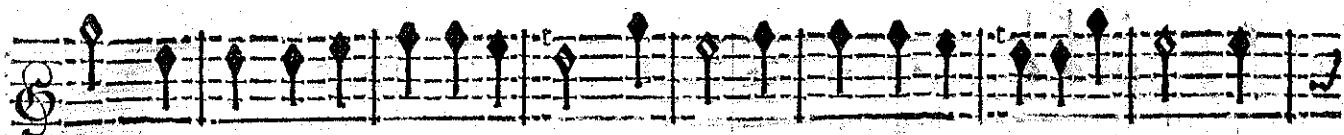


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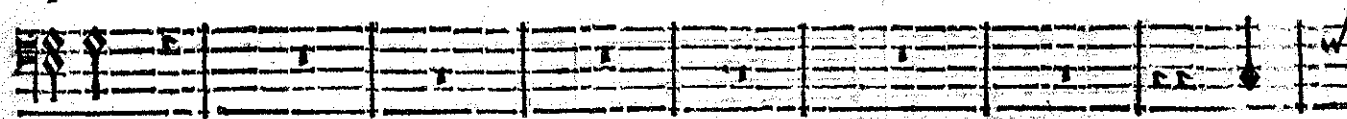
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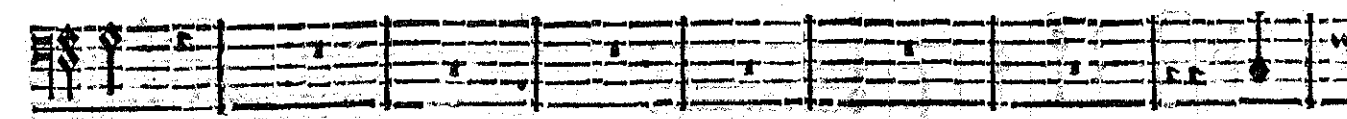
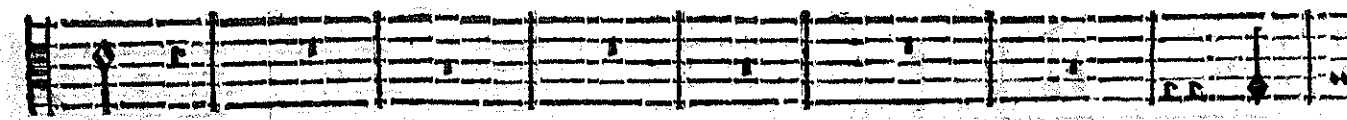
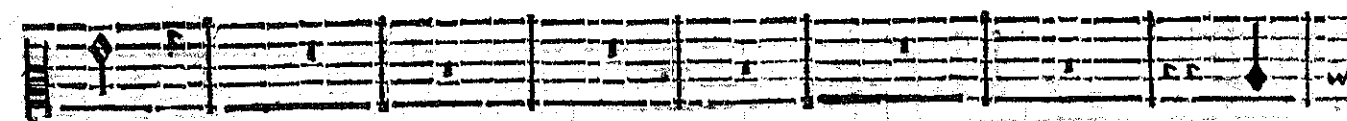
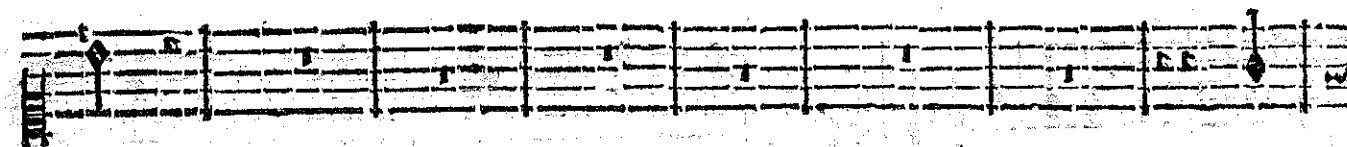
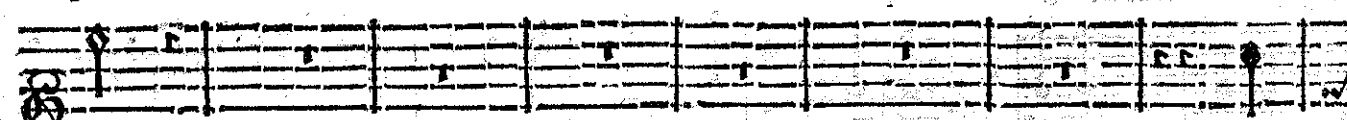
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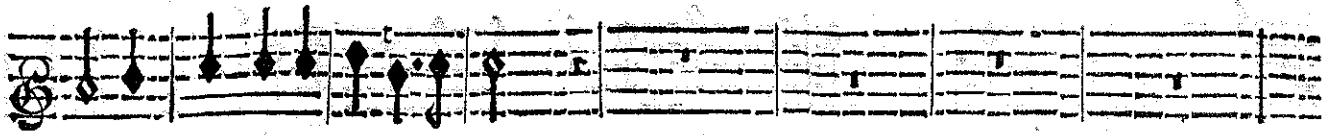


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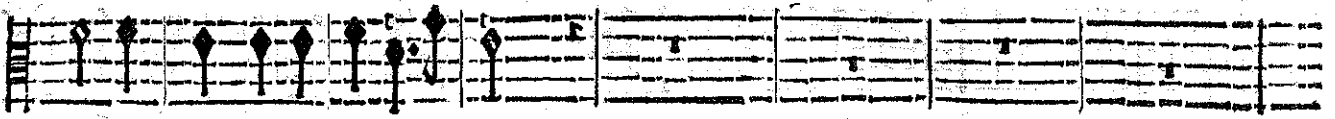


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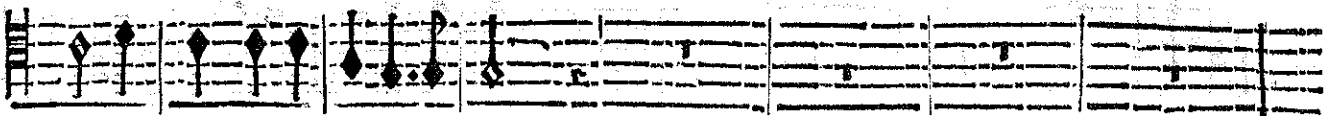
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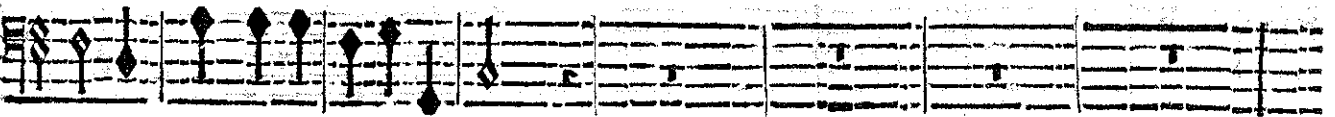
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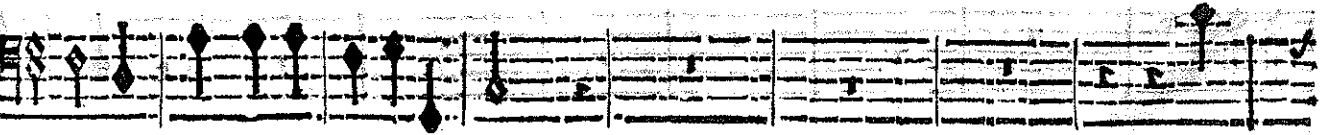
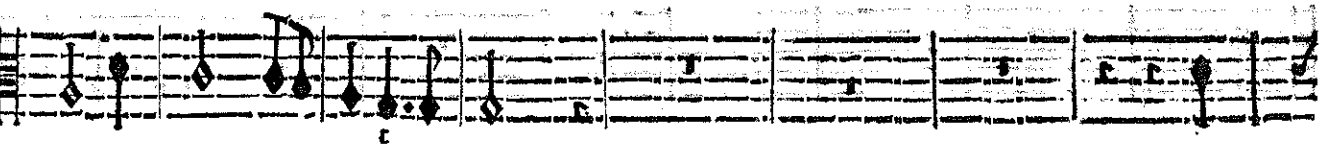
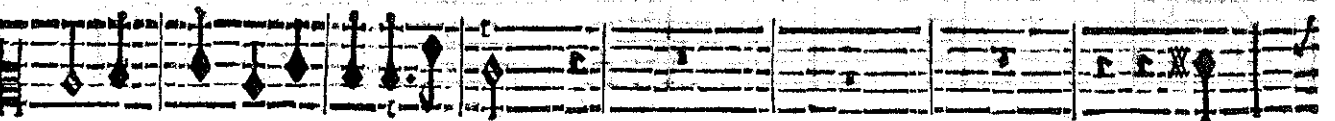
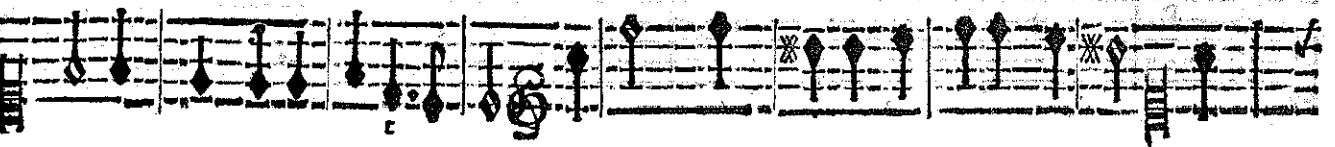
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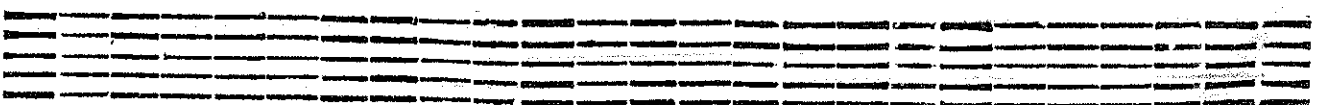
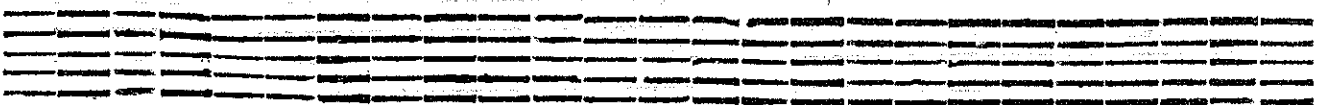
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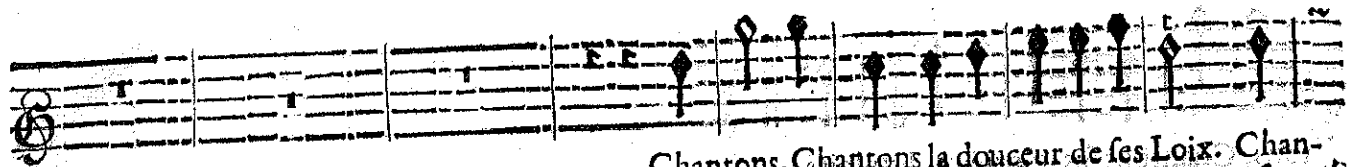


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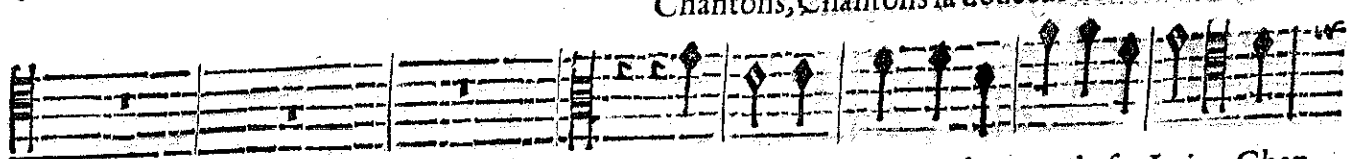




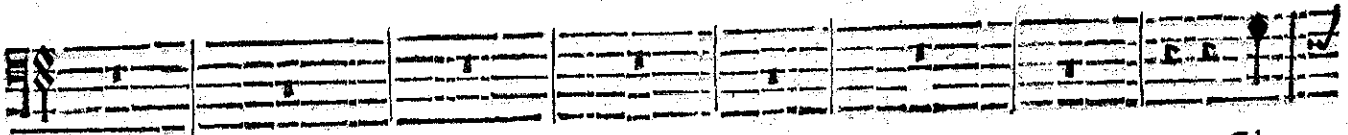
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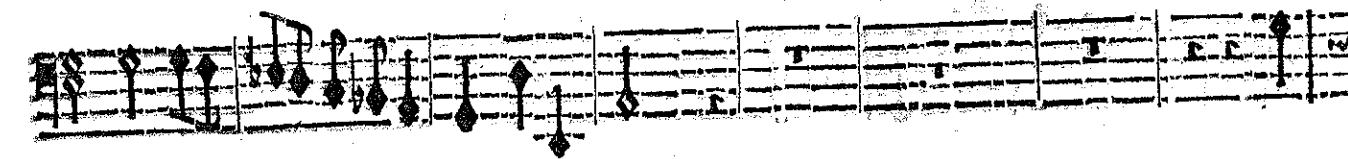
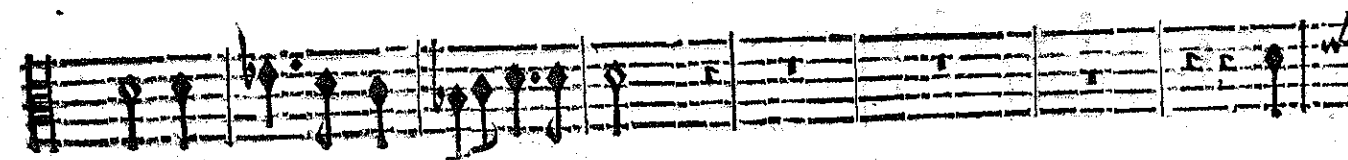
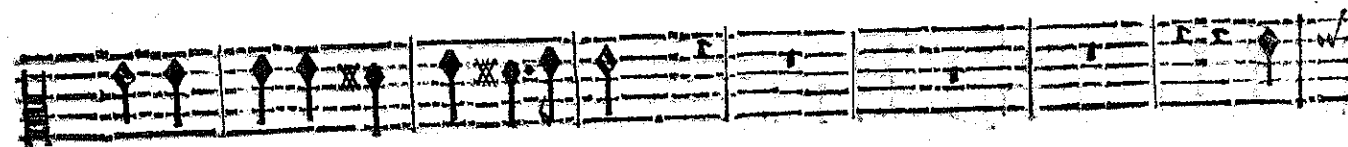
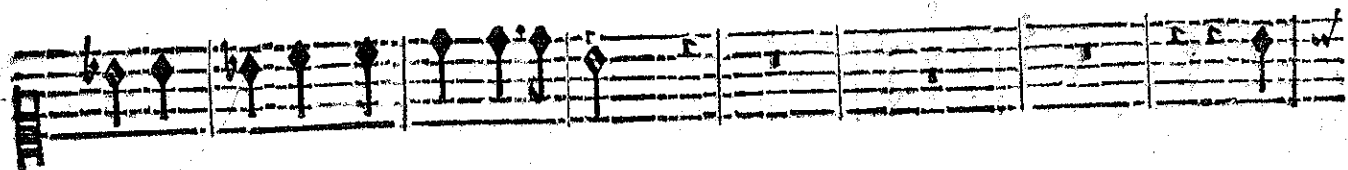
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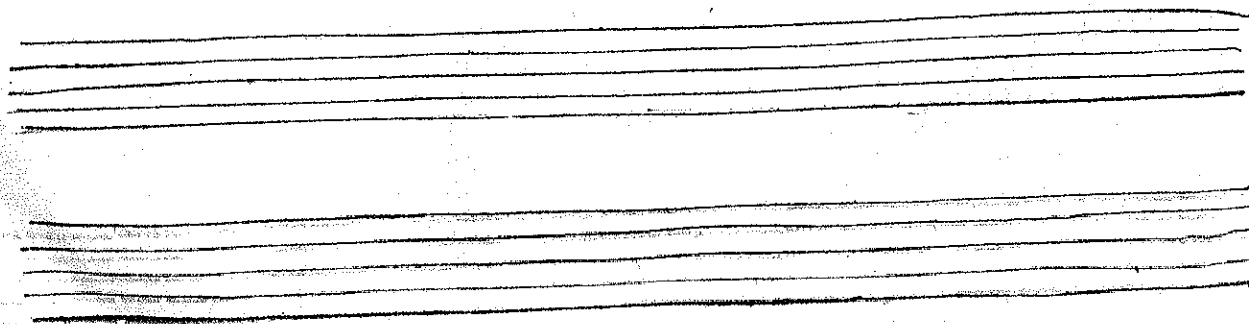


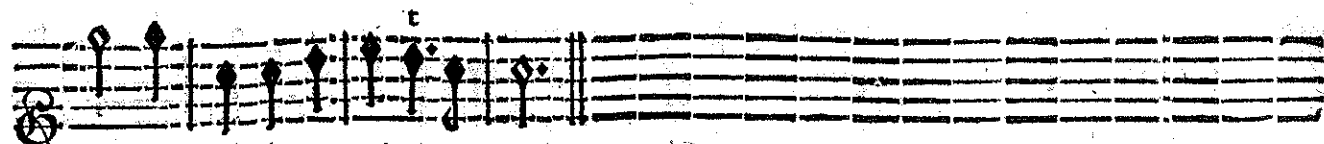
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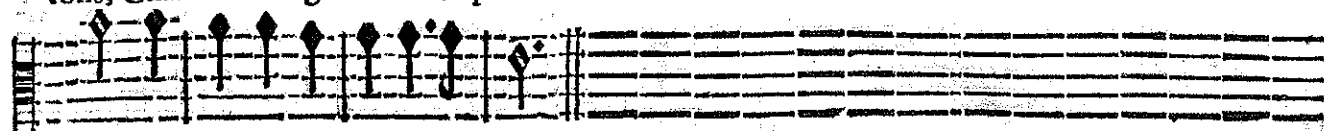
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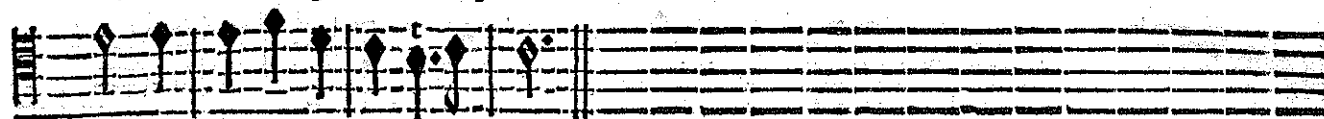




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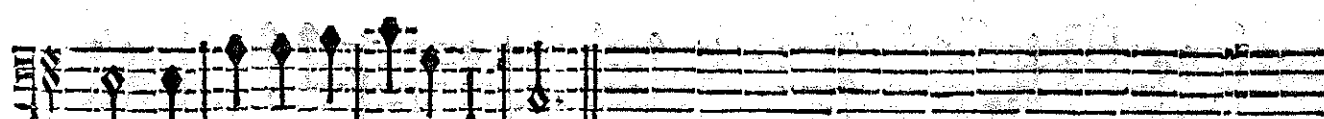
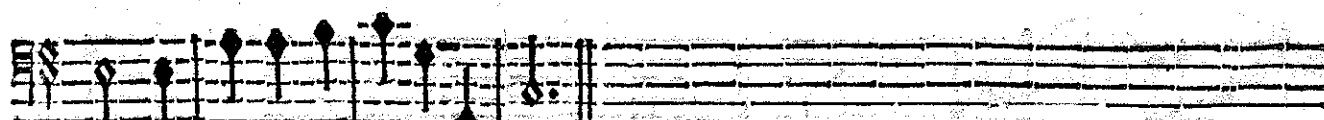
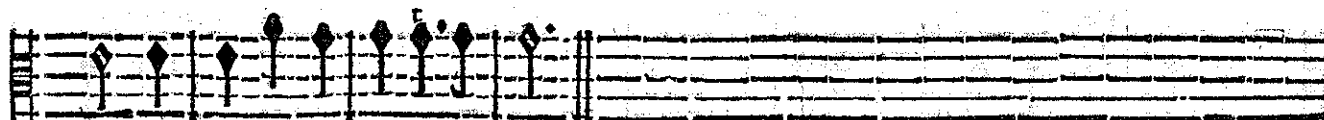
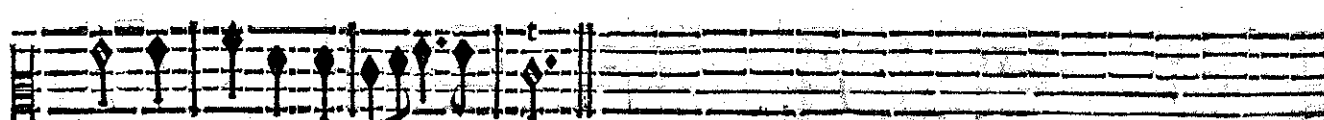
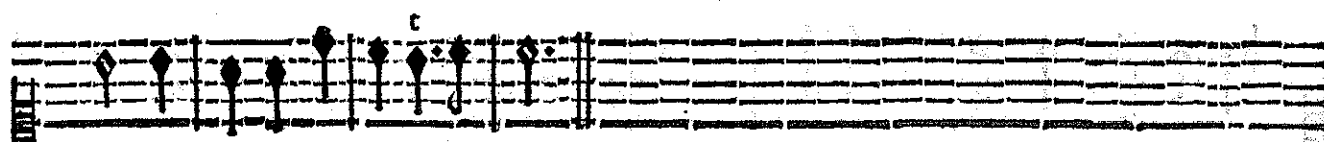
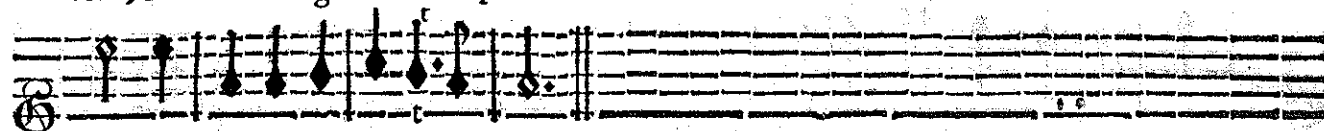
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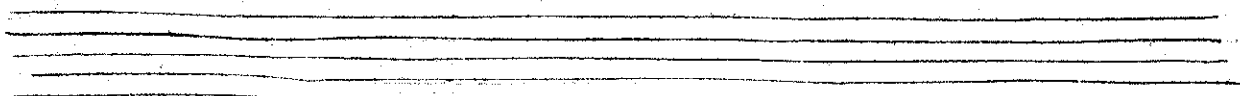


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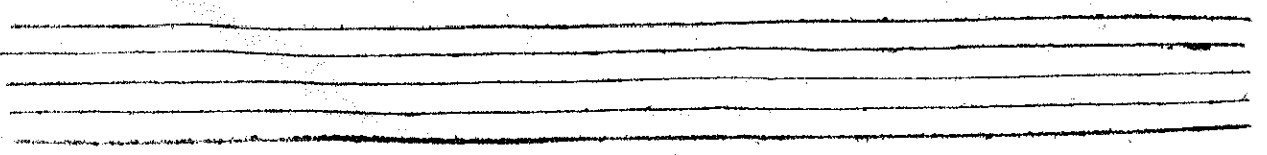
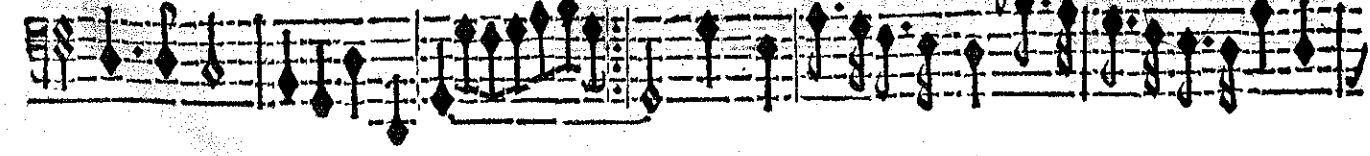
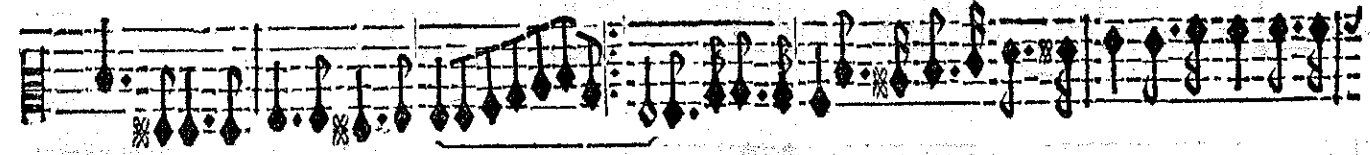
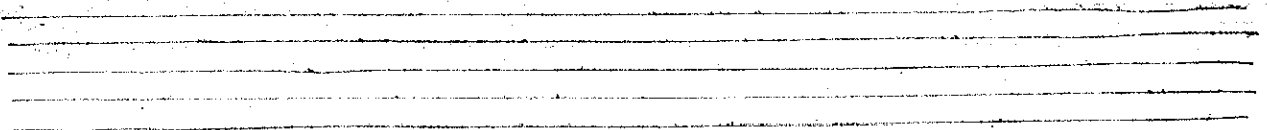
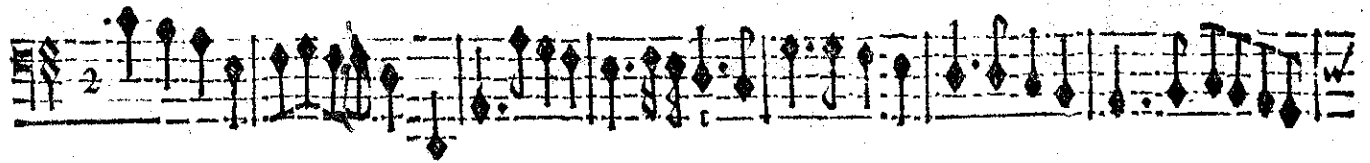
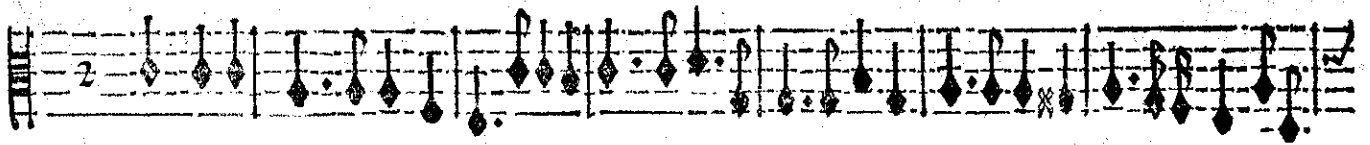
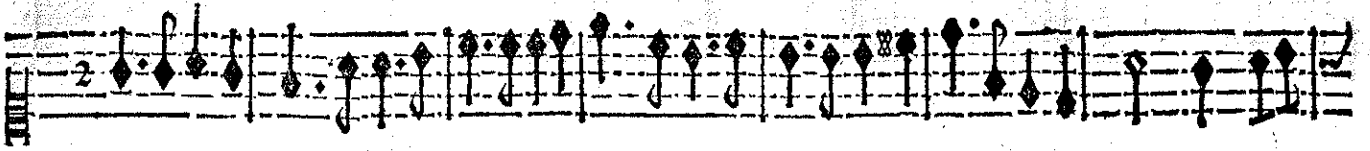
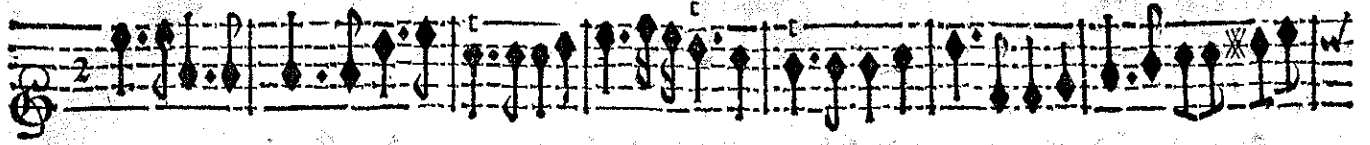
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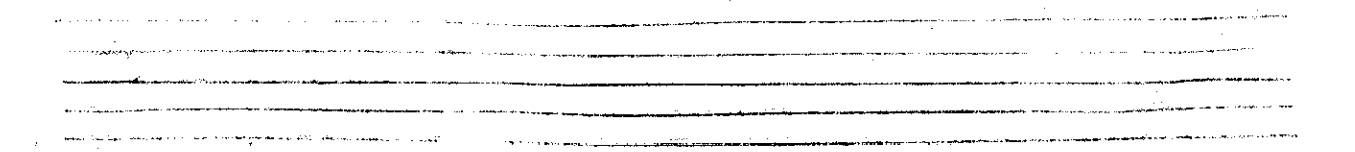
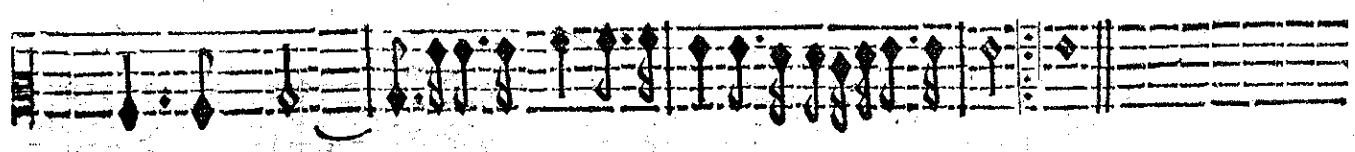
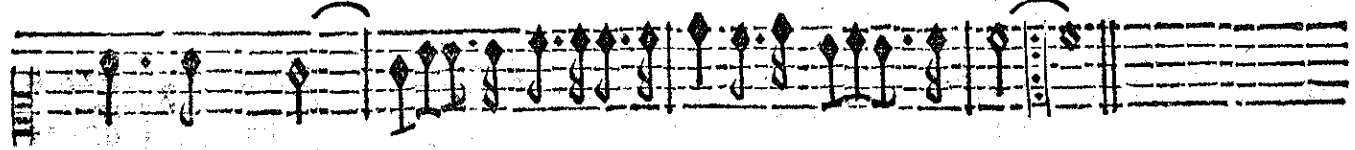
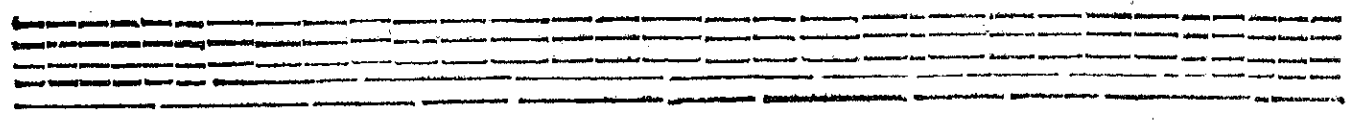
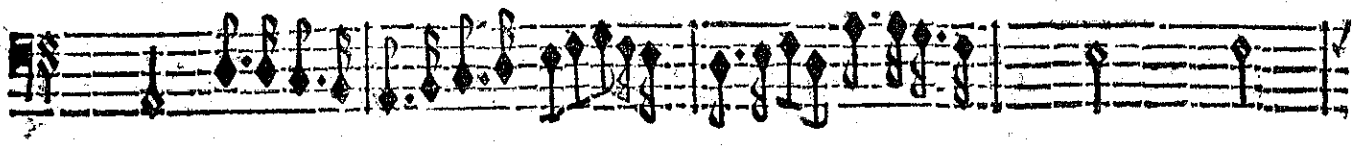
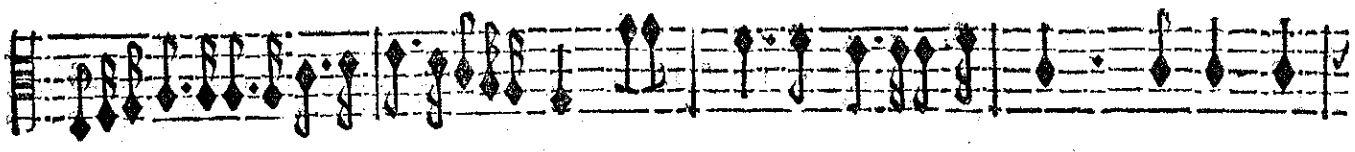
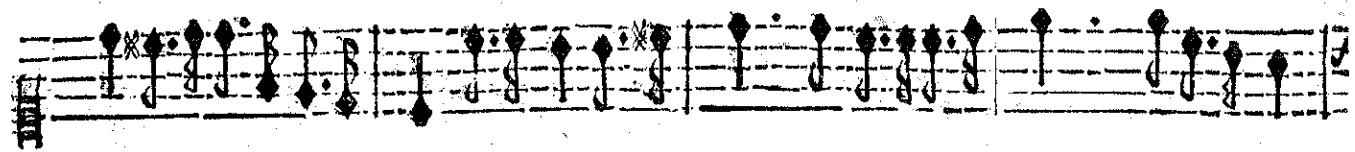
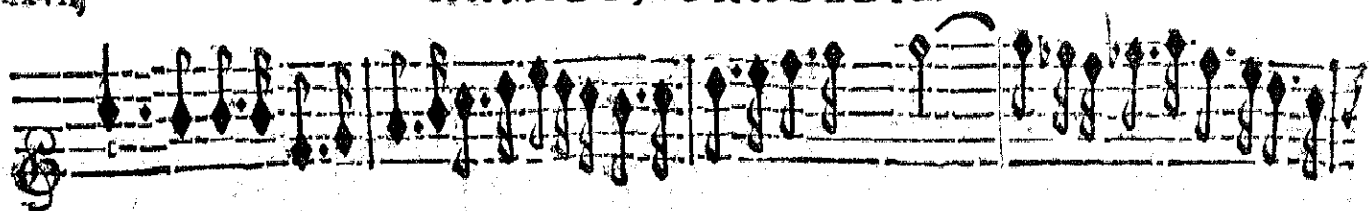
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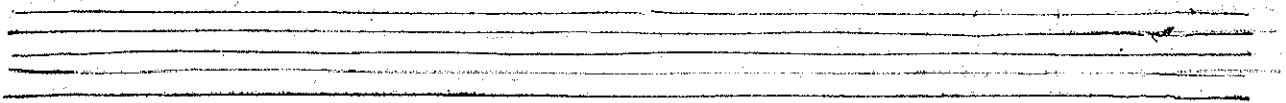
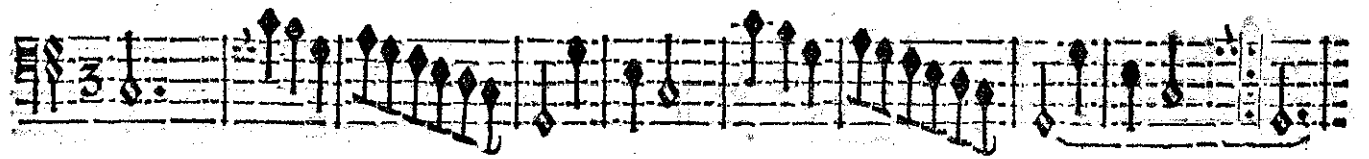
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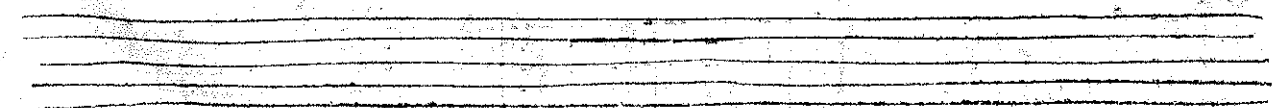
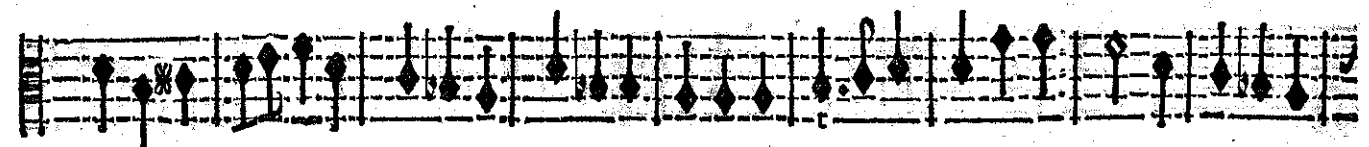
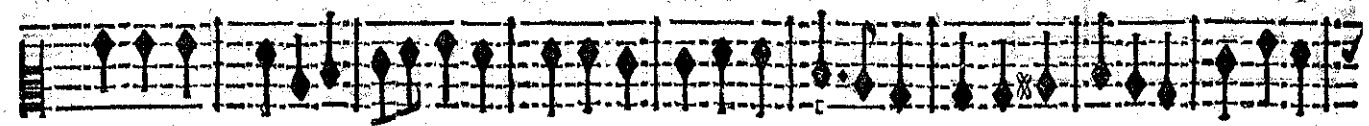
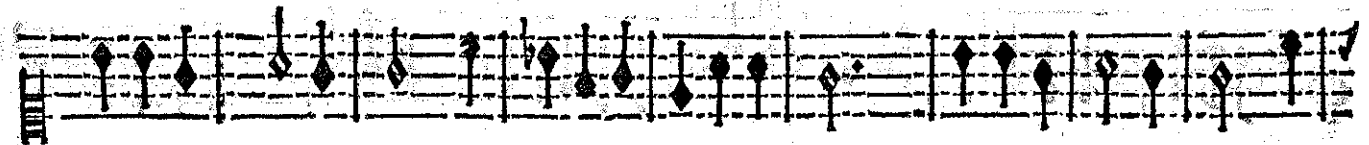
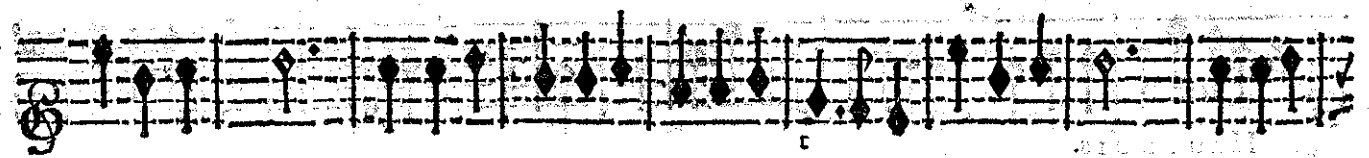




PROLOGUE

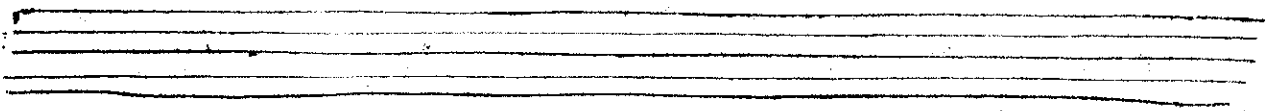


TRUMPET



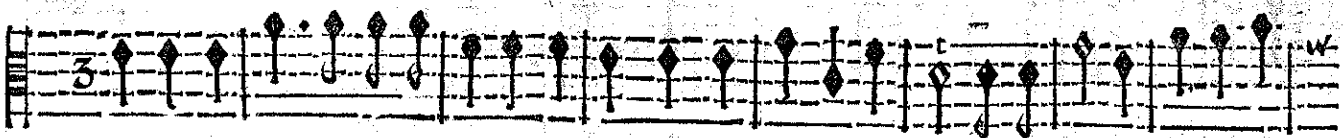
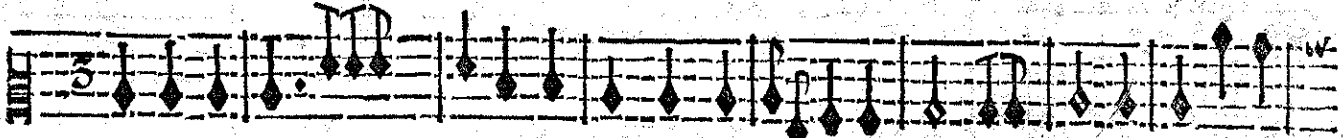
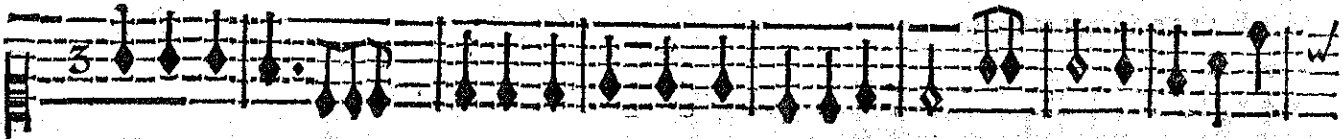
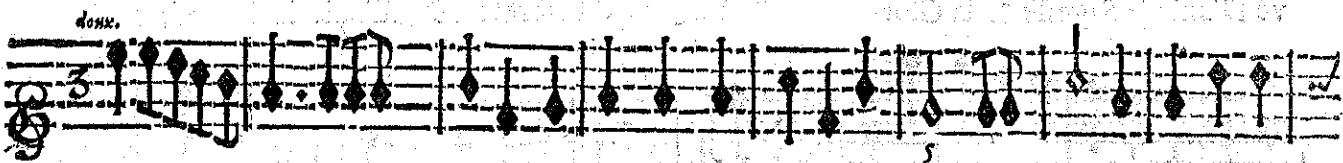
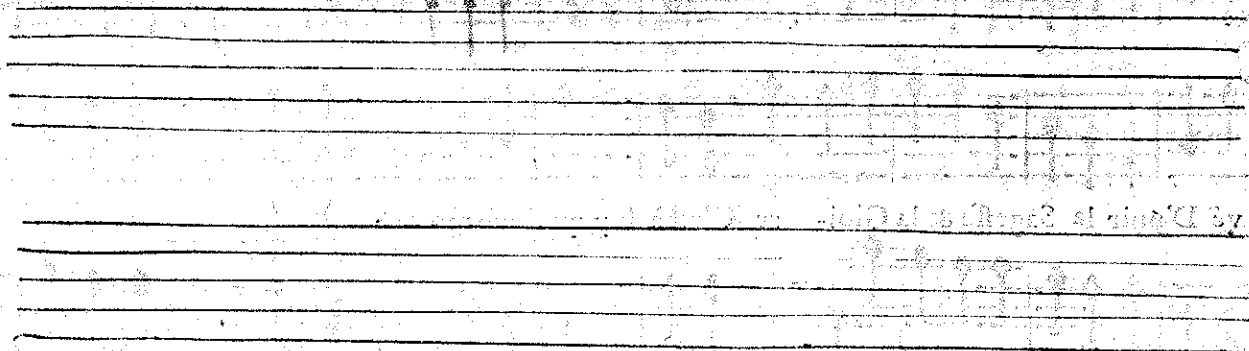
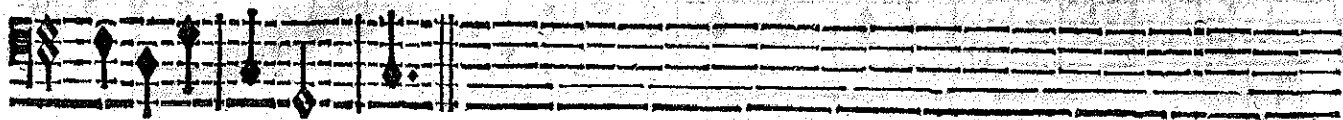
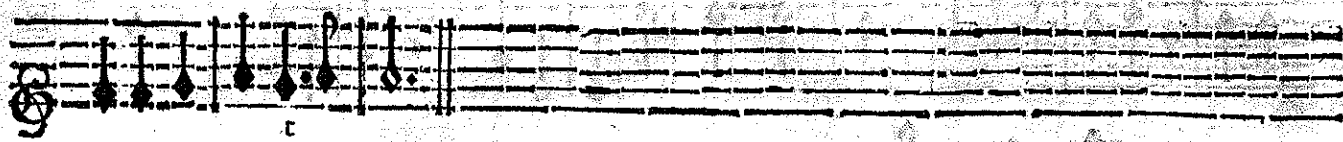
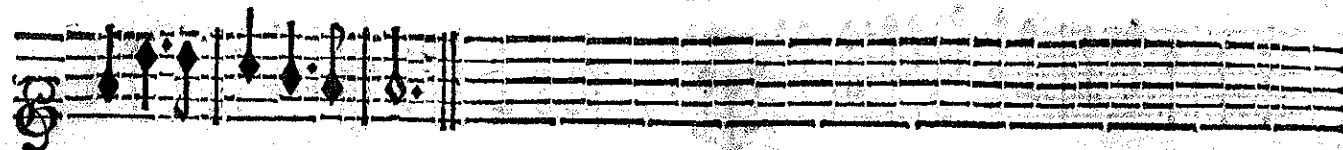
ARMIDE, TRAGÉDIE.

A musical score consisting of five staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and bar lines, with some measures containing repeat signs. The subsequent staves continue the musical line with similar notation.

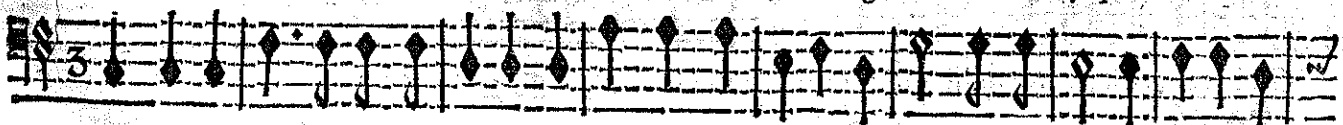


MENUET.

A musical score for six staves, labeled "HAUTBOIS." at the beginning of the first staff. The music is in 3/4 time, as indicated by the time signature. The notation is dense, featuring many sixteenth and thirty-second notes. The first staff starts with a treble clef and a key signature of one flat. The subsequent staves continue the piece with similar notation.



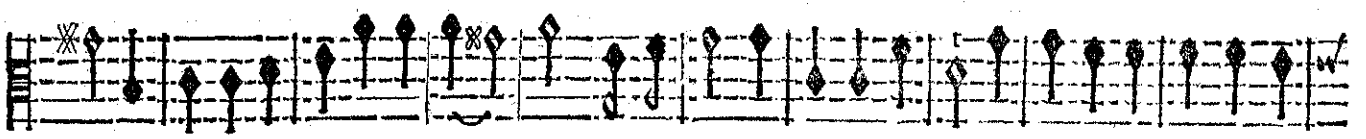
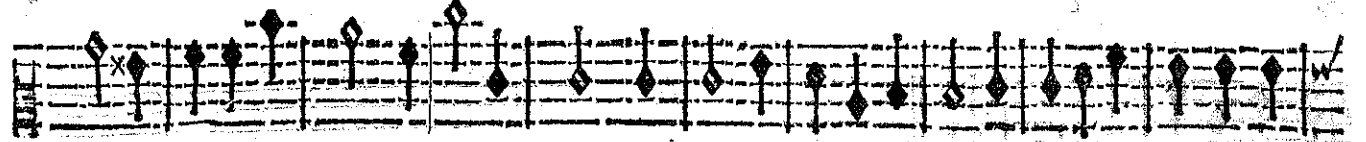
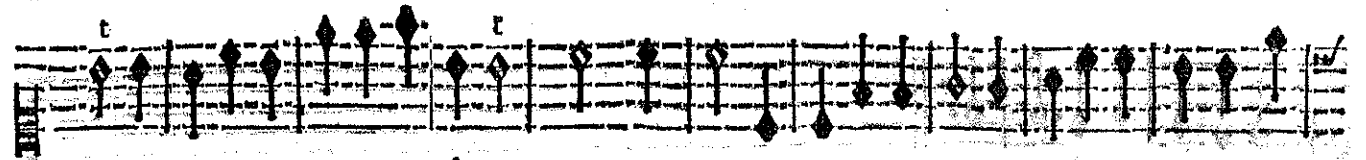
Que dans le Temple de Memoire son nom soit pour jamais gravé, C'est à luy qu'il est refer-



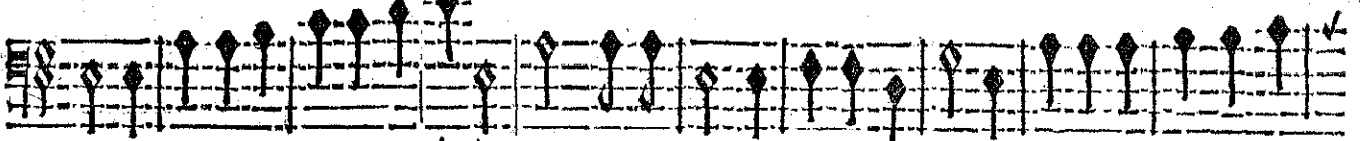
Que dans le Temple de Memoire son nom soit pour jamais gravé, C'est à luy qu'il est refer-



BASSE-CONTINUE.



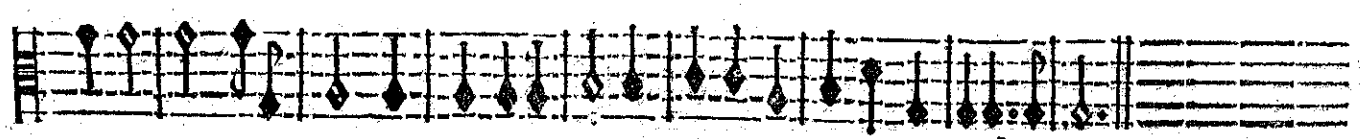
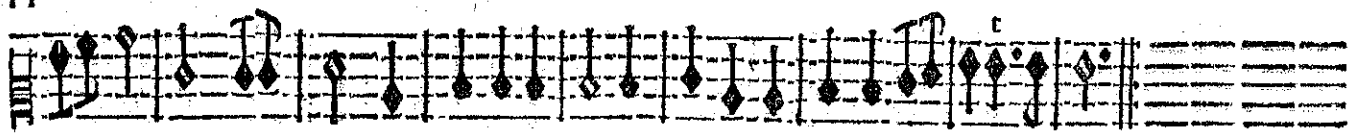
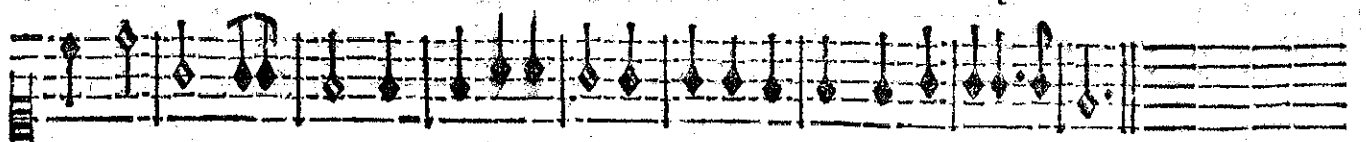
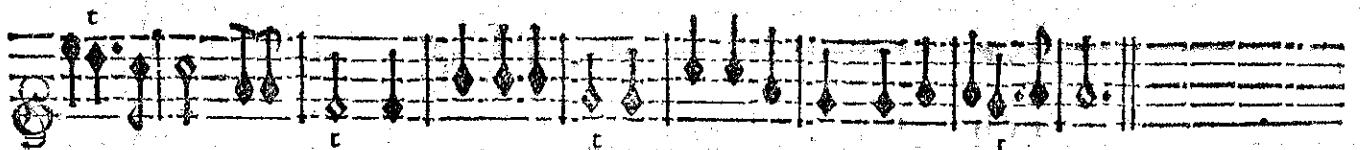
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé d'unir la Sageffe & la



BASSE-CONTINUE.



Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la Gloi- re.

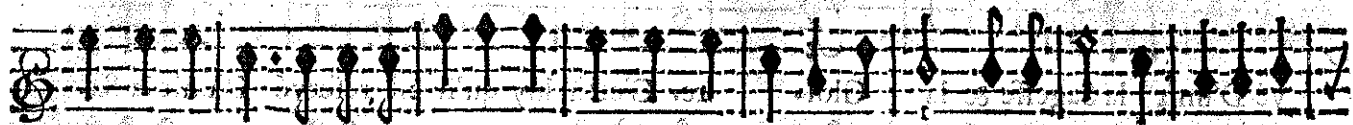


Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la Gloi- re.



BASSE-CONTINUE.

CHOEURS.



Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



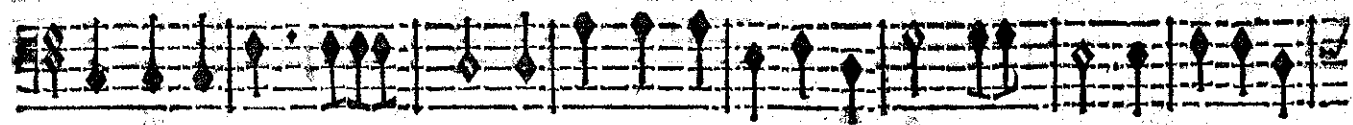
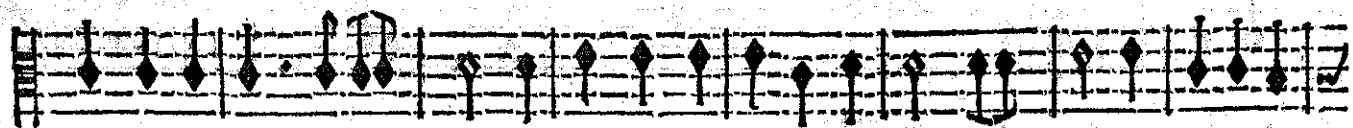
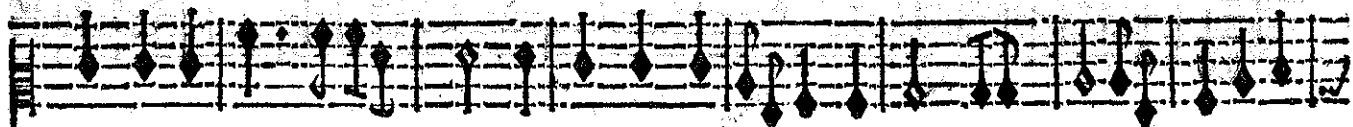
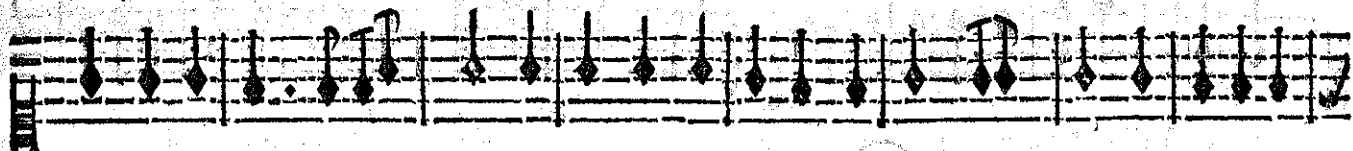
Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



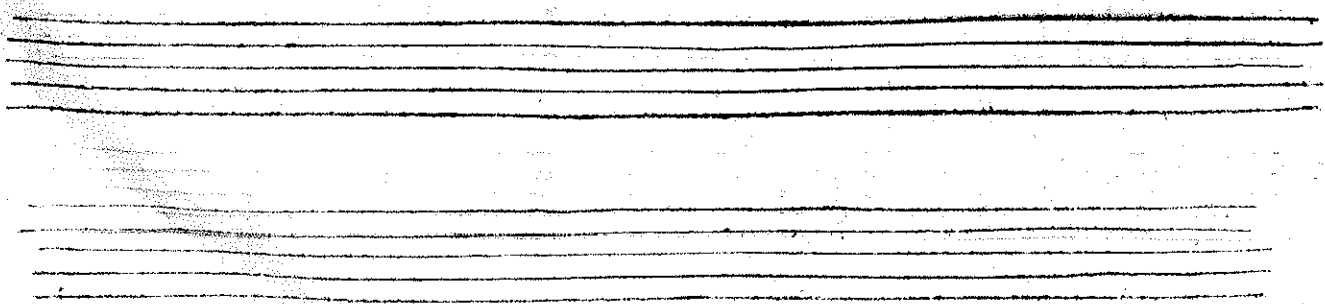
Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-

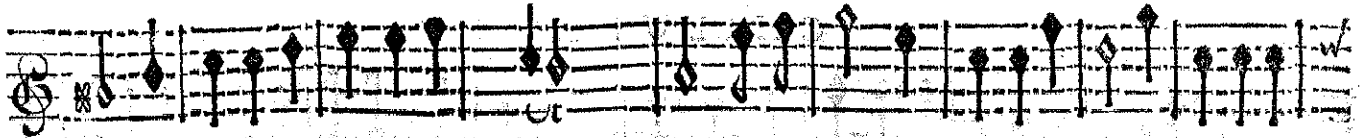


VIOLONS.



BASSE-CONTINUE.

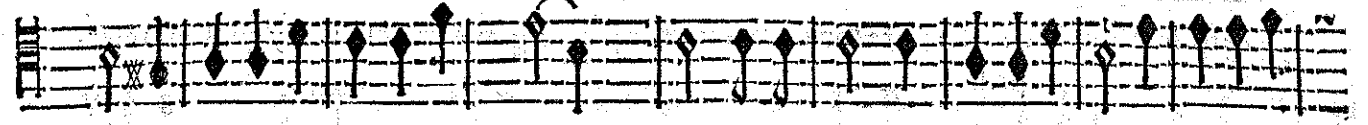




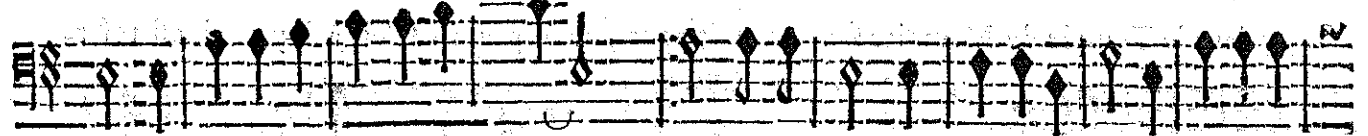
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est refervé D'unir la Sa-



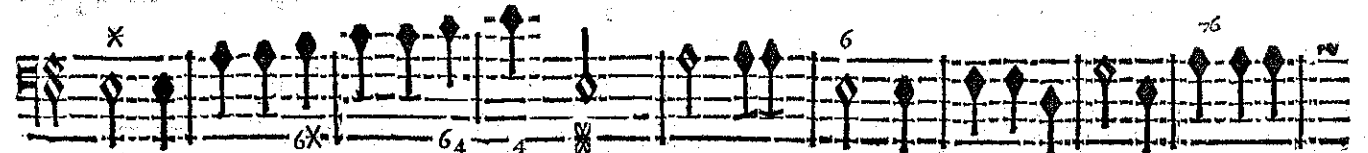
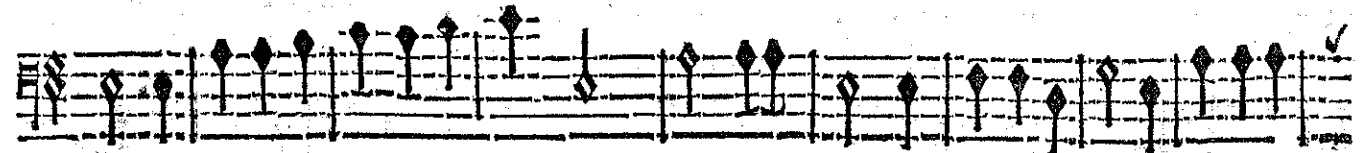
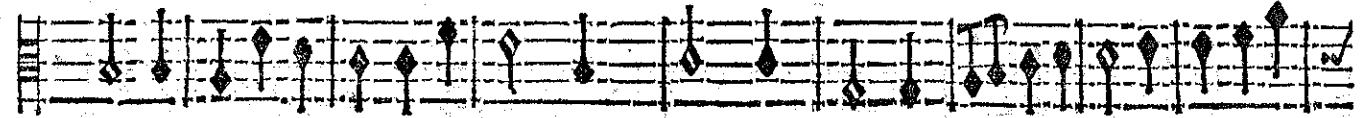
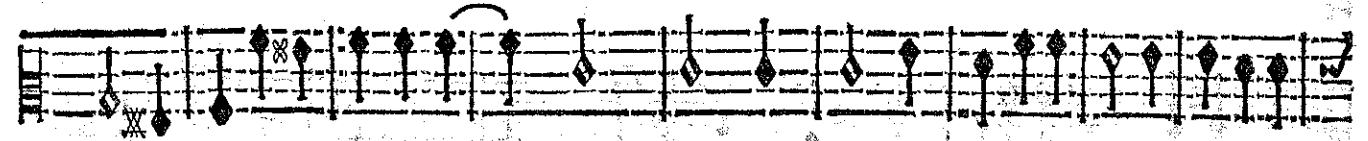
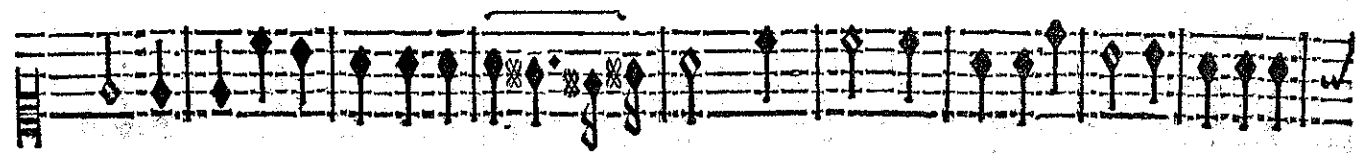
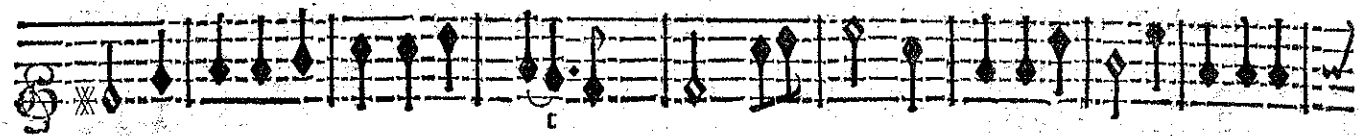
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est refervé D'unir la Sa-



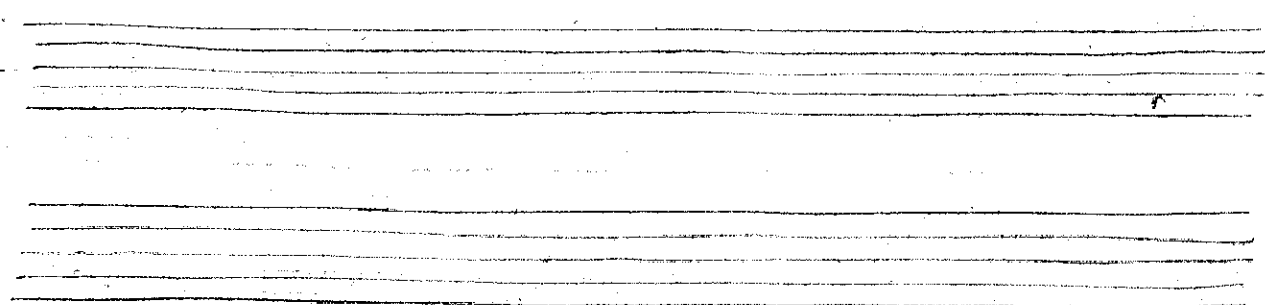
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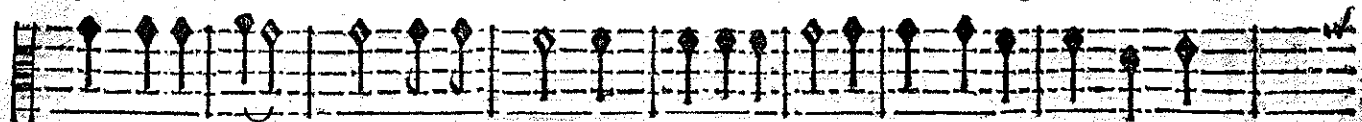
BASSE-CONTINUE.



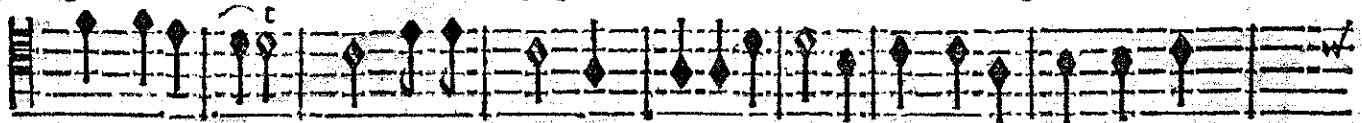
PROLOGUE



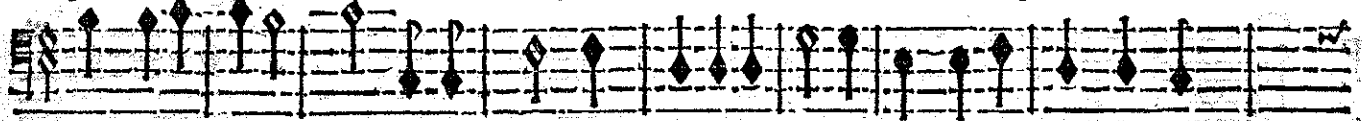
gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



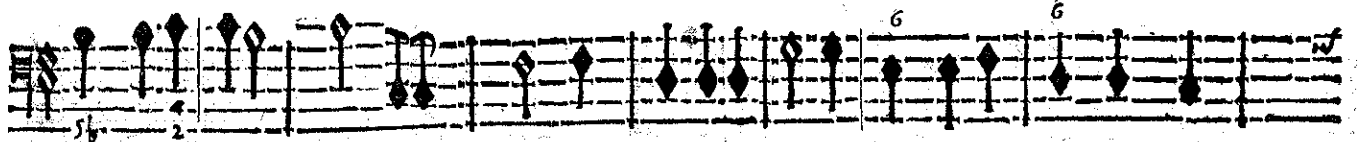
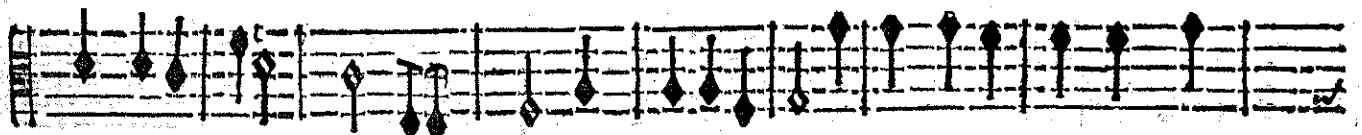
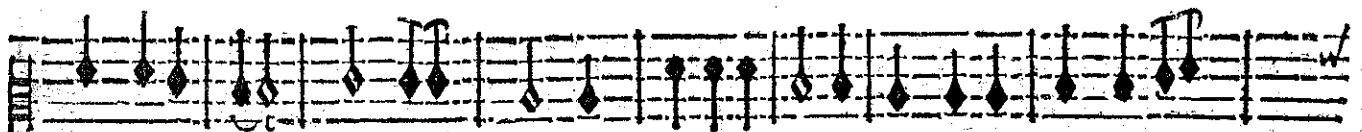
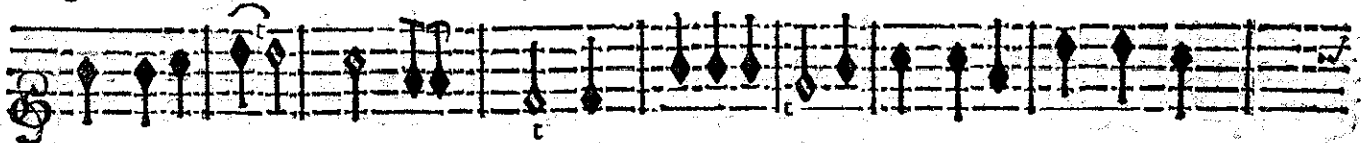
gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



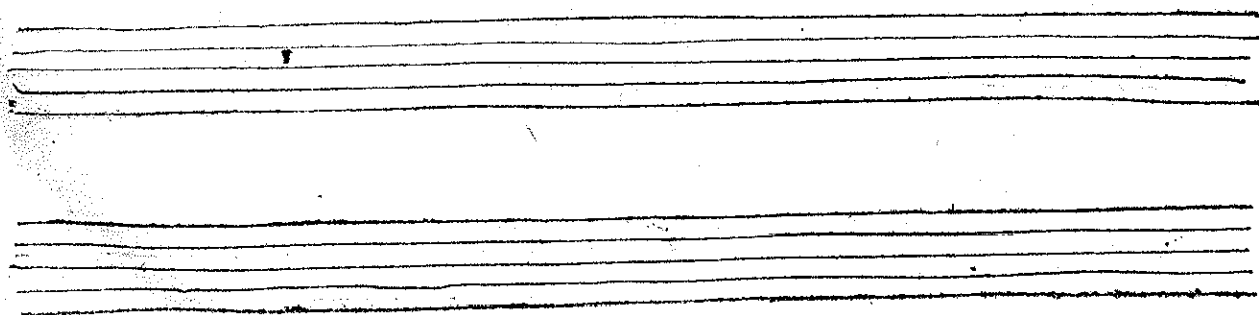
gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



BASSE CONTINUE.



ARMIDE, TRAGEDIE.

Gloi- re.

Que dans le

Gloi- re.

Que dans le

Gloi- re.

Que dans le

Gloi- re.

Que dans le

Gloi- re.

BASSE-CONTINUE.



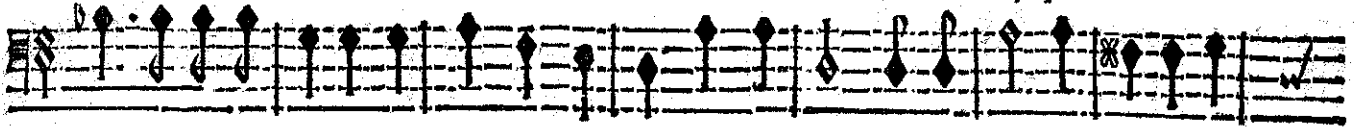
Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il estoit re-



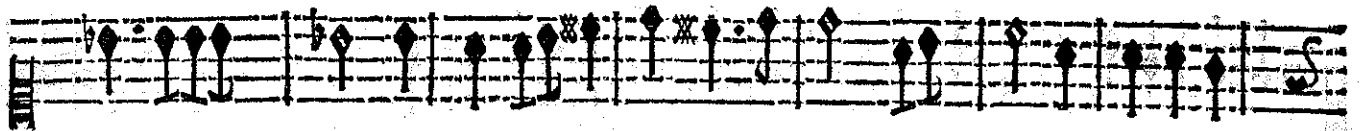
Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il estoit re-



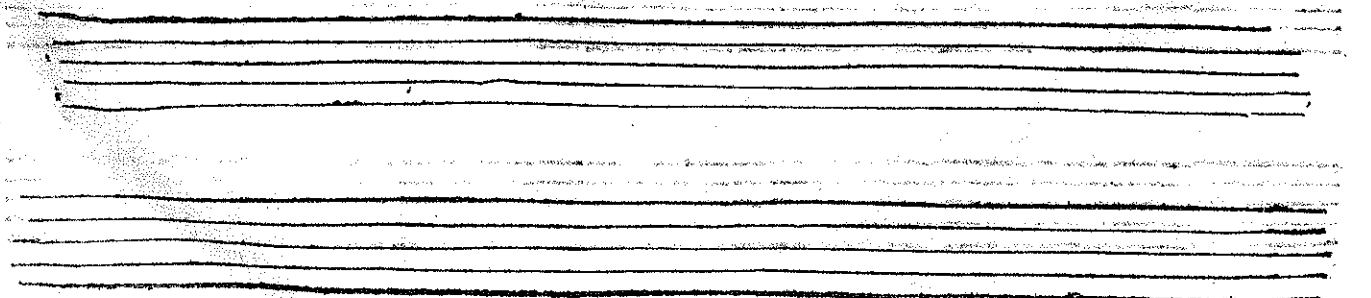
Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-

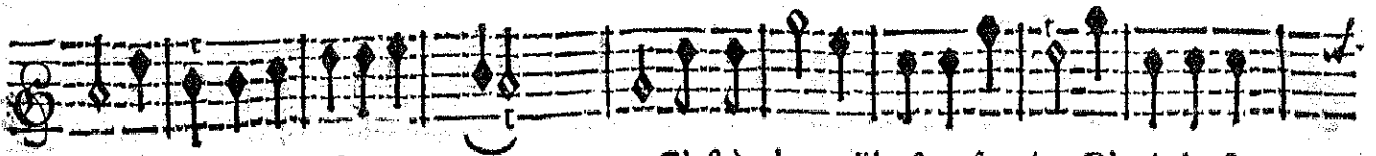


Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-

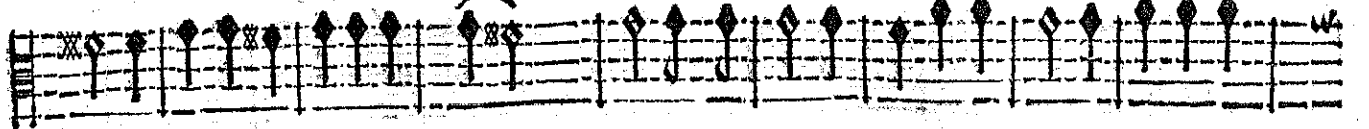


BASSE-CONTINUE

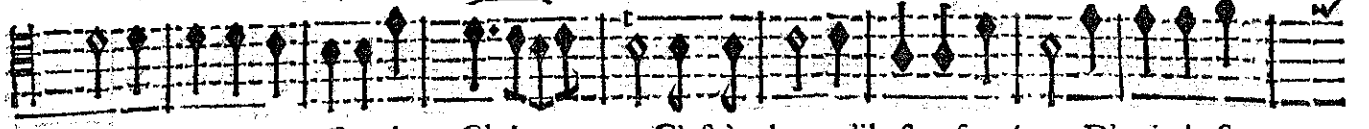




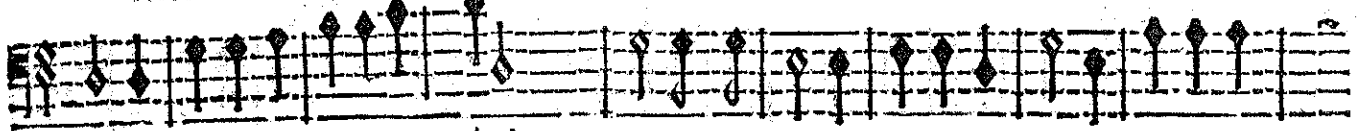
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sa-



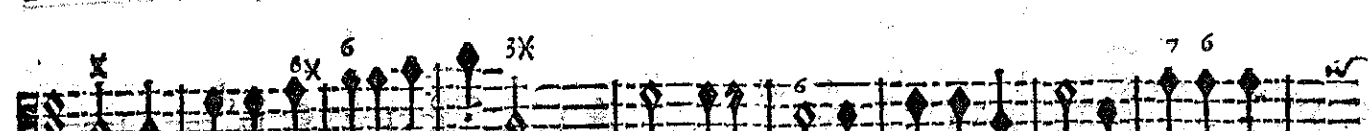
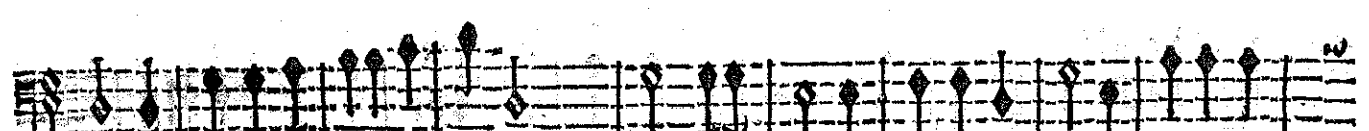
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vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sa-

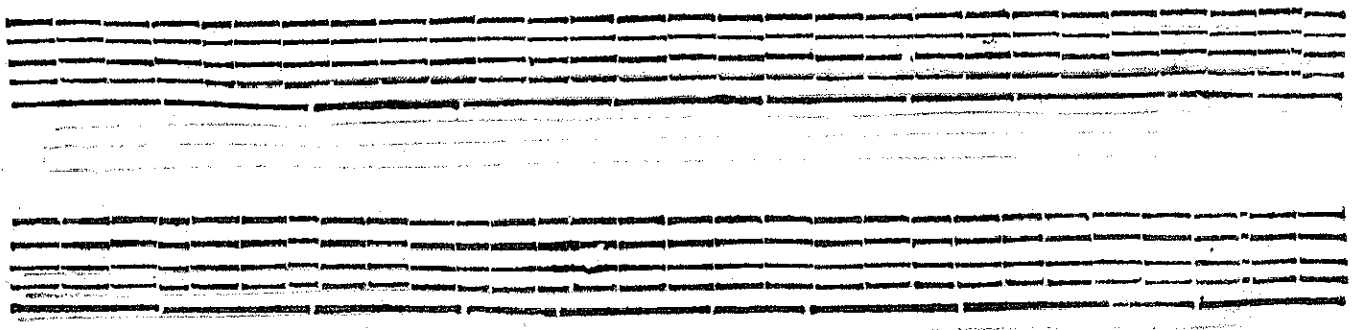


vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sa-



BASSE-CONTINUE.

SEMITONE



gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

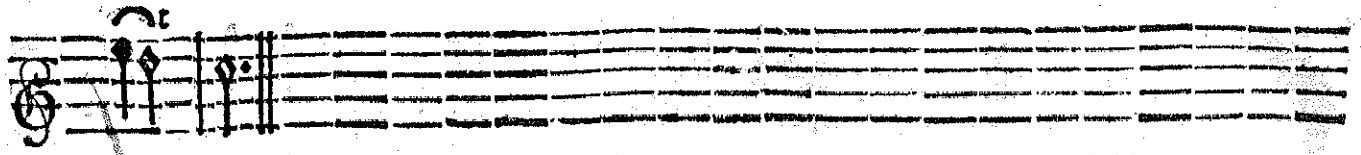
gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

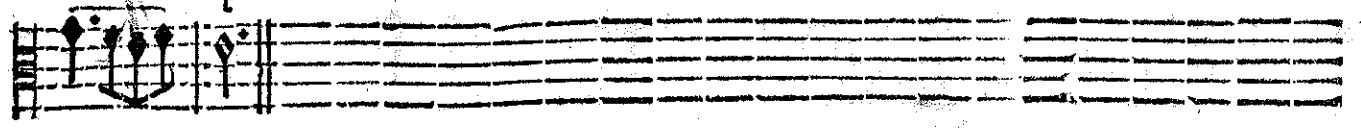
gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

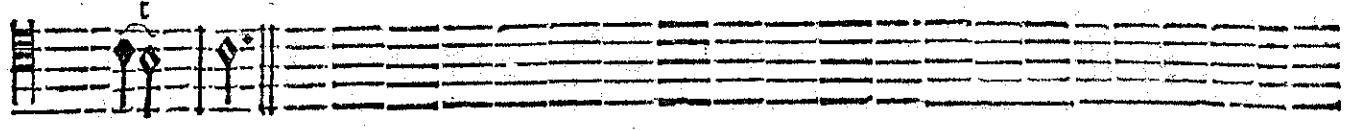
BASSE-CONTINUE.



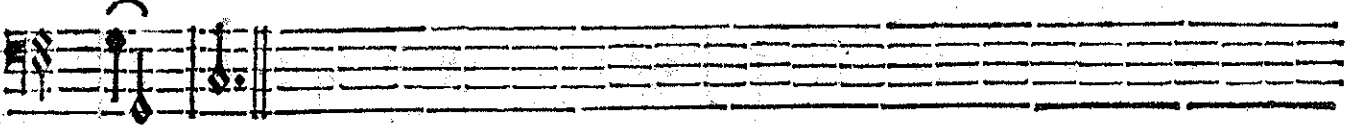
Gloi- re.



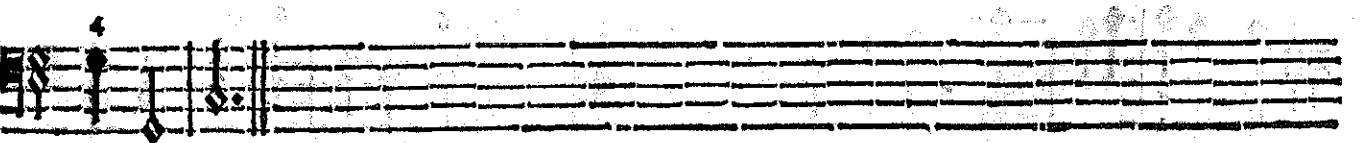
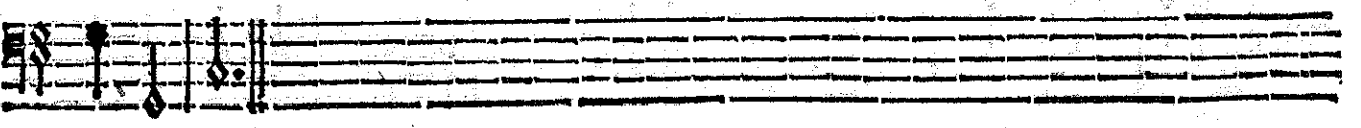
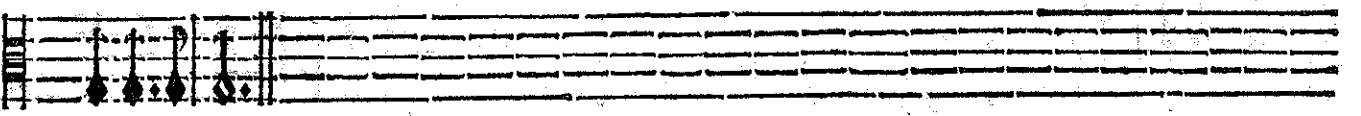
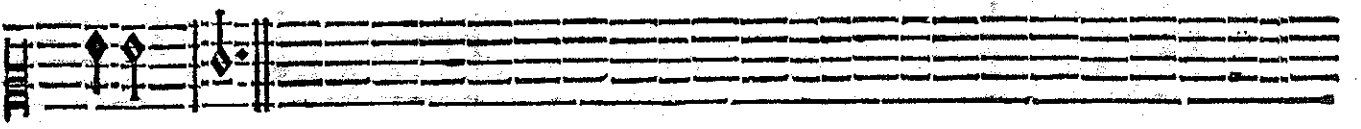
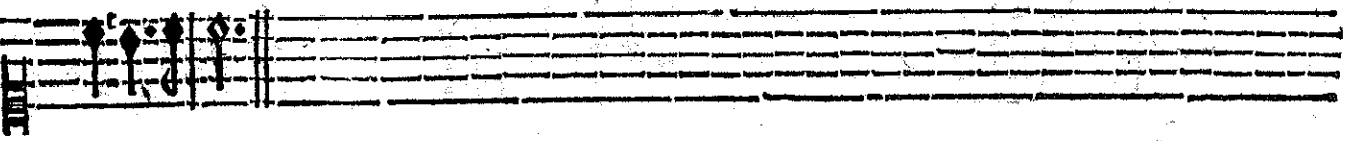
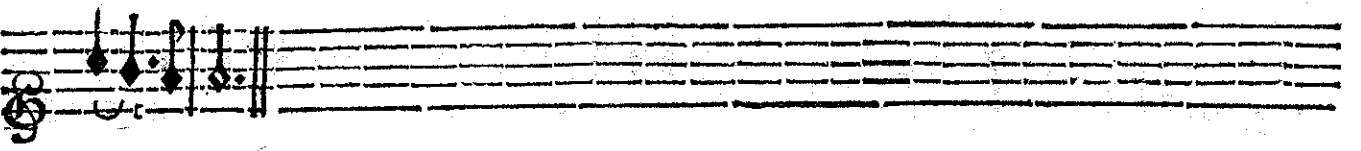
Gloi- re.



Gloi- re.



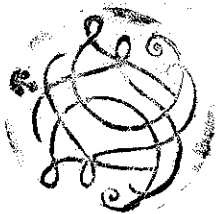
Gloi- re.



BASSE-CONTINUE.

BASSE-CONTINUE.

FIN DU PROLOGUE.





ARMIDE

TRAGÉDIE.

ACTE PREMIER.

SCÈNE PREMIÈRE.

ARMIDE, PHÉNICE, SIDONIE.

TOUS.

RITOURNELLE.

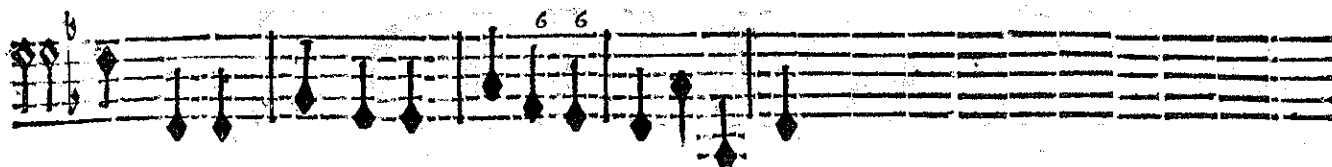
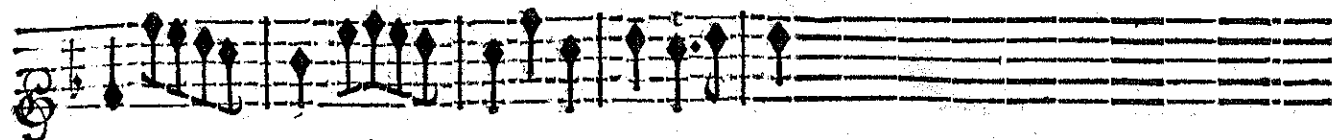
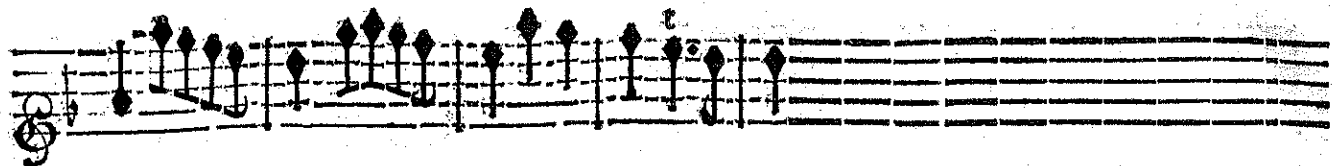
TOUS.

TOUS.

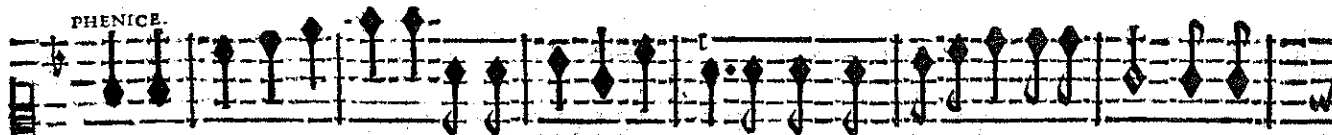
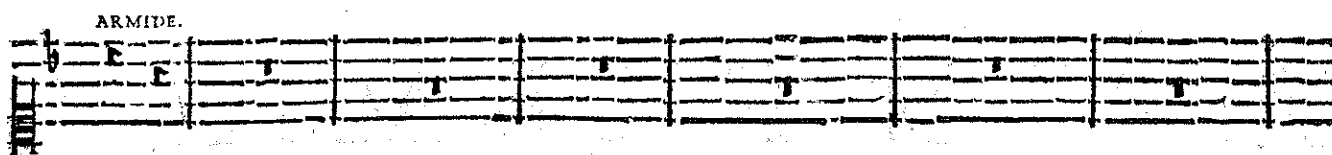
BASSE-CONTINUE.

BASSE-CONTINUE.

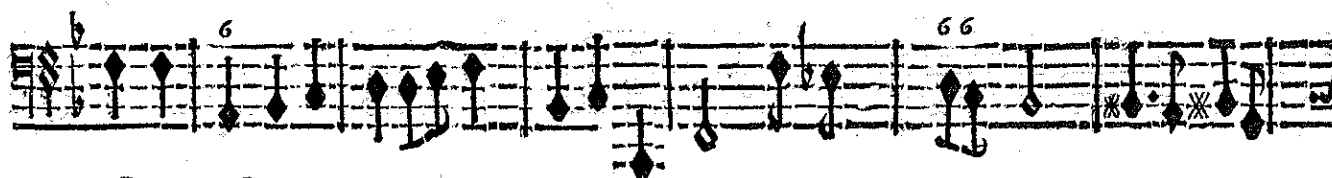
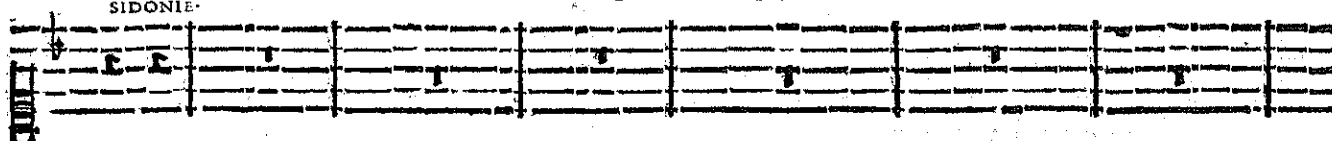
ARMIDE, TRAGÉDIE:



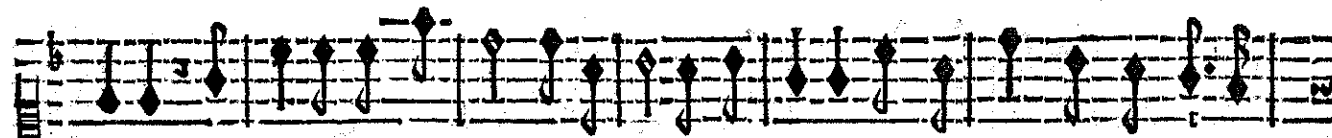
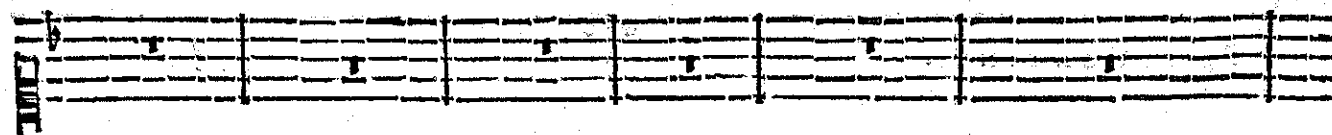
BASSE-CONTINUE.



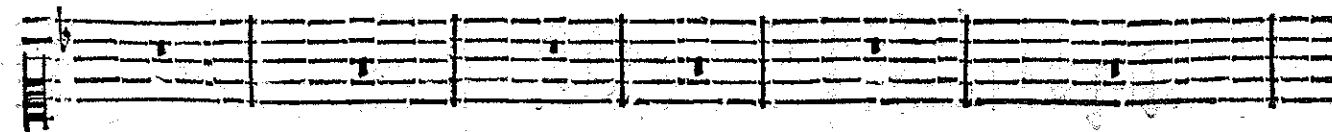
Dans un jour de triomphe, au milieu des plaisirs, Qui peut vous inspirer une sombre tri-



BASSE-CONTINUE.

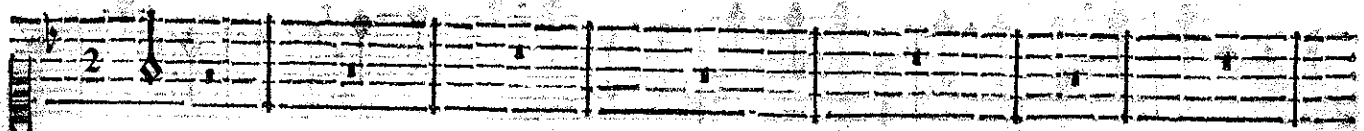
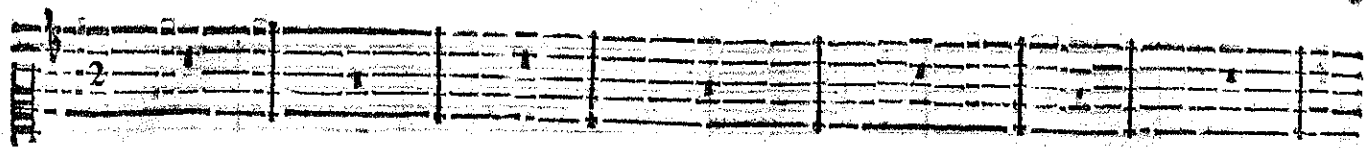


stesse? La gloire, la grandeur, la beauté, la jeunesse, Tous les biens comblent vos de-



BASSE-CONTINUE.

ACTE PREMIER



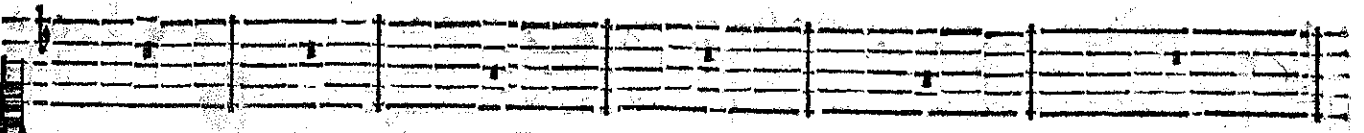
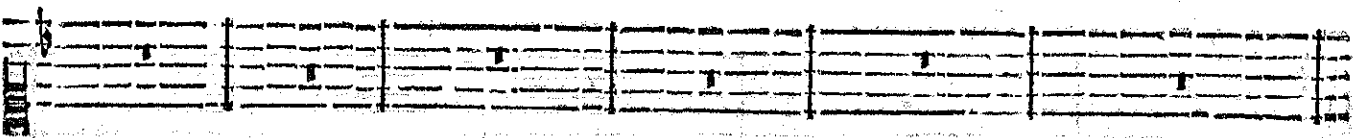
firs.



Vous allumez une fatale flame Que vous ne ressentez jamais. Vous allu-



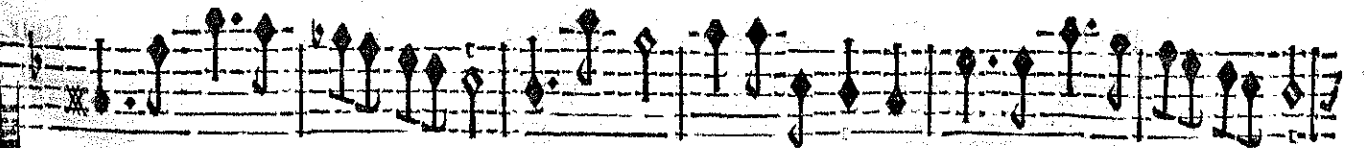
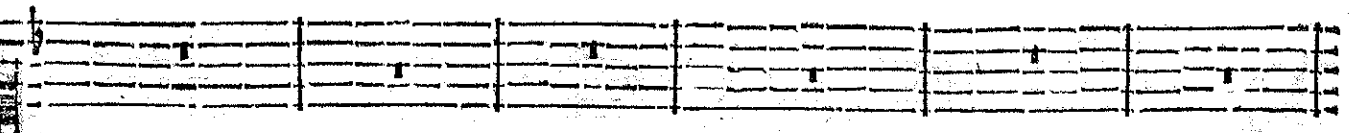
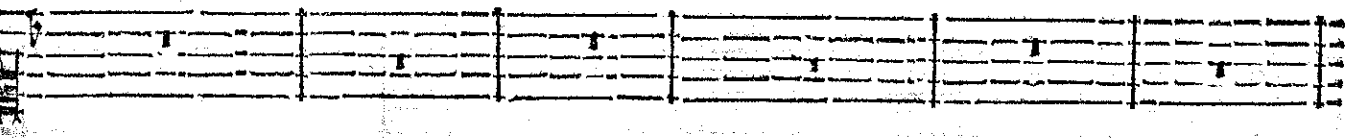
BASSE-CONTINUE.



mez une fatale flame Que vous ne ressentez jamais; L'Amour n'ose troubler la



BASSE-CONTINUE.



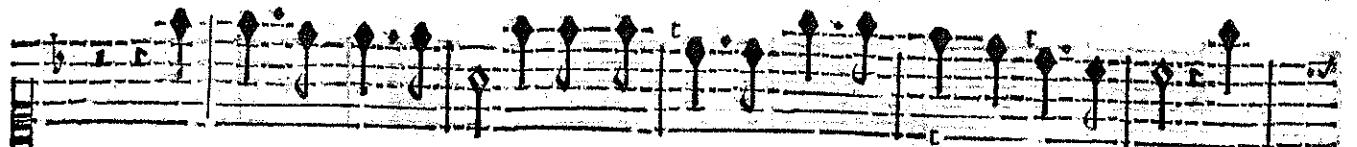
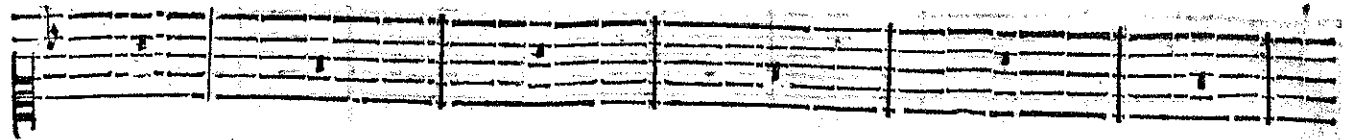
paix Qui regne dans vostre ame. L'Amour n'ose troubler la paix Qui regne dans vostre a-



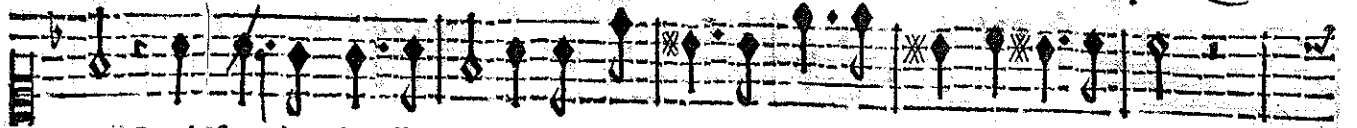
BASSE-CONTINUE.

Aij

ARMIDE TRAGEDIE.



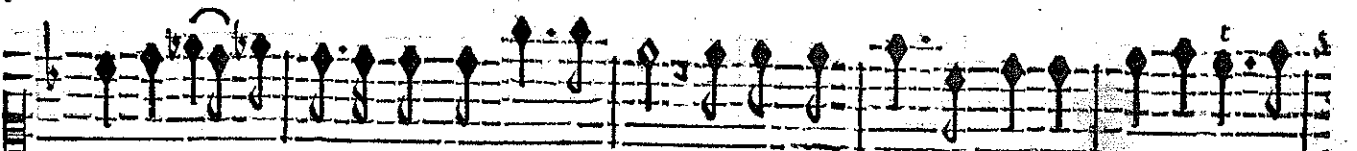
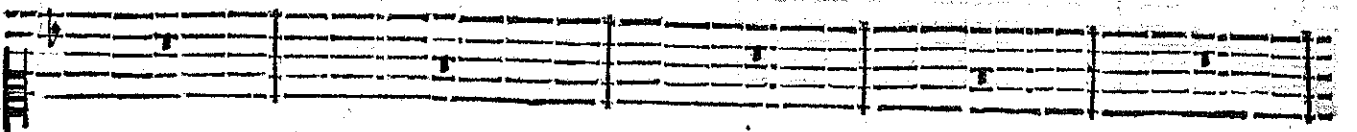
Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes pas? Quel



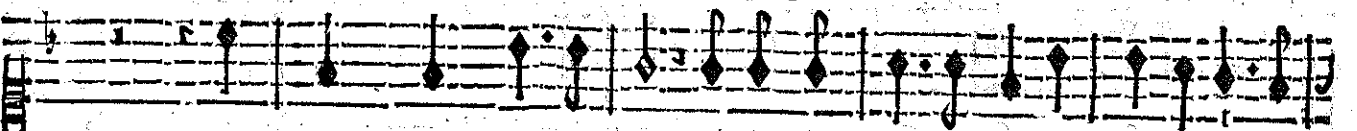
me. Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes pas?



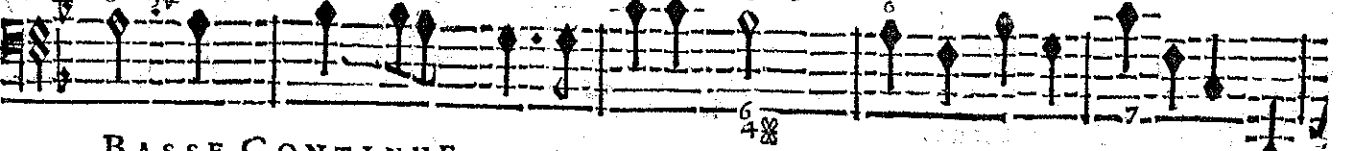
BASSE-CONTINUE-



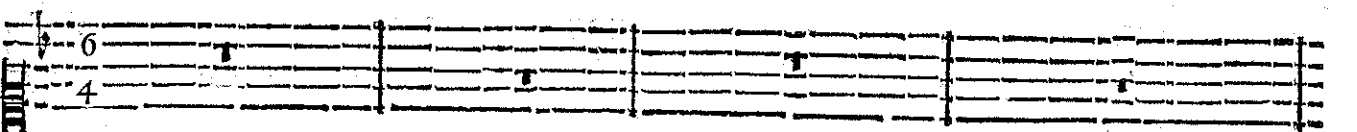
fort à plus d'appas Et qui peut estre heureux, Et qui peut estre heureux si vous ne l'estes



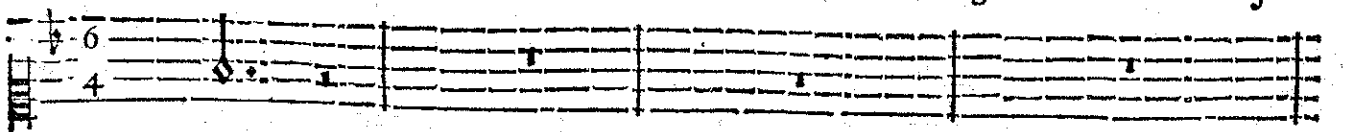
Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes



BASSE-CONTINUE.



pas? Si la guerre aujourd'huy fait craindre ses ravages, C'est au bords du Jour.

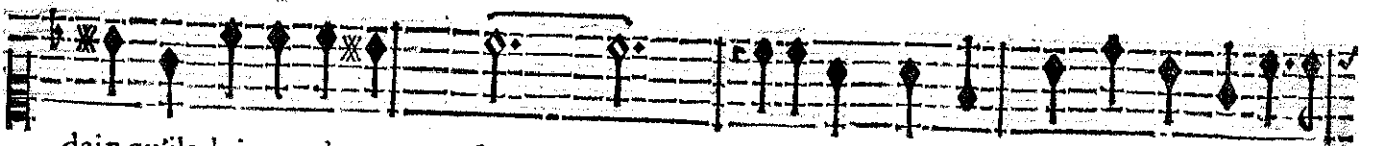
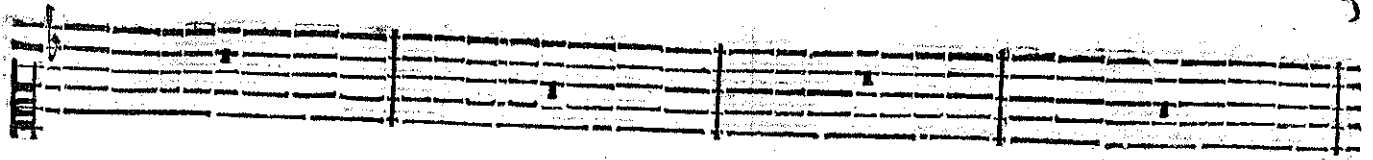


pas?



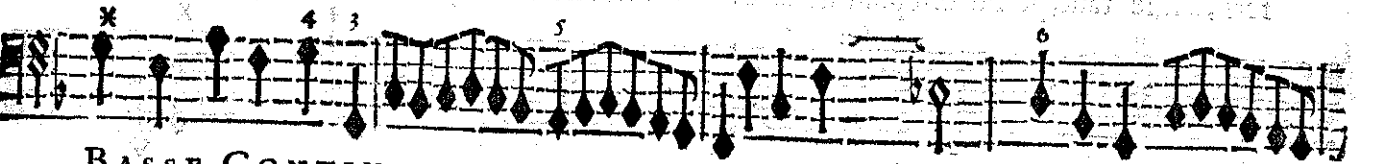
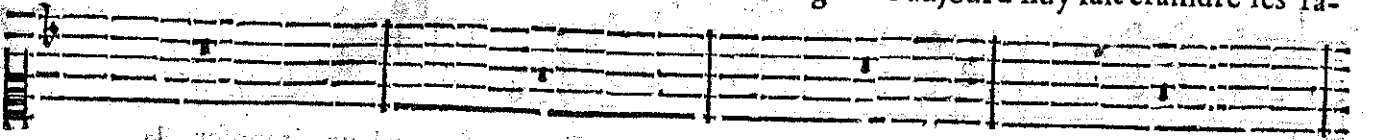
BASSE-CONTINUE.

ACTE PREMIER

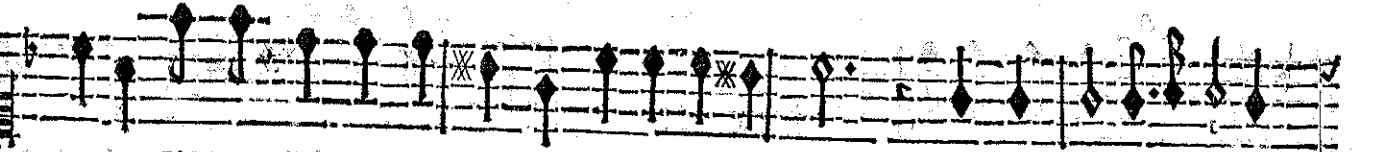
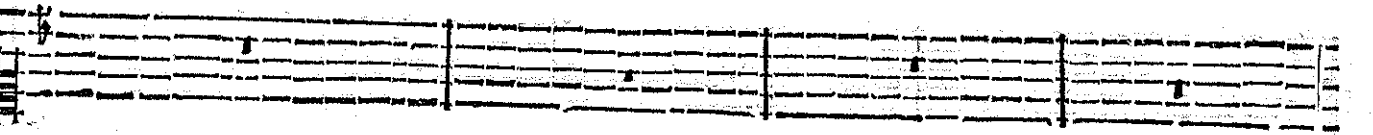


dain qu'ils doivent s'ar- ster.

Si la guerre aujourd'huy fait craindre ses ra-

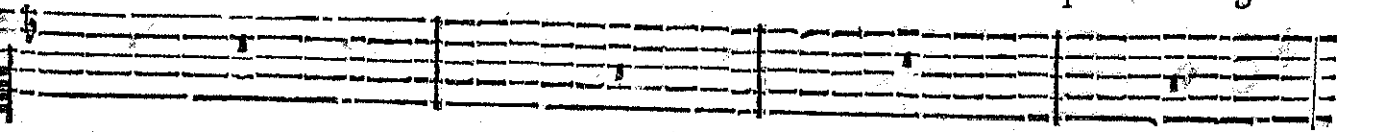


BASSE-CONTINUE.

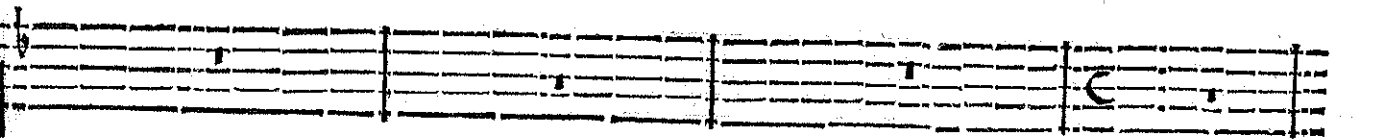


vages, C'est au bords du Jourdain qu'ils doivent s'arrester :

Nos tranquilles Rivages

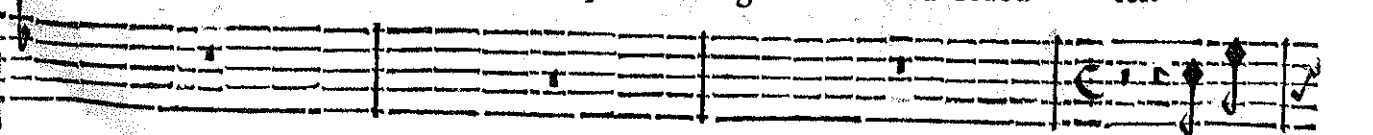


BASSE-CONTINUE.



n'ont rien à redouter.

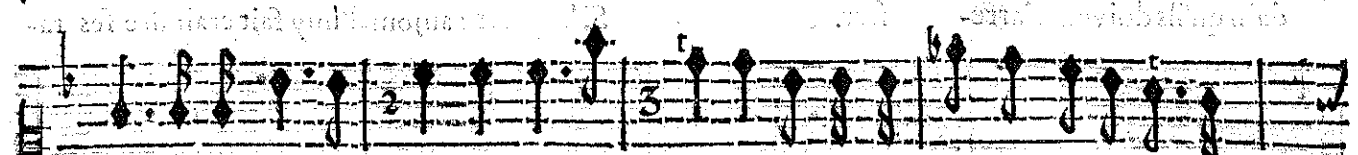
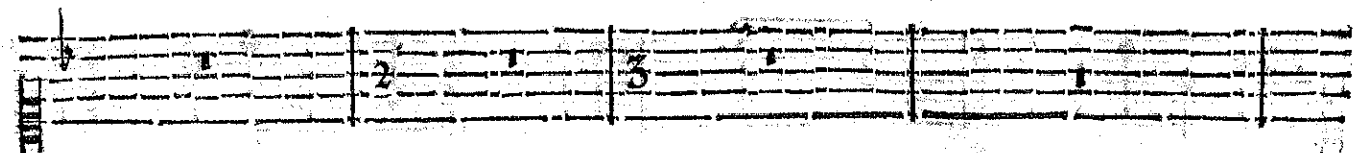
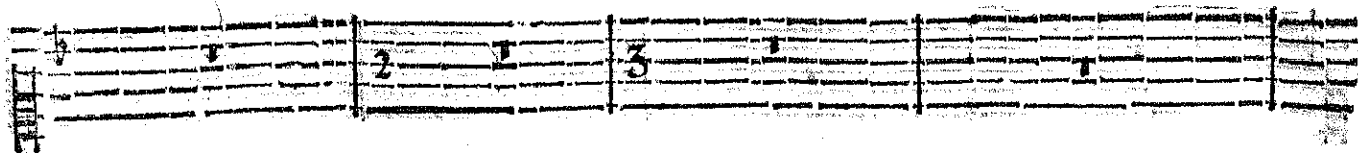
Nos tranquilles Rivages n'ont rien à redou- ter.



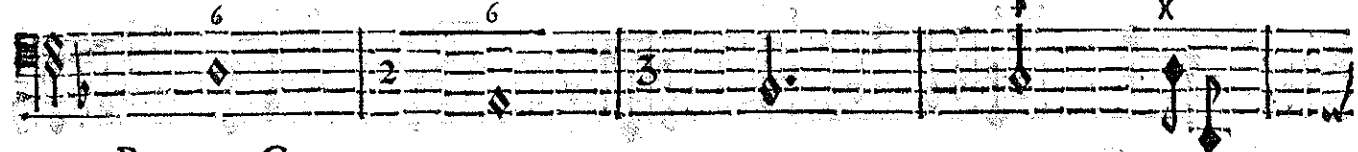
BASSE-CONTINUE.

Les En-

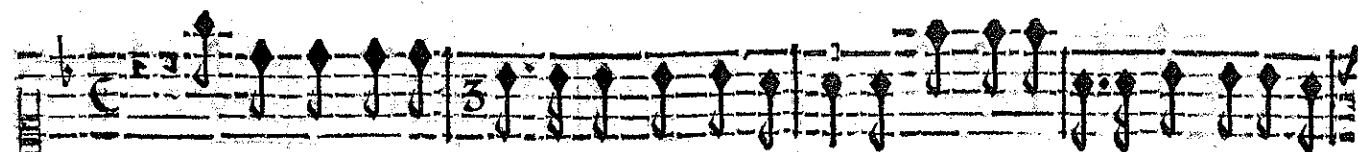
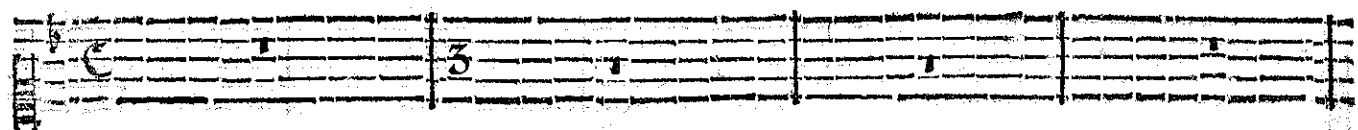
ARMIDE TRAGÉDIE!



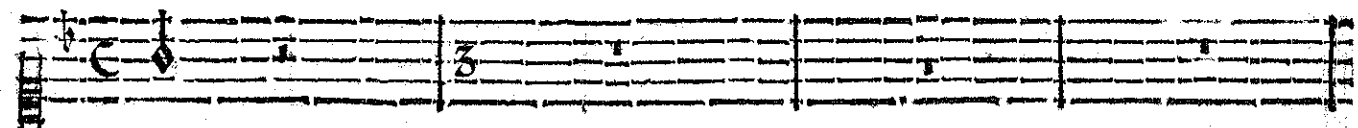
fers, s'il le faut, prendront pour nous les armes, Et vous sçavez leur imposer la



BASSE-CONTINUE.



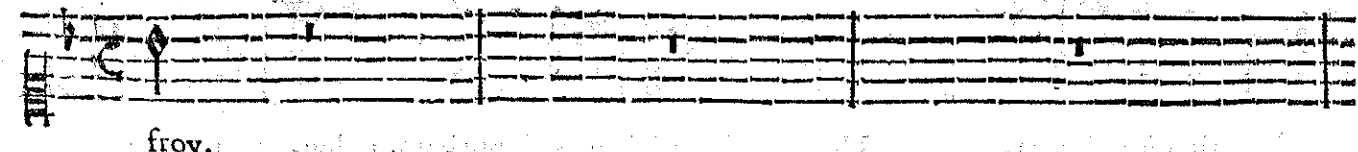
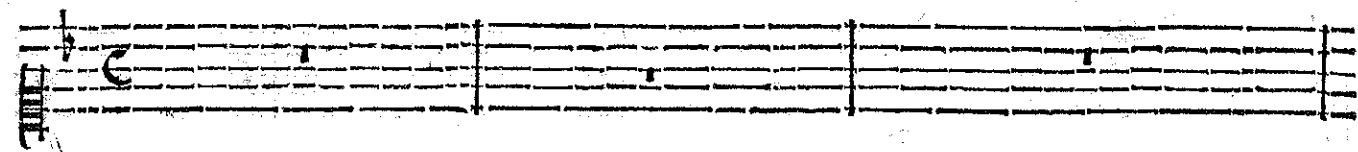
Vos yeux n'ont eu be- soin que de leurs propres charmes Pour affoiblir le Camp de Gode-



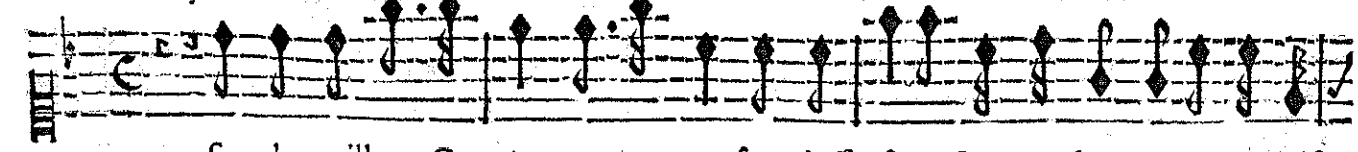
loy.



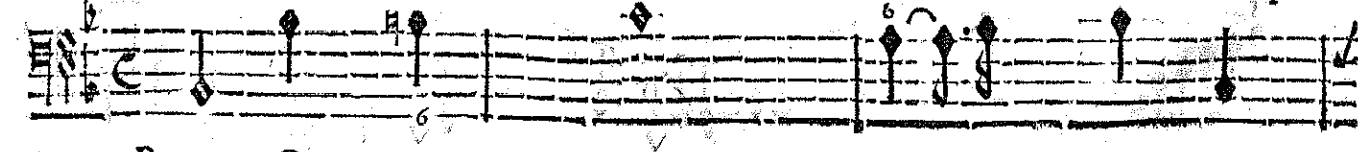
BASSE-CONTINUE.



froy.

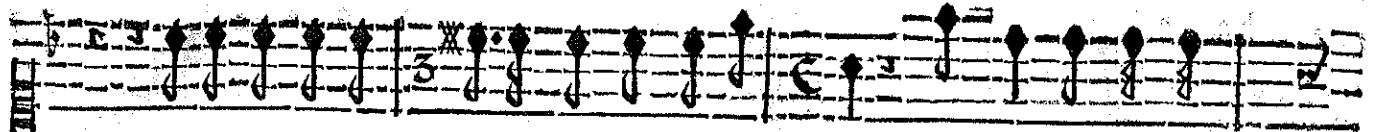


Ses plus vaillants Guerriers contre vous sans deffense Sont tombez en vostre puif-

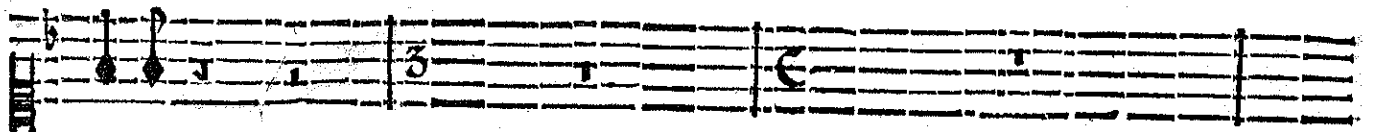
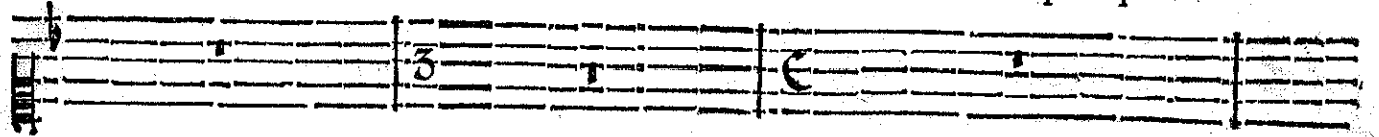


BASSE-CONTINUE.

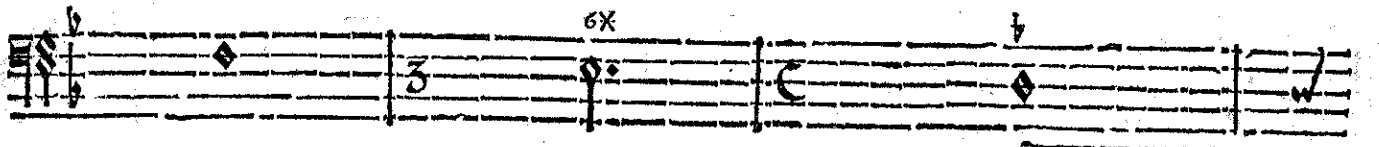
ACTE PREMIER: 7



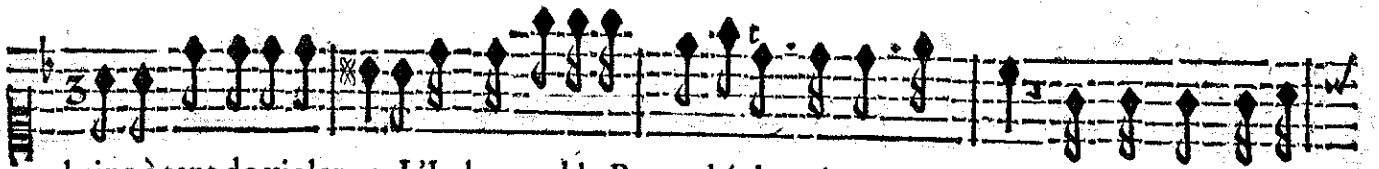
Je ne triomphe pas du plus vaillant de tous, Renaud, pour qui ma



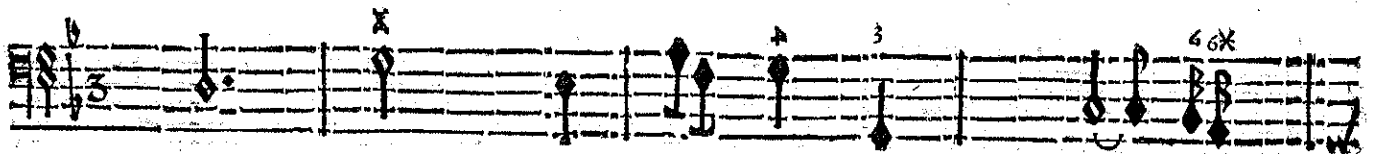
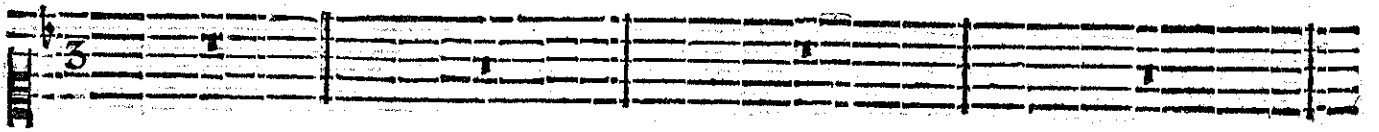
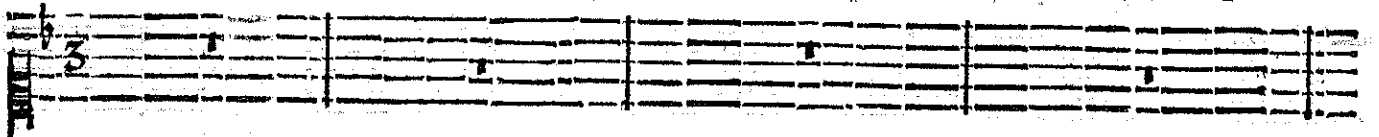
fance.



BASSE-CONTINUE.



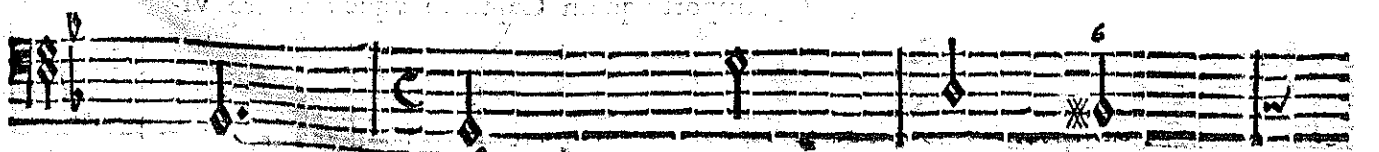
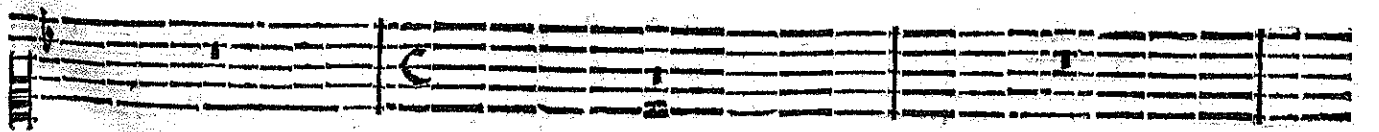
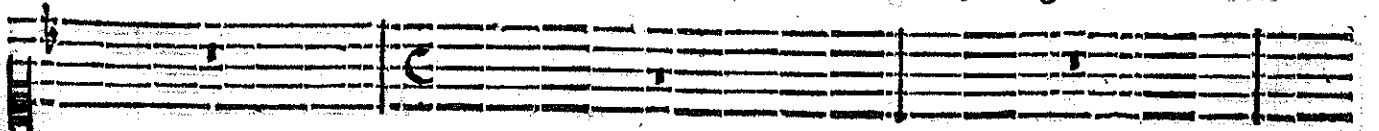
haine à tant de violence, L'Indomptable Renaud échape à mon couroux. Tout le Camp enne-



BASSE-CONTINUE.



my pour moy devient sensible, Et luy feul, toujours invincible, Fit gloire de me



BASSE-CONTINUE.

ARMIDE TRAGÉDIE.

voir d'un œil indifférent. Il est dans l'âge aimable ou sans effort on

BASSE-CONTINUE.

aime; Non, je ne puis manquer sans un dépit extrême La conquête d'un

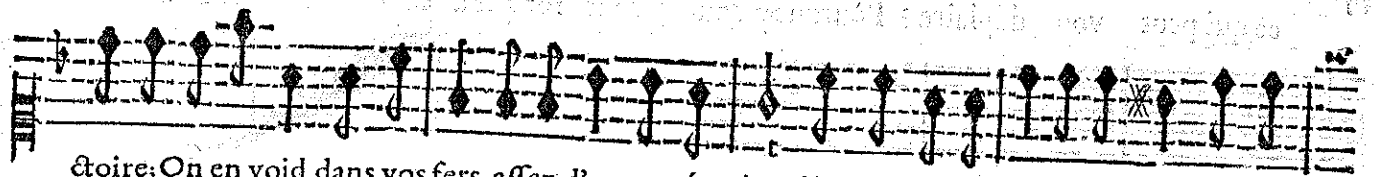
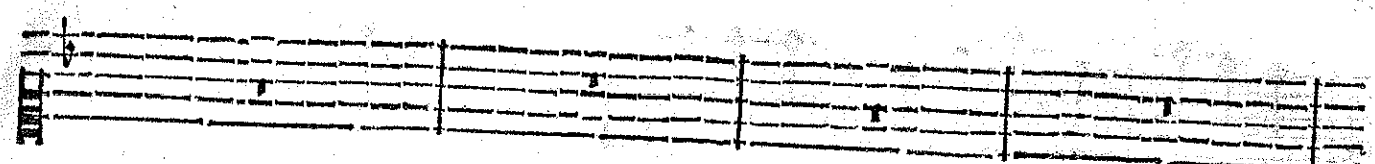
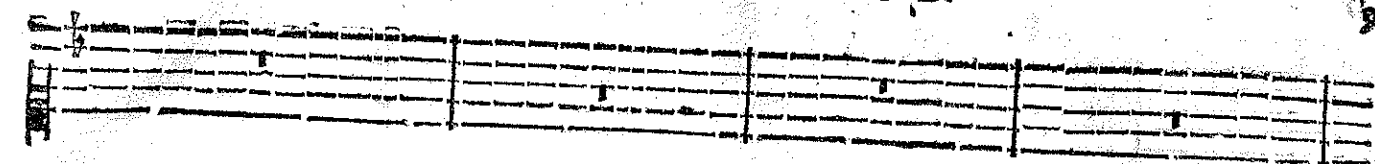
BASSE-CONTINUE.

cœur si superbe & si grand.

Qu'importe qu'un Captif manque à votre vi-

BASSE-CONTINUE.

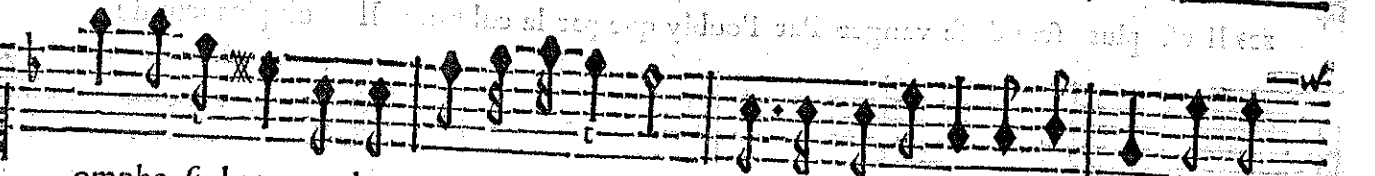
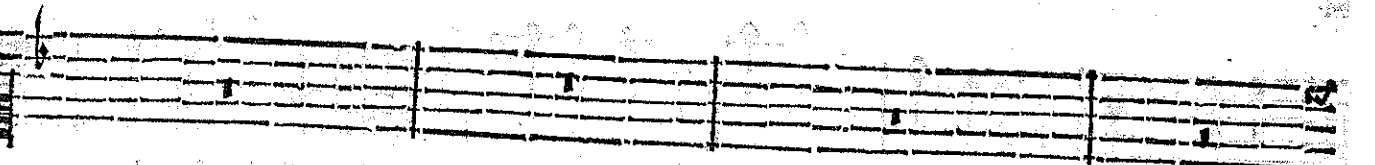
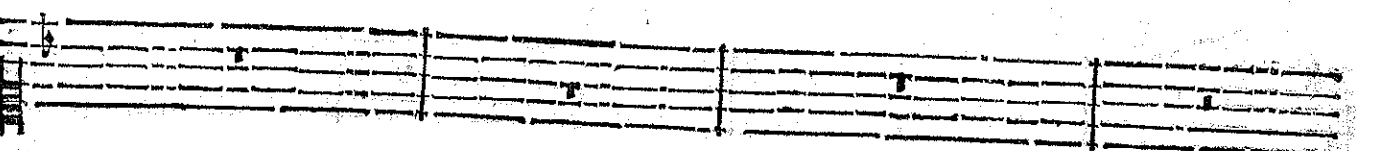
PREMIER ACTE.



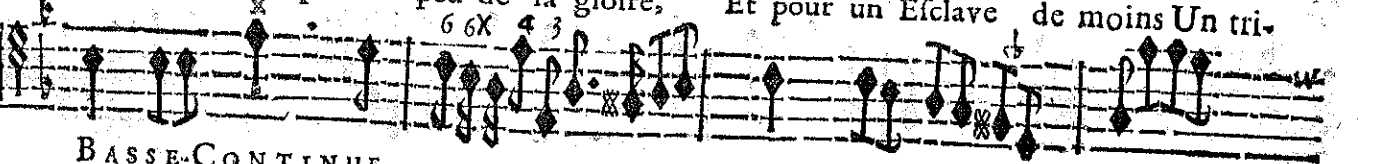
toire; On en void dans vos fers assez d'autres témoins, Et pour un Esclave de moins Un tri-



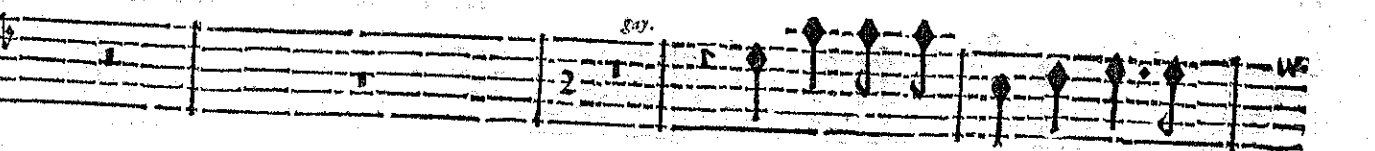
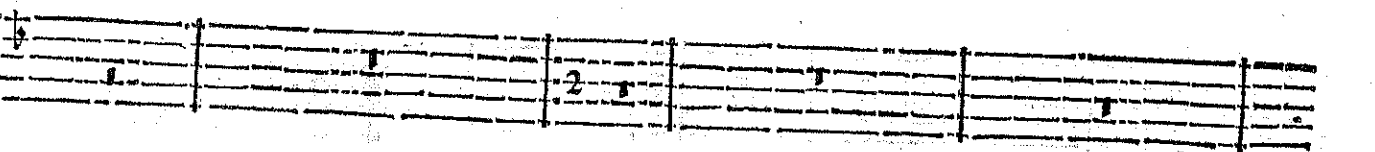
BASSE-CONTINUE.



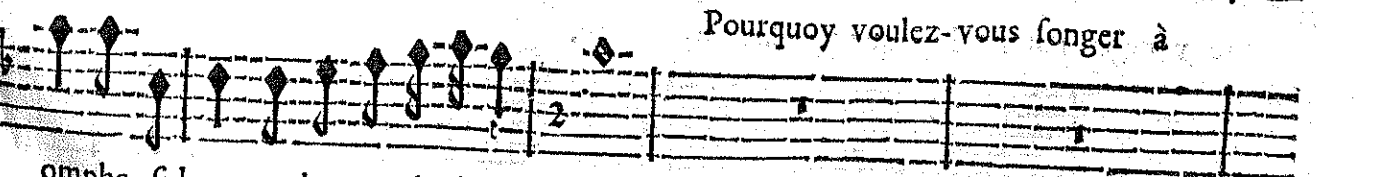
omphe si beau perdra peu de sa gloire, Et pour un Esclave de moins Un tri-



BASSE-CONTINUE.



Pourquoy voulez-vous songer à

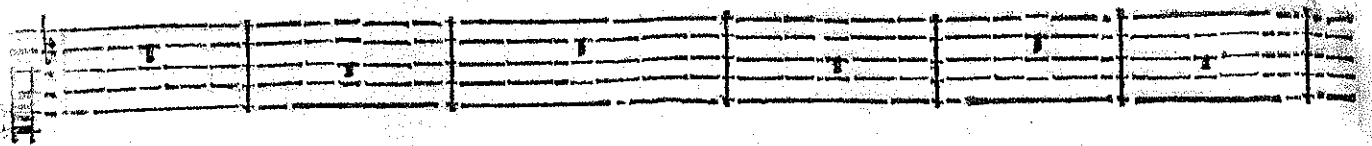


omphe si beau perdra peu de sa gloi- re.

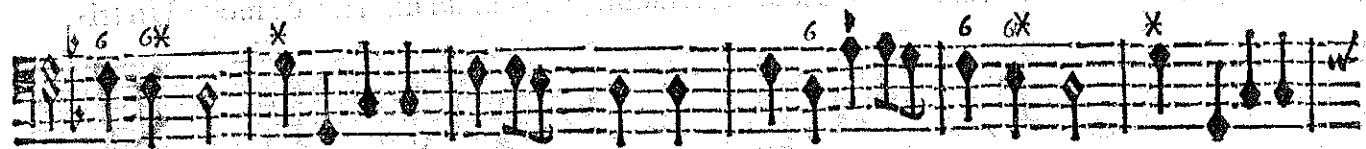
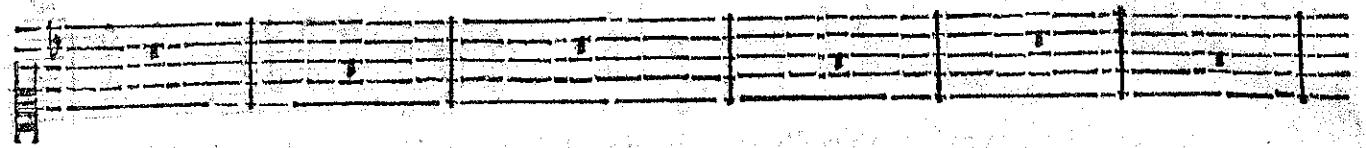


BASSE-CONTINUE.

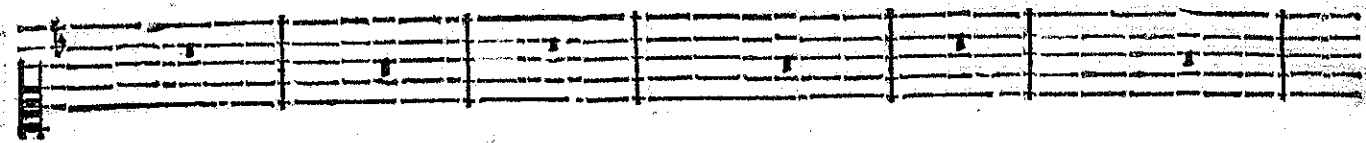
ARMIDE TRAGEDIE.



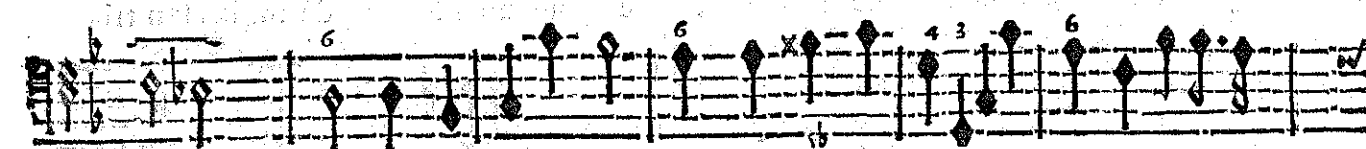
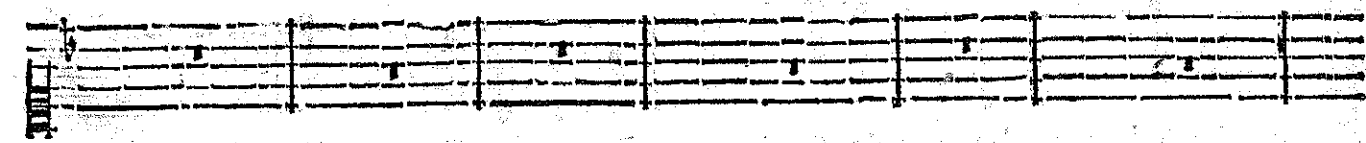
ce qui peut vous déplaire ? Pourquoi voulez-vous songer à ce qui peut vous déplai-



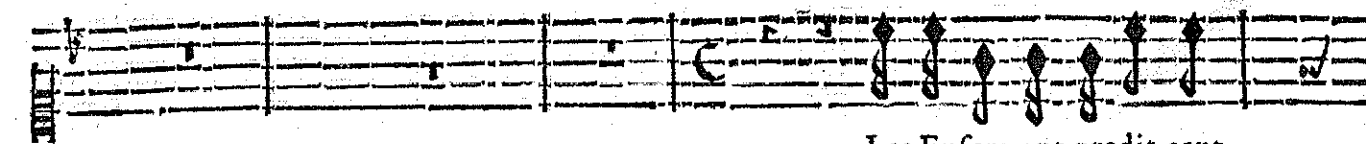
BASSE-CONTINUE.



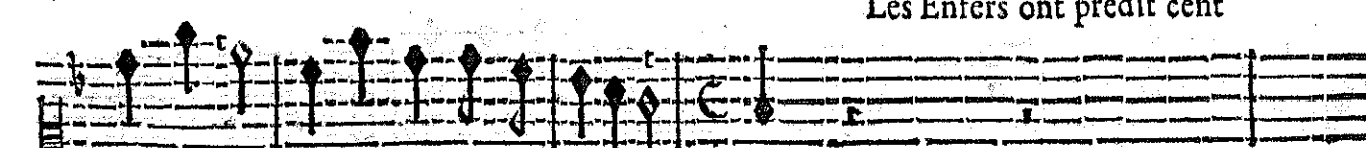
re: Il est plus seur de se vanger Par l'oubly que par la colere. Il est plus seur de



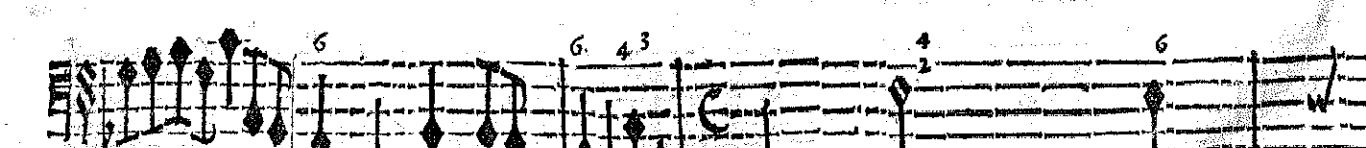
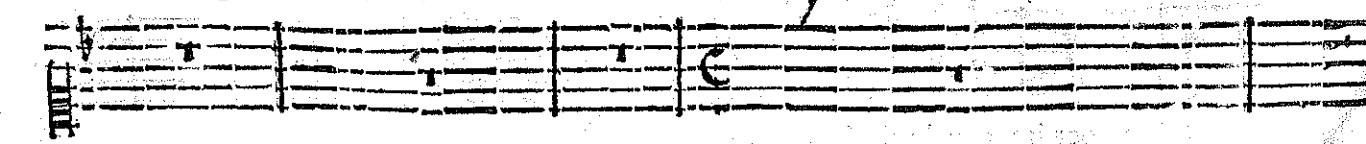
BASSE-CONTINUE.



Les Enfers ont predict cent



se vanger Par l'oubly que par la cole- re.



BASSE-CONTINUE.

ACTE PREMIER:

fois Que contre ce Guerrier nos armes feront vaines, Et qu'il vaincra nos plus grands

BASSE-CONTINUE.

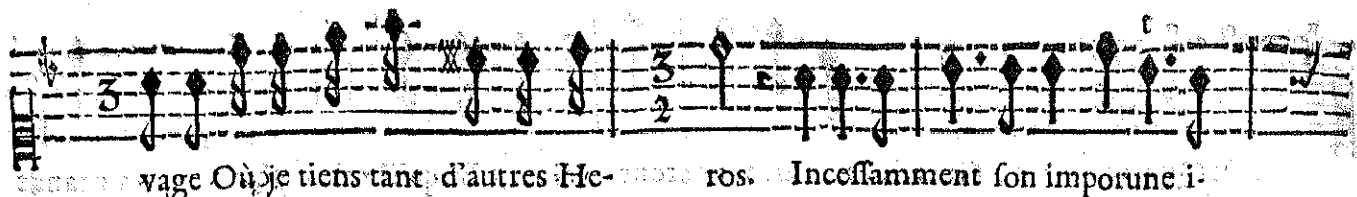
Rois. Ah! qu'il me feroit doux de l'accabler de chaînes, Et d'arrester le cours de ses ex

BASSE-CONTINUE.

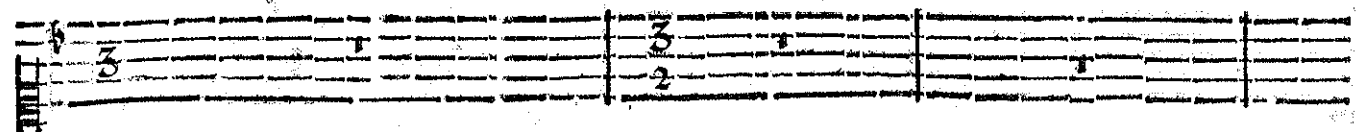
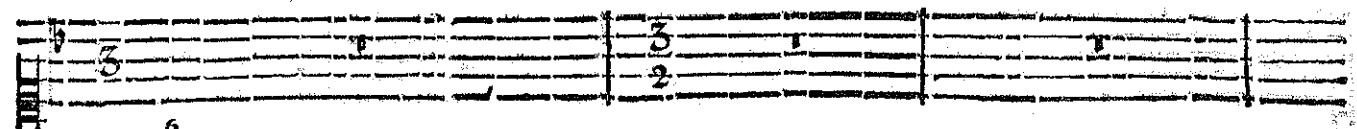
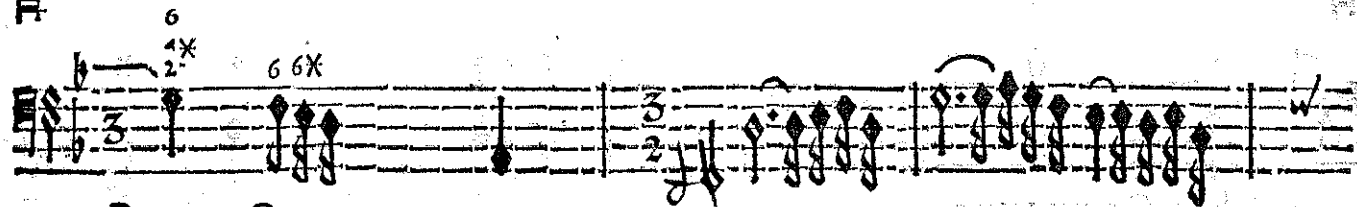
ploits! Que je le hay! que son mépris m'outrage! Qu'il sera fier d'éviter l'escla-

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.



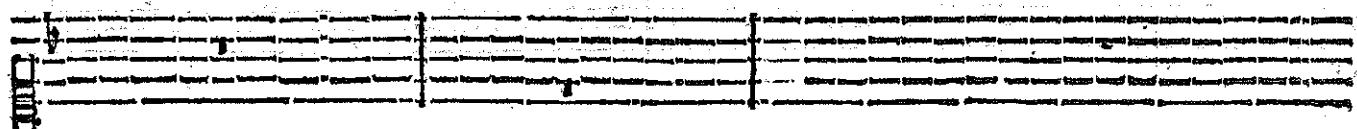
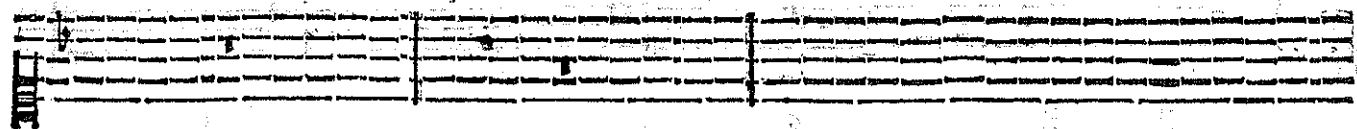
vage Où je tiens tant d'autres He- ros. Incessamment son imporune i-

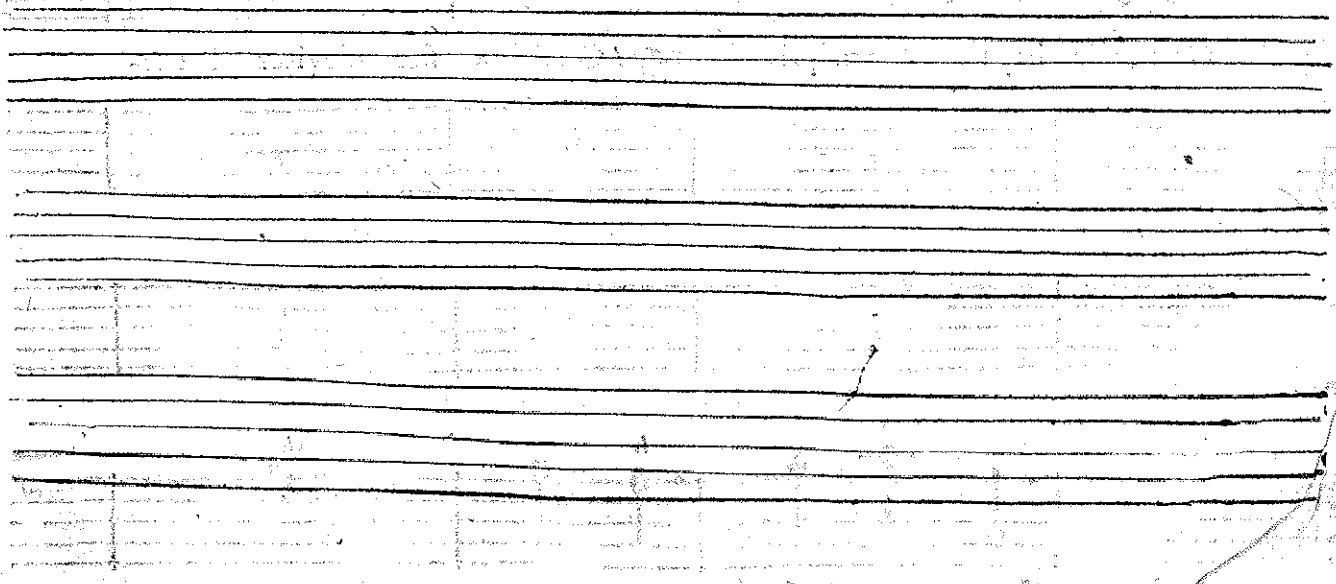
BASSE-CONTINUE.



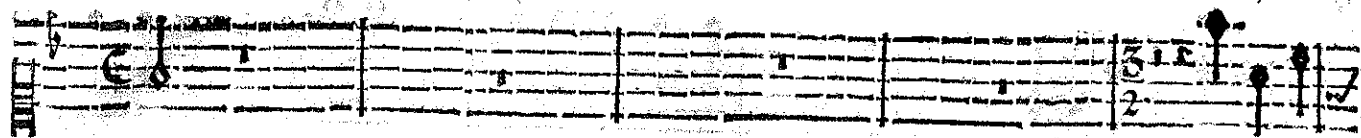
mage Malgré moy trouble mon re-


BASSE-CONTINUE.

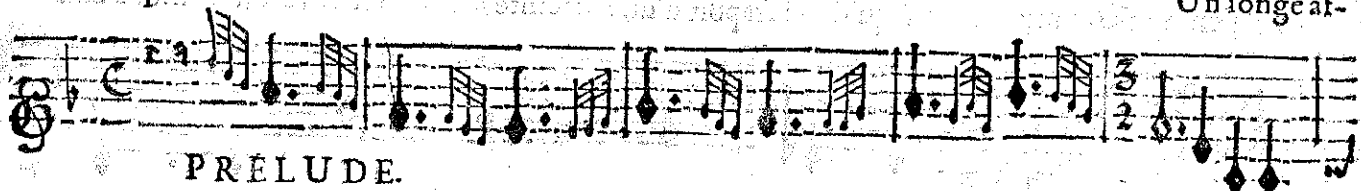


ACTE PREMIER

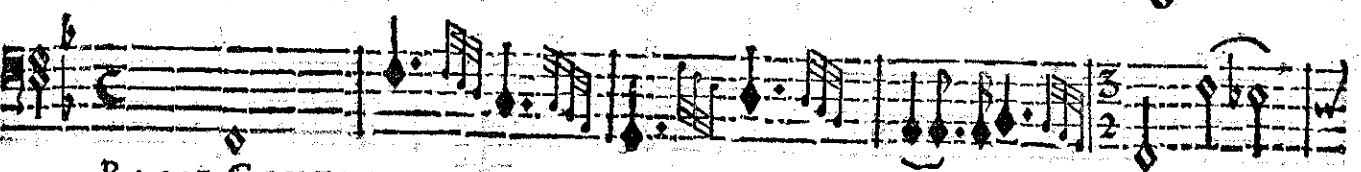
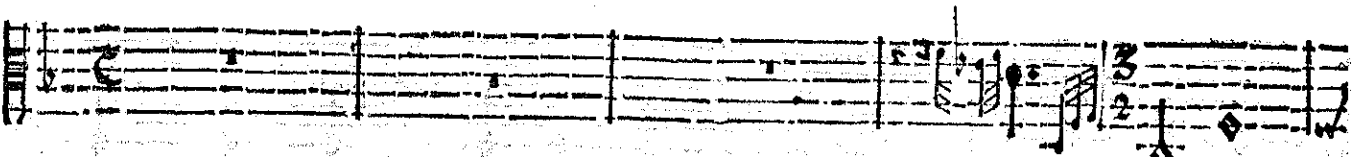
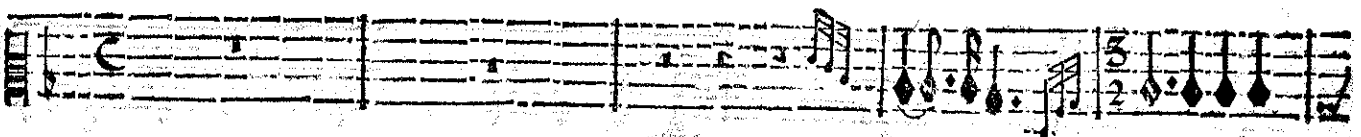
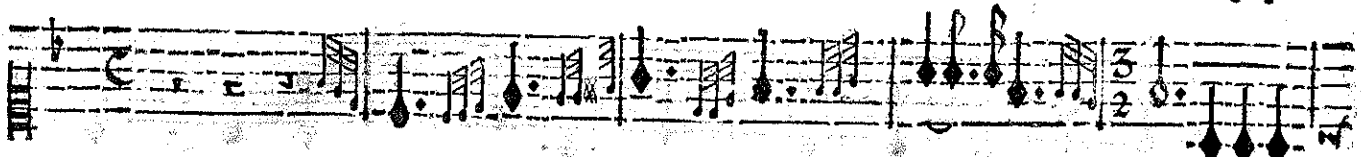


pos.

Un songe af-



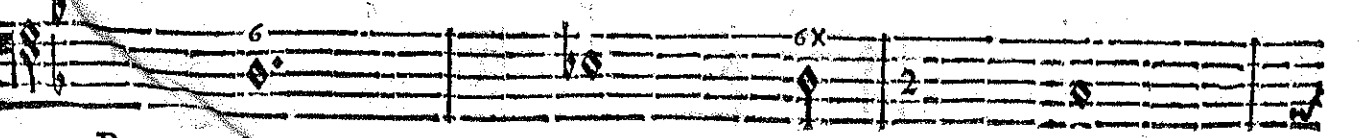
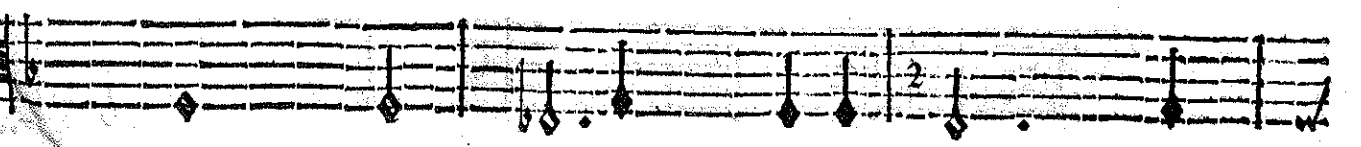
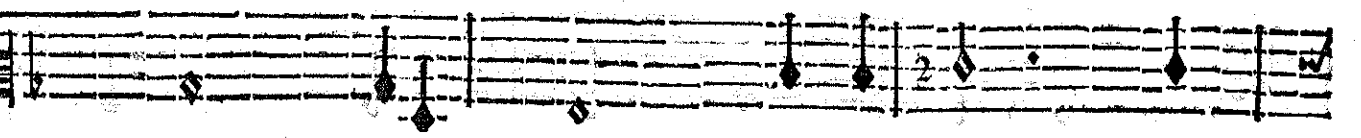
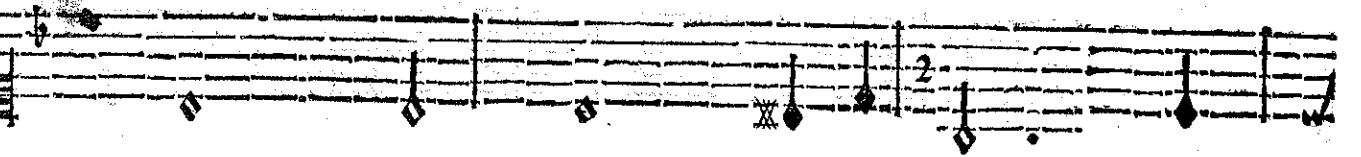
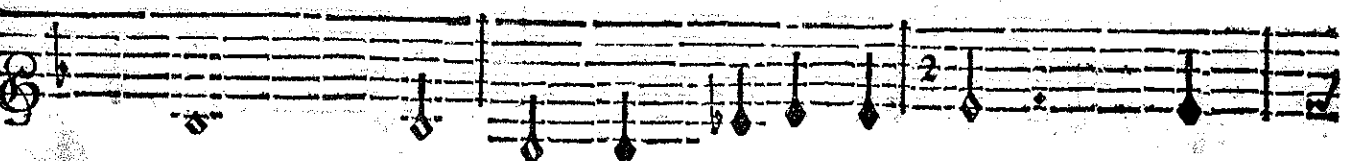
PRELUDE.



BASSE-CONTINUE.



freux m'inspire une fureur nouvelle Contre ce funeste Enne- my: J'ay creu le

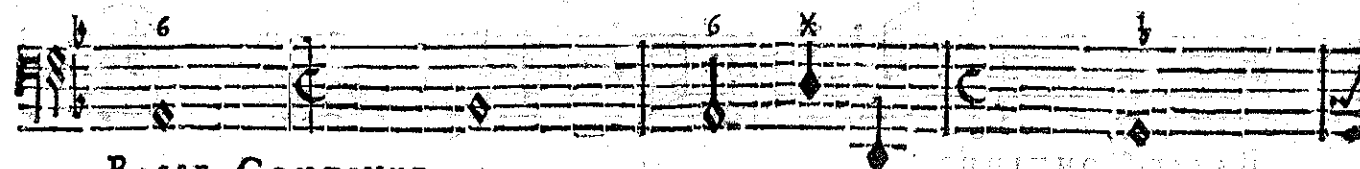
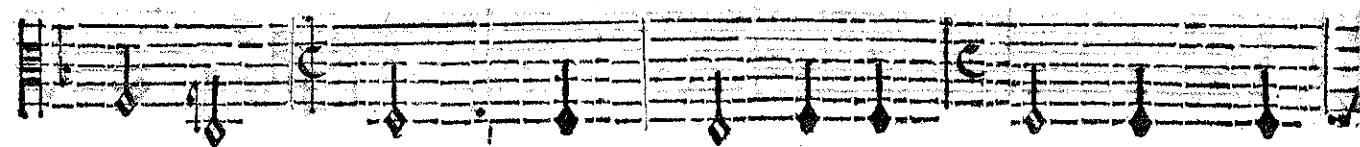
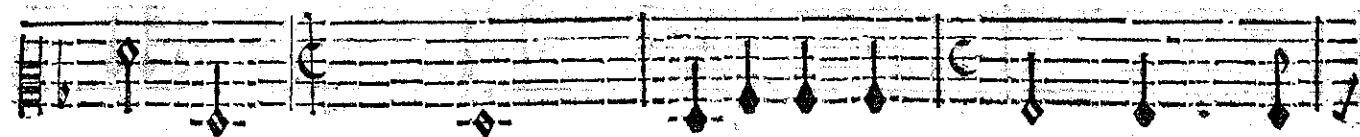
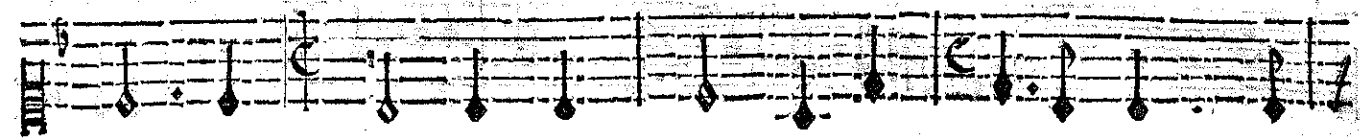
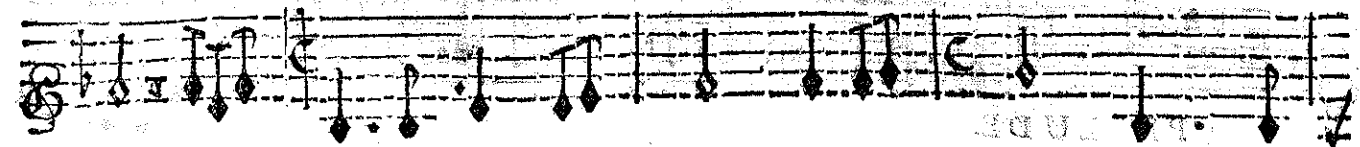


BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.



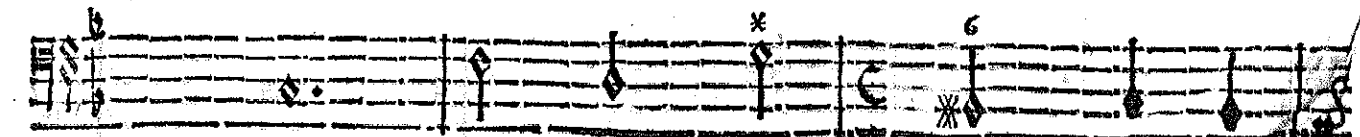
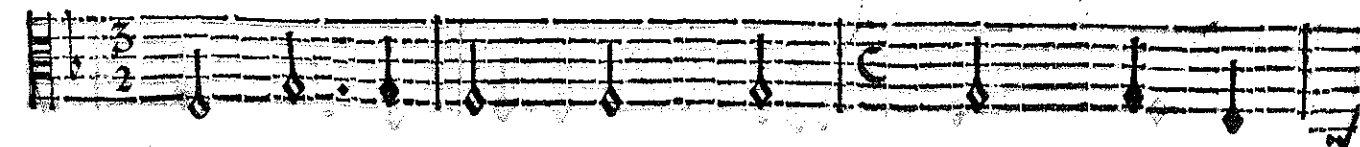
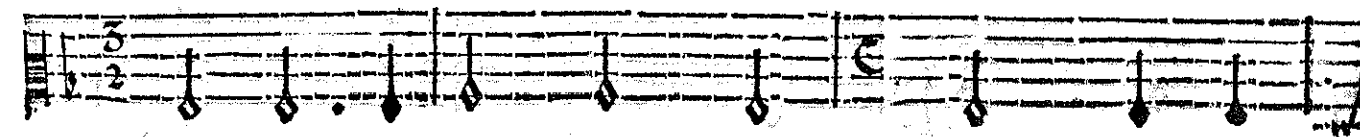
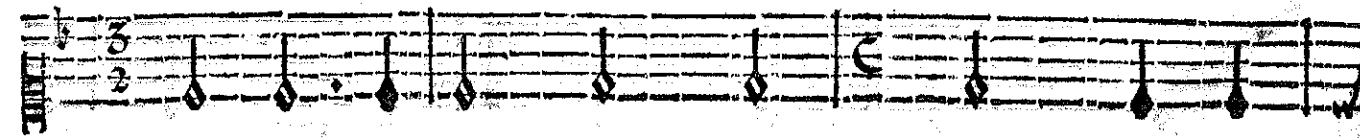
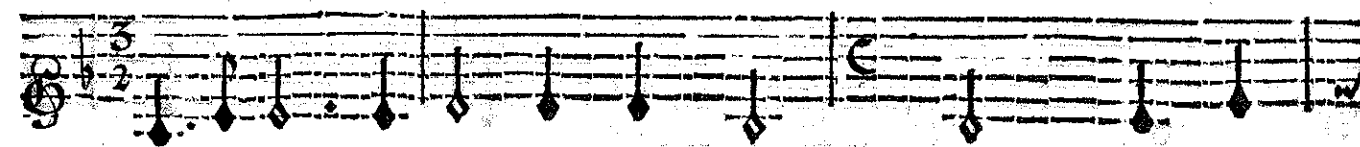
voir, j'en ay fre- my: J'ay crû qu'il me frapoit d'une atteinte mor- telle. Je suis tombée aux



BASSE-CONTINUE.

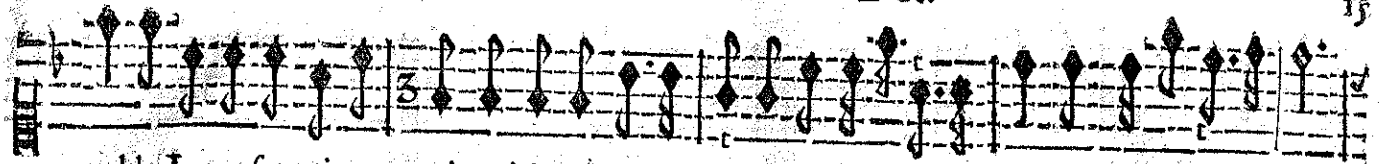


pieds de ce cruel vainqueur; Riè ne fléchissoit sa ri- gueur, Et par un charme inconce-

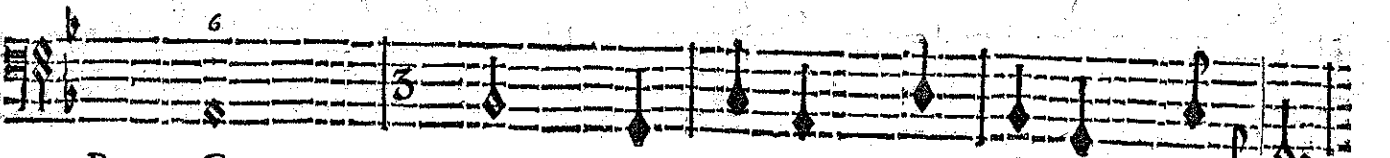
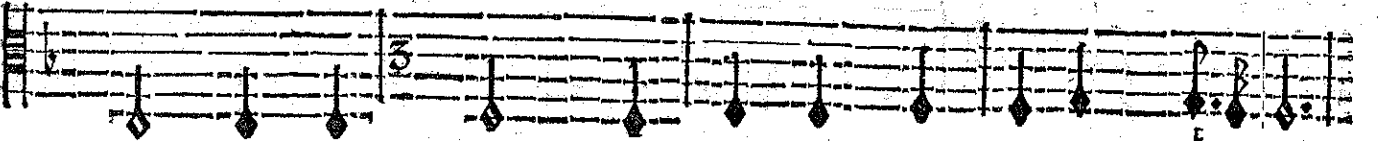
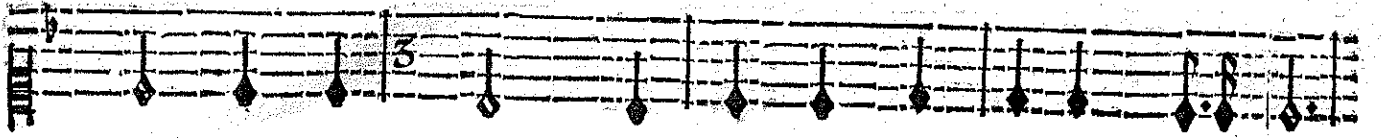
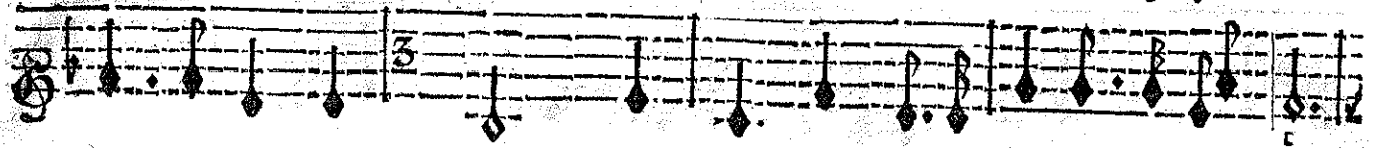


BASSE-CONTINUE,

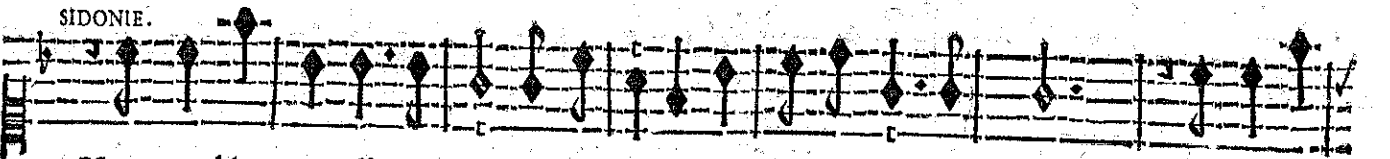
ACTE PREMIER.



vable Je me sentoïis con-trainte à le trouver aimable D'as le fatal momét qu'il me perçoit le cœur.

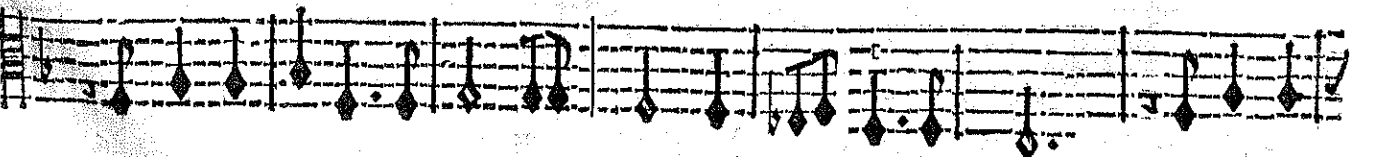
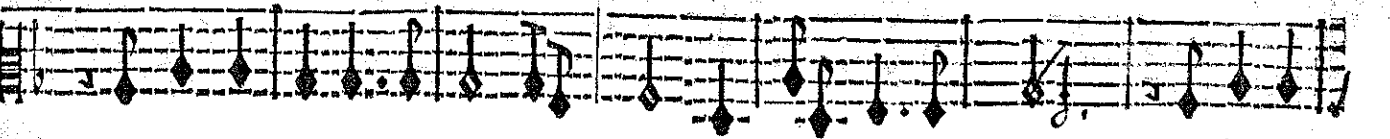
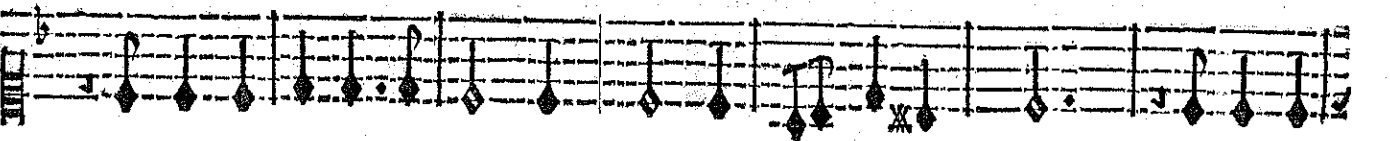


BASSE-CONTINUE.

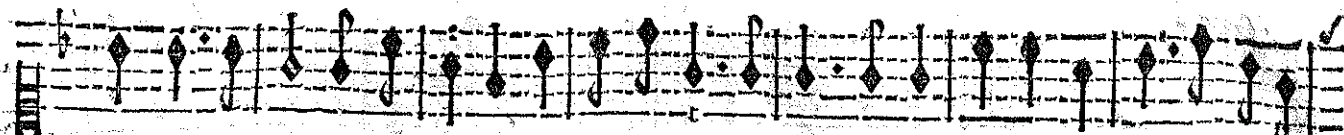


SIDONIE.

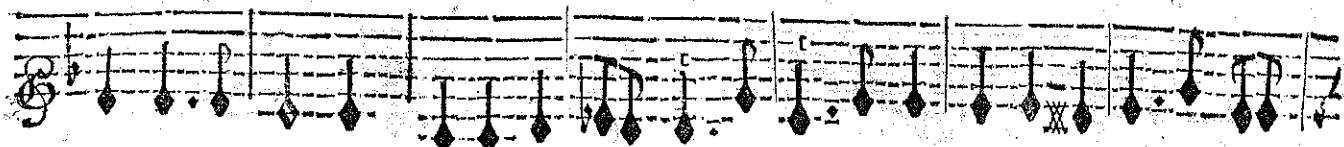
Vous troublez-vous d'une image legere Que le sommeil pro- duit ? Vous troublez-



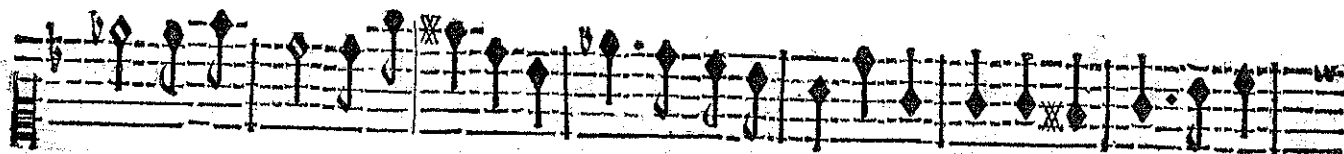
BASSE-CONTINUE.



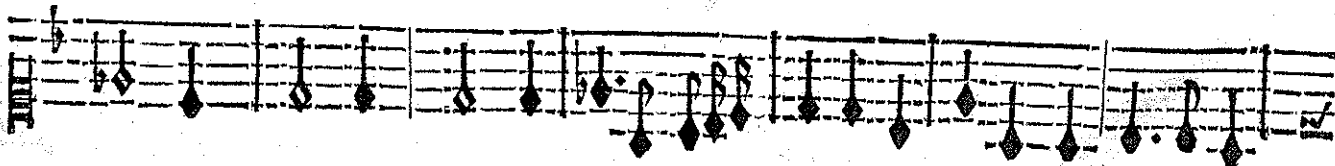
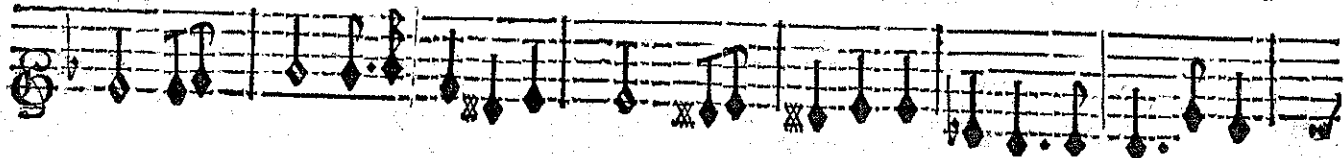
vous d'une image legere Que le sommeil produit? Le beau jour qui vo' luit Doit diffi-



BASSE-CONTINUE.



per cette vaine Chimere Ainsi qu'il a détruit les ombres de la nuit. Le beau



BASSE-CONTINUE.

ACTE PREMIER

jour qui vous luit Doit dissiper cette vaine chimere Ainsi qu'il a de

BASSE-CONTINUE.

truit Les ombres de la Nuit.

BASSE-CONTINUE.

ARMIDE TRAGEDIE.

SCENE II.

HIDRAOT, fuite d'Hidraot, ARMIDE, PHENICE, SIDONIE.

ARMIDE.

Musical staff for Armide's vocal line, first system.

HIDRAOT.

Musical staff for Hidraot's vocal line, first system.

Ar- mide, que le sang qui m'unit avec

Musical staff for Hidraot's vocal line, second system.

PRELUDE.

Musical staff for the prelude, first system.

Musical staff for the prelude, second system.

vous Me rend sensible aux soins que l'on prend pour vous plaire! Que votre triomphe m'est

Musical staff for the prelude, third system.

BASSE-CONTINUE.

Musical staff for the basso continuo, first system.

Musical staff for the basso continuo, second system.

doux! Que j'aime à voir briller le beau jour qui l'é- claire! Jen'aurois plus de vœux à faire ,

Musical staff for the basso continuo, third system.

BASSE-CONTINUE.

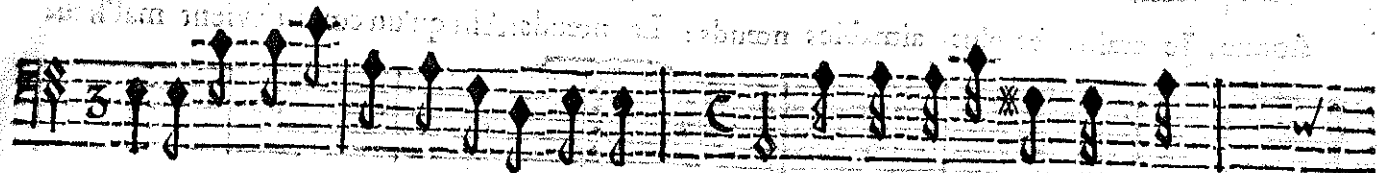
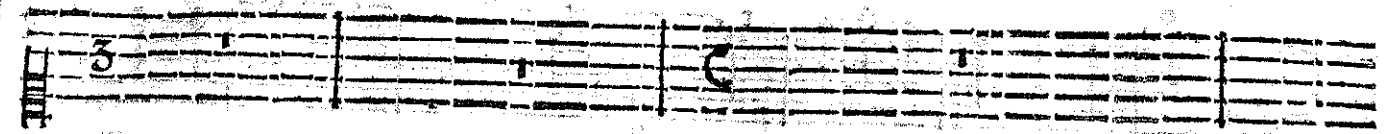
Musical staff for the basso continuo, fourth system.

Musical staff for the basso continuo, fifth system.

Si vous choisissiez un Espoux. Je voy de prés la Mort qui me menace, Et bientost l'age qui me

Musical staff for the basso continuo, sixth system.

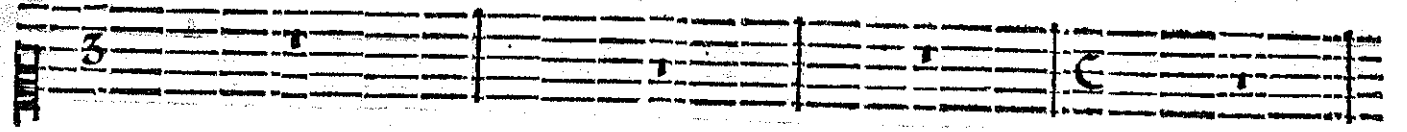
BASSE-CONTINUE.



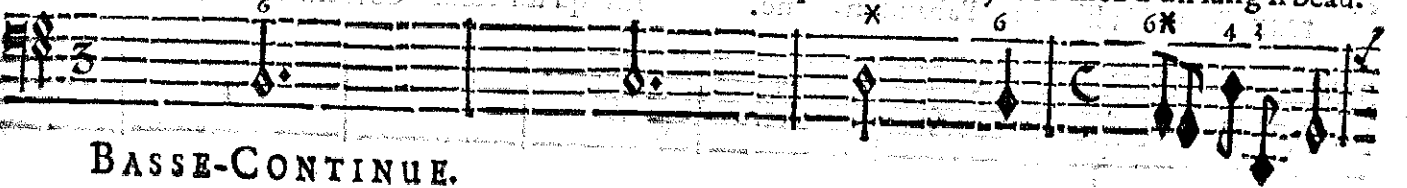
glace Va m'accabler de son pesent far- deau. C'est le dernier bien ou jas-



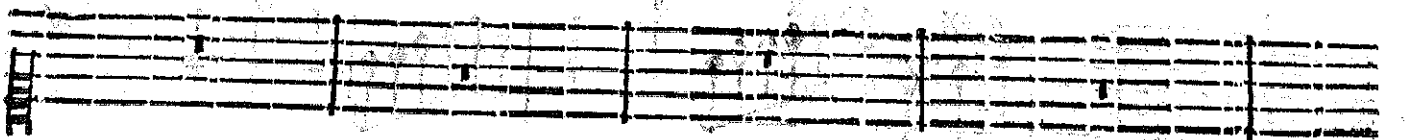
BASSE-CONTINUE.



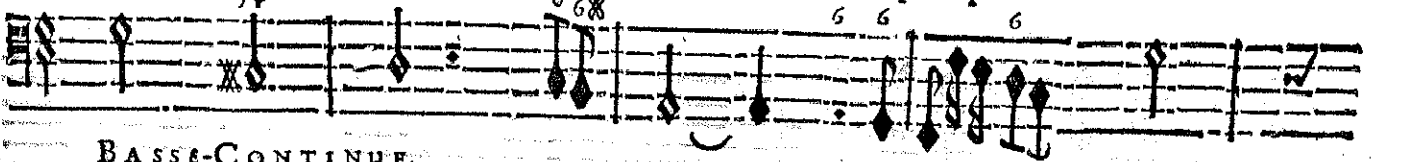
pire Que de voir vostre Himen promette à cét Empire Des Roys for mez d'un sang si beau.



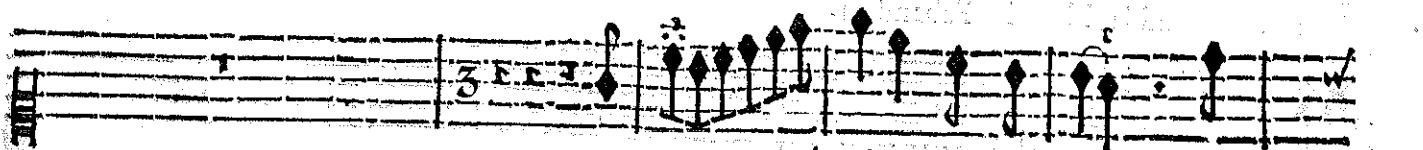
BASSE-CONTINUE.



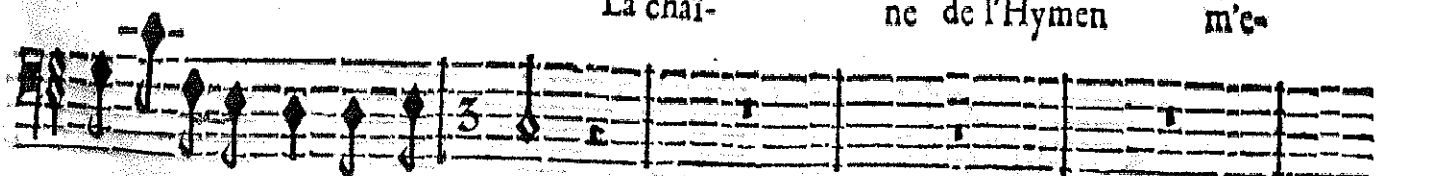
Sans me plaindre du fort je cefferay de vivre Si ce doux espoir peut me suivre



BASSE-CONTINUE.



La chaî- ne de l'Hymen m'e-



Dans l'affreuse nuit du Tom- beau.



BASSE-CONTINUE.

ARMIDE TRAGÉDIE.

stonne, Je crains les plus aimables nœuds: La-nœuds: Ah! qu'un cœur devient mal'heu-

BASSE-CONTINUE.

reux Quand la liberté l'abandon- ne. Ah! qu'un cœur devient mal'heu-

BASSE-CONTINUE.

reux Quand la liberté l'abandon-

BASSE-CONTINUE.

nc. VIOLON.

VIOLON.

Pour vous, quâd il vo^s plaist, tout l'Enfer est armé : Vous estes plus sçavante en mon

BASSE-CONTINUE.

art que moy-mesme, De grâds Roys à vos pieds mettent leur Diadème; Qui vo^s void un mo-

BASSE-CONTINUE.

ment est pour jamais charmé; Pouvez-vous mieux goster vostre bonheur exttême Qu'a-

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

vec un Espoux que l'on ayme, Et qui soit digne d'estre aymé? Pouvez-vous mieux goû-

BASSE-CONTINUE.

ter vostre bon-heur extrême Qu'avec un Espoux que l'on ayme, Et qui soit digne

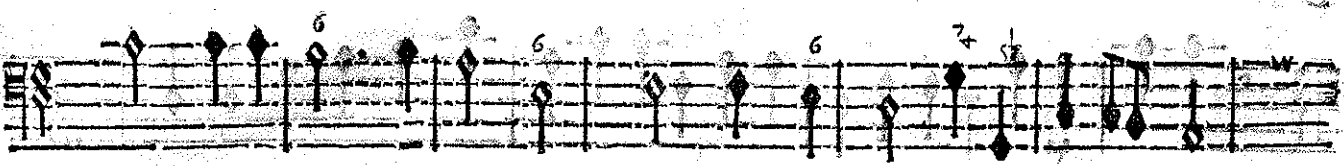
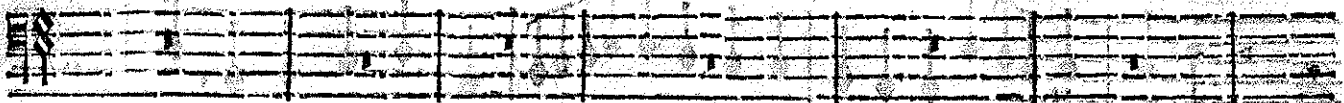
BASSE-CONTINUE.

d'estre ai- mé.

BASSE-CONTINUE.



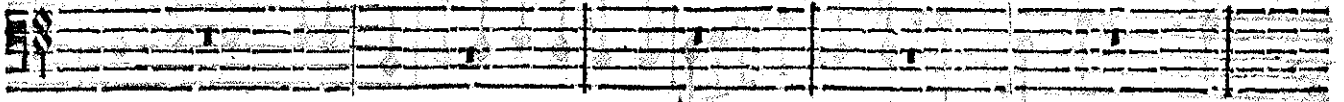
Contre mes ennemis à mon gré je déchaîne Le noir Empire des Enfers, L'Amour



BASSE-CONTINUE.



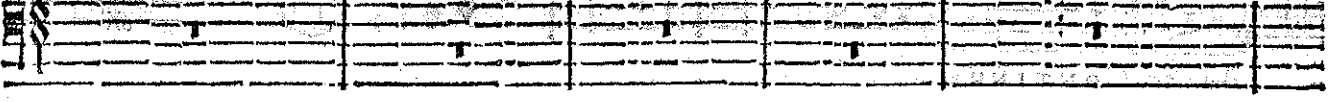
met des Rois dans mes fers, Je suis de mille Amants Maistresse souveraine, Mais je



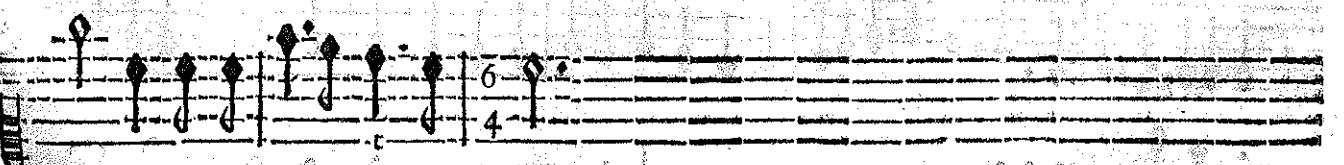
BASSE-CONTINUE.



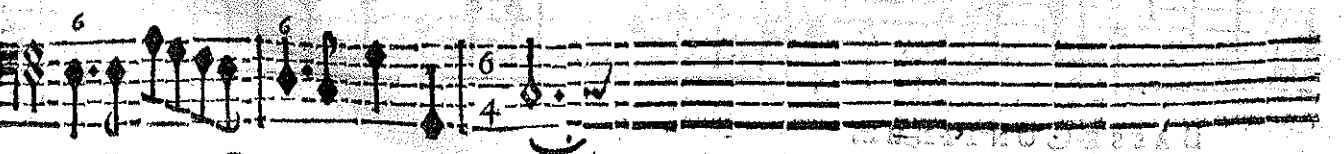
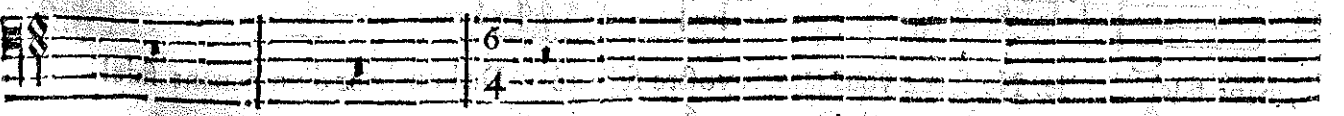
faits mon pl^o grand bon-heur D'estre maistresse de mô cœur. Mais je faits mon plus grad bon-



BASSE-CONTINUE.

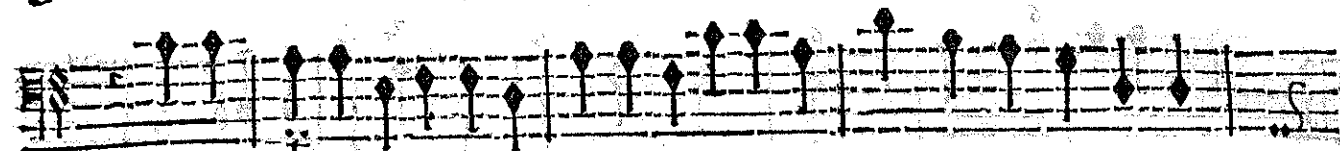
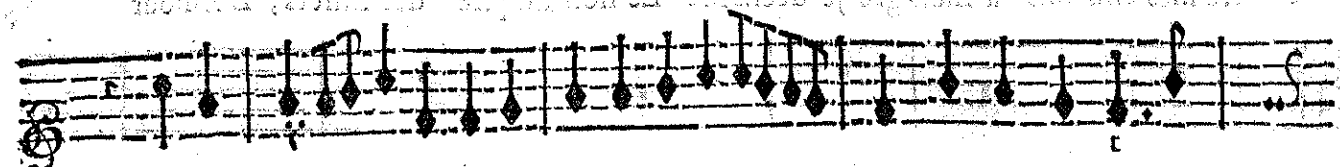


heur D'estre maistresse de mon cœur.



BASSE-CONTINUE.

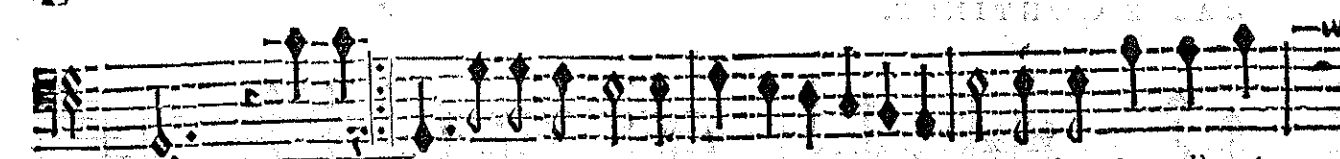
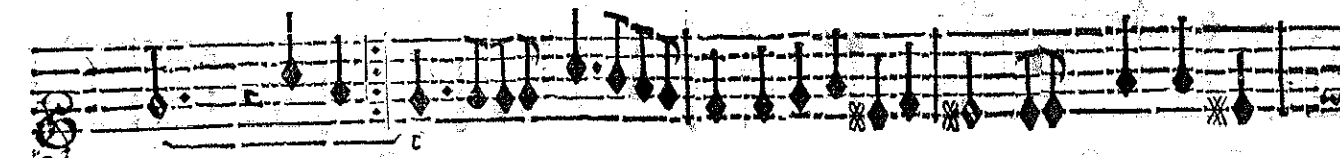
ARMIDE, TRAGÉDIE.



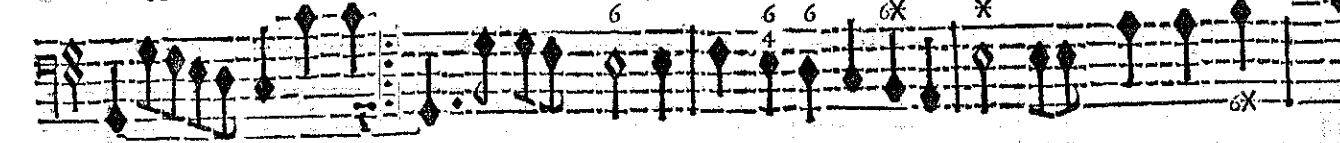
Bornez-vous vos desirs à la gloire cruelle Des maux que fait vostre beau-



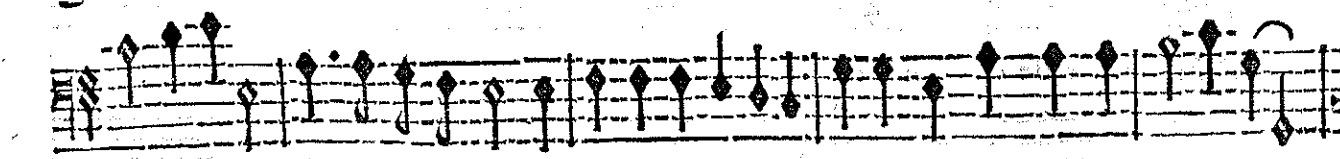
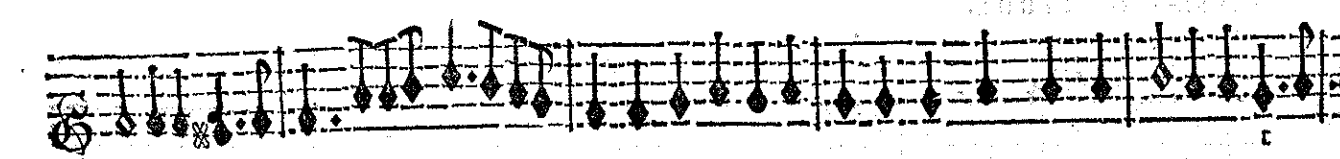
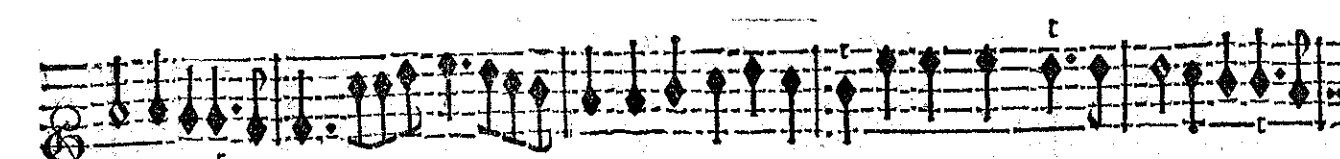
BASSE-CONTINUE.



té. Bornez-té. Ne ferez-vous jamais vostre félicité Du bon-heur d'un A-



BASSE-CONTINUE.

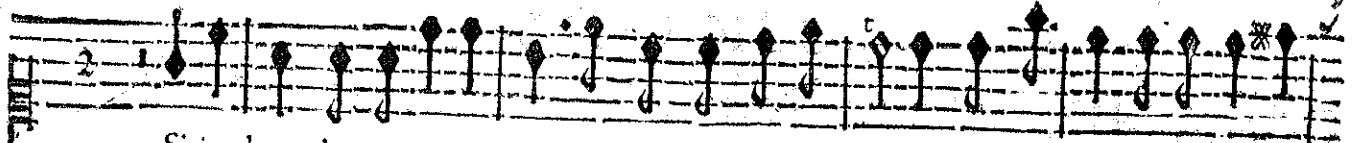


mant fidel- le. Ne ferez-vous jamais vostre félicité Du bon-heur d'un Amant fidel-

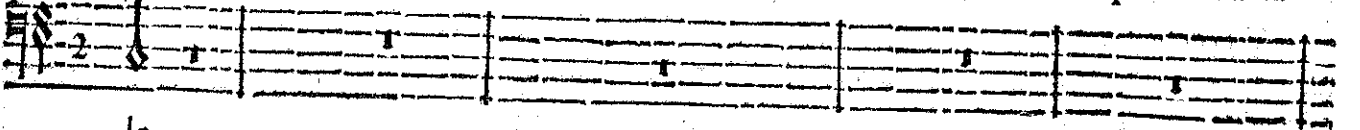


BASSE-CONTINUE.

ACTE PREMIER.



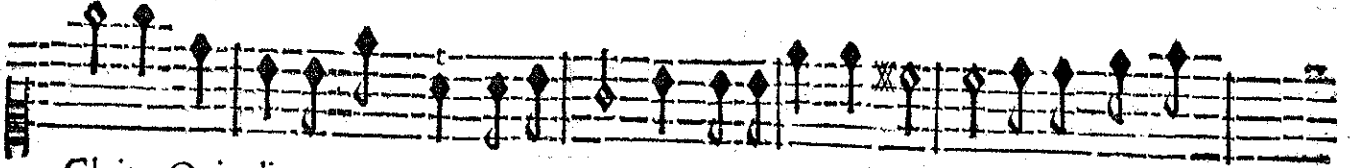
Si je doy m'engager un jour, Au moins vous devez croire Qu'il faudra que ce soit la



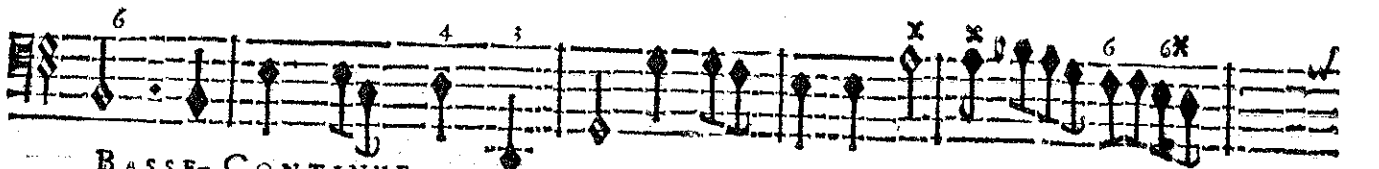
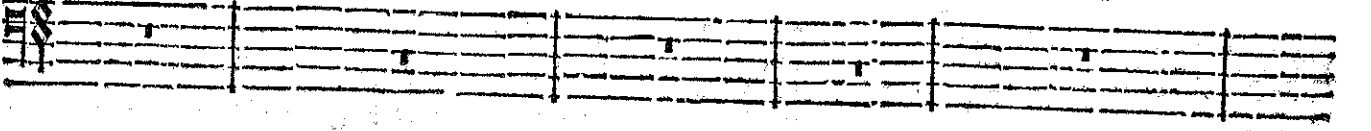
le.



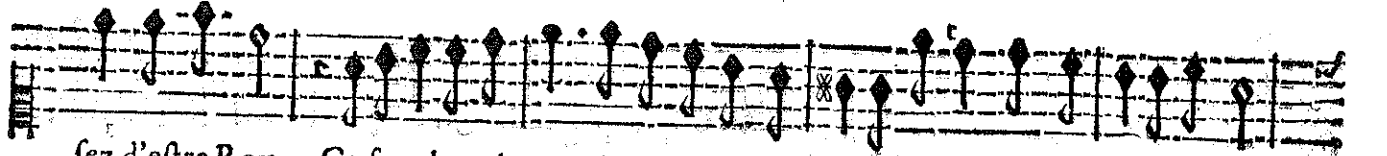
BASSE-CONTINUE.



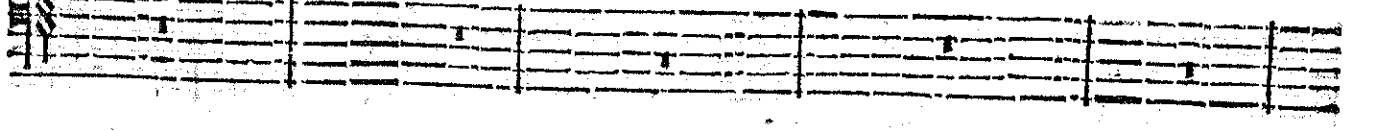
Gloire Qui livre mon cœur à l'Amour. Pour devenir mon Maistre Ce n'est point af-



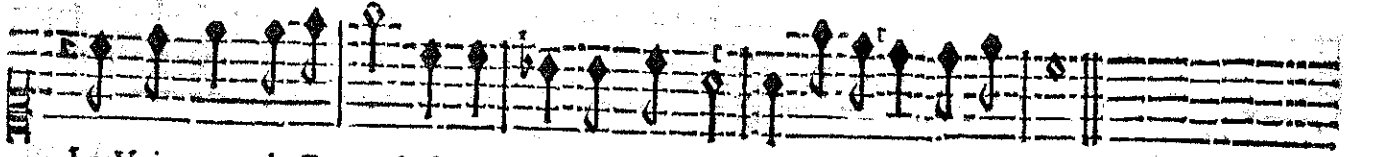
BASSE-CONTINUE.



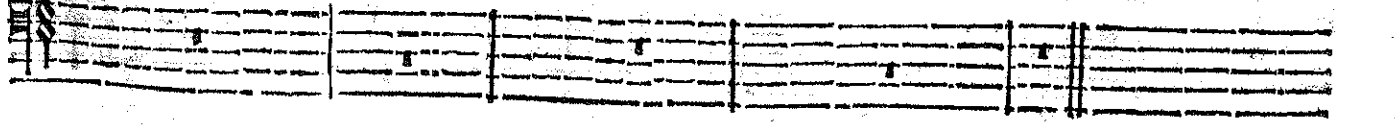
fez d'estre Roy. Ce fera la valeur qui me fera connoistre Celuy qui merite ma foy.



BASSE-CONTINUE.



Le Vainqueur de Renaud, si quelqu'un le peut estre, Sera digne de moy.



BASSE-CONTINUE.

D

ARMIDE, TRAGEDIE.

SCENE III.

2

VIOLONS.

This is the first system of music for the Violons, written in treble clef. It begins with a '2' indicating a second ending. The staff contains a series of notes and rests, including a double bar line with a repeat sign and a final double bar line with a fermata.

This is the second system of music for the Violons, written in bass clef. It continues the melodic line from the first system, featuring a variety of note values and rests.

This is the third system of music for the Violons, written in bass clef. It continues the melodic line with various rhythmic patterns.

This is the fourth system of music for the Violons, written in bass clef. It continues the melodic line with various rhythmic patterns.

This is the fifth system of music for the Violons, written in bass clef. It continues the melodic line with various rhythmic patterns.

This is an empty musical staff, consisting of five horizontal lines.

This is the sixth system of music for the Violons, written in treble clef. It continues the melodic line with various rhythmic patterns.

This is the seventh system of music for the Violons, written in bass clef. It continues the melodic line with various rhythmic patterns.

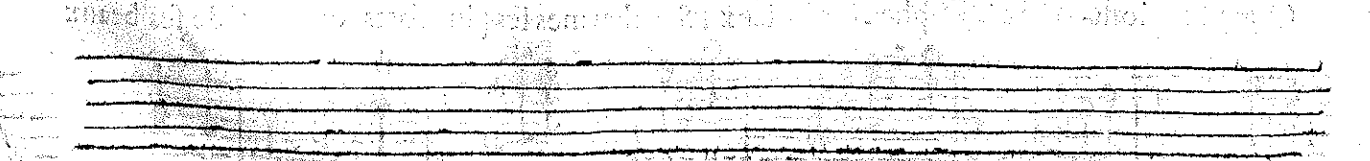
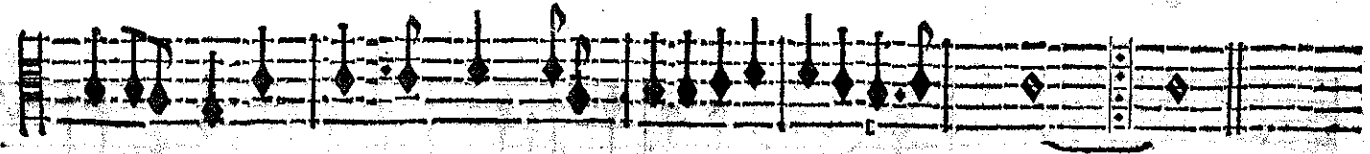
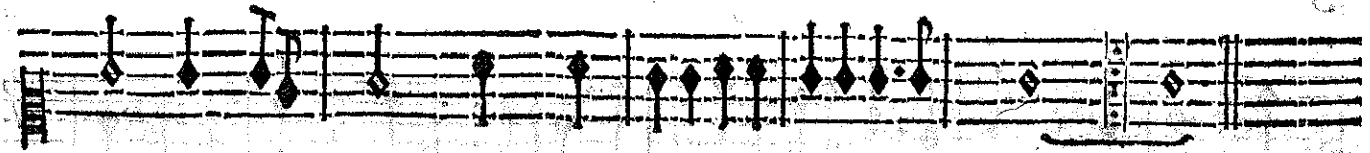
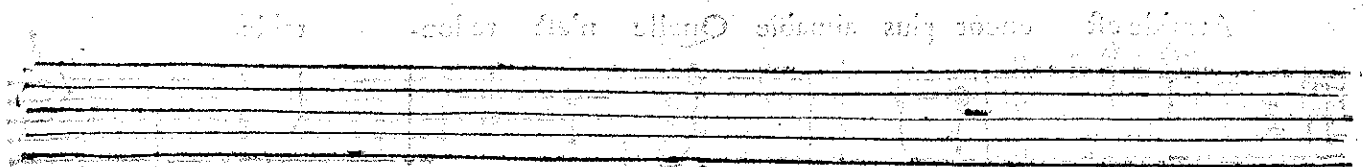
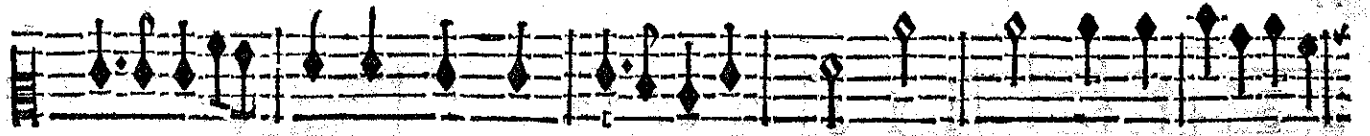
This is the eighth system of music for the Violons, written in bass clef. It continues the melodic line with various rhythmic patterns.

This is the ninth system of music for the Violons, written in bass clef. It continues the melodic line with various rhythmic patterns.

This is the tenth system of music for the Violons, written in bass clef. It continues the melodic line with various rhythmic patterns.

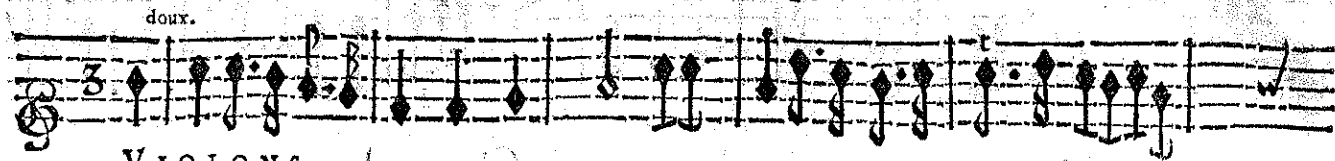
This is an empty musical staff, consisting of five horizontal lines.

ACTE PREMIER.



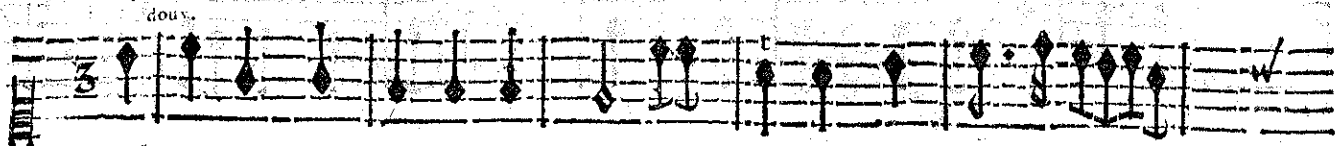
ARMIDE TRAGEDIE,
HIDRAOT.

doux.



VIOLONS.

doux.



doux.



doux.



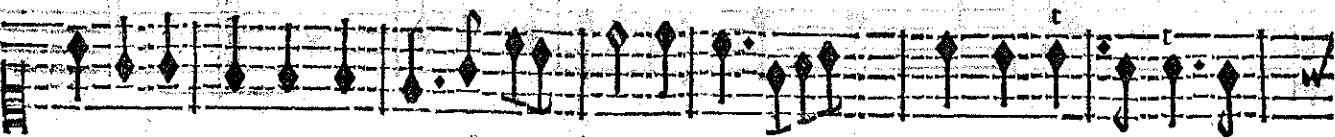
doux.



Armide est encor plus aimable Quelle n'est redou- table.



BASSE-CONTINUE.

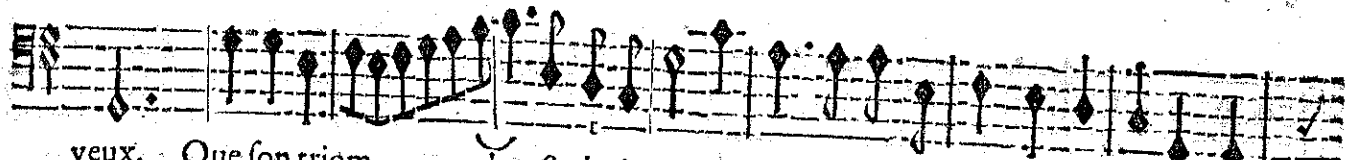
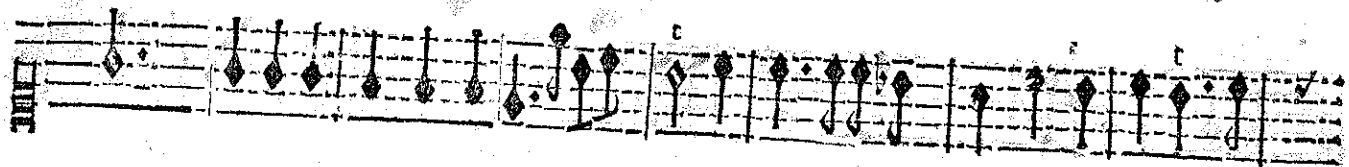


Que son triom- phe est glorieux ! Ses charmes les plus forts sont ceux de ses beaux

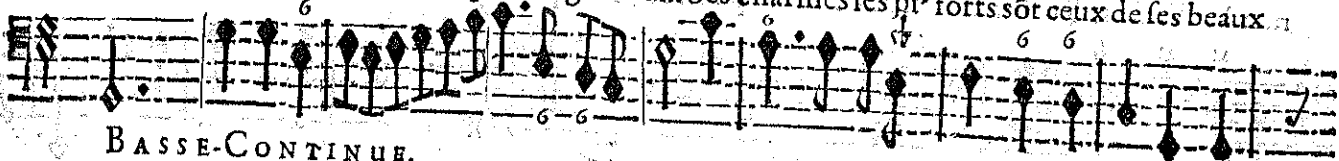


BASSE-CONTINUE.

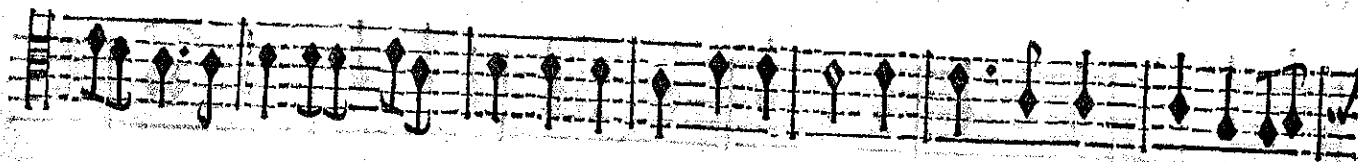
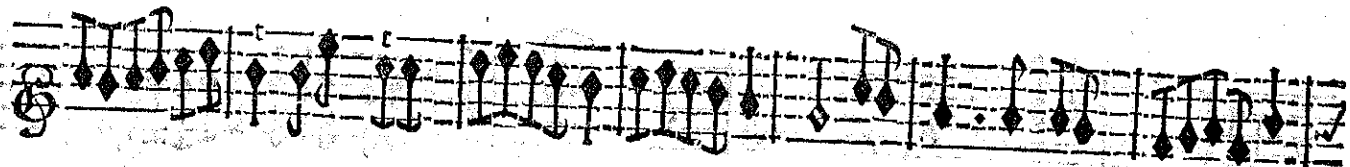
ACTE PREMIER.



yeux. Que son triom- phe est glorieux! Ses charmes les pl^s forts s^ont ceux de ses beaux



BASSE-CONTINUE.



yeux. Elle n'a pas besoin d'employer l'art terrible Qui fait quand il luy plaist faire ar-



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

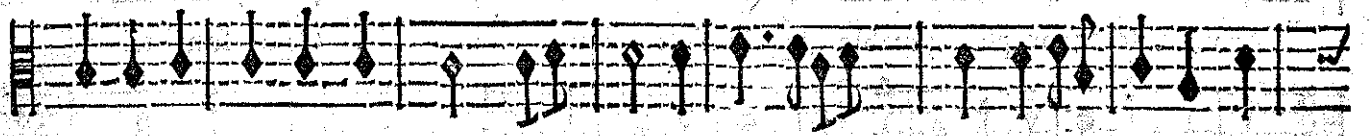
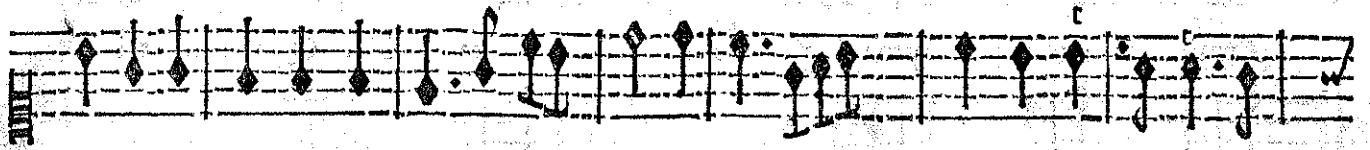
mer les Enfers; Sa beauté trouve tout possible, Nos plu^r fiers Ennemis gemissent dans les

BASSE-CONTINUE.

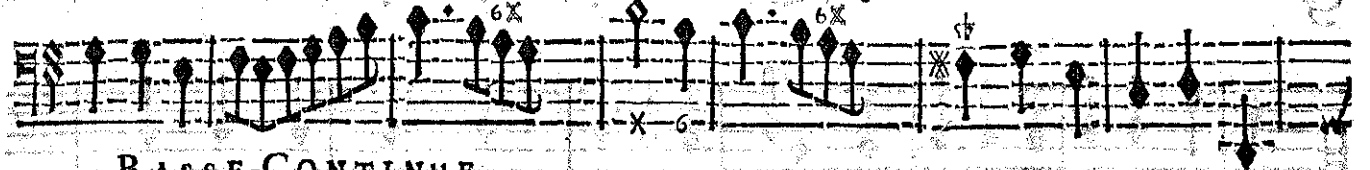
fers. Armide est en-cor plus aymable Qu'elle n'est redou-ta-ble.

BASSE-CONTINUE.

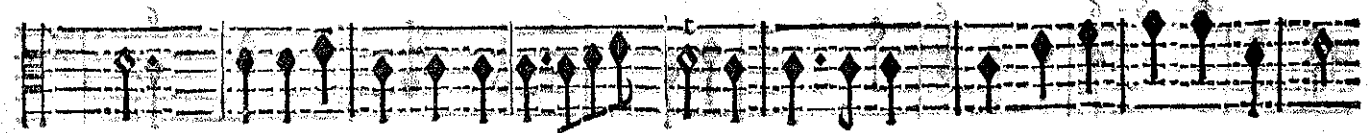
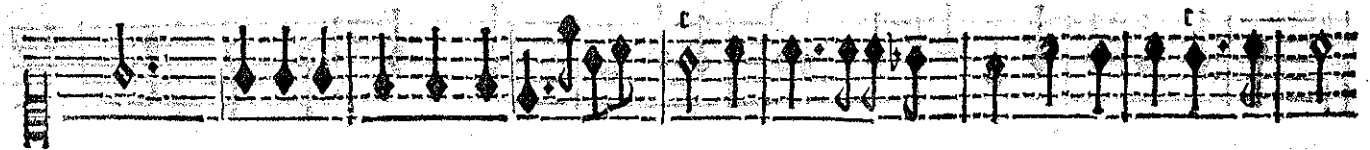
BASSE-CONTINUE



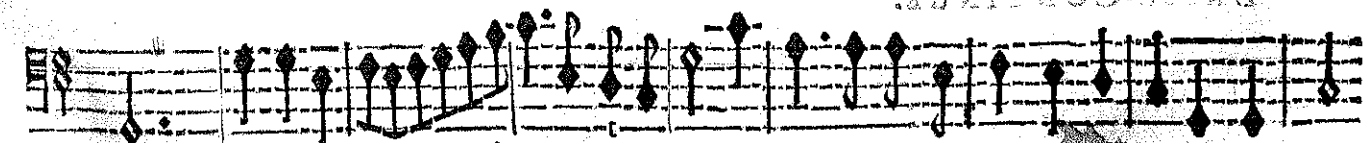
Que son triom- phe est glorieux ! Ses charmes les plus forts sont ceux de ses beaux



BASSE-CONTINUE.



BASSE-CONTINUE.



yeux. Que son triom- phe est glorieux ! Ses charmes les pl^o forts sont ceux de ses beaux yeux



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

CHOEURS.

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

Armide est encor plus aymable Qu'elle n'est redoutable. Que son triomphe est glori-

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

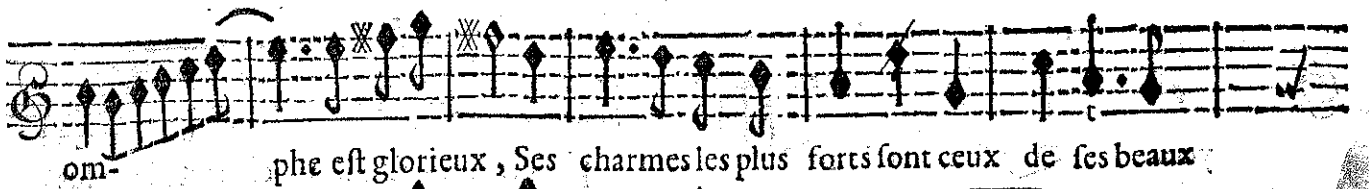
Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

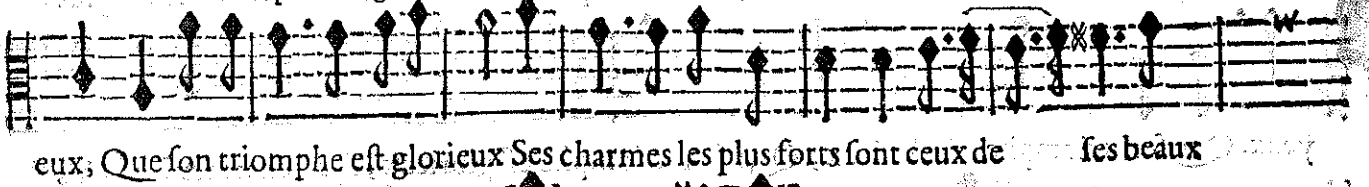
6 6 6

BASSE-CONTINUE.

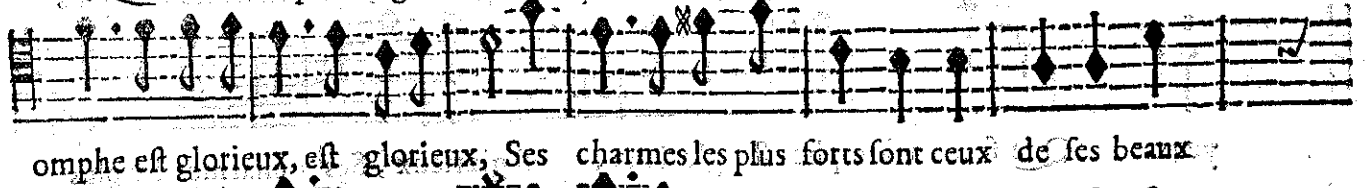
xeuy xurud pal al



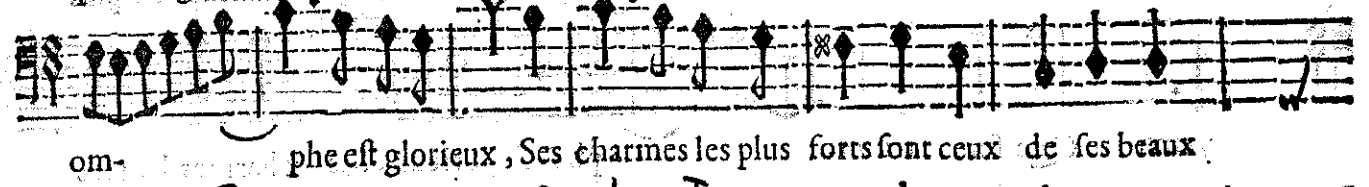
om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux



eux, Que son triomphe est glorieux Ses charmes les plus forts sont ceux de ses beaux



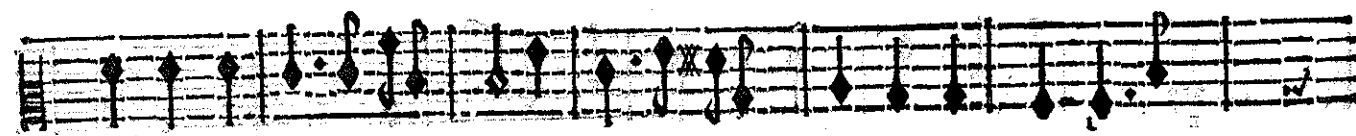
omphe est glorieux, est glorieux, Ses charmes les plus forts sont ceux de ses beaux

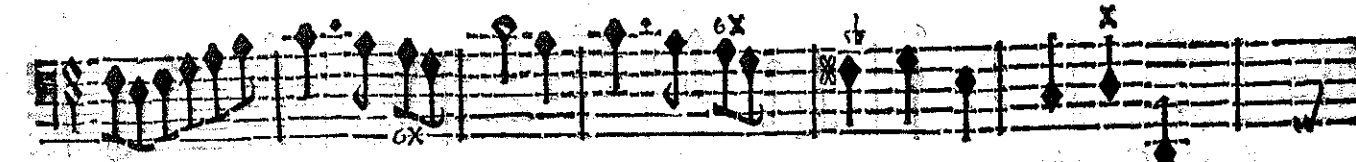


om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux



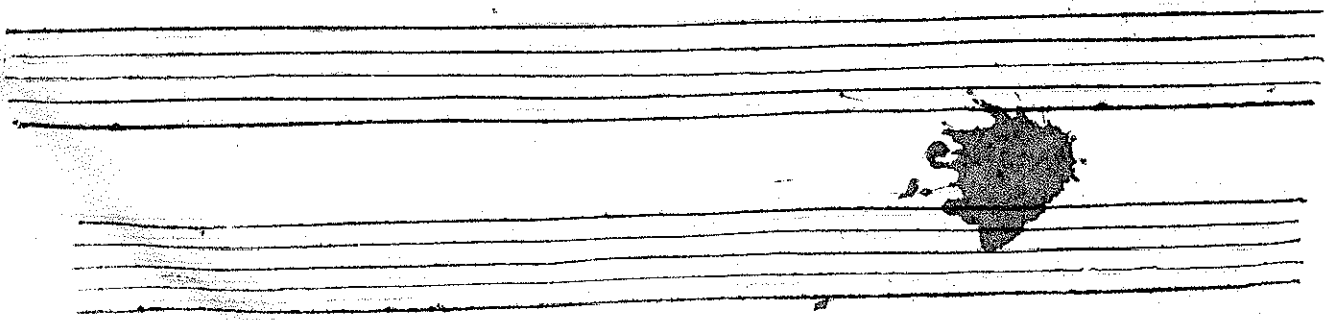
om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

6x 6x 6x 6x 6x 6x 6x 6x 6x 6x

BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

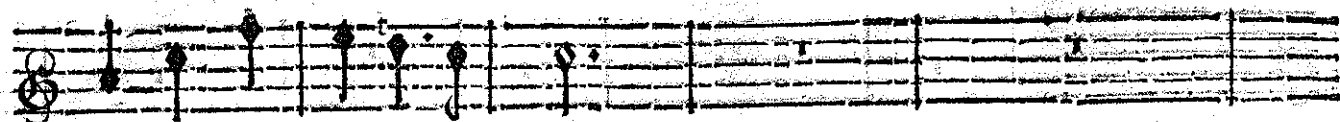
yeux. Que son triom- phe est glorieux, Ses charmes les plus

yeux. Que son triomphe est glorieux, Que son triomphe est glorieux, Ses charmes les plus

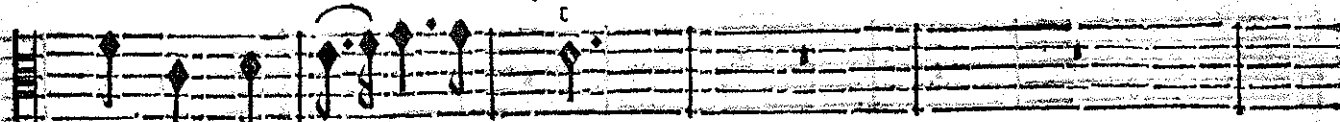
yeux. Que son triomphe est glorieux, est glorieux, Ses charmes les plus

yeux. Que son triom- phe est glorieux, Ses charmes les plus

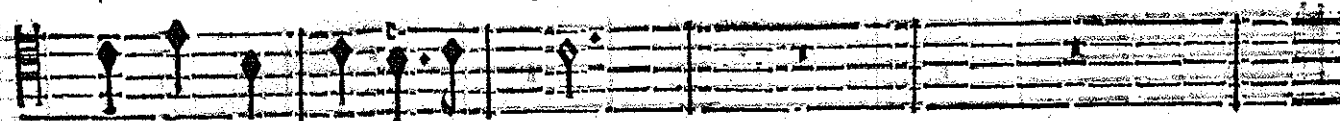
BASSE CONTINUE.



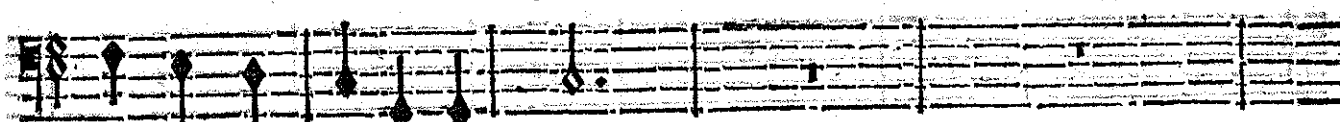
forts sont ceux de ses beaux yeux.



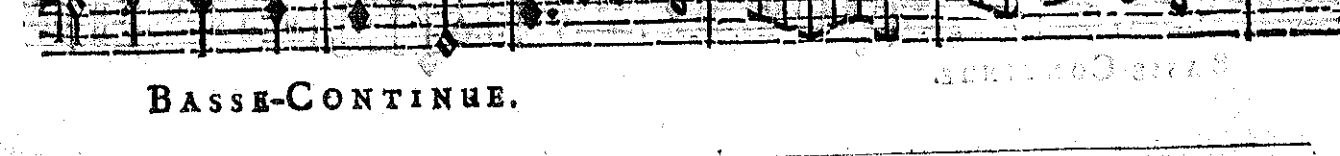
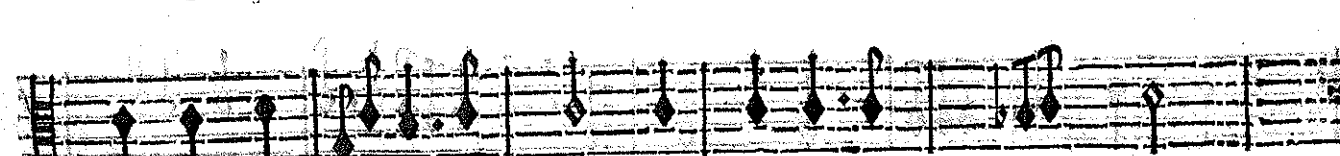
forts sont ceux de ses beaux yeux.



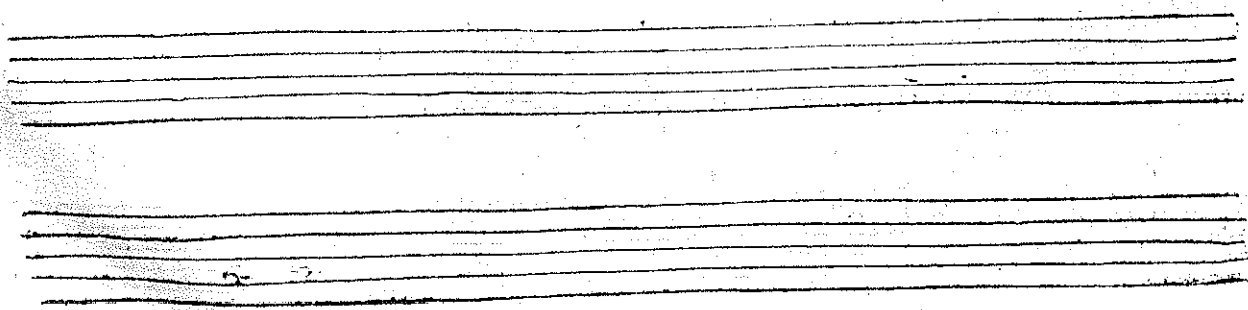
forts sont ceux de ses beaux yeux.



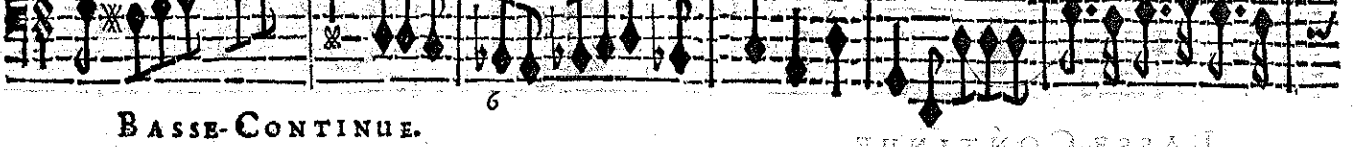
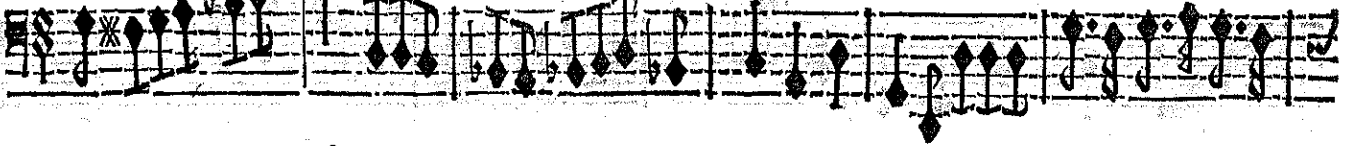
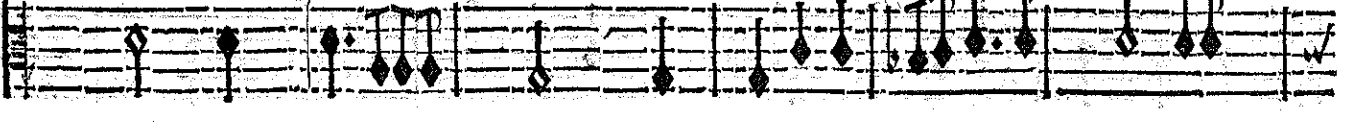
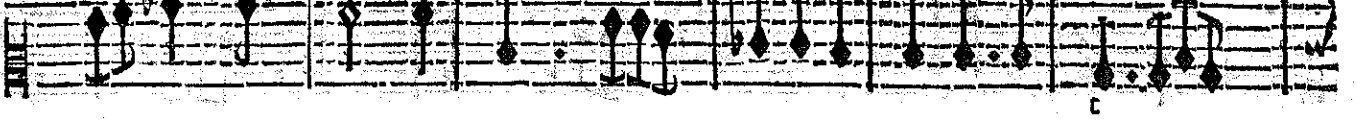
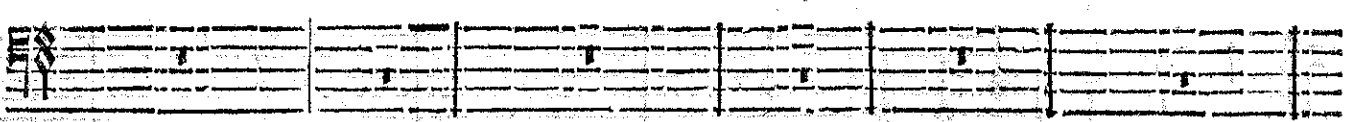
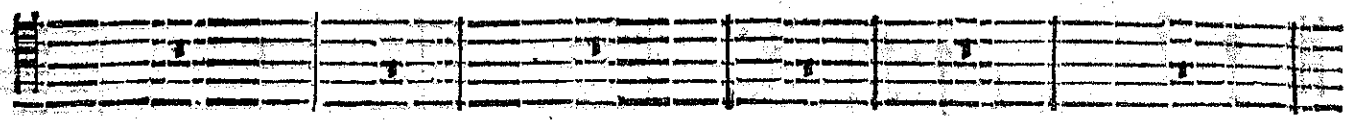
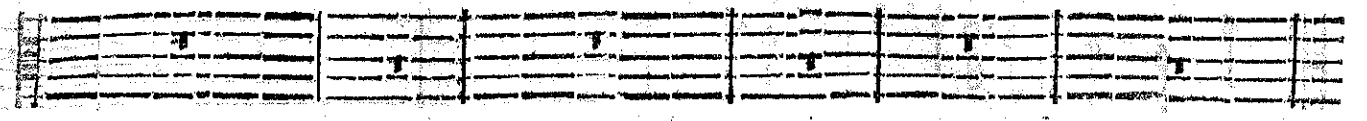
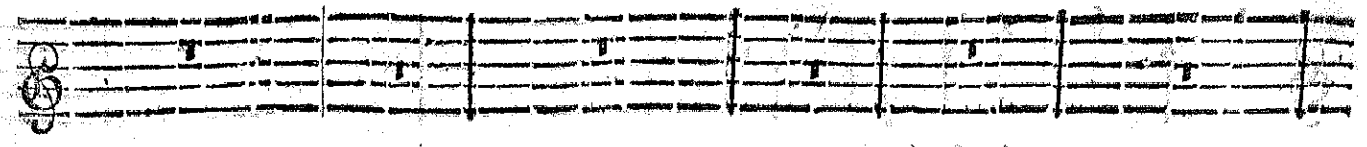
forts sont ceux de ses beaux yeux.



BASSE-CONTINUE.

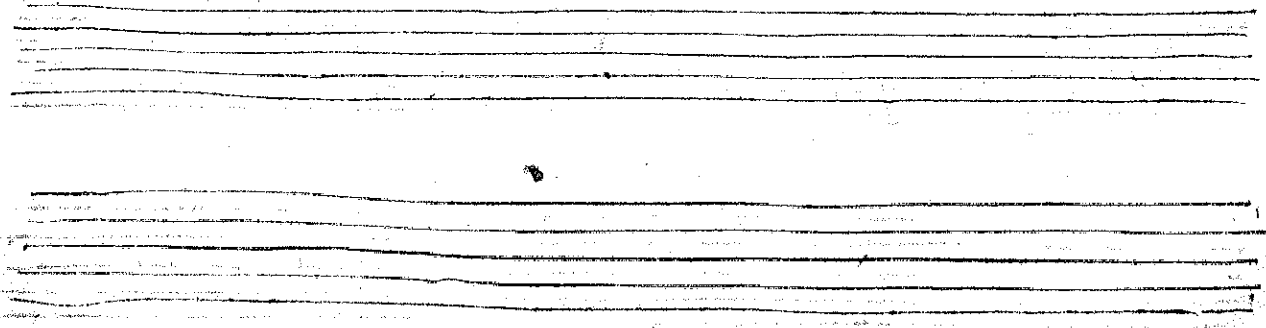


ARMIDE TRAGEDIE



BASSE-CONTINUE.

БАСИ-КОНТИНЕ



First musical staff with a treble clef and notes.

Ar-

Second musical staff with a treble clef and notes.

Ar-

Third musical staff with a treble clef and notes.

Ar-

Fourth musical staff with a treble clef and notes.

Ar-

Fifth musical staff with a treble clef and notes.

Sixth musical staff with a treble clef and notes.

Seventh musical staff with a treble clef and notes.

Eighth musical staff with a treble clef and notes.

Ninth musical staff with a treble clef and notes.

Tenth musical staff with a treble clef and notes.

BASSE-CONTINUE.

Four empty musical staves for the Basse-Continue.



mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-



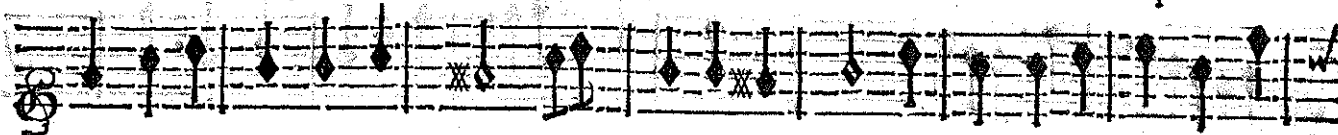
mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-



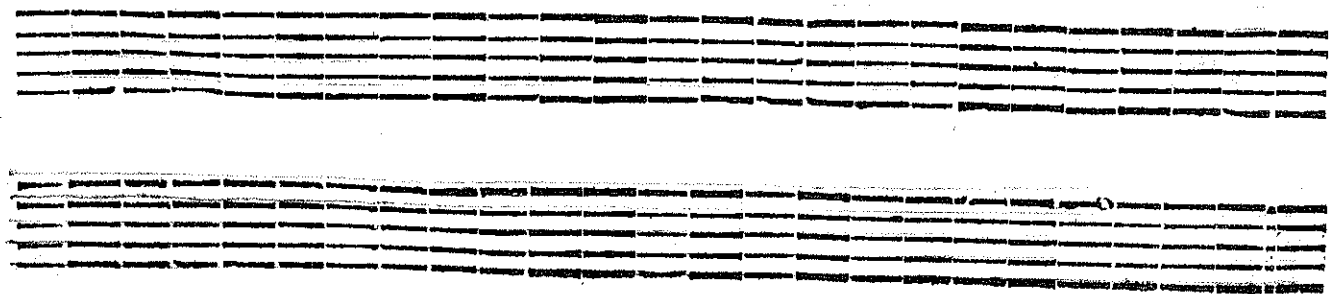
mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-



mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-



BASSE-CONTINUE.



mable Qu'elle n'est redou- table. Que son triom- phe est glori-
mable Qu'elle n'est redou- table. Que son triom- phe est glori-
mable Qu'elle n'est redou- ta- ble. Que son triom-
mable Qu'elle n'est redou- ta- ble. Que son triom-

BASSE-CONTINUE.

ARMIDE TRAGÉDIE.

Musical score for voice and instruments. The score consists of several staves. The top staff is the vocal line with lyrics: "eux! Que son triom- phe est glorieux! Que son triomphe est glorieux! Que son tri-". The following staves are for instruments, including a keyboard (likely harpsichord or organ) and a bass line. The lyrics continue across the staves: "eux! Que son triom- phe est glorieux! Que son triom- phe est glori- phe est glorieux! Que son triom- phe est glorieux! Que son triomphe est glori- phe est glorieux! Que son triom- phe est glorieux! Que son triom-". The score includes various musical notations such as notes, rests, and ornaments.

BASSE-CONTINUE.

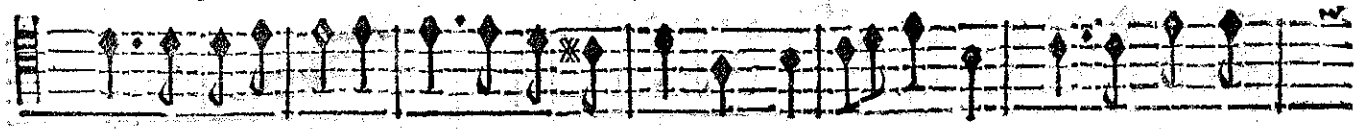
Four empty musical staves, likely intended for the Basse-Continue accompaniment.



omphe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



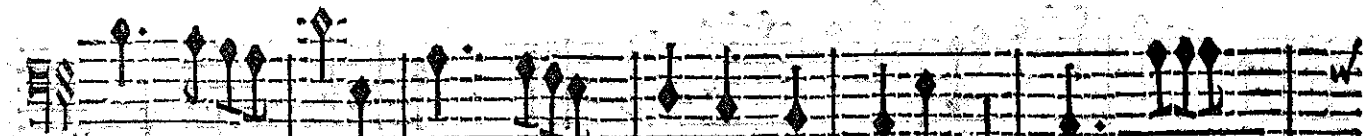
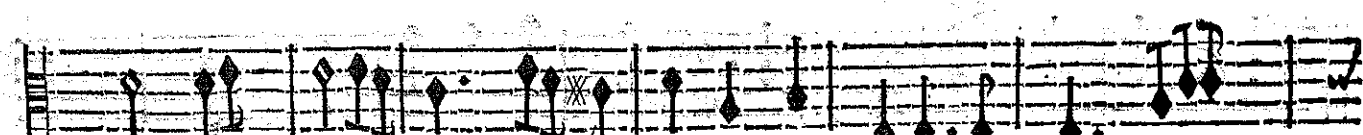
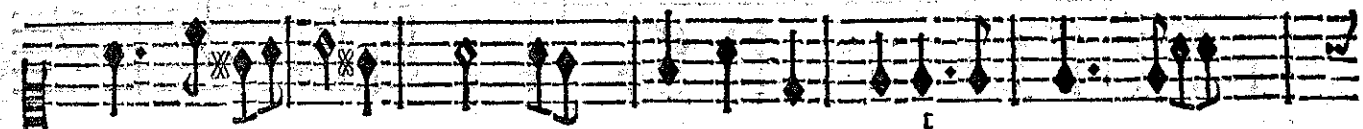
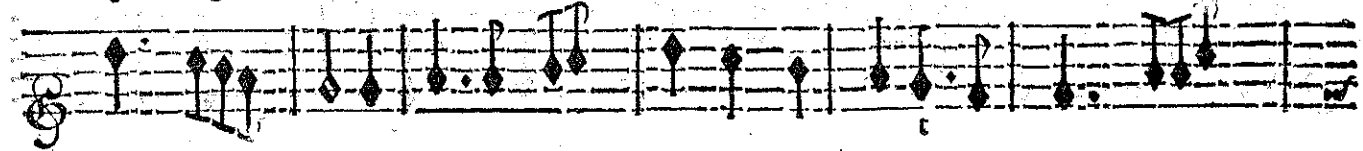
eux! est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



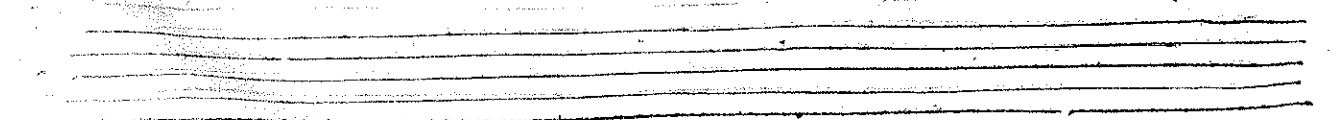
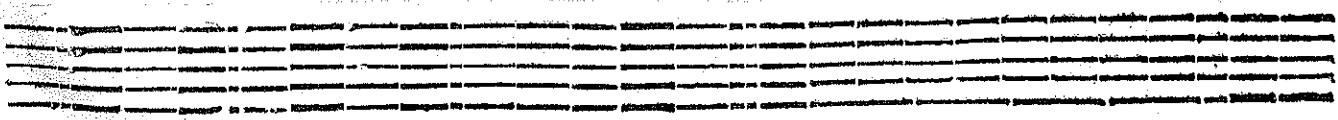
eux! est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



phe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



BASSE CONTINUE.



ARMIDE, TRAGÉDIE.

om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

eux, Que son triomphe est glorieux Ses charmes les plus forts sont ceux de ses beaux

omphe est glorieux, est glorieux, Ses charmes les plus forts sont ceux de ses beaux

om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

BASSE-CONTINUE.



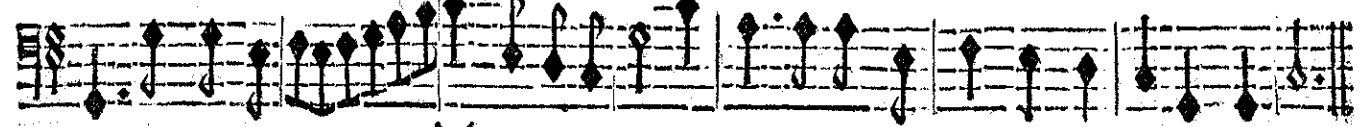
yeux. Que son triom- phe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux.



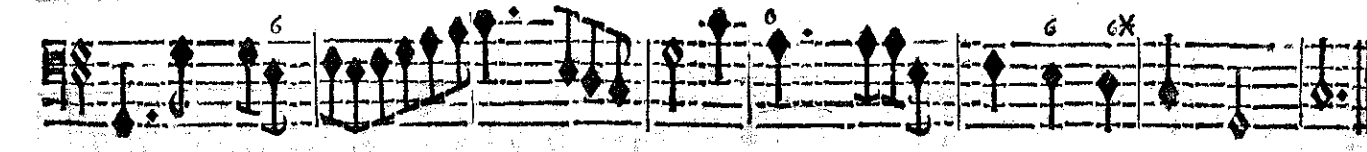
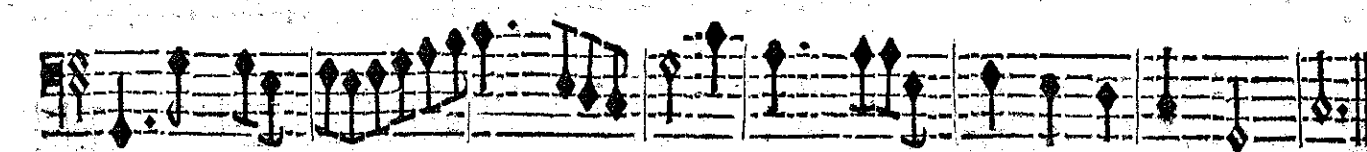
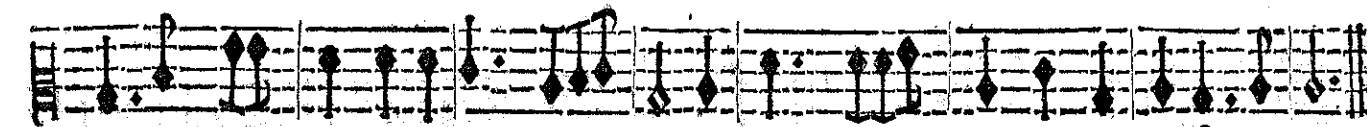
yeux. Que son triomphe est glorieux! est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.



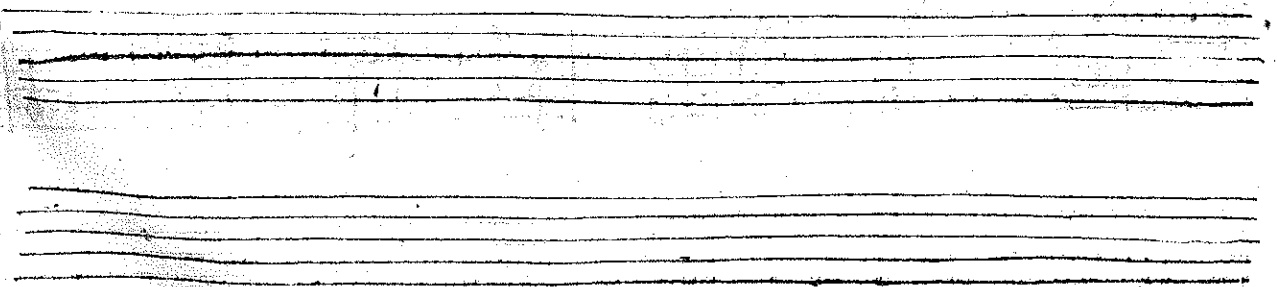
yeux. Que son triomphe est glorieux! est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.



yeux. Que son triom- phe est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.



BASSE-CONTINUE.



1^{re} Sarabande

ARMIDE, TRAGEDIE

On joue le Rondeau deux fois.

Musical staff 1: Treble clef, 3/4 time signature, first line of notes for the Rondeau.

RONDEAU.

Musical staff 2: Bass clef, 3/4 time signature, second line of notes for the Rondeau.

Musical staff 3: Bass clef, 3/4 time signature, third line of notes for the Rondeau.

Musical staff 4: Bass clef, 3/4 time signature, fourth line of notes for the Rondeau.

Musical staff 5: Bass clef, 3/4 time signature, fifth line of notes for the Rondeau.

Empty musical staff 6.

Musical staff 7: Treble clef, 3/4 time signature, sixth line of notes for the Rondeau.

Musical staff 8: Bass clef, 3/4 time signature, seventh line of notes for the Rondeau.

Musical staff 9: Bass clef, 3/4 time signature, eighth line of notes for the Rondeau.

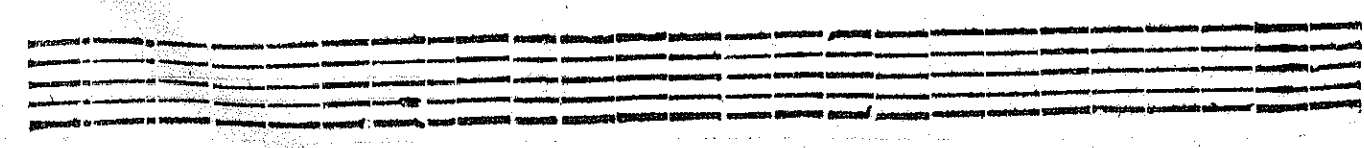
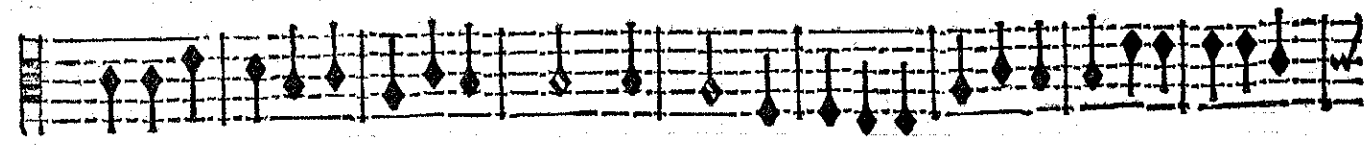
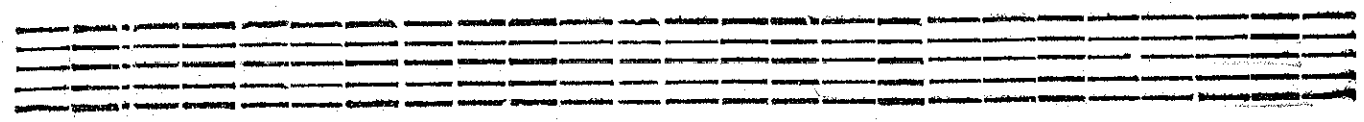
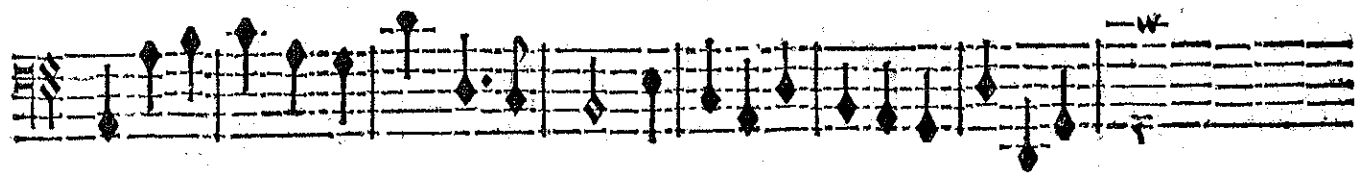
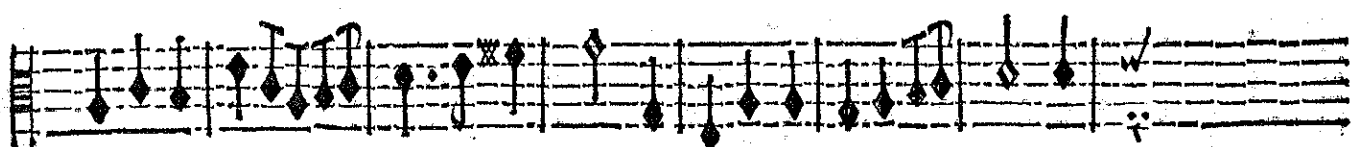
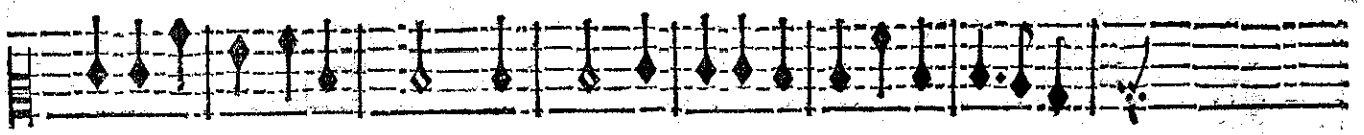
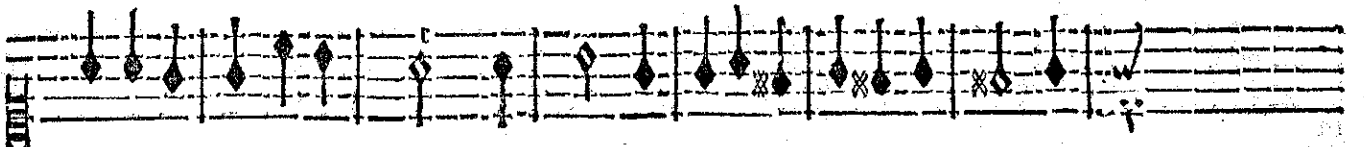
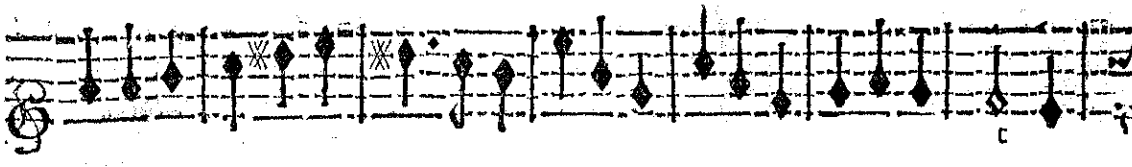
Musical staff 10: Bass clef, 3/4 time signature, ninth line of notes for the Rondeau.

Musical staff 11: Bass clef, 3/4 time signature, tenth line of notes for the Rondeau.

Empty musical staff 12.

ACTE PREMIER

On reprend le Rondeau deux fois, & on prend ce qui suit.



ARMIDE, TRAGEDIE

On reprend encore deux fois le Rondeau.

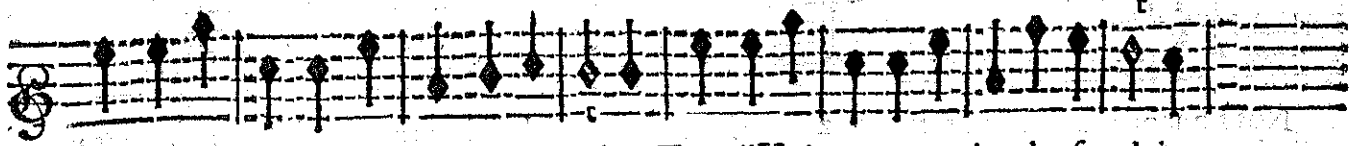
PHENICE.

Suivous Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.

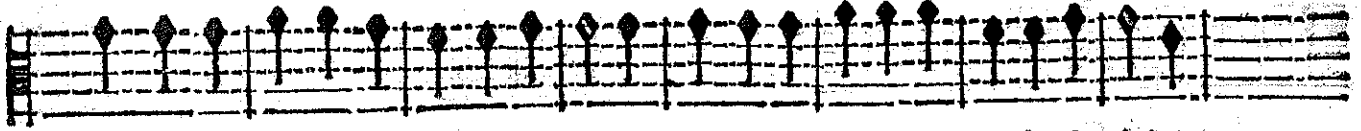
BASSE-CONTINUE.

ACTE PREMIER.

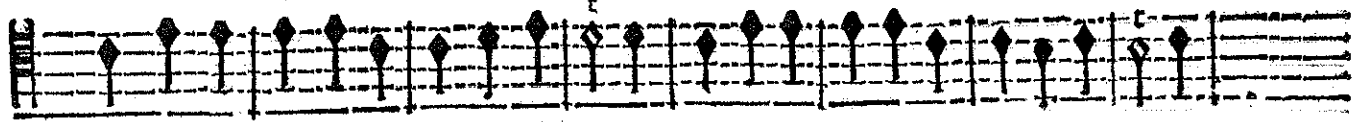
CHOEURS EN RONDEAU.



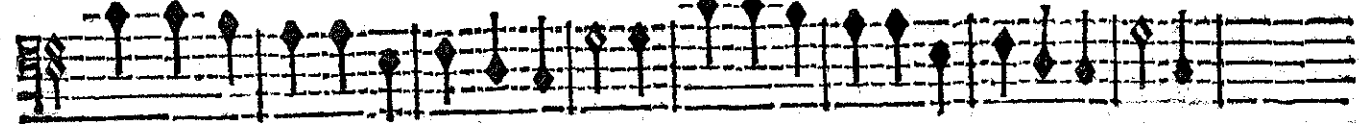
Suivons Armide, & chantons la Victoire, Tout l'Univers retentit de sa gloire.



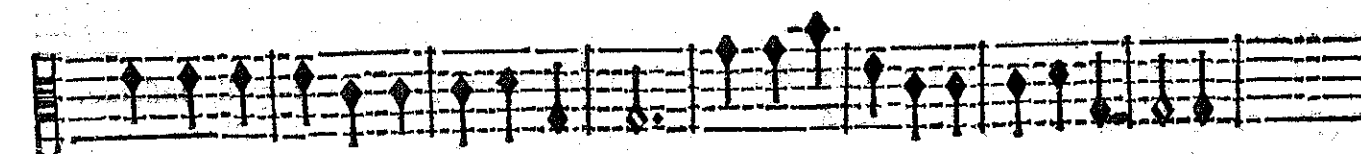
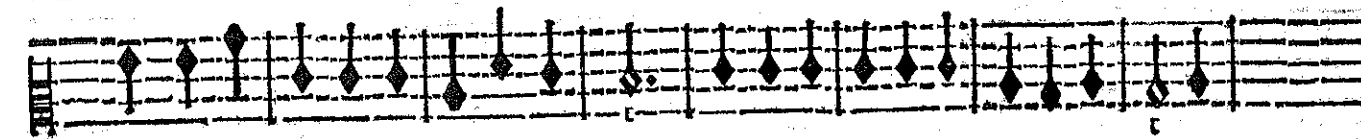
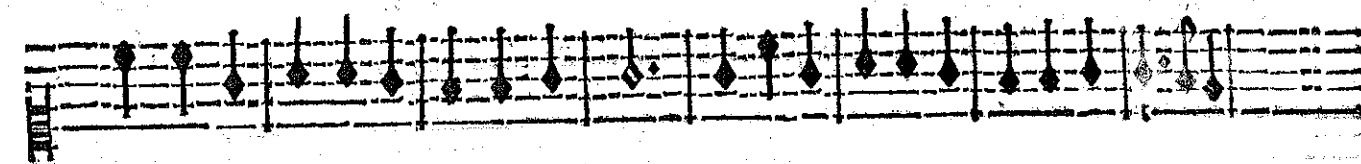
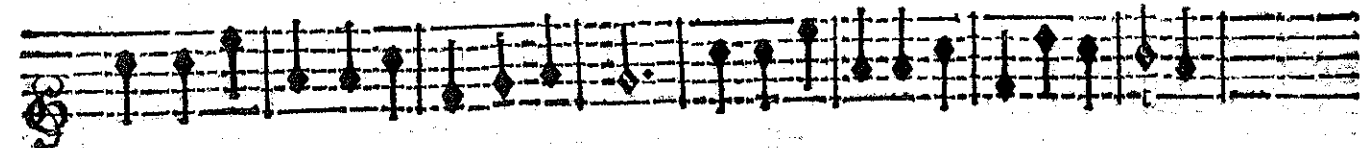
Suivons Armide, & chantons la Victoire, Tout l'Univers retentit de sa gloire.



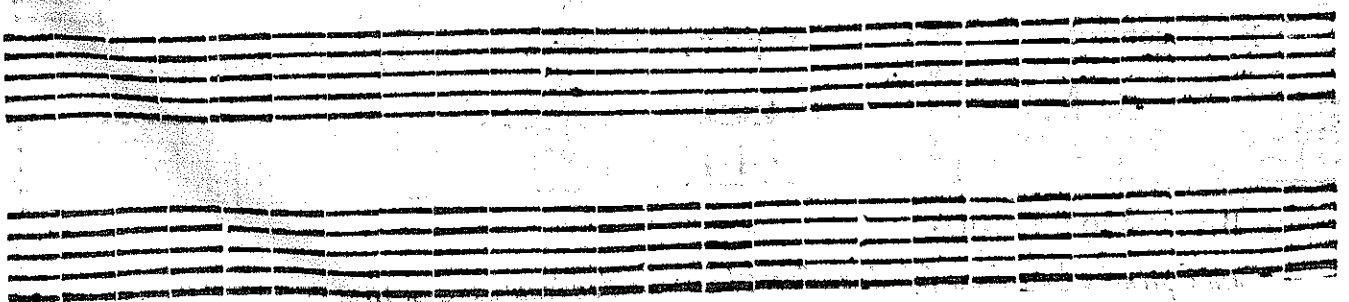
Suivons Armide, & chantons la Victoire, Tout l'Univers retentit de sa gloire.



Suivons Armide, & chantons la Victoire, Tout l'Univers retentit de sa gloire.

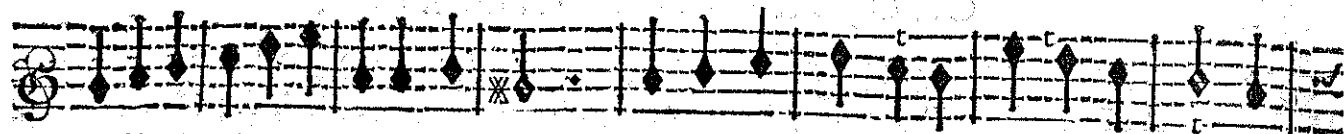


BASSE-CONTINUE.



ARMIDE, TRAGEDIE!

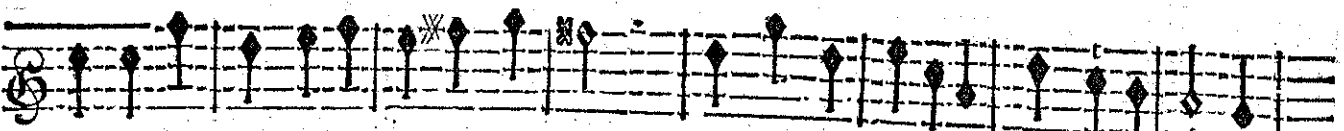
PHENICE.



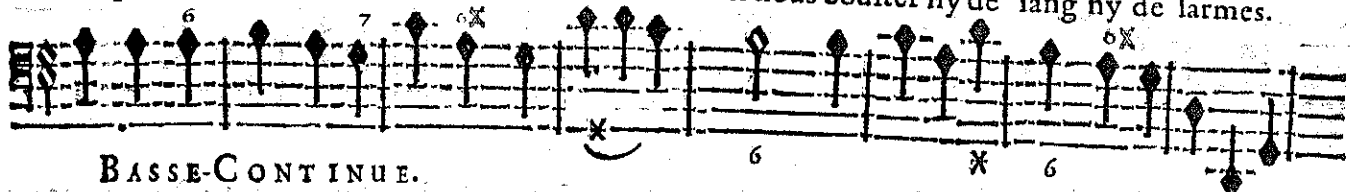
Nos Ennemis affoiblis & troublez N'estendront plus le progres de leurs armes;



BASSE-CONTINUE-



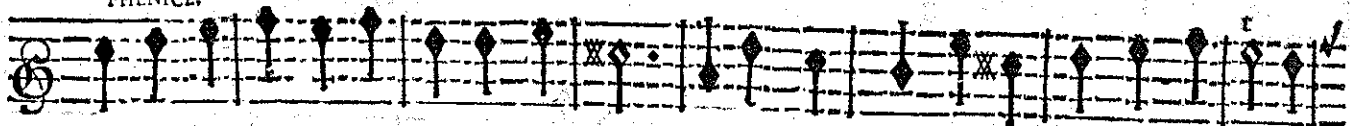
Ah/ quel bonheur / nos desirs sont comblez Sans nous coufter ny de sang ny de larmes.



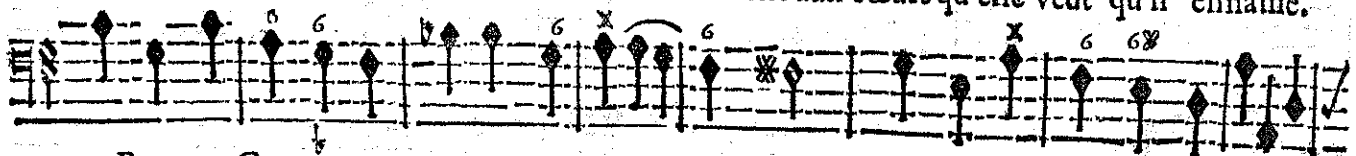
BASSE-CONTINUE.

On reprend deux fois le Chœur du Rondeau page 47.

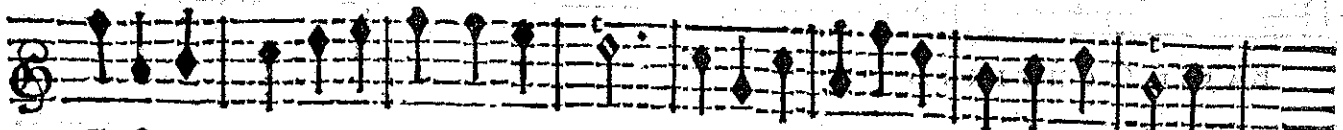
PHENICE.



L'ardent amour qui la fait en tous lieux S'attache aux cœurs qu'elle veut qu'il enflame.



BASSE-CONTINUE.



Il est content de regner dans ses yeux, Et n'ose encor passer jusqu'en son ame.



BASSE-CONTINUE.

On reprend encore deux fois le mesme Chœur du Rondeau page 47.

Et l'on joue la Premiere Sarabande page 44. Et ensuite la Sarabande en bé mol page 49.

ACTE PREMIER.

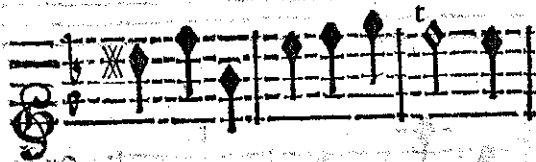
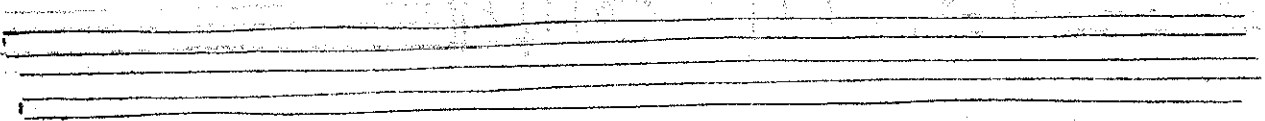
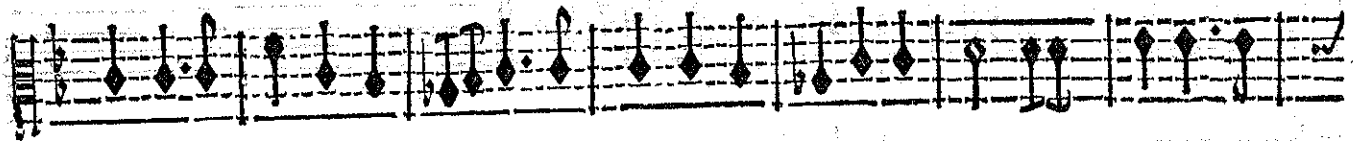
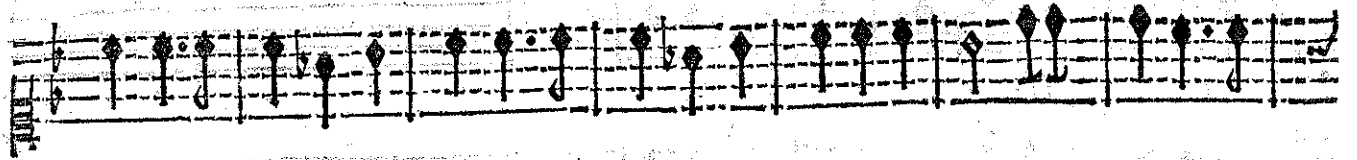
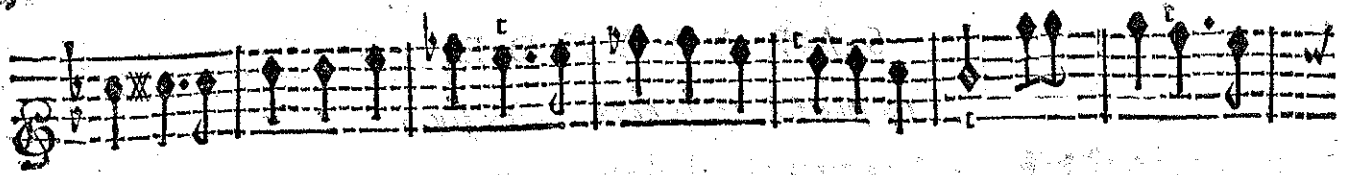
SARABANDE.

On joue toujours le Rondeau deux fois.

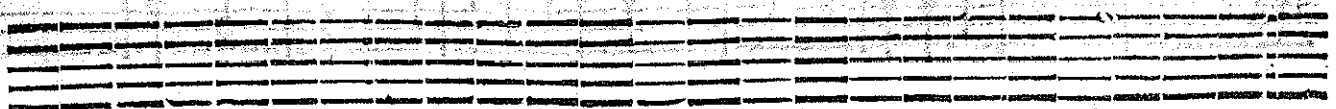
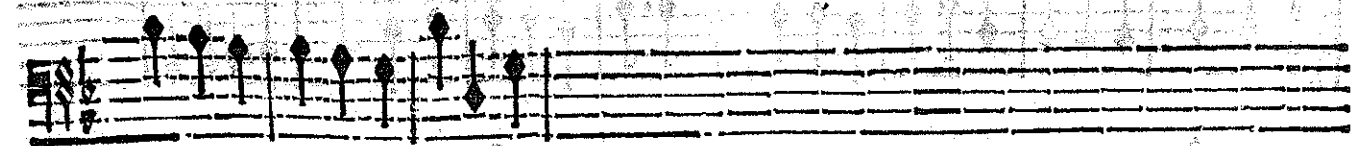
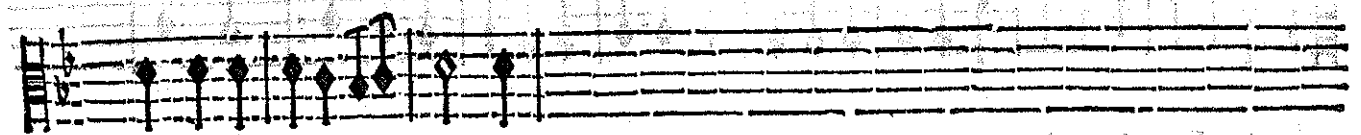
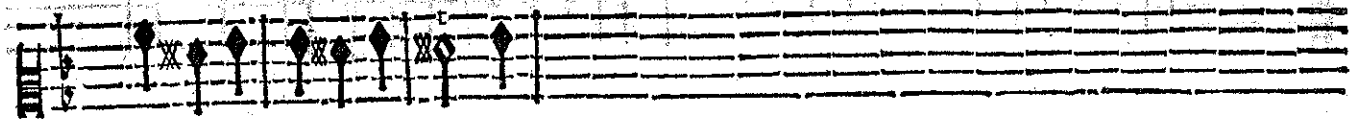
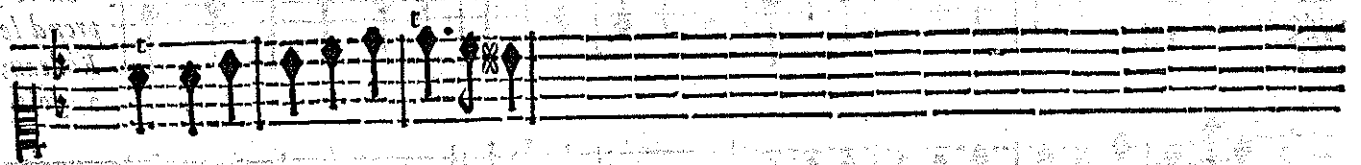
RONDEAU.

*On re-
prend le
Rondeau
2. fois.*

ARMIDE, TRAGÉDIE.



On reprend encore le Rondeau deux fois, puis on chante ce qui suit.



SIDONIE.

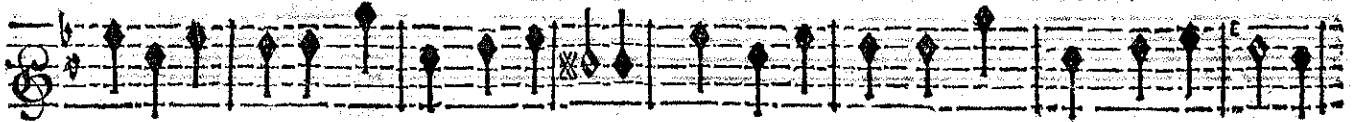


Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy même.



BASSE-CONTINUE.

CHOEUR EN RONDEAU.



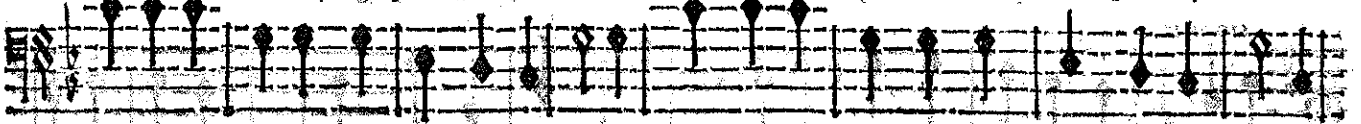
Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy même.



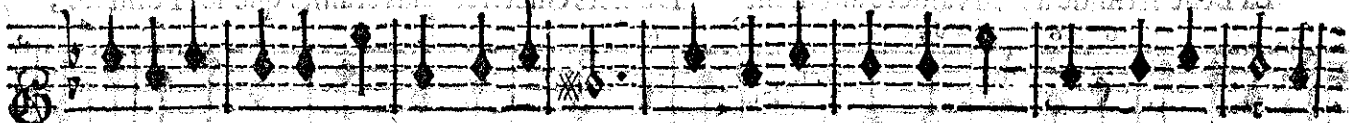
Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy même.



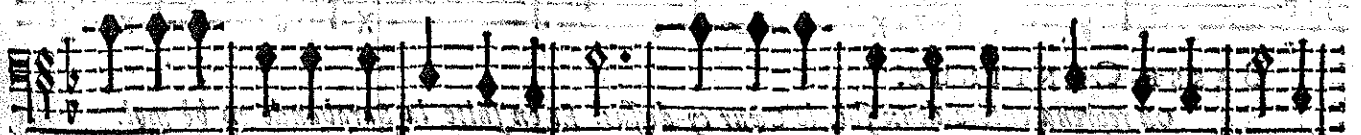
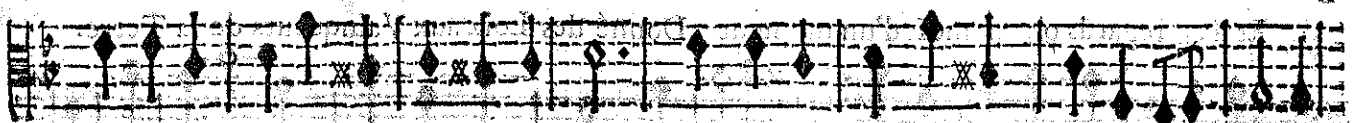
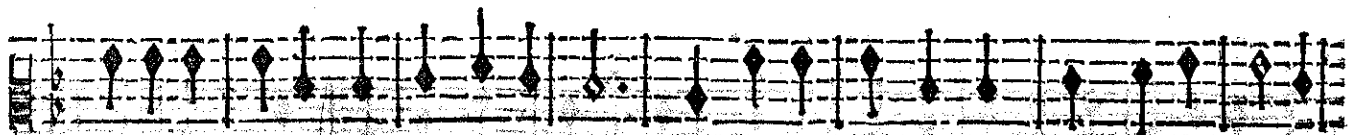
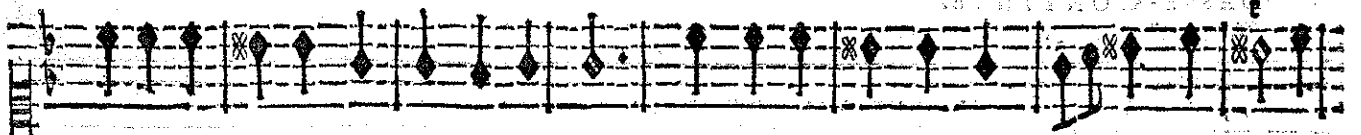
Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy même.



Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy même.



VIOLONS.



BASSE-CONTINUE.

Gij

ARMIDE TRAGÉDIE.

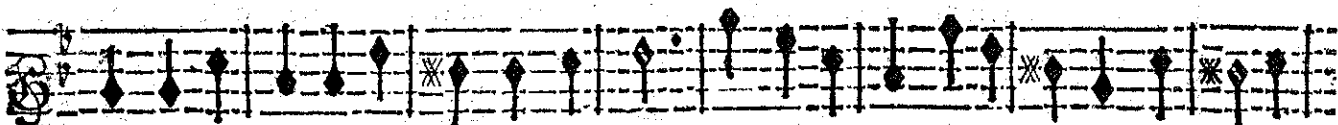
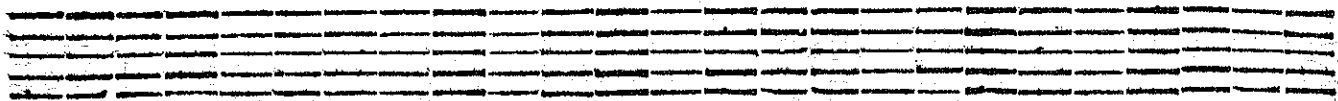
SIDONIE.



Nous n'avons point fait armer nos foldats : Sans leur fecours Armide est triomphante.



BASSE-CONTINUE.



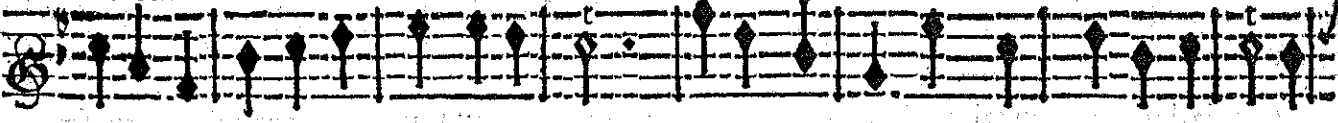
Tout fon pouvoir est dans fes doux appas ; Rien n'est fi fort que la beauté charmante.



BASSE-CONTINUE.

On reprend deux fois le Chœur en Rondeau cy-deffus page 51.

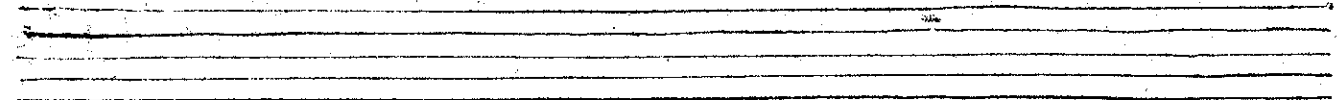
SIDONIE.



La Belle Armide a fceu vaincre aifément De fiers Guerriers plus craints que le Tonnerre ,



BASSE-CONTINUE.

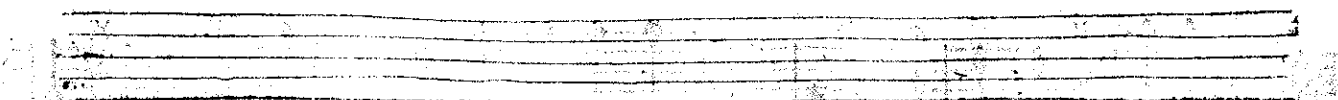


Et fes regards ont en mois d'un moment Donné des Loix aux Vainqueurs de la Terre.



BASSE-CONTINUE.

On reprend encore deux fois le Cœur cy-deffus. Et en fuite la Sarabande en bè mol.



ACTE PREMIER

SCENE IV.

ARONTE, & les Acteurs de la Scene precedente.

ARMIDE.

HIDRAOT.

ARONTE

O Ciel! ô disgrâce cruelle! Je conduisois vos captifs avec soin; J'ay tout ten-

BASSE-CONTINUE.

Mais, où font mes cap-

té pour vo' marquer mon zele, Mon sang qui coule en est te- moin.

BASSE-CONTINUE.

tifs?

Un seul Guerrier! que dites-

Un seul Guerrier! que dites-

Un Guerrier indomptable Les a délivrez tous.

BASSE-CONTINUE.

ARMIDE TRAGÉDIE.

SCÈNE IV

vous? Ciel!

vous? Ciel!

De nos Ennemis c'est le plus redoutable. Nos plus vaillants Sol-

BASSE-CONTINUE.

dats font tombez sous ses coups: Rien ne peut resister a sa valeur extreme.

BASSE CONTINUE.

Ciel! c'est Re-naud.

C'est luy-mesme.

BASSE-CONTINUE.

ACTE PREMIER:

vif.

Poursuivons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é-

HIBR AOT.

Poursuivons Poursuivons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é-

vif.

BASSE-CONTINUE.

chape pas A nostre vengeance, Poursuivõs jusqu'au trépas L'Ennemy L'Ennemy qui no^o offence,

chape pas A nostre vengeance; Poursuivons .ij. jusqu'au trépas L'Ennemy qui no^o offence

BASSE-CONTINUE.

Qu'il n'échape pas A nostre vengeance; Poursuivõs .ij. jusqu'au trépas; L'Ennemy qui no^o of-

Qu'il n'échape pas A nostre végeâce; Qu'il n'échape pas Qu'il n'échape pas A nostre vengeance-

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

fence. Pourfuijons, Pourfuijons jufqu'au trépas l'Ennemy qui nous offence; Qu'il n'é

ce. Pourfuijons, Pourfuijons jufqu'au trépas l'Ennemy qui nous offence; Qu'il n'é

BASSE-CONTINUE.

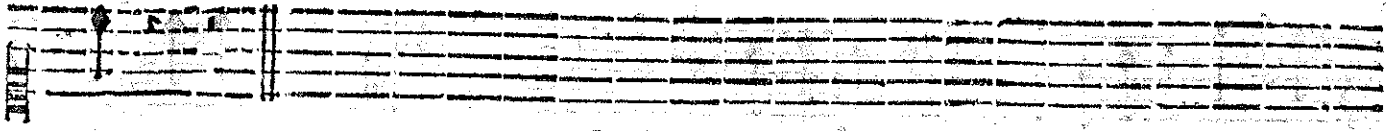
BASSE-CONTINUE.

chape pas, Qu'il n'échape pas A noftre vengeance

chape pas, Qu'il n'échape pas A noftre vengeance

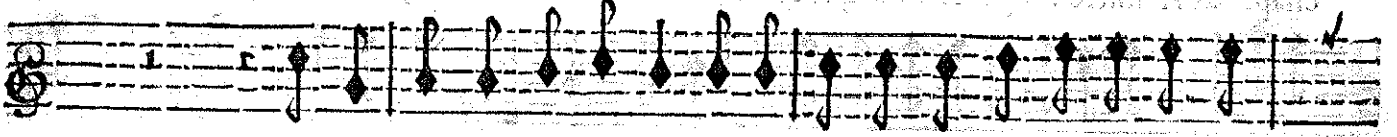
BASSE-CONTINUE.

BASSE-CONTINUE.



ce.

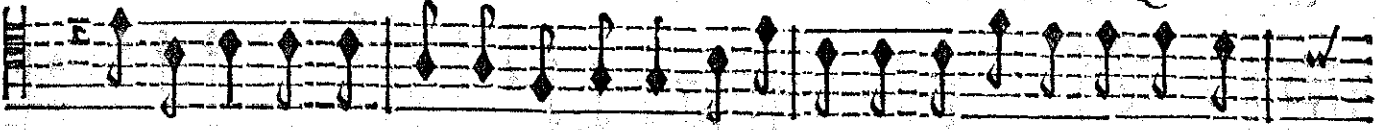
CHOEURS.



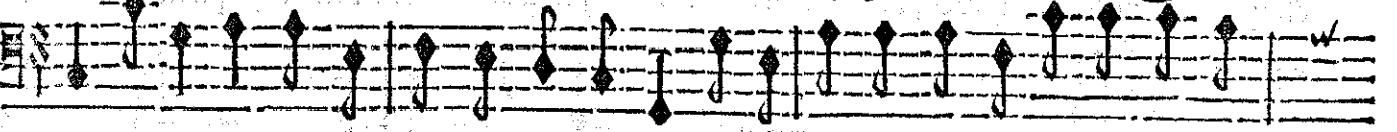
Poursuivons jusqu'au trépas L'Ennemy qui nous offence. Qu'il n'é-



Poursuivons Poursuivons jusqu'au trépas L'Ennemy qui nous offence, Qu'il n'é-



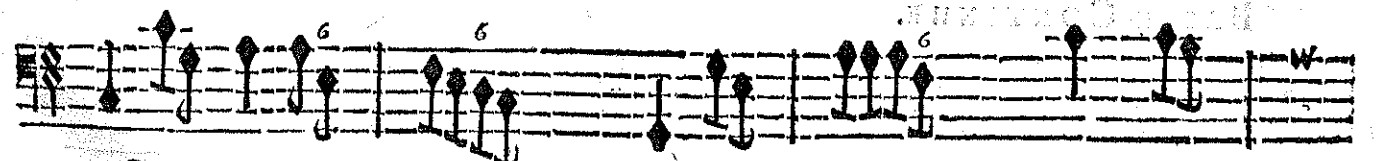
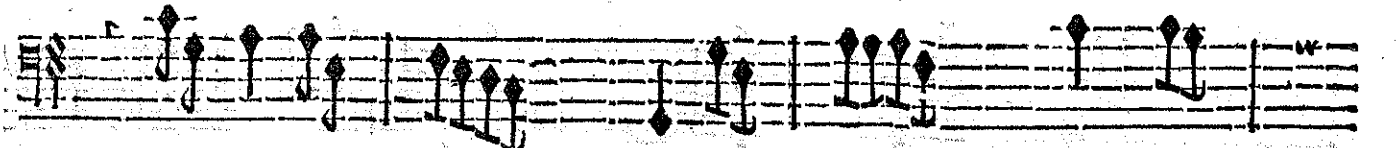
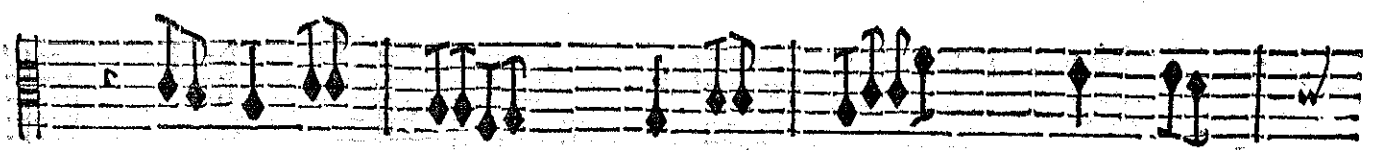
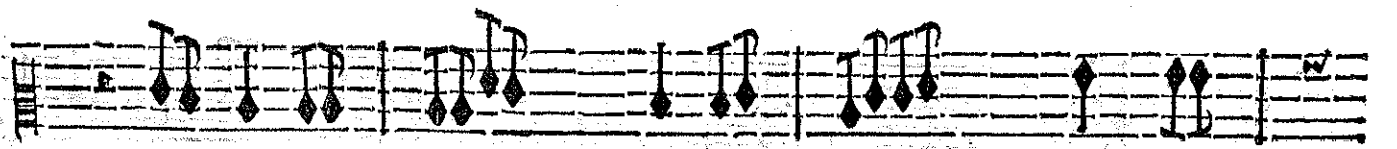
Poursuivons Poursuivons jusqu'au trépas, L'Ennemy qui nous offence, Qu'il n'é-



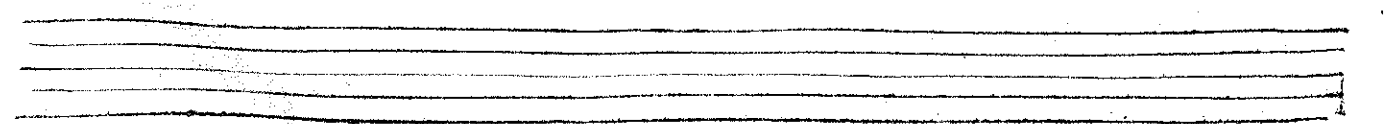
Poursuivons Poursuivons jusqu'au trépas, L'Ennemy qui nous offence, Qu'il n'é-



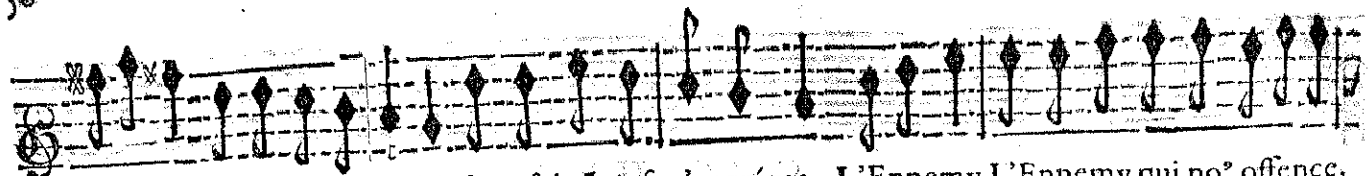
VIOLONS.



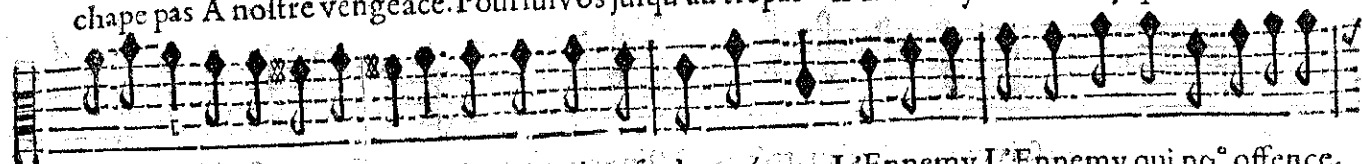
BASSE-CONTINUE.



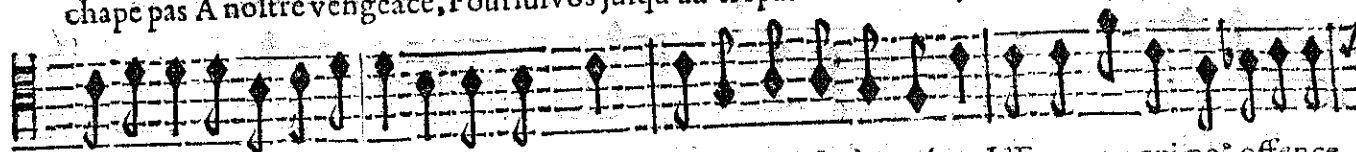
ARMIDE TRAGÉDIE.



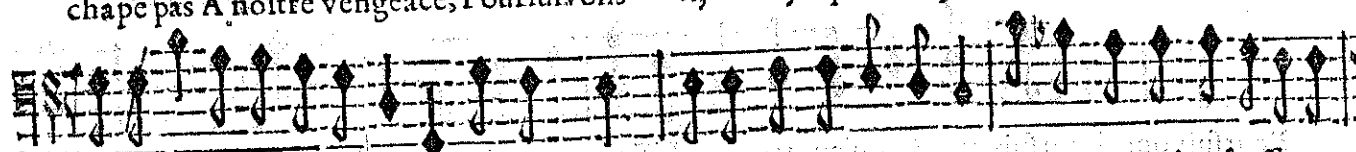
chape pas A nostre vengeance. Pourfuivõs jusqu'au trépas L'Ennemy L'Ennemy qui no' offence.



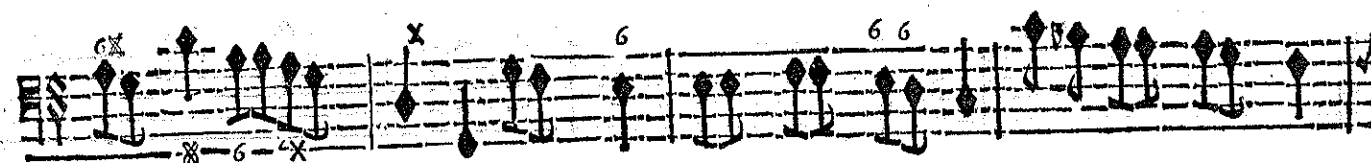
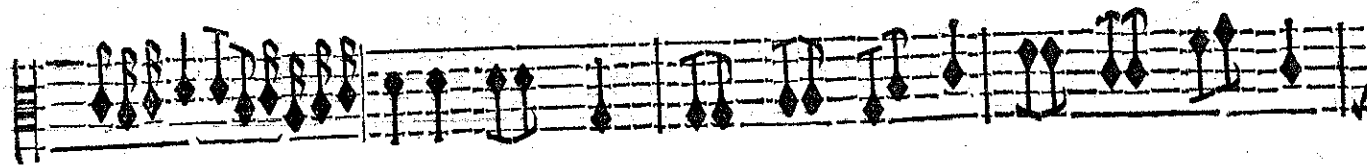
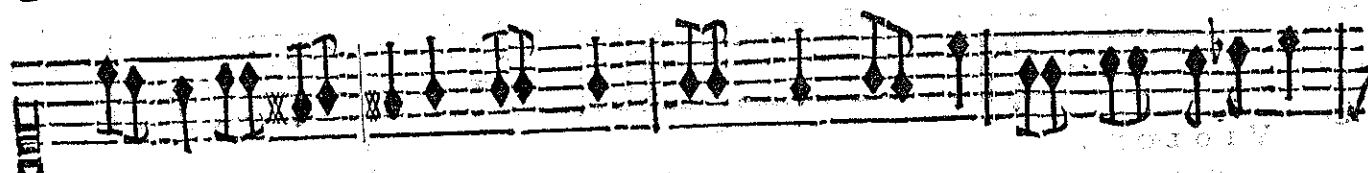
chape pas A nostre vengeance, Pourfuivõs jusqu'au trépas L'Ennemy L'Ennemy qui no' offence.



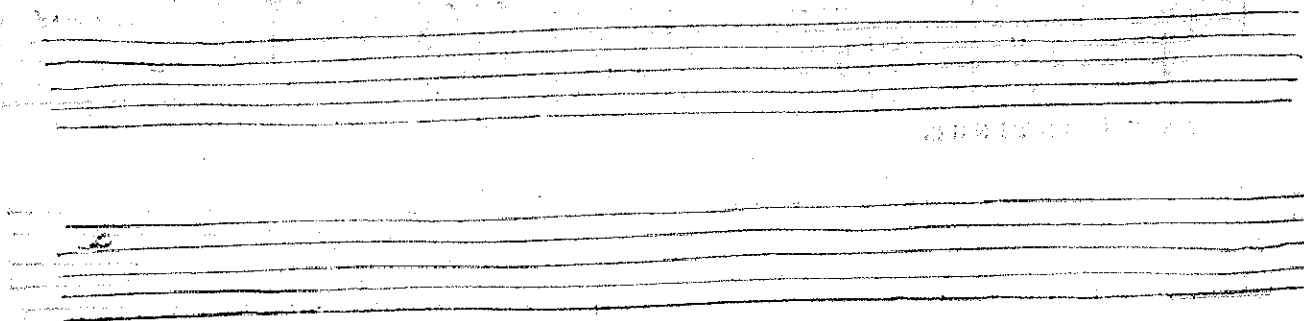
chape pas A nostre vengeance, Pourfuivõs .ij. jusqu'au trépas L'Ennemy qui no' offence.

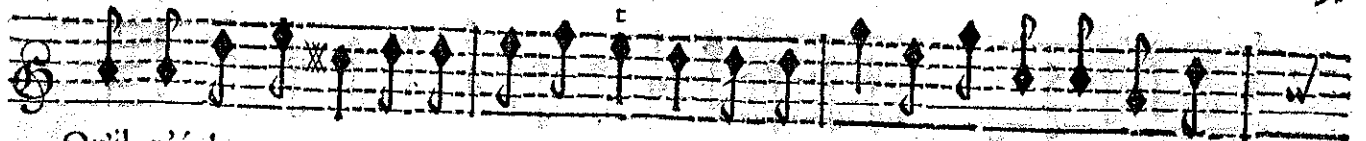


chape pas A nostre vengeance, Poufuivõs .ij. jusqu'au trépas l'Ennemy qui no' offence.



BASSE-CONTINUE.





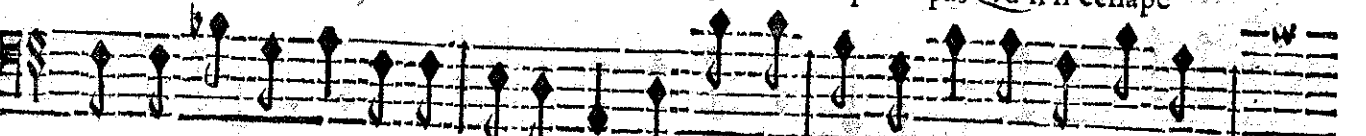
Qu'il n'échape pas A nostre vengeance, Pourfuiuons Pourfuiuons jusqu'au tré.



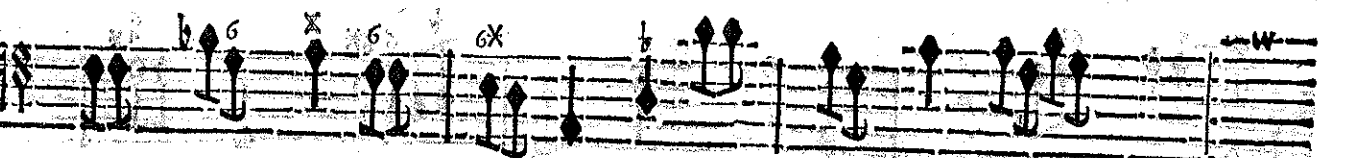
Qu'il n'échape pas A nostre vengeance, Pourfuiuons Pourfuiuons jusqu'au tré.



Qu'il n'échape pas A nostre vengeance. Qu'il n'échape pas Qu'il n'échape

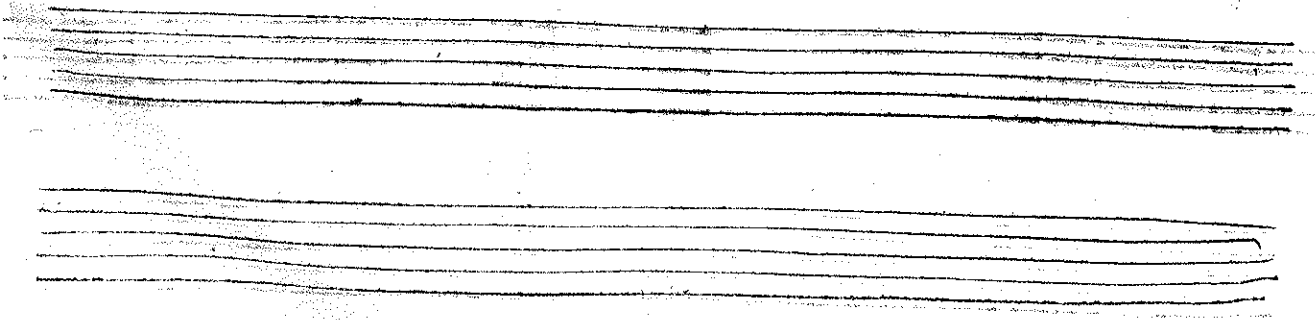


Qu'il n'échape pas A nostre vengeance. Qu'il n'échape pas Qu'il n'échape



BASSE-CONTINUE.

BASSE-CONTINUE



ARMIDE, TRAGEDIE

Musical staff with lyrics: pas L'Ennemy qui nous offence, Pourfui-
uons, Pourfui- uons jusqu'au trépas L'Enne-

Musical staff with lyrics: pas L'Ennemy qui nous offence, Pourfui-
uons, Pourfui- uons jusqu'au trépas L'Enne-

Musical staff with lyrics: pas A nostre vengean-
ce, Pourfui- uons, Pourfui- uons jusqu'au trépas L'Enne-

Musical staff with lyrics: pas A nostre vengean-
ce, Pourfui- uons, Pourfui- uons jusqu'au trépas L'Enne-

Musical staff with lyrics: pas A nostre vengean-
ce, Pourfui- uons, Pourfui- uons jusqu'au trépas L'Enne-

Musical staff with lyrics: pas A nostre vengean-
ce, Pourfui- uons, Pourfui- uons jusqu'au trépas L'Enne-

Musical staff with lyrics: pas A nostre vengean-
ce, Pourfui- uons, Pourfui- uons jusqu'au trépas L'Enne-

Musical staff with lyrics: pas A nostre vengean-
ce, Pourfui- uons, Pourfui- uons jusqu'au trépas L'Enne-

Musical staff with lyrics: pas A nostre vengean-
ce, Pourfui- uons, Pourfui- uons jusqu'au trépas L'Enne-

Musical staff with lyrics: pas A nostre vengean-
ce, Pourfui- uons, Pourfui- uons jusqu'au trépas L'Enne-

BASSE-CONTINUE.

BASSE-CONTINUE

Empty musical staff

Empty musical staff



my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



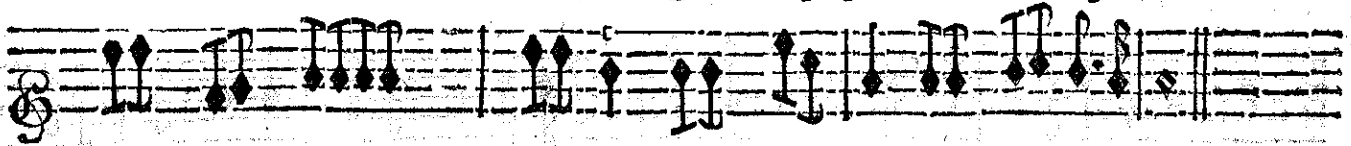
my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.

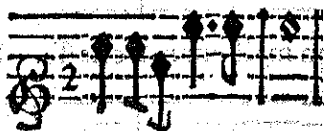


my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



BASSE-CONTINUE.

ENTRE-ACTE.



page. 16.

FIN DU PREMIER ACTE.



ACTE SECON D.

SCENE PREMIERE.

Le Theatre change & represente une Isle agreable.

ARTEMIDORE, RENAUD.

RENAUD.

ARTEMIDORE.

Invincible Heros, c'est par vostre courage Que j'échape aux rigueurs d'un funeste esclavage.

BASSE-CONTINUE.

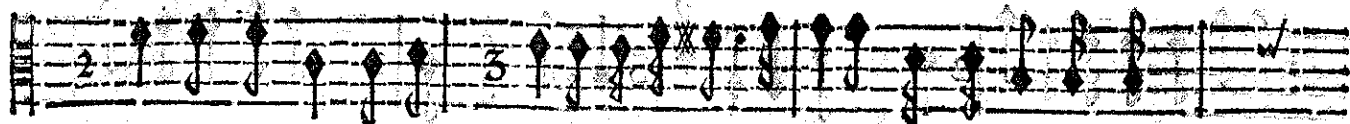
Al-

Aprés ce genereux secours, Puis-je me dispenser de vous suivre toujours?

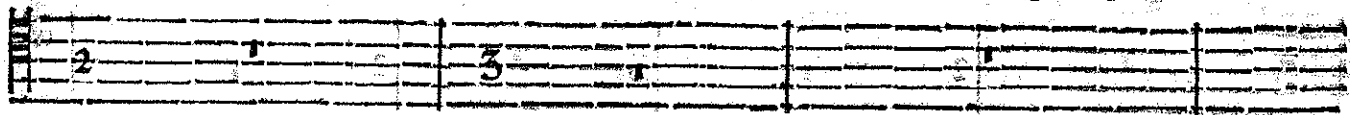
BASSE-CONTINUE.

lez, allez remplir ma place Aux lieux d'où mon malheur me chasse. Le fier Ger-

BASSE-CONTINUE.



son mand m'a contraint a repu- nir Sa temeraire audace : D'une indigne honte

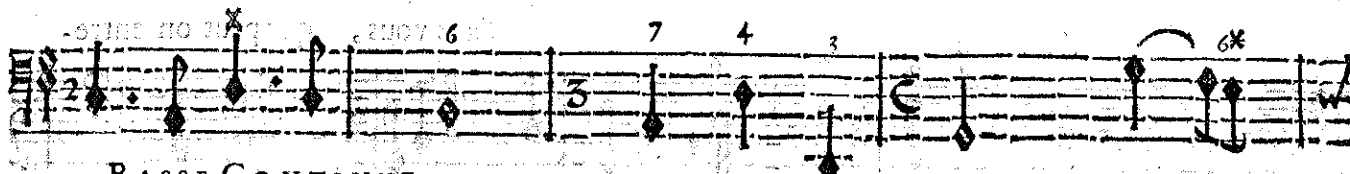
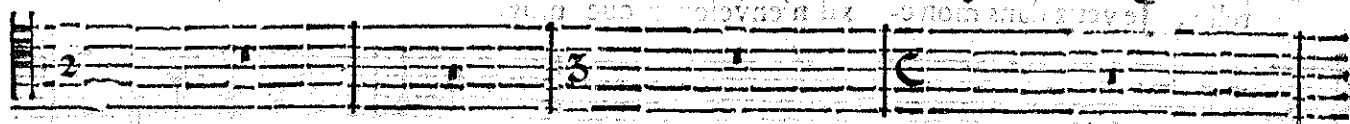


BASSE-CONTINUE.

BASSE-CONTINUE

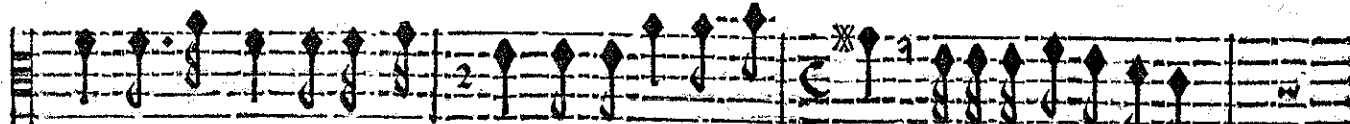


son Godefroy me menace Et de son Camp m'oblige à me bannir. Je m'en esloigne avec con-

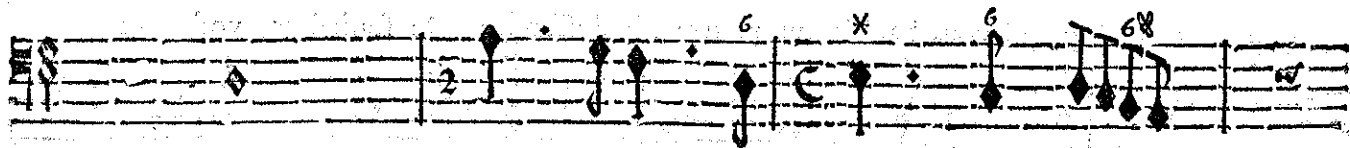
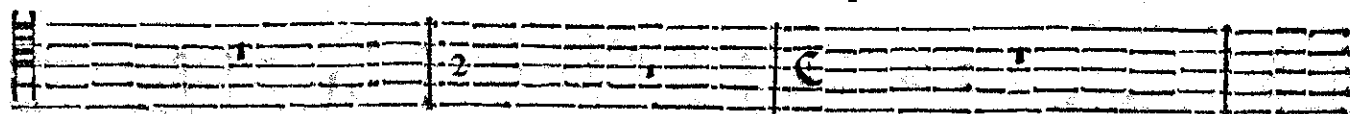


BASSE-CONTINUE.

BASSE-CONTINUE

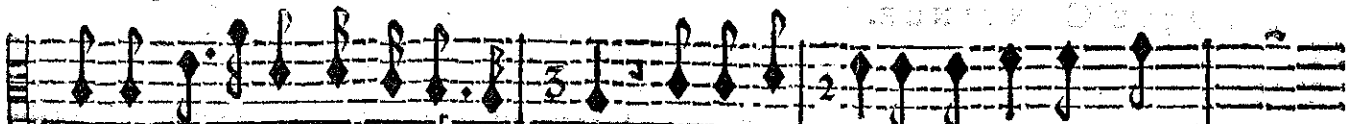


trainte. Heureux si j'avois pu consacrer mes exploits à délivrer la Cité

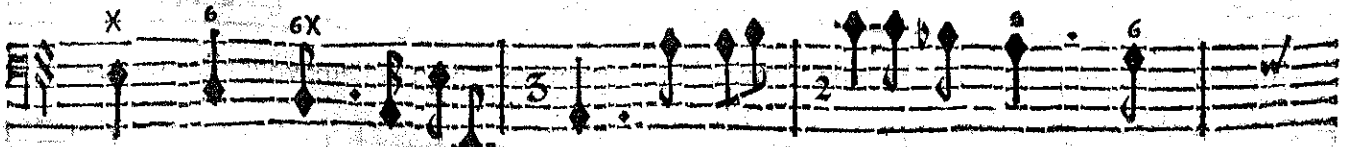
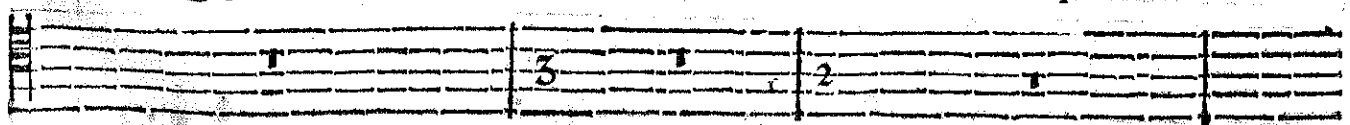


BASSE-CONTINUE-

BASSE-CONTINUE



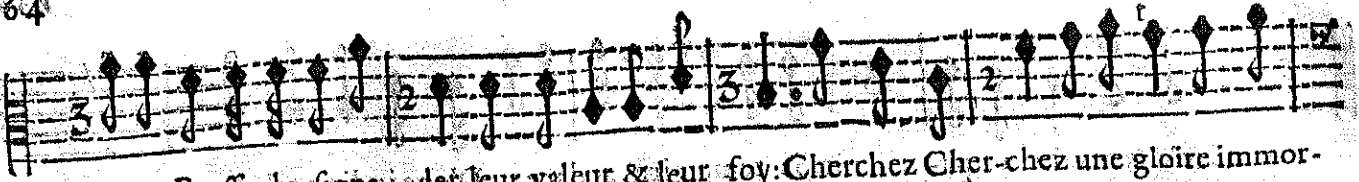
Sainte Qui gemit sous de dures loix : Suivez, suivez les Guerriers qu'un beau



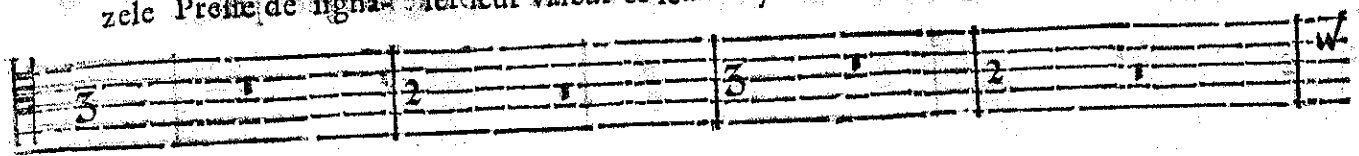
BASSE-CONTINUE.

BASSE-CONTINUE

ARMIDE, TRAGÉDIE:

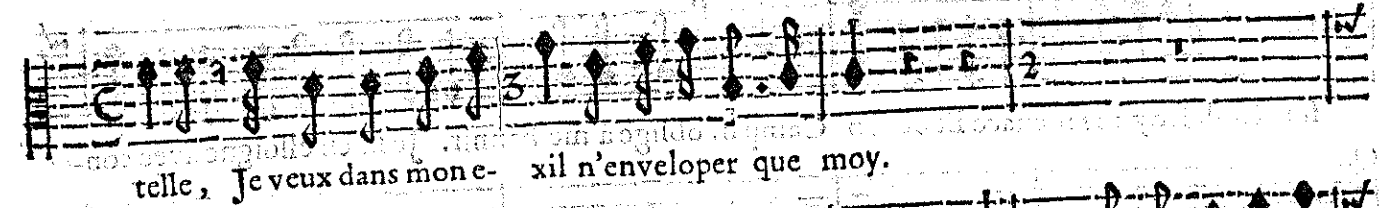


zele Presse de figurer leur valeur & leur foy: Cherchez Cherchez une gloire immor-



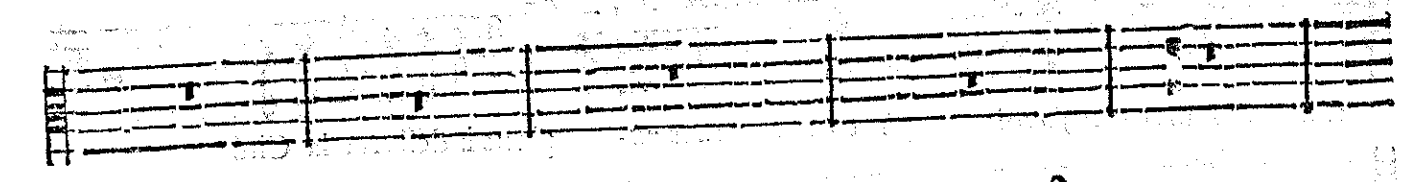
telle, Je veux dans mon exil n'envelopper que moy.

BASSE-CONTINUE.



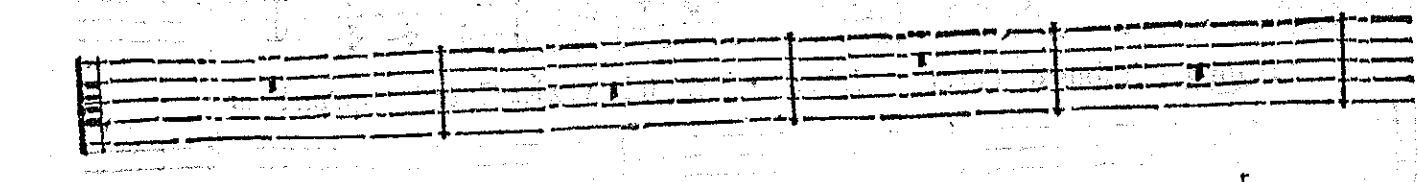
Sans vous, que peut-on entre-

BASSE-CONTINUE.



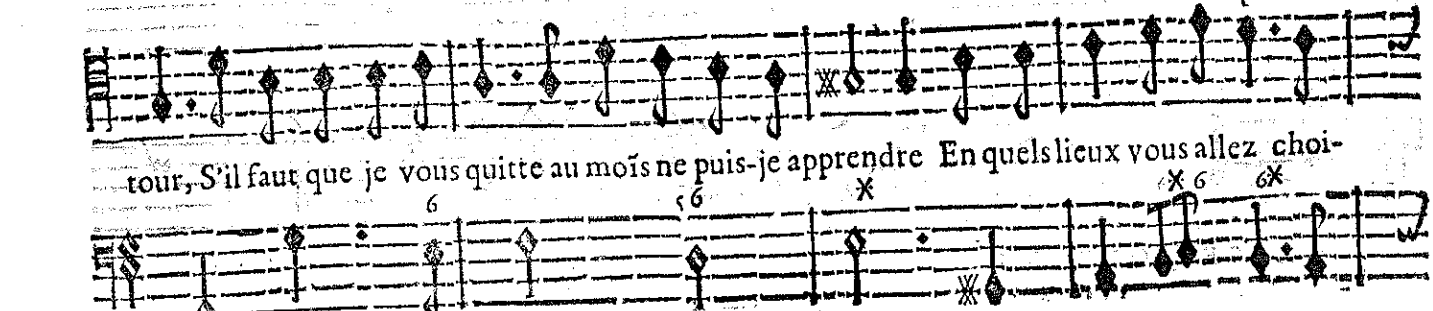
prendre? Celuy qui vous bannit ne pourra se deffendre De souhaiter vostre re-

BASSE CONTINUE.



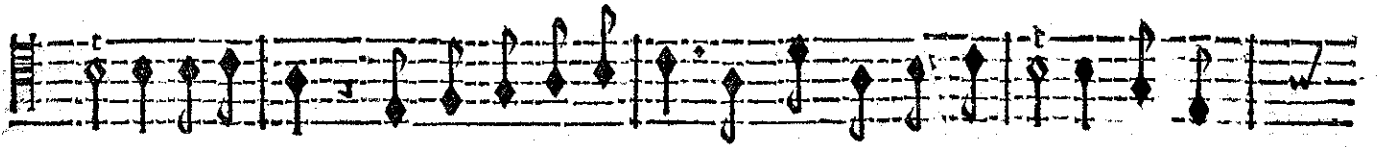
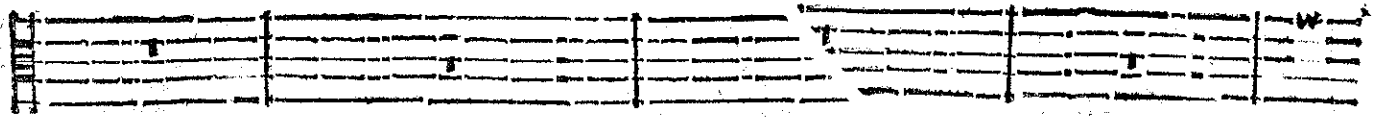
tour, S'il faut que je vous quitte au moins ne puis-je apprendre En quels lieux vous allez choi-

BASSE-CONTINUE.

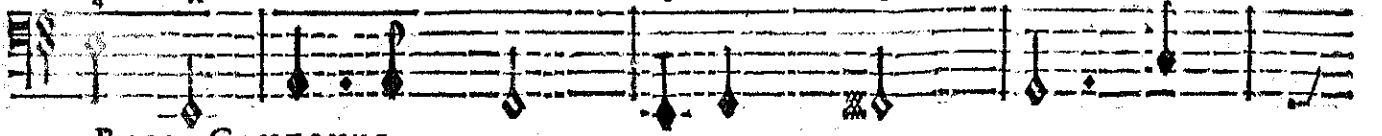


tour, S'il faut que je vous quitte au moins ne puis-je apprendre En quels lieux vous allez choi-

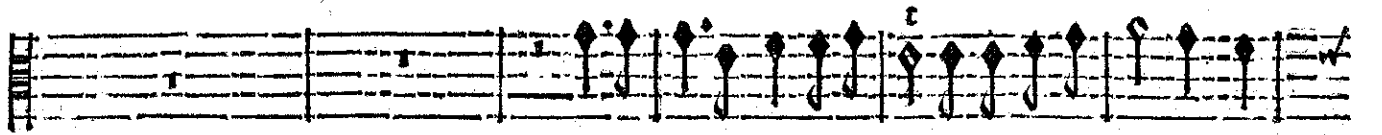
ACTE SECOND.



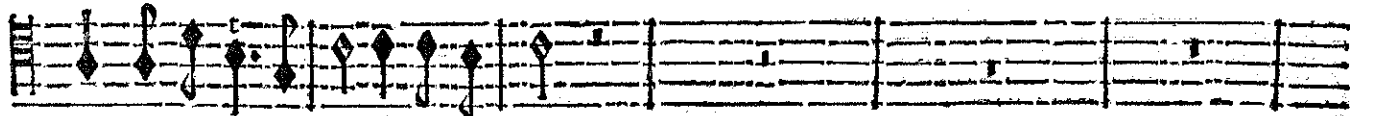
fir vostre sejour. S'il faut que je vous quitte au mois ne puis-je apprendre En quels



BASSE-CONTINUE.



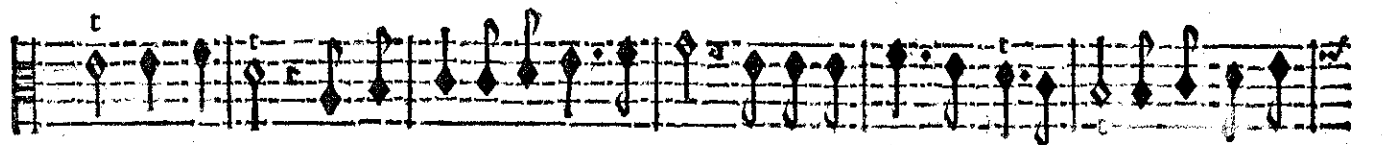
Le repos me fait violence. La seule Gloire a pour



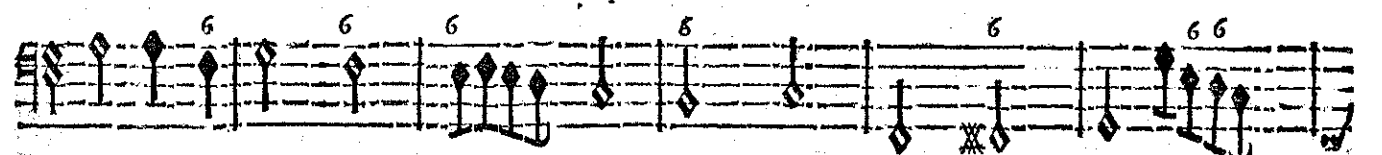
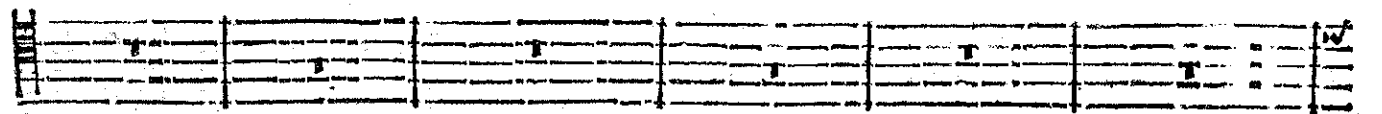
lieux vous allez choisir vostre sejour.



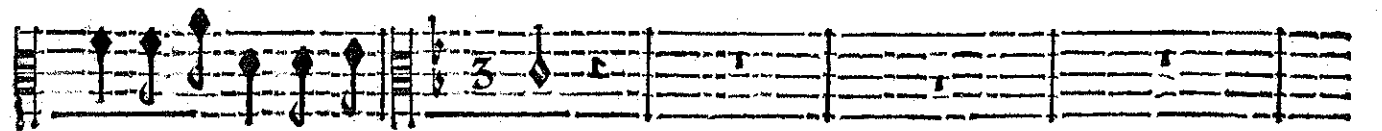
BASSE-CONTINUE.



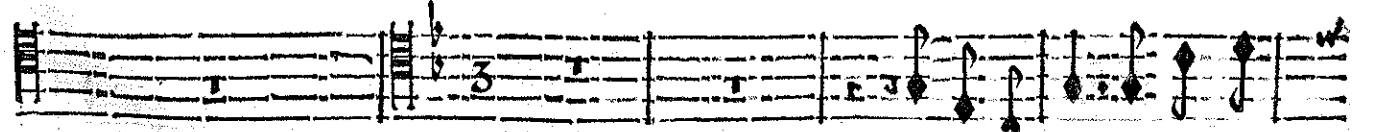
moy des appas. Je pretends adresser mes pas Où la Justice & l'Innocence Aurent be-



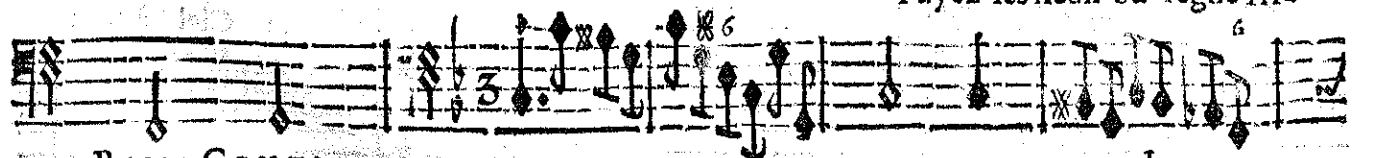
BASSE-CONTINUE.



soin du secours de mon bras.

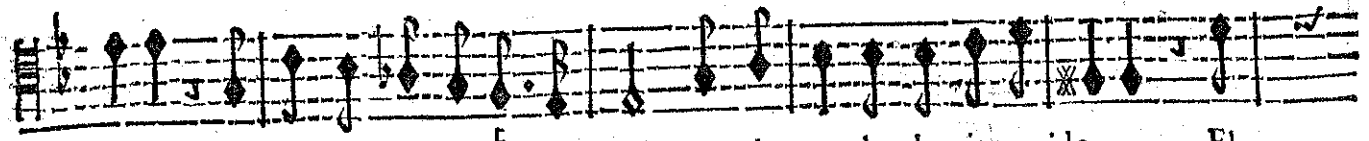
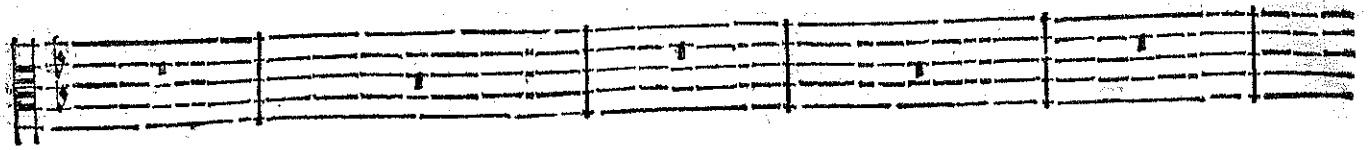


Fuyez les lieux où regne Ar-



BASSE-CONTINUE.

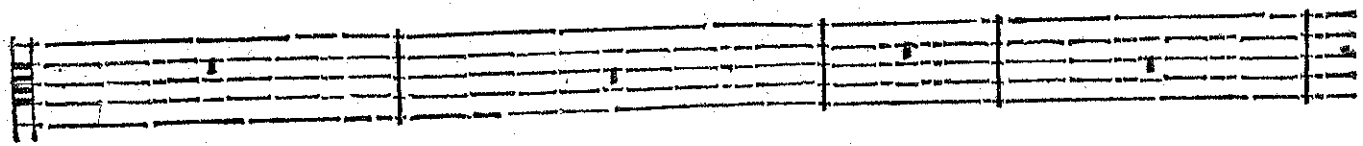
ARMIDE, TRAGÉDIE.



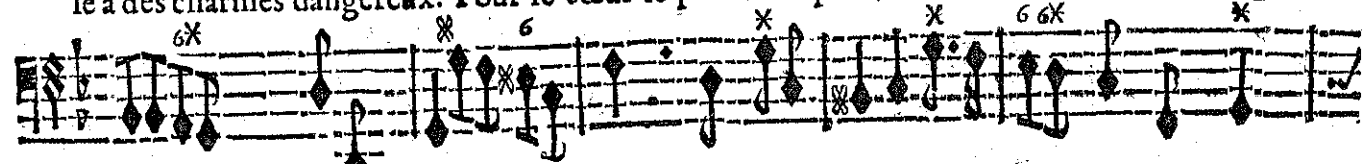
mide, Si vous cherchez à vivre heureux. Pour le cœur le plus intrepide, Elle-



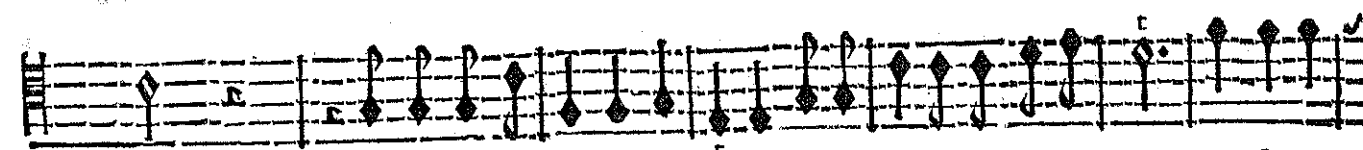
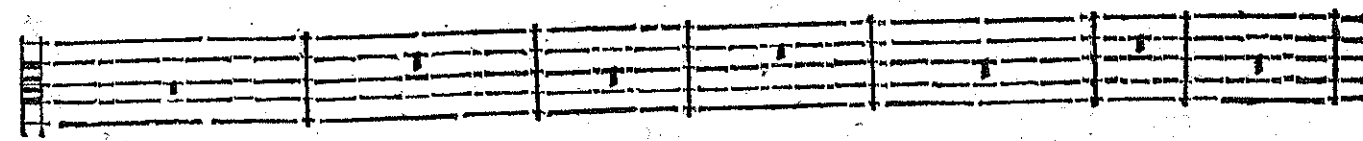
BASSE-CONTINUE.



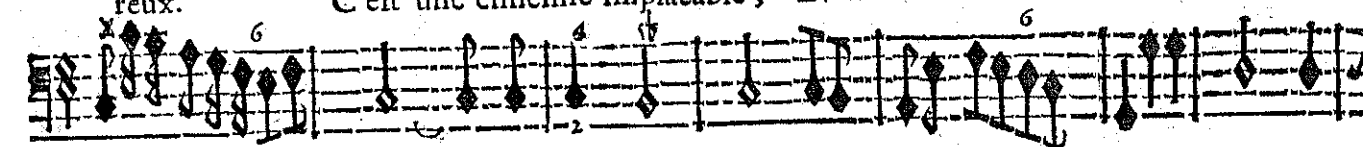
le a des charmes dangereux. Pour le cœur le plus intrepide, Elle a des charmes dange-



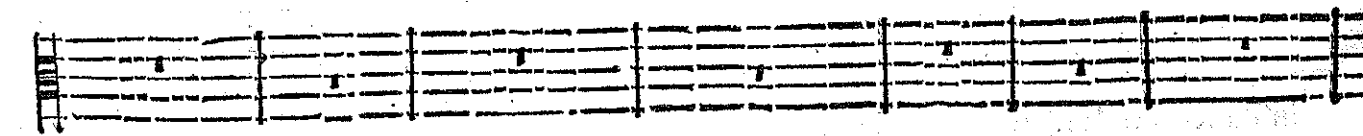
BASSE-CONTINUE.



reux. C'est une ennemie implacable, Evitez ses ressentiments. Puisse le



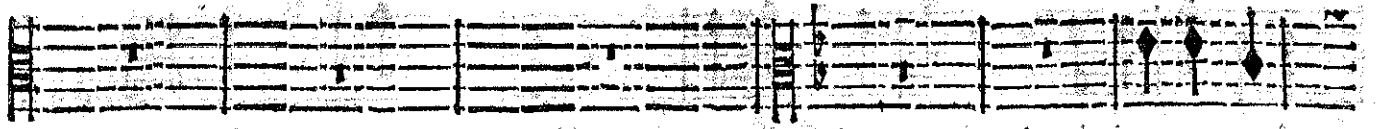
BASSE-CONTINUE.



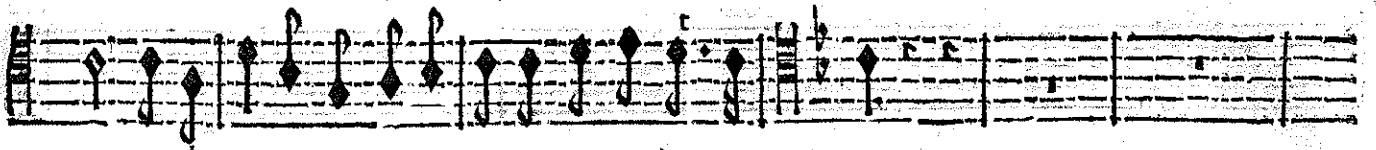
Ciel à mes vœux favorable Vous garantir de ses enchantements. Puisse le Ciel à mes



BASSE-CONTINUE.



Par une heu-



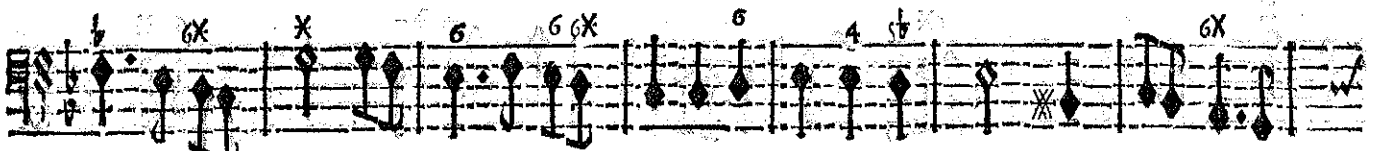
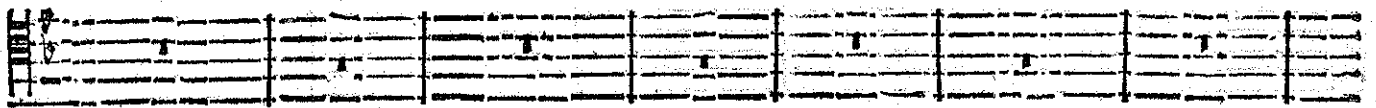
vœux favorable Vous garentir de ses enchante- ments.



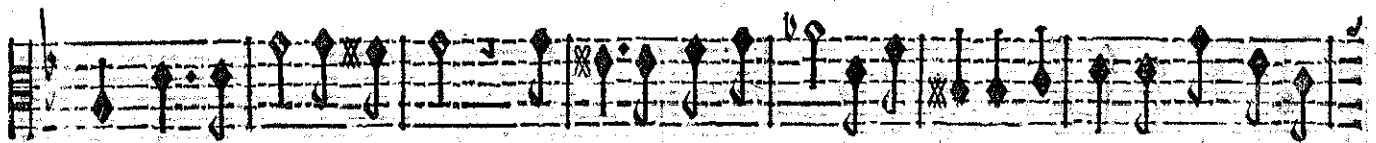
BASSE-CONTINUE.



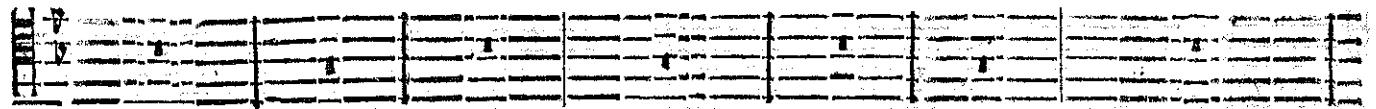
reuse indifference Mon cœur s'est déro- bésans peine à sa puissance, Je la vis seule-



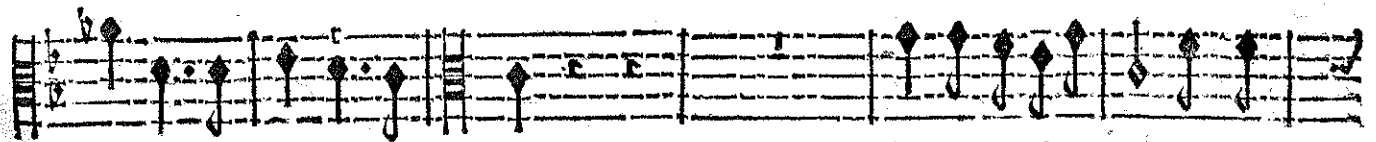
BASSE-CONTINUE.



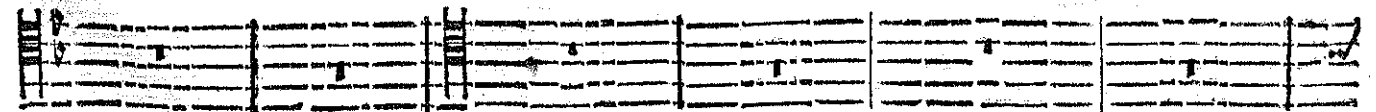
ment d'un regard curieux. Est-il plus mal-aisé d'éviter sa vengeance Que d'écha-



BASSE-CONTINUE.

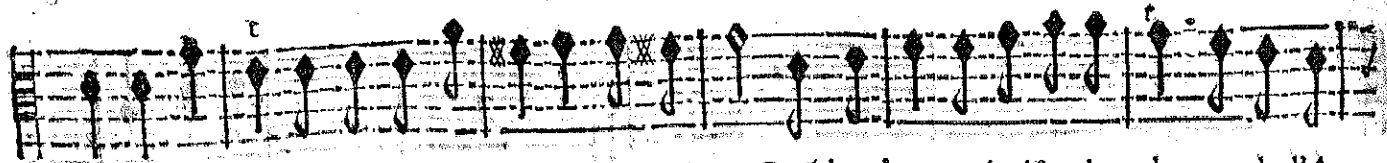


per au pouvoir de ses yeux? J'aime la liberté, Rien n'a

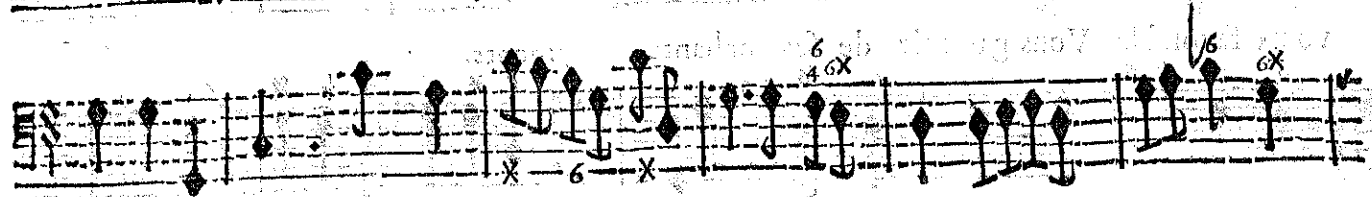
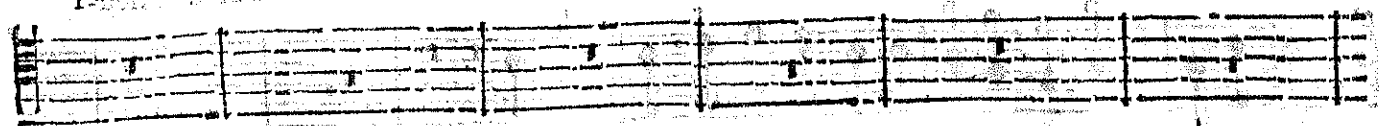


BASSE-CONTINUE.

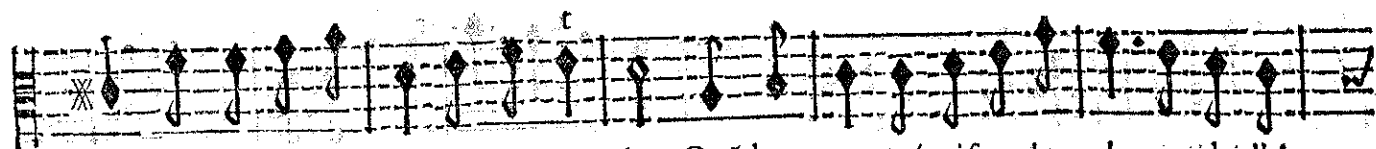
ARMIDE TRAGÉDIE.



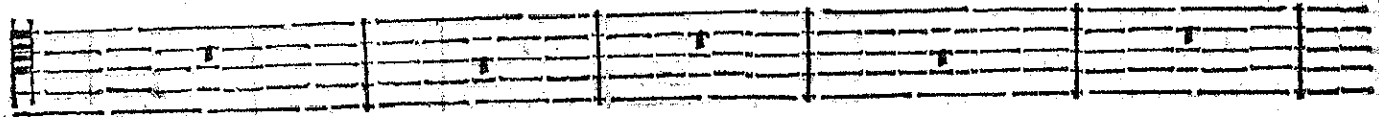
pû me contraindre A m'engager jusqu'à ce jour. Quand on peut mépriser le charme de l'A-



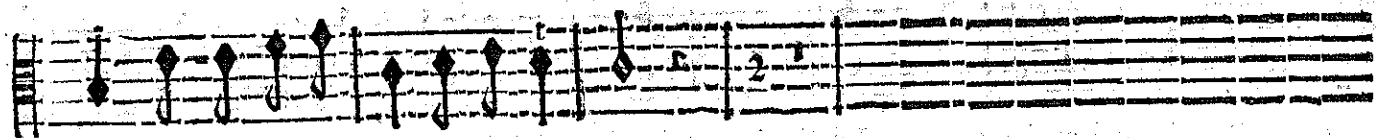
BASSE-CONTINUE.



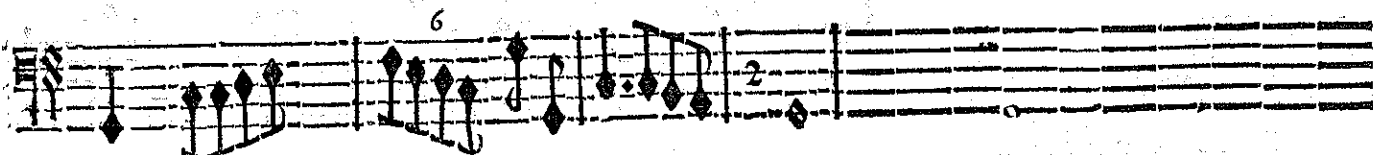
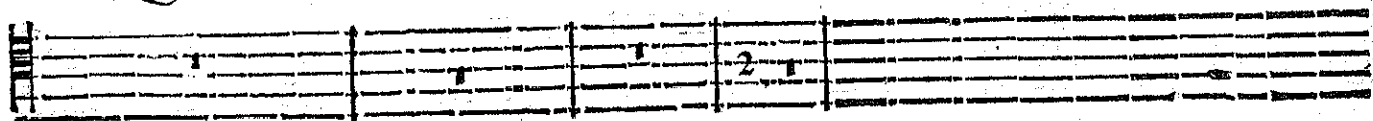
mour, Quels enchantemens peut-on craindre? Quand on peut mépriser le charme de l'A-



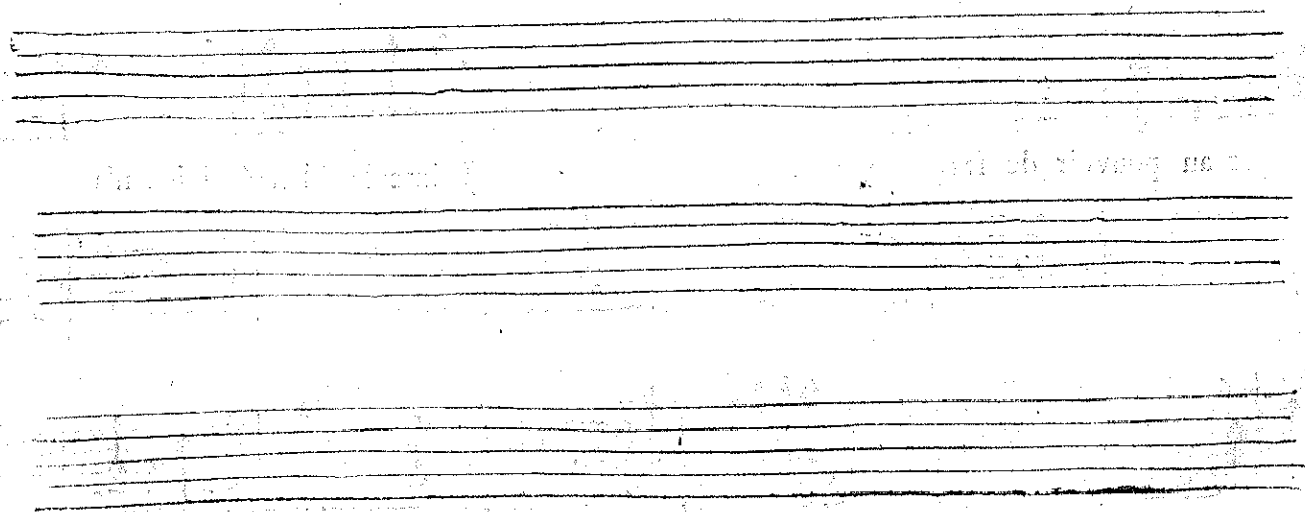
BASSE-CONTINUE-



mour, Quels enchantemens peut-on craindre?



BASSE-CONTINUE.



ACTE SECOND.

SCENE II.

HIDRAOT, ARMIDE.

ARMIDE.

Musical staff for ARMIDE, first system. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The staff contains several measures of music, including a whole note and a half note.

PRELUDE.

Musical staff for PRELUDE, first system. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains a series of eighth and sixteenth notes.

Musical staff for PRELUDE, second system. It continues the prelude with eighth and sixteenth notes.

Musical staff for PRELUDE, third system. It continues the prelude with eighth and sixteenth notes.

Musical staff for PRELUDE, fourth system. It continues the prelude with eighth and sixteenth notes.

HIDRAOT

Musical staff for HIDRAOT, first system. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains several measures of music, including a whole note and a half note.

Musical staff for HIDRAOT, second system. It continues the music for HIDRAOT with eighth and sixteenth notes.

BASSE-CONTINUE.

Musical staff for BASSE-CONTINUE, first system. It begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The staff contains several measures of music, including a whole note and a half note.

Musical staff for BASSE-CONTINUE, second system. It continues the bass line with eighth and sixteenth notes.

Musical staff for BASSE-CONTINUE, third system. It continues the bass line with eighth and sixteenth notes.

Musical staff for BASSE-CONTINUE, fourth system. It continues the bass line with eighth and sixteenth notes.

Musical staff for BASSE-CONTINUE, fifth system. It continues the bass line with eighth and sixteenth notes.

Musical staff for BASSE-CONTINUE, sixth system. It continues the bass line with eighth and sixteenth notes.

BASSE-CONTINUE.

Musical staff for BASSE-CONTINUE, seventh system. It continues the bass line with eighth and sixteenth notes, ending with a fermata.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. Below it are four staves of keyboard accompaniment, with the right hand on the upper two staves and the left hand on the lower two. The accompaniment features a complex texture with many sixteenth and thirty-second notes.

BASSE-CONTINUE.

The second system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat, featuring a simple harmonic accompaniment.

The third system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat, marked with the instruction "doux." The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat, also marked with "doux."

The fourth system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat, marked with the instruction "doux." The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat, also marked with "doux."

The fifth system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat, marked with the instruction "doux." The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat, also marked with "doux."

The sixth system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat, marked with the instruction "doux." The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat, also marked with "doux."

The seventh system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat.

Arrestons-nous icy, c'est dans ce lieu fatal Que la fureur qui nous a-

6 76

The eighth system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat.

BASSE-CONTINUE.

ACTE SECOND

Que l'Enfer aujour-

nime Ordonne à l'Empire infernal De conduire nostre victime.

BASSE-CONTINUE.

d'huy tarde à suivre nos loix!

vife PRELUDE.

Pour achever le charme il faut unir nos voix.

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

This system contains the first five staves of the musical score. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a basso continuo line with a bass clef. The third staff is a lute or guitar line with a treble clef and a key signature of one flat. The fourth and fifth staves are a keyboard or harpsichord line with a bass clef and a key signature of one flat. The word "vife" is written below the second and fourth staves.

BASSE-CONTINUE.

This system contains the next five staves of the musical score. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a basso continuo line with a bass clef. The third staff is a lute or guitar line with a treble clef and a key signature of one flat. The fourth and fifth staves are a keyboard or harpsichord line with a bass clef and a key signature of one flat.

BASSE-CONTINUE.

ACTE SECOND.

Esprits de

BASSE-CONTINUE.

Esprits de haine & de rage, Demons, obeïſſez-nous. Esprits de haine & de

haine & de rage, Demons, obeïſſez-nous, Demons, Demons, obeïſſez-

BASSE-CONTINUE.

K

ARMIDE, TRAGEDIE.

rage. Demons, Demons, obeïſſez-nous, Demons, Demons, obeïſſez-

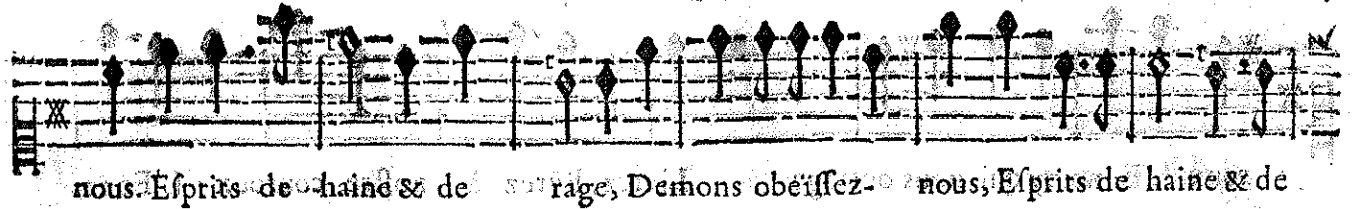
nous, Esprits de haine & de rage, Demons, Demons, obeïſſez-nous. obeïſſez-

BASSE-CONTINUE.

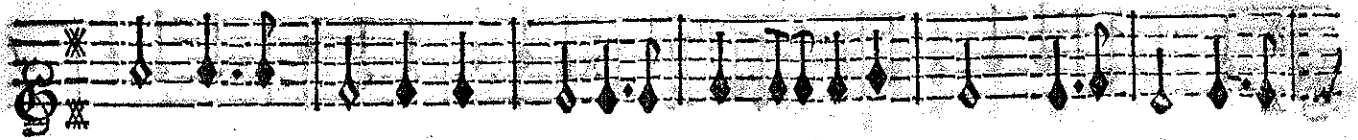
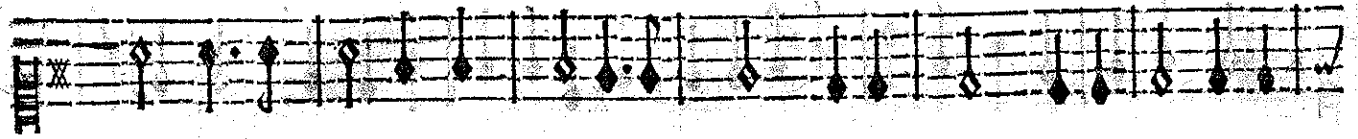
nous. Esprits de haine & de rage, Demons, obeïſſez-nous. Demons, obeïſſez-

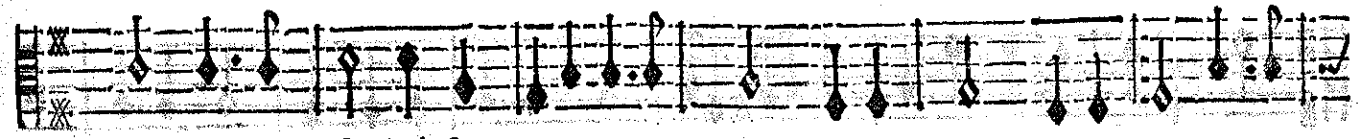
nous. Esprits de haine & de rage. Demons, obeïſſez-nous. De-

BASSE-CONTINUE.



nous. Esprits de haine & de rage, Demons obeissez-nous, Esprits de haine & de

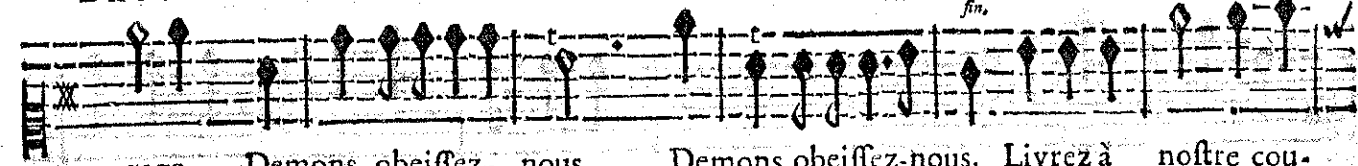





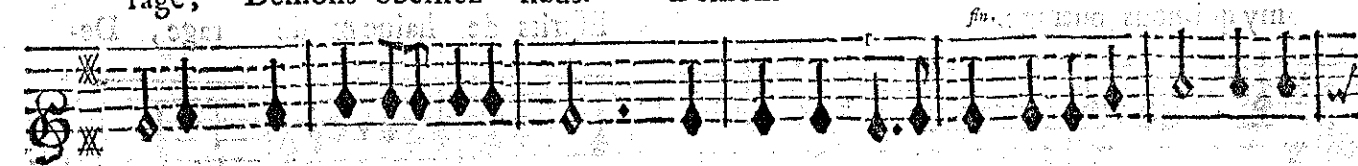
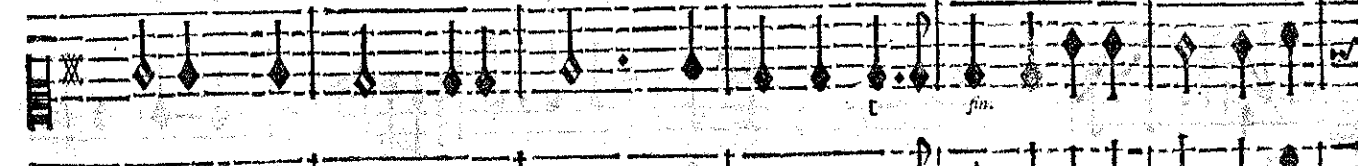
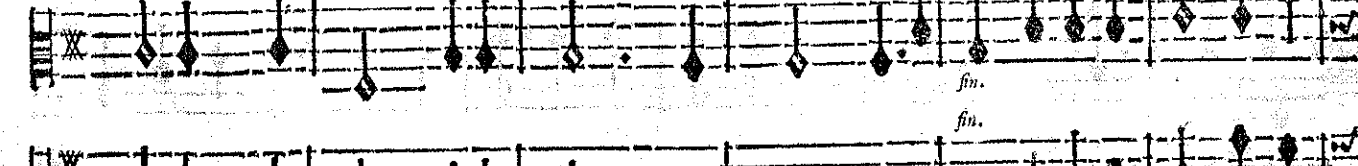
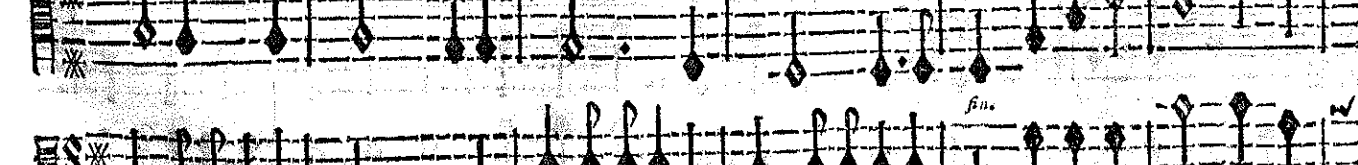
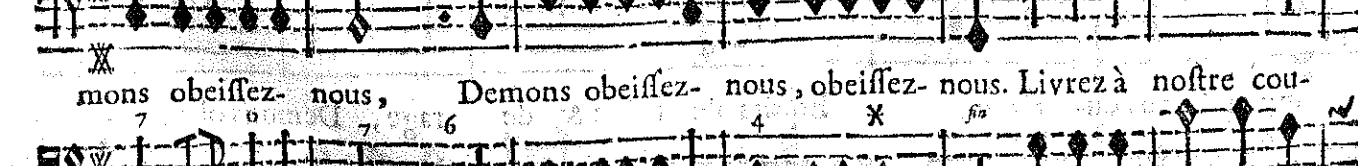


mons obeissez-nous, obeissez-nous. Esprits de haine & de rage, Demons, De- 6 7 6 7 6

BASSE-CONTINUE.



rage, Demons obeissez-nous. Demons obeissez-nous. Livrez à nostre cou- fin.

mons obeissez-nous, Demons obeissez-nous, obeissez-nous. Livrez à nostre cou- 7 6 7 6 4 x fin.

BASSE-CONTINUE.

roux L'Ennemy qui nous outrage. Livrez, livrez à nostre courroux L'Enne-

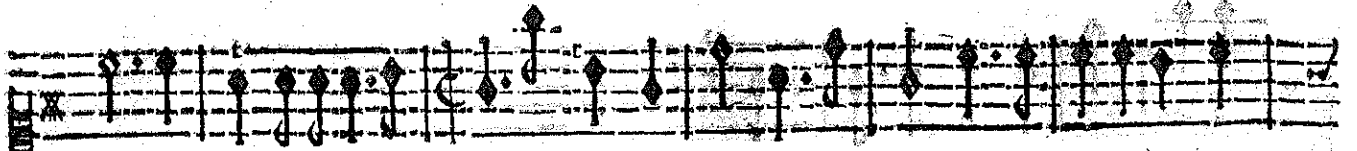
roux L'Ennemy qui nous outrage. Livrez à nostre courroux L'Enne-

BASSE-CONTINUE.

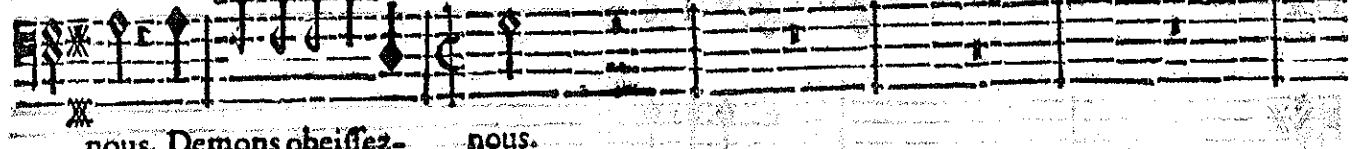
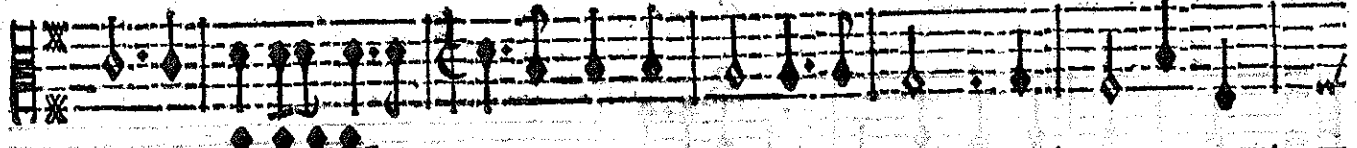
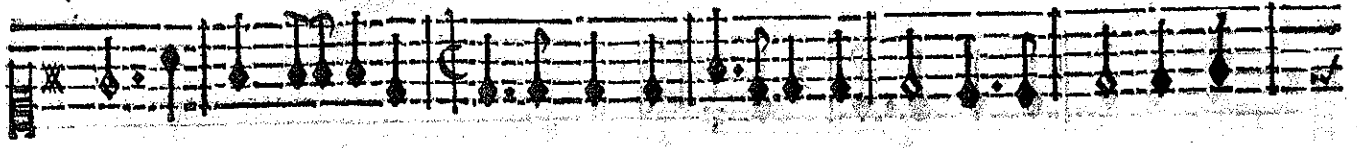
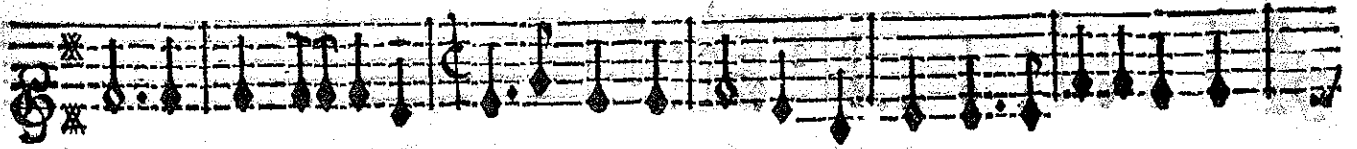
my qui nous outrage. Esprits de haine & de rage, De-

my qui nous outrage. Esprits de haine & de rage, Demons obeissez-

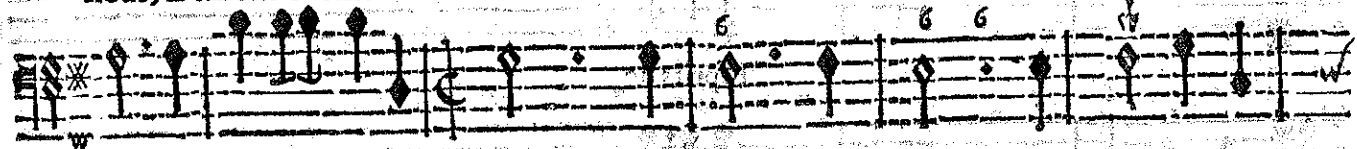
BASSE-CONTINUE.



mons, Demons obeissez- nous. Demons affreux cachez- vous Sous une agreable i-



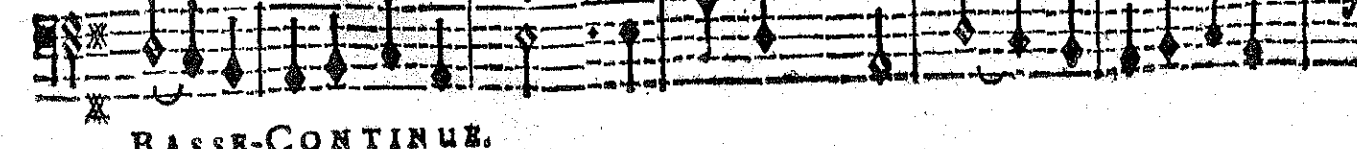
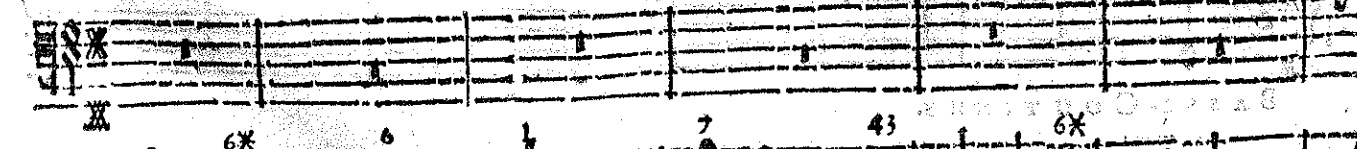
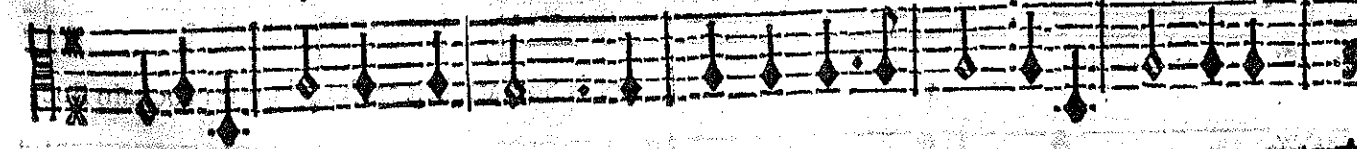
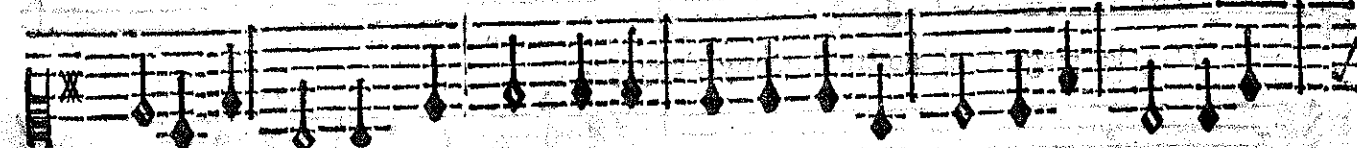
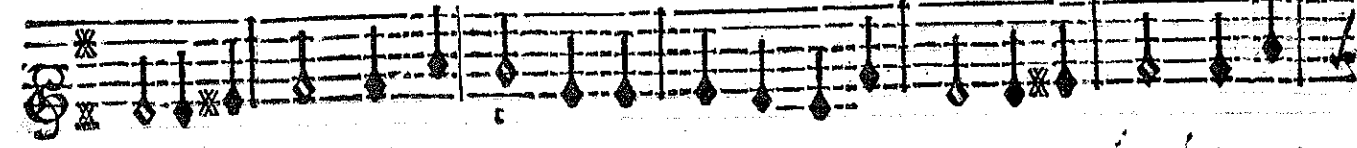
nous, Demons obeissez- nous.



BASSE-CONTINUE.



mage: Enchantez ce fier courage Par les charmes les plus doux. Enchantez ce fier cou-



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

rage Par les charmes les plus doux.

nos Soldats font cachez dans le prochain Boc-

Esprits de

On reprend, Esprits de haine &c. page 73. jusques à ce mot fin. Puis on chante ce qui suit.

Dans le piege fatal nostre Ennemy s'engage.

Nos Soldats font cachez dans le prochain Boc-

BASSE-CONTINUE.

BASSE-CONTINUE.

On reprend, Esprits de haine &c. page 73. jusques à ce mot fin. Puis on chante ce qui suit.

Dans le piege fatal nostre Ennemy s'engage.

Nos Soldats font cachez dans le prochain Boc-

BASSE-CONTINUE.

BASSE-CONTINUE.

Cette victime est mon par-

cage; Il faut que sur Renaud ils viennent fondre tous.

BASSE-CONTINUE.

tage; Laissez-moy l'immoler, laissez-moy l'avantage De voir ce cœur su-

BASSE-CONTINUE.

perbe expirer de mes coups.

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE:
SCÈNE III.

Il faut jouer cecy avec des sourdines. RENAUD seul.

lentement
PRELUDE.

sourdines.

sourdines.

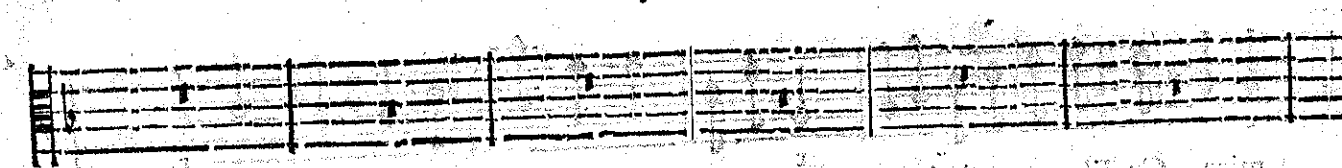
sourdines.

RENAUD.

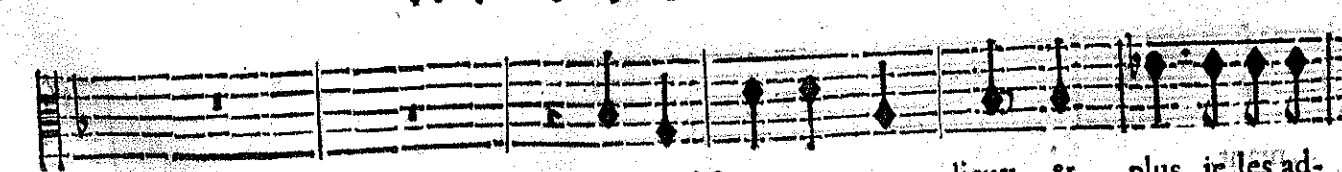
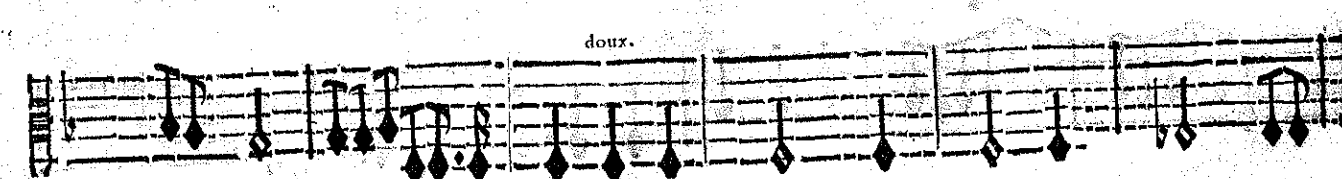
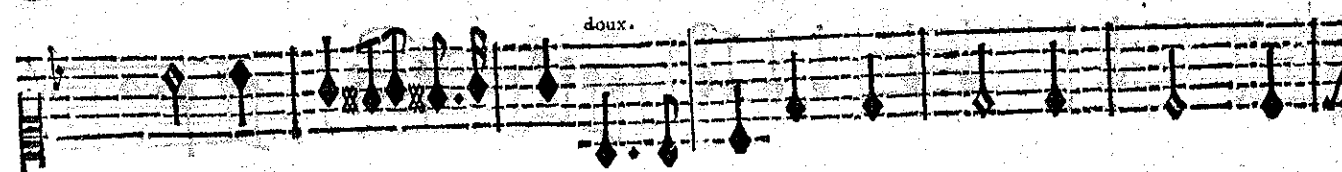
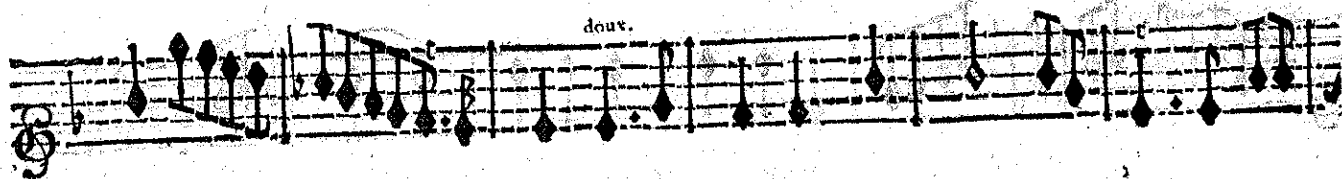
sourdines.

BASSE-CONTINUE.

BASSE-CONTINUE.



BASSE-CONTINUE.

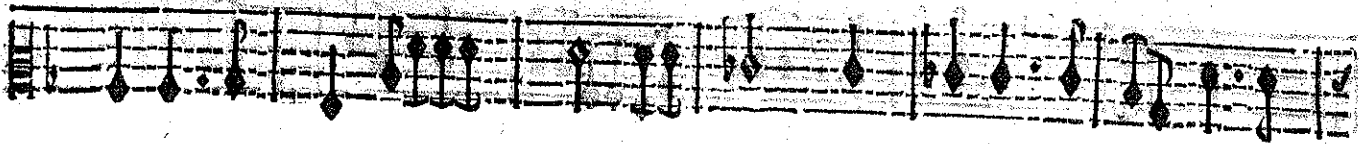


Plus j'observe ces lieux, & plus je les ad-



BASSE-CONTINUE.

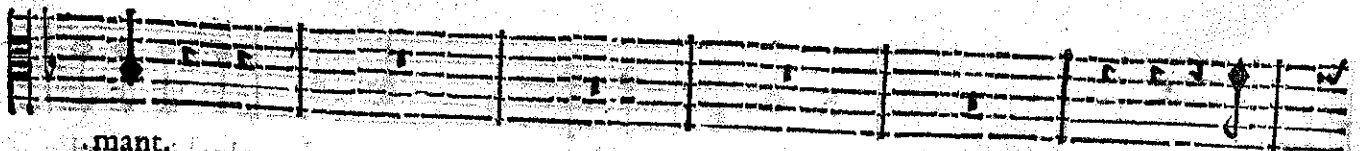
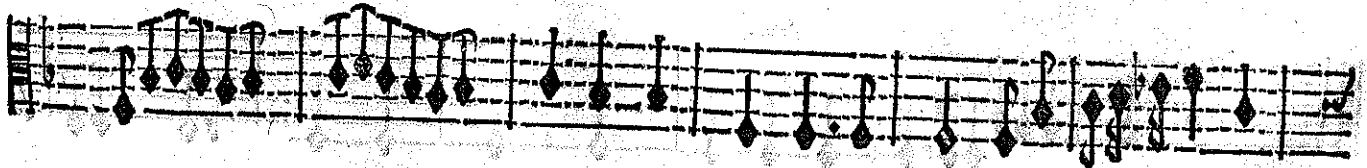
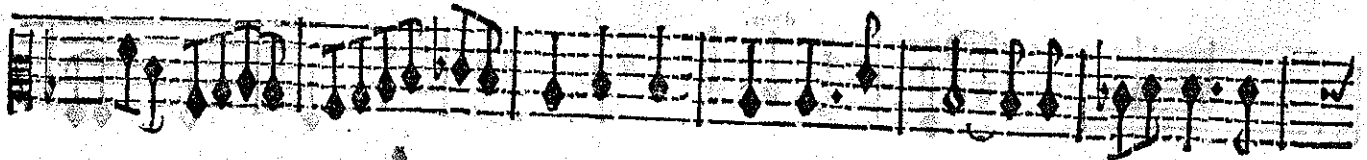
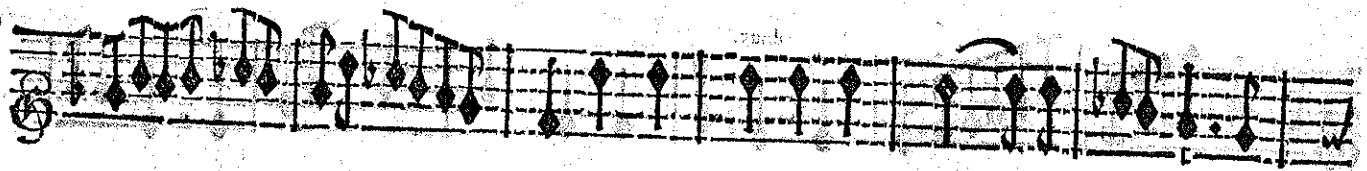
ARMIDE TRAGEDIE.



mire. Ce Fleuve coule lentement, Et s'éloigne à regret d'un séjour si char-



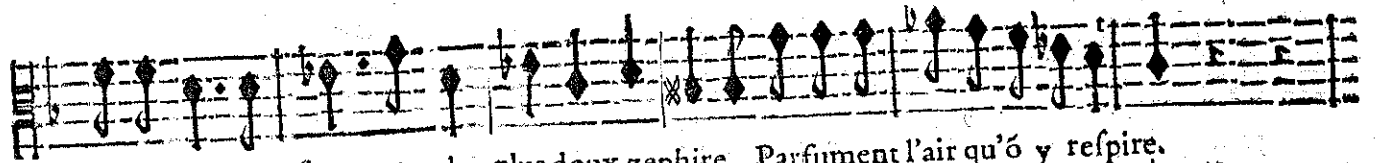
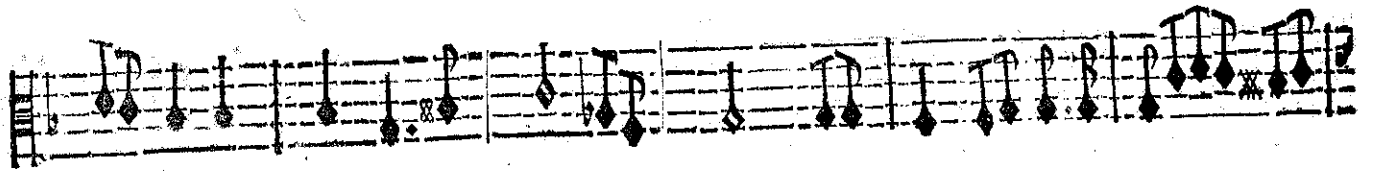
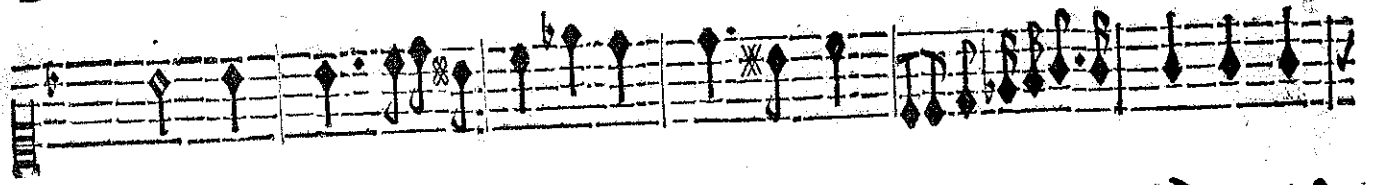
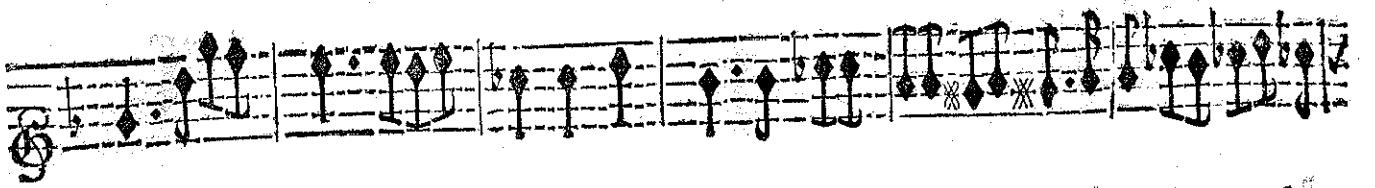
BASSE-CONTINUE.



mant.

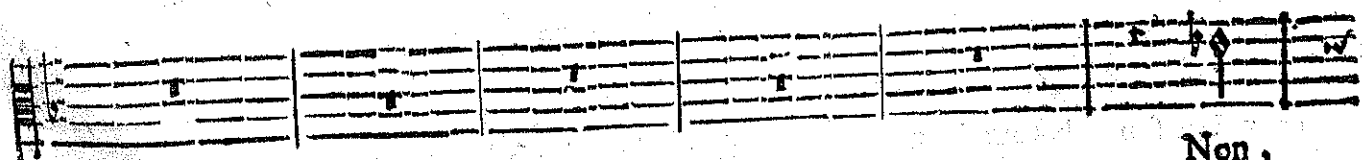
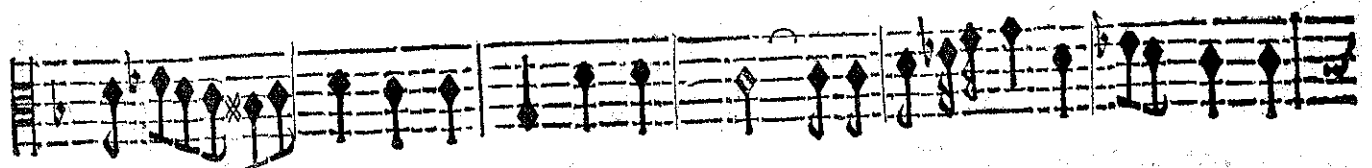
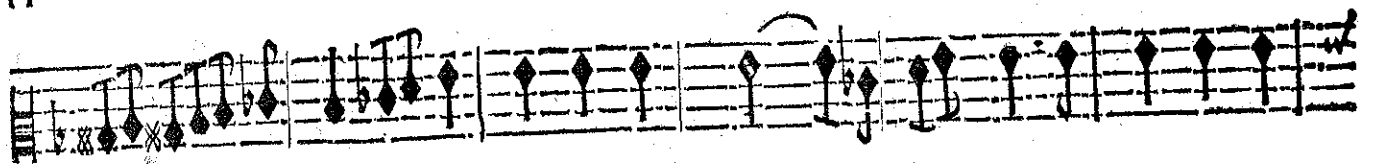
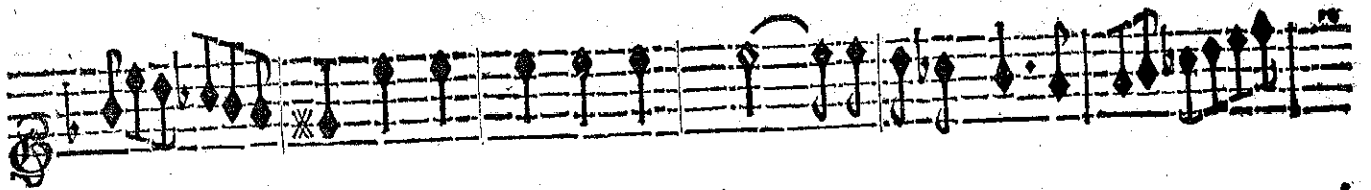


BASSE-CONTINUE.



plus aimables fleurs & le plus doux zephire Parfumant l'air qu'o y respire.

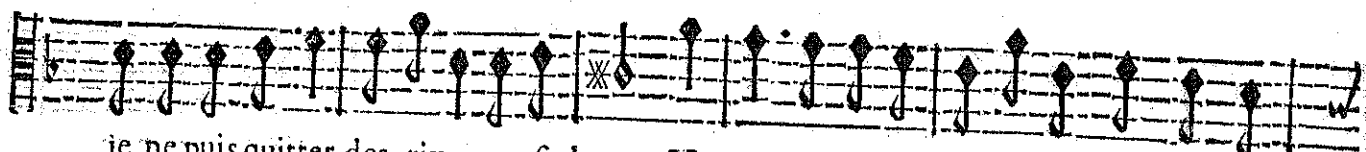
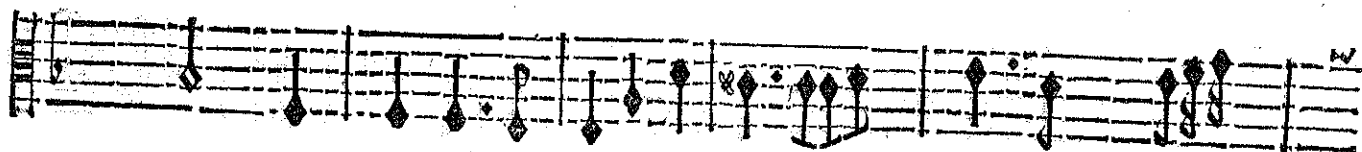
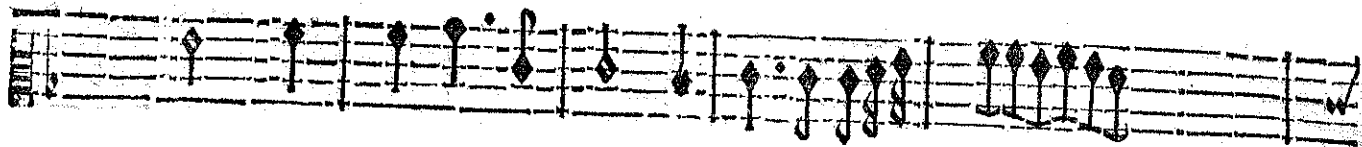
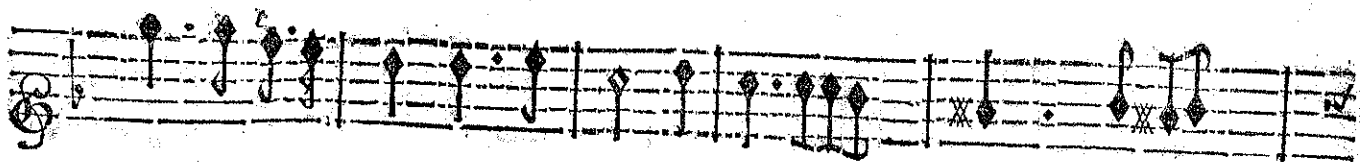
BASSE-CONTINUE.



Non,

BASSE-CONTINUE.

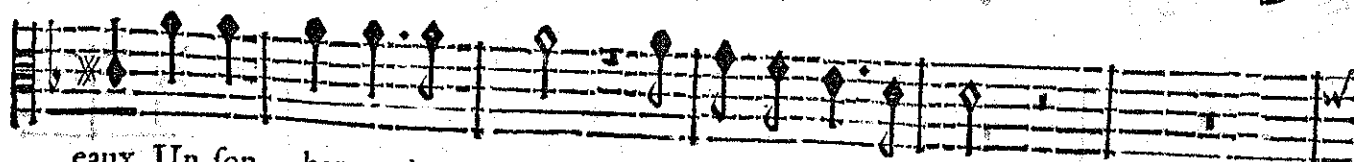
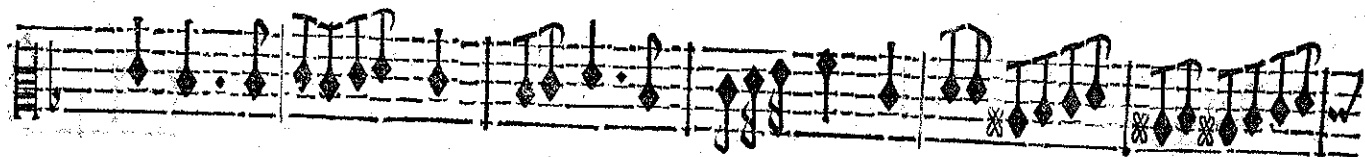
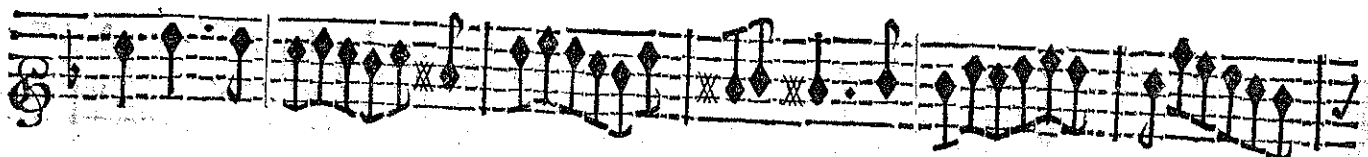
ARMIDE, TRAGEDIE.



je ne puis quitter des rivages si beaux. Un son harmonieux se melle au bruit des



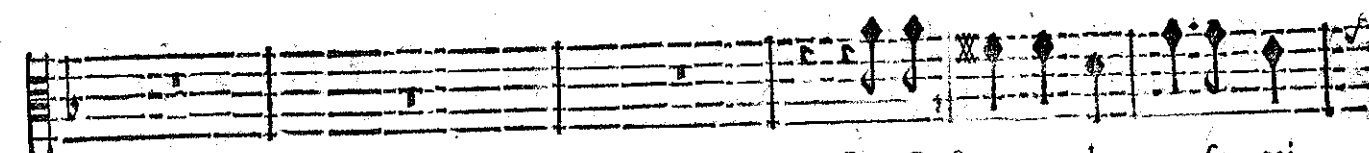
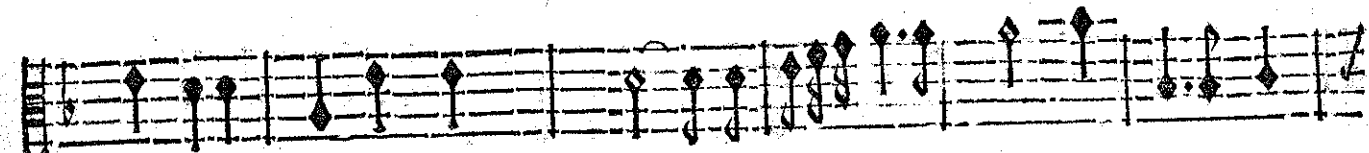
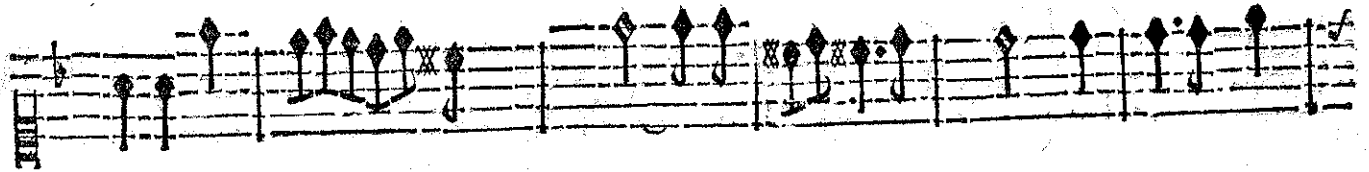
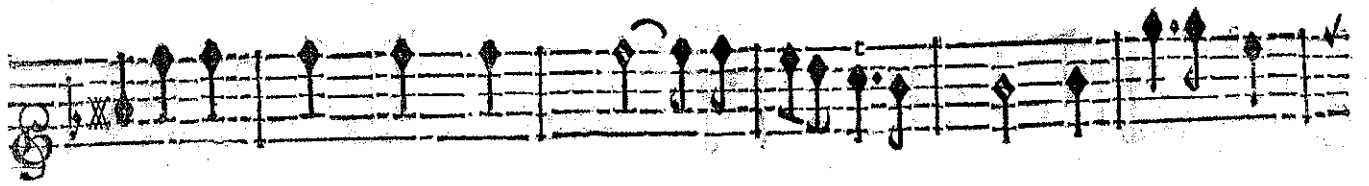
BASSE-CONTINUE.



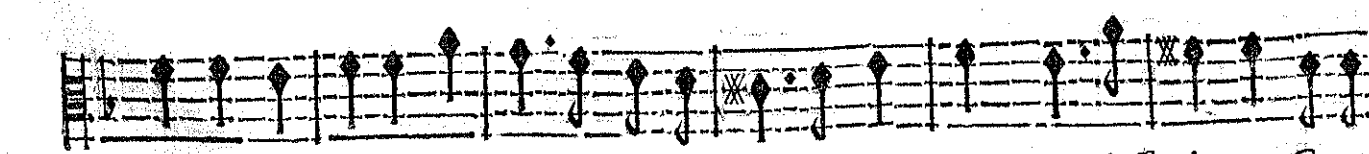
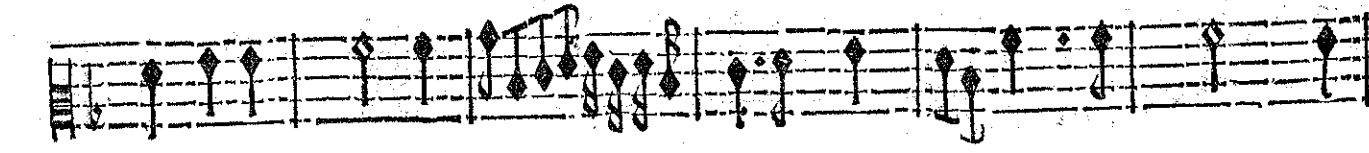
eaux. Un son harmonieux se melle au bruit des eaux.



BASSE-CONTINUE.



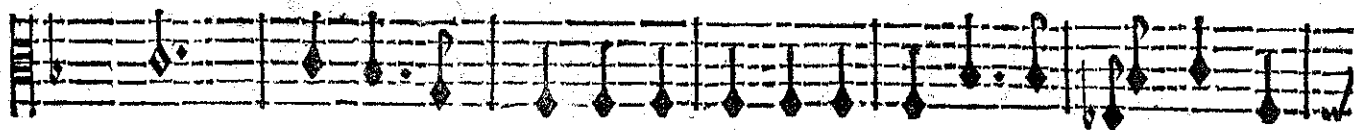
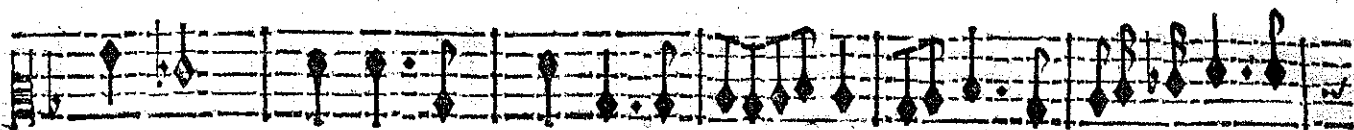
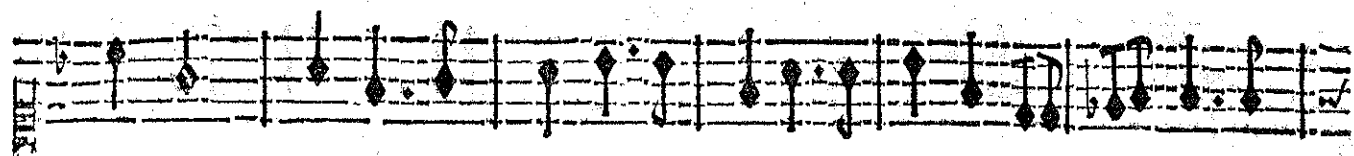
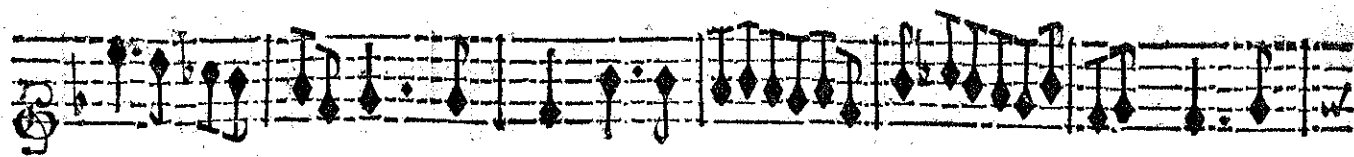
BASSE-CONTINUE.



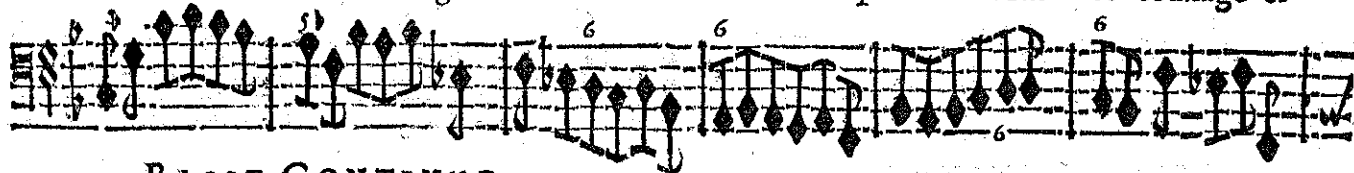
sent pour l'entendre. Des charmes du sommeil j'ay peine à me deffendre. Ce ga-



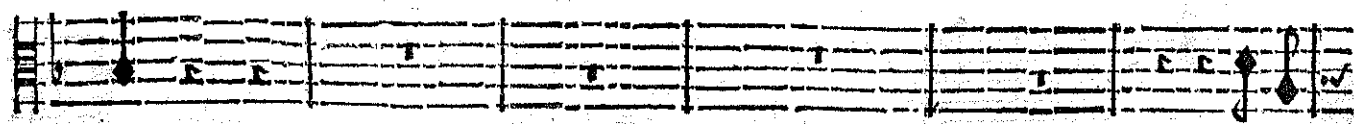
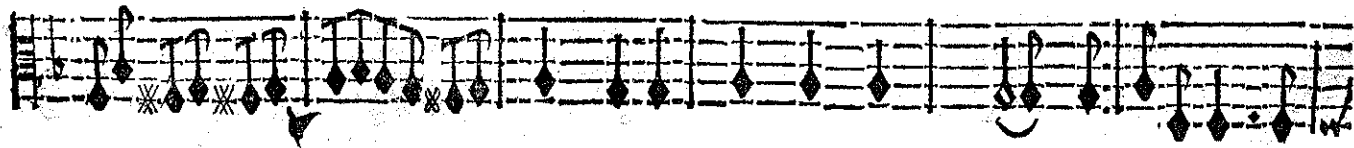
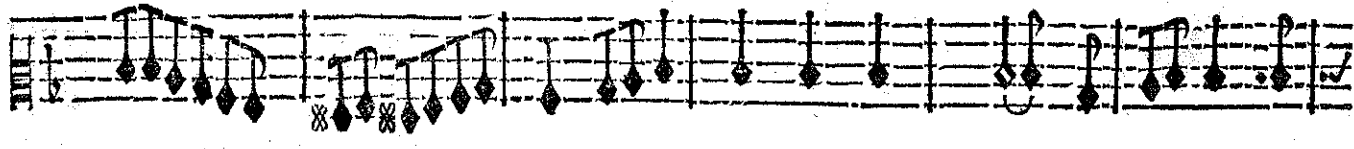
BASSE-CONTINUE.



zon, cét ombrage frais, Tout m'invite au repos sous ce feuillage es-



BASSE-CONTINUE.

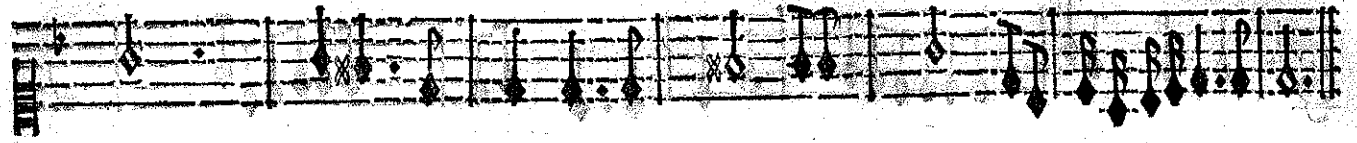
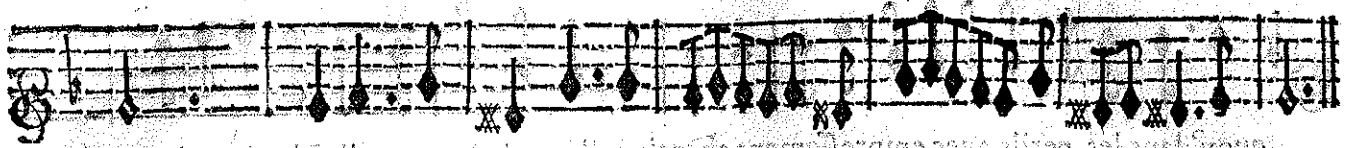


pais.



Ce ga-

BASSE-CONTINUE.



zon, cét ombrage frais; Tout invite au repos Sous ce feuillage espais.



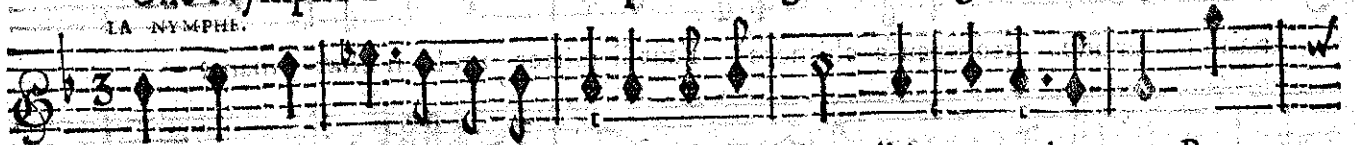
BASSE-CONTINUE.

On reprend le Prelude de la 3. Scene page 80. Et sur la derniere note du Prelude, l'on chante ce qui suit.

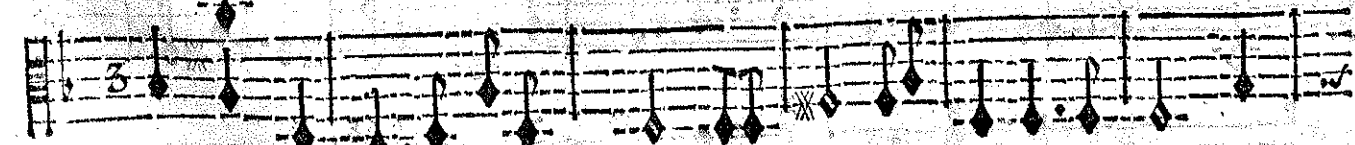
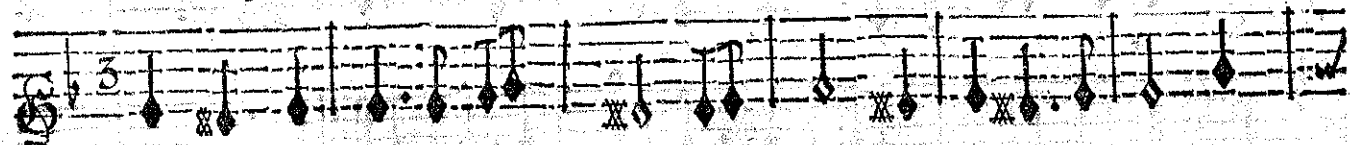
SCENE IV.

Une Nymphé des Eaux. Troupe de Bergers & Bergeres heroïques.

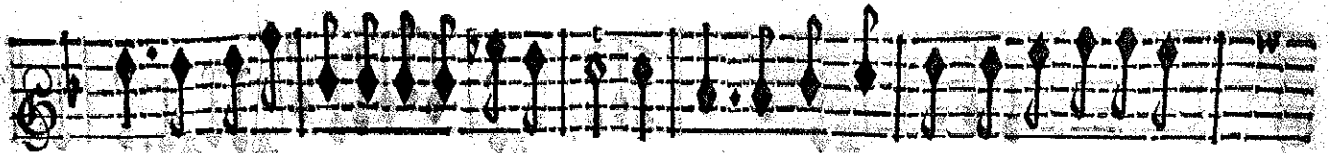
LA NYMPHE.



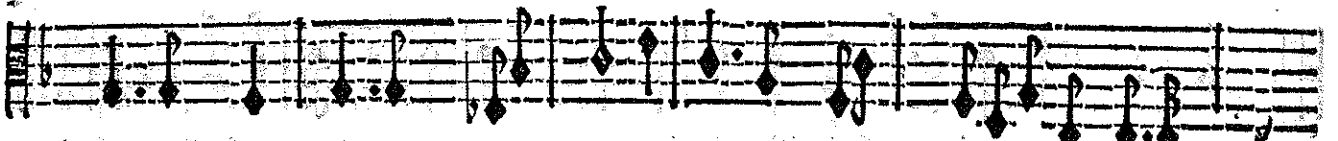
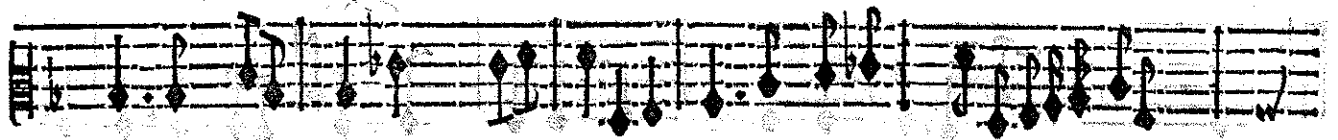
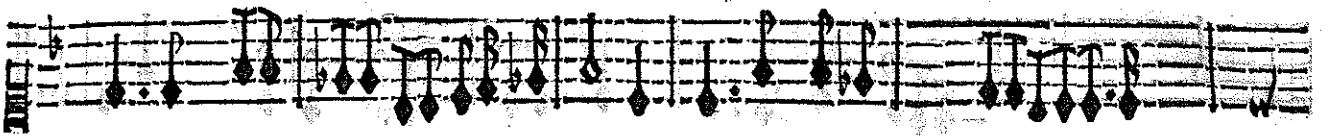
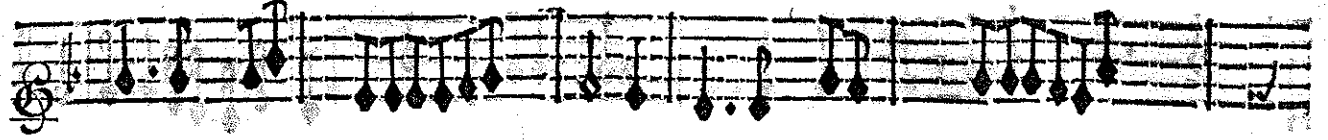
Au temps heureux ou l'on sçait plaire Qu'il est doux d'aimer tendrement! Pour-



BASSE-CONTINUE.



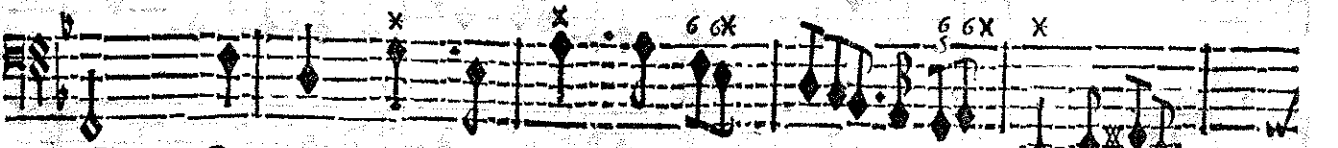
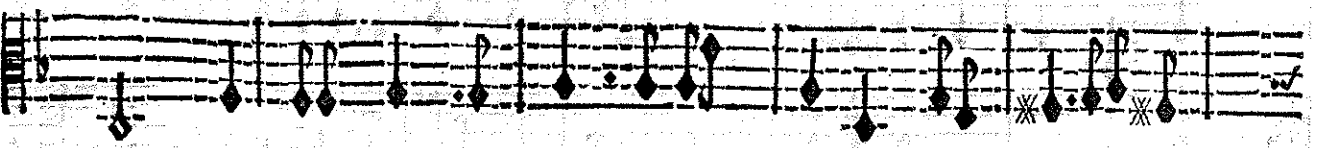
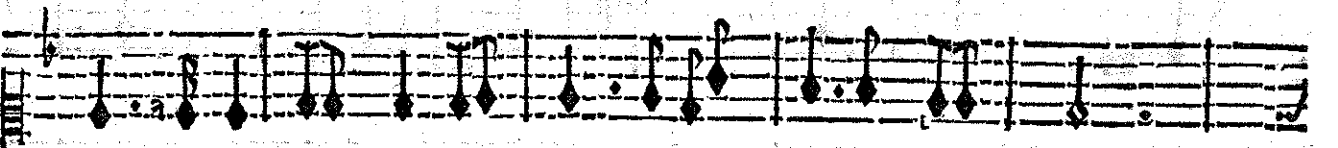
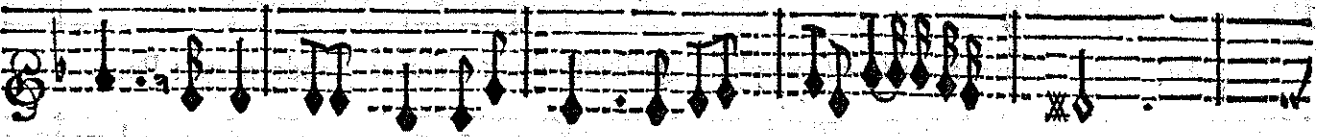
quoy dans les perils avec empressement chercher d'un vain honneur l'esclat imagi-



BASSE-CONTINUE.



naire? Pour une trompeuse chimere Faut-il quitter un bien char- mant?



BASSE-CONTINUE.

ACTE SECOND.

Au temps heureux ou l'on sçait plaire Qu'il est doux d'aimer tendrement!

BASSE-CONTINUE.

PRELUDE.

Sourdines.

Sourdines.

Sourdines.

BASSE-CONTINUE.

ARMIDE TRAGÉDIE

CHOEUR de Bergers & Bergeres heroïque.

Ah! quelle erreur! quelle folie! De ne pas jouir de la vie! Ah! quelle er-

Ah! quelle erreur! quelle folie! De ne pas jouir de la vie! Ah! quelle er-

Ah! quelle erreur! quelle folie! De ne pas jouir de la vie! Ah! quelle er-

BASSE-CONTINUE.

reur! quelle folie! De ne pas jouir de la vie! C'est aux Jeux, c'est aux A-

reur! quelle folie! De ne pas jouir de la vie! C'est aux Jeux, c'est aux A-

reur! quelle folie! De ne pas jouir de la vie! C'est aux Jeux, c'est aux A-

BASSE-CONTINUE.

mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux A-

mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, c'est aux A-

mours Qu'il faut donner les beaux jours. C'est aux Jeux, C'est aux Jeux, c'est aux A-

BASSE-CONTINUE.

mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux A-

mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, C'est aux

mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, C'est aux

BASSE-CONTINUE.

mours, c'est aux Amours Qu'il faut donner les beaux jours.

Jeux, c'est aux Amours Qu'il faut donner les beaux jours.

Jeux, c'est aux Amours Qu'il faut donner les beaux jours:

BASSE-CONTINUE.

PREMIER AIR.

Sourdines.

Sourdines.

Sourdines.

Sourdines.

Sourdines.

ARMIDE, TRAGÉDIE

Musical staff 1: Treble clef, G-clef, with various notes and rests.

... A ...

Musical staff 2: Treble clef, G-clef, with various notes and rests.

... A ...

Musical staff 3: Treble clef, G-clef, with various notes and rests.

... A ...

Musical staff 4: Treble clef, G-clef, with various notes and rests.

BASS CONTINUUM

Musical staff 5: Bass clef, F-clef, with various notes and rests.

... A ...

Empty musical staff.

... A ...

Musical staff 6: Treble clef, G-clef, with various notes and rests.

... A ...

Musical staff 7: Treble clef, G-clef, with various notes and rests.

BASS CONTINUUM

Musical staff 8: Bass clef, F-clef, with various notes and rests.

Musical staff 9: Bass clef, F-clef, with various notes and rests.

Musical staff 10: Bass clef, F-clef, with various notes and rests.

Empty musical staff.

SECOND AIR.

Mus. No. 135

Grave.

Sourdines.

Sourdines.

Sourdines.

Sourdines.

The first system of the musical score consists of five staves. The top staff is in treble clef and begins with the tempo marking 'Grave.' and the instruction 'Sourdines.' followed by a series of notes. The second staff is in bass clef and also begins with 'Sourdines.' and contains notes. The third, fourth, and fifth staves are in bass clef and each begins with 'Sourdines.' and contains notes. The notation includes various note values, rests, and dynamic markings.

The second system of the musical score consists of five staves. The top staff is in treble clef and contains notes. The second, third, fourth, and fifth staves are in bass clef and contain notes. The notation includes various note values, rests, and dynamic markings. There are also some empty staves at the bottom of the page.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains a series of eighth and sixteenth notes, with some rests. The second staff is a lute or guitar accompaniment, indicated by a lute clef and a common time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The third and fourth staves are for a keyboard instrument, likely a harpsichord or spinet, with a treble clef and a common time signature, providing harmonic support with chords and single notes. The fifth staff is a basso continuo line, also in G major, with a bass clef and a common time signature, consisting of a sequence of notes that follow the harmonic structure of the other parts.

Two empty musical staves, consisting of five lines each, positioned between the first and second systems of music.

The second system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It continues the melodic line from the first system. The second staff is a lute or guitar accompaniment, indicated by a lute clef and a common time signature, with a rhythmic pattern of eighth and sixteenth notes. The third and fourth staves are for a keyboard instrument, likely a harpsichord or spinet, with a treble clef and a common time signature, providing harmonic support. The fifth staff is a basso continuo line, also in G major, with a bass clef and a common time signature, consisting of a sequence of notes that follow the harmonic structure of the other parts.

BASSE-CONTINUE.

Two empty musical staves, consisting of five lines each, positioned at the bottom of the page.

Five staves of musical notation. The top staff is a vocal line in G major, 4/4 time, with lyrics written below it. The following four staves are piano accompaniment, showing chords and melodic lines for the right and left hands.

UNE BEGÈRE HEROÏQUE.

Musical score for the piece 'UNE BEGÈRE HEROÏQUE'. It consists of six staves. The first staff is the vocal line with the lyrics: "On s'estonneroit moins que la saison nouvelle Revint sans ramener les fleurs." The following five staves are piano accompaniment. The key signature is G major and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

BASSE-CONTINUE,

First musical staff with treble clef, containing a series of notes and rests.

& les zephirs, Ou s'estonneroit moins que la faison nouvelle Revinst sans rame-

Second musical staff with treble clef, continuing the melody.

Third musical staff with bass clef, providing a lower register accompaniment.

Fourth musical staff with bass clef, continuing the accompaniment.

Fifth musical staff with bass clef, continuing the accompaniment.

Sixth musical staff with bass clef, including fingerings (4, 6, 6, X, X, 6, 6) and the label "BASSE-CONTINUE."

BASSE-CONTINUE.

UNE REÇUE HÉROÏQUE

Seventh musical staff with treble clef, starting a new phrase.

nér les fleurs & les zephirs; Que de voir de nos ans la faison la plus belle Sans l'a-

Eighth musical staff with treble clef, continuing the melody.

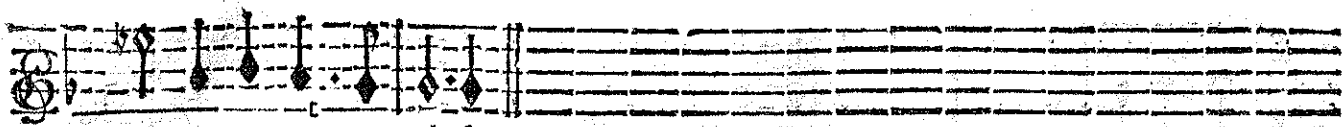
Ninth musical staff with bass clef, providing accompaniment.

Tenth musical staff with bass clef, continuing the accompaniment.

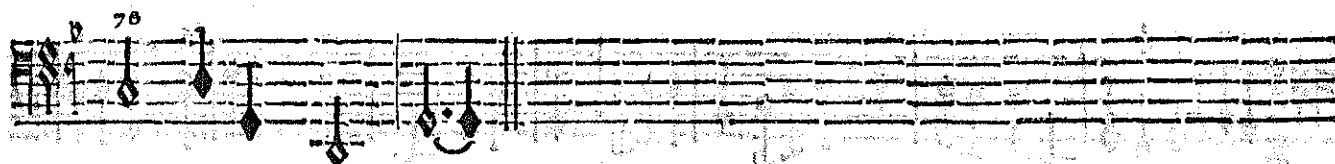
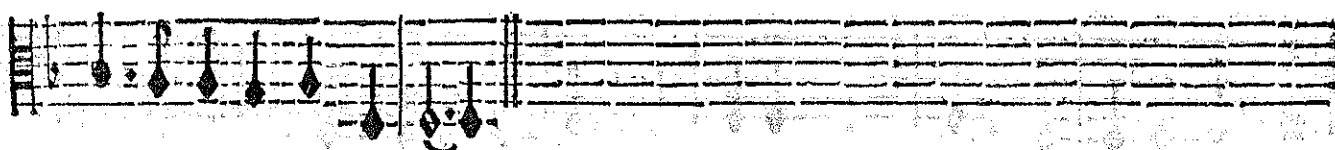
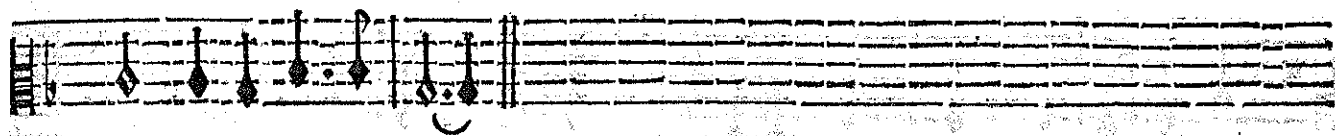
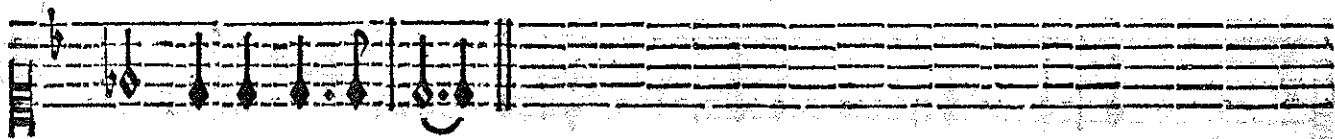
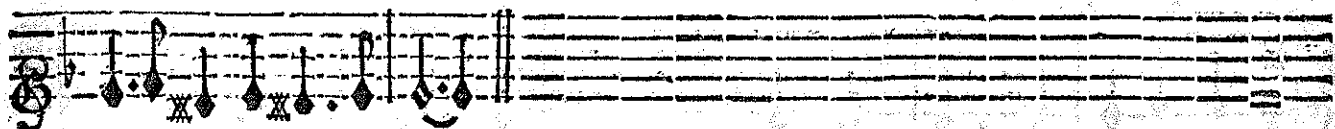
Eleventh musical staff with bass clef, continuing the accompaniment.

Twelfth musical staff with bass clef, including fingerings (6, 6, 4, 3, X, X, 6, 6X, 4, X, X, 6X, X, X) and the label "BASSE-CONTINUE."

BASSE-CONTINUE.

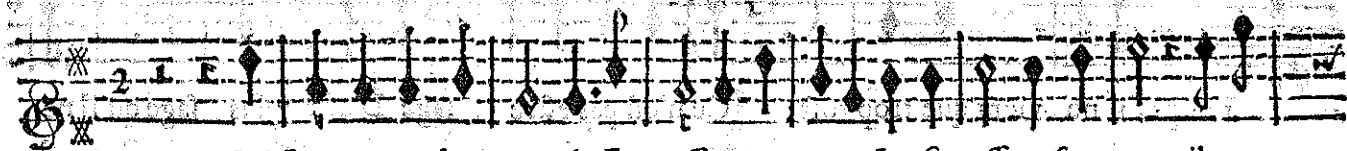


mour & sans les plaisirs.

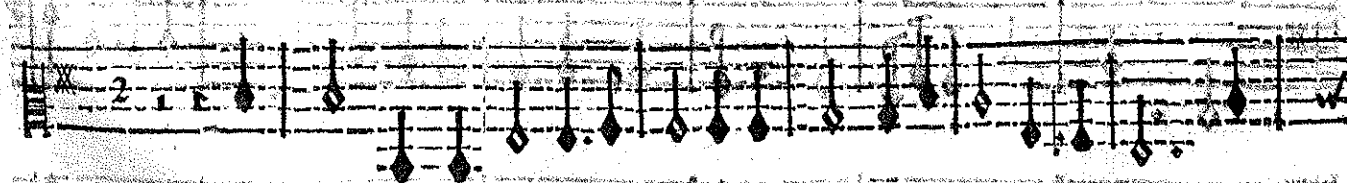
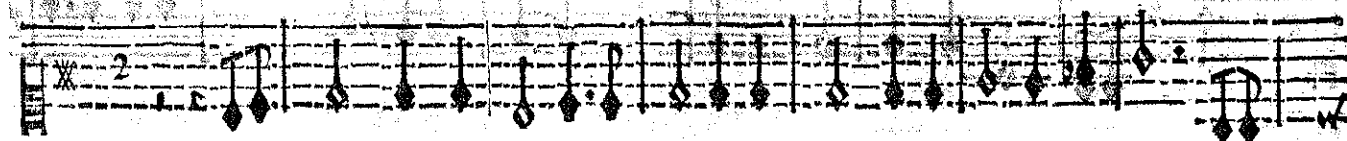


On reprend le second Air en bé mol page 93. & après le premier en bé quatre ; puis la Bergère chante ce qui suit sur la finale de l'air.

LA BERGÈRE.



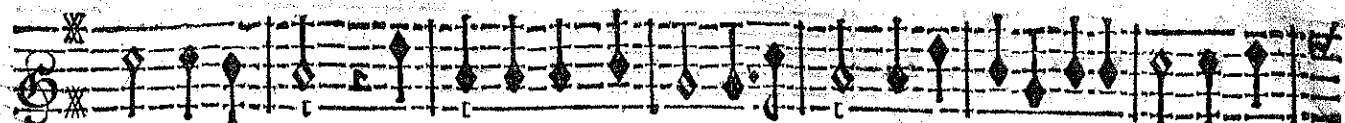
Laiſſons au tendre amour la Jeuneſſe en partage, La Sageſſe a ſon temps il ne



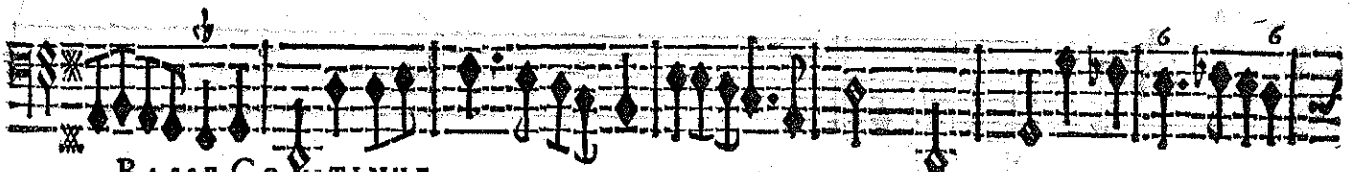
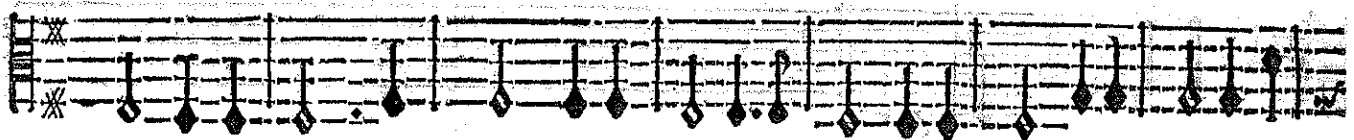
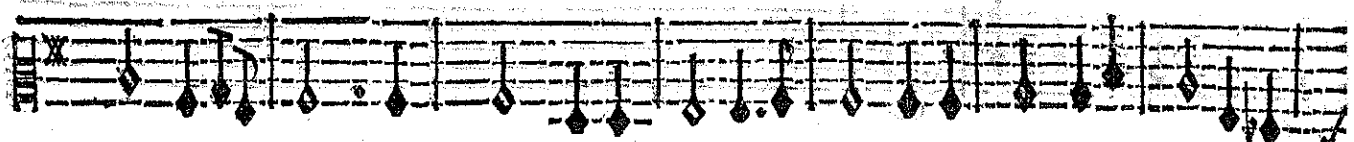
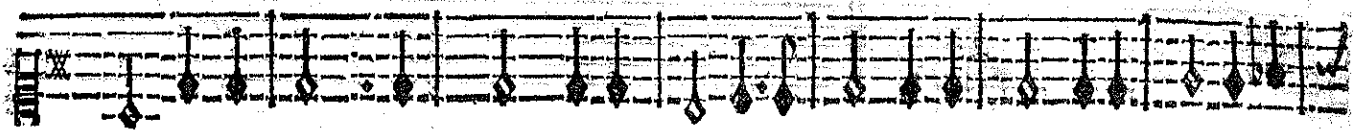
BASSE-CONTINUE.

N

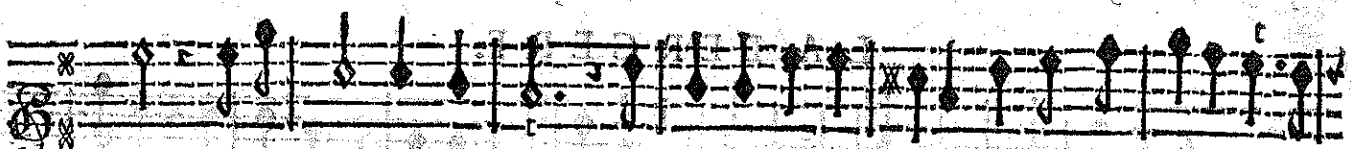
ARMIDE, TRAGÉDIE.



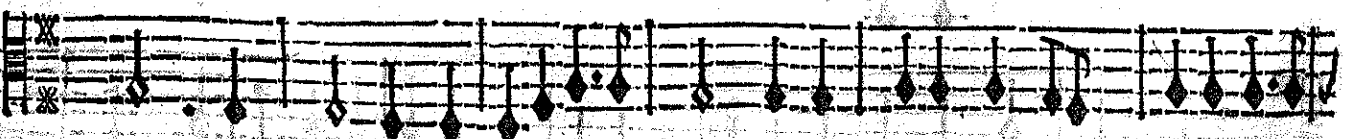
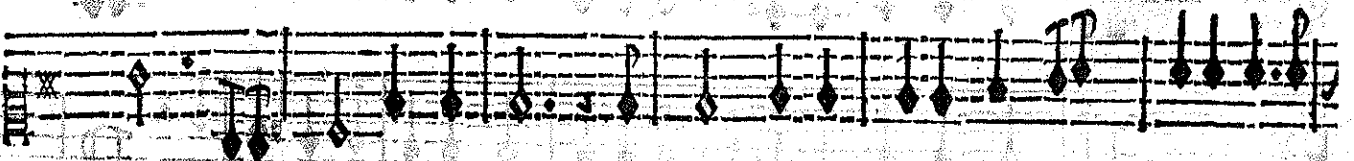
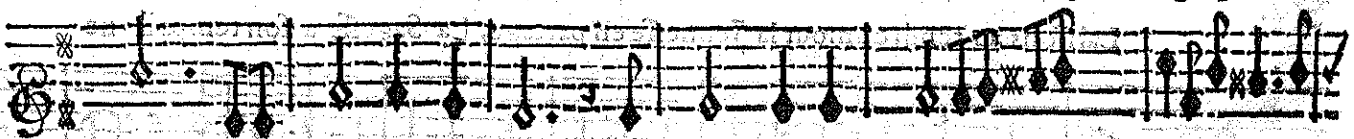
vient que trop tost, Laissons au tendre amour la Jeunesse en partage, La sagesse à son



BASSE-CONTINUE.



temps, il ne vient que trop tost: Ce n'est pas estre sage D'estre plus sage qu'il ne

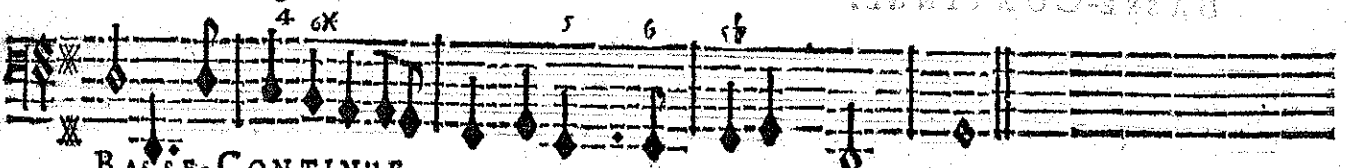
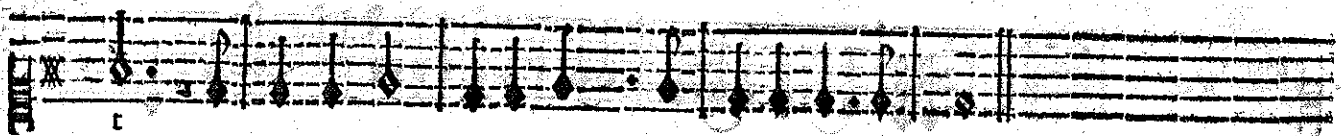
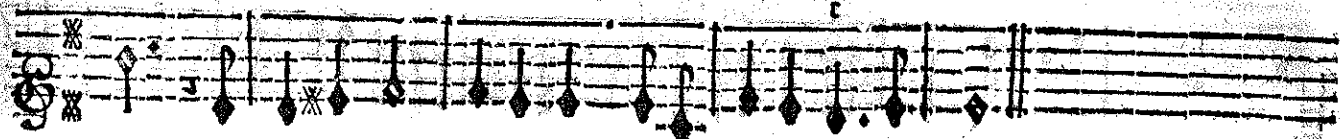


BASSE-CONTINUE.

ACTE SECONDA



faut. Ce n'est pas estre sage D'estre plus sage qu'il ne faut.



BASSE-CONTINUE.

On reprend le petit Chœur Ah ! quelle erreur ! &c. page 90.



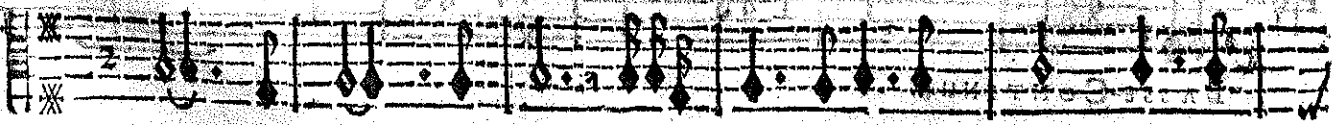
Fiu du Chœur.

SCENE V.

ARMIDE, RENAUD endormy.



VIOLONS.



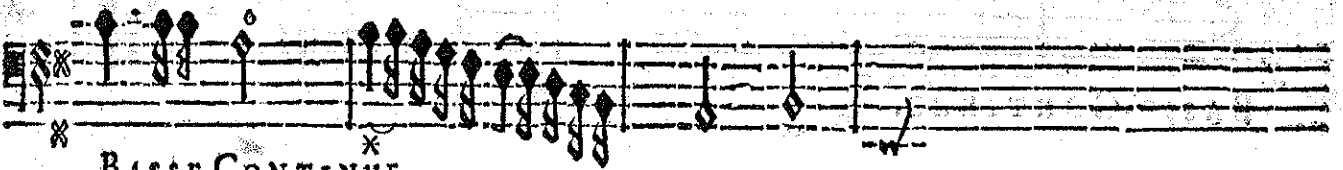
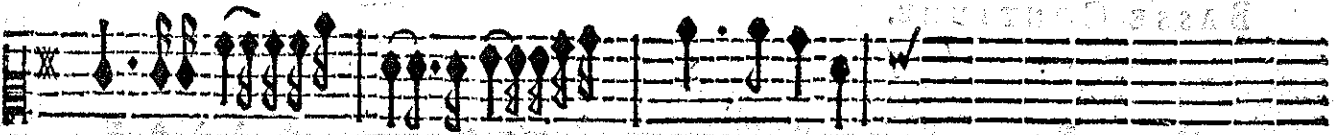
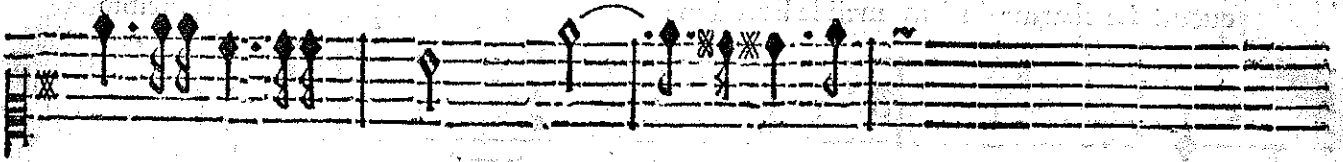
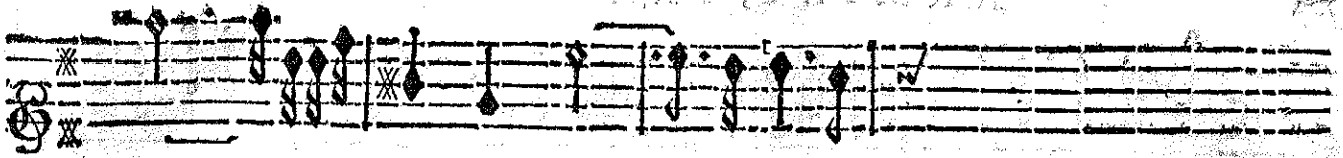
BASSE-CONTINUE.

ARMIDE TRAGEDIE.

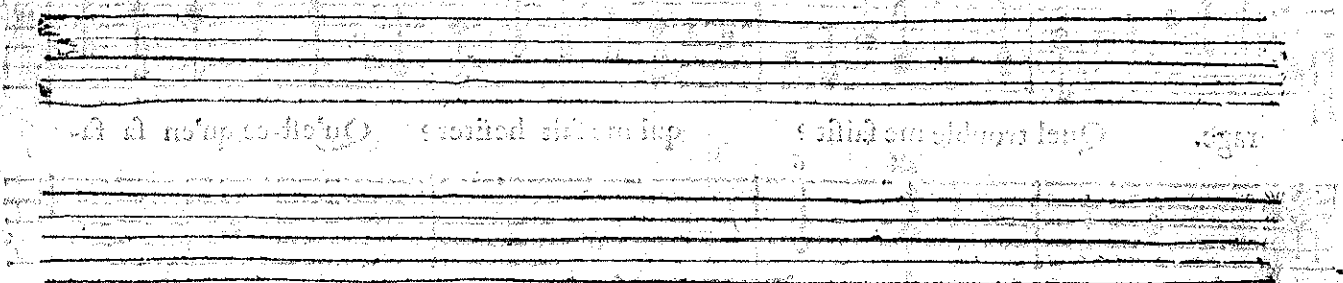
BASSE-CONTINUE.

BASSE-CONTINUE.

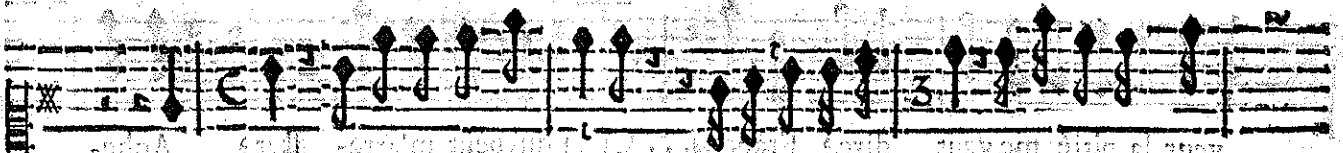
ACTE SECOND.



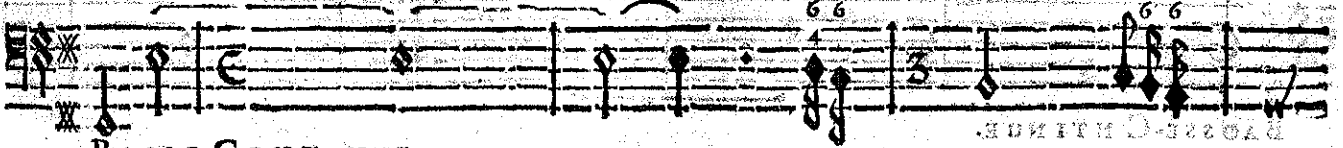
BASSE-CONTINUE.



ARMIDE.



En- fin il est en ma puissance, Ce fatal Ennemy, ce superbe Vain-



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE!

queur. Le charme du som-meil le livre à ma vengeance; Je vais percer son invincible

BASSE-CONTINUE.

coeur. Par luy tous mes captifs sont sortis d'esclavage; Qu'il éprouve toute ma

BASSE-CONTINUE.

rage. Quel trouble me faitit? qui me fait hesiter? Qu'est-ce qu'en la fa-

BASSE-CONTINUE.

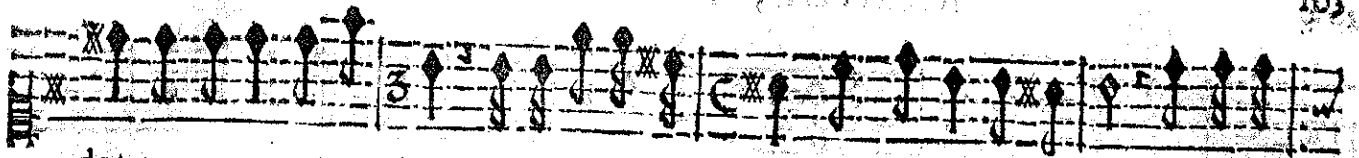
veur la pitié me veut dire? Fraçons... Ciel! qui peut m'arre- ster? Ache-

BASSE-CONTINUE.

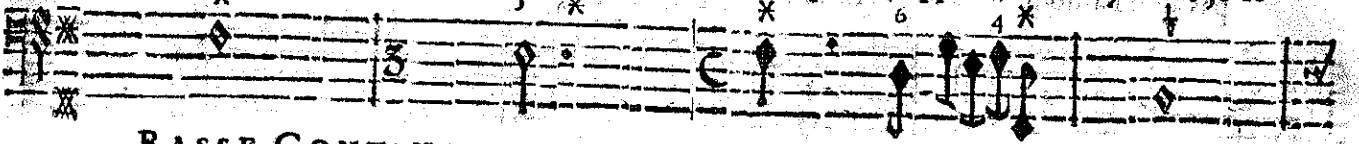
rons... je fremis! vangeons-nous... je sou- pire! Est-ce ainsi que je

BASSE-CONTINUE.

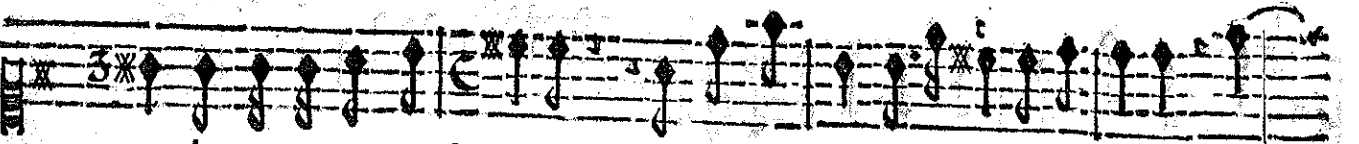
ACTE SECOND.



doy me vanger aujour- d' huy! Ma colere s'é- teint quand j'approche de luy. Plus je le



BASSE-CONTINUE.



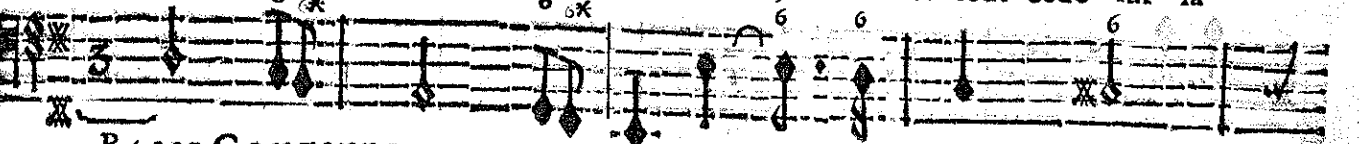
voy; plus ma vengeance est vaine; Mon bras tremblant se refuse à ma haine. Ah!



BASSE-CONTINUE.



quelle cruauté de luy ravir le jour! A ce jeune Heros tout cede sur la



BASSE-CONTINUE.



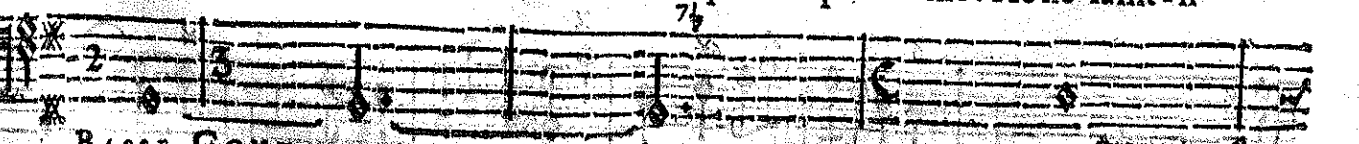
Terre. Qui croiroit qu'il fust né seulement pour la Guerre? Il semble estre fait pour l'a-



BASSE-CONTINUE.



mour. Ne puis-je me vanger à moins qu'il ne pe- risse? Hé ne suffit-il



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

pas que l'amour le pu- nisse : Puisqu'il n'a pû trou- ver mes yeux assez char-

BASSE-CONTINUE.

mants, Qu'il m'aime au moins par mes enchanteméts, Que, s'il se peut, je le ha-

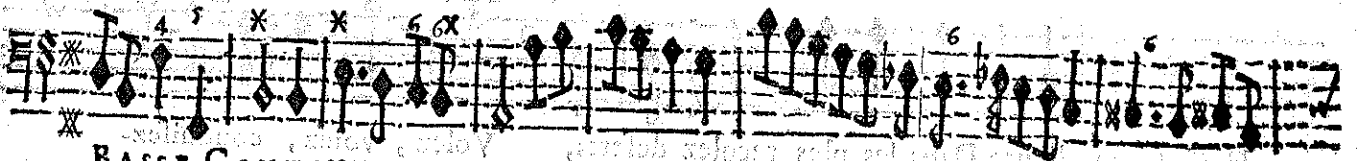
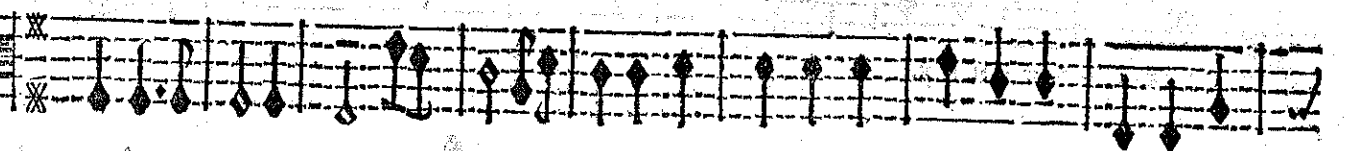
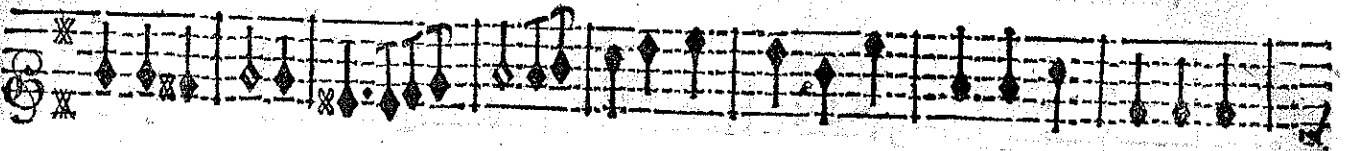
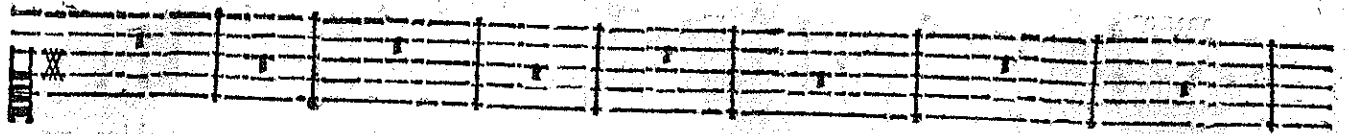
BASSE-CONTINUE.

iffe.

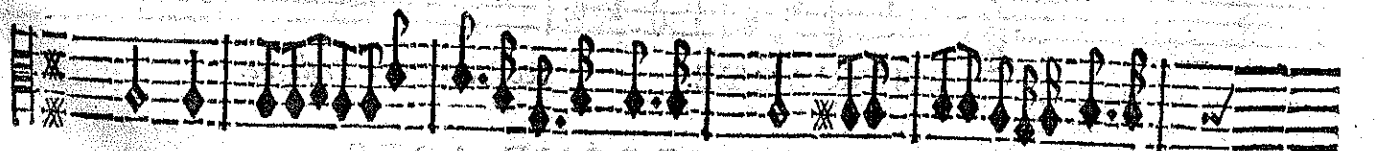
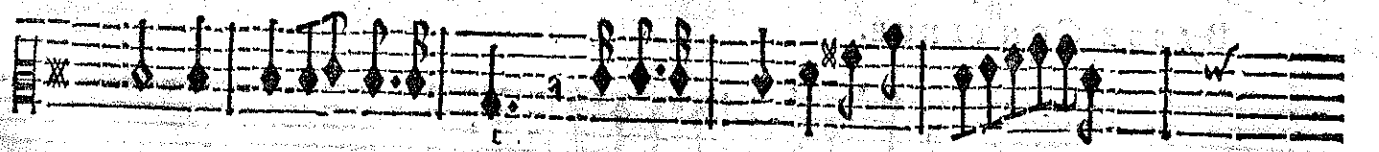
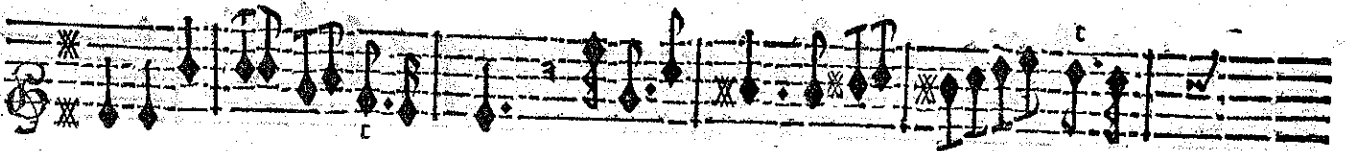
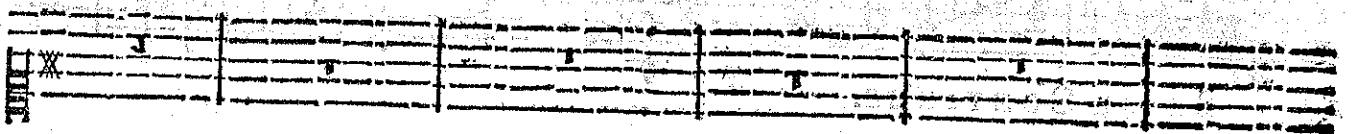
VIOLONS.

BASSE-CONTINUE.

ACTE SECOND.



BASSE-CONTINUE.



BASSE-CONTINUE.



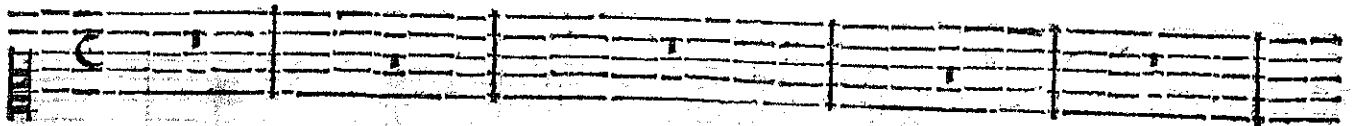
ACTE TROISIEME.

Le Theatre change & represente un Desert.

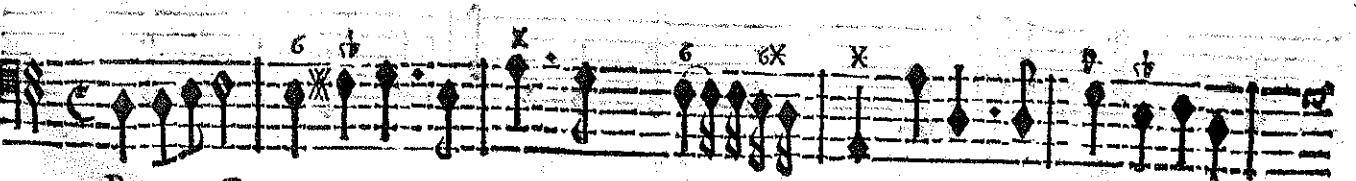
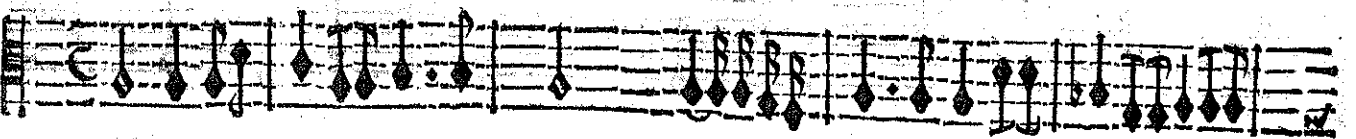
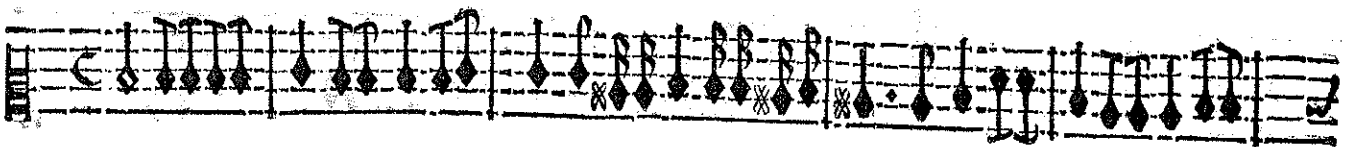
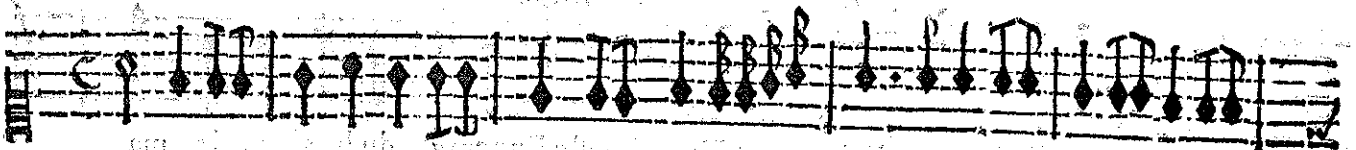
SCENE PREMIERE.

ARMIDE seule.

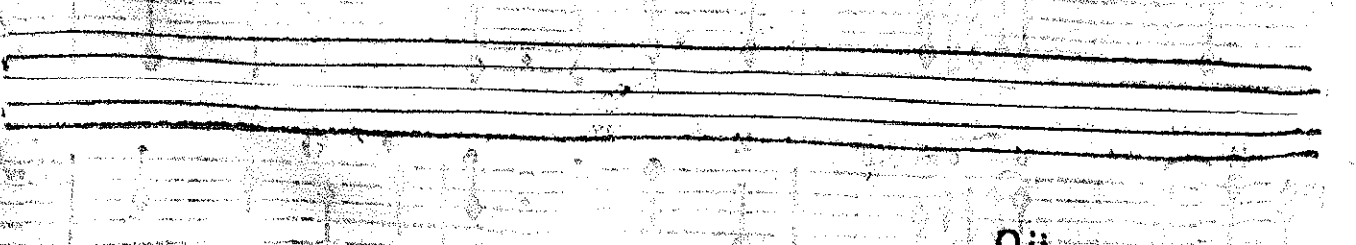
ARMIDE.



PRELUDE.



BASS-CONTINUO.



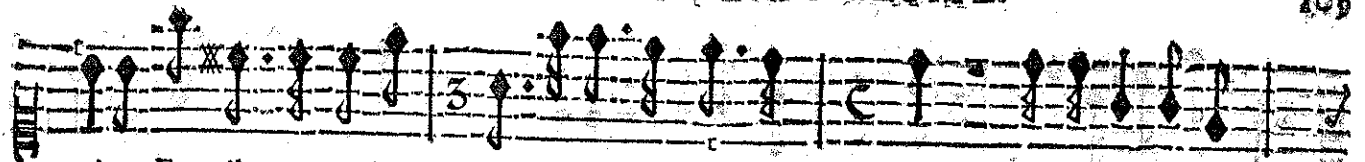
ARMIDE TRAGEDIE!

Ah! si la liberté me doit estre ra-

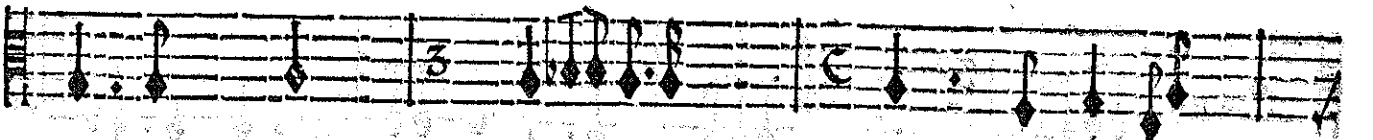
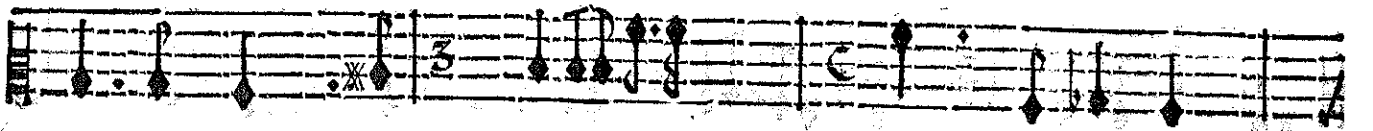
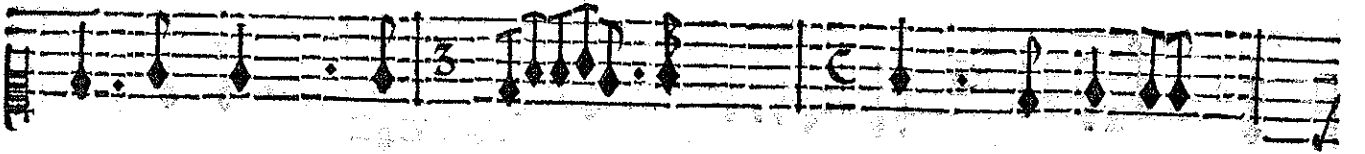
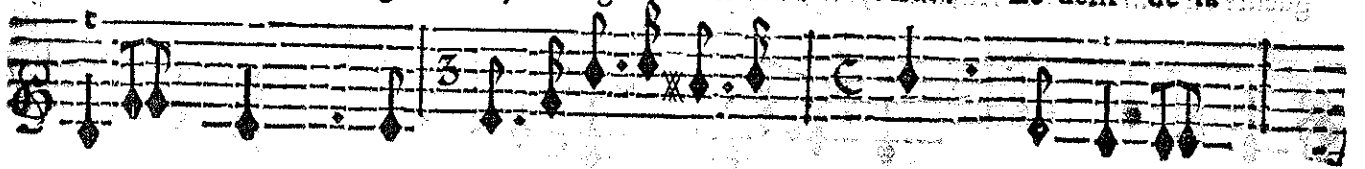
BASSE-CONTINUE.

vie, Est-ce à roy d'estre mon Vainqueur? Trop funeste Enemy du bonheur de ma

BASSE-CONTINUE.



vie, Faut-il que malgré moy tu regne dans mon cœur. Le desir de ta

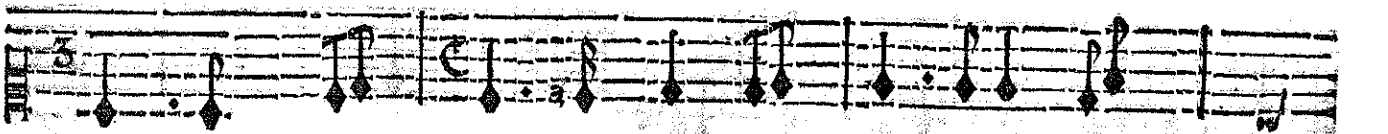


BASSE-CONTINUE.

MONTROUSSEL



mort fut ma plus chere en- vie; Comment as-tu changé ma colere en lan-



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

gueur? en vain de mille Amants je me voyois sui- vie, Aucun n'a fléchy ma rigueur. Se peut-

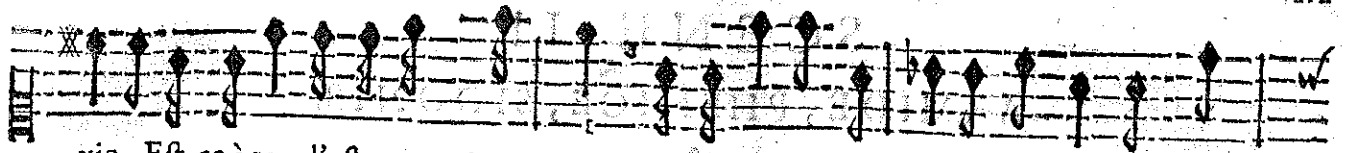
BASSE-CONTINUE.

il que Renaud tienne Armide asservie? Ah! si la liberté me doit estre ra-

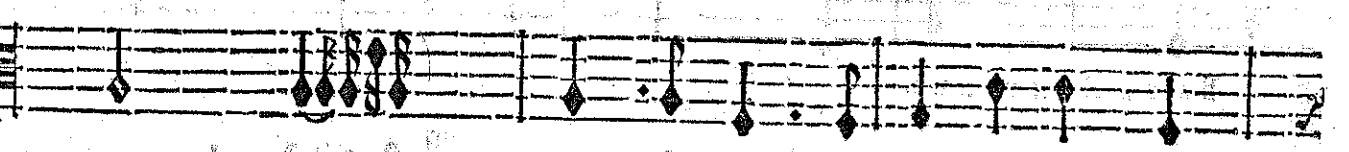
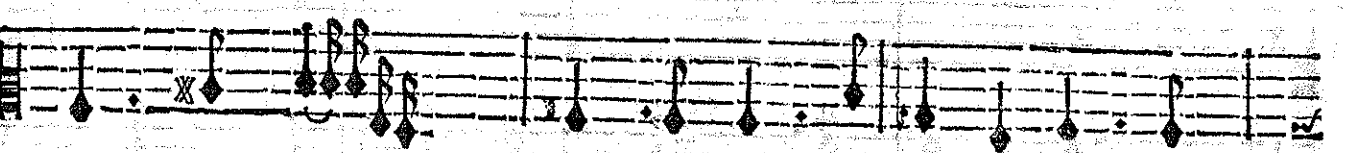
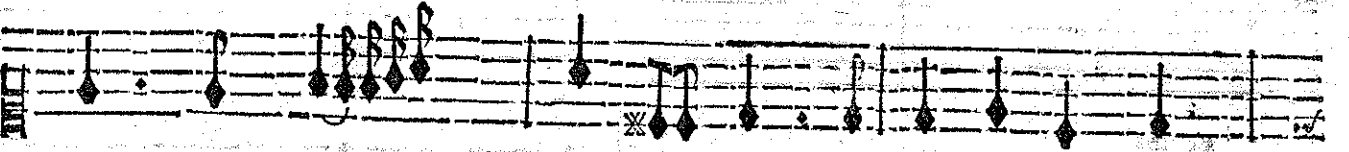
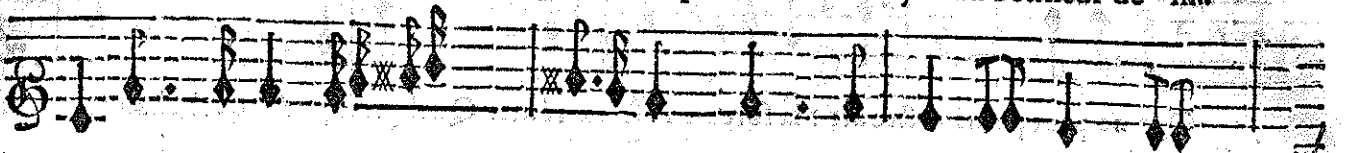
BASSE-CONTINUE.

BASSE-CONTINUE.

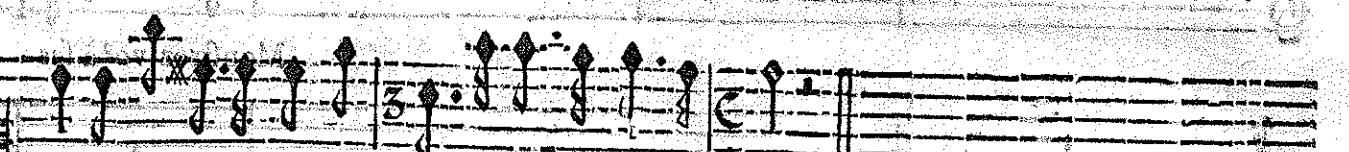
ACTE TROISIEME.



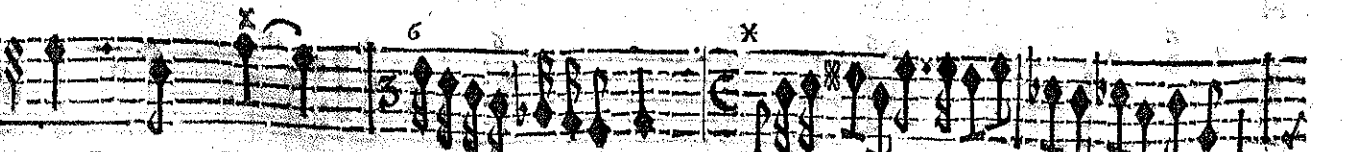
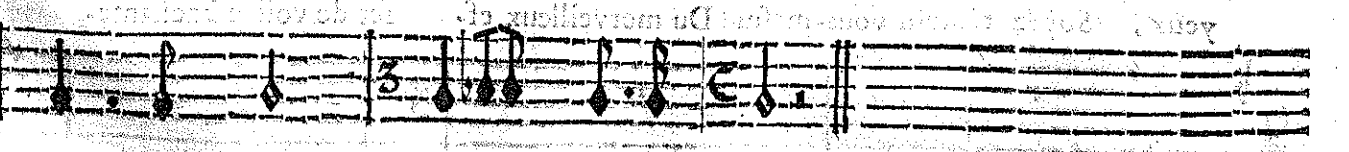
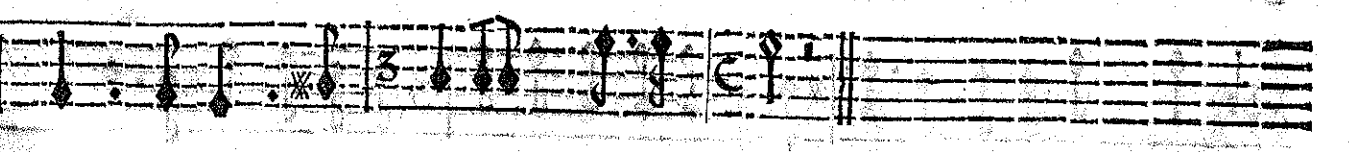
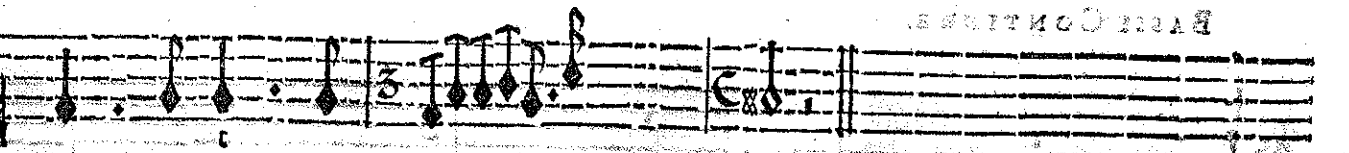
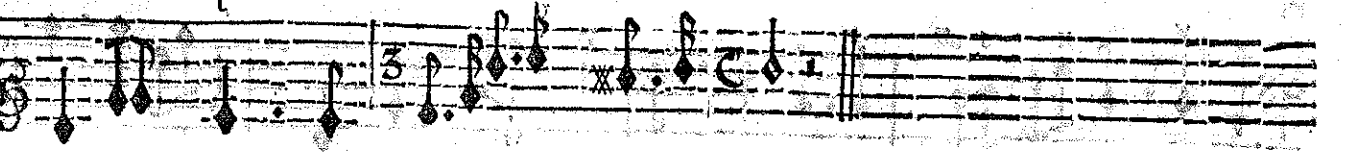
vie, Est-ce à toy d'estre mon Vainqueur? Trop funeste Enemy du bonheur de ma



BASSE-CONTINUE.



vie, Faut-il que malgré moy tu regnes dans mon cœur?



BASSE-CONTINUE.

PRELUDE.

ARMIDE TRAGEDIE SCENE II. ARMIDE, PHENICE, SIDONIB.

PHENICE.

Que ne peut point vostre art ? la force en est extrême. Quel prodige ! quel change-

SIDONIE.

ARMIDE.

BASSE-CONTINUE.

ment ! Renaud qui fut si fier, vous aime, On n'a jamais aimé si tendrement.

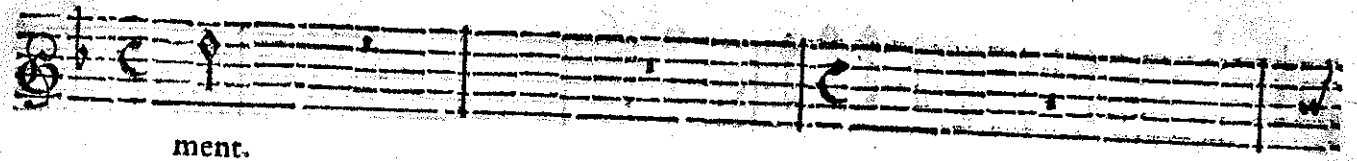
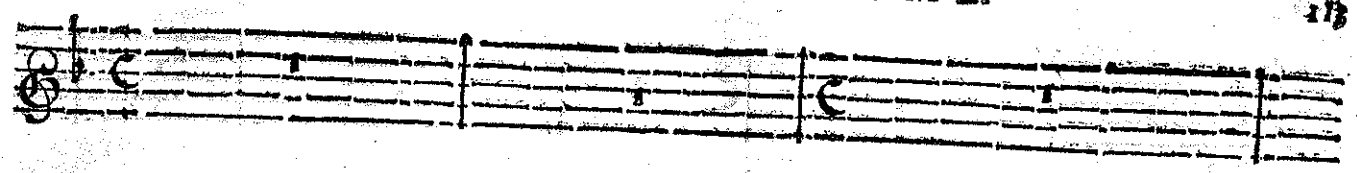
Montrez-vo^s à ses

BASSE-CONTINUE.

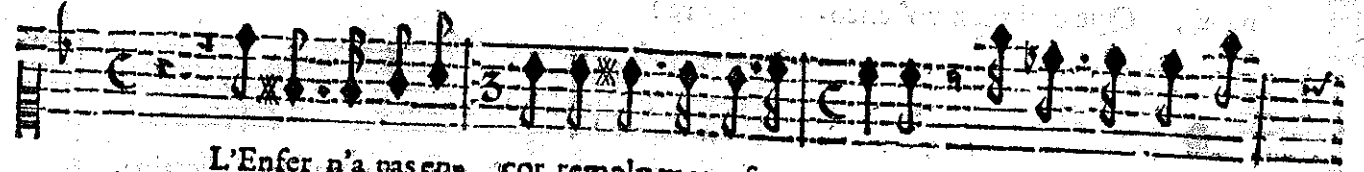
yeux, Soyez témoin vous-même Du merveilleux effet de vostre enchante-

BASSE-CONTINUE.

ACTE TROISIEME.

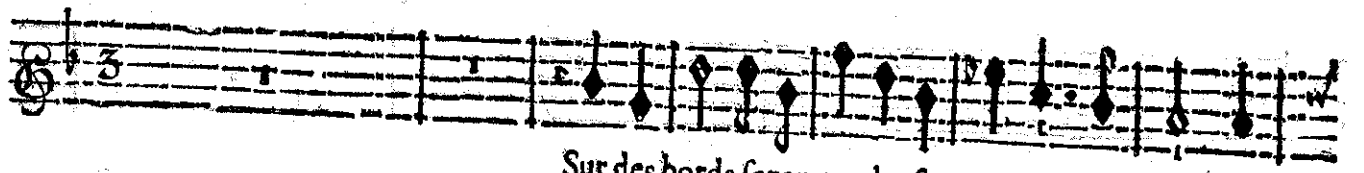
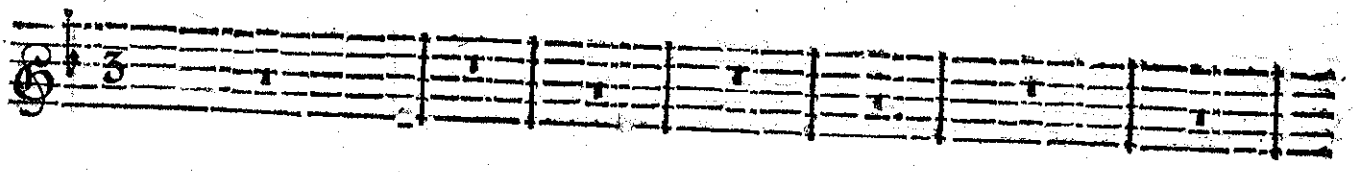


ment.



L'Enfer n'a pas en- cor rempli mon espe- rance, Il faut qu'un nouveau

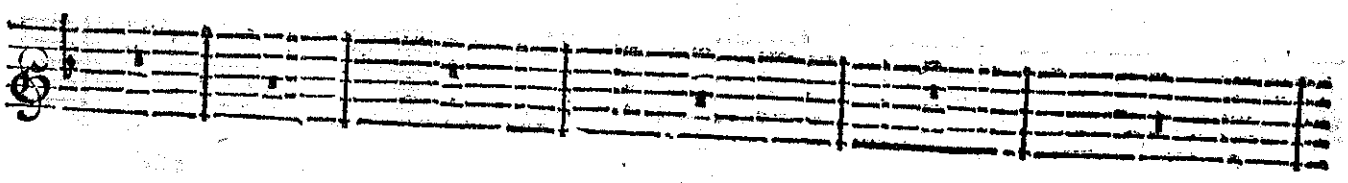
BASSE-CONTINUE.



Sur des bords separez du sejour des Humains, Qui

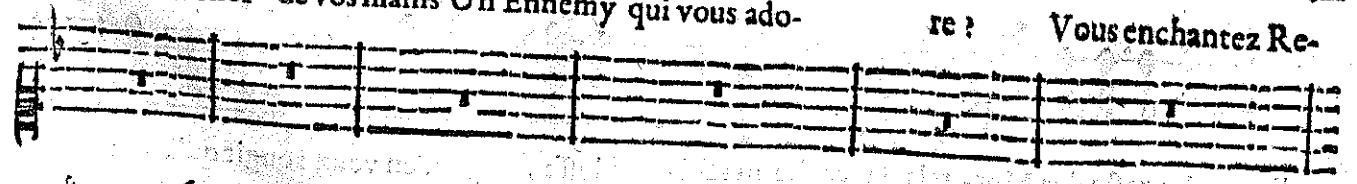
charme acheve ma vengeance.

BASSE-CONTINUE.



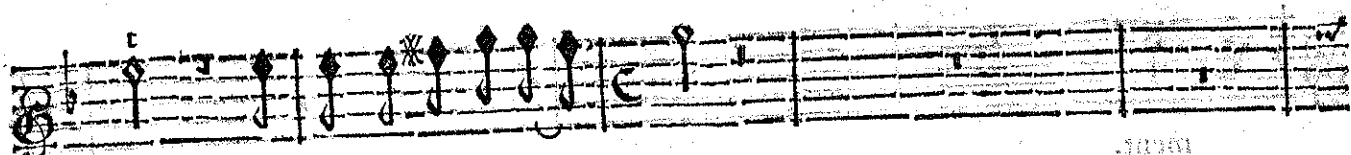
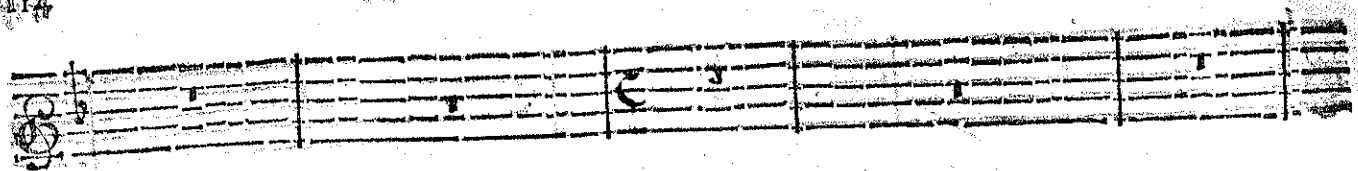
peut arracher de vos mains Un Ennemy qui vous ado- re? Vous enchantez Re-

BASSE-CONTINUE.

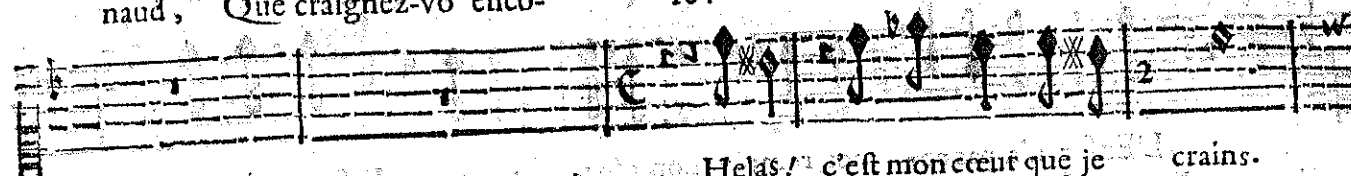


BASSE-CONTINUE.

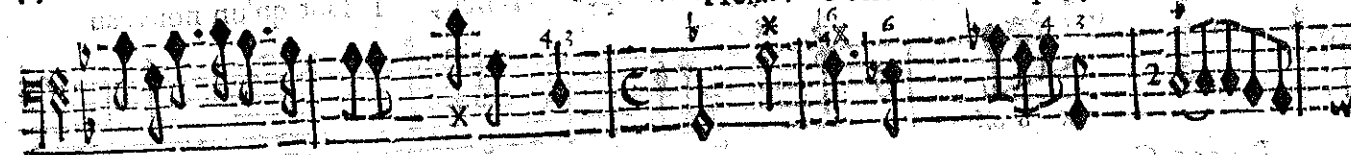
ARMIDE, TRAGÉDIE



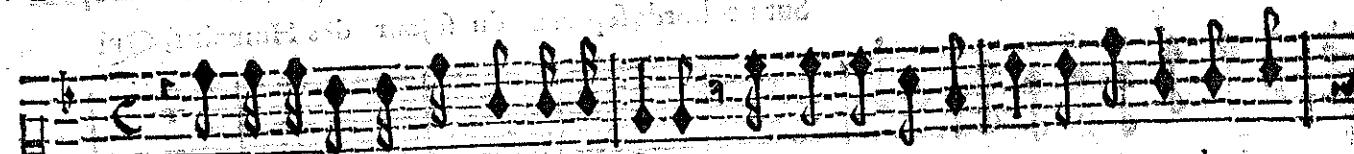
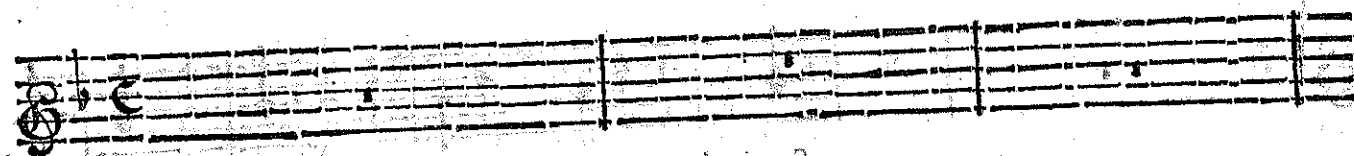
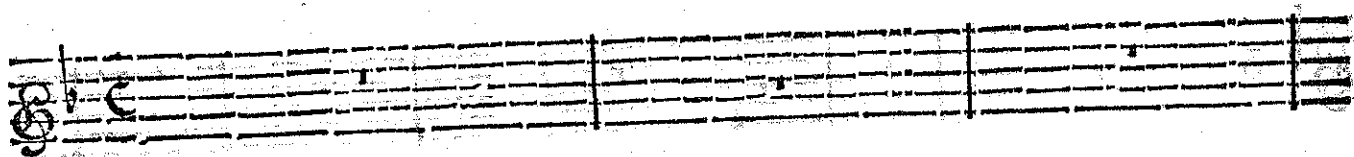
naud, Que craignez-vo' enco- re?



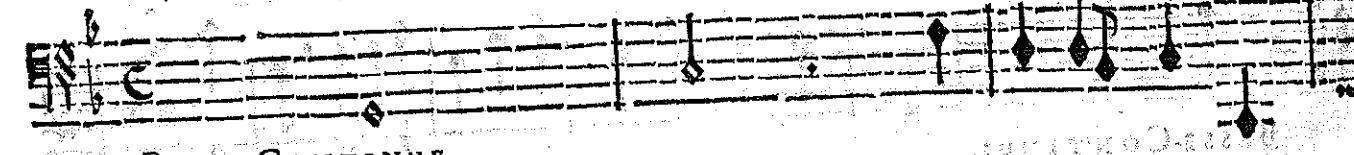
Helas! c'est mon cœur que je crains.



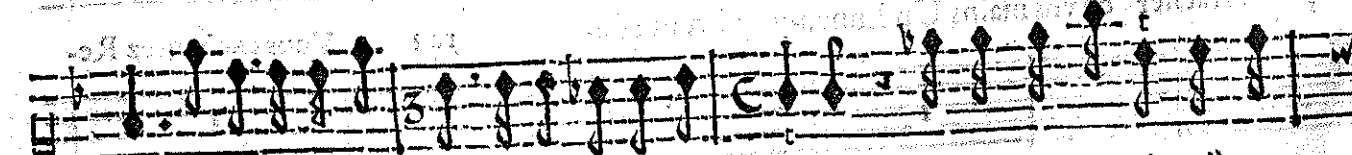
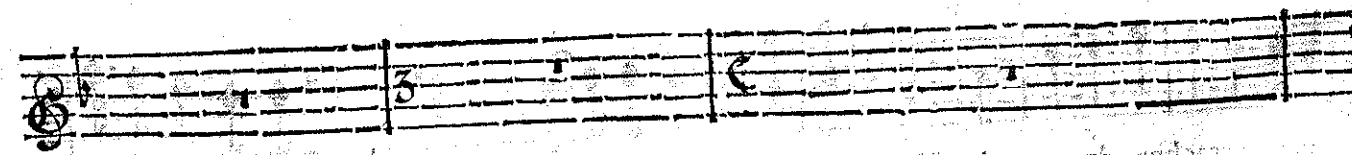
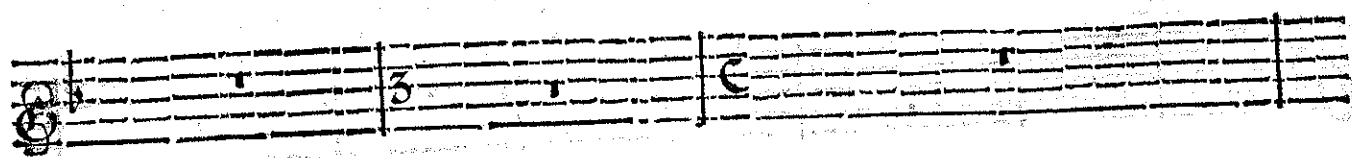
BASSE-CONTINUE.



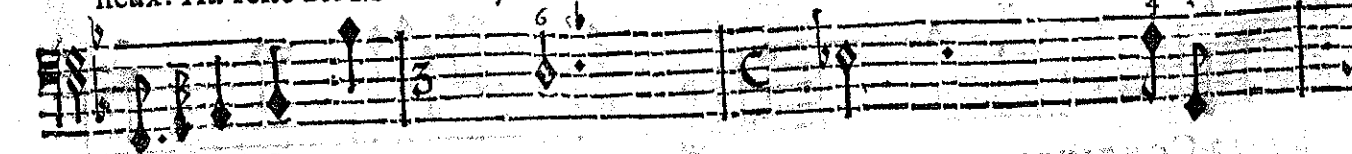
Vostre amitié dans mon fort s'intéresse, Je vous ay fait conduire avec moy dans ces



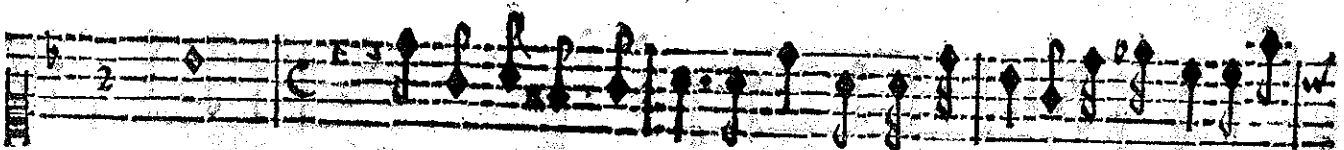
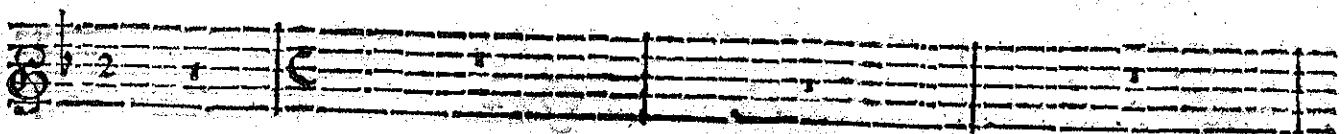
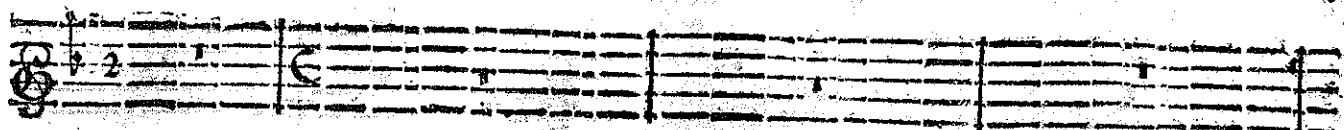
BASSE-CONTINUE.



lieux: Au reste des Mor- tels je cache ma foi- blese, Je n'en veux rougir qu'à vos



BASSE-CONTINUE.

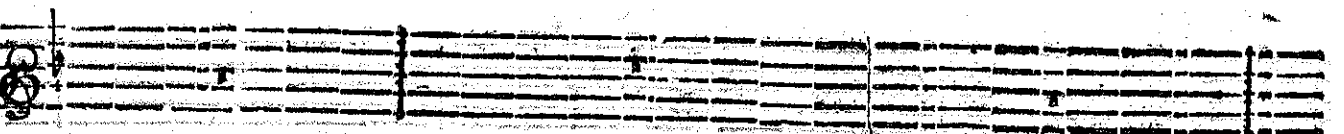
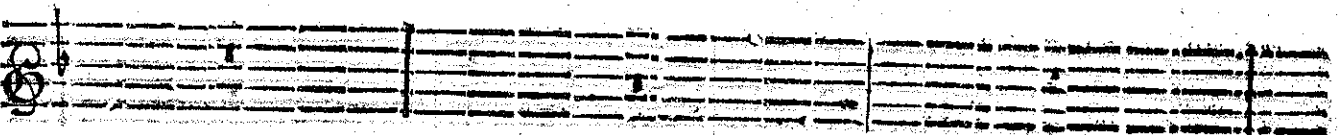


yeux.

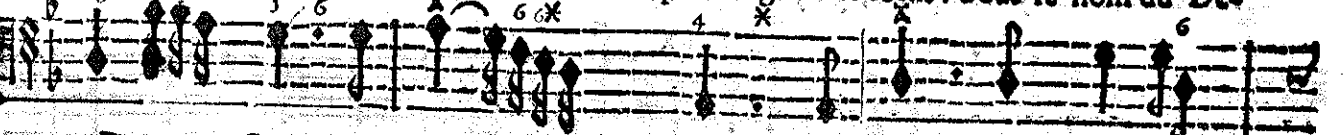
De mes pl^s doux regards Renaud seut se defendre, Je ne p^us enga



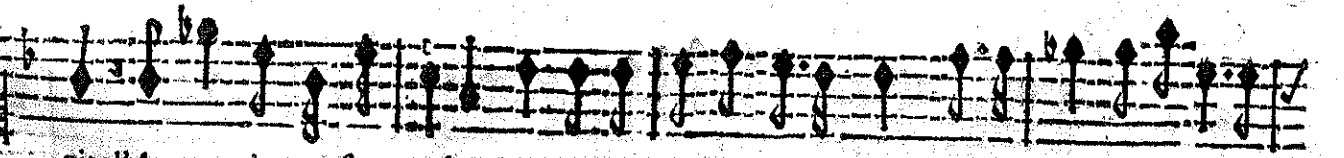
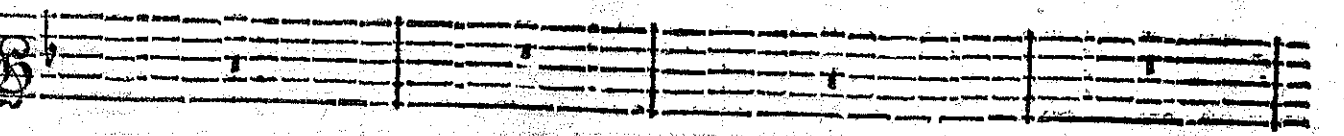
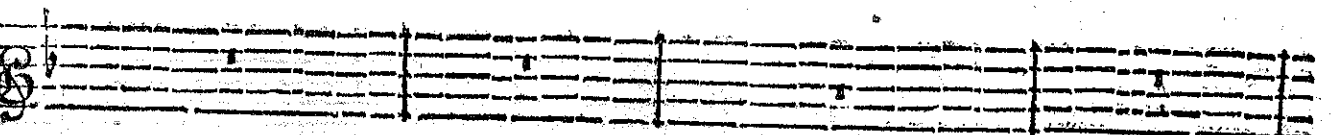
BASSE-CONTINUE.



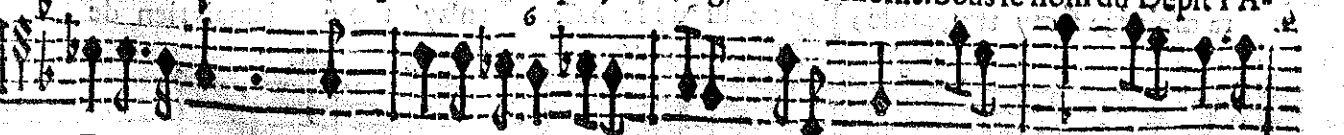
ger ce cœur fier à se rendre; Il m'échapa malgré mes soins: Sous le nom du Dé-



BASSE-CONTINUE.



pit l'Amour vint me surprendre Lorsque je m'en gardois le moins. Sous le nom du Dépit l'A-



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE

mour vint me surprendre Lorsque je m'en gardois le moins. Plus Renaud m'aime-

BASSE-CONTINUE.

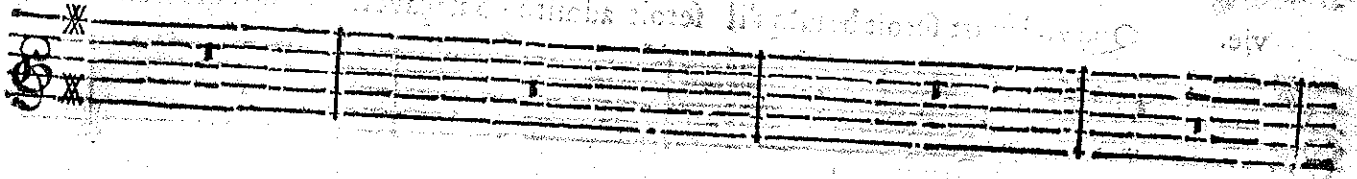
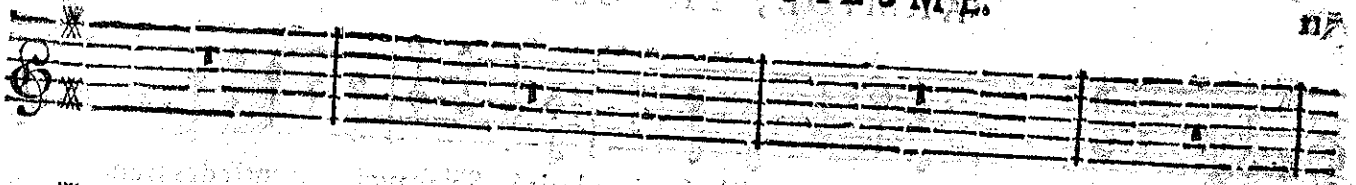
ra moins je seray tranquille; J'ay resolu de le hair. Plus Renaud m'aime-

BASSE-CONTINUE.

ra moins je seray tranquille; J'ay resolu de le hair. Je n'ay renté jamais rien de

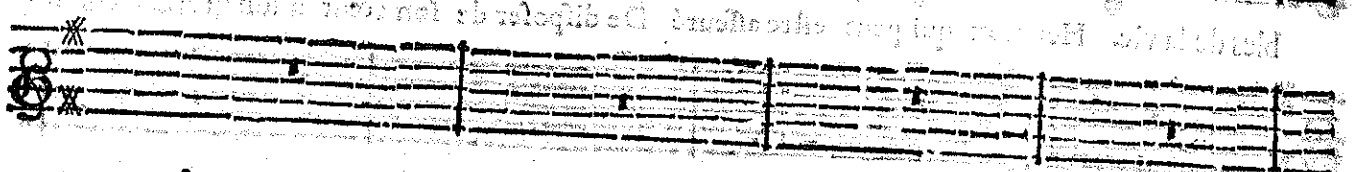
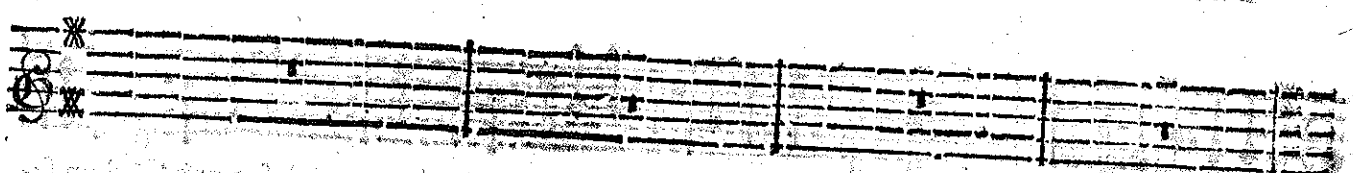
BASSE-CONTINUE.

ACTE TROISIEME.



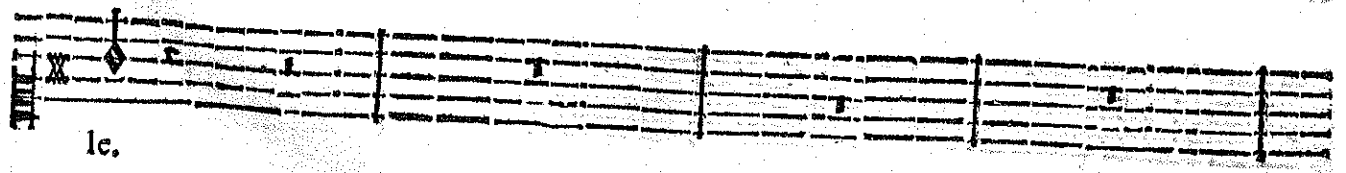
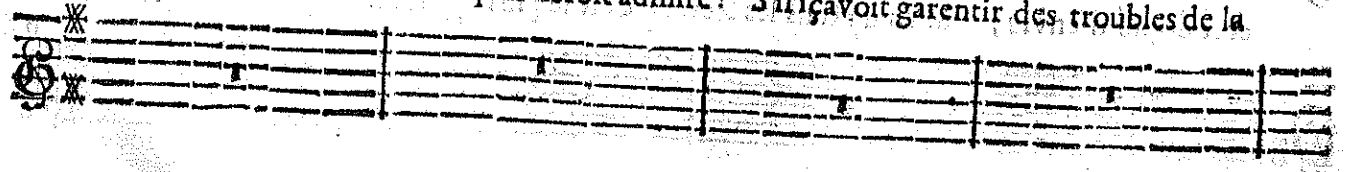
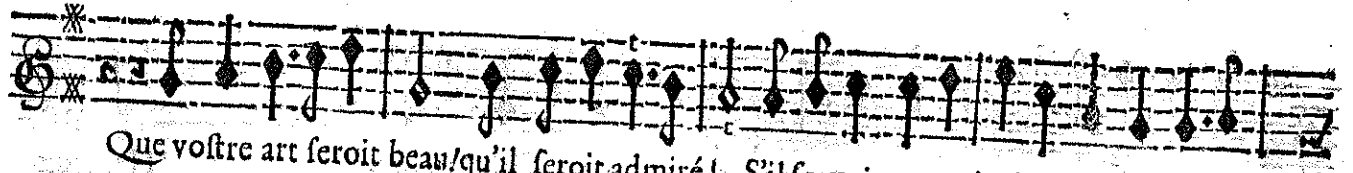
si difficile : Je crains que pour forcer mon cœur à m'obeir Tout mon art ne soit inu-

BASSE-CONTINUE.



tile. Je crains que pour forcer mon cœur à m'obeir Tout mon art ne soit inuti-

BASSE-CONTINUE.



lc.

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

vic. Que vostre art seroit beau: qu'il seroit admiré S'il sçavoit garentir des trou-

BASSE-CONTINUE.

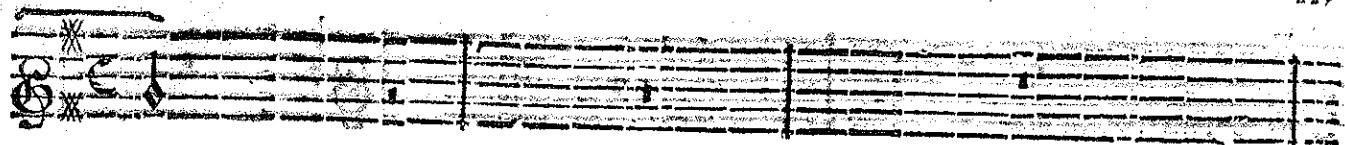
bles de la vie. Heureux qui peut estre assure De disposer de son cœur à son gré; C'est un se-

BASSE-CONTINUE.

cret digne d'envie, Mais de tous les secrets c'est le plus ignoré. Heureux

BASSE-CONTINUE.

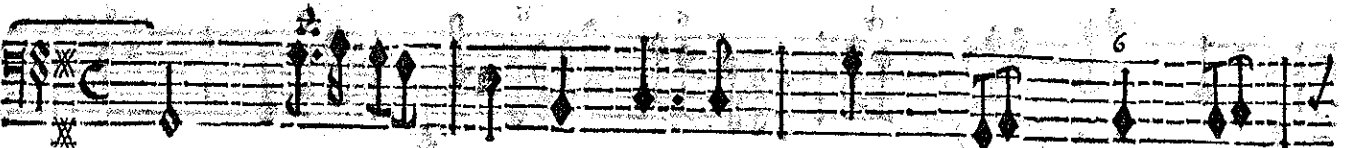
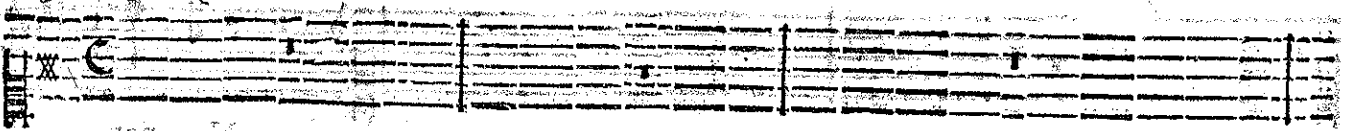
BASSE-CONTINUE.



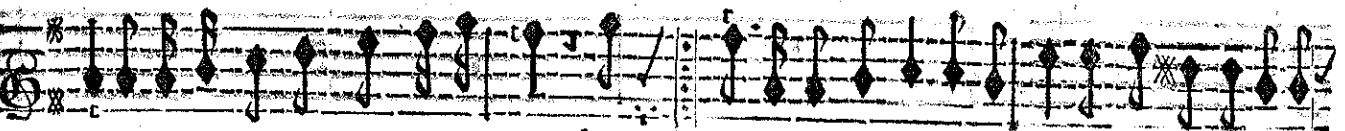
ré.



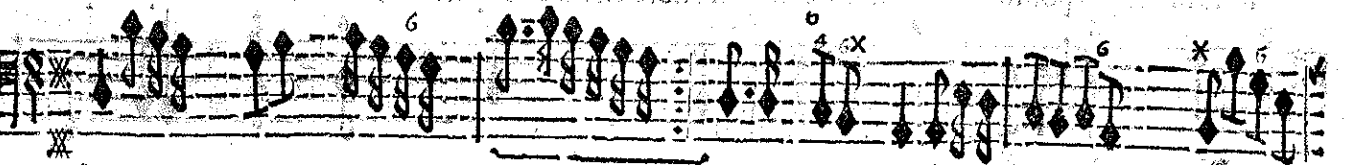
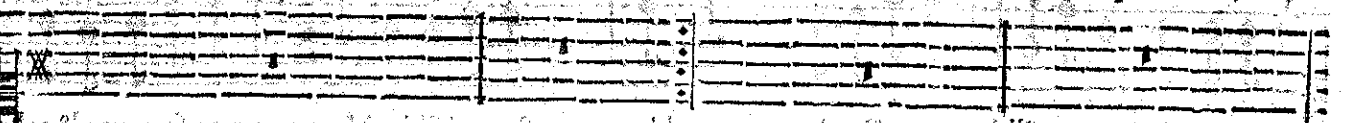
La Haine est affreuse & barbare, L'Amour contraint les cœurs dont il s'em-



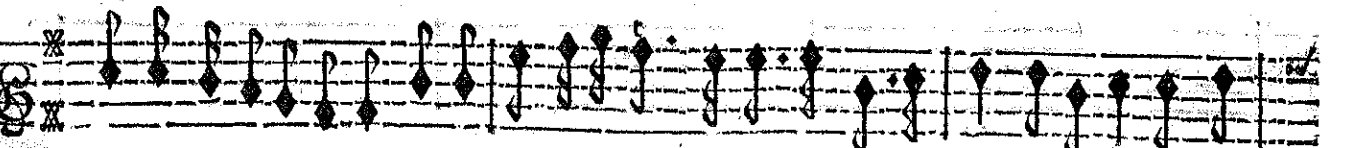
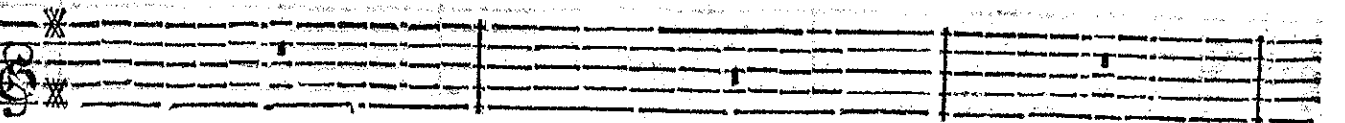
BASSE-CONTINUE.



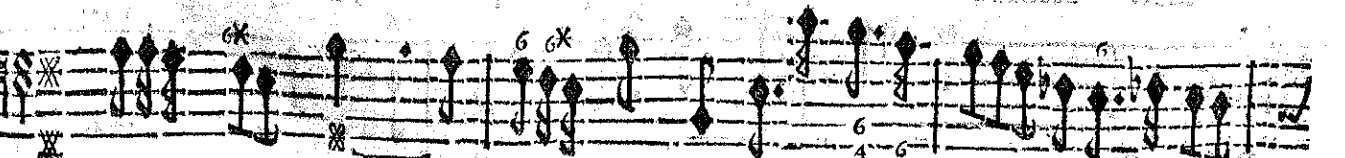
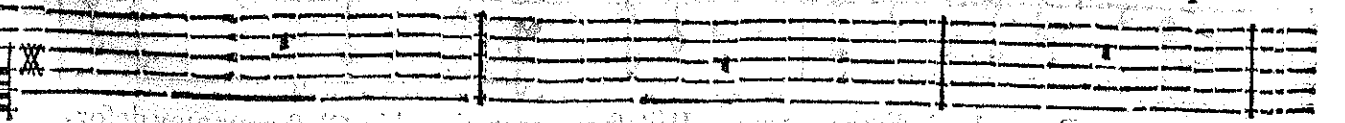
pare A souffrir des maux rigoureux. La reux. Si vostre fort est en vostre puissance, Faites



BASSE-CONTINUE.

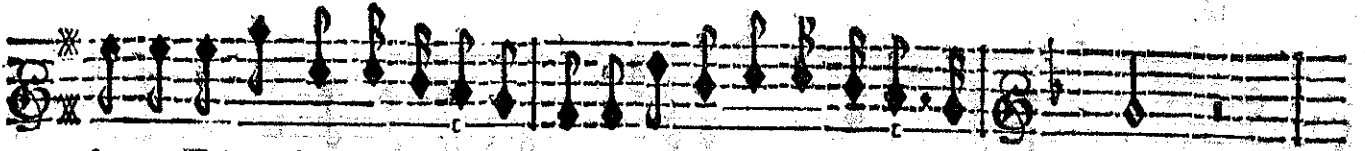
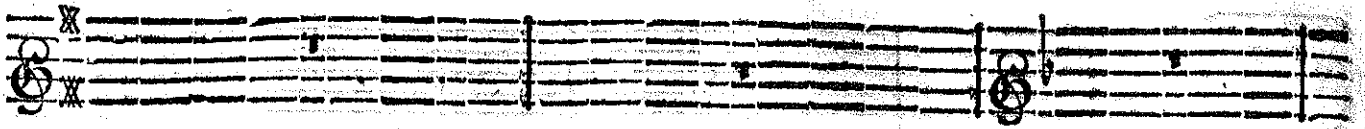


choix de l'Indifference Elle assure un repos heureux. Si vostre fort est en vostre puis-

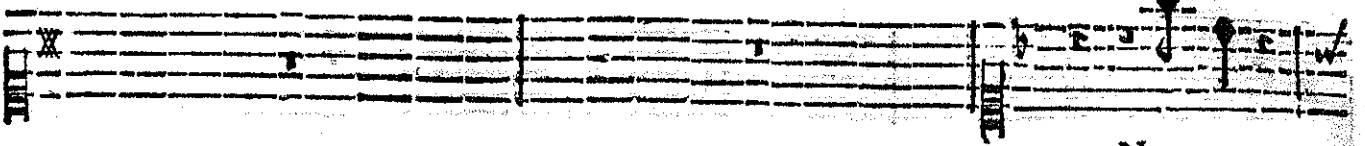


BASSE-CONTINUE.

ARMIDE. TRAGEDIE



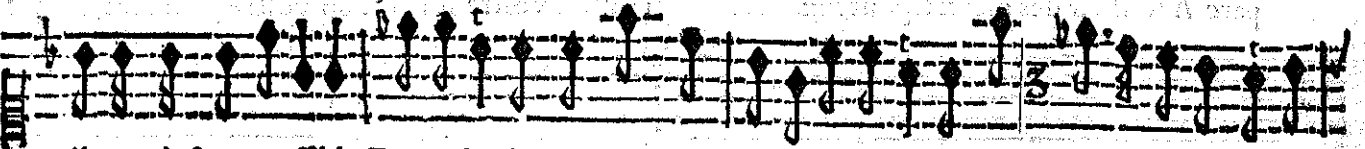
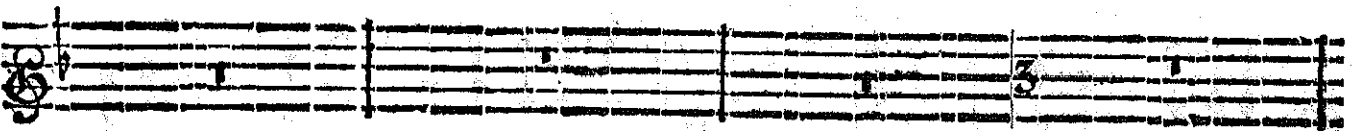
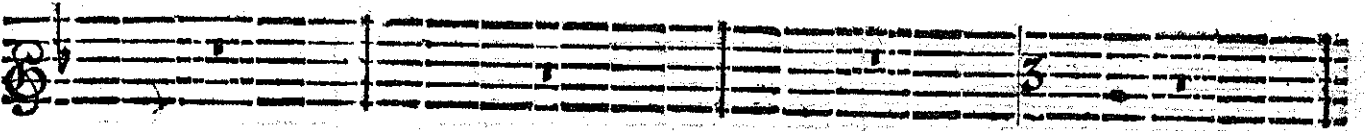
sance, Faites choix de l'Indifference, Elle assure un repos heu- reux.



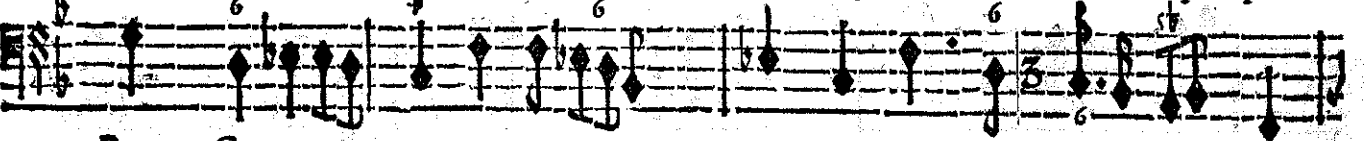
Non, non,



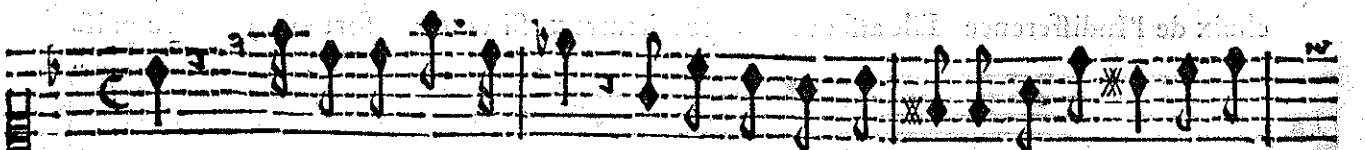
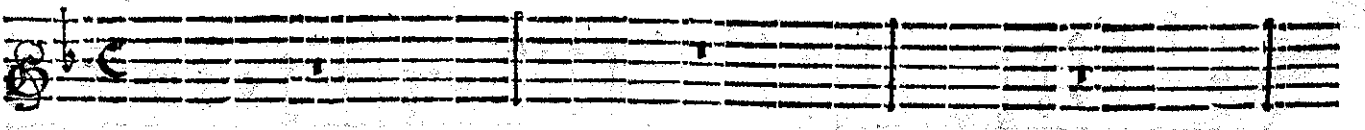
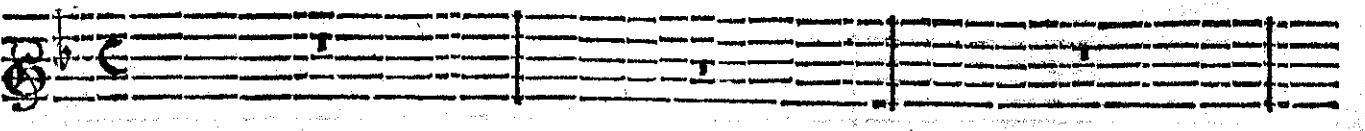
BASSE-CONTINUE.



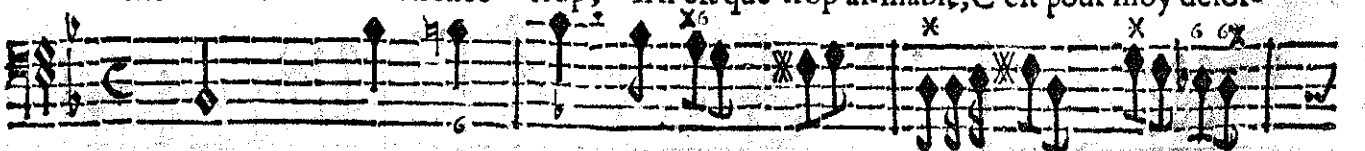
il ne m'est pas possible De passer de mon trouble en un estat paisible; Mon cœur ne se peut pl^s cal-



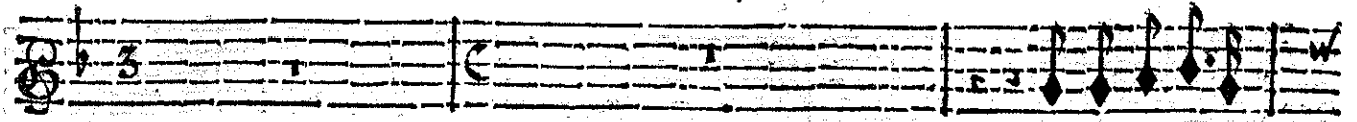
BASSE-CONTINUE.



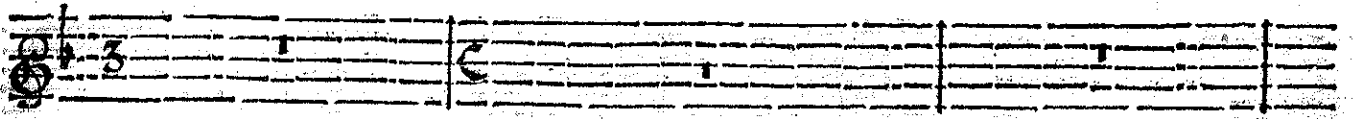
mer. Renaud m'offence trop, Il n'est que trop ai-mable, C'est pour moy defor-



BASSE-CONTINUE.



Vous n'avez pu ha-



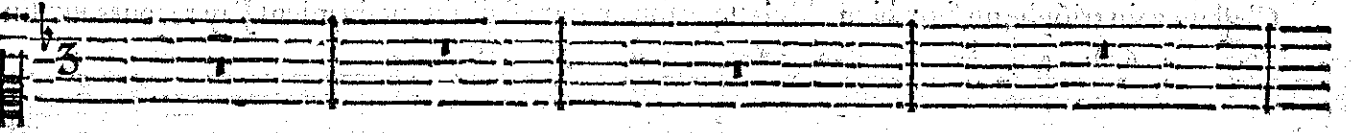
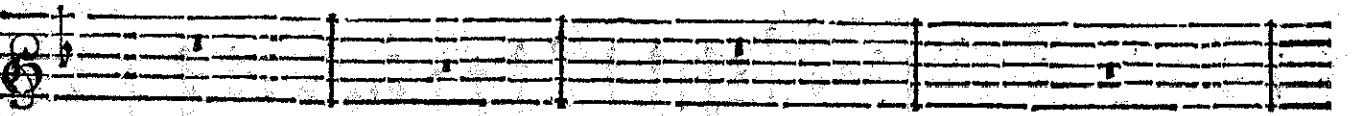
mais un choix indispen- fable De le haïr ou de l'aimer.



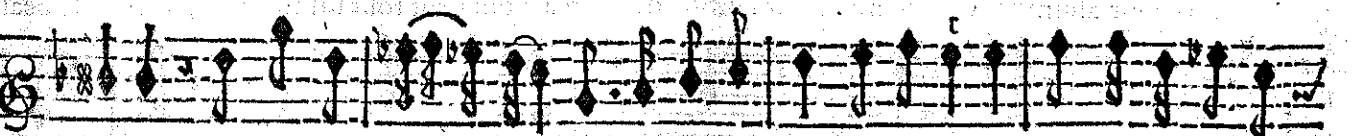
BASSE-CONTINUE.



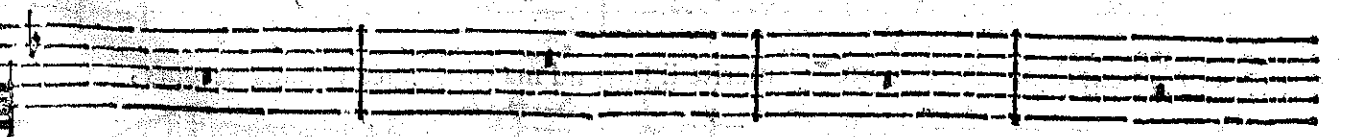
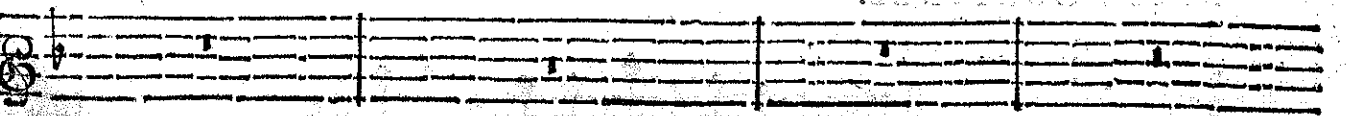
ir ce Heros invincible Lorsqu'il estoit le plus terrible De tous vos Ennemis. Il vous



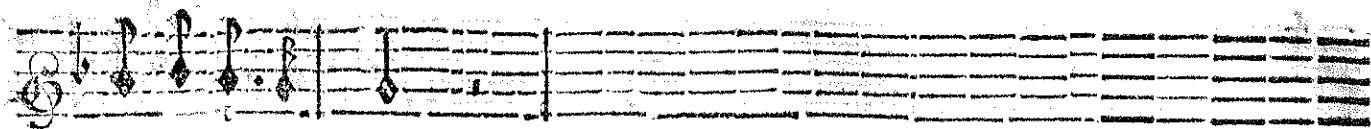
BASSE-CONTINUE.



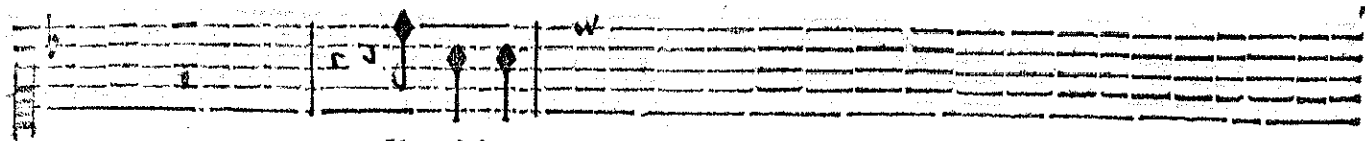
aime, l'Amour l'enchaî- ne; Garderiez-vous mieux vostre haine Contre un Amant si



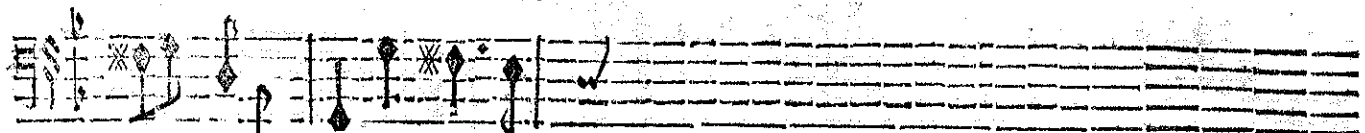
BASSE-CONTINUE.



tendre & si sou- mis.



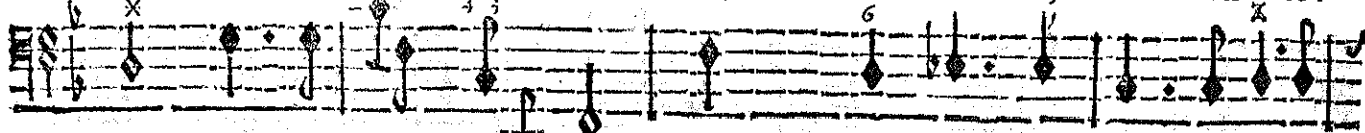
Il m'aime!



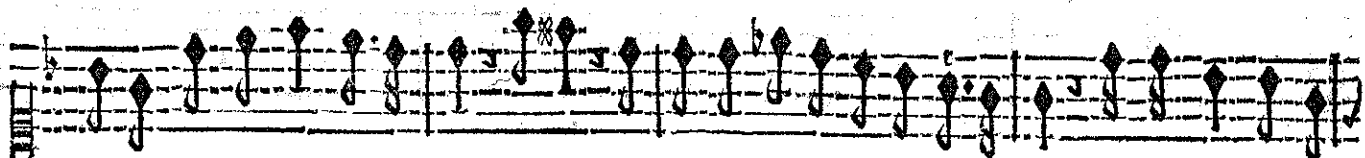
BASSE-CONTINUE.



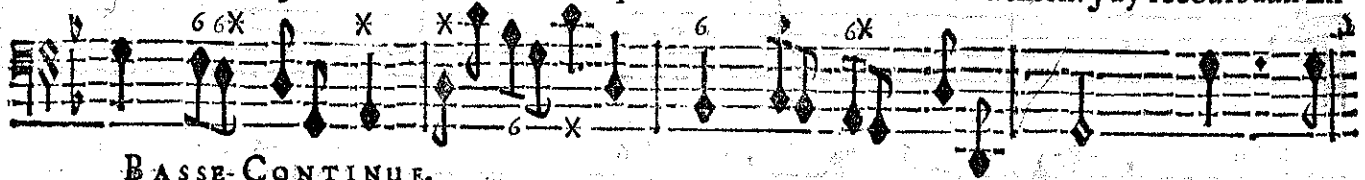
quel amour! ma honte s'en augmente! Dois-je estre aimée ainsi! Puis-je en estre contente?



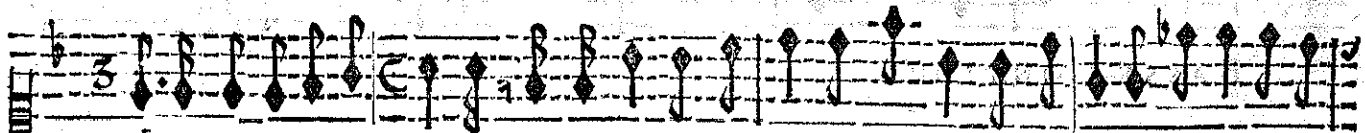
BASSE-CONTINUE.



C'est un vain triôphe un faux bien. Helas! que son amour est different du mien! J'ay recours aux En-



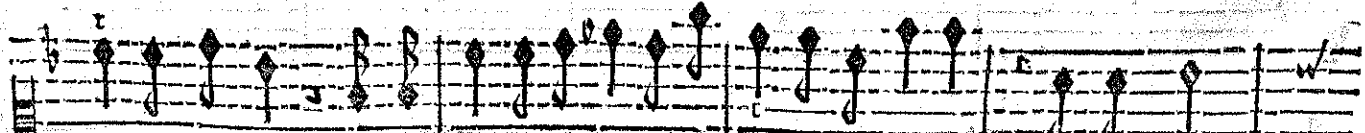
BASSE-CONTINUE.



fers pour allumer sa flame. C'est l'effort de mon art qui peut tout sur son ame; Ma foible beau-



BASSE-CONTINUE.



té n'y peut rien. Par son propre merite il suspend ma vengeance; Sans secours,



BASSE-CONTINUE.

Sans effort, même sans qu'il y pense, Il enchaîne mon cœur d'un trop charmant li-

BASSE-CONTINUE.

en. Hélas! que mon amour est différent du sien! Quelle vengeance ai-je à prétendre? Si je le

BASSE-CONTINUE.

veux aimer toujours. Quoy; ceder sans rien entreprendre? Non, il faut appeler la

BASSE-CONTINUE.

Haine à mon se- cours. L'horreur de ces lieux soli-

BASSE-CONTINUE.

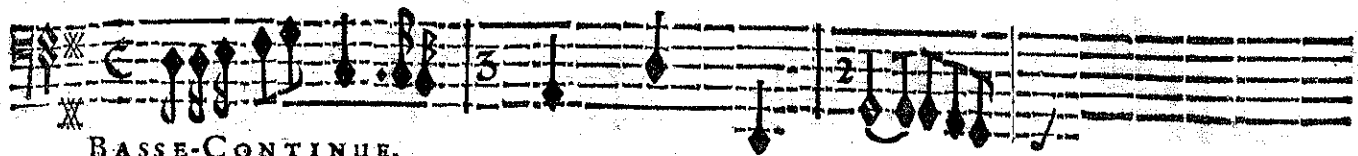
itaires Par mon art va se redou- bler. Destournez vos regards de mes affreux my-

BASSE-CONTINUE.

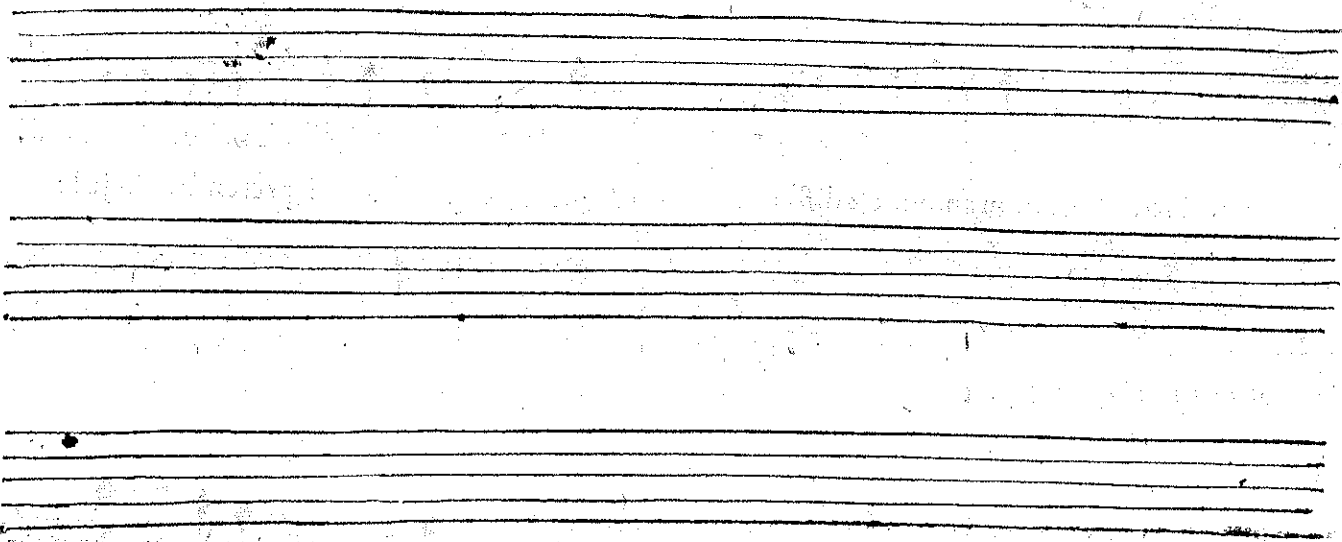
ARMIDE, TRAGEDIE



steres, Et sur tout empé- chez Renaud de me trou- bler.

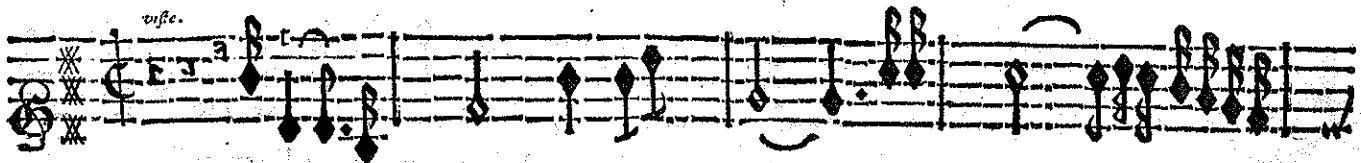
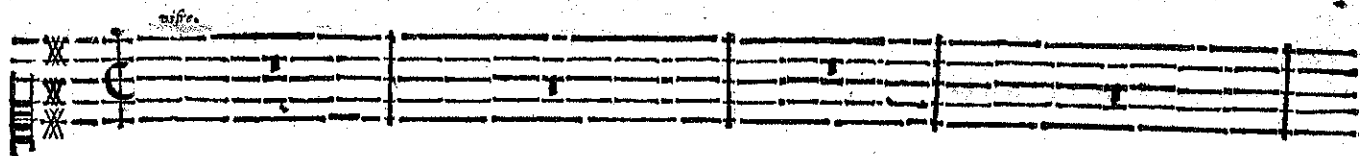


BASSE-CONTINUE.

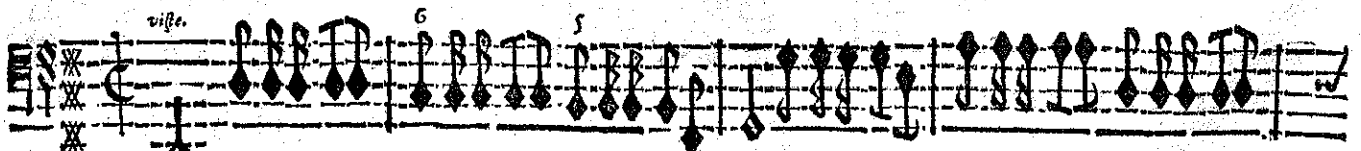
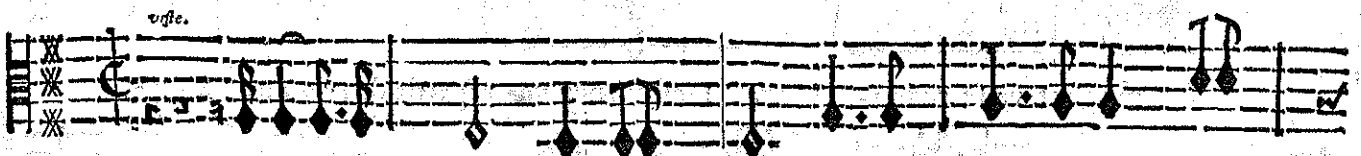


SCENE III.

ARMIDE seule.

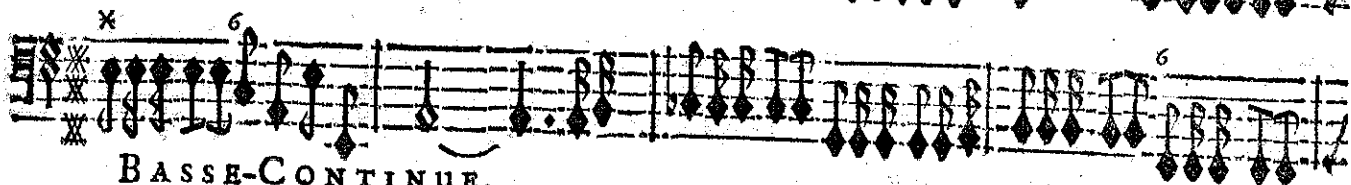
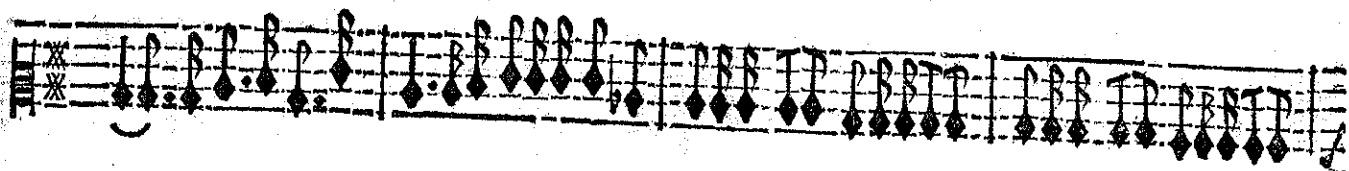
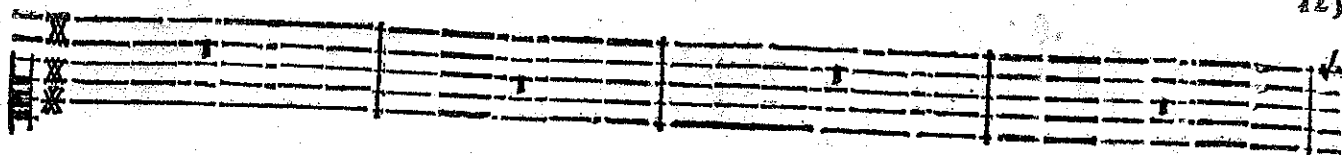


PRELUDE.

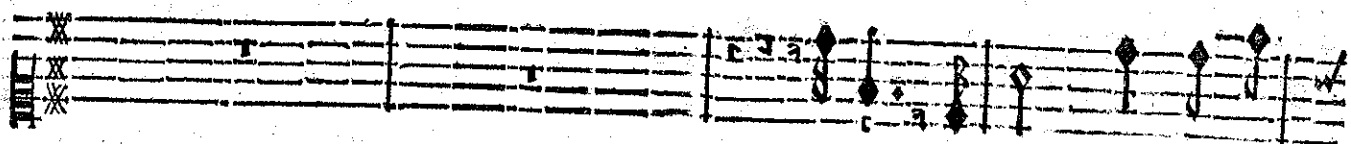


BASSE-CONTINUE.

ACTE TROISIEME.



BASSE-CONTINUE.



Venez, venez, Haine impla-

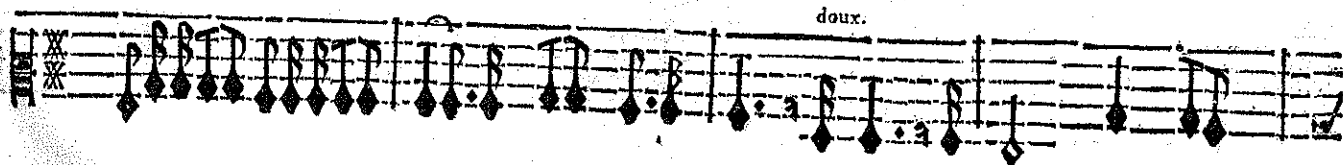
doux.



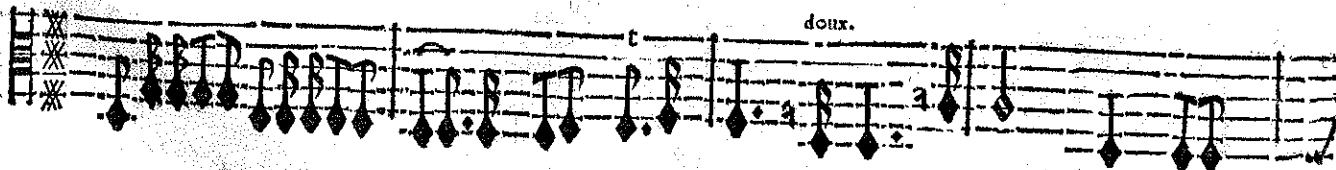
doux.



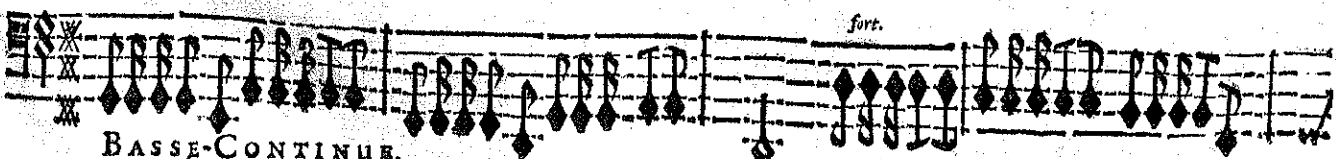
doux.



doux.



fort.



BASSE-CONTINUE.

ARMIDE TRAGEDIE.

cable, Sortez du Gouffre épouventable. Ou vous faites regner

BASSE-CONTINUE.

une éternelle horreur. Sauvez-moy de l'Amour, Rien n'est si redou-

BASSE-CONTINUE.

ACTE TROISIEME.

table: Contre un Ennemy trop aimable Rendez-moy mon couroux, rallu-

BASSE-CONTINUE.

mez ma fureur. Venez, venez, Haine impla-

BASSE-CONTINUE.

ARMIDE TRAGEDIE!

cable, Sortez du Gouffre épouventable. Ou vous faites regner

BASSE-CONTINUE.

une éternelle horreur.

BASSE-CONTINUE.

SCENE IV.

ARMIDE, LA HAINE, Suite de la Haine.

PRELUDE.

LA HAINE.

BASSE-CONTINUE.

BASSE-CONTINUE.

R

ARMIDE, TRAGÉDIE

doux.

doux.

doux.

doux.

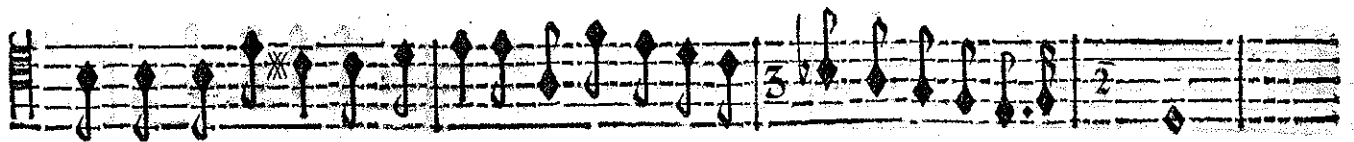
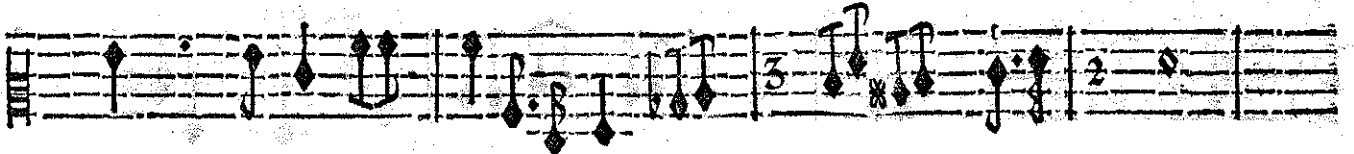
Je re- ponds à tes vœux, ta voix s'est fait entendre,

BASSE-CONTINUE.

Juques d'as le fonds des Enfers. Pour toy,

contrel' Amour, je vais tout entreprendre,

BASSE-CONTINUE.



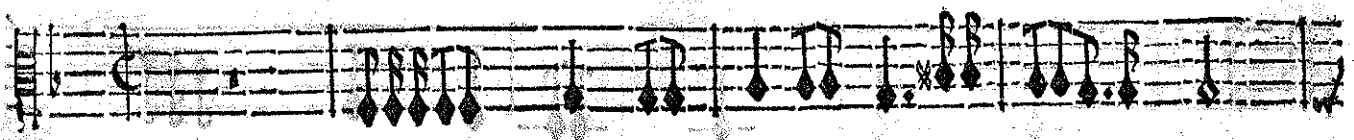
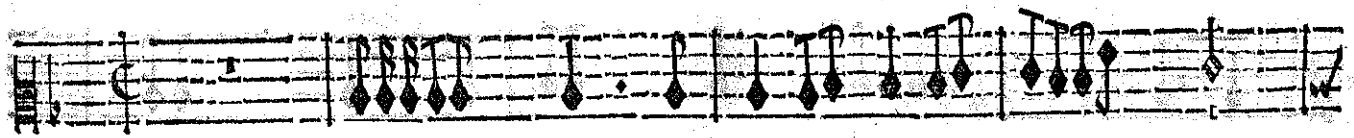
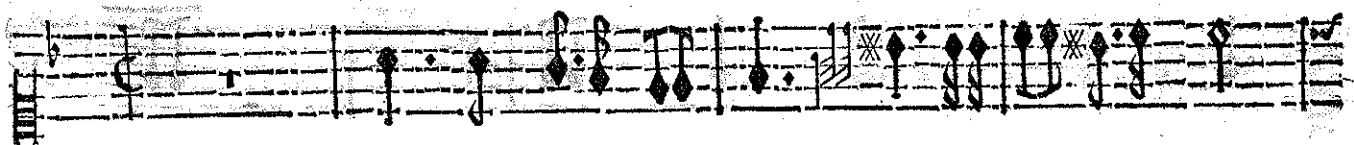
Et quand on veut bié s'en deffendre On peut se garen- tir de ses indignes fers.



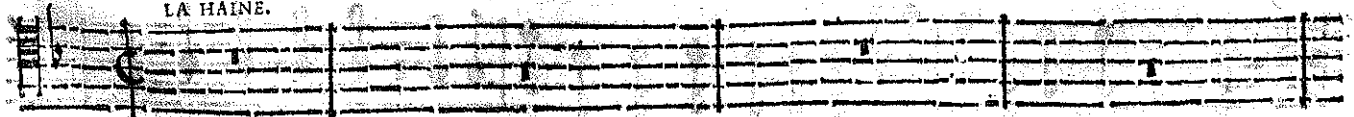
BASSE-CONTINUE.



PRELUDE.



LA HAINE.



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE

Musical staff with treble clef, containing a series of notes and rests. The word "doux." is written above the staff.

Musical staff with treble clef, containing a series of notes and rests. The word "doux." is written above the staff.

Musical staff with treble clef, containing a series of notes and rests. The word "doux." is written above the staff.

Musical staff with treble clef, containing a series of notes and rests. The word "doux." is written above the staff.

Musical staff with treble clef, containing a series of notes and rests. The word "doux." is written above the staff.

Plus on connoist l'A-

Musical staff with bass clef, containing a series of notes and rests. The label "BASSE-CONTINUE." is written below the staff.

Musical staff with treble clef, containing a series of notes and rests.

Musical staff with treble clef, containing a series of notes and rests.

Musical staff with treble clef, containing a series of notes and rests.

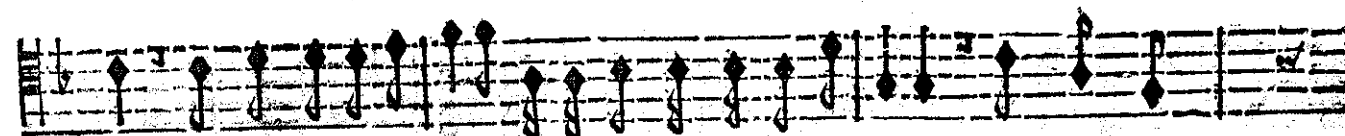
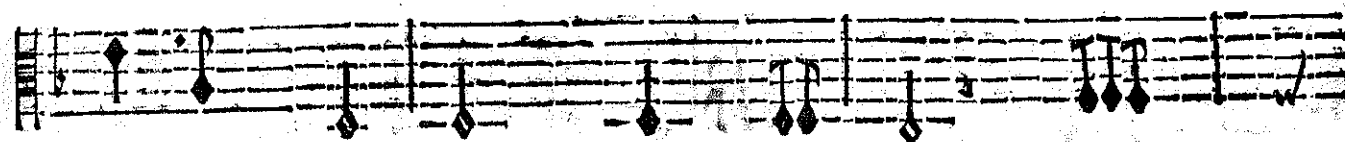
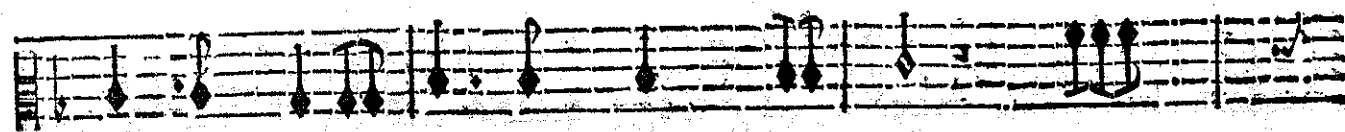
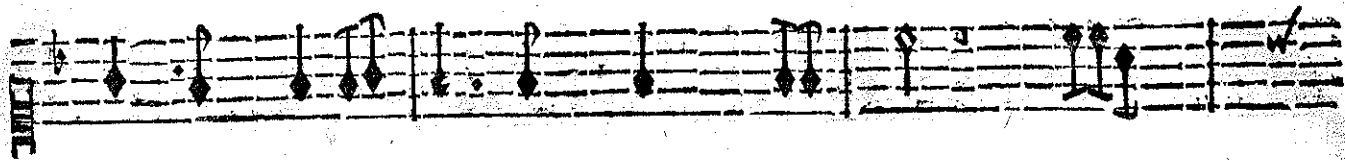
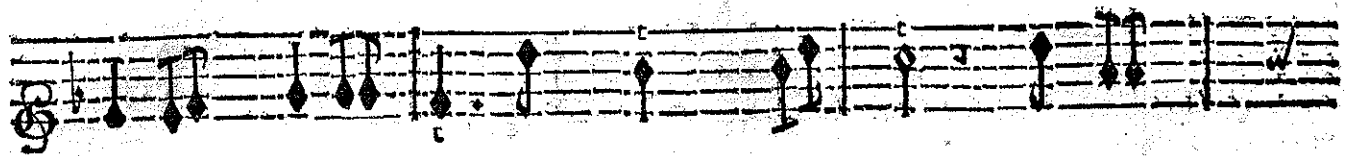
Musical staff with treble clef, containing a series of notes and rests.

Musical staff with treble clef, containing a series of notes and rests.

mour , & plus on le deteste , Destruifons son pouvoir funeste. Plus on connoist l'A-

Musical staff with bass clef, containing a series of notes and rests. The label "BASSE-CONTINUE." is written below the staff.

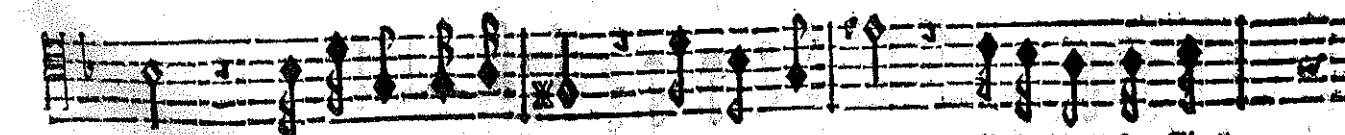
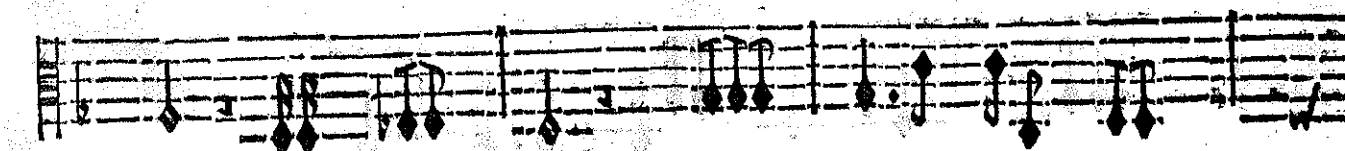
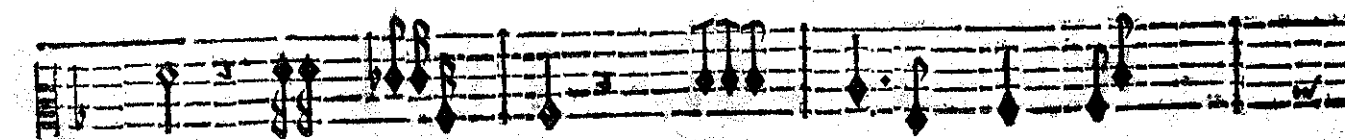
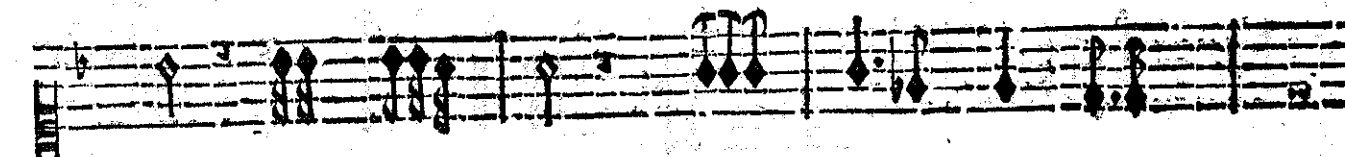
BASSE-CONTINUE.



mour & plus on le deteste : Détruifons fon pouvoir funeste. Rompons les



BASSE-CONTINUE.

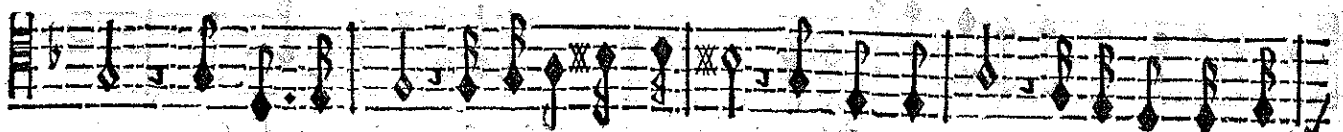


neuds, Deschirons fon Bandeau; Brulons les traits, esteignons fon Flam-



BASSE-CONTINUE.

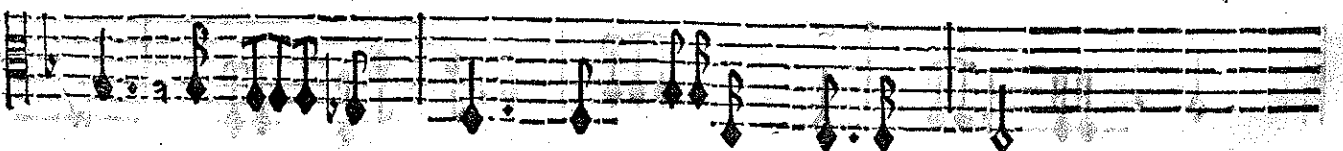
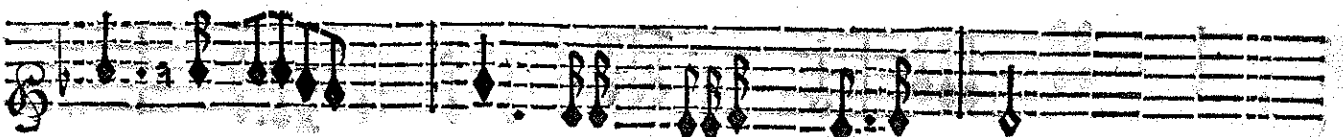
ARMIDE, TRAGEDIE.



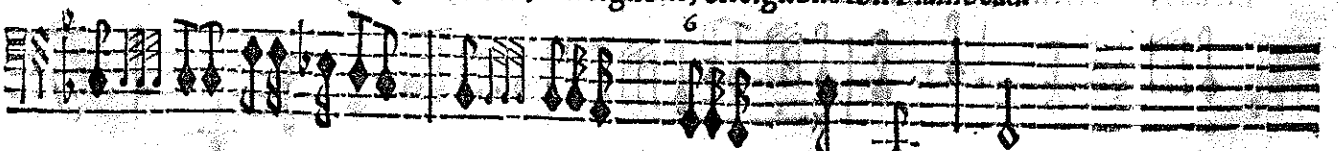
beau. Rompons les nœuds, Deschirons son Bandeau, Brulons ses traits, esteignons son Flam-



BASSE-CONTINUE.

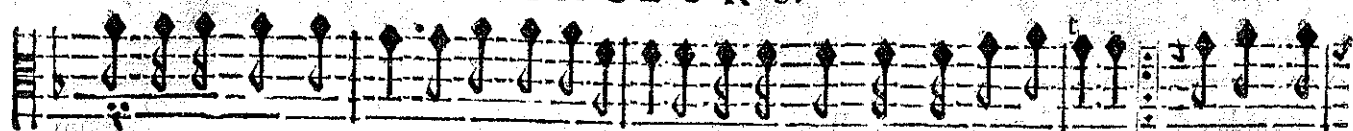


beau. Brulons, Brulons ses traits, esteignons; esteignons son Flambeau.

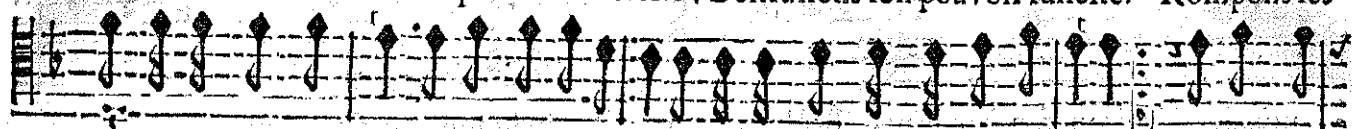


BASSE-CONTINUE.

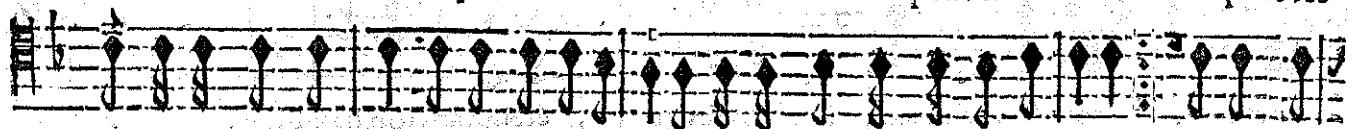
CHOEURS.



Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons les



Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons les



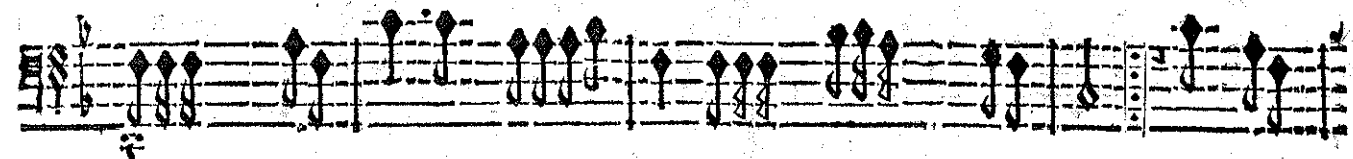
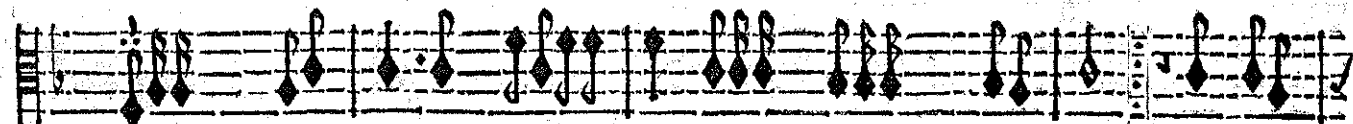
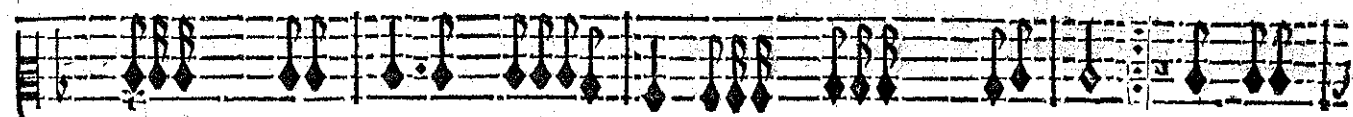
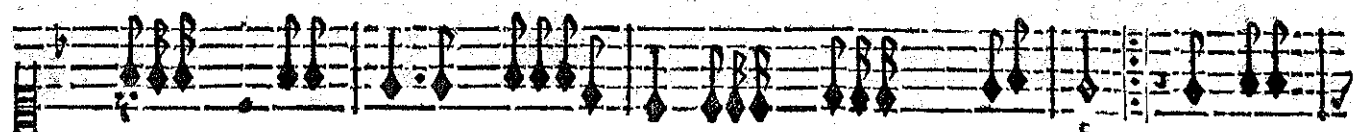
Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons les



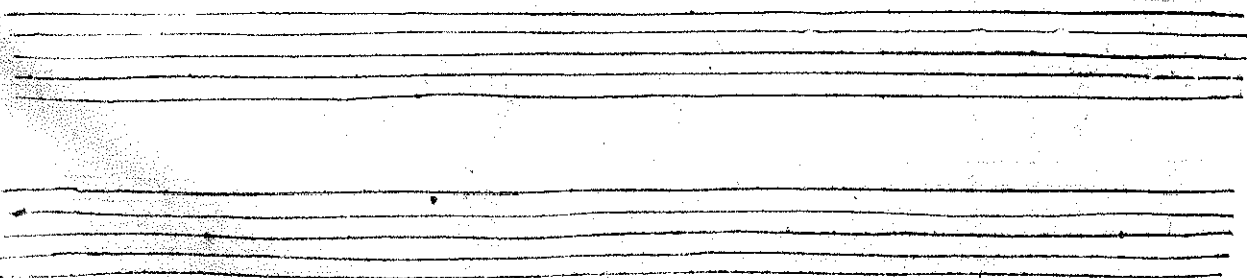
Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons les



VIOLONS.



BASSE-CONTINUE.

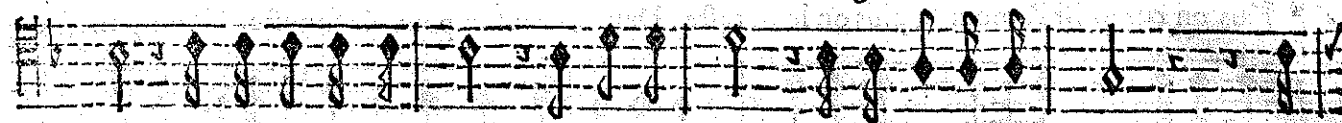




neuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom.



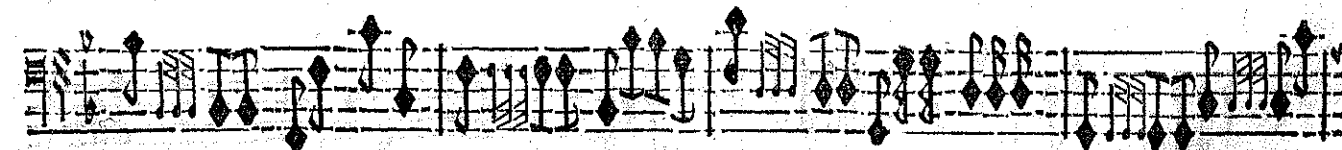
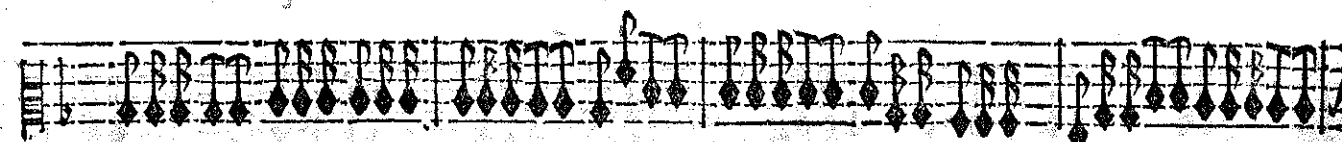
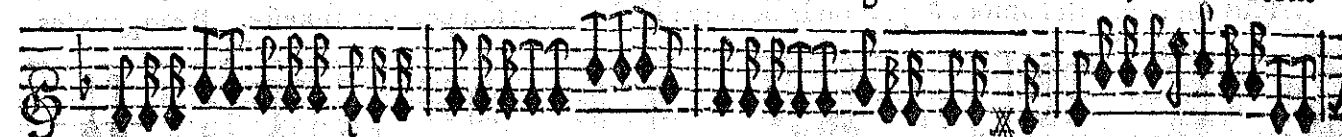
neuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom-



neuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom-

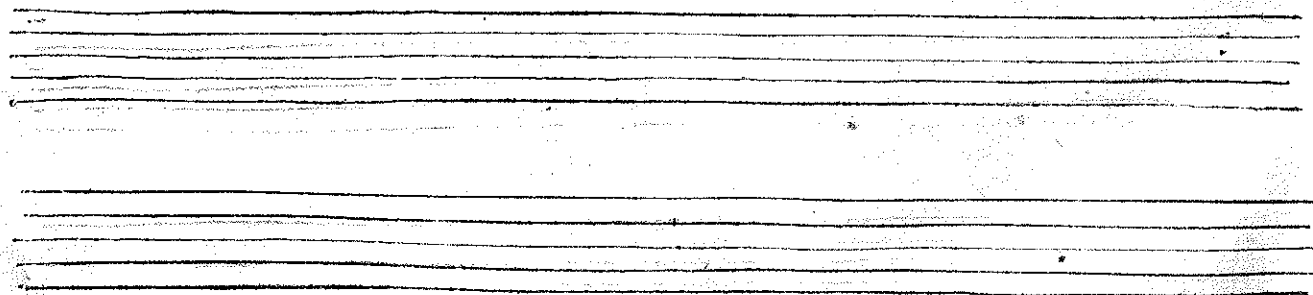


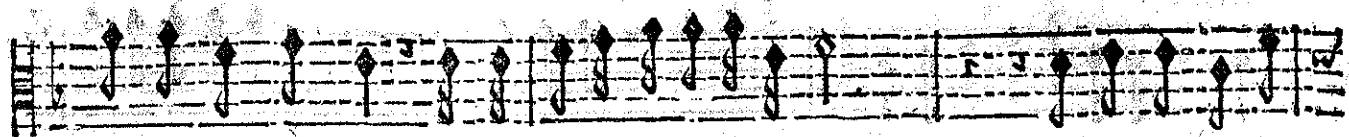
neuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom-



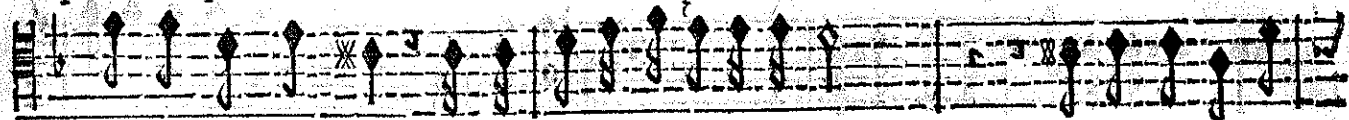
BASSE-CONTINUE.

Musical notation or publisher's mark.





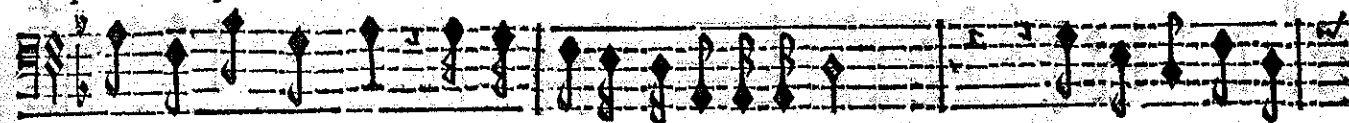
pons, Rompons les nœuds, déchi-rons, déchirons son Bandeau. Brûlons, Brûlons les



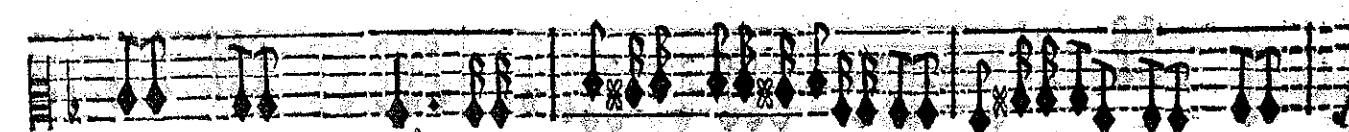
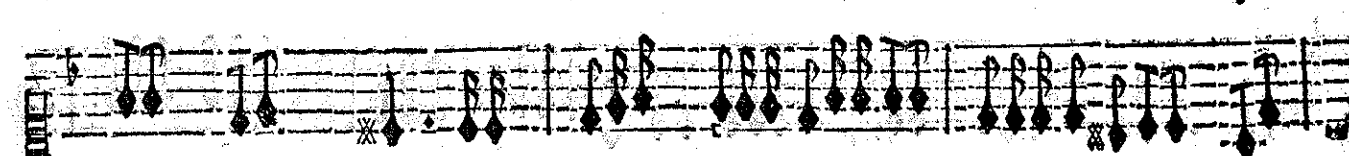
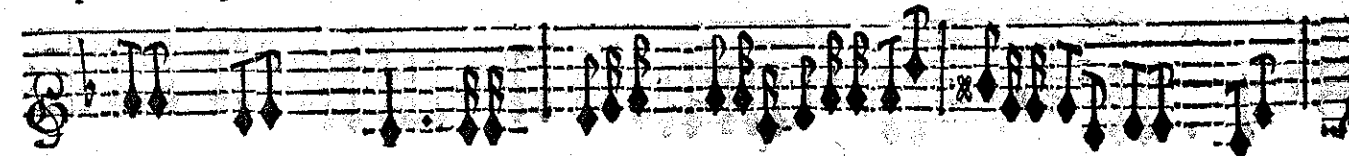
pons, Rompons les nœuds, déchi-rons, déchirons son Bandeau. Brûlons, Brûlons les



pons, Rompons les nœuds, dechi-rons, déchirons son Bandeau. Brûlons, Brûlons les

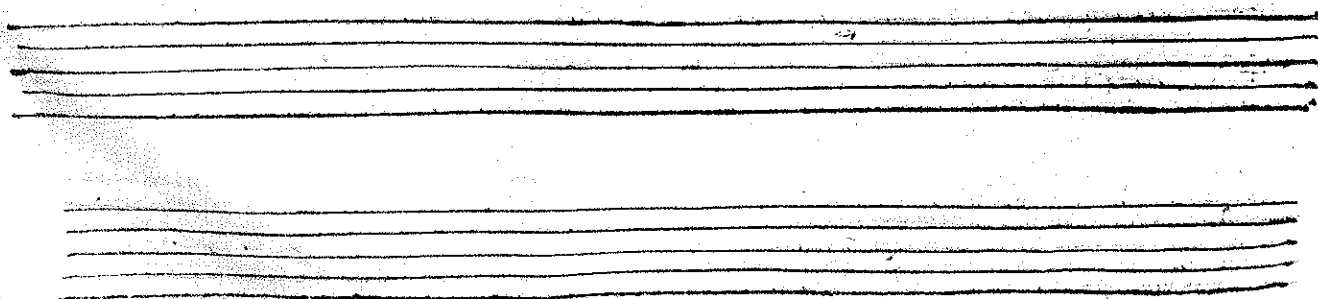


pons, Rompons les nœuds, déchi-rons, déchirons son Bandeau. Brûlons, Brûlons les



BASSE-CONTINUE.

BASSE-CONTINUE.



ARMIDE, TRAGÉDIE

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

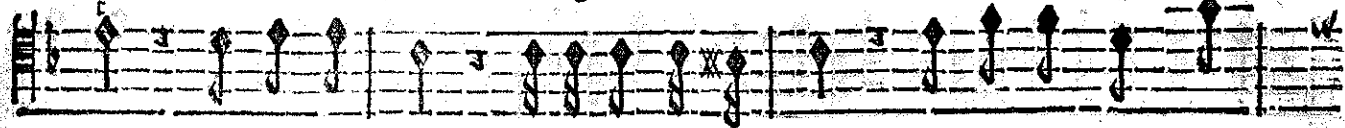
traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

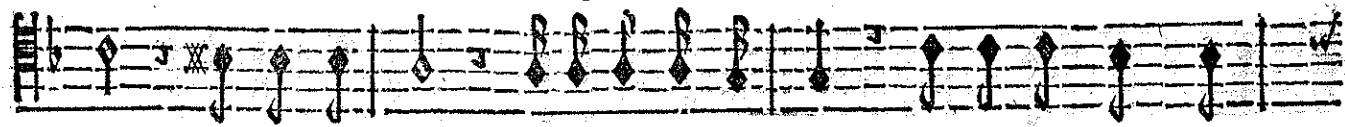
BASSE-CONTINUE.



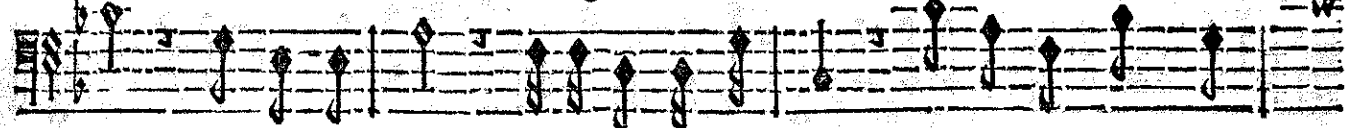
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



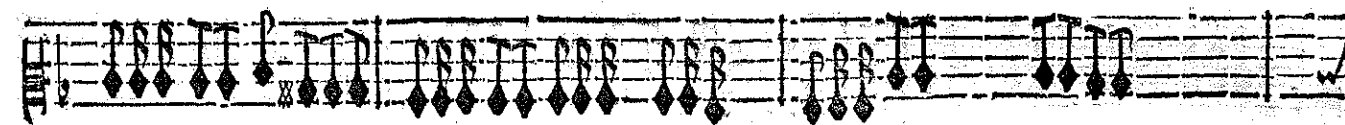
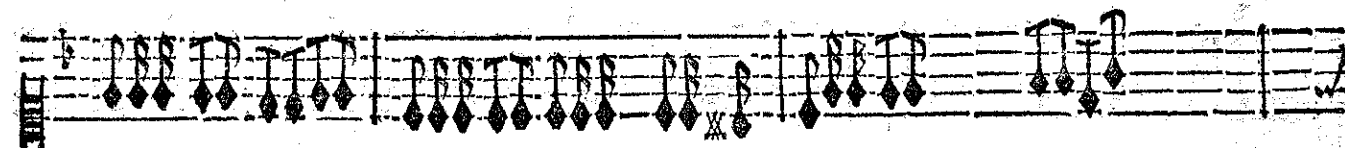
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



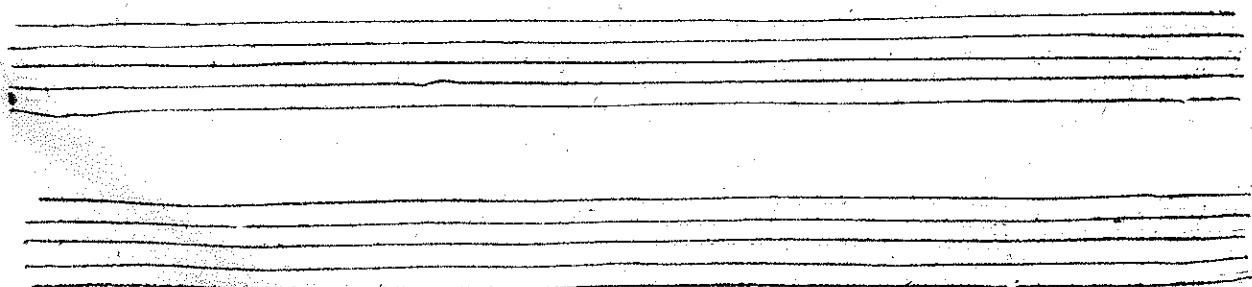
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



BASSE-CONTINUE.



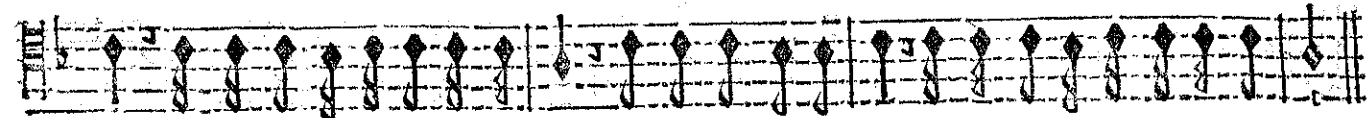
ARMIDE TRAGÉDIE:



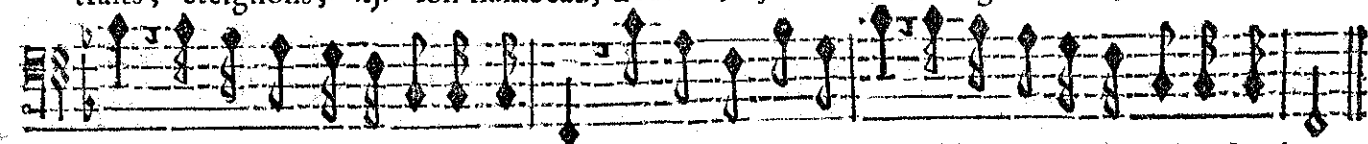
traits, éteignons, ij. son flambeau, Brûlons, ij. ses traits, éteignons, ij. son flambeau.



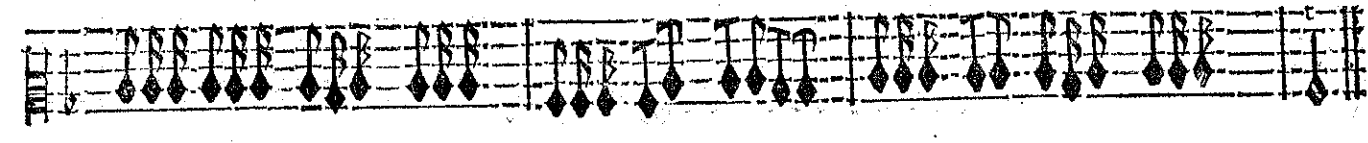
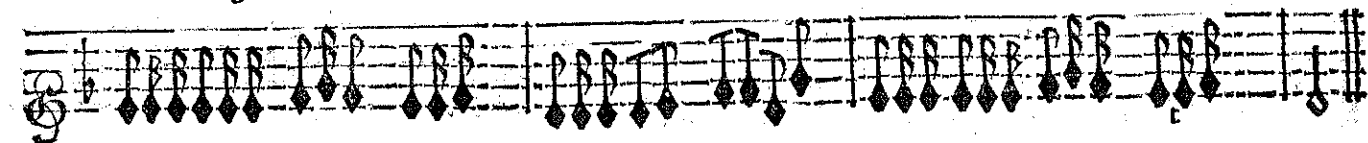
traits, éteignons, ij. son flambeau, Brûlons, ij. ses traits, éteignons, ij. son flambeau.



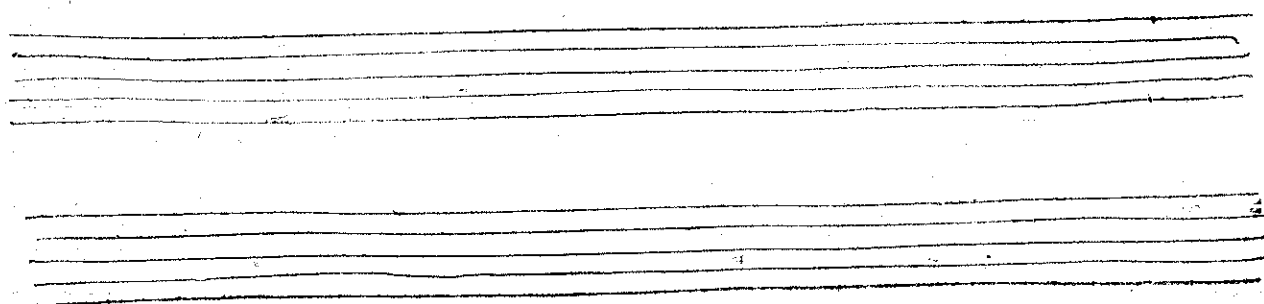
traits, éteignons, ij. son flambeau, Brûlons, ij. ses traits, éteignons, ij. son flambeau.



traits, éteignons, ij. son flambeau, Brûlons, ij. ses traits, éteignons, ij. son flambeau.



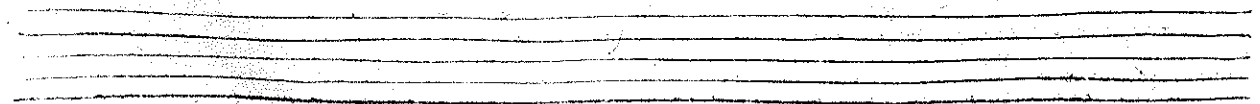
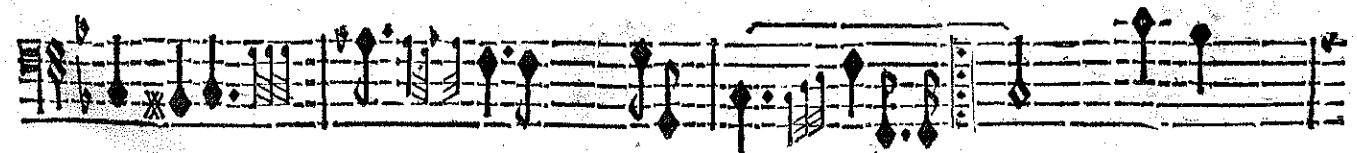
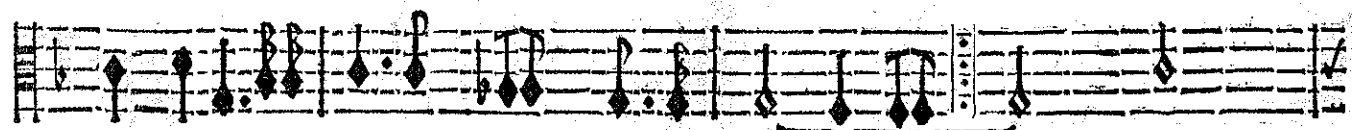
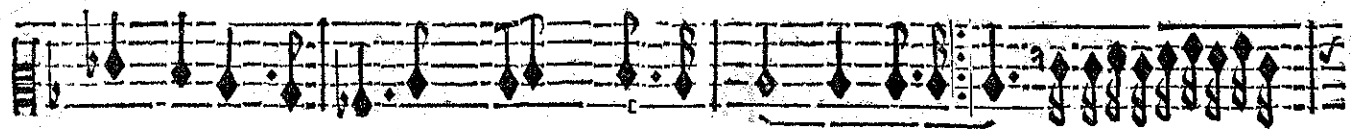
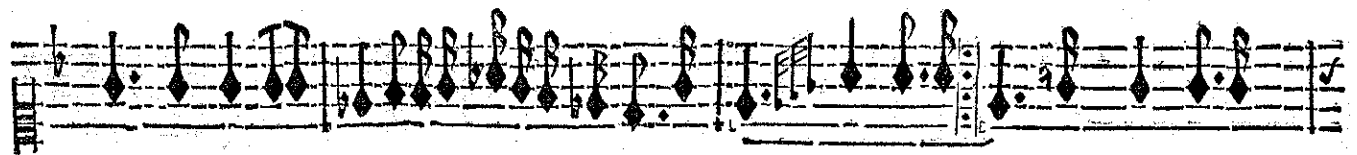
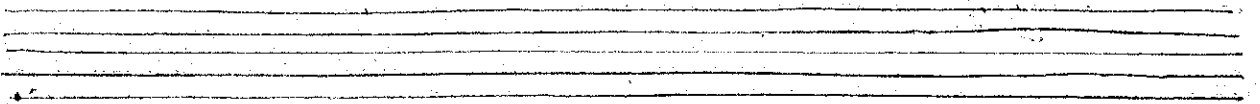
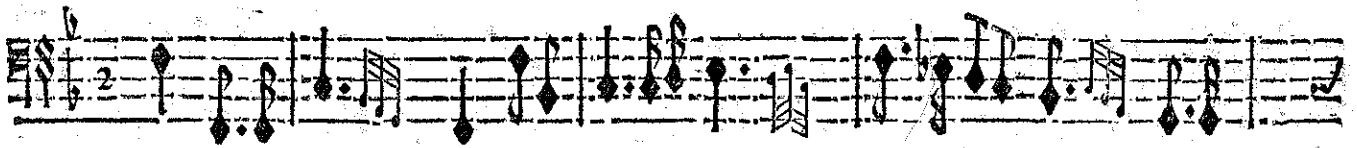
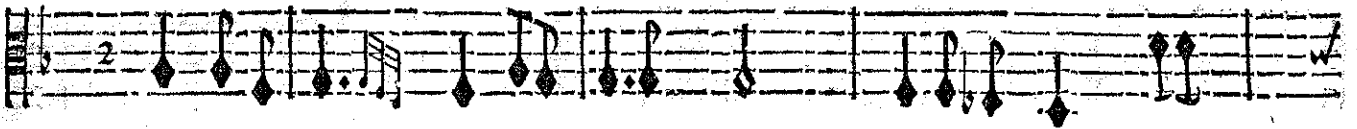
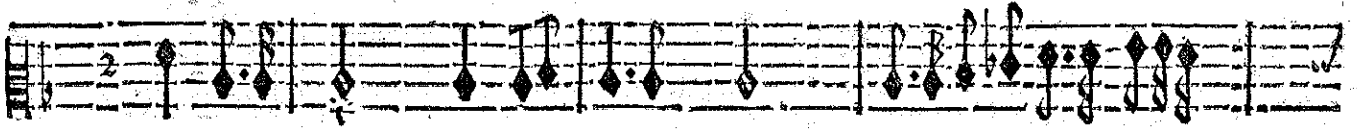
BASSE-CONTINUE.



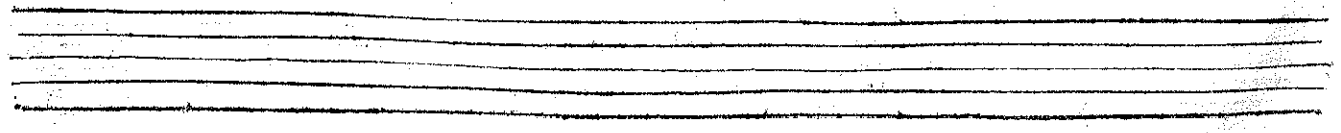
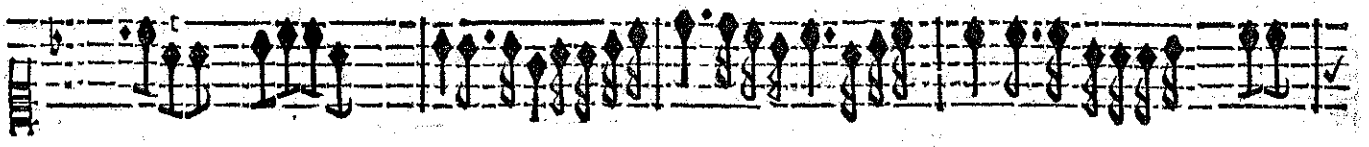
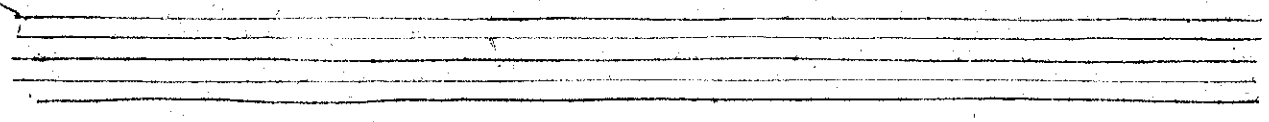
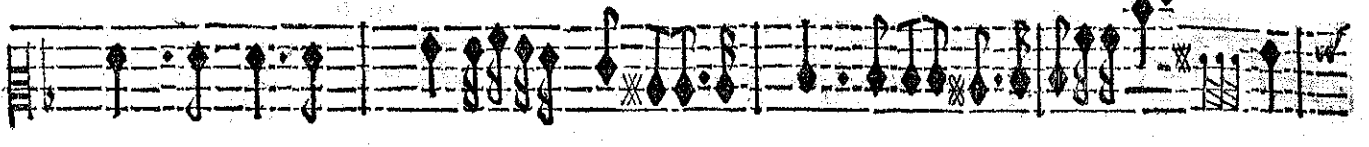
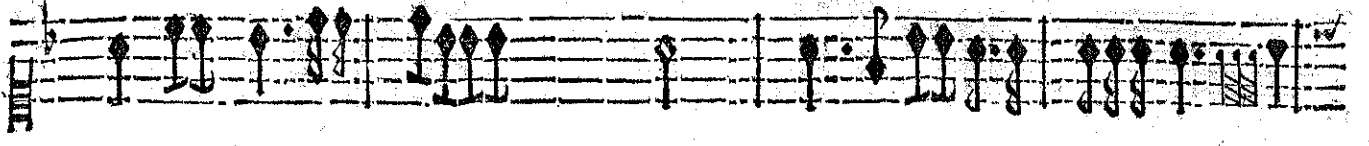
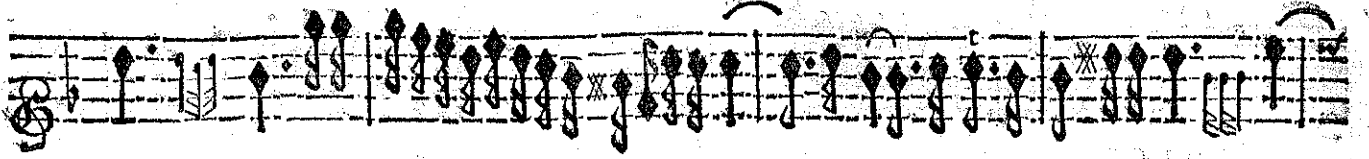
ACTE TROISIEME.

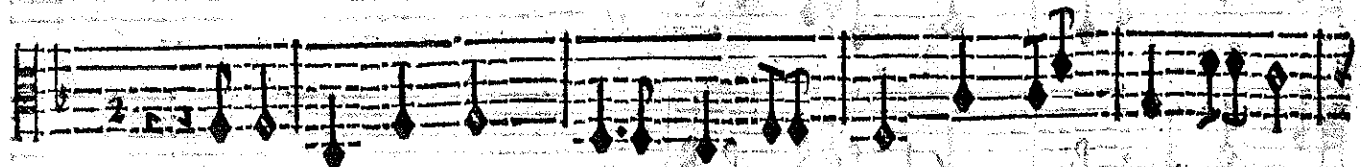
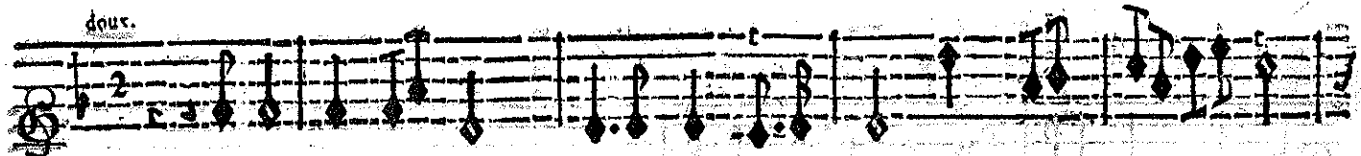
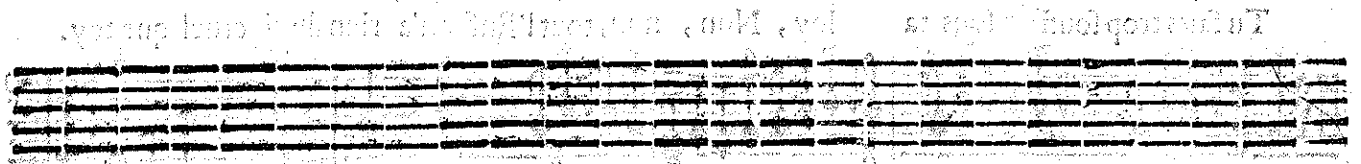
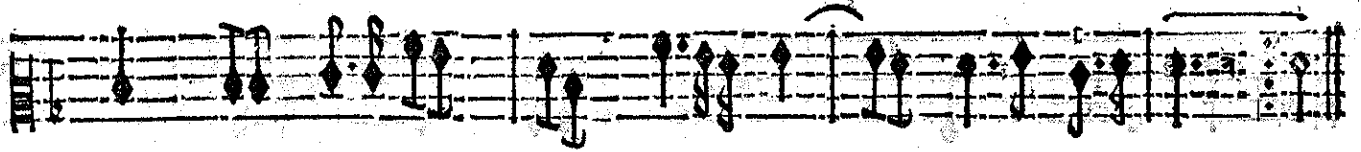
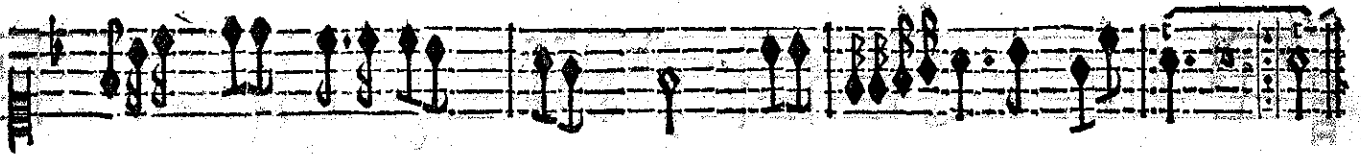


VIOLONS.

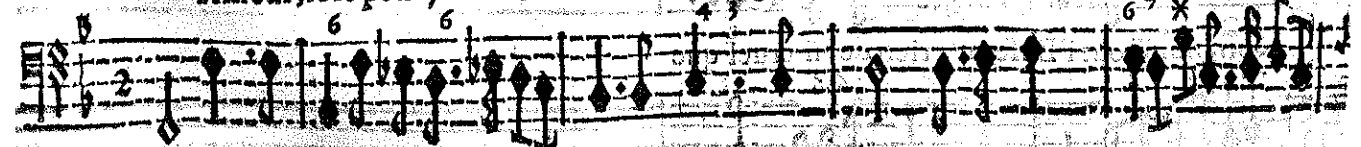


ARMIDE TRAGEDIE.

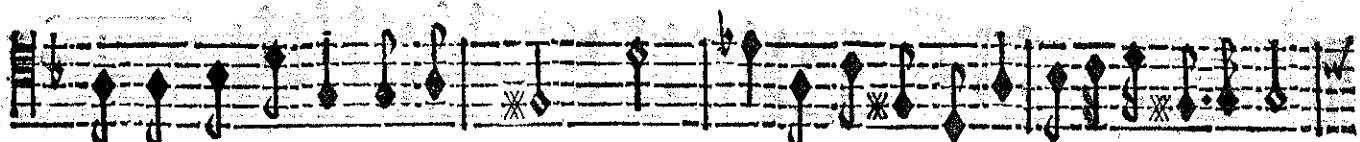
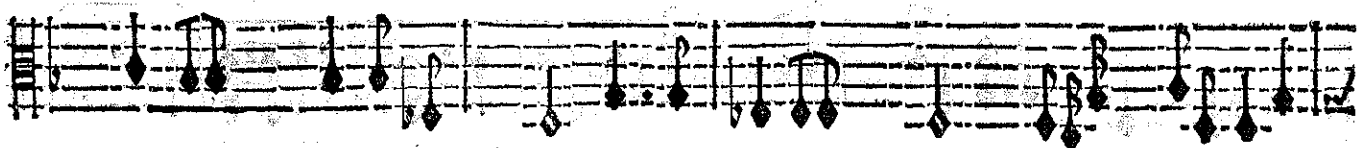
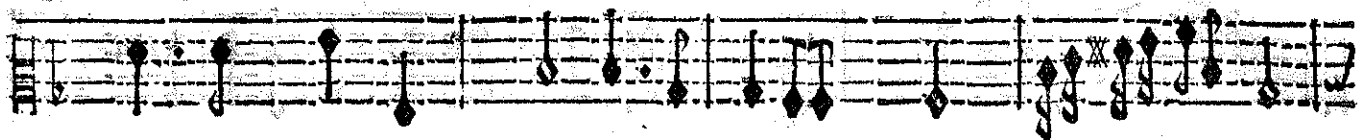
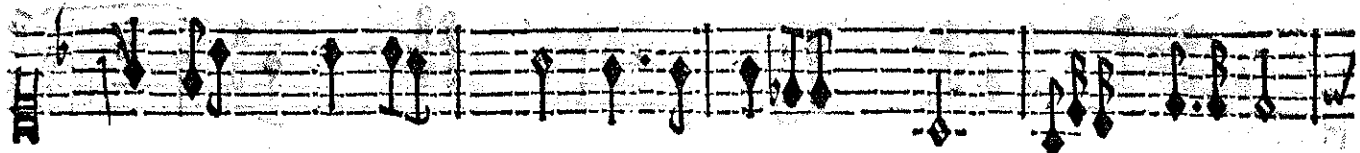
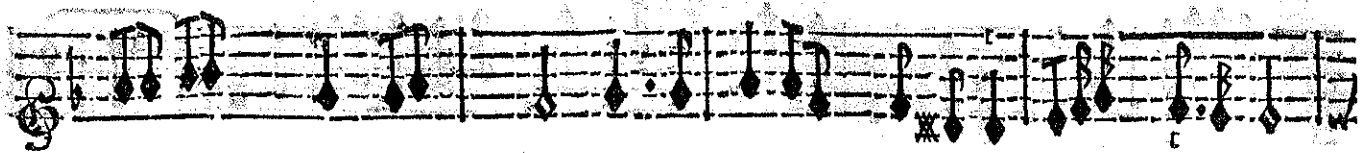




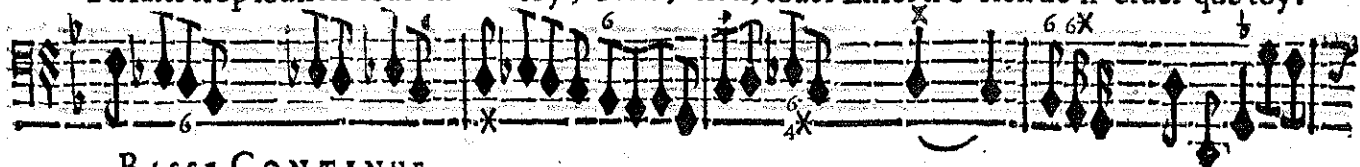
Amour, fors pour jamais, fors d'un cœur qui te chasse: Laisse-moy regner en ta place.



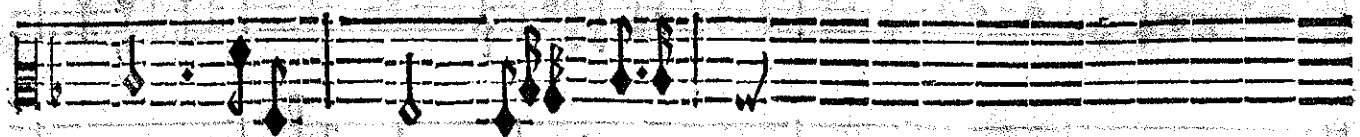
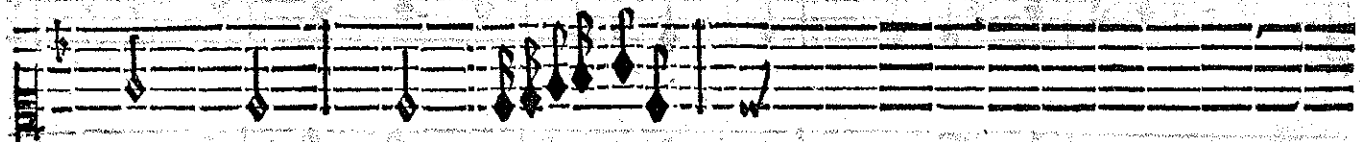
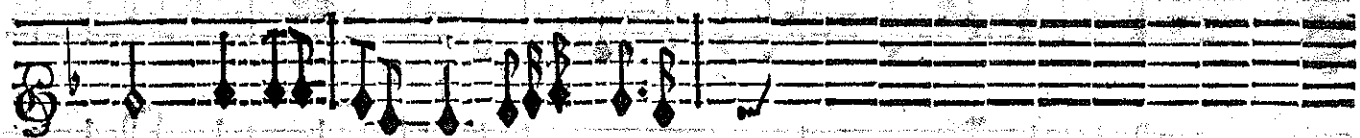
BASSE-CONTINUE.



Tu fais trop souffrir sous ta loy, Non, non, tout l'Enfer n'a rien de si cruel que toy.



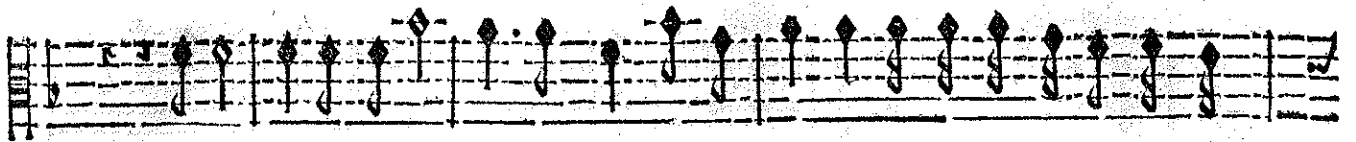
BASSE-CONTINUE.



Non, non, tout l'Enfer n'a rien de si cruel que



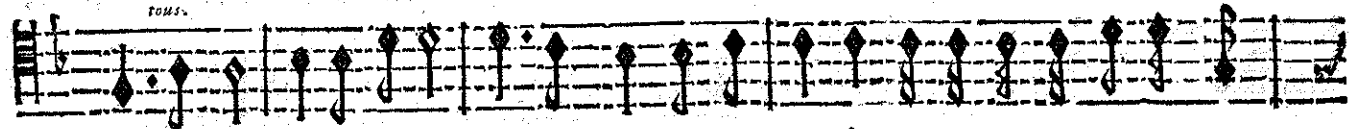
BASSE-CONTINUE.



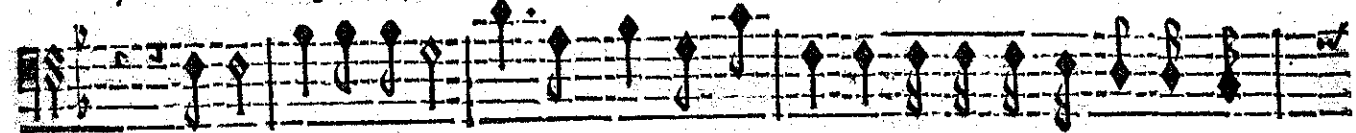
Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



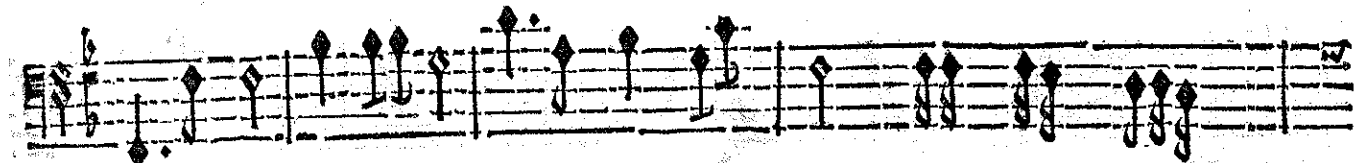
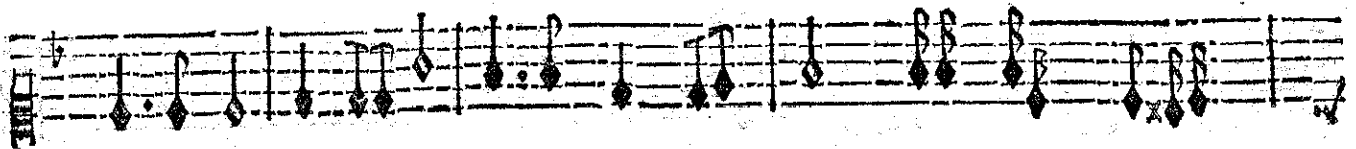
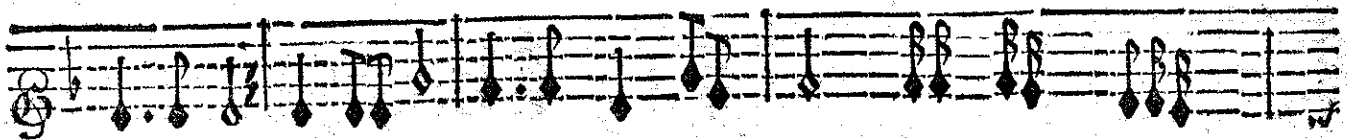
Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



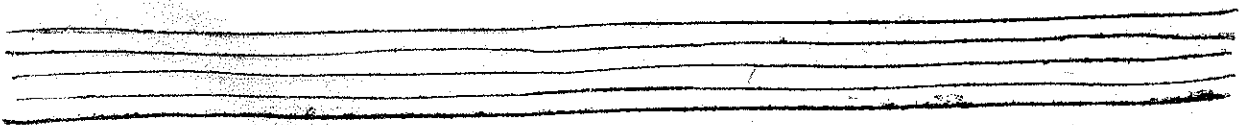
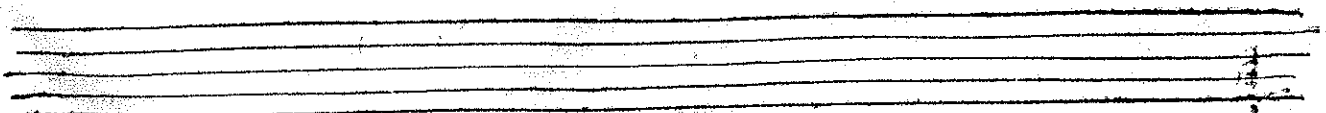
Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

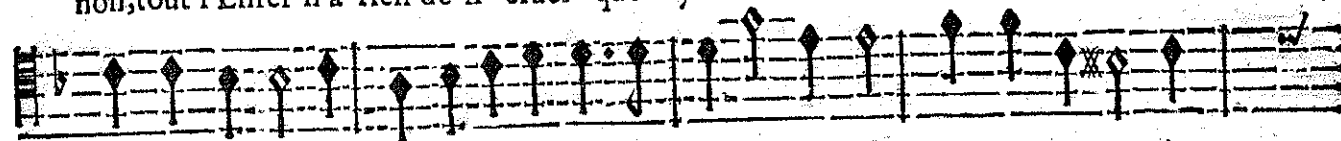
vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

BASSE-CONTINUE.



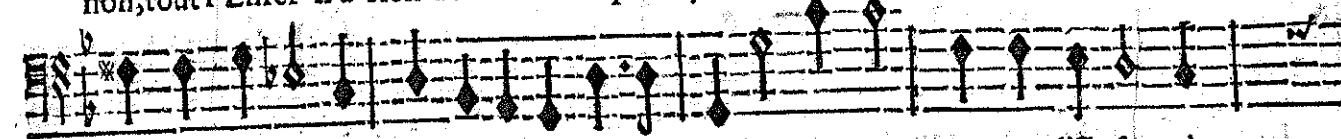
non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a



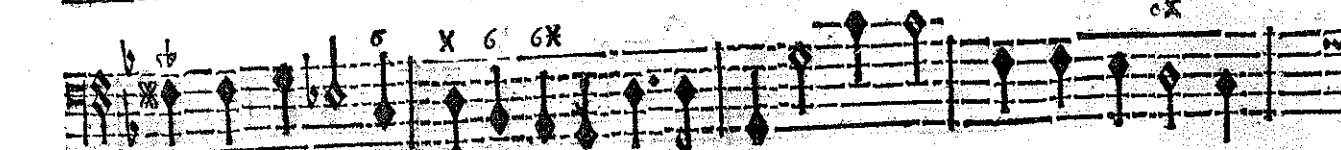
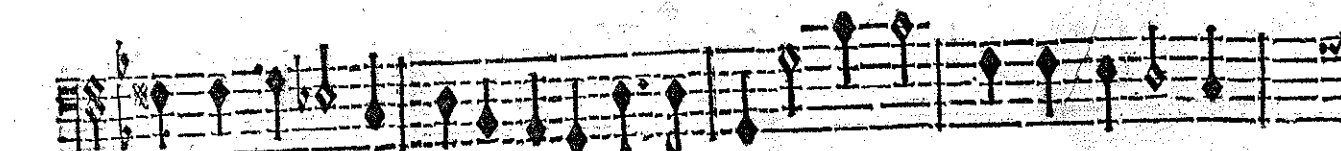
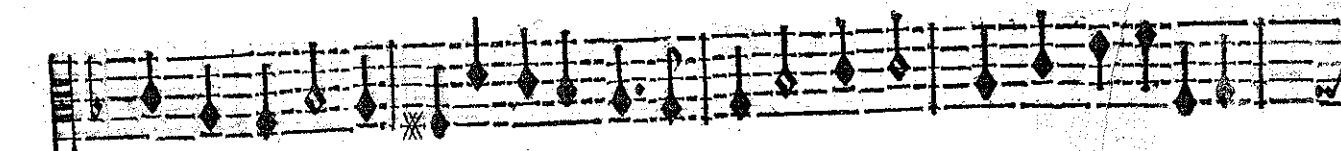
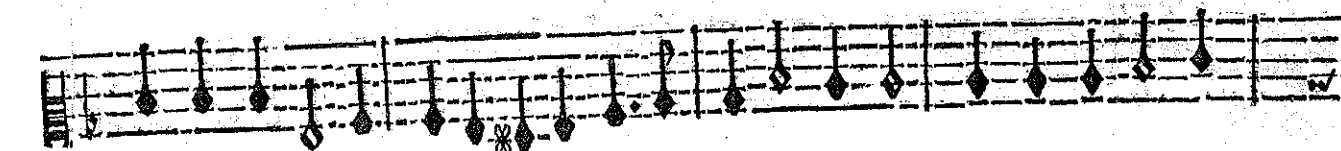
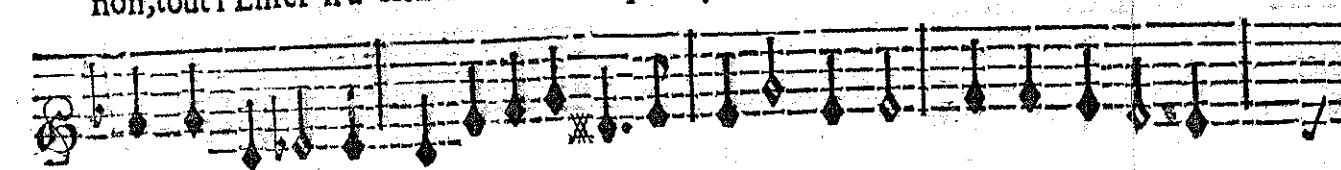
non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a



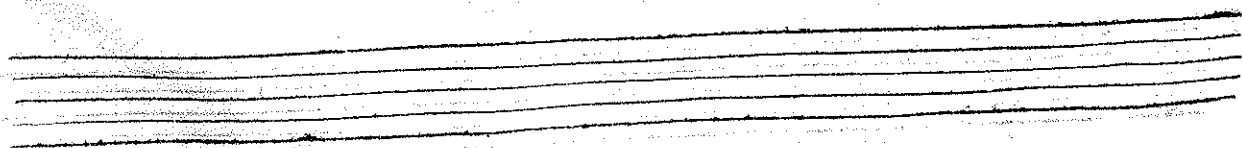
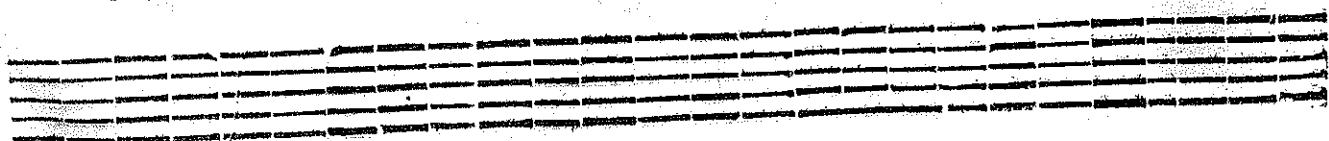
non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a

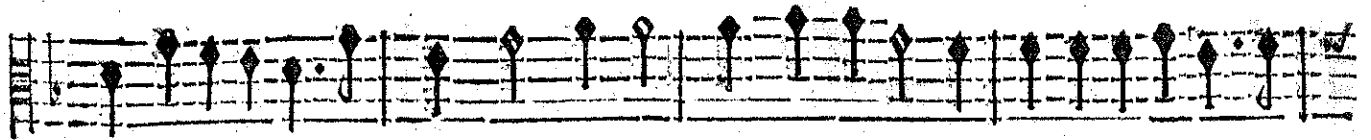


non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a

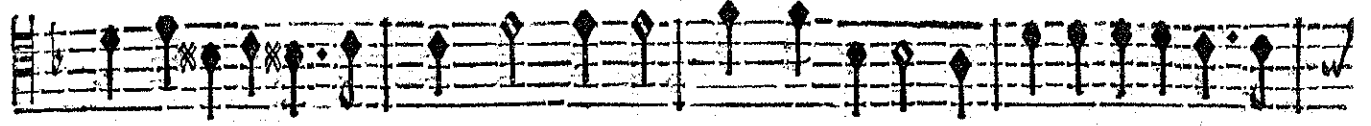


BASSE-CONTINUE.

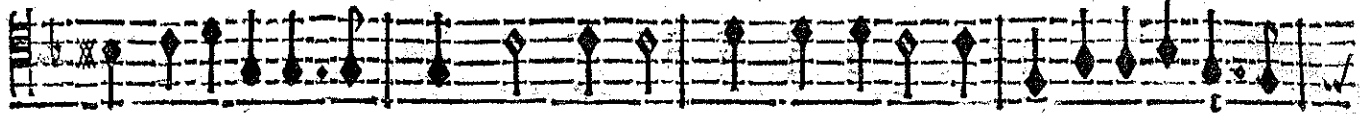




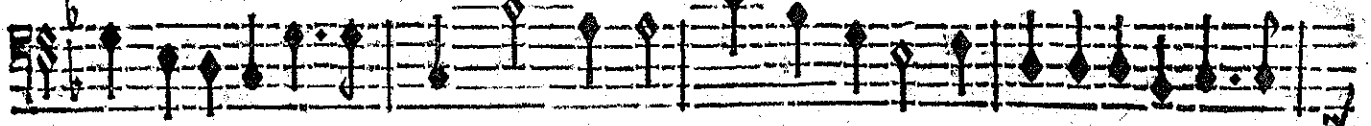
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



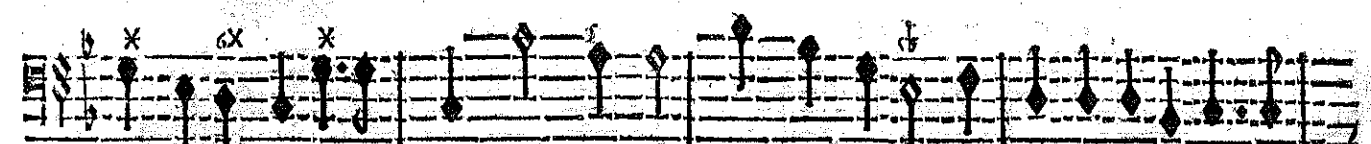
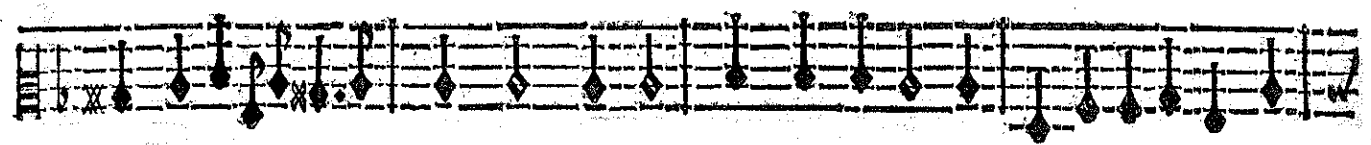
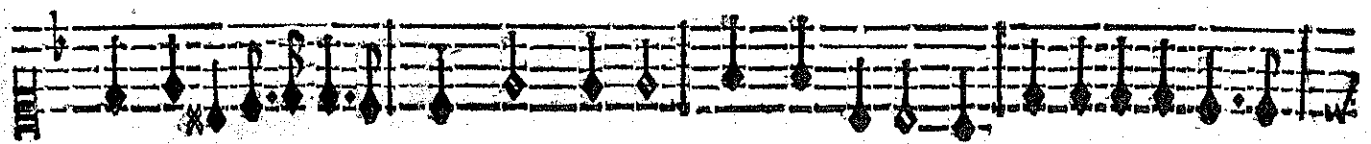
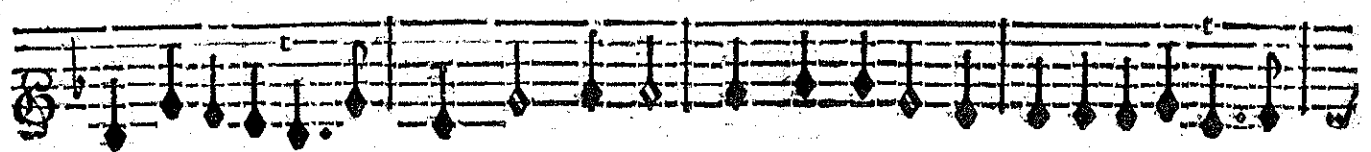
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



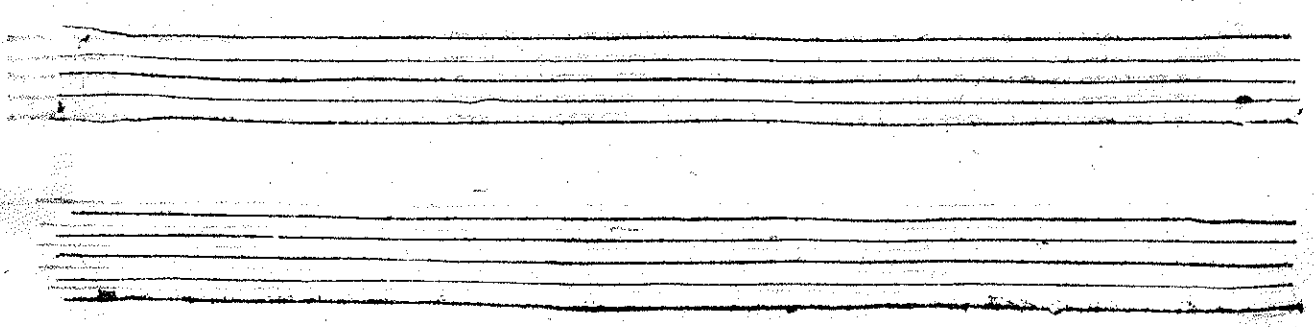
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



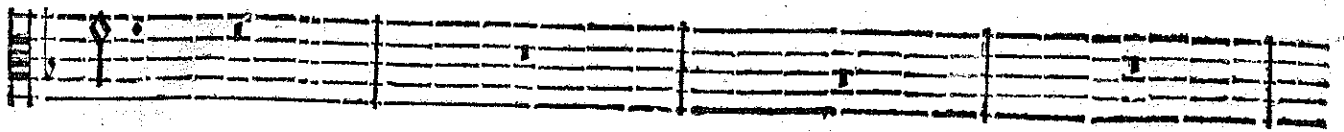
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



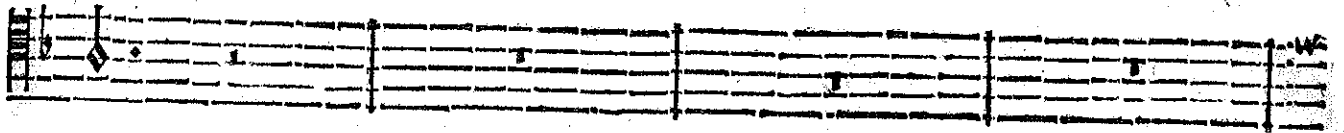
BASSE-CONTINUE.



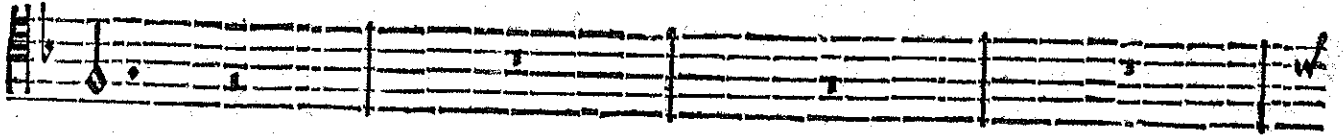
ACTE TROISIEME



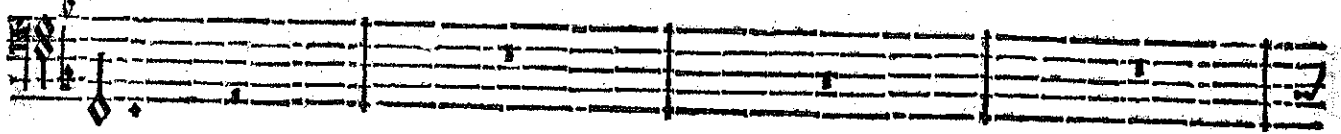
toy.



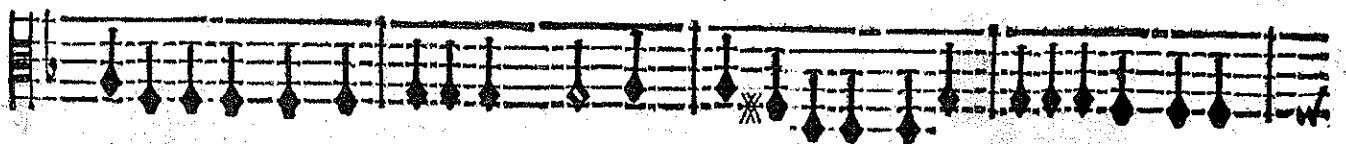
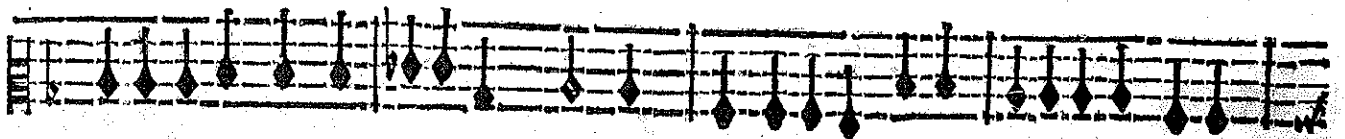
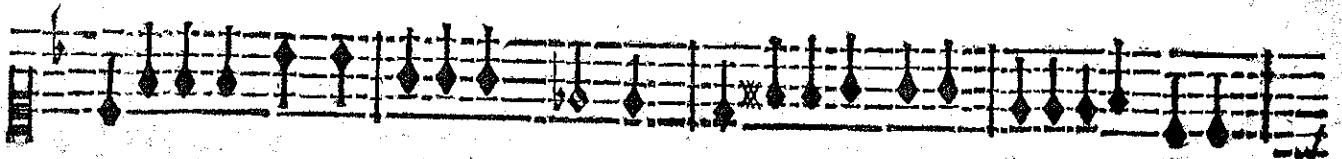
toy.



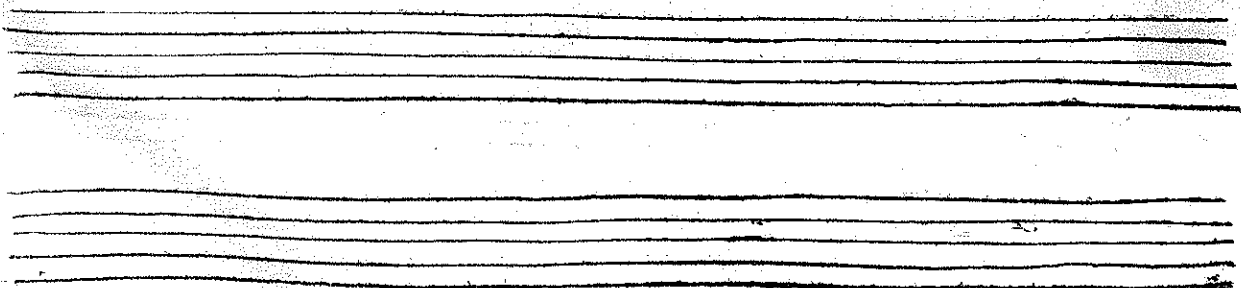
toy.

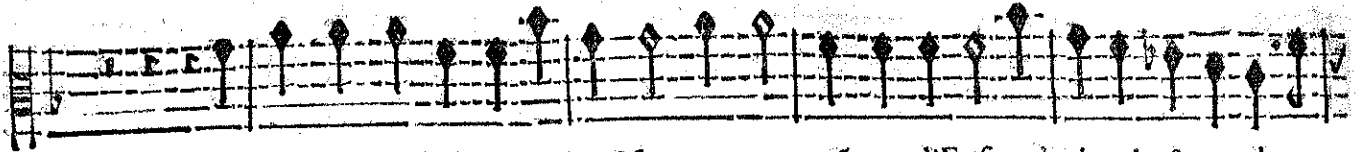


toy.

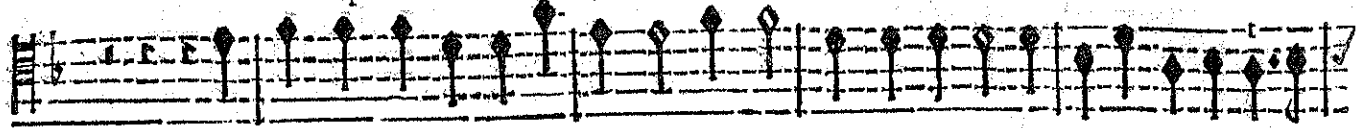


BASSE-CONTINUE.

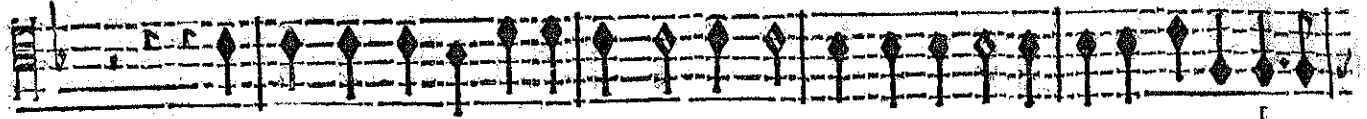




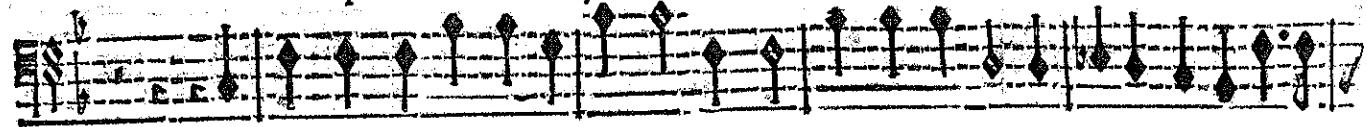
Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



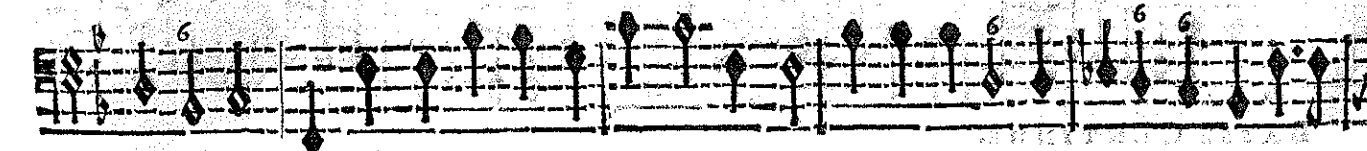
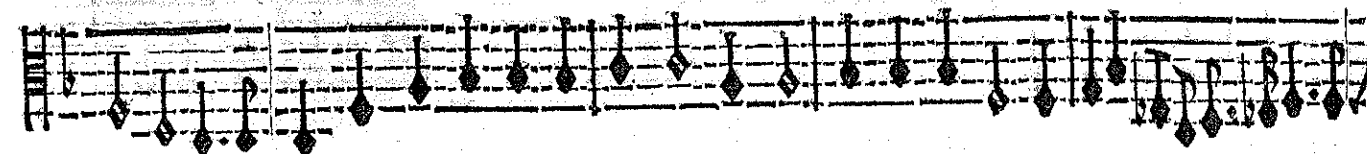
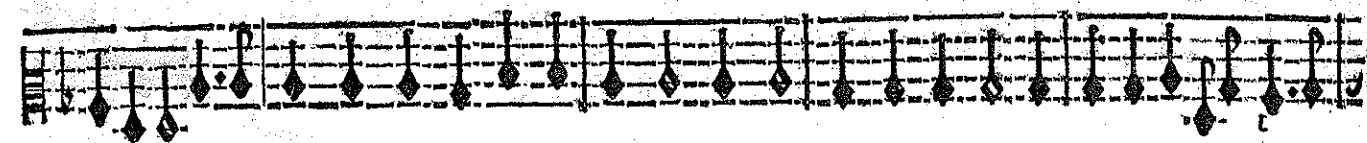
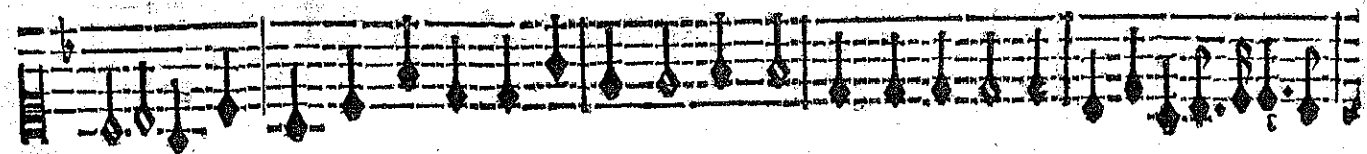
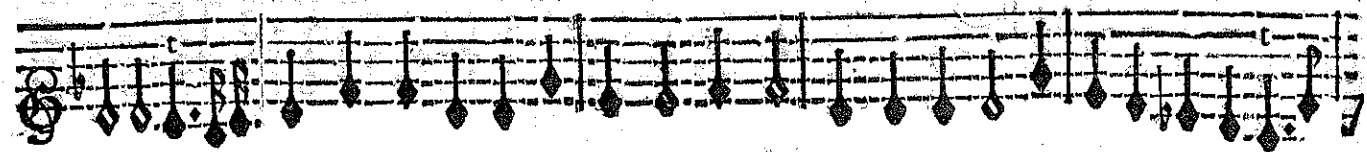
Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



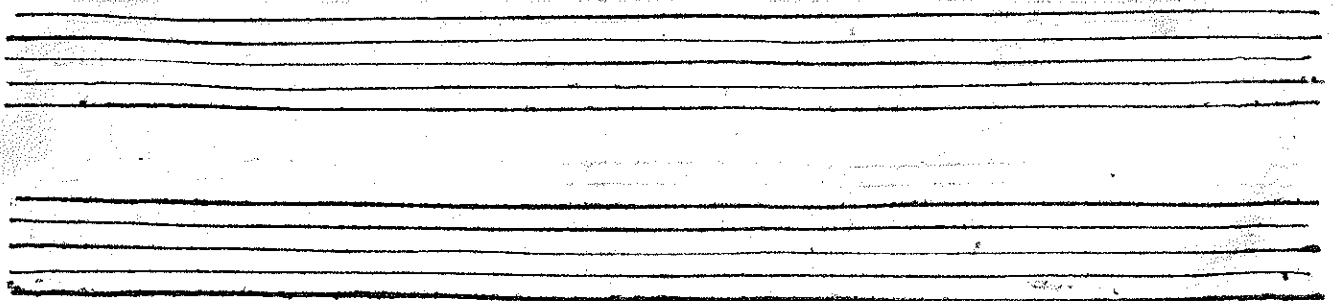
Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



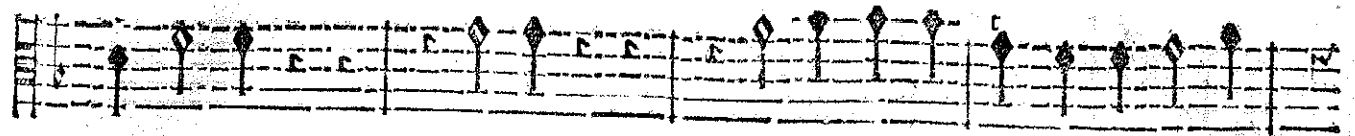
Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



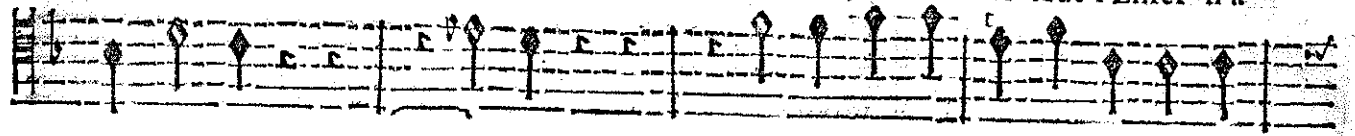
BASSE-CONTINUE.



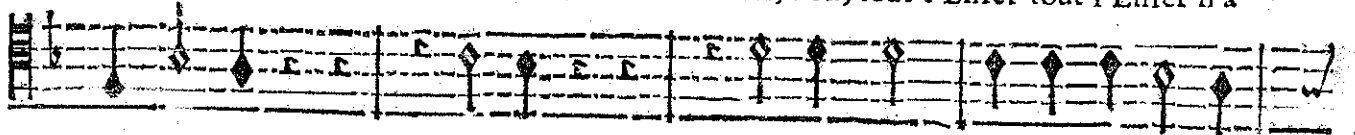
ACTE TROISIEME.



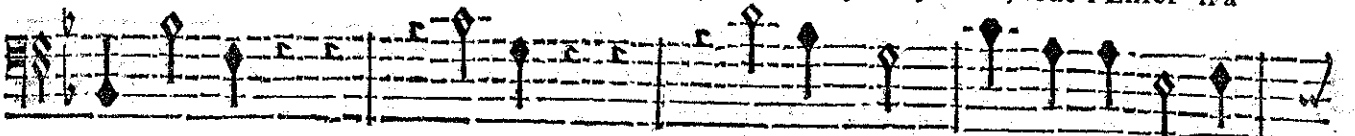
roy. Non, non, Non, non, Non, uon, tout l'Enfer tout l'Enfer n'a



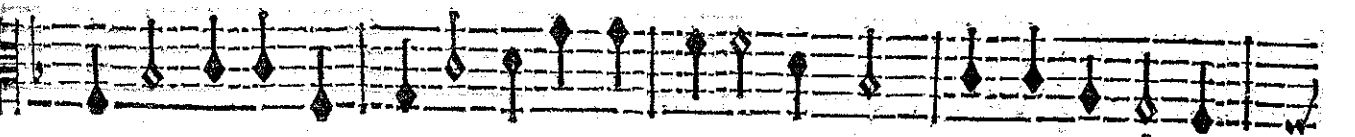
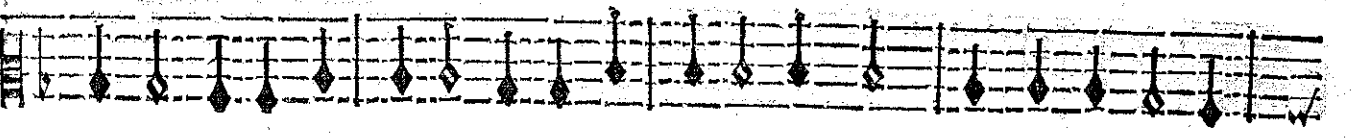
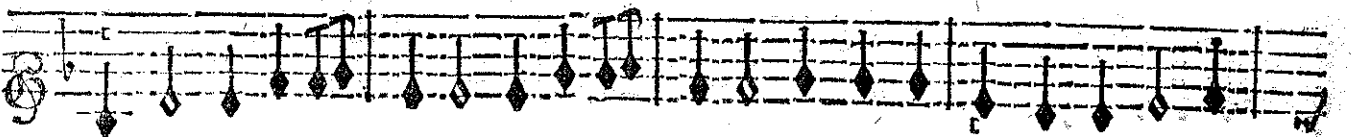
roy. Non, non, Non, non, Non, non, tout l'Enfer tout l'Enfer n'a



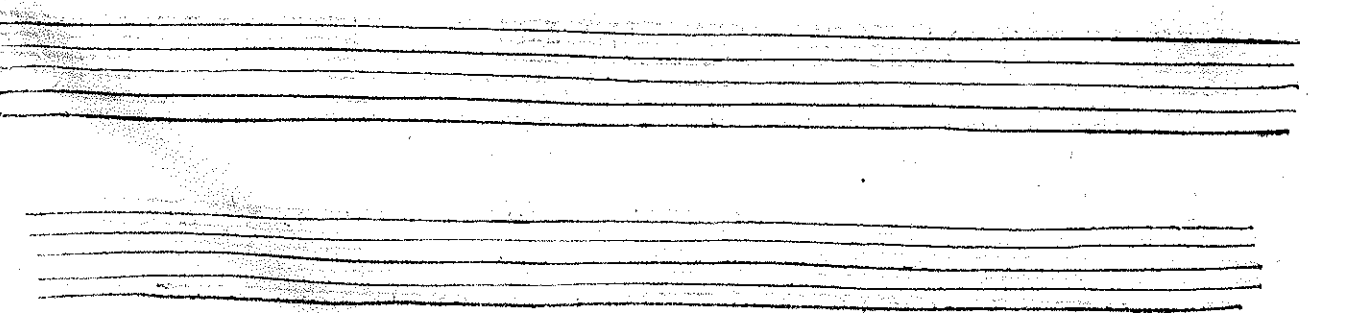
roy. Non, non, Non, non, Non, non, non, non, tout l'Enfer n'a



roy. Non, non, Non, non, Non, non, non, non, tout l'Enfer n'a



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

rien de si cruel que toy.

rien de si cruel que toy.

rien de si cruel que toy.

rien de si cruel que toy.

BASSE-CONTINUE.

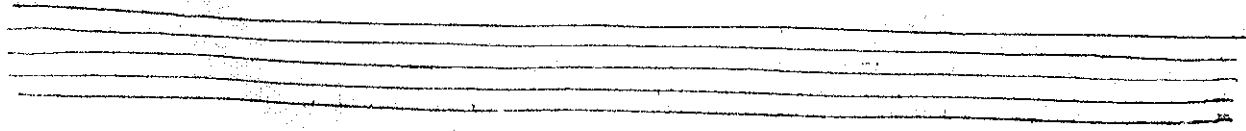
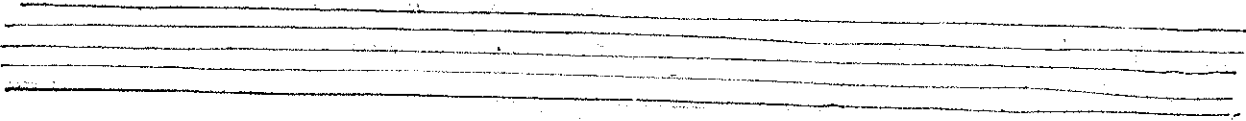
vifc.
6
4
AIR.

vifc.
6
4

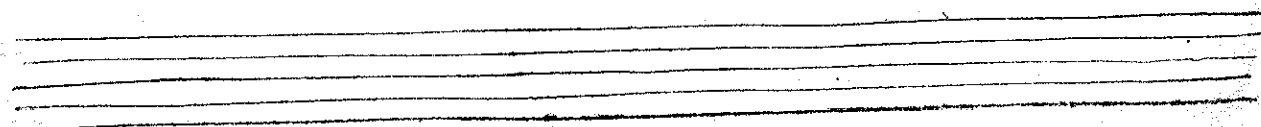
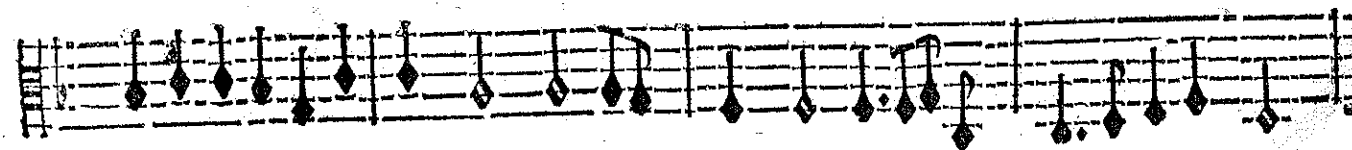
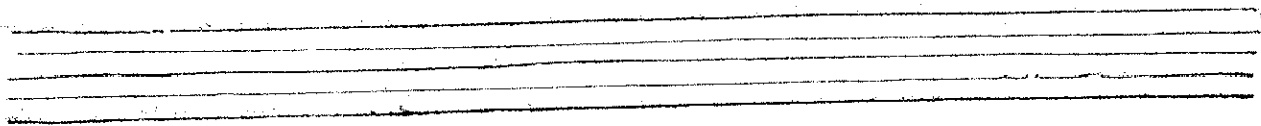
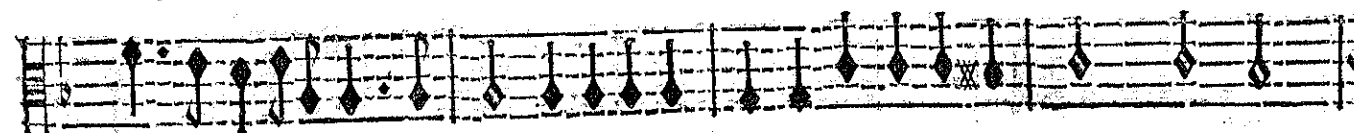
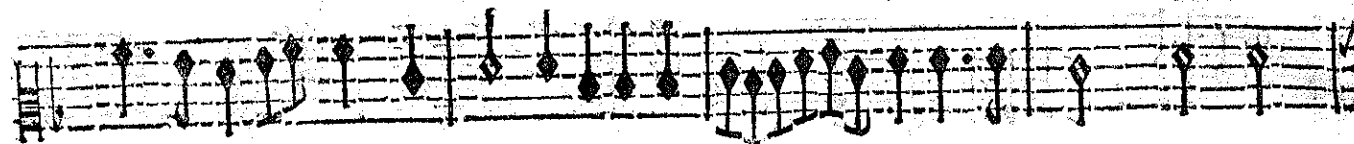
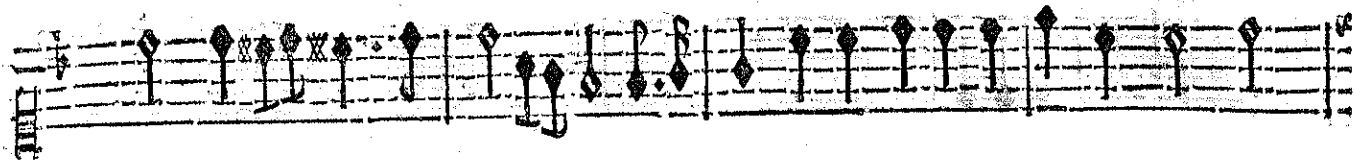
vifc.
6
4

vifc.
6
4

vifc.
6
4



ARMIDE, TRAGEDIE.



ACTE TROISIEME

Fin de l'Ensc.

ARMIDE.

doux.

Arreste, arreste affreuse Haine,

VIOLONS.

doux.

doux.

doux.

LA HAINE.

Sors, fors du fein d' Armide, Amour, brise ta chaîne.

BASSE-CONTINU

ARMIDE, TRAGEDIE

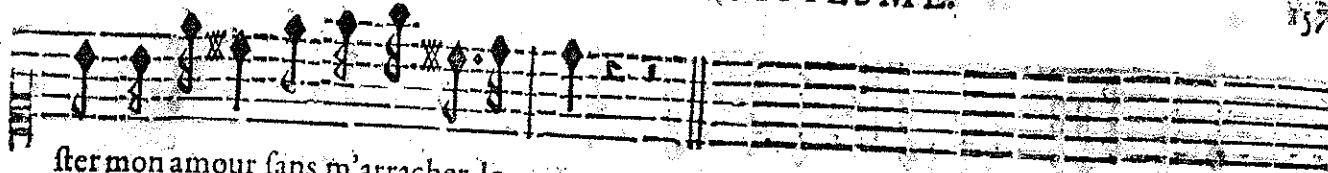
harmoni
Laisse-moy sous les Loix d'un si fameux Vainqueur. Laisse-moy, je renonce à ton secours hor-

BASSE-CONTINUE.

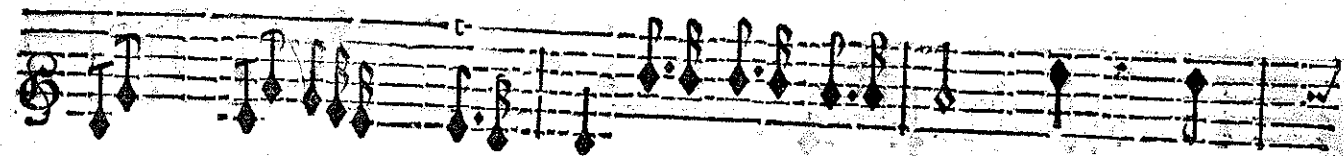
rible. Non, non, n'acheve pas, non, il n'est pas possible De m'o-

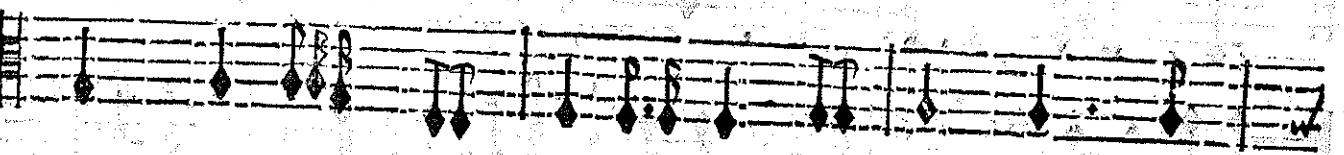
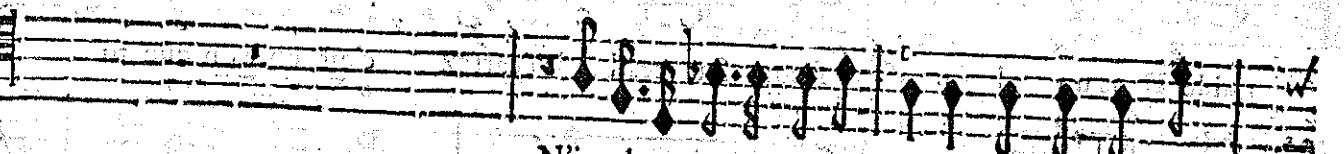
BASSE-CONTINUE.

ACTE TROISIEME.



fer mon amour sans m'arracher le cœur.

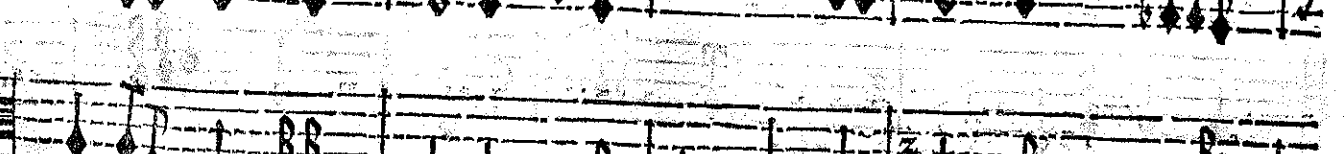
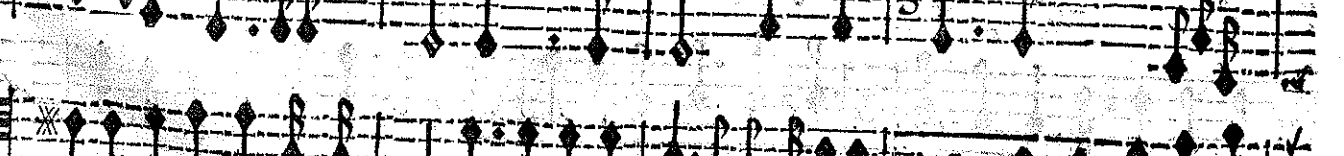
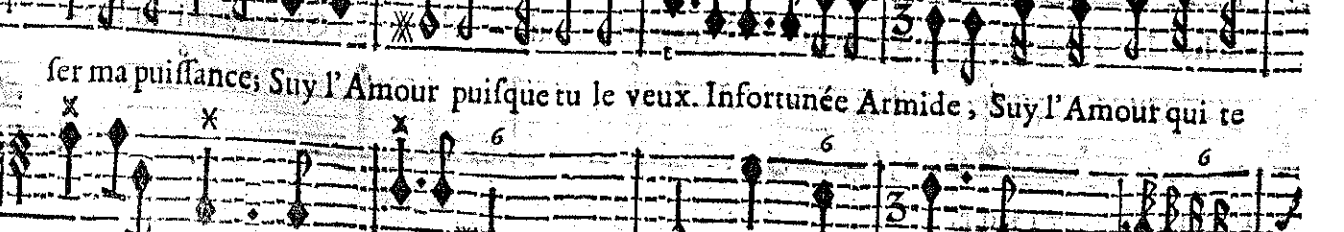



N'implores-tu mon assistance Que pour mépri-

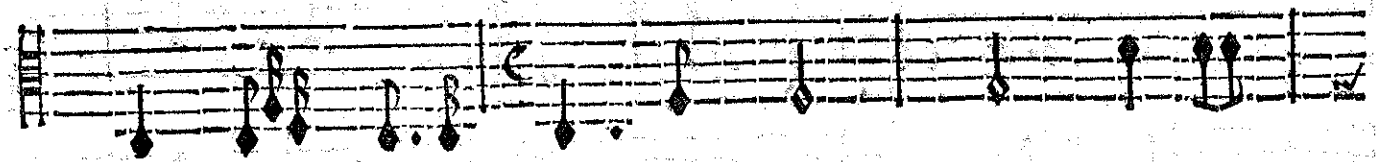
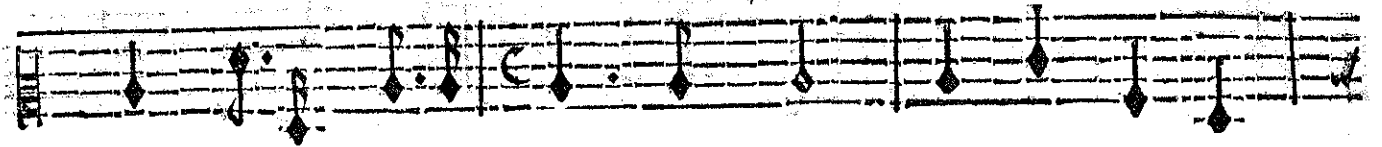
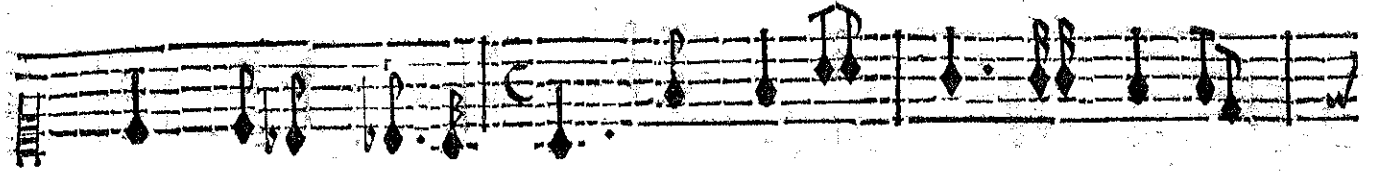
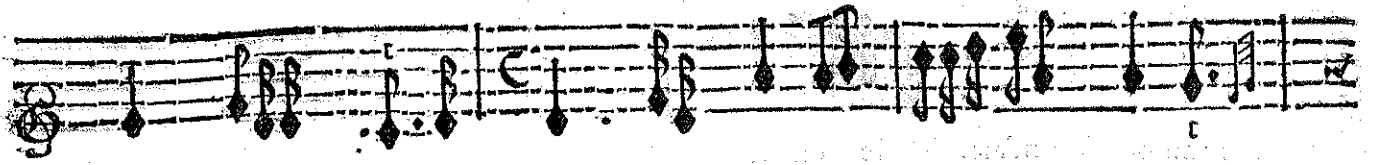
BASSE-CONTINUE.



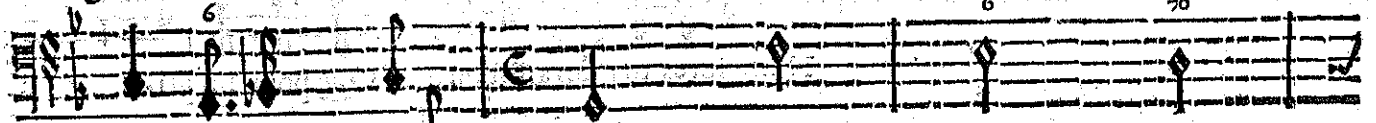





fer ma puissance; Suy l'Amour puisque tu le veux. Infortunée Armide, Suy l'Amour qui te

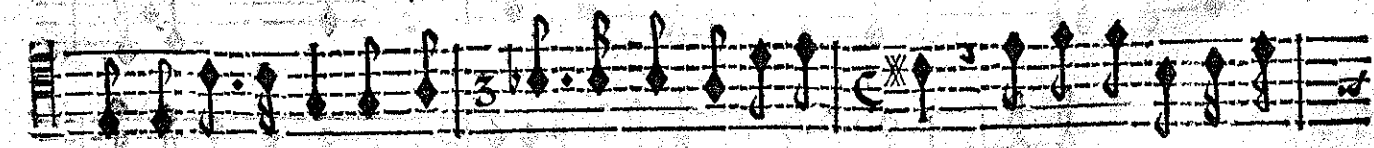
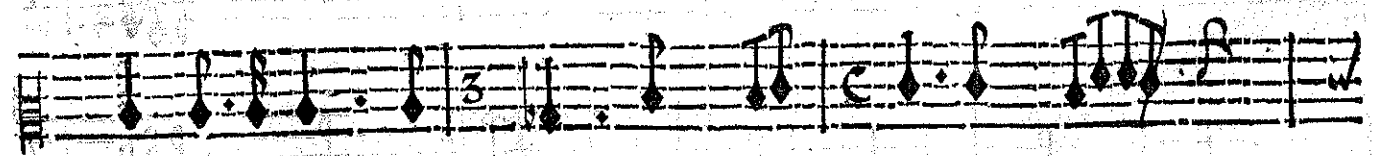
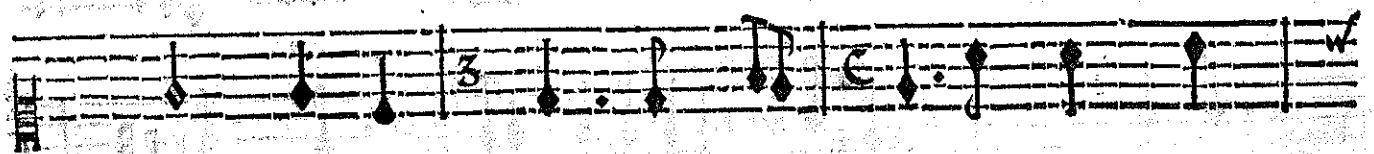
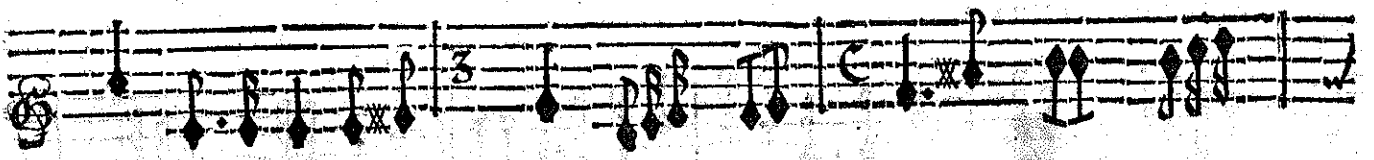
BASSE-CONTINUE.



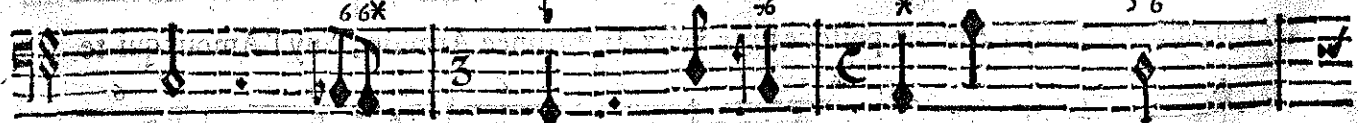
guide Dans un abysme af- freux. Sur ces bords écartez c'est en vain que tu



BASSE-CONTINUE.

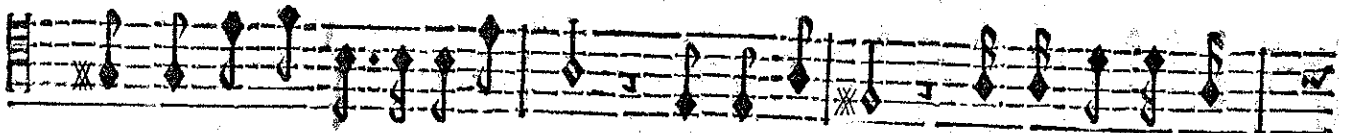
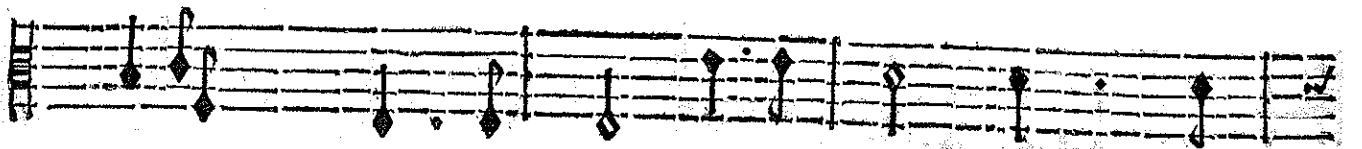
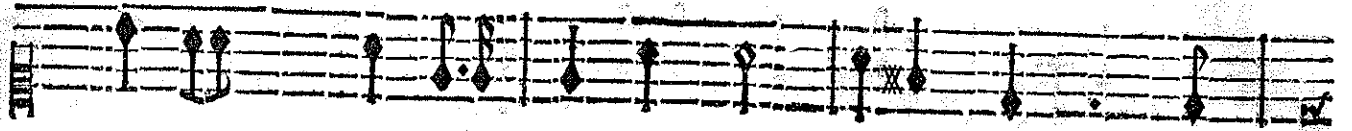
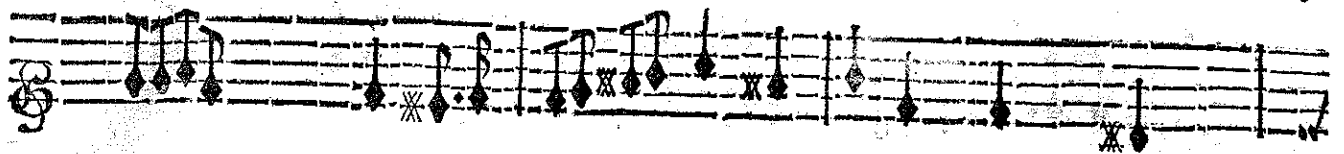


cache Le Héros dont ton cœur s'est trop laissé tou- cher. La Gloire à qui tu l'ar-

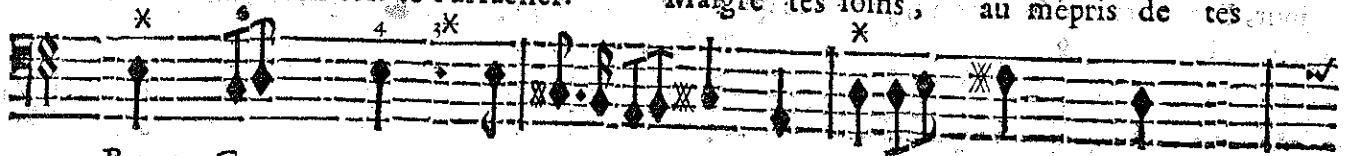


BASSE-CONTINUE.

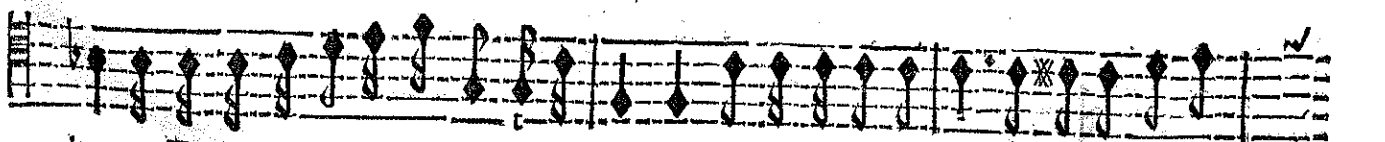
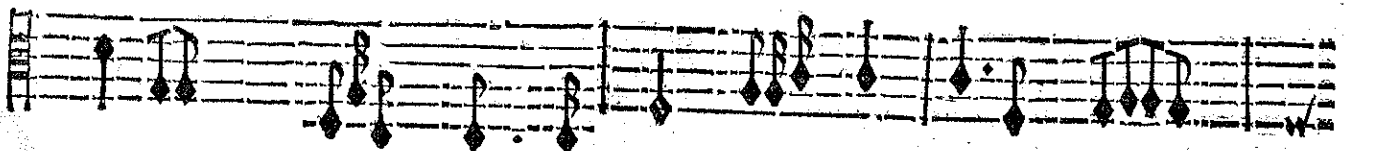
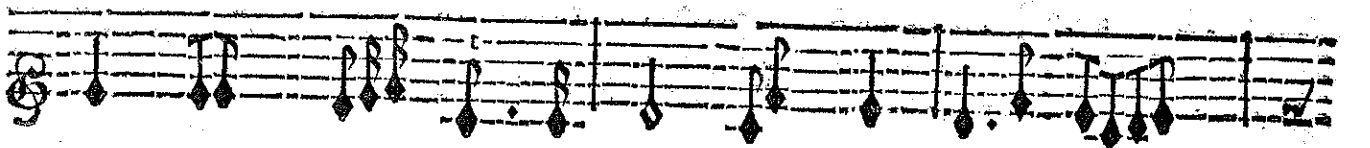
ACTE TROISIEME.



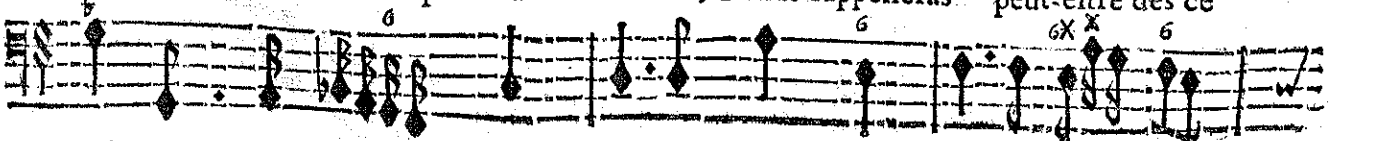
rache Doit bien-tost te l'arracher. Malgré tes soins, au mépris de tes



BASSE-CONTINUE.



larmes, Tu le verras échaper à tes charmes, Tu me rappelleras peut-être dès ce



BASSE-CONTINUE.

ARMIDE TRAGEDIE!

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a basso continuo line with a bass clef. The third and fourth staves are for a keyboard instrument, likely a harpsichord or spinet, with a C-clef. The fifth staff is another basso continuo line with a bass clef. The music is written in a style characteristic of 17th-century French opera.

jour, Et ton attente fera vaine, Je vais te quitter sans retour; Je ne puis te punir d'une plus rude

The second system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a basso continuo line with a bass clef. The music continues from the previous system.

BASSE-CONTINUE.

The third system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a basso continuo line with a bass clef. The third, fourth, and fifth staves are for a keyboard instrument, likely a harpsichord or spinet, with a C-clef. The music continues from the previous system.

peine Que de t'abandonner pour jamais à l'A. mour.

The fourth system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a basso continuo line with a bass clef. The music concludes with a double bar line.

BASSE-CONTINUE.

ENTR'ACTE. page 153

FIN DU TROISIEME ACTE.



ACTE QUATRIESME.

SCENE PREMIERE.

UBALDE, LE CHEVALLIER DANOIS.

vif.

PRELUDE.

vif.

vif.

vif.

vif.

ARMIDE TRAGÉDIE!

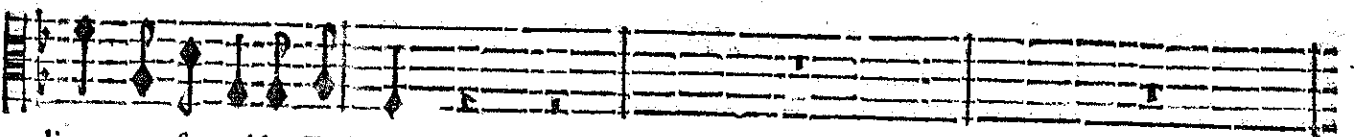
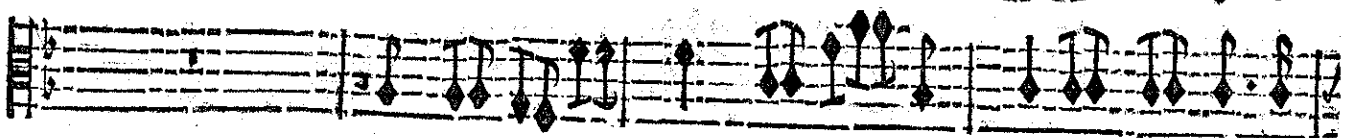
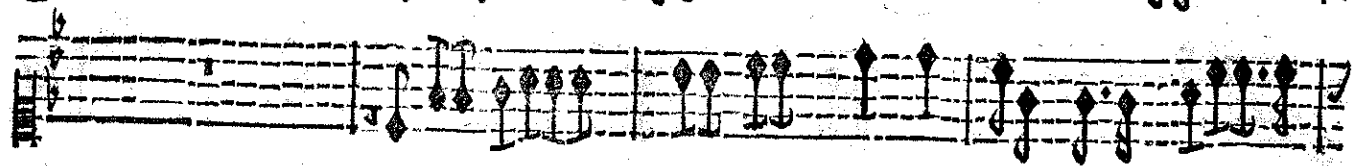
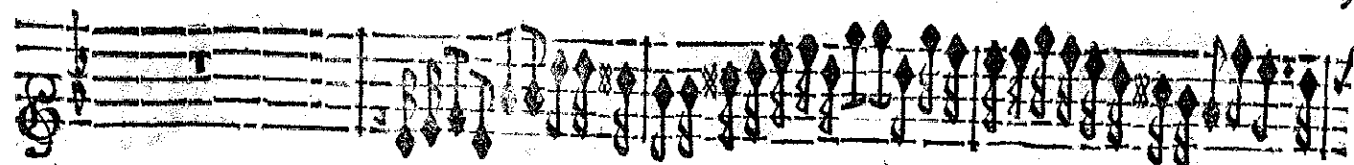
LE CHEVALLIER.

Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces

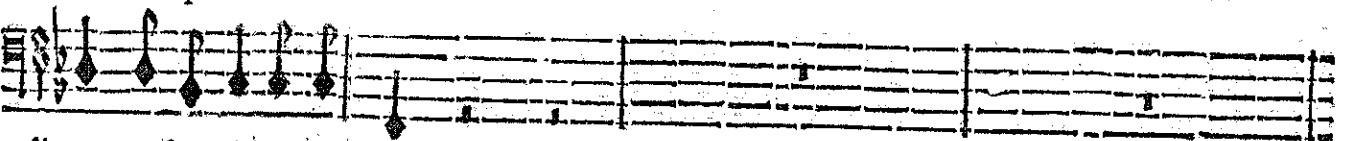
V BALDE.

Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces

BASSE-CONTINUE.



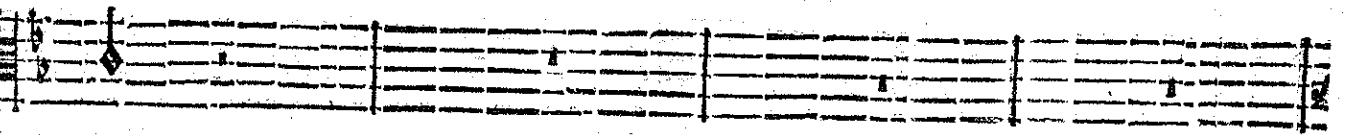
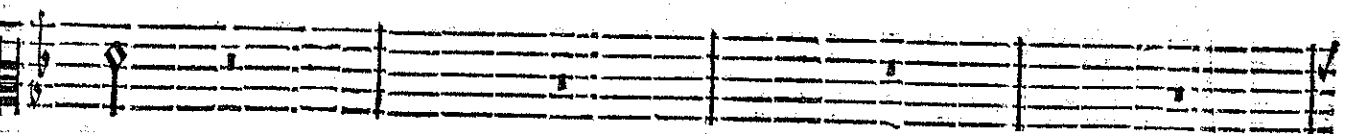
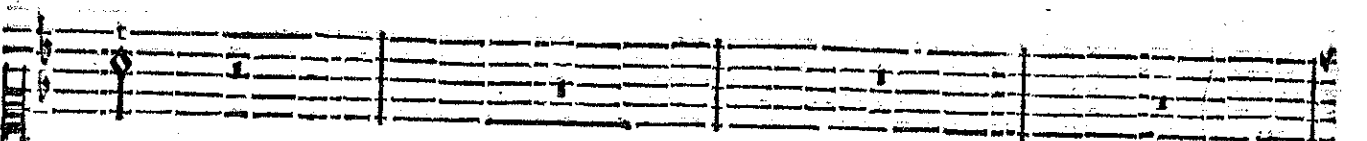
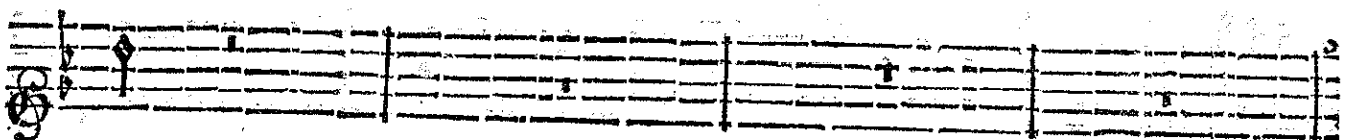
lieux transporté les Enfers



lieux transporté les Enfers.



BASSE-CONTINUE.



Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ce lieux transporté les En-



Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces lieux transporté les En-



BASSE-CONTINUE

ARMIDE, TRAGÉDIE

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains a series of eighth and sixteenth notes, with some rests. The two staves below are piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, often beamed together.

fers.

The second system continues the musical score. It begins with two staves of piano accompaniment, similar in style to the first system. The top staff of this system is a vocal line, which starts with the instruction 'fers.' (ferme). The vocal line continues with eighth and sixteenth notes, mirroring the melodic material of the first system.

BASSE-CONTINUE.

The third system is dedicated to the basso continuo, consisting of four staves. The top staff is in the treble clef, and the three staves below are in the bass clef. The music is a continuous sequence of chords and single notes, providing a harmonic foundation for the vocal parts.

Ah! que d'objets horribles! Que de mōstres terribles! Ah!

The fourth system shows a vocal line with lyrics. The lyrics are 'Ah! que d'objets horribles! Que de mōstres terribles! Ah!'. The vocal line is written in a treble clef and consists of eighth and sixteenth notes, with some rests. The lyrics are placed below the notes.

Ah! que d'objets horribles! Que de Mōstres terribles! Que de mōstres ter-

The fifth system continues the musical score. It features two staves of piano accompaniment and a vocal line. The piano part includes some figured bass notation, such as '6' and '6X', indicating specific chords. The vocal line continues with the lyrics 'Ah! que d'objets horribles! Que de Mōstres terribles! Que de mōstres ter-'. The system ends with a fermata over the final note.

BASSE-CONTINUE.

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a whole rest followed by a series of eighth and sixteenth notes. The piano accompaniment is spread across three staves below, featuring a rhythmic pattern of eighth and sixteenth notes.

que d'objets horribles! Que de Mōstres, Que de Monstres ter-ribles!

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic accompaniment.

ribles! Ah! que d'objets horribles! Que de Monstres ter-ribles!

The third system shows the vocal line and piano accompaniment. The vocal line includes a fermata over a note. The piano accompaniment features a sixteenth-note figure.

BASSE-CONTINUE.

The fourth system consists of six staves. The top staff is a vocal line with a melodic line. The piano accompaniment is spread across five staves below, featuring a complex rhythmic pattern with many sixteenth notes.

Ah!

The fifth system consists of two staves. The top staff is a vocal line with a melodic line. The piano accompaniment is on the bottom staff, featuring a sixteenth-note figure.

Ah! que d'objets hor-

BASSE-CONTINUE.

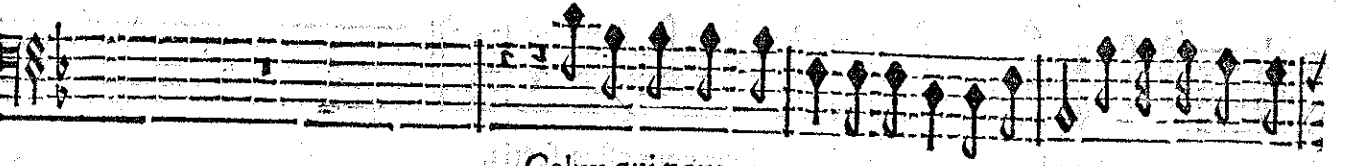
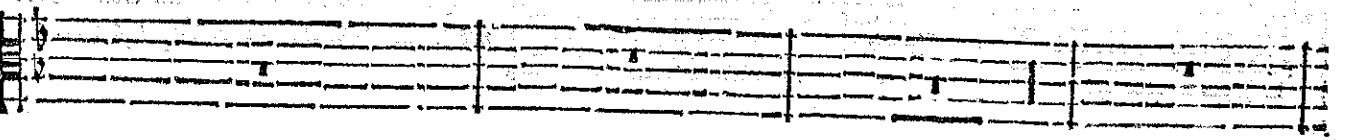
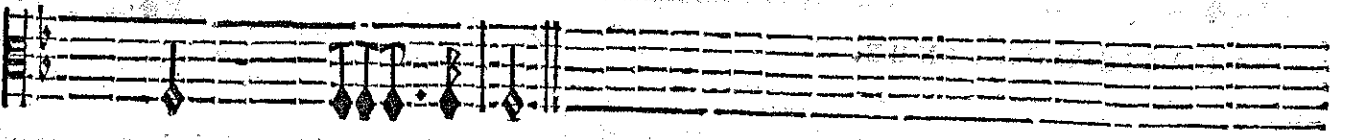
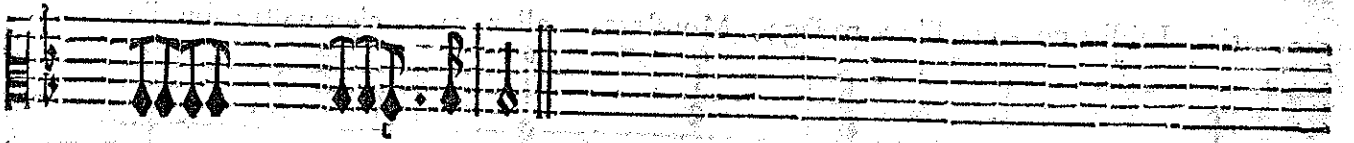
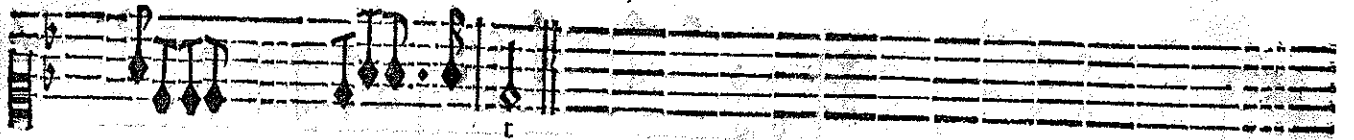
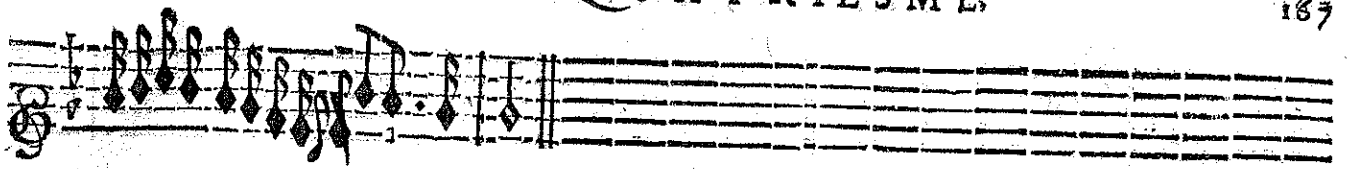
que d'objets horribles! Que de môstres! Que de môstres terribles!

ribles! Que de monstres terribles! Que de môstres terribles!

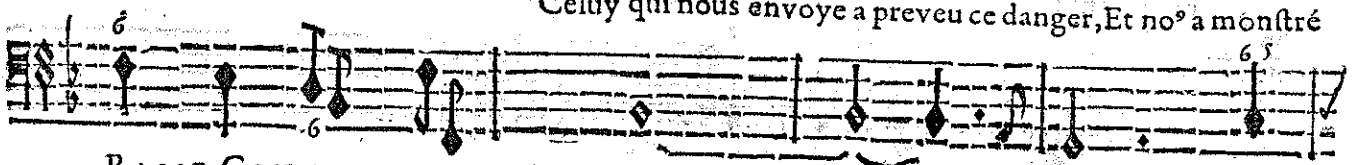
BASSE-CONTINUE.

BASSE-CONTINUE.

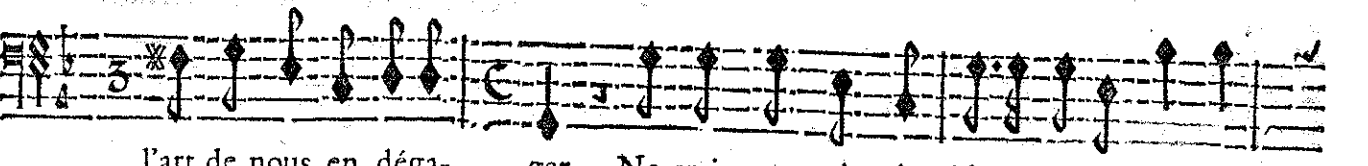
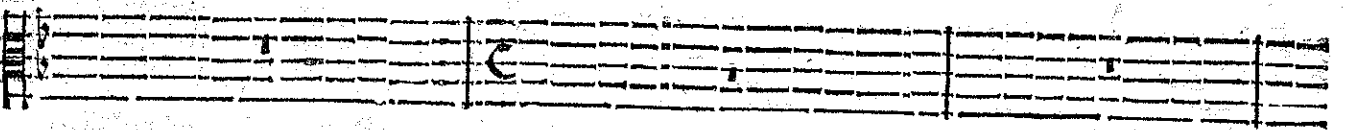
ACTE QUATRIÈME



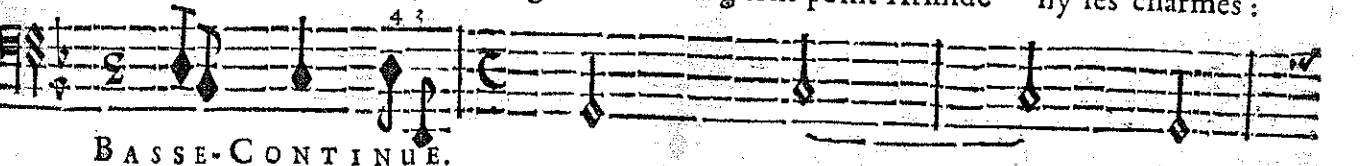
Celuy qui nous envoie a preveu ce danger, Et no^s a montré



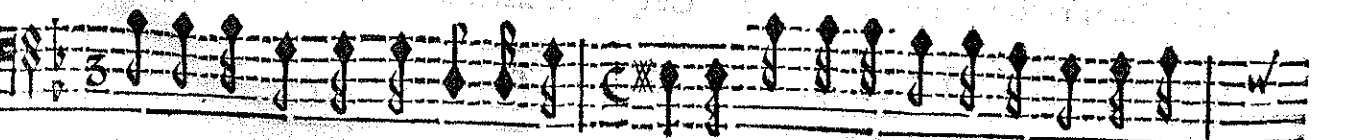
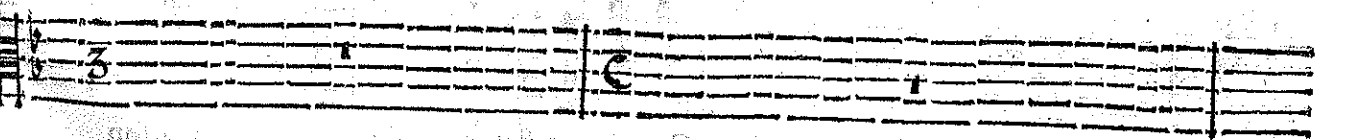
BASSE-CONTINUE.



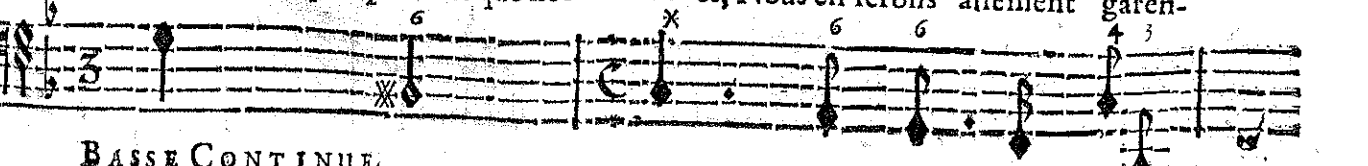
l'art de nous en déga- ger. Ne craignons point Armide ny ses charmes :



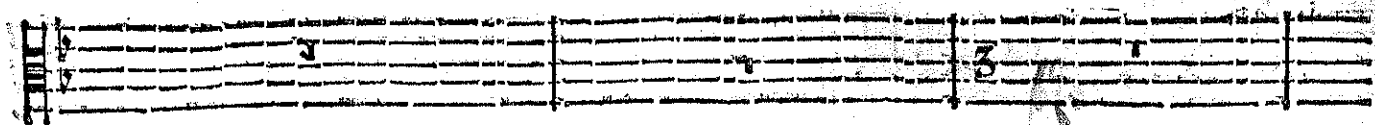
BASSE-CONTINUE.



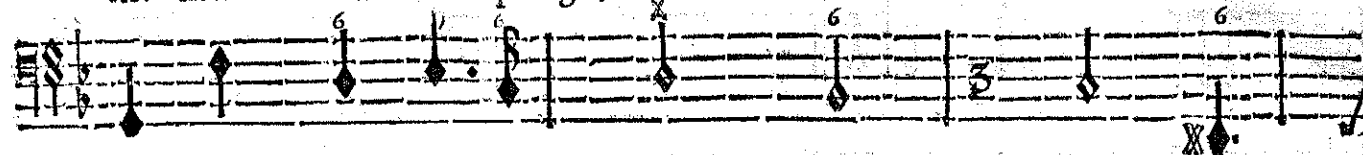
Par ce secours plus puissant que nos armes, Nous en ferons aisément garen-



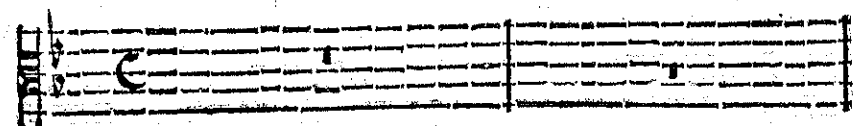
BASSE CONTINUE.



ris. Laissez-nous un libre passage, Monstres, allez ca- cher vostre inutile



BASSE-CONTINUE.

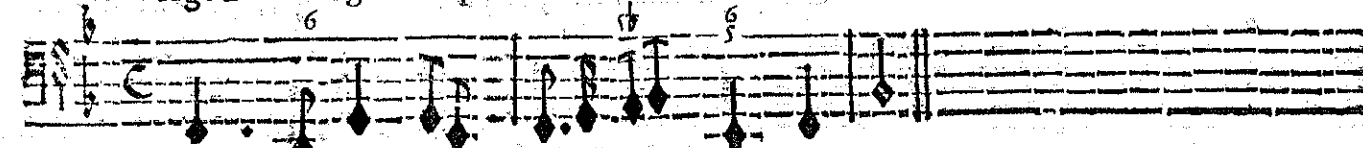


*On reprend le Prelude du Commence-
ment du Quatrième Acte page 161.*

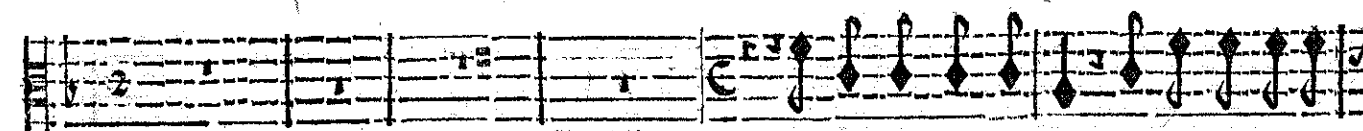
Indique le changement de lieu



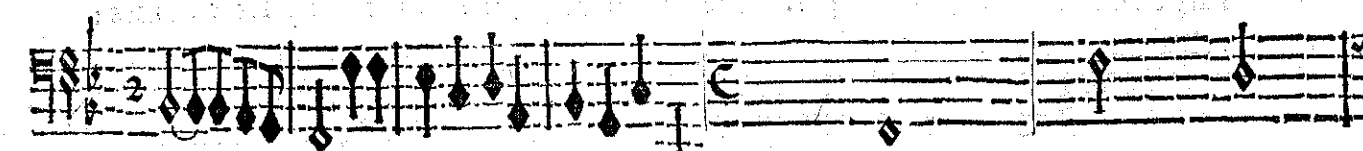
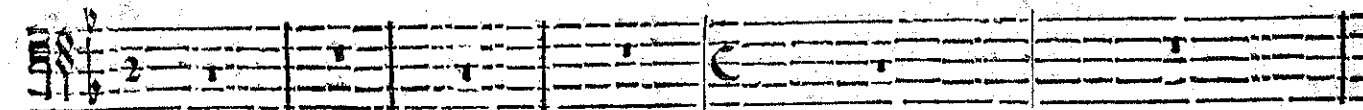
rage Dans les gouffres profonds dont vous estes fortis.



BASSE-CONTINUE.



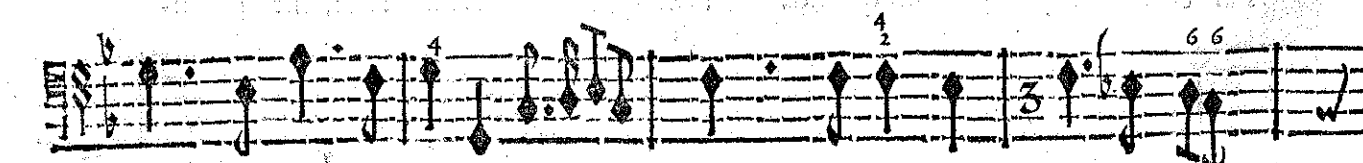
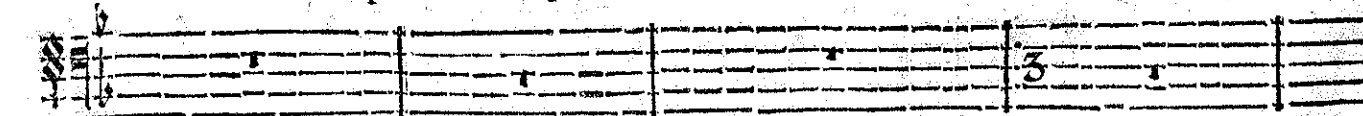
Allons chercher Renaud, le Ciel no^s favo-



BASSE-CONTINUE. PRELUDE.



rise Dans nostre penible entreprise Ce qui peut flater nos de- firs Doit à son



BASSE-CONTINUE.

tour tenter de nous sur- prendre. C'est de for- mais du charme des plaisirs Que nous au-

BASSE-CONTINUE.

rons à nous deffendre. C'est de formais du charme des plaisirs Que nous aurons à nous deffen-

BASSE-CONTINUE.

dre. Redoublons nos foins gardos-nous des perils agreables, des perils agre-

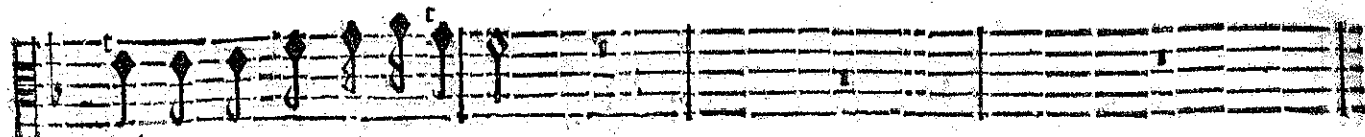
Redoublons nos foins gardons-nous gardons-nous des perils agreables, des perils agre-

BASSE-CONTINUE.

ables. Les enchantements les plus doux Sont les plus redoutables. les enchantements les plus

ables. Les enchantements les plus doux Sont les plus redoutables. les enchantements les plus

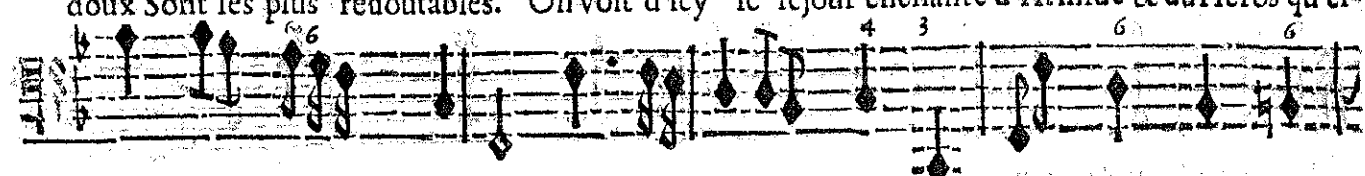
BASSE-CONTINUE.



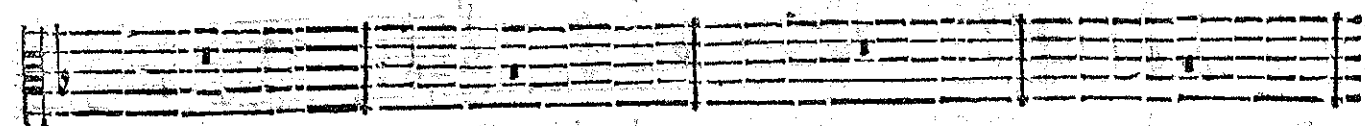
doux Sont les plus redoutables.



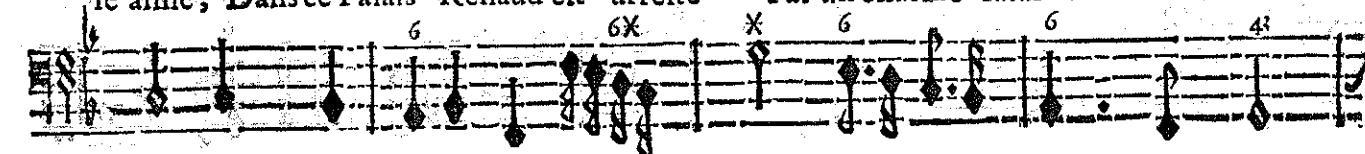
doux Sont les plus redoutables. On voit d'icy le fejour enchanté d'Armide & du Heros qu'el-



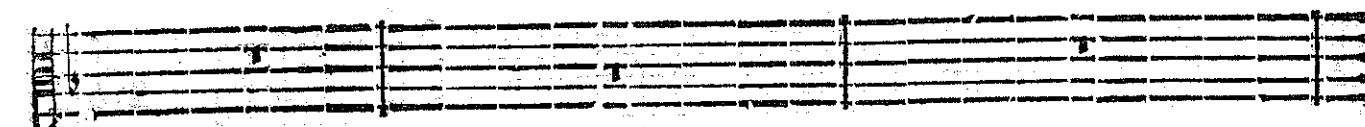
BASSE-CONTINUE.



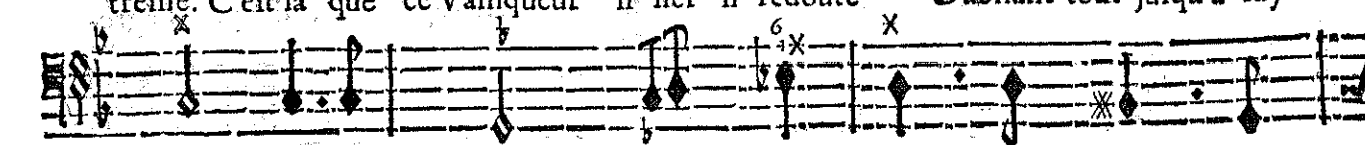
le aime, Dans ce Palais Renaud est arresté Par un charme fatal dont la force est ex-



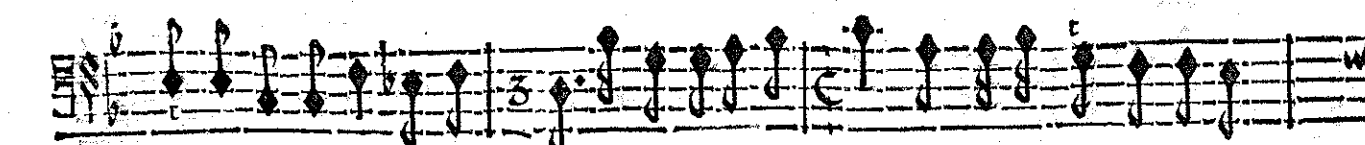
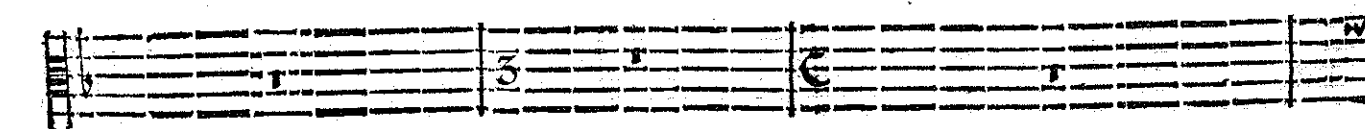
BASSE-CONTINUE.



trême. C'est la que ce Vainqueur si fier si redouté Oubliant tout jusqu'à luy-



BASSE-CONTINUE.



mesme Est reduit à lan- guir avec indigni- té Dans une molle oisive-



BASSE-CONTINUE.

ACTE QUATRIESME.

En- vain tout l'Enfer s'interesse Dans l'amour qui fe- duit un cœur fi' gene'

té.

BASSE-CONTINUE.

eux: Si sur ce Boucli- er Renaud tourne les yeux Il rougira de la foi-

té.

BASSE-CONTINUE.

bleffe, Et nous l'engagerons à partir de ces lieux.

bleffe, Et nous l'engagerons à partir de ces lieux.

BASSE-CONTINUE.

6
4

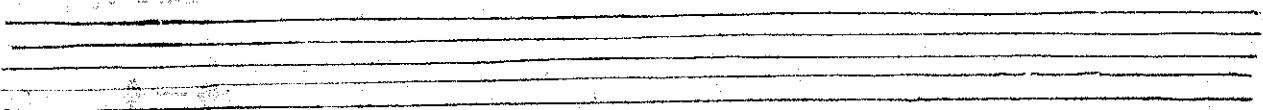
AIR.

6
4

6
4

6
4

6
4



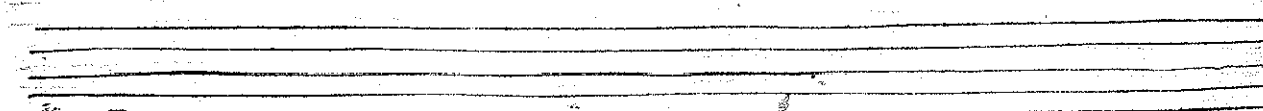
6
4

6
4

6
4

6
4

6
4



Five staves of musical notation, likely for a vocal line and a basso continuo line. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

SCENE II.

LUCINDE, UBALDE, ET LE CHEVALIER DANOIS.

LUCINDE.

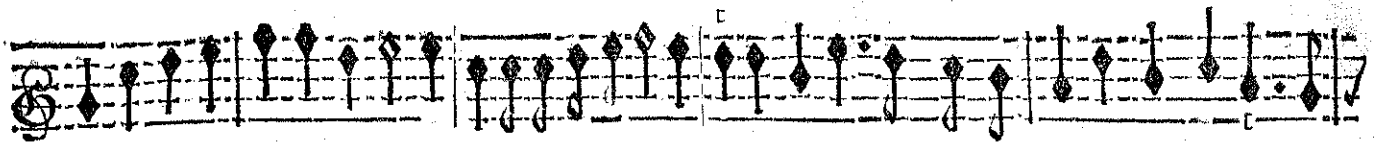
Musical notation for Lucinde's first line. It features a vocal line on a treble clef staff and a basso continuo line on a bass clef staff. The lyrics are: "Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-". The music includes various note values and rests, with some notes marked with '6' or '6x'.

BASSE-CONTINUE.

Musical notation for Lucinde's second line. It features a vocal line on a treble clef staff and a basso continuo line on a bass clef staff. The lyrics are: "mour. Voicy l'heureux sejour Des Jeux & de l'Amour." The music includes various note values and rests, with some notes marked with '6'.

BASSE-CONTINUE.

CHOEUR.



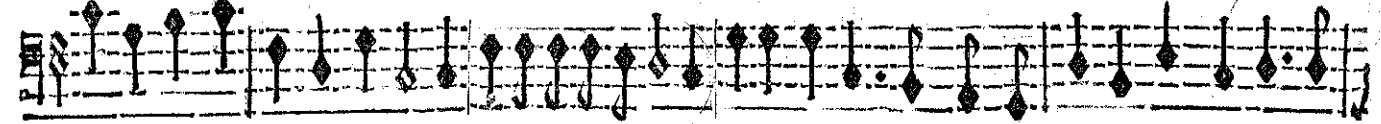
Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-



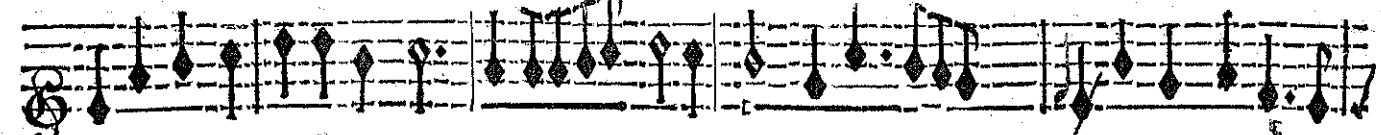
Voicy la charmante Retraite De la felicité par-faite: Voicy l'heureux sejour des Jeux & de l'A-



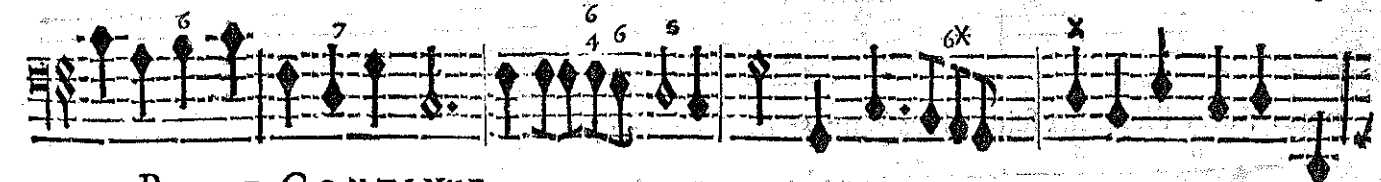
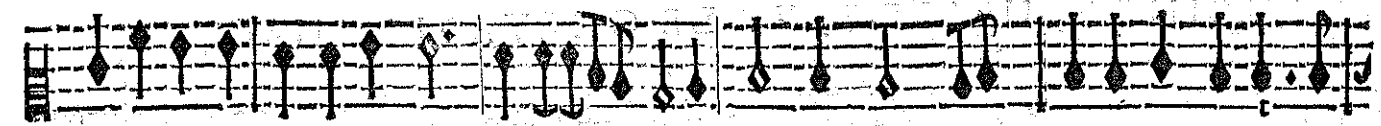
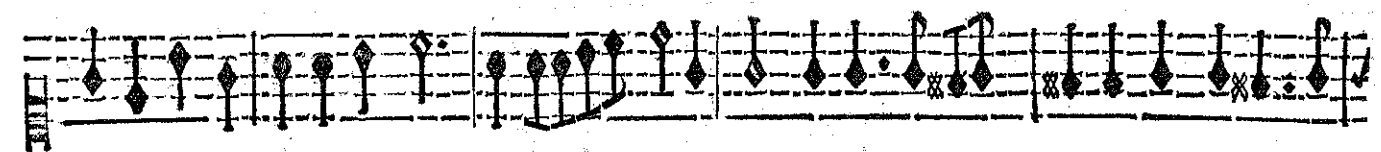
Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-



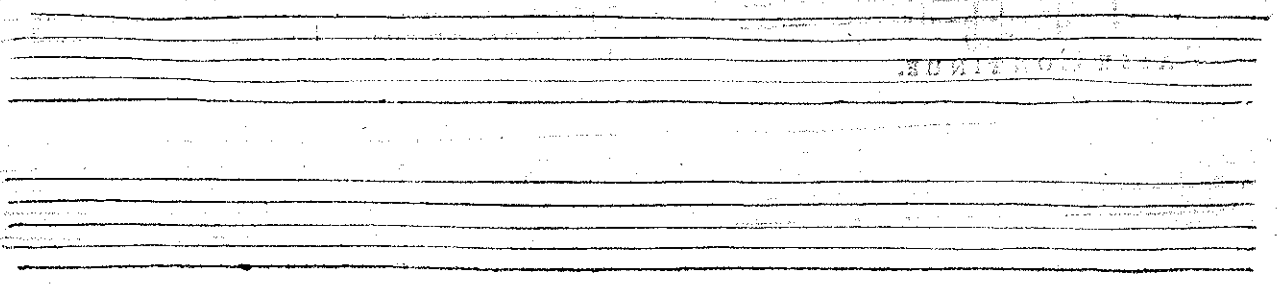
Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-



VIOLONS.



BASSE-CONTINUE.



ACTE QUATRIESME.

mour. Voicy l'heureux sejour Des Jeux & de l'Amour.

mour. Voicy l'heureux sejour Des Jeux & de l'Amour.

mour. Voicy l'heureux sejour Des Jeux & de l'Amour.

mour. Voicy l'heureux sejour Des Jeux & de l'Amour.

mour. Voicy l'heureux sejour Des Jeux & de l'Amour.

HAUTBOIS.

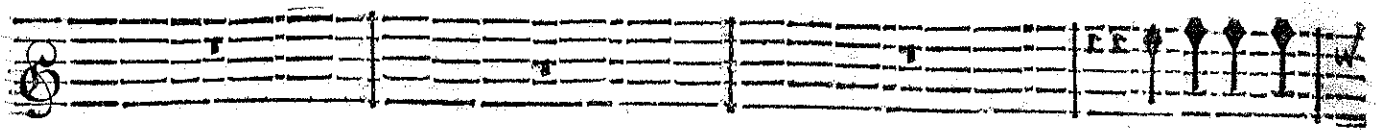
HAUTBOIS.

HAUTBOIS.

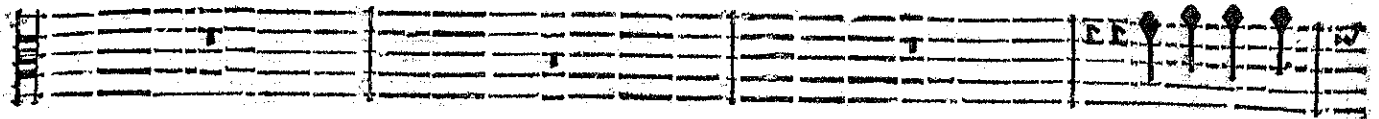
HAUTBOIS.

BASSE-CONTINUE.

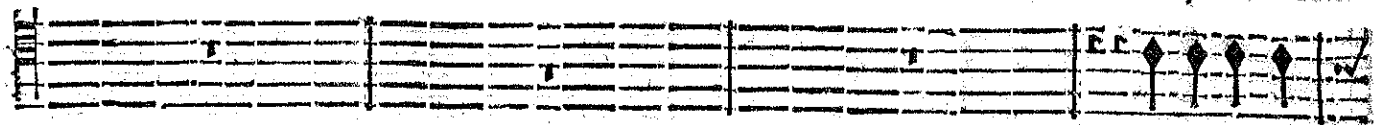
ARMIDE, TRAGEDIE.



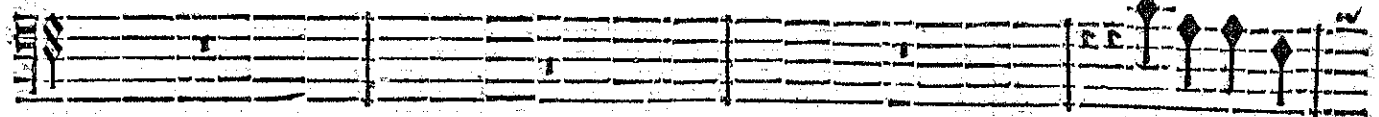
Voicy la char-



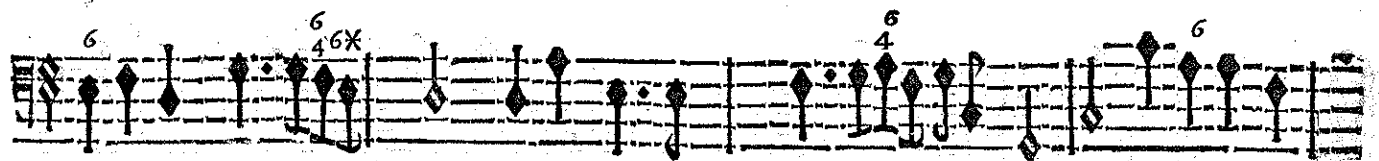
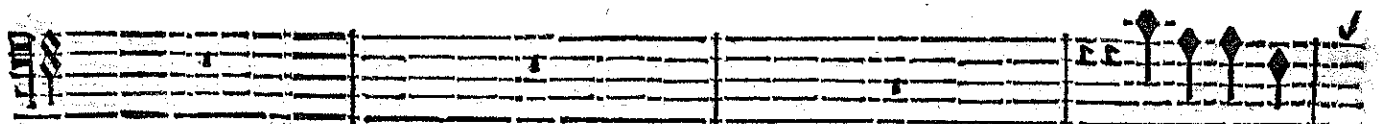
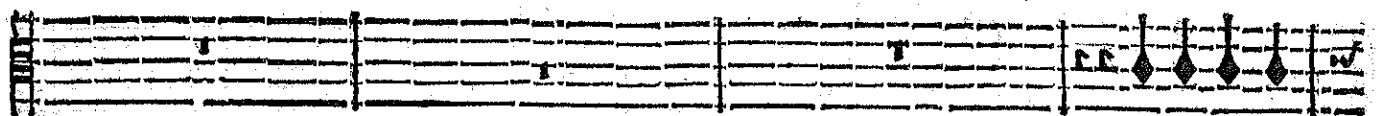
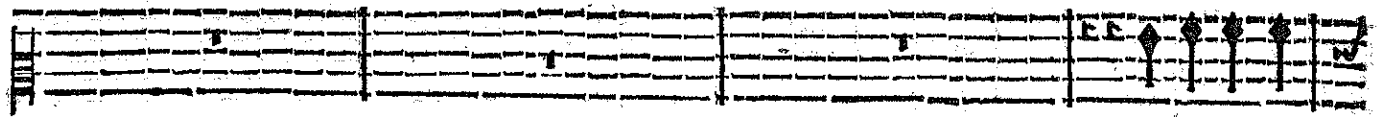
Voicy la char-



Voicy la char-

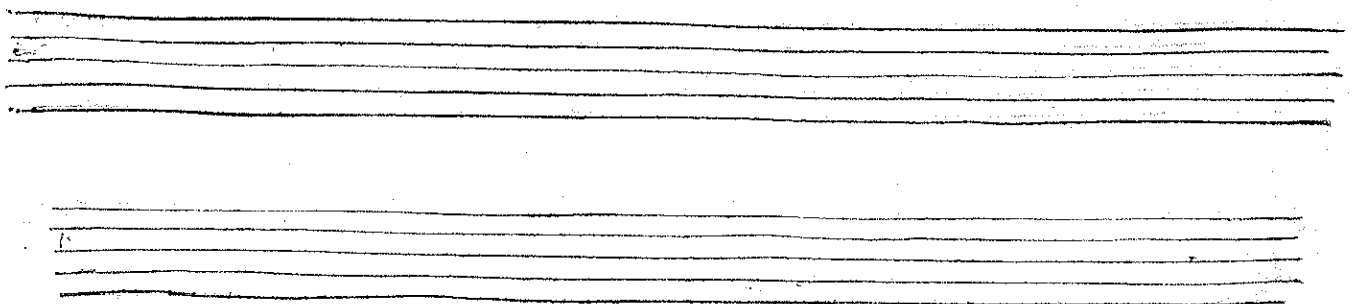


Voicy la char-



BASSE-CONTINUE.

CHATELAIN



ACTE QUATRIÈME.

mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-

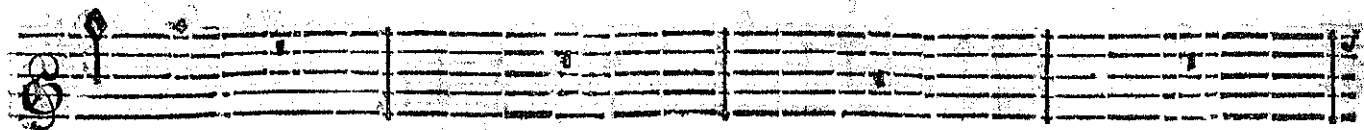
mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-

mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-

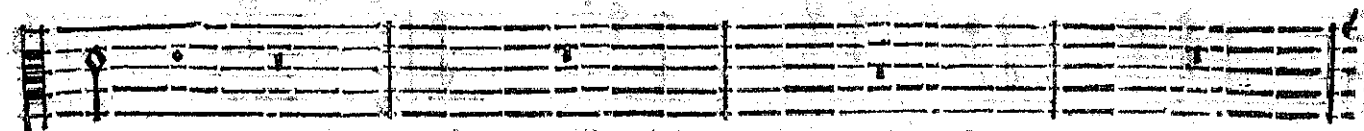
mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-

mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-

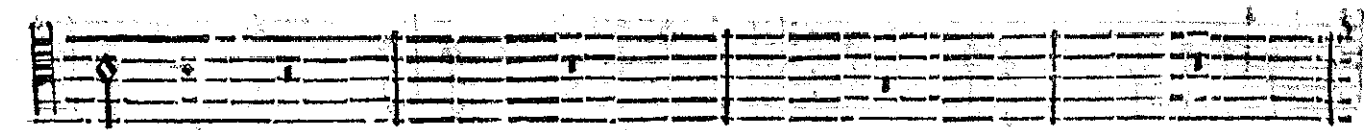
BASSE-CONTINUE.



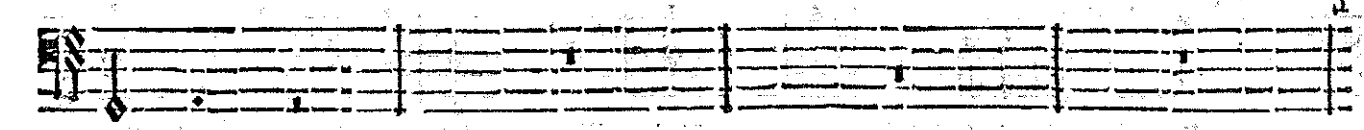
mour.



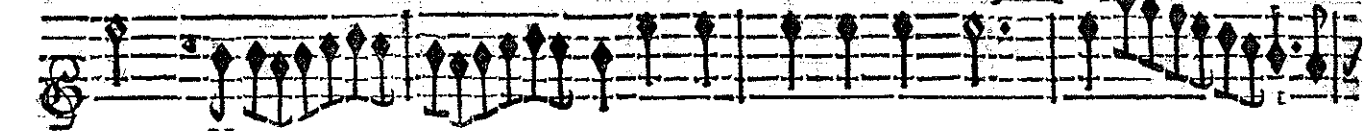
mour.



mour.



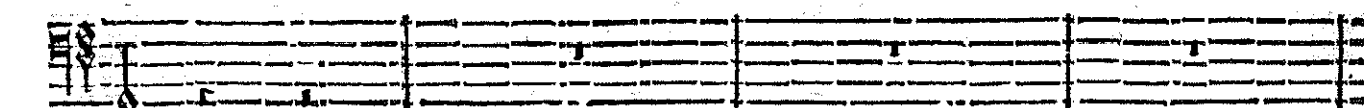
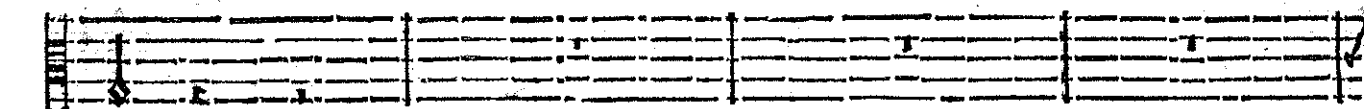
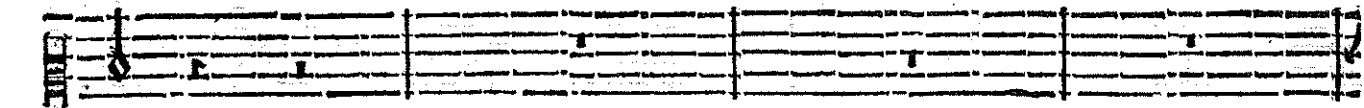
mour.



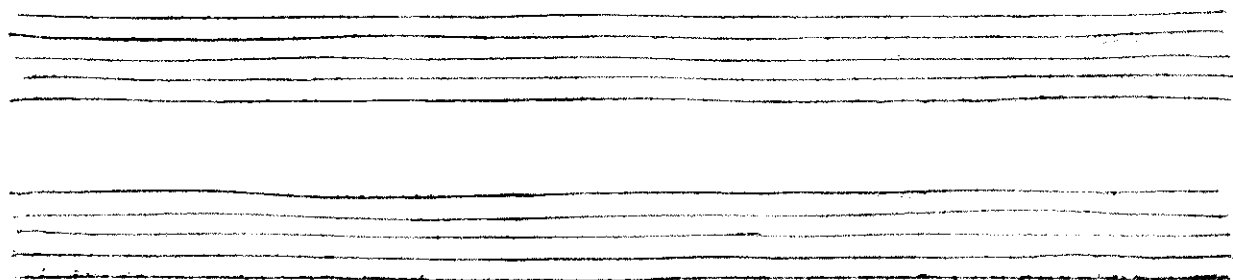
HAUTBOIS.

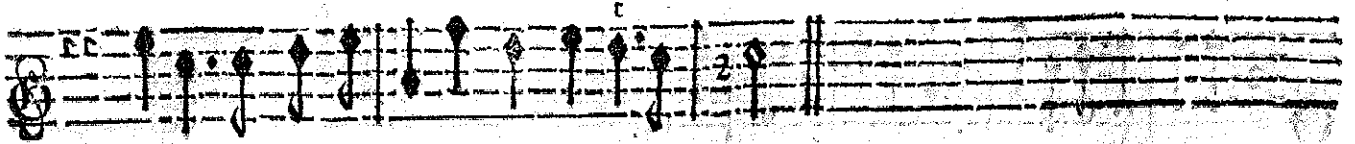


HAUTBOIS.

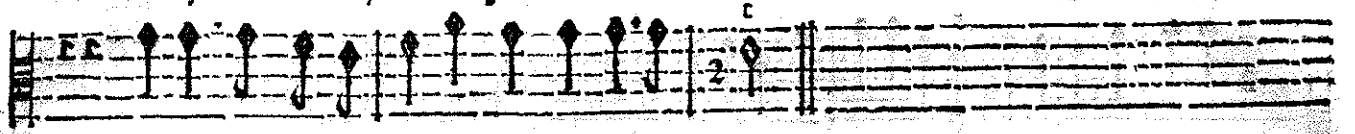


BASSE-CONTINUI.

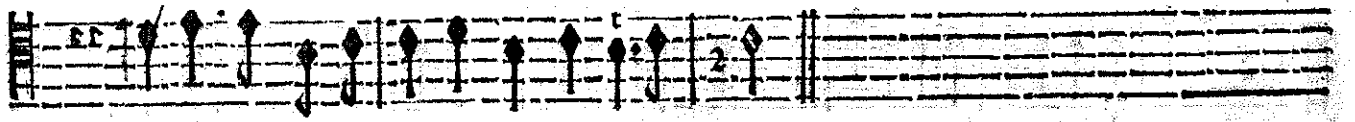




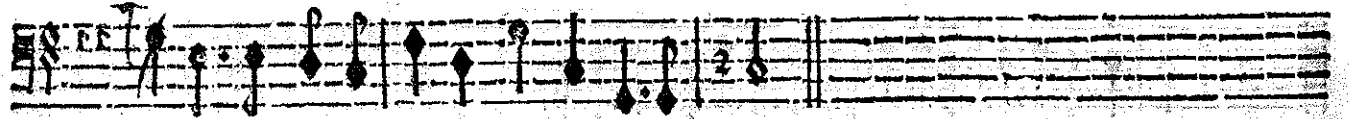
Voicy l'heureux sejour Des Jeux & de l'Amour.



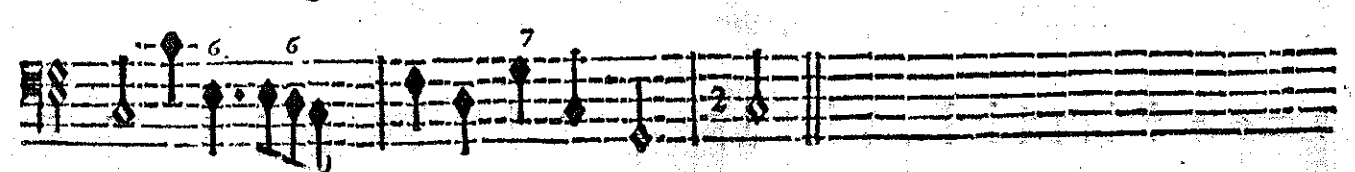
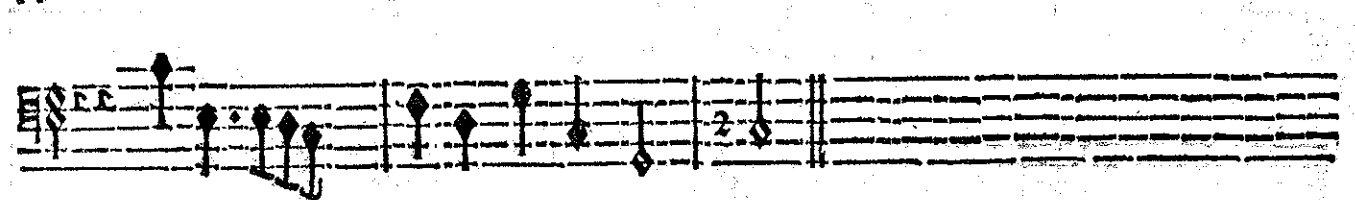
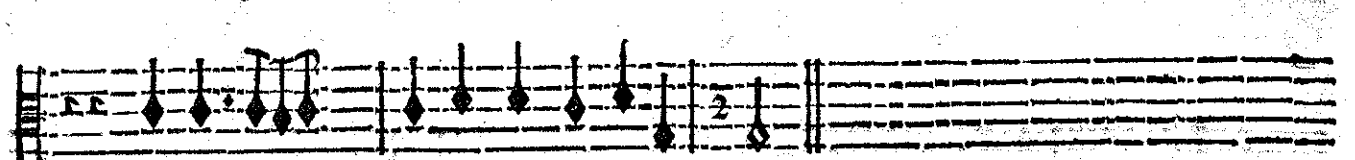
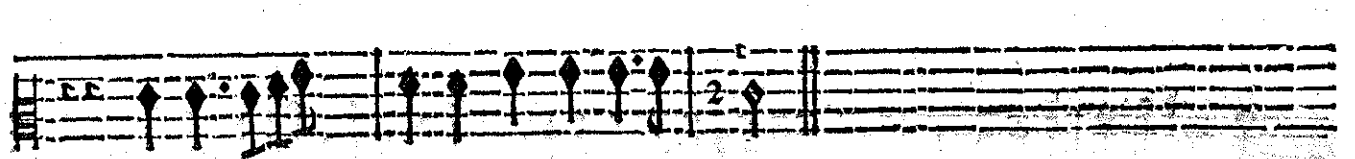
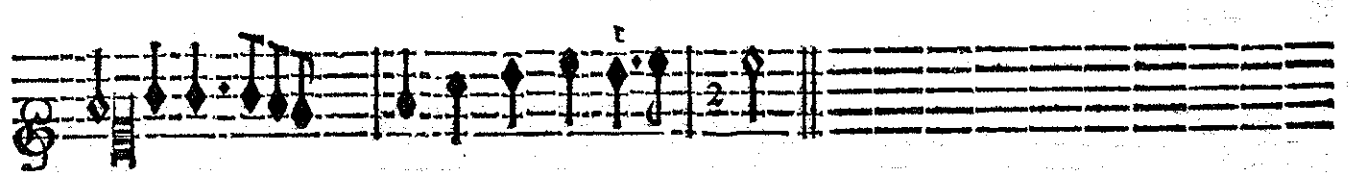
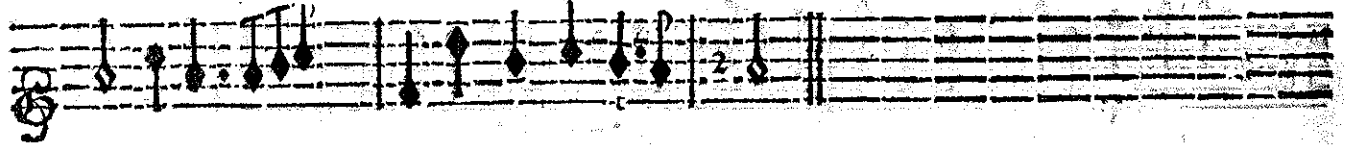
Voicy l'heureux sejour Des Jeux & de l'Amour.



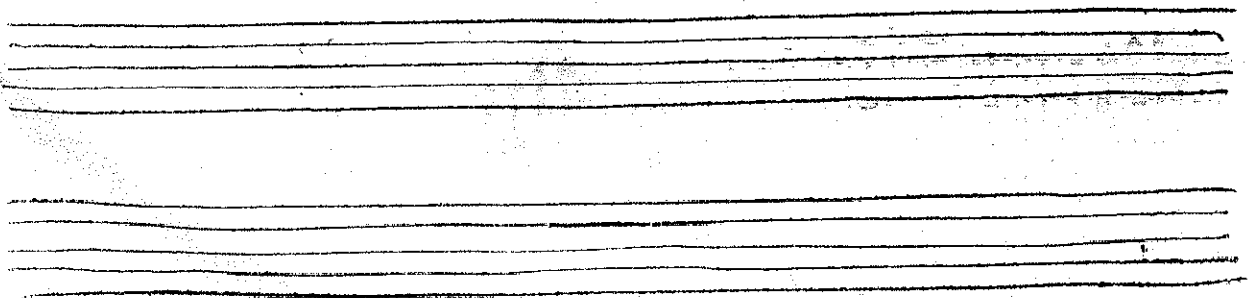
Voicy l'heureux sejour Des Jeux & de l'Amour.



Voicy l'heureux sejour Des Jeux & de l'Amour.



BASSE-CONTINUE.



First system of musical notation in treble clef, 2/4 time signature. It begins with a treble clef and a '2' indicating the time signature. The notes are mostly eighth and sixteenth notes, with some rests.

GAVOTE.

Second system of musical notation in bass clef, 2/4 time signature. It begins with a bass clef and a '2' indicating the time signature. The notes are mostly eighth and sixteenth notes, with some rests.

Third system of musical notation in bass clef, 2/4 time signature. It begins with a bass clef and a '2' indicating the time signature. The notes are mostly eighth and sixteenth notes, with some rests.

Fourth system of musical notation in bass clef, 2/4 time signature. It begins with a bass clef and a '2' indicating the time signature. The notes are mostly eighth and sixteenth notes, with some rests.

Fifth system of musical notation in bass clef, 2/4 time signature. It begins with a bass clef and a '2' indicating the time signature. The notes are mostly eighth and sixteenth notes, with some rests.

Six empty musical staves, consisting of two systems of three staves each.

Sixth system of musical notation in treble clef, 2/4 time signature. It begins with a treble clef and a '2' indicating the time signature. The notes are mostly eighth and sixteenth notes, with some rests.

Seventh system of musical notation in bass clef, 2/4 time signature. It begins with a bass clef and a '2' indicating the time signature. The notes are mostly eighth and sixteenth notes, with some rests.

Eighth system of musical notation in bass clef, 2/4 time signature. It begins with a bass clef and a '2' indicating the time signature. The notes are mostly eighth and sixteenth notes, with some rests.

Ninth system of musical notation in bass clef, 2/4 time signature. It begins with a bass clef and a '2' indicating the time signature. The notes are mostly eighth and sixteenth notes, with some rests.

Tenth system of musical notation in bass clef, 2/4 time signature. It begins with a bass clef and a '2' indicating the time signature. The notes are mostly eighth and sixteenth notes, with some rests.

Six empty musical staves, consisting of two systems of three staves each.

ACTE QUATRIESME.

Musical staff 1: Treble clef, 6/8 time signature, melodic line with various note values and rests.

CANARIES.

Musical staff 2: Bass clef, 6/8 time signature, accompaniment line with chords and single notes.

Musical staff 3: Bass clef, 6/8 time signature, accompaniment line with chords and single notes.

Musical staff 4: Bass clef, 6/8 time signature, accompaniment line with chords and single notes.

Musical staff 5: Bass clef, 9/8 time signature, accompaniment line with chords and single notes.

Empty musical staff.

Musical staff 6: Treble clef, melodic line with various note values and rests.

Musical staff 7: Bass clef, accompaniment line with chords and single notes.

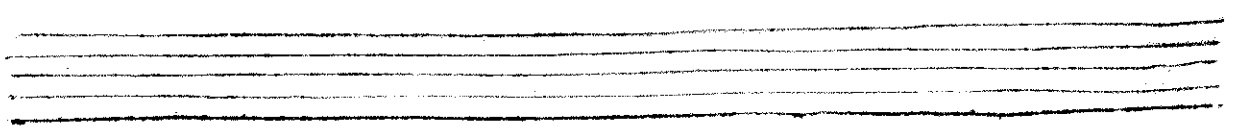
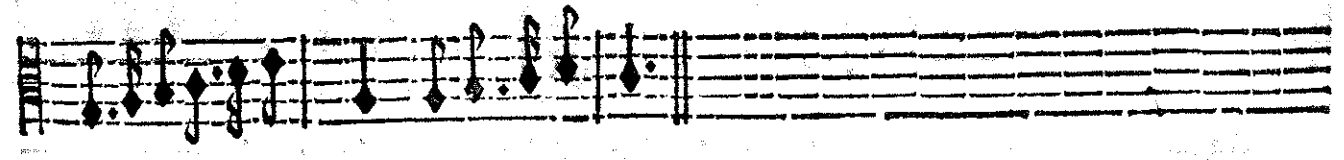
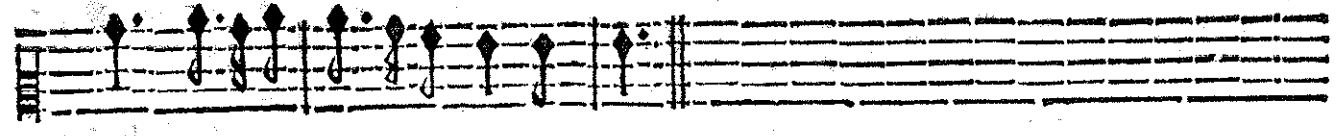
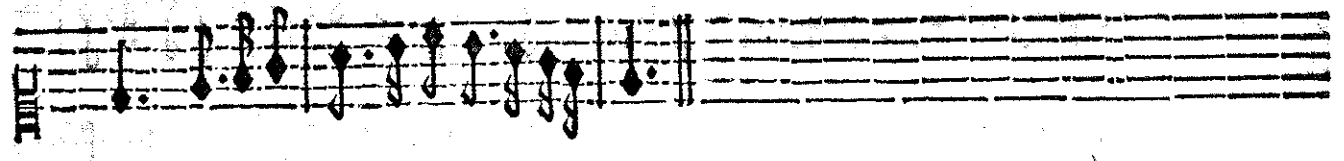
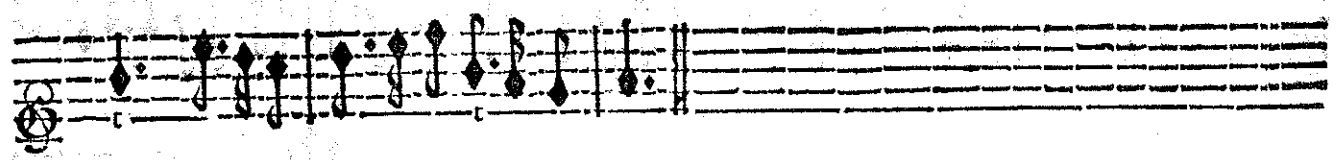
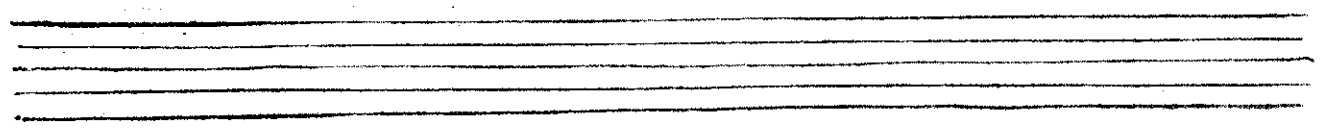
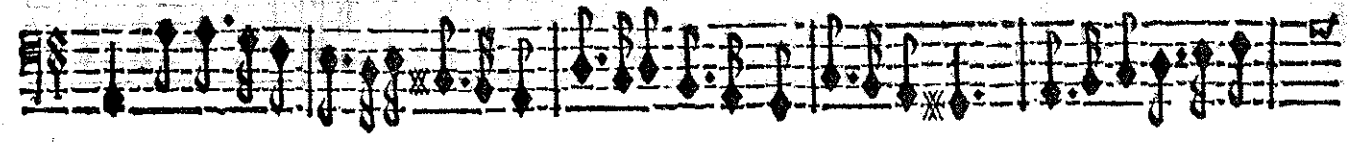
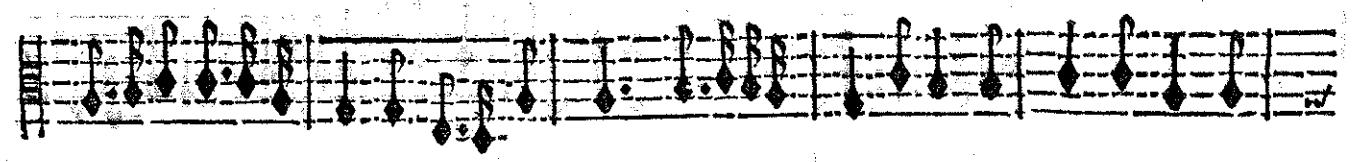
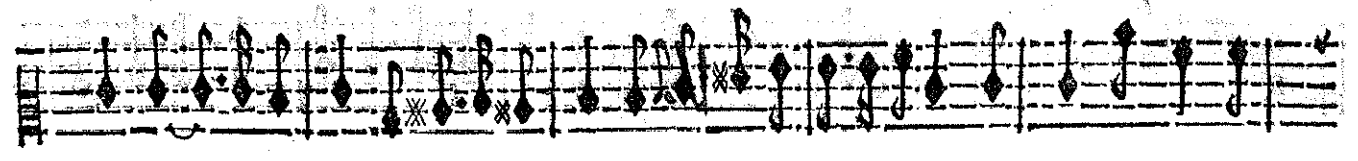
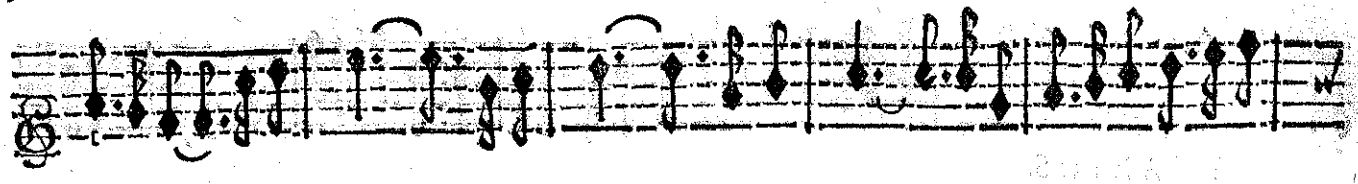
Musical staff 8: Bass clef, accompaniment line with chords and single notes.

Musical staff 9: Bass clef, accompaniment line with chords and single notes.

Musical staff 10: Bass clef, accompaniment line with chords and single notes.

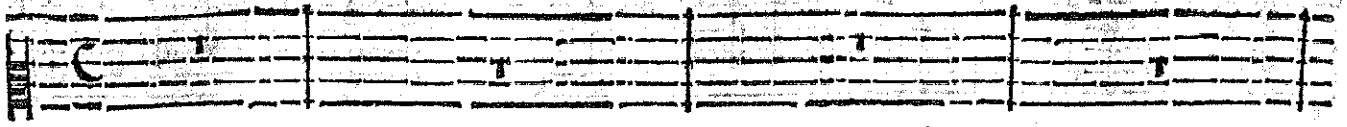
Empty musical staff.

ARMIDE, TRAGEDIE.

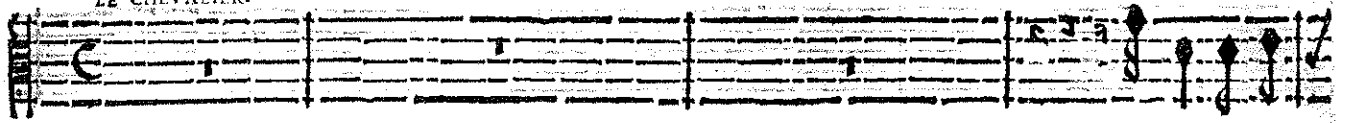


ACTE QUATRIÈME

LUCINDE.



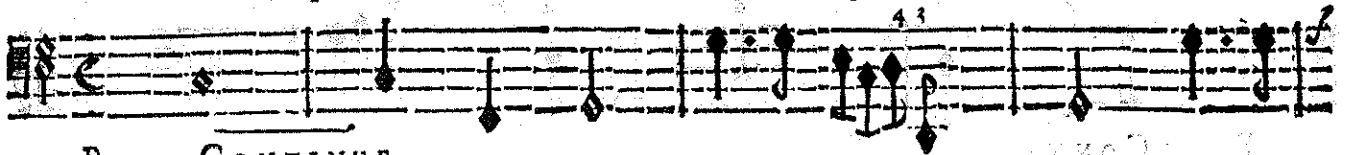
LE CHEVALIER.



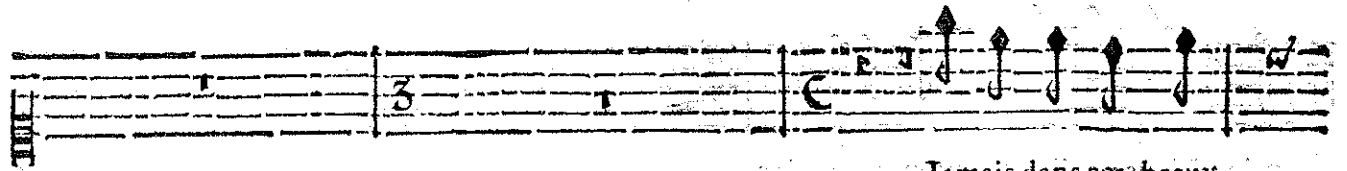
Je voy la Beau-



Allons, qui vous retient encore? Allons, c'est trop vous arre- ter.



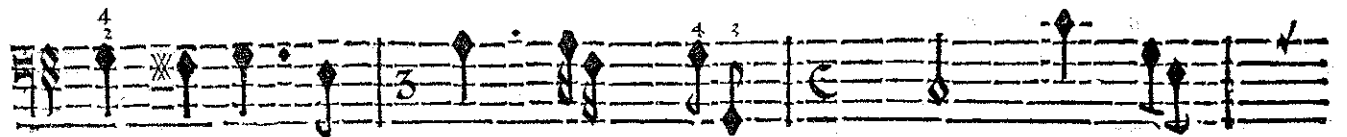
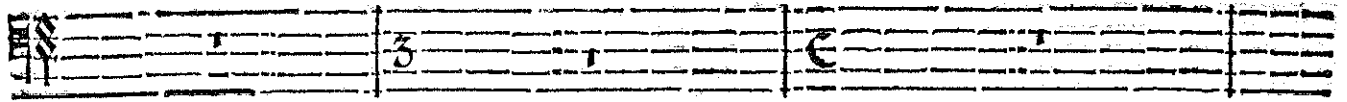
BASSE-CONTINUE.



Jamais dans ces beaux



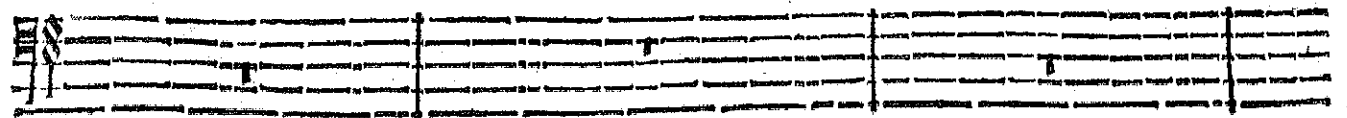
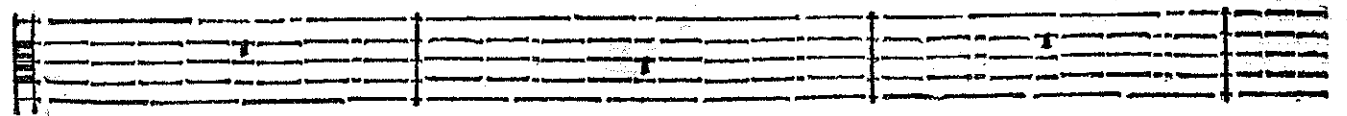
té que j'adore: C'est elle, je n'en puis dou- ter.



BASSE-CONTINUE.

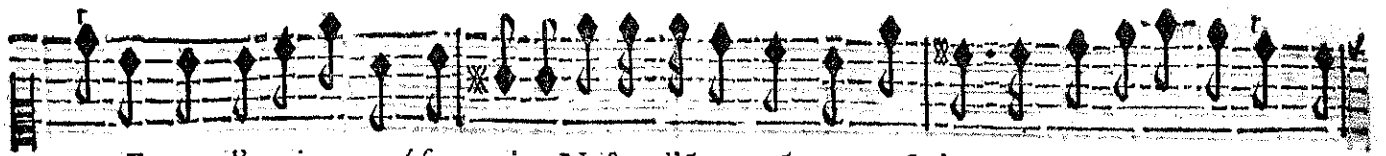


lieux nostre attente n'est vaine, Le bien que nous cherchons se vient offrir à

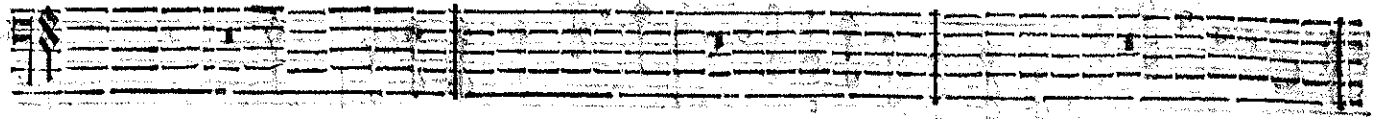
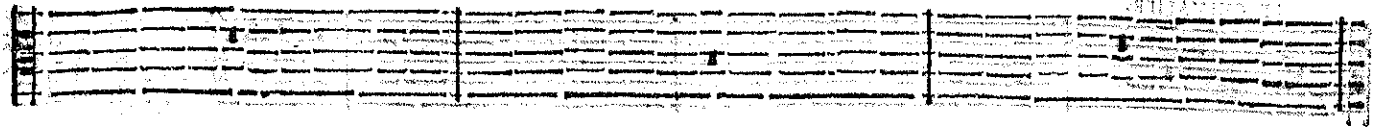


BASSE-CONTINUE.

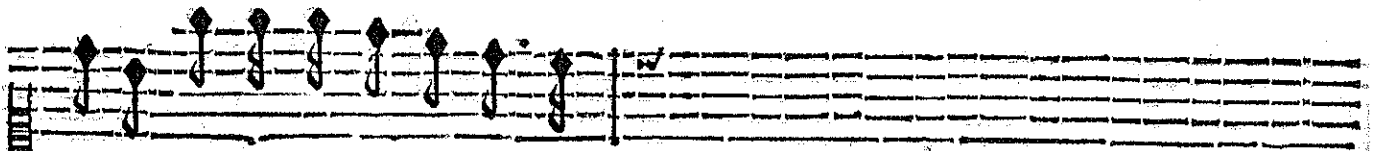
ARMIDE TRAGÉDIE.



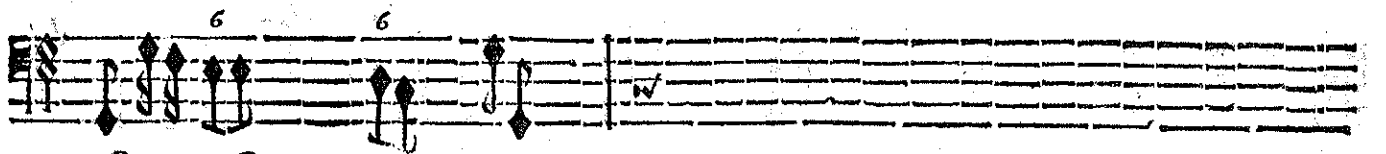
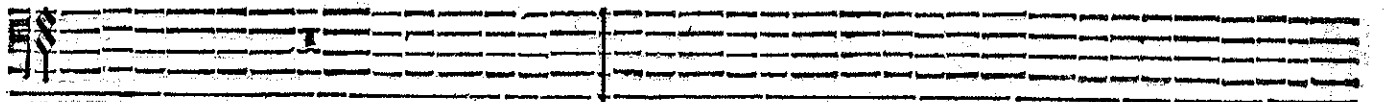
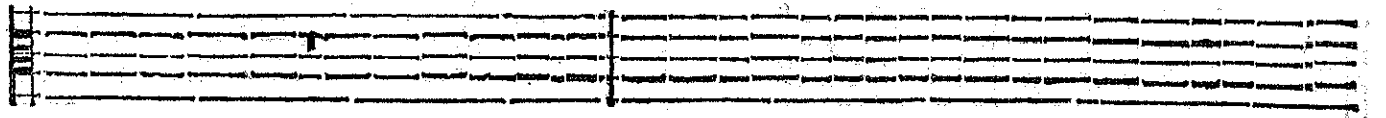
nous, Et pour l'avoir trouvé sans peine No⁹ ne l'e trouvós pas moins doux. Et pour l'avoir trouvé sans



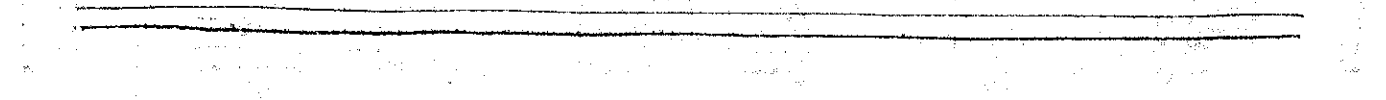
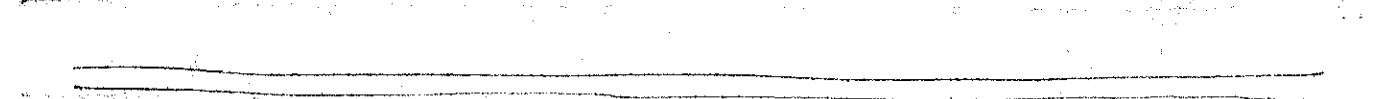
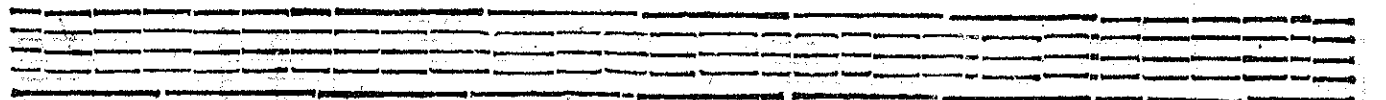
BASSE-CONTINUE.

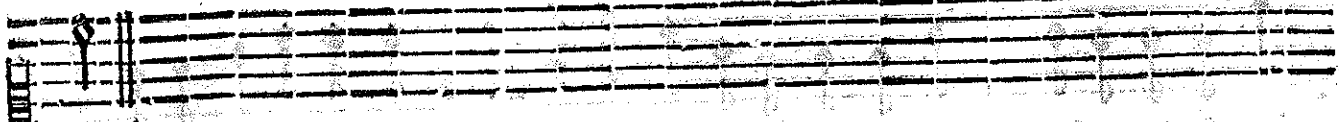


peine Nous ne l'en trouvós pas moins



BASSE-CONTINUE.





doux.

CHOEUR.



Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



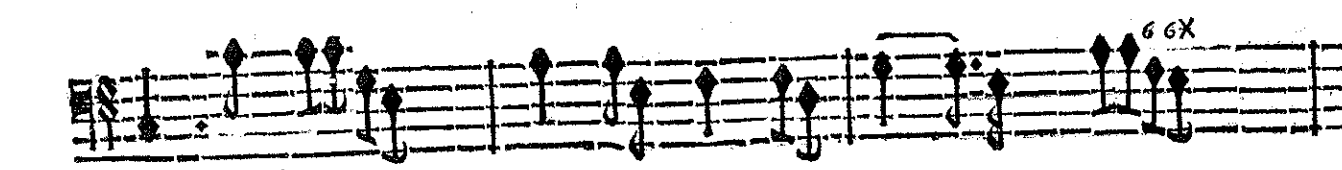
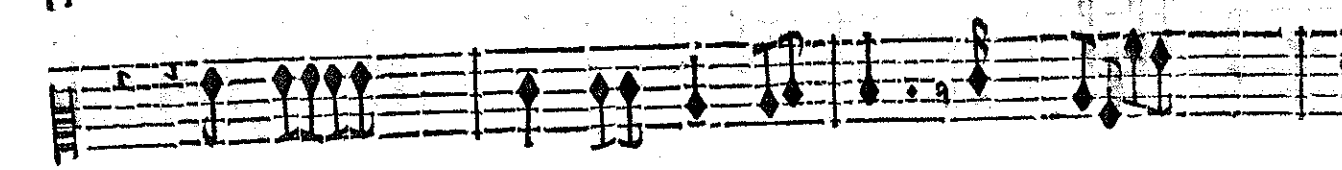
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



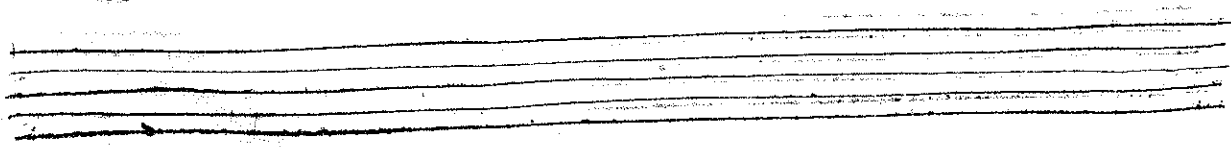
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-

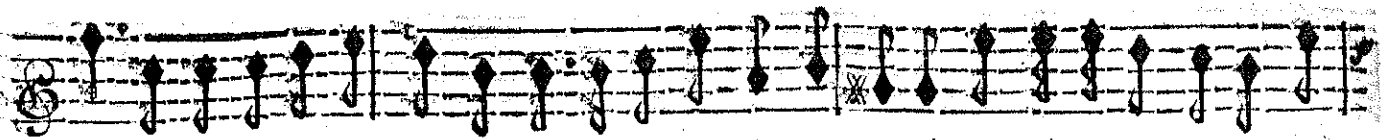


VIOLONS.



BASSE-CONTINUE.





chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins



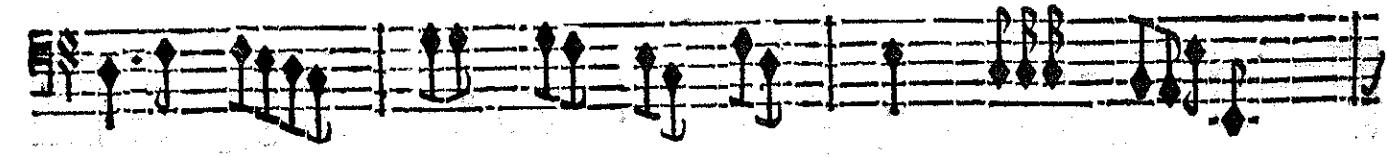
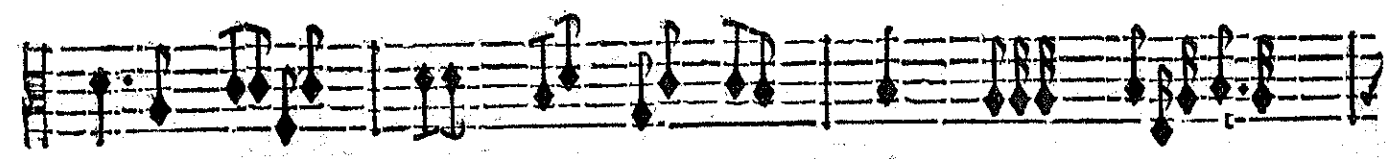
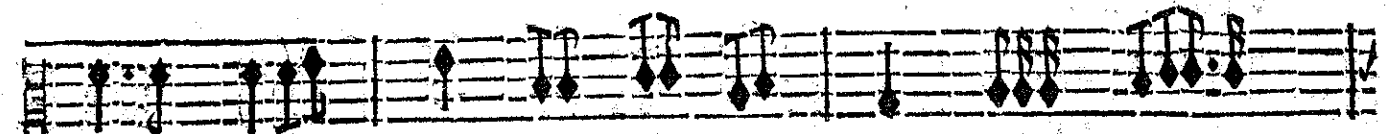
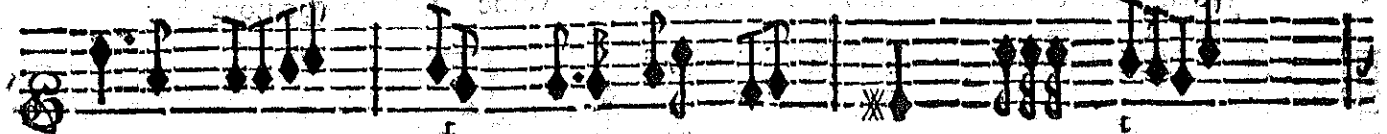
chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins



chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins



chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins

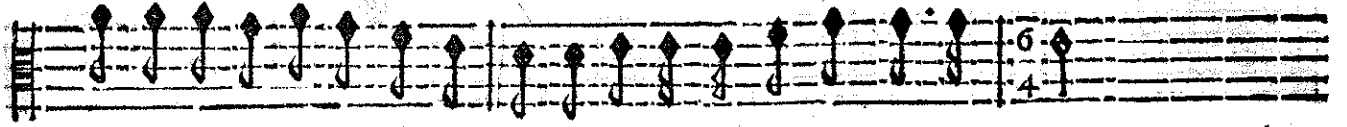


BASSE-CONTINUE.

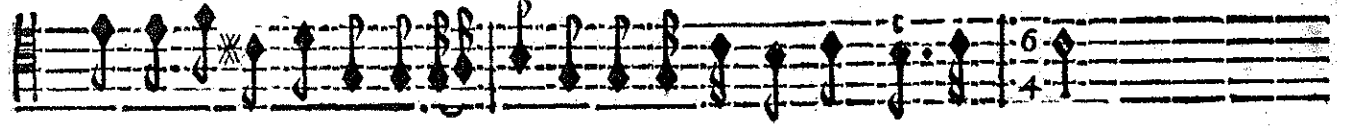
BASSE-CONTINUE.



doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



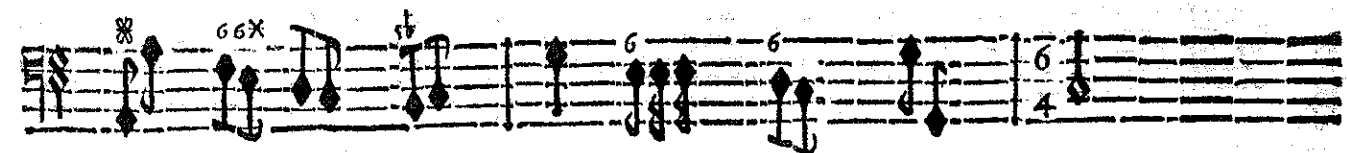
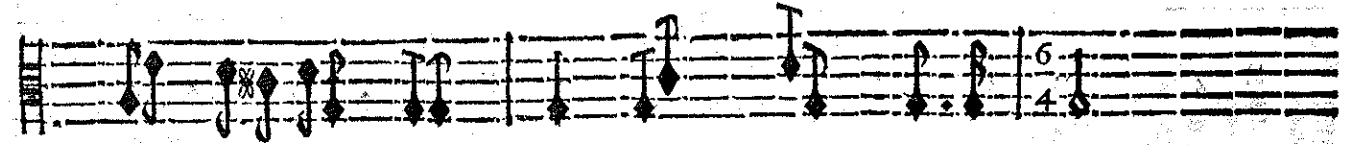
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



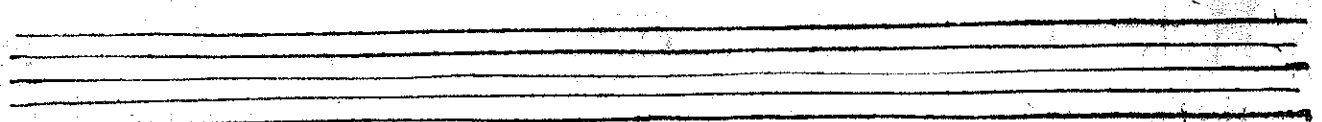
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



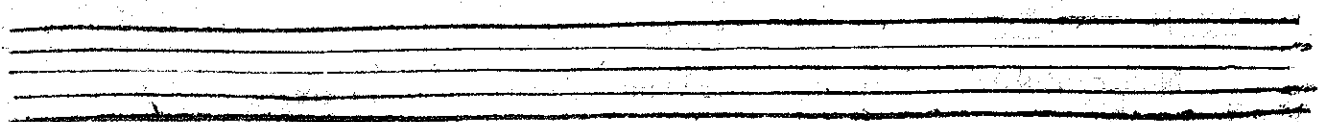
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



BASSE-CONTINUE.



On reprend l'Air Voicy la charmante Retraite. page 173.



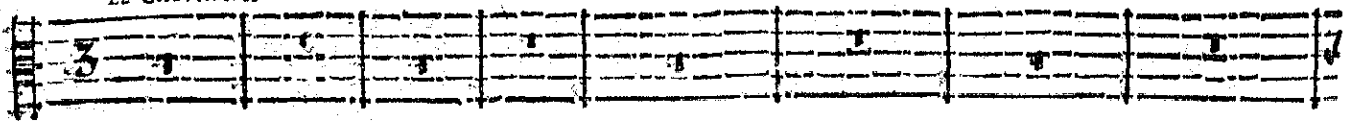
ARMIDE, TRAGÉDIE.

IVCINDE.

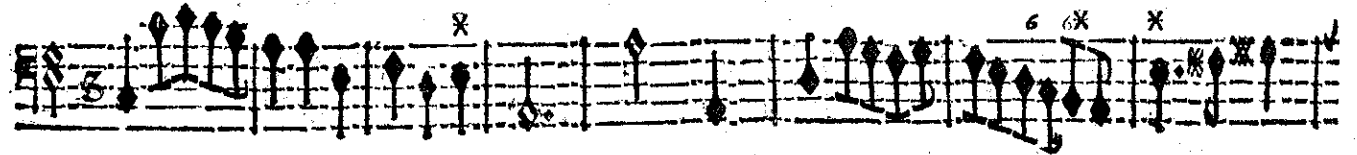
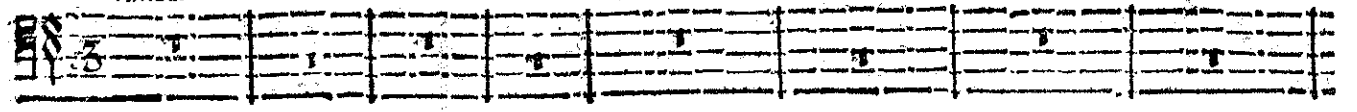


Enfin je voy l'Amant pour qui mon cœur soupire, Je re-

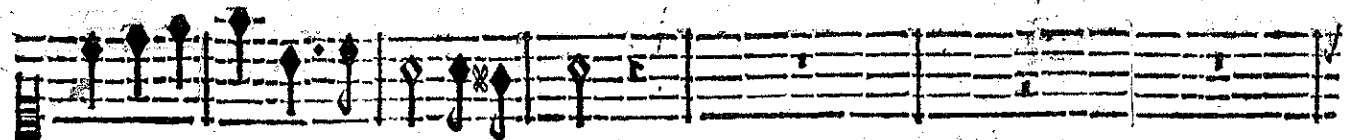
LE CHEVALIER.



VBALÉ.



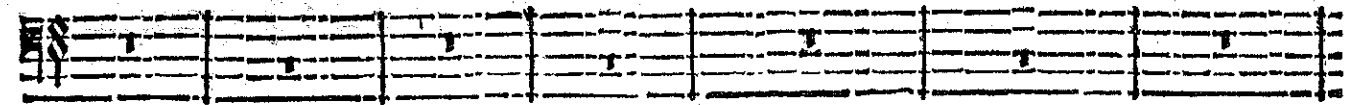
PRELUDE.



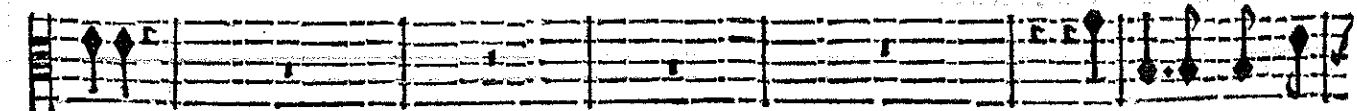
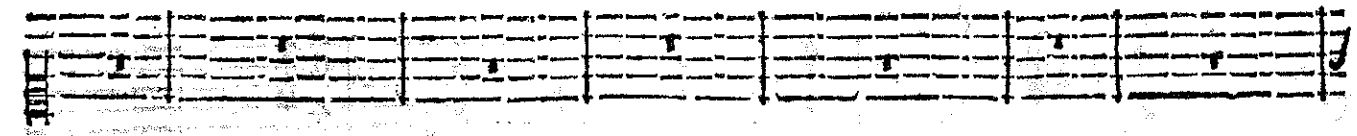
trouve le bien que j'ay tant souhaité.



Puis-je voir icy la Beauté qui m'a soumis à son Em-



BASSE-CONTINUE.



pire?

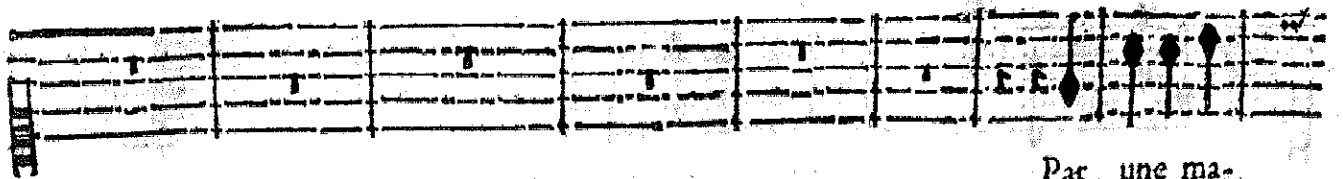
Si loin des bords gla-



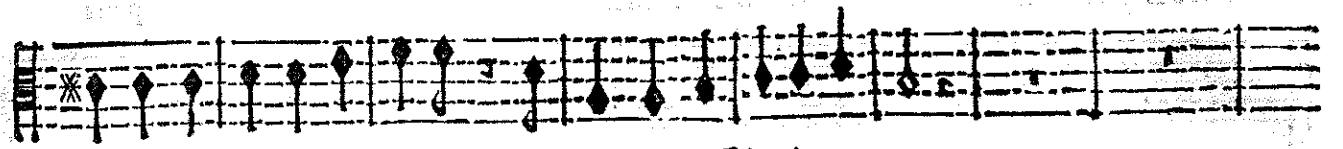
Non, ce n'est qu'un charmetrompeur Dont il faut garder vostre cœur.



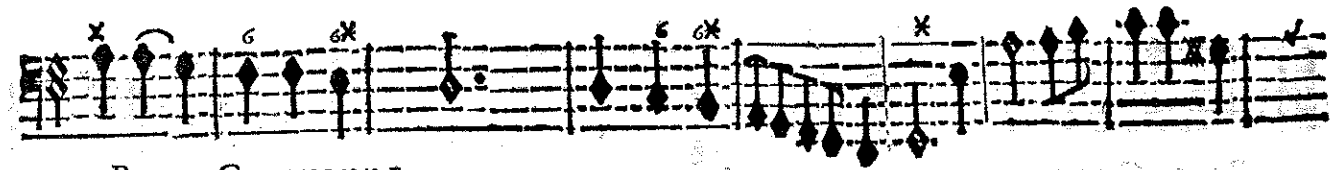
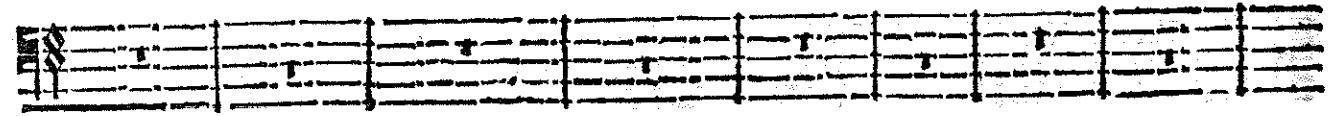
BASSE-CONTINUE.



Par une ma-



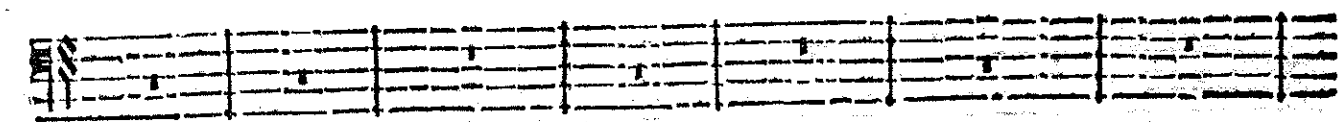
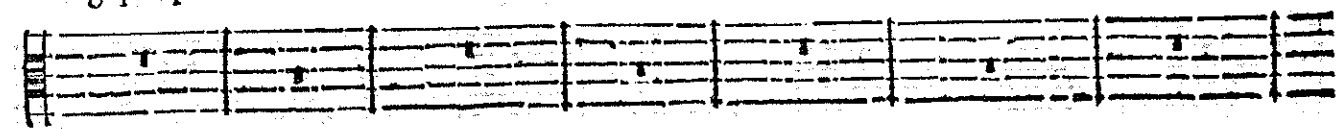
cez où vous pristes naissance, Qui peut vous offrir à mes yeux ?



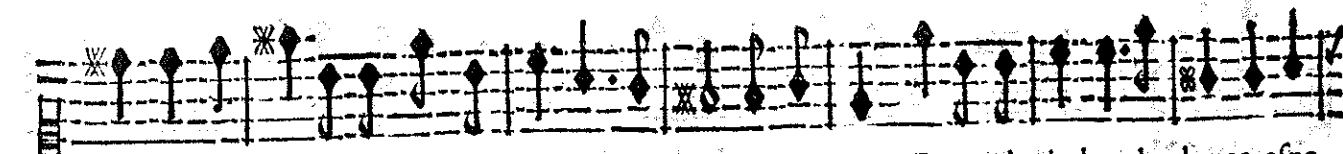
BASSE-CONTINUE.



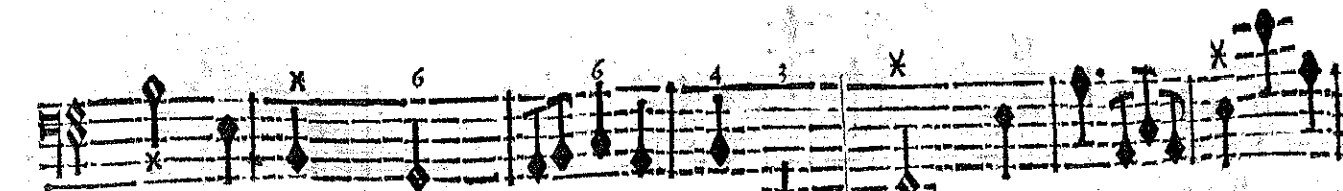
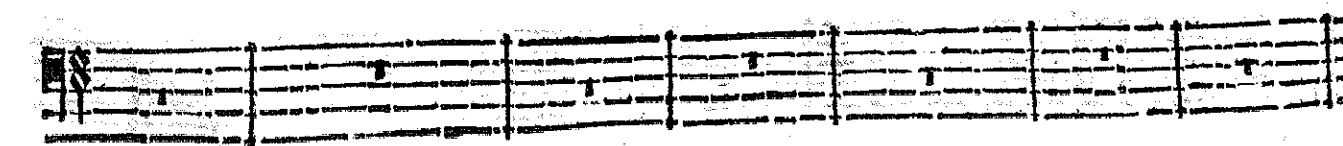
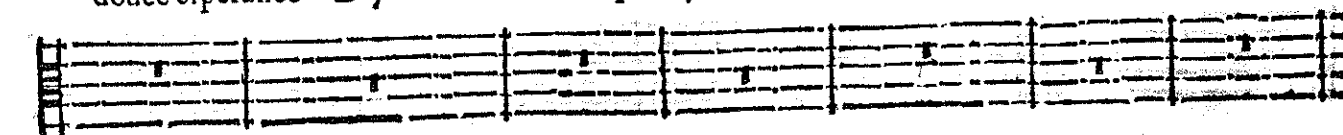
gique puissance Armide m'a conduite en ces aimables lieux, Et je vivois dans la



BASSE-CONTINUE.



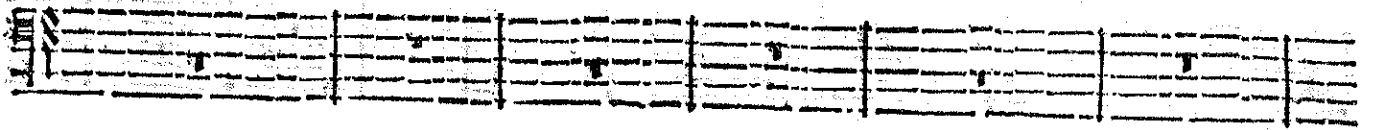
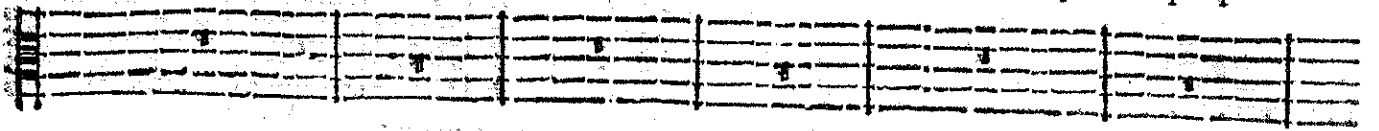
douce esperance D'y voir bien-tost ce que j'aime le mieux. Et je vivois dans la douce espe-



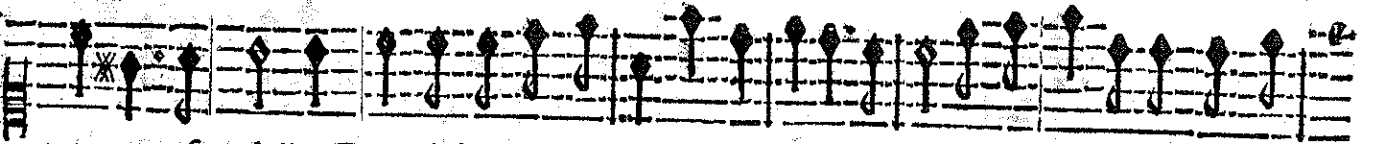
BASSE-CONTINUE.



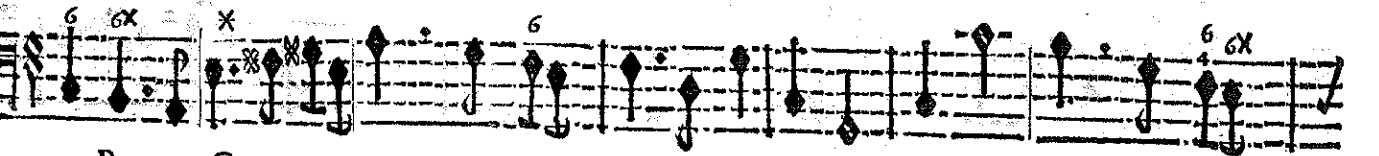
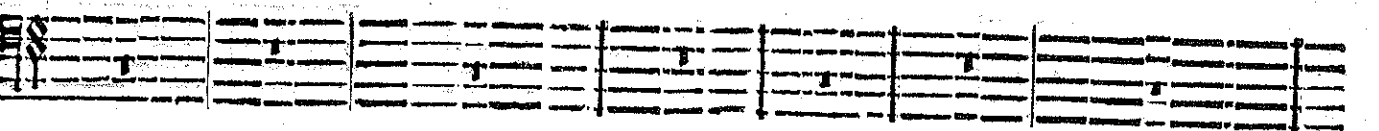
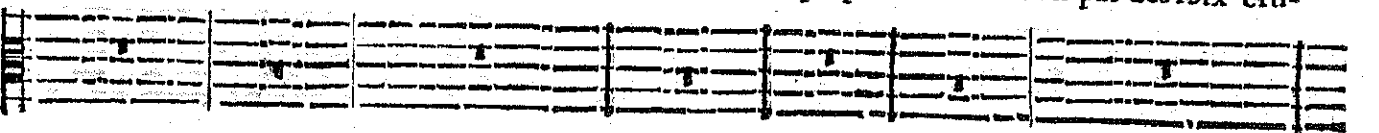
rance D'y voir bien-tost ce que j'ai- me le mieux. Gouffons les doux plaisirs que pour



BASSE-CONTINUE.



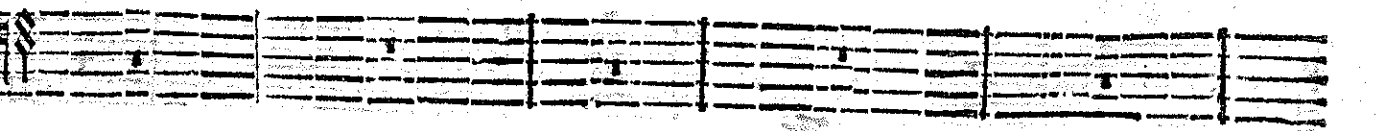
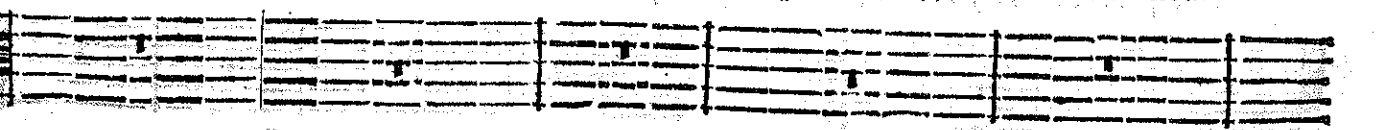
nos cœurs fi- delles Dans cét heureux sejour l'Amour a preparez. Le Devoir par des loix cru-



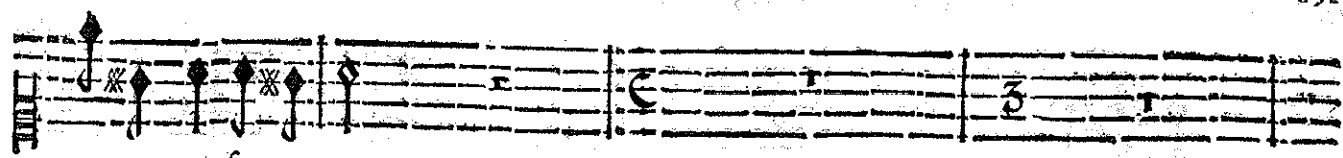
BASSE-CONTINUE.



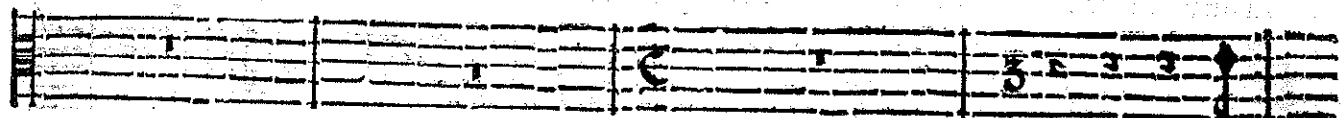
elles. Ne nous a que trop separez. Le Devoir par des loix cruelles Ne nous



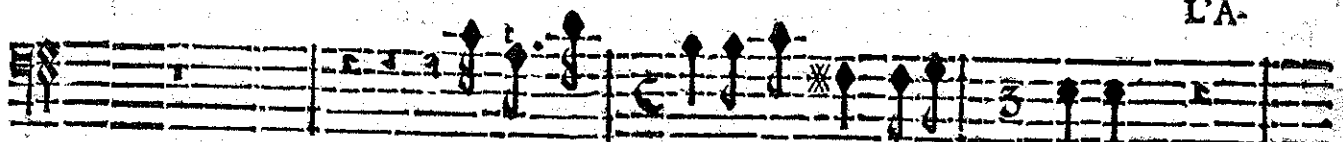
BASSE-CONTINUE.



a que trop separez.

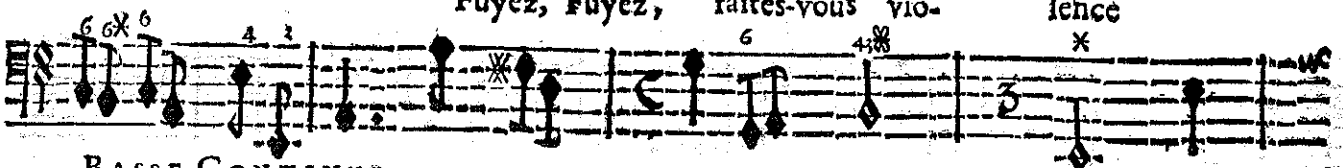


L'A-

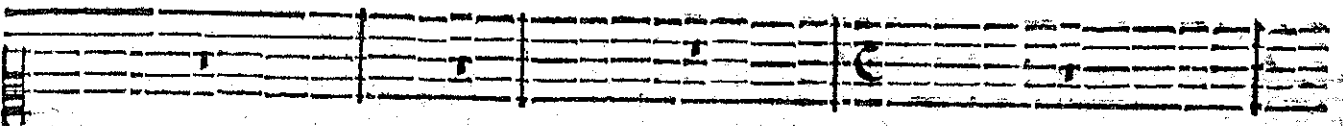


Fuyez, Fuyez, faites-vous vio-

lence



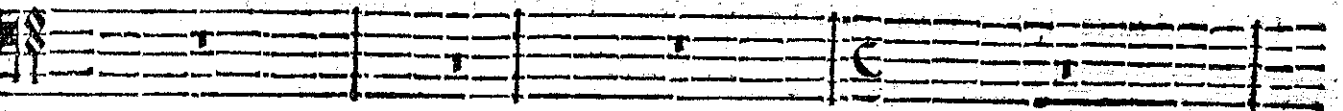
BASSE-CONTINUE.



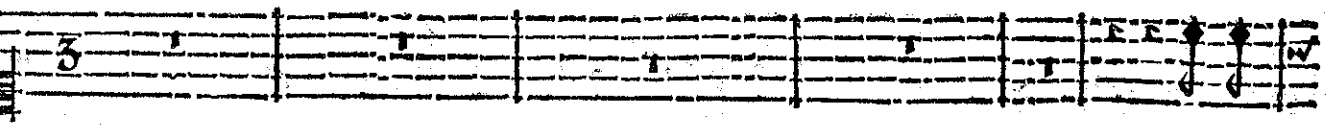
mou ne me le permet pas.

Contre de si charmants ap-

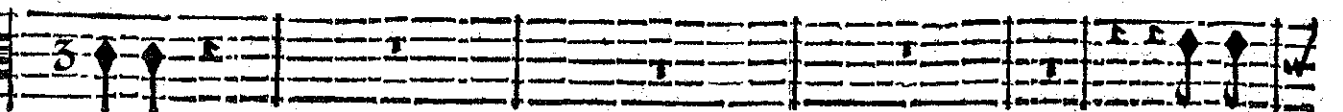
pas Mon cœur est sans def.



BASSE-CONTINUE.

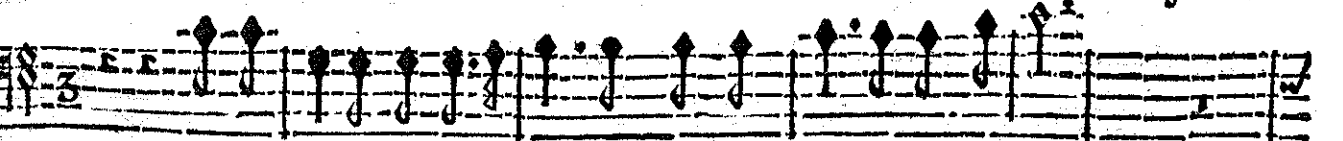


Jouif.



fense.

Jouif.



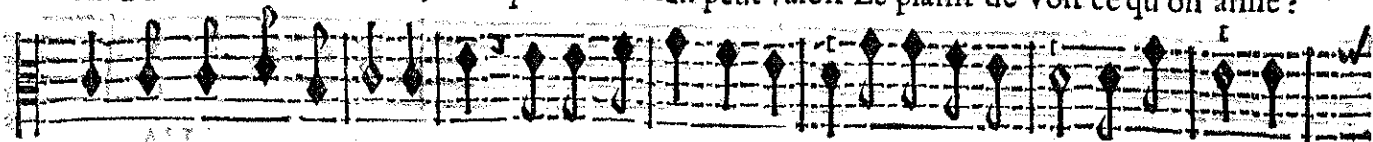
Est-ce la cette fermeté Dont vous vous estes tant vanté?



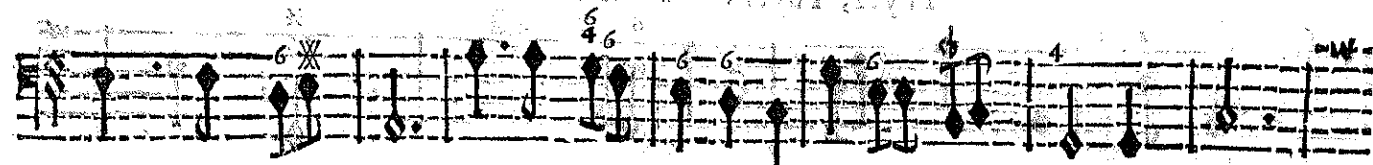
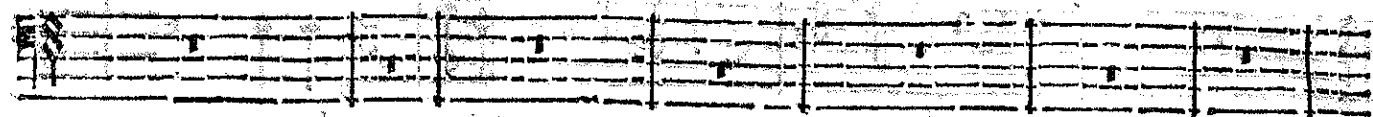
BASSE-CONTINUE.



sons d'un bonheur extrême, Hé! quel autre bien peut valoir Le plaisir de voir ce qu'on aime?



sons d'un bonheur extrême, Hé! quel autre bien peut valoir Le plaisir de voir ce qu'on aime?



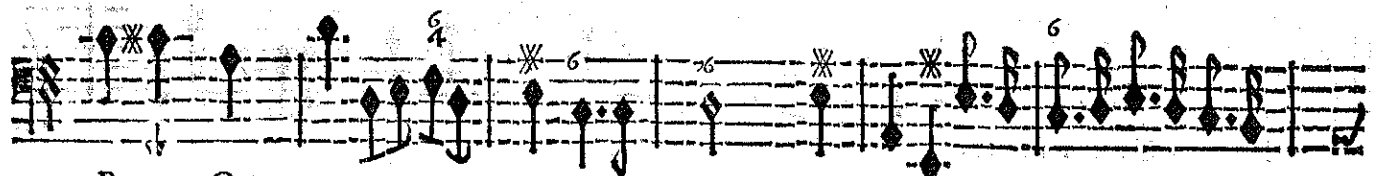
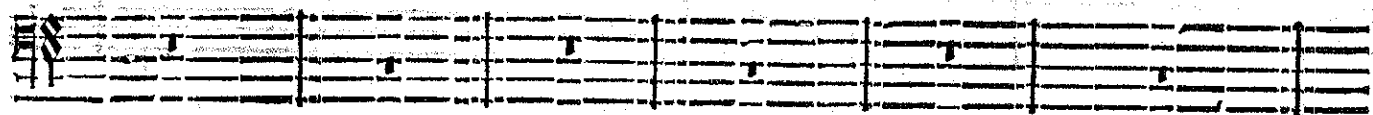
BASSE-CONTINUE.



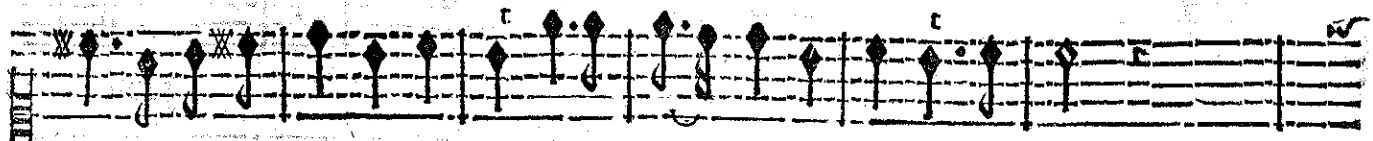
Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



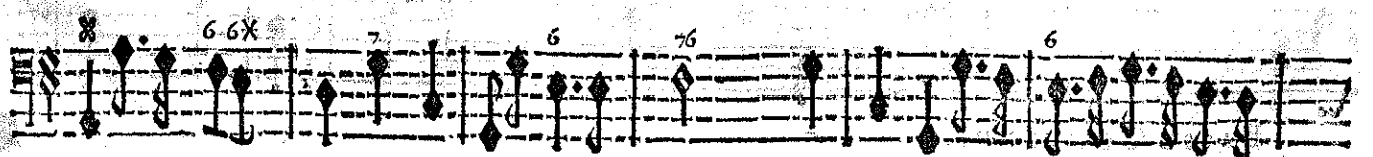
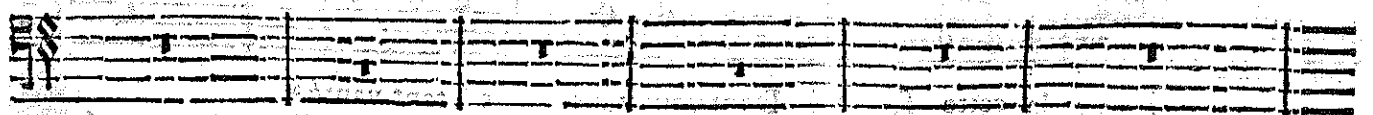
BASSE-CONTINUE.



Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?

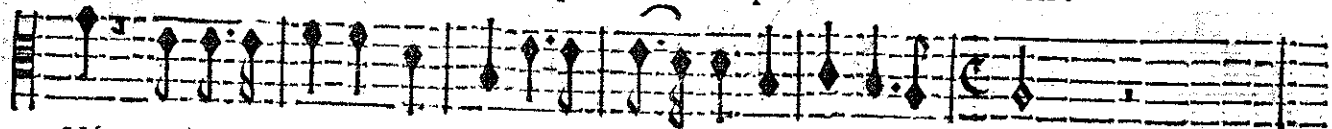


BASSE-CONTINUE.

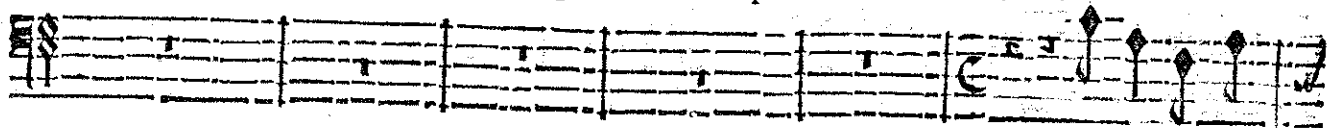
ACTE QUATRIÈME.



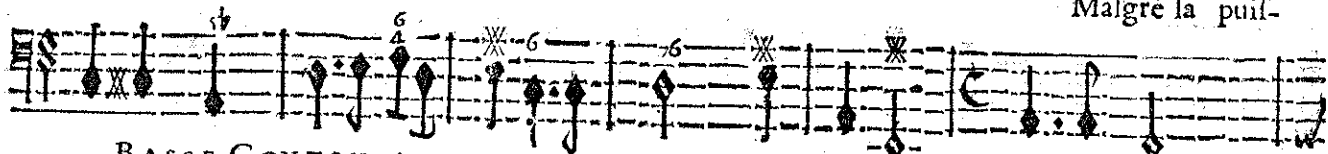
Hé! quel autre bien peut va- loir Le plai- sir Le plai- sir de vous voir?



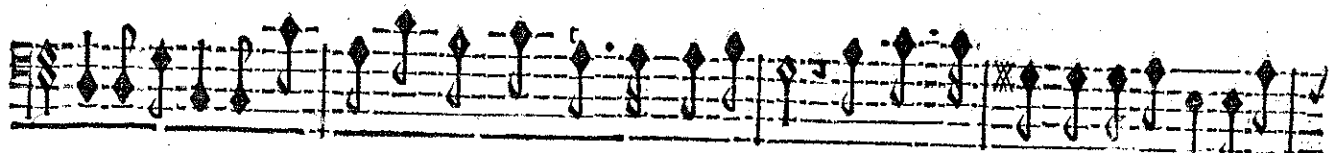
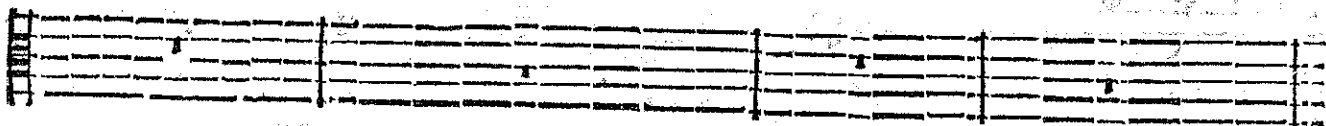
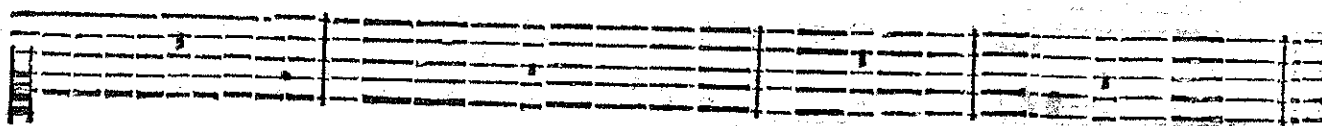
Hé! quel autre bien peut va- loir Le plai- sir Le plai- sir de vous voir?



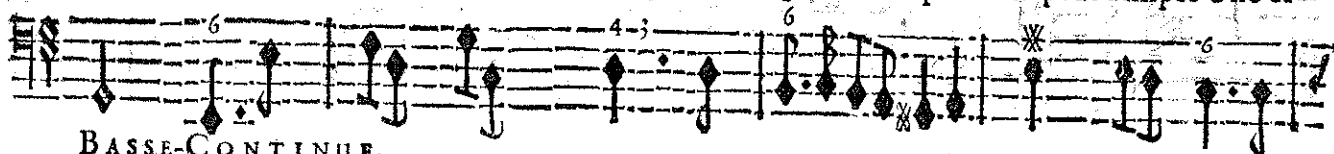
Malgré la puif-



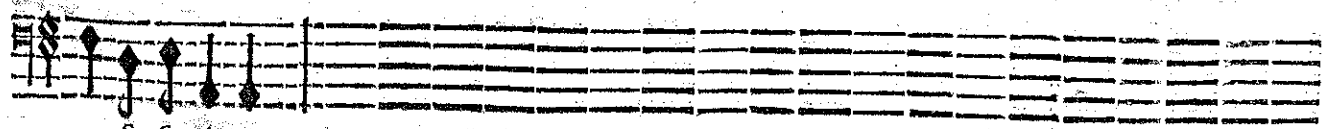
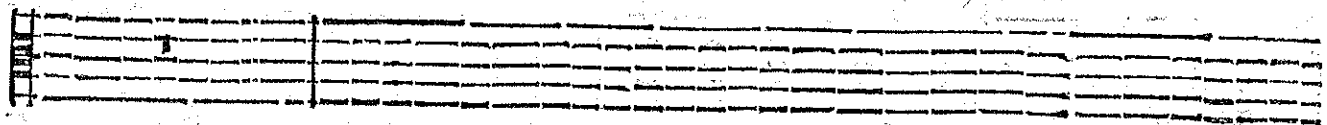
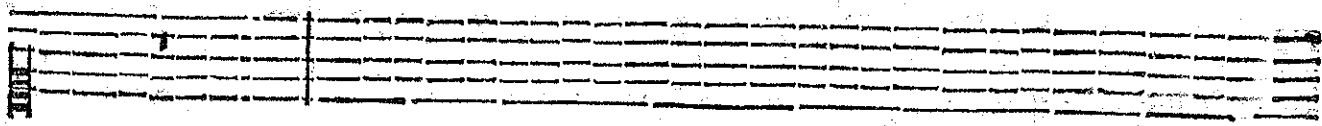
BASSE-CONTINUE.



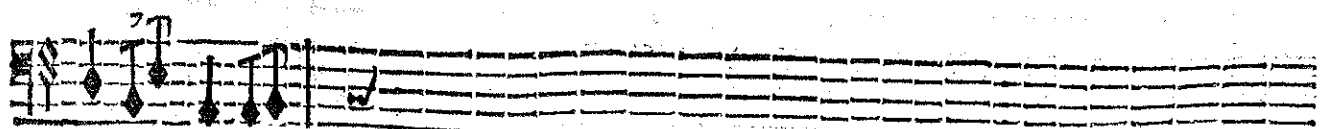
fance infernale, Malgré vous-mefme il faut vous détromper. Ce Sceptre d'or peut dissiper Une er-



BASSE-CONTINUE.



reur si fatale.



BASSE-CONTINUE.

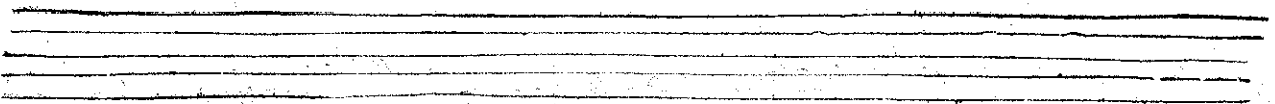
B b

SCENE III.

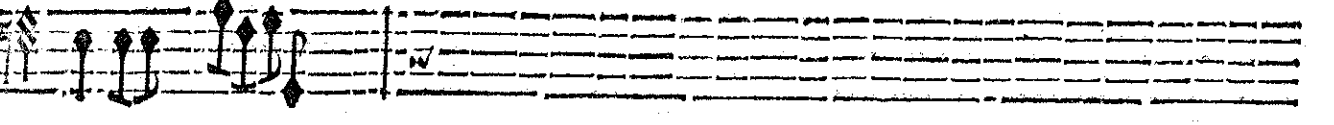
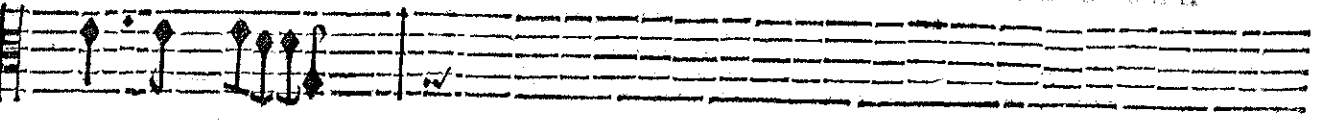
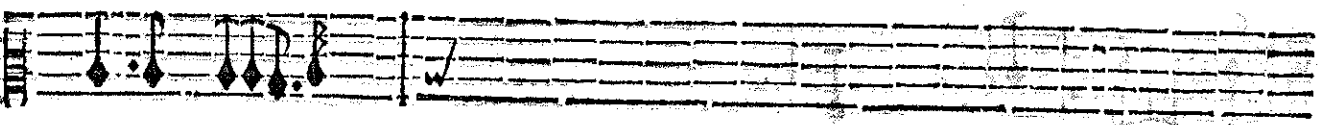
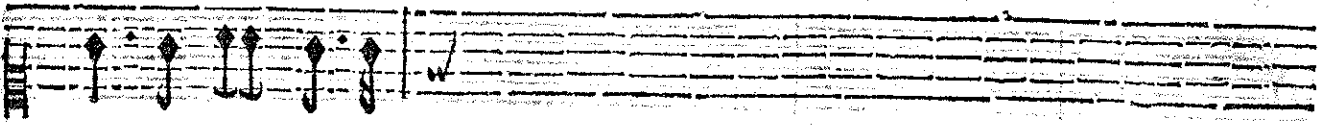
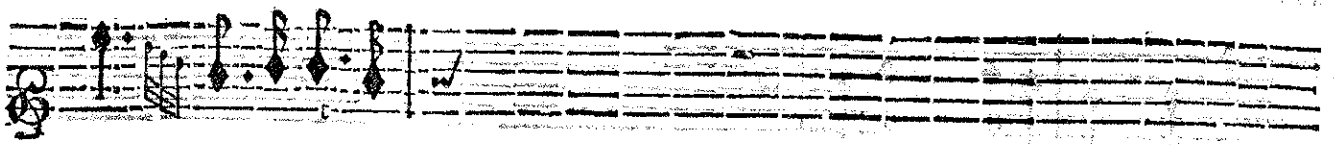
UBALDE, LE CHEVALLIER DANOIS.

vifte.

PRELUDE.



ACTE QUATRIÈME.

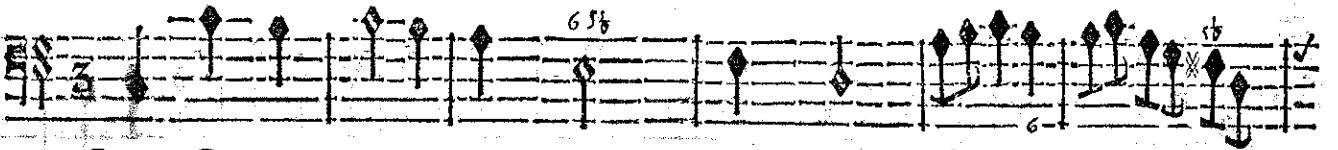
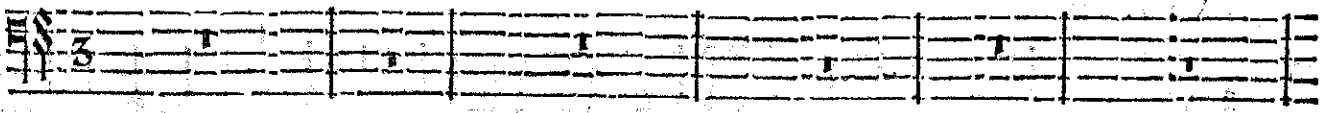


LE CHEVALIER.

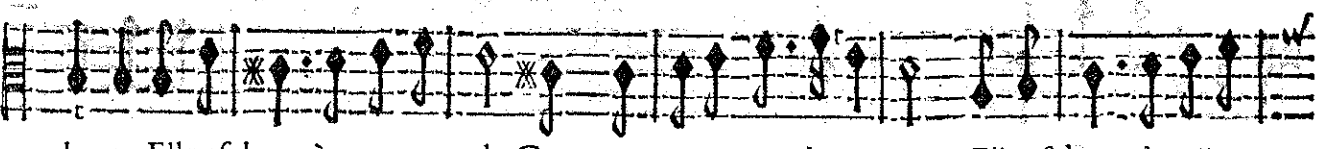


Je tourne en vain les yeux de toutes parts Je ne voy plus cette Beauté si-

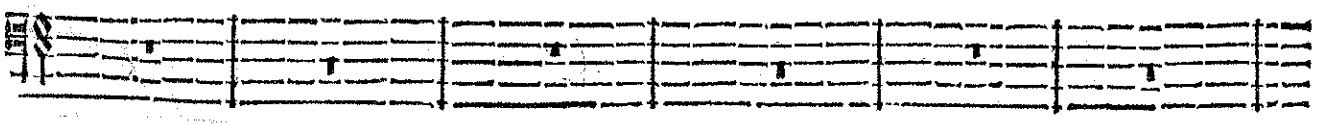
VBALDE.



BASSE-CONTINUE.



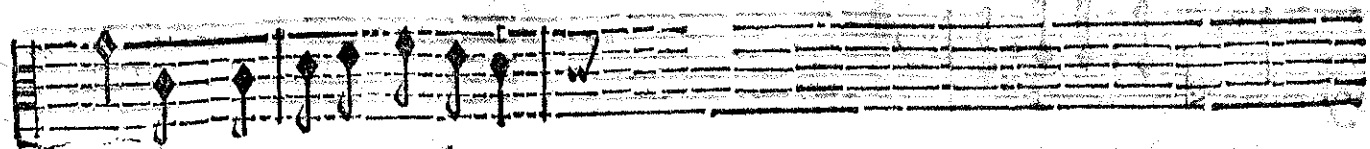
chère. Elle eschape à mes regards Comme une vapeur légère. Elle eschape à mes re-



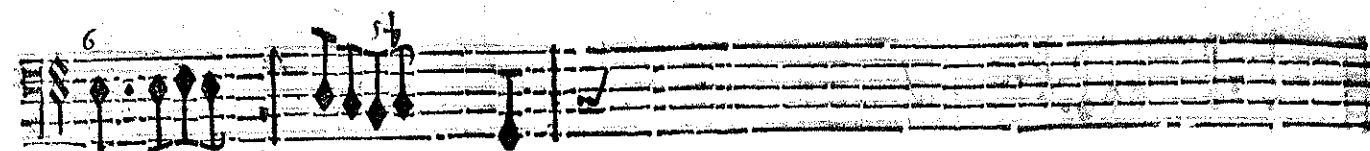
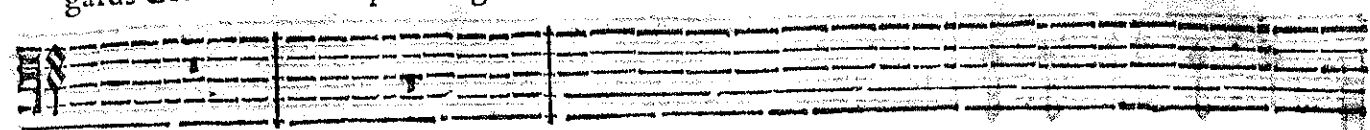
BASSE-CONTINUE.

Bb ij

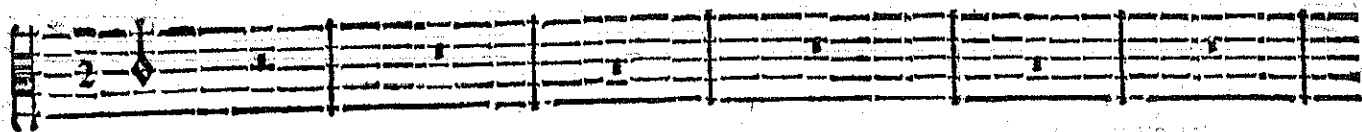
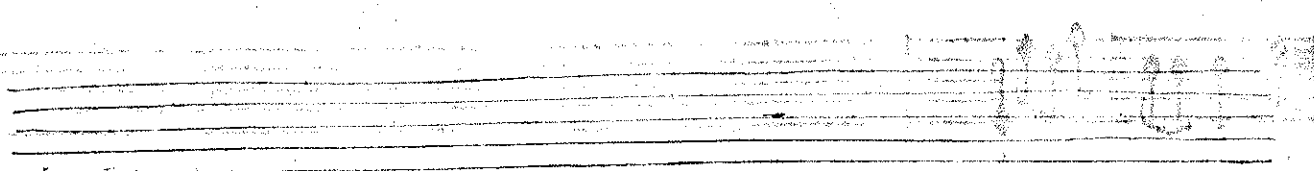
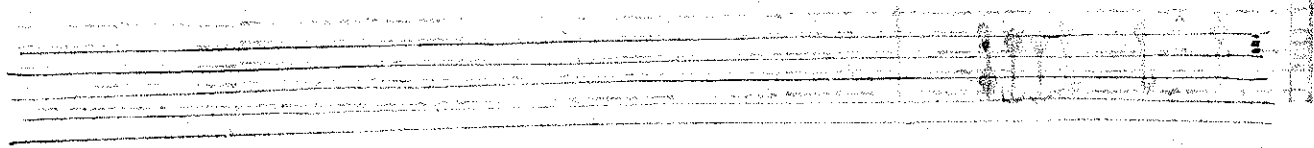
ARMIDE TRAGEDIE.



gards Comme une vapeur lege-



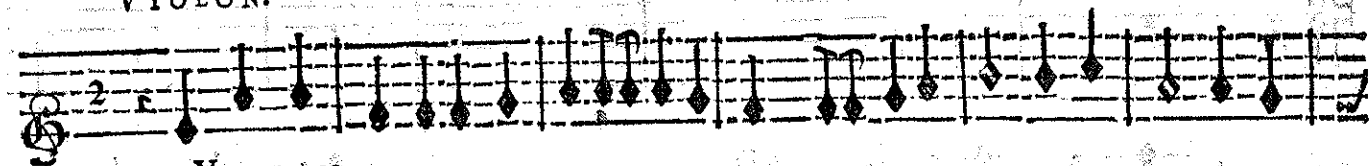
BASSE-CONTINUE.



re.



VIOLON.



VIOLON.

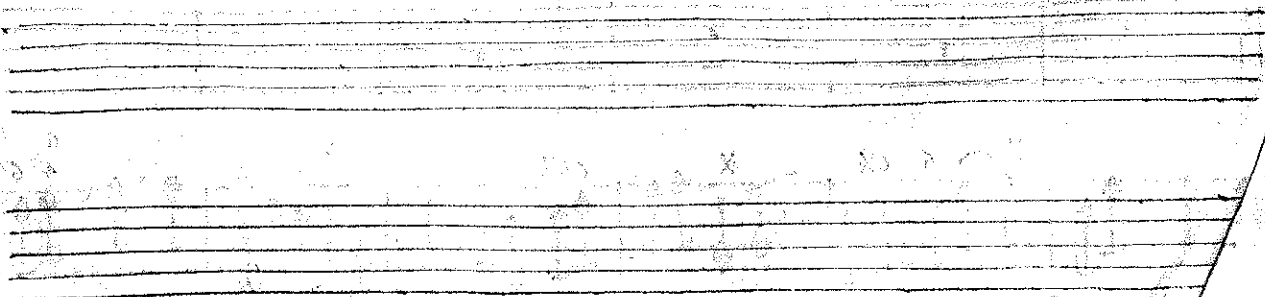


Ce que l'Amour a de charmant

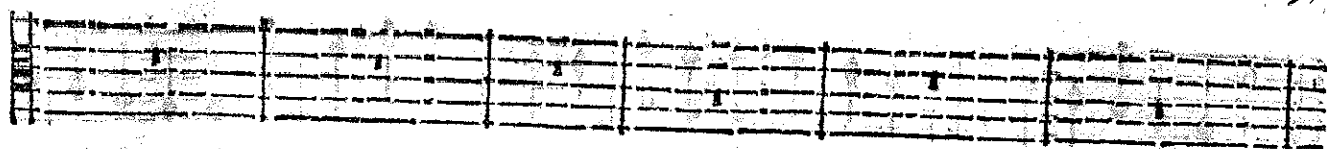
N'est qu'une illusion qui ne laisse apres



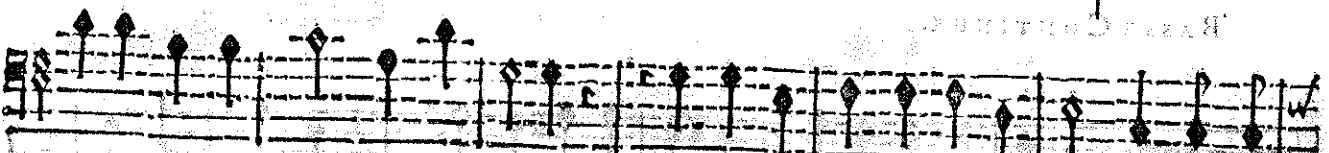
BASSE-CONTINUE.



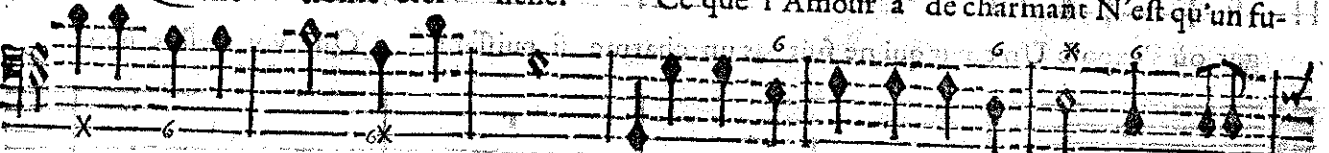
ACTE QUATRIESME.



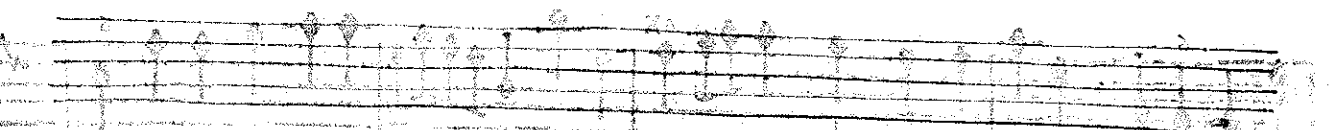
roy le danger d'un tel amour n'est qu'un vain jeu. U ne se peut pas en vain se jouer de la vie de l'homme.



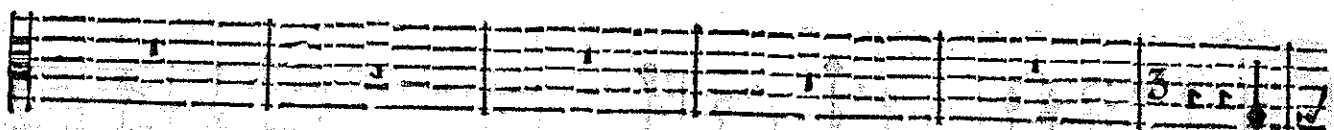
elle Qu'une honte eter-nelle. Ce que l'Amour a de charmant N'est qu'un fu-



BASSE-CONTINUE.



BASSE-CONTINUE.



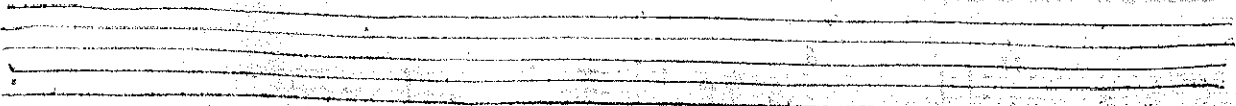
Je



neste enchantement. Ce que l'amour a de charmant N'est qu'un funeste enchan- ment.

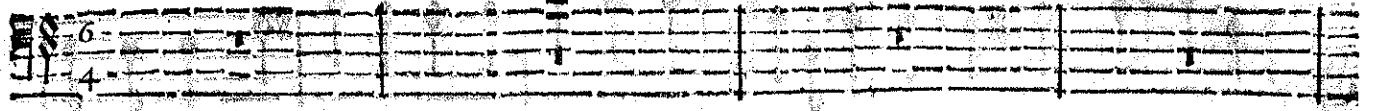


BASSE-CONTINUE.

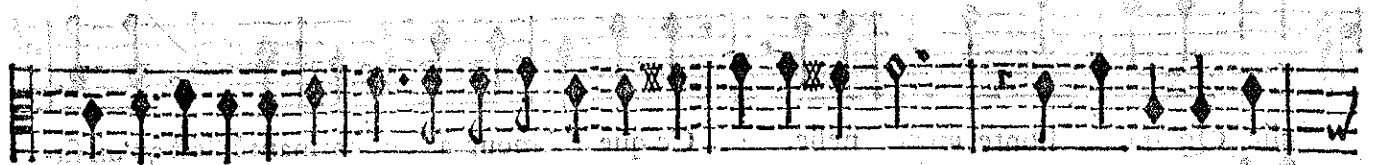




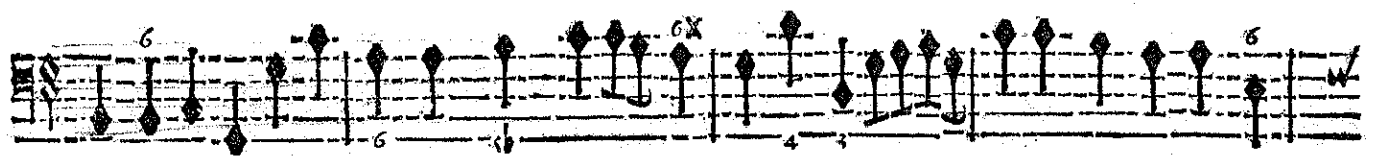
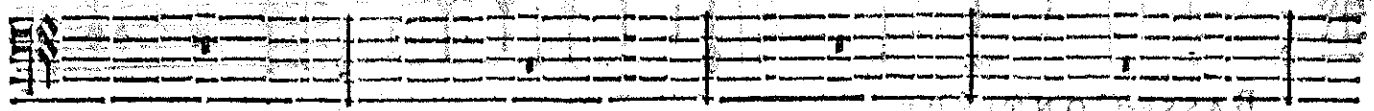
voy le danger où s'expose Un cœur qui ne fuit pas un charme si puissant. Je voy le dan-



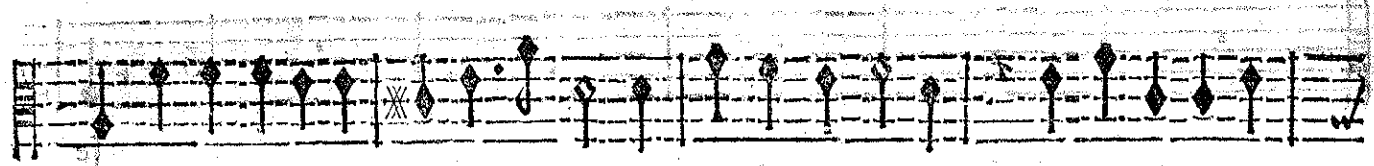
BASSE CONTINUE.



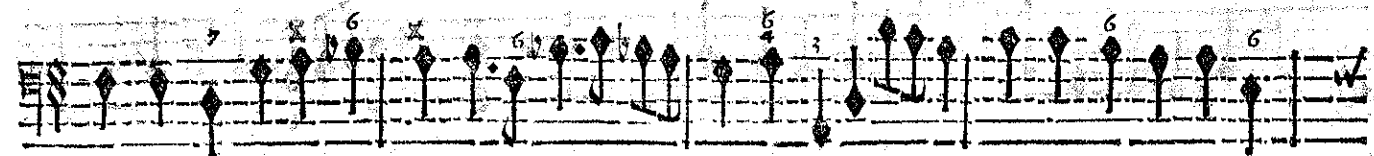
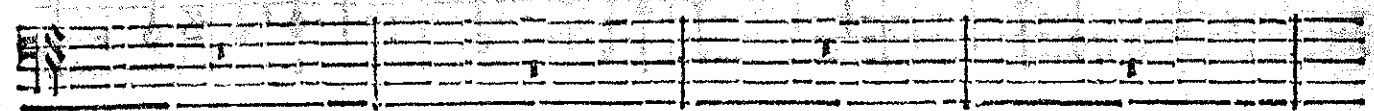
ger où s'expose Un cœur qui ne fuit pas un charme si puissant. Que vous estes heu-



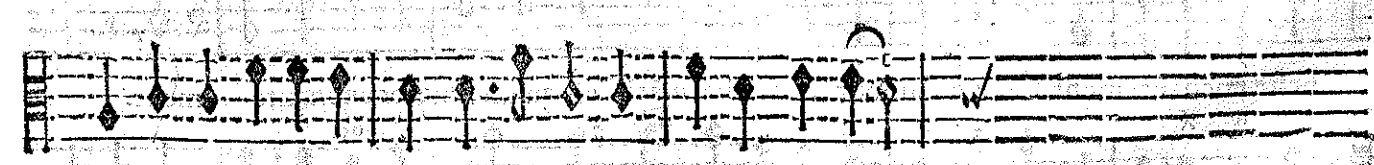
BASSE-CONTINUE.



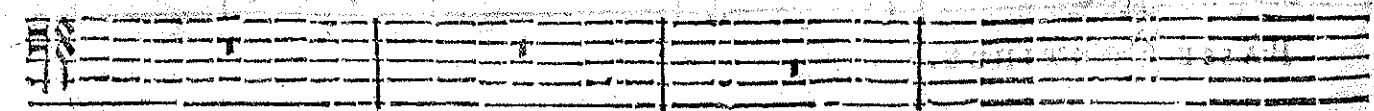
reux si vous estes exempt Des foibleffes que l'amour cause! Que vous estes heu-



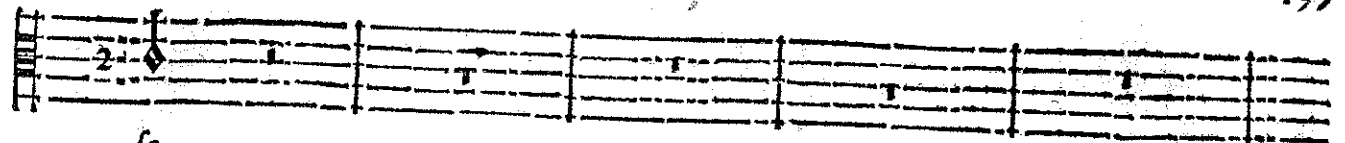
BASSE-CONTINUE.



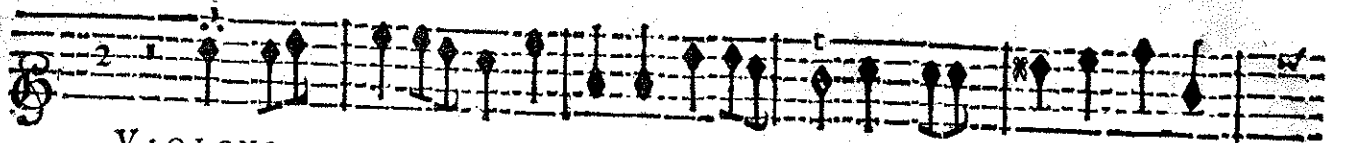
reux si vous estes exempt Des foibleffes que l'amour cau-



BASSE-CONTINUE.



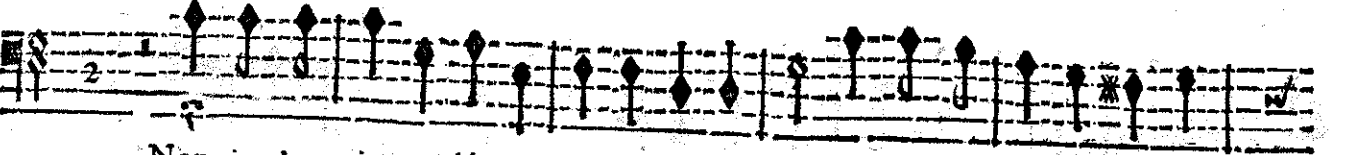
fc.



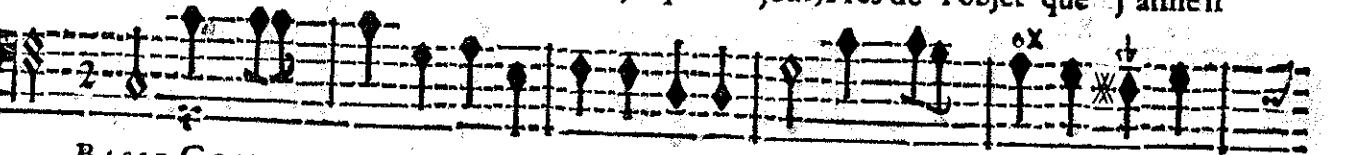
VIOLONS.



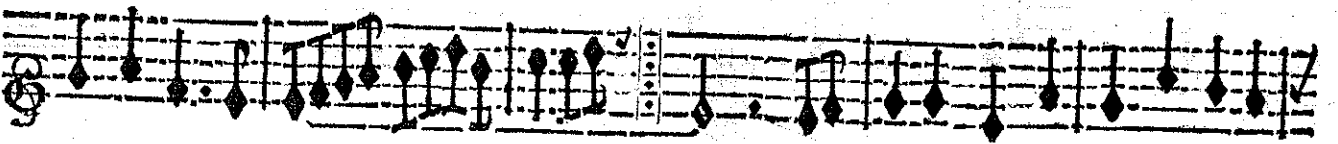
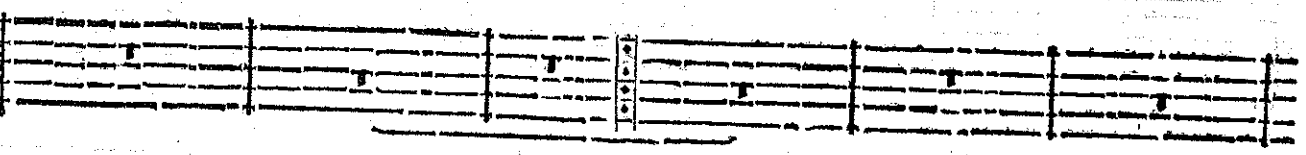
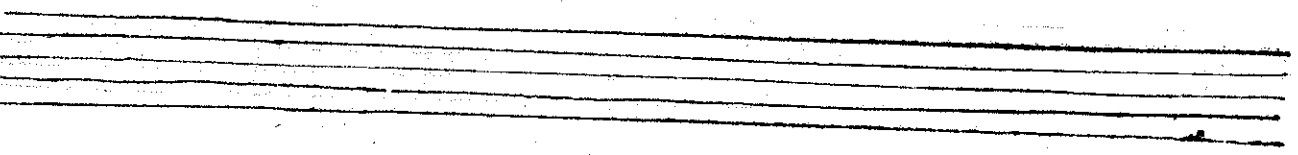
VIOLONS.



Non, je n'ay point gardé mon cœur jusqu'à ce jour, Prés de l'objet que j'aime il



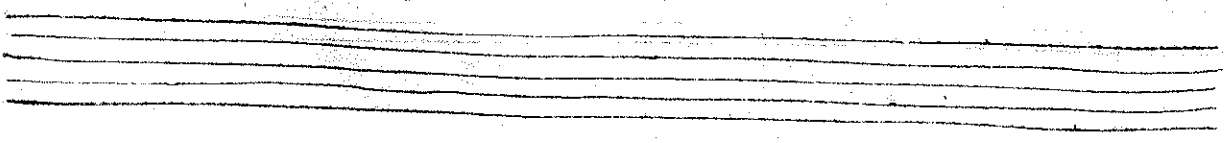
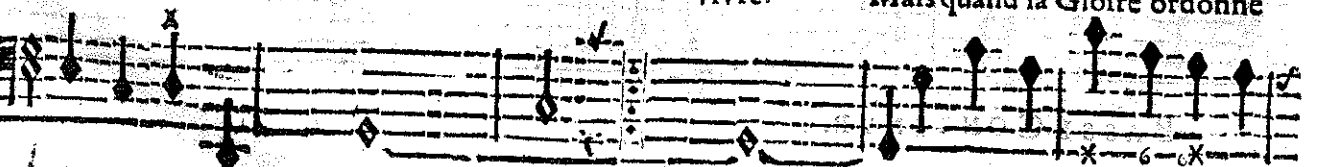
BASSE-CONTINUE.

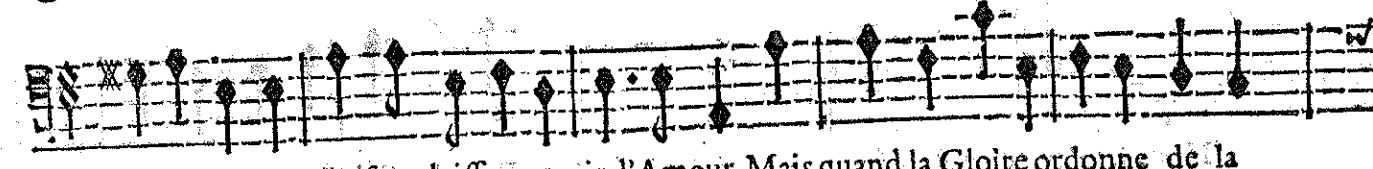
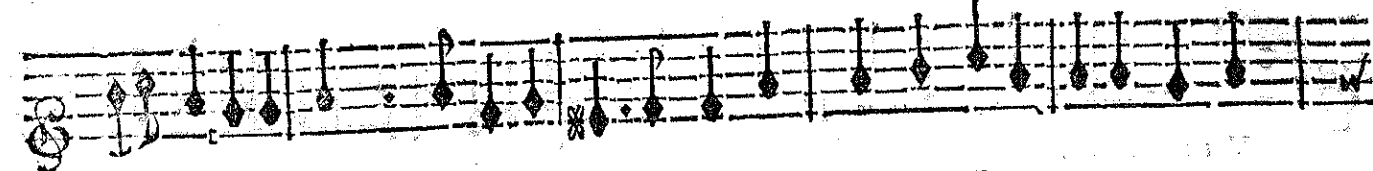
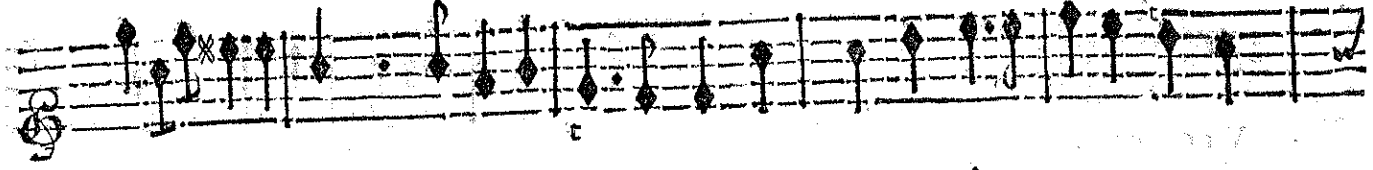
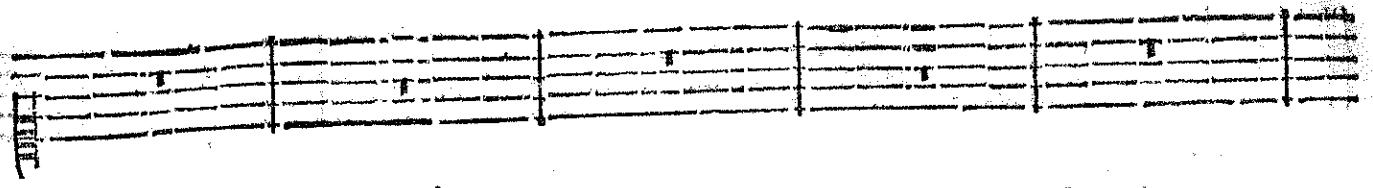


m'estoit doux de vivre.

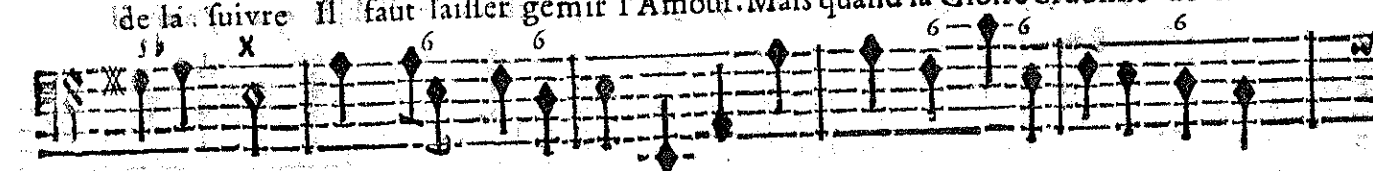
vivre.

Mais quand la Gloire ordonne

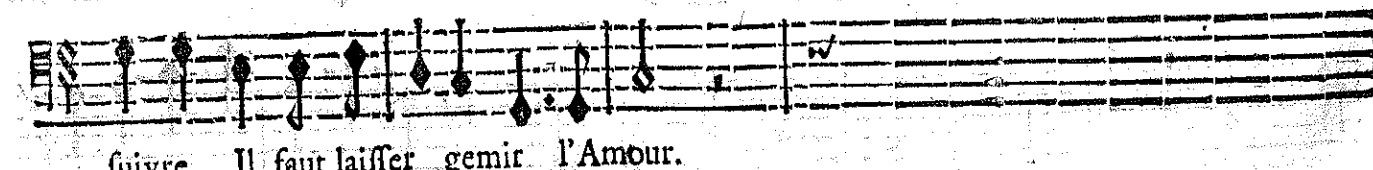
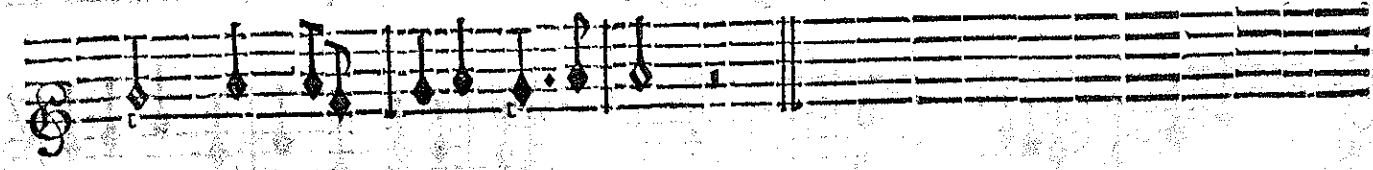
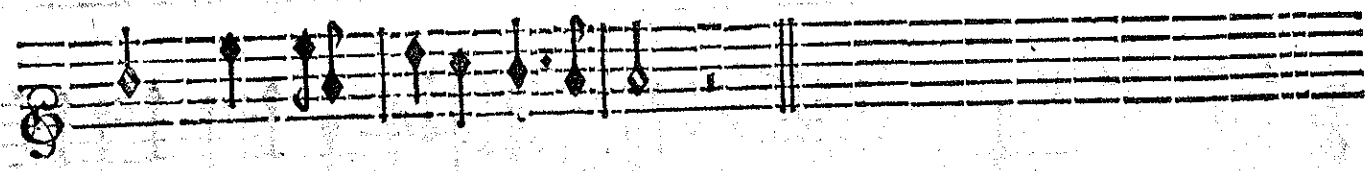
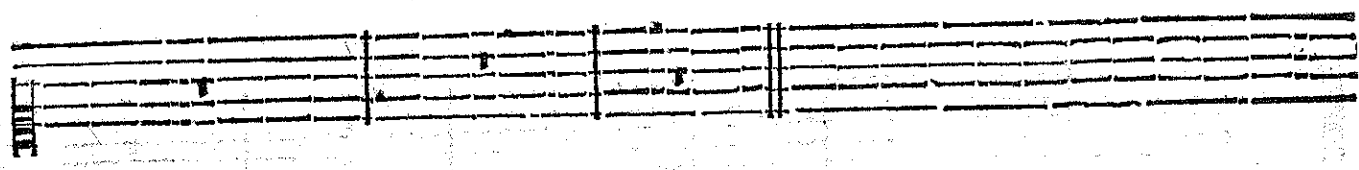
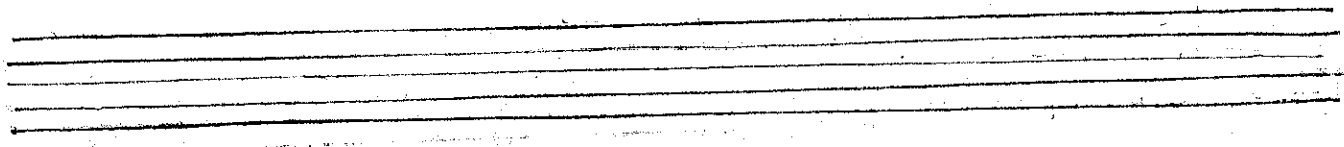




de la fuyvre Il faut laisser gemir l'Amour. Mais quand la Gloire ordonne de la



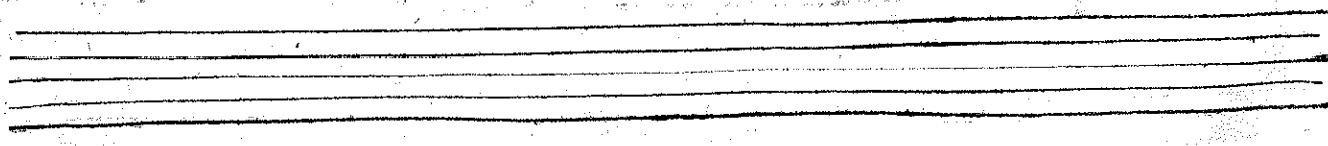
BASSE-CONTINUE.



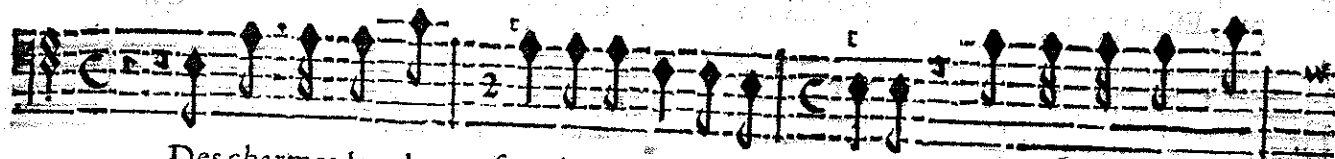
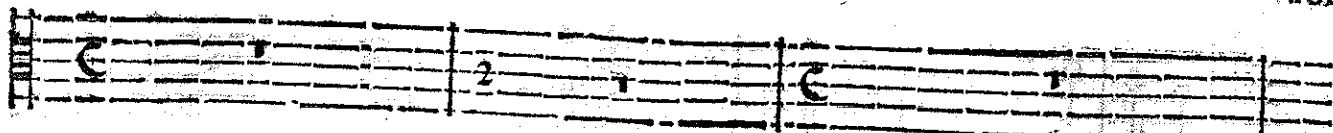
fuyvre Il faut laisser gemir l'Amour.



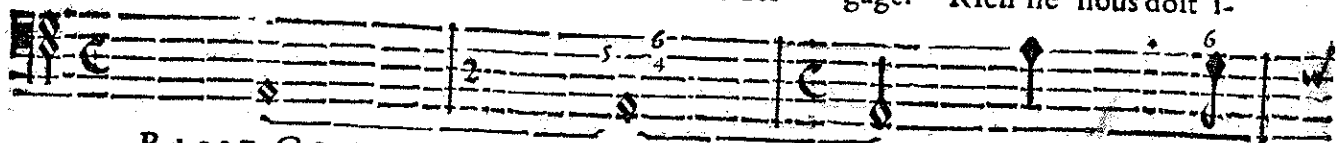
BASSE-CONTINUE.



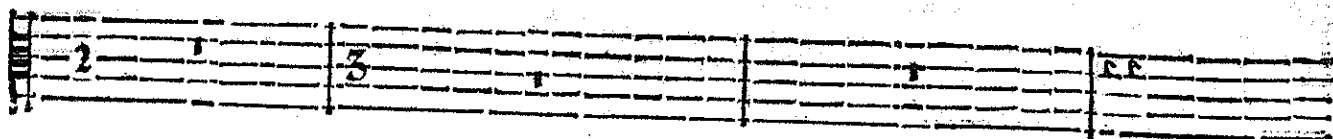
ACTE QUATRIESME.



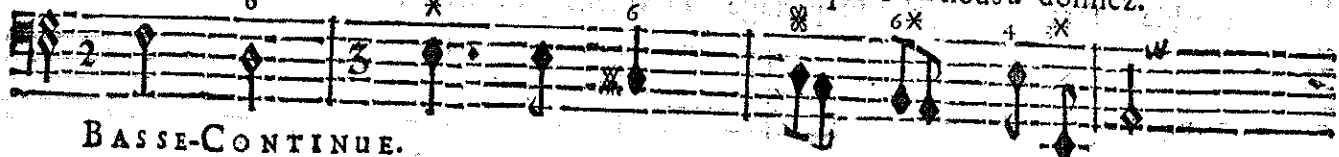
Des charmes les plus forts la raison me des- gage. Rien ne nous doit i-



BASSE-CONTINUE.



cy retenir davan- tage, Profitons des conseils que l'on nous a donnez.

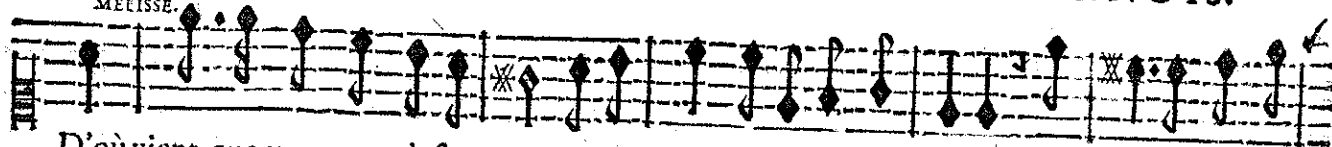


BASSE-CONTINUE.

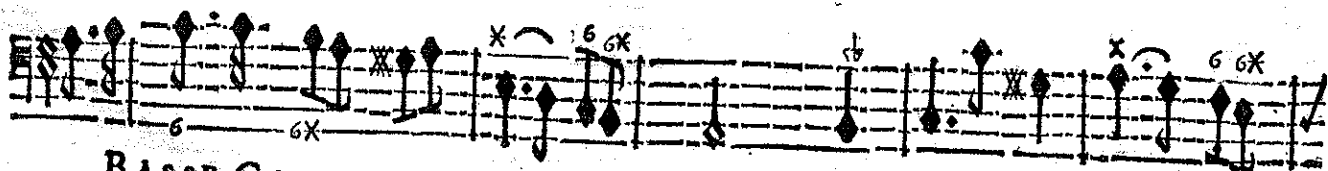
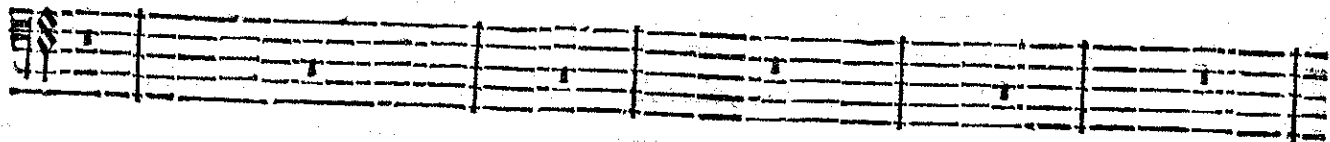
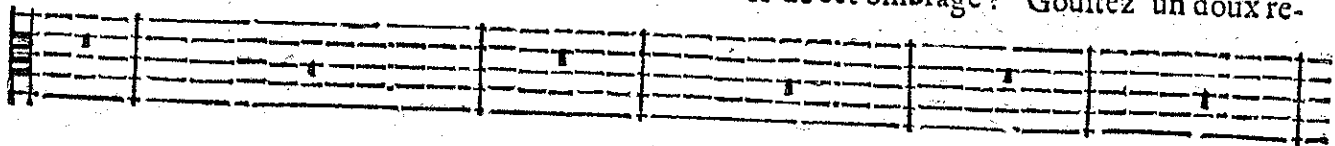
SCENE IV.

MELISSE, UBALDE, ET LE CHEVALIER DANOIS.

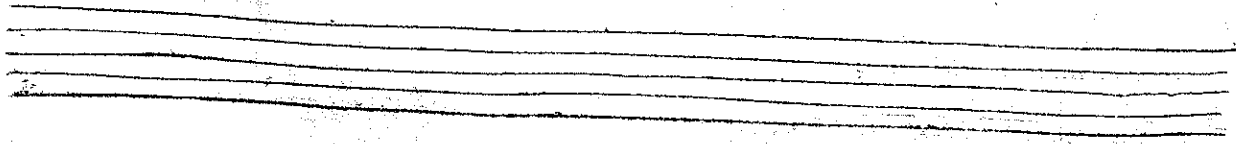
MELISSE.



D'où vient que vous vous destournez De ces Eaux & de cét ombrage? Goustez un doux re-



BASSE-CONTINUE.



ARMIDE TRAGÉDIE.

pas, Estrangers fortunez, Délaissez-vous icy d'un penible voyage. Un

BASSE-CONTINUE.

favorble fort vous appelle au partage Des biens qui vous sont desti- nez.

Est-ce

BASSE-CONTINUE.

Est-ce vous, cher Amant, Est-ce vous que je voy. Au rap-

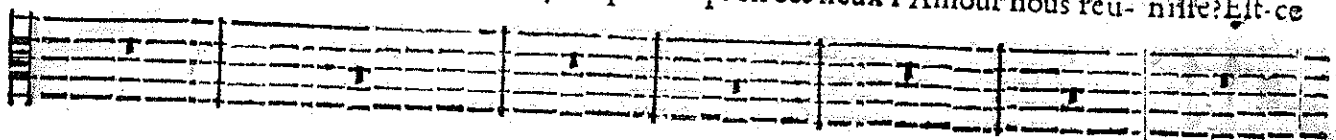
vous charmant Melisse; Au rap-

BASSE-CONTINUE.

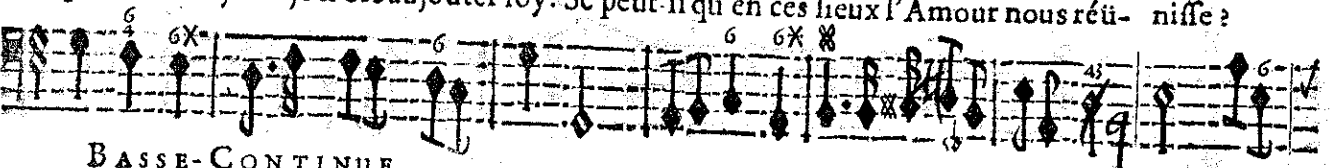
ACTE QUATRIESME.



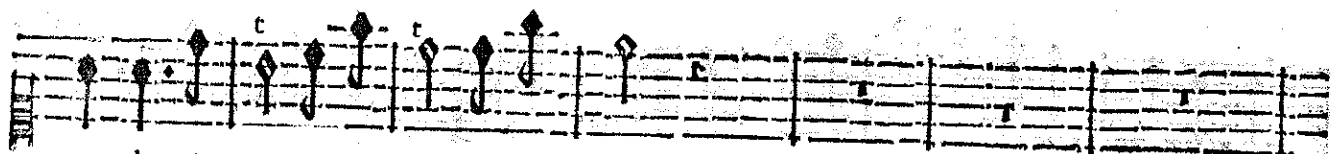
port de mes yeux je n'ose adjoûter foy. Se peut-il qu'en ces lieux l'Amour nous réu- nisse? Est-ce



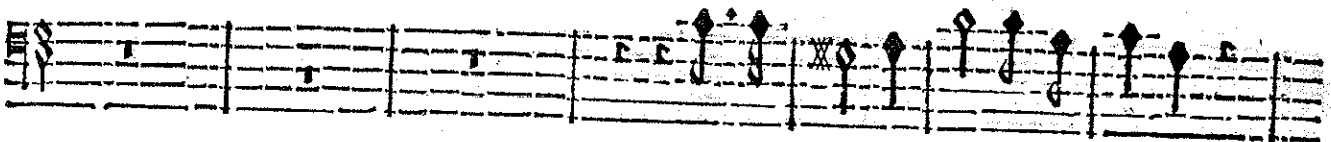
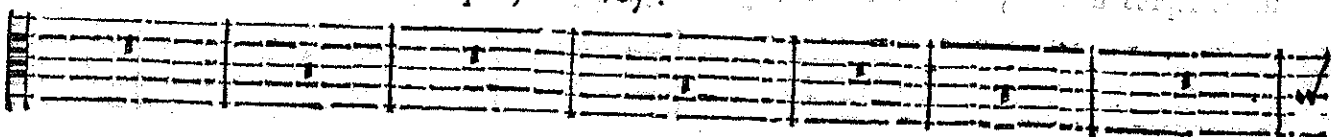
port de mes yeux je n'ose adjoûter foy. Se peut-il qu'en ces lieux l'Amour nous réu- nisse?



BASSE-CONTINUE.



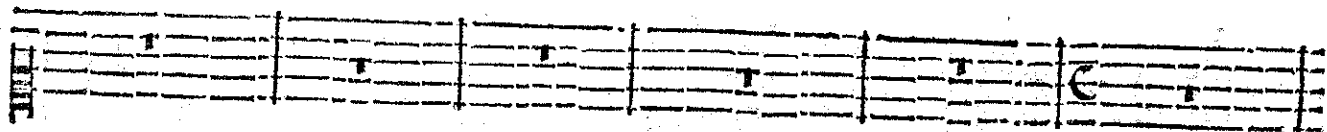
vous cher Amant, Est-ce vous que je voy?



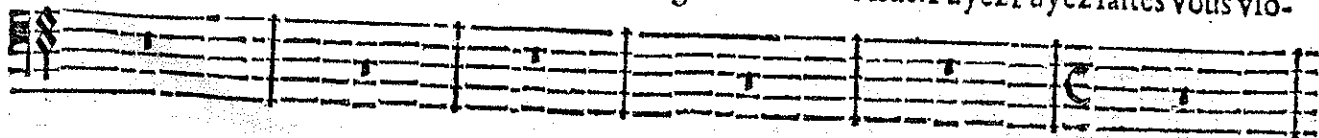
Est-ce vous charmante Me- lisse?



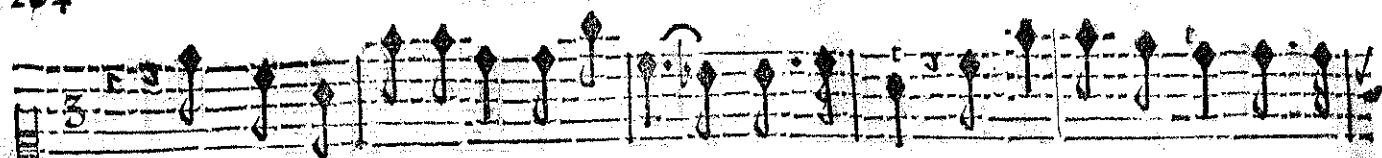
BASSE-CONTINUE.



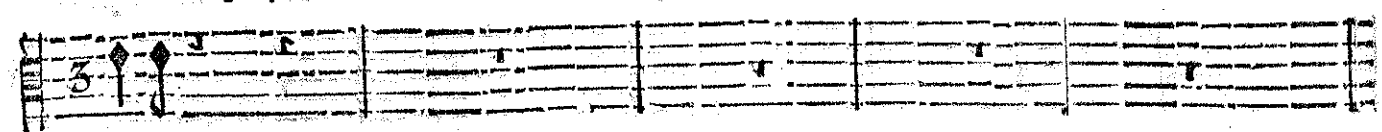
Non, ce n'est qu'un charme trôpeur, Dont il faut garder vostre cœur. Fuyez Fuyez faites vous vio-



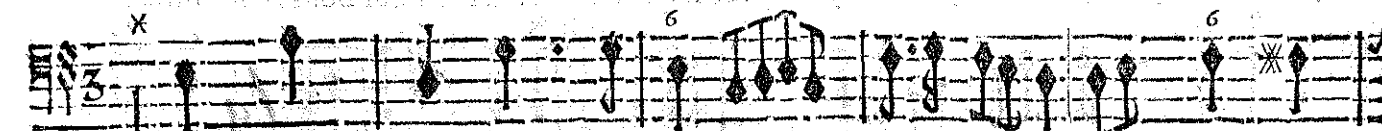
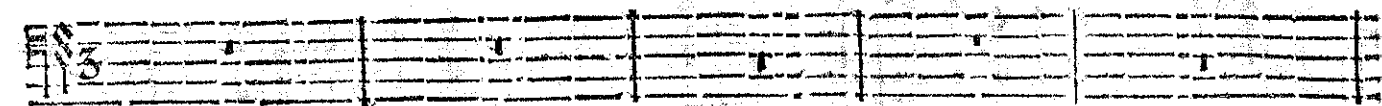
BASSE-CONTINUE.



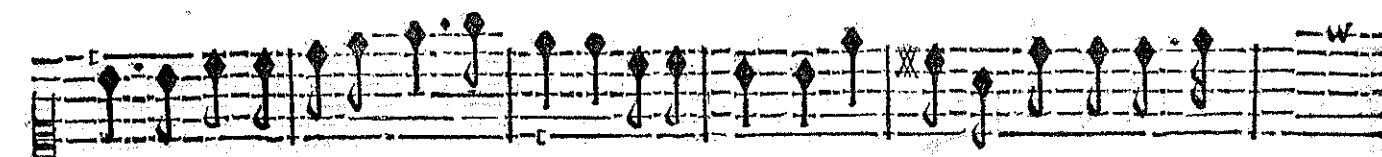
Pourquoy faut-il encor m'arracher mon Amant? Faut-il ne nous voir qu'un mo-



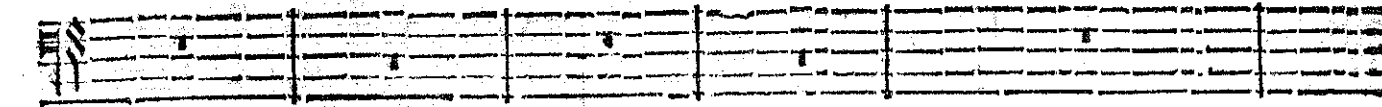
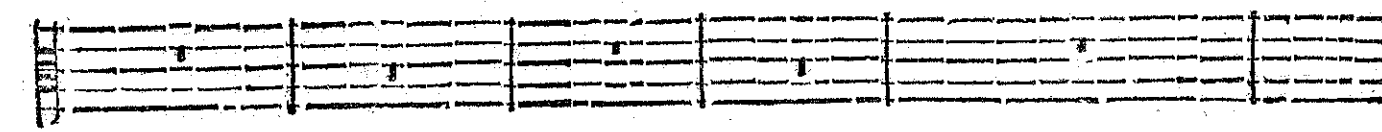
lence.



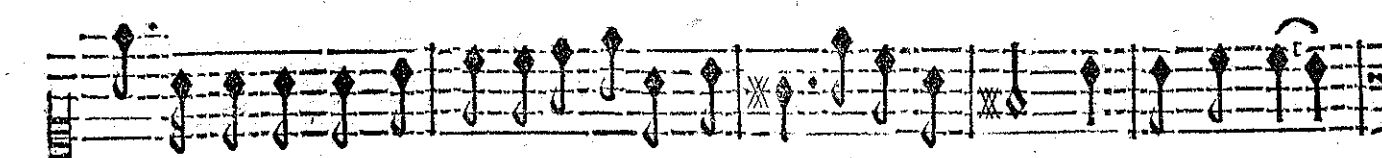
BASSE-CONTINUE.



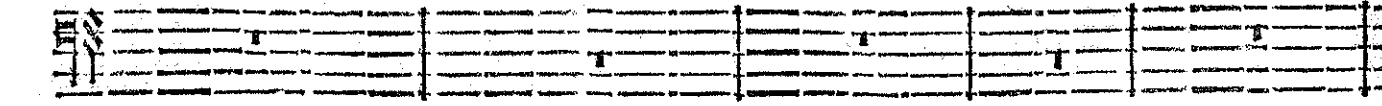
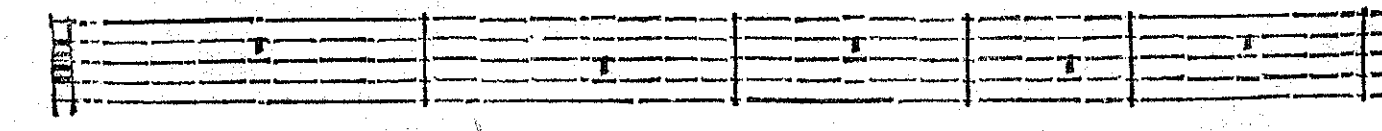
ment Apres une si longue absence? Je ne puis consentir à vostre esloigne-



BASSE-CONTINUE.



ment. Je n'ay que trop souffert un si cruel tourment, & je mourray s'il recommen-

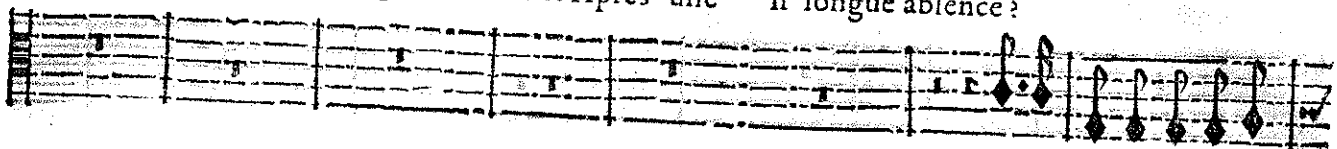


BASSE-CONTINUE.

ACTE QUATRIESME.



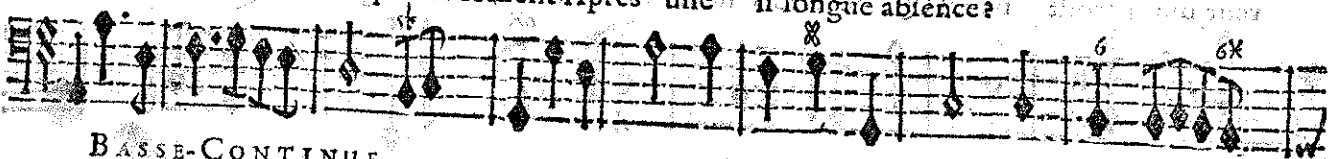
ce. Faut-il ne nous voir qu'un moment Après une si longue absence ?



Est-ce là cette ferme-

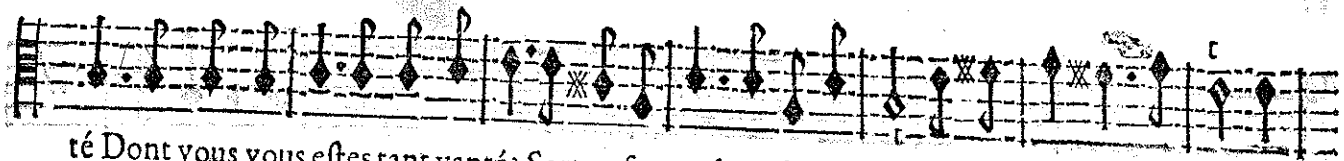
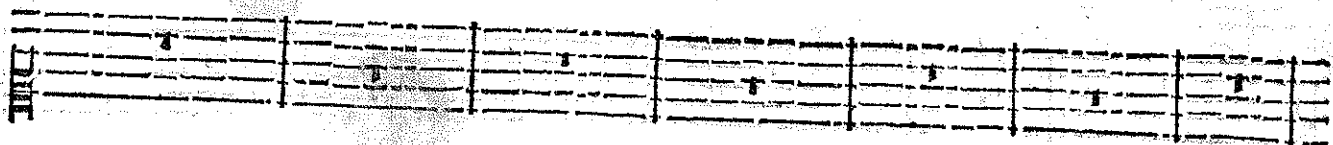


Faut-il ne no^o voir qu'un moment Après une si longue absence ?

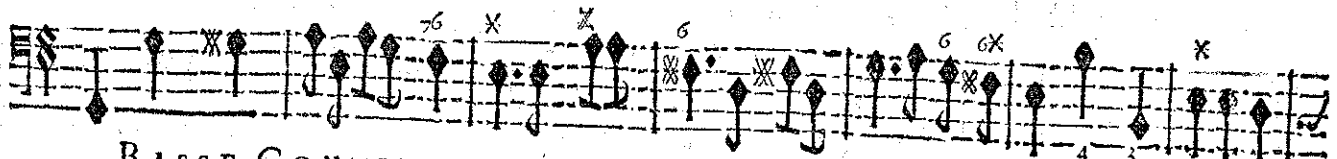
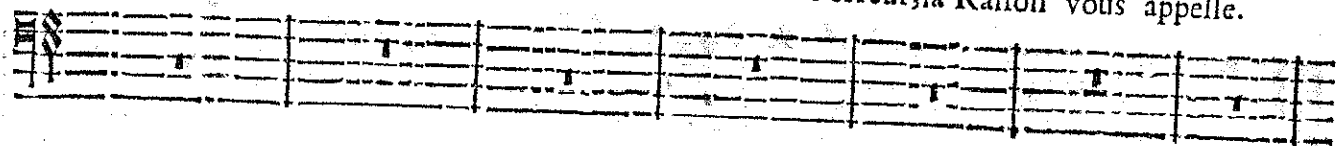


BASSE-CONTINUE.

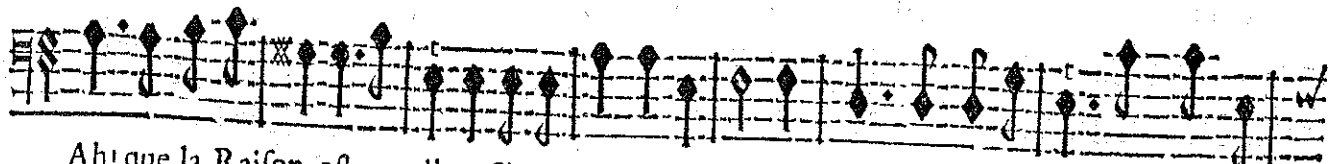
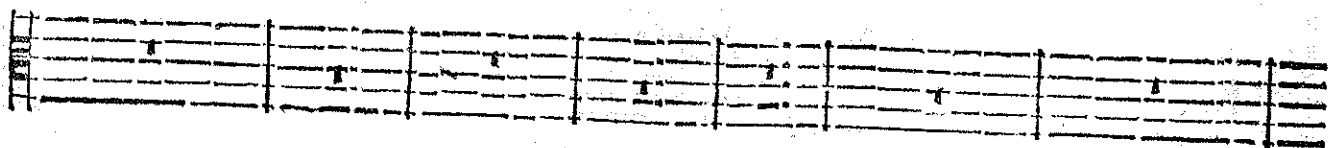
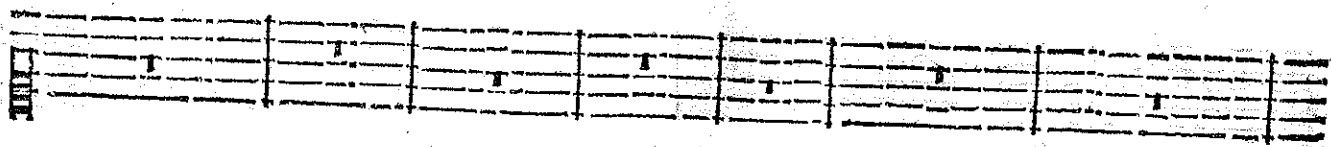
BASSE-CONTINUE.



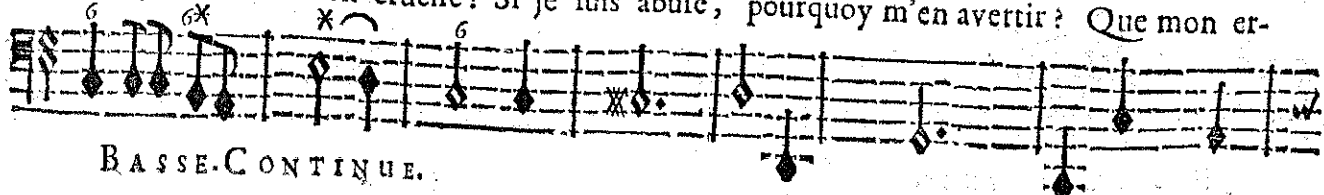
té Dont vous vous estes tant vanté? Sortez, sortez de vostre erreur, la Raison vous appelle.



BASSE-CONTINUE.

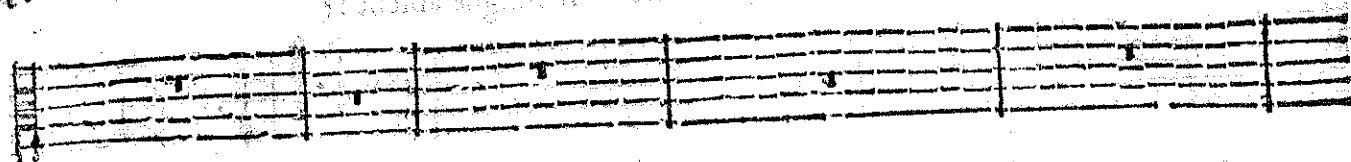
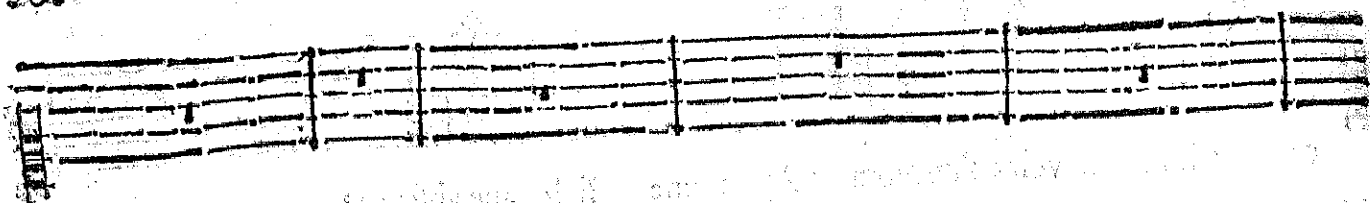


Ah! que la Raison est cruelle! Si je suis abusé, pourquoy m'en avertir? Que mon er-

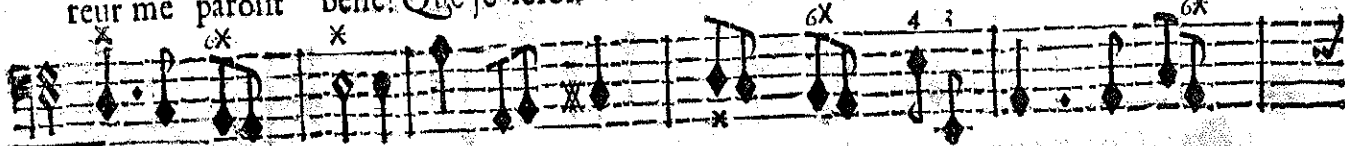


BASSE-CONTINUE.

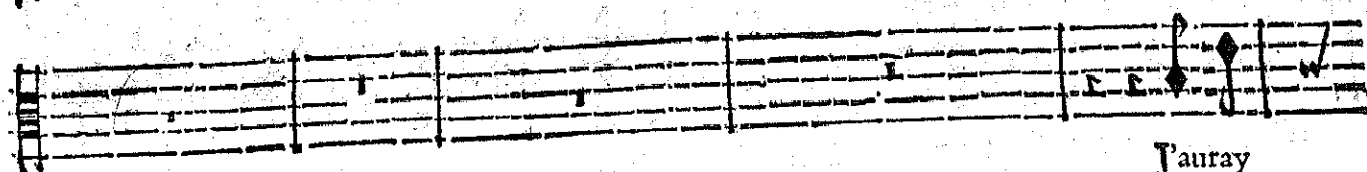
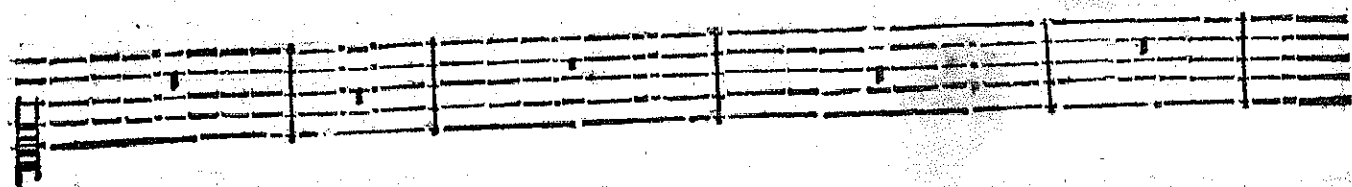
ARMIDE, TRAGÉDIE.



reur me paroist belle! Que je serois heureux de n'en jamais sortir! Que mon er-



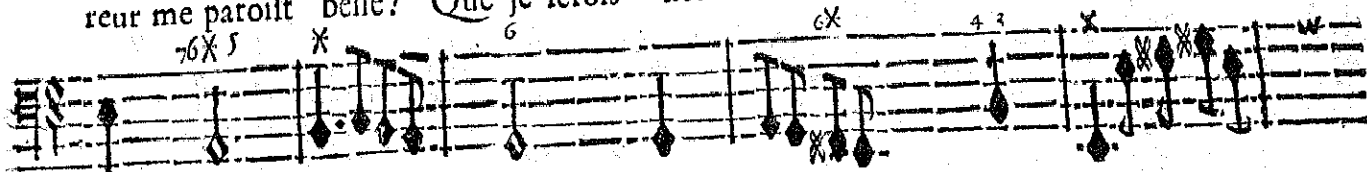
BASSE-CONTINUE.



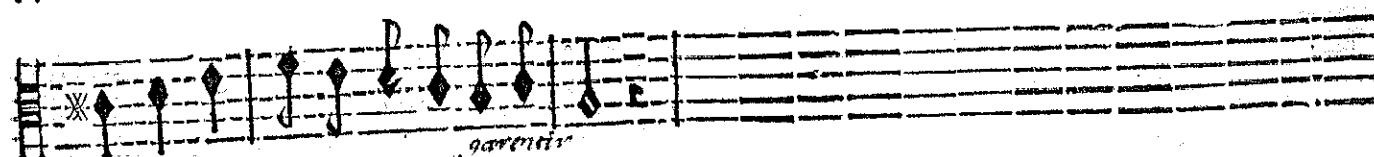
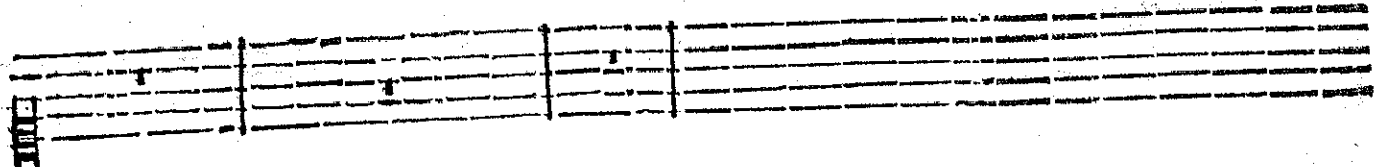
Jauray



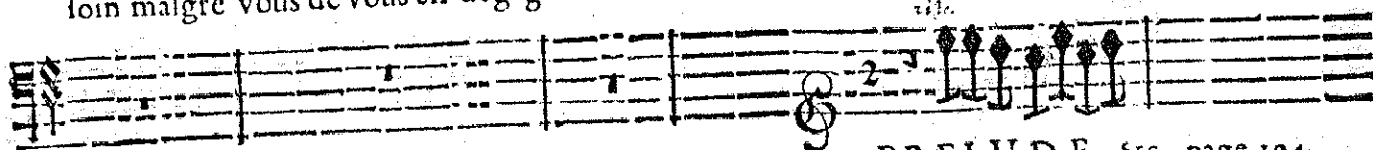
reur me paroist belle! Que je serois heureux de n'en jamais sortir!



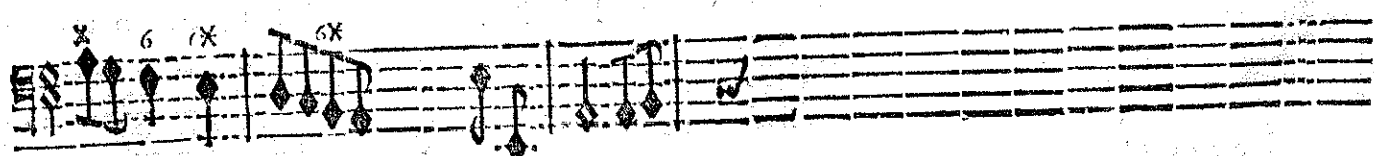
BASSE-CONTINUE.



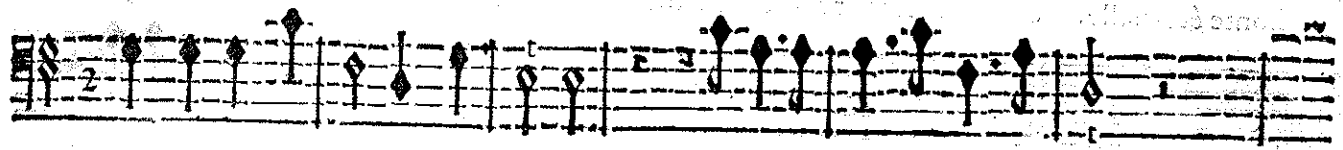
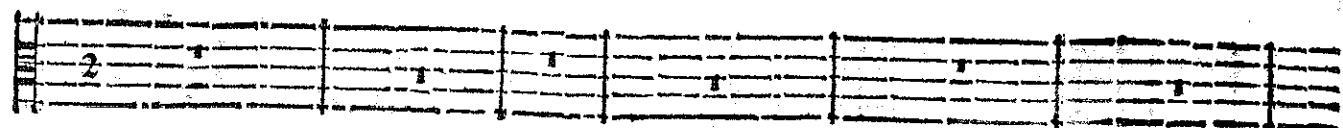
soin malgré vous de vous en dégager.



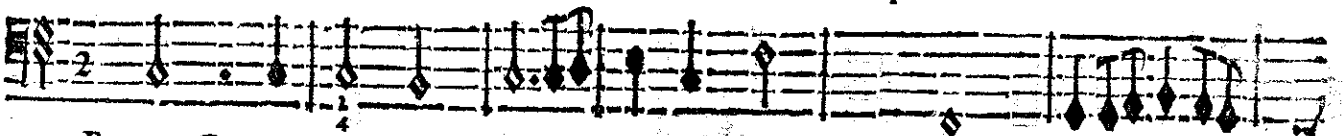
PRELUDE. &c. page 194.



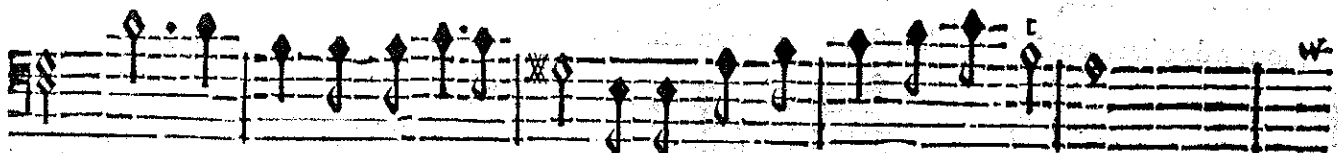
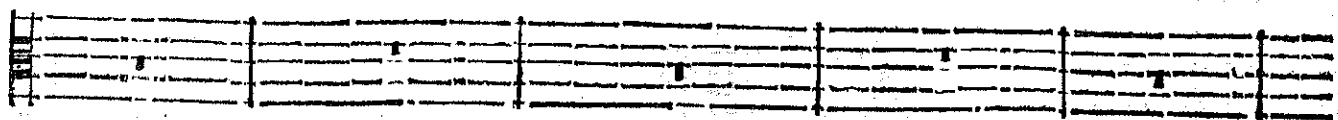
BASSE-CONTINUE.



Que devient l'objet qui m'enflame? Melisse dispaeroist soudain!



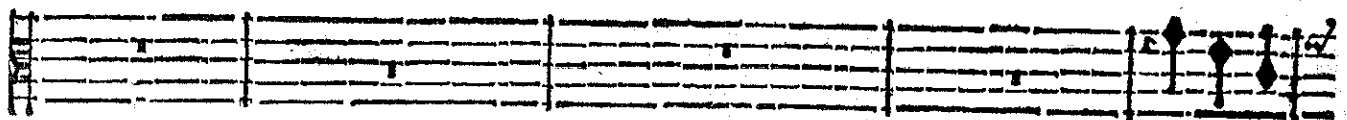
BASSE-CONTINUE.



Ciel! faut-t'il Qu'un fantosme vain Cause tant de trouble à mon ame?



BASSE-CONTINUE.



Ce que l'a-



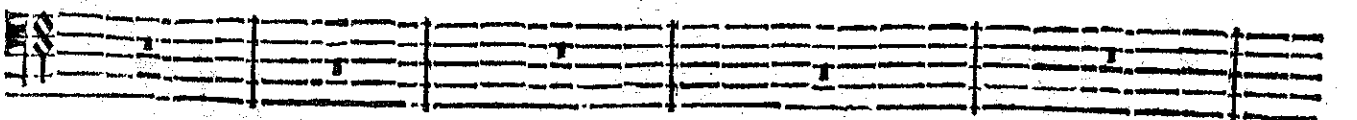
Ciel! faut-t'il qu'un fantosme vain Cause tant de trouble à mon ame?



BASSE-CONTINUE.

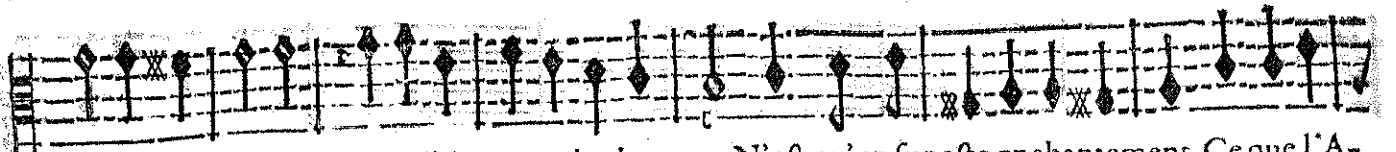


mour a de charmant N'est qu'une illusion qui ne laisse apres elle Qu'une

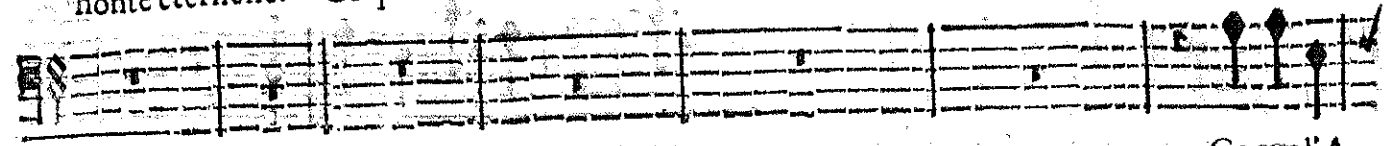


BASSE-CONTINUE.

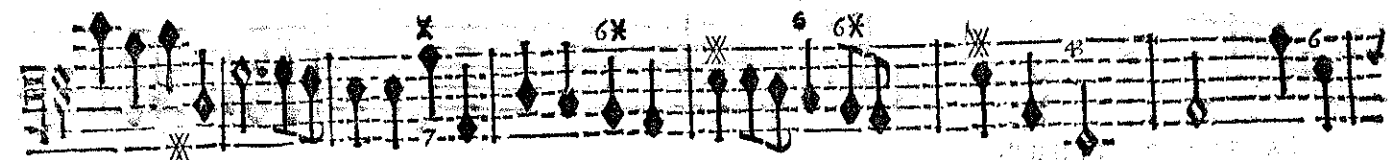
ARMIDE, TRAGEDIE.



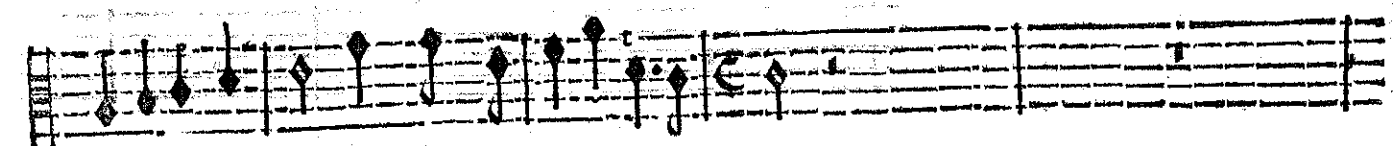
honte éternelle. Ce que l'Amour a de charmant N'est qu'un funeste enchantement. Ce que l'A-



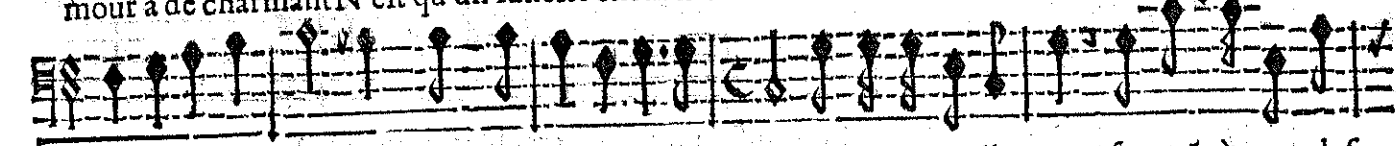
Ce que l'A-



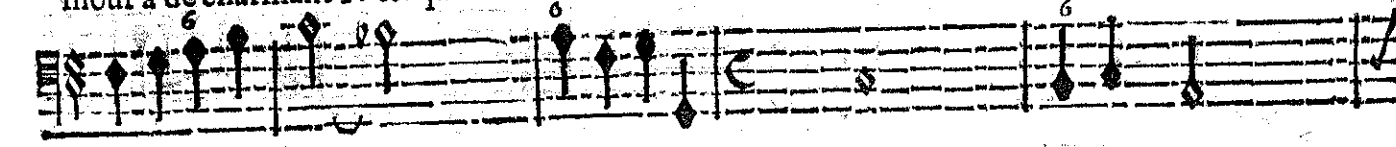
BASSE-CONTINUE.



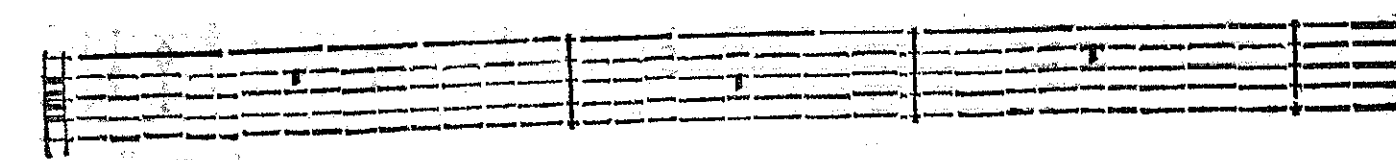
mour a de charmant N'est qu'un funeste enchantement.



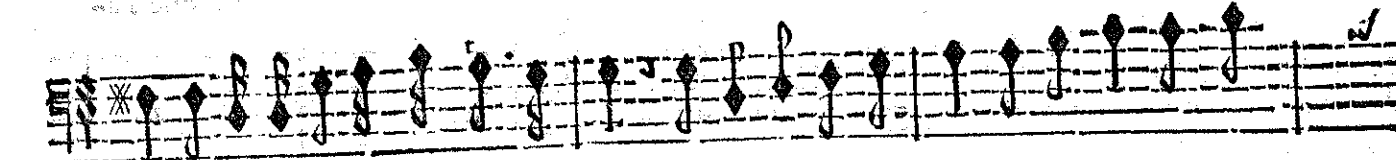
mour a de charmant N'est qu'un funeste enchantement. D'une nouvelle erreur songeôs à nous def-



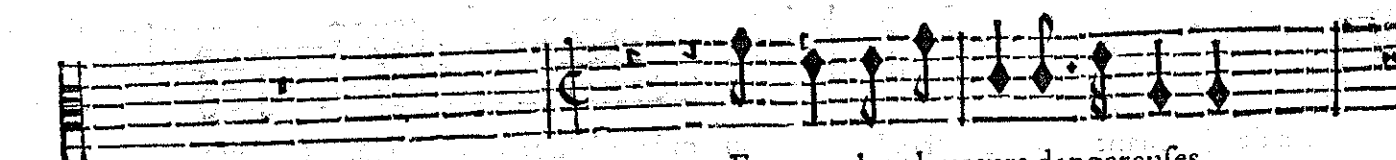
BASSE-CONTINUE



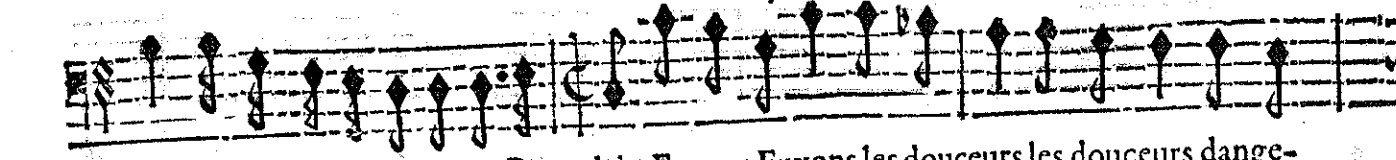
fendre, Evitons de trompeurs attraits, Ne nous destournons pas du chemin qu'il faut



BASSE-CONTINUE.



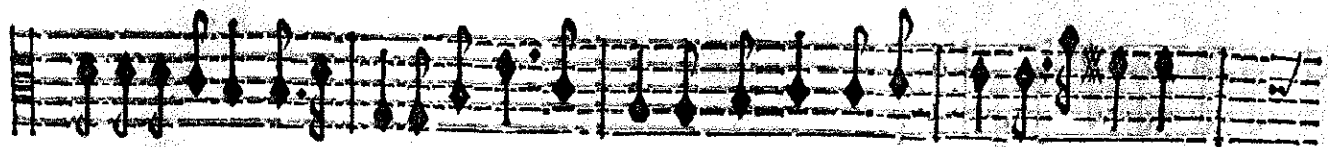
Fuyons les douceurs dangereuses



prendre pour arriver à ce Pa- lais. Fuyons Fuyons les douceurs les douceurs dange-



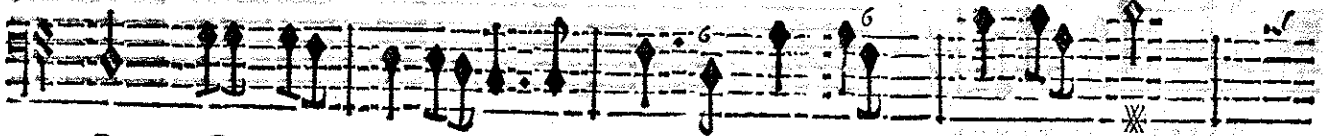
BASSE-CONTINUE.



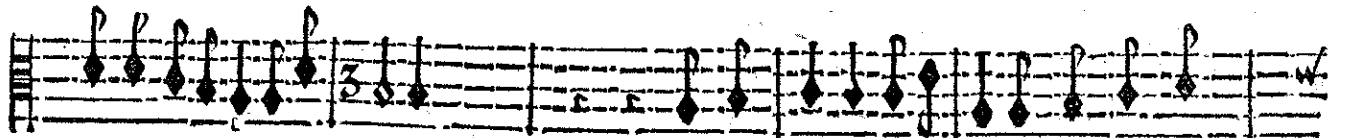
Des illusions amoureuses: Fuyons Fuyons les douceurs les douceurs dangereuses



reuses Des illusions amoureuses; Fuyons Fuyons les douceurs dangereuses



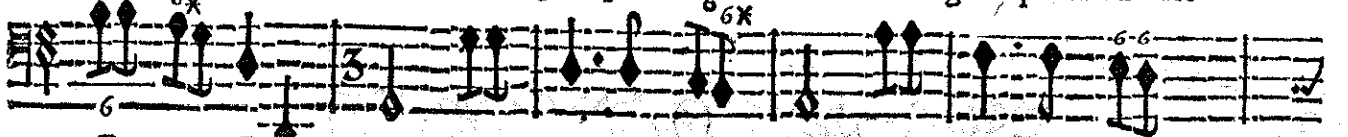
BASSE-CONTINUE.



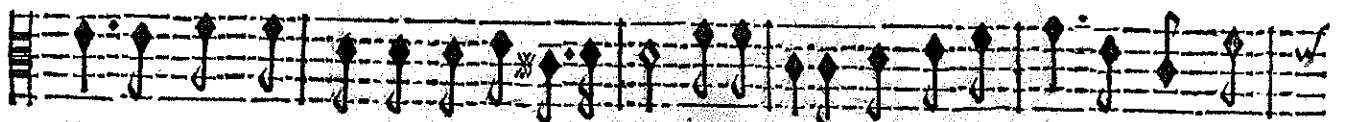
Des illusions amoureuses: On s'égare, on s'égare quand on les



Des illusions amoureuses: On s'égare quand on les fuit; On s'égare quand on les



BASSE-CONTINUE.



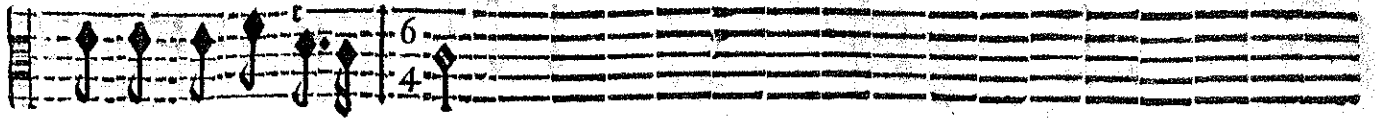
fuit; Heureux Heureux qui n'en est pas seduit! On s'égare quand on les fuit; Heureux Heu-



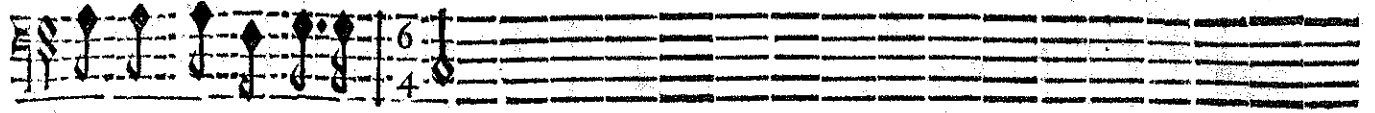
fuit; Heureux Heureux qui n'en est pas seduit! On s'égare quand on les fuit; Heureux Heu-



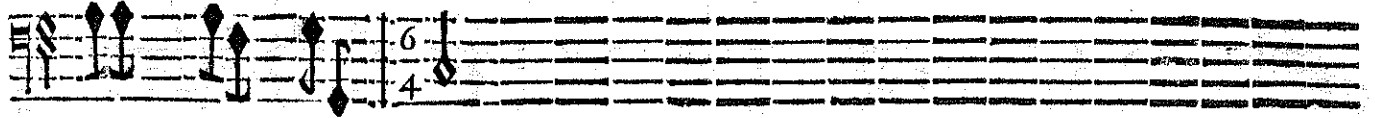
BASSE-CONTINUE.



reux qui n'en est pas seduit!



reux qui n'en est pas seduit!



BASSE-CONTINUE.



ENTR'ACTE page 172.

FIN DU QUATRIESME ACTE.





ACTE CINQUIESME.

Le Theatre change & represente le Palais enchanté d'Armide.

SCENE PREMIERE.

RENAUD, ARMIDE.

SONS.

RITOURNELLE.

SONS.

BASSE-CONTINUE.

BASSE-CONTINUE.

ARMIDE.

J'ay besoin des Enfers, je vay les consulter; Mon

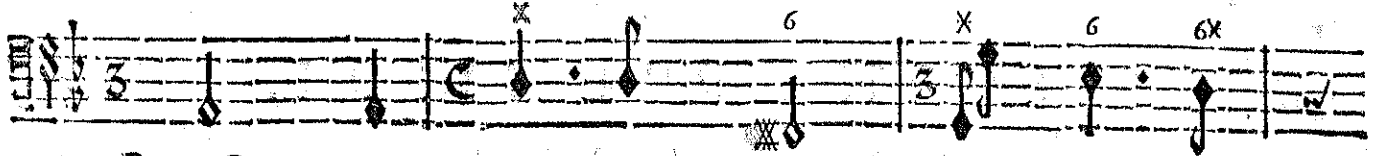
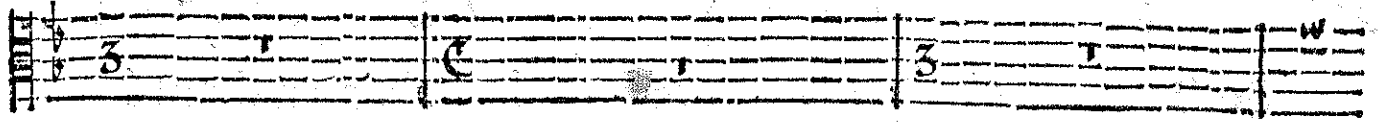
RENAUD.

Armide, vous m'allez quitter!

BASSE-CONTINUE.



art veut de la soli- tude; L'amour que j'ay pour vous cause l'inquie-

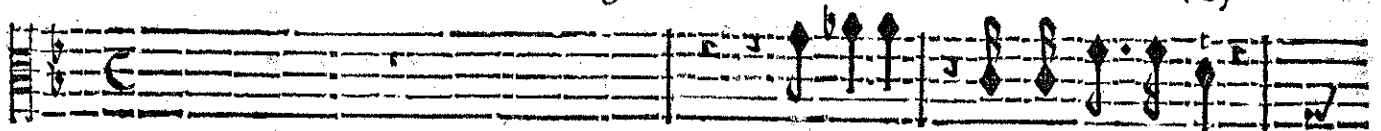


BASSE-CONTINUE.

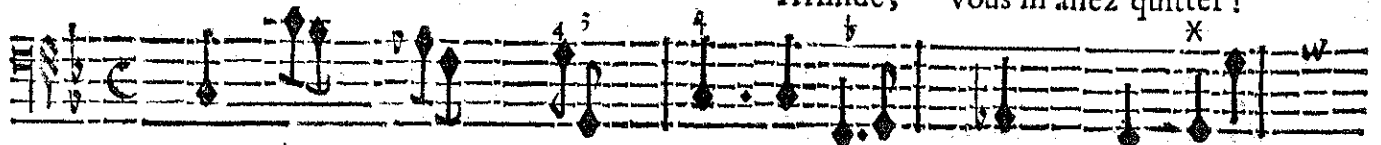


tude Dont mon cœur se sent agiter.

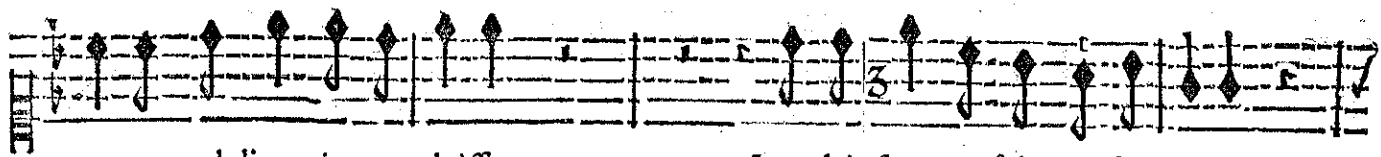
Voy-



Armide, vous m'allez quitter!

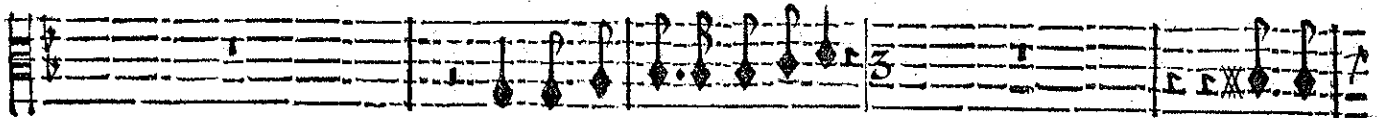


BASSE-CONTINUE.



ez en quels lieux je vous laisse.

Les plai-firs vous suivront sans cesse.

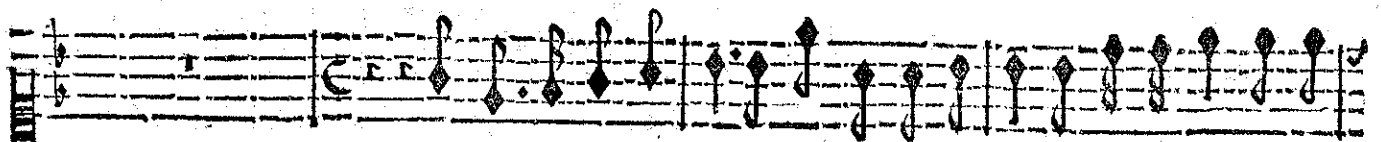


Puis-je rien voir que vos appas?

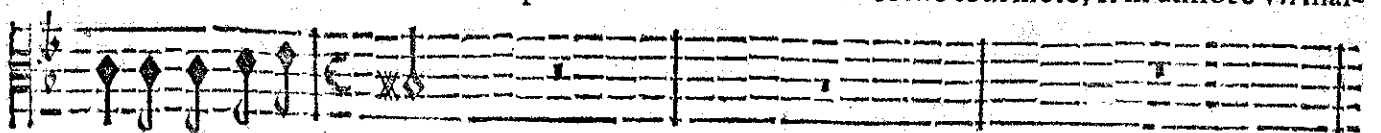
En est-



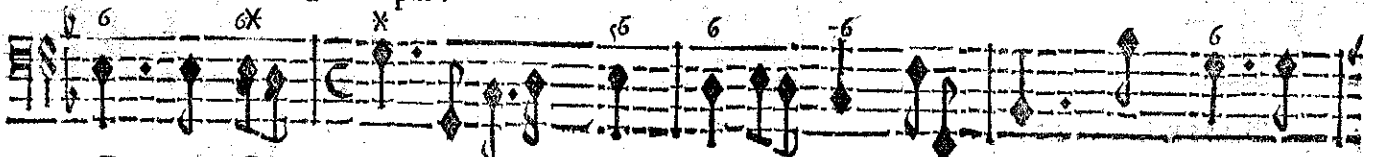
BASSE-CONTINUE.



Un noir pressentiment me trouble & me tourmête, Il m'annôce vn mal-



il où vous n'estes pas?

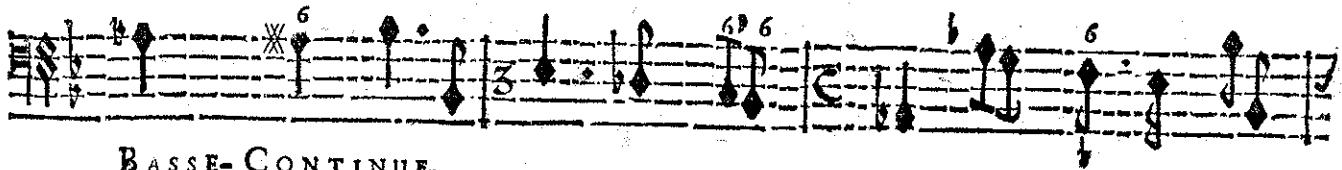
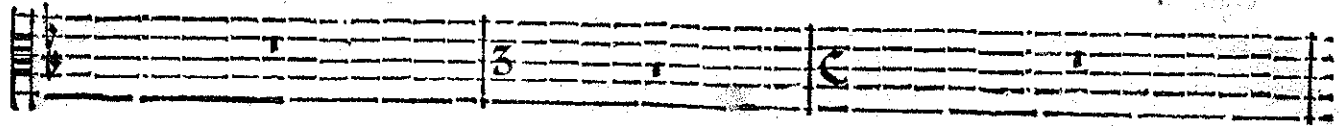


BASSE-CONTINUE.

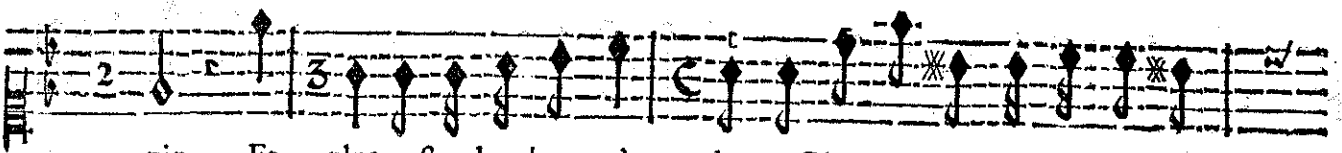
ACTE CINQUIESME.



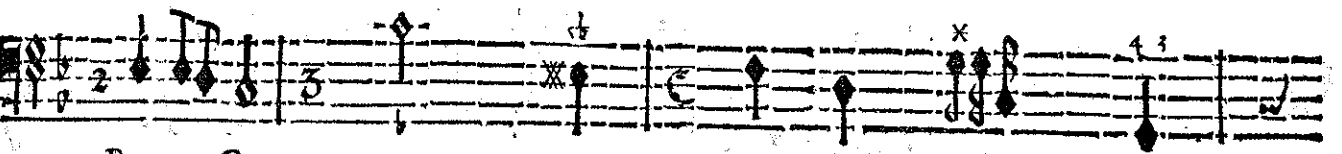
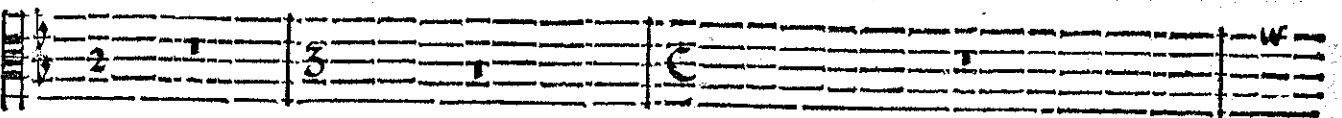
heur que je veux prevenir; Et plus nostre bonheur m'en- chante, Plus je crains de le voir fi-



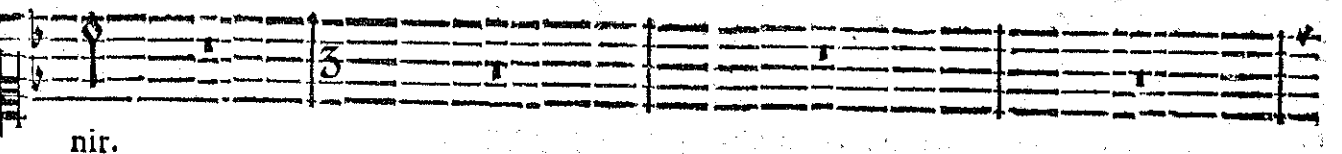
BASSE-CONTINUE.



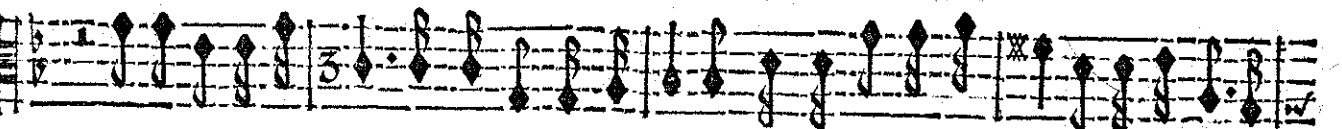
nir. Et plus nostre bonheur m'en- chante, Plus je crains de le voir fi-



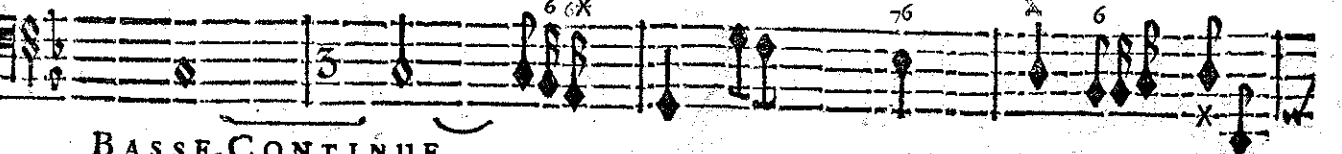
BASSE-CONTINUE.



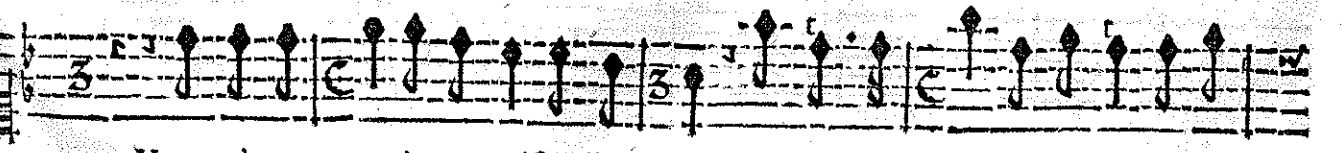
nir.



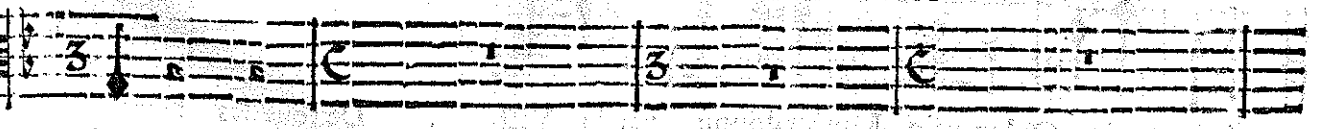
D'une vaine ter- reur pouvez-vous estre atteinte, Vo' qui faites trembler le tenebreux se-



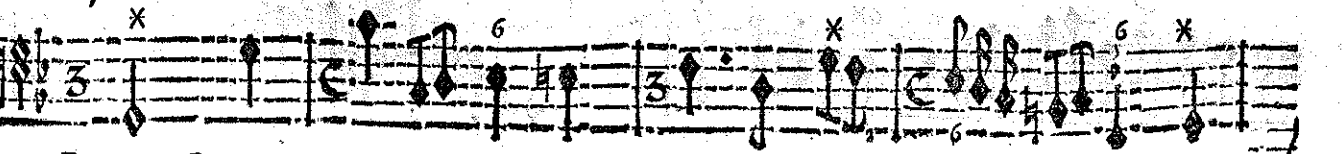
BASSE-CONTINUE.



Vous m'appre- nez à connoistre l'A- mour, L'Amour m'apprend à connoistre la

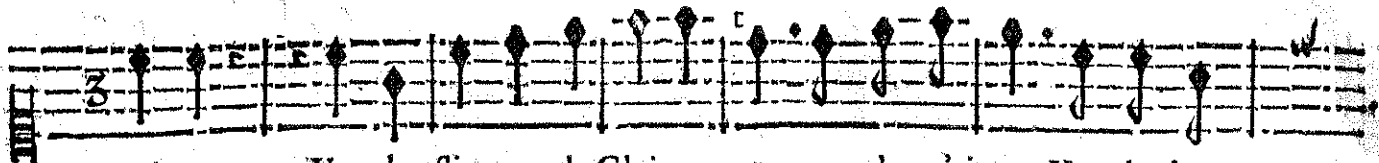


jour ?

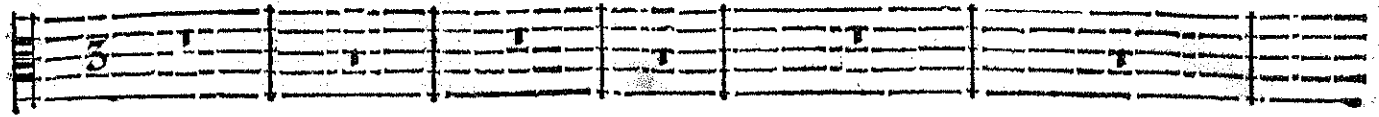


BASSE-CONTINUE.

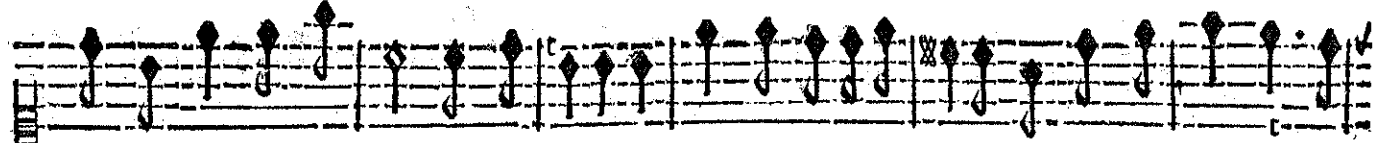
ARMIDE, TRAGÉDIE.



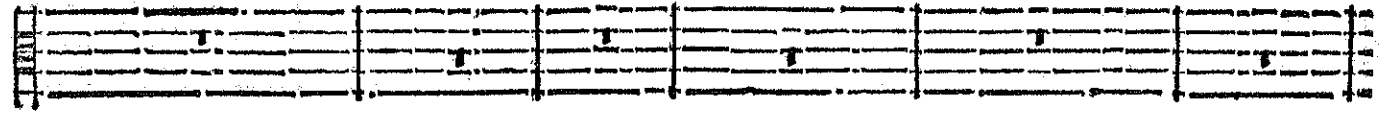
crainte. Vous bruliez pour la Gloire avant que de m'aimer, Vous la cher-



BASSE-CONTINUE.



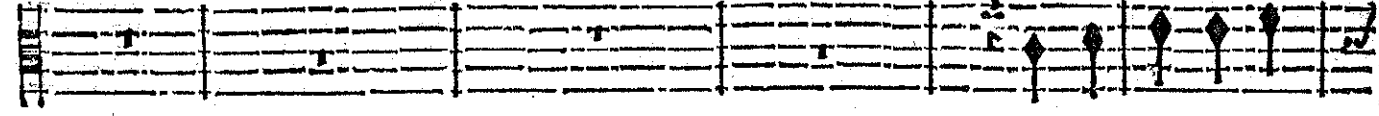
chiez part tout d'une ardeur sans esgale: La Gloire est une Rivale Qui doit toujourns m'allar-



BASSE-CONTINUE.

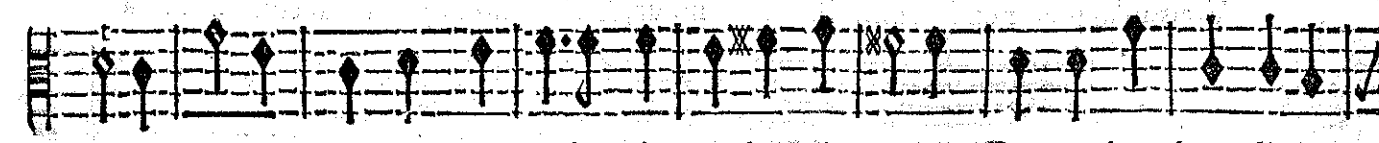
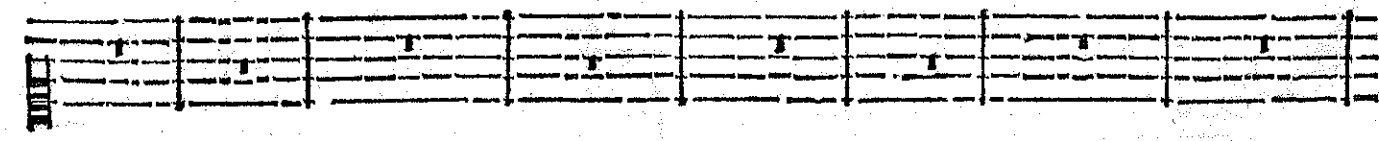


mer. La Gloire est une Rivale Qui doit toujourns m'allarmer.



Que j'estois infen-

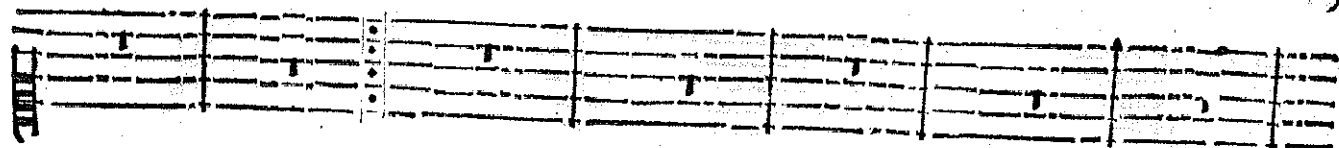
BASSE-CONTINUE.



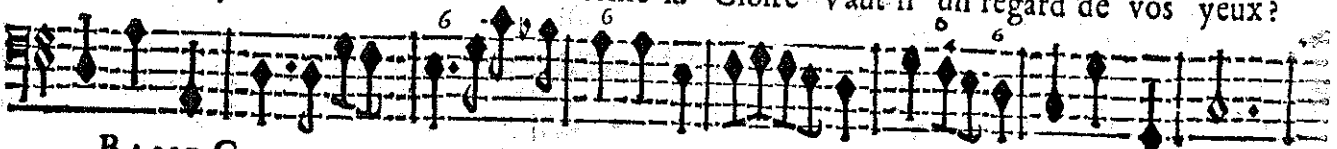
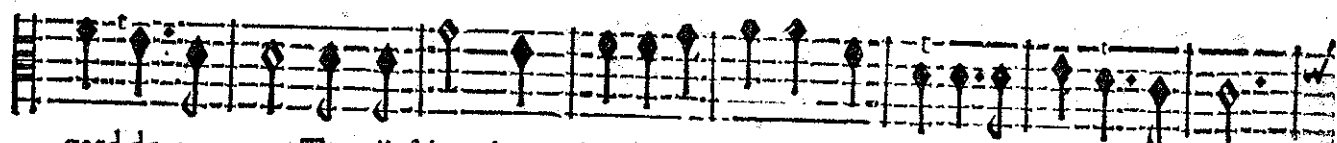
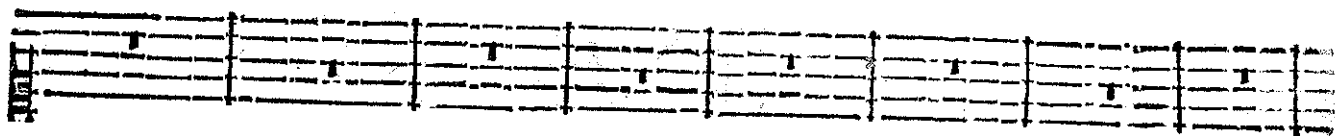
sé de croire Qu'un vain Laurier donné par la Victoire, De tous les biens fût le



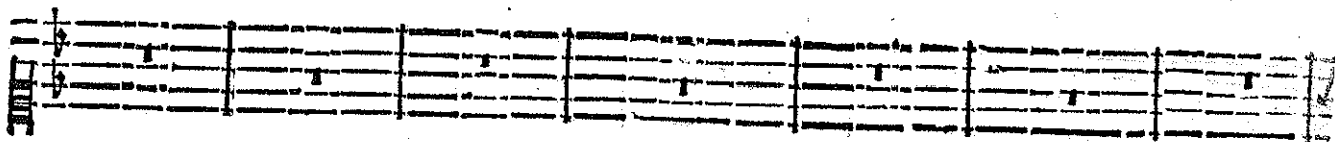
BASSE-CONTINUE.



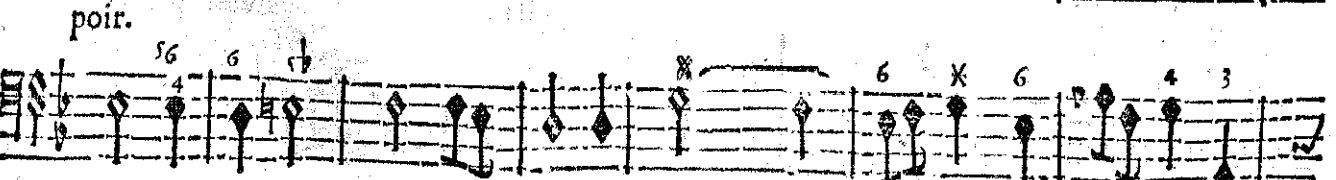
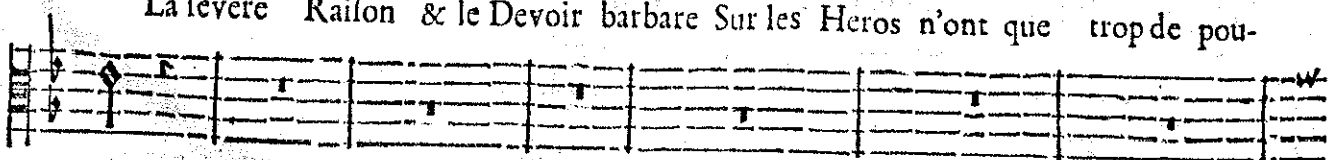
BASSE-CONTINUE.



BASSE-CONTINUE.

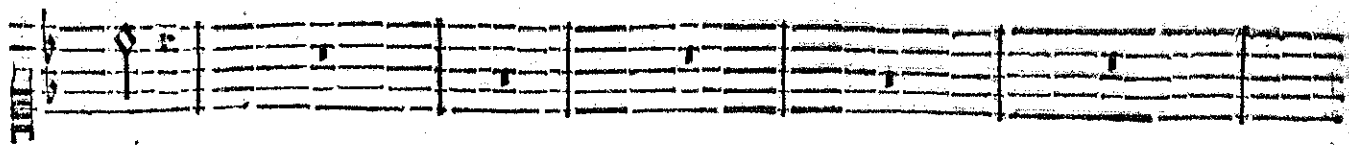


BASSE-CONTINUE.



BASSE-CONTINUE.

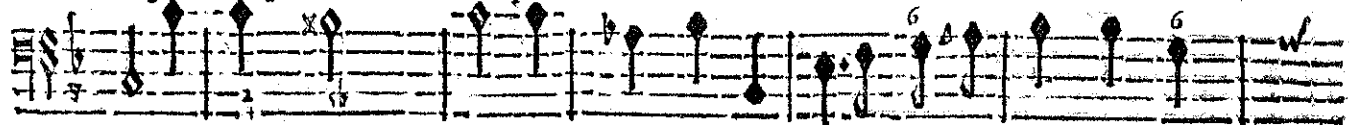
ARMIDE TRAGÉDIE.



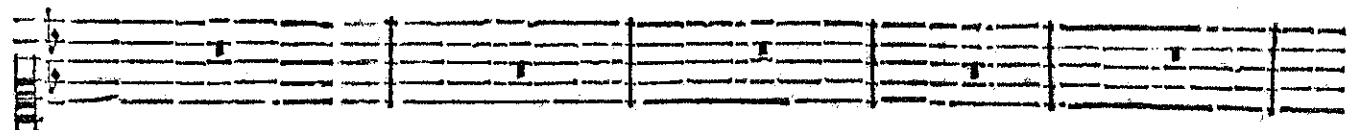
voir.



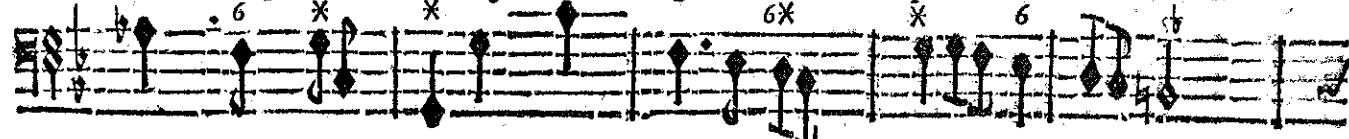
J'en suis plus amoureux plus la raison m'éclaire : Vous aimer, belle Ar.



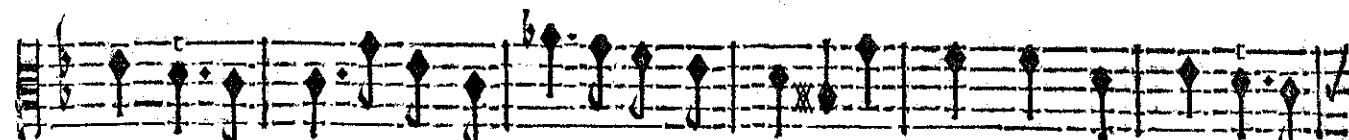
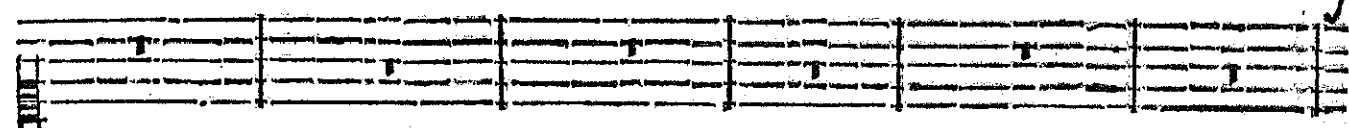
BASSE CONTINUE.



mide, est mon premier devoir, Je fais ma gloire de vous plaire, Et tout mon bon-



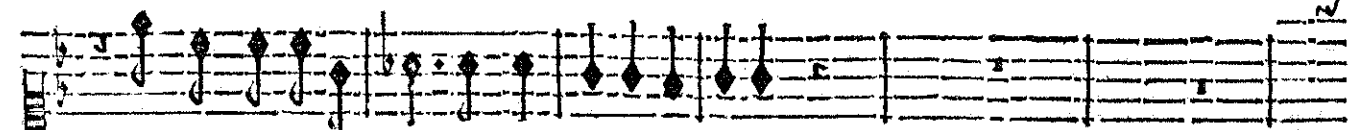
BASSE-CONTINUE.



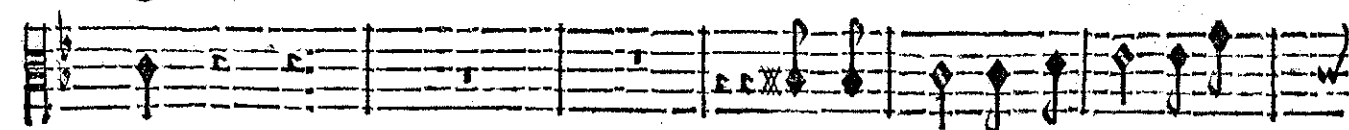
heur de vous voir. Je fais ma gloire de vous plaire, Et tout mon bonheur de vous



BASSE-CONTINUE.

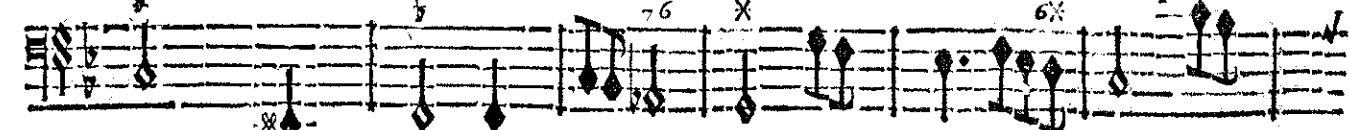


Que sous d'aimables loix mon ame est asservie !



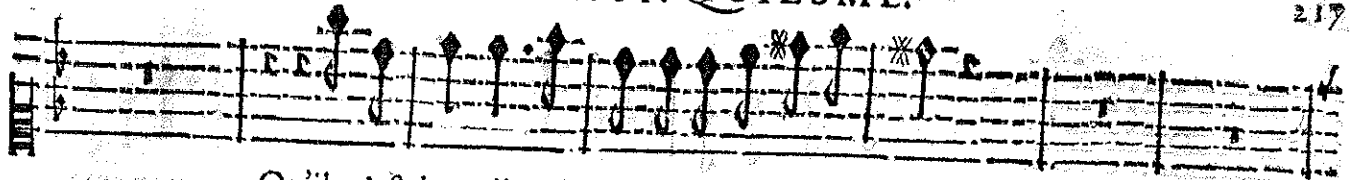
voir.

Qu'il m'est doux de vous voir parta-

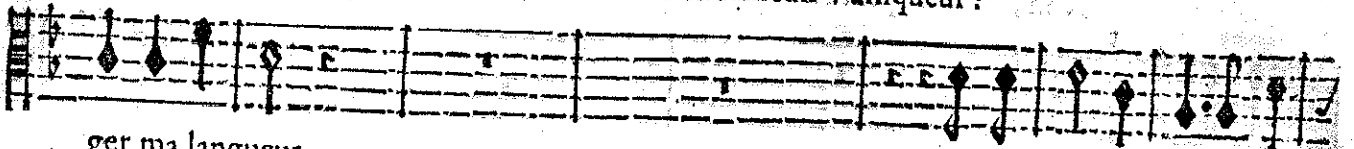


BASSE-CONTINUE.

ACTE CINQUIESME.

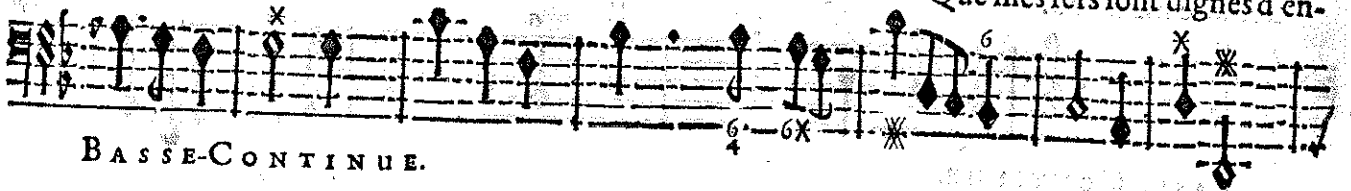


Qu'il m'est doux d'enchaîner un si fameux Vainqueur !

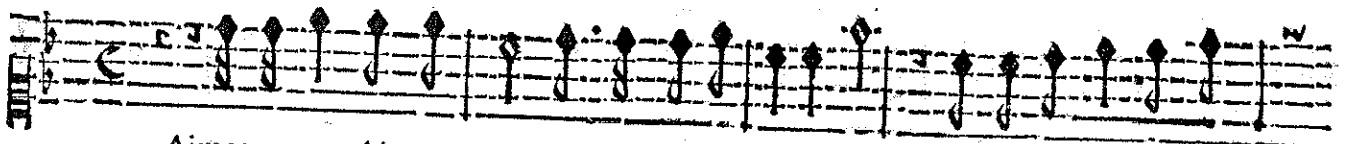


ger ma langueur.

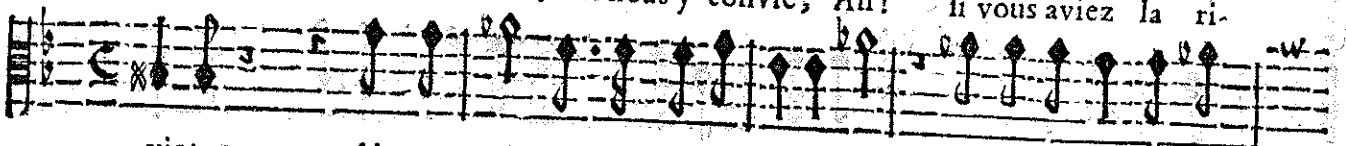
Que mes fers sont dignes d'en-



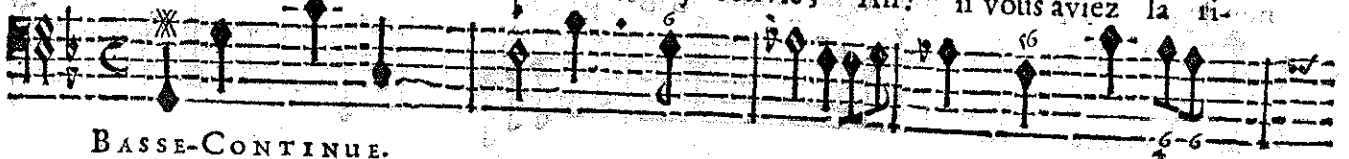
BASSE-CONTINUE.



Aimons-nous, Aimons-nous, tout nous y convie, Ah! si vous aviez la ri-



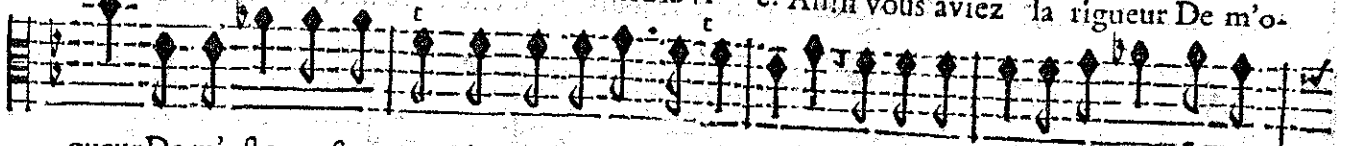
vies Aimons-nous, tout nous y convie, Ah! si vous aviez la ri-



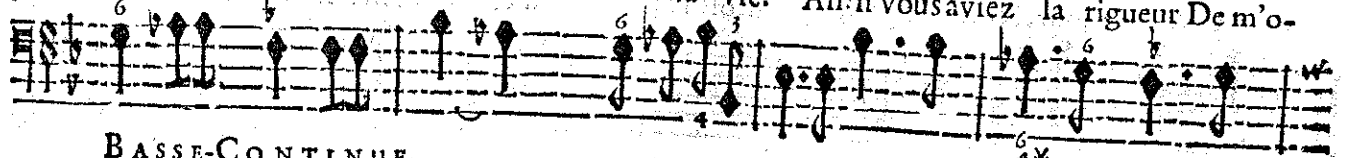
BASSE-CONTINUE.



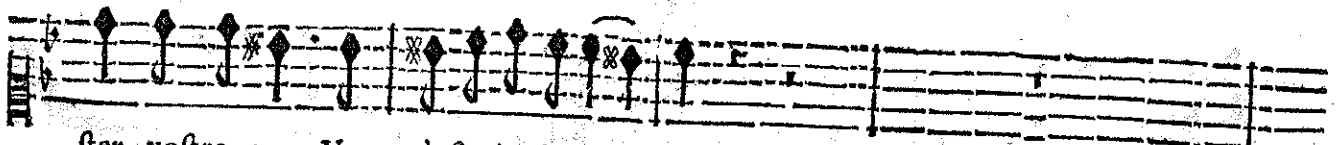
gueur De m'oster votre cœur Vous m'osteriez la vi- e. Ah! si vous aviez la rigueur De m'o-



gueur De m'oster votre cœur Vous m'osteriez la vie. Ah! si vous aviez la rigueur De m'o-



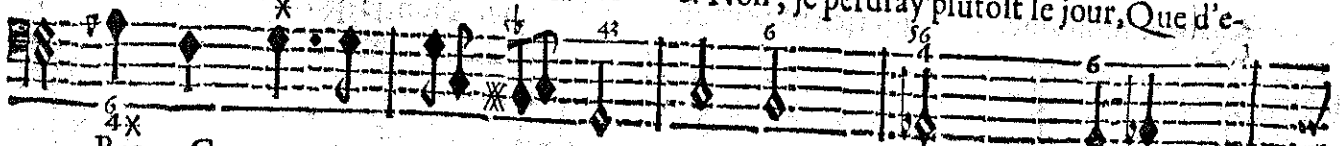
BASSE-CONTINUE.



ster votre cœur Vous m'osteriez la vi- e.



ster votre cœur Vous m'osteriez la vi- e. Non, je perdray plutôt le jour, Que d'e-



BASSE-CONTINUE.

Ee

ARMIDE, TRAGEDIE.

Non, rien ne peut changer mon ame. Non, non, rien ne peut chäger mon ame.

steindre ma flâme. Non,

Non, je per-

BASSE-CONTINUE.

Non, je per-

non, je perdray plutôt le jour, Que de me dégager d'un si charmant amour. Non, non, je per-

dray plutôt le jour, Non, non, je perdray plutôt le jour Que d'esteindre ma flâme. Non, non rien ne

BASSE-CONTINUE.

dray plutôt le jour, Non, je perdray plutôt le jour Que d'esteindre ma flâme, Non, non rien ne

peut changer mon ame. Non, non, rien ne peut chäger mon ame. Non, non, je perdray plutôt le jour,

peut changer mon ame. Non, non rien ne peut chäger mon ame. Non, je perdray plutôt le jour,

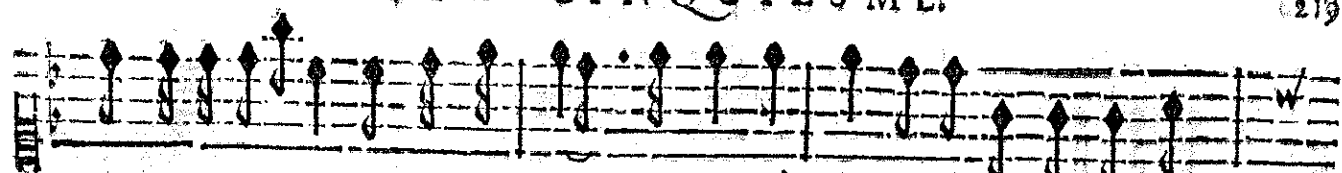
BASSE-CONTINUE.

peut changer mon ame. Non, non rien ne peut chäger mon ame. Non, je perdray plutôt le jour,

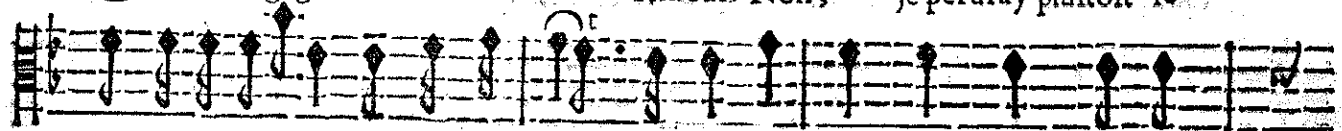
peut changer mon ame. Non, non rien ne peut chäger mon ame. Non, je perdray plutôt le jour,

BASSE-CONTINUE.

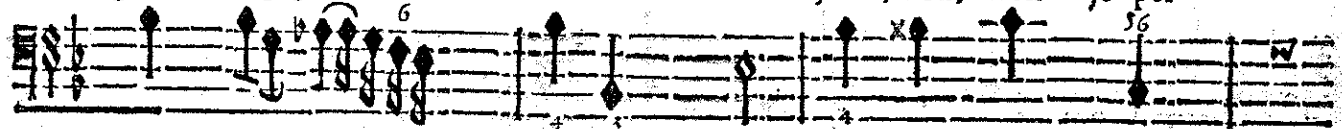
ACTE CINQUIESME.



Que de me dégager d'un si charmant Amour. Non, je perdray plustost le



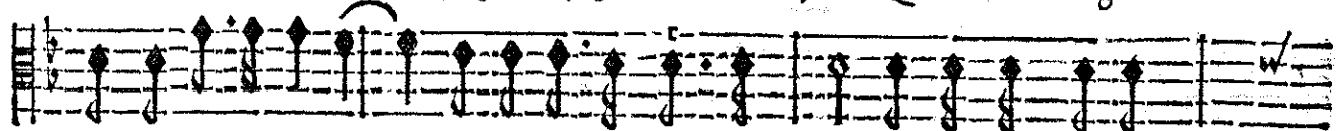
Que de me dégager d'un si charmant Amour. Non, non, non, non je per-



BASSE-CONTINUE.



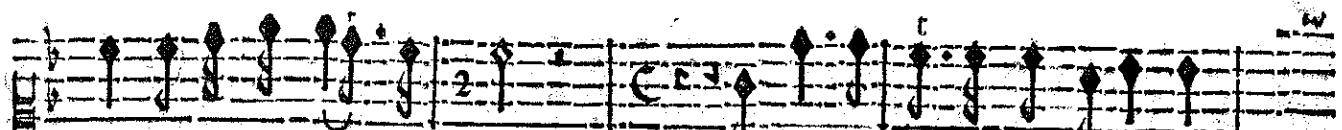
jour, Non, non, non, non je perdray plustost le jour, Que de me déga-



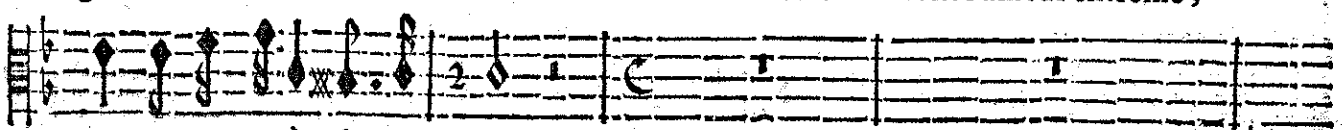
dray plustost le jour, Non je perdray plustost le jour, Que de me déga-



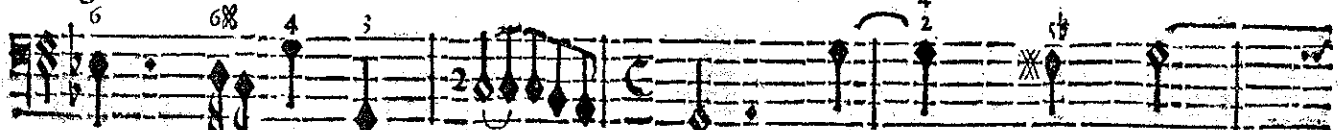
BASSE-CONTINUE.



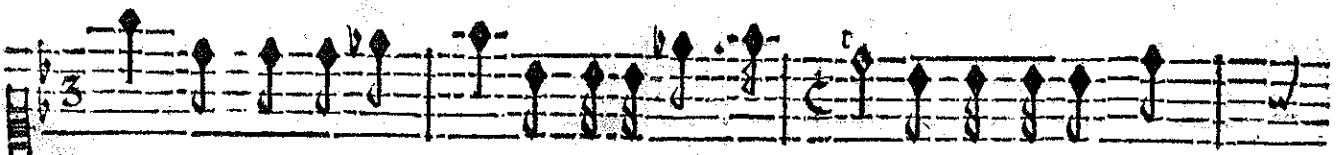
ger d'un si charmant A- mour. Tesmoins de nostre amour extrême,



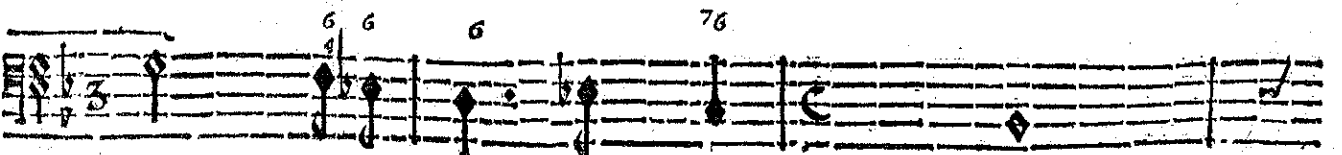
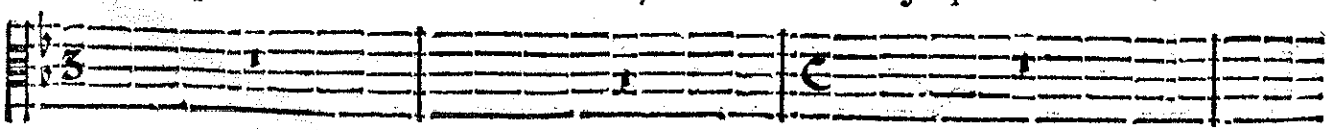
ger d'un si charmant Amour.



BASSE-CONTINUE.



Vous, qui suivez mes loix dans ce sejour heu- reux Jusques à mon re-



BASSE-CONTINUE.

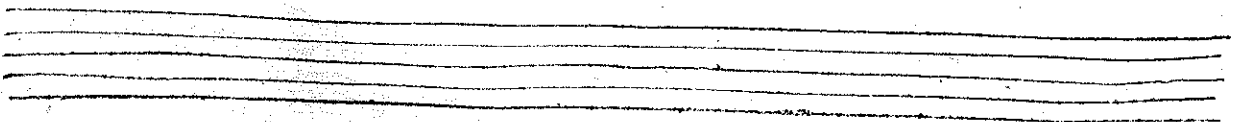
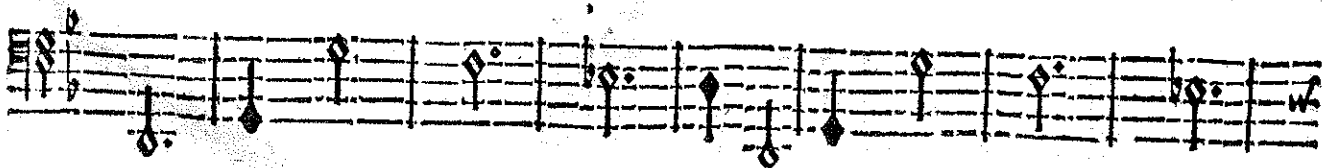
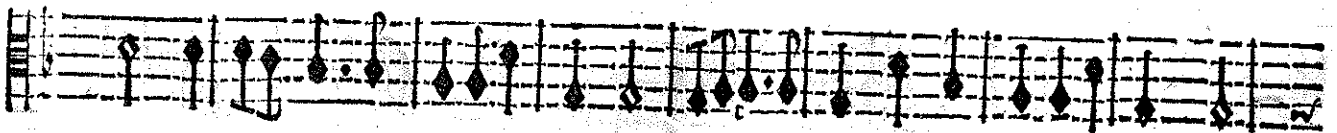
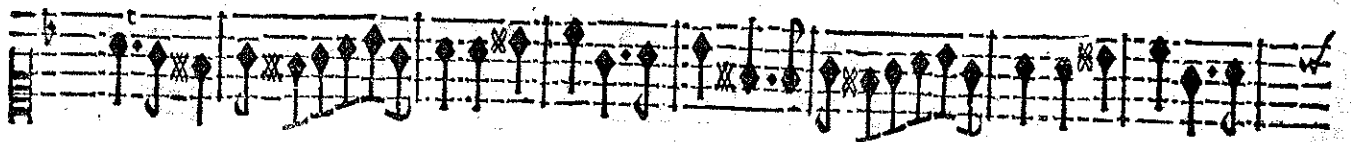
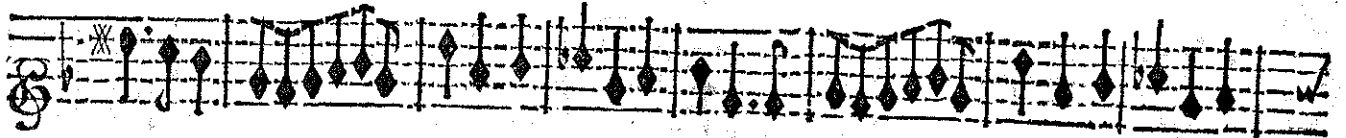
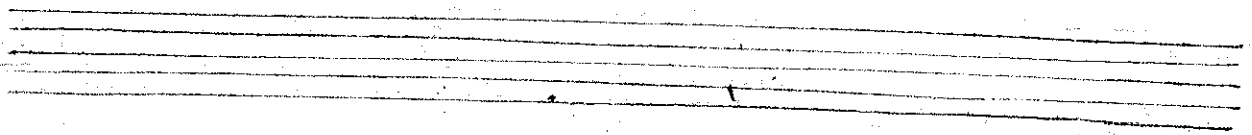
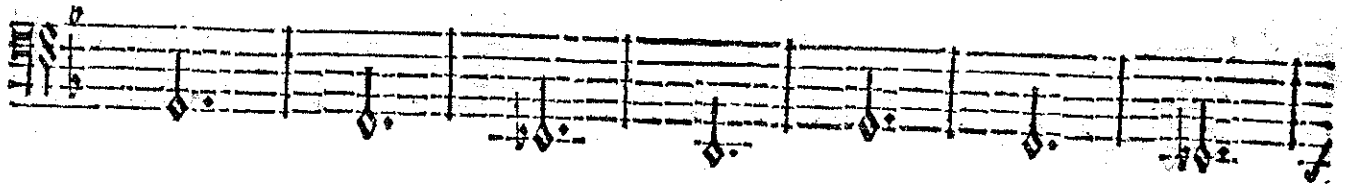
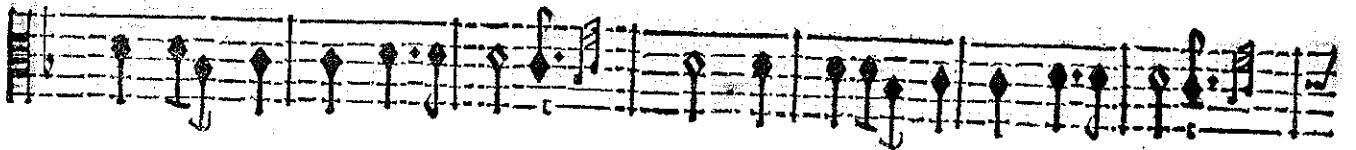
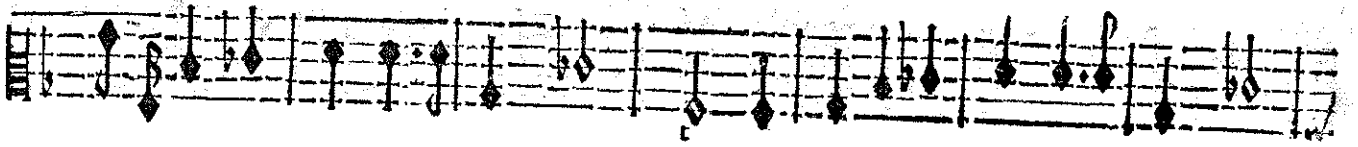
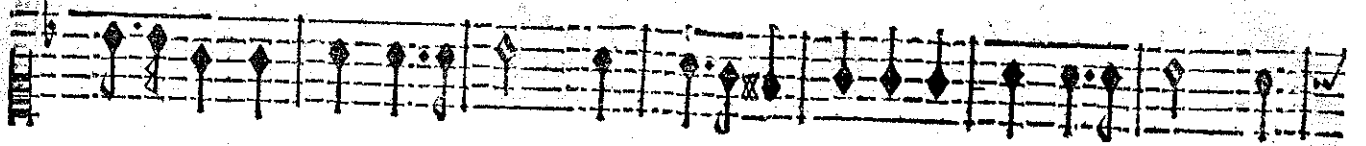
tour par d'agreesables jeux; Occupez le Heros que j'aime.

BASSE-CONTINUE.

PASSACAILLE.

BASSE-CONTINUE.

ACTE CINQUIESME.



ARMIDE, TRAGEDIE.

A musical staff in treble clef with a common time signature. It contains a series of notes, including eighth and sixteenth notes, with some rests. A small 'c' is written below the first few notes.

FLUTES.

A musical staff in treble clef with a common time signature. It contains a series of notes, including eighth and sixteenth notes, with some rests. There are some markings that look like 'x' or 'y' on some notes.

FLUTES.

A musical staff in treble clef with a common time signature. It contains a series of notes, including eighth and sixteenth notes, with some rests.

A musical staff in treble clef with a common time signature. It contains a series of notes, including eighth and sixteenth notes, with some rests.

A musical staff in treble clef with a common time signature. It contains a series of notes, including eighth and sixteenth notes, with some rests.

Two empty musical staves, one above the other.

A musical staff in treble clef with a common time signature. It contains a series of notes, including eighth and sixteenth notes, with some rests. The word 'TOUT.' is written above the first few notes.

A musical staff in treble clef with a common time signature. It contains a series of notes, including eighth and sixteenth notes, with some rests.

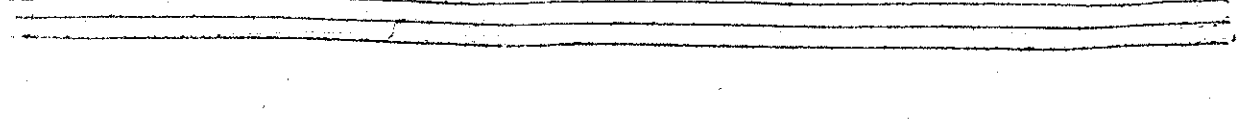
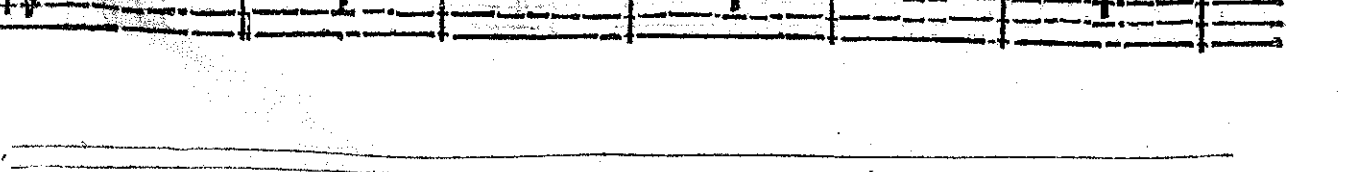
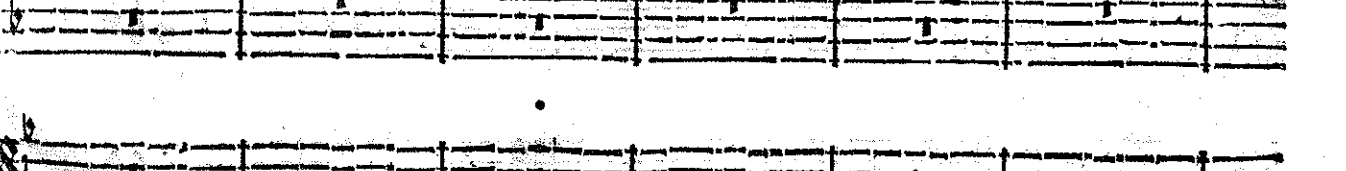
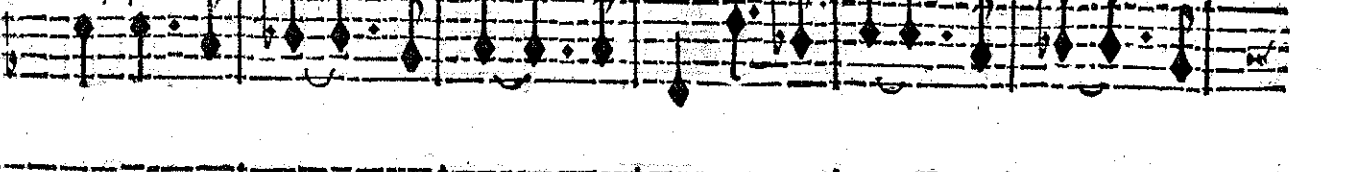
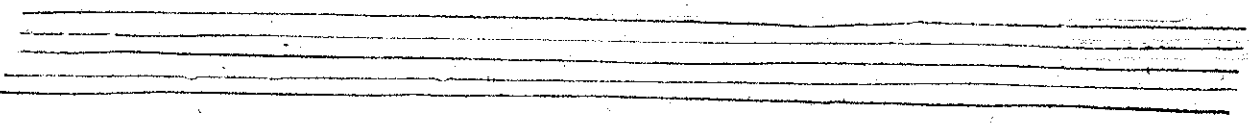
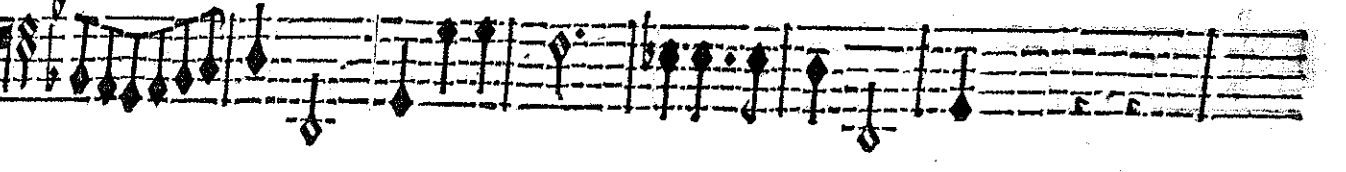
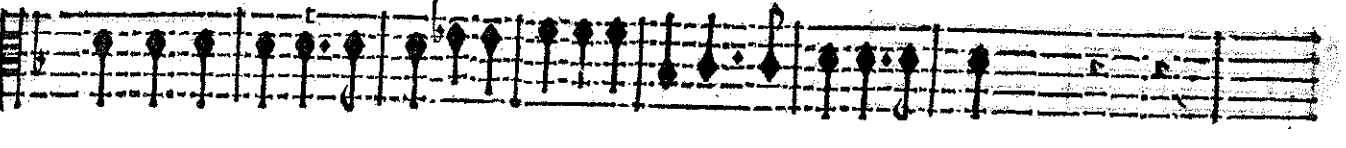
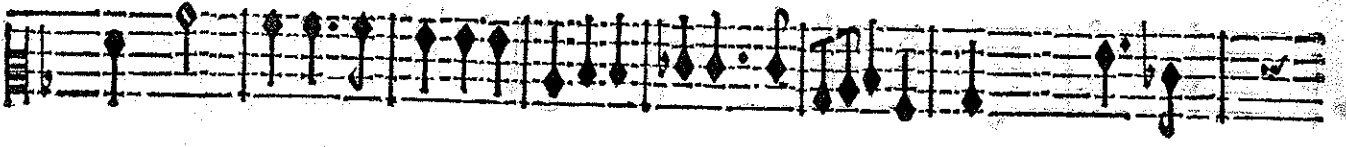
A musical staff in treble clef with a common time signature. It contains a series of notes, including eighth and sixteenth notes, with some rests.

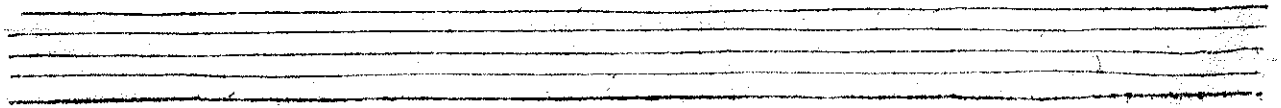
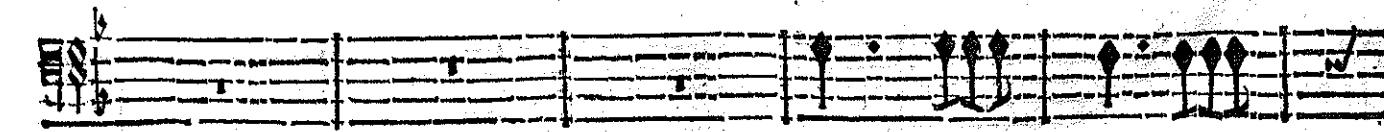
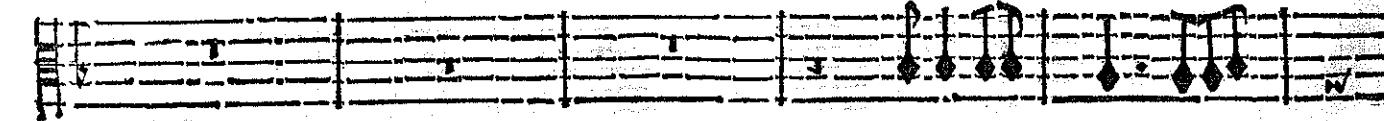
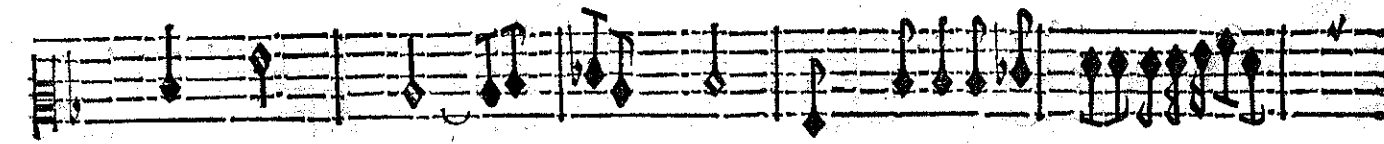
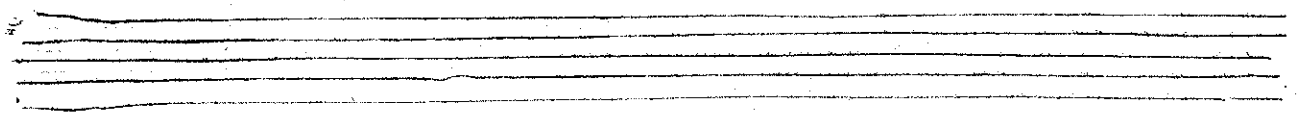
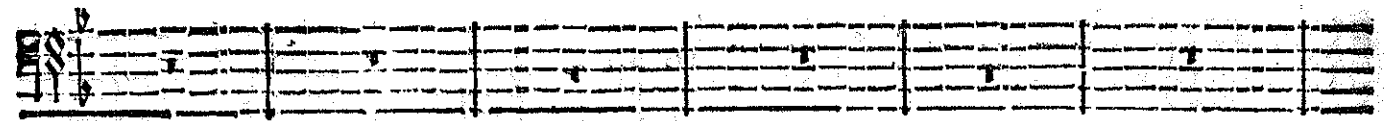
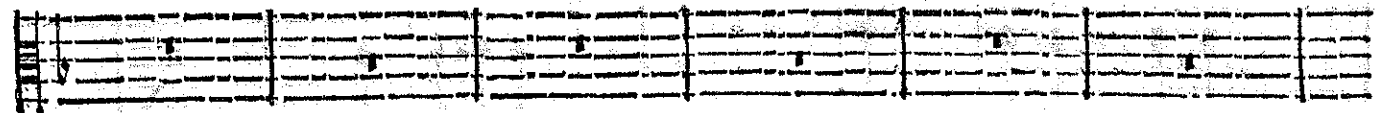
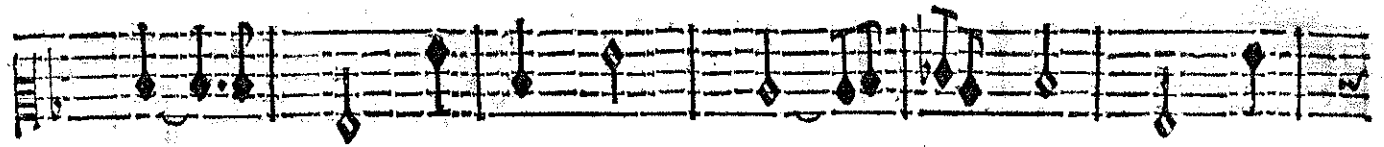
A musical staff in treble clef with a common time signature. It contains a series of notes, including eighth and sixteenth notes, with some rests.

A musical staff in treble clef with a common time signature. It contains a series of notes, including eighth and sixteenth notes, with some rests.

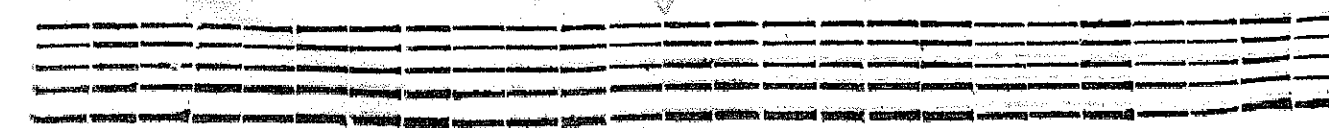
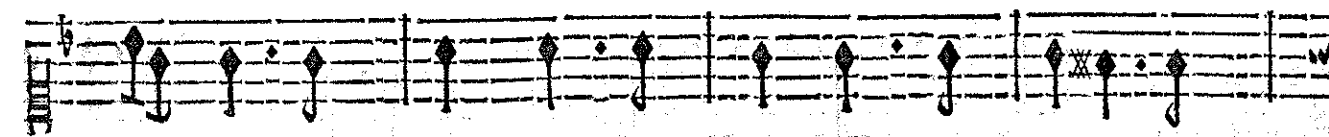
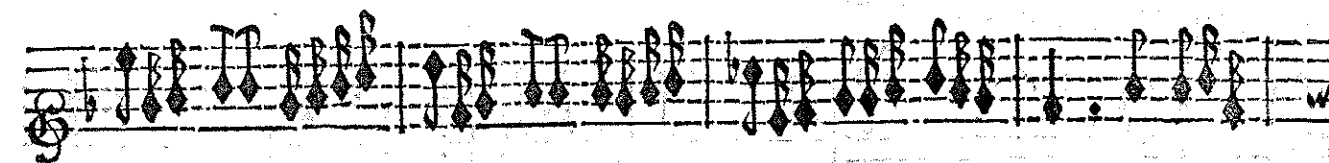
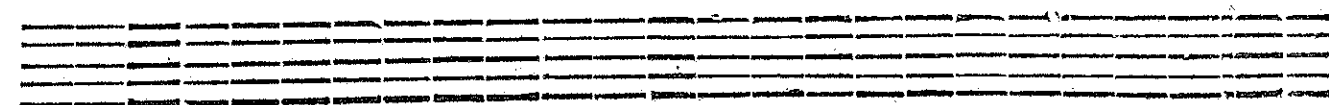
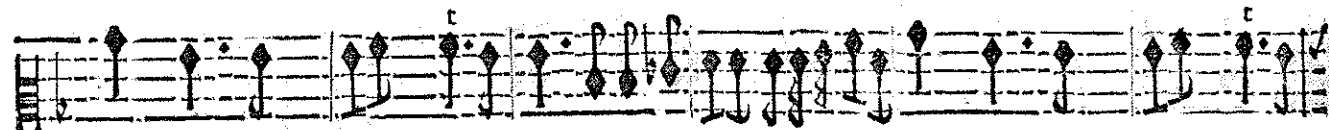
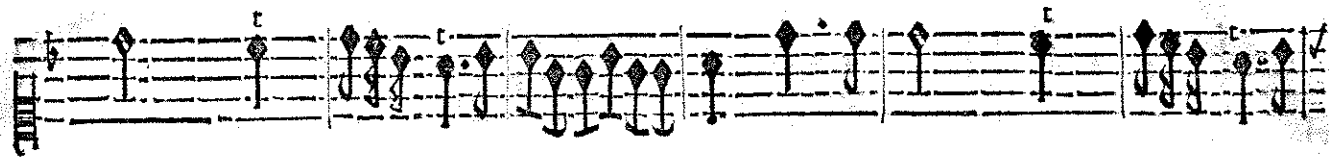
Two empty musical staves, one above the other.

ACTE CINQUIESME

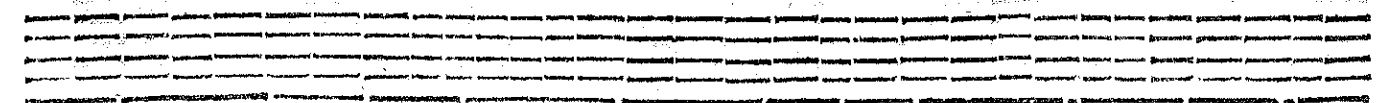
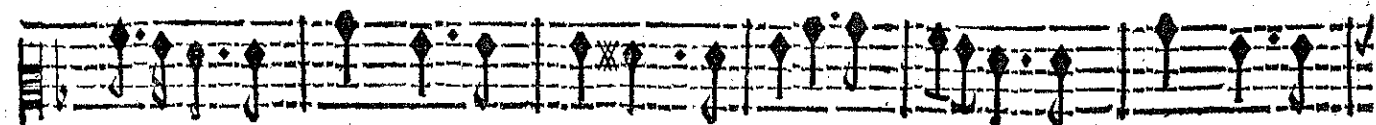
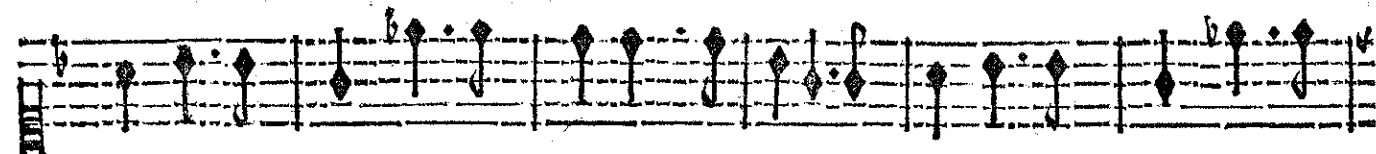
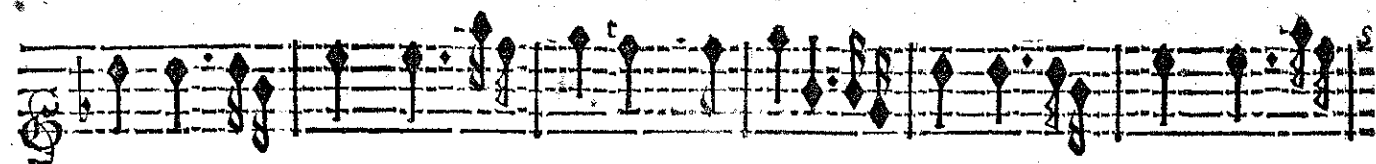
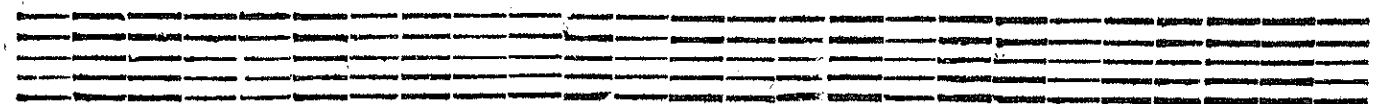
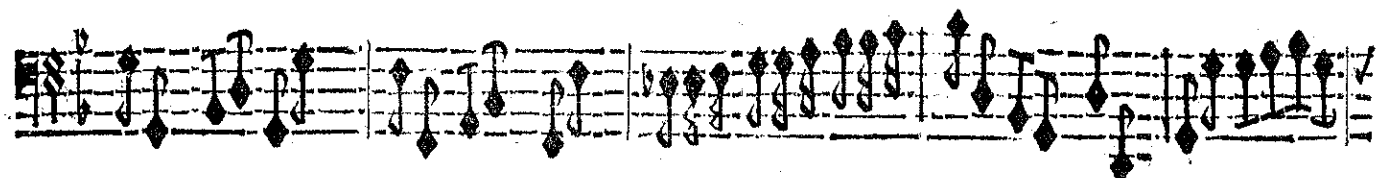
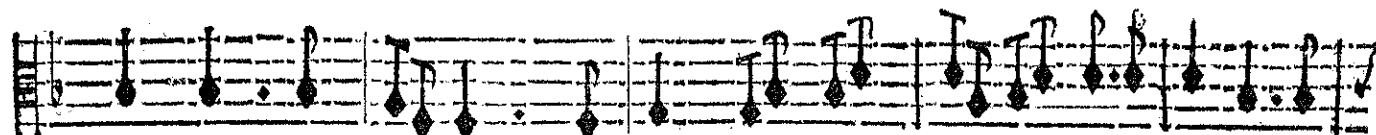
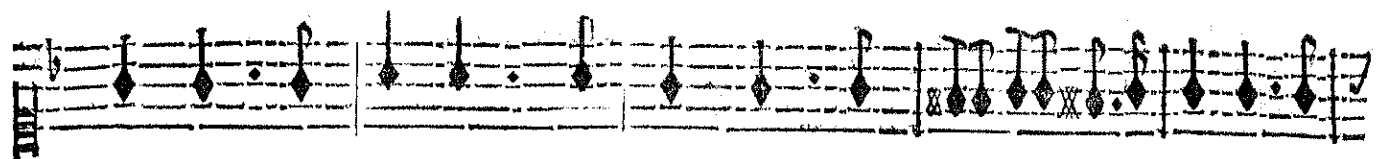
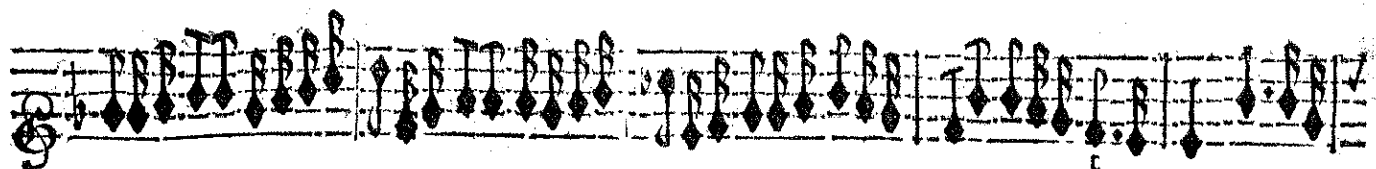


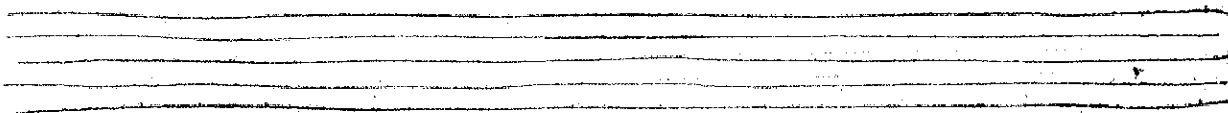
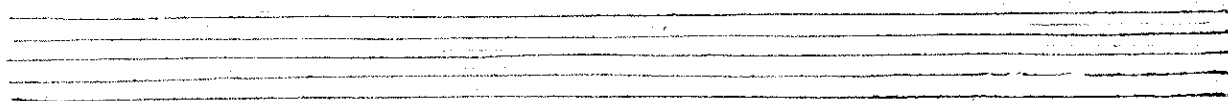
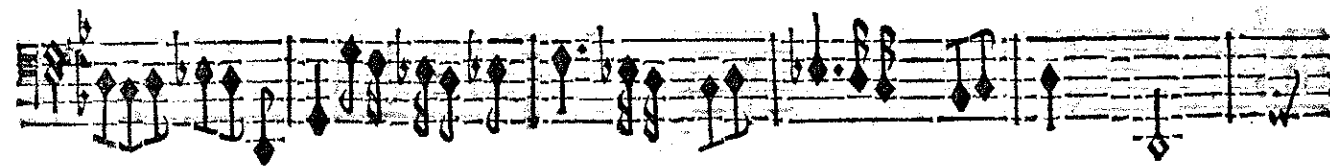
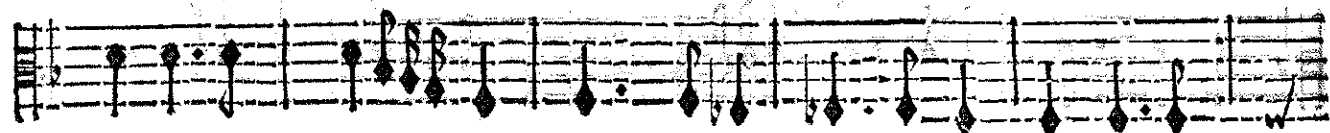


ACTE CINQUIESME.

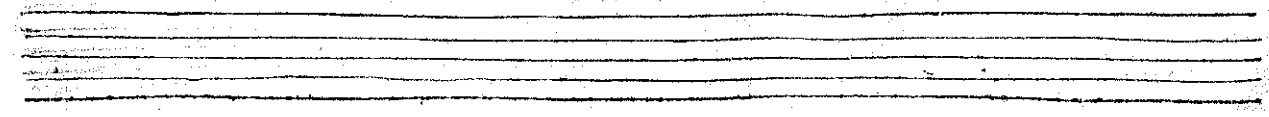
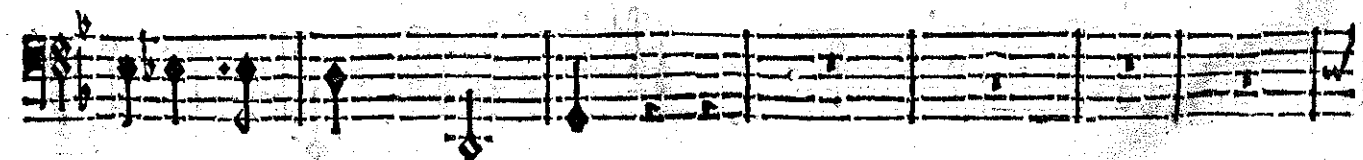
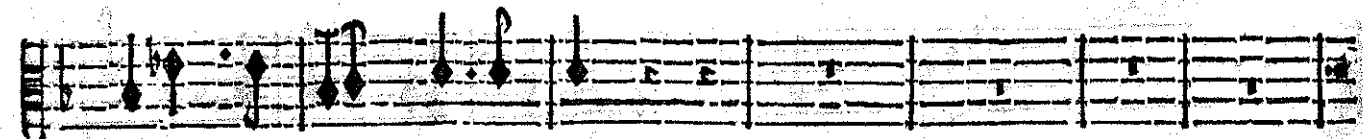
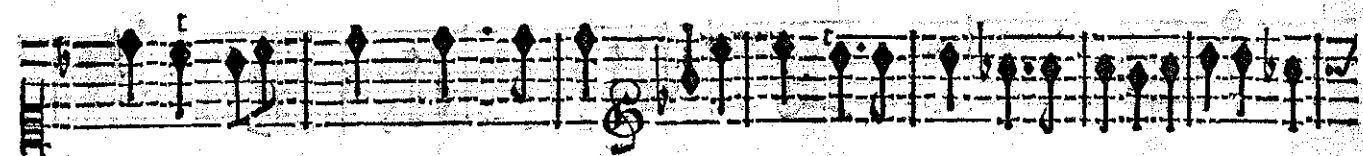
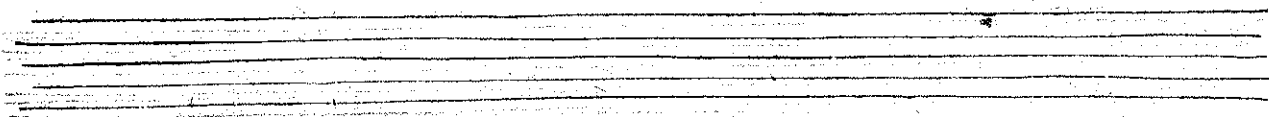
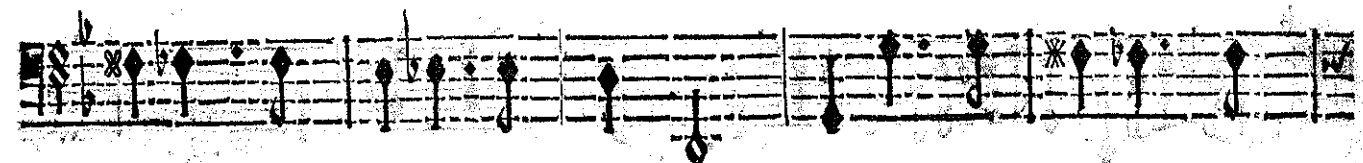
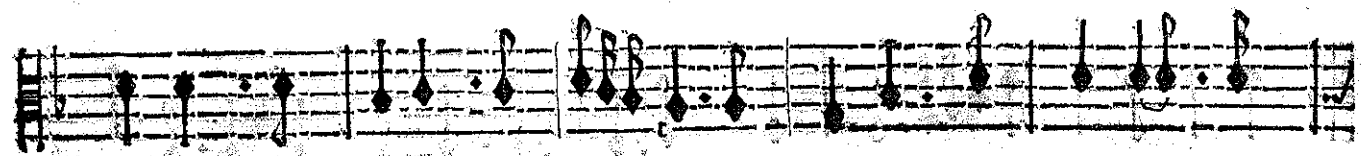
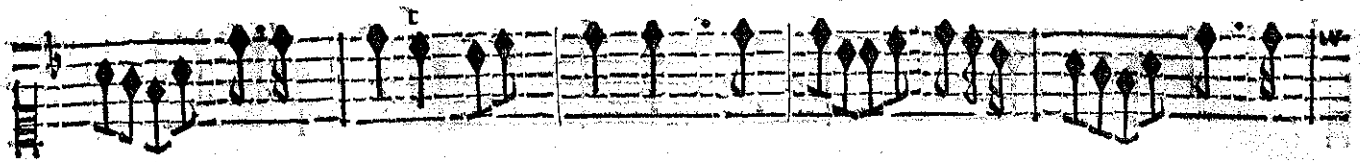


ARMIDE TRAGEDIE.

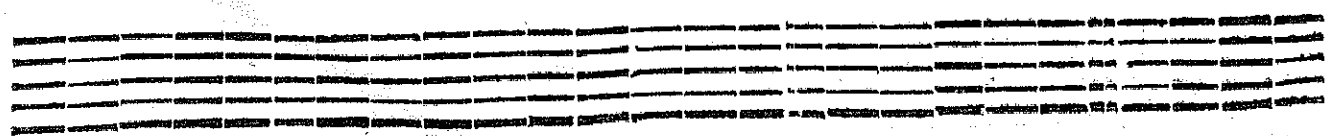
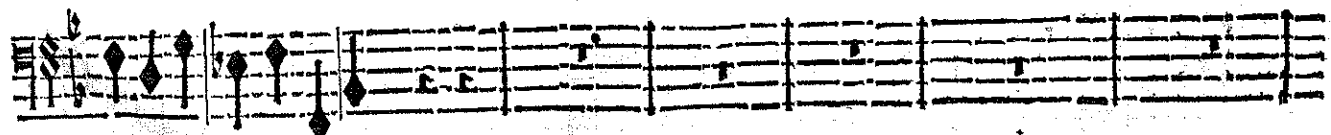
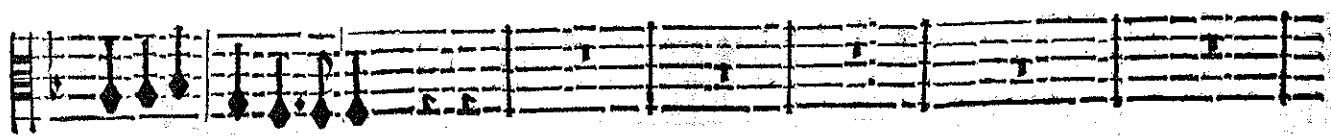
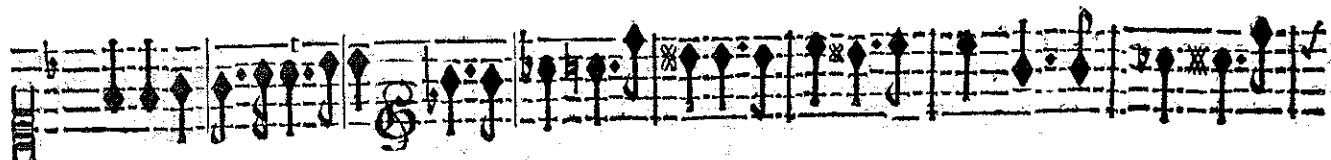
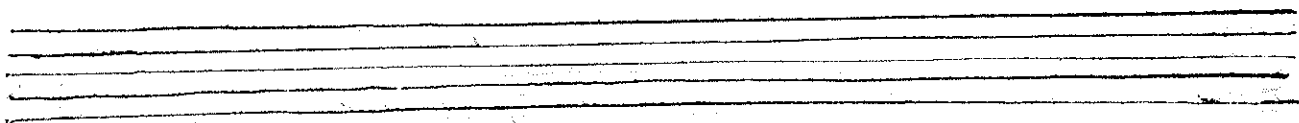
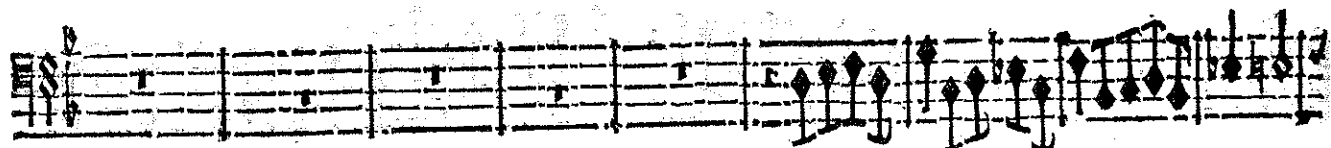
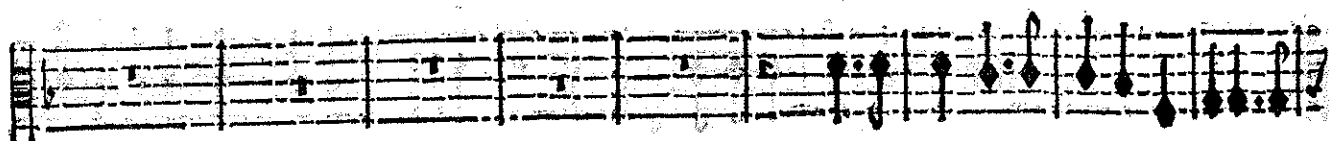
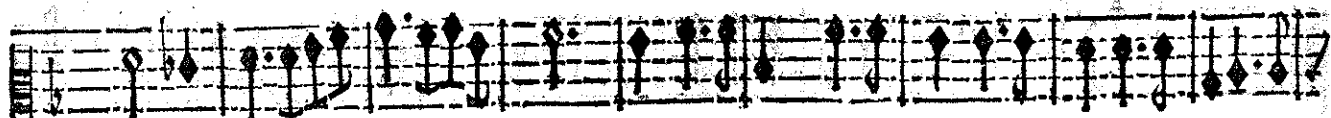
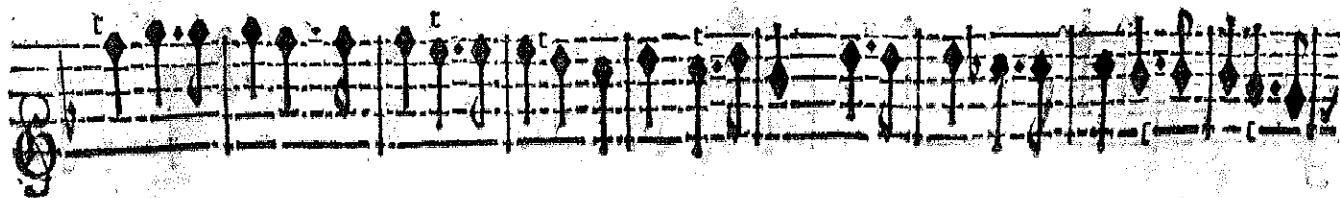




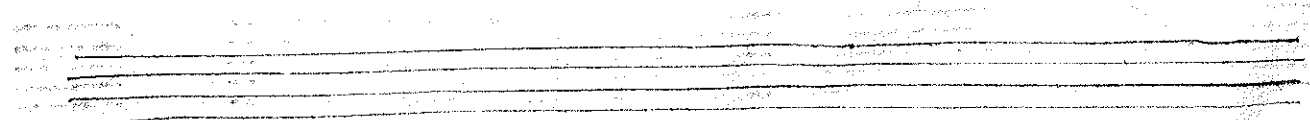
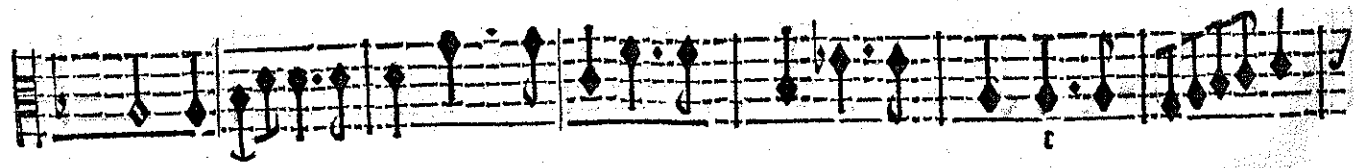
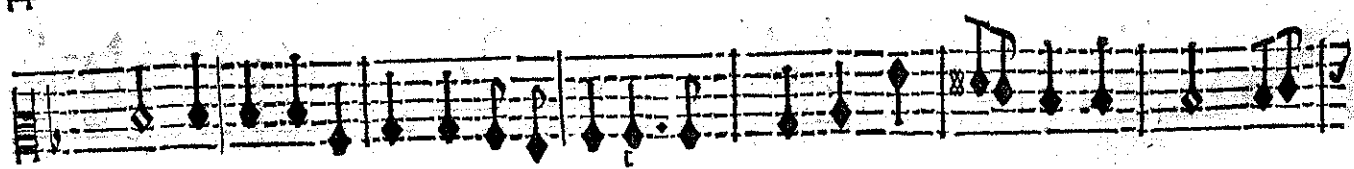
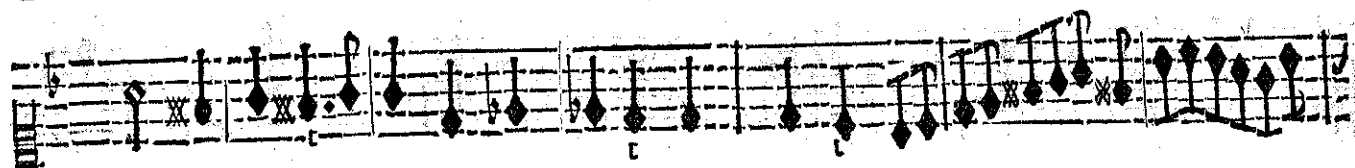
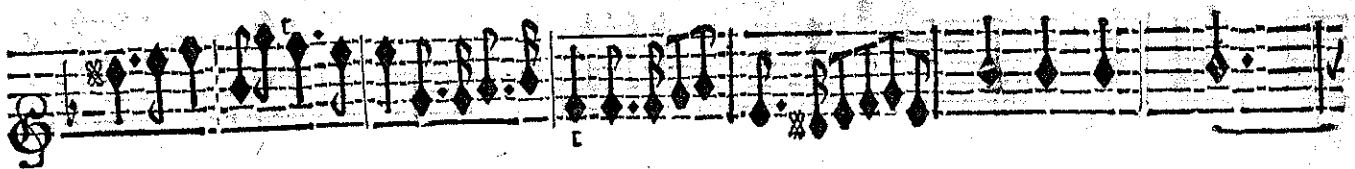
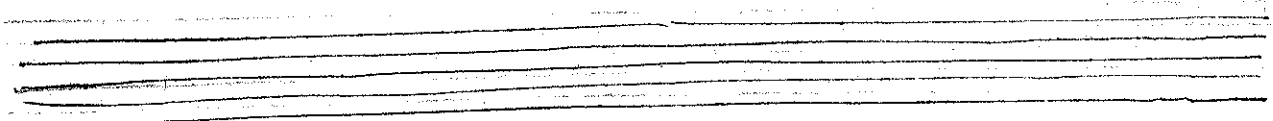
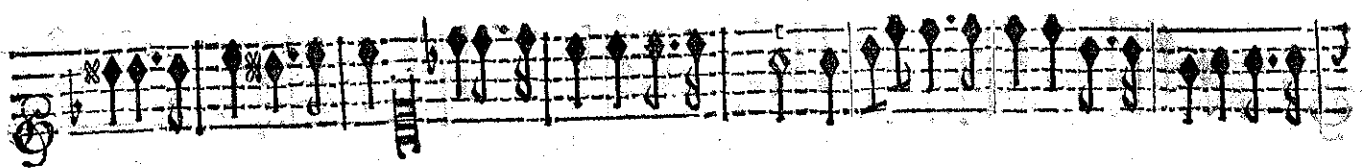
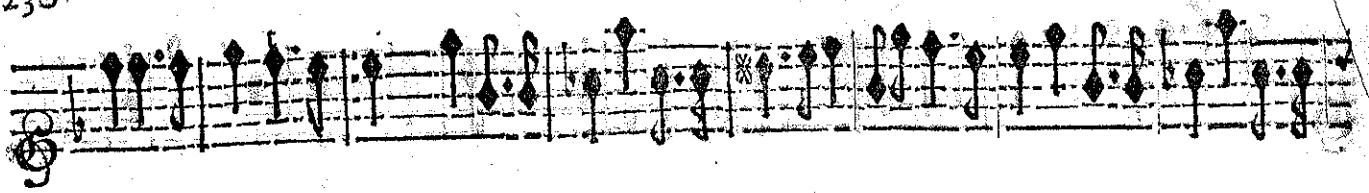
ARMIDE, TRAGÉDIE.



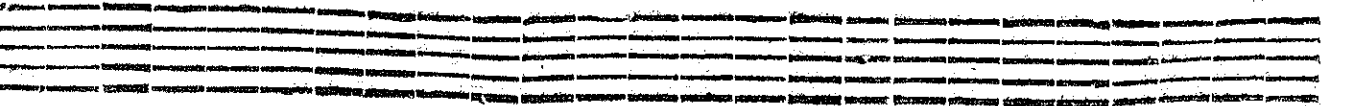
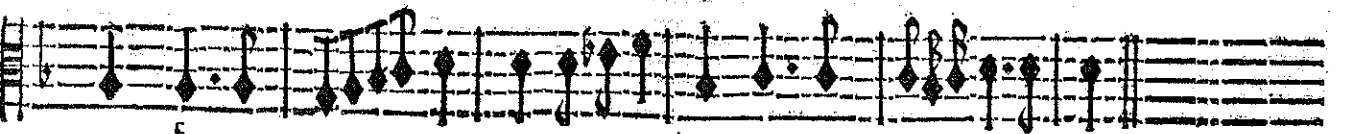
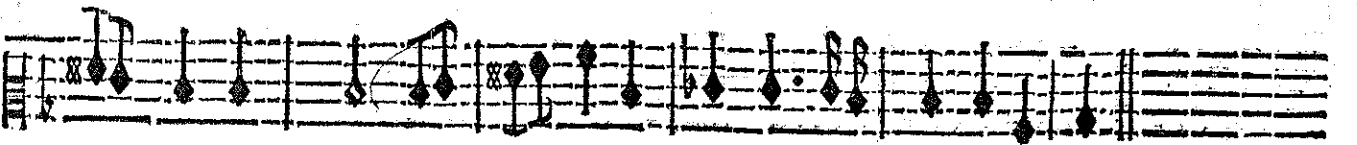
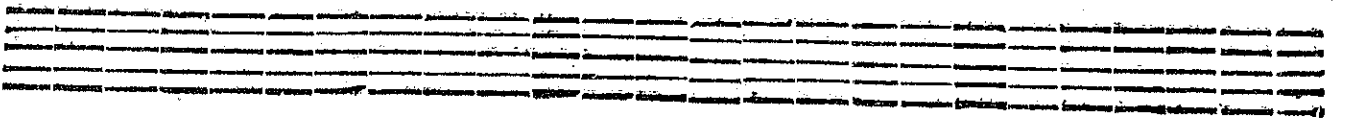
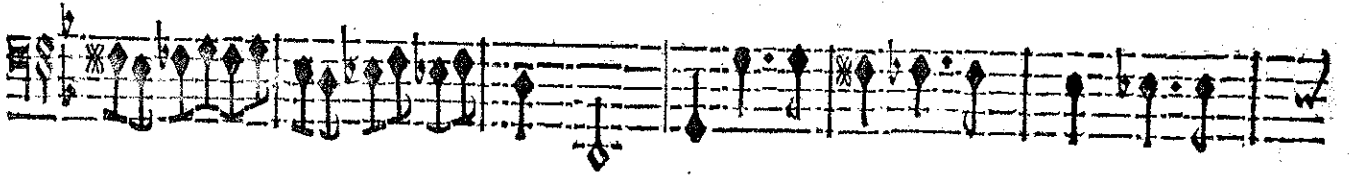
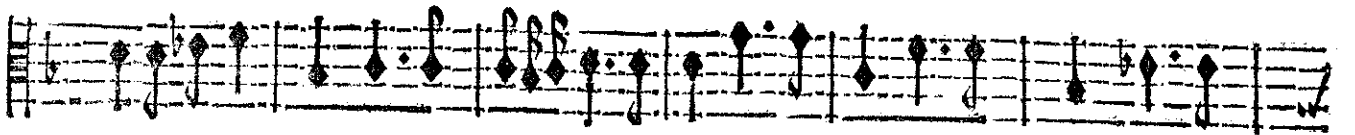
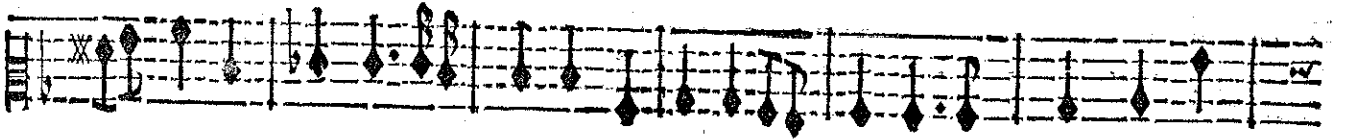
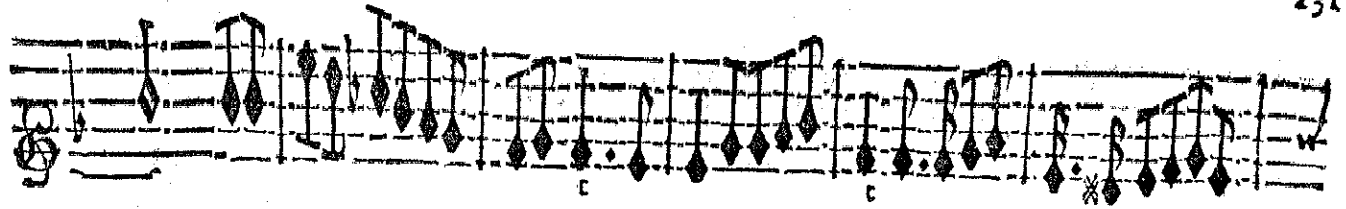
ACTE CINQUIÈME.



ARMIDE TRAGEDIE.



ACTE CINQUIESME:



ARMIDE, TRAGEDIE.

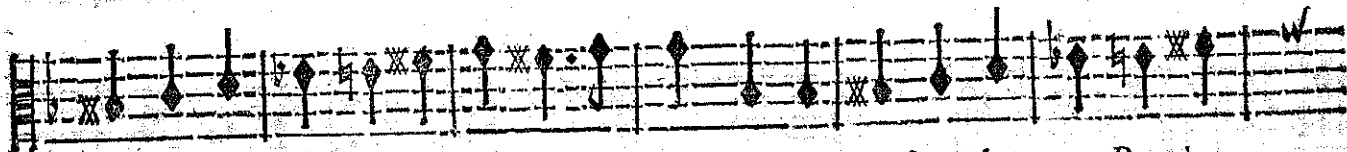
UN AMANT FORTUNE.



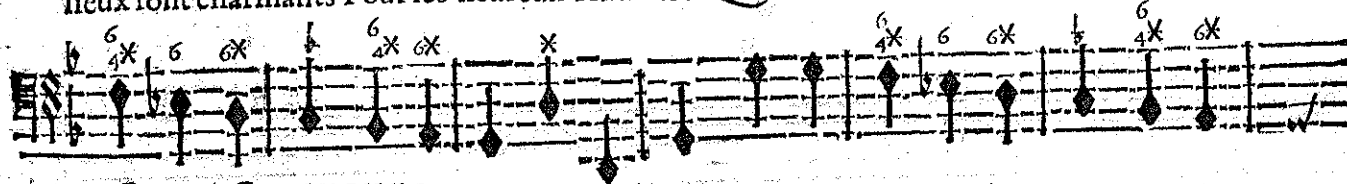
Les plaisirs ont choisi pour azile Ce sejour agreable & tranquile; Que ces



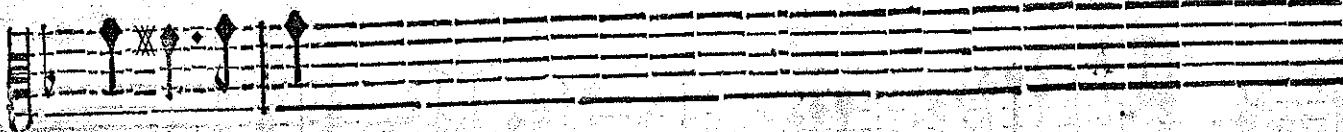
BASSE-CONTINUE.



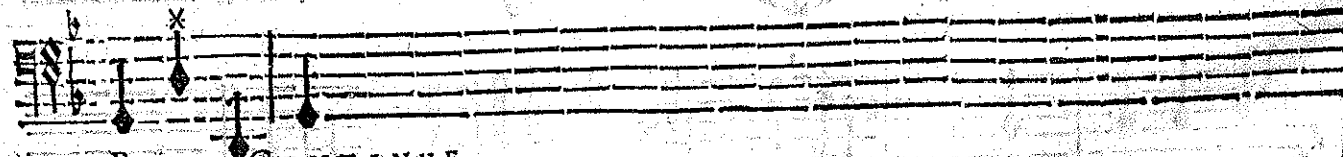
lieux sont charmants Pour les heureux Amants! Que ces lieux sont charmants Pour les



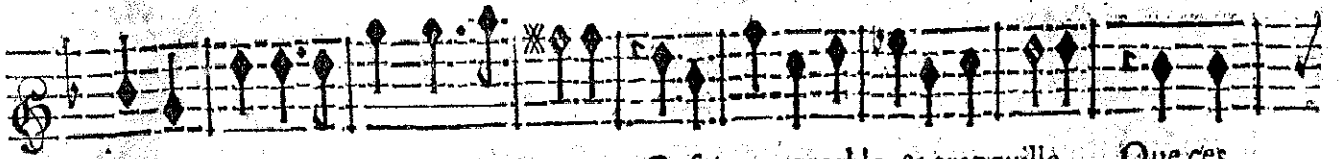
BASSE-CONTINUE.



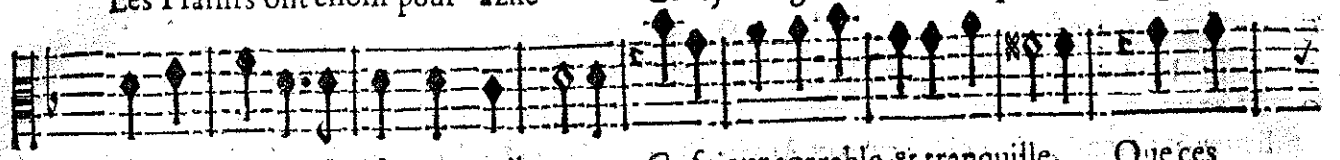
heureux Amants!



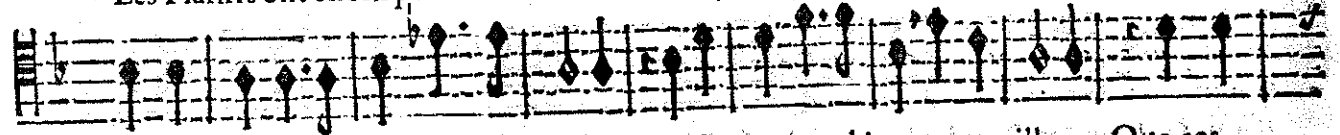
BASSE-CONTINUE.



Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



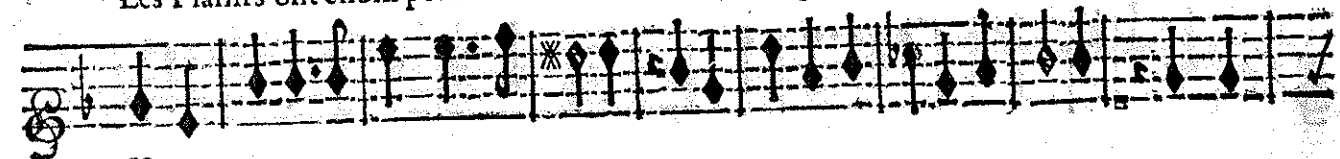
Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



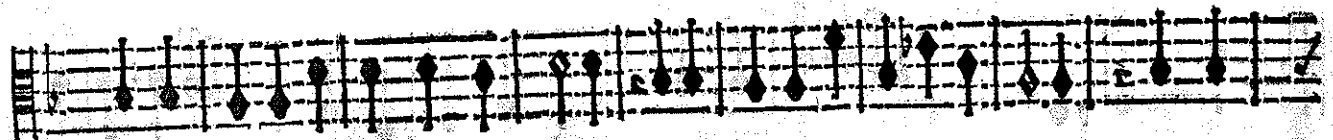
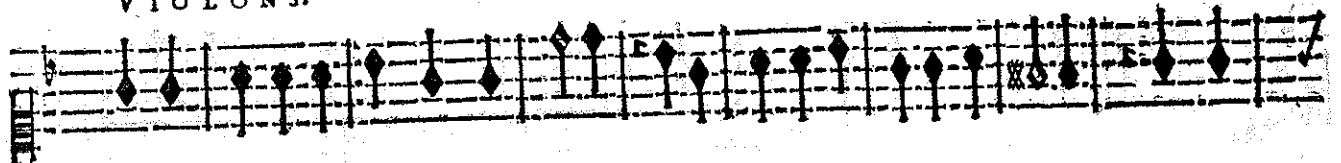
Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



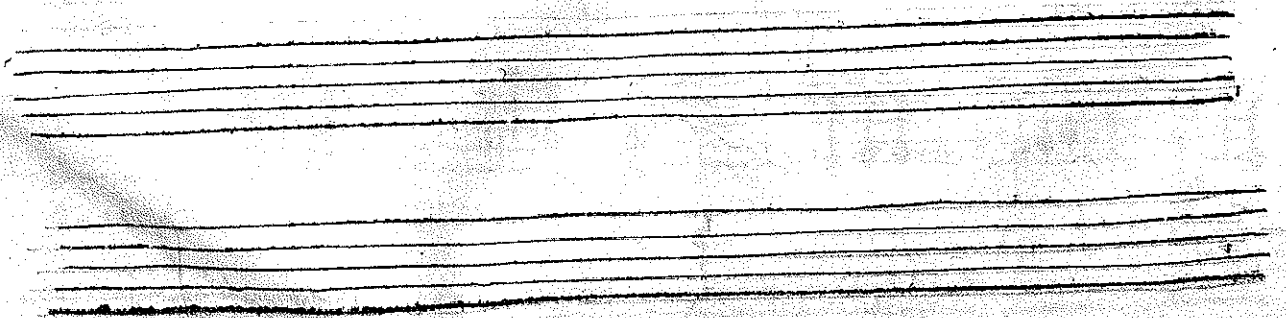
Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



VIOLONS.



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

Musical staff with notes and lyrics: lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*Musical staff with notes and lyrics: lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*Musical staff with notes and lyrics: lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*Musical staff with notes and lyrics: lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*Musical staff with notes and lyrics: lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*Musical staff with notes and lyrics: lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*Musical staff with notes and lyrics: lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*Musical staff with notes and lyrics: lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*Musical staff with notes and lyrics: lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*Musical staff with notes and lyrics: lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*

BASSI-CONTINUE.

PAR M. DE LA FAYE

Empty musical staves for the Bassi-Continue part.

ACTE CINQUIESME!

FLUTES.

First system of musical notation for Flutes, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The staff contains six measures of music with various note values and rests.

FLUTES.

Second system of musical notation for Flutes, continuing the piece with six measures of music.

BASSE-CONTINUE.

First system of musical notation for Bass-Continue, featuring a bass clef and a 3/4 time signature. The staff contains six measures of music with rests and notes.

BASSE-CONTINUE.

Second system of musical notation for Bass-Continue, continuing the piece with six measures of music.

BASSE-CONTINUE.

Third system of musical notation for Bass-Continue, featuring six measures of music with figured bass notation (e.g., 43, 5-6, 76, 4X) and various note values.

BASSE-CONTINUE.

TRIO-SCÈNE

Empty musical staff consisting of five lines.

FLUTES.

Third system of musical notation for Flutes, featuring six measures of music with various note values and rests.

FLUTES.

Fourth system of musical notation for Flutes, continuing the piece with six measures of music.

BASSE-CONTINUE.

Third system of musical notation for Bass-Continue, featuring six measures of music with rests and notes.

BASSE-CONTINUE.

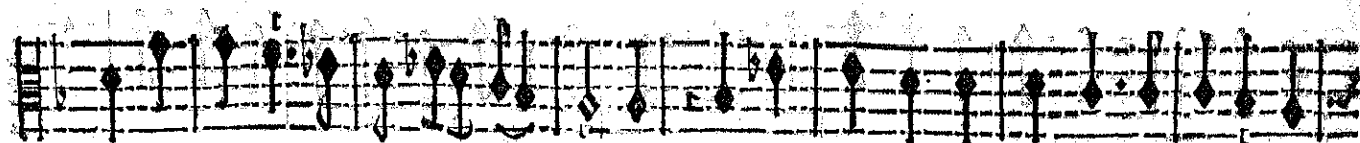
Fourth system of musical notation for Bass-Continue, continuing the piece with six measures of music.

BASSE-CONTINUE.

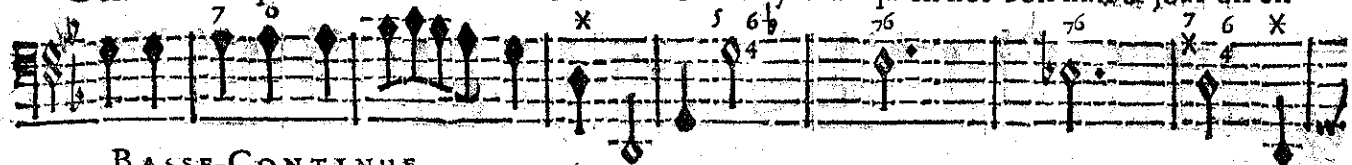
Fifth system of musical notation for Bass-Continue, featuring six measures of music with figured bass notation (e.g., 76, 4X, 7, 6, 4) and various note values.

BASSE-CONTINUE.

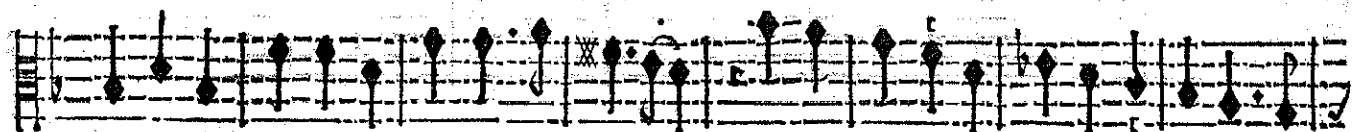
Empty musical staff consisting of five lines.



C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-



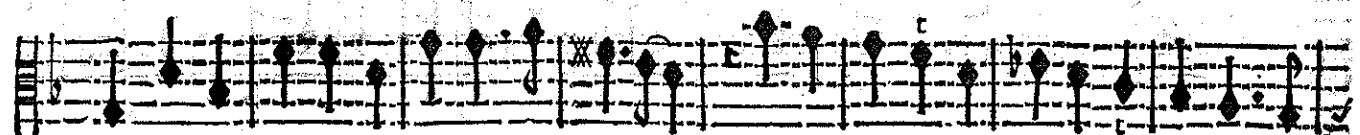
BASSE-CONTINUE.



tend. Si l'amour ne cauoit que des peines, Les oyseaux amoureux ne chanteroient pas



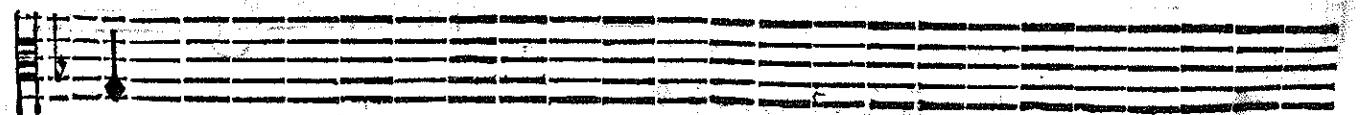
BASSE-CONTINUE.



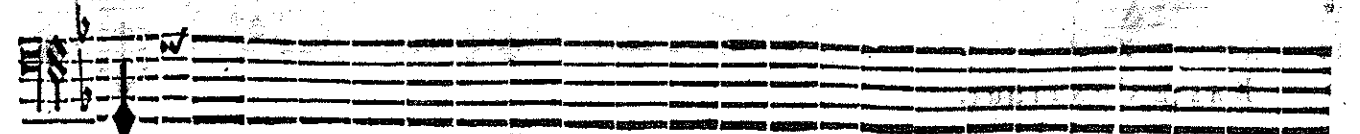
tant. Si l'amour ne cauoit que des peines, Les oyseaux amoureux ne chanteroient pas



BASSE-CONTINUE.



tant.



CHOEUR.

C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-

C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-

C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-

C'est l'amour qui retient dans les chaînes Mille oyseaux qu'en nos bois nuit & jour on en-

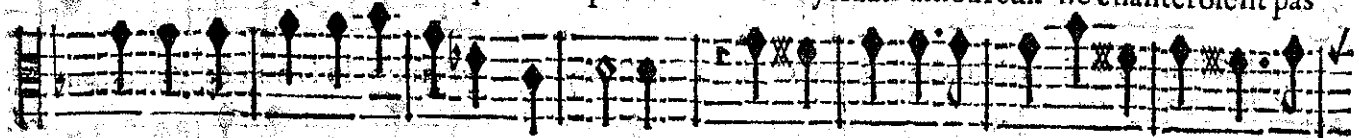
VIOLONS.

BASSE-CONTINUE.

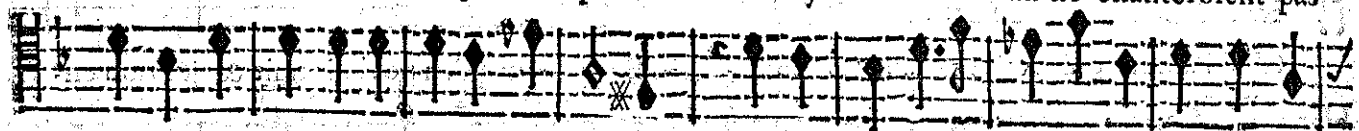
ARMIDE TRAGÉDIE.



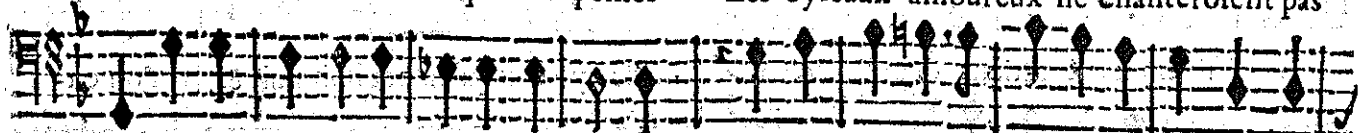
tend, Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas



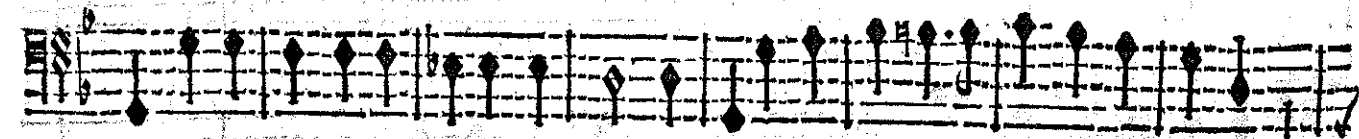
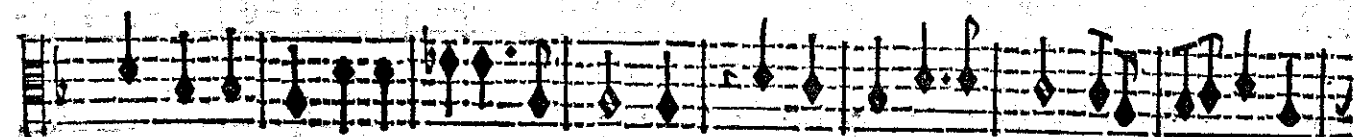
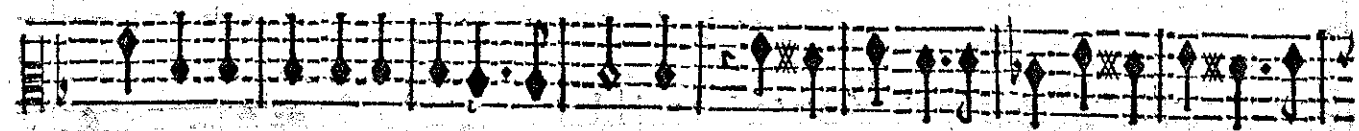
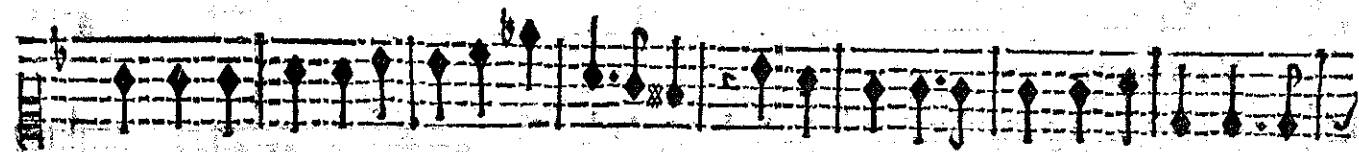
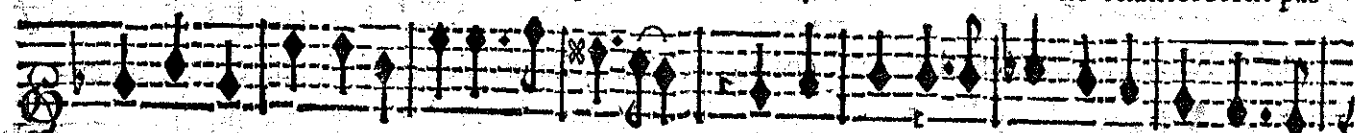
tend, Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas



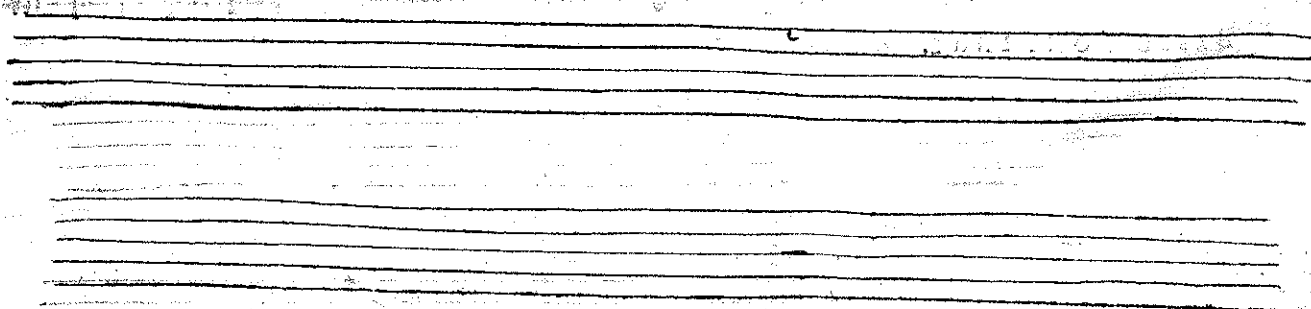
tend. Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas



tend, Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas



BASSE CONTINUE.



ACTE CINQUIESME.

tant. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.

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tant. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

FLUTES.

FLUTES.

BASSE-CONTINUE.

BASSE-CONTINUE.

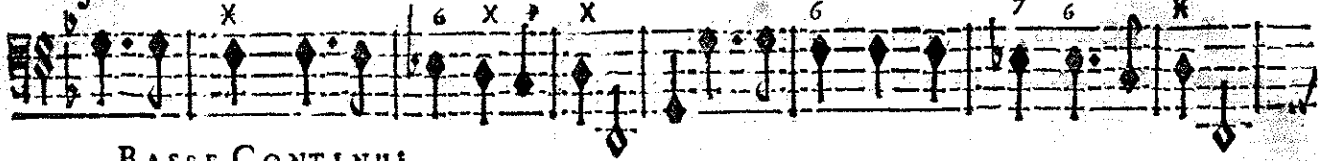
BASSES.

BASSE-CONTINUE.

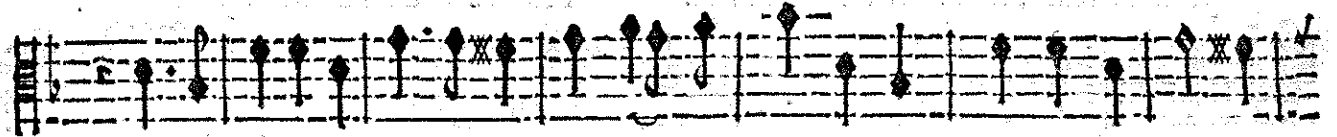
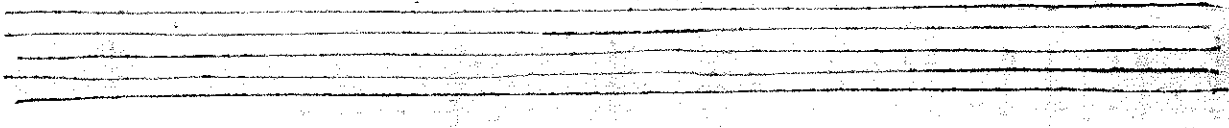
BASSE-CONTINUE.



Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



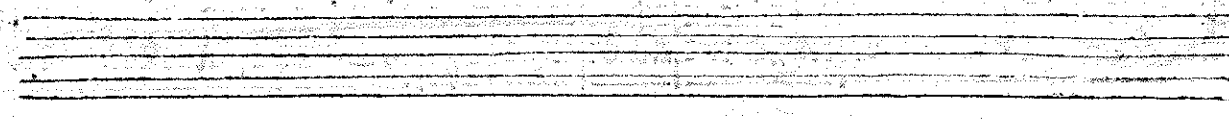
BASSE-CONTINUE.



Dans l'hiver de nos ans, l'Amour ne re-gne plus. Les beaux jours que l'on perd font



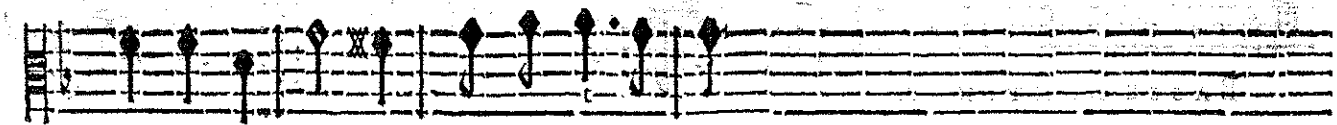
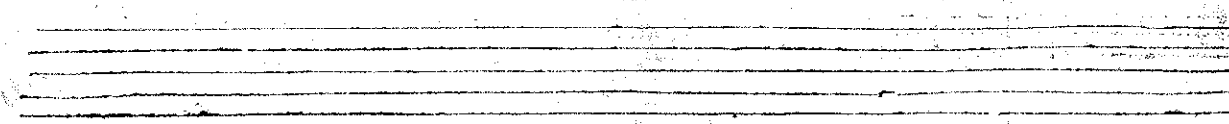
BASSE-CONTINUE.



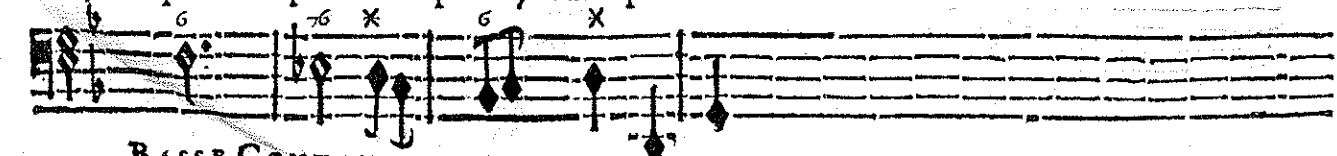
pour jamais perdus. Dans l'hiver de nos ans, l'Amour ne re-gne plus. Les beaux



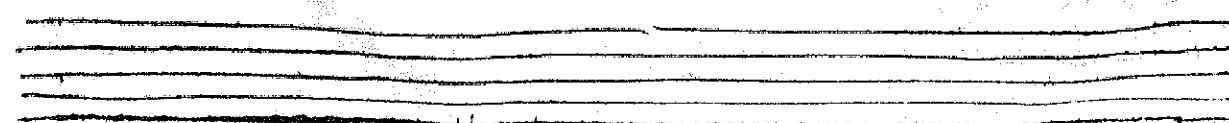
BASSE-CONTINUE.



jours que l'on perd font pour jamais perdus.



BASSE-CONTINUE.

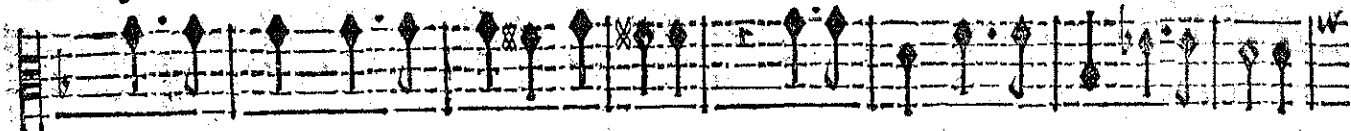


ARMIDE, TRAGÉDIE.

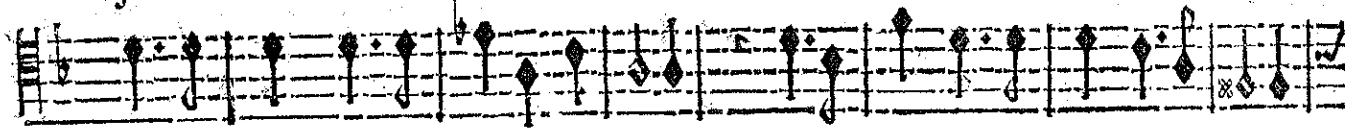
CHOEUR.



Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



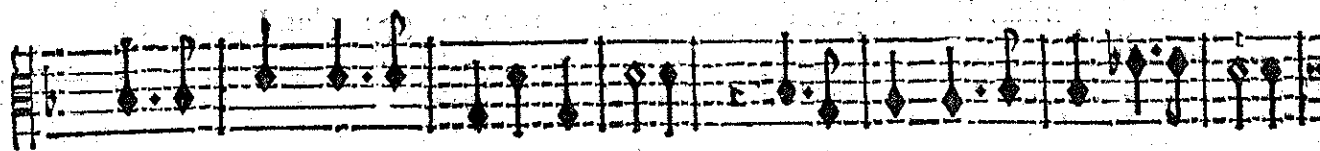
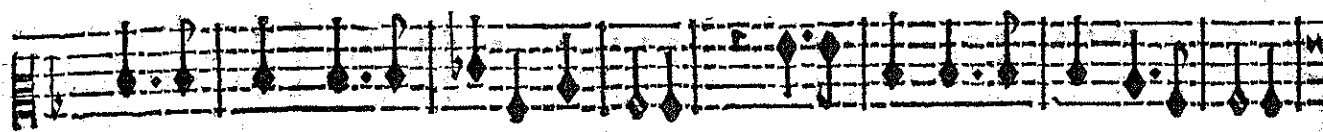
Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



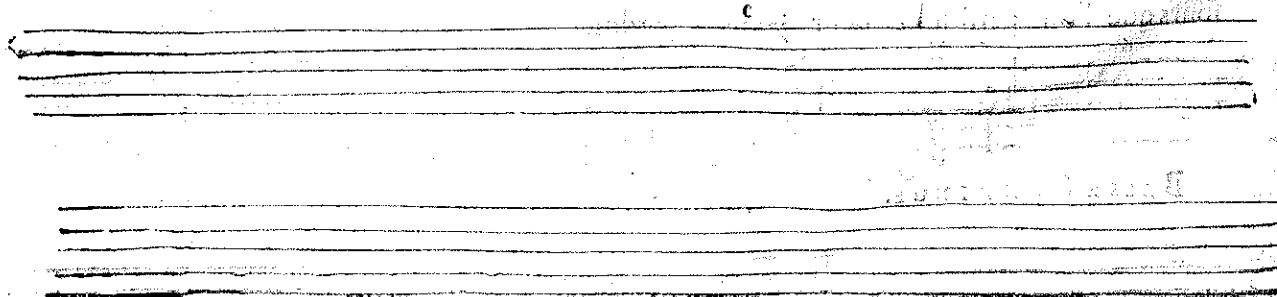
Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



VIOLONS.



BASSE-CONTINUE.



Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

VIOLONS.

BASSE-CONTINUE.

ja- mais per- dus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on

jamais per- dus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on

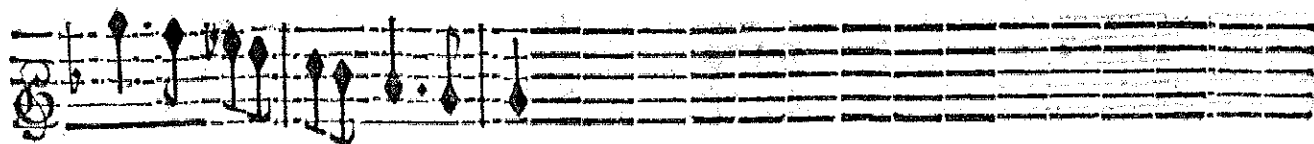
jamais per- dus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on

jamais per- dus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on

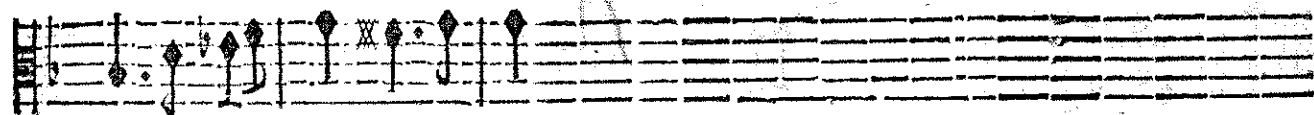
jamais per- dus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on

BASSE CONTINUE.

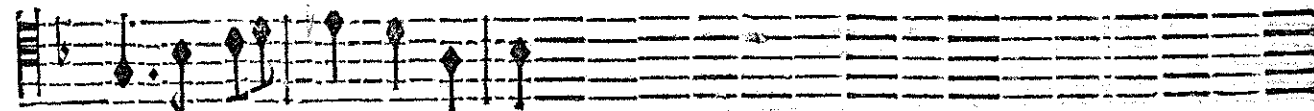
BASSE CONTINUE.



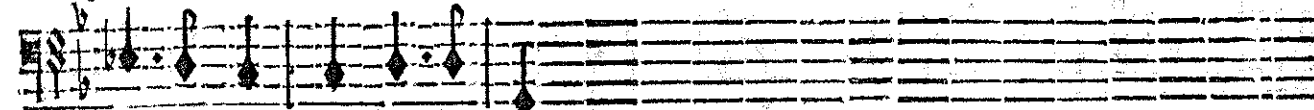
perd font pour ja- mais perdus.



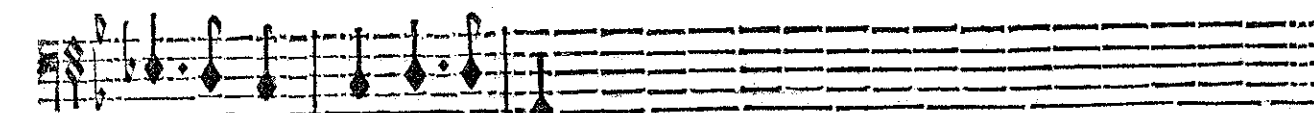
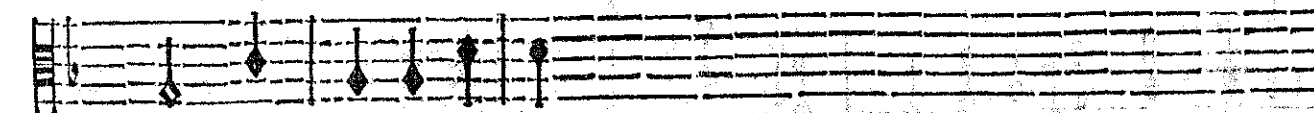
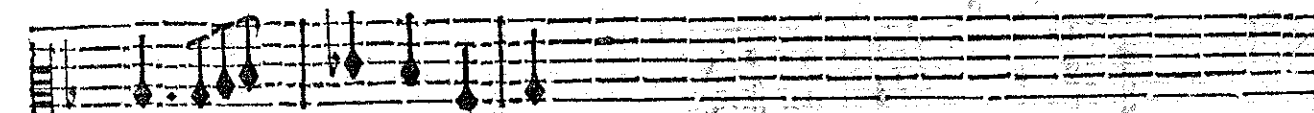
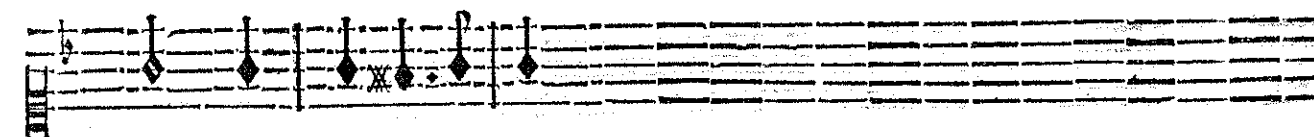
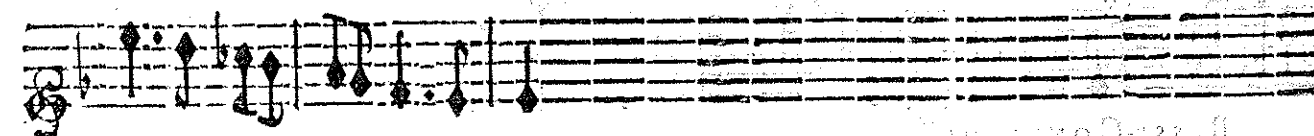
perd font pour jamais perdus.



perd font pour jamais perdus.

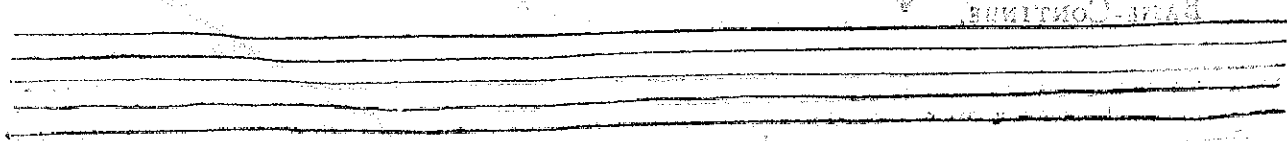


perd font pour jamais perdus.



BASSE-CONTINUE.

On reprend le premier Recit & le premier couplet du Chœur de la Passacaille page 233. jusques à ce mot fin. puis on joue la Passacaille de violons page 220. & on reprend encore le premier Recit & le premier couplet du Chœur.



ARMIDE, TRAGEDIE.

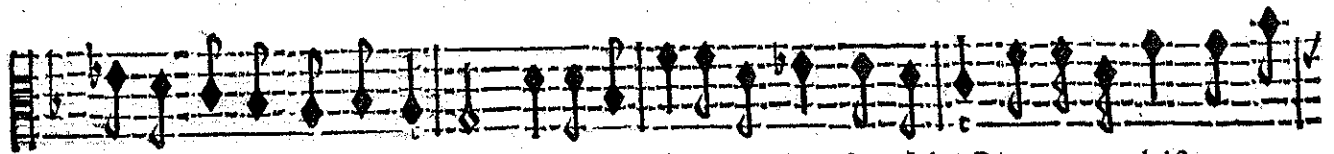
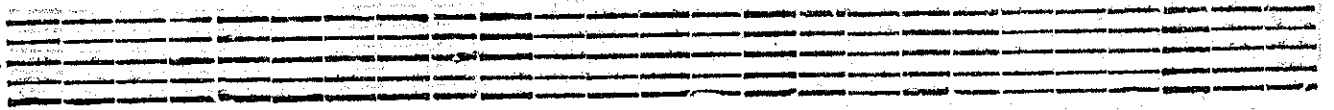
RENAUD.



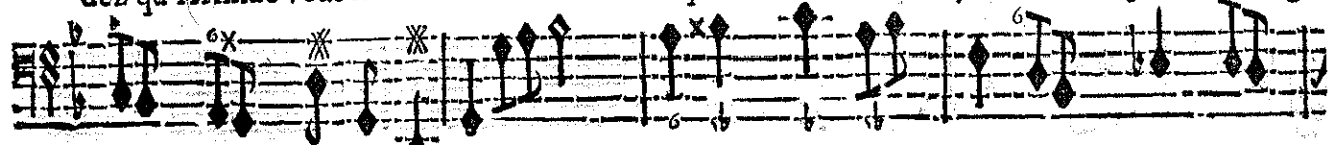
Allez, allez, éloignez- vous de moy Doux Plaisirs, atten-



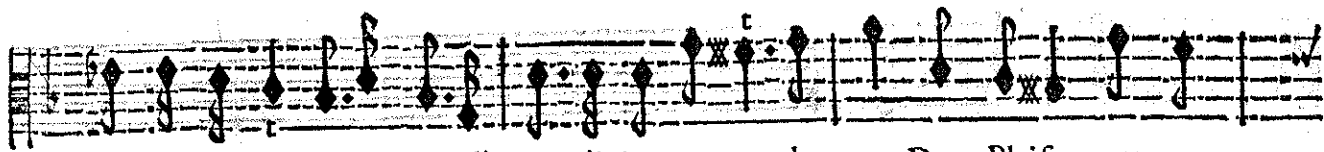
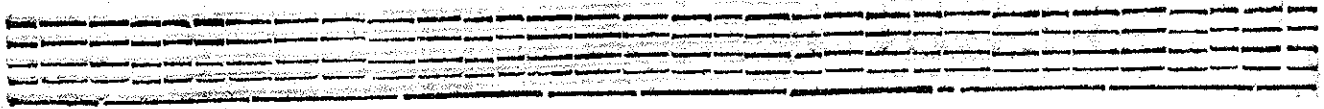
BASSE-CONTINUE.



dez qu' Armide vous rameine : Sans la Beauté qui me tient sous la loy Rien ne me plaist tout aug-



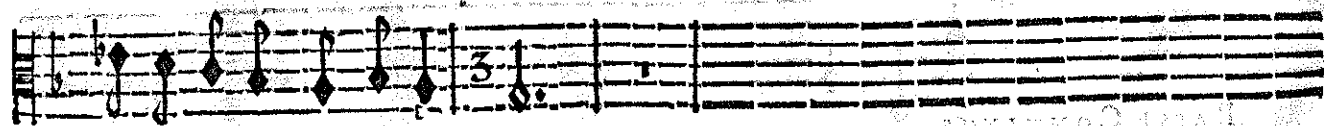
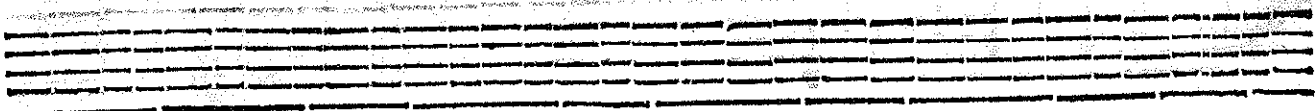
BASSE-CONTINUE.



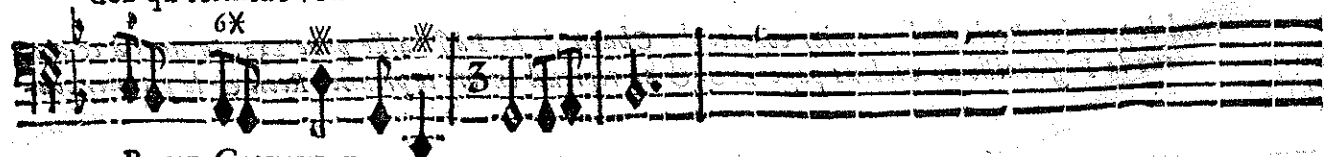
mente ma peine. Allez, allez, éloignez- vous de moy Doux Plaisirs, atten-



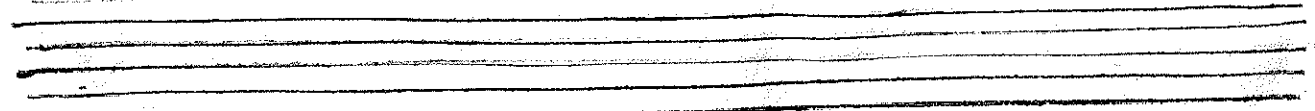
BASSE-CONTINUE.



dez qu' Armide vous ramei- ne.



BASSE-CONTINUE,



SCENE III.

RENAUD, UBALDE, LE CHEVALLIER DANOIS.

ton.

PRELUDE.

ton.

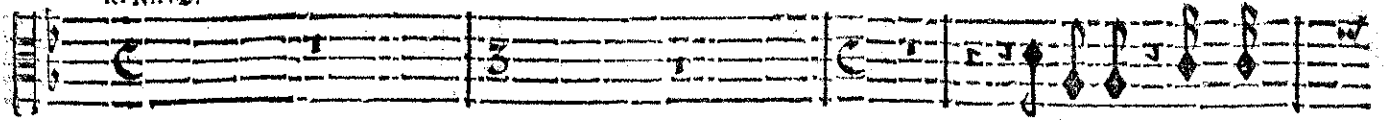
BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

RFNAVD.



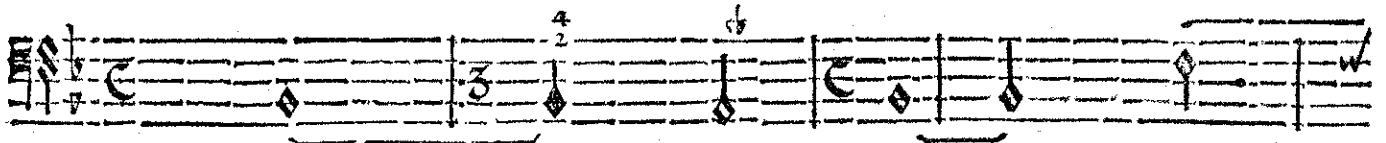
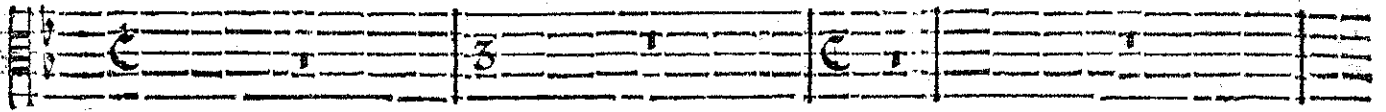
Que vois-je ? quel ef-

YBALDE.

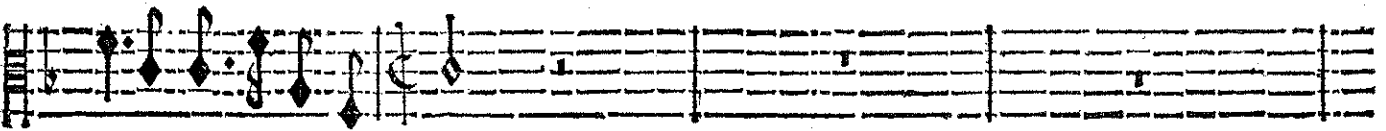


Il est seul; profi- tons d'un temps si preci- eux.

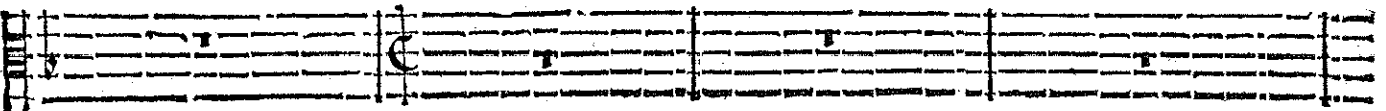
LE CHEVALIER.



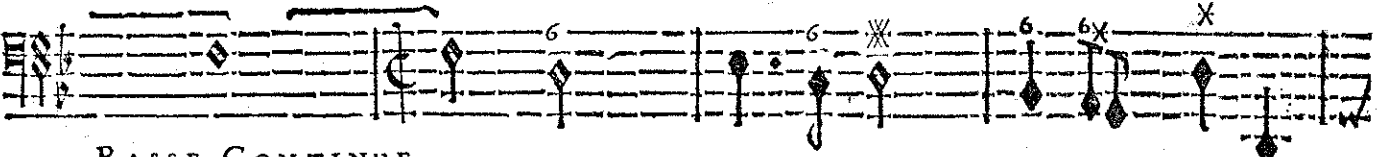
BASSE-CONTINUE.



clat me vient fraper les yeux ?



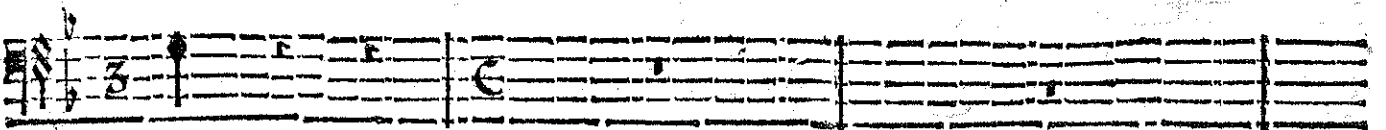
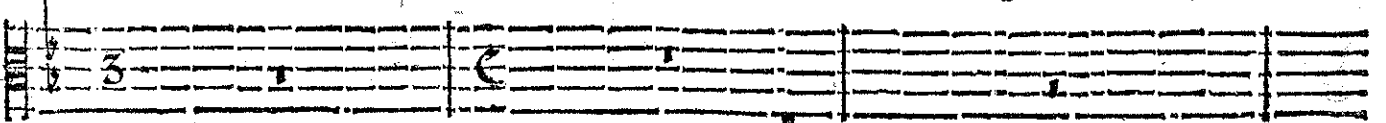
Le Ciel veut vous faire connoître L'erreur dont vos sens font se-



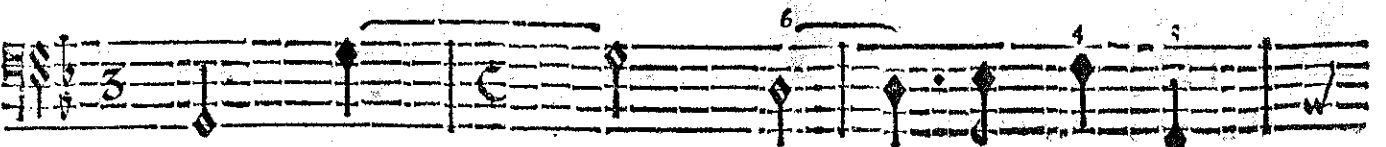
BASSE-CONTINUE.



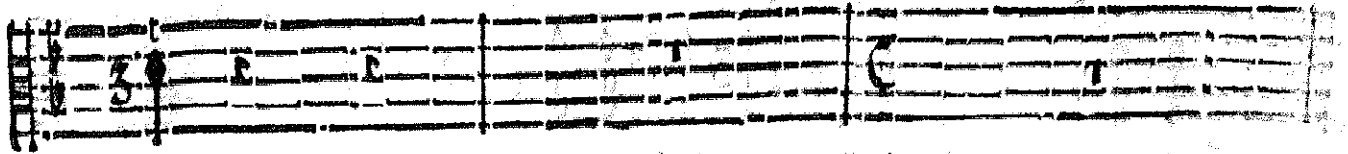
Ciel! quelle honte de paraître Dans l'indigne estat où je



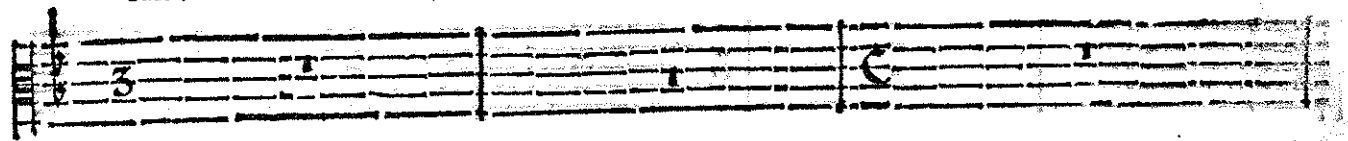
duits.



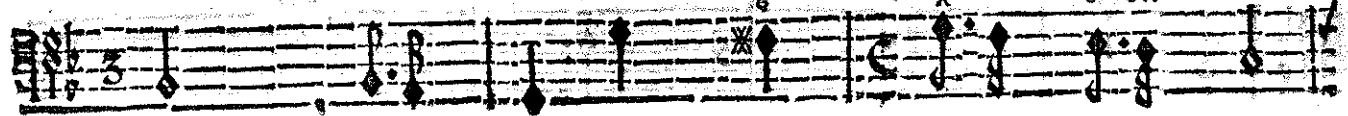
BASSE-CONTINUE.



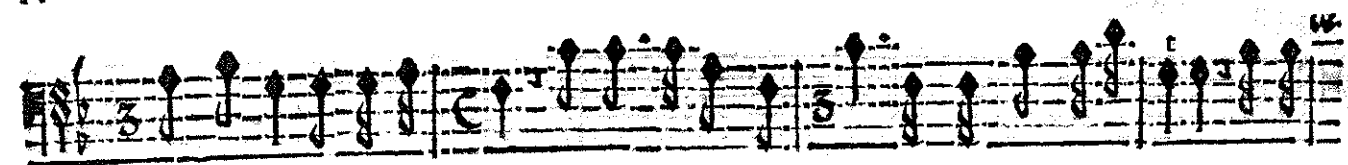
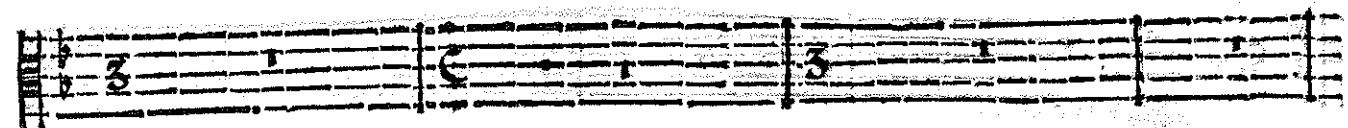
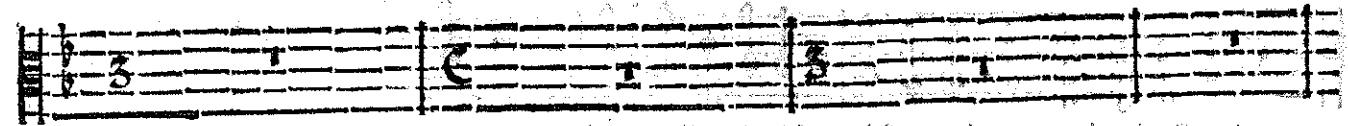
lais :



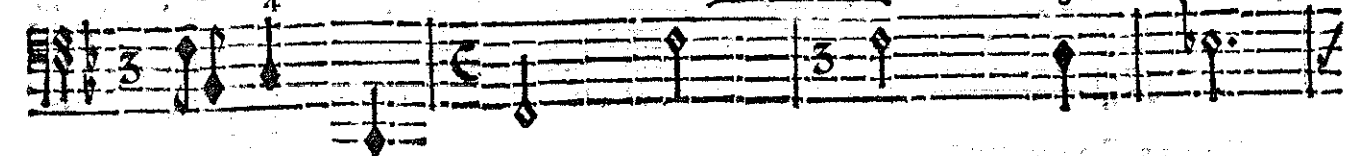
Notre General vous r'apelle; La Victoire vous garde une Palme immortelle. Tout



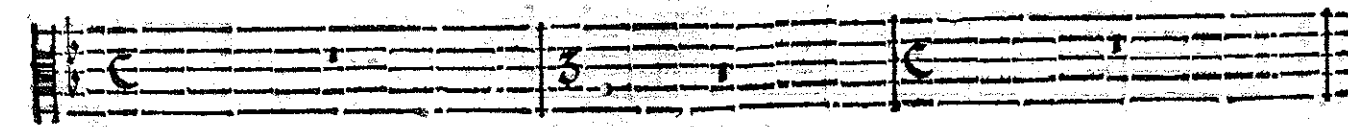
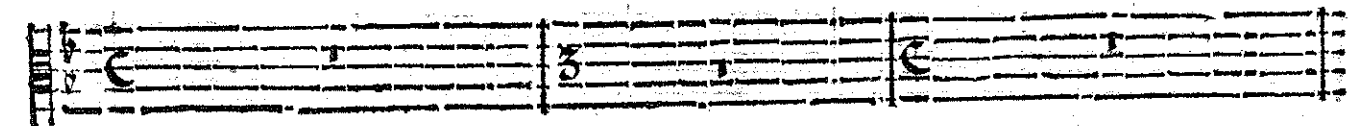
BASSE-CONTINUE.



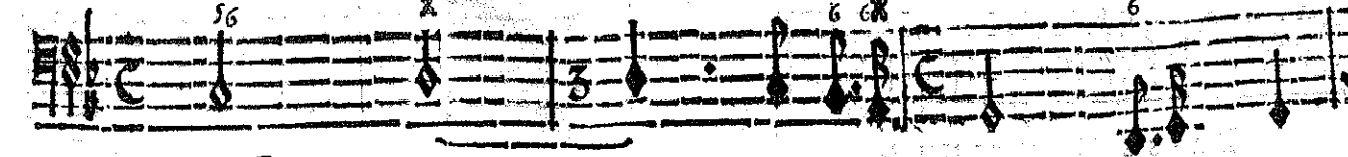
doit presser vostre re- tour. Decent divers Climats chacun court à la Guerre; Renaud



BASSE-CONTINUE.

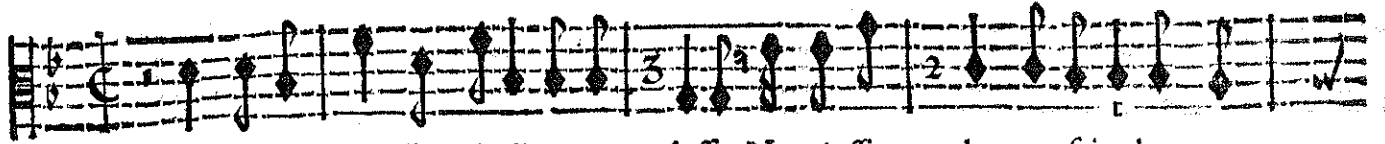


seul, au bout de la Terre, Caché dans un charmant sejour, Veut-t'il fuivre un hôteux A-

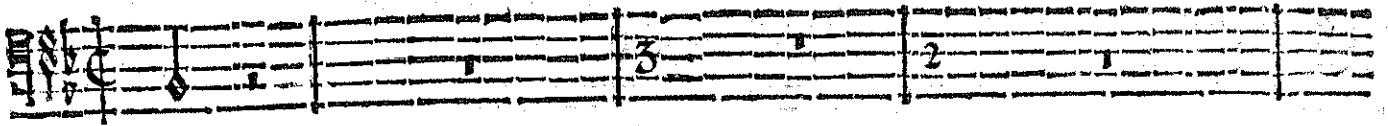
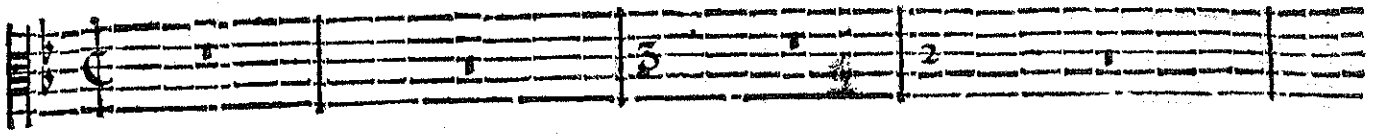


BASSE-CONTINUE.

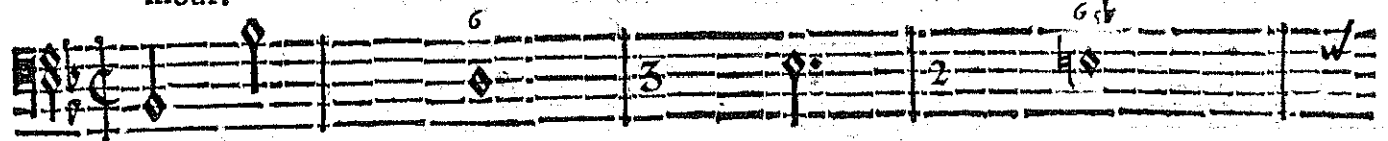
ARMIDE TRAGEDIE.



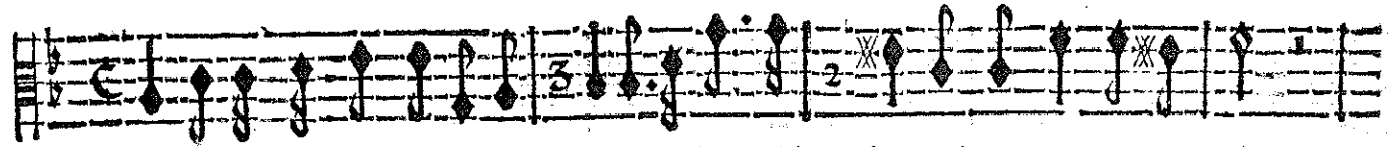
Vains Ornaments d'une indigne mo-
leffe, Nem'offrez plus vos frivoles at-



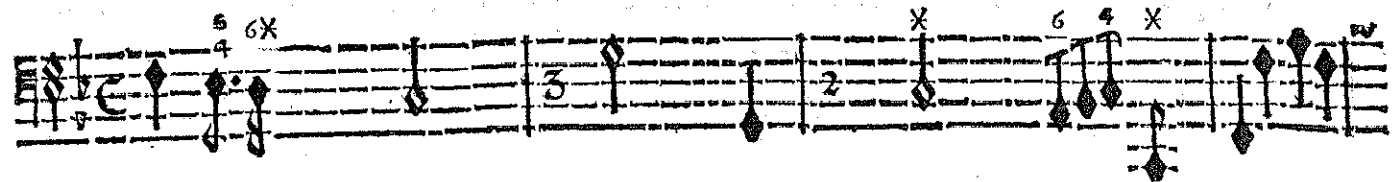
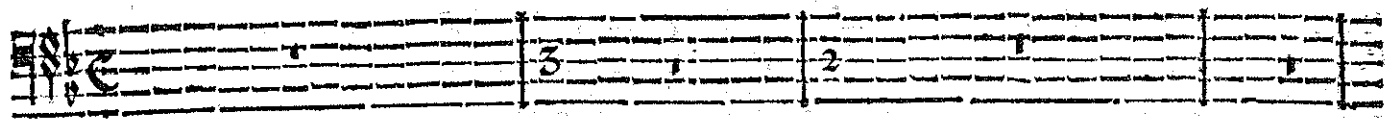
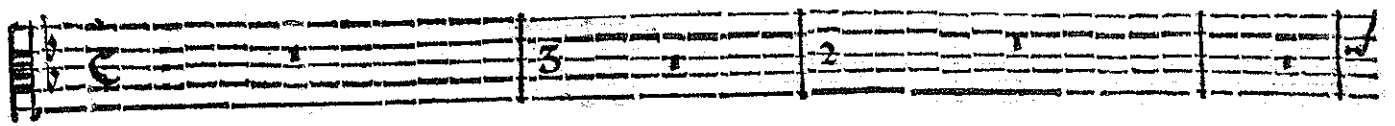
mour.



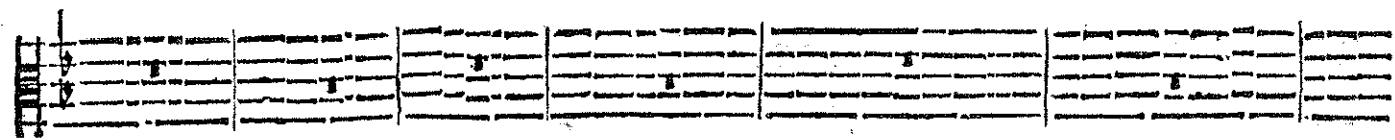
BASSE-CONTINUE.



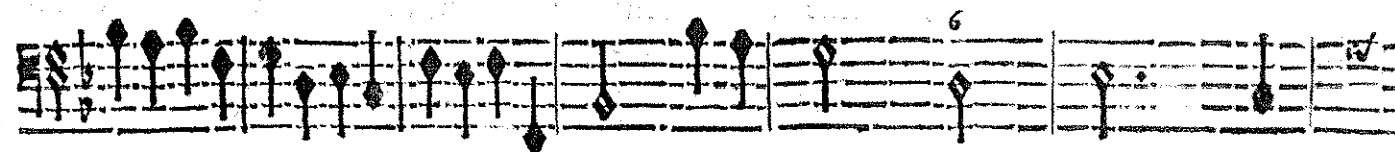
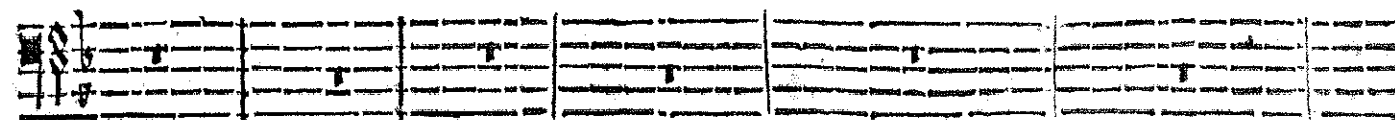
traits: Restes honteux de ma foi-
bleffe, Allez, Al- lez, quittez-moy pour jamais.



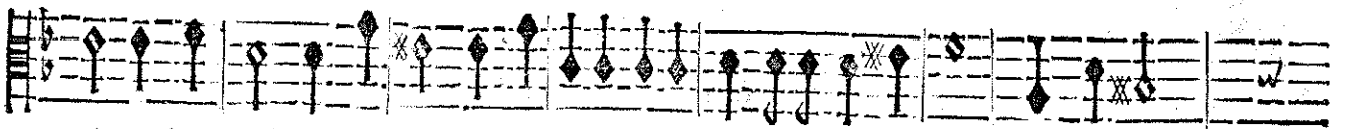
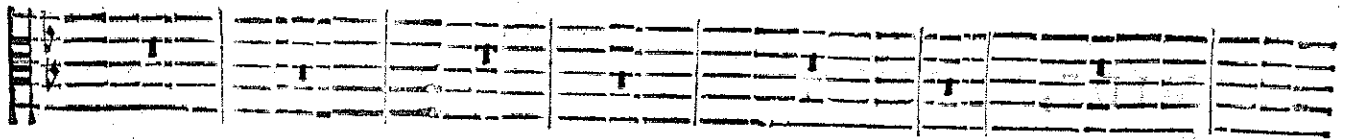
BASSE-CONTINUE.



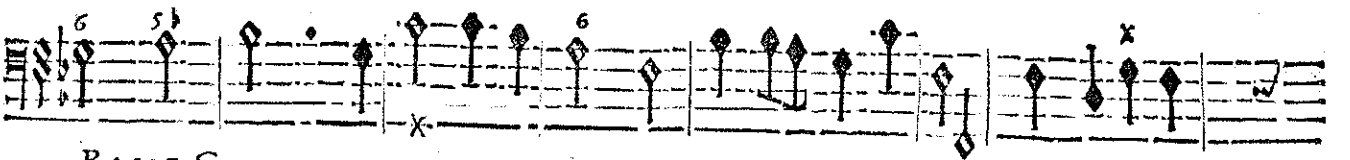
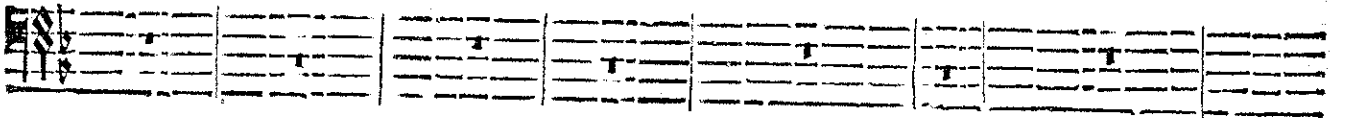
Defrobez-vous aux pleurs d'Armide C'est l'u-



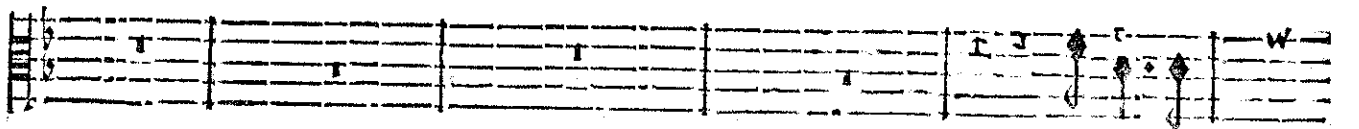
BASSE-CONTINUE.



nique danger dont vostre ame intrepide A besoin de se garantir Dans ces lieux



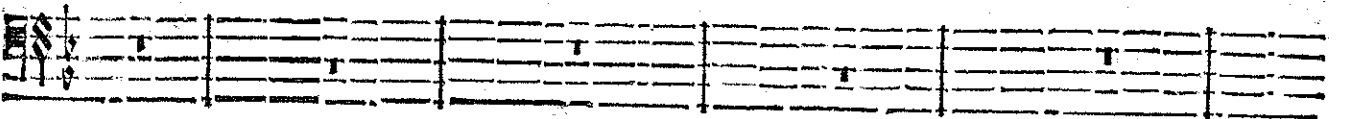
BASSE-CONTINUE.



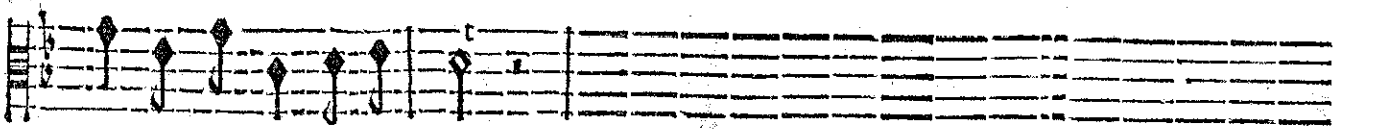
Allons , al-



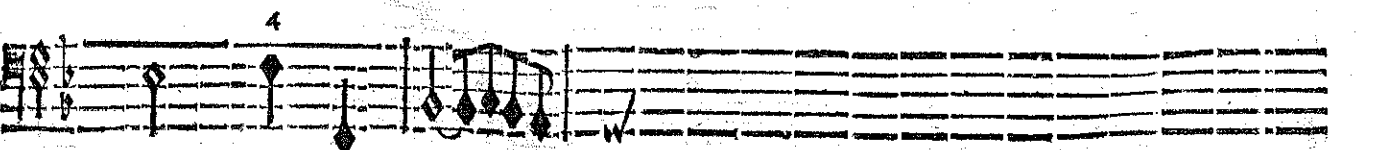
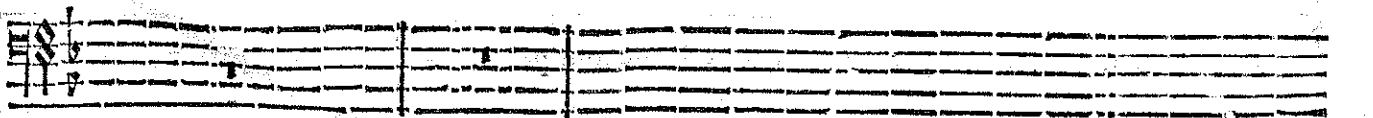
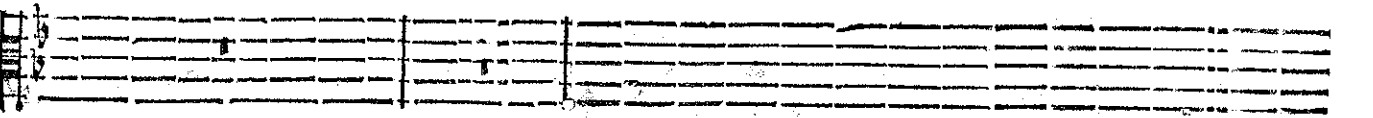
enchantez la Volupté prefide Vous n'en sçauriez trop tost sortir.



BASSE-CONTINUE.



lons , hastons-nous de par- tir.



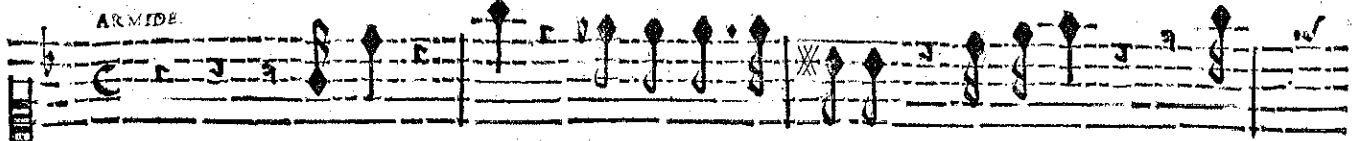
BASSE-CONTINUE.

ARMIDE, TRAGEDIE!

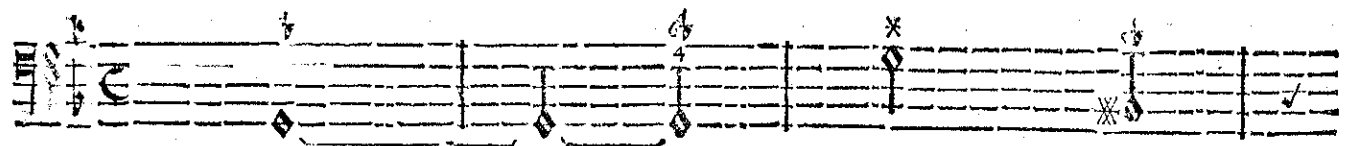
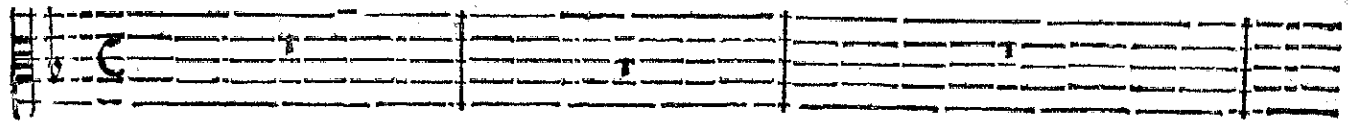
SCENE IV.

ARMIDE, RENAUD, UBALDE, LE CHEVALIER DANOIS.

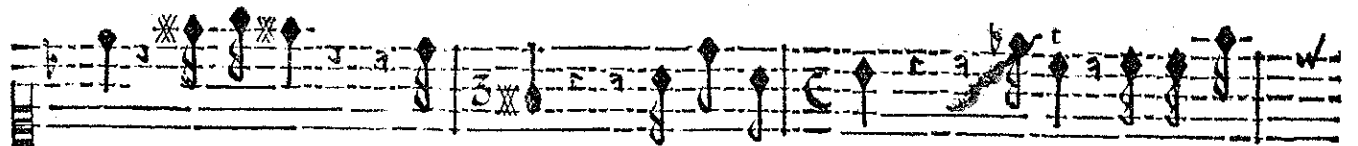
ARMIDE



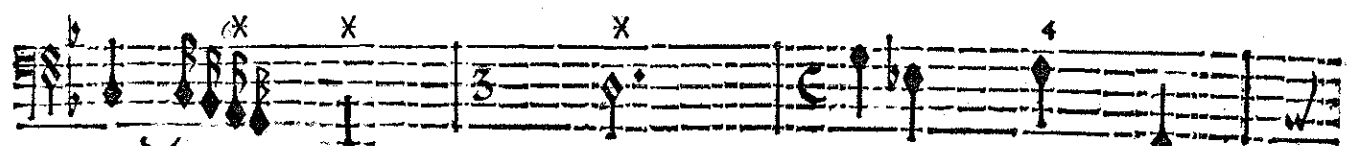
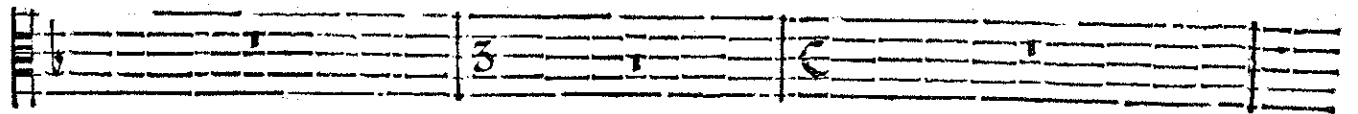
Renaud? Ciel! ô mortelle peine! Vous partez? Re-



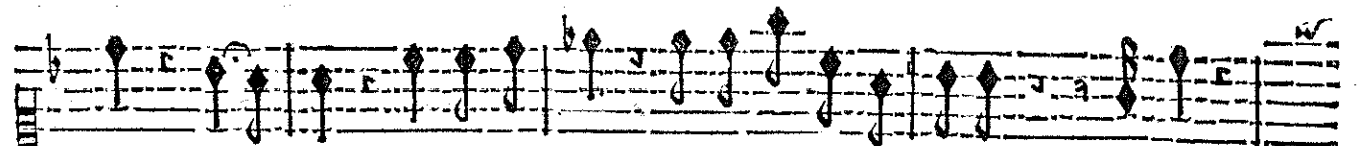
BASSE-CONTINUE.



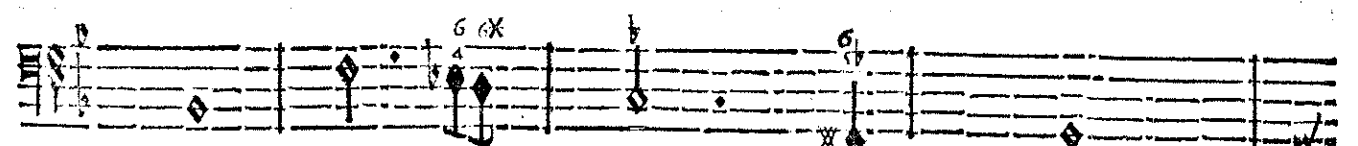
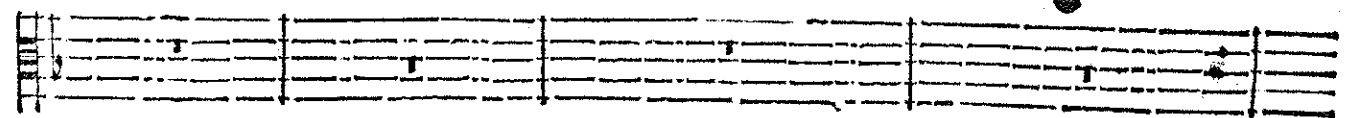
naud! vous partez? De- mons, suivez ses pas, volez, & l'arre-



BASSE-CONTINUE.



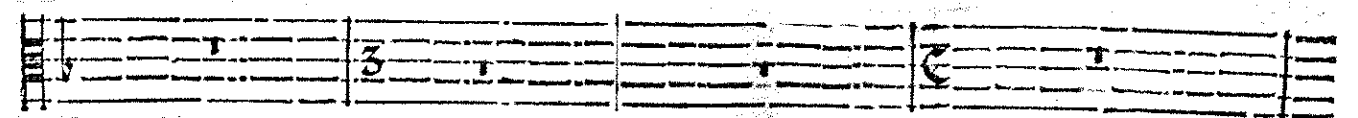
stez; He- las! tout me trahit, & ma puissance est vaine. Renaud!



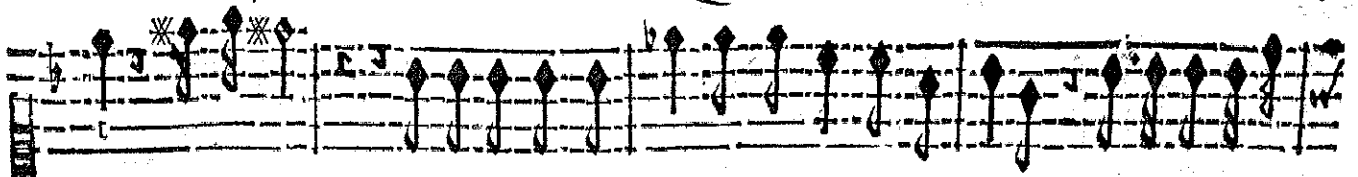
BASSE-CONTINUE.



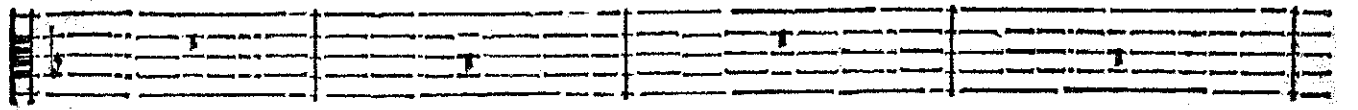
Ciel! ô mortelle peine! Mes cris ne sont pas écou- tez! Vous partez, Re-



BASSE-CONTINUE.



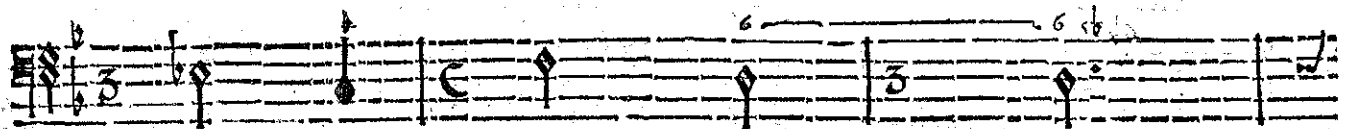
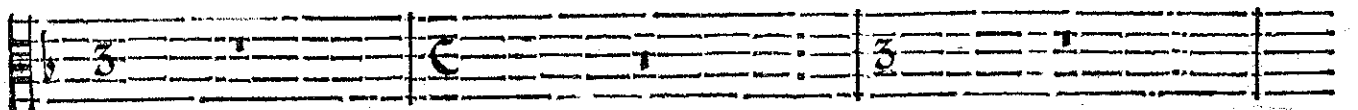
naud : vous partez ? Si je ne vous vois plus croyez-vous que je vive ? Ay-je pu meri-



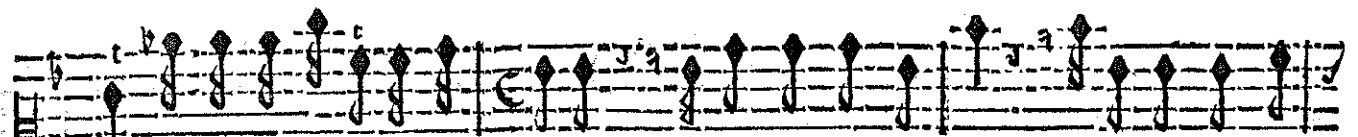
BASSE-CONTINUE.



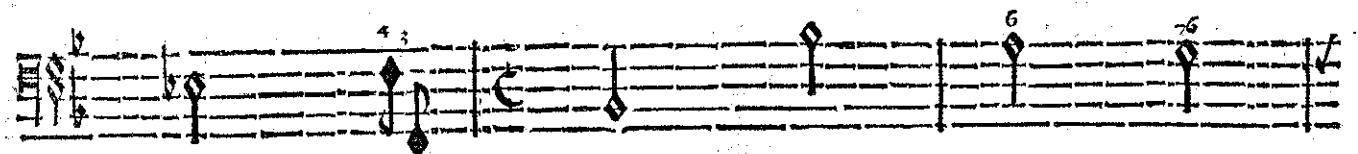
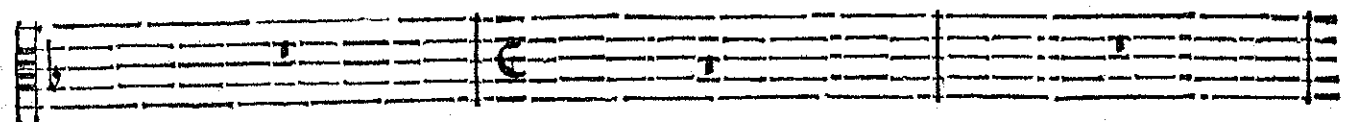
ter un si cruel tour- ment ? Du moins, comme Enne- my, si ce n'est comme A-



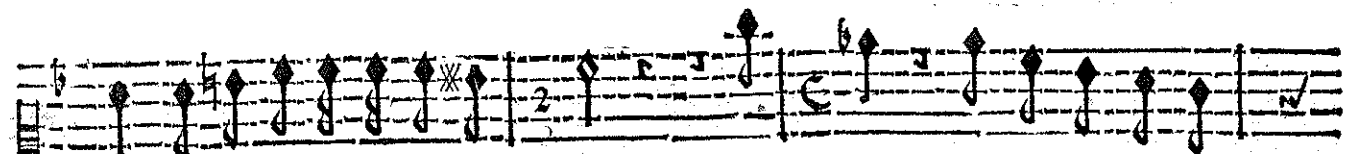
BASSE-CONTINUE.



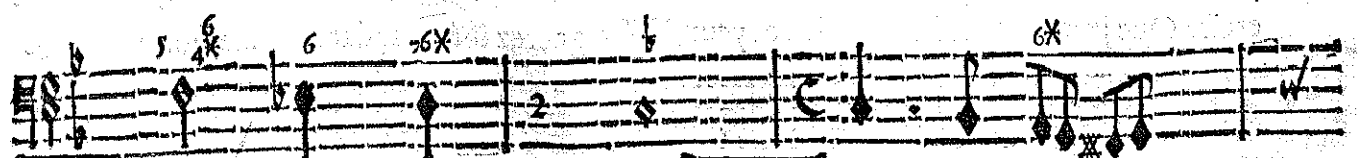
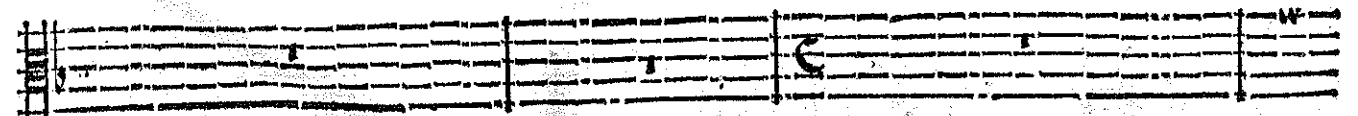
mant, Emmenez Armide cap- tive. J'iray dans les combats, J'iray m'offrir aux



BASSE-CONTINUE.



cups Qui seront destinez pour vous. Re- naud, pourveu que je vous

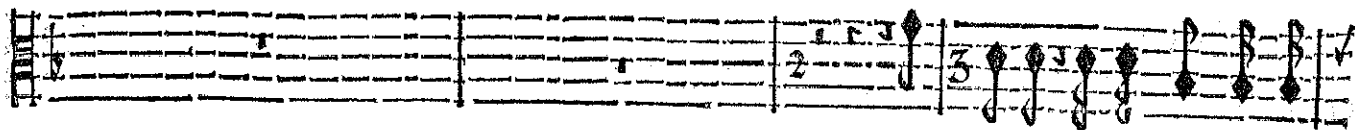


BASSE-CONTINUE.

ARMIDE, TRAGEDIE.



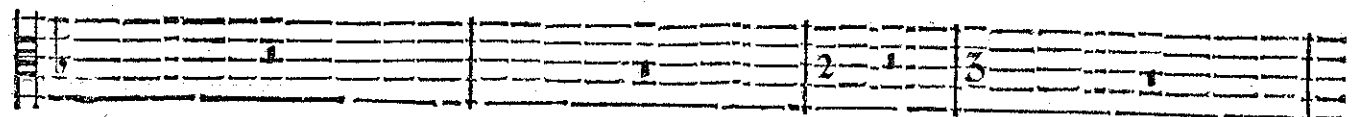
suiue Le fort le plus affreux me paroitra trop doux.



Ar- mide, Il est temps que j'é-



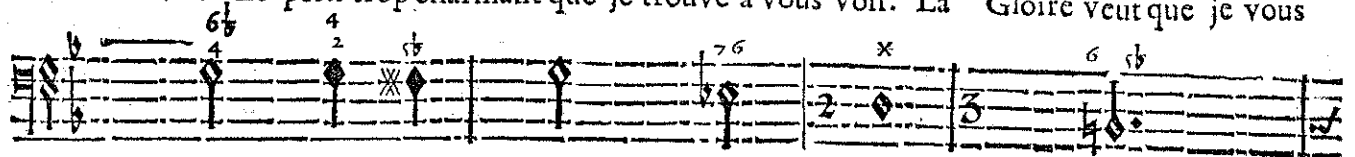
BASSE-CONTINUE.



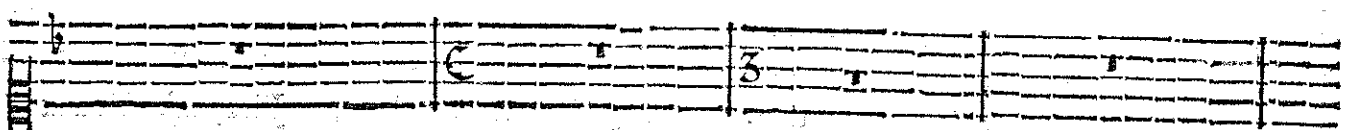
vite Le peril trop charmant que je trouve à vous voir. La Gloire veut que je vous



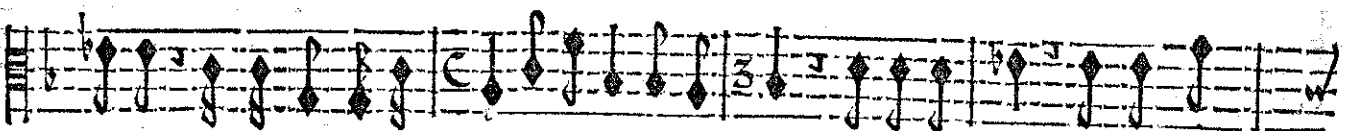
quitte, Elle ordonne à l'Amour de ceder au Devoir. Si vous souffrez, vous pouvez



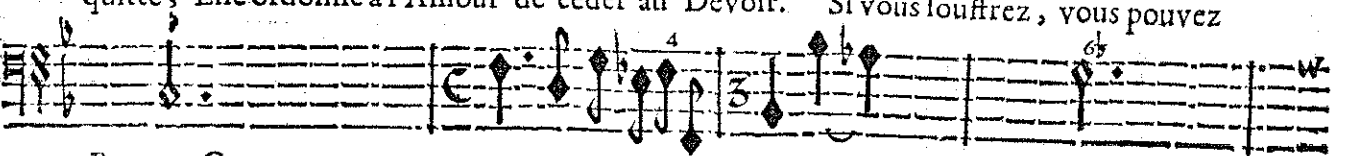
BASSE-CONTINUE.



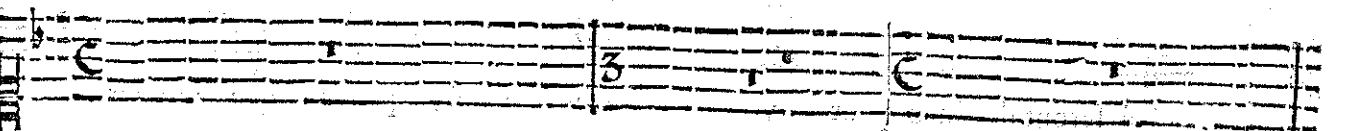
croire Que je m'éloigne à regret de vos yeux, Vo° regnerez toujours dans ma memoire, Vo° se-



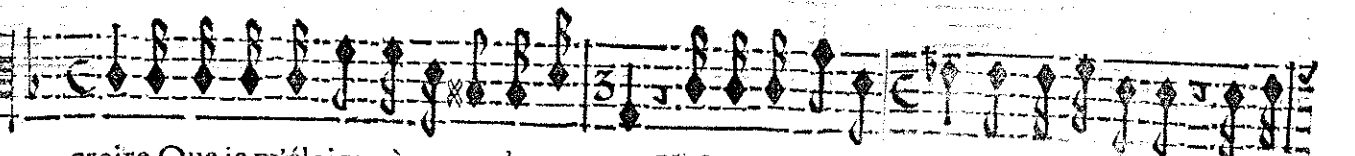
croire Que je m'éloigne à regret de vos yeux, Vo° regnerez toujours dans ma memoire, Vo° se-



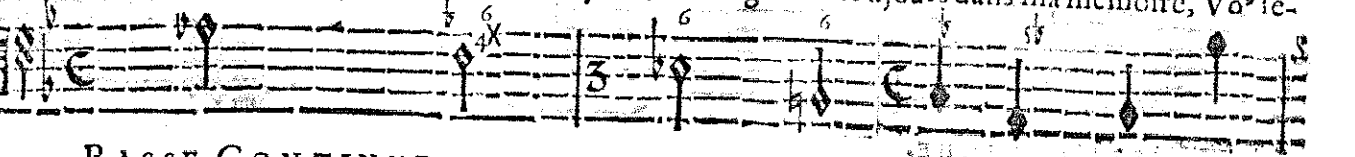
BASSE-CONTINUE.



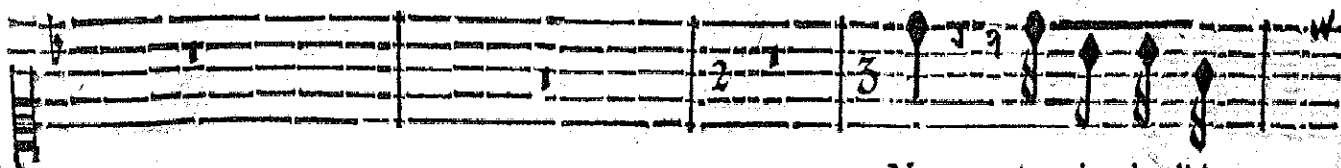
croire Que je m'éloigne à regret de vos yeux, Vo° regnerez toujours dans ma memoire, Vo° se-



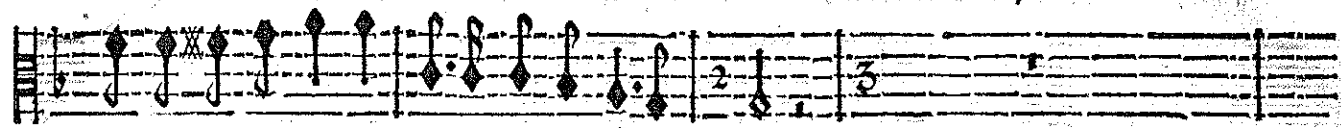
croire Que je m'éloigne à regret de vos yeux, Vo° regnerez toujours dans ma memoire, Vo° se-



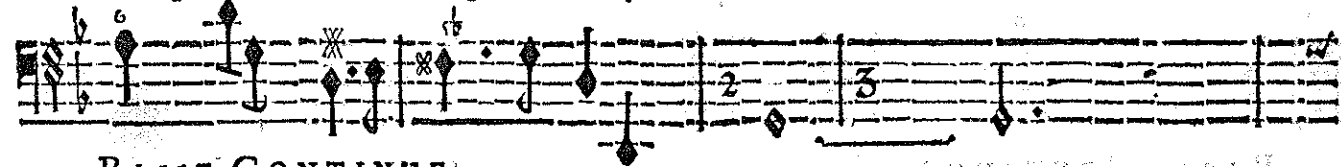
BASSE-CONTINUE.



Non, jamais de l'A-



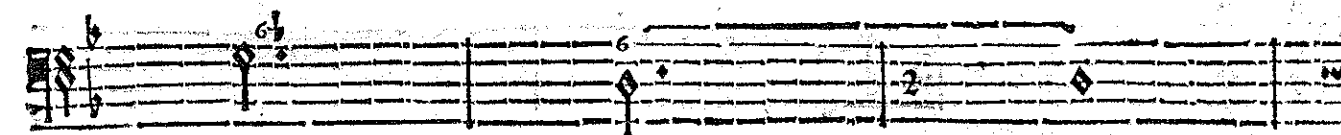
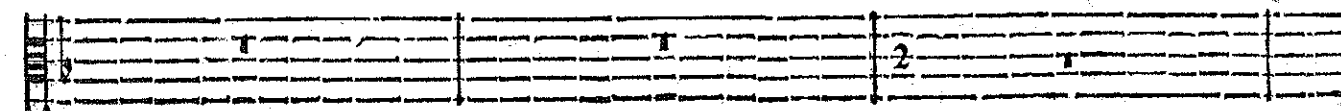
rez après la Gloire Ce que j'aimeraï le mieux.



BASSE-CONTINUE.



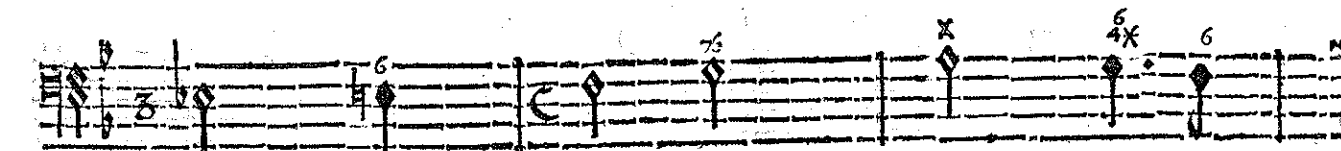
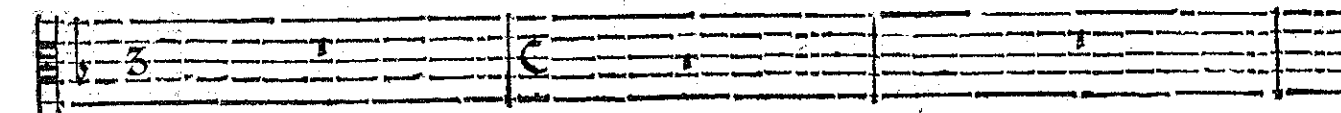
mour tu n'as senty le charme, Tu te plais à cau- ser de funestes mal-



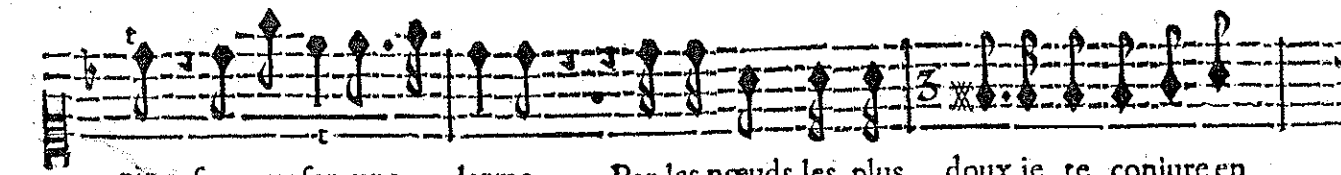
BASSE-CONTINUE.



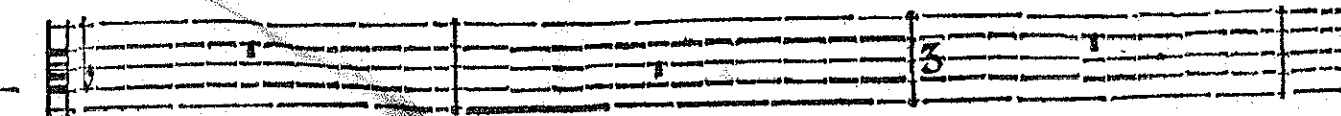
heurs. Tu m'entends soupi- rer, tu vois couler mes pleurs, Sans me rendre un sou-



BASSE-CONTINUE.



pir, sans verser une larme. Par les nœuds les plus doux je te conjure en

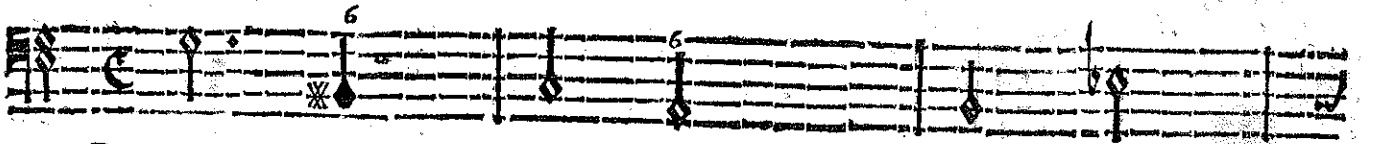
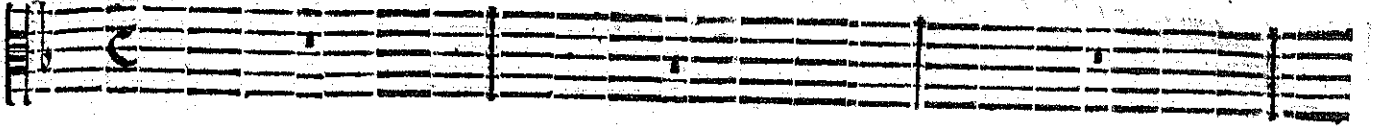


BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.



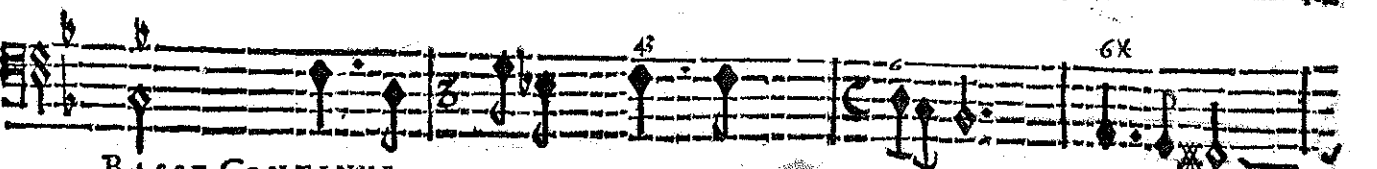
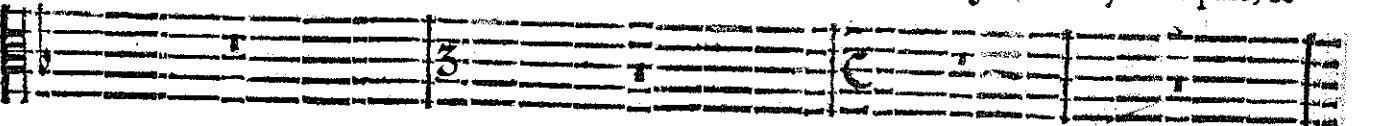
vain; Tu fais un fier Devoir, tu veux qu'il nous se- pare: Non, non, ton



BASSE-CONTINUE.



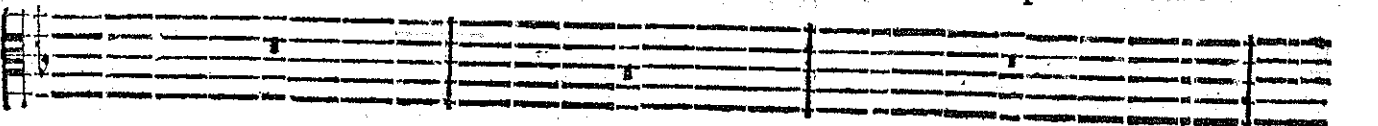
cœur n'a rien d'humain, Le cœur d'un Tigre est moins bar- bare. Je mourray si tu pars, &



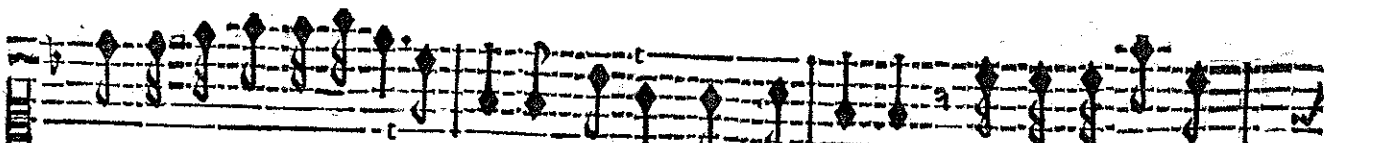
BASSE-CONTINUE.



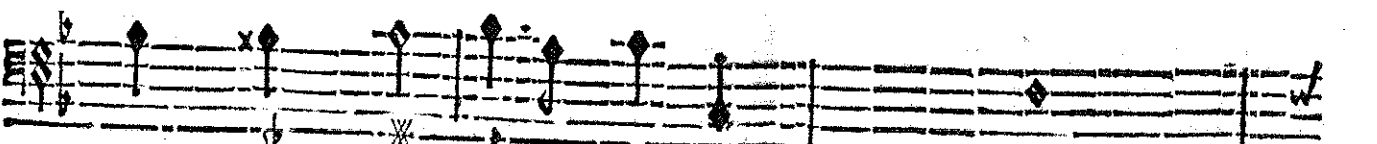
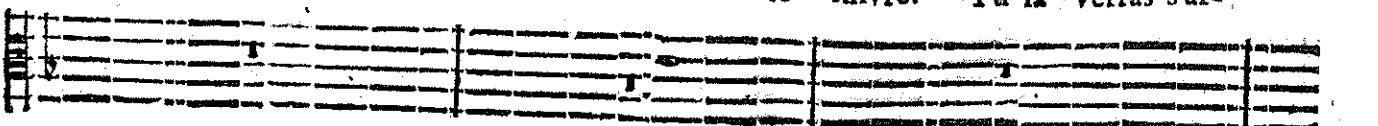
tu n'en peux douter, Ingrat, sans toy je ne puis vivre. Mais après mon tré-



BASSE-CONTINUE.



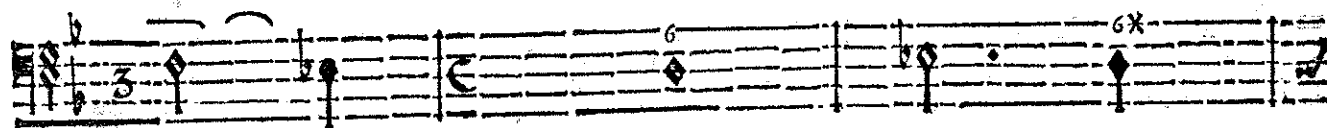
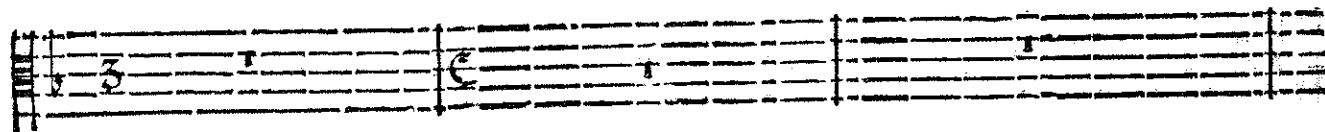
pas ne crois pas éviter Mon Ombre obstinée à te suivre. Tu la verras s'ar-



BASSE-CONTINUE.



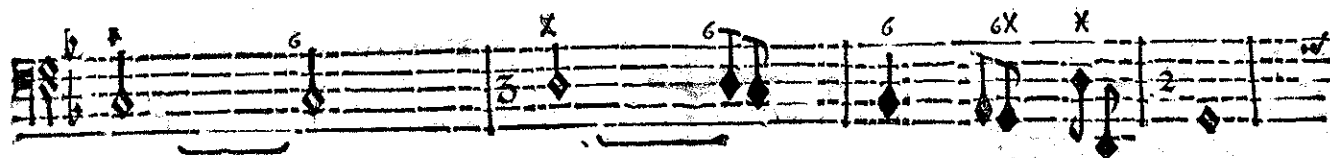
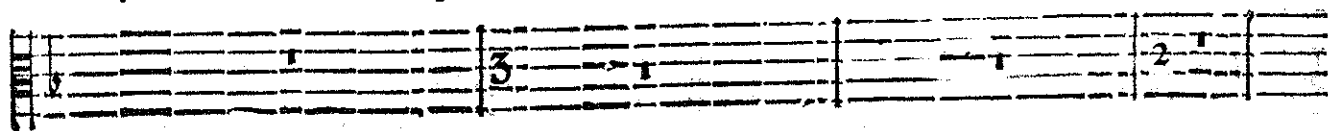
mer contre ton cœur sans foy, Tu la trouveras inflexible. Comme tu l'as esté pour



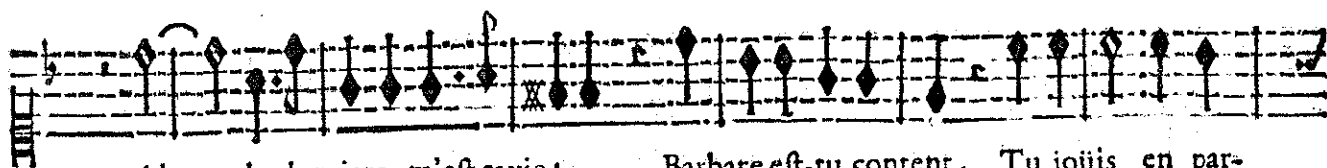
BASSE-CONTINUE.



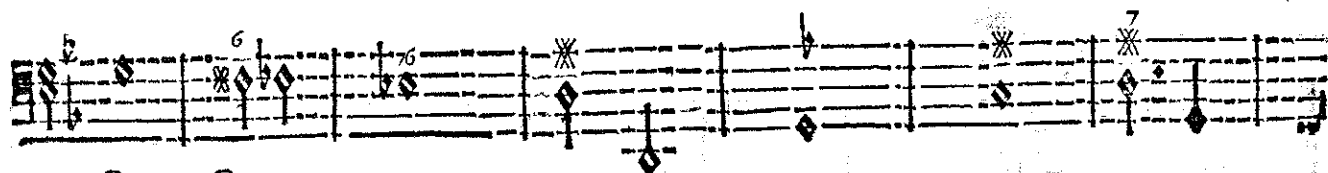
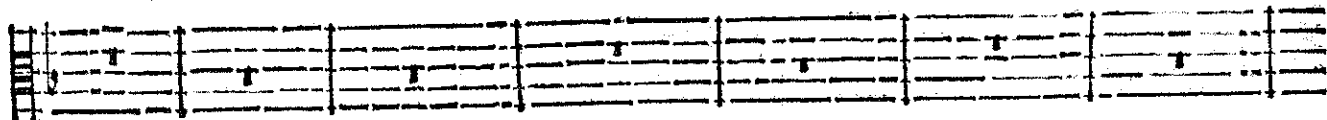
moy, Et sa fureur s'il est possible Egalera l'amour dont j'ay brûlé pour toy.



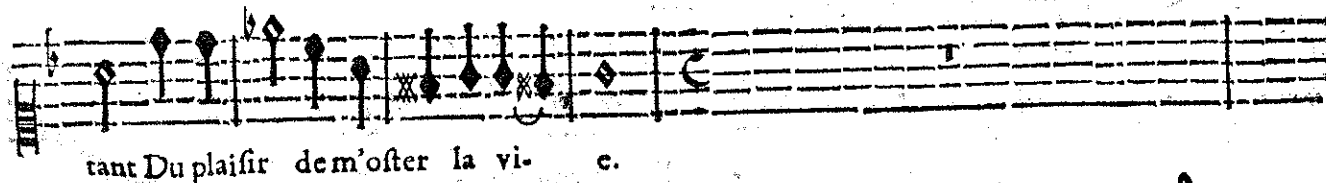
BASSE-CONTINUE



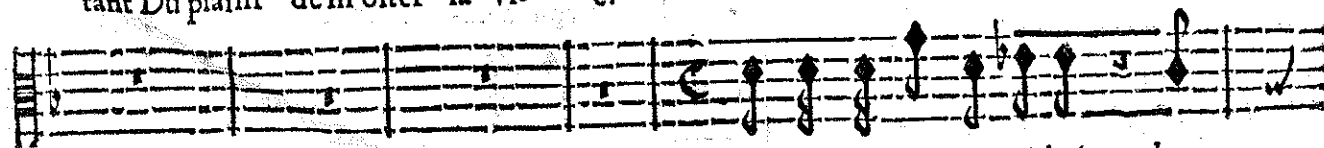
Ah! la lumiere m'est ravie! Barbare est-tu content, Tu jouïs en par-



BASSE CONTINUE.



tant Du plaisir dem'oster la vic.



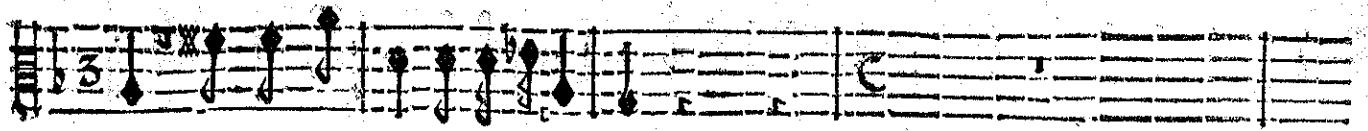
Trop mal'heureuse Armide! he-



BASSE-CONTINUE,

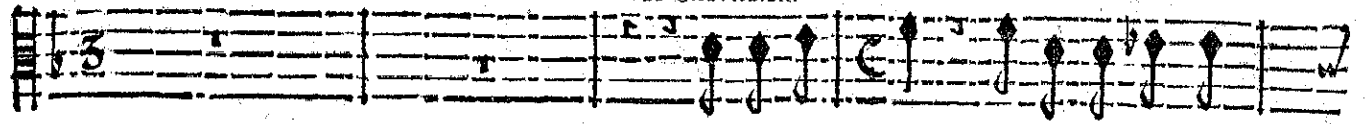
Kk

ARMIDE TRAGÉDIE.



Mas ! Que ton destin est déplorable.

LE CHEVALIER.

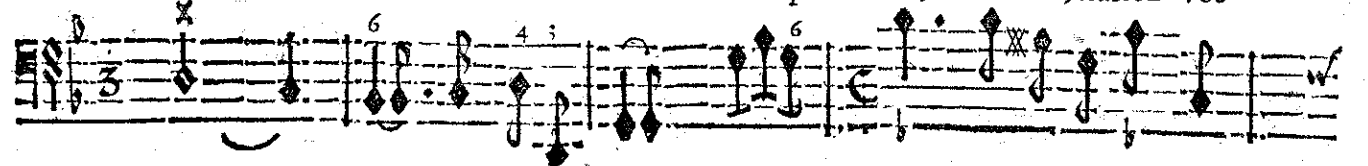


Il faut par-tir, hastez, hastez-vos

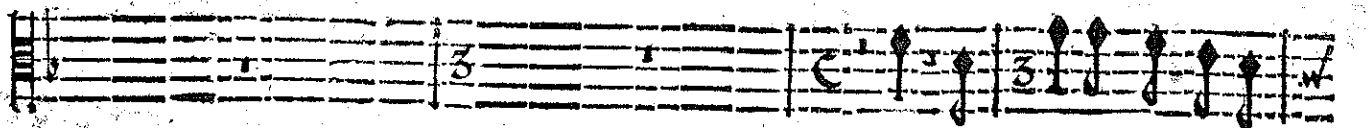
VBALDE.



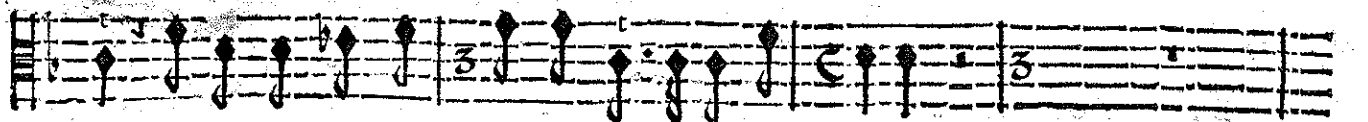
Il faut par-tir, hastez, hastez vos



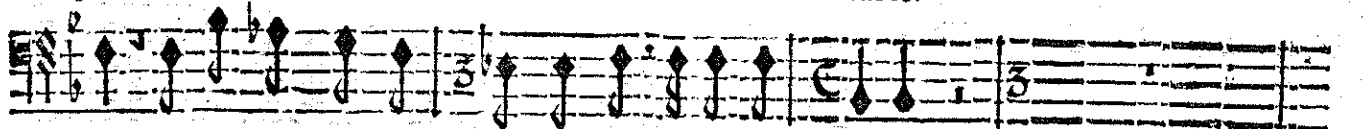
BASSE-CONTINUE.



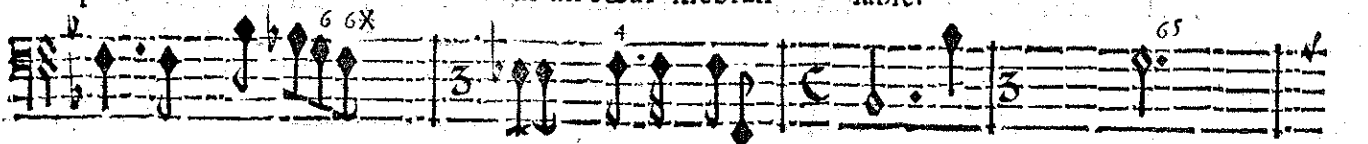
Non, la Gloire n'ordonne



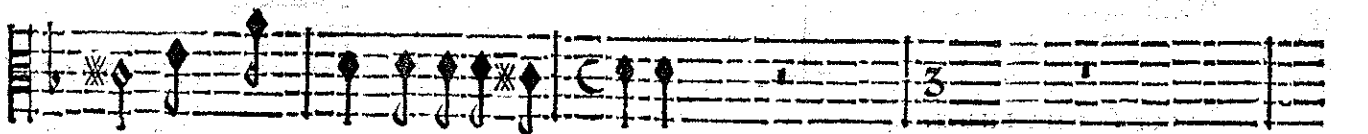
pas, La Gloire attend de vous un cœur inébran-lable.



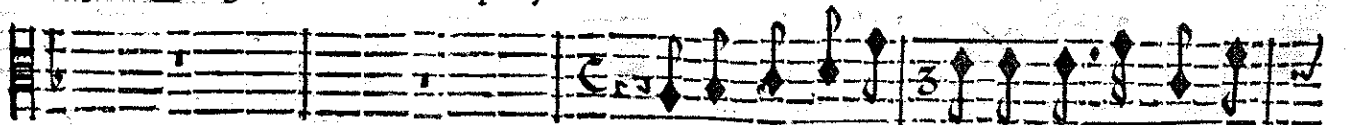
pas, La Gloire attend de vous un cœur inébran-lable.



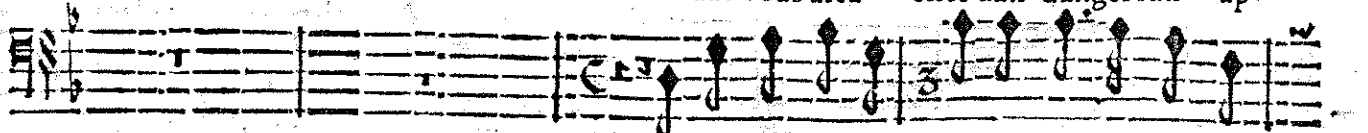
BASSE-CONTINUE.



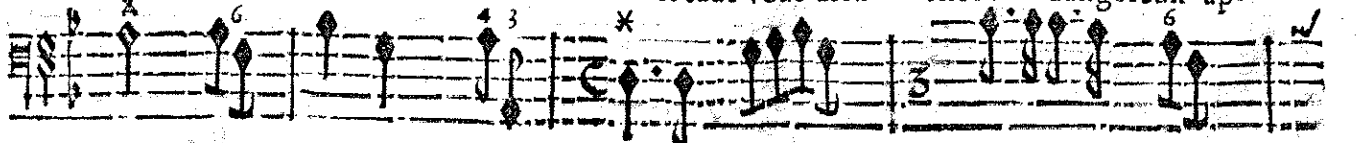
pas Qu'un grand Cœur soit impitoy-able.



Il faut vous arra-cher aux dangereux ap-



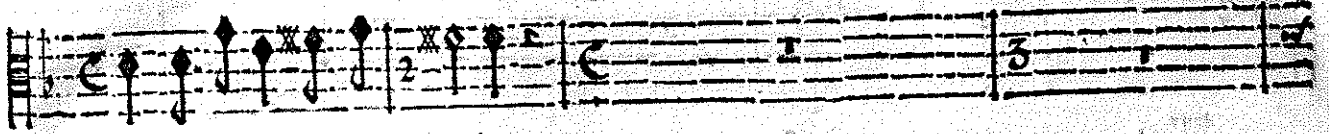
Il faut vous arra-cher aux dangereux ap-



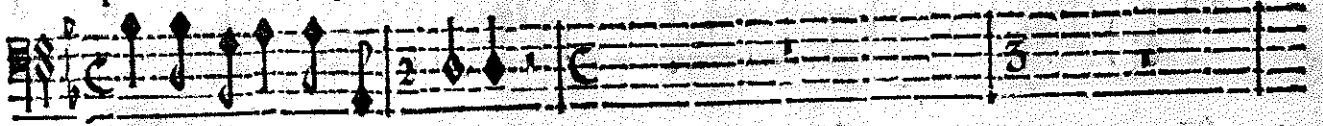
BASSE-CONTINUE.



Trop malheureux se Armide ! he- las ! Que ton de-



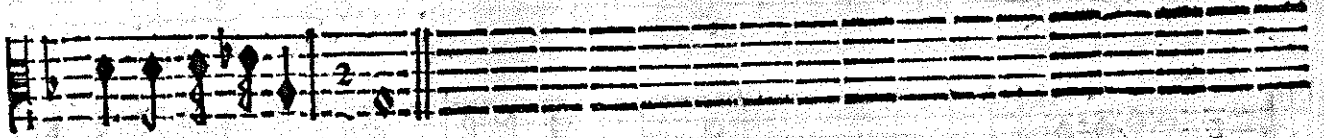
pas d'un objet trop ai- mable.



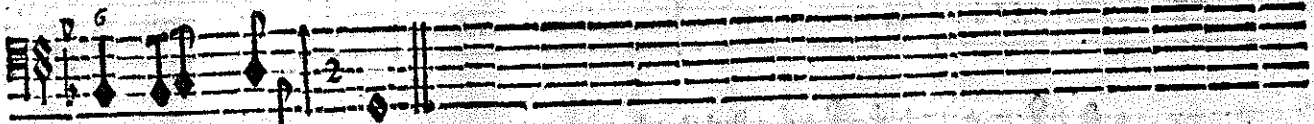
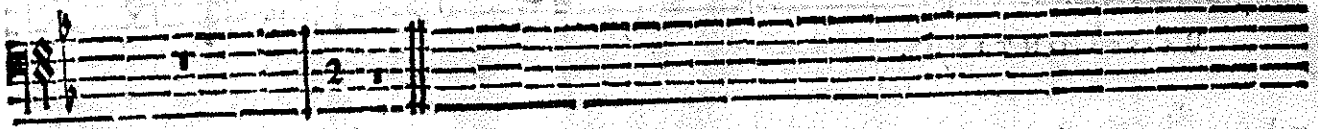
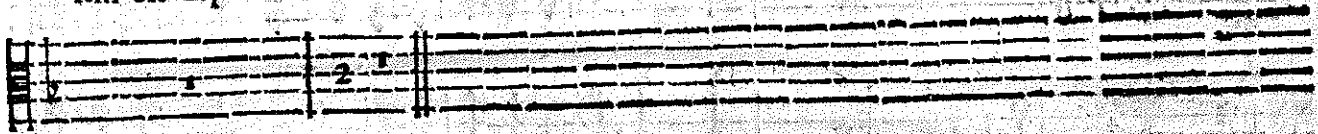
pas d'un objet trop ai- mable.



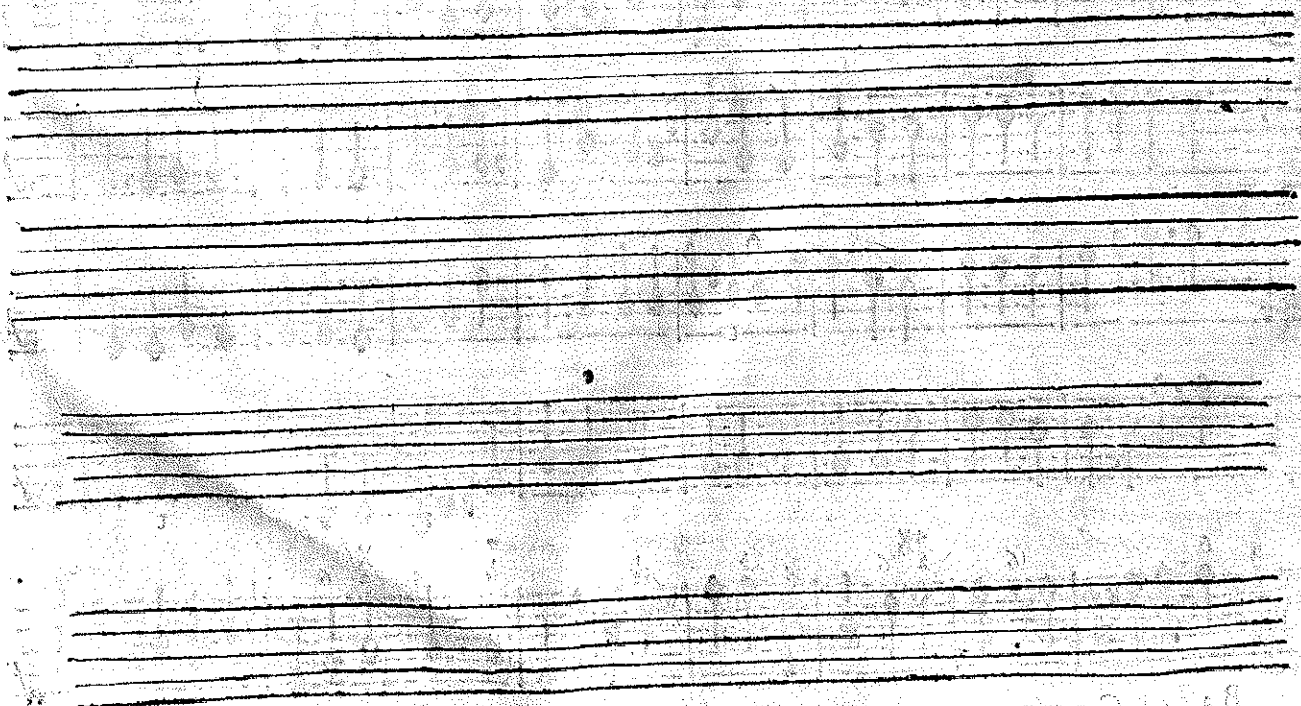
BASSE-CONTINUE.



fin est deplora- ble.



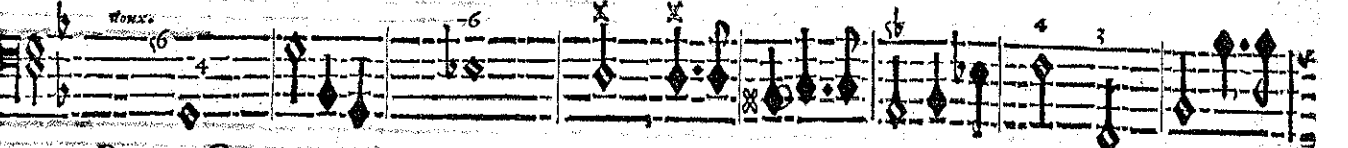
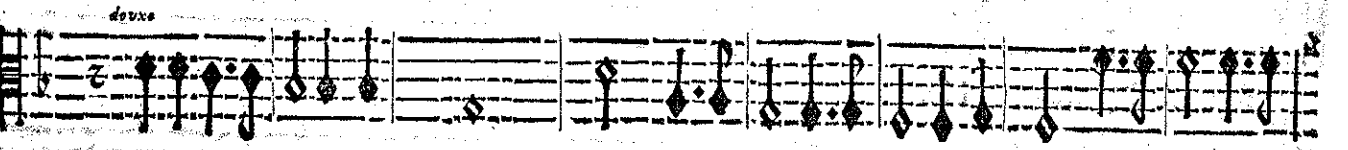
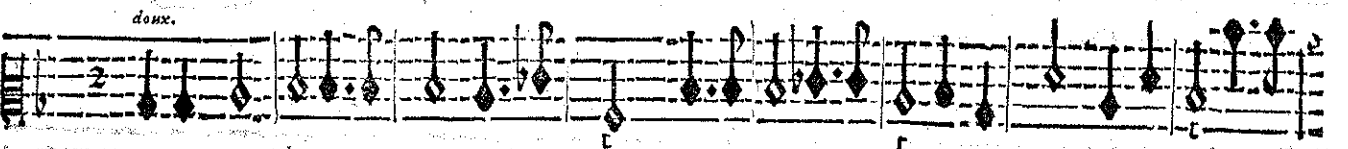
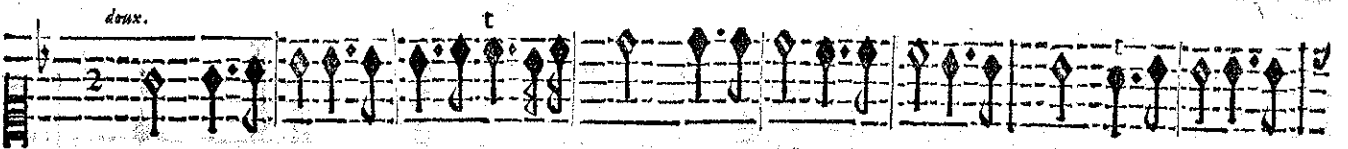
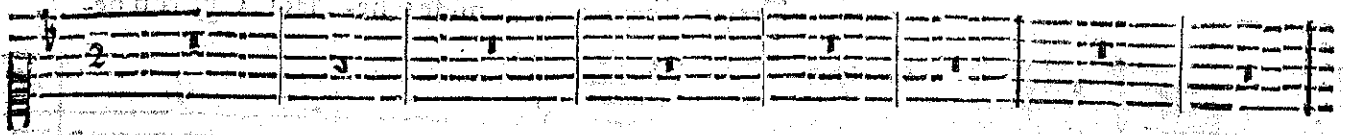
BASSE-CONTINUE.



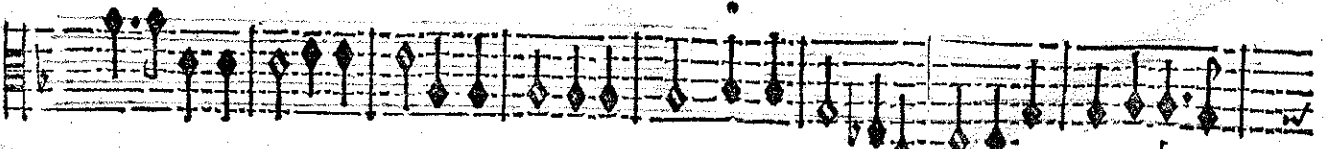
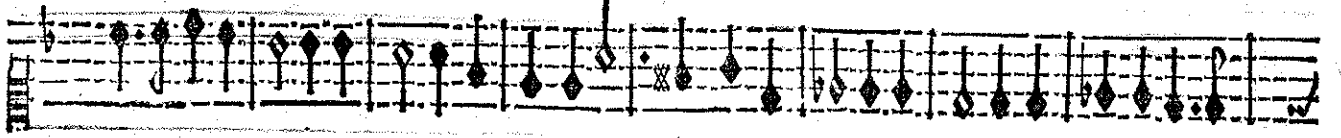
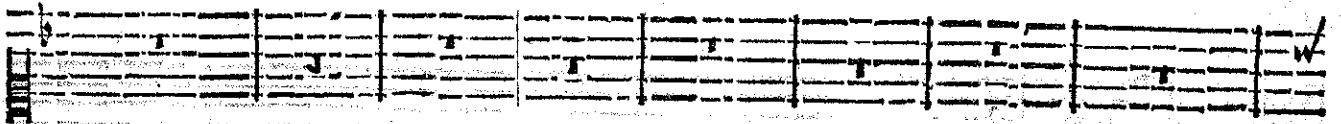
ARMIDE, TRAGEDIE.

SCENE V.

ARMIDE seule.



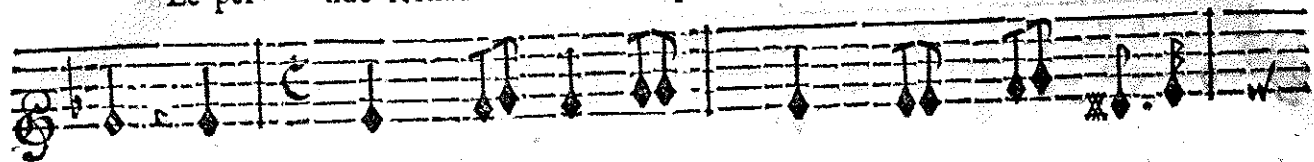

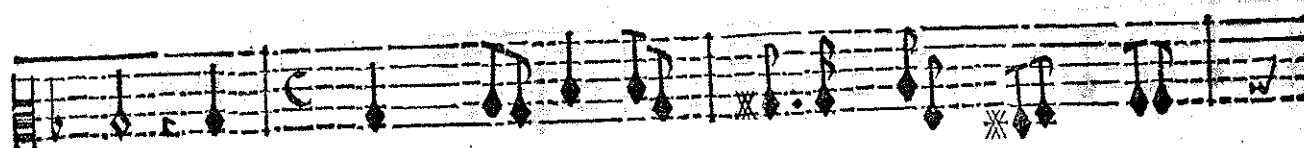
BASSE-CONTINUE.



BASSE-CONTINUE.



Le per- fide Renaud me fuit, Tout perfide qu'il est mon lâche cœur le

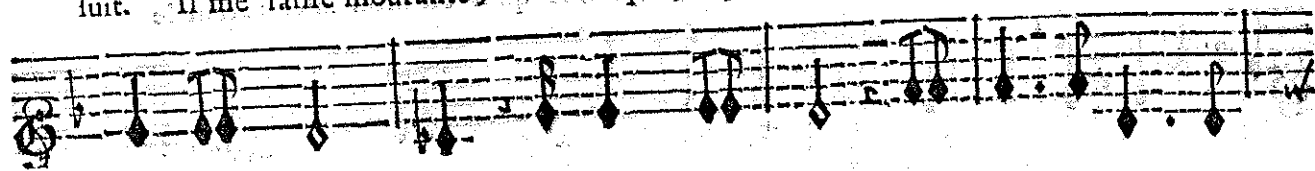
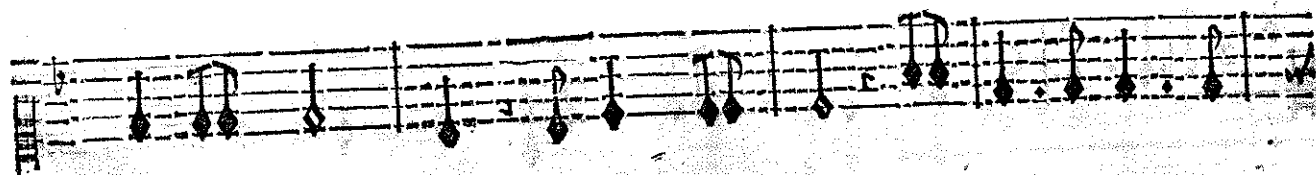




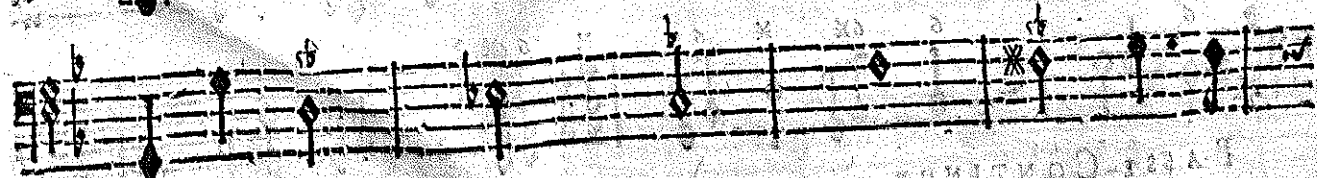


BASSE-CONTINUE.



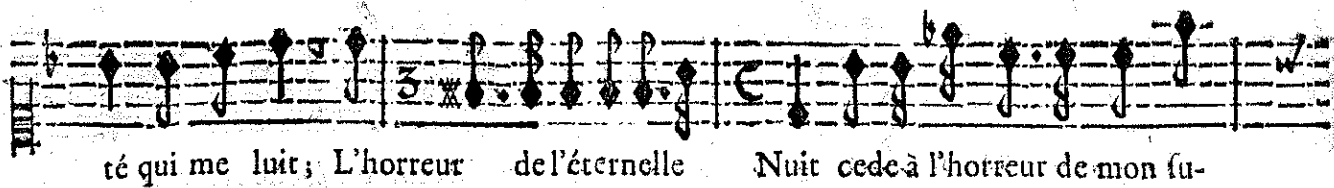
fuit. Il me laisse mourante, Il veut que je perisse. A regret je revoiy la clar-

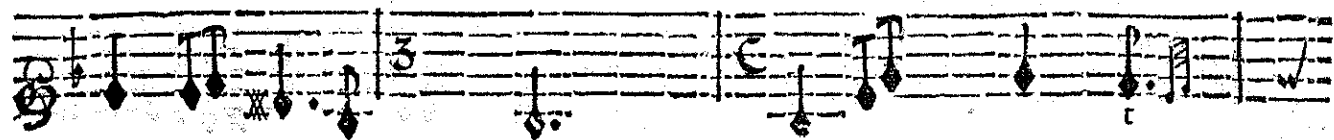
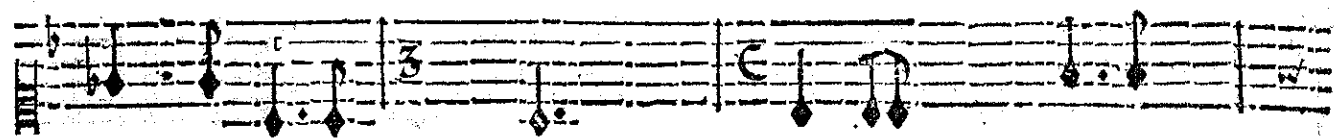
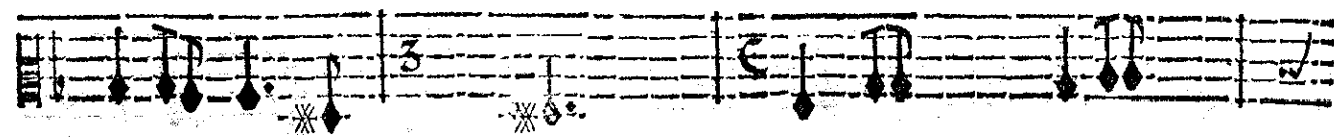
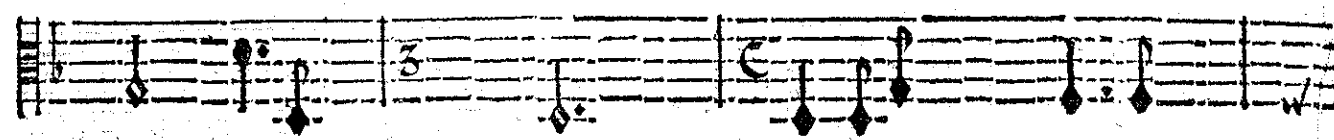
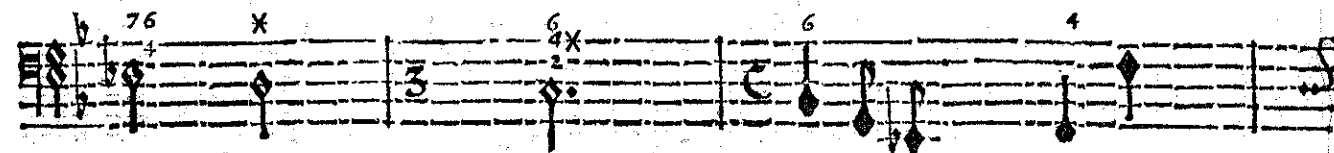



BASSE-CONTINUE

ARMIDE TRAGÉDIE.



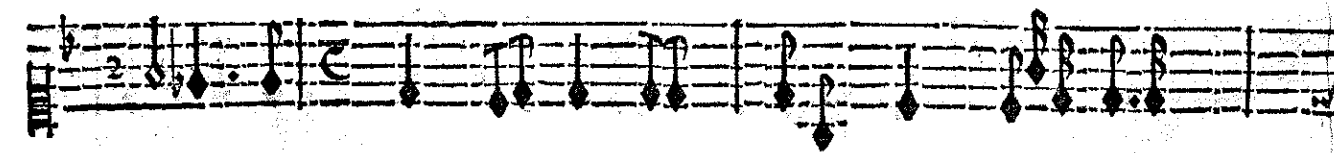
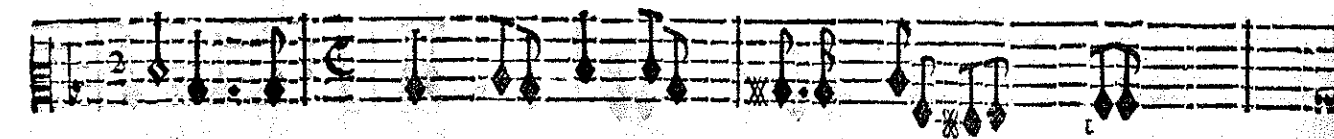
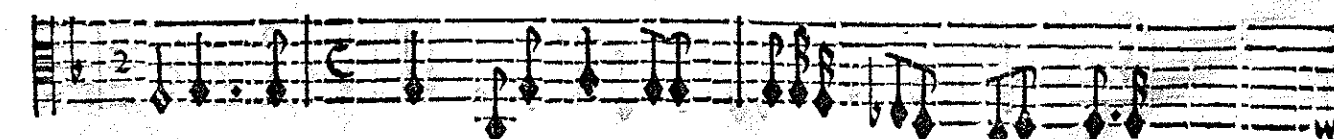
té qui me luit; L'horreur del'éternelle Nuit cede à l'horreur de mon fu-

BASSE-CONTINUE.



plice. Le per- fide Renaud me fuit, Tout perfide qu'il est mon lasche cœur le


BASSE-CONTINUE.

ACTE CINQUIESME.

Quand le Barbare estoit en ma puif

Suit.

o 6x x 6 x 66x 6x x

BASSE-CONTINUE.

fance, Que n'ay-je crû la Haine & la Vengeance: Que n'ay-je suivy leurs transf-

BASSE-CONTINUE.

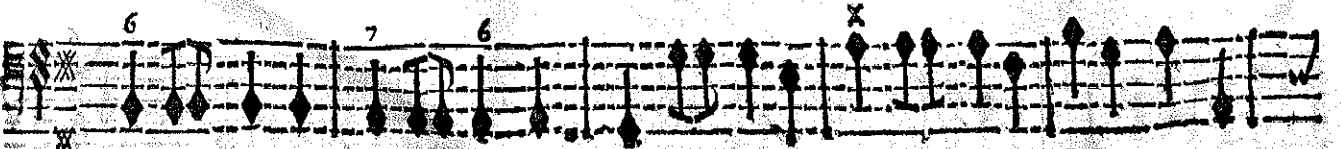
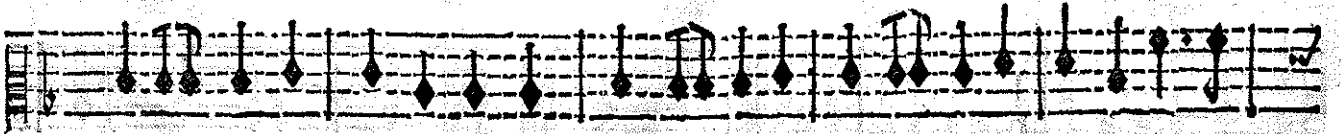
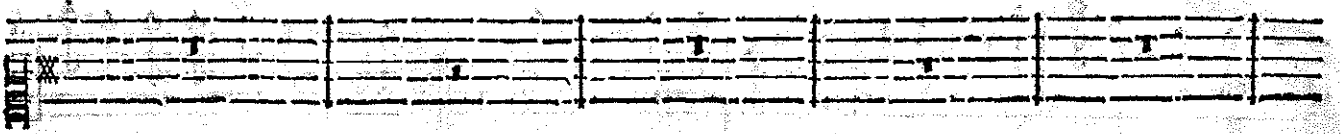
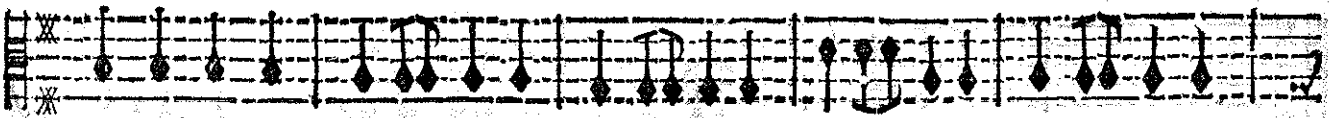
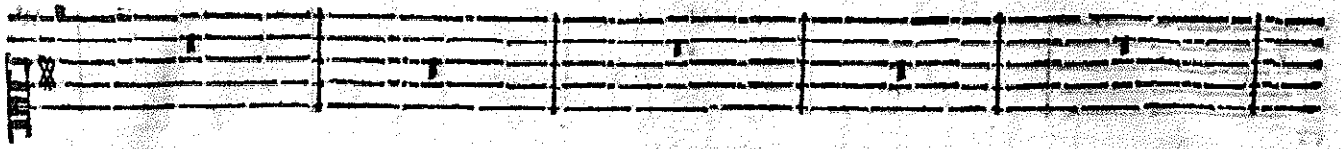
ARMIDE, TRAGÉDIE.

ports! Il m'eschape, Il s'esloigne, Il va quitter ces Bords, Il brave l'Enfer & ma

BASSE-CONTINUE.

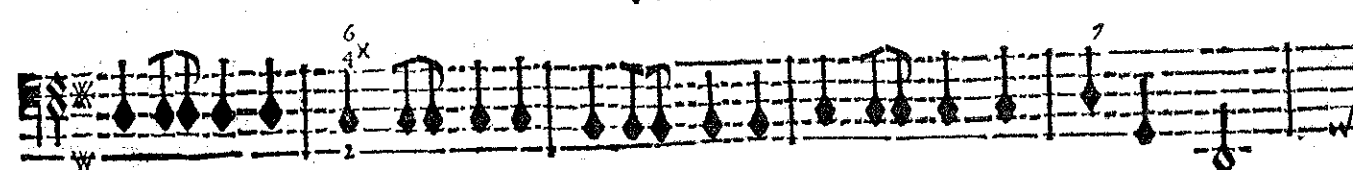
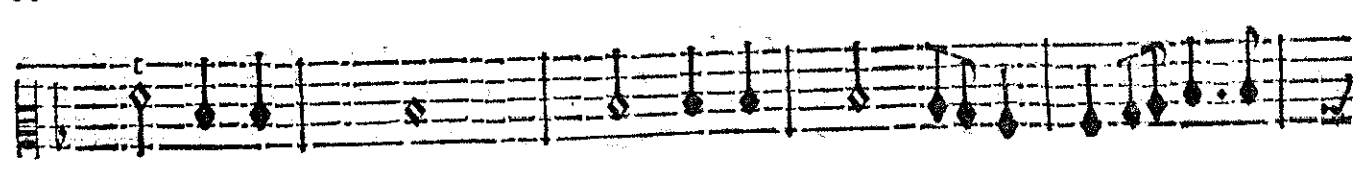
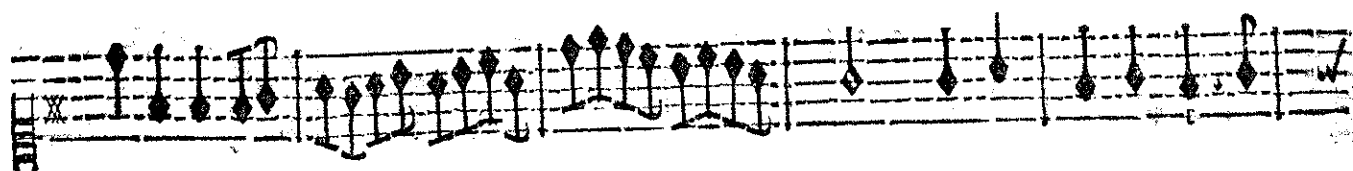
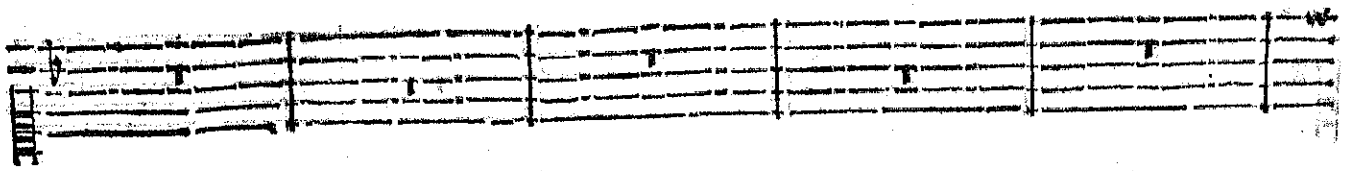
Rage; Il est déjà près du Rivage, Je fais pour m'y traîner d'inutiles efforts.

BASSE-CONTINUE.

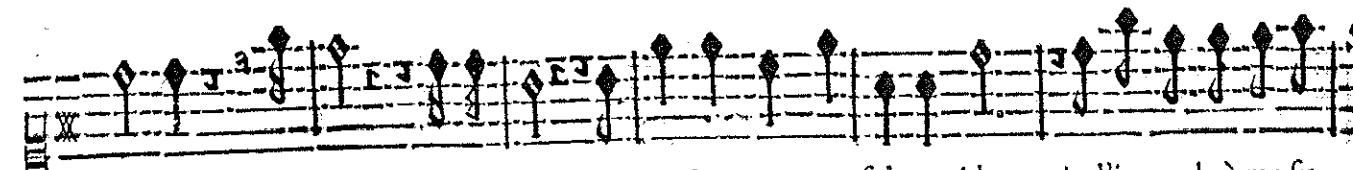


BASSE-CONTINUE.

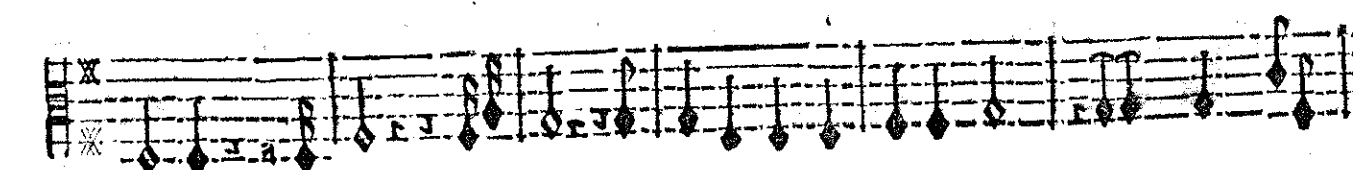
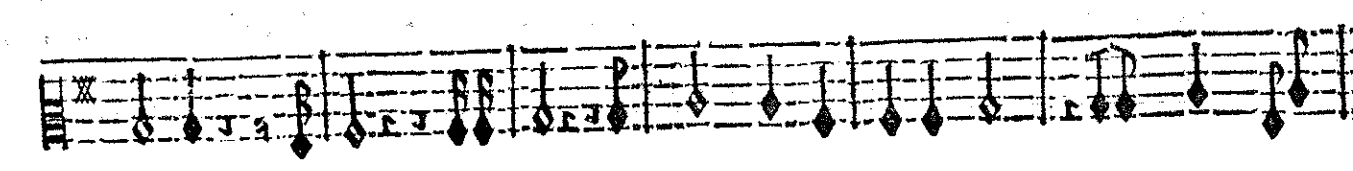
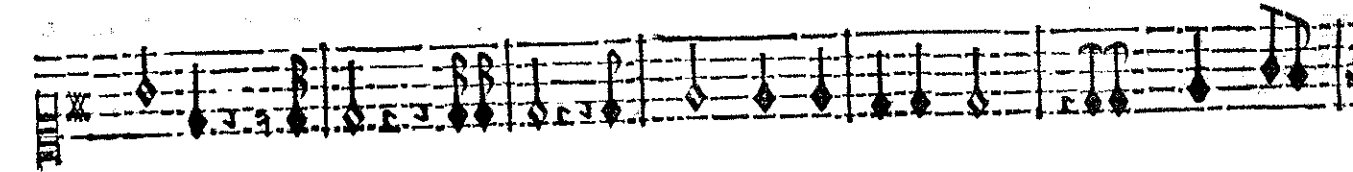
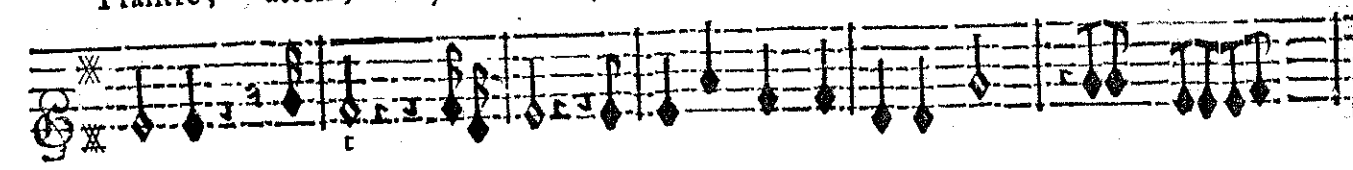
ARMIDE, TRAGEDIA



BASSE-CONTINUE.



Traître, atten, . . . je le tien . . . je tien son cœur perfide. Ah! je l'imvole à ma fu-



BASSE-CONTINUE.

ACTE CINQUIESME.

reur. je l'immole à ma fureur. Je le tiens. je tiens son cœur perfide. Ah!

BASSE-CONTINUE.

je l'immole à ma fureur. je l'immole à ma fureur. Que dis-je? où suis-je? he-

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE

las! Infortunée Armide! Où t'emporte une aveugle erreur? L'espoir de la ven-

BASSE-CONTINUE.

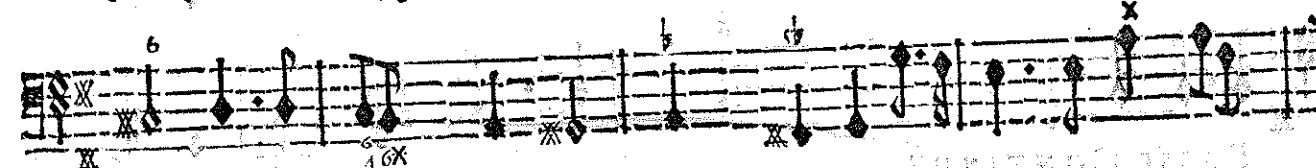
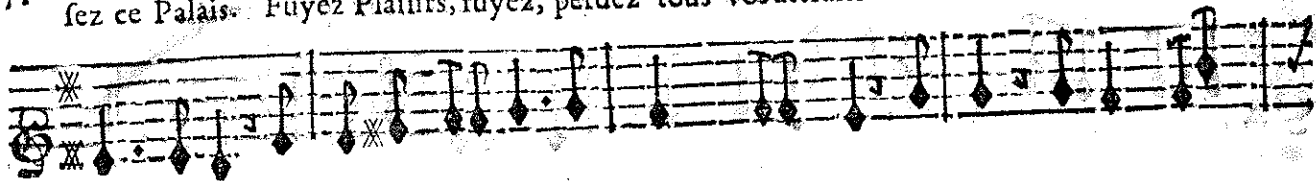
geance est le seul qui me reste. Fuyez plaisirs, fuyez, perdez tous vos attraits. Demons détrui-

BASSE-CONTINUE.

ACTE CINQUIESME.



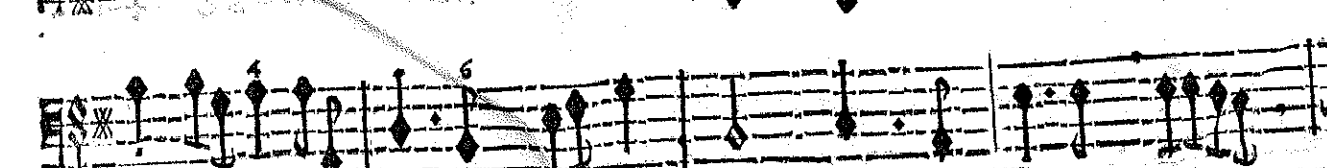
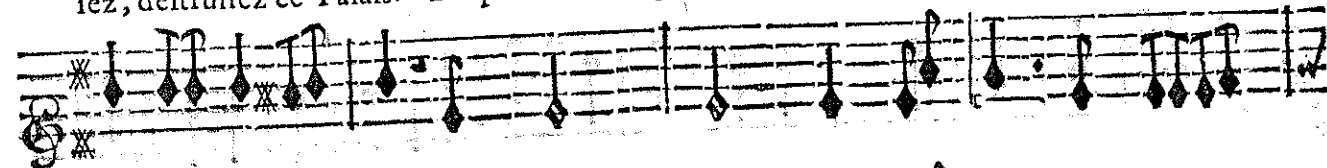
sez ce Palais. Fuyez Plaisirs, fuyez, perdez tous vos attraits. Demons, Demons, destrui-



BASSE-CONTINUE.



sez, destruiuez ce Palais. L'espoir de la vengeance est le seul qui me reste. Partons, & s'il se



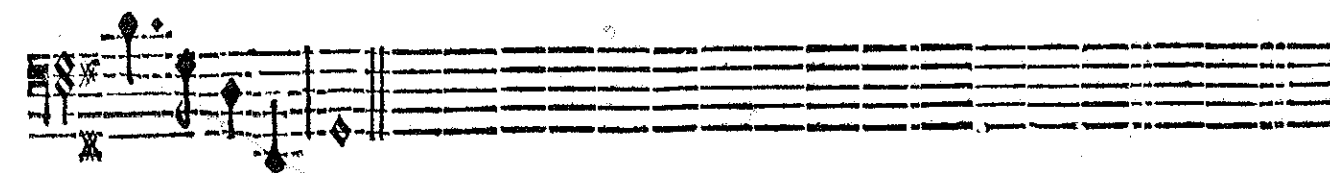
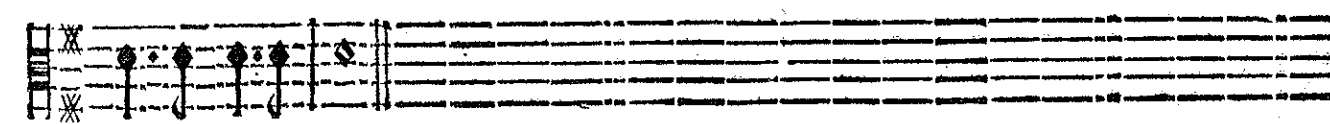
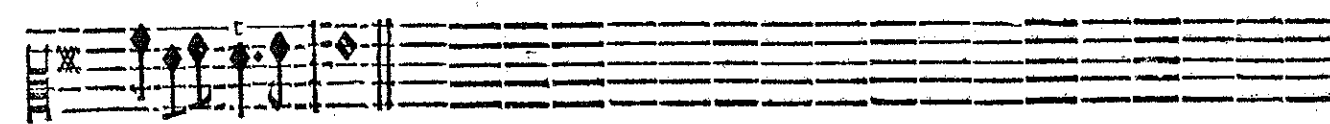
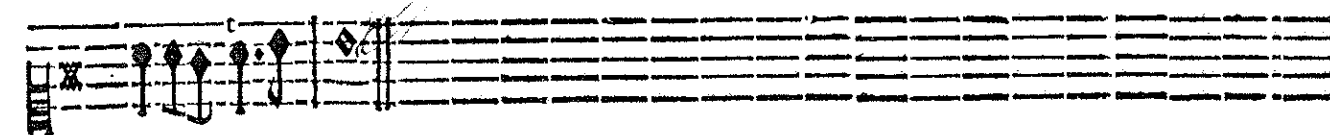
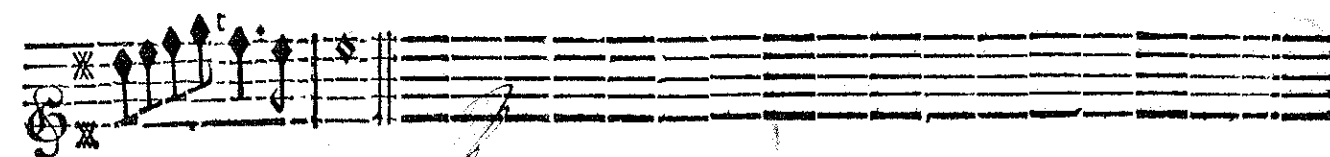
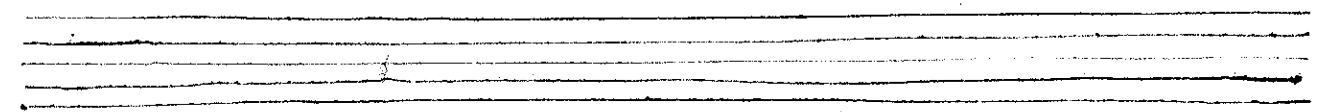
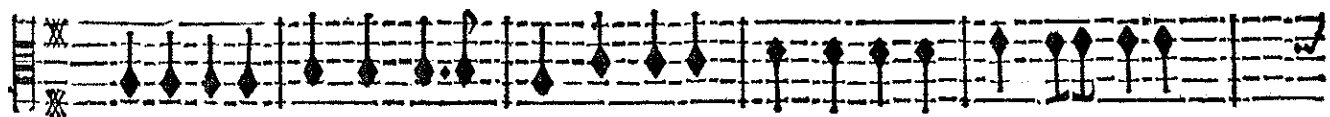
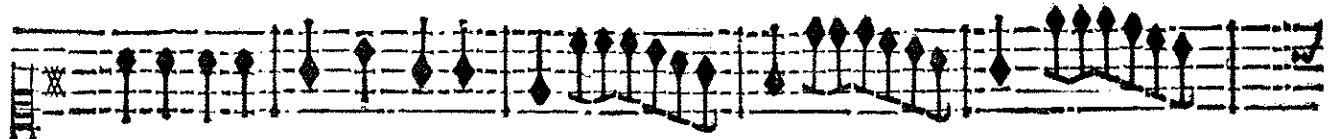
BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

peut que mon amour funeste Demeure ensevely dans ces lieux pour jamais.

BASSE-CONTINUE.

On reprend le Prelude cy-devant page 247. & on le jouë tres wiste, & après on prend celuy qui suit.



BASSE-CONTINUE.

FIN DU CINQUIESME ET DERNIER ACTE.

Madame de Besseville

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