

# ARMIDÉ.

TRAGÉDIE

## 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'Académie Royale de Musique ruë Saint-Honoré.

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M. DC. LXXVI.

AVEC PRIVILEGE DE SA MAJESTÉ.





# A U R O Y .

**S**IRE,

*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 reçu plus d'applaudissemens; 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: Un 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,

S I R E ;

DE VOSTRE MAJESTE'.

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



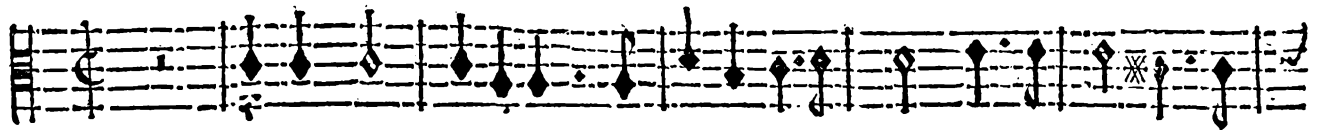


# A R M I D E,

## P R O L O G V E.



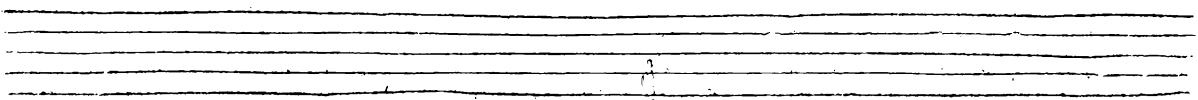
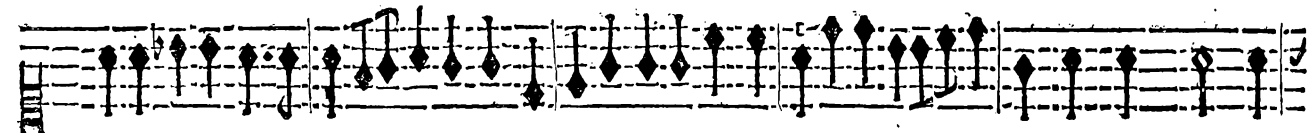
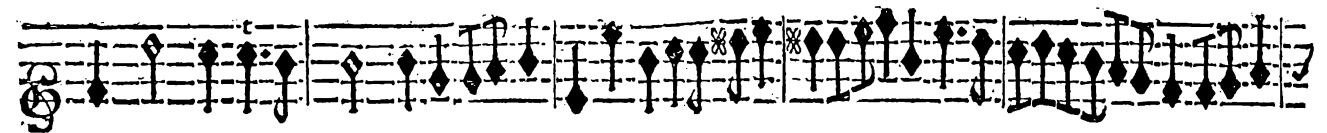
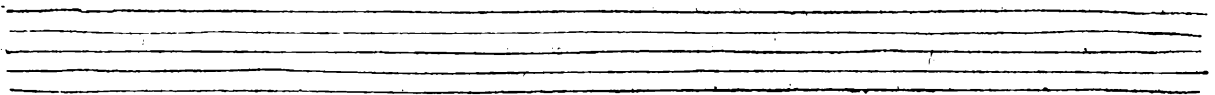
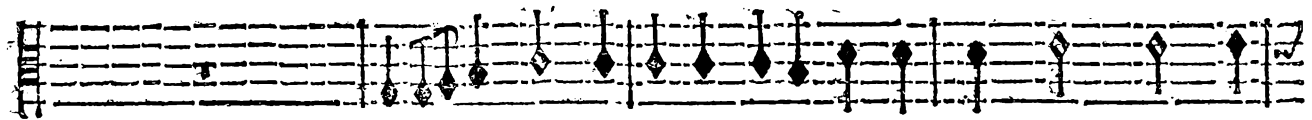
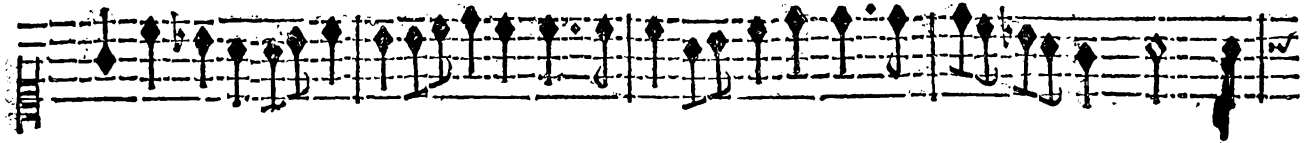
O U V E R T U R E.



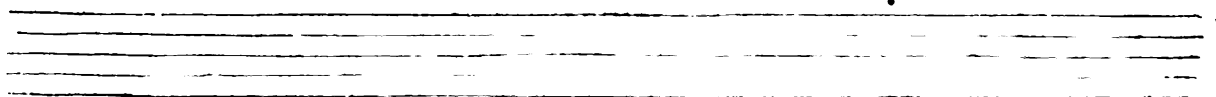
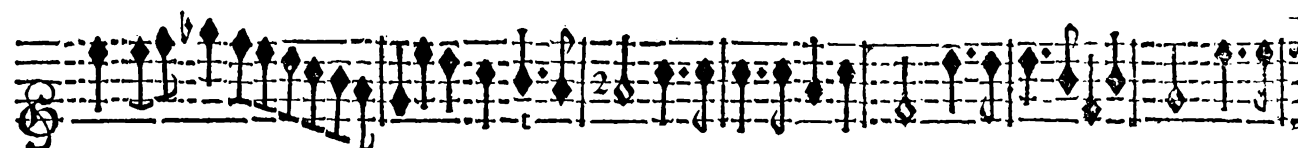
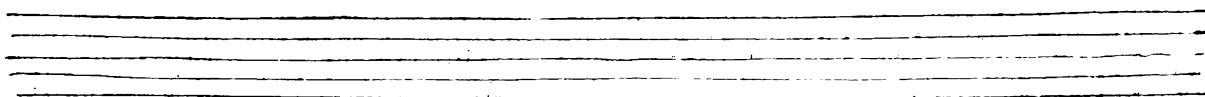
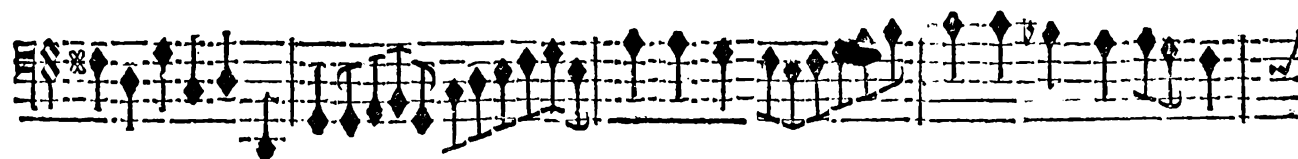
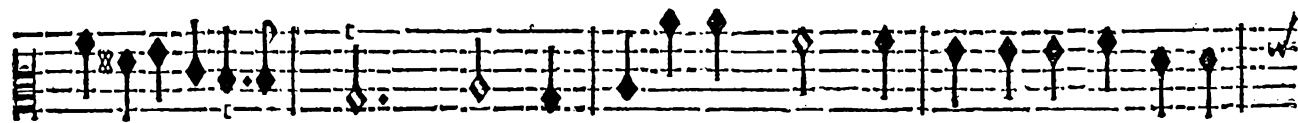
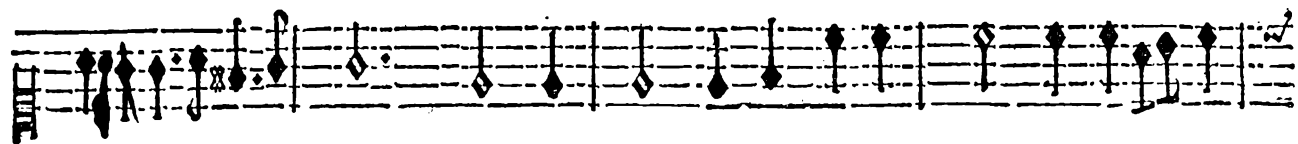
B A S S E - C O N T I N U E.



ARMIDE, TRAGEDIE.



PROLOGUE.



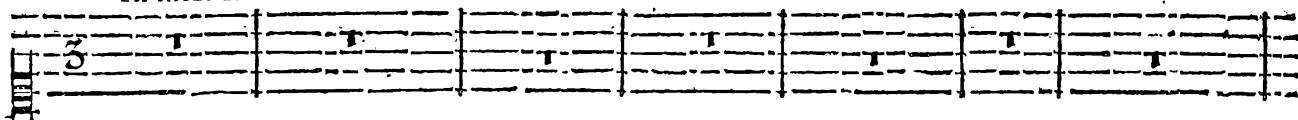


LA GLOIRE.  
Suite de la Gloire.

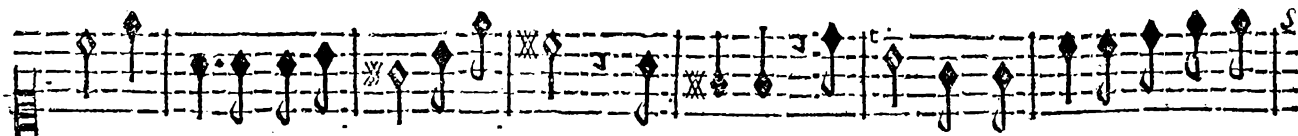
LA SAGESSE.  
Suite de la Sageffe.



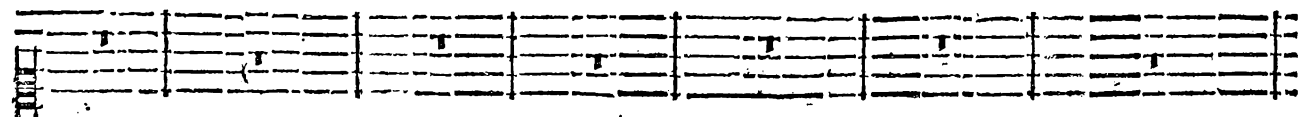
Tout doit ceder dans l'Univers A l'auguste Heros que j'ai-me. L'effort des Enne-



BASSE-CONTINUE.

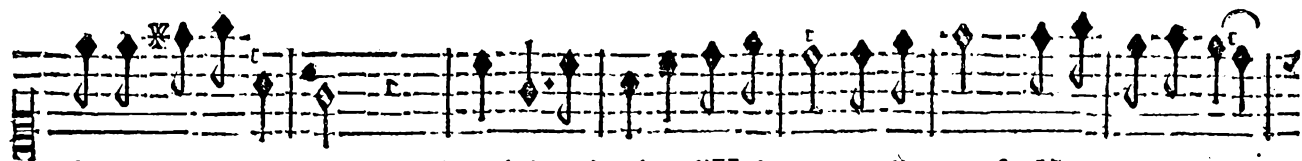


mis, les glaces des Hyvers, Les Rochers, les Fleuves, les Mers, Rien n'arreste l'ardeur de

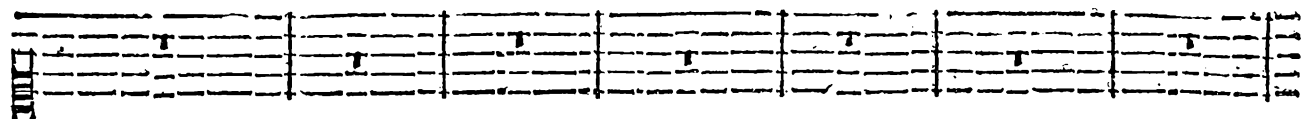


BASSE-CONTINUE.

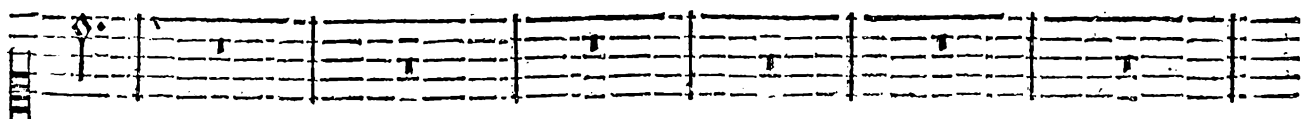
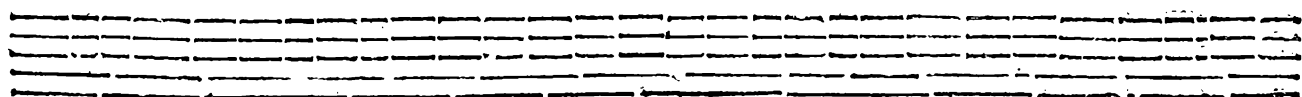
PROLOGUE.



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



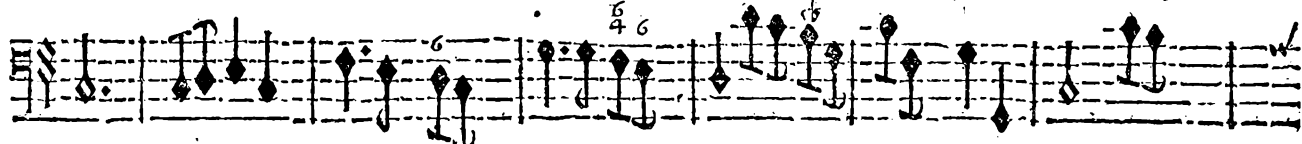
BASSE-CONTINUE.



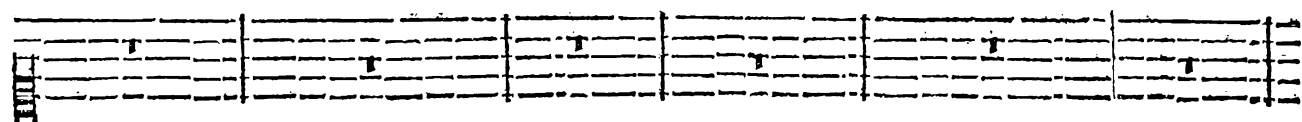
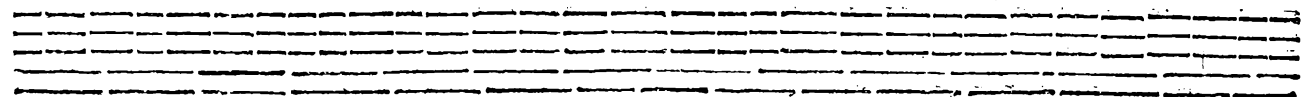
me.



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



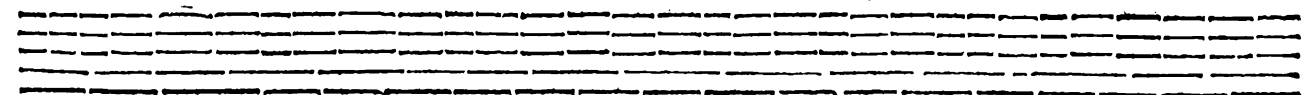
BASSE-CONTINUE.



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



BASSE-CONTINUE.



ARMIDE, TRAGEDIE.

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

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

BASSE-CONTINUE.

ros que j'ai- me. Chan- tons, Chan-

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

BASSE-CONTINUE.

tons ses glo- rieux Ex-

BASSE-CONTINUE.

PROLOGUE.

ploits.

*Suite de la Sageffe.* Chantons, chantons la douceur de ses loix. *Suite de la Gloire.* Chantons, chantons ses glorieux ex-

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

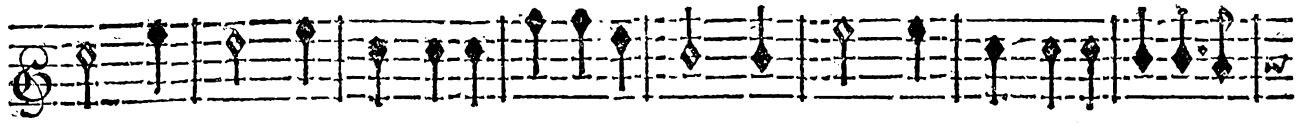
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-

Chantons, chantons ses glorieux ex-

VIOLONS.

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.



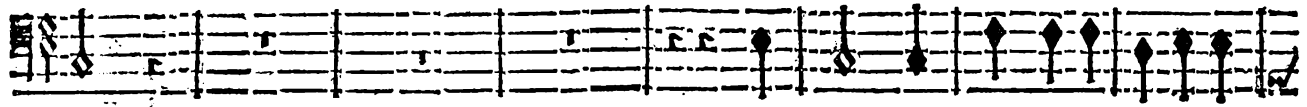
ploits. Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



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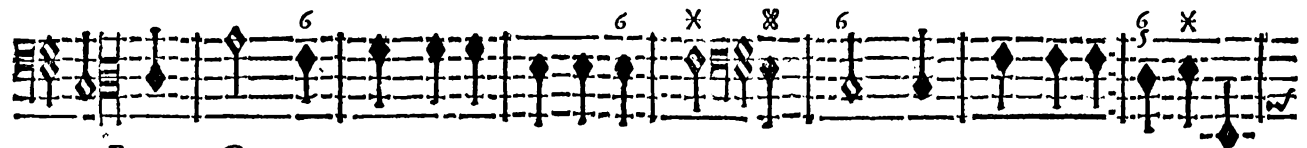
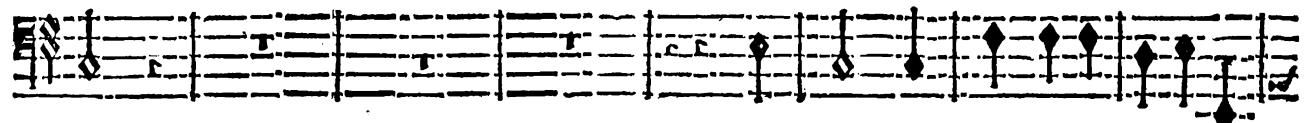
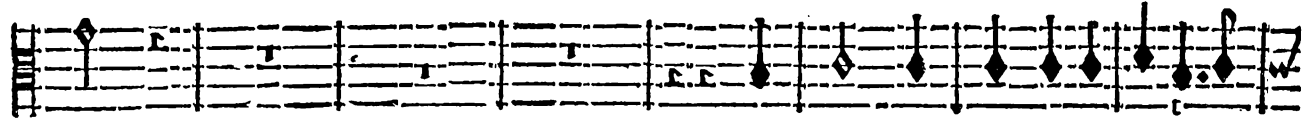
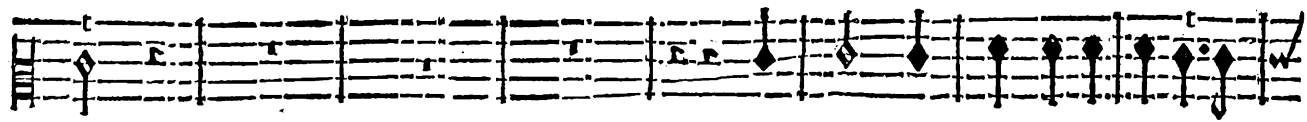
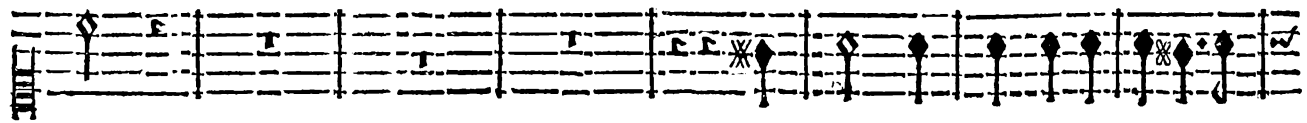


ploits. Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-

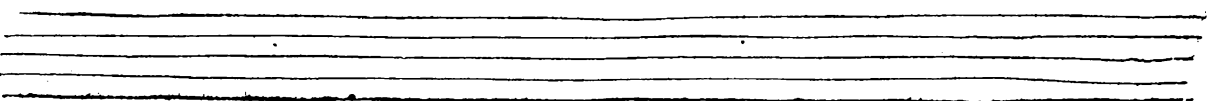
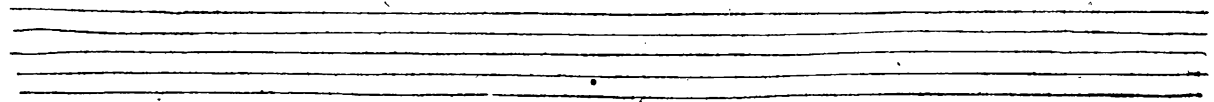


ploits.

Chantons, chantons ses glorieux ex-

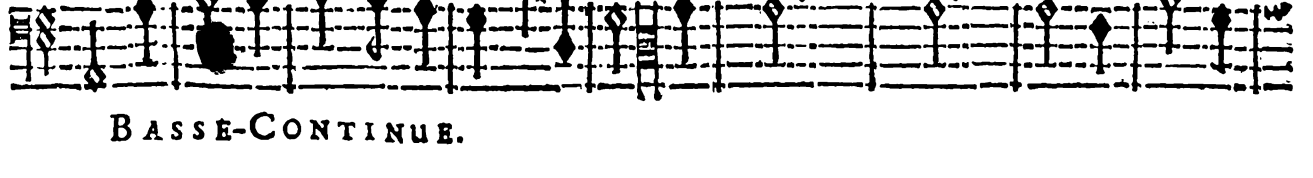
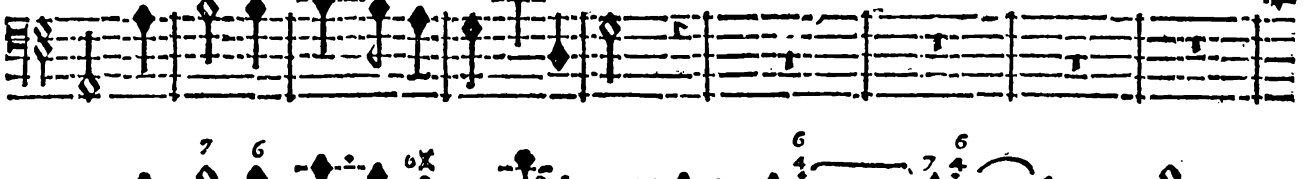
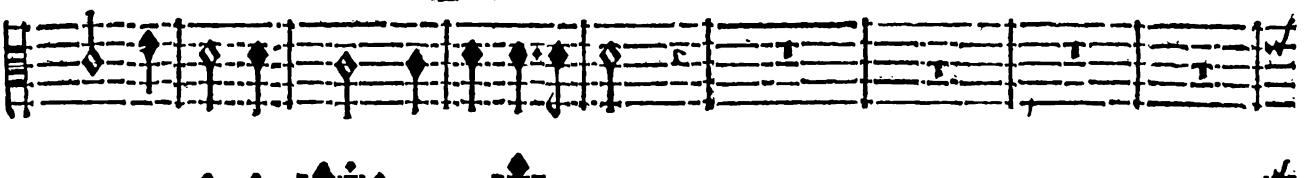
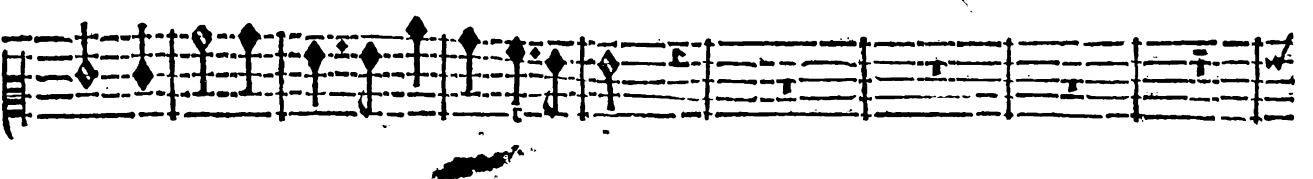
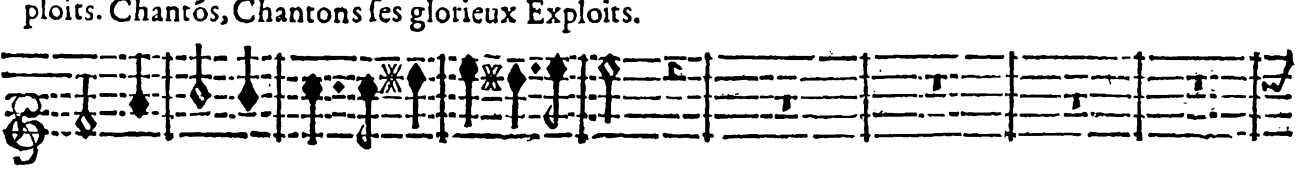
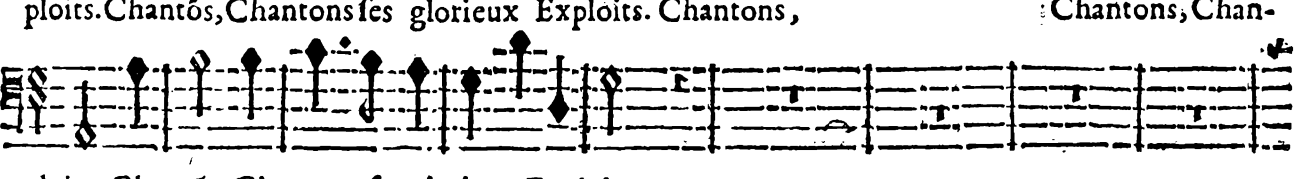
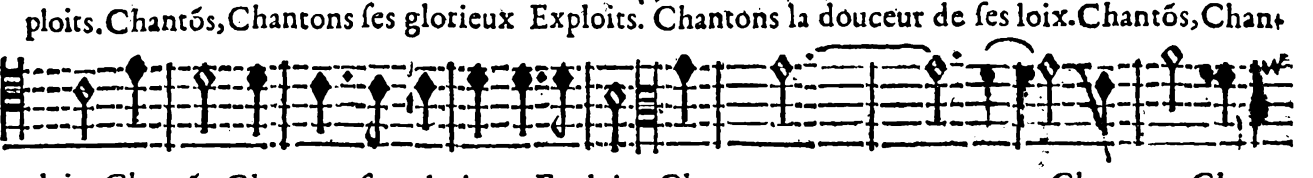
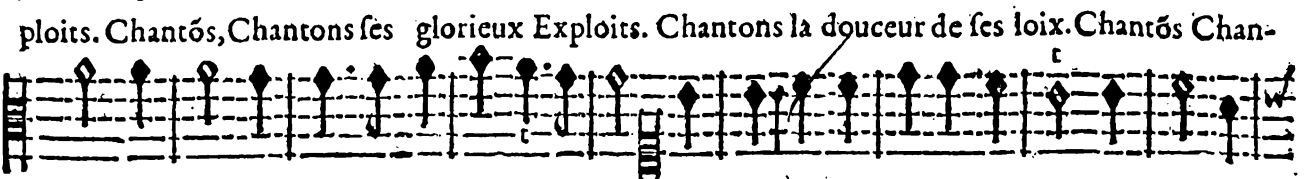


BASSE-CONTINUE.

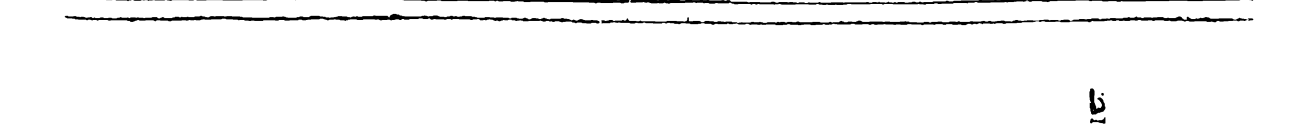
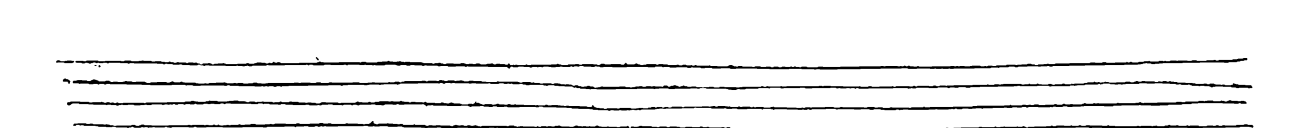
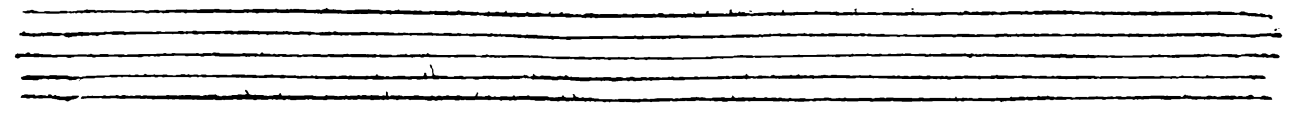




P R O L O G U E



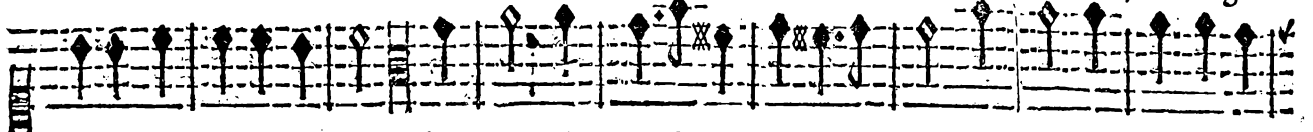
BASSE-CONTINUE.



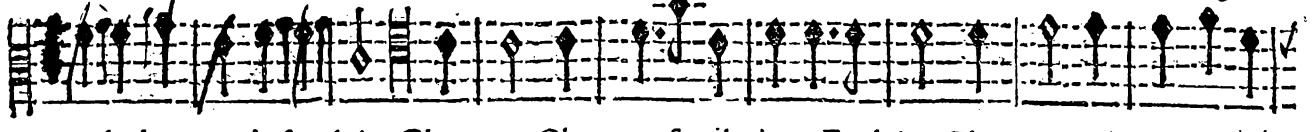
ARMIDE TRAGÉDIE.



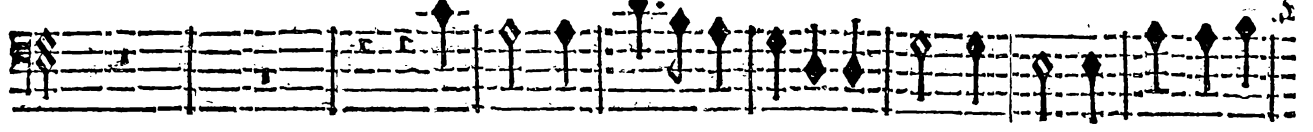
rons la douceur de ses loix, Chantons, Chantons ses glorieux Exploits. Chantons, ij. ses glo-



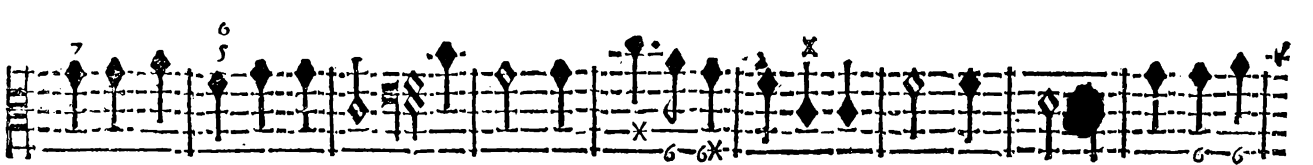
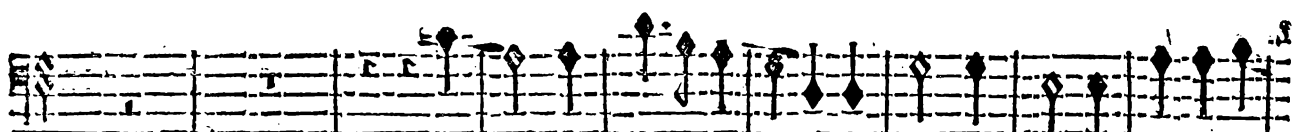
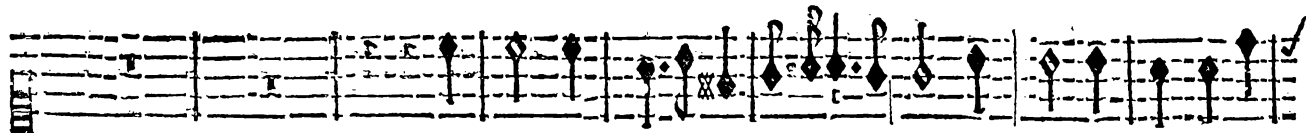
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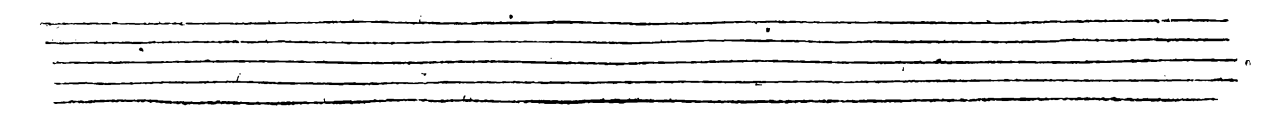
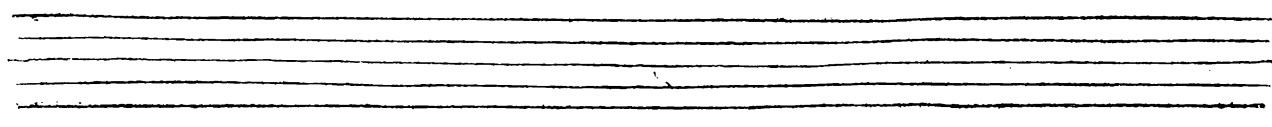
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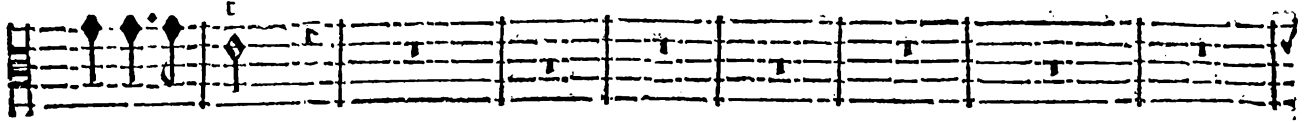
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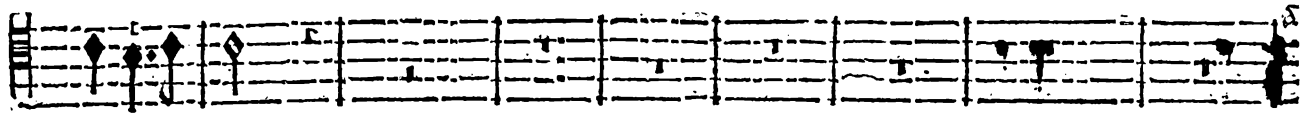
PROLOGUE



rieux Exploits.



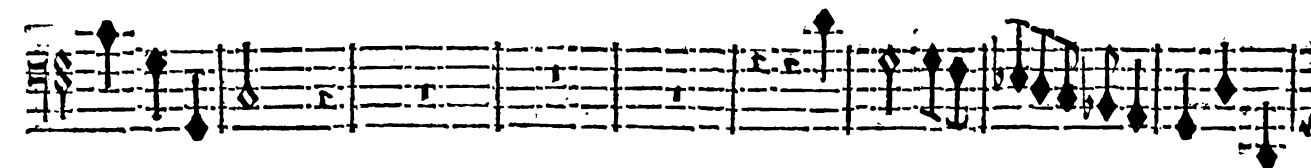
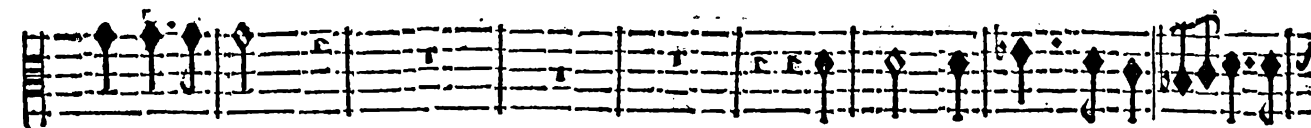
rieux Exploits .



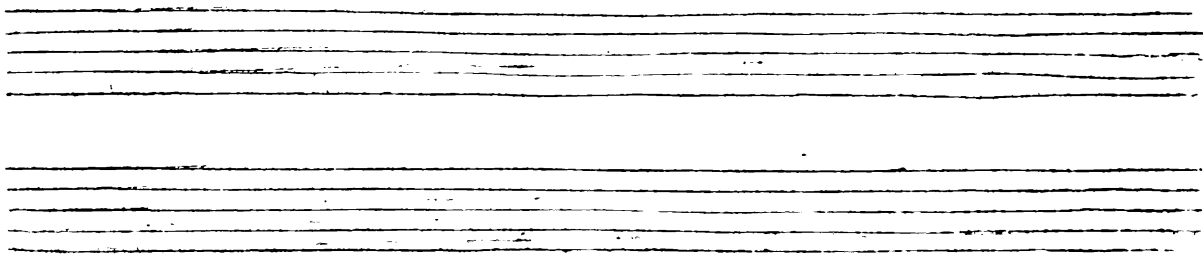
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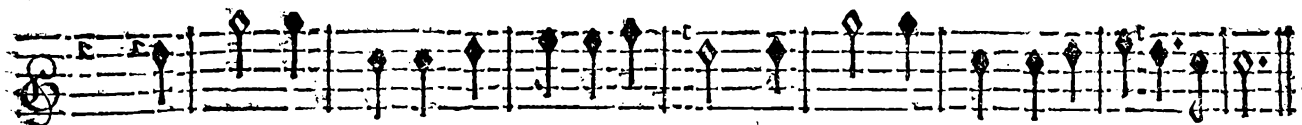
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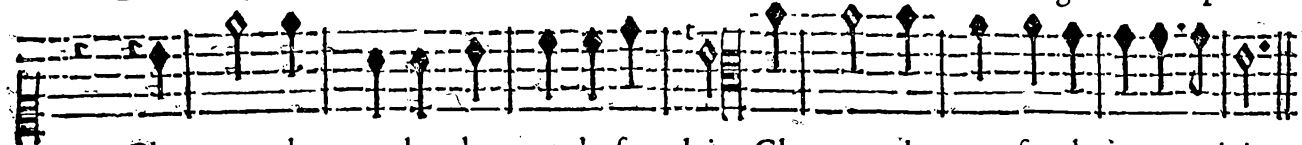
BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.



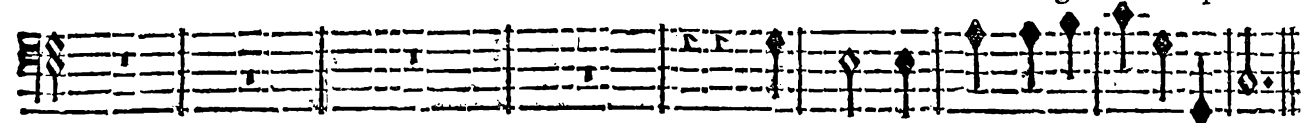
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux exploits.



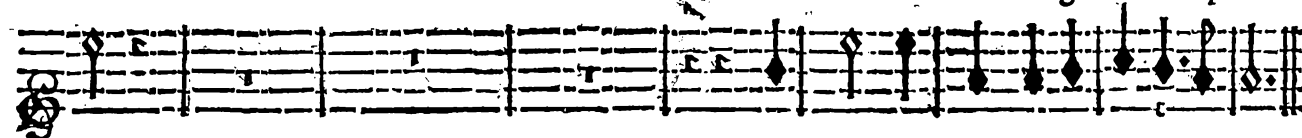
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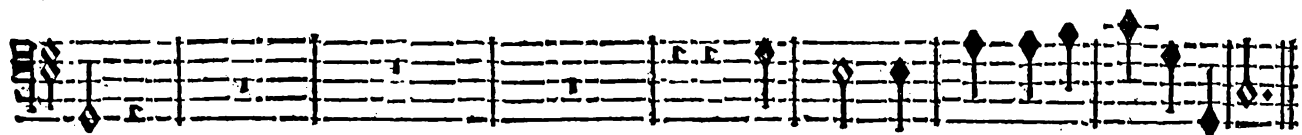
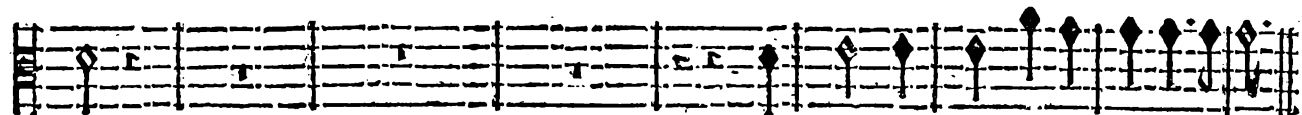
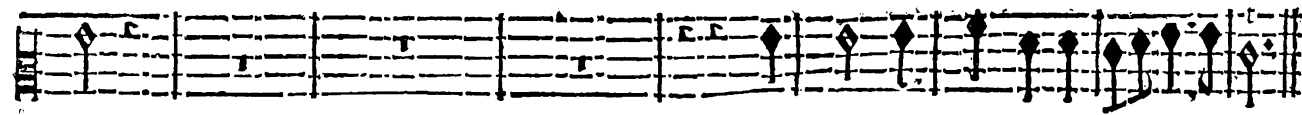
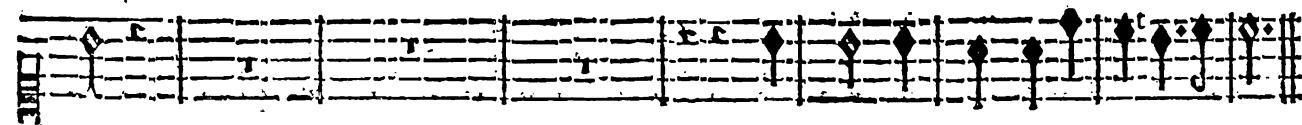
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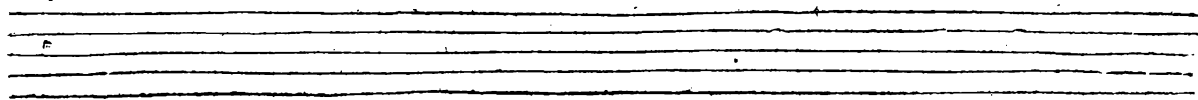
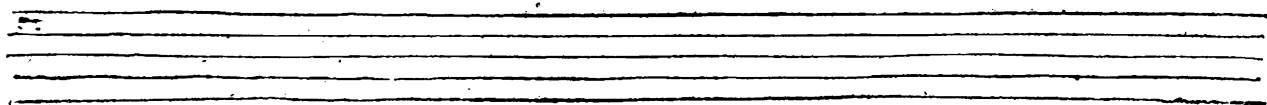
Chantons, chantons ses glorieux exploits.



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.

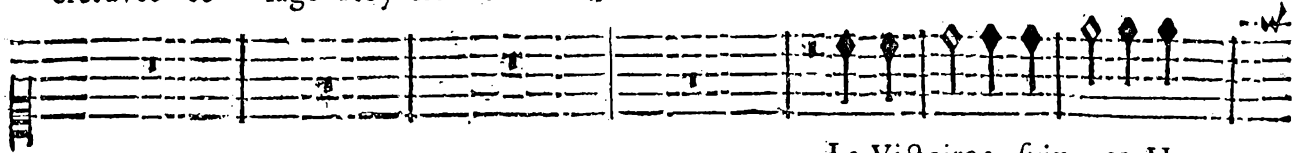
BASSE-CONTINUE.

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

BASSE-CONTINUE.



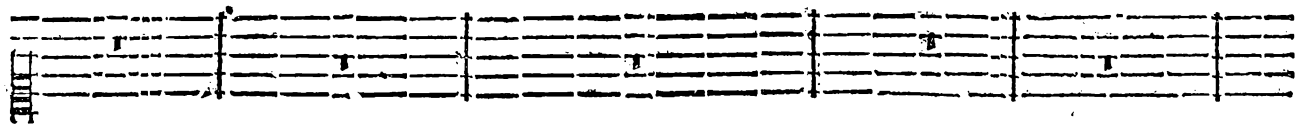
cretavec ce sage Roy Le destin de toute la terre.



La Victoirea suivy ce He-



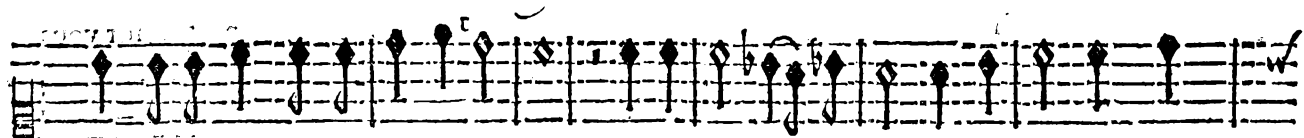
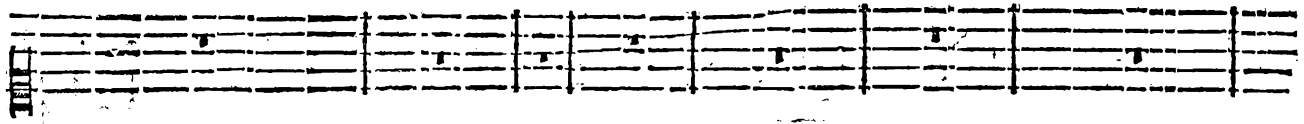
BASSE-CONTINUE.



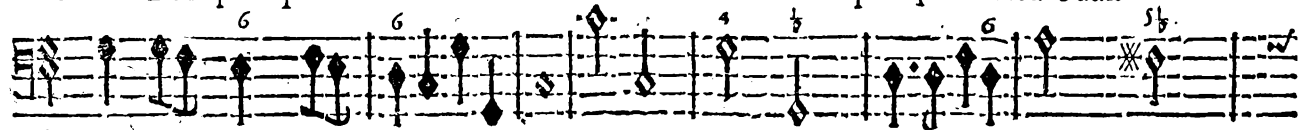
rosen tous lieux; Mais pour montrer son amour pour la Gloire, Il se fert encor



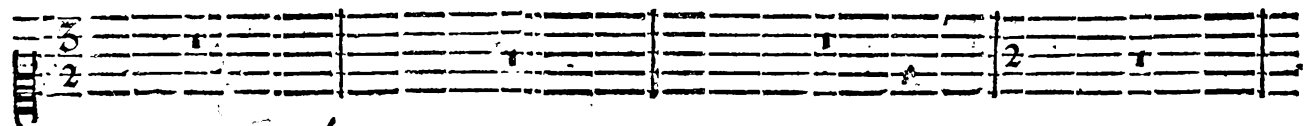
BASSE-CONTINUE.



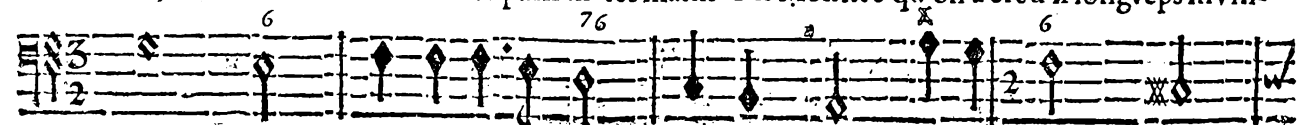
mieux De la paix que de la victoire. Au milieu du repos qu'il assure aux Hu-



BASSE-CONTINUE.

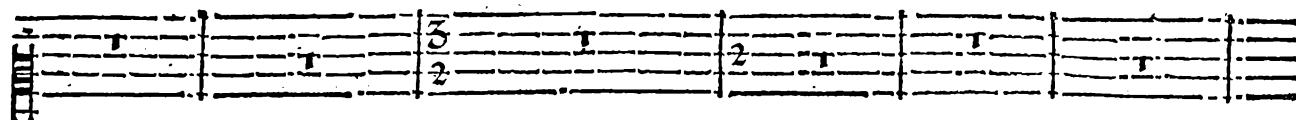


ains, Il fait tomber sous ses puissantes mains Un Monstre qu'on a creû si longtêps invin-



BASSE-CONTINUE.

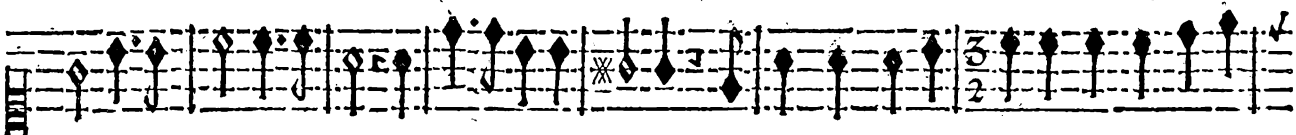
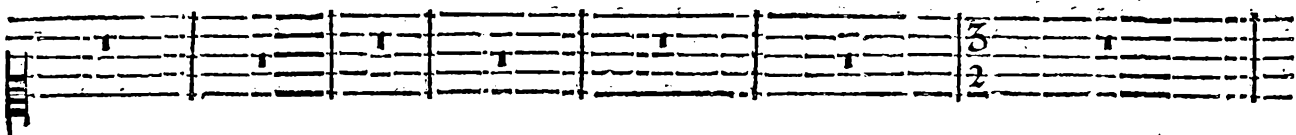
PROLOGUE.



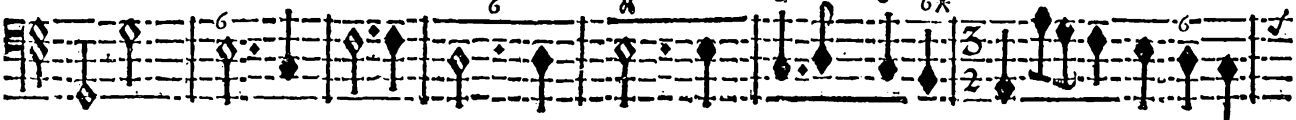
cible : On voit dans ses tra- vaux combien il est fen- sible Pour vostre immortelle Beau-



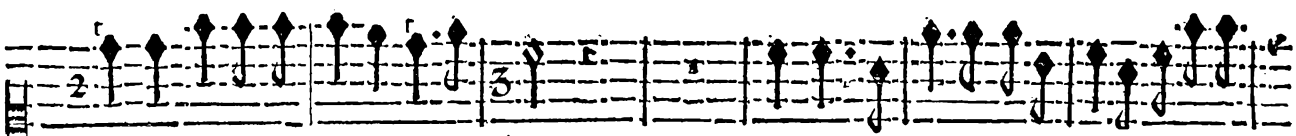
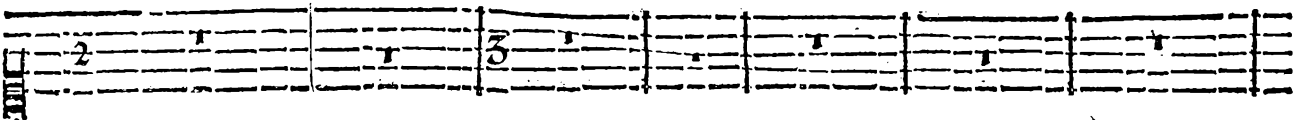
BASSE-CONTINUE.



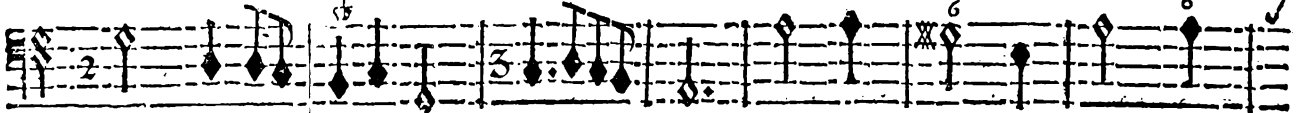
té. Il previent vos desirs, il passe vostre attente, L'amour dont il vous aime incessamment s'aug-



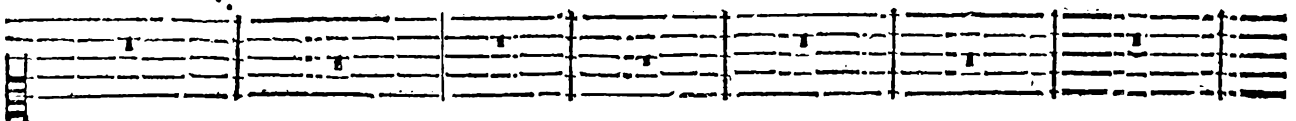
BASSE-CONTINUE.



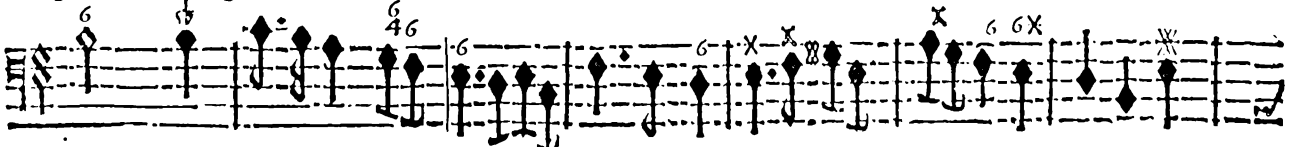
mente, Et n'a jamais tant esclaté. Qu'un vain desir de preference, N'altere



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. Dés qu'on le voit pa-



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



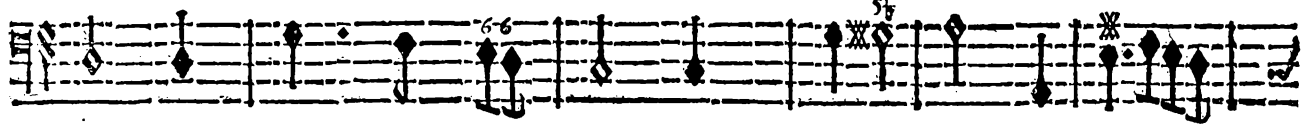
BASSE-CONTINUE.



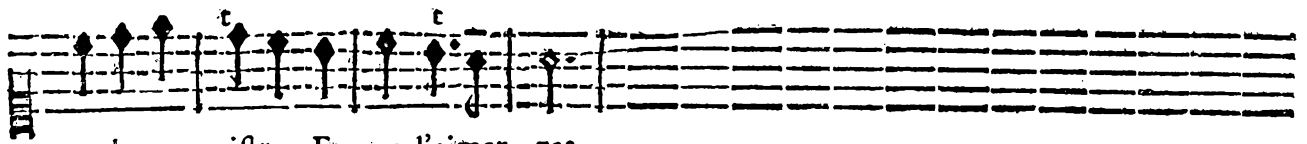
raître; De quel cœur n'est-t'il point le Maître? Qu'il est doux de suivre ses pas! Peut-



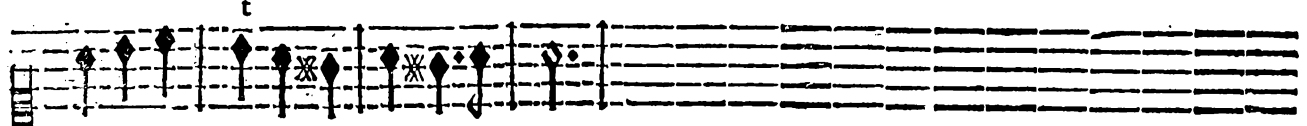
raître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de suivre ses pas! Peut-



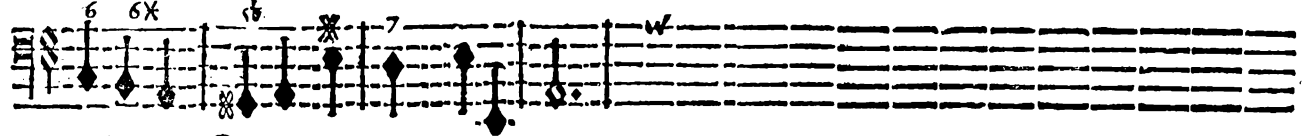
BASSE-CONTINUE.



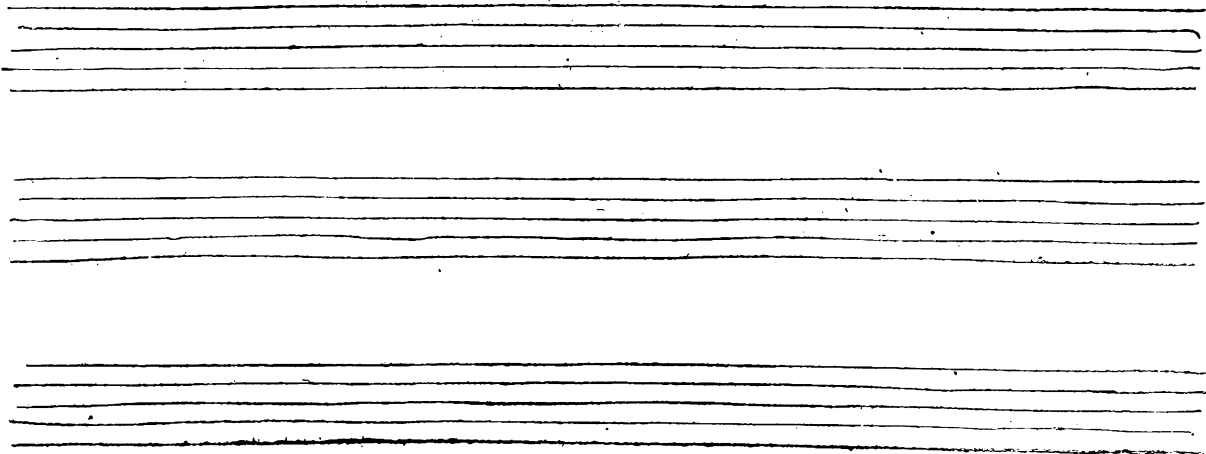
on le connaît, Et ne l'aimer pas.



on le connaît, 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.

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

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

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

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

suivre ses pas! Peut-on le connaître Et

suivre ses pas! Peut-on le connaître Et

suivre ses pas! Peut-on le connaître Et

suivre ses pas! Peut-on le connaître Et

suivre ses pas! Peut-on le connaître Et

suivre ses pas! Peut-on le connaître Et

BASSE-CONTINUE.

PROLOGUE.

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

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

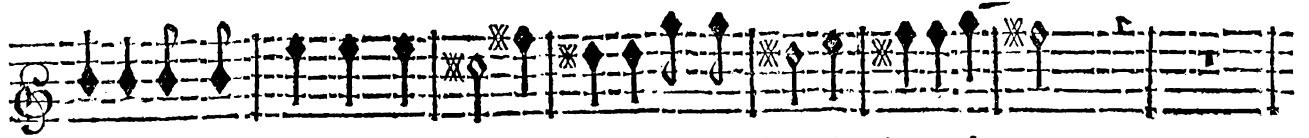
ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Désqu'on le voit pa-

ne l'aimer pas?

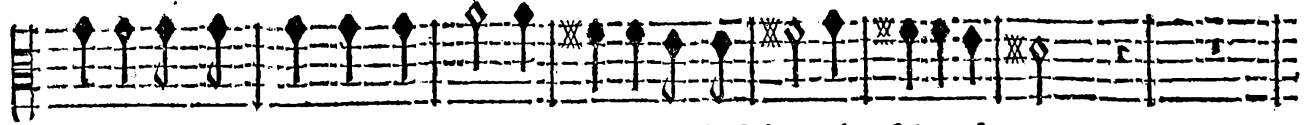
Désqu'on le voit pa-

BASSE-CONTINUE.

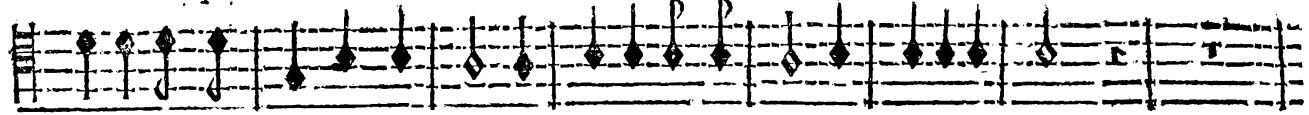
ARMIDE; TRAGEDIE.



raistre, De quel cœur n'est-t'il point leMaistre: Qu'il est doux de suivre ses pas!



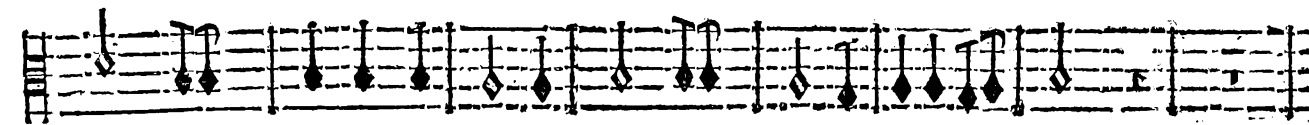
raistre, De quel cœur n'est-t'il point leMaistre: Qu'il est doux de suivre ses pas!



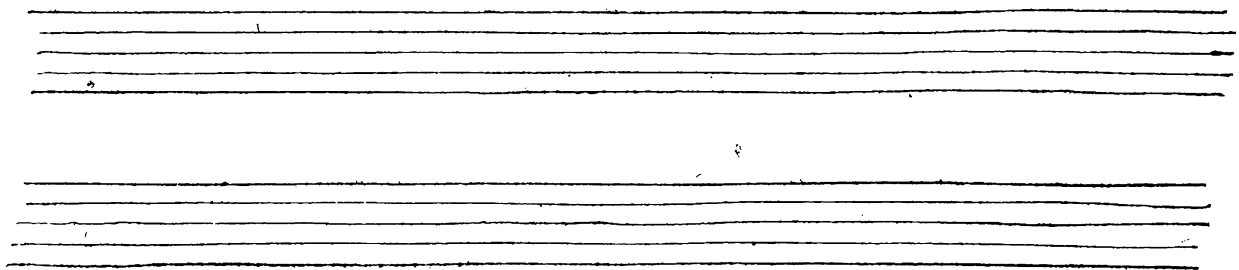
raistre, De quel cœur n'est-t'il point leMaistre: Qu'il est doux de suivre ses pas!



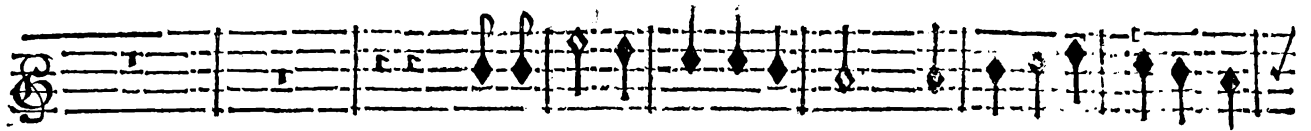
raistre, De quel cœur n'est-t'il point leMaistre: Qu'il est doux de suivre ses pas!



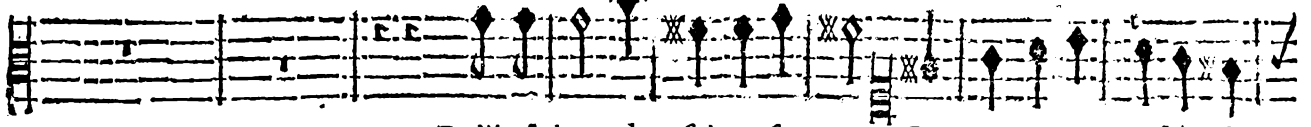
BASS-CONTINUE.



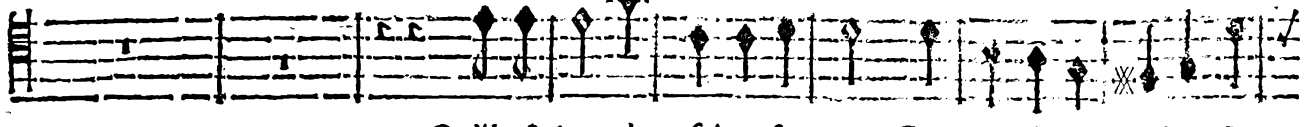
PROLOGUE.



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



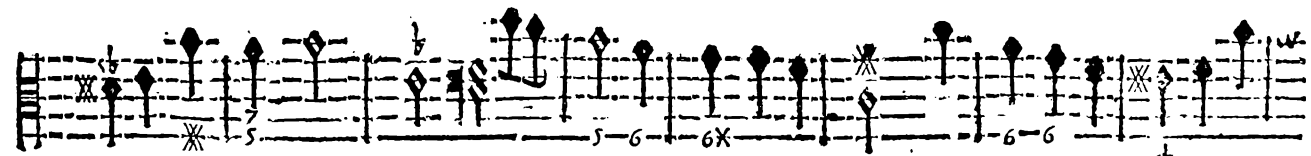
Qu'il est doux de suivre ses pas. Peut-on le connaître Et



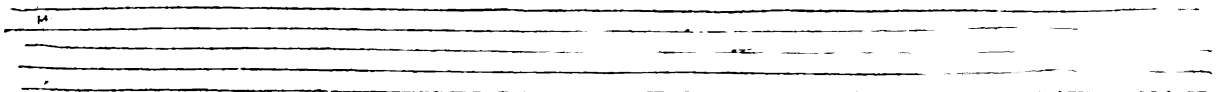
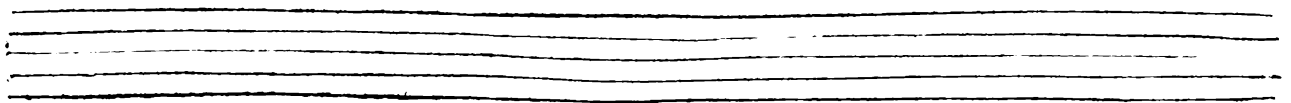
Qu'il est doux de suivre ses pas. Peut-on le connaître Et



Qu'il est doux de suivre ses pas.

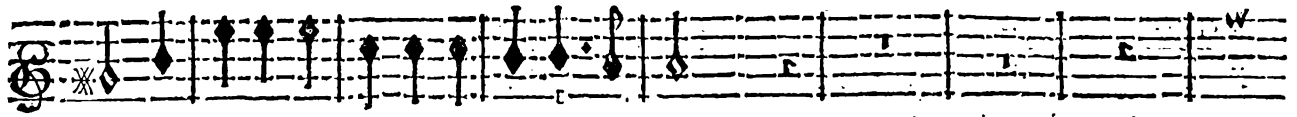


BASSE-CONTINUE.



ARMIDE, TRAGEDIE.

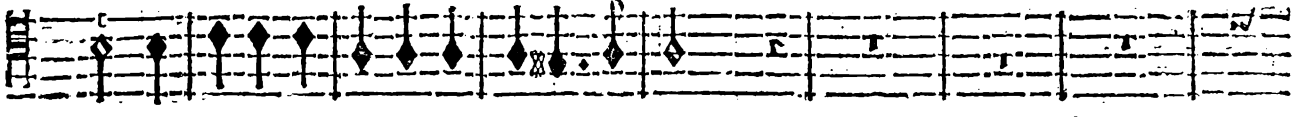
BASSE-CONTINUE.



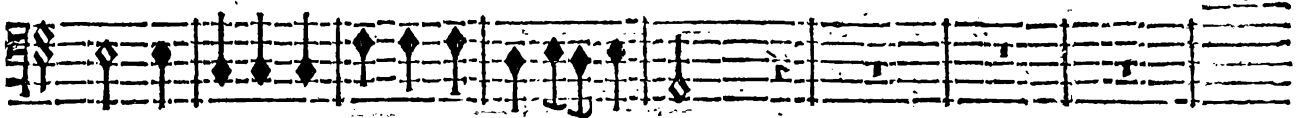
pas? Peut-on le connoître Et ne l'aimer pas?



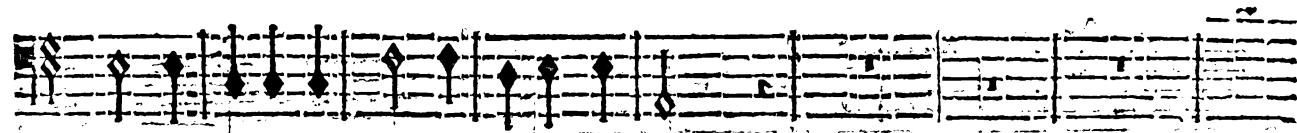
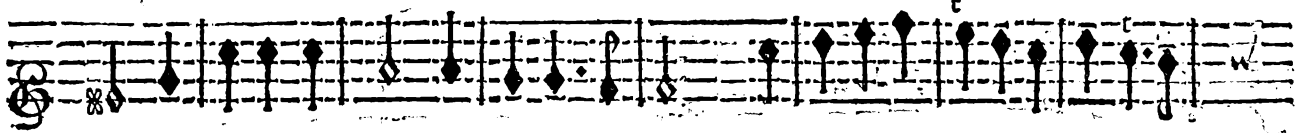
pas? Peut-on le connoître Et ne l'aimer pas?



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

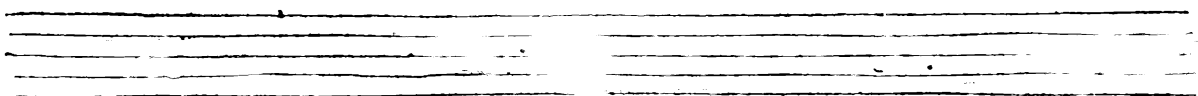
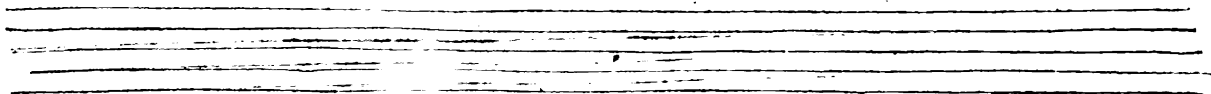


pas, Peut-on le connoître Et ne l'ai-mer pas?



BASSE-CONTINUE.

ANDANTE



ARMIDE TRAGEDIE.

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

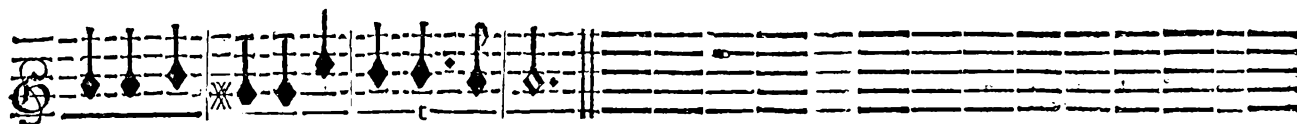
Qu'il est doux de suivre ses pas! Peut-on le connaître Et ne l'aimer pas? Peut-

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

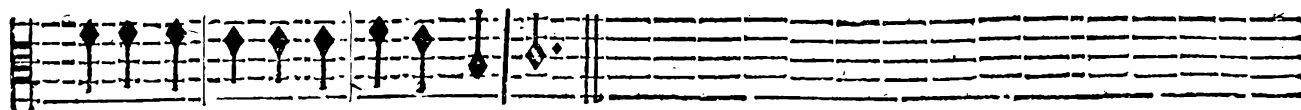
Qu'il est doux de suivre ses pas! Peut-

BASSE-CONTINUE.

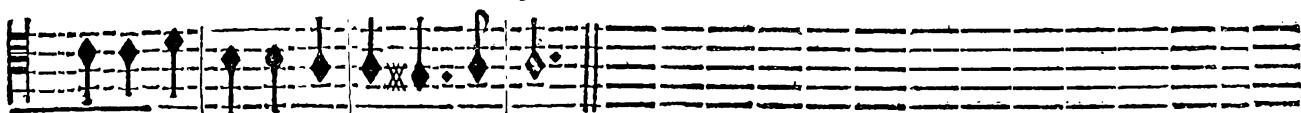




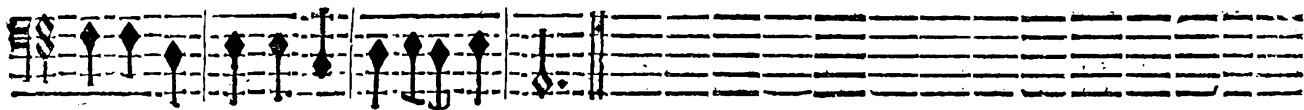
on le connaît Et ne l'aimer pas ?



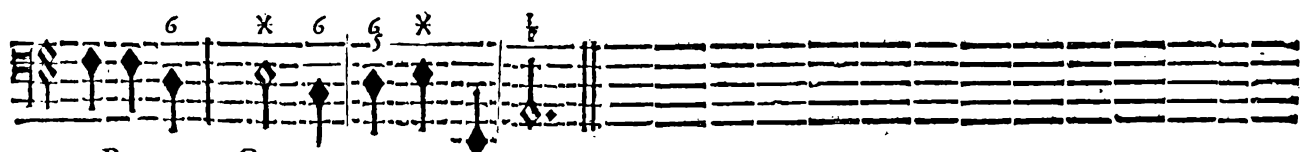
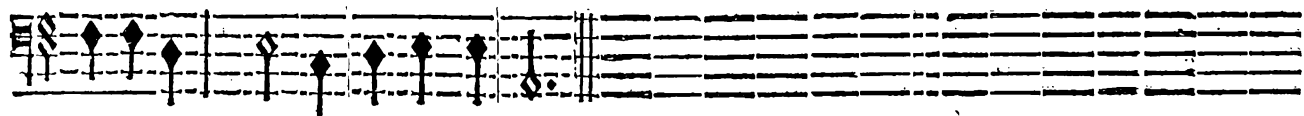
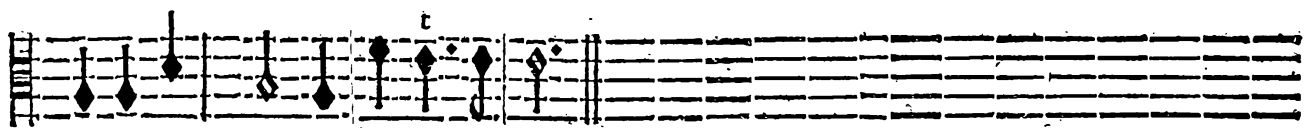
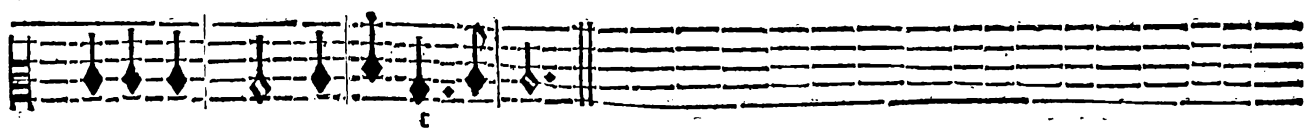
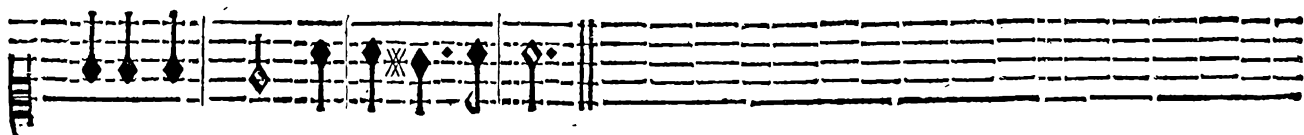
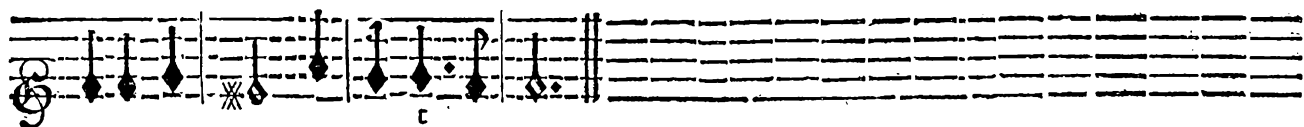
on le connaît Et ne l'aimer pas ?



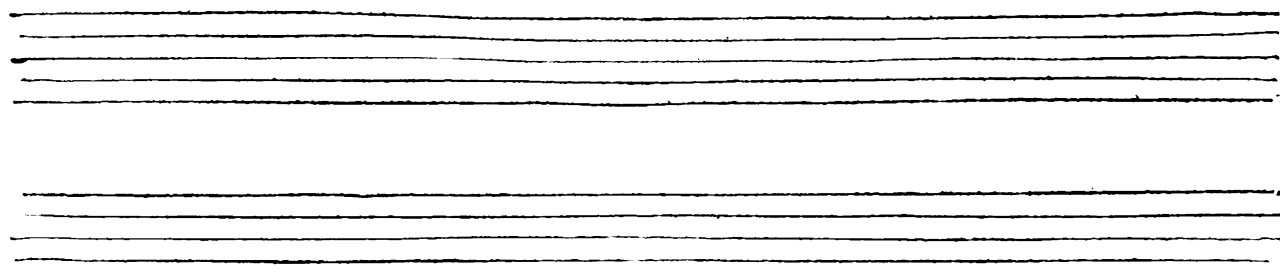
on le connaît Et ne l'aimer pas ?



on le connaît Et ne l'ai-mer pas ?



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

ENTRÉE.

2

FLUTES.

2

FLUTES.

2

2

2

2

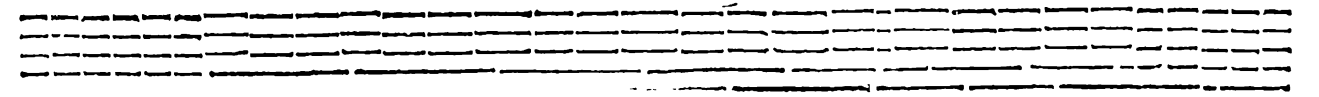
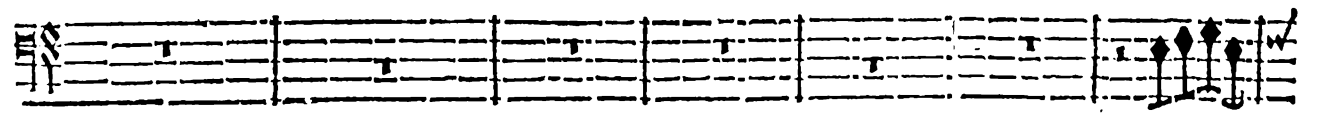
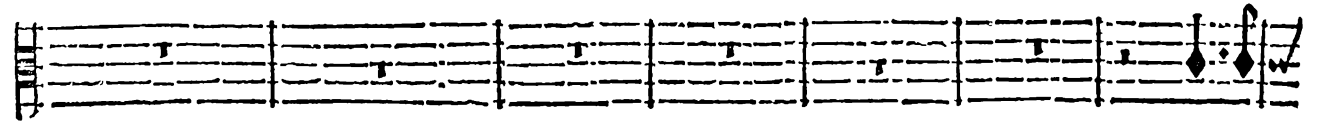
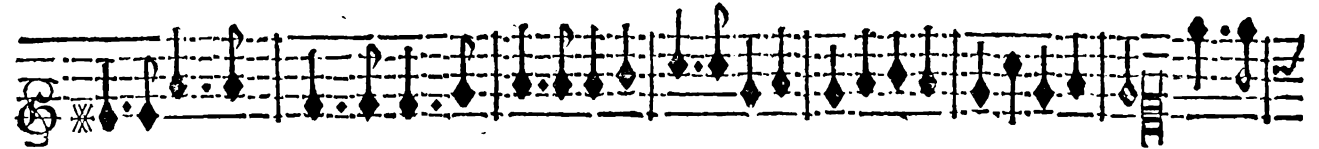
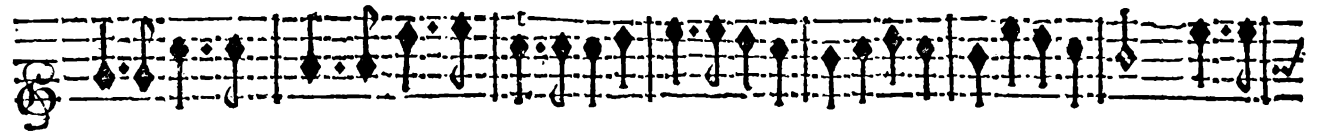
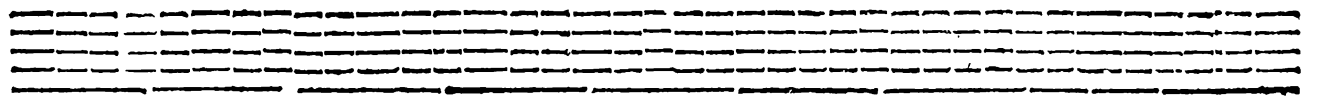
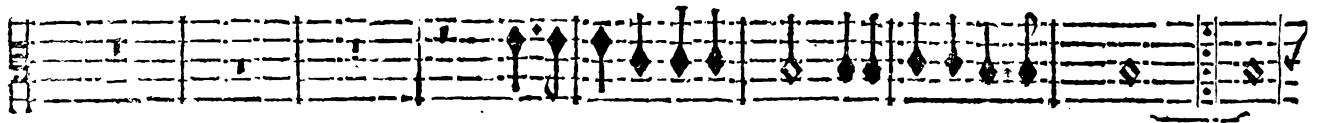
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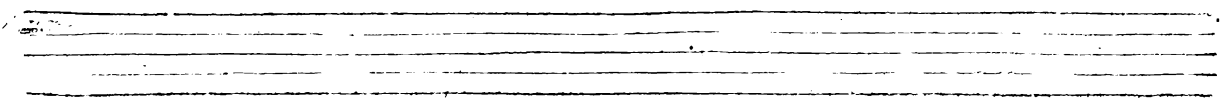
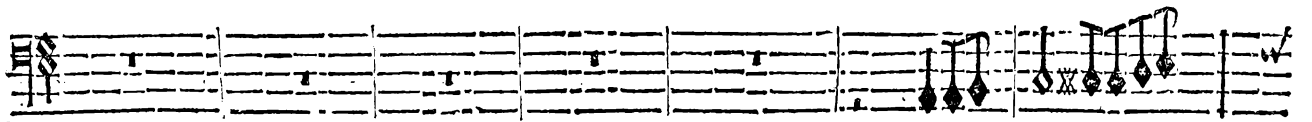
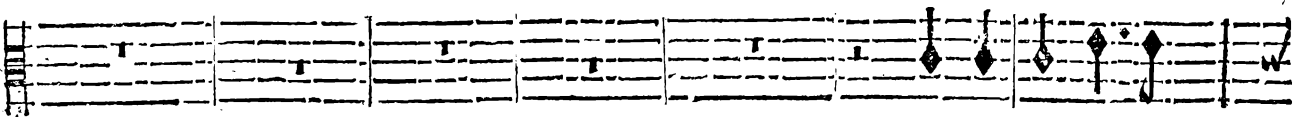
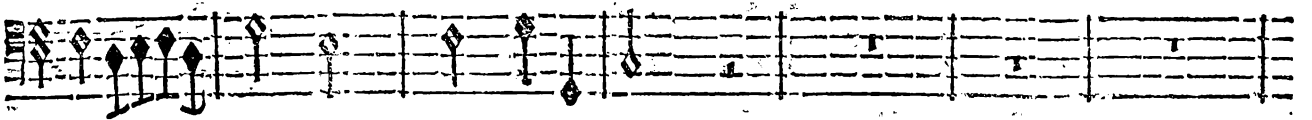
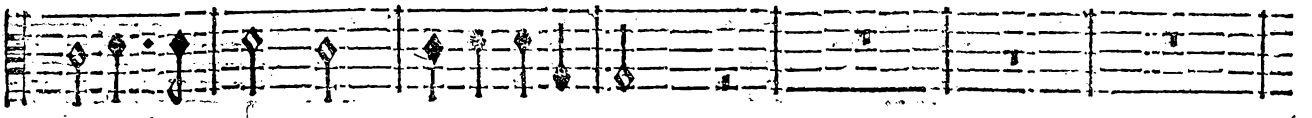
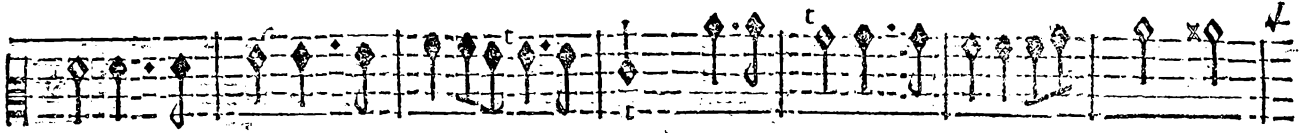
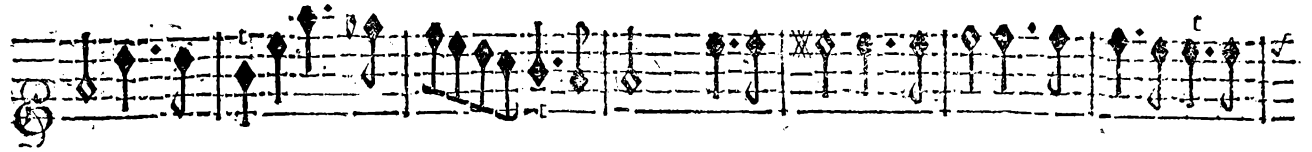
2

2

2

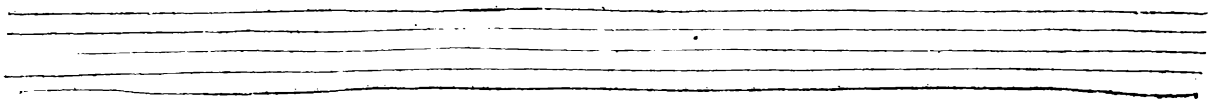
P R O L O G U E.





PROLOGUE.

Musical score for the Prologue, measures 1-5. The score consists of five staves. The first staff is in treble clef, and the second through fifth staves are in bass clef. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings like 'p' and 'f'.



FLUTES.

Musical score for Flutes, measures 1-5. The score is in treble clef and 3/4 time. It begins with a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes.

MENUET.

FLUTES.

Musical score for Flutes, measures 1-5. The score is in treble clef and 3/4 time. It begins with a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes.

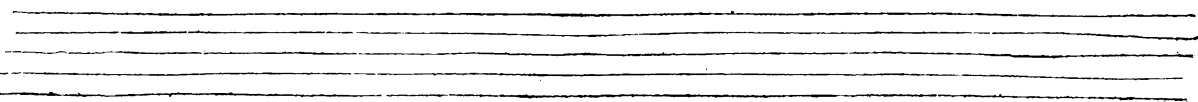
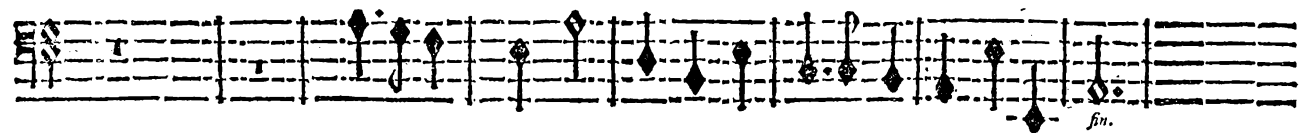
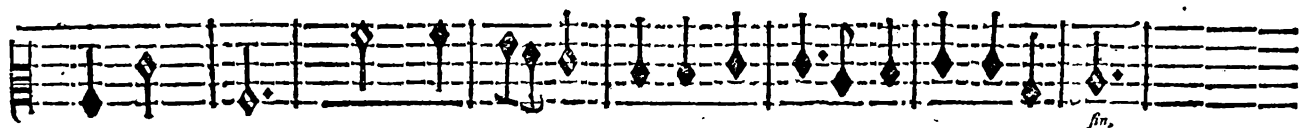
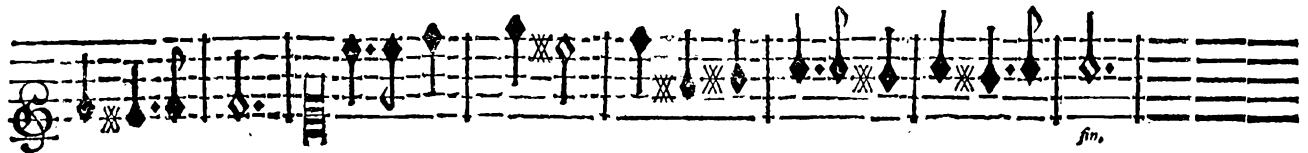
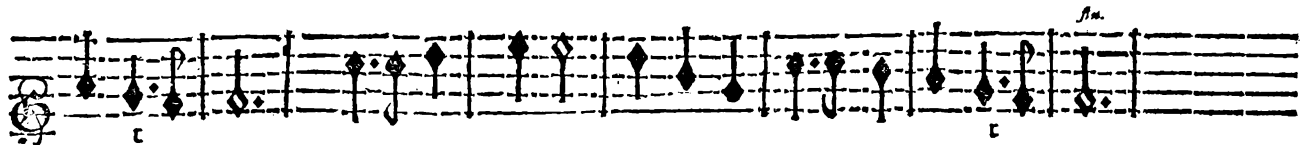
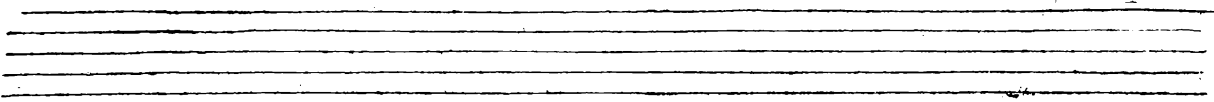
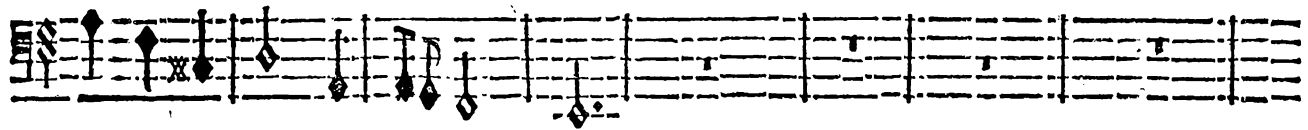
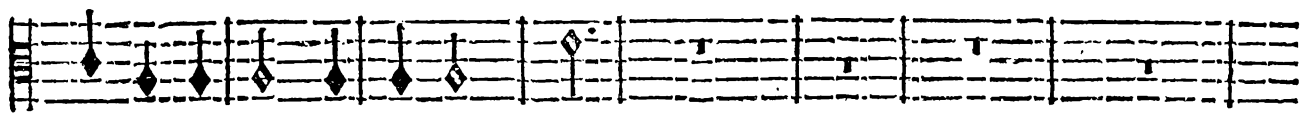
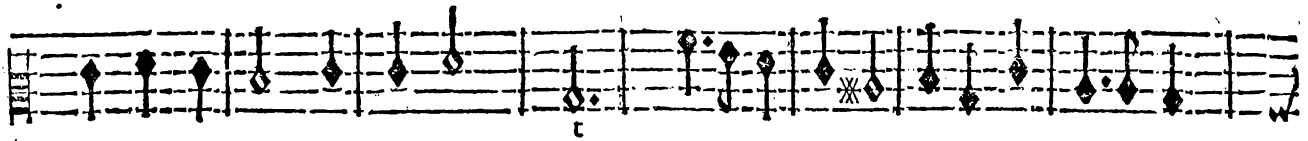
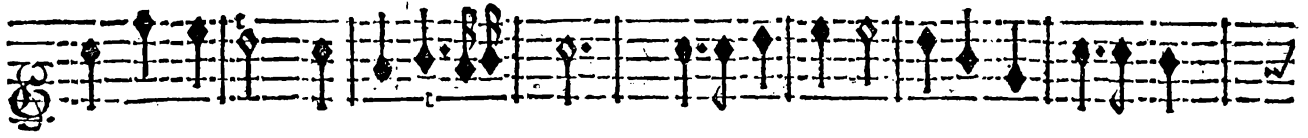
Musical score for Flutes, measures 1-5. The score is in treble clef and 3/4 time. It begins with a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes.

Musical score for Flutes, measures 1-5. The score is in treble clef and 3/4 time. It begins with a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes.

Musical score for Flutes, measures 1-5. The score is in treble clef and 3/4 time. It begins with a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes.



ARMIDE, TRAGÉDIE.



PROLOGUE,

GAVOTTE.

Musical staff 1: Treble clef, 2/4 time signature, first system of notes.

RONDEAU.

Musical staff 2: Bass clef, 2/4 time signature, second system of notes.

Musical staff 3: Bass clef, 2/4 time signature, third system of notes.

Musical staff 4: Bass clef, 2/4 time signature, fourth system of notes.

Musical staff 5: Bass clef, 2/4 time signature, fifth system of notes.

Empty musical staff.

Musical staff 6: Treble clef, 2/4 time signature, sixth system of notes.

Musical staff 7: Bass clef, 2/4 time signature, seventh system of notes.

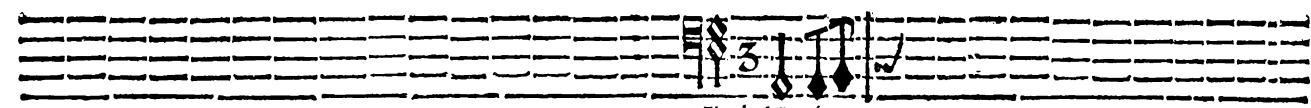
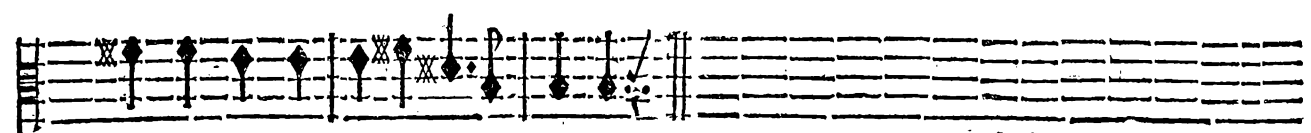
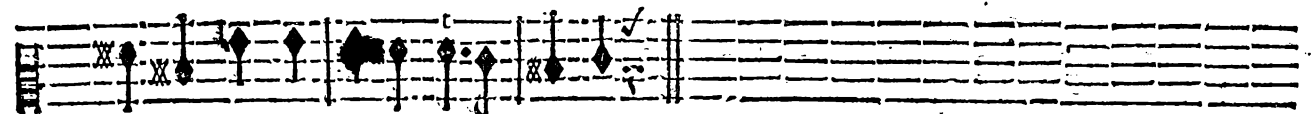
Musical staff 8: Bass clef, 2/4 time signature, eighth system of notes.

Musical staff 9: Bass clef, 2/4 time signature, ninth system of notes.

Musical staff 10: Bass clef, 2/4 time signature, tenth system of notes.

Empty musical staff.

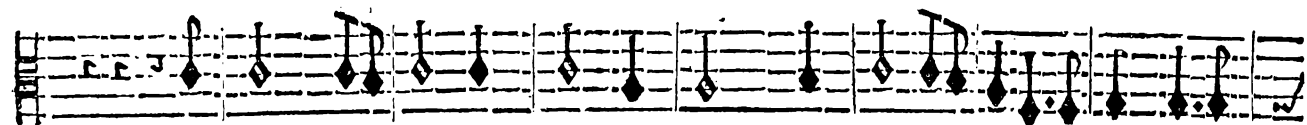
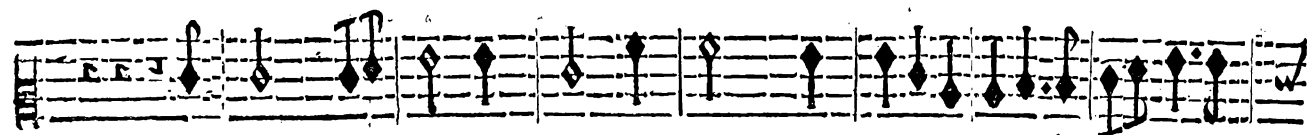
ARMIDE, TRAGEDIE.



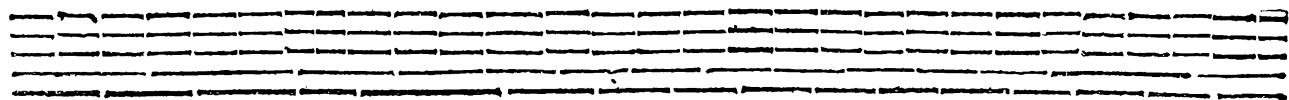
Fin de l'Entrée.



PRELUDE.



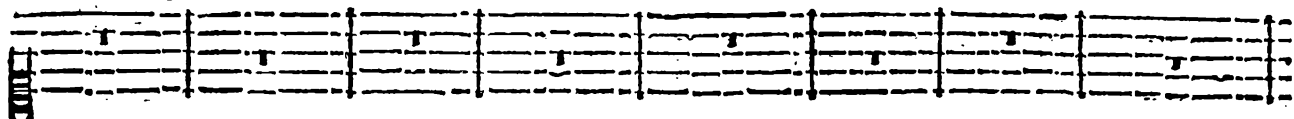
BASSE-CONTINUE.



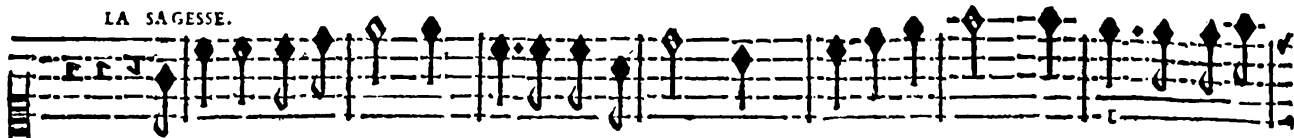


P R O L O G U E.

LA GLOIRE.



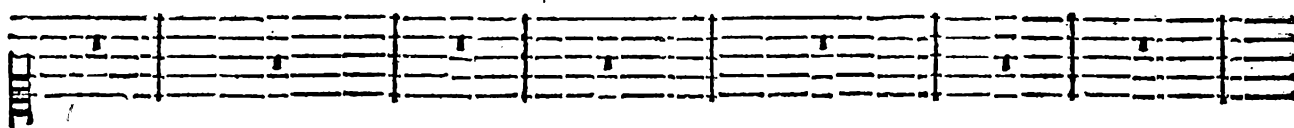
LA SAGESSE.



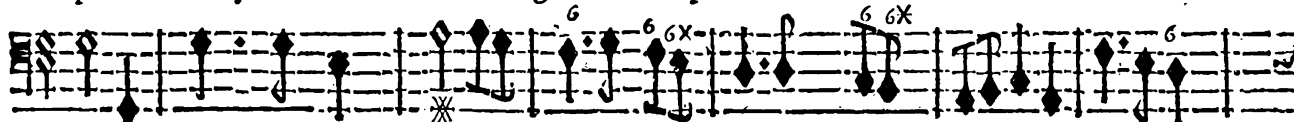
Suivons nostre Heros, que rié ne nous se- pare. Il nous invite aux Jeux qu'õ luy pre-



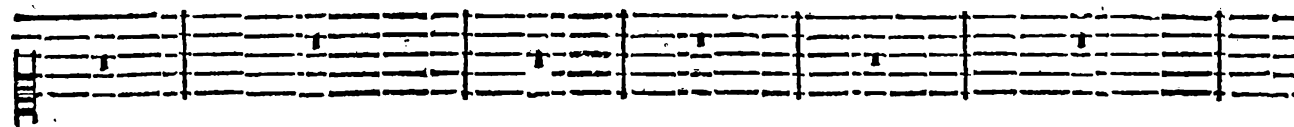
BASSE-CONTINUE.



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



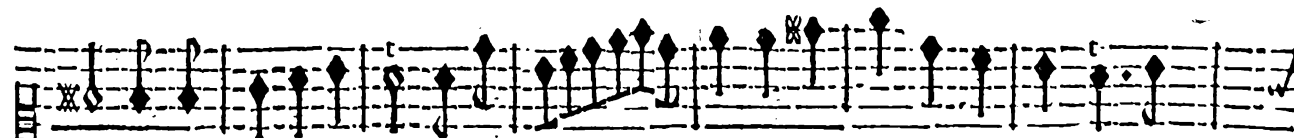
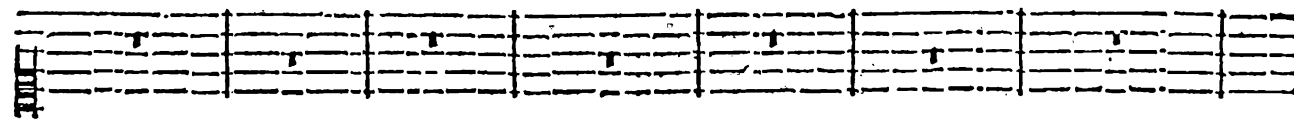
BASSE-CONTINUE.



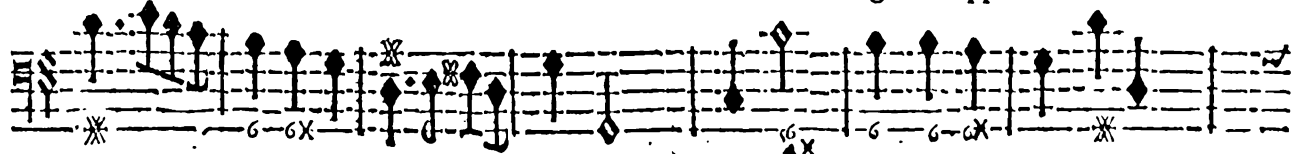
sage, Nous le verrons for- tir du Pa- lais enchan- té, Où par l'amour d'Ar-



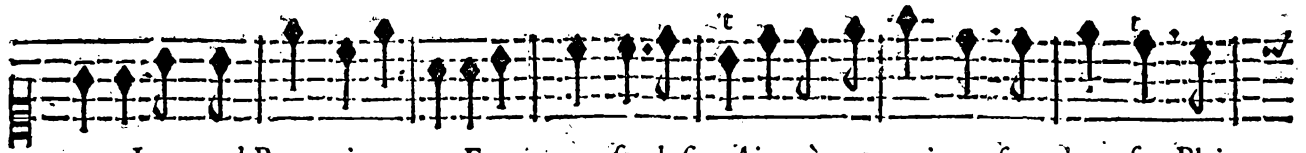
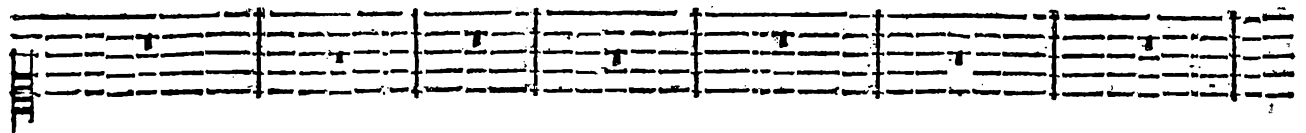
BASSE-CONTINUE



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



BASSE-CONTINUE.



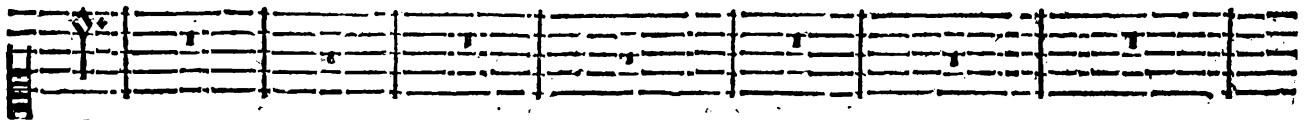
rage, Le grand Roy qui partage Entre nous ses desirs Aime à nous voir mesme dans ses Plai-



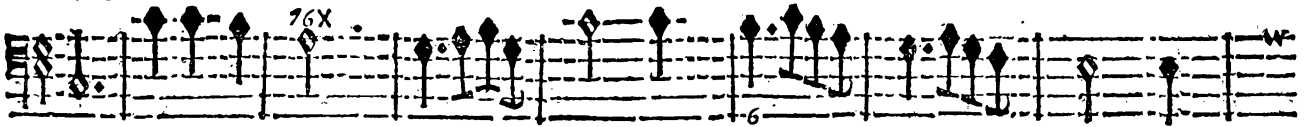
BASSE-CONTINUE.



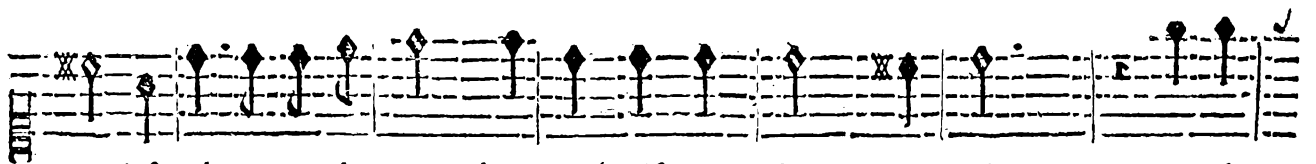
Que l'esclat de son nom s'estende au bout du Monde, Que l'es-clat de son



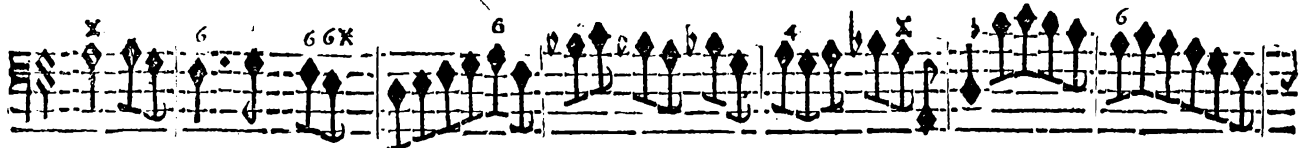
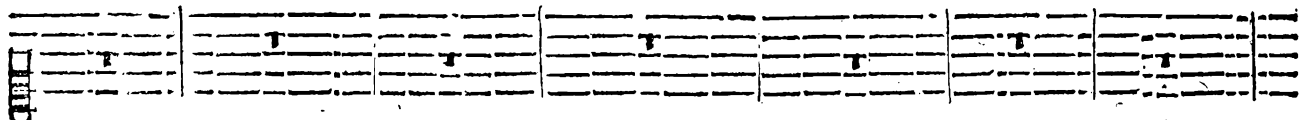
sirs.



BASSE-CONTINUE.



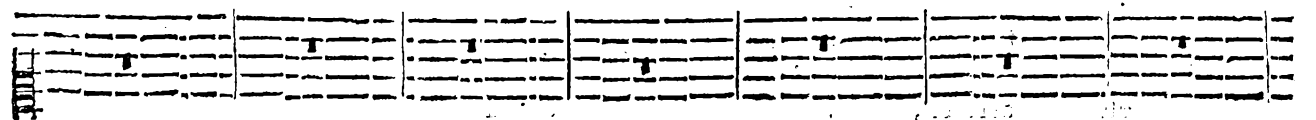
nom s'estende au bout du monde, Réunif- fons nos voix, Que cha-



BASSE-CONTINUE.



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

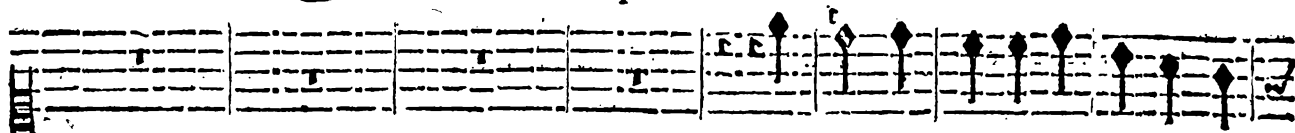


BASSE-CONTINUE.

PROLOGUE.



voix. Que chacun nous respon- de.



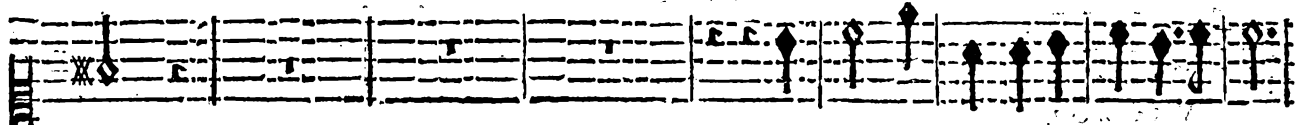
Chantons, Chantons la douceur de ses



BASSE-CONTINUE.



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

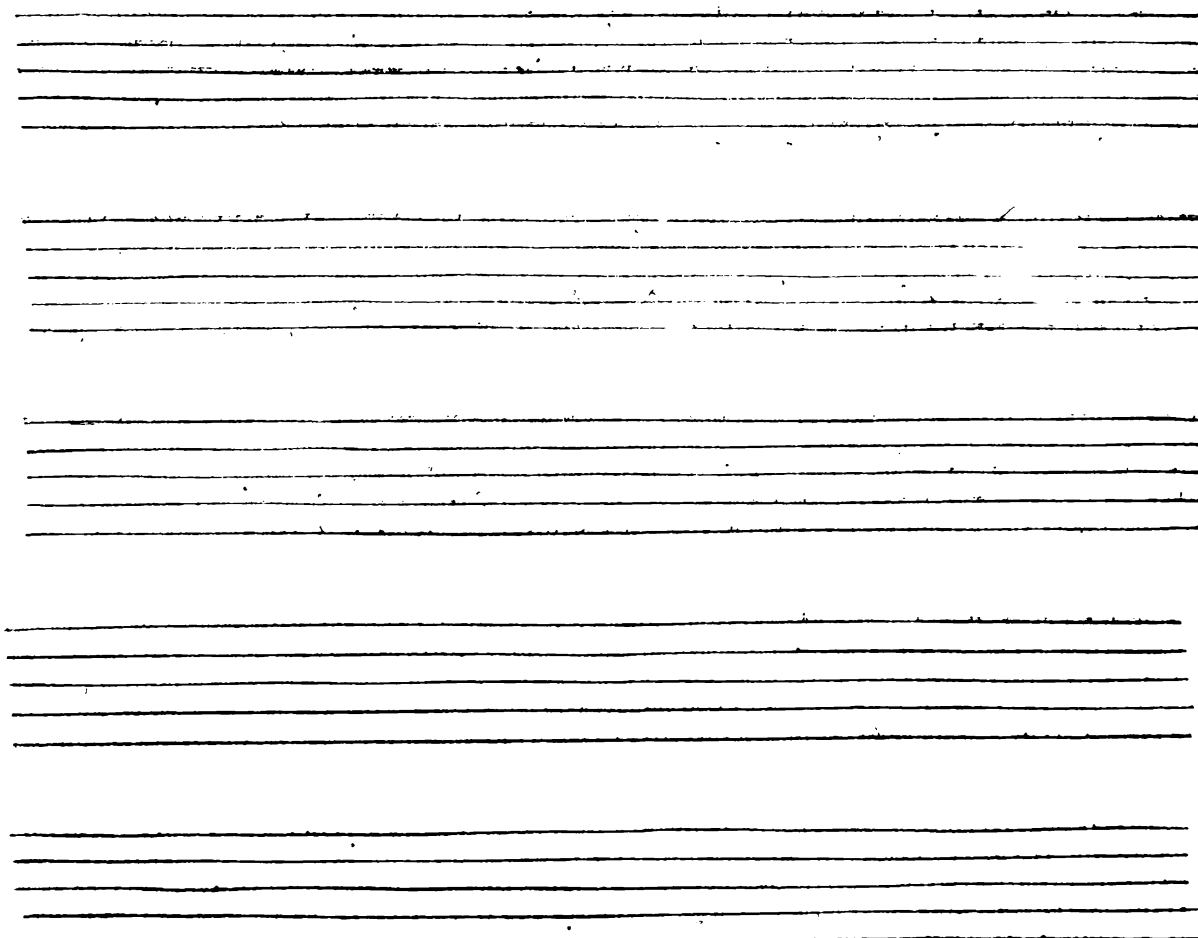


loix.

Chantons, Chantons la douceur de ses loix.



BASSE-CONTINUE.



ARMIDE TRAGÉDIE.

CHOEUR.

First vocal line of the chorus, starting with a treble clef and a key signature of one flat.

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

Second vocal line of the chorus, starting with a treble clef and a key signature of one flat.

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

Third vocal line of the chorus, starting with a treble clef and a key signature of one flat.

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

Fourth vocal line of the chorus, starting with a treble clef and a key signature of one flat.

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

Fifth vocal line of the chorus, starting with a treble clef and a key signature of one flat.

VIOLONS.

First staff for the Violins, starting with a treble clef and a key signature of one flat.

Second staff for the Violins, starting with a treble clef and a key signature of one flat.

Third staff for the Violins, starting with a treble clef and a key signature of one flat.

Fourth staff for the Violins, starting with a treble clef and a key signature of one flat.

Fifth staff for the Violins, starting with a treble clef and a key signature of one flat.

BASSE-CONTINUE.

Five empty musical staves for the Bass Continuo, starting with a bass clef and a key signature of one flat.

P R O L O G U E

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-CONTINUE.

ARMIDE, TRAGÉDIE.

cun nous responde. Que chacun nous responde. Reünissons nos

cun nous responde. Que chacun nous responde. Reünissons nos

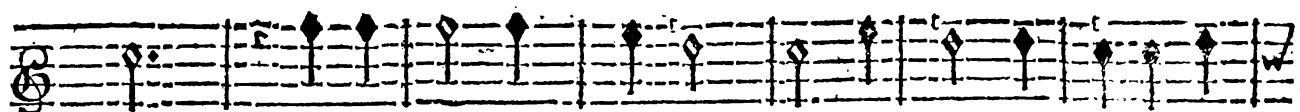
cun nous responde. Que chacun nous responde. Reünissons nos

cun nous responde. Que chacun nous responde. Reünissons nos

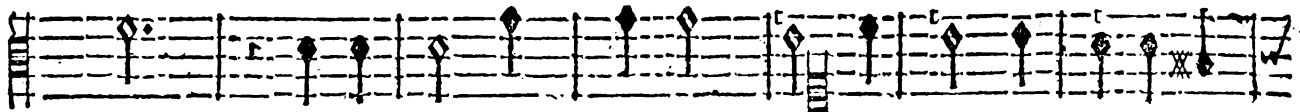
cun nous responde. Que chacun nous responde. Reünissons nos

BASSE-CONTINUE.

PROLOGUE.



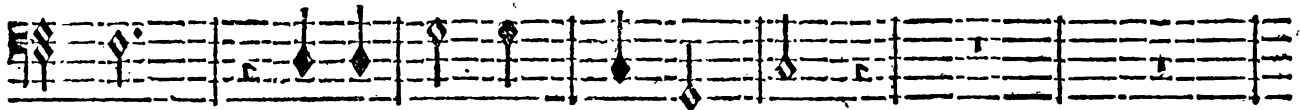
voix. Que chacun nous respon- de. Chantons, chantons la dou-



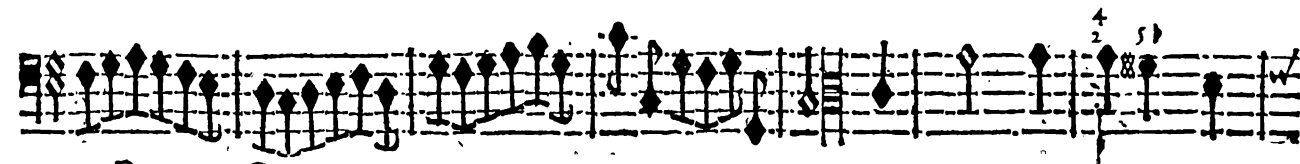
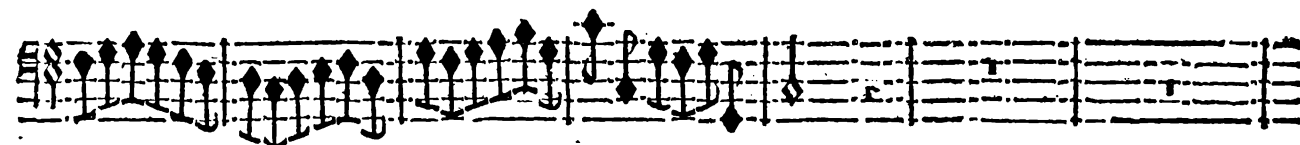
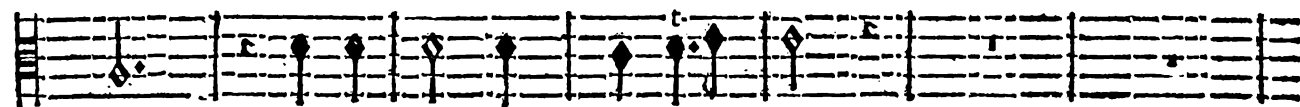
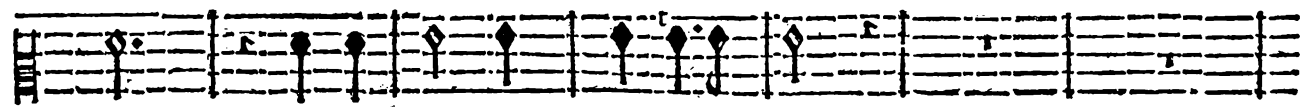
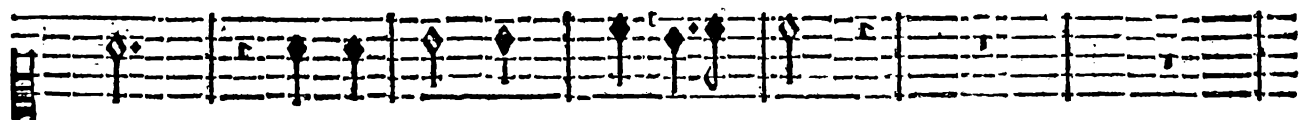
voix. Que chacun nous respon- de. Chantons, chantons la dou-



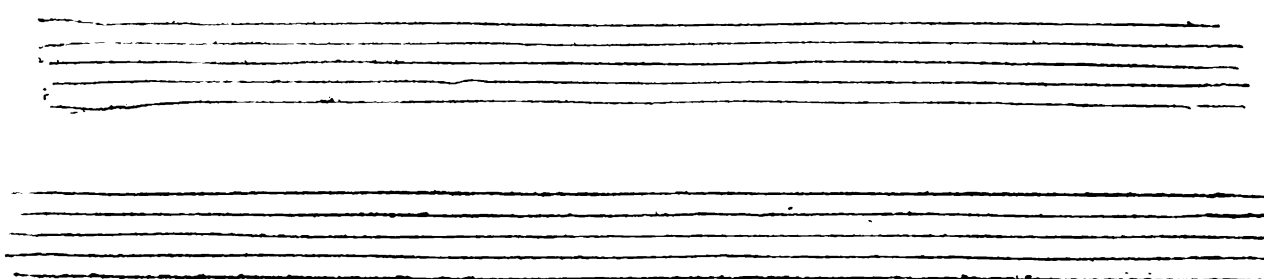
voix. Que chacun nous respon- de. Chantons, chantons la dou-



voix. Que chacun nous respon- de.

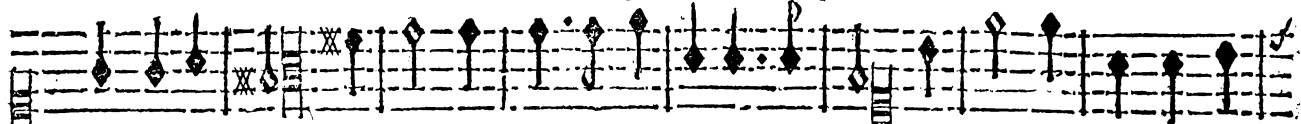


BASSE-CONTINUE.





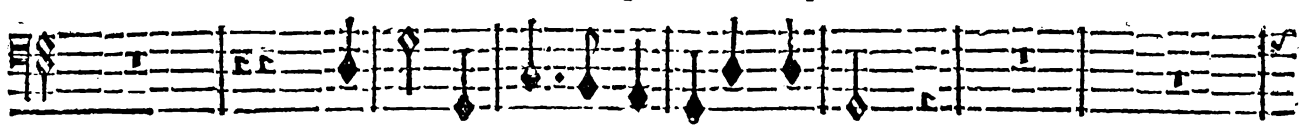
ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-



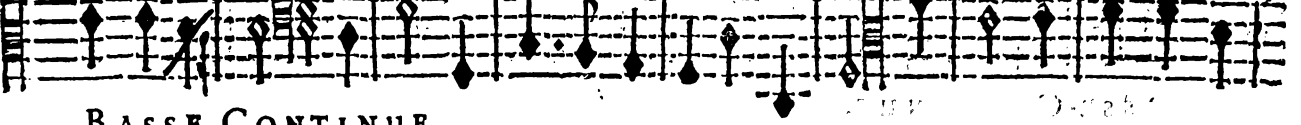
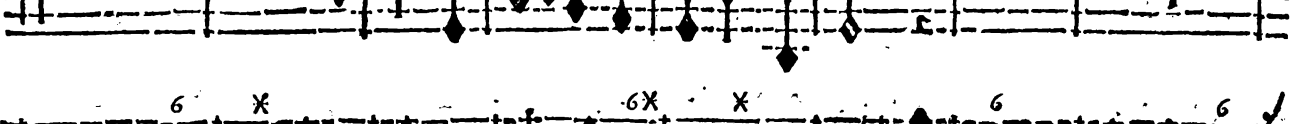
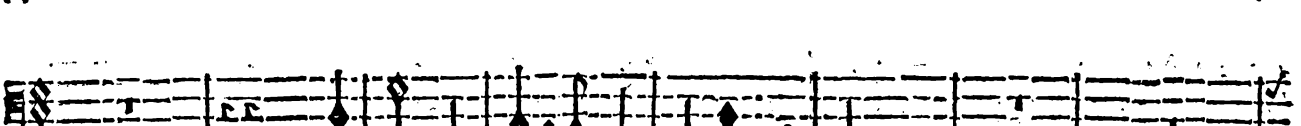
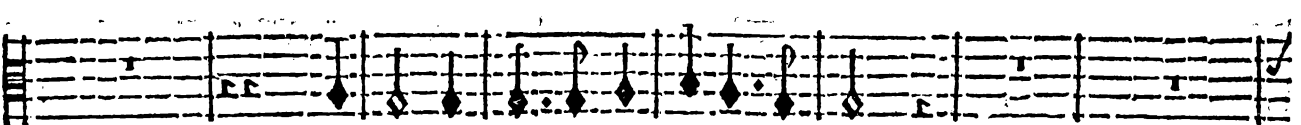
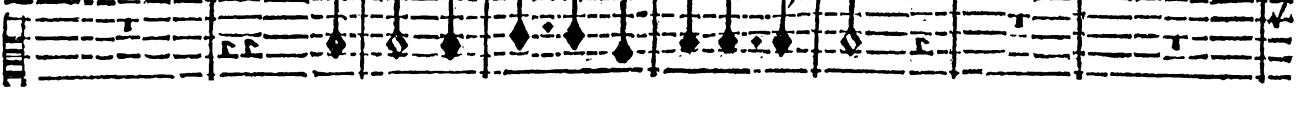
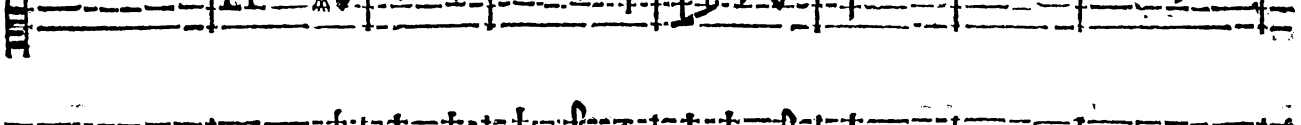
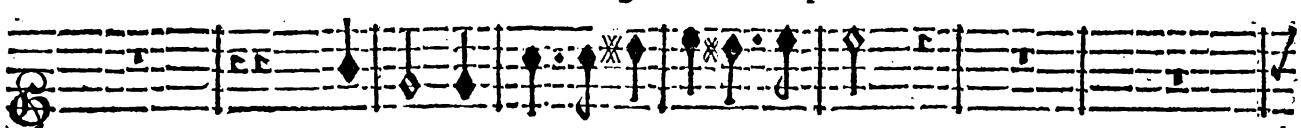
ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-



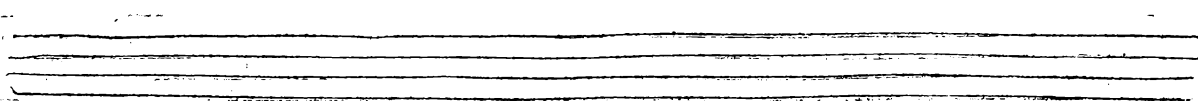
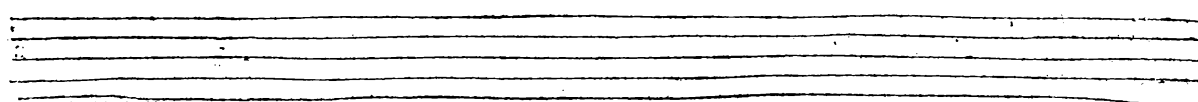
ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-



Chantons, chantons ses glorieux exploits.



BASSE-CONTINUE.

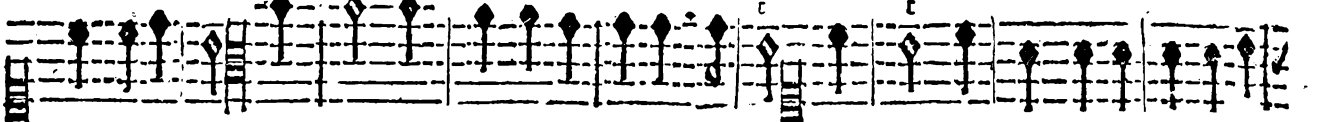




PROLOGUE:



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



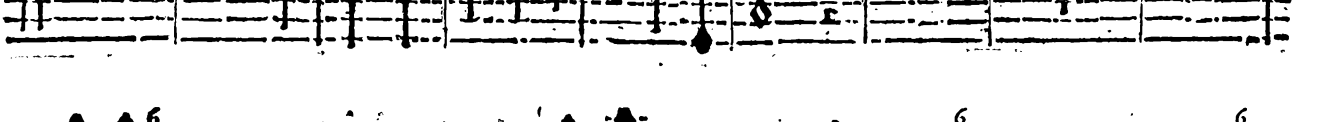
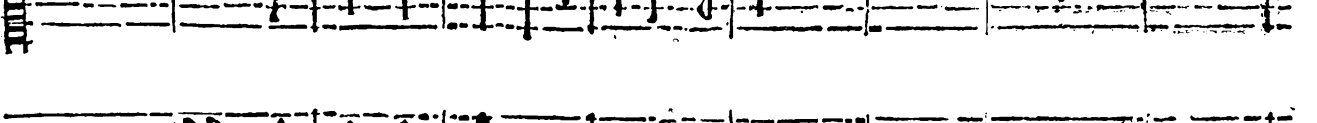
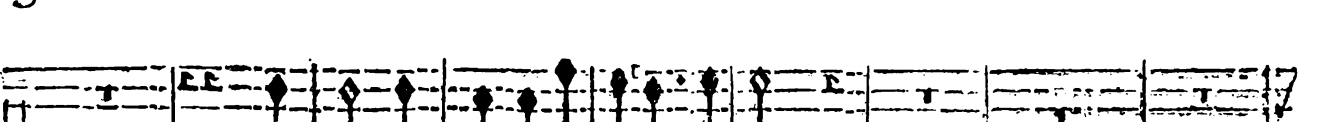
ceur de ses loix , Chantons, chantons ses glorieux exploits. Chantons, chantons la douceur de ses



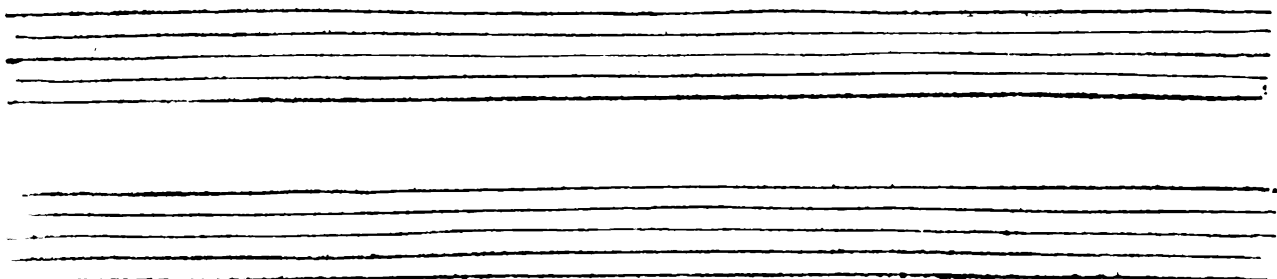
ceur de ses loix , Chantons, chantons ses glorieux exploits. Chantons, chantons la douceur de ses



Chantons, chantons ses glorieux exploits.

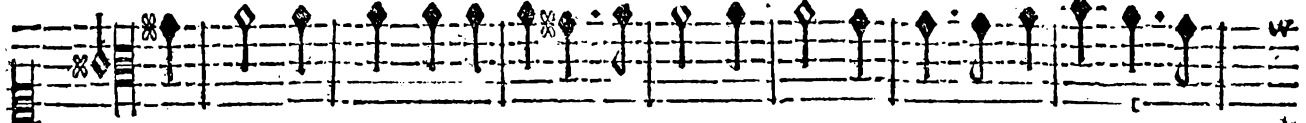


BASSE-CONTINUE.

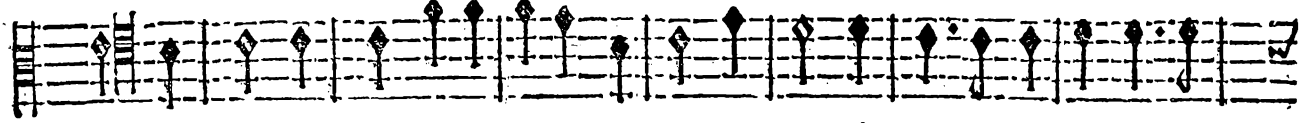




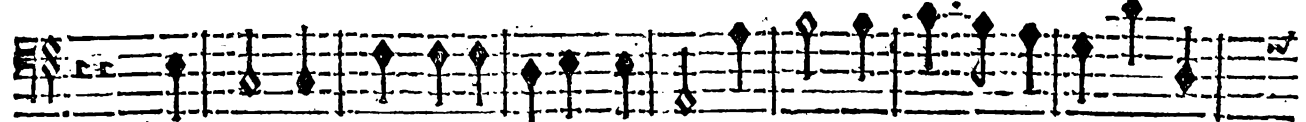
loix. Chantons, chantons ses glorieux exploits. Chantons, chantons ses glorieux ex-



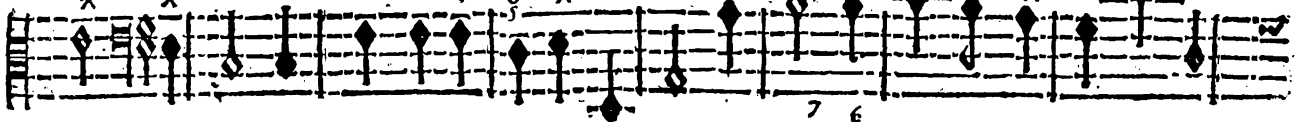
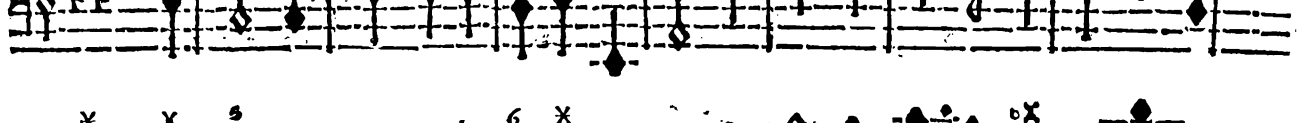
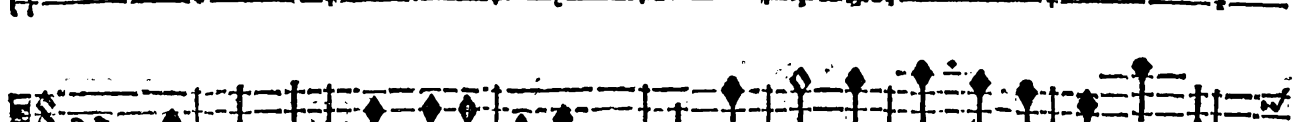
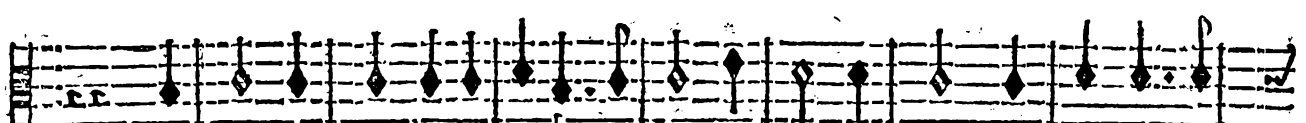
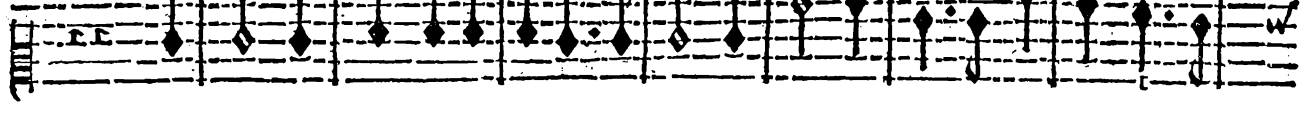
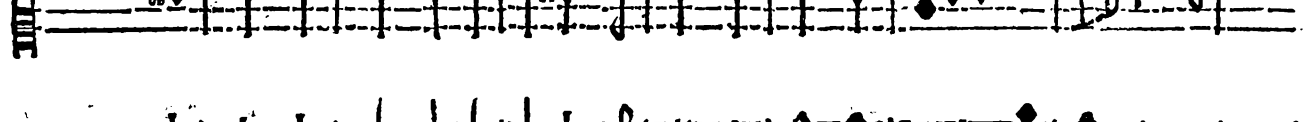
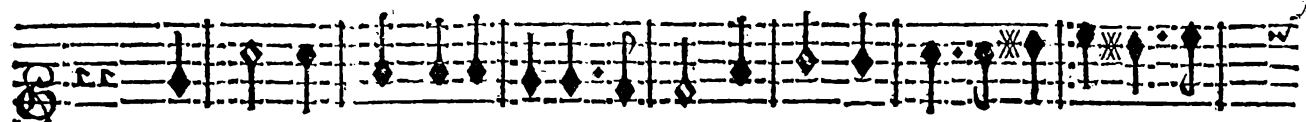
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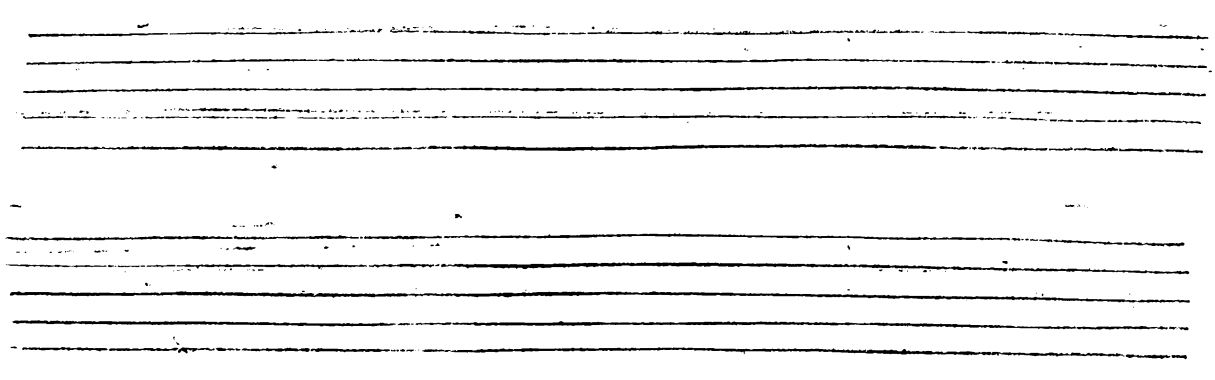
loix. Chantons, chantons ses glorieux exploits. Chantons, chantons ses glorieux ex-



Chantons, chantons ses glorieux exploits. Chantons, chantons ses glorieux ex-

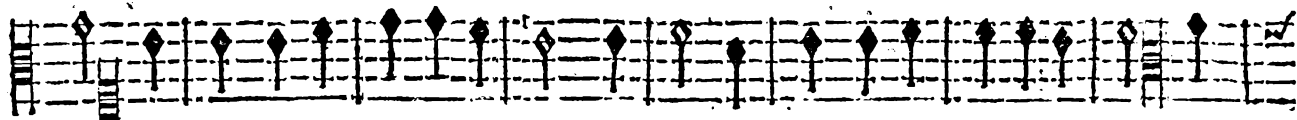


BASSE-CONTINUE.





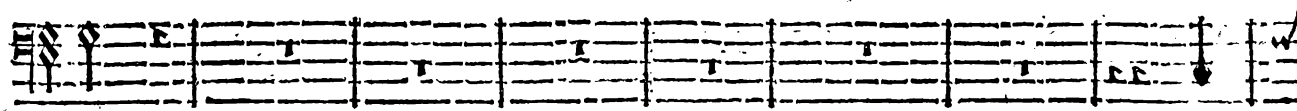
ploits. Chantons, la douceur de ses loix, Chantons, chantons la douceur de ses loix, Chan-



ploits. Chantons, la douceur de ses loix, Chantons, chantons la douceur de ses loix, Chan-

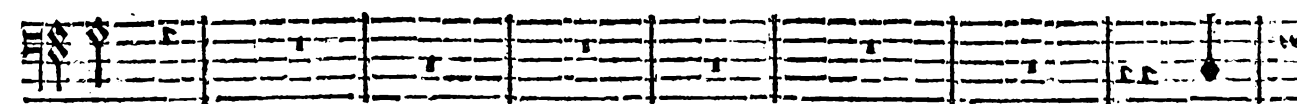
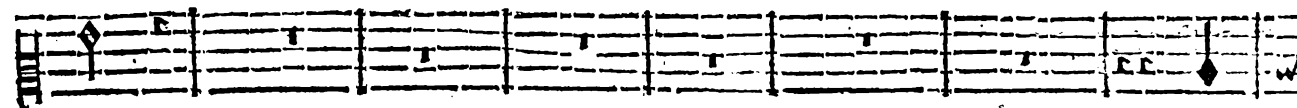
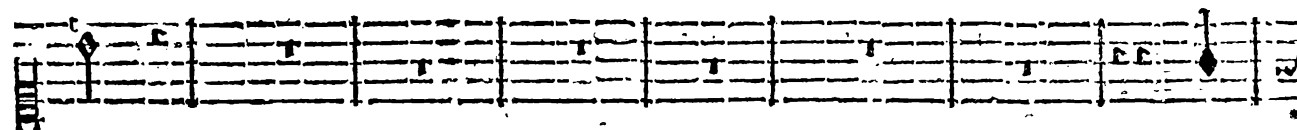
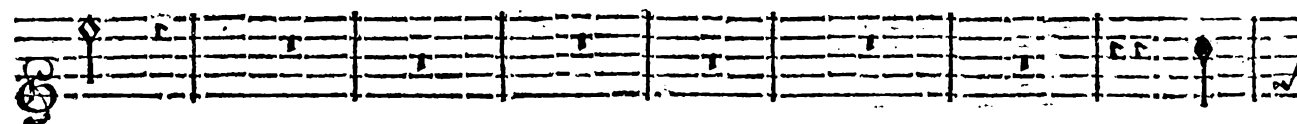


ploits. Chantons, Chantons, chantons la douceur de ses loix, Chan-

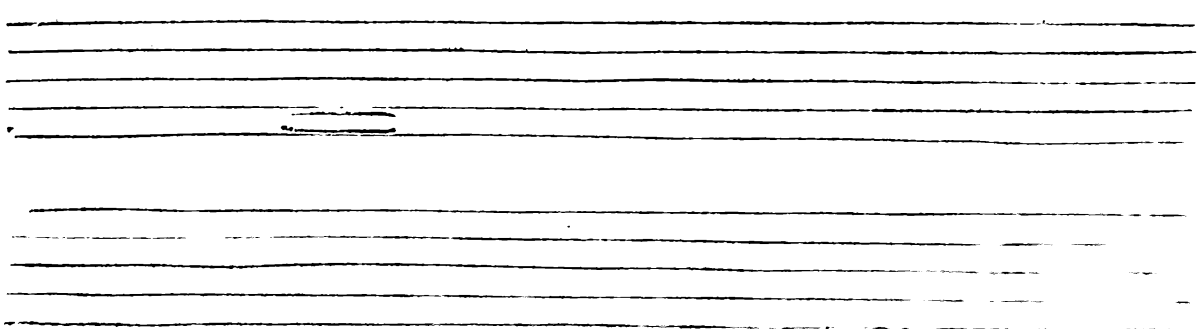


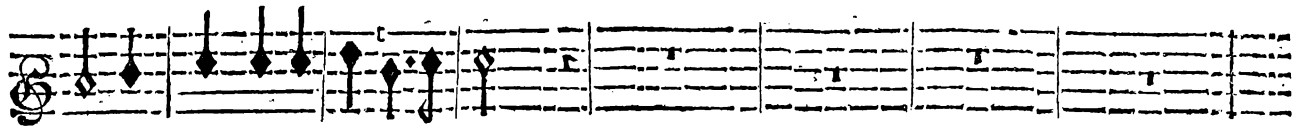
ploits.

Chan-



BASSE-CONTINUE.

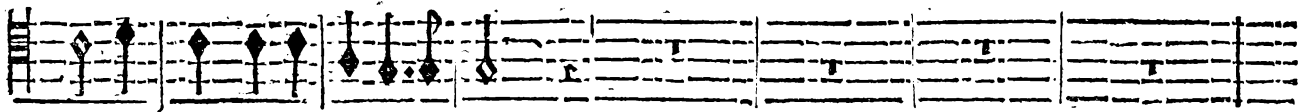




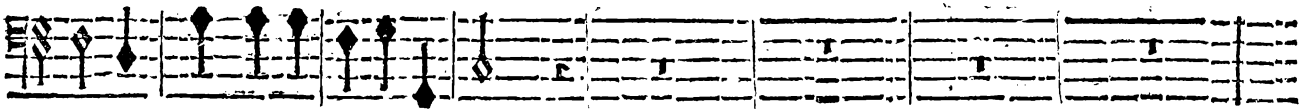
tons, Chantons ses glorieux Exploits.



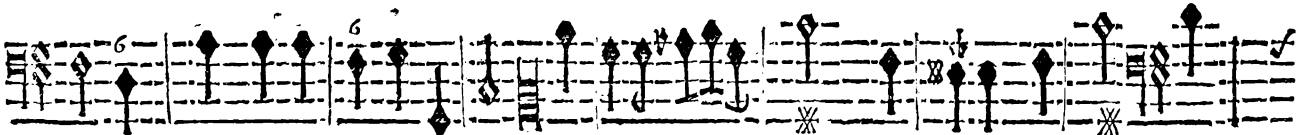
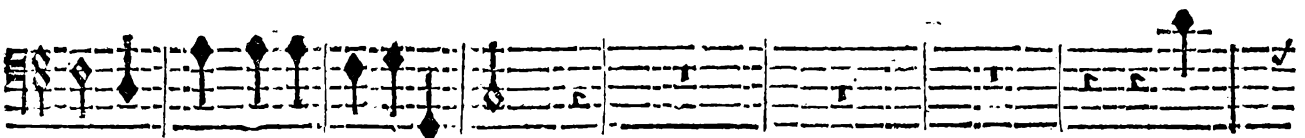
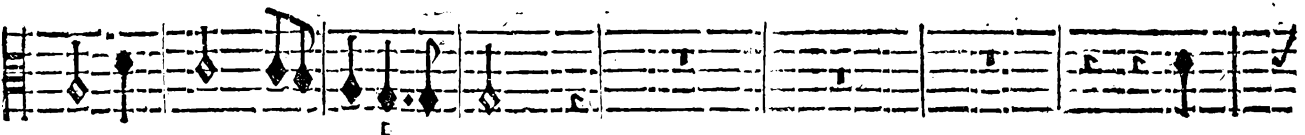
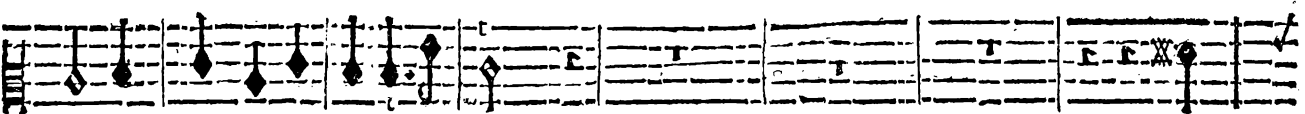
tons, Chantons ses glorieux Exploits.



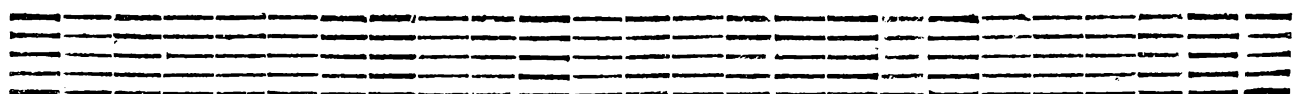
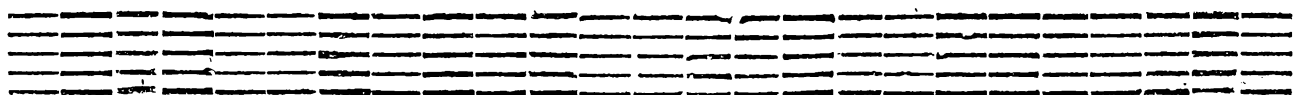
tons, Chantons ses glorieux Exploits.



tons, Chantons ses glorieux Exploits.



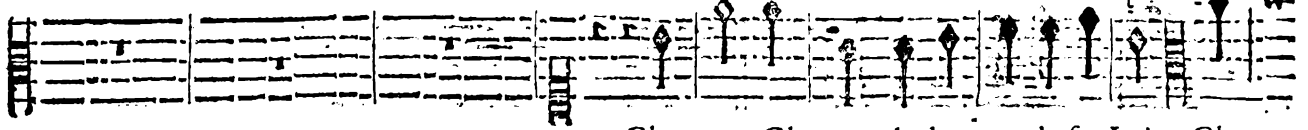
BASSE-CONTINUE.



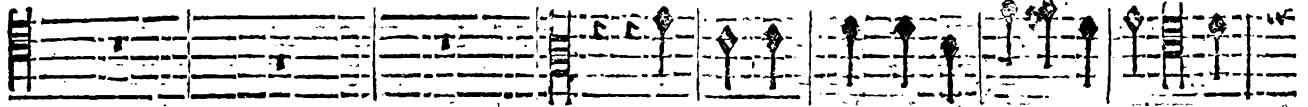
PROLOGUE.



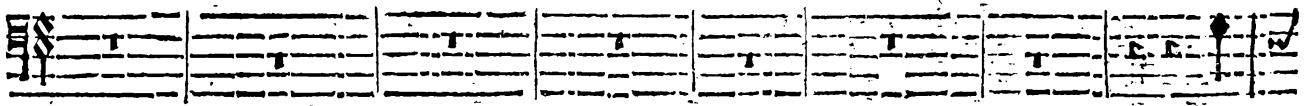
Chantons, Chantons la douceur de ses Loix. Chan-



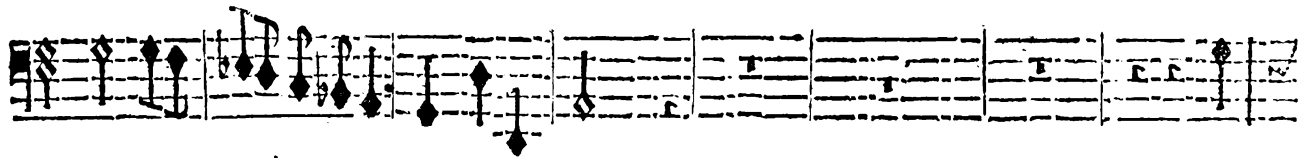
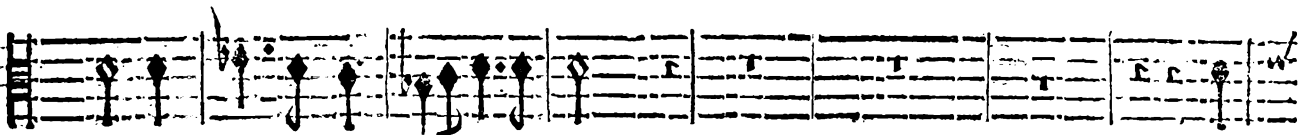
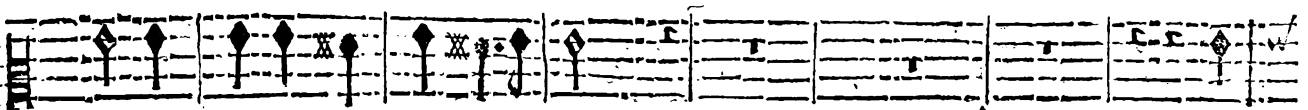
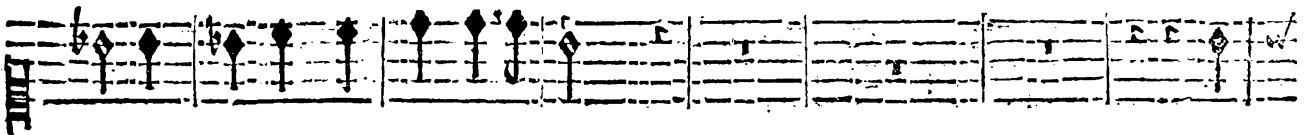
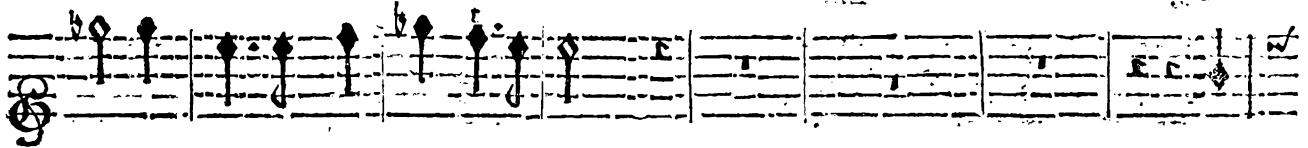
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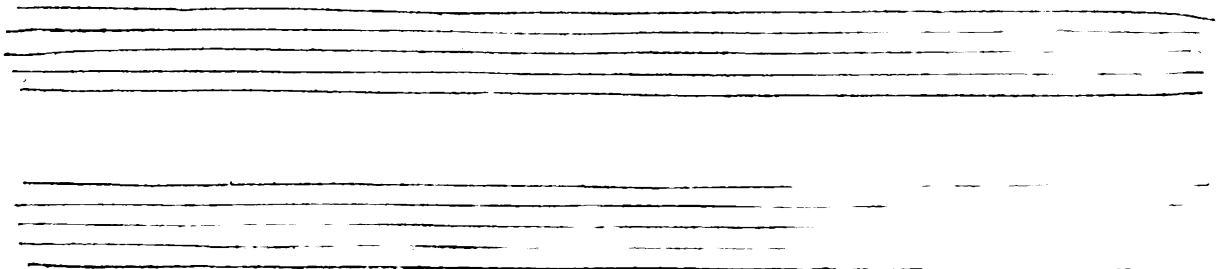
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Chan-

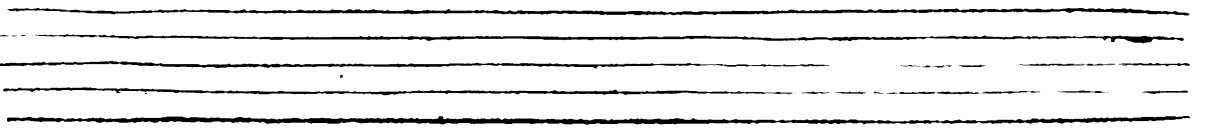
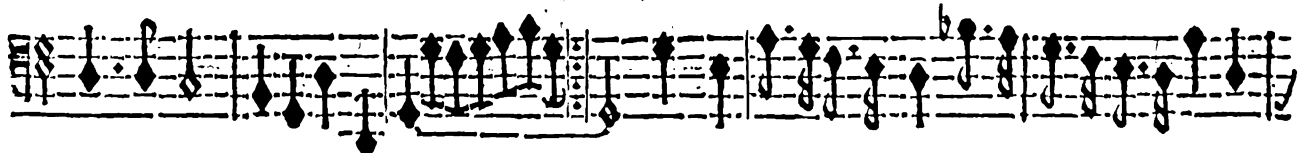
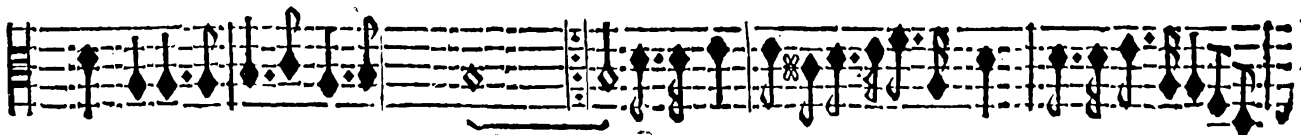
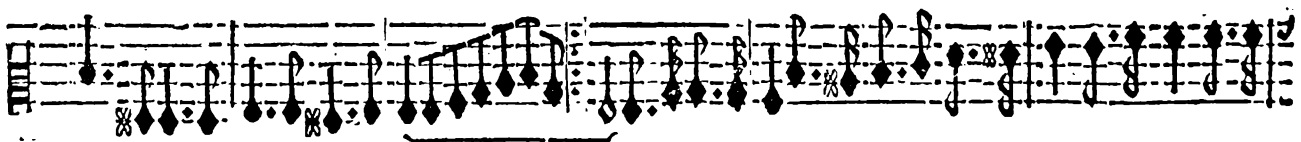
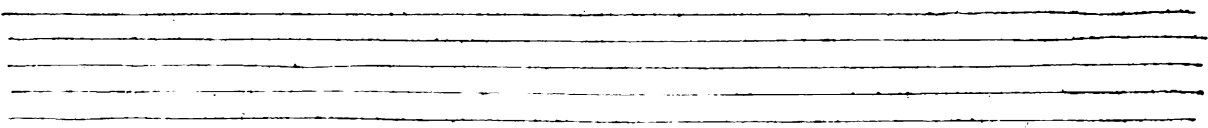
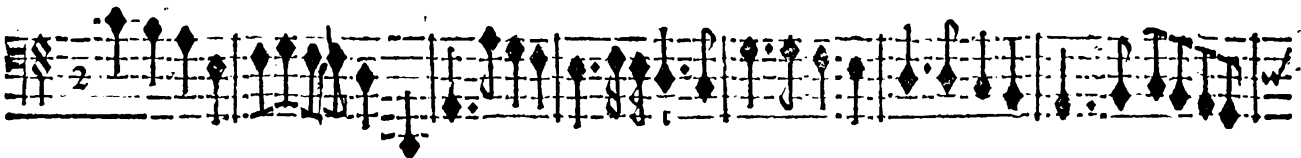


BASSE-CONTINUE.





ENTRÉE



This page contains a musical score for the opera Armide, Tragedie, page 148. The score is written in a historical style and consists of ten systems of staves. The first system includes a vocal line (treble clef) and a lute line (treble clef). The second system through the fifth system consist of lute lines. The sixth system through the ninth system consist of lute lines. The tenth system consists of a lute line. The score ends with three empty staves.



PROLOGUE.

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff begins with a 3/4 time signature and contains a melodic line with various note values and rests. The word "Senuet" is written in a cursive script below the treble staff. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical composition with a treble and bass staff. The treble staff features a melodic line with some slurs and accents, while the bass staff continues the accompaniment.

The third system of musical notation shows the continuation of the piece, with a treble and bass staff. The treble staff has a melodic line with some slurs, and the bass staff provides accompaniment.

The fourth system of musical notation continues the piece, featuring a treble and bass staff. The treble staff has a melodic line with some slurs, and the bass staff provides accompaniment.

A blank musical staff consisting of five horizontal lines, used as a separator between systems of music.

The fifth system of musical notation continues the piece, featuring a treble and bass staff. The treble staff has a melodic line with some slurs, and the bass staff provides accompaniment.

The sixth system of musical notation continues the piece, featuring a treble and bass staff. The treble staff has a melodic line with some slurs, and the bass staff provides accompaniment.

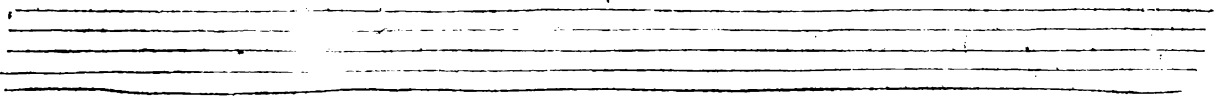
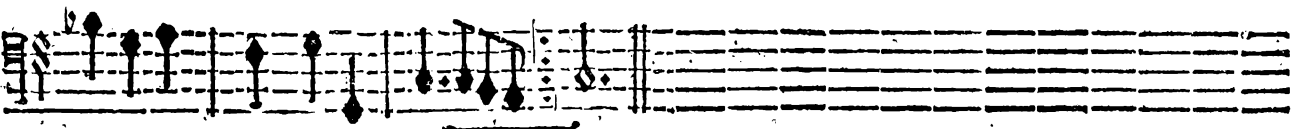
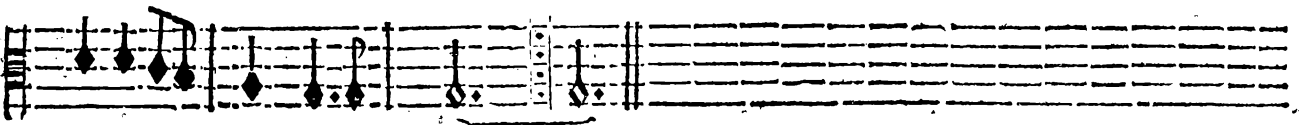
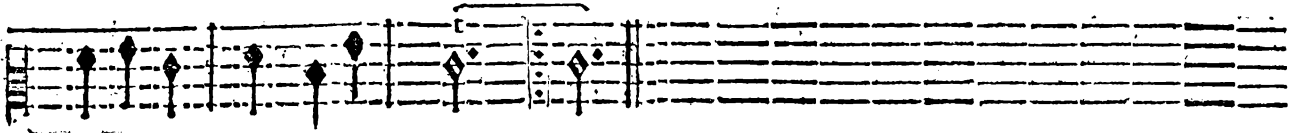
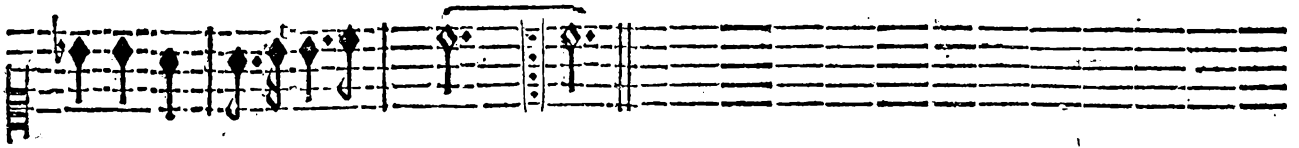
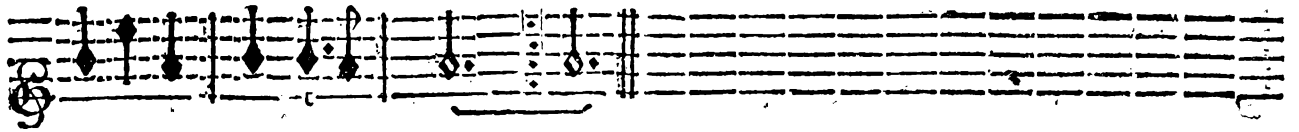
The seventh system of musical notation continues the piece, featuring a treble and bass staff. The treble staff has a melodic line with some slurs, and the bass staff provides accompaniment.

The eighth system of musical notation continues the piece, featuring a treble and bass staff. The treble staff has a melodic line with some slurs, and the bass staff provides accompaniment.

The ninth system of musical notation continues the piece, featuring a treble and bass staff. The treble staff has a melodic line with some slurs, and the bass staff provides accompaniment.

A blank musical staff consisting of five horizontal lines, used as a separator between systems of music.

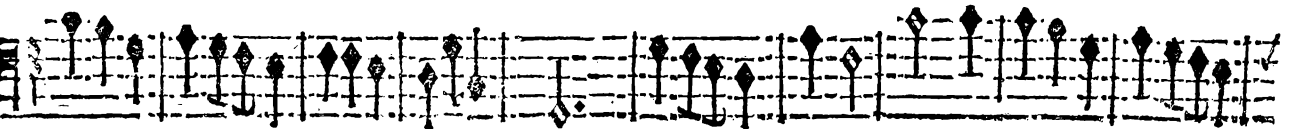
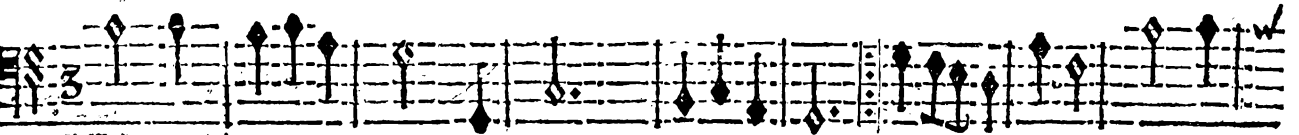
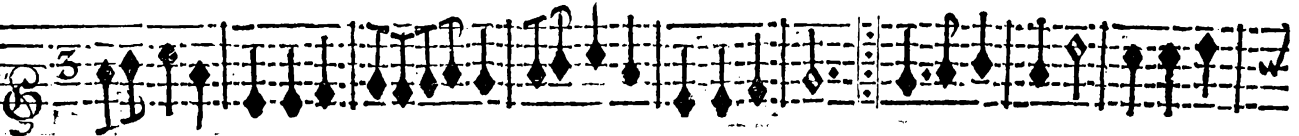
ARMIDE, TRAGEDIE.

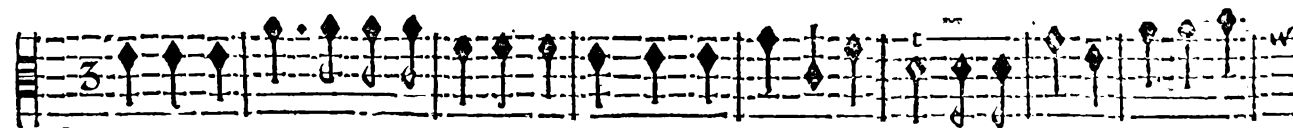
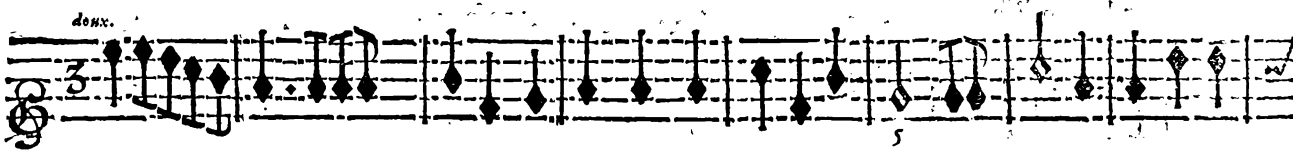
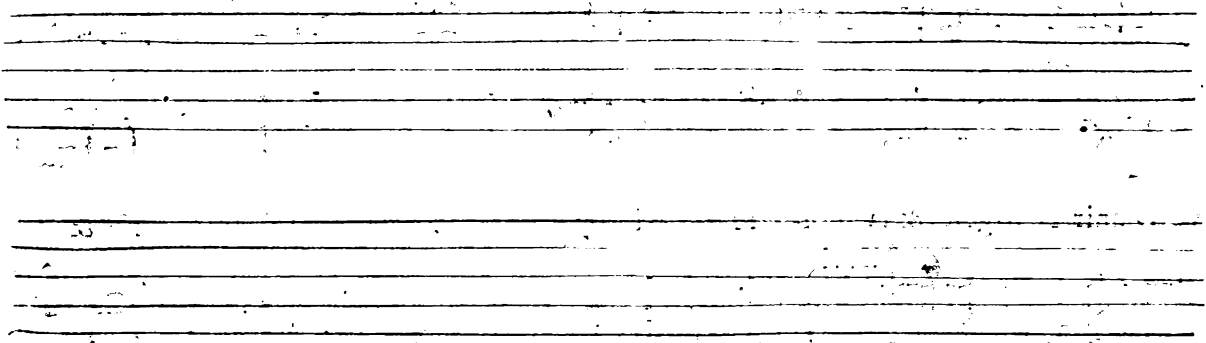
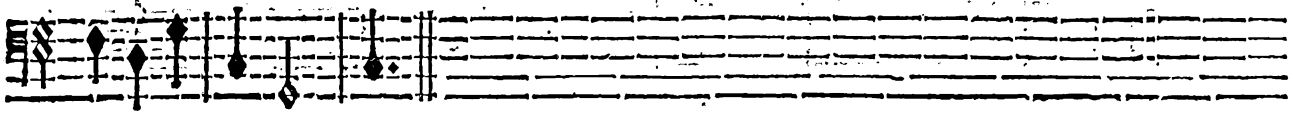
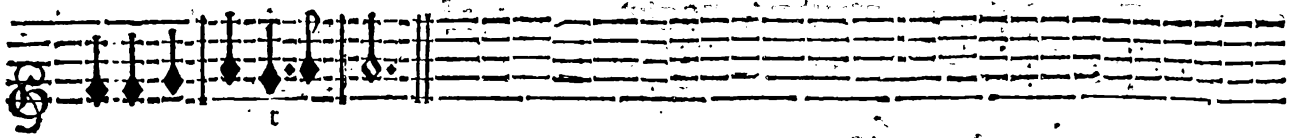
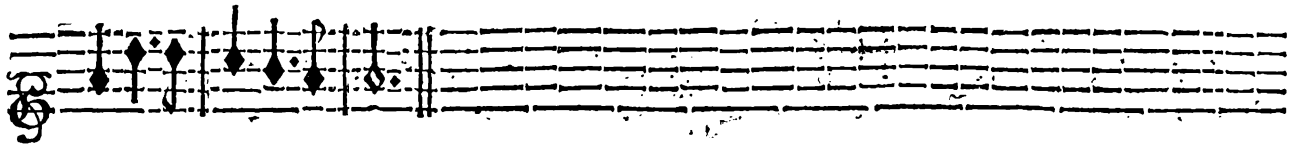


MENUE T.

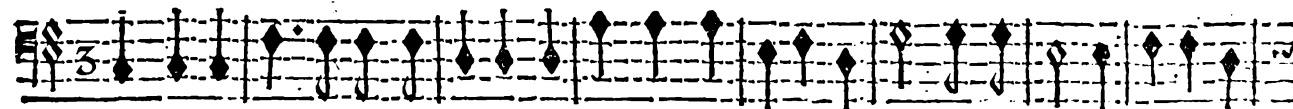


HAUTBOIS.

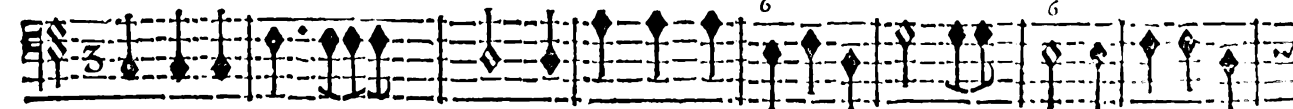




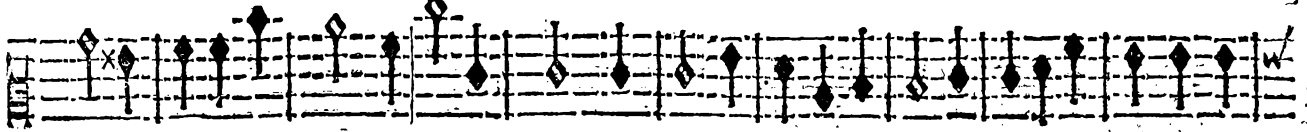
Que dans le Temple de Memoire son nom soit pour jamais gravé, C'est à luy qu'il est refer-



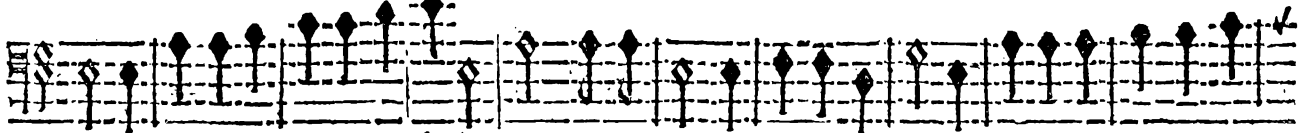
Que dans le Temple de Memoire son nom soit pour jamais gravé, C'est à luy qu'il est refer-



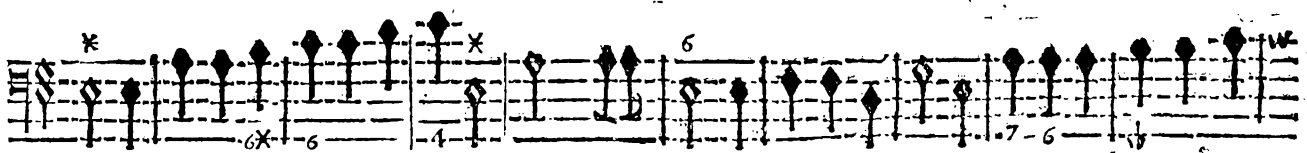
BASSE-CONTINUE.



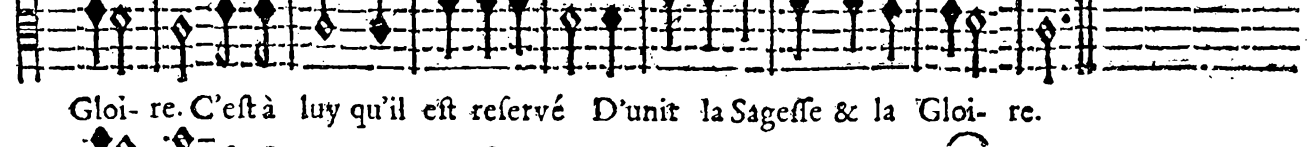
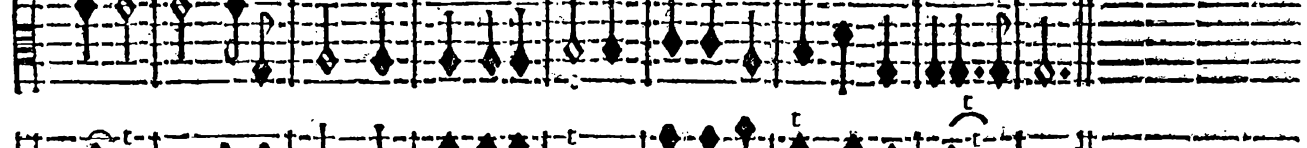
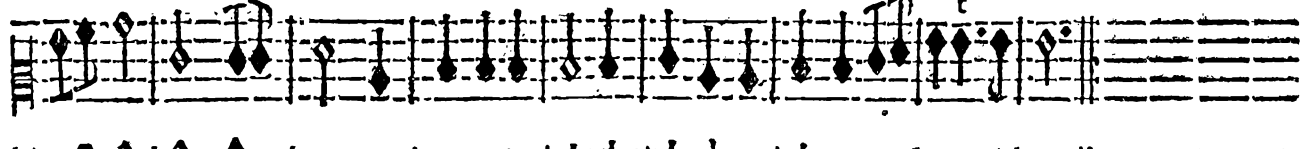
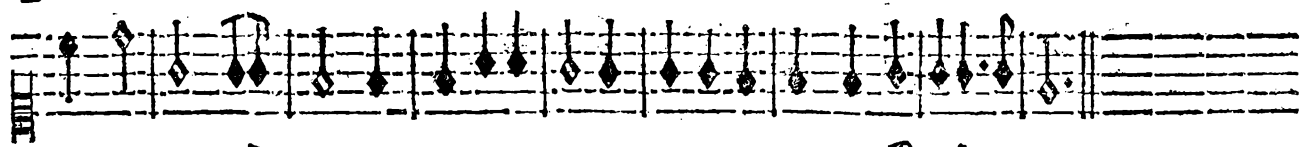
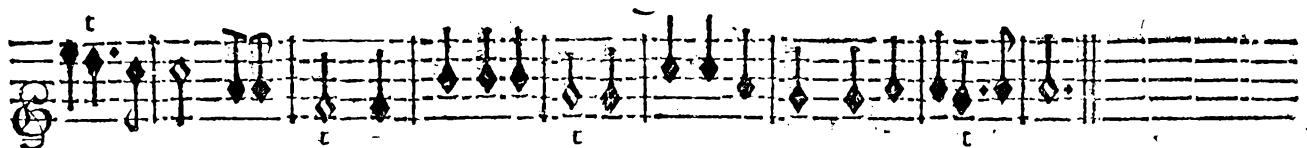
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est refervé D'unir la Sageffe & la



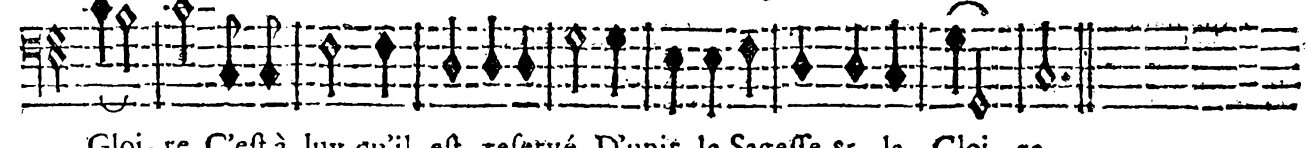
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est refervé d'unir la Sageffe & la



BASSE-CONTINUE.



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



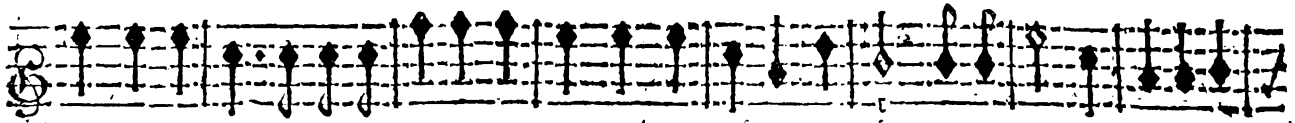
Gloi- re. C'est à luy qu'il est refervé D'unir la Sageffe & la Gloi- re.



BASSE-CONTINUE.

P R O L O G U E.

C H O E U R S.



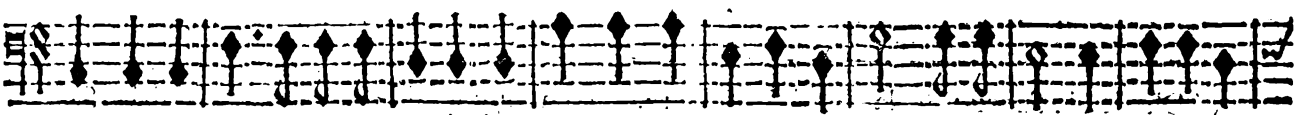
Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est reser-



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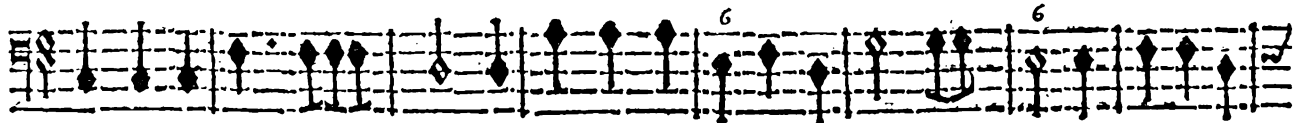
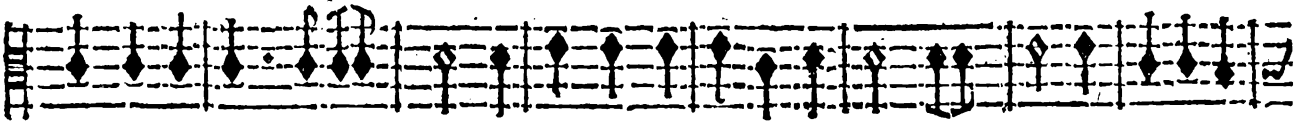
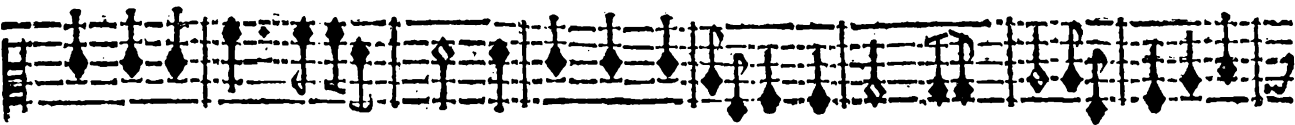
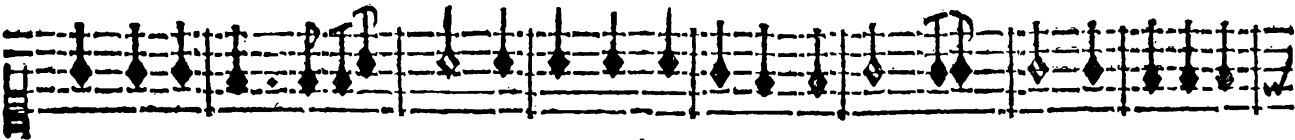
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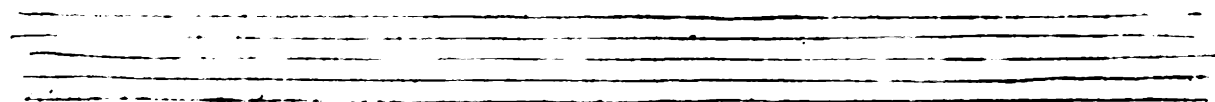
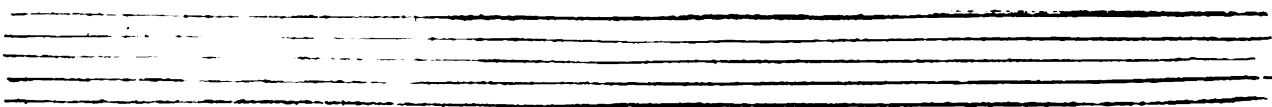
Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est reser-



V I O L O N S.



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



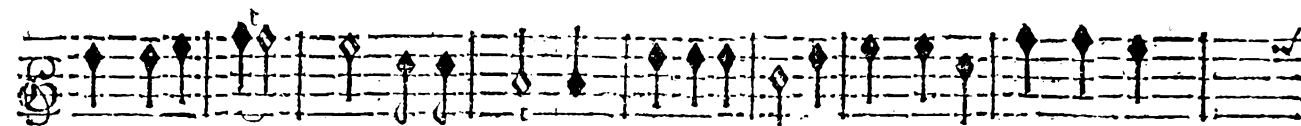
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vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est refervé D'unir la Sa-

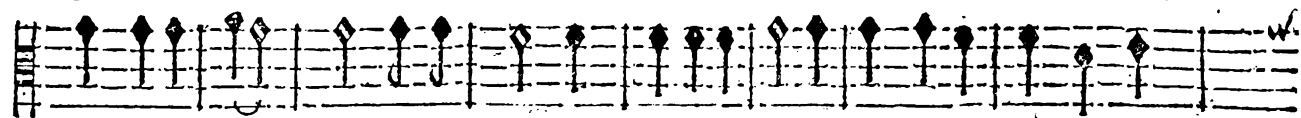
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BASSE-CONTINUE.



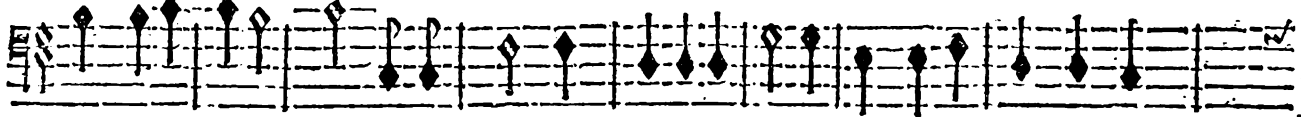
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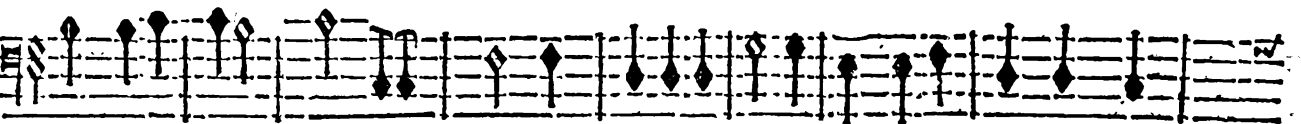
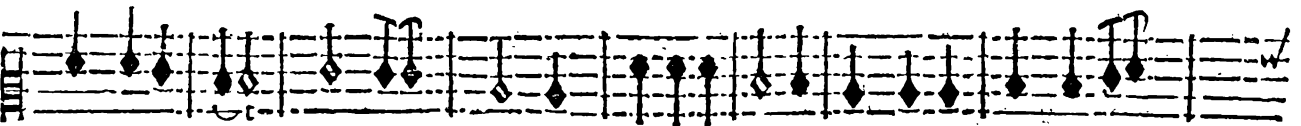
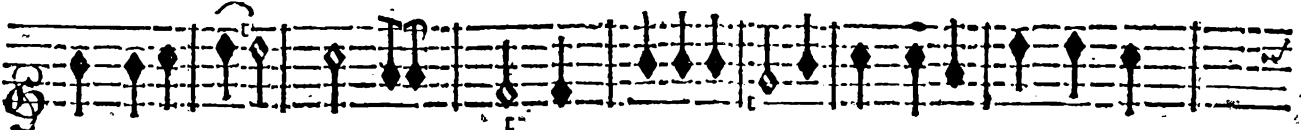
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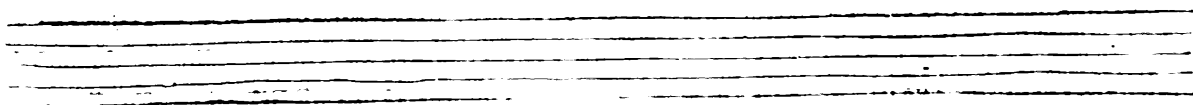
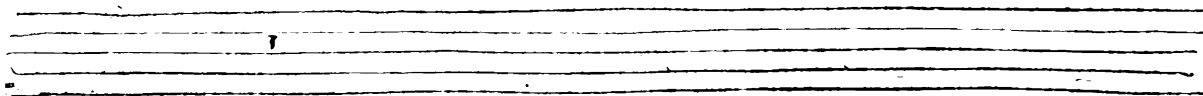
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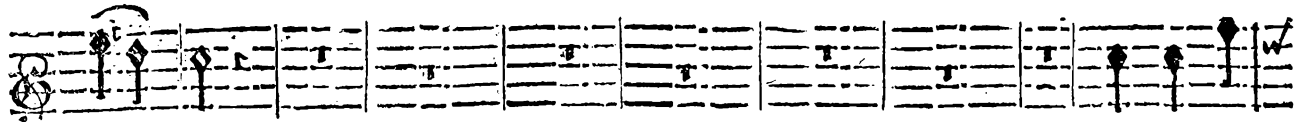


gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



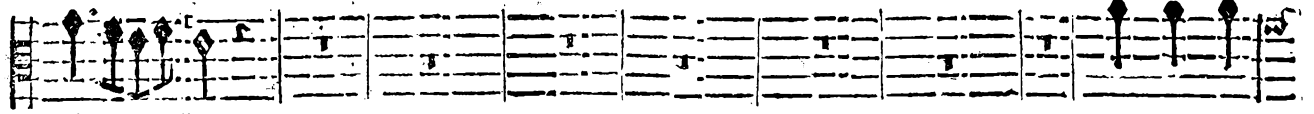
BASSE-CONTINUE.





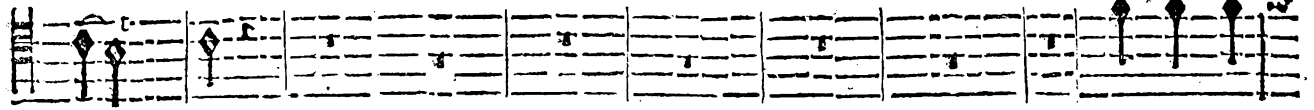
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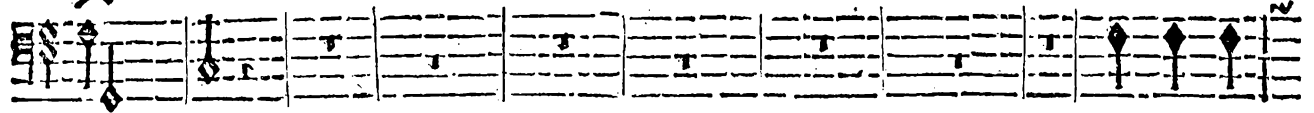
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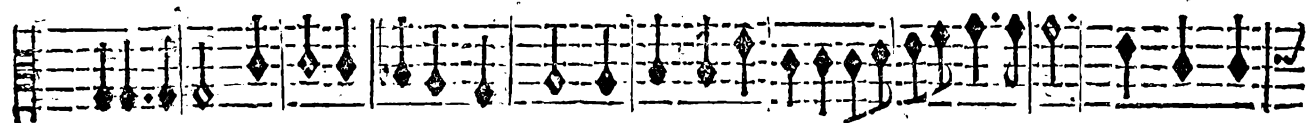
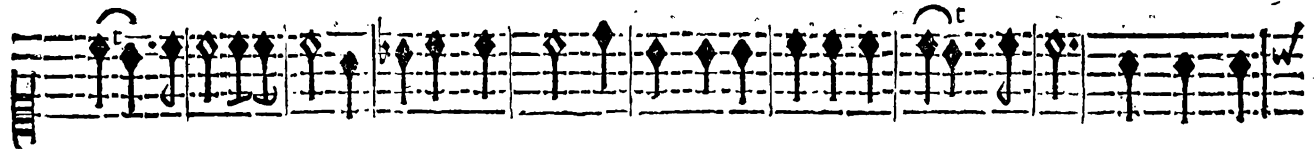
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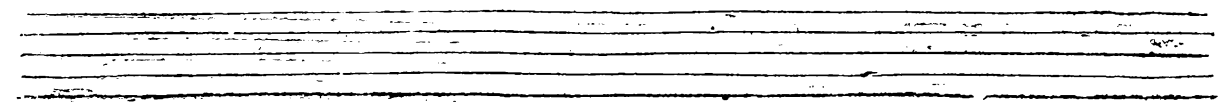
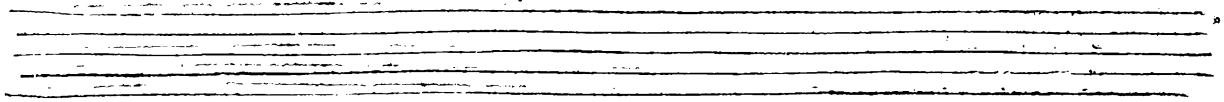


Gloi- re.

Que dans le



BASSE-CONTINUE.







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



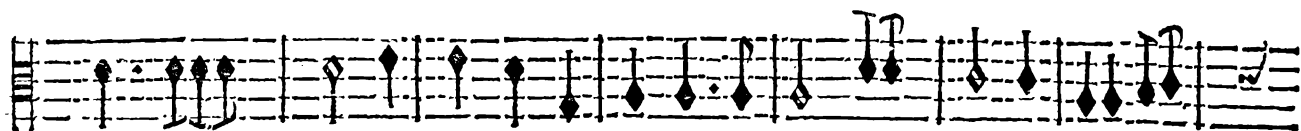
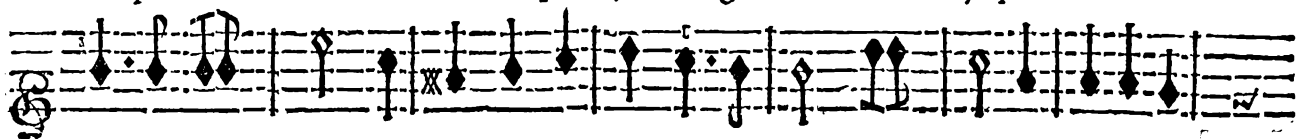
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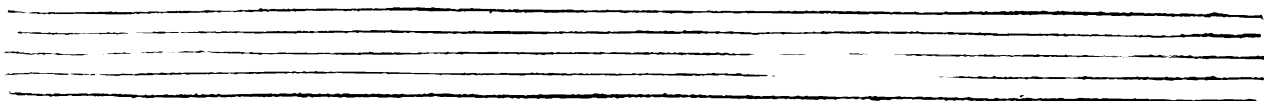
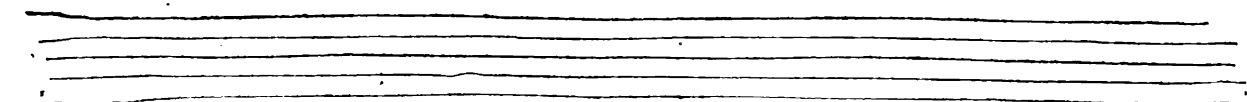
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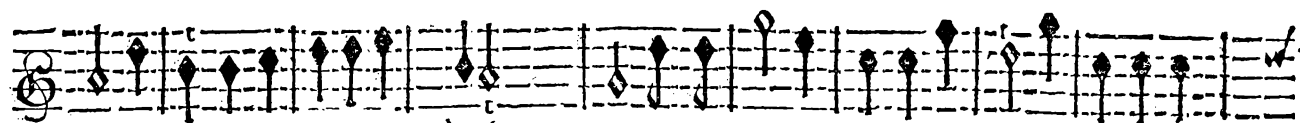


Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



BASSE-CONTINUE

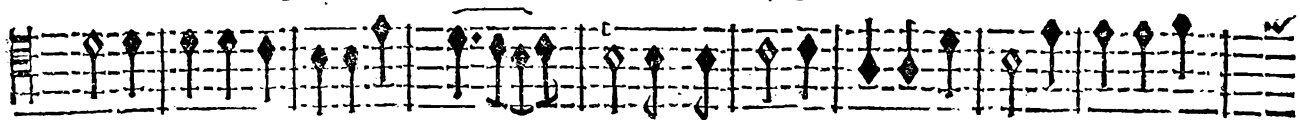




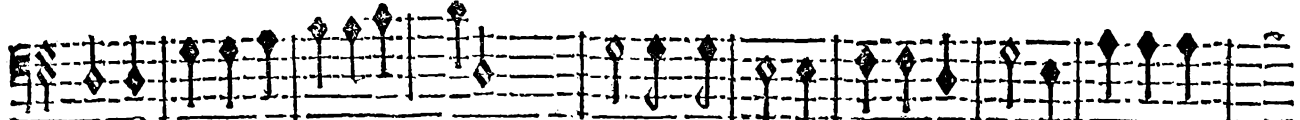
vé D'unir la Sageffe & la Gloi- re: C'est à luy qu'il est reservé D'unir la Sa-



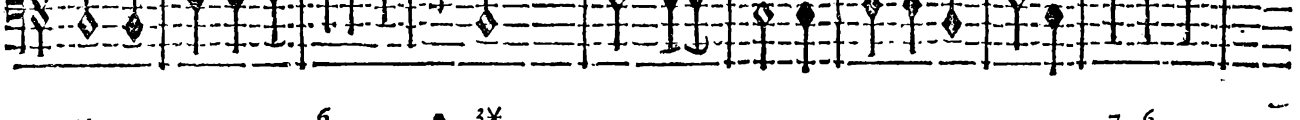
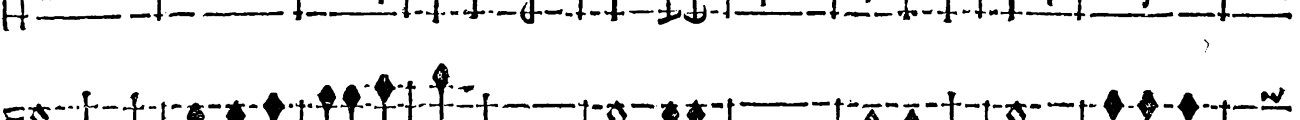
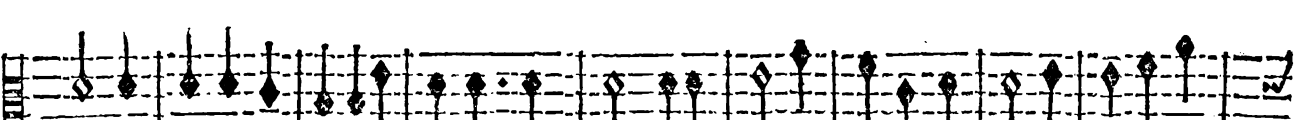
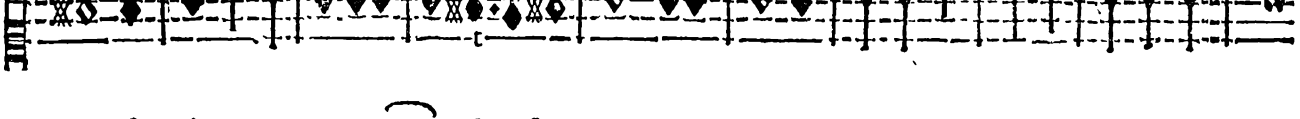
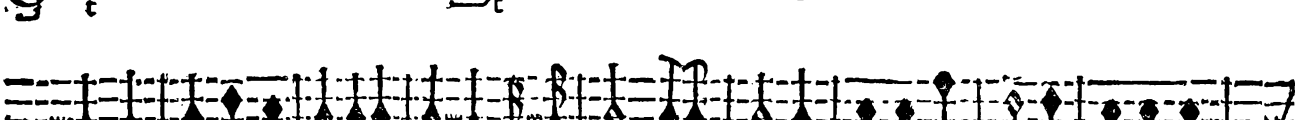
vé D'unir la Sageffe & la Gloi- re: C'est à luy qu'il est reservé D'unir la Sa-



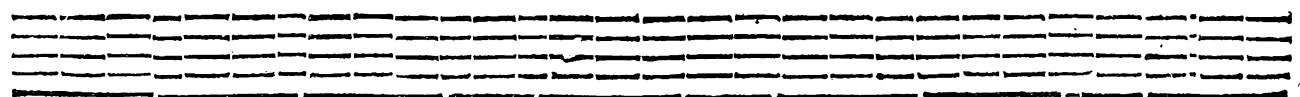
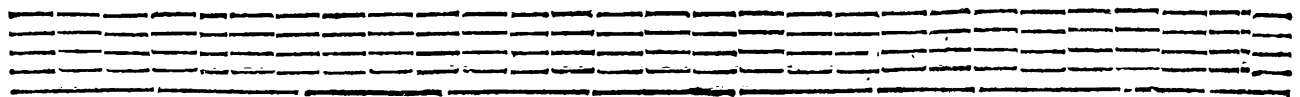
vé D'unir la Sageffe & la Gloi- re: C'est à luy qu'il est reservé D'unir la Sa-



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



BASSE-CONTINUE.



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.

The musical score consists of ten staves. The first four staves are vocal lines with lyrics: "Gloi- re.", "Gloi- re.", "Gloi- re.", and "Gloi- re." respectively. The remaining six staves are for the basso continuo. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

BASSE-CONTINUE.

52

FIN DU PROLOGUE.





# ARMIDE,

TRAGÉDIE.

## ACTE PREMIER.

SCÈNE PREMIÈRE.

ARMIDE, PHÉNICE, SIDONIE.

*Violin*

RITOURNELLE.

*Violin*

*Bass*

BASSE-CONTINUE.

*Bass*

BASSE-CONTINUE.

ARMIDE, TRAGEDIE:

The first system consists of three staves. The top two staves are vocal lines for Armide and Phénice, featuring a melodic line with various ornaments and a lower line with sustained notes. The bottom staff is the basso continuo, marked with '6' and '6' above it, indicating a specific figured bass.

BASSE-CONTINUE.

The second system is a single staff labeled 'ARMIDE.' It contains a vocal line with several notes, some of which are marked with a 'T' above them, possibly indicating trills or specific ornaments.

The third system is a single staff labeled 'PHENICE.' It contains a vocal line with a melodic line and a lower line with sustained notes, similar to the first system.

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

The fourth system is a single staff labeled 'SIDONIE.' It contains a vocal line with a melodic line and a lower line with sustained notes.

The fifth system consists of two staves. The top staff is a vocal line with a melodic line and a lower line with sustained notes. The bottom staff is the basso continuo, marked with '6' and '66' above it.

BASSE-CONTINUE.

The sixth system consists of two staves. The top staff is a vocal line with a melodic line and a lower line with sustained notes. The bottom staff is the basso continuo, marked with '6' and '66' above it.

The seventh system consists of two staves. The top staff is a vocal line with a melodic line and a lower line with sustained notes. The bottom staff is the basso continuo, marked with '6' and '66' above it.

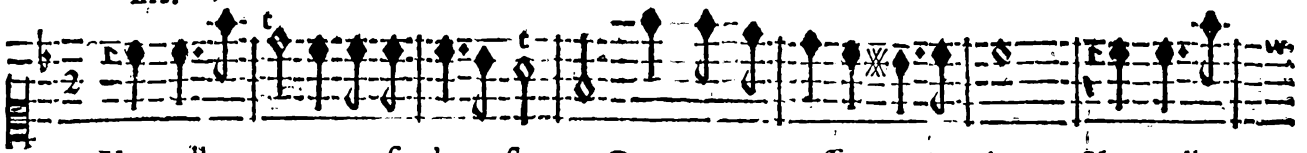
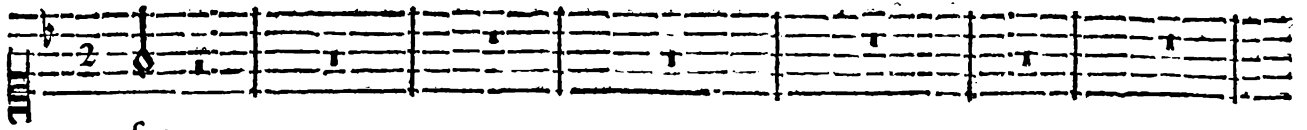
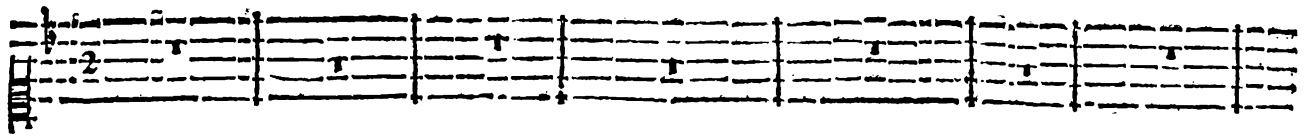
stesse? La gloire, la grandeur, la beauté, la jeunesse, Tous les biens comblent vos de-

The eighth system consists of two staves. The top staff is a vocal line with a melodic line and a lower line with sustained notes. The bottom staff is the basso continuo, marked with '6' and '66' above it.

The ninth system consists of two staves. The top staff is a vocal line with a melodic line and a lower line with sustained notes. The bottom staff is the basso continuo, marked with '6' and '66' above it.

BASSE-CONTINUE.

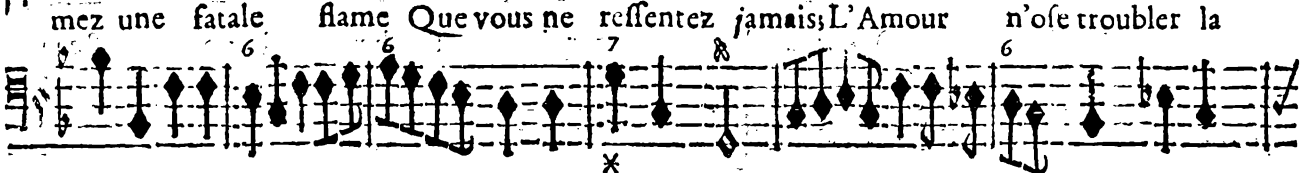
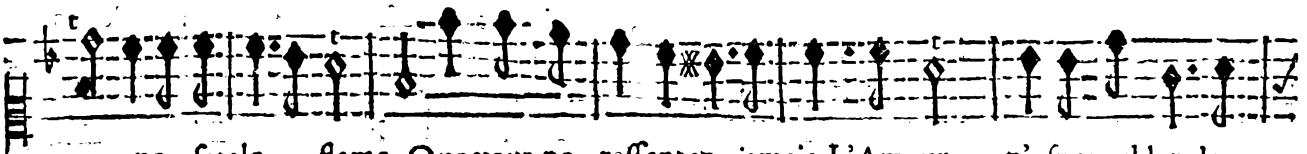
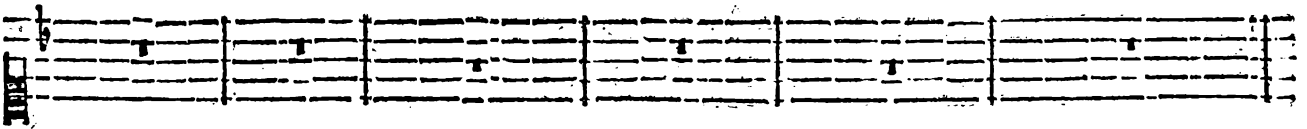
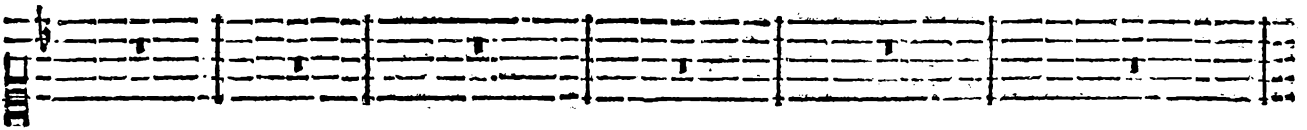
ACTE PREMIER.



firs.

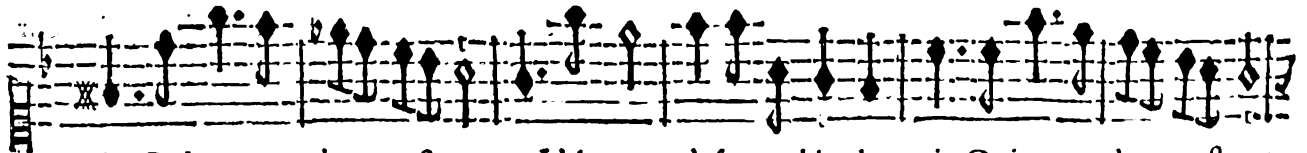
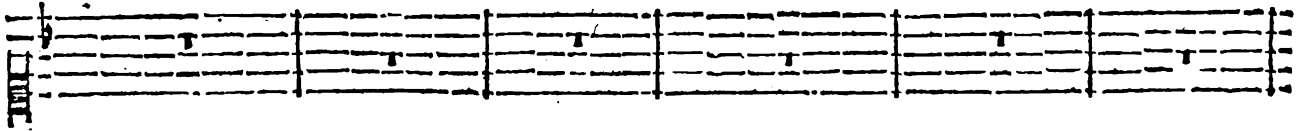
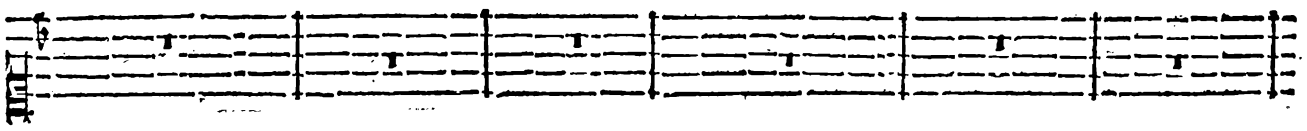
Vous allumez une fatale flame Que vous ne ressentez jamais. Vous allu-

BASSE-CONTINUE.



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

BASSE-CONTINUE.

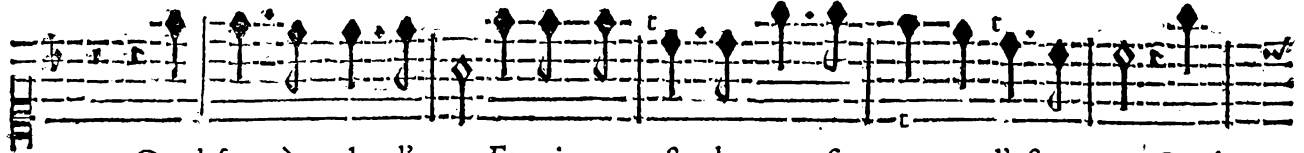
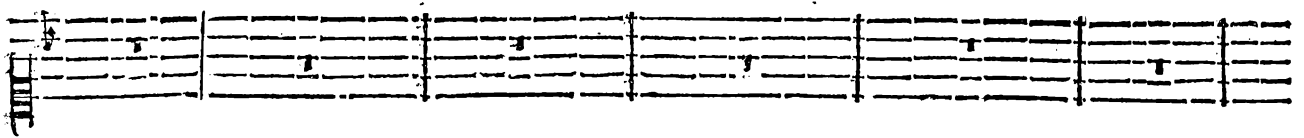


paix Qui regne dans vostre ame. L'Amour n'ose troubler la paix Qui regne dans vostre a-

BASSE-CONTINUE.

A ij

ARMIDE TRAGEDIE.



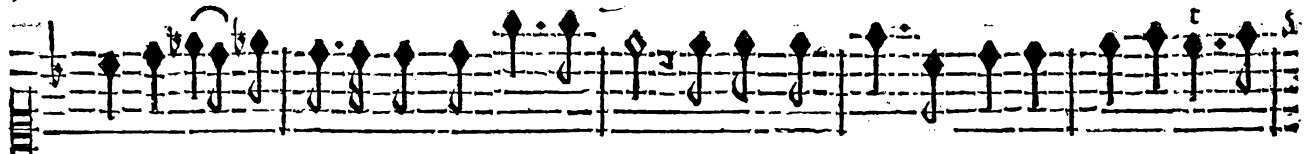
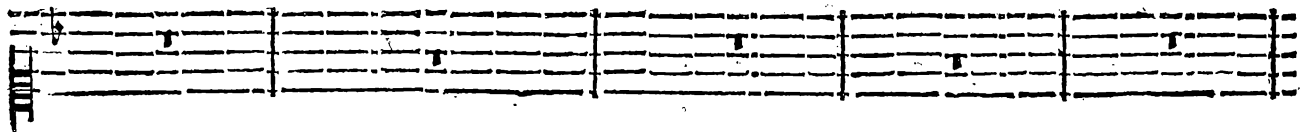
Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes pas? Quel



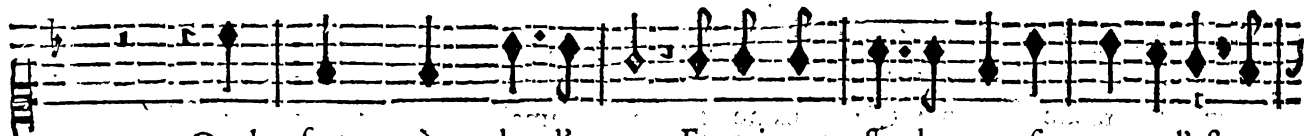
me. Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes pas?



BASSE-CONTINUE-



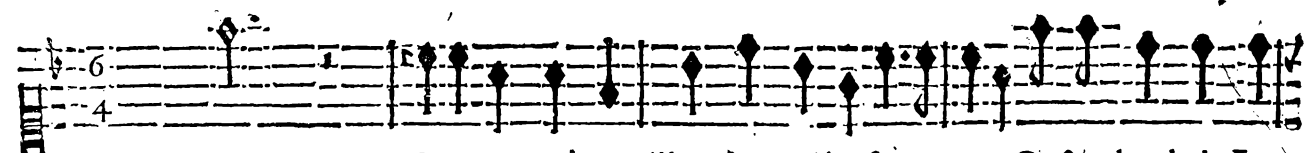
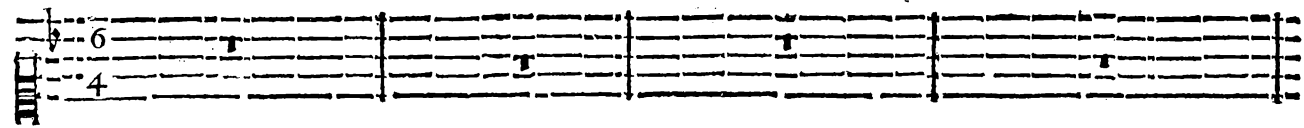
fort à plus d'appas Et qui peut estre heureux, Et qui peut estre heureux si vous ne l'estes.



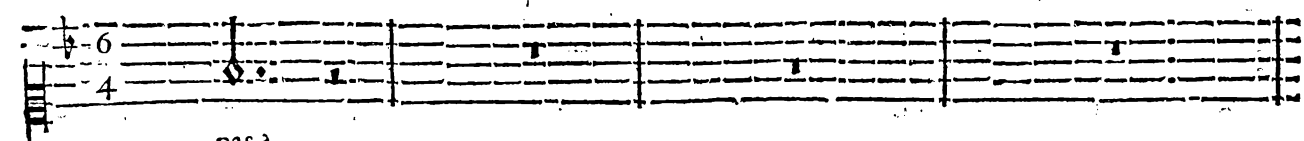
Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes



BASSE-CONTINUE.



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



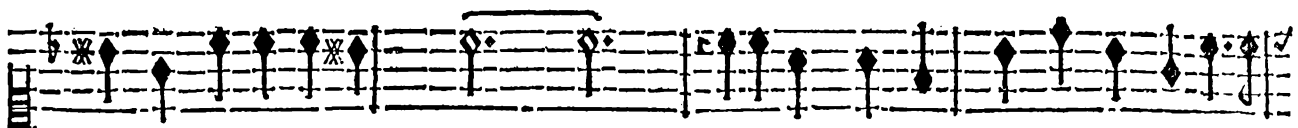
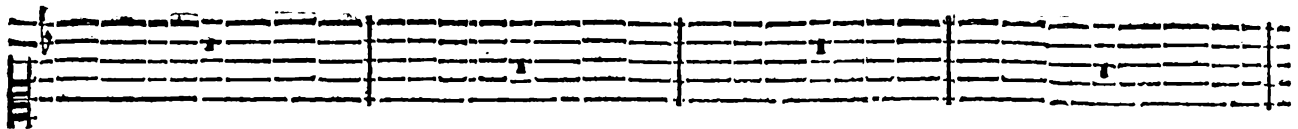
pas?



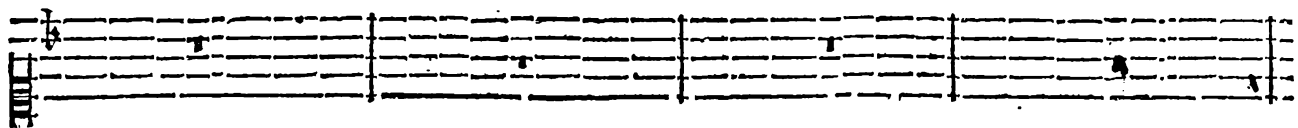
BASSE-CONTINUE.



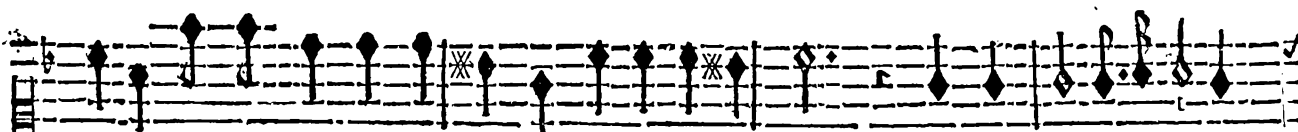
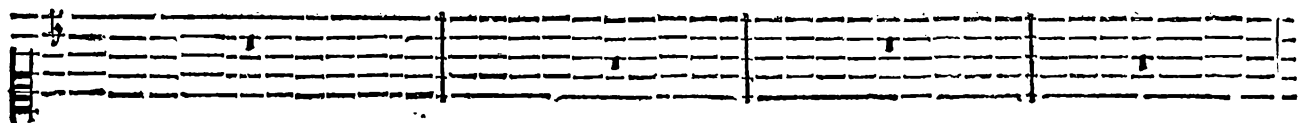
ACTE PREMIER



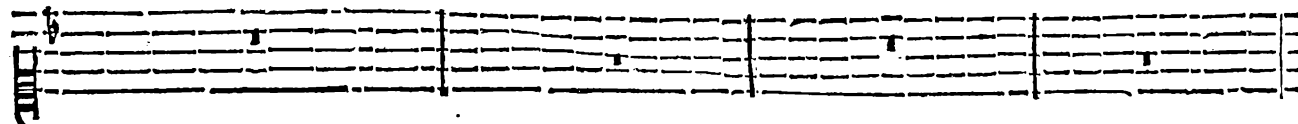
dain qu'ils doivent s'ar- fter. Si la guerre aujourd'huy fait craindre les ra-



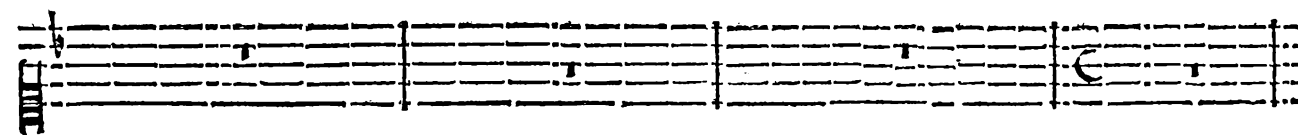
BASSE-CONTINUE.



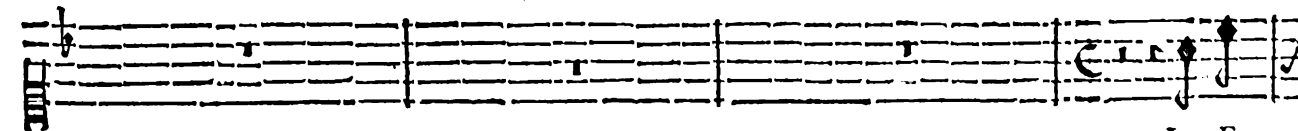
vages, C'est au bords du Jourdain qu'ils doivent s'arrester : Nos tranquilles Rivages



BASSE-CONTINUE.



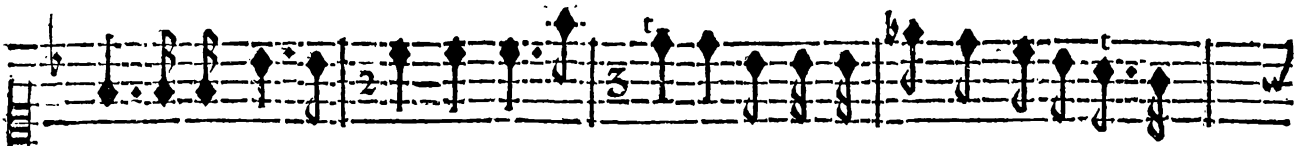
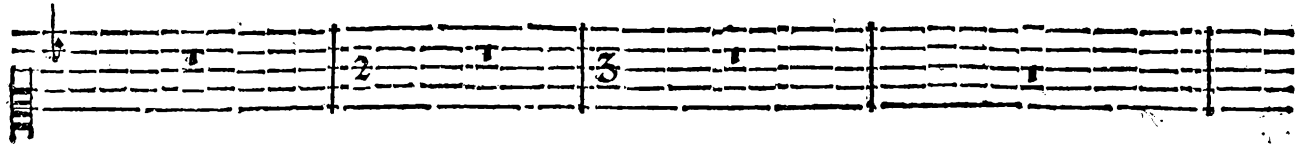
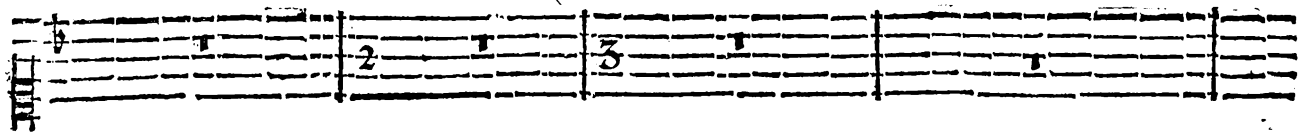
n'ont rien à redouter. Nos tranquilles Rivages n'ont rien à redou- ter.



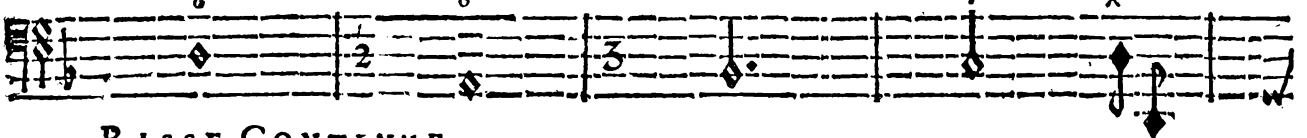
BASSE-CONTINUE.

Les En-

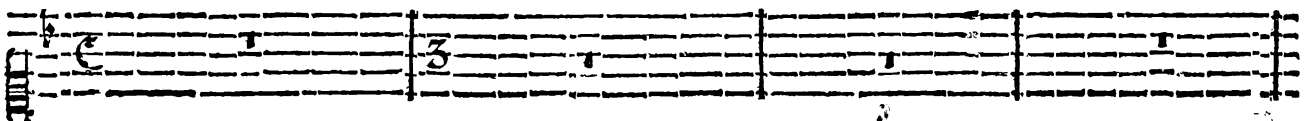
# ARMIDE TRAGÉDIE!



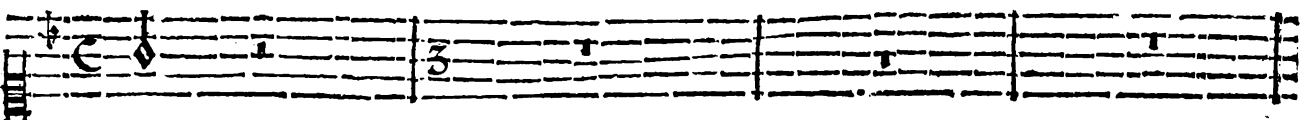
fers, s'il le faut, prendront pour nous les armes, Et vous sçavez leur imposer la



BASSE-CONTINUE.



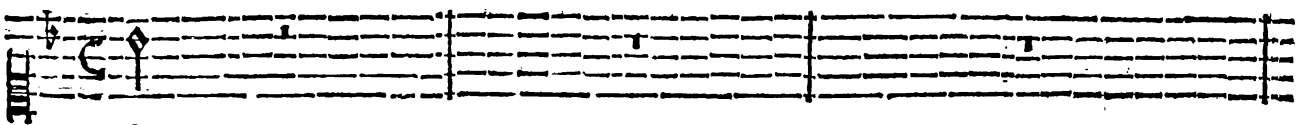
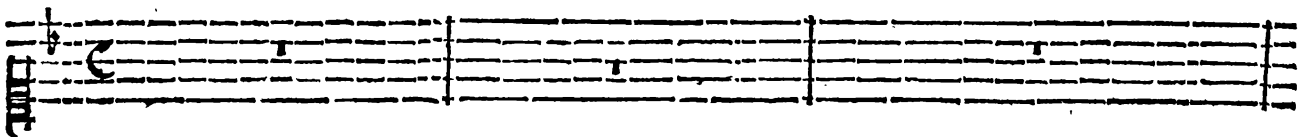
Vos yeux n'ont eu besoin que de leurs propres charmes Pour affoiblir le Camp de Gode-



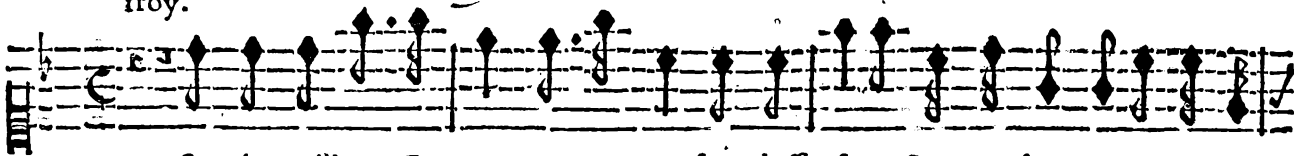
loy.



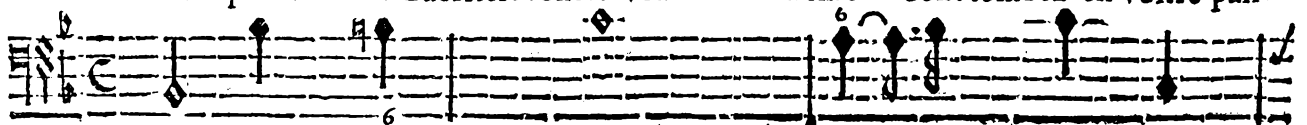
BASSE-CONTINUE.



froy.

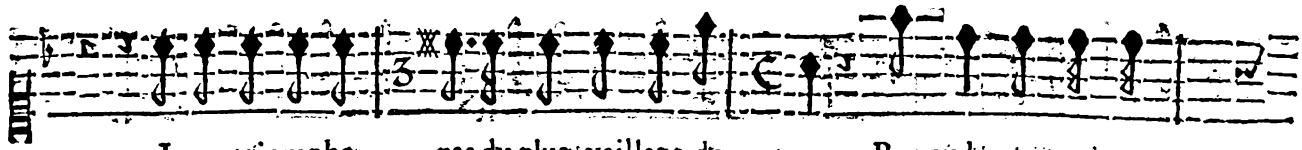


Ses plus vaillants Guerriers contre vous sans deffense Sont tombez en vostre puif-

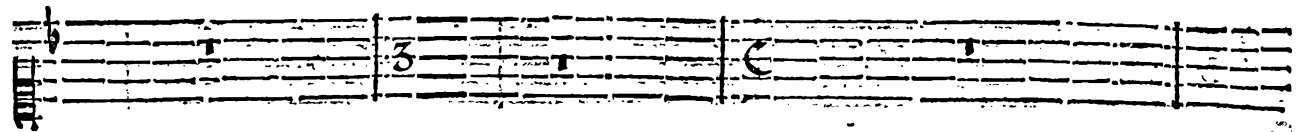


BASSE-CONTINUE.

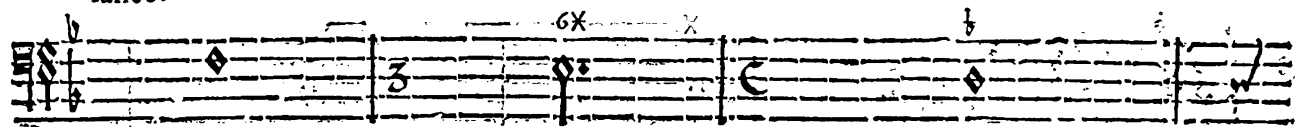
ACTE PREMIER.



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



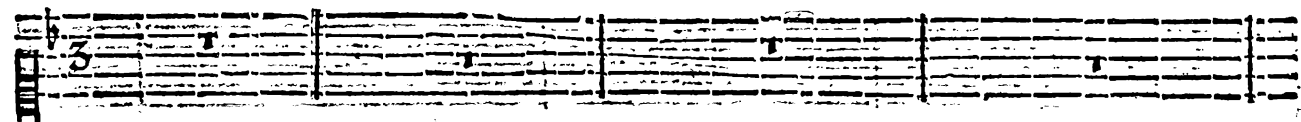
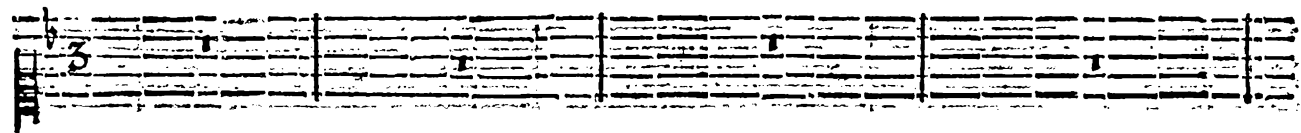
fance.



BASSE-CONTINUE.



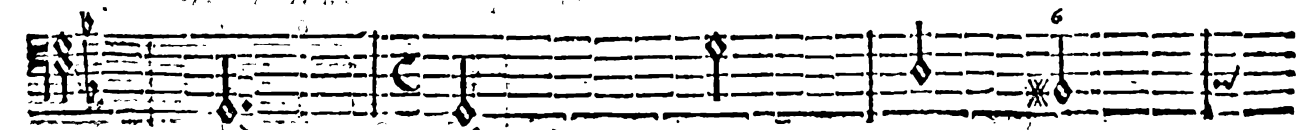
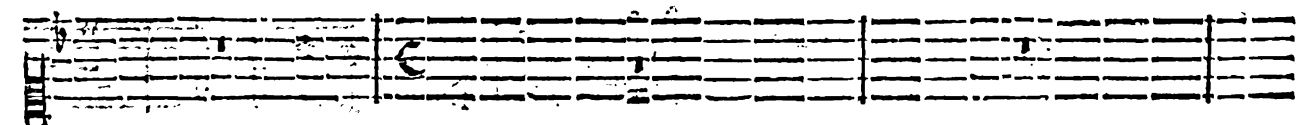
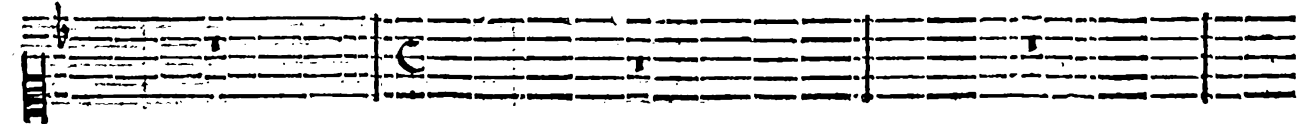
haine à tant de violence, L'Indomptable Renaud échape à mon courroux. Tout le Camp enne-



BASSE-CONTINUE.



my pour moy devient fen- sible, Et luy seul, toujours invincible, Fît gloire de me



BASSE-CONTINUE.

ARMIDE TRAGÉDIE.

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

BASSE-CONTINUE,

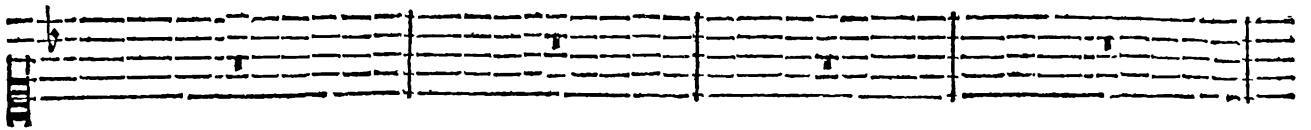
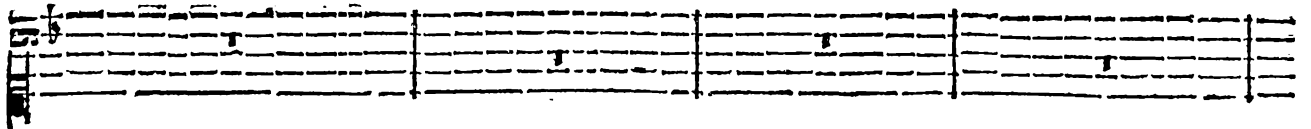
aime; Non, je ne puis manquer sans un dépit extrême La conquête d'un

BASSE-CONTINUE.

cœur si superbe & si grand.

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

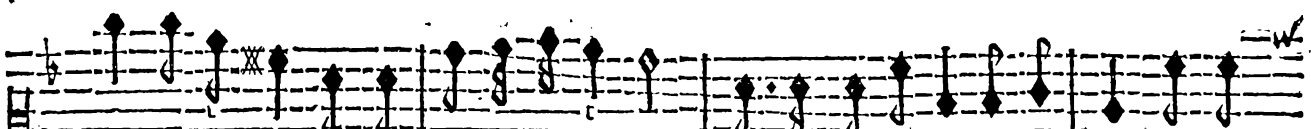
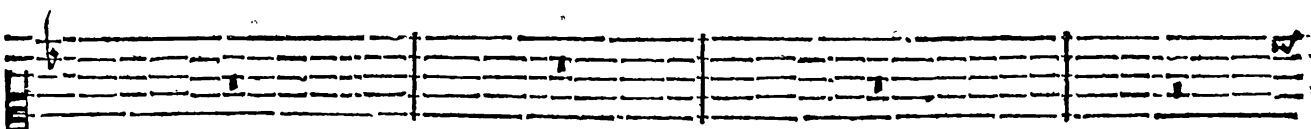
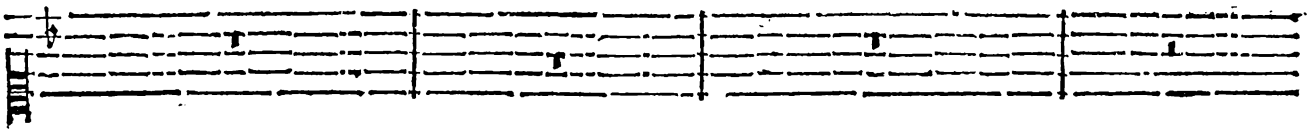
BASSE-CONTINUE.



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



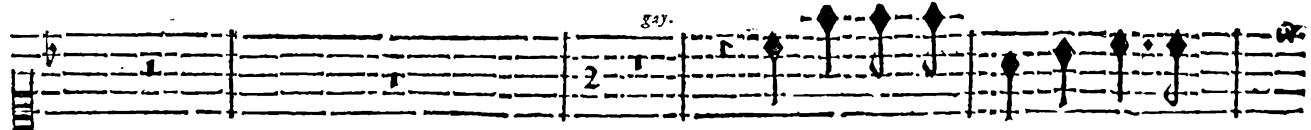
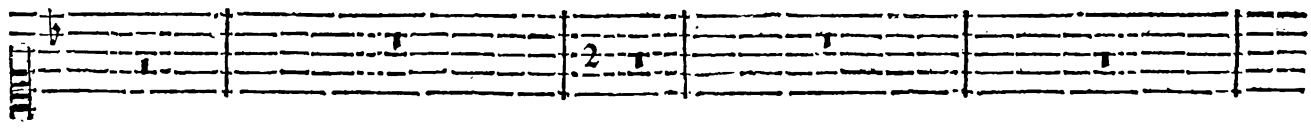
BASSE-CONTINUE.



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



BASSE-CONTINUE.



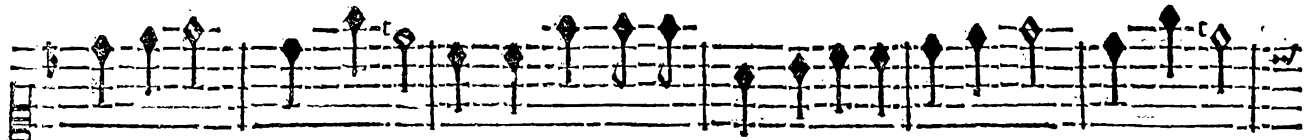
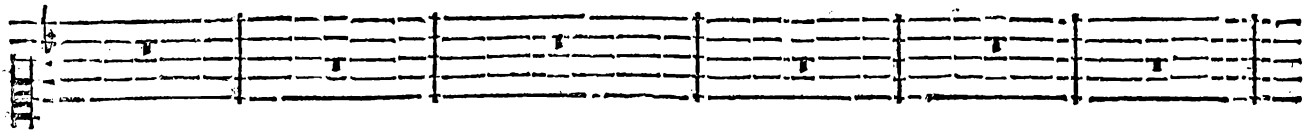
Pourquoy voulez-vous songer à



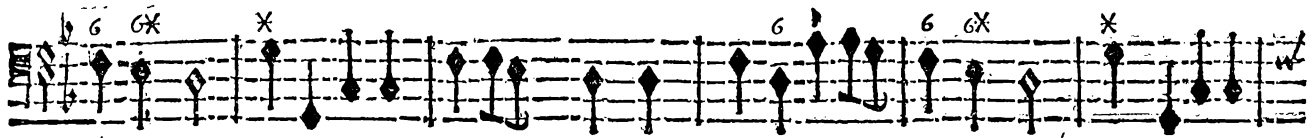
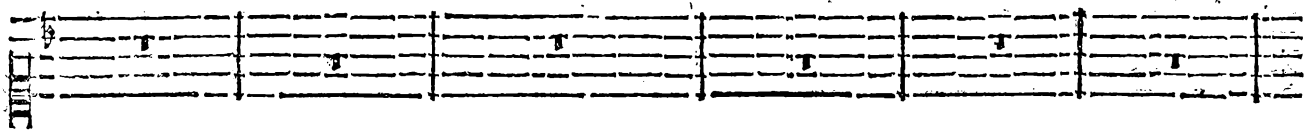
omphe si beau perdra peu de sa gloi- re.



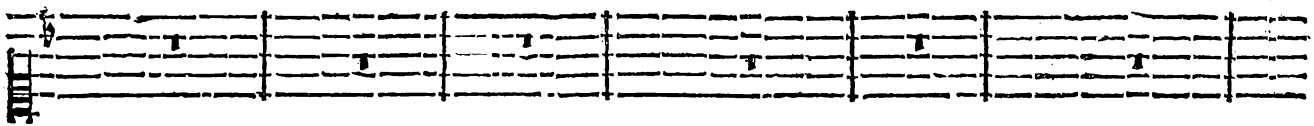
BASSE-CONTINUE.



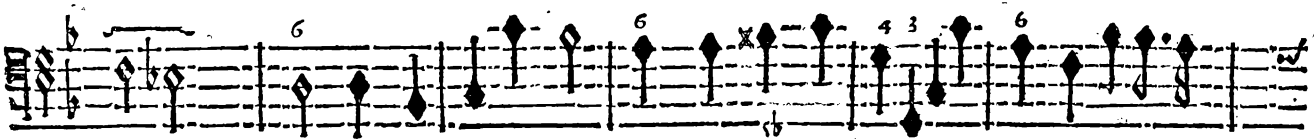
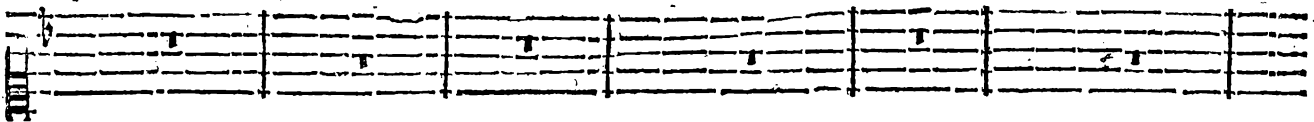
ce qui peut vous déplaire ? Pourquoi voulez-vous songer à ce qui peut vous déplai-



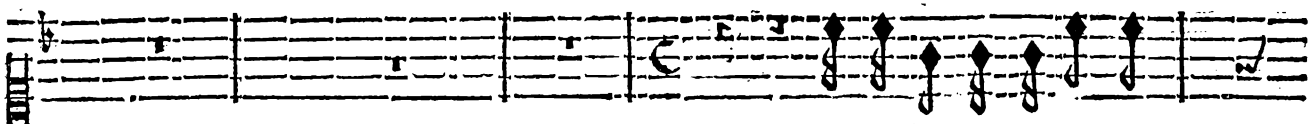
BASSE-CONTINUE.



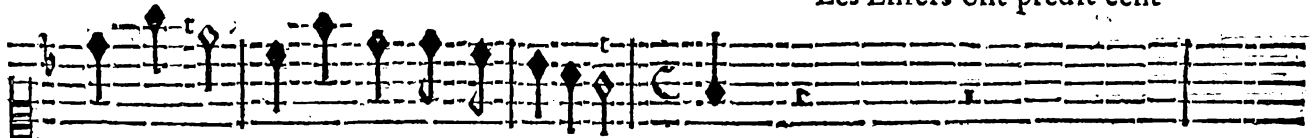
re ? Il est plus seur de se vanger Par l'oubly que par la colere. Il est plus seur de



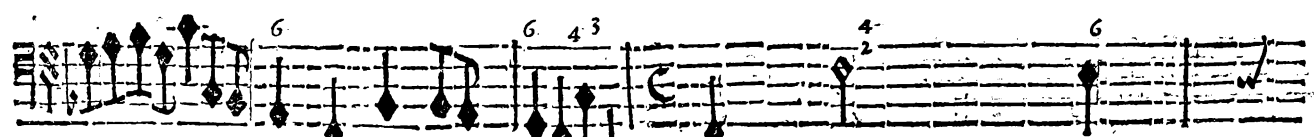
BASSE-CONTINUE.



Les Enfers ont predit cent



se vanger Par l'oubly que par la colere.

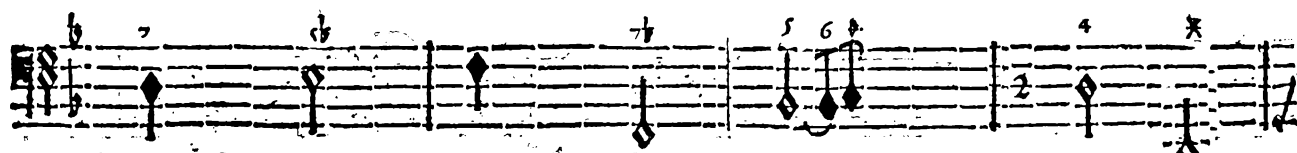
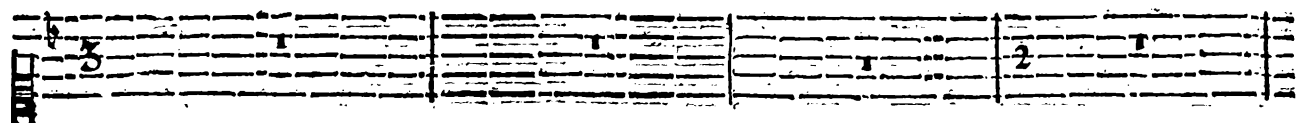
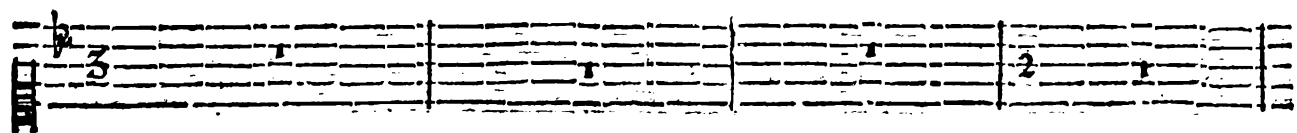


BASSE-CONTINUE.

ACTE PREMIER



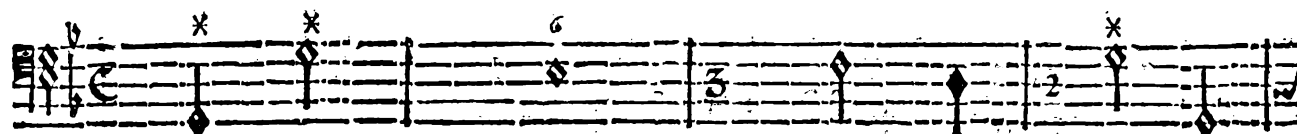
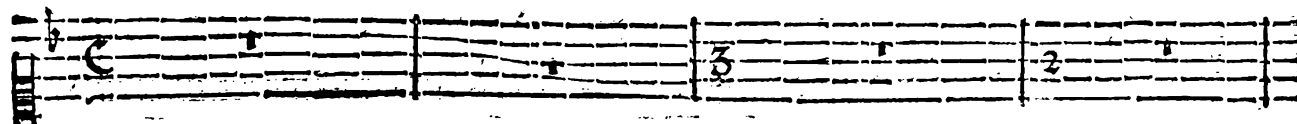
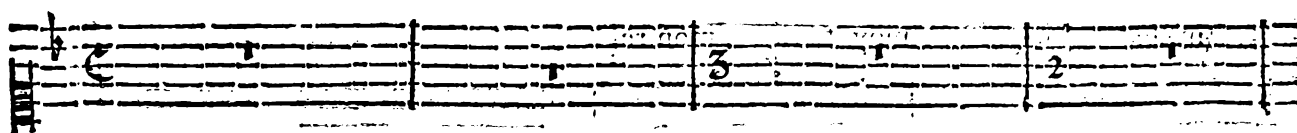
fois Que contre ce Guerrier nos armes feront vaines, Et qu'il vain- cra nos plus grands



BASSE-CONTINUE.



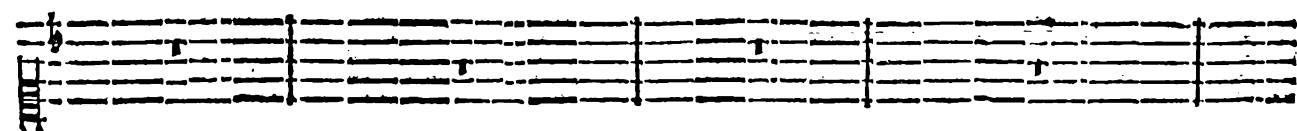
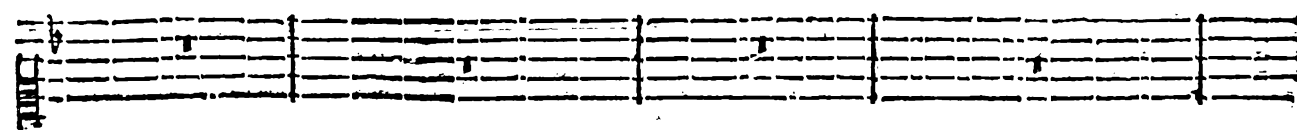
Rois. Ah! qu'il me feroit doux de l'accabler de chaînes, Et d'arrester le cours de ses ex-



BASSE-CONTINUE.



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



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

vage Où je tiens tant d'autres Hé- ros. Incessamment son imporne i-

BASSE-CONTINUE.

mage Malgré moy trouble mon re-

BASSE-CONTINUE.



ACTE PREMIER.

pos. 1. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

PRELUDE.

BASSE-CONTINUE.

freux m'inspire une fureur nouvelle

Contre ce funeste Ennemy : 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; Rië 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 momēt qu'il me perçoit le cœur.

BASSE-CONTINUE.

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

BASSE-CONTINUE.

vous d'une image legere Que le sommeil produit? Le beau jour qui vo<sup>s</sup> 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 dé-

BASSE-CONTINUE.

Detailed description: This system contains the first six staves of music. The top staff is a vocal line with lyrics. The second staff is a treble clef accompaniment. The third and fourth staves are alto and tenor clef accompaniments. The fifth and sixth staves are bass clef accompaniments, with the sixth staff specifically labeled as 'BASSE-CONTINUE' and featuring sixteenth-note patterns with '6' above them.

truit Les ombres de la Nuit.

BASSE-CONTINUE.

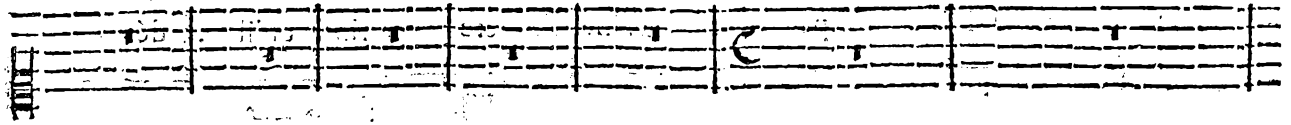
Detailed description: This system contains the next six staves of music. The top staff is a vocal line with lyrics. The second staff is a treble clef accompaniment. The third and fourth staves are alto and tenor clef accompaniments. The fifth and sixth staves are bass clef accompaniments, with the sixth staff specifically labeled as 'BASSE-CONTINUE' and featuring sixteenth-note patterns with '2' above them.

ARMIDE TRAGÉDIE.

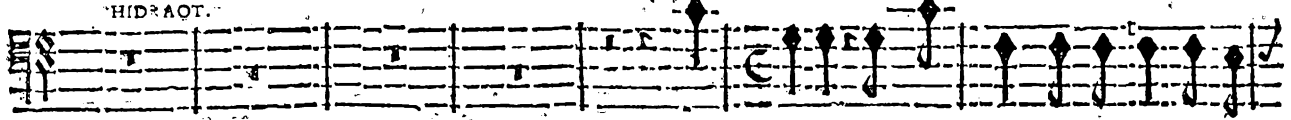
SCÈNE II.

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

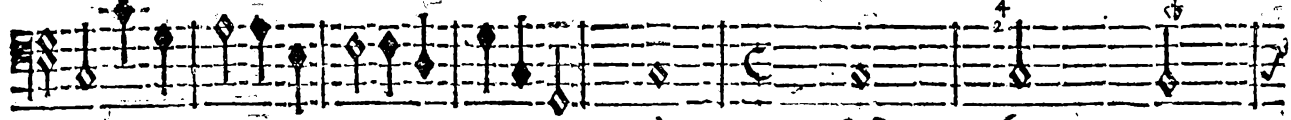
ARMIDE.



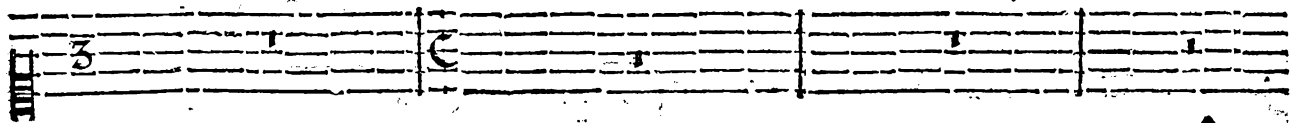
HIDRAOT.



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



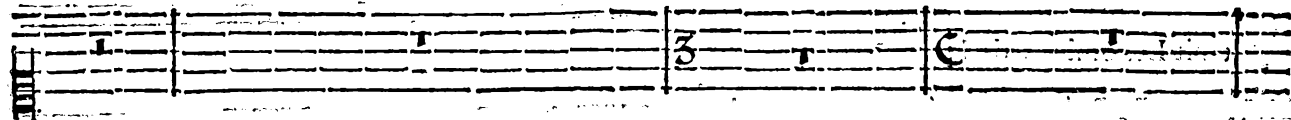
PRELUDE.



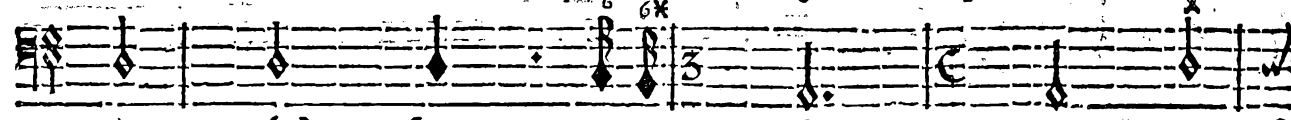
vous Me rend sensible aux soins que l'on prend pour vous plaire! Que votre triomphe m'est



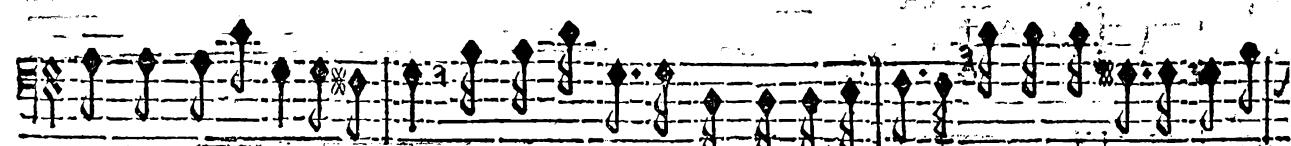
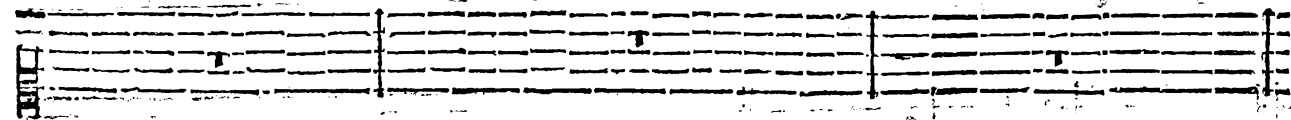
BASSE-CONTINUE.



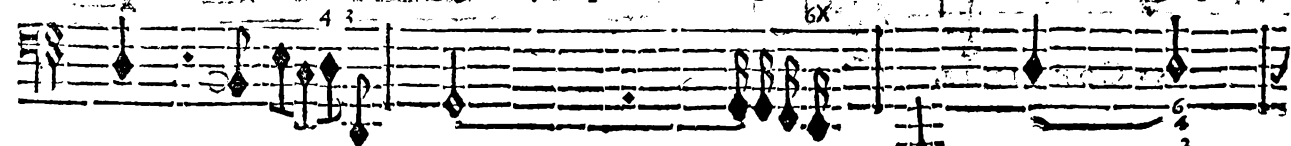
doux! Que j'aime à voir briller le beau jour qui l'é- claire! Je n'aurois plus de vœux à faire,



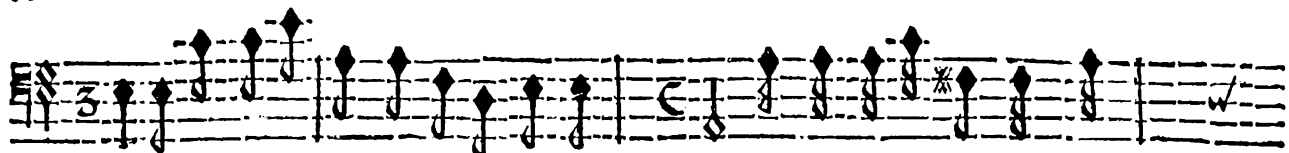
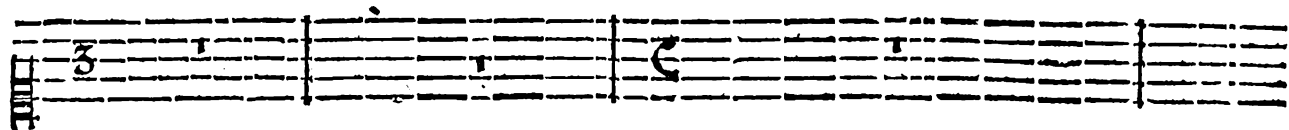
BASSE-CONTINUE.



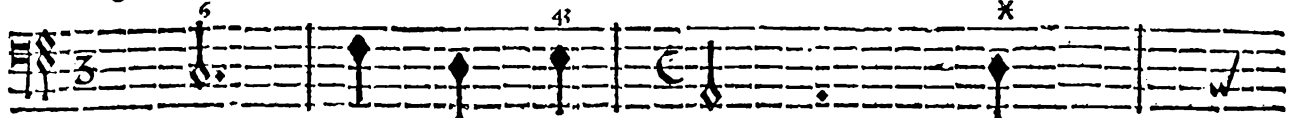
Si vous choisissiez un Espoux. Je voy de prés la Mort qui me menaçe, Et bientôt l'âge qui me



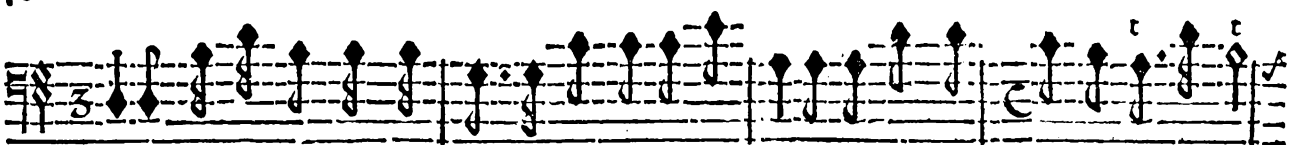
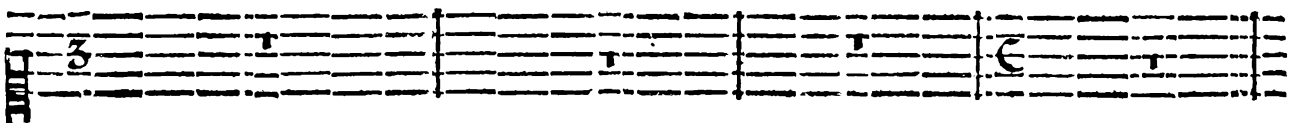
BASSE-CONTINUE.



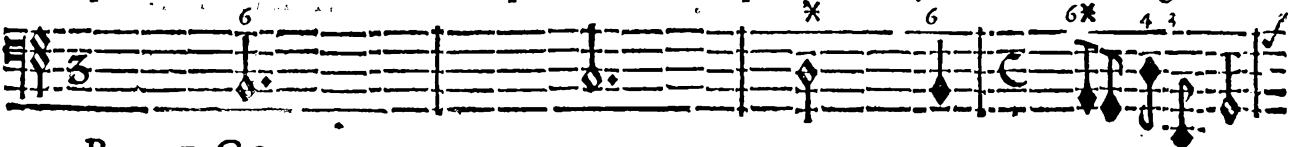
glace Va m'accabler de son pesant far- deau. C'est le dernier bien ou jaf-



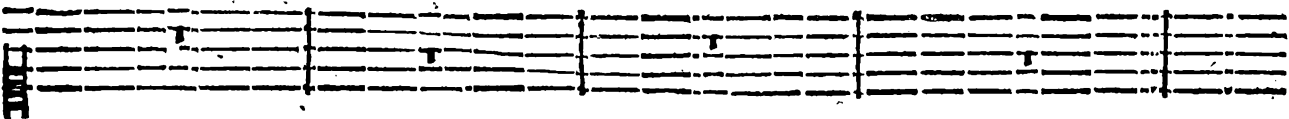
BASSE-CONTINUE.



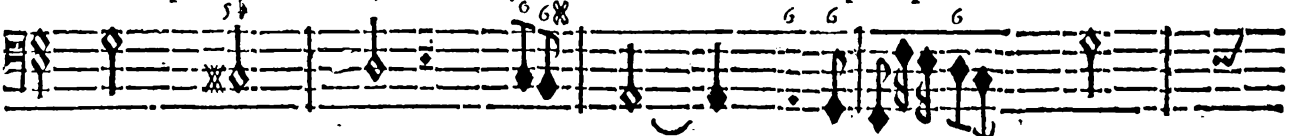
pire Que de voir vostre Himen promette à cét Empire Des Roys for- mez d'un sang si beau.



BASSE-CONTINUE.



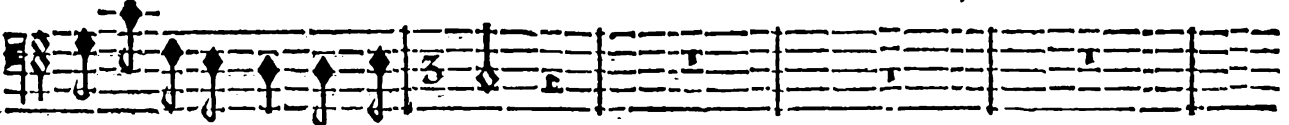
Sans me plaindre du sort je cesseray de vivre Si ce doux espoir peut me suivre



BASSE-CONTINUE.



La chaî- ne de l'Hymen m'e-



Dans l'affreuse nuit du Tom- beau.



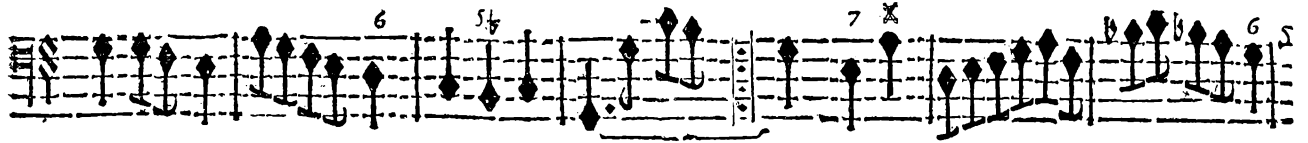
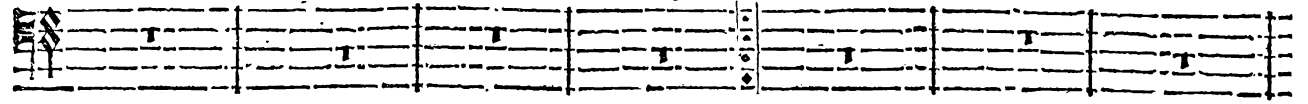
BASSE-CONTINUE.

C ij

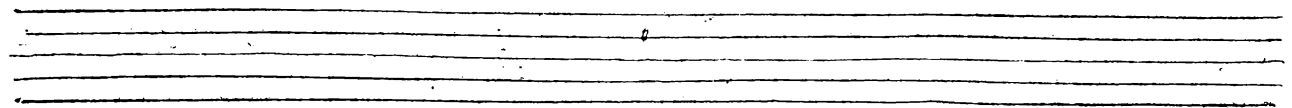
ARMIDE TRAGEDIE.



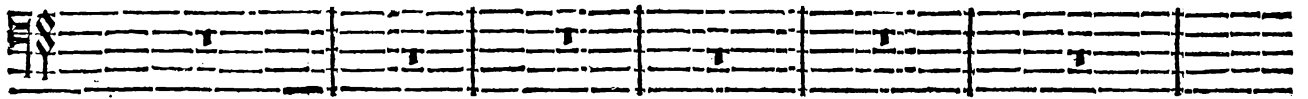
stone, Je crains les plus aimables noeuds: La-noeuds: Ah! qu'un cœur devient mal'heu-



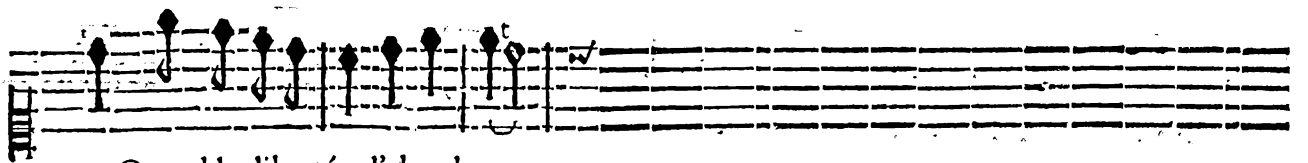
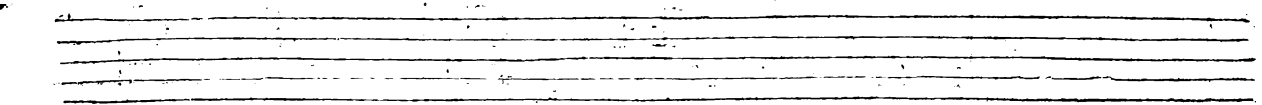
BASSE-CONTINUE.



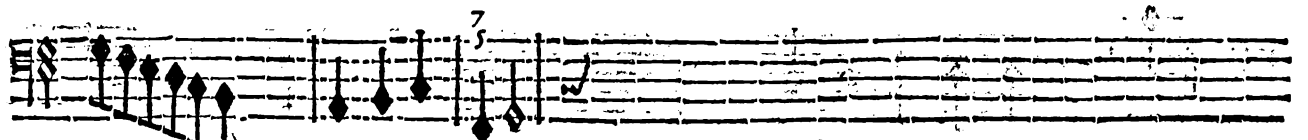
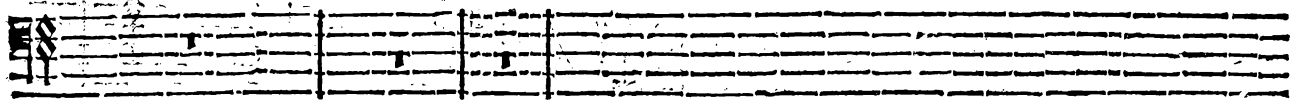
reux Quand la liberté l'abandon- ne. Ah! qu'un cœur devient mal'heu-



BASSE-CONTINUE.



reux Quand la liberté l'abandon-



BASSE-CONTINUE.



ne. VIOLON.

VIOLON.

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

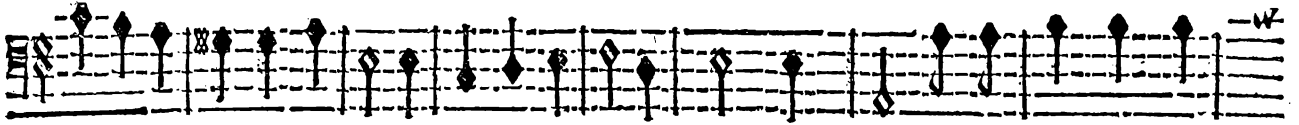
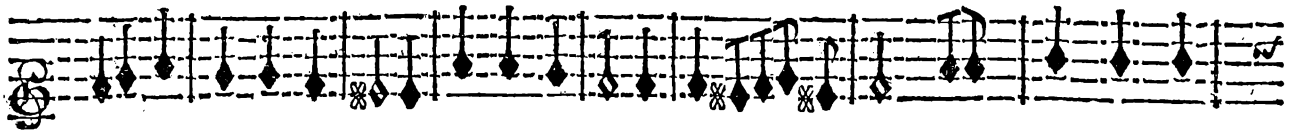
BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE-



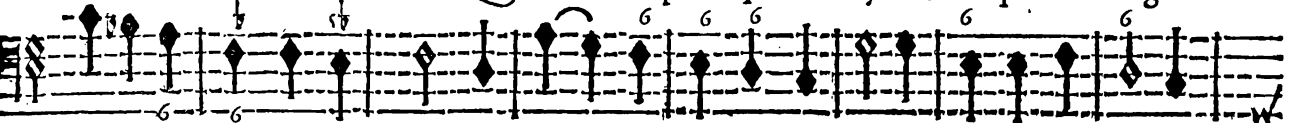
vec un Espoux que l'on ayme, Et qui soit digne d'estre aymé ? Pouvez-vous mieux goût-



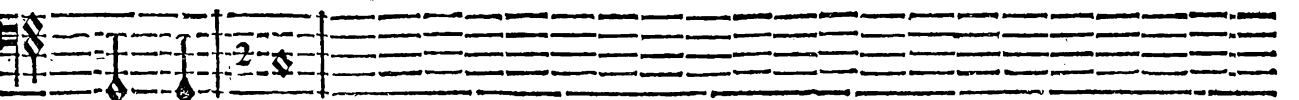
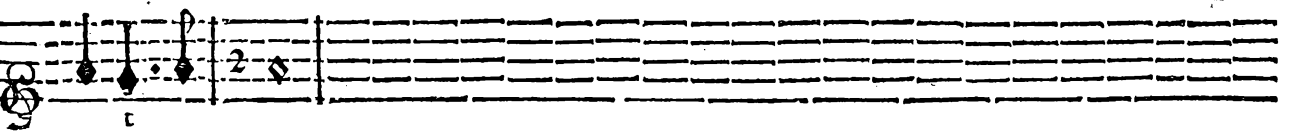
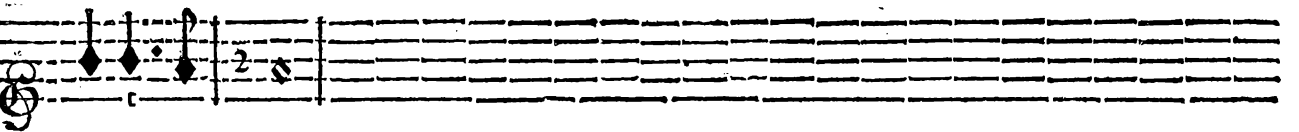
BASSE-CONTINUE.



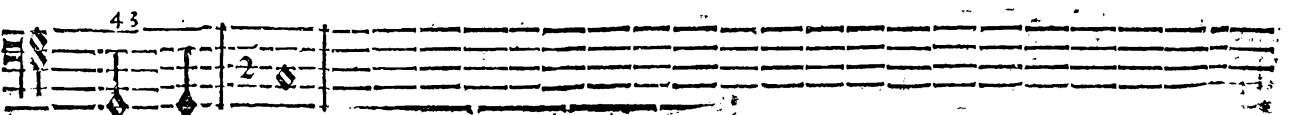
ter vostre bon-heur extrême Qu'avec un Espoux que l'on ayme, Et qui soit digne



BASSE-CONTINUE.



d'estre ai- mé.

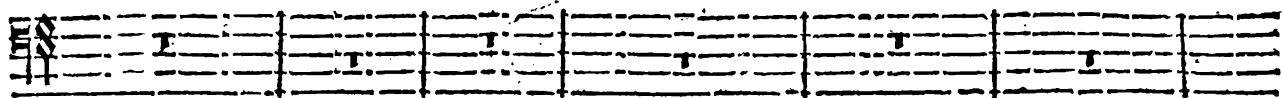


BASSE-CONTINUE.

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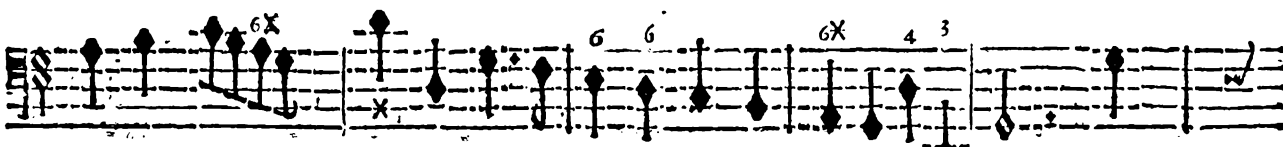
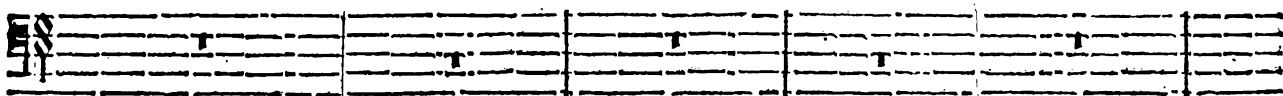
Contre mes ennemis à mon gré je déchaîne Le noir Empire des Enfers, L'Amour



BASSE-CONTINUE.



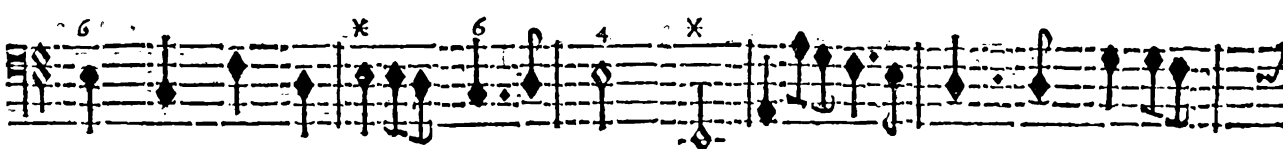
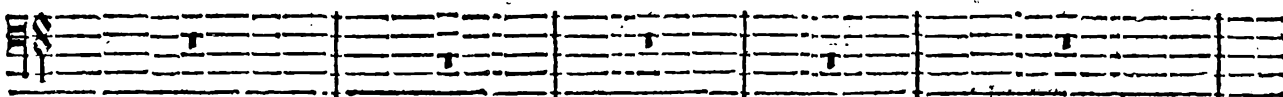
met des Rois dans mes fers, Je suis de mille Amants Maistresse souveraine, Mais je



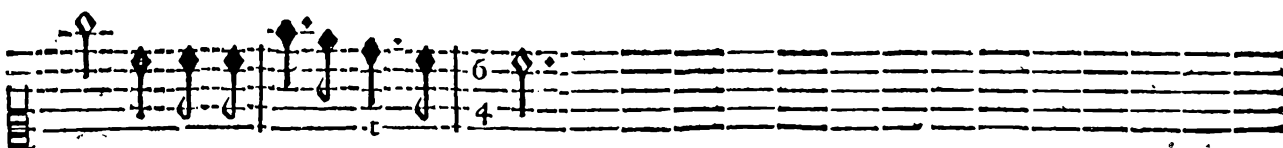
BASSE-CONTINUE.



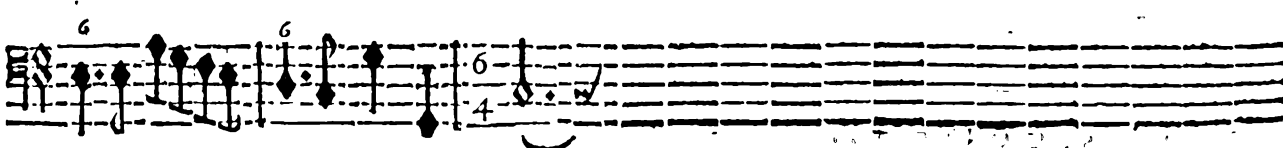
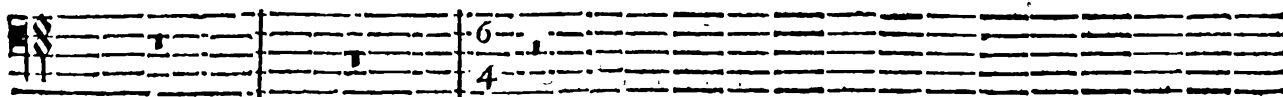
faits mon pl<sup>9</sup> grand bon-heur D'estre maistresse de m<sup>o</sup> cœur. Mais je faits mon plus gr<sup>ad</sup> bon-



BASSE-CONTINUE.



heur D'estre maistresse de mon cœur.

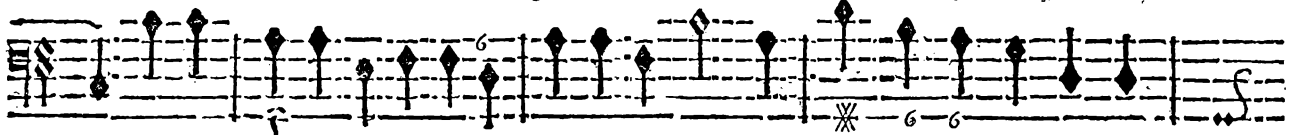


BASSE-CONTINUE.

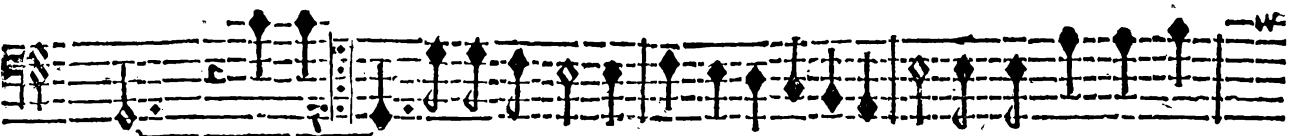
ARMIDE, TRAGÉDIE.



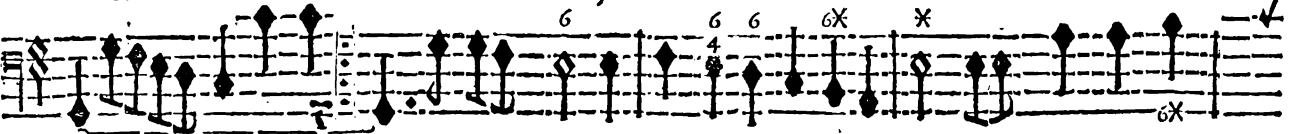
Bornez-vous vos desirs à la gloire cruelle Des maux que fait vostre beau-



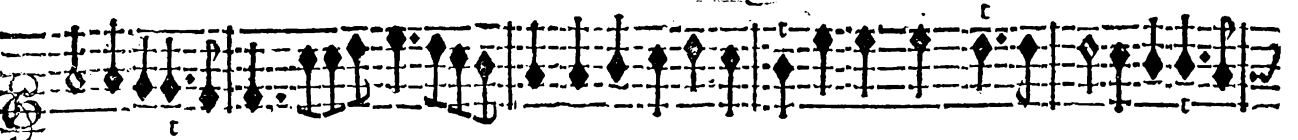
BASSE-CONTINUE.



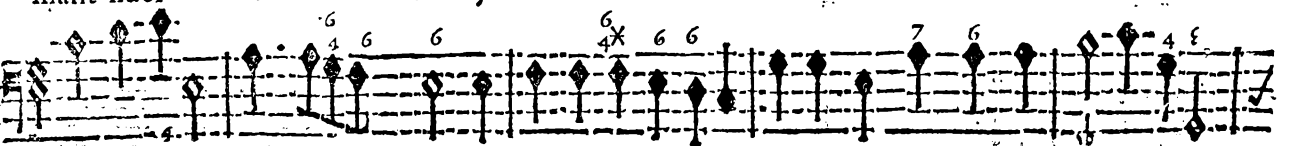
té. Bornez- té. Ne ferez-vous jamais vostre felicité Du bon-heur d'un A-



BASSE-CONTINUE.



mant fidel- le. Ne ferez-vous jamais vostre felicité 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-

sez d'estre Roy. Ce sera 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.

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

BASSE-CONTINUE.

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

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

BASSE-CONTINUE.

D

ARMIDE, TRAGÉDIE:  
SCENE III.

Musical staff for Violons, first system. It begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The notation includes eighth and sixteenth notes, rests, and a double bar line with repeat dots. A small asterisk is present in the eighth measure.

Musical staff for Violons, second system. Continuation of the first system, ending with a double bar line and repeat dots.

Musical staff for Violons, third system. Continuation of the first system, ending with a double bar line and repeat dots.

Musical staff for Violons, fourth system. Continuation of the first system, ending with a double bar line and repeat dots.

Musical staff for Violons, fifth system. Continuation of the first system, ending with a double bar line and repeat dots. A small asterisk is present in the eighth measure.

Two empty musical staves.

Musical staff for Violons, sixth system. Continuation of the first system, ending with a double bar line and repeat dots.

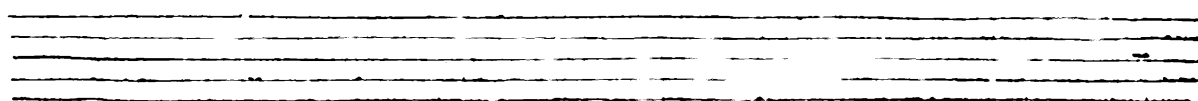
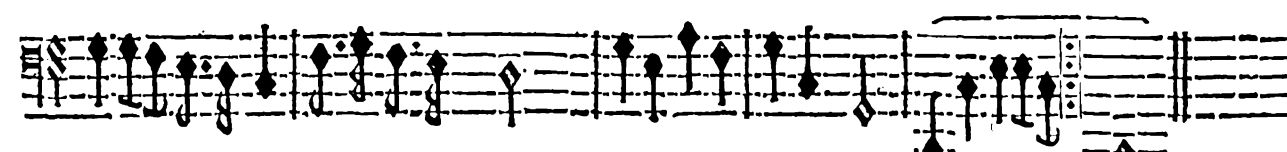
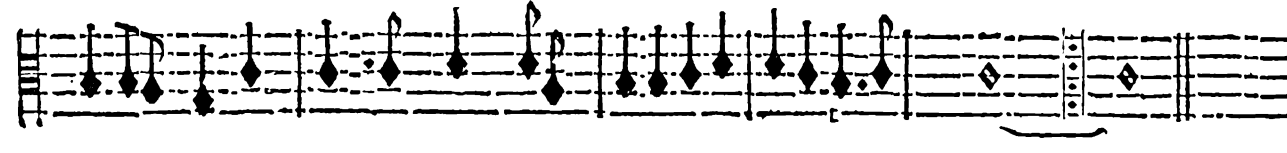
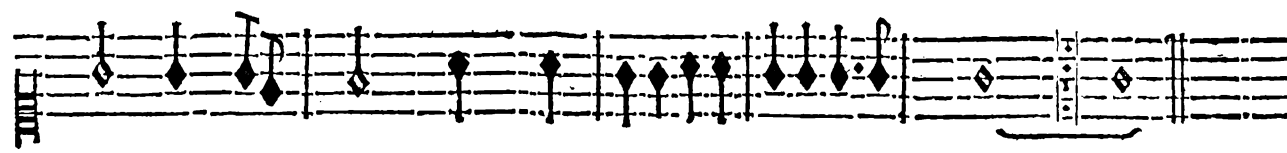
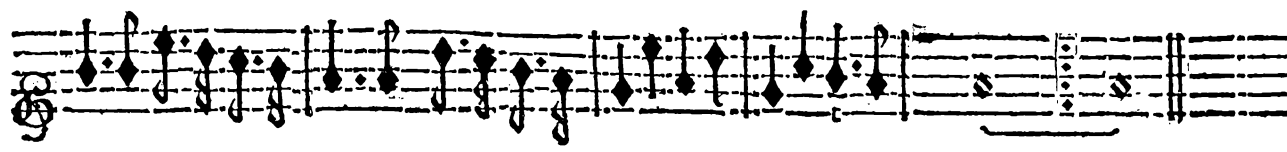
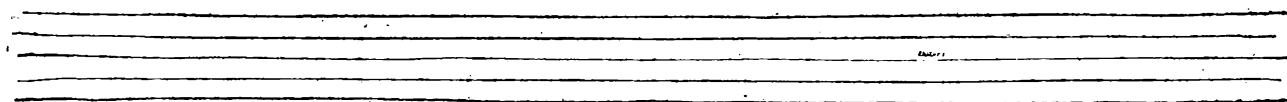
Musical staff for Violons, seventh system. Continuation of the first system, ending with a double bar line and repeat dots. A small asterisk is present in the eighth measure.

Musical staff for Violons, eighth system. Continuation of the first system, ending with a double bar line and repeat dots.

Musical staff for Violons, ninth system. Continuation of the first system, ending with a double bar line and repeat dots.

Musical staff for Violons, tenth system. Continuation of the first system, ending with a double bar line and repeat dots.

Two empty musical staves.



ARMIDE TRAGEDIE,  
HIDRAOT.

doux.

V I O L O N S.

doux.

doux.

doux.

doux.

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

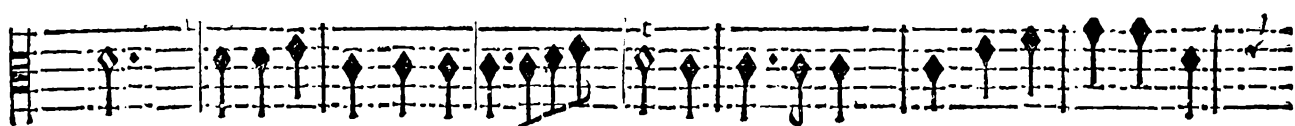
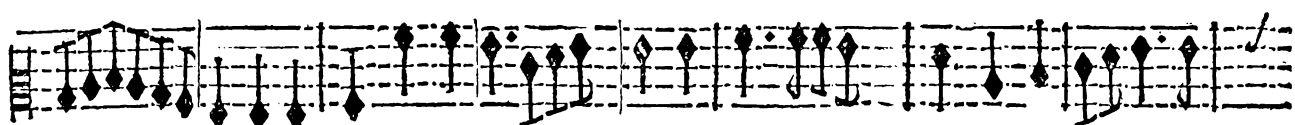
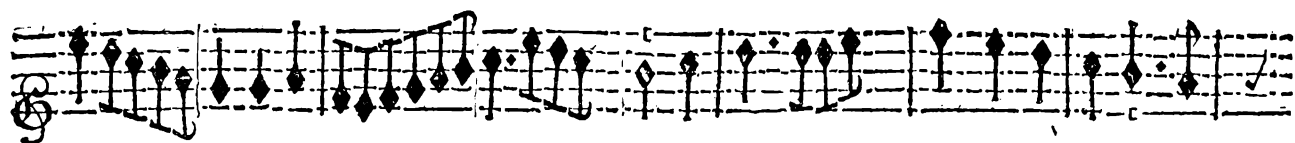
BASSE-CONTINUE.

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

BASSE-CONTINUE.



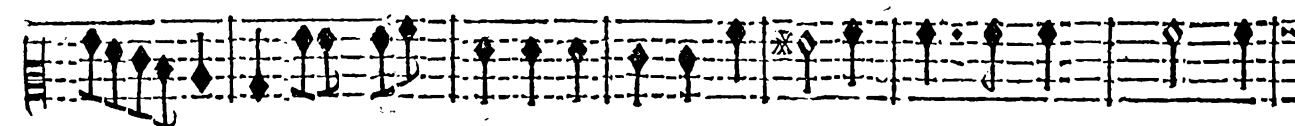
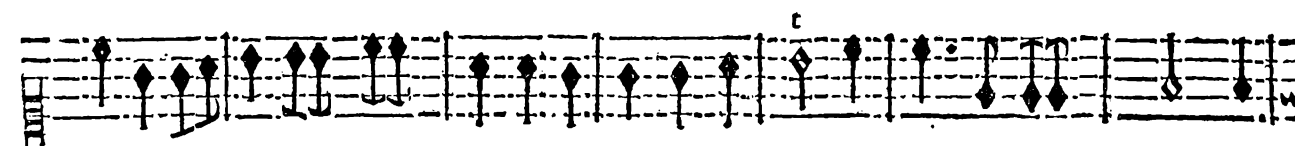
ACTE PREMIER.



yeux. Que son triom- phe est glorieux! Ses charmes les pl<sup>9</sup> forts s<sup>9</sup>t ceux de ses beaux-



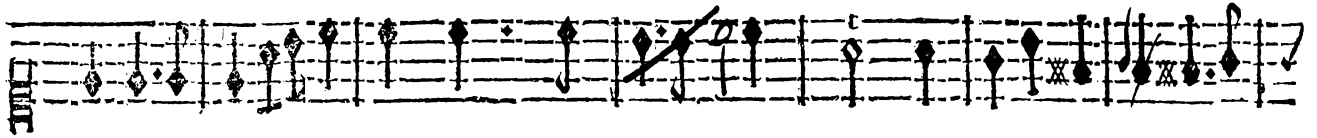
BASSE-CONTINUE.



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



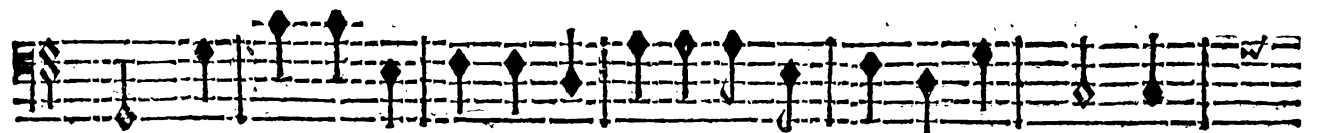
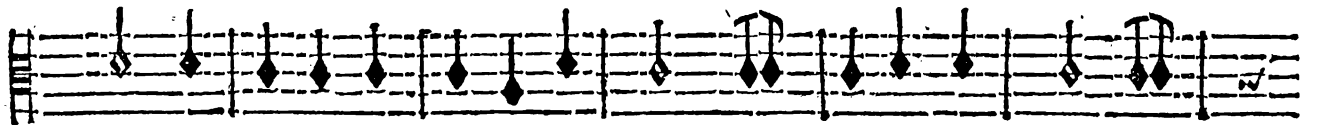
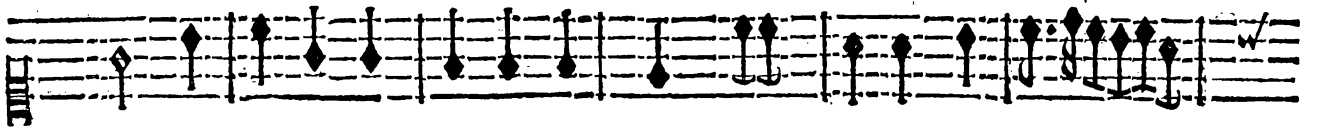
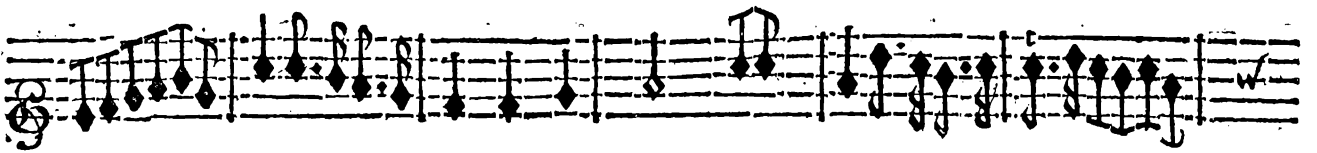
BASSE-CONTINUE.



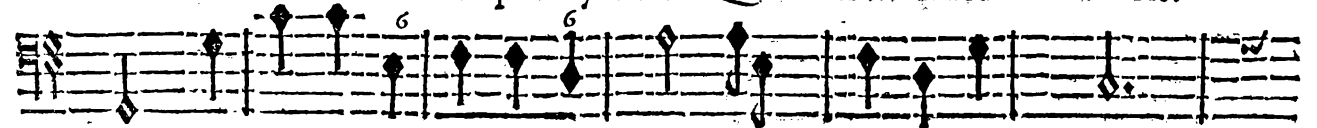
mer les Enfers; Sa beauté trouve tout possible, Nos plu<sup>r</sup> fiers Ennemis gemissent dans les



BASSE-CONTINUE.



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



BASSE-CONTINUE.

Que son triom- 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 pl<sup>9</sup> forts s<sup>9</sup>t 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-

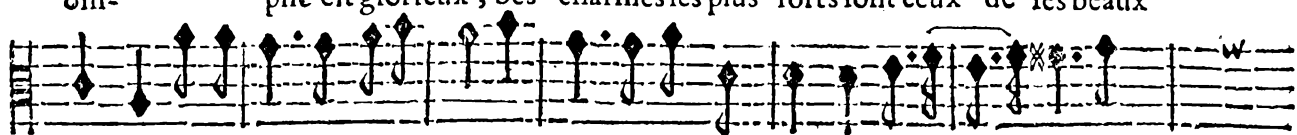
Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

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

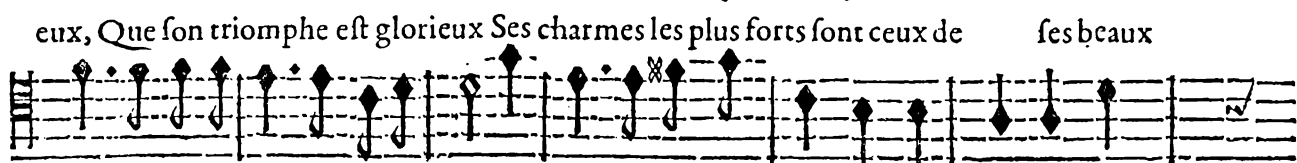
BASSE-CONTINUE.



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



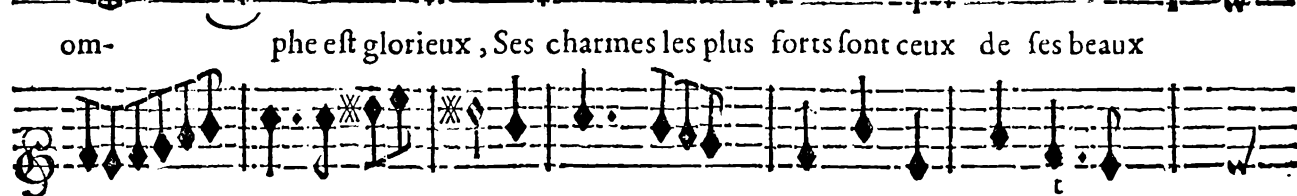
eux, Que son triomphe est glorieux Ses charmes les plus forts sont ceux de ses beaux



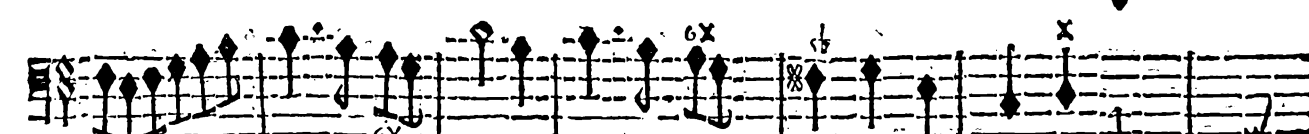
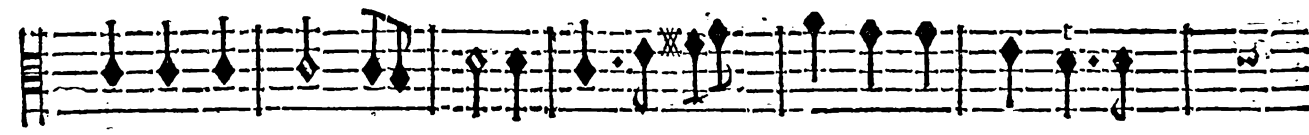
omphe est glorieux, est glorieux, Ses charmes les plus forts sont ceux de ses beaux



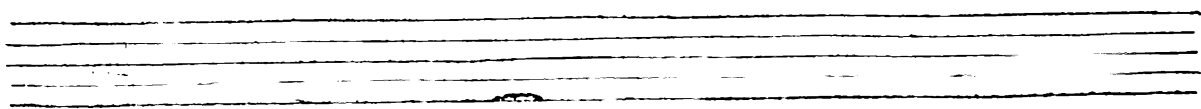
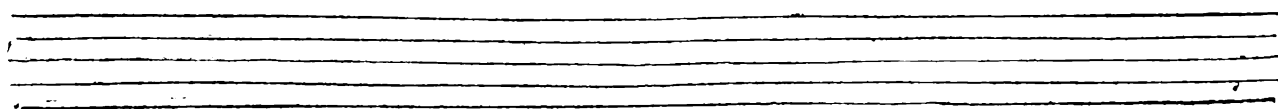
om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux



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



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

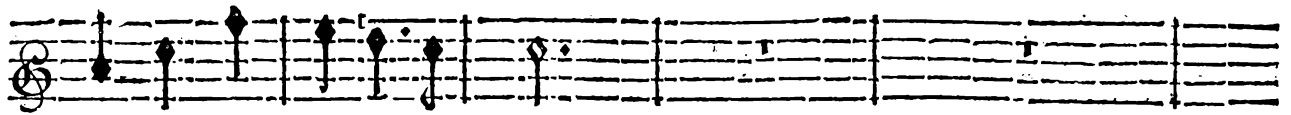
yeux. Que son triom- phe est glorieux, Ses charmes les plus

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

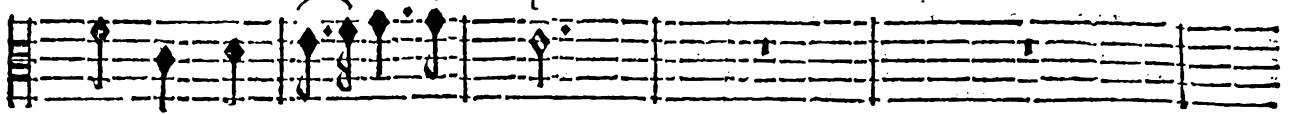
yeux. Que son triomphe est glorieux, est glorieux, Ses charmes les plus

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

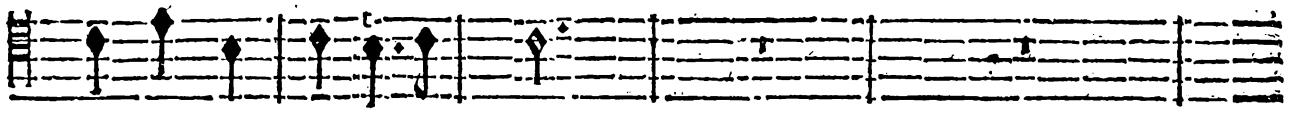
BASSE-CONTINUE.



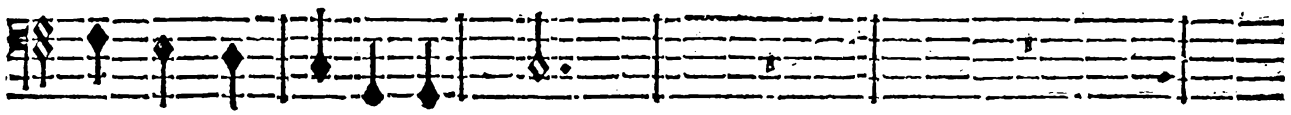
forts font ceux de ses beaux yeux.



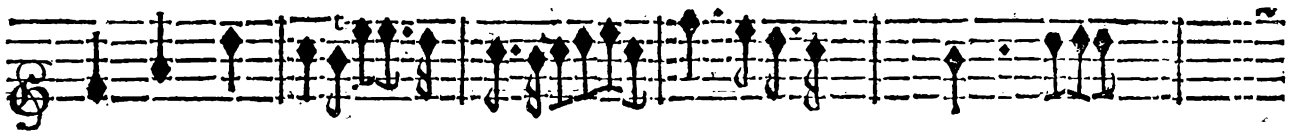
forts font ceux de ses beaux yeux.



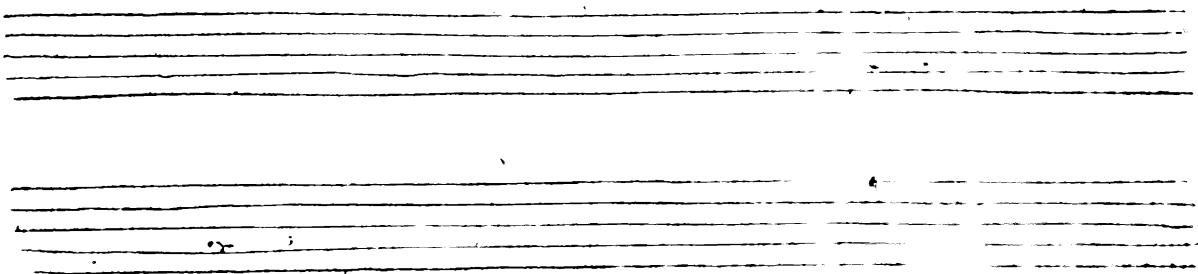
forts font ceux de ses beaux yeux.



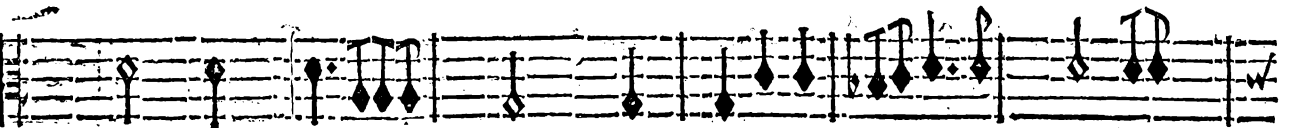
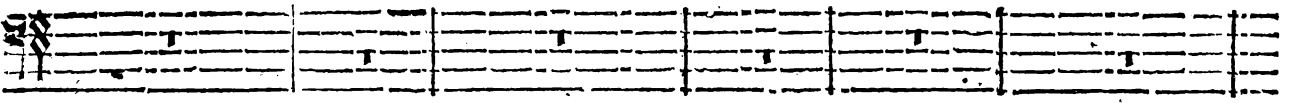
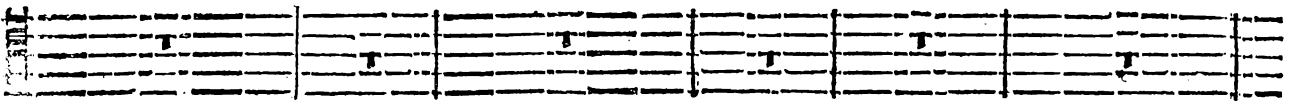
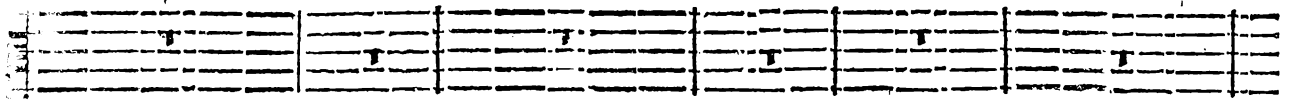
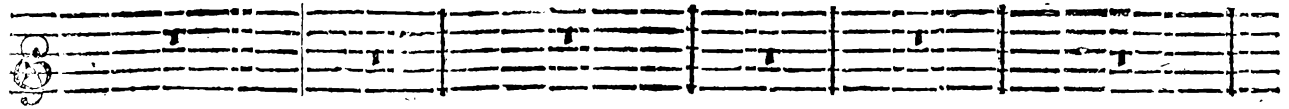
forts font ceux de ses beaux yeux.



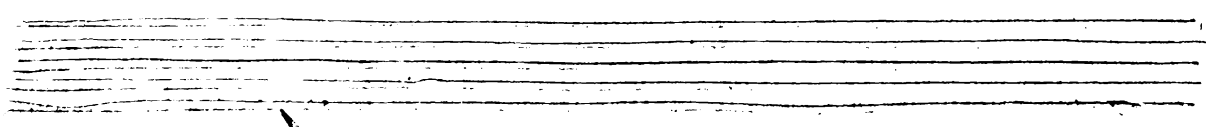
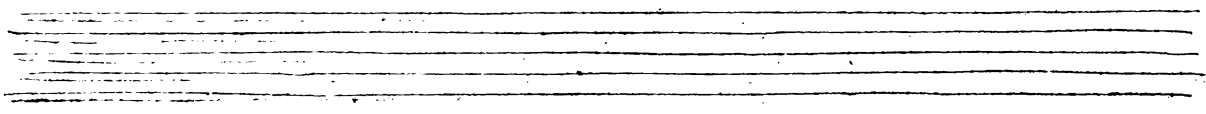
BASSE-CONTINUE.



ARMIDE TRAGEDIE!



BASSE-CONTINUE.





ACTE PREMIER

Ar-

Ar-

Ar-

Ar-

Ar-

Ar-

Ar-

Ar-

Ar-

Ar-

6 6 6 7

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

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.

eux! Que son triom- phe est glorieux! Que son triomphe est glorieux! Que son tri-

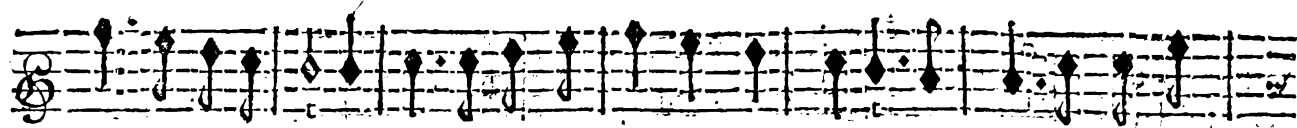
eux! Que son triom- phe est glorieux! Que son triom- phe est glori-

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-

phe est glorieux! Que son triom- phe est glorieux! Que son triom-

BASSE-CONTINUE.



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-



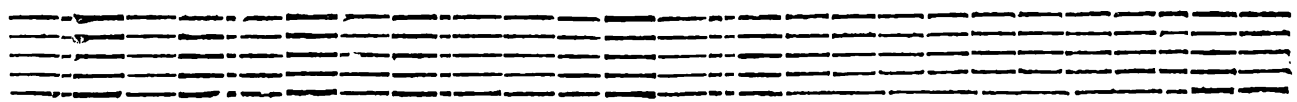
eux! est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



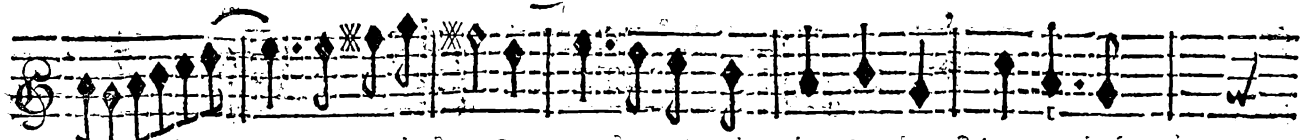
phe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.



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



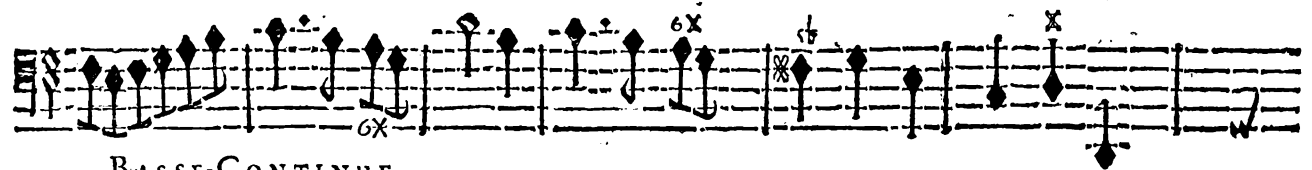
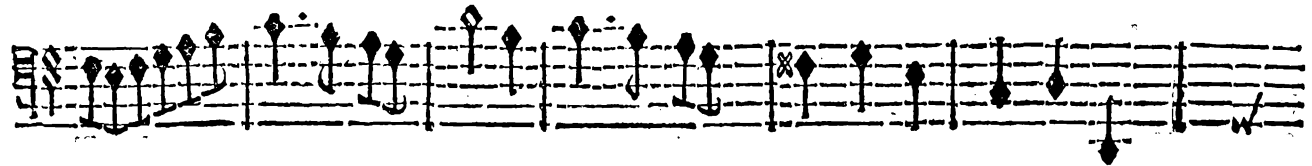
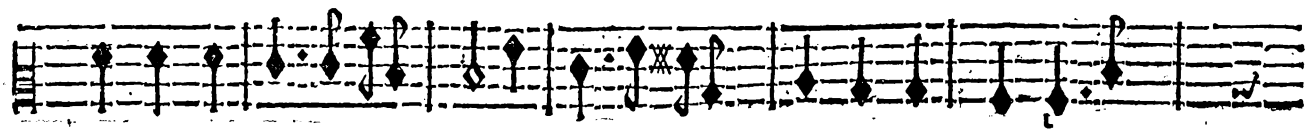
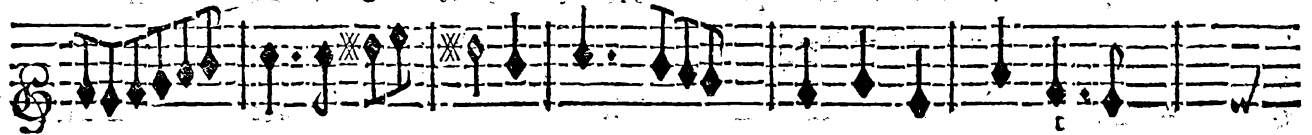
eux, Que son triomphe est glorieux Ses charmes les plus forts font ceux de ses beaux



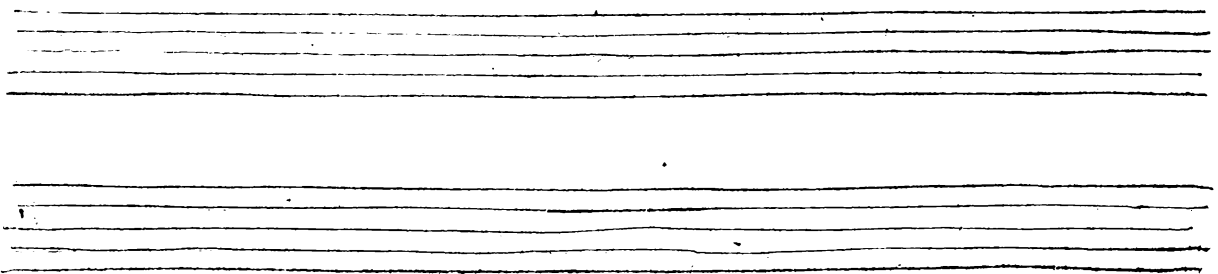
omphe est glorieux, est glorieux, Ses charmes les plus forts font ceux de ses beaux



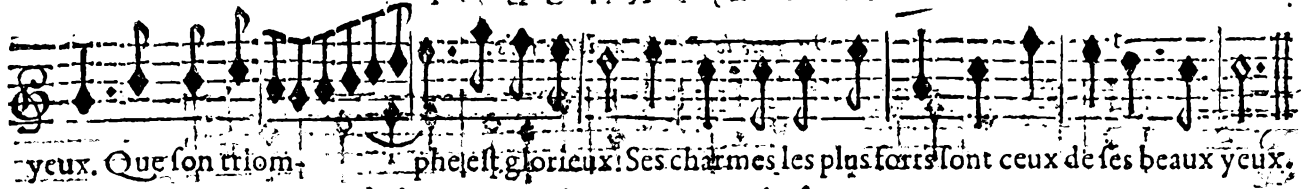
om-... phe est glorieux, Ses charmes les plus forts font ceux de ses beaux



BASSE-CONTINUE.



ACTE PREMIER.



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



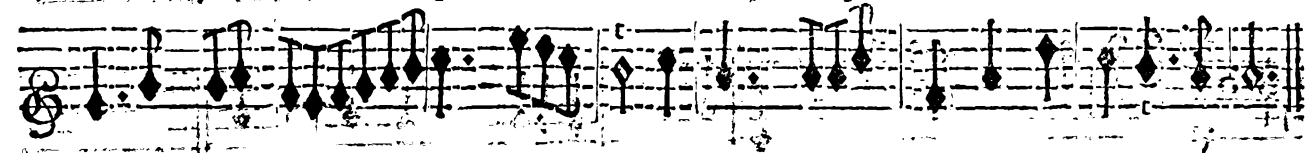
yeux. Que son triomphe est glorieux, est glorieux! Ses charmes les pl<sup>9</sup> forts sont ceux de ses beaux yeux.



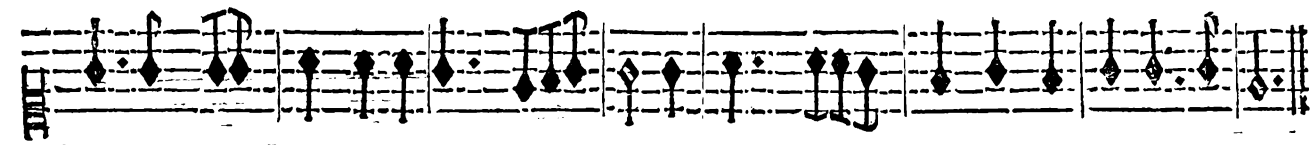
yeux. Que son triomphe est glorieux, est glorieux! Ses charmes les pl<sup>9</sup> forts sont ceux de ses beaux yeux.



yeux. Que son triom- phe est glorieux! Ses charmes les pl<sup>9</sup> forts sont ceux de ses beaux yeux.



yeux. Que son triom- phe est glorieux! Ses charmes les pl<sup>9</sup> forts sont ceux de ses beaux yeux.



yeux. Que son triom- phe est glorieux! Ses charmes les pl<sup>9</sup> forts sont ceux de ses beaux yeux.



yeux. Que son triom- phe est glorieux! Ses charmes les pl<sup>9</sup> forts sont ceux de ses beaux yeux.



yeux. Que son triom- phe est glorieux! Ses charmes les pl<sup>9</sup> forts sont ceux de ses beaux yeux.

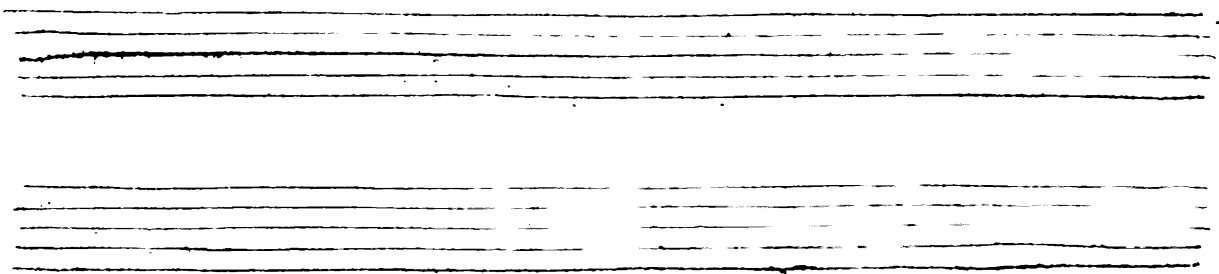


yeux. Que son triom- phe est glorieux! Ses charmes les pl<sup>9</sup> forts sont ceux de ses beaux yeux.



yeux. Que son triom- phe est glorieux! Ses charmes les pl<sup>9</sup> forts sont ceux de ses beaux yeux.

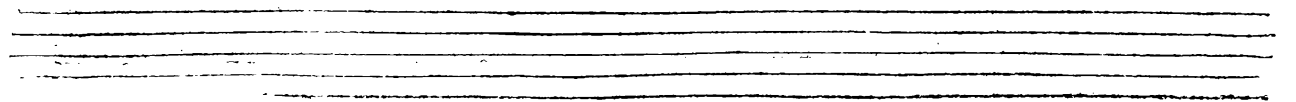
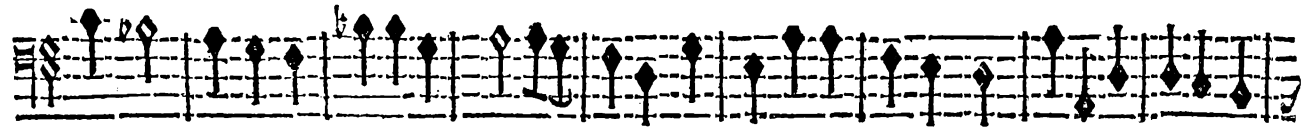

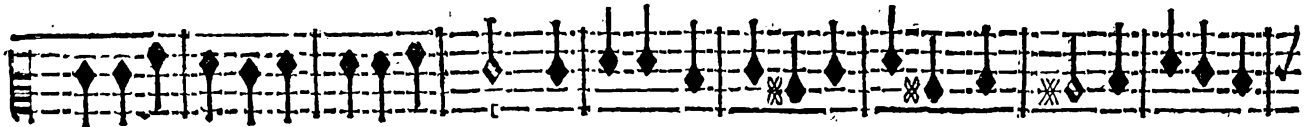

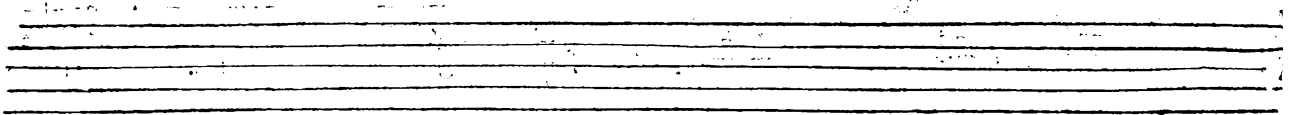
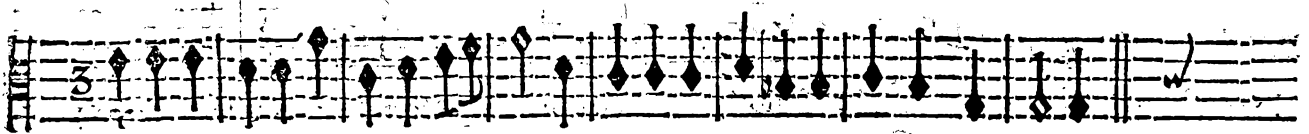
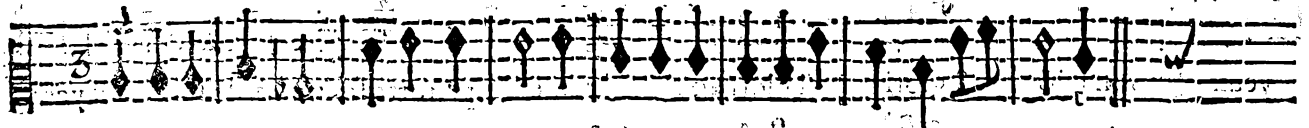
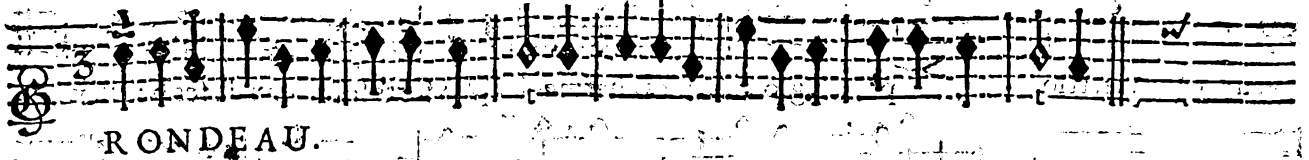
BASSE-CONTINUE.



# ARMIDE, TRAGÉDIE.

*On joue le Rondeau deux fois.*

RONDEAU.





ACTE PREMIER

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

ARMIDE, TRAGEDIE.

On reprend en-  
core deux fois le  
Rondeau.

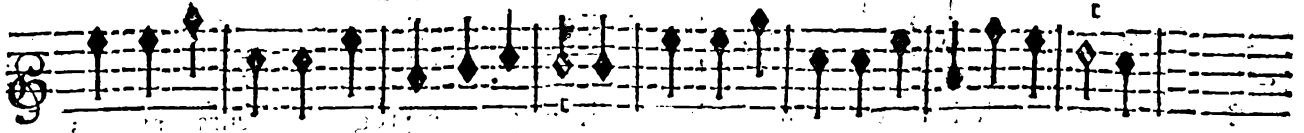
PER NICE.

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

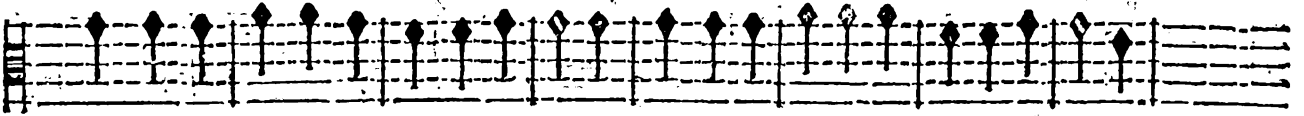
BASSE-CONTINUE.

ACTE PREMIER.

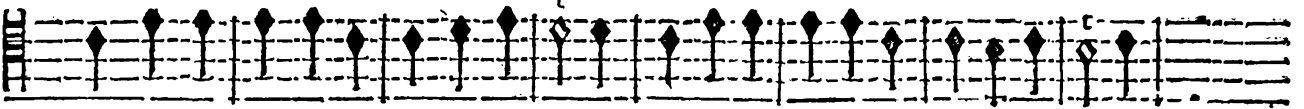
CHOEURS EN RONDEAU.



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



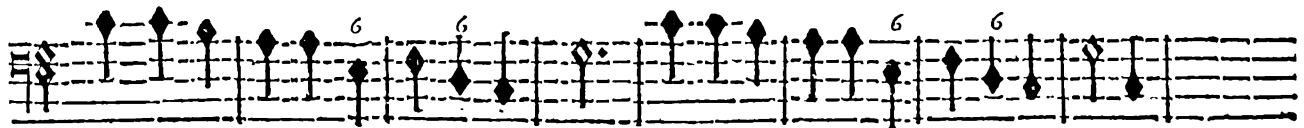
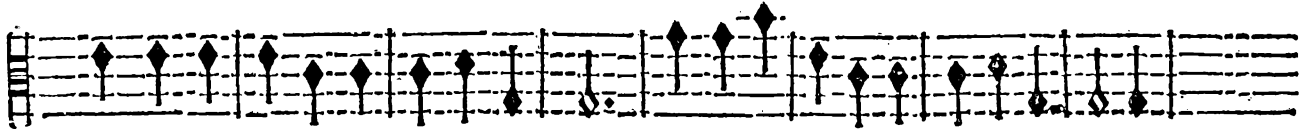
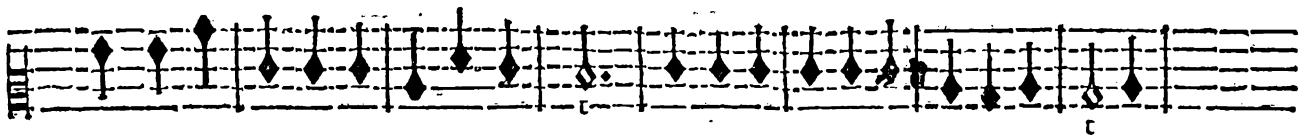
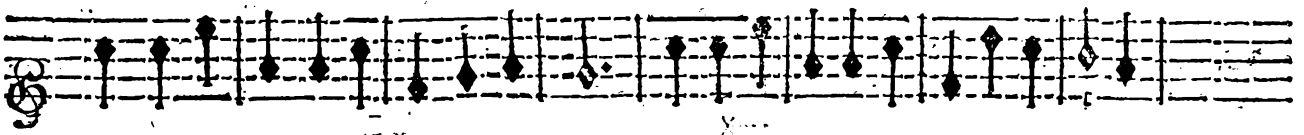
Suivons Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.



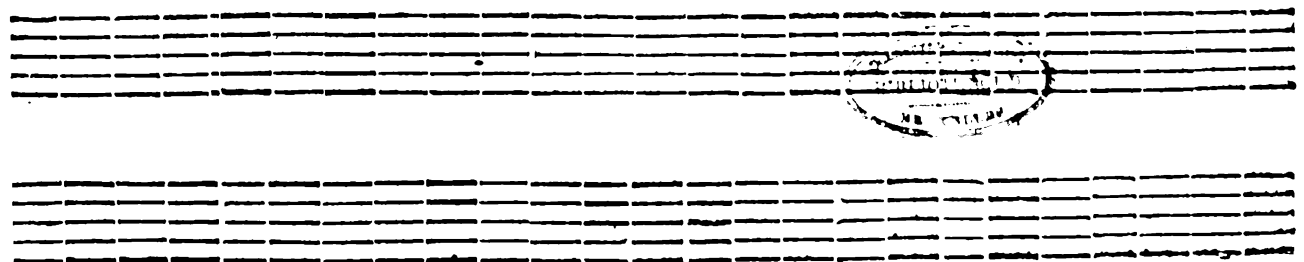
Suivons Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.



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



BASSE-CONTINUE.



## ARMIDE; TRAGEDIE

## PHENICE.

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

BASSE-CONTINUE-

Ah! quel bonheur! nos desirs font comblez Sans nous couster ny de sang ny de larmes.

BASSE-CONTINUE.

*On reprend deux fois le Chœur du Rondeau page 47.*

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.*

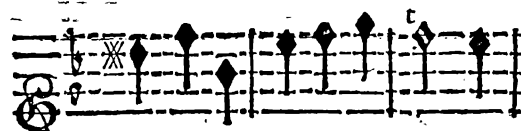
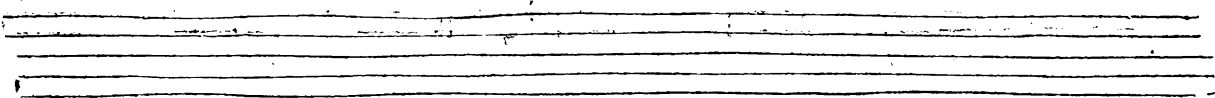
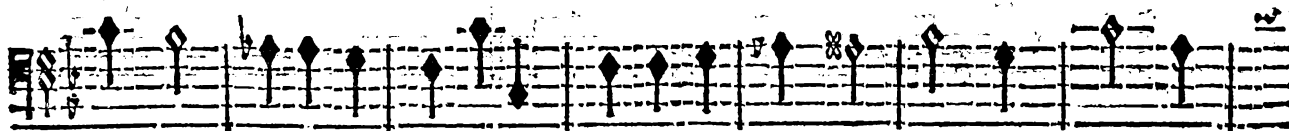
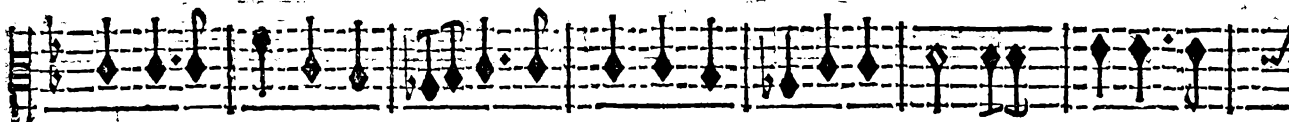
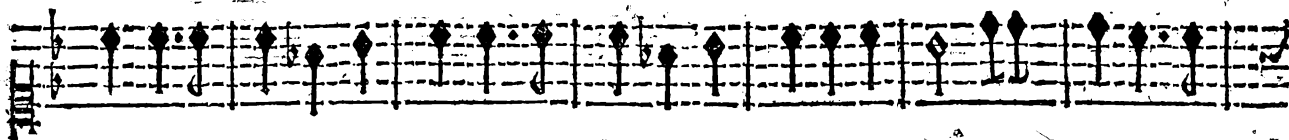
ACTE PREMIER.

SARABANDE.

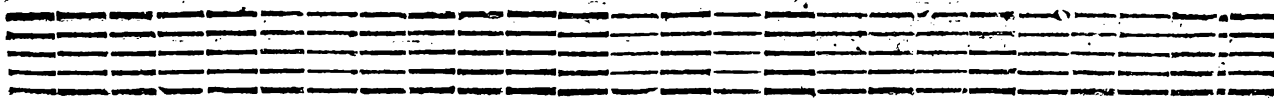
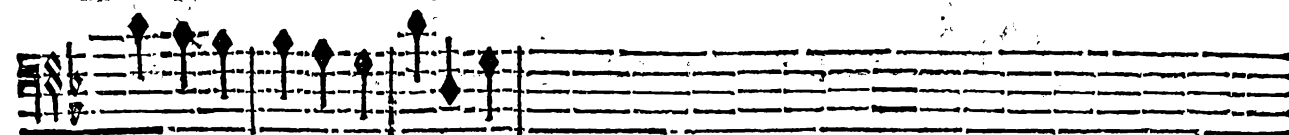
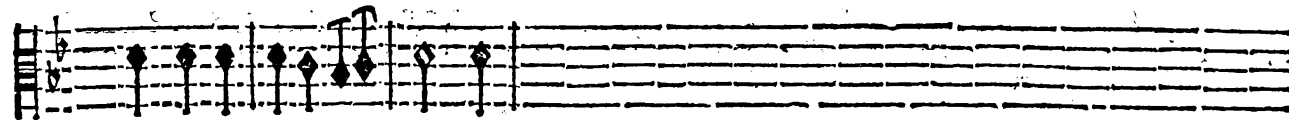
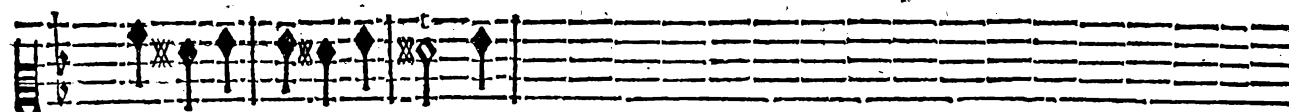
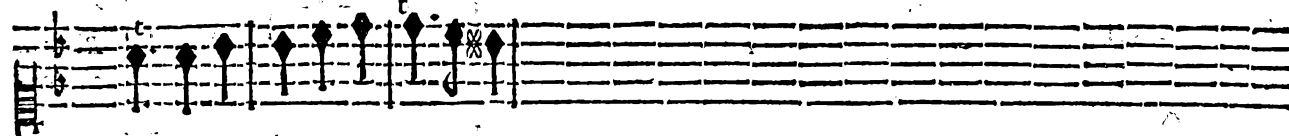
*On joue toujours le Rondeau deux fois.*

RONDEAU.

*On reprend le Rondeau; 2. fois.*



*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 soy même.

BASSE-CONTINUE.

CHOEUR EN RONDEAU.

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

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

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

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

V I O L O N S .

BASSE-CONTINUE.

G ij

## ARMIDE TRAGEDIE.

SIDONIE.

Nous n'avons point fait armer nos soldats: Sans leur secours Armide est triomphante.

BASSE-CONTINUE.

Tout son pouvoir est dans ses doux appas; Rien n'est si fort que sa beauté charmante.

BASSE-CONTINUE.

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

SIDONIE.

La Belle Armide a sceu vaincre aisément De fiers Guerriers plus craints que le Tonnerre,

BASSE-CONTINUE.

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

BASSE-CONTINUE.

*On reprend encore deux fois le Cœur cy-dessus. Et en suite la Sarabande en bē mol.*

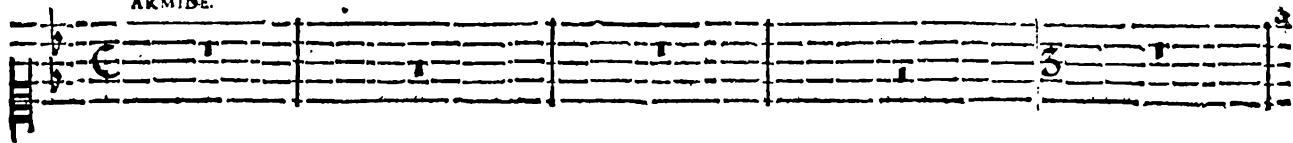


ACTE PREMIER:

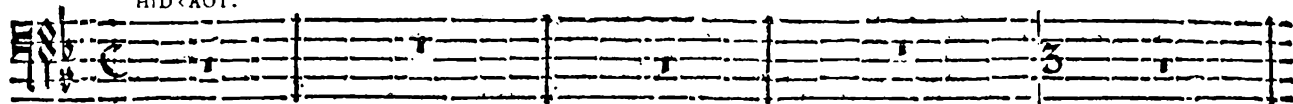
SCENE IV.

ARONTE, & les Acteurs de la Scene precedente.

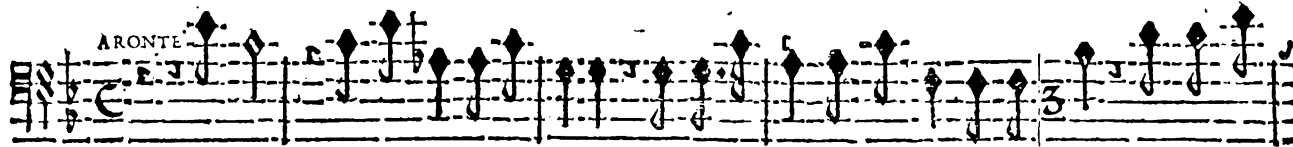
ARMIDE.



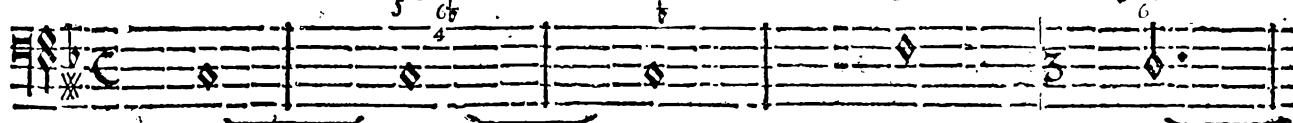
HIDRAOT.



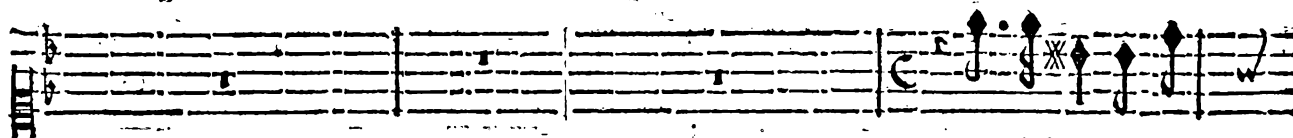
ARONTE



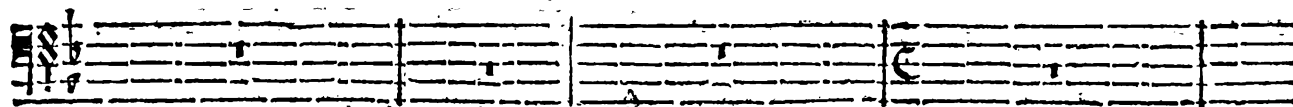
O Ciel! ô disgrâce cruelle! Je conduisois vos captifs avec soin; J'ay tout ten-



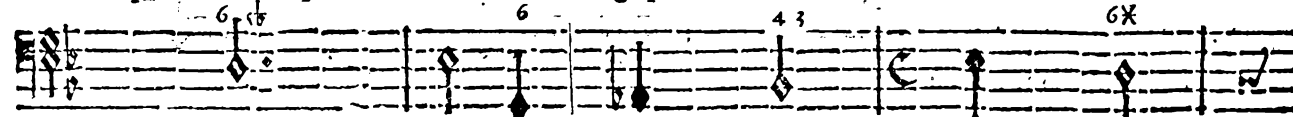
BASSE-CONTINUE.



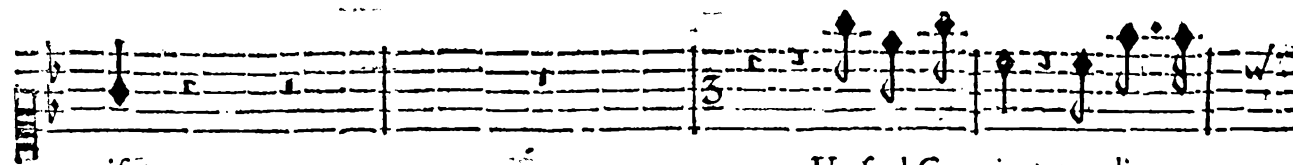
Mais, où font mes cap-



té pour vo<sup>9</sup> marquer mon zele, Mon sang qui coule en est te- moin.

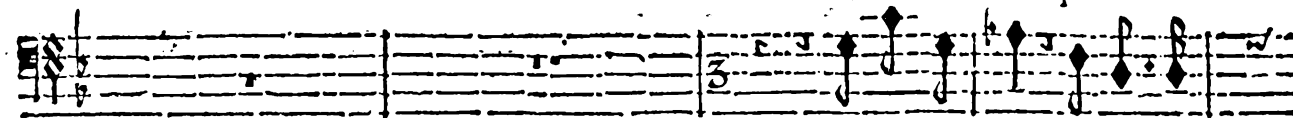


BASSE-CONTINUE.



tifs?

Un seul Guerrier! que dites-



Un seul Guerrier! que dites-



Un Guerrier indomptable Les a délivrez tous.



BASSE-CONTINUE.

ARMIDE TRAGÉDIE.

vous? Ciel!

vous? Ciel!

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

BASSE-CONTINUE.

dats sont tombez sous les coups: Rien ne peut resister à sa valeur extremes.

BASSE-CONTINUE.

Ciel: c'est Re-naud.

C'est luy- mesme.

BASSE-CONTINUE.

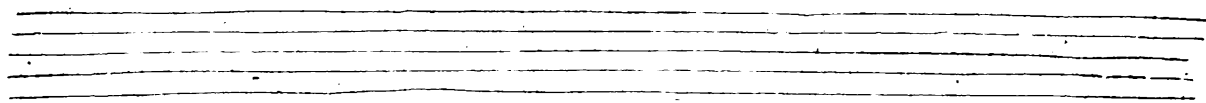
*vifto.*

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

HIDRAOT.

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

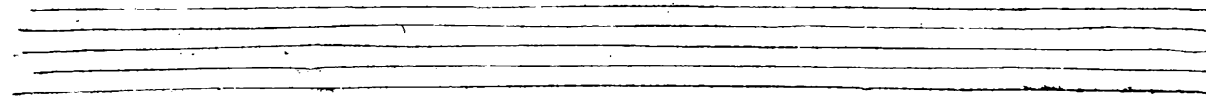
BASSE-CONTINUE.



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

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

BASSE-CONTINUE.



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

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

BASSE-CONTINUE.



fence. Pourfuiuons, Pourfuiuons jusqu'au trépas l'Ennemy qui nous offence ; Qu'il n'é-

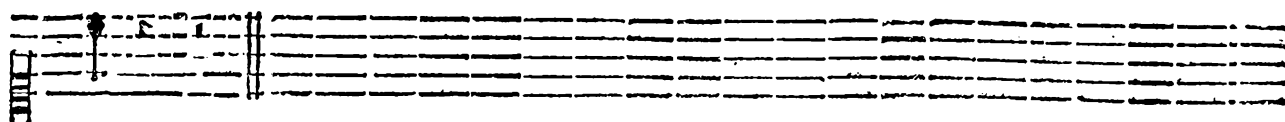
ce. Pourfuiuons, Pourfuiuons jusqu'au trépas l'Ennemy qui nous offence ; Qu'il n'é

BASSE-CONTINUE.

chape pas, Qu'il n'échape pas A nostre vengeance-

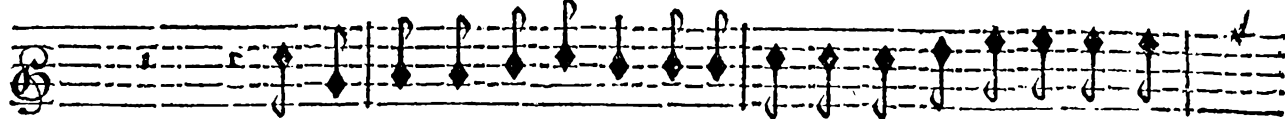
chape pas, Qu'il n'échape pas A nostre vengeance-

BASSE-CONTINUE.



ce.

CHOEURS.



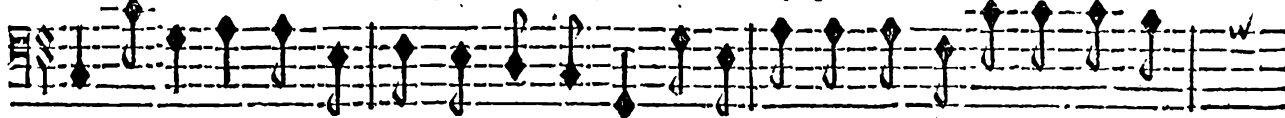
Poursuivons jusqu'au trépas L'Ennemy qui nous offence. Qu'il n'é-



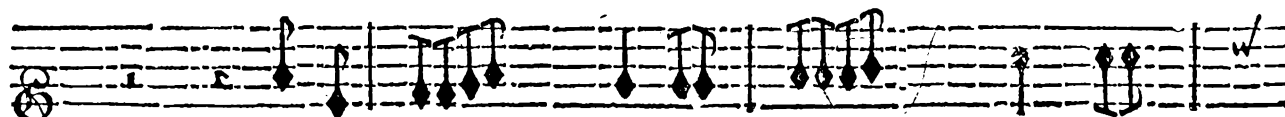
Poursuivons Poursuivons jusqu'au trépas L'Ennemy qui nous offence, Qu'il n'é-



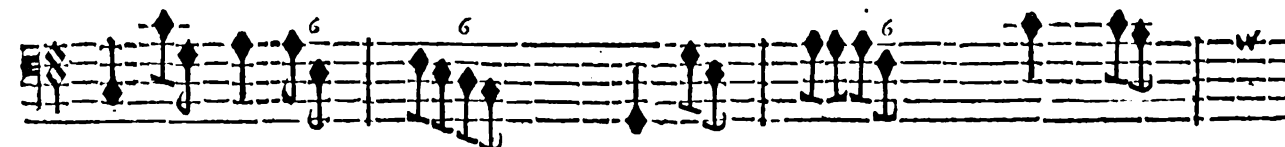
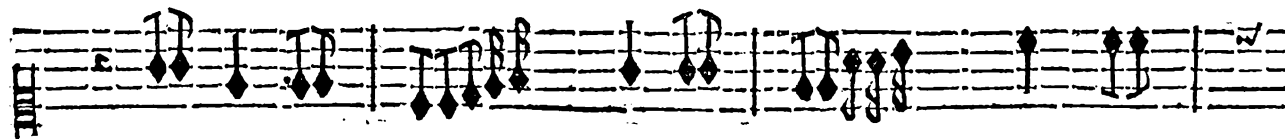
Poursuivons Poursuivons jusqu'au trépas, L'Ennemy qui nous offence, Qu'il n'é-



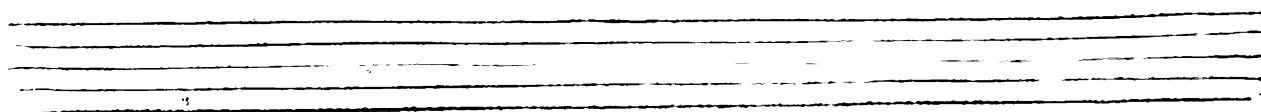
Poursuivons Poursuivons jusqu'au trépas, L'Ennemy qui nous offence, Qu'il n'é-



VIOLONS.



BASSÉ-CONTINUE.





chape pas A nostre vengeance. Pour suivõs jusqu'au trépas L'Ennemy L'Ennemy qui no<sup>o</sup> offence.



chape pas A nostre vengeance, Pour suivõs jusqu'au trépas L'Ennemy L'Ennemy qui no<sup>o</sup> offence.



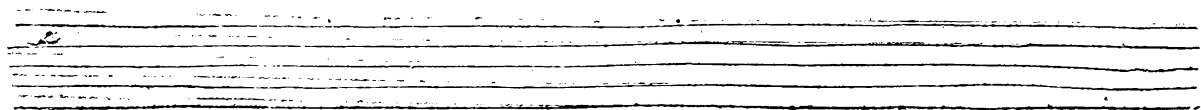
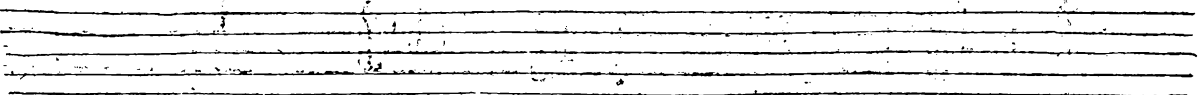
chape pas A nostre vengeance, Pour suivõs .ij. jusqu'au trépas L'Ennemy qui no<sup>o</sup> offence.



chape pas A nostre vengeance, Pour suivõs .ij. jusqu'au trépas l'Ennemy qui no<sup>o</sup> offence.



BASSE-CONTINUE.





Qu'il n'échape pas A nostre vengeance; Pourfuijons Pourfuijons jusqu'au tré-



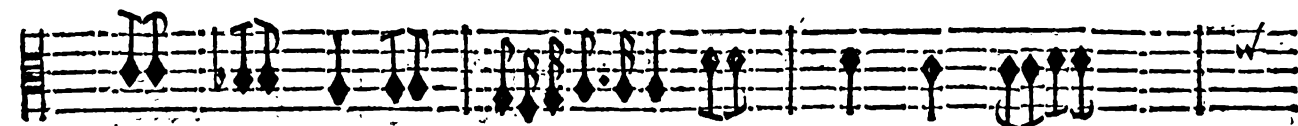
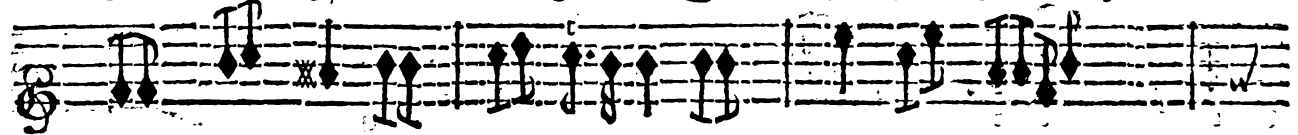
Qu'il n'échape pas A nostre vengeance; Pourfuijons Pourfuijons jusqu'au tré-



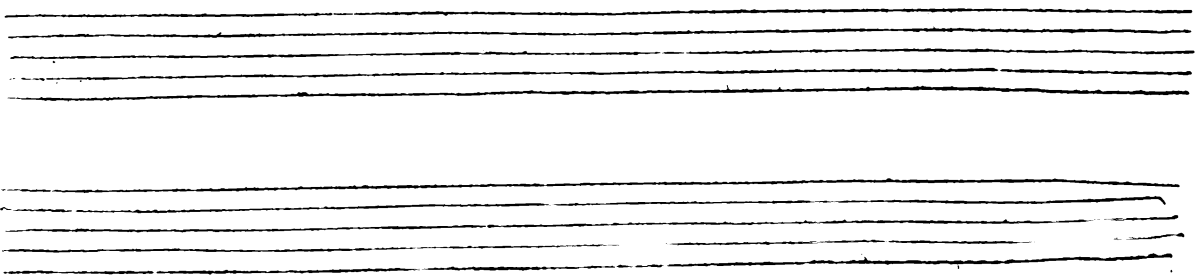
Qu'il n'échape pas A nostre vengeance. Qu'il n'échape pas Qu'il n'échape

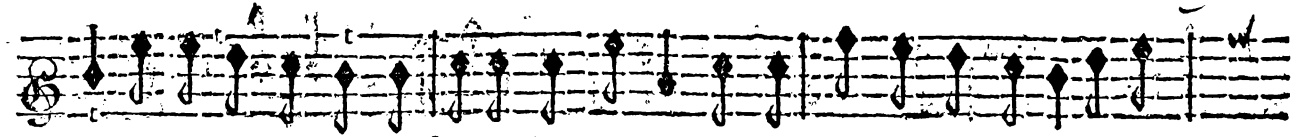


Qu'il n'échape pas A nostre vengeance. Qu'il n'échape pas Qu'il n'échape



BASSE-CONTINUE.

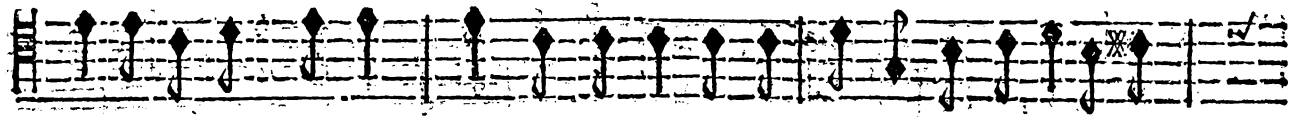




pas L'Ennemy qui nous offence, Pourfuyons, Pourfuyons jusqu'au trépas L'Enne-



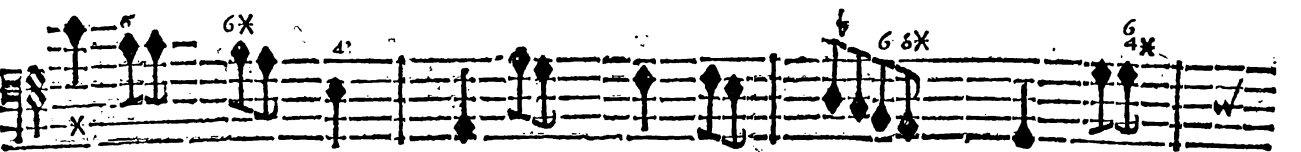
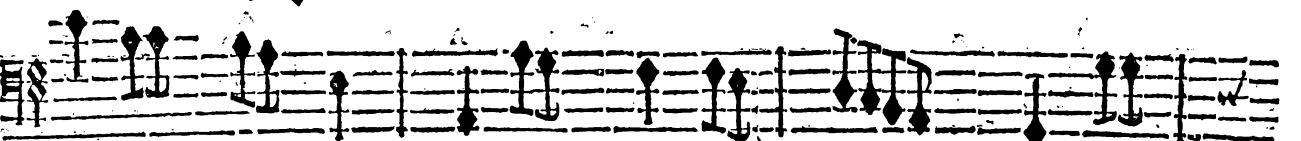
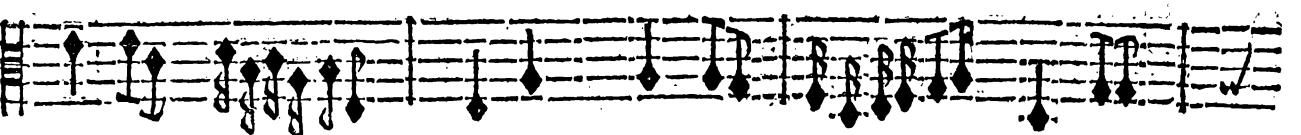
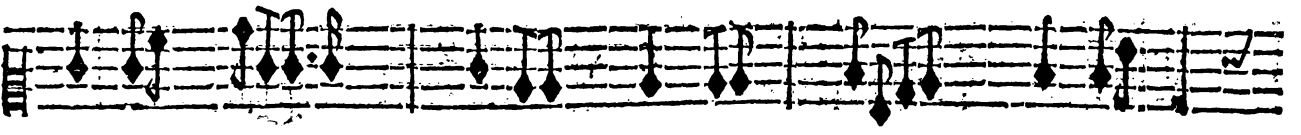
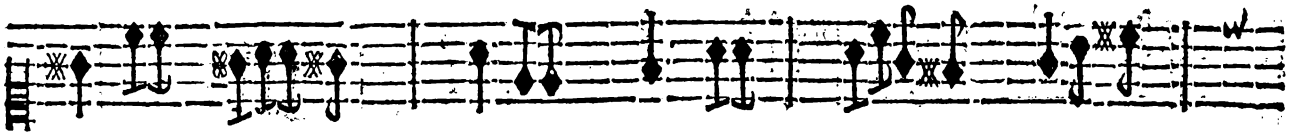
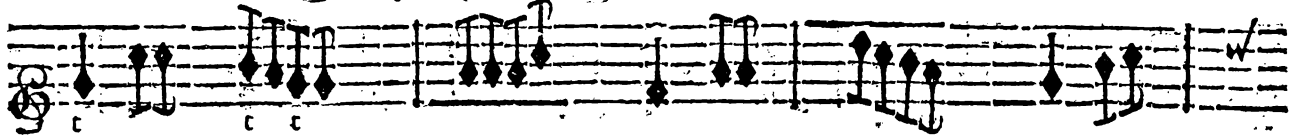
pas L'Ennemy qui nous offence, Pourfuyons, Pourfuyons jusqu'au trépas L'Enne-



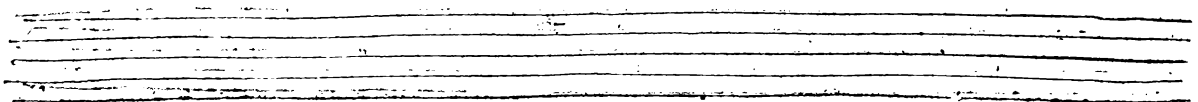
pas A nostre vengeance, Pourfuyons, Pourfuyons jusqu'au trépas L'Enne-



pas A nostre vengeance, Pourfuyons, Pourfuyons jusqu'au trépas L'Enne-



BASSE-CONTINUE.







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



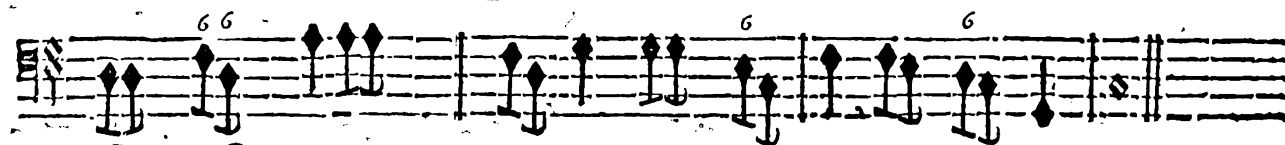
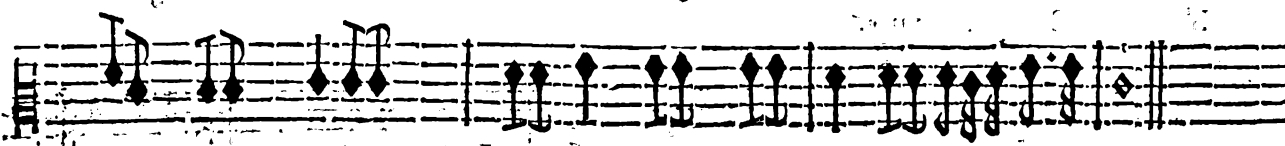
my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



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. 26.

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 esclav-

BASSE-CONTINUE.

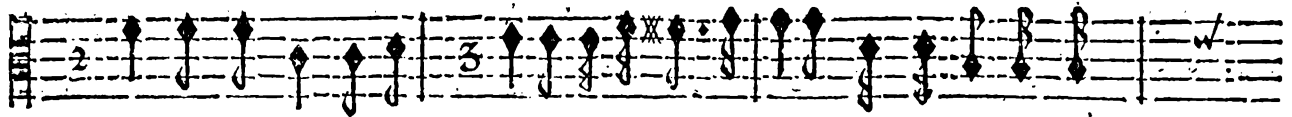
Al-

vage. Après ce genereux secours, Puis-je me dispenser de vous suivre tou- jours ?

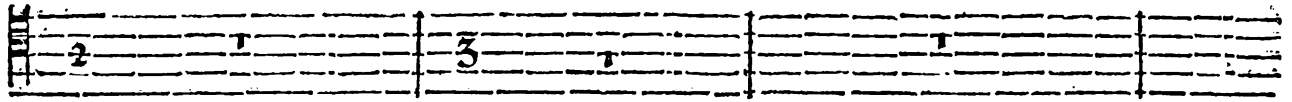
BASSE-CONTINUE.

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

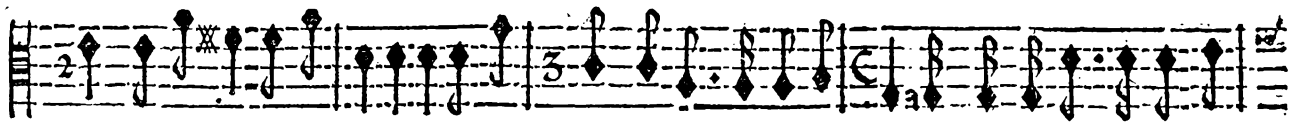
BASSE-CONTINUE.



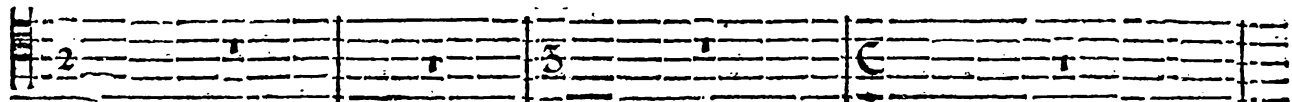
nant m'a contraint a pl- nir Sa temeraire audace: D'une indigne pri-



BASSE-CONTINUE.



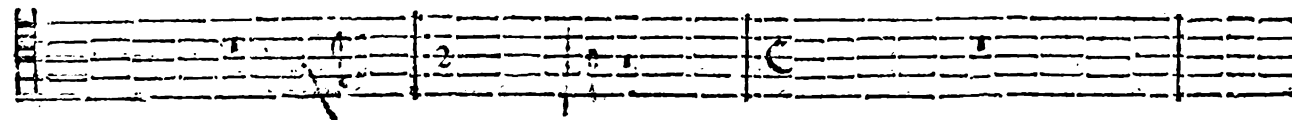
son Godefroy me menace Et de son Camp m'oblige à me bannir. Je m'en esloigne avec con-



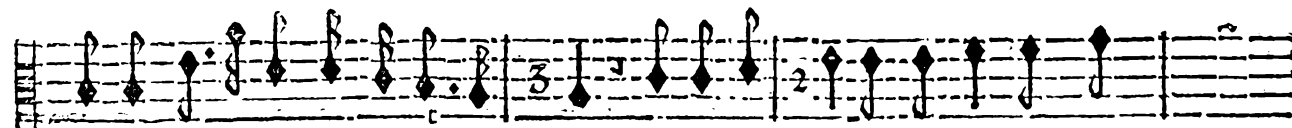
BASSE-CONTINUE.



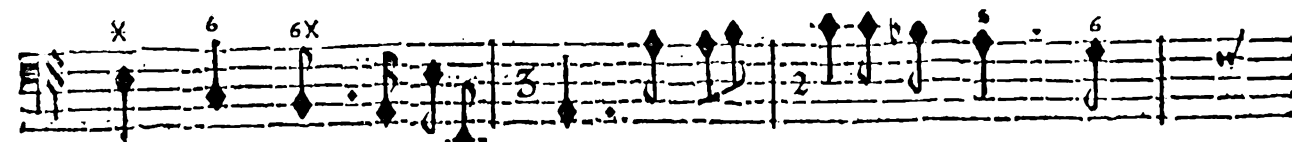
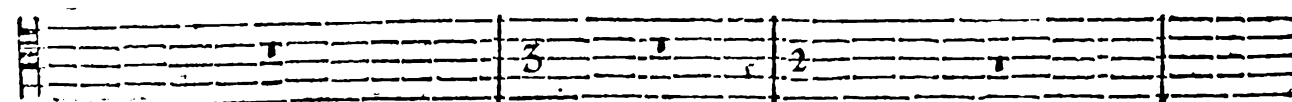
traînte. Heureux si j'avois pû consacrer mes ex- ploits à délivrer la Cité



BASSE-CONTINUE-

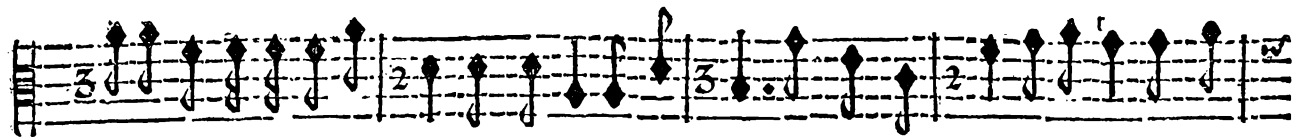


Sainte Qui gemit sous de dures loix: Suivez, sui- vez les Guerriers qu'un beau

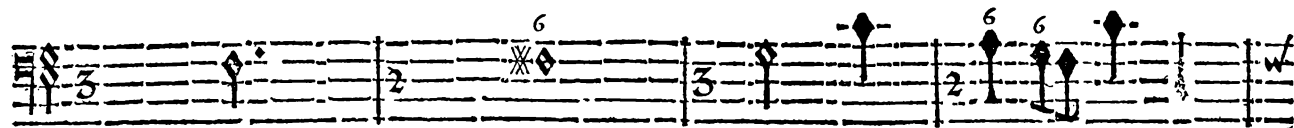
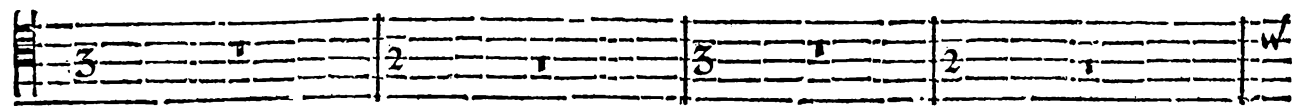


BASSE-CONTINUE.

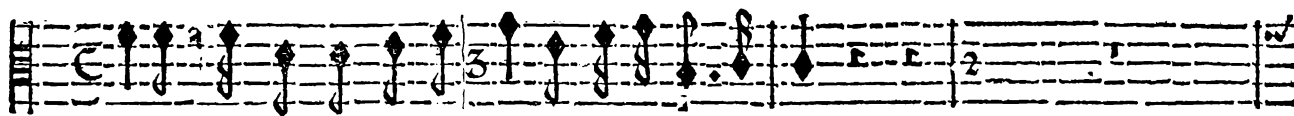
ARMIDE, TRAGEDIE.



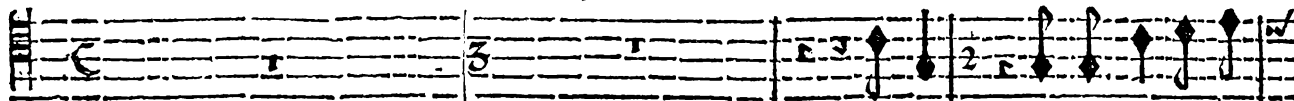
zele Presse de signa- ler leur valeur & leur foy: Cherchez Cher-chez une gloire immor-



BASSE-CONTINUE.

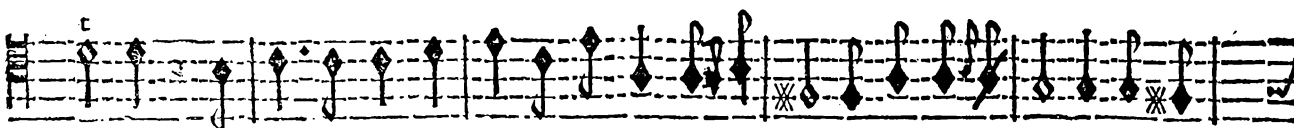
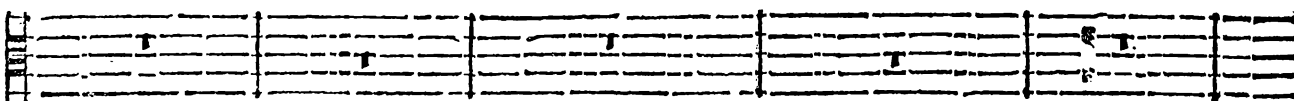


relle, Je veux dans mon e- xil n'envelopper que moy.

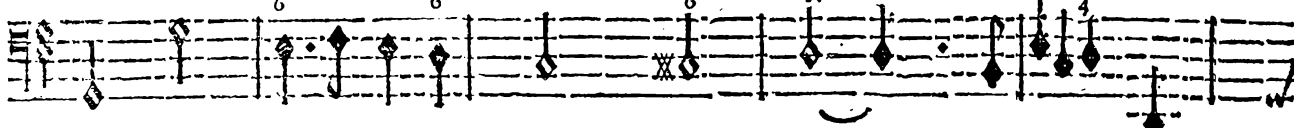


Sans vous, que peut-on entre-

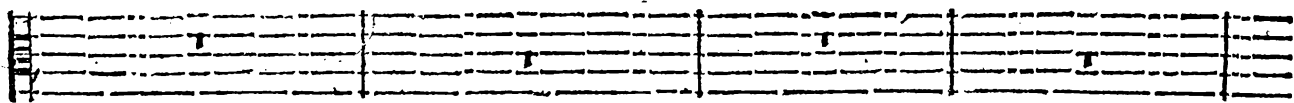
BASSE-CONTINUE.



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



BASSE CONTINUE.

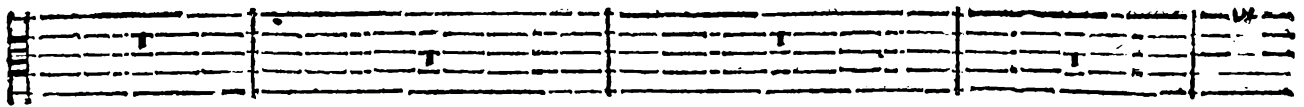


tour, S'il faut que je vous quitte au mois ne puis-je apprendre En quels lieux vous allez choi-

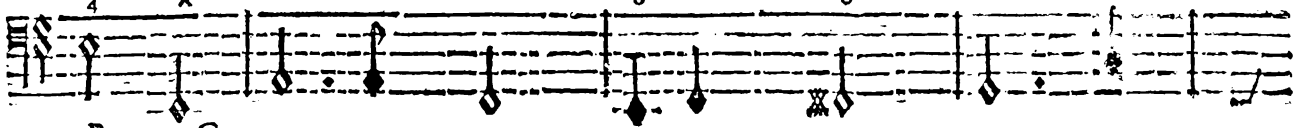


BASSE-CONTINUE.

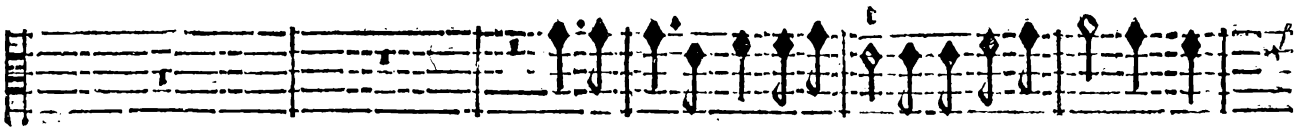
ACTE SECOND.



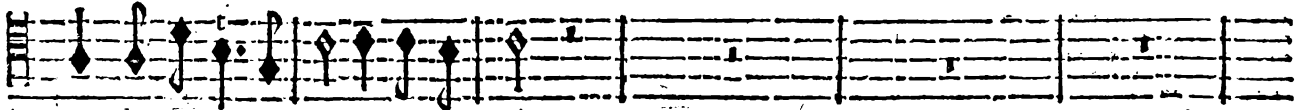
fir vostre sejour. S'il faut que je vous quitte au mois ne puis-je apprendre En quels



BASSE-CONTINUE.



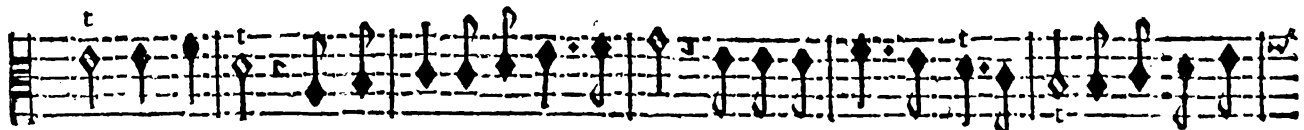
Le repos me fait violence. La seule Gloire a pour



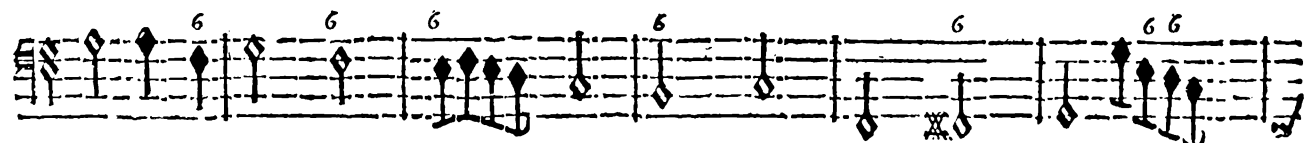
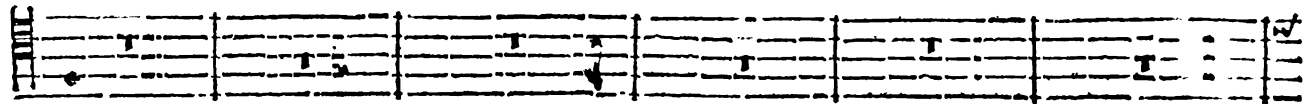
lieux vous allez choisir vostre sejour.



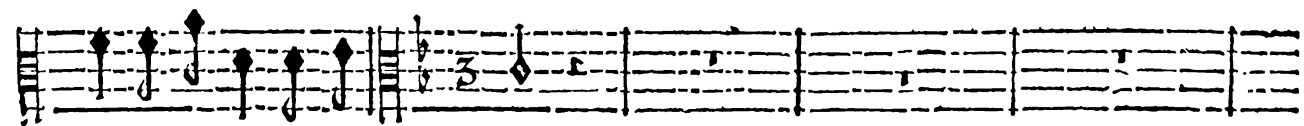
BASSE-CONTINUE.



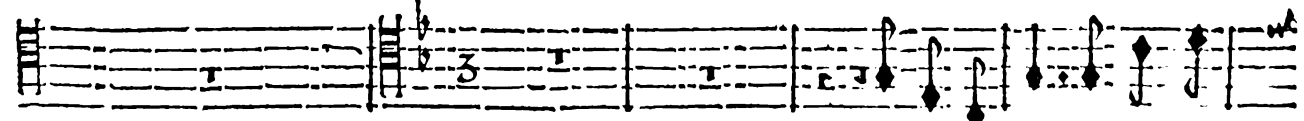
moy des appas. Je pretends adresser mes pas Où la Justice & l'Innocence Auront be-



BASSE-CONTINUE.



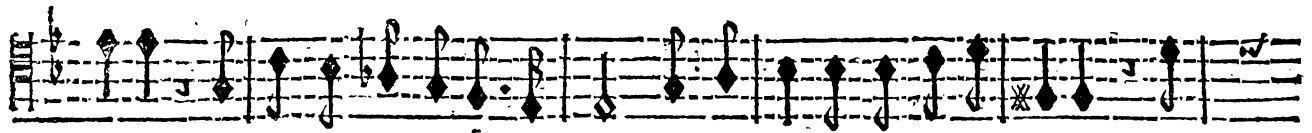
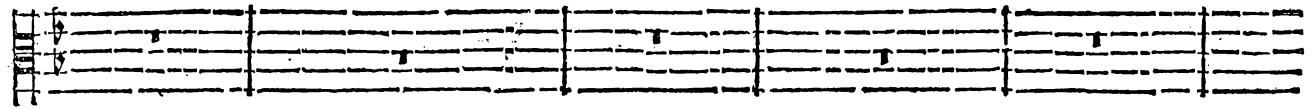
soin du secours de mon bras.



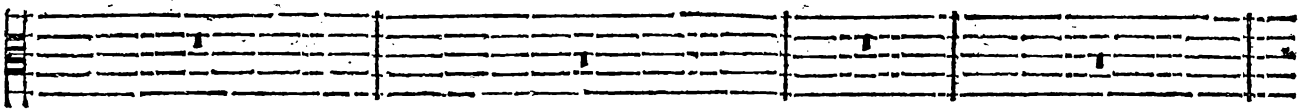
Fuyez les lieux où regne Ar-



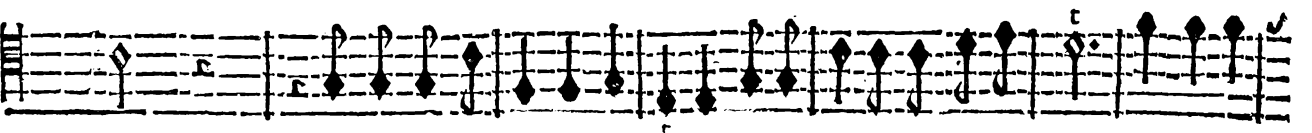
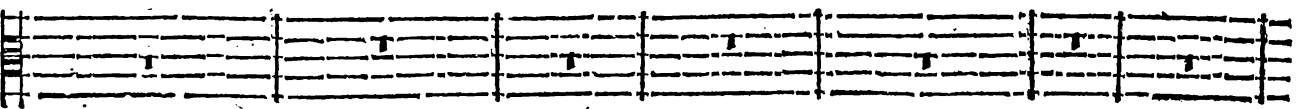
BASSE-CONTINUE.



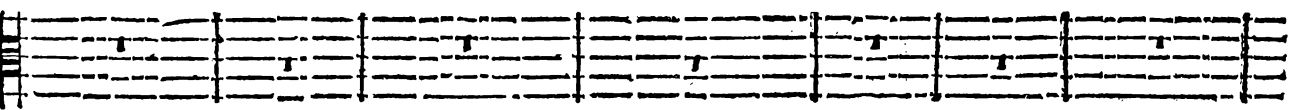
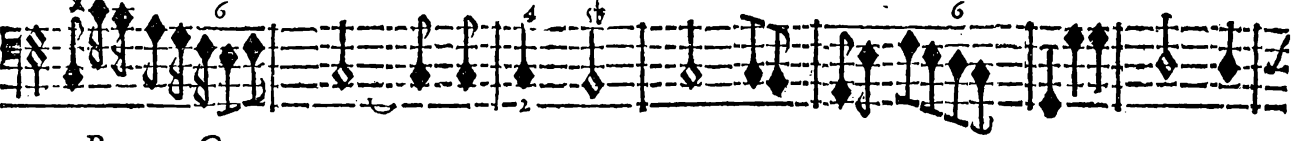
mide, Si vous cherchez à vivre heureux. Pour le cœur le plus intrepide, El-



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

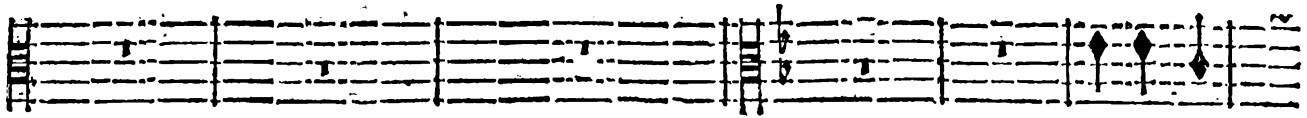


reux. C'est une ennemie implacable, Evitez ses ressentiments. Puisse le

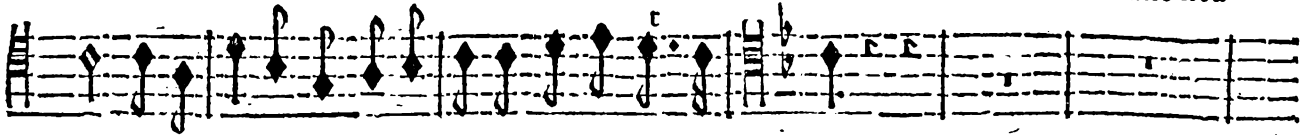


Ciel à mes vœux favorable Vous garentir de ses enchantements. Puisse le Ciel à mes





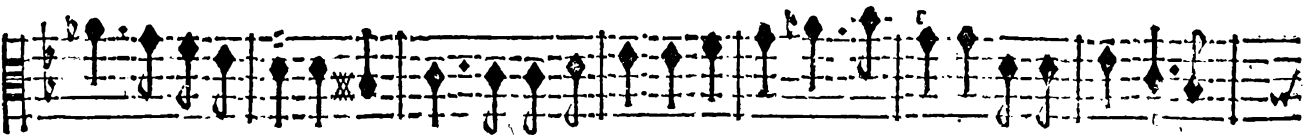
Par une heu-



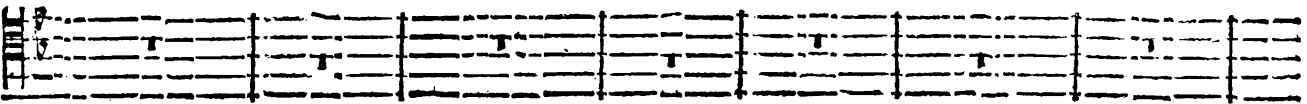
vœux favorable Vous garentir de ses enchante- ments.



BASSE-CONTINUE.



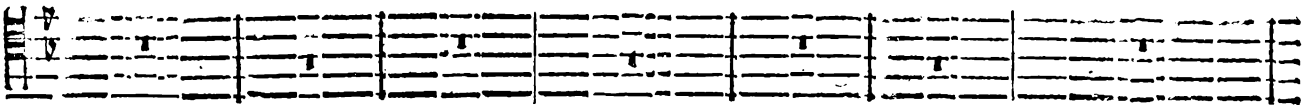
reuse indifference Mon cœur s'est dérobé sans peine à sa puissance, Je la vis seule-



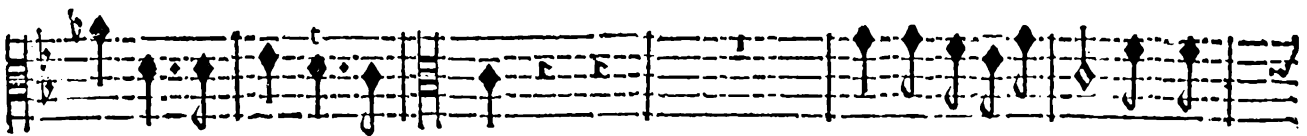
BASSE-CONTINUE.



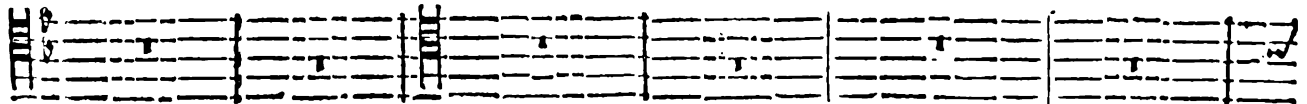
ment d'un regard curieux. Est-il plus mal-aisé d'éviter sa vengeance Que d'écha-



BASSE-CONTINUE.

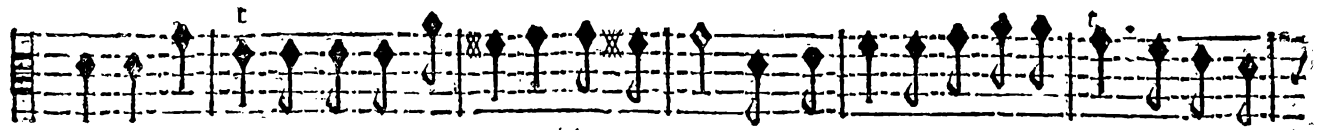


per au pouvoir de ses yeux? J'aime la liberté, Rien n'a'

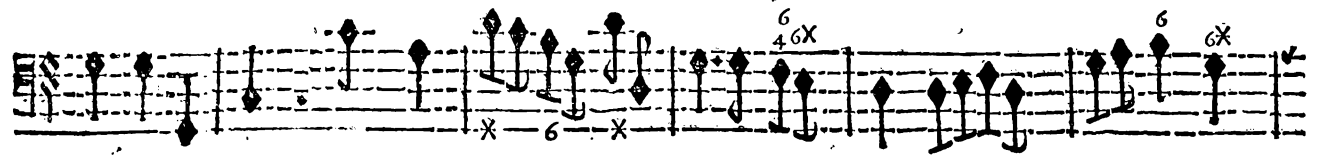
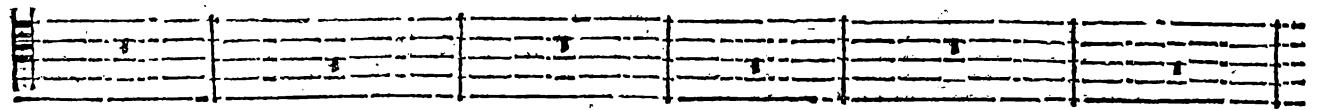


BASSE-CONTINUE.

ARMIDE TRAGEDIE.



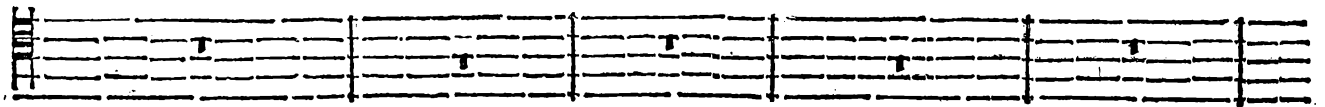
pû me contraindre A m'engager jusqu'à ce jour. Quand on peut mépriser le charme de l'A-



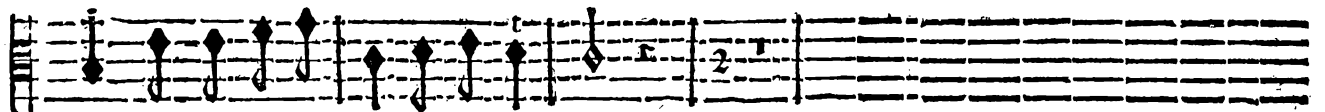
BASSE-CONTINUE.



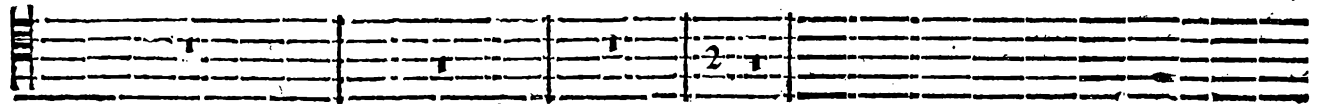
mour, Quels enchantemens peut-on craindre? Quand on peut mépriser le charme de l'A-



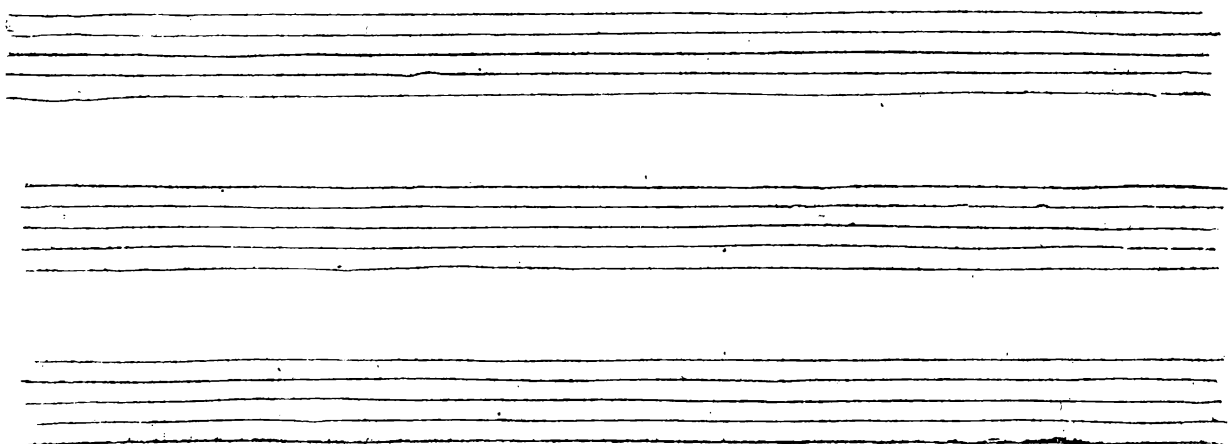
BASSE-CONTINUE-



mour, Quels enchantemens peut-on craindre ?



BASSE-CONTINUE.





ACTE SECOND:  
SCENE II.  
HIDRAOT, ARMIDE.

ARMIDE.

PRELUDE.

HIDRAOT

BASSE-CONTINUE.

BASSE-CONTINUE.

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The following five staves are for keyboard accompaniment, with the right hand on the upper staves and the left hand on the lower staves. The sixth staff is specifically labeled 'BASS E-CONTINUE' and contains a bass line with a treble clef. The music is in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

BASS E-CONTINUE.

The second system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The following five staves are for keyboard accompaniment, with the right hand on the upper staves and the left hand on the lower staves. The sixth staff is specifically labeled 'BASSE-CONTINUE' and contains a bass line with a treble clef. The music is in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The word 'doux.' is written below the vocal line and the keyboard accompaniment staves.

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

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. The bottom staff is for keyboard accompaniment with a bass clef. The music is in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The word 'doux.' is written below the vocal line.

BASSE-CONTINUE.

ACTE SECOND:

Que l'Enfer aujourd-

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

BASSE-CONTINUE.

d'huy tarde à suivre nos loix!

PRELUDE.

Pour achever le charme il faut unir nos voix.

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

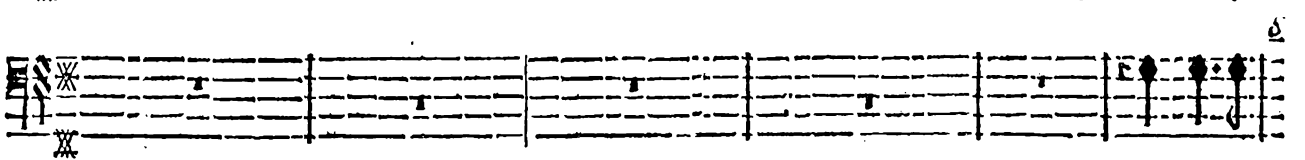
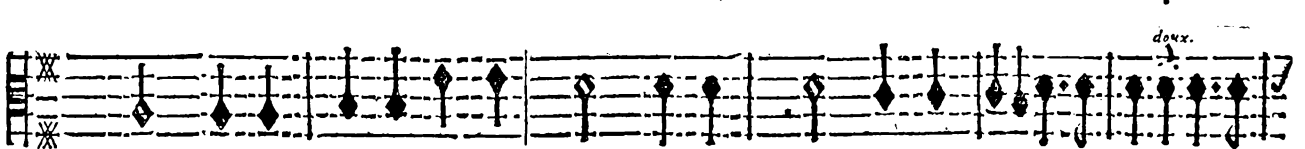
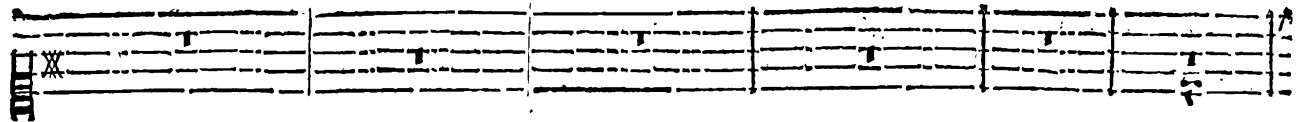
The first system of the musical score consists of seven staves. The top staff is a lute tablature with letters on a six-line staff. The second staff is a treble clef staff with a key signature of one flat and a common time signature. The third and fourth staves are lute tablatures with 'vife' markings above and below them. The fifth staff is a lute tablature with a 'vife' marking below it. The sixth staff is a lute tablature. The seventh staff is a lute tablature with a 'vife' marking below it.

BASSE-CONTINUE.

The second system of the musical score consists of seven staves. The top staff is a lute tablature. The second staff is a treble clef staff with a key signature of one flat and a common time signature. The third and fourth staves are lute tablatures. The fifth staff is a lute tablature. The sixth staff is a lute tablature. The seventh staff is a lute tablature with a 'vife' marking below it.

BASSE-CONTINUE.

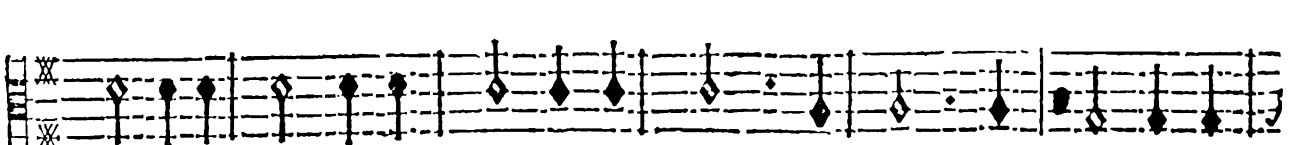
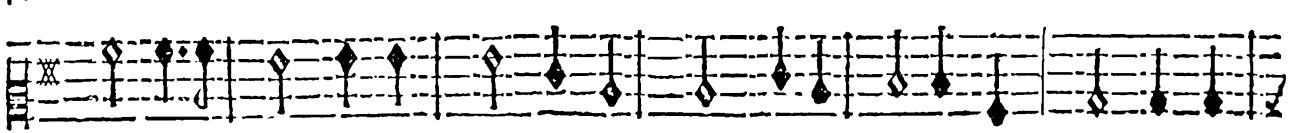
ACTE SECOND.



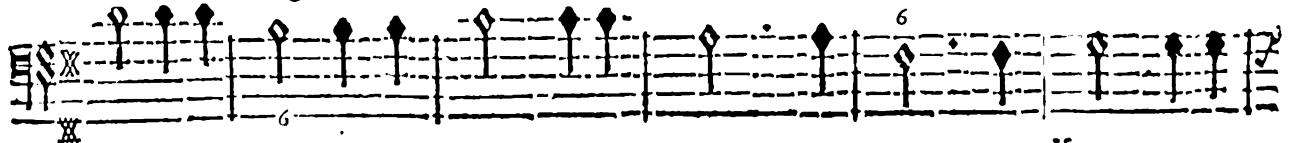
BASSE-CONTINUE.



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, TRAGÉDIE.

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.

ACTE SECOND.

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

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

BASSE-CONTINUE.

rage, Demons obeïſſez- nous. Demons obeïſſez-nous. Livrez à nostre cou-

mons obeïſſez- nous, Demons obeïſſez- nous, obeïſſez- nous. Livrez à nostre cou-

BASSE-CONTINUE.

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

roux L'Ennemy qui nous ou- trage. Livrez à nostre couroux L'Enne-

BASSE-CONTINUE.

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

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

BASSE-CONTINUE.



ACTE SECOND:

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.

rage Par les charmes les plus doux.

Esprits de

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 sont cachez dans le prochain Boc-

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.

*lèntement*  
PRELUDE.

*sourdines.*

*sourdines.*

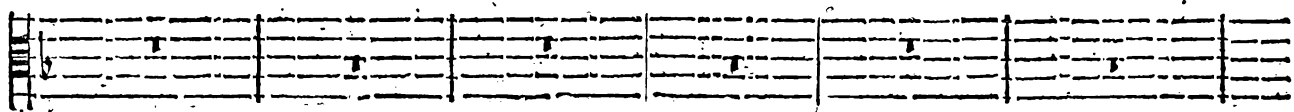
*sourdines.*

RENAUD.

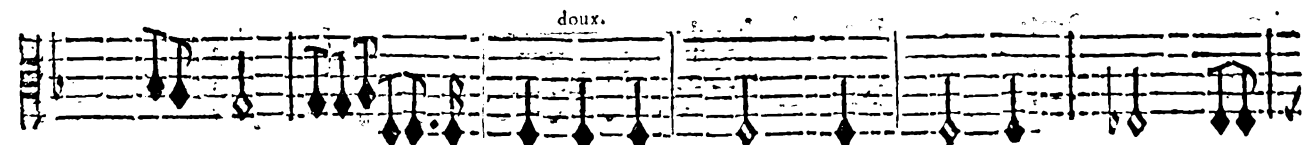
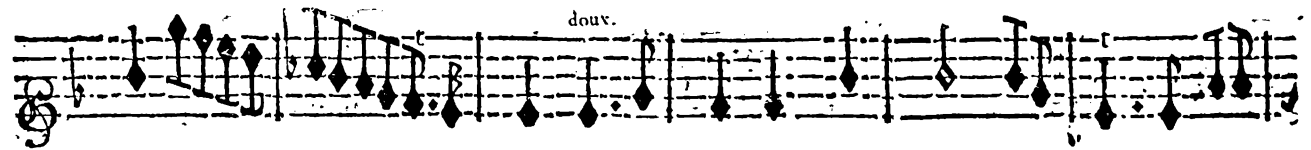
*sourdines.*

BASSE-CONTINUE.

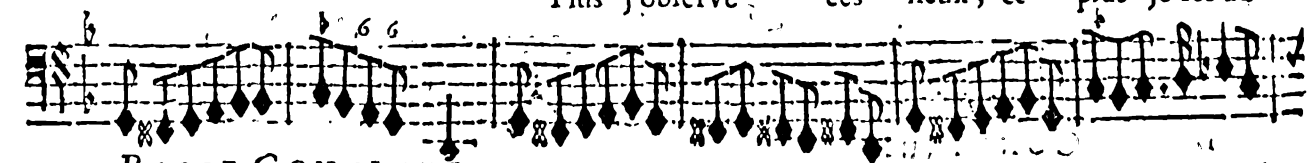
BASSE-CONTINUE.



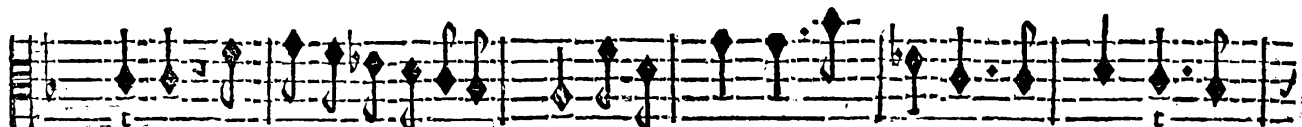
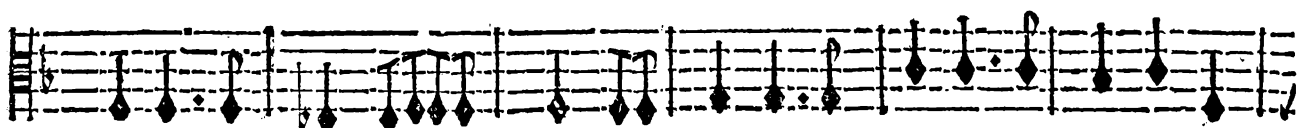
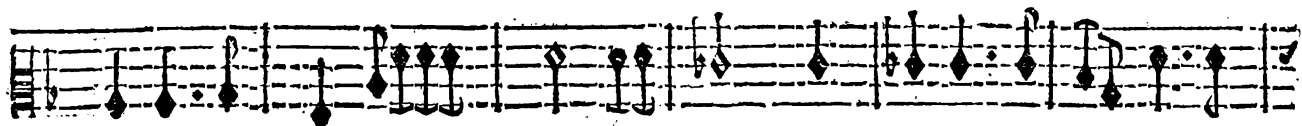
BASSE-CONTINUE.



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



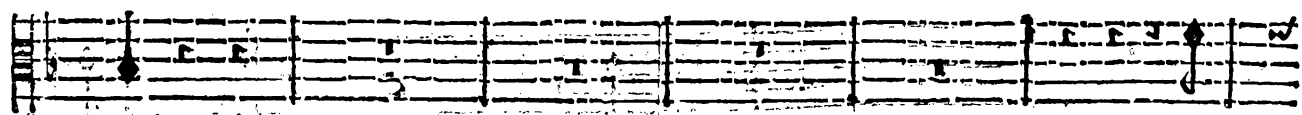
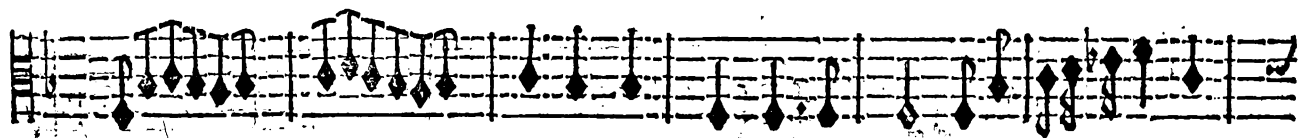
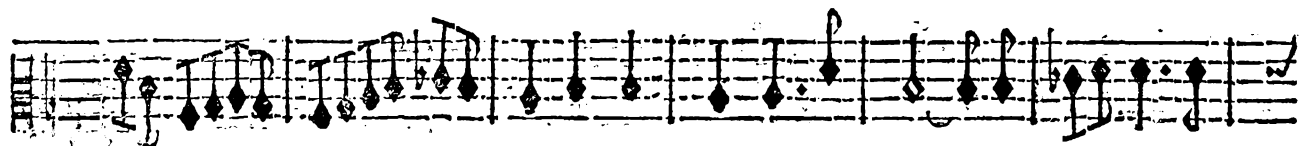
BASSE-CONTINUE.



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

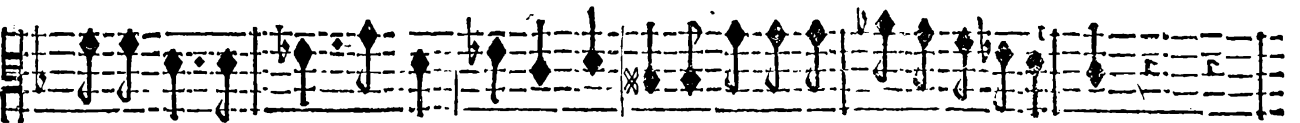
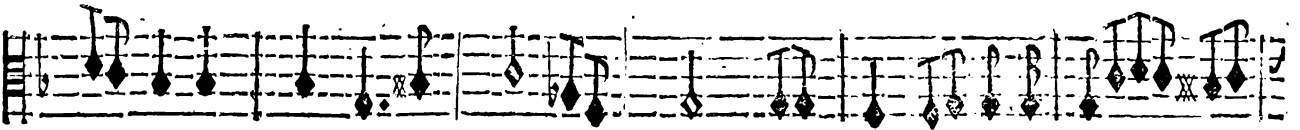


BASSE-CONTINUE.



BASSE-CONTINUE.

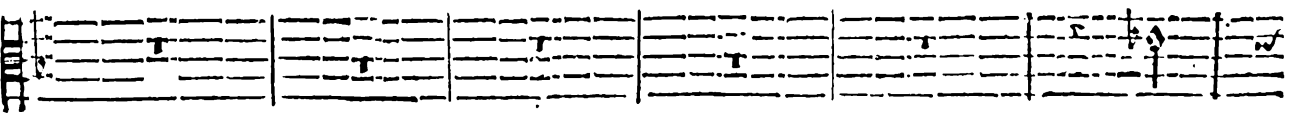
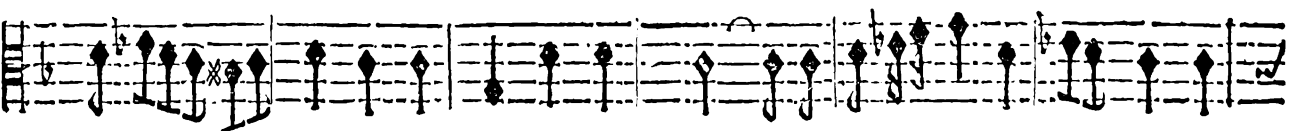
Les



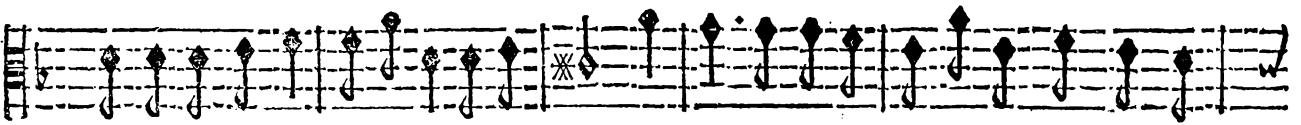
plus aimables fleurs & le plus doux zephire Parfumant l'air qu'õ y respire.



BASSE-CONTINUE.



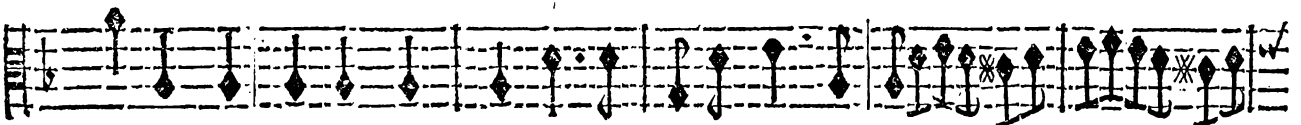
BASSE-CONTINUE.



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



BASSE-CONTINUE.



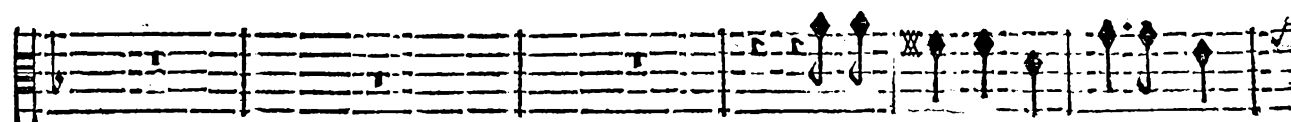
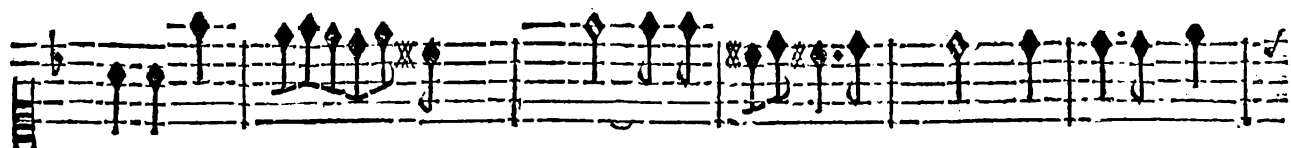
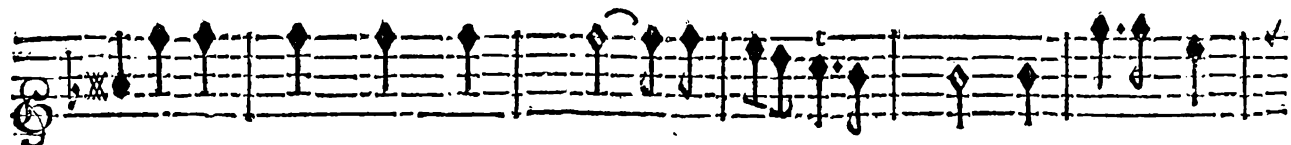
eaux. Un son harmonieux se mesle au bruit des eaux.



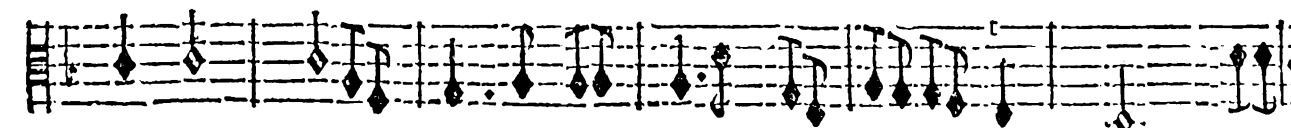
BASSE-CONTINUE.



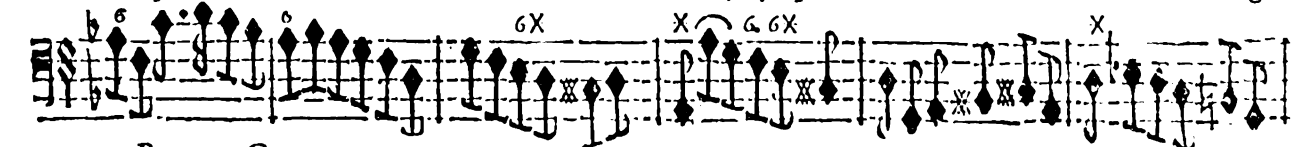
ACTE SECOND.



BASSE-CONTINUE.

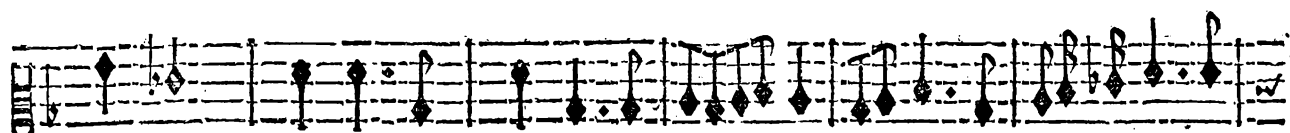
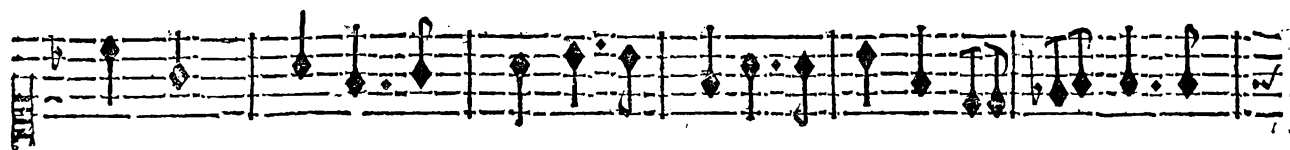
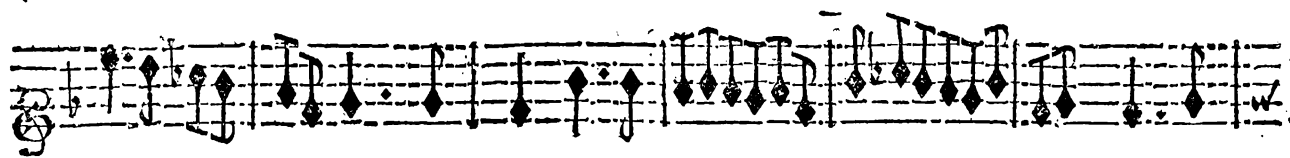


sent pour l'entendre. Des charmes du sommeil j'ay peine à me deffendre. Ce ga-

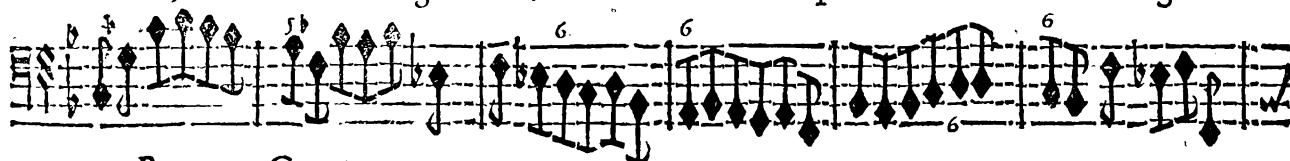


BASSE-CONTINUE.

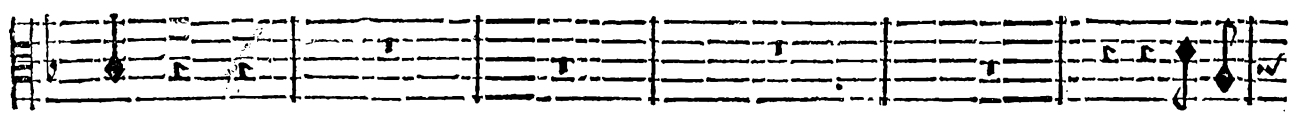
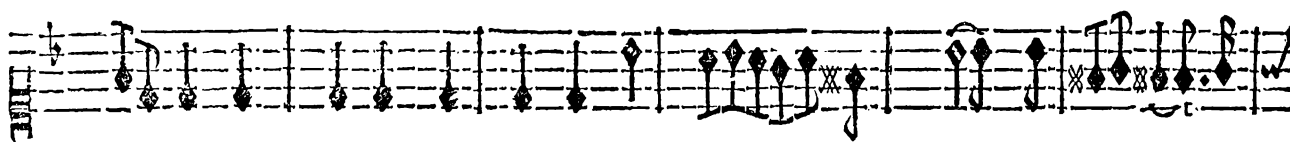
ARMIDE, TRAGÉDIE.



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



BASSE-CONTINUE.



pais.

Ce ga-



BASSE-CONTINUE.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, 3/4 time, with lyrics. The second and third staves are for the right hand of the harpsichord, and the fourth and fifth staves are for the left hand. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

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

The second system of the musical score is a single staff of music, likely for the basso continuo. It contains figured bass notation with figures such as 6X, 6, and 6X, and includes some accidentals and rests.

BASSE CONTINUE.

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

## SCENE IV.

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

LA NYMPHE.

The first system of the musical score for Scene IV is a single staff of music in 3/4 time, marked 'LA NYMPHE'. It begins with a treble clef and a key signature of one flat. The melody is simple and lyrical, with lyrics underneath.

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

The second system of the musical score for Scene IV is a single staff of music, continuing the melody from the first system. It includes some rests and dynamic markings.

The third system of the musical score for Scene IV is a single staff of music, continuing the melody. It includes some rests and dynamic markings.

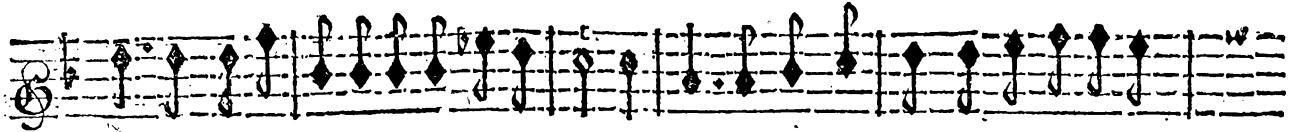
The fourth system of the musical score for Scene IV is a single staff of music, continuing the melody. It includes some rests and dynamic markings.

The fifth system of the musical score for Scene IV is a single staff of music, continuing the melody. It includes some rests and dynamic markings.

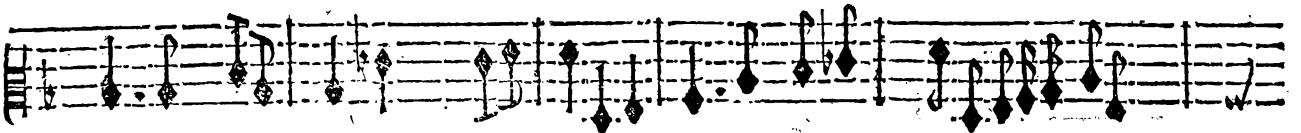
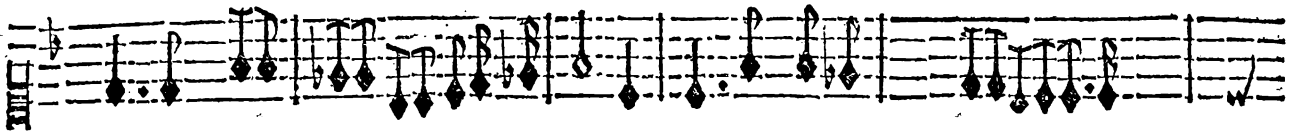
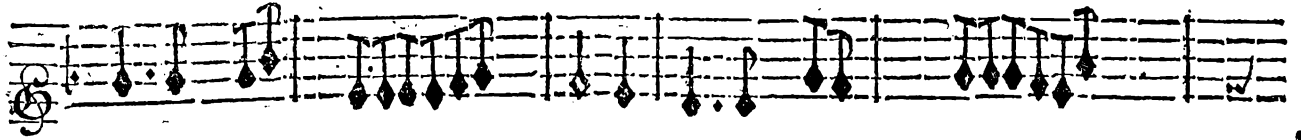
The sixth system of the musical score for Scene IV is a single staff of music, continuing the melody. It includes some rests and dynamic markings.

BASSE-CONTINUE.

ARMIDE TRAGEDIE!



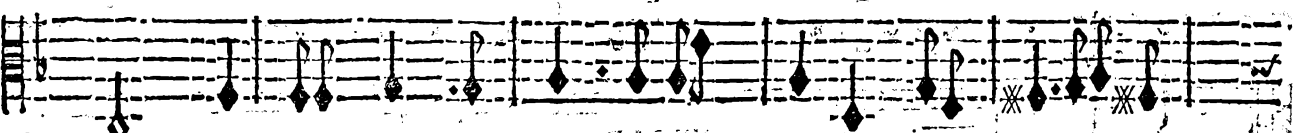
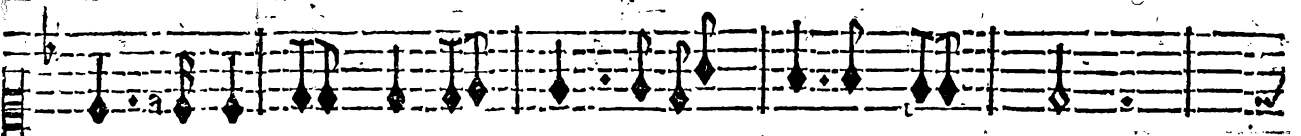
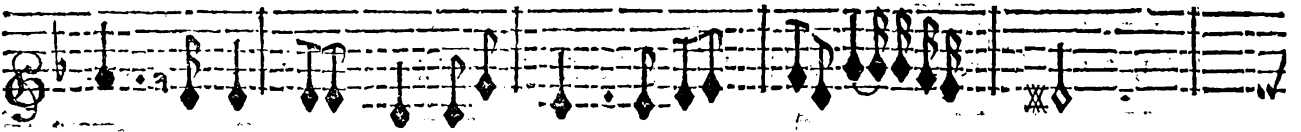
quoy dans les perils avec empressement chercher d'un vain honneur l'esclat imagi-



BASSE-CONTINUE.

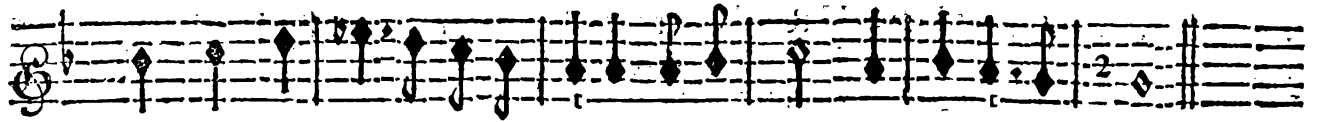


naire? Pour une trompeuse chimere Faut-il quitter un bien char- mant?

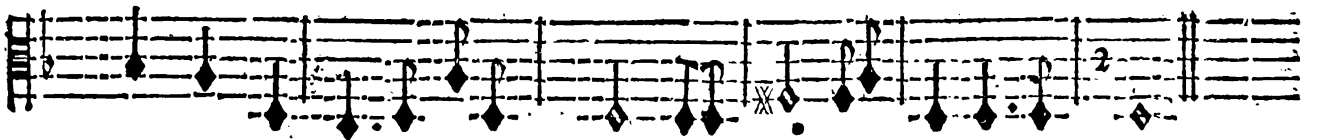
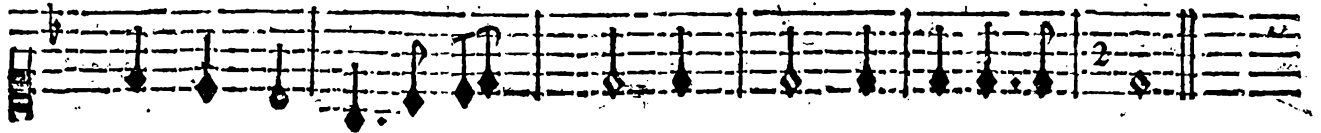
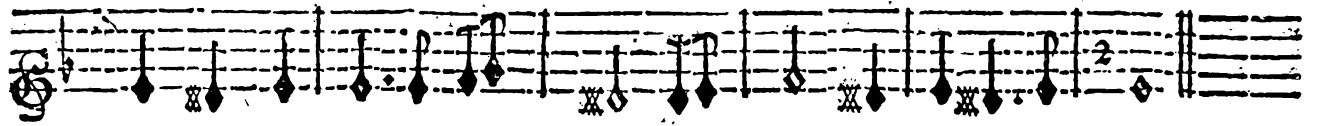


BASSE-CONTINUE.

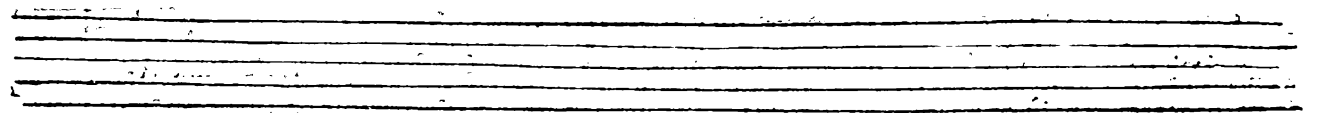
ACTE SECOND.



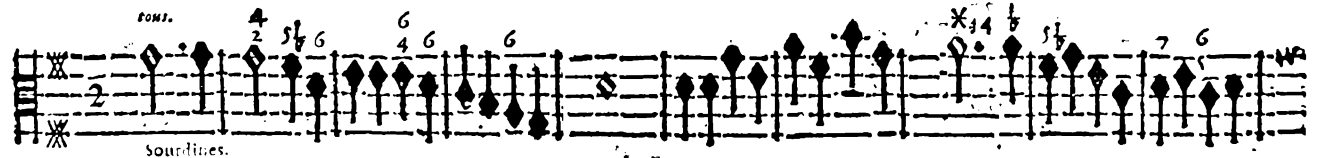
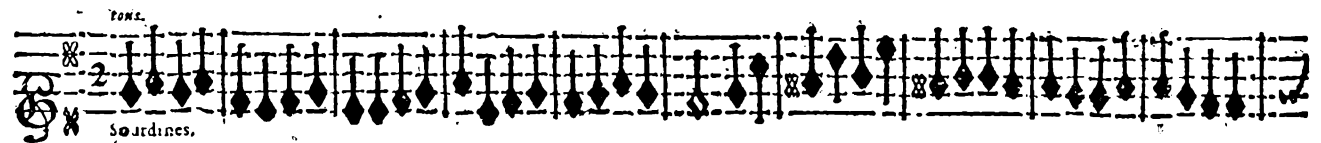
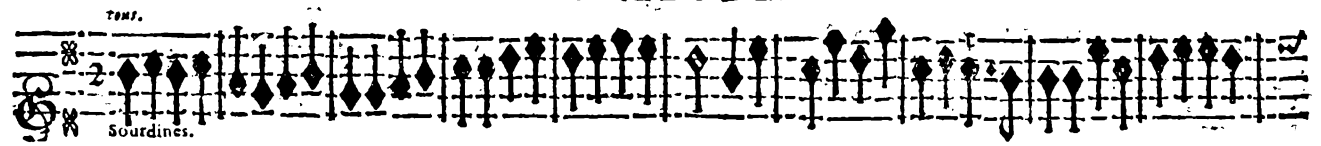
Au temps heureux ou l'on fait plaire Qu'il est doux d'aimer tendrement !



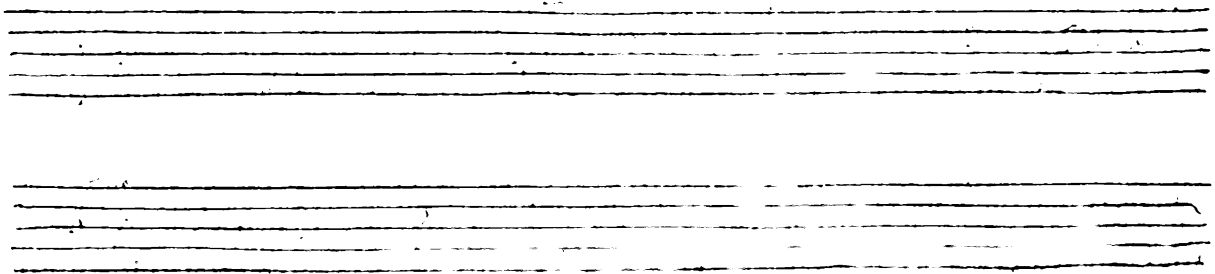
BASSE-CONTINUE.



PRELUDE.



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-

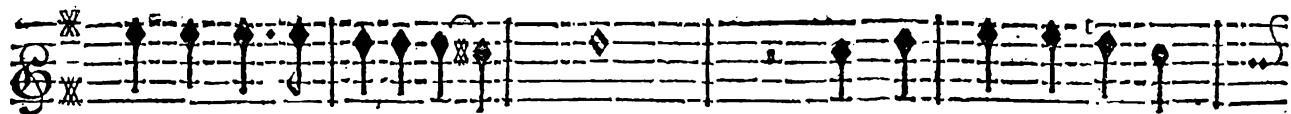
BASSE-CONTINUE.

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

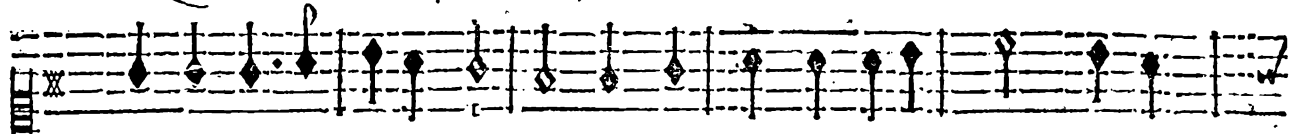
mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, c'est aux A-

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

BASSE-CONTINUE.



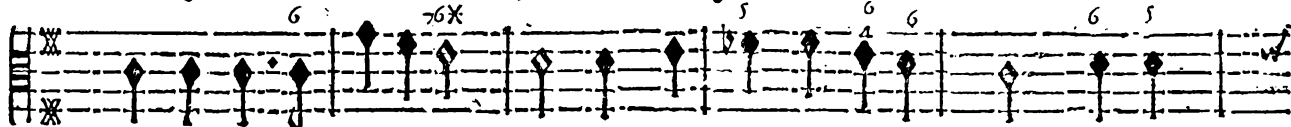
mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux A-



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.



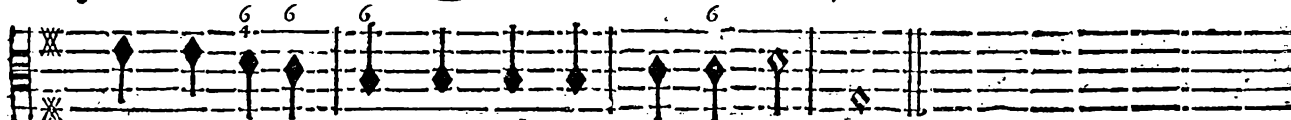
mours, c'est aux Amours Qu'il faut donner les beaux jours.



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.

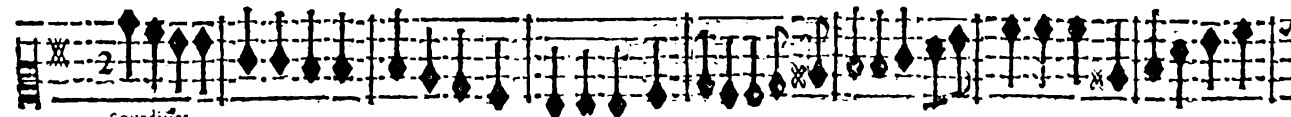
PREMIER AIR.



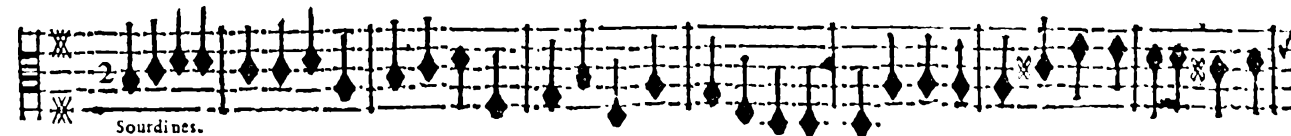
Sourdines.



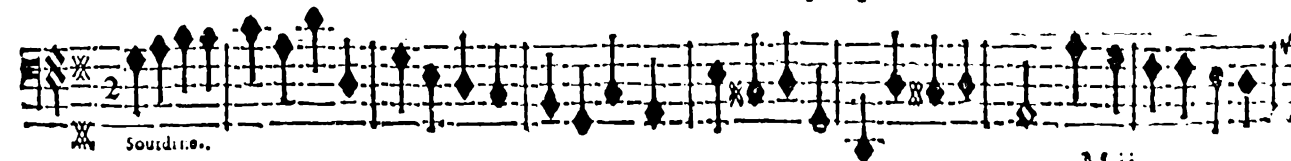
Sourdines.



sourdines.

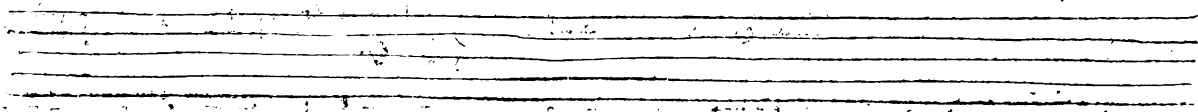
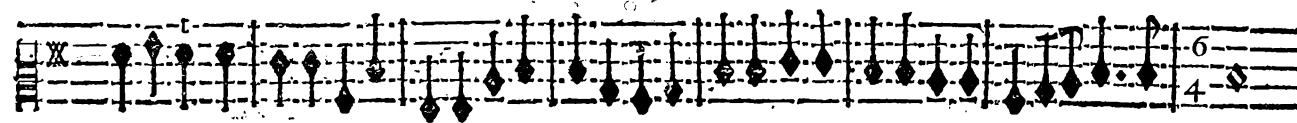
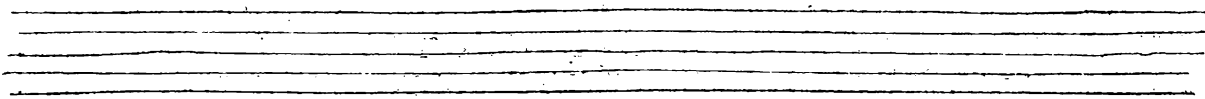
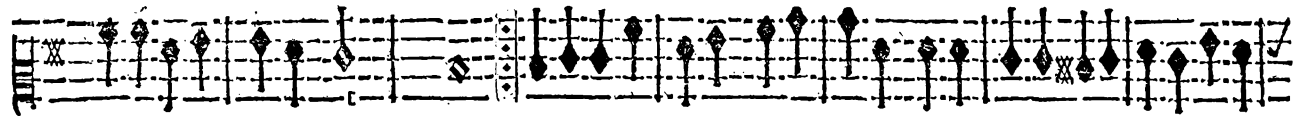
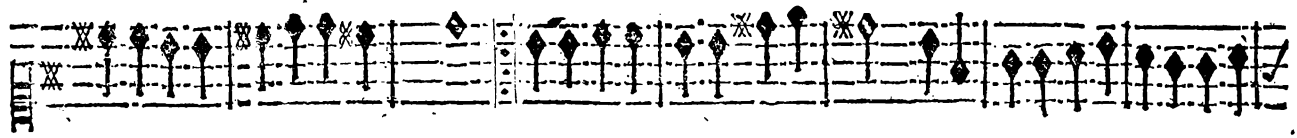
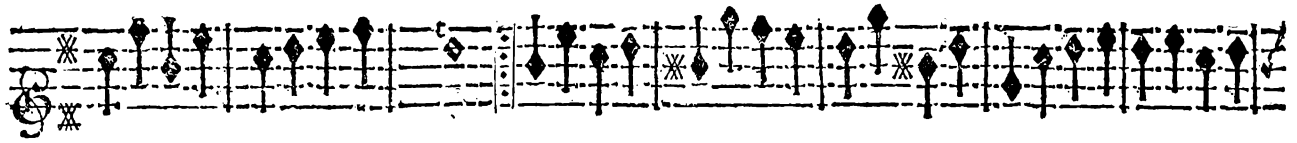


Sourdines.



Sourdines.

ARMIDE, TRAGEDIE





ACTE SECOND.

SECOND AIR.

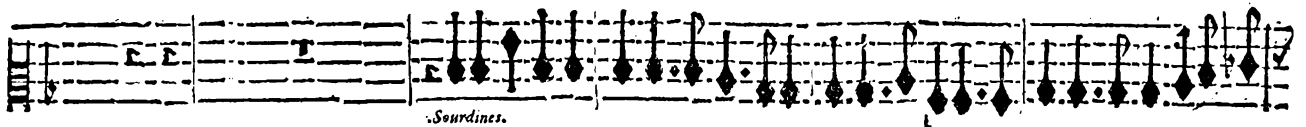
Gravement.  
Sourdines.



Sourdines.



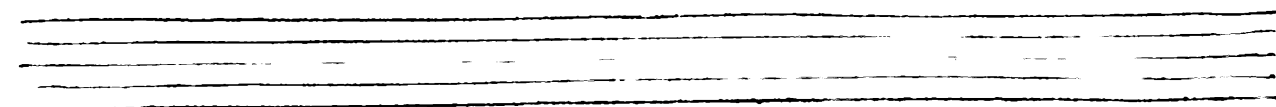
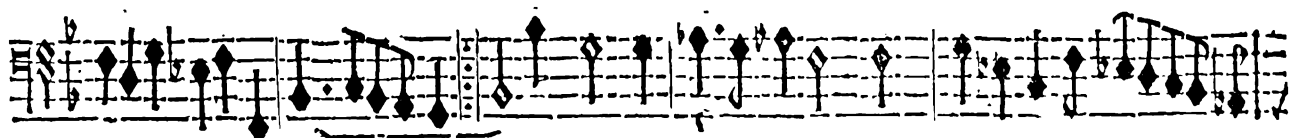
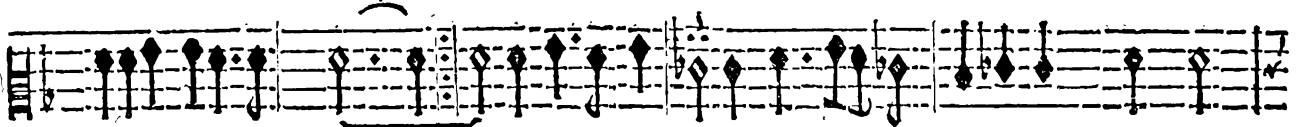
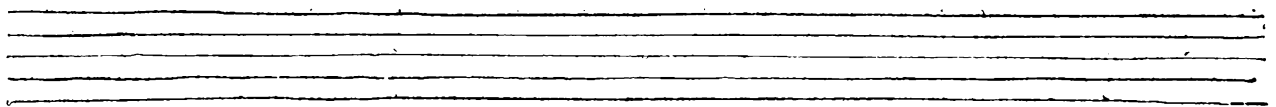
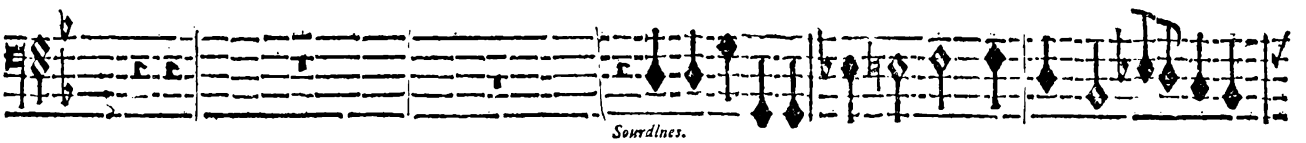
Sourdines.

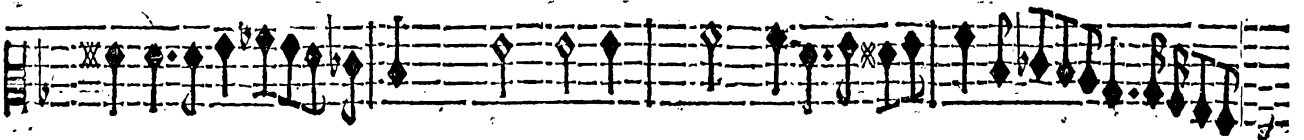
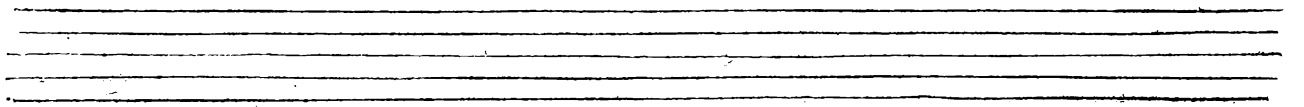
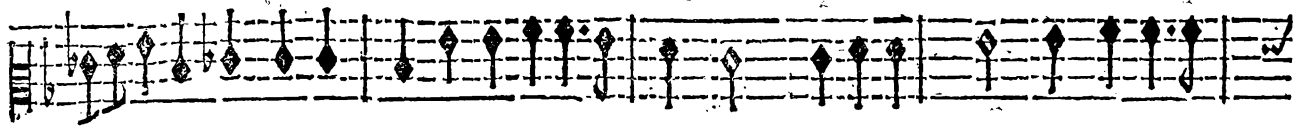
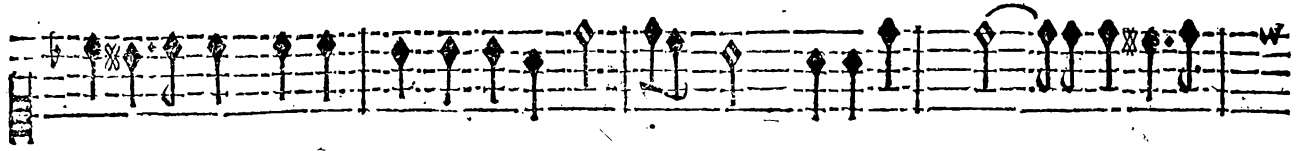
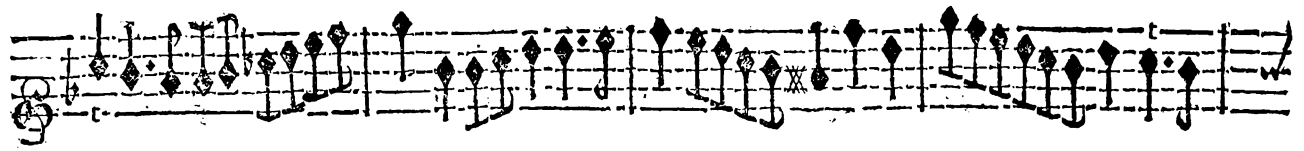


Sourdines.

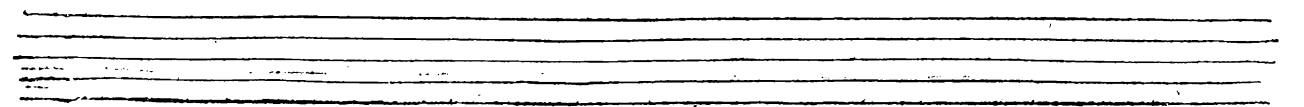


Sourdines.





BASSE-CONTINUE.



Five staves of musical notation, likely for a string quartet or similar ensemble. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes. The piece concludes with a double bar line.

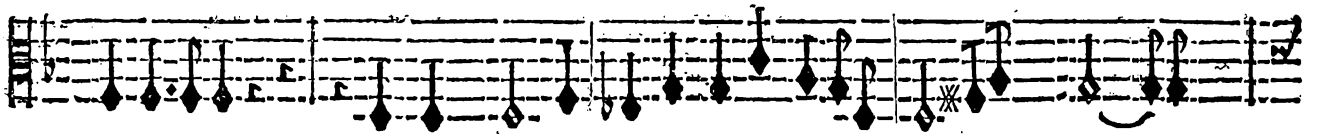
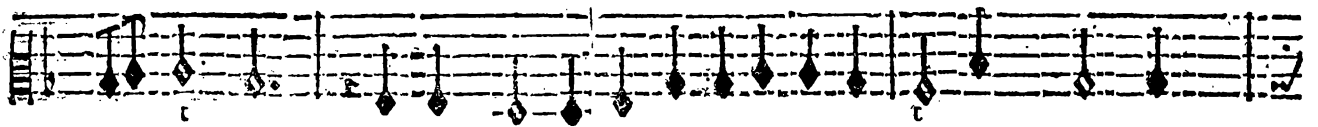
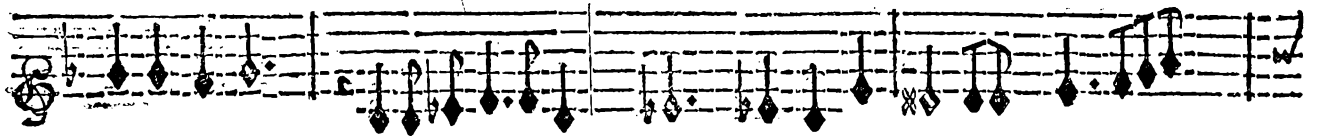
UNE BEGÈRE HEROÏQUE.

Musical score for the piece "UNE BEGÈRE HEROÏQUE." It features a vocal line and a basso continuo line. The vocal line is written in a treble clef with a key signature of one flat and a 6/4 time signature. The lyrics are: "On s'estonneroit moins que la saison nouvelle Revinst sans ramener les fleurs". The basso continuo line is written in a bass clef with a key signature of one flat and a 6/4 time signature. The score includes various musical notations such as notes, rests, and ornaments.

BASSE-CONTINUE.



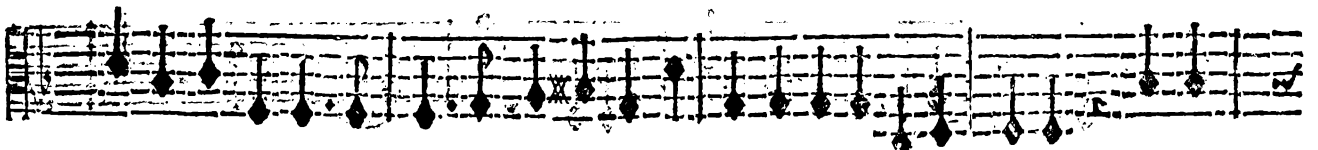
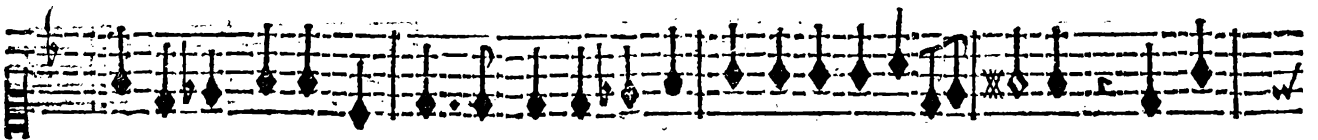
& les zephirs; Ou s'estonneroit moins que la faison nouvelle Revint sans rame-



BASSE-CONTINUE.



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



BASSE-CONTINUE.

mour & sans les plaisirs.

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

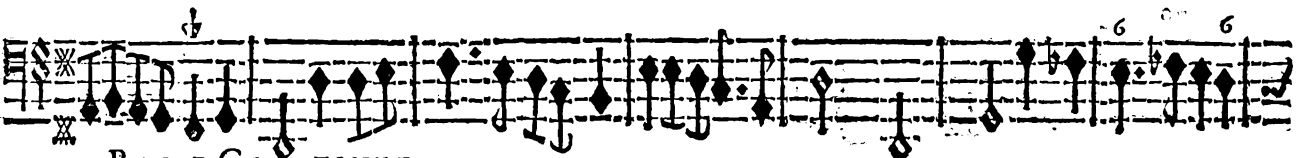
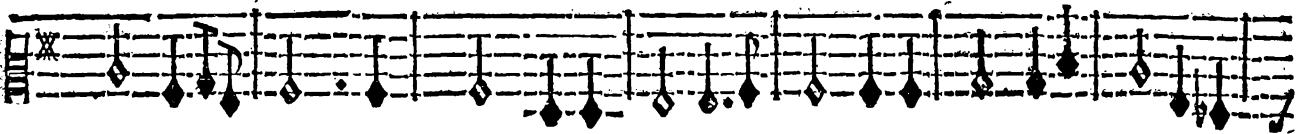
LA BERGERE.

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

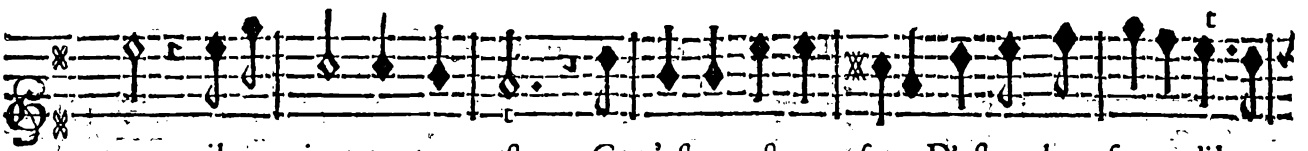
BASSE-CONTINUUM. N



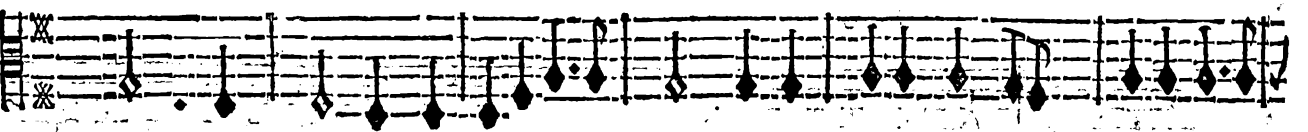
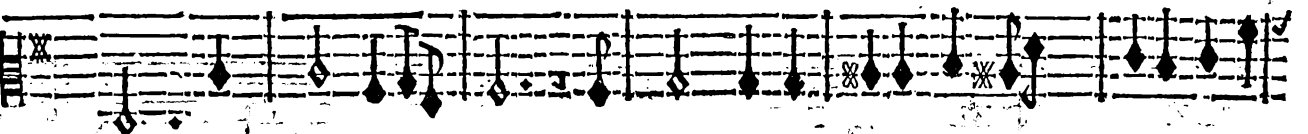
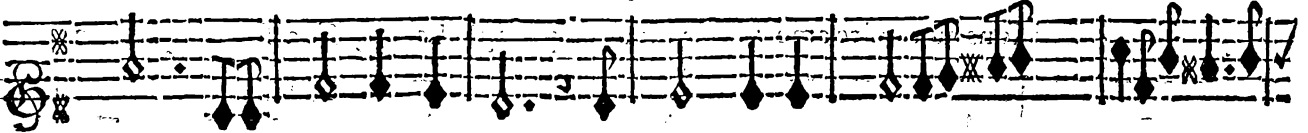
vient que trop tost, Laissons au tendre amour la Jeunesse en partage; La sagesse à son



BASSE-CONTINUE.



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

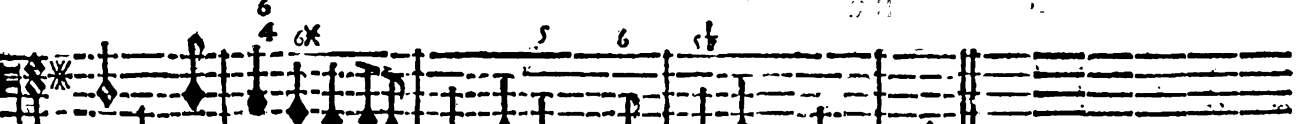
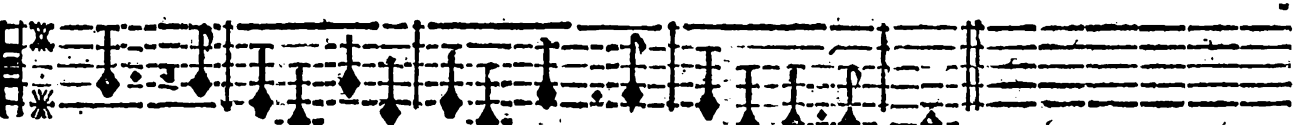
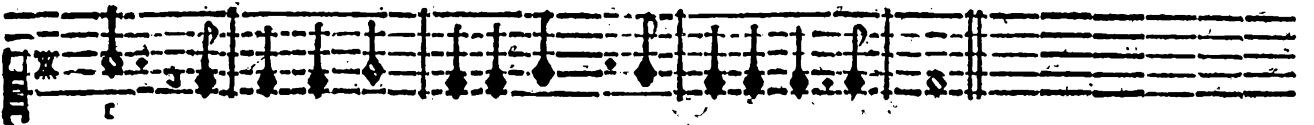
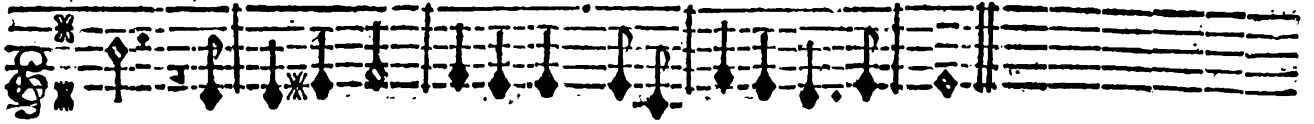


BASSE-CONTINUE.

ACTE SECOND.



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.



Fin. du Chœur.

SCENE V.

ARMIDE, RENAUD endormy.



VIOLONS.



BASSE-CONTINUE.

N ij

ARMIDE TRAGEDIE.

The first system of the musical score consists of five staves. The top staff is a vocal line in G-clef with a treble clef and a key signature of one flat. It contains a melodic line with various ornaments and slurs. The second and third staves are for a keyboard instrument, likely harpsichord or spinet, with a C-clef and a key signature of one flat. They provide a harmonic accompaniment with chords and moving lines. The fourth staff is another keyboard part, similar to the second and third. The fifth staff is labeled 'BASSE-CONTINUE.' and contains a bass line with some figured bass notation (e.g., 5, 6, 6) and a treble clef.

BASSE-CONTINUE.

Two empty musical staves, one with a treble clef and one with a bass clef, positioned below the first system.

The second system of the musical score consists of five staves. The top staff is a vocal line in G-clef with a treble clef and a key signature of one flat. It continues the melodic line from the first system. The second and third staves are for a keyboard instrument, providing accompaniment. The fourth staff is another keyboard part. The fifth staff is labeled 'BASSE-CONTINUE.' and contains a bass line with some figured bass notation (e.g., 5, 6) and a treble clef.

BASSE-CONTINUE.

Two empty musical staves, one with a treble clef and one with a bass clef, positioned below the second system.



ACTE SECOND.

Musical score for the first section of Acte Second, featuring five staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second and third staves are alto clefs. The fourth and fifth staves are bass clefs. The music consists of several measures of notes and rests, with some accidentals and dynamic markings.

BASSE-CONTINUE.

Empty musical staves for the Basse-Continue part, consisting of five blank staves.

ARMIDE.

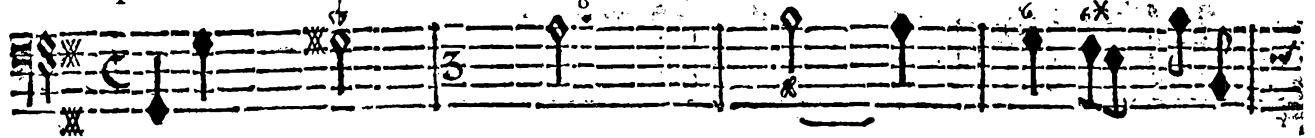
Musical score for Armide's entrance, featuring two staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef. The music is in common time (C) and includes lyrics. The lyrics are: "En- fin il est en ma puissance, Ce fatal Ennemy, ce superbe Vain-". The music consists of several measures of notes and rests, with some accidentals and dynamic markings.

BASSE-CONTINUE.

Empty musical staves for the Basse-Continue part, consisting of five blank staves.



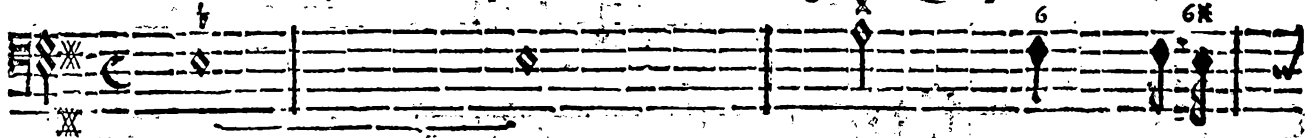
queur. Le charme du som-meil le livre à ma vengeance ; Je vais percer son invincible



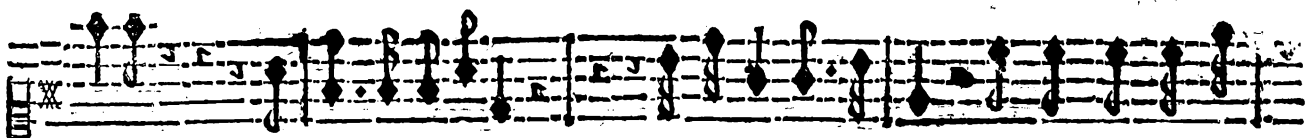
BASSE-CONTINUE.



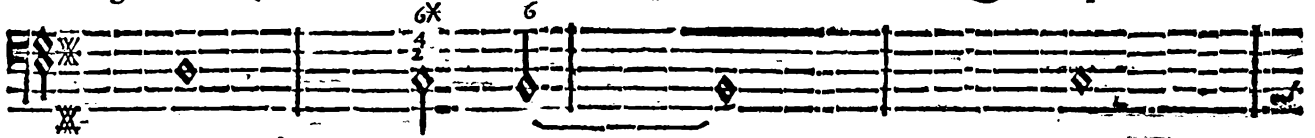
cœur. Par luy tous mes captifs sont sortis d'esclavage ; Qu'il éprouve toute ma



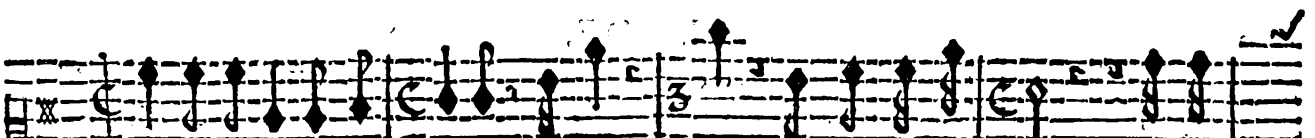
BASSE-CONTINUE.



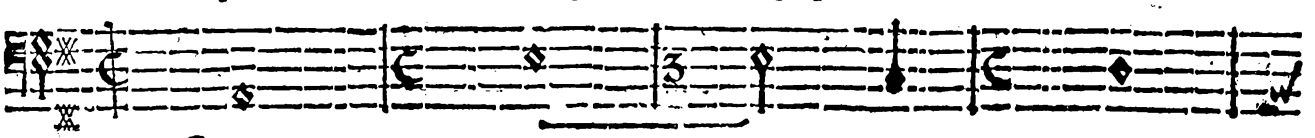
rage. Quel trouble me faitit ? qui me fait hesiter ? Qu'est-ce qu'en la fa-



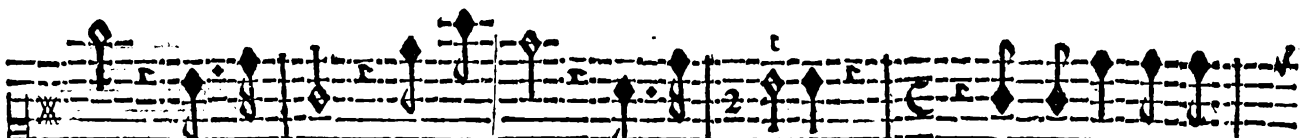
BASSE-CONTINUE.



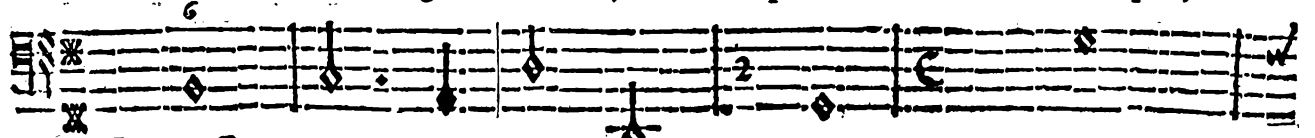
veur la pitié me veut dire ? Fraçons. . . Ciel ! qui peut m'arre- ter ? Ache-



BASSE-CONTINUE.



vous. . . 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.

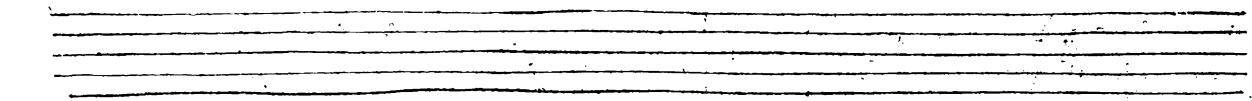
ARMIDE, TRAGÉDIE.

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.

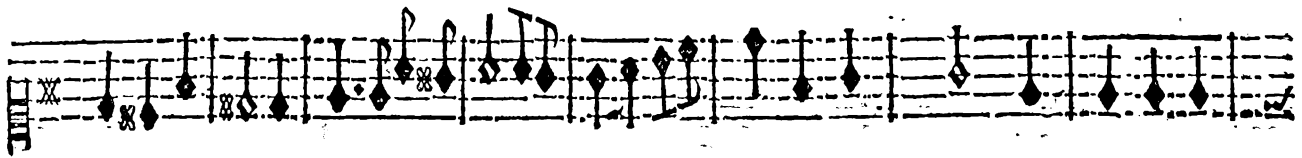
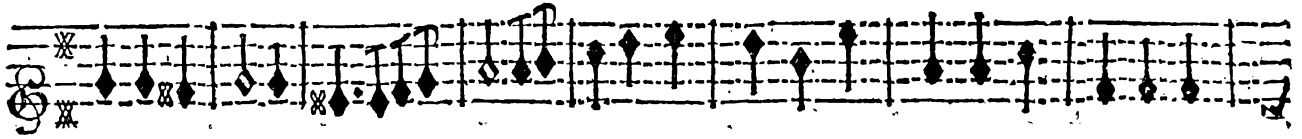
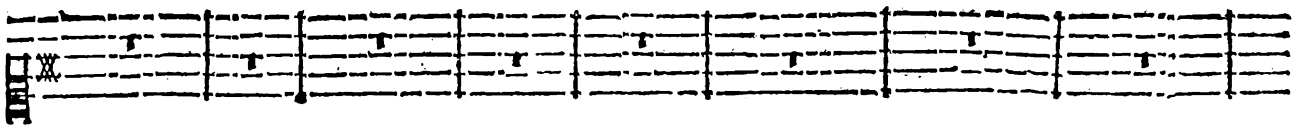


iffe.

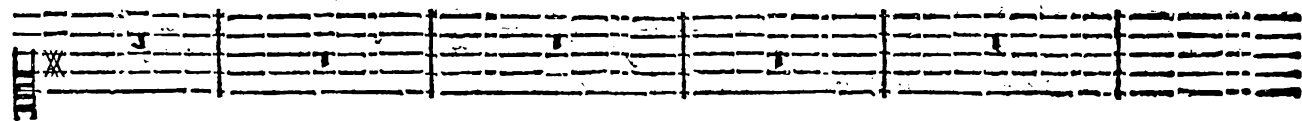
VIOLONS.

BASSE-CONTINUE.

ACTE SECOND.



BASSE-CONTINUE.



BASSE-CONTINUE.

## ARMIDE, TRAGÉDIE.

ARMIDE

Venez, venez seconder mes desirs, Demons, transformez-vous en d'aimables ze-

BASSE-CONTINUE.

phirs: Venez, ye-phirs: Je cede à ce vainqueur, la pitié me surmonte; Cachez ma foi-

BASSE-CONTINUE.

blesse & ma honte Dans les plus reculez deserts, Volez, volez, conduifez-

BASSE-CONTINUE.

nous au bout de l'Univers. Volez, volez, conduifez-nous au bout de l'Univers.

BASSE-CONTINUE.

ENTR'ACTE.

*Sec. comme au Prologue.*

FIN DU SECOND ACTE.





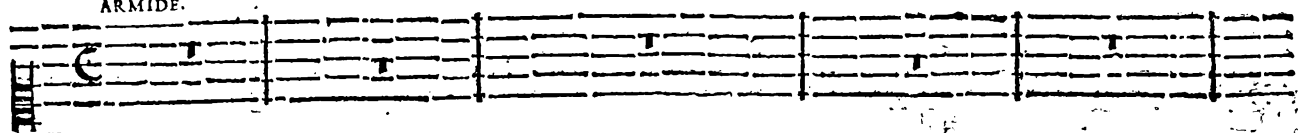
# ACTE TROISIÈSME.

Le Theatre change & represente un Desert.

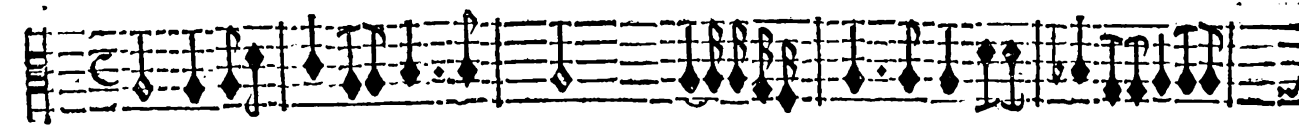
## SCÈNE PREMIÈRE.

ARMIDE seule.

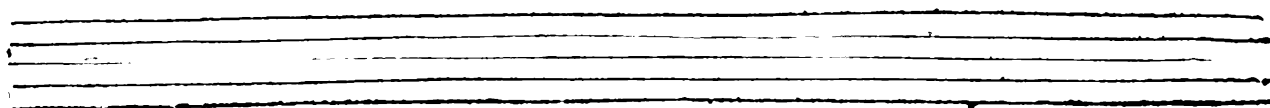
ARMIDE.



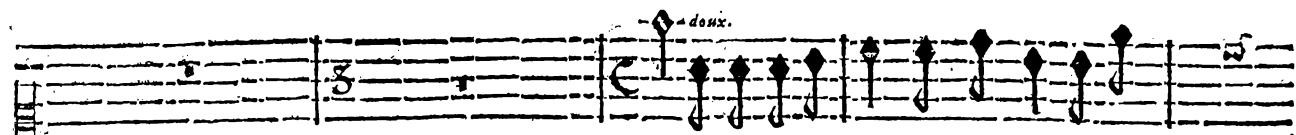
PRELUDE.



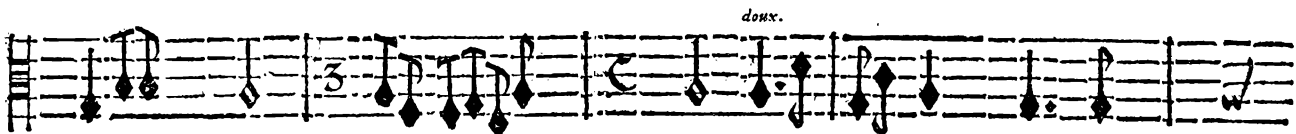
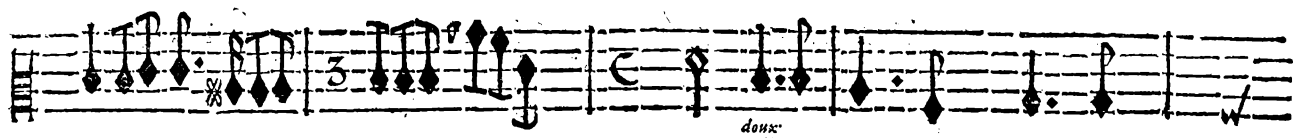
BASSE-CONTINUE.



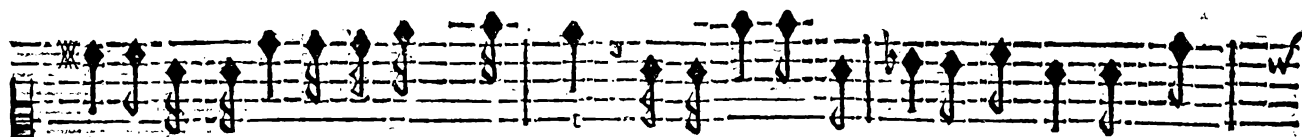
# ARMIDE TRAGEDIE.



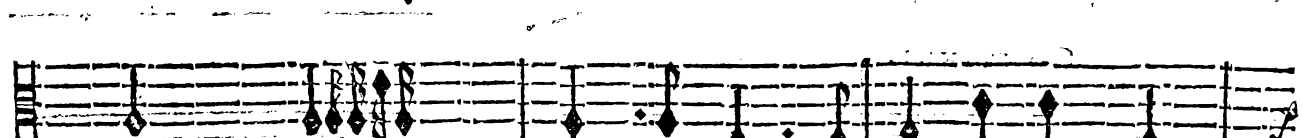
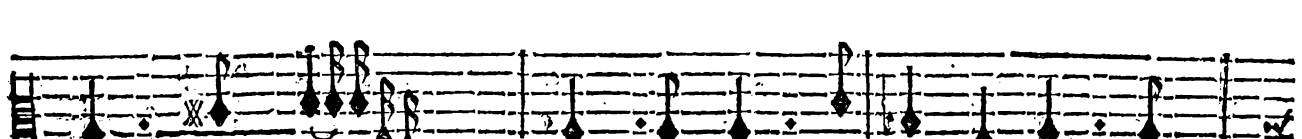
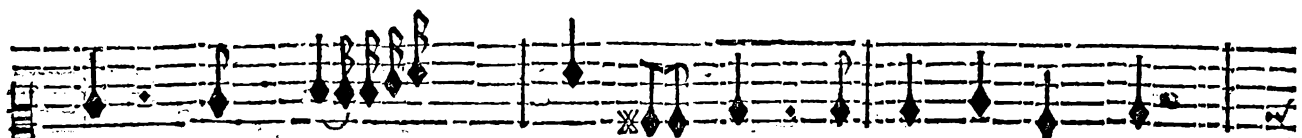
Ah! si la liberté me doit estre ra-



BASSE-CONTINUE.



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



BASSE-CONTINUE.



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

BASSE-CONTINUE.

CHIFFRE DE LA BASSE

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 fui- 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.

AQC TE T R O I S I È S M E.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

PRELUDE.

ARMIDE TRAGEDIE

SCENE II.

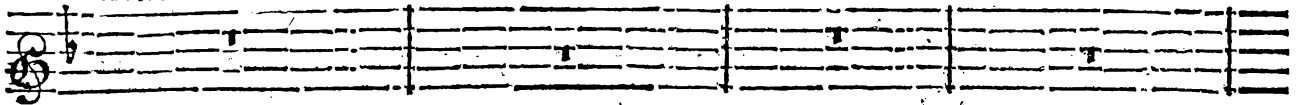
ARMIDE, PHENICE, SIDONIB.

PHENICE.

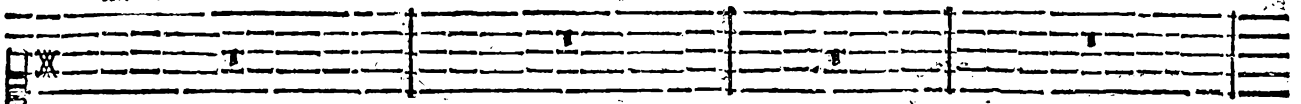


Que ne peut point vostre art ? la force en est extrême. Quel prodige ! quel change-

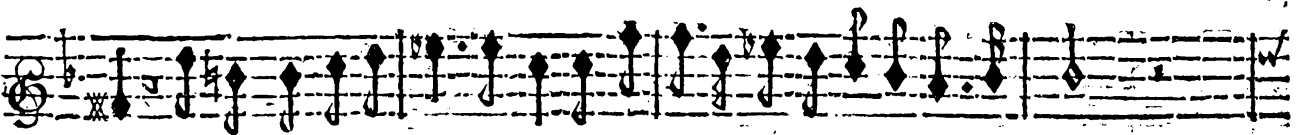
SIDONIE



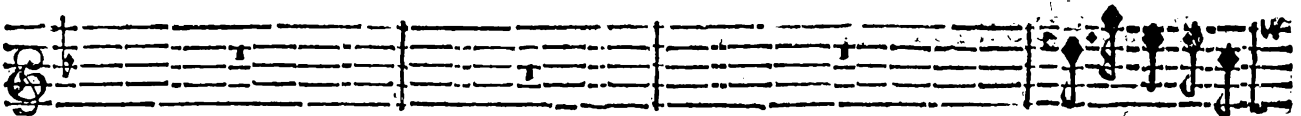
ARMIDE.



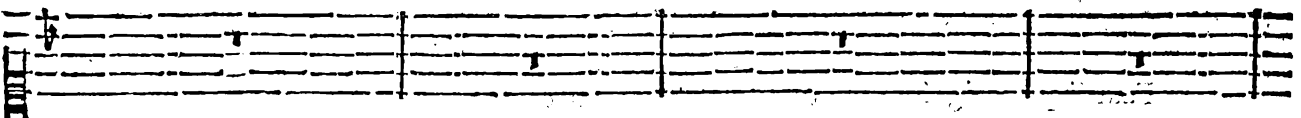
BASSE-CONTINUE.



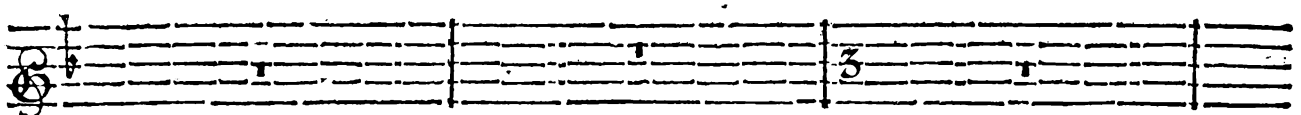
ment ! Renaud qui fut si fier, vous aime, On n'a jamais aimé si tendrement.



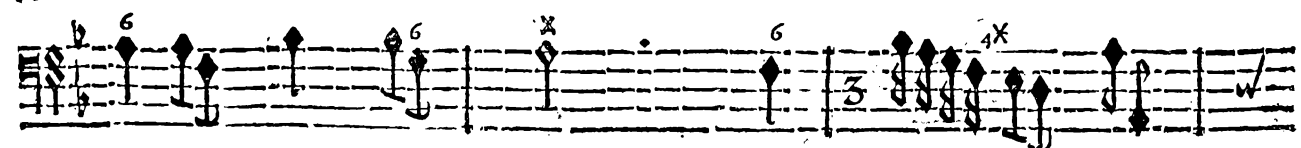
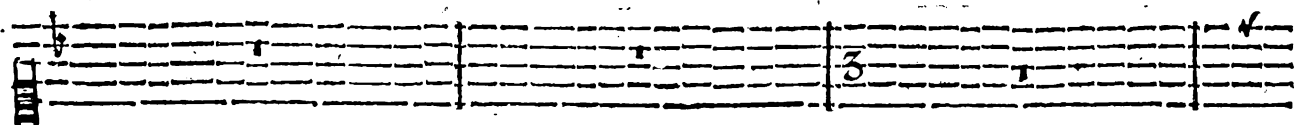
Montrez vo<sup>s</sup> à ses



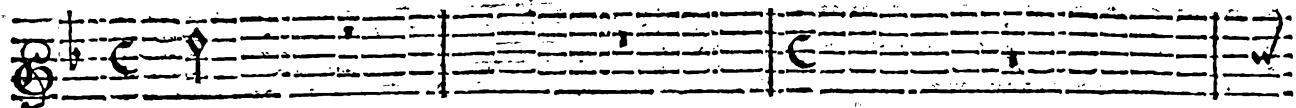
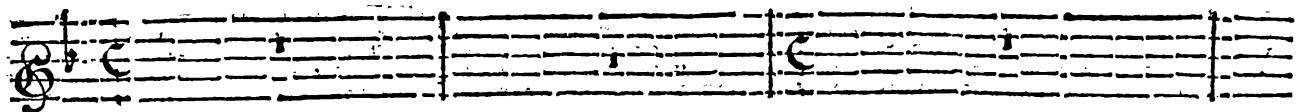
BASSE-CONTINUE.



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



BASSE-CONTINUE.



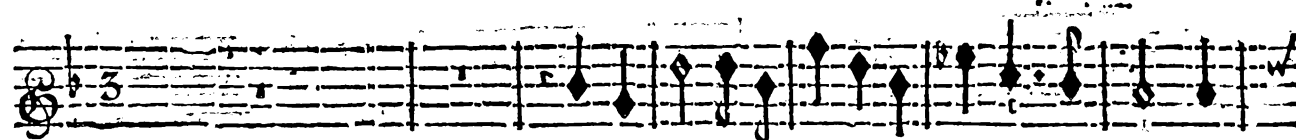
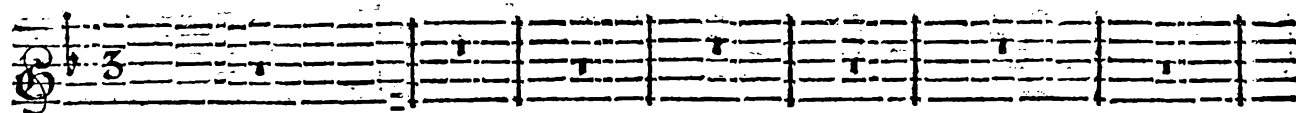
ment.



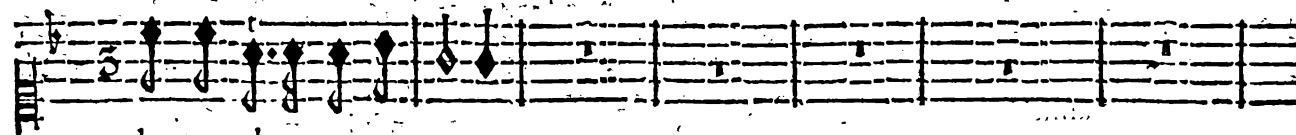
L'Enfer n'a pas en- cor rempli mon espe- rance, Il faut qu'un nouveau



BASSE-CONTINUE.



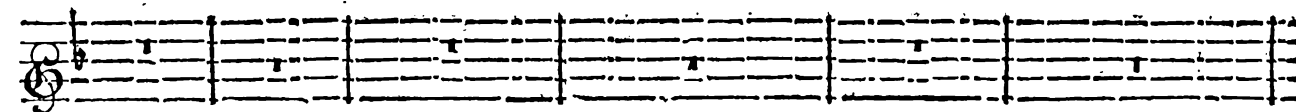
Sur des bords separez du sejour des Humains, Qui



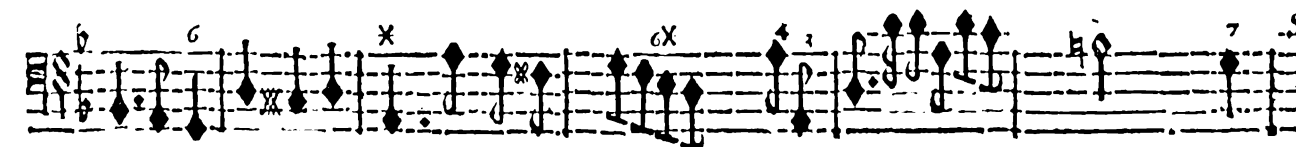
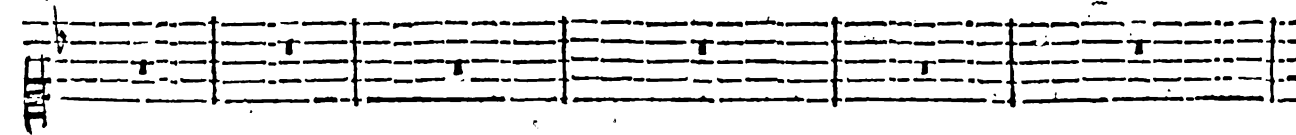
charme acheve ma vengeance:



BASSE-CONTINUE.

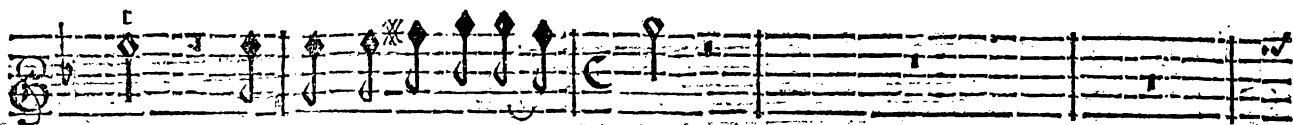
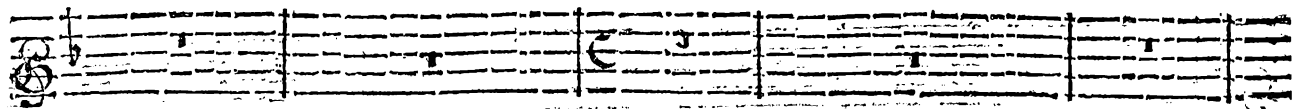


peut arracher de vos mains Un Ennemy qui vous ado- re ? Vous enchantez Re-

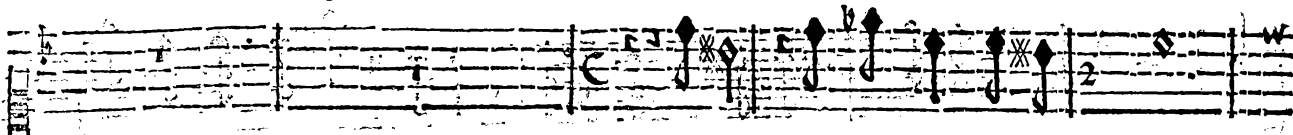


BASSE-CONTINUE.

ARMIDE, TRAGÉDIE

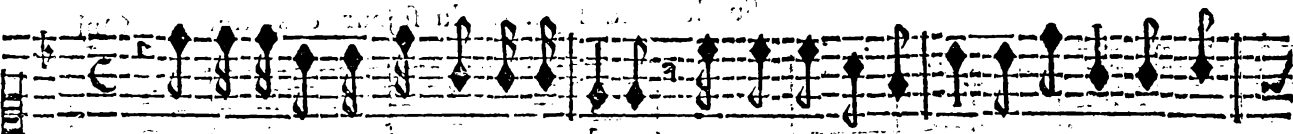
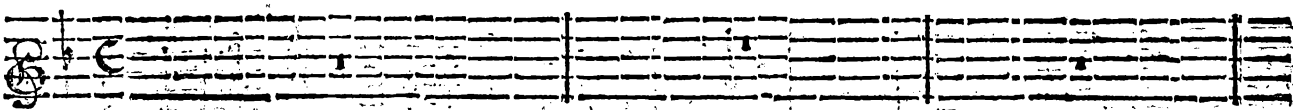
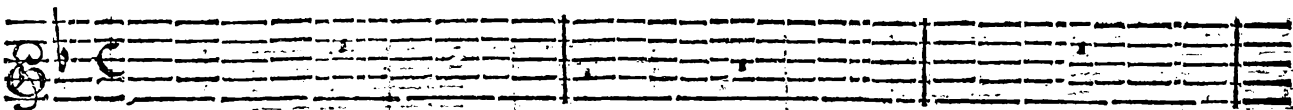


naud, Que craignez-vo' enco- re?

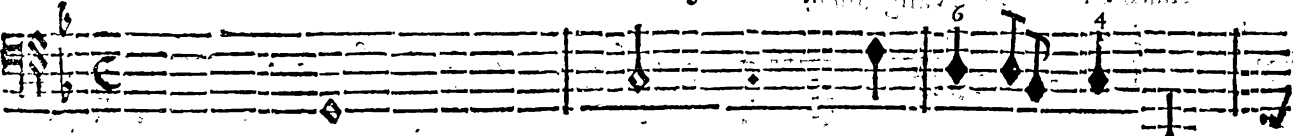


Helas! c'est mon cœur que je crains.

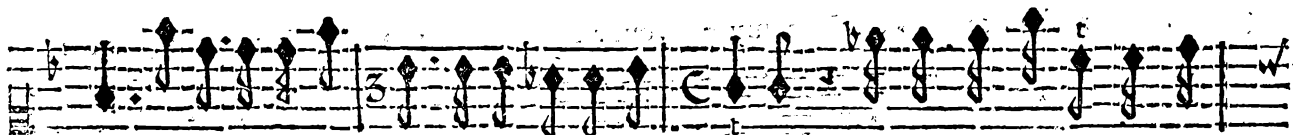
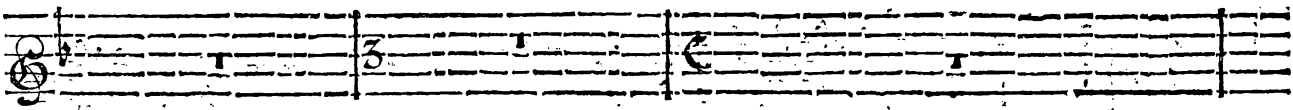
BASSE-CONTINUE.



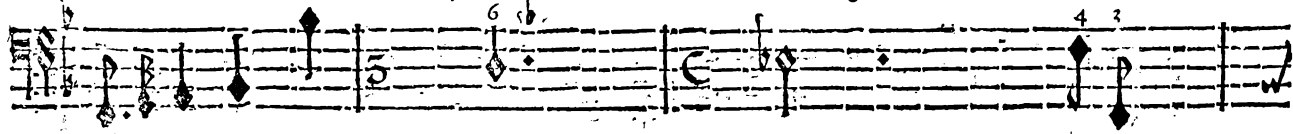
Vostre amitié dans mon sort s'intresse, Je vous ay fait conduire avec moy dans ces



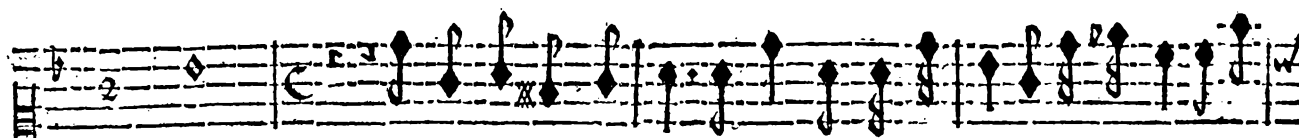
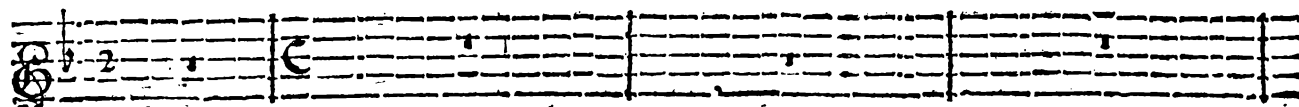
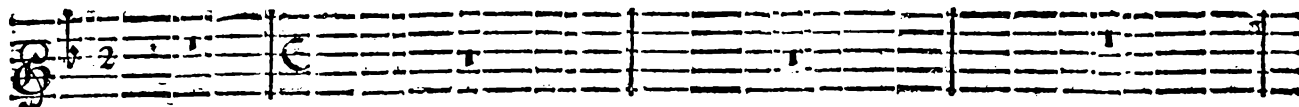
BASSE-CONTINUE.



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



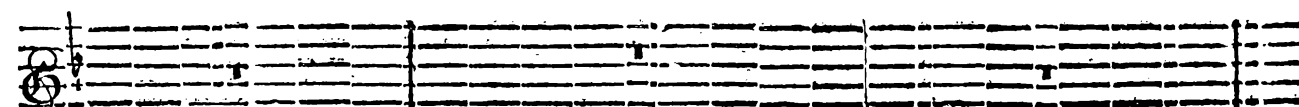
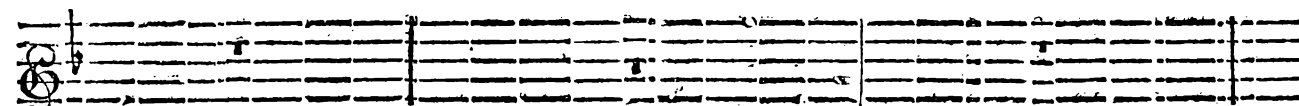
BASSE-CONTINUE.



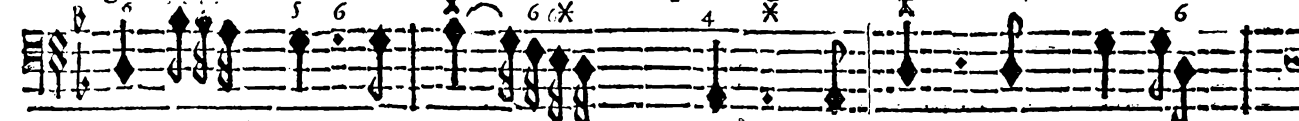
yeux. De mes pl<sup>s</sup> doux regards Renaud sceut se deffendre. Je ne pûs enga-



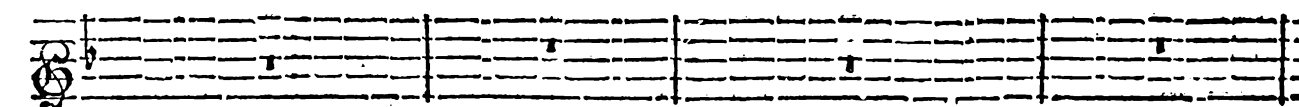
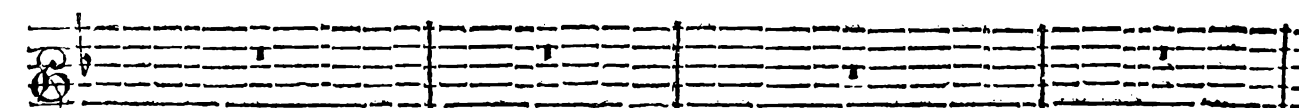
BASSE-CONTINUE.



ger ce cœur fier à se rendre; Il m'échapa malgré mes foins: 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.

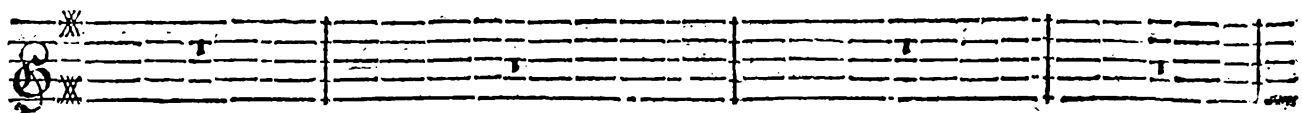
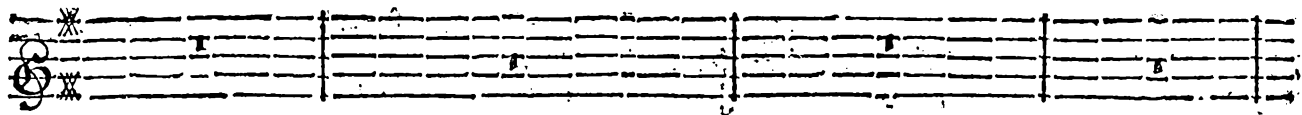
ra moins je feray tranquille; J'ay resolu de le haïr. Plus Renaud m'aime-

BASSE-CONTINUE.

ra moins je feray tranquille; J'ay resolu de le haïr. Jen'ay tenté jamais rien de

BASSE-CONTINUE-

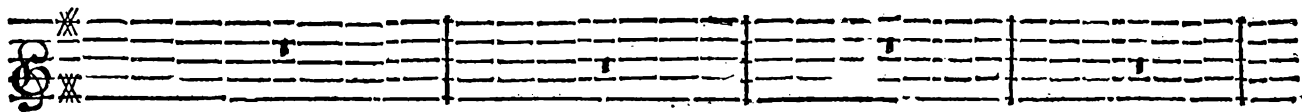
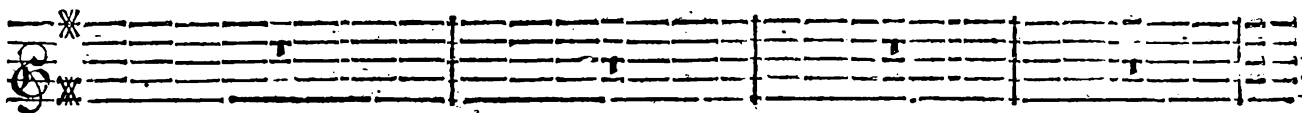




si difficile : Je crains que pour forcer mon cœur à m'obeir Tout mon art ne soit inu-



BASSE-CONTINUE.



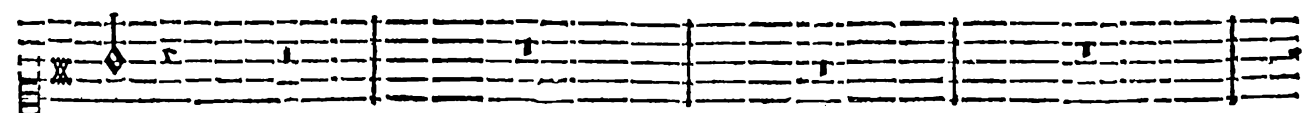
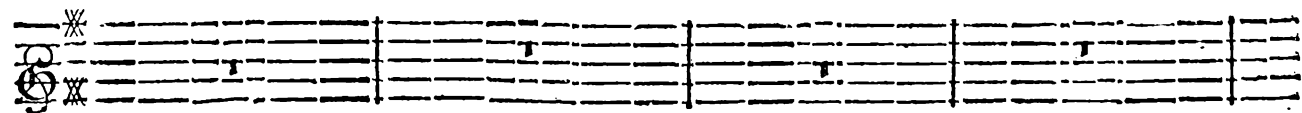
tile. Je crains que pour forcer mon cœur à m'obeir Tout mon art ne soit inuti-



BASSE-CONTINUE.



Que vostre art seroit beau/qu'il seroit admiré! S'il sçavoit garantir des troubles de la

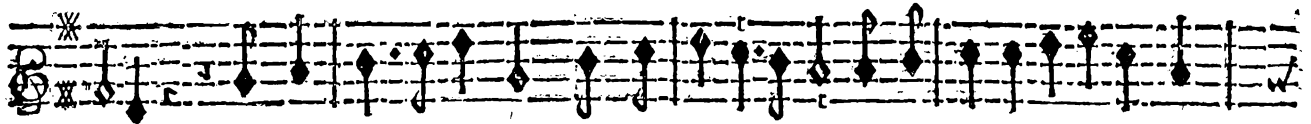


le.

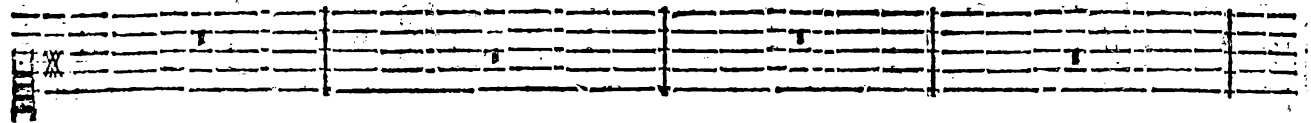
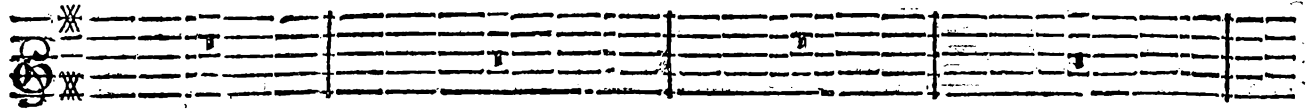


BASSE-CONTINUE.

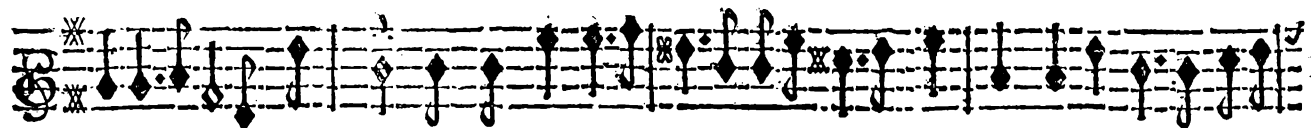
ARMIDE; TRAGEDIE.



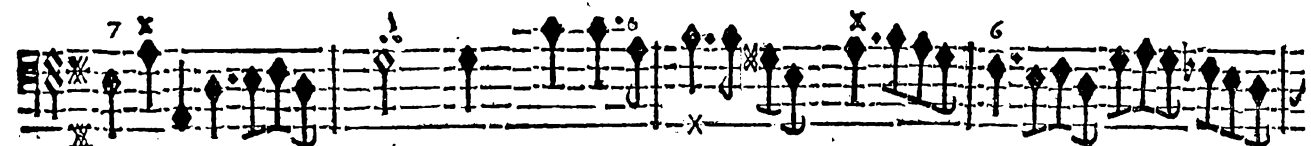
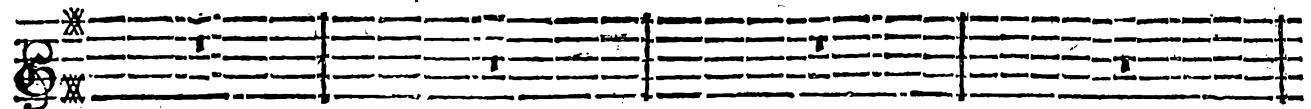
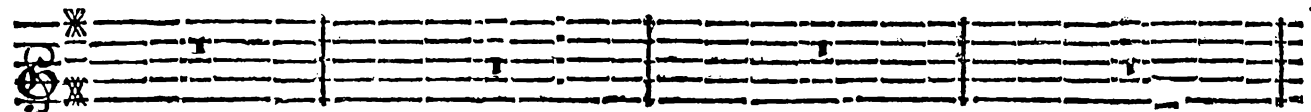
vic. Que vostre art seroit beau qu'il seroit admiré S'il sçavoit garentir des trou-



BASSE-CONTINUE.



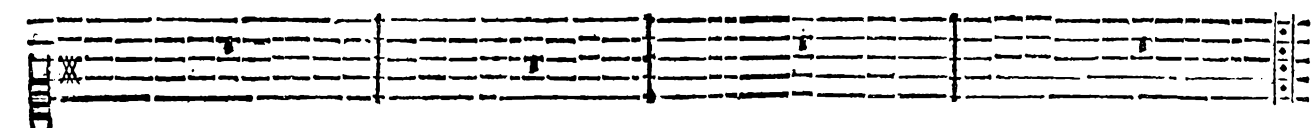
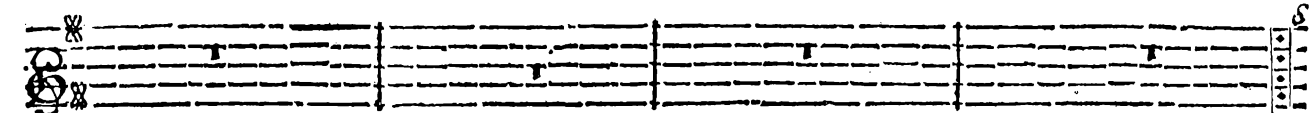
bles de la vie. Heureux qui peut estre assureé De disposer de son cœur à son gré; C'est un se-



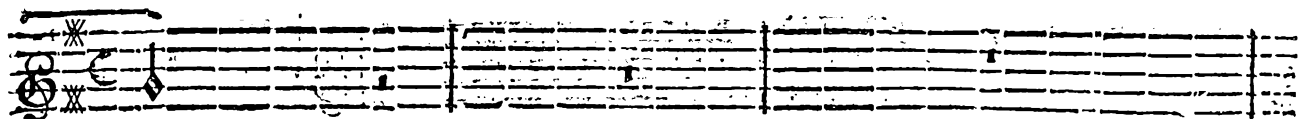
BASSE-CONTINUE.



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



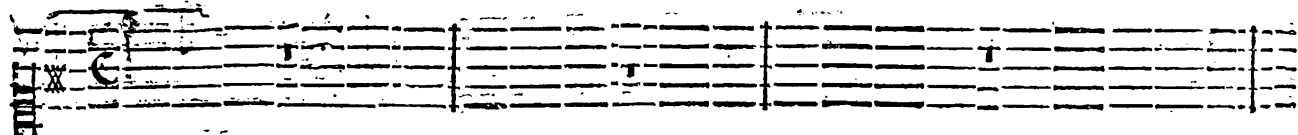
BASSE-CONTINUE.



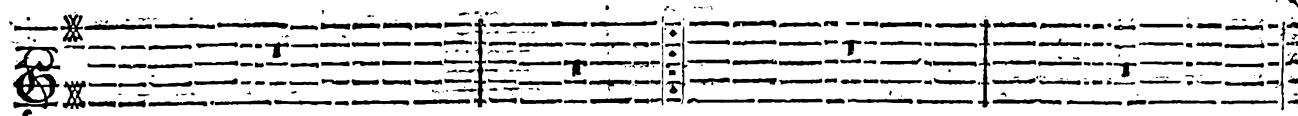
ré.



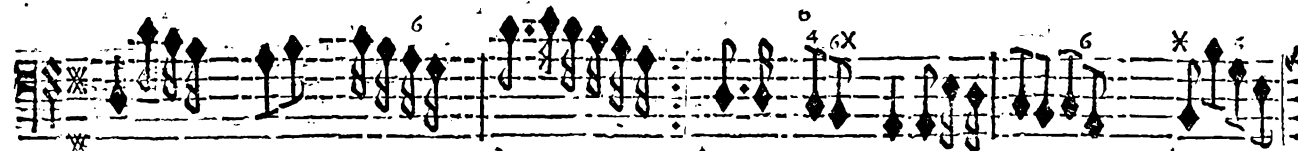
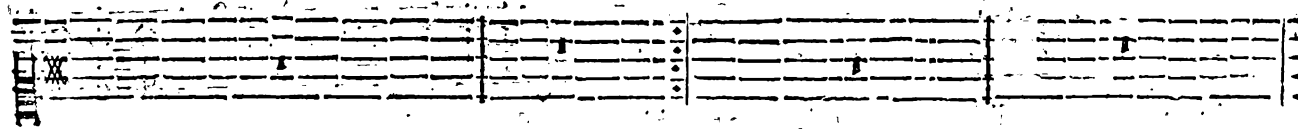
La Haine est affreuse & barbare, L'Amour contraint les cœurs dont il s'em-



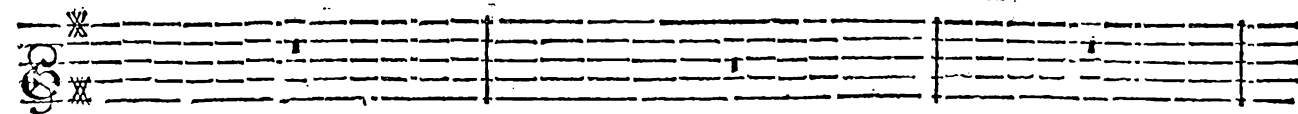
BASSE-CONTINUE.



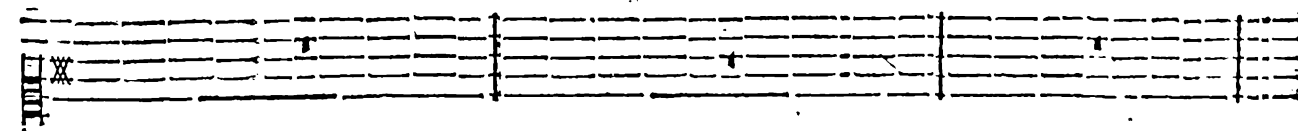
pare A souffrir des maux rigoureux. La reux. Si vostre sort est en vostre puissance, Faites



BASSE-CONTINUE.

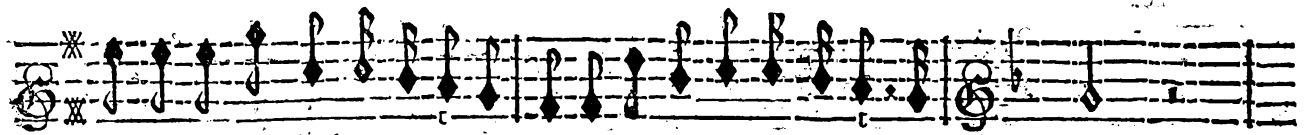
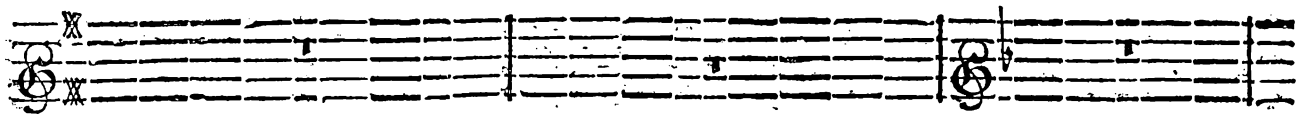


choix de l'Indifference Elle assure un repos heureux. Si vostre sort est en vostre puis-

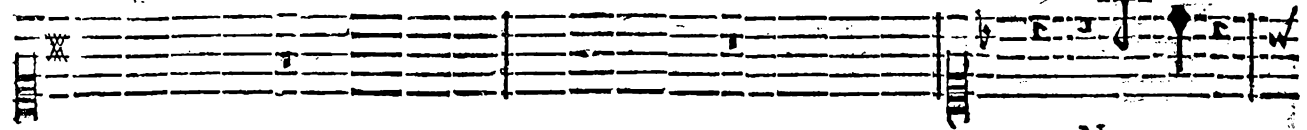


BASSE-CONTINUE.

119  
BLI



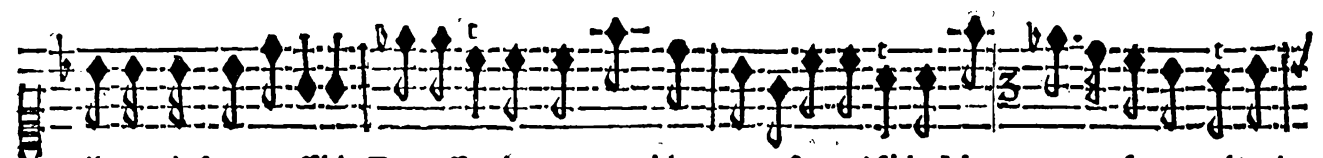
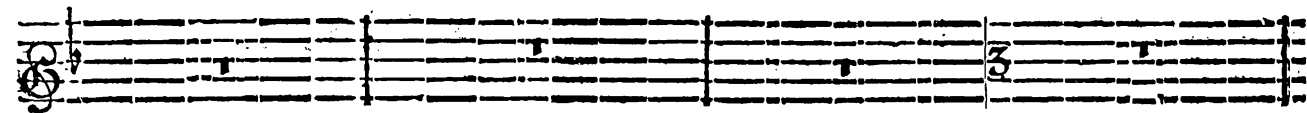
fance, Faites choix de l'Indifference, Elle assure un repos heu- reux.



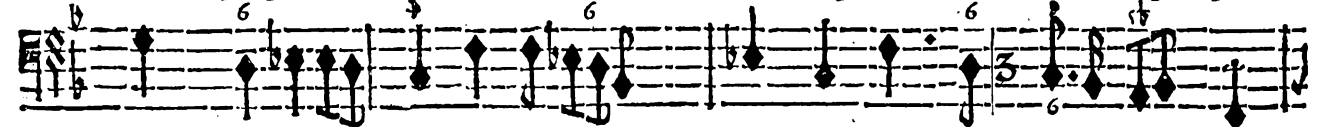
Non, non,



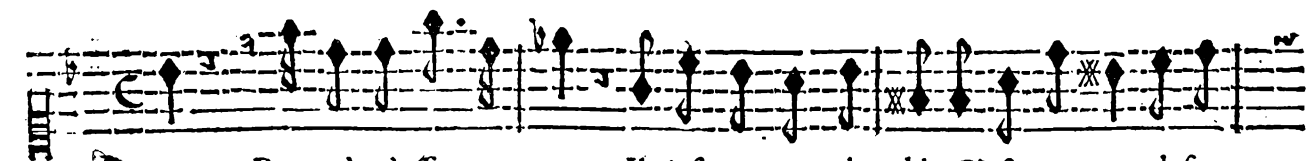
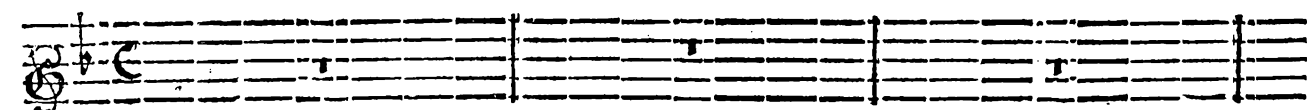
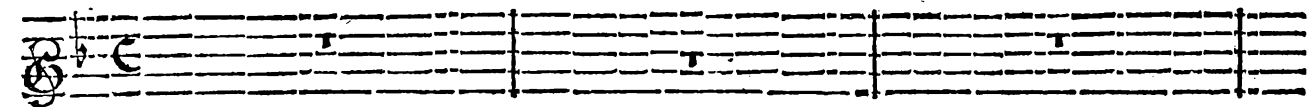
BASSE-CONTINUE.



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



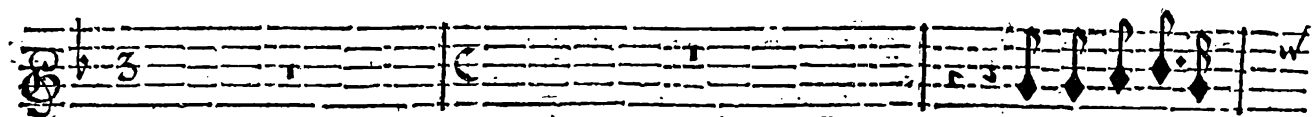
BASSE-CONTINUE.



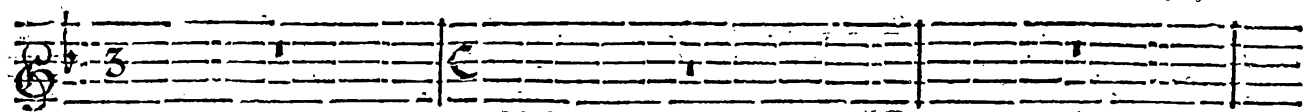
mer. Renaud m'offence trop, Il n'est que trop ai-mable, C'est pour moy defor-



BASSE-CONTINUE.



Vous n'avez pu ha-



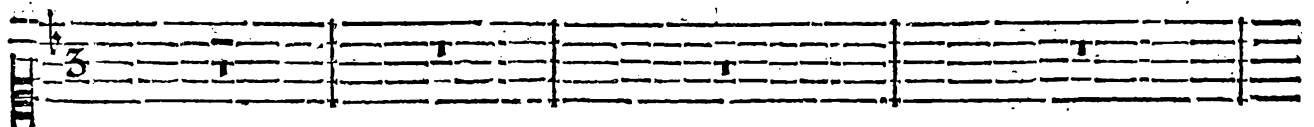
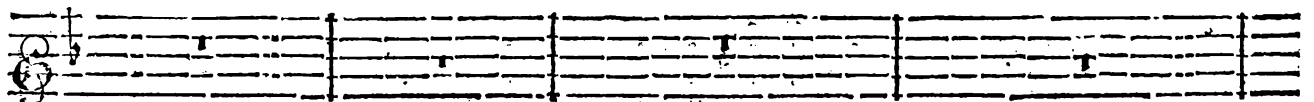
mais un choix indispen- fable De le haïr ou de l'aimer.



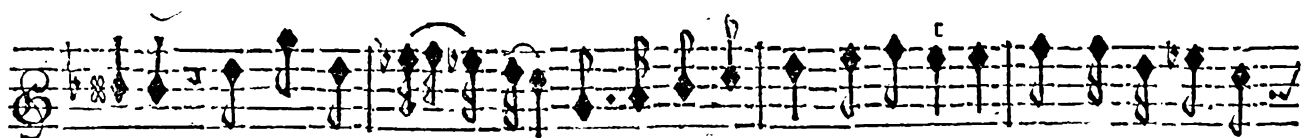
BASSE-CONTINUE.



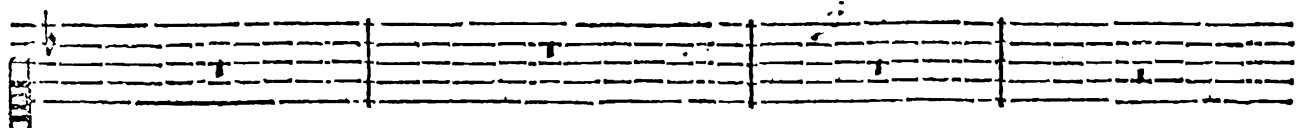
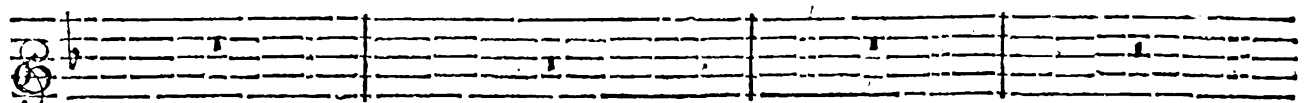
ir ce Heros invincible Lorsqu'il estoit le plus terrible De tous vos Ennemis. Il vous



BASSE-CONTINUE.

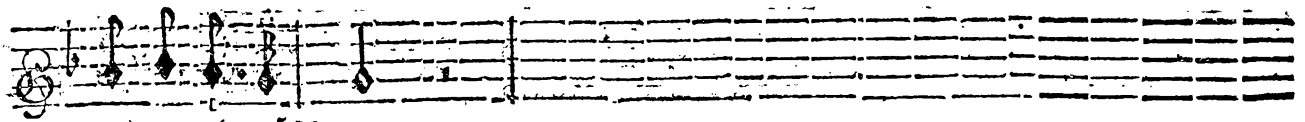


aime, l'Amour l'enchaîne; Garderiez-vous mieux vostre haine Contre un Amant si

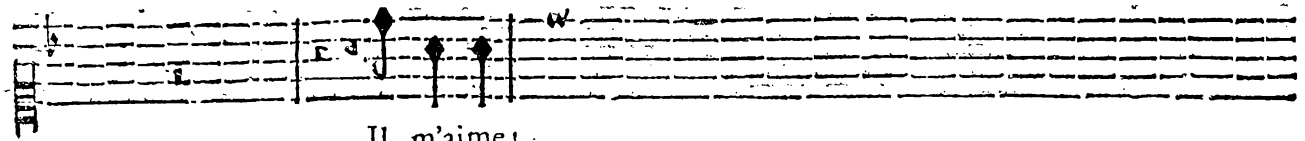


BASSE-CONTINUE.

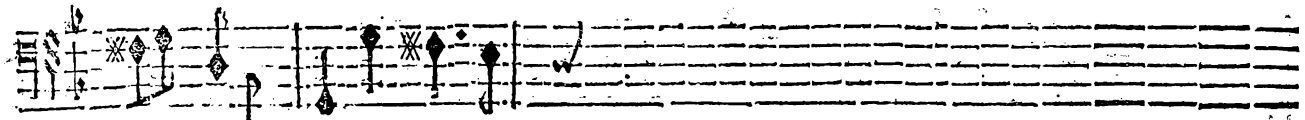
Q



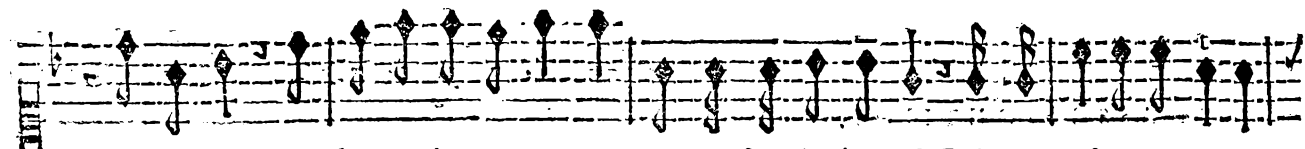
tendre & si sou- mis.



Il m'aime!



BASSE-CONTINUE.



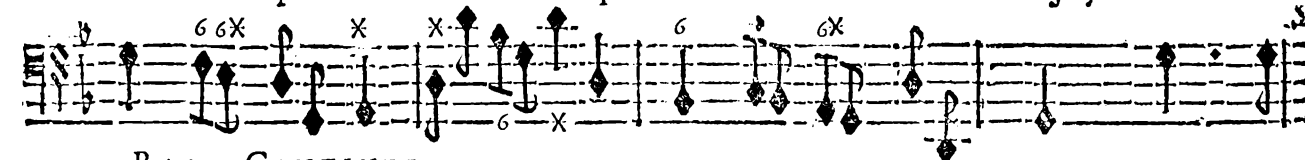
quel amour! ma honte s'en augmente! Dois-je estre aimée ainsi! Puis-je en estre contente?



BASSE-CONTINUE.



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



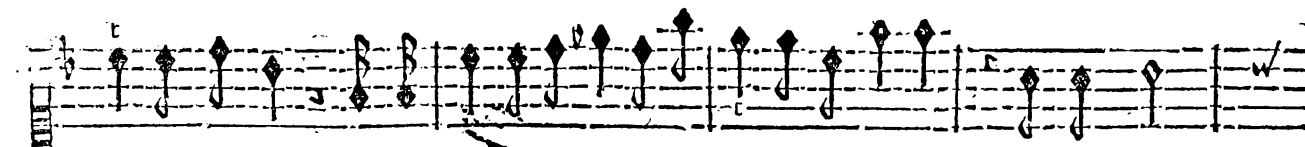
BASSE-CONTINUE.



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 meritè il suspend ma vengeance; Sans secours,



BASSE-CONTINUE.

ACTE TROISIÈME.

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

BASSE-CONTINUE.

taires Par mon art va se redou- bl er. Destournez <sup>v<sup>rs</sup></sup> regards de mes affreux my-

BASSE-CONTINUE.

# ARMIDE, TRAGEDIE

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

BASSE-CONTINUE.

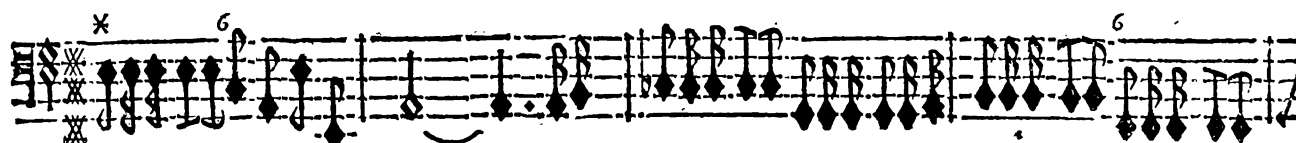
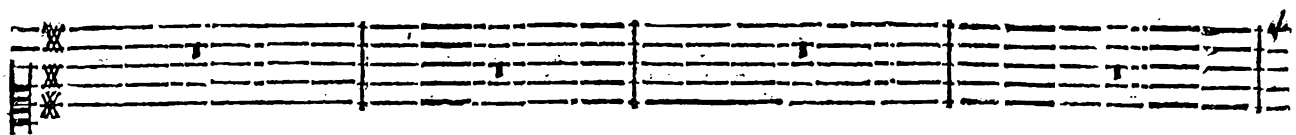
## SCENE III.

ARMIDE seule.

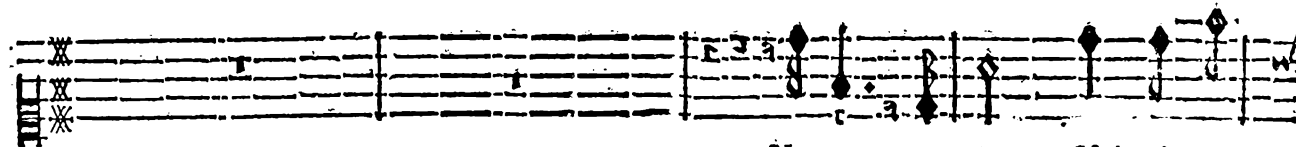
PRELUDE.

BASSE-CONTINUE.





BASSE-CONTINUE.



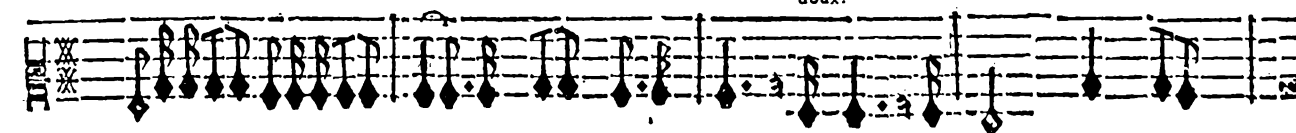
Venez, venez, Haine impla-



doux.



doux.



doux.



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 TRAGÉDIE!

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.

ARMIDE, TRAGÉDIE.

*doux.*

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

*76* *6*

BASSE-CONTINUE.

Jusques dásle fonds des Enfers. Pour toy, contre l' Amour, je vais tout entreprendre,

*6* *4 3* *6*

BASSE-CONTINUE.



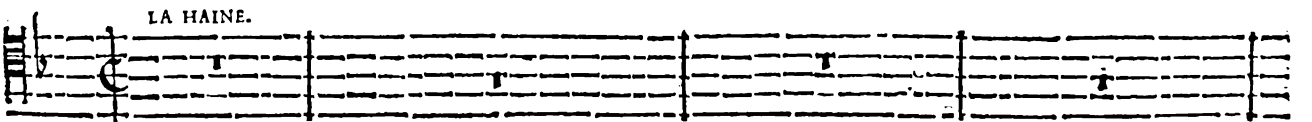
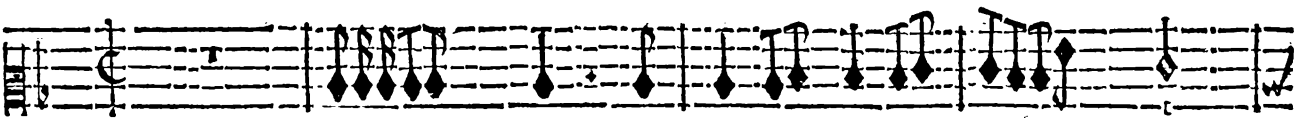
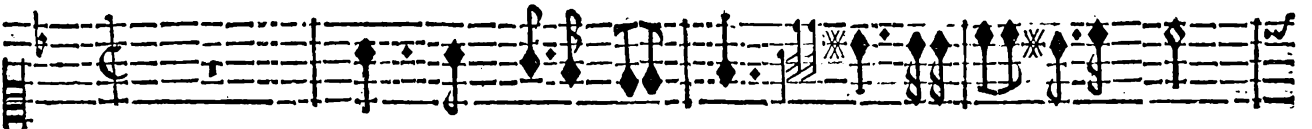
Et quand on veut bié s'en deffendre On peut se garen- tir de ses indignes fers.



BASSE-CONTINUE.



PRELUDE.



LA HAINE.



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, marked 'doux.' with a fermata over the final note. The second staff is the keyboard accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The third and fourth staves continue the accompaniment with various chordal textures. The fifth staff is a continuation of the accompaniment, ending with a fermata.

Plus on connoist l'A-

The second system of the musical score consists of two staves. The top staff is a vocal line in G major, marked 'doux.' with a fermata over the final note. The bottom staff is the keyboard accompaniment, continuing the rhythmic pattern from the first system.

BASSE-CONTINUE.

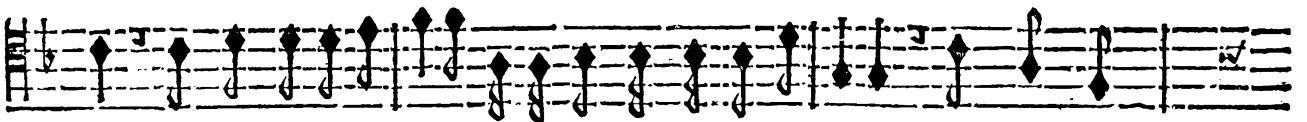
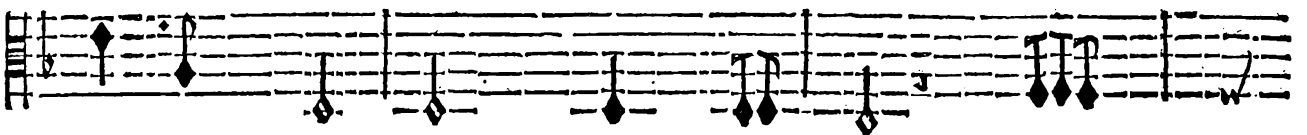
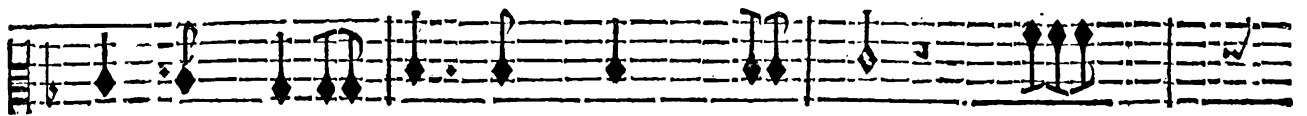
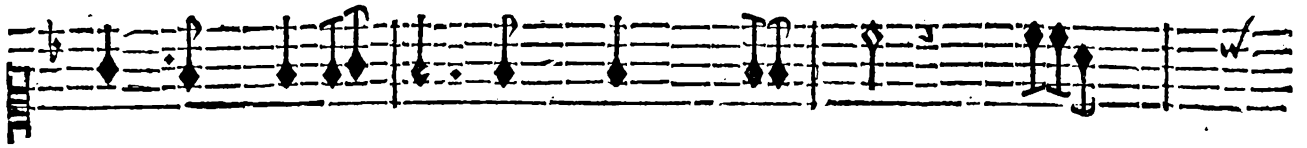
The third system of the musical score consists of five staves. The top staff is a vocal line in G major, marked 'doux.' with a fermata over the final note. The second through fifth staves are the keyboard accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

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

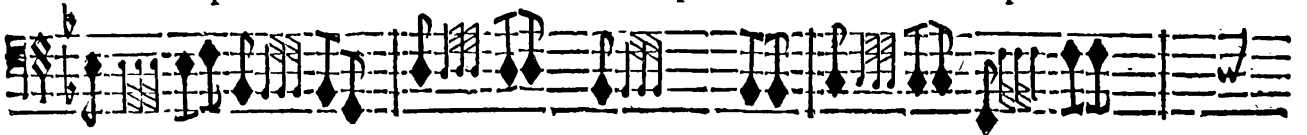
The fourth system of the musical score consists of two staves. The top staff is a vocal line in G major, marked 'doux.' with a fermata over the final note. The bottom staff is the keyboard accompaniment, continuing the rhythmic pattern from the previous systems.

BASSE-CONTINUE.

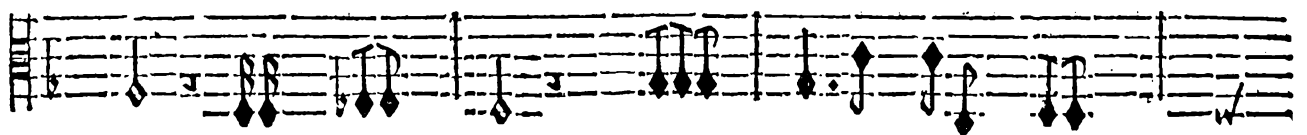




mour & plus on le deteste : Détruifons fon pouvoir funeste. Rompons les



BASSE-CONTINUE.

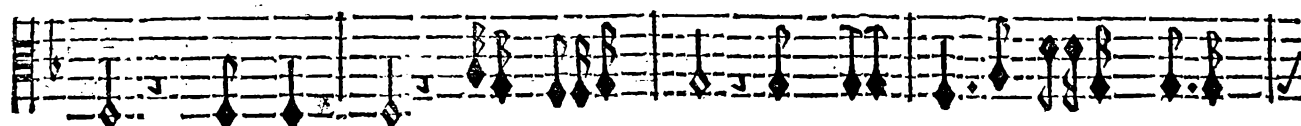


nœuds, Deschirons fon Bandeau; Brulons les traits, esteignons fon Flam-



BASSE-CONTINUE.

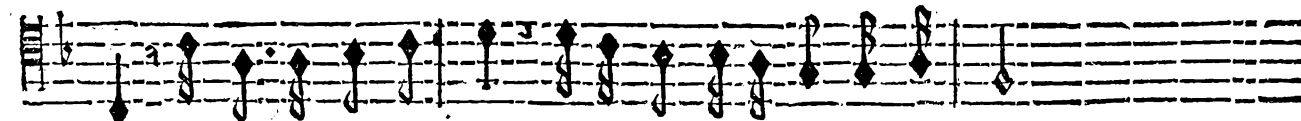
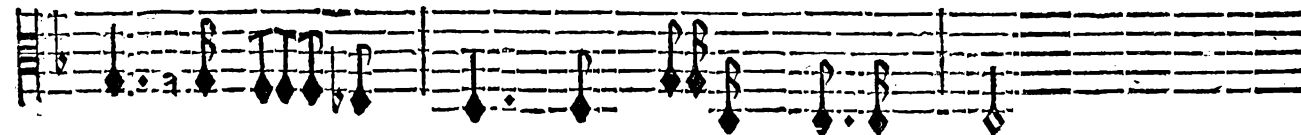
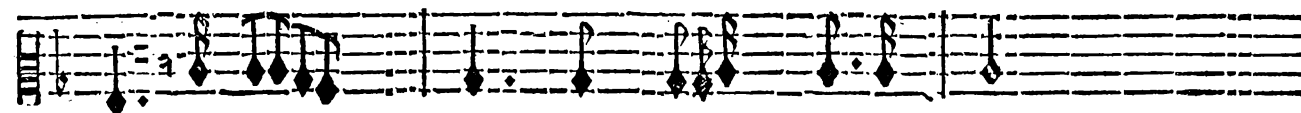
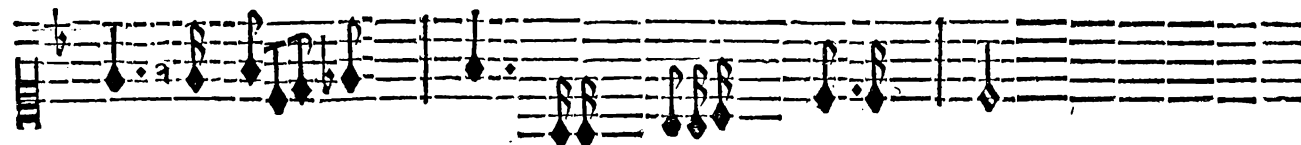
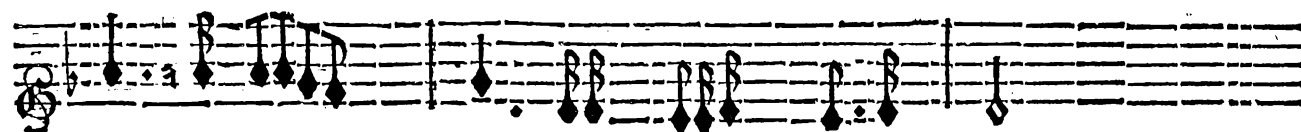
ARMIDE, TRAGEDIE.



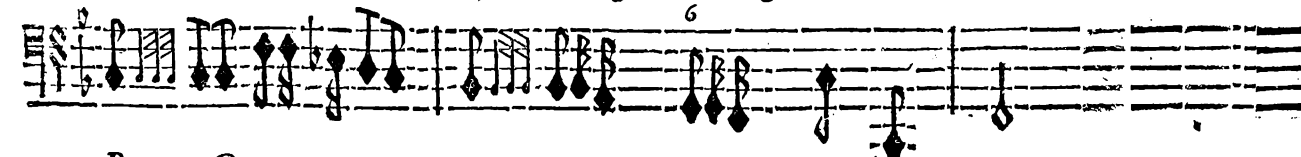
beau. Rompons ses nœuds, Deschirons son Bandeau, Brûlons ses traits, esteignons son Flam-



BASSE-CONTINUE.



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



BASSE-CONTINUE.

CHOEURS.



Plus on connoist l'amour & plus on le deteste ; Destruifons son pouvoir funeste. Rompons ses



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



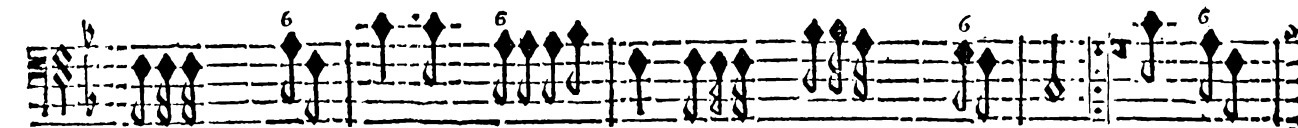
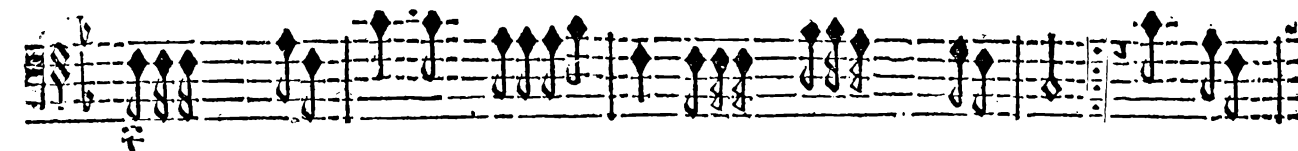
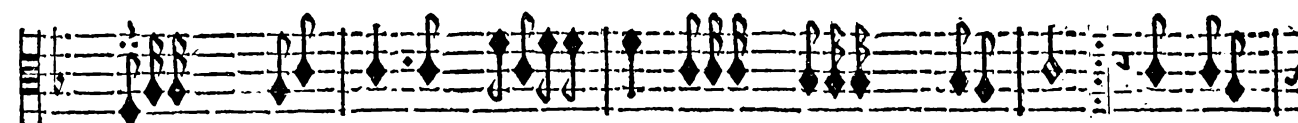
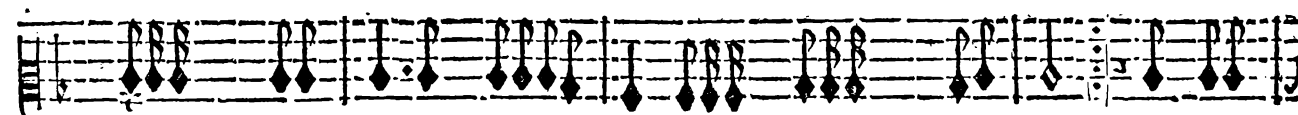
Plus on connoist l'amour & plus on le deteste : Destruifons son pouvoir funeste. Rompons ses



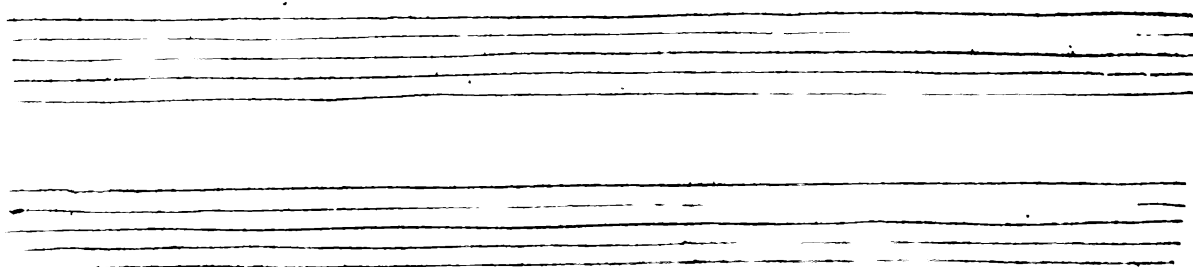
Plus on connoist l'amour & plus on le deteste : Destruifons son pouvoir funeste. Rompons ses



VIOLONS.



BASSE-CONTINUE.





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



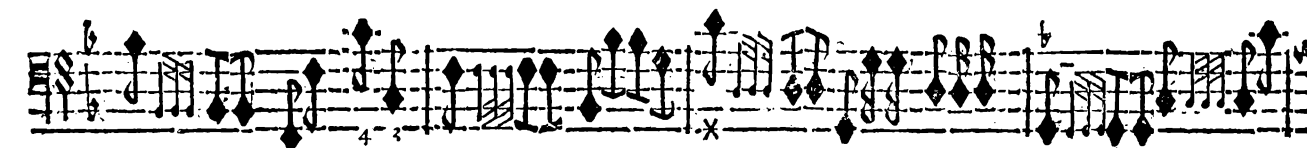
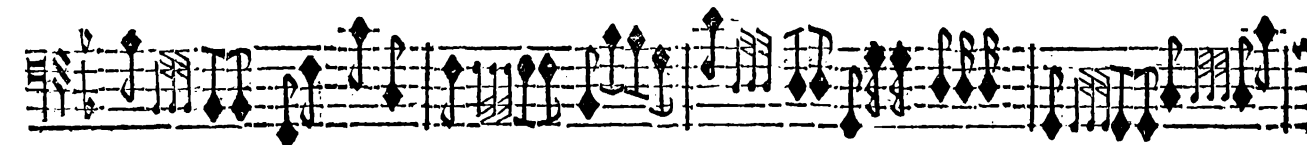
nœuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom-



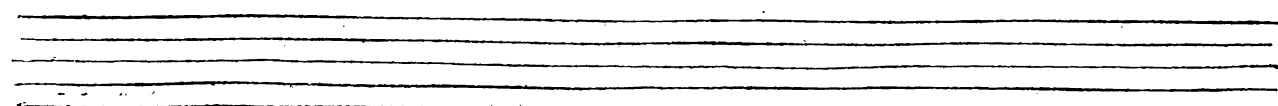
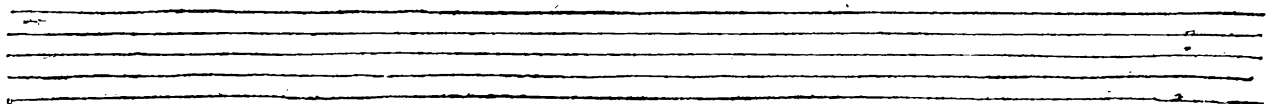
nœuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom-



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



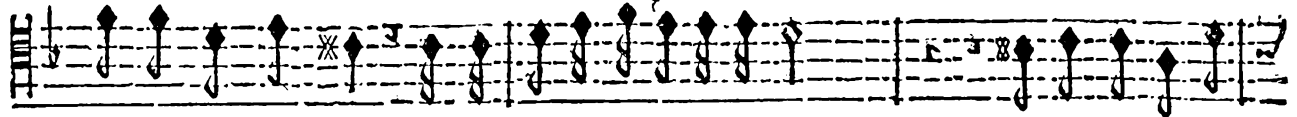
BASSE-CONTINUE.





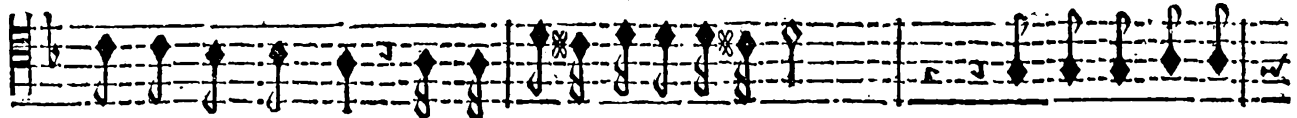
pons, Rompons ses nœuds, déchi-rons, déchirons son Bandeau.

Brûlons, Brûlons ses



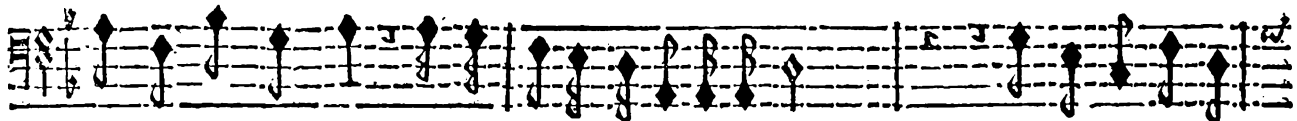
pons, Rompons ses nœuds, déchi-rons, déchirons son Bandeau.

Brûlons, Brûlons ses



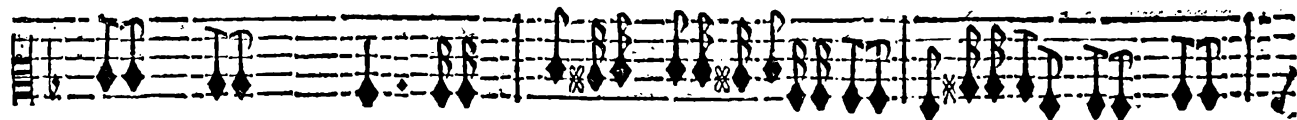
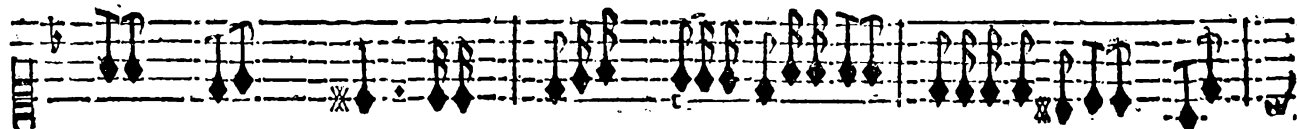
pons, Rompons ses nœuds, dechi-rons, déchirons son Bandeau.

Brûlons, Brûlons ses

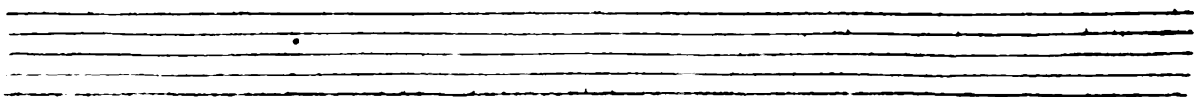
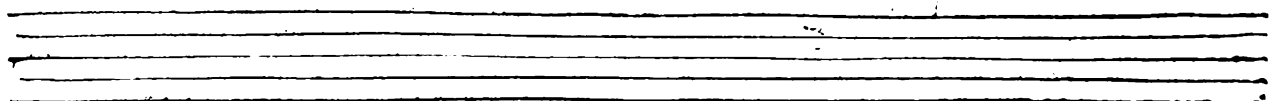


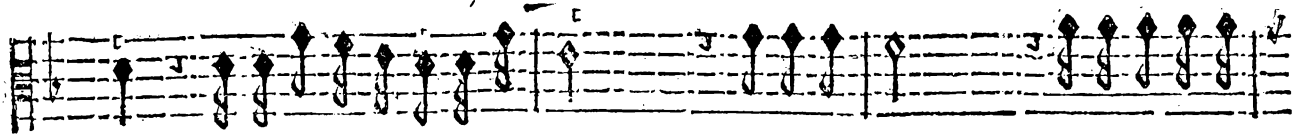
pons, Rompons ses nœuds, déchi-rons, déchirons son Bandeau.

Brûlons, Brûlons ses

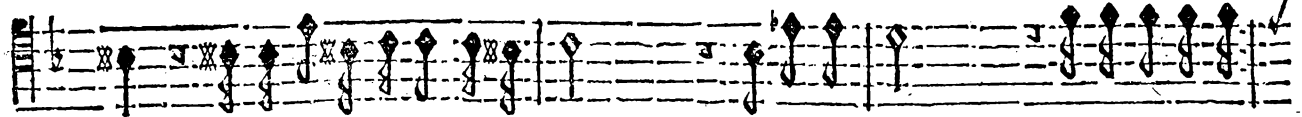


BASSE-CONTINUE.

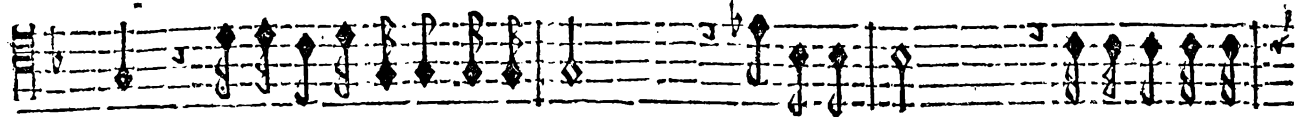




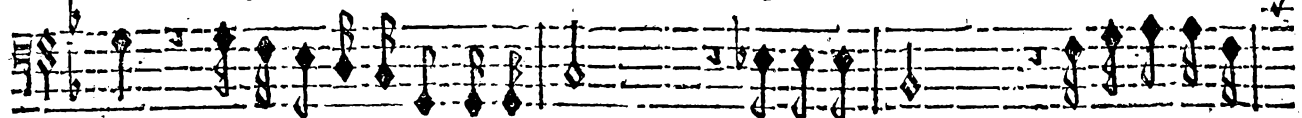
traits, esteignons, esteignõs son Flambeau. Rompons ses nœuds, déchirons son Ban-



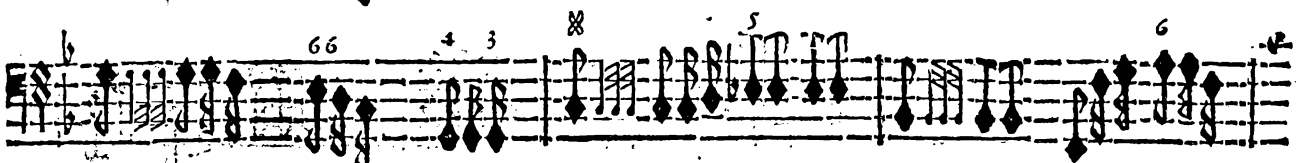
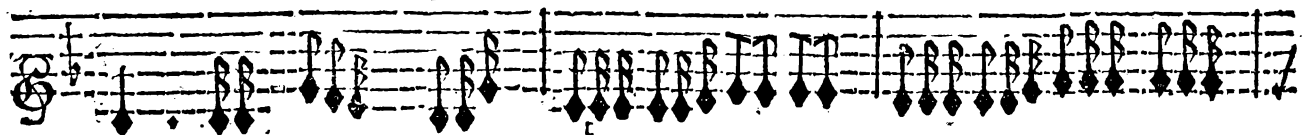
traits, esteignons, esteignõs son Flambeau. Rompons ses nœuds, déchirons son Ban-



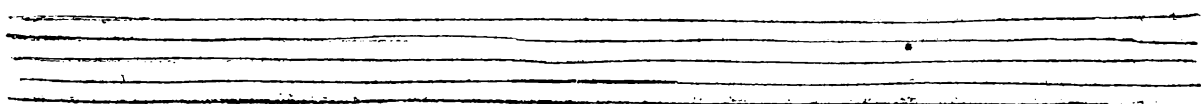
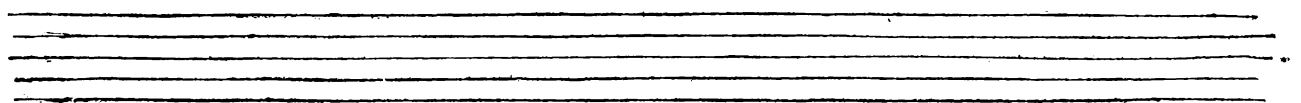
traits, esteignons, esteignõs son Flambeau. Rompons ses nœuds, déchirons son Ban-



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



BASSE-CONTINUE.

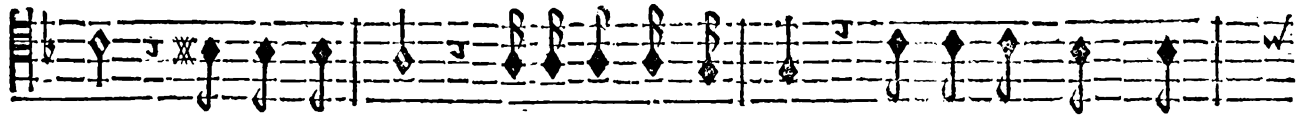




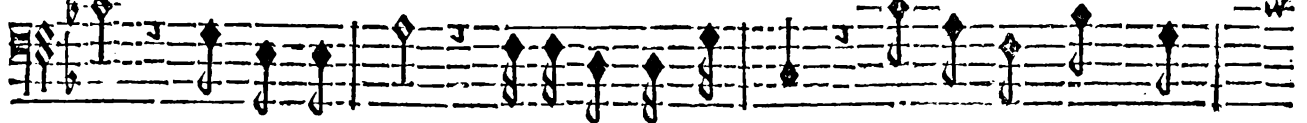
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



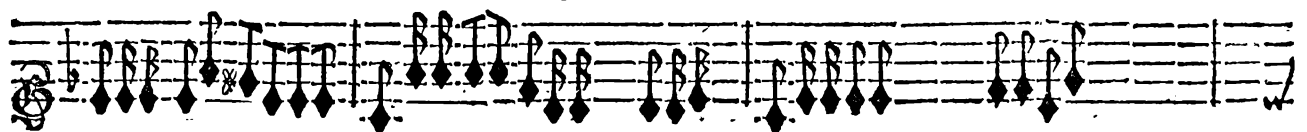
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



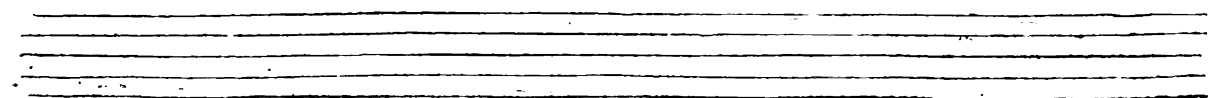
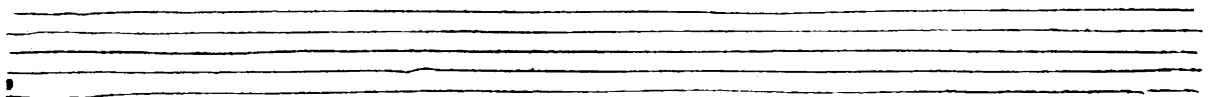
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



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



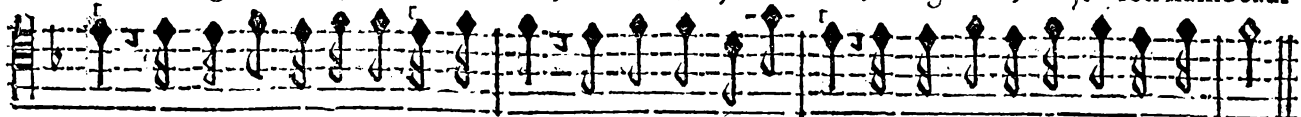
BASSE-CONTINUE.



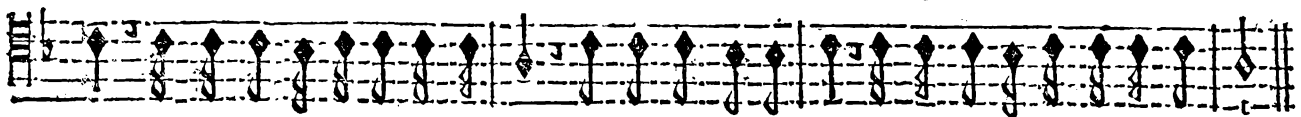
ARMIDE TRAGÉDIE



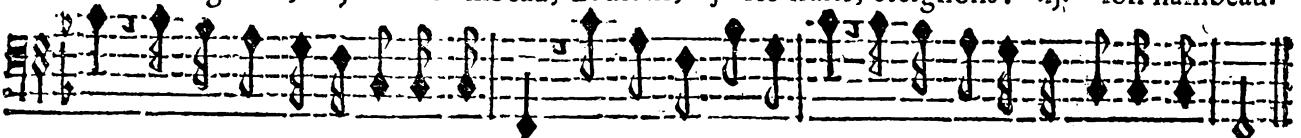
traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.



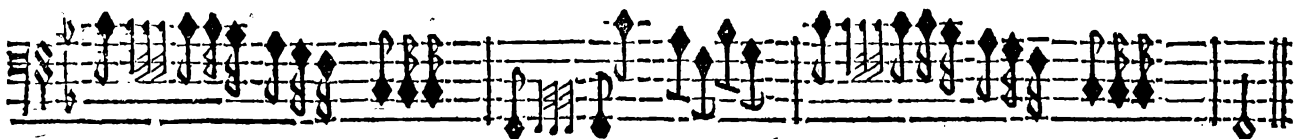
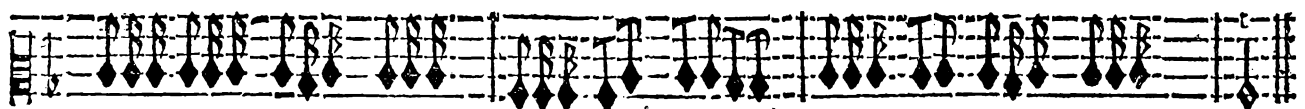
traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.



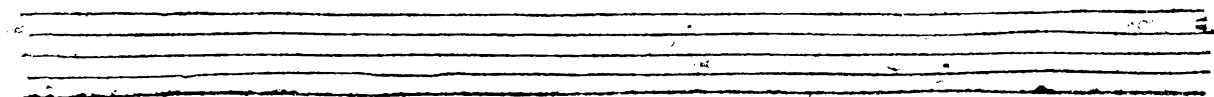
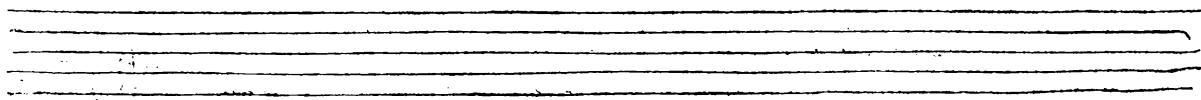
traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.



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



BASSE-CONTINUE.





ACTE TROISIEME.

Violins, first system. Treble clef, 2/4 time signature. Contains several measures of music with various note values and rests.

VIOLONS.

Violins, second system. Treble clef, 2/4 time signature. Continuation of the musical piece.

Violins, third system. Treble clef, 2/4 time signature. Continuation of the musical piece.

Violins, fourth system. Treble clef, 2/4 time signature. Continuation of the musical piece.

Violins, fifth system. Treble clef, 2/4 time signature. Continuation of the musical piece.

Empty musical staff.

Violins, sixth system. Treble clef, 2/4 time signature. Continuation of the musical piece.

Violins, seventh system. Treble clef, 2/4 time signature. Continuation of the musical piece.

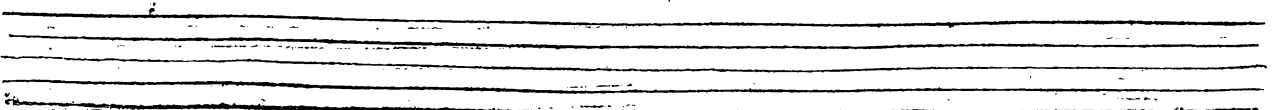
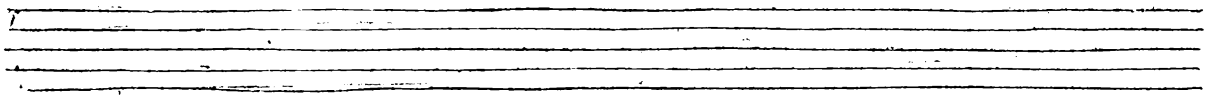
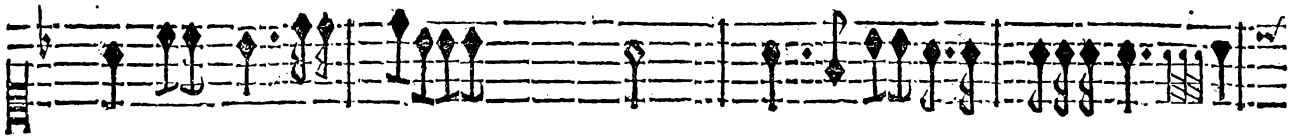
Violins, eighth system. Treble clef, 2/4 time signature. Continuation of the musical piece.

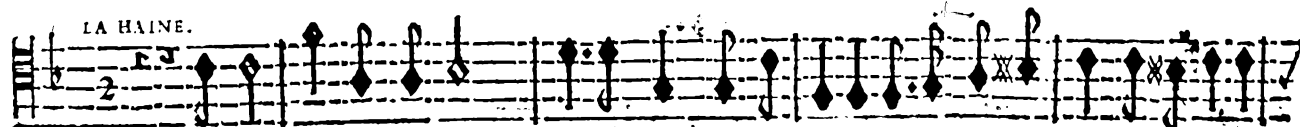
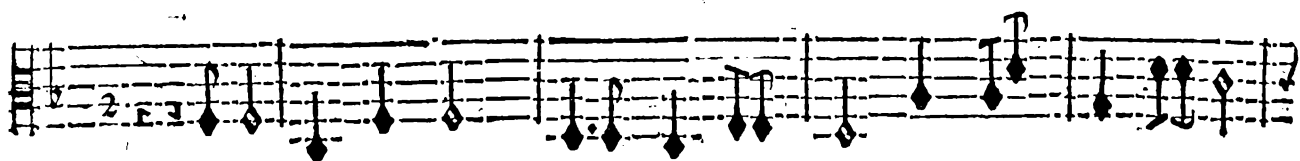
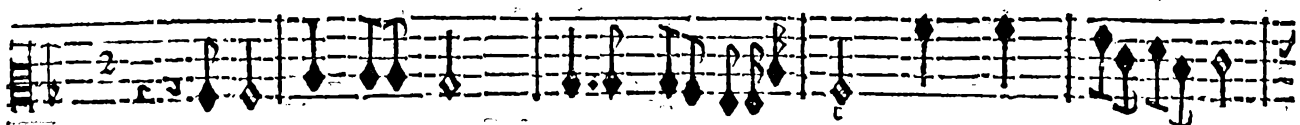
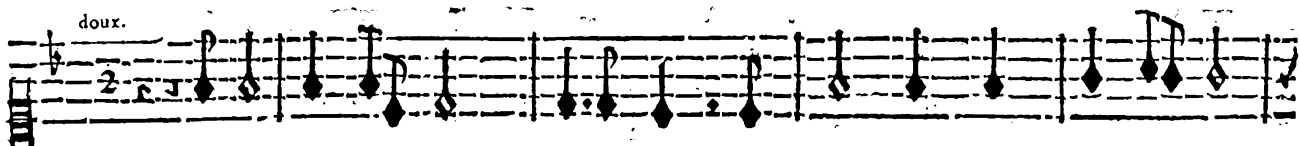
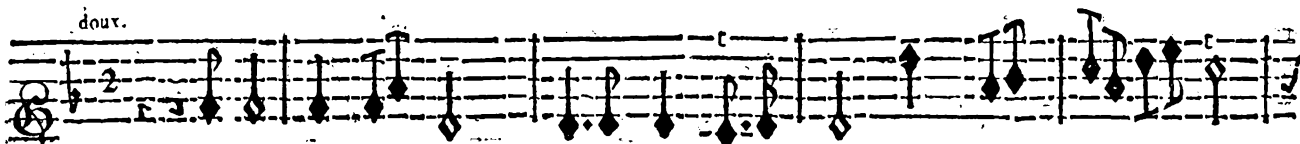
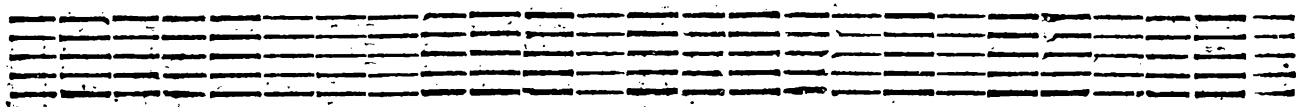
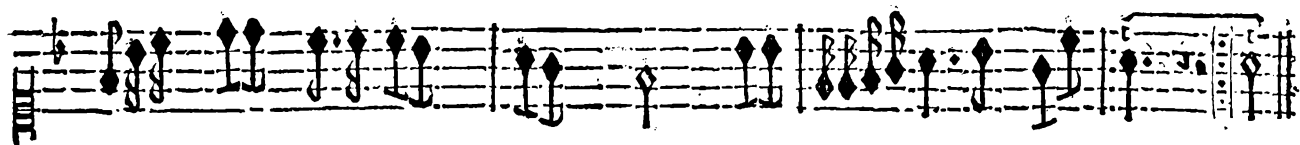
Violins, ninth system. Treble clef, 2/4 time signature. Continuation of the musical piece.

Violins, tenth system. Treble clef, 2/4 time signature. Continuation of the musical piece.

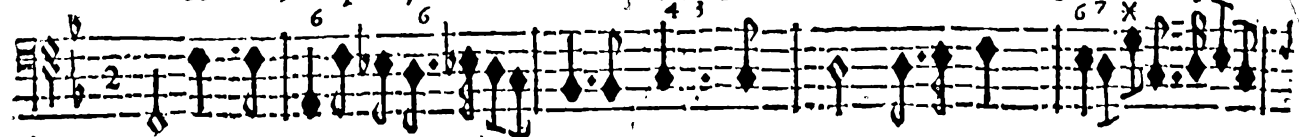
Empty musical staff.

ARMIDE TRAGEDIE.



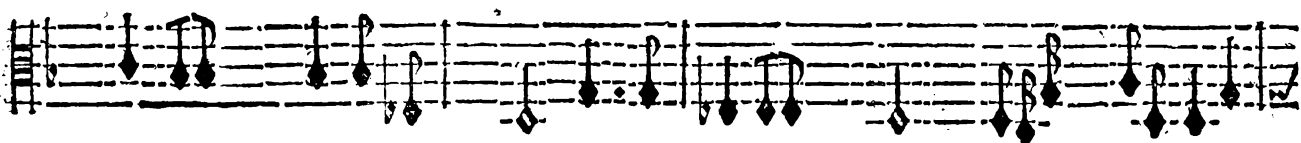
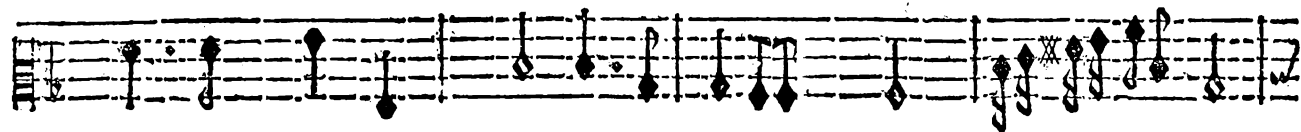
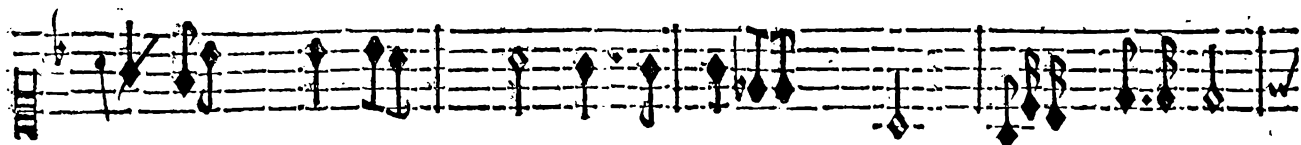
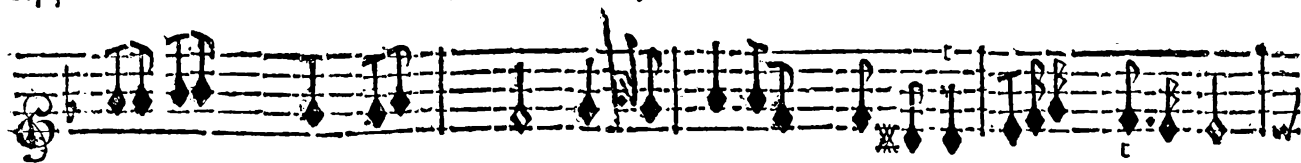


Amour, fors pour jamais, fors d'un cœur qui te chasse: Laisse-moy regner en ta place.

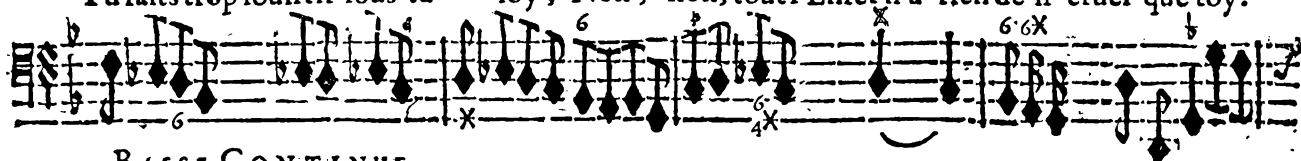


BASSE-CONTINUE:

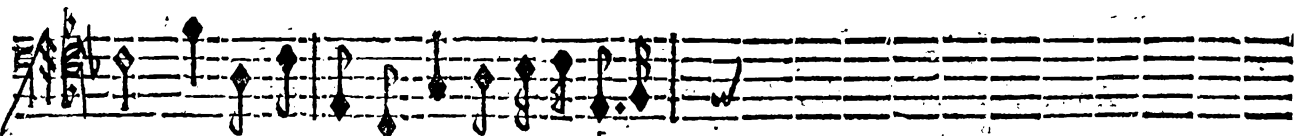
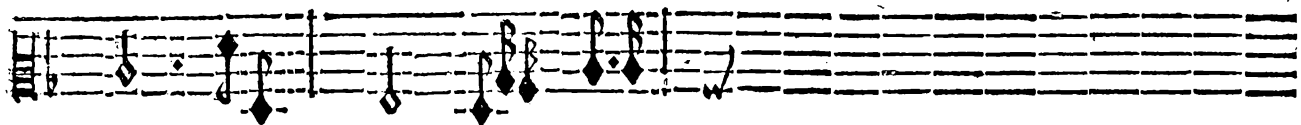
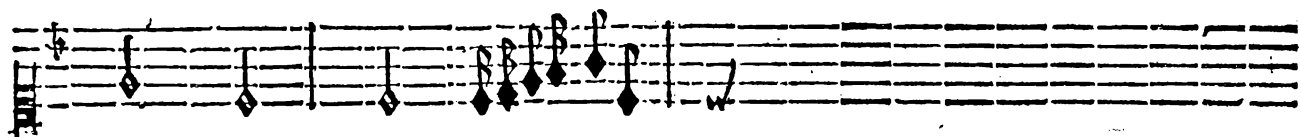
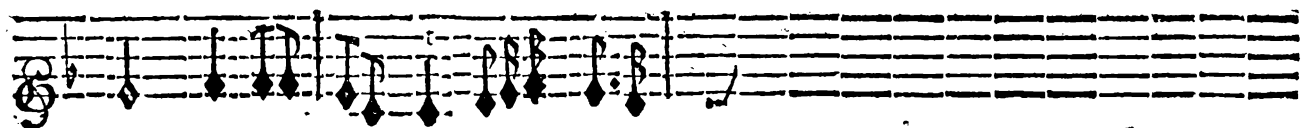
ARMIDE, TRAGEDIE.



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

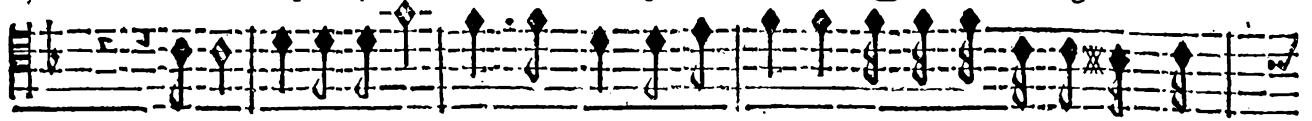


BASSE-CONTINUE.

ACTE TROISIEME.



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



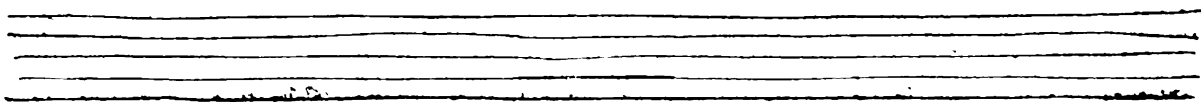
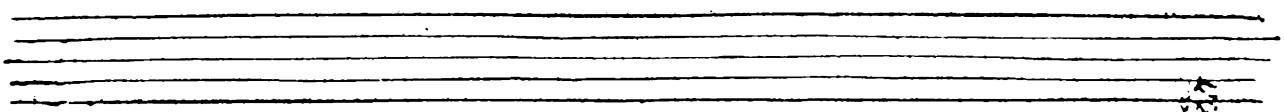
toy. Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



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



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

*vifse.*

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

*vifse.*

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

*vifse.*

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

*vifse.*

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

*vifse.*

*vifse.*

*vifse.*

*vifse.*

*vifse.*

*vifse.*

BASSE-CONTINUE.

ACTE TROISIEME.

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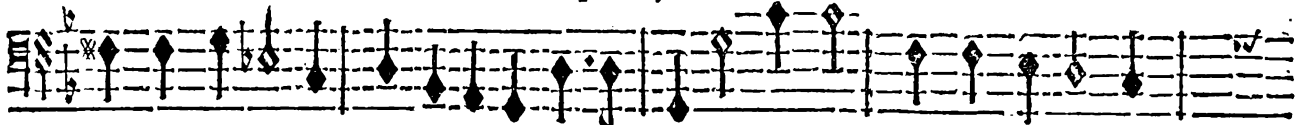
non, tout l'Enfer n'a rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a



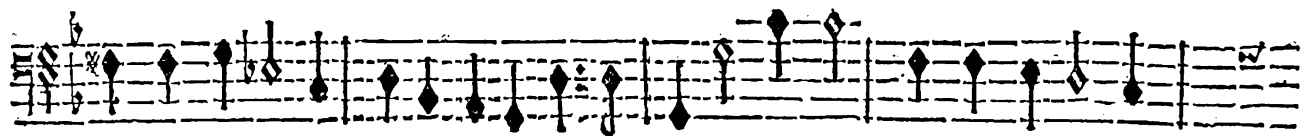
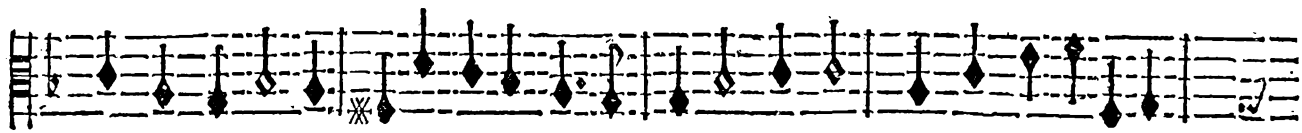
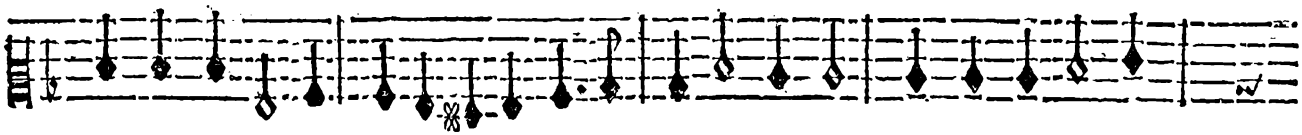
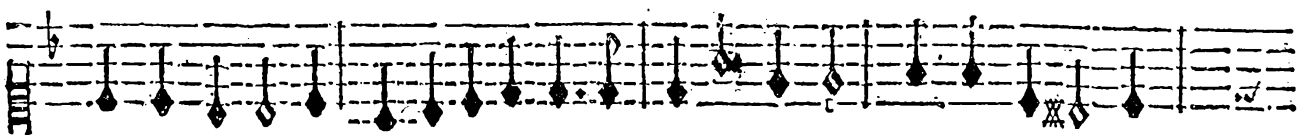
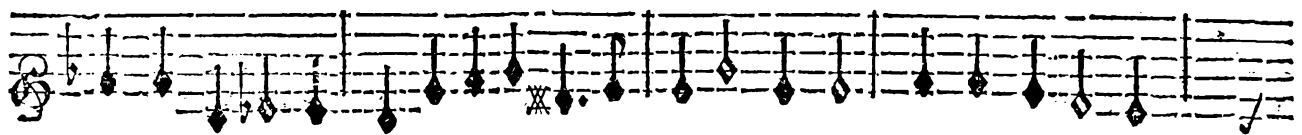
non, tout l'Enfer n'a rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a



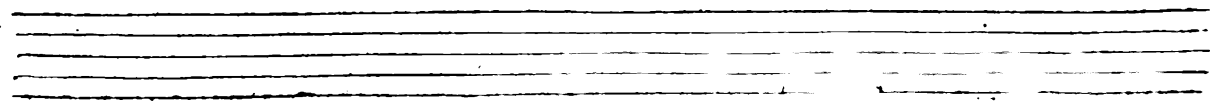
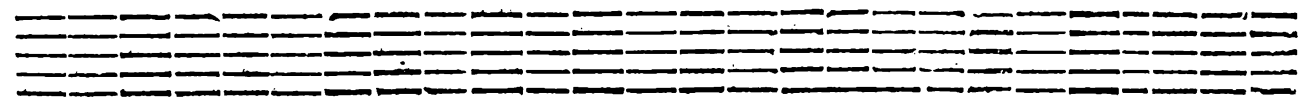
non, tout l'Enfer n'a rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a

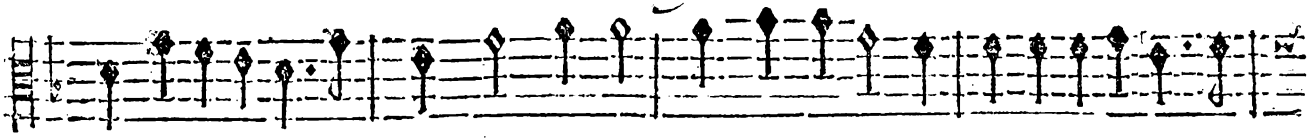


non, tout l'Enfer n'a rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a

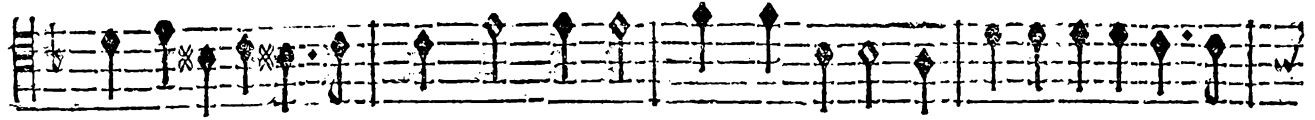


BASSE-CONTINUE.





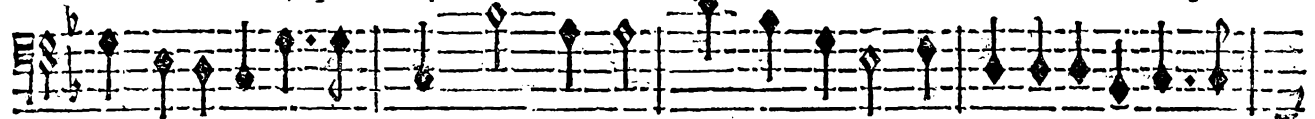
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



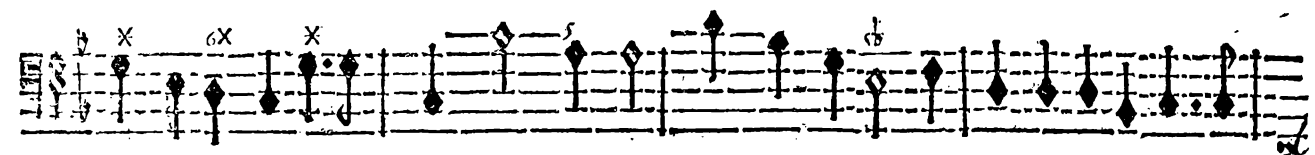
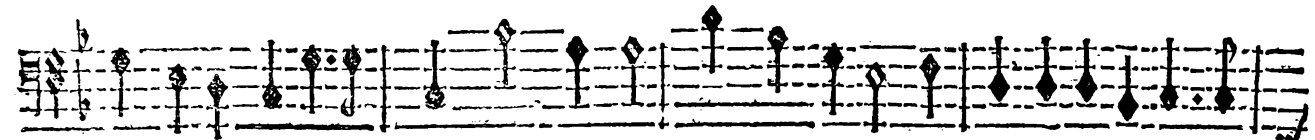
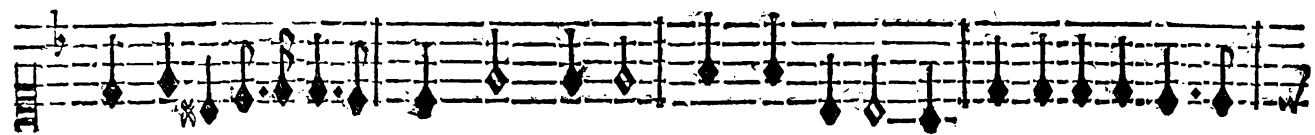
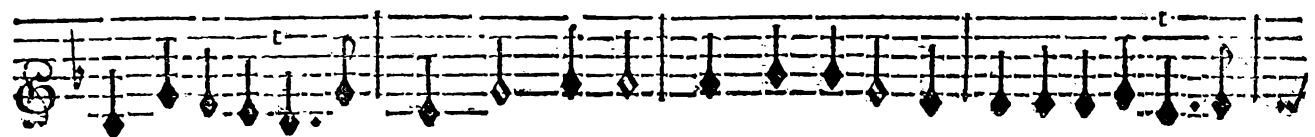
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



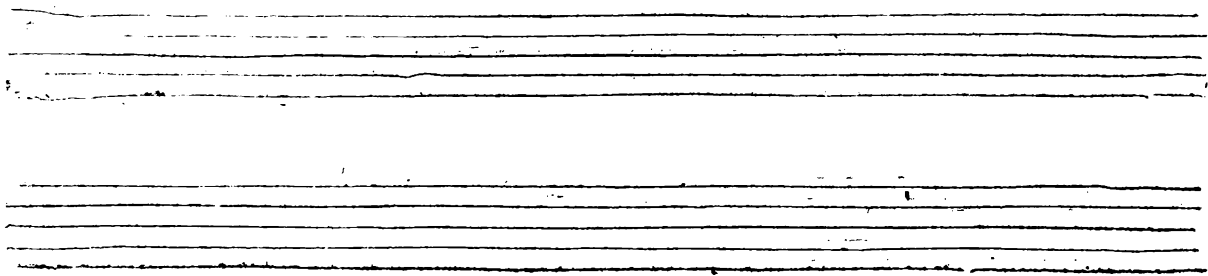
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



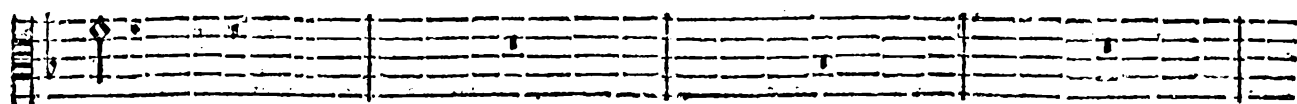
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



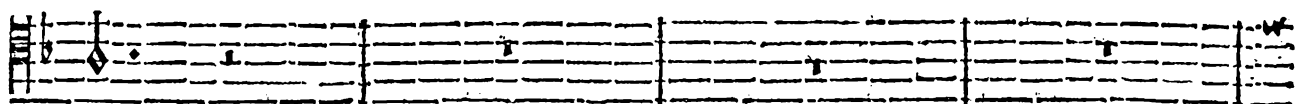
BASSE-CONTINUE.



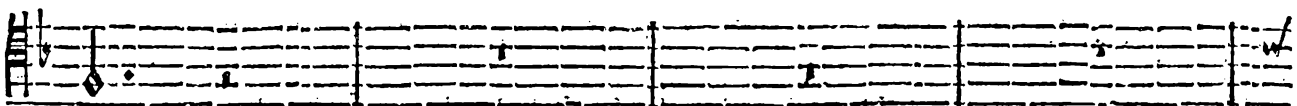




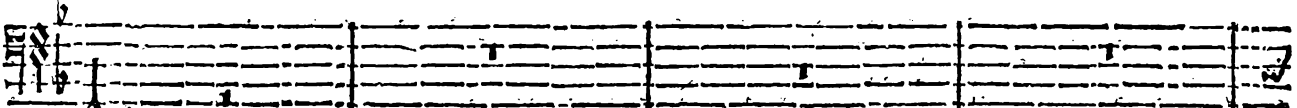
toy.



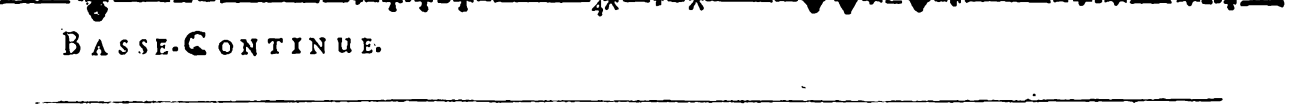
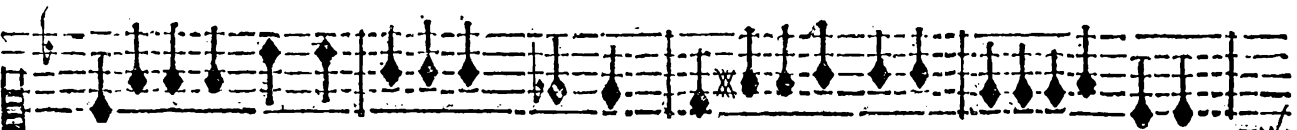
toy.



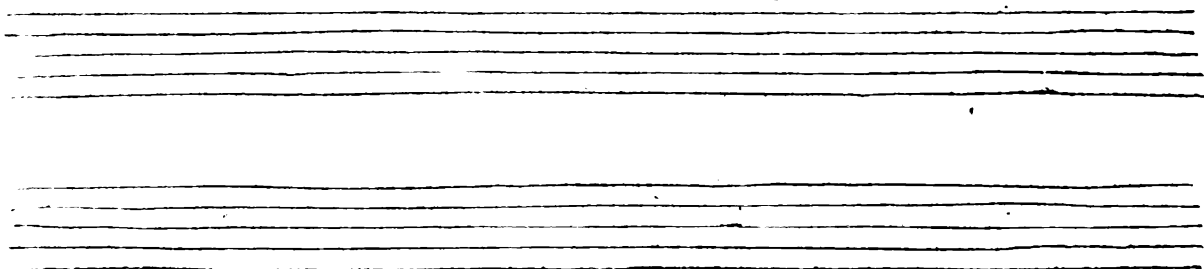
toy.

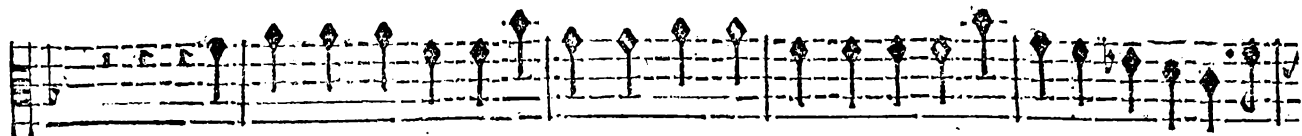


toy.



BASSE-CONTINUE.





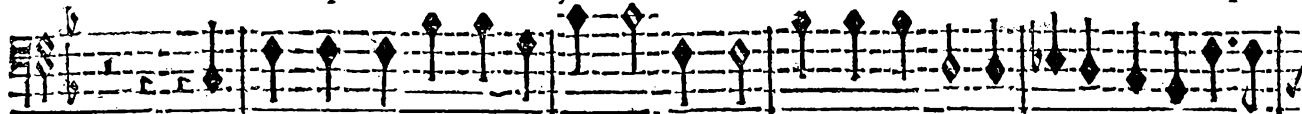
Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



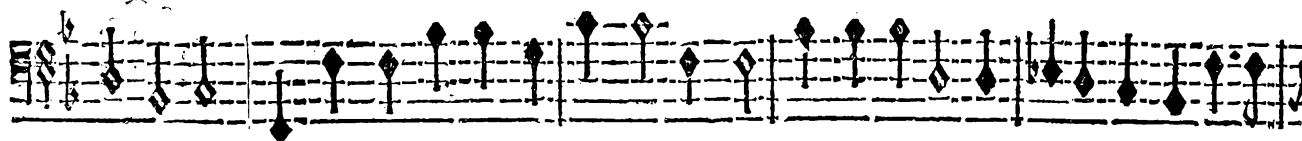
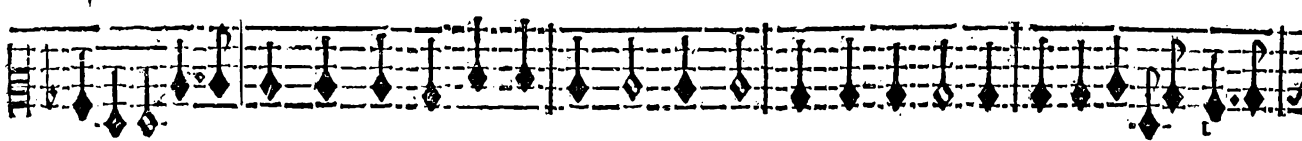
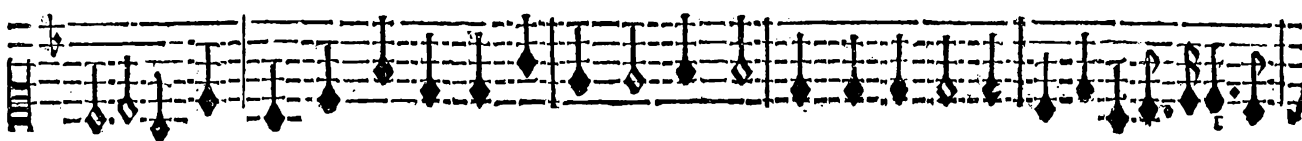
Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



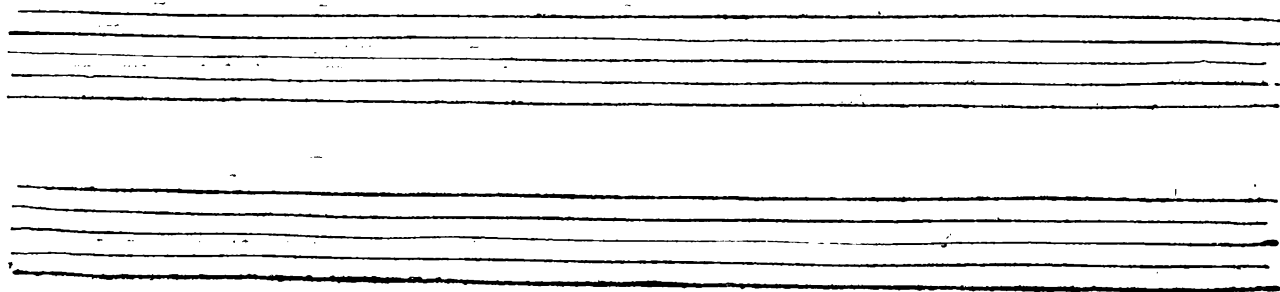
Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



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

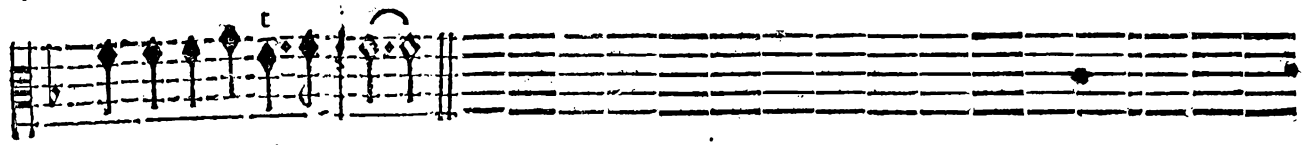
roy. Non, non, Non, non, Non, non, tout l'Enfer tout l'Enfer n'a

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

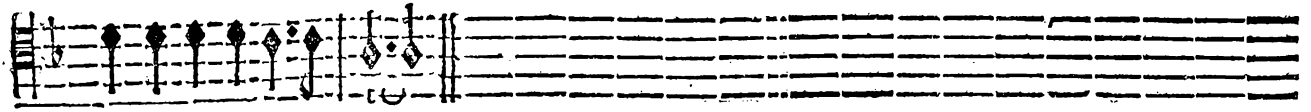
roy. Non, non, Non, non, Non, non, non, non, tout l'Enfer n'a

BASSE-CONTINUE.

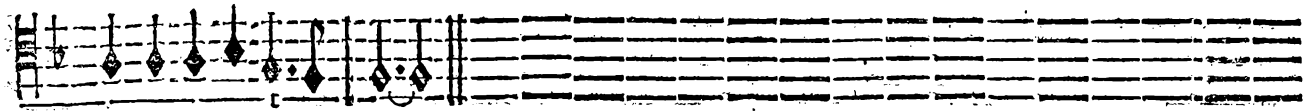
ARMIDE TRAGEDIE.



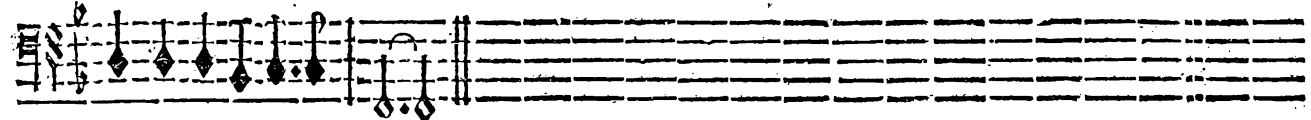
rien de si cruel que toy.



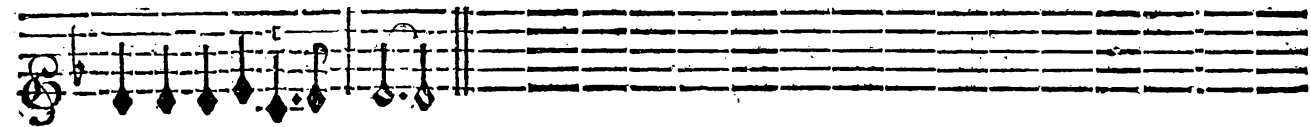
rien de si cruel que toy.



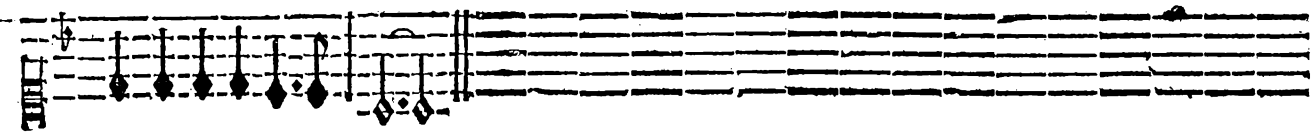
rien de si cruel que toy.



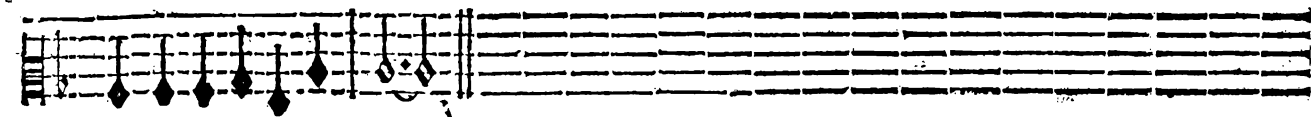
rien de si cruel que toy.



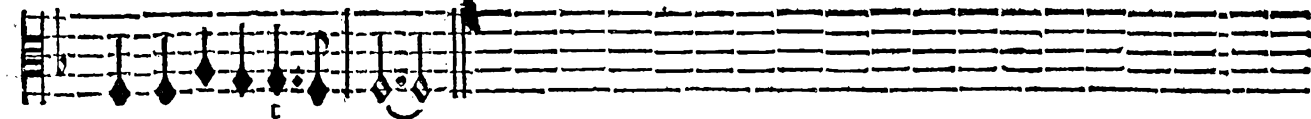
rien de si cruel que toy.



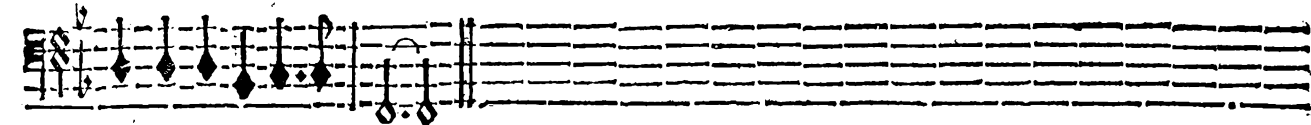
rien de si cruel que toy.



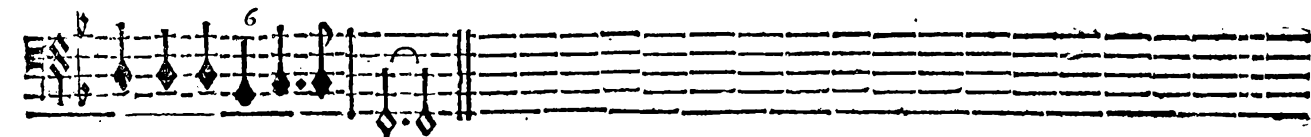
rien de si cruel que toy.



rien de si cruel que toy.

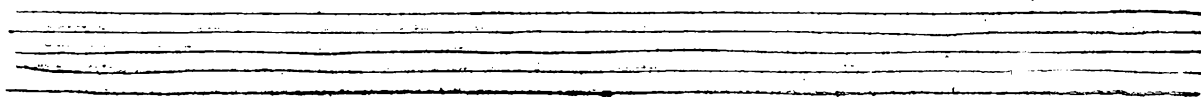
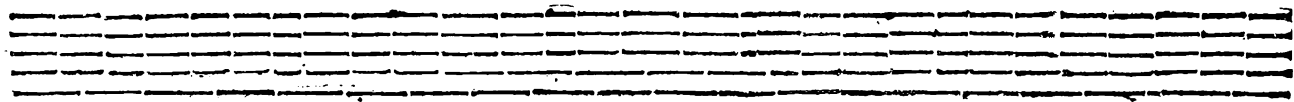


rien de si cruel que toy.



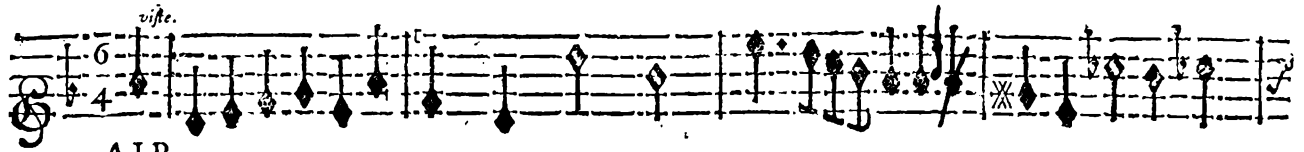
rien de si cruel que toy.

BASSE-CONTINUE.



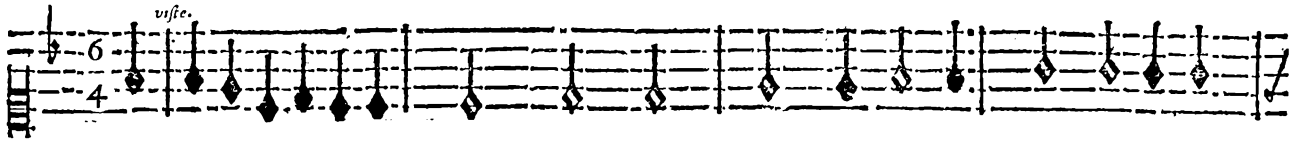
ACTE TROISIEME.

*vife.*

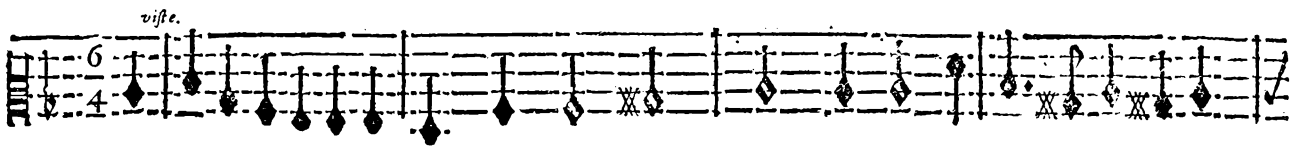


AIR.

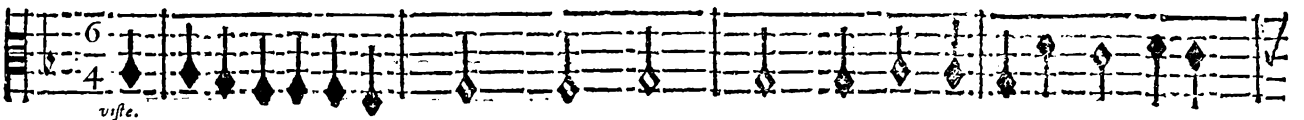
*vife.*



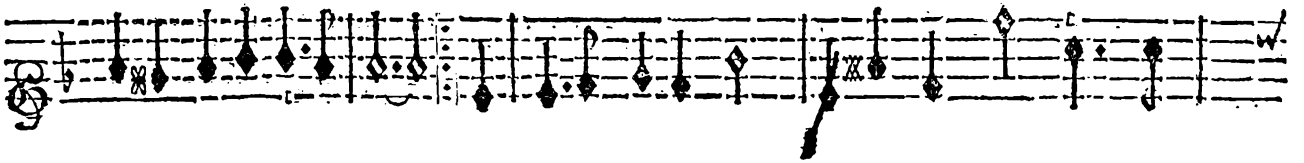
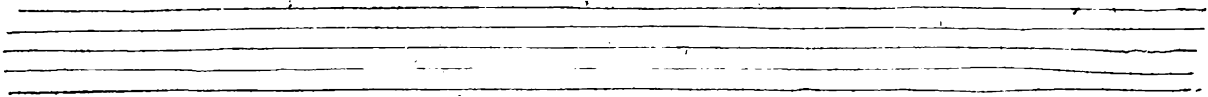
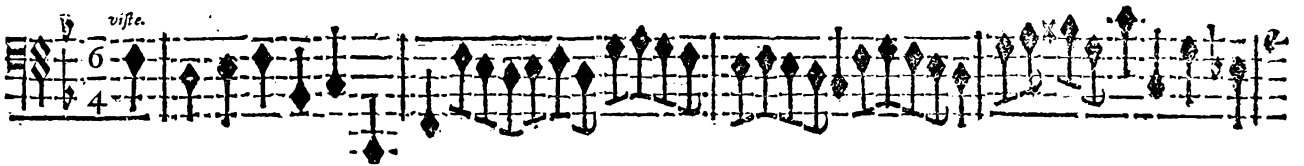
*vife.*

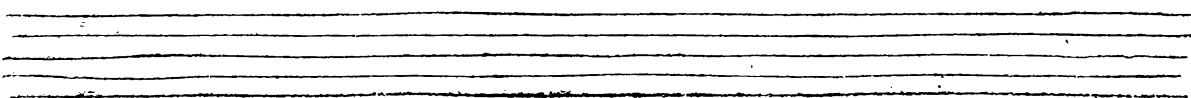
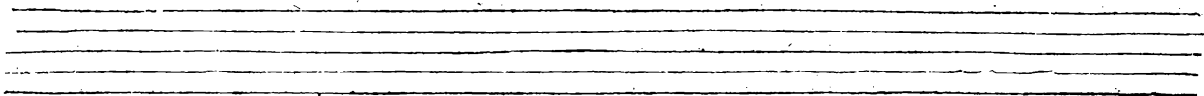
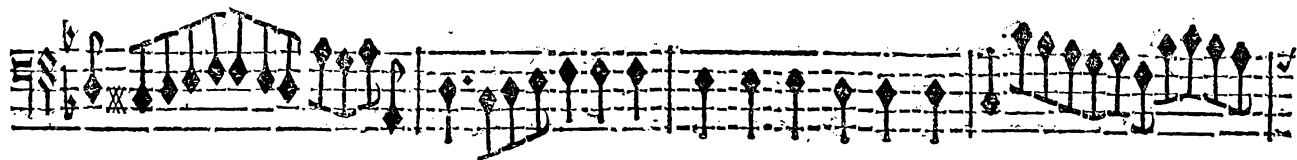
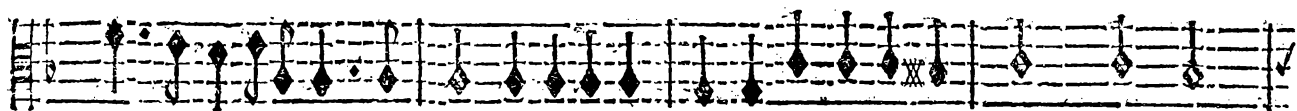
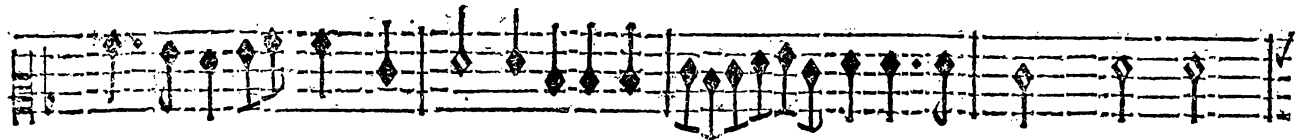
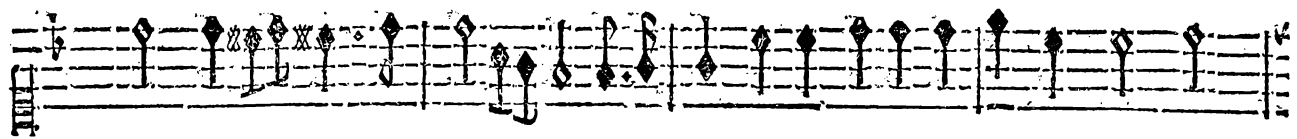
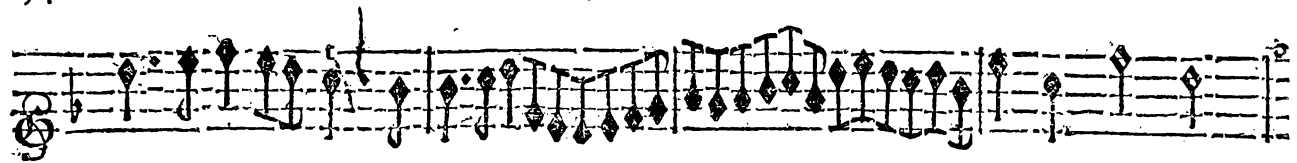


*vife.*



*vife.*





ARMIDE.

Arreste, arreste affreuse Haine,

*doux.*

VIOLONS.

*doux.*

*doux.*

*doux.*

LA HAINE.

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

BASSE-CONTINUE

Vij

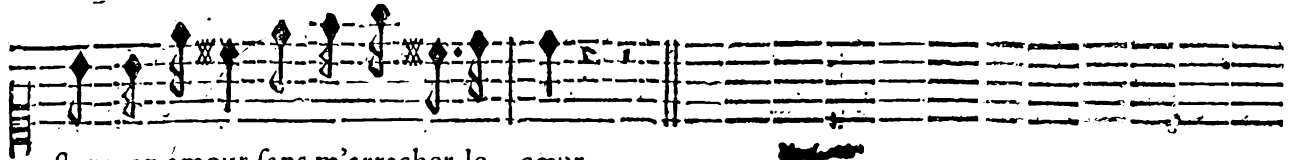
Laisse-moy sous les Loix d'un si <sup>charm</sup>ant Vainqueur: Laisse-moy, je re-nonce à ton secours hor-

BASSE-CONTINUE.

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

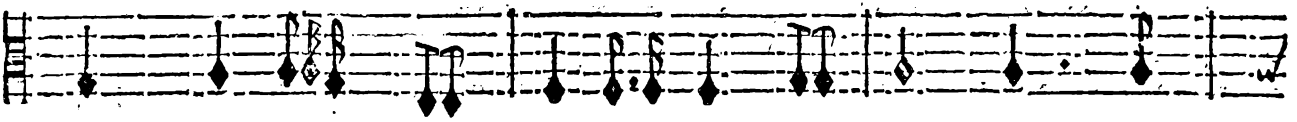
BASSE-CONTINUE.





fer mon amour sans m'arracher le cœur.




N'implores-tu mon assistance Que pour mépri-

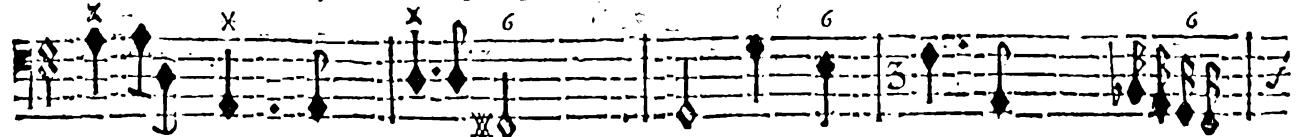
BASSE-CONTINUE.



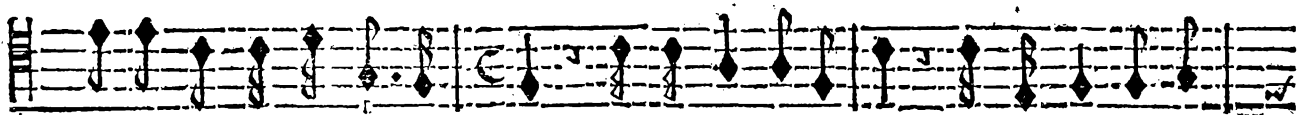
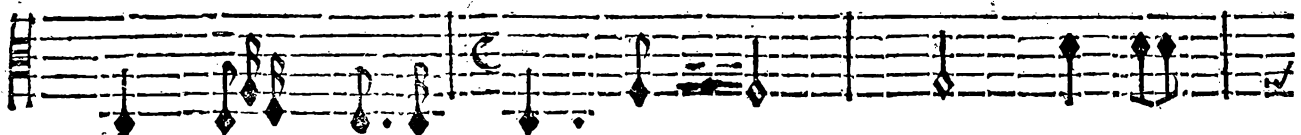
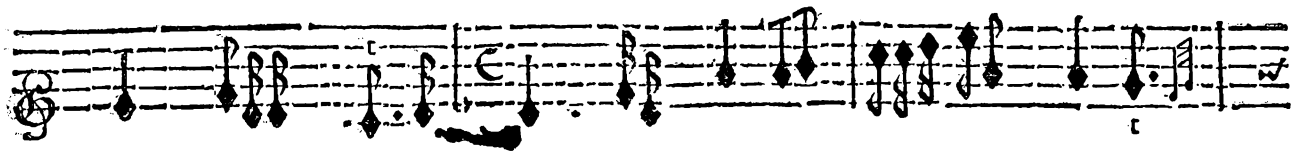




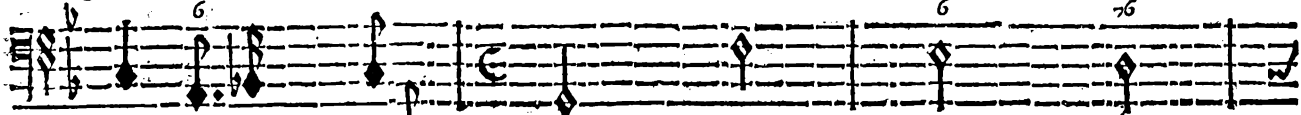
fer ma puissance; Suy l'Amour puisque tu le veux. Infortunée Armide, Suy l'Amour qui te



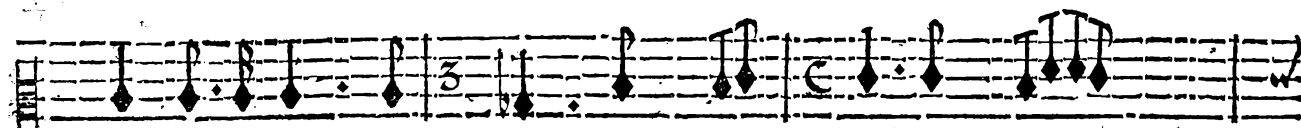
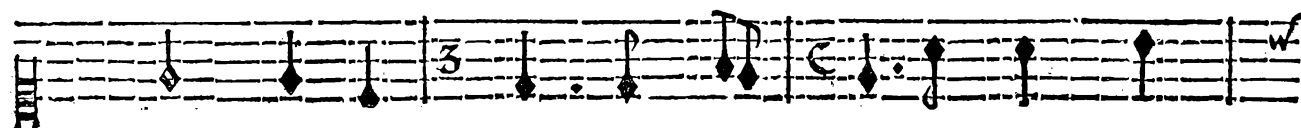
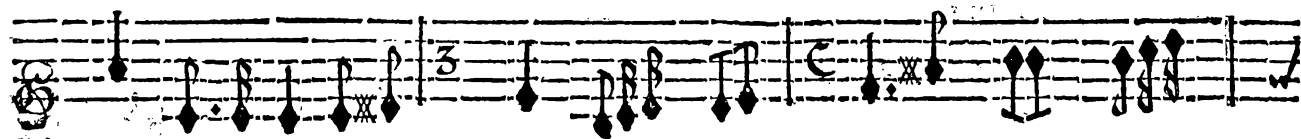
BASSE-CONTINUE.



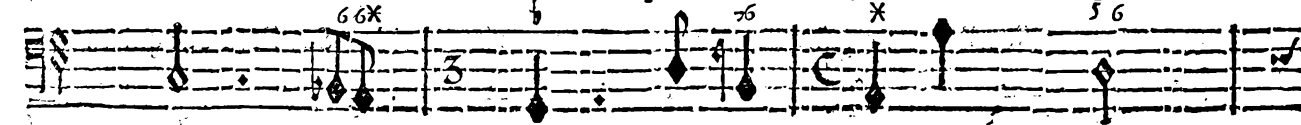
guide Dans un abyme af- freux. Sur ces bords écarterz c'est en vain que tu



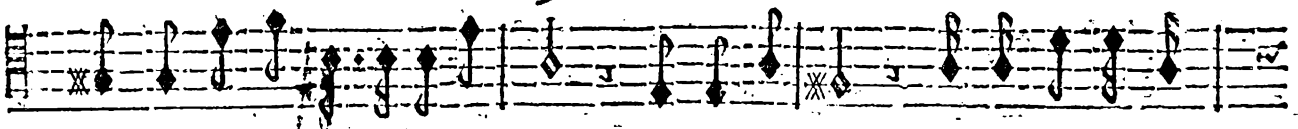
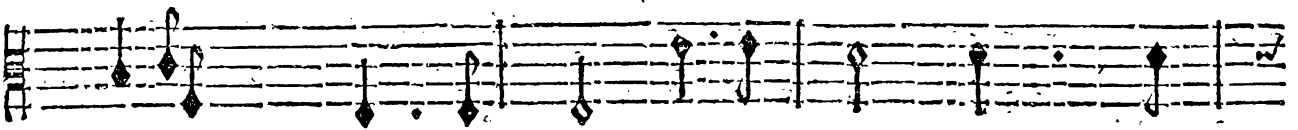
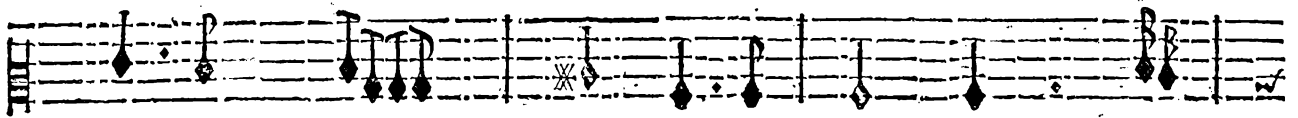
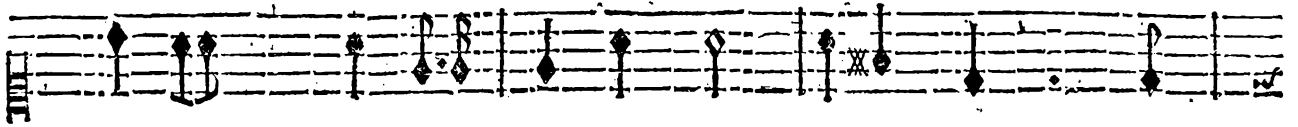
BASSE-CONTINUE.



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



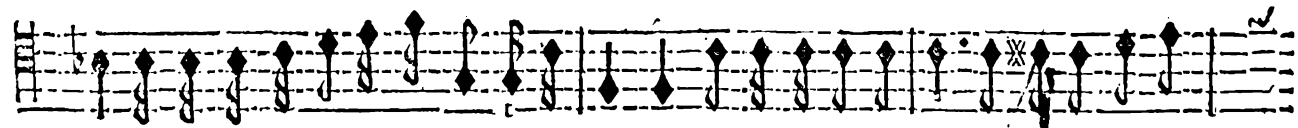
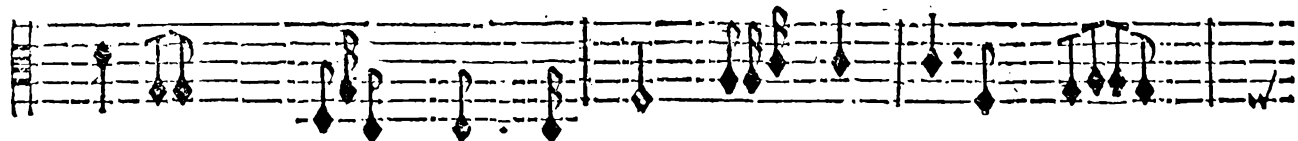
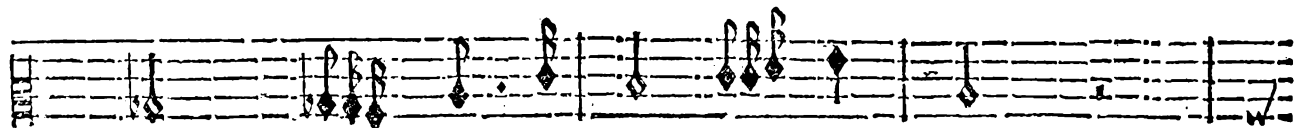
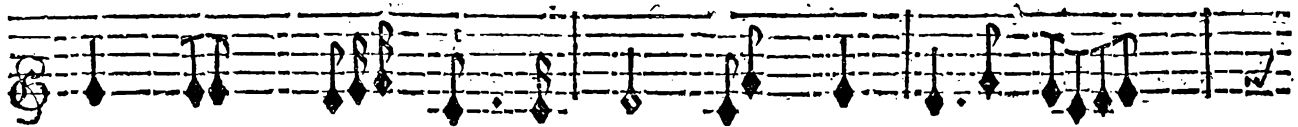
BASSE-CONTINUE.



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-estre dès ce



BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

ENTR'ACTE. page 153

FIN DU TROISIEME ACTE.



# ACTE QUATRIESME.

## SCENE PREMIERE.

UBALDE, LE CHEVALLIER DANOIS:

*vif.*

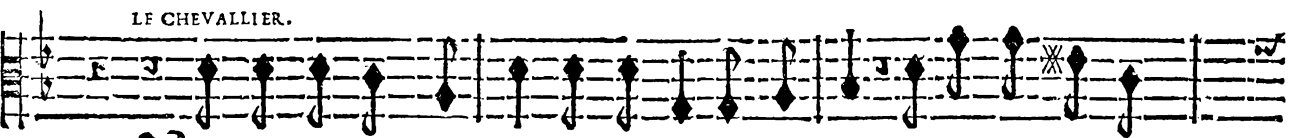
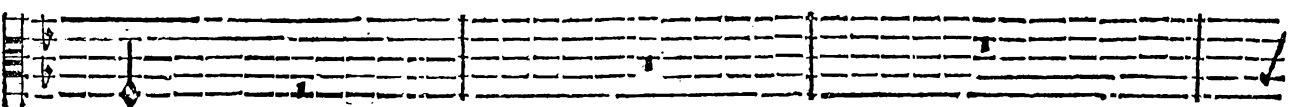
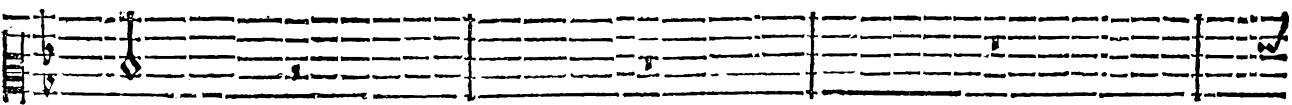
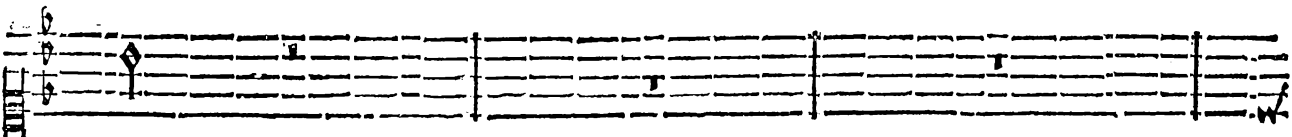
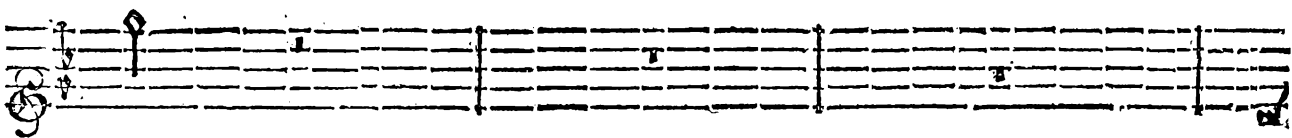
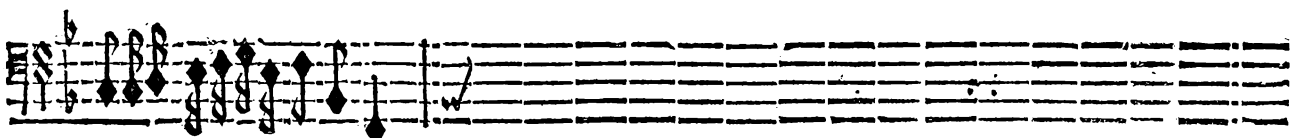
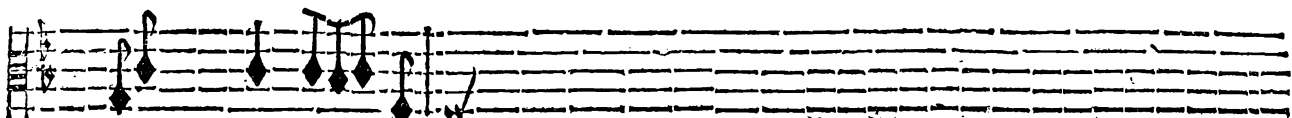
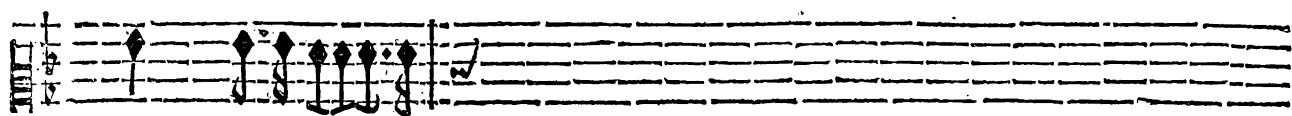
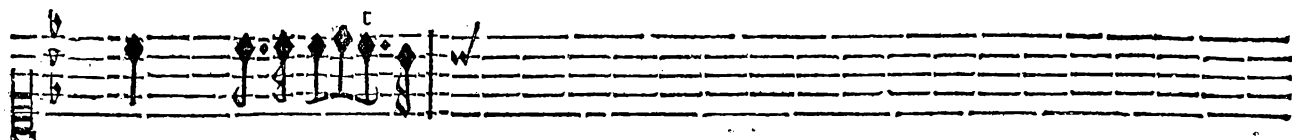
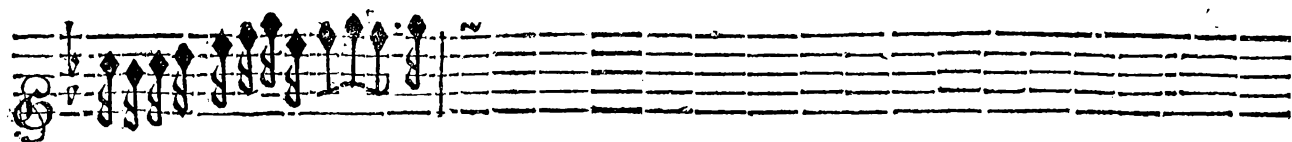
PRELUDE.

*vif.*

*vif.*

*vif.*

*vif.*



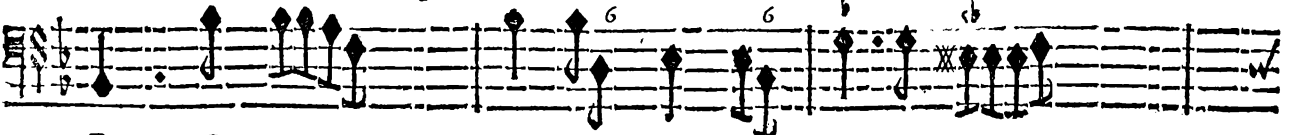
LE CHEVALLIER.

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

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains a melodic line with various ornaments and a fermata. Below it are three lute staves, each with a bass clef, providing harmonic accompaniment with chords and arpeggiated figures.

fers.

The second system continues the musical piece. It features a vocal line and three lute staves. The vocal line begins with a fermata and then continues with a melodic phrase. The lute accompaniment provides a steady harmonic foundation.

fers.

BASSE-CONTINUE.

The third system of the score includes a vocal line and three lute staves. The vocal line has a more active melodic line with some grace notes. The lute accompaniment continues with intricate chordal and arpeggiated patterns.

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

The fourth system shows the vocal line and lute accompaniment. The vocal line is marked with a fermata and contains the lyrics 'Ah! que d'objets horribles! Que de mōstres terribles! Ah!'. The lute accompaniment features a rhythmic pattern of eighth notes.

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

The fifth system continues the vocal and lute parts. The vocal line has a fermata and includes the lyrics 'Ah! que d'objets horribles! Que de Mōstres terribles! Que de mōstres ter-'. The lute accompaniment includes some figured bass notation (e.g., 6, 6x) and continues with its characteristic rhythmic and harmonic patterns.

BASSE-CONTINUE.



The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a whole rest followed by a melodic phrase. The second staff is the basso continuo line, featuring a rhythmic accompaniment with sixteenth and thirty-second notes. The third and fourth staves are for a keyboard instrument, likely the harpsichord, with a similar rhythmic pattern. The fifth staff is another keyboard part, possibly for a lute or another keyboard instrument, with a more complex melodic line.

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

The second system continues the vocal and basso continuo parts. The vocal line has a melodic phrase with a fermata. The basso continuo line continues its rhythmic accompaniment. The keyboard parts also continue their respective parts.

ribles! Ah! que d'objets horribles! Que de Monstres terribles!

The third system features the vocal line and basso continuo. The vocal line has a melodic phrase with a fermata. The basso continuo line continues its rhythmic accompaniment. The keyboard parts also continue their respective parts.

BASSE-CONTINUE.

The fourth system consists of five staves. The top staff is a vocal line in G major, starting with a whole rest followed by a melodic phrase. The second staff is the basso continuo line, featuring a rhythmic accompaniment with sixteenth and thirty-second notes. The third and fourth staves are for a keyboard instrument, likely the harpsichord, with a similar rhythmic pattern. The fifth staff is another keyboard part, possibly for a lute or another keyboard instrument, with a more complex melodic line.

Ah!

The fifth system continues the vocal and basso continuo parts. The vocal line has a melodic phrase with a fermata. The basso continuo line continues its rhythmic accompaniment. The keyboard parts also continue their respective parts.

Ah! que d'objets hor-

The sixth system features the vocal line and basso continuo. The vocal line has a melodic phrase with a fermata. The basso continuo line continues its rhythmic accompaniment. The keyboard parts also continue their respective parts.

BASSE-CONTINUE.

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The following three staves are for piano accompaniment, with the first two in treble clef and the third in bass clef. The music features a mix of quarter and eighth notes, with some triplet markings.

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

The second system continues the vocal line and piano accompaniment. The vocal line is on the top staff, and the piano accompaniment is on the three staves below. The lyrics "ribles! Que de monstres terribles! Que de môstres terribles!" are written below the vocal staff.

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

The third system continues the musical score. The vocal line is on the top staff, and the piano accompaniment is on the three staves below. A fermata is placed over the final note of the vocal line.

BASSE-CONTINUE.

The fourth system continues the musical score. The vocal line is on the top staff, and the piano accompaniment is on the three staves below. The piano accompaniment features a prominent triplet pattern.

The fifth system continues the musical score. The vocal line is on the top staff, and the piano accompaniment is on the three staves below.

The sixth system continues the musical score. The vocal line is on the top staff, and the piano accompaniment is on the three staves below.

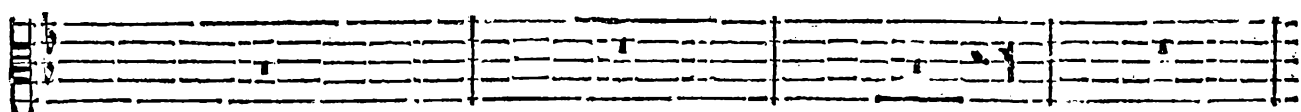
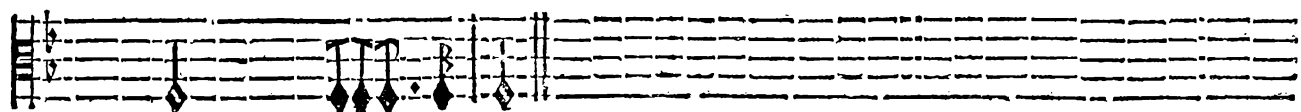
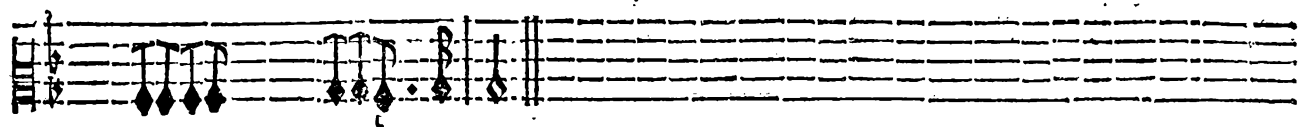
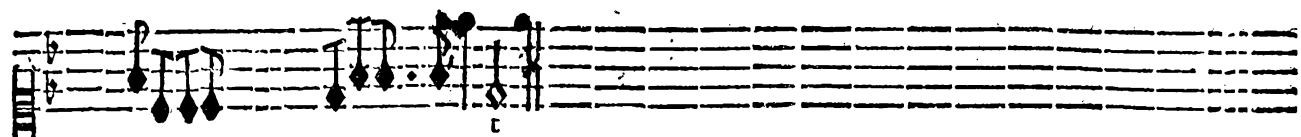
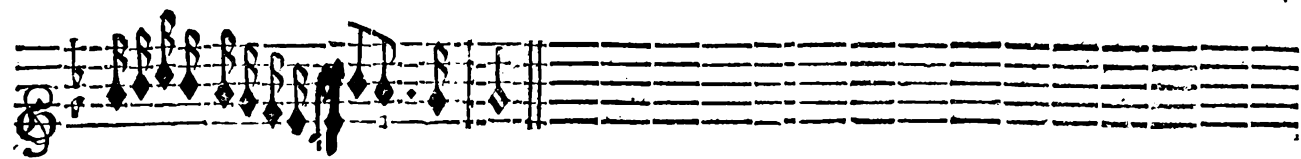
The seventh system continues the musical score. The vocal line is on the top staff, and the piano accompaniment is on the three staves below.

The eighth system continues the musical score. The vocal line is on the top staff, and the piano accompaniment is on the three staves below.

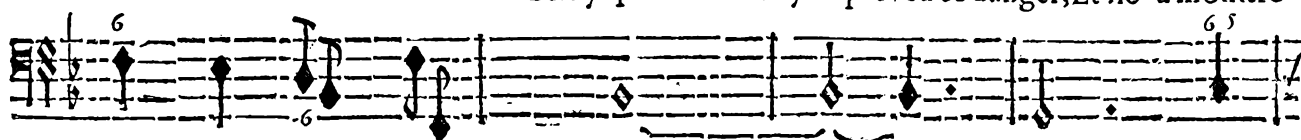
The ninth system continues the musical score. The vocal line is on the top staff, and the piano accompaniment is on the three staves below.

The tenth system continues the musical score. The vocal line is on the top staff, and the piano accompaniment is on the three staves below. A fermata is placed over the final note of the vocal line.

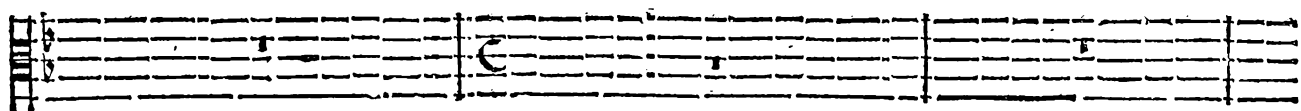
BASSE-CONTINUE.



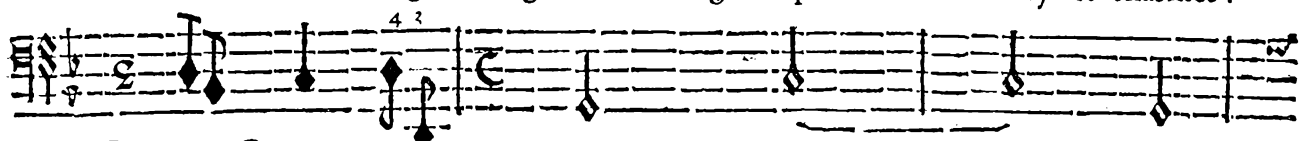
Celuy qui nous envoie a preveu ce danger, Et no<sup>o</sup> a montré



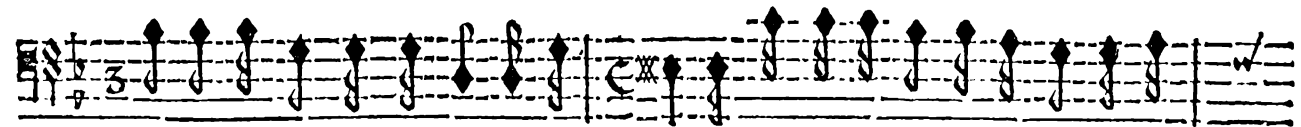
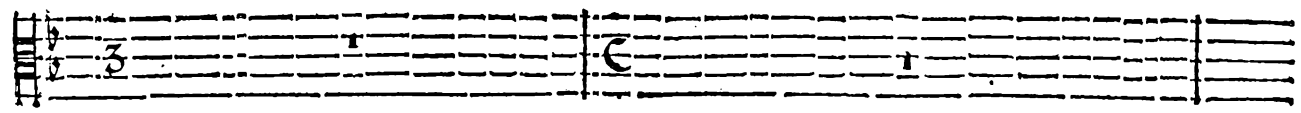
BASSE-CONTINUE.



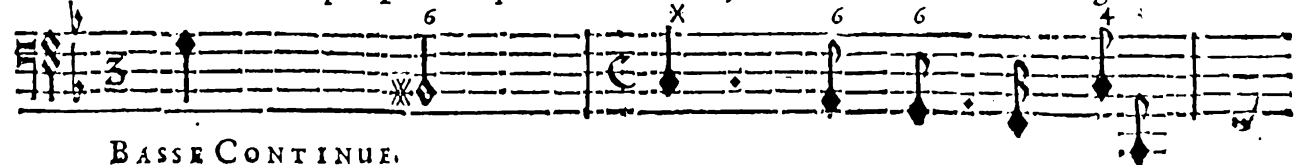
l'art de nous en déga- ger. Ne craignons point Armide ny ses charmes :



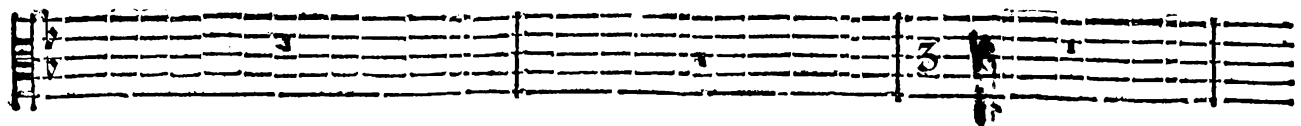
BASSE-CONTINUE.



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



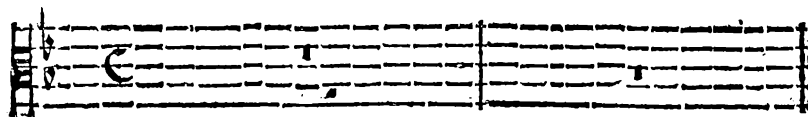
BASSE CONTINUE.



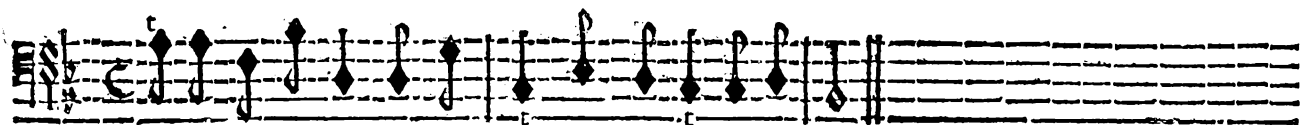
ris. Laissez-nous un libre passage, Monstres, allez chercher vostre inutile



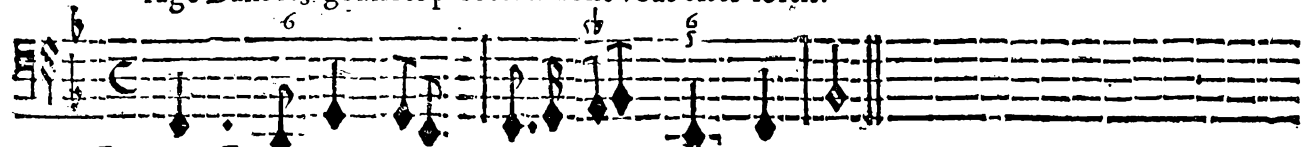
BASSE-CONTINUE.



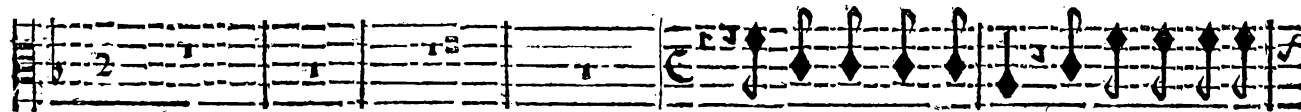
On reprend le Prelude du Commencement du Quatrième Acte page 161.



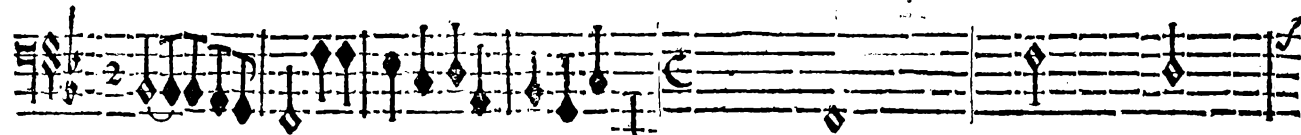
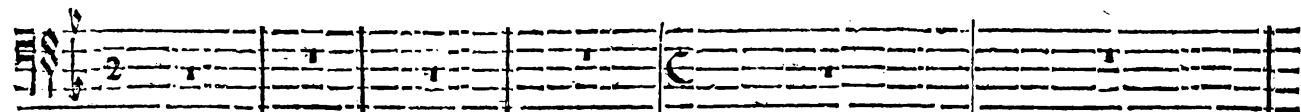
rage Dans les gouffres profonds dont vous estes sortis.



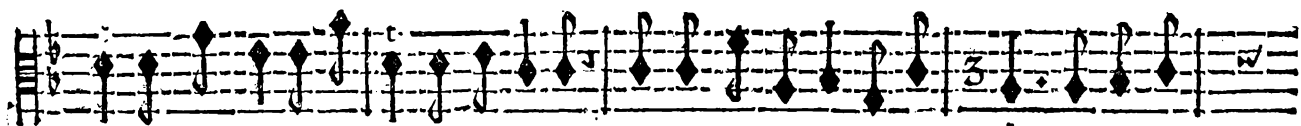
BASSE-CONTINUE.



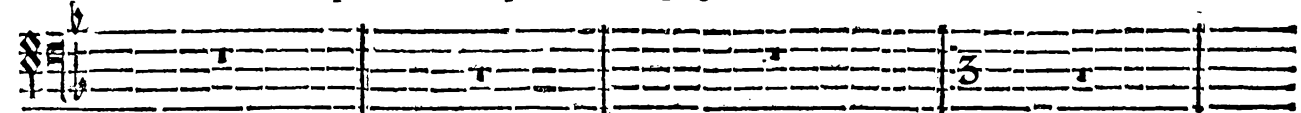
Allons chercher Renaud, le Ciel no' favo-



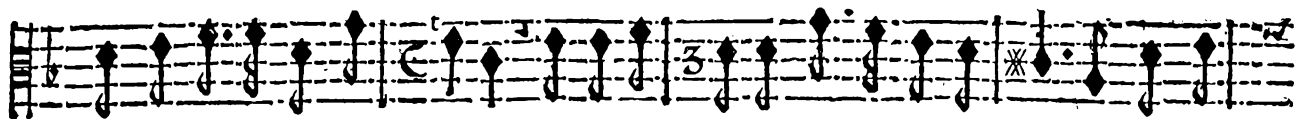
BASSE-CONTINUE. PRELUDE.



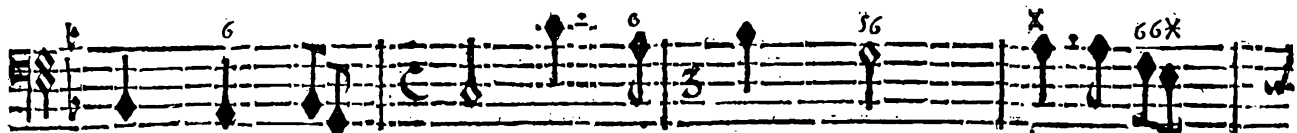
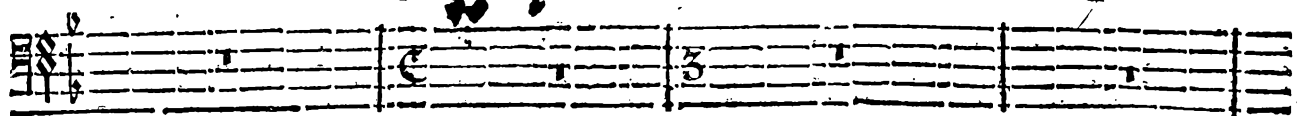
rife Dans nostre penible entreprise Ce qui peut flater nos desirs Doit à son



BASSE-CONTINUE.



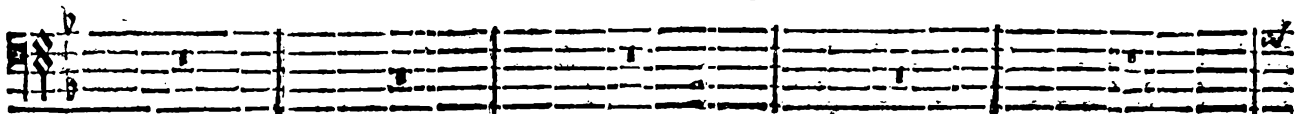
tour tenter de nous sur- prendre. C'est desor- mais du charme des plaisirs Que nous au-



BASSE-CONTINUE.



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



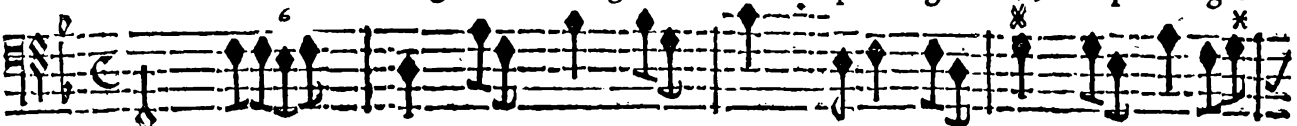
BASSE-CONTINUE.



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



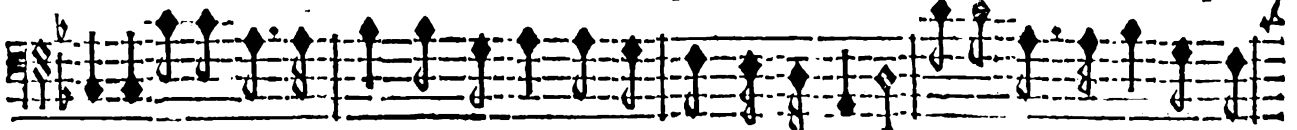
Redoublons nos soins gardons-nous gardons-nous des perils agreables, des perils agre-



BASSE-CONTINUE.



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

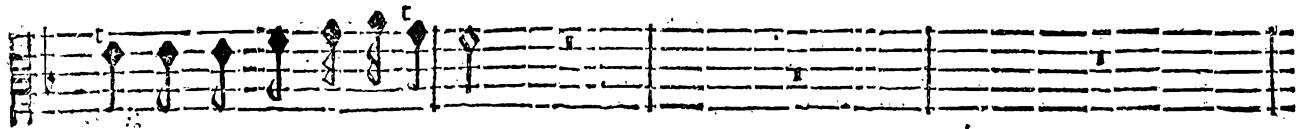


ables. Les enchantements les plus doux Sont les plus redoutables. les enchantements les plus



BASSE-CONTINUE.

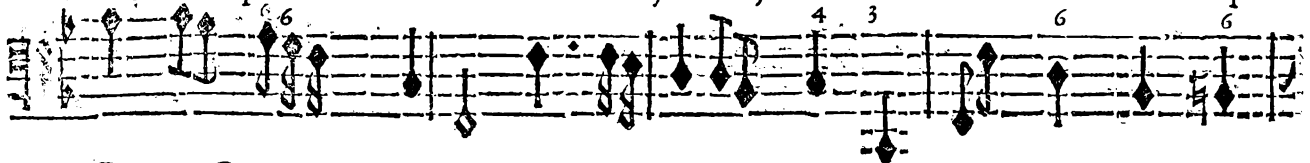
Y



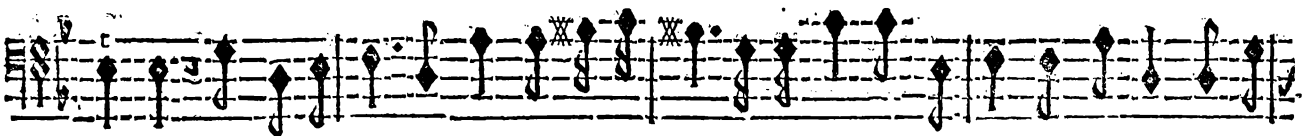
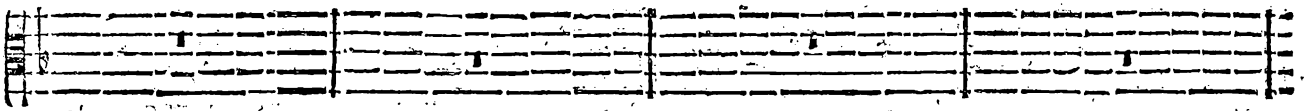
doux Sont les plus redoutables.



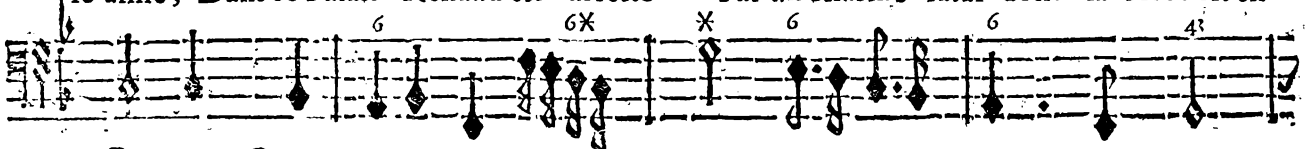
doux Sont les plus redoutables. On voit d'icy le sejour enchanté d'Armide & du Heros qu'el-



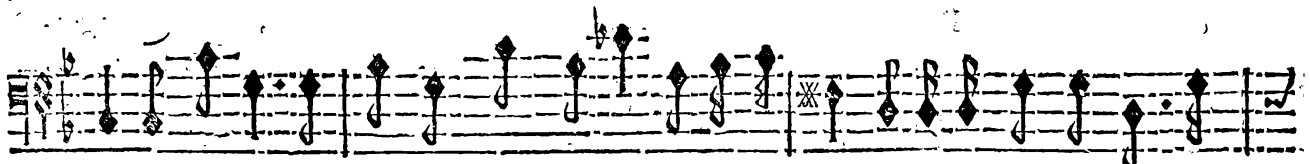
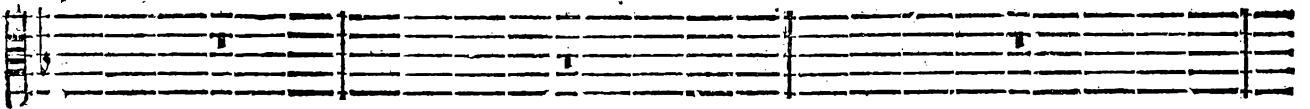
BASSE-CONTINUE.



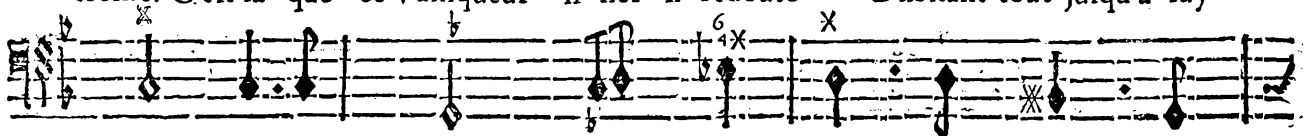
le aime, Dans ce Palais Renaud est arresté Par un charme fatal dont la force est ex-



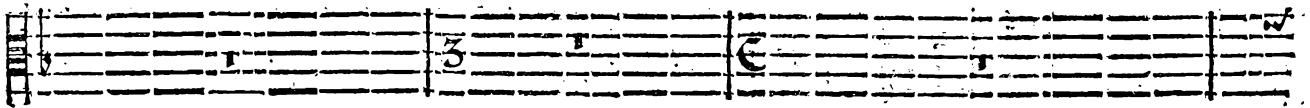
BASSE-CONTINUE.



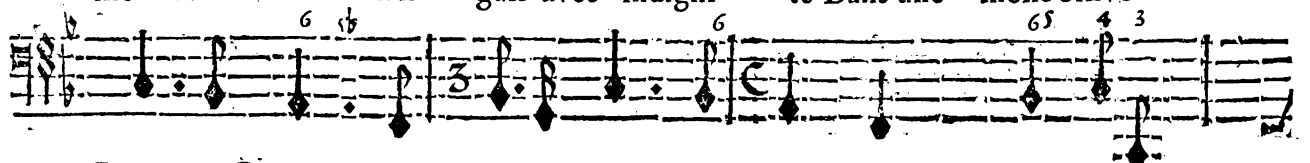
trême. C'est la que ce Vainqueur si fier si redouté Oubliant tout jusqu'à luy-



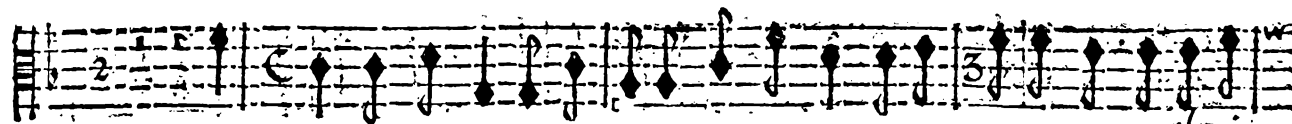
BASSE-CONTINUE.



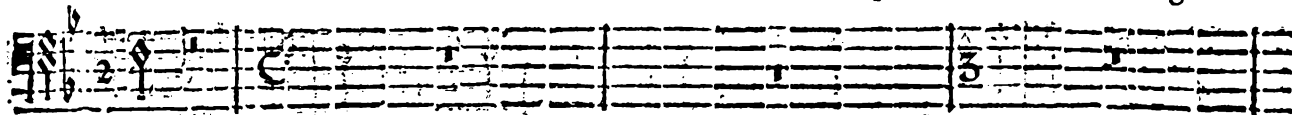
mesme Est reduit à lan- guir avec indigni- té Dans une molle oisive-



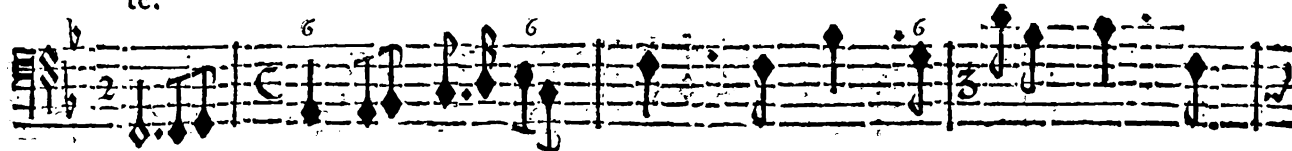
BASSE-CONTINUE.



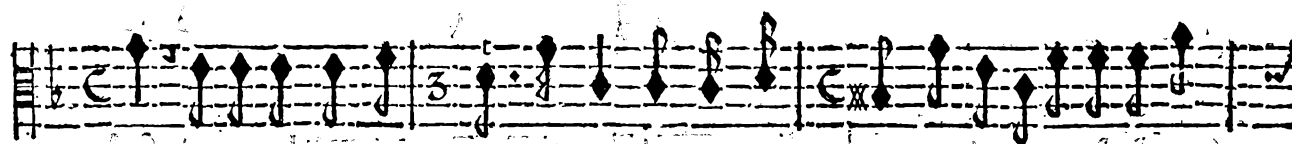
En- vain tout l'Enfer s'intresse Dans l'amour qui se- duit un cœur si <sup>glori-</sup>~~fi-~~ant



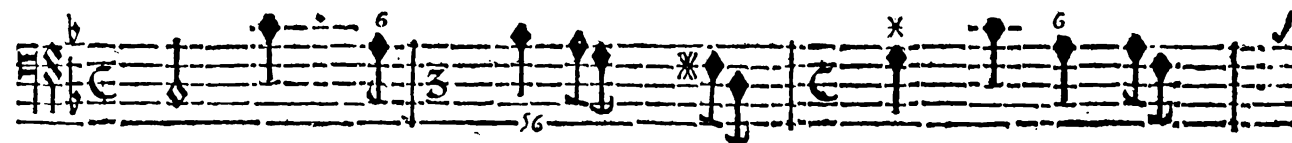
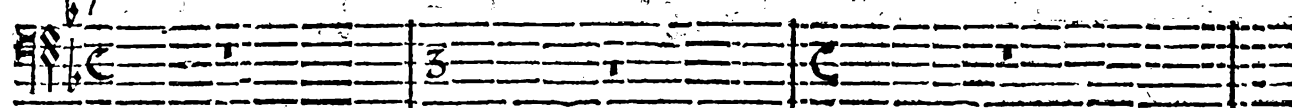
ré.



BASSE-CONTINUE.



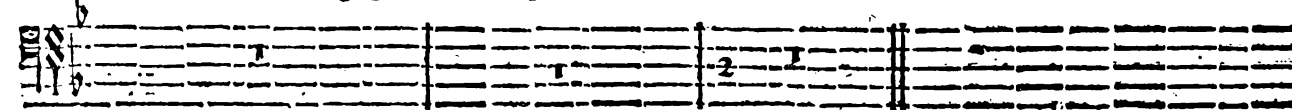
yeux : Si sur ce Boucli- er Renaud tourne les yeux Il rougira de sa foi-



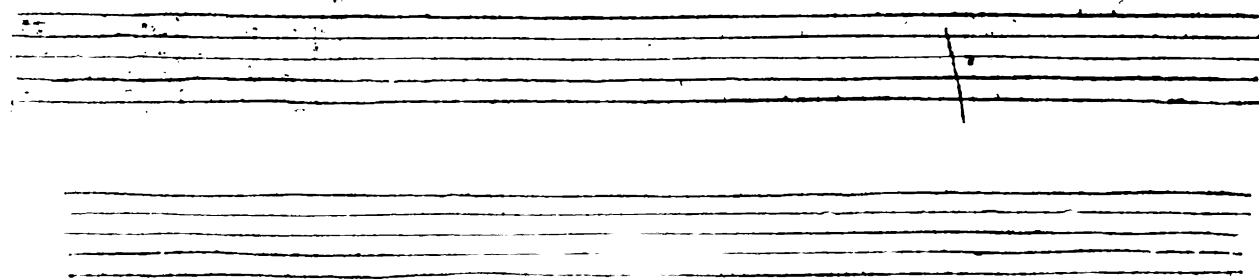
BASSE-CONTINUE.



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



BASSE-CONTINUE.



A R M I D E, TRAGÉDIE

6/4  
ALR. *Allegretto*  
Musical notation for the first system, featuring a treble clef and a 6/4 time signature.

6/4  
Musical notation for the second system, featuring a bass clef and a 6/4 time signature.

6/4  
Musical notation for the third system, featuring a bass clef and a 6/4 time signature.

6/4  
Musical notation for the fourth system, featuring a bass clef and a 6/4 time signature.

6/4  
Musical notation for the fifth system, featuring a bass clef and a 6/4 time signature.

Empty musical staves for the sixth system.

6/4  
Musical notation for the seventh system, featuring a treble clef and a 6/4 time signature.

6/4  
Musical notation for the eighth system, featuring a bass clef and a 6/4 time signature.

6/4  
Musical notation for the ninth system, featuring a bass clef and a 6/4 time signature.

6/4  
Musical notation for the tenth system, featuring a bass clef and a 6/4 time signature.

6/4  
Musical notation for the eleventh system, featuring a bass clef and a 6/4 time signature.

Empty musical staves for the twelfth system.



Five staves of musical notation, likely for a vocal line and basso continuo. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes.

# SCENE II.

LUCINDE, UBALDE, ET LE CHEVALIER DANOIS.

LUCINDE.

Musical notation for Lucinde's first line, including a vocal line and a basso continuo line. The lyrics are: "Voicy la charmante Retraite De la fellicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-".

BASSE-CONTINUE.

Musical notation for Lucinde's second line, including a vocal line and a basso continuo line. The lyrics are: "mour. Voicy l'heureux sejour Des Jeux & de l'Amour."

BASSE-CONTINUE.

Two empty musical staves at the bottom of the page.

ARMIDE, TRAGEDIE.

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 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-

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-

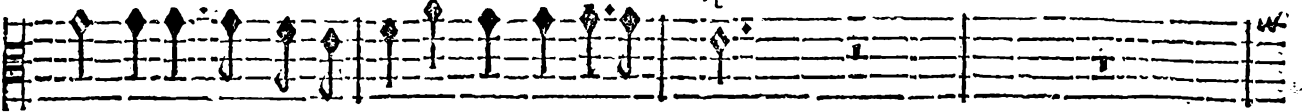
VIOLONS.

BASSE-CONTINUE.

ACTE QUATRIÈME.



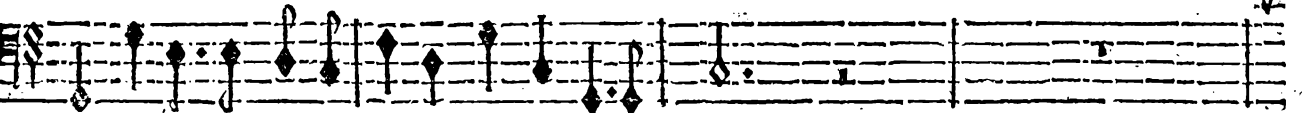
mour. Voicy l'heureux fejour Des Jeux & de l'Amour.



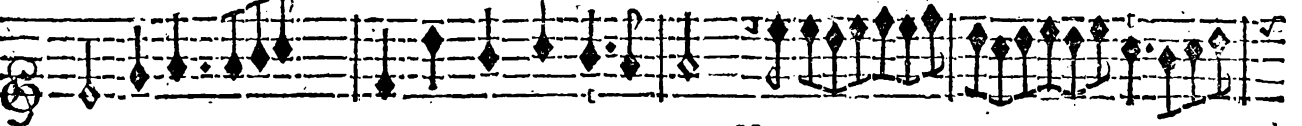
mour. Voicy l'heureux fejour Des Jeux & de l'Amour.



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



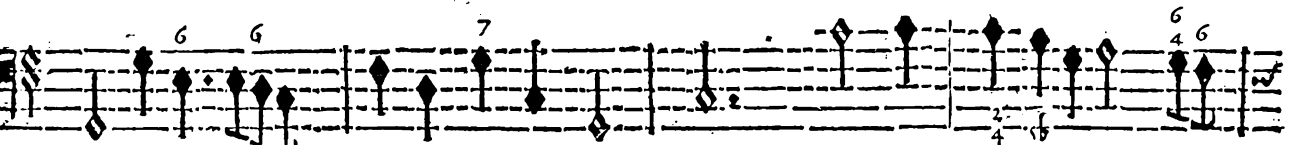
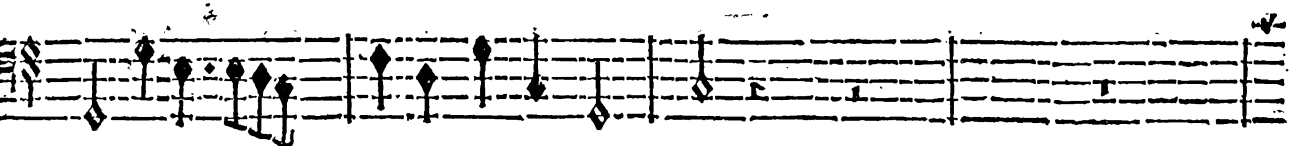
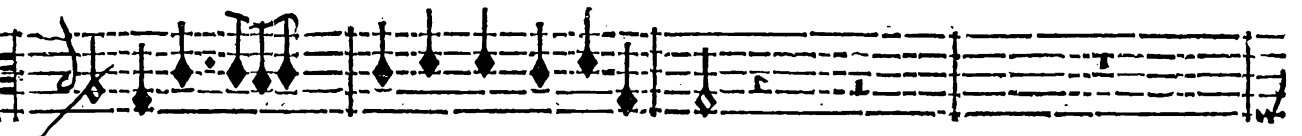
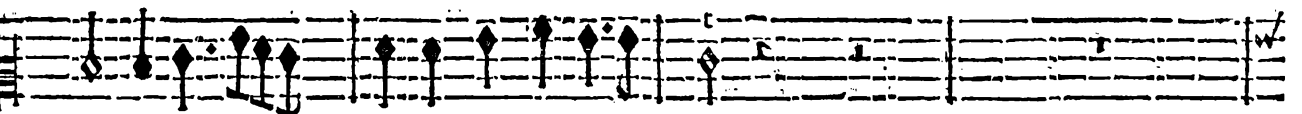
mour. Voicy l'heureux fejour Des Jeux & de l'Amour.



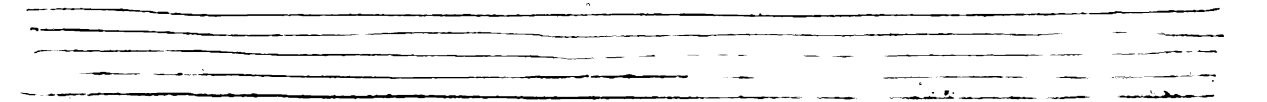
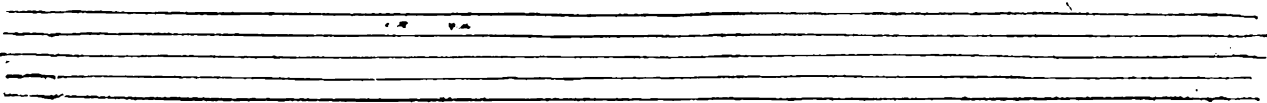
HAUTBOIS.



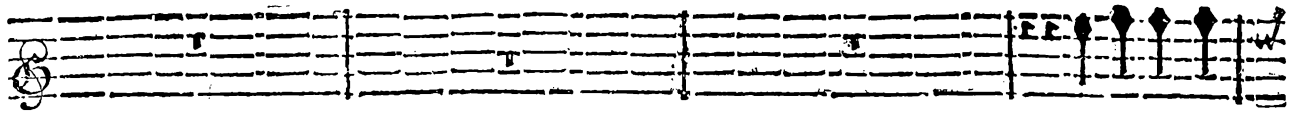
HAUTBOIS.



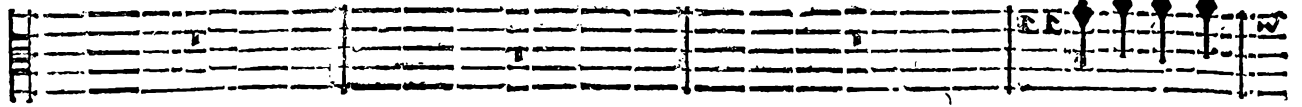
BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.



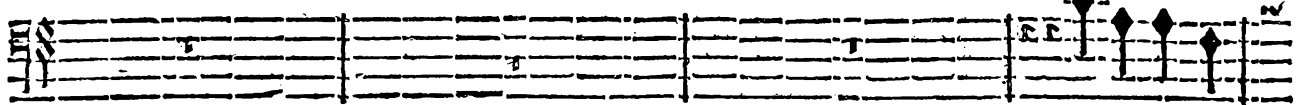
Voicy la char-



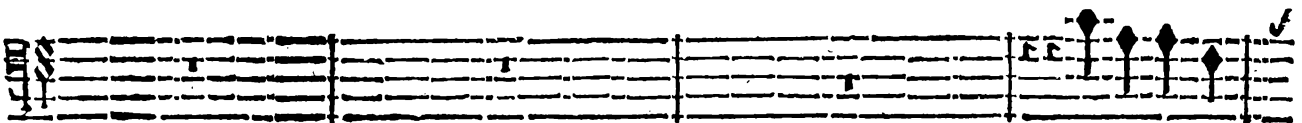
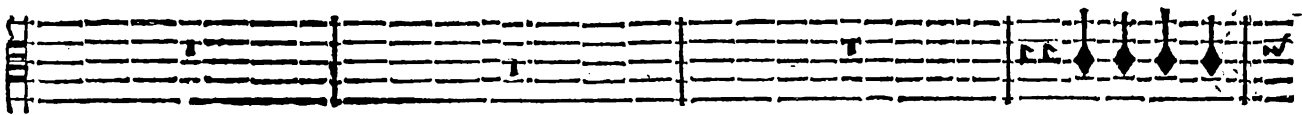
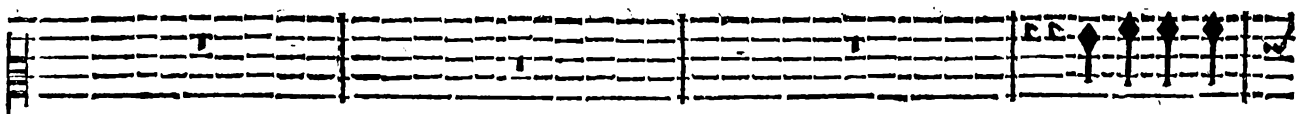
Voicy la char-



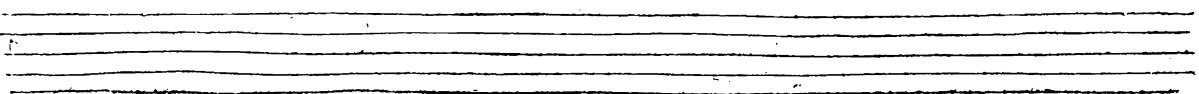
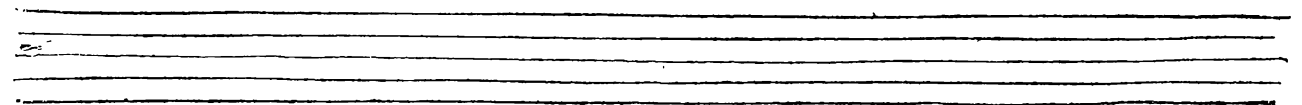
Voicy la char-



Voicy la char-



BASSE-CONTINUE.



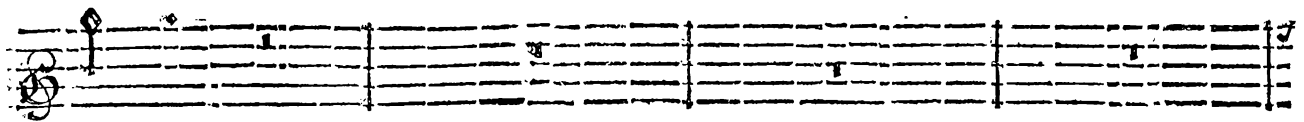
mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-

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

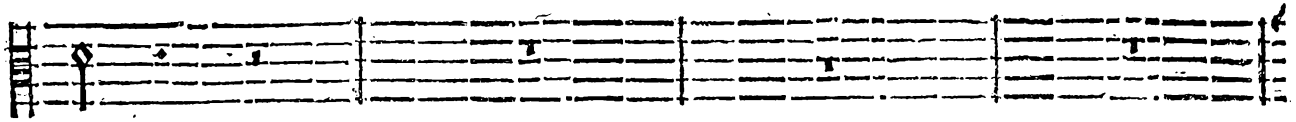
mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-

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

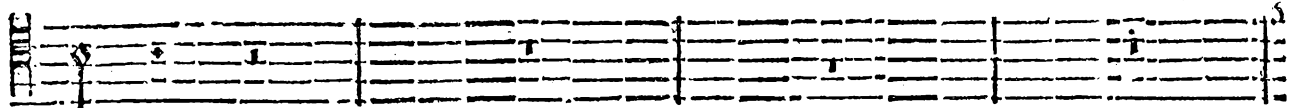
BASSE-CONTINUE.



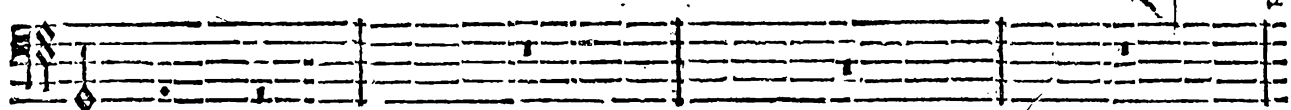
mour.



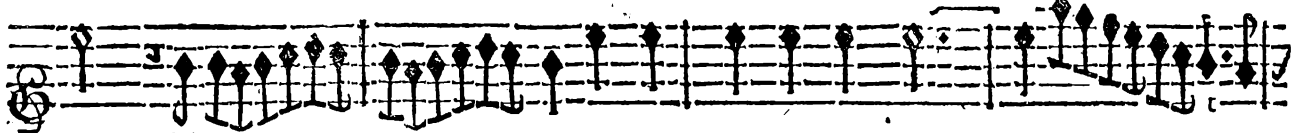
mour.



mour.



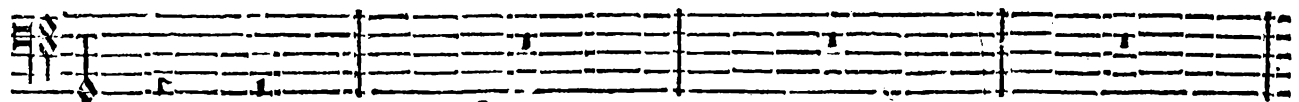
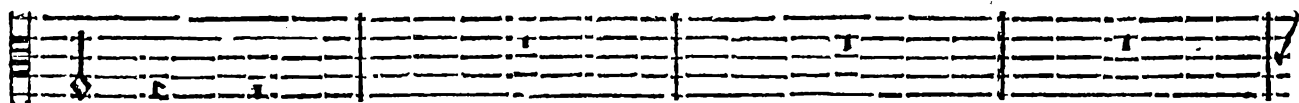
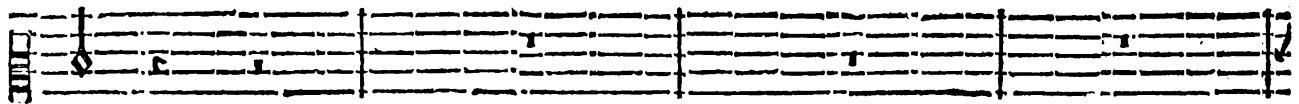
mour.



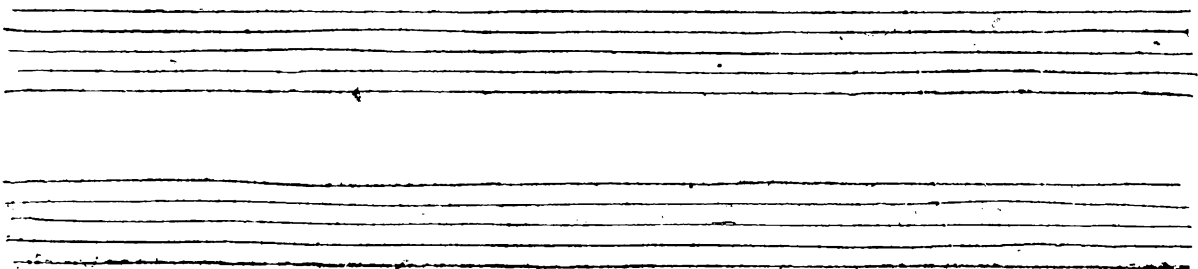
HAUTBOIS.

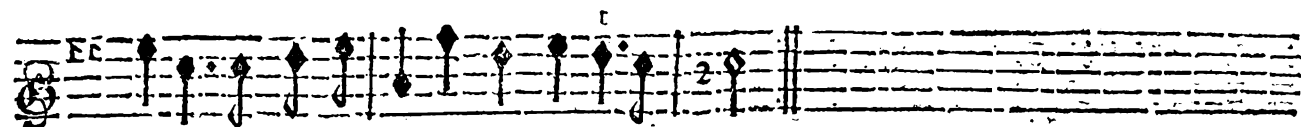


HAUTBOIS.

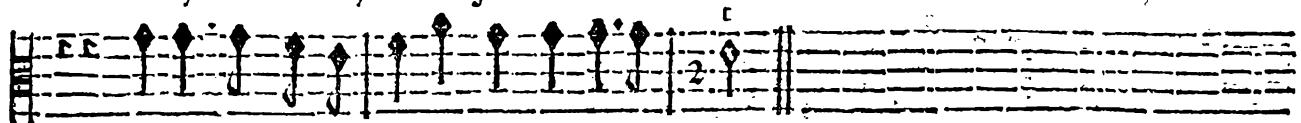


BASSE-CONTINUE.

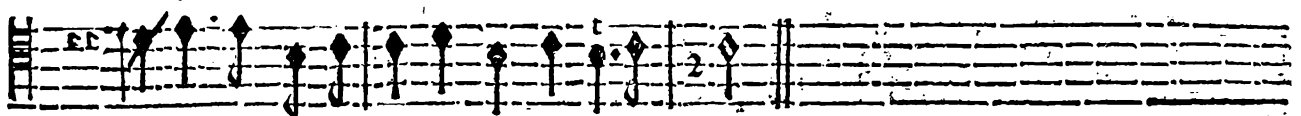




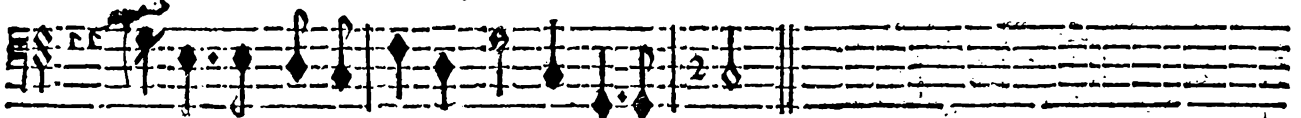
Voicy l'heureux sejour Des Jeux & de l'Amour.



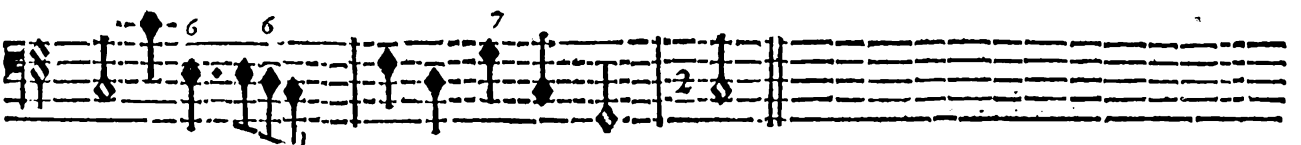
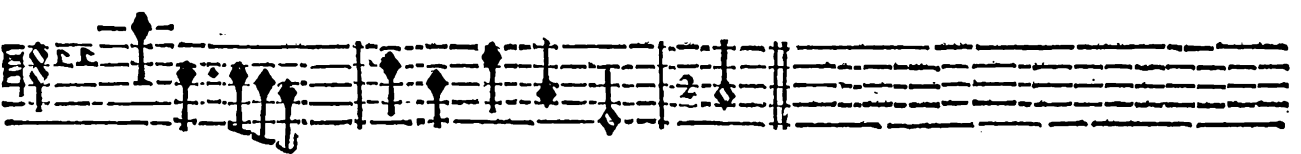
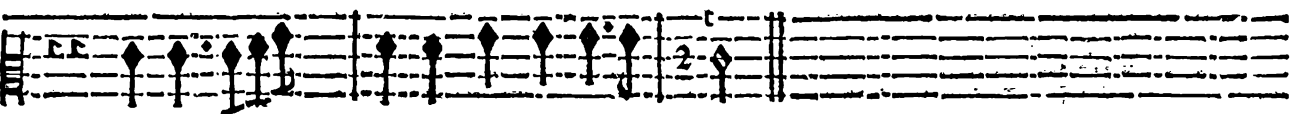
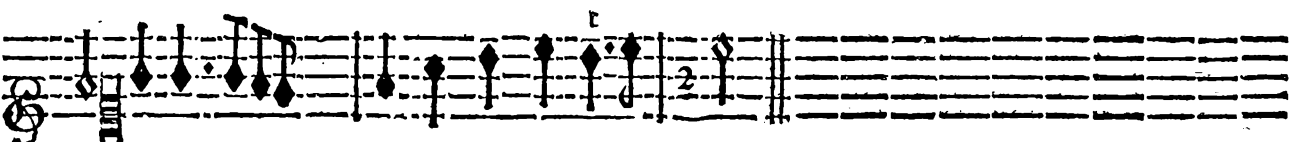
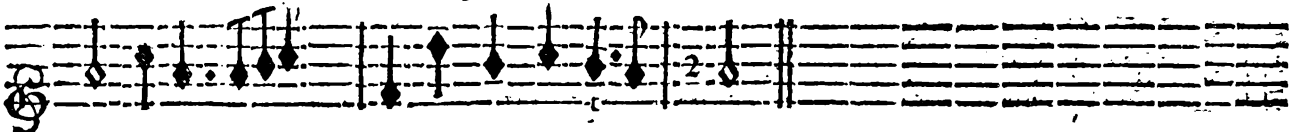
Voicy l'heureux sejour Des Jeux & de l'Amour.



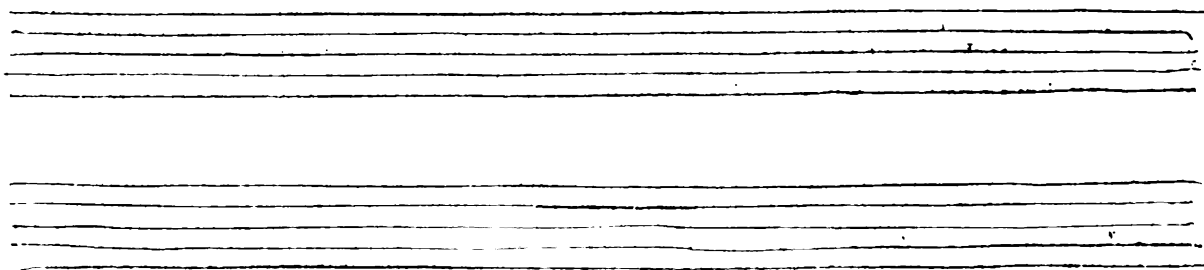
Voicy l'heureux sejour Des Jeux & de l'Amour.



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



BASSE-CONTINUE.



2

GAVOTE.

2

2

2

2

2

2

2

2

2



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 with five lines.

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

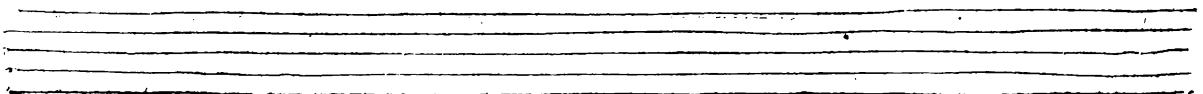
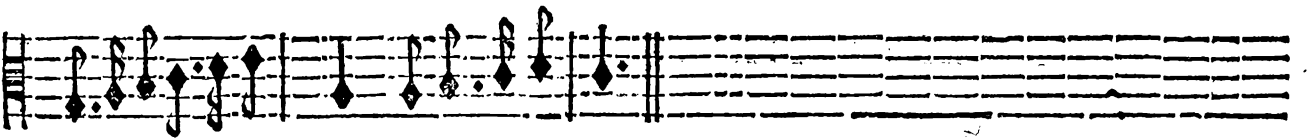
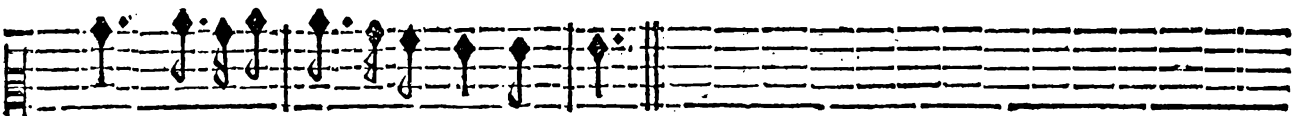
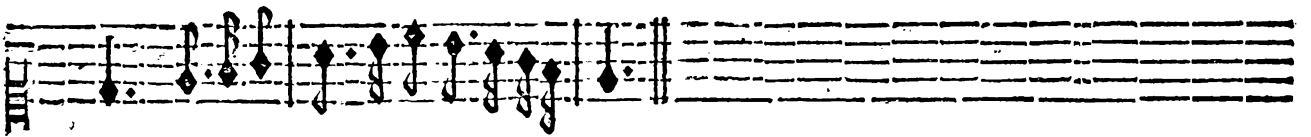
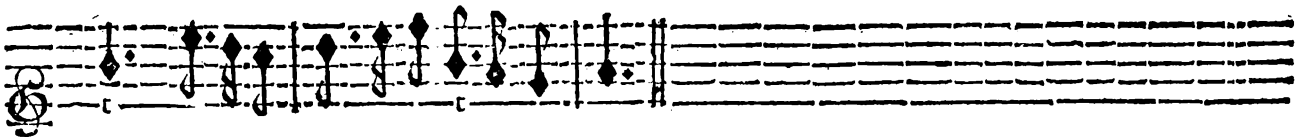
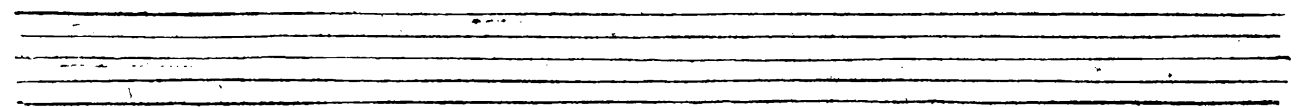
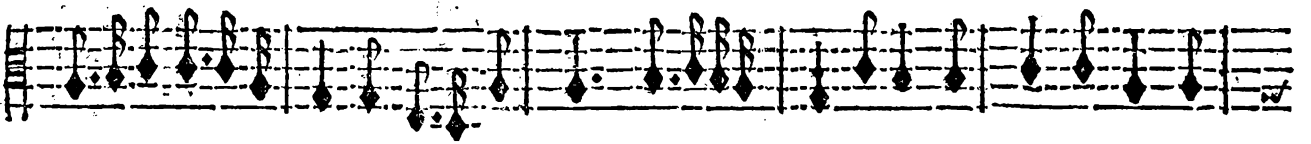
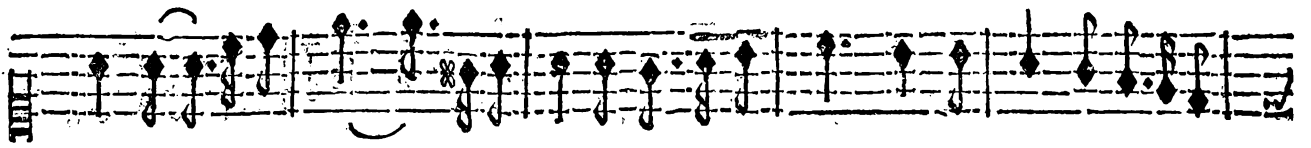
Musical staff 7: Bass clef, accompaniment line with chords and single notes.

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

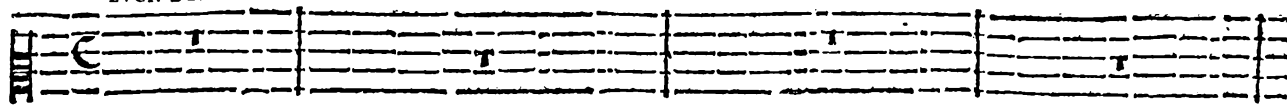
Musical staff 9: Bass clef, accompaniment line with chords and single notes.

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

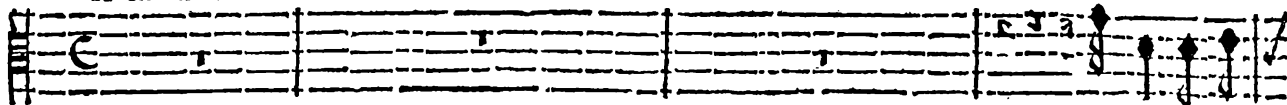
Empty musical staff with five lines.



LUCINDE.



LE CHEVALIER.

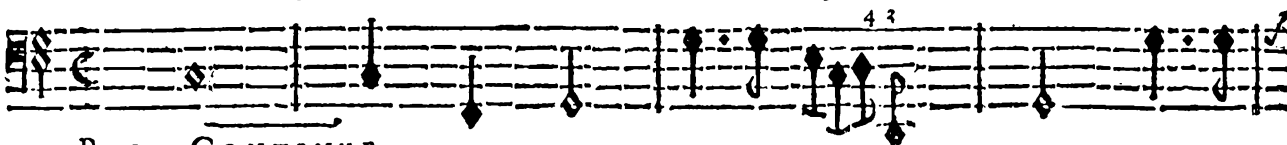


Je voy la Beau-

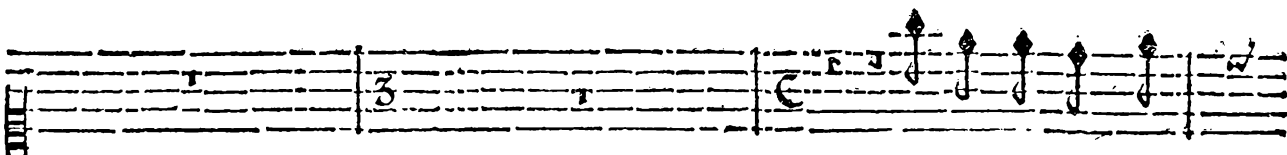


V BALDE.

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



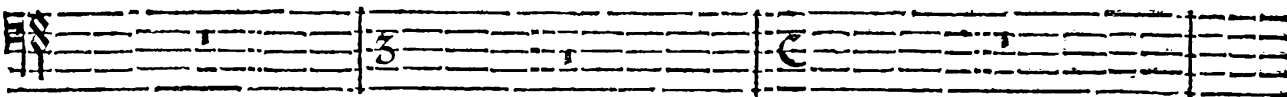
BASSE-CONTINUE.



Jamais dans ces beaux



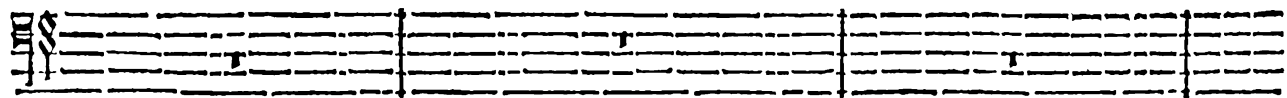
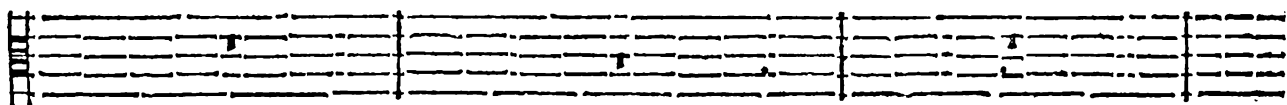
té que j'adore : C'est elle, je n'en puis dou- ter.



BASSE-CONTINUE.



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



BASSE-CONTINUE.

ARMIDE TRAGEDIE.

nous, Et pour l'avoir trouvé sans peine No° ne l'é trouvós pas moís doux. Et pour l'avoir trouvé sans

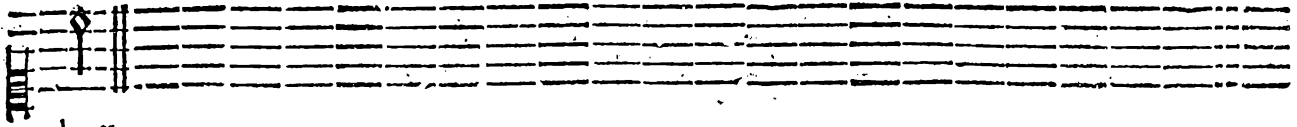
6 6 \* 6 6X 4 \* X 6 6X 6 6X

BASSE-CONTINUE.

peine Nous ne l'en trouvons pas moins

6 6

BASSE-CONTINUE.

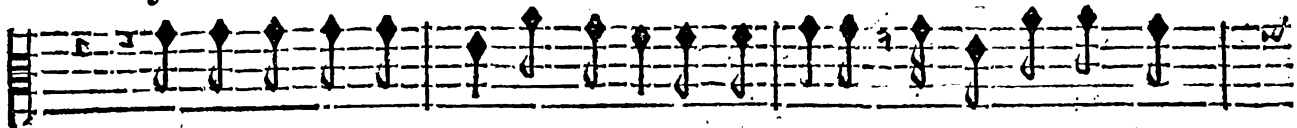


doux.

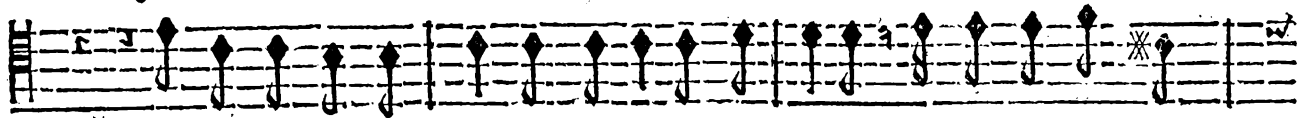
CHOEUR.



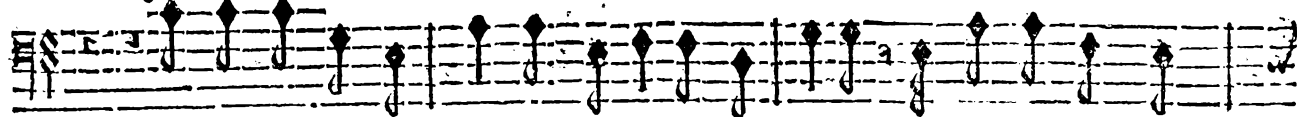
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



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



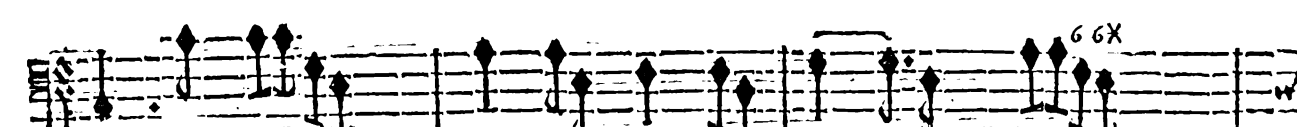
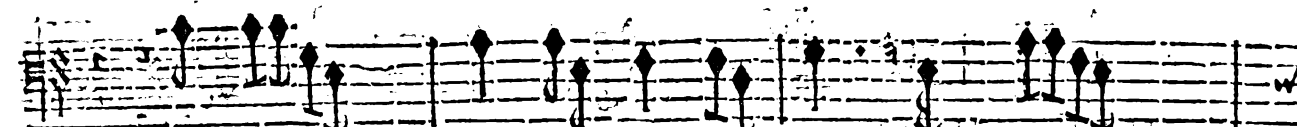
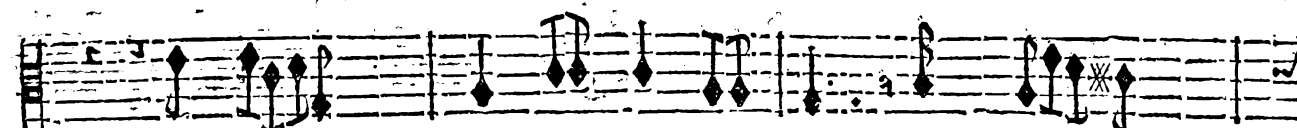
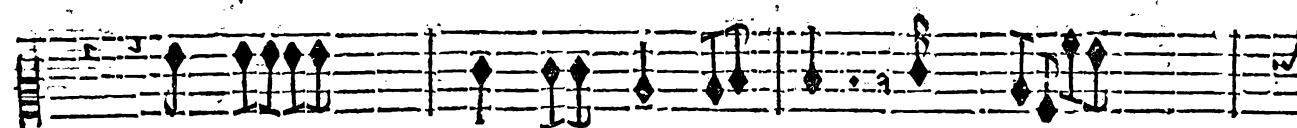
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



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



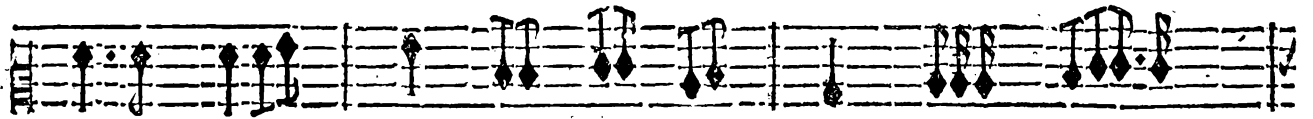
chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins



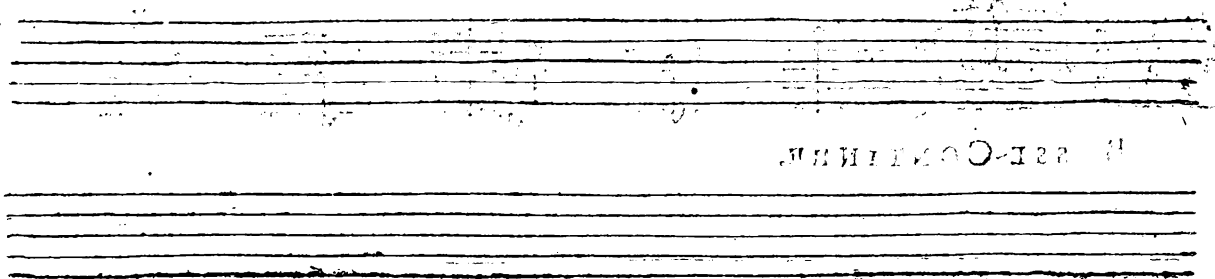
chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins



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



. BASSE-CONTINUE.





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



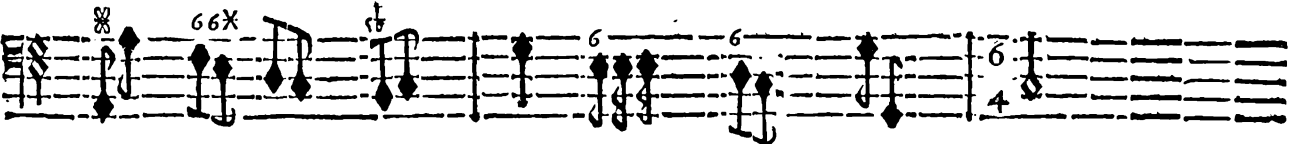
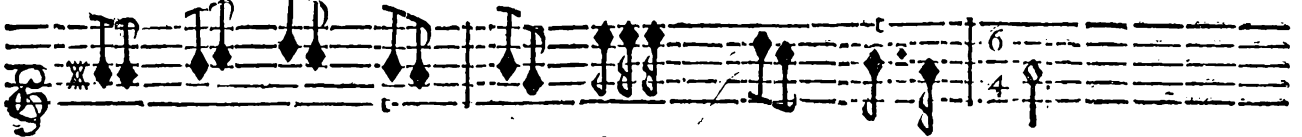
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



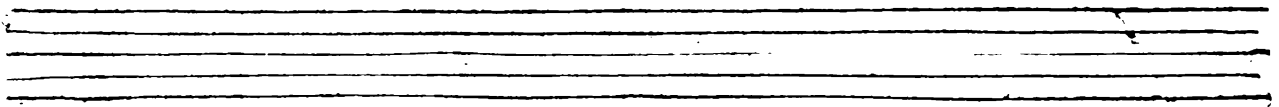
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



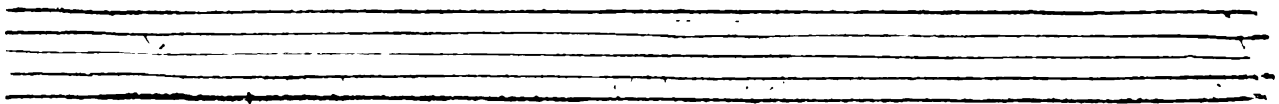
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



BASSE-CONTINUE.



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



ARMIDE, TRAGEDIE.

LUCINDE.

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.

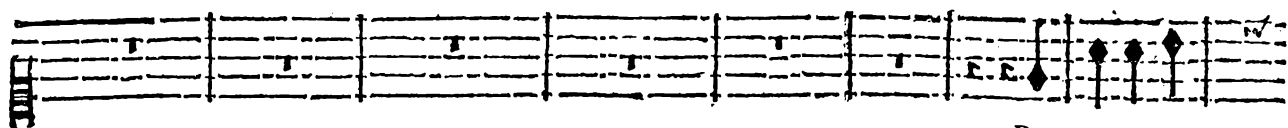
pire ?

Si loin des bords gla-

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

BASSE-CONTINUE.

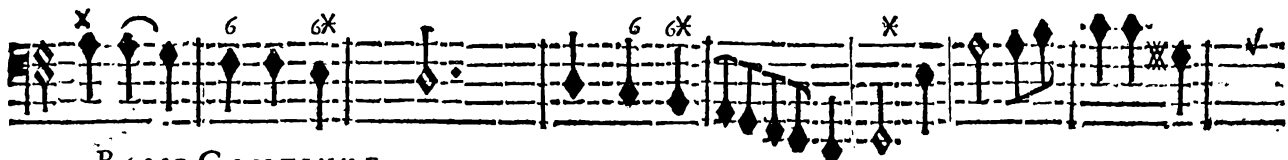
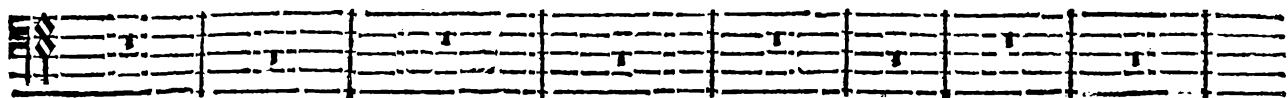




Par une ma-



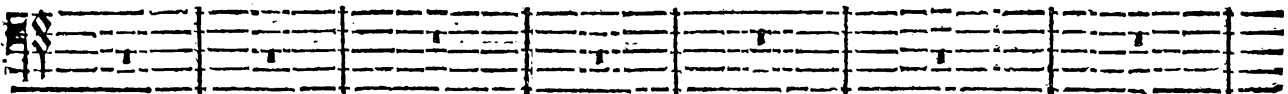
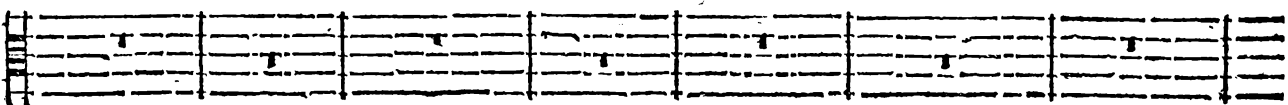
cez où vous pristes naissance, Qui peut vous offrir à mes yeux ?



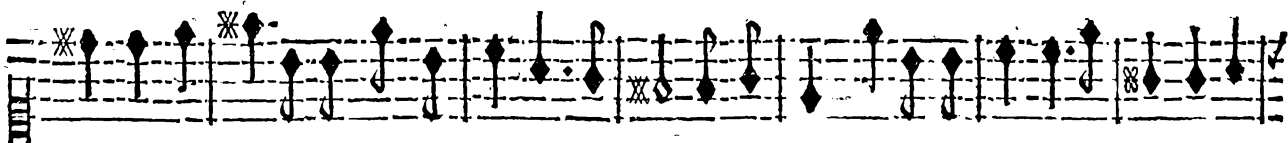
BASSE-CONTINUE.



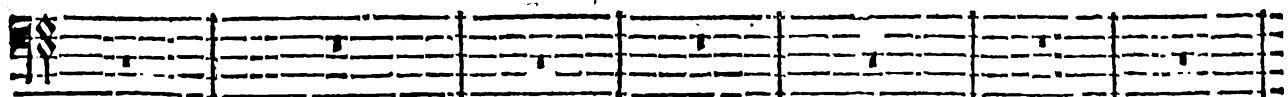
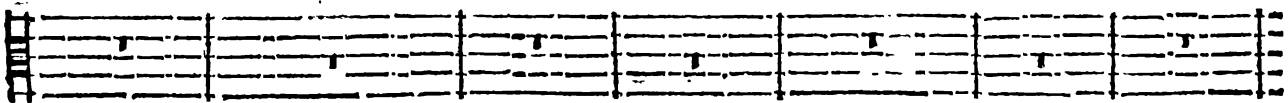
gique puissance Armide m'a conduite en ces aimables lieux, Et je vivois dans la



BASSE-CONTINUE.

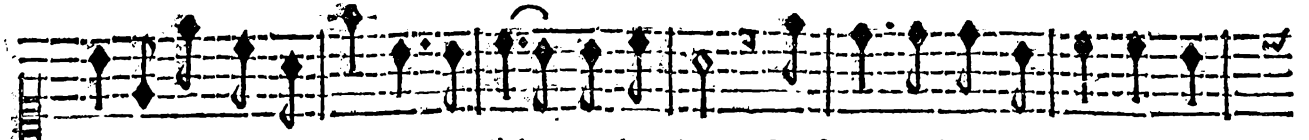


douce esperance D'y voir bien-tost ce que j'aime le mieux. Et je vivois dans la douce espe-

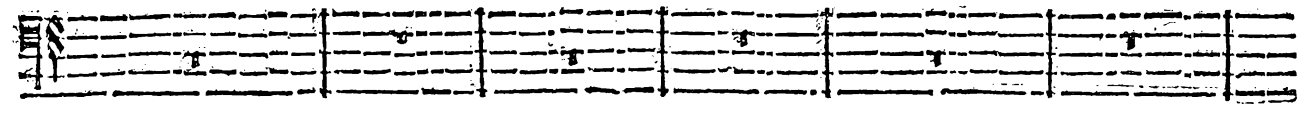
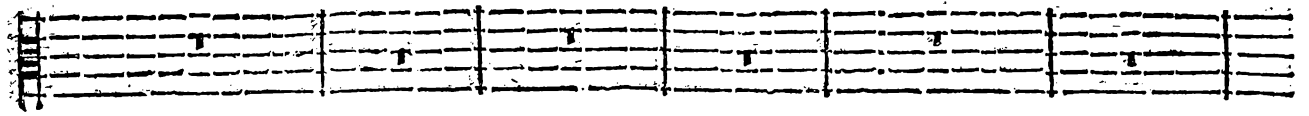


BASSE-CONTINUE.

ARMIDE TRAGÉDIE.



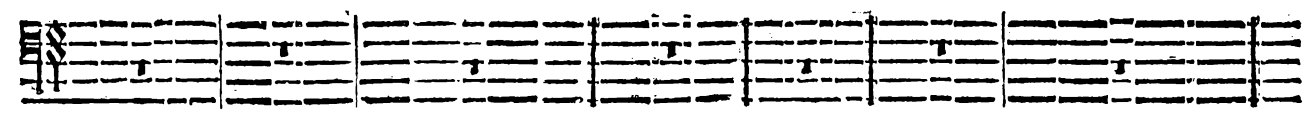
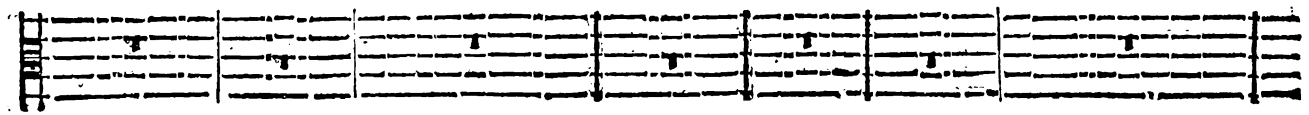
rance D'y voir bien-tost ce que j'ai-me le mieux. Goufons les doux plaisirs que pour



BASSE-CONTINUE.



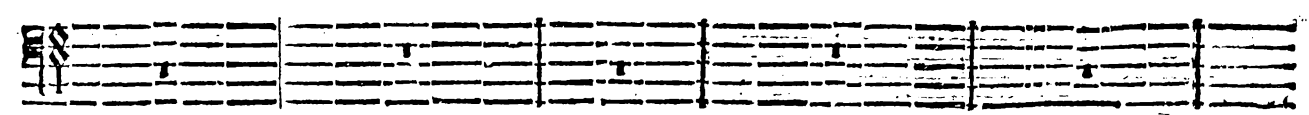
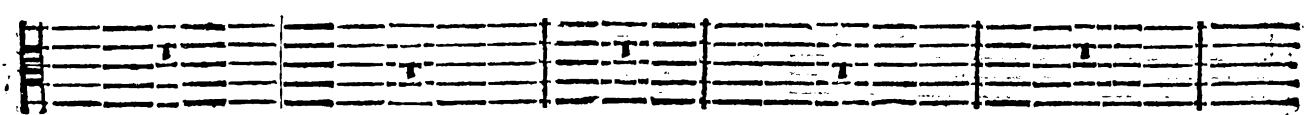
nos cœurs fi-delles Dans cét heureux sejour l'Amour a preparez. Le Devoir par des loix cru-



BASSE-CONTINUE.

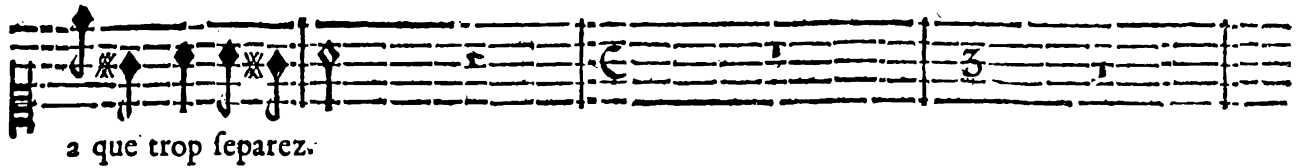


elles Ne nous a que trop separez. Le Devoir par des loix cruelles Ne nous

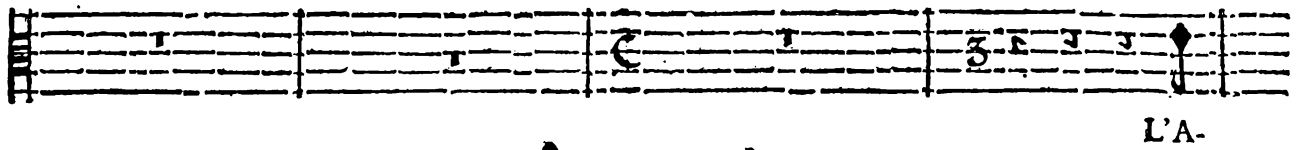


BASSE-CONTINUE.

ACTE QUATRIESME:



a que trop separez.



L'A-

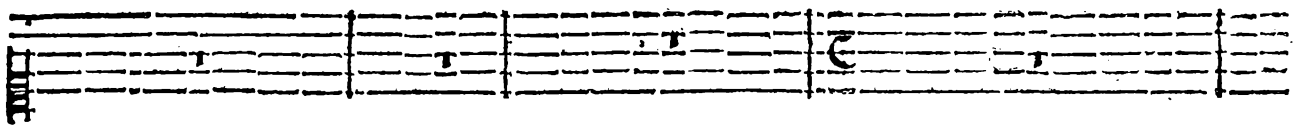


Fuyez, Fuyez, faites-vous vio-



lence

BASSE-CONTINUE.



mour ne me le permet pas.

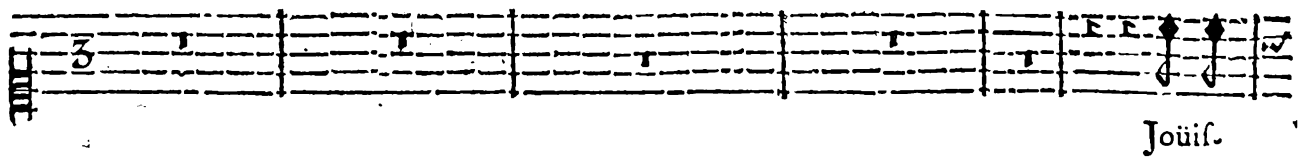


Contre de si charmants ap- pas Mon cœur est sans def-

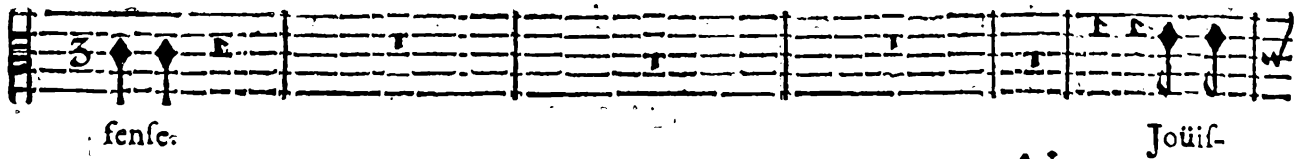


Jouïf.

BASSE-CONTINUE.



fense.



Jouïf.

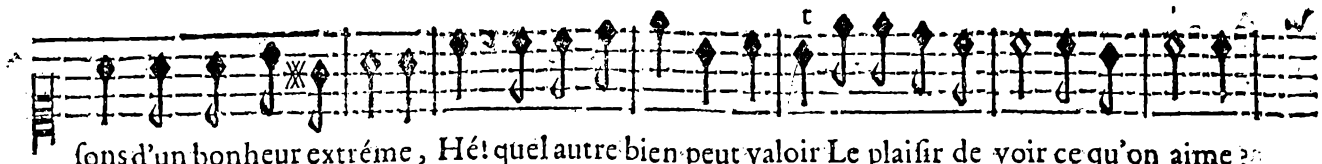


Est-ce la cette fermeté Dont vous vous estes tant vanté?

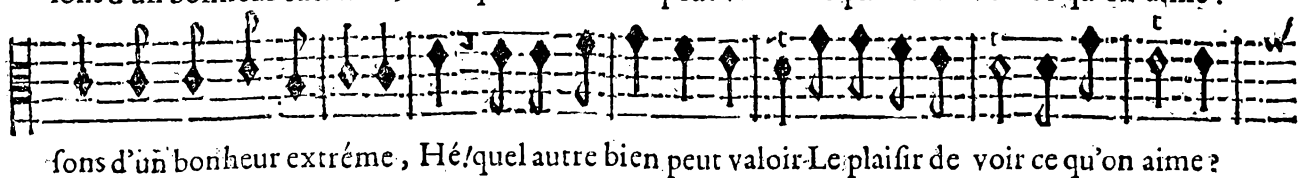


BASSE-CONTINUE.

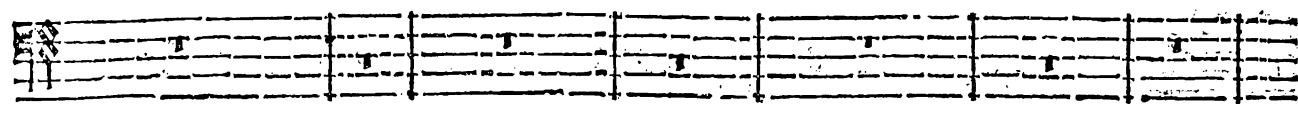
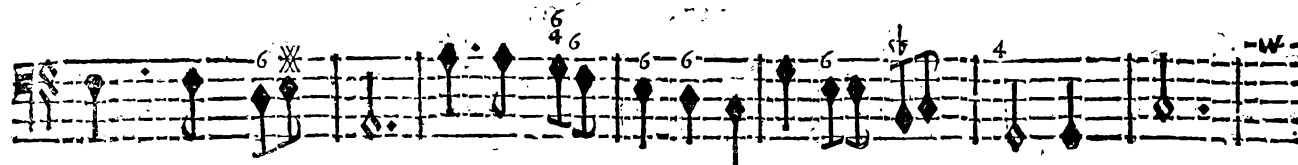
ARMIDE, TRAGÉDIE.



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



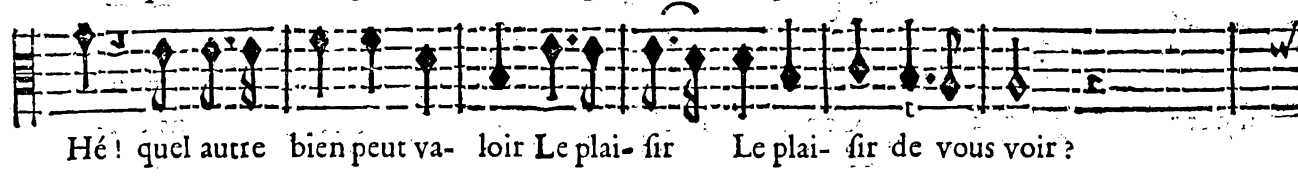
fons d'un bonheur extrême, Hé! quel autre bien peut valoir Le plaisir de voir ce qu'on aime?

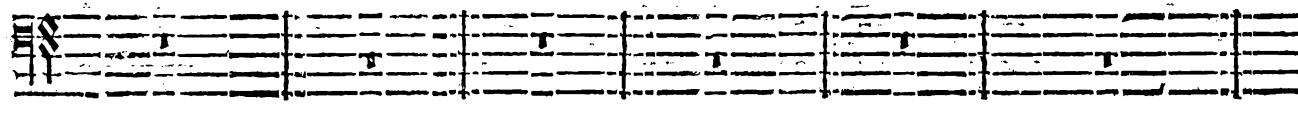
BASSE-CONTINUE.



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?



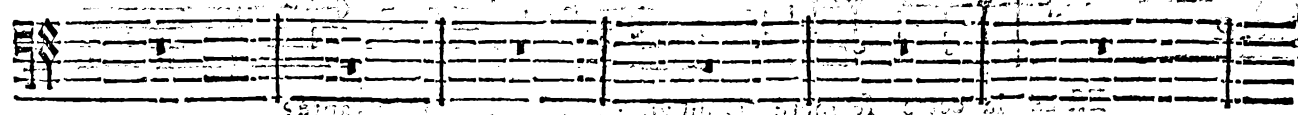

BASSE-CONTINUE.



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



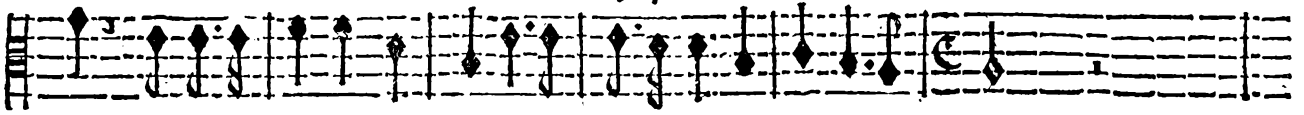
Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



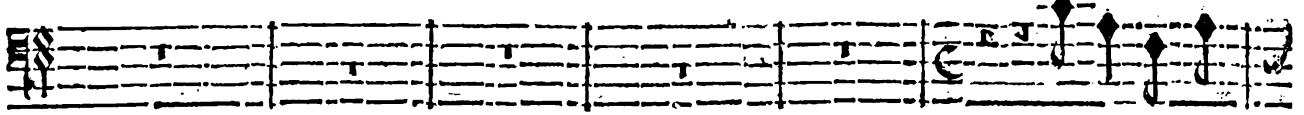

BASSE-CONTINUE.



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



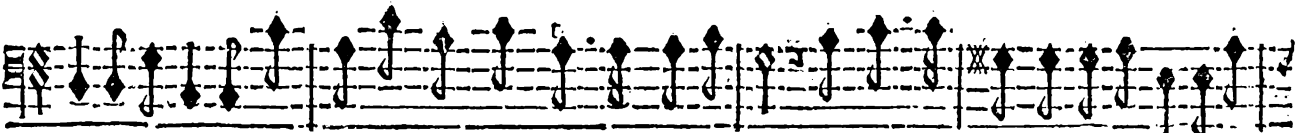
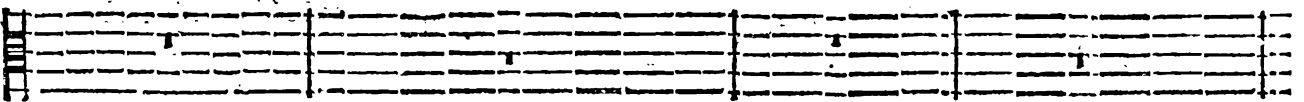
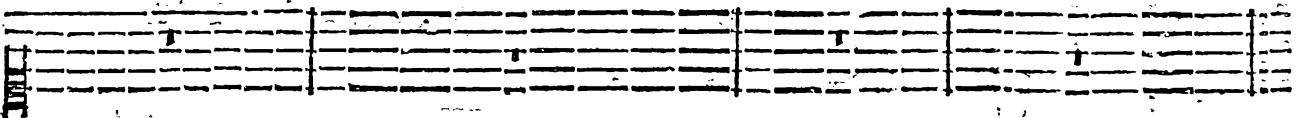
Hé! quel autre bien peut va- loir Le plai- fir Le plai- fir de vous voir?



Malgré la puif-



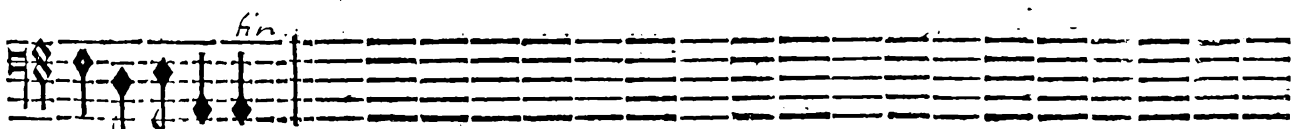
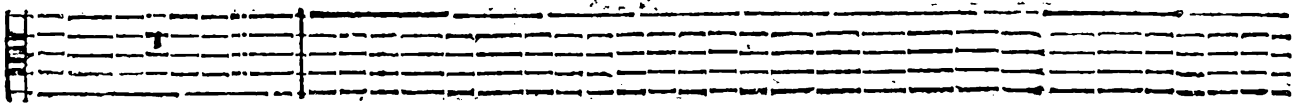
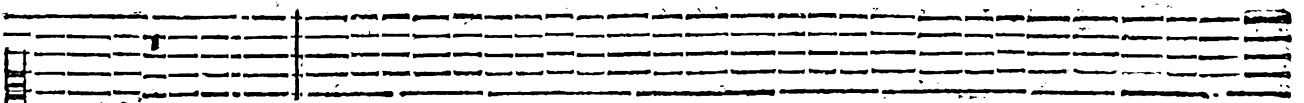
BASSE-CONTINUÉ.



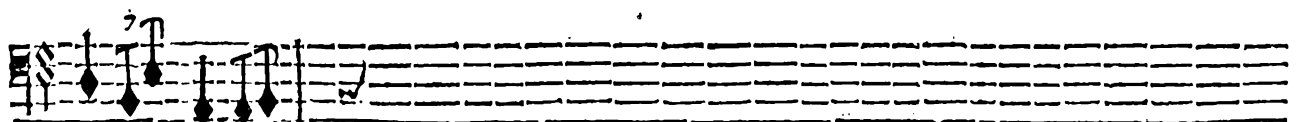
fance infernale, Malgré vous-mefme il faut vous détromper. Ce Sceptre d'or peut diffiper Une er-



BASSE-CONTINUE.



reur fi fatale.



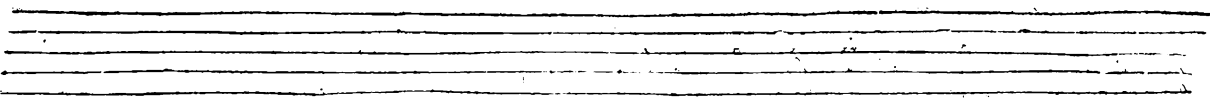
BASSE-CONTINUE,

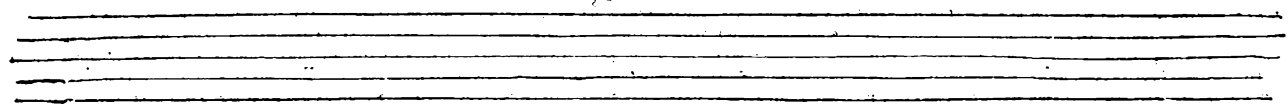
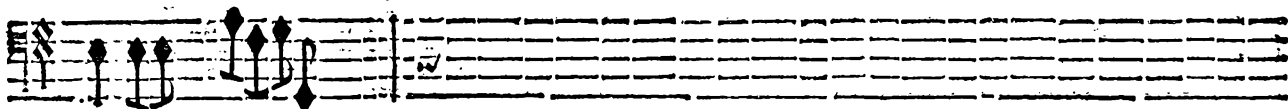
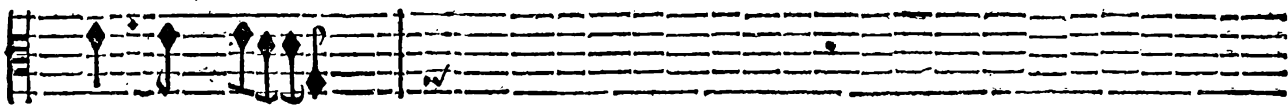
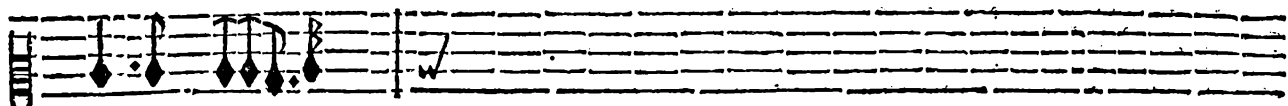
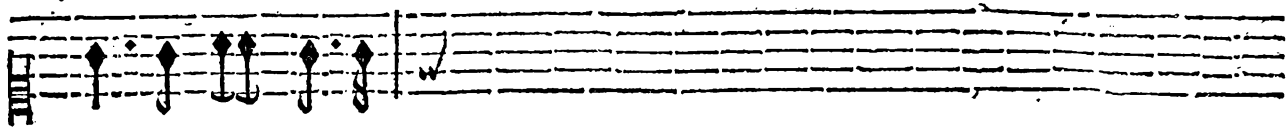
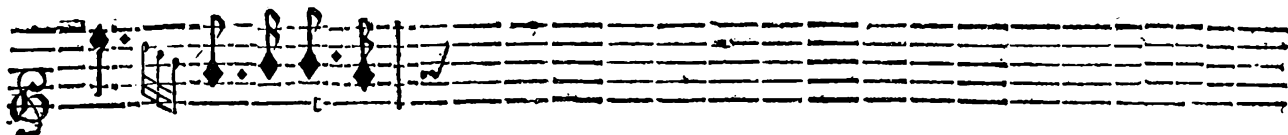
B b

SCENE III.

UBALDE, LE CHEVALLIER DANOIS.

*vite.*  
PRELUDE.

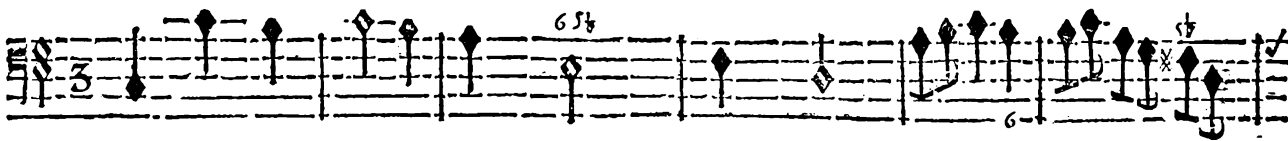
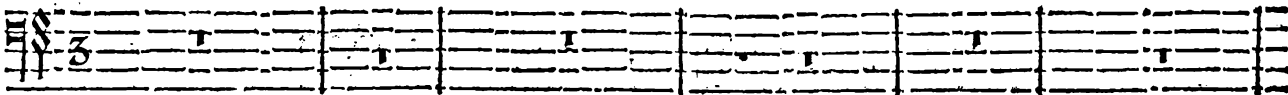




LE CHEVALIER.

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

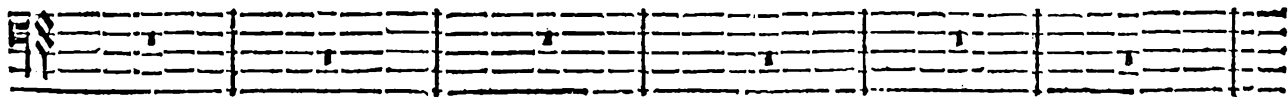
VBALDE.



BASSE-CONTINUE.



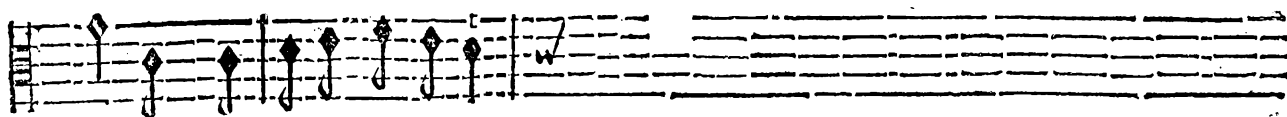
chere. Elle eschape à mes regards Comme une vapeur legere. Elle eschape à mes re-



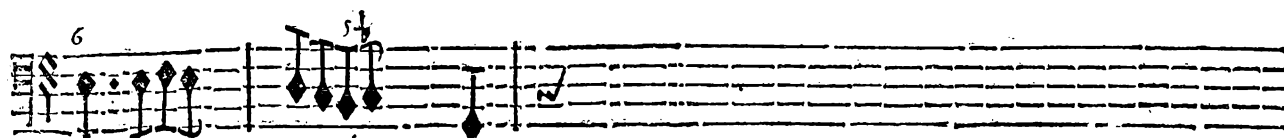
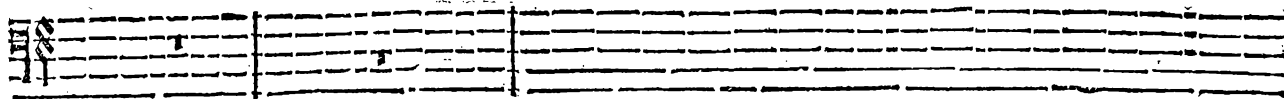
BASSE-CONTINUE.

Bb ij

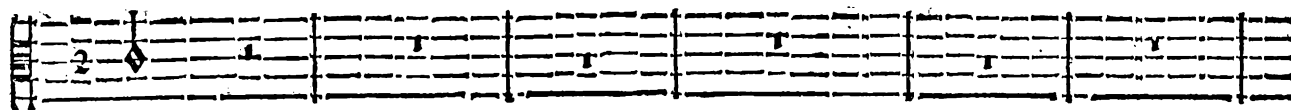
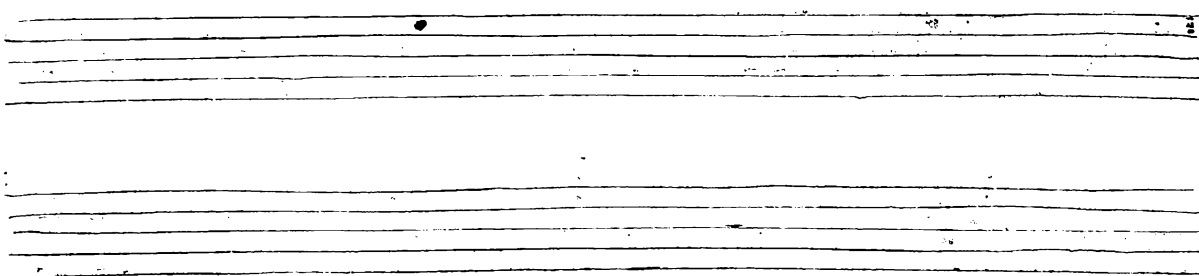
ARMIDE TRAGÉDIE.



gards Comme une vapeur lege-



BASSE-CONTINUE.



re.



VIOLON.



VIOLON.

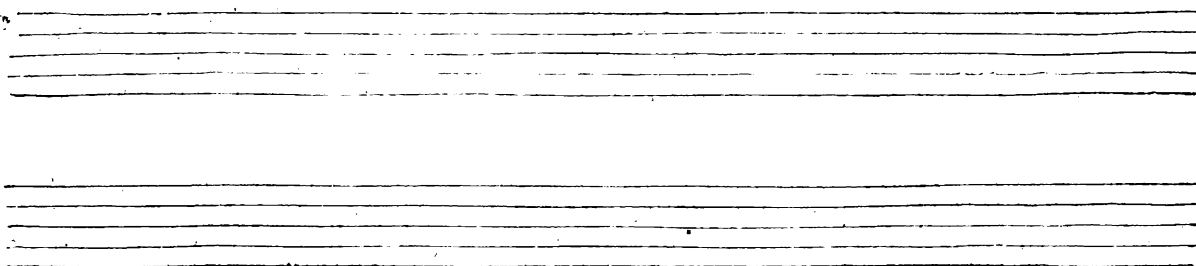


Ce que l'Amour a de charmant

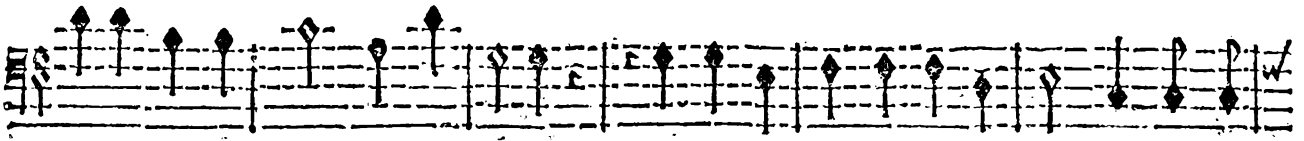
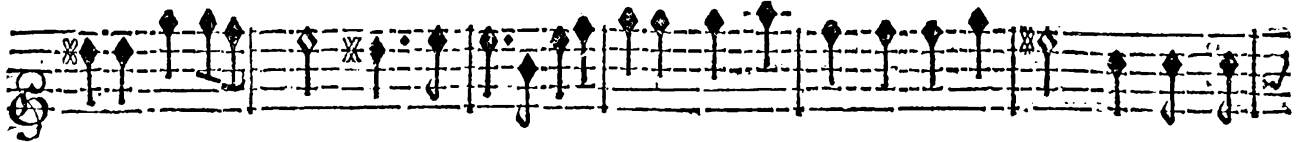
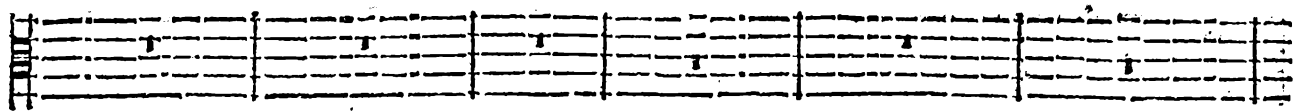
N'est qu'une illusion qui ne laisse apres



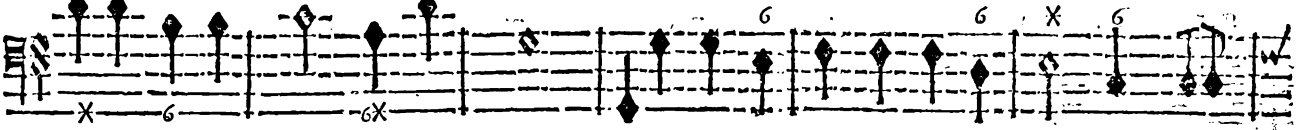
BASSE-CONTINUE.



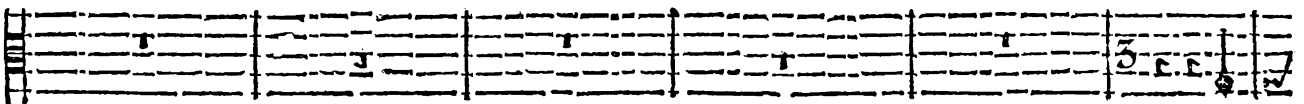
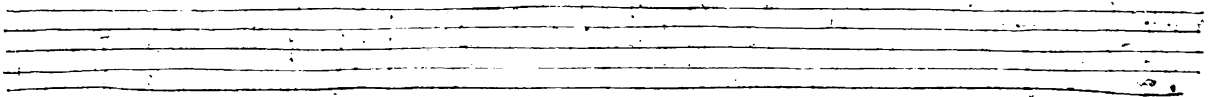




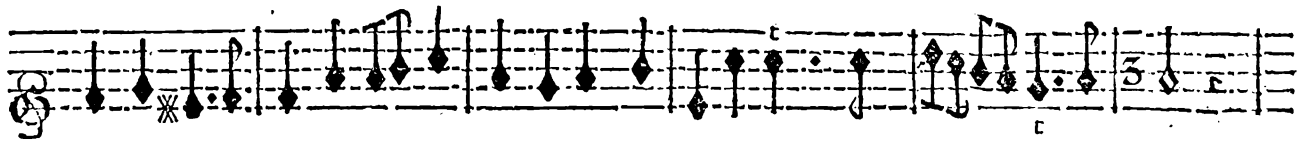
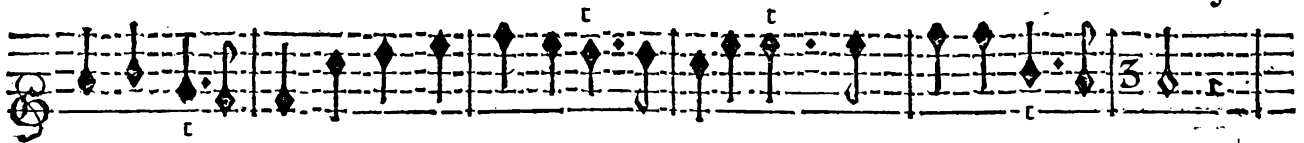
elle Qu'une honte eter- nelle. Ce que l'Amour a de charmant N'est qu'un fu-



BASSE-CONTINUE.



Je



neste enchantement. Ce que l'amour a de charmât N'est qu'un funcste enchante- ment.

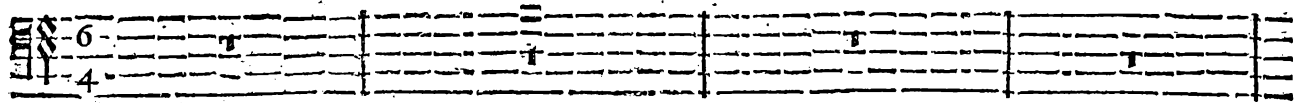


BASSE-CONTINUE.

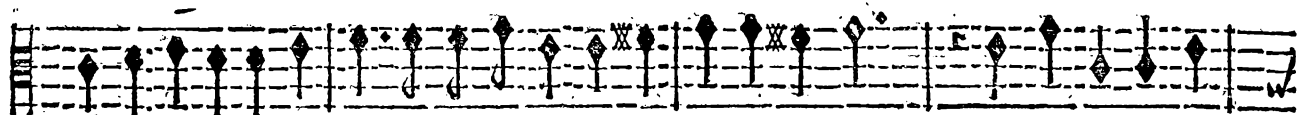




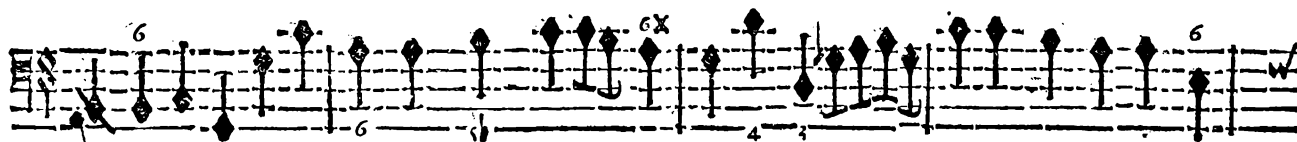
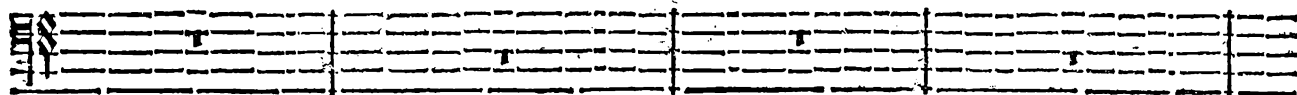
vo y le danger où s'expose Un cœur qui ne fuit pas un charme si puissant. Je voy le dan-



BASSE CONTINUE.



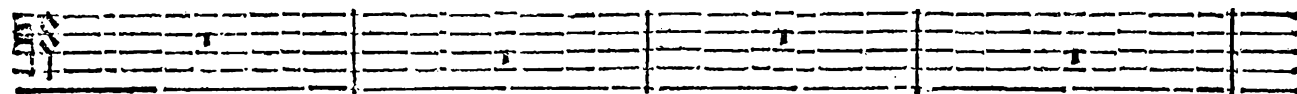
ger où s'expose Un cœur qui ne fuit pas un charme si puissant. Que vous estes heu-



BASSE CONTINUE.



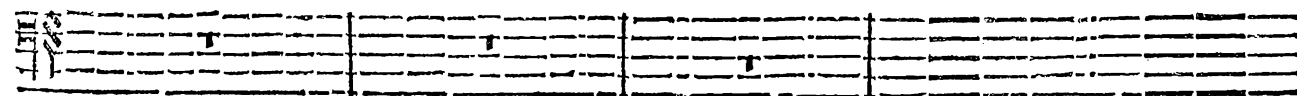
reux si vous estes exempt Des foibleffes que l'amour cause! Que vous estes heu-



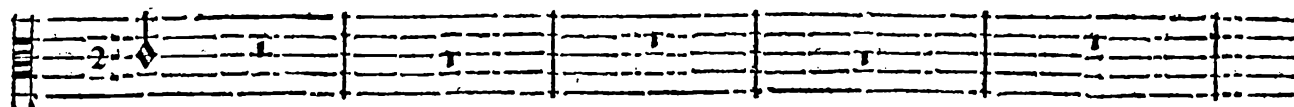
BASSE CONTINUE.



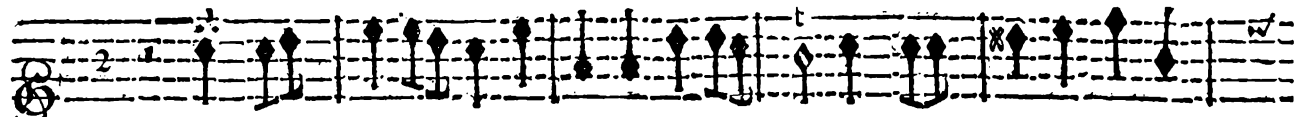
reux si vous estes exempt Des foibleffes que l'amour cau-



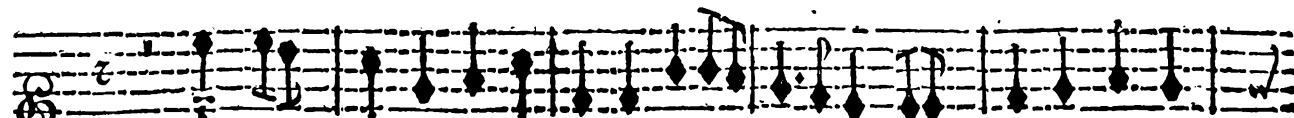
BASSE CONTINUE.



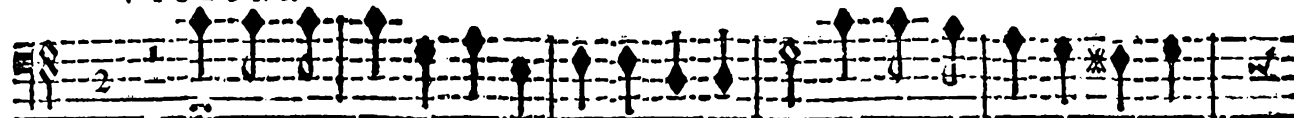
fe.



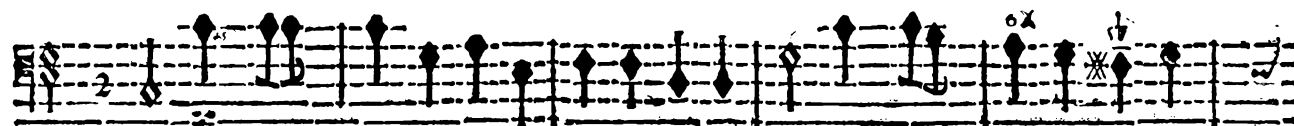
VIOLONS.



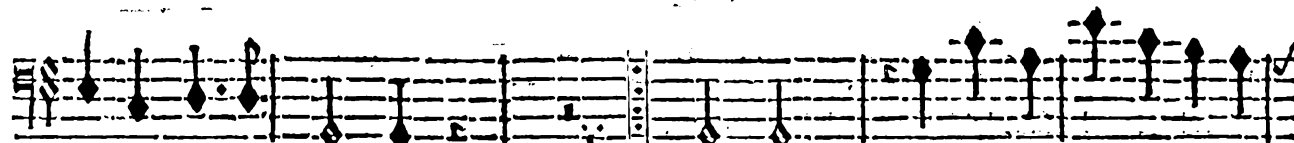
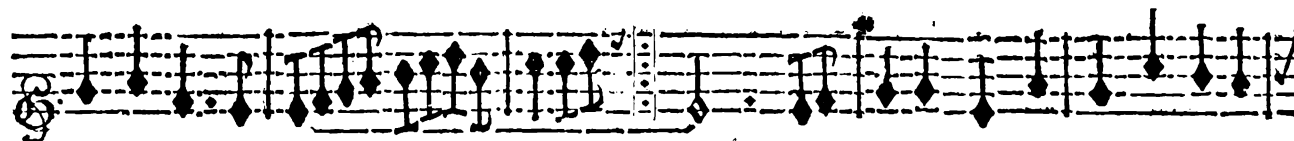
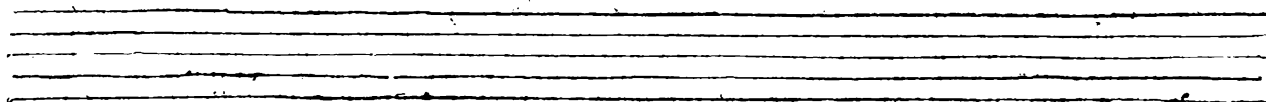
VIOLONS.



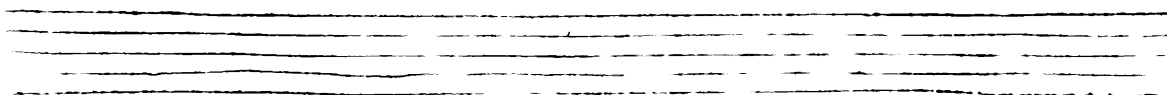
Non, je n'ay point gardé mon cœur jusqu'à ce jour, Prés de l'objet que j'aime il



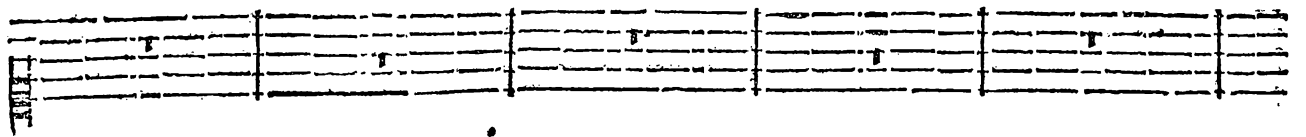
BASSE-CONTINUE.



m'estoit doux de vivre. vivre. Mais quand la Gloire ordonne



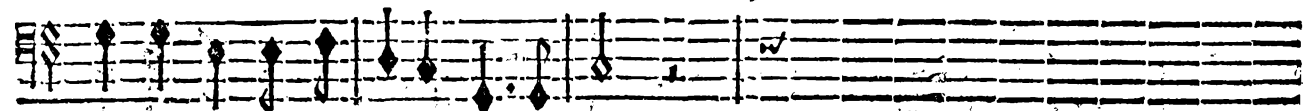
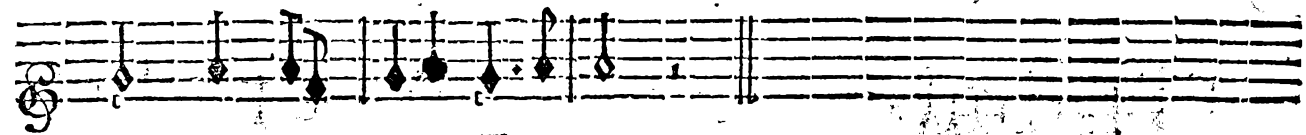
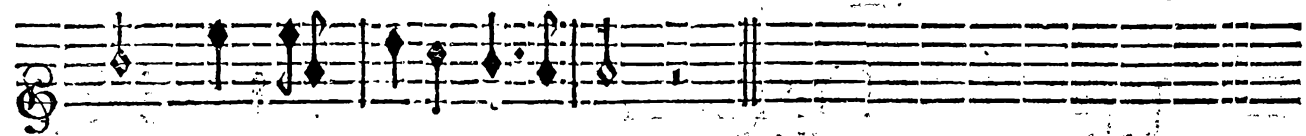
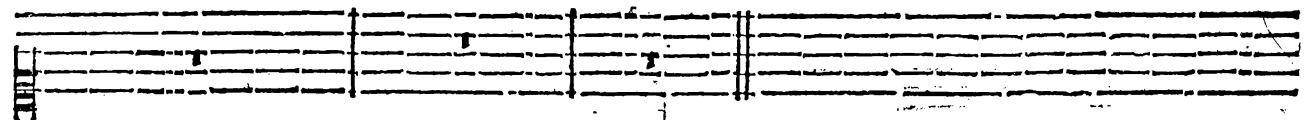
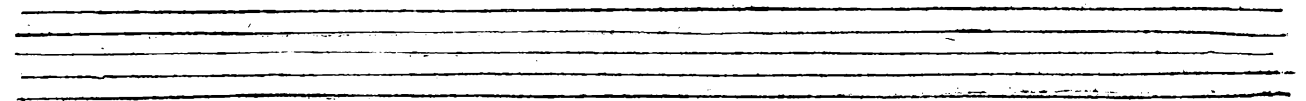
ARMIDE TRAGEDIE.



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



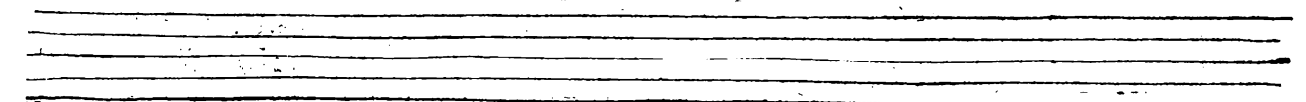
BASSE-CONTINUE.

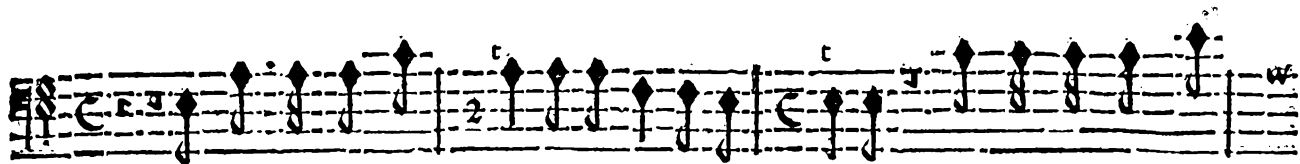
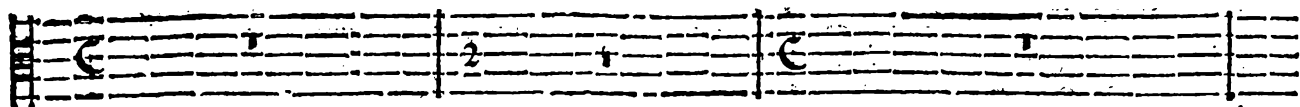


fivre Il faut laisser gemir l'Amour.

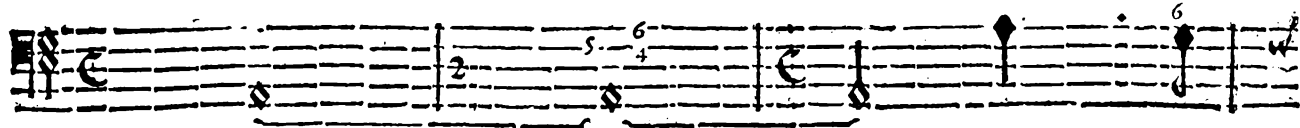


BASSE-CONTINUE.

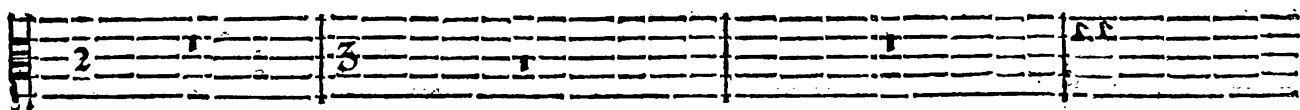




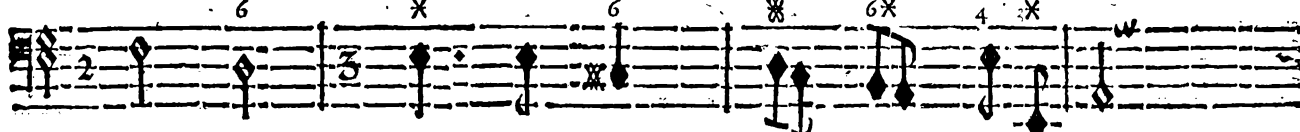
Des charmes les plus forts la raison me def- gage. Rien ne nous doit i-



BASSE-CONTINUE.



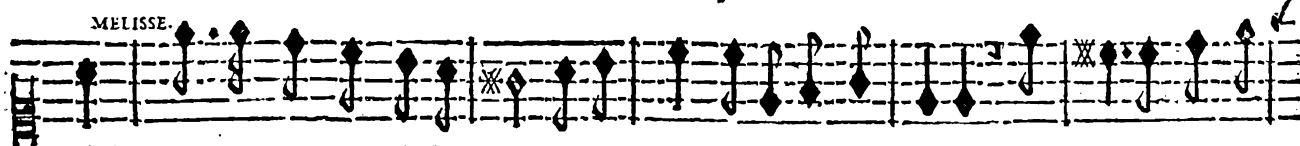
cy retenir davan- tage, Profitons des conseils que l'on nous a donnez.



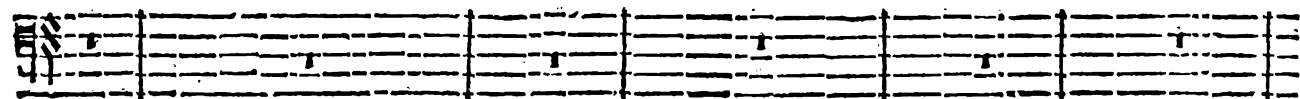
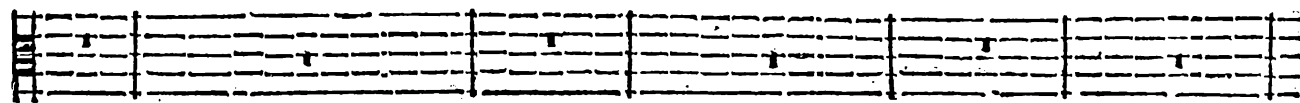
BASSE-CONTINUE.

SCÈNE IV.

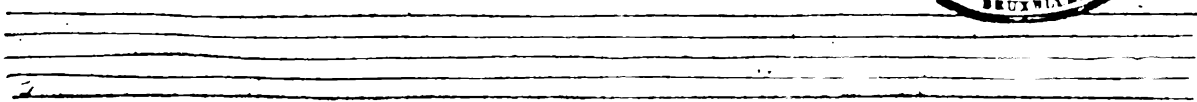
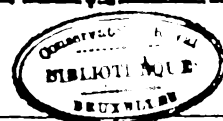
MELISSE, UBALDE, ET LE CHEVALIER DANOIS.



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



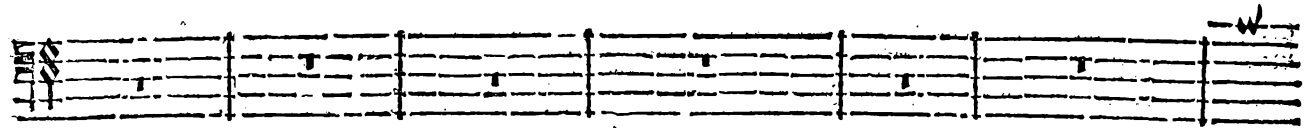
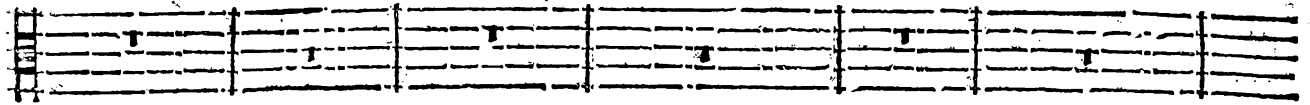
BASSE-CONTINUE.



ARMIDE TRAGÉDIE.



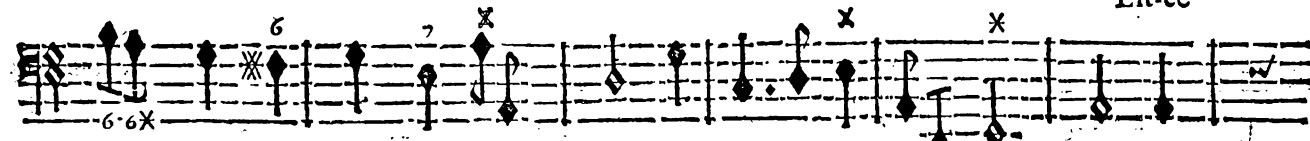
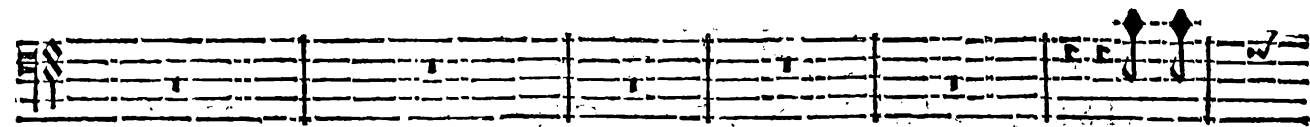
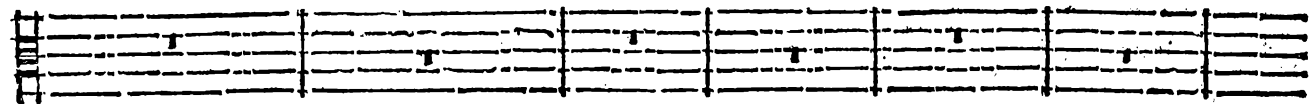
pas, Estrangers fortunez, Delaissez-vous icy d'un penible voyage. Un



BASSE-CONTINUE.



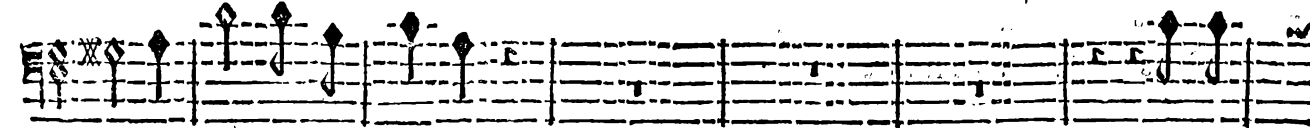
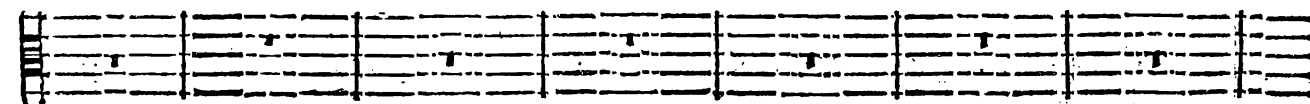
favorble fort vous appelle au partage Des biens qui vous sont desti- nez.



BASSE-CONTINUE.

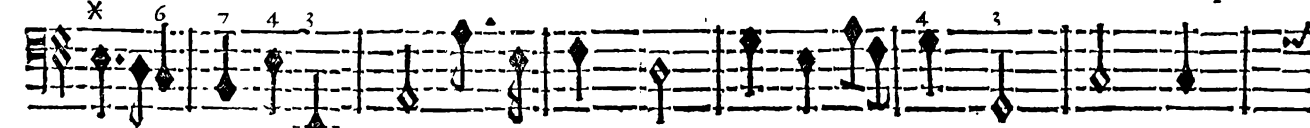


Est-ce vous, cher Amant, Est-ce vous que je voy. Au rap-



vous charmant Melisse;

Au rap-

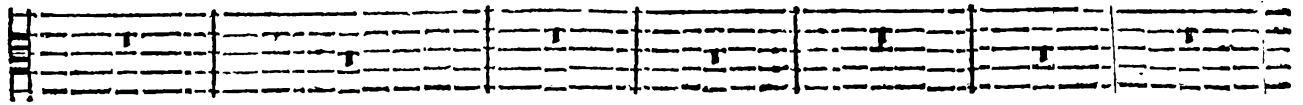


BASSE-CONTINUE.

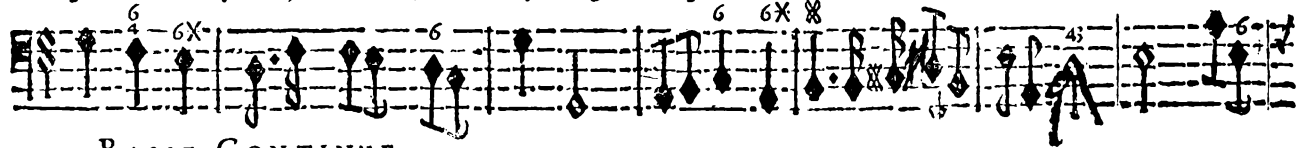
ACTE QUATRIÈME.



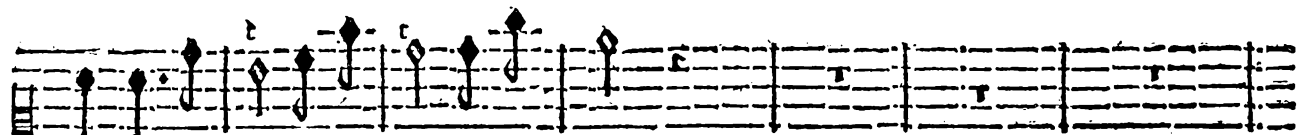
port de mes yeux je n'ose ajouter foy. Se peut-il qu'en ces lieux l'Amour nous réunisse? Est-ce



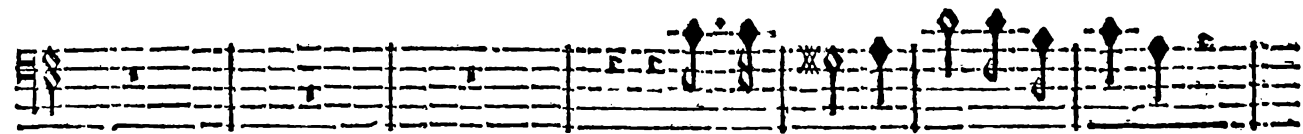
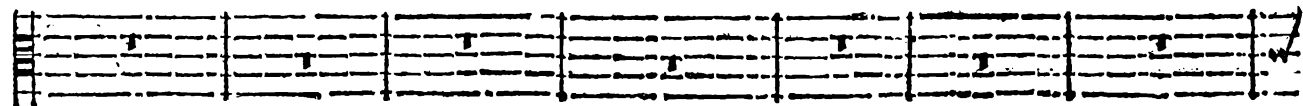
port de mes yeux je n'ose ajouter foy. Se peut-il qu'en ces lieux l'Amour nous réunisse?



BASSE-CONTINUE.



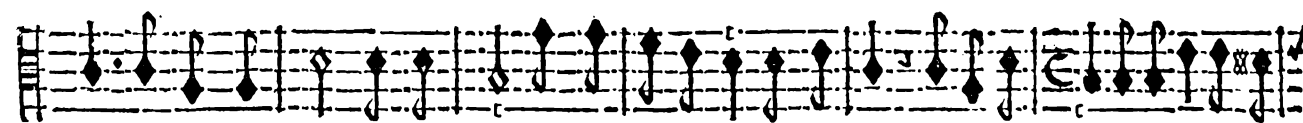
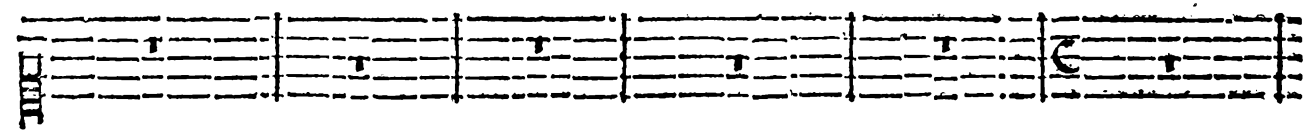
vous cher Amant, Est-ce vous que je voy?



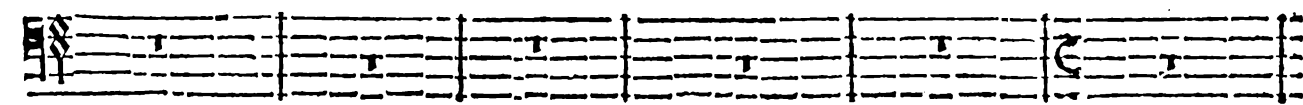
Est-ce vous charmante Mellise?



BASSE-CONTINUE.



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

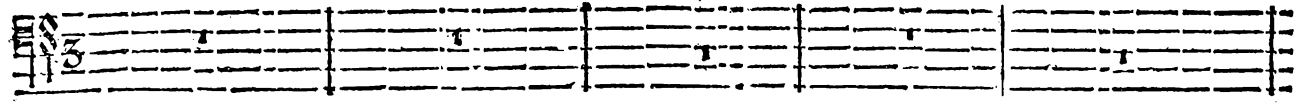


BASSE-CONTINUE.

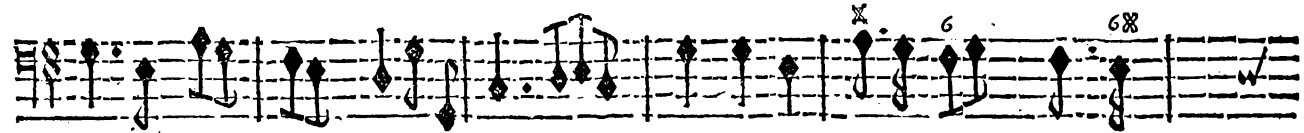
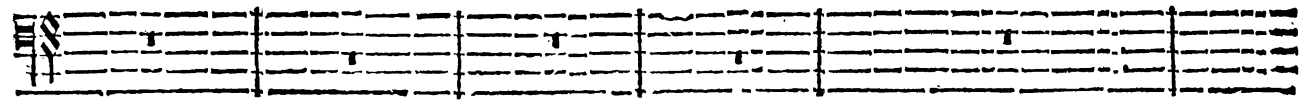
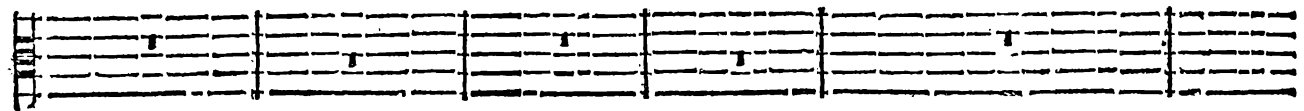
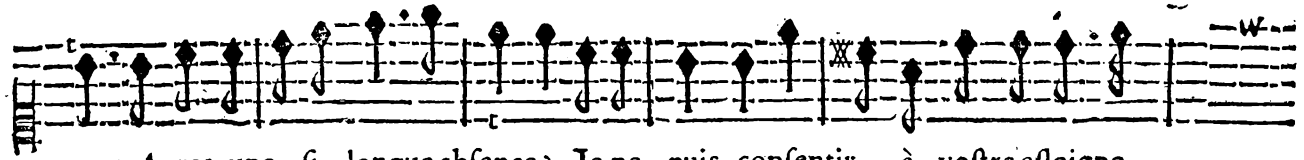
ARMIDE, TRAGEDIE.



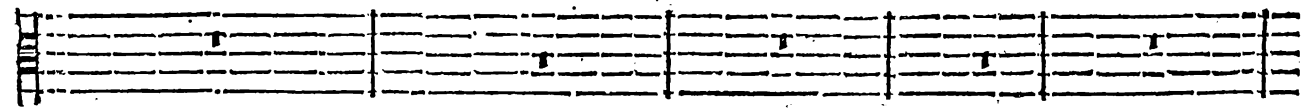
lence.



BASSE-CONTINUE.



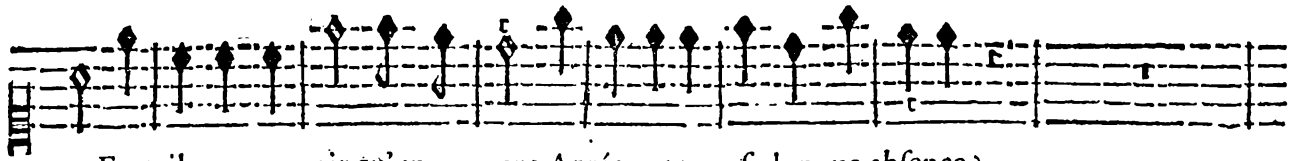
BASSE-CONTINUE.



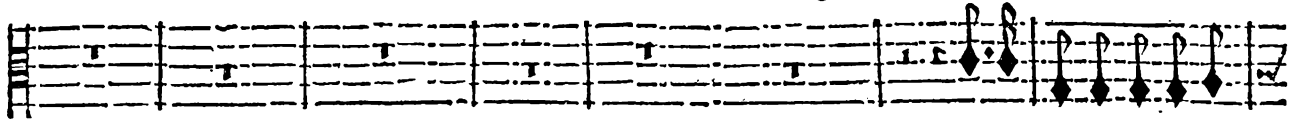
BASSE-CONTINUE.



ACTE QUATRIESME.



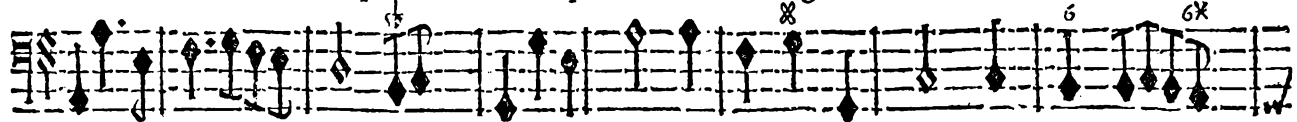
ce. Faut-il ne nous voir qu'un moment Après une si longue absence ?



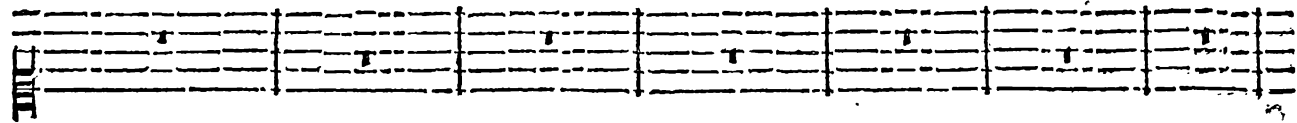
Est-ce là cette ferme-



Faut-il ne no<sup>o</sup> voir qu'un moment Après une si longue absence ?



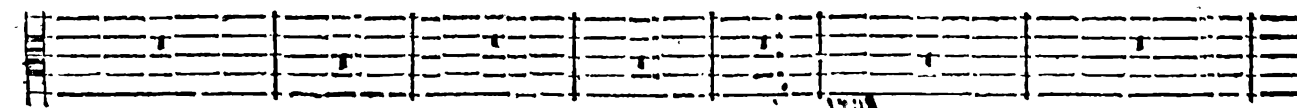
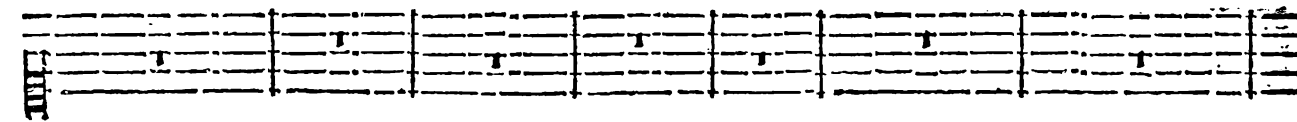
BASSE-CONTINUE.



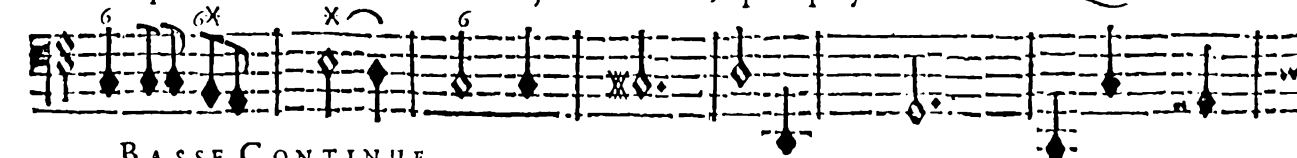
té Dont vous vous estes tant vanté? Sortez, sortez de vostre erreur, la Raïson vous appelle.



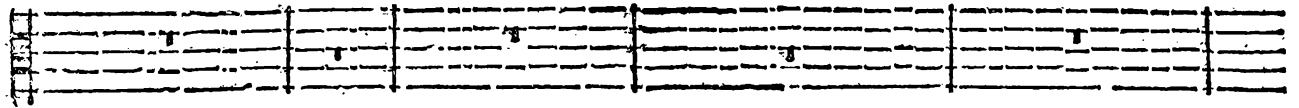
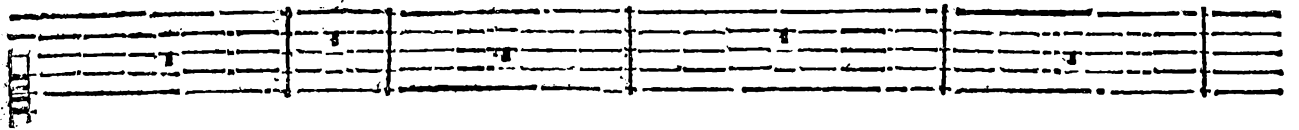
BASSE-CONTINUE.



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



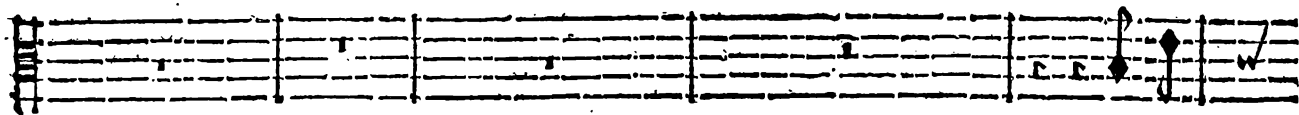
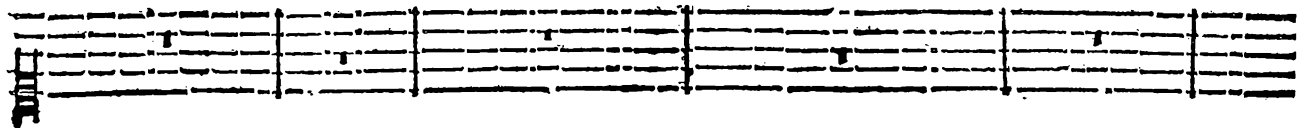
BASSE-CONTINUE.



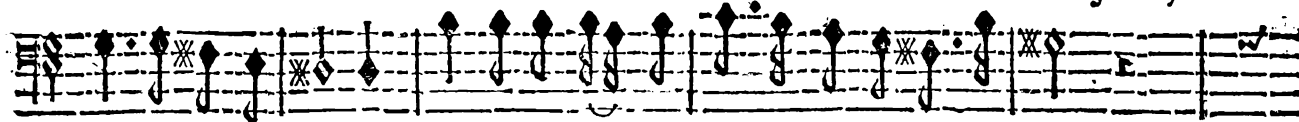
reur me paroist belle! Que je serois heureux de n'en jamais sortir! Que mon er-



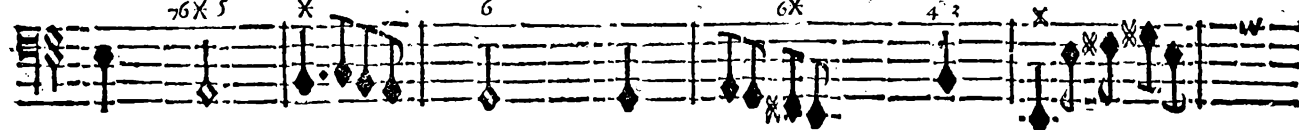
BASSE-CONTINUE.



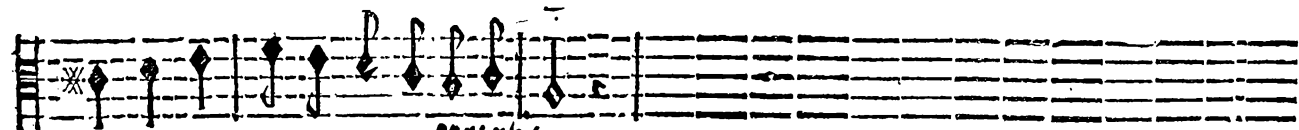
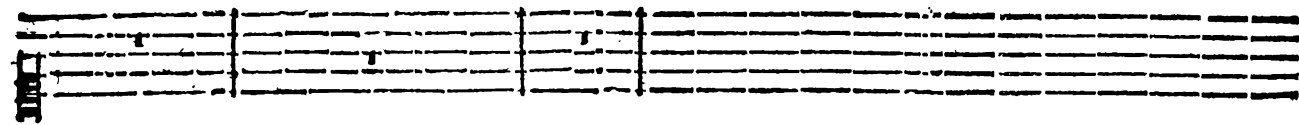
J'auray



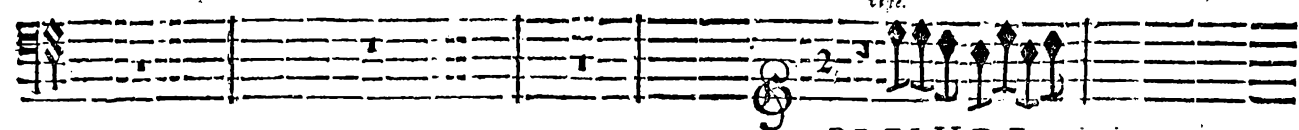
reur me paroist belle! Que je serois heureux de n'en jamais sortir!



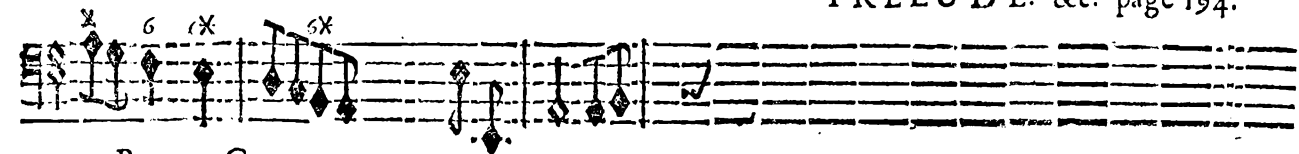
BASSE-CONTINUE.



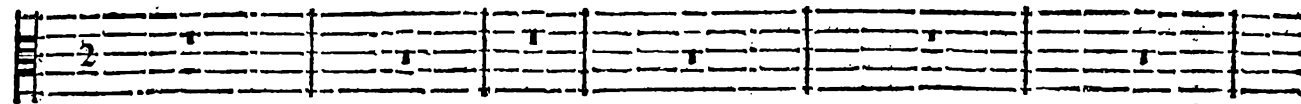
soin malgré vous de vous en ~~de vous en~~ garantir.



PRELUDE. &c. page 194.



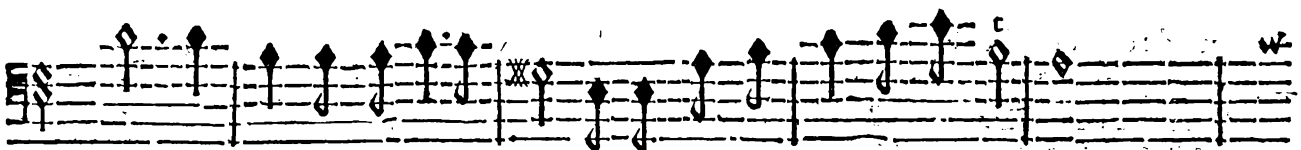
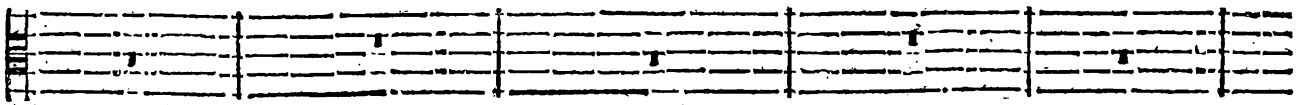
BASSE-CONTINUE.



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



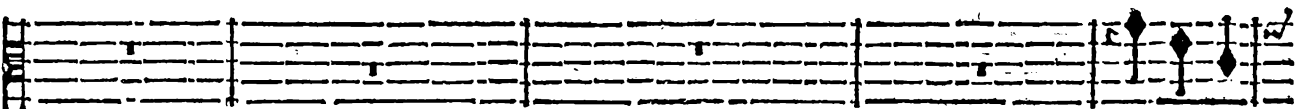
BASSE-CONTINUE.



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



BASSE-CONTINUE.



Ce que l'a-



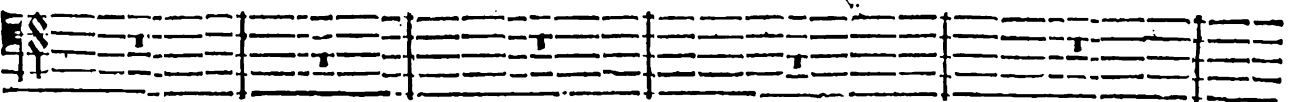
Ciel! faut-t'il qu'un fantosme vain Cause tant de trouble à mon ame?



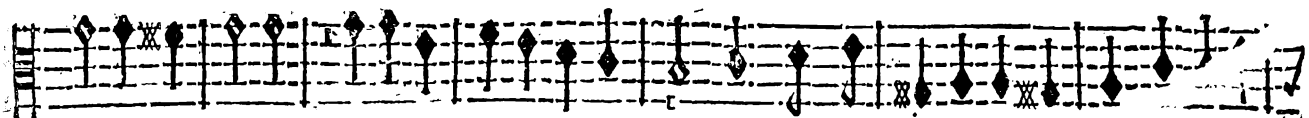
BASSE-CONTINUE.



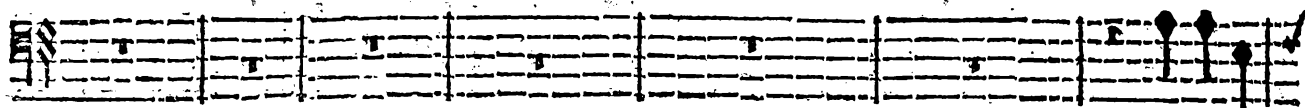
mour a de charmant N'est qu'une illusion qui ne laisse apres elle Qu'une



BASSE-CONTINUE.



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



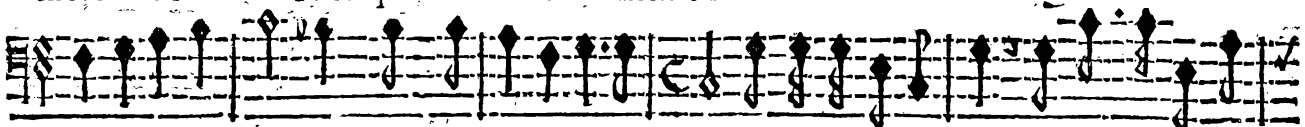
Ce que l'A-



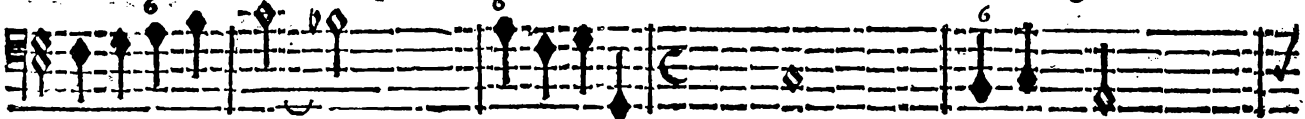
BASSE-CONTINUE.



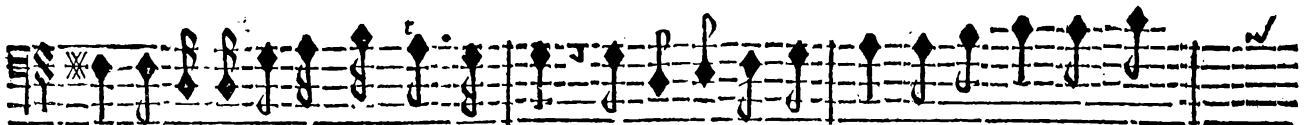
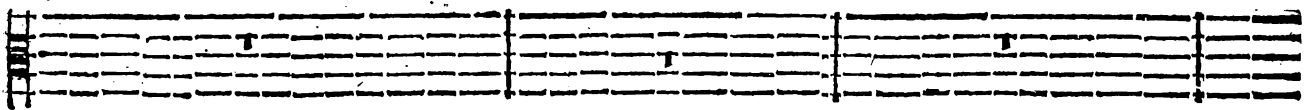
Amour a de charmant N'est qu'un funeste enchantement.



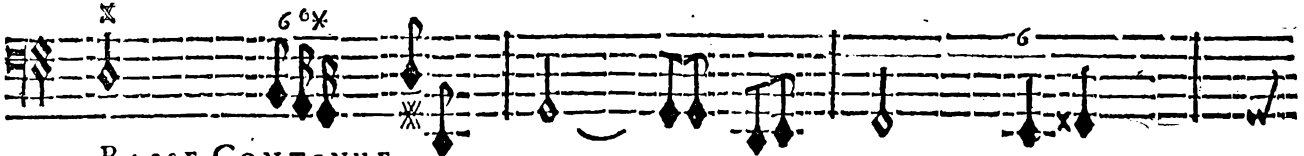
Amour a de charmant N'est qu'un funeste enchantement. D'une nouvelle erreur songeôs à nous def-



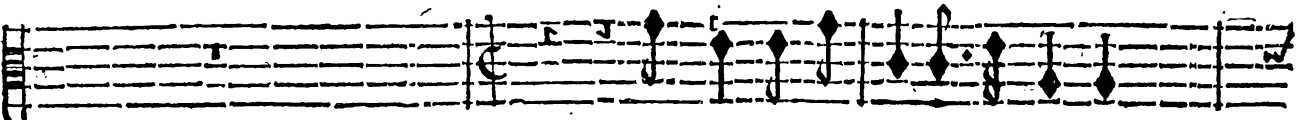
BASSE-CONTINUE



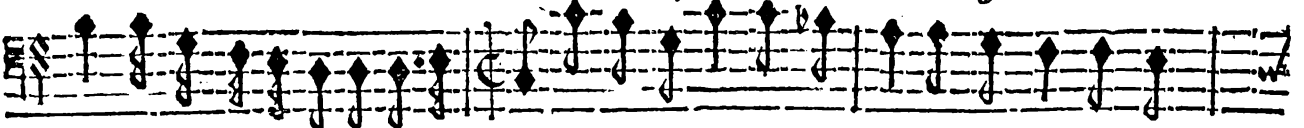
fendre, Evitons de trompeurs attraits, Ne nous destournons pas du chemin qu'il faut



BASSE-CONTINUE.



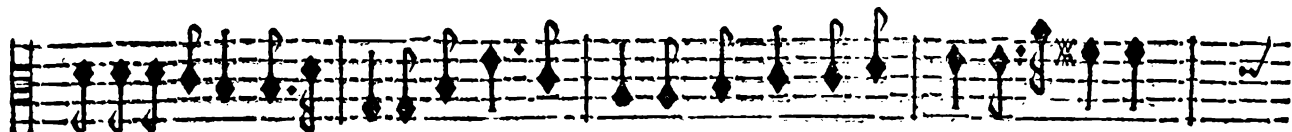
Fuyons les douceurs dangereuses



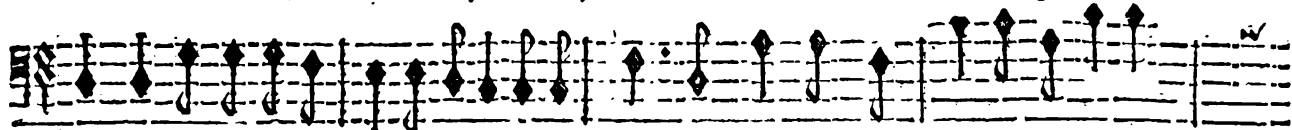
prendre pour arriver à ce Pa- lais. Fuyons Fuyons les douceurs les douceurs dange-



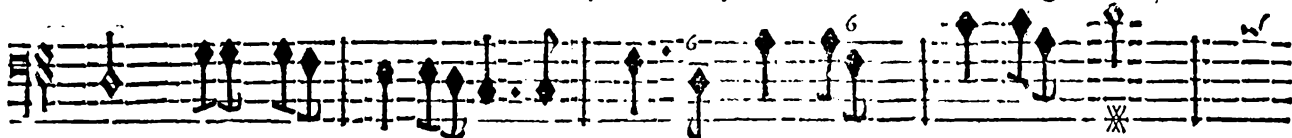
BASSE-CONTINUE.



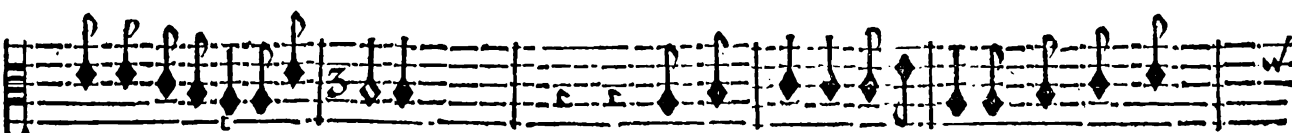
Des illusions amoureuses : Fuyons Fuyons les douceurs les douceurs dangereuses



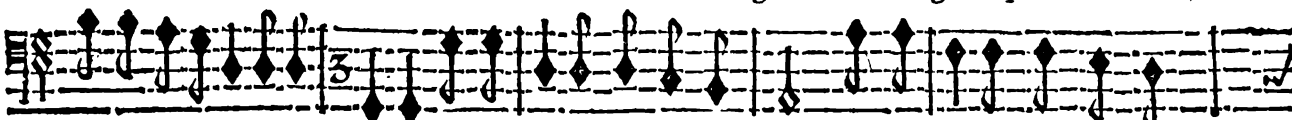
reuses Des illusions amoureuses : Fuyons Fuyons les douceurs dangereuses



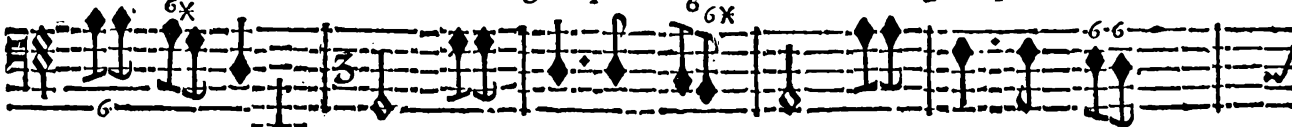
BASSE-CONTINUE.



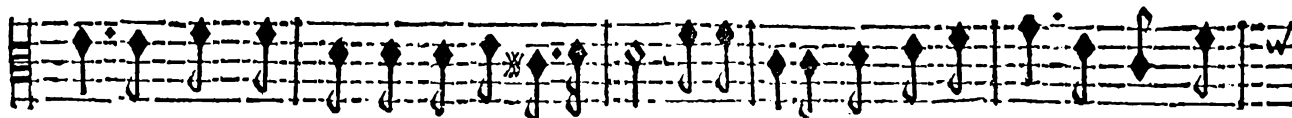
Des illusions amoureuses : On s'égare, on s'égare quand on les



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



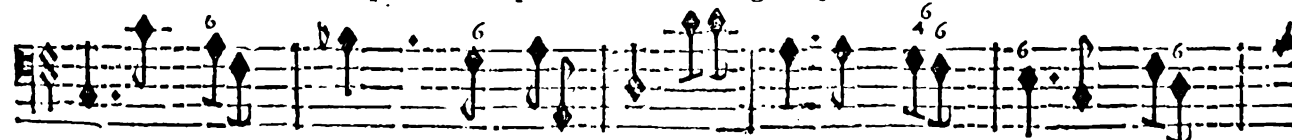
BASSE-CONTINUE.



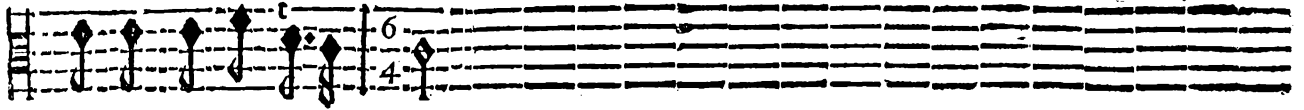
fuit ; Heureux Heureux qui n'en est pas seduit ! On s'égare quand on les fuit ; Heureux Heu-



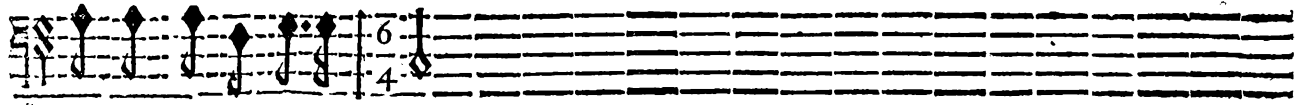
fuit ; Heureux Heureux qui n'en est pas seduit ! On s'égare quand on les fuit ; Heureux Heu-



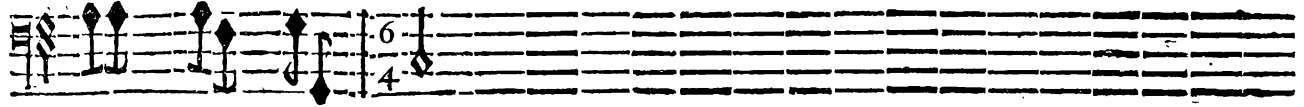
BASSE-CONTINUE.



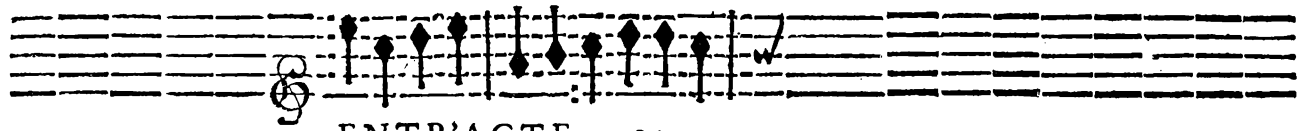
reux qui n'en est pas seduit!



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.

*TONS.*

RITOURNELLE.

*TONS.*

BASSE-CONTINUE.

BASSE-CONTINUE.

ARMIDE.

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

RENAUD

Armide, vous m'allez quitter!

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

art veut de la soli- tude; L'amour que j'ay pour vous caufe 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 laiffe. Les plai-firs vous suivront fans cefle.

Puis-je rien voir que vos appas ? En eft-

BASSE-CONTINUE.

Un noir preffentiment me trouble & me tourmète, Il m'annôce yn mal-

il où vous n'eftes pas ?

BASSE-CONTINUE.



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.

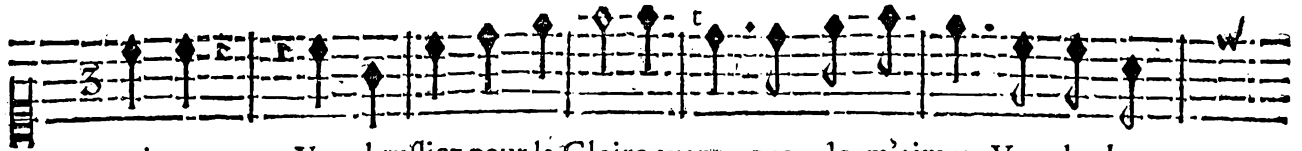
nir.

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

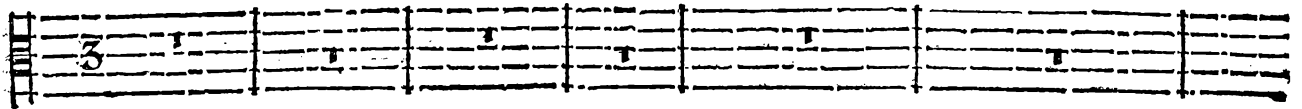
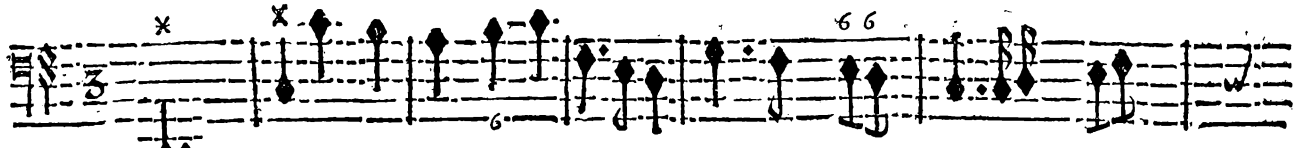
Vous m'appre- nez à connoître l'A- mour, L'Amour m'apprend à connoître la

jour ?

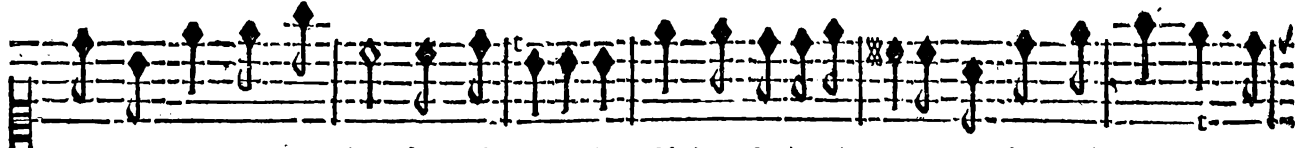
BASSE-CONTINUE.-



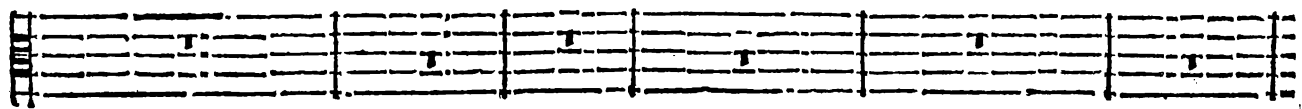
crainte. Vous bruliez pour la Gloire avant que de m'aimer, Vous la cher-

BASSE-CONTINUE.



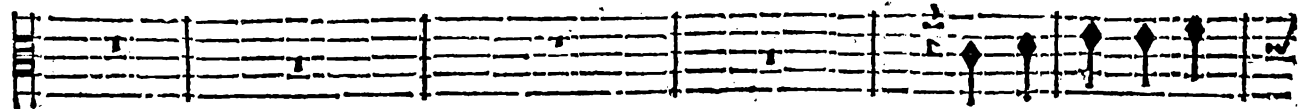
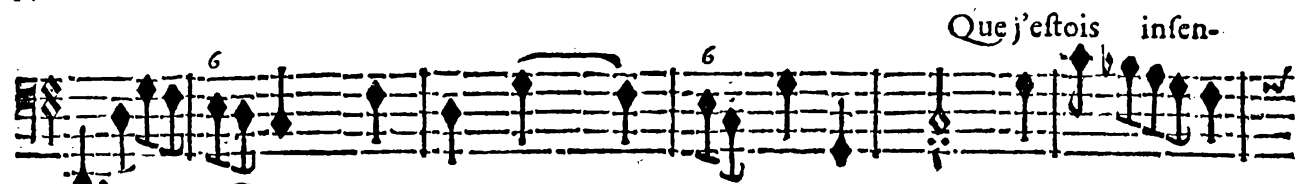
chiez part tout d'une ardeur sans égale: La Gloire est une Rivale Qui doit toujours m'allar-




BASSE-CONTINUE.

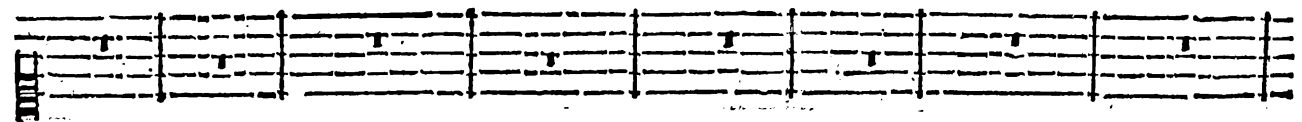


mer. La Gloire est une Rivale Qui doit toujours m'allarmer.

Que j'estois infen-

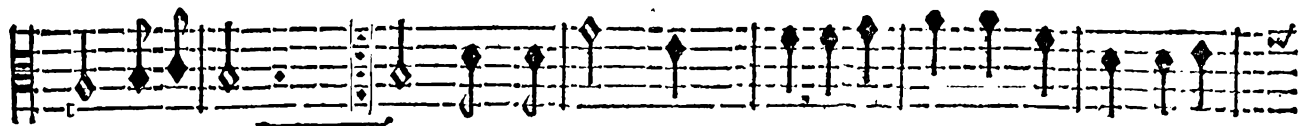
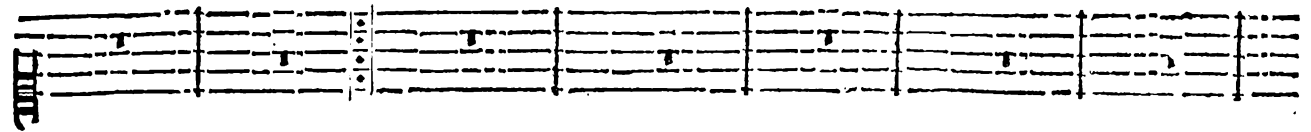
BASSE-CONTINUE.




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



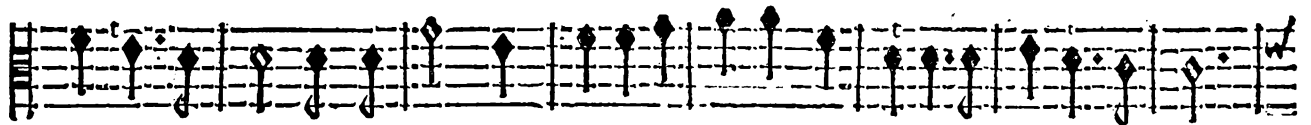
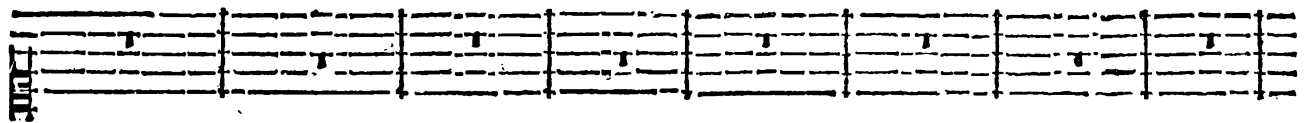
BASSE-CONTINUE.



plus precieux! cieux! Tout l'Esclat dont brille la Gloire vaut-il un re-



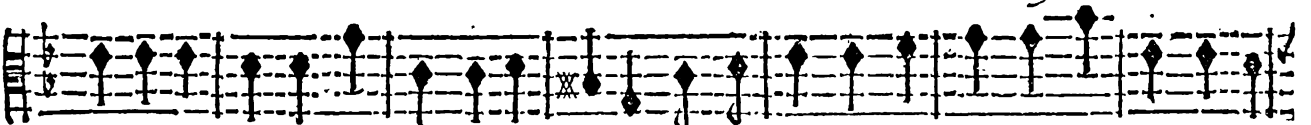
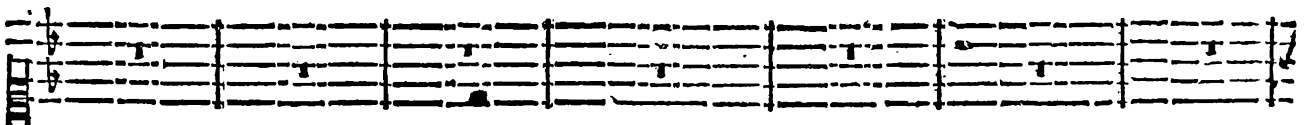
BASSE-CONTINUE.



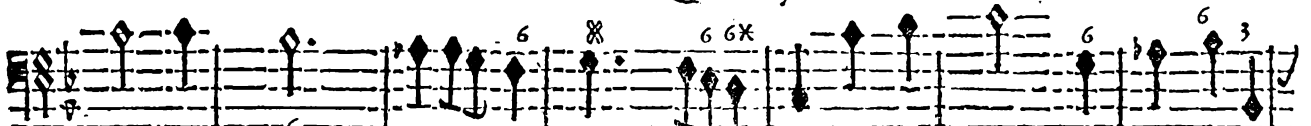
gard de vos yeux? Tout l'esclat dont brille la Gloire Vaut-il un regard de vos yeux?



BASSE-CONTINUE.



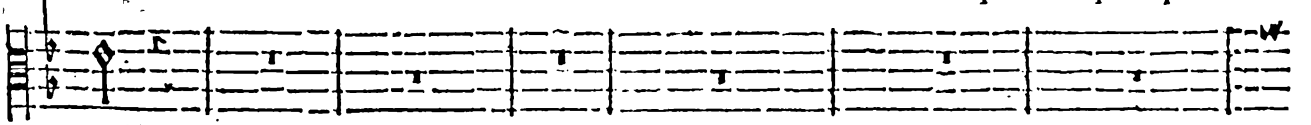
Est-il un bien si charmant & si rare Que celui dont l'Amour veut combler mon es-



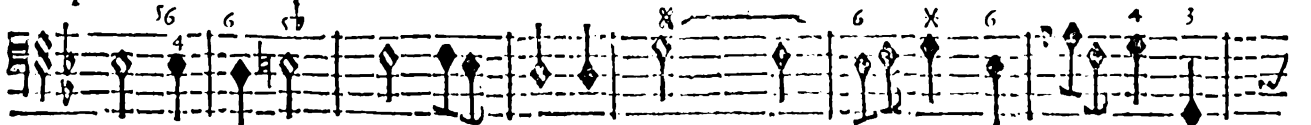
BASSE-CONTINUE.



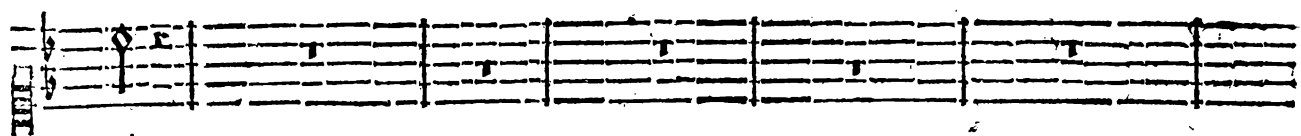
La severe Raison & le Devoir barbare Sur les Heros n'ont que trop de pou-



voir.



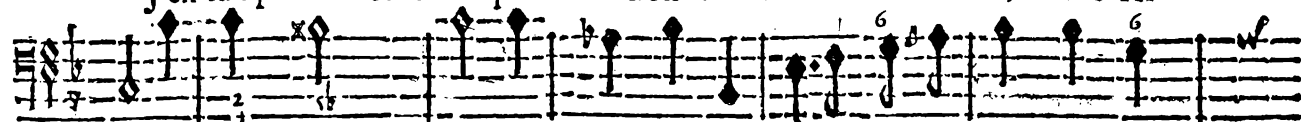
BASSE-CONTINUE.



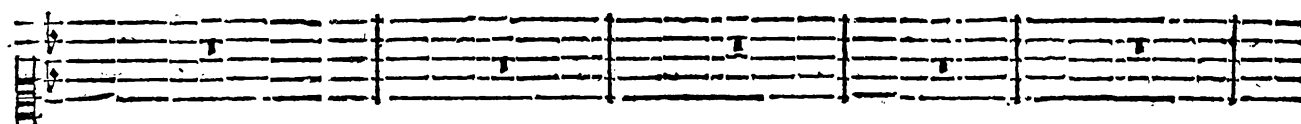
voir.



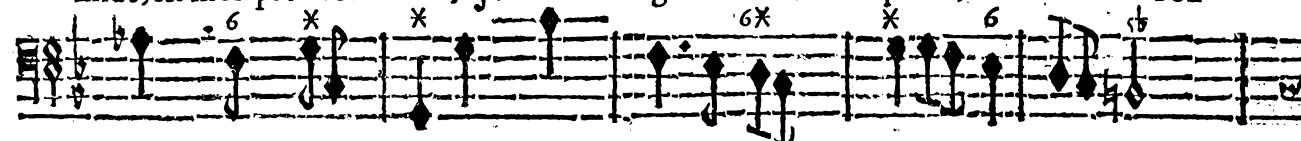
J'en suis plus amoureux plus la raison m'esclaire: Vous aimer, belle Ar-



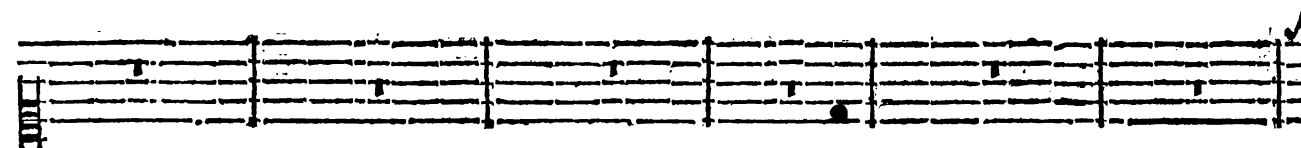
BASSE-CONTINUE.



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



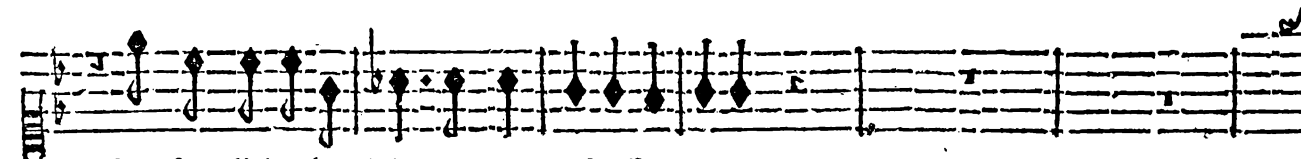
BASSE-CONTINUE.



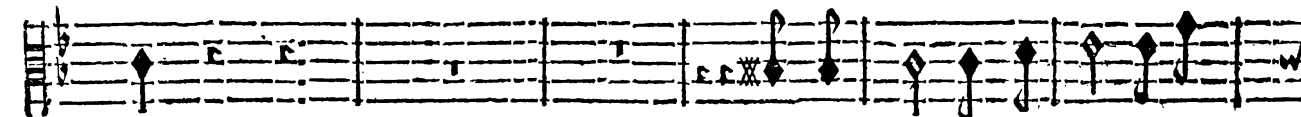
heur de vous voir. Je fais ma gloire de vous plaire, Et tout mon bonheur de vous



BASSE-CONTINUE.



Que sous d'aimables loix mon ame est asservie!



voir.

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



BASSE-CONTINUE.

ACTE CINQUIÈME.

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-

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

BASSE-CONTINUE.

gueur De m'oster vostre cœur Vous m'osteriez la vi- e. Ah! si vous aviez la rigueur De m'o-

gueur De m'oster vostre cœur Vous m'osteriez la vie. Ah! si vous aviez la rigueur De m'o-

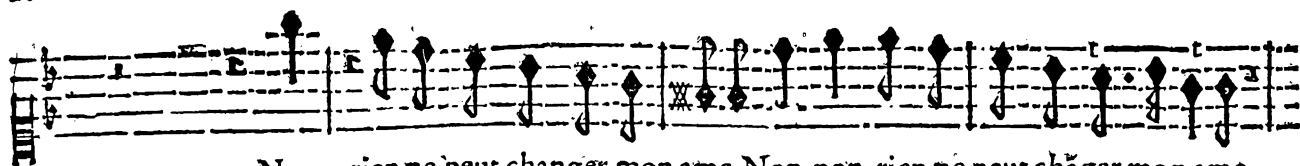
BASSE-CONTINUE.

ster vostre cœur Vous m'osteriez la vi- e.

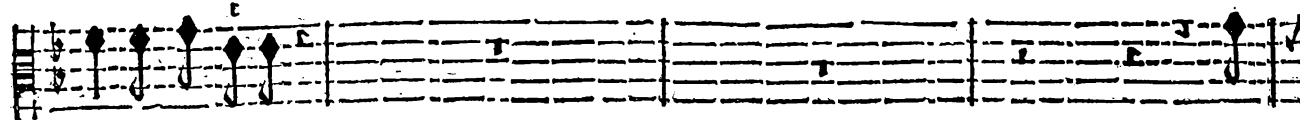
ster vostre cœur Vous m'osteriez la vi- e. Non, je perdray plutôt le jour, Que d'e-

BASSE-CONTINUE.

## ARMIDE, TRAGÉDIE.

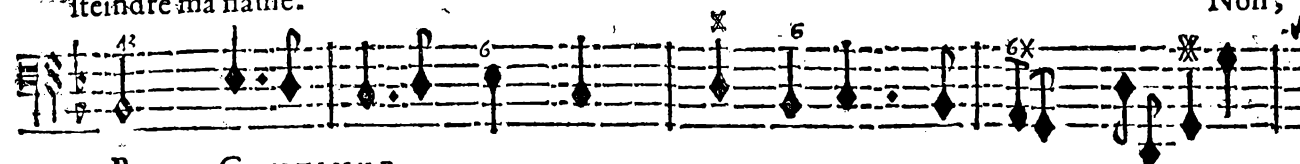


Non, rien ne peut changer mon ame. Non, non, rien ne peut chāger mon ame.

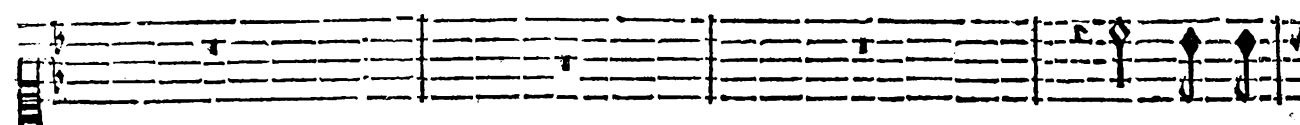


esteindre ma flāme.

Non,



BASSE-CONTINUE.



Non, je per-



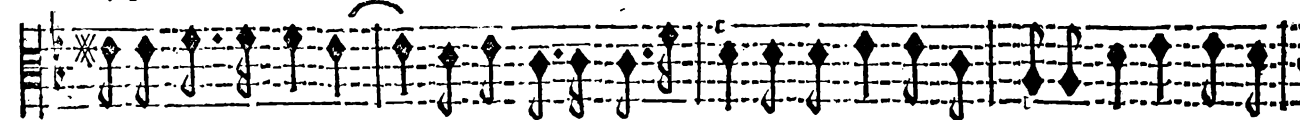
non, je perdray plutôt le jour, Que de me dégager d'un si charmant amour. Non, non, je per-



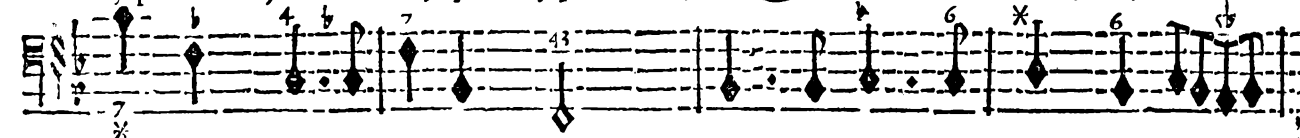
BASSE-CONTINUE.



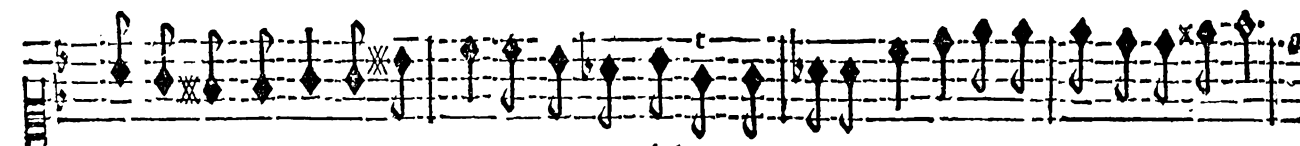
dray plutôt le jour, Non, nō, je perdray plutôt le jour Que d'esteindre ma flāme. Nō, non rien ne



dray plutôt le jour, Non, je perdray plutôt le jour Que d'esteindre ma flāme, Nō, non rien ne



BASSE-CONTINUE.



peut changer mon ame. Non, nō, rien ne peut chāger mon ame. Non, nō, je perdray plutôt le jour,



peut changer mon ame. Non, nō rien ne peut chāger mon ame. Non, je perdray plutôt le jour,



BASSE-CONTINUE.

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 ;

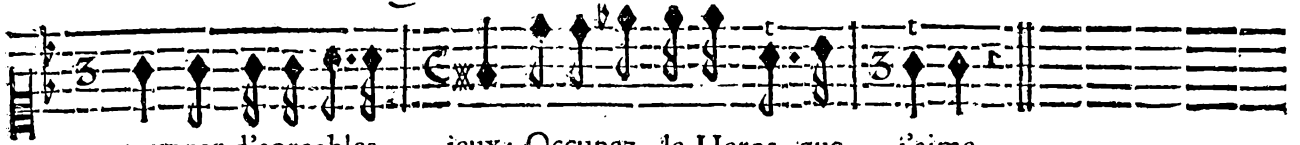
ger d'un si charmant Amour.

BASSE-CONTINUE.

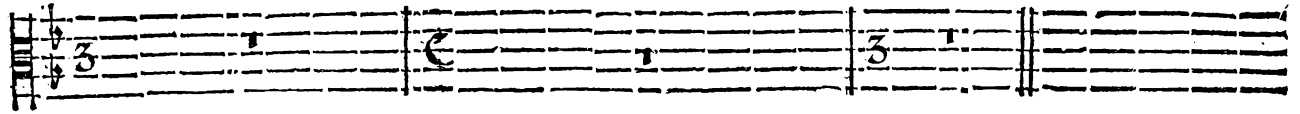
Vous, qui suivez mes loix dans ce séjour heu- reux Jusques à mon re-

BASSE-CONTINUE.

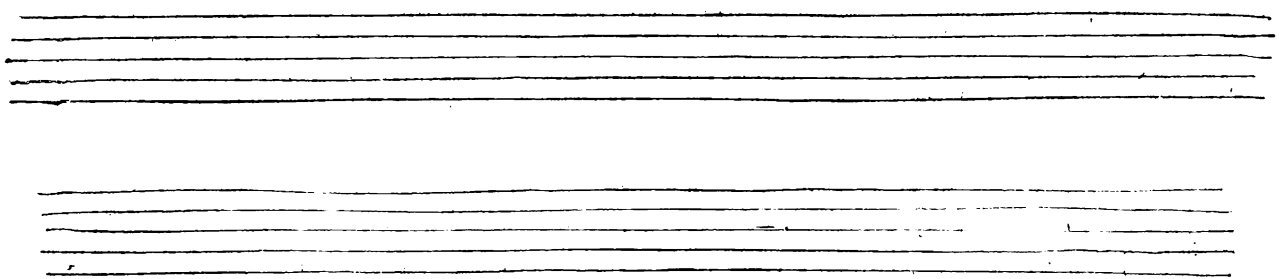
ARMIDE, TRAGÉDIE.



tour par d'agreables jeux; Occupez le Heros que j'aime.




BASSE-CONTINUE.



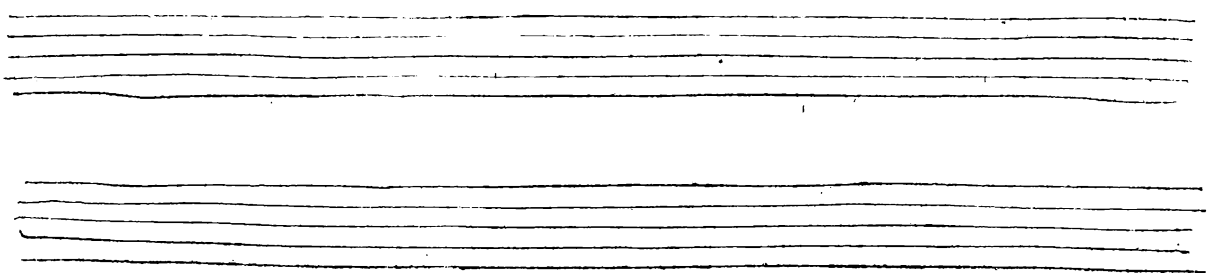
PASSACAILLE.





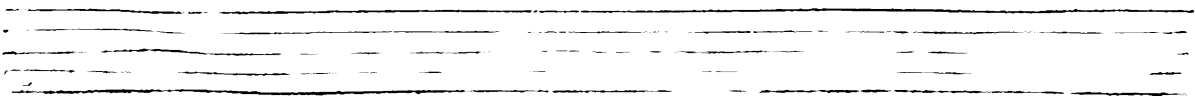
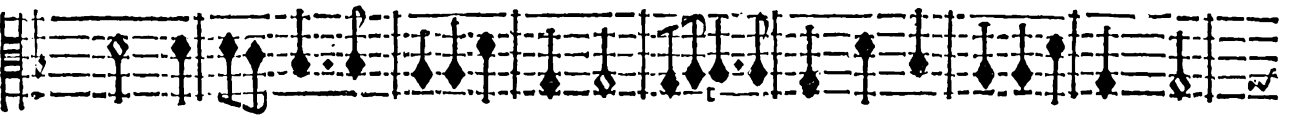
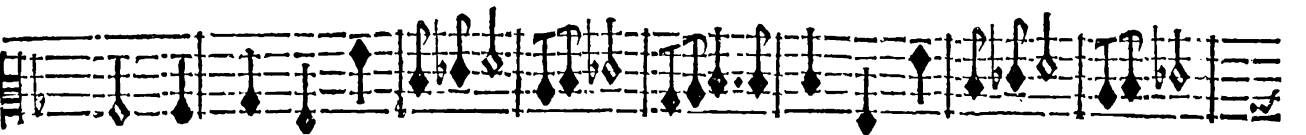
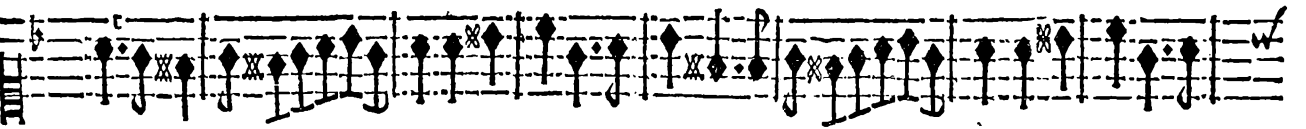
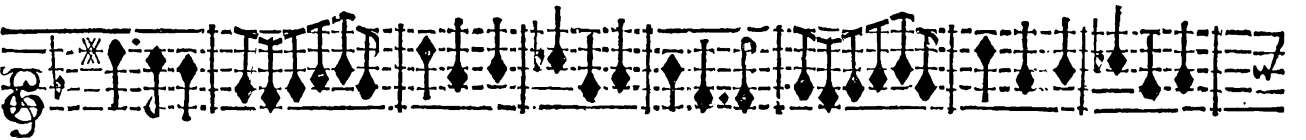
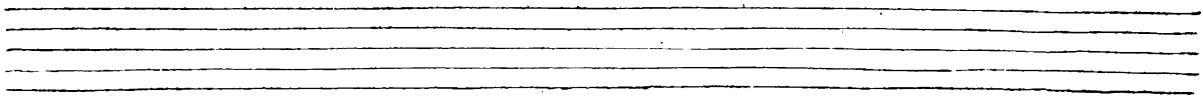
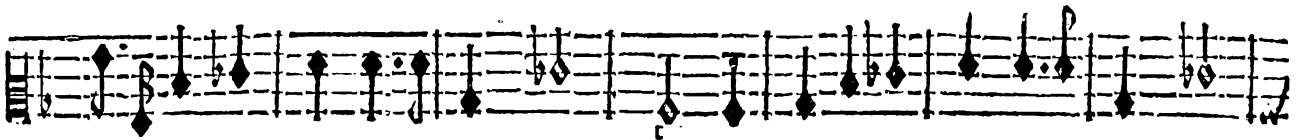
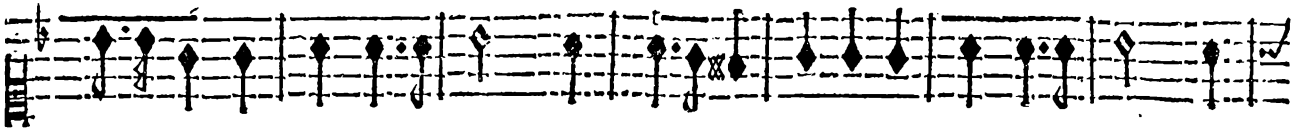


BASSE-CONTINUE.





ACTE CINQUIESME.



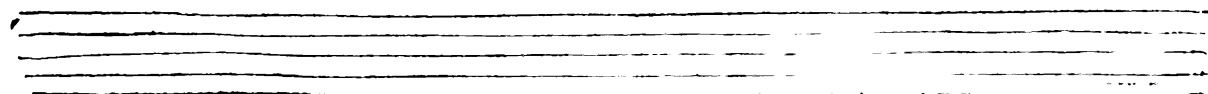
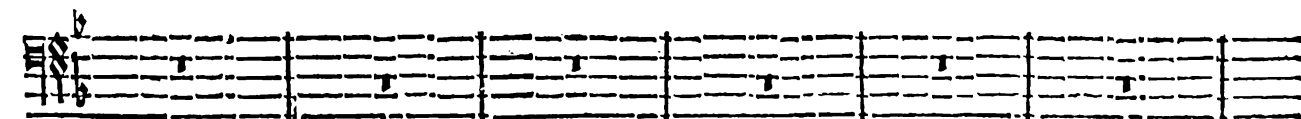
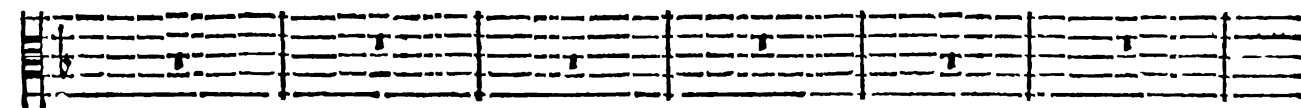
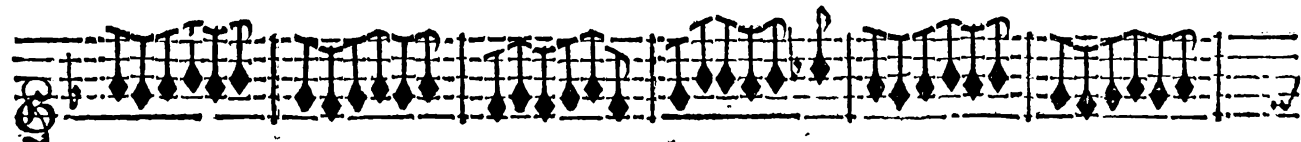
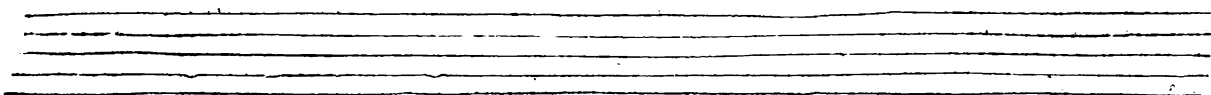
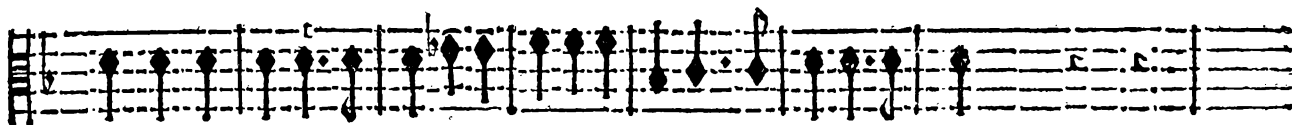
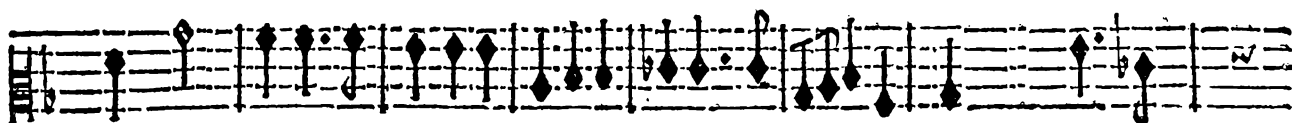
ARMIDE, TRAGEDIE.

FLUTES.

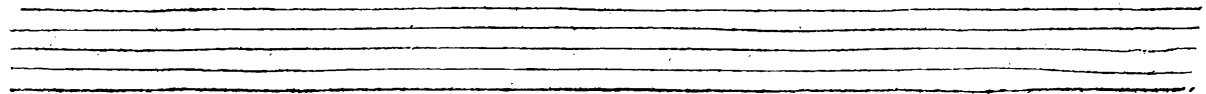
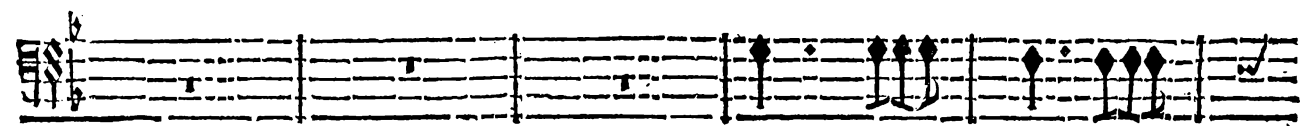
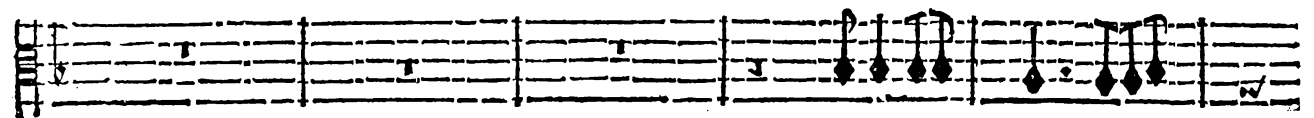
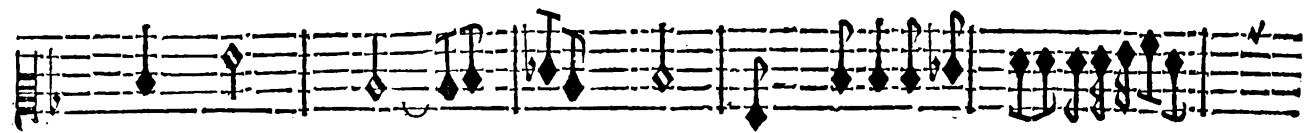
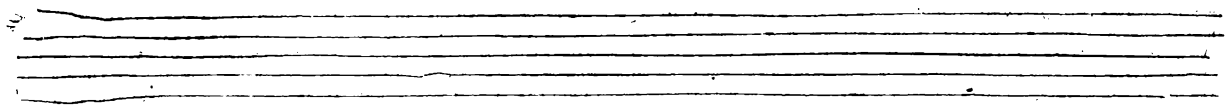
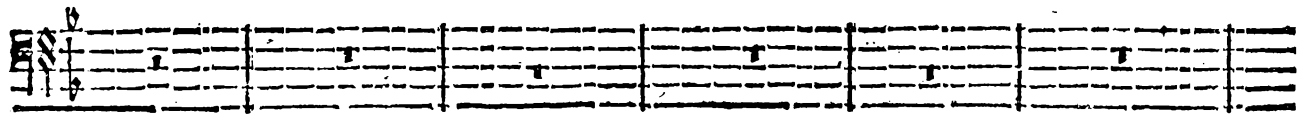
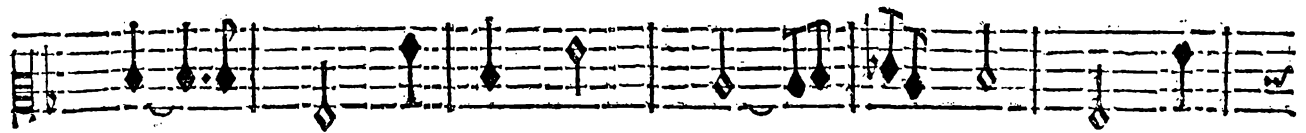
FLUTES.

TOM.

ACTE CINQUIESME:

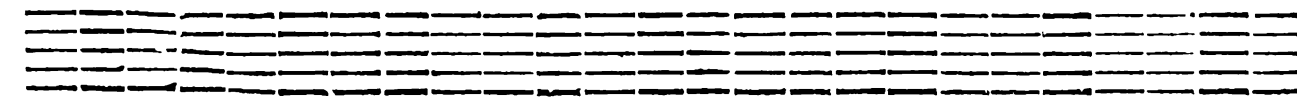
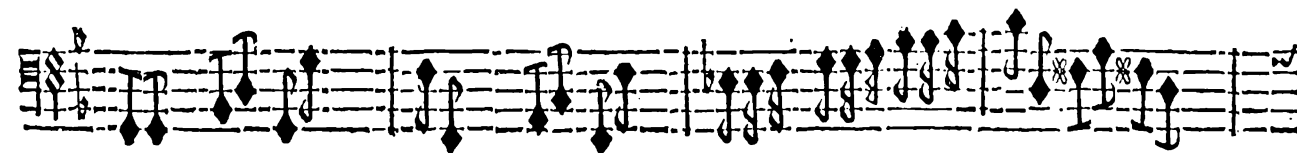
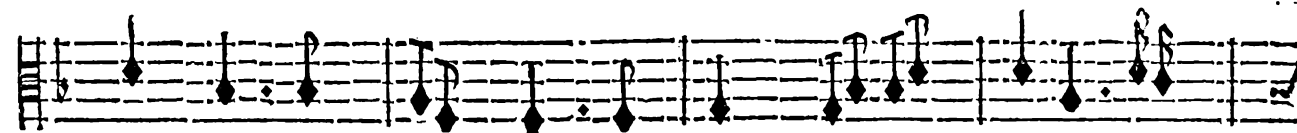
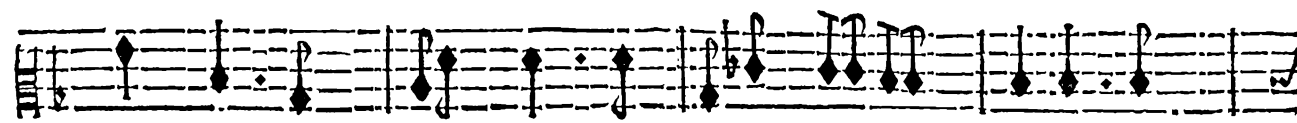
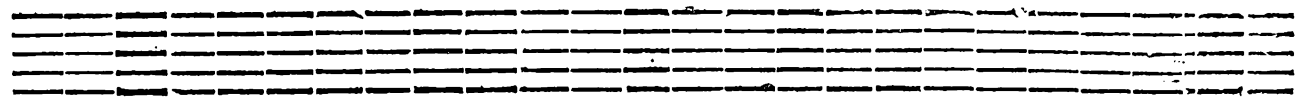
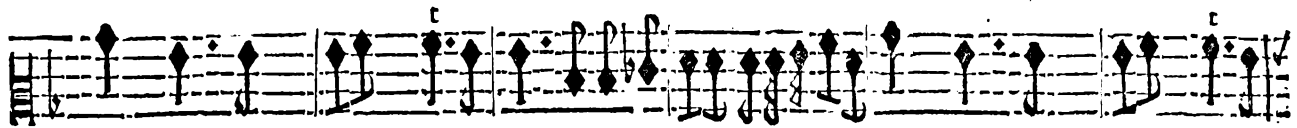
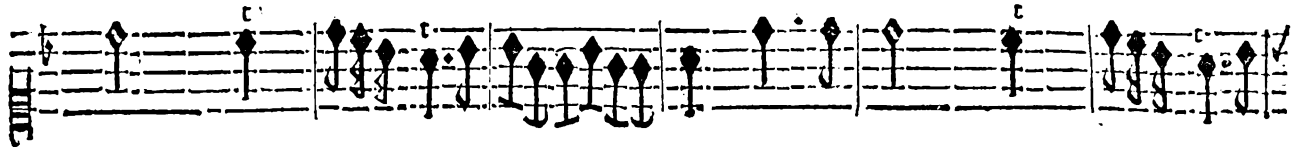


ARMIDE, TRAGÉDIE.



ACTE CINQUIESME:

225

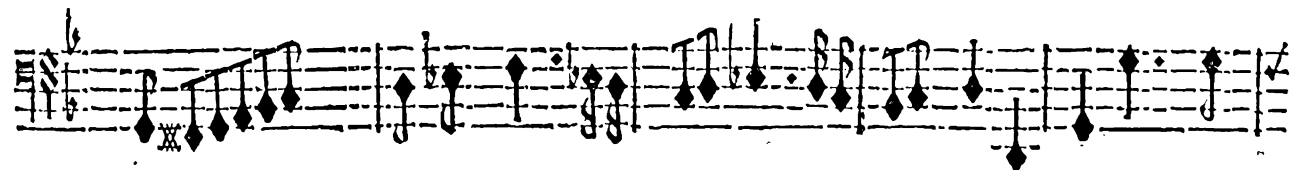
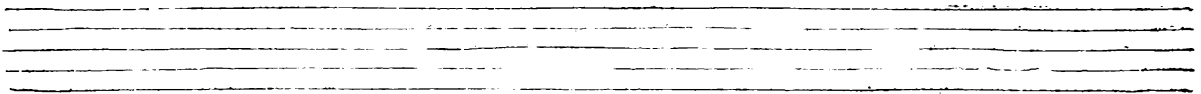
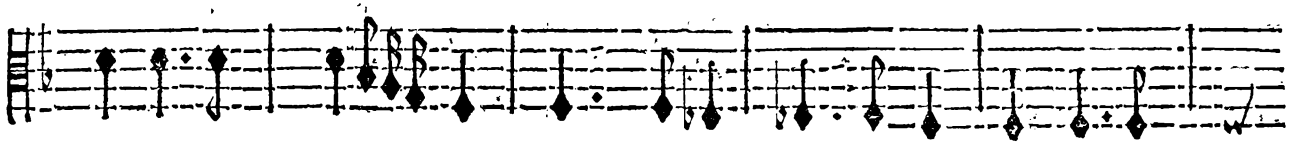
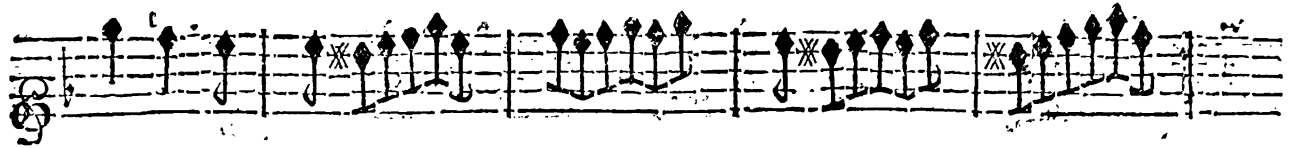


F f

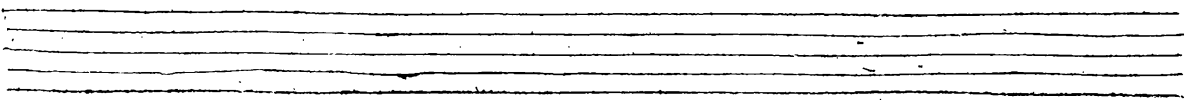
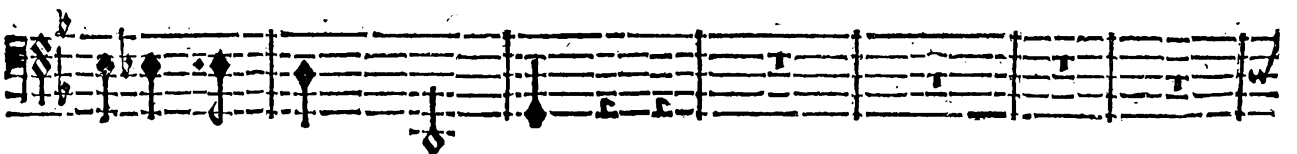
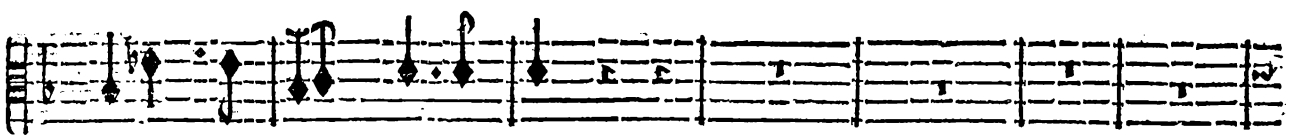
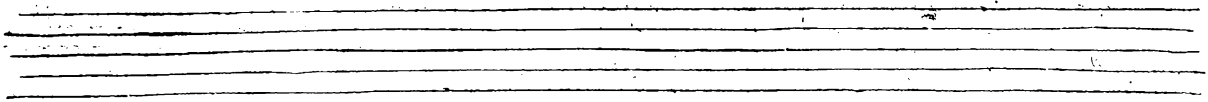
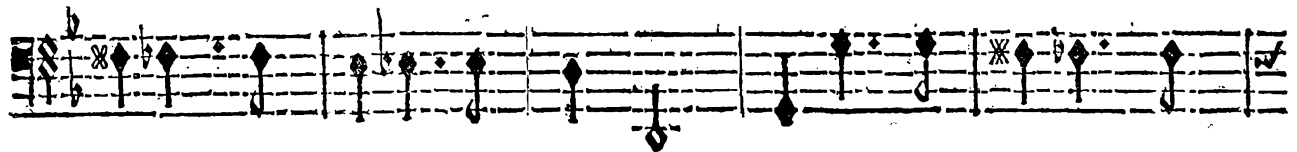
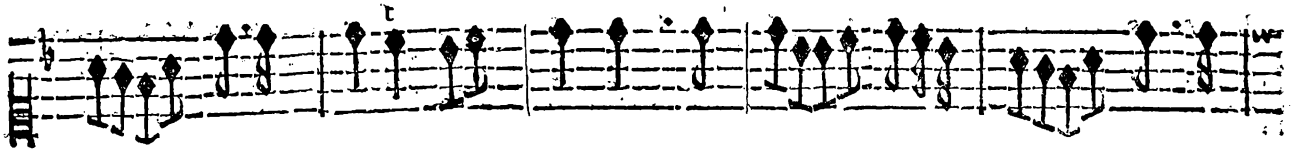
ARMIDE TRAGEDIE.

The musical score is arranged in ten systems. Each system contains multiple staves. The first system begins with a grand staff (treble and bass clefs) and a treble clef on the left. The remaining systems consist of staves with bass clefs. The notation includes various note values, rests, and dynamic markings, characteristic of 18th-century opera scores.

ACTE CINQUIÈME.

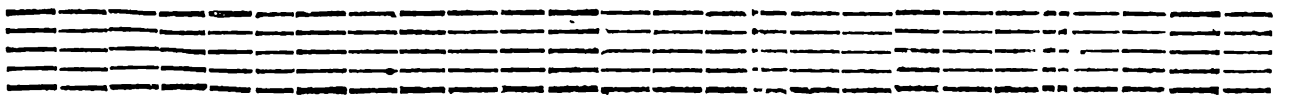
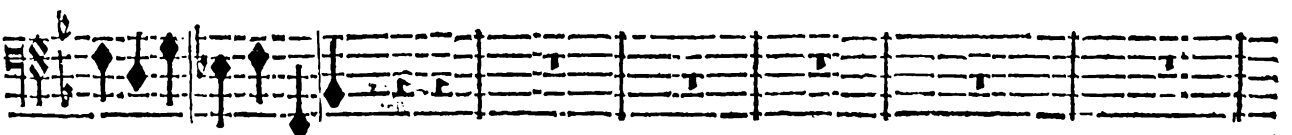
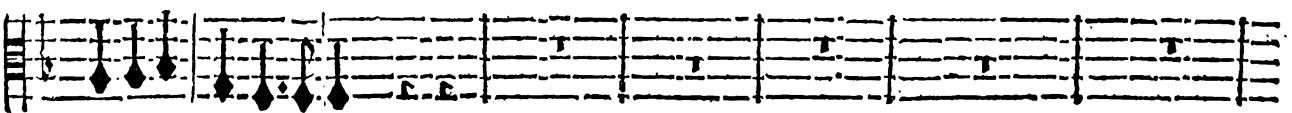
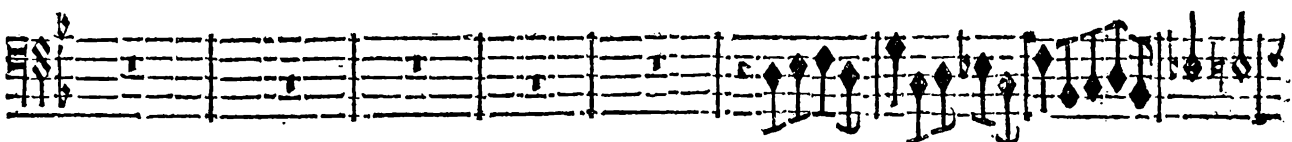
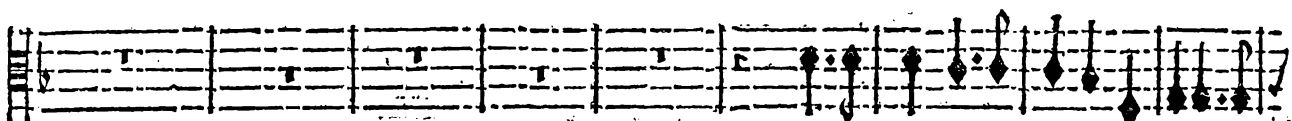
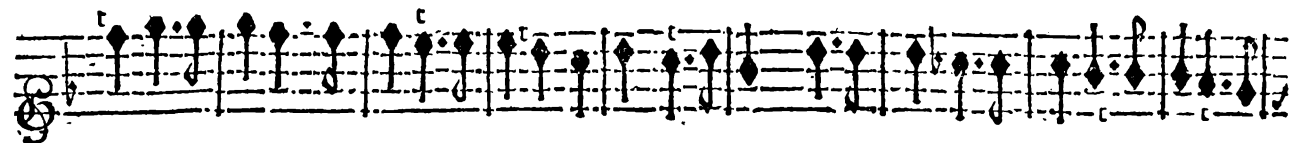


ARMIDE, TRAGÉDIE.

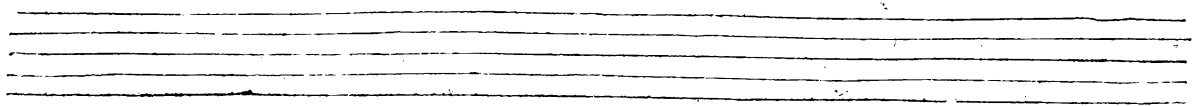
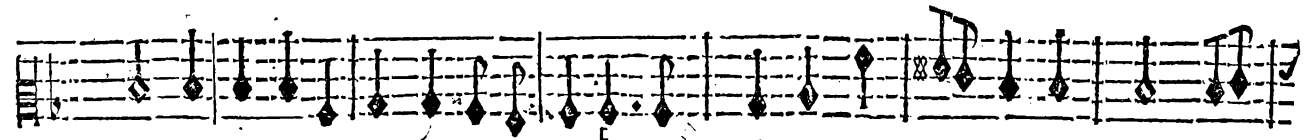
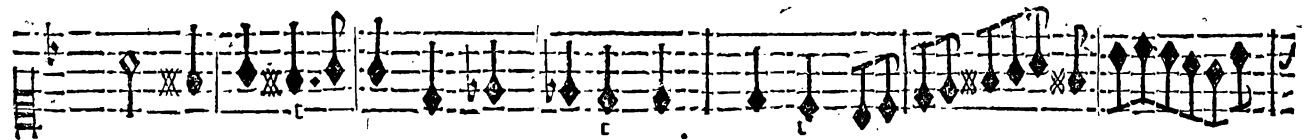
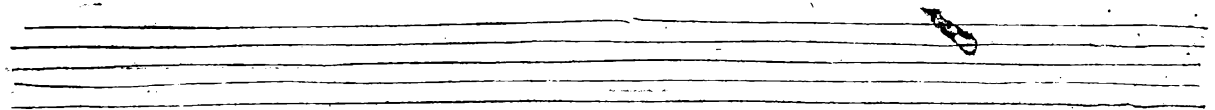
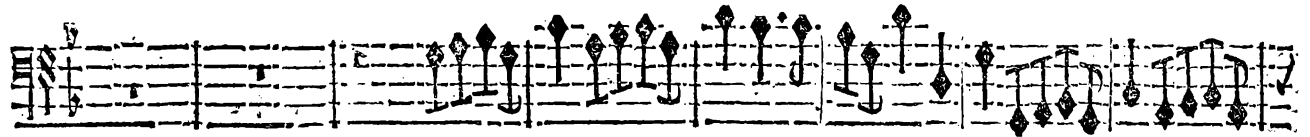




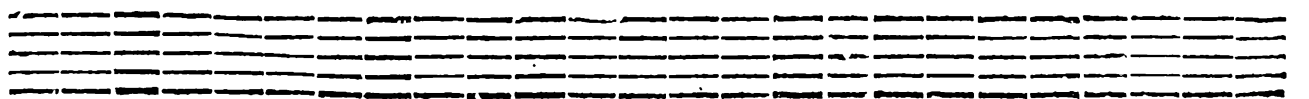
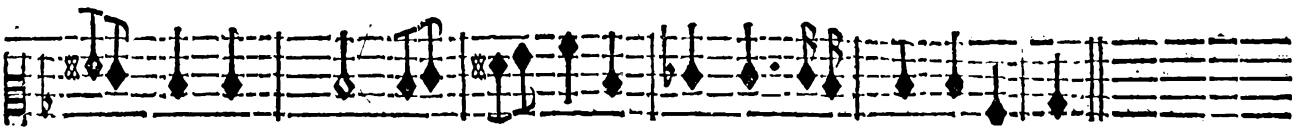
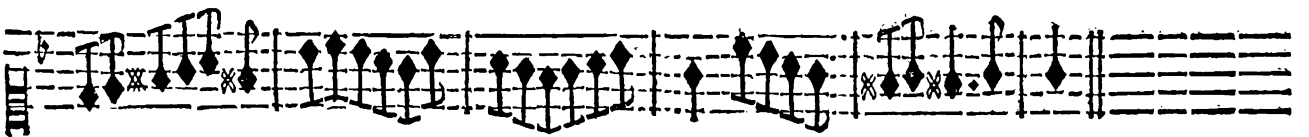
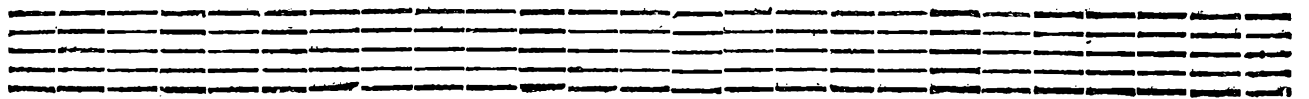
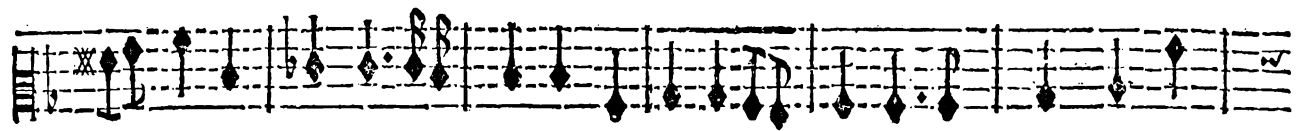
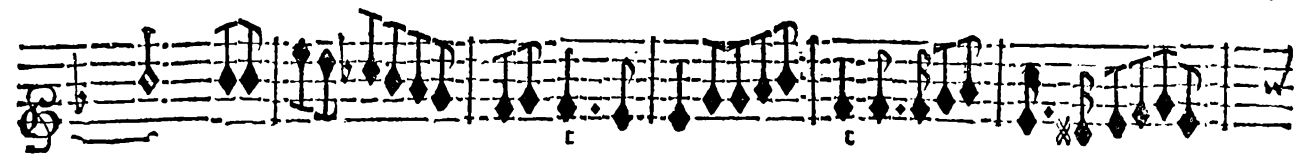
ACTE CINQUIESME.



ARMIDE TRAGEDIE.



ACTE CINQUIESME:

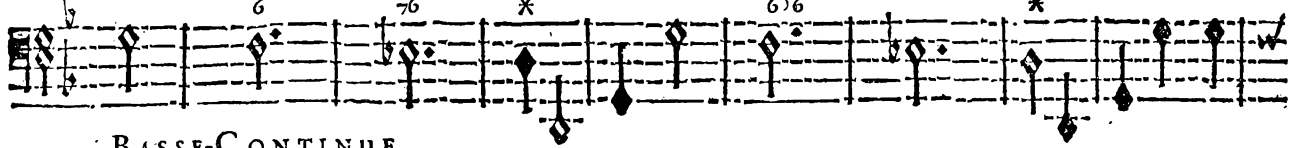


AR-MIDE, TRAGEDIE.

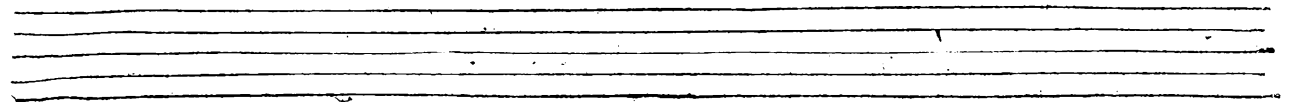
UN AMANT FORTUNE.



Les plaisirs ont choisi pour azile Ce sejour agreable & tranquile; Que ces



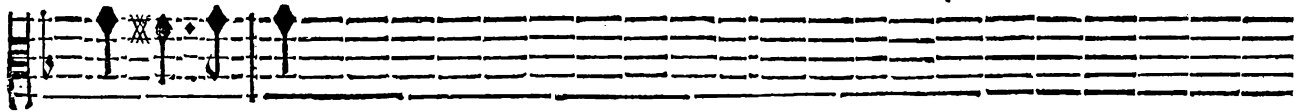
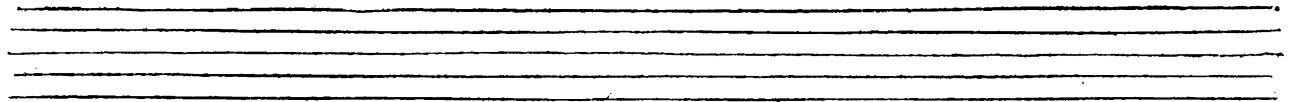
BASSE-CONTINUE.



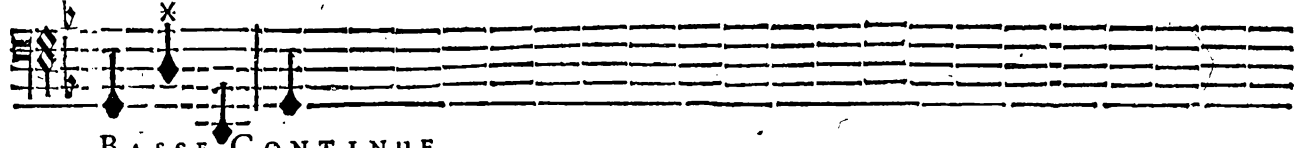
lieux sont charmants Pour les heureux Amants! Que ces lieux sont charmants Pour les



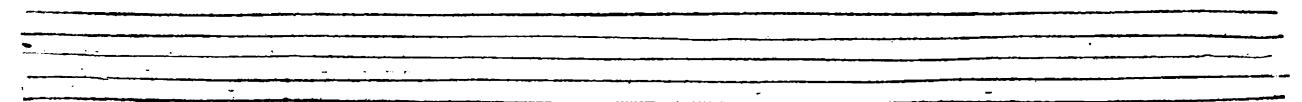
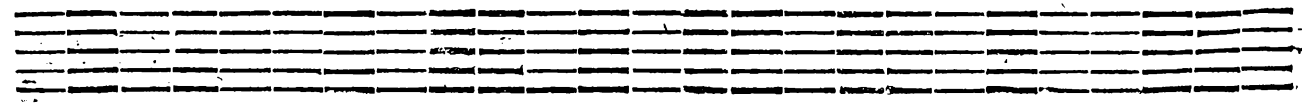
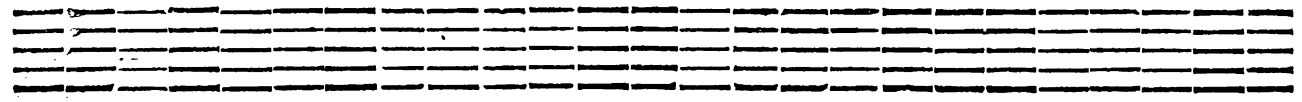
BASSE-CONTINUE.



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.

A musical staff in G major, treble clef, containing a sequence of notes and rests. Asterisks are placed above certain notes, likely indicating ornaments or specific performance instructions.

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*

A musical staff in G major, bass clef, containing a sequence of notes and rests. Asterisks are placed above certain notes.

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*

A musical staff in G major, bass clef, containing a sequence of notes and rests. Asterisks are placed above certain notes.

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*

A musical staff in G major, bass clef, containing a sequence of notes and rests. Asterisks are placed above certain notes.

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*

A musical staff in G major, treble clef, containing a sequence of notes and rests. Asterisks are placed above certain notes.

A musical staff in G major, bass clef, containing a sequence of notes and rests. Asterisks are placed above certain notes.

A musical staff in G major, bass clef, containing a sequence of notes and rests. Asterisks are placed above certain notes.

A musical staff in G major, bass clef, containing a sequence of notes and rests. Asterisks are placed above certain notes.

A musical staff in G major, bass clef, containing a sequence of notes and rests. Asterisks are placed above certain notes.

A musical staff in G major, bass clef, containing a sequence of notes and rests. Asterisks are placed above certain notes. Below the staff is figured bass notation:  $\frac{6}{4} \times 6$ ,  $6 \times$ ,  $\frac{6}{4} \times 6 \times$ ,  $\times$ ,  $\frac{6}{4} \times$ ,  $6$ ,  $6 \times$ ,  $\frac{6}{4} \times 6 \times$ ,  $\times$ , *fin.*

BASSA-CONTINUE.

Two sets of empty musical staves, each consisting of five lines, provided for the Bassa-Continue accompaniment.

ACTE CINQUIESME.

First system of musical notation for Flutes, featuring a treble clef, a key signature of one flat, and a common time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

FLUTES.

Second system of musical notation for Flutes, continuing the melodic line from the first system.

FLUTES.

First system of musical notation for Basses, featuring a bass clef and a common time signature. The staff contains a sequence of quarter notes.

Second system of musical notation for Basses, continuing the rhythmic accompaniment.

First system of musical notation for Basse-Continue, featuring a bass clef and a common time signature. The staff contains a sequence of eighth notes with figured bass notation (43, 5-6, 76, 43, 56) and some notes marked with an 'x'.

BASSE-CONTINUE.

Empty musical staff.

Third system of musical notation for Flutes, featuring a treble clef and a common time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

Fourth system of musical notation for Flutes, continuing the melodic line.

Third system of musical notation for Basses, featuring a bass clef and a common time signature. The staff contains a sequence of quarter notes.

Fourth system of musical notation for Basses, continuing the rhythmic accompaniment.

Second system of musical notation for Basse-Continue, featuring a bass clef and a common time signature. The staff contains a sequence of eighth notes with figured bass notation (76, 7, 6, 5, 6, 4) and some notes marked with an 'x'.

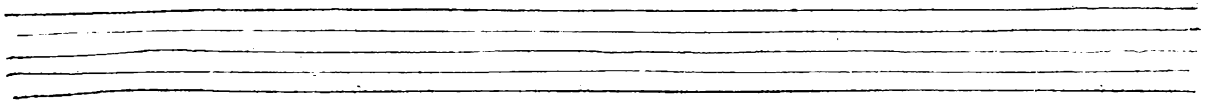
BASSE-CONTINUE.

Empty musical staff.

ARMIDE, TRAGEDIE.

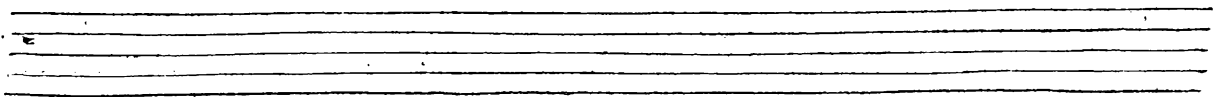
C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-

BASSE-CONTINUE.



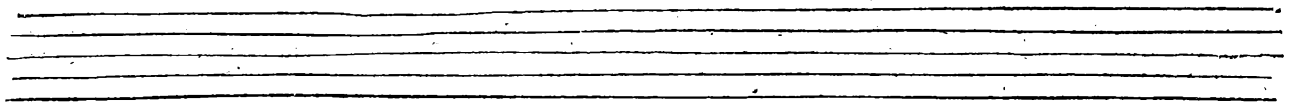
tend. Si l'amour ne causoit que des peines, Les oyseaux amoureux ne chanteroiët pas

BASSE-CONTINUE.



tant. Si l'amour ne causoit 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 TRAGEDIE.

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

6 7 6 X X 6 6 6X

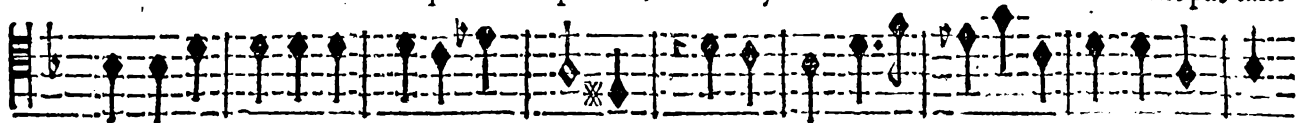
BASSE-CONTINUE.



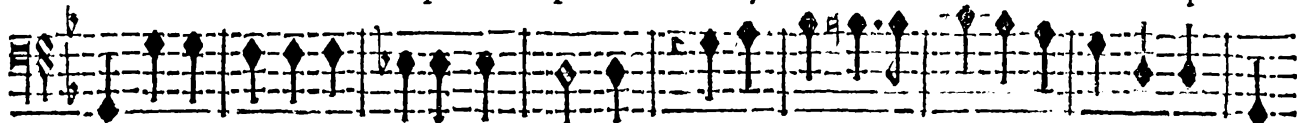
tant. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.



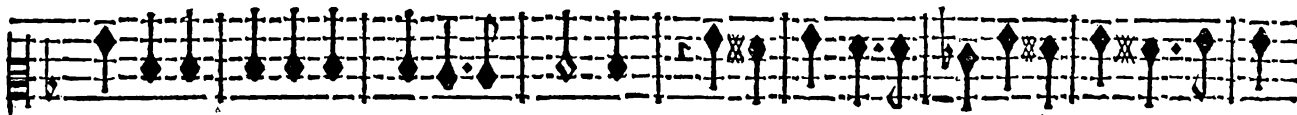
tant. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.



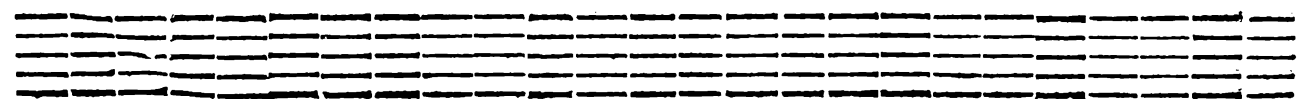
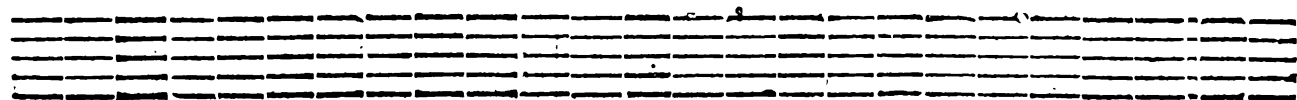
tant. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.



tant. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.



BASSE-CONTINUE.



ARMIDE, TRAGEDIE.

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 several measures of music with various note values and rests.

FLUTES.

Second system of musical notation for Flutes, continuing the piece with similar notation and dynamics.

Empty musical staff.

Empty musical staff.

BASSE-CONTINUE.

First system of musical notation for Basse-Continue, featuring a bass clef and a 3/4 time signature. It includes figured bass notation with figures such as 6, 6x, and 6.

BASSE-CONTINUE.

Empty musical staff.

BASSE-CONTINUE.

Second system of musical notation for Basse-Continue, including the instruction "tous." at the beginning.

BASSE-CONTINUE.

Third system of musical notation for Basse-Continue.

BASSE-CONTINUE.

Fourth system of musical notation for Basse-Continue.

BASSE-CONTINUE.

Fifth system of musical notation for Basse-Continue.

BASSE-CONTINUE.

Sixth system of musical notation for Basse-Continue, including figured bass notation with figures such as 6, 765, 6, 76, and 6-3.

BASSE-CONTINUE.

Empty musical staff.

Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.

BASSE-CONTINUE.

Dans l'hyver de nos ans, l'Amour ne re- gne plus. Les beaux jours que l'on perd font

BASSE-CONTINUE.

pour jamais perdus. Dans l'hyver de nos ans, l'Amour ne re- gne plus. Les beaux

BASSE-CONTINUE.

jours que l'on perd font pour jamais perdus.

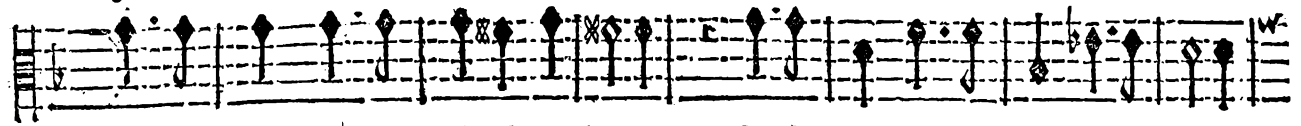
BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

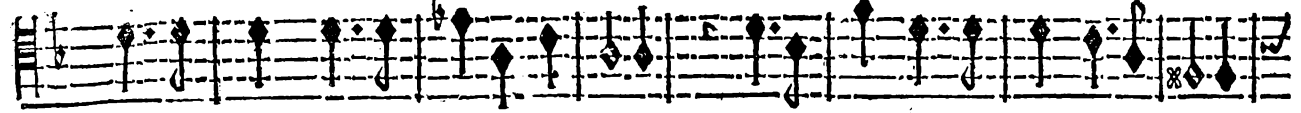
CHOEUR.



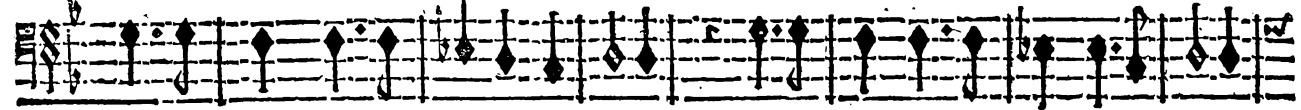
Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



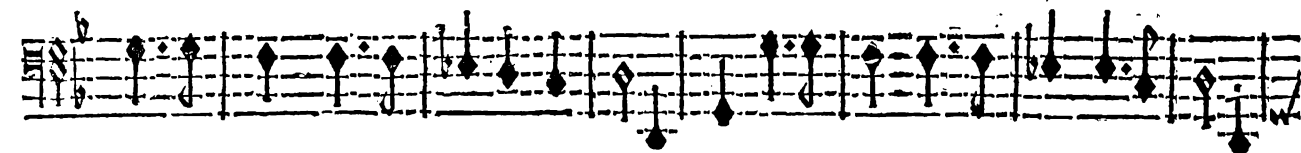
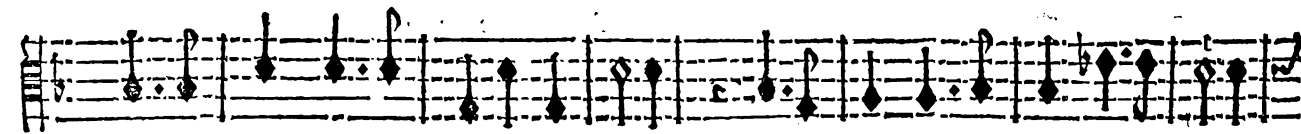
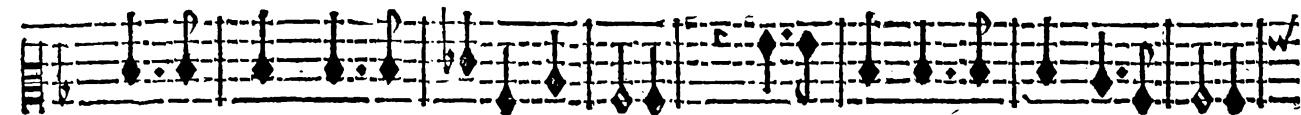
Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



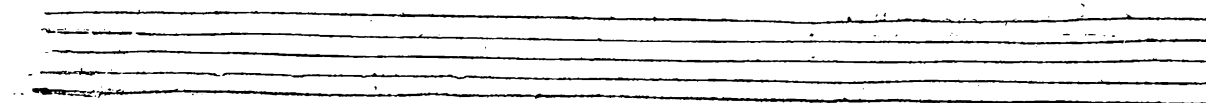
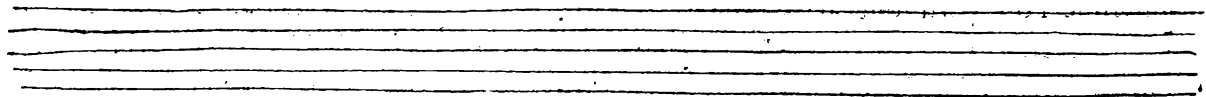
Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



VIOLONS.



BASSE-CONTINUE.



ACTE CINQUIESME:

VIOLONS.

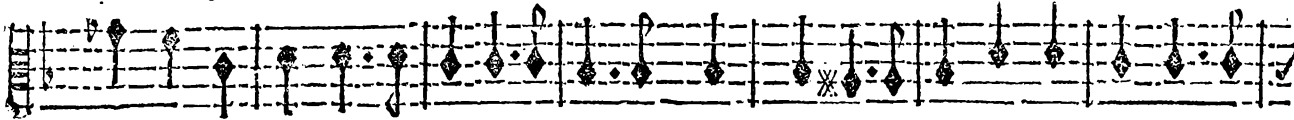
BASSE-CONTINUE.



ja- mais per dus. Dans l'hy ver de nos ans l'amour ne regne plus, Les beaux jours que l'on



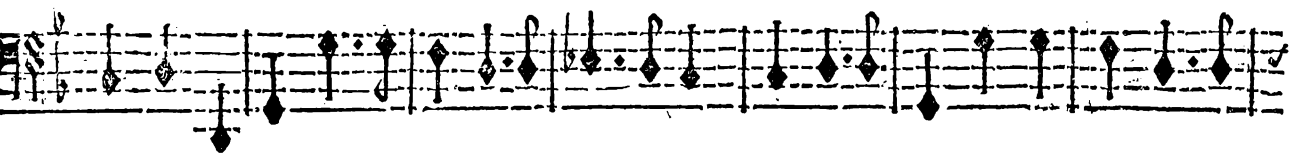
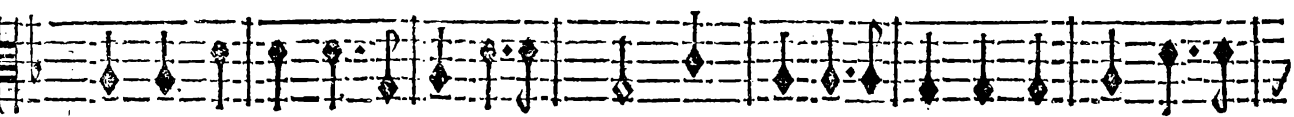
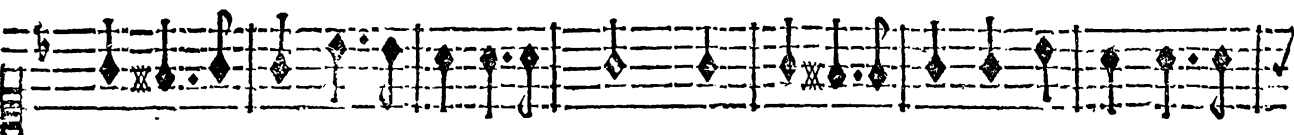
jamais per dus. Dans l'hy ver de nos ans l'amour ne regne plus, Les beaux jours que l'on



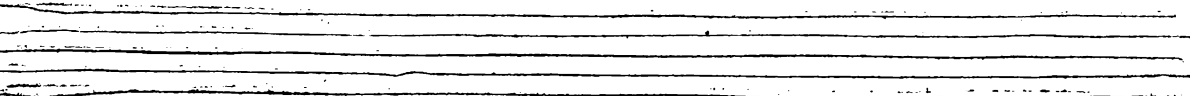
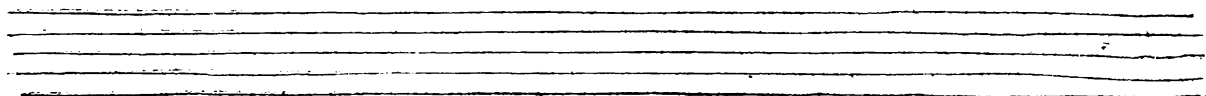
jamais per dus. Dans l'hy ver de nos ans l'amour ne regne plus, Les beaux jours que l'on



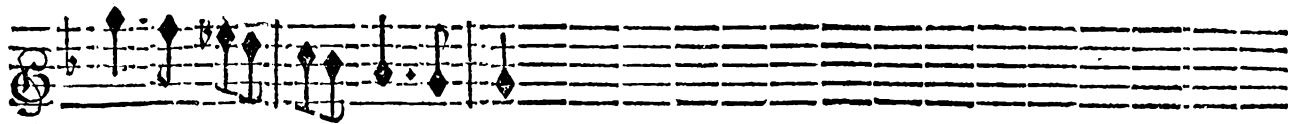
jamais per dus. Dans l'hy ver de nos ans l'amour ne regne plus, Les beaux jours que l'on



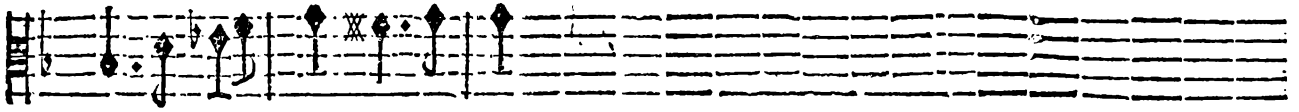
BASSE CONTINUE.



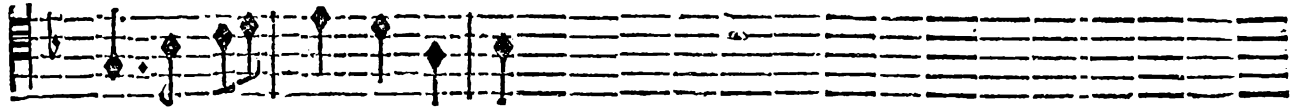




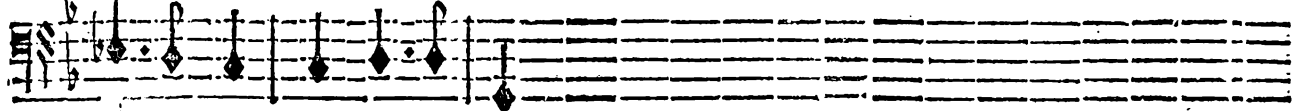
perd font pour ja- mais perdus.



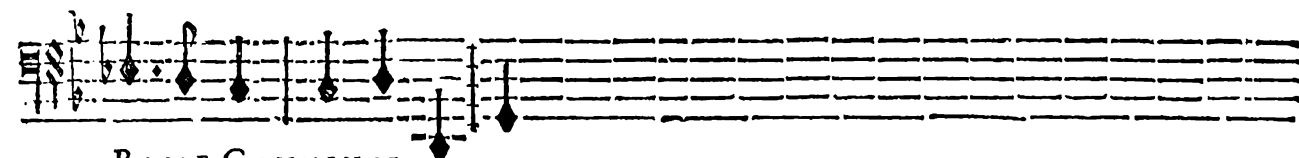
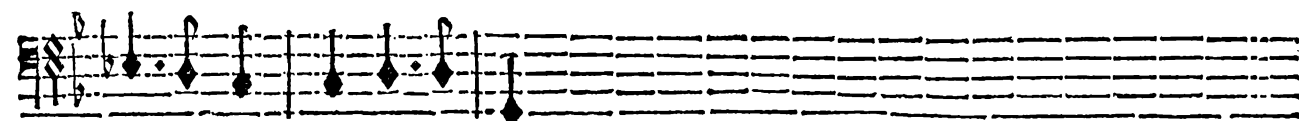
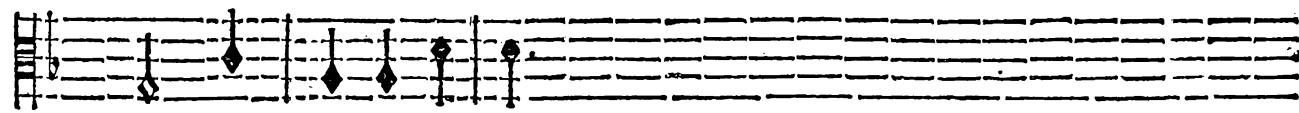
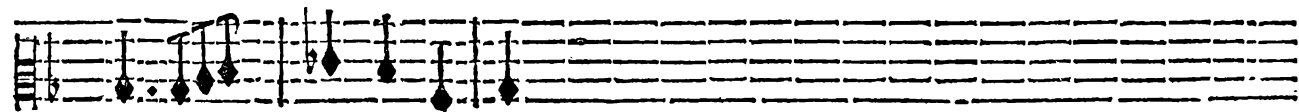
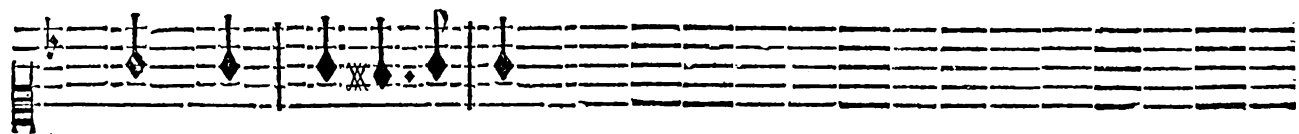
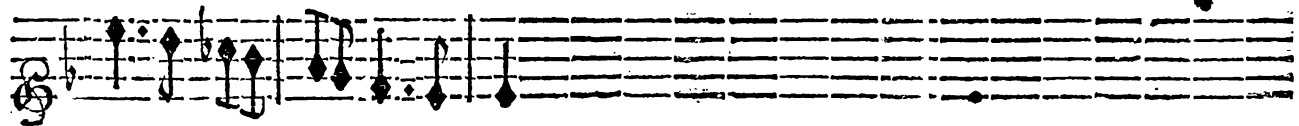
'perd font pour jamais perdus.



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 joué la Passacaille de violons page 220. & on reprend encore le premier Recit & le premier couplet du Chœur.*

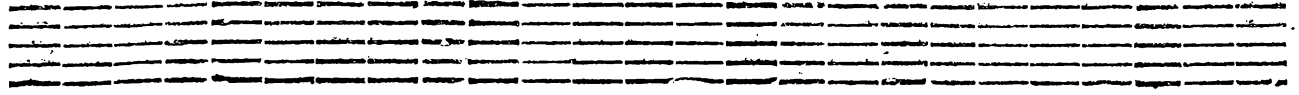


ARMIDE, TRAGÉDIE.

RENAV. D.

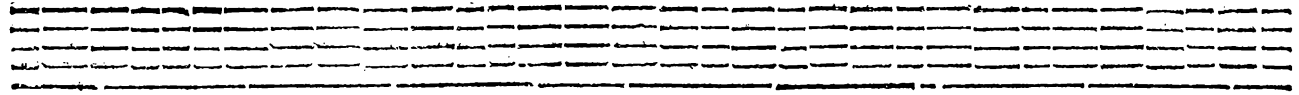
Allez, allez, éloignez- vous de moy Doux Plaisirs, atten-

BASSE-CONTINUE.



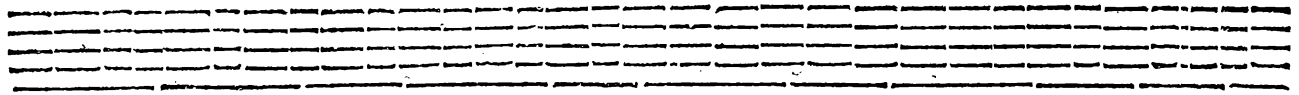
dez qu' Armide vous rameine : Sans la Beauté qui me tient sous sa loy Rien ne me plaist tout aug-

BASSE-CONTINUE.



mente ma peine. Allez, allez, éloignez- vous de moy Doux Plaisirs, atten-

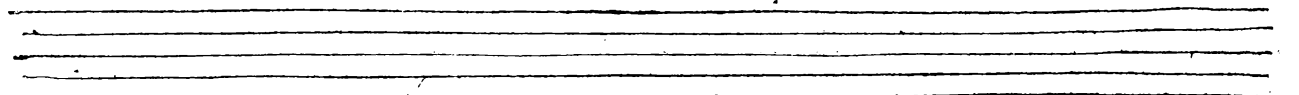
BASSE-CONTINUE.



*fin*

dez qu' Armide vous ramei- ne.

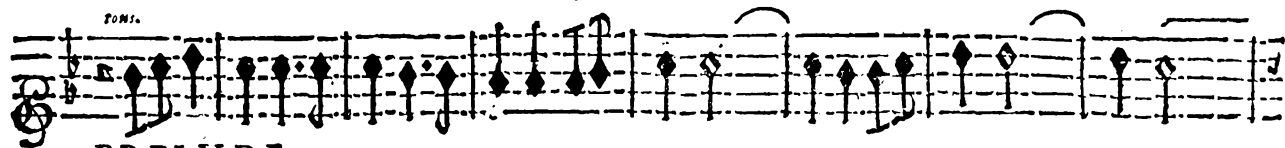
BASSE-CONTINUE.



SCENE III.

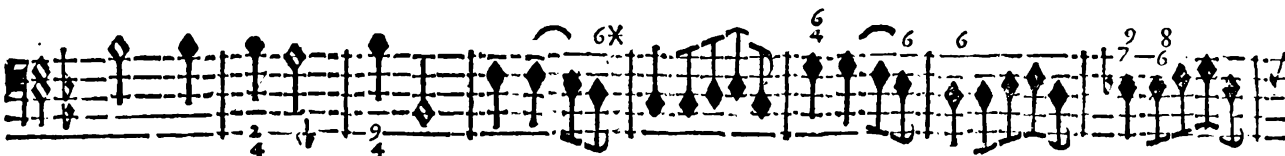
RENAUD, UBALDE, LE CHEVALLIER DANOIS.

*sons.*

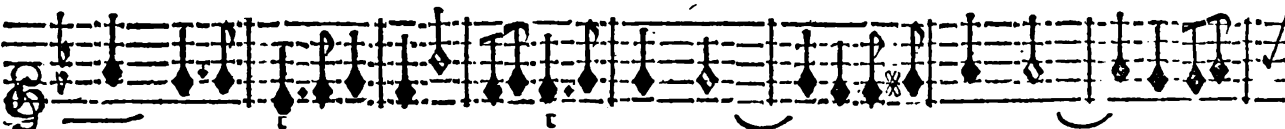
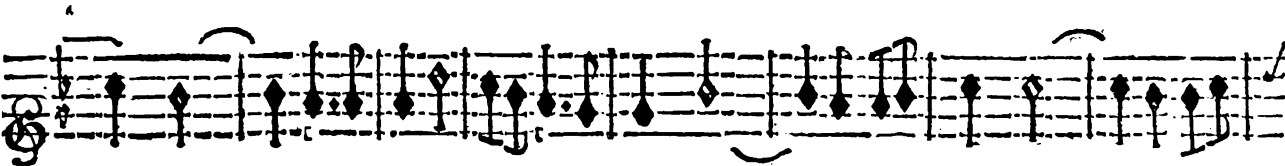
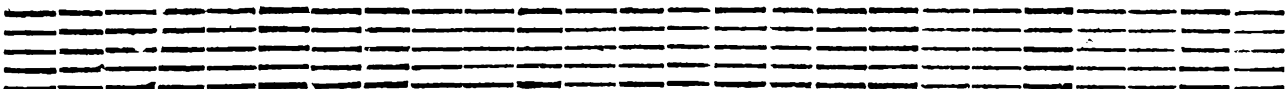


PRELUDE.

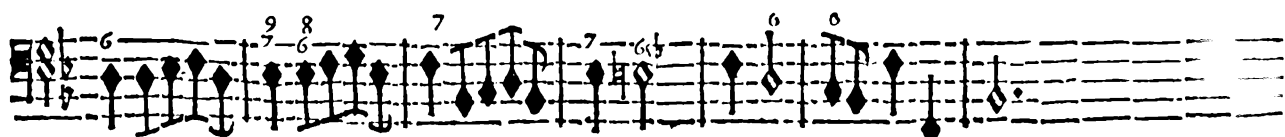
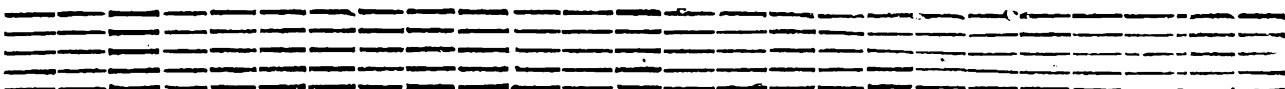
*sons.*



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

RFNAVD.

Que vois-je? quel ef-

VBAIDE.

Il est seul; profi- tons d'un temps si preci- eux.

LE CHEVALIER.

BASSE-CONTINUE.

clat me vient fraper les yeux?

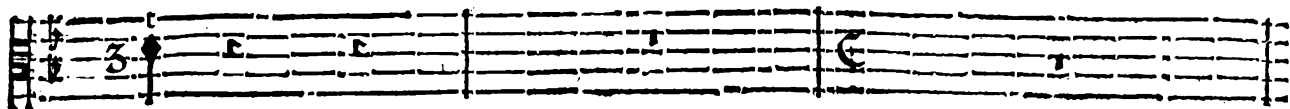
Le Ciel veut vous faire connaître L'erreur dont vos sens sont se-

BASSE-CONTINUE.

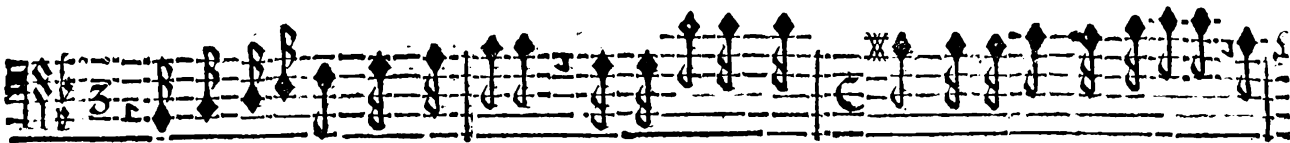
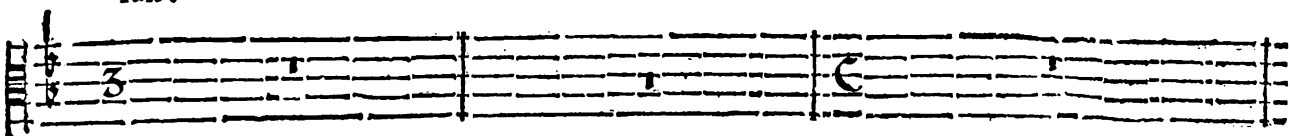
Ciel! quelle honte de paraître Dans l'indigne estat où je

duits.

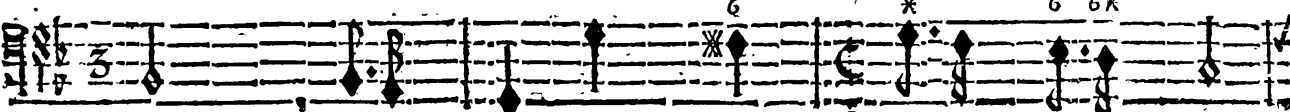
BASSE-CONTINUE.



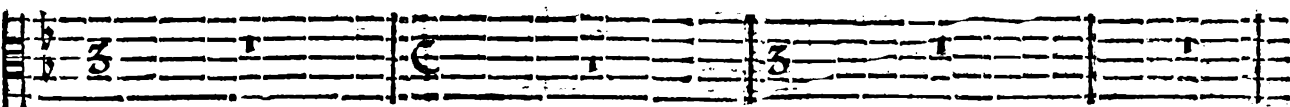
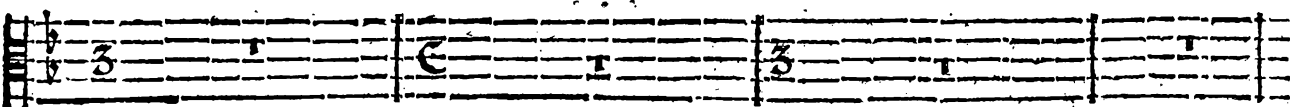
fuis :



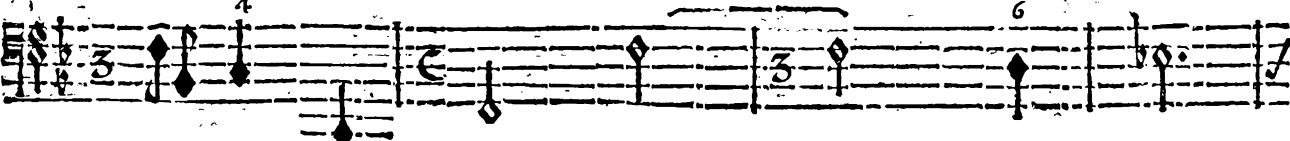
Nostre General vous r'apelle ; La Victoire vous garde une Palme immortelle. Tout



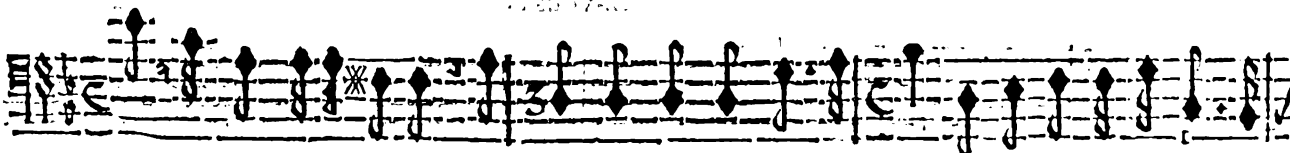
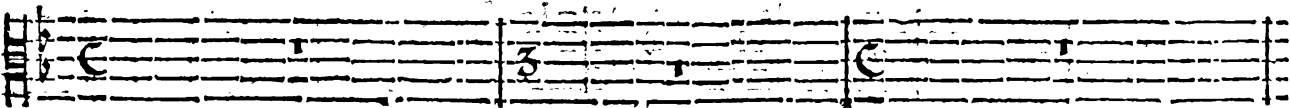
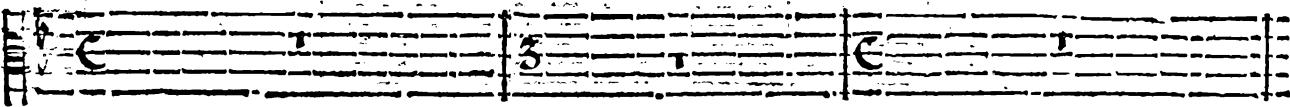
BASSE-CONTINUE.



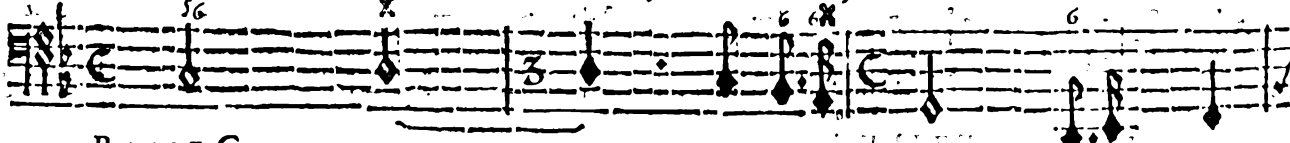
doit presser vostre re- tour. Decent divers Climats chacun court à la Guerre; Renaud



BASSE-CONTINUE.

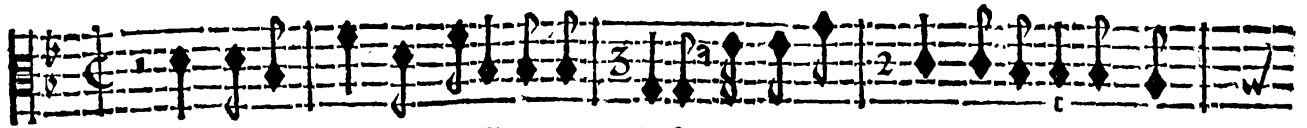


seul, au bout dela Terre, Caché dans un charmant sejour, Veut-t'il suivre un hôteux A-

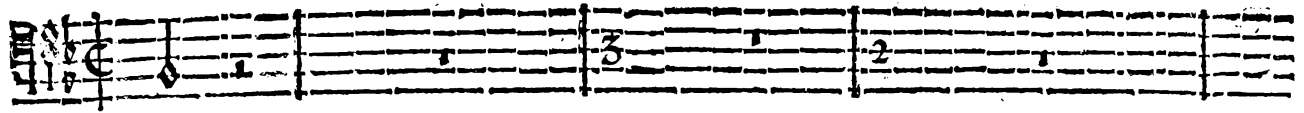
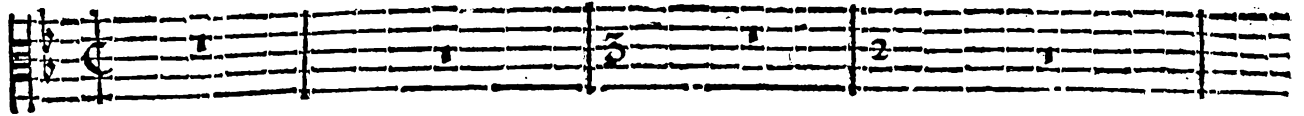


BASSE-CONTINUE.

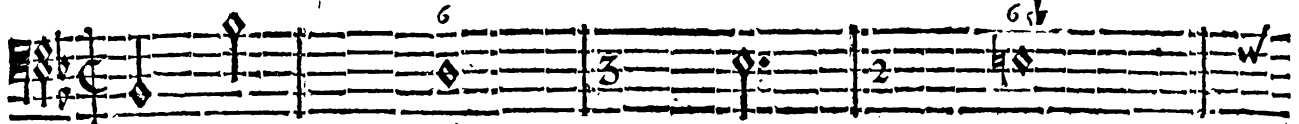
ARMIDE TRAGEDIE



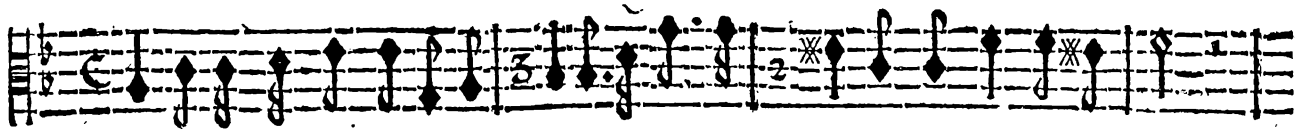
Vains Ornaments d'une indigne mo- leffe, Nem'offrez plus vos frivoles at-



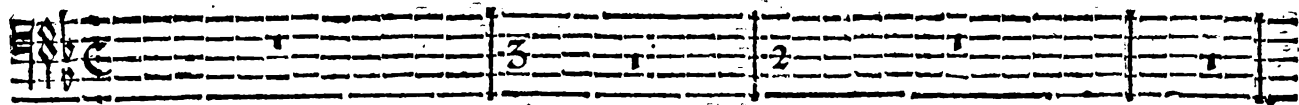
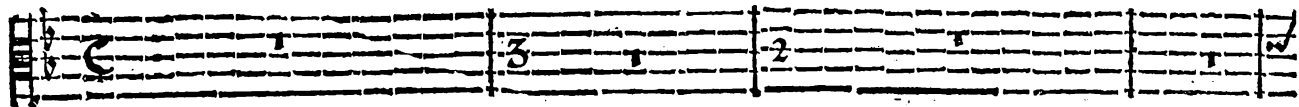
mour.



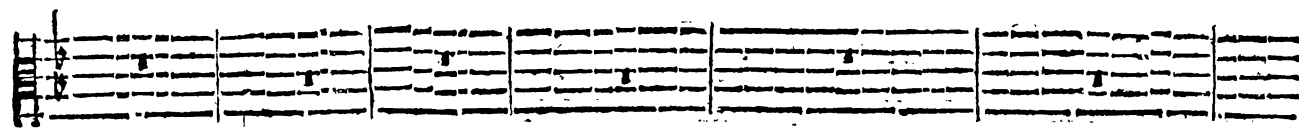
BASSE-CONTINUE.



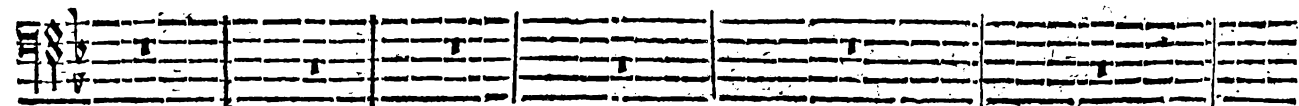
traits: Restes honteux de ma foi- bleffe, Allez, Al- lez, quittez-moy pour jamais.



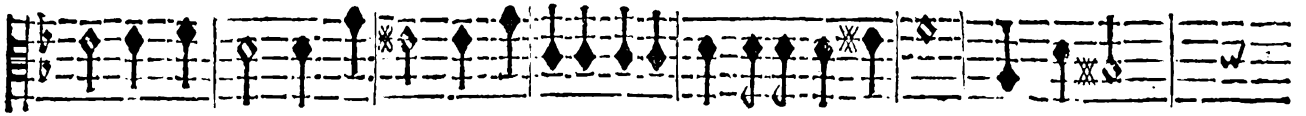
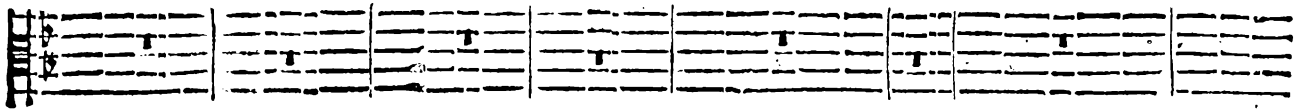
BASSE-CONTINUE.



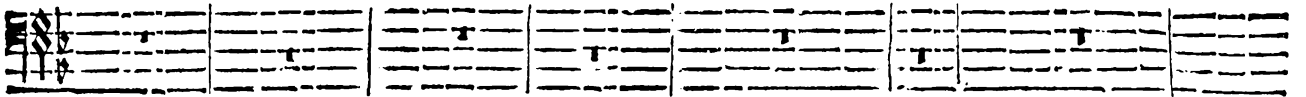
Defrobez-vous aux pleurs d'Armide C'est l'u-



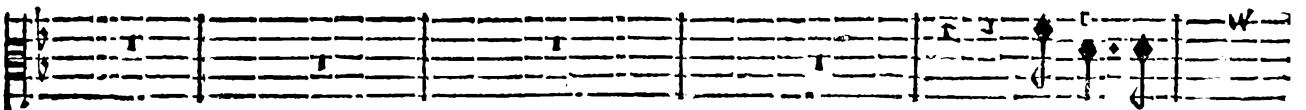
BASSE-CONTINUE.



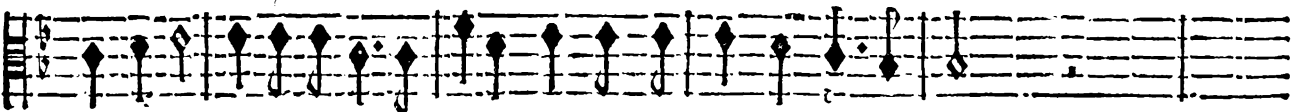
nique danger dont vostre ame intrepide A besoin de se garentir Dans ces lieux



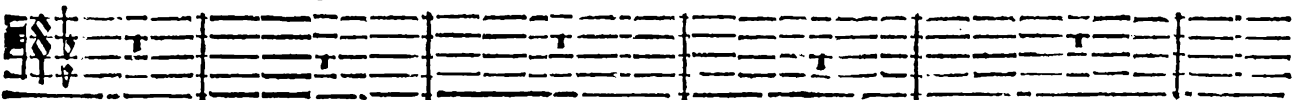
BASSE-CONTINUE.



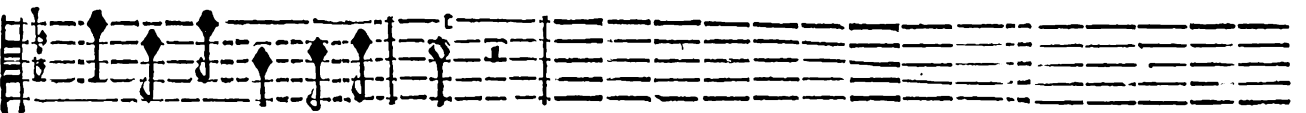
Allons ,al-



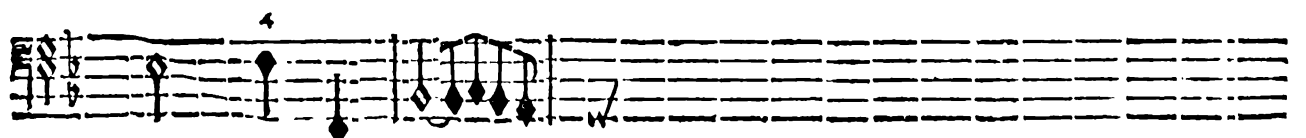
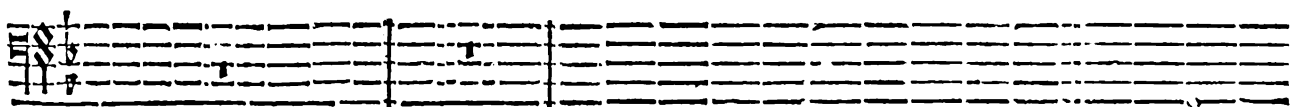
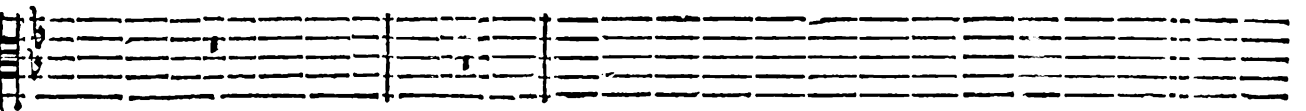
enchantez la Volupté prefide Vous n'en scautiez trop tost sortir.



BASSE-CONTINUE.



lons , hastons-nous de par- tir.



BASSE-CONTINUE.

## ARMIDE, TRAGÉDIE:

## SCÈNE IV.

ARMIDE, RENAUD, UBALDE, LE CHEVALIER DANOIS.

ARMIDE

Renaud? Ciel! ô mortelle peine! Vous partez? Re-

BASSE-CONTINUE.

naud! vous partez? De- mons, fuivez ses pas, volez, & l'arre-

BASSE-CONTINUE.

tez; He- las! tout me trahit, & ma puissance est vaine. Renaud!

BASSE-CONTINUE.

Ciel! ô mortelle peine! Mes cris ne font pas écou- tez! Vous partez, Re-

BASSE-CONTINUE.



naud ! vous partez ? Si je ne vous vois plus croyez-vous que je vive ? Ay-je pû meri-

BASSE-CONTINUE.

ter un si cruel tour- ment ? Du moins, comme Enne- my, si ce n'est comme A-

BASSE-CONTINUE.

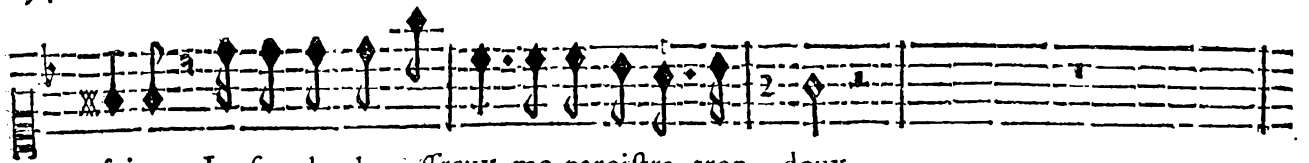
mant, Emmenez Armide cap- tive. J'iray dans les combats, J'iray m'offrir aux

BASSE-CONTINUE.

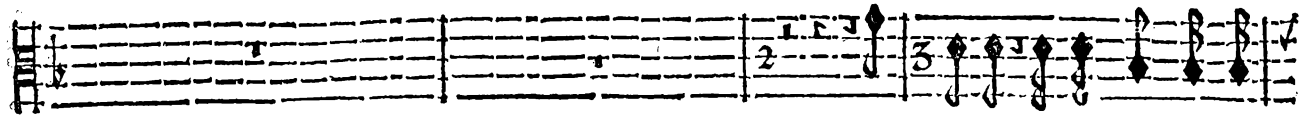
coups Qui seront destinez pour vous. Re- naud, pourveu que je vous

BASSE-CONTINUE.

## ARMIDE, TRAGÉDIE.



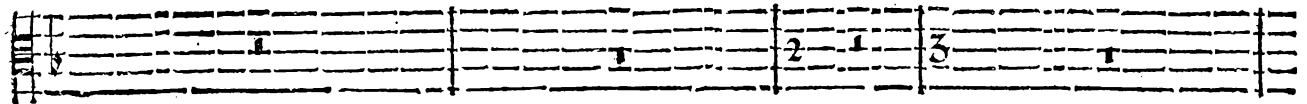
fui ve Le fort le plus affreux me paroitra trop doux.



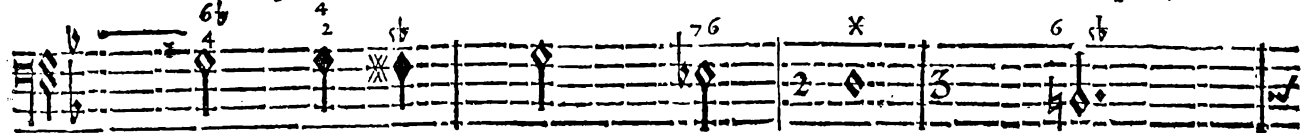
Ar- mide, Il est temps que j'é-



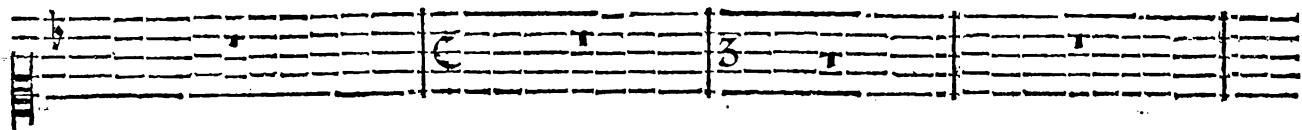
BASSE-CONTINUE.



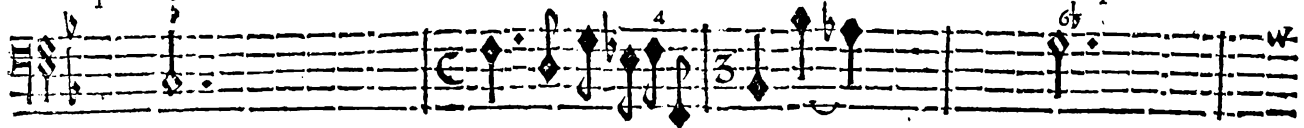
vite Le peril trop charmant que je trouve à vous voir. La Gloire veut que je vous



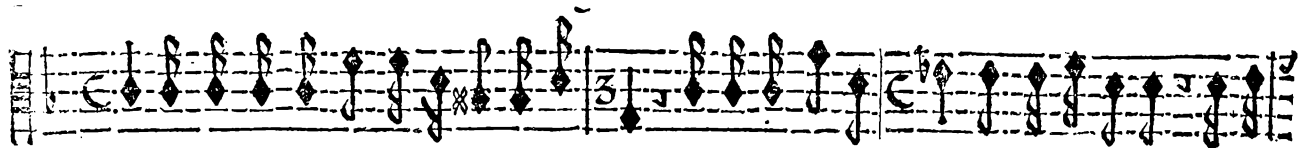
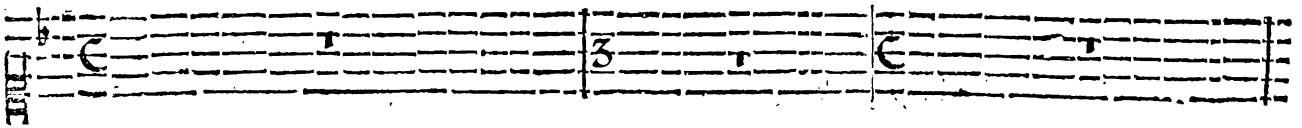
BASSE-CONTINUE.-



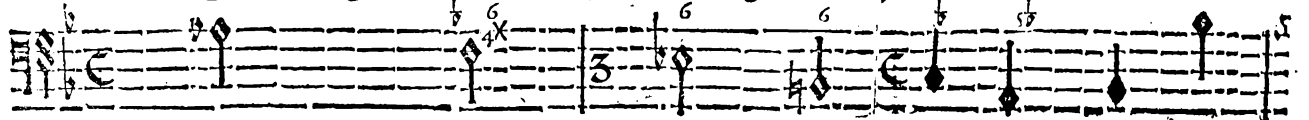
quitte, Elle ordonne à l'Amour de ceder au Devoir. Si vous souffrez, vous pouvez



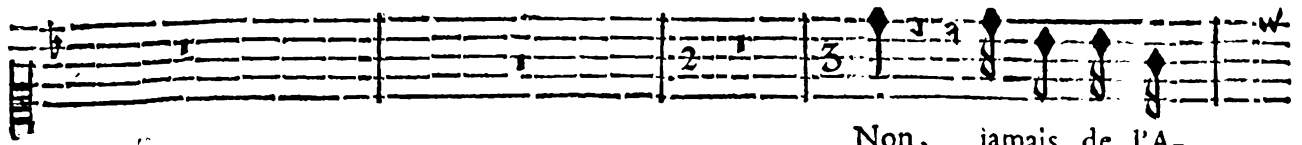
BASSE-CONTINUE.



croire Que je m'éloigne à regret de vos yeux, Vo<sup>9</sup> regnerez toujours dans ma memoire, Vo<sup>9</sup> fe-



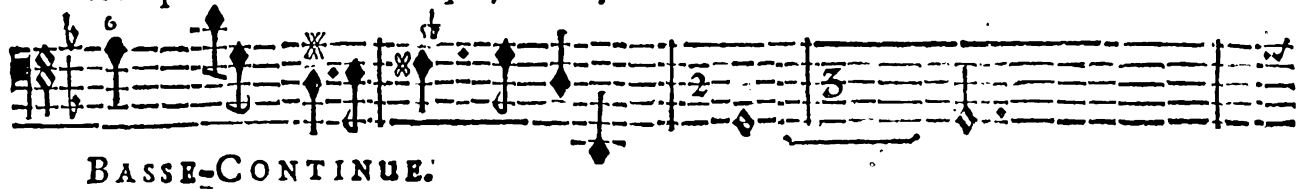
BASSE-CONTINUE.




Non, jamais de l'A-



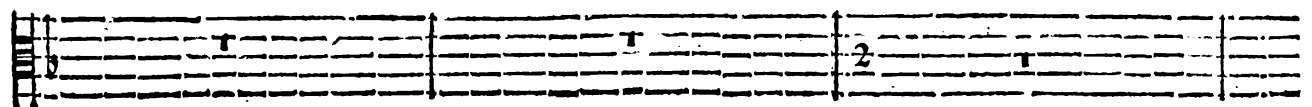
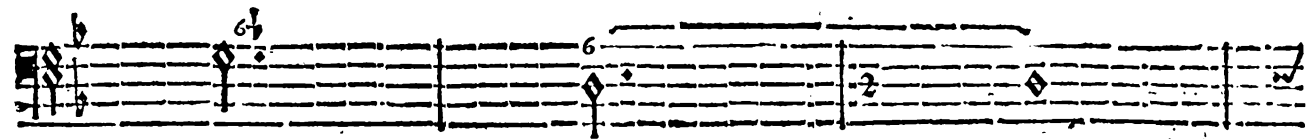
rez après la Gloire Ce que j'aimeray le mieux.



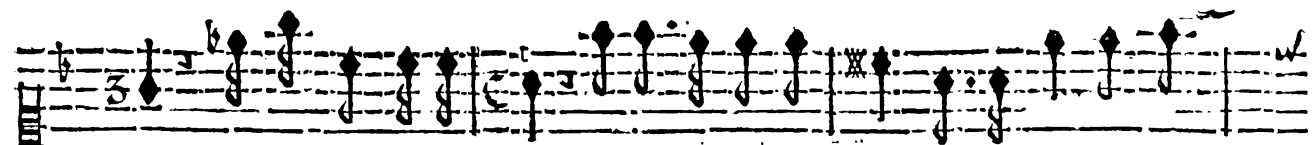
BASSE-CONTINUE.



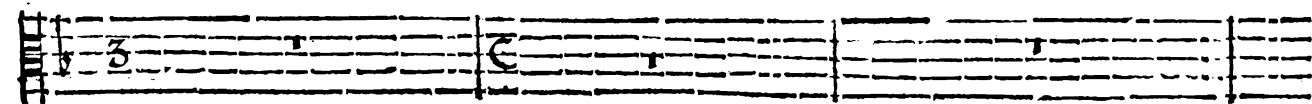
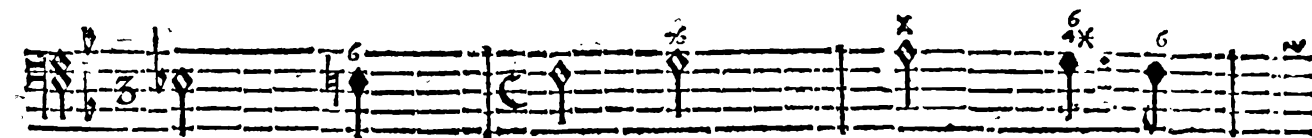
mour tu n'as senty le charme, Tu te plais à cau- ser de funestes mal-

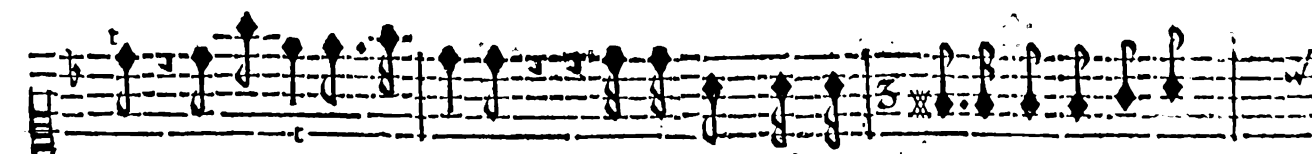
BASSE-CONTINUE.



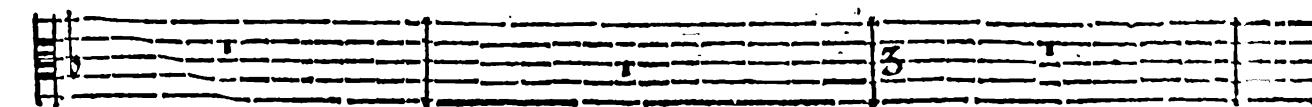
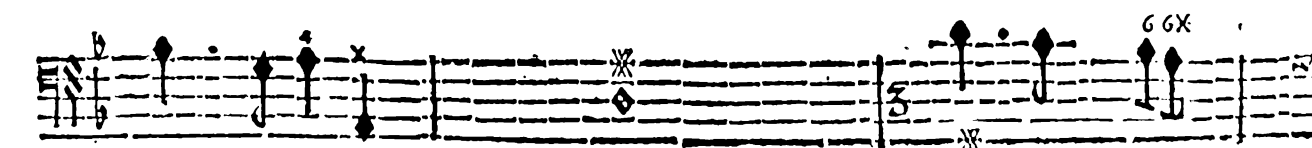
heurs. Tu m'entends soupi- rer, tu vois couler mes pleurs, Sans me rendre un sou-

BASSE-CONTINUE.



pir, sans verser une larme. Par les nœuds les plus doux je te conjure en

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

vain; Tu fuis 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, &

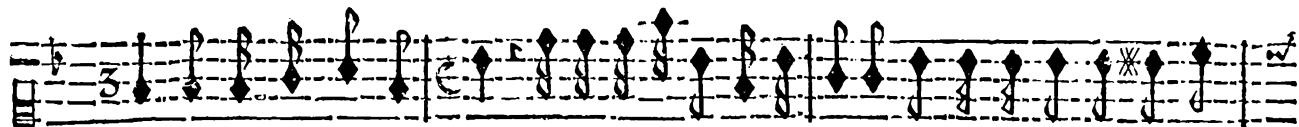
BASSE-CONTINUE.

tu n'en peux douter, Ingrat, sans toy je ne puis vivre. Mais après mon tré-

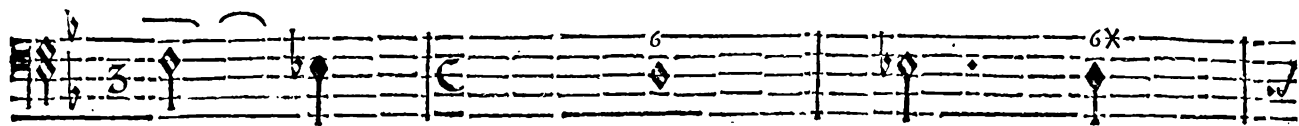
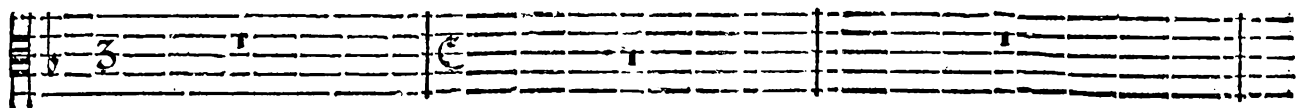
BASSE-CONTINUE.

pas ne crois pas éviter. Mon Ombre obstinée à te suivre. Tu la verras s'ar-

BASSE-CONTINUE.



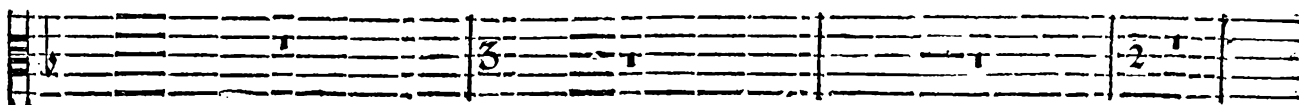
mer contre ton cœur sans foy, Tu la trouveras inflexible Comme tu l'as esté pour



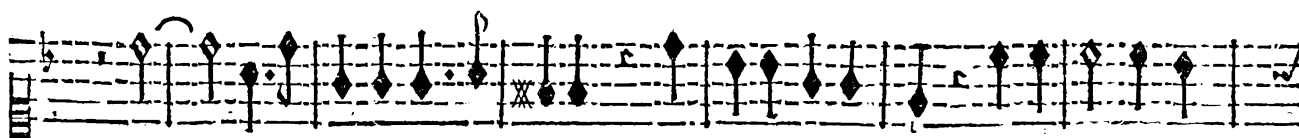
BASSE-CONTINUE.



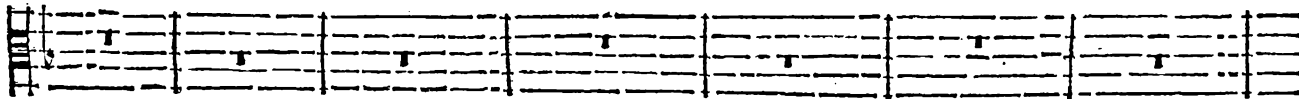
moy, Et sa fureur s'il est possible Egalera l'amour dont j'ay brûlé pour toy.



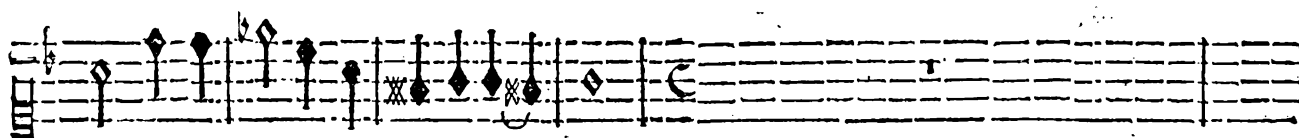
BASSE-CONTINUE



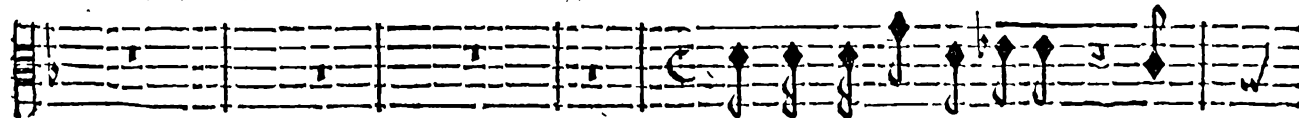
Ah! la lumiere m'est ravie! Barbare est-tu content, Tu jouïs en par-



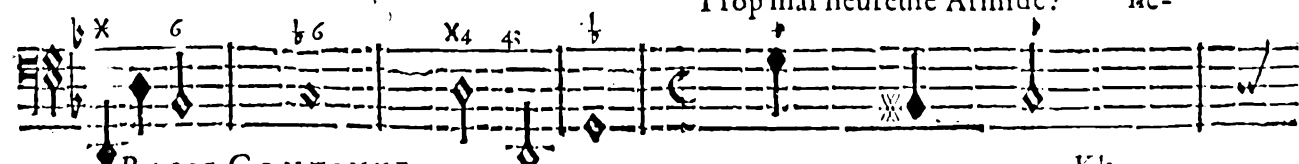
BASSE CONTINUE.



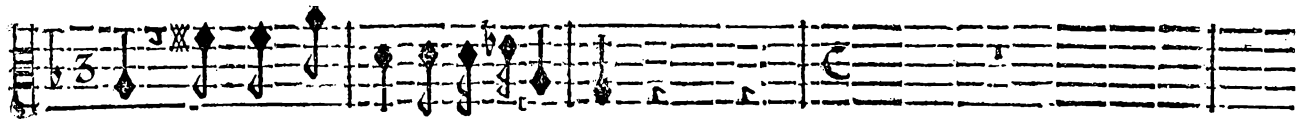
tant Du plaisir de m'oster la vie.



Trop mal'heureuse Armide! he-

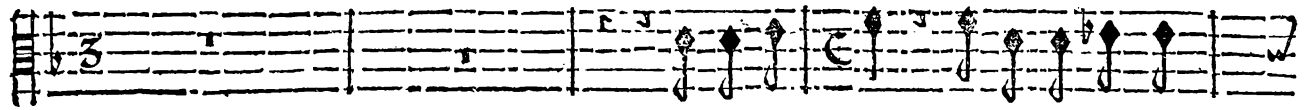


BASSE-CONTINUE.



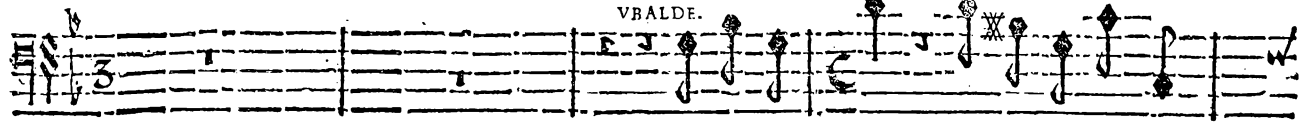
las ! Que ton destin est déplorable.

LE CHEVALIER.



Il faut par-tir, hastez, hastez-vos

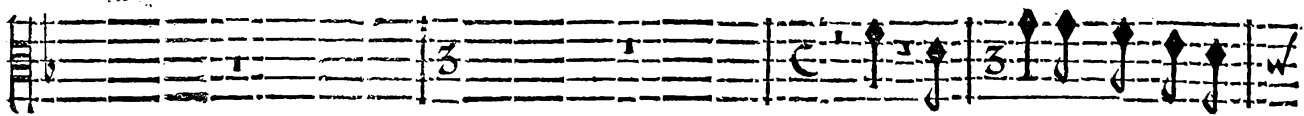
VBALDE.



Il faut par-tir ; hastez, hastez vos



BASSE-CONTINUE.



Non, la Gloire n'ordonne



pas, La Gloire attend de vous un cœur inébran- lable.



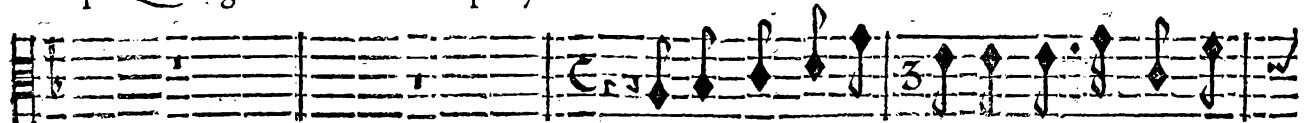
pas, La Gloire attend de vous un cœur inébran- lable.



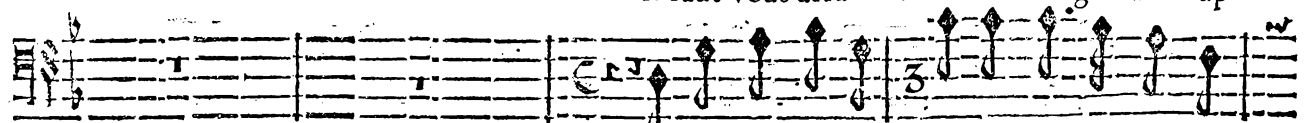
BASSE-CONTINUE.



pas Qu'un grand Cœur soit impitoy- able.



Il faut vous arra- cher aux dangereux ap-



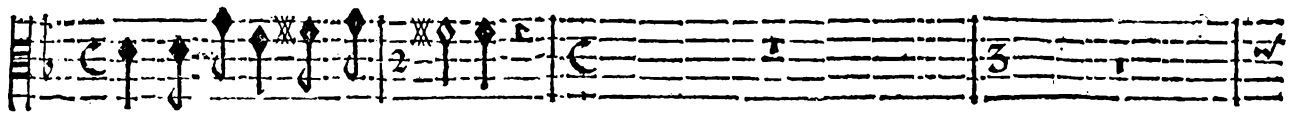
Il faut vous arra- cher aux dangereux ap-



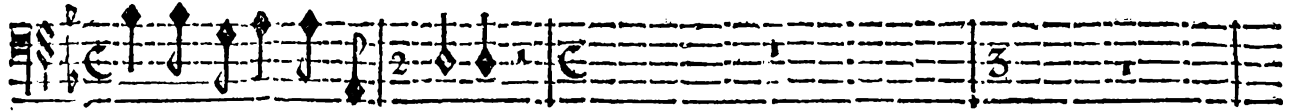
BASSE-CONTINUE.



Trop malheureux se Armide ! he- las ! Que ton de-



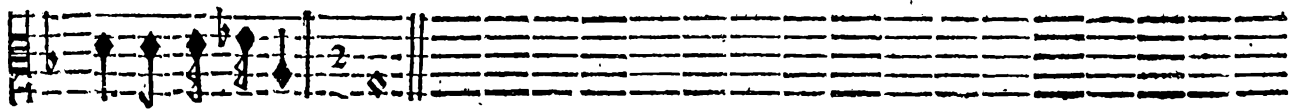
pas d'un objet trop ai- mable.



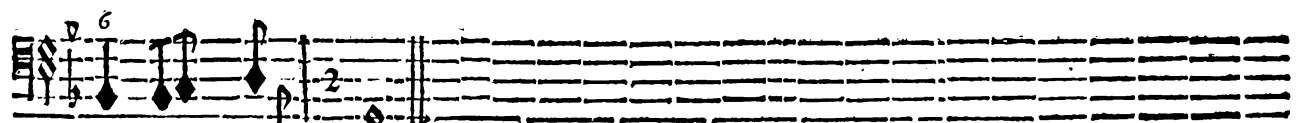
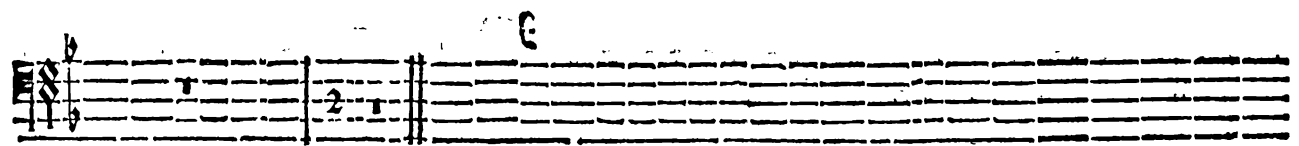
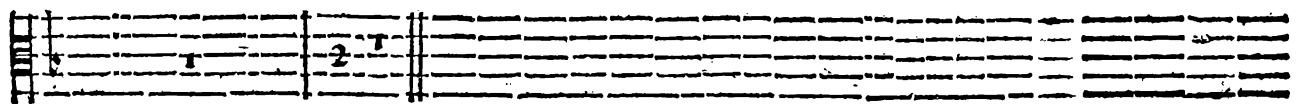
pas d'un objet trop ai- mable.



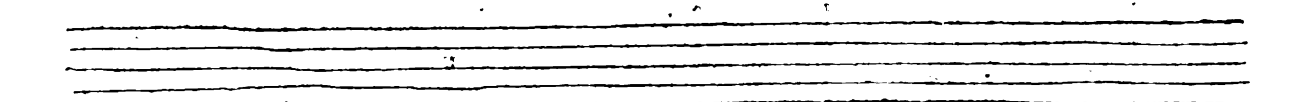
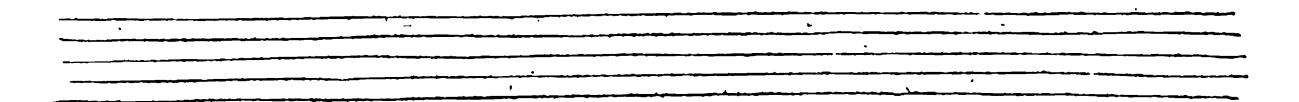
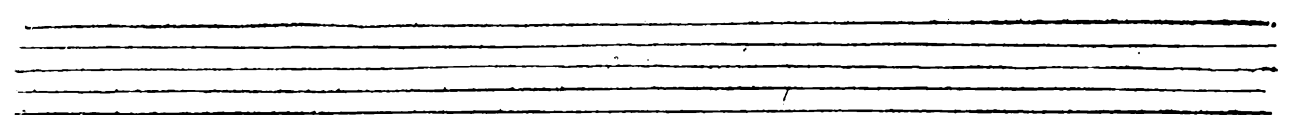
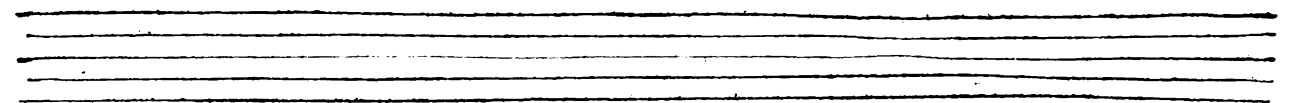
BASSE-CONTINUE.



fin est deplora- ble.



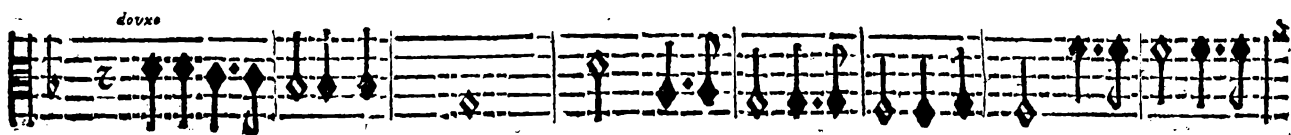
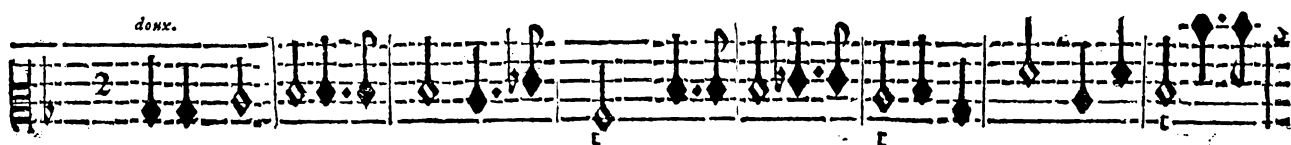
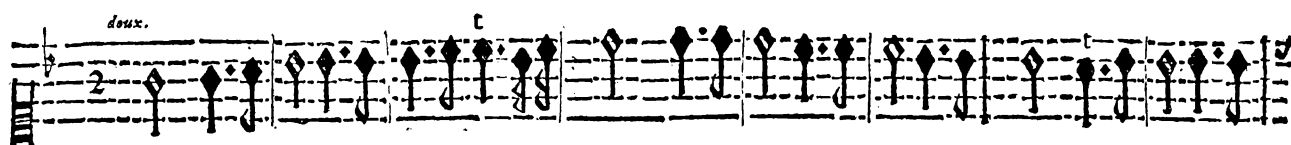
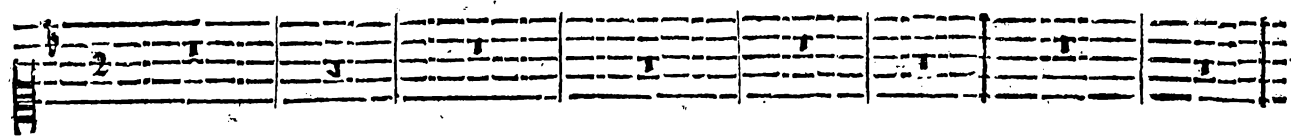
BASSE-CONTINUE.



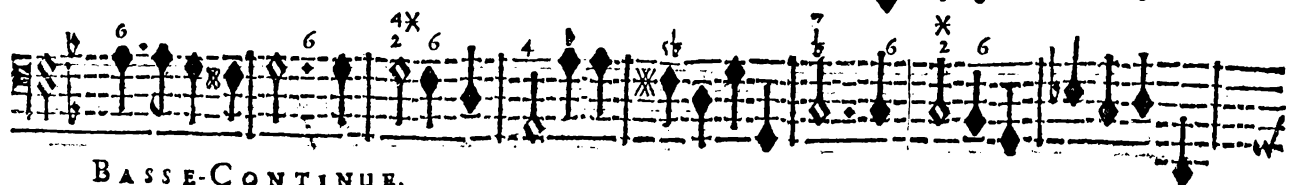
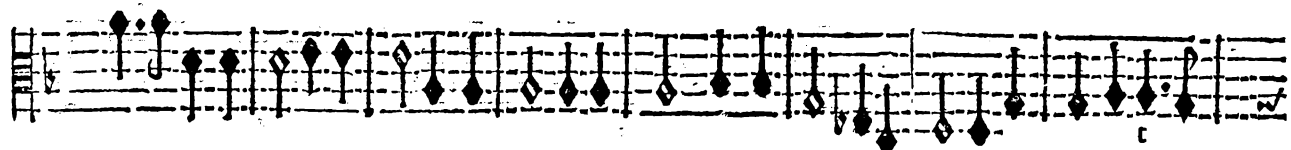
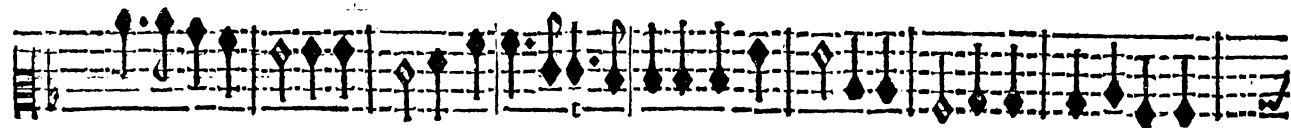
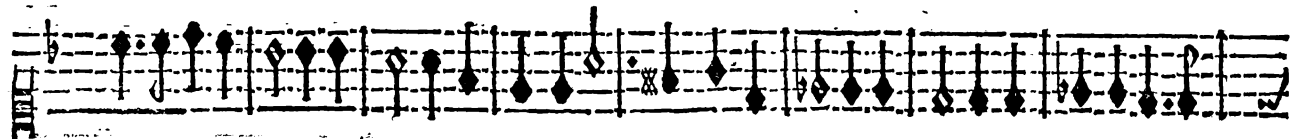
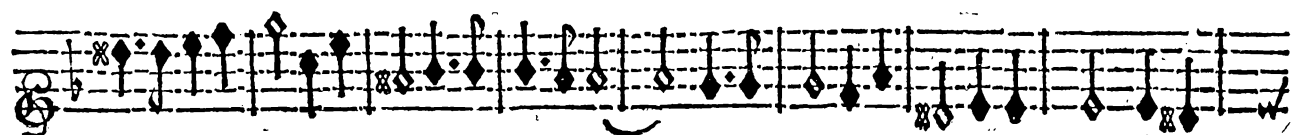
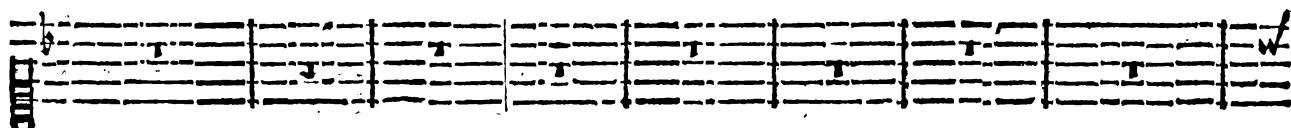
ARMIDE, TRAGEDIE.

SCENE V.

ARMIDE seule.



BASSE-CONTINUE.



BASSE-CONTINUE.



ACTE CINQUIESME.

Le per- fide Renaud me fuit, Tout perfide qu'il est mon lâche cœur le

BASSE-CONTINUE.

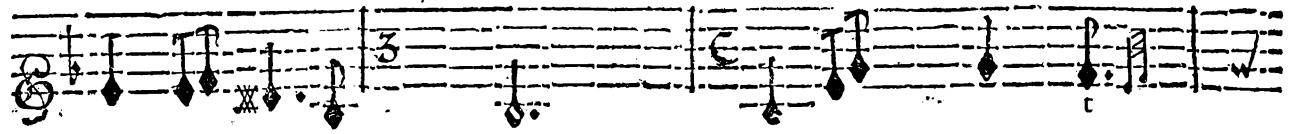
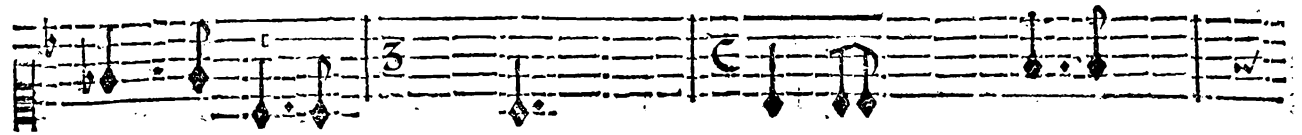
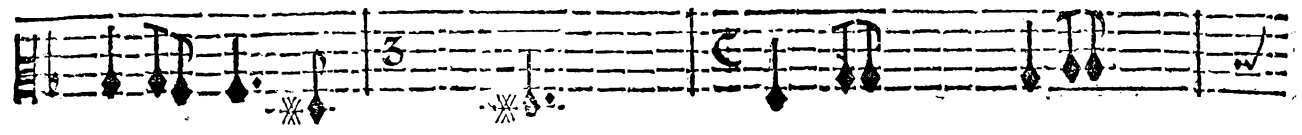
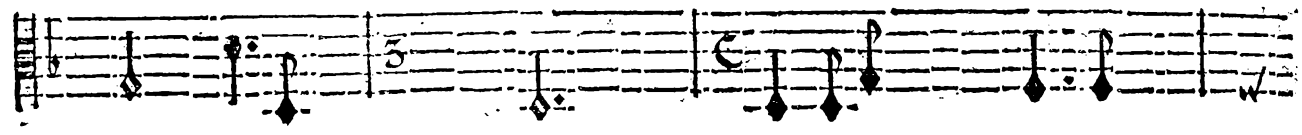
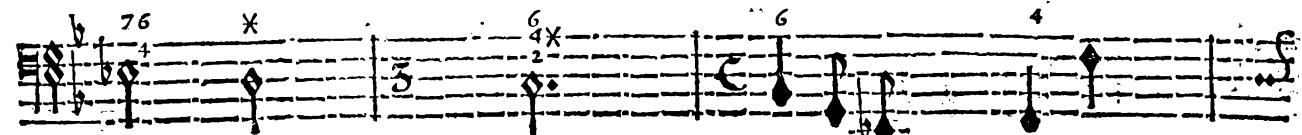
fuit. Il me laisse mourante, Il veut que je perisse. A regret je revoiy la clar-

BASSE-CONTINUE.

ARMIDE TRAGÉDIE.



té qui me luit; L'horreur del'éternelle Nuit cede à l'horreur de mon fu-

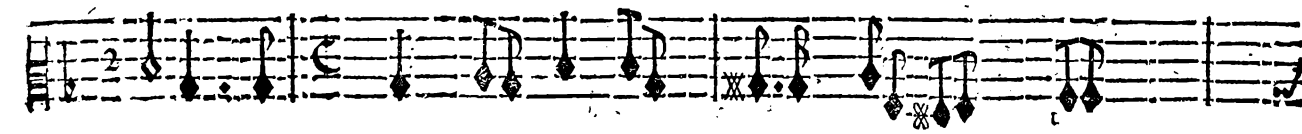






BASSE-CONTINUE.



plicié. Le per- fide Renaud me fuit, Tout perfide qu'il est mon lasché cœur le







BASSE-CONTINUE.

M. DE LA SALLE

ACTE CINQUIESME.

Suit:

Quand le Barbare estoit en ma puif

BASSE-CONTINUE.

fance, Que n'ay-je crû la Haine & la Vengeance! Que n'ay-je suivy leurs transf-

BASSE-CONTINUE.

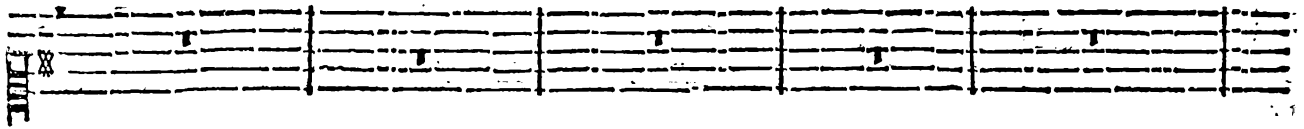
ARMIDE, TRAGEDIE.

ports! Il m'eschape, Il s'esloigne, Il va quitter ces Bords, Il brave l'Enfer & ma

BASSE-CONTINUE.

Rage; Il est déjà prés du Rivage, Je fais pour m'y traifner d'inutiles efforts.

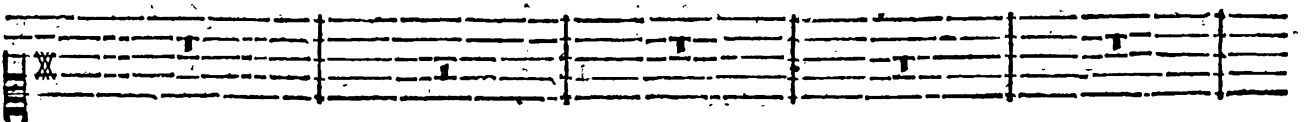
BASSE-CONTINUE.



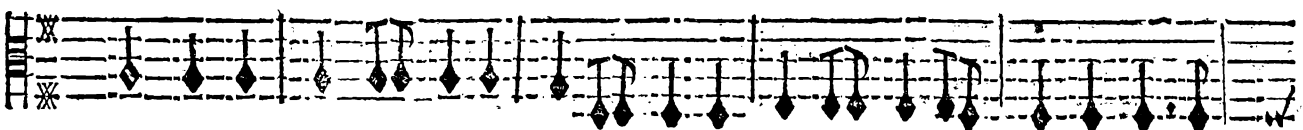
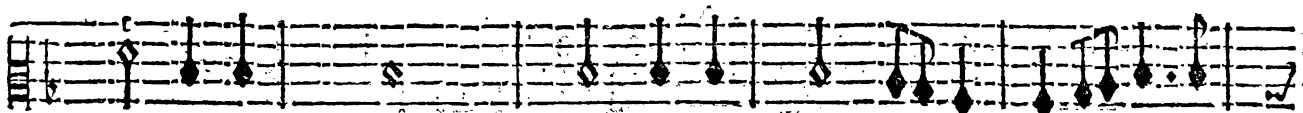
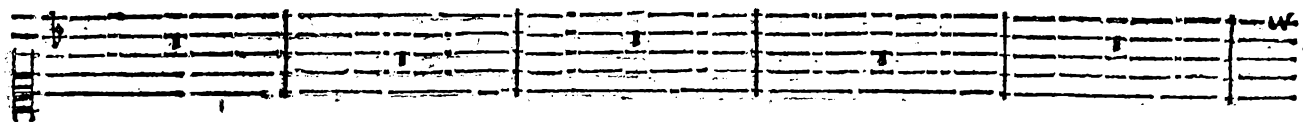
PRELUDE.



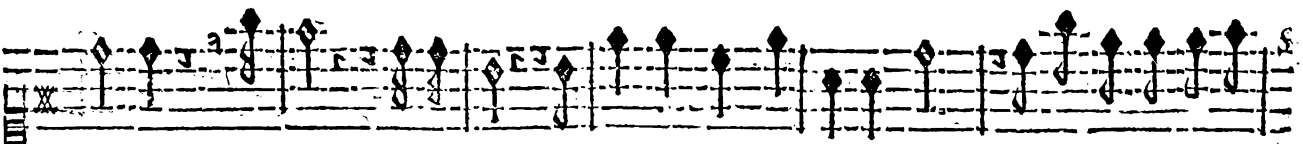
BASSE-CONTINUE.



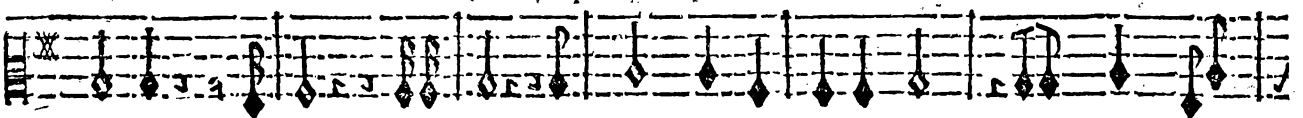
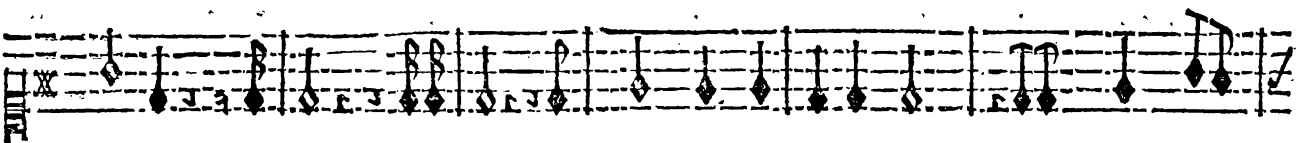
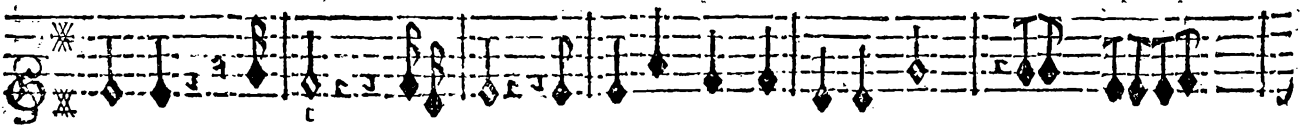
BASSE-CONTINUE,



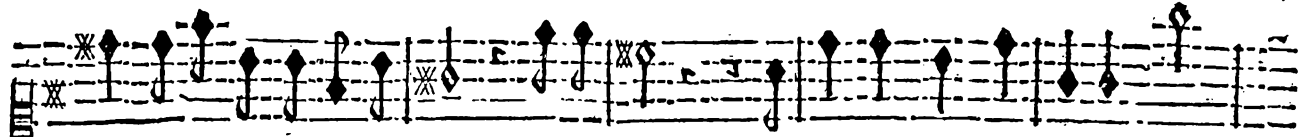
BASSE-CONTINUE.



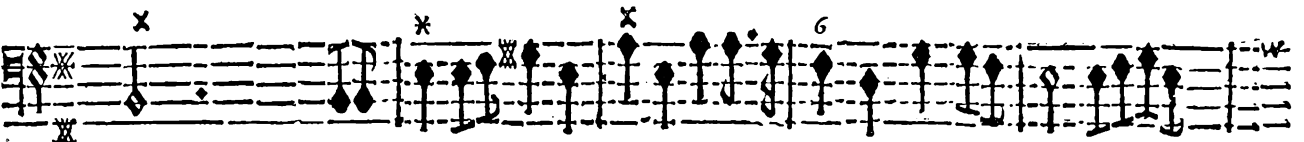
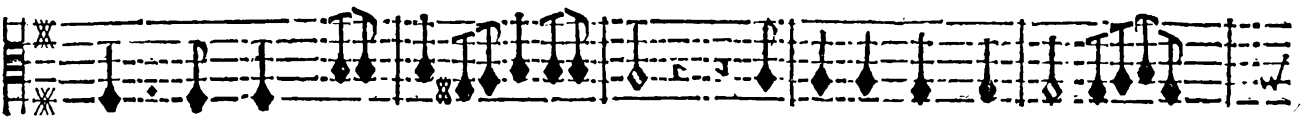
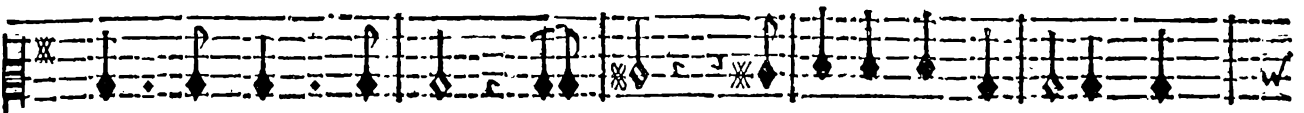
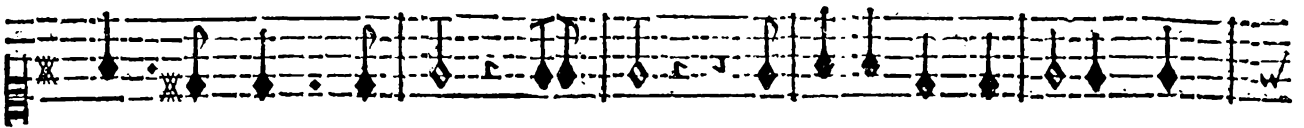
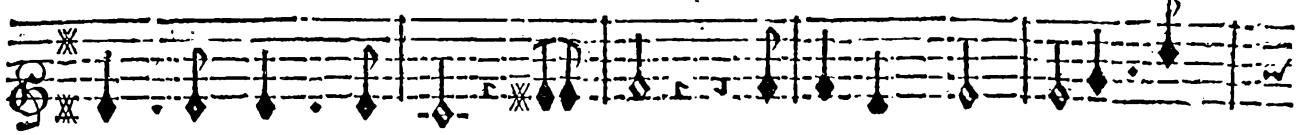
Traître, atten, . . . je le tien . . je tien son cœur perfide. Ah! je l'immole à ma fu-



BASSE-CONTINUE.



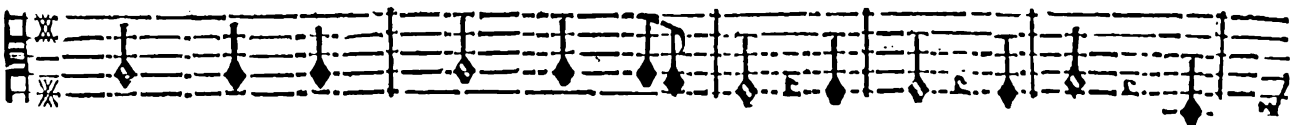
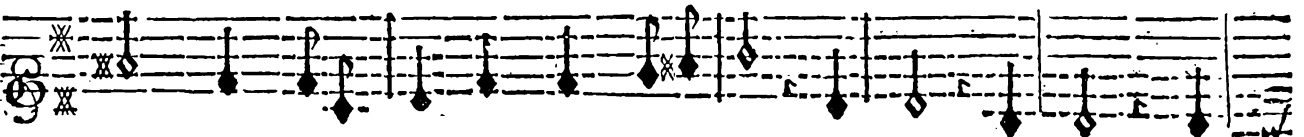
reur. je l'immole à ma fureur. Je le tiens. . . je tiens son cœur perfide. . . Ah !



BASSE-CONTINUE.



je l'immole à ma fureur. je l'immole à ma fureur. Que dis-je? où suis-je? he-

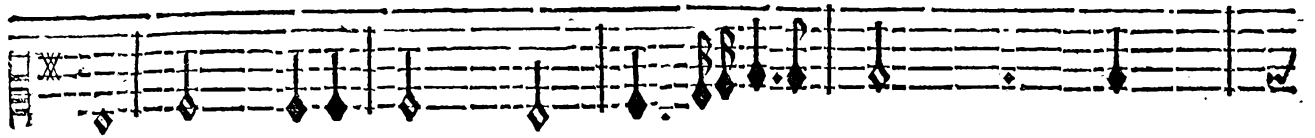


BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.



las! Infortunée Armide! Où t'emporte une aveugle erreur? L'espoir de la ven-

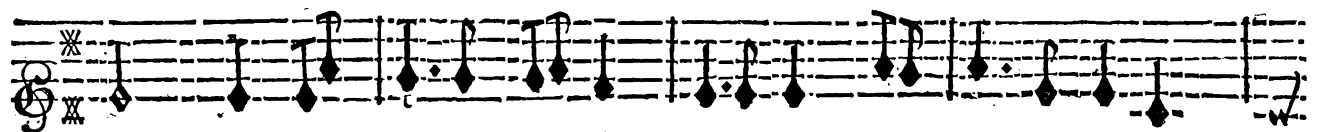
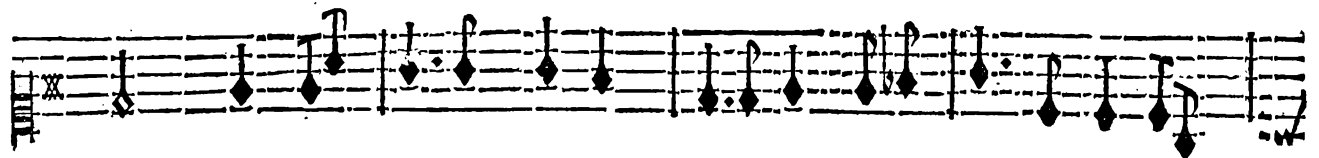
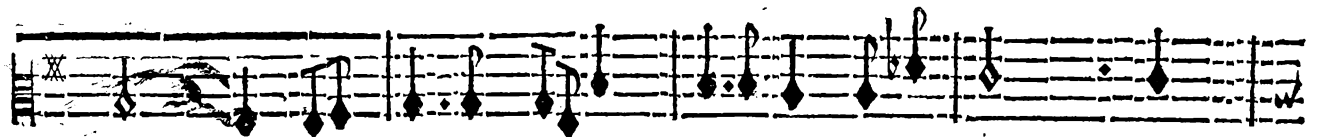






BASSE-CONTINUE.



geance est le seul qui me reste. Fuyez plaisirs, fuyez, perdez tous vos attraits. Demons détrui-

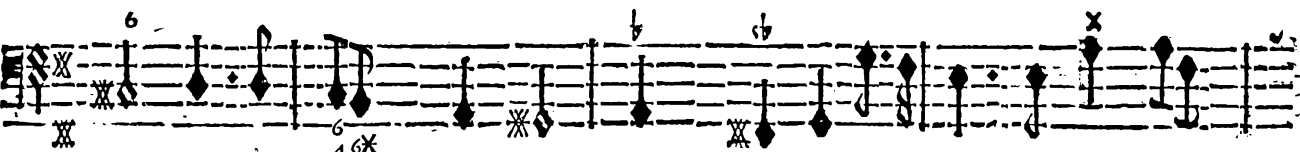
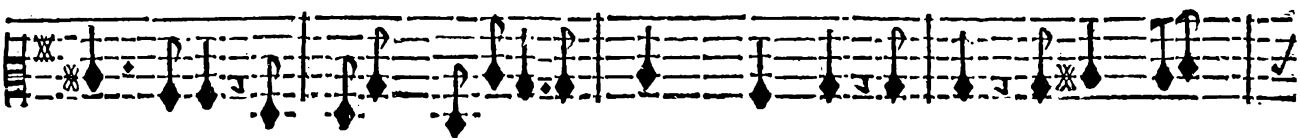
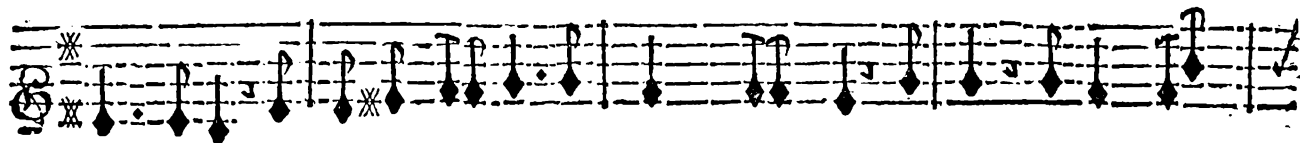


BASSE-CONTINUE.





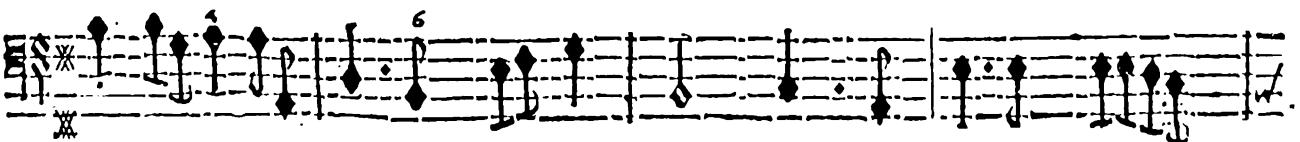
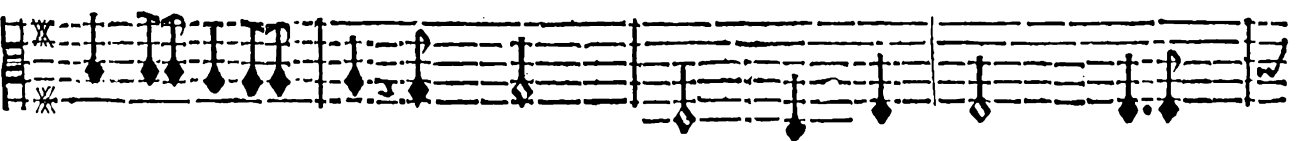
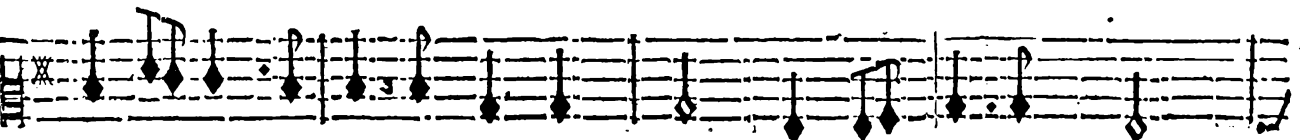
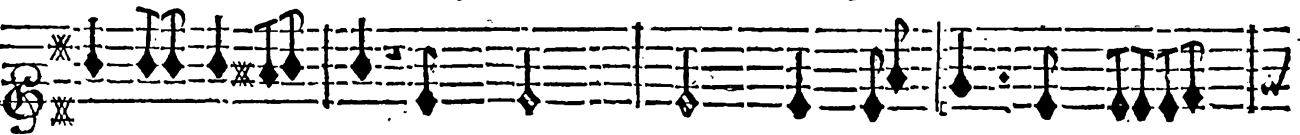
sez ce Palais. Fuyez Plaisirs, fuyez, perdez tous vos attraits. Demons, Demons, destrui-



BASSE-CONTINUE.



sez, détruisez ce Palais. L'espoir de la vengeance est le seul qui me reste. Partons, & s'il se



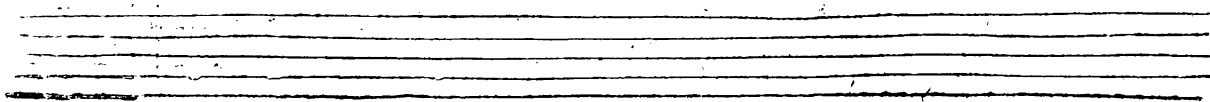
BASSE-CONTINUE.

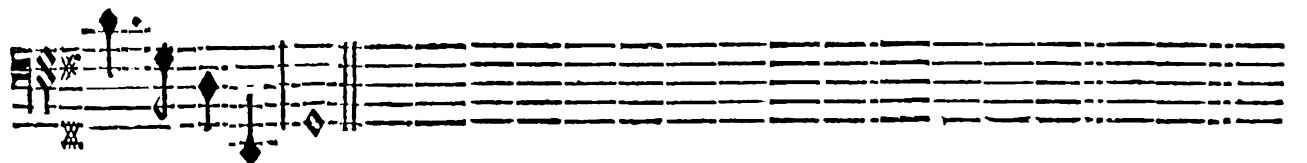
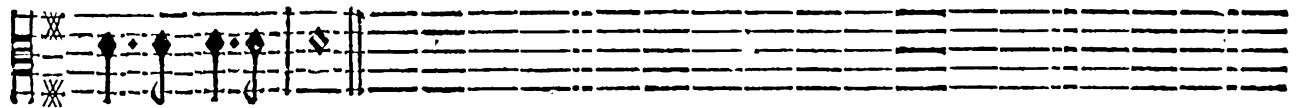
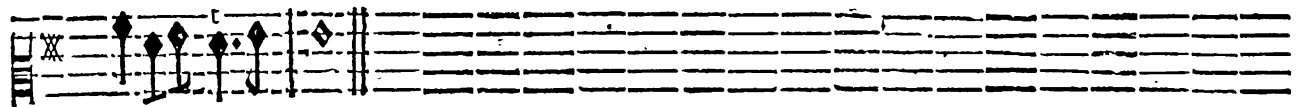
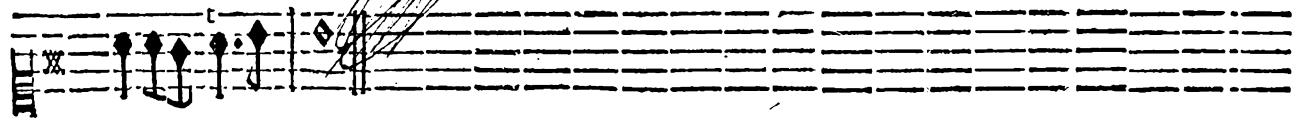
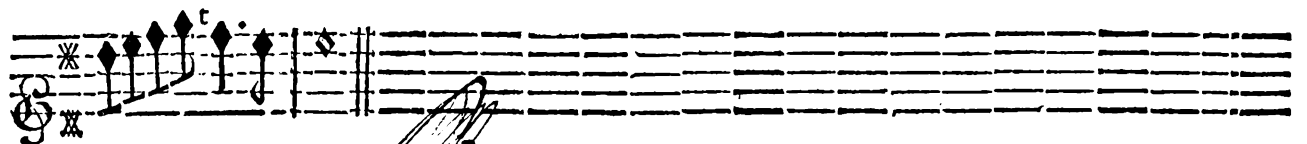
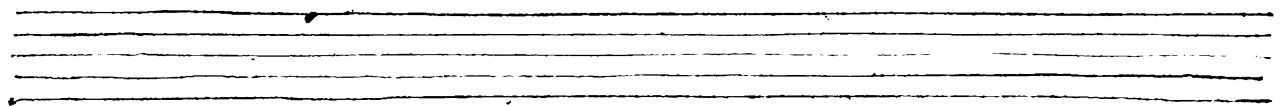
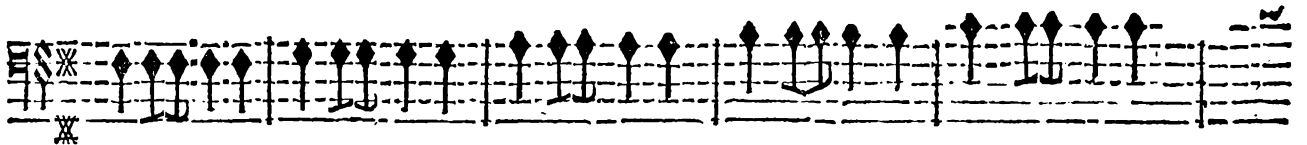
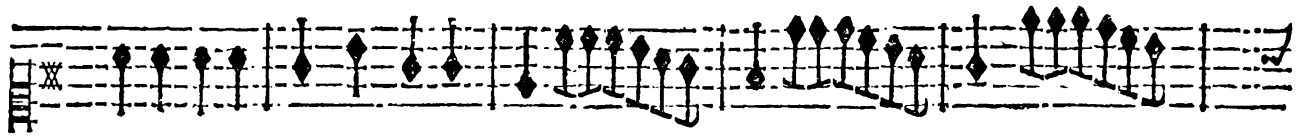
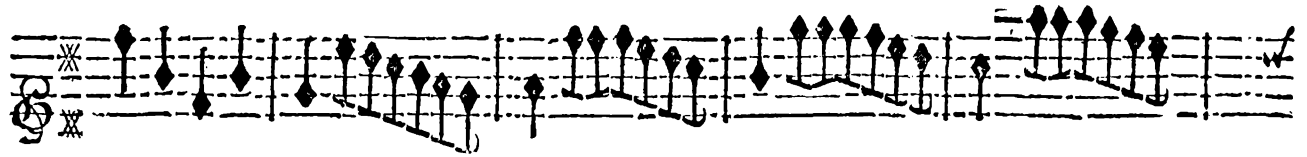
ARMIDE, TRAGÉDIE.

peut que mon amour funeste. Demeure ensevely dans ces lieux pour jamais.

BASSE-CONTINUE.

*On reprend le Prelude cy-devant page 247. & on le joue tres viste, & après on prend celui qui suit.*





BASSE-CONTINUE.

FIN DU CINQUIESME ET DERNIER ACTE.

