

BELLEROPHON

TRAGÉDIE.

MISE EN MUSIQUE.

*Par Monsieur DE LULLY,
Sur-Intendant de la Musique
du Roy.*



A PARIS.

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruè S. Iean de Beauvais, au Mont de Parnasse.

Et se vend à l'Entrée de la Porte de l'Academie Royale de Musique,
au Palais Royal, ruè S. Honoré.

M. D. C. LXXIX.

AVEC PRIVILEGE DE SA MAJESTÉ.



A V R O Y



I R E,

T O U S mes Ouvrages appartiennent à VOSTRE MAJESTE' par un droit si absolu , que je n'ay pas à délibérer s'ils meritent de luy estre offerts. Ils sont à Elle tels qu'ils puissent estre ; & j'oze dire mesme avant que d'estre , puisque je ne les conçois que pour servir à ses Nobles divertissemens , à sa magnificence Royale , & à la felicité de son Regne. C'est sur ce principe que je mets BELLEROPHON à ses pieds : C'estoit un Heros chery du Ciel , qui couronna ses grands Exploits par la défaite d'un Monstre de trois Especes

EPISTRE.

differentes , & par le repos d'une partie considerable de la Terre : Mais ce rayon de ressemblance , avec la gloire de VOSTRE MAJESTE' n'excuseroit pas la temerité d'un Ouvrage si chetif , si mes obligations ne le rendoient indispensable. Agréez, SIRE, de les rappeler un moment dans Vostre memoire , & VOSTRE MAJESTE' verra que luy devant tout , Elle est engagée par ses bienfaits à ne dédaigner pas les plus-foibles marques de la profonde reconnoissance avec laquelle je suis ,

SIRE,

DE VOSTRE MAJESTE',

Le tres-humble, tres-obeissant, tres-
fidelle serviteur, & sujer,
JEAN-BAPTISTE LULLY.



O U V E R T U R E .

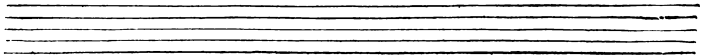
Musical score for Overture, consisting of ten staves. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and ornaments. The score is arranged in two systems of five staves each. The first system includes a first ending bracket over the final two staves. The second system includes a second ending bracket over the final two staves. The notation is dense and characteristic of 19th-century musical manuscripts.

PROLOGUE.

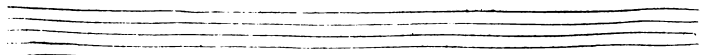
This musical score, titled "PROLOGUE.", consists of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The notation includes various rhythmic values, accidentals, and fingerings. The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melodic development in the treble staff. The third system features a treble staff with a melodic line and a bass staff with a supporting line. The fourth system shows a treble staff with a melodic line and a bass staff with a supporting line. The fifth system concludes the prologue with a treble staff and a bass staff. The score is written in a style typical of early 20th-century musical notation.

PROLOGUE

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a key with one flat (B-flat). The notation includes various rhythmic values, accidentals, and dynamic markings such as 'c' and 'x'. There are also some numerical markings like '6 6' and '4 4' above certain notes.



The second system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues from the first system, featuring similar notation and dynamic markings. There are also numerical markings like '6 6' and '7 6' above certain notes.



PROLOGUE.

The first system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with several trills marked with a 't'. The second and third staves are in alto clef and provide harmonic accompaniment. The fourth staff is in bass clef and continues the melodic line. The fifth staff is in bass clef and contains a complex passage with numerous fingerings indicated by numbers 5, 6, 7, and 8 above the notes.

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

The second system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with trills marked with a 't'. The second and third staves are in alto clef and provide harmonic accompaniment. The fourth staff is in bass clef and continues the melodic line. The fifth staff is in bass clef and contains a complex passage with numerous fingerings indicated by numbers 7, 6, and 7 above the notes.

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

PROLOGUE.

3

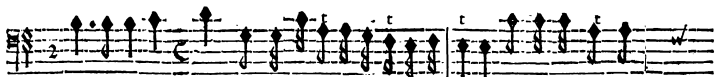
APOLLON.



Uſes, préparons nos concerts, Le plus grand



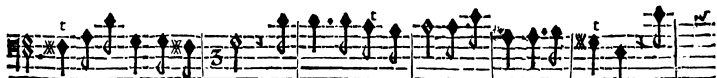
Fait Preſlude.
BASSE-CONTINUÉ.



Roy de l'Uni- vers Vient d'aſſeurer le repos de la terre, Sur cét heureux val-



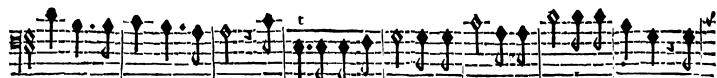
BASSE-CONTINUÉ.



lon Il répand ſes bien-faits. Après avoir chanté les fureurs de la guerre, Chan-



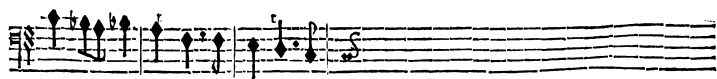
BASSE-CONTINUÉ.



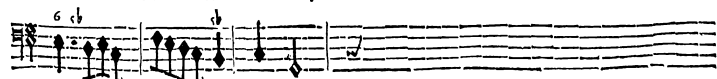
tons les douceurs de la paix, Après avoir chanté les fureurs les fureurs de la guerre, Chan-



BASSE-CONTINUÉ.



tons les douceurs les douceurs de la



BASSE-CONTINUÉ.

P R O L O G U E.
A P O L L O N E T L E S M U S E S.

Après avoir chanté les fureurs de la guerre, Chantons .ij. les dou-

Après avoir chanté les fureurs de la guerre, Chantons .ij. les dou-

Après avoir chanté les fureurs de la guerre, Chantons .ij. les dou-

Après avoir chanté les fureurs de la guerre, Chantons .ij. les dou-

BASSE-CONTINUE.

ceurs de la paix. Après avoir chanté les fureurs les fureurs de la guerre, Chantons Chan-

ceurs de la paix. Après avoir chanté les fureurs de la guerre, Chantons Chan-

ceurs de la paix. Après avoir chanté les fureurs de la guerre, Chantons Chan-

ceurs de la paix. Après avoir chanté les fureurs de la guerre, Chantons Chan-

BASSE-CONTINUE.

tons les douceurs de la paix. Après avoir chanté les fureurs les fureurs

tons les douceurs de la paix. Après avoir chanté les fureurs les fureurs

tons les douceurs de la paix. Après avoir chanté les fureurs les fureurs

tons les douceurs de la paix. Après avoir chanté les fureurs les fureurs

BASSE-CONTINUE.

PROLOGUE

de la guerre, Chantons .ij. les douceurs de la paix.
 de la guerre, Chantons les douceurs .ij. de la paix.
 reurs de la guerre, Chantons Chantons les douceurs de la paix.

BASSE-CONTINUE.

APOLLON.

PAR cét auguste Roy la discorde est bannie, Pour tous les Dieux sa gloire a tant d'ap-

BASSE-CONTINUE.

pas, Que Pan luy-mesme oubliant nos debats Vient icy de nos ch&ats augmenter l'harmoni-

BASSE-CONTINUE.

e; Bacchus ainfi que luy va se joindre avec no' Pour r&dre nos accords pi' charm&s & plus

BASSE-CONTINUE.

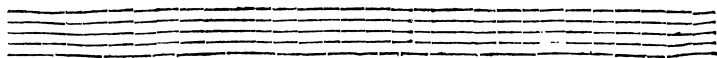
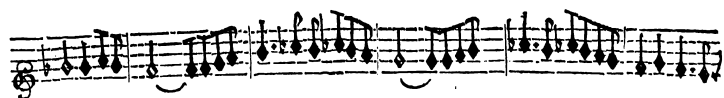
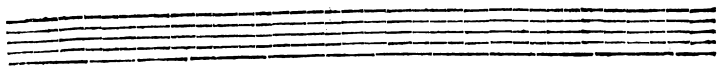
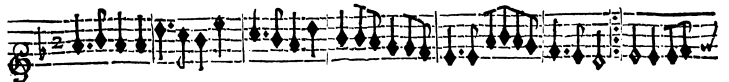
doux.

BASSE-CONTINUE.

Les Instrumens font un petit Prelude.

P R O L O G U E.

MARCHE POUR L'ENTRÉE DE BACCHUS ET DE PAN.



PROLOGUE:

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef with a key signature of one flat. The third staff is in treble clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat. The music is written in a common time signature (C) and features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests and accidentals.

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

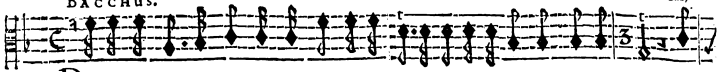
The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat. The second staff is in bass clef with a key signature of one flat. The third staff is in treble clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat. The music is written in a common time signature (C) and features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests and accidentals. There are some markings above the staves, including a 'c' above the third staff and a 'c' above the fourth staff.

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

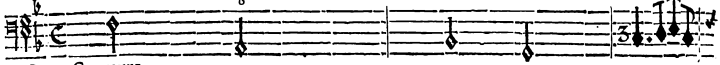
PROLOGUE.

BACCHUS.

Cher



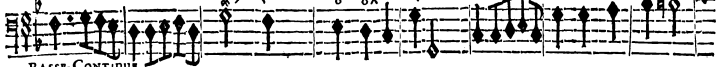
DU fameux bord de l'Inde où toujours la victoire Rangea les Peuples sous ma Loy, Je



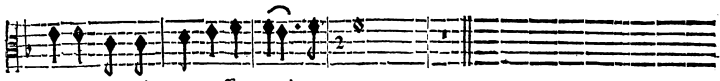
BASSE-CONTINUE.



viens prendre part à la gloire D'un vainqueur aussi grand que moy. Je viens prendre part à la



BASSE-CONTINUE.



gloire D'un vainqueur aussi grand que moy.



BASSE-CONTINUE.

PAN.



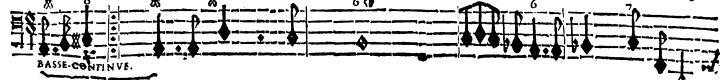
J'ay quitté les Forests où je tiens mon Empire, Pour venir comme vous admirer ce He-



BASSE-CONTINUE.



ros. J'ay quit- ros. Nos plaines & nos bois luy doivent leur repos, C'est par luy seul que tout respi-



BASSE-CONTINUE.



re. Nos plaines & nos bois luy doivent leur repos, C'est par luy seul, .ij. que tout respi- re.



BASSE-CONTINUE.

PROLOGUE.

6

CHOEUR D'APOLLON ET DES MUSES, QUI CHANTE
soûjours avec le Chœur de Bacchus & de Pan.

The first three staves of the musical score are empty, showing only the staff lines, clefs (treble and bass), and the 2/4 time signature.

CHOEUR DE BACCHUS ET DE PAN.

The first staff of the Chœur de Bacchus et de Pan section, featuring a treble clef and a 2/4 time signature.

Chantons, .ij. le plus grâd des mortels, Chantons, .ij. un Roy digne de nos au-

The second staff of the Chœur de Bacchus et de Pan section, featuring a treble clef and a 2/4 time signature.

Chantons, .ij. le plus grâd des mortels, Chantons, .ij. un Roy digne de nos au-

The third staff of the Chœur de Bacchus et de Pan section, featuring a treble clef and a 2/4 time signature.

Chantons, .ij. le plus grâd des mortels, Chantons, .ij. un Roy digne de nos au-

The fourth staff of the Chœur de Bacchus et de Pan section, featuring a treble clef and a 2/4 time signature.

Chantons, .ij. le plus grâd des mortels, Chantons, .ij. un Roy digne de nos au-

The fifth staff of the Chœur de Bacchus et de Pan section, featuring a treble clef and a 2/4 time signature.

VIOLONS.

The first staff of the Violons section, featuring a treble clef and a 2/4 time signature.

The second staff of the Violons section, featuring a treble clef and a 2/4 time signature.

The third staff of the Violons section, featuring a treble clef and a 2/4 time signature.

The fourth staff of the Violons section, featuring a treble clef and a 2/4 time signature.

The fifth staff of the Violons section, featuring a treble clef and a 2/4 time signature.

BASSE-CONTINUE.

B ij

PROLOGUE.

The first three staves of the musical score. The top two staves are in treble clef, and the bottom staff is in bass clef. They contain simple rhythmic patterns, likely representing the initial instrumental accompaniment.

First vocal line with lyrics: *tels. Chantōs, .ij. un Roy digne de nos autels.*

Second vocal line with lyrics: *tels. Chantons, .ij. un Roy digne de nos autels.*

Third vocal line with lyrics: *tels. Chantons, .ij. un Roy digne de nos autels.*

Fourth vocal line with lyrics: *tels. Chantōs, .ij. un Roy digne de nos autels.*

First violin part, labeled *VIOLONS.*

Second violin part.

Third violin part.

Fourth violin part.

Fifth violin part.

Bass Continuo part, labeled *BASSE-CONTINUE.*

Chantons, .ij. un Roy digne de nos autels.

Chantons, Chantons un Roy digne de nos autels.

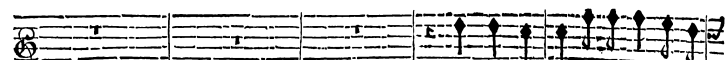
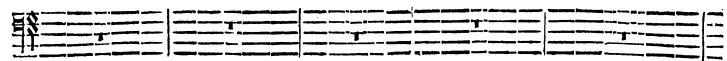
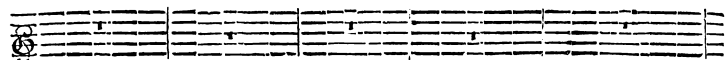
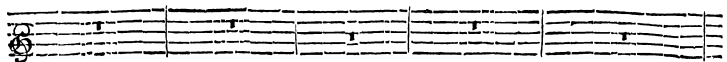
Chantons, .ij. un Roy digne de nos autels.

Chantons, .ij. un Roy digne de nos autels.

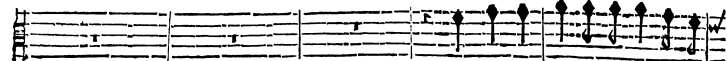
V I O L O N S.

BASSE-CONTINUE.

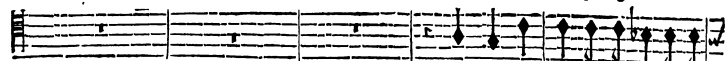
PROLOGUE.



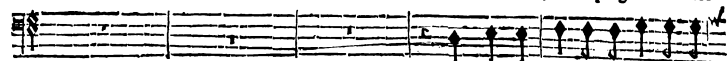
Chantons, .ij. le plus gräd des mor-



Chantons, .ij. le plus gräd des mor-



Chantons, .ij. le pl° gräd des mor-



Chantons, .ij. le plus gräd des mor-



VIOLONS.



BASSE-CONTINUE.

The first three staves of the score are empty musical staves, likely representing vocal parts that have not yet entered.

The first vocal line begins with a treble clef and a key signature of one flat. It contains a series of notes and rests, corresponding to the lyrics below.

tels, Chantons, .ij. un Roy digne de nos autels, Chantons, .ij. le plus grād des mor-

The second vocal line continues the melody with notes and rests.

tels, Chantons, .ij. un Roy digne de nos autels. Chantons, .ij. le plus grād des mor-

The third vocal line continues the melody with notes and rests.

tels, Chantons, .ij. un Roy digne de nos autels. Chantons, .ij. le plus grād des mor-

The fourth vocal line continues the melody with notes and rests.

tels. Chantons, .ij. un Roy digne de nos autels. Chantons, .ij. le plus grād des mor-

The fifth vocal line continues the melody with notes and rests.

VIOLONS.

The first violin part begins with a treble clef and a key signature of one flat. It contains a series of notes and rests.

The second violin part begins with a treble clef and a key signature of one flat. It contains a series of notes and rests.

The third violin part begins with a treble clef and a key signature of one flat. It contains a series of notes and rests.

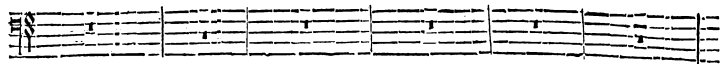
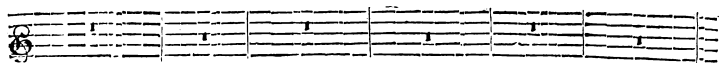
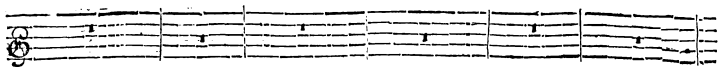
The fourth violin part begins with a treble clef and a key signature of one flat. It contains a series of notes and rests.

The fifth violin part begins with a treble clef and a key signature of one flat. It contains a series of notes and rests.

The sixth violin part begins with a treble clef and a key signature of one flat. It contains a series of notes and rests.

The seventh violin part begins with a treble clef and a key signature of one flat. It contains a series of notes and rests.

P R O L O G U E.



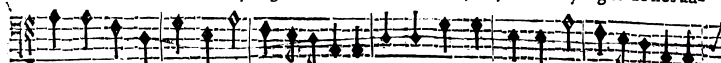
tels. Chantés, .ij. un Roy digne de nos autels. Chantés, .ij. un Roy digne de nos au-



tels. Chantés, .ij. un Roy digne de nos autels. Chantés, .ij. un Roy digne de nos au-



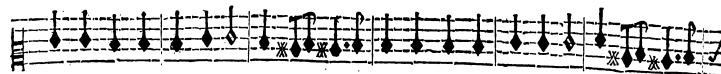
tels. Chantés, .ij. un Roy digne de nos autels. Chantés, .ij. un Roy digne de nos au-



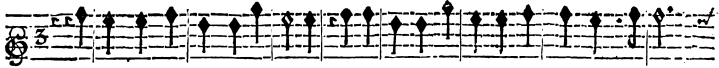
tels. Chantés, .ij. un Roy digne de nos autels. Chantés, .ij. un Roy digne de nos au-



V I O L O N S,



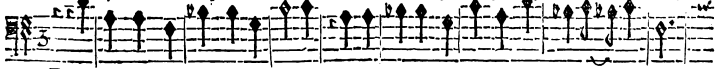
BASSE CONTINUE.



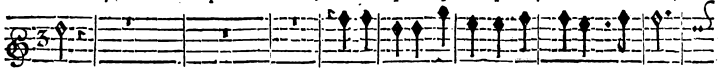
Par luy tous nos Châps refleurissent, Les tranquilles plaisirs par luy sont de retour,



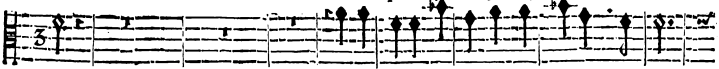
Par luy tous nos Châps refleurissent, Les tranquilles plaisirs par luy sont de retour,



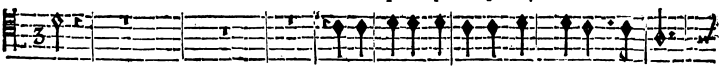
Par luy tous nos Châps refleurissent, Les tranquilles plaisirs par luy sont de retour,



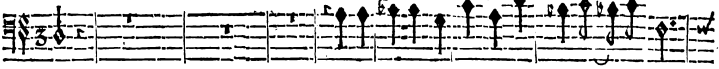
tels. Les tranquilles plaisirs par luy sont de retour,



tels. Les tranquilles plaisirs par luy sont de retour,



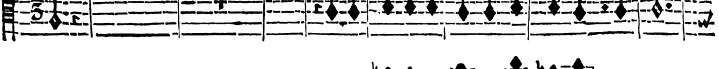
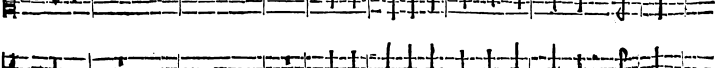
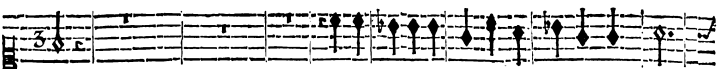
tels. Les tranquilles plaisirs par luy sont de retour,



tels. Les tranquilles plaisirs par luy sont de retour,



VIOLONS.

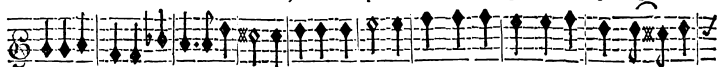


BASSE-CONTINTE.

P R O L O G U E



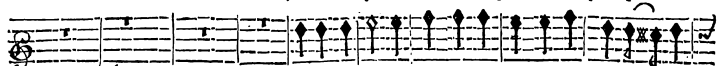
De fon nō seul nos Echos retentiffent, Si l'on fouûpire encor ce n'est plus, ce n'est plus que d'a-



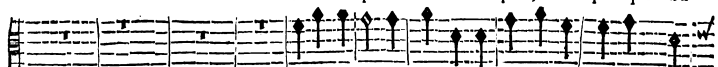
De fon nō seul nos Echos retentiffent, Si l'on fouûpire encor ce n'est plus, ce n'est plus que d'a-



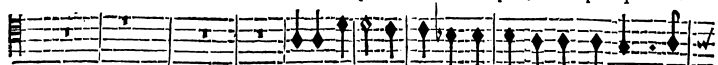
De fon nō seul nos Echos retentiffent, Si l'on fouûpire encor ce n'est plus, ce n'est plus que d'a-



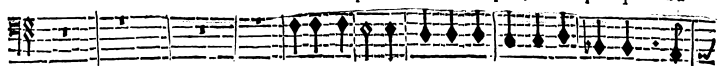
Si l'on fouûpire encor ce n'est plus, ce n'est plus que d'a-



Si l'on fouûpire encor ce n'est plus, ce n'est plus que d'a-



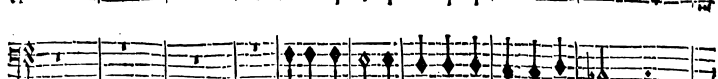
Si l'on fouûpire encor ce n'est plus, ce n'est plus que d'a-



Si l'on fouûpire encor ce n'est plus, ce n'est plus que d'a-



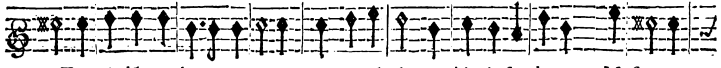
VIOLONS.



BASSE CONTINUÛ.



mour. Tout rit dás nos douces retraits, Rien ne viét plus troubler le fon de nos Mufettes.



mour. Tout rit dás nos douces retraits, Rien ne viét plus troubler le fon de nos Mufettes.



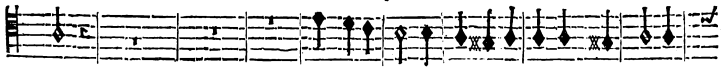
mour. Tout rit dás nos douces retraits, Rien ne viét plus troubler le fon de nos Mufettes.



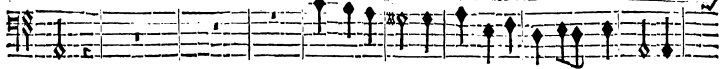
mour. Rien ne viét plus troubler le fon de nos Mufettes.



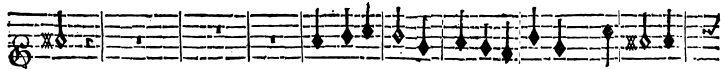
mour. Rien ne viét plus troubler le fon de nos Mufettes.



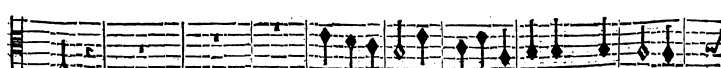
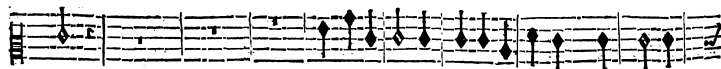
mour. Rien ne viét plus troubler le fon de nos Mufettes.



mour. Rien ne viét plus troubler le fon de nos Mufettes.

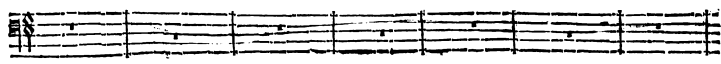
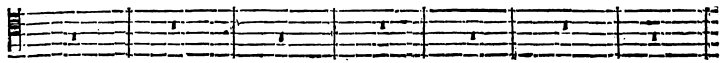
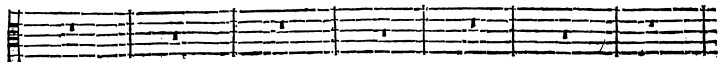
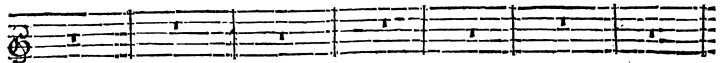
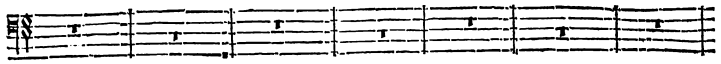
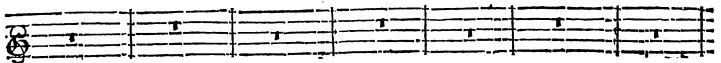


VIOLONS.



BASSE-CONTINUE.

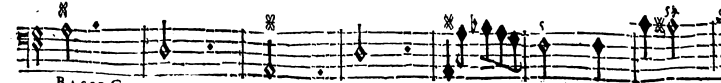
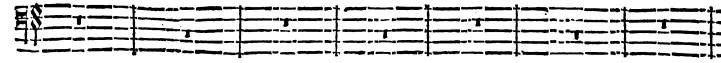
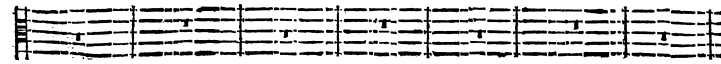
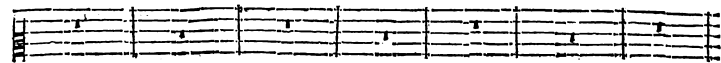
PROLOGUE.



HAUT-BOIS.



HAUT-BOIS.

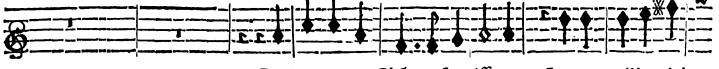


BASSE-CONTINUE.

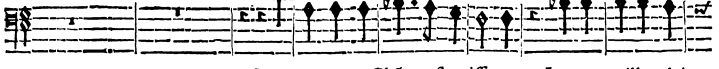
PROLOGUE



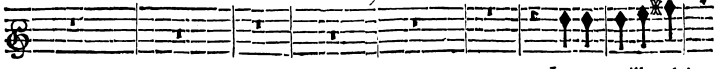
Par luy tous nos Châps reffleurissent, Les tranquilles plai-



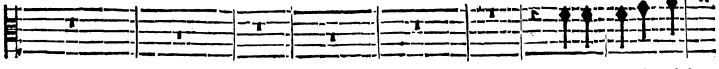
Par luy tous nos Châps reffleurissent, Les tranquilles plai-



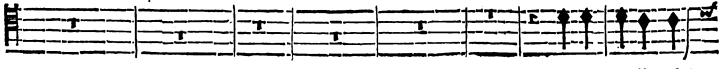
Par luy tous nos Châps reffleurissent, Les tranquilles plai-



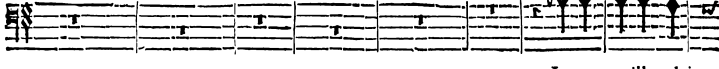
Les tranquilles plai-



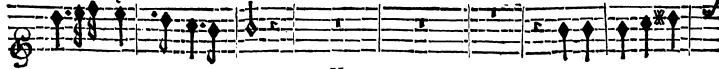
Les tranquilles plai-



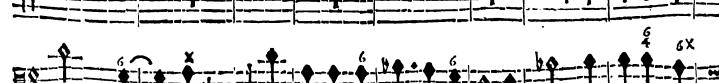
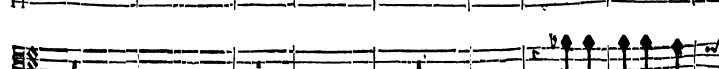
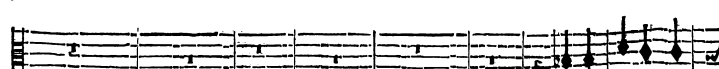
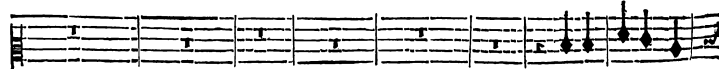
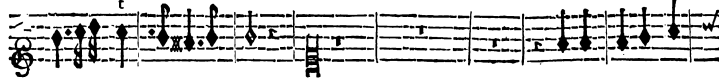
Les tranquilles plai-



Les tranquilles plai-



VIOLONS.



BASSE-CONTINUE.

P R O L O G U E.



firs par luy font de retour, De fon nom feul nos echos retentiffent, Si l'on fou-



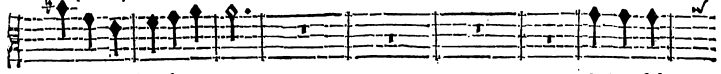
firs par luy font de retour, De fon nom feul nos echos retentiffent, Si l'on fou-



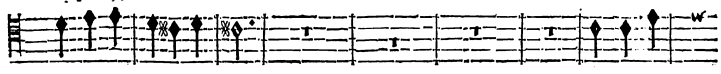
firs par luy font de retour, De fon nom feul nos echos retentiffent, Si l'on fou-



firs par luy font de retour. Si l'on fou-



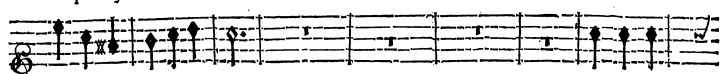
firs par luy font de retour. Si l'on fou-



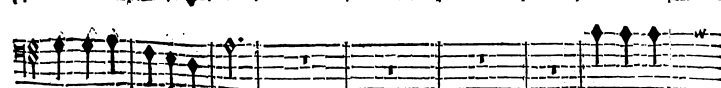
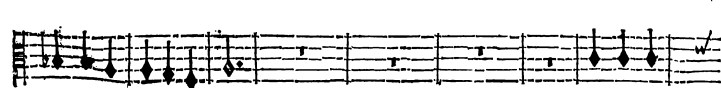
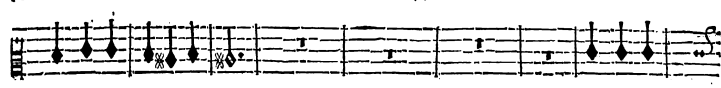
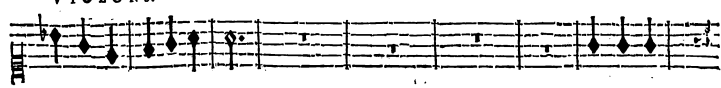
firs par luy font de retour. Si l'on fou-



firs par luy font de retour. Si l'on fou-



V I O L O N S.



BASSE-CONTINUÉ.

pire encor ce n'est plus que d'amour, Tout rit dans nos douces retraites, Rien ne vient

pire encor ce n'est plus que d'amour, Tout rit dans nos douces retraites, Rien ne vient

pire encor ce n'est plus que d'amour, Tout rit dans nos douces retraites, Rien ne vient

pire encor ce n'est plus que d'amour. Rien ne vient

pire encor ce n'est plus que d'amour. Rien ne vient

pire encor ce n'est plus que d'amour. Rien ne vient

pire encor ce n'est plus que d'amour. Rien ne vient

pire encor ce n'est plus que d'amour. Rien ne vient

pire encor ce n'est plus que d'amour. Rien ne vient

VIOLENS.

VIOLENS.

BASSE-CONTINUE.

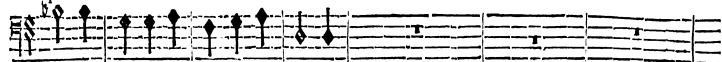
P R O L O G U E.



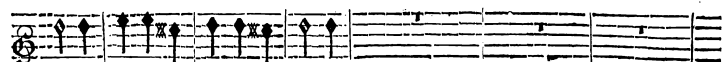
plus troubler le son de nos Mufettes.



plus troubler le son de nos Mufettes.



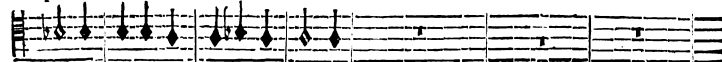
plus troubler le son de nos Mufettes.



plus troubler le son de nos Mufettes.



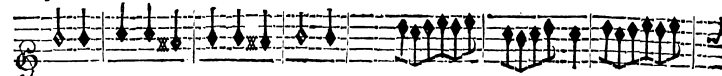
plus troubler le son de nos Mufettes.



plus troubler le son de nos Mufettes.



plus troubler le son de nos Mufettes.

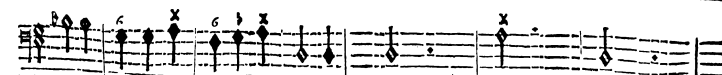
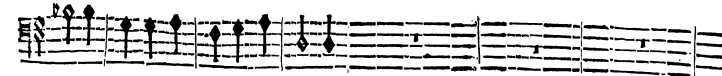
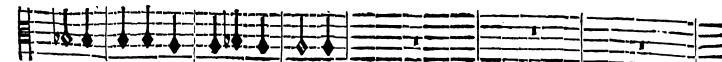
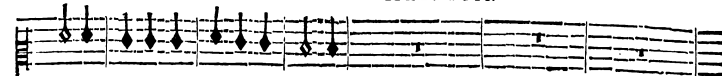


V I O L O N S.

H A U T - B O I S.



H A U T - B O I S.



PROLOGUE

BASSE-CONTINUR.

PROLOGUE.

CHOEUR D'APOLLON ET DES MUSES, 2^{VI} CHANTE
 toujours avec le Chœur de Bachus & de Pan.

The first three staves of music are empty, showing only the five-line staff structure and a common time signature 'C'.

CHOEUR DE BACHUS ET DE PAN.

The first staff of music for the Chœur de Bachus et de Pan, featuring a treble clef, a common time signature, and a key signature of one flat (B-flat).

Chantons, .ij. le plus grād des mortels, Chantons, .ij. un Roy digne de nos au-

The second staff of music for the Chœur de Bachus et de Pan, continuing the vocal line.

Chantons, .ij. le plus grād des mortels, Chantōs, .ij. un Roy digne de nos au-

The third staff of music for the Chœur de Bachus et de Pan, continuing the vocal line.

Chantons, .ij. le plus grād des mortels, Chantōs, .ij. un Roy digne de nos au-

The fourth staff of music for the Chœur de Bachus et de Pan, continuing the vocal line.

Chantons, .ij. le plus grād des mortels, Chantons, .ij. un Roy digne de nos au-

The fifth staff of music for the Chœur de Bachus et de Pan, continuing the vocal line.

VIOLONS.

The first staff of music for the Violons, featuring a treble clef, a common time signature, and a key signature of one flat.

The second staff of music for the Violons, continuing the instrumental line.

The third staff of music for the Violons, continuing the instrumental line.

The fourth staff of music for the Violons, continuing the instrumental line.

The fifth staff of music for the Violons, continuing the instrumental line.

BASSE CONTINUE.

The first three staves of the score show the initial musical notation. The top staff is a vocal line in treble clef, and the two staves below it are accompaniment staves in bass clef. The music consists of simple rhythmic patterns and notes.

tels. Chantons, .ij. un Roy digne de nos autels.

tels. Chantons, .ij. un Roy digne de nos autels.

tels. Chantons, .ij. un Roy digne de nos autels.

tels. Chantons, .ij. un Roy digne de nos autels.

VIOLONS.

The lower section of the score is for the strings. It begins with the label 'VIOLONS.' and contains several staves of musical notation. The notation includes various rhythmic figures and melodic lines. At the bottom, there are markings for the Basse-Continue, including '6 6X', '6 6c', and '6b'.

BASSE-CONTINUE.

P R O L O G U E .

Three staves of musical notation, likely for strings or woodwinds, showing a simple harmonic accompaniment with quarter notes and rests.

First vocal part with lyrics: Chantons, .ij. un Roy digne de nos autels.

Second vocal part with lyrics: Chantons, Chantons un Roy digne de nos autels.

Third vocal part with lyrics: Chantons, .ij. un Roy digne de nos autels.

Fourth vocal part with lyrics: Chantons, .ij. un Roy digne de nos autels.

VIOLONS.

BASSE-CONTINUE.

The first five staves of the musical score show a simple harmonic accompaniment. The notes are mostly quarter notes and rests, with some eighth notes appearing in the fifth staff. The key signature has one flat (B-flat), and the time signature is common time (C).

Chantons, .ij. le plus grād des mor-

Chantons, .ij. le plus grād des mor-

Chantons, .ij. le pl^o grād des mor-

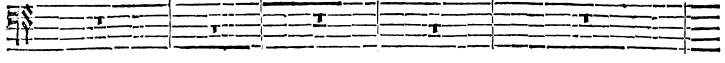
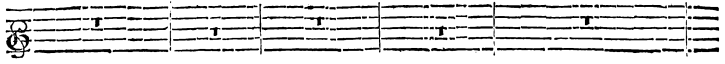
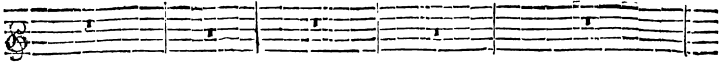
Chantons, .ij. le plus grād des mor-

VIOLONS.

The lower section of the score is for Violons and Basses-Continues. It features more complex rhythmic patterns, including eighth and sixteenth notes, and various ornaments such as mordents and grace notes. The Basses-Continues part includes figured bass notation with numbers like 4, 6, 7, and 6, and 'x' marks indicating specific ornaments or techniques.

BASSE-CONTINUE.

P R O L O G U E .



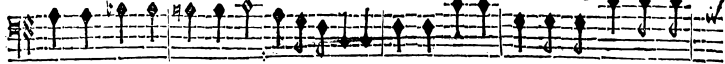
tels, Chantons, .ij. un Roy digne de nos autels, Chantons, .ij. le plus grād des mor-



tels, Chantons, .ij. un Roy digne de nos autels. Chantons, .ij. le plus grād des mor-



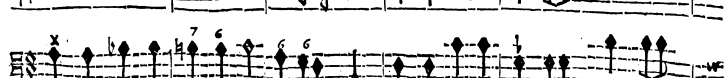
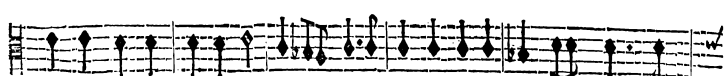
tels, Chantons, .ij. un Roy digne de nos autels. Chantons, .ij. le plus grād des mor-



tels. Chantons, .ij. un Roy digne de nos autels. Chantons, .ij. le plus grād des mor-



V I O L O N S .



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

tels. Chantōs, .ij. un Roy digne de nos autels. Chantōs, .ij. un Roy digne de nos autels.

tels. Chantōs, .ij. un Roy digne de nos autels. Chantōs, .ij. un Roy digne de nos autels.

tels. Chantōs, .ij. un Roy digne de nos autels. Chantōs, .ij. un Roy digne de nos autels.

tels. Chantōs, .ij. un Roy digne de nos autels. Chantōs, .ij. un Roy digne de nos autels.

tels. Chantōs, .ij. un Roy digne de nos autels. Chantōs, .ij. un Roy digne de nos autels.

V I O L O N S.

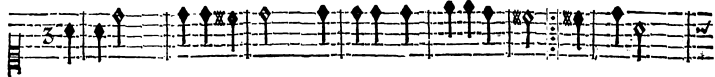
BASSE-CONTINUE.

P R O L O G U E.

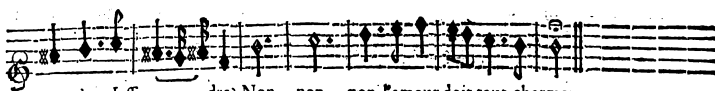
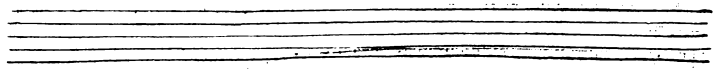
Un Berger chante ce Menuet alternativement après les Instrumens.



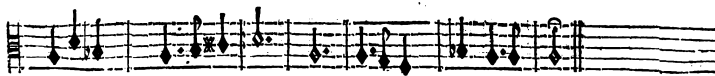
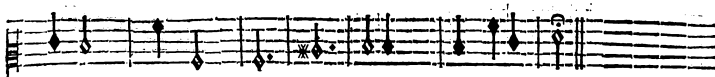
Pourquoy n'avoir pas le cœur tendre? Rien n'est si doux que d'aimer: Peut-on aise-
 Que fert la fierté dans les belles? Tout aime enfin à son tour: Voit-on des ri-



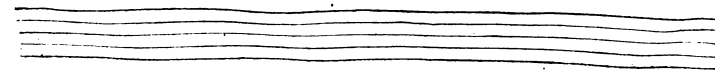
BASSE-CONTINUE.



ment s'en deffen- dre? Non, non, non l'amour doit tout charmer.
 gueurs éternel- les? Non, non, non rien n'écha- pe à l'amour.

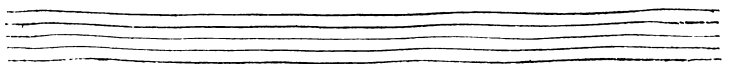
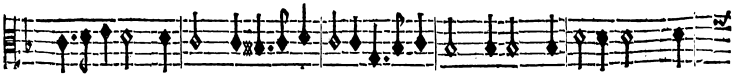
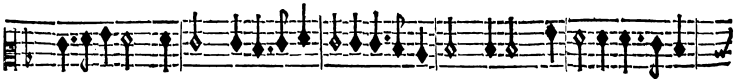
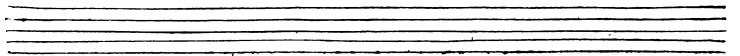
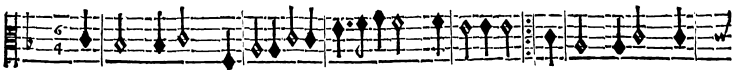
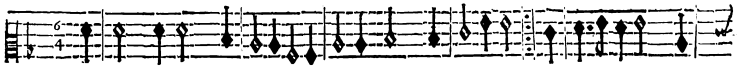


BASSE-CONTINUE.



P R O L O G U E .

ENTRÉE DES ÉGIPCIENS ET DES MÉNADES.



P R O L O O U E.

The Prologue consists of five staves of music. The first staff is in treble clef with a key signature of one flat and a common time signature. The second and third staves are in alto clef. The fourth staff is in tenor clef and includes a 'c' dynamic marking. The fifth staff is in bass clef and includes '6' and 'f' dynamic markings. The music is primarily composed of chords and simple melodic lines.

MENUET POUR LES BERGERS.

The Minuet for the Shepherds consists of five staves of music. The first staff is in treble clef with a key signature of one flat and a 3/4 time signature. The second, third, and fourth staves are in alto clef. The fifth staff is in bass clef. The music features a consistent 3/4 time signature and includes 'c' dynamic markings. The melody is characterized by rhythmic patterns and simple harmonic accompaniment.

Musical score for the Prologue, consisting of five staves of music. The first four staves are for different instruments, and the fifth is a blank staff.

BACCHUS ET PAN.

BACCHUS.

Musical staff for Bacchus, starting with a treble clef and a 3/4 time signature.

PAN.

Musical staff for Pan, starting with a treble clef and a 3/4 time signature.

Ils n'ont pl^s à craindre la

Tout est paisible sur la terre, Voicy l'heureux temps des amours.

Musical staff for the vocal line, featuring sixteenth-note patterns and rests.

BASSE CONTINUE.

Musical staff for the Bass Continuo, featuring a bass clef and a 3/4 time signature.

guerre Qui des amans troublait les plus beaux jours.

Musical staff for the Bass Continuo, featuring a bass clef and a 3/4 time signature.

Musical staff for the Bass Continuo, featuring a bass clef and a 3/4 time signature.

Ayez, Bergers, Ayez, Ber-

PROLOGUE.

Si l'amour a des maux, il a mille plai-
 geres, Suivez ij. vos plus tendres desirs.

BASSE-CONTINUE.

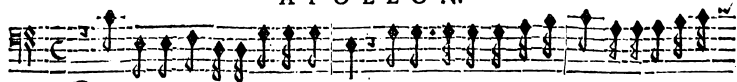
firs Qui rendēt ses peines lege- res. Si l'amour a des maux, il a mille plai-
 Si l'amour a desmaux, il a mille plai-

BASSE-CONTINUE.

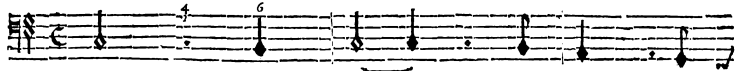
firs Qui rendent ses peines lege- res. *On reprend depuis le Menuet.*
 firs Qui rendent ses peines secre- tes.

BASSE-CONTINUE.

A POLLON.



Quittez, quittez de si vaines chançons, Il faut par de plus nobles fons Honorer en ce



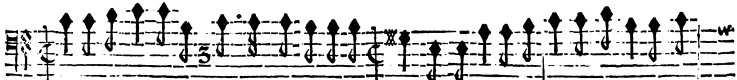
BASSE-CONTINUE.



jour le Heros de la France, Transformons-no⁹ en ce mo- ment, Et dans un spectacle char-



BASSE-CONTINUE.



mant Celebrons à ses yeux l'heureux evene- ment Qui jadis au Parnasse a donné la naif-



BASSE-CONTINUE.



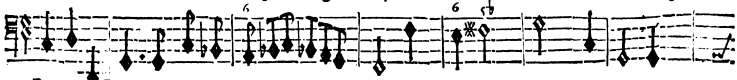
fance; Allons, pour ce grãd Roy redoublez .ij. vos efforts, Preparez, Preparez vos plus



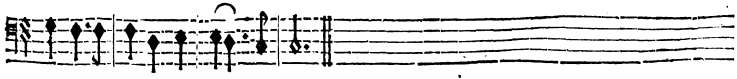
BASSE-CONTINUE.



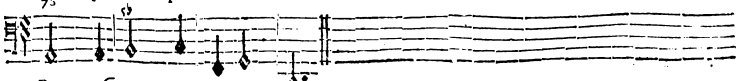
doux accords. Allons, allons pour ce grãd Roy redoublez redoublez vos efforts, Prepa-



BASSE-CONTINUE.



rez Preparez vos plus doux accords.



BASSE-CONTINUE.

P R O L O G U E .

CHOEUR D'APOLLON, DES MUSES, DE BACHUS, ET DE PAN.

First vocal staff with lyrics: Pour ce grand Roy redoublons nos efforts, Preparons nos plus doux accords. Pour ce grand

Second vocal staff with lyrics: Pour ce grand Roy redoublons nos efforts, Preparons nos plus doux accords. Pour ce grand

Third vocal staff with lyrics: Pour ce grand Roy redoublons nos efforts, Preparons nos plus doux accords. Pour ce grand

Fourth vocal staff with lyrics: Pour ce grand Roy redoublons nos efforts. Pour ce grand

Fifth vocal staff with lyrics: Pour ce grand Roy redoublons nos efforts. Pour ce grand

Sixth vocal staff with lyrics: Pour ce grand Roy redoublons nos efforts. Pour ce grand

Seventh vocal staff with lyrics: Pour ce grand Roy redoublons nos efforts. Pour ce grand

Eighth vocal staff with lyrics: Pour ce grand Roy redoublons nos efforts. Pour ce grand

V I O L O N S .

First violin staff.

Second violin staff.

Third violin staff.

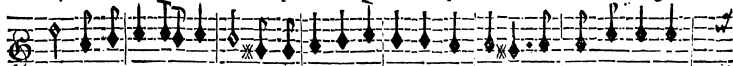
Fourth violin staff.

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

Bass continuo staff with figured bass notation: 6, 4x, 6, 7Cx, 6, 4x.



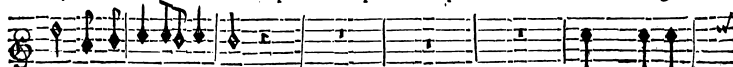
Roy redoublons nos efforts, Preparons Preparons nos plus doux accords. Pour ce grand



Roy redoublons nos efforts. Preparons Preparons nos plus doux accords. Pour ce grand

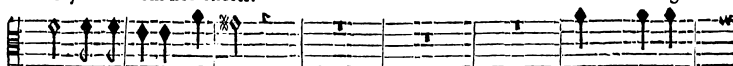


Roy redoublons nos efforts. Preparons Preparons nos plus doux accords. Pour ce grand



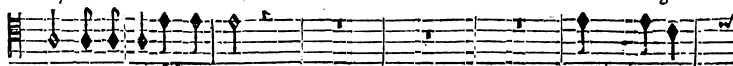
Roy redoublons nos efforts.

Pour ce grand



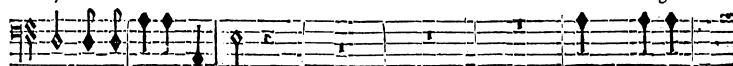
Roy redoublons nos efforts.

Pour ce grand



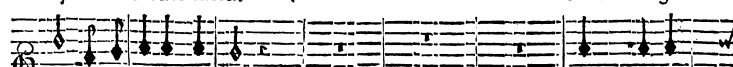
Roy redoublons nos efforts.

Pour ce grand

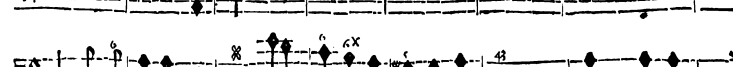
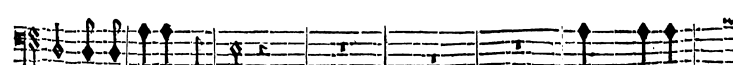
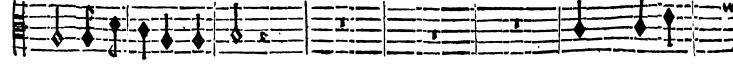
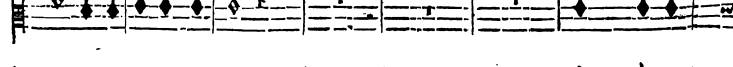
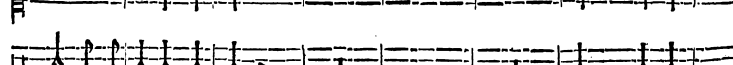
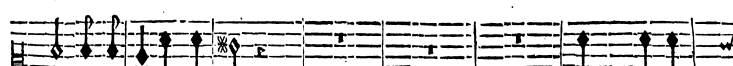


Roy redoublons nos efforts.

Pour ce grand



VIOLONS.



BASSE CONTINUE.

P R O L O G U E.

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

VIOLONS.

cords. Pour ce grand Roy redoublés redou-

cords. Pour ce grand Roy redoublés redou-

cords. Pour ce grand Roy redoublés redou-

cords. Pour ce grand Roy redoublés redou-

cords. Pour ce grand Roy redoublés redou-

cords. Pour ce grand Roy redoublés redou-

cords. Pour ce grand Roy redoublés redou-

HAUT-BOIS. VIOLONS.

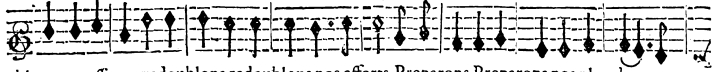
HAUT-BOIS.

BASSE-CONTINUE.

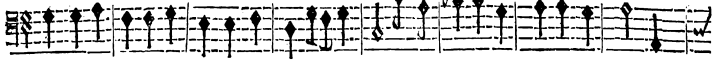
P R O L O G U E.



blons nos efforts. redoublons redoublons nos efforts. Preparons Preparons nos plus doux ac-



blons nos efforts. redoublons redoublons nos efforts. Preparons Preparons nos plus doux ac-



blons nos efforts. redoublons redoublons nos efforts. Preparons Preparons nos plus doux ac-



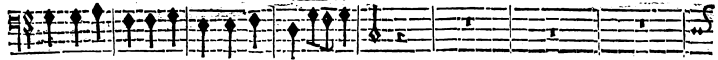
blons nos efforts. redoublons redoublons nos efforts.



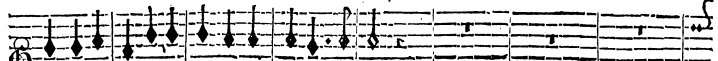
blons nos efforts. redoublons redoublons nos efforts.



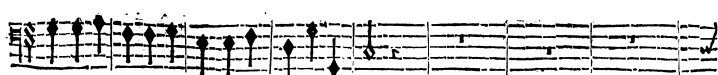
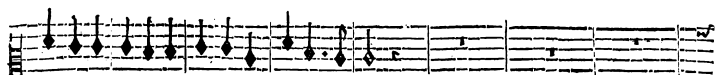
blons nos efforts. redoublons redoublons nos efforts.



blons nos efforts. redoublons redoublons nos efforts.

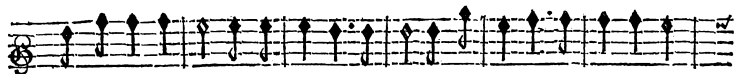


V I O L O N S.

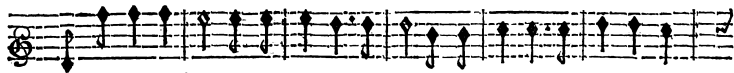


BASS-CONTINUE.

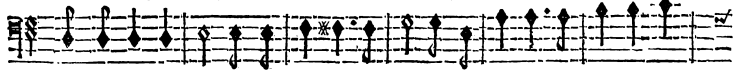
PROLOGUE.



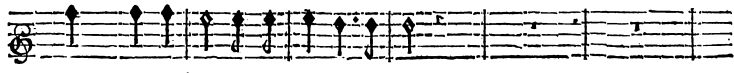
cords. Pour ce grand Roy redoublons nos efforts. Preparons Preparons nos plus



cords. Pour ce grand Roy redoublons nos efforts. Preparons Preparons nos plus



cords. Pour ce grand Roy redoublons nos efforts. Preparons Preparons nos plus



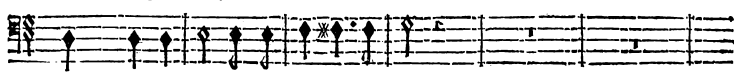
Pour ce grand Roy redoublons nos efforts.



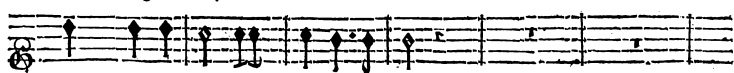
Pour ce grand Roy redoublons nos efforts.



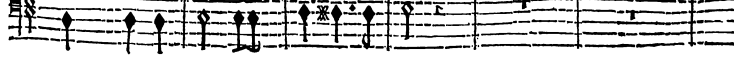
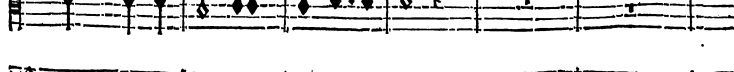
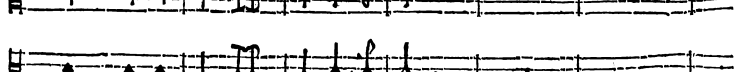
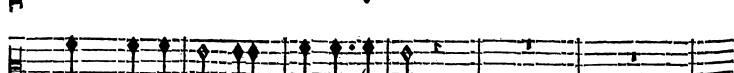
Pour ce grand Roy redoublons nos efforts.



Pour ce grand Roy redoublons nos efforts.



VIOLONS.



BASSE-CONTINUE.

PROLOGUE.

doux accords.

doux accords.

doux accords.

doux accords.

doux accords.

doux accords.

doux accords.

HAUT-BOIS.

HAUT-BOIS.

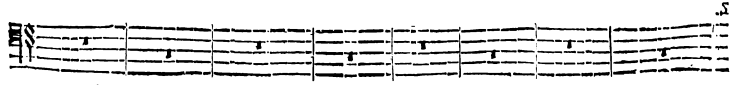
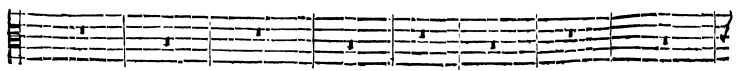
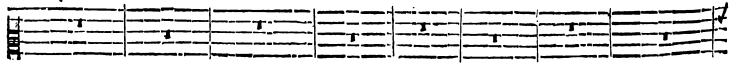
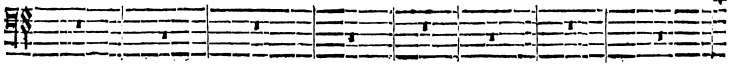
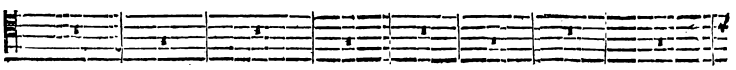
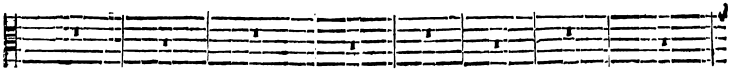
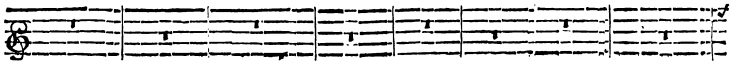
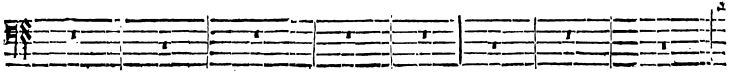
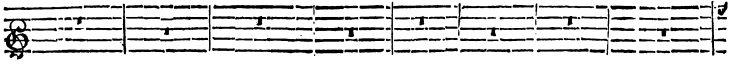
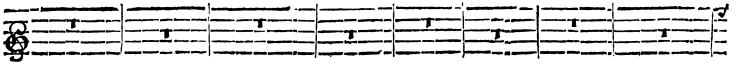
doux accords.

doux accords.

doux accords.

BASSE-CONTINUE.

PROLOGUE:



BASSE-CONTINUÉ.

P R O L O G U E .



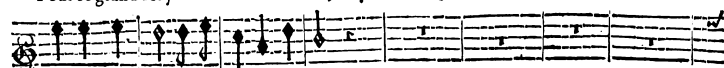
Pour ce grand Roy redoublons nos efforts, Preparons Preparons nos pl^e doux accords.



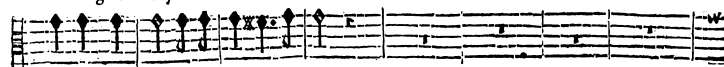
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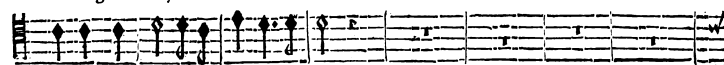
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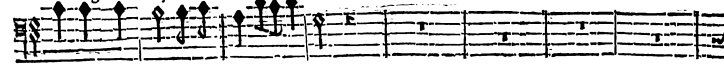
Pour ce grand Roy redoublons nos efforts,



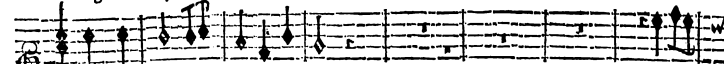
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Pour ce grand Roy redoublons nos efforts,

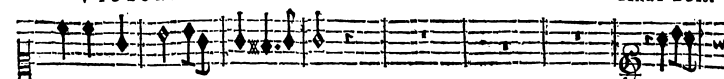


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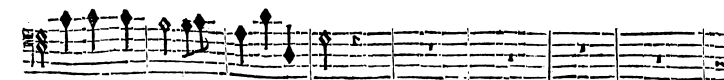
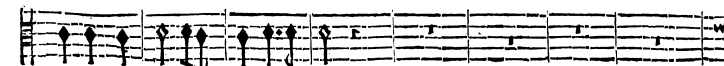
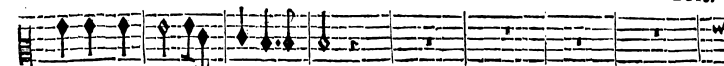


V I O L O N S .

H A U T - B O I S .

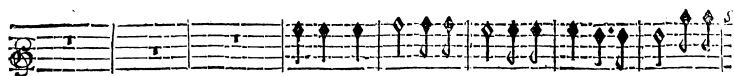


H A U T - B O I S .

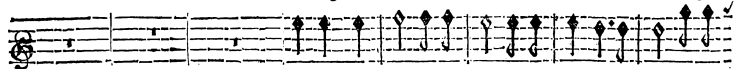


BASSE-CONTINUE.

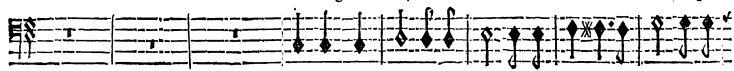
PROLOGUE.



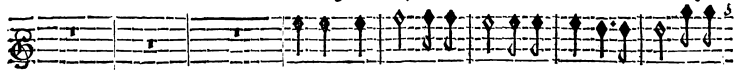
Pour ce grand Roy redoublons .ij. nos efforts, Prepa-



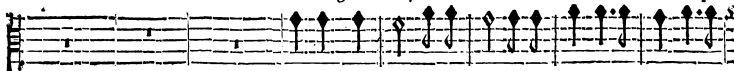
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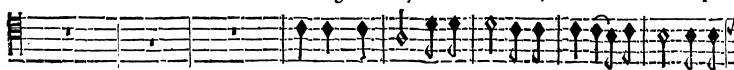
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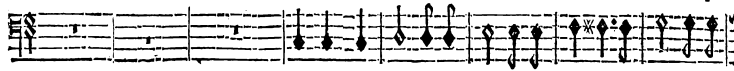
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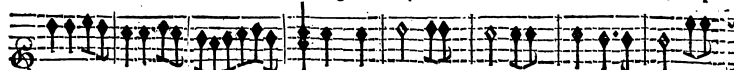
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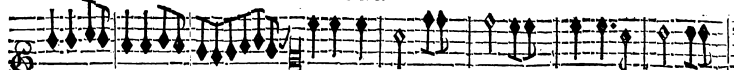
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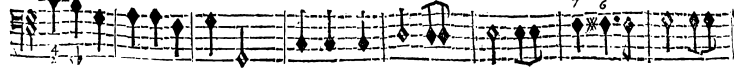
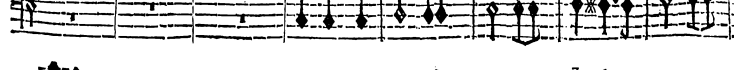
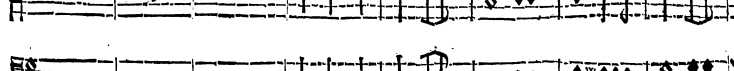
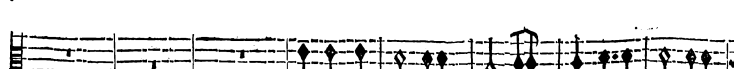
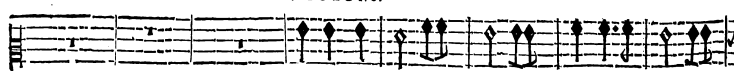
Pour ce grand Roy redoublons .ij. nos efforts, Prepa-



V I O L O N S.



V I O L O N S.



BASSE-CONTINUE.

PROLOGUE.

rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

VIOLONS.

BASSE-CONTINUE.

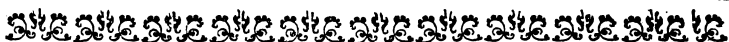
FIN DU PROLOGUE.

On reprend l'ouverture.



BELLEROPHON,

TRAGÉDIE.



ACTE PREMIER.

SCENE I.

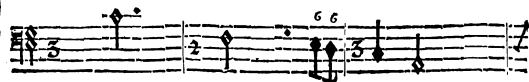
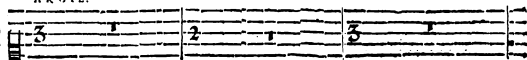
STENOBE'E, ARGIE.



STENOBE'E.



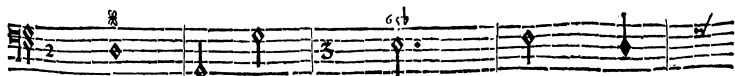
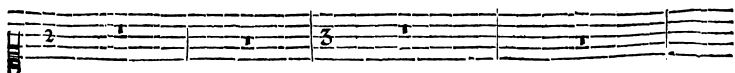
On, les souleve- mens d'une Villere- belle ne m'ont point
ARGIE.



BASSE-CONTINUE.



fait quitter Argos, C'est l'Amour seul fatal à mon repos, C'est le cruel A-



BASSE-CONTINUE.

BELLEROPHON,

mour qui dans ces lieux m'appelle, Pretus n'est plus, & deormais fa mort Me rend mai-

BASSE-CONTINUE.

stresse de mon fort, Je puis donner un diadème, Et viens en cette Cour faire un dernier ef-

BASSE-CONTINUE.

fort Sur le cœur d'un ingrat que j'aime.

BASSE-CONTINUE.

Quoy? de Bellero- phon l'outrageante froi-

BASSE-CONTINUE.

Malgré tous mes mal-
deur Ne peut de cet a- mour dégager vostre cœur?

heurs, je ferois trop heureufe, Si les mépris pouvoient guerir l'amour. Ma fier-

BASSE-CONTINUE.

té dés long-temps par un juſte retour M'auroit fait triompher de ma flame amou-

BASSE-CONTINUE.

reufe; Mais, hélas! ma tendreſſe augmente chaque jour; Malgré tous mes mal-

BASSE-CONTINUE.

heurs je ferois trop heureufe, Si les mépris pouvoient guerir l'amour.

BASSE-CONTINUE.

Contre Bellerophon

BELLEROPHON,

phon vostre aveugle co- lere Aux plus sanglâts effets devoit s'autori- ser, L'Amour vo° le fait

BASSE-CONTINUE.

voir toujours digne de plaire, C'est assez, C'est assez pour vous appai-

BASSE-CONTINUE.

fer. L'Amour vous le fait voir toujours digne de plaire, C'est assez, C'est af-

BASSE-CONTINUE.

He- las! à quel excès je portay ma ven- geance; Je l'accu- fez pour vo° appai- ser.

BASSE-CONTINUE.

fay malgré son innocence, De vouloir m'inspirer une coupable ardeur. Ce fut pour luy ra-

BASSE-CONTINUE.

vir & l'honneur & la vie, Que Pretus l'envoya chez le Roy de Lycie? Et quels troubles a-

BASSE-CONTINUE.

lors ne sentit point mon cœur? En vain quād l'amour est extrême, On veut perdre un in-

BASSE-CONTINUE.

grat qui nous ose outrager: En ger: On prend dās ses malheurs plus de part que luy-

BASSE-CONTINUE.

BELLEROPHON.

même. Helastquād il se faut vanger de ce qu'on aime, Qu'il en couste pour se vanger. He-

BASSE-CONTINUE.

las ! helastquād il se faut vāger de ce qu'ō aime, Qu'il en couste Qu'il en couste pour se vā-

BASSE-CONTINUE.

ger.

Ne redoutez plus rien ce Heros invincible, Aux pl^s affreux perils tāt de fois expo-

fé, A sa valeur a trouvé tout possi- ble; Quel triomphe pour vous, s'il vous estoit ai-

BASSE-CONTINUE.

fé, De rendre enfin son cœur sensi- ble. Quel triomphe pour vous, s'il vous estoit ai-

BASSE-CONTINUE.

Du moins Bellero- phon n'a jamais rien ai-

fé, De rendre enfin son cœur sensi- ble.

BASSE-CONTINUE.

mé; C'est à la gloire qu'il se donne, Et son cœur peut estre charmé, Par les offres de ma Cou-

BASSE-CONTINUE.

ronne, Espoir qui seduisez les Amans malheureux, Pourquoi Pourquoi suf-

BASSE-CONTINUE.

BELLEROPHON,

pendre ma vengeance? Je çay Je çay combien vous estes dange-reux, Je çay que vo al-

BASSE-CONTINUE.

lez entretenir mes feux, Et redoubler leur violence; Cependant vous rentrez dans mon

BASSE-CONTINUE.

cœur amoureux, Et je sens qu'avec vous il est d'intelligence. Espoir qui sedui-

BASSE-CONTINUE.

fez les amans mal-heu-reux, Pourquoi .ij. sus-pendre ma vengeance?

BASSE-CONTINUE.

SCÈNE II.

STENOBE'É, PHILONOE', ARGIE.

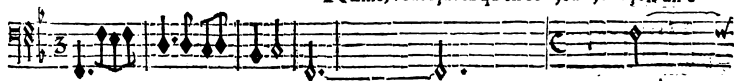
STENOBE'É.



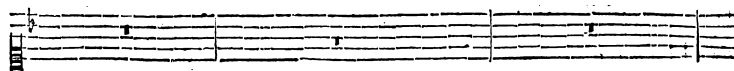
PHILONOE'.



Reine, vous sçavez qu'en ce jour je reçois un é-



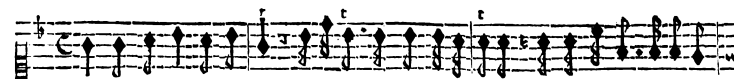
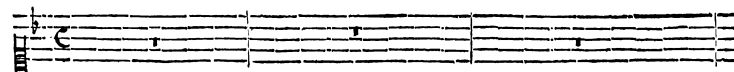
BASSE-CONTINUE.



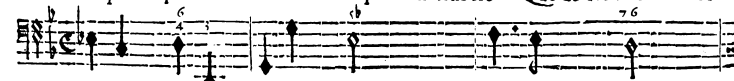
pou de la main de mon Pere, J'attends le choix qu'il en doit faire Entre tous ces a-



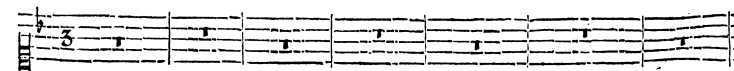
BASSE-CONTINUE.



mans qui remplissent sa Cour. Obtenez qu'il n'en delibere Que de concert avec l'A-



BASSE-CONTINUE.



mour. Qu'il est doux de trouver dans un amant qu'on aime Un époux que l'on



BASSE-CONTINUE.

BELLEROPHON,

doit aimer! Qu'il est doux de trouver dans un amant qu'on aime Un époux que l'on

BASSE-CONTINUE.

doit aimer: Lorsque le cœur a choisi de luy mesme Le seul objet qui pou-

BASSE-CONTINUE.

voit l'enflamer, Qu'il est doux de trouver dans un amant qu'on aime Un é-

BASSE-CONTINUE.

poux que l'on doit aimer. Qu'il est doux de trouver dans un amant qu'on aime Un é-

BASSE-CONTINUE.

Quoy, Princeſſe à l'A-mour vous auriez pû vous rendre:
pour que l'on doit ai- mer !

BASSE-CONTINUE.

Et qui donc aimez vous?
vain j'ay voulu m'en deffendre. Un Heros que les dieux Ont fait des cõque-

BASSE-CONTINUE.

rans l'exemple glori- eux, Eſtimé dans la paix redouté dans la guerre, Il eſt & la ter-

BASSE-CONTINUE.

reur & l'amour de la terre, Si pour chercher à vaincre il court dans les ha-

BASSE-CONTINUE.

BELLEROPHON,

zards, A ses premiers efforts ses ennemis se rendent; Et s'il aime il n'est point de

BASSE-CONTINUE.

Ah! c'est Bellerophon.

cœurs qui se défendent De ses premiers regards. C'est luy, je le con-

BASSE-CONTINUE.

feffe, Ne condânez point ma tendresse; Quand mille exploits fa-meux parlent pour un a-

BASSE-CONTINUE.

nant, Peut-on résister un moment? Après avoir vaincu deux Nations guer-

BASSE-CONTINUE.

rières, Bellerophon a-
meine en ces lieux fortu-
nez Les Amazones prison-

BASSE-CONTINUE.

nières, Et les Solymes enchaî-
nez, Il possède mon cœur, je puis tout sur son

BASSE-CONTINUE.

ame; Reync, favorifez Une si belle fla-
me.

BASSE-CONTINUE.

SCÈNE III.

STENOBE'E, ARGIE.

STENOBE'E.
ET je croyois qu'aucune ardeur N'eût jamais enflamé fon

ARGIE.

BASSE-CONTINUE.

BELLEROPHON.

cœur.

Un cœur qui paroît invincible, Peut estre un temps sans se laisser charmer :

BASSE-CONTINUE.

Un mer: Mais on a beau se deffendre d'aimer, Le moment vient d'estre

BASSE-CONTINUE.

fensible; Mais on a beau se deffendre d'aimer, Le moment vient d'estre fensible.

BASSE-CONTINUE.

C'en est fait l'outrage est trop grand, Si ses cruels re- fus faisoient tort à ma

ble.

BASSE-CONTINUE.

gloire, Du moins il m'estoit doux de croire, Que mon cœur soupiroit pour un indiffé-

BASSE-CONTINUE.

rent. Mais il aime, Et c'est là ce qui me desespère, Un autre a fait ce que je n'ay pu

BASSE-CONTINUE.

faire: Venez, haine, vengeance, Et versez dans mon cœur Vostre poison le plus fune-

BASSE-CONTINUE.

neste, Vous ne sçauriez m'inspirer trop d'horreur, Pour un ingrat que je deteste. Suivons, sui-

BASSE-CONTINUE.

BELLEROPHON,

vous ce desespoir, Il faut pour vanger mon outrage, Qu'Amifodar serve ma

BASSE-CONTINUE.

rage, Son art dans les Enfers luy dōne tout pouvoir, Il en peut évoquer quelque monstre effroy-

BASSE-CONTINUE.

able, Qui porte le ra-va-ge & la flāme en ces lieux. Il m'aime, Et si fur

BASSE-CONTINUE.

luy je veux jeter les yeux.

Le Roy vient, contraignez l'ennuy qui vous accable.

BASSE-CONTINUE.

SCÈNE IV.

PRELUDE.

Musical score for Violons, labeled "PRELUDE". The score consists of ten staves of music. The first staff is labeled "VIOLONS." and features a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a melodic style with various rhythmic values and articulations. The subsequent staves continue the musical piece, showing a variety of rhythmic patterns and melodic lines. The notation includes notes, rests, and dynamic markings. The score concludes with a double bar line and repeat dots.

BELLEROPHON;

Musical score for Bellerophon, consisting of five staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

LE ROY. STENOBE'E. Suite.

STENOBE'E.

Musical score for Le Roy Stenobe'e, Suite, consisting of five staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

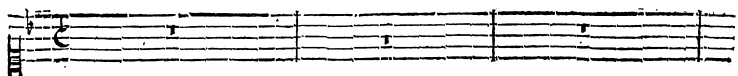
LE ROY.

Contre Bellerophon j'ay fait jusqu'à ce jour, Ce que Pretus devoit at-

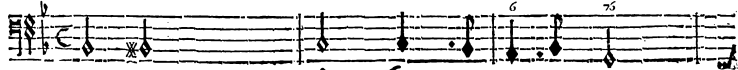
BASSE-CONTINUE.

tendre, De l'aveugle zele d'un Gendre, Vous vouliez comme luy qu'il perist dans ma

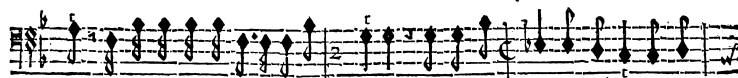
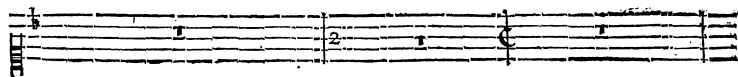
BASSE-CONTINUE.



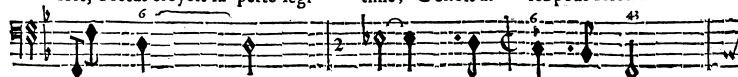
cour, D'abord fans connoître son crime, J'abandonnay sa teste aux rigueurs de son



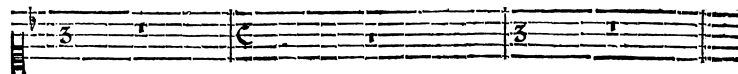
BASSE-CONTINUE.



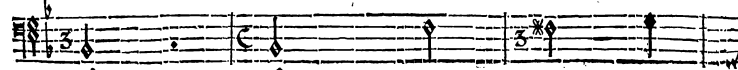
fort, Pretus croyoit sa perte legi- time; C'estoit af- fez pour refoudre sa



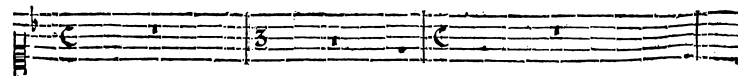
BASSE-CONTINUE.



mort: Mais enfin il est temps de vous ouvrir mon ame, Après qu'il s'est rendu l'ap-



BASSE-CONTINUE.



puy de mes Estats, Je dois me conserver son bras, Ma Fille est l'objet de sa



BASSE-CONTINUE.

BELLEROPHON,

The first system of music features a vocal line on a single staff and a basso continuo line on a two-staff system. The vocal line begins with a treble clef and a common time signature. The basso continuo line is in bass clef with a common time signature. The lyrics are: "flâme, Aujourd'huy de ma main elle attend un Epoux, C'est luy que je choi-

BASSE-CONTINUE.

The second system continues the musical piece. The vocal line has a treble clef and a common time signature. The basso continuo line is in bass clef with a common time signature. The lyrics are: "Ciel! que me dites-vous, choisir Bellerophon? Et qui l'auroit pû croire?"

BASSE-CONTINUE.

The third system continues the musical piece. The vocal line has a treble clef and a common time signature. The basso continuo line is in bass clef with a common time signature. The lyrics are: "Sengez-vous que Pretus vous demâda fa mort?"

BASSE-CONTINUE.

The fourth system continues the musical piece. The vocal line has a treble clef and a common time signature. The basso continuo line is in bass clef with a common time signature. The lyrics are: "Quoy? vous sôutenez un coupable."

BASSE-CONTINUE.

The fifth system continues the musical piece. The vocal line has a treble clef and a common time signature. The basso continuo line is in bass clef with a common time signature. The lyrics are: "fait arbitre de son sort. Quoy? vostre hayne est impla-

Ah! cessez de vous obstiner, cessez cessez de vous obstiner,
cable, Ah! cessez de vous obstiner. cessez de vous obstiner. Mal-

BASSE-CONTINUE.

Malgré vos soins pour luy sauver la vie,
gré vostre jalouse en- vie, Il merite le

BASSE-CONTINUE.

Il merite la mort que je veux luy donner. Il me-
prix que je veux luy donner. Il merite le

BASSE-CONTINUE.

rite la mort que je veux luy donner.
prix que je veux que je veux luy donner.

BASSE-CONTINUE.

BELLEROPHON,

Bruit de Trompettes.

Fort. marc. *c*

TROMPETTES.

TYMBALES.

Fort. marc.

BASSE DE VIOLON ET CONTINUE.

STENOEE.

A Ce bruit éclatant je connoy qu'il s'avance, Je ne vous dis plus

BASSE-CONTINUE.

rien, mais vous devez songer Que si vous negligez le soin de ma vengeance, Je suis

BASSE-CONTINUE.

c *c*

Reyne & puis me van- ger.

BASSE-CONTINUE.

TRAGÉDIE

MARCHE DES AMAZONES ET DES SOLYMES.

Bruit de Trompettes.

For copy. *t* *t* *t*

TROMPETTES.

TYMBALLES.

For copy.

Basses de Violon & Continué.

VIOLONS.

Basses de Violon & Continué.

B E L L E R O P H O N .

Musical staff for Trompettes, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

TROMPETTES.

Musical staff for Trompettes, continuing the melody with similar rhythmic patterns.

Musical staff for Trompettes, showing a continuation of the melodic line.

Musical staff for Trompettes, featuring a more complex rhythmic passage with sixteenth notes.

Musical staff for Tymballes, characterized by a dense, rhythmic pattern of repeated notes.

TYMBALLES.

Musical staff for Basse de Violon & Continuë, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.

Basse de Violon & Continuë.

Musical staff for Violons, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.

VIOLONS.

Musical staff for Violons, continuing the melodic line.

Musical staff for Violons, showing a continuation of the melodic line.

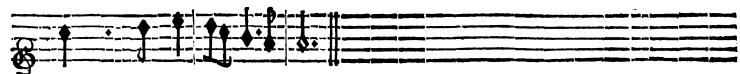
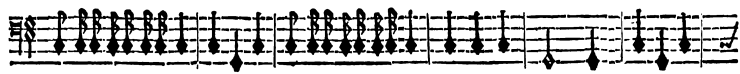
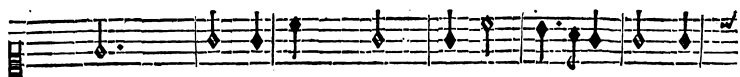
Musical staff for Violons, featuring a continuation of the melodic line.

Musical staff for Basse de Violon & Continuë, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.

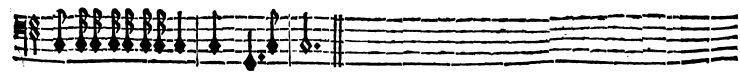
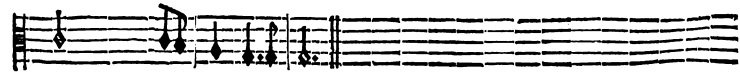
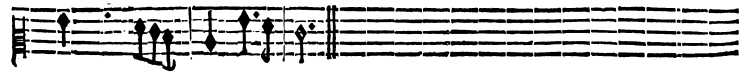
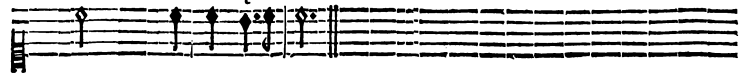
Basse de Violon & Continuë.



TROMPETTES.



TROMPETTES.



BELLEROPHON,
SCENE V.
LE ROY, BELLEROPHON.

BELLEROPHON.

LE ROY.

Venez, .ij. goûter les doux fruits de la gloire Qui dás tout l'Univers vo^s fait tant de ja-

BASSE-CONTINUE.

Seigneur, quand on combat pour vo^s, N'est-on pas feur de la victoire?

Joux.

Aprés avoir ran-

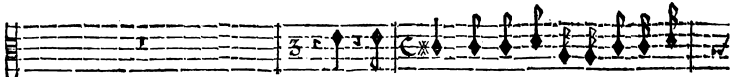
BASSE-CONTINUE.

gé doux Peuples so^s mes loix, Prince, vostre rare vail- lance Demeureroit fans recom-

BASSE-CONTINUE.

pense Si ma fille n'estoit le prix de vos ex- ploits; Vous l'aimez, elle vous

BASSE-CONTINUE.



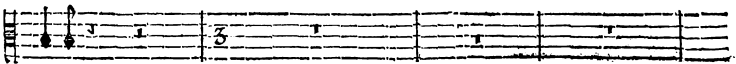
Ah! Sei- gneur, puis-je encor me connoître moy-



aime; Soyez heureux, j'y con- fens.



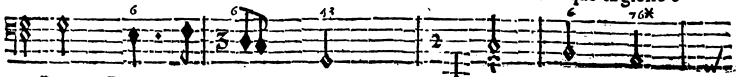
BASSE-CONTINUE.



meſme ?



La vailleu obtient tout des cœurs reconnoi- fans: Un Heros que la gloire é-



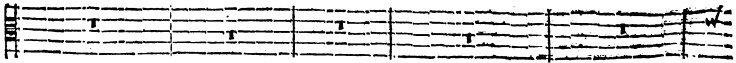
BASSE-CONTINUE.



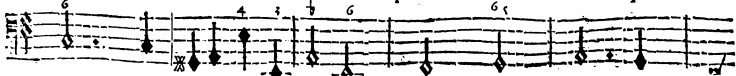
leve N'est qu'à demy recompensé: fé: Et c'est peu ſi l'Amour n'acheve Ce que la



BASSE-CONTINUE.

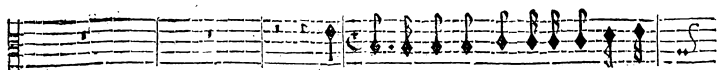


gloi- re a commencé. Et c'est peu ſi l'Amour n'acheve Ce que la

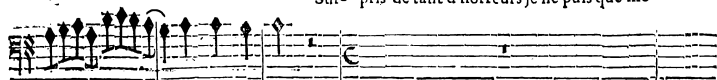


BASSE-CONTINUE.

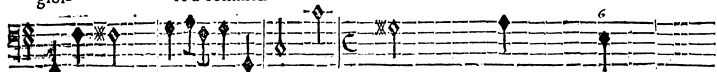
BELLEROPHON,



Sur- pris de tant d'horreurs je ne puis que me



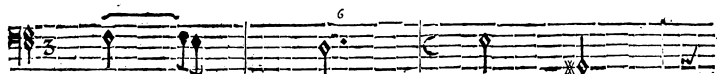
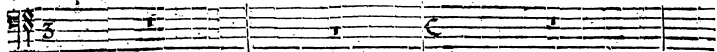
gloi- re a commencé.



BASSE-CONTINUE.



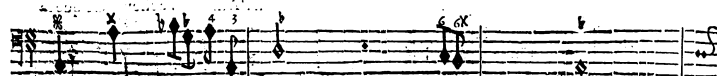
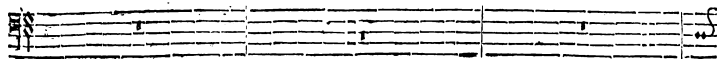
taire; Quel service assez grand pouvoit les meri- ter? J'eusse esté trop teme-



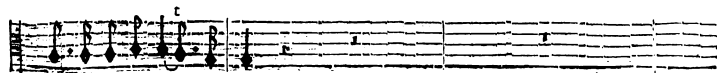
BASSE-CONTINUE.



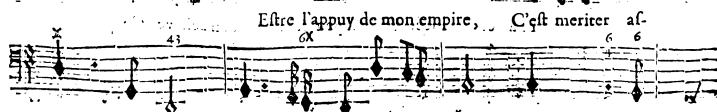
raire Si j'eusse osé m'en flatter, Moy, qu'un frere a chassé d'Ephyre, Où mon pere Glau-



BASSE-CONTINUE.

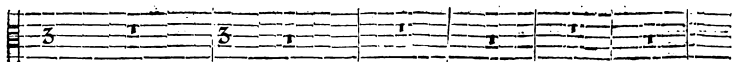


cus avoit donné la loy.



BASSE-CONTINUE.

Estre l'appuy de mon empire, C'est meriter af-



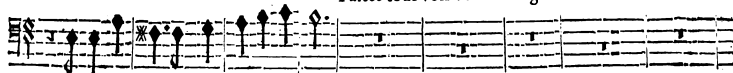
sez d'y regner après moy. Qu'aucun ne garde icy des fujets de tristesse.



BASSE-CONTINUE.



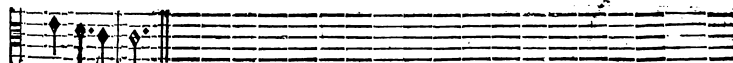
Faites tous voir vostre allegresse En sortant de



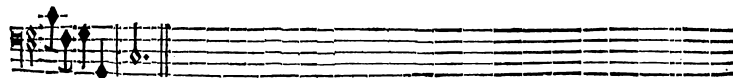
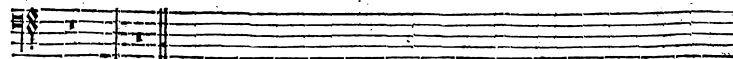
A vos captifs Je rends la liberté.



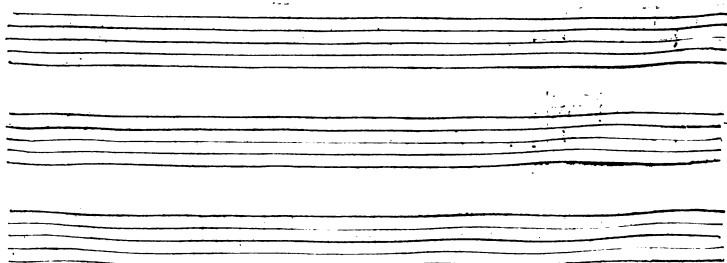
BASSE-CONTINUE.



captivité.

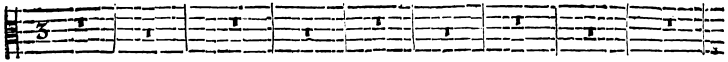
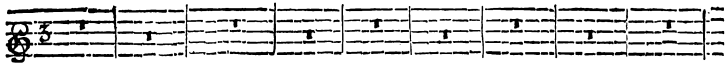
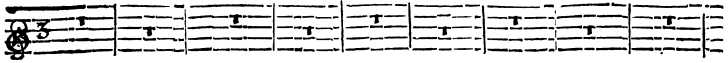


BASSE-CONTINUE.

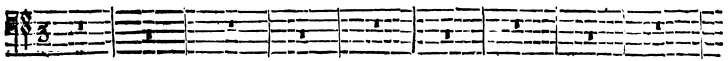
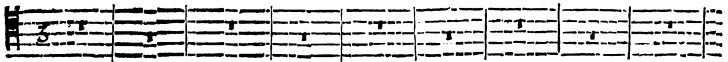
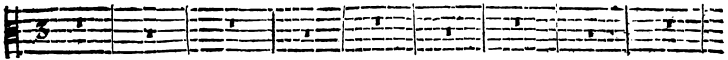
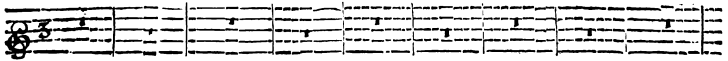


BELLEROPHON,

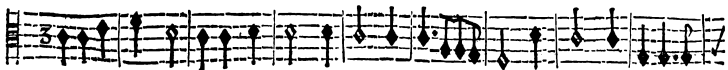
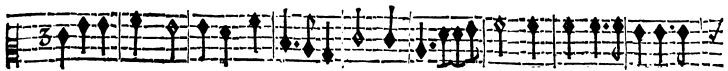
Chœur des Amalones qui chante toujours avec le Chœur des Solymes.



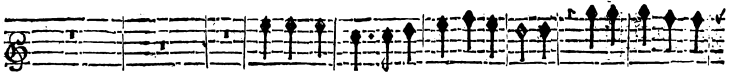
CHOEUR DES SOLYMES.



VIOLONS.



BASSE-CONTINUE.



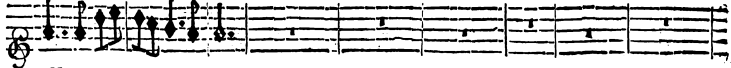
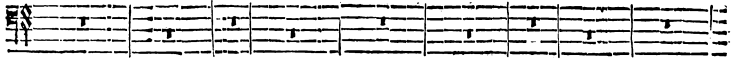
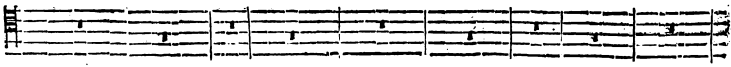
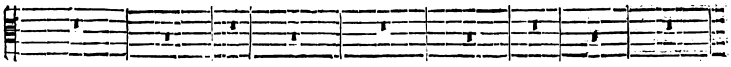
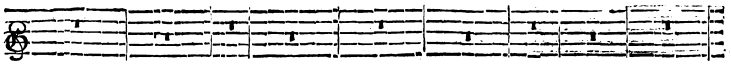
Quand un vainqueur est tout brillant de gloire, Qu'il est doux, Qu'il est



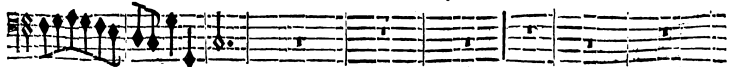
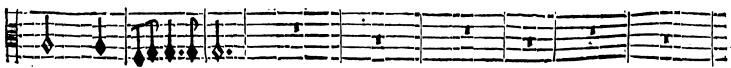
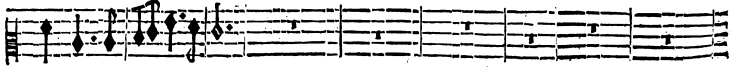
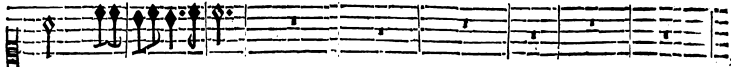
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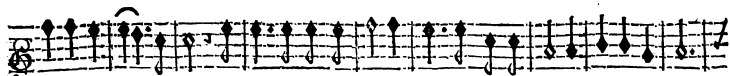


VIOLONS.

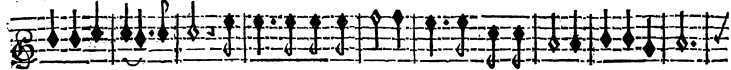


BASSE-CONTINUE.

B E L L E R O P H O N,



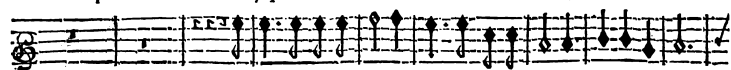
doux de porter ses fers. Celui qui nous soumet commande à la victoire, Il soumettra



doux de porter ses fers. Celui qui nous soumet commande à la victoire, Il soumettra



doux de porter ses fers. Celui qui nous soumet commande à la victoire, Il soumettra



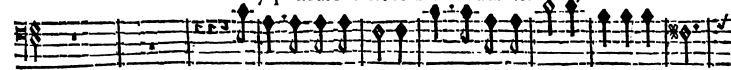
Celui qui nous soumet commande à la victoire, Il soumettra



Celui qui nous soumet commande à la victoire, Il soumettra



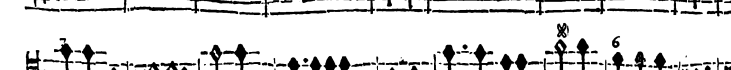
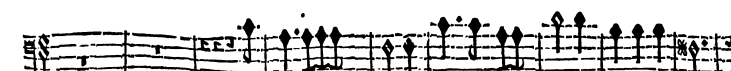
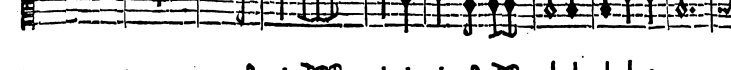
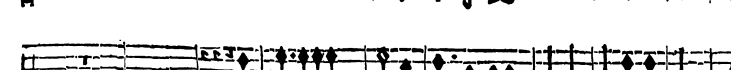
Celui qui nous soumet commande à la victoire, Il soumettra



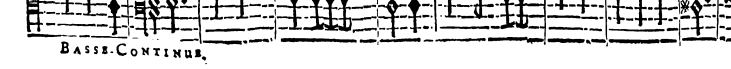
Celui qui nous soumet commande à la victoire, Il soumettra

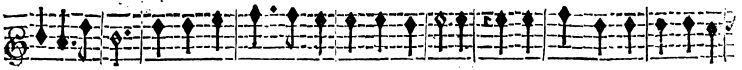


V I O L O N S.



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





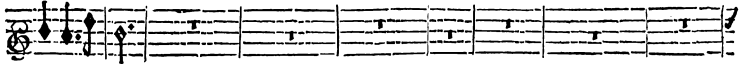
tout l'Univers. Quand un vainqueur est tout brillant de gloire, Qu'il est doux .ij. de por-



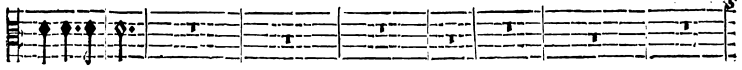
tout l'Univers. Quand un vainqueur est tout brillant de gloire, Qu'il est doux .ij. de por-



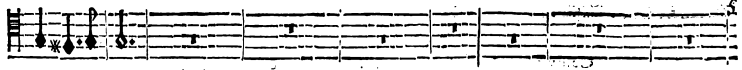
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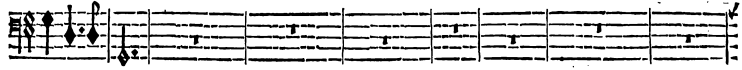
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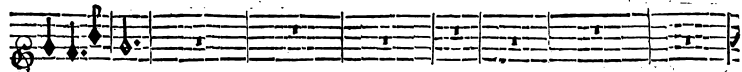
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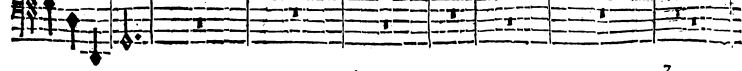
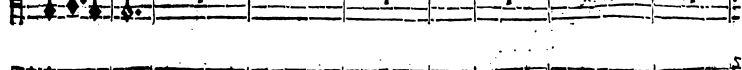
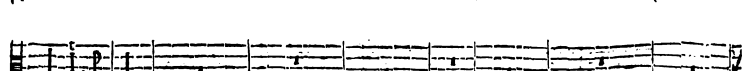
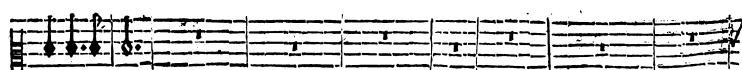
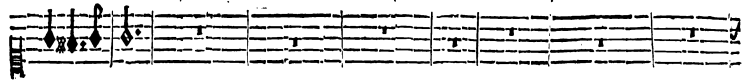
tout l'Univers.



tout l'Univers.



VIOLONS.



BASS-CONTINUE.

L

BELLEROPHON,

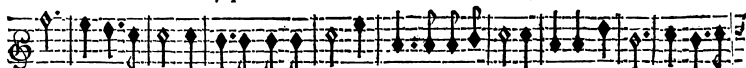
ter ses fers, Celuy qui no° soumet .ij. commande à la victoire, Il soumet-
 ter ses fers, Celuy qui no° soumet .ij. commande à la victoire, Il soumet-
 ter ses fers, Celuy qui no° soumet .ij. commande à la victoire, Il soumet-
 Celuy qui nous soumet .ij. commande à la victoire, Il soumet-
 Celuy qui no° soumet .ij. commande à la victoire, Il soumet-
 Celuy qui no° soumet .ij. commande à la victoire, Il soumet-
 Celuy qui no° soumet .ij. commande à la victoire, Il soumet-
 Celuy qui no° soumet .ij. commande à la victoire, Il soumet-
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VIOLONS.

BASSE CONTINUE.



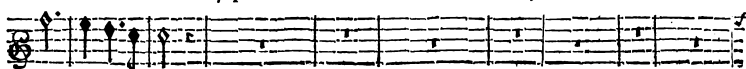
tra tout l'Univers. Celuy qui nous foumet commande à la victoire, Il foumettra tout l'Uni-



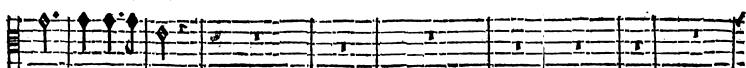
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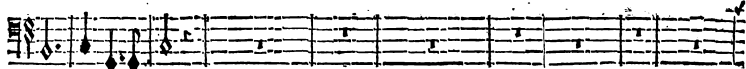
tra tout l'Univers.



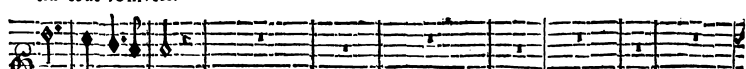
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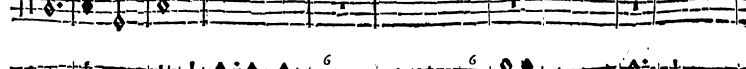
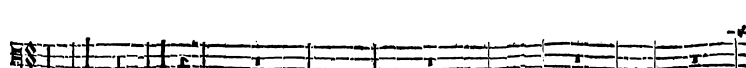
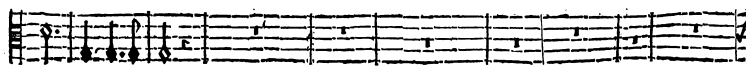
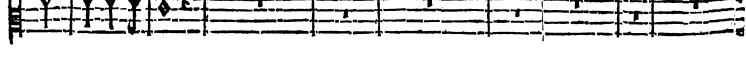
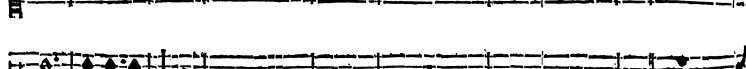
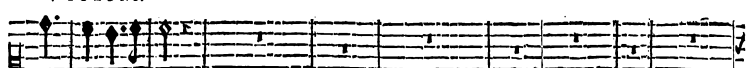
tra tout l'Univers.



tra tout l'Univers.



VIOLONS.



BASSE-CONTINUE.

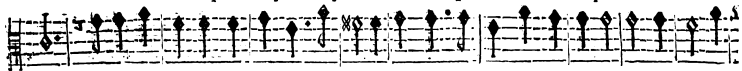
BELLEROPHON,



vers. Disons cēt fois ce qu'on ne peut trop dire, Heureux qui vit sous son Empire. Heureux heu-



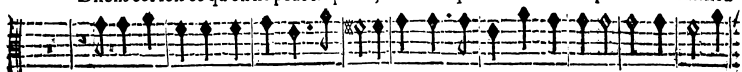
vers. Disons cēt fois ce qu'on ne peut trop dire, Heureux qui vit sous son Empire. Heureux heu-



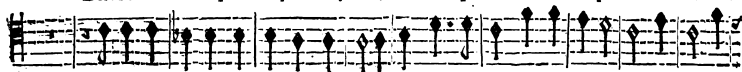
vers. Disons cēt fois ce qu'on ne peut trop dire, Heureux qui vit sous son Empire. Heureux heu-



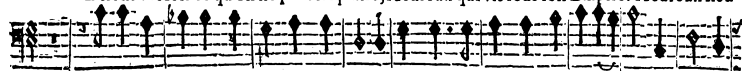
Disons cēt fois ce qu'on ne peut trop dire, Heureux qui vit sous son Empire. Heureux heu-



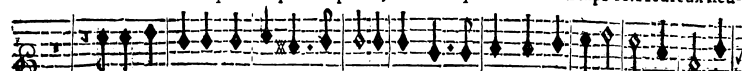
Disons cēt fois ce qu'on ne peut trop dire, Heureux qui vit sous son Empire. Heureux heu-



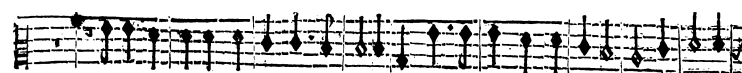
Disons cēt fois ce qu'on ne peut trop dire, Heureux qui vit sous son Empire. Heureux heu-



Disons cēt fois ce qu'on ne peut trop dire, Heureux qui vit so' son Empi-re. Heureux heu-



VIOLONS.



BASSE CONTINUE.

reux qui vit sous son Empi- re.

reux qui vit sous son Empi- re.

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reux qui vit sous son Empi- re.

reux qui vit sous son Empi- re.

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reux qui vit sous son Empi- re.

VIOLONS.

BASSE-CONTINUE.

BELLEROPHON,



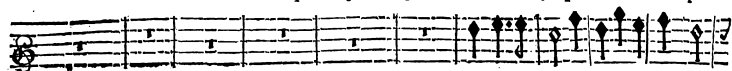
Difons cēt fois ce qu'ō ne peut trop dire. Heureux .ij. qui vit fo'son Empi-



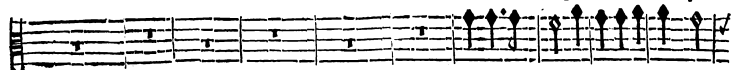
Difons cēt fois ce qu'ō ne peut trop dire. Heureux .ij. qui vit fo'son Empi-



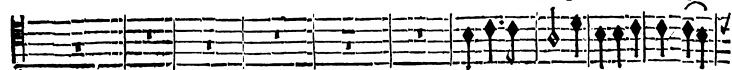
Difons cēt fois ce qu'ō ne peut trop dire. Heureux .ij. qui vit fo'son Empi-



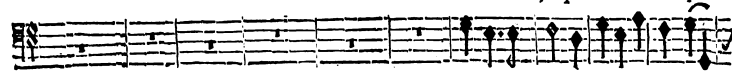
Heureux .ij. qui vit fo'son Empi-



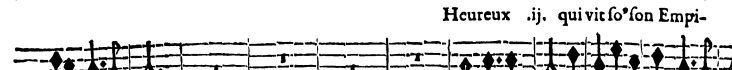
Heureux .ij. qui vit fo'son Empi-



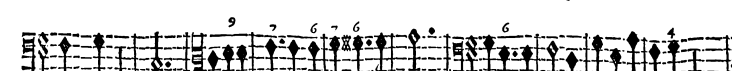
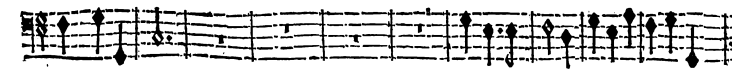
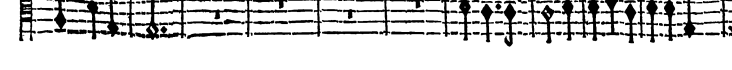
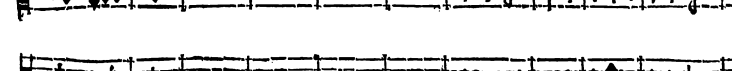
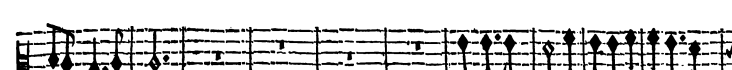
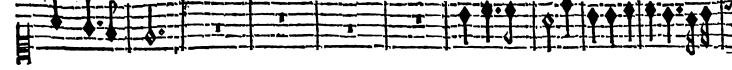
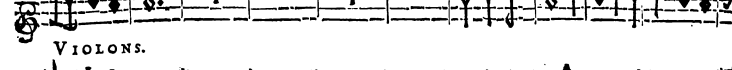
Heureux .ij. qui vit fo'son Empi-



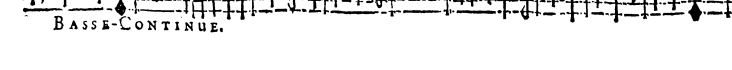
Heureux .ij. qui vit fo'son Empi-



VIOLONS.



BASSE-CONTINUE.





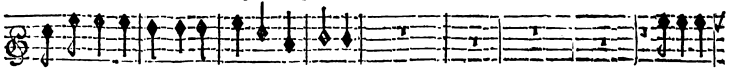
re. Difons cēt fois ce qu'ō ne peut trop dire. Heureux .ij. qui vit sous son Empire. Difons cēt



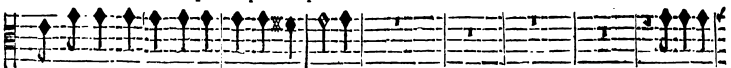
re. Difons cēt fois ce qu'ō ne peut trop dire. Heureux .ij. qui vit sous son Empire. Difons cēt



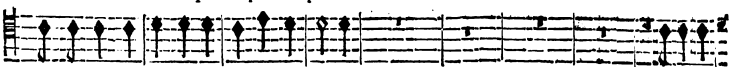
re. Difons cēt fois ce qu'ō ne peut trop dire. Heureux .ij. qui vit sous son Empire. Difons cēt



re. Difons cent fois ce qu'ō ne peut trop dire. Difons cent



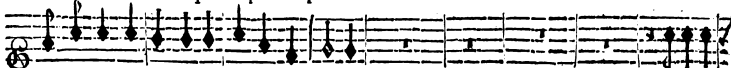
re. Difons cent fois ce qu'ō ne peut trop dire. Difons cent



re. Difons cent fois ce qu'ō ne peut trop dire. Difons cent

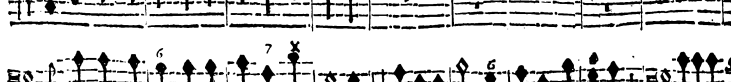
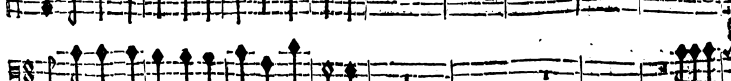
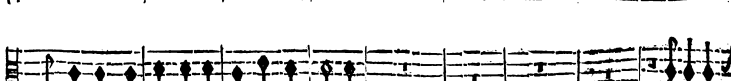
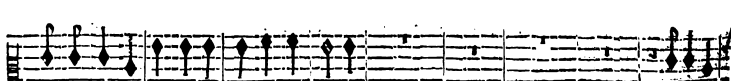
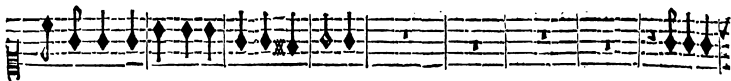


re. Difons cent fois ce qu'ō ne peut trop dire. Difons cent

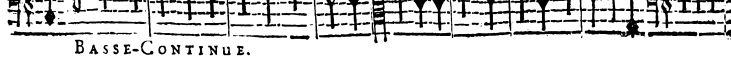


re. Difons cent fois ce qu'ō ne peut trop dire. Difons cent

VIOLONS.



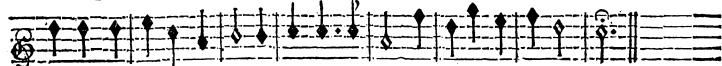
BASSE-CONTINUE.



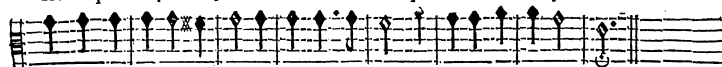
BELLEROPHON;



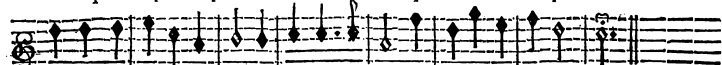
fois ce qu'on ne peut trop dire. Heureux Heureux qui vit sous son Empi- re.



fois ce qu'on ne peut trop dire. Heureux Heureux qui vit sous son Empi- re.



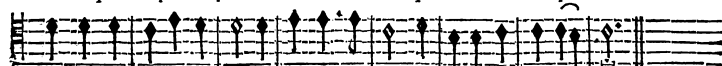
fois ce qu'on ne peut trop dire. Heureux Heureux qui vit sous son Empi- re.



fois ce qu'on ne peut trop dire. Heureux Heureux qui vit sous son Empi- re.



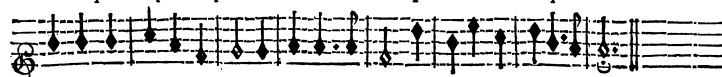
fois ce qu'on ne peut trop dire. Heureux Heureux qui vit sous son Empi- re.



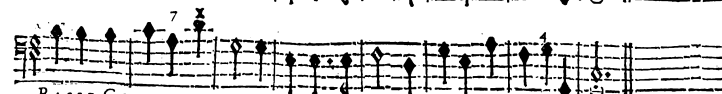
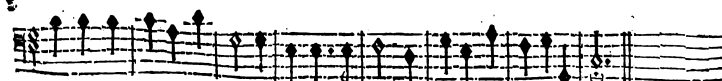
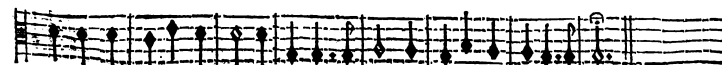
fois ce qu'on ne peut trop dire. Heureux Heureux qui vit sous son Empi- re.



fois ce qu'on ne peut trop dire. Heureux Heureux qui vit sous son Empi- re.



VIOLONS.

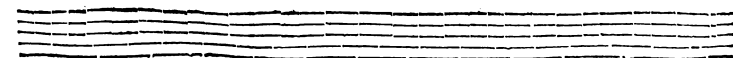
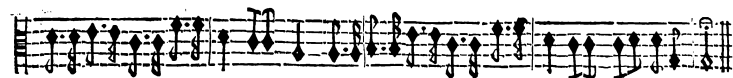
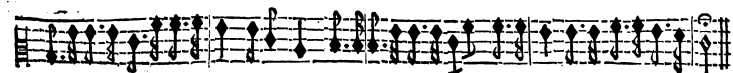
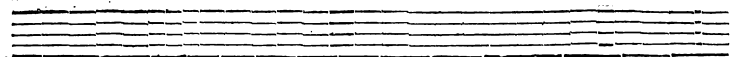


BASSE-CONTINUE.

PREMIER AIR.

The musical score is arranged in two systems of five staves each. The first system includes a treble clef staff with a melodic line, followed by four accompaniment staves (two bass clef and two treble clef). The second system follows a similar layout. The notation includes various note values, rests, and dynamic markings such as 'f' and 'c'. There are also asterisks (*) on some notes in the first system. The score concludes with a double bar line and repeat dots.

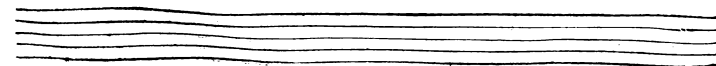
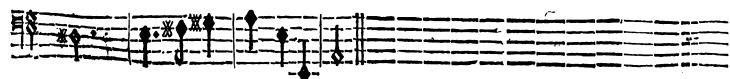
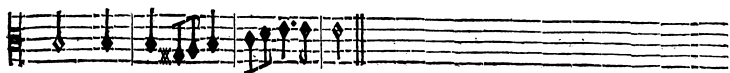
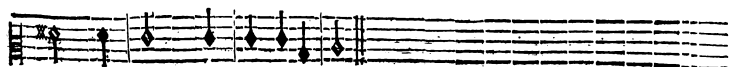
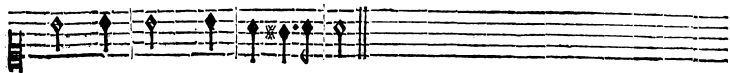
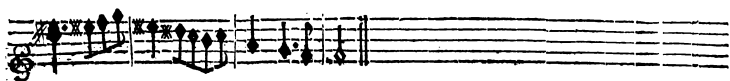
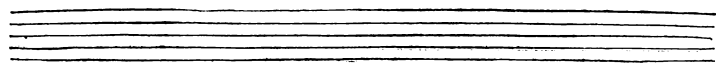
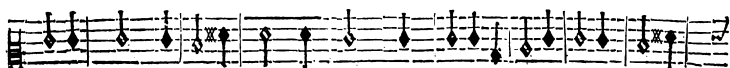
BELLEROPHON,



TRAGÉDIE.
SECOND AIR.

The musical score consists of ten systems of staves. The first system begins with a treble clef, a 3/4 time signature, and a *mf.* dynamic marking. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The second system continues the melody with similar notation. The third system features a change in dynamics to *f*. The fourth system includes a *c* (crescendo) marking. The fifth system shows a change in dynamics to *mf*. The sixth system is a blank staff. The seventh system begins with a treble clef and a *c* marking. The eighth system includes a *f* marking. The ninth system includes a *mf* marking. The tenth system is a blank staff.

BELLEROPHON,



C H O E U R.

Faisons cesser nos al- lar- mes, Gouffons les biens que rend la liber- té: Ce-
Rompons le cours de nos lar- mes, Nos déplaisirs ont assez écla- té:

Faisons cesser nos al- larmes, Gouffons les biens que rend la liber- té: Ce-
Rompons le cours de nos larmes, Nos déplaisirs ont assez écla- té:

Faisons cesser nos al- larmes, Gouffons les biens que rend la liber- té: Ce-
Rompons le cours de nos larmes, Nos déplaisirs ont assez écla- té:

Faisons cesser nos al- larmes, Gouffons les biens que rend la liber- té: Ce-
Rompons le cours de nos larmes, Nos déplaisirs ont assez écla- té:

V I O L O N S.

BASSE-CONTINUE.

BELLEROPHON,



luy dont chacun craint les armes A fait finir nostre captivité, Un fort si plein de



luy dont chacun craint les armes A fait finir nostre captivité, Un fort si plein de



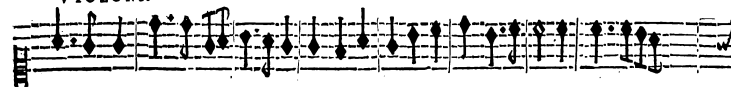
luy dont chacun craint les armes A fait finir nostre captivité, Un fort si plein de



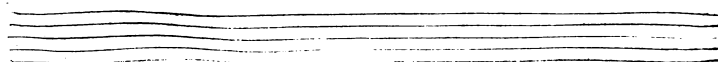
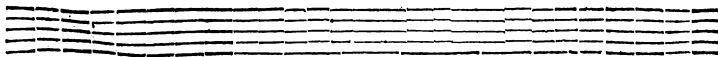
luy dont chacun craint les armes A fait finir nostre captivité, Un fort si plein de

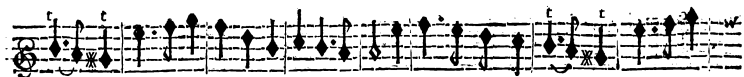


VIOLONS.

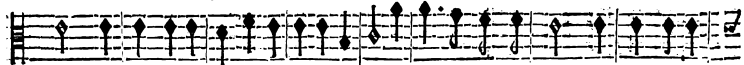


BASSE-CONTINUE.





char- mes Met nostre gloire enfin en seureté. Un fort si plein de char- mes Met nostre



charmes Met nostre gloire enfin en seureté. Un fort si plein de charmes Met nostre



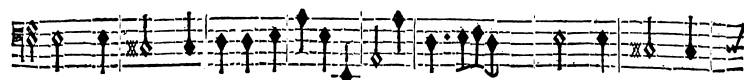
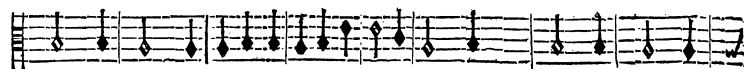
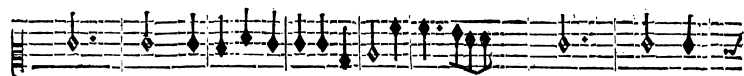
charmes Met nostre gloire enfin en seureté. Un fort si plein de charmes Met nostre



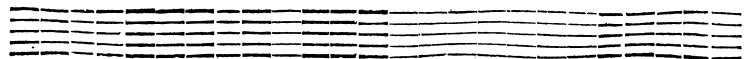
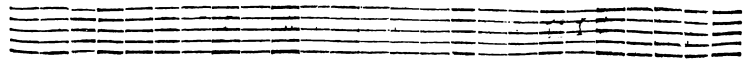
charmes Met nostre gloire enfin en seureté. Un fort si plein de charmes Met nostre.



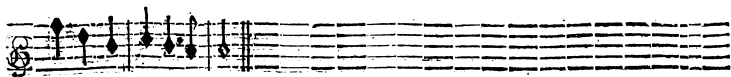
VIOLONS.



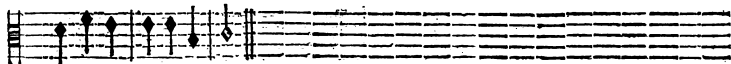
BASSE-CONTINUE.



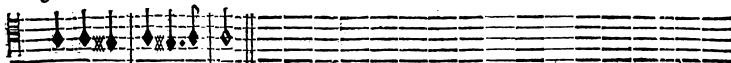
B E L L E R O P H O N ,



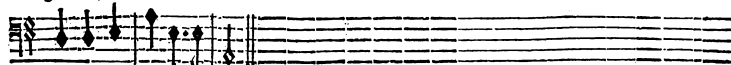
gloire enfin en sécurité.



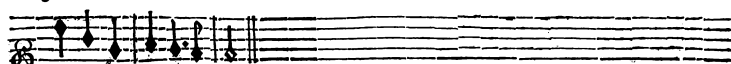
gloire enfin en sécurité.



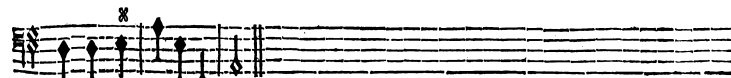
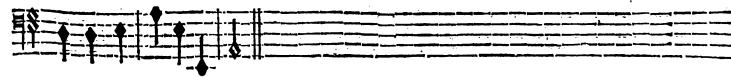
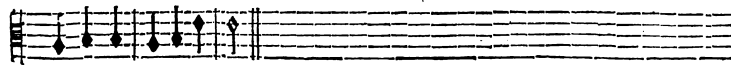
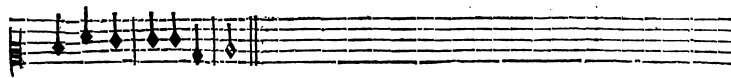
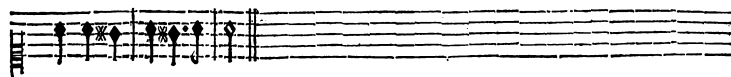
gloire enfin en sécurité.



gloire enfin en sécurité.



VIOLONS.



BASSE-CONTINUE.

F I N D U P R E M I E R A C T E .





ACTE SECOND.

SCENE I.

RITOVRNELLE.

Musical notation for the Ritornelle and Basse-Continu. The Ritornelle is written on a single staff with a treble clef and a 2/4 time signature. The Basse-Continu is written on a single staff with a bass clef and a 2/4 time signature. Both parts feature a series of rhythmic patterns and ornaments, including trills and grace notes. The Ritornelle staff has a 'c' time signature above it. The Basse-Continu staff has a '6' time signature above it.

BASSE-CONTINU.

Musical notation for the Basse-Continu. The staff is written with a bass clef and a 2/4 time signature. It features a series of rhythmic patterns and ornaments, including trills and grace notes. The staff has a '6' time signature above it.

BASSE-CONTINU.

Musical notation for the Basse-Continu. The staff is written with a bass clef and a 2/4 time signature. It features a series of rhythmic patterns and ornaments, including trills and grace notes. The staff has a '6' time signature above it.

BASSE-CONTINU.

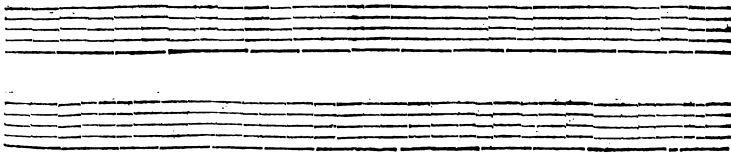
BELLEROPHON,



BASSE-CONTINUE.

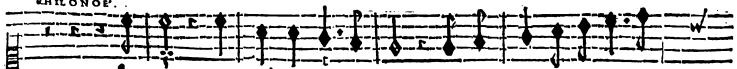


BASSE-CONTINUE.



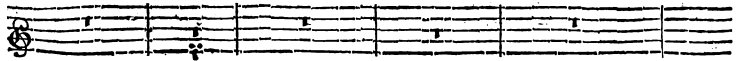
PHILONOE', DEUX AMAZONES.

PHILONOE'.

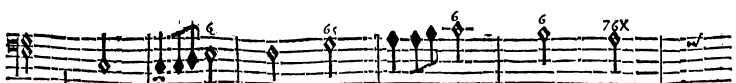
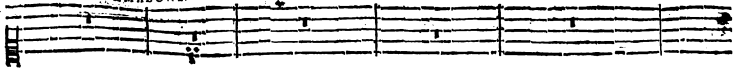


Amour, mes vœux font satisfaits, Il m'est doux de porter tes

PREMIERE AMAZONE.



DEUXIEME AMAZONE.



BASSE-CONTINUE.

chaînes, Et j'oublie aujourd'huy les peines Qui de mon cœur avoient troublé la

BASSE-CONTINUÉ.

paix: A- paix: Cruelles inquietudes, Soupirs languissans, Si j'ay souff-

BASSE-CONTINUÉ.

fert vos tourmens les plus rudes, Je n'ay pas trop payé les douceurs .ij, que je

BASSE-CONTINUÉ.

BELLEROPHON,

sens: Cru- sens :

Les douceurs que l'amour fait trouver dans ses chaif- *nes Anx

BASSE-CONTINUE.

plus heureux amans ont cousté des soupirs.

Les plaisirs qui n'ont point commencé par les

BASSE-CONTINUE.

Chantez, .ij. la vauleur éclatante

peines Ne sont ja- mais de vrais plaisirs.

BASSE-CONTINUE.

tante du plus grand des Héros : ros: Si la Lycie est triomphante, C'est à

BASSE-CONTINUE.

luy qu'elle doit fa gloi- re & son repos. Si la Lycie est triomphante, C'est à

BASSE-CONTINUE.

luy qu'elle doit fa gloi- re & son repos.

Que de lau- riers sur une seule

BASSE-CONTINUE.

BELLEROPHON.

teſte, Avec luy la victoire a peine à reſpi- rer.

De l'Univers en- tier il euſt fait la con-

BASSE-CONTINUE.

Detailed description: This system contains three staves. The top staff is a treble clef with a 2/4 time signature, showing a simple harmonic accompaniment. The middle staff is a vocal line in a soprano clef, with lyrics 'teſte, Avec luy la victoire a peine à reſpi- rer.' and 'De l'Univers en- tier il euſt fait la con-'. The bottom staff is a bass clef with a 2/4 time signature, labeled 'BASSE-CONTINUE.', providing a more complex bass line with various ornaments and accidentals.

Chantons Chantons la valeur écla-

queſte, Si fon grãd cœur n'eũt ſçu ſe moderer. Chantons Chantons la valeur écla-

BASSE-CONTINUE.

Detailed description: This system contains three staves. The top staff is a treble clef with a 2/4 time signature. The middle staff is a vocal line in a soprano clef, with lyrics 'Chantons Chantons la valeur écla-' and 'queſte, Si fon grãd cœur n'eũt ſçu ſe moderer. Chantons Chantons la valeur écla-'. The bottom staff is a bass clef with a 2/4 time signature, labeled 'BASSE-CONTINUE.', featuring a more intricate bass line with many ornaments and accidentals.

tante du plus grand des Heros: ros: Si la Lycie eſt triomphante, C'eſt à

tante du plus grand des Heros: ros: Si la Lycie eſt triomphante, C'eſt à

BASSE-CONTINUE.

Detailed description: This system contains three staves. The top staff is a treble clef with a 2/4 time signature. The middle staff is a vocal line in a soprano clef, with lyrics 'tante du plus grand des Heros: ros: Si la Lycie eſt triomphante, C'eſt à' and 'tante du plus grand des Heros: ros: Si la Lycie eſt triomphante, C'eſt à'. The bottom staff is a bass clef with a 2/4 time signature, labeled 'BASSE-CONTINUE.', with a complex bass line including many ornaments and accidentals.

luy qu'el-le doit sa gloi- re & son repos. Si la Lycie est triomphante, C'est à

luy qu'el-le doit sa gloi- re & son repos. Si la Lycie est triomphante, C'est à

BASSE-CONTINUE.

luy qu'elle doit sa gloi- re & son re- pos.

luy qu'elle doit sa gloi- re & son re- pos.

BASSE-CONTINUE.

SCENE II.

PRELUDE.

VIOLONS.

BASSE-CONTINUE.

BELLEROPHON,

BASSE-CONTINUE.

BASSE-CONTINUE.

BELLEROPHON, ET PHILONOE:

PHILONOE.

BELLEROPHON.

PRincesse, tout con- spire à couronner ma flame. Tous s'appreste pour mon bon-

BASSE-CONTINUE.

heur; Sentez vous les plai- sirs qui regnent dans mon ame? Et les mesmes tranf-

BASSE-CONTINUE.

L'Amour qui nous unit par de si dou- ces

ports charment-ils vostre

cœur?

BASSE-CONTINUE.

chaînes A dés long-temps uny tous nos desirs. L'Amour qui nous u-

nit par de si dou- ces chaînes

A dés long-temps uny tous nos de-

BASSE-CONTINUE.

sirs. A vos sôûpîrs cent fois j'ay meslé mes sôûpîrs, Et si j'ay partagé vos

mes sôûpîrs, Et si j'ay partagé vos

mes sôûpîrs, Et si j'ay partagé vos

BASSE-CONTINUE.

mes sôûpîrs, Et si j'ay partagé vos

mes sôûpîrs, Et si j'ay partagé vos

mes sôûpîrs, Et si j'ay partagé vos

BASSE-CONTINUE.

B E L L E R O P H O N ,

peines, Je dois partager vos plaisirs. Et si j'ay partagé vos peines, Je

BASSE-CONTINUE.

dois partager vos plaisirs.

Qu'un si doux aveu doit me plaire! Qu'il rend mô destin glori-

BASSE-CONTINUE.

Quand ma bouche pourroit se taire L'Amour j'eroit parler mes

cux!

BASSE-CONTINUE.

yeux. Que tout parle à l'envy de nostre amour extrême, A ses transf-

Que tout parle à l'envy de nostre amour extrême, A ses transf-

BASSE-CONTINUE.

ports abandonnons nos cœurs, Que tout parle à l'envy de nostre amour ex-

ports abandonnons nos cœurs, Que tout parle à l'envy de nostre amour ex-

BASSE-CONTINUE.

trême, A ses transf-ports abandonnons nos cœurs, Et pour goûster Et pour goût-

trême, A ses transports abandonnons nos cœurs, Et pour goût-

BASSE-CONTINUE.

ter toujours de nouvelles douceurs, Difons nous cent fois, je vous aime. je

ter toujours de nouvelles douceurs, Difons nous cent fois, je vous aime. je

BASSE-CONTINUE.

vous ay- me. je vous aime. -ij. je vous aime. je vous ay-

vous ay- me. Difons nous cent fois, cent fois, je vous ay-

BASSE-CONTINUE.

BELLEROPHON,

Musical staff for Violon, first system.

VIOLON.

Musical staff for Violon, second system.

VIOLON.

Musical staff for Violon, third system.

me.

Difons nous cent fois, je vous ayme, je

Musical staff for Violon, fourth system.

me.

Difons nous cent fois, je vous ayme, je

Musical staff for Basse-Continue, first system.

BASSE-CONTINUE.

Empty musical staff.

Musical staff for Violon, fifth system.

Musical staff for Violon, sixth system.

Musical staff for Violon, seventh system.

vous ai- me, Et pour goûter toujours de nouvelles douceurs.

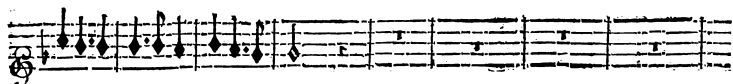
Musical staff for Violon, eighth system.

vous ai- me, Et pour goûter toujours de nouvelles douceurs.

Musical staff for Basse-Continue, second system.

BASSE-CONTINUE.

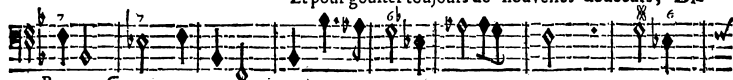
Empty musical staff.



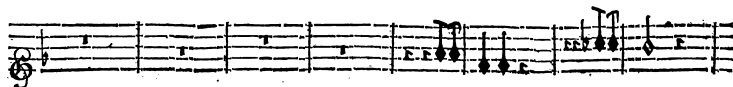
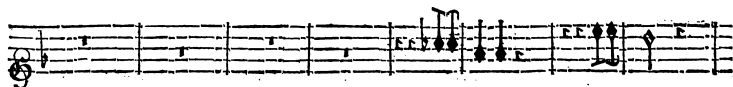
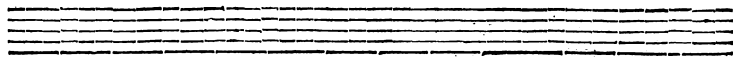
Et pour goûter toujours de nouvelles douceurs, Di-



Et pour goûter toujours de nouvelles douceurs, Di-



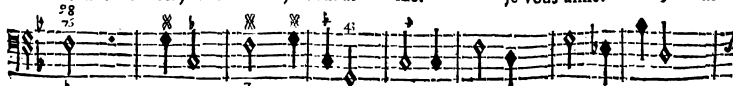
BASSE-CONTINUE.



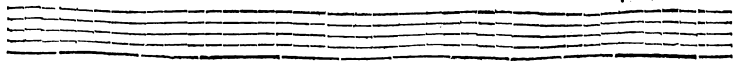
sons-nous cent fois je vous aime. je vous ai- me. je vous aime. je vous



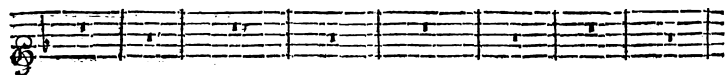
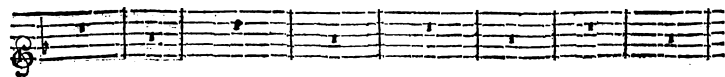
sons-nous cent fois je vous aime. je vous ai- me. je vous aime. je vous



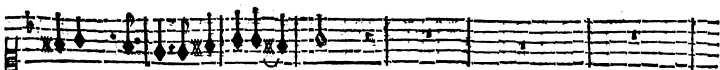
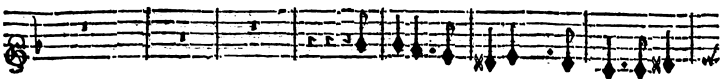
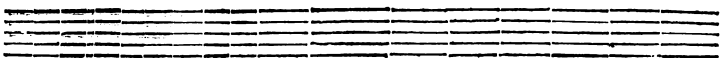
BASSE-CONTINUE.



BELLEROPHON,



BASSE-CONTINUE..



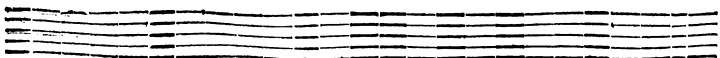
fois je vous aime. je vous ai- me.

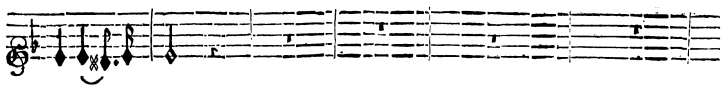
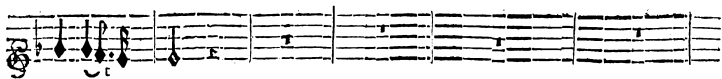


fois je vous aime je vous ai- me.



BASSE-CONTINUE.

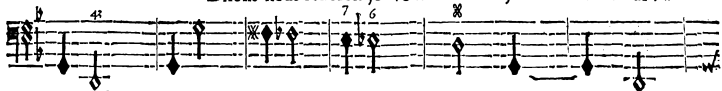




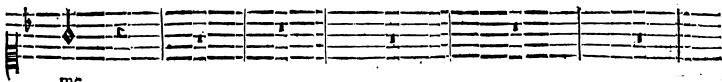
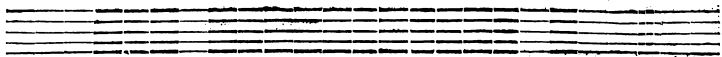
Difons-nous cent fois je vous aime. je vous ai-



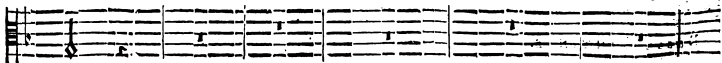
Difons-nous cent fois je vous aime. je vous ai-



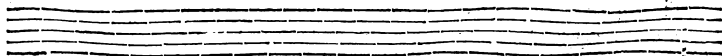
BASSE-CONTINUE.



mc.



BASSE-CONTINUE.



BELLEROPHON,

PHILOMÈDE.

PRince, adieu, mon devoir m'appelle auprès du Roy, Je vous laisse le soin d'entretenir la

BELLEROPHON

BASSE-CONTINUE.

Reyne.

Quel cruel supplice pour

BASSE-CONTINUE.

SCENE III.

STENOBEË, BELLEROPHON.

STENOBEË.

MA presence icy se fait peine?

Il est vray, je fre- mis lorsque je vous re-

moy:

BASSE-CONTINUE.

vo. Quel destin ennemy vous ameine en Li- cie? Y venez-vous cher-

BASSE-CONTINUE.

cher à troubler mon re- pos? Vous m'avez fait bannir d'Ar- gos, Ne verray-je ja-

BASSE-CONTINUE.

S'il te souvient des maux que je t'ay faits, Qu'il te souvienne au-

mais vostre haine adou- cie?

BASSE-CONTINUE.

fi de ma tendres- se extrême. Ne me reproche point, ingrât, que je te haïs, Ou reproche

BASSE-CONTINUE.

moy que je t'ay- me. J'ay tâché de te perdre, & j'ay crû le vouloir, J'ay suivy les tranf-

BASSE-CONTINUE.

BELLEROPHON,

ports d'une aveugle vengeance; Mais plus à mon a-mour j'ay fait de vio- lence, Plus sur mon

BASSE-CONTINUE.

cœur il a pris de pou- voir, Et je ne t'ay ja- mais hay qu'en ap- paren-

BASSE-CONTINUE.

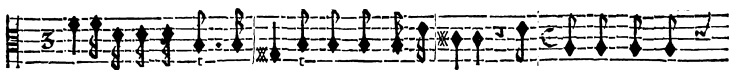
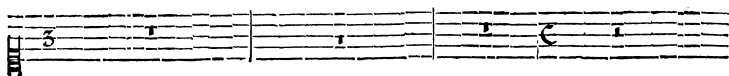
Vous m'avez fans re- lâche accablé de mal-heurs, Je n'ay point recon-

cc.

BASSE-CONTINUE.

nu l'amour dans vos fu- reurs; Si l'amour quelque fois s'abandonne à la

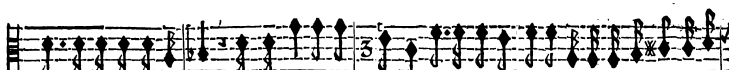
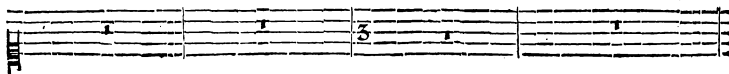
BASSE-CONTINUE.



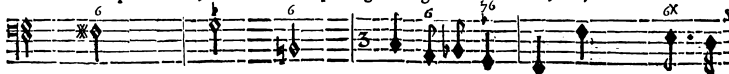
rage, Il est toujours amour, même quand il outrage. Mais vous, toujours con-



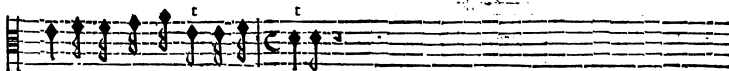
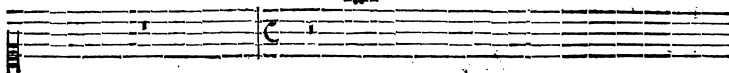
BASSE-CONTINUE.



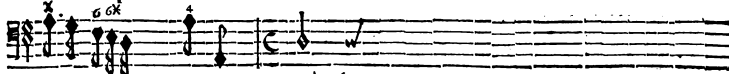
stante à me persécuter, Vous n'avez épargné ma gloire ny ma vie, Et je ne dois rien écou-



BASSE-CONTINUE.



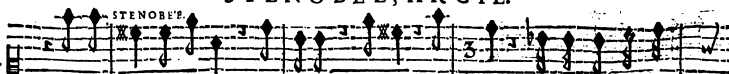
ter De ma plus mortelle enne- mie.



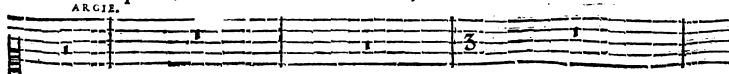
BASSE-CONTINUE.

SCÈNE IV.

STENOBEË, ARGIE.



Tu me quittes, cruel, arrête. Il fuit, hélas! Mon amour voit sa



BASSE-CONTINUE.

BELLEROPHON,

honte, & n'en profite pas. Vous ne sçauriez guerir le mal qui me tour-

BASSE-CONTINUE.

mente, Foibles retours d'un impuissant dépit, Vous ne sçauriez gue-

BASSE-CONTINUE.

rir le mal qui me tourmente, Foibles retours d'un impuissant dépit. Des mépris d'un in-

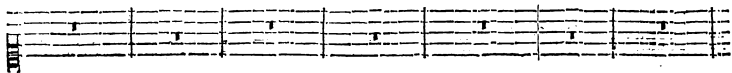
BASSE-CONTINUE.

gratma flame se nourrie, Elle devoit s'c-teindre, & devient pl^e ar- dente. L'a-

BASSE-CONTINUE.



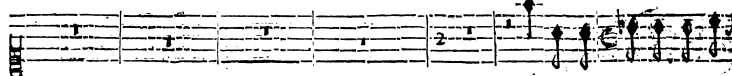
mour trop heureux s'affoiblit, Mais l'amour mal-heureux s'augmen- te. L'amour trop heu-



BASSE-CONTINUE.

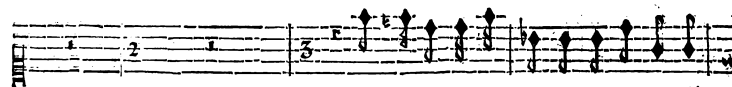


reux s'affoiblit, Mais l'amour malheureux s'augmen- te.

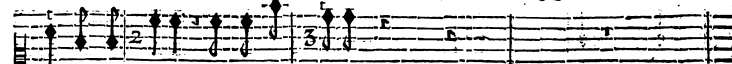


Quoy?vo' pourrez toujours souf-

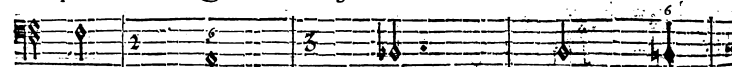
BASSE-CONTINUE.



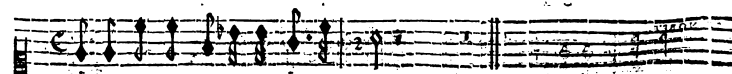
Non, il faut dans son sang que mon amour s'é-



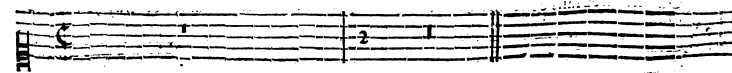
frir qu'on vous brave? Qu'on vo' dé- daigne?



BASSE-CONTINUE.



teigne, Perdons tout, faisons tout pe- rir.



BASSE-CONTINUE.

BELLEROPHON,
SCENE V.

RITORNELLE.

Musical score for the Ritornelle, consisting of three staves. The first two staves are in treble clef with a 2/4 time signature. The third staff is in bass clef with a 2/4 time signature. The music features various rhythmic patterns and ornaments, including a trill (tr) and a mordent (mrd).

BASSE-CONTINUE.

Musical score for the Basse-Continue, consisting of two staves. The first staff is in treble clef and the second is in bass clef, both in 2/4 time. The music is a continuous bass line with various rhythmic figures and ornaments, including a trill (tr) and a mordent (mrd).

BASSE-CONTINUE.

Musical score for the Basse-Continue, consisting of two staves. The first staff is in treble clef and the second is in bass clef, both in 2/4 time. The music continues with various rhythmic figures and ornaments, including a trill (tr) and a mordent (mrd).

BASSE-CONTINUE.

STENOBE'E, AMISODAR.

STENOBE'E.

Musical score for Stenobee, consisting of one staff in treble clef with a common time signature. The music features a melodic line with various rhythmic patterns and ornaments, including a trill (tr) and a mordent (mrd).

Vous me jurez sans cesse une amour éternelle, Croiray-je Amisodar, creiray-je vos fer-

AMISODAR.

Musical score for Amisodar, consisting of two staves. The first staff is in treble clef and the second is in bass clef, both in common time. The music features a melodic line with various rhythmic patterns and ornaments, including a trill (tr) and a mordent (mrd).

BASSE-CONTINUE.

ments? Me ferez-vous assez fi- delle, Pour ne refuser rien à mes ressentiments?

BASSE-CONTINUE.

Lorsque l'amour vous asservit mon ame, Votre insensible cœur devoit se conten-

BASSE-CONTINUE.

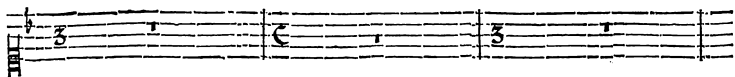
ter, De ne pas répondre à ma flame: Pourquoi Pourquoi me faire encor l'ou- trage d'en dou-

BASSE-CONTINUE.

ter? Vos mépris, votre indifférence, Merouche moins que cette offence. Je

BASSE-CONTINUE.

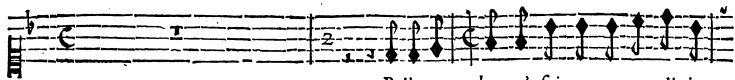
BELLEROPHON,



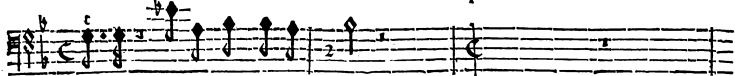
meurs pour vos divins ap- pas, Et viens vous deman- der pour toute recom-



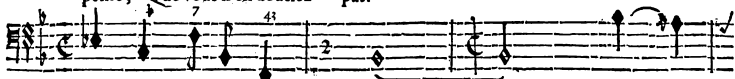
BASSE-CONTINUE.



Bello- phon m'a fait une mortelle in-



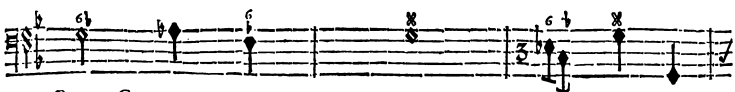
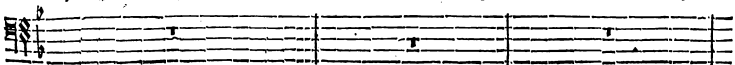
pense, Que vous n'en doutiez pas.



BASSE-CONTINUE.



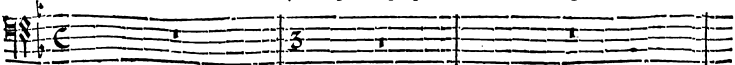
jure, Le Roy la connoist & l'en- dure, Il le choisit pour Gendre au lieu de le pu-



BASSE-CONTINUE.



nir: Troublons Troublons l'Hymen qui se prepare, Par une vengeance barbare,



BASSE-CONTINUE.

Dont le seul souvenir Fasse trembler tout l'ave-nir.

Je

BASSE-CONTINUE.

puis de la nuit infer-nale, Faire sortir un Monstre furieux:

BASSE-CONTINUE.

Mais vous-mesme tremblez d'exercer en ces lieux, Une vengeance si fa-

BASSE-CONTINUE.

tale, Preparez-vous à voir nos Peuples allar-mez, Et nos Villes trem-

BASSE-CONTINUE.

e

B E L L E R O P H O N ,

blantes, Le Monstre couvri- ra de torrents enfla- mez, Nos Campagnes fu-

BASSE-CONTINUE.

mantes, Et nos champs ne seront semez Que des restes af- freux de victimes fan-

BASSE-CONTINUE.

Que ce spectacle fera doux à la fureur qui me transporte:

glantes!

BASSE-CONTINUE.

Haitez-vous Haitez- vous de fer- vir mon couroux, Haitez-vous Haitez-

BASSE-CONTINUE.

vous de fervir mon couroux. Hafez-vous Hafez-vous de fervir mon couroux. Hafez-

BASSE-CONTINUE.

vous Hafez-vous Hafez-vous Hafez-vous, Faites ouvrir la terre & que le Monstre en forte

BASSE-CONTINUE.

Hafez-vous Hafez-vous de fervir mon couroux. Hafez-vous Hafez-vous de fer-

BASSE-CONTINUE.

vir mon couroux. Hafez-vous Hafez-vous de fervir mon couroux. Hafez-vous Hafez-

BASSE-CONTINUE.

BELLEROPHON,

vous. Haitez- vous. Haitez- vous.

Jusqu'au fond des En- fers je vais me faire en-

BASSE-CONTINUE.

tendre? Fuyez, Reine fuyez, Vos yeux seroient trop effrayez, De l'horreur qu'en ces

BASSE-CONTINUE.

lieux mes charmes vont répan- dre.

BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE VI.
AMISODAR seul.

Musical score for Violons, first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes.

VIOLONS.

Musical score for Violons, second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music continues with a rhythmic pattern of eighth and sixteenth notes.

AMISODAR.

Musical score for Basses, first system. It consists of a single bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes. Above the staff are performance markings: 6b, 4, f, cb, b, cb, 6, 76.

BASSE DE VIOLON ET CONTINUE.

Musical score for Violons, third system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes.

VIOLONS.

Musical score for Violons, fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for Basses, second system. It consists of a single bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes. Above the staff are performance markings: 6, 4, 7, 6, 4, 3, 6f, 76.

Que ce jardin ce

Musical score for Basses, third system. It consists of a single bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes. Above the staff are performance markings: 6, 4, 7, 6, 4, 3, 6f, 76.

BASSE DE VIOLON ET CONTINUE.

BELLEROPHON,

Musical score for Violins, first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/2 time and features a series of eighth and sixteenth notes.

VIOLONS.

Musical score for Violins, second system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with eighth and sixteenth notes.

Musical score for Bass Violin and Continuo, first system. It consists of two staves: a bass clef staff and a tenor clef staff. The music is in 3/2 time and features a series of eighth and sixteenth notes.

change en un desert af- freux.

BASSE DE VIOLON ET CONTINUE.

Musical score for Violins, third system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with eighth and sixteenth notes.

VIOLONS.

Musical score for Bass Violin and Continuo, second system. It consists of two staves: a bass clef staff and a tenor clef staff. The music continues with eighth and sixteenth notes.

Musical score for Bass Violin and Continuo, third system. It consists of two staves: a bass clef staff and a tenor clef staff. The music continues with eighth and sixteenth notes.

Noirs habitans du fe-

BASSE DE VIOLON ET CONTINUE.

VIOLONS.

jour tenebreux, Pour m'écouter dans vos demeures sombres Redou-

BASSE DE VIOLON ET CONTINUE.

VIOLONS.

blez, s'il se peut le silence des ombres; Et vous à me servir employez tant de

BASSE-CONTINUE.

BELLEROPHON,

Musical score for Violins, first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a steady eighth-note accompaniment.

VIOLONS.

Musical score for Violins, second system. Continuation of the eighth-note accompaniment from the first system.

Musical score for Bass Violin and Continuo, first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a steady eighth-note accompaniment.

fois, Ministres de mon art accourez à ma voix. Et vous à me servir employez tant de

BASSE DE VIOLON ET CONTINUÛ.

Musical score for Violins, third system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a steady eighth-note accompaniment.

VIOLONS.

Musical score for Violins, fourth system. Continuation of the eighth-note accompaniment.

Musical score for Bass Violin and Continuo, second system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a steady eighth-note accompaniment.

fois, Ministres de mon art accourez ij à ma voix.

BASSE DE VIOLON ET CONTINUÛ.

VIOLONS.

accourez accourez à ma voix. accourez à ma voix.

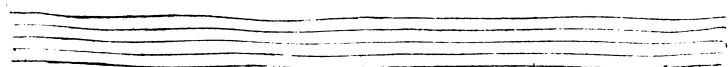
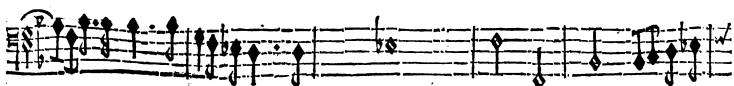
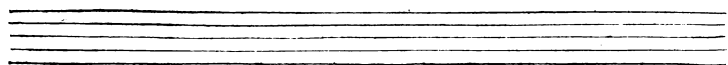
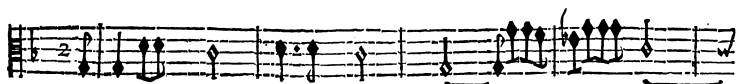
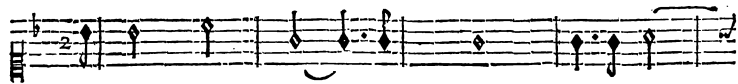
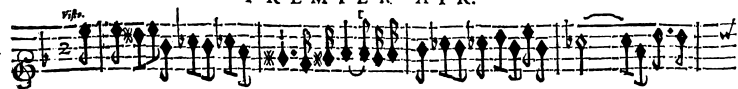
BASSE DE VIOLON ET CONTINUË.

VIOLONS.

accourez accourez à ma voix.

BASSE DE VIOLON ET CONTINUË.

BELLEROPHON,
PREMIER AIR.



The musical score is arranged in three main systems. The first system contains five staves, the second system contains four staves, and the third system contains five staves. The notation is complex, featuring various note values, rests, and dynamic markings such as 'c' and 'f'. The score is written in a style typical of 19th-century musical notation.

BELLEROPHON,

This musical score for 'BELLEROPHON' consists of ten systems of staves. Each system contains five staves: a treble clef staff, a bass clef staff, and three grand staff staves (treble, alto, and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The second system includes a 'TR' marking above the bass clef staff. The third system features a 'TR' marking above the treble clef staff. The fourth system includes a 'TR' marking above the bass clef staff and a 'TR' marking above the treble clef staff. The fifth system includes a 'TR' marking above the bass clef staff. The sixth system is an empty set of staves. The seventh system includes a 'TR' marking above the bass clef staff. The eighth system includes a 'TR' marking above the bass clef staff. The ninth system includes a 'TR' marking above the bass clef staff. The tenth system is an empty set of staves.

T R A G E D I E.

The first system of the musical score consists of five staves. The top staff is in treble clef, and the second staff is in bass clef. The remaining three staves are also in bass clef. The music is written in a style typical of 18th or 19th-century opera, with various note values, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one flat (Bb). The third staff begins with a bass clef and a key signature of one flat (Bb). The fourth staff begins with a bass clef and a key signature of one flat (Bb). The fifth staff begins with a bass clef and a key signature of one flat (Bb). The system concludes with a double bar line.

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

The second system of the musical score consists of five staves. The top staff is in treble clef, and the second staff is in bass clef. The remaining three staves are also in bass clef. The music is written in a style typical of 18th or 19th-century opera, with various note values, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one flat (Bb). The third staff begins with a bass clef and a key signature of one flat (Bb). The fourth staff begins with a bass clef and a key signature of one flat (Bb). The fifth staff begins with a bass clef and a key signature of one flat (Bb). The system concludes with a double bar line.

BELLEROPHON,
SCENE VII.
AMISODAR, MAGICIENS.

MAGICIENS.

Parle, nous voila prefts, tout nous fera pos- fible.

Parle, nous voila prefts, tout nous fera pos- fible.

Parle, nous voila prefts, tout nous fera pos- fible.

Parle, nous voila prefts, tout nous fera pos- fible.

Parle, nous voila prefts, tout nous fera pos- fible.

BASSE-CONTINUE.

Parle, nous voila prefts, tout nous fera pos- fible.

Parle, nous voila prefts, tout nous fera pos- fible.

Parle, nous voila prefts, tout nous fera pos- fible.

Parle, nous voila prefts, tout nous fera pos- fible.

Parle, nous voila prefts, tout nous fera pos- fible.

BASSE-CONTINUE.

TRAGÉDIE.

AMISODAR.

Faisons sortir un Monstre horrible, Pour l'évoquer employez l'Ache-

BASSE-CONTINUE.

ron, Le Cocyte, le Phlegeton, Faites que vostre voix dás tout l'Enfer rai-

BASSE-CONTINUE.

sonne, C'est moy qui vous l'ordonne.

BASSE-CONTINUE.

MAGICIENS.

Par ce pressant commandement, Promptement .ij. Que le Tenare

Par ce pressant commandement, Promptement .ij. Que le Tenare

Par ce pressant commandement, Promptement .ij. Que le Tenare

Par ce pressant commandement, Promptement .ij. Que le Tenare

BASSE-CONTINUE.

B E L L E R O P H O N ,

s'ouvre, Que l'Enfer se découvre, Que le Tenare s'ouvre, Que l'Enfer se découvre, Co-
 s'ouvre, Que l'Enfer se découvre, Que le Tenare s'ouvre, Que l'Enfer se découvre, Co-
 s'ouvre, Que l'Enfer se découvre, Que le Tenare s'ouvre, Que l'Enfer se découvre, Co-
 s'ouvre, Que l'Enfer se découvre, Que le Tenare s'ouvre, Que l'Enfer se découvre, Co-
 s'ouvre, Que l'Enfer se découvre, Que le Tenare s'ouvre, Que l'Enfer se découvre, Co-

BASSE-CONTINU.

cyte, Phlege-ton, il nous faut du secours, Pour nous entendre arreztez,
 cyte, Phlege-ton, il nous faut du secours, Pour nous entendre arreztez,
 cyte, Phlege-ton, il nous faut du secours, Pour nous entendre arreztez,
 cyte, Phlege-ton, il nous faut du secours, Pour nous entendre arreztez,

BASSE-CONTINU.

arrestez arrestez vostre cours. Cocyte, Phlegeton, Il nous faut du fe-

arrestez arrestez vostre cours. Cocyte, Phlegeton, Il nous faut du fe-

arrestez arrestez vostre cours. Cocyte, Phlegeton, Il nous faut du fe-

arrestez arrestez vostre cours. Cocyte, Phlegeton, Il nous faut du fe-

BASSE-CONTINUE.

cours, Pour nous entendre arrestez arrestez arrestez vostre cours.

cours, Pour nous entendre arrestez arrestez arrestez vostre cours.

cours, Pour nous entendre arrestez arrestez arrestez vostre cours.

cours, Pour nous entendre arrestez arrestez arrestez vostre cours.

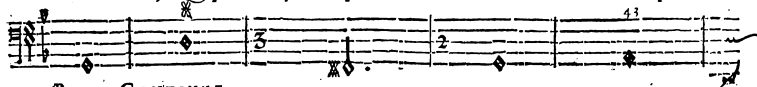
BASSE-CONTINUE.

BELLEROPHON,

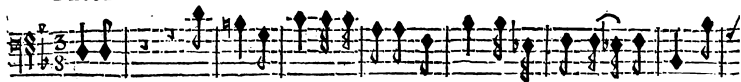
AMISODAR.



Poursuivez, Que pour moy vostre pouvoir éclate, Par Cerbere & la triple He-



BASSE-CONTINUE.



cate, Parlez, pressez, appelez à grand bruit Et la mort & la nuit. Par-



BASSE-CONTINUE.

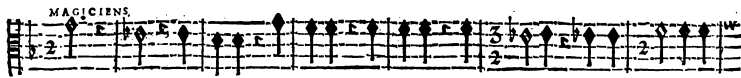


lez, ij. pressez, appelez à grand bruit, Et la mort ij. & la nuit.



BASSE-CONTINUE.

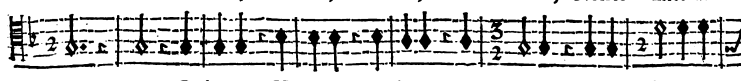
MAGICIENS.



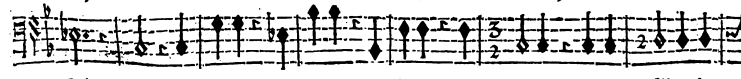
Nuit, mort, Cerbere, Hecate, Erebe, A- verne, Noires filles du



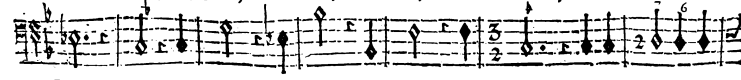
Nuit, mort, Cerbere, Hecate, Erebe, A- verne, Noires filles du



Nuit, mort, Cerbere, Hecate, Erebe, A- verne, Noires filles du



Nuit, mort, Cerbere, Hecate, Erebe, A- verne, Noires filles du



BASSE-CONTINUE.



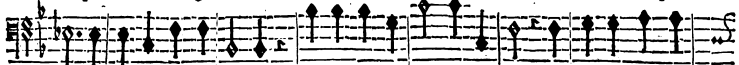
Stix que la fureur gouverne, Entendez nos cris, servez-nous, Nous travaillons pour



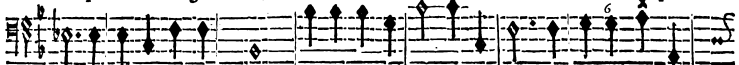
Stix que la fureur gouverne, Entendez nos cris, servez-nous, Nous travaillons pour



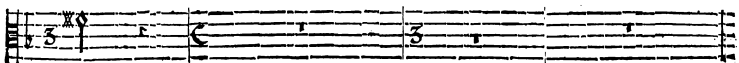
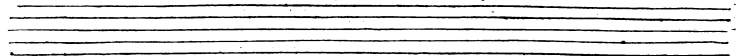
Stix que la fureur gouverne, Entendez nos cris, servez-nous, Nous travaillons pour



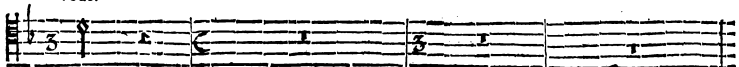
Stix que la fureur gouverne, Entendez nos cris, servez-nous, Nous travaillons pour



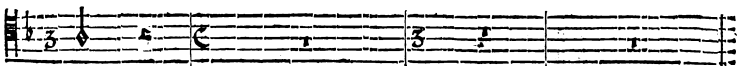
BASSE-CONTINUE.



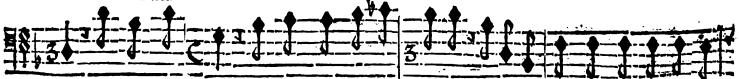
vous.



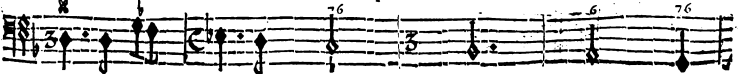
vous.



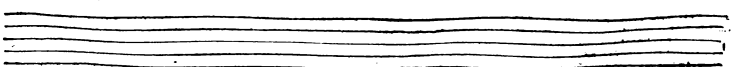
vous.
AMISODAR.



vous. Le charme est fait, les monstres vont paroître, La terre s'ouvre & me le fait con-



BASSE-CONTINUE.

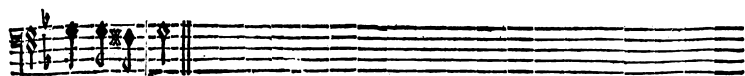
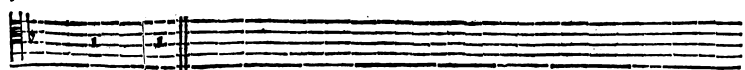
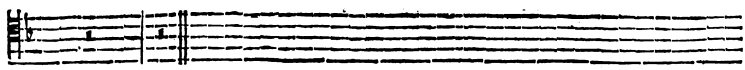
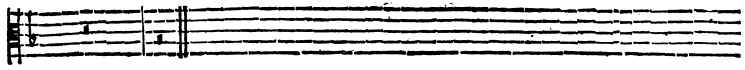
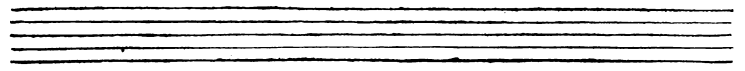


BELLEROPHON,



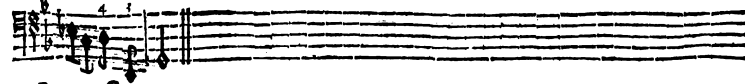
noître; Rendons .ij. aux fombres Dei- tez Les honneurs que de nous elles

BASSE-CONTINUE.

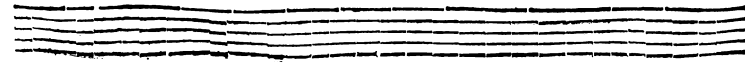


ont meritez.

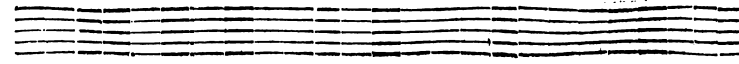
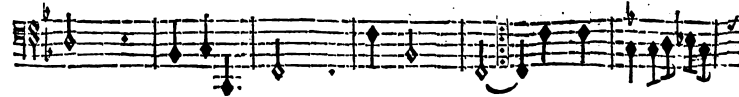
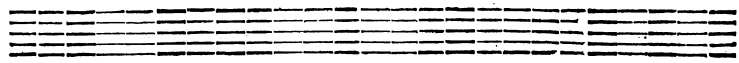
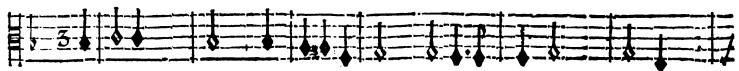
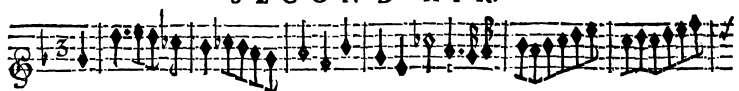
On reprend le premier Air.



BASSE-CONTINUE.



TRAGÉDIE.
SECOND AIR.



BELLEROPHON,

The image displays a musical score for the piece "Bellerophon". It is organized into five systems, each consisting of five staves. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *c* (crescendo), *f* (forte), and *6* (sexta). The score is written in a style characteristic of 19th-century musical publications. The first system begins with a treble clef and a key signature of one flat. The second system includes a bass clef. The third system features a treble clef. The fourth system starts with a bass clef and includes a key signature change to two flats. The fifth system begins with a treble clef and a key signature of two flats. The notation is dense and detailed, with many beamed notes and slurs.

This page contains ten systems of musical notation. Each system consists of five staves. The notation includes various clefs (treble, alto, and bass), time signatures, and musical notes (quarter, eighth, and sixteenth notes, as well as rests). The first system begins with a treble clef and a key signature of one flat. The notation is dense, with many beamed notes and rests. There are several systems of empty staves interspersed throughout the page, notably between the fifth and sixth systems, and between the eighth and ninth systems. The page concludes with a double bar line and a repeat sign.

BELLEROPHON,

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The subsequent four staves are bass clefs. The music is written in a style typical of 18th-century French opera, featuring various note values, rests, and bar lines.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The lyrics "MAGICIENS." are written above the first few notes. The word "Seul." is written above the staff at the end of the system. The music continues with various note values and rests.

LA terre nous ouvre Ses gouffres profonds, L'Enfer se découvre: Chantons, triom-

The third system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The word "Seul." is written above the staff at the end of the system. The music continues with various note values and rests.

LA terre nous ouvre Ses gouffres profonds, L'Enfer se découvre: Chantons, triom-

The fourth system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The music continues with various note values and rests.

LA terre nous ouvre Ses gouffres profonds.

The fifth system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The word "Seul." is written above the staff at the end of the system. The music continues with various note values and rests.

LA terre nous ouvre Ses gouffres profonds, L'Enfer se découvre: Chantons, triom-

The sixth system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The music continues with various note values and rests. There are some markings like '6' and 'X' below the notes.

BASSE-CONTINUE.

The seventh system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The music continues with various note values and rests.

phons, On void l'onde noire Pour no^s s'arrester. Victoire, .ij. Victoire, Nous avons la
 phons, On void l'onde noire Pour no^s s'arrester. Victoire, .ij. Victoire, Nous avons la
 On void l'onde noire Pour no^s s'arrester. Victoire, Nous avons la
 phons, On void l'onde noire Pour no^s s'arrester. Victoire, .ij. Victoire, Nous avons la

BASSE-CONTINUE.

gloire De tout surmonter. Triomphe, Victoire, Triomphe, Victoire, Nous avons la
 gloire De tout surmonter. Triomphe, Victoire, Triomphe, Victoire, Nous avons la
 gloire Triomphe, Triomphe, Nous avons la
 gloire De tout surmonter. Triomphe, Victoire, Triomphe, Victoire, Nous avons la

BASSE-CONTINUE.

B E L L E R O P H O N ;

seul.
gloire De tout surmonter, Non, nō rien ne peut no' resister. Non, nō rien ne peut no' resister.

seul.
gloire De tout surmonter, Non, nō rien ne peut no' resister. Non, nō rien ne peut no' resister.

gloire Non, non rien ne peut no' resister. Non, nō rien ne peut no' resister.

seul.
gloire De tout surmonter, Non, nō rien ne peut no' resister. Non, nō rien ne peut no' resister.

seul.
gloire De tout surmonter, Non, nō rien ne peut no' resister. Non, nō rien ne peut no' resister.

BASSE-CONTINUE.

AMISODAR.
Un Montre seul causeroit plus d'effroy, Il faut unir ces trois Montres en-

Un Montre seul causeroit plus d'effroy, Il faut unir ces trois Montres en-

BASSE-CONTINUE.

semble. Par un charme plus fort & plus digne de moy, Faisons qu'un seul corps les af-

BASSE-CONTINUE.

semble, Pour en venir à bout descendons aux Enfers, Les gouffres nous en sont ouverts.

BASSE-CONTINUE.

FIN DU SECOND ACTE.



ACTE TROISIÈME.

SCÈNE I.

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BELLEROPHON,

STENOBEË, ARGIE.

STENOBEË.

ARGIE.

Que vous faites couler & de sang & de larmes! Dans ces tristes climats tout

BASSE-CONTINUE.

tremble, tout est en al- larmes, On void regner par tout l'image du tré- pas, Et le

BASSE-CONTINUE.

Monstre animé par la force des charmes Marque de mille morts la trace de ses

BASSE-CONTINUE.

Lieux de fo- lez, & remplis de car- nage, Campagnes où le

pas.

BASSE-CONTINUE. 6 4x 6 6x

Montre a semé tant d'horreur, Ne me reprochez point ma jalouse fureur, Dût vostre embrase-

BASSE-CONTINUE. 6 4x 6 6x

ment est le fatal ouï- vrage; L'amour de despe- ré qui regne dans mô cœur Vous vange af-

BASSE-CONTINUE. 6 4x 6 6x

sez de ce rava- ge. L'Amour de despe- ré qui regne dans mon cœur Vous vange af-

BASSE-CONTINUE. 6 4x 6 6x

BELLEROPHON,

fa de ce rava- ge.

Quoy, vous ne goûtez point la secrete douceur D'avoir trou-

BASSE-CONTINUE.

Impuiffante vengeance inutile secours! Dequoy peux-tu fer-

blé l'Hymen qui vous ou- trage?

BASSE-CONTINUE.

vir quand on aime toûjours: Impuiffante vengeance inutile secours! Dequoy peux-tu fer-

vir quand on aime toûjours? Les plus cruels transports que la fureur inf- pire Confolent

BASSE-CONTINUE.

vir quand on aime toûjours? Les plus cruels transports que la fureur inf- pire Confolent

BASSE-CONTINUE.

BASSE-CONTINUE.

mal un amour outragé. Ce malheureux amour apres s'estre vangé, N'en fait pas moins fen-

BASSE-CONTINUE.

tir son tyrannique em- pire, Impuissante vengeance inutile secours! Dequoy peux-tu fer-

BASSE-CONTINUE.

vir quand on aime toujours? Impuissante vengeance inutile secours! Dequoy peux-tu fer-

BASSE-CONTINUE.

vir quand on aime tou- jours?

BASSE-CONTINUE.

BELLEROPHON,
SCENE II.

PRELUDE.

Musical score for the prelude, featuring a treble clef staff and a bass clef staff labeled "BASSE-CONTINUE". The music is in 2/4 time and consists of several measures of rhythmic patterns.

Continuation of the musical score for the prelude, featuring a treble clef staff and a bass clef staff labeled "BASSE-CONTINUE". The music continues with similar rhythmic patterns.

LE ROY, STENOBE'E.

STENOBE'E.

Musical score for the character Stenobee, featuring a treble clef staff with a few notes.

LE ROY.

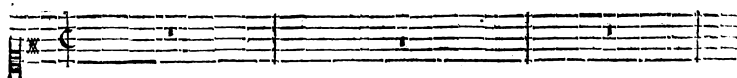
Musical score for the character Le Roy, featuring a treble clef staff with a few notes.

Que de mal-heurs accablent la Ly-cie? Si le Ciel luy gardoit de si funestes

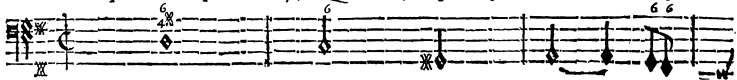
Musical score for the character Le Roy, featuring a treble clef staff and a bass clef staff labeled "BASSE-CONTINUE". The music is in 3/4 time and includes the lyrics: "Que de mal-heurs accablent la Ly-cie? Si le Ciel luy gardoit de si funestes".

Continuation of the musical score for the character Le Roy, featuring a treble clef staff.

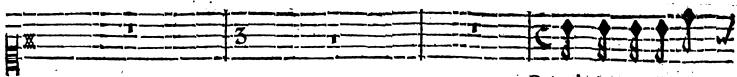
Continuation of the musical score for the character Le Roy, featuring a treble clef staff and a bass clef staff labeled "BASSE-CONTINUE". The music includes the lyrics: "cours, Avant qu'il fit sur elle éclater son couroux, Que ne m'a-t'il osté la vie: Je ne vois en tous".



lieux que des marques d'effroy , Que des objets qui m'épouvantent , Et je par-



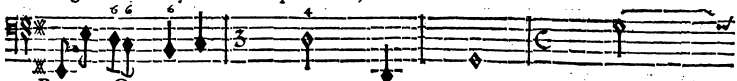
BASSE-CONTINUE.



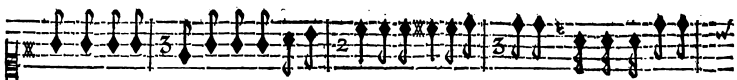
Quand vous voyez vos



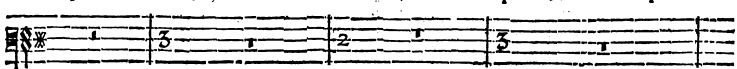
tage comme Roy Les maux que mes Sujets ref- sentent.



BASSE-CONTINUE.



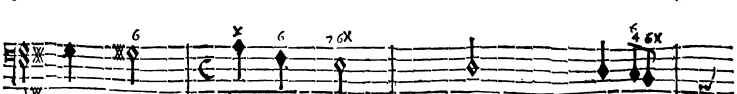
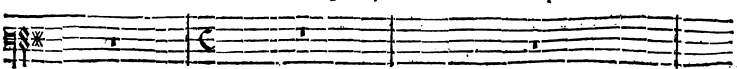
Peuples abba- tus, Reconnoissez du Ciel la Justice fu- prême, Vous n'avez pas van-



BASSE-CONTINUE.



gé l'injure de Pre- tus, Il l'a vange luy- mefme. Bellerophon victori-



BASSE-CONTINUE.

BELLEROPHON;

eux Cause tous les mal-heurs dont vostre cœur soupire, C'est contre luy seul que les

BASSE-CONTINUE.

Dieux Ont envoyé le Monstre furieux Qui desole tout vostre Empire; Que sa va-

BASSE-CONTINUE.

leur en délivre ces lieux Puisque son crime vous l'as- sire.

BASSE-CONTINUE.

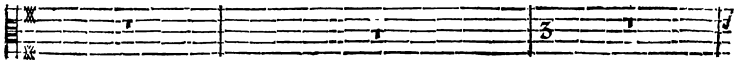
SCENE III.

LE ROY, BELLEROPHON.

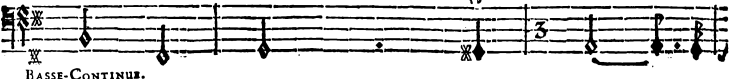
BELLEROPHON.
Vous venez consul- ter l'Oracle d'Apol- lon ?

LE ROY.
Je viens luy deman-

BASSE-CONTINUE.



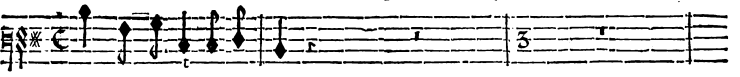
der ce qu'il faut que j'espere; De mes Estats c'est le Dieu tute- laire, Il écoute ma



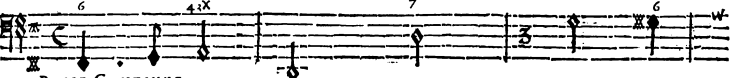
BASSE-CONTINUE.



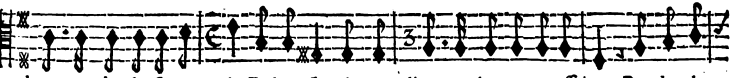
Ce Dieu qui chérit la Ly- cie, Dans ses mal-



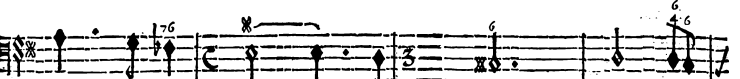
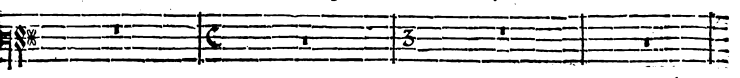
voix quand j'implore son nom.



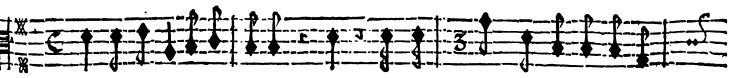
BASSE-CONTINUE.



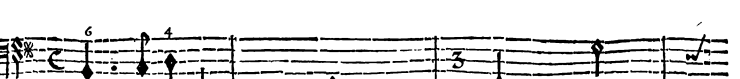
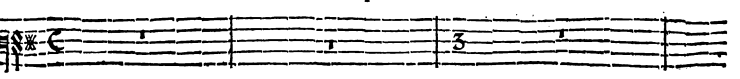
heurs voudra la secou- rir, Et l'encés qu'en ce lieu vous luy venez offrir Rendra du



BASSE-CONTINUE.



Ciel la colere adoucie. Mais quand le Monstre immole à sa fu-

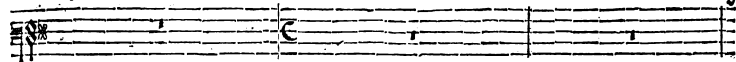


BASSE-CONTINUE.

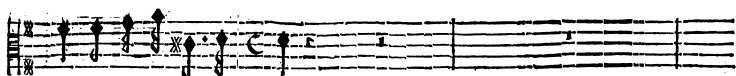
BELLEROPHON,



reur Tout le fang qu'il trouve à ré- pendre Verray-je fans rien entre- prédre Que par luy dás ces



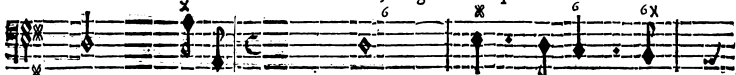
BASSE-CONTINUE.



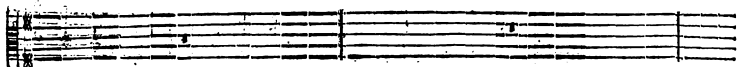
liéux tout soit remplý d'hor- reur ?



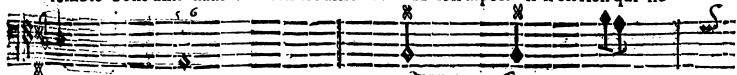
Ah ! Prince , fongez - vous que trois Monstres en-



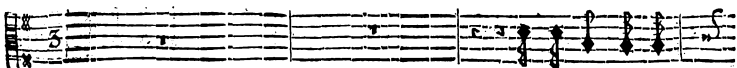
BASSE-CONTINUE.



semble Sont unis dans ce Monstre affreux ? A son aspect il n'est rien qui ne



BASSE-CONTINUE.



Ces trois Monstres u-



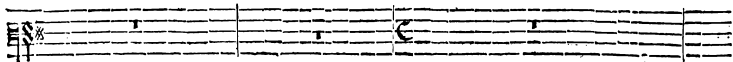
tremble, De sa brûlante haleine il pouffe mille feux.



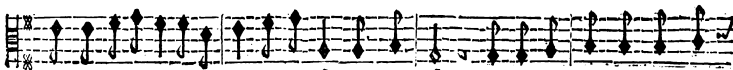
BASSE-CONTINUE.



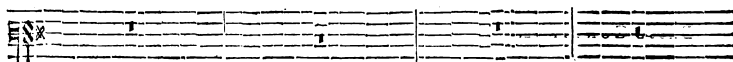
nis n'ont rien qui m'épouvante, Plus le combat couste au vainqueur, Plus la vi-



BASSE-CONTINUE.



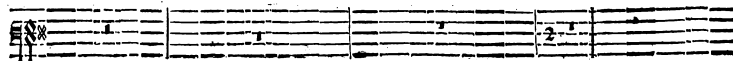
toire est éclatante, Et c'est ce qui flate un grand cœur. Plus le combat couste au vain-



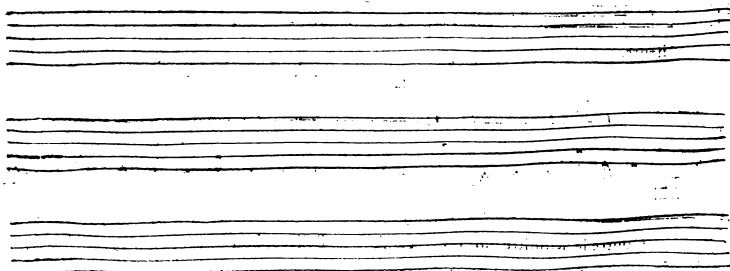
BASSE-CONTINUE.



queur, Plus la victoire est éclatante, Et c'est ce qui flate un grand cœur.



BASSE-CONTINUE.



BELLEROPHON,
S C E N E I V.

LE ROY, PHILONOE, BELLEROPHON.

PHILONOE.

SEigneur, à vostre voix je viens joindre la mienne, Aux vœux que vous of-

BELLEROPHON.

LE ROY.

BASSE-CONTINUE.

frez je viés meller mes pleurs, Et demander au Ciel que la Lycie ob-tienne La fin de ses mal-

BASSE-CONTINUE.

heurs.

Contre le Monstre qui les cause Bellerophon veut employer son

BASSE-CONTINUE.

Ah! vous-même, Seigneur, vous n'y consentez

bras. Consentez-vous qu'ils s'ex- pose?

BASSE-CONTINUE.

pas; Souffrirez-vous qu'il coure où la mort est cer- taine:

Oncourt à la Vic-

BASSE-CONTINUE.

toire en s'exposant pour vous, Croyez-en l'ardeur qui m'entraîne. Helas! sans les fray-

BASSE-CONTINUE.

BELLEROPHON,

Esperons tout des

eurs dont la Lycie est pleine, Je ferois désja vostre Espoux.

BASSE-CONTINUE.

Dieux; un violent orage Amène quelquefois le calme le plus doux.

Le Temple

BASSE-CONTINUE.

s'ouvre; entrons, & par un juste hommage Meritons que le Ciel appaife son courroux.

BASSE-CONTINUE.

SCÈNE V.

LE ROY, BELLEROPHON, PHILONOE', SACRIFICATEUR,
 MINISTRES DU TEMPLE, CHOEUR DE PEUPLE.

LA MARCHÉ DU SACRIFICE.

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The subsequent four staves are in bass clef. The music is a march, characterized by a steady, rhythmic pattern of eighth and sixteenth notes. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 2. The music continues across the five staves, ending with a fermata and a repeat sign.

The second system of the musical score consists of seven staves. The top staff is in treble clef with a key signature of one sharp and a time signature of 2/4. The subsequent six staves are in bass clef. The music continues from the first system, maintaining the same rhythmic and melodic patterns. The system concludes with a fermata and a repeat sign.

BELLEROPHON,

This image shows a musical score for the character Bellerophon. The score is written on five staves, with the first four staves containing musical notation and the fifth staff containing a few notes. Below these five staves are seven additional empty staves. The notation includes various note values, rests, and bar lines, typical of a musical score. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests, suggesting a complex melodic line. The overall appearance is that of a page from a musical manuscript or scorebook.

CHOEUR DE PEUPLE.

Le malheur qui nous accable Demande un Dieu favorable : Entends-no', grand Apol-
 Nos soupirs te font connoître Le malheur qui les fait naître:

Le malheur qui nous accable Demande un Dieu favorable : Entends-no', grand Apol-
 Nos soupirs te font connoître Le malheur qui les fait naître:

Le malheur qui nous accable Demande un Dieu favorable : Entends-no' grand Apo-
 Nos soupirs te font connoître Le malheur qui les fait naître:

Le malheur qui nous accable Demande un Dieu favorable : Entends-no', grand Apol-
 Nos soupirs te font connoître Le malheur qui les fait naître:

VIOLONS.

BASSE-CONTINUE.

BELLEROPHON,



lon, Par la deffaitte du Serpent Python, Par l'éclat de la gloire Qui suivit ta vi-



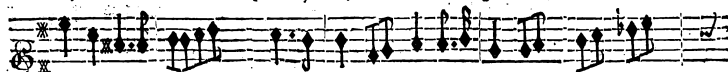
lon, Par la deffaitte du Serpent Python, Par l'éclat de la gloire Qui suivit ta vi-



lon, Par la deffaitte du Serpent Python, Par l'éclat de la gloire Qui suivit ta vi-



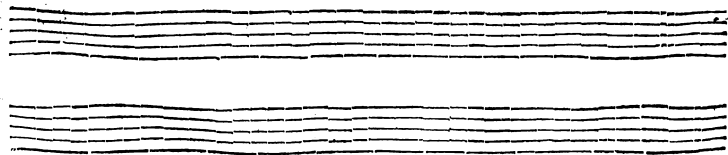
lon, Par la deffaitte du Serpent Python, Par l'éclat de la gloire Qui suivit ta vi-



VIOLONS.



BASSE-CONTINUE.





toire, Viens nous secourir, Haſte-toy, ſauve-nous, Où bien nous allons perir.



toire, Viens nous ſecourir, Haſte-toy, ſauve-nous, Où bien nous allons perir.



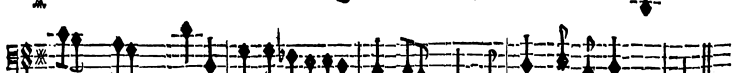
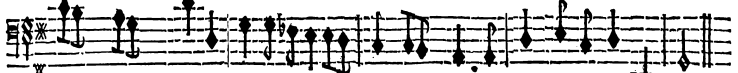
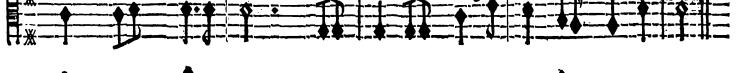
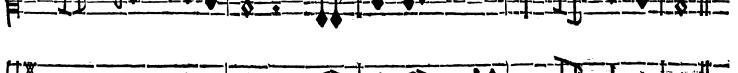
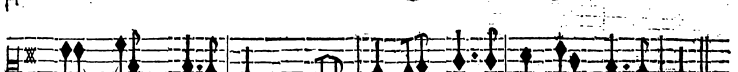
toire, Viens nous ſecourir. Haſte-toy, ſauve-nous, Où bien nous allons perir.



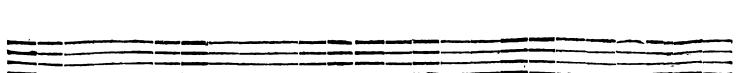
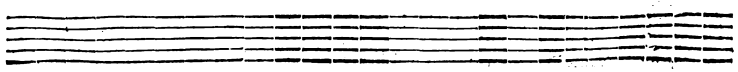
toire, Viens nous ſecourir. Haſte-toy, ij. ſauve-nous, Où bien nous allons perir.



V I O L O N S.

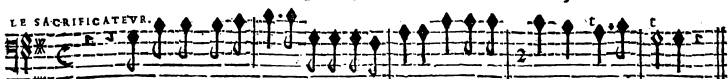


BASSE-CONTINUE.



BELLEROPHON,

LE SACRIFICATEUR.

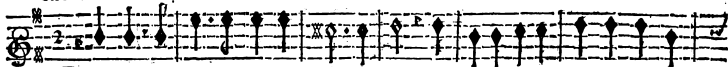


Reçois grand Apollon, reçois ce Sacrifice, Fais que le Ciel nous soit propice.



BASSE-CONTINUE.

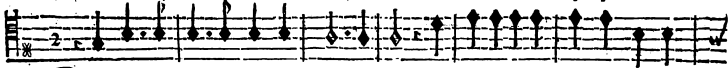
CHOEUR DE PEUPLES.



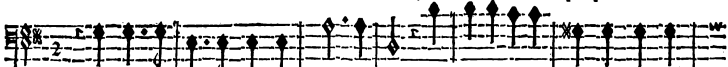
D'Un cœur soumis nous t'adressons nos vœux, Ecoute Ecoute un peuple mal-heu-



D'Un cœur soumis nous t'adressons nos vœux, Ecoute Ecoute un peuple mal-heu-



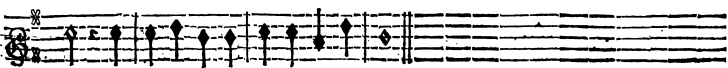
D'Un cœur soumis nous t'adressons nos vœux, Ecoute Ecoute un peuple mal-heu-



D'Un cœur soumis nous t'adressons nos vœux, Ecoute Ecoute un peuple mal-heu-



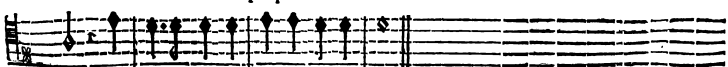
BASSE-CONTINUE.



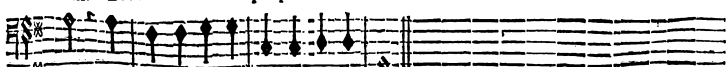
reux. Ecoute Ecoute un peuple mal-heureux.



reux. Ecoute Ecoute un peuple mal-heureux.



reux. Ecoute Ecoute un peuple mal-heureux.



reux. Ecoute Ecoute un peuple mal-heureux.



BASSE-CONTINUE.

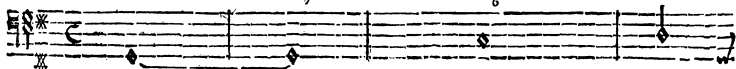
TRAGÉDIE.

84

LE SACRIFICATEUR



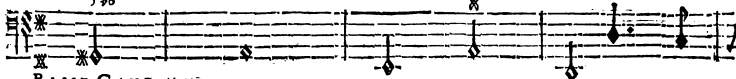
Par ce vin répandu fais cesser nos allarmes, Arreste le cours de nos larmes. Tu



BASSE-CONTINUE.



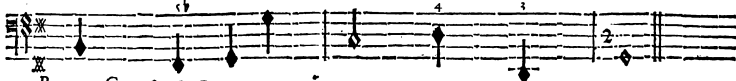
vois quel triste sort nous accable aujourd'huy, Preste-nous ton appuy. Vous qu'à me secon-



BASSE-CONTINUE.



der un zele ardent anime, Avancez, il est temps d'immoler la Victime.



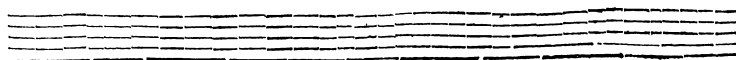
BASSE-CONTINUE.



VIOLONS.



BASSE DE VIOLON ET CONTINUE.



BELLEROPHON;

Musical score for Violons and Basses de Violon et Continuum. The score consists of five staves. The first two staves are labeled "VIOLONS." and the last three staves are labeled "BASSE DE VIOLON ET CONTINUEU." The music is written in a key with one sharp (F#) and a 3/2 time signature. The first staff begins with a treble clef, while the others use bass clefs. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

CHOEUR DE PEUPLE.

Musical score for Choeur de Peuple and Basse-Continuum. The score consists of six staves. The first five staves are for the choir, and the last staff is for the Basse-Continuum. The lyrics are: "Dieux, qui connoissez nos mal-heurs, Laissez-vous toucher de nos pleurs. Dieux, qui connois-". The music is written in a key with one sharp (F#) and a 3/2 time signature. The first staff begins with a treble clef, while the others use bass clefs. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Dieux, qui connoissez nos mal-heurs, Laissez-vous toucher de nos pleurs. Dieux, qui connois-

Dieux, qui connoissez nos mal-heurs, Laissez-vous toucher de nos pleurs. Dieux, qui connois-

Dieux, qui connoissez nos mal-heurs, Laissez-vous toucher de nos pleurs. Dieux, qui connois-

Dieux, qui connoissez nos mal-heurs, Laissez-vous toucher de nos pleurs. Dieux, qui connois-

BASSE-CONTINUEU.

fez nos mal-heurs, Laissez-vous toucher de nos pleurs. Laissez-vous toucher de nos pleurs.

fez nos mal-heurs, Laissez-vous toucher de nos pleurs. Laissez-vous toucher de nos pleurs.

fez nos mal-heurs, Laissez-vous toucher de nos pleurs. Laissez-vous toucher de nos pleurs.

fez nos mal-heurs, Laissez-vous toucher de nos pleurs. Laissez-vous toucher de nos pleurs.

fez nos mal-heurs, Laissez-vous toucher de nos pleurs. Laissez-vous toucher de nos pleurs.

BASSE-CONTINUE.

LE SACRIFICATEUR.

Esperons, Esperons, je ne voy que Signes favorables, Nos vœux au Ciel doivent estre agreables. Esperons, Esperons, je ne voy que Signes favorables, Nos vœux au Ciel doivent estre agreables.

Esperons, Esperons, je ne voy que Signes favorables, Nos vœux au Ciel doivent estre agreables. Esperons, Esperons, je ne voy que Signes favorables, Nos vœux au Ciel doivent estre agreables.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BELLEROPHON,

CHOEUR DE PEUPLES.



Après un augure si doux Tâchons de meriter que les Dieux foient pour



Après un augure si doux Tâchons de meriter que les Dieux foient pour



Après un augure si doux Tâchons de meriter que les Dieux foient pour



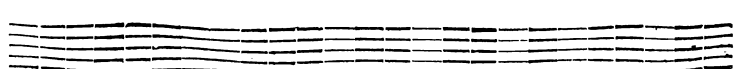
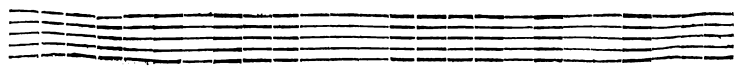
ables. Après un augure si doux Tâchons de meriter que les Dieux foient pour

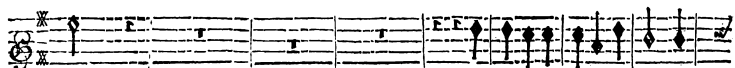


VIOLONS.



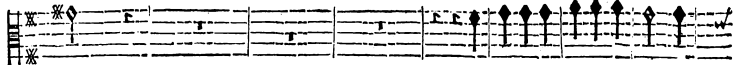
BASSE-CONTINUE.





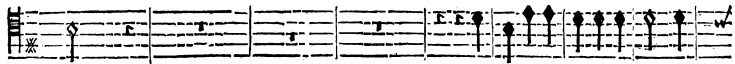
nous.

Après un augure si doux Tâ-



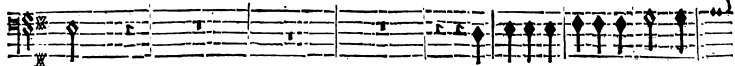
nous.

Après un augure si doux Tâ-



nous.

Après un augure si doux Tâ-

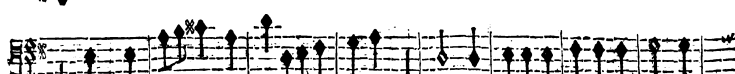
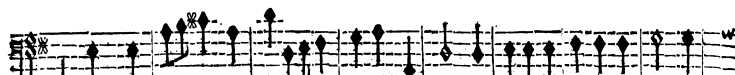
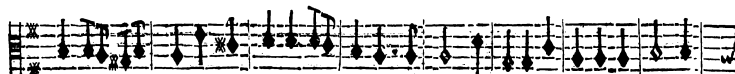
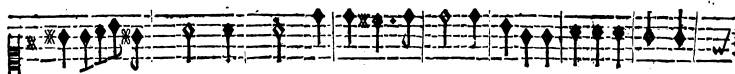


nous.

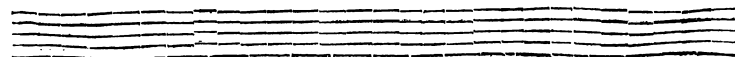
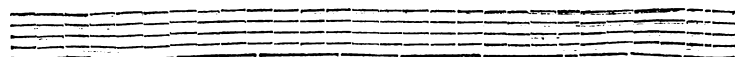
Après un augure si doux Tâ-



VIOLONS.



BASSE-CONTINUE.



BELLEROPHON,



chons de meriter que les Dieux .ij. soient pour nous.



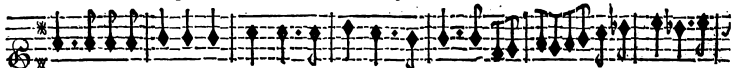
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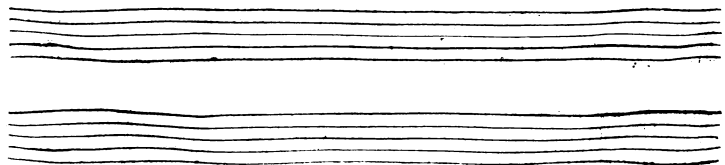
chons de meriter que les Dieux .ij. soient pour nous.



VIOLONS.

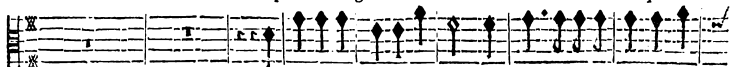


BASSE-CONTINUE.





Après un augure si doux Tâchons de meriter que les



Après un augure si doux Tâchons de meriter que les



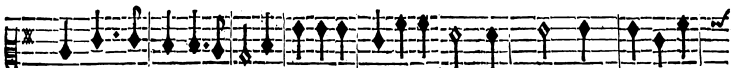
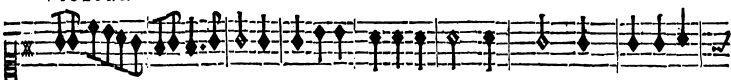
Après un augure si doux Tâchons de meriter que les



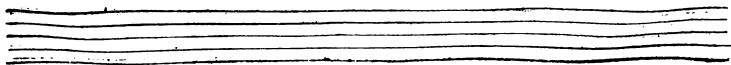
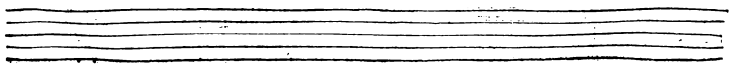
Après un augure si doux Tâchons de meriter que les



VIOLONS.



BASSE-CONTINUE.



BELLEROPHON,



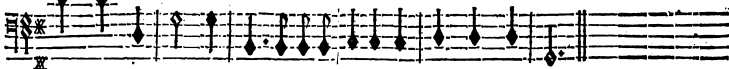
Dieux soïét pour nous. Tâchons de meriter que les Dieux soïét pour nous.



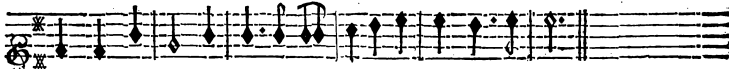
Dieux soïét pour nous. Tâchons de meriter que les Dieux soïét pour nous.



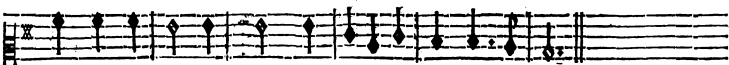
Dieux soïét pour nous. Tâchons de meriter que les Dieux soïét pour nous.



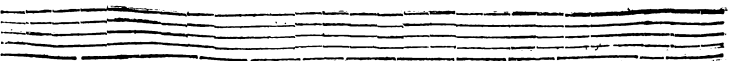
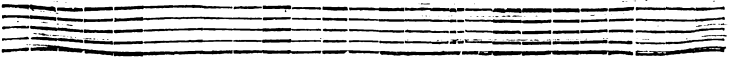
Dieux soïét pour nous. Tâchons de meriter que les Dieux soïét pour nous.



VIOLONS.



BASSE-CONTINUE.



TRAGÉDIE.

Les Violons jouent le Chœur suivant alternativement avec les Voix.

CHŒUR DE PEUPLE.

MOntrons nostre alle- gresse, Ne parlōs plus de chagrin : Renon- çons à la tri-
Le Ciel veut qu'ō es- pere, Il a- doucit son couroux : Nostre hōmage a sçeu luy

MOntrons nostre alle- gresse, Ne parlōs plus de cha- grin : Renon- çons à la tri-
Le Ciel veut qu'on es- pere, Il a- doucit son couroux : Nostre hōmage a sçeu luy

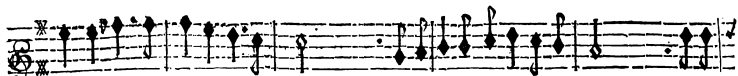
MOntrons nostre alle- gresse, Ne parlōs plus de chagrin : Renon- çons à la tri-
Le Ciel veut qu'on es- pere, Il a- doucit son couroux : Nostre hōmage a sçeu luy

MOntrōs nostre alle- gresse, Ne parlōs plus de chagrin : Renon- çons à la tri-
Le Ciel veut qu'on es- pere, Il a- doucit son couroux : Nostre hōmage a sçeu luy

VIOLONS.

BASSE-CONTINUE.

B E L L E R O P H O N ,



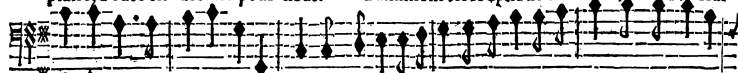
teffe, Nos mal-heurs vôt prendre fin. Quand le Ciel est propice à nos vœux, Bannif-
 plaire, Tout s'est déclaré pour nous. Bannissons les souûpirs de ces lieux, Ne crai-



teffe, Nos mal-heurs vôt prendre fin. Quand le Ciel est propice à nos vœux, Bannif-
 plaire, Tout s'est déclaré pour nous. Bannissons les souûpirs de ces lieux, Ne crai-



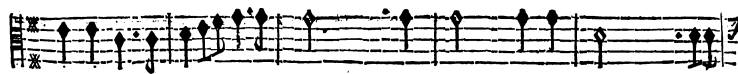
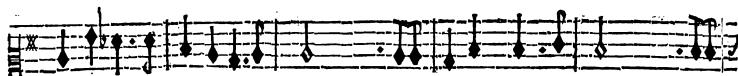
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 plaire, Tout s'est déclaré pour nous. Bannissons les souûpirs de ces lieux, Ne crai-



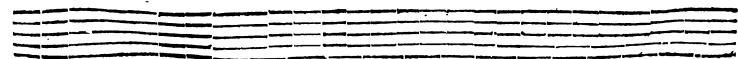
teffe, Nos mal-heurs vôt prendre fin. Quand le Ciel .ij. est propice à nos vœux, Bannissons l'en-
 plaire, Tout s'est déclaré pour nous. Bannissons .ij. les souûpirs de ces lieux, Ne craignôs pl^s



V I O L O N S .



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





sons l'ennuy Bannissons l'ennuy qui nous presse, Nous allons tous estre heureux.
gnons plus rien Ne craignōs plus rien de contraire, Nos maux ont touché les Dieux.



sons l'ennuy Bannissons l'ennuy qui nous presse, Nous allons tous estre heureux.
gnons plus rien Ne craignōs plus rien de contraire, Nos maux ont touché les Dieux.



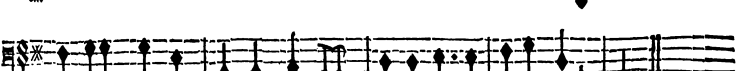
sons l'ennuy Bannissons l'ennuy qui nous presse, Nous allons tous estre heureux.
gnons plus rien Ne craignōs plus rien de contraire, Nos maux ont touché les Dieux.



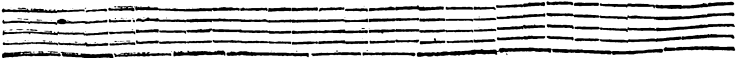
nuy Bannissons l'ennuy l'ennuy qui nous presse, Nous allons tous estre heureux.
rien Ne craignōs plus rien plus rien de contraire, Nos maux ont touché les Dieux.



VIOLONS.



BASSE-CONTINUE.



BELLEROPHON,

127.

RITOURNELLE.

BASSE-CONTINUE.

LE SACRIFICATEUR.

Tout m'apprend qu'Apollon dans nos vœux s'intéresse, Redoublez à l'envy vos

BASSE-CONTINUE.

marques d'allegro- fe. Tout m'apprend qu'Apollon dans nos vœux s'intéresse,

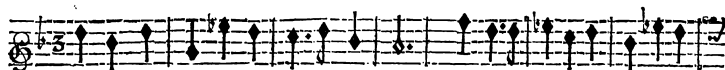
BASSE-CONTINUE.

Redoublez Redoublez à l'envy vos marques d'allegro- fe.

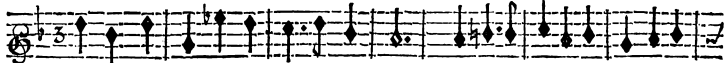
BASSE-CONTINUE.

Le Chœur suivant se chante alternativement avec les Violons.

CHOEUR DE PEUPLE.



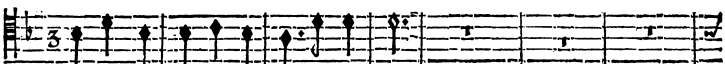
A Ssez de pleurs Ont suivy nos malheurs. De nostre zele Voy l'ardeur fi-
Un Monstre affreux No^o rend tous malheureux. Fais de sa rage Cesser le ra-



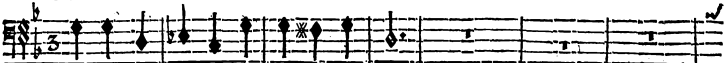
A Ssez de pleurs Ont suivy nos malheurs. De nostre zele Voy l'ardeur fi-
Un Monstre affreux No^o rend tous malheureux. Fais de sa rage Cesser le ra-



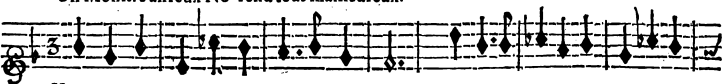
A ssez de pleurs Ont suivy nos malheurs.
Un Monstre affreux No^o rend tous malheureux.



A Ssez de pleurs Ont suivy nos malheurs.
Un Monstre affreux No^o rend tous malheureux.



A Ssez de pleurs Ont suivy nos malheurs.
Un Monstre affreux No^o rend tous malheureux.

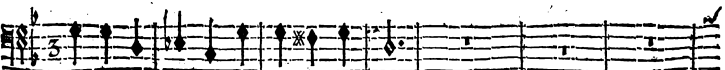
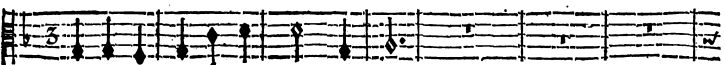
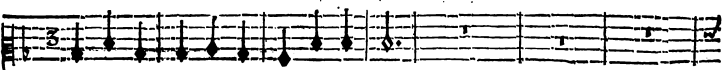


V I O L O N S .

F L U T E S .



F L U T E S .



BASSE-CONTINUE.

BELLEROPHON,

delle: C'est en toy seul que nostre espoir est mis. Viens de nos maux adoucir les at-
vage:

delle: C'est en toy seul que nostre espoir est mis. Viens de nos maux adoucir les at-
vage:

C'est en toy seul que nostre espoir est mis.

C'est en toy seul que nostre espoir est mis.

C'est en toy seul que nostre espoir est mis.

VIOLONS.

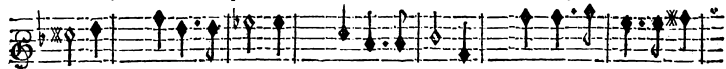
FLUTES.

FLUTES.

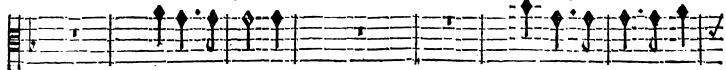
BASSE-CONTINUE.



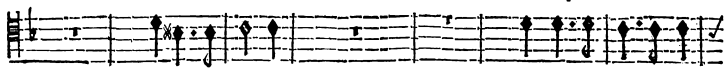
teintes, Finis nos plaintes, Calme nos craintes, Fléchis pour nous les De-



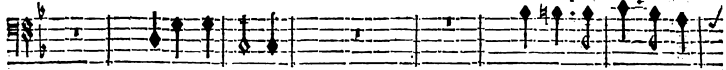
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Finis nos craintes, Fléchis pour nous les De-



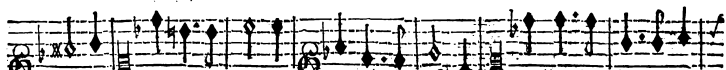
Finis nos craintes, Fléchis pour nous les De-



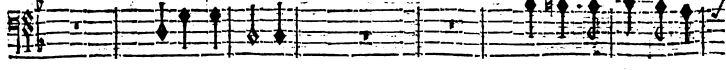
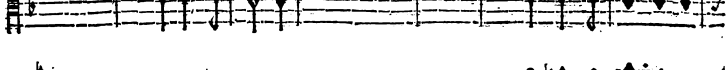
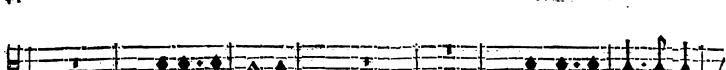
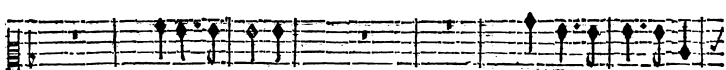
Finis nos craintes, Fléchis pour nous les De-



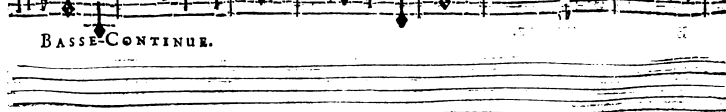
VIOLONS. FLUTES. VIOLONS.



VIOLONS. FLUTES.



BASSE CONTINUE.



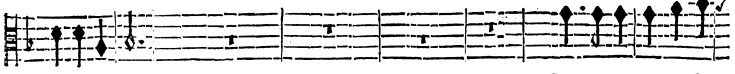
B E L L E R O P H O N ;



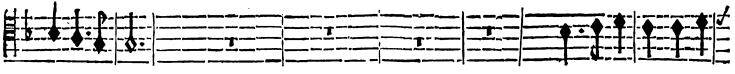
stins ennemis. L'Amour languit, troublé de nos allarmes. Rappelle icy tous les



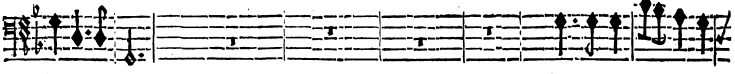
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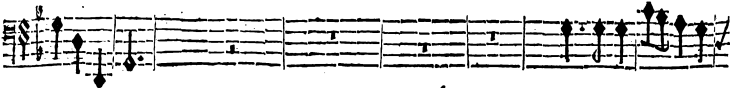
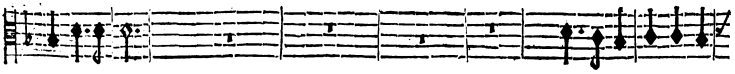
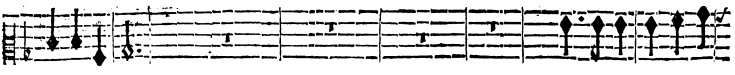


FLUTES.

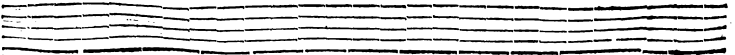
VIOLONS.



FLUTES.

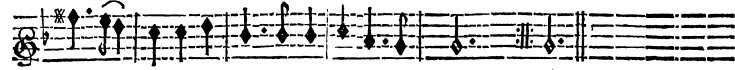


BASSE-CONTINUE.





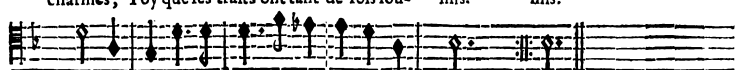
charmes, Toy que ses traits ont tant de fois sou- mis. mis.



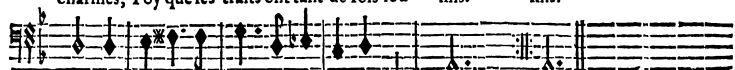
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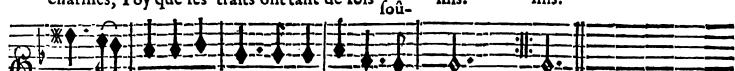
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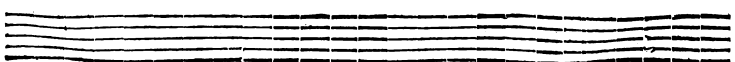
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BASSE-CONTINUE.

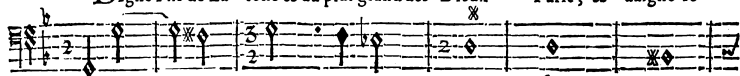


BELLEROPHON,

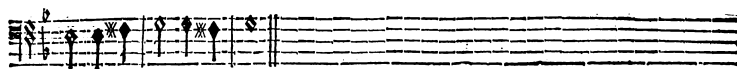
LE SACRIFICATEUR.



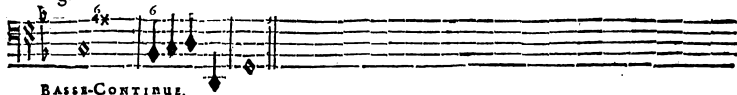
Digne Fils de Latone & du plus grand des Dieux Parle, & daigne re-



BASSE-CONTINUE.



glor le destin de ces lieux.

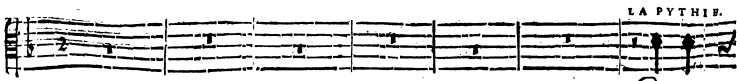
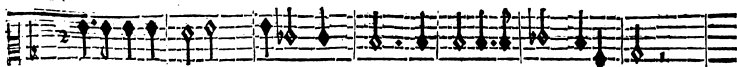


BASSE-CONTINUE.

LA PYTHIE.



VIOLONS.



LA PYTHIE.

Gardez



BASSE DE VIOLON ET CONTINUE.

Musical staff for Violons, measures 1-4. The staff is in treble clef with a 3/4 time signature. It contains a simple rhythmic pattern of quarter notes.

Musical staff for Violons, measures 5-8. The staff is in treble clef with a 3/4 time signature. It contains a simple rhythmic pattern of quarter notes.

Musical staff for Violons, measures 9-12. The staff is in treble clef with a 3/4 time signature. It contains a simple rhythmic pattern of quarter notes.

Musical staff for Violons, measures 13-16. The staff is in treble clef with a 3/4 time signature. It contains a simple rhythmic pattern of quarter notes.

Musical staff for Basses de Violon et Continue, measures 17-20. The staff is in bass clef with a 3/4 time signature. It contains a more complex rhythmic pattern with eighth and sixteenth notes.

rous un silence extrême, Apollon vous entend & va parler luy-même. Son approche dés-

Musical staff for Basses de Violon et Continue, measures 21-24. The staff is in bass clef with a 3/4 time signature. It contains a more complex rhythmic pattern with eighth and sixteenth notes.

BASSE DE VIOLON ET CONTINUE.

Musical staff for Violons, measures 25-28. The staff is in treble clef with a 3/4 time signature. It contains a simple rhythmic pattern of quarter notes.

VIOLONS.

Musical staff for Violons, measures 29-32. The staff is in treble clef with a 3/4 time signature. It contains a simple rhythmic pattern of quarter notes.

Musical staff for Violons, measures 33-36. The staff is in treble clef with a 3/4 time signature. It contains a simple rhythmic pattern of quarter notes.

Musical staff for Violons, measures 37-40. The staff is in treble clef with a 3/4 time signature. It contains a simple rhythmic pattern of quarter notes.

Musical staff for Basses de Violon et Continue, measures 41-44. The staff is in bass clef with a 3/4 time signature. It contains a more complex rhythmic pattern with eighth and sixteenth notes.

ja fait briller les é- clairs, Entendez raison- ner le sifflement des airs.

Musical staff for Basses de Violon et Continue, measures 45-48. The staff is in bass clef with a 3/4 time signature. It contains a more complex rhythmic pattern with eighth and sixteenth notes.

BASSE DE VIOLON ET CONTINUE.

BELLEROPHON,

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

VIOLONS.

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

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

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

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

Musical staff for Basse de Violon et Continuel, first system. It begins with a bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values and accidentals.

Ecoutez le bruit du Tonnerre,

BASSE DE VIOLON ET CONTINUEL.

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

VIOLONS.

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

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

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

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

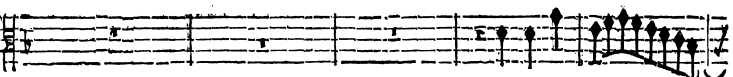
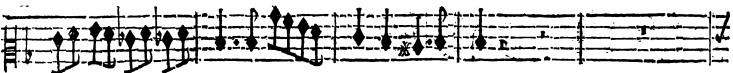
Musical staff for Basse de Violon et Continuel, second system. Continuation of the first system's notation.

Ecoutez le bruit du tonnerre,

BASSE DE VIOLON ET CONTINUEL.



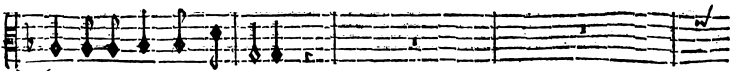
VIOLONS.



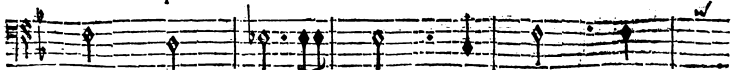
BASSE DE VIOLON ET CONTINUÛ.



VIOLONS.



& le Temple & la Terre.



BASSE-CONTINUÛ.

BELLEROPHON,

Musical staff for Violins, first system. The staff contains a series of eighth and sixteenth notes, starting with a treble clef and a key signature of one flat.

VIOLONS.

Musical staff for Violins, second system. Continuation of the melodic line from the first system.

Musical staff for Violins, third system. Continuation of the melodic line.

Musical staff for Violins, fourth system. Continuation of the melodic line.

Musical staff for Violins, fifth system. Continuation of the melodic line.

Musical staff for Bass Violin and Continuo, first system. The staff contains a bass line with notes and rests, starting with a bass clef and a key signature of one flat.

Voyez trembler & le Tēple & la

Basse de Violon & Continué.

Musical staff for Violins, sixth system. Continuation of the melodic line.

VIOLONS.

Musical staff for Violins, seventh system. Continuation of the melodic line.

Musical staff for Violins, eighth system. Continuation of the melodic line.

Musical staff for Violins, ninth system. Continuation of the melodic line.

Musical staff for Bass Violin and Continuo, second system. Continuation of the bass line.

terre.

Musical staff for Bass Violin and Continuo, third system. Continuation of the bass line.

BASSE DE VIOLON ET CONTINUE.



Escoutez le bruit du tonnerre,

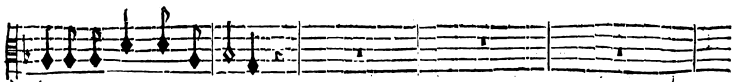
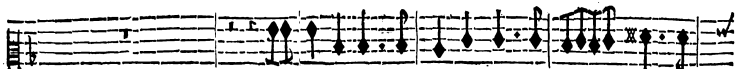
Voyez trembler



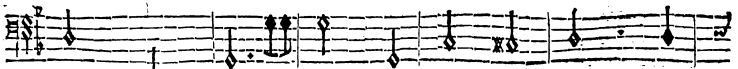
Basse de Violon & Continué.



VIOLONS.



& le Temple & la Terre.



BASSE DE VIOLON ET CONTINUÉ.

BELLEROPHON,

Musical notation for Violons, first system. It consists of two staves with treble clefs and a key signature of one flat. The music features a melodic line with eighth and sixteenth notes.

VIOLONS.

Musical notation for Violons, second system. It consists of two staves with treble clefs and a key signature of one flat. The music continues the melodic line from the first system.

Musical notation for Basses-Continues, first system. It consists of two staves with bass clefs and a key signature of one flat. The music features a bass line with eighth and sixteenth notes.

Il va pa- roître, je le voy, A son af-

BASSE-CONTINUE.

Musical notation for Basses-Continues, second system. It consists of two staves with bass clefs and a key signature of one flat. The music continues the bass line from the first system.

pe& fremiffez comme moy.

BASSE-CONTINUE.

APOLLON.

Musical notation for Apollon, first system. It consists of a single staff with a treble clef, a key signature of one flat, and a 3/4 time signature. The music features a melodic line with eighth and sixteenth notes.

Que vostre crainte cesse, Un des fils de Nep-

Musical notation for Basses-Continues, third system. It consists of two staves with bass clefs and a key signature of one flat. The music continues the bass line from the second system.

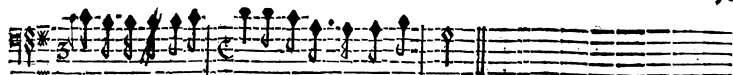
BASSE-CONTINUE.

Musical notation for Basses-Continues, fourth system. It consists of two staves with bass clefs and a key signature of one flat. The music continues the bass line from the third system.

tune appaifera pour vous Le Celefte courroux. Pour l'en recompen-

Musical notation for Basses-Continues, fifth system. It consists of two staves with bass clefs and a key signature of one flat. The music continues the bass line from the fourth system.

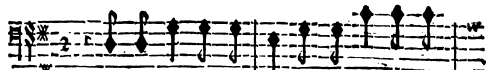
BASSE-CONTINUE.



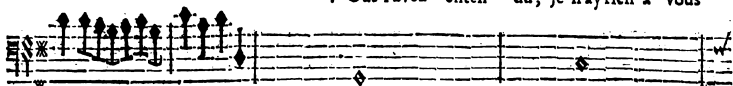
ser, il faut que la Prin- cesse Le prenne pour Espoux.



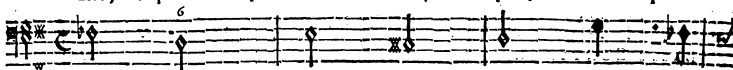
LE ROY.



Vous l'avez enten- du, je n'ayrien à vous



dire, Je plains vos déplai- firs, comme vous j'en sou- pire, Mais rien n'est préfé-

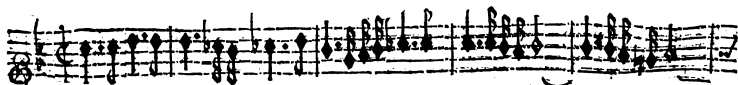
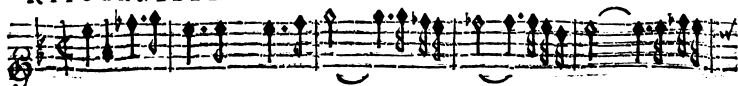


nable au repos de ces lieux; Soumettons-nous aux Dieux.



SCÈNE VI.

RITOURNELLE.



BASSE-CONTINUE.

BELLEROPHON,



BASSE-CONTINUE.



BASSE-CONTINUE.

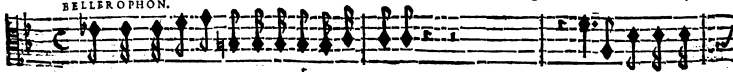
BELLEROPHON, PHILONOE.

PHILONOE.



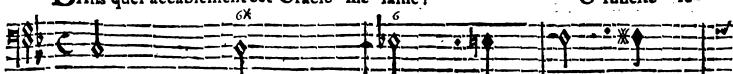
Ah! cruelle surprise!

BELLEROPHON.

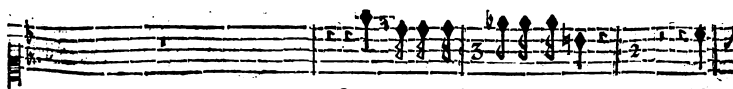


Dans quel accablement cét Oracle me laisse!

O funeste re-

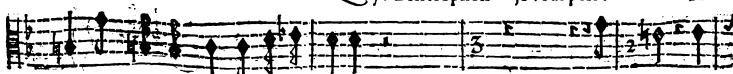


BASSE-CONTINUE.



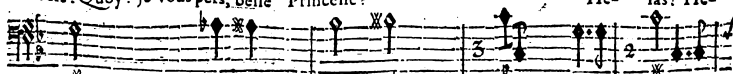
Quoy? Bellerophon je vous pers?

He-



vers: Quoy? je vous pers, belle Princesse?

He- las! He-



BASSE-CONTINUE.

las! n'avons nous eû le destin favo- rable, Que pour mieux ressen- tir le

las! n'avons nous eu le destin favo- rable, Que pour mieux ressen- tir le

BASSE-CONTINUE.

coup qui nous ac- cable? Helas! n'avons nous eû le destin favo- rable, Que pour

coup qui nous ac- cable? Helas! n'avons nous eû le destin favo- rable, Que pour

BASSE-CONTINUE.

mieux ressen- tir le coup qui nous ac- cable?

mieux ressen- tir le coup qui nous ac- cable? Mes vœux alloient estre con-

BASSE-CONTINUE.

Jamais fort n'eust esté plus heureux que le nôtre. Qui croiroit que deux

tents, Qui croiroit que deux

BASSE-CONTINUE.

BELLEROPHON,

cœurs si tendres, si constants, Ne fussent pas desti- nez l'un pour l'autre? Qui croi-

cœurs si tendres, si constants, Ne fussent pas desti- nez l'un pour l'au-

BASSE-CONTINUE.

roit: Qui croiroit que deux cœurs si tendres, si constants, Ne fussent pas desti-

tre? Qui croiroit que deux cœurs si tendres, si constants, Ne fussent pas desti-

BASSE-CONTINUE.

nez l'un pour l'au- tre?

nez l'un pour l'au- tre? Vous ne ferez donc point à moy? Quel prix d'une ardeur si fi-

BASSE-CONTINUE.

N'y pensons plus.

delle: Quoy? vous pourrez, cru- elle, Engager ailleurs vostre

BASSE-CONTINUE.

Brifez, bri- fez une fatale chaine. Quand j'ay receu l'hom-

foyez

BASSE-CONTINUE.

mage de vos vœux, Je croy- ois que le Ciel consentiroit fans peine Que l'Hy-

BASSE-CONTINUE.

men nous rendist heu- reux, Et je n'attendois pas l'Oracle ri- gou-

BASSE-CONTINUE.

reux Qui nous sacrifie à la haine.

Non, non, quoy qu'il ait ordonné, On ne verra ja-

BASSE-CONTINUE.

BELLEROPHON,

mais que ma flâme s'é- teigne, Je n'examine point ce qu'il faut que je

BASSE-CONTINUE.

craigne De l'Oracle fa- tal qui vient d'estre don- né. Que le Destin ja-

BASSE-CONTINUE.

loux d'une flâme si belle Me porte encor des coups plus rigou-

BASSE-CONTINUE.

reux, Au moins je puis estre fi- delle, Si je ne scau- rois estre heu-

BASSE-CONTINUE.

Se peut-il que le Ciel contre un amour si tendre Exerce toutes ses ri-

reux.

BASSE-CONTINUE.

gueurs? Amons-nous, Amons-nous mal-

De ses ordres cruels l'amour doit-il dépendre? Amons-nous, mal-

BASSE-CONTINUE.

gré nos malheurs; Amons-nous, Amons-nous malgré nos malheurs;

gré nos malheurs; Amons-nous, Amons-nous malgré nos malheurs; Ce n'est

BASSE-CONTINUE.

Ce n'est pas au Destin à separer les cœurs. Ce n'est pas au Destin à se-

pas au Destin à separer les cœurs. Ce n'est pas au Destin à separer à se-

pas au Destin à separer les cœurs. Ce n'est pas au Destin à separer à se-

BASSE-CONTINUE.

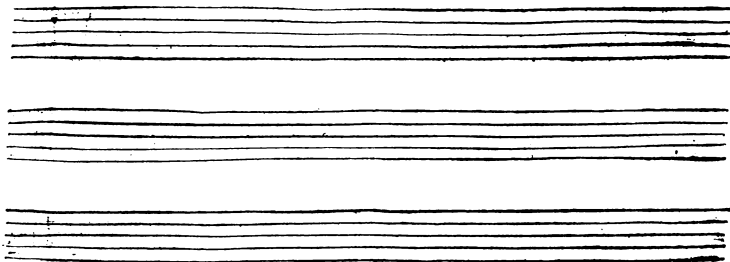
B E L L E R O P H O N ;

parer les cœurs. Ce n'est pas au Destin à separer les cœurs.

parer les cœurs. Ce n'est pas au Destin à separer les cœurs.

The musical score consists of three staves. The top two staves are for a voice part, with lyrics in French. The bottom staff is for the basso continuo, featuring a 6/8 time signature and various musical notations including accidentals and ornaments.

BASSE-CONTINUE.



F I N D U T R O I S I E S M E A C T E ;





ACTE QUATRIÈME.

SCÈNE I.

AMISODAR.

RITOURNELLE.

AMISODAR.

BASSE-CONTINUE.

Quel spectacle char-

BASSE-CONTINUE.

BELLEROPHON,

A single musical staff in G-clef with a treble clef, containing a sequence of notes and rests.

A single musical staff in G-clef with a treble clef, containing a sequence of notes and rests.

A single musical staff in G-clef with a treble clef, containing a sequence of notes and rests.

mant pour mō cœur amoureux, Ces morts de rous costez éendus dans les plaines Me

A single musical staff in F-clef with a bass clef, containing a sequence of notes and rests. Some notes are marked with numbers 7 and 6.

BASSE-CONTINUE.

A single musical staff in G-clef with a treble clef, containing a sequence of notes and rests.

A single musical staff in G-clef with a treble clef, containing a sequence of notes and rests.

A single musical staff in G-clef with a treble clef, containing a sequence of notes and rests.

font de feurs garands de la fin de mes peines, Tout petit Tout pe- rit pour me rendre heu-

A single musical staff in F-clef with a bass clef, containing a sequence of notes and rests. Some notes are marked with numbers 6 and 7.

BASSE-CONTINUE.

A single musical staff in G-clef with a treble clef, containing a sequence of notes and rests.

A single musical staff in G-clef with a treble clef, containing a sequence of notes and rests.

A single musical staff in G-clef with a treble clef, containing a sequence of notes and rests.

reux. Fontaines tariffiez, embrazez-vo' Mon-tagnes, Brûlez Fo- rests, sechez Campagnes,

A single musical staff in F-clef with a bass clef, containing a sequence of notes and rests. Some notes are marked with numbers 6 and 7.

BASSE-CONTINUE.

Toutes les horreurs que je voy Sont autant de sujets de triomphe pour moy. Sôr autant de fu-

BASSE-CONTINUE.

jets de triomphe pour moy. Quand on obtient ce qu'on aime Qu'importe Qu'importe à quel

BASSE-CONTINUE.

prix. Quand on obtient ce qu'on aime Qu'importe Qu'importe à quel prix Que tout l'Uni...

BASSE-CONTINUE.

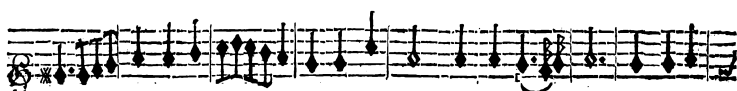
BELLEROPHON;



vers surpris Condamne l'amour extrême Qui couste tant de sang, de larmes & de



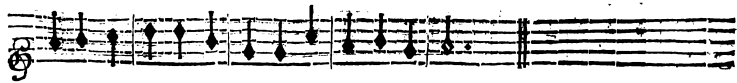
BASSE-CONTINUE.



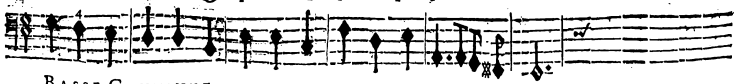
cris. Quand on obtien ce qu'on aime Qu'importe Qu'importe à quel prix. Quand on ob-



BASSE-CONTINUE.



tient ce qu'on aime Qu'importe Qu'importe à quel prix.



BASSE-CONTINUE.

SCÈNE II.

ARGIE, AMISODAR.

ARGIE.

IL faut pour contenter la Reine Rendre le

AMISODAR.

BASSE-CONTINUE.

Montre à l'éternelle nuit; Bellerophon au defespoir réduit S'appreste à le com-

BASSE-CONTINUE.

batre, & sa perte est certaine; Mais cette prompte mort finit trop tost sa

BASSE-CONTINUE.

peine, Quand un fatal Oracle est contraire à ses vœux, S'il ne souffre long-

BASSE-CONTINUE.

BELLEROPHON,

temps Il n'est point malheu- reux. Puisqu'un fils de Neptune épouse la Prin-

BASSE-CONTINUE.

cesse, Laissez vivre l'ingrat dans ses jaloux transports; Voir aux mains d'un ri-

BASSE-CONTINUE.

val l'objet de sa ten- dresse, C'est tous les jours endurer mille morts.

Le laissez

BASSE-CONTINUE.

vivre, ha! Dieux, que faut-il que je pense? Je voy pour luy la Reine s'allar-

BASSE-CONTINUE.

mer, Lorsque sa mort est preste à remplir sa vengeance, Est-ce le haïr, ou l'ai-

BASSE-CONTINUE.

Mon- strez que vostre cœur ne cherche qu'à luy plaire, Pourquoi pene-

mer?

BASSE-CONTINUE.

ter dans le sien? Quād l'objet aimé parle un amant doit tout faire, Et n'examiner

BASSE-CONTINUE.

rien. Quand l'objet aimé parle un amant doit tout faire, Et n'e- xa- miner

BASSE-CONTINUE.

BELLEROPHON,

rien.

Non, non, que mon Rival pe- riffe, Est-ce à moy d'empes-

BASSE-CONTINUE.

Il faut faire à la Reine encor ce Sacri-

cher qu'il ne perde le jour?

BASSE-CONTINUE.

fice, Ou renoncer à vostre a- mour.

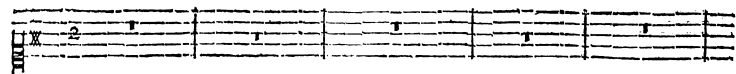
BASSE-CONTINUE.

BASSE-CONTINUE.

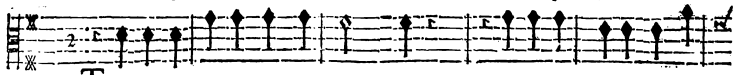
BASSE-CONTINUE.

TRAGÉDIE.

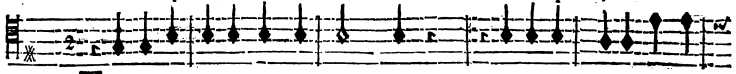
Voix derrière le Théâtre.



Tout est perdu, le Monstre avan- ce, Tout est perdu, le Monstre a-



Tout est perdu, le Monstre avan- ce, Tout est perdu, le Monstre a-



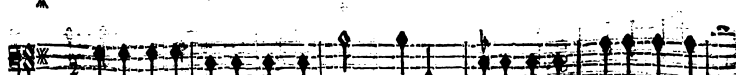
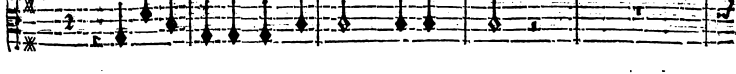
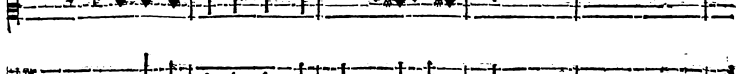
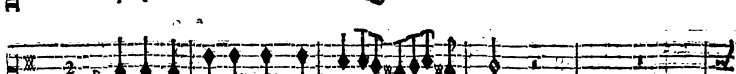
Tout est perdu, le Monstre avan- ce, Tout est perdu, le Monstre a-



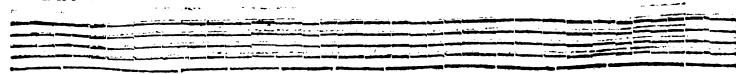
Tout est perdu, le Monstre avan- ce, Tout est perdu, le Monstre a-



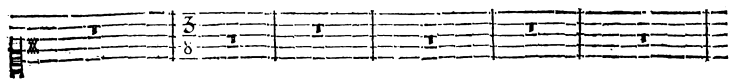
VIOLONS.



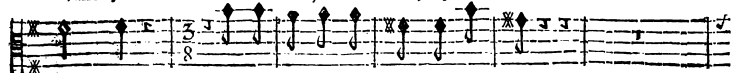
BASSE-CONTINUE.



BELLEROPHON,



vance, Sauvons-nous, fauvons-nous, fauvons-nous.



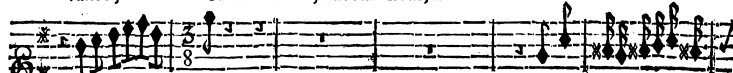
vance, Sauvons-nous, fauvons-nous, fauvons-nous.



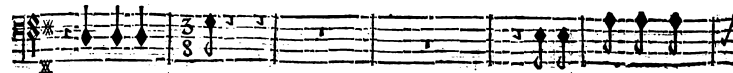
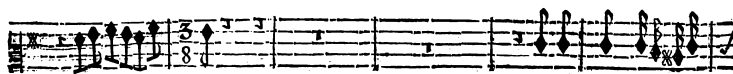
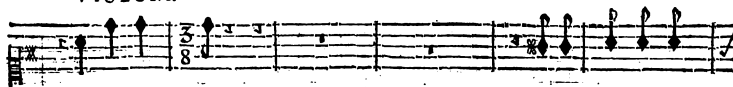
vance, Sauvons-nous, fauvons-nous, fauvons-nous.



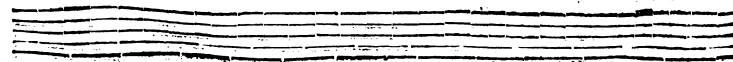
vance, Sauvons-nous, fauvons-nous, fauvons-nous.

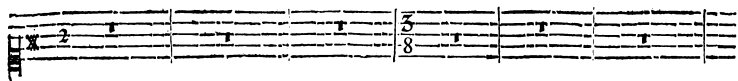


VIOLONS.

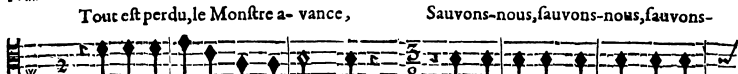
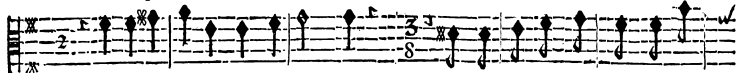


BASSE-CONTINUE.

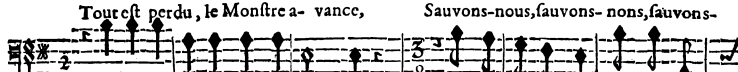
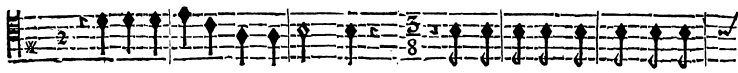




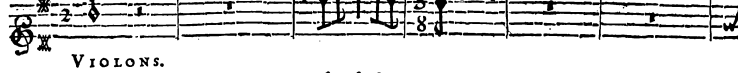
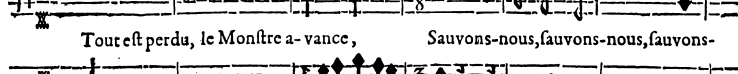
Tout est perdu, le Monstre a- vance, Sauvons-nous, fauvons-nous, fauvons-



Tout est perdu, le Monstre a- vance, Sauvons-nous, fauvons-nous, fauvons-



Tout est perdu, le Monstre a- vance, Sauvons-nous, fauvons- nons, fauvons-



Tout est perdu, le Monstre a- vance, Sauvons-nous, fauvons-nous, fauvons-

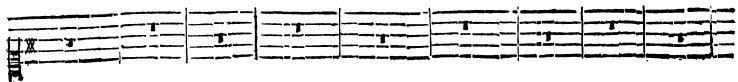
VIOLONS.



BASSE-CONTINUE.

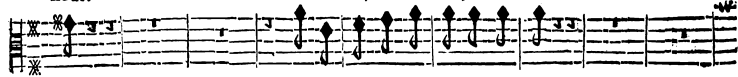


BELLEROPHON,



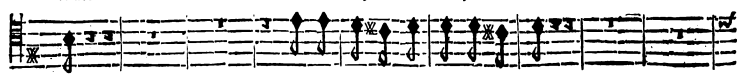
nous.

Sauvons-nous, sauvōs-nous, sauvons-nous.



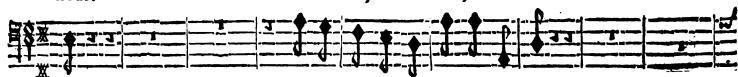
nous.

Sauvons-nous, sauvōs-nous, sauvons-nous.



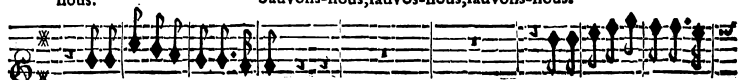
nous.

Sauvons-nous, sauvōs-nous, sauvons-nous.

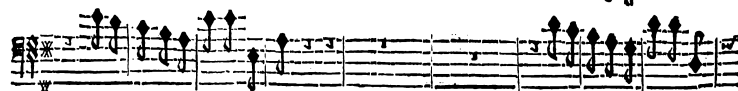
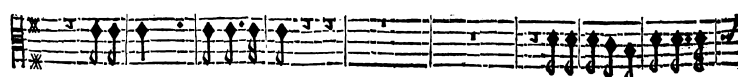
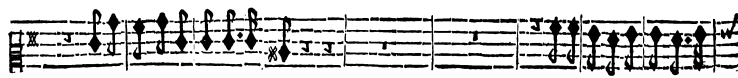
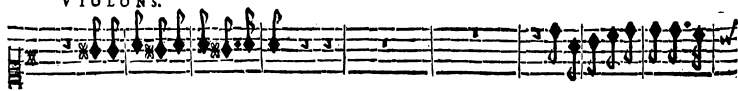


nous.

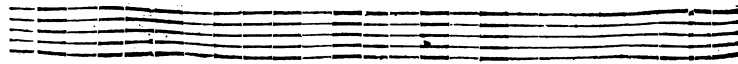
Sauvons-nous, sauvōs-nous, sauvons-nous.



VIOLONS.



BASSE-CONTINUE.

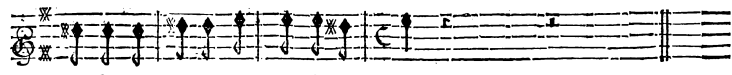


The musical score consists of several staves. The top section features vocal parts with the lyrics "Sauvons-nous, fauvons-nous." and "Sauvons-". The instrumental parts include:

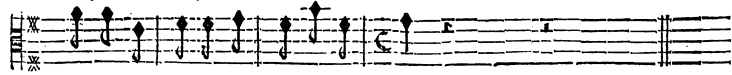
- VIOLONS.** (Violins): A staff with a treble clef and a key signature of one sharp (F#).
- BASSE-CONTINUE.** (Bass Continuo): A staff with a bass clef and a key signature of one sharp (F#).

The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

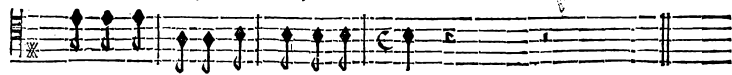
BELLEROPHON,



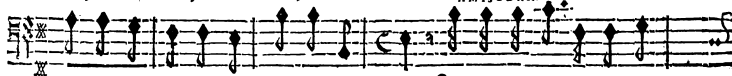
nous, fauvs-nous, fauvs-nous, fauvs-nous.



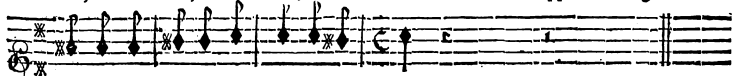
nous, fauvs-nous, fauvs-nous, fauvs-nous.



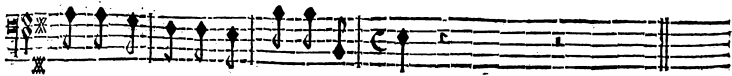
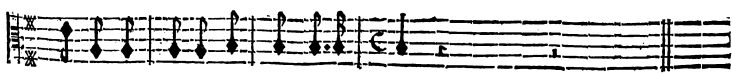
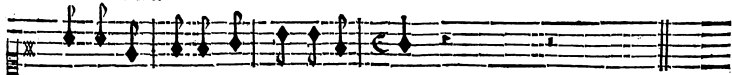
nous, fauvs-nous, fauvs-nous, fauvs-nous.



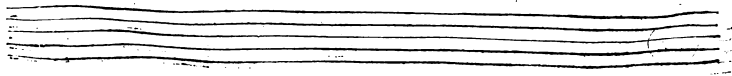
nous, fauvs-nous, fauvs-nous, fauvs-nous. LE Monstre approche éloignez-



VIOLONS.



BASSE-CONTINUE.



ARGIE.

Ciel! Ciel! contre la fu- reur embrasse ma dé- fense.

VOUS.

BASSE-CONTINUE.

SCENE III.
UNE NAPE'E ET UNE DRYADE.

FLUTES.

FLUTES.

BASSE-CONTINUE.

BASSE-CONTINUE.

NAPEE.

P Laignons, sij. les
DRYADE.

P Laignons, sij. les

BASSE-CONTINUE.

BELLEROPHON,

maux qui defolent ces lieux, Plaignons, .ij. les maux qui defolent ces lieux, Les
 maux qui defolent ces lieux, Plaignons, .ij. les maux qui defolent ces lieux, Les

BASSE-CONTINUE.

pleurs qu'ils font couler devroient toucher les Dieux. Les pleurs qu'ils font couler devroient tou-
 pleurs qu'ils font couler devroient toucher les Dieux. Les pleurs qu'ils font couler devroient tou-

BASSE-CONTINUE.

cher les Dieux. FLUTES.
 cher les Dieux. FLUTES.

BASSE-CONTINUE.

Il n'est plus
 Il n'est plus d'herbes dans les pleines.

BASSE-CONTINUE.

d'eau dans nos fontaines, Tout ra- rit, Quelles peines !
 Tout perit, Quel excès d'en- nuis !

BASSE-CONTINUE.

Plaignons, .ij. les maux qui desolent ces lieux, Plaignons .ij. les
 Plaignons, .ij. les maux qui desolent ces lieux, Plaignons .ij. les

BASSE-CONTINUE.

maux qui desolent ces lieux, Les pleurs qu'ils font couler devroient toucher les Dieux. Les
 maux qui desolent ces lieux, Les pleurs qu'ils font couler devroient toucher les Dieux. Les

BASSE-CONTINUE.

pleurs qu'ils font couler devroient toucher les Dieux. FLUTES.
 pleurs qu'ils font couler devroient toucher les Dieux. FLUTES.

BASSE-CONTINUE.

B E L L E R O P H O N ,

Musical score for Bellerophon, featuring two vocal staves and a basso continuo staff with figured bass notation.

BASSE-CONTINUE.

S C E N E I V.

DIEUX DES BOIS, UNE NAPEE;
ET UNE DRYADE.

NAPEE.

DRYADE.

DIEU DES BOIS.

L Es Forests sont en feu, le ravage s'aug- mente, Ce n'est par tout qu'épouvante & qu'hor-

DIEU DES BOIS.

L Es Forests sont en feu, le ravage s'aug- mente, Ce n'est par tout qu'épouvante & qu'hor-

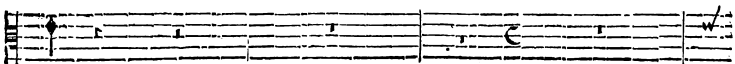
BASSE-CONTINUE.



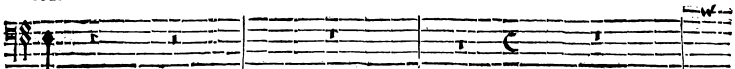
Du Monstre, comme vous, nous sentons la fureur, Voyez cette plaine brû-



Du Monstre, comme vous, nous sentons la fureur, Voyez cette plaine brû-



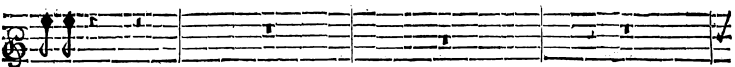
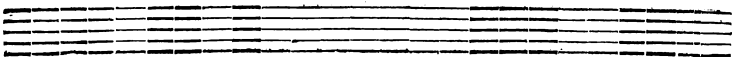
reur.



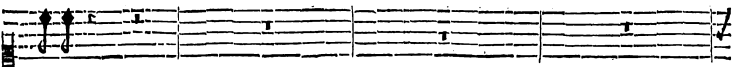
reur.



BASSE-CONTINUE.



lante.



lante.



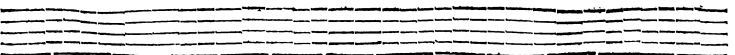
Helas! Helas! que font-ils devenus, Ces bois dont nous faisons nos retraites tran-



Helas! Helas! que font-ils devenus, Ces bois dont nous faisons nos retraites tran-



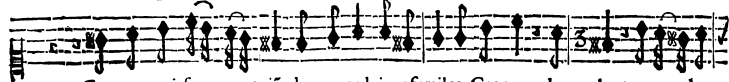
BASSE-CONTINUE.



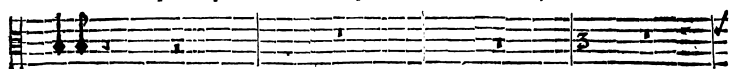
BELLEROPHON;



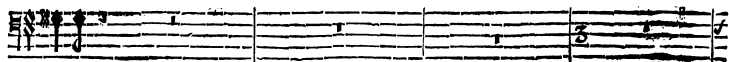
Ces eaux qui ser-pen-toiét dans nos plaines fertiles, Ces eaux, he-las! ne coulent



Ces eaux qui ser-pen-toiét dans nos plaines fertiles, Ces eaux, he-las! ne coulent



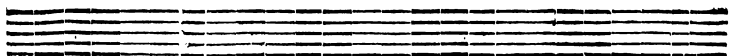
quiles?



quiles?



BASSE-CONTINUE.



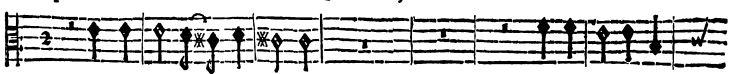
plus.

Que de fujets de larmes!



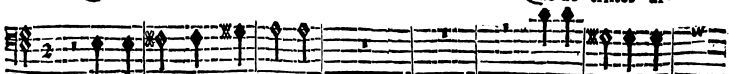
plus.

Que de fujets de larmes!



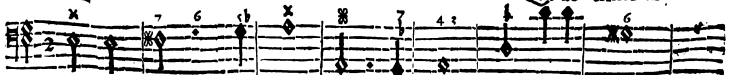
Que de tristes allarmes!

Que de tristes al-

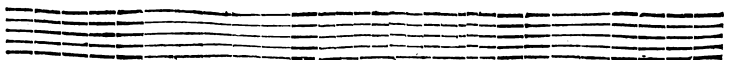


Que de tristes allarmes!

Que de tristes al-



BASSE-CONTINUE.

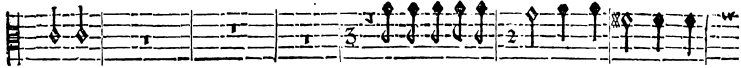




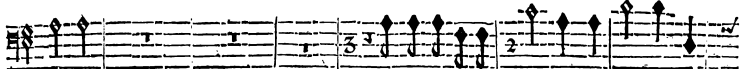
Que de fujets de larmes! Pour adoucir le Ciel qui void tant de mal-



Que de fujets de larmes! Pour adoucir le Ciel qui void tant de mal-



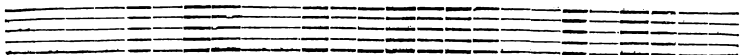
larmes: Pour adoucir le Ciel qui void tant de mal-



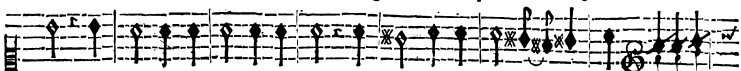
larmes: Pour adoucir le Ciel qui void tant de mal-



BASSE-CONTINUE.



heurs, Joignons nos soupirs & nos pleurs, Joignons nos soupirs & nos pleurs. FLUTES.



heurs, Joignons nos soupirs & nos pleurs, Joignons nos soupirs & nos pleurs. FLUTES.



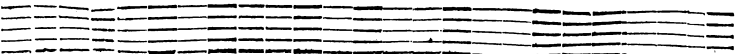
pleurs. Joignons nos soupirs & nos pleurs, Joignons nos soupirs & nos pleurs.



pleurs. Joignons nos soupirs & nos pleurs, Joignons nos soupirs & nos pleurs.



BASSE-CONTINUE.



BELLEROPHON;

Musical score for Bellerophon, featuring five staves of music. The first two staves are treble clef, the third and fourth are grand staves, and the fifth is bass clef. The music includes various rhythmic patterns and ornaments.

BASSE-CONTINUE.

Musical score for Bellerophon with lyrics, featuring five staves of music. The first two staves are treble clef, the third and fourth are grand staves, and the fifth is bass clef. The lyrics are: "Pour adoucir le Ciel qui voit tant de malheurs, Joignons nos soupirs & nos".

BASSE-CONTINUE.

pleurs. FLUTES.

pleurs. FLUTES.

pleurs.

pleurs.

BASSE-CONTINUE.

Pour adoucir le Ciel qui voit tant de malheurs, Joignons nos soupirs & nos pleurs.

Pour adoucir le Ciel qui voit tant de malheurs, Joignons nos soupirs & nos pleurs.

Pour adoucir le Ciel qui voit tant de malheurs, Joignons nos soupirs & nos pleurs.

Pour adoucir le Ciel qui voit tant de malheurs, Joignons nos soupirs & nos pleurs.

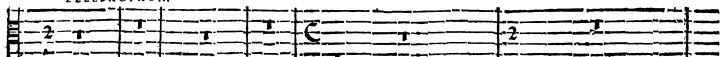
FLUTES.

FLUTES.

BASSE-CONTINUE.

BELLEROPHON,
SCENE V.
LE ROY, BELLEROPHON.

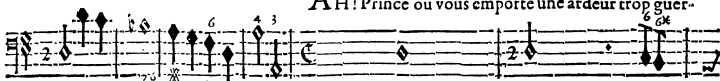
BELLEROPHON.



LE ROY.

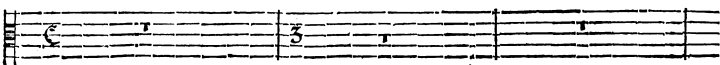


AH! Prince où vous emporte une ardeur trop guer-



Symphonie.

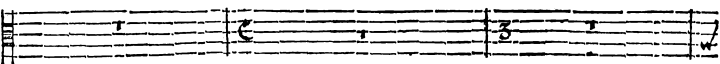
BASSE-CONTINUE.



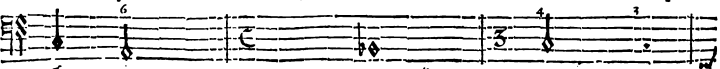
riere? En vain à cent pe- rils on vous a veu cou- rir, En vain vostre grand



BASSE-CONTINUE.



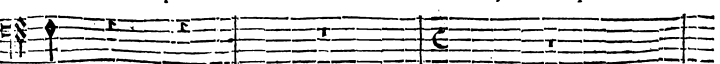
nom remplit la Terre en- tiere, Vous cherchez un Com- bat où vous allez pe-



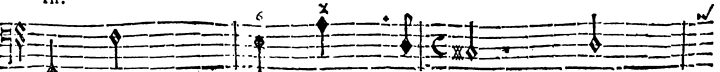
BASSE-CONTINUE.



IE ne vais point combattre un Monstre redou- table, Pour remplir de mon



rir.



BASSE CONTINUE.

nom l'Univers éton- né, J'vais, Amant infortu- né, Finir un sort trop déplo-

BASSE-CONTINUE.

nable. Cent fois, jusqu'à ce triste jour j'ay hazardé ma vic en cherchant la vic-

BASSE-CONTINUE.

toire. Ce que j'ay fait animé par la gloire, Ne le pourray-je faire animé par l'a-

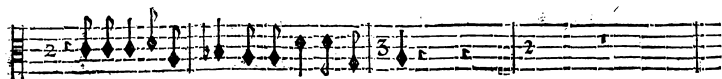
BASSE-CONTINUE.

mour ?

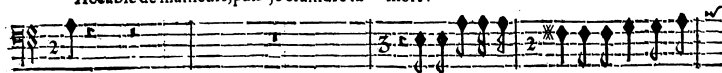
Suivre un amour trop teme- raire, C'est vous livrer vous-mesme au plus funeste

BASSE-CONTINUE.

BELLEROPHON,

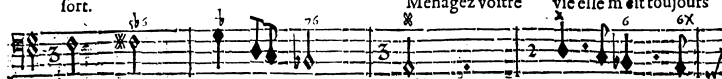


Accablé de malheurs, puis-je craindre la mort ?

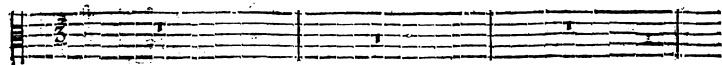


fort.

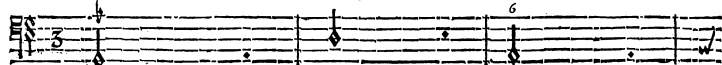
Ménagez votre vie elle m'est toujours



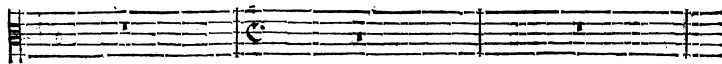
BASSE-CONTINUE.



chère, Par ces aimables nœuds Que je vous destine avec mon Dia-



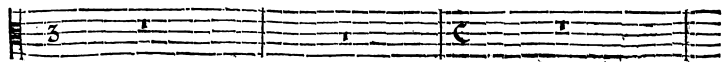
BASSE-CONTINUE.



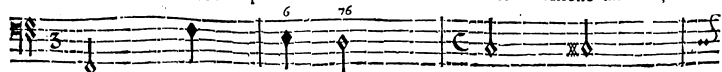
dème, Par la Princesse même. Accordez, accordez quelque chose à mes



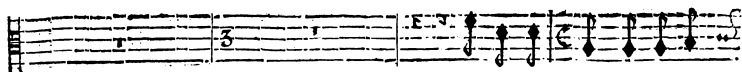
BASSE-CONTINUE.



vœux. Je vais faire à Neptune offrir un Sacrifice. Allons allons sça-



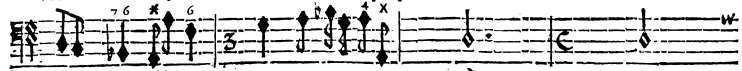
BASSE-CONTINUE.



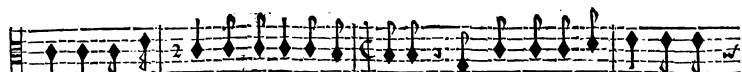
En vain, Sei- gneur, vous me fla-



voir ses volonte, Peut- estre il nous fera propice,



BASSE-CONTINUE.



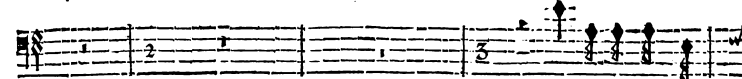
rez, Puisqu'à son fils vous devez la Prin- cesse, Au moins en combattant laissez-moy



BASSE-CONTINUE.



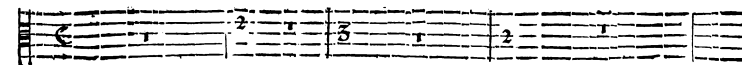
moy faire voir Que mon amour meritoit sa ten- dresse.



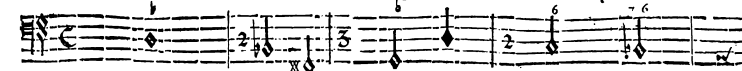
Ah! que je crains pour



BASSE-CONTINUE.

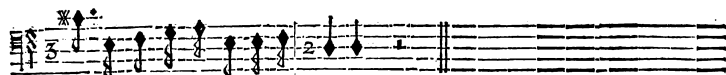
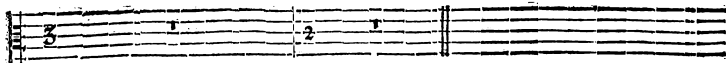


vous ce fatal defef- poir! A- dieu, quand le pe- ril ne vous peut émou-



BASSE-CONTINUE.

BELLEROPHON,



voir, Je dois vous cacher ma foibleffe.



S C E N E VI.

BELLEROPHON.

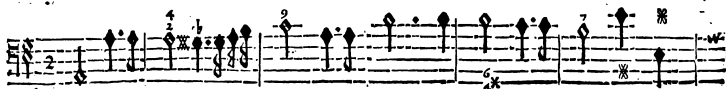


RITOURNELLE.

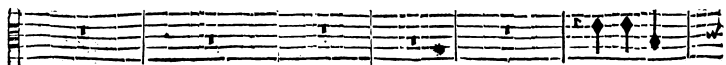
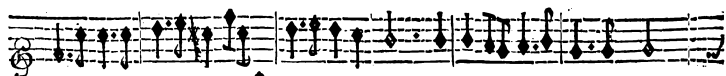


RITOURNELLE.

BELLEROPHON.

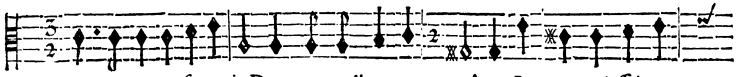
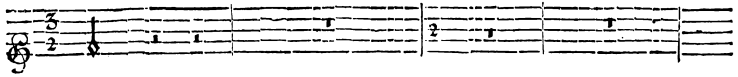
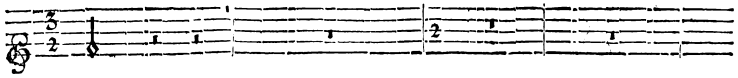


BASSE-CONTINUE.



Heureufe

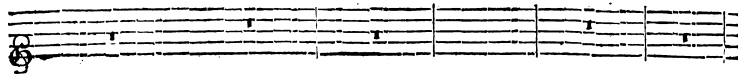
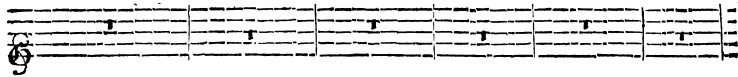




mort, tu vas me secourir, Dans mon malheur ex- trême Je cours m'offrir au



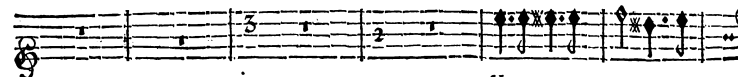
BASSE-CONTINUE.



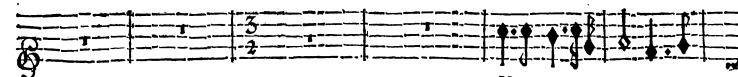
Montre assure de perir; Mais je m'en fais un bien suprême, Quand on a perdu ce qu'on



BASSE-CONTINUE.



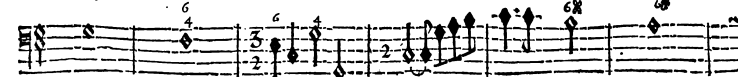
VIOLONS.



VIOLONS.

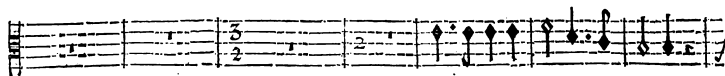


aime, Il ne reste plus qu'à mou- rir.

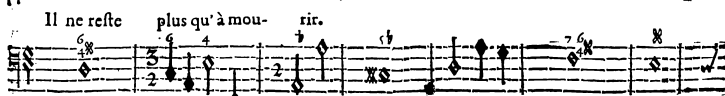
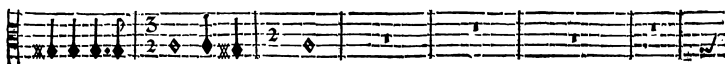


BASSE-CONTINUE.

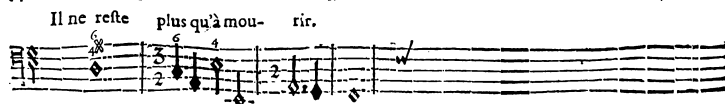
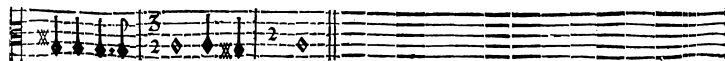
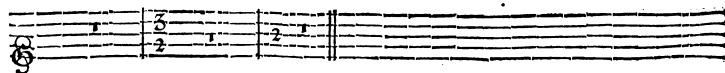
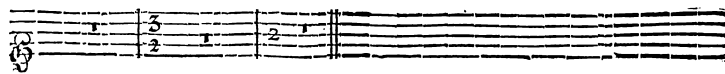
BELLEROPHON,



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE VII.

43

Musical staff for the beginning of the prelude, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a series of eighth notes and quarter notes, followed by a half note and a quarter note.

PRELUDE.

Musical staff for the beginning of the prelude, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a series of eighth notes and quarter notes, followed by a half note and a quarter note.

Musical staff for the beginning of the prelude, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a series of eighth notes and quarter notes, followed by a half note and a quarter note.

Musical staff for the beginning of the prelude, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a series of eighth notes and quarter notes, followed by a half note and a quarter note.

Musical staff for the beginning of the prelude, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a series of eighth notes and quarter notes, followed by a half note and a quarter note.

Empty musical staff lines.

Musical staff for the beginning of the violon part, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a series of eighth notes and quarter notes, followed by a half note and a quarter note.

VIOLONS.

Musical staff for the beginning of the violon part, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a series of eighth notes and quarter notes, followed by a half note and a quarter note.

Musical staff for the beginning of the violon part, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a series of eighth notes and quarter notes, followed by a half note and a quarter note.

Musical staff for the beginning of the violon part, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a series of eighth notes and quarter notes, followed by a half note and a quarter note.

Musical staff for the beginning of the violon part, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a series of eighth notes and quarter notes, followed by a half note and a quarter note.

Empty musical staff lines.

BELLEROPHON,

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat major or D minor). The second staff is an alto clef. The third and fourth staves are bass clefs. The fifth staff is a grand staff (treble and bass clefs). The music is written in a common time signature (C) and features a variety of rhythmic values including eighth and sixteenth notes, as well as rests. The notation includes stems, beams, and various ornaments.

The second system of the musical score consists of five staves, similar in layout to the first system. It begins with a treble clef and a key signature of one flat. The notation continues with complex rhythmic patterns and includes dynamic markings such as 'p' (piano) and 'f' (forte). The system concludes with a double bar line and repeat signs. The bottom of the system shows empty staves, indicating the end of the page's musical content.

TRAGÉDIE.
PALLAS, BELEROPHON.

PALLAS.

E s pere en ta valeur, Bellerophon, ef- pere, Pallas defc éd du Ciel pour t'offrir son fe-

BASSE-CONTINUE.

cours.

Déesse, en vain tu prens soin de mes jours, Quand la mort seule peut me

BASSE-CONTINUE.

Ton fort est marqué dans les Cieux, Viens, monte dans ce Char, & t'abandonne aux

BASSE-CONTINUE.

BELLEROPHON,

Dieux. PRELUDE.

This musical score is for the piece "Bellerophon" and includes a section titled "Dieux." and a "PRELUDE." The score is written for a piano and consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music is characterized by a steady, rhythmic accompaniment in the left hand and a more melodic line in the right hand. The prelude section is marked with a 'c' (crescendo) and features a series of ascending and descending eighth-note patterns. The "Dieux." section follows, continuing the rhythmic and melodic motifs. The score concludes with a final cadence on the tenth staff, followed by two empty staves at the bottom of the page.

The first system of music consists of five staves. The top staff is a vocal line in G major with a treble clef. The four staves below are instrumental accompaniment for strings and woodwinds, with various clefs and dynamics markings.

A set of five empty musical staves.

The second system of music consists of five staves. The top staff is a vocal line in G major with a treble clef. The four staves below are instrumental accompaniment for strings and woodwinds, with various clefs and dynamics markings.

A set of five empty musical staves.

On est obligé de mettre ce qui suit en triple simple faute de caractères.

BELLEROPHON,

CHOEUR DE PEUPLE DERRIERE LE THEATRE.

très-vif.

Quelle horreur! quel affreux ravage!

Quelle horreur!

très-vif.

Quelle horreur! quel affreux ravage!

Quelle horreur!

très-vif.

Quelle horreur! quel affreux ravage!

Quelle horreur!

très-vif.

Quelle horreur! quel affreux ravage!

Quelle horreur!

très-vif.

VIOLONS.

très-vif.

très-vif.

très-vif.

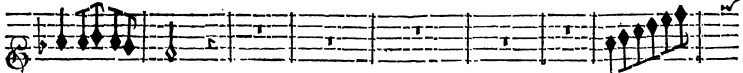
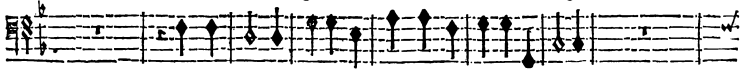
très-vif.

très-vif.

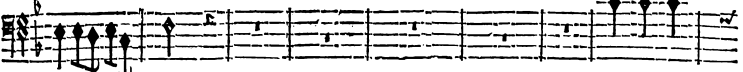
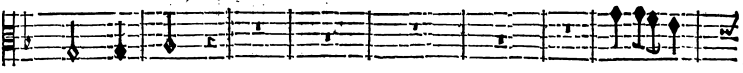
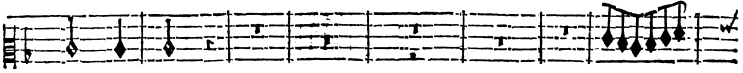
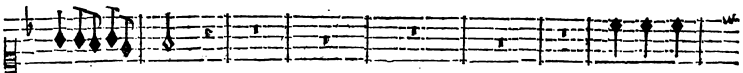
BASSE DE VIOLON.

très-vif.

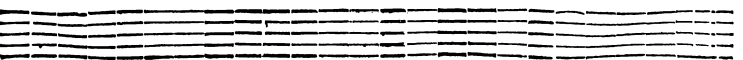
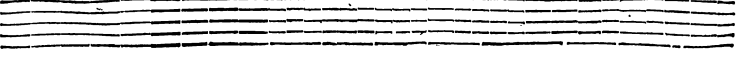
BASSE-CONTINUE.



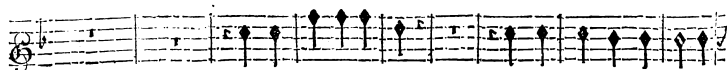
VIOLONS.



BASSE-CONTINUE.



BELLEROPHON.



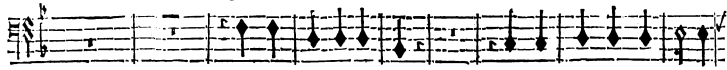
Quelle horreur! .ij, Quelle horreur! quel affreux ra-



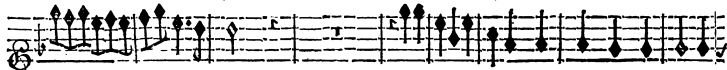
Quelle horreur! .ij, Quelle horreur! quel affreux ra-



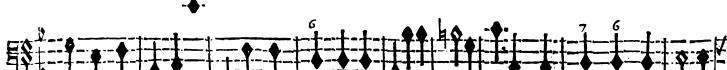
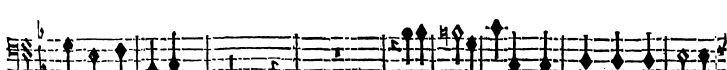
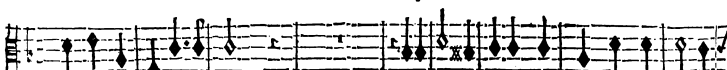
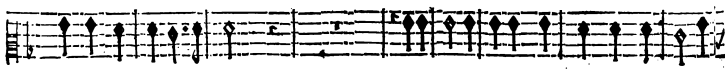
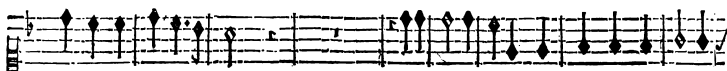
Quelle horreur! .ij, Quelle horreur! quel affreux ra-



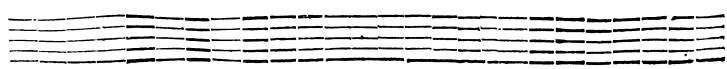
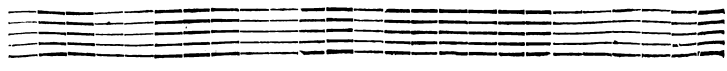
Quelle horreur! .ij, Quelle horreur! quel affreux ra-



VIOLONS.

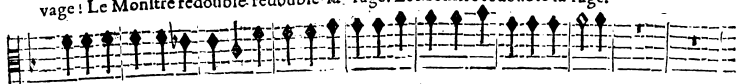


BASSE-CONTINUE.





vage! Le Monstre redouble redouble fa rage. Le Monstre redouble fa rage.



vage! Le Monstre redouble redouble fa rage. Le Monstre redouble fa rage.



vage! Le Monstre redouble redouble fa rage. Le Monstre redouble fa rage.



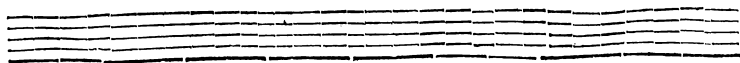
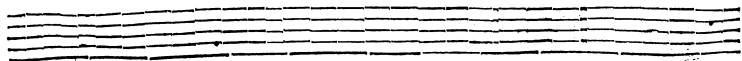
vage! Le Monstre redouble redouble fa rage. Le Monstre redouble fa rage.



VIOLONS.



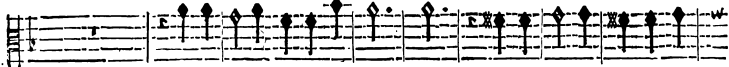
BASSE-CONTINUE.



BELLEROPHON,



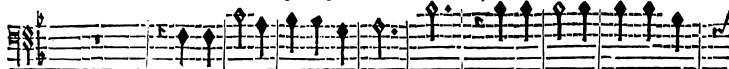
Un Heros s'expose pour nous, Dieux, souste- nez son bras, & con-



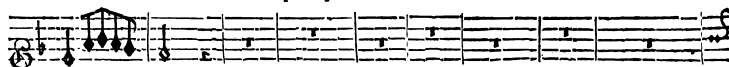
Un Heros s'expose pour nous, Dieux, souste- nez son bras, & con-



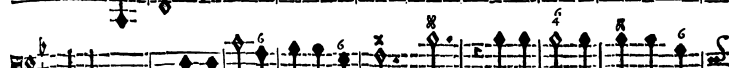
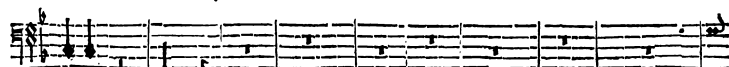
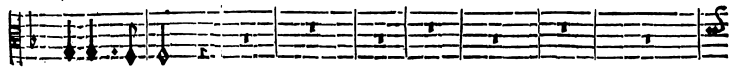
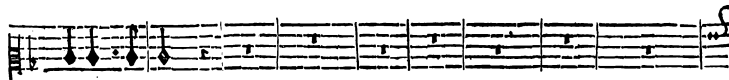
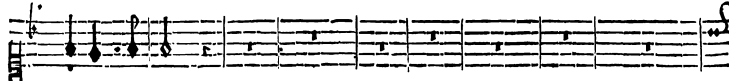
Un Heros s'expose pour nous, Dieux, souste- nez son bras, & con-



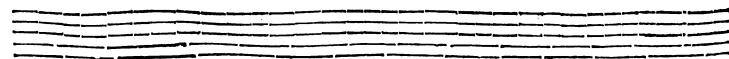
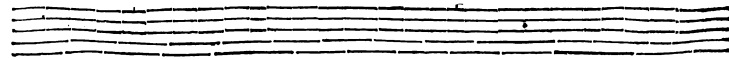
Un Heros s'expose pour nous, Dieux, souste- nez son bras, & con-



VIOLONS.



BASSE-CONTINUE.

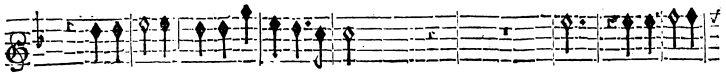


duifez fes coups. Un Heros s'expose pour nous, Dieux,
 duifez fes coups. Un Heros s'expose pour nous, Dieux,
 duifez fes coups. Un Heros s'expose pour nous, Dieux,
 duifez fes coups. Un Heros s'expose pour nous, Dieux,

VIOLONS.

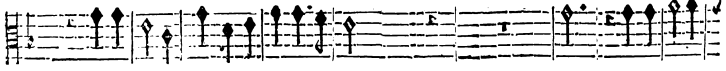
BASSE-CONTINUE.

BELLEROPHON,



soutenez son bras, & conduifez les coups.

Dieux, soutenez son



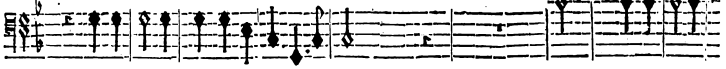
soutenez son bras, & conduifez les coups.

Dieux, soutenez son



soutenez son bras, & conduifez les coups.

Dieux, soutenez son

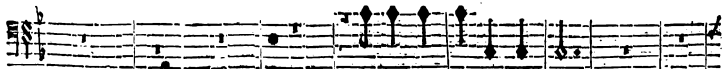
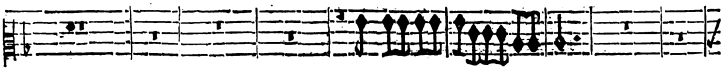


soutenez son bras, & conduifez les coups.

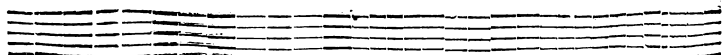
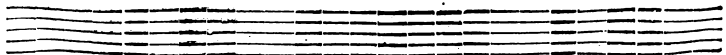
Dieux, soutenez son



VIOLONS.



BASSE-CONTINUE.



A musical staff in treble clef with a key signature of one flat. It contains a series of notes and rests, starting with a half note followed by several quarter notes.

bras, & cōduisez les coups.

A musical staff in treble clef, similar to the first staff, containing notes and rests.

bras, & cōduisez les coups.

A musical staff in treble clef, similar to the previous staves, containing notes and rests.

bras, & cōduisez les coups.

A musical staff in treble clef, similar to the previous staves, containing notes and rests.

bras, & cōduisez les coups.

A musical staff in treble clef, similar to the previous staves, containing notes and rests.

VIOLONS.

A musical staff in treble clef, similar to the previous staves, containing notes and rests.

A musical staff in treble clef, similar to the previous staves, containing notes and rests.

A musical staff in treble clef, similar to the previous staves, containing notes and rests.

A musical staff in treble clef, similar to the previous staves, containing notes and rests.

A musical staff in treble clef, similar to the previous staves, containing notes and rests.

BASSE-CONTINUE.

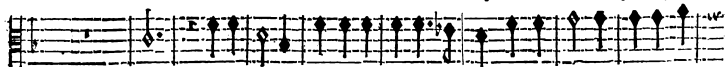
An empty musical staff with five lines.

An empty musical staff with five lines.

BELLEROPHON,



Dieux: soutenez son bras & conduifez ses coups. Un Heros s'expose pour



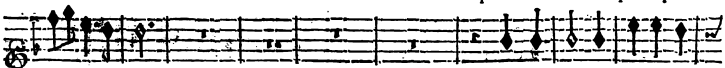
Dieux: soutenez son bras & conduifez ses coups. Un Heros s'expose pour



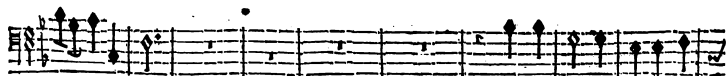
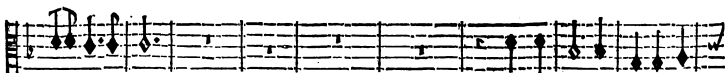
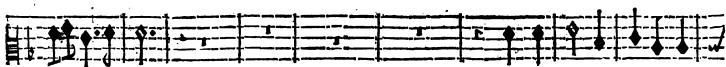
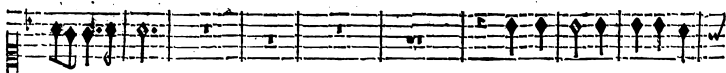
Dieux: soutenez son bras & conduifez ses coups. Un Heros s'expose pour



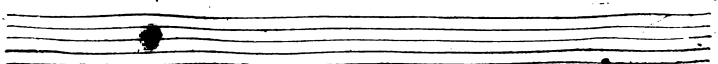
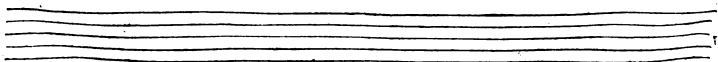
Dieux: soutenez son bras & conduifez ses coups. Un Heros s'expose pour



VIOLONS.



BASSE-CONTINUE.





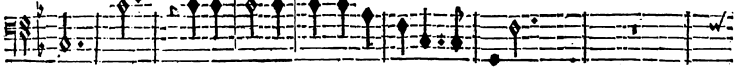
nous. Dieux! soutenez son bras & conduitez ses coups,



nous. Dieux! soutenez son bras & conduitez ses coups,



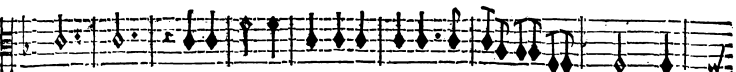
nous. Dieux! soutenez son bras & conduitez ses coups,



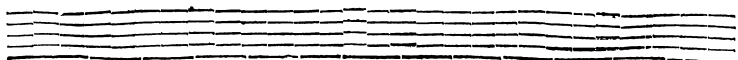
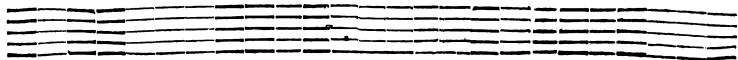
nous. Dieux! soutenez son bras & conduitez ses coups,



VIOLONS.



BASSE-CONTINUE.



BELLEROPHON,

Le Maître est dé-

Le Maître est dé-

Le Maître est dé-

Le Maître est dé-

VIOLONS.

BASSE-CONTINUE.



fait Quelle gloire: Bellerophon remporte la victoi- re.



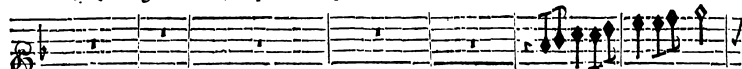
fait Quelle gloire: Bellerophon remporte la victoi- re.



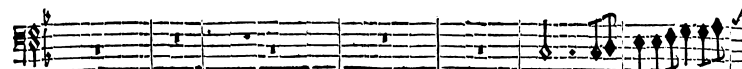
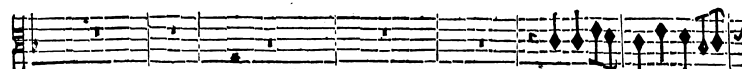
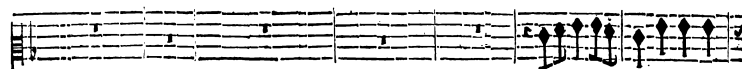
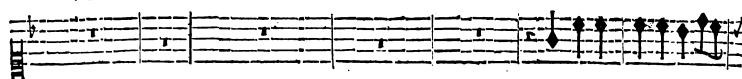
fait, Quelle gloire: Bellerophon remporte la victoi- re.



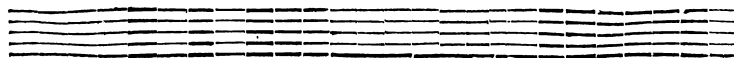
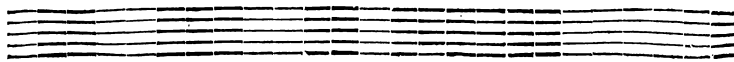
fait, Quelle gloire: Bellerophon remporte la victoi- re.



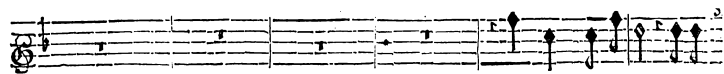
VIOLONS.



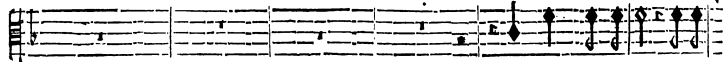
BASSE-CONTINUE.



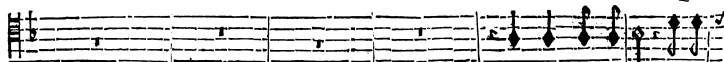
BELLEROPHON,



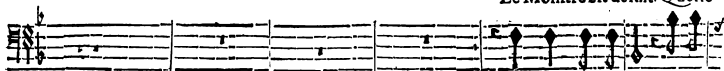
Le Monstre est défait. Quelle



Le Monstre est défait. Quelle



Le Monstre est défait. Quelle



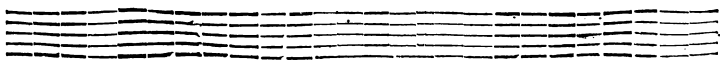
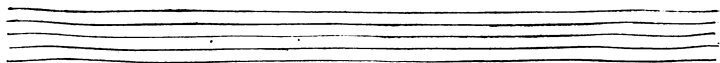
Le Monstre est défait. Quelle



V I O L O N S .

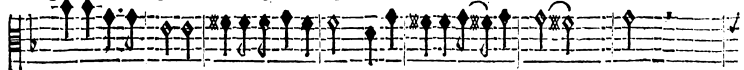


BASSE-CONTINUE.





gloire! Quelle gloire! Bellerophon remporte remporte la vi-ctoi-re.



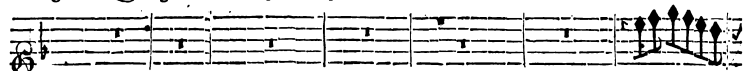
gloire! Quelle gloire! Bellerophon remporte remporte la vi-ctoi-re.



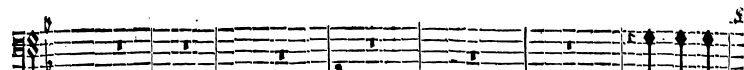
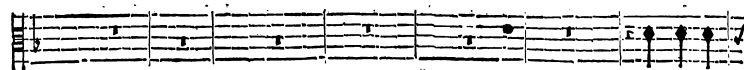
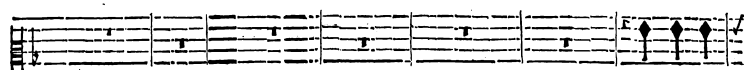
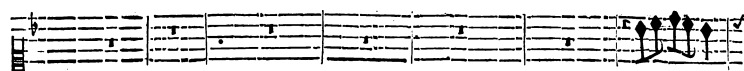
gloire! Quelle gloire! Bellerophon remporte la victoire. la vi-ctoi-re.



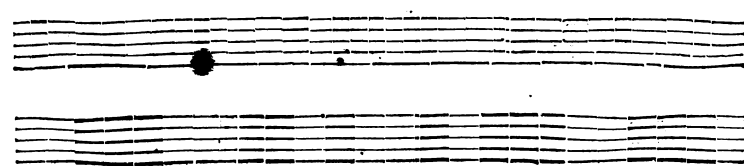
gloire! Quelle gloire! Bellerophô remporte la victoi-re.



V I O L O N S.



BASSE-CONTINUE.



BELLEROPHON,



Bellerophon rempor- terempote la victoi- re.



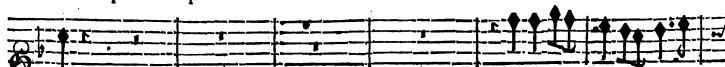
Bellerophon remporte la victoire. la victoi- re.



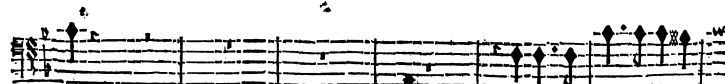
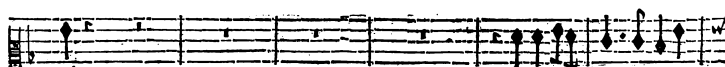
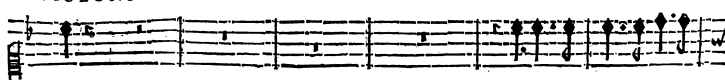
Bellerophon remporte la victoire. la victoi- re.



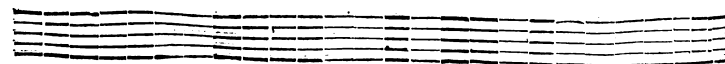
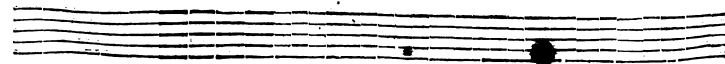
Bellerophon remporte la victoi- re.



VIOLONS.



BASSE-CONTINUE.



Bellerophon remporte remporte la victoi- re.

Bellerophon remporte la victoire. la victoi- re.

Bellerophon remporte la victoire. la victoi- re.

Bellerophon remporte la victoi- re.

VIOLONS.

BASSE-CONTINUE.

BELLEROPHON,
ENTR'ACTE.

MENÜET.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is a bass clef with a 3/4 time signature. The third and fourth staves are also bass clefs with a 3/4 time signature. The fifth staff is a bass clef with a 3/4 time signature. The music is a minuet, characterized by its 3/4 time signature and simple, elegant melody.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned between the first and second systems of music.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is a bass clef with a 3/4 time signature. The third and fourth staves are also bass clefs with a 3/4 time signature. The fifth staff is a bass clef with a 3/4 time signature. The music continues from the first system, maintaining the same key signature and time signature.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned at the bottom of the page.

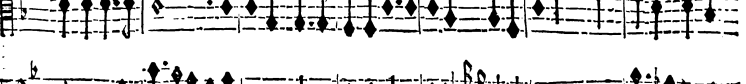
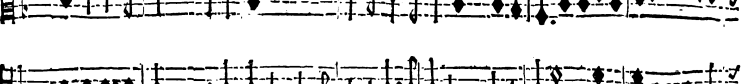
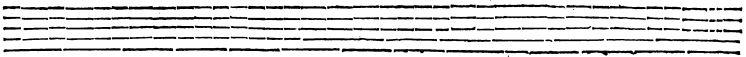
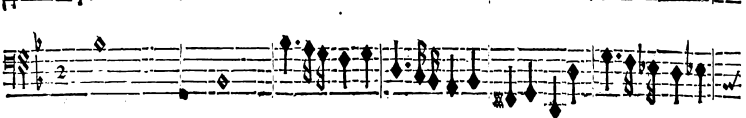
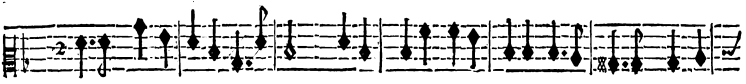
FIN DU QUATRIÈME ACTE.



ACTE CINQUIÈME.
SCÈNE PREMIÈRE.



PRELUDE.



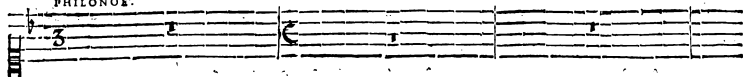
BELLEROPHON;

This musical score is arranged in ten systems, each consisting of five staves. The notation includes treble clefs on the first staff of each system and bass clefs on the second and fourth staves. The music features a variety of note values, including eighth and sixteenth notes, as well as rests and bar lines. The score is presented in a clear, black-and-white format, typical of a printed musical manuscript.

TRAGÉDIE.
LE ROY, PHILONOE.

127

PHILONOE.



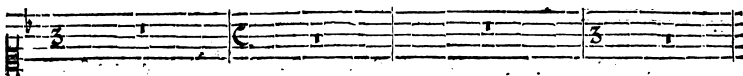
LE ROY.



Preparez vos châs d'alle- gresse, Peuple, c'est en ce lieu que pour nostre bon-



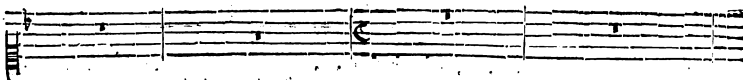
BASSE-CONTINUE.



heur Pallas doit rame- ner un illustre vainqueur Que le Ciel pour é- poux destine à la Prin-



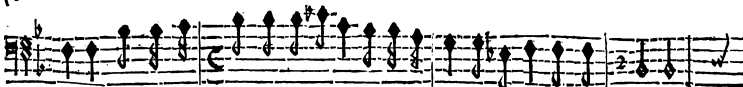
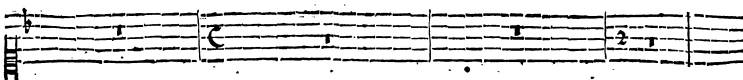
BASSE-CONTINUE.



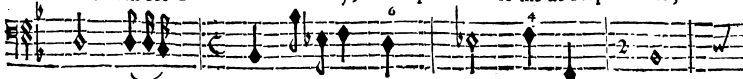
cesse. En- fin nos vœux ont réuf- si, Un Oracle con- fus faisoit nostre infor-



BASSE-CONTINUE.

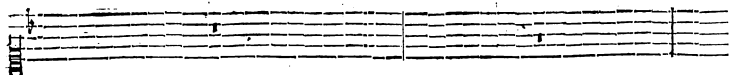


tune; Mais cet O- racle est éclaircy, Bellerophon est le fils de Nep- tune,

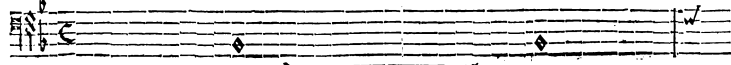


BASSE-CONTINUE.

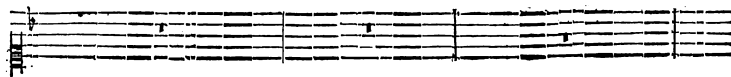
BELLEROPHON,



Pour nous le declarer dans son Temple à nos yeux Ce Dieu des mers vient de pa-



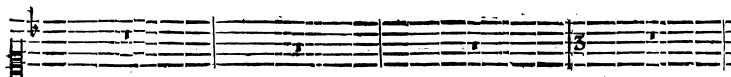
BASSE-CONTINUE.



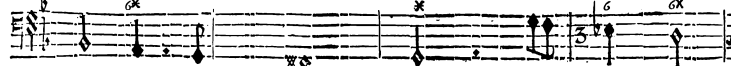
roistre, Luy-mesme pour son sang a daigné reconnoître Ce Heros glori-



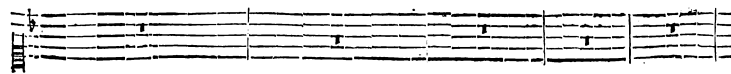
BASSE-CONTINUE.



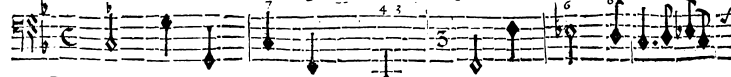
eux. D'une Nymphe jalouse il craignit la colere, Et quād Bellerophon receur de luy le



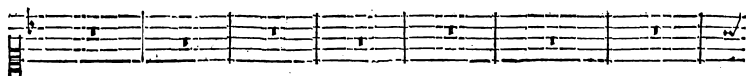
BASSE-CONTINUE.



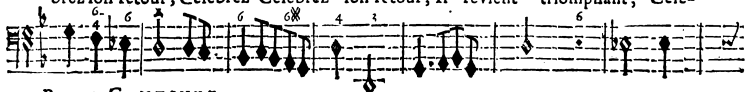
jour, Il voulut que Glaucus feignist d'estre son pere; Il revient triomphant, cele-



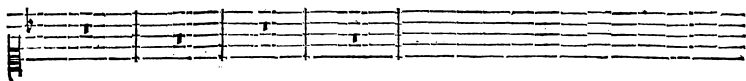
BASSE-CONTINUE.



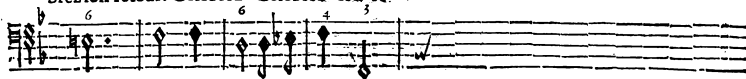
brez son retour, Celebrez Celebrez son retour, Il revient triomphant, Cele-



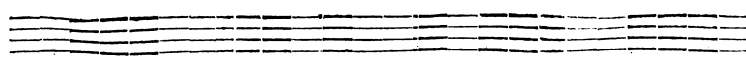
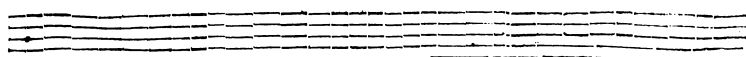
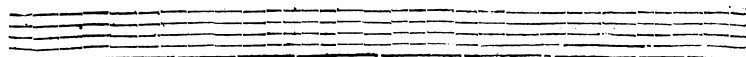
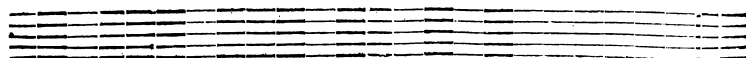
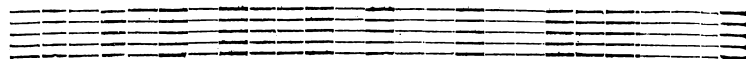
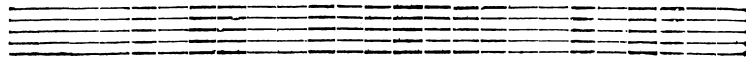
BASSE-CONTINUE.



brez son retour. Celebrez Celebrez son re-



BASSE-CONTINUE.



BELLEROPHON,

CHOEUR DE PEUPLE.

First musical staff for the choir, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes.

Viens, digne sang des Dieux, jouir de ta victoire. Viens, viens, digne

Second musical staff for the choir, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes.

Viens, digne sang des Dieux, jouir de ta victoire. Viens, viens, digne

Third musical staff for the choir, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes.

Viens, digne sang des Dieux, jouir de ta victoire. Viens, viens, digne

Fourth musical staff for the choir, featuring a bass clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth and quarter notes.

tour. Viens, digne sang des Dieux, jouir de ta victoire, Viens, viens, digne

Fifth musical staff for the choir, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes.

VIOLONS.

First musical staff for the violins, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Second musical staff for the violins, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Third musical staff for the violins, featuring a bass clef, a key signature of one flat (Bb), and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Fourth musical staff for the violins, featuring a bass clef, a key signature of one flat (Bb), and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Fifth musical staff for the violins, featuring a bass clef, a key signature of one flat (Bb), and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

BASSE-CONTINUE.

First musical staff for the basso continuo, consisting of five empty staves.

Second musical staff for the basso continuo, consisting of five empty staves.



sang des Dieux, jouir de ta victoire, Chacun est charmé de ta gloire, Chacun est char-



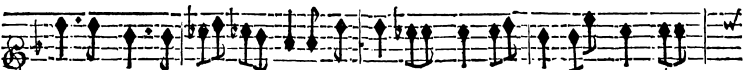
sang des Dieux, jouir de ta victoire, Chacun est charmé de ta gloire, Chacun est char-



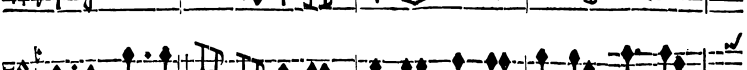
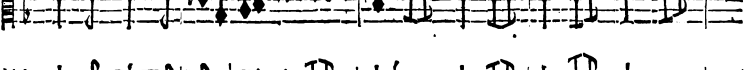
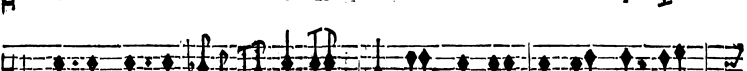
sang des Dieux, jouir de ta victoire, Chacun est charmé de ta gloire, Chacun est char-



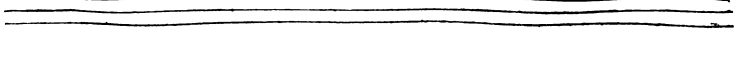
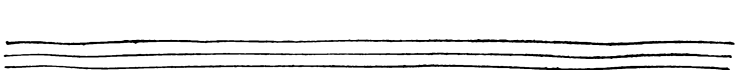
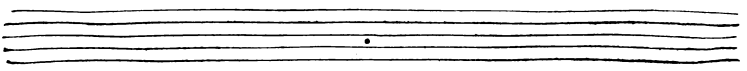
sang des Dieux, jouir de ta victoire, Chacun est charmé de ta gloire, Chacun est char-



VIOLONS.



BASSE-CONTINUE.



BELLEROPHON,

First musical staff for Soprano voice, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The lyrics 'mé de ta gloi-' are written below the first four notes.

ré, Et pour chanter tes grands exploits Nous allons

Second musical staff for Alto voice, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The lyrics 'mé de ta gloi-' are written below the first four notes.

ré, Et pour chanter tes grands exploits Nous allons

Third musical staff for Tenor voice, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The lyrics 'mé de ta gloi-' are written below the first four notes.

ré, Et pour chanter tes grands exploits Nous allons

Fourth musical staff for Bass voice, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a half note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4. The lyrics 'mé de ta gloi-' are written below the first four notes.

ré, Et pour chanter tes grands exploits Nous allons

Fifth musical staff for Violins, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The lyrics 'mé de ta gloi-' are written below the first four notes.

VIOLONS,

Sixth musical staff for Violins II, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The lyrics 'mé de ta gloi-' are written below the first four notes.

Seventh musical staff for Violins III, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The lyrics 'mé de ta gloi-' are written below the first four notes.

Eighth musical staff for Violins IV, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The lyrics 'mé de ta gloi-' are written below the first four notes.

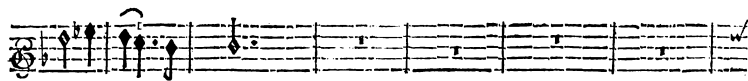
Ninth musical staff for Violas, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The lyrics 'mé de ta gloi-' are written below the first four notes.

Tenth musical staff for Cellos and Double Basses, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a half note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4. The lyrics 'mé de ta gloi-' are written below the first four notes.

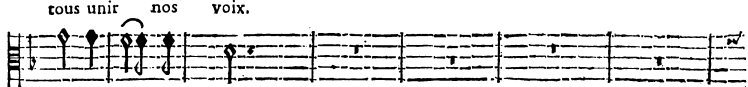
BASSE-CONTINUE.

Eleventh musical staff, which is empty, intended for the Bass Continuo.

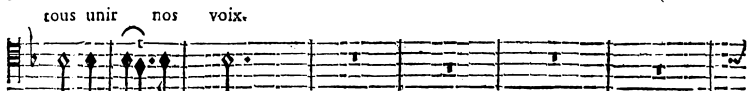
Twelfth musical staff, which is empty, intended for the Bass Continuo.



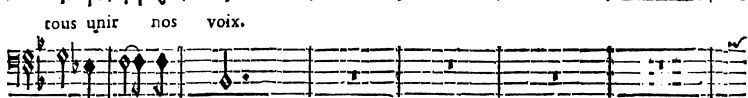
tous unir nos voix.



tous unir nos voix.



tous unir nos voix.

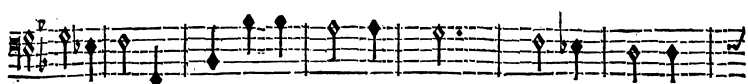
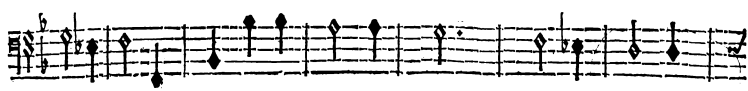
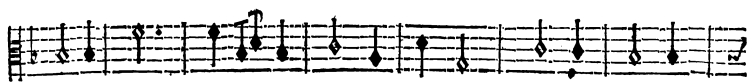


tous unir nos voix.

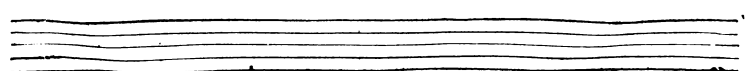
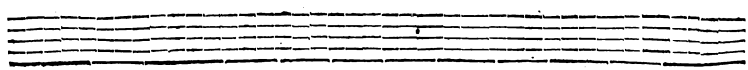


tous unir nos voix.

VIOLONS.



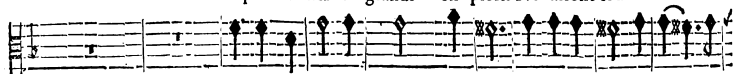
BASSE-CONTINUE.



BELLEROPHON,



Et pour chanter tes grands ex-ploits No^s allons tous unir nos



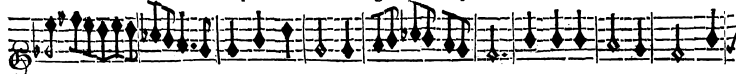
Et pour chanter tes grands exploits Nous allons tous unir nos



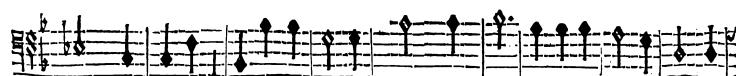
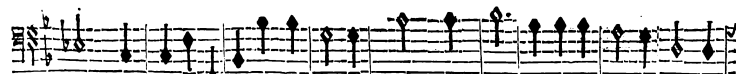
Et pour chanter tes grands exploits Nous allons tous unir nos



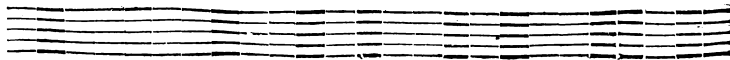
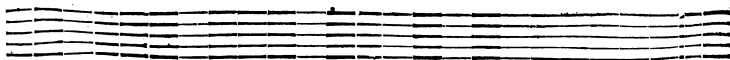
Et pour chanter tes grands exploits Nous allons tous unir nos



V I O L O N S.



BASSE-CONTINUE.





voix. Et pour chanter .ij, tes grāds exploits Nous allons tous u-



voix. Et pour chanter .ij, tes grāds exploits Nous allons tous u-



voix. Et pour chanter .ij, tes grāds exploits Nous allons tous u-



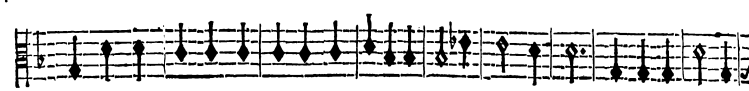
voix. Et pour chanter .ij, tes grāds exploits Nous allons tous u-



voix. Et pour chanter .ij, tes grāds exploits Nous allons tous u-

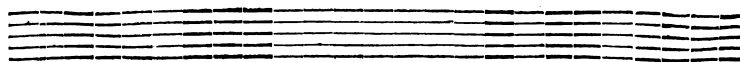
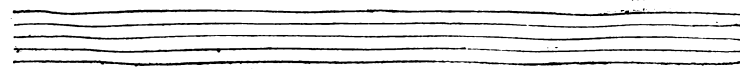
V I O L O N S.







BASSE-CONTINUE.

BELLEROPHON.

nir nos voix. Et pour chanter tes grands exploits, Nous allons tous u-

nir nos voix. Et pour chanter tes grands ex- ploits, Nous allons tous u-

nir nos voix. Et pour chanter tes grands ex- ploits, Nous allons tous u-

nir nos voix. Et pour chanter tes grands ex- ploits, Nous allons tous u-

V I O L O N S.

BASSE-CONTINUE.

T R A G E D I E.

nir nos voix. Et pour chā-

nir nos voix. Et pour chā-

nir nos voix. Et pour chā-

nir nos voix. Et pour chā-

nir nos voix. Et pour chā-

V I O L O N S.

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

BELLEROPHON,



ter tes grands exploits, Nous allons tous unir nos voix.



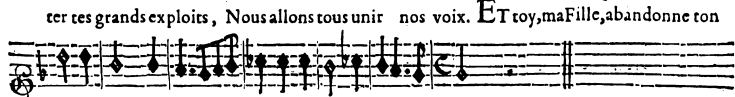
ter tes grands exploits, Nous allons tous unir nos voix.



ter tes grands exploits, Nous allons tous unir nos voix.

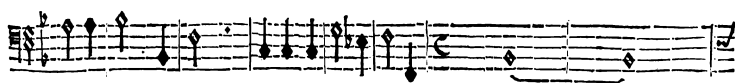
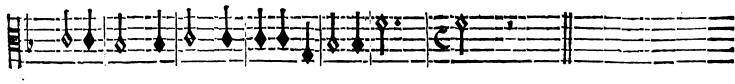
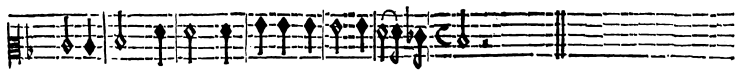


ter tes grands exploits, Nous allons tous unir nos voix. LE ROY.

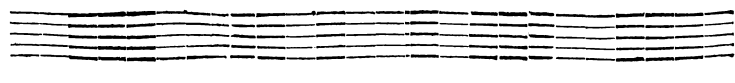
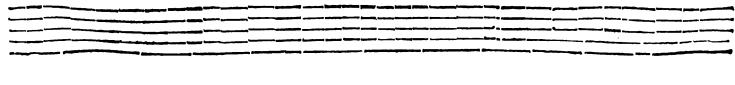


ter tes grands exploits, Nous allons tous unir nos voix. ET toy, ma Fille, abandonne ton

VIOLONS.



BASSE-CONTINUE.



ame Aux transports de ta flâme, Bellerophon t'est donné pour Ef-

BASSE-CONTINUE.

PHILONOE.

Après tant de rudes al- larmes, Pouvons-nous trop goûter les

poux.

BASSE-CONTINUE.

charmes D'un changement si doux?

Qu'il est grand ce He- ros, qui ne voit point d'ob-

BASSE-CONTINUE.

Pour tout

stacles, Que le Sort contre luy ne forme vaine- ment:

BASSE-CONTINUE.

BELLEROPHON,

vaincre il suffit qu'un Heros soit Amant, La va- leur & l'amour font toujours des mi-

BASSE-CONTINUE.

ra- cles. Pour tout vaincre il suf- fit qu'un He- ros soit A- mant, La va-

BASSE-CONTINUE,

leur & l'a- mour font tou- jours des mi- ra- cles. La va-

La va- leur & l'a-

BASSE-CONTINUE.

leur & l'a- mour La va- leur & l'amour font toujours des mi- ra- cles. La va-

mour La va- leur La va- leur & l'amour font toujours des mi- ra- cles. La va-

BASSE-CONTINUE.

leur & l'a-mour font toujours des mi-ra-cles. La va-leur & l'a-mour font tou-

leur & l'a-mour font toujours des mi-ra-cles. La va-leur & l'a-mour font tou-

BASSE-CONTINUE.

jours des mi-ra-cles.

jours des mi-ra-cles.

BASSE-CONTINUE.

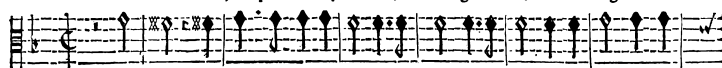
BELLEROPHON,

CHOEUR DE PEUPLE.



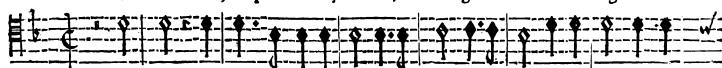
First musical staff for the chorus, featuring a treble clef, common time signature, and a series of notes and rests.

O Jour! .ij. pour la Lycie à jamais glorieux, Où le sang de nos



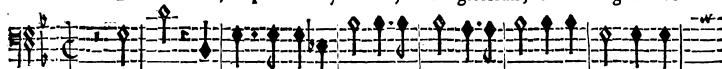
Second musical staff for the chorus, featuring a treble clef, common time signature, and a series of notes and rests.

O Jour! .ij. pour la Lycie à jamais glorieux, Où le sang de nos



Third musical staff for the chorus, featuring a treble clef, common time signature, and a series of notes and rests.

O Jour! .ij. pour la Lycie à jamais glorieux, Où le sang de nos



Fourth musical staff for the chorus, featuring a treble clef, common time signature, and a series of notes and rests.

O Jour! .ij. pour la Lycie à jamais glorieux, Où le sang de nos



Fifth musical staff for the chorus, featuring a treble clef, common time signature, and a series of notes and rests.

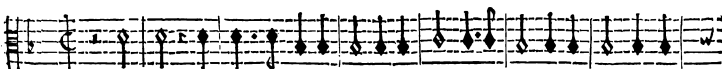
VIOLONS.



First musical staff for the violins, featuring a treble clef, common time signature, and a series of notes and rests.



Second musical staff for the violins, featuring a treble clef, common time signature, and a series of notes and rests.



Third musical staff for the violins, featuring a treble clef, common time signature, and a series of notes and rests.

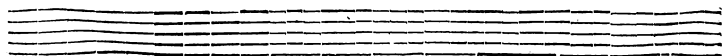


Fourth musical staff for the violins, featuring a treble clef, common time signature, and a series of notes and rests.

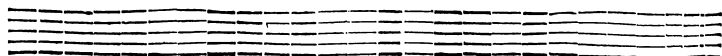


Fifth musical staff for the violins, featuring a treble clef, common time signature, and a series of notes and rests.

BASSE-CONTINUE.



Empty musical staff for the bass continuo, consisting of five horizontal lines.



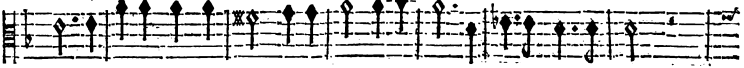
Empty musical staff for the bass continuo, consisting of five horizontal lines.

TRAGÉDIE.

153



Rois s'unît au fang des Dieux. Où le fang de nos Roys s'unît au fang des Dieux.



Rois s'unît au fang des Dieux. Où le fang de nos Roys s'unît au fang des Dieux.



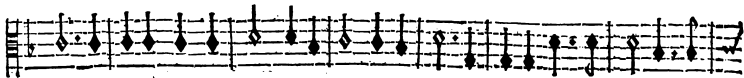
Rois s'unît au fang des Dieux. Où le fang de nos Roys s'unît au fang des Dieux.



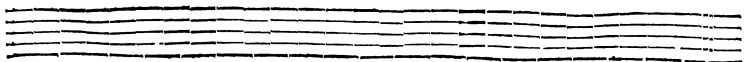
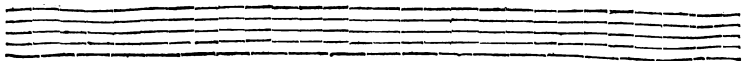
Rois s'unît au fang des Dieux. Où le fang de nos Roys s'unît au fang des Dieux.



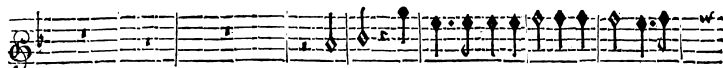
VIOLONS.



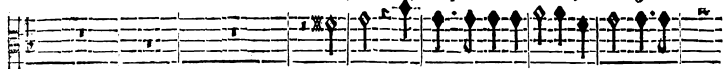
BASSE-CONTINUE.



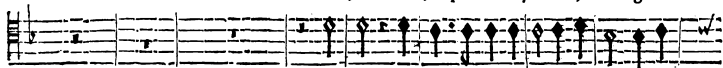
BELLEROPHON,



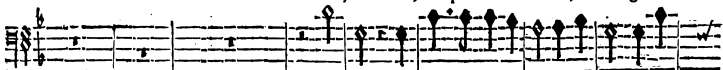
O jour! O jour! pour la Licie à jamais glori-



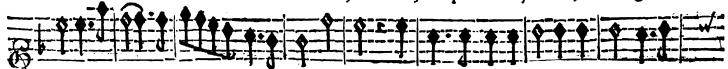
O jour! .ij. pour la Lycie à jamais glori-



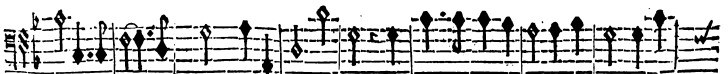
O jour! O jour! pour la Licie à jamais glori-



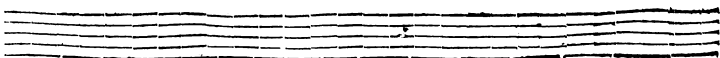
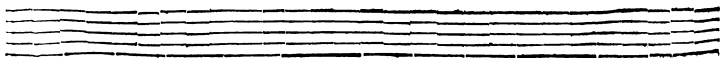
O jour! O jour! pour la Lycie à jamais glori-



VIOLONS.

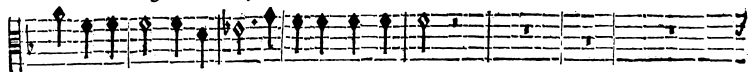


BASSE-CONTINUE.





eux Où le sang de nos Roys s'unit au sang des Dieux.



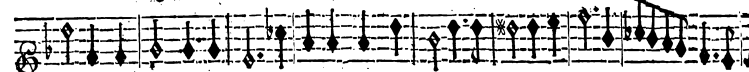
eux Où le sang de nos Roys s'unit au sang des Dieux.



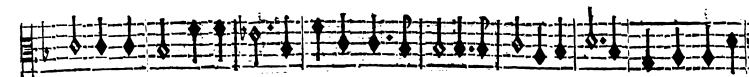
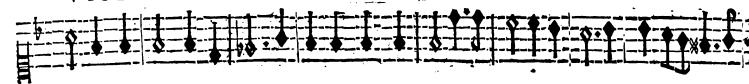
eux Où le sang de nos Roys s'unit au sang des Dieux.



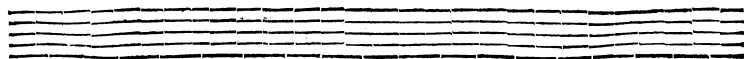
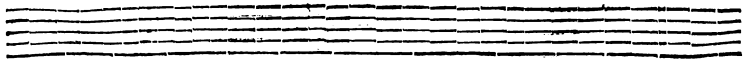
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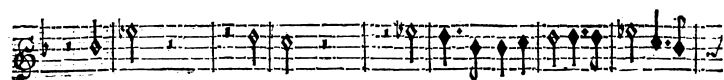
VIOLONS.



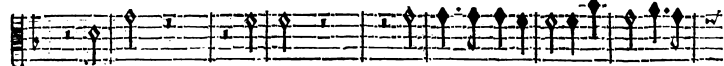
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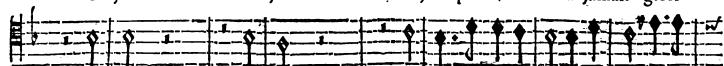
BELLEROPHON,



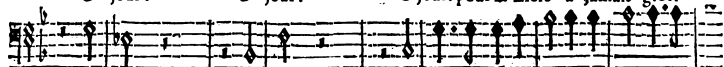
O jour! O jour! O jour! pour la Licie à jamais glori-



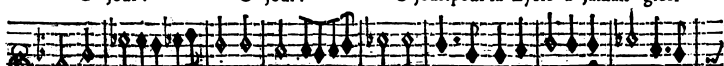
O jour! O jour! O jour! pour la Licie à jamais glori-



O jour! O jour! O jour! pour la Licie à jamais glori-



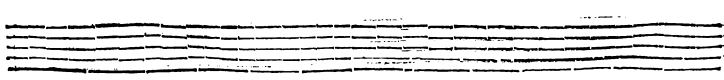
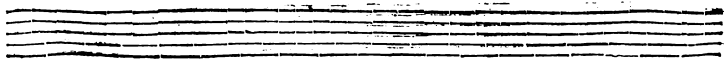
O jour! O jour! O jour! pour la Lycie à jamais glori-



VIOLONS.

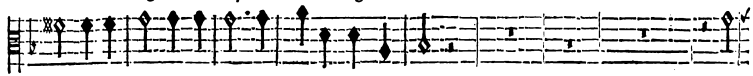


BASSE-CONTINUE.

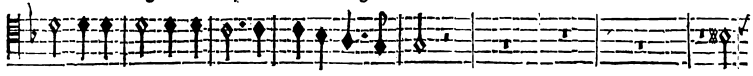




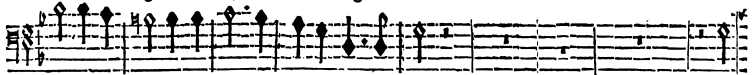
eux Où le fang de nos Roys s'unit au fang des Dieux. O



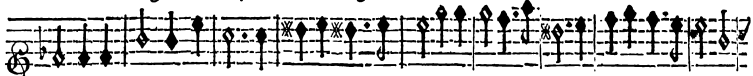
eux Où le fang de nos Roys s'unit au fang des Dieux. O



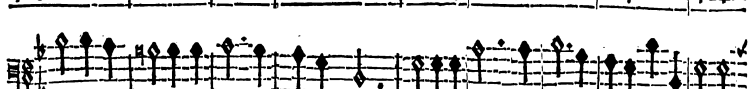
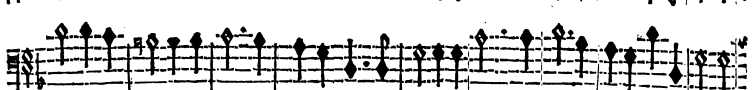
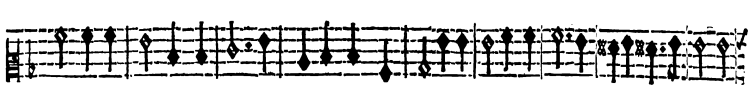
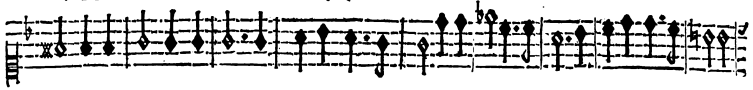
eux Où le fang de nos Roys s'unit au fang des Dieux. O



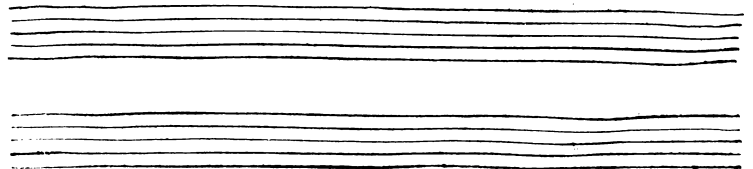
eux Où le fang de nos Roys s'unit au fang des Dieux. O



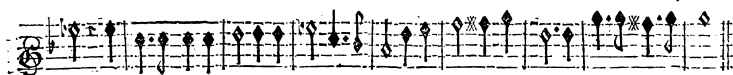
V I O L O N S.



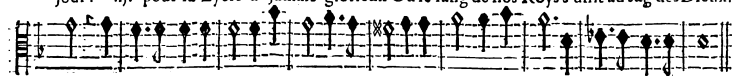
BASSE-CONTINUE.



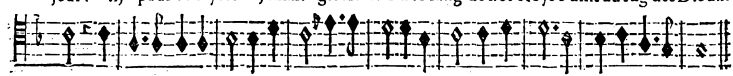
BELLEROPHON.



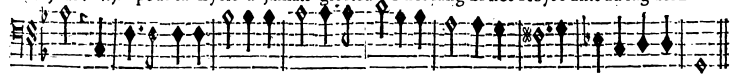
jour! ij. pour la Lycie à jamais glorieux Où le sang de nos Roys s'unit au sâg des Dieux.



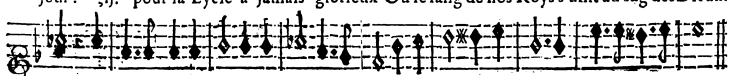
jour! ij. pour la Lycie à jamais glorieux Où le sang de nos Roys s'unit au sâg des Dieux.



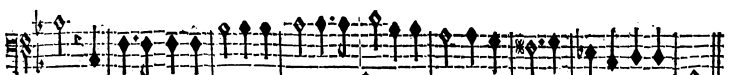
jour! ij. pour la Lycie à jamais glorieux Où le sang de nos Roys s'unit au sâg des Dieux.



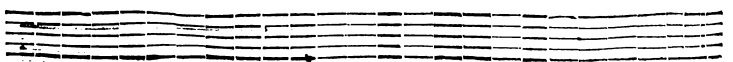
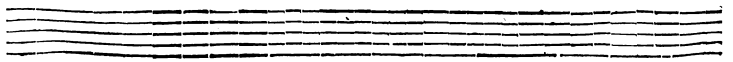
jour! ij. pour la Lycie à jamais glorieux Où le sang de nos Roys s'unit au sâg des Dieux.



VIOLONS.



BASSE-CONTINUE.



SCÈNE II.

LE ROY, STENOBEË, PHILONOE,
ARGIE, CHOEUR DE PEUPLE.

STENOBEË.

PHILONOE.

LE ROY.

Venez-vous partager l'allégresse pu- blique? Enfin pour nous le Ciel s'explique, Nep-

BASSE CONTINUE.

Je fçay tout. Dieux cru- els, vo⁹ l'avez donc per-

tune a recon- nu Bellerophon pour fils.

BASSE CONTINUE.

mis?

C'est luy feul, il est vray, qui fait mon defef-

Bellerophon cause-t'il cette plainte?

BASSE CONTINUE.

BELLEROPHON,

poir : Du plus brillant a- mour j'eus pour luy l'ame atteinte, Et pour toucher son

BASSE-CONTINUE.

cœur j'ay manqué de pou- voir, Toujourns l'in- grat dédaigna ma tendresse; Preste à luy voir en-

BASSE-CONTINUE.

fin épouser la Prin- cesse, J'ay voulu renverser vos odieux pro-

BASSE-CONTINUE.

jets. Amifodar m'aimoit, j'ay fait agir ses Charmes, Et le Mōstre par luy remplissant tout d'al-

BASSE-CONTINUE.

larmes, N'a verité que pour moy le sang de vos Su- jets.

Le Traistre! qu'on l'ar-

BASSE-CONTINUE.

Il s'est mis par la fuite A couvert de vostre pourfuite; Mais il traîne avec luy son

reste.

BASSE-CONTINUE.

BELLEROPHON,

crime & son amour. J'ay preven-

Quoy! le Ciel souffre encor que vous voyez le jour?

BASSE-CONTINUE.

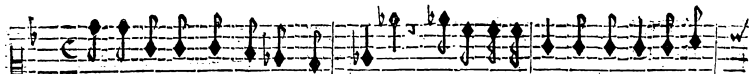
nu tout ce que peut sa haine. La justice que je me rends M'a fait par le poi-

son mettre fin à ma peine. Je le sens qui dés- ja coule de veine en veine, Désja le

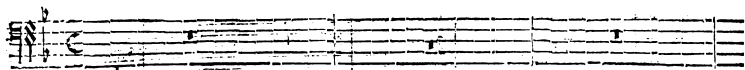
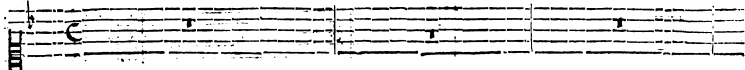
BASSE-CONTINUE.

son mettre fin à ma peine. Je le sens qui dés- ja coule de veine en veine, Désja le

BASSE-CONTINUE.



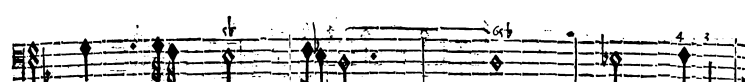
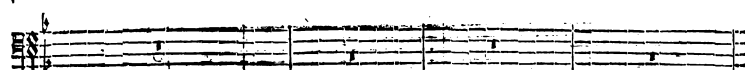
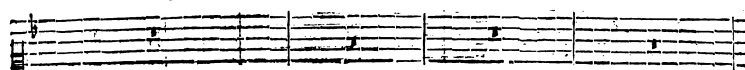
jour se cache à mes regards mourans. Vous, de qui la rigueur m'a toujours pour sui-



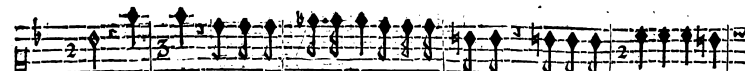
BASSE-CONTINUE.



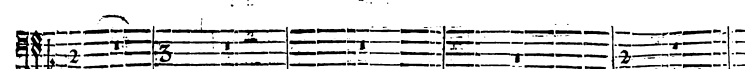
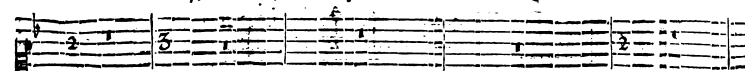
vic Avec les plus fustes traits, Dieux inhumains, j'abandonne la vie; Êtes-vous satis-



BASSE-CONTINUE.



faits? Et toy, cruel Amour, reçois une Victime Que tu cherchois à t'immo-



BASSE-CONTINUE.

BELLEROPHON,

ler; Je meurs pour expier le crime Des feux dont tu m'as fait brû- ler. Je n'ay

BASSE-CONTINUE.

pû m'affran- chir de ton barbare empire, Qu'en renonçant au jour; Voy mes derniers sou-

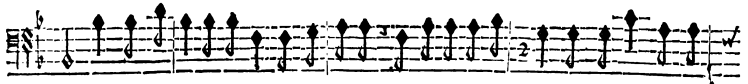
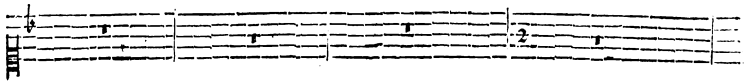
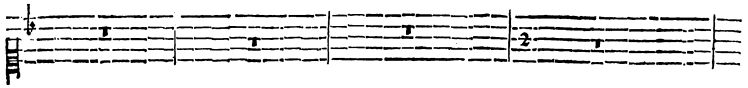
BASSE-CONTINUE.

pirs, Impitoyable Amour j'ex- pire.

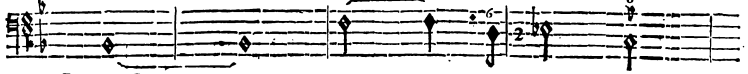
Quelex- cés de fureur !

Sa mort en est le

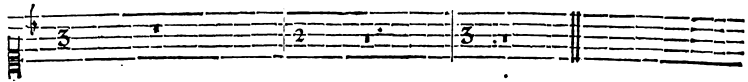
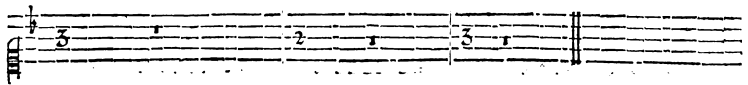
BASSE-CONTINUE.



prix; Mais oublions & son crime & sa peine, Voicy Bellerophon que Pallas nous ra-



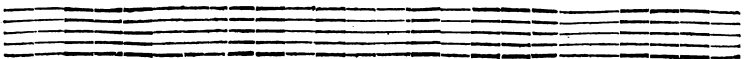
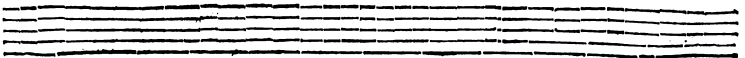
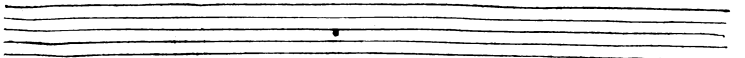
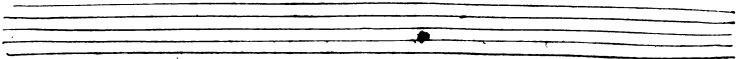
BASSE-CONTINUE.



mene, Son triomphe doit seul occuper nos Esprits.



BASSE-CONTINUE.



BELLEROPHON,
SCENE III.

Musical staff for Trompettes, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

TROMPETTES.

Musical staff for Trompettes, continuing the rhythmic patterns from the previous staff.

Musical staff for Trompettes, continuing the rhythmic patterns.

Musical staff for Trompettes, continuing the rhythmic patterns.

Musical staff for Tymbales, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

TYMBALES.

Musical staff for Tymbales, continuing the rhythmic patterns.

BASSE DE VIOLON ET CONTINUE.

Musical staff for Basses de Violon et Continue, featuring a bass clef, a 3/4 time signature, and a key signature of one sharp (F#). The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

VIOLONS.

Musical staff for Violons, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical staff for Violons, continuing the rhythmic patterns.

Musical staff for Violons, continuing the rhythmic patterns.

Musical staff for Basses de Violon et Continue, continuing the rhythmic patterns.

Musical staff for Basses de Violon et Continue, continuing the rhythmic patterns.

BASSE DE VIOLON ET CONTINUE.

Musical staff for Violons, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various note values and rests. Dynamics markings include *p* and *f*. The staff is labeled "VIOLONS." below it.

Musical staff for Violons, continuing the melodic line from the previous staff. It features a treble clef and a key signature of one flat. Dynamics markings include *p* and *f*.

Musical staff for Violons, continuing the melodic line. It features a treble clef and a key signature of one flat. Dynamics markings include *p* and *f*.

Musical staff for Violons, continuing the melodic line. It features a treble clef and a key signature of one flat. Dynamics markings include *p* and *f*.

Musical staff for Tymballes, featuring a bass clef and a key signature of one flat. The staff contains a rhythmic accompaniment with various note values and rests. Dynamics markings include *p* and *f*.

Musical staff for Basse de Violon et Continue, featuring a bass clef and a key signature of one flat. The staff contains a rhythmic accompaniment with various note values and rests. Dynamics markings include *p* and *f*. The staff is labeled "BASSE DE VIOLON ET CONTINUE." below it.

Musical staff for Trompettes, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various note values and rests. Dynamics markings include *p* and *f*. The staff is labeled "TROMPETTES." below it.

Musical staff for Trompettes, continuing the melodic line. It features a treble clef and a key signature of one flat. Dynamics markings include *p* and *f*.

Musical staff for Trompettes, continuing the melodic line. It features a treble clef and a key signature of one flat. Dynamics markings include *p* and *f*.

Musical staff for Trompettes, continuing the melodic line. It features a treble clef and a key signature of one flat. Dynamics markings include *p* and *f*.

Musical staff for Basse de Violon et Continue, featuring a bass clef and a key signature of one flat. The staff contains a rhythmic accompaniment with various note values and rests. Dynamics markings include *p* and *f*.

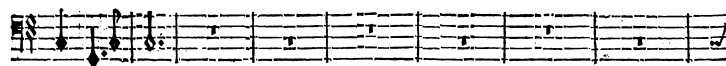
Musical staff for Basse de Violon et Continue, continuing the rhythmic accompaniment. It features a bass clef and a key signature of one flat. Dynamics markings include *p* and *f*.

BASSE DE VIOLON ET CONTINUE.

BELLEROPHON,



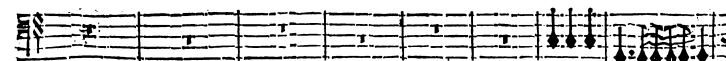
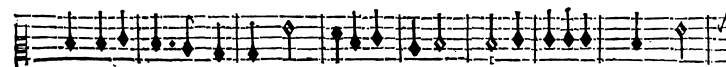
VIOLONS.



Basse de Violon & Continué.



TROMPETTES.



TYMBALLES.



Basse de Violon & Continué.

The first system of the musical score consists of six 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 the basso continuo, with a bass clef and a key signature of one flat. The music is in a common time signature and features a variety of rhythmic values and melodic lines.

PALLAS, LE ROY, BELEROPHON, PHILONOE,
CHOEUR DE PEUPLE.

PALLAS.

CONnoissez le Fils de Nep- tune Dans ce jeune Heros. A sa seule va-

The second system features a vocal line for Pallas on a treble clef staff and a basso continuo line on a bass clef staff. The lyrics are: "CONnoissez le Fils de Neptune Dans ce jeune Heros. A sa seule va-". The music includes a fermata over the word "jeune".

BASSE-CONTINUE.

leur vous devez le re- pos Qui succede à vostre infortune, Pallas le ramene en ces

The basso continuo line for the second system continues with the lyrics: "leur vous devez le re- pos Qui succede à vostre infortune, Pallas le ramene en ces". The music includes a fermata over the word "pos".

BASSE-CONTINUE.

lieux, C'est luy qui doit épouser la Princesse, Faites-en tous pa- roître une entiere alle-

The third system continues with the lyrics: "lieux, C'est luy qui doit épouser la Princesse, Faites-en tous pa- roître une entiere alle-". The music includes a fermata over the word "pa-".

BASSE-CONTINUE.

BELLEROPHON,

greffe Et rendez grace aux Dieux.

BASSE-CONTINUE. *Symphonie.*

PHILONOE.

BELLEROPHON.

ENfin je vous re- vois, Princesse incompa-

BASSE-CONTINUE.

O changement à mes vœux favo- rable! Quel plaisir de voir en ce jour Le De-

rable. Quel plaisir de voir en ce jour Le De-

BASSE-CONTINUE.

fin ceder à l'Amour. VIOLON. Quel plai-

fin ceder à l'Amour. VIOLON. Quel plai-

BASSE-CONTINUE.



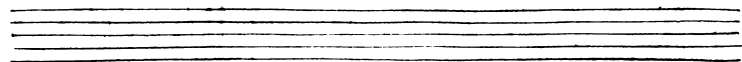
fir de voir en ce jour Le Destin ceder à l'Amour. VIOLON. Quel plaisir!



fir de voir en ce jour Le Destin ceder à l'Amour. VIOLON. Quel plaisir!



BASSE-CONTINUE.



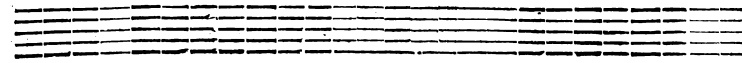

VIOLON. Quel plaisir de voir en ce jour Le Destin ceder à l'Amour.



VIOLON. Quel plaisir de voir en ce jour Le Destin ceder à l'Amour.



BASSE-CONTINUE.




VIOLON.



VIOLON.



LE ROY.



Jouissez des douceurs que l'hymen vous pre-



BASSE-CONTINUE.

BELLEROPHON,

V I O L O N.

V I O L O N.

. pare, Vivez heureux, vivez toujours Amans. Jouïffez des douceurs que l'hy-

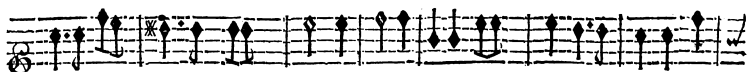
BASSE-CONTINUE.

men vous prepa- re, Vivez heureux, vivez toujours Amans. Que tous vos moments soient

BASSE-CONTINUE.

doux & charmants, Et qu'un bon-heur fans fin re- pare Ce qu'un fort rigou- reux vous cau-

BASSE-CONTINUE.



VIOLON.



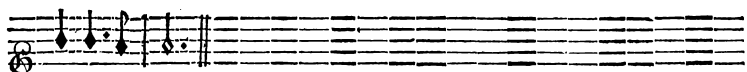
VIOLON.



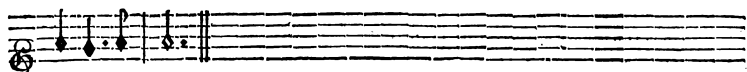
fa de tourmens. Et qu'un bonheur sans fin repare Ce qu'un fort rigoureux vous cau-



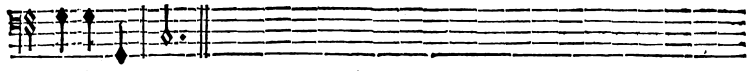
BASSE-CONTINUE.



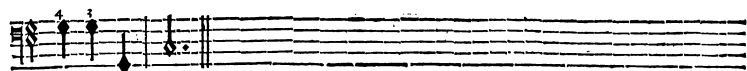
VIOLON.



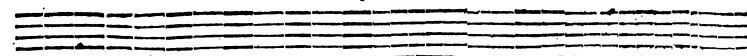
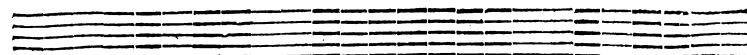
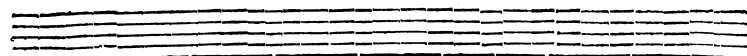
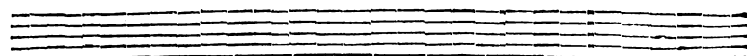
VIOLON.



fa de tourmens.

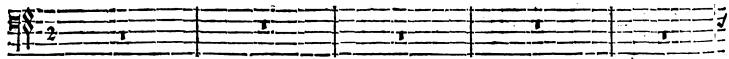
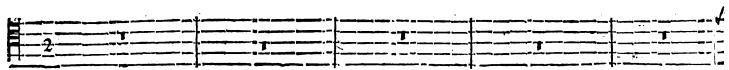
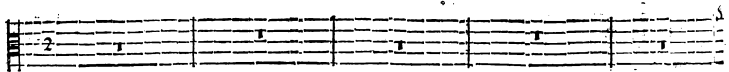


BASSE-CONTINUE.



BELLEROPHON,

CHOEUR DE PEUPLE.



TROMPETTES. Premier Dessus.



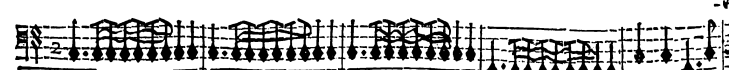
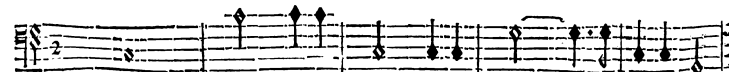
TROMPETTES. Second Dessus.



VIOLONS. Premier Dessus.



VIOLONS. Second Dessus.



TYMBALLES.



BASSE-CONTINUE.

Le plus grâd des Heros rend le calme à la terre, Le plus grâd des Heros Le plus
 Le plus grâd des Heros rend le calme à la terre, Le plus grâd des Heros Le plus
 Le plus grâd des Heros rend le calme à la terre, Le plus grâd des Heros Le plus
 Le plus grâd des Heros rend le calme à la terre, Le plus grâd des Heros Le plus

TROMPETTES.

TROMPETTES.

VIOLONS.

TYMBALLÈS.

BASSE-CONTINUE.

BELLEROPHON,

grand des Heros rend le calme à la ter- re, Il fait cesser les hor-
grand des Heros rend le calme à la ter- re, Il fait cesser les hor-
grand des Heros rend le calme à la ter- re, Il fait cesser les hor-
grand des Heros rend le calme à la ter- re, Il fait cesser les hor-

TROMPETTES.

TROMPETTES.

VIOLONS.

TYMBALLES.

BASSE-CONTINUE.

reurs de la guerre, les horreurs de la guerre, re, Il fait cesser les hor-
 reurs de la guerre, les horreurs les horreurs de la guerre, Il fait cesser les hor-
 reurs de la guerre, les horreurs ij. de la guerre, Il fait cesser les hor-
 reurs de la guer- re, Il fait cesser les hor-

TROMPETTES.

TROMPETTES.

VIOLONS.

TYMBALLES.

BASSE-CONTINUE.

BELLEROPHON.

reurs de la Guerre, les horreurs, les horreurs de la Guerre, Jouissons à jamais des dou-
 reurs de la Guerre, les horreurs .ij. de la Guerre, Jouissons à jamais des dou-
 reurs de la Guerre, les horreurs .ij. de la Guerre, Jouissons à jamais des dou-
 reurs de la Guer- re, Jouissons à jamais des dou-

Trompettes.

Trompettes.

Violons.

Violons.

BASSE-CONTINUE.

ceurs de la Paix. Jouissons à jamais des douceurs de la Paix. Jouis-

ceurs de la Paix. Jouissons à jamais des douceurs de la Paix. Jouis-

ceurs de la Paix. Jouissons à jamais des douceurs de la Paix. Jouis-

ceurs de la Paix. Jouissons à jamais des douceurs de la Paix. Jouis-

Trompettes.

Trompettes.

Violons.

Violons.

BASSE-CONTINUE.

B E L L E R O P H O N ,

fons à jamais des douceurs des douceurs de la Paix. Jouïffons à ja-

fons à jamais des douceurs des douceurs de la Paix. Jouïffons à ja-

fons à jamais des douceurs des douceurs de la Paix. Jouïffons à ja-

fons à jamais des douceurs des douceurs de la Paix. Jouïffons à ja-

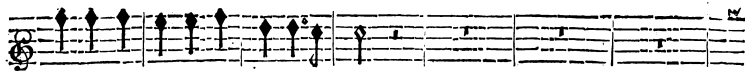
Trompettes.

Trompettes.

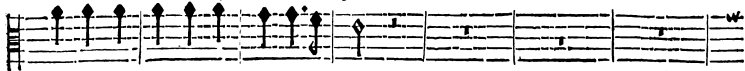
Violons.

Violons.

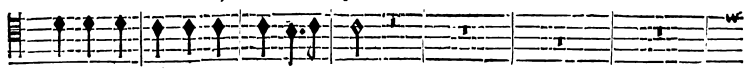
BASSE-CONTINUE.



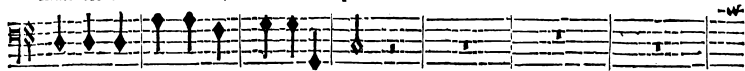
mais des douceurs .ij. de la paix.



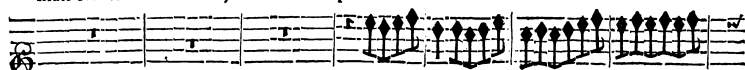
mais des douceurs .ij. de la paix.



mais des douceurs .ij. de la paix.



mais les douceurs .ij. de la paix.



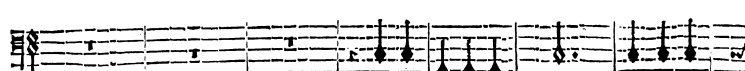
TROMPETTES.



TROMPETTES.



VIOLONS.



TYMBALLES.



BASSE-CONTINUE.

BELLEROPHON,

First musical staff for the Soprano voice, showing the beginning of the vocal line with a treble clef and a key signature of one flat.

Jouïssons à jamais à jamais des douceurs des dou-

Second musical staff for the Alto voice, continuing the vocal line.

Jouïssons à jamais à jamais des douceurs des dou-

Third musical staff for the Tenor voice, continuing the vocal line.

Jouïssons à jamais Jouïssons à jamais des douceurs des dou-

Fourth musical staff for the Bass voice, continuing the vocal line.

Jouïssons à jamais Jouïssons à jamais des douceurs des dou-

Fifth musical staff for the Trombones, starting with a bass clef and a key signature of one flat.

TROMPETTES.

Sixth musical staff for the Trumpets, starting with a bass clef and a key signature of one flat.

TROMPETTES.

Seventh musical staff for the Violins, starting with a bass clef and a key signature of one flat.

VIOLONS.

Eighth musical staff for the Viola, starting with a bass clef and a key signature of one flat.

Ninth musical staff for the Cello, starting with a bass clef and a key signature of one flat.

Tenth musical staff for the Double Bass, starting with a bass clef and a key signature of one flat.

Eleventh musical staff for the Flute, starting with a treble clef and a key signature of one flat.

Twelfth musical staff for the Clarinet, starting with a bass clef and a key signature of one flat.

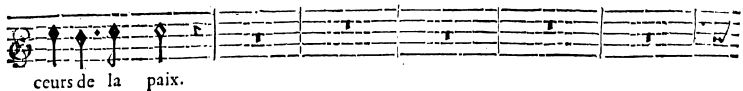
Thirteenth musical staff for the Bassoon, starting with a bass clef and a key signature of one flat.

Fourteenth musical staff for the Timpani, starting with a bass clef and a key signature of one flat.

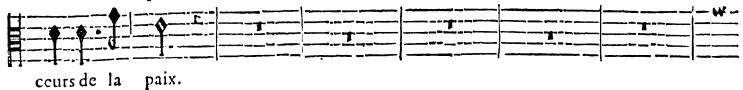
TYMBALLES.

Fifteenth musical staff for the Bass Continuo, starting with a bass clef and a key signature of one flat.

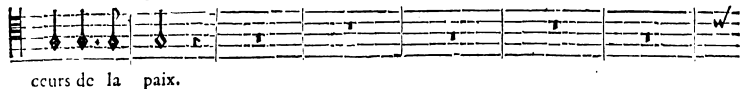
BASSE-CONTINUE.



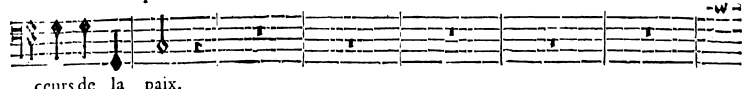
ceurs de la paix.



ceurs de la paix.



ceurs de la paix.



ceurs de la paix.



Trompettes.




Trompettes.



VIOLONS.



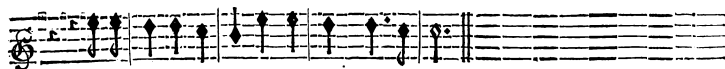





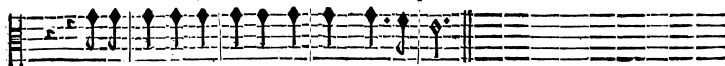

TYMBALLES.

BASSE-CONTINUE.

BELLEROPHON,



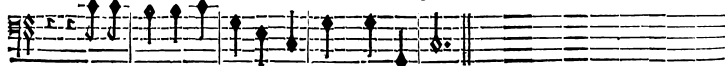
Jouïssons à jamais des douceurs de la paix.



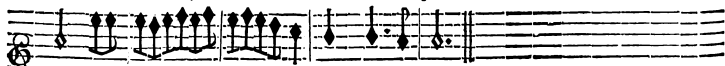
Jouïssons à jamais des douceurs de la paix.



Jouïssons à jamais des douceurs de la paix.



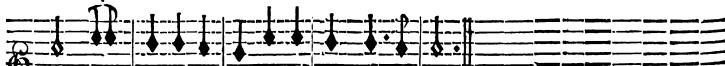
Jouïssons à jamais des douceurs de la paix.



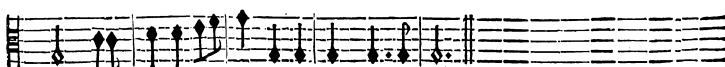
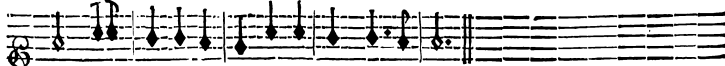
Trompettes.



Trompettes.



Violons.



TYMBALLES.



BASSE-CONTINUE.

TRAGEDIE.
PREMIER AIR.

Musical score for Violons, first system. It consists of five staves. The top staff is a treble clef with a '2' indicating the second violin part. Below it are four staves for the first, second, third, and fourth violins, each with a '2' indicating the second part. The music is in 2/4 time and features a melodic line with various ornaments and a trill marked with a 't' and a slur. The key signature has two sharps (F# and C#).

VIOLONS.

VIOLONS.

Musical score for Violons, second system. It consists of five staves. The top staff is a treble clef with a '2' indicating the second violin part. Below it are four staves for the first, second, third, and fourth violins, each with a '2' indicating the second part. The music continues from the first system, featuring similar melodic lines and ornaments. The key signature has two sharps (F# and C#).

BELLEROPHON,

Musical staff 1: Treble clef, first system of notes for Violons.

VIOLONS.

Musical staff 2: Treble clef, second system of notes for Violons.

Musical staff 3: Treble clef, third system of notes for Violons.

Musical staff 4: Treble clef, fourth system of notes for Violons.

Musical staff 5: Treble clef, fifth system of notes for Violons.

Empty musical staff 6: Treble clef, sixth system of notes for Violons.

Musical staff 7: Treble clef, seventh system of notes for Violons.

VIOLONS.

Musical staff 8: Treble clef, eighth system of notes for Violons.

Musical staff 9: Treble clef, ninth system of notes for Violons.

Musical staff 10: Treble clef, tenth system of notes for Violons.

Musical staff 11: Treble clef, eleventh system of notes for Violons.

Empty musical staff 12: Treble clef, twelfth system of notes for Violons.

TRAGÉDIE.
SECOND AIR.

15A

FANFARE.

Musical staff for Trompettes, featuring a treble clef and a 6/4 time signature. The staff contains a series of notes and rests, including a prominent dotted half note.

TROMPETTES.

Musical staff for Trompettes, featuring a treble clef and a 6/4 time signature. The staff contains a series of notes and rests, including a prominent dotted half note.

Musical staff for Trompettes, featuring a treble clef and a 6/4 time signature. The staff contains a series of notes and rests, including a prominent dotted half note.

Musical staff for Trompettes, featuring a treble clef and a 6/4 time signature. The staff contains a series of notes and rests, including a prominent dotted half note.

Musical staff for Tymbales, featuring a treble clef and a 6/4 time signature. The staff contains a series of notes and rests, including a prominent dotted half note.

TYMBALES.

Musical staff for Tymbales, featuring a treble clef and a 6/4 time signature. The staff contains a series of notes and rests, including a prominent dotted half note.

Musical staff for Trompettes, featuring a treble clef and a 6/4 time signature. The staff contains a series of notes and rests, including a prominent dotted half note.

TROMPETTES.

Musical staff for Trompettes, featuring a treble clef and a 6/4 time signature. The staff contains a series of notes and rests, including a prominent dotted half note.

Musical staff for Trompettes, featuring a treble clef and a 6/4 time signature. The staff contains a series of notes and rests, including a prominent dotted half note.

Musical staff for Trompettes, featuring a treble clef and a 6/4 time signature. The staff contains a series of notes and rests, including a prominent dotted half note.

Musical staff for Tymbales, featuring a treble clef and a 6/4 time signature. The staff contains a series of notes and rests, including a prominent dotted half note.

TYMBALES.

Musical staff for Tymbales, featuring a treble clef and a 6/4 time signature. The staff contains a series of notes and rests, including a prominent dotted half note.

BELLEROPHON,

Musical notation for Trompettes, first system. The staff is in G-clef and contains a melody of eighth and sixteenth notes.

TROMPETTES.

Musical notation for Trompettes, second system. The staff continues the melody from the first system.

Musical notation for Tymbales, first system. The staff is in C-clef and features a rhythmic pattern of eighth notes.

TYMBALES.

Musical notation for Trompettes, third system. The staff is in G-clef and concludes with a double bar line.

TROMPETTES.

Musical notation for Trompettes, fourth system. The staff continues the melody and concludes with a double bar line.

Musical notation for Tymbales, second system. The staff features a rhythmic pattern and concludes with a double bar line.

TYMBALES.

Ce Chœur se chante alternativement avec la Fanfare de cy devant.

CHOEUR DE PEUPLES.

6
4

Les plaisirs nous préparēt leurs charmes, Ne songeōs pl^qu'à passer de beaux jours ! Si le
Que la paix qui succēde à la peine Fait aisēmēt oublier les sōupirs ! Si le

6
4

Les plaisirs nous préparēt leurs charmes, Ne songeōs pl^qu'à passer de beaux jours ! Si le
Que la paix qui succēde à la peine Fait aisēmēt oublier les sōupirs ! Si le

6
4

Les plaisirs nous préparēt leurs charmes, Ne songeōs pl^qu'à passer de beaux jours ! Si le
Que la paix qui succēde à la peine Fait aisēmēt oublier les sōupirs ! Si le

6
4

Les plaisirs nous préparēt leurs charmes, Ne songeōs pl^qu'à passer de beaux jours ! Si le
Que la paix qui succēde à la peine Fait aisēmēt oublier les sōupirs ! Si le

6
4

VIOLONS.

6
4

6
4

6
4

6
4

6
4

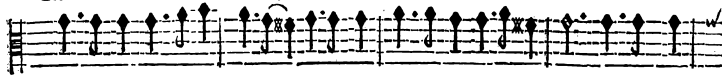
BASSE-CONTINUE.

6 6

BELLEROPHON.



Ciel nous fit verser des larmes, Un heureux fort en arrête le cours; Puis qu'un He-
Ciel nous soumit à fa haine, Un heureux fort satisfait nos desirs: Dans les beaux



Ciel nous fit verser des larmes, Un heureux fort en arrête le cours; Puis qu'un He-
Ciel nous soumit à fa haine, Un heureux fort satisfait nos desirs: Dans les beaux



Ciel nous fit verser des larmes, Un heureux fort en arrête le cours; Puis qu'un He-
Ciel nous soumit à fa haine, Un heureux fort satisfait nos de- sirs: Dans les beaux



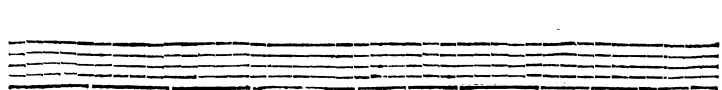
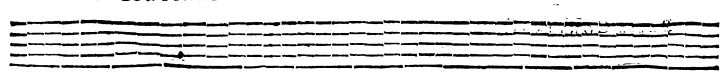
Ciel nous fit verser des larmes, Un heureux fort en arrête le cours; Puis qu'un He-
Ciel nous soumit à fa haine, Un heureux fort satisfait nos desirs: Dans les beaux



VIOLONS.



BASSE-CONTINUE.





ros fait cesser nos allarmes, Cherchons les ris, les jeux, & les Amours.
 jours qu'un Heros nous rameine, Cherchons les ris, les jeux, & les plaisirs.



ros fait cesser nos allarmes, Cherchons le ris, les jeux, & les Amours.
 jours qu'un Heros nous rameine, Cherchons les ris, les jeux, & les plaisirs.



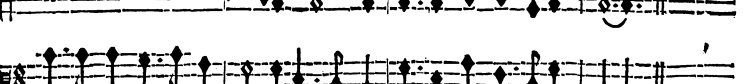
ros fait cesser nos allarmes, Cherchons les ris, les jeux & les Amours.
 jours qu'un Heros nous rameine, Cherchons les ris, les jeux & les plaisirs.



ros fait cesser nos allarmes, Cherchons les ris, les jeux & les Amours.
 jours qu'un Heros nous rameine, Cherchons les ris, les jeux & les plaisirs.



VIOLONS.



BASSE-CONTINUE.



