

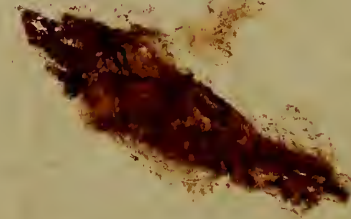
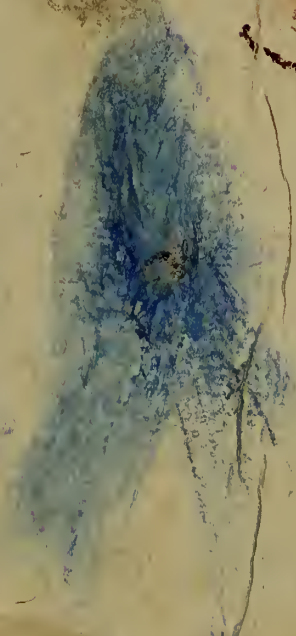
RAGONDE

*Hamill's*

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*ad usum F. J. De Boeck m. r.*

# RAGONDE

OU

## LA SOIREE DE VILLAGE

MISE EN MUSIQUE

PAR FEU

M.<sup>R</sup> MOURET

Ordinaire de la Musique du Roy.

*Representée par L'Academie Royale de Musique en 1742*

*Broché 9<sup>tt</sup>*

A PARIS

*Chés* { *La Veuve Mouret, rue et vis-a-vis S.<sup>te</sup> Croix de la Bertonnerie.*  
*M.<sup>me</sup> Boivin, Marchande, rüs. S.<sup>t</sup> Honoré, à la Beale D'or.*  
*Le S.<sup>r</sup> Le Clerc Marchand rue du Roule, à la Croix D'or.*

*Avec Privilege de Roy.*

*Gravé par le S.<sup>r</sup> L.*



# MEMOIRE

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A Paris chez

Madame la Veuve Mouret, rue des Blancs Manteaux, la 2 <sup>me</sup> Porte Cochere. La Veuve Boivin, M <sup>de</sup> rue S <sup>t</sup> Honoré à la reule d'or. Le S <sup>r</sup> Le Clerc, M <sup>d</sup> rue du Roule à la Croix d'or.	}	à côté de la grille
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---	---------------------

*Le Théâtre Represente Un Hameau.* 1  
**ACTE PREMIER SCENE P.<sup>ere</sup>**

*Prelude.*

The musical score is written for a prelude in 6/8 time, one sharp (F#). It consists of three systems, each with a treble and bass staff. The first system is explicitly labeled 'Prelude.' and features a treble staff with a key signature of one sharp and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as asterisks and plus signs. The second and third systems continue the piece with similar notation and markings.

## Ragonde.

Allons :: mes enfans a l'ouvrage, Tandis que

je travail-le-rais j'aurais i-ci les garçons du villa-ge qui

vont nous amuser par d'aimables chansons Tandis que je travail-le =

~~= vers~~ j'ay icy les garçons du villages qui vont nous amuser par d'aimables cha:

6 x4 x8 5 7 5 5 5 — 6 6 4 7

Thibaut.

= sons.

Vrayment :: j'en avons de nouvelles que vous trouvez

Colin

= ~~sons~~

Vrayment :: j'en avons de nouvelles que vous trouve =

Iucds.

Vrayment :: j'en avons de nouvelles que vous trouve

=rez des plus belles, *Ragonde.*  
 =rez des plus belles, *Vous Chanterez tous trois a votre tour*  
 =rez des plus belles,  
*Mais vos chansons parlent elles d'amour je veux partout... de la tendresse,*



Sans cela nargue des plaisirs, il faut des Echos des zé-

=phirs des Echos des zéphirs! Rapetez moi le

tems de ma verte jeunesse. Allons, allons mes Enfants a lou =

*= vrage.*

*Allons ://: mettons nous a l'ouvrage, Tandis que je travaillerons j'avons i =*

*Violons.*

5 7 x5 5 x4 x5

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a fermata and a dynamic marking of *f*. The lyrics are written below the staff. The bottom staff is for Violins, also in treble clef, with a key signature of one flat and a common time signature. It features various fingering numbers (5, 7, x5, 5, x4, x5) and dynamic markings (\*).

*= ci les garçons du Village, qui vont nous amuser par d'aimables chansons,*

6 x5 6 5 7 4 7 \*

Detailed description: This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics. The bottom staff continues the violin accompaniment with fingering numbers (6, x5, 6, 5, 7, 4, 7) and dynamic markings (\*).

Ragonde.

7

Tandis que je travaillerons j'avons icy les garçons du village, qui

6 x4 x5 6 x4 x5 5 7

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The music is in 3/4 time and features a key signature of one sharp (F#). The lyrics are written below the staves. Fingerings and ornaments are indicated by numbers (6, 4, 5) and asterisks (\*).

vont nous amuser par d'aimables chansons.

3 6 6 7 4 7

This system contains the next two staves of music. The notation continues from the previous system. Fingerings and ornaments are indicated by numbers (3, 6, 7, 4) and asterisks (\*).

Chœur.

Tandis que je travaillerons j'avons icy les garçons du village, qui vont

6 x4 x5 6 x4 x5 5 7 x4 3

This system contains the first two staves of the 'Chœur' section. The notation continues from the previous system. Fingerings and ornaments are indicated by numbers (6, 4, 5, 7, 3) and asterisks (\*).

8

*nous a muser par d'aimables chansons.* Ragonde.

*Qu'il est charmant mon aimable Colin, Je luy veua attachez*

*cher ce ruban de ma main.* Colin. *Laissez Songez a votre ouvrage.*

*Ragonde.*

Mon cher Enfant pour gage de mes feux Reçois cet-te Sa =

The musical score for 'Ragonde' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody of eighth and quarter notes. The lower staff is in bass clef with a key signature of one flat and a common time signature, featuring a simple harmonic accompaniment with whole and half notes. The lyrics are written in a cursive hand below the upper staff.

*Colin.*

= veur au nom de mari-a-ge, Reprendre un Epoux a votre age.

The musical score for 'Colin' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It features a melody with some triplet markings. The lower staff is in bass clef with a key signature of one flat and a common time signature, providing a harmonic accompaniment. The lyrics are written in a cursive hand below the upper staff.

*Ragonde.*

Ouy mon Poupon, c'est toy Seul que je veux

The musical score for 'Ragonde' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains a melody of quarter and eighth notes. The lower staff is in bass clef with a key signature of one flat and a common time signature, featuring a simple harmonic accompaniment. The lyrics are written in a cursive hand below the upper staff.

10 Mathurine.

# Trio.

Ragonde avec Co-lin, avec Co-lin, le charmant assembla =  
Thibault.

Ragonde Ragonde avec Colin le Charmant assembla =  
Lucas.

Ragonde avec Colin avec Colin le charmant assembla =

= ge. Ragonde. Ra =

= ge. Que je nous aimons que je Serons heureux Ra =

= ge. Ra =

=gonde avec Colin avec Colin, le charmant assembla.....ge,  
 =gonde Ragonde avec Colin, le charmant assembla.....ge,  
 =gonde avec Colin avec Colin, le charmant assembla...ge

Tu parois in-ter-dit mais voy comme je brille, a qui donc en veux

Colin: tu, J'en veux a votre fil...le  
 Ragonde: A ma fille merci de moy,

je t'etranglerois avec elle plutôt que de la voir mariée, avec

Figured bass: 6 5 5 5 2 2 6 4 7

*Colin.* *Ragonde.*

toſy Veux tu me voir souffrir, C'est une bagatelle, Veux tu

Figured bass: 5 \* 5 3 2

*Colin.*

voir expirer ton amante fidèle. Pourquoi vivez j'y con=

Figured bass: 6 7 7 5 \* 5 \*



Ragonde <sup>13</sup>

Sens de bon cœur, pourvu que j'Épouse Co-let = = = te, C'est donc ain'

= sy que l'on me traite, Traître, tu Sentiras l'effet de ma fureur,

Mathurine.

Ne vous emportez pas, Si vous voulez m'en croi = = = re; Colin Se ren =

dra, quelque jour, ne parlons plus de vôtre amour, et que chacun conte.

*Lucas.*

une histoi.....re, J'en sçay vne vraiment qui vous divertira,

*Ragonde..* *Colin.*

Je vais en dire vne charmante, Ecoutez celle cy, vous en ferez conten =

*Ragonde.* *Lucas.* *Colin.* <sup>LD</sup>

= te, Il faut que je commence, et Colin me Suivra, Non morgué, C'est a

*Ragonde.*

moy, Paix, la mienne est plaisan..... te.

*Ragonde.*

*Colin.* Un jeune berger de vingt ans aimoit v-ne jeune ber = ge = re. Quoy

*Lucas* Une, vielle avoit quatre dents dont elle ne se servoit, guerre.

Climene en son jeune printems dansoit un jour sur la Sou = ge = re,

parler tous ensemble, Ch. bondieu, qu'elle honte, chacun a nôtre

tour, nous dirons nôtre con:::te, Un jeune berger de vingt

- ans aimoit vne jeune bergere, mais il plaisoit fort a sa mere, qui vou-

= loit l'Épouser en dépit de ses dents, la bonne femme étoit Sorcière? Pour pu-

= nir le berger in-sen-sible à ses feux, elle en fit un matou qui de

vint furieux, et se précipita du haut d'une goutte ==re



luy pour empêcher ses desseins dangereux l'envoya soupirer au fond, de la ri-

*Ragorde* *Lucas*

=vie: == re Il suffit, je t'entends, et tu me connoistras, J'a-

=vous concerté la maniere, dont il faut vous vanger, ne vous affligez pas

2<sup>o</sup> Mathurine

Air.

M'en croirez vous, laissons cette matiè-==re. Accourez jeu-

This system contains the first two staves of music. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written between the staves. Fingerings are indicated by numbers 1-5 and crosses. A trill is marked with a '+' sign. The system ends with a repeat sign.

=nes garçons mêlez vos pas a nos chansons, Venez folatrer..... et rire:

This system contains the next two staves of music. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The lyrics continue between the staves. Fingerings are indicated by numbers 1-5 and crosses. A trill is marked with a '+' sign. The system ends with a repeat sign.

re; Que le plaisir vous guide et vous attire, ne suivez plus d'autres leçons, les biens

This system contains the final two staves of music on the page. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The lyrics continue between the staves. Fingerings are indicated by numbers 1-5 and crosses. A trill is marked with a '+' sign. The system ends with a repeat sign.



21

purs dont nous jouïssons a nos desirs doivent Suffi..... re. re.

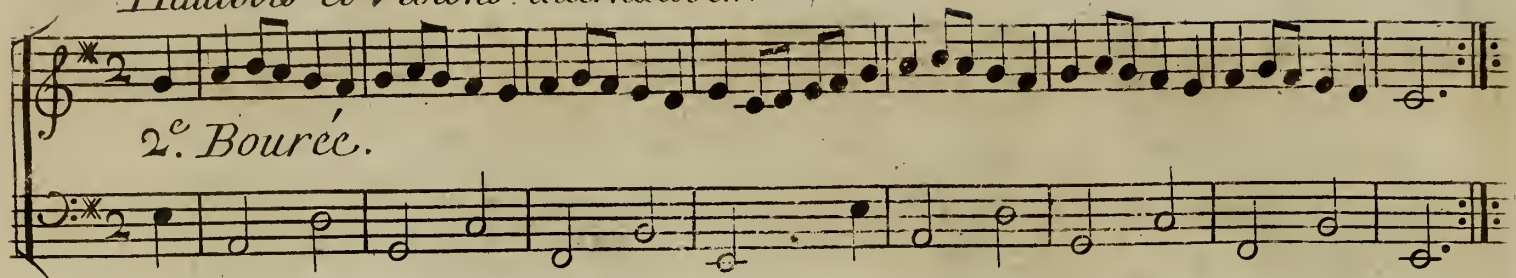
## SCENE 2<sup>e</sup>.

*Les Acteurs de la Scène Précédente, filles Et garçons du Village,  
qui arrivent en dansant.*

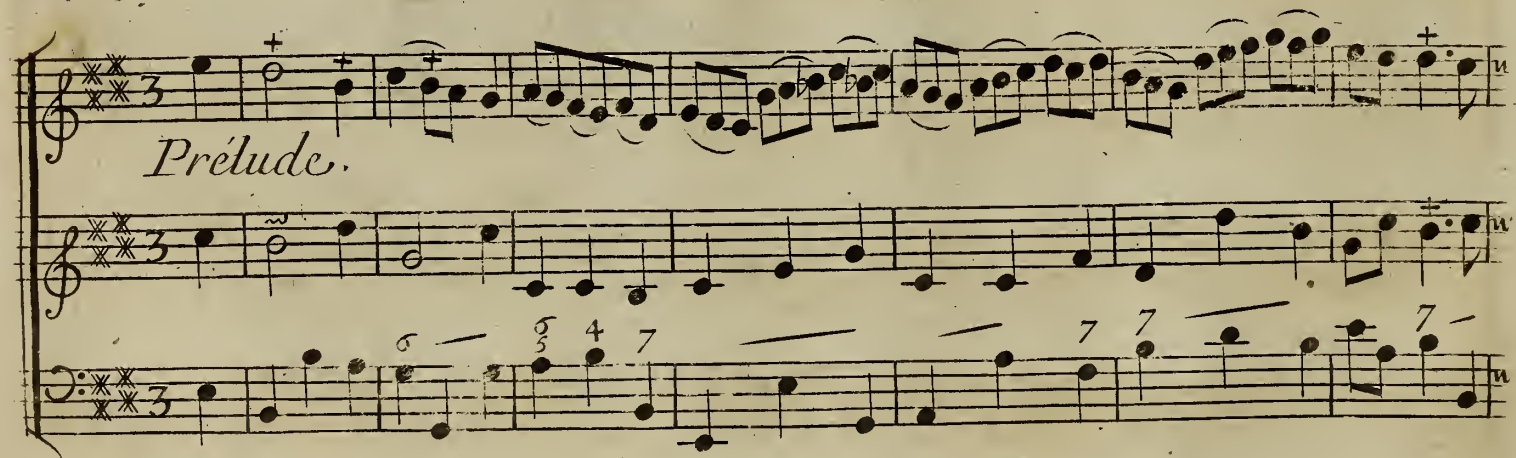
*Bourée.*

22 *Hautbois et Violons alternativem<sup>t</sup>*

*2<sup>e</sup>. Bourée.*



*Prélude.*



Colin.

25

L'amour chérit nos paisibles bocages, ce sont nos cœurs qui se

doux.

doux.

plait de charmer, je ne songeons qu'à bien aimer je rougirions

*d'estre vola ..... ges, je ne son-*

*fort.*

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a guitar chord diagram with fret numbers: 0, 7, 3, 4, 7, 7.

*= geons qu'à bien aimer, je rougirions d'estre vola.....*

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a guitar chord diagram with fret numbers: 5, x4, 3, 7, 6, 9, 7, 7, 6.

ges, je rougirions d'estres vo = la :: :: ges, je ne son

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The middle staff is a treble clef staff with a key signature of two flats and a common time signature. The bottom staff is a bass clef staff with figured bass notation, including figures such as 9, 7, 6, 5, 6, 5, 4, 7, and 5.

geons qu'a bien aimer je rougirions d'estres vola .....

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The middle staff is a treble clef staff with a key signature of two flats and a common time signature. The bottom staff is a bass clef staff with figured bass notation, including figures such as b7, b6, 7, 6, 5, and 5.

ges, je rougirions d'estres vo. =

= la ..... ges, *fort.* Quand on trahi = *Fin.*

= roit nos Soupirs, je n'en Serions pas moins fi = del = les, j'ons encor pour les

plus cruelles, mêmes transports, mê = mes desirs. *L'amour &*

*Passepied.*

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins with a treble clef, a sharp sign, and a 3/8 time signature. The music features a series of eighth and sixteenth notes, with some beamed sixteenth notes. A plus sign (+) is placed above the first measure. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line with eighth and sixteenth notes, including some beamed sixteenth notes. Both staves end with a double bar line and repeat dots.

The second system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It continues the melodic line from the first system. The lower staff is in bass clef with the same key signature and time signature, continuing the bass line. Both staves end with a double bar line and repeat dots.

*fort.*

*2<sup>e</sup> Passepied.*

The third system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins with a treble clef, a sharp sign, and a 3/8 time signature. The music features a series of eighth and sixteenth notes, with some beamed sixteenth notes. A plus sign (+) is placed above the first measure. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line with eighth and sixteenth notes, including some beamed sixteenth notes. Both staves end with a double bar line and repeat dots.



*Mathurine*

*Fuy gloire in-hu-maine, fuy loin de ce beau Séjour, que la paix dans le*

jour amène le tendre amour. Que d'ardeurs nouvelles Sevont al-lu-mer, les cœurs

\* 5 7 \* \* 5 5 5 5 5

les plus rebelles Se vont enflâmer content de la gloire de nous de-sar =

5 5 5 5 7 5 x4 x5 \* \* \* \*

=mer le prix de la vic-toi-re est de nous charmer. Le 2<sup>e</sup> passapied.

\* \* \* \* 3 7 5 4 \*

Handwritten musical score for the first system of the first Minuet. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a repeat sign with first and second endings. The bass staff contains a bass line with quarter and eighth notes, also featuring a repeat sign and first/second endings. The word "Menuet." is written in cursive below the treble staff.

*Menuet.*

Handwritten musical score for the second system of the first Minuet. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps and the time signature is 3/4. The treble staff continues the melodic line with various note values and rests, ending with a repeat sign and first/second endings. The bass staff continues the bass line, also ending with a repeat sign and first/second endings.

*Hautbois et Violons alternativement.*

Handwritten musical score for the first system of the second Minuet. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The treble staff contains a melodic line with eighth and sixteenth notes, some marked with an asterisk (\*), and a repeat sign with first and second endings. The bass staff contains a bass line with eighth and sixteenth notes, also marked with an asterisk, and a repeat sign with first and second endings. The word "2<sup>e</sup> Menuet." is written in cursive below the treble staff.

*2<sup>e</sup> Menuet.*

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are marked with a sharp sign (F#) and contain a melodic line with various note values and rests.

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are marked with a sharp sign (F#) and contain a melodic line with various note values and rests, including some notes marked with an asterisk.

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are marked with a sharp sign (F#) and a 6/8 time signature. The word *Prelude.* is written in the left margin of the top staff. The notation includes various note values and rests.

Mathurine.

Chantons //: L'amour, chantons ses traits vainq<sup>rs</sup> qui luy soumettent tous les cœurs, chantons //: l'a

=mour, Chantons ses traits vainqu<sup>rs</sup>, qui luy soumettant tous les cœurs qui luy soumettent tous les cœurs

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## Chœur.

*Chantons ://: l'amour chantons ses traits vainqueurs*

*Chantons ://: l'amour chantons ses traits vainqueurs*

*Chantons ://: l'amour chantons ses traits vainqueurs*

*Chantons ://: l'amour chantons ses traits vainqueurs*



*cœurs, chantons ..... chantons ses traits vainqueurs, Chantons ://: L'amour*  
*cœurs chantons ://: L'amour chantons .....*  
*cœurs chantons ://: L'amour chantons ses traits vainqueurs,*  
*cœurs chantons ://: L'amour chantons ses traits vainqueurs,*

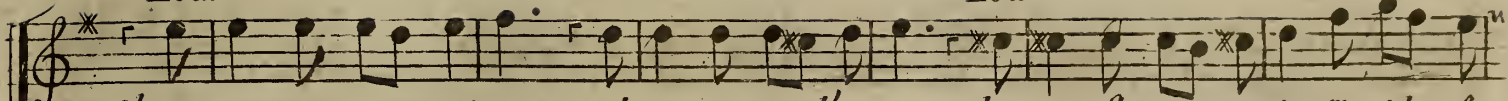


Tous.

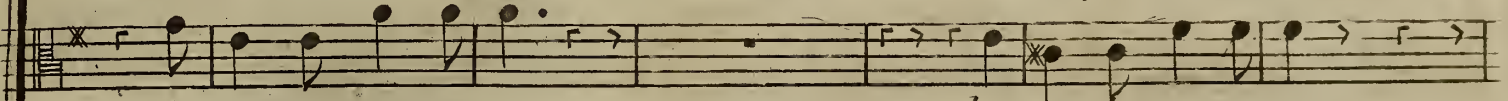
Mathurine.

Tous.

Mathurine<sup>3</sup>



*Chantons ses traits vainqueurs, Chantons ://: l'amour Chantons ses traits vainq. qui luy sou.*



*Chantons ses traits vainqueurs,*

*Chantons ses traits vainqueurs,*



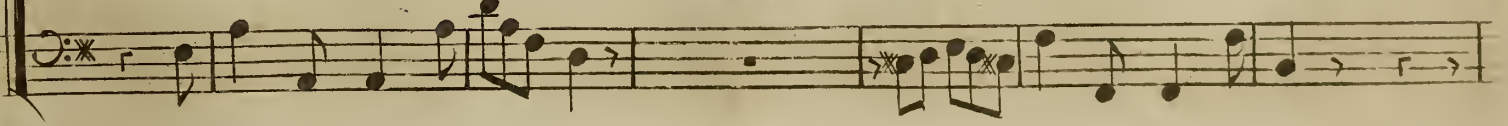
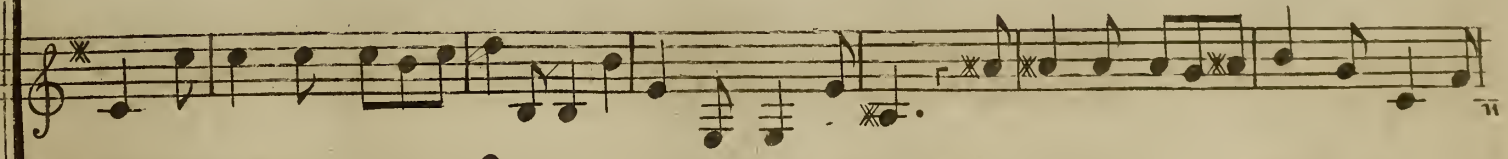
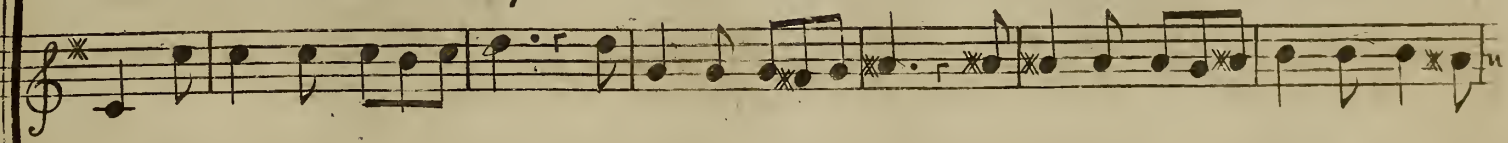
*Chantons ses traits vainqueurs,*

*Chantons ses traits vainqueurs,*



*Chantons ses traits vainqueurs,*

*Chantons ses traits vainqueurs,*



*Tous*

*=mettent tous les cœurs qui luy Soumettent tous les cœurs,*

*qui luy Soumettent tous les cœurs,*

*qui luy Soumettent tous les cœurs,*

*qui luy Soumettent tous les cœurs,*

*qui luy Soumettent tous les cœurs,*

*qui luy Soumettent tous les cœurs,*

*Chantons :: L'amour, Chantons ses traits vainq<sup>r</sup>, qui luy Soumettent tous les*

*Chantons :: L'amour, Chantons ses traits vainq<sup>r</sup>, qui luy Soumettent tous les*

*Chantons :: L'amour, Chantons ses traits vainqueurs,*

*Chantons :: L'amour, Chantons ses traits vainqueurs,*

*cœurs chantons :// ses traits vainq.<sup>u</sup>, qui luy Soumettent tous les cœurs,*

*cœurs chantons :// ses traits vainq.<sup>u</sup>, qui luy Soumettent tous les cœurs,*

*--- Chantons :// ses traits vainq.<sup>u</sup> qui luy Soumettent tous les cœurs,*

*--- Chantons :// ses traits vainq.<sup>u</sup>, qui luy Soumettent tous les cœurs,*

*Mathurine.*

40

Chantons :: L'amour chantons ses

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The two lower staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. Both piano parts feature rhythmic patterns and chordal accompaniment.

traits vainqueurs qui luy soumettent tous les cœurs.      Tournez viste.

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef, continuing the melody from the first system. The two lower staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The piano parts provide harmonic support for the vocal line.

2

Tous

Chantons ://: l'amour chantons ses traits vainq<sup>es</sup> chantons ://: l'amour chan =

Chantons ://: l'amour chantons ses traits vainq<sup>es</sup> chantons ://: l'amour Chan =

Chantons ://: l'amour chantons ses traits vainq<sup>es</sup> qui luy soumet ..... tent tous les

Chantons ://: l'amour chantons ses traits vainq<sup>es</sup> qui luy soumet ..... tent tous les

Chantons ://: l'amour chantons ses traits vainq<sup>es</sup> qui luy soumet ..... tent tous les

Chantons ://: l'amour chantons ses traits vainq<sup>es</sup> qui luy soumet ..... tent tous les

= tons ses traits vainq<sup>es</sup> Chantons ://: L'amour chantons ses traits vainq<sup>es</sup>; chantons l'a  
 = tons ses traits vainq<sup>es</sup> Chantons ://: L'amour chantons ses traits vainq<sup>es</sup>; chantons l'a  
 cœurs ..... qui luy Soumet ..... tent tous les cœurs ..... =  
 cœurs ..... qui luy Soumet ..... tent tous les cœurs .....

## Mathurine.

=mour, chantons ://: ses traits vainq<sup>rs</sup>, qui luy soumettent tous les cœurs, qui luy soumettent tous les

=mour, chantons ://: ses traits vainqueurs

.. chantons ://: ses traits vainqueurs

.. chantons ://: ses traits vainqueurs

=mour, chantons ://: ses traits vainq<sup>rs</sup>, qui luy soumettent tous les cœurs, qui luy soumettent tous les

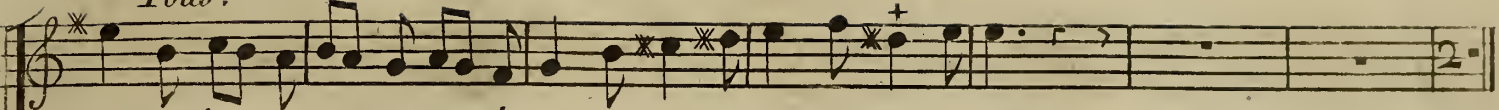
.. chantons ://: ses traits vainqueurs

.. chantons ://: ses traits vainqueurs

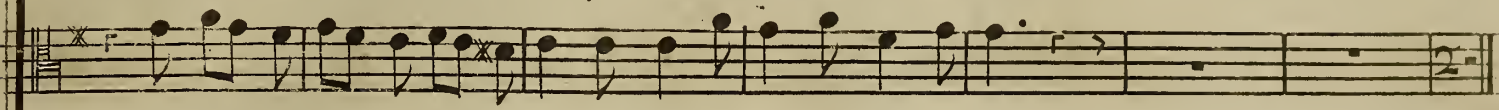
.. chantons ://: ses traits vainqueurs



Tous.



cœurs qui luy soumettent tous les cœ<sup>rs</sup> qui luy soumettent tous les cœurs.



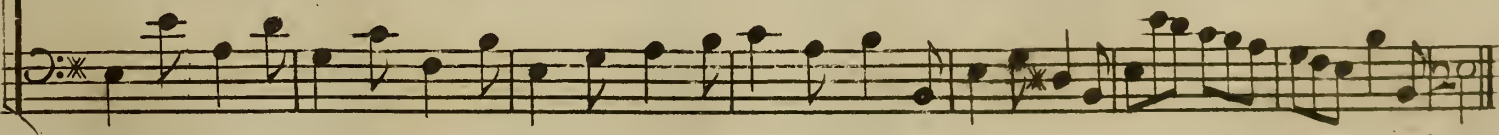
qui luy soumettent tous les cœ<sup>rs</sup> qui luy soumettent tous les cœurs.



qui luy soumettent tous les cœ<sup>rs</sup> qui luy soumettent tous les cœurs.



qui luy soumettent tous les cœ<sup>rs</sup> qui luy soumettent tous les cœurs.



Contre-Dance.

Two staves of musical notation in 2/4 time, featuring treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature of 2. The music consists of eighth and sixteenth notes with various accidentals and repeat signs.

Two staves of musical notation in 2/4 time, continuing the piece from the previous system. It features treble and bass clefs, a key signature of two sharps, and a common time signature of 2. The notation includes eighth and sixteenth notes, repeat signs, and a double bar line at the end.

Le 2<sup>e</sup> et le 1<sup>er</sup> Passépiéd pour Entr'acte.

Two staves of musical notation. The first staff is in 2/4 time with a treble clef and a key signature of two sharps. The second staff is in 3/8 time with a treble clef and a key signature of two sharps. The music includes eighth and sixteenth notes, repeat signs, and a double bar line.

Fin du P.<sup>er</sup> Acte.

ACTE SECOND SCENE I.<sup>ere</sup>

*Les Lutins, Lucas, Thibault.*

*Ritournelle.*

Three staves of instrumental music in G major, 3/4 time. The first two staves are treble clef, and the third is bass clef. The music features a melodic line with various ornaments and a steady bass accompaniment.

*Lucas.*

Two staves of vocal music in G major, 3/4 time. The top staff is the vocal line with lyrics, and the bottom staff is the bass accompaniment. The lyrics are: "Ouy, le petit traître d'amour, met tout en feu dans le village, il nous at-

Two staves of vocal music in G major, 3/4 time. The top staff is the vocal line with lyrics, and the bottom staff is the bass accompaniment. The lyrics are: "= taque, nuit et jour, et veut que lon aime a tout a...ge, Ragonde qui de-

=vrait se montrer la plus Sage, de Colin qui la fuit e=xi=ge du re =

## Thibault.

tour Bien mieux d'accord avec Colette, vous avez Scû luy plaire elle a

Scû vous charmer et Colin vainement pretend sen faire aimer, que ne l'epousez

## Lucas.

Vous Ragonde le Souhaitte, Ragonde ne veut pas que je Soyons heu-

x<sup>4</sup> 6 7 x<sup>6</sup> 6 2 5

## Thibault.

=reux, Si Colin ne consent a contenter ses feux, Voyez qu'elle si =

6 x<sup>6</sup> 7 7 6

## Lucas.

=nesse, pour y forcer Colin il faut user d'adres = se. Vrayment Colette a

\* 6 x<sup>6</sup> 5 6 6 6 4 7 \* 4x

Thibault.

seint de repondre a ses feux, luy jurant de venir le chercher en ces lieux, La

Lucas.

nuit, il y viendra, Mais, dans la confidence, jons mis quelques garçons dégui-

=sez avec moy, et la vieille amoureuse a conçu l'esperance de s'assurer de

## Thibault.

luy par la craigne et l'effroy, Vous nous Se-con-de-rez, Vous verrez des merveil =

7 5 4 7 2 3 2 7 5 4 7

=les, Quand il s'agit de faire un tour malin je ne plains point ny mes soirs, ny mes

5 5 5 x 5 x 7

veilles, Quelque bruit ce me semble, a frappé mes oreilles, Retirons

7 5 2 2 7 5



3/2

nous c'est l'amoureux Co :: lin

7 6 5 4 7 5

SCENE 2<sup>e</sup>

Colin seul.

Prelude

6 x5 6 5 6 b x4 5 4 3

doux.

Jamais la nuit ne fut si noire, Mais, son obscurité, fa vo-rise, mes

6 x5 6 5 6 3

vœux! Colette va venir que je seray joyeux! mon bonheur est si grand que j'ay

doux.  
 peine à le croire, hâte-toy de me rendre heureux, ac-

*=cours ://: mon aimable Colet :: te la nuit nous cache aux jaloux curieux*

*x4 5 x5 5 4 7 7 5 5*

*Que de moments perdus, que de moments perdus; ah? que je les regret.... =*

*5 7 5 9 5 4 7*

*fort.*                      *doux.*

= te                      *hâte, toy de me rendre heureux accours ://: mon aimable Co-*

*= let = = te la nuit nous cache aux jaloux curieux; que de moments perdus*



il redouble, *Quels cris?*

Thibault. *Colin. fort. tres fort*  
*Colin Colin Colin Je tremble Je frissonne*  
 Blaise.  
*Colin ::::*  
 Lucas.  
*Colin :::: Colin*

Musical score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The bass line contains several chordal figures labeled with numbers and flats: 7 b5, 5 b7, 5 b7, 5 b7, 5 b7, 7 b5, and b5. A measure number '43' is written at the end of the bass line.

Musical score for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The vocal line contains the French lyrics: *On court autour de moy je n'entends plus per-sonne,*. The bass line includes a measure number '40' and a double bar line with a repeat sign.

60

*doux.*

Thibault

Blaise.

Lucas.

Co=lin Co=lin Co=lin; ah' ce sont des Co=

Co=lin ://: Colin;

Co=lin ://: Co=lin;

=prits? fuyons je ne le puis la force m'abandonne;



1. er Air des Lutins.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and have a key signature of one flat (B-flat). The music is written in a single system with a brace on the left. The upper staff contains a melodic line with many eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with a mix of quarter and eighth notes.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The upper staff includes several asterisks (\*) and a plus sign (+) above notes, likely indicating specific performance techniques or ornaments. The lower staff continues the accompaniment, with a double bar line and repeat dots appearing towards the end of the system.

The third system of musical notation is the final system on this page. It consists of two staves in treble and bass clefs. The notation continues with various rhythmic patterns and includes several asterisks (\*) and a plus sign (+) above notes. The system concludes with a double bar line and repeat dots.

*Colin.*

*Hélas? je craignois que le jour ne vint trop tost chasser la nuit obs-*

*= cure, que je voudrois pouvoir avancer son retour; mais, il faut que je me ras-*

-sure; Peut-être on ma joié ce tour, ou ma seule frayeur cause cette aventure,

Figured bass: ♯5, ♯, 3, ♯, 7, ♯, 5, 3, 2, ♯, 5, 7, ♯

allons, ferme Colin faisons bonne figure. L'air des Lutins.

Figured bass: ♯, ♯, ♯, ♯, ♯, 3, 4, 7

## Colin.

Je suis mort, au secours ne puis-je m'en aller.

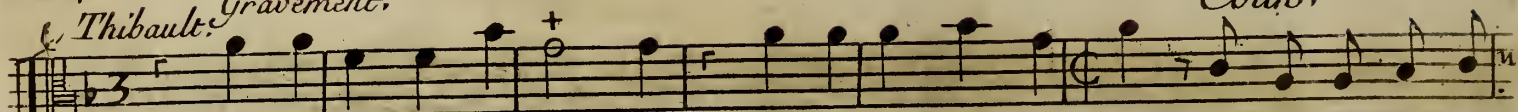
Figured bass: ♭, ♯, ♯

64

Thibault. *Gravement.*

Trio.

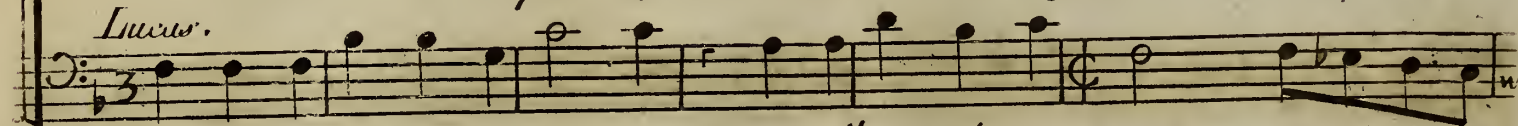
Colin.



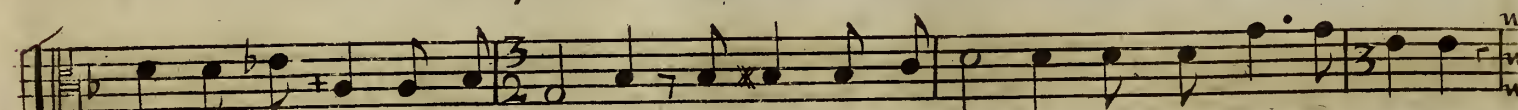
*Blaise*  
Si tu sors de ta place, nous allons t'étrangler, Je crois que le Sa-



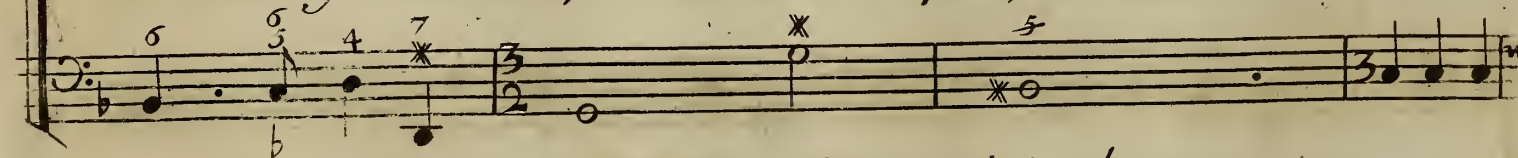
*Lucus.*  
Si tu sors de ta place, nous allons t'étrangler,



*B.C.* Si tu sors de ta place, nous allons t'étrangler, *B.C.*



= batvient icy s'assembler, Eh? messieurs les Esprits, je vous demande grâce,



Ilon reprend le Trio, Si tu sors de ta place.

2<sup>e</sup> Air.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and have a key signature of one flat (B-flat). The music begins with a treble clef and a 3/4 time signature. The upper staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff provides a harmonic accompaniment with mostly quarter and eighth notes. There are some performance markings, such as a '+' sign above a note in the upper staff and a tilde (~) below a note in the lower staff.

The second system of musical notation continues the piece. It features a treble staff and a bass staff. The upper staff has a treble clef and the lower staff has a bass clef. The time signature remains 3/4 and the key signature is one flat. This system includes more complex rhythmic patterns, including sixteenth-note runs and rests. There are several performance markings, including asterisks (\*) above notes in both staves and a '+' sign above a note in the upper staff. The system concludes with a double bar line and repeat dots.

The third system of musical notation concludes the piece. It consists of a treble staff and a bass staff. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is 3/4 and the key signature is one flat. The music features intricate sixteenth-note passages in both staves. There are several performance markings, including asterisks (\*) above notes and a '+' sign above a note in the upper staff. The system ends with a double bar line and repeat dots.

66

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef and a key signature signature. The music features a series of eighth and sixteenth notes, with some beamed together. There are two 'x' marks above the first two measures. The lower staff is in bass clef with a key signature of one flat. It also begins with a bass clef and a key signature signature. The music consists of eighth and sixteenth notes, with some beamed together. There are two 'x' marks above the first two measures. Both staves end with a double bar line and a 'w' time signature.

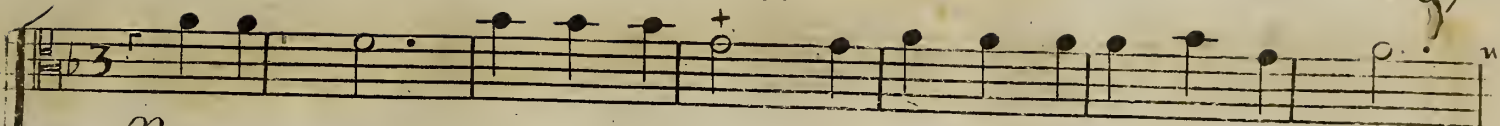
The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. It begins with a treble clef and a key signature signature. The music features a series of eighth and sixteenth notes, with some beamed together. There are two '+' marks above the first two measures. The lower staff is in bass clef with a key signature of one flat. It also begins with a bass clef and a key signature signature. The music consists of eighth and sixteenth notes, with some beamed together. There are two '+' marks above the first two measures. Both staves end with a double bar line and a 'w' time signature.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. It begins with a treble clef and a key signature signature. The music features a series of eighth and sixteenth notes, with some beamed together. There are two '+' marks above the first two measures. The lower staff is in bass clef with a key signature of one flat. It also begins with a bass clef and a key signature signature. The music consists of eighth and sixteenth notes, with some beamed together. There are two '+' marks above the first two measures. Both staves end with a double bar line and a 'w' time signature.

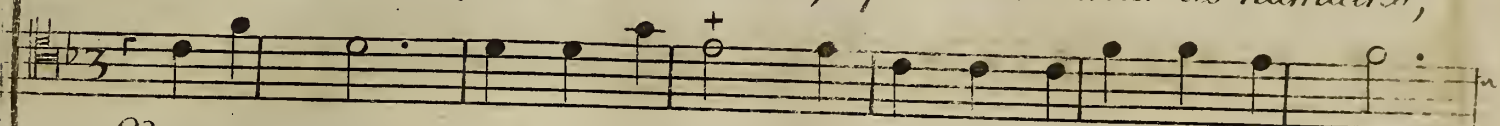
BIBLIOTHEEK  
Kon. VI. Conservatorium  
ANTWERPEN

Chœur.

67



*Nous courons par tout le monde, pour tourmenter les humains;*



*Nous courons par tout le monde, pour tourmenter les humains;*



*Nous courons par tout le monde, pour tourmenter les humains;*



*Violons. accords.*



*Basse de Violons.*



*B. C.*

Et l'on n'échape de nos mains? que par les ordres de Ragon =

Et l'on n'échape de nos mains? que par les ordres de Ragon =

Et l'on n'échape de nos mains? que par les ordres de Ragon =

The musical score consists of seven staves. The first three staves are vocal parts (Soprano, Alto, and Bass) with lyrics in French. The fourth staff is a keyboard part in treble clef, featuring a complex, rapid passage. The fifth and sixth staves are keyboard parts in bass clef, providing accompaniment. The seventh staff is a final bass line. The music is written in a historical style with a key signature of one flat and a common time signature.



A musical staff in G major with a treble clef. It contains a series of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final G4 note.

= de, nous courons? par tout le monde, pour tourmenter les hu =

A musical staff in G major with a treble clef. It contains a series of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final G4 note.

= de, nous courons? par tout le monde, pour tourmenter les hu =

A musical staff in G major with a treble clef. It contains a series of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final G4 note.

= de, nous courons? par tout le monde, pour tourmenter les hu =

A musical staff in G major with a treble clef. It features a complex rhythmic pattern consisting of many sixteenth notes, followed by a few quarter notes and a final half note.

A musical staff in G major with a bass clef. It contains a series of notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. A fermata is placed over the final G3 note.

A musical staff in G major with a bass clef. It contains a series of notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. A fermata is placed over the final G3 note.

The image shows a page of handwritten musical notation on aged paper, numbered 70. It features three vocal staves and three instrumental staves. The vocal parts are written in a cursive hand and repeat the same phrase: "mains, Et l'on n'échape de nos mains, que par les ordres de". The instrumental parts are written in a more formal, printed style. The first instrumental staff uses a treble clef and a key signature of one flat (B-flat). The second and third instrumental staves use bass clefs and the same key signature. The notation includes various note values, rests, and dynamic markings. The page is framed by a simple black border.

mains, Et l'on n'échape de nos mains, que par les ordres de

mains, Et l'on n'échape de nos mains, que par les ordres de

mains, Et l'on n'échape de nos mains, que par les ordres de



*Ragonde;*



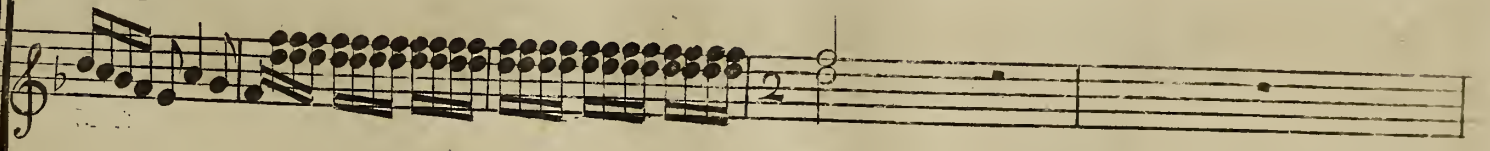
*Ragonde;*

*Blaise.*

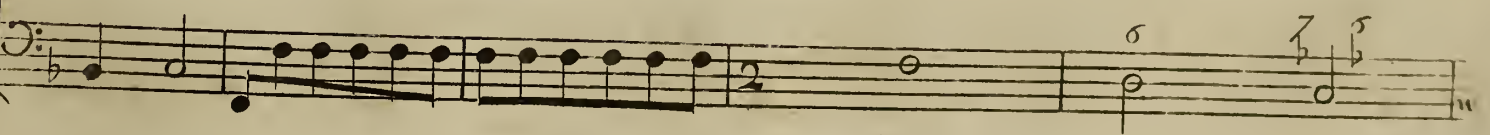
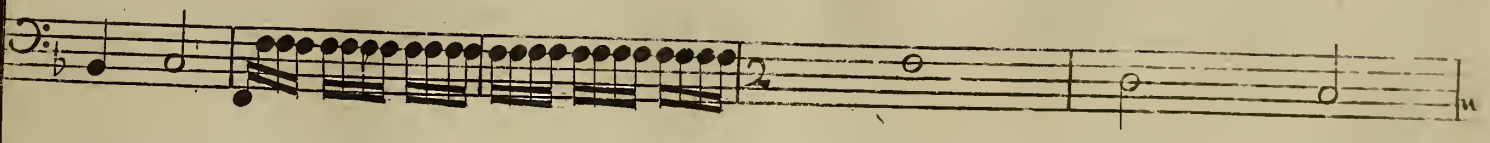
*Elle a sur nous un pouvoir abs.*



*Ragonde;*



*Fin.*



Lucas. Thibault.

= lû. Jusqu'aux Enfers sa voix se fait entendre, Les De-  
accords.

Violons

= mons les Sorciers près d'Elle vont se rendre, et font toutes les

Le Chœur. w

nuit ce qu'elle a ré-so = lû, Nous courons &c.

Colin

Au secours, on m'en porte, Ragonde, he-las? me laissez vous pe-

Ragonde.

**SCENE**  
=rir? 4<sup>e</sup> Ch bien traitre, Veux tu mourir, ou partager l'ardeur qui me trans-

=te, ces Lutins pour jamais vont se saisir de toy? Si tu ne me pro-

74

Colin.

= mets de me donner ta foy? ah! dis-sipez, mes cruel=les al=larmes,

Figured bass: 6, 6, 4 b7, 6, 5, 6, x6

a-do-ra-ble Ragonde et je Suis tout a vous; Ouy c'en est fait je me

Figured bass: 6, 4, x4, 6, 5, 4 b7, 5, 4

livre a vos charmes, Et fais de vous aimer mon bonheur le plus doux?

Figured bass: 5, x0, 7, x4, 6, 4, 7

Ragonde.

Colin

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains the melody for 'Colin' and the bass staff contains the accompaniment for 'Ragonde'. The lyrics are: 'Mais; Il faut m'épouser c'est un point nécessaire, Me voila Soumis a vos'. The notation includes various musical symbols such as notes, rests, and accidentals.

Musical notation for the second system, featuring a treble and bass staff. The treble staff contains the melody for 'Colin' and the bass staff contains the accompaniment for 'Ragonde'. The lyrics are: 'loix, Je vous épouserois cent fois plus-tost, que d'attirer Sur moy vôtre co-'. The notation includes various musical symbols such as notes, rests, and accidentals.

Ragonde.

Musical notation for the third system, featuring a treble and bass staff. The treble staff contains the melody for 'Colin' and the bass staff contains the accompaniment for 'Ragonde'. The lyrics are: '=le -- re, Puis que Co-lin ne Songe qu'a me plaire? Demons, ren-'. The notation includes various musical symbols such as notes, rests, and accidentals.

=trez dans les Enfers, Partez Lutins, Volez..... volez vo =

=lez au bout de l'v-ni-vers? Partez lutins Vo = lez vo =

=lez au bout de l'v-ni-vers.

Entr'acte.

Fin du 2<sup>e</sup> Acte.



*La Noce et Le Charivary.*

77

ACTE TROISIEME.

*Marche.*

The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature and contains a melodic line with eighth and sixteenth notes, including a trill marked with a '+' sign. The lower staff is in bass clef with a 2/4 time signature and contains a bass line with quarter and eighth notes, including a note marked with an asterisk '\*'.

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a trill marked with a '+' sign. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, including a note marked with a flat 'b' and an asterisk '\*'.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a trill marked with a '+' sign. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, including a note marked with an asterisk '\*'.

## Thibault.

*A la noce, a la noce allons ://: ac-cou-rions tous rions chantons dan-*

*-sons faisons les fous, a la noce ://: allons ://: accourons tous, allons ://: ac-courons*

*tous rions chantons dansons faisons les fous rions chantons dansons faisons les*

Chœur.

73

A la noce a la noce allons, allons, accourons tous accourons tous, allons, al-

Sous: A la noce ://: allons et -

A la noce a la noce ://: a la noce allons ://: allons et -

A la noce a la noce allons ://: accourons

The musical score consists of six staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line with the word 'Sous:' at the beginning. The third and fourth staves are vocal lines with lyrics. The fifth and sixth staves are piano accompaniment lines. The music is in a common time signature and features various rhythmic values including eighth and sixteenth notes, as well as rests. There are repeat signs (//) in the lyrics. The page number '73' is written in the top right corner.

= lons rions chantons dansons faisons les fous a la noce //: allons, al =  
 = lons rions chantons dansons faisons les fous allons //: a la noce, a la  
 = lons rions chantons dansons faisons les fous allons //: allons al =  
 tous rions chantons dansons faisons les fous accourens tous a la noce a la

*= lons accourons tous, allons ://: ac=courons tous, Rions, chantons dansons faisons les*

*noce accourons tous, allons ://: ac=courons tous, Rions, chantons dansons faisons les*

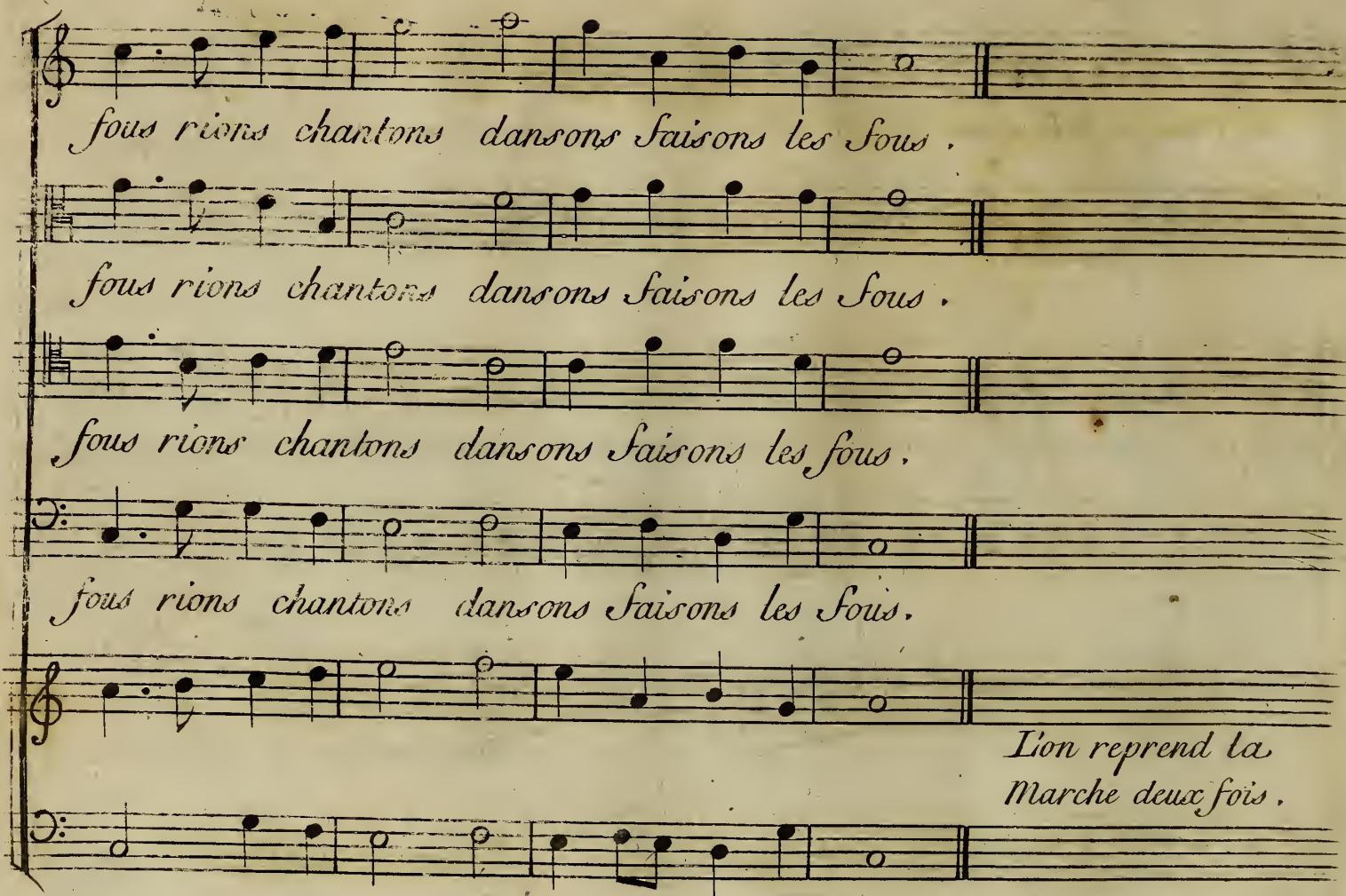
*= lons a la noce ://: allons ://: accourons tous, Rions, chantons dansons faisons les*

*noce allons ://: accourons tous accourons tous Rions, chantons dansons faisons les*

*fous allons ://: a la noce a la noce allons ://: ac-cou-rons*  
*fous allons ://: allons allons a la noce a la noce ac-cou-rons*  
*fous a la noce ://: al-lons ://: allons allons a la nocé a la*  
*fous a la noce a la noce allons ://: a la noce a la noce allons al =*

tous allons ://: ac-cou-rons tous, Rions chantons dansons faisons les  
 tous allons ://: accou-rons tous, Rions chantons dansons faisons les  
 noce allons ://: ac-cou-rons tous, Rions chantons dansons faisons les  
 =lons ac courons tous ac-courons tous, Rions chantons dansons faisons les

The musical score consists of seven staves. The first three staves are vocal parts with lyrics. The fourth staff is a bass line. The fifth and sixth staves are treble clef parts. The seventh staff is a bass line. The music is written in a single system with repeat signs and fermatas.



*fous rions chantons dansons faisons les fous .*

*fous rions chantons dansons faisons les fous .*

*fous rions chantons dansons faisons les fous .*

*fous rions chantons dansons faisons les fous .*

*fous rions chantons dansons faisons les fous .*

*Lion reprend la  
Marche deux fois .*



Thibault,

*Pour ce lebrer un double mariage, nous assemblons tout le village que Lu-*

*= cas est heureux, quels seront ses plaisirs, mais Colin va jöüir d'un plus doux avantage*

*Le Chœur.*  
*Ragonde objet de ses Soupirs, Et les inspire et les partage, a la noce a la &*

86 Rondeau.

Air de Paysan

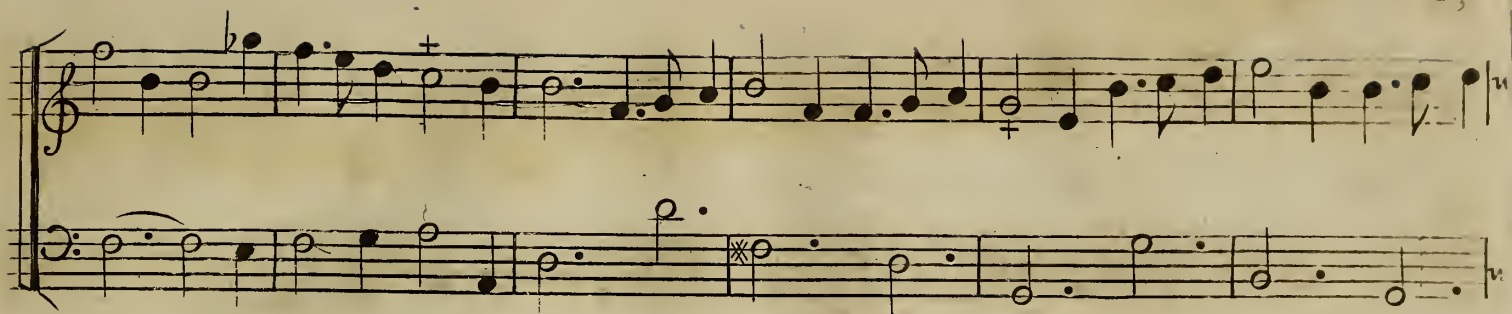
Musical notation for the first system, consisting of two staves. The top staff is in treble clef with a 6/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features a melody in the upper voice and a bass line in the lower voice. There are various note values including eighth and sixteenth notes, and rests. A repeat sign is visible at the beginning of the piece.

Fin.

Musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the previous system, ending with a final cadence. There are various note values and rests throughout the system.

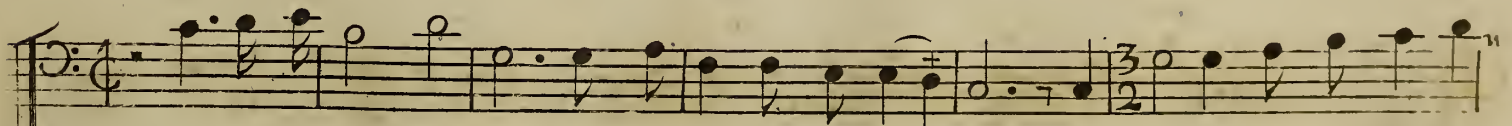
Rondeau.

Musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the previous system, ending with a final cadence. There are various note values and rests throughout the system.

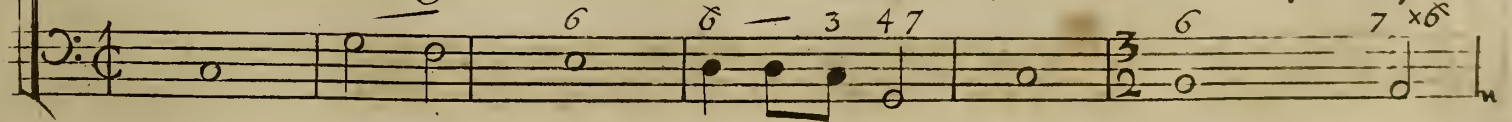


*Rondeau.*

*Lucas.*



*J'ay Soupiré longtems, pour l'aimable Colet... te, Colette Soupiroit pour*



moy J'étions amans, je vivois sous sa loy, et je goutions tous deux, Une dou-

= ceur parfait-te, je suis son Epoux maintenant, Elle doit m'obéir, C'est la

Mesuré

loy du Villa-ge, Mais pour faire un bon Mariage, Colette et moy j'agissons pruden-

ment, je voulons oublier que je sommes en ménage, Colette est ma maitresse et je.

Colette.

Suis Son amant, Lucas je t'en fait la promesse, je Seray toujours ta mai-

-tresse, Tu Seras mon amant et non pas mon Epoux, C'est le moyen de nous ai

= mer sans ces.se, Pour conserver des noms Si doux, ne soit jamais in-quiet ny ja =

= loux, garde toy de brûler d'une nouvelle. Flâ = me Si je m'en aperçois,

Si je m'en aperçois, je le dis entre nous, dès le moment, dès le moment

Je deviendray ta femme,

x4 6 5 4 7

Thibault.

Charbons ://: et que l'Echo re-pet-te, Vi-ve In-cas,

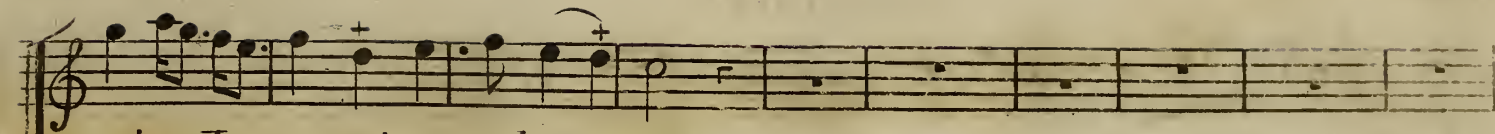
6 7 6 6

Vive Co-let-te, Ils ont trouvé tous deux le Secret d'être heureux ;

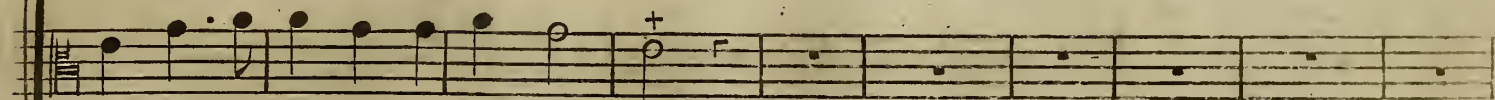
5 6 6 6 4 7



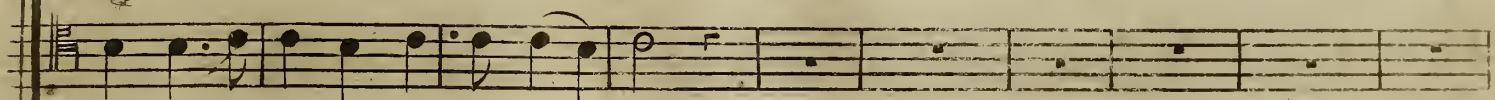




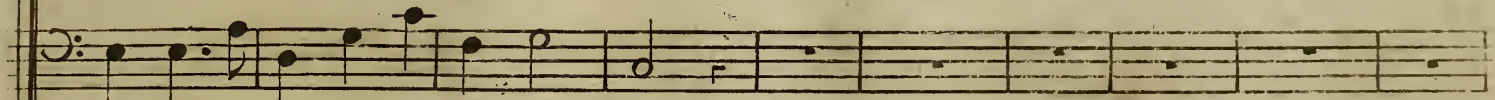
*Vive Lucas, vive Colet.... te,*



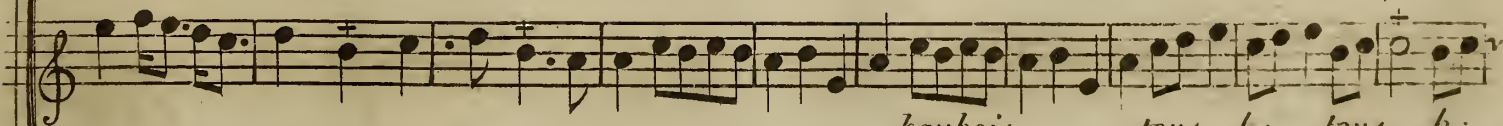
*Vive Lucas, vive Colet.... te,*



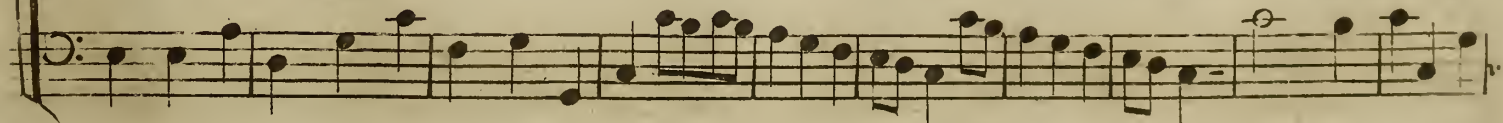
*Vive Lucas, vive Colet.... te,*



*Vive Lucas vive Colet.... te,*



*hautbois. tous. l: tous. h:*



*bassons.*

Musical notation for the first system, featuring a treble and bass staff. The treble staff begins with a treble clef and a sharp sign (F#) above the first note. The bass staff begins with a bass clef. The treble staff has the marking *fina.* under the first few notes and *finib.* under the last few notes. The music consists of a series of eighth and sixteenth notes, with some rests.

Musical notation for the second system, including vocal lines with lyrics and a bass line. The system consists of five staves. The first two staves are vocal lines with lyrics: *Chantons :: Et que l'Echo re-pette,* and *Chantons :: Et que l'Echo repette.* The third and fourth staves are instrumental lines for the vocal parts, and the fifth staff is the bass line. The music is in a major key and features a variety of note values, including eighth, sixteenth, and quarter notes, as well as rests.

*Vive Lucas, Vive Colette, Ils ont trouvé tous deux, le Secret d'être heureux,*

*Vive Lucas, Vive Colette, Ils ont trouvé tous deux, le Secret d'être heureux,*

*Vive Lucas, Vive Colette, Ils ont trouvé tous deux, le Secret d'être heureux,*

*Vive Lucas, Vive Colette, Ils ont trouvé tous deux, le Secret d'être heureux,*

*Vive Lucas, Vive Colette, Ils ont trouvé tous deux, le Secret d'être heureux,*

*Vive Lucas, Vive Colette, Ils ont trouvé tous deux, le Secret d'être heureux,*

The image shows a page of handwritten musical notation on aged paper. The page is numbered '95' in the top right corner. It contains six systems of music, each consisting of a vocal line and a bass line. The lyrics, written in a cursive hand, are 'Vive Lucas, Vive Colette, Ils ont trouvé tous deux, le Secret d'être heureux,' repeated six times. The notation includes various note values, rests, and clefs (treble and bass). There are some markings like '+' and 'x' above notes, possibly indicating breath marks or specific articulation. The paper shows signs of age, with some staining and a slightly yellowed tone.

Chantons :: chantons et que l'Echo repette, Vive Lucas, vive Colet... te,

Chantons :: et que l'Echo repette, Vive Lucas, vive Co-let = = te,

Vive Lucas, vive Co-let = = te,

Vive Lucas, vive Co-let = = te,

The musical score consists of eight staves. The first two staves are vocal parts with lyrics. The third staff is a keyboard accompaniment. The fourth and fifth staves are vocal parts with lyrics. The sixth and seventh staves are keyboard accompaniment. The eighth staff is a vocal part with lyrics. The music is written in a style typical of 17th or 18th-century French litanies, featuring a simple harmonic structure and a repetitive melodic line.

*Ils ont trouvé tous deux, le Secret d'être heureux,* Chantons chan

*Ils ont trouvé tous deux, le Secret d'être heureux,* Chantons chan

*Ils ont trouvé tous deux, le Secret d'être heureux,*

*Ils ont trouvé tous deux, le Secret d'être heureux,*

The image shows a page of handwritten musical notation on aged paper, numbered 97 in the top right corner. The score is arranged in six staves. The first three staves are vocal parts, each with the French lyrics "Ils ont trouvé tous deux, le Secret d'être heureux," written below the notes. The first and second staves also include the instruction "Chantons chan" to the right. The fourth staff continues the lyrics. The fifth and sixth staves are instrumental parts, likely for a keyboard instrument, with treble and bass clefs respectively. The notation includes various note values, rests, and accidentals (sharps, flats, naturals, and trills). The paper shows signs of age, including some staining and a slightly yellowed tone.

Handwritten musical score for a song, page 98. The score consists of six staves, alternating between treble and bass clefs. The lyrics are written below the staves.

Staff 1 (Treble clef): = tous, Vive Lucas?

Staff 2 (Bass clef): = tous, Vive Lucas, vive Colette, vive Lucas?

Staff 3 (Treble clef): Vive Lucas, vive Colette, vive Lucas?

Staff 4 (Bass clef): Vive Lucas, vive Colette, vive Lucas?

Staff 5 (Treble clef): Tous.

Staff 6 (Bass clef): Tous.

The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several plus signs (+) above notes in the second, third, and fourth staves, and a plus sign below a note in the fifth staff. The score ends with a double bar line and repeat dots.

The image shows a page of handwritten musical notation on aged paper. It contains six systems of music, each consisting of a vocal line and a bass line. The lyrics are written in a cursive hand below the vocal lines. The music is in a single key and time signature, with various note values and rests. There are some markings above the notes, possibly indicating breath or phrasing. The page is numbered '99' in the top right corner.

*Vive Colette, Vive Lucas Vive Colet..te, Chantons, chan =*  
*Vive Colette, Vive Lucas vive Co..let..te, Chantons, Chantons, chan =*  
*Vive Colette, Vive Lucas vive Co:let::te, Chantons, Chantons, chan =*  
*Vive Colette, Vive Lucas Vive Co:let::te Chantons, Chantons, chan =*

Handwritten musical score for a vocal piece, consisting of six staves. The lyrics are: *=tons et que l'Echo re-pette, Vive Lu-cas, Vive Co-lette, Vive Lu =*

The score is written in a single system with six staves. The first and third staves are in treble clef, and the second, fourth, and sixth staves are in bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across bar lines. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. There are several plus signs (+) above the notes in the first and third staves, and a 'u' at the end of the first and third staves. The paper is aged and yellowed.



Handwritten musical score for a vocal piece. The score consists of six systems, each with a vocal line and a basso continuo line. The lyrics are: "cas, vive Colet = te, vive vive Lucas, vive Co = let = = te." The music is written in a single system with a treble clef and a bass clef. The lyrics are written below the vocal line.

cas, vive Colet = te, vive vive Lucas, vive Co = let = = te.

cas, vive Co = let = te, vive vive Lucas, vive Co = let = te.

cas, vive Co = let = te, vive vive Lucas, vive Co = let = = te.

cas, vive Co = let = te, vive vive Lucas, vive Co = let = = te.

cas, vive Co = let = te, vive vive Lucas, vive Co = let = = te.

Handwritten musical score for "Air pour les Mariez". The score consists of two systems, each with a vocal line and a basso continuo line. The title "Air pour les Mariez" is written below the first system. Performance instructions "haub." and "tous." are written below the vocal line. The music is written in a single system with a treble clef and a bass clef.

Air pour les Mariez

haub. tous. haub.

*tous.* *haub:* *tous.*

*Viol.*

This system consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments (asterisks) and dynamic markings: *tous.*, *haub:*, and *tous.*. The lower staff is in bass clef and contains a bass line. A *Viol.* marking is placed above the bass staff.

*haub:* *tous* *haub:* *Tous.*

This system consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamic markings: *haub:*, *tous*, *haub:*, and *Tous.*. The lower staff is in bass clef and contains a bass line.

*haub:* *tous.* *haub.*

This system consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamic markings: *haub:*, *tous.*, and *haub.*. The lower staff is in bass clef and contains a bass line.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and B-flat major. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are several accidentals (sharps, flats, naturals) and performance markings such as '+' and 'w' throughout the system.

*Rondeau.*

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and B-flat major. The music continues with various note values and accidentals. A 'Fin' marking is present in the middle of the system.

*Fin*

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and B-flat major. The music concludes with various note values and accidentals.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals.

Second system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals.

*g. Mathurine.*

Third system of musical notation, consisting of two staves (treble and bass clef) with notes, rests, and accidentals. The lyrics are written below the treble staff.

*Il est tems, l'amour vous appelle, Vous devez repondre a sa voix.*



Il deffend d'avoir un cœur re-belle, il permet la liberté du choix.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with the same key signature. The music is in 4/4 time. The lyrics are written below the notes. The system ends with a double bar line and repeat signs.

Eprouvez une ardeur mutuelle, ah qu'il est doux de céder a ses loix, il est

The second system of music continues the melody from the first system. It features two staves in treble and bass clefs with a one-flat key signature. The lyrics are written below the notes. The system concludes with a double bar line and repeat signs.

On reprend le Recit et le Chœur jusqu'au mot Fin.

Air.

The 'Air' section is presented in three staves. The top two staves are in treble clef with a 2/4 time signature and a one-flat key signature. The bottom staff is in bass clef with the same time signature and key signature. The music is a continuous melodic line. The section ends with a double bar line and repeat signs.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with various note values, including quarter and eighth notes, and rests. The middle staff is also in treble clef and contains a similar melodic line, often in parallel motion with the top staff. The bottom staff is in bass clef and contains a bass line, primarily composed of quarter and eighth notes. There are several small '+' signs scattered throughout the notation, likely indicating fingerings or breath marks. The system concludes with a double bar line and a repeat sign.

The second system of musical notation also consists of three staves. The top staff is in treble clef and features a melodic line with a prominent eighth-note pattern. The middle staff is in treble clef and contains a melodic line with some notes marked with an 'x', possibly indicating a specific performance technique or a correction. The bottom staff is in bass clef and contains a bass line. Like the first system, it includes '+' signs and ends with a double bar line and a repeat sign.

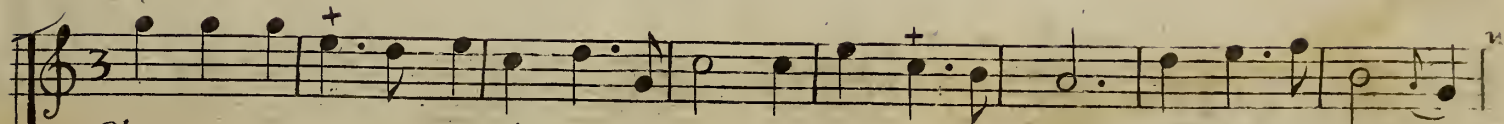
The first system of the handwritten musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is written in a style characteristic of 18th-century manuscript notation, featuring a variety of note values including minims, crotchets, and quavers. The notation includes numerous accidentals, such as flats (b) and naturals (♮), as well as symbols like a cross (✕) and a plus sign (+) placed above or below notes. The first staff begins with a treble clef and a key signature of one flat (B-flat). The system concludes with a double bar line and repeat dots.

The second system of the handwritten musical score also consists of three staves, with the top two in treble clef and the bottom in bass clef. The notation continues from the first system, maintaining the same musical style and notation. It features similar note values, accidentals, and symbols. The system ends with a double bar line and repeat dots.



Chœur.

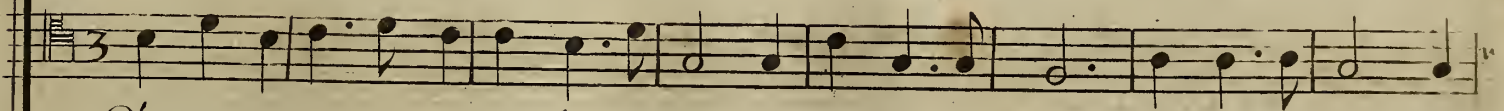
109



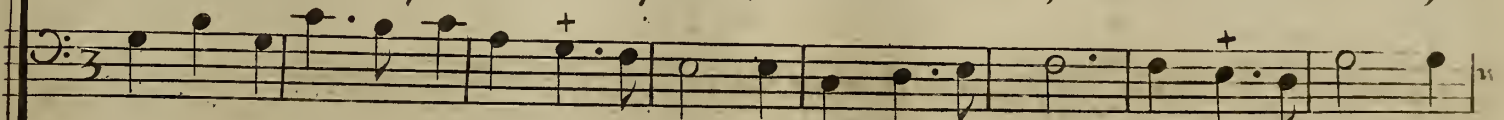
Chantons ://: et que l'Echo repette, Vive Lucas, Vive Colette,



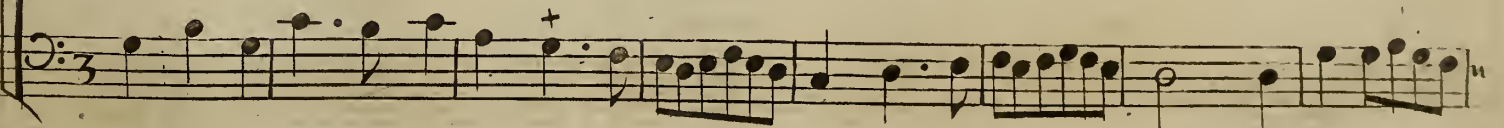
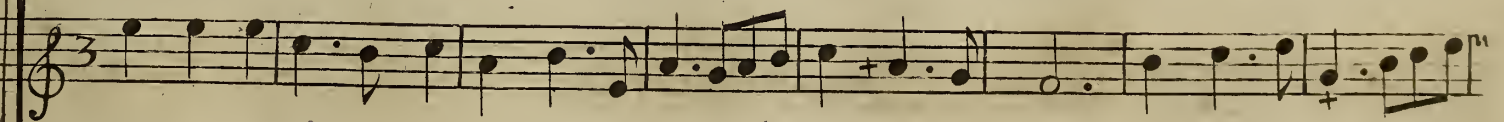
Chantons ://: et que l'Echo repette, Vive Lucas, Vive Colette,



Chantons ://: et que l'Echo repette, Vive Lucas, Vive Colette,



Chantons ://: et que l'Echo repette, Vive Lucas, Vive Colette,



Handwritten musical score for a piece titled "Vive Lucas, Vive Colet-te". The score is written on six staves, alternating between treble and bass clefs. The lyrics are written in a cursive hand below each staff. The music features a mix of eighth and sixteenth notes, with some measures containing rests. There are several plus signs (+) above certain notes, likely indicating fingerings or breath marks. The piece concludes with a double bar line.

*Vive Lucas, Vive Colet-te, Vive vive Lucas Vive Colet-te,*

*Vive Lucas, Vive Colet-te, Vive vive Lucas Vive Colet-te,*

*Vive Lucas, Vive Colet-te, Vive vive Lucas Vive Colet-te,*

*Vive Lucas, Vive Colet-te, Vive vive Lucas, Vive Colet-te.*

Ragonde.

On chante Lucas, et Colette, Et l'on ne parle point de nous;

Chœur.

Vivez ://: heureux Epoux, Vivez ://: heureux Epoux? goutez vne dou-  
Vivez ://: heureux Epoux, Vivez ://: heureux Epoux? goutez vne dou-  
Vivez ://: heureux Epoux, Vivez ://: heureux Epoux? goutez vne dou-  
Vivez ://: heureux Epoux, Vivez ://: heureux Epoux? goutez vne dou-  
Vivez ://: heureux Epoux, Vivez ://: heureux Epoux? goutez vne dou-



Colin.

Lucas.

Quelle douceur hélas; Quoy Colin, tu verse des larmes, dans un moment pour

Colin.

toy si plein de charmes, Je ne pleurerois pas; Si Lucas estoit a ma

Ragonde.

place, et si j'estois a celle de Lucas, Quoy même après l'hymen tu

## Colin.

me mepri-se-ras; Que voulez vous donc que je fasse, je ne pleurerois

## Ragonde.

pas Si Lucas estoit a ma place, et si j'estois a celle de Lucas, Tu

dois oublier, Colette, Elle est jeune elle est folette, Elle pourroit

trahir tes feux, mais avec moy tu Seras plus heureux, je ne Seray vola.... =

ge, ny Coquet = te, je ne Seray vola ..... ge ny

Coquet = te, Tu ne me reponds rien, tu t'éloignes de moy, me traiter de la

Vivem<sup>t</sup>. et meure<sup>t</sup>.

Sorte après m'avoir donné ta foy! La fureur me transporte, Demons! Lutins,

Sorciers, accourez me van = ger d'un mary qui veut m'outra.

Colin. Ragonde.

= ger; Pardon, Pardon ma chere Epouse, Si tu ne veux at = ti = rer mon cou.



## Colin.

=roux, garde toy bien de me rendre ja = louse, Mon amour pour Co =

## Thibault.

=lette expire a vos ge = noux, Que l'on chante par tout le

monde les plaisirs de Colin le bonheur de Ragon..... de,

## Chœur

Que l'on chante par tout le monde, les plaisirs de Colin, le bonheur de Ra.

Que l'on chante par tout le monde, les plaisirs de Colin, le bonheur de Ra =

Que l'on chante par tout le monde, les plaisirs ://: de Colin, le bonheur de Ra =

Que l'on chante par tout le monde, les plaisirs ://: de Colin, le bonheur de Ra



=heur de Ragon ... de, que l'on chante par tout le monde les plai-  
 =heur de Ragon... de, que l'on chante par tout le monde les plaisirs, les plai-  
 =heur de Ragon = de, que l'on chante par tout le monde les plai-  
 =heur de Ragon:=de, que l'on chante par tout le monde les plaisirs, les plai-

Four staves of music, each with a vocal line and a basso continuo line. The lyrics are: = sirs de Colin, le bonheur de Ragon .... de.

Two staves of music for a Rondeau. The piece is in 2/4 time and ends with the word *Fin.*

*doux.*

*Mathurine.*

Bergers heureux suivez l'amour qui vous éclaire i cy les ris les jeux tout sert nos

vœux Le doux printems commence et finit tout nos ans, l'amour quitte sa mere, pour voir nos

champs, chantons mille fois Celebrons le Dieu qui fait nos choix il est moins a Cythere, que dans nos bois.

on reprend le Rondeau.

Menuet.

2.<sup>e</sup> Menuet. ♪

*Fin.*  
*Baub: Seul*

*Fin.*



Three staves of musical notation. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The music consists of a series of notes, some with slurs and accents, ending with a double bar line and repeat dots.

*Annonce du Vaudeville.*

Two staves of musical notation. The top staff is in treble clef, the bottom in bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music consists of a series of notes, some with slurs and accents, ending with a double bar line and repeat dots.

*Thibault.*

*1<sup>er</sup>  
Couplet.*

*Ragonde d'un triste Veuvage a voulu prevenir L'en =*

Two staves of musical notation. The top staff is in treble clef, the bottom in bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music consists of a series of notes, some with slurs and accents, ending with a double bar line and repeat dots.

126. Chœur.

*Charivari charivari, Thibault.*

*= nuy Charivari ://, Colin avec elle s'engage, j'avons écrit qu'il a dit*

*Charivari ://*

*Charivari charivari,*

*Viol. Arpeggio.*

*ouy, chariva-ri, charivari*

*L'amour est de tout a-ge,*

et la folie aussy, chari-vari chariva =

Chari-vari ://: Charivari ://: charivari, chariva =

ri ..... charivari chariva =

The image shows a page of handwritten musical notation on aged paper, numbered 128. It contains six staves of music. The first five staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The lyrics for these staves are: *=ri charivari ://: charivari ://: charivari charivari.* The sixth staff is a basso continuo line, written in a bass clef with a key signature of one sharp. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with repeat signs (double slashes) indicating repeated phrases.

2<sup>e</sup>. Couplet.

Ragonde.

Je ne crains point que l'on me blâme  
non je n'en ay point de Soucy,

Chœur..... Charivari Charivari

Ragonde.... Le beau Colin regne en mon âme

Vous pouvez crier a l'envy,

Charivari charivari,

S'il trahissoit ma flâme

je Sçaurois faire. aussy

Charivari Charivari

Chœur..... Charivari Charivari.

---

4<sup>e</sup>. Couplet.

Lucas

L'amour se plaist dans les allarmes

le bruit est son plaisir chéri

Chœur..... Charivari Charivari

Lucas.... Quand ce Dieu se sert de ses armes.

3<sup>e</sup>. Couplet.

Colin.

Vous regnerez donc sur mon âme?

hélas! il le faut bien ainsy,

Chœur..... Charivari Charivari

Colin.... Mais quand mon cœur cede et s'enflâme

plus de Lutins qui fassent icy

Charivari Charivari

Souvent la bonne femme

a fait le bon Mary

Charivari Charivari

Chœur..... Charivari Charivari.

---

Il fait dans un cœur attendri

Charivari Charivari

Pour celebrer ses charmes

Chantons tous a grands cris

Charivari Charivari

Chœur..... Charivari Charivari.

---

5.<sup>e</sup> Couplet.

Colette.

Maman fait mon bonheur suprême  
 en prenant Colin pour mary

Chœur..... Charivari Charivari

Colette..... quoi que ma joye en soit extrême  
 me convient il de dire icy

Charivari Charivari

Mais c'est dire que j'aime.

je chante donc aussy

Charivari Charivari

Chœur..... Charivari Charivari.

7.<sup>e</sup> Couplet.

Lucas a Colette.

Chaque moment accroist ma flâme.

Colette a Lucas.

C'est toy Seul que je vois icy

Chœur.

Charivari Charivari

Thibault a Mathurine.

L'amour se glisse dans mon âme

6.<sup>e</sup> Couplet.

Mathurine.

L'himen est une grande affaire.

J'hésite a prendre ce party

Chœur..... Charivari Charivari

Mathurine.... Un Vieil Epoux n'amuse guere

un jeune. aime ailleurs que chez luy

Ce qui produit Charivari

Ah! qu'il faudroit me plaire

pour hazarder aussy

Charivari Charivari

Chœur..... Charivari Charivari.

Mathurine a Thibault.

La mienne est en paix Dieu Mercy

Je craindrois trop charivari.

Colin Caressant Ragonde

Vive la bonne femme

Ragonde Caressant Colin.

Et Son joly Mary

tous Six

Charivari Charivari

Chœur..... Charivari Charivari.

*Contre-Dance.*

131

*Le Charivari.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests and others containing chords. There are several plus signs (+) and asterisks (\*) scattered throughout the notation.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The notation is dense with sixteenth and thirty-second notes, particularly in the lower staff. There are several plus signs (+) and asterisks (\*) present.

The third system of musical notation continues the piece with two staves in treble and bass clefs. The notation is dense with sixteenth and thirty-second notes, particularly in the lower staff. There are several plus signs (+) and asterisks (\*) present.

The fourth system of musical notation concludes the piece with two staves in treble and bass clefs. The notation is dense with sixteenth and thirty-second notes, particularly in the lower staff. The word "FIN." is written in large, bold letters at the end of the system. There are several plus signs (+) and asterisks (\*) present.

## Privilege Général

Loués par la grace de Dieu, Roy de France, et de Navarre, A nos amés et feaux Conscillers  
Les gens tenant nos Cours de Parlement Maistres des Requestes ordinaires de notre Hôtel grand Conseil, Prevost  
de Paris Baillifs Seneschaux leurs Lieutenants Civils; et autres nos justiciers qu'il appartient de. Salut notre bien amé  
Jean Joseph Mouret Mai<sup>re</sup> de Musique ont<sup>re</sup> de notre Chambre et de notre très chere et bien Amée Cousine la Duchesse du Maine Princesse de notre  
Sang; Nous aiant fait remontrer qu'il desireroit continuer a faire graver et réimprimer ses Ouvrages contenant ses Operats et autres pieces de Musiq<sup>ue</sup>  
tant Vocales qu'instrumentales de sa Composition s'il nous plaisoit lui accorder nos Lettres de Continuation de Privilege sur ce necessaire a ces Causes vou  
lant lui donner des marques de la Satisfaction que nous avons des Services qu'il nous a cy devant rendus près de notre personne, Et de notre très chere  
Cousine la Duchesse du Maine Nous lui avons permis et permettons par ces presentes de faire réimprimer et regraver ses œuvres contenat<sup>es</sup> ses Operats Canta  
les Cantatiles françoises et Italiennes Motets a une et plusieurs parties Sonates Simphonies françoises et autres pieces de Musiques tant vocales qu'instrumen  
ales de sa ditte Composition en tels Volumes formes marges caracteres conjointem<sup>ent</sup> ou separém<sup>ent</sup> et autant de fois que bon lui semblera Et de les vendre  
faire vendre et débiter par tout notre Roiaume pendant le temps de douze Annees consecutives a Compter du jour de la date des dites presentes  
Nous deffences a toutes sortes de person<sup>nes</sup> de quelque qualite<sup>e</sup> et condition qu'elles soient d'en introduire d'impres<sup>ions</sup> ou gravure étrangere dans  
aucun lieu de notre obeissance Comme aussi a tous Graveurs Imprim<sup>es</sup> March<sup>ands</sup> Libraires Imprimeurs en taille douce et autres d'imprimer faire im  
primer graver ou faire graver vendre ou faire vendre débiter ni contrefaire ses dites Œuvres conten<sup>ant</sup> ses Operats Cantates Cantatiles françoises et Ita  
liennes Motets a une et plusieurs parties Sonates Simphonies françoises et autres pieces de Musiques tant vocales qu'instrumentales en tout ni en  
partie ni d'en faire aucun extrait sous quelque pretexte que ce soit d'augmentation correction changem<sup>ent</sup> de titre même en feuilles separées ou au  
rem<sup>ent</sup> sans la permission expresse et par escrit du dit exposant ou de ceux qui auront droit de lui a peine de confiscation des planches et des  
Exemplaires contrefaits a peine de six mille livres d'amende contre chacun des Contrevenans dont un tiers a nous un tiers a l'Hô<sup>t</sup> Dieu de  
Paris l'autre tiers au dit exposant, et de tous depens dommages et interets, a la Charge que ces presentes seront enregistrees tout au  
long sur le registre de la Commu<sup>n</sup>é des Imprim<sup>es</sup> et Libraires de Paris dans trois mois de la date d'icelles; Que la gravure et impress<sup>ions</sup>  
des dits Ouvrages ci dessus Specifiez sera faite dans notre Roiaume et non ailleurs en bon papier et beaux caracteres conformem<sup>ent</sup>  
aux reglemens de la Librairie et qu'avant que de les exposer en vente gravez ou imprimez seront remis es mains de notre très  
cher et feal Chevalier le Sieur Daquesseau Chancelier de France Commandeur de nos Ordres; Et qu'il en sera ensuite remis  
deux Exemplaires dans notre Bibliotheque Publique, un dans celle de notre Château du Louvre, Et un dans celle de no  
tre dit très cher et feal Chevalier le Sieur Daquesseau Chancelier de France Commandeur de nos Ordres le tout a peine  
de nullité des presentes du contenu des qu'elles Vous Mandons et Enjoignons de faire jouir le dit Sieur Expositant ou  
ses aiant Cause pleinement et paisiblement sans souffrir qu'il leur soit fait aucun trouble ou Empêchement vou  
lons que la Copie des dites presentes qui sera imprimée ou gravée tout au long au Commencement ou a la fin des  
dits Ouvrages Soutenue pour duement Significées et qu'aux Copies Collationnées par l'un de nos Amés et feaux  
Conscillers et Secretaires Soi soit ajoutée comme a l'Original Commandons au premier notre Hussier, ou Sergent  
de faire pour l'Execution d'icelles tous Actes requis et necessaire sans demander autre permission et non obstant  
Clameur de Haro Chartre Normande et lettre a ce contraires Car tel est notre plaisir. Donnée A Paris le trentième  
Jour du Mois de Juillet l'An de grace Mil Sept Cent trente huit, Et de notre Regne le Vingt troisième. |

Par le Roy en son Conseil Sainson

Registré sur le Registre X.<sup>e</sup> de la Chambre Royale des Libraires et Imprimeurs de Paris N.<sup>o</sup> 104 fol. 92 conformem<sup>ent</sup>  
aux Anciens Reglemens confirmés par celui du 28 Fevrier 1723 a Paris le 26 Septembre 1738. Langlots  
Les Exemplaires ont été fournis. Suidic.

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