



Astrée

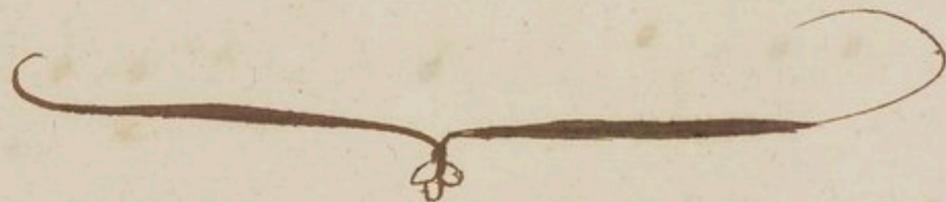
Tragedie mise en Musique  
par M. Collasse.

Les paroles sont de M. De La Fontaine.

Représenté pour la première fois,

L'c.

1691.



1800

St. Joseph's College

St. Joseph's College

St. Joseph's College

St. Joseph's College

V<sup>m</sup>  
~~100~~ 529



[Res. Vm<sup>2</sup> - 49

ASTRÉE<sup>7</sup>  
TRAGÉDIE.  
MISE  
EN MUSIQUE

*Par Monsieur COLASSE, Maître de la Mu-  
sique de la Chapelle du Roy.*



A PARIS,

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,  
rue St. Jean de Beauvais, au Mont Parnasse.

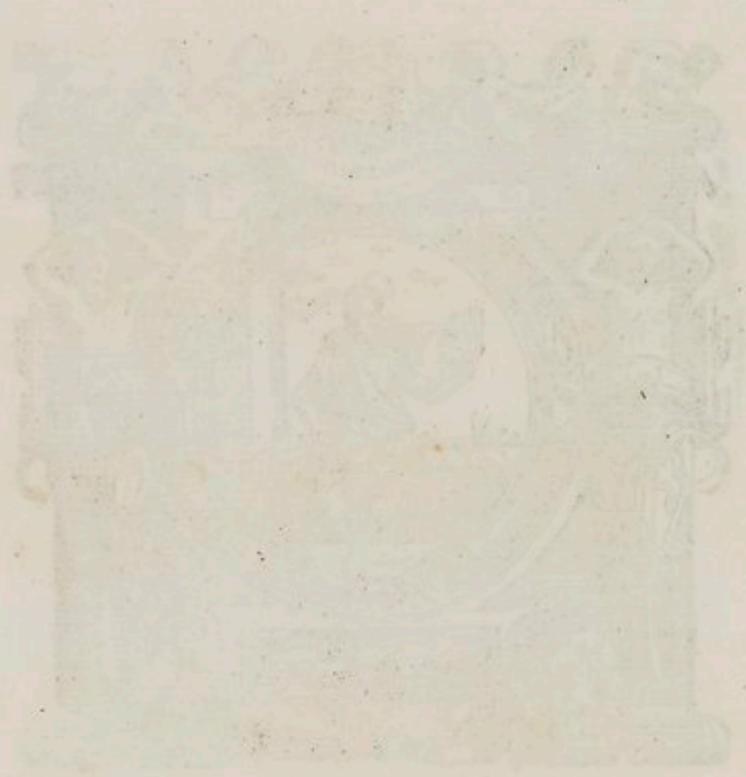
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M. D C. X C I.

AVEC PRIVILEGE DE SA MAJESTE.

ASTRÉE  
TRAGÉDIE  
MISE  
EN MUSIQUE

Par Monsieur COLAS, Maître de la Chapelle du Roy



A PARIS.

chez CHRISTOPHE BAILLARD, Palais National, au Salon de Peinture, vis-à-vis le Salon de Sculpture.

M. D. C. XCVI.  
AVEC PRIVILEGE DE SA MAJESTÉ

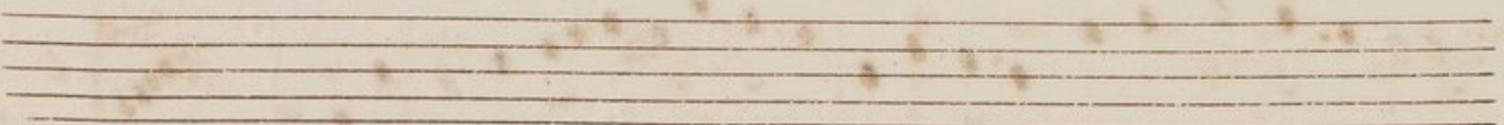
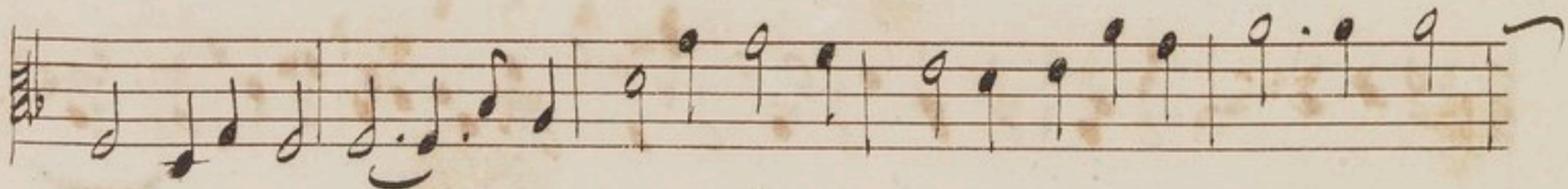
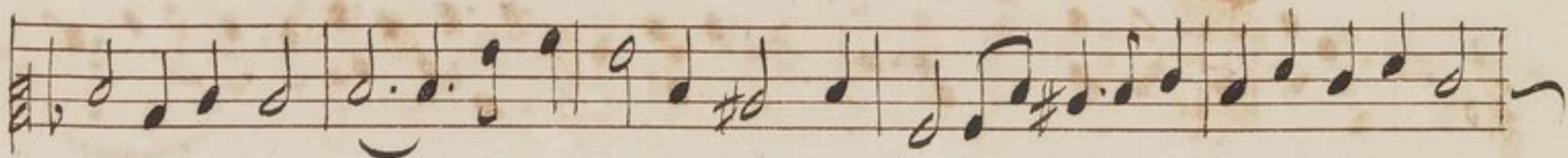
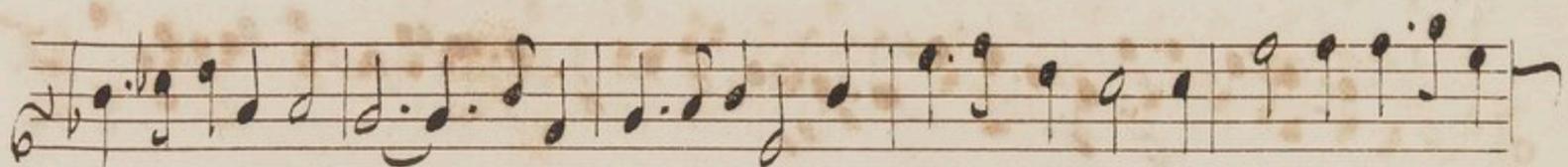
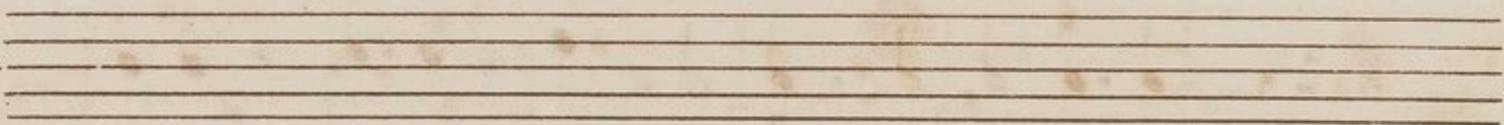
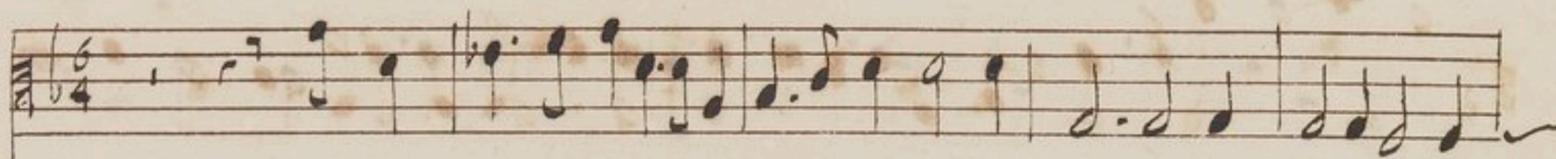
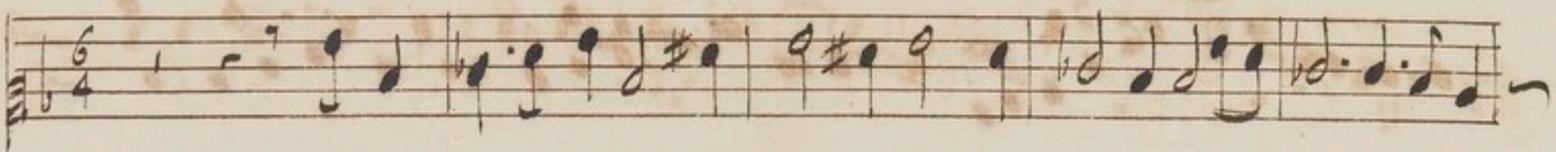
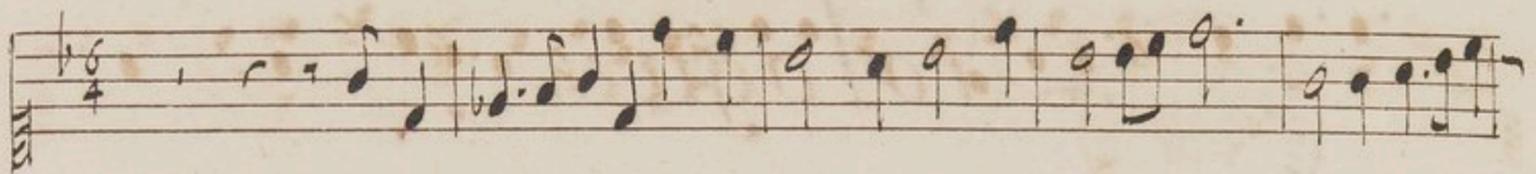
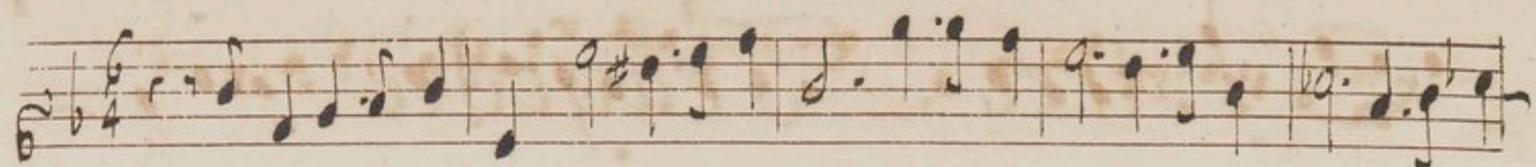
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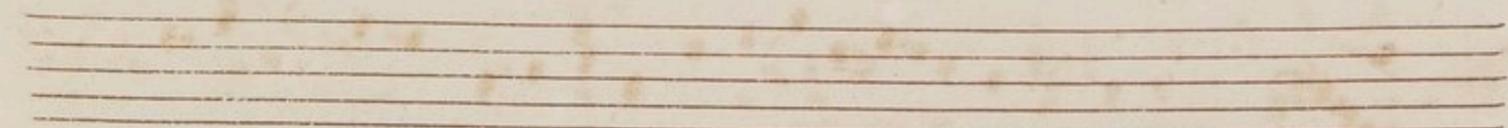
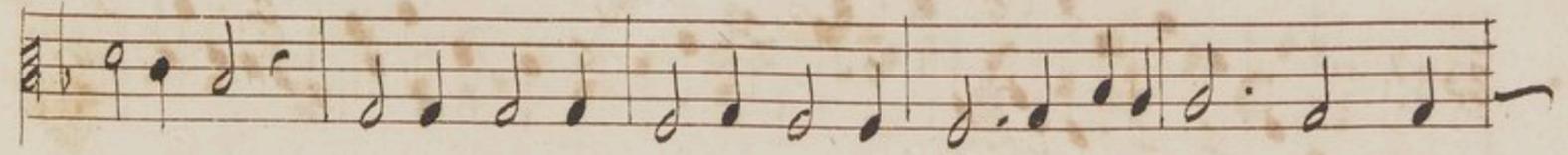
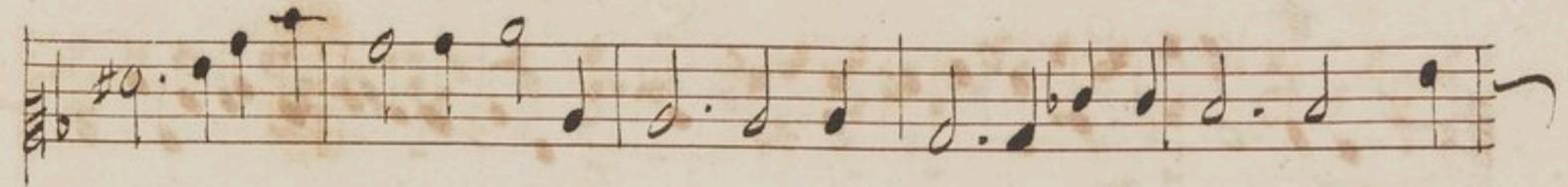
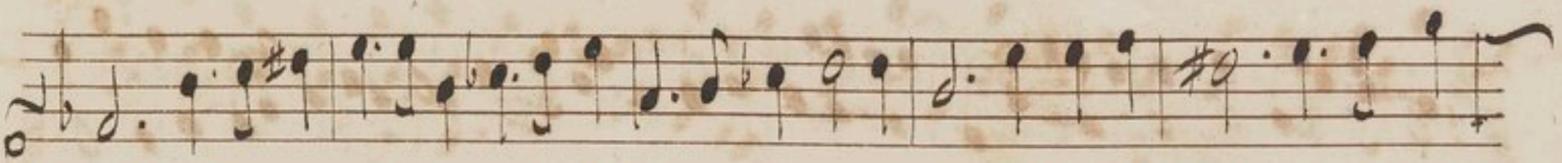
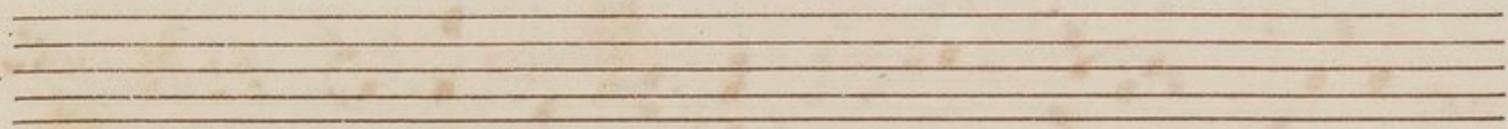
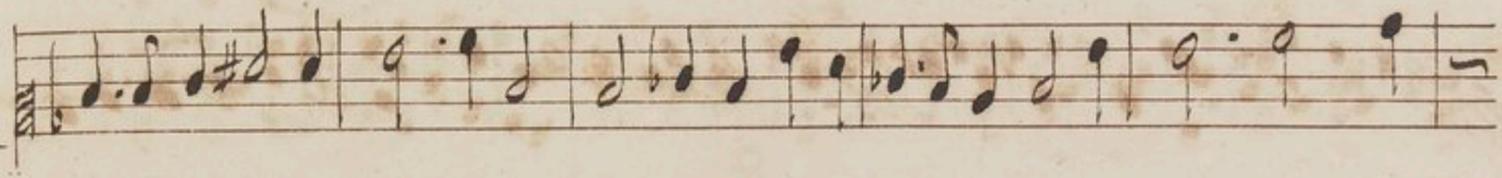
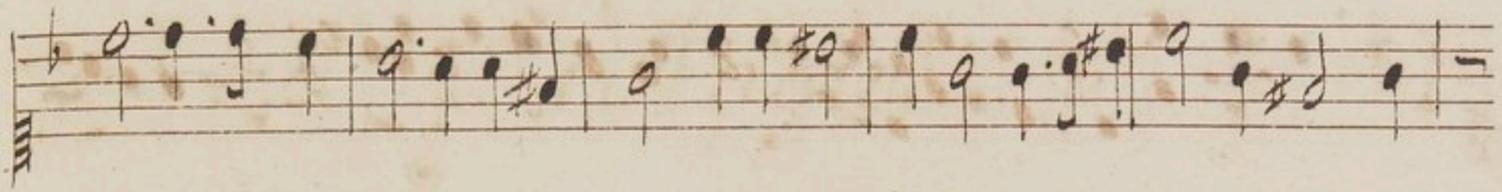
*Astree, Tragedie*

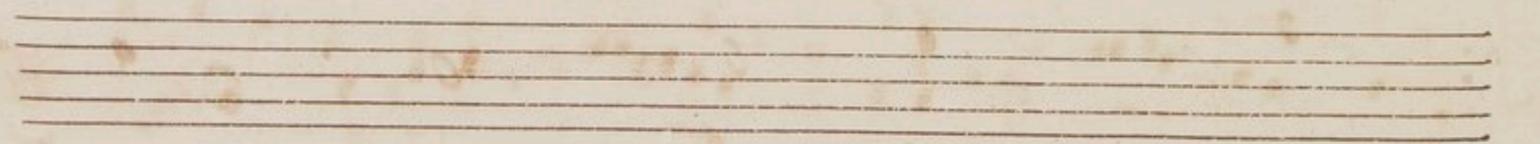
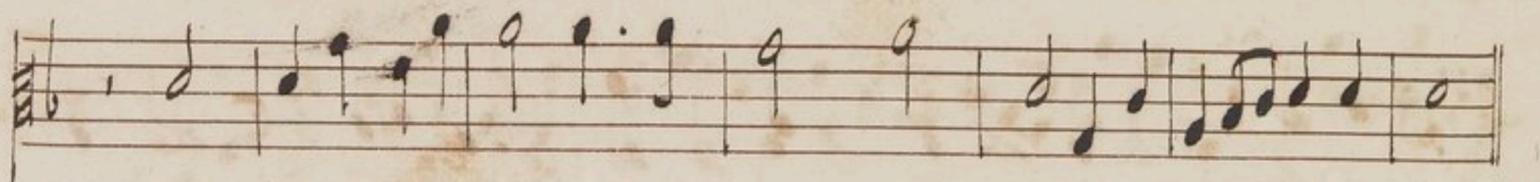
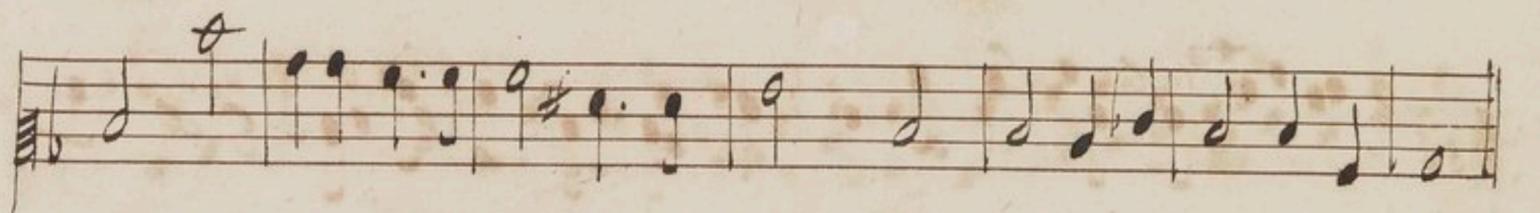
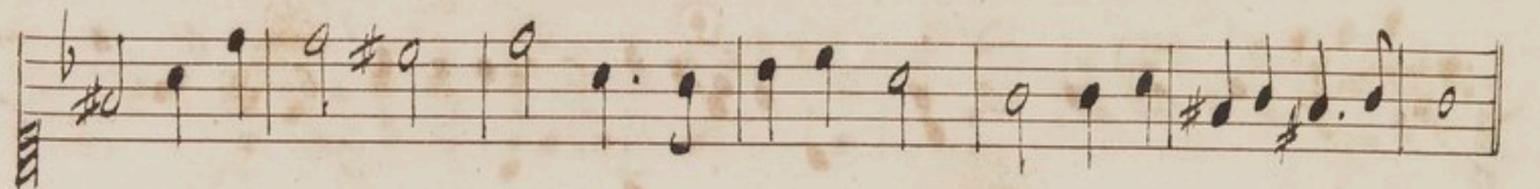
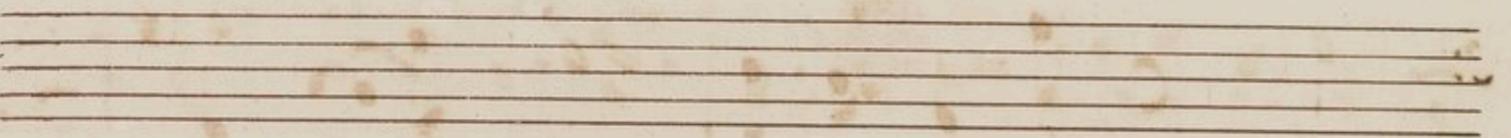
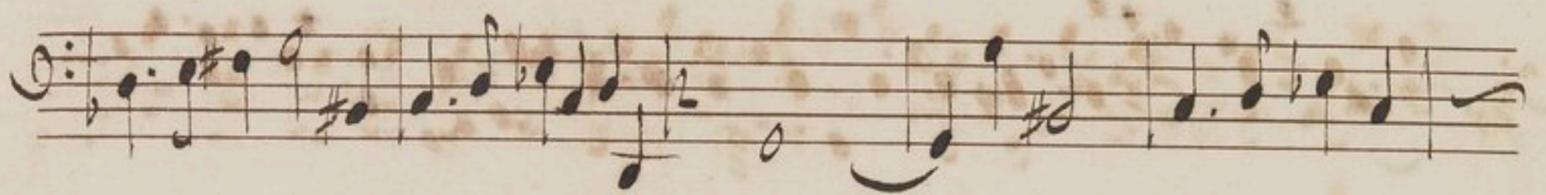
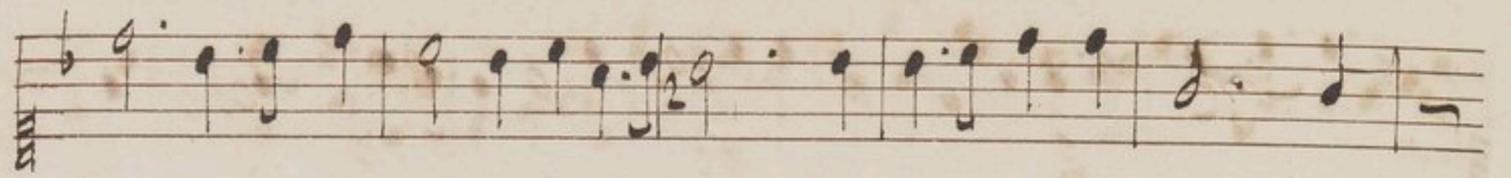


*Prologue*

*Ouverture*







La Nymphé  
de la seigneurie

3

Dieu du parnasse et du sacré vallon quelle avan

Apollon

-ture en ces lieux vous attire. Mars de tout temps l'ennemy d'apollon me

La nymphé

force a quitter mon Empire. Nostre Monarque vous pro

Apollon

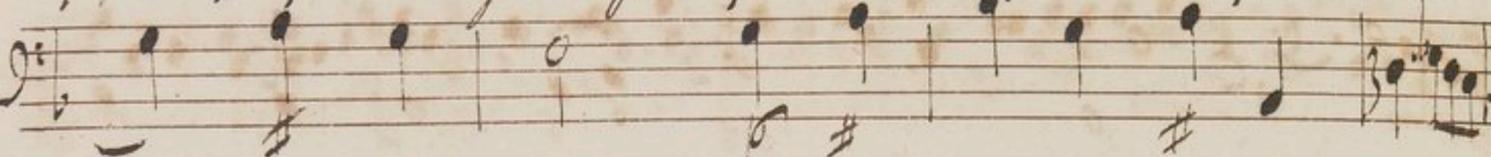
met un repos qu'on n'a plus sur le double sommet. Jupiter luy meme avoit

peine a calmer aujourd'hui tant de peuples divers

Rien n'impose a present silence a l'univers Et cependant je



Voy la Nymphede la seine. s'occuper a l'enuy de. Musique et de vers.



*La nymphe*  
Nous tenons ces faueurs d'un Roy plein de sagesse. la terreur et l'es-



roy respectent ces beaux lieux des chants les plus delicieux. nos



bois retentissent sans cesse. Tout Mortel parle icy le langage des



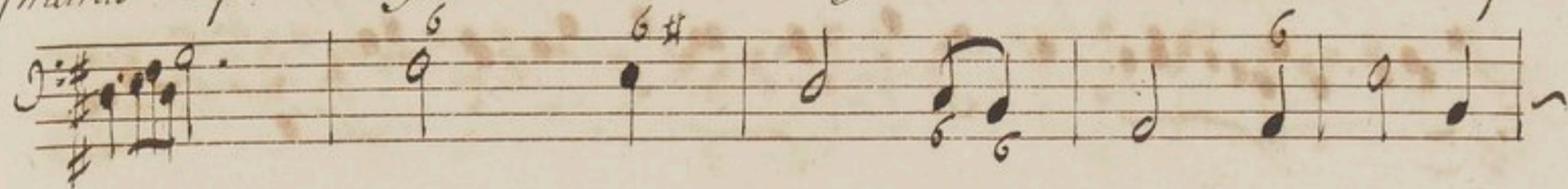
Dieux La paix regne dans nos ombrages. Le murmure des eaux les plain-



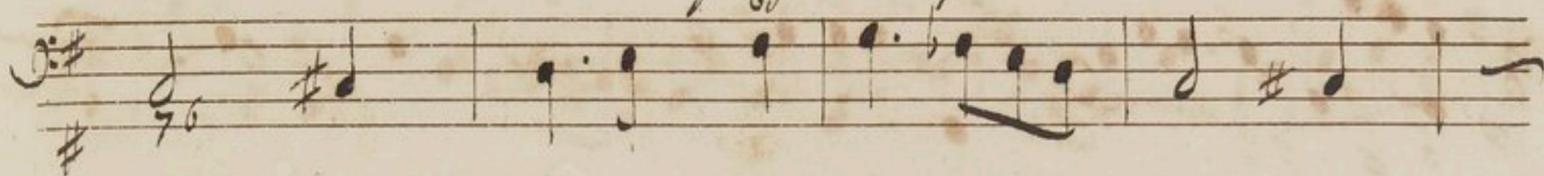
-tes des amants. Les Rossignols par leurs tendres ramages occupent seubécho dans ces lie<sup>s</sup>  
si char



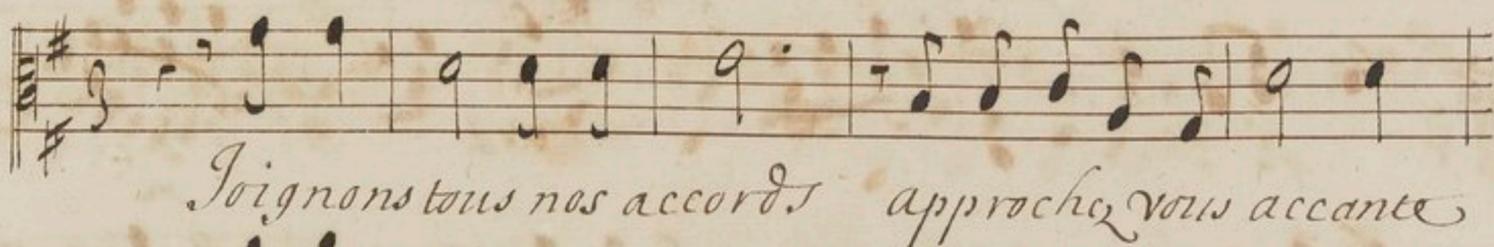
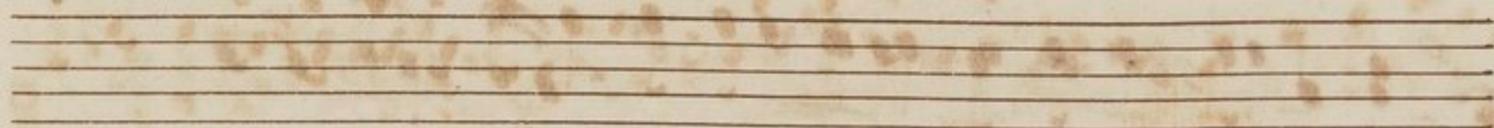
7mants La paix regne dans nos ombrages Le murmure des eaux plain



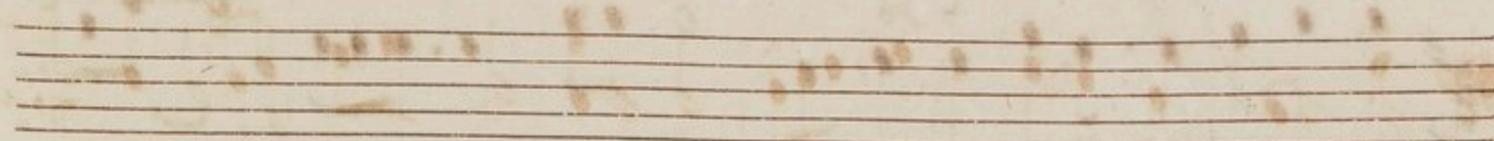
-tes des amants Les Rossignols par leurs tendres ra



-mages occupent seuls Echo dans ces lieux Si charmants



Joignons tous nos accords approchez vous accente



*fille de l'harmonie o paix*

*Douce et charmante comme j'unis les voix Ne vien unir les coeurs*

*Car ton retour la saison la plus belle annonce en mille endroits la*

The musical score consists of ten systems of staves. Each system typically includes a vocal line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written in a cursive hand below the vocal lines. The score includes various musical notations such as notes, rests, and ornaments. There are some handwritten annotations, including '6#' and '7 #6', which likely refer to specific notes or chords. The paper shows signs of age, including some staining and foxing.



Chœur

O paix reviens unir les cœurs o paix reviens unir ~  
O paix reviens unir les cœurs reviens unir ~  
O paix reviens unir les cœurs ~ o paix reviens v  
O paix reviens unir les cœurs reviens v—

The musical score consists of ten staves of music. The first four staves contain the vocal parts with lyrics. The fifth staff is a bass line. The sixth through tenth staves are instrumental accompaniment. The music is written in a key with two sharps (F# and C#) and a common time signature. The lyrics are written in a cursive hand above the notes. The paper shows signs of age with some staining.



- nir les cœurs par ton retour la saison la plus belle, an



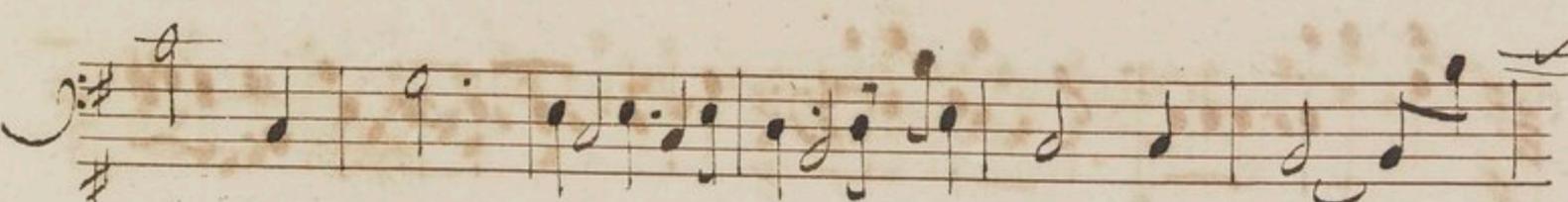
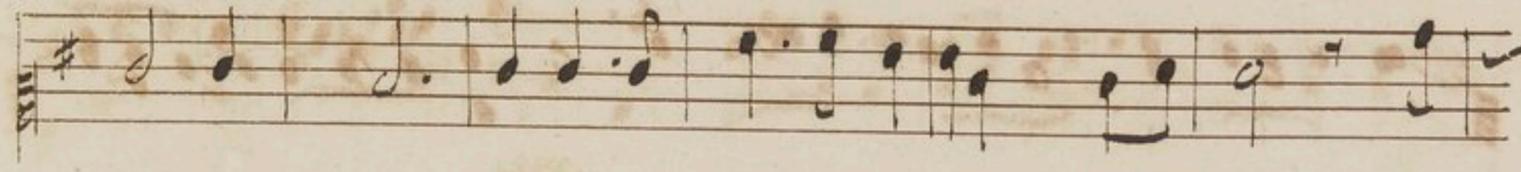
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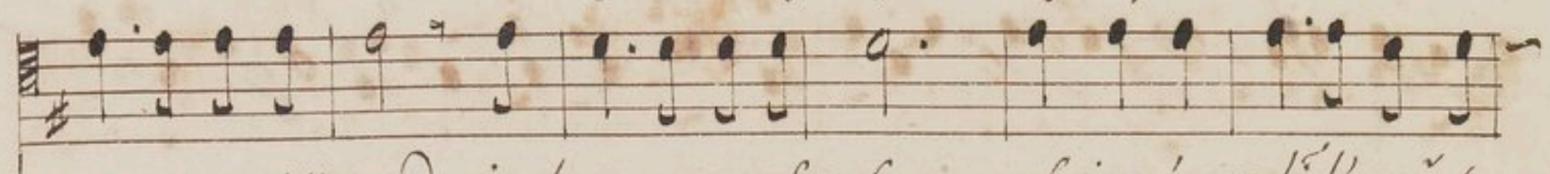




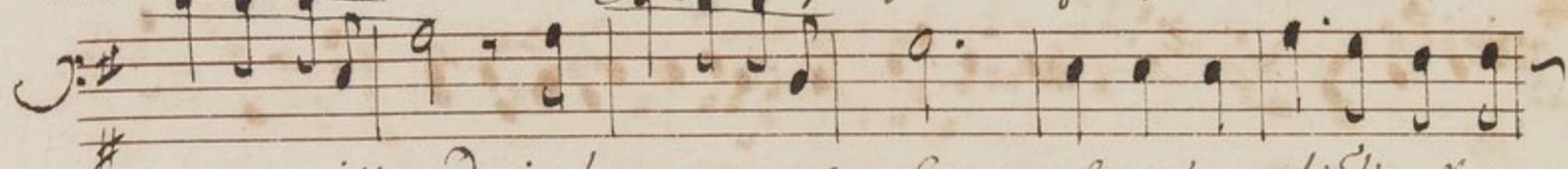
-nonce en mille endroits la guerre et ses fureurs fais qu'en ces li. l'am. se



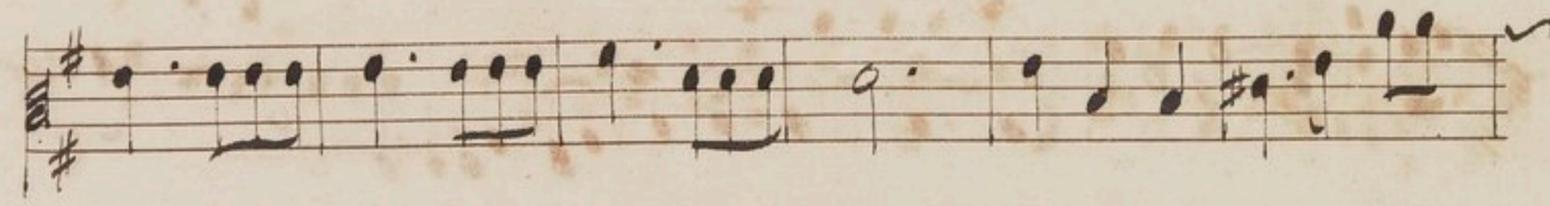
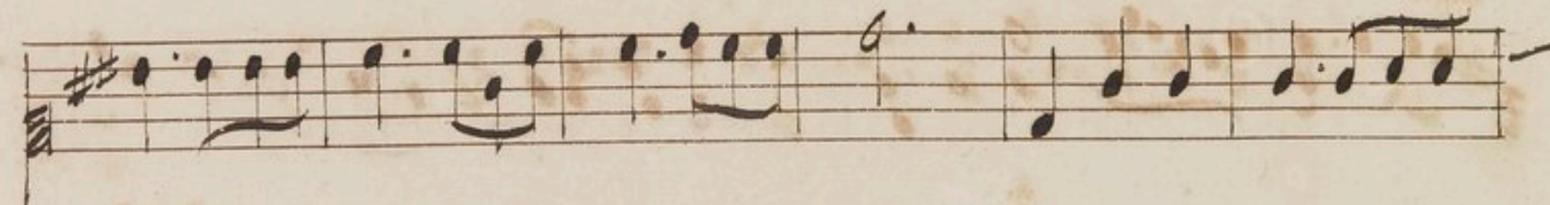
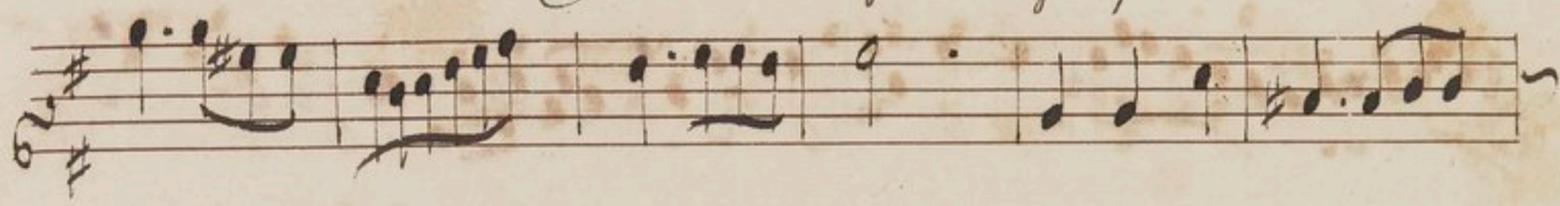
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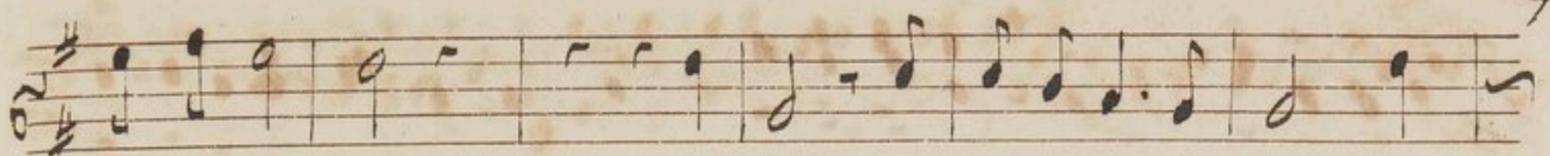


-nonce en mille endroits la guerre et ses fureurs fais qu'en ces li. l'am. se

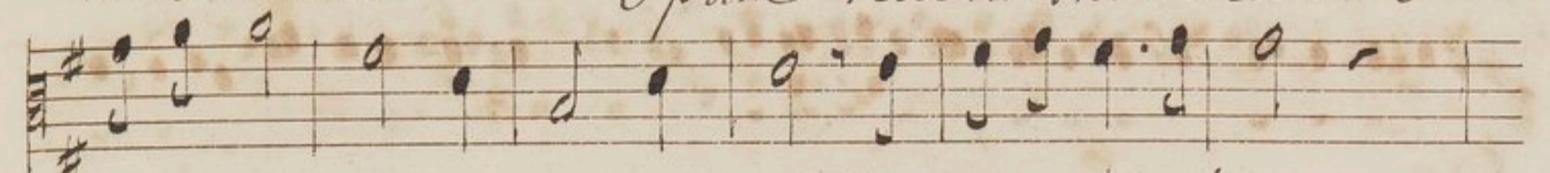


-nonce en mille endroits la guerre et ses fureurs fais qu'en ces li. l'am. se

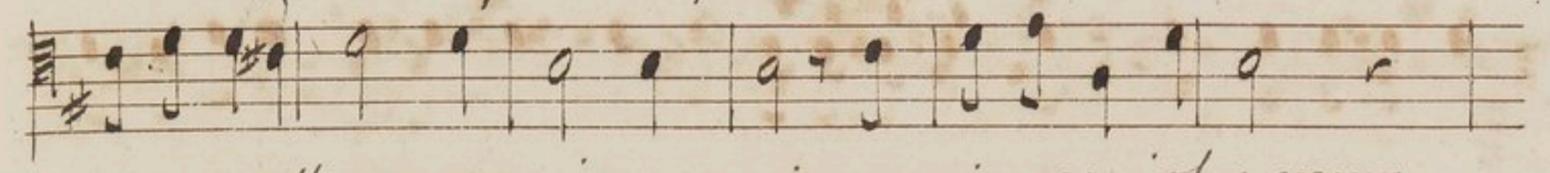




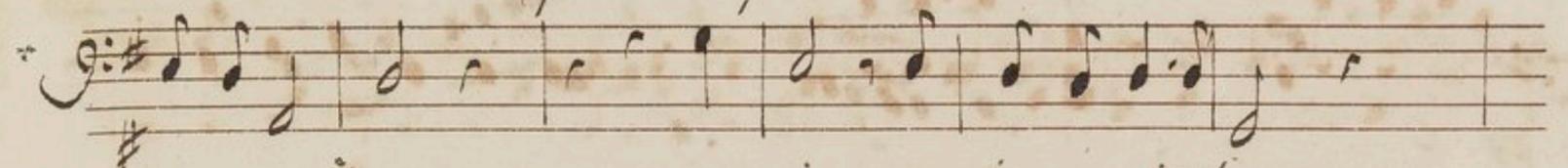
*renouvelle*      *O pain, reviens unir les cœurs* O —



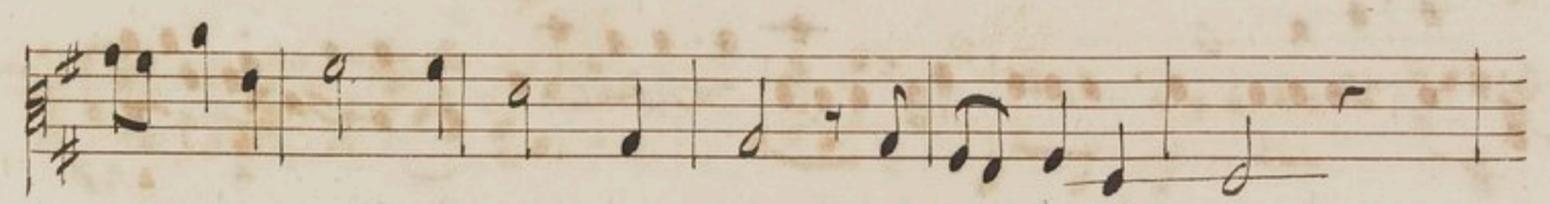
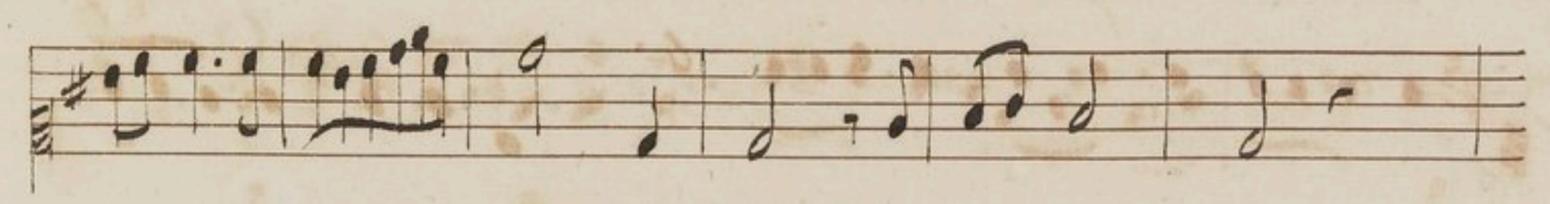
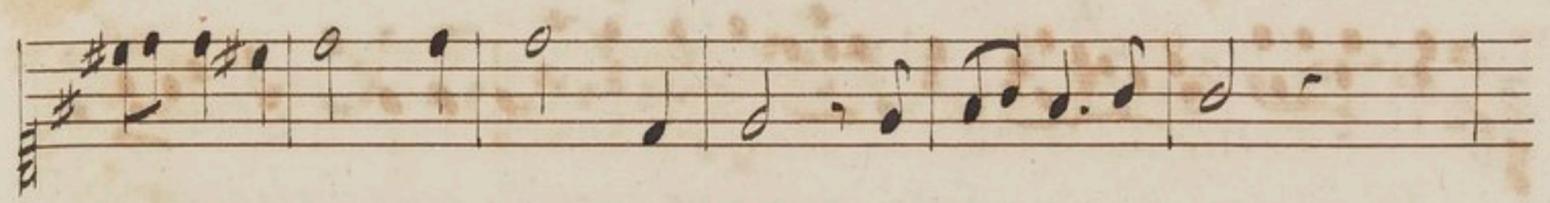
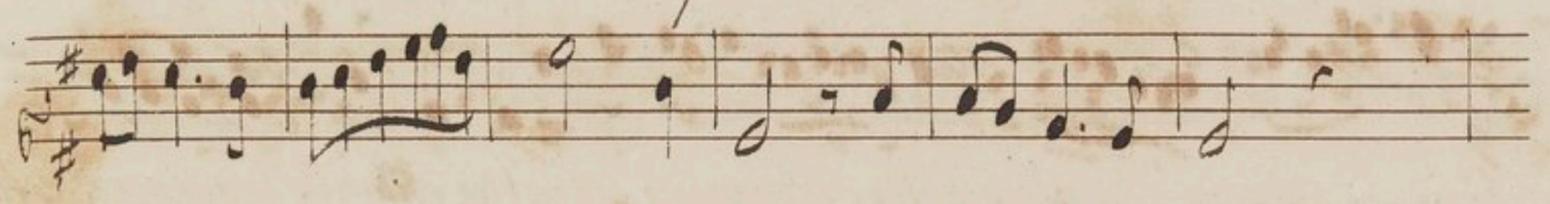
*renouvelle*      *O pain O pain reviens unir les cœurs*



*renouvelle*      *O pain O pain reviens unir les cœurs*



*renouvelle*      *O pain reviens unir les cœurs*





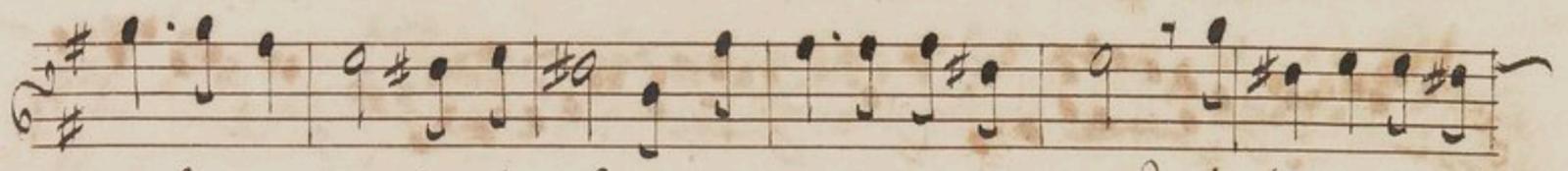
paix reviens vnir les coeurs par son re



O paix reviens vnir les coeurs par son re



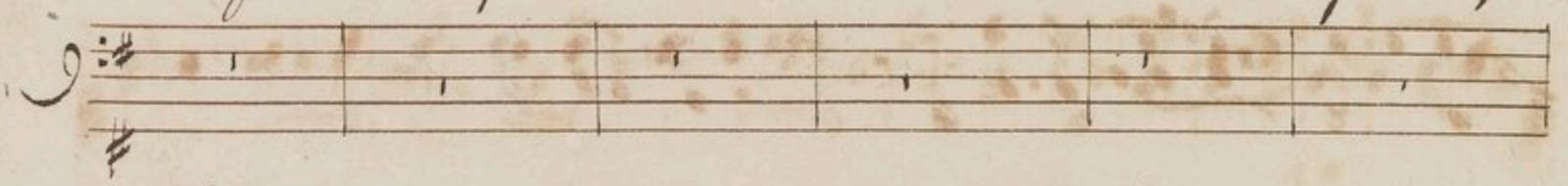
O paix reviens vnir les coeurs



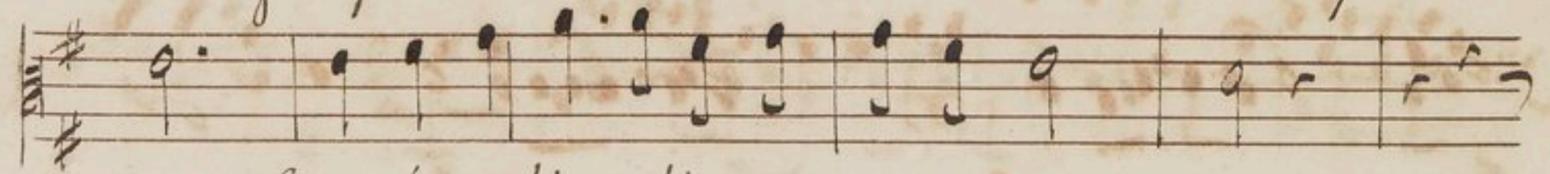
-tour La saison la plus belle annonce en mille endroits la guerre et ses fu



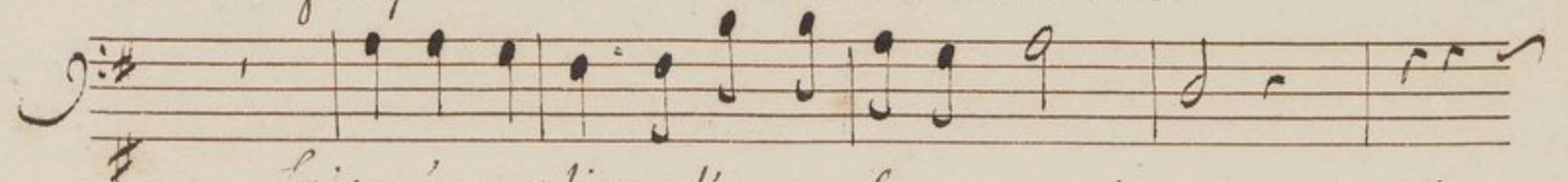
-tour la saison la plus belle annonce en mille endroits la guerre et ses fu



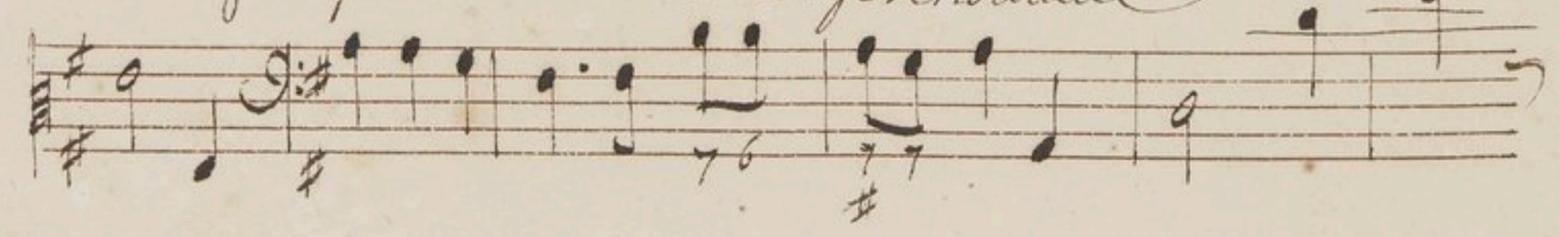
-reurs fais qu'ences lieux l'amour se renouvelle o paix



-reurs fais qu'ences lieux l'amour se renouvelle



fais qu'ences lieux l'amour se renouvelle

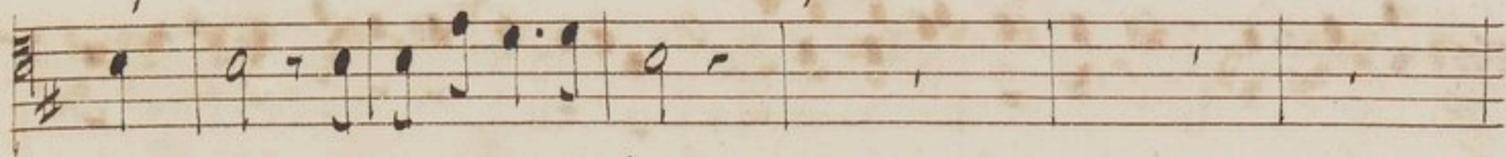




*O paix reviens vnir les cœurs O paix reviens vnir les cœurs*



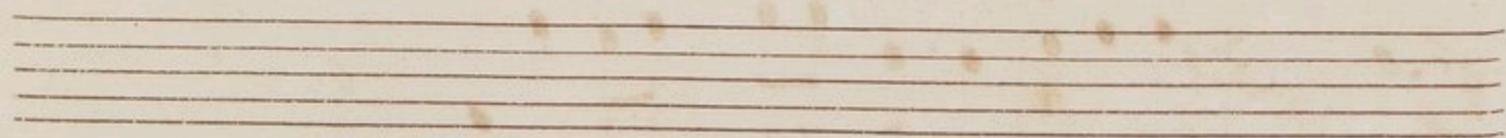
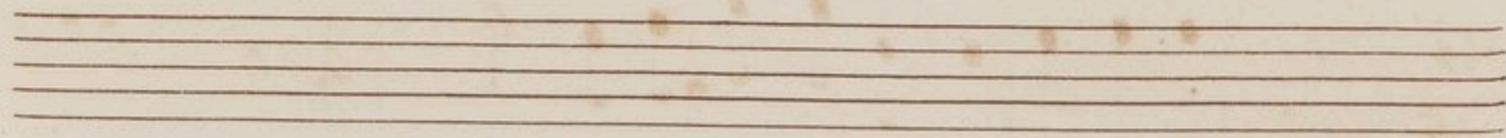
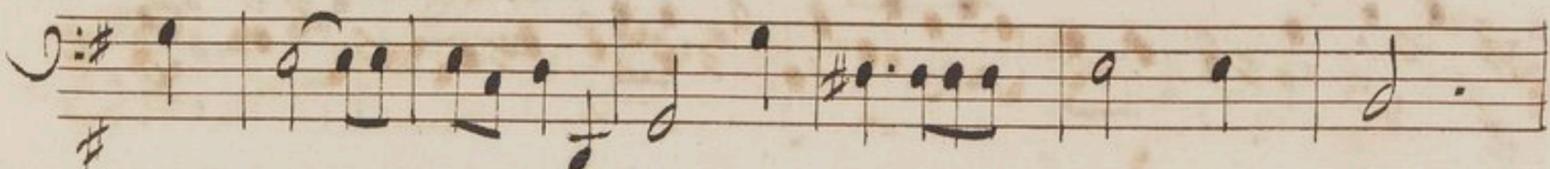
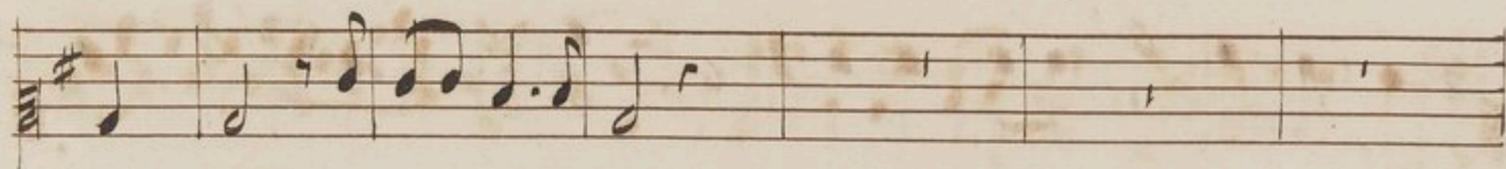
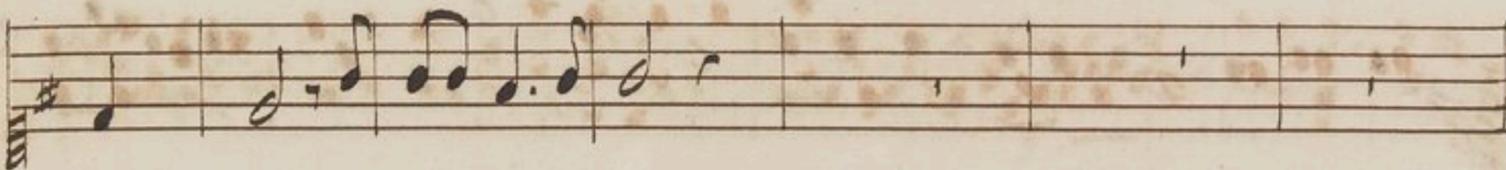
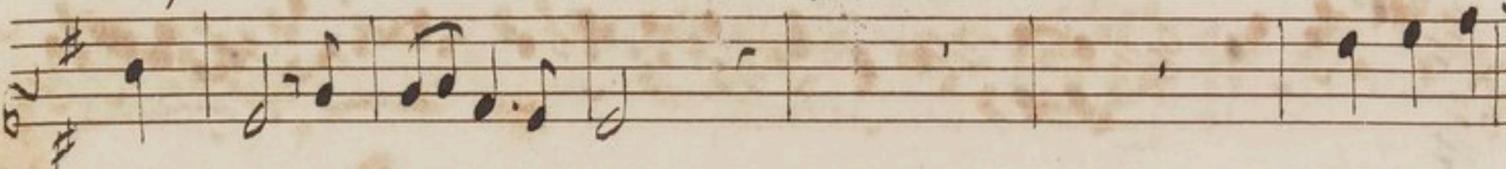
*O paix reviens vnir les cœurs O paix reviens vnir les cœurs*

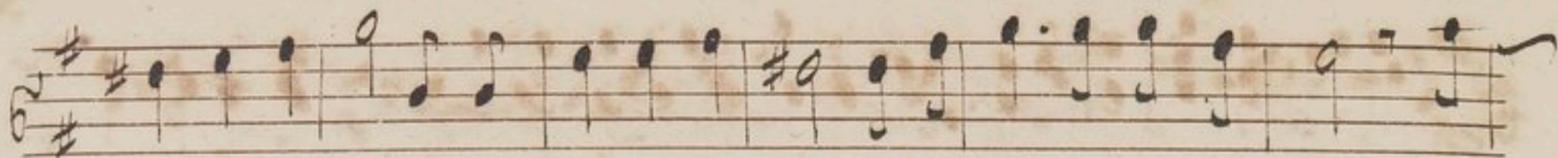


*O paix reviens vnir les cœurs*

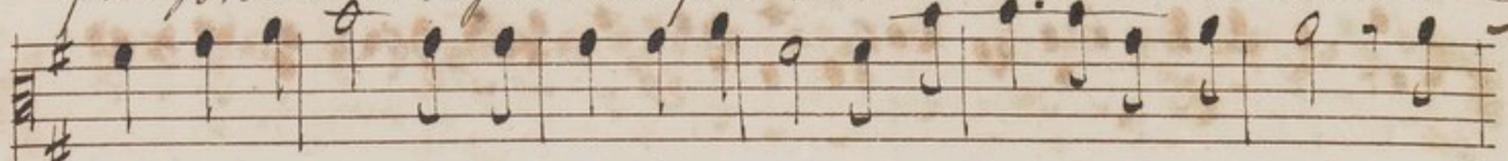


*O paix reviens vnir les cœurs O paix reviens vnir les cœurs*

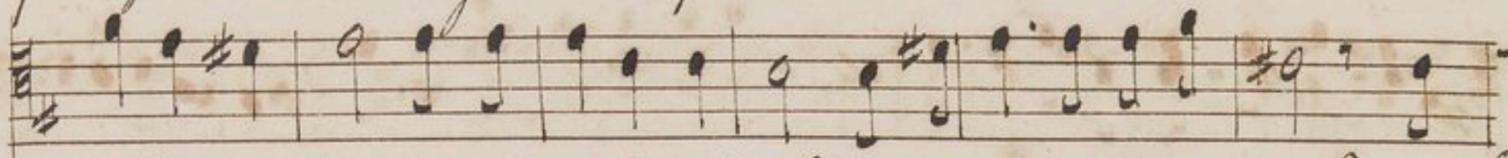




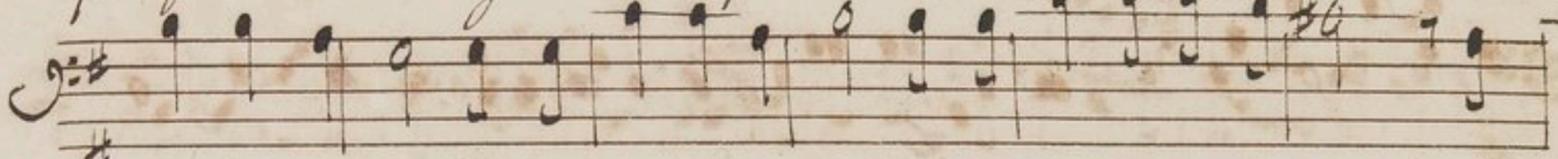
*par son retour la saison la plus belle annonce en mille endroits la*



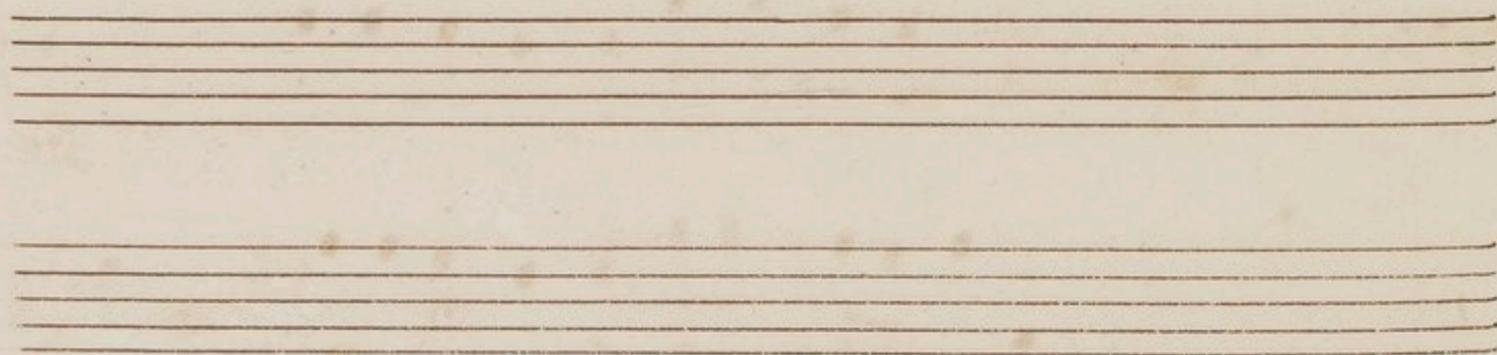
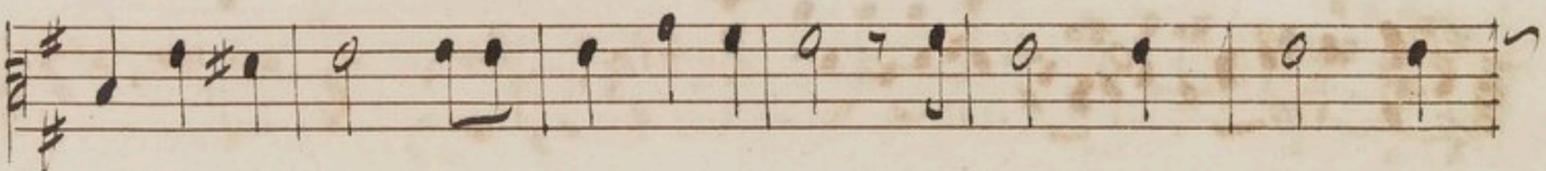
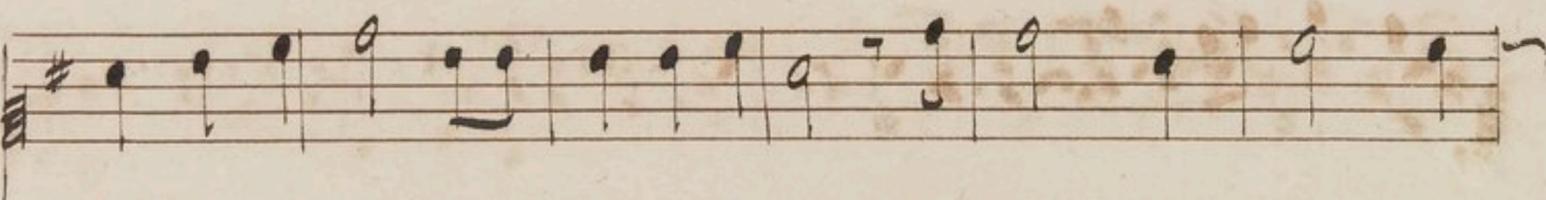
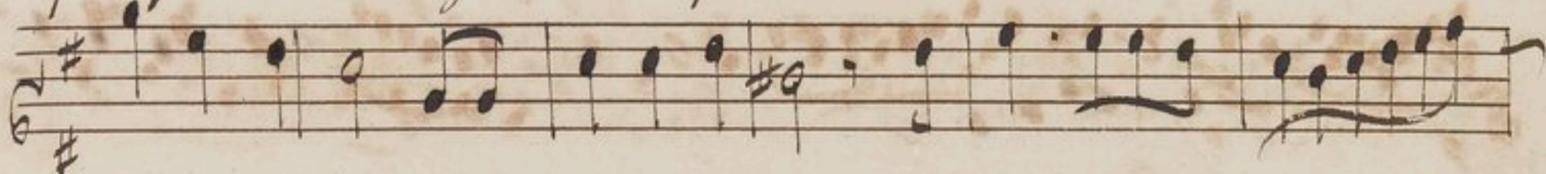
*par son retour la saison la plus belle annonce en mille endroits la*



*par son retour la saison la plus belle annonce en mille endroits La*

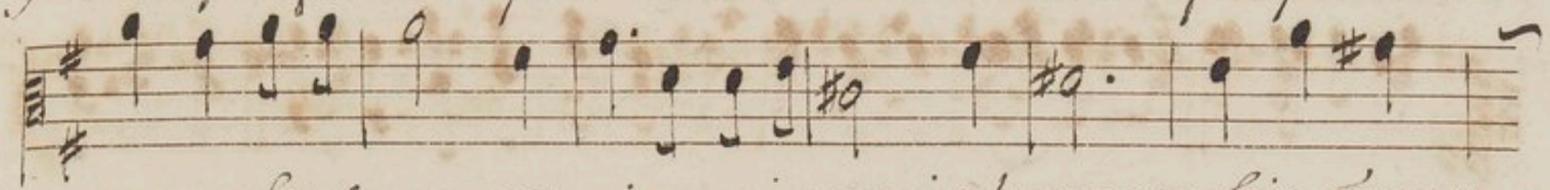


*par son retour la saison la plus belle annonce en mille endroits La*





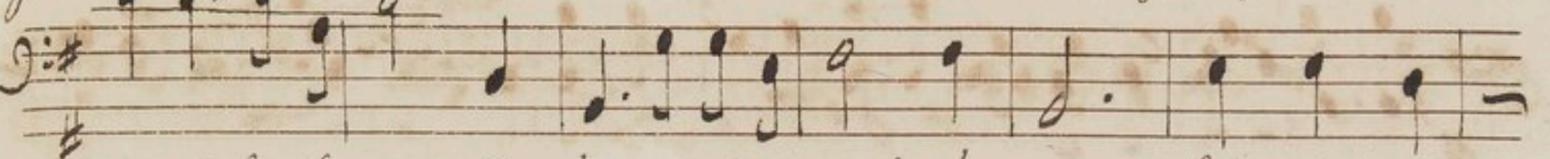
guerre et ses fureurs Opaix reuiens vnir les coeurs fais qu'en ces



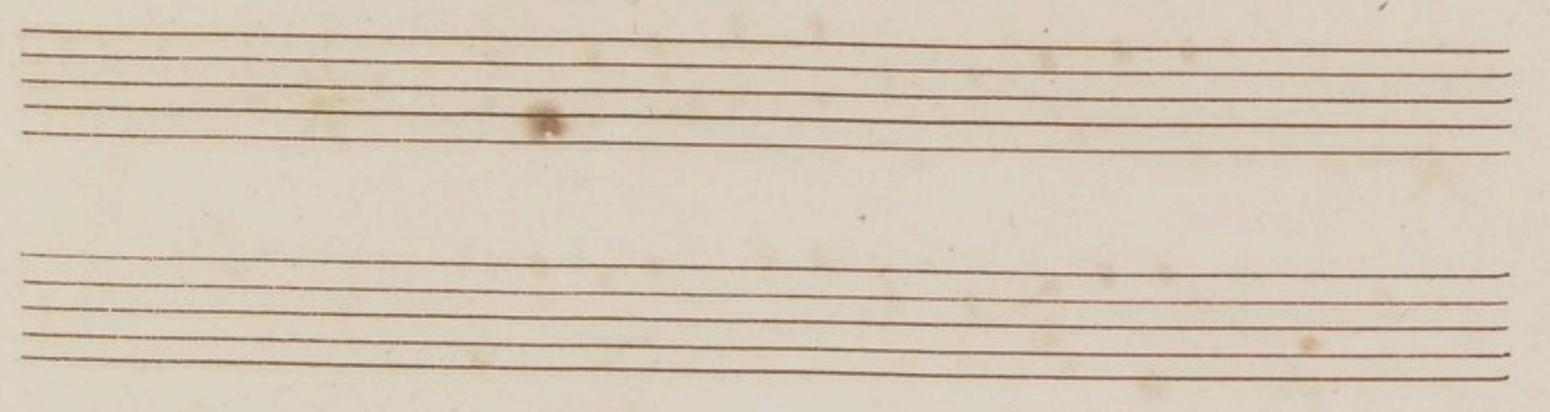
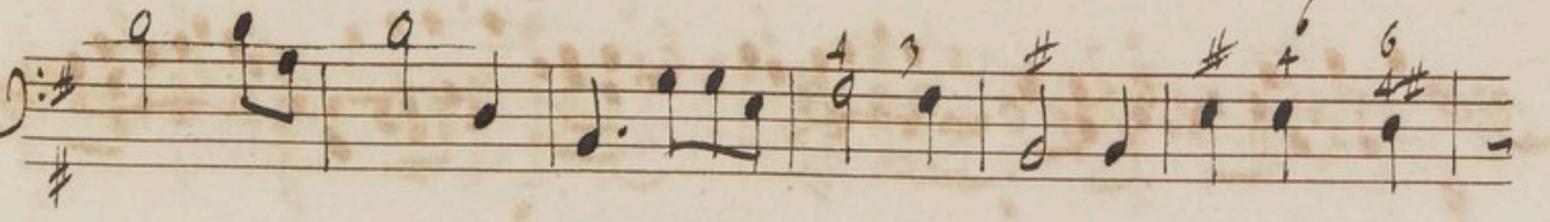
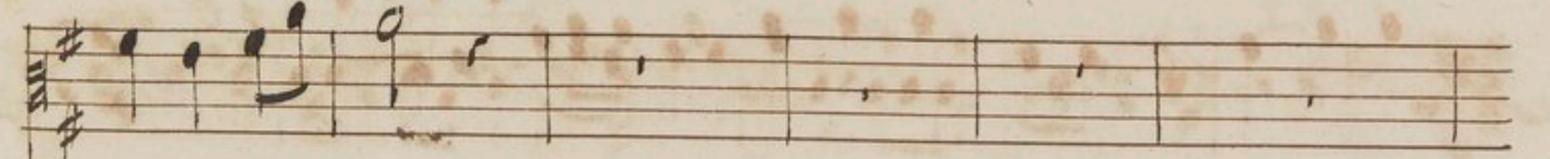
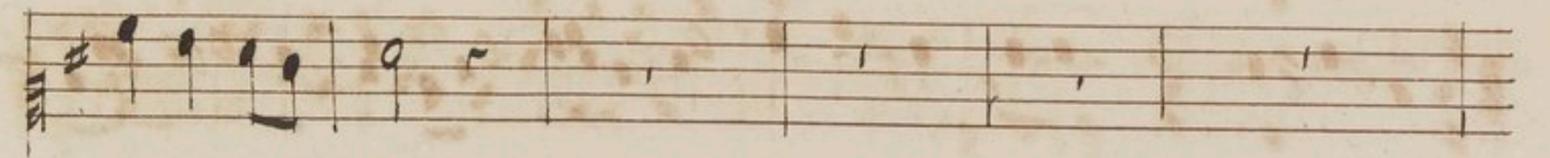
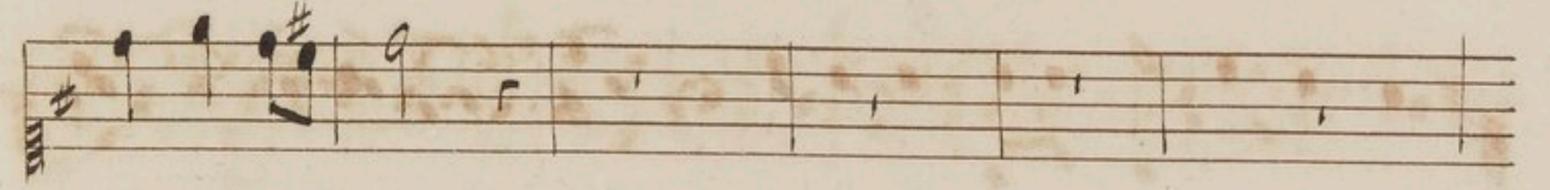
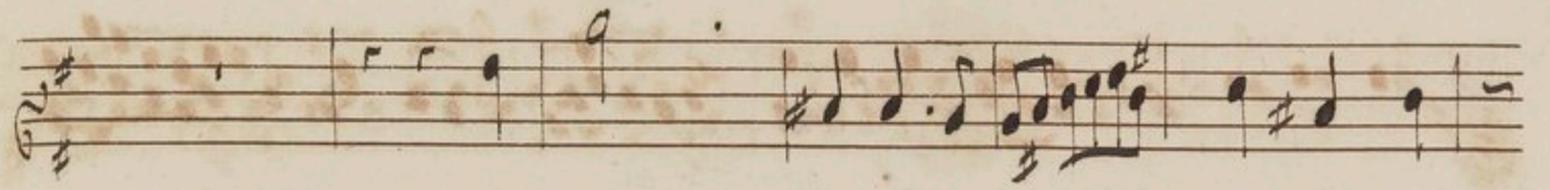
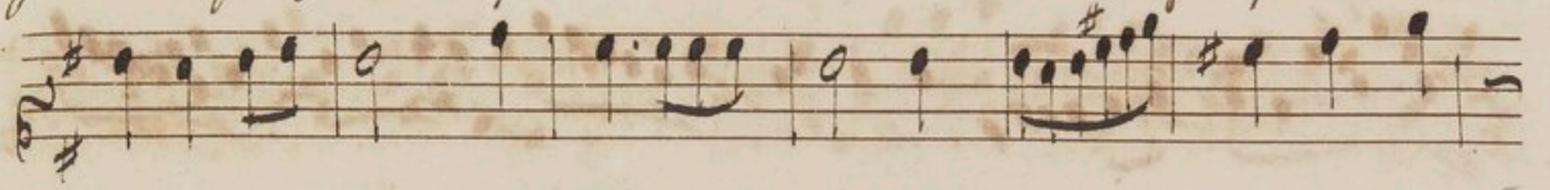
guerre et ses fureurs Opaix reuiens vnir les coeurs fais qu'en ces



guerre et ses fureurs fais qu'en ces



guerre et ses fureurs Opaix reuiens vnir les coeurs fais qu'en ces

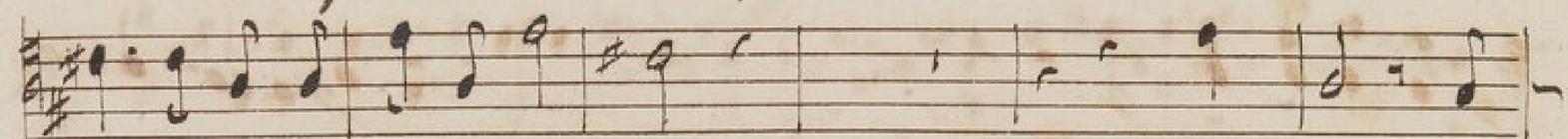




lieux l'amour se renouvelle o paix reviens vnir les cœurs re



lieux l'amour se renouvelle o paix reviens vnir les cœurs re

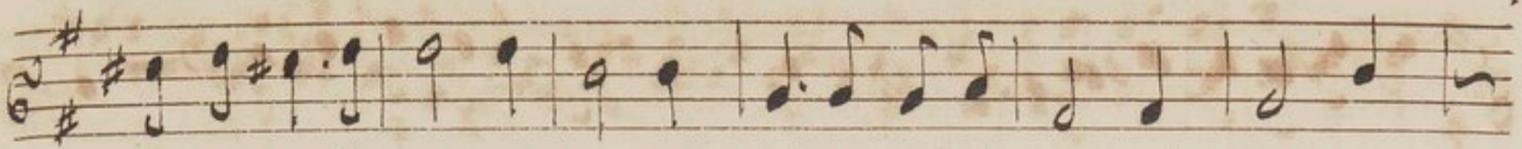


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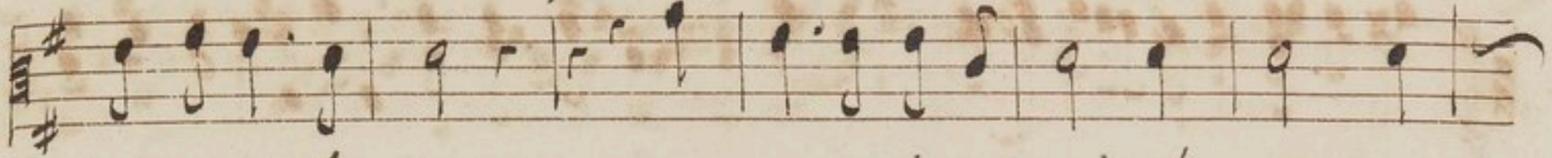


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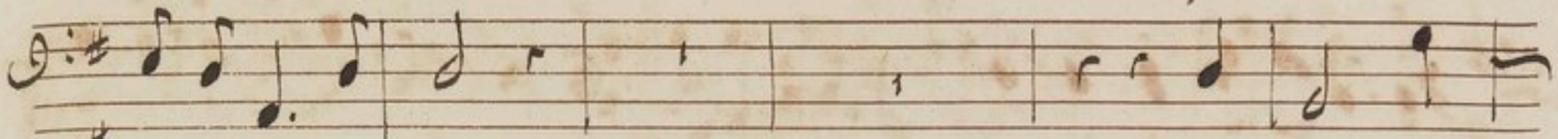
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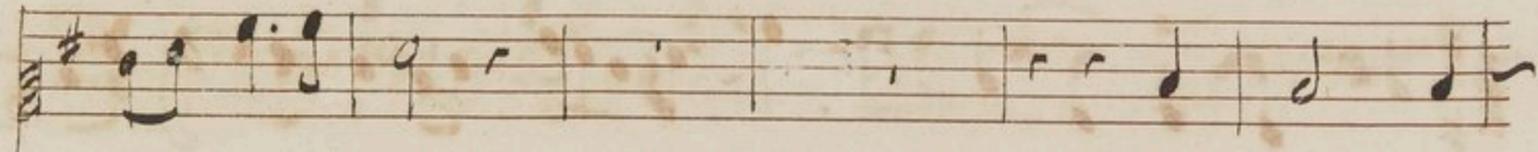
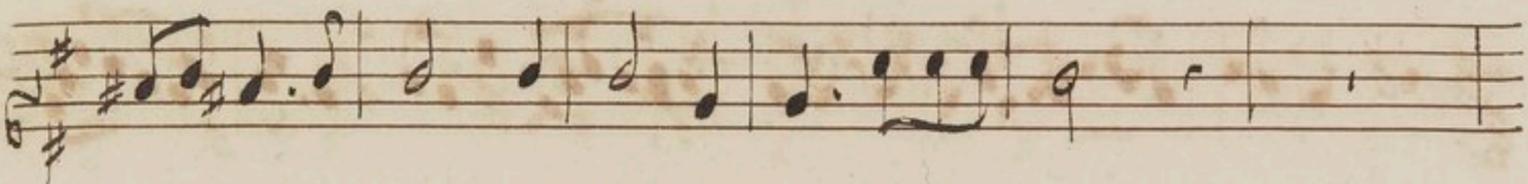
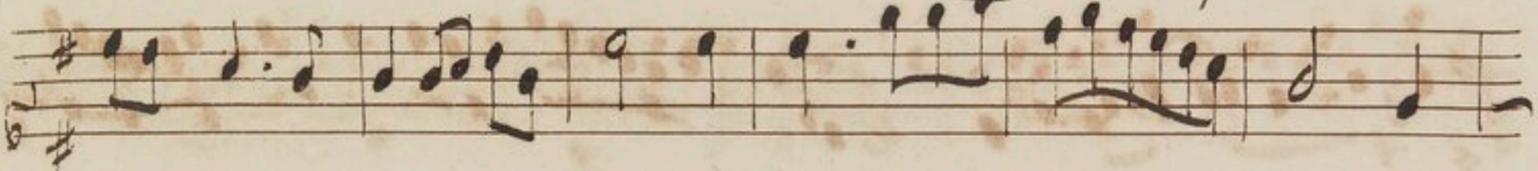
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- viens unir les cœurs o paix o —

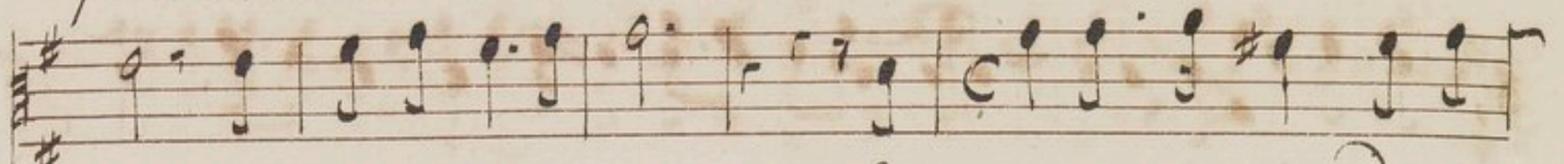


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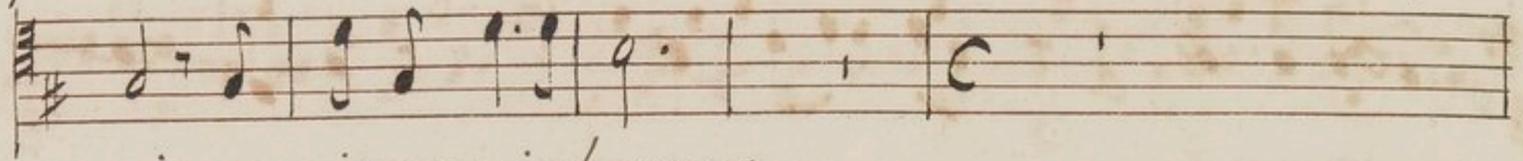




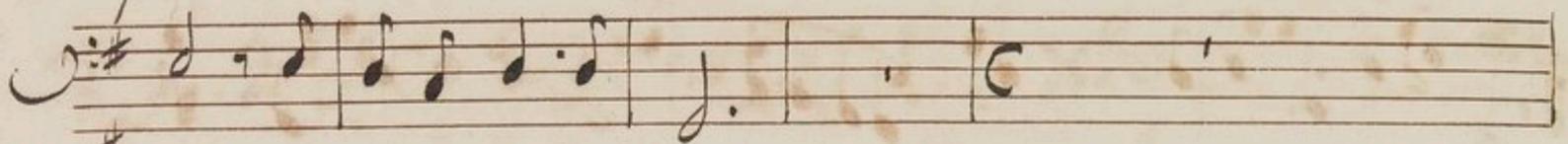
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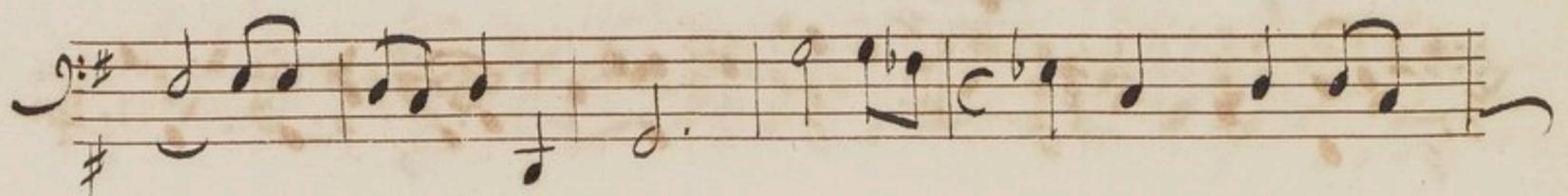
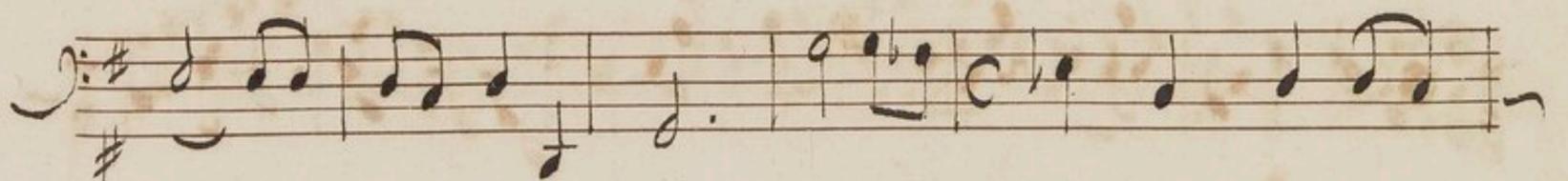
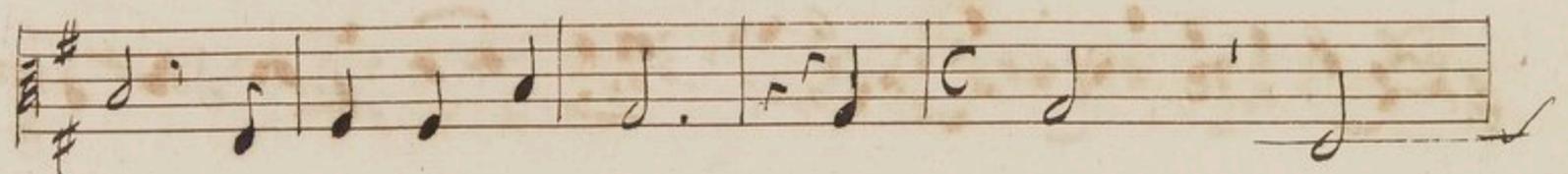
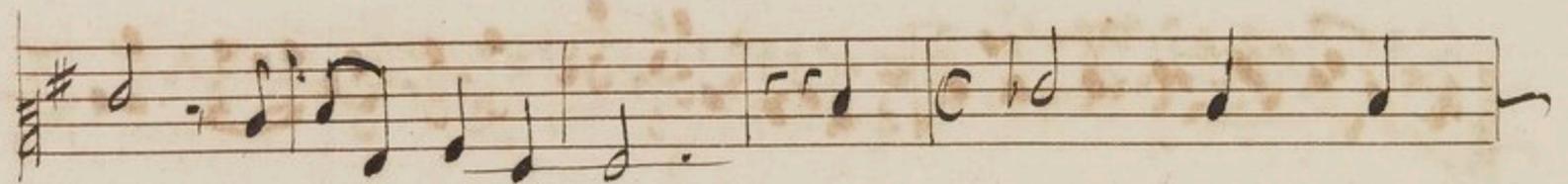
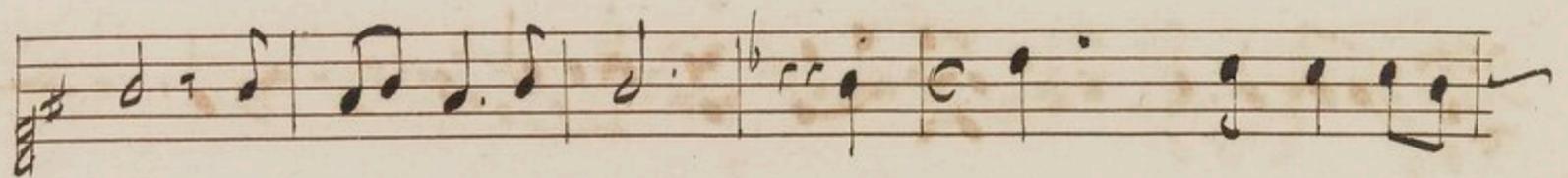
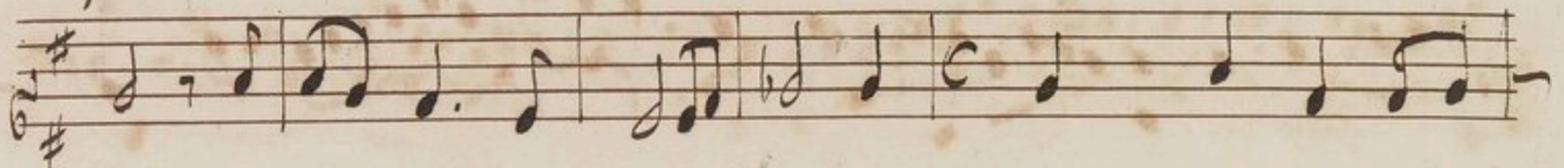
*paix reviens unir les coeurs Et vous Compagnons du prin*



*paix reviens unir les coeurs*



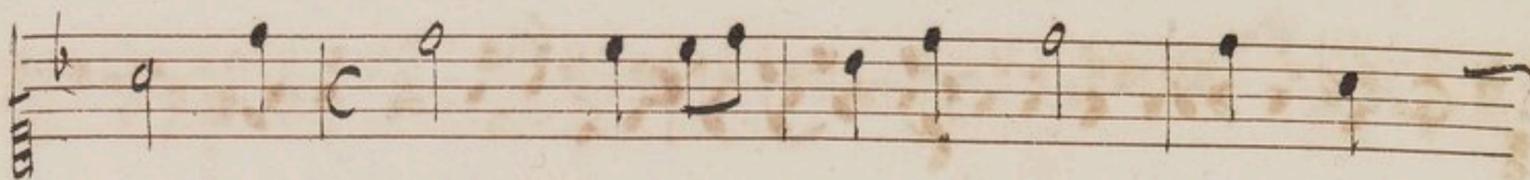
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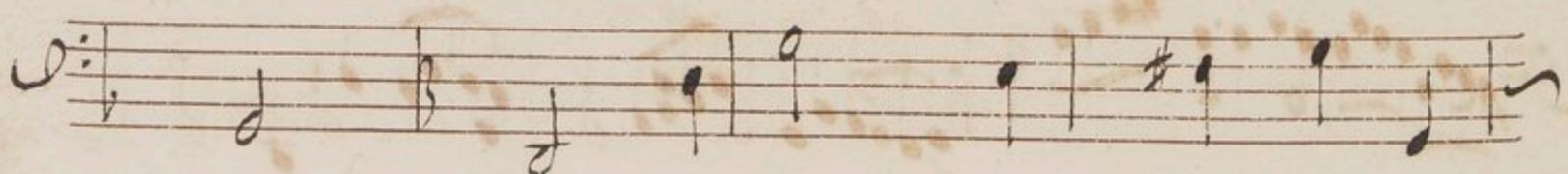
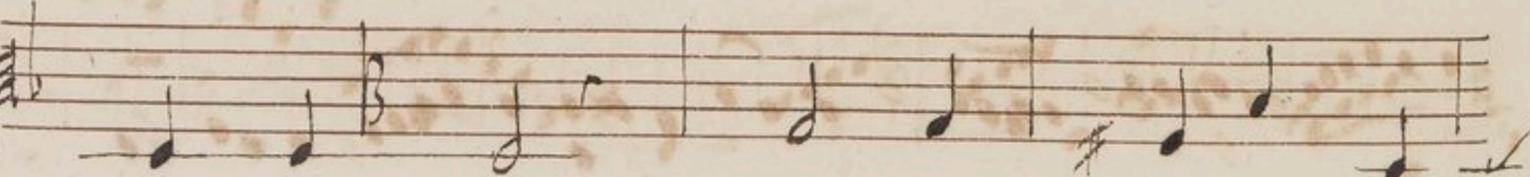
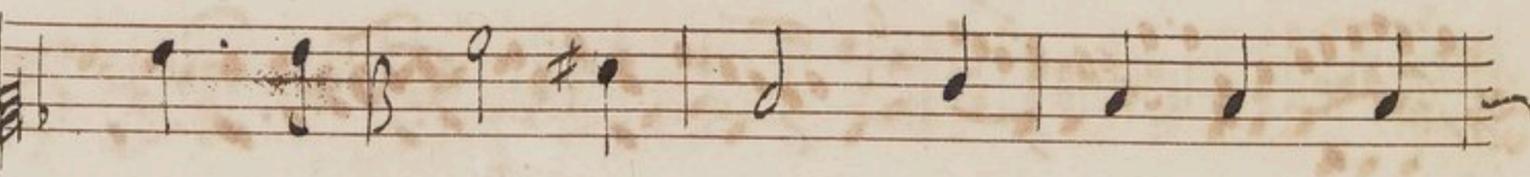
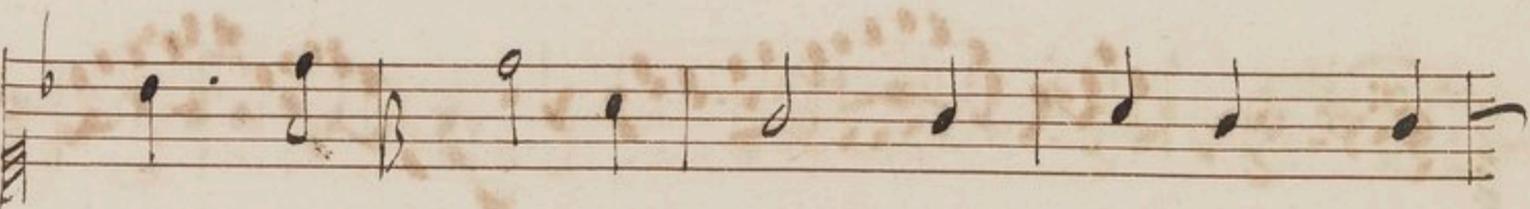


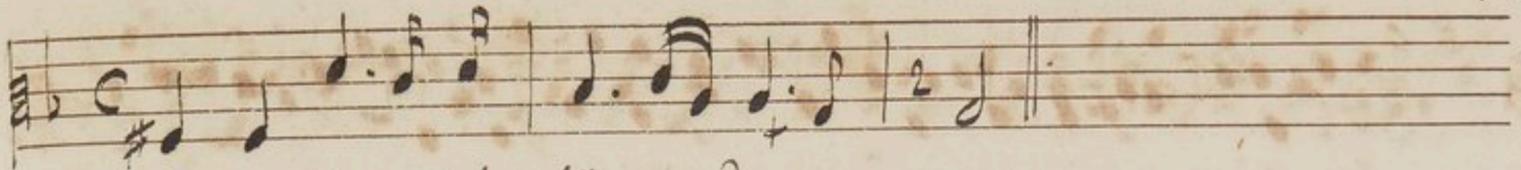


*Jours Doux zephirs invitez a danser sur ces rives flove et la*



*Mere des amours doux zephirs invitez a danser sur ces*

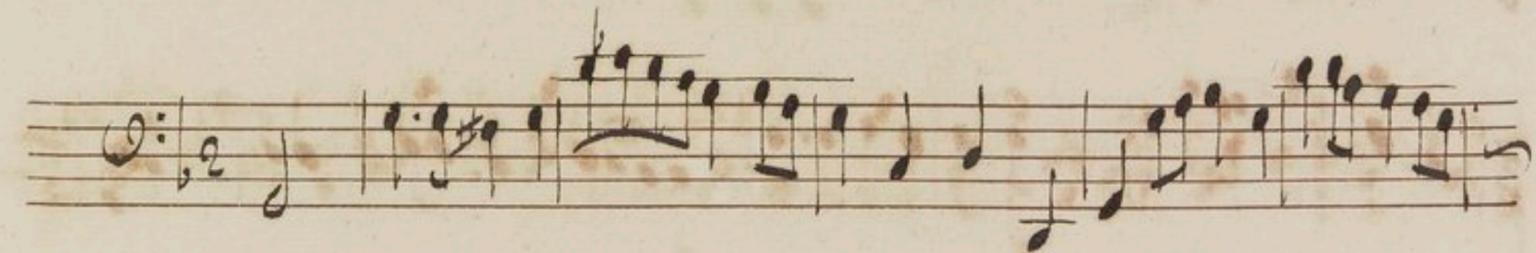




*riues flore et la Mere des amours.*

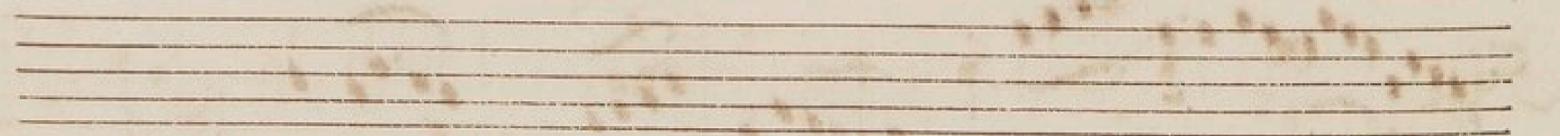
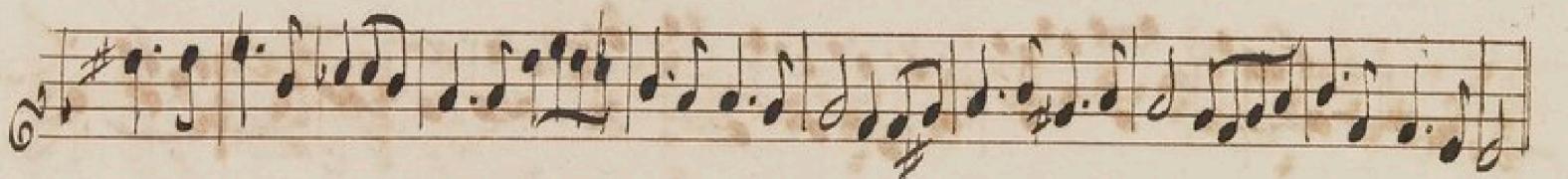


*haut bois*





*Air.*



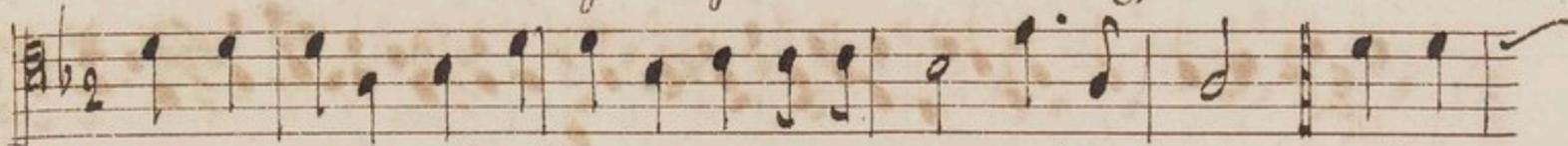
La Nymphé, Et le chœur.



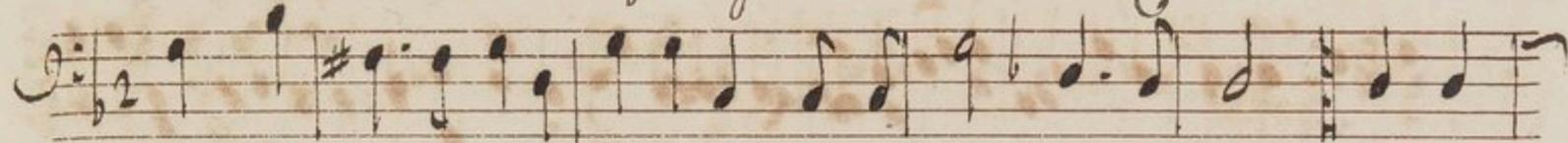
Dans ces lieux les dons de flore font accourir les zephirs et les —



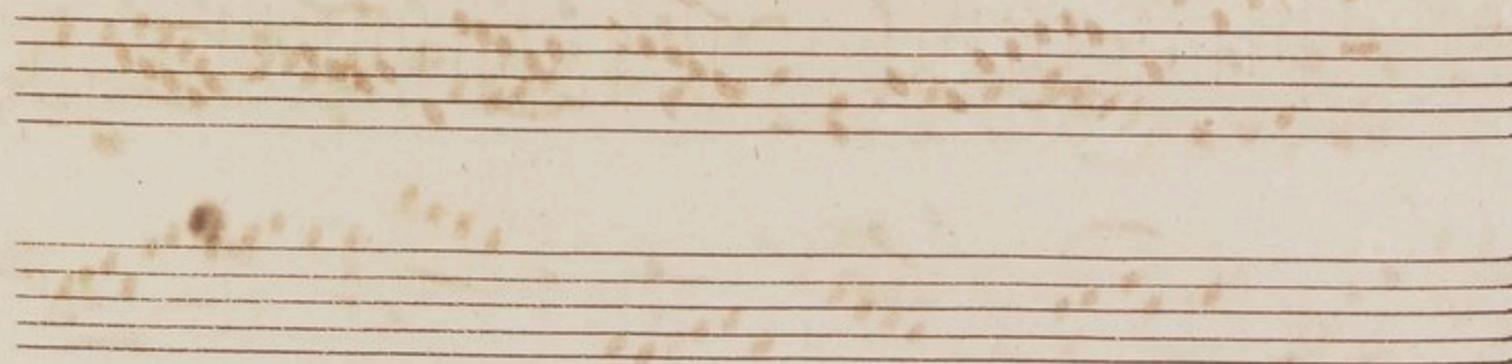
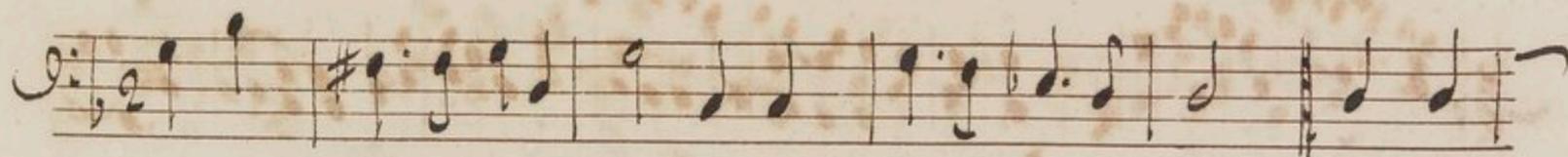
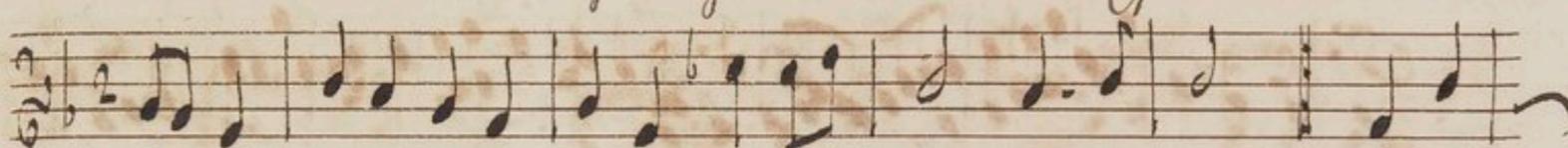
Dans ces lieux les dons de flore font accourir les zephirs et les —



Dans ces lieux les dons de flore font accourir les zephirs et les —



Dans ces lieux les dons de flore font accourir les zephirs et les —





Larmes de l'aurore se joignent a leurs soupirs Les fleurs n'en font que pl<sup>us</sup> belles <sup>joüif-</sup>



Larmes de l'aurore se joignent a leurs soupirs les fleurs n'en font que pl<sup>us</sup> belles joüif-

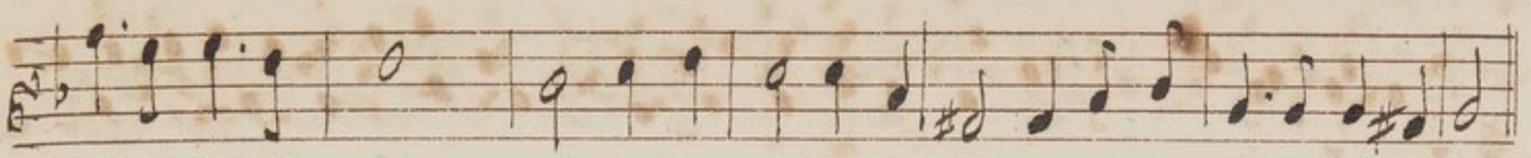


Larmes de l'aurore se joignent a leurs soupirs Les fleurs n'en font que pl<sup>us</sup> belles joüif-



Larmes de l'aurore se joignent a leurs soupirs Les fleurs n'en font que pl<sup>us</sup> belles joüif-

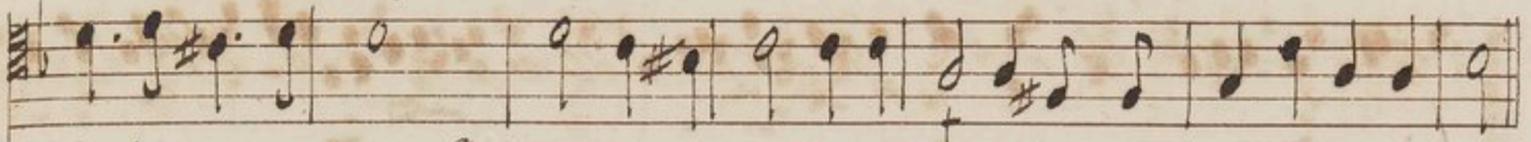




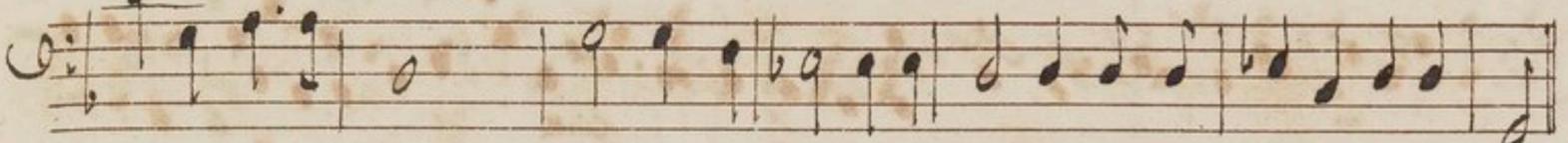
ser de leurs attrais flore a leurs graces nouvelles donne icy de nouveaux traits



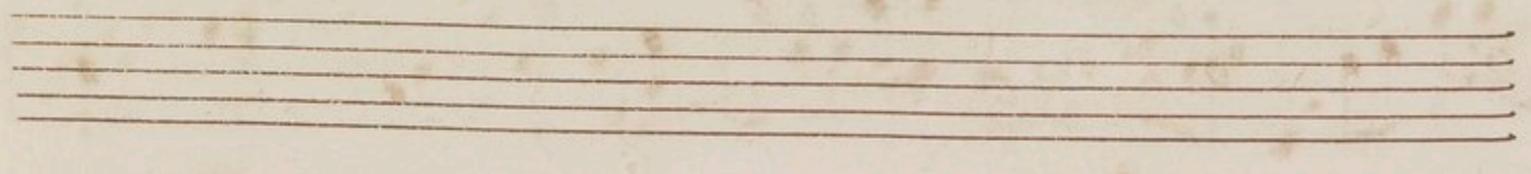
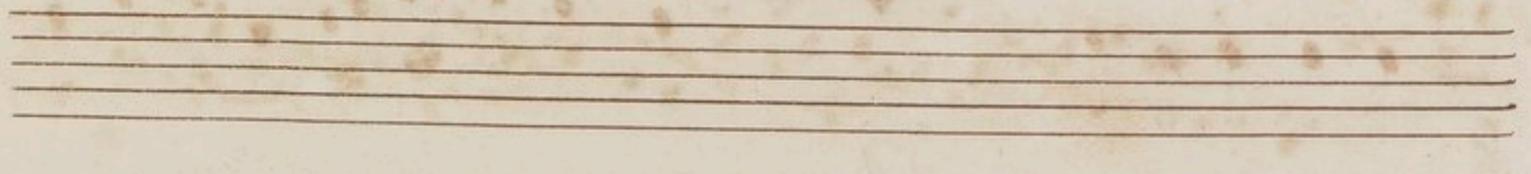
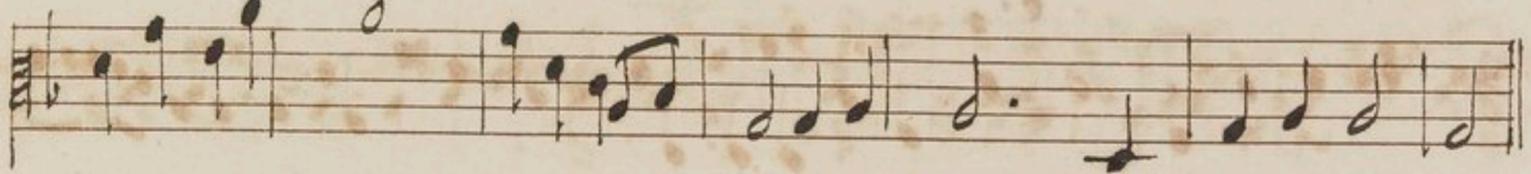
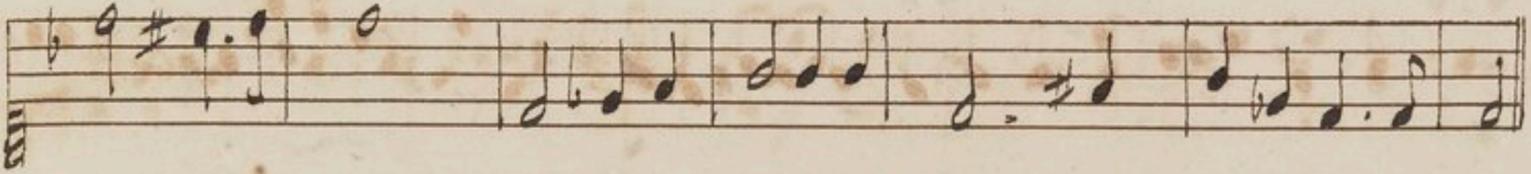
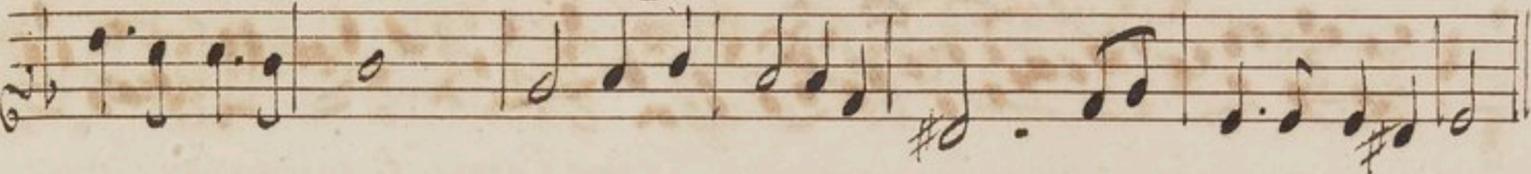
ser de leurs attrais flore a leurs graces nouvelles donne icy de nouveaux traits



ser de leurs attrais flore a leurs graces nouvelles donne icy de nouveaux traits



ser de leurs attrais flore a leurs graces nouvelles donne icy de nouveaux traits



La nymphe

Toutes faisons n'ont pas ces richesses legeres dont l'e'

-mail peint nos champs de diuerses couleurs Toutes faisons n'ont

pas ces richesses legeres dont l'email peint nos champs de di-

-uerses couleurs Bergers venez cueiller les fleurs ny venez

pas sans vos bergeres Jouissez des dons du printemps tout pe-

-rit profilez du temps Bergers venez cueillir les fleurs ny venez

pas sans vos bergeres jouissez des dons du printemps tout perir profitez du

Choeur

temps Jouissons des dons du printemps tout finit profitez du temps Jouif-

Jouissons des dons du printemps tout finit profitez du temps Jouif-

Jouissons des dons du printemps tout finit profitez du temps Jouif-

Sans des dons du printemps tout fini profitons du temps Tout fi -

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Sans des dons du printemps tout fini profitons du temps Tout fi -





-nit profitons du temps.



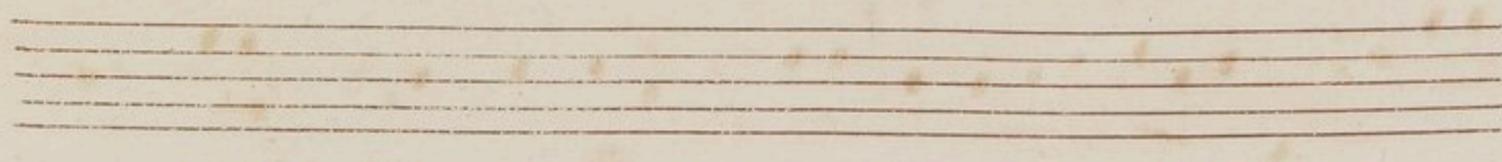
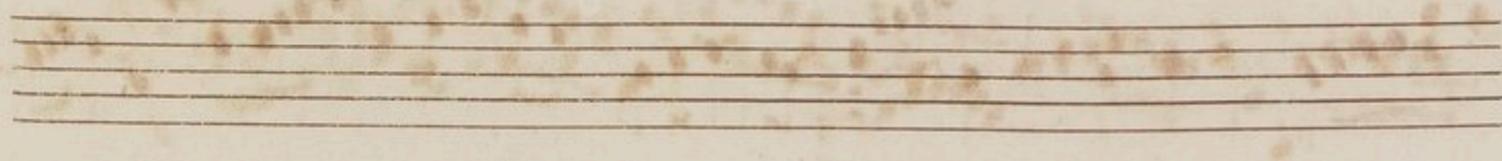
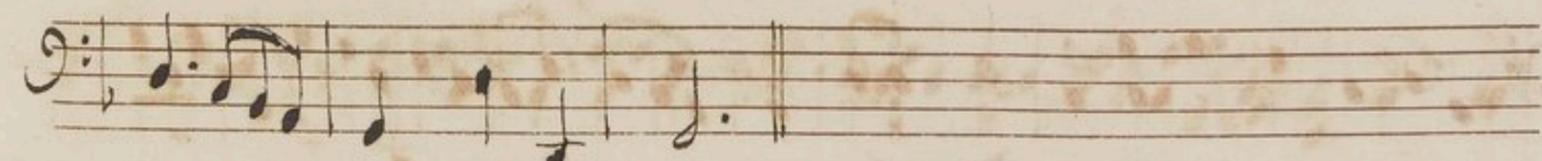
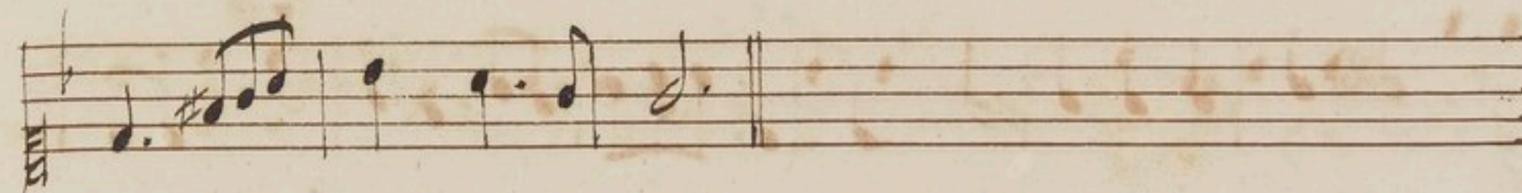
-nit profitons du temps



-nit profitons du temps

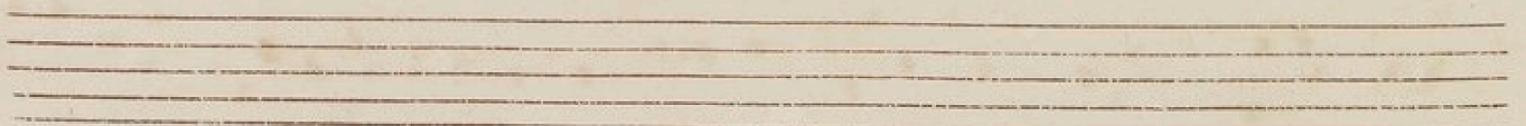


-nit profitons du temps.





*Air*



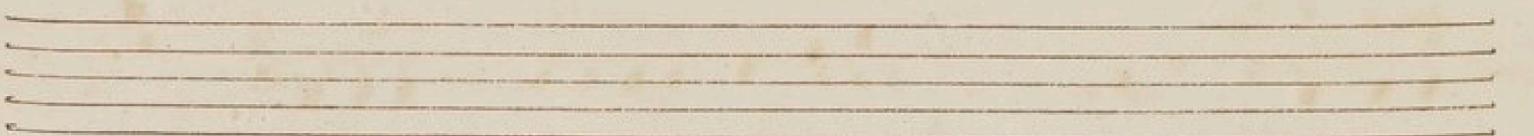
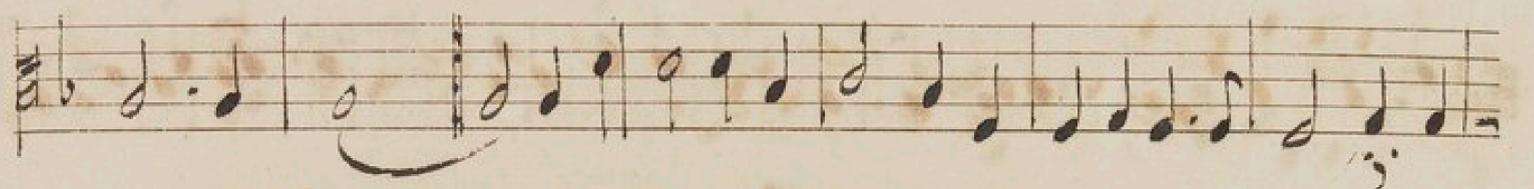
Handwritten musical notation for the first system, consisting of five staves. The notation includes various note values, rests, and accidentals (sharps and naturals). The first staff begins with a treble clef and a 2/4 time signature. The second and third staves begin with a bass clef. The fourth and fifth staves begin with a treble clef.

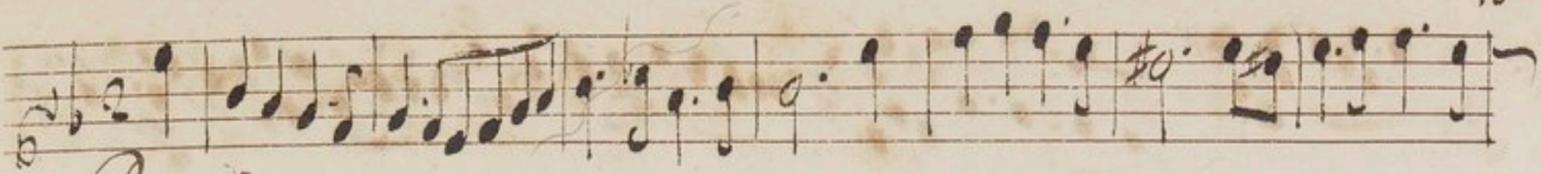
A set of five empty musical staves.

*Air*

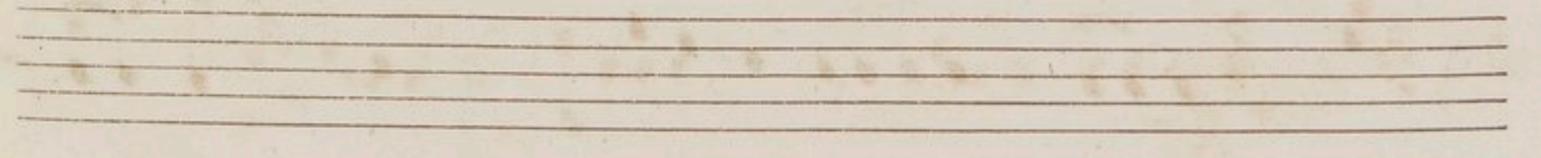
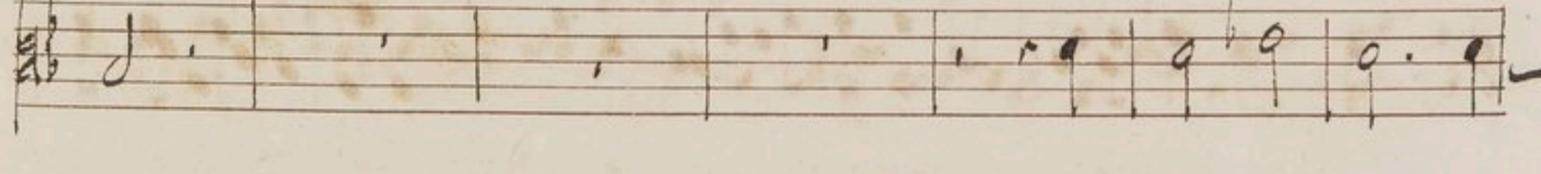
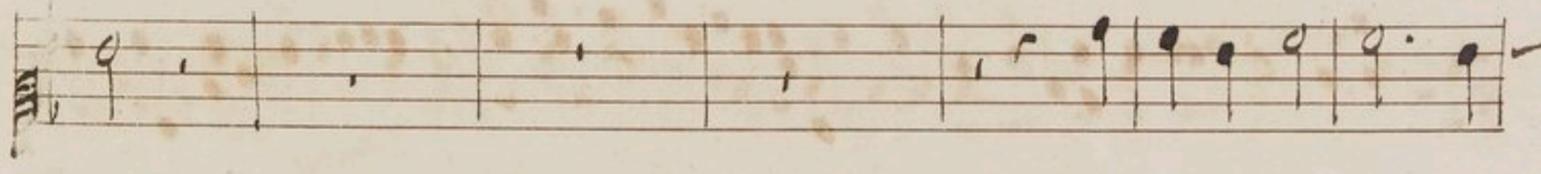
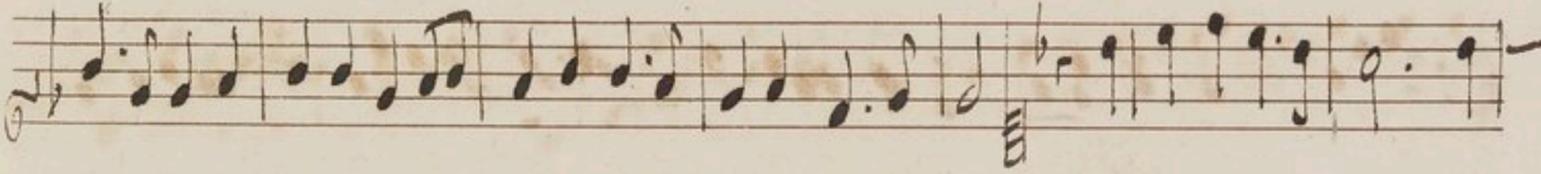
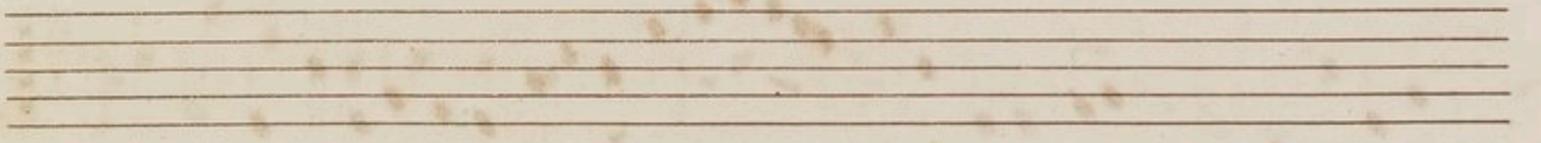
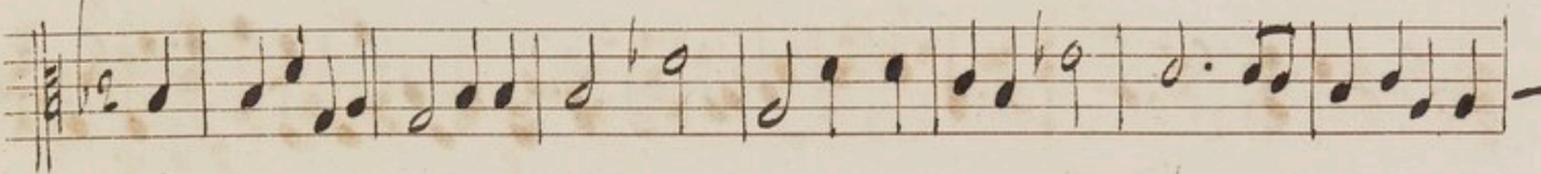
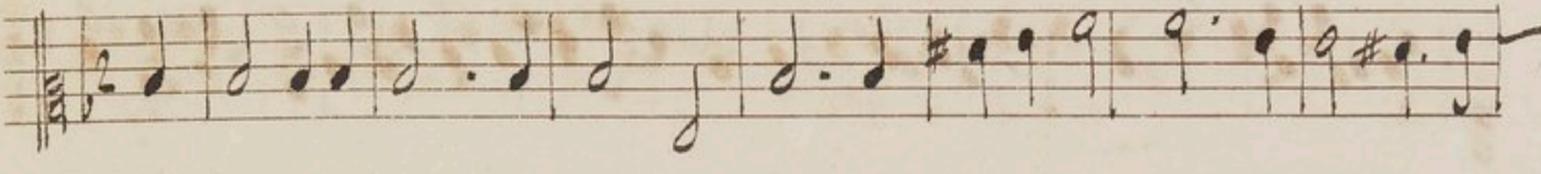
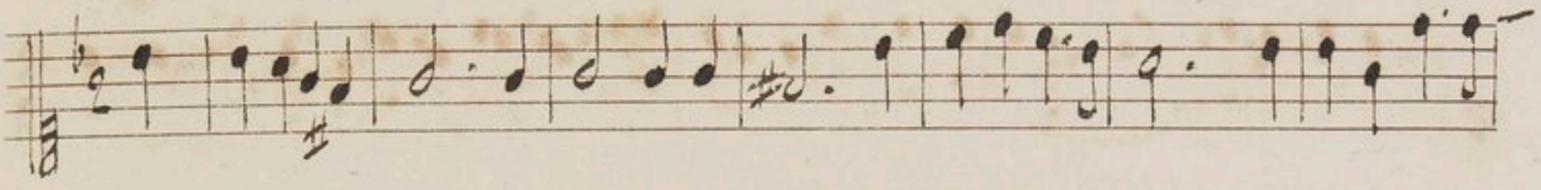
Handwritten musical notation for the second system, consisting of five staves. The word "Air" is written in cursive above the first staff. The notation includes various note values, rests, and accidentals. The first staff begins with a treble clef and a 2/4 time signature. The second and third staves begin with a bass clef. The fourth and fifth staves begin with a treble clef.

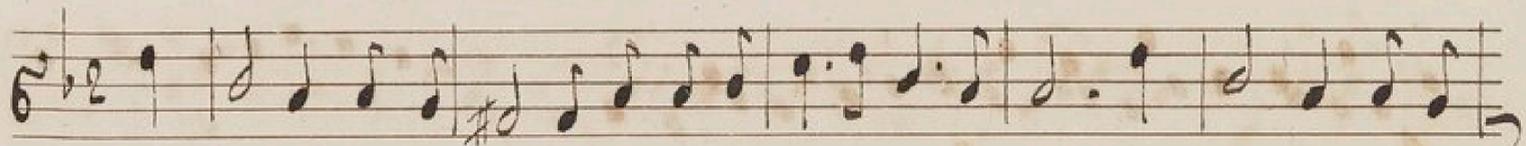
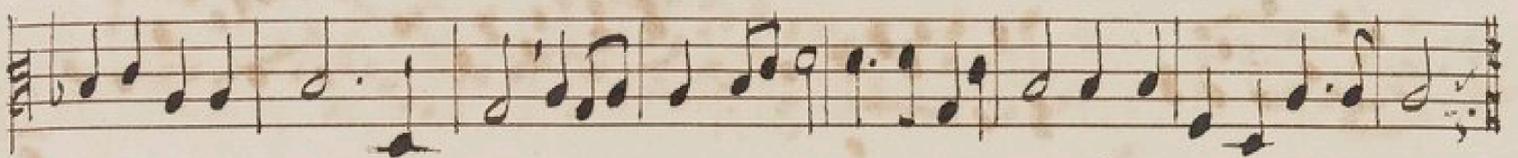
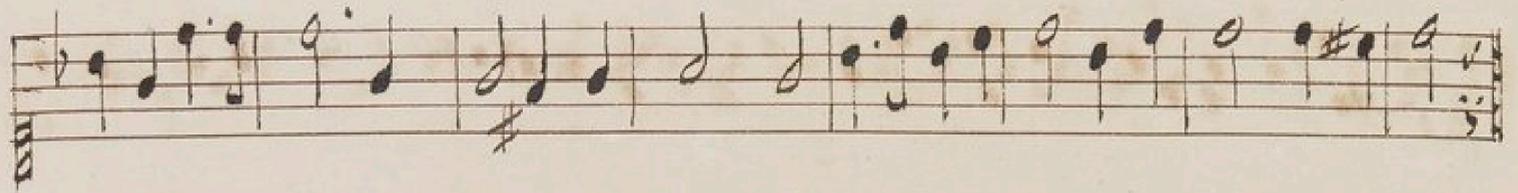
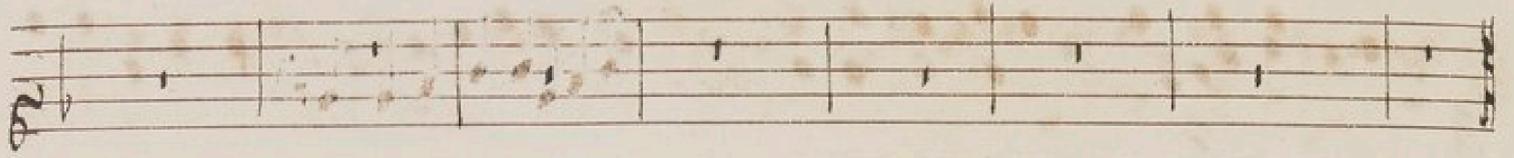
A set of five empty musical staves.





Rondeau





*Est il quelques riuagesquine connoissent point l'am. Est il quelques ri*



*Est il quelques riuagesquine connoissent point l'am. Est il quelques ri*

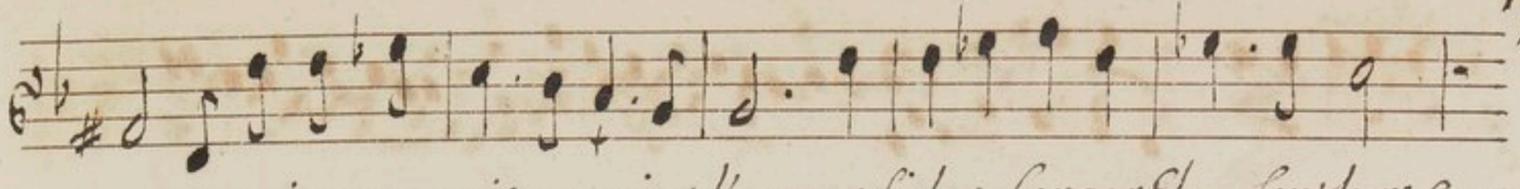


*Est il quelques riuagesquine connoissent point l'am. Est il quelques ri*

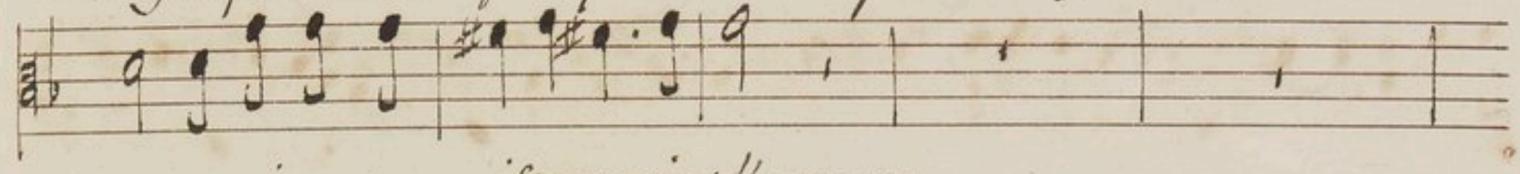


*Est il quelques riuagesquine connoissent point l'am. Est il quelques ri*

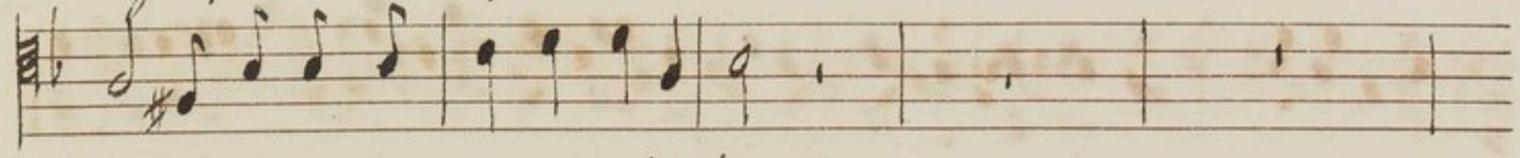




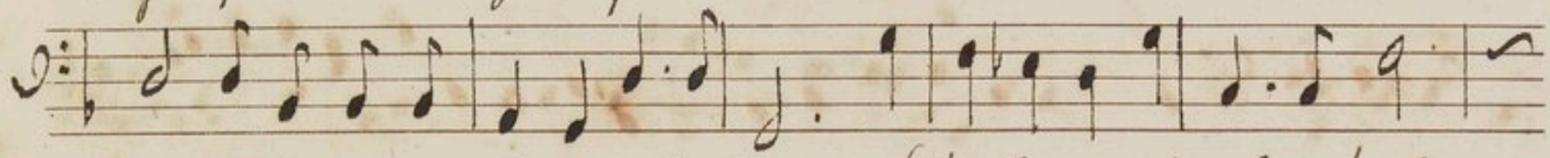
- uages qui ne connoissent point l'amour si les bergers luy font leur cour



- uages qui ne connoissent point l'amour



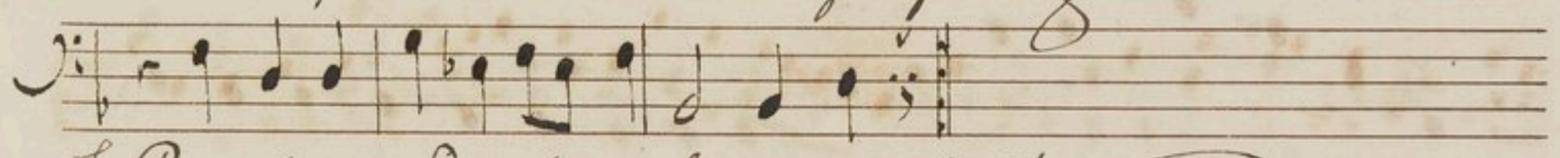
- uages qui ne connoissent point l'amour



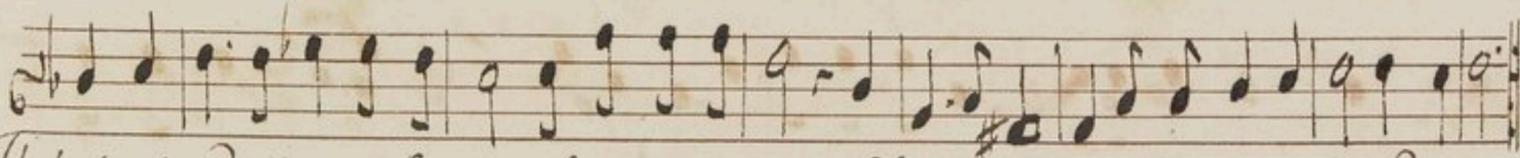
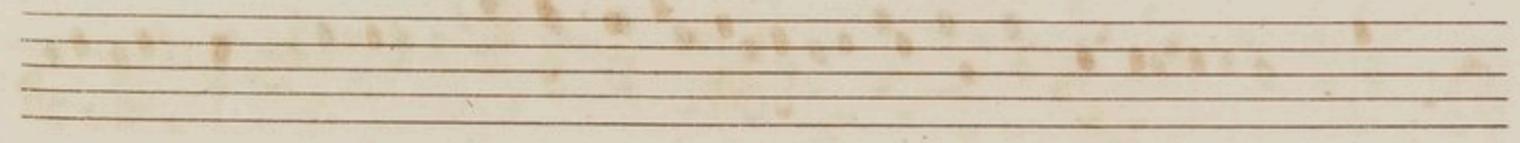
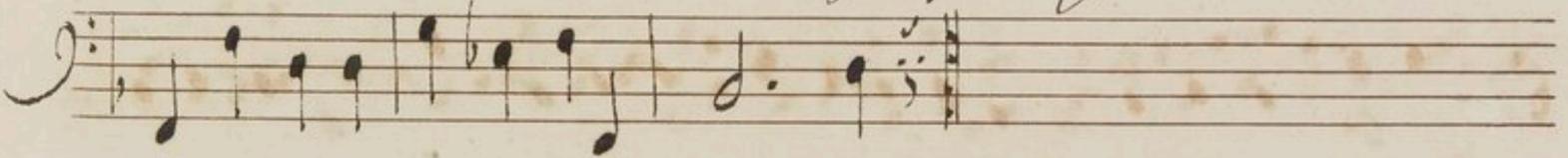
- uages qui ne connoissent point l'amour si les bergers luy font la cour



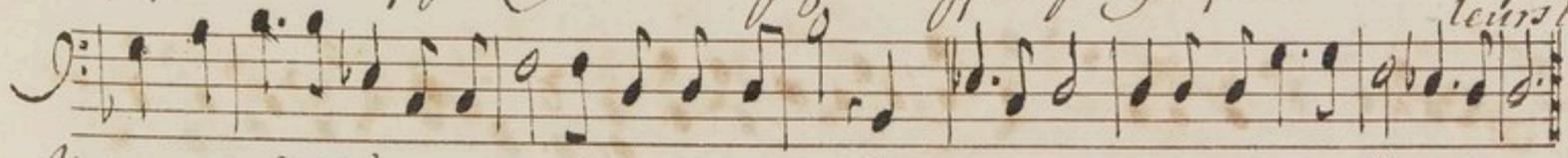
Les Rois luy vendent leurs hommages Et il y



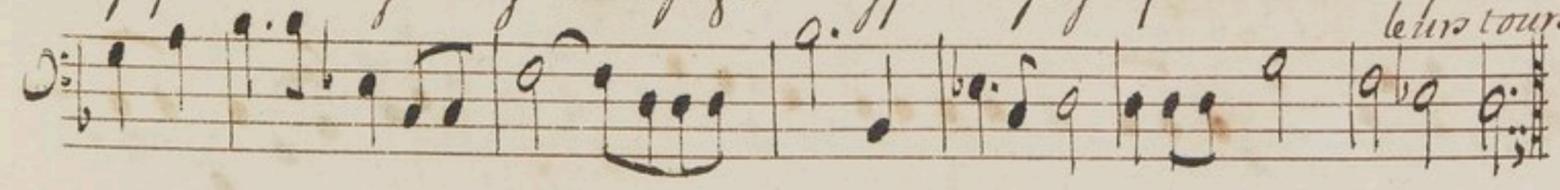
Les Roys luy vendent leurs hommages Et il y



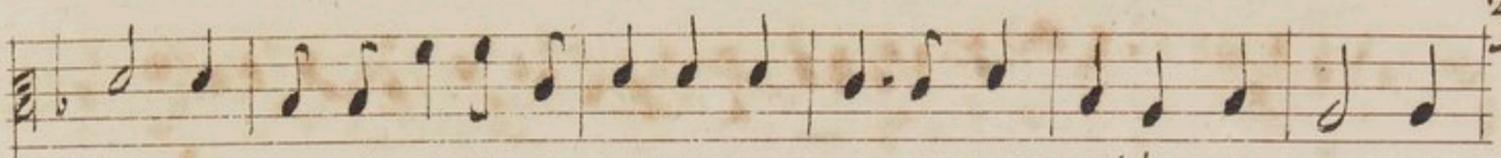
Il n'est point de lieux si sauvages de coeurs si fiers d'Esprits si sages que cedieu ne dompte a leurs tours.



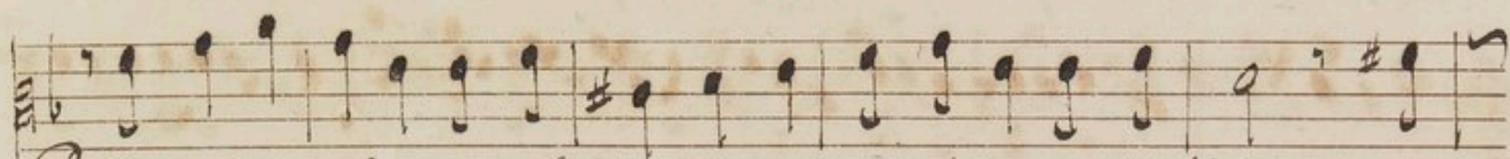
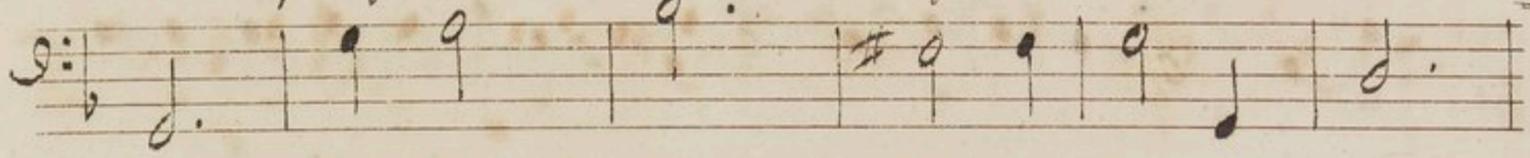
Il n'est point de li si sauvages de c. si fiers d'esprits si sages que cedieu ne dompte a leurs tours.



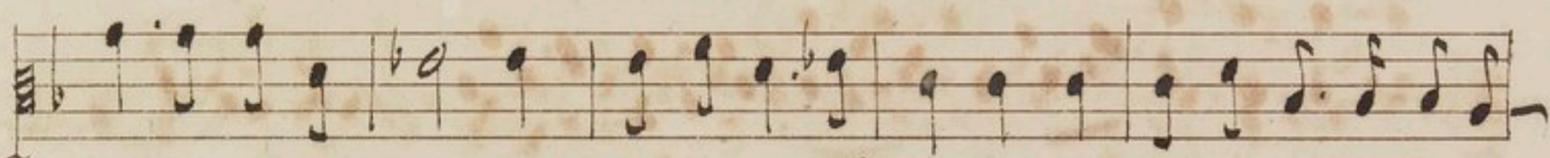
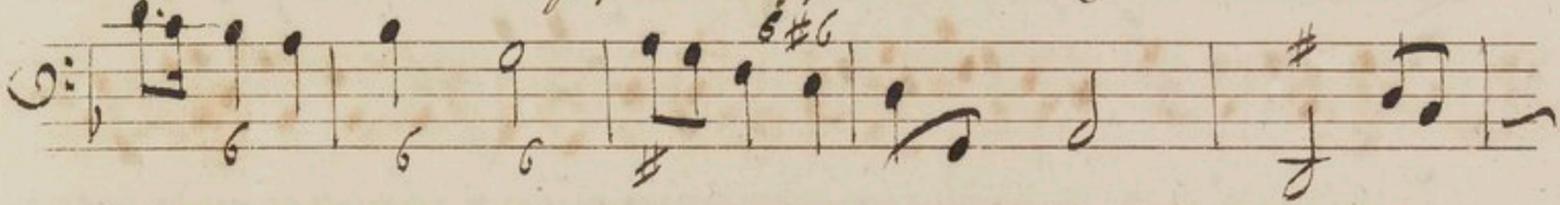




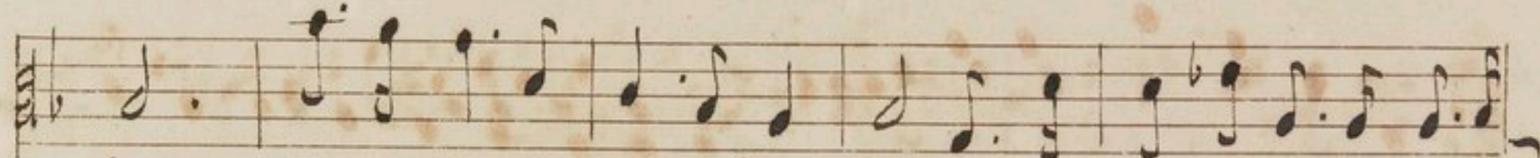
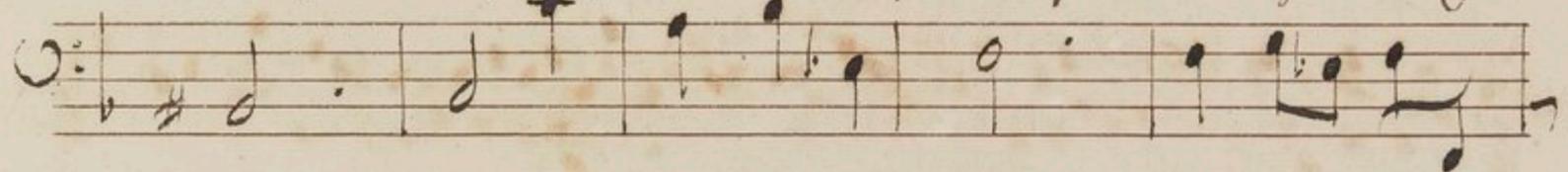
Muses, profitez d'un azille ou tout est paisible et tranquile



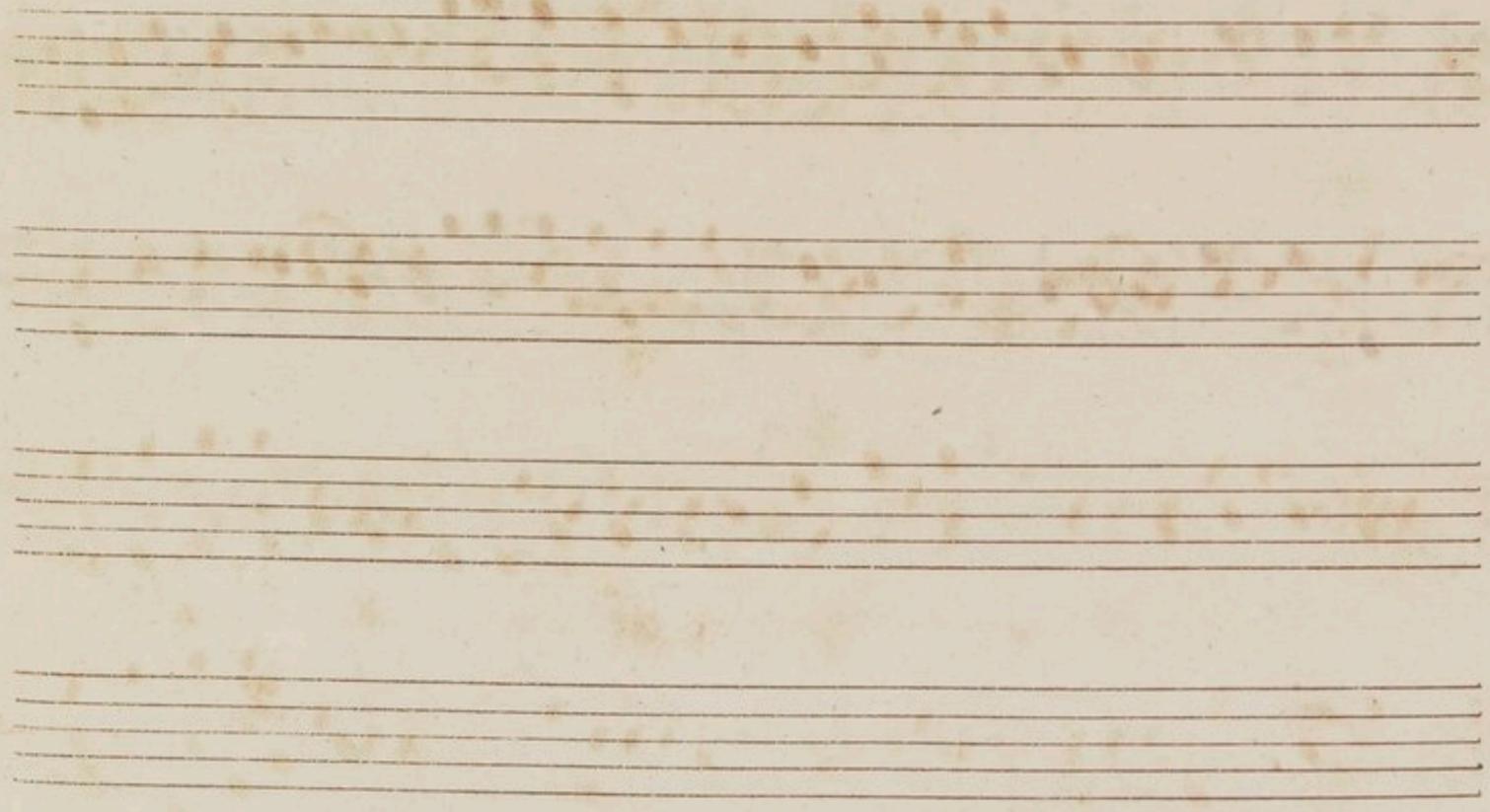
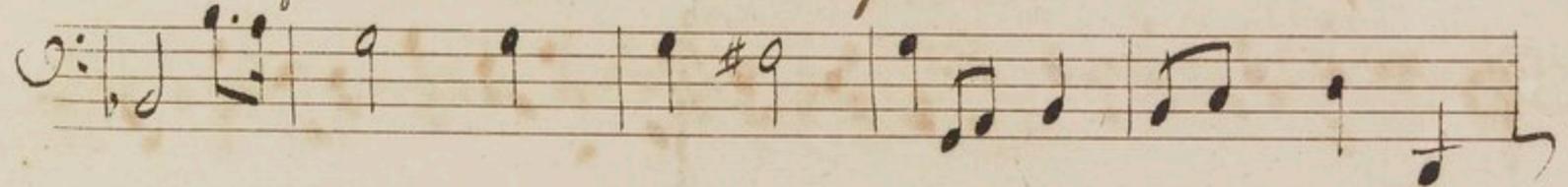
Représenter dans ce séjour un spectacle ou regne l'amour ce



Dieu recompensa quelque moment de peine qu'eurent Astrée et Cella

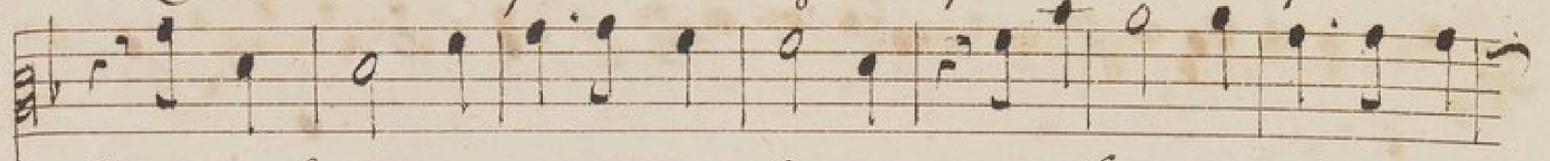


don faites voir aux bords de la Seine, les aventures du Li

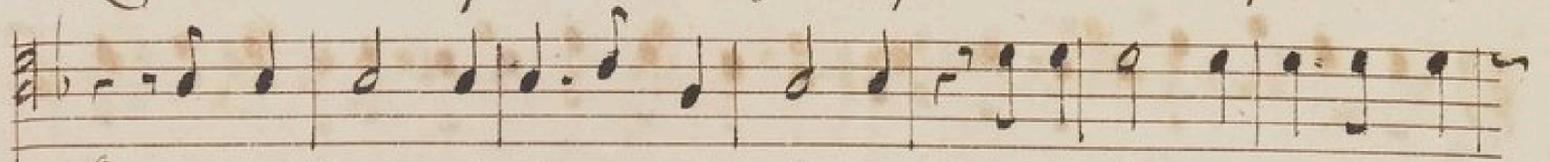




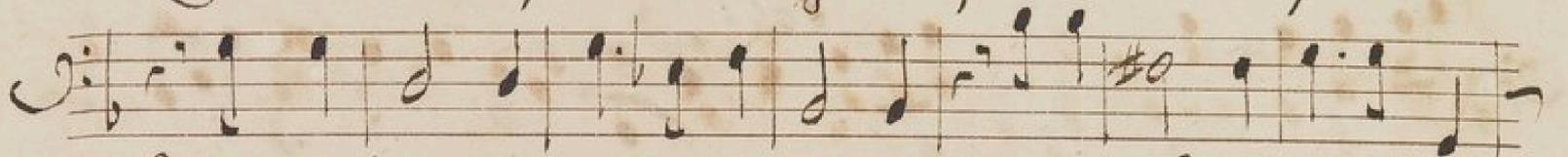
*Que nos chants expriment nos flames que nos chants expriment nos*



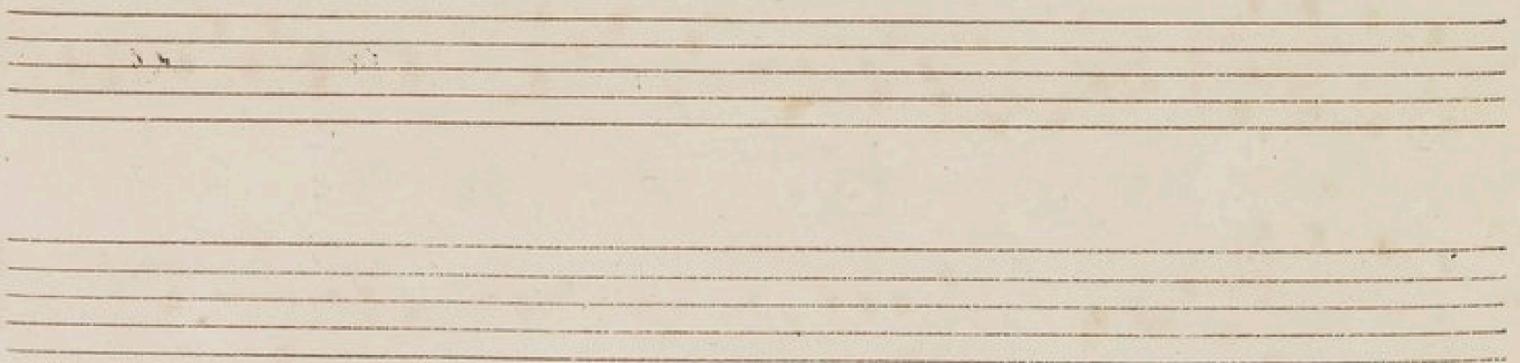
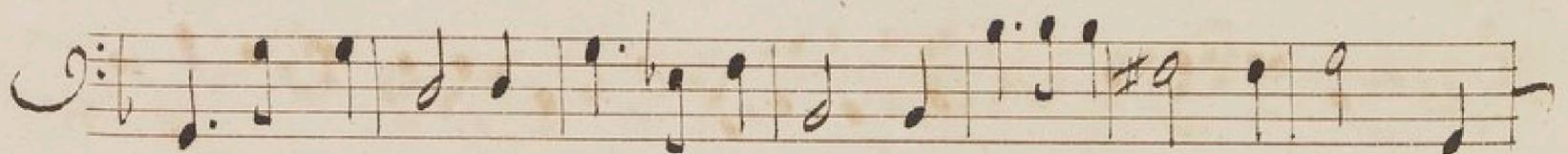
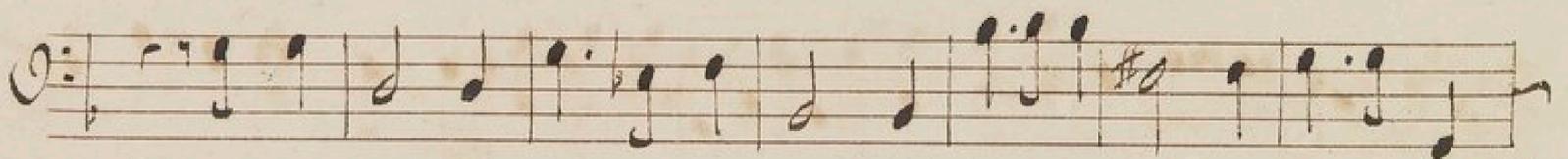
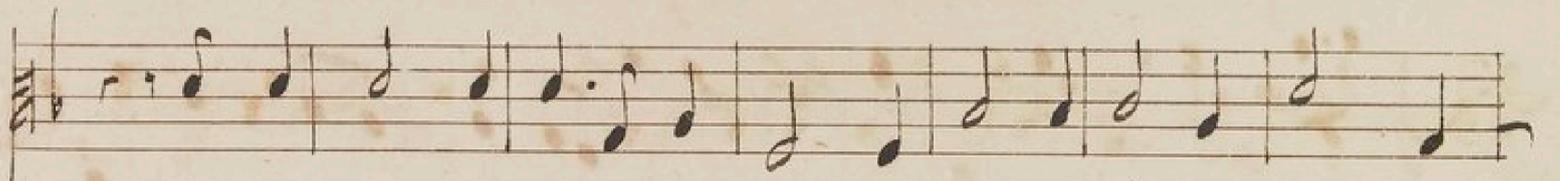
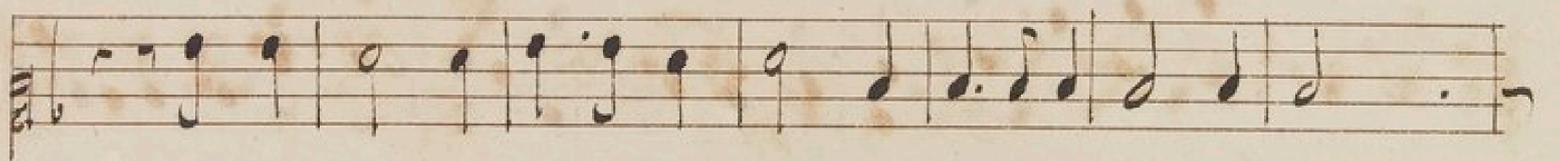
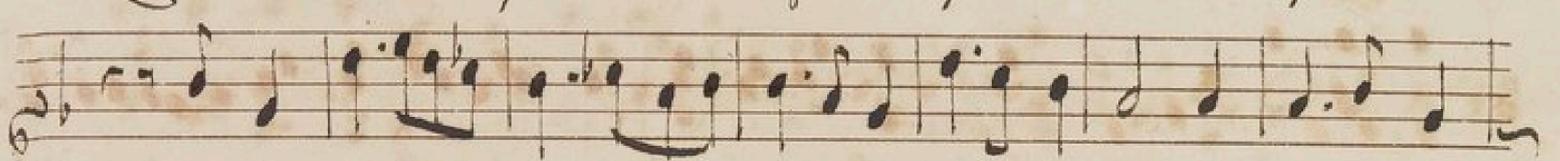
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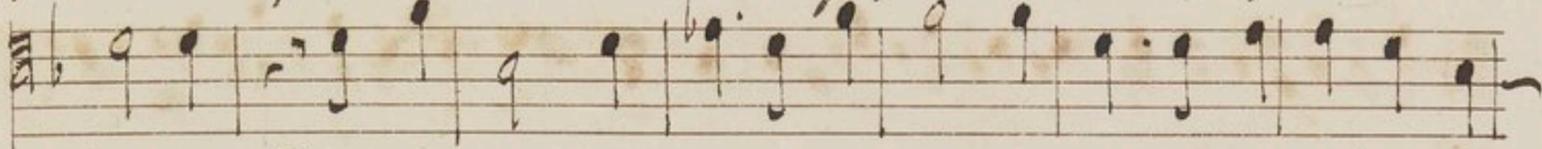




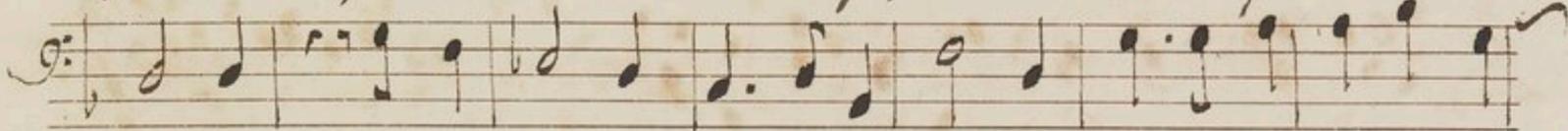
flames Rependons dans tout ce sejour le charme le plus doux des



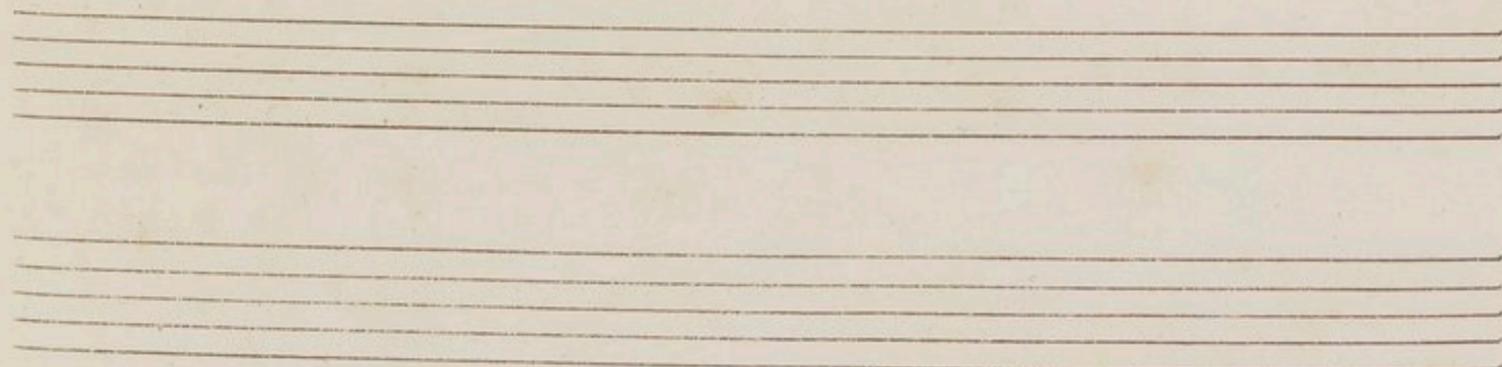
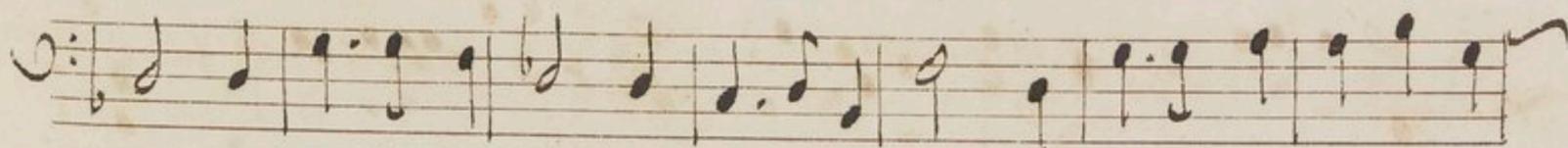
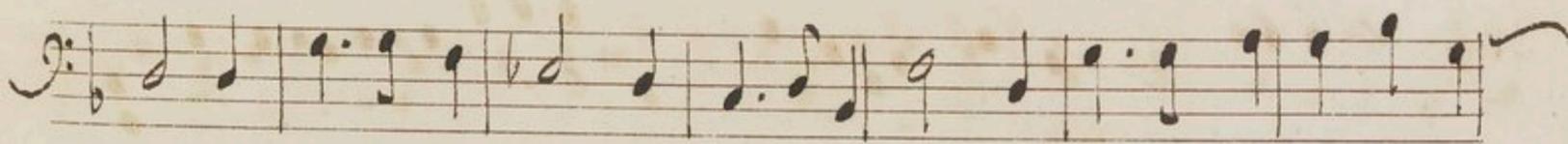
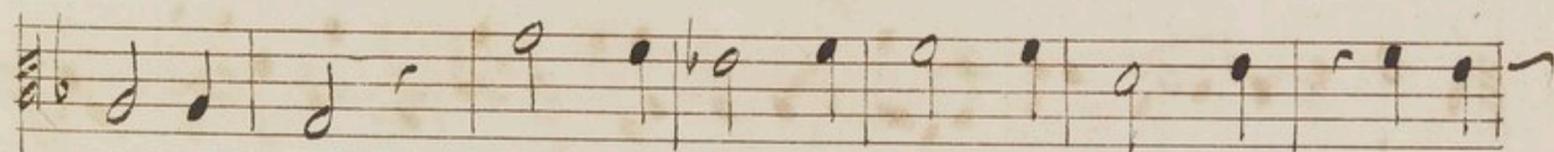
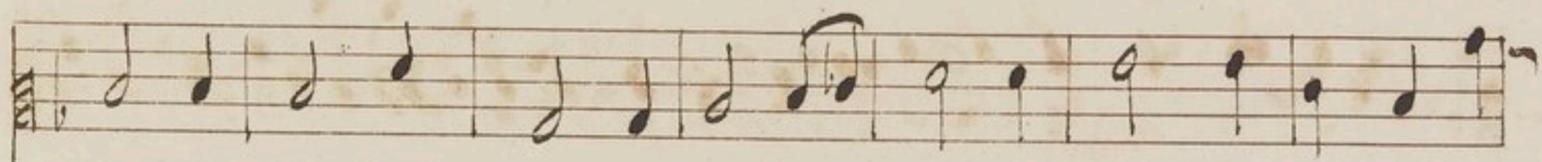
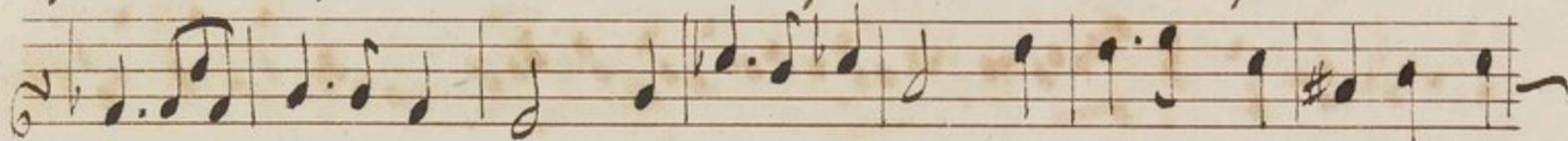
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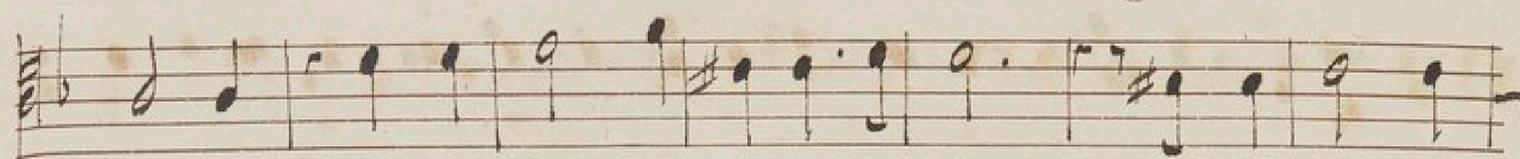




ames les chansons les vers et l'amour Que nos chants ex



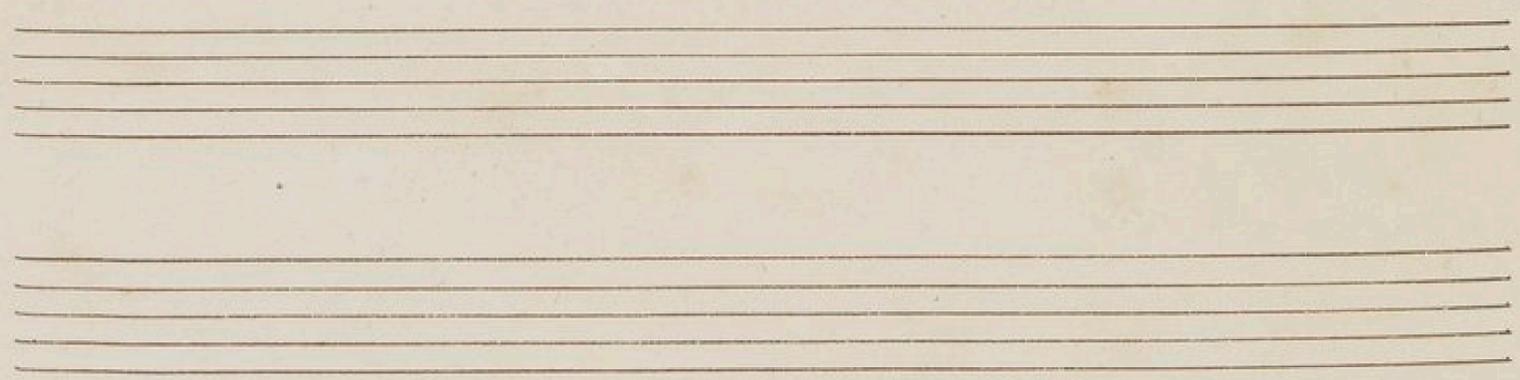
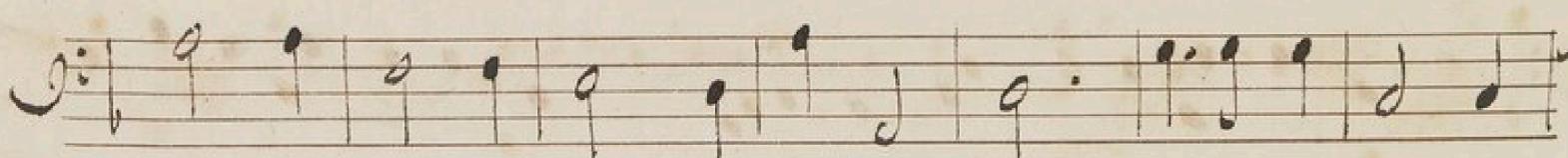
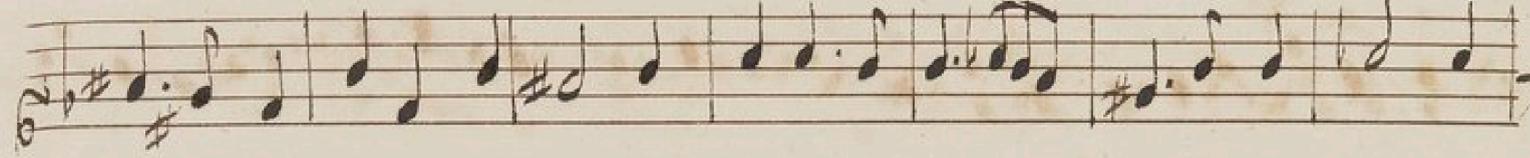
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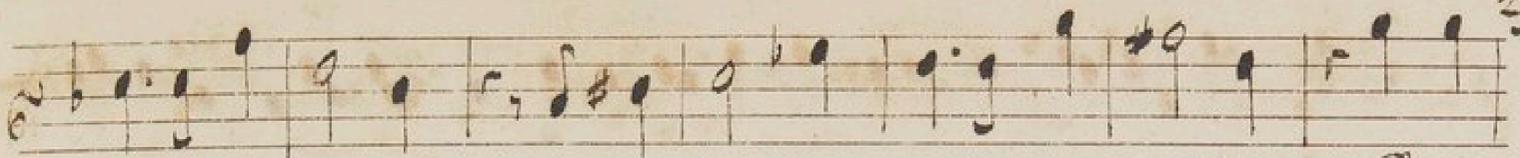


ames Les chansons les vers et l'amour Que nos chants ex

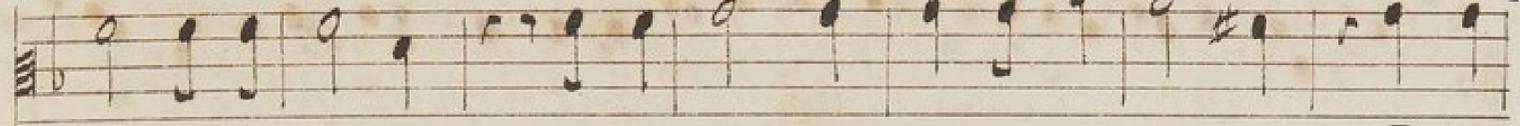


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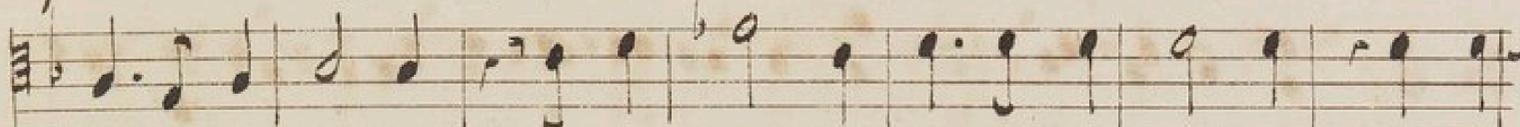




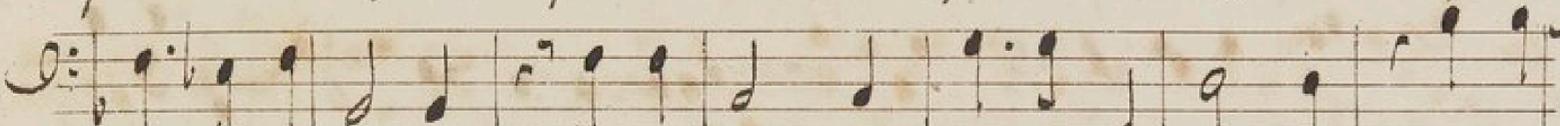
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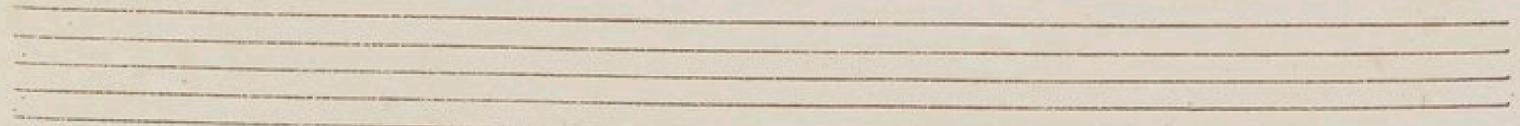
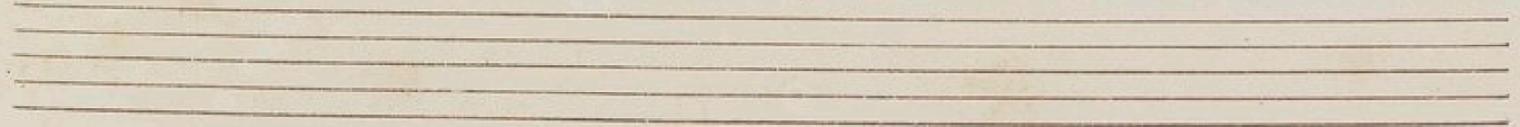
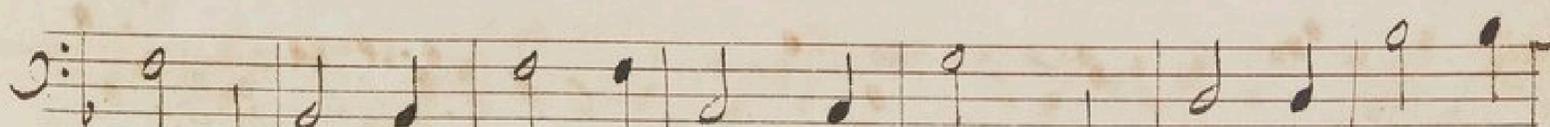
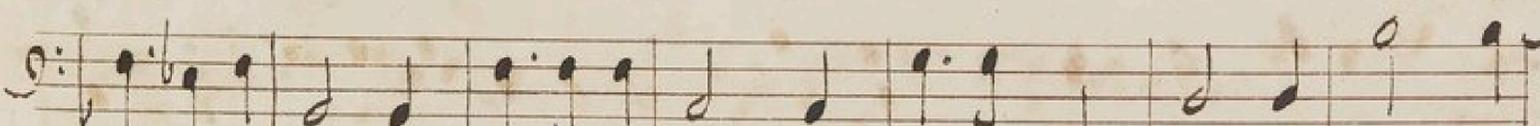
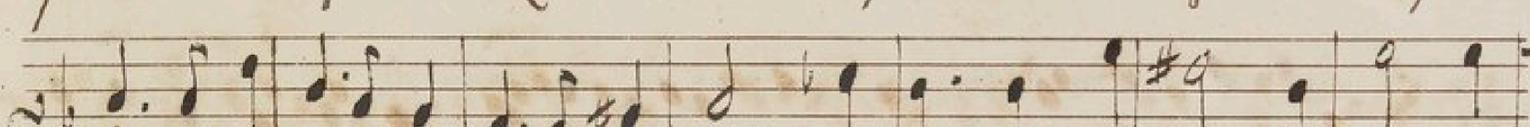
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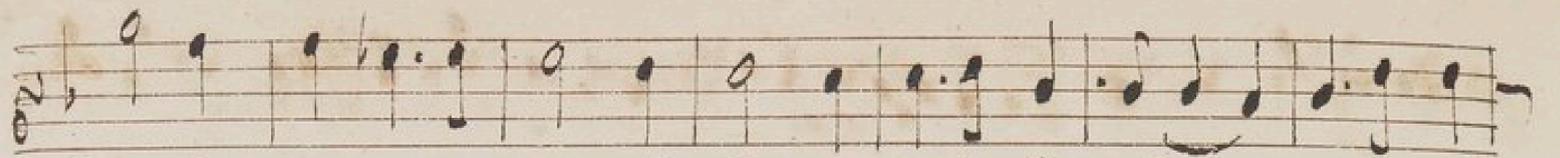


priment nos flames que nos chants expriment nos flames Repan

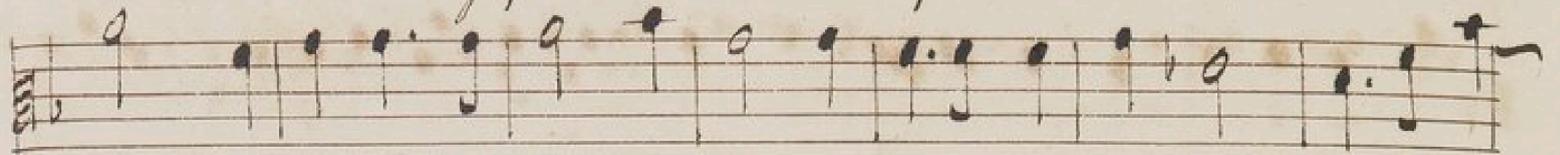


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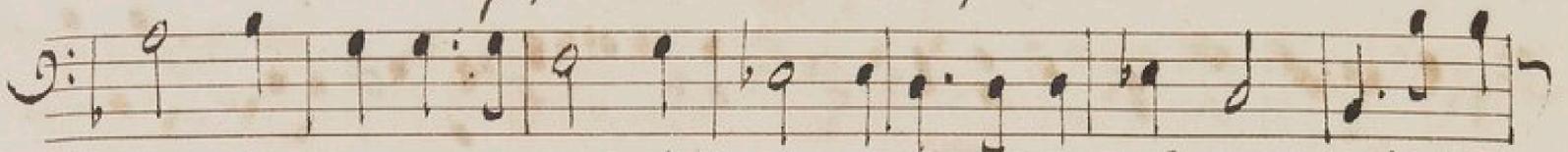
-dons dans tout ce séjour le charme le plus doux des ames les chan



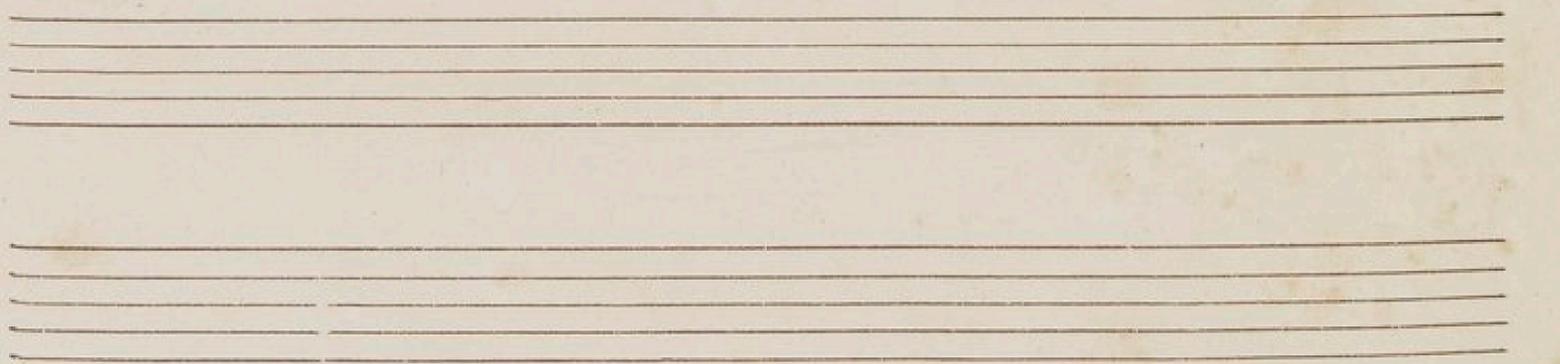
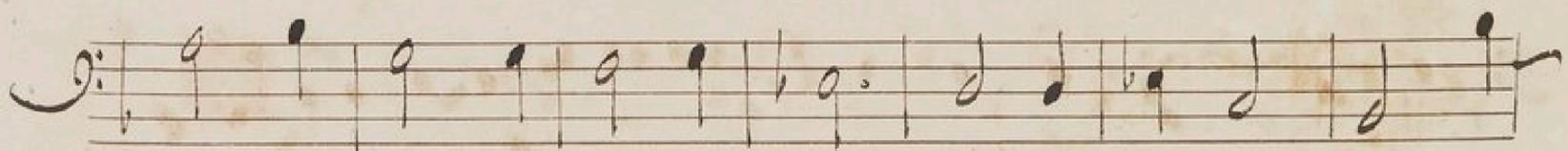
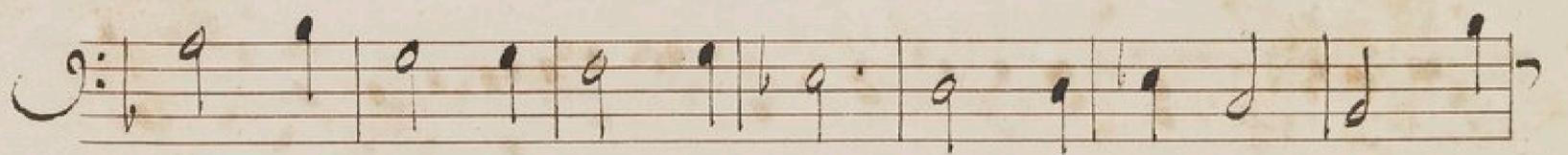
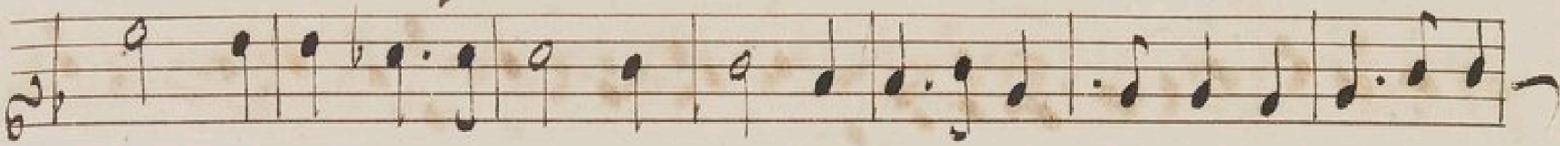
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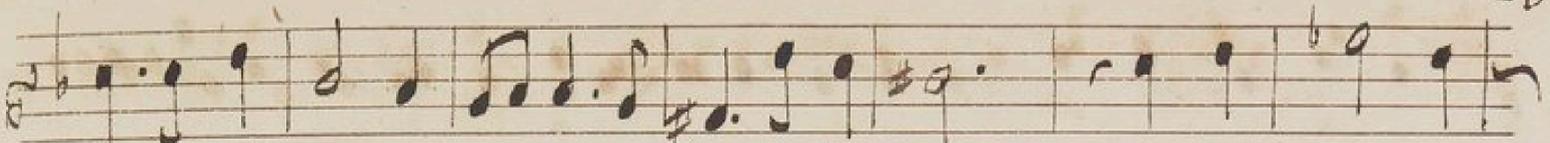


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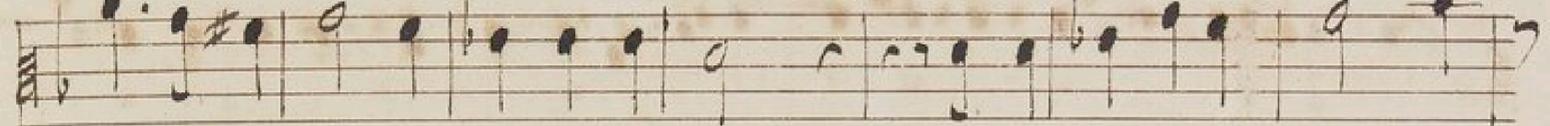


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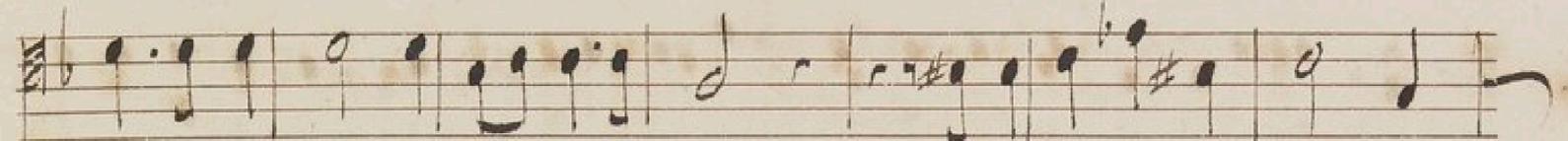




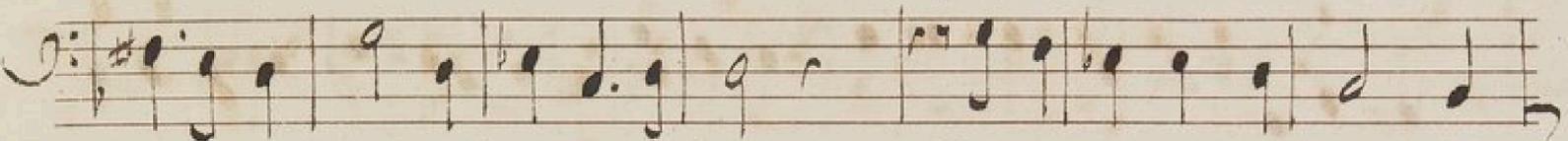
-sons les chansons les vers et l'amour Repandons repandons dans



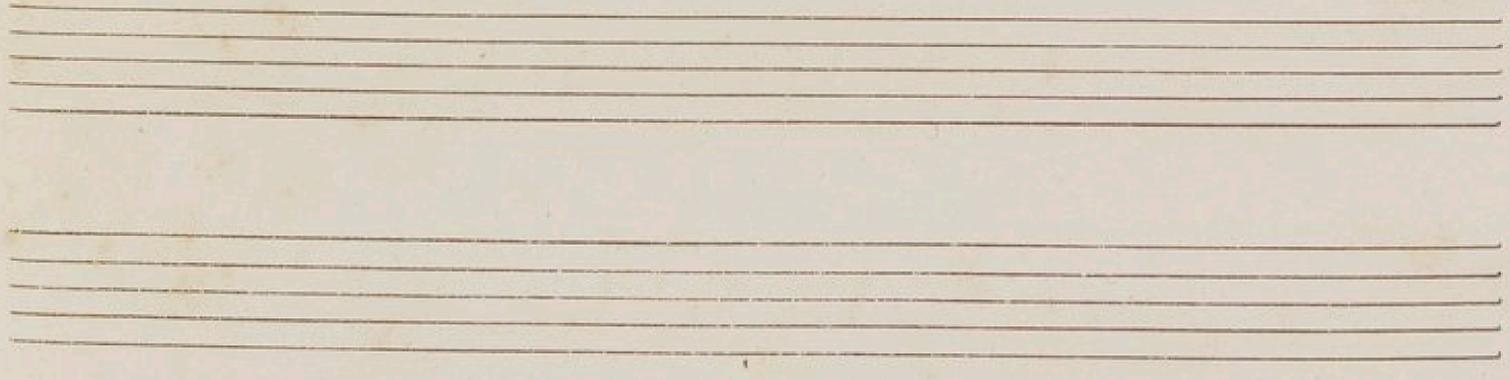
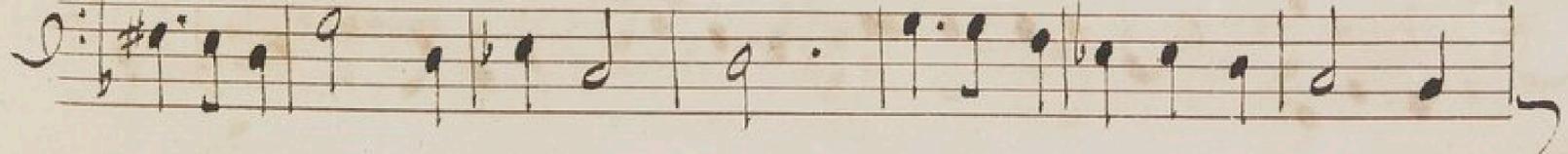
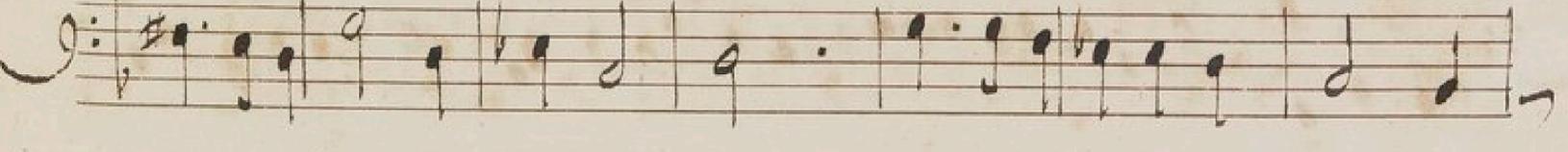
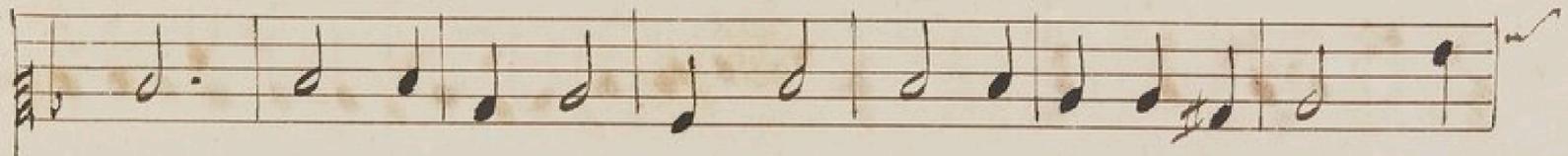
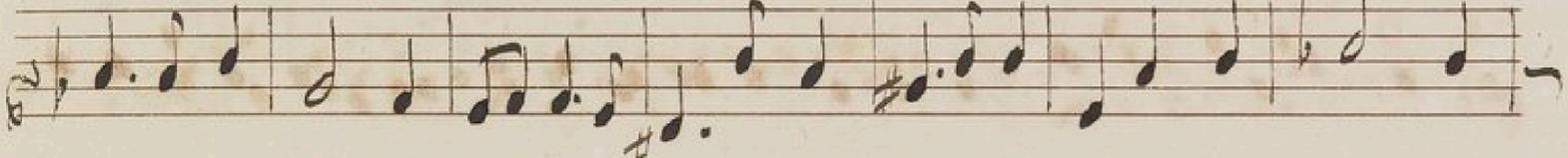
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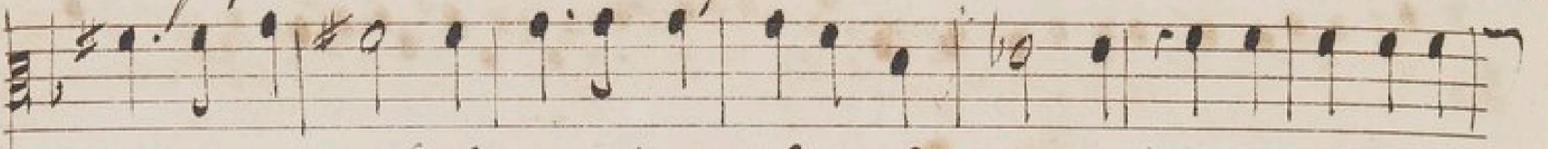


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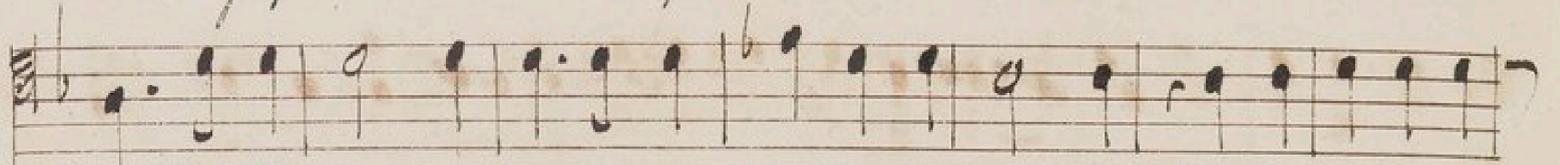




*tout ce séjour Le charme le plus doux des ames Les chansons les chan*



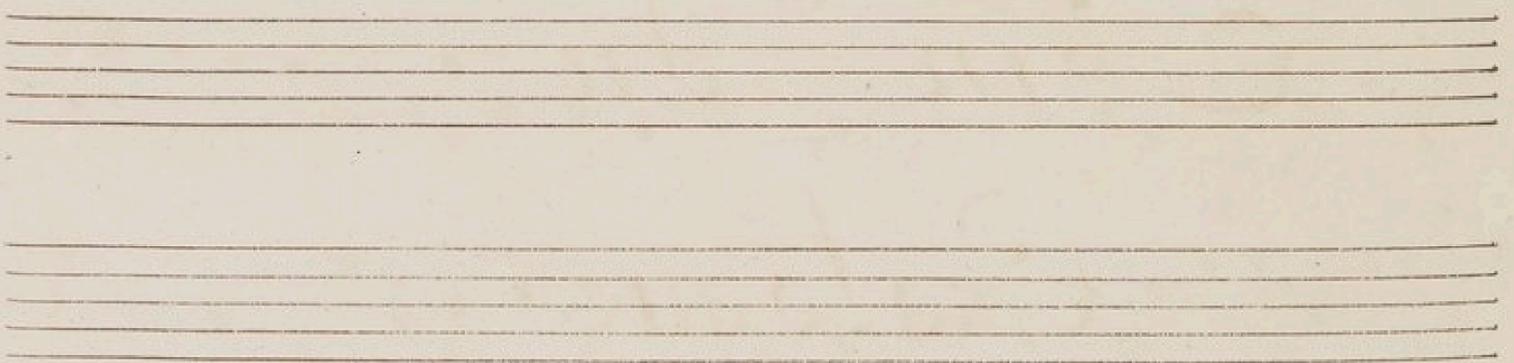
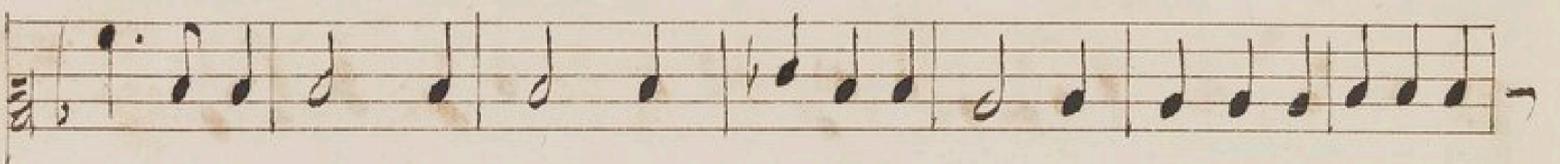
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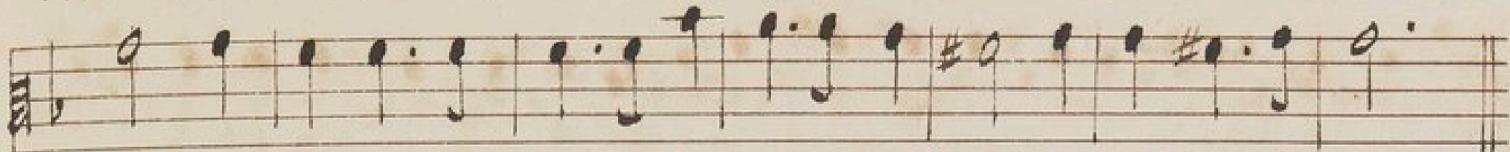


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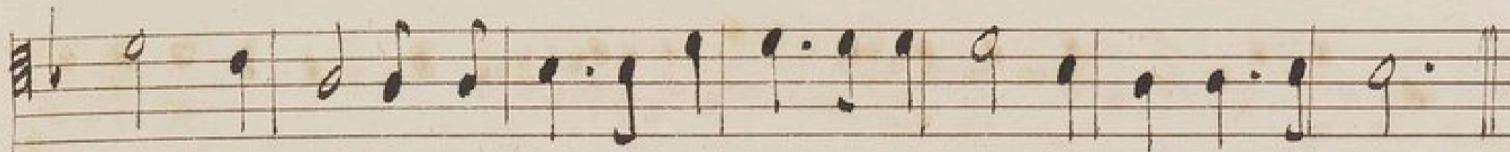




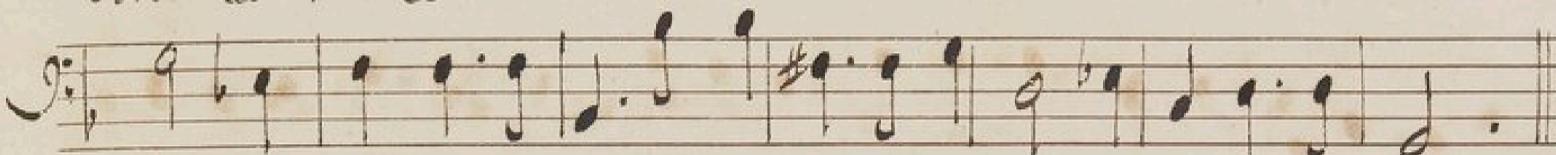
-Sous les vers et l'amour les chansons ~ les vers et l'amour



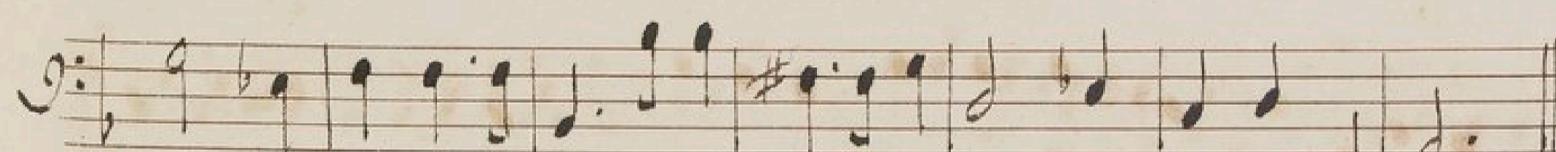
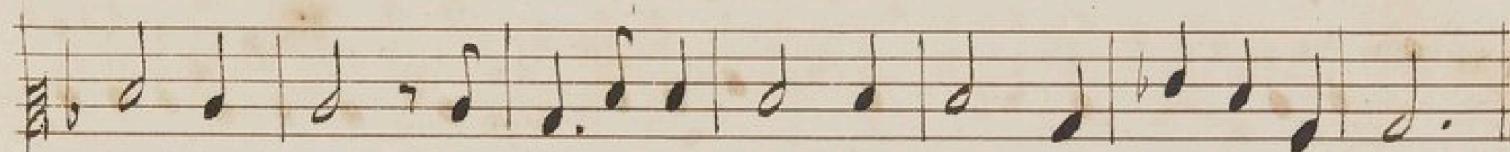
Sous les vers et l'amour les chansons ~ les vers et l'amour



-Sous les vers et l'amour les chansons ~ les vers et l'amour.

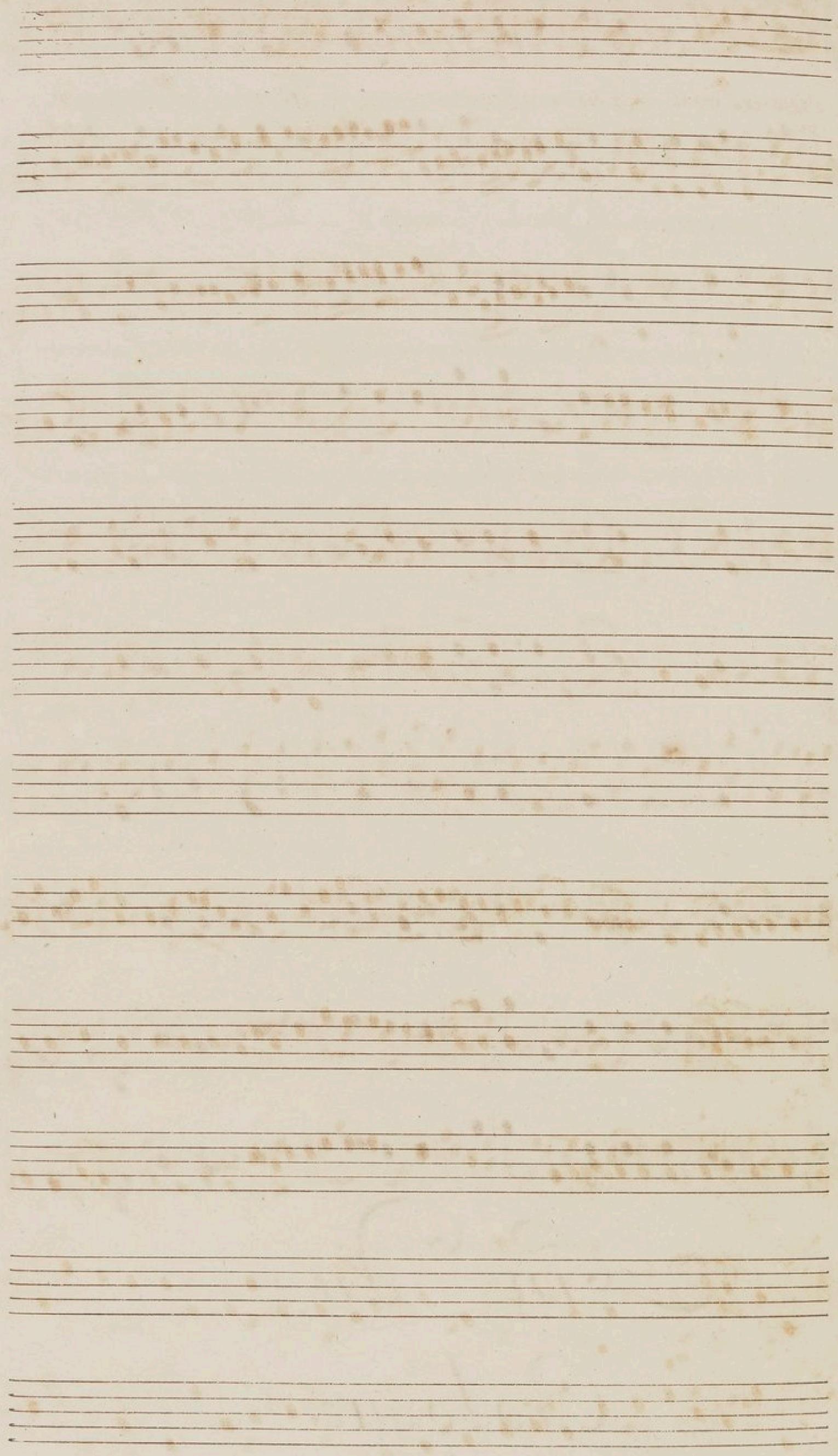


-Sous les vers et l'amour les chansons ~ les vers et l'amour.



*Ain Du*

*Prologue*



Acte Premier Scene 1.<sup>e</sup> <sup>25</sup>

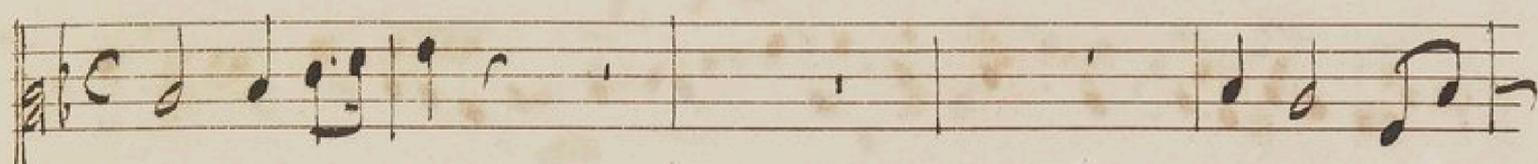
*Prélude*



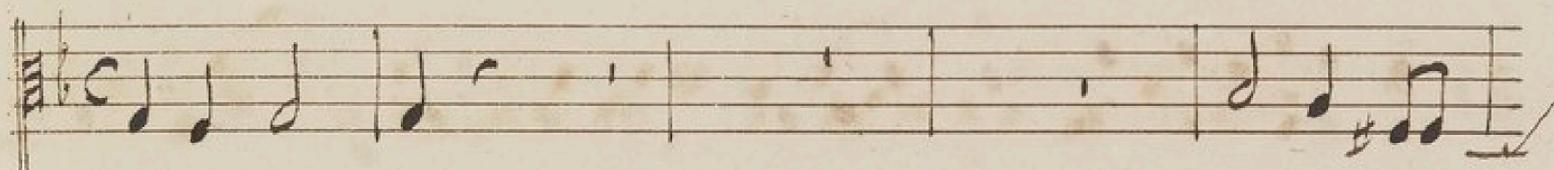
Handwritten musical notation for the first staff of the prelude, featuring a treble clef, common time signature, and a melodic line with various note values and accidentals.



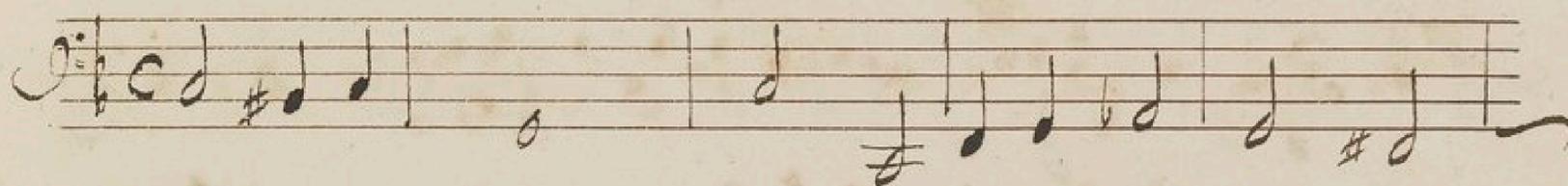
Handwritten musical notation for the second staff of the prelude, continuing the melodic line from the first staff.



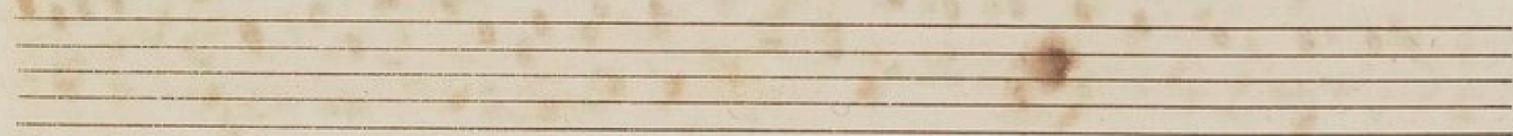
Handwritten musical notation for the third staff of the prelude, showing a continuation of the melodic line.



Handwritten musical notation for the fourth staff of the prelude, continuing the melodic line.



Handwritten musical notation for the fifth staff of the prelude, continuing the melodic line.



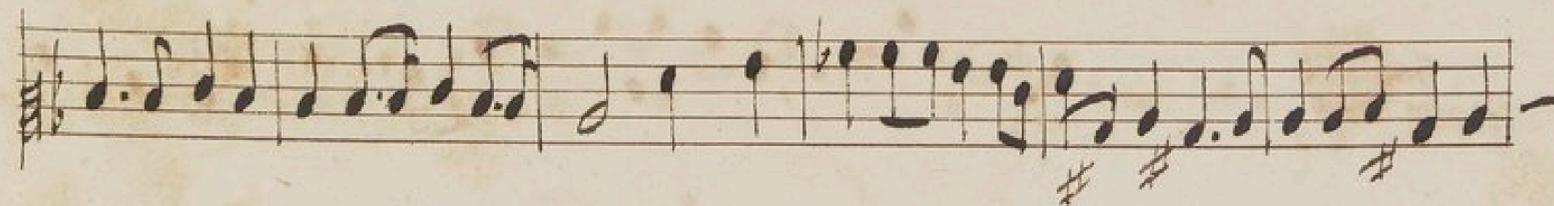
Three empty musical staves.



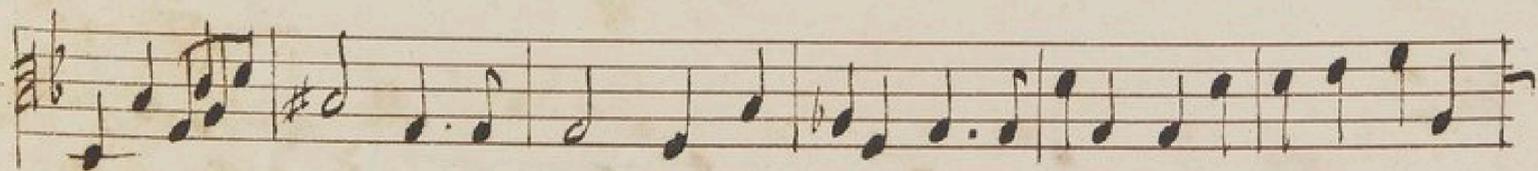
Handwritten musical notation for the sixth staff of the prelude, continuing the melodic line.



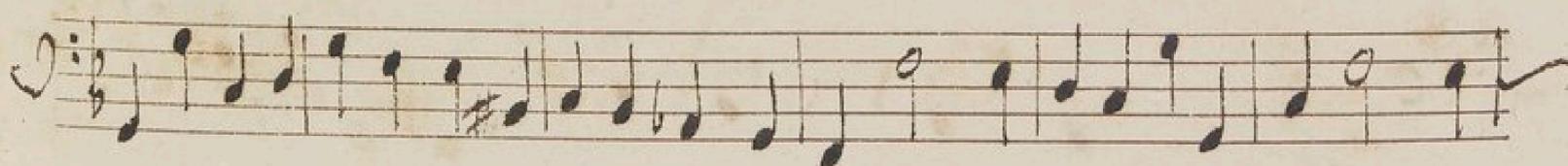
Handwritten musical notation for the seventh staff of the prelude, continuing the melodic line.



Handwritten musical notation for the eighth staff of the prelude, continuing the melodic line.



Handwritten musical notation for the ninth staff of the prelude, continuing the melodic line.

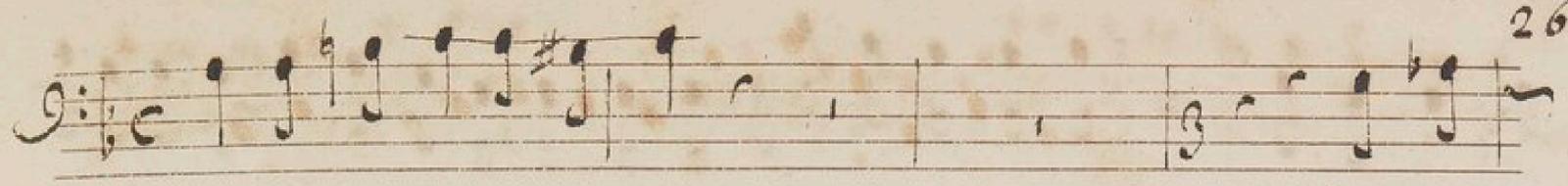


Handwritten musical notation for the tenth staff of the prelude, continuing the melodic line.

*famire*

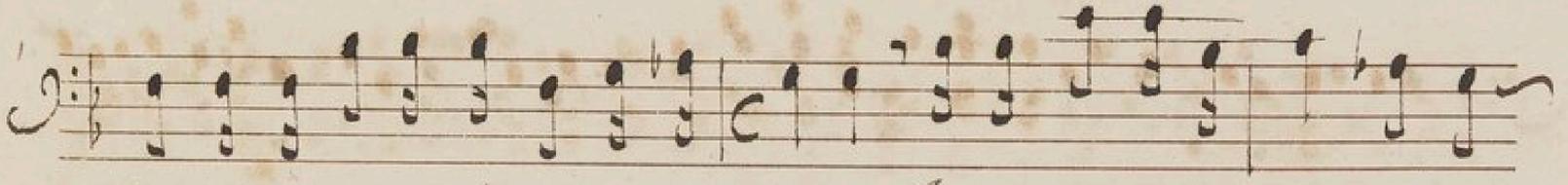
*Perfide que je suis infortuné semire. Les*

*Bruits qu'en ces hameaux je repands tous les jours soulageront il mon martyre Que*

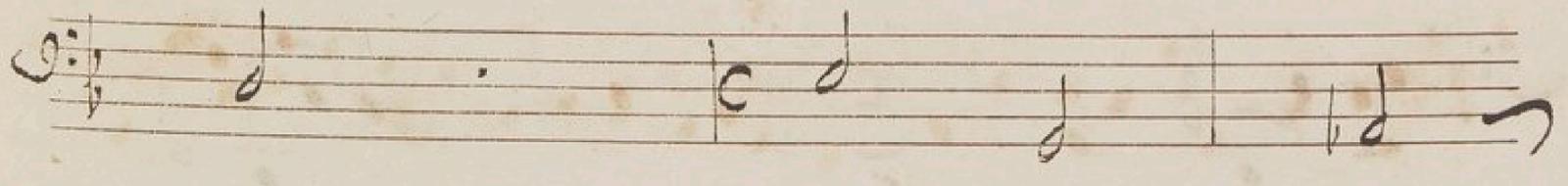
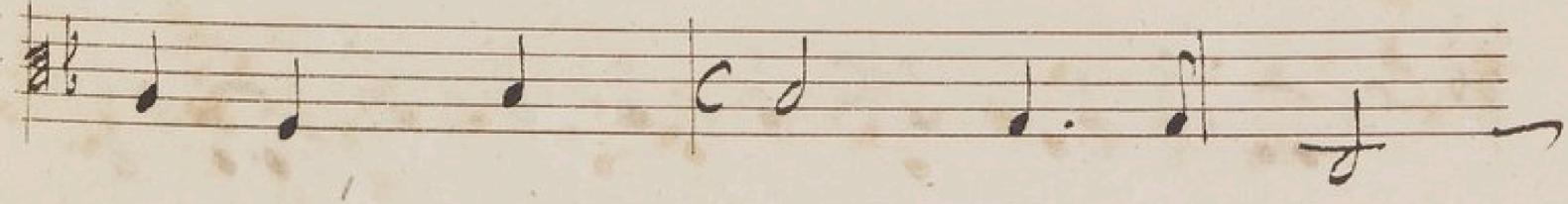
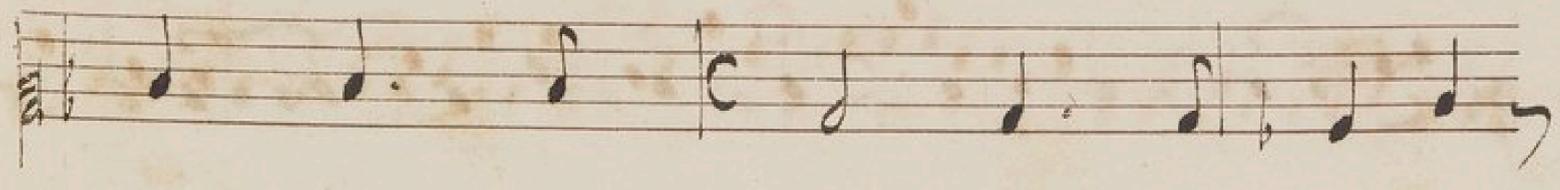
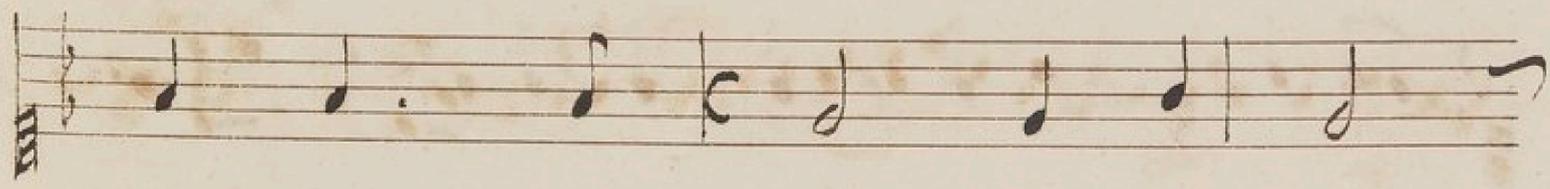
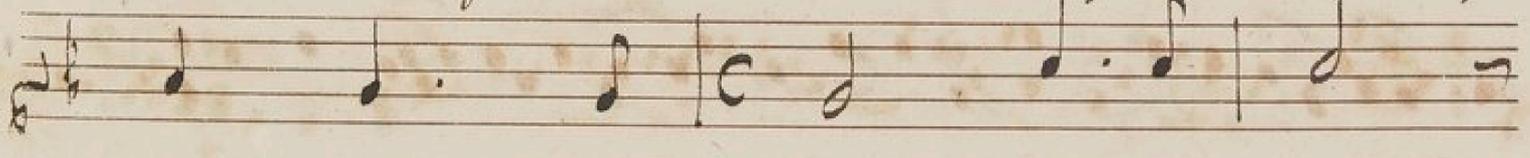


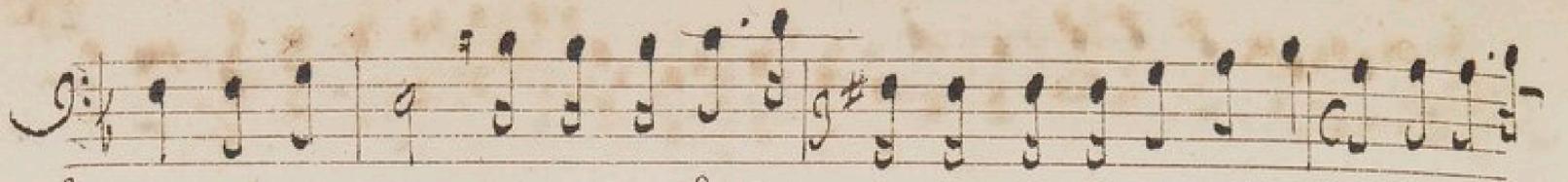
*-bler d'innocentes amours*

*J'aime as-*



*-trée et je tente un dessein téméraire. Je détruis son amant mais que*

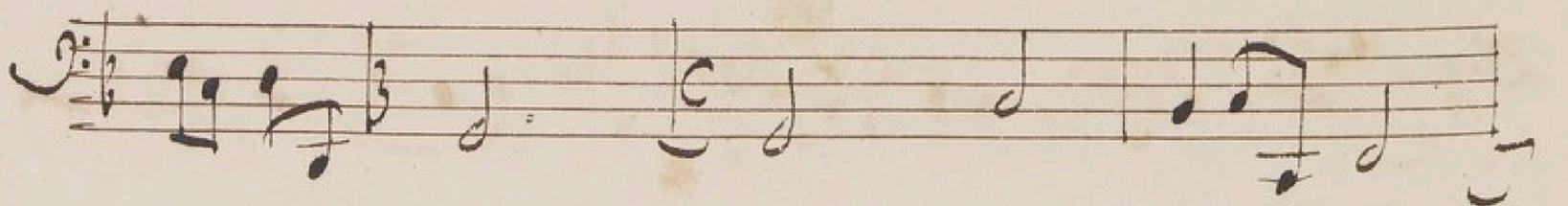




fais je pour moy ce qui le rend suspect de violer sa foy Merendil ca

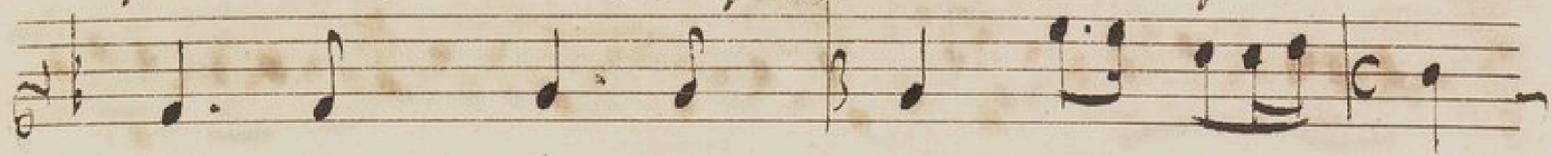


pable de plaire Au sein d'astree envain j'ay versé cent poison





*L'implacable depit les injustes soupçons La vengeance et la sourde colere*



*La jalousie au repos si contraire Enfants de l'art dont j'orne*

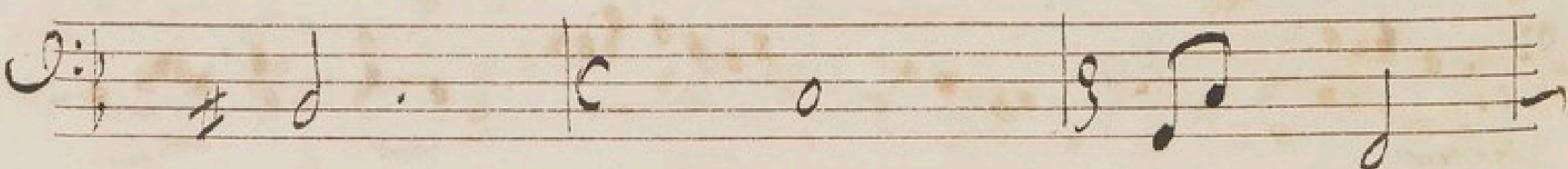
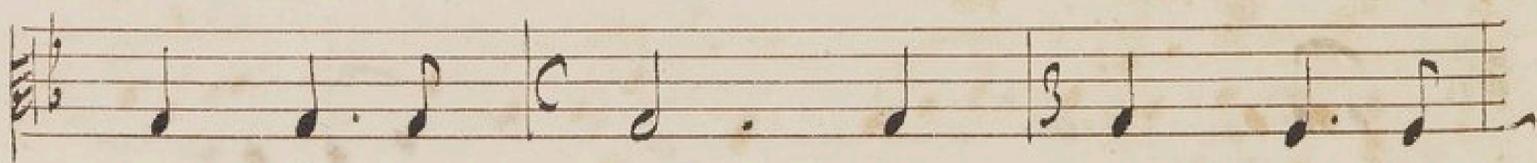




*fers m'ont envain procuré le secours des Enfers Quel fruit auraton*

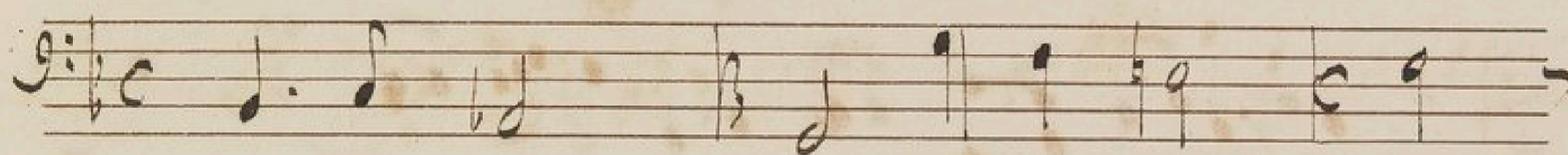
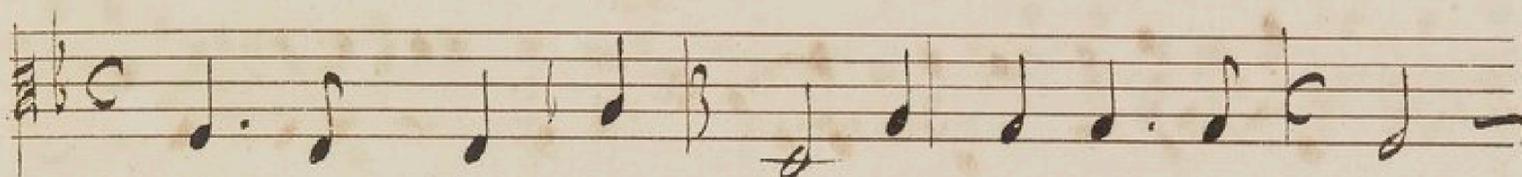
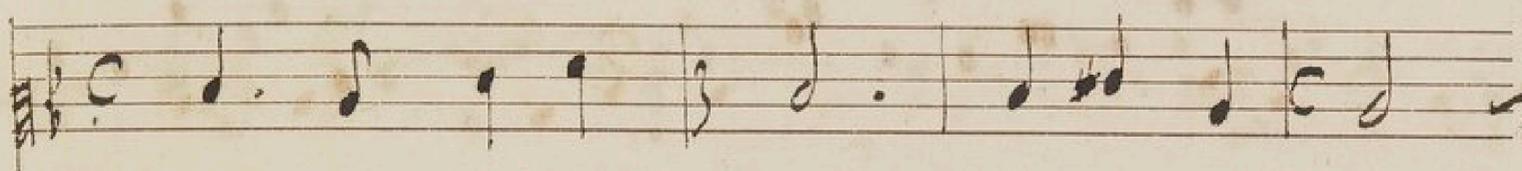
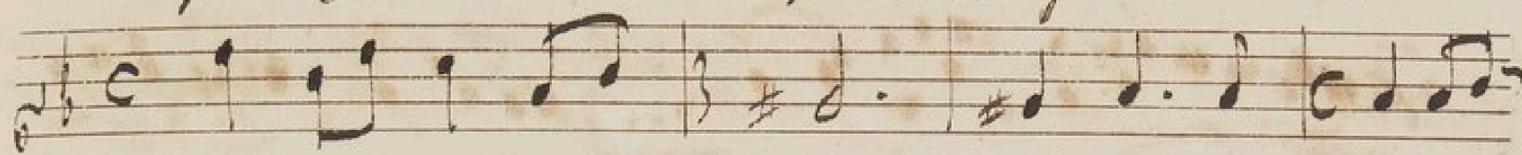


*crime In fortune femire Les menwonges divers a quoy tu donne*

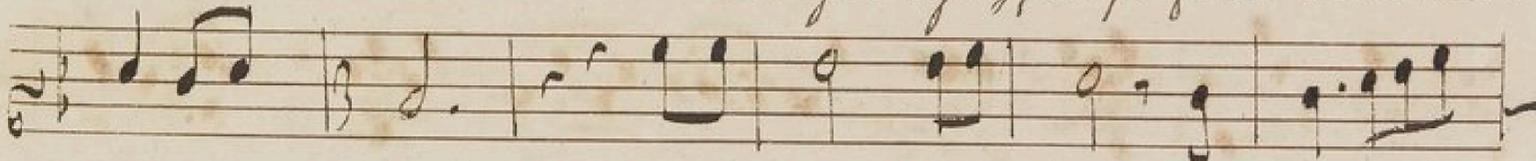


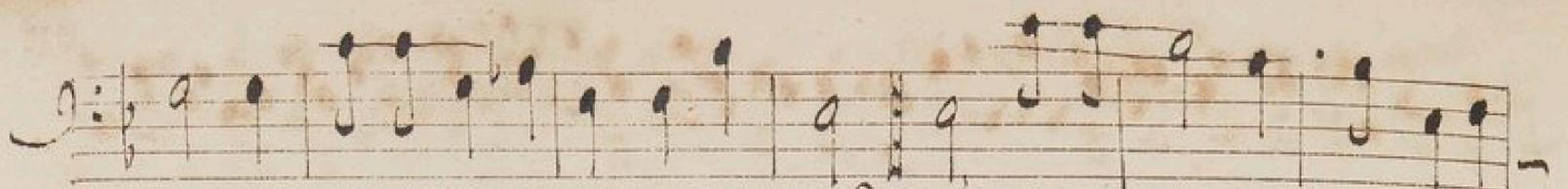


Cours soulageront ils ton martyre. Que te sert de troubler d'inno-

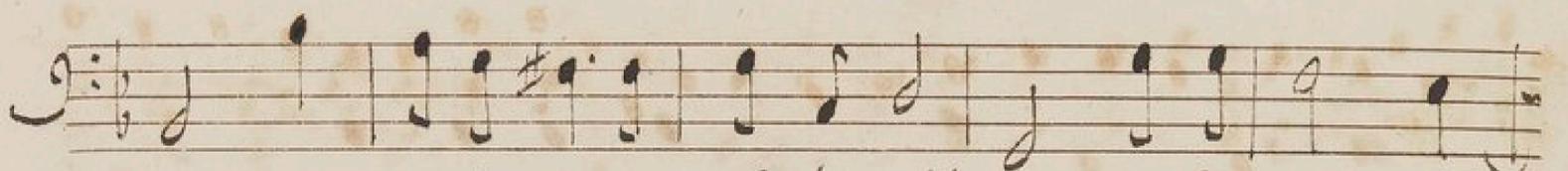
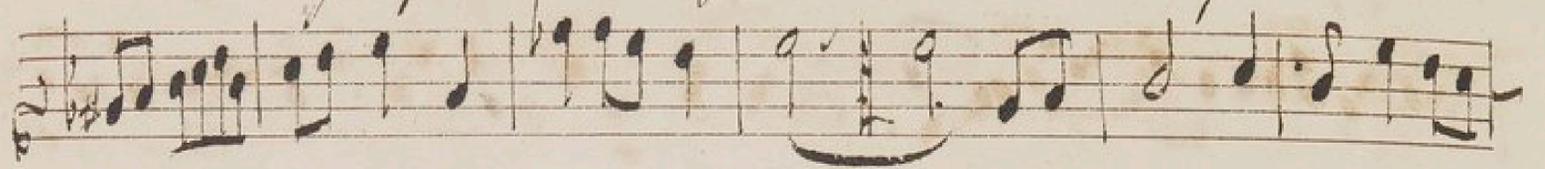


-centes amours. Je me vange il suffit je fais des mise-

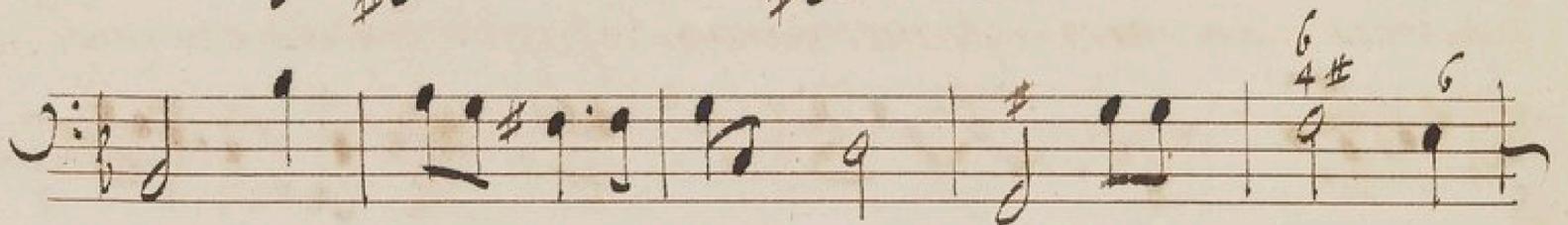
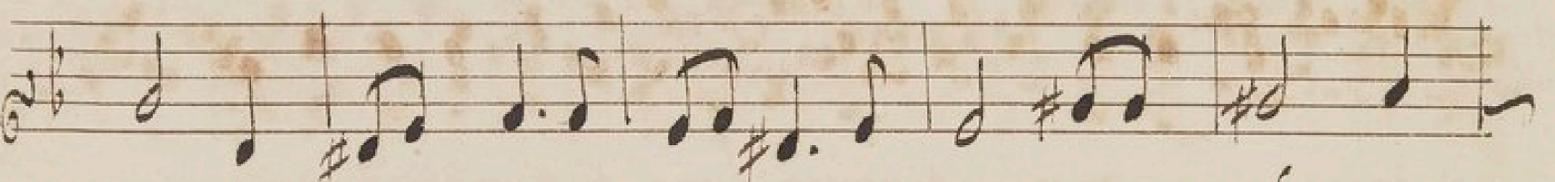




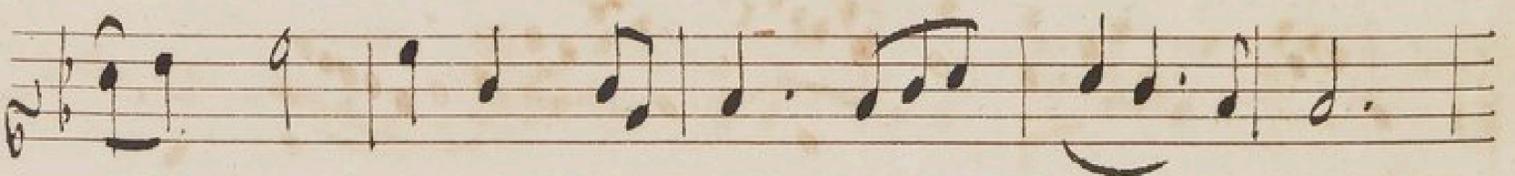
-rables n'est pas un bien assez doux à cheuons puis retirons

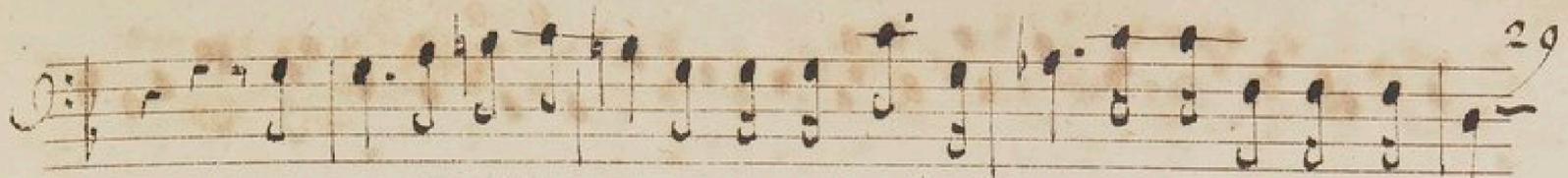


nous en des deserts inhabitables à cheuons puis

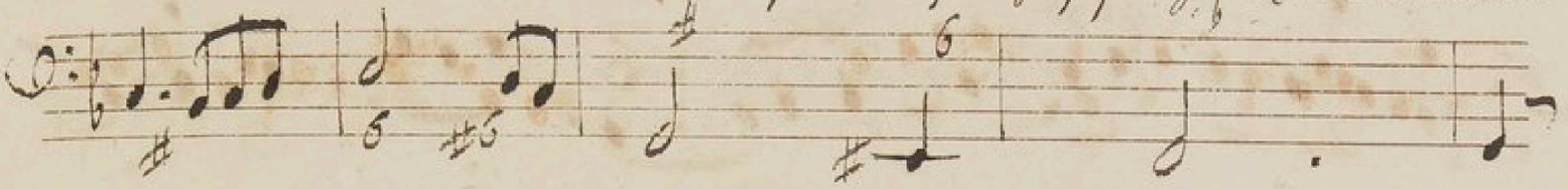


retirons nous en des deserts inhabita — bles.





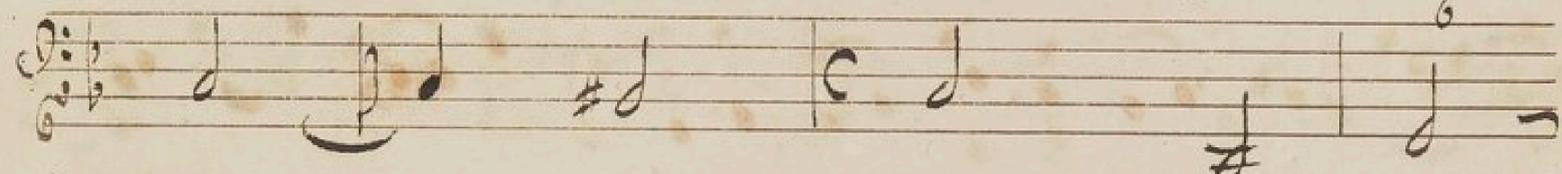
Amants heure. amants dont je destruy la foy puissiez vous devenir



plus malheure. que moy puissiez v. devenir plus malheureux que moy



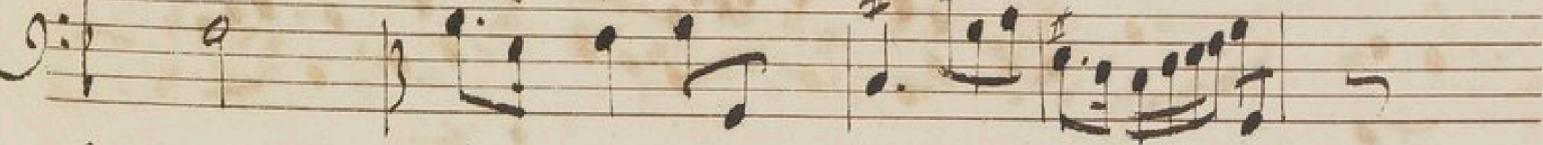
Je voy deja cette bergere en larmes (ce doit estre l'effet des der-



-nieres allarmes parquimon imposture a seduit sa raison Lais-



sons sur son esprit agir nostre poison.



scenez. apres



Auois jetort philis tu vois cestemoigruges desamain propre



ils sont travez, *Consideré* de quels outrages mes feux y sont recompens-

-sez *Consideré* de quels outrages mes feux y sont recompensez

*philis*  
Ne me parlez jamais du Crainre Celadon, Celadon il est un dieu van-

*asnée*  
-geur ne le soupconnez pas ma soeur Voicy pourtant ses traits Peux tu

*philis*  
les reconnaître Je connois pourtant mieux son coeur

Tout m'est suspect tout vous doit l'estre, Tout m'est suspect tout

*Astree*  
 Vous doit l'estre Quelque Ennemy secret Vient d'imiter samain

De diras tu nos yeux qu'il ont veu ce matin Embrasser les genoux d'a

*philis*  
 -minthe. C'est un vester de feinte Vous meme avec pu voir avec

quelle contrainte. Il feignoit de transports qu'il ne pouvoit sentir

Qu'un veritable amant a de peine a mentir qu'un veritable a

*Astree* *philis*  
 -mant a de peine a mentir. Ch qui ne ment plus. seait il vostre pen

*Séc* Il voit depuis quelque jour que sa lame est traversée et qu'on trouble

*Astrée*  
Vos amours Il veut vous ménager en exposant Aminthe Qu'en me l'ait il

*philis* *Astrée*  
dit? sans doute il ne l'a pû. Mon cœur a cela don n'étoit que trop connu

N'aurait il pas prévu ma crainte si l'ingrat d'autres soins occupé... prévu

*philis*  
nu. Ma sœur bannissez ces allarmes Quel objet vous peut on préférer? les

*Astrée*  
Cœur. Aminthe est engageante et prévient par ses charmes Ton amitié me rend trop par

faite a tes yeux *Helas* qui feint d'aimer est toujours teme

raire De la feinte a l'effet on n'a qu'un pas a faire C'est un leueil fatal

pour la fidelite. Une premiere ardeur n'est bientot pl<sup>us</sup> qu'un songe <sup>La veri</sup>

*Philis*  
te devient mensonge & le mensonge verite. Les Coquettes les plus

belles ne touchent que foiblement On peu par amusement feindre

de bruler pour elles. Et le plus credule, amant les re

gardi seulement comme on fait les fleurs nouvelles avec quelque plai

sirs Mais sans attachement *astree* Quand il plait a l'amour tout ob-

-jet est a craindre. Le Dieu met bien souvent sa gl. a nous atteindre Du

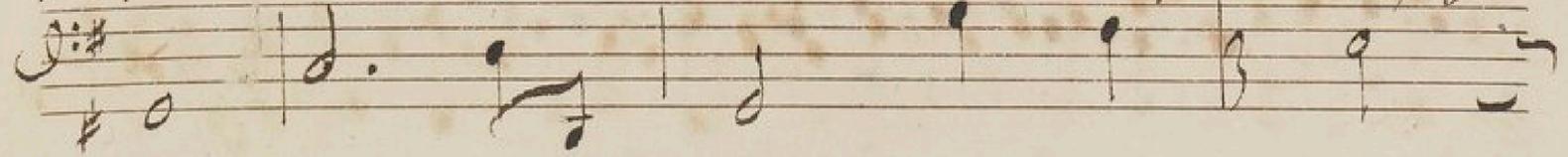
trait le plus commun et le moins redouté Une premiere ardeur n'est bien

test plus qu'un songe la verité devient mensonge et le mensonge verité

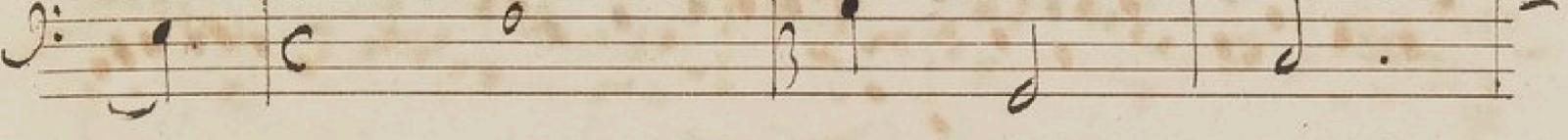
Il le preuvoit bien le traitre l'infidelle j'ay peine a l'obliger a seindreses amours. Il resista long-



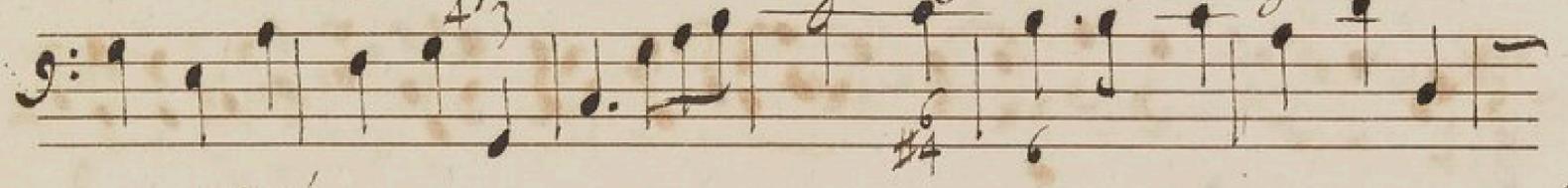
temps je persistay toutj. Trouvoit il aminte si belle Je lisois dans ses yeux une se




crette peur L'ingrat avoit raison de craindre p. son coeur C'etoit a




vous d'avoir de la prudence En l'eloignant du danger de chan




ger. C'etoit aluy d'avoir de la constance en resistant au dan

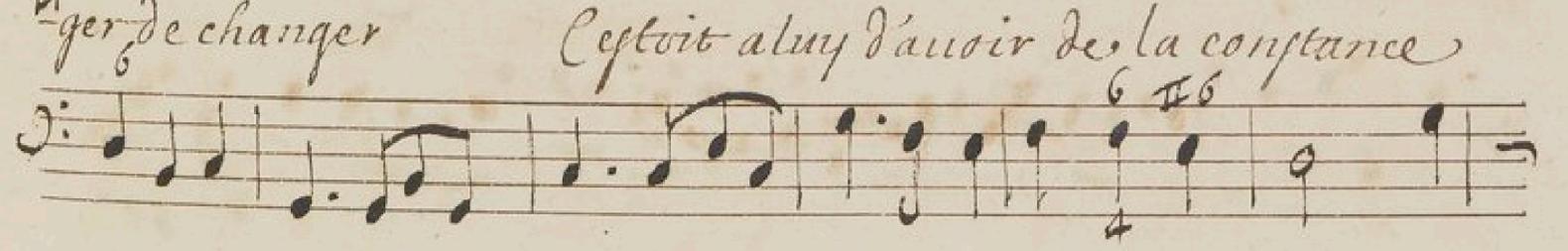




C'etoit avous d'avoir de la prudence



ger de changer C'etoit aluy d'avoir de la constance





En l'eloignant du danger de changer A vos soupçons Jene-



En resistant au danger de changer



J'aurois me vendre Mais voicy mon destin ma soeur Philas de-



puis deux jours j'enrage le coeur Je veux que p. Aminta il seigne de l'ar-

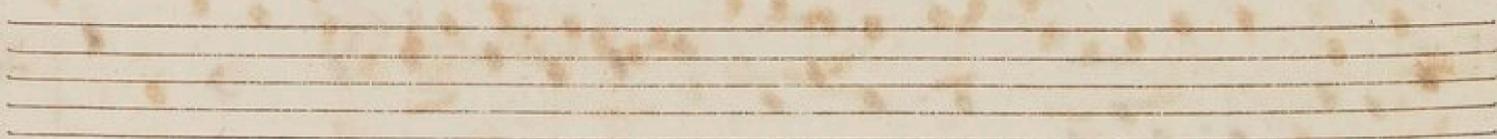


deur C'est le moyen de tout apprendre Elle luy dira son secret Je l'at-



tez vous sçavez combien il est discret

Le Voicy...



scenez.

33

J'ay besoin. hélas de vostre adresse puis je conter sur

Vos serments V. me rendez des soins Mais ces empressement font

ils des effets de tendresse ou ne sont ce qu'amusement sans

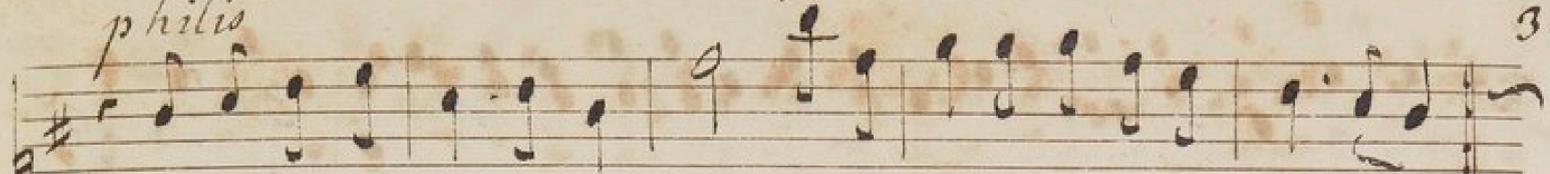
cesse vous allez de bergere en bergere jurant de sinceres a

mours Zephyre, n'ent jamais d'ardeur si passagere

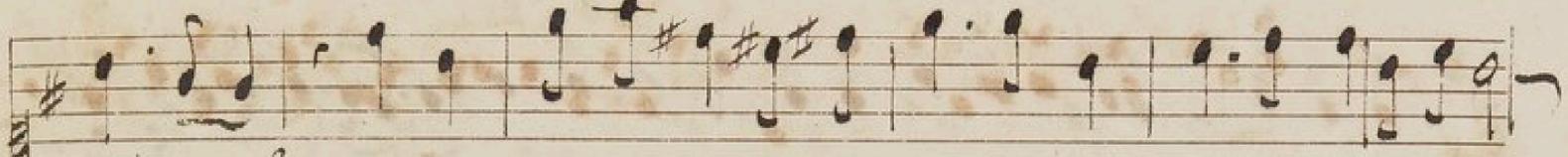
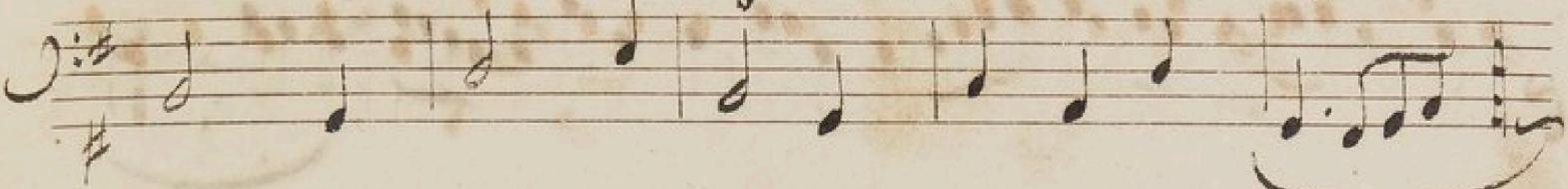
Et comment s'asseurer qu'une ame si legere puisse ne l'estre pas toujours

hilas

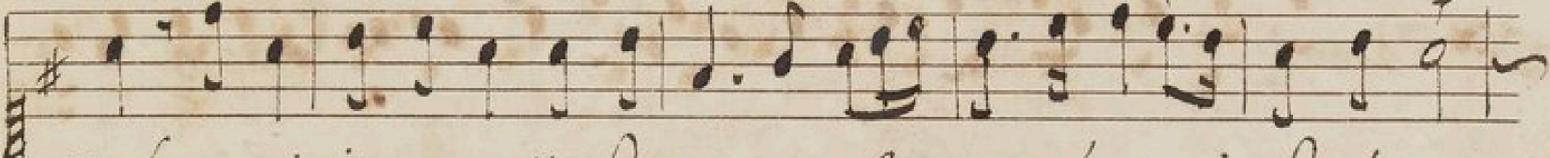
philis



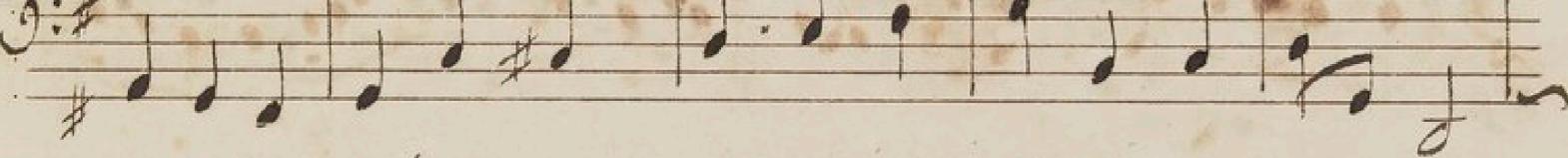
Declarer s'ibien son ardeur ce n'est pas ce qu'il engage



Les vrais interpretes du coeur ne sont pas les traits du langu



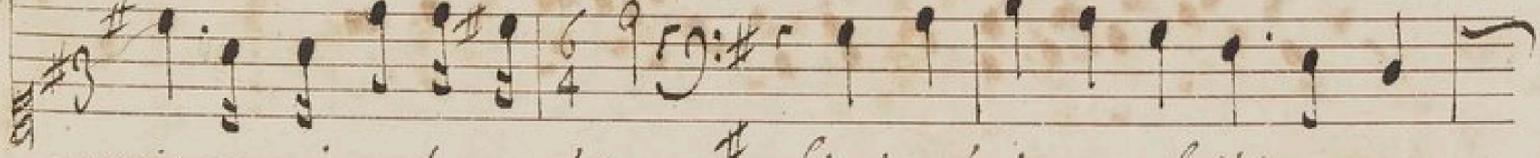
ge. Les vrais interpretes du coeur ne sont pas les traits du langu



astree



ge. Ma soeur, j'ose aujourd'hui te garantir ma foy L'amour ne reser



- voit ce miracle qu'à toy si je n'aime philis que ce



Dieu me ravisse, Qu'il me liure a des cœurs ennemis de ses vœux



Qu'à la fin mon bonh<sup>r</sup> depende du caprice D'une bergere



sans attris Qu'à la fin mon bonh<sup>r</sup> depende du caprice D'une ber-



*philis* 35

-gere sans attrais. J'en croirois vos serments si v're am. suppliqu'amins-

-truire des feux d'aminte le d'ynberger. N'est ce pas celadon, la

chose est si publique qu'a de trop grands efforts. Ce n'est pas m'enga

*astree*

ger. Il vient parler. Je vo — le ou vostre ordre m'appelle Voy-

*philis*

-ous comment le traitre. l'Infidelle, soutiendra son manque de foy a

- dieu, vous pouvez mieux vous éclaircir sans moy

Scene 4<sup>e</sup> Celadon

He quoy seule en ces lieux sans songer a la feste dont vous se-

- rez tout l'ornement C'est un triomphe qui s'apprete p<sup>r</sup> les dieux et p<sup>r</sup> v<sup>os</sup> aux

yeux de vostre amant On a entend en tous lieux que des chants d'alle-

- gresse bergeres bergers touz s'empresse de celebrer ce jour charmant

Astrée

Cependant vous veuez dovient cette tristesse Berger, v<sup>os</sup> paroissez aujourd'hui

-re' et de cet a justement, quels yeux V' scauront gré. Les vostre ma de

-esse, Il n'est rien en ces lieux qui ne s'efforce de vous

plaire, et c'est pour attirer vos regards precieux que ces prez graces

bois Et cette onde si claire Etalent ce qu'ils ont de plus deliei

-eur L'astre meme qui nous eclaire ne se montre si beau que pour

plaire a vos yeux. Il n'est rien en ces lieux qui ne s'efforce de vous plai

Astrée

re Cel adon bannissez, ce discours d'entre nous. Je seay qu'en vostre

cœur vne autre est preserée & vos voeux ne sont plus p. l'innocente as-

-trée Ciel! me voeux ne sont pas p. vous.

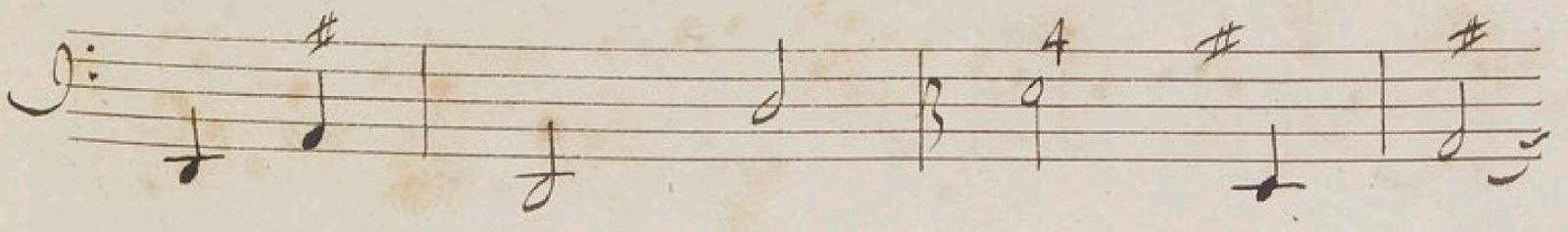
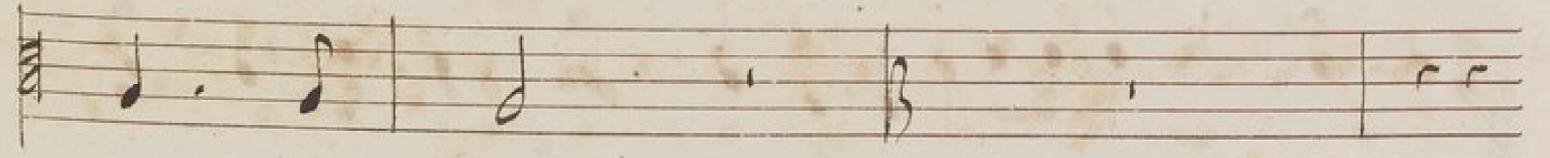
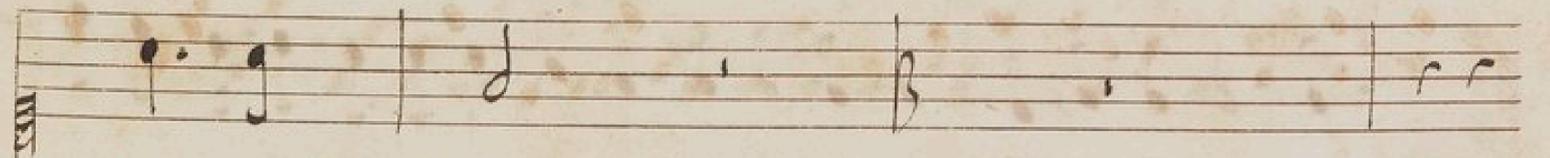
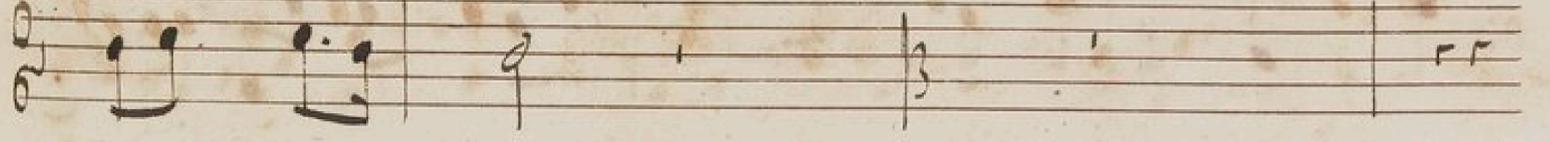
Dieux puissants qu'icy l'on revere Dieux vangeurs des forfaits Je v. atteste



*tous si quelqu'autre qu'astree à mes desirs est chere faites tomber sur moy*



*Vos plus terribles coups sois traitre seulement et ne sois pas inspie*



Juste Ciel! vous doutez encore de ma foy mais quel est cet objet dont mon aë

-nie. Va perfide va garde toy d'oser jamais paraitre devant moy ah du

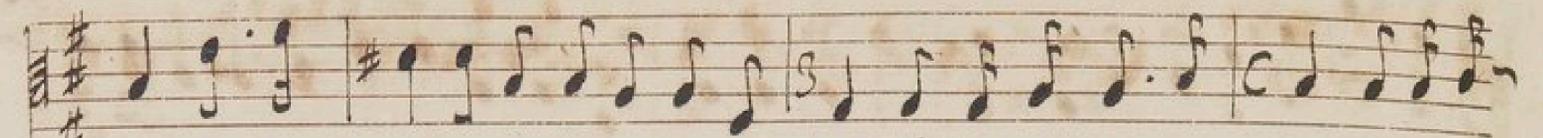
moins, non, Quoy sans l'entendre condamner Vn aë si fidelle, et si tendre

non perfide non garde toy d'oser jamais paraitre devant moy

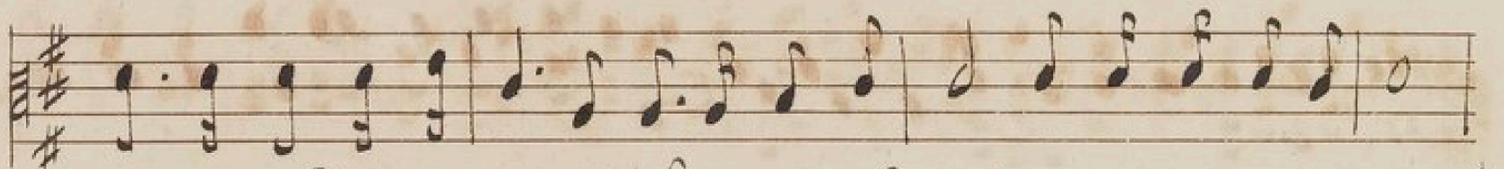
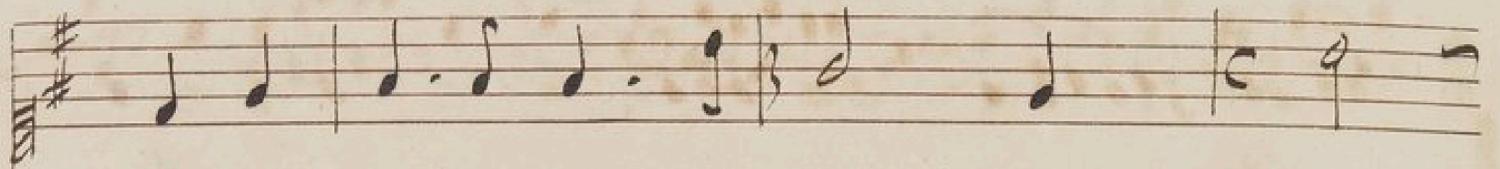
Mon sort est dans vos mains Il faut v' satisf' Et puisque Votre ar-

-ret me liure ande espoir j'y cours et respectant Vostre injuste colere j'eme

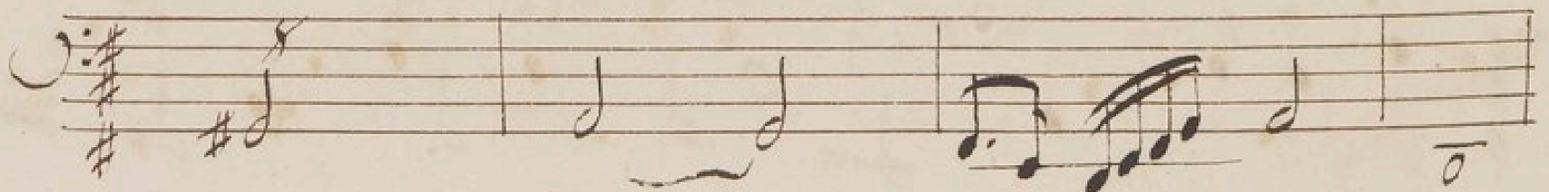
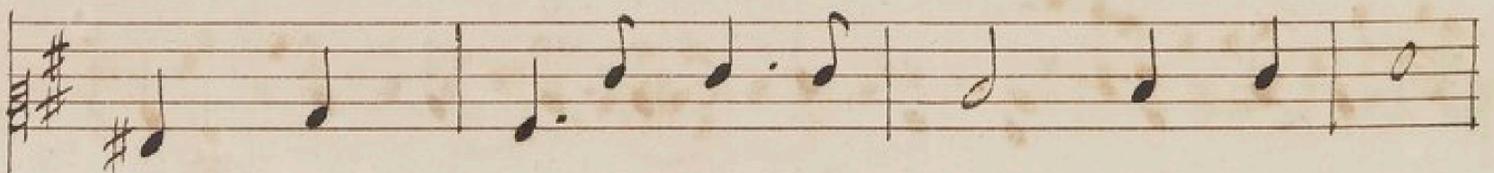
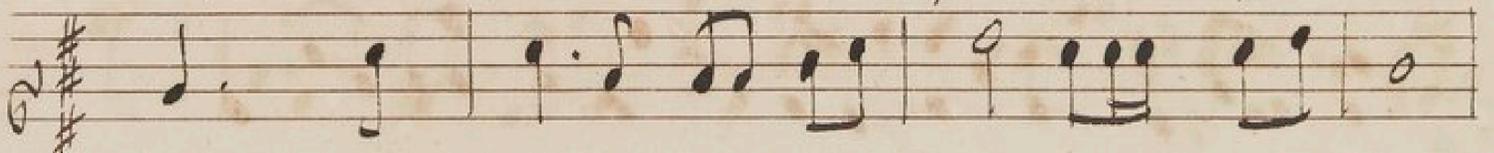
fais du trespas un funeste de voir Vous me regretterez j'ensuis



*leur et vostre ame au vain ressouvenir d'une constante flame se lais-*



*Sant trop tard e mouvoir Me donnera des pleurs que je ne pourray voir*



Scène 5<sup>e</sup>

Astrée

39

seroit il innocent - me se

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

- vois je trompée soupçons dont j'ay l'ame occupée dois je donc v. bar

The second system continues the musical score. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains its rhythmic accompaniment, with some chordal textures in the right hand.

- nir l'ay je a tort condamné En quel trouble me fiet cette fuite sou

The third system of the score. The vocal line shows a change in melody. The piano accompaniment includes some arpeggiated figures and sustained chords.

- daine qu'astu fais bergere Inhumaine ou s'en va cet infortu

The final system on the page. The vocal line concludes with a melodic phrase. The piano accompaniment features some dynamic markings and specific chordal structures.

né ne le pas écouter se rendre inexorable, Ses pas precipi-

tes Ses regards pleins d'effroy me font craindre p. luy que ne dis tu pour

toy bergere miserable Tu ne l'as pu haïr quand tu l'as crue cou-

pable. Que serace sil meurt en te prouant sa foy Cours malheureuse

cours va retarder sa finitte Cela don, Celadon, helas. Il precipite ses pas et son cru-

- et dessein. Il est sourd a mes cris Et je l'appelle en vain je rien puis pl' la force et la voix. <sup>to u'ne quitte</sup>

Scene 6.

Handwritten musical notation on a single staff, starting with a treble clef and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, ending with a fermata and the number 40 written above the staff.

Marche

Handwritten musical notation on a single staff, starting with a bass clef and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, ending with a fermata.

Handwritten musical notation on a single staff, starting with a bass clef and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, ending with a fermata.

Handwritten musical notation on a single staff, starting with a bass clef and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, ending with a fermata.

Handwritten musical notation on a single staff, starting with a treble clef and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, ending with a fermata.

A set of three empty musical staves.

Handwritten musical notation on a single staff, starting with a treble clef and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, ending with a fermata.

Handwritten musical notation on a single staff, starting with a bass clef and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, ending with a fermata.

Handwritten musical notation on a single staff, starting with a bass clef and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, ending with a fermata.

Handwritten musical notation on a single staff, starting with a bass clef and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, ending with a fermata.

Handwritten musical notation on a single staff, starting with a treble clef and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, ending with a fermata.

A set of three empty musical staves.

A handwritten musical score consisting of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th-century manuscripts, featuring various note values, rests, and phrasing slurs. The second, third, and fourth staves continue the melodic line, each ending with a fermata. The fifth staff concludes the piece with a final cadence.

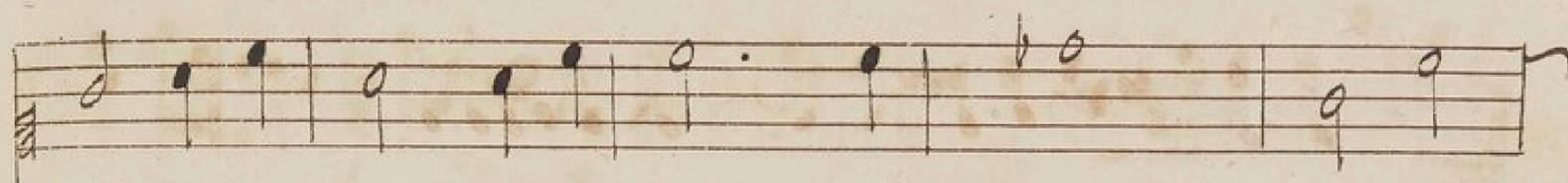
*Un Druide*

Maitre de l'univers Dieux puissants nos hameaux v<sup>o</sup> presentent les dons que

A handwritten musical score for a vocal part, likely a solo or duet. It begins with a treble clef and a key signature of one flat (Bb). The lyrics are written in French. The score consists of eight staves of music, with the lyrics placed between the first and second staves. The music is written in a clear, legible hand, with various note values and rests. The piece concludes with a final cadence.



Viennent de nous faire ces antiques palais qu'habitent les oiseaux Conser-

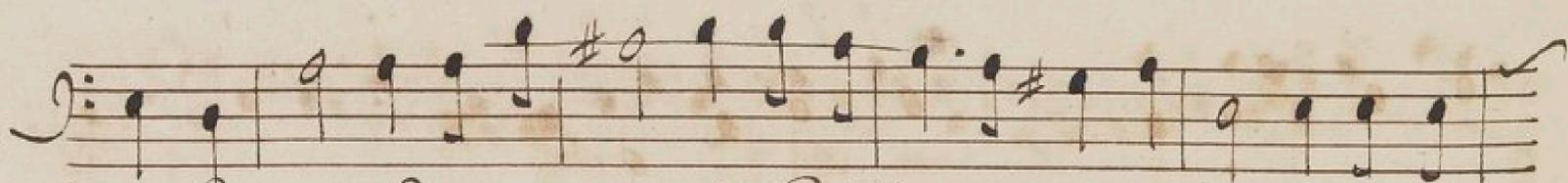
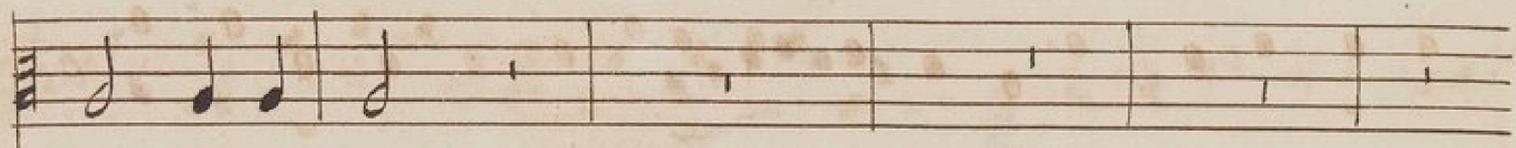


-uez dans nos bois leur ombre tutelaire Conservez dans nos bois leur





*ombre tutelairé No us ne vous demandons qu'en faueur de ce don ny*

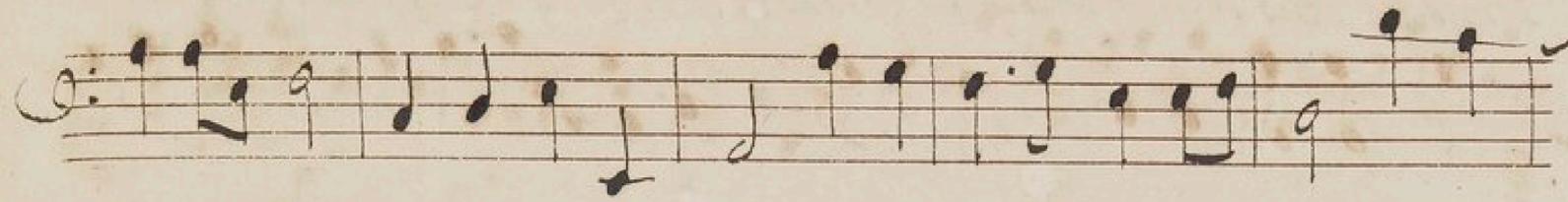
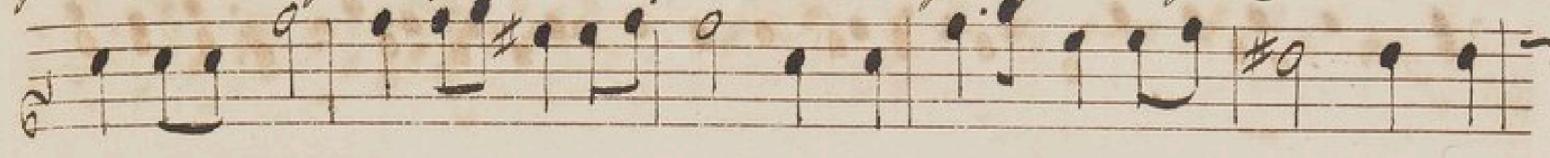


*de grandeurs ny du renom ny des Richesses excessives que les -*

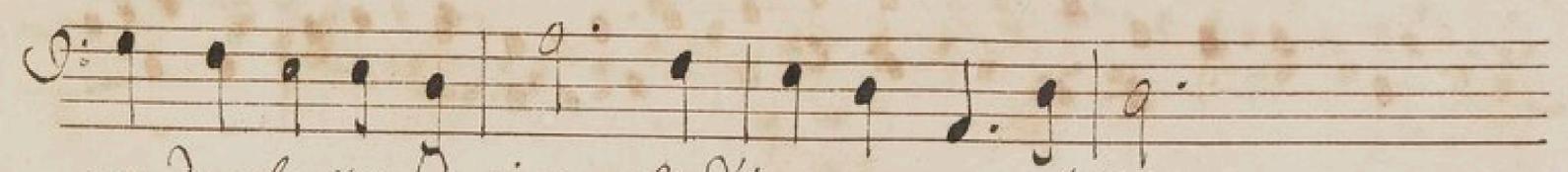




*sources de l'or soient p. d'autres que nous nos destins seront assez doux nos des*



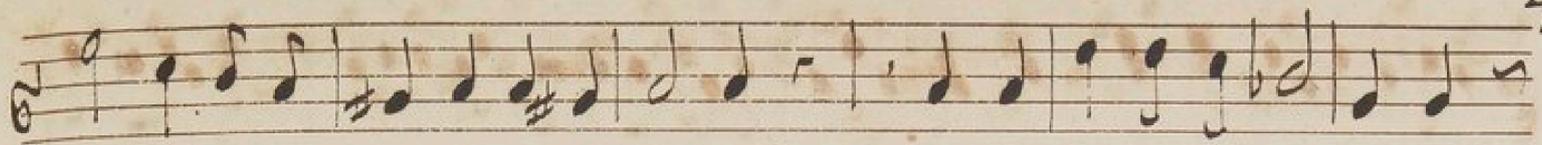
*-tins seront assez doux si les bergeres de ces Rivies ny font regner*



*que de chastes Desirs Et d'innocents plaisirs*







-nom ny des richesses excessives Que les sources de l'or soient pour —



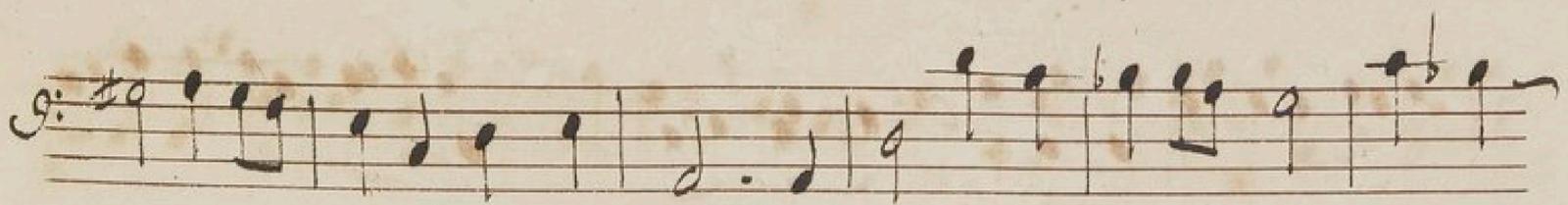
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-nom ny des richesses excessives Que les sources de l'or soient pour

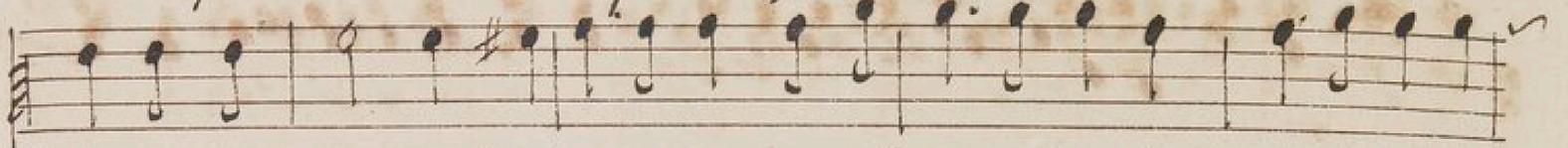


-nom ny des richesses excessives Que les sources de l'or soient pour —





*d'autres que nous nos destins seront assez doux si les bergeres de ces*



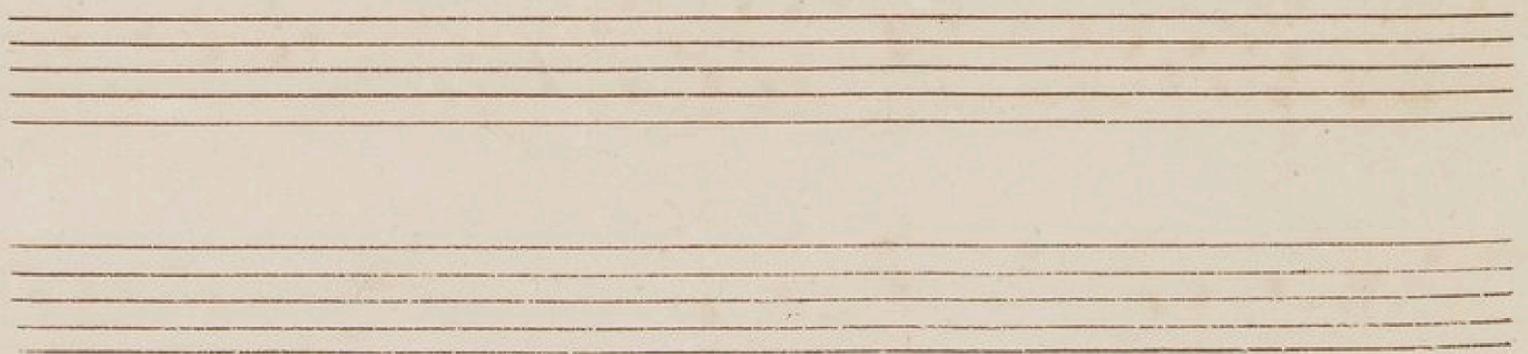
*d'autres que nous nos destins seront assez doux si les bergeres de ces*



*d'autres que nous nos destins seront assez doux si les bergeres de ces*

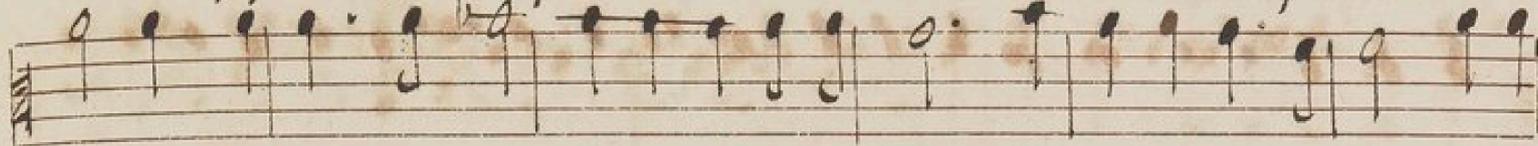


*d'autres que nous nos destins seront assez doux si les bergeres de ces*





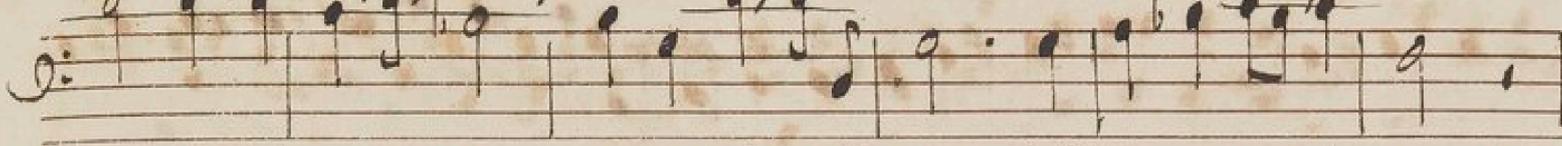
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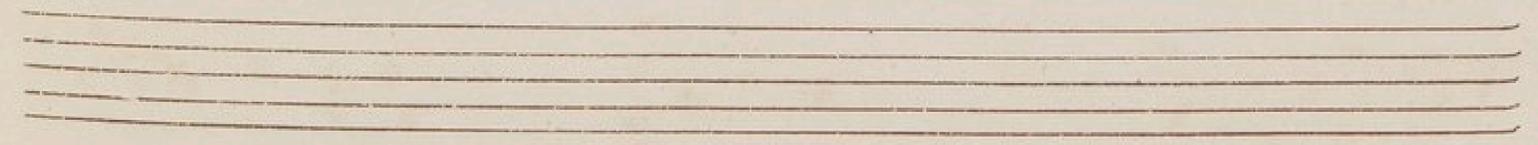
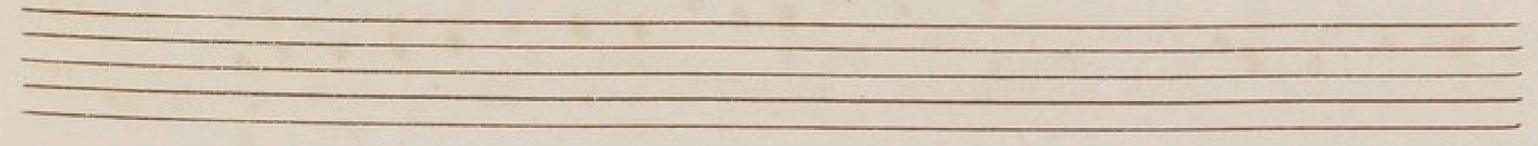
riues n'y font regner que des chastes desirs Et d'innocents plaisirs Nos des-



riues n'y font regner que des chastes desirs Et d'innocents plaisirs Nos des-



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-tins seront assez doux nos destins seront assez doux si les bergeres de ces -



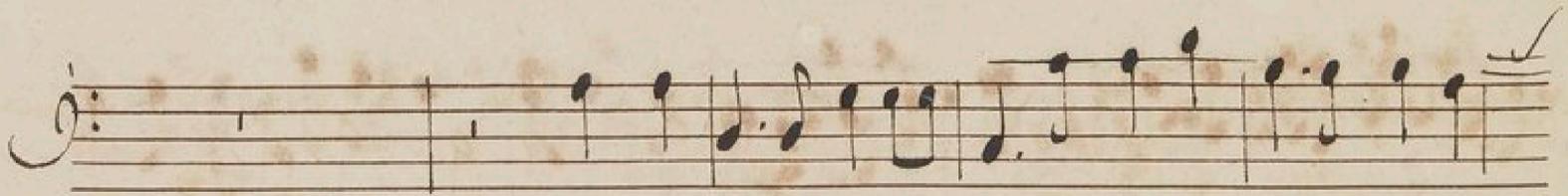
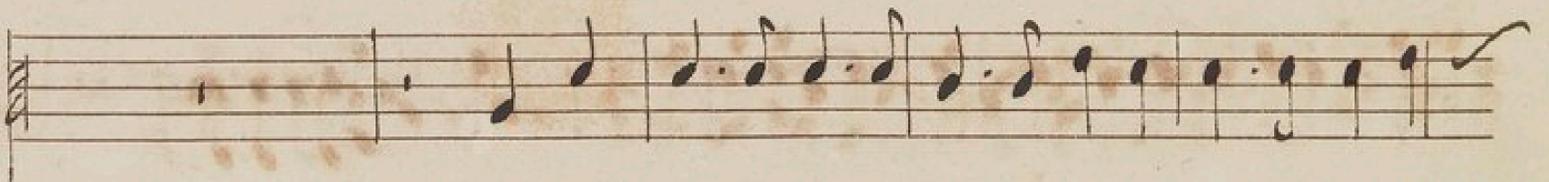
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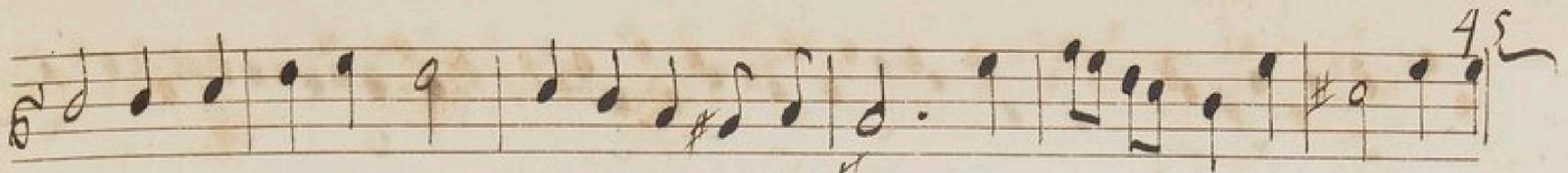


-tins seront assez doux nos destins seront assez doux si les bergeres de ces -



Nos destins seront assez doux si les bergeres de ces -





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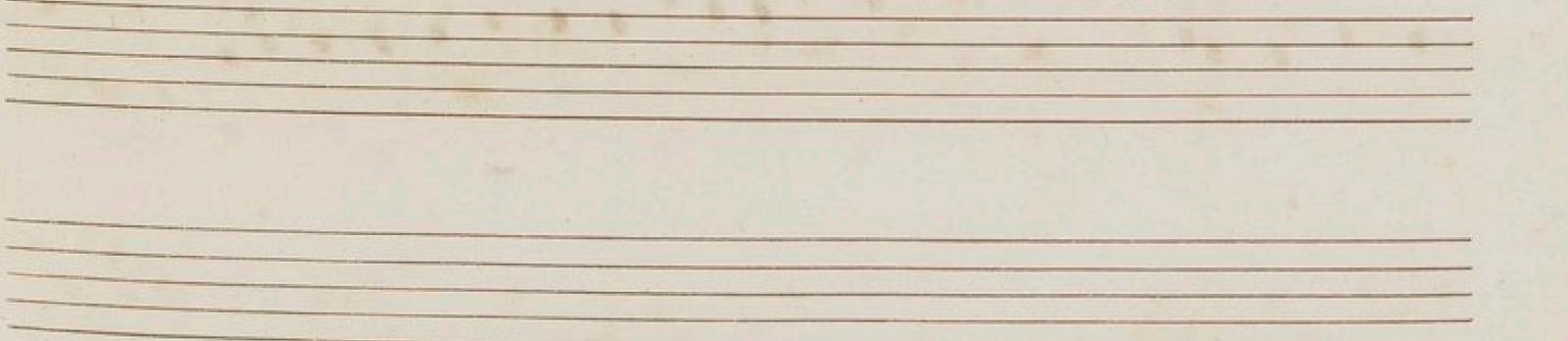
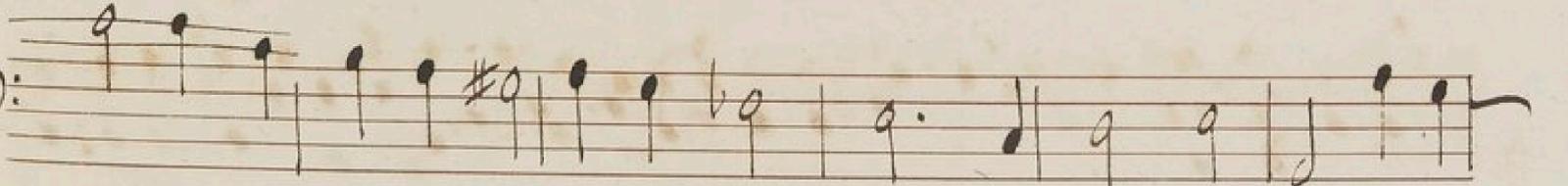
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Rives n'y font regner que des chastes desirs Et d'innocents plaisirs nos des—



Rives n'y font regner que de chastes desirs Et d'innocents plaisirs nos des—



*-tins seront assez doux ~ ~ Si les bergeres de ces riuës ny*

*-tins seront assez doux ~ ~ Si les bergeres de ces riuës ny*

*-tins seront assez doux ~ ~ Si les bergeres de ces riuës ny*

*-tins seront assez*

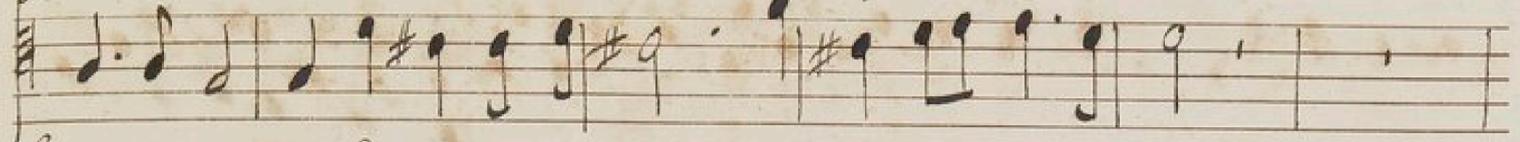
*-tins seront assez doux ~ ~ Si les bergeres de ces riuës ny*



font regner que de chastes desirs Et d'innocents plaisirs



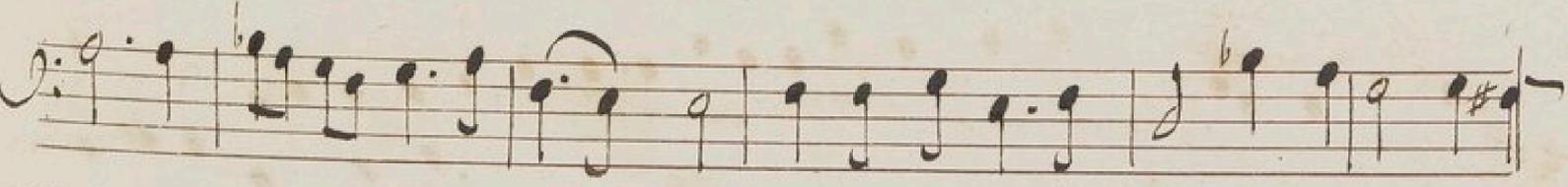
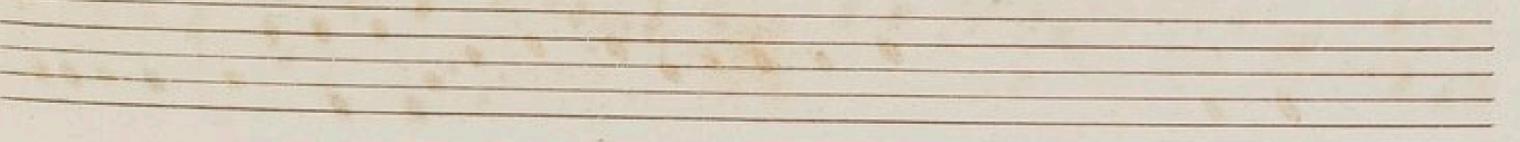
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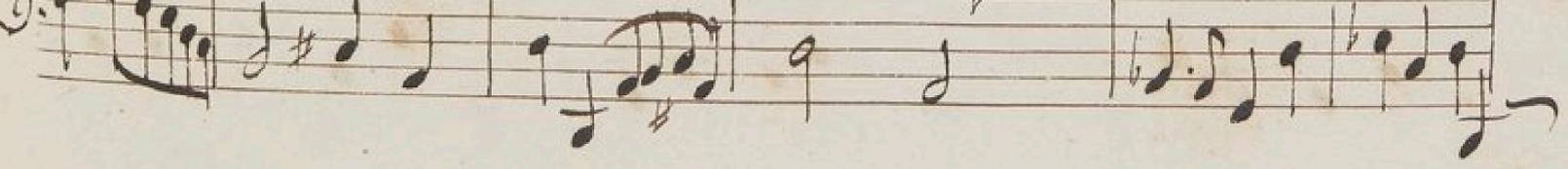
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font regner que de chastes desirs Et d'innocents plaisirs Conservez cehe

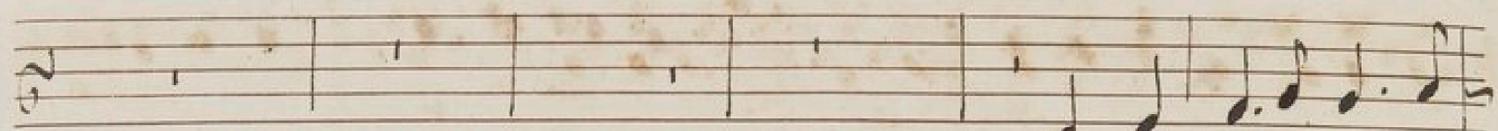
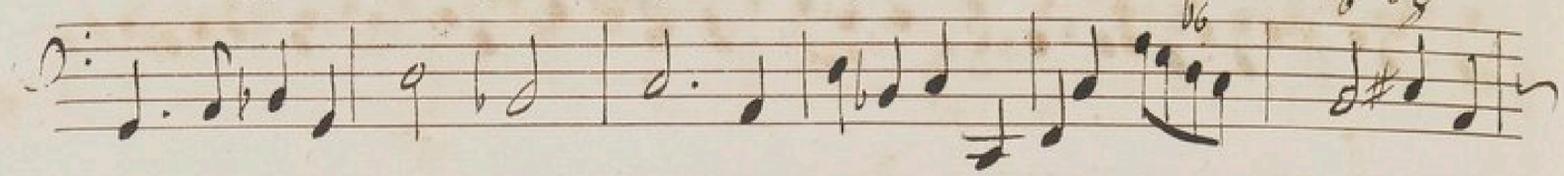


ros arrosez nos prairies faites regner la paix Sur ces riuus fleu





ries Que Mars ny trouble point nos jeux et nos chansons garde nos fruits



Conservez ce he



Conservez ce he

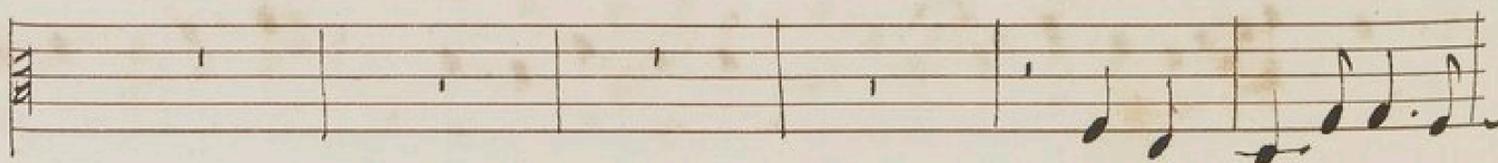


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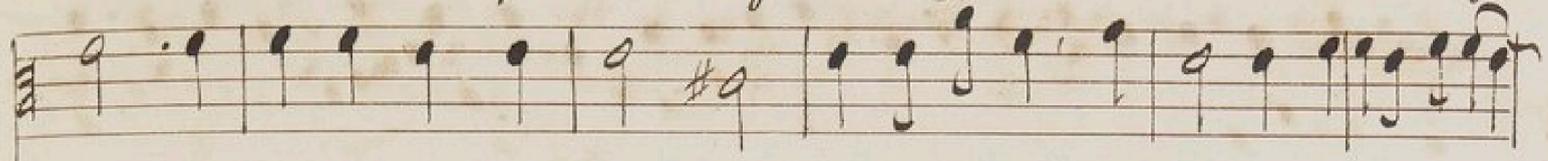
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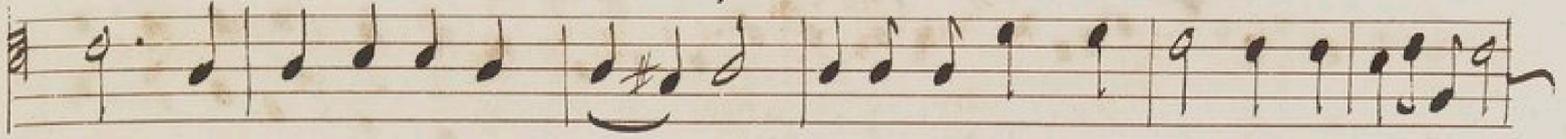




-ros arrosez nos prairies faites regner la paix Sur ces rives fleuri



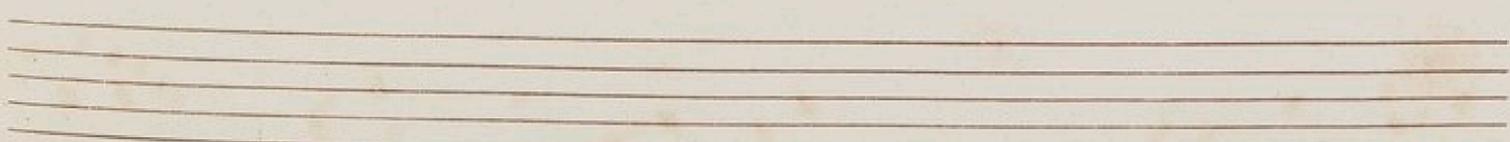
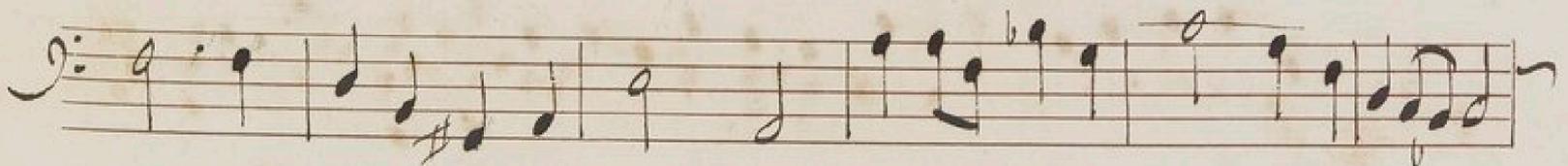
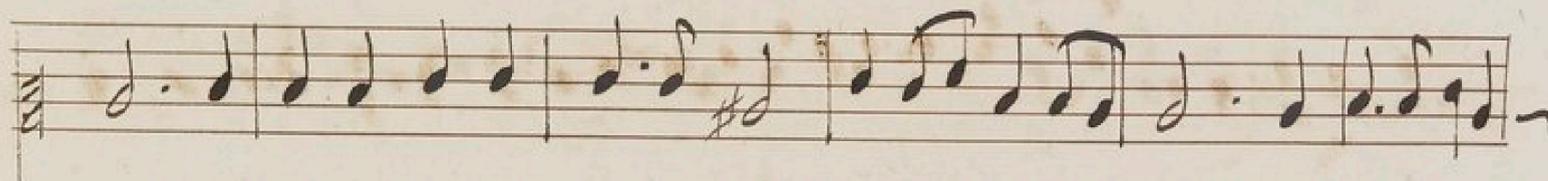
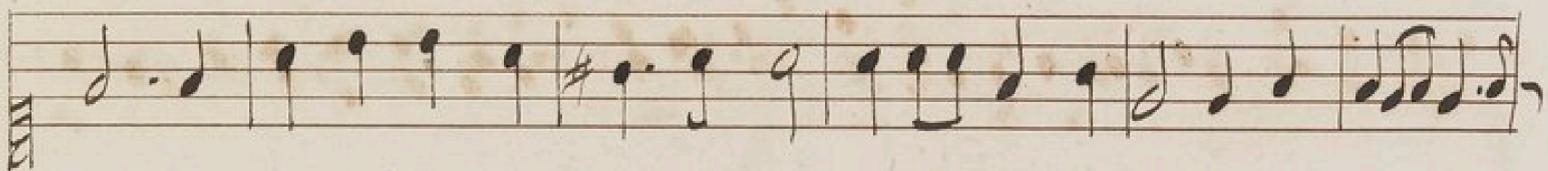
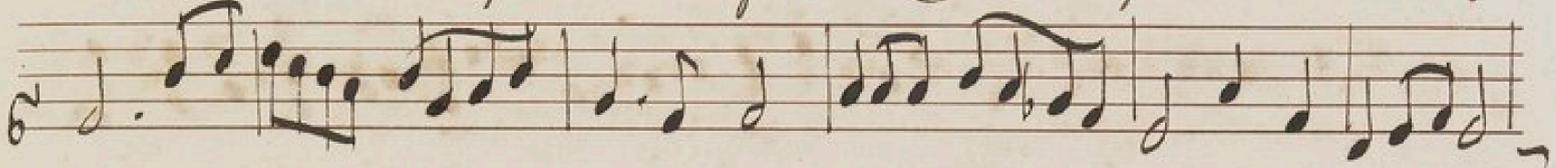
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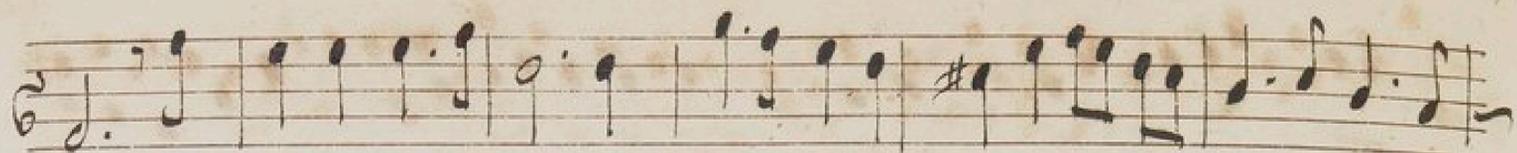


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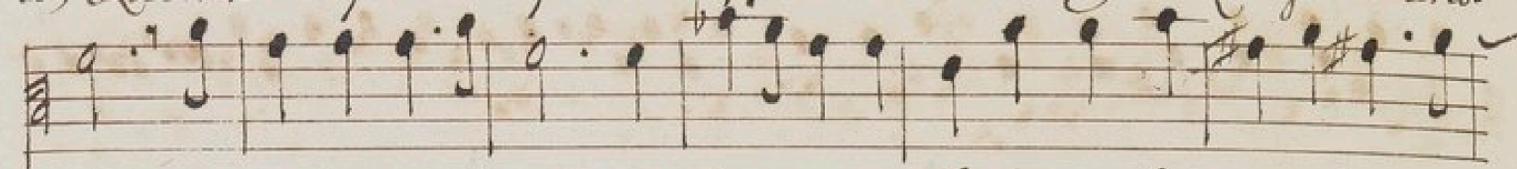


-ros arrosez nos prairies faites regner la paix Sur ces rives fleuri





-es, Que mais ny trouble point nos jeux et nos chansons gardez nos fruits et nos mois-



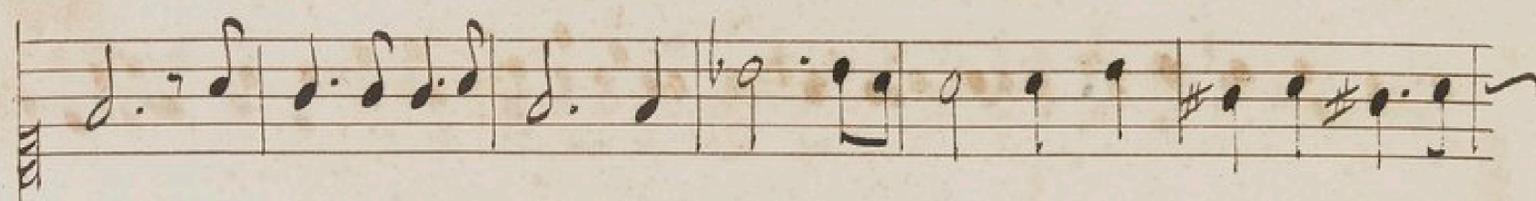
-es, Que mais ny trouble point nos jeux et nos chansons gardez nos fruits et nos mois-



-es. Que mais ny trouble point nos jeux et nos chansons gardez nos fruits et nos mois-



-es. Que mais ny trouble point nos jeux et nos chansons gardez nos fruits et nos mois-





Sons gardez nos fruits ~ Et nos moissons gardez ~ gardez ~



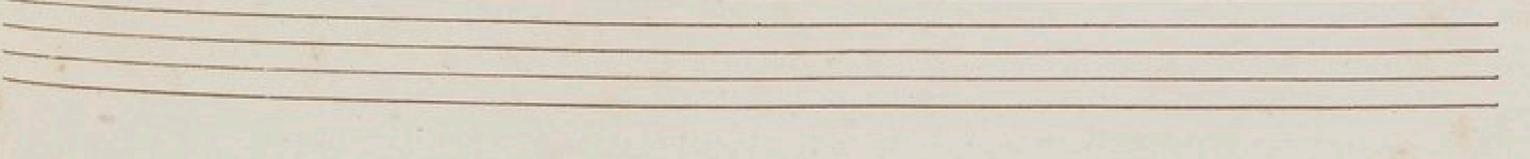
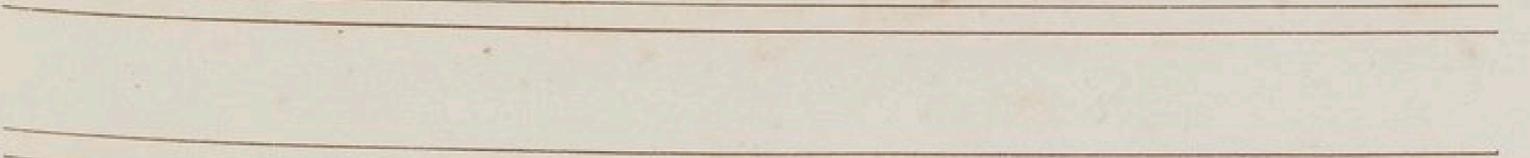
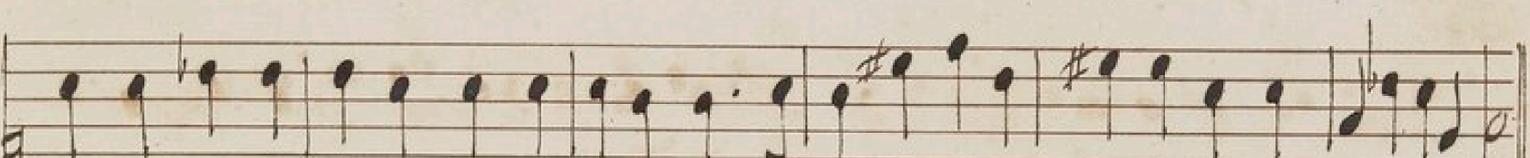
Sons gardez nos fruits ~ Et nos moissons gardez ~ gardez ~



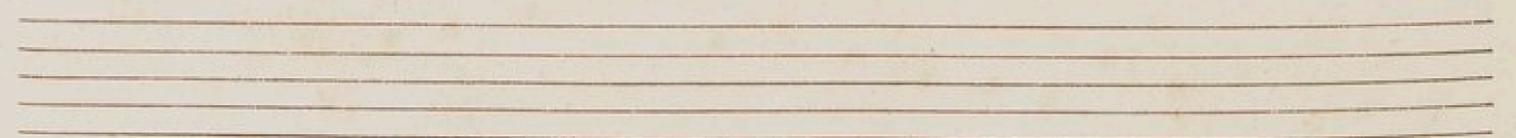
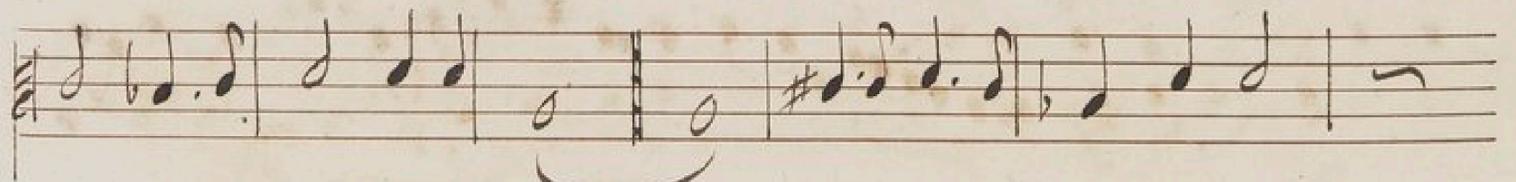
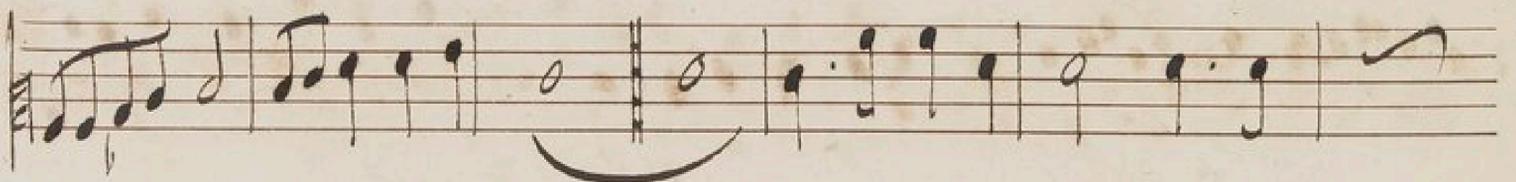
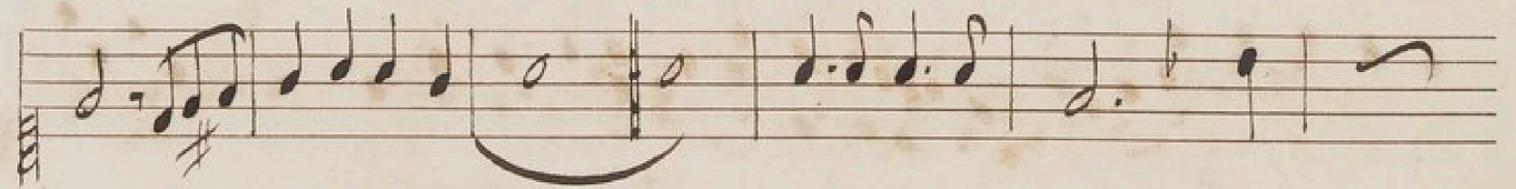
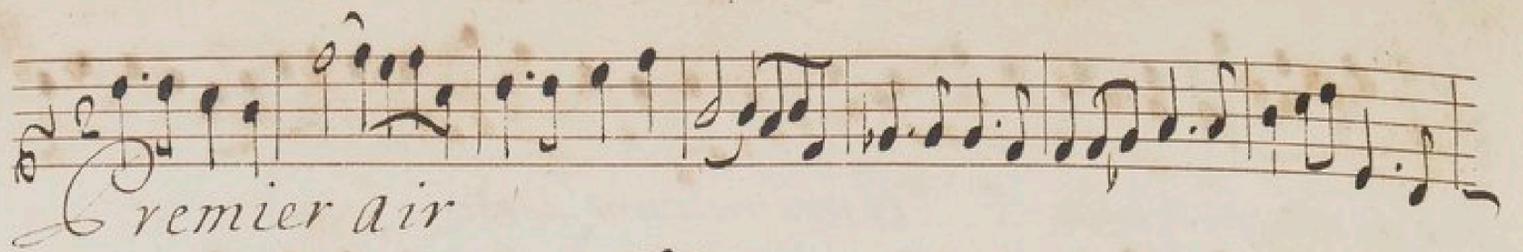
Sons gardez nos fruits ~ Et nos moissons gardez ~ gardez ~

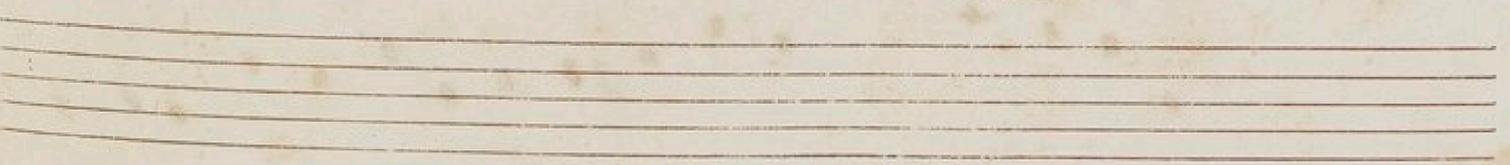
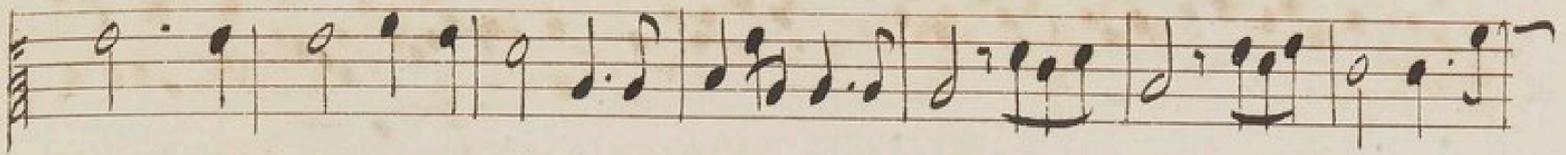


Sons gardez nos fruits ~ Et nos moissons gardez nos fruits ~



*remier air*





*hautbois*

Musical notation for Hautbois, first system. Treble clef, 3/4 time signature. The staff contains a sequence of notes, including a half note followed by a dotted quarter note, and a final measure with a fermata.

*Ménuet*

Musical notation for Ménuet, second system. Treble clef, 3/4 time signature. The staff contains a sequence of notes, including a half note followed by a dotted quarter note, and a final measure with a fermata.

Musical notation for Ménuet, third system. Bass clef, 3/4 time signature. The staff contains a sequence of notes, including a half note followed by a dotted quarter note, and a final measure with a fermata.

Musical notation for Ménuet, fourth system. Treble clef, 3/4 time signature. The staff contains a sequence of notes, including a half note followed by a dotted quarter note, and a final measure with a fermata.

Musical notation for Ménuet, fifth system. Treble clef, 3/4 time signature. The staff contains a sequence of notes, including a half note followed by a dotted quarter note, and a final measure with a fermata.

Musical notation for Ménuet, sixth system. Bass clef, 3/4 time signature. The staff contains a sequence of notes, including a half note followed by a dotted quarter note, and a final measure with a fermata.

Empty musical staff.

Musical notation for Sarabande, seventh system. Treble clef, 3/4 time signature. The staff contains a sequence of notes, including a half note followed by a dotted quarter note, and a final measure with a fermata.

*Sarabande*

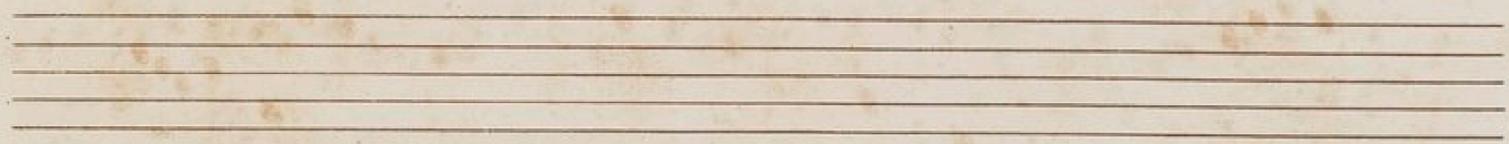
Musical notation for Sarabande, eighth system. Bass clef, 3/4 time signature. The staff contains a sequence of notes, including a half note followed by a dotted quarter note, and a final measure with a fermata.

Musical notation for Sarabande, ninth system. Bass clef, 3/4 time signature. The staff contains a sequence of notes, including a half note followed by a dotted quarter note, and a final measure with a fermata.

Musical notation for Sarabande, tenth system. Bass clef, 3/4 time signature. The staff contains a sequence of notes, including a half note followed by a dotted quarter note, and a final measure with a fermata.

Musical notation for Sarabande, eleventh system. Bass clef, 3/4 time signature. The staff contains a sequence of notes, including a half note followed by a dotted quarter note, and a final measure with a fermata.

This section of the manuscript contains five staves of handwritten musical notation. The first staff begins with a treble clef and contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The second staff starts with a bass clef and provides a harmonic accompaniment. The third and fourth staves continue the accompaniment with different rhythmic patterns. The fifth staff returns to a treble clef and features a more complex melodic line with many beamed notes. Several measures in this section are marked with a large, curved slur underneath.



This section of the manuscript contains five staves of handwritten musical notation. The first staff begins with a treble clef and contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The second staff starts with a bass clef and provides a harmonic accompaniment. The third and fourth staves continue the accompaniment with different rhythmic patterns. The fifth staff returns to a treble clef and features a more complex melodic line with many beamed notes. Several measures in this section are marked with a large, curved slur underneath.

A handwritten musical score consisting of five staves. The notation includes various note values, rests, and phrasing slurs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves begin with an alto clef. The fourth and fifth staves begin with a bass clef. The music concludes with a double bar line and repeat dots on the fifth staff.

*hautbois*

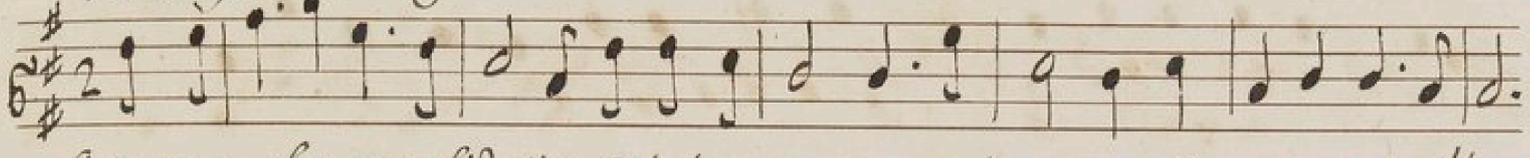
A handwritten musical staff for the Hautbois part. It begins with a treble clef and a key signature of one sharp (F#). The notation features a melodic line with various note values and phrasing slurs.

*Menüet*

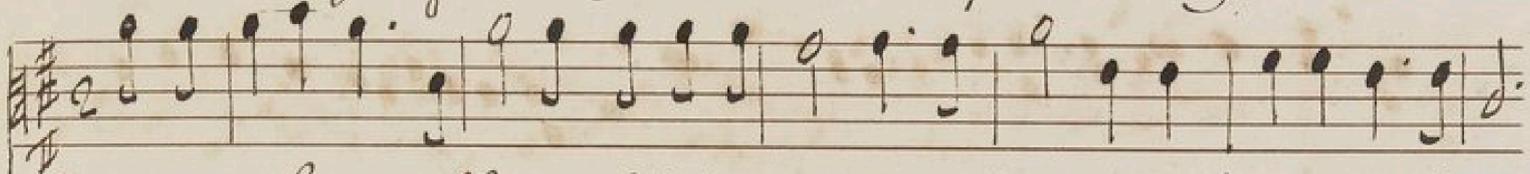
A handwritten musical score for a Minuet, consisting of seven staves. The notation includes various note values, rests, and phrasing slurs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves begin with a bass clef. The fourth, fifth, and sixth staves begin with a treble clef. The seventh staff begins with a bass clef. The music concludes with a double bar line and repeat dots on the seventh staff.



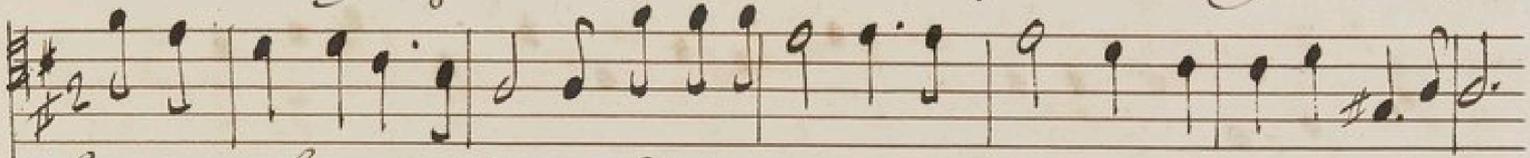
*Vn berger Et le Choeur.*



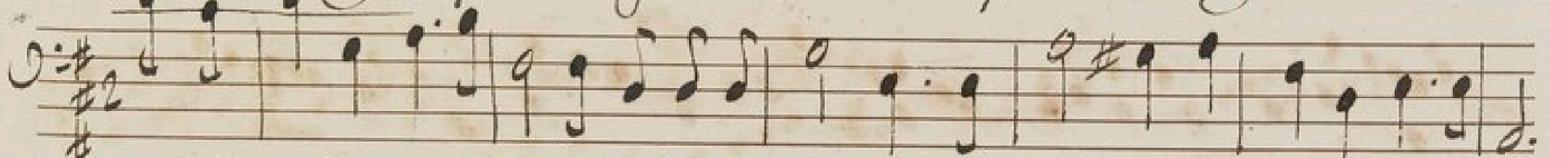
*Accourez bergers fidelles Celebrez tous en ce jour vos bergeres et l'amour.*



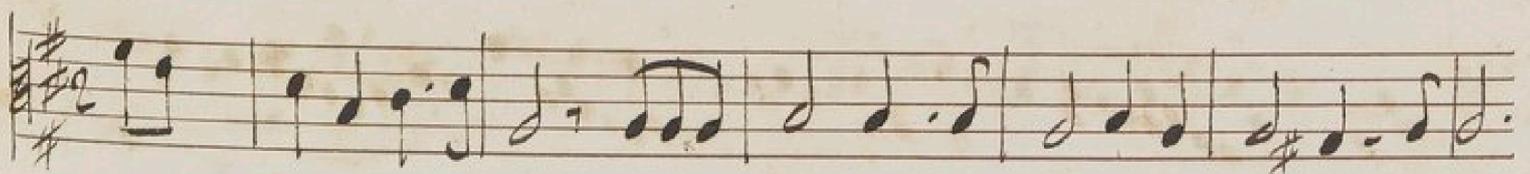
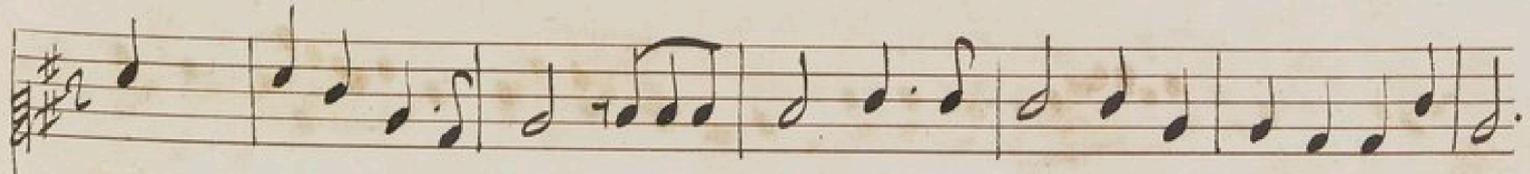
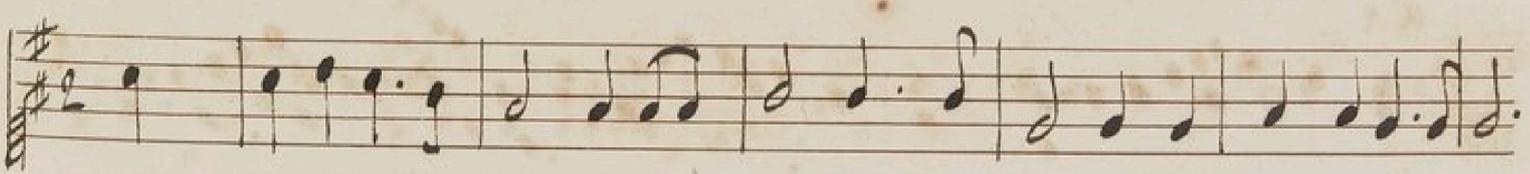
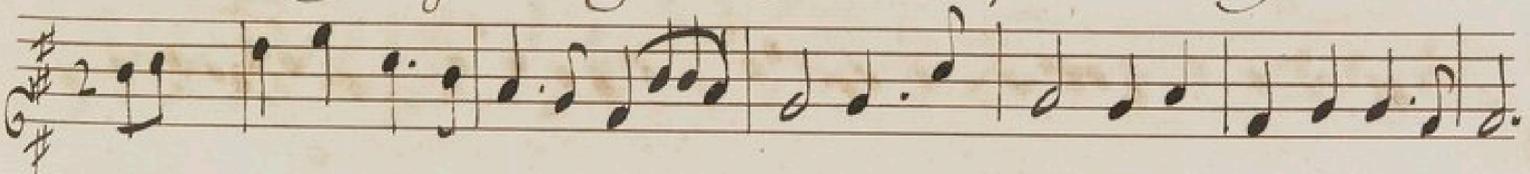
*Accourez bergers fidelles Celebrez tous en ce jour vos bergeres et l'amour*



*Accourez bergers fidelles Celebrez tous en ce jour vos bergeres et l'amour.*



*Accourez bergers fidelles Celebrez tous en ce jour vos bergeres et l'amour.*



Chantez vos feux et vos belles chantez ~ vos feux et vos belles.

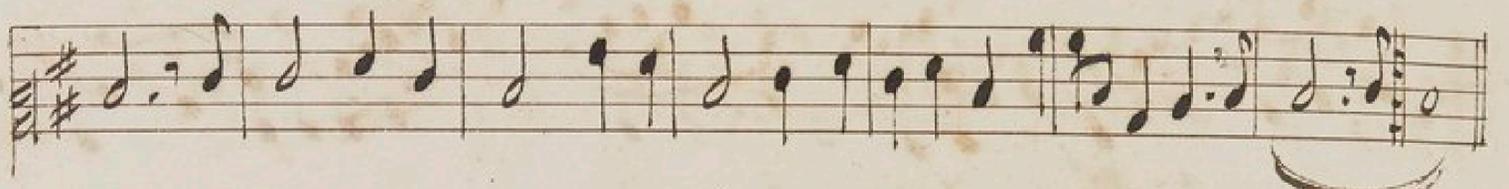
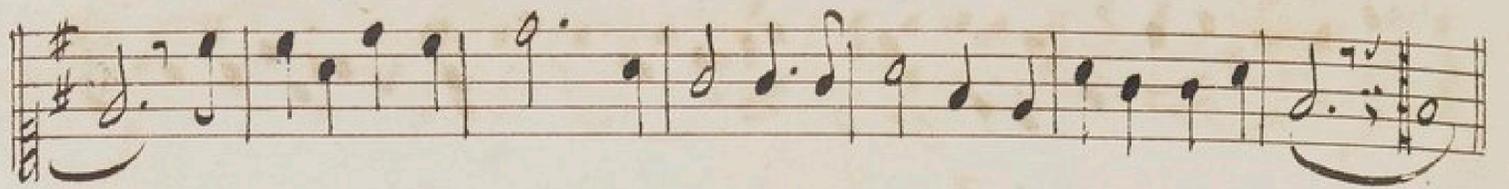
Chantez vos feux et vos belles chantez ~ vos feux et vos belles

Chantez vos feux et vos belles chantez ~ vos feux et vos belles.

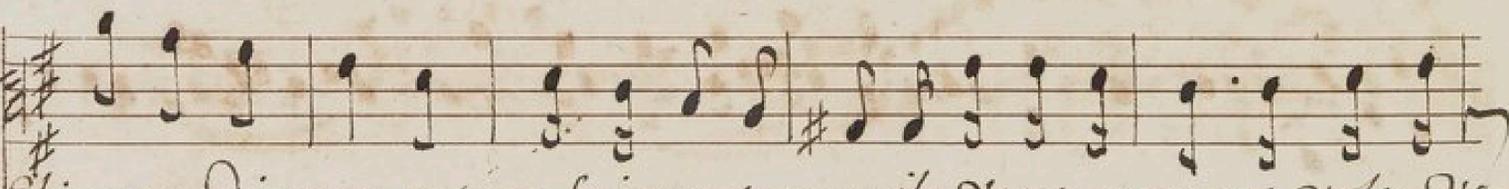
Chantez vos feux et vos belles chantez ~ vos feux et vos belles.

Chantez vos feux et vos belles chantez ~ vos feux et vos belles.

*Cinquieme air.*



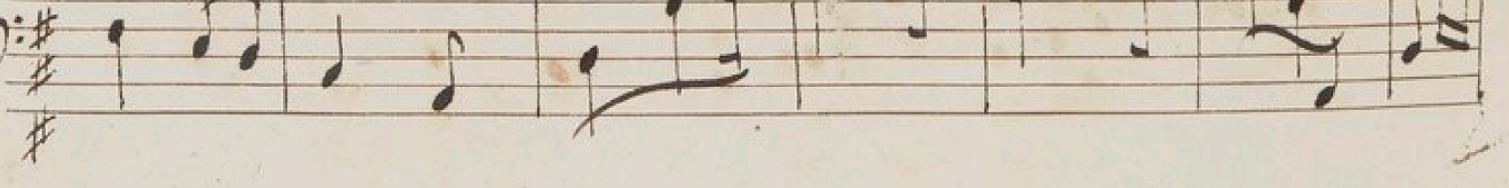
Venez amours, volez volez de cent



Climats diuers en ce sejour tranquille Venez amours volez Vo-



lez de cent climats diuers en ce sejour tranquille



Ces feuillages epais ces garons toujours verds, Vous offrent un

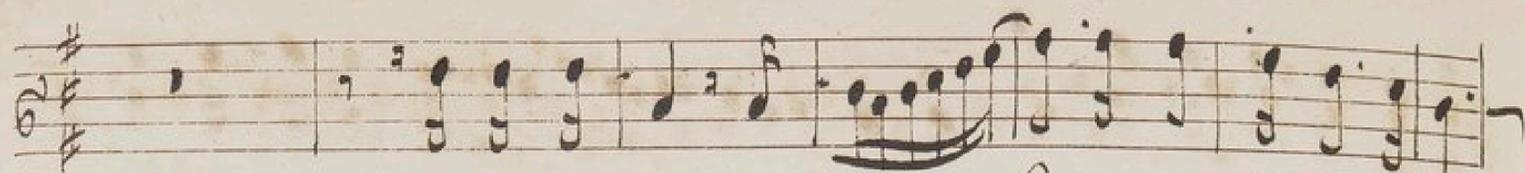
charmant azile. Venez, amours volez de cent

climats diuers Pour enflamer nos coeurs seuls dignes de vos

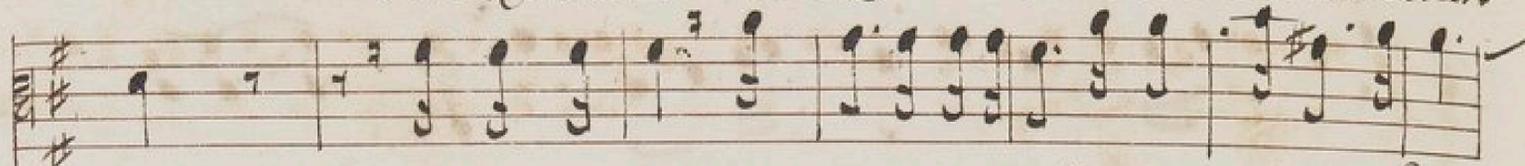
fers Laissez dans un repos languissant inutile toute

reste de l'univers Venez, amours volez, volez

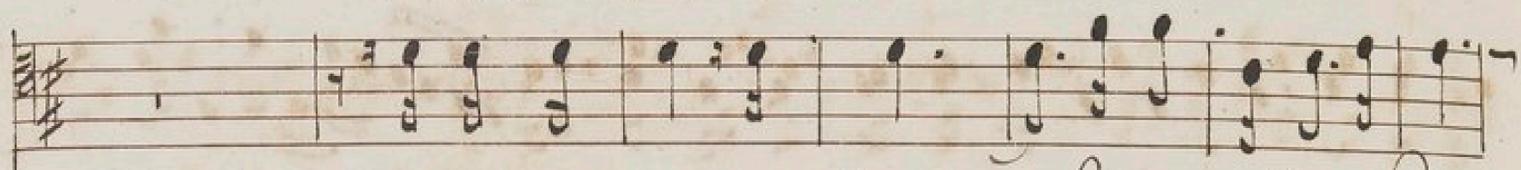
de cent Climats diuers En ce séjour tranqui



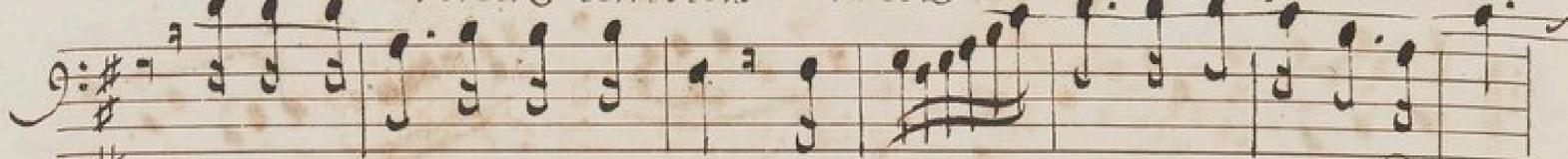
Venez amours volez de cent climats divers



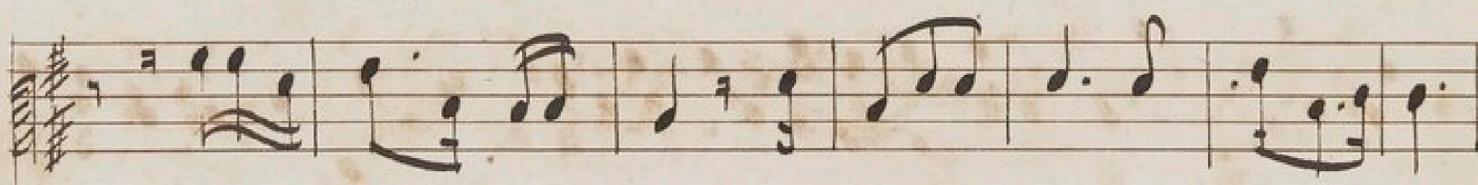
le Venez amours volez de cent climats divers



Venez amours volez de cent climats divers



Venez amours venez amours volez de cent climats divers

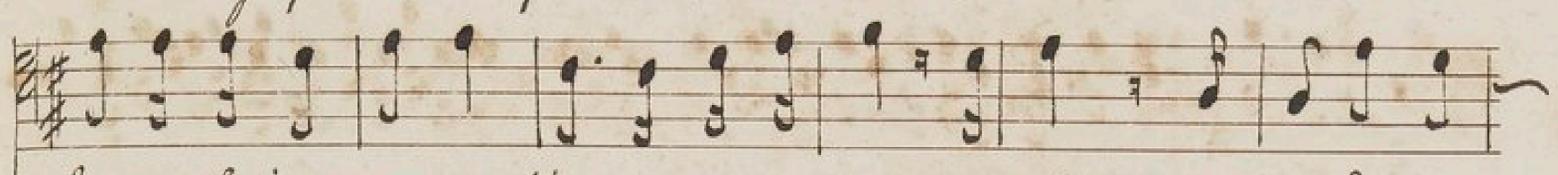




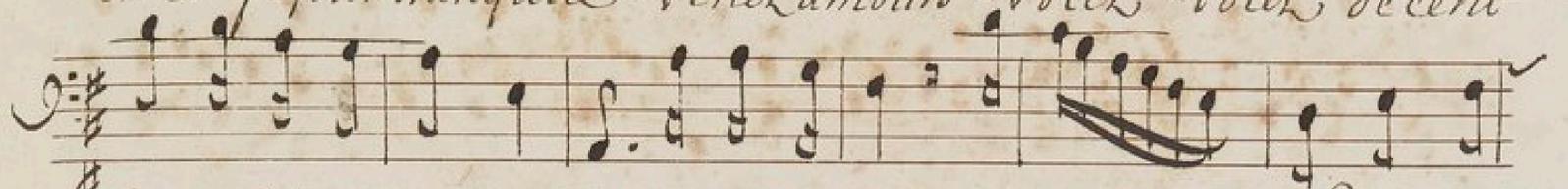
*En ce sejour tranquille volez volez volez volez de cent*



*En ce sejour tranquille venez amours volez de cent*



*En ce sejour tranquille venez amours volez volez de cent*



*En ce sejour tranquille venez amours volez de cent*





*climats diuers En ce sejour tranquile Ces feuillages epais ces ga*



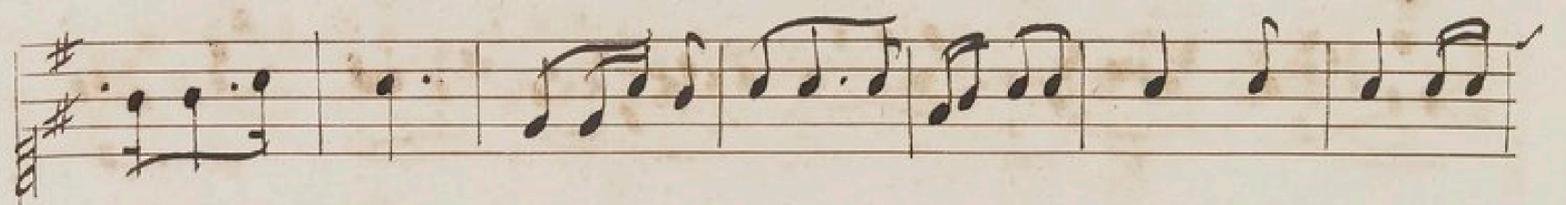
*climats diuers En ce sejour tranquile Ces feuillages epais ces ga*



*Climats diuers En ce sejour tranquile Ces feuillages epais ces ga*

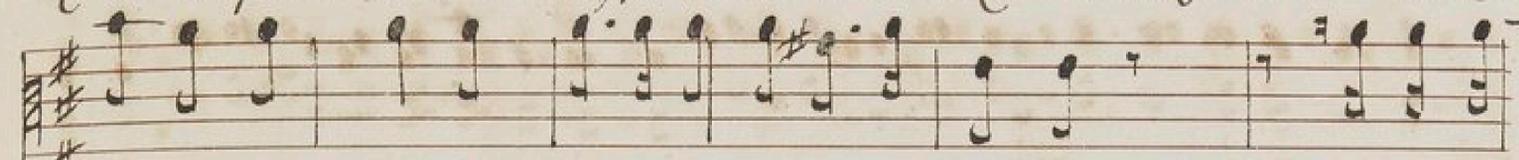


*Climats diuers En ce sejour tranquile Ces feuillages epais ces ga*





-vous toujours verds vous offrent vne charmt azile Venez amours Venez a



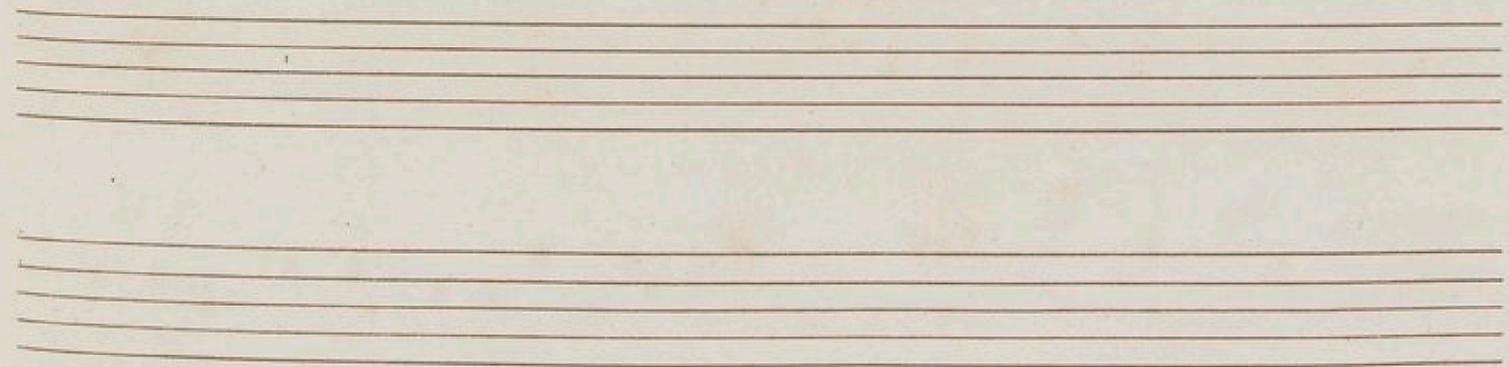
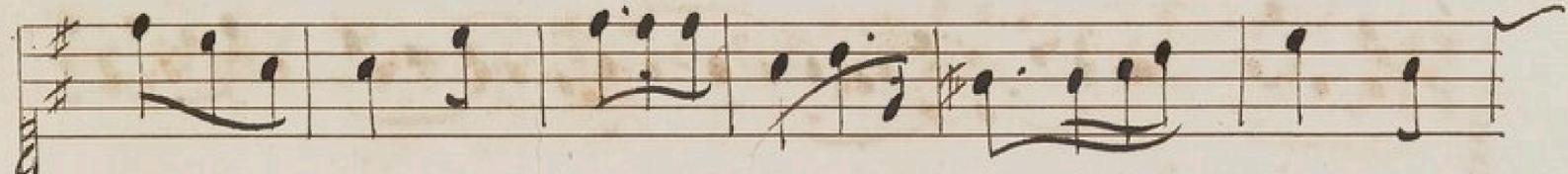
-vous toujours verds v.º offrent vne charmt azile Venez a

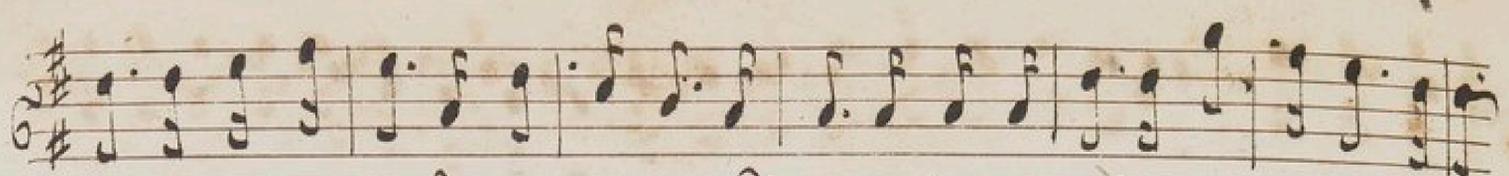


-vous toujours verds v.º offrent vne charmt azile Venez amours



-vous toujours verds v.º offrent vne charmt azile Venez amours volers

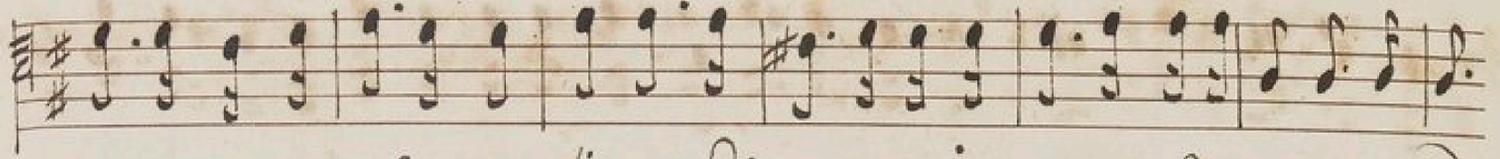




-mours volez volez de cent climats diuers volez volez de cent climats diuers



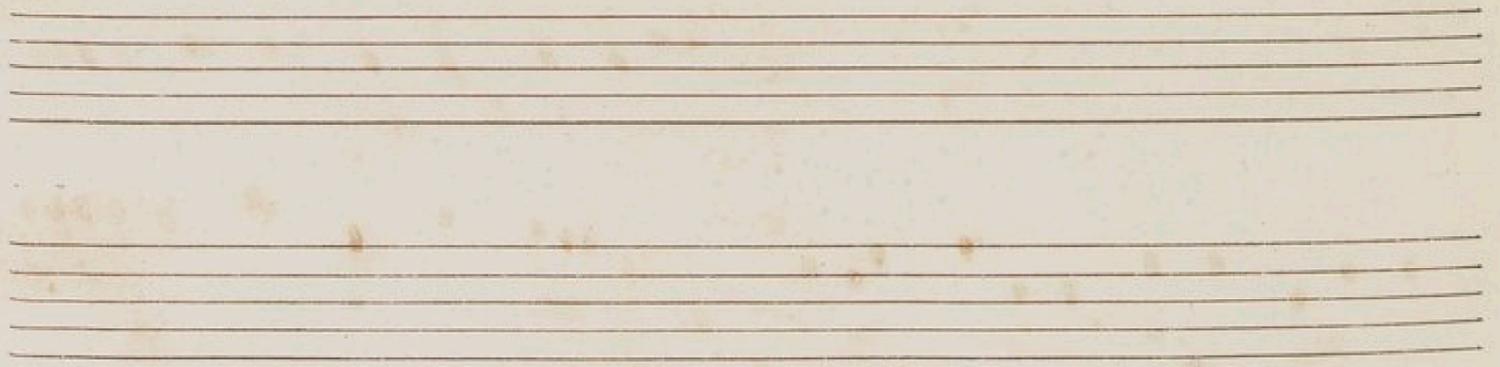
-mours volez volez de cent climats diuers volez volez de cent climats diuers



-mours volez volez de cent climats diuers volez volez de cent climats diuers



decent climats diuers volez volez de cent climats diuers



Pour enflamer nos coeurs seuls dignes de nos fers Laissez dans un repos languis-

Pour enflamer nos coeurs seuls dignes de nos fers Laissez dans un repos languis-

tant inutile, tout le reste de l'univers pour enflamer nos c<sup>oe</sup>urs seuls dignes de

tant inutile, tout le reste de l'univers pour enflamer nos coeurs seuls dignes de nos

tant inutile, tout le reste de l'univers pour enflamer nos coeurs seuls dignes de nos

pour enflamer nos coeurs seuls dignes de nos

*fers Laissez dans vn repos languissant inutile, tout le reste de l'uniuers*

*fers laissez dans vn repos languissant inutile tout le reste de l'uniuers*

*fers Laissez dans vn repos languissant inutile tout le reste de l'uniuers*

*fers Laissez dans vn repos languissant inutile tout le reste de l'uniuers Volozvo*

Venez amour volez

Venez amour volez de cent climats di

Venez amour volez volez volez

Venez am? de cent climats di

Venez amour volez

Volez volez de cent climats di

mours venez amour volez

Volez volez de cent climats di



-uers En ce sejour tranquile Venez am<sup>z</sup>. volez volez de cent climats di



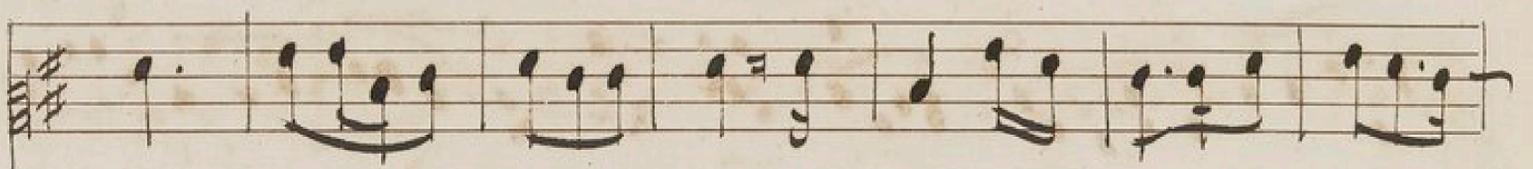
-uers En ce sejour tranquile Venez am<sup>z</sup>. volez volez de cent climats di



-uers En ce sejour tranquile volez volez de cent climats di

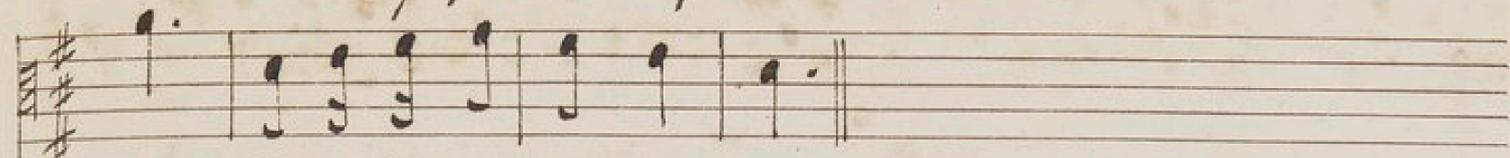


-uers En ce sejour tranquile volez volez de cent climats di





-vers En ce sejour tranquile



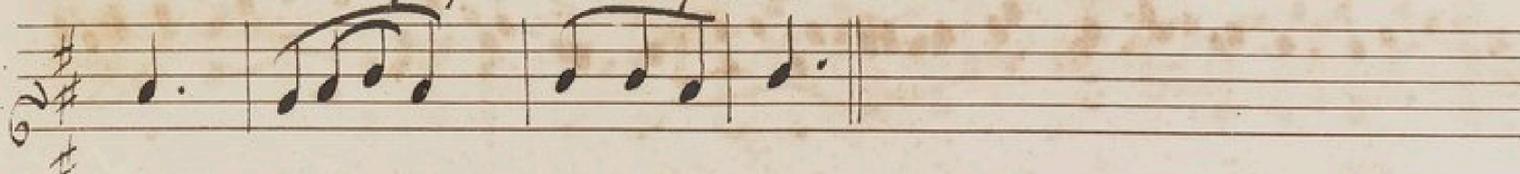
-vers En ce sejour tranquile



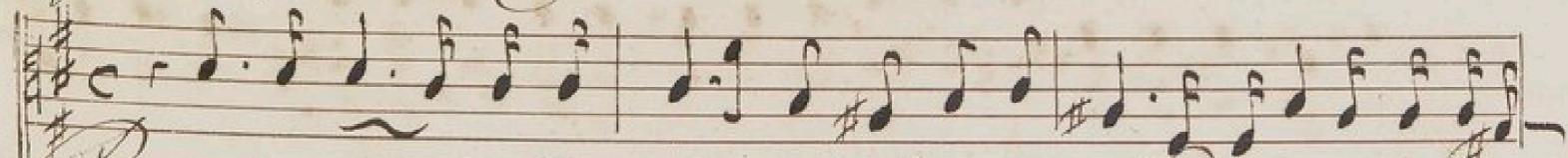
-vers En ce sejour tranquile



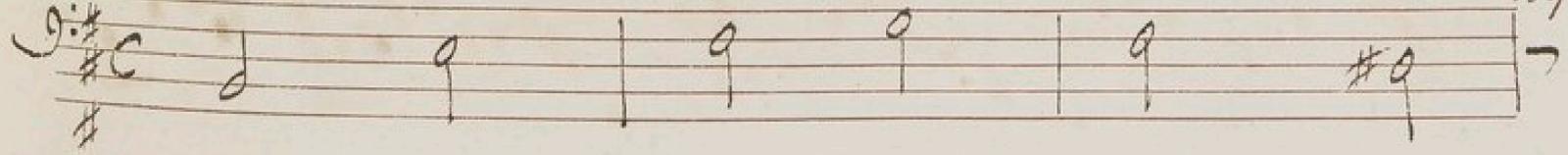
-vers En ce sejour tranquile



Scene 7. Un berger.



Pour pleurer Celadon Cessez vos doux accords du Lignon l'indimpi-  
-toy



-able vient de l'ensevelir

O perte irreparable, o perte irreparable

O perte irreparable, o perte irreparable, nous n'avons

O perte irreparable, o perte irreparable

O perte irreparable, o perte irreparable

Le Druide

pû le trouver sur ces bords Portons ce sacré don sur un autel du

Temple Et que chacun a son exemple a chercher ce berger fasse tous

scenes. philis

ses efforts. Cela don dans les flots a terminé la vie Com

ment le diray je a ma peur. Je le fais philis ce malh. est l'ef

fet de ma jalousie. Deteste moy c'est peu de me ha

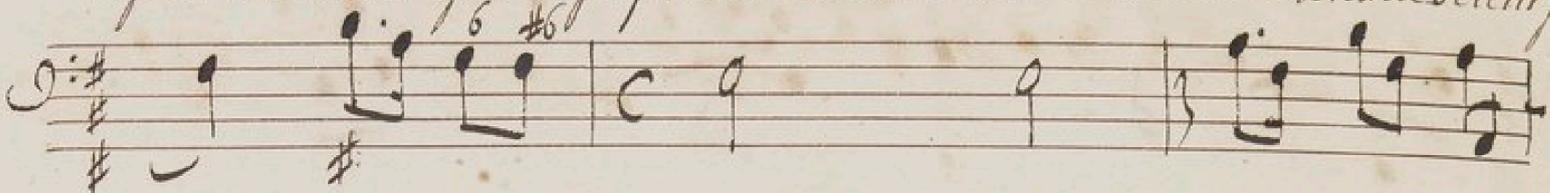
ir Cela don ne perit que pour mieux m'obeir Il s'est perdu, je

me perdray moy meme que me sert la clarté du jour Je ne verray

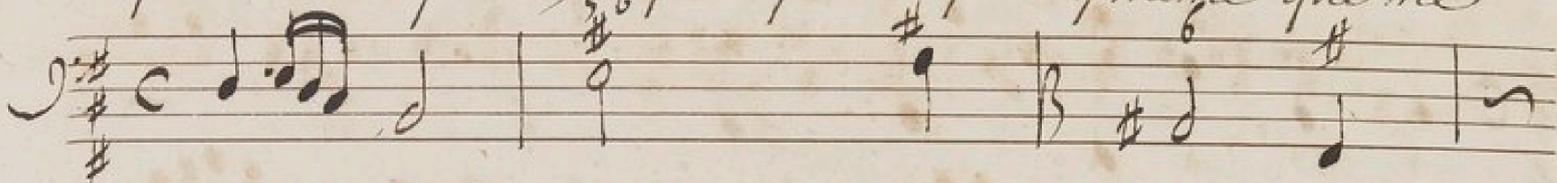
plus ce que j'aime. Cher amant tu pu me quitter sans retour.



nostre bonheur estoit supreme Les dieux n.° enuioient du haut de leur se-



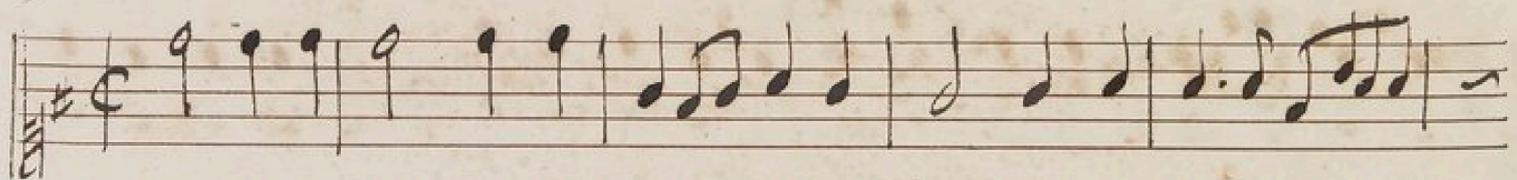
jour tu t'es perdu, je me perdray moy mesme que me



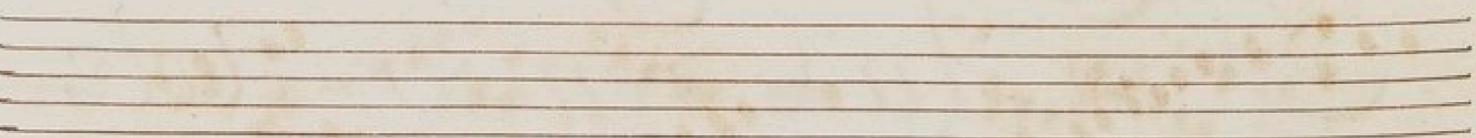
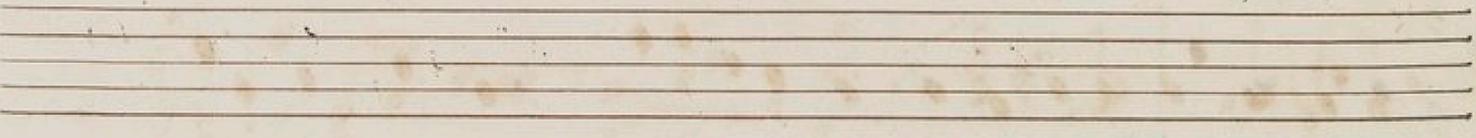
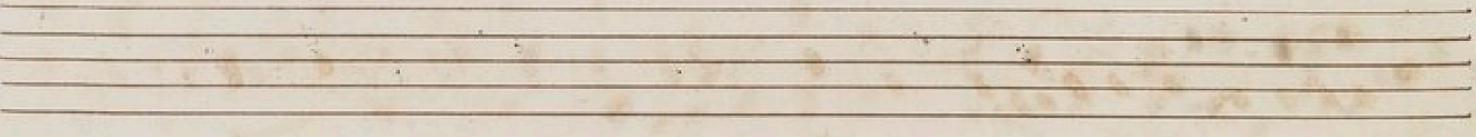
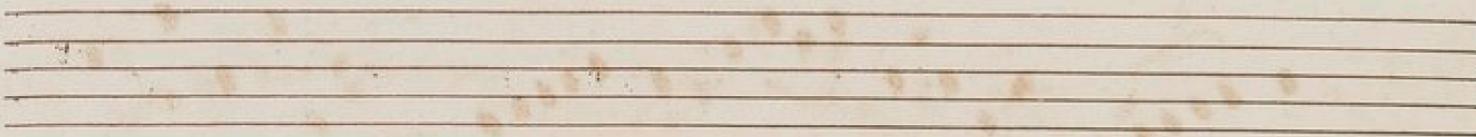
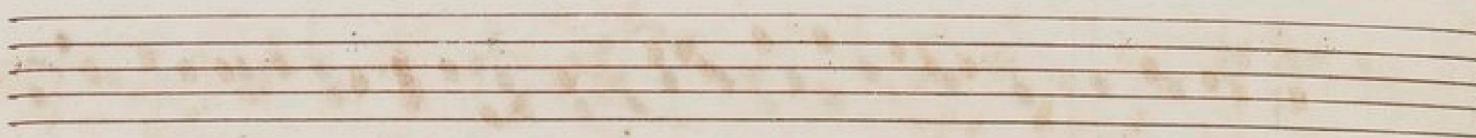
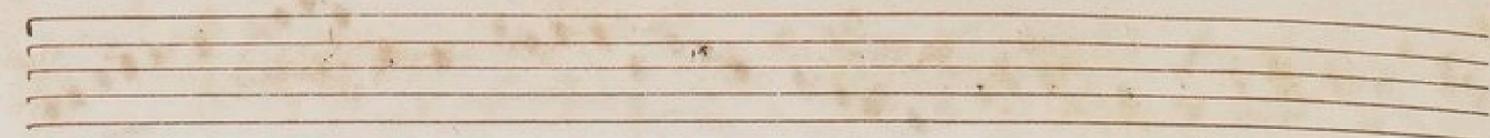
sert la clarté du jour



Entr-acte.



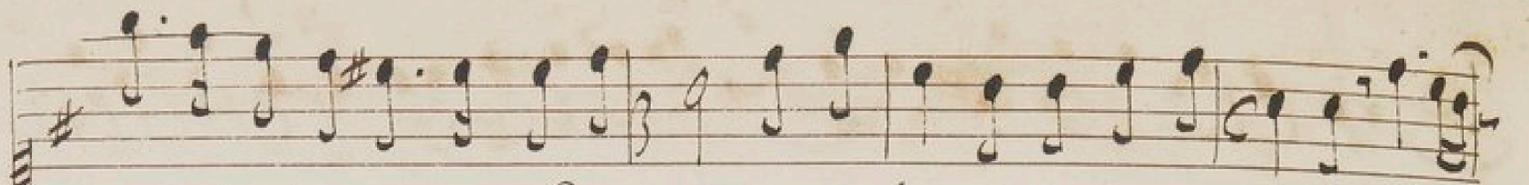
*Fin du Premier Acte*



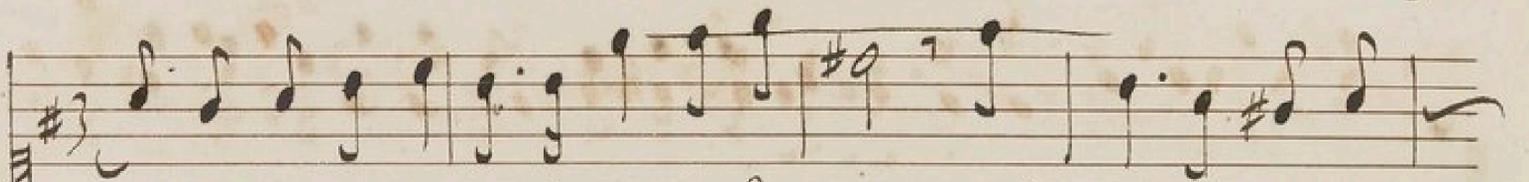
Acte 2.<sup>e</sup> Scene Premiere . 61

*Prelude*

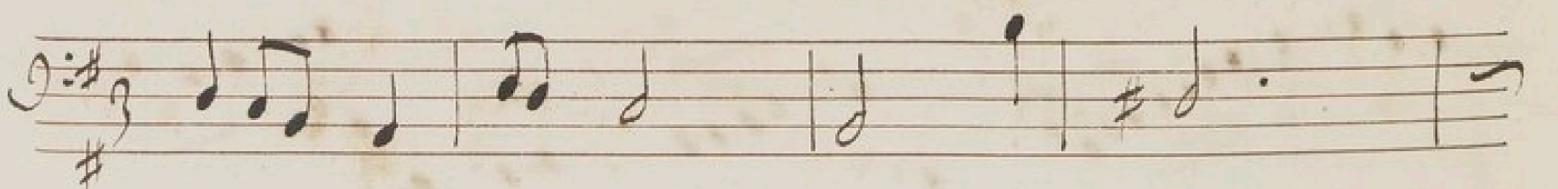
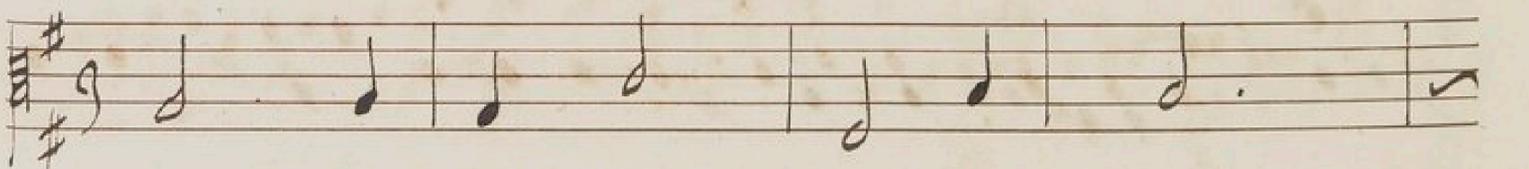
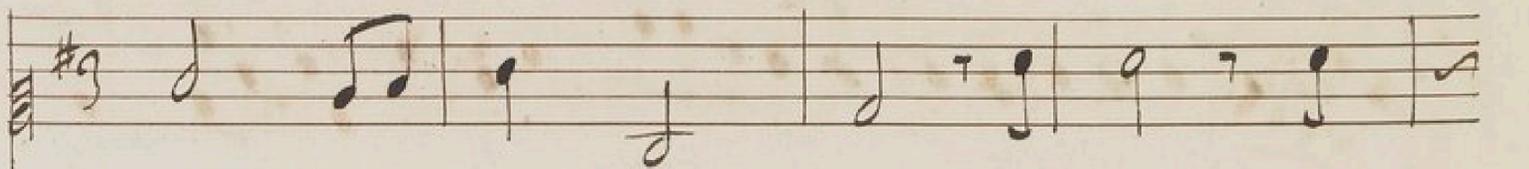
*Galatée*



deur se vend maitresse de mon coeur vn berger cause ses allarmes Doux et



et tranquilles vaux. qu'estes vous deuenus Le fort offre a mes



yeux Vn berger plein de charmes & depuis ce moment je ne me connois

scenez Leonide

plus. L'inceste, cherchez vous icy la solitude, Je me laisse con

galatee

duire a mon inquietude. Mais que fait cel adon dis moy qu'en penses

tu? Je vois qu'en secret tu me blame d'auoir pu conceuoir de

Si honteuses flames Mais hélas qui n'auroit vainement combat

tu contre les traits dont il a scieu m'atteindre Il alloit expirer

L'onde venoit d'eteindre Le vis éclat de ses traits La pitie luy presta ses

traits L'oracle, les destins, Tout luy fut favorable Rien ne vint soppo-

ser a ma naissante ardeur Que de raisons ont fait entrer dans vostre

Coeur Un Ennemy si redoutable. Mes yeux me trompent ils C'est a

Leonide

tuy d'en juger, Princesse il est charmant mais ce n'est qu'un berger

galatee

Par les noeuds de l'hymen le sceptre et la houlette se sont unis plus

d'une fois par les noeuds de l'hymen le sceptre et la houlette se

sont unis plus d'une fois L'amour n'est plus amour des quil cherche

choix une egalite si parfaite L'amour n'est plus amour

des quil cherche en ce choix une egalite si parfaite Mon

coeur est excusable Galatée enfin seroit elle sans toy dans cette pé-<sup>ex</sup>ni-

-treme Leonide, ce fut toy même qui me fis malgré moy consul-

-ter ce deuin Princesse, medit il voicy vostre destin

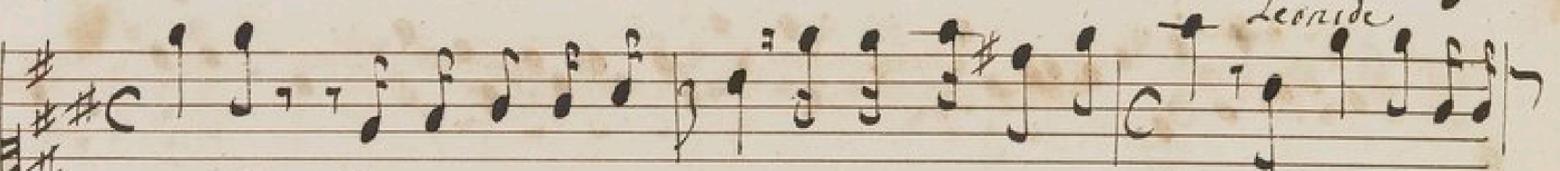
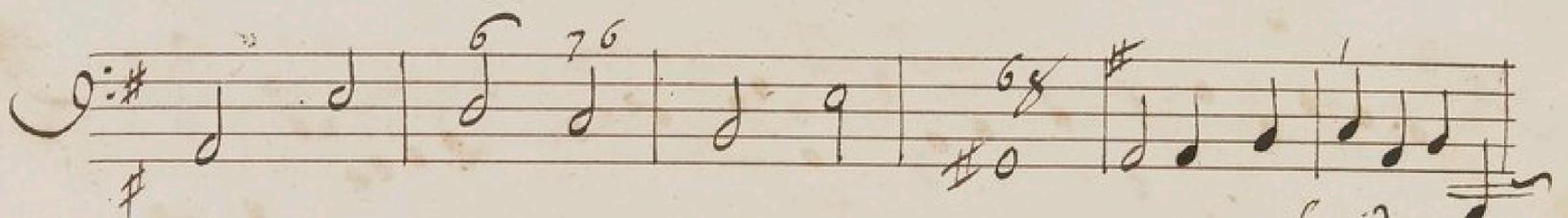
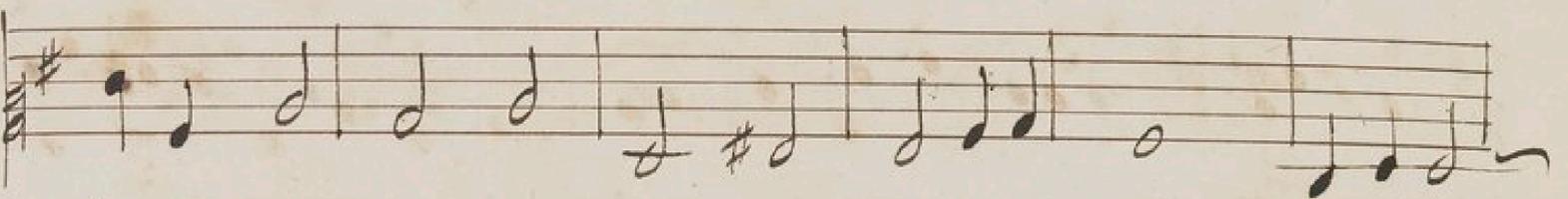
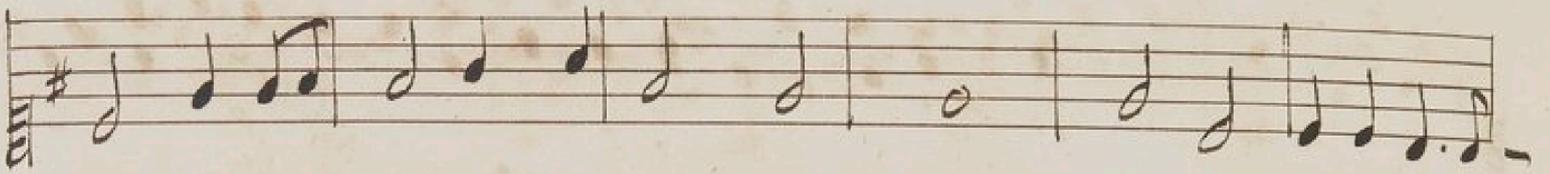
Vne Etoile ennemie autant que favorable. peu v. rendre en hy-

men heureuse ou miserable. Dans ce miroir regardez bien ces

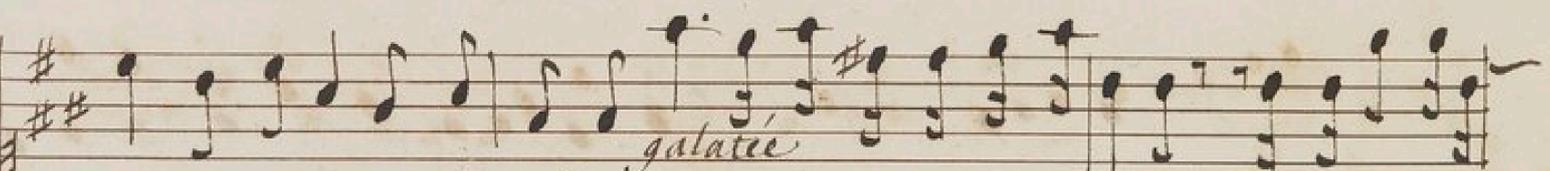
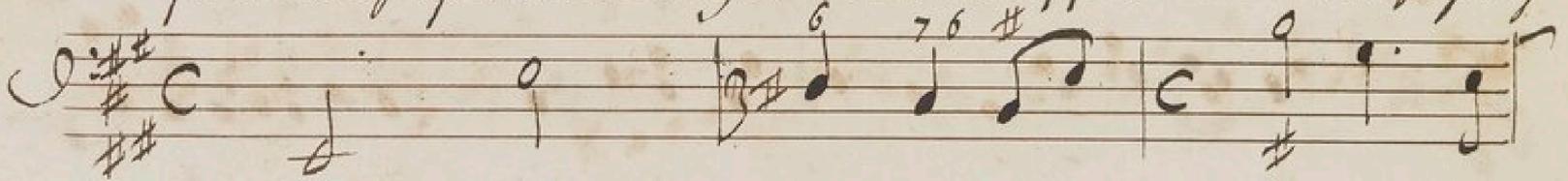
Lieux vers le declin du jour il faudra vous y rendre. Celui qui s'offri



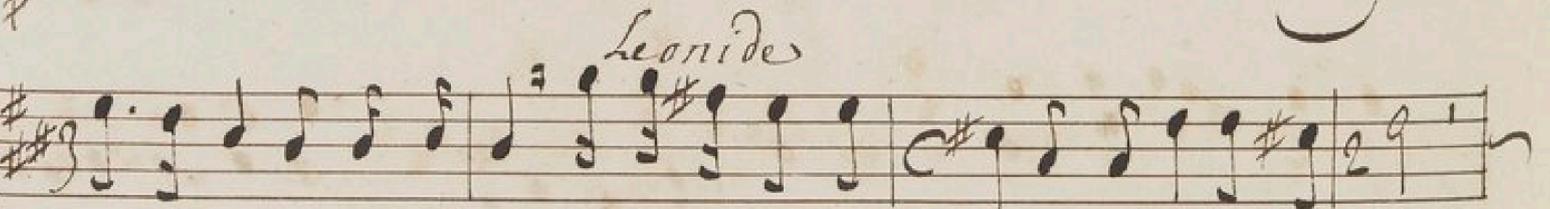
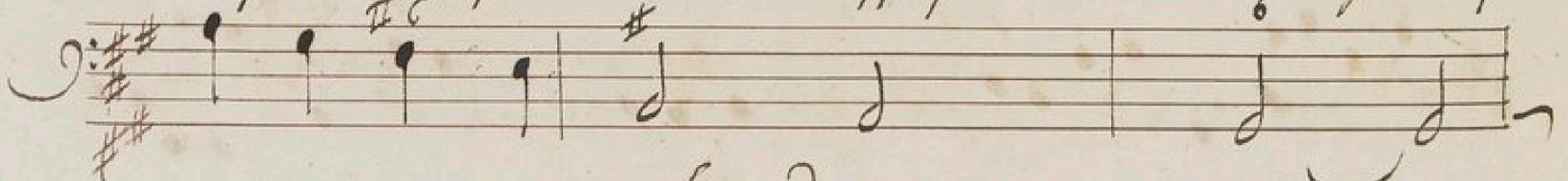
-ra le premier a vos yeux l'Époux, que le ciel vous ordonne de



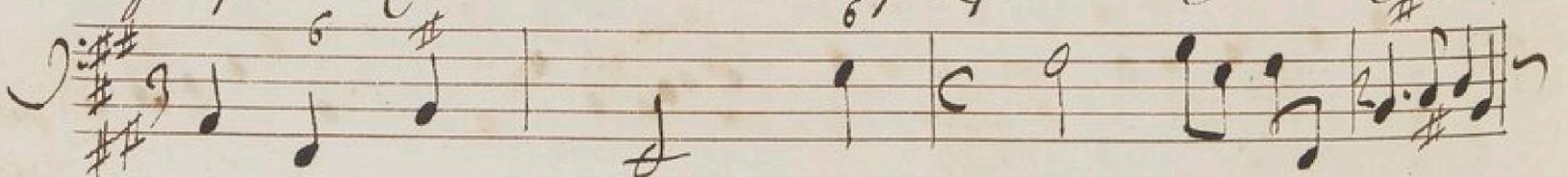
prendre, j'aperce ce berger résisteray je au dieux Princesse son af-



trée a pour luy trop de charmes, Et n'ay je pas de memes armes n'est rien que <sup>mon</sup>



-rang au pres de celadon Vous ne connoissez pas les bergers du Lignon



Leurs amours sont leurs dieux l'offense la plus noire p. eux Et l'insideli

te Aimer fait leur félicité, aimer constamment fait leur gloi-

re. Aimer fait leur félicité, aimer constamment fait leur gloire

Galatée  
Toutes les conquêtes d'éclat flattent la vanité des hommes

Quelques contents qu'ils soient dans les lieux où nous sommes La beauté dans mon

rang ne fit jamais d'ingrat  
Je tremble, je le

Voy quoy meme en ma presence Il soupire il se plaint aux l-

Leonides

-chos d'alentour Il n'est plaint que de son amour par ses cha-

-grins Jugez de sa constance

Scene 3

Galatee

Cela don, contemplez nos jardins et nos bois

qu'ine croiroit que flore y tienne son Empire. De ces oyseaux qu'a

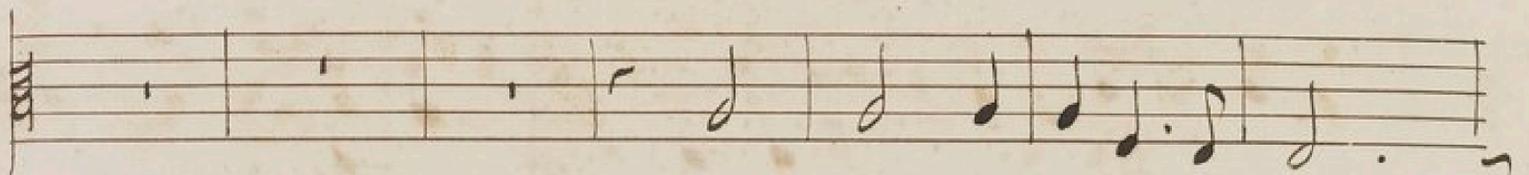
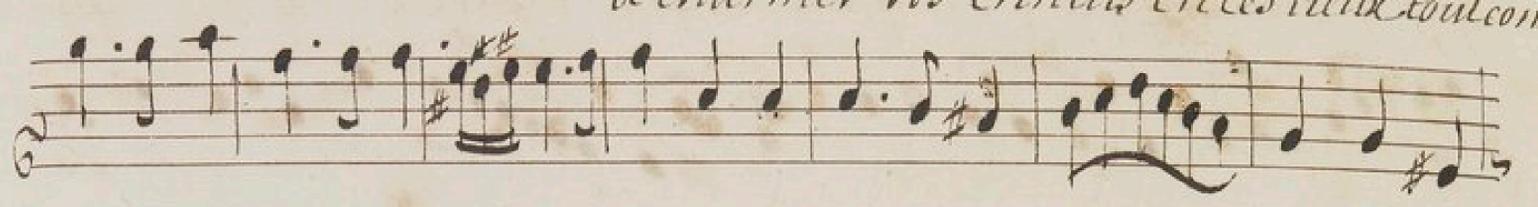
6 . 2 6 # 6 # 6 5 4 # 6 4

mour inspire. Ecoutez, escoutez les charmantes voix

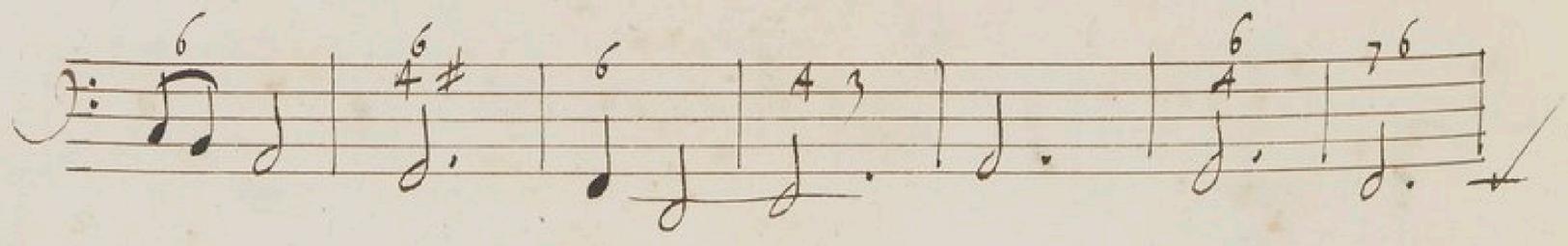
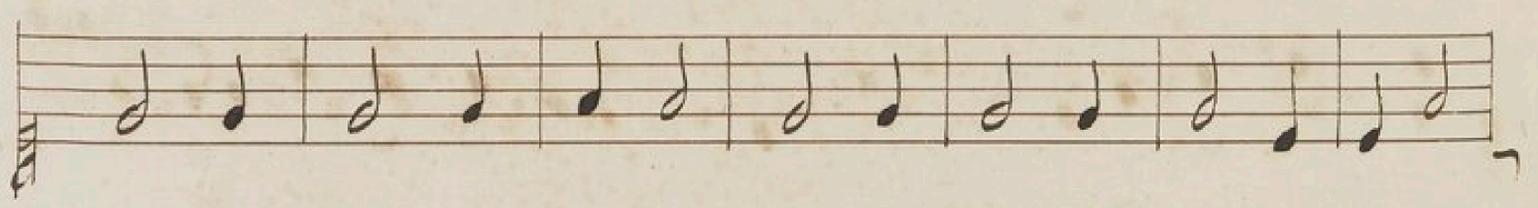
# 5 6 2 6 4 3 # 2 6



*a charmer vos ennuis en ces lieux tout conspire*



*pire a charmer vos ennuis en ces lieux tout conspire se pendant c'est en*



Vain que tou vous fait la Cour nos soins nos vœux ce beau jour n'ont point

*d'agre*

ment qui vous flatte Galatée a sujet de se plaindre de vous faut

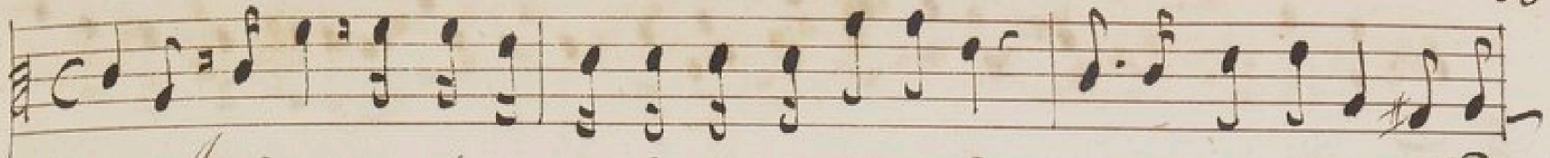
il que sans effet sa presence combatte cette tristesse in-

Celadon

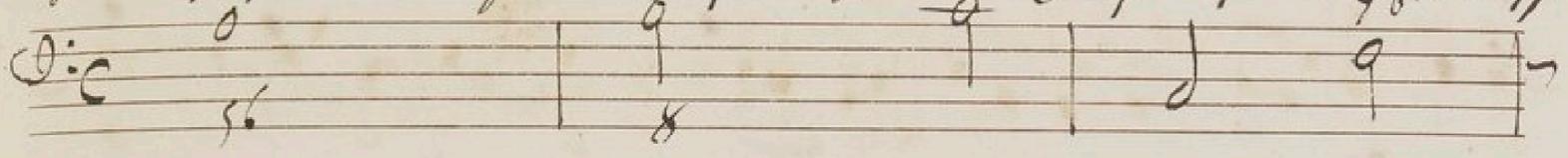
-gratte que vous osez conserver parmi nous. Princesse, ma douce n'est pas

ma puis-

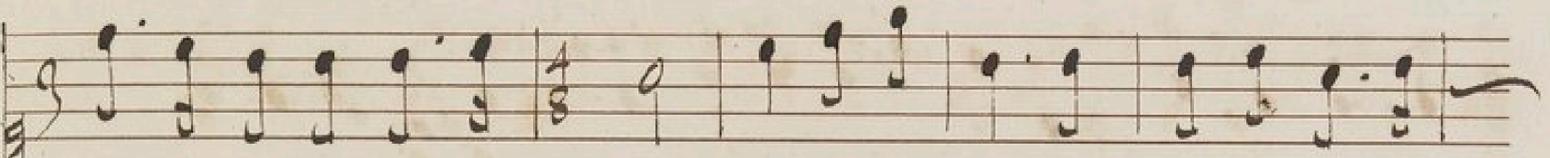
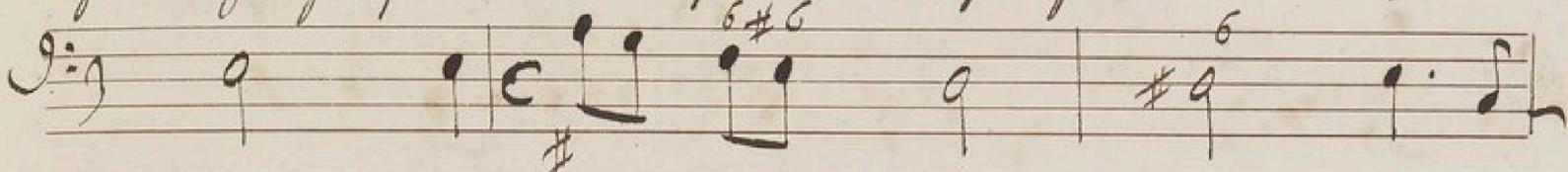
7 6 7 6 # 9 6 4 2 8



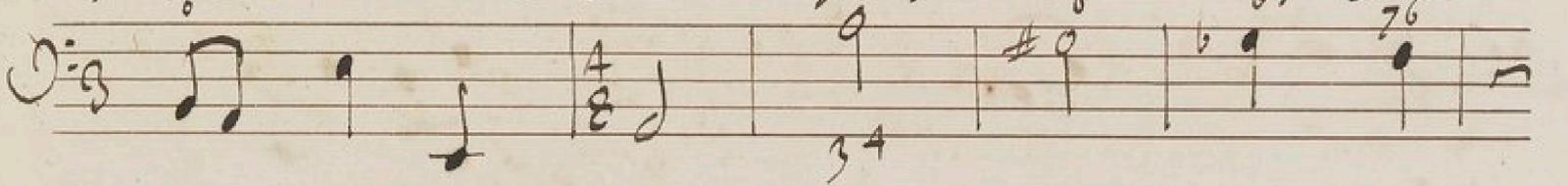
-fance je sors vous le scauez du plus affreux danger puis je m'empescher d'y son



ger? songez plutot a ma presence c'est la seule reconnoissance a



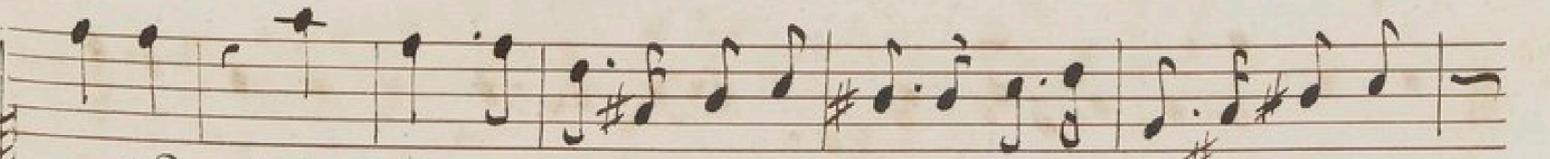
quoy je veux vous engager. Vous soupirez Vous vous plaignez sans



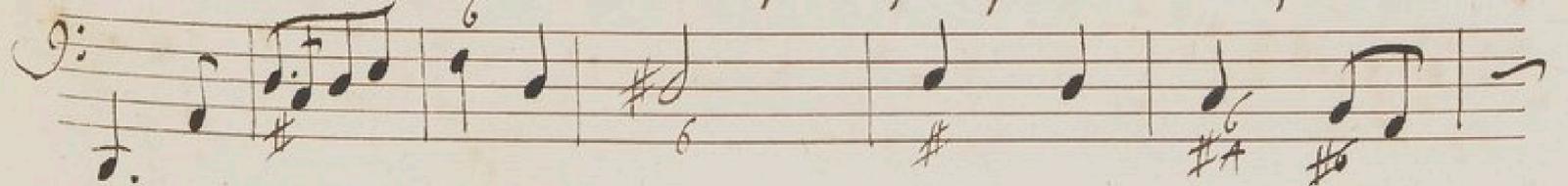
ceste si cest d'une Ingratte maitresse changez Vous pouvez faire un



choix remply d'appas a souffrir tant de maux quel coeur pieux con



traindre? helas le mien ne comprend pas que vous deuez jamais vous



plaindre Mais quelle est cette Astree et depuis quand ses coups viennent ils

ame asservie Vostre esclavage estoit il doux. belle prin

-esse comme a vous Helas jesuis bien luy deluy de voir la vie

galatee Du Lignon en fureur dans ce fatal moment contez moy l'accident fu

Cela don neste. J'y tombay, Vous sçavez le reste Je ne veux vous par

galatee ter que de vous seulement. Vous pâlissez Vous changez de vi

-sage. Nymphé, c'est malgré moy que sous vn doux ombrage. Las

pect de ce fatal Rivage a rappellé les maux que je viens d'endu

-ver De vos chagrins de cette triste Image puisse le ciel vous deli

-urer. Divertis ses soins Leonide fais luy voir de ces

lieux toutes les varietez parle luy de cet antre ou des flots enchan

-ter fesoie qu'on connoitre vn feur ou constant ou perfide

Scene 4.<sup>e</sup> Leonide

Dans le fond de ces bois est un autel sacré La jadis chacun a son

gré pouvoit en regardant dans une onde fidelle qui coule en ce lieu veu-

ré connoître si l'objet en son coeur a doré ne bruloit point de

quelque ardeur nouvelle Cette fontaine a nom la verité d'a

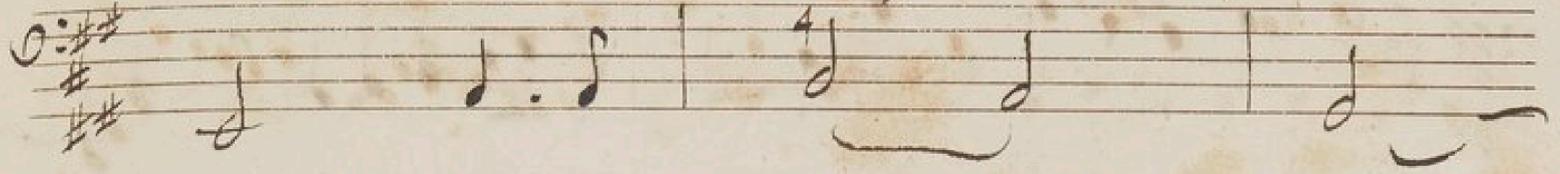
mour on n'en approche plus deux monstres a l'entour interdisent l'a

Celadon...

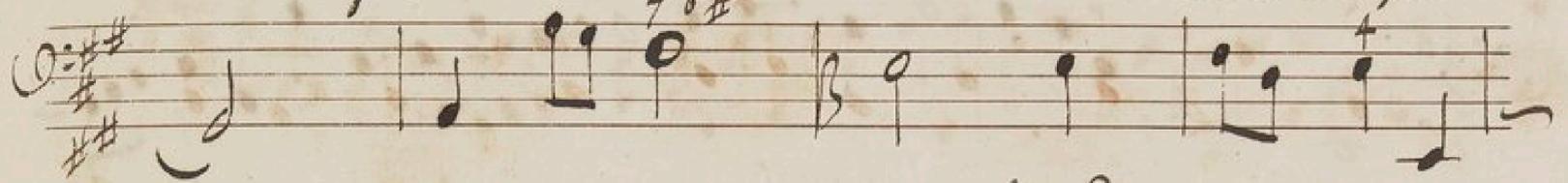
bord d'une source si belle Leonide je scay que cet enchanement puis ou sert a plus



-mant Voyez combien il m'est contraire sans ce monstre plein de fur. As-



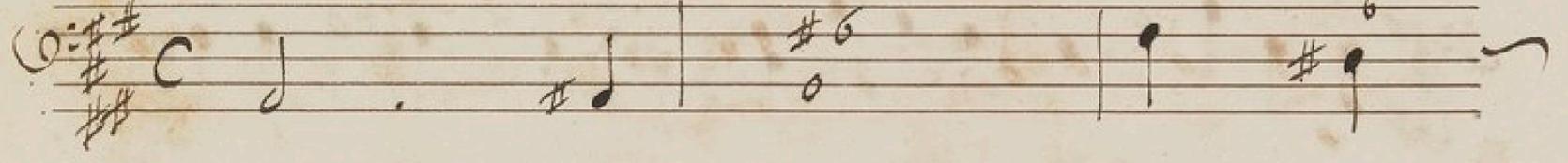
-trée auroit pu lire en cette page sincere, mon innocence, et son er-



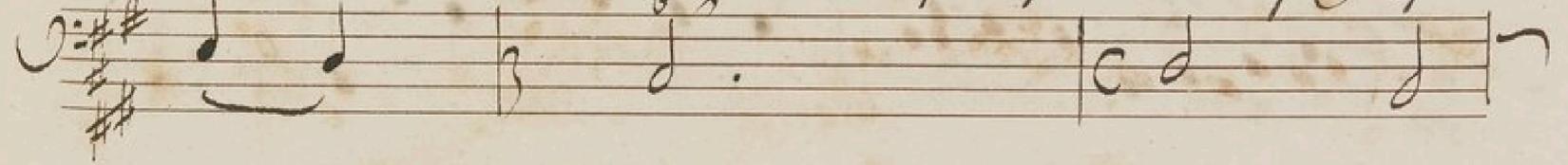
Leonide



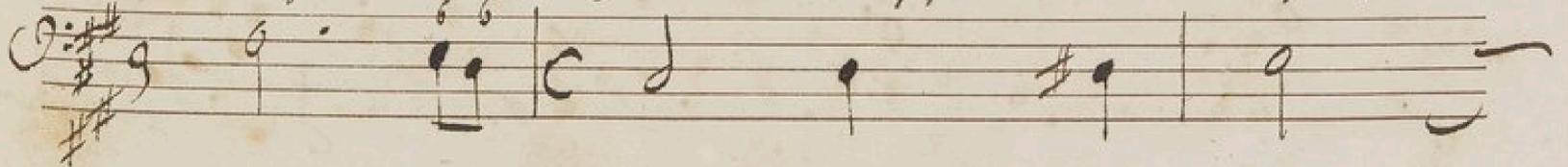
-reur Elle m'auroit trouué fidelle. Vous aimez trop vne beauté cru-



-elle oubliez la Cedez a de transports plus doux et songez qu'ences-

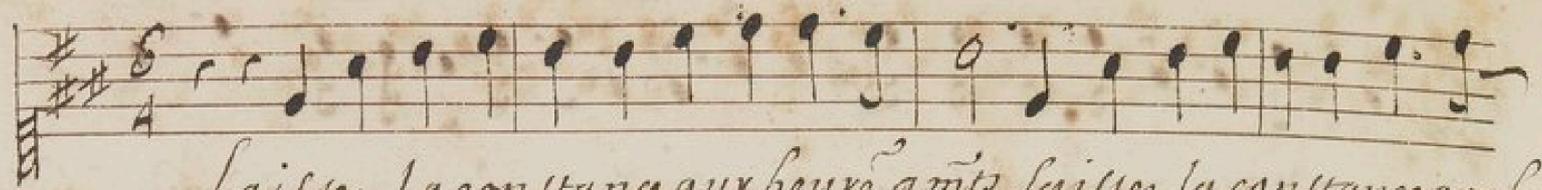


lieux. Il est vne princesse, dont les appas et la tendresse sont



Dignes d'un amant aussi parfait que vous.





Laissez la constance aux heure<sup>s</sup> am<sup>is</sup> Laissez la constance aux heu-



-reux amants Vous souffrez mille tourments V' aimez sans esperance Lais-



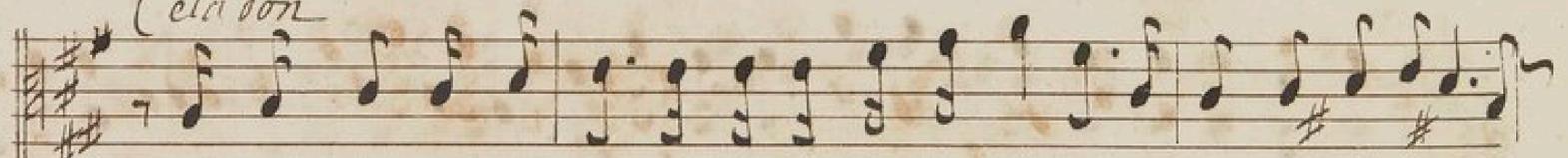
-sez la constance laissez la constance Des plaisirs les plus char-



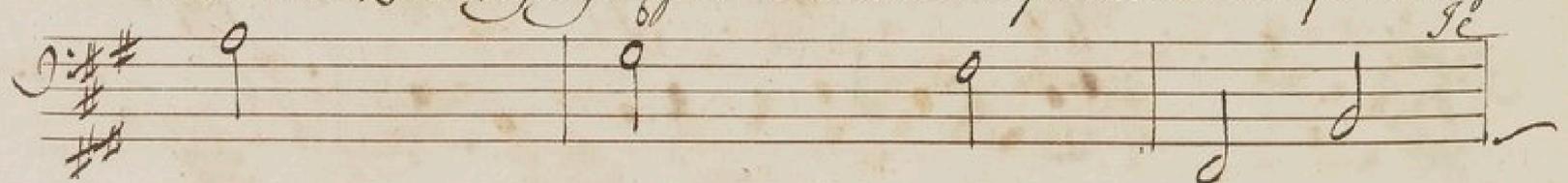
-mant amour icy recompense de si justes changement Laissez



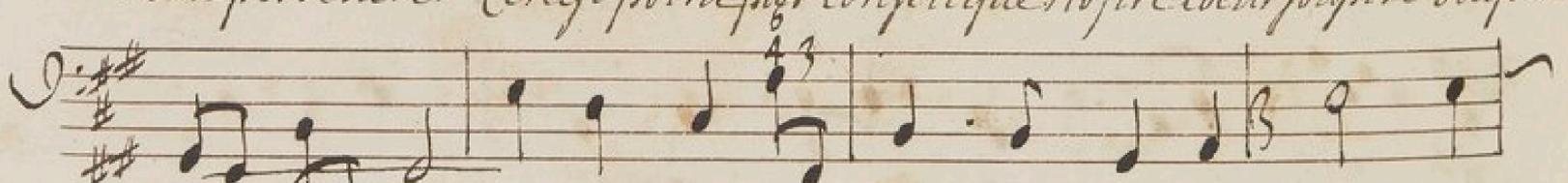
Cela don



Vous voulez m'engager sous un nouvel Empire Et dans mes premiers feux



Veux persueverer C'est point par conseil que nostre coeur soupire ou quil-





trée. sa beauté ne sauroit excuser sa rigueur sa beauté ne sauroit

- voit excuser sa rigueur cela don il est vray vostre bergere est

belle. Mais elle est fiere elle est cruelle elle abuse de vostre

coeur. Ah si j'etois dans nos bocages si leurs frais et sa

- crez, ombrages pouvoient servir de temple a l'objet de mes vœux

si mon coeur pouvoit sacrifier sans cesse a u souvenir de la deesse que je n'e trouverois heure.

Handwritten musical notation for the first system. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment line with a bass clef and the same key signature. The lyrics are written below the vocal line.

si mon coeur y pouvoit sacrifier sans cesse. Au souvenir de sa Deesse

Handwritten musical notation for the second system. The top staff is a vocal line with a treble clef and a key signature of two sharps. The bottom staff is a piano accompaniment line with a bass clef and the same key signature. The lyrics are written below the vocal line.

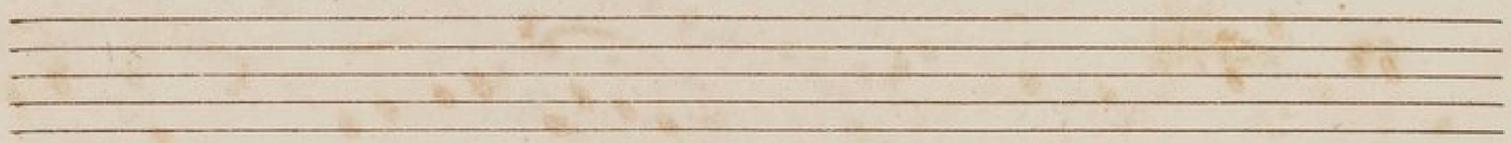
que je me trouuerois heureux.

# Scene Cinquieme

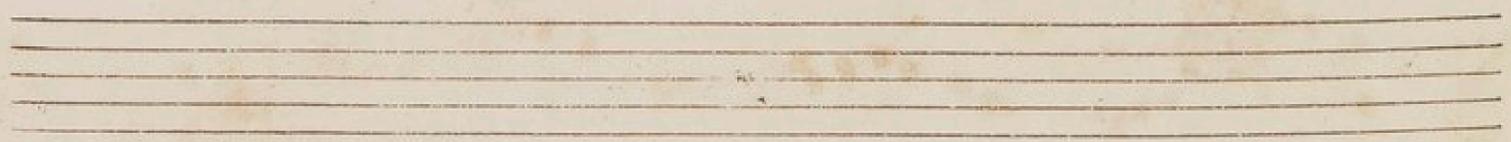
Handwritten musical notation for the prelude, consisting of six staves. The first staff is a vocal line with a treble clef and a key signature of two sharps. The following five staves are piano accompaniment lines with various clefs and the same key signature. The word 'Prelude' is written below the first staff.

Prelude

Handwritten musical notation on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The second staff starts with an alto clef. The third and fourth staves begin with bass clefs. The fifth staff returns to a treble clef. The music concludes with a fermata on the final note of the fifth staff.



Handwritten musical notation on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The second staff starts with an alto clef. The third and fourth staves begin with bass clefs. The fifth staff returns to a treble clef. The music concludes with a fermata on the final note of the fifth staff.



*Ismene.*

73

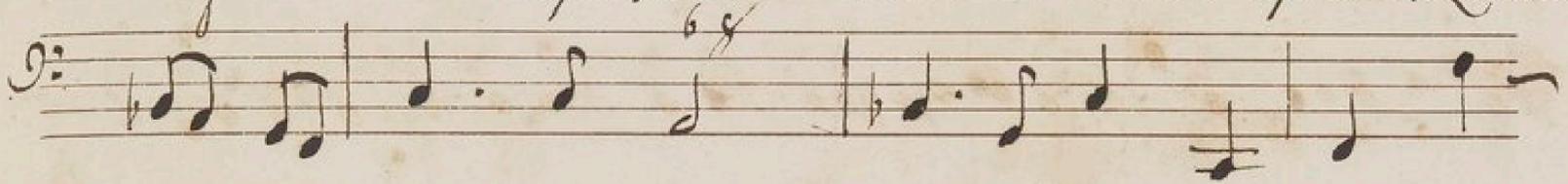


Le ciel exaucera vos vœux Il me l'a fait scavoir Je —



*Leonide*

Suis la fée Ismene. Ma puissance et mon art vont v. tirer de peines. Qui vous —



*Ismene*



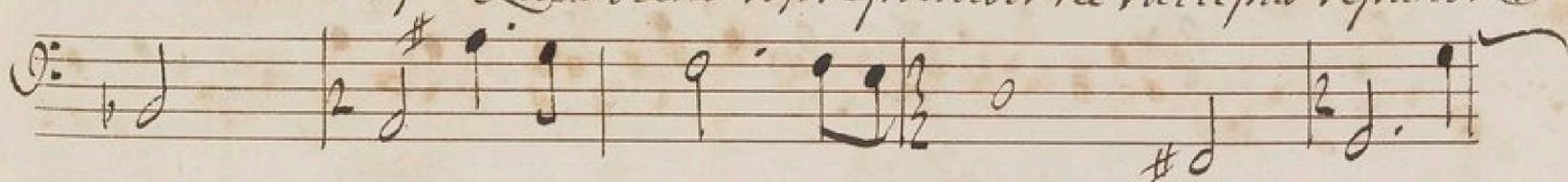
rend en ces lieux Ismene dites moy. L'ordre secret des dieux j'exe —



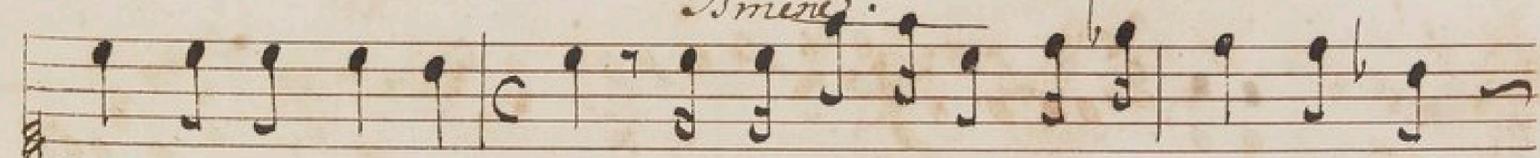
*Leonide*



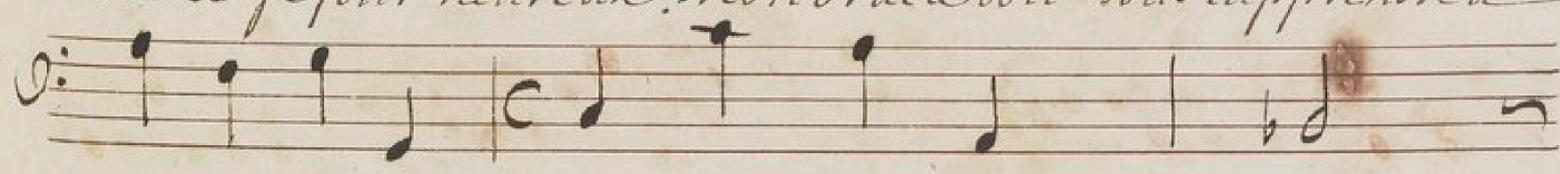
-cute leur loy Quels biens vostre pouuoir ne va il pas repandre



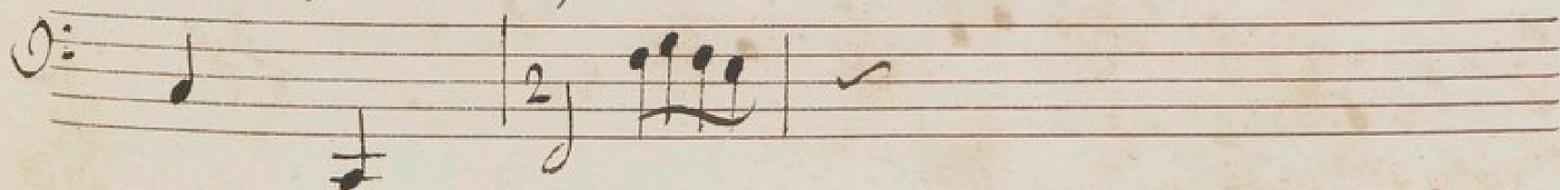
*Ismene.*

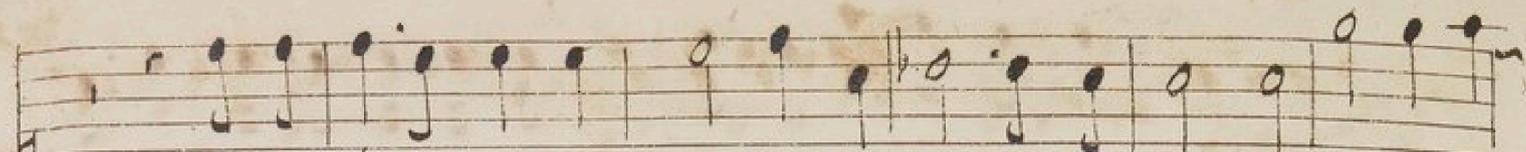


Dans ce sejour heureux. Mon oracle doit vous l'apprendre a —

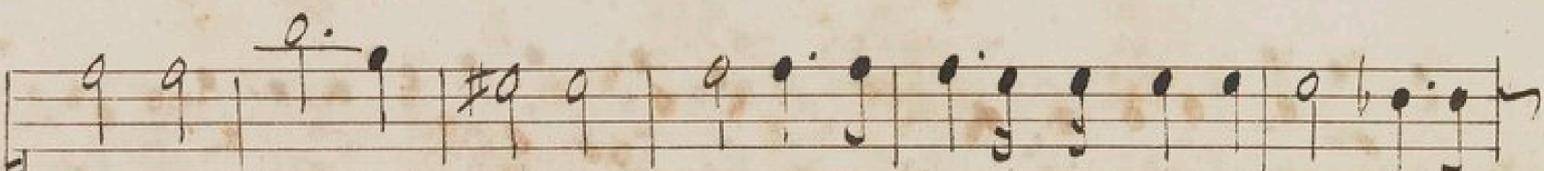
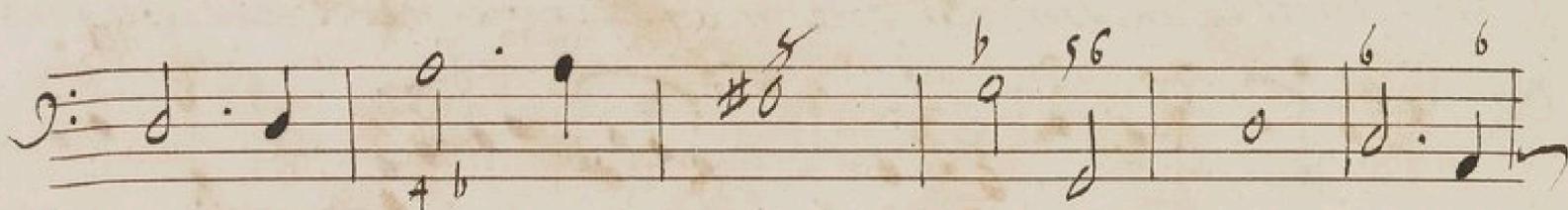
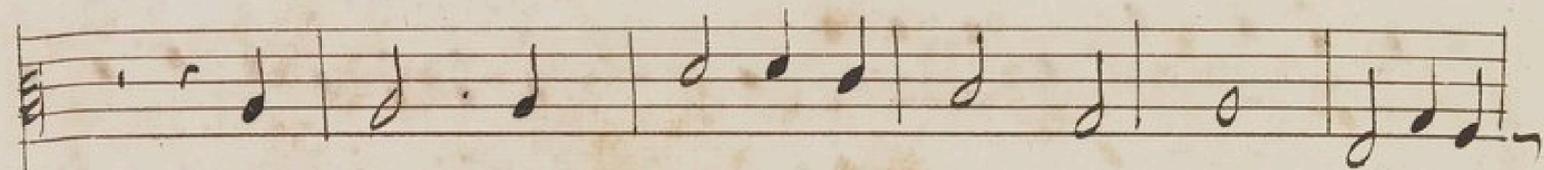
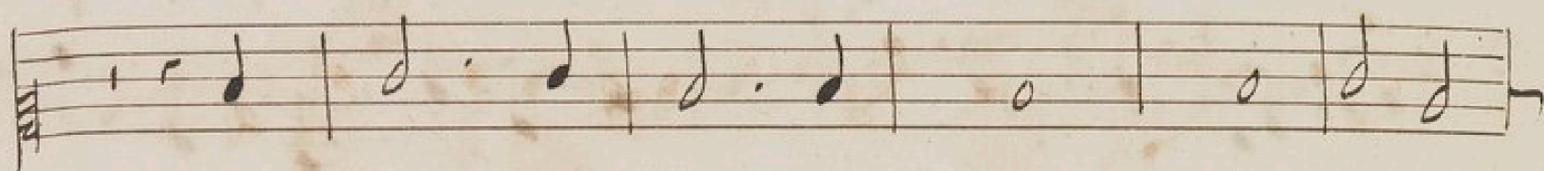
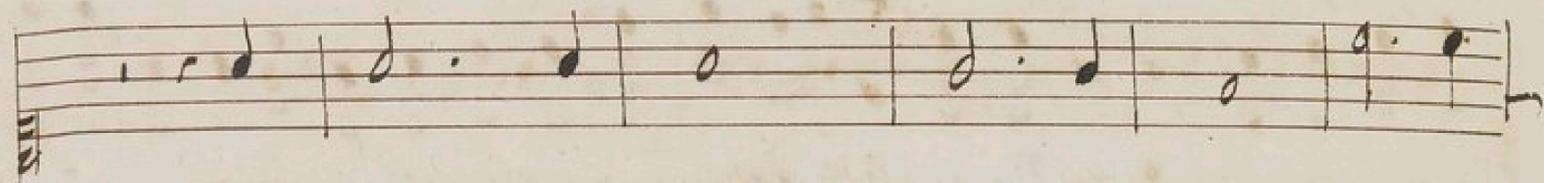


-nant la fin du jour.

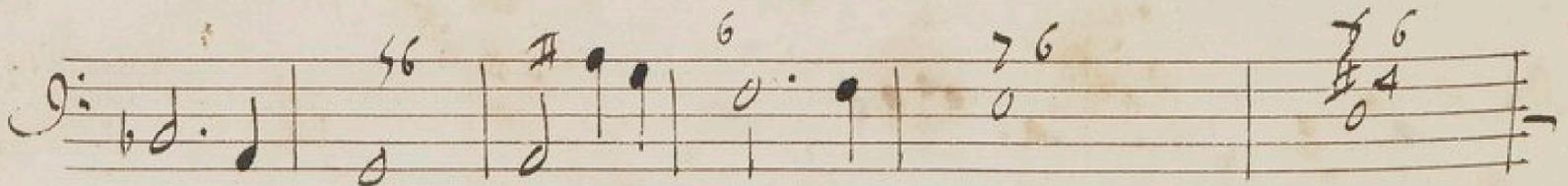
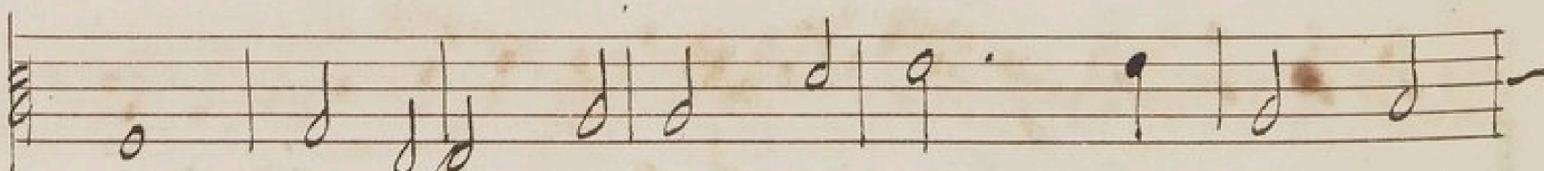
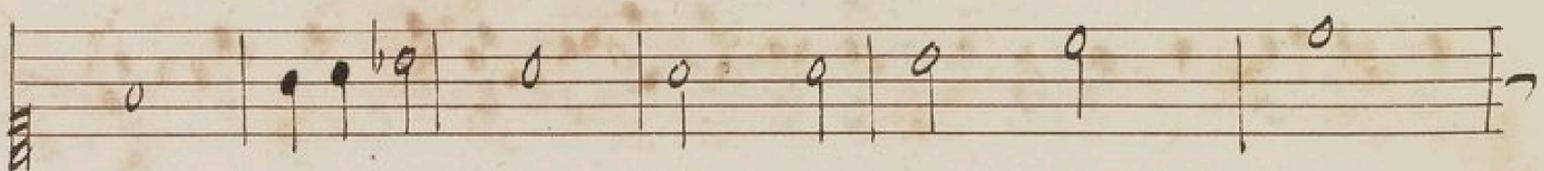




Cela don mettez fin a vos tristes allarmes Vostre ber-



gere par ses larmes veu elle meme. Vous vanger Elle-



Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes. The lyrics below the staff are: *-croit que de son berger l'ame encor dans les airs fante de sepul-*

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes. The lyrics below the staff are: *-pire autour de ces hameaux, errante u l'avanture, at-*

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes. Below the staff are figured bass numbers: 76, 76, # 6 4, 76, 76, 76.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes. The lyrics below the staff are: *-pire autour de ces hameaux, errante u l'avanture, at-*

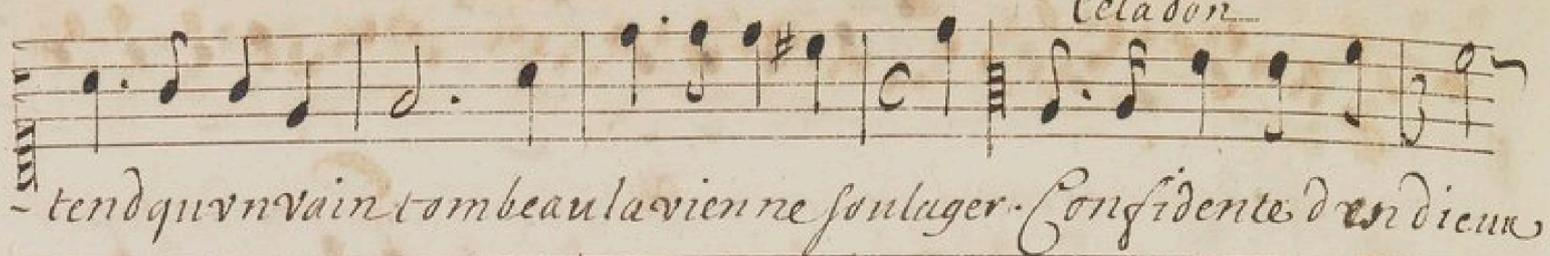
Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes. Below the staff are figured bass numbers: 76, 76, 76, 76#, b, 0.

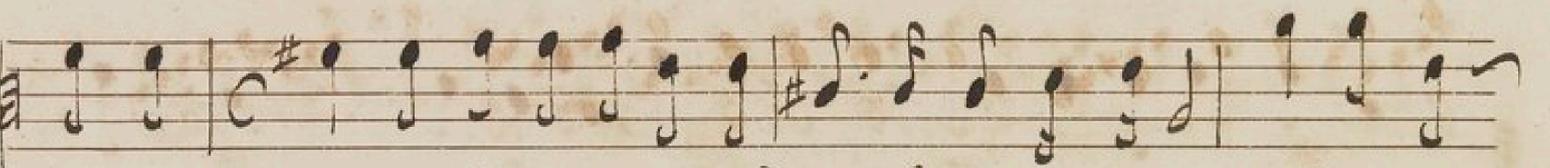
Cela don



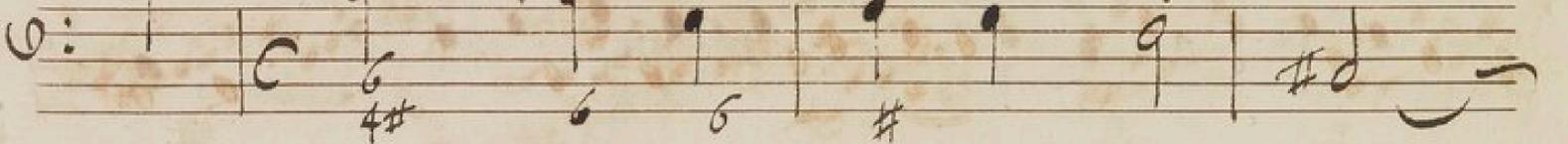
tend qu'un vain tombeau la vie ne soulage. Confidente d'un dieu



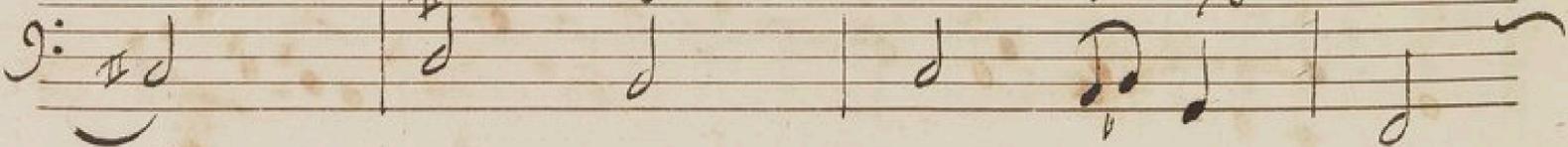


Un amant trop fidelle attend tout de vostre sçavoir faites par



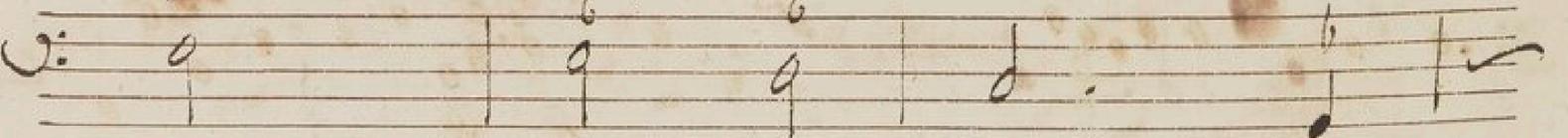

son divin pouuoir que libre et dans nos bois j'a dyre ma cruelle



Imenez

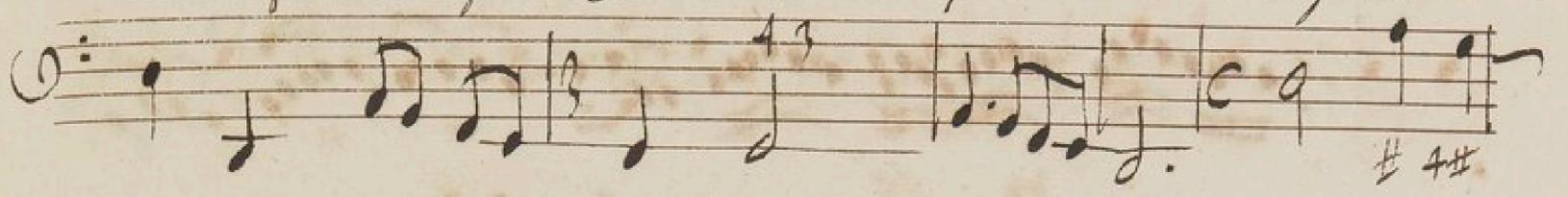


Je feray plus encor et pour vous et pour elle dans ce moment mon





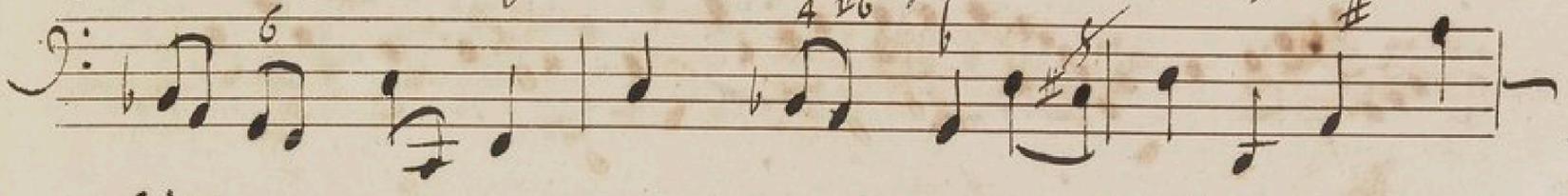
art vous fera voir son regret et son desespoir Prince de l'air



Nymphes, heros, Genies calmez de ce berger les



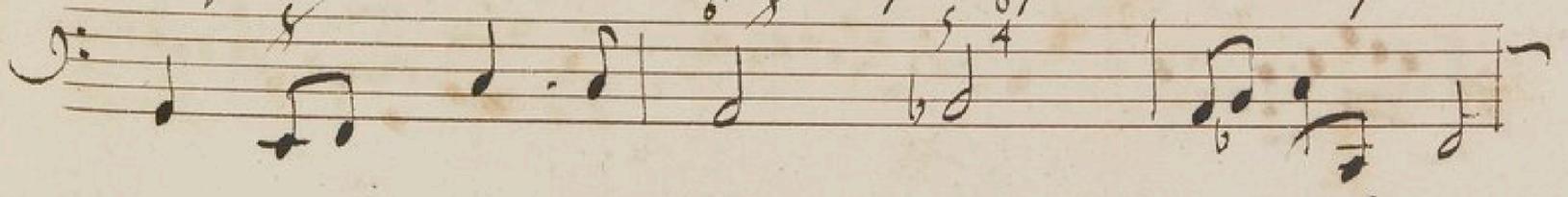
peines infinies faites luy voir astrée et cachez a ses yeux Pen



dez a cet objet l'honneur qu'on rend au dieu et le temple et l'autel



Et les seremonies vous ont esté deja par mon ordre prescrib



faites vostre deuir pur et leger lesprits prince de l'air nymphes heros genies



*Sourdiser*  
Prelude

*Philis*

*Nous parcourons en vain t. les bords du Lignon reposon n. ma*

*Astrée* *philtis* 76

focur entrons dans ce bocage. O Dieux j'y vois vn temple Il porte vostre  
nom je viens de voir au fond de cet ombrage Ces mots escrits par Cela  
don C'est dans cette demeure, qu'un amant exilé cherche en vain quelque  
paix que pour le prix des pleurs qu'il y verse a toute heure puisse *Astrée* estre  
*Astrée*  
reuse et n'en verser jamais Quoy de son Ennemie il en fait sa De  
este au moment que je viens de causer fontrepas Il me consacre vn

Temple et demeure icy bas a fin de n'adover sans ceſte

Dans ce ſombre reduit retirons n. ma ſueur pourrois je ayre de tels ouvrages ſans

honte et ſans remords jouir d'un tel bonheur Un tombeau eſt mi de qu'un Temple et des <sup>hommages.</sup>

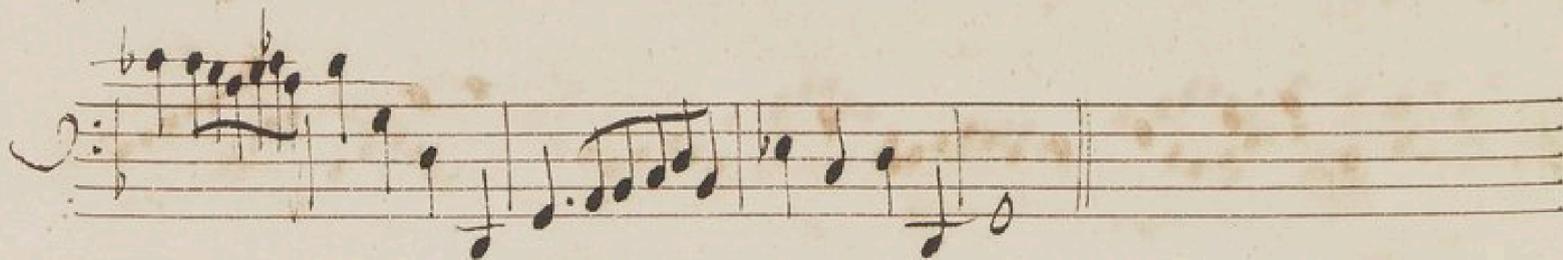
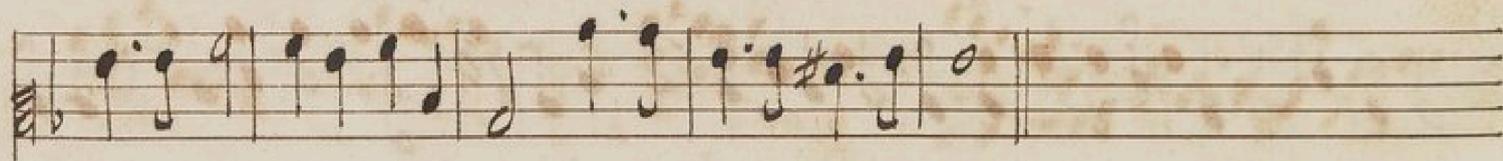
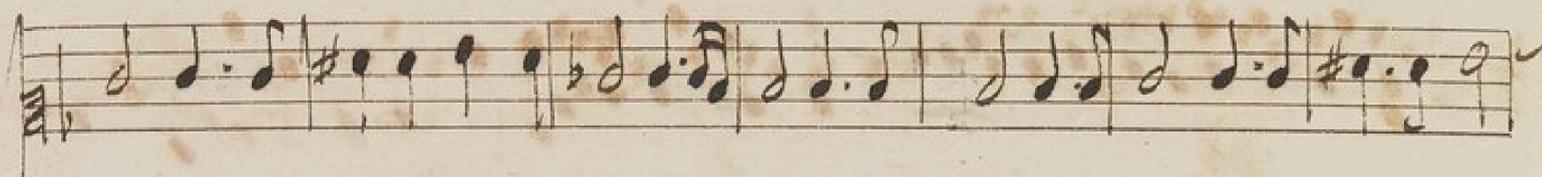
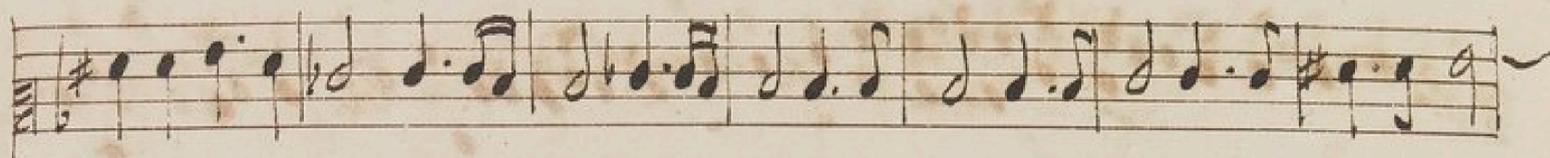
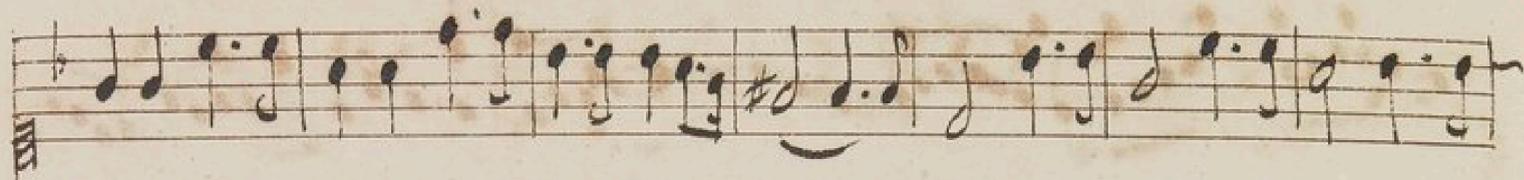
Scene 7<sup>e</sup>

Handwritten musical notation on five staves. The notation includes various note values, rests, and accidentals (sharps and naturals). The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with an alto clef. The third and fourth staves begin with a bass clef. The fifth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a cursive, historical style.

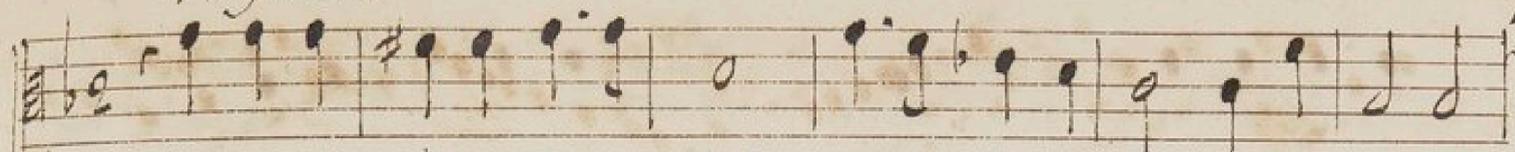


Handwritten musical notation on five staves. The notation includes various note values, rests, and accidentals (sharps and naturals). The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with an alto clef. The third and fourth staves begin with a bass clef. The fifth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a cursive, historical style.

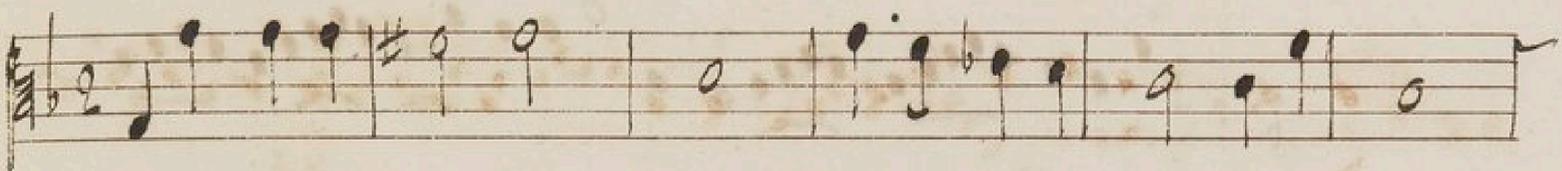
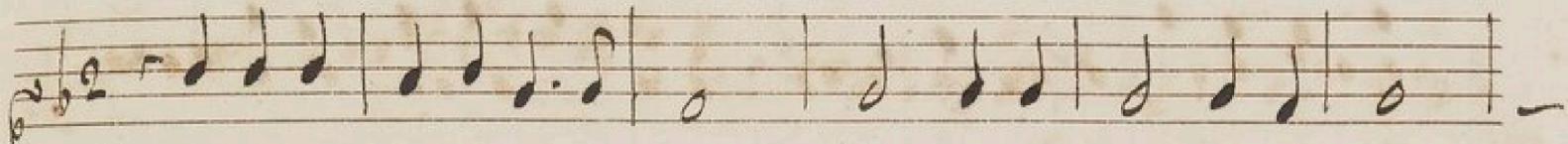
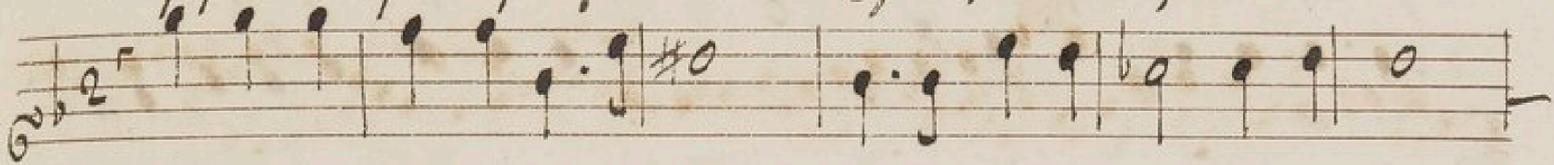




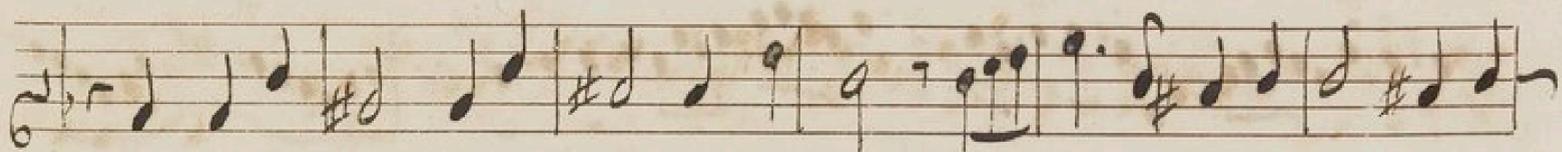
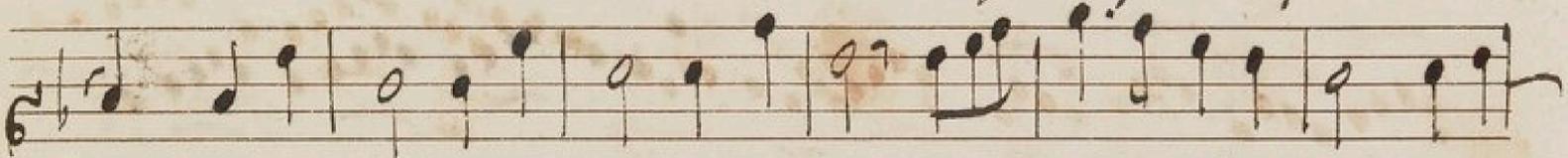
Vierge



N'approchez point profanes coeurs C'est icy le Temple d'Astrée



Qu'aucun mortel en celieu n'ait entrée, si ne sent de pures ar-



-deurs C'est icy le temple d'Astrée n'approchez point profanes <sup>coeurs</sup>

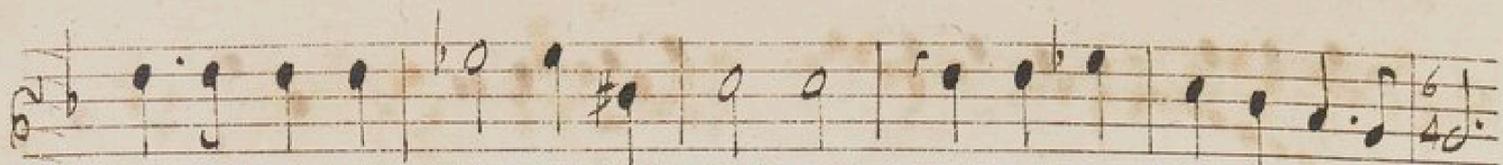


C'est icy le temple d'Astrée n'approchez point profanes coeurs

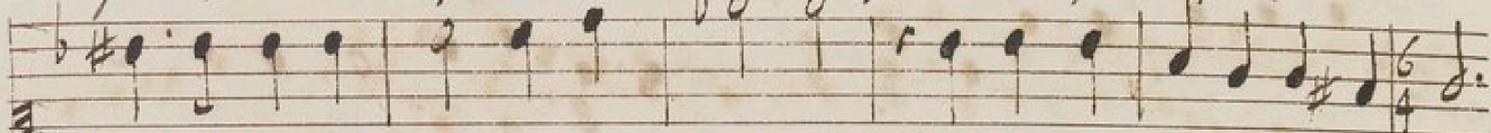


C'est icy le temple d'Astrée n'approchez point profanes coeurs

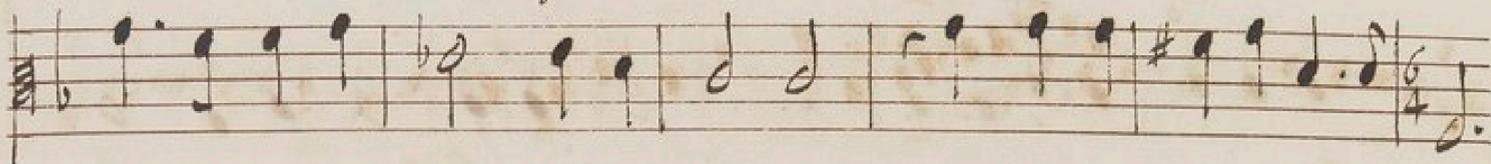




Cesticy le temple d'astree n'approche point profanes coeurs.

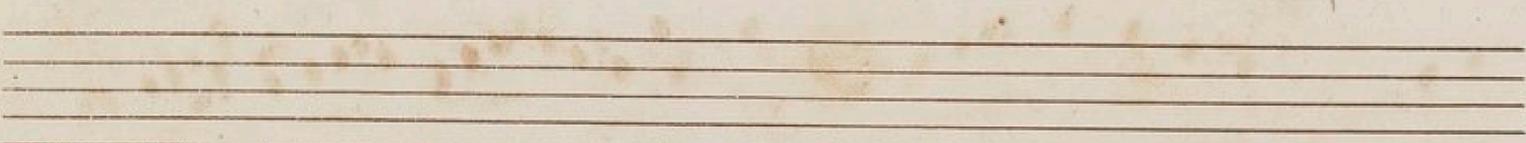


Cesticy le temple d'astree n'approche point profanes coeurs.

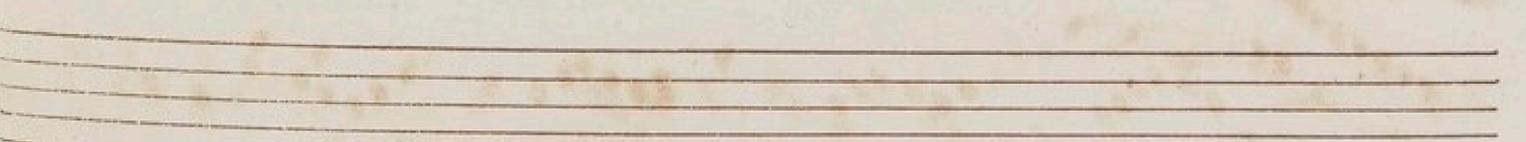
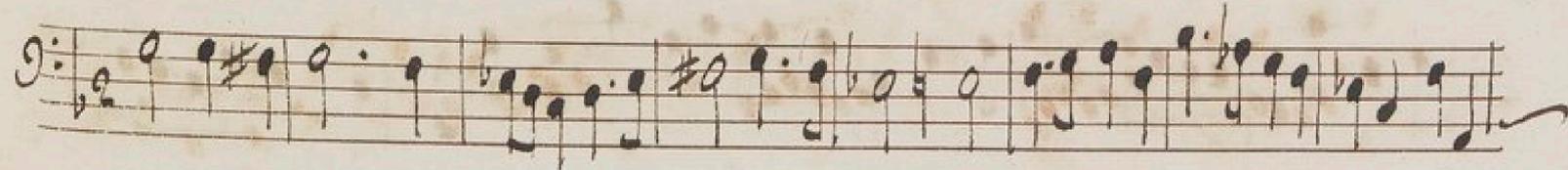
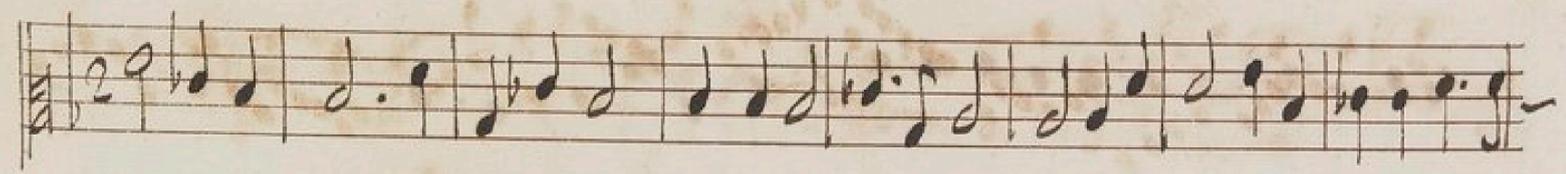


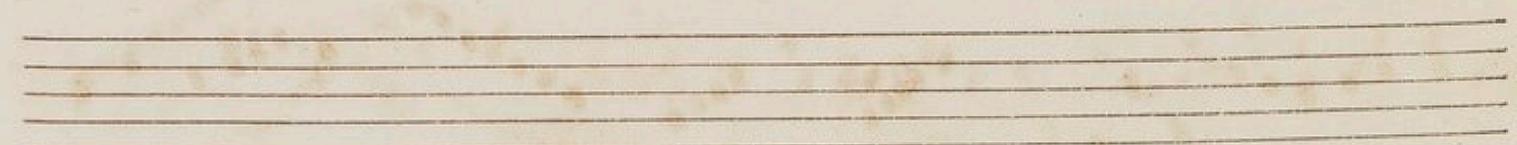
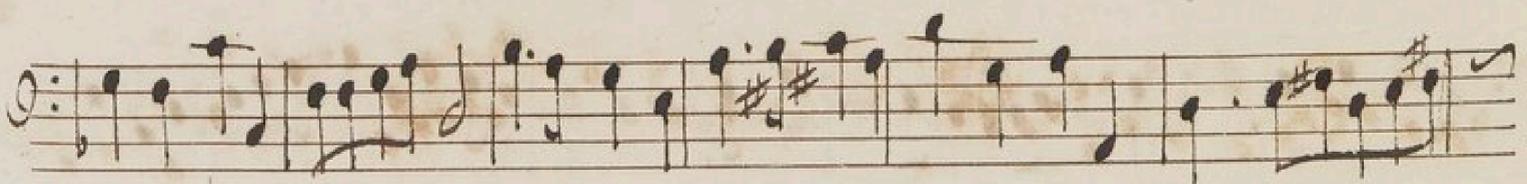
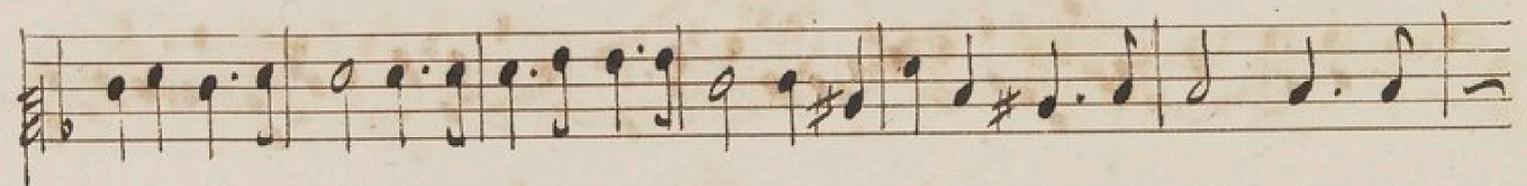
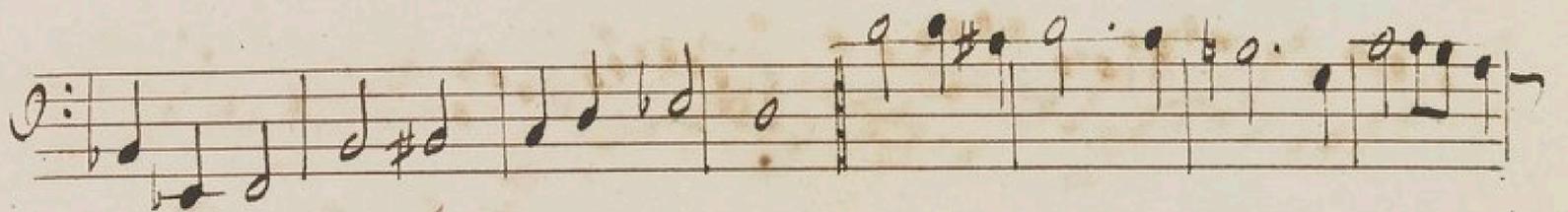
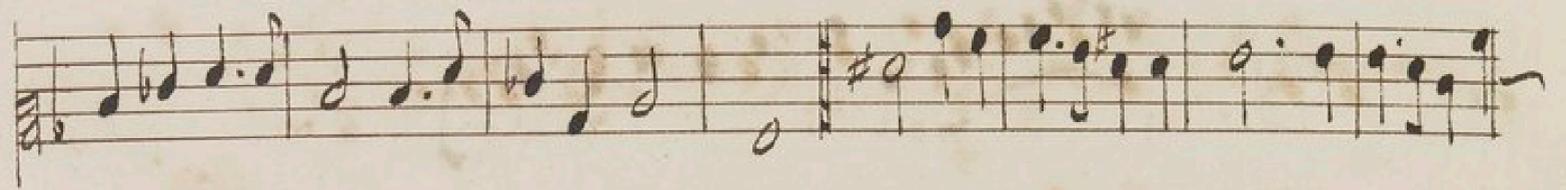
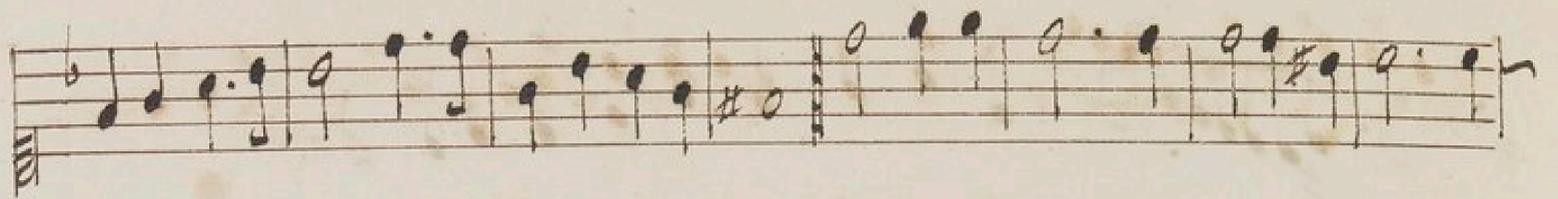
*Symphonie*



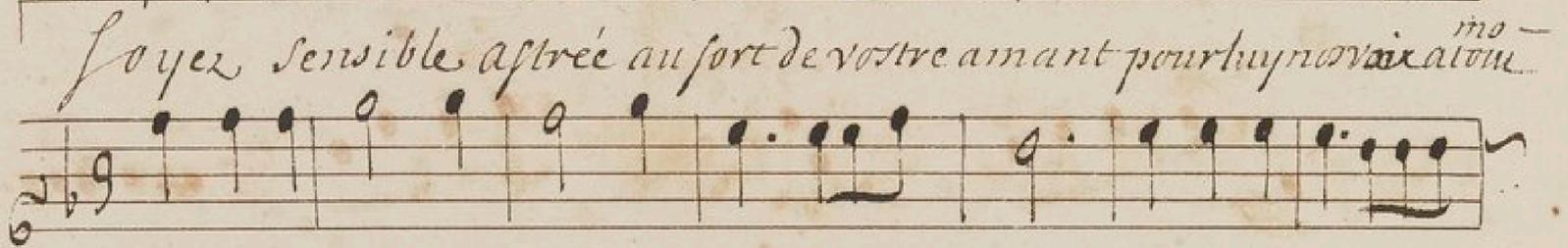


*Symphonie*





*Symphonie*

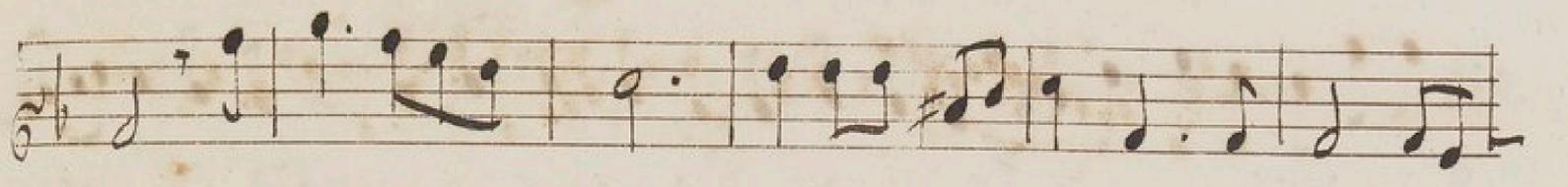


ment font raisonner icy mille plaintes nouvelles Il ne pense qu'a

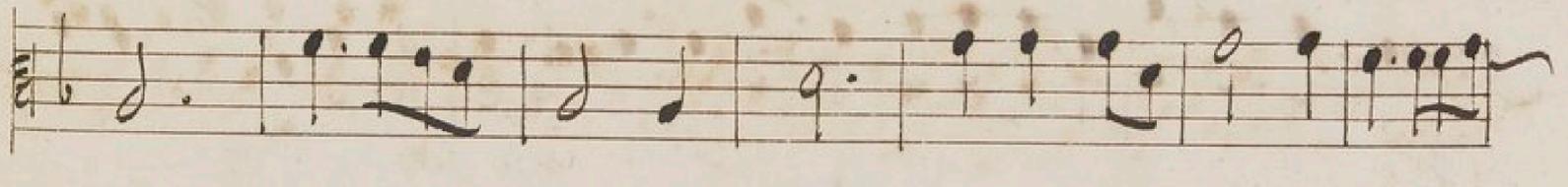
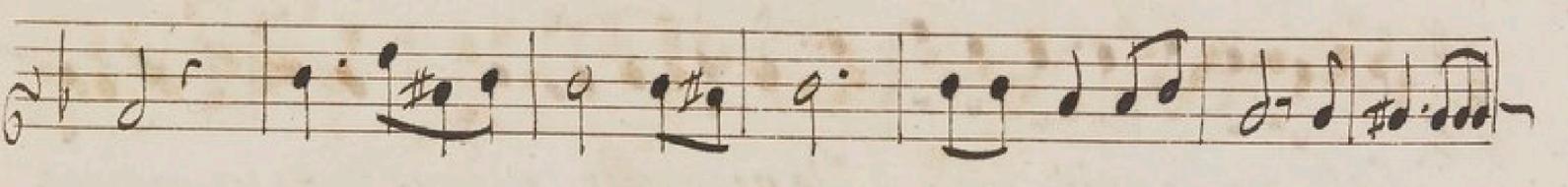
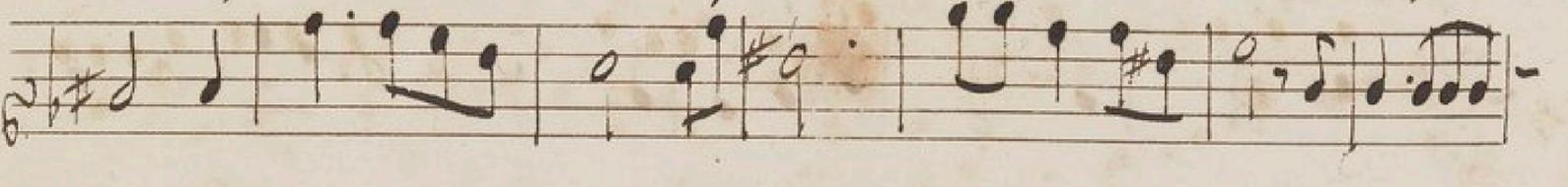




*Vous Il n'a pour tous desirs Que de se consoler en ses peines cru-*



*-elles par de vains et tristes plaisirs Il ne pense qu'à vous Il n'a point de*



*-sins que de se consoler en ses peines cruelles par de vains et tristes plai-*



*hitas*

*sirs Voila l'effet que produit la constance Vantez bergers*

*Vostre perseuerance Cest un deuoir de persister toujours dans les mees a*

*mours. Cest vne erreur ~ de persister toujours dans les memes a*

*C'est un deuoir ~ de persister toujours dans les memes a*

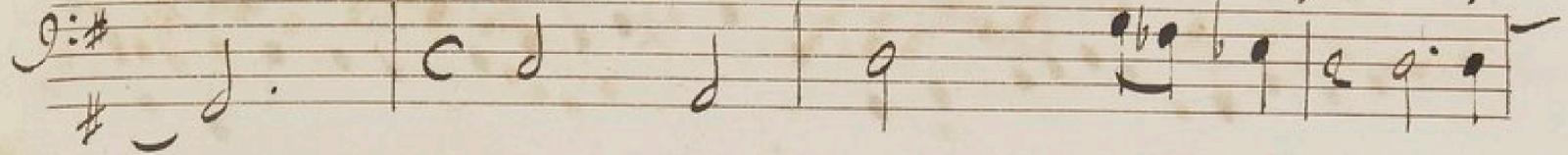
*mours Cest vne erreur ~ de persister toujours dans les memes a*

*mours Cest un deuoir ~ de persister toujours dans les mees am<sup>r</sup>. hy-*

*mours Cest vne erreur ~ de persister toujours dans les memes amours*



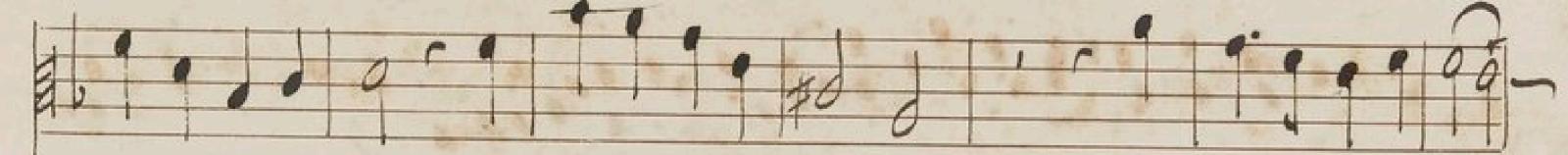
las y songes tu profaner un tel temple n'Inimites pas son exemple



Regnez diuin objet et triomphez des coeurs Daignez rece



voir les honneurs que le ciel fait rendre a vos charmes ne



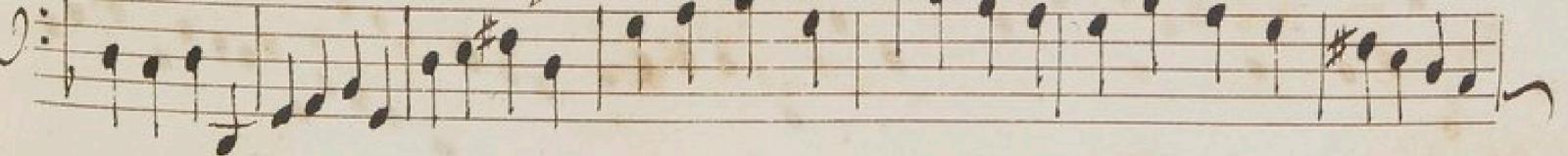
les profanez point ne versez plus de larmes ne versez plus de lar

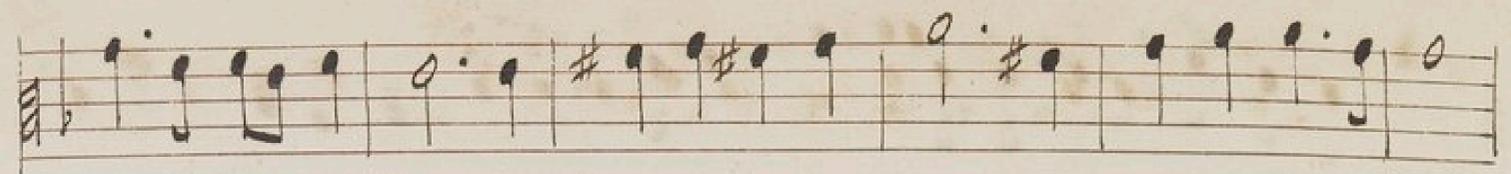


mes ne les profanez point ne versez plus de larmes ne versez plus de

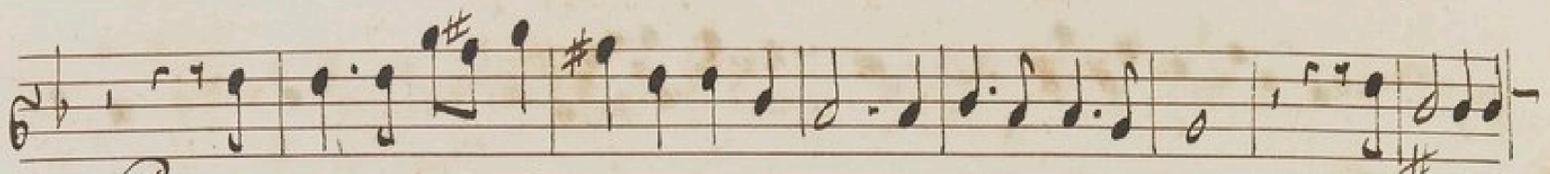
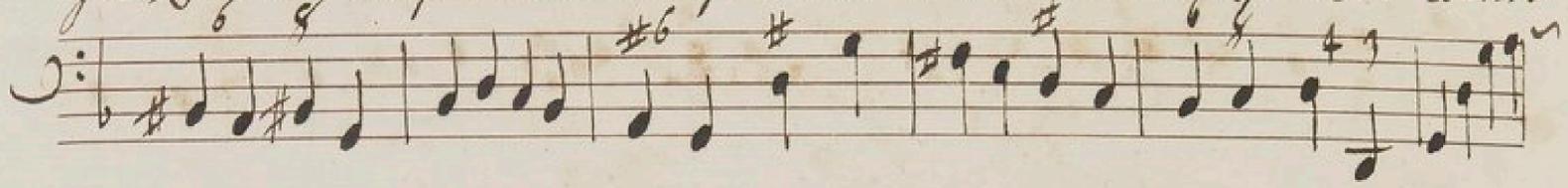


larmes Regnez diuin objet et triomphez des coeurs Re





gnez diuin objet et triomphez des coeurs et triomphez des coeurs



Regnez diuin objet et triomphez des coeurs Daignez rece-



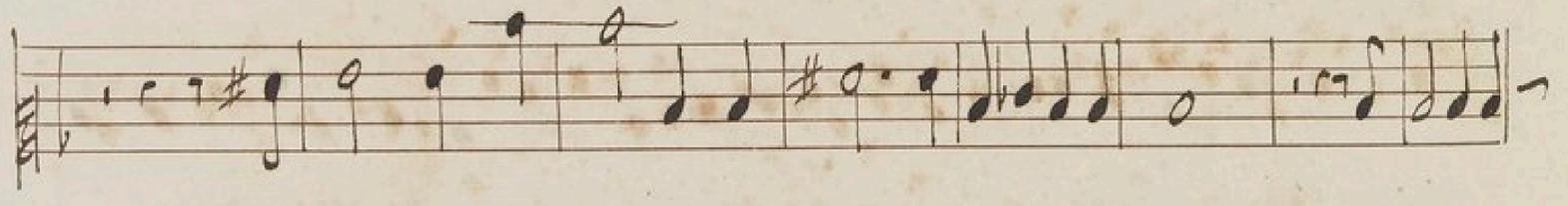
Regnez diuin objet et triomphez des coeurs daignez rece-

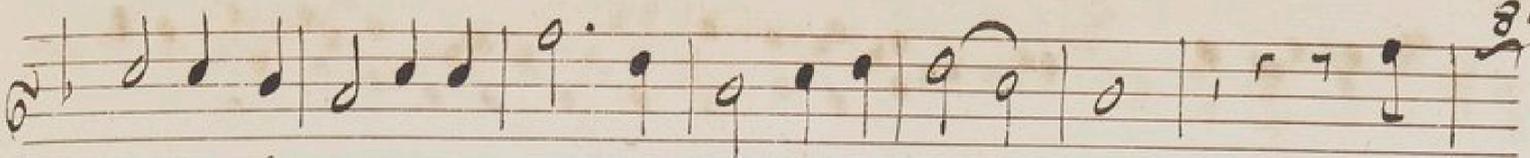


Regnez diuin objet et triomphez des coeurs daignez rece-

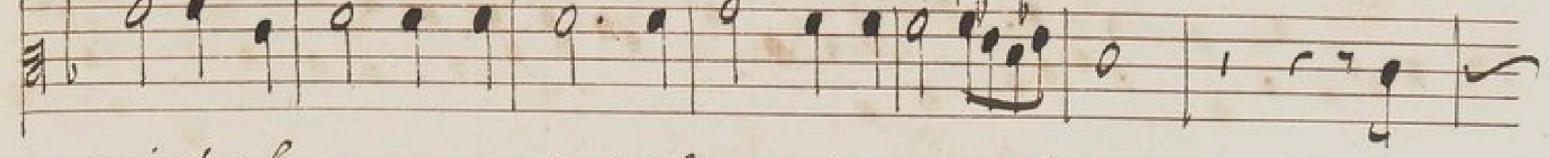


Regnez regnez diuin objet et triomphez des coeurs daignez rece-

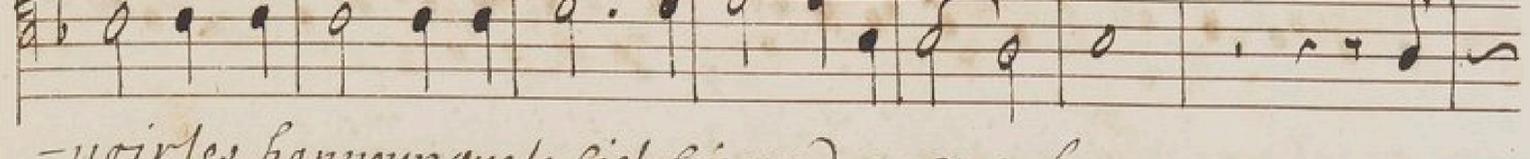




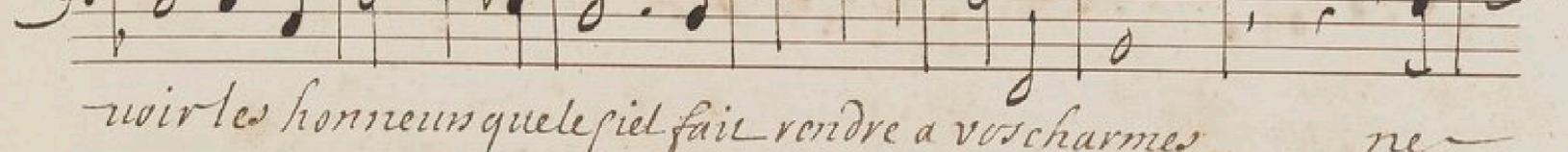
- voir les honneurs que le ciel fait rendre a vos charmes ne



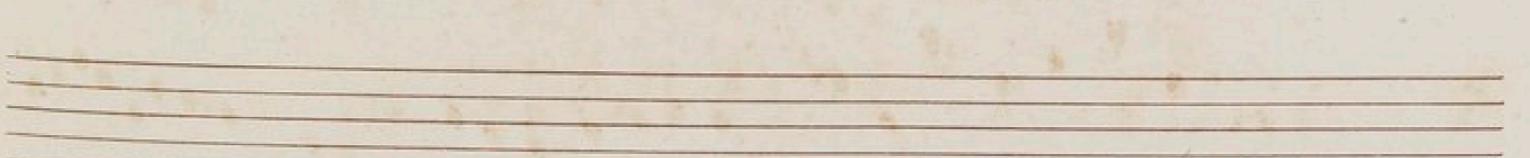
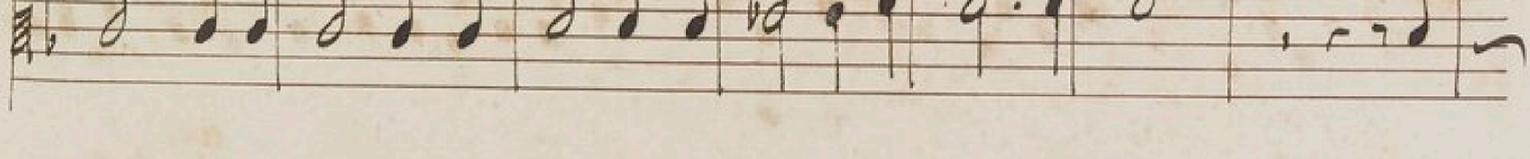
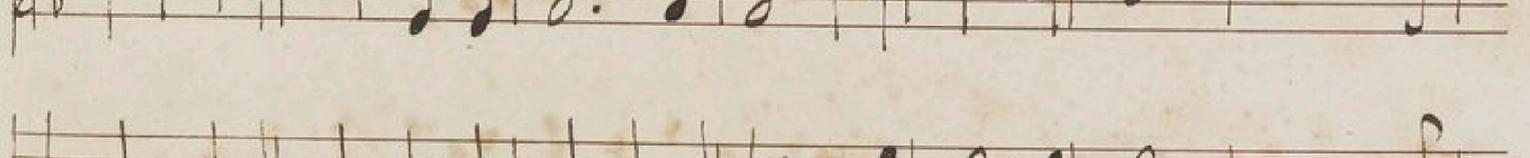
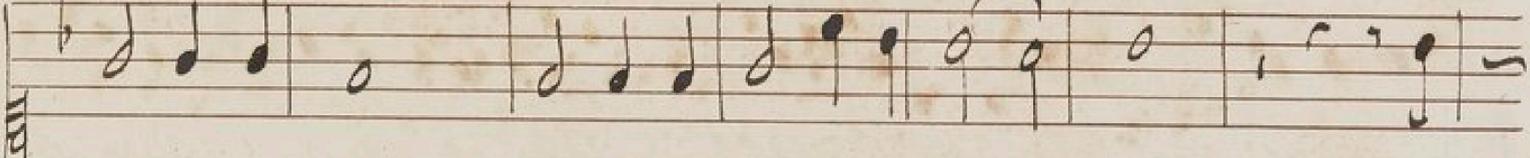
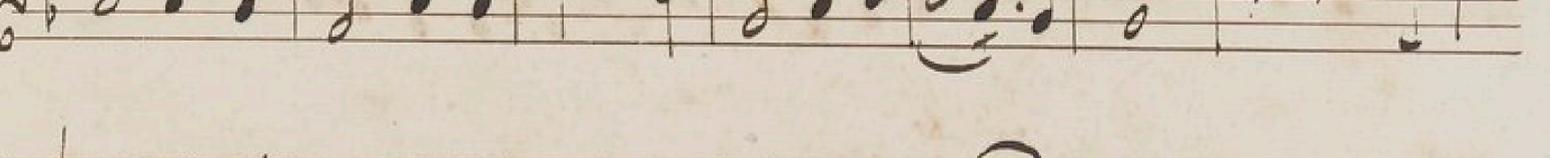
- voir les honneurs que le ciel fait rendre a vos charmes ne

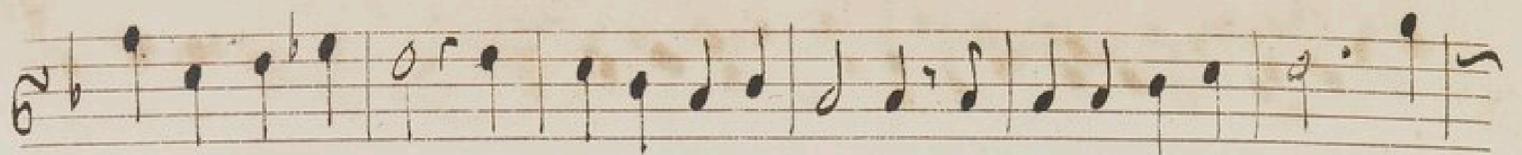


- voir les honneurs que le ciel fait rendre a vos charmes ne



- voir les honneurs que le ciel fait rendre a vos charmes ne

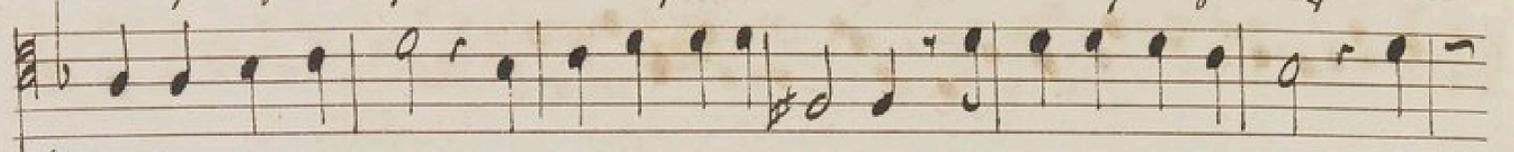




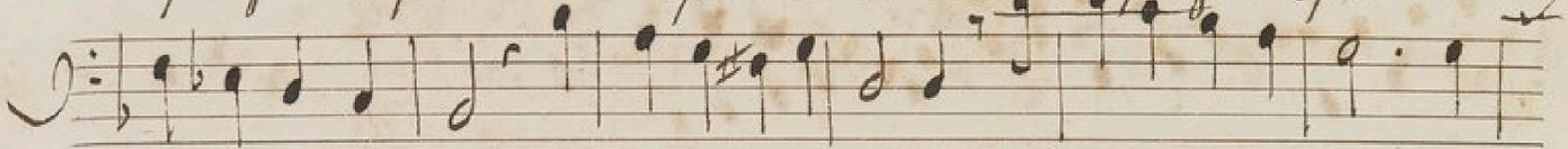
les profanez pas ne versez point de larmes ne les profanez pas ne



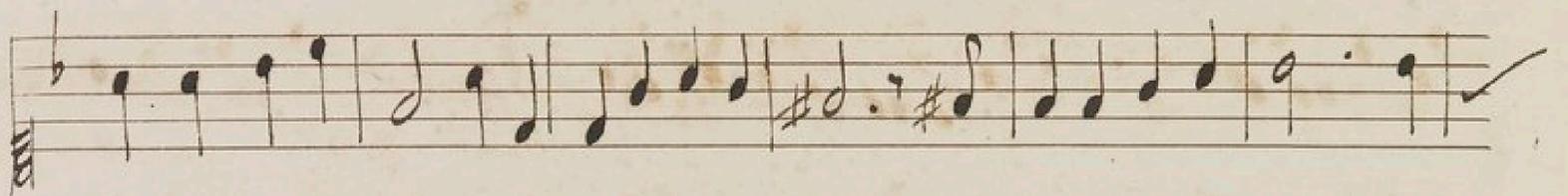
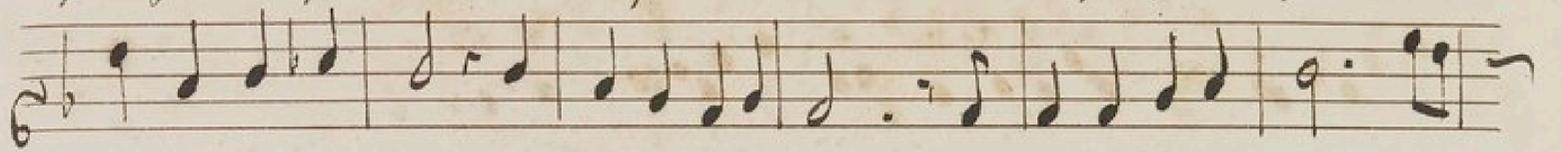
les profanez pas ne versez point de larmes ne les profanez pas ne

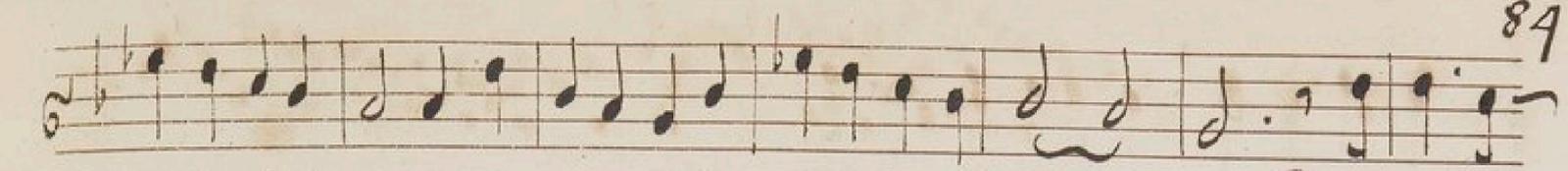


les profanez pas ne versez point de larmes ne les profanez pas ne



les profanez pas ne versez point de larmes ne les profanez pas ne

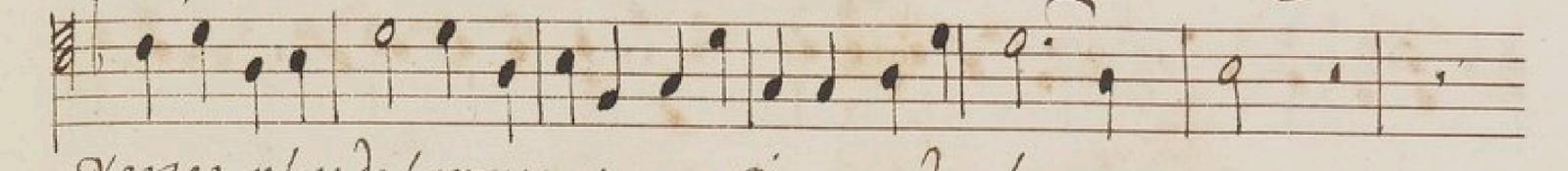




versez plus de larmes ne versez plus de larmes Regnez di



versez plus de larmes de larmes Regnez di



versez plus de larmes de larmes



versez plus de larmes de larmes.



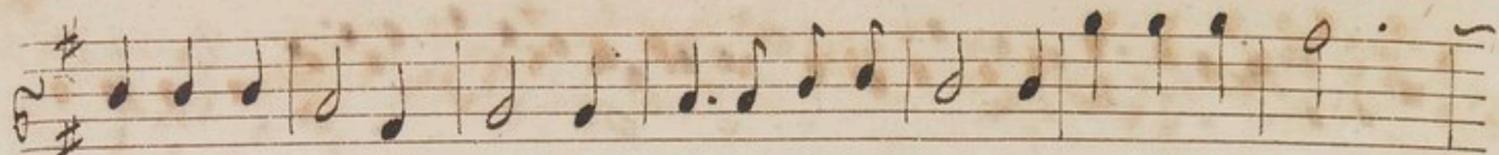


*Gavotte*

*Air*

*Le genie*

Que sous les pas d'astree icy ton semblisse Que de son nom tout reten  
 tisse faisons les repeter aux Echos dalentour Tous les coeurs luy  
 rendent les armes Et celebrer ses charmes cest celebrer le pouvoirdel'am.



Que sous les pas d'astree icy tout s'embellisse, que de son nom



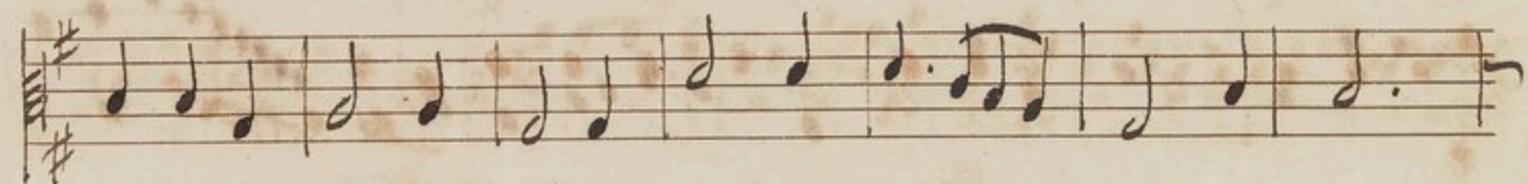
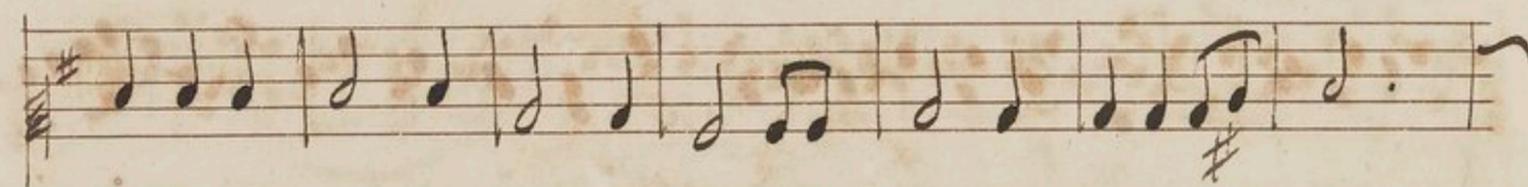
Que sous les pas d'astree icy tout s'embellisse, que de son nom



Que sous les pas d'astree icy tout s'embellisse, que de son nom



Que sous les pas d'astree icy tout s'embellisse, que de son nom



Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests. The key signature has one sharp (F#).

*tout retentisse. Que de son nom tout retentisse faisons le repe-*

Handwritten musical notation on a single staff with a treble clef, continuing the melody from the previous staff.

*tour retentisse. Que de son nom tout retentisse faisons le repe-*

Handwritten musical notation on a single staff with a treble clef, continuing the melody.

*tour retentisse. Que de son nom tout retentisse faisons le repe-*

Handwritten musical notation on a single staff with a treble clef, continuing the melody.

*tour retentisse. Que de son nom tout retentisse faisons le repe-*

Handwritten musical notation on a single staff with a treble clef, continuing the melody.

Handwritten musical notation on a single staff with a treble clef, continuing the melody.

Handwritten musical notation on a single staff with a treble clef, continuing the melody.

Handwritten musical notation on a single staff with a treble clef, continuing the melody.

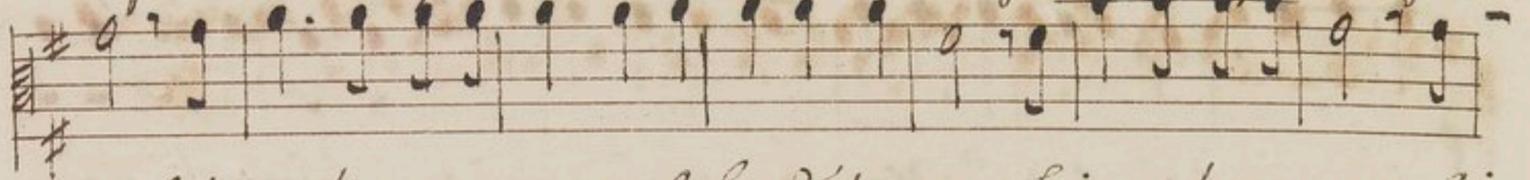
Handwritten musical notation on a single staff with a bass clef. It features a more complex melodic line with many sixteenth notes and some accidentals.

Handwritten musical notation on a single staff with a bass clef, continuing the complex melodic line.

Four empty musical staves at the bottom of the page, with no notes or clefs.



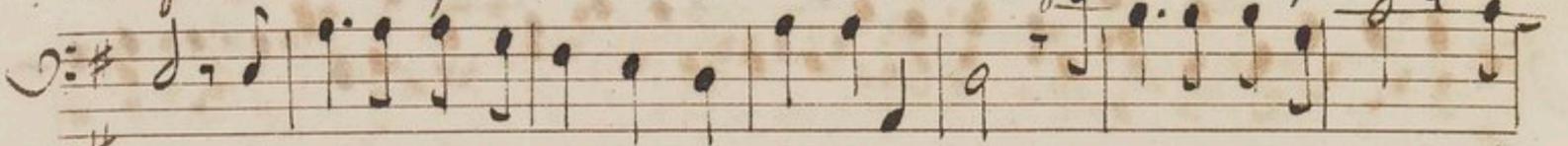
ter faisons le repeter aux Echos d'alentour faisons le repeter fai



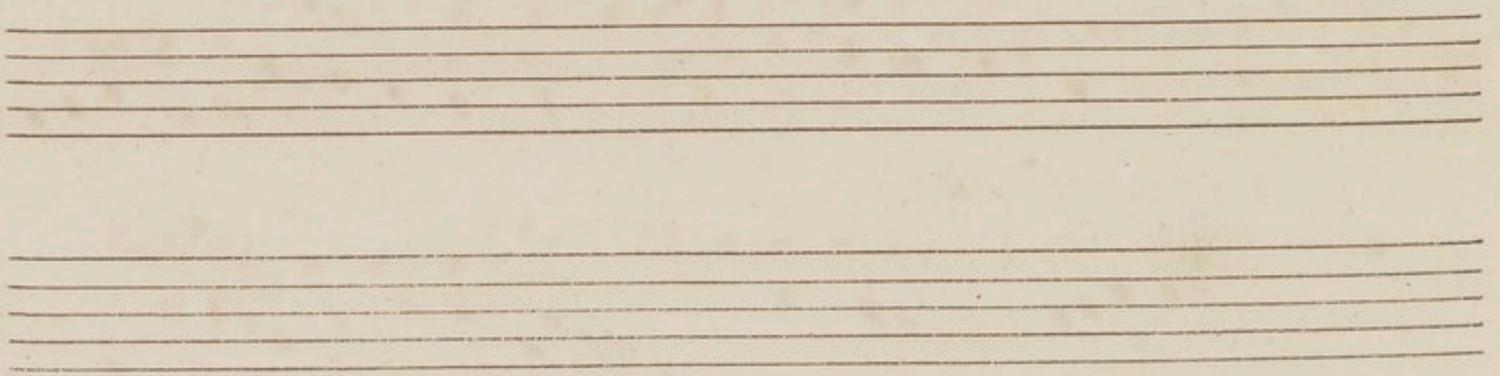
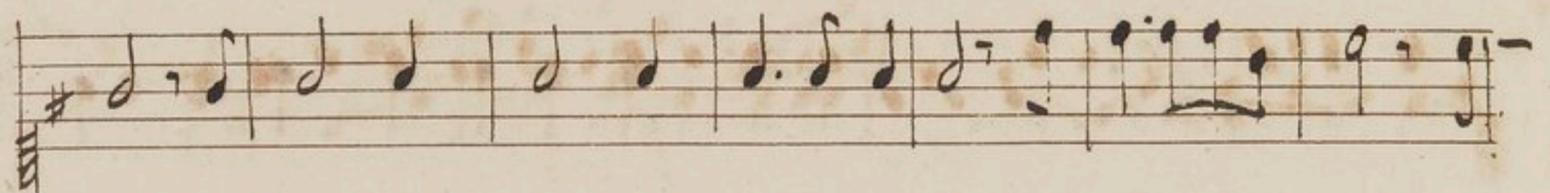
ter faisons le repeter aux Echos d'alentour faisons le repeter fai

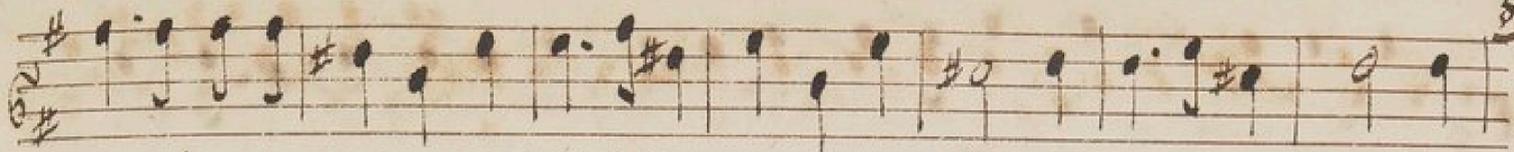


ter faisons le repeter aux Echos d'alentour faisons le repeter fai



ter faisons le repeter aux Echos d'alentour faisons le repeter fai





Sous le repeter aux Echos d'alentour Tous les coeurs luy rendent les armes



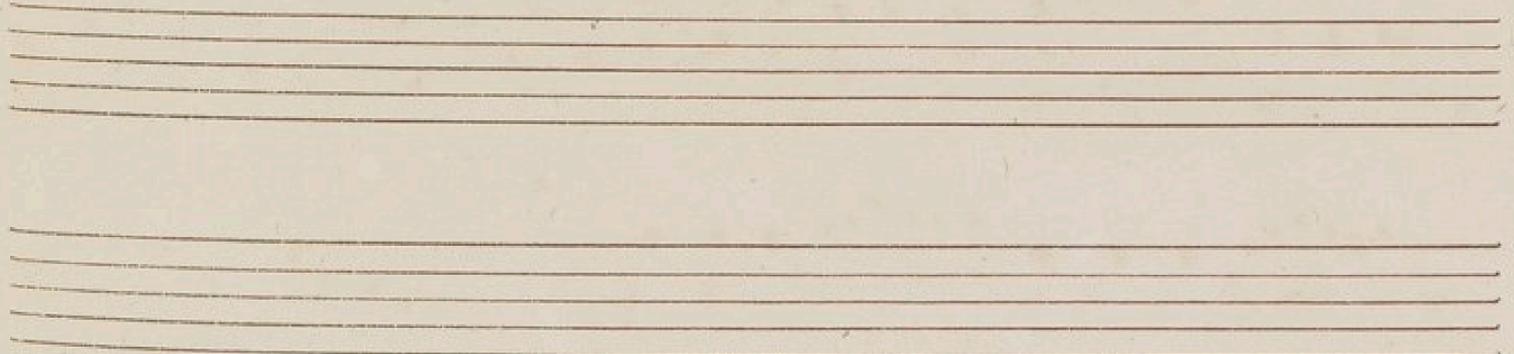
Sous le repeter aux Echos d'alentour Tous les coeurs luy rendent les armes.



Sous le repeter aux Echos d'alentour Tous les coeurs luy rendent les armes

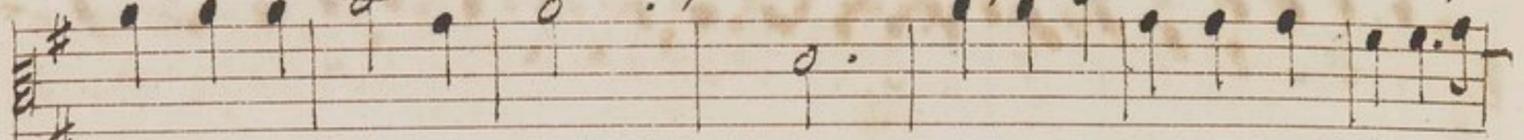


Sous le repeter aux Echos d'alentour Tous les coeurs luy rendent les armes

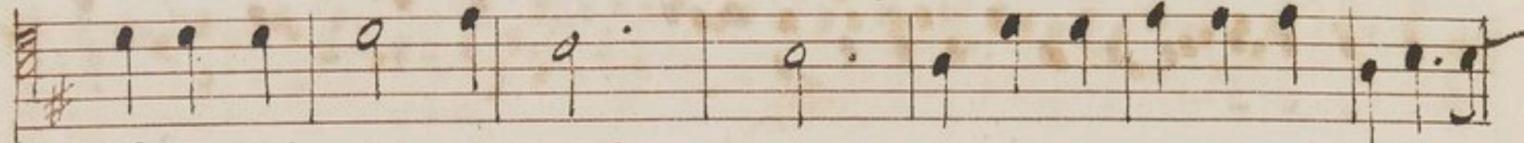




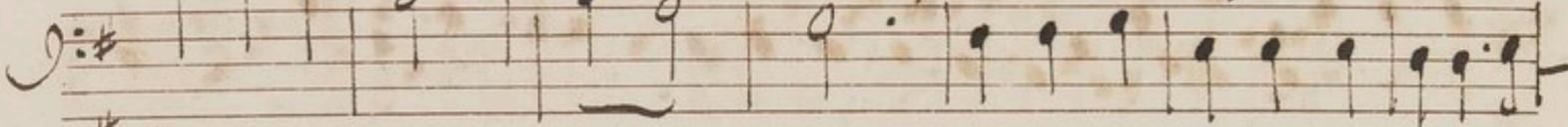
Et celebrer ses charmes cest-celebrer le-pouvoir de l'amour Cest-



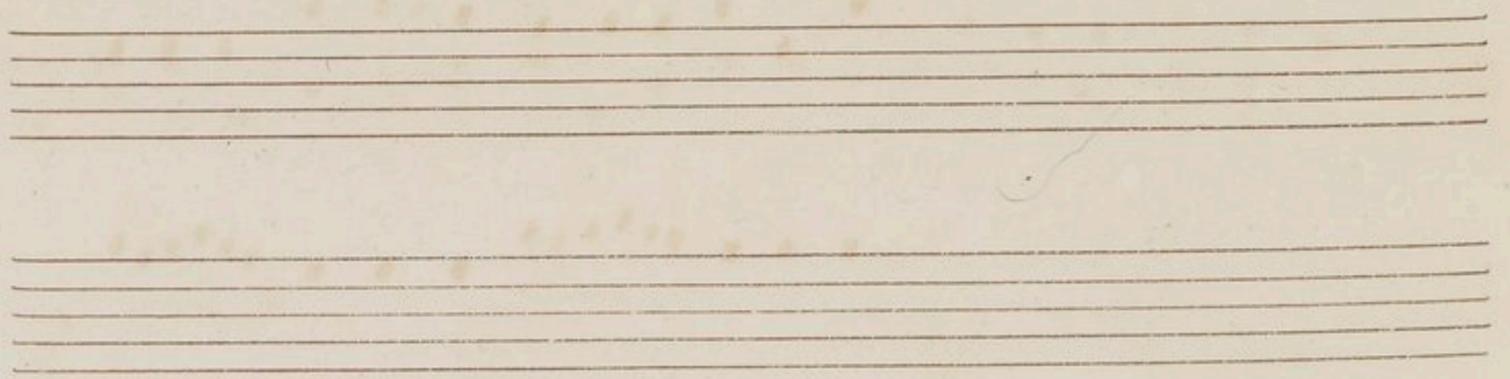
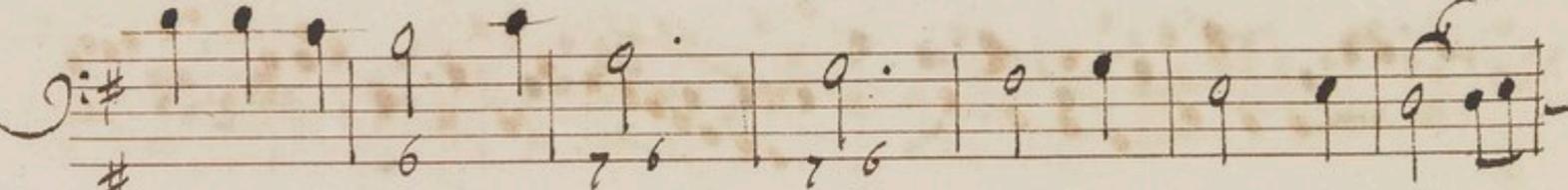
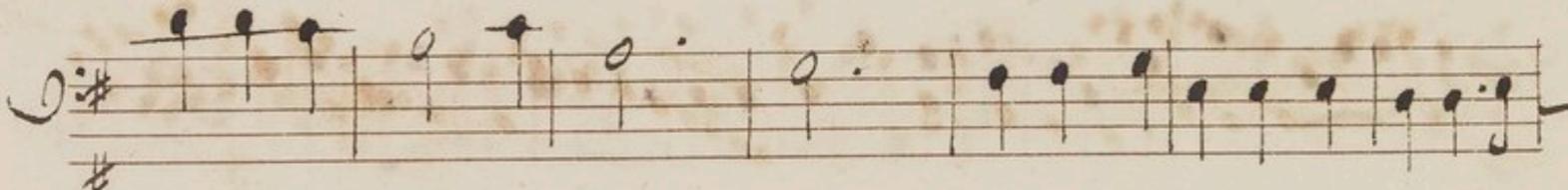
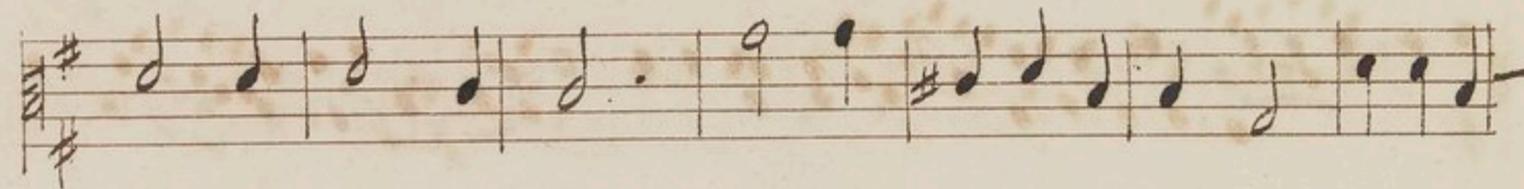
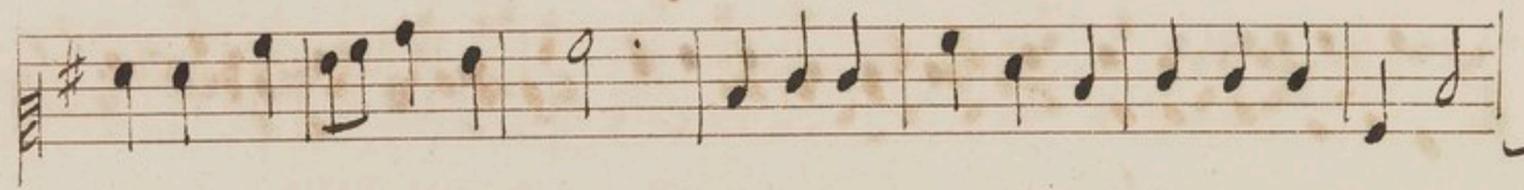
Et celebrer ses charmes Cest celebrer le-pouvoir de l'a

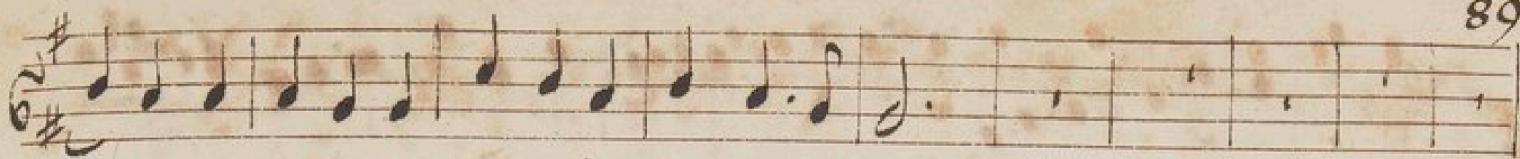


Et celebrer ses charmes Cest celebrer le-pouvoir de l'a



Et celebrer ses charmes Cest celebrer le-pouvoir de l'a





*celebrer le pouvoir le pouvoir de l'amour*



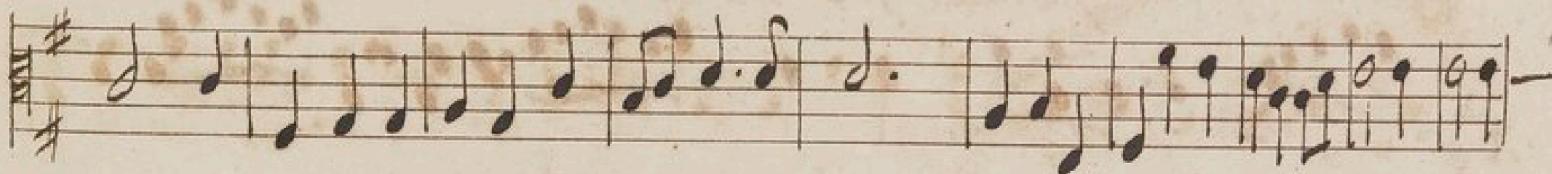
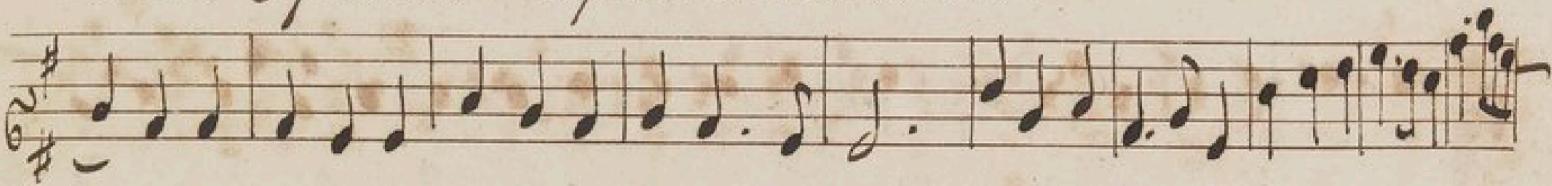
*-mour cest celebrer le pouvoir de l'amour*

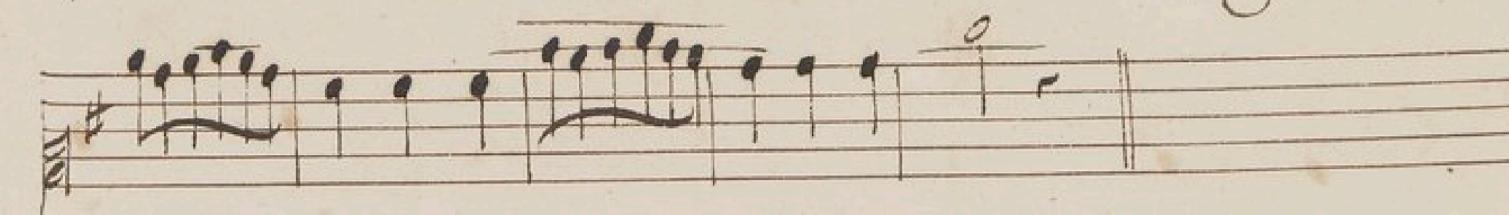


*-mour cest celebrer le pouvoir de l'amour*



*-mour cest celebrer le pouvoir de l'amour.*





scenes.

90

Retirons nous ausy quittons cette demeure. La

peur m'y saisit a toute heure. N'est tard et chacun s'en retourne au ha-

meau L'ombre croit entombant. De nos prochains coteaux rejoignons ces ber-

gers de jala nuit s'avance, dans ces lieux regne le silence, ber-

gers attendez nous Ils ne m'ecoutent pas C'est de moy seule

*astree*

ment qu'ils detournent leurs pas. L'on dit qu'un jour cette astree seroit l'hor-

reur de la contrée. Tout le monde me fait son raison Phi

lis, qui ne detesteroit mes fureurs exceptes mes

Lieux que mon berger a long temps embellis. Redemandez moy

donc l'ornement de vos Rives.

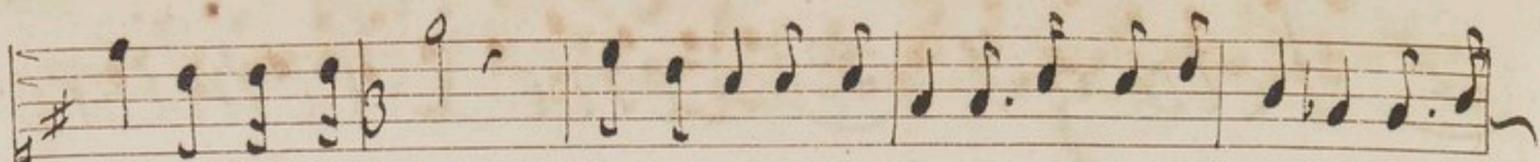
Fin du 2.<sup>e</sup> Acte

Acte 7.<sup>e</sup> Scene Premiere 92

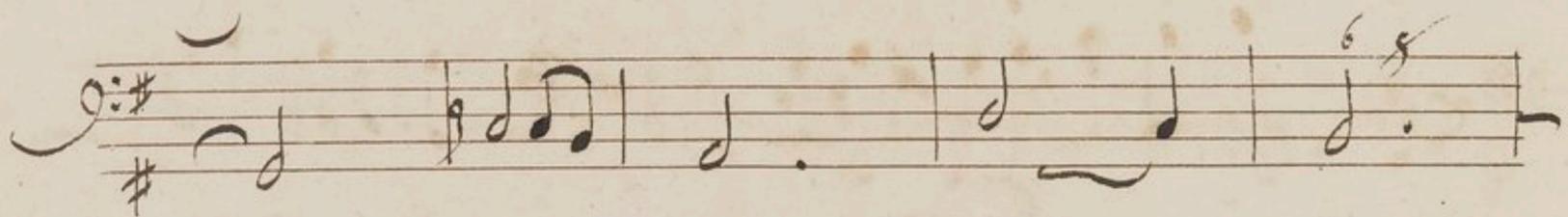
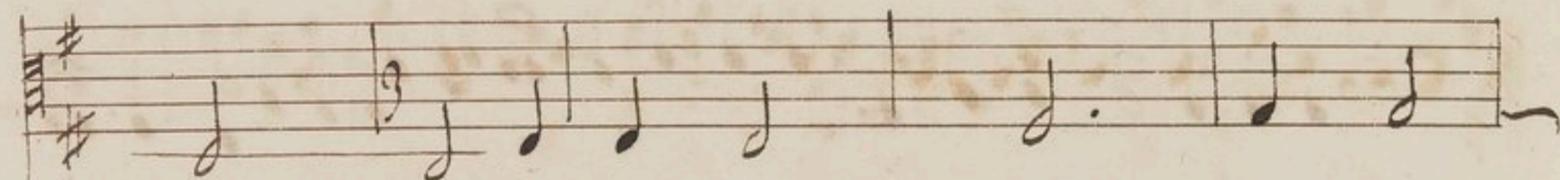
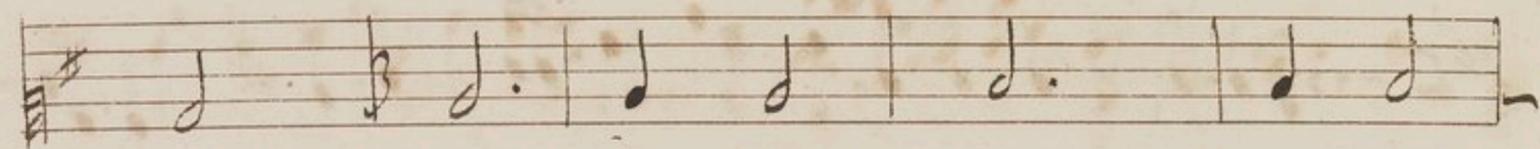
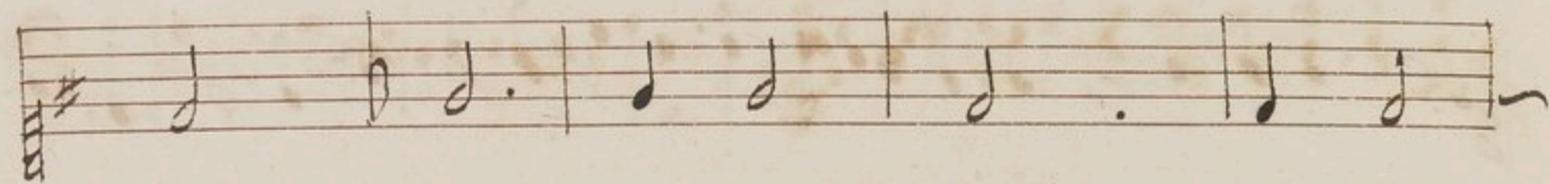
*Prelude*

*astree*

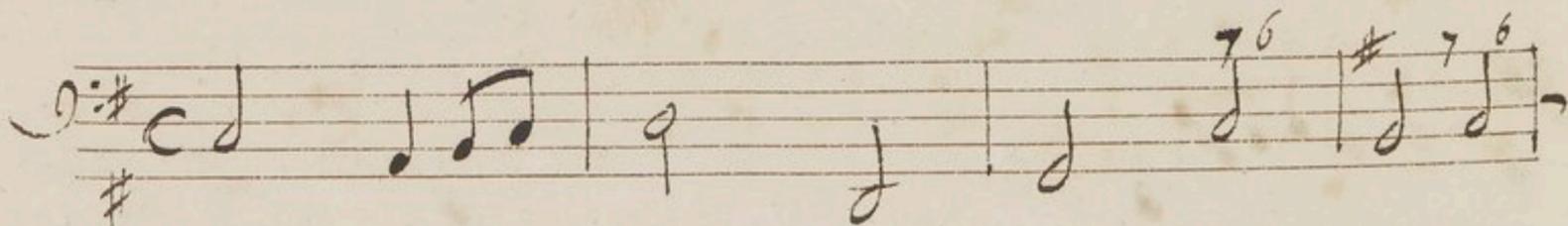
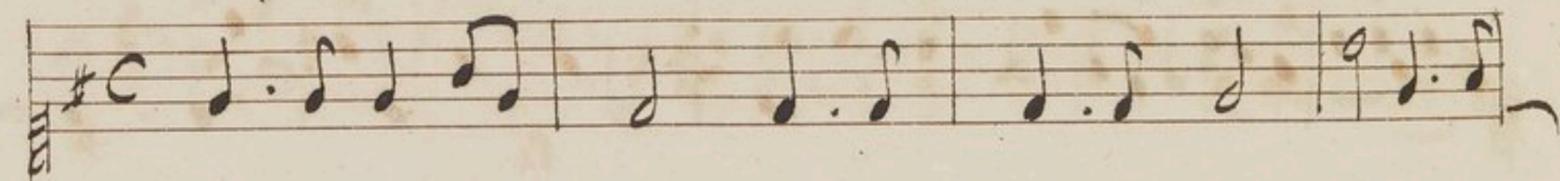
*Enfin me voila seule et j'ay trompé philis ve*

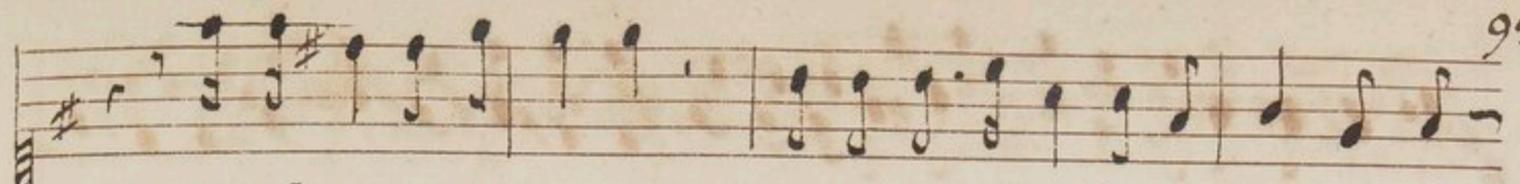


-nez monstres cruels Ce n'est pas que j'espere que ma beauté faible et le-

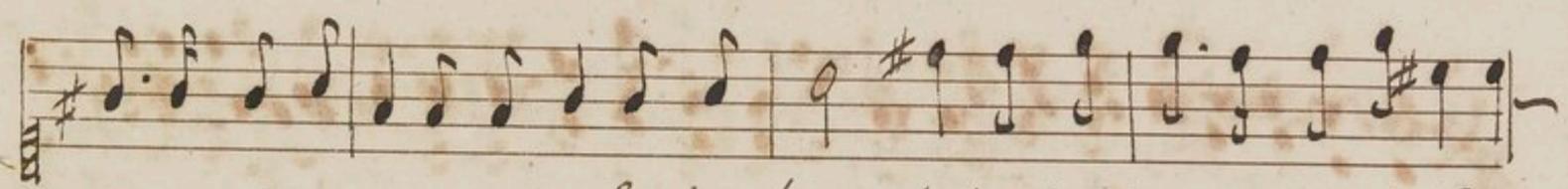
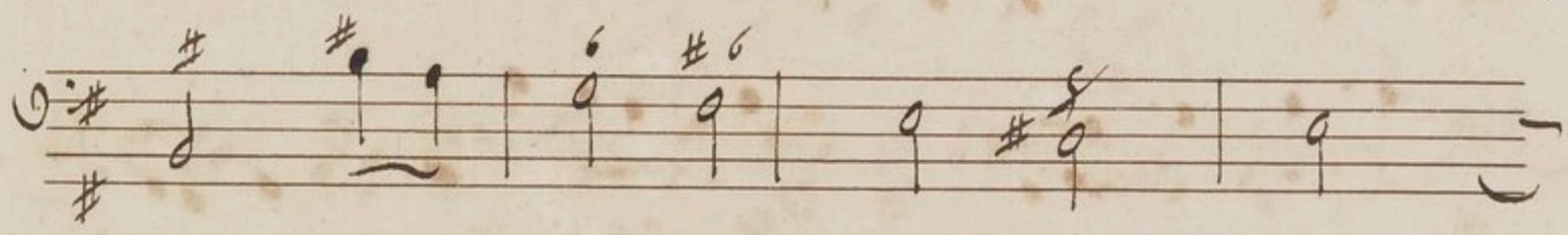
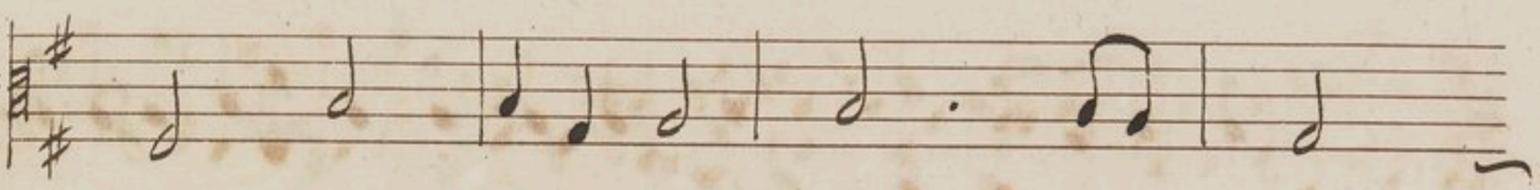
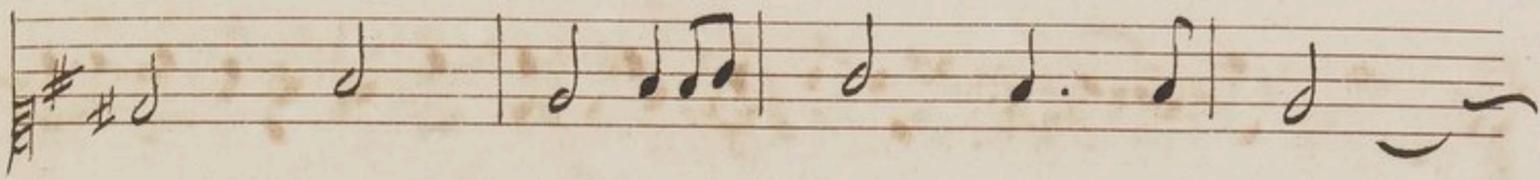


-gere, donne atteinte a des sorts par l'Enfer et ablis Je ne veux que mourir

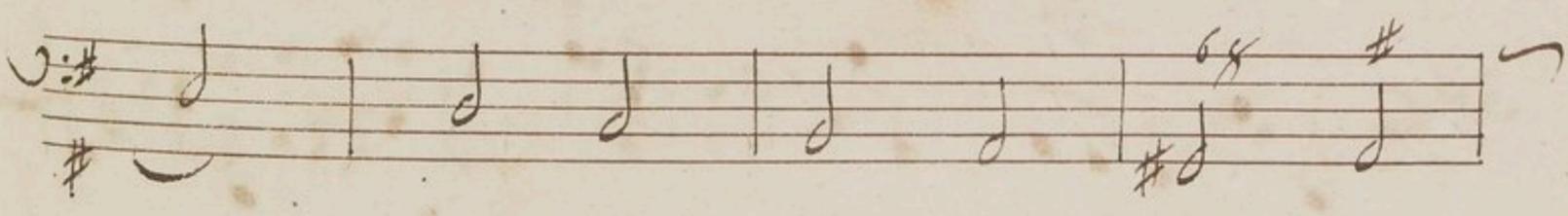
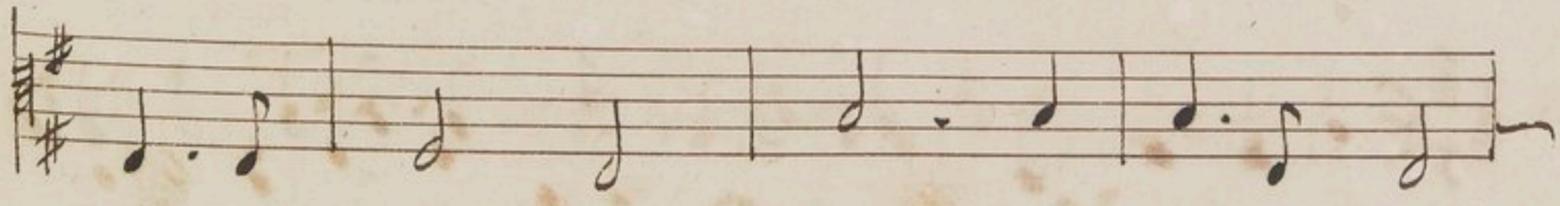
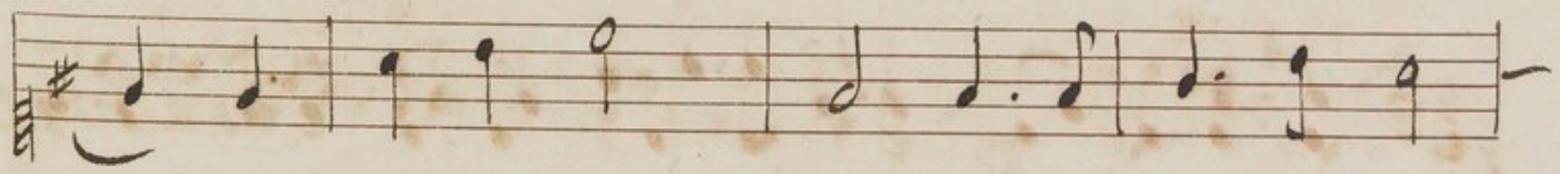
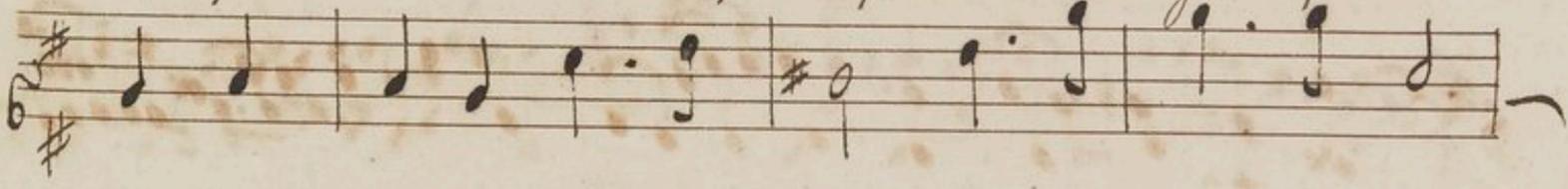




*Cel adon tu m'appelle si parmy les choses mortelles quel-*



*quvnt te peult encor attacher icy bas plains la bergere, qui t'adore*

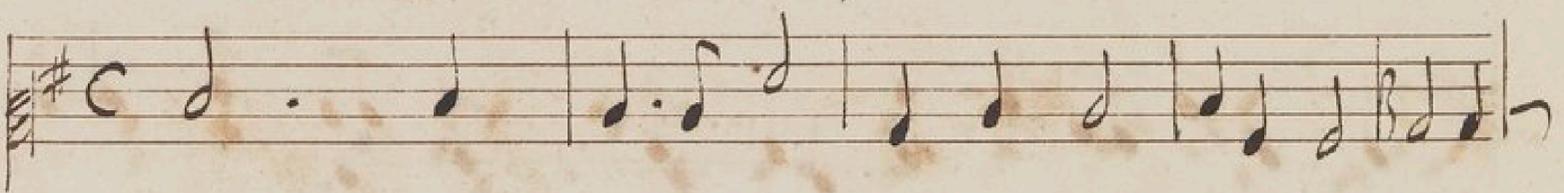




*Ce n'est plus pour moy que l'aurore reparoitra dans nos climats*

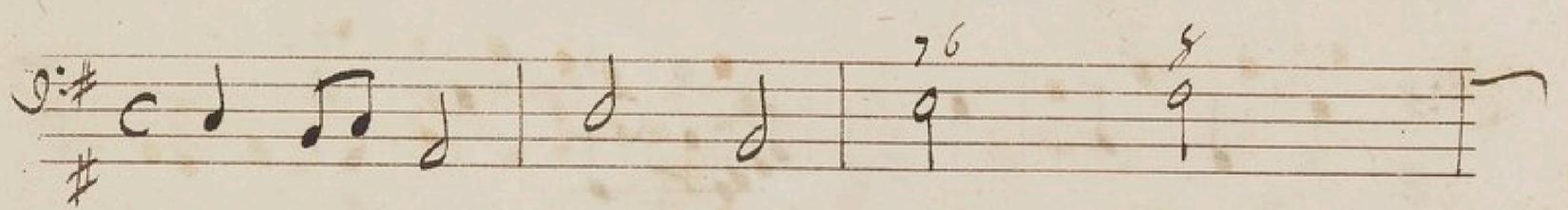
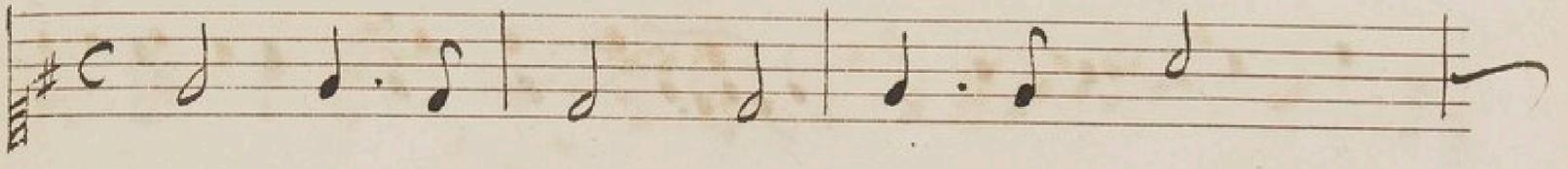
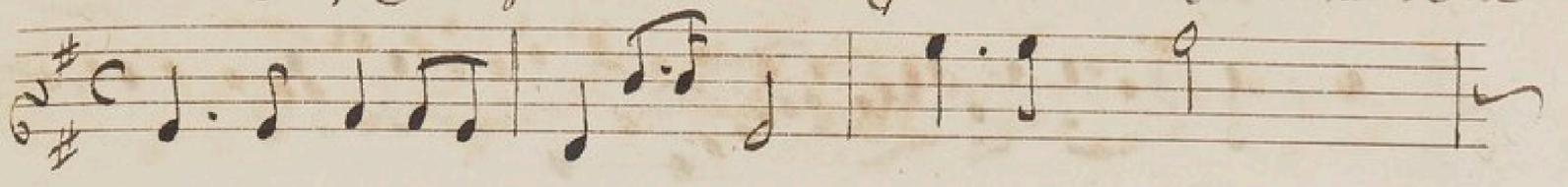


*Chere ombre jete suis adieu rivières cruelles adieu soleil a*





- dieu mes compagnes fidelles n'aymez point outachez de bannir de la



mour les soupcons les depits les injustes querelles Celuy que jere

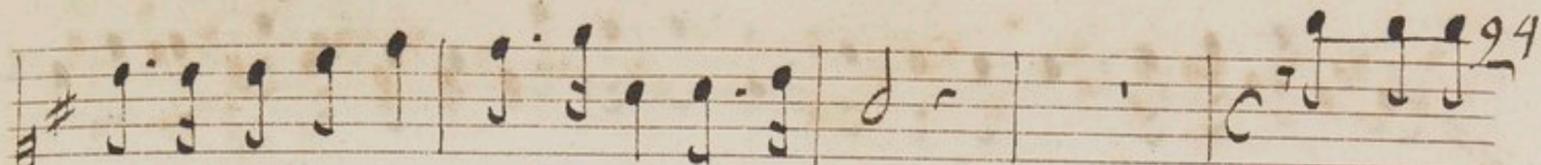


grette en a perdu le jour

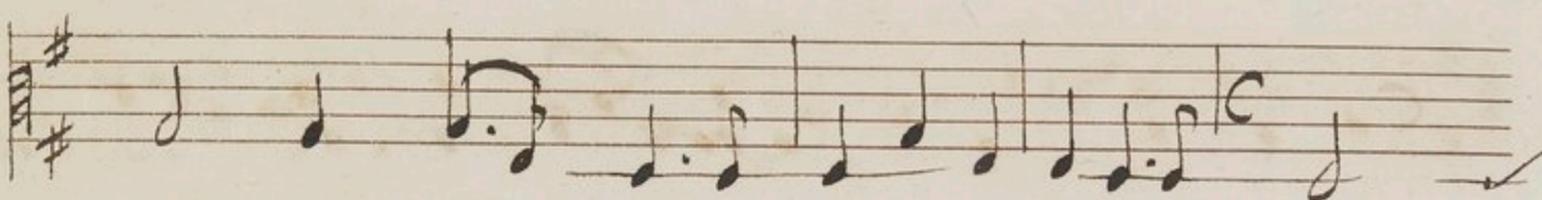
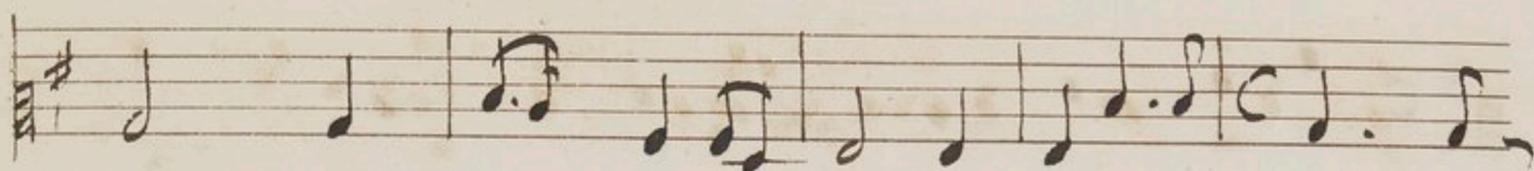
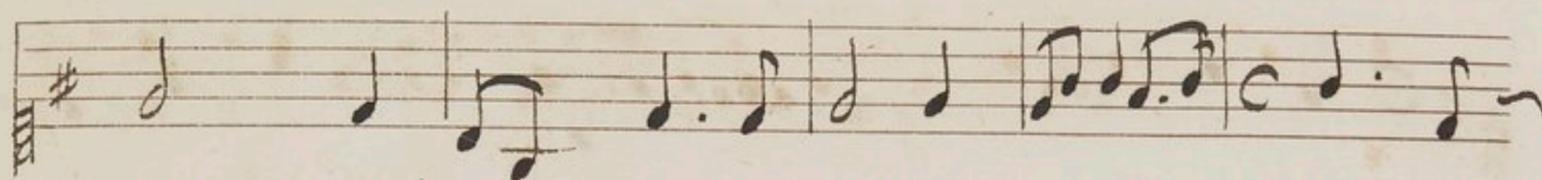
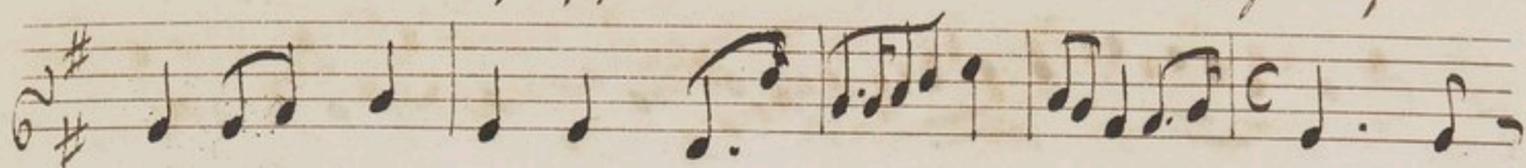
Je ne vous fuïis que pour le

suivre a ce devoir il me faut recourir si je vous ay promis de vivre Aux

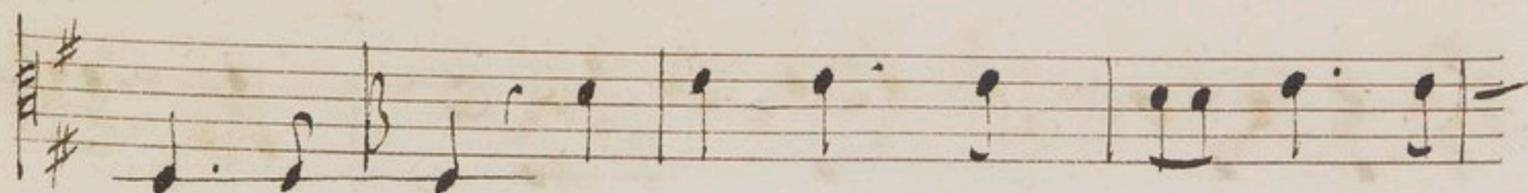
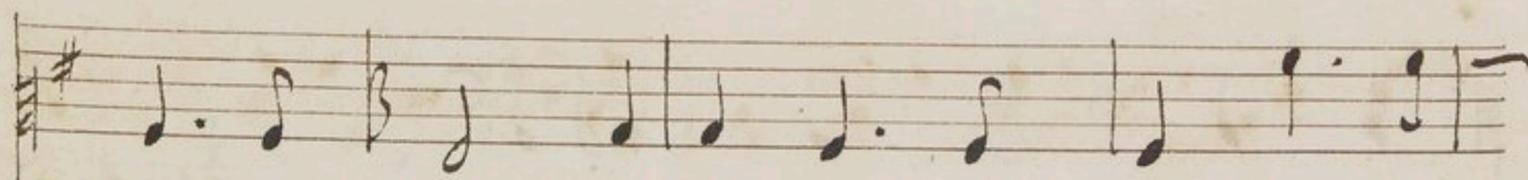
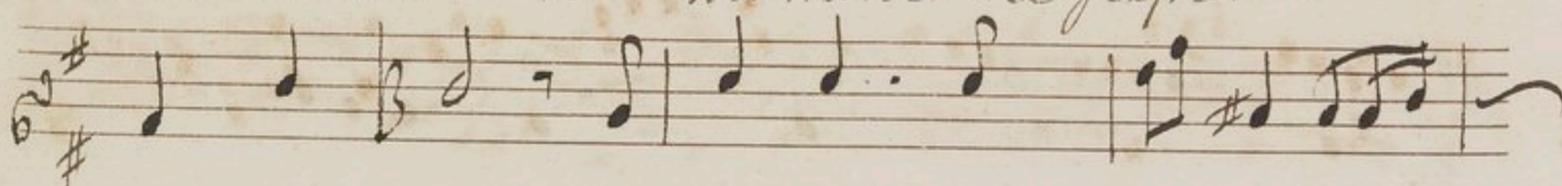
Detailed description: This is a page of handwritten musical notation on aged paper. It features ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics 'grette en a perdu le jour' are written below the first staff, and 'Je ne vous fuïis que pour le' is written below the second staff. The music consists of a vocal line and a keyboard accompaniment. The vocal line is written on a single treble clef staff, while the keyboard part is written on two staves (treble and bass clefs). The notation includes various note values, rests, and accidentals. There are some corrections or additions in the lower staves, indicated by small numbers like '76' and '9'. The paper shows signs of age, including some staining and discoloration.



manes d'un amant j'ay promis de mourir C'est trop tar-

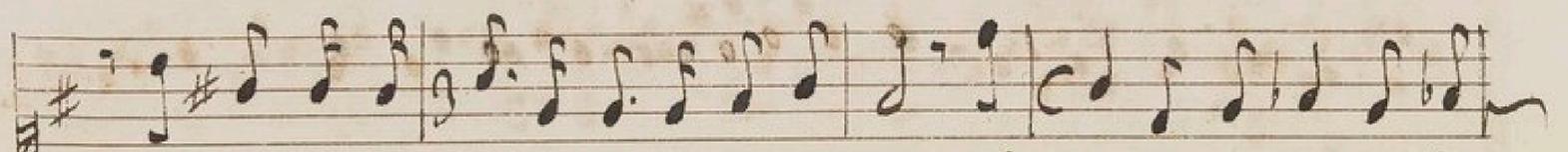
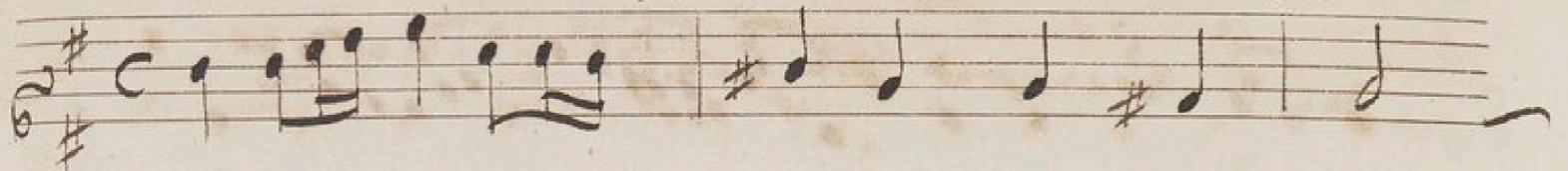


-der ombre chérie viens voir mon crime. s'expier

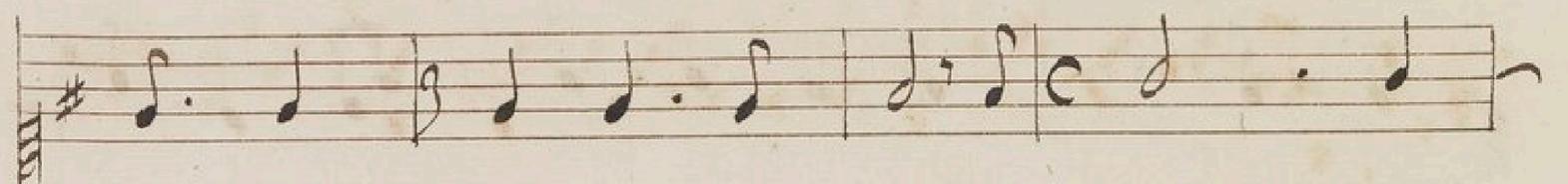
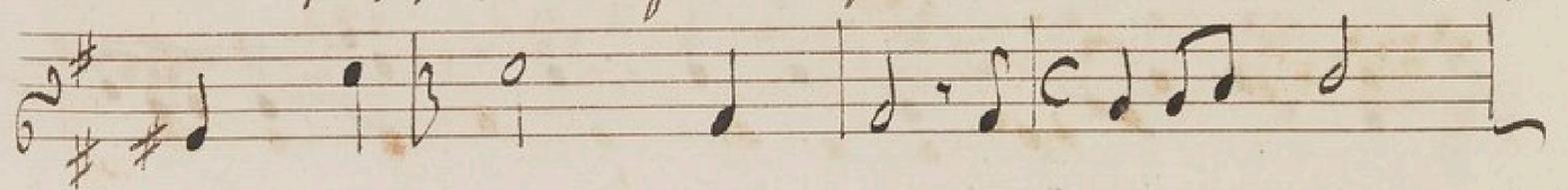




*Aide mon coeur à deffier ces animaux pleins de fureur mais*

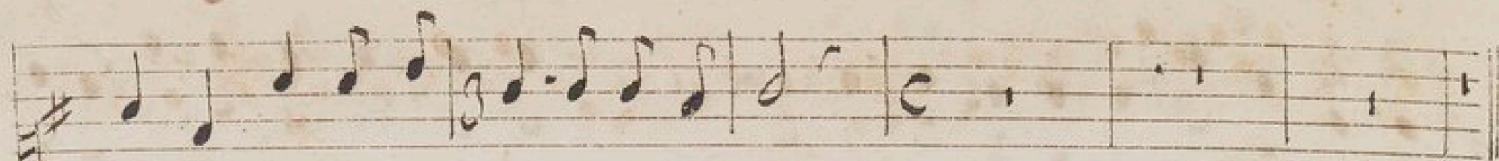


*d'ou vient que je perds l'usage de mes sens La mort sur mes yeux languif-*

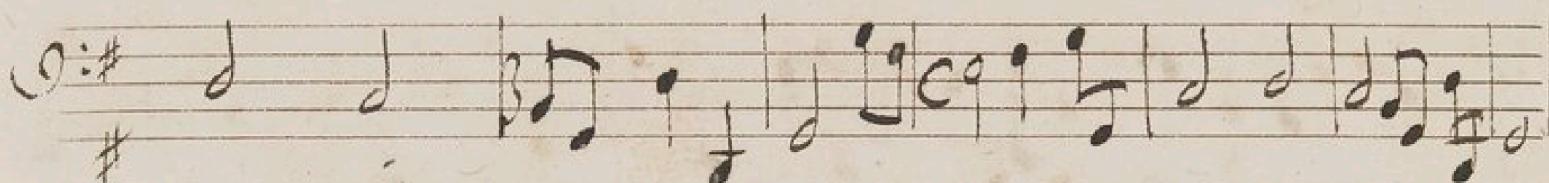
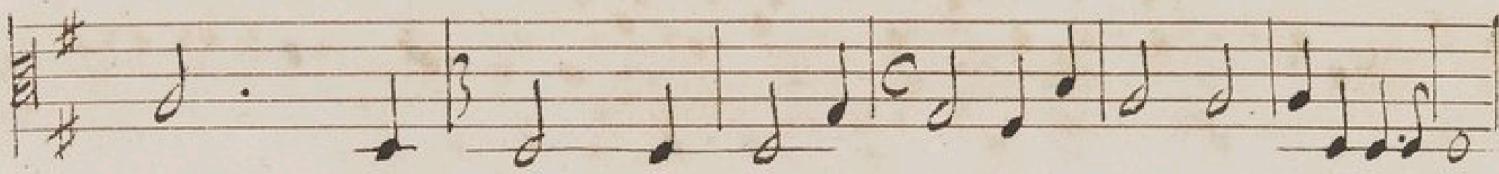
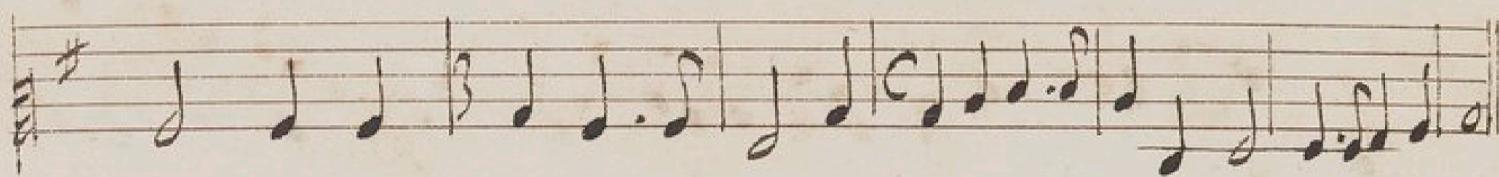
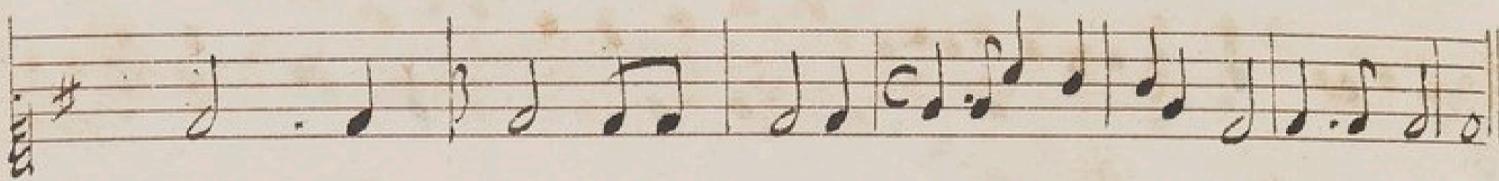
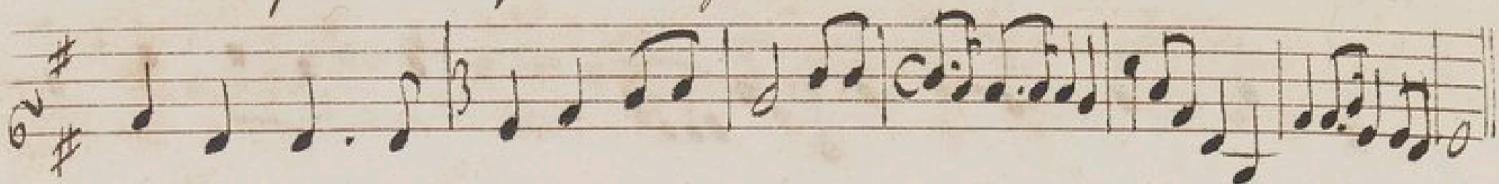


*Sans Etend un voile plein de charmes avec quelle douceur Je ter-*

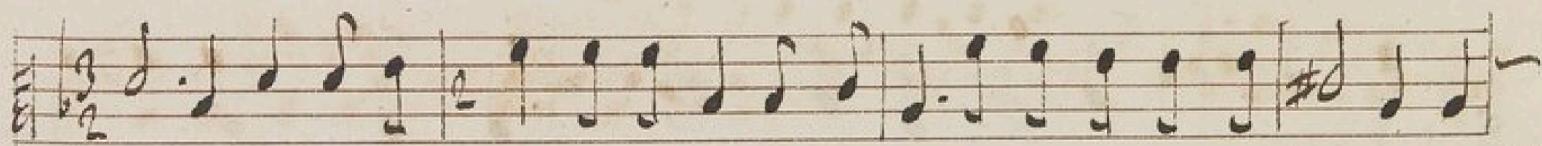
*-mine mes jours Quel plaisir de ceder a de telles al-*



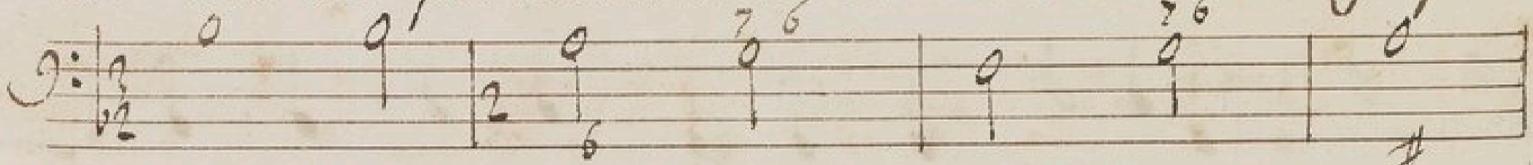
- larmes pour se rejoindre a son amour.



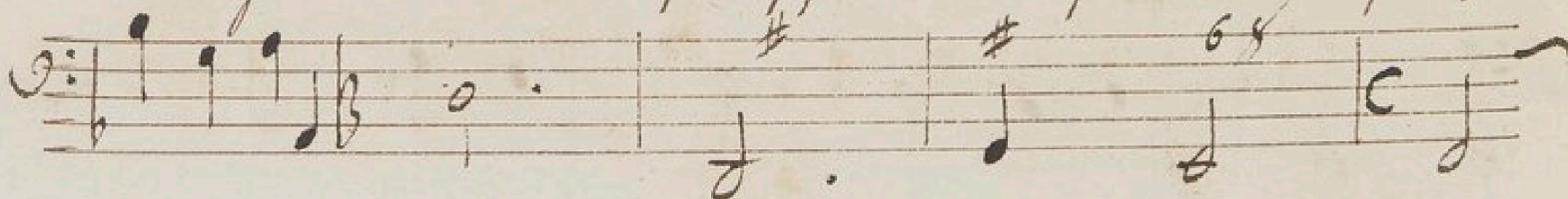
Scene 2.<sup>e</sup> Celadon  
sous ces ombrages verts je viens de voir astrée



bois dont elle parcoure les detours tenebreux meme lu cachez pas son vve



ombre sacree. O Dieux, je l'apperois aux pieds d'un monstre affreux



Des puissances d'enfer ministre malheureux par quel droit n'as-tu

vie Inhumain de vois tu seulement l'approcher. Cédard pynira tu fu

rie Tous mes efforts sont vains et je frappe en Rocher, Meris Céladon

qui me retient la main fier animal je v' reclame en vain Tou est

marbre pour moy tou est sourd a ma peine Leonide este

la cette fauquid Isimene Je meurs en fin Et plû aux

Scene 2.° Circe

Dieux que j'eusse p<sup>r</sup> temoins de ma mort ses beaux yeux. C'est i-

-cy que se doit accomplir le miracle que la s<sup>ee</sup> a pr<sup>ed</sup>it aux

*hilas*

Rines du Lignon. Raconte moy donc son oracle. Que vois je

Juste Ciel! Astrée et Celadon de ces monstres cruels ont prouvé la

*Circe*

Rage. Le sort est accompli ne nous allons pas le Ciel en ces a-

-mants achève son ouvrage. pour finir tes frayeurs Entend l'oracle *hilas*

Le plus content et la plus belle pour rendre a Vnivers cette

grace fidelle. Detruiront vn enchantement on les verru mou

-rir mais d'une mort nouvelle. Ils reuiuront en vn moment

hilas

De ces monstres horribles l'aspect n'est plus a redouter

ne. troublons point du sort les misteres terribles fortions

a nos hameaux allons tou raconter.

Prelude

The first system of the handwritten musical score consists of four staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including several sharp accidentals. The second staff is in bass clef and provides a harmonic accompaniment with similar rhythmic patterns. The third and fourth staves are also in bass clef and continue the accompaniment with a more rhythmic, dotted-note pattern. The system concludes with a fermata on the final note of the top staff.

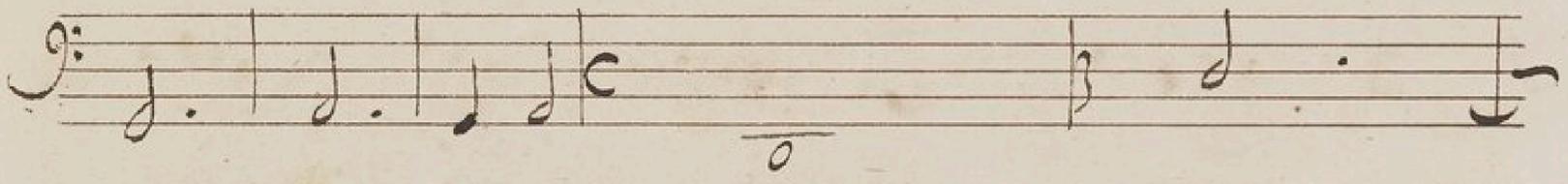
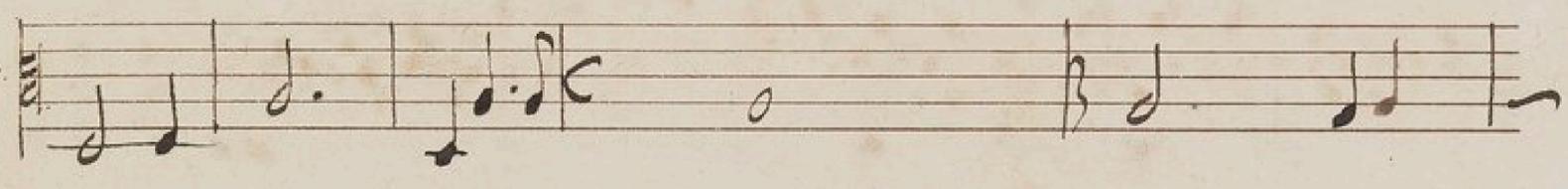
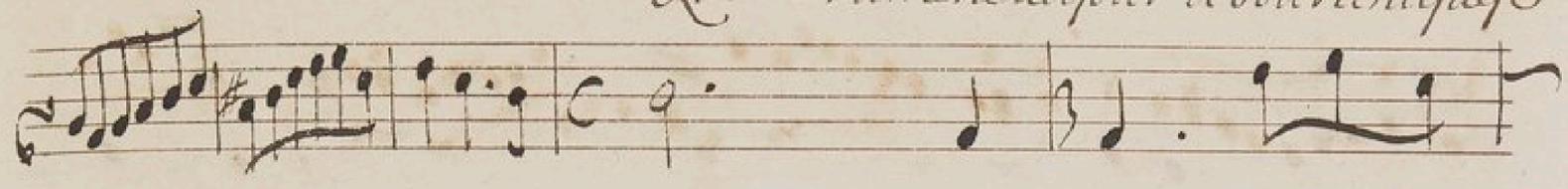
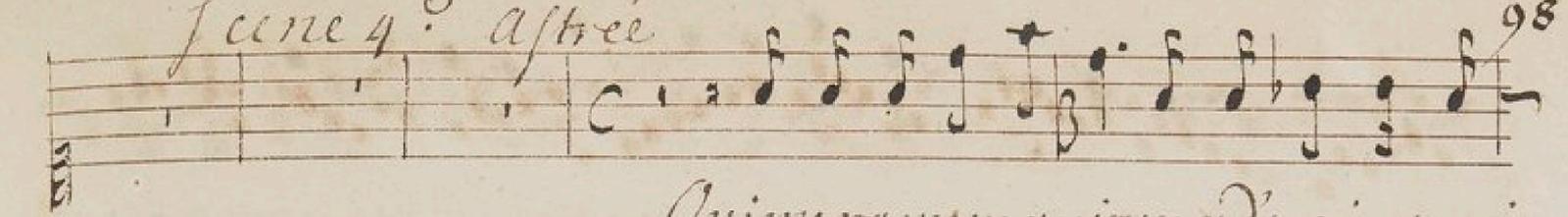
A set of five empty musical staves, consisting of five horizontal lines, positioned between the first and second systems of the score.

The second system of the handwritten musical score consists of five staves. The top staff is in treble clef and features a complex melodic line with many sixteenth notes and sharp accidentals. The second staff is in bass clef and continues the melodic line. The third and fourth staves are in bass clef and provide a rhythmic accompaniment with dotted notes. The fifth staff is in bass clef and continues the accompaniment. The system concludes with a fermata on the final note of the top staff.

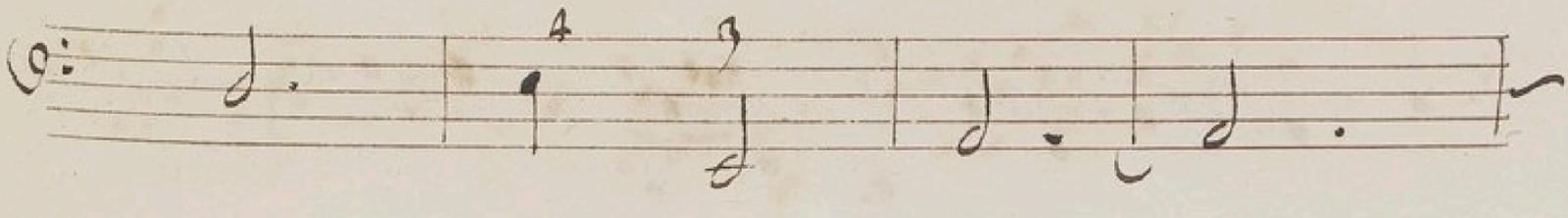
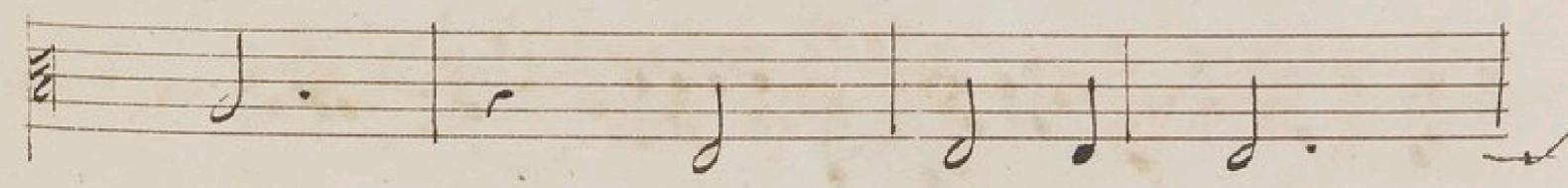
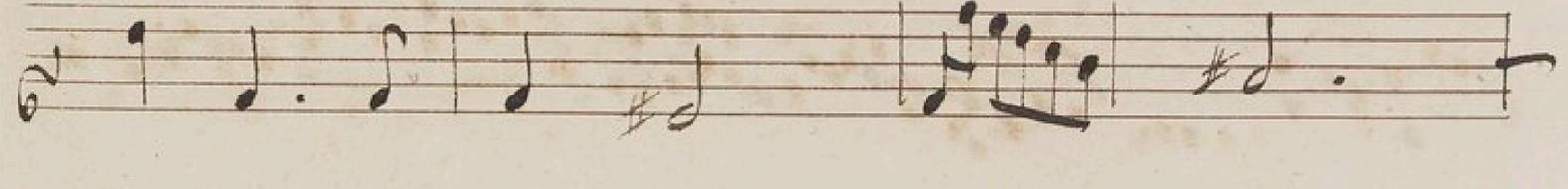
A set of five empty musical staves, consisting of five horizontal lines, positioned at the bottom of the page.

Scene 4<sup>e</sup> Astrée

Qui me ramene aujour et doit vient que je



voit l'ombre de Celadon se presenter a moy Mes yeux me trompent



ils son ombre cest luy meme quoy je reuevrois ce que

j'aime helas il a perdu le jour vain et trompeur demons Rendre

le mon amour Il ouvre enfin les yeux. Il reprend tous ses

charmes l'ay je ranimé par mes larmes. Ou

*Celadon*

*fuis je le soleil eclaire t'il les morts Quoy je renvoy les memes*

*bords ou ma diuinite. m'interdit sa presence. Cest elle meme. que je*

*Voy. Ah ne rappelez pas vne injuste. deffense mes pleurs ont laue cette*

*fence. deuez vous suivre cette loy. Quoy vous m'auex pleure ces*

*larmes pretieuses auroient elles arrose montombeau Diuinitez*

*de mon sort enuieuses auex vous vn destin si beau*

Les yeux de la divine Astrée m'ont vengé de vostre courroux

Vous ignorez les plaisirs les plus doux Descendez en vne con-

trée ou de semblables yeux puissent pleurer p: vous. N'irritez

point les dieux & craignez leur puissance. Vos transports les pourroient

nous ranimer. J'ay de vos feux assez de connoissance Vous m'aimez trop

peut on vous trop aimer Vous m'aimez trop peut on vous trop aimer

Je vous ay causé des allarmes ay je trop pu les pay

er par mes larmes Ah que nous benirons nos fers si l'a

mour mesure. ses charmes sur les tourments qu'on a soufferts

O doux souuenir de nos peines onoeuds parquillam. recom

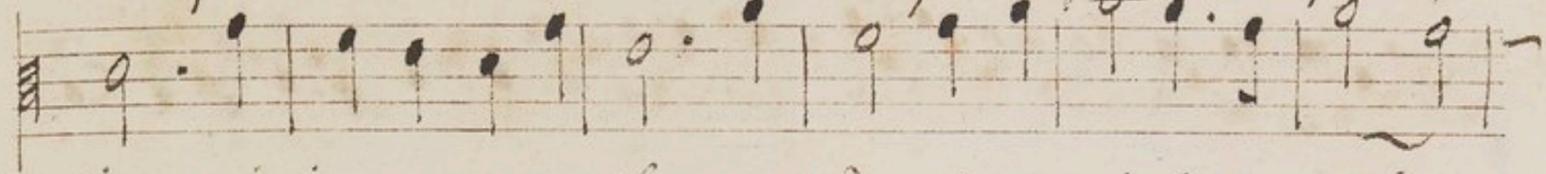
O doux souuenir de nos peines onoeudz parquill'am. recom

mence a former L'espoir le plus cher de nos charmes redoubles les plai

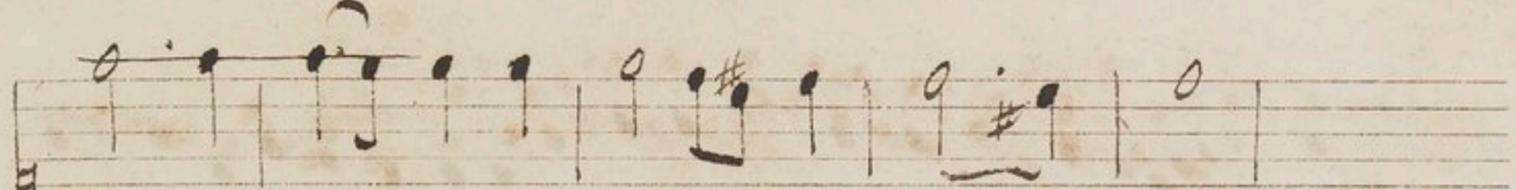
mence a former l'espoir le plus cher de nos charmes redoubles les plai



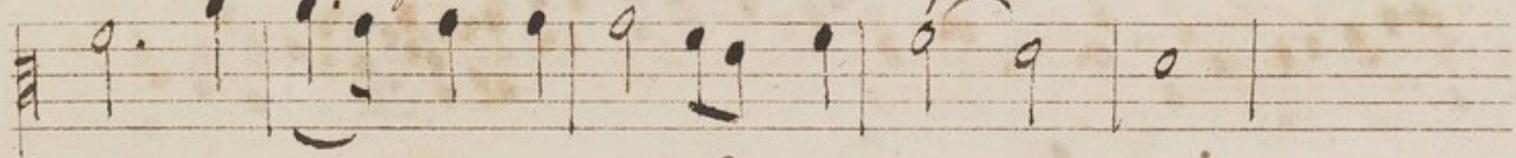
*Sis qui viennent n'charmer o doux souvenir de nos pei*



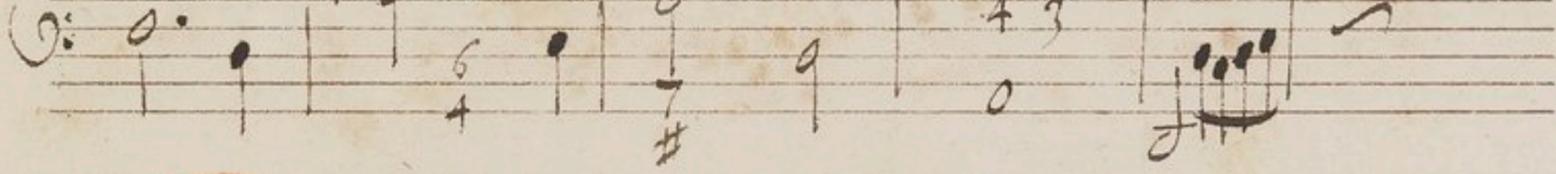
*Sis qui viennent nous charmer o doux souvenir de nos pei*



*nes o doux souvenir de nos peines*



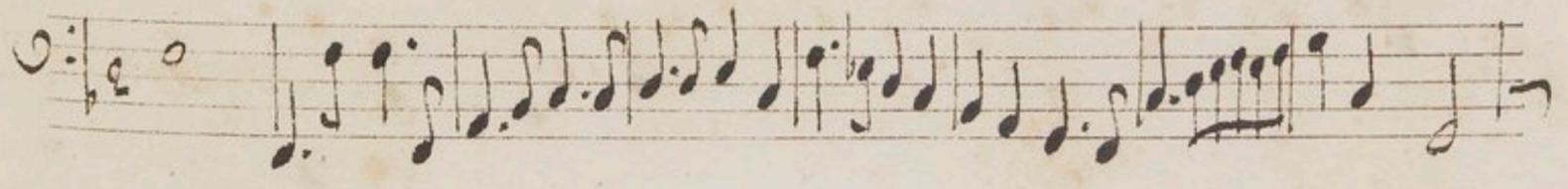
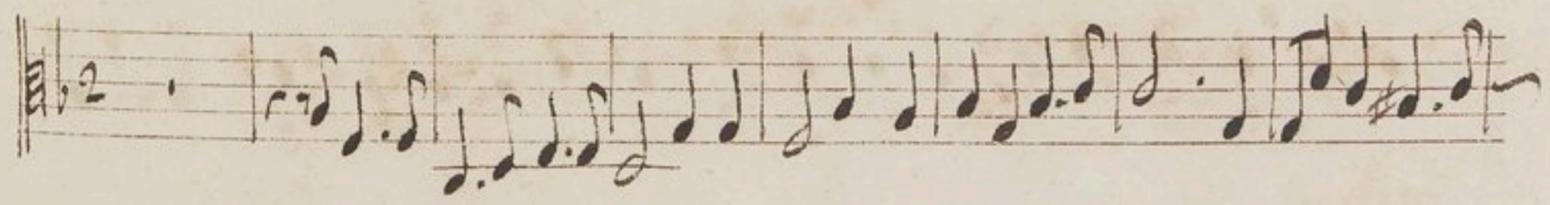
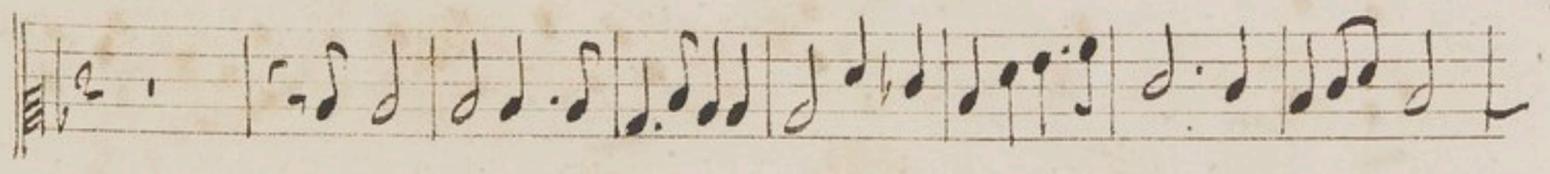
*nes o doux souvenir de nos peines .*



*scène Cinquieme*



*Prelude*



Five staves of handwritten musical notation in a single system. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The clefs used are treble and bass clefs.

*Celador*

La Nymphé vien a nous princeste nostre sort v<sup>s</sup> doit s<sup>e</sup> excuser ces —

Musical notation for Celador, including a vocal line and a bass line.

*Galatée*

marques de transports, J'ay de ja tou appris d'Ismene tendres amants vos —

Voeux sont exaucez Venez voir en cette eau la fin de vostre peine

Musical notation for Galatée, including a vocal line and a bass line.

*Amen*

*nous la voyons dans nos coeurs c'est assez Rien ne peut plus troubler vne si*

*nous la voyons dans nos coeurs c'est assez*

*douce chaine acheuons de remplir les ordres du destin*

*Tout obeit a mon pouuoir diuin Rien ne peut plus troubler vne si*

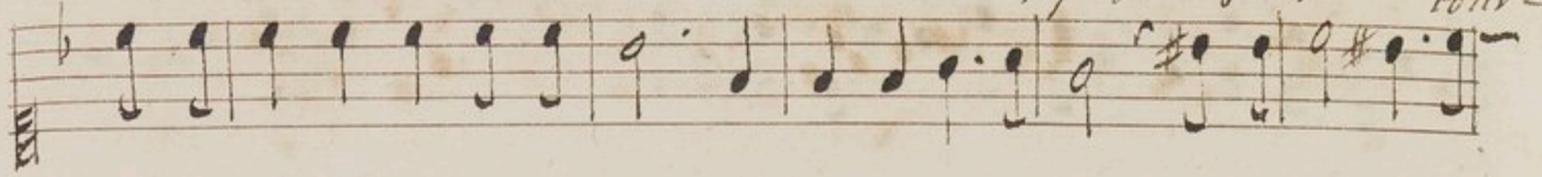
*douce chaine vnissons ces tendres amants Ils n'ont que trop*

*folt*

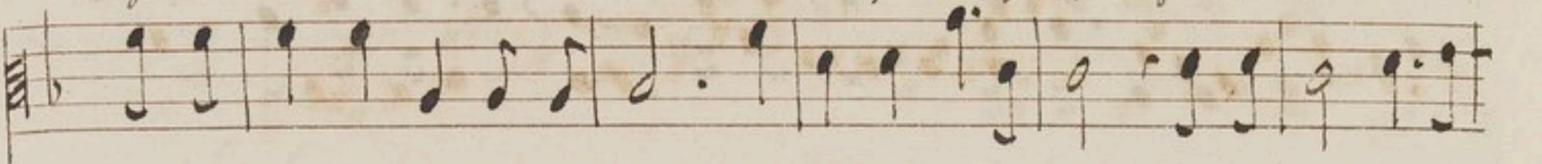
*fort vnissons leurs tourments*



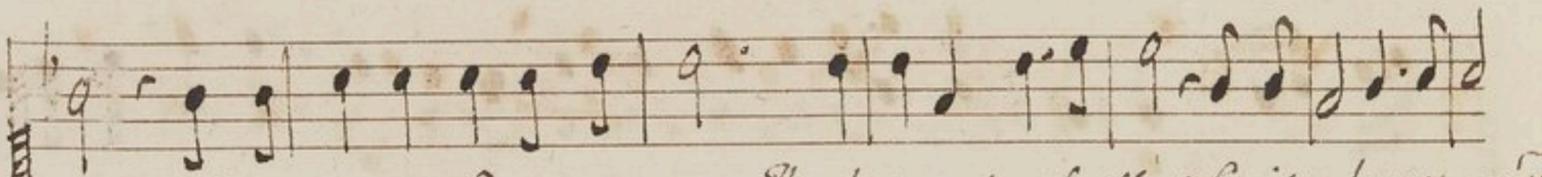
*Vnissons ces tendres amants ils n'ont que trop souffert finissons leurs*



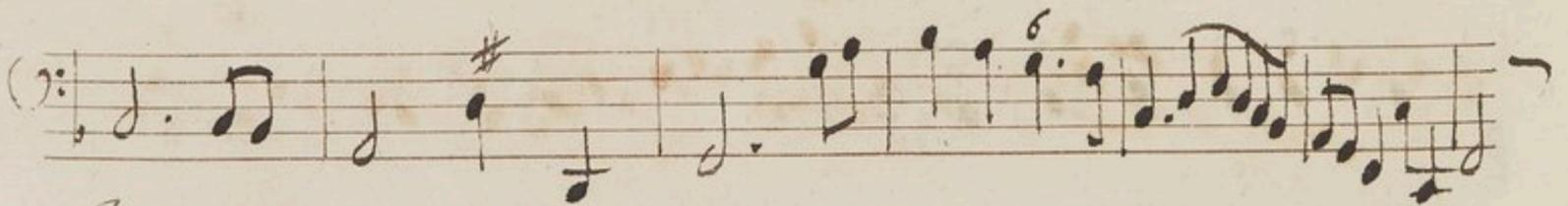
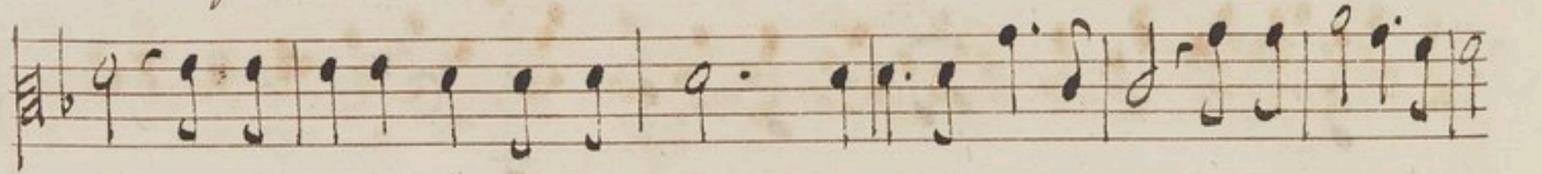
*vnissez ces tendres amants Ils n'ont que trop souffert finissez leuvs tour-*



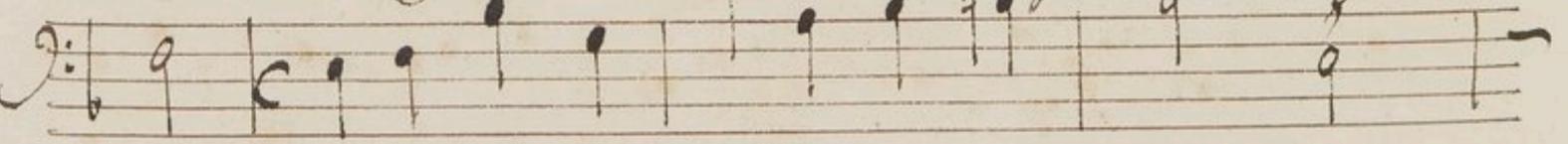
*ments vnissons ces tendres amants Ils n'ont que trop souffert finissons leurs*

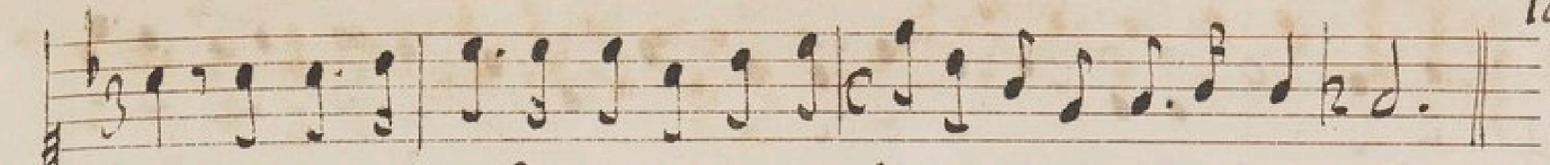


*ments vnissez ces tendres amants Ils n'ont que trop souffert finissez leuvs tour-*

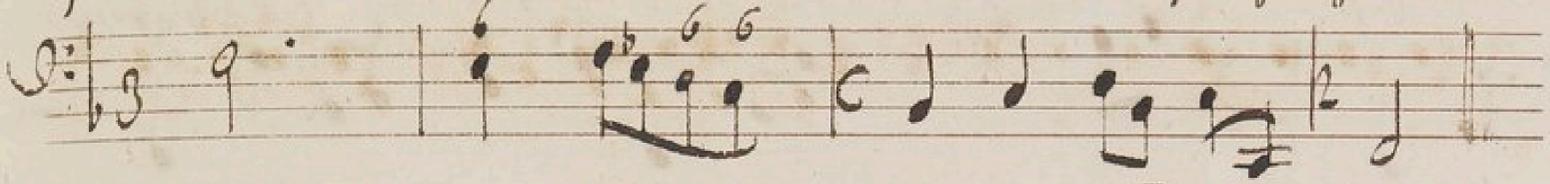


*Du haut de leur gloire eternelle les dieux ont daigné voir ces amts en ce-*

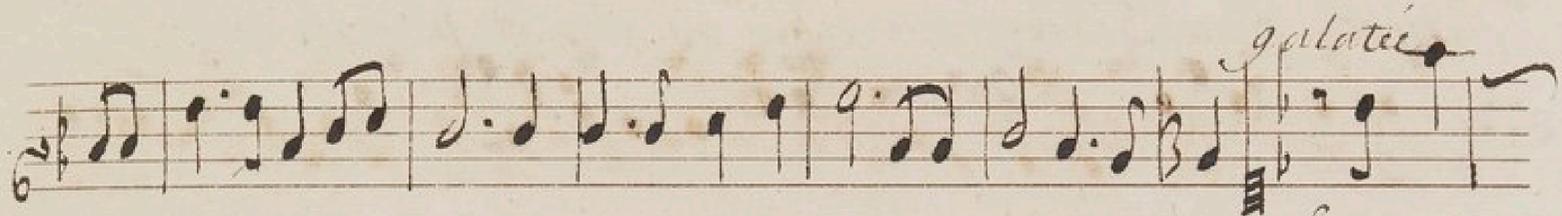




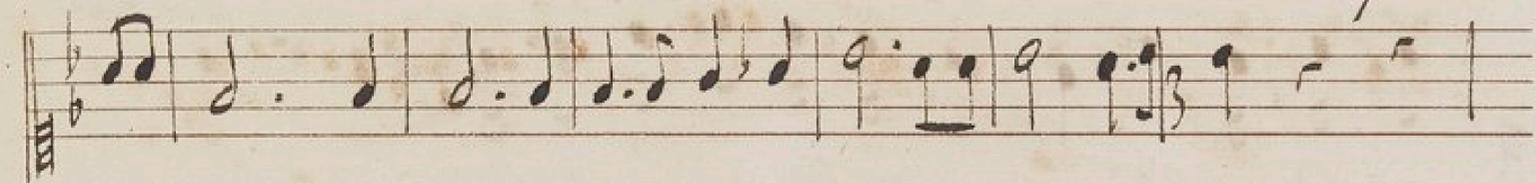
jour et veulent rendre leur amour heureux autant qu'il fut fidelle



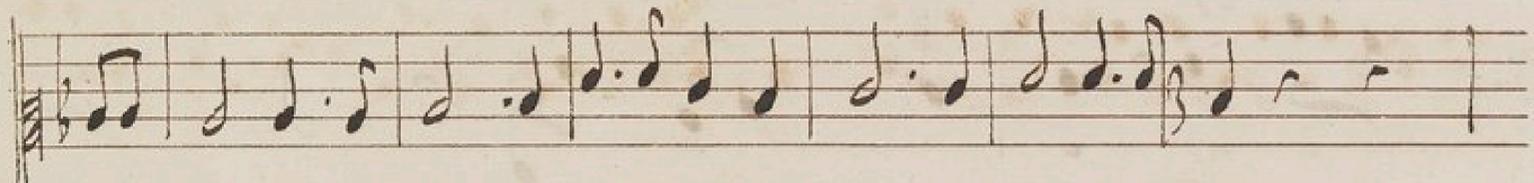
On reprend vnissons



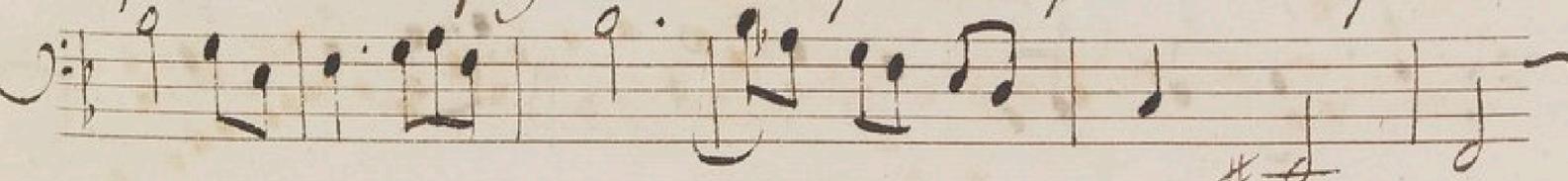
galatie



Le prin



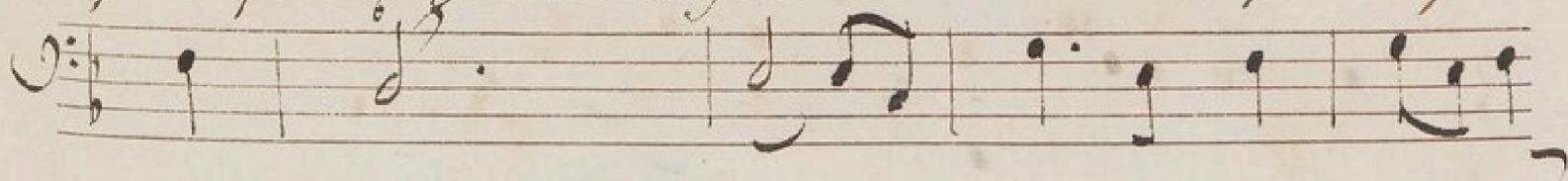
temps avec toutes ses graces ne nous paroitroit pas entouré de plaisirs



#



si L'hyuer environné de glaces n'auoit interrompu le rogne



*Ismene*

des zephirs Plus an a de tourments soufferts plus douce est la fin du

-tyre plus Boréez a trouble' les airs et plus le re-

-tour de zephire cause de joye a l'univers Que

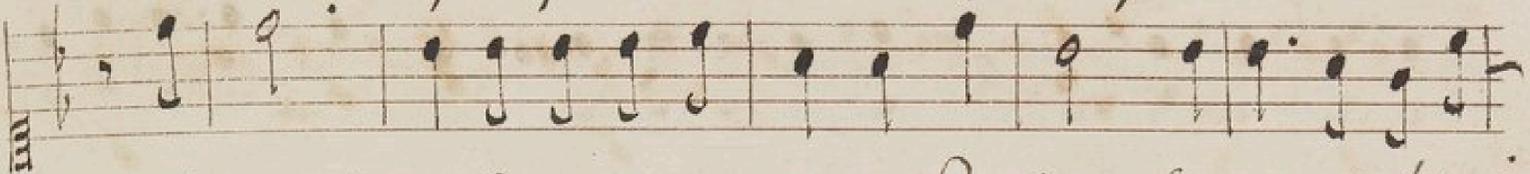
touce que ma Cour a de magnificence, accompagne aujour-

dhuy l'hymen et ses amants Invenitez tous des divertisse-

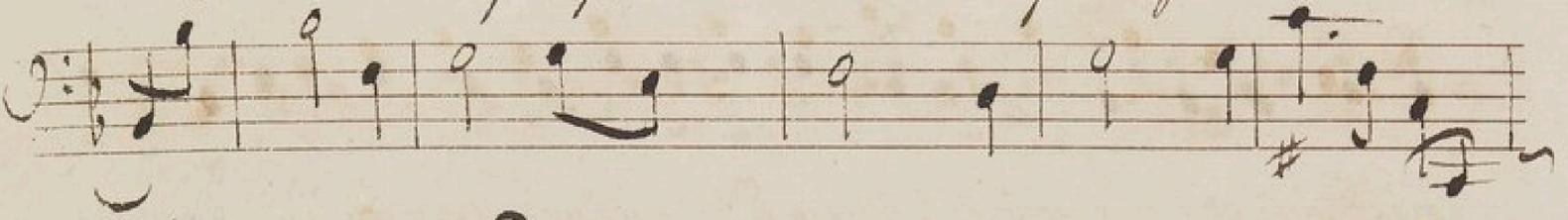
-ments dignes de ma presence



Amants vostre perseuerance du sort surmonte les ri



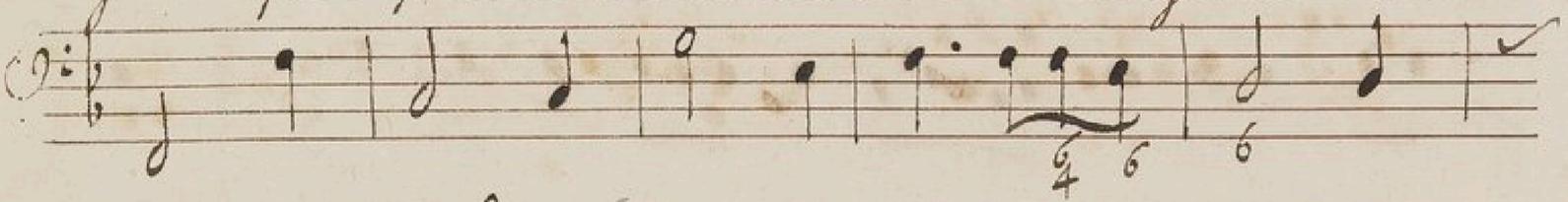
Amants vostre perseuerance du sort surmonte les ri



queurs quel hymen et l'amour tous deux d'intelligence vous



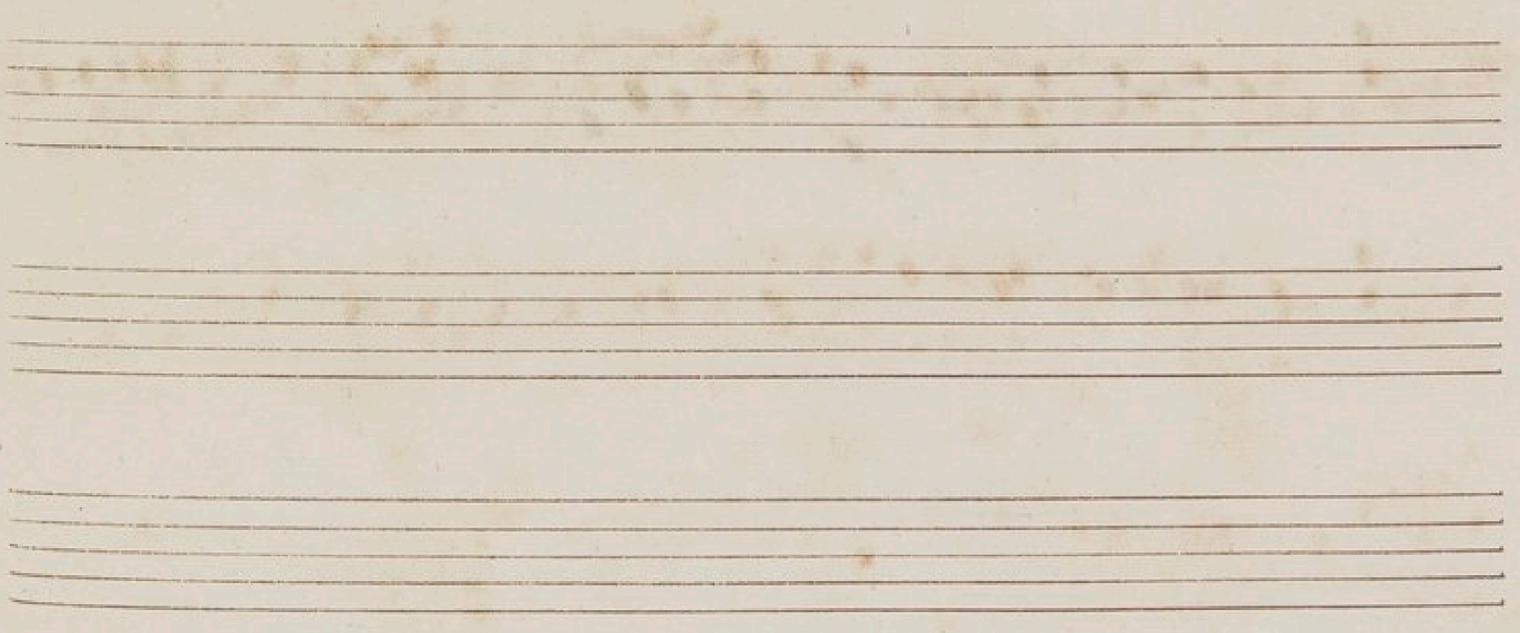
queurs que l'hymen et l'amour tous deux d'intelligence vous

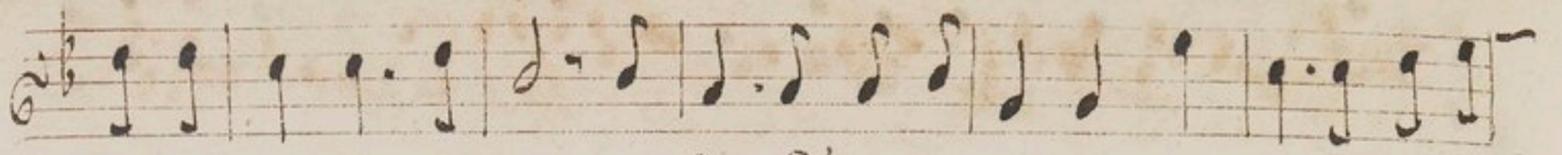


comblent a jamais de toutes leurs douceurs

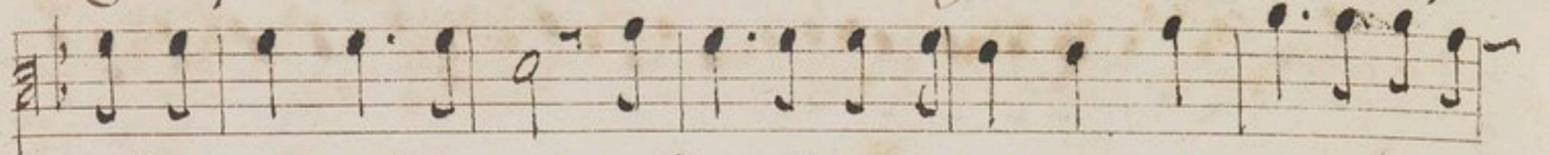


comblent a jamais de toutes leurs douceurs.

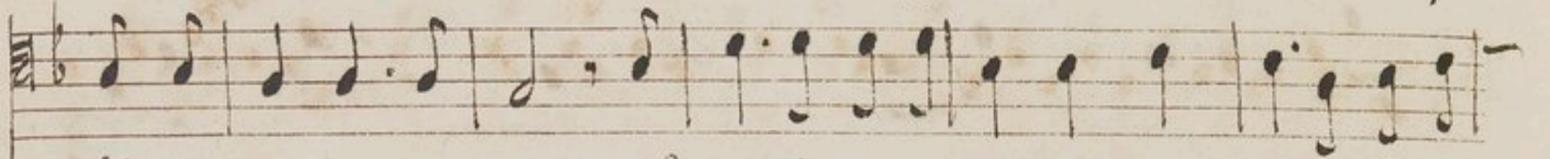




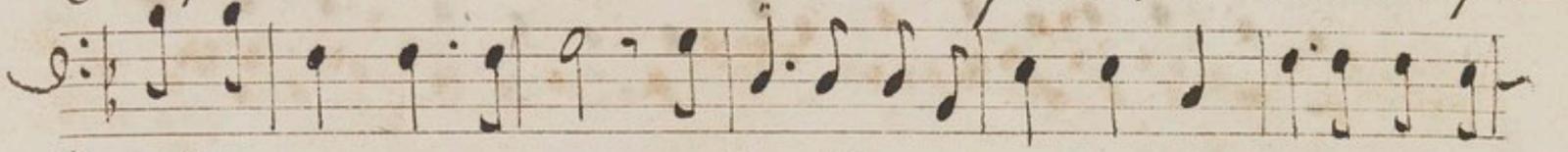
*Que l'hymen et l'amour tous deux d'intelligence vous comblent a ja*



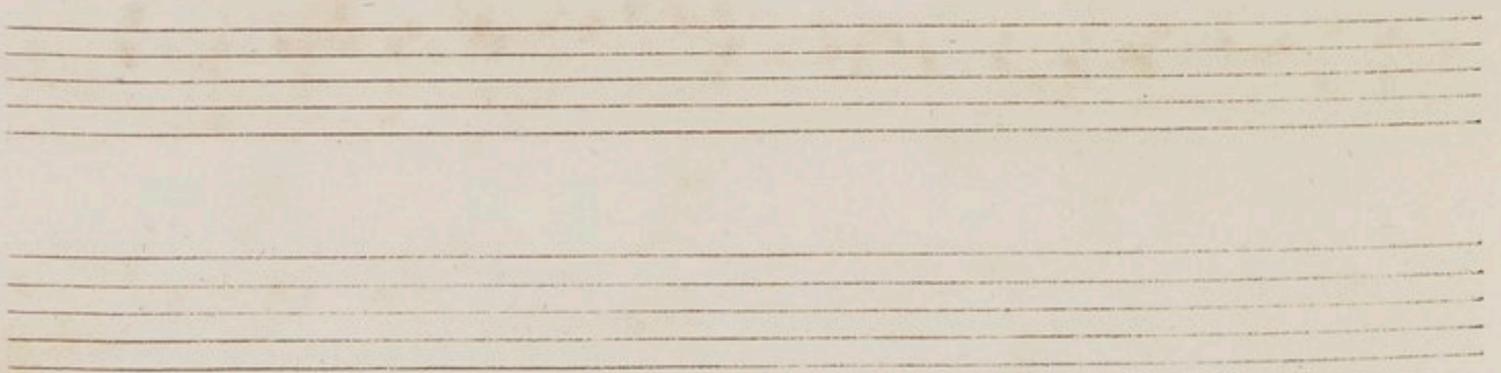
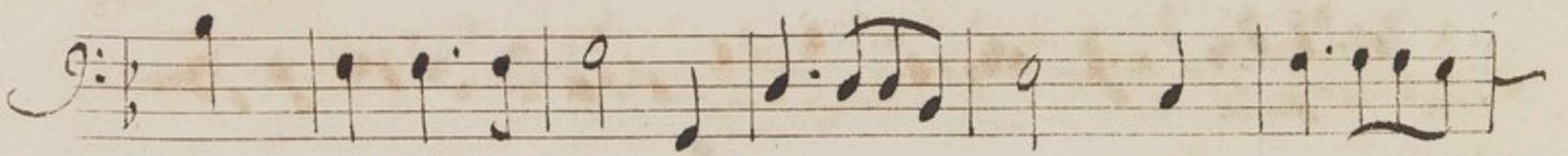
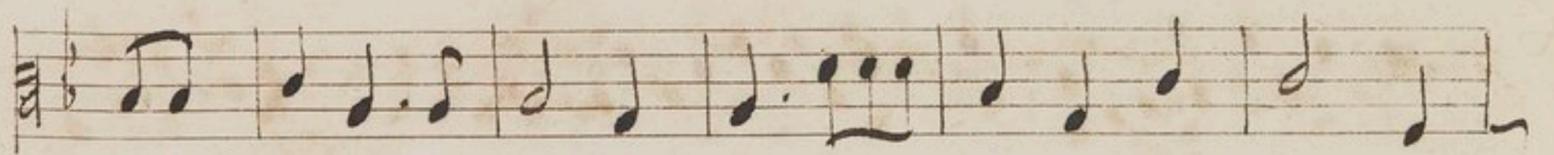
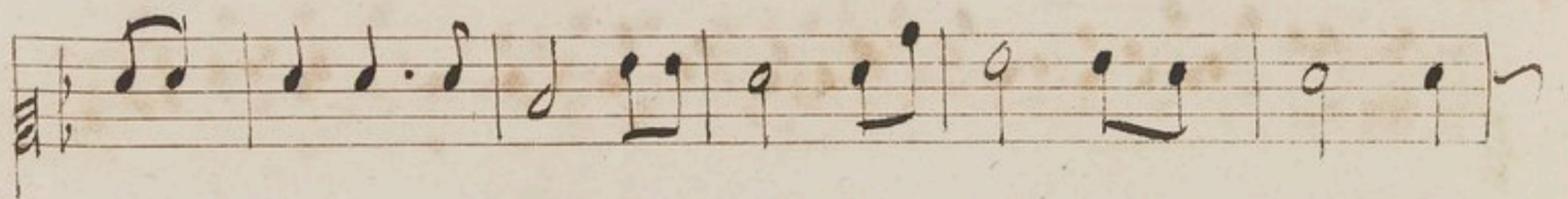
*Que l'hymen et l'amour tous deux d'intelligence vous comblent a ja*



*Que l'hymen et l'amour tous deux d'intelligence vous comblent a ja*



*Que l'hymen et l'amour tous deux d'intelligence vous comblent a ja*



A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

mais de toutes leurs douceurs que l'hymen et l'amour tous deux d'intelli

A musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

mais de toutes leurs douceurs que l'hymen et l'am. tous deux d'intelli

A musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

mais de toutes leurs douceurs que l'hymen et l'am. tous deux d'intelli

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4.

mais de toutes leurs douceurs que l'hymen et l'amour tous deux d'intelli

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4.

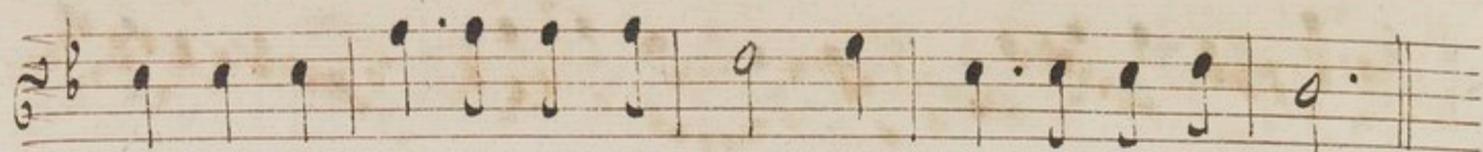
A musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

A musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

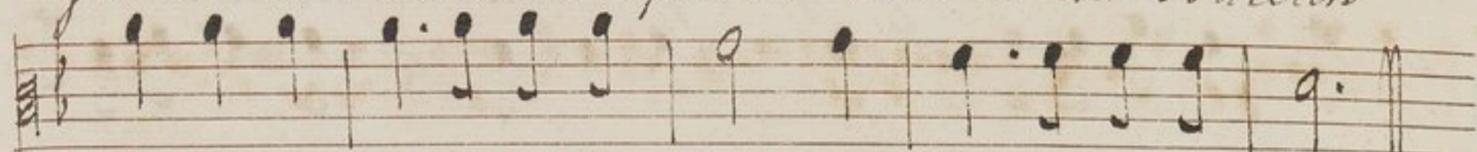
A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4.

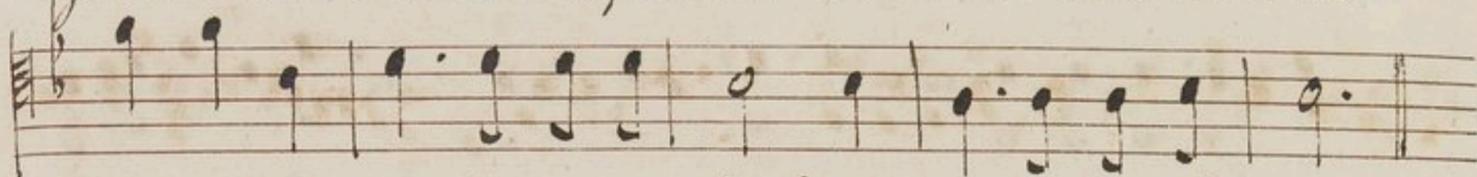
Four empty musical staves at the bottom of the page, consisting of five-line systems without any notes or clefs.



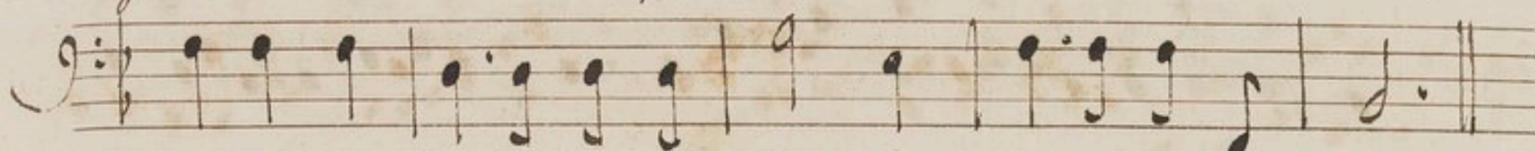
-gence vous comblent a jamais de toutes leurs douceurs



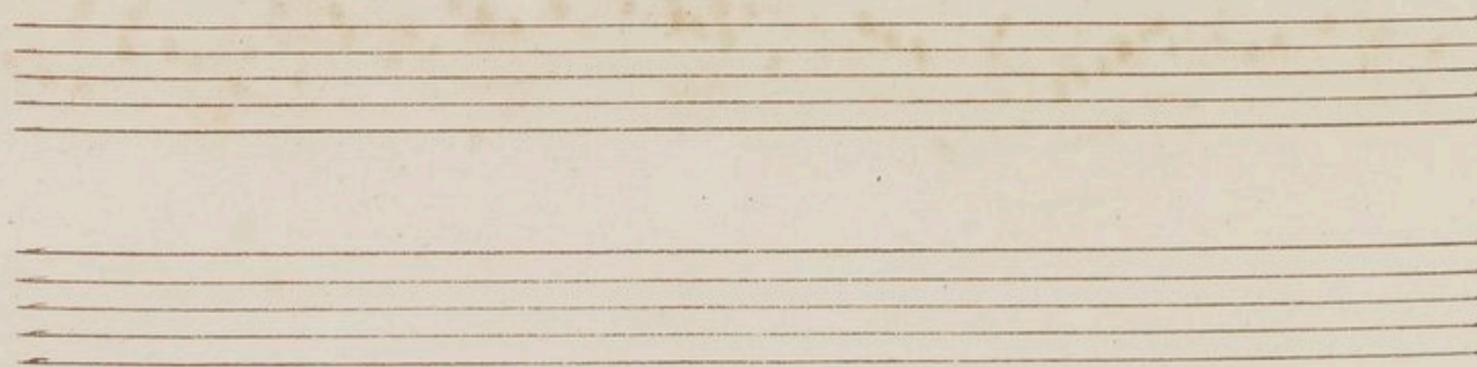
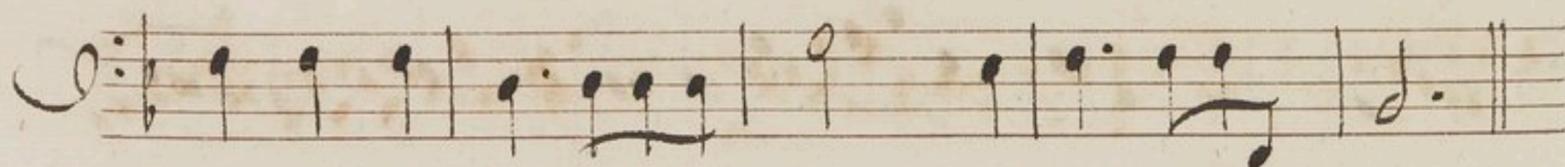
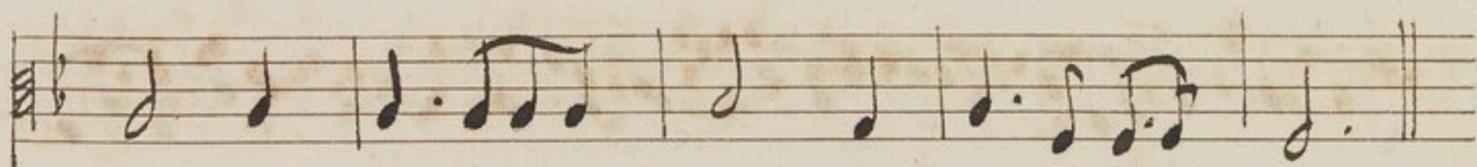
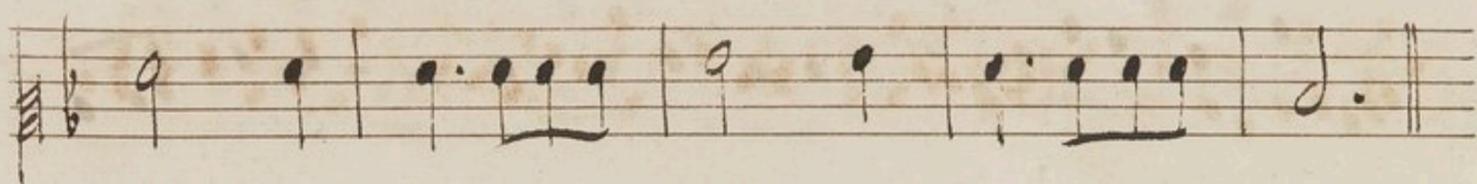
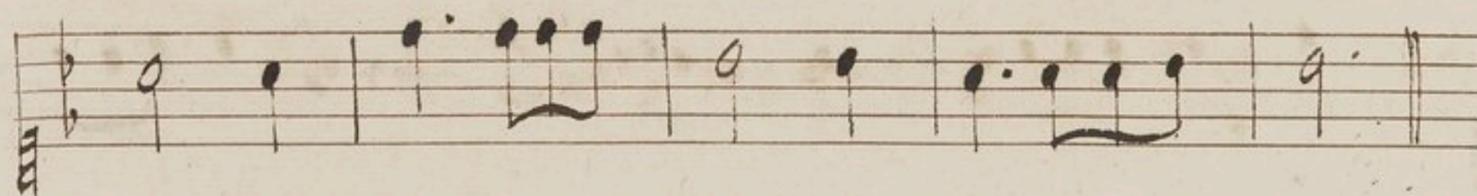
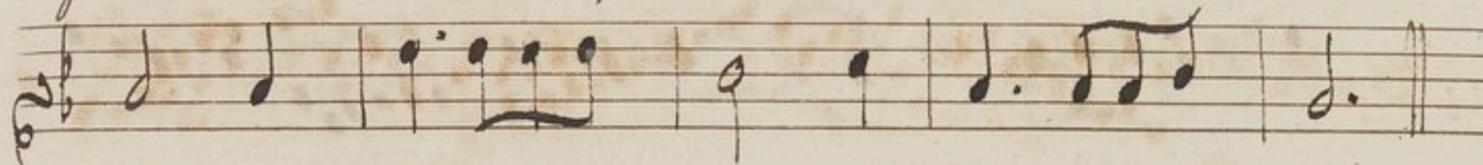
-gence, vous comblent a jamais de toutes leurs douceurs



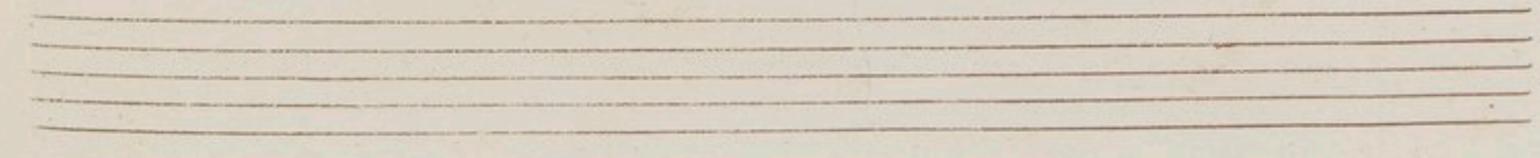
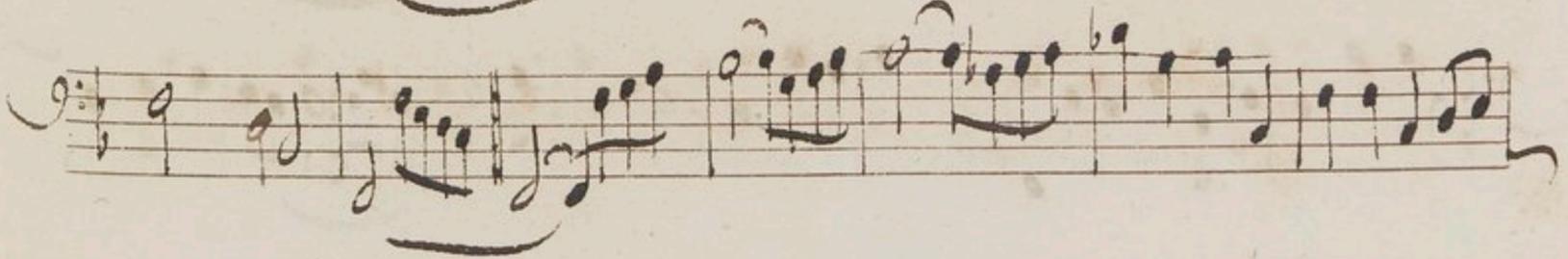
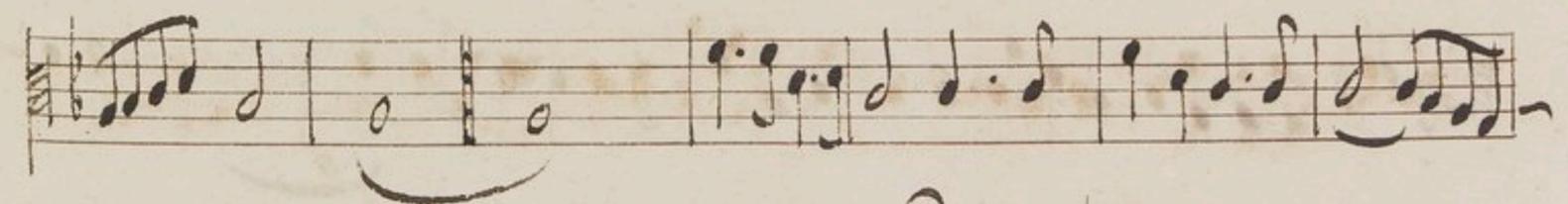
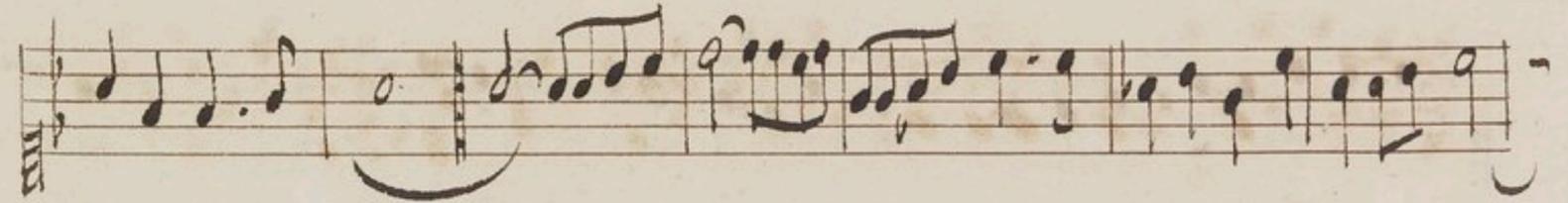
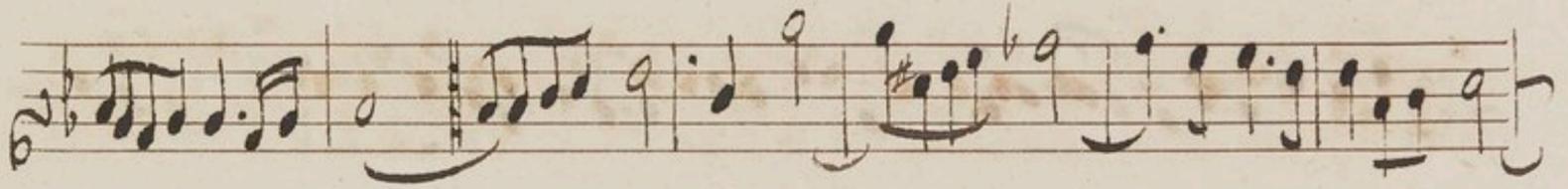
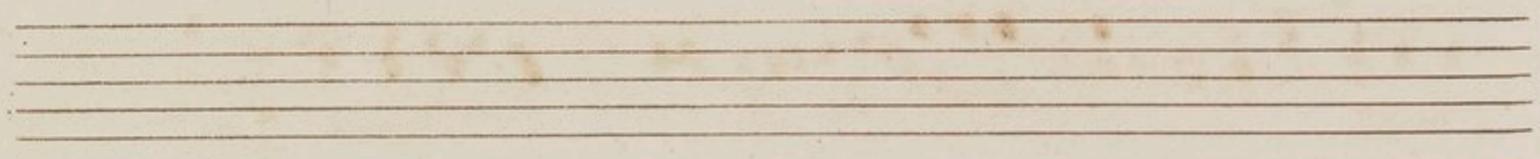
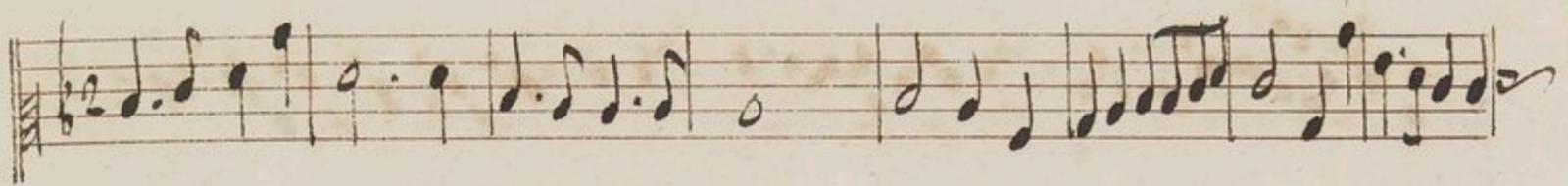
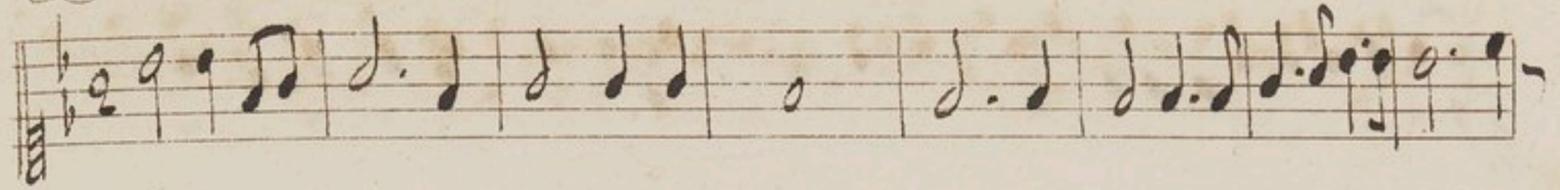
-gence, vous comblent a jamais de toutes leurs douceurs.

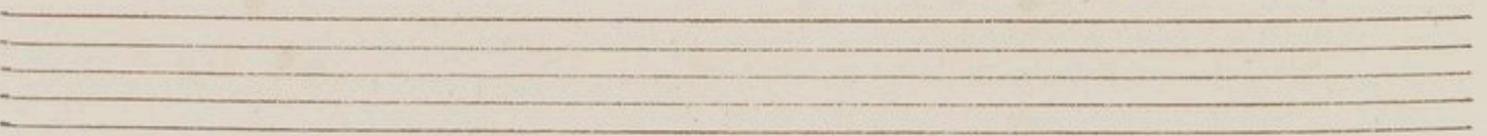
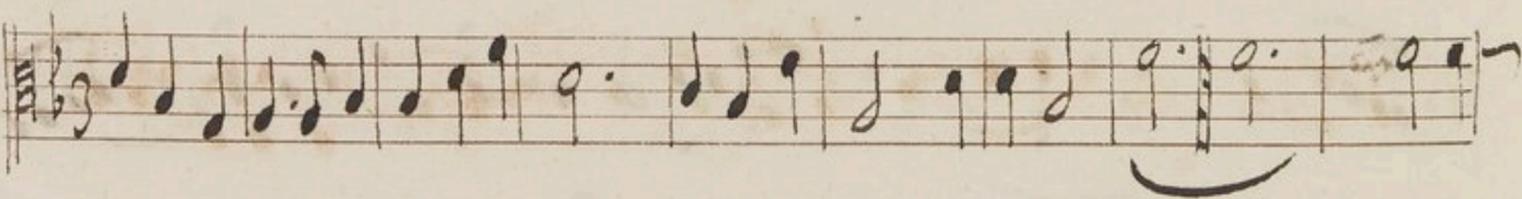
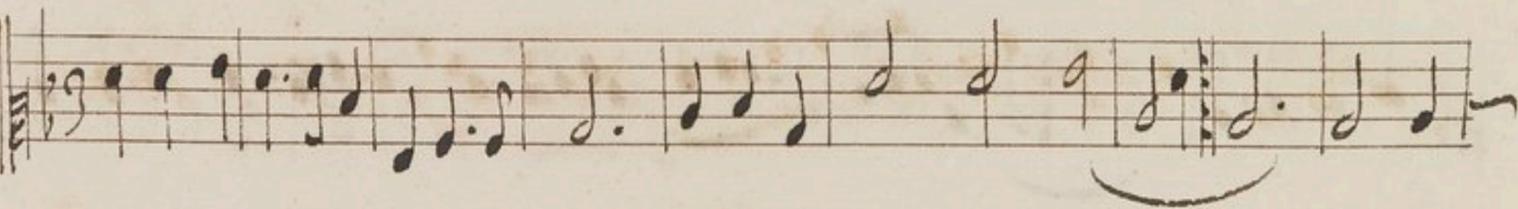
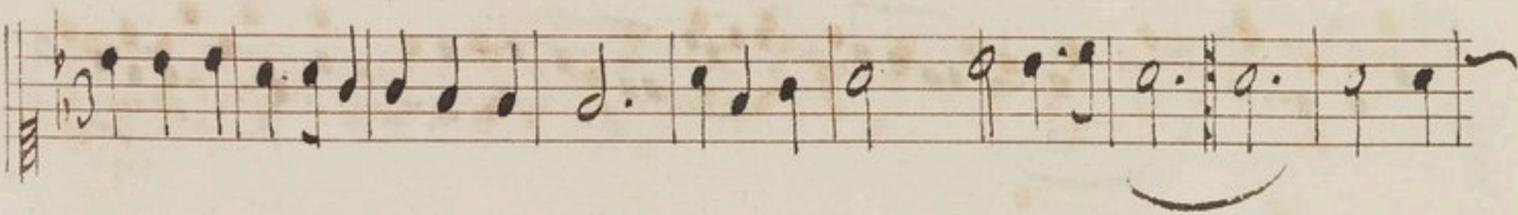
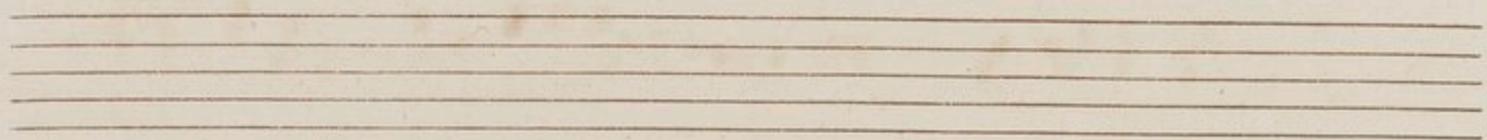
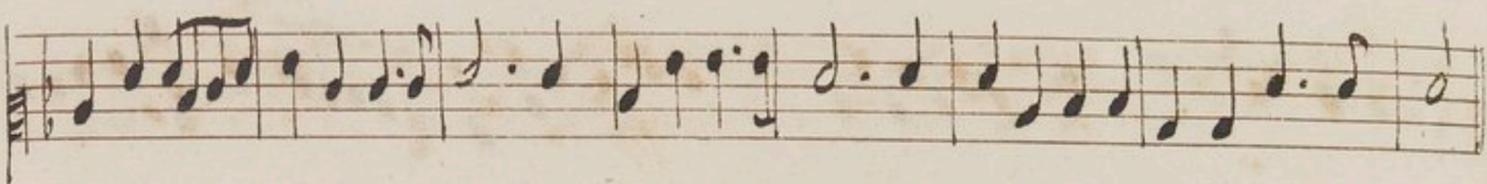
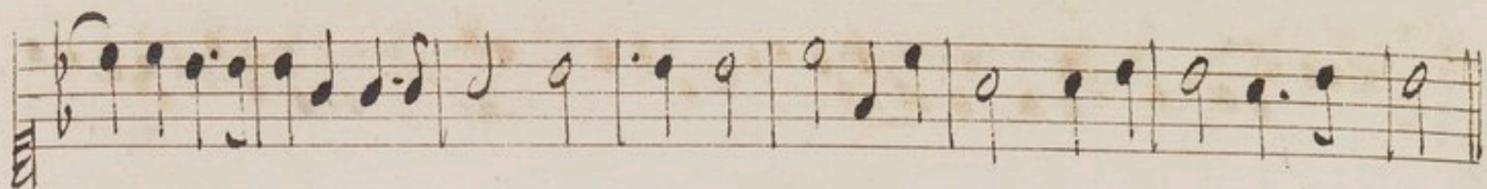


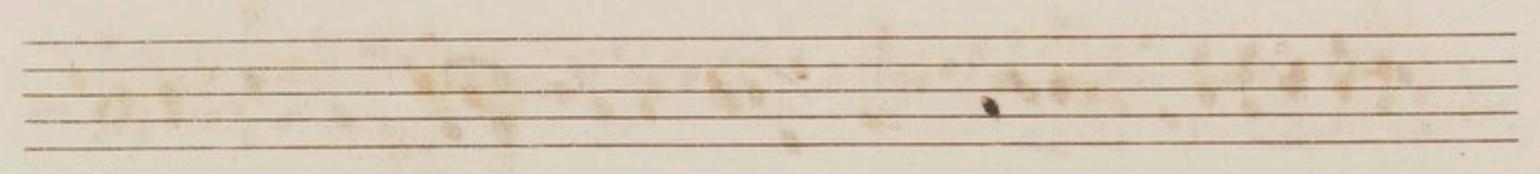
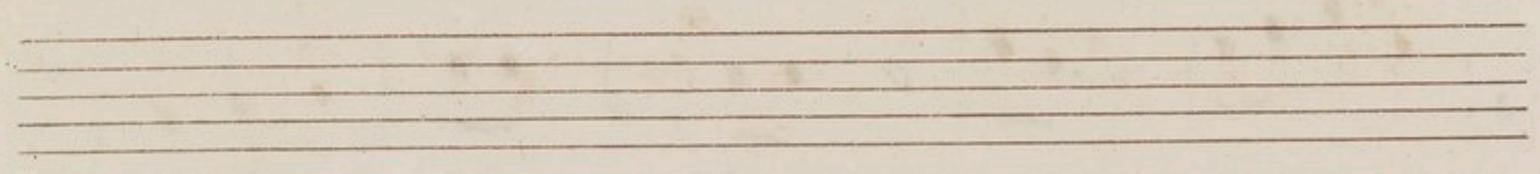
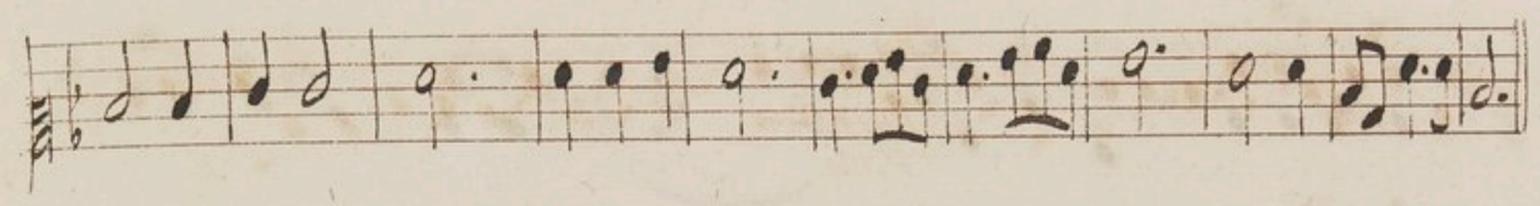
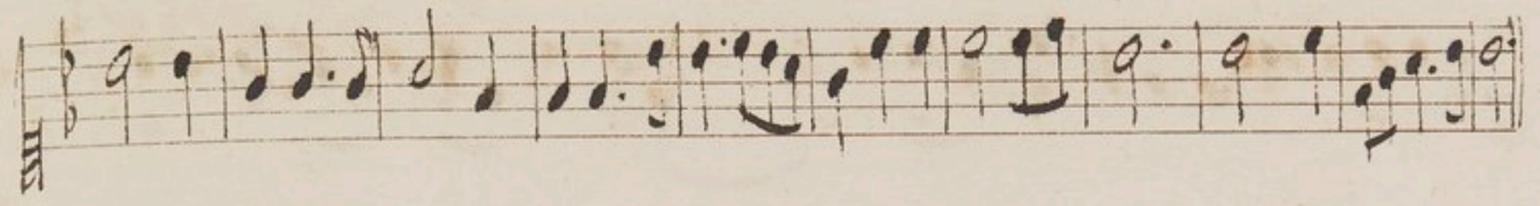
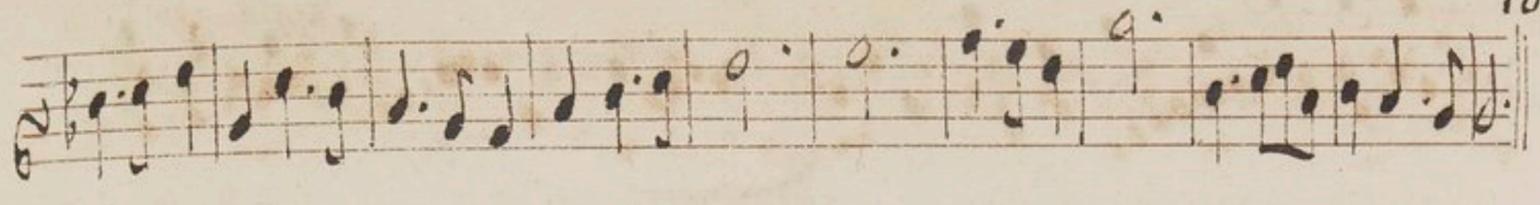
-gence vous comblent a jamais de toutes leurs douceurs



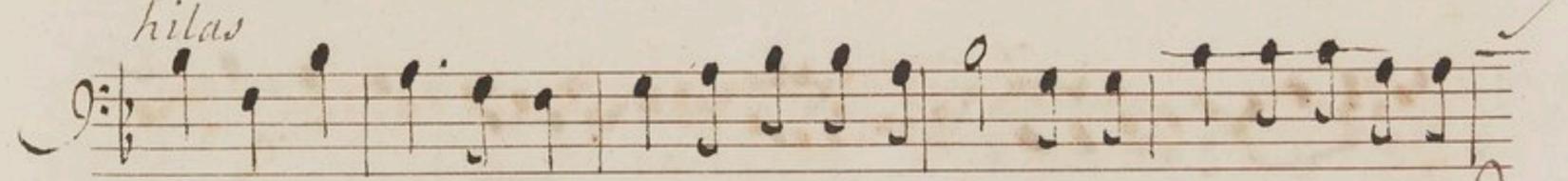
*Premier Air*



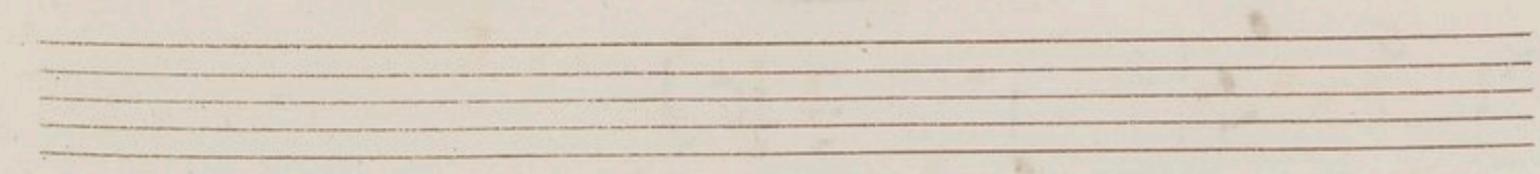


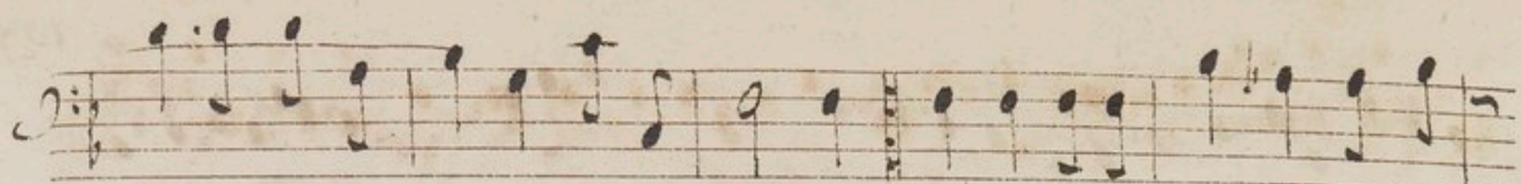


*hilas*

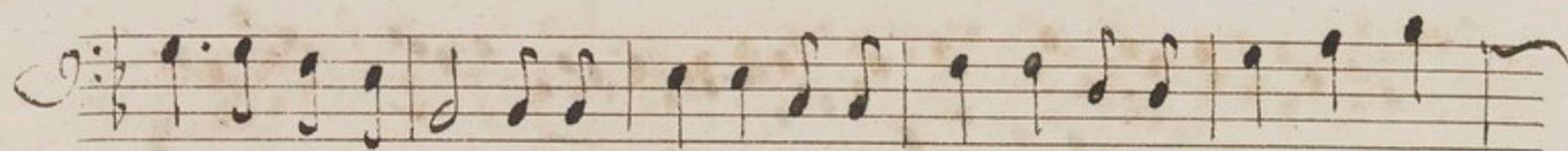
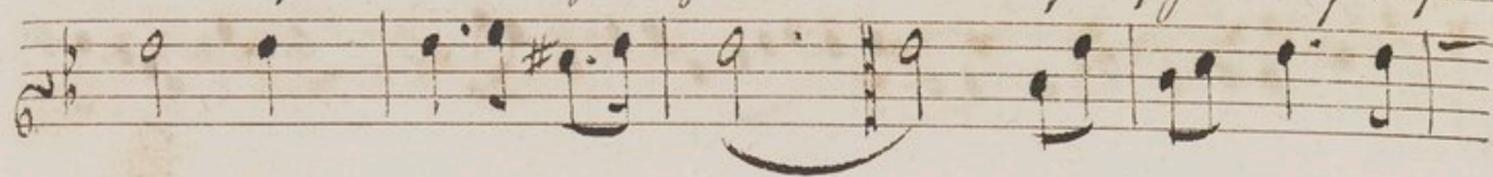


*Ces indiscrettes eaux vont vous accuser tous V.º feriez beaucoup mieux*

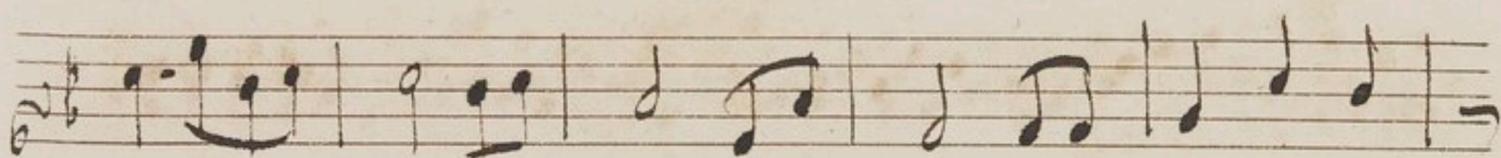
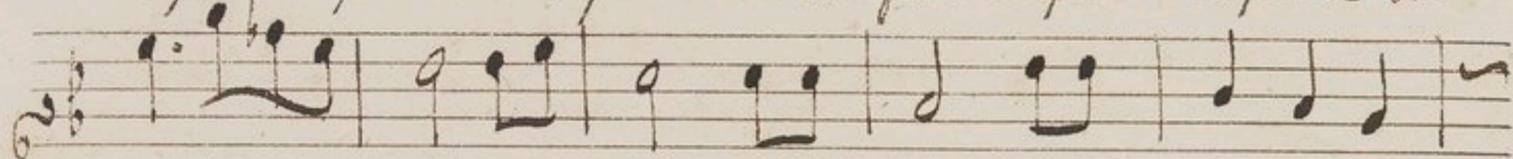




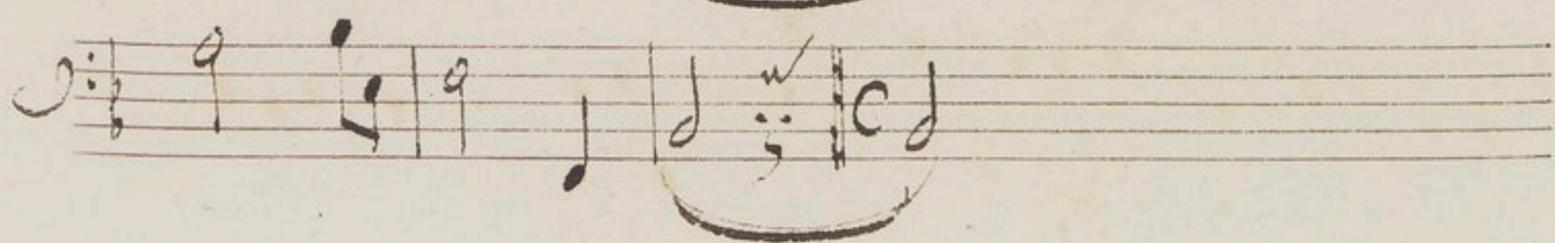
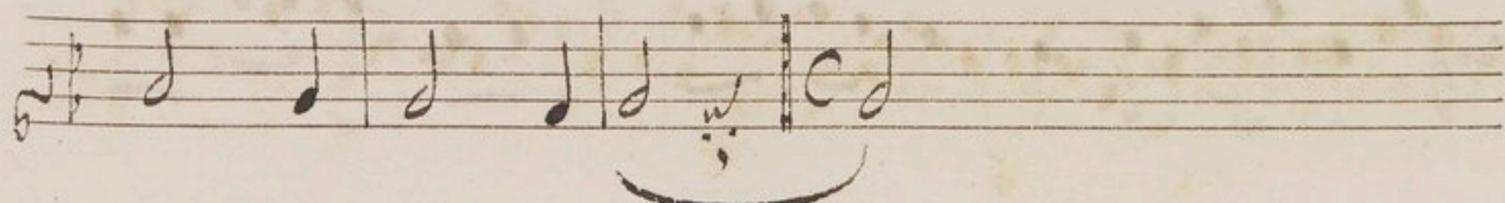
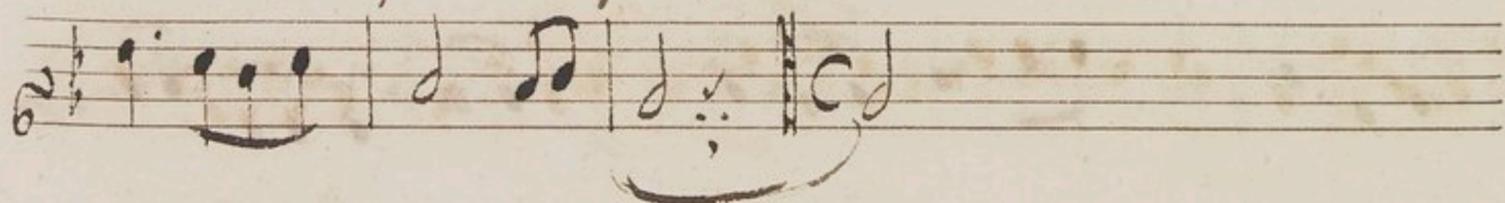
*croire que vos belles sont fidelles* *Aquoy sert d'estre ja*



*-loux cest le moyen de deplaire. et de faire qu'a l'objet de vos*



*voeux d'autres plaisent que Vostres.*



*Imene.*

*Esprit soumis à la puissance, venez et tous divers de guise -*

*ments faites connoître à ces heureux amants les surprenants ef-*

*fets de votre obéissance*

*Scene 7<sup>e</sup>*

*Symphonie*

*Symphonie*

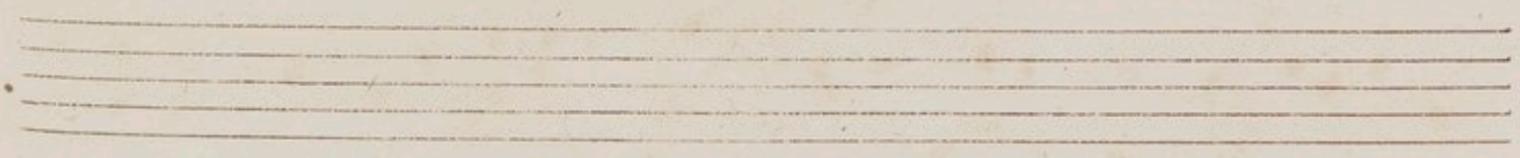
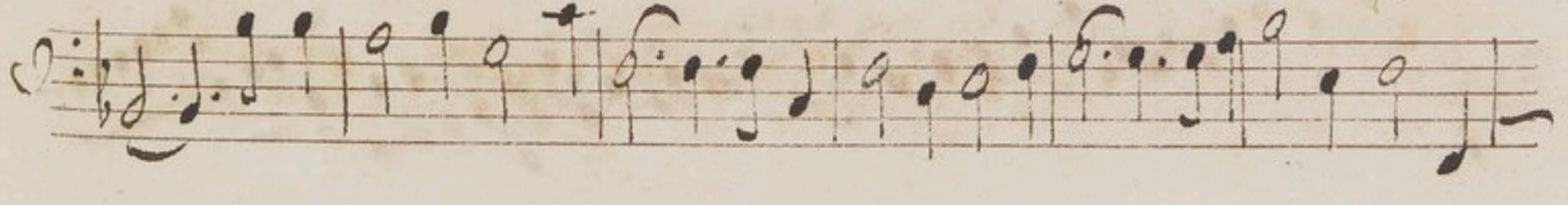
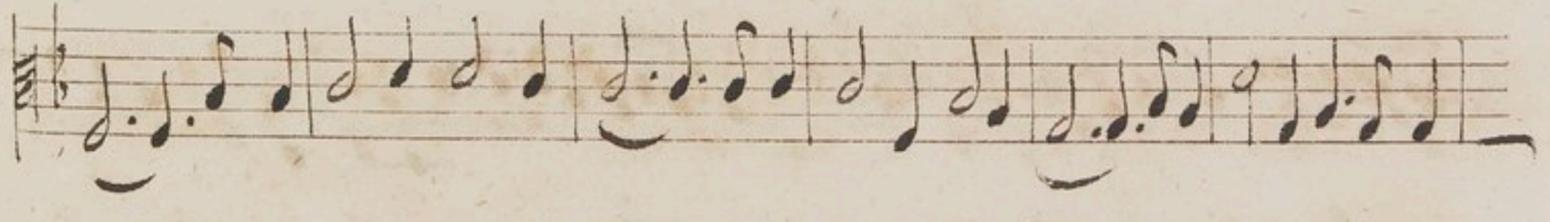
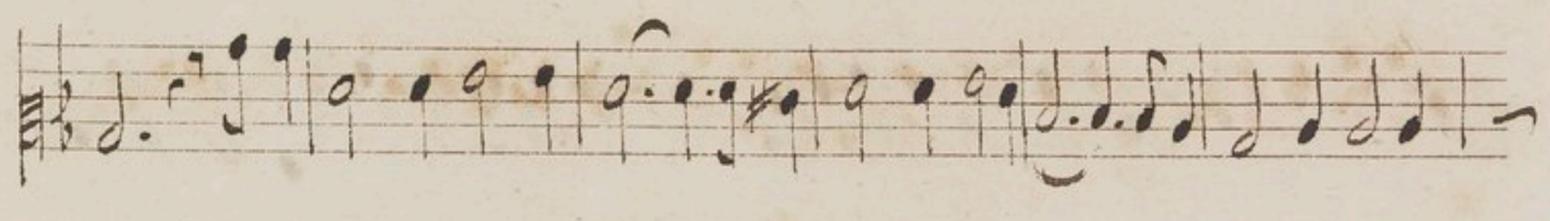
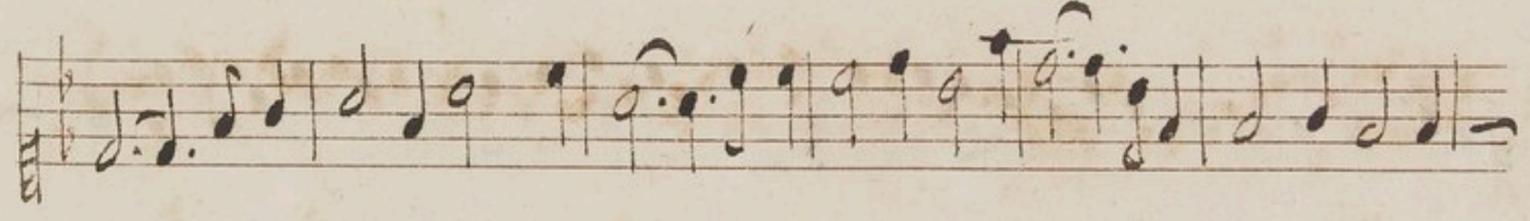
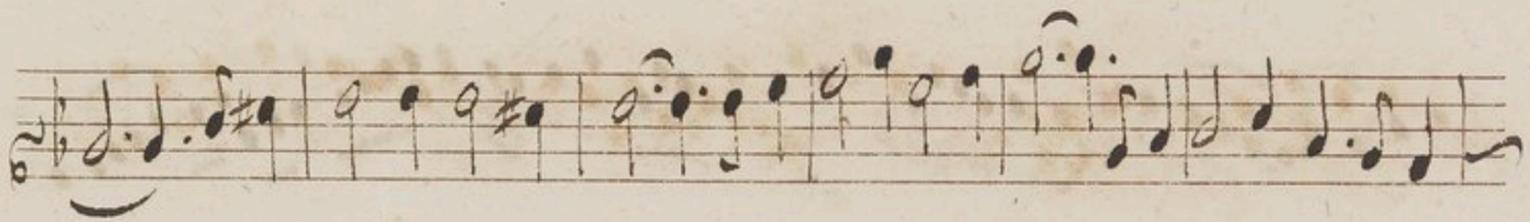
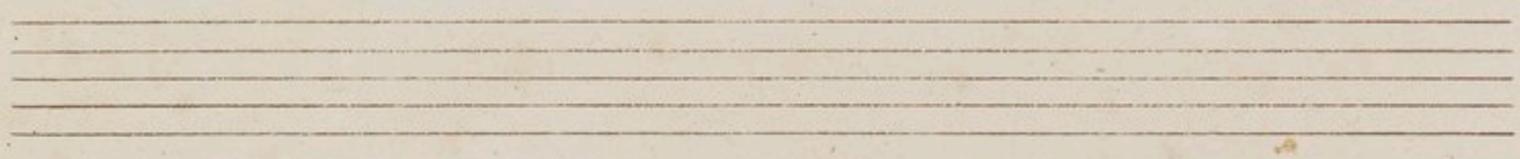
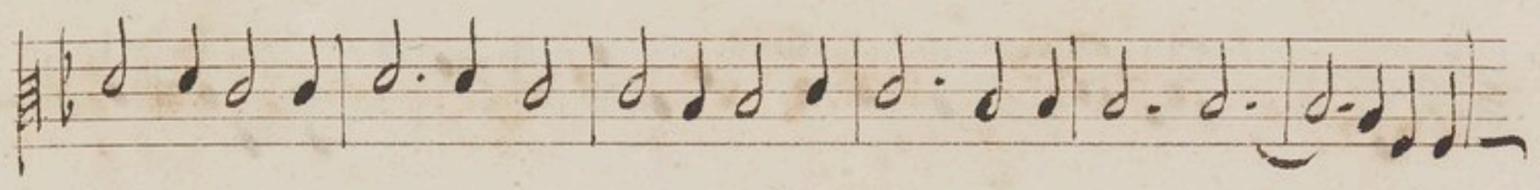
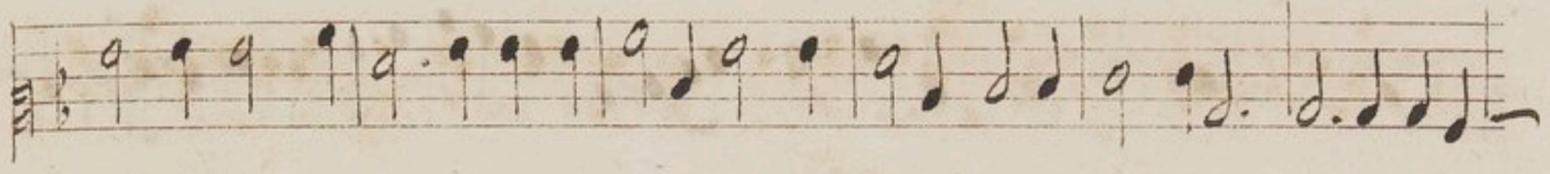
*Symphonie*

*Symphonie*

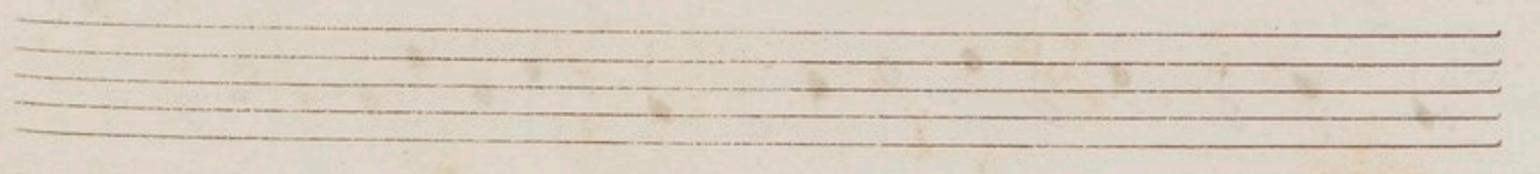
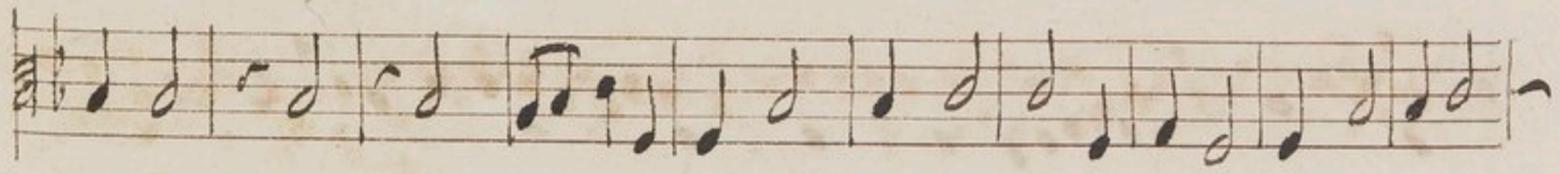
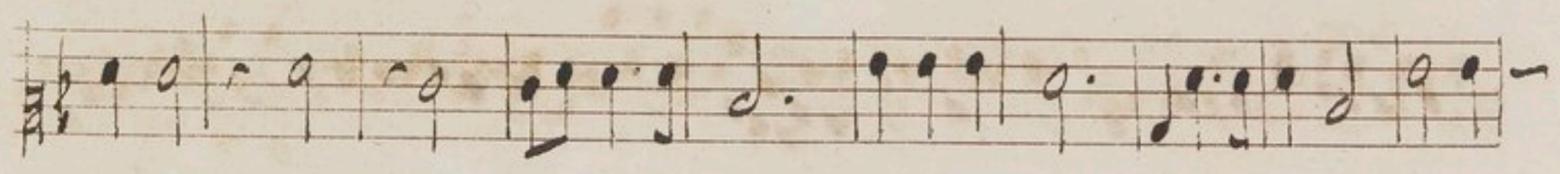
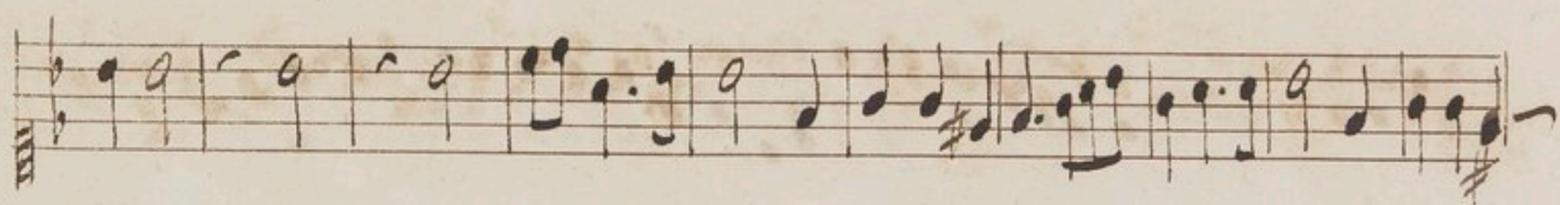
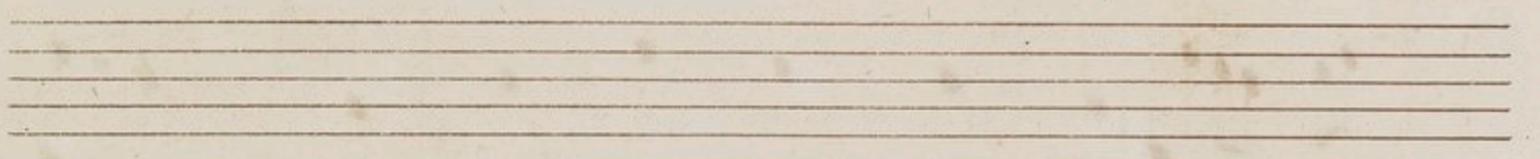
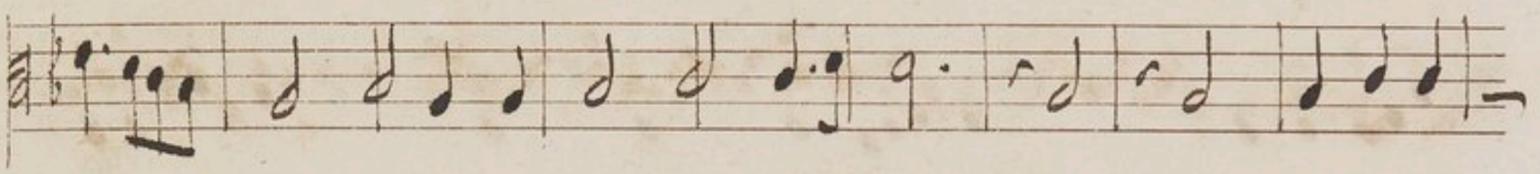
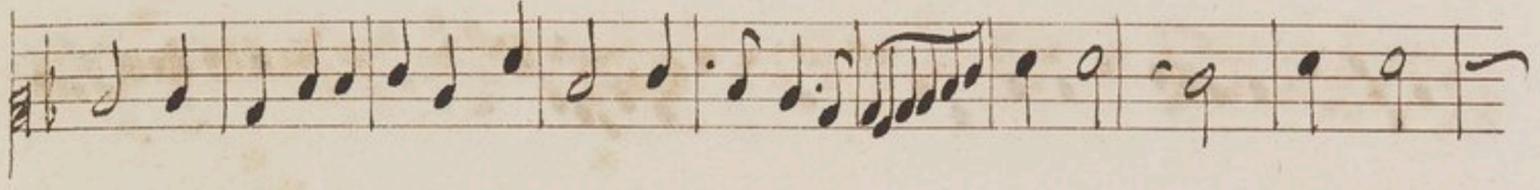
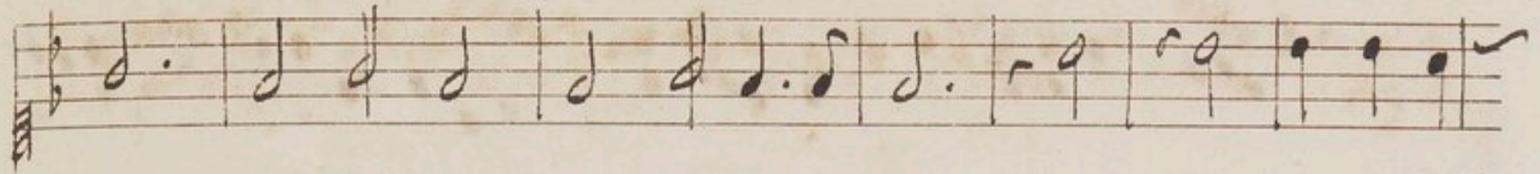
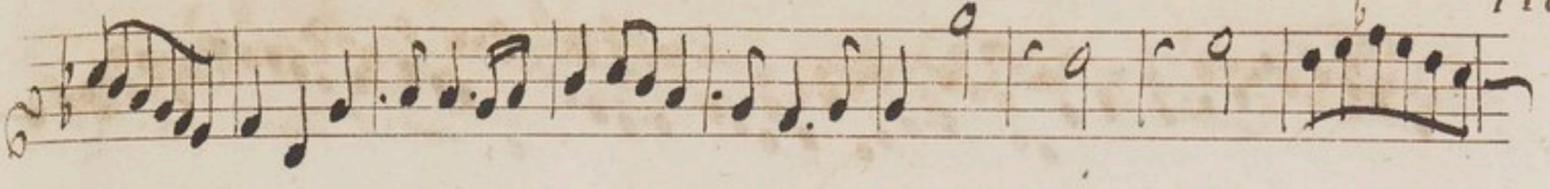
*Symphonie*

Handwritten musical notation on a page with five staves. The first four staves contain music, and the fifth is empty. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes. The music is written in a single system across the first four staves.

Handwritten musical notation on a page with five staves. The first four staves contain music, and the fifth is empty. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes. The music is written in a single system across the first four staves.

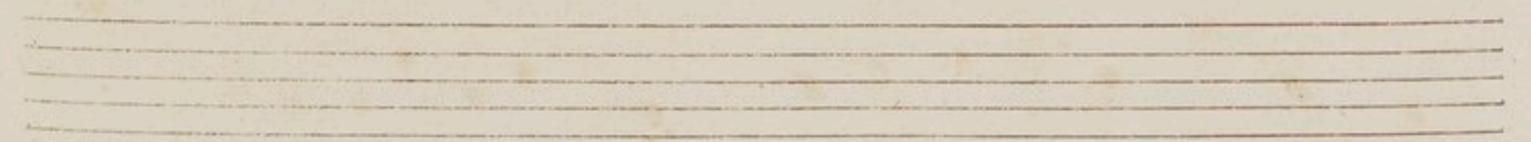
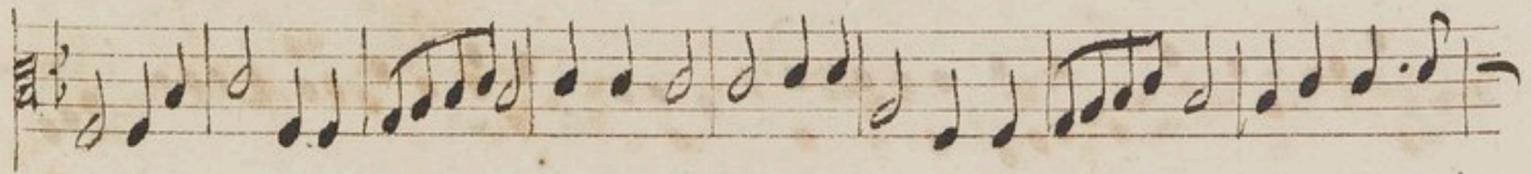
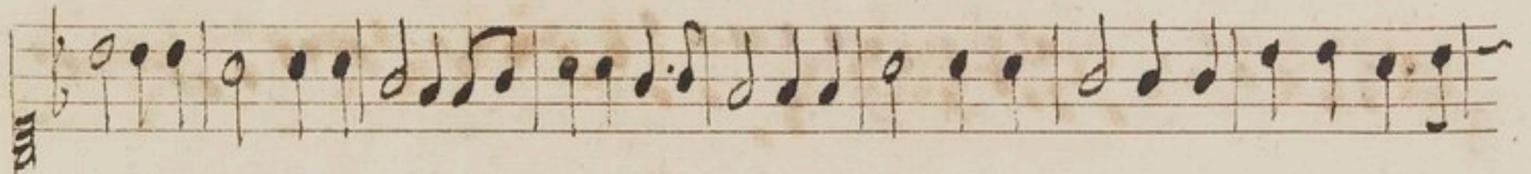
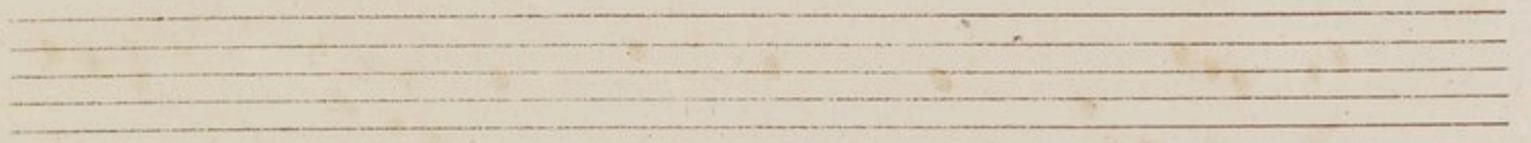
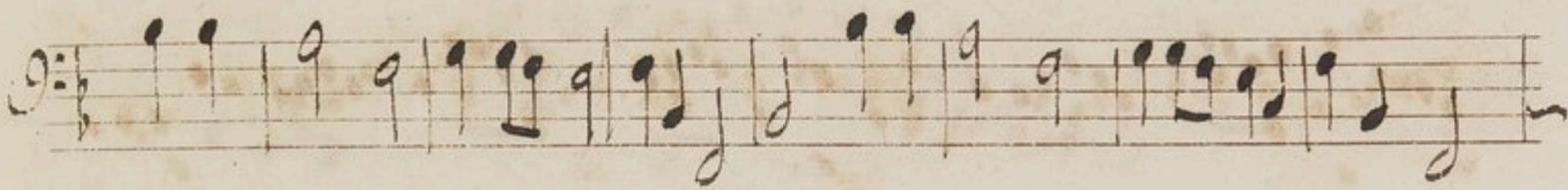
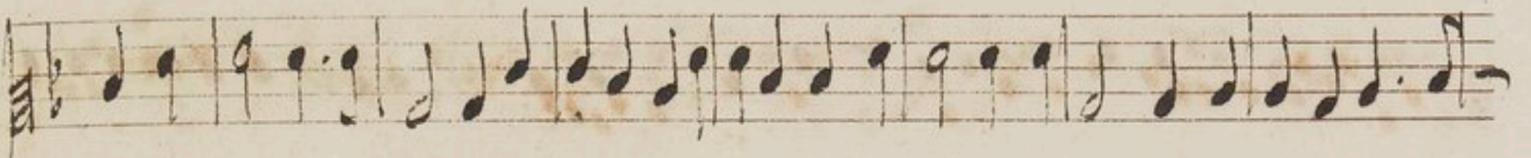
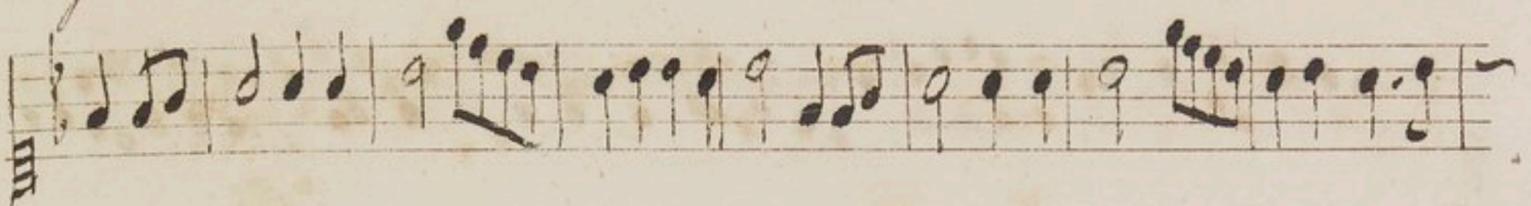


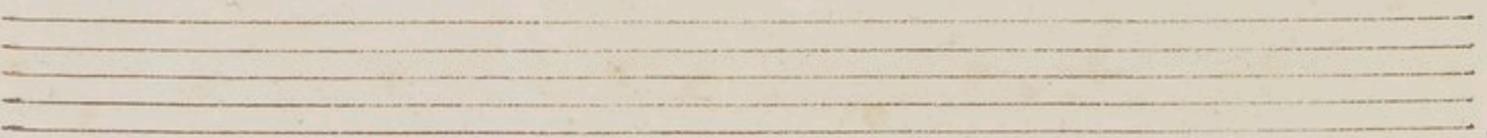
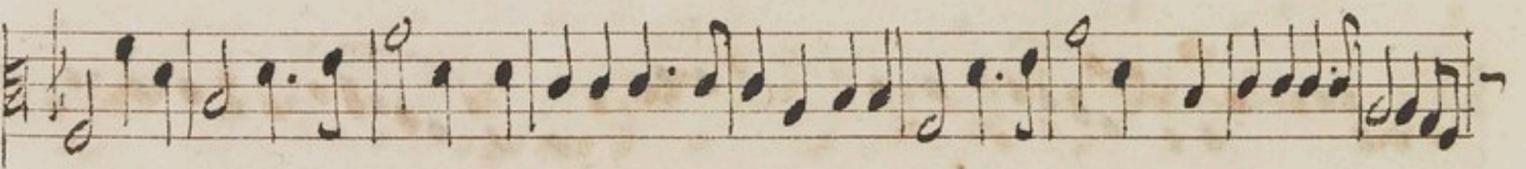
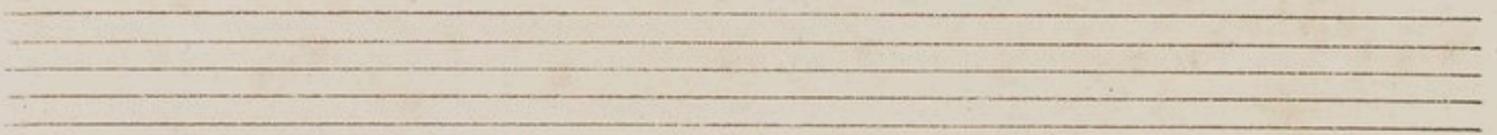
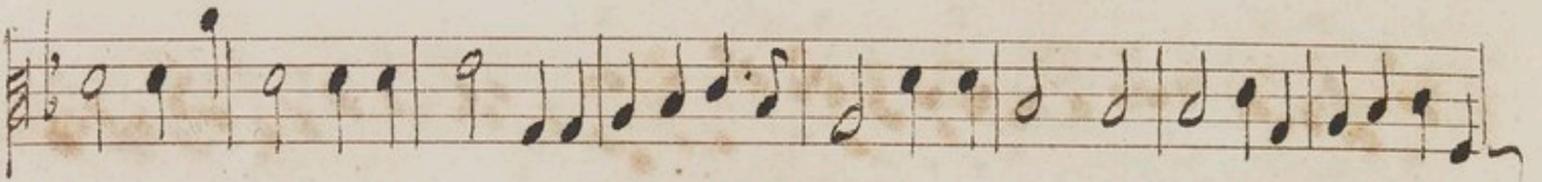
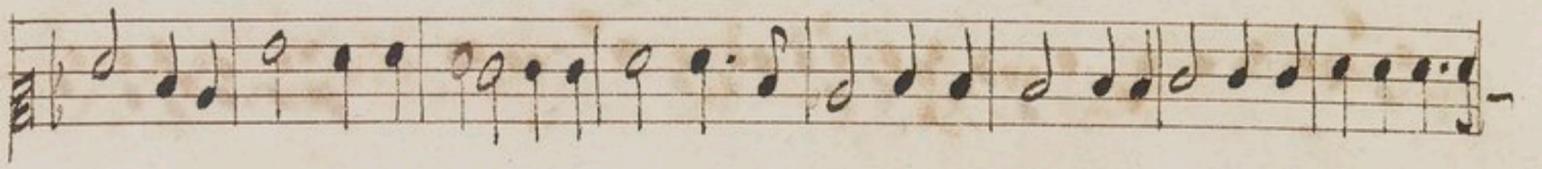
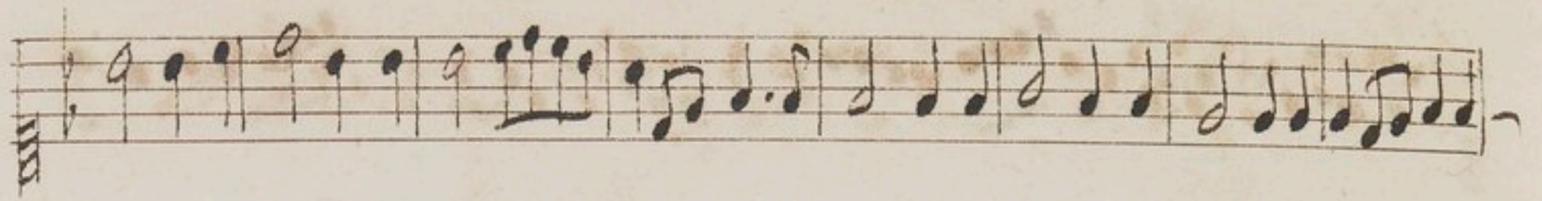
*Chaconne*

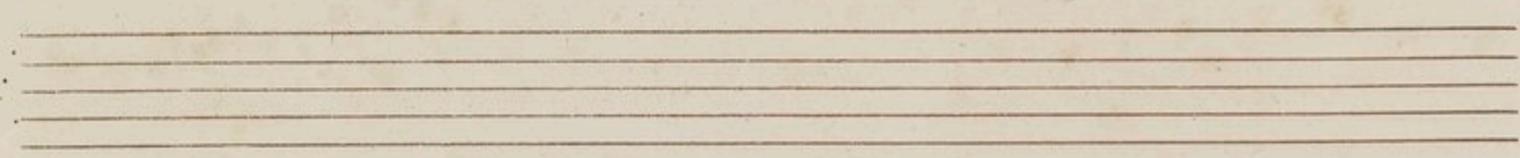
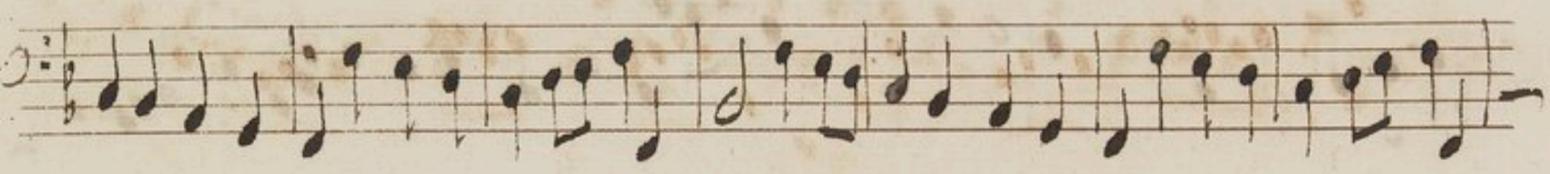
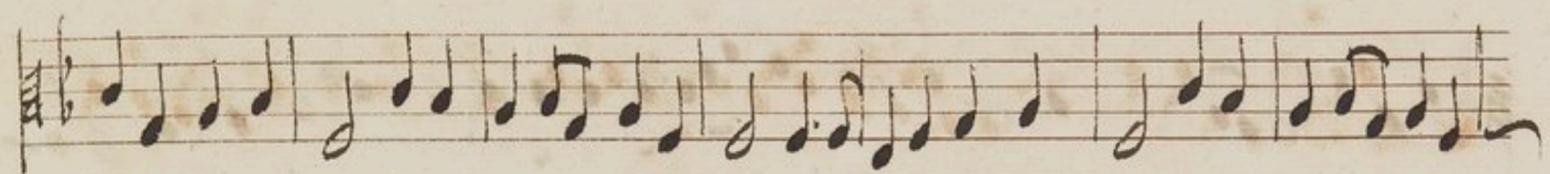
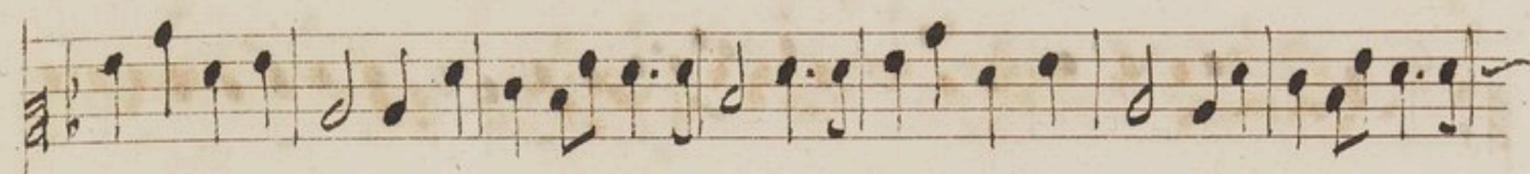
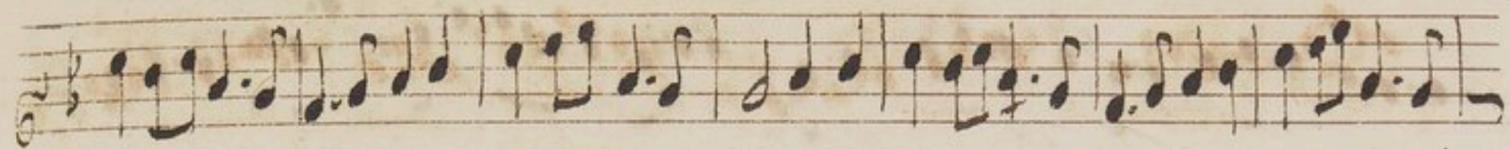


This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of 12 staves, arranged in pairs of six. The notation is written in black ink and includes various musical symbols such as clefs, notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff starts with a bass clef. The third staff uses a soprano clef, and the fourth uses an alto clef. The fifth and sixth staves are in treble clef, while the seventh and eighth are in bass clef. The ninth and tenth staves are in treble clef, and the eleventh and twelfth are in bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The paper shows signs of age, with some staining and discoloration.

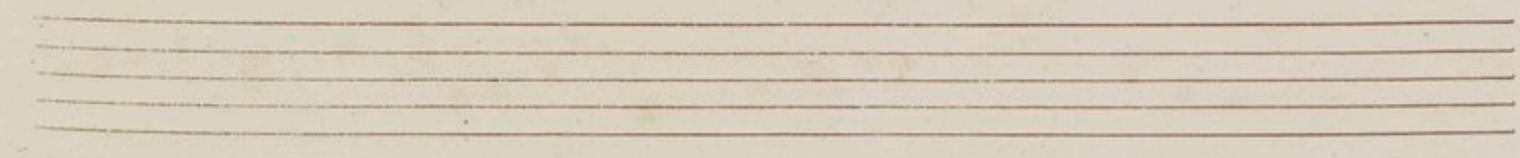
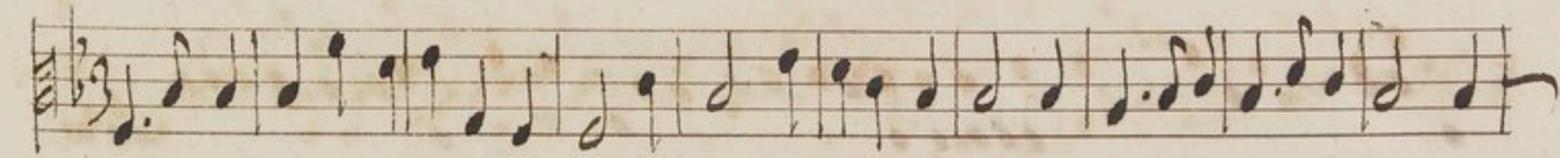
Gaillarde

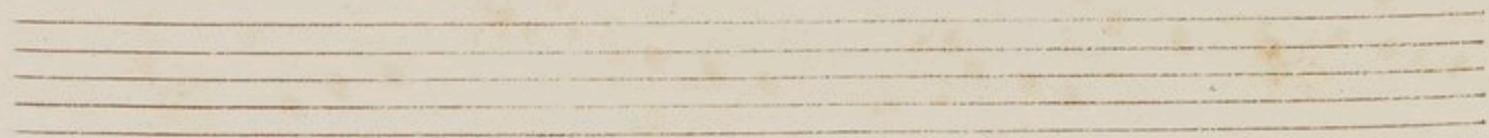
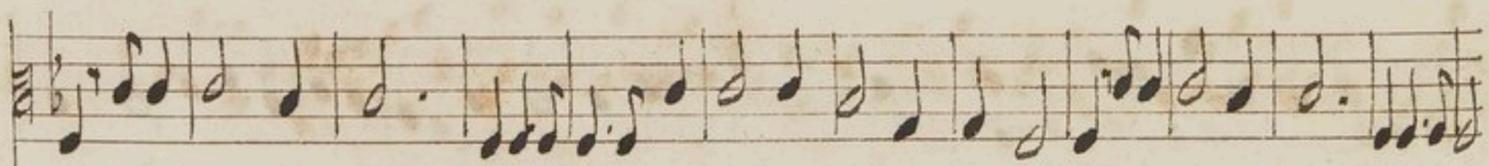
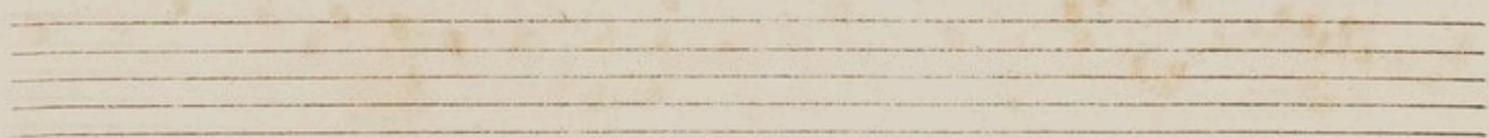
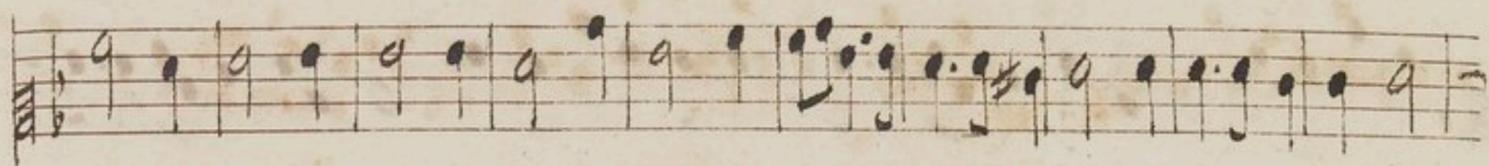
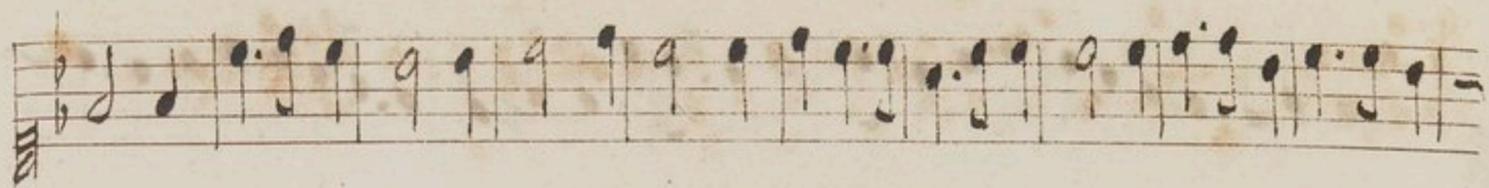
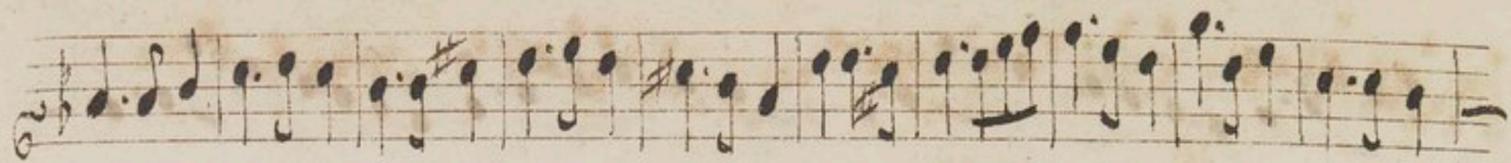






*Sarabande*





Liretta

Chi per mogl mi vuol pigliar ~ ~ Son Li -

- zetta fanciulletta vezzozetta leggiadretta son d'amore

La foetta fatta per tutto infiammar chi per mogl mi vuol pi -

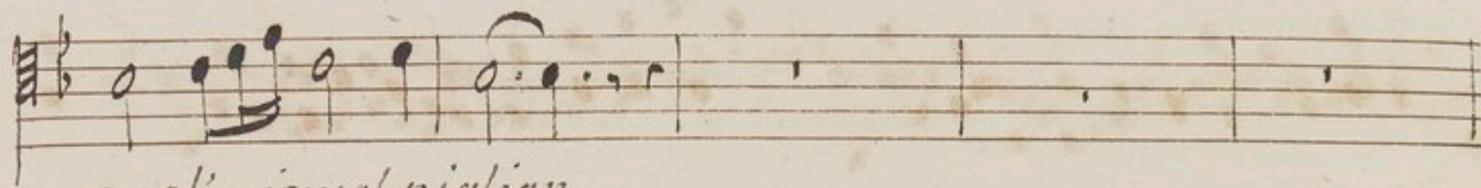
gliar chi per mogl mi vuol pigliar

Ogni fior se non è costo cade è dagli ventie <sup>76#</sup>

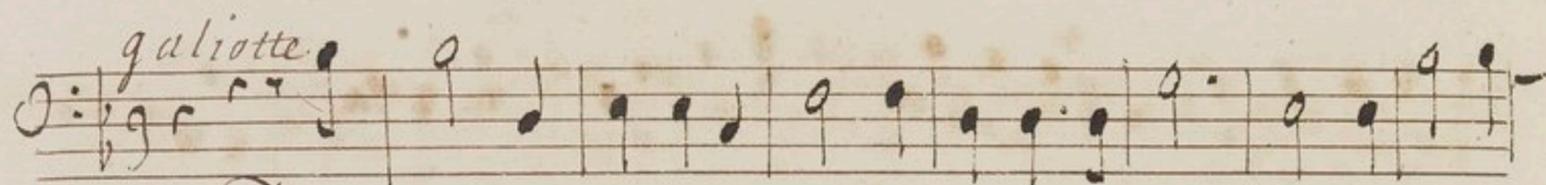
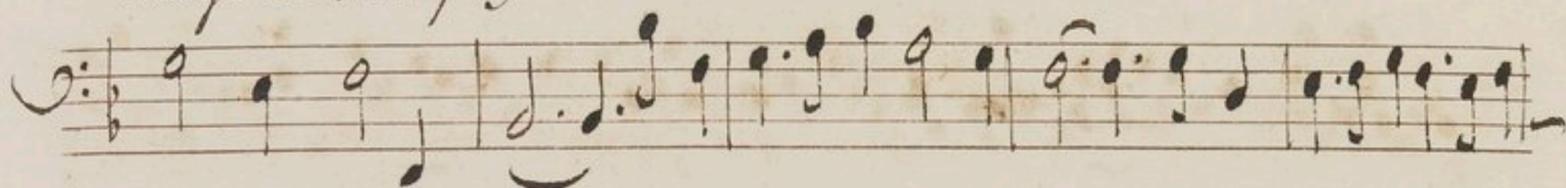
tolto chi ch'è tem ch'al primo fiato certo fior troppo guar



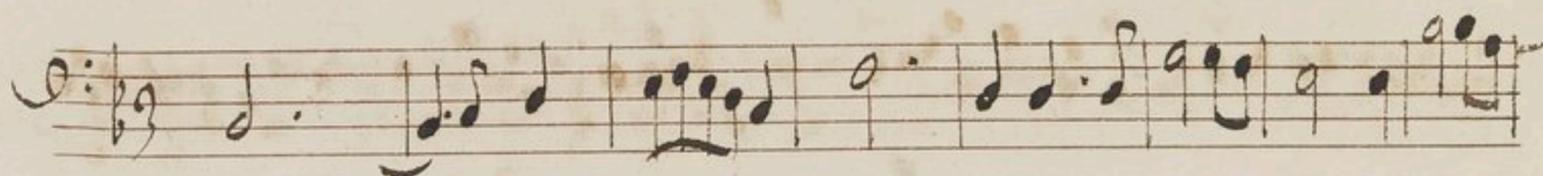
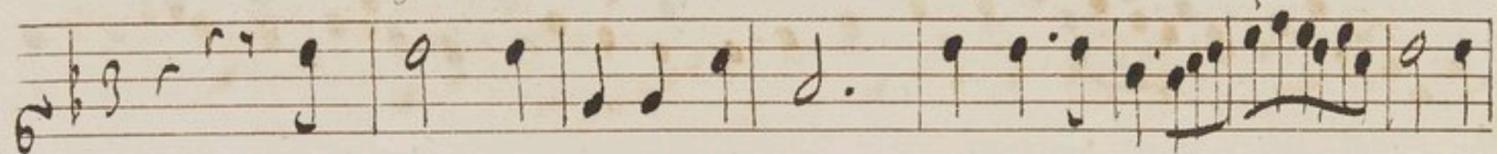
-dato meco più non posta star Chiper mo gl' mi vuol pigliar Chiper



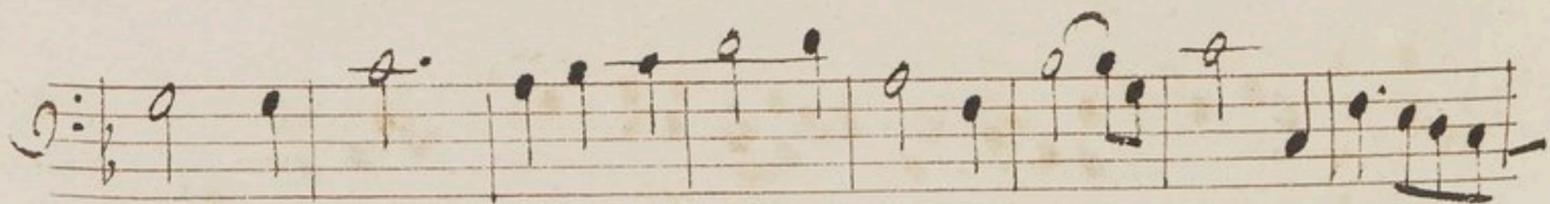
mo gl' mi vuol pigliar



galiotte  
Divoi sono innamorato il fanto sin diq bendato

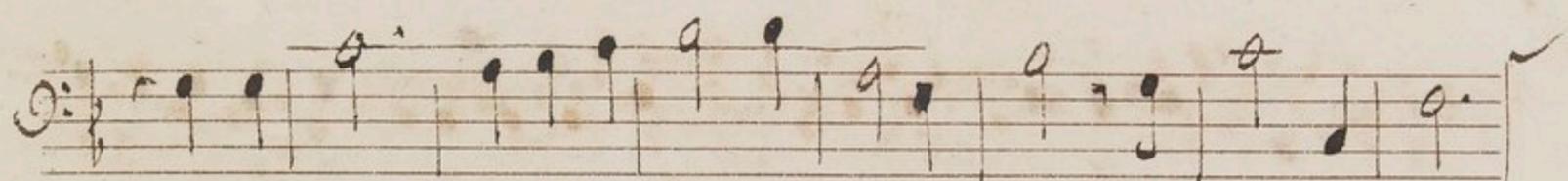
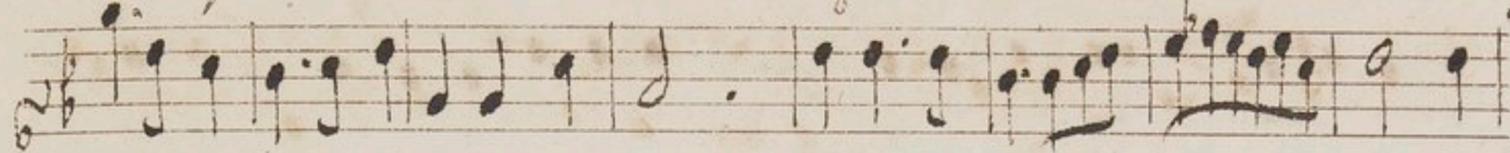


con un stral au senato m'ha per voi ferito il cor di

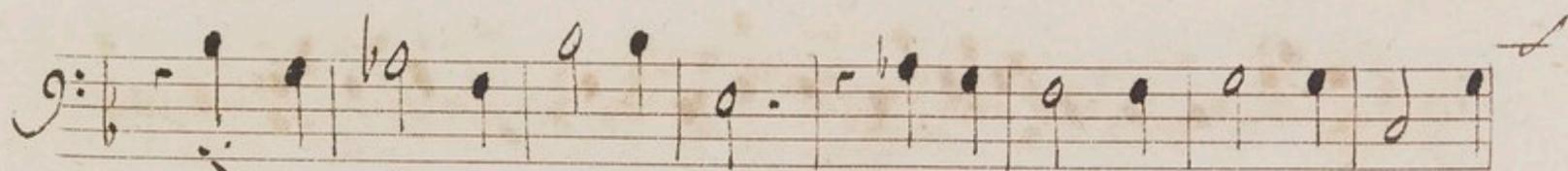
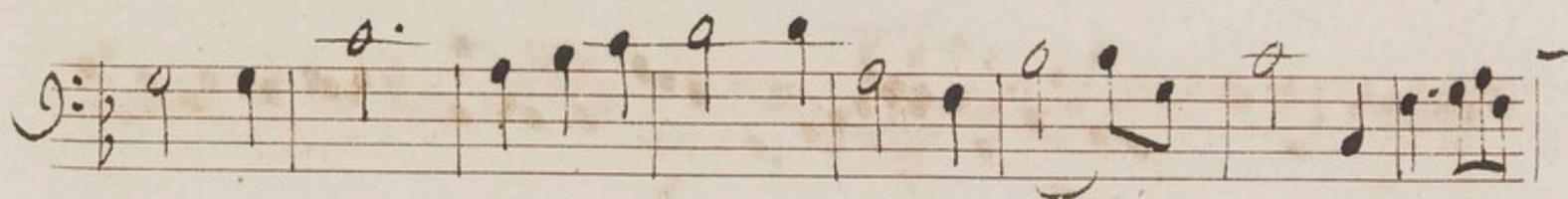
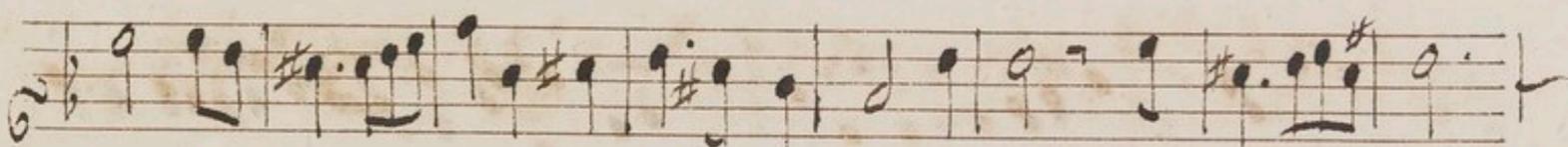
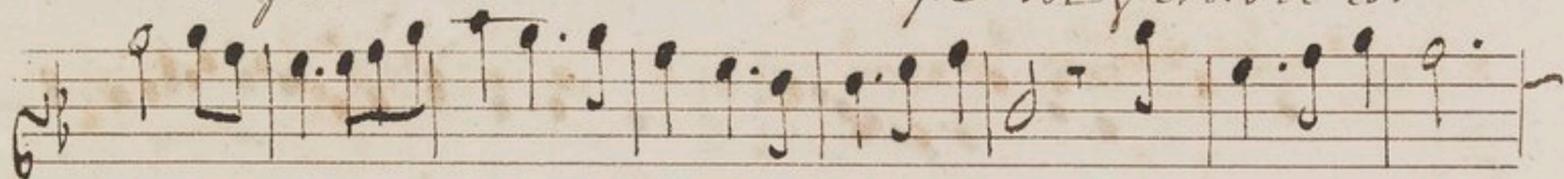




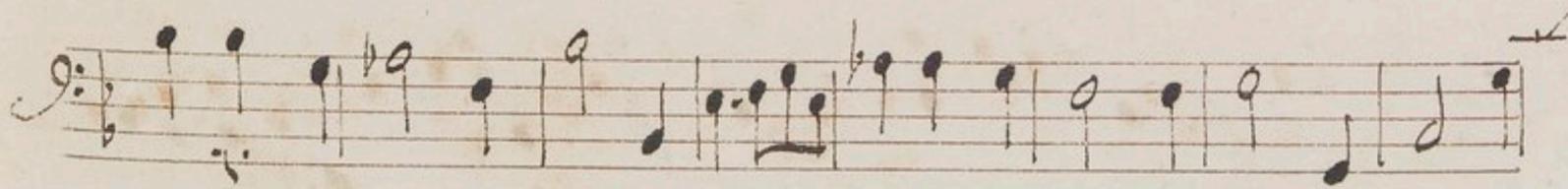
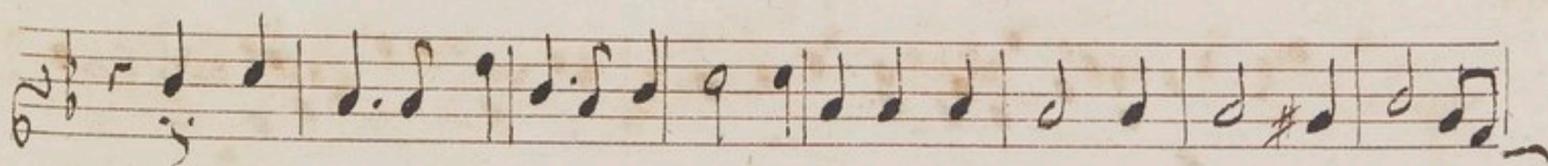
*Voi sono in ammorato Il fanto sin dia bendato*

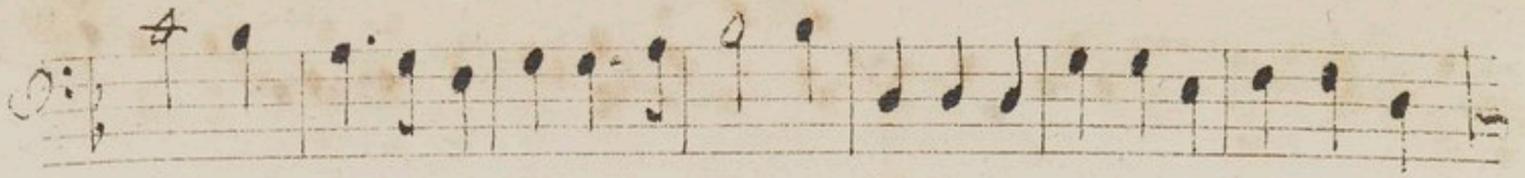


*convulso a uelenato mi ha per voi ferito il cor*

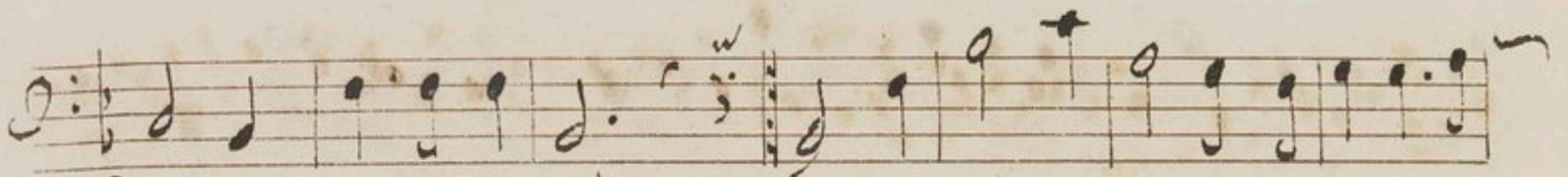
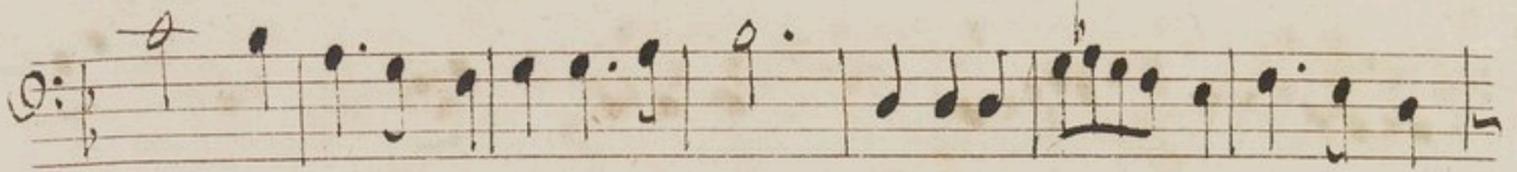
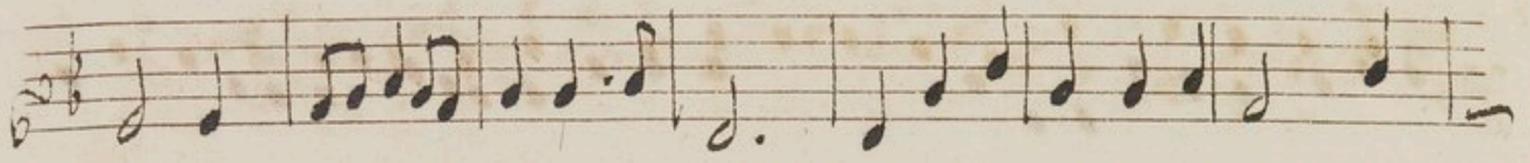
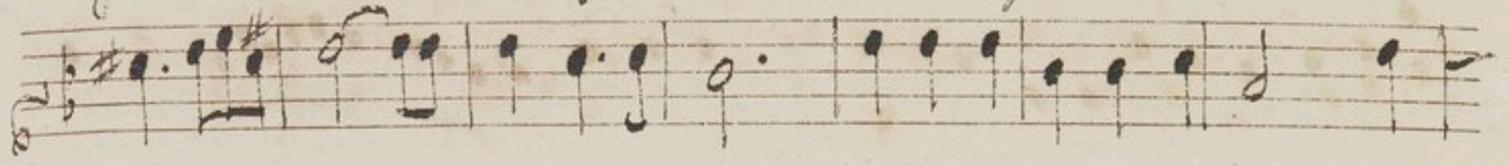


*Rispondete a tanto ardor rispondete a tanto ardor e*

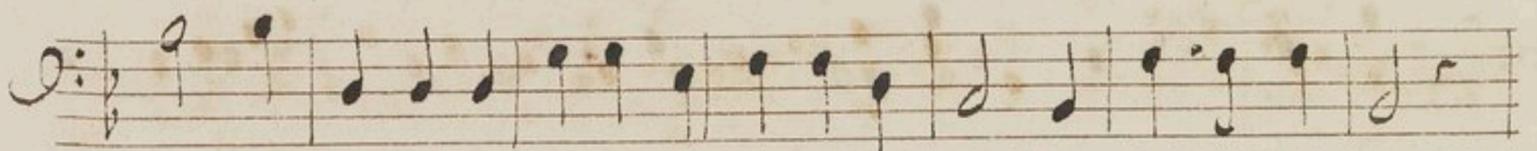
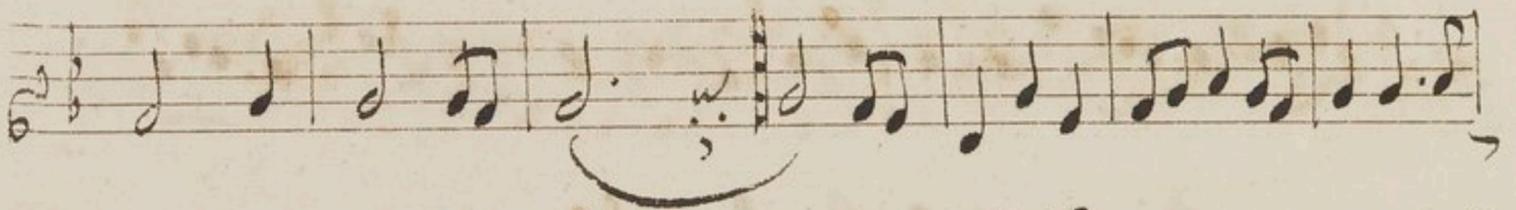
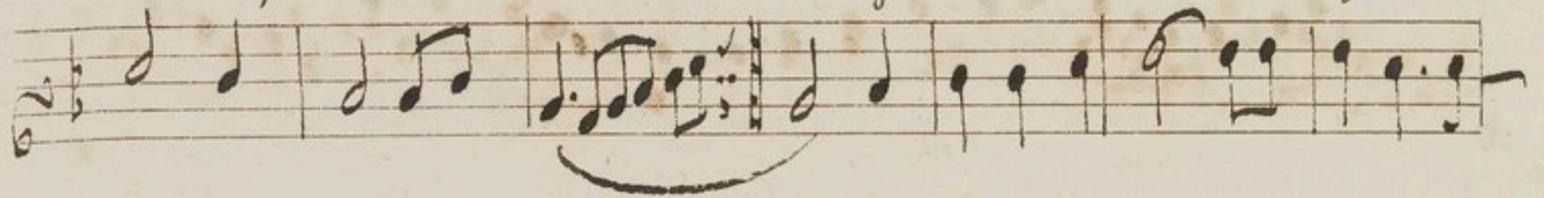




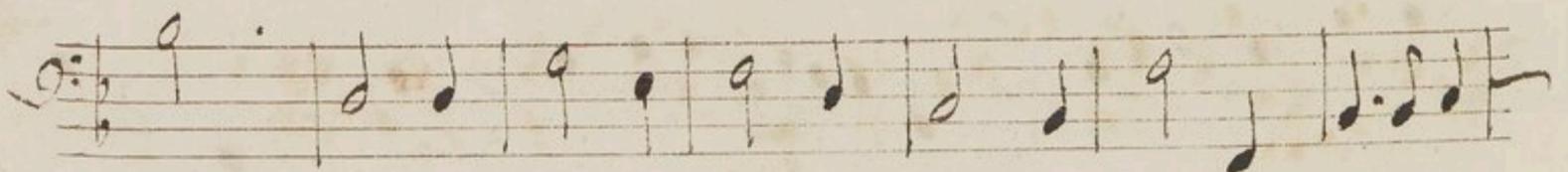
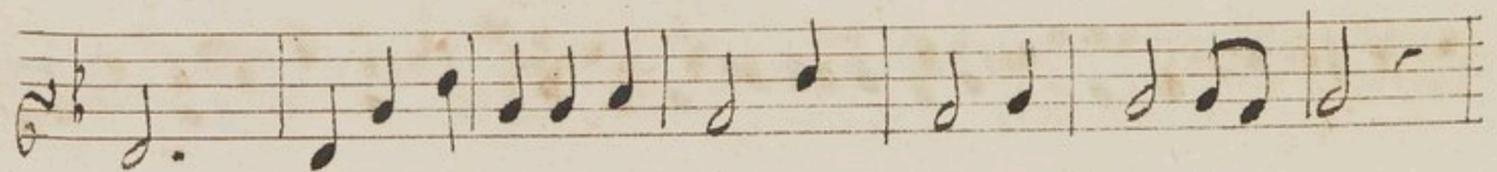
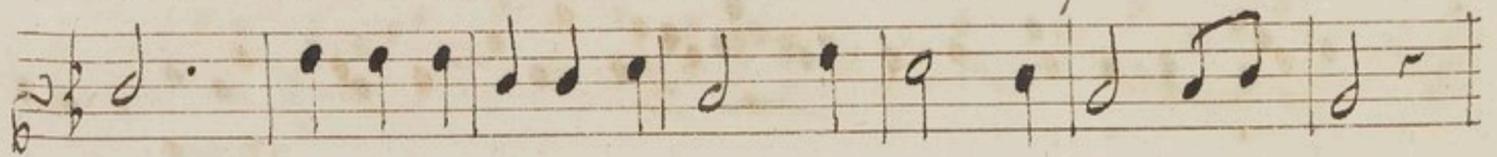
*fate entrar in stodi fortunato Il mio vascel tormentato nel-*



*dolce. porto d'amor e fate entrar in stodi fortu-*



*-nato Il mio vascel tormentato nel dolce porto d'amor*



gambavini

Musical staff with treble clef, containing several measures of music with notes and rests.

Tu sei mat' d'amar stabella Speri

Musical staff with bass clef, containing several measures of music with notes and rests.

Musical staff with treble clef, containing several measures of music with notes and rests.

- tu qualche merce quest' amor conuien ate. Com' all'asino la

Musical staff with bass clef, containing several measures of music with notes and rests.

Musical staff with treble clef, containing several measures of music with notes and rests.

Sella Lizetta e fatta per me, com'io son fatto per

Musical staff with bass clef, containing several measures of music with notes and rests.

Musical staff with treble clef, containing several measures of music with notes and rests.

ella son giouen le' giouanella

Musical staff with bass clef, containing several measures of music with notes and rests.

Musical staff with treble clef, containing several measures of music with notes and rests.

son fedel le' e piu di se' com'io son fatto per

Musical staff with bass clef, containing several measures of music with notes and rests.

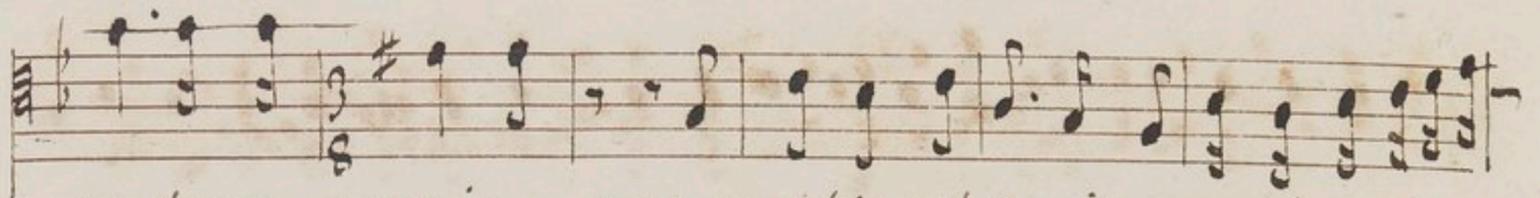
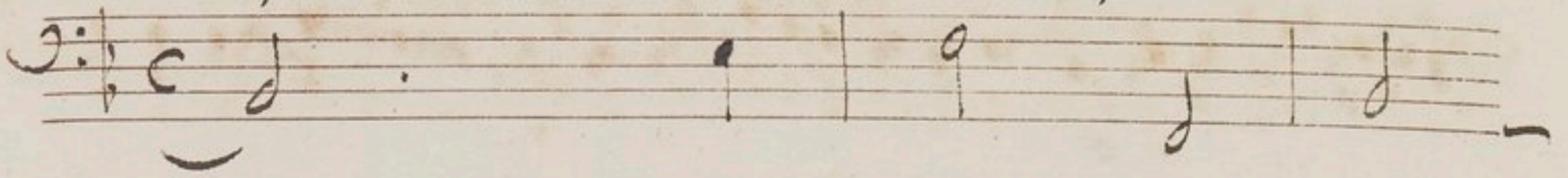
Musical staff with treble clef, containing several measures of music with notes and rests.

ella Lizetta e fatta per me Lizetta e fatta per me

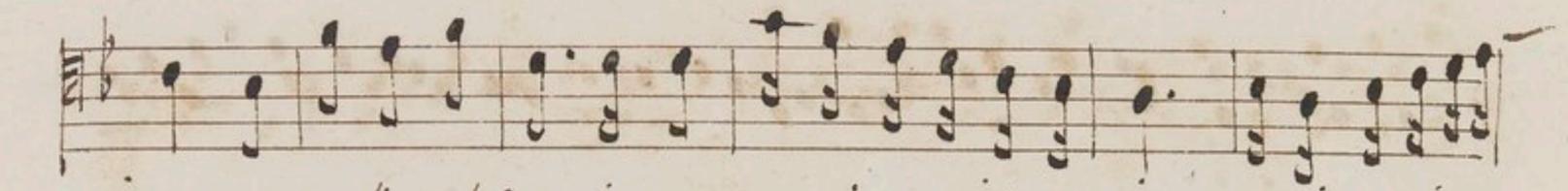
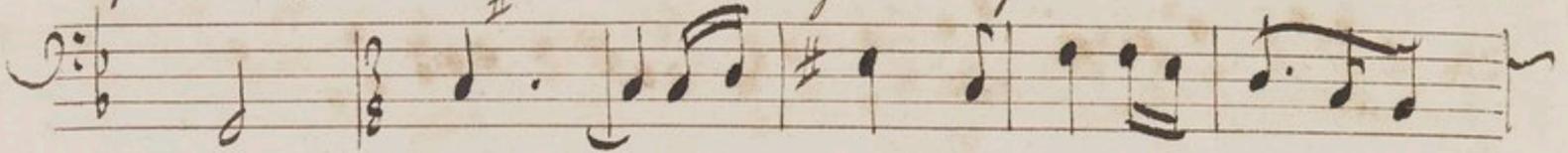
Musical staff with bass clef, containing several measures of music with notes and rests.



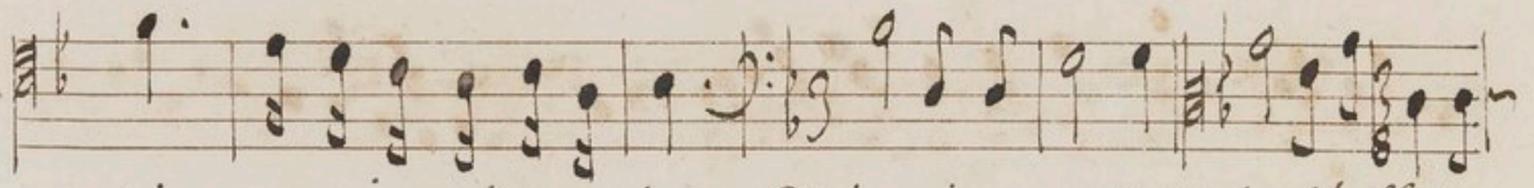
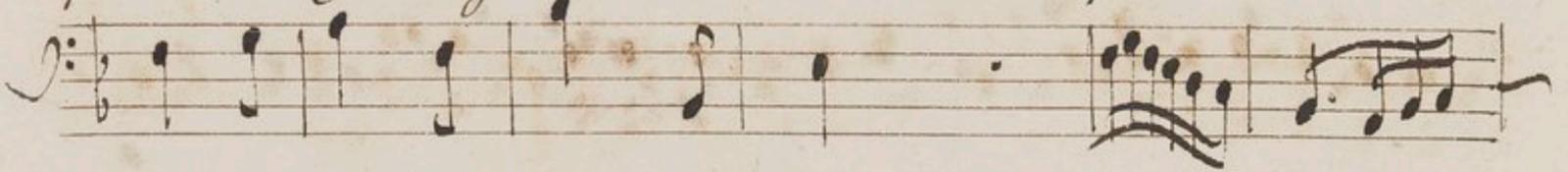
O quanti beati balordie vecchi qual bruta laccio



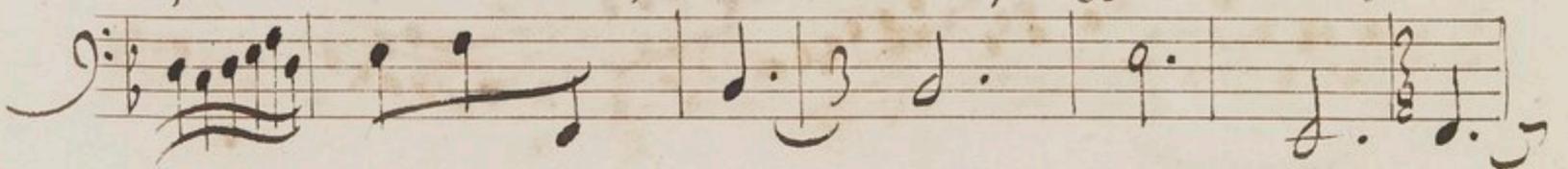
qual naronnaccio non voglio tal servitu nemimaritaro



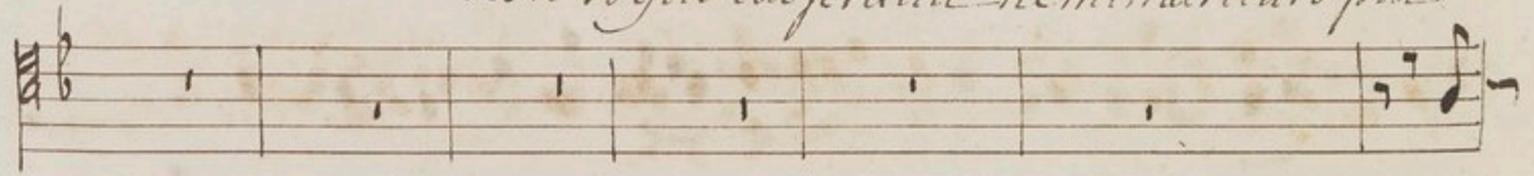
piu non voglio tal servitu nemimaritaro piu nemimaritaro



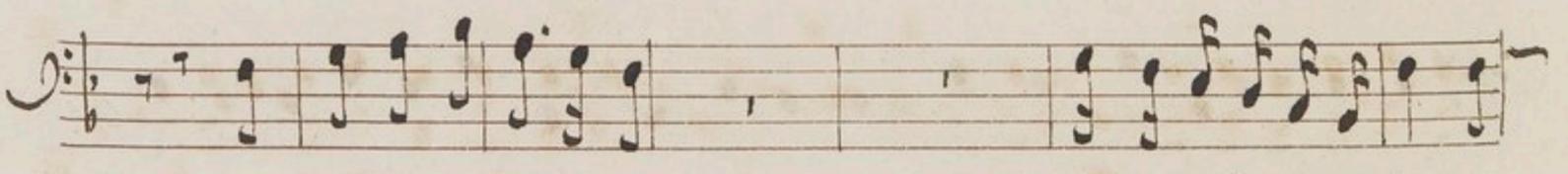
piu nemimaritaro piu Voi mi sprezzate, Voi mi beffate



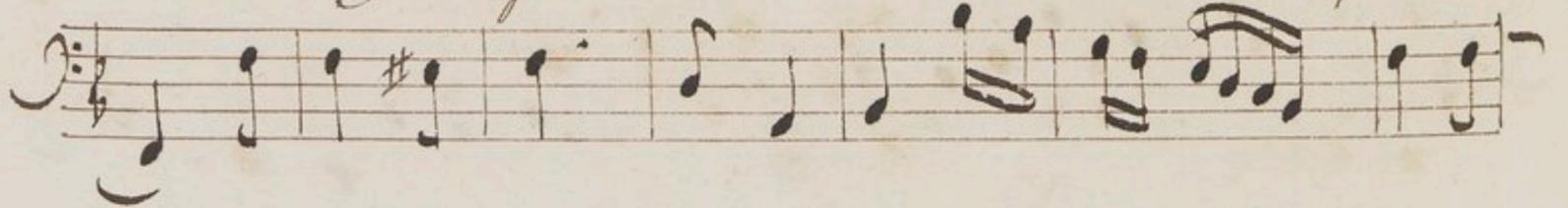
non voglio tal servitu nemimaritaro piu



non



non voglio tal servitu ne mimaritaro piu non



non voglio tal servitu

Voglio tal servitu nemimaritavo piu non voglio tal servitu

Voglio tal servitu nemimaritavo piu nemimaritavo piu non

nemimaritavo piu non voglio tal servitu non voglio tal servitu

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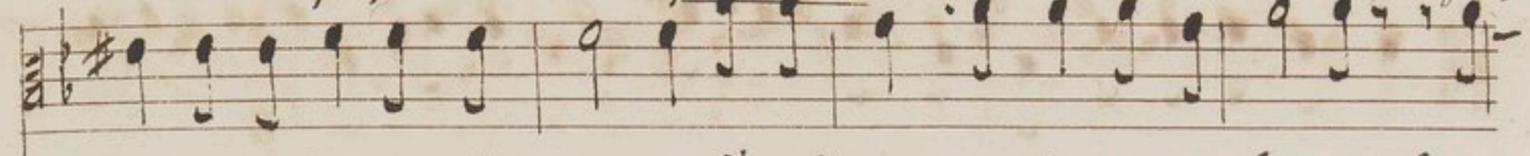
nemimaritavo piu nemimaritavo piu nemimaritavo piu

nemimaritavo piu non voglio tal servitu nemimaritavo piu

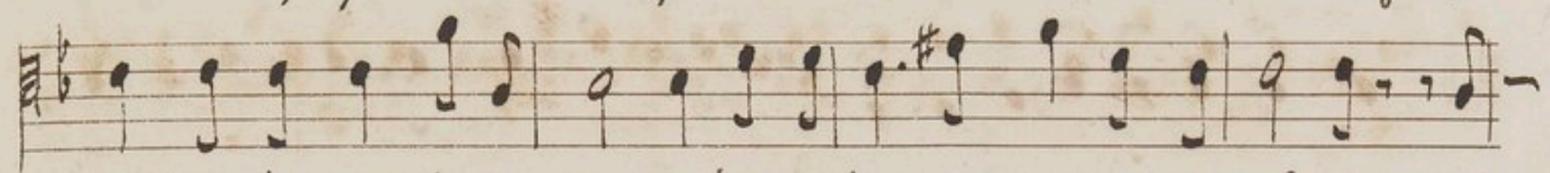




coeurs vne joye eclatante qu'en ces lieux tou vit et tout chante fuy



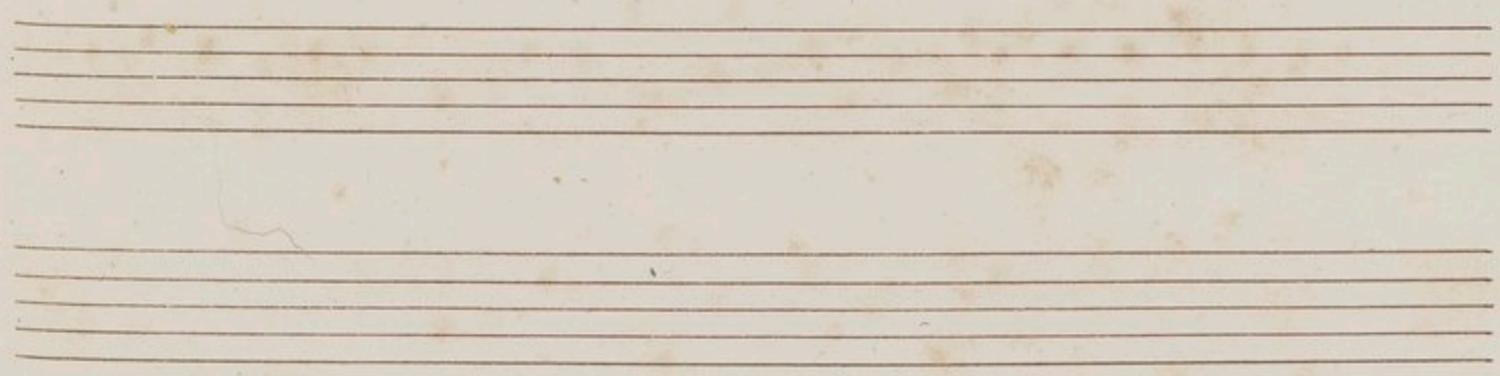
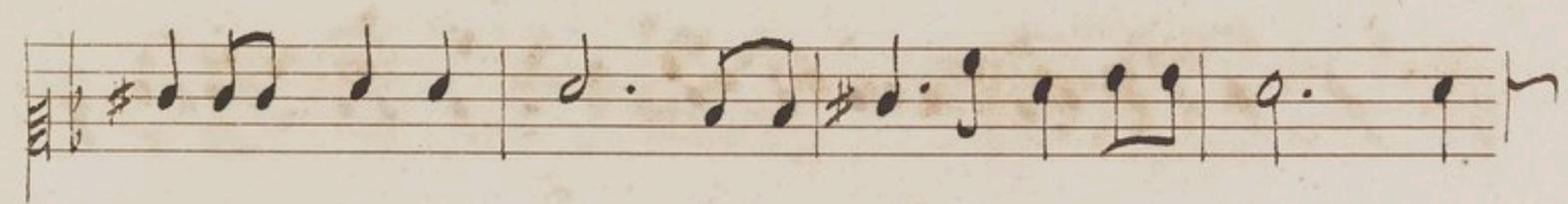
coeurs vne jaye eclatante qu'ẽ ces lieux tou vit et tout chante fuy



coeurs vne joye eclatante qu'en ces lieux tou vit et tou chante fuy

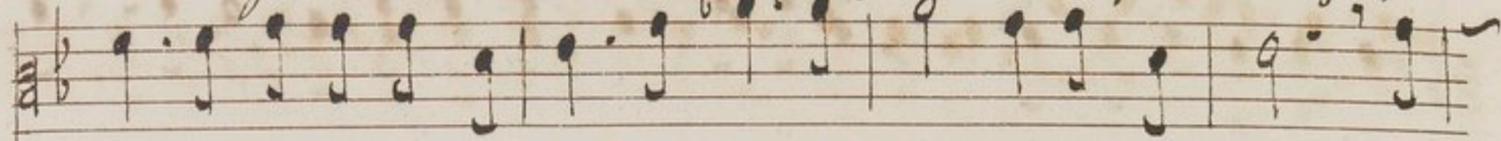


coeurs vne joye eclatante qu'en ces lieux tou vit et tou chante fuy

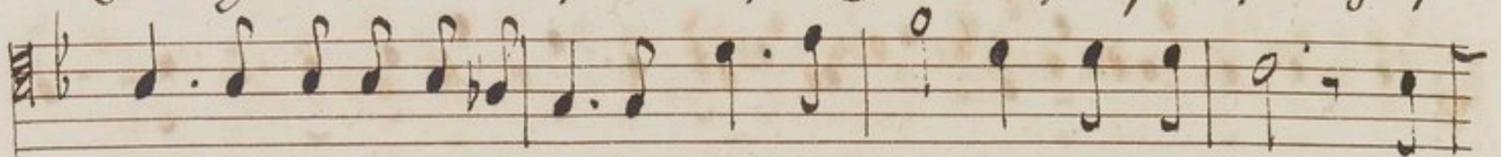




-ez éloignez vous d'icy Ennuuy chagrin triste soucy fuy



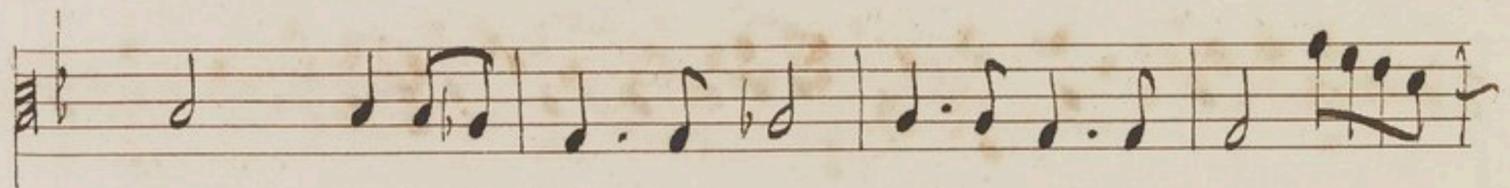
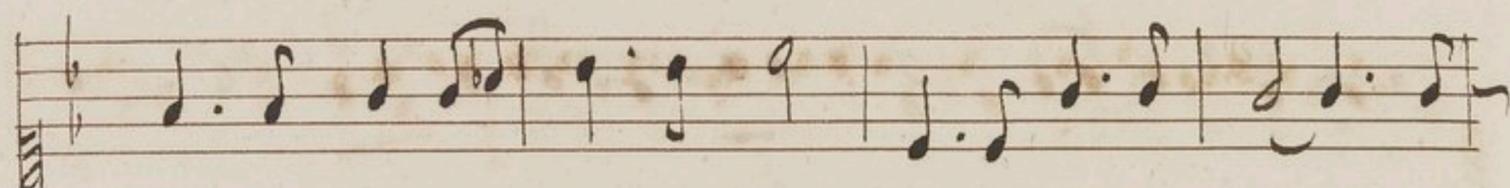
-ez éloignez vous d'icy Ennuuy chagrin triste soucy fuy

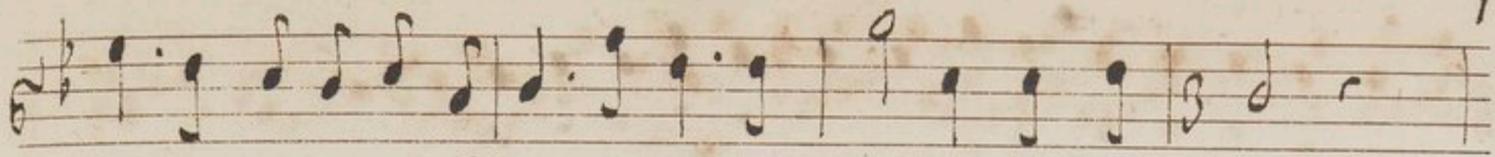


-ez éloignez vous d'icy Ennuuy chagrin triste soucy fuy



-ez éloignez vous d'icy Ennuuy chagrin triste soucy fuy





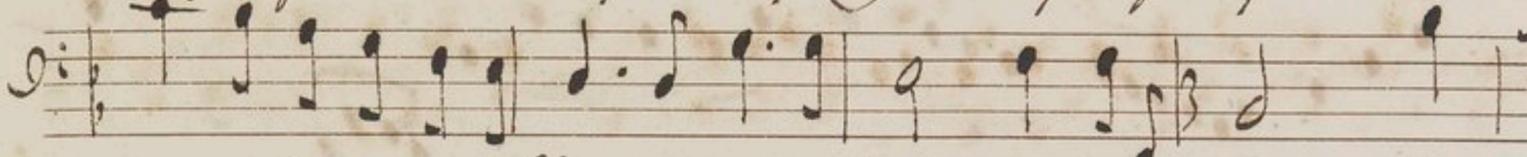
-ez éloignez vous d'icy ennuy chagrin triste soucy



-ez éloignez vous d'icy ennuy chagrin triste soucy

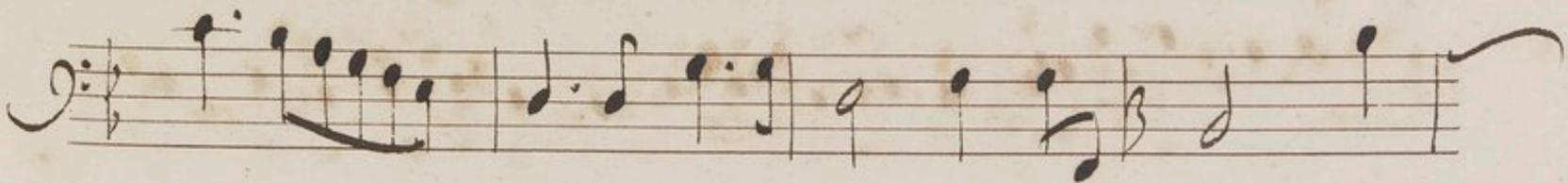
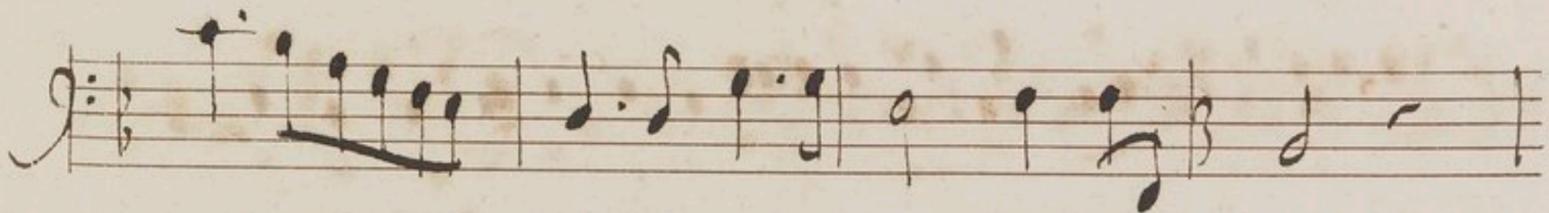
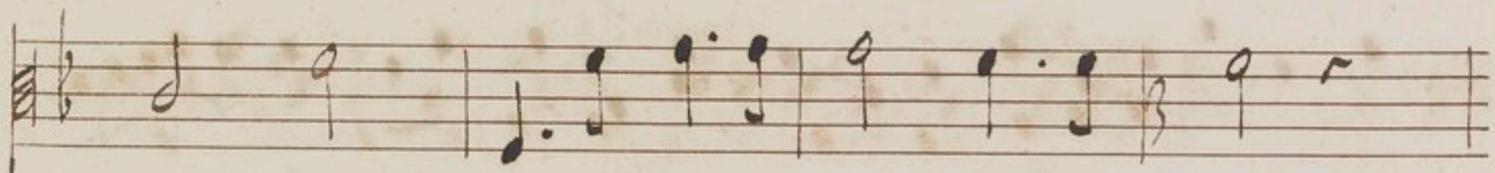
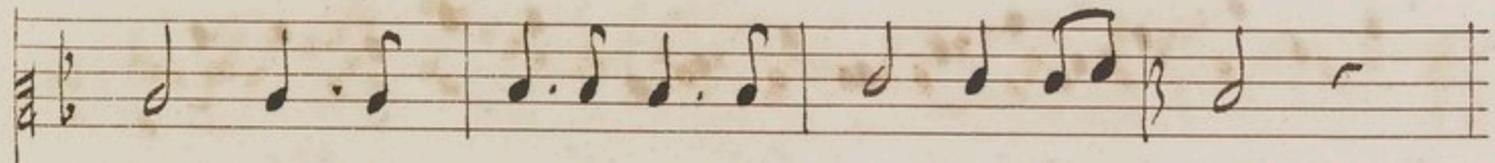


-ez éloignez vous d'icy ennuy chagrin triste soucy



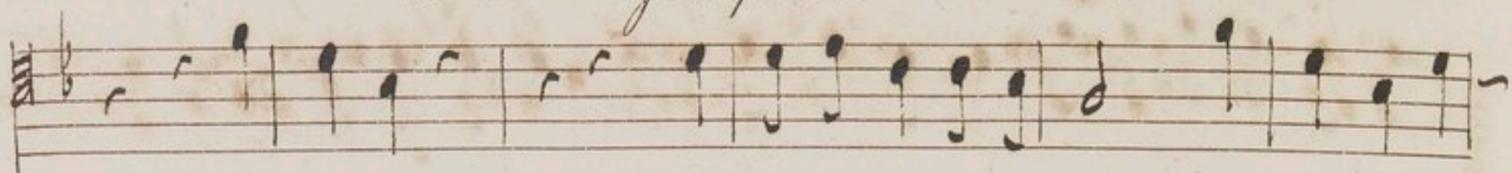
-ez éloignez vous d'icy ennuy chagrin triste soucy

Can

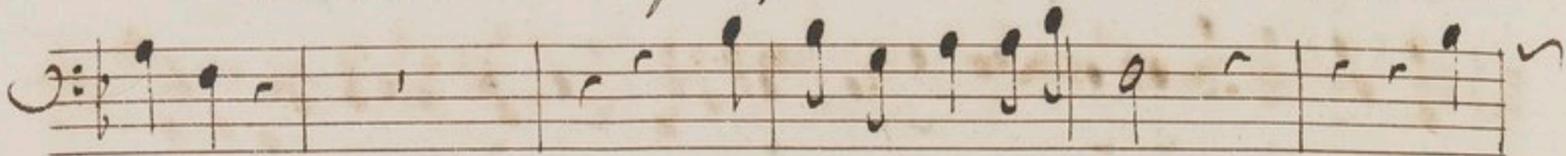




*Ridiamo sempre viviamo così*



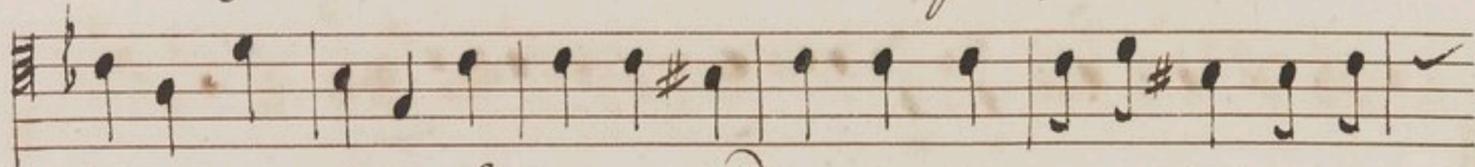
*Balliamo sempre viviamo così Cantiamo bal-*



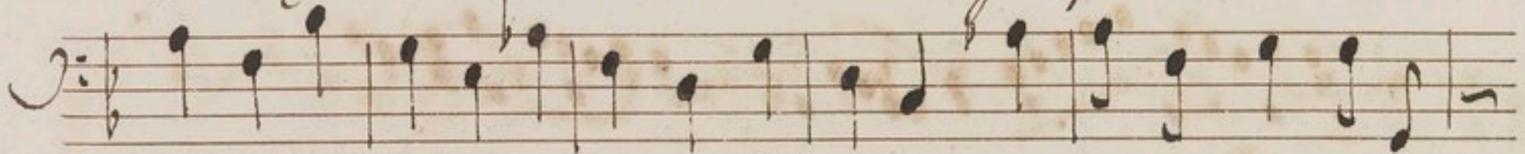
*-liamo sempre viviamo così bal-*



*Cantiamo balliamo ridiamo sempre viviamo co-*



*-liamo Cantiamo balliamo ridiamo sempre viviamo co-*



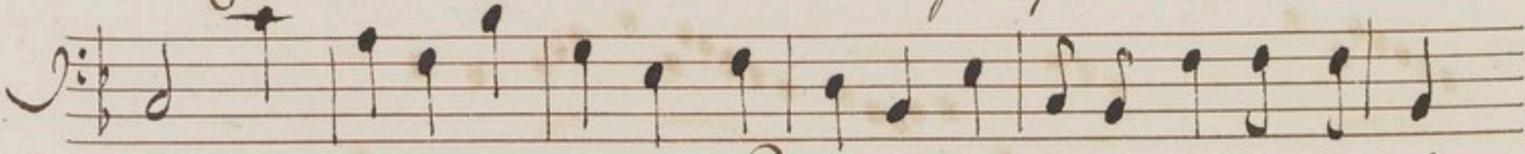
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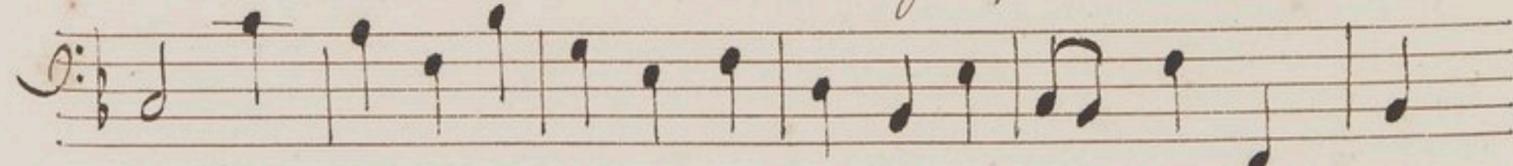
*Si Cantiamo balliamo ridiamo sempre viviamo così*



*Si Cantiamo balliamo ridiamo sempre viviamo così*

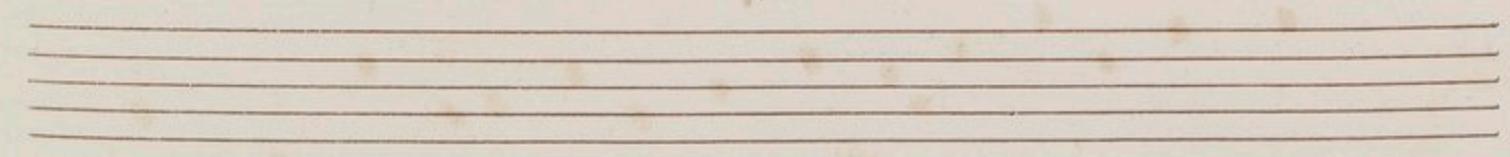
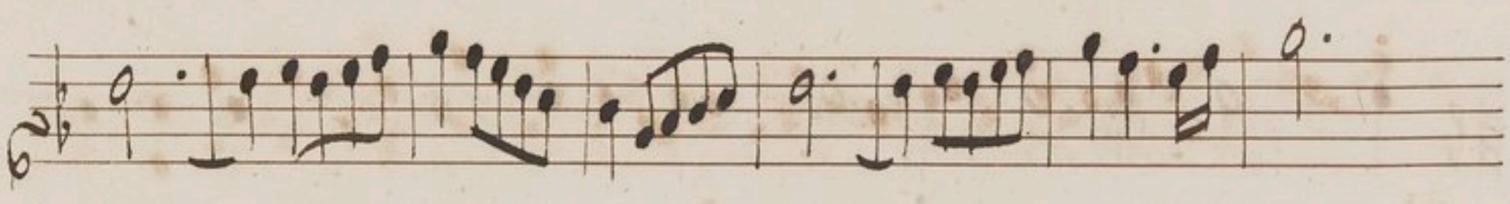
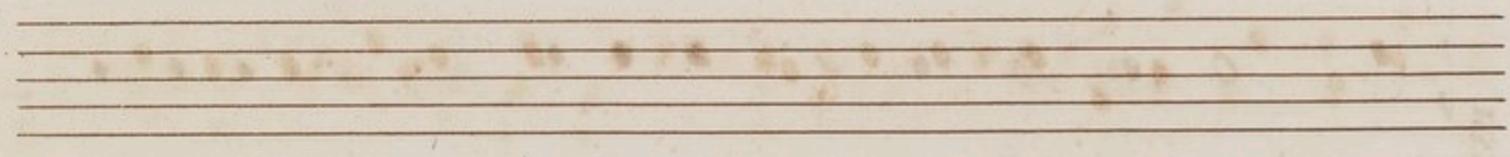
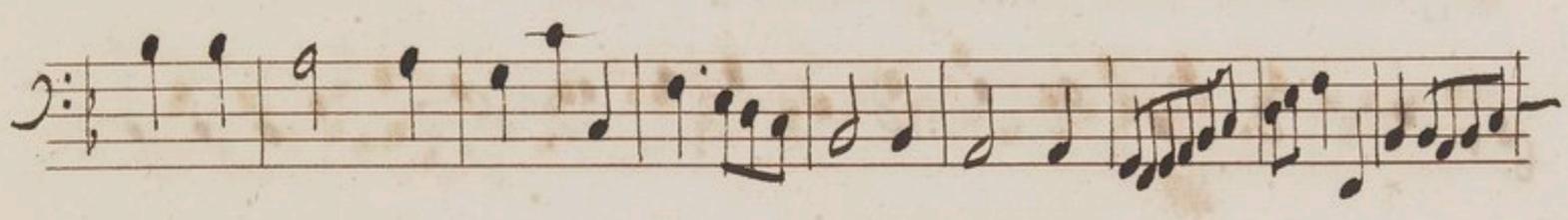
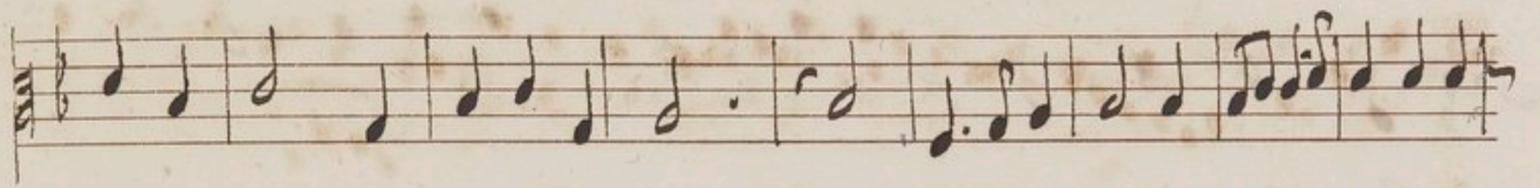
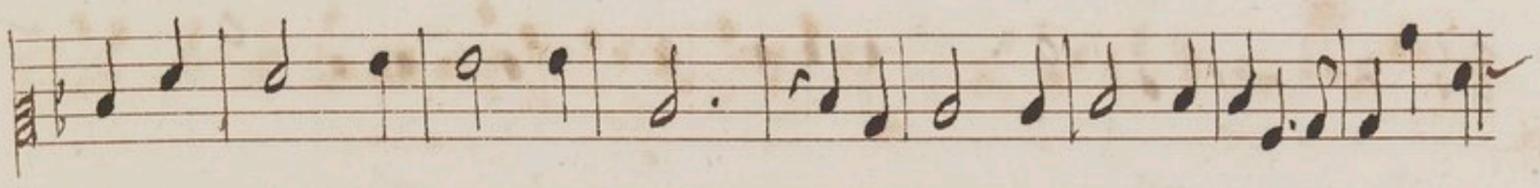
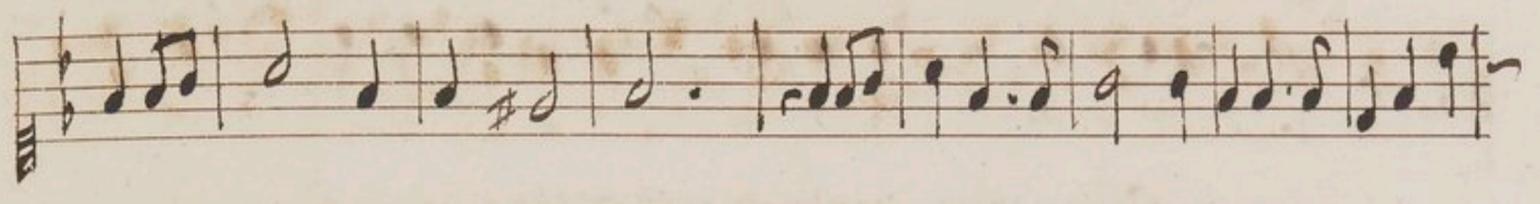


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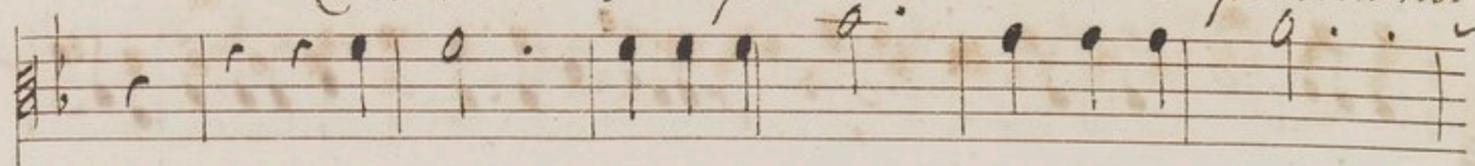


*Violons.*





*Chantons portons nos voix portons nos*



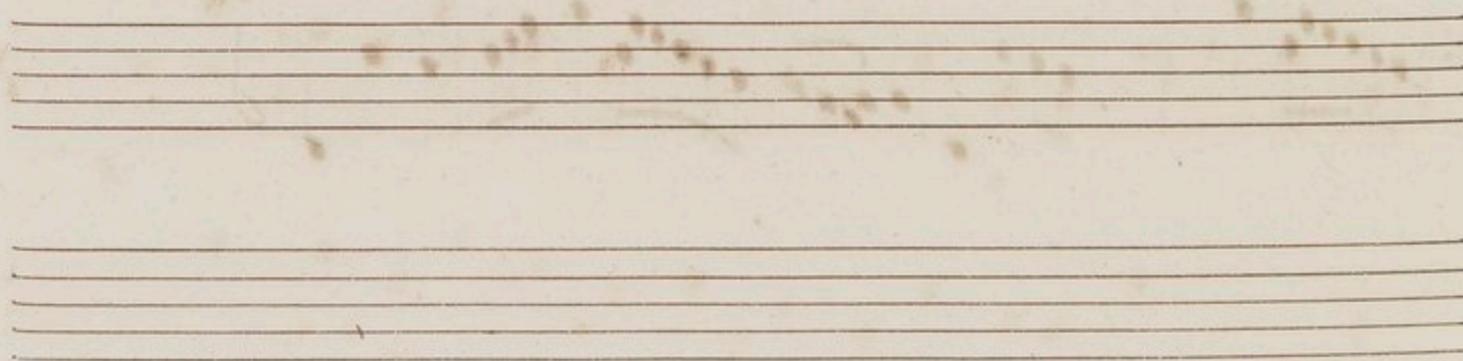
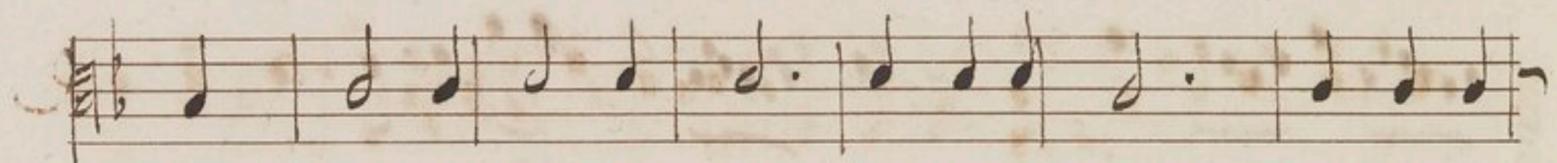
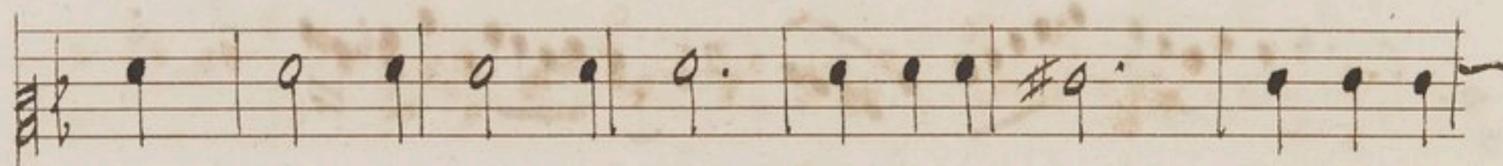
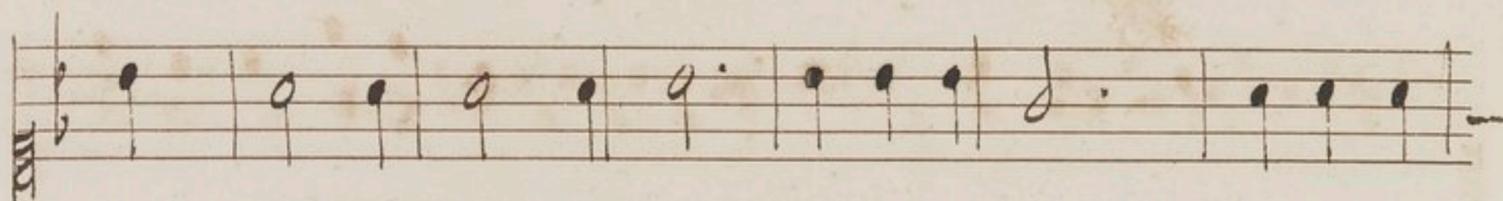
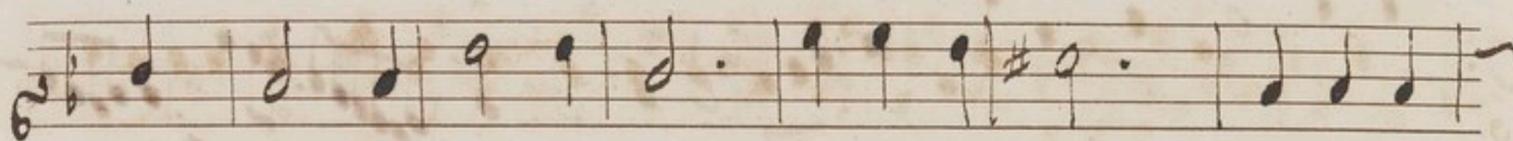
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*Chantons portons nos voix*

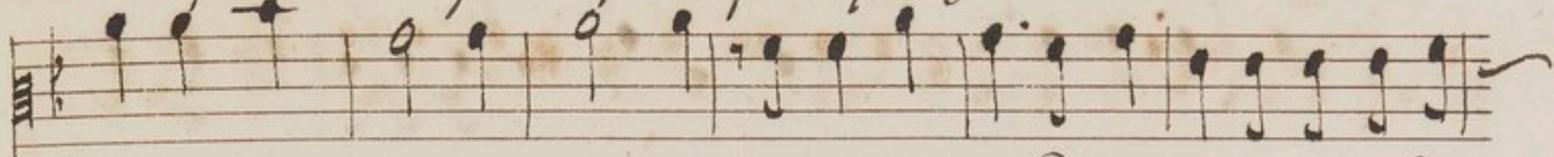


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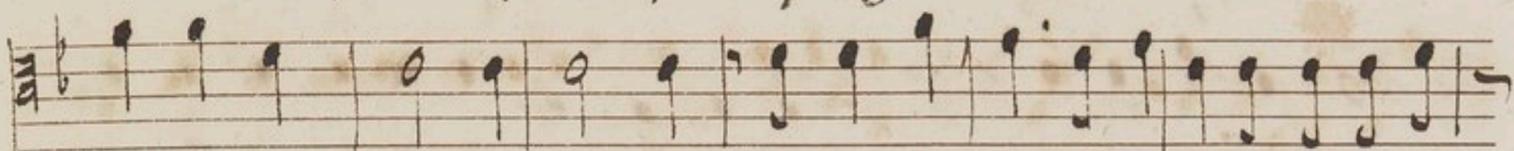




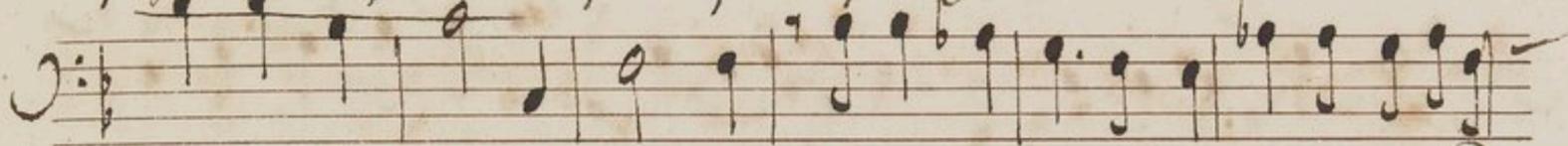
*Voix jusqu'au celeste Empire, que les plus graves dieux Enn? entendant*



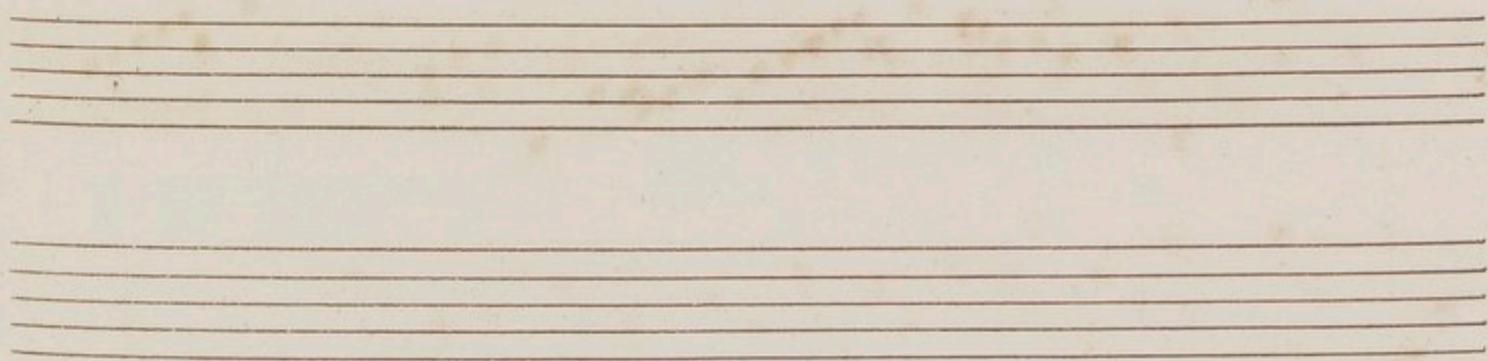
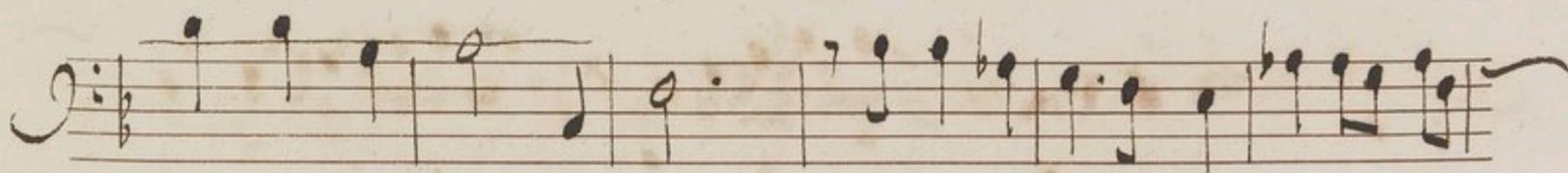
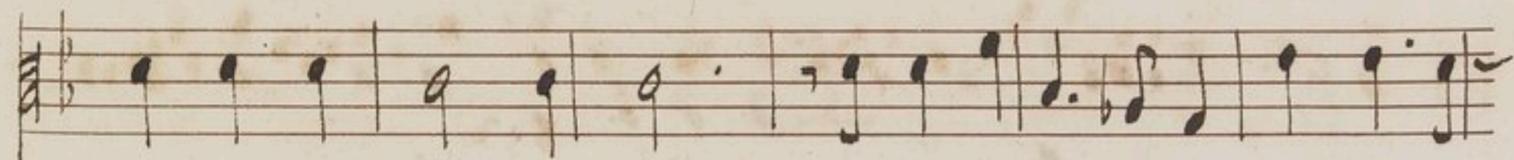
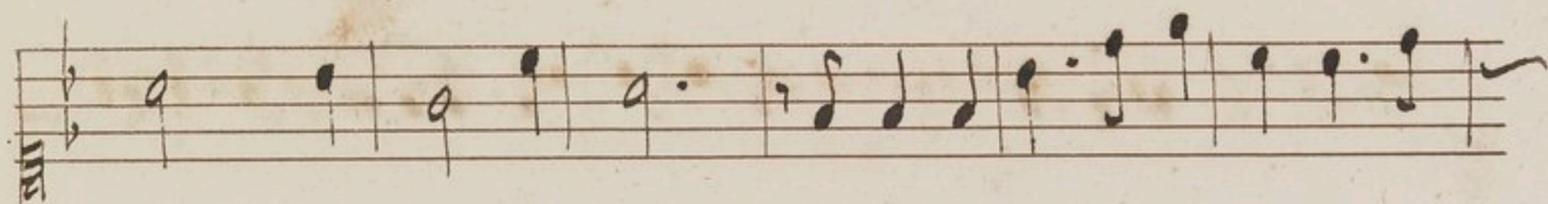
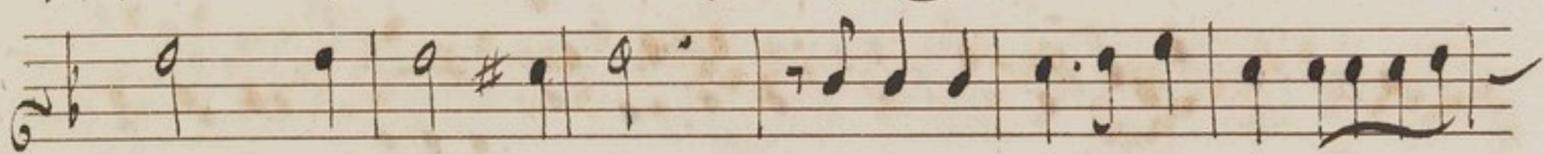
*jusqu'au celeste Empire, que les plus graves dieux Enn? entendant*

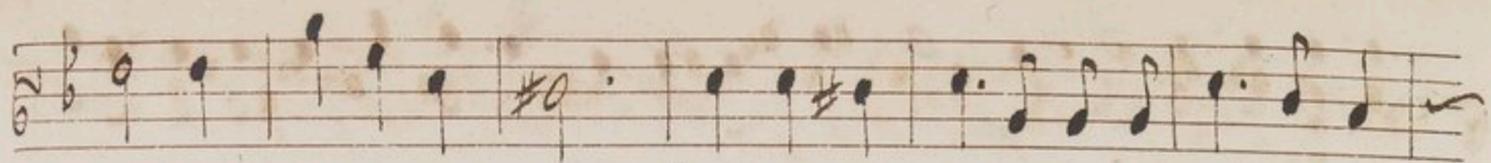


*jusqu'au celeste Empire, que les plus graves dieux enn? entendant*



*jusqu'au celeste Empire, que les plus graves dieux Enn? entendant*

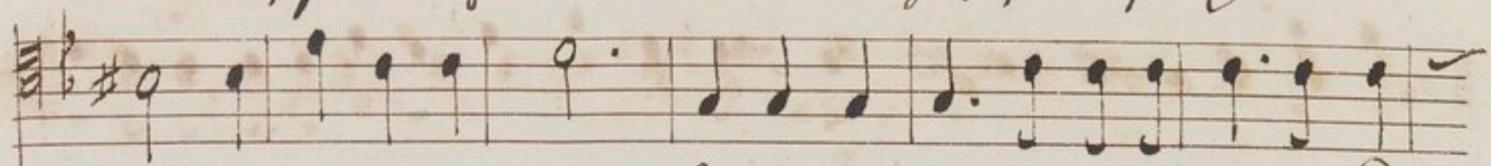




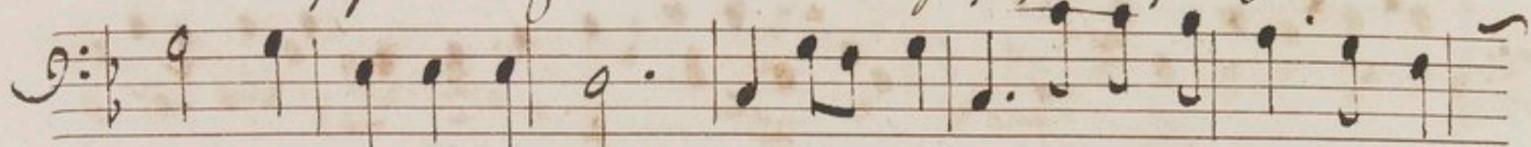
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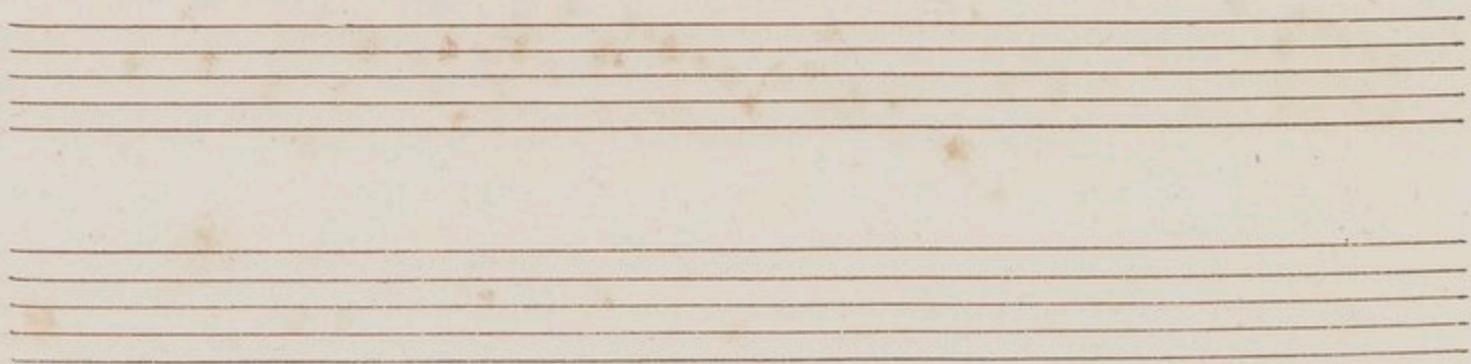
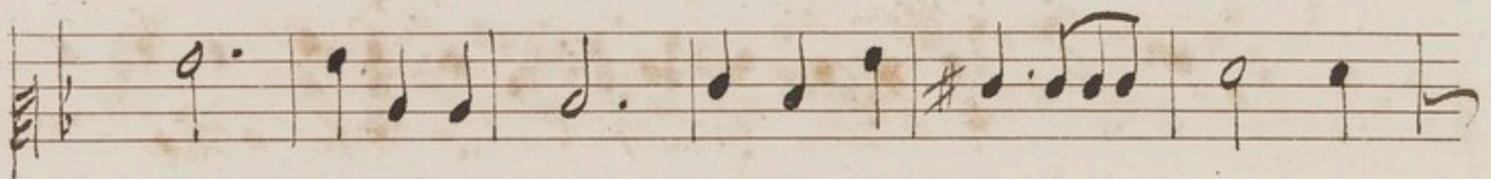
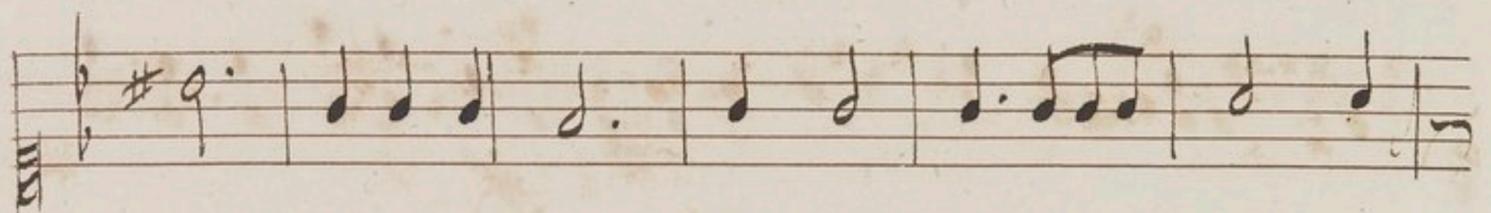
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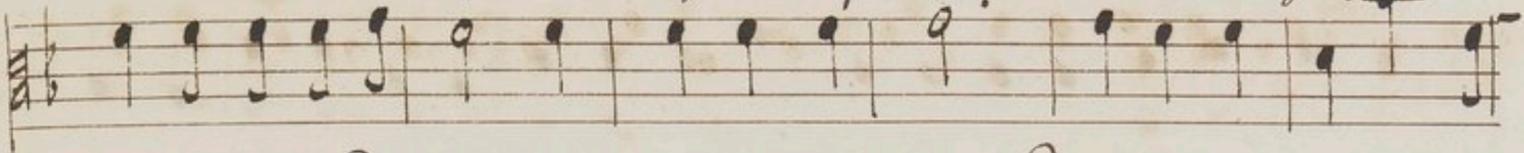


*vire y soient forcez de vire auspy queles plus graues dieux*

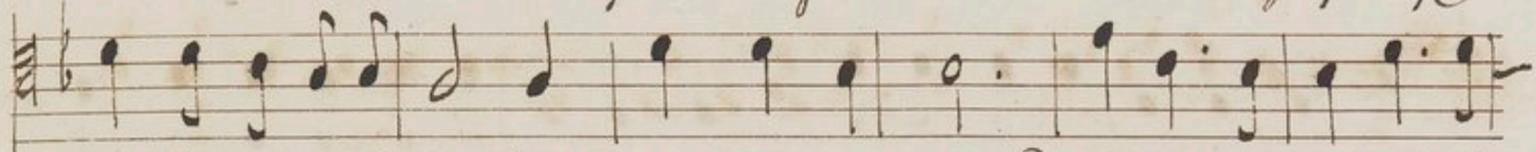




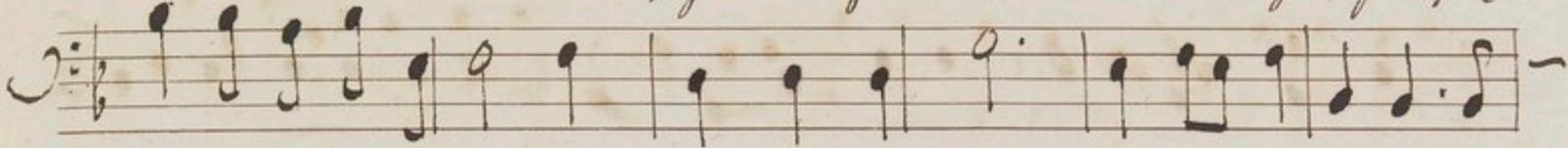
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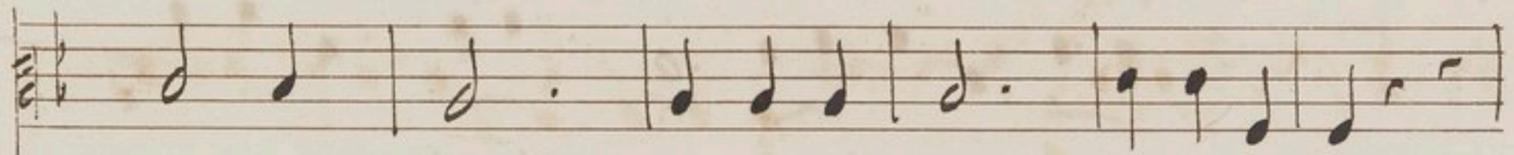
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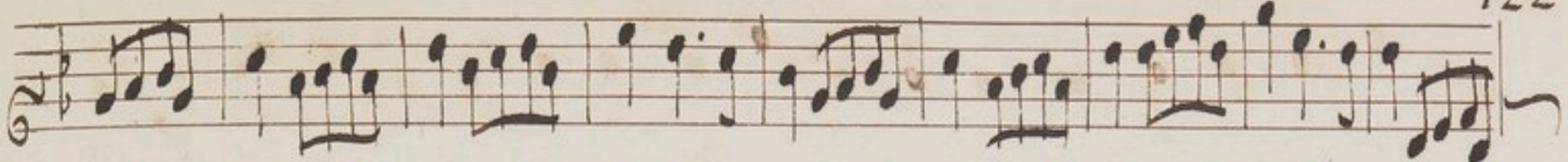
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*Violons.*

