

ACIS
ET GALATÉE,

PASTORALE HEROÏQUE

MISE EN MUSIQUE

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



A P A R I S,

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

ET SE VEND,

A la Porte de l'Academie Royale de Musique, rue S. Honoré.

M. DC. LXXXVI.

AVEC PRIVILEGE DE SA MAJESTE.



A U R O Y .



I R E ,

Bien que cette Pastoralle n'ayt pas esté précisément faite pour le Divertissement de VOSTRE MAJESTÉ', je ne laisse pas de vous l'offrir. Toutes les productions de mon Genie vous sont consacrées dès le moment que je commence à les imaginer ; & de quelque fécondité que le Public me flatte, il me seroit impossible de rien executer dans mon Art, si je n'estois uniquement animé par le desir de vous plaire. Vous avez eù la bonté de me dire qu'en travaillant pour MONSEIGNEUR LE DAUPHIN j'allois en quelque maniere travailler pour VOSTRE MAJESTÉ' mesme, puisque la tendresse dont vous l'honorez vous fait interesser fortement dans tout ce qui le regarde. Cette

EPISTRE.

*assûrance m'a élevé au dessus de moy-mesme , & m'a remply de ces divines
fureurs que je ne puis sentir que pour le service de VOSTRE MAJESTÉ :
Daignez , SIRE , agréer l'hommage que je vous fais de ce qu'elles m'ont
inspiré ; j'ose me vanter de les pousser encore plus loin au moindre de vos com-
mandemens ; Oüy , SIRE , il n'est rien dont je ne vienne à bout quand il
faudra vous obeir : Heureux ! si vos Ordres me mettent bien-tôt en estat de le
faire voir à toute la France ! Je suis avec le plus profond respect ,*

SIRE,

DE VOSTRE MAJESTÉ,

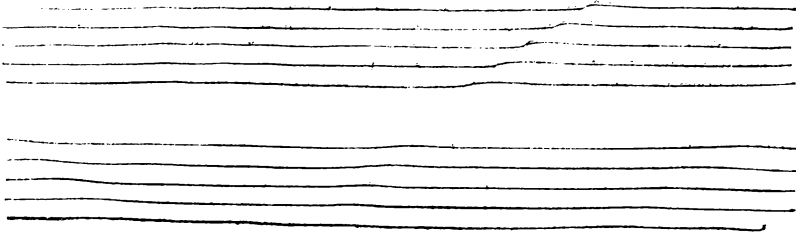
Le tres-humble , tres-obeissant ,
& tres fidele serviteur & sujet,
DE LULLY.



ACIS
ET GALATÉE,
TRAGÉDIE.

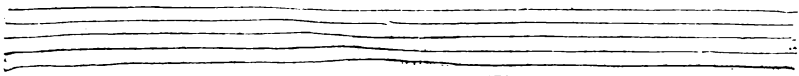
PROLOGUE.

O U V E R T U R E .

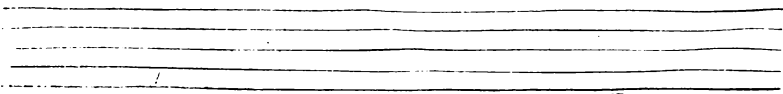
A musical score for the Overture, consisting of five staves of music. The first staff is in treble clef, and the second is in bass clef. The music is in 2/4 time and features various rhythmic patterns and melodic lines. The score is written in a classic, engraved style.

ACIS & GALATÉE, TRAGÉDIE.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The second staff is a piano accompaniment in G major, starting with a treble clef and a common time signature. The third and fourth staves are piano accompaniment in G major, starting with a bass clef and a common time signature. The fifth staff is a piano accompaniment in G major, starting with a bass clef and a common time signature.

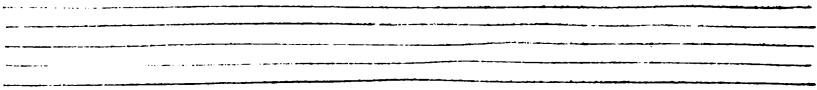


The second system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a 6/4 time signature. The second staff is a piano accompaniment in G major, starting with a treble clef and a 6/4 time signature. The third and fourth staves are piano accompaniment in G major, starting with a bass clef and a 6/4 time signature. The fifth staff is a piano accompaniment in G major, starting with a bass clef and a 6/4 time signature.

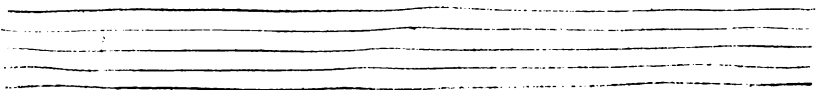


P R O L O G U E.

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is in alto clef. The third and fourth staves are in bass clef. The fifth staff is in bass clef with a key signature change to two flats (B-flat and E-flat). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

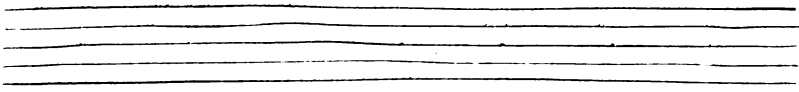


The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is in alto clef. The third and fourth staves are in bass clef. The fifth staff is in bass clef with a key signature change to two flats (B-flat and E-flat). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

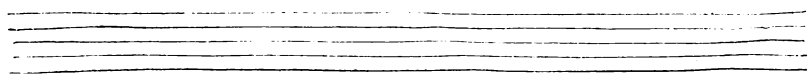


ACIS & GALATÉE, TRAGÉDIE.

The first system of music consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is an alto clef with a key signature of one flat and a common time signature, containing a similar melodic line. The third and fourth staves are bass clefs with a key signature of one flat and a common time signature, containing harmonic accompaniment. The fifth staff is a bass clef with a key signature of one flat and a common time signature, containing a lower melodic line. The system concludes with a double bar line and a repeat sign.



The second system of music consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is an alto clef with a key signature of one flat and a common time signature, containing a similar melodic line. The third and fourth staves are bass clefs with a key signature of one flat and a common time signature, containing harmonic accompaniment. The fifth staff is a bass clef with a key signature of one flat and a common time signature, containing a lower melodic line. The system concludes with a double bar line and a repeat sign.

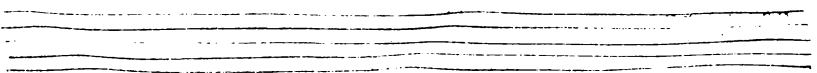


PROLOGUE.

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef. The third and fourth staves are in bass clef and contain dense, rhythmic accompaniment. The fifth staff is in bass clef and contains a more melodic line. The system concludes with a double bar line and a fermata.

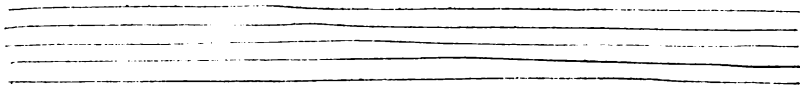


The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat. The second staff is in bass clef. The third, fourth, and fifth staves are in bass clef and contain dense, rhythmic accompaniment. The system concludes with a double bar line and a fermata.



v) ACIS & GALATEE, TRAGÉDIE.

PRELUDE.



DIANE.

QU'avec plaisir je reviens en ces lieux Que jadis mon ~~bonheur~~ ^{sejour} rendit si glori-

BASSE CONTINUE.

eux Où regnoit la splendeur & la magnificence. Le Fils du plus puissant, du plus juste des

BASSE-CONTINUE.

PROLOGUE.

nij

Rois Leur redonne aujourd'huy par sa seule presence Encore plus d'éclat qu'ils n'eurent autre

BASSE-CONTINUE.

fois. Le Fils du plus puissant, du plus juste des Rois. Leur redone aujourd'huy par sa seule pre-

BASSE-CONTINUE.

sence Encore plus d'éclat qu'ils n'eurent autre fois.

BASSE-CONTINUE.

UNE DRIADE.

Depuis le jour que sur vostre promesse Nous nous sommes flattez de le voir en ces

BASSE-CONTINUE.

lieux; lieux; Les Driades mes sceurs & tous ces autres Dieux Après ce doux mo-

BASSE-CONTINUE.

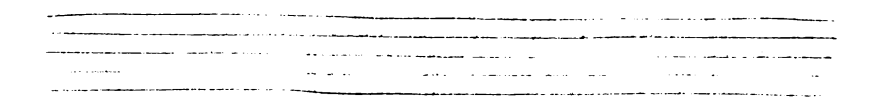
ACIS & GALATEE, TRAGEDIE.

ment ont soupiré sans cesse. Les Driades mes sœurs & tous ces autres Dieux A-

BASSE-CONTINUE.

pres ce doux moment ont soupiré sans cesse.

BASSE-CONTINUE.



doux.

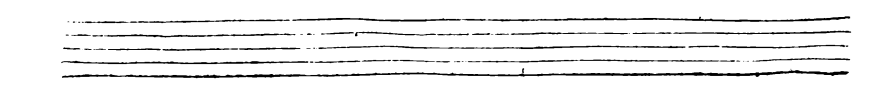
PRELUDE.

doux.

doux.

doux.

doux.



PROLOGUE.
UN SILVAIN.

doux. *t*

do ix.

doux. *t*

doux.

VN SILVAIN.

Nous avons préparé pour luy Les festes, les concerts que l'alegreffe inspire. Que le sobre cha-

BASSE-CONTINUE.

gin, que le funeste ennuy De cet heureux séjour pour jamais se retire: Que les plaisirs en

BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDIE.

The first system consists of two staves. The upper staff is a vocal line in G major, 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The lower staff is the basso continuo line, starting with a bass clef and a key signature of one sharp (F#).

The second system continues the musical notation from the first system, with the vocal line and basso continuo line.

The third system continues the musical notation from the second system, with the vocal line and basso continuo line.

The fourth system continues the musical notation from the third system, with the vocal line and basso continuo line.

foule y viennent aujourd'huy. Que le sombre chagrin, que le funeste ennuy De cét heureux sé-

The fifth system continues the musical notation from the fourth system, with the vocal line and basso continuo line. It includes figured bass notation: 6x, x, 6, 6, 6, 6.

BASSE-CONTINUE.

The sixth system continues the musical notation from the fifth system, with the vocal line and basso continuo line.

The seventh system continues the musical notation from the sixth system, with the vocal line and basso continuo line.

The eighth system continues the musical notation from the seventh system, with the vocal line and basso continuo line.

The ninth system continues the musical notation from the eighth system, with the vocal line and basso continuo line.

The tenth system continues the musical notation from the ninth system, with the vocal line and basso continuo line.

jour pour jamais se retire, Que les plaisirs en foule y viennent aujourd'huy.

The eleventh system continues the musical notation from the tenth system, with the vocal line and basso continuo line. It includes figured bass notation: 6, 6, 6, 6.

BASSE-CONTINUE.

PROLOGUE

DIANE.

First system of musical notation. The top staff is a vocal line with lyrics. The bottom staff is a basso continuo line with figured bass notation.

Suivez les mouvements de vostre ardeur fidelle, Comméceez vos concerts Que le bruit de vos

Second system of musical notation, primarily the basso continuo line with figured bass notation.

BASSE-CONTINUE.

Third system of musical notation. The top staff is a vocal line with lyrics. The bottom staff is a basso continuo line with figured bass notation.

chants refonne dans les airs ; Heureux si le succès répond à vostre zele. Commencez vos con-

Fourth system of musical notation, primarily the basso continuo line with figured bass notation.

BASSE-CONTINUE.

Fifth system of musical notation. The top staff is a vocal line with lyrics. The bottom staff is a basso continuo line with figured bass notation.

certs Que le bruit de vos chants refonne dans les airs, Heureux , heureux si le suc-

Sixth system of musical notation, primarily the basso continuo line with figured bass notation.

BASSE-CONTINUE.

Seventh system of musical notation. The top staff is a vocal line with lyrics. The bottom staff is a basso continuo line with figured bass notation.

cés répond à vostre zelle.

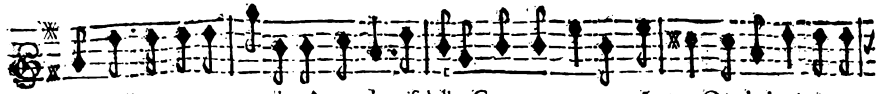
Eighth system of musical notation, primarily the basso continuo line with figured bass notation.

BASSE-CONTINUE.

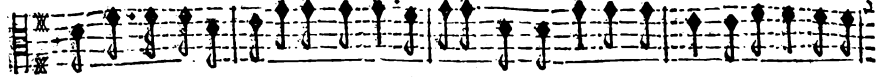
Four empty musical staves, likely for additional parts or a continuation of the piece.

ACIS & GALATEE. TRAGEDIE.

CHOEUR.



Suivons les mouvements de nôtre ardeur fidelle, Commençons nos cœcarts, Que le bruit de nos



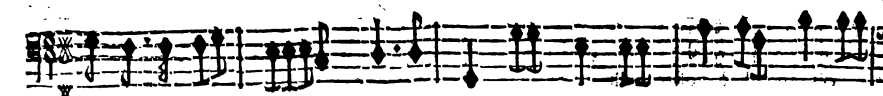
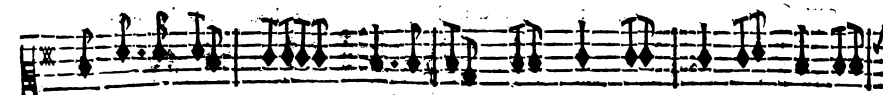
Suivons les mouvements de nôtre ardeur fidelle, Commençons nos cœcarts, Que le bruit de nos



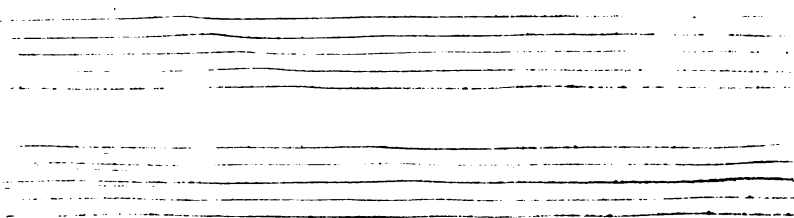
Suivons les mouvements de nôtre ardeur fidelle, Commençons nos cœcarts, Que le bruit de nos



Suivons les mouvements de nôtre ardeur fidelle, Commençons nos cœcarts, Que le bruit de nos

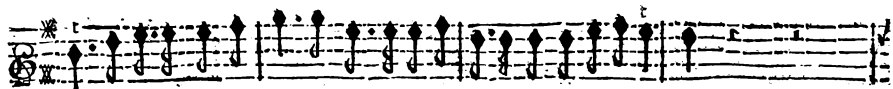


BASSE-CONTINUE.

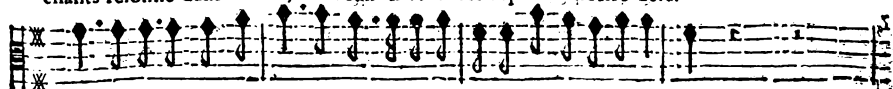


PROLOGUE.

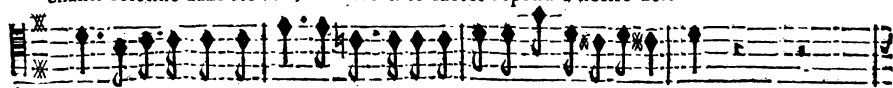
xij



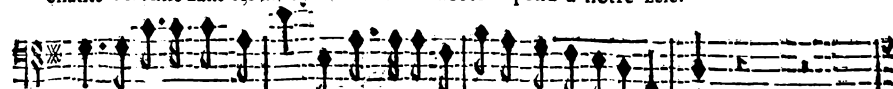
chants reſonne dans les airs, Heureux ſi le ſuccès répond à noſtre zele.



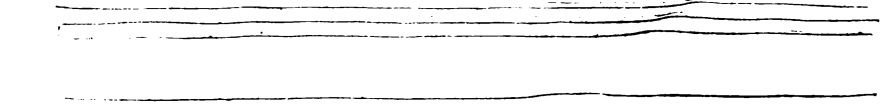
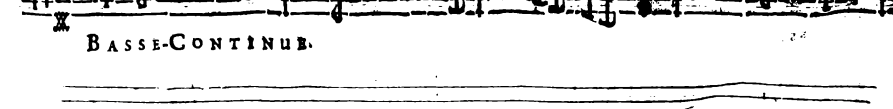
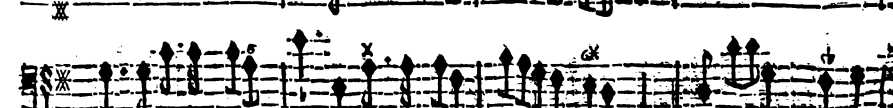
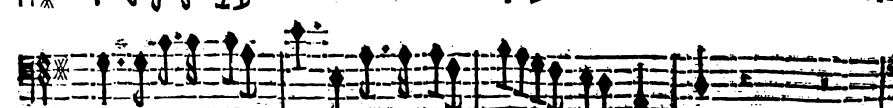
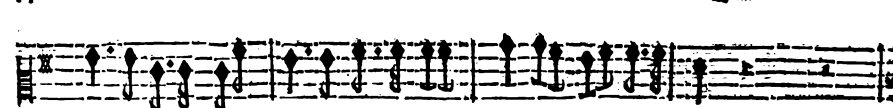
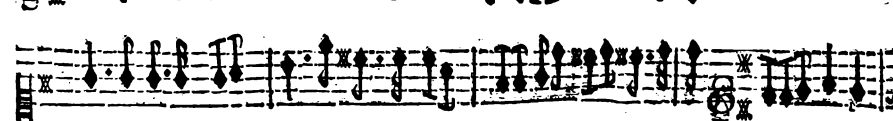
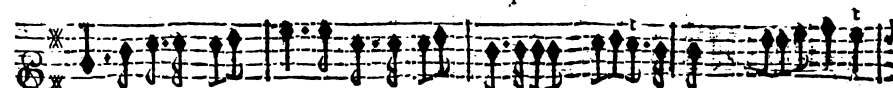
chants reſonne dans les airs, Heureux ſi le ſuccès répond à noſtre zele.



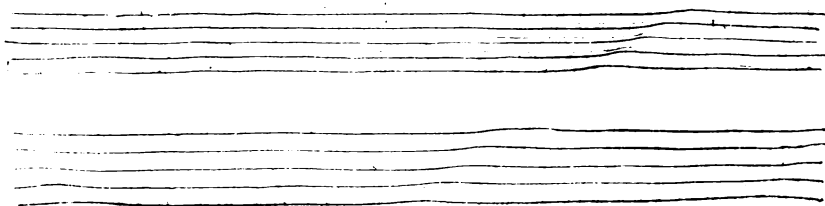
chants reſonne dans les airs, Heureux ſi le ſuccès répond à nôtre zele.



chants reſonne dans les airs, Heureux ſi le ſuccès répond à nôtre zele.



BASSE-CONTINUE.



A C I S & GALATÉE , TRAGÉDIE.

Commençons nos concerts, Que le bruit de nos chants refonne dans les

Commençons nos concerts, Que le bruit de nos chants refonne dans les

Commençons nos concerts, Que le bruit de nos chants refonne dans les

Commençons nos concerts, Que le bruit de nos chants refonne dans les

BASSE-CONTINUE.

PROLOGUE.

airs, Heureux si le succès répond à notre zele.

Sui-

airs, Heureux si le succès répond à notre zele.

Sui-

airs, Heureux si le succès répond à notre zele.

Sui-

airs, Heureux si le succès répond à notre zele.

Sui-

BASSE-CONTINUE.

ACIS & GALATÉE, TRAGÉDIE.

vons Suivons les mouvemens de nôtre ardeur fidelle , Heureux si le succès répond à nôtre ze-

vons Suivons les mouvemens de nôtre ardeur fidelle , Heureux si le succès répond à nôtre ze-

vons Suivons les mouvemens de nôtre ardeur fidelle , Heureux si le succès répond à nôtre ze-

vons Suivons les mouvemens de nôtre ardeur fidelle , Heureux si le succès répond à nôtre ze-

BASSE-CONTINUE.

PROLOGUE.

le ! Suivons, suivons les mouveméts de nôtre ardeur fi-

le ! Suivons, suivons les mouveméts de nôtre ardeur fi-

le ! Suivons, suivons les mouveméts de nôtre ardeur fi-

le ! Suivons, suivons les mouveméts de nôtre ardeur fi-

BASSE-CONTINUE.

The musical score consists of ten staves. The first four staves are vocal lines, each starting with the syllable 'le !' and the text 'Suivons, suivons les mouveméts de nôtre ardeur fi-'. The fifth staff is the basso continuo line, marked 'BASSE-CONTINUE.', which includes figured bass notation (e.g., x, b, c, x, b, x, x, 6) and various musical symbols like asterisks and slurs. The remaining six staves are empty, representing the continuation of the basso continuo part.

delle, Heureux si le succès répond à nostre zele.

delle, Heureux si le succès répond à nostre zele.

delle, Heureux si le succès répond à nostre zele.

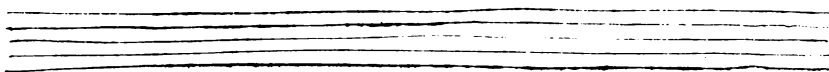
delle, Heureux si le succès répond à nostre zele.

BASSE-CONTINUE.

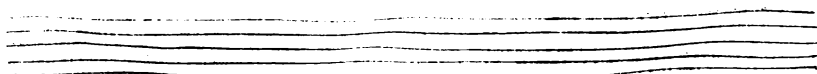
PROLOGUE.
PREMIERE ENTREE.

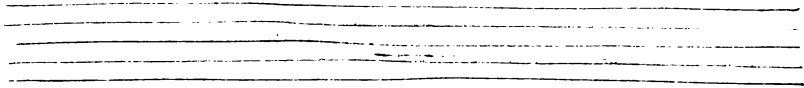
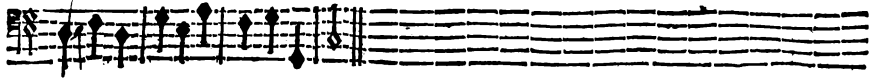
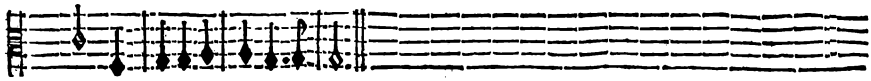
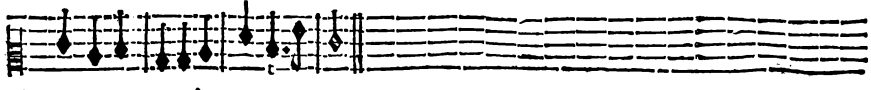
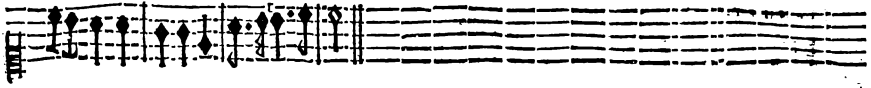
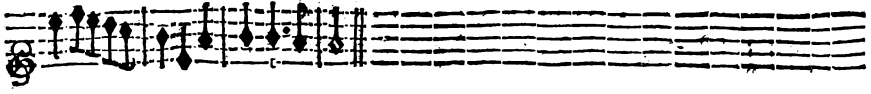
MENUET.

The first system of the musical score consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 3/4 time and begins with a treble clef. The tempo is marked 'MENUET.' and the dynamics are marked with 'c' (crescendo) and 'f' (forte). The music features a mix of eighth and sixteenth notes, with some rests and slurs.

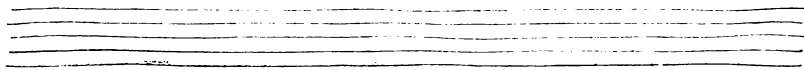


The second system of the musical score consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music continues from the first system, maintaining the 3/4 time signature and tempo. It features similar rhythmic patterns and dynamics, with 'c' and 'f' markings. The system concludes with a double bar line.



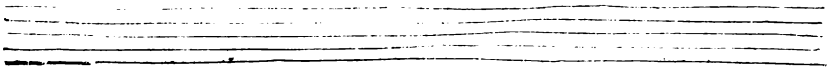


AIR.

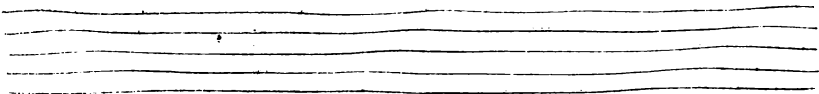


PROLOGUE.

The Prologue section consists of five staves of music. The first staff is in treble clef, and the second through fifth staves are in bass clef. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with a 'c' time signature, likely indicating common time. The piece concludes with a double bar line and repeat dots.

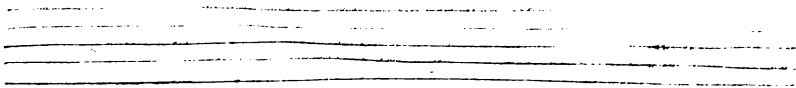


The AIR section consists of five staves of music. The first staff is in treble clef and begins with the word "AIR." written below it. The second through fifth staves are in bass clef. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with a 'c' time signature. The piece concludes with a double bar line and repeat dots.



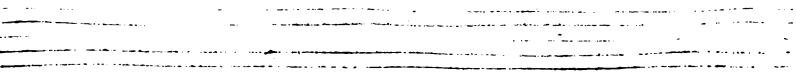
ACIS & GALATEE, TRAGEDIE.

Musical score for the first section of 'ACIS & GALATEE, TRAGEDIE.' It consists of five staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for a bassoon or contrabass. The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

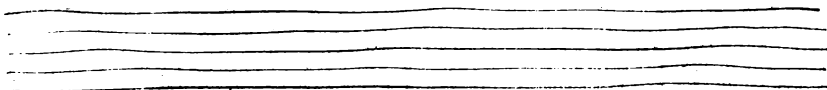
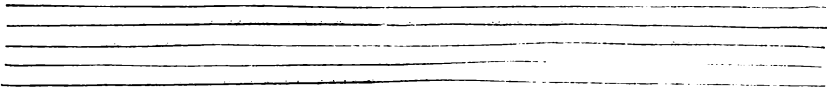
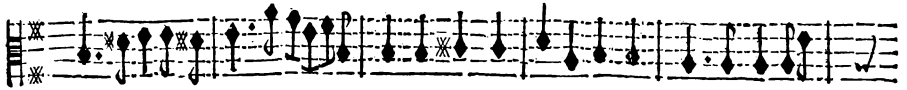


SECONDE ENTREE.

Musical score for 'SECONDE ENTREE. MARCHE.' It consists of five staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third, fourth, and fifth staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings.



P R O L O G U E.



ACIS & GALATEE, TRAGÉDIE.
L'ABONDANCE, COMUS.

Suite de l'Abondance & de Comus.

L'ABONDANCE.

DANS les jours de réjouissance J'ay toujours le premier employ; ploy;

BASSE-CONTINUE.

Vous seriez-vo' flattez de la vaine esperance De pouvoir vous passer de moy? Que feriez-

BASSE-CONTINUE.

vous sans l'Abondance? ce? A mon visage, à ma suite ordinaire, Re-

BASSE-CONTINUE.

connoissez Comus Dieu des festins Dont la preference à vos desseins Est aujourd'huy si neces-

BASSE-CONTINUE.

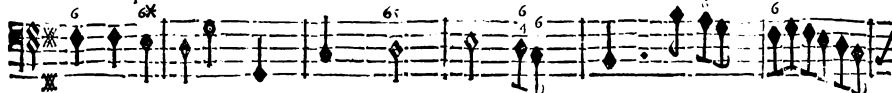
faire. faire. Que vous fert d'assembler au gré de vos desirs Tous les jeux &

BASSE-CONTINUE.

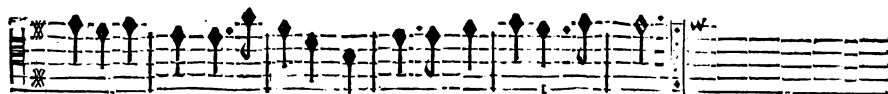
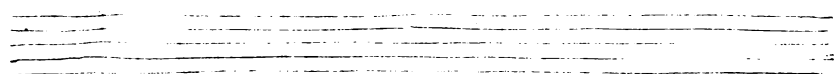
PROLOGUE.



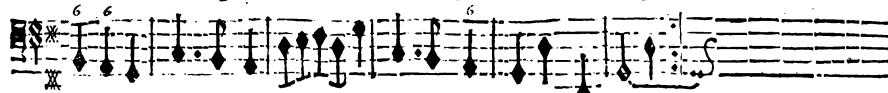
tous les plaisirs, Si vous n'avez ceux de la table tous les cœurs seront mécontents, La



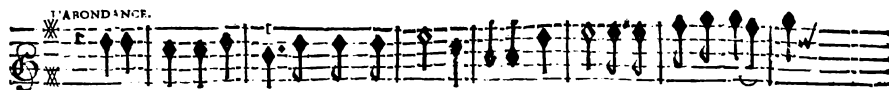
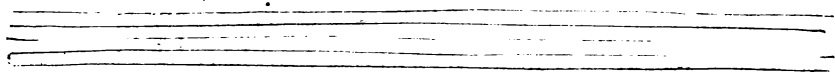
BASSE CONTINUE.



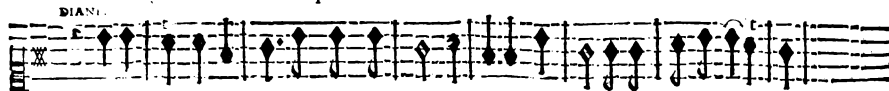
feste la plus agreable Sans moy ne peut durer longtemps.



BASSE-CONTINUE.



Unissons nos efforts & qu'une ardeur si belle sans cesse se renouvel- le.



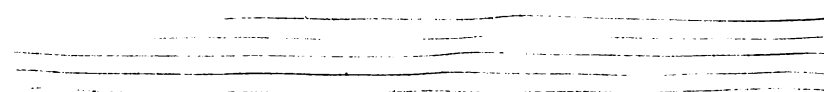
Unissons nos efforts & qu'une ardeur si belle sans cesse se renouvel- le.



temps Unissons nos efforts & qu'une ardeur si belle sans cesse se renouvel- le.



BASSE-CONTINUE.



ACIS & GALATÉE, TRAGÉDIE:
CHOEURS.

And.
Unissons nos efforts & qu'une ardeur si belle Sans cesse se renouvel- le.

And.
Unissons nos efforts & qu'une ardeur si belle Sans cesse se renouvel- le.

And.
Unissons nos efforts & qu'une ardeur si belle Sans cesse se renouvel- te. *COMMS.* Unif-

And.
Unissons nos efforts & qu'une ardeur si belle Sans cesse se renouvel- le.

BASSE-CONTINUE.

PROLOGUE

xxvij

DIANE.

Urifons nos ef-

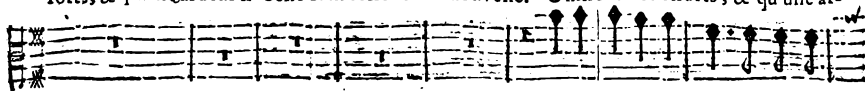
sons nos efforts & qu'une ardeur si belle Sans cesse se renouvel le.

BASSE-CONTINU.

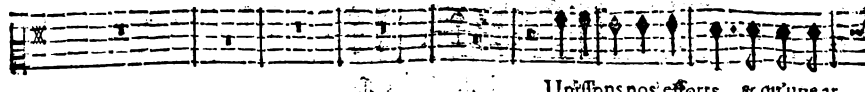
ACIS & GAUATEE, TRAGEDIE.



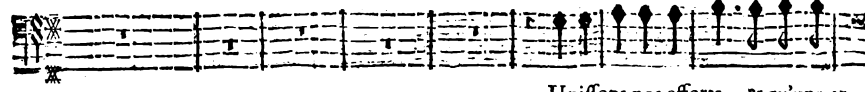
forts, & qu'une ardeur si belle Sans cesse se renouvelle. Unissons nos efforts, & qu'une ar-



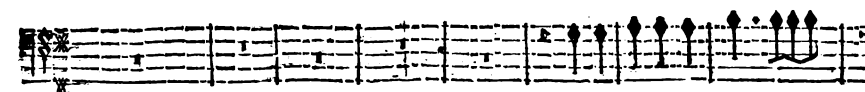
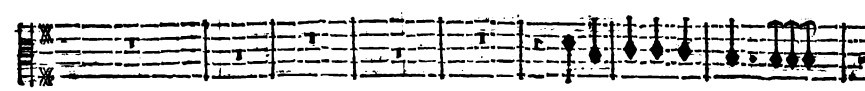
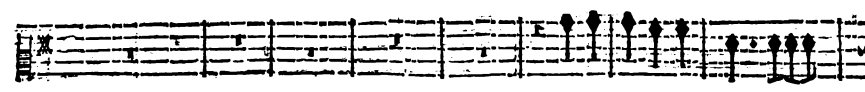
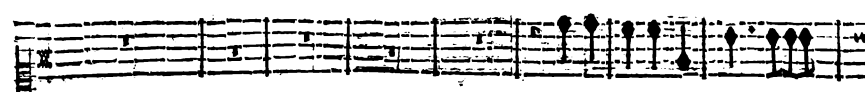
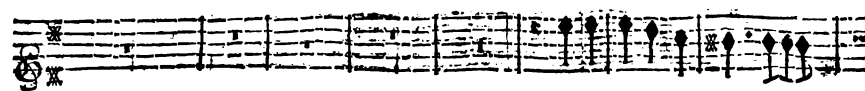
Unissons nos efforts, & qu'une ar-



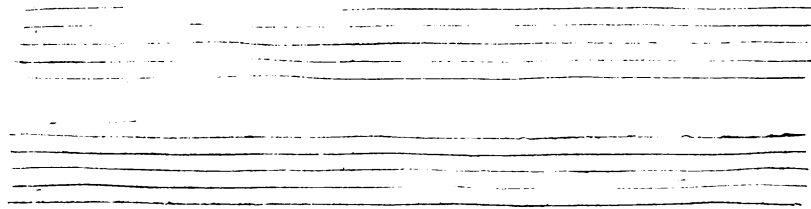
Unissons nos efforts, & qu'une ar-



Unissons nos efforts, & qu'une ar-



BASSE-CONTINUE.



PROLOGUE.

L'ALONDANCE.

deur si belle Sans cesse se renouvelle. Unissons nos efforts, & qu'une ardeur si

deur si belle Sans cesse se renouvelle. Unissons nos efforts, & qu'une ardeur si

deur si belle Sans cesse se renouvelle. Unissons nos efforts, & qu'une ardeur si

deur si belle Sans cesse se renouvelle.

BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDIE.

belle Sans cesse se renouvel- le. Unissons nos efforts, & qu'une ardeur si belle Sans

belle Sans cesse se renouvel- le. Unissons nos efforts, & qu'une ardeur si belle Sans

belle Sans cesse se renouvel- le. Unissons nos efforts, & qu'une ardeur si belle Sans

Unissons nos efforts, & qu'une ardeur si belle Sans

BASSE-CONTINUE.

P R O L O G U E.

xxxj

cesse se renouvel- le.

cesse se renouvel- le.

cesse se renouvel- le.

cesse se renouvel- le.

BASSE-CONTINUE.

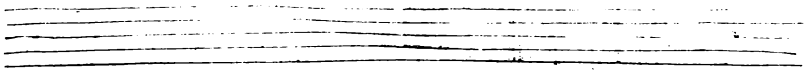
Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The word "AIR." is written below the staff.

Musical notation for the second system, continuing the piece.

Musical notation for the third system, continuing the piece.

Musical notation for the fourth system, continuing the piece.

Musical notation for the fifth system, continuing the piece.



Musical notation for the sixth system, continuing the piece.

Musical notation for the seventh system, continuing the piece.

Musical notation for the eighth system, continuing the piece.

Musical notation for the ninth system, continuing the piece.

Musical notation for the tenth system, continuing the piece.

Musical notation for the eleventh system, continuing the piece.

PROLOCUE.

xxxij

The Prologue section consists of five staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is in alto clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The fifth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes.

The Prelude section consists of five staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is in alto clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The fifth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes. The word "PRELUDE." is written below the first staff. The word "Flutes." is written below the second staff. The word "BASSE-CONTINUE." is written below the fifth staff. The word "Flutes." is written below the third staff. The word "FONS." is written below the fourth staff.

A single staff of music at the bottom of the page, likely a continuation of the previous section. It is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes.

ACIS & GALATÉE, TRAGÉDIE.

Flutes. Flutes. *For.*

Flutes. Flutes. *For.* *For.*

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

Flutes. *For.*

Flutes. *For.*

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

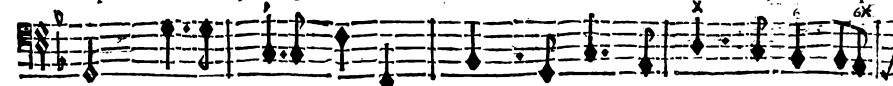
BASSE-CONTINUE.

PROLOGUE.
APOLLON.

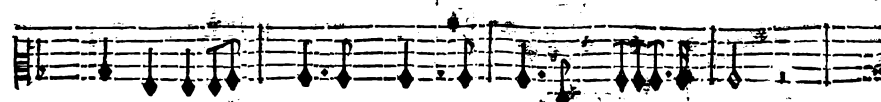
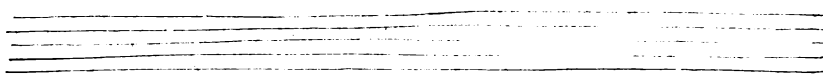
XXXV



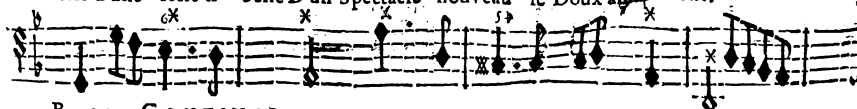
Apollon en ce jour approuve vostre zele Pour un Prince charmant, Et viét joindre aux plai-



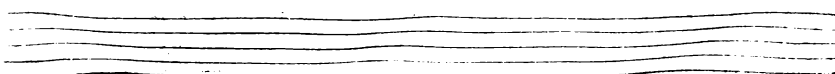
BASSE-CONTINUE.

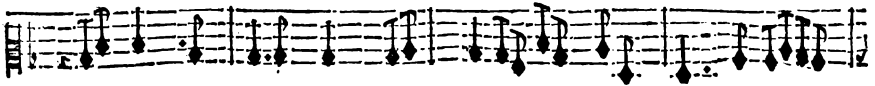


firs d'une feste si belle D'un Spectacle nouveau le Doux appaiement.



BASSE-CONTINUE.

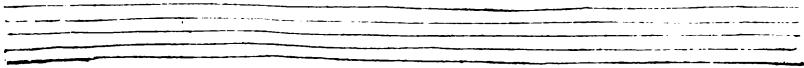




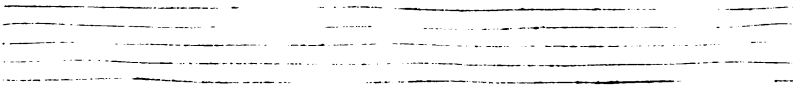
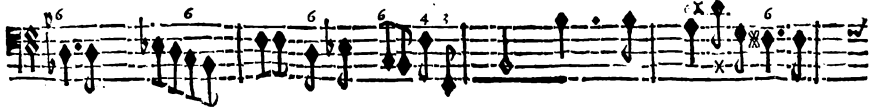
Au plus grand des Heros j'ay toujors soin de plaire, Et que puis-je mieux faire Que de vo' secon-



BASSE-CONTINUE.



der par des chæts destineez à divertir un Fils qu'il aime: Puisseent ces mesmes chants un



PROLOGUE.

jour plus fortunez Le divertir encor luy-même.

BASSE-CONTINUE.

Detailed description: This system contains the first musical passage. It features a vocal line on a treble clef staff and a basso continuo line on a bass clef staff. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics 'jour plus fortunez Le divertir encor luy-même.' are written below the vocal staff. The basso continuo line includes various figured bass notations such as 6⁵, x, 6, 7, x, 5, 6x, 6, and 6⁵.

Digne Fils de ce Conquerant Que ne quittent jamais Minerve & la Vi-

BASSE-CONTINUE.

Detailed description: This system contains the second musical passage. It features a vocal line on a treble clef staff and a basso continuo line on a bass clef staff. The lyrics 'Digne Fils de ce Conquerant Que ne quittent jamais Minerve & la Vi-' are written below the vocal staff. The basso continuo line includes various figured bass notations such as 6, 3, 7, x, x, 6, and 6.

ACIS & GALATEE, TRAGEDIE.

toire, Tu vois par les respects quel'Univers luy rend Le prix de ses travaux & l'éclat de sa

BASSE-CONTINUE.

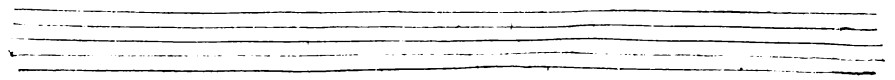
gloire. Tu vois ses ennemis à ses pieds abbatu, Tu jouis des Exploits de sa main triom-

BASSE-CONTINUE.

PROLOGUE.

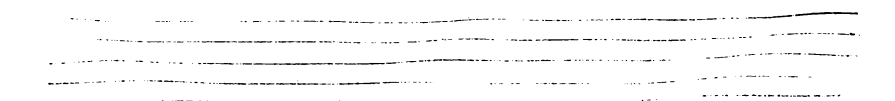
phante, Tâche de l'imiter Sans cesse il te presente Un exemple parfait de toutes les ver-

BASSE-CONTINUE.



tus. Vous, habitans de ce sejour ai-

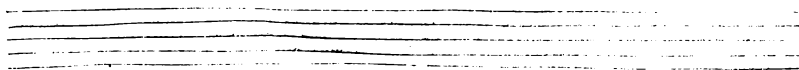
BASSE-CONTINUE.



ACIS & GALATEE, TRAGEDIE.

mable, Redoublez votre épreffemée, Gardez vo^o de perdr' un momét D' un téps fi favora- ble.

BASSE-CONTINUE.



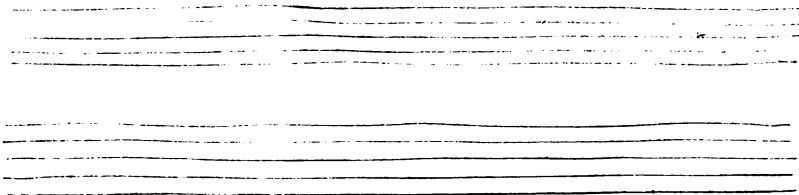
COMVS.

Apollon flatte nos vœux d' un succès heureux, Nous connoiffons la puiffance, Il rempli-

BASSE-CONTINUE.

ra notre esperan- ce.

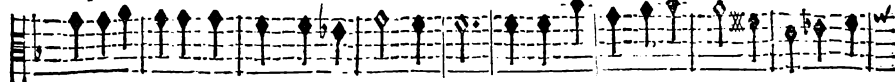
BASSE-CONTINUE.



PROLOGUE.



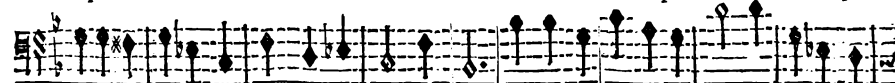
Apollon flatte nos vœux D'un succès heureux, Nous connoissons sa puissance, Il rempli-



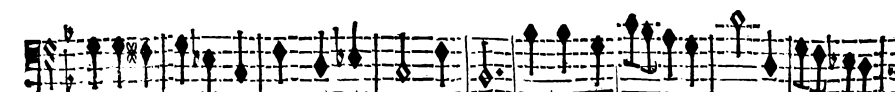
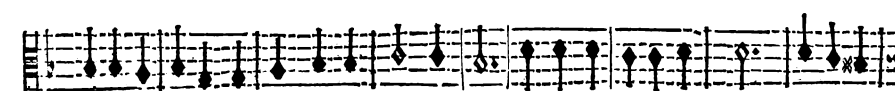
Apollon flatte nos vœux D'un succès heureux, Nous connoissons sa puissance, Il rempli-



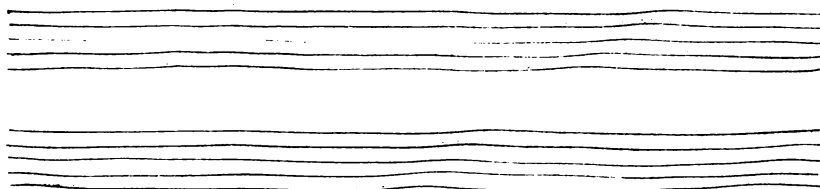
Apollon flatte nos vœux D'un succès heureux, Nous connoissons sa puissance, Il rempli-

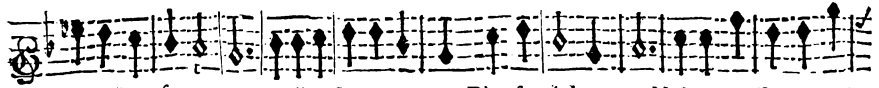


Apollon flatte nos vœux D'un succès heureux, Nous connoissons sa puissance, Il rempli-



BASSE-CONTINUE.





ra nostre esperance. Apollon flatte nos vœux D'un succès heureux, No° connoissons sa puis-



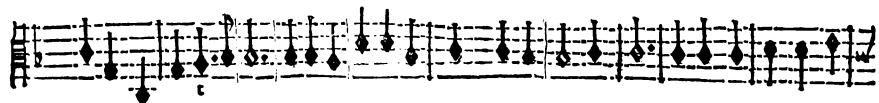
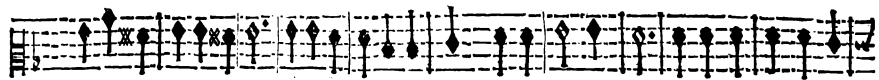
ra nostre esperan- ce. Apollon flatte nos vœux D'un succès heureux, No° connoissons sa puis-



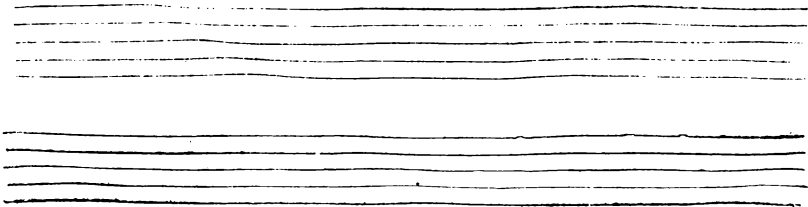
ra nostre esperan- ce. Apollon flatte nos vœux D'un succès heureux, No° connoissons sa puis-



ra nostre esperan- ce. Apollon flatte nos vœux D'un succès heureux, No° connoissons sa puis-



BASSE-CONTINUE.



PROLOGUE.

fance, Il remplira nôtre esperan- ce. Il remplira nôtre esperan- ce.

fance, Il remplira nôtre esperan- ce. Il remplira nôtre esperan- ce.

fance, Il remplira nôtre esperan- ce. Il remplira nôtre esperan- ce.

fance, Il remplira nôtre esperan- ce. Il remplira nôtre esperan- ce.

fance, Il remplira nôtre esperan- ce. Il remplira nôtre esperan- ce.

BASSE-CONTINUE.

ACIS & GALATE'E, TRAGEDIE.

Musical score for Acis & Galatée, Tragedie. The score consists of ten staves of music. The first four staves are simple harmonic accompaniment with few notes. The fifth and sixth staves feature a more complex melodic line with many notes and rests. The seventh and eighth staves continue this melodic line with some dynamics markings. The ninth and tenth staves are highly detailed, featuring many notes, rests, and dynamic markings such as '6', '7', '6x', and '43'. The key signature is one flat (B-flat) and the time signature is 4/4.

BASSE-CONTINU.

Two empty musical staves for the Basse-Continue part, consisting of two five-line staves.

PROLOGUE.



Apollon flatte nos vœux D'un succès heureux, Nous connoissons sa puissance, Il rempli-



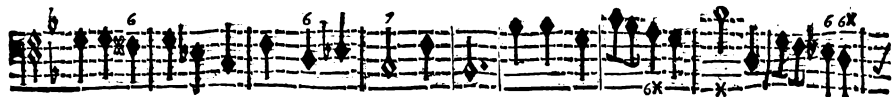
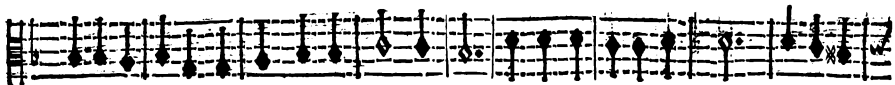
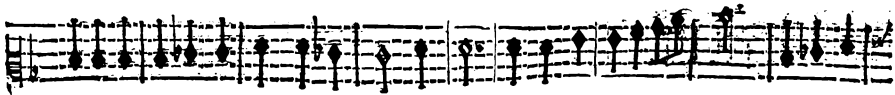
Apollon flatte nos vœux D'un succès heureux, Nous connoissons sa puissance, Il rempli-



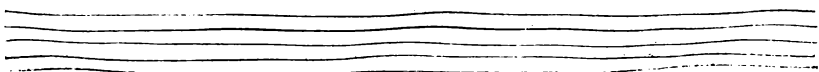
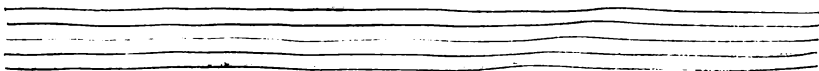
Apollon flatte nos vœux D'un succès heureux, Nous connoissons sa puissance, Il rempli-

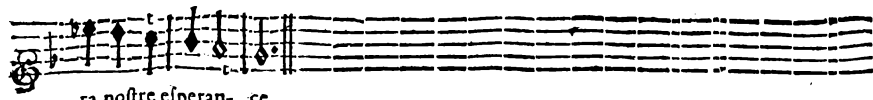


Apollon flatte nos vœux D'un succès heureux, Nous connoissons sa puissance, Il rempli-

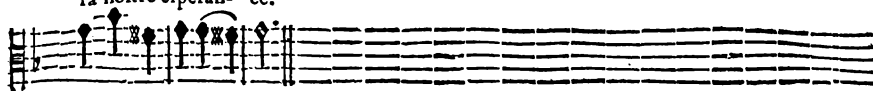


BASSE-CONTINUE.

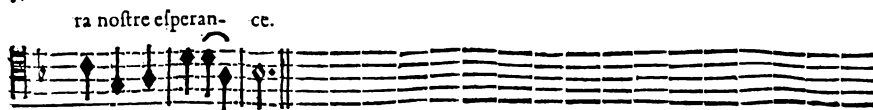




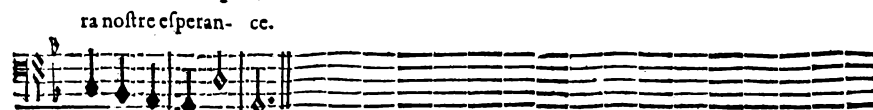
ra nostre esperan- ce.



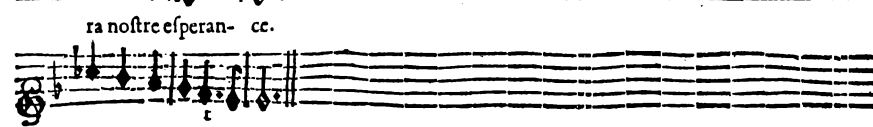
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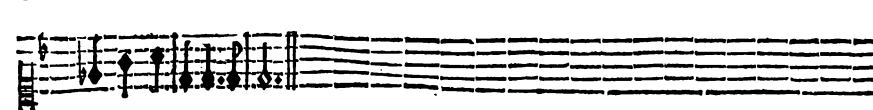
ra nostre esperan- ce.



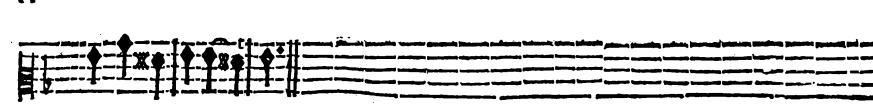
ra nostre esperan- ce.



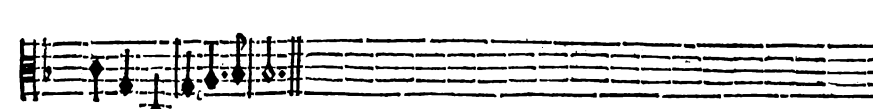
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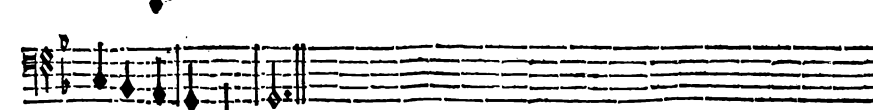
ra nostre esperan- ce.



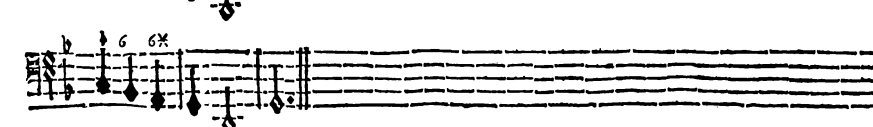
ra nostre esperan- ce.



ra nostre esperan- ce.

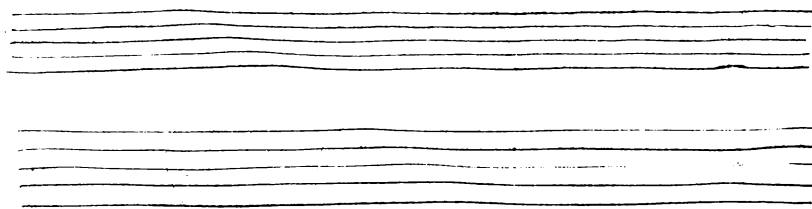


ra nostre esperan- ce.



ra nostre esperan- ce.

BASSE-CONTINUE.



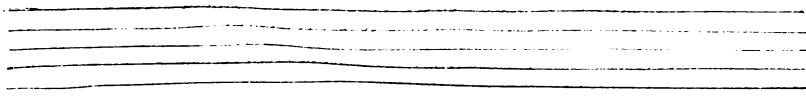
PROLOGUE.

AIR.

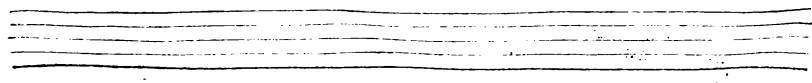
ACIS & GALATEE; TRAGEDIE:



The first system of music consists of five staves. The top staff is a vocal line in G major, featuring a melodic line with various ornaments and a final cadence. The lower four staves are instrumental accompaniment, likely for harpsichord or lute, with a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

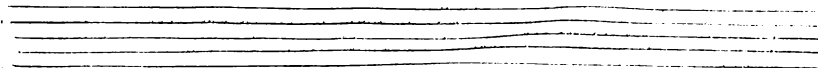


The second system of music also consists of five staves. It begins with a vocal line in G major, similar in style to the first system, followed by four staves of instrumental accompaniment. The system ends with a double bar line and a repeat sign.

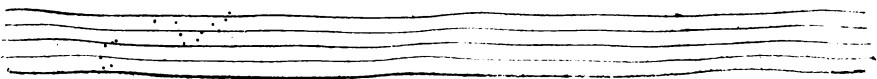


P R O L O G U E .

The first system of the musical score consists of five staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style with many eighth and sixteenth notes. There are several asterisks (*) placed above the notes in the first and third measures of the first staff. The system concludes with a double bar line and a fermata over the final note.



The second system of the musical score consists of five staves. The top staff begins with a treble clef and a key signature of one flat. The music continues with similar rhythmic patterns as the first system. There are several asterisks (*) placed above the notes in the first and third measures of the first staff. The system concludes with a double bar line and a fermata over the final note.



ACIS & GALATÉE, TRAGÉDIE.

Musical staff 1: Treble clef, 3/4 time signature, first system of notes with a forte (f) dynamic marking.

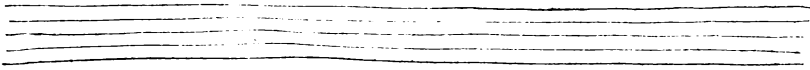
MENUET.

Musical staff 2: Treble clef, 3/4 time signature, second system of notes with a forte (f) dynamic marking.

Musical staff 3: Treble clef, 3/4 time signature, third system of notes with a forte (f) dynamic marking.

Musical staff 4: Treble clef, 3/4 time signature, fourth system of notes with a forte (f) dynamic marking.

Musical staff 5: Treble clef, 3/4 time signature, fifth system of notes with a forte (f) dynamic marking.



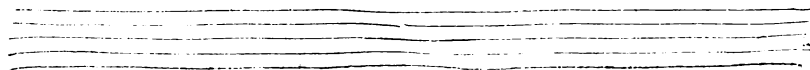
Musical staff 6: Treble clef, 3/4 time signature, sixth system of notes with a forte (f) dynamic marking.

Musical staff 7: Treble clef, 3/4 time signature, seventh system of notes with a forte (f) dynamic marking.

Musical staff 8: Treble clef, 3/4 time signature, eighth system of notes with a forte (f) dynamic marking.

Musical staff 9: Treble clef, 3/4 time signature, ninth system of notes with a forte (f) dynamic marking.

Musical staff 10: Treble clef, 3/4 time signature, tenth system of notes with a forte (f) dynamic marking.



PROLOGUE.

lj



*Comus reprend son Recit, Apollon Hate nos vœux, &c. page xlj. jusqu'à la fin du Chœur.
Et en suite on jouë l'Ouverture.*

FIN DU PROLOGUE.





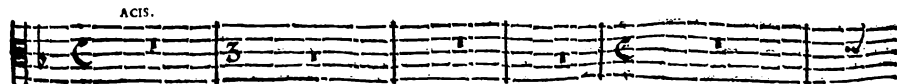
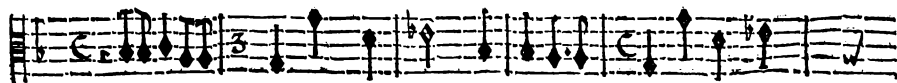
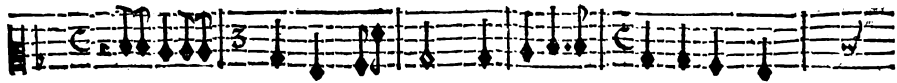
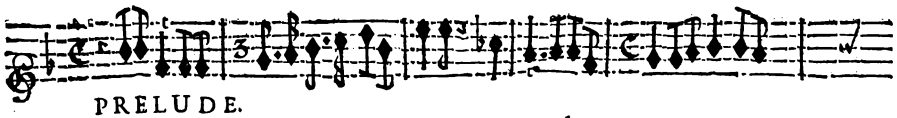
ACIS
ET GALATHEE,
TRAGEDIE.



ACTE PREMIER.

SCENE PREMIERE.

ACIS seul.



ACIS & GALATÉE, TRAGÉDIE.

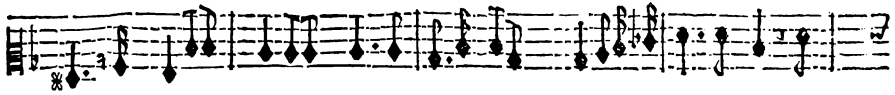
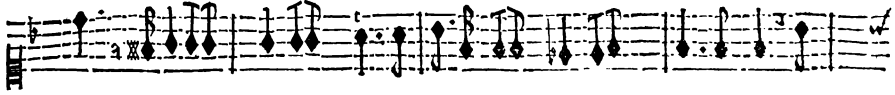
This system contains the first five staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics 'C'est en vain qu'en ces lieux j'ay devancé l'Aurore.' The second and third staves are for a lute or guitar, and the fourth and fifth staves are for the Basse-Continue. The Basse-Continue part includes figured bass notation such as 'x', '6', '6', '6', '6', '6', '4', '3'.

BASSE-CONTINUE.

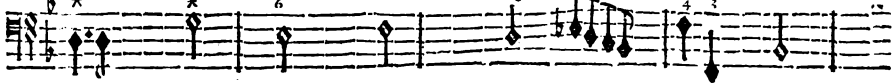
This system contains the next five staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics 'Helas! j'en'y voy point la Beauté que ja-'. The second and third staves are for a lute or guitar, and the fourth and fifth staves are for the Basse-Continue. The Basse-Continue part includes figured bass notation such as '4', '6', '6', '6', '6', '6', '6'.

BASSE-CONTINUE.

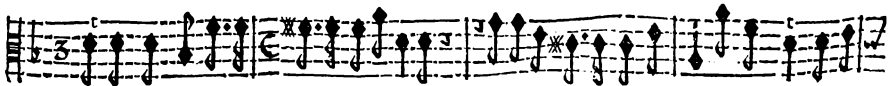
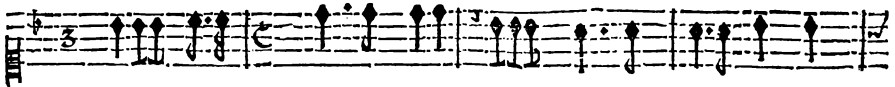
ACTE PREMIER.



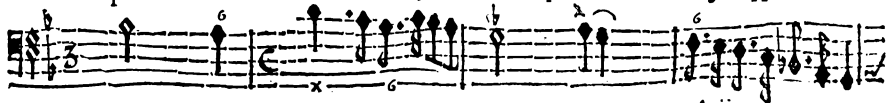
dore; La Mer qui la cache à mes yeux Se plaît à renfermer ce tresor precieux. Je



BASSE-CONTINUE.



fais par tout voler le nom de Galatée, Je le repette mille fois, Je l'apprens aux E-



BASSE-CONTINUE.

A ij

A C I S & GALATÉE , TRAGÉDIE.

chos, aux Oyseaux de ces bois. Loin de moy cependant trop longtēps arrestée, Seule elle semble i-

BASSE-CONTINUE.

cy méconnoistre ma voix. Loin de moy cependant trop longtemps arrestée,

BASSE-CONTINUE.

Seule elle sembleroit méconnoître ma

BASSE-CONTINUÉ.

SCENE II.

ACIS, TELEME.

PRELUDE.

voix.

BASSE-CONTINUÉ.

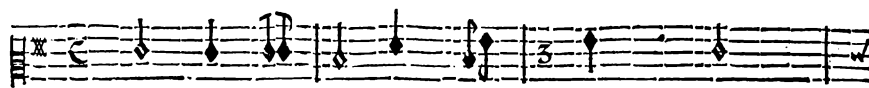
ACIS & GALATE'E, TRAGEDIE.



V Ous n'êtes pas le seul de qui la voix plain- tive Se fait en-



BASSE-CONTINUE.



tendre en ces lieux chaque jour, Une beauté cru- elle, un mal-heureux a-



BASSE-CONTINUE.

ACTE PREMIER.

musical notation for the first system, including vocal line and basso continuo.

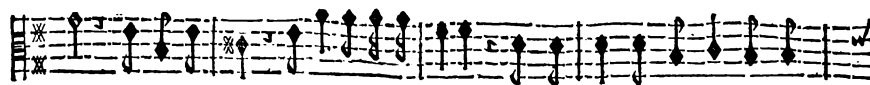
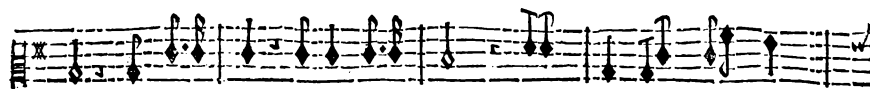
mour M'ameine aussi sur cette rive. Une beauté cruelle un malheureux a-

BASSE-CONTINUE.

musical notation for the second system, including vocal line and basso continuo.

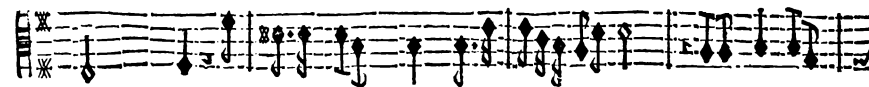
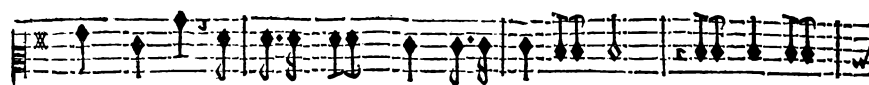
mour M'ameine aussi sur cette rive. POUVEZ-VOUS comparer vos maux à mes mal-

BASSE-CONTINUE.



heurs? Je suis mortel, j'adore une Déesse, Quelle source pour moy d'éter-

BASSE-CONTINUE.



nelles douleurs! Je n'ose qu'en tremblant exprimer ma tendresse. Et souvent en se-

BASSE-CONTINUE.

cret je devore mes pleurs. A-^{TELEME} cis détrompez-vous, Espérez un destin plus doux, Vous

BASSE-CONTINUE.

ne pousserez point de sôupirs inutiles, Après vos longs chagrins la joye aura son tour, Les Dé-

BASSE-CONTINUE.

esses en amour Ne font pas les plus difficiles. Les Déesses en amour ne font

BASSE-CONTINUE.

B

ACIS & GALATÉE, TRAGÉDIE.

pas les plus difficiles. Helas! que n'en est-il de mesme Du malheureux Teleme?

BASSE-CONTINUE.

La charmante Scylla l'honneur de nos Hameaux Me fait gemir sous le poids de sa

BASSE-CONTINUE.

chai- ne. La charmante Scylla l'honneur de nos Hameaux Me fait ge-

BASSE-CONTINUE.

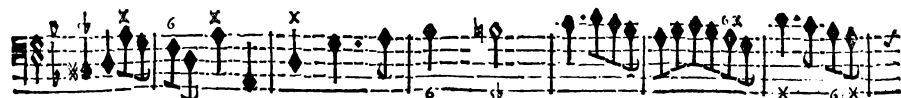
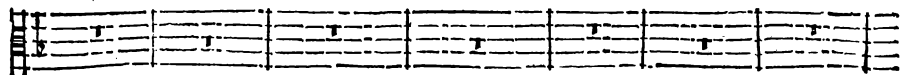
mir sous le poids de sa chai- ne; Et la rigueur de l'inhumaine Change en Hy-

BASSE-CONTINUE.

ACTE PREMIER.



ver, to mes jours les plus beaux. Et la rigueur de l'in-humaine Change en hyver tous mes

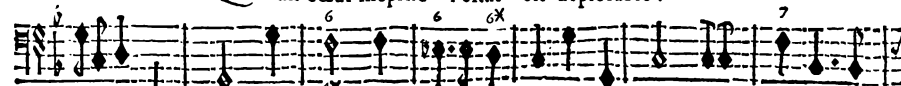


jours les plus beaux.

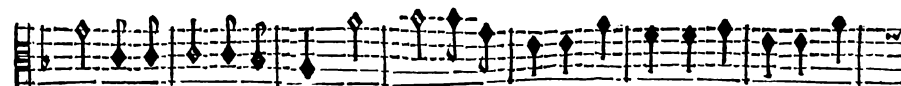
Qu'une ingratitude beau-



Que d'un cœur méprisé l'estat est déplorable !



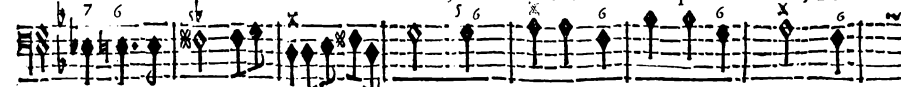
BASSE-CONTINUE.



té fait souffrir sous sa loy. Ah! ah! je succombe au tourment qui m'accable, Peut.



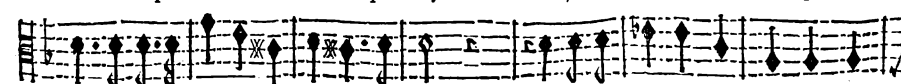
Ah! je succombe au tourment qui m'accable, Peut-



BASSE-CONTINUE.



on sans esperance aimer autant que moy? Ah! ah! je succombe au tourment qui m'ac-



on sans esperance aimer autant que moy? Ah! je succombe au tourment qui m'ac-



BASSE-CONTINUE.

ACIS & GALATÉE, TRAGÉDIE.

cable, Peut-on sans esperance aimer autant que moy: Vous attendez- cy l'objet qui vo' en-

cable, Peut-on sans esperance aimer autant que moy?

6 6 6x 6 7 4

BASSE-CONSUE.

gage, Vous le verrez bien- tost paroître sur ces bords. Je vais chercher Scyl-

5 x 6 6x x x 6 6x

BASSE-CONTINUE...

la dans le prochain boc- cage, J'ay déjà trop contraint ma flâme & mes transf- ports.

6 x 6 x 4 3

BASSE-CONTINUE.

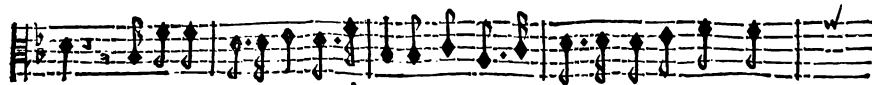
PRELUDE.

BASSE-CONTINUE.

Faudra-t-il encor vous attendre Fiere beauté qui regnez dans mon

BASSE-CONTINUE.

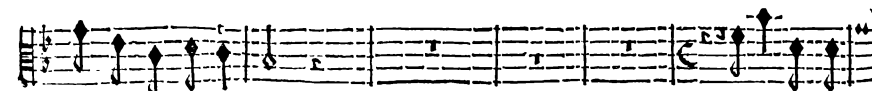
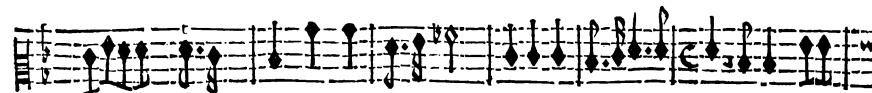
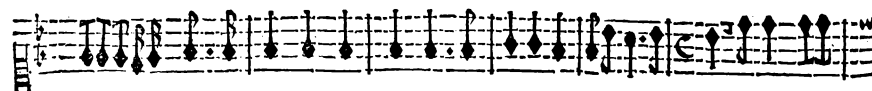
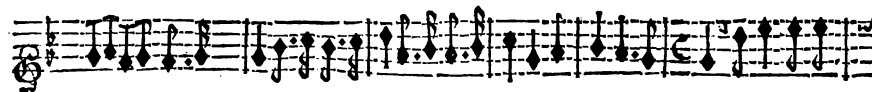
ACIS & GALATÉE, TRAGÉDIE!



cœur? Venez par un regard foulager ma langueur, Songez que d'un moment mes



BASSE-CONTINUE.



jours peuvent dépendre.

Mes cris ne scau-



BASSE-CONTINUE.

ACTE PREMIER.

roient vous toucher Si le recit de ma peine, Si ma mort presque certaine Du

BASSE CONTINUE.

fond des flots ne peut vous arracher Venez jouir du moins sur ce rivage De

BASSE-CONTINUE.

ACIS & GALATHEE, TRAGEDIE:

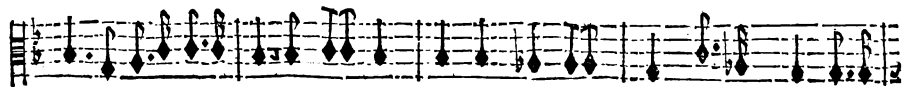
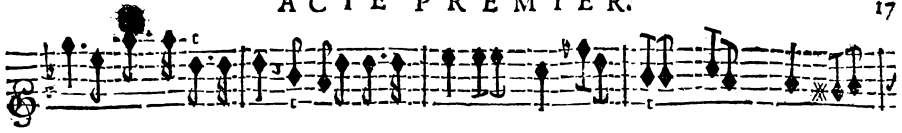
tout ce que la terre a de charmans appas, Les fleurs y naistront sous vos pas, Jamais leur riche é-

BASSE-CONTINUE.

mail n'éclara davantage. Vous ne paroissez

BASSE-CONTINUE.

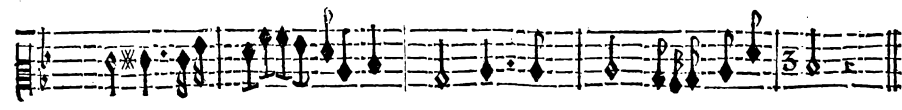
ACTE PREMIER:



point qui peut vous retenir? Peut-estre quelque Dieu de la Cour de Neptune Cause-t'il seul mon infor-



BASSE-CONTINUE.



tune; Ah! ce seroit trop me punir. Dieux! mais mon trouble cesse, Et je la voy venir.



BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDIE

Musical staff for Ritournelle, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

RITOURNELLE.

Second musical staff for the Ritournelle, continuing the melody from the first staff.

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. It includes figured bass notation with numbers 9, 8, 7, 4, 3, and 4.

BASSE-CONTINUE.

Second musical staff for Basse-Continue, continuing the figured bass.

Third musical staff for Basse-Continue, continuing the figured bass.

Fourth musical staff for Basse-Continue, including a 7-measure rest and ending with a double bar line.

BASSE-CONTINUE.

Musical staff for Galatee, featuring a treble clef and a key signature of one flat. The melody is in common time.

J'ay crû trouver icy la Nymphé qui m'est chere, Je vais luy repro-cher son peu d'empresse-

Musical staff for Acis, featuring a treble clef and a key signature of one flat. It includes a 3-measure rest.

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. It includes figured bass notation with numbers 2, 4, 6, and 3.

BASSE-CONTINUE.

Second musical staff for Basse-Continue, continuing the figured bass.

ment.

Musical staff for Galatee, featuring a treble clef and a key signature of one flat. The melody is in common time.

Sans cette Nymphé, hélas! ce rivage charmant N'a-t'il rien qui puisse vous

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. It includes figured bass notation with numbers 5, 4, 6, and 6x.

BASSE-CONTINUE.

Je suis senfi- ble aux charmes de ces lieux; Mais ma joye eût esté plus grande;

plaire.

BASSE-CONTINUE.

Si ce rivage eût offert à mes yeux La Nymphé que je demande.

Ah! si vous connoissez

BASSE-CONTINUE.

par la seule amitié Les ennuis que l'absence cause, N'aurez vous point quelque pi-

BASSE-CONTINUE.

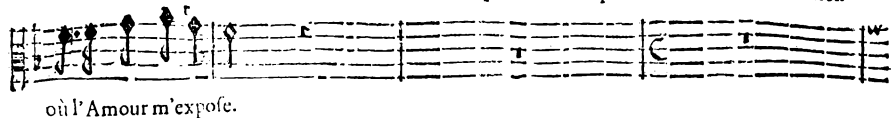
tié Des tourments où l'Amour m'expose? N'aurez vous point quelque pitié Des tourments

BASSE-CONTINUE.

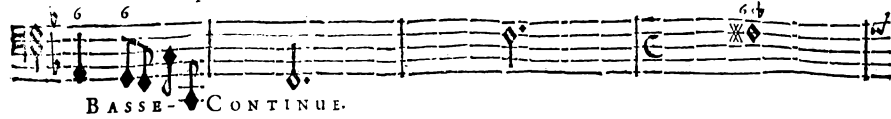
ACIS & GALATE'E, TRAGEDIE.



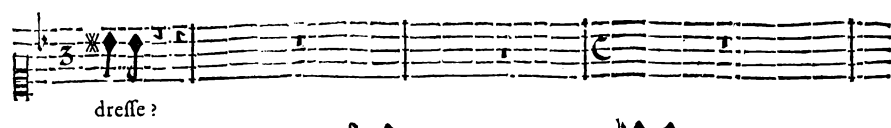
Finissez ce discours ne pouvez vous parler Que de vostre ten-



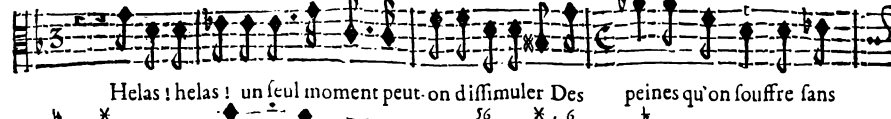
où l'Amour m'expose.



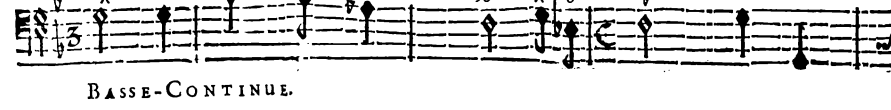
BASSE-CONTINUE.



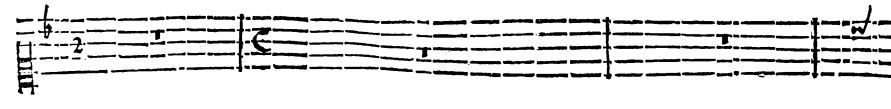
dresse ?



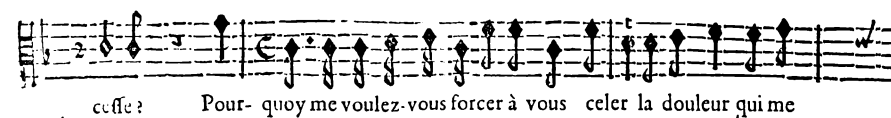
Helas ! helas ! un seul moment peut-on dissimuler Des peines qu'on souffre sans



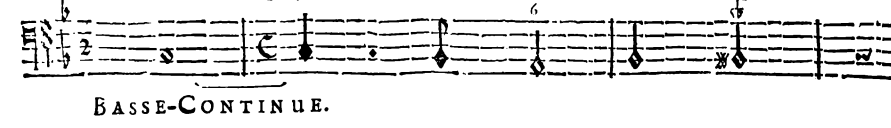
BASSE-CONTINUE.



cesse ? Pour- quoy me voulez- vous forcer à vous celer la douleur qui me



BASSE-CONTINUE.



A regret je vous entends plaindre D'un



presse ? Cherchez- vous à la redou- bler ?



BASSE-CONTINUE.

ACTE PREMIER.

21

mal que je ne puis guerir, Estouffez un Amour qui vous fait trop souffrir, Vo^s n'aurez

BASSE-CONTINUE.

plus à vous contraindre. Estouffez un Amour qui vous fait trop souffrir, Vous n'aurez

BASSE-CONTINUE.

plus à vous contraindre.

Ah! vous me haïssiez, je n'en sçauroids douter. Par cet ordre cruel vostre


BASSE-CONTINUE.

Suspendez vos regrets pour me laisser goûter L'heureuse paix de ce se-

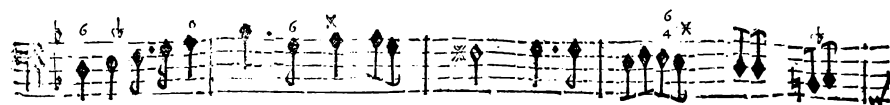
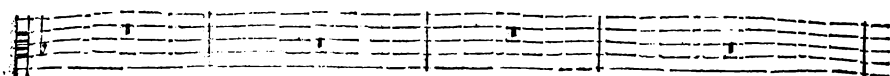
haine s'explique.

BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDIE.



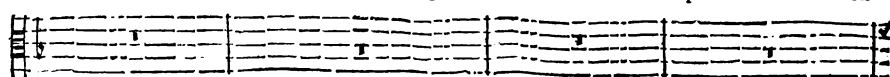
jour rustique, J'y viens avec plaisir, tout y charme mes yeux, J'y voy les chaps parez de mille



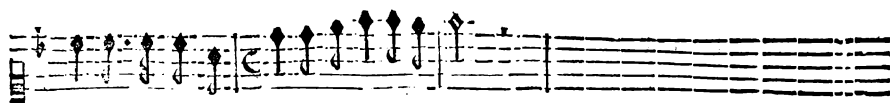
BASSE-CONTINUE.



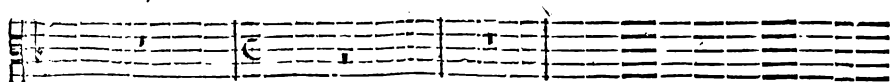
fleurs que j'ayme, Enfin le doux penchat qui m'attire en ces lieux L'em porte sur l'horreur ex-



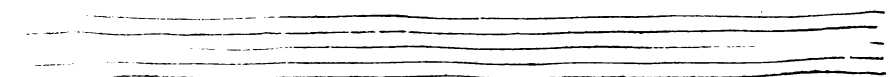
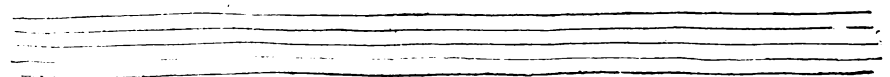
BASSE-CONTINUE.



treme D'y rencon- trer un Geant odi- eux.



BASSE-CONTINUE.



SCENE V.

ACIS, GALATE'E, SCYLLA, TELEME.

SCYLLA.

Quoy? m'arrsterez vous en dépit de moy-mefme?

TELEME.

Que me fervent ces soins que mon

ACIS.

BASSE-CONTINUE.

cœur prend pour vo*? Mon fort en est-il plus doux? Helas! plus je vous aime, Plus mon amour aigrit

BASSE-CONTINUE.

vostre courroux.

Quel est le fucez de nos

O Ciel! quel defsin est le nostre?

BASSE-CONTINUE.

ACIS & GALATE'E, TRAGEDIE.

vœux? Serons nous toujours l'un & l'autre Les plus tendres Amants & les plus mal'heu-

Serons nous toujours l'un & l'autre Les plus tendres Amants & les plus mal'heu-

BASSE-CONTINUE. 6 X 6 X b 7

reux? Serons nous toujours l'un & l'autre Les plus tendres Amants & les plus mal'heu-

reux? Serons nous toujours l'un & l'autre Les plus tendres Amants & les plus mal'heu-

BASSE-CONTINUE. 6 6 X 6 X b 6 X

GALATE'E. reux? Ah! qu'un Amant dont la plainte Nous caufe trop de contrainte

S.YLLA. reux? Ah! qu'un Amant dont la plainte Nous caufe trop de con-

BASSE-CONTINUE. 6 X 6 X b 6 X

Sçait peu l'art de nous charmer! Ah! qu'un Amant dont la plainte Nous caufe trop de con-

Sçait peu l'art de nous charmer! Ah! qu'un Amant dont la plainte Nous caufe trop de con-

BASSE-CONTINUE. 6 X 6 X b 6 X

ACTE PREMIER.

trainte Sçait peu l'art de nous charmer ! Loïn de plaire il embarasse Et ne sçauroit quoy qu'il fasse

BASSE-CONTINUE.

Nous engager à l'ai- mer.
Un amant que l'on dèdaigne Doit causer peu d'embarras, Et qu'im-

BASSE-CONTINUE.

porte qu'il se plaigne Si l'on ne l'écoute pas. Et qu'importe qu'il se plaigne Si l'on

BASSE-CONTINUE.

ne l'écoute pas.

BASSE-CONTINUE.

D

ACIS & GALATE'E, TRAGEDIE.

Musical staff for Flutes and Violons. The staff is divided into two parts. The left part is labeled "FLUTES." and the right part is labeled "VIOLONS." The music is written in a 3/4 time signature and features a melodic line with various ornaments and rests.

Musical staff for Flutes. The music continues with a melodic line in 3/4 time, featuring various ornaments and rests.

Musical staff for Flutes. The music continues with a melodic line in 3/4 time, featuring various ornaments and rests.

Musical staff for Flutes. The music continues with a melodic line in 3/4 time, featuring various ornaments and rests.

Musical staff for Flutes. The music continues with a melodic line in 3/4 time, featuring various ornaments and rests.

Empty musical staff.

Musical staff for Flutes. The music continues with a melodic line in 3/4 time, featuring various ornaments and rests. The label "FLUTES." is centered below the staff.

Musical staff for Flutes. The music continues with a melodic line in 3/4 time, featuring various ornaments and rests.

Musical staff for Flutes. The music continues with a melodic line in 3/4 time, featuring various ornaments and rests.

Musical staff for Flutes. The music continues with a melodic line in 3/4 time, featuring various ornaments and rests.

Musical staff for Flutes. The music continues with a melodic line in 3/4 time, featuring various ornaments and rests.

Empty musical staff.

SCYLLA.

Mais quels concerts le font entendre ?

GAIATÉE.

Quelle troupe paroît & s'approche de nous ?

ACIS.

Ce sôt des cœurs u-

BASSE-CONTINUE.

nis par l'amour le pl^r tédre, Des cœurs libres de joins & de trāsports jaloux, To^r leurs jours sôt char-

BASSE-CONTINUE.

mants, to^r leurs momēts sôt doux, Ecoutez leurs chansōs, & vo^r pourrez apprēdre Si leurs plaisirs n'ōt

BASSE-CONTINUE.

rien d'agreable pour vous. Escoutez leurs chansōs, & vous pourrez apprēdre Si leurs plaisirs n'ont

BASSE-CONTINUE.

rien d'agreable pour vous.

BASSE-CONTINUE.

ACIS & GALATÉE, TRAGÉDIE,
SCÈNE VI.

GALATÉE, SCYLLA, ACIS, TÉLÈME, AMINTE, TIRCIS.
TROUPE DE BERGERS ET DE BERGERES CHANTANS ET DANÇANS.

AMINTE

Que l'amour qui nous enchaîne Flatte nos tendres desirs!

TIRCIS

Que l'amour qui nous enchaîne Flatte nos tendres desirs!

BASSE-CONTINUE.

CHOEUR.

Goutons les plus doux plaisirs, Ils viennent s'offrir sans peine, Et pour payer nos soupirs

Goutons les plus doux plaisirs, Ils viennent s'offrir sans peine, Et pour payer nos soupirs

Goutons les plus doux plaisirs, Ils viennent s'offrir sans peine, Et pour payer nos soupirs

BASSE-CONTINUE.

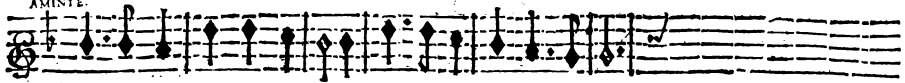
Chaque jour nous les rameine.

Chaque jour nous les rameine.

Chaque jour nous les rameine.

BASSE-CONTINUE.

AMINTE.



Que l'Amour qui nous enchaîne Flatte nos tendres desirs.

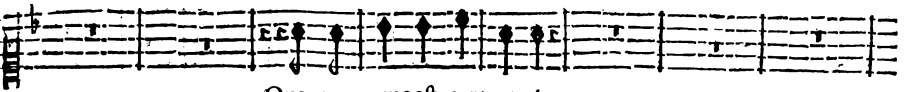
TIRCID.



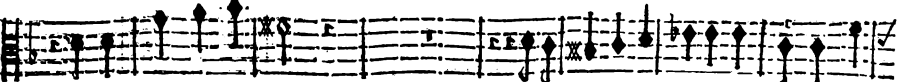
Que l'Amour qui nous enchaîne Flatte nos tendres desirs.



BASSE-CONTINUE.



Que mon ame est contente!



Que mon cœur est charmé!

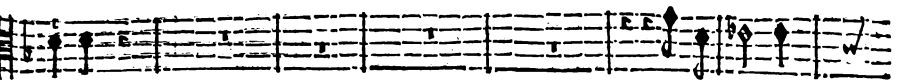
Je ne puis exprimer la douceur qui m'en-



BASSE-CONTINUE.

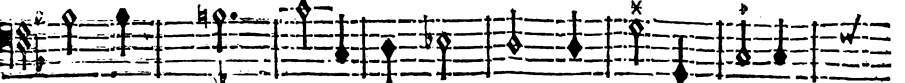


Sans l'ardeur de nos feux serions-nous heureux? Redoublons, Redoublons fans



chante.

Redoublons fans



BASSE-CONTINUE.



cesse Nôtre tendresse. Redoublons fans cesse Nôtre tendresse.



cesse Nôtre tendresse. Redoublons fans cesse Nôtre tendresse.



BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDIE.

CHOEUR.

Redoublons, Redoublons fans cesse Nôtre tendresse. Redoublons fans cesse Nôtre ten-

Redoublons, Redoublons fans cesse Nôtre tendresse. Redoublons fans cesse Nôtre ten-

Redoublons, Redoublons fans cesse Nôtre tendresse. Redoublons fans cesse Nôtre ten-

Redoublons, Redoublons fans cesse Nôtre tendresse. Redoublons fans cesse Nôtre ten-

Redoublons, Redoublons fans cesse Nôtre tendresse. Redoublons fans cesse Nôtre ten-

Redoublons, Redoublons fans cesse Nôtre tendresse. Redoublons fans cesse Nôtre ten-

BASSE-CONTINUE.

dresse.

dresse.

dresse.

dresse.

dresse.

dresse.

BASSE CONTINUE.

The first system of music consists of five staves. The top two staves are for the vocal line, showing a melody with various note values and rests. The bottom three staves are for the basso continuo, featuring a bass line with notes, rests, and some figured bass notation (e.g., '6 6 X').

BASSE-CONTINUE.

The second system of music includes vocal lines and basso continuo accompaniment. The lyrics are: "Redoublons sans cesse Nôtre tendresse." This line is repeated three times across the vocal staves. The basso continuo part continues with a bass line and figured bass notation, including figures like '6', '6 6', and 'X'. The system concludes with a double bar line and a fermata.

BASSE-CONTINUE.

ACIS & GALATÉE, TRAGÉDIE.

Redoublons fans cesse Nôtre tendresse.

Redoublons fans cesse Nôtre tendresse.

Redoublons fans cesse Nôtre tendresse.

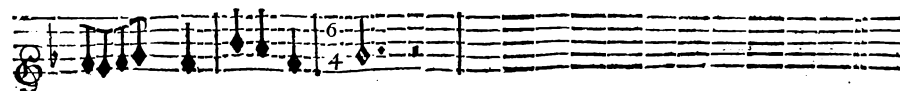
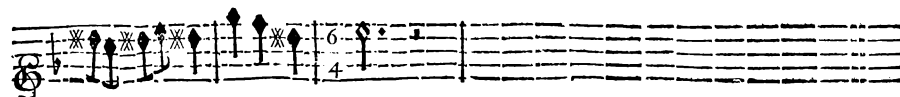
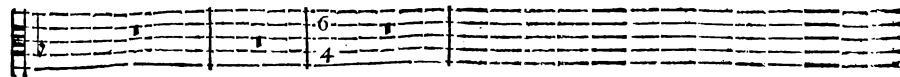
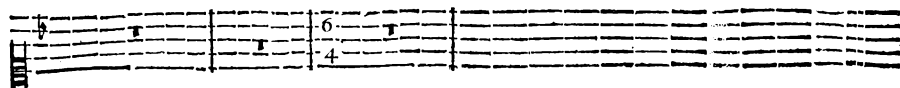
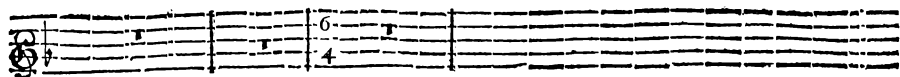
BASSE-CONTINUE.

Redoublons fans cesse Nôtre tendresse.

Redoublons fans cesse Nôtre tendresse.

Redoublons fans cesse Nôtre tendresse.

BASSE-CONTINUE.



BASSE-CONTINUE.



Former les mêmes desirs, Vivre l'un pour l'autre Sentir de nouveaux plaisirs



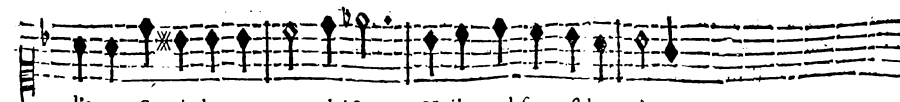
BASSE-CONTINUE.



Voilà quel fort est le nôtre. Former les mêmes desirs Vivre l'un pour



BASSE-CONTINUE.



l'autre Sentir de nouveaux plaisirs, Voilà quel fort est le nôtre



BASSE-CONTINUE.

E

ACIS & GALATE'E, TRAGEDIE.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

TIRCES.

L'Amour dans ces beaux lieux nous a tous rassemblez, Celebrons les faveurs dont il

BASSE-CONTINUE.

nous a comblez. L'Amour dans ces beaux lieux nous a tous rassemblez, Celebrons les fa-

BASSE-CONTINUE.

vœurs dont il nous a comblez.

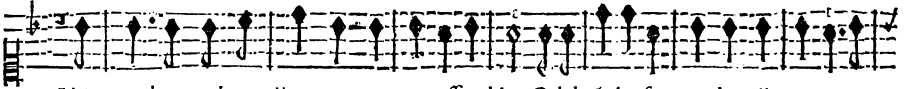
BASSE-CONTINUE.

ACTE PREMIER:

CHOEUR.



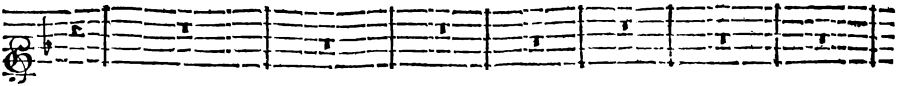
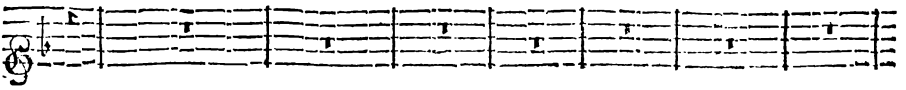
L'Amour dans ces beaux lieux nous a tous rassemblez Celebrôs les faveurs dont il nous a com-



L'Amour dans ces beaux lieux nous a tous rassemblez Celebrôs les faveurs dont il nous a com-



L'Amour dans ces beaux lieux nous a tous rassemblez Celebrôs les faveurs dont il nous a com-



BASSE-CONTINUE.



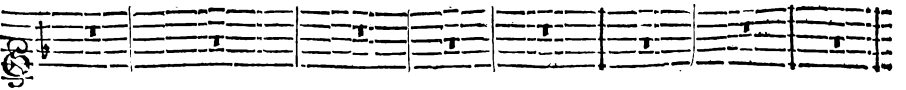
blez. L'Amour dans ces beaux lieux no^a a tous rassemblez Celebrons les faveurs dôt il no^a a com-



blez. L'Amour dans ces beaux lieux no^a a tous rassemblez Celebrons les faveurs dôt il no^a a com-



blez. L'Amour dans ces beaux lieux no^a a tous rassemblez Celebrons les faveurs dôt il no^a a com-



BASSE-CONTINUE.

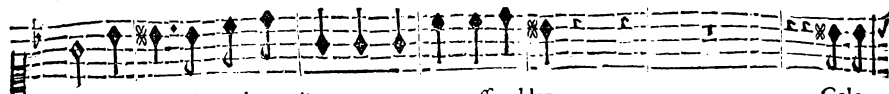
E ij

ACIS & GALATÉE ; TRAGÉDIE.



blez L'Amour dás ces beaux lieux nous a tous rassemblez.

Cele-



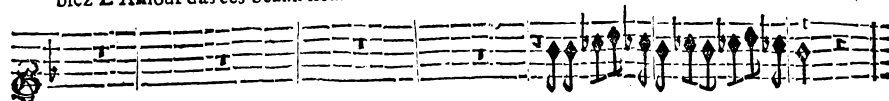
blez L'Amour dás ces beaux lieux nous a tous rassemblez.

Cele-

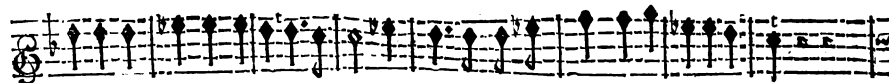
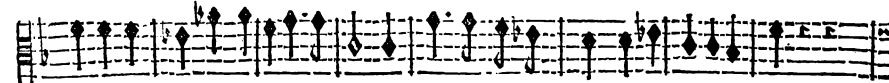
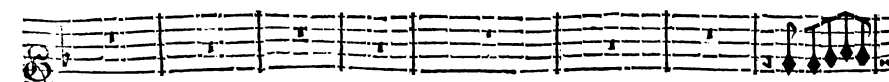
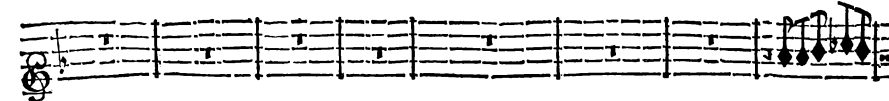


blez L'Amour dás ces beaux lieux nous a tous rassemblez.

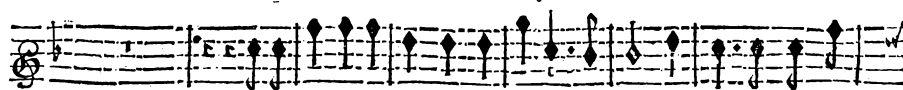
Cele-



BASSE-CONTINUE.

brons les faveurs dont il no^a a cõblez. L'Amour dás ces beaux lieux no^a a to^o rassemblez.brons les faveurs dont il no^a a cõblez. L'Amour dás ces beaux lieux no^a a to^o rassemblez.brons les faveurs dont il no^a a cõblez. L'Amour dás ces beaux lieux no^a a to^o rassemblez.

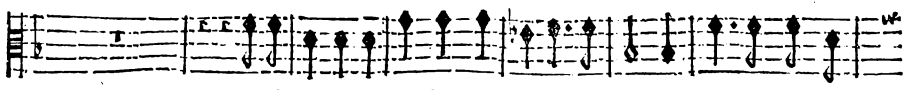
BASSE-CONTINUE.




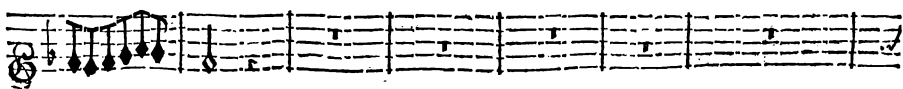
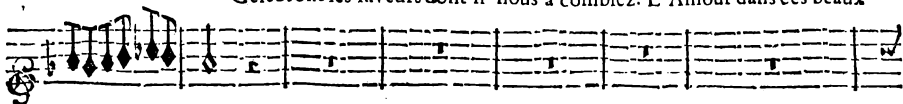
Celebrons les faveurs dont il nous a comblez. L'Amour dans ces beaux



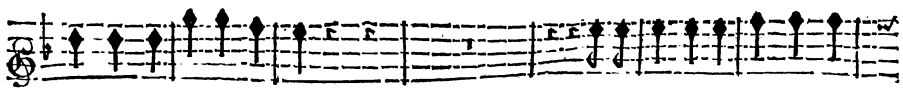
Celebrons les faveurs dont il nous a comblez. L'Amour dans ces beaux



Celebrons les faveurs dont il nous a comblez. L'Amour dans ces beaux

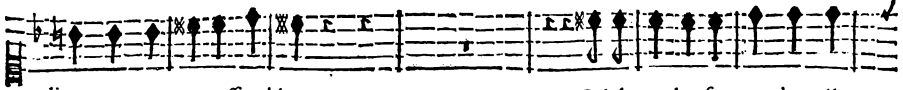


BASSE-CONTINUE.



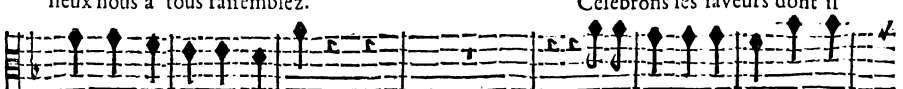
lieux nous a tous rassemblez.

Celebrons les faveurs dont il



lieux nous a tous rassemblez.

Celebrons les faveurs dont il



lieux nous a tous rassemblez.

Celebrons les faveurs dont il



BASSE-CONTINUE.

ACIS & GALATÉE, TRAGÉDIE.

nous a comblez. Celebrons les faveurs dont il nous a comblez.

nous a comblez. Celebrons les faveurs dont il nous a comblez.

nous a comblez. Celebrons les faveurs dont il nous a comblez.

nous a comblez. Celebrons les faveurs dont il nous a comblez.

nous a comblez. Celebrons les faveurs dont il nous a comblez.

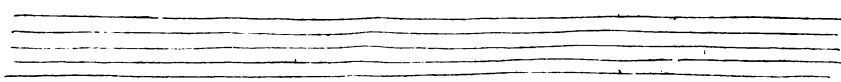
nous a comblez. Celebrons les faveurs dont il nous a comblez.

BASSE-CONTINUE.

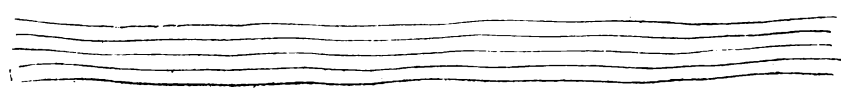
PREMIER AIR.

ACTE PREMIER.

Musical score for the first system, Acte Premier, page 39. It consists of five staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a piano accompaniment with a grand staff (treble and bass clefs). The third and fourth staves are piano accompaniment for the right and left hands respectively. The fifth staff is a bass line with a bass clef. The music is in a common time signature and features various rhythmic values including eighth and sixteenth notes, and rests.

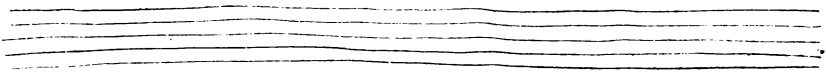


Musical score for the second system, Acte Premier, page 39. It consists of five staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a piano accompaniment with a grand staff (treble and bass clefs). The third and fourth staves are piano accompaniment for the right and left hands respectively. The fifth staff is a bass line with a bass clef. The music is in a common time signature and features various rhythmic values including eighth and sixteenth notes, and rests.

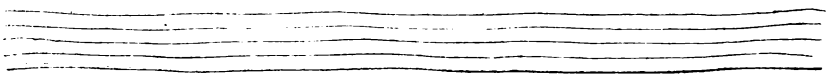


ACIS & GALATEE, TRAGEDIE.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, featuring a melodic line with various ornaments and a final cadence. The second staff is a piano accompaniment with chords and moving lines. The third and fourth staves continue the piano accompaniment with different textures. The fifth staff is a lower vocal line or a second piano part, also in G major, with a similar melodic style to the top staff. The system concludes with a double bar line.



The second system of the musical score consists of five staves. The top staff is a vocal line in G major, featuring a melodic line with various ornaments and a final cadence. The second staff is a piano accompaniment with chords and moving lines. The third and fourth staves continue the piano accompaniment with different textures. The fifth staff is a lower vocal line or a second piano part, also in G major, with a similar melodic style to the top staff. The system concludes with a double bar line.



ACTE PREMIER.

AMINTE.

Qu' les plus galantes fêtes Parmy nous soiét toujours prêtes; prêtes; Qu'au bruit de nos chã-

BASSE-CONTINUE.

sons La plus fiere beauté Ne puisse un seul moment garder sa liberté. Qu'au bruit de nos chan-

BASSE-CONTINUE.

sons la plus fiere beauté Ne puisse un seul moment garder sa liberté.

BASSE-CONTINUE.

CHOEUR.

Que les plus galantes fêtes Parmy nous soiét toui- jours prêtes; prêtes; Qu'au bruit de nos chan-

Que les plus galantes fêtes Parmy nous soiét toujours prêtes; prêtes; Qu'au bruit de nos chan-

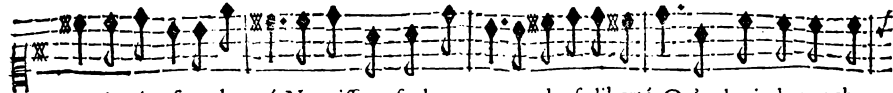
Que les plus galantes fêtes Parmy nous soiét toujours prêtes; prêtes; Qu'au bruit de nos chan-

BASSE-CONTINUE,

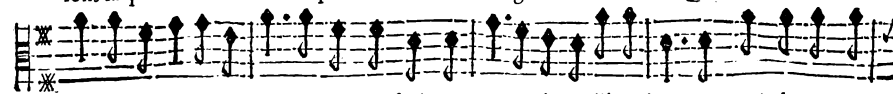
ACIS & GALATÉE, TRAGÉDIE.



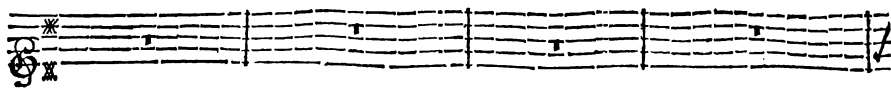
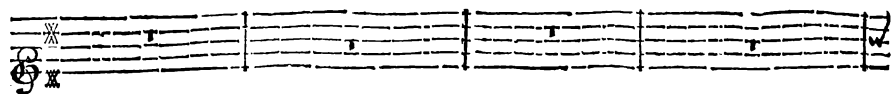
sons la plus fiere beauté Ne puisse un seul moment garder sa liberté. Qu'au bruit de nos chan-



sons la plus fiere beauté Ne puisse un seul moment garder sa liberté. Qu'au bruit de nos chan-



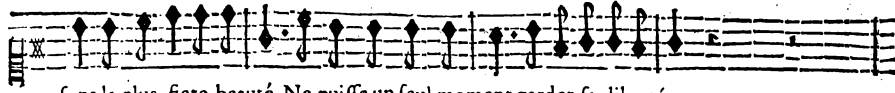
sons la plus fiere beauté Ne puisse un seul moment garder sa liberté. Qu'au bruit de nos chan-



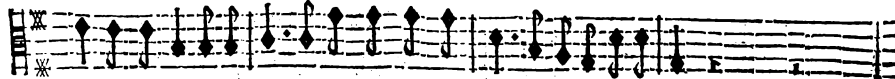
BASSE-CONTINUE.



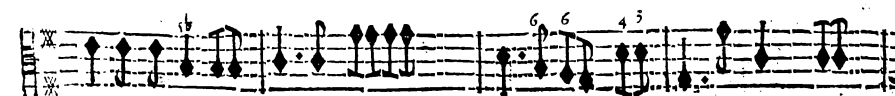
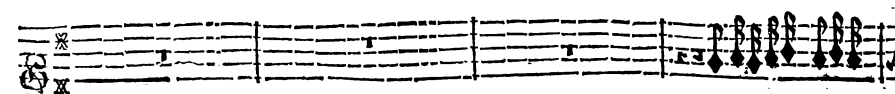
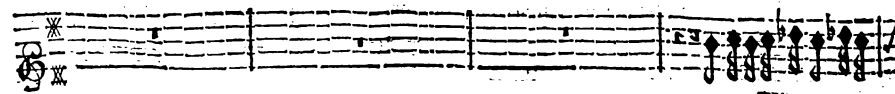
sons la plus fiere beauté Ne puisse un seul moment garder sa liberté.



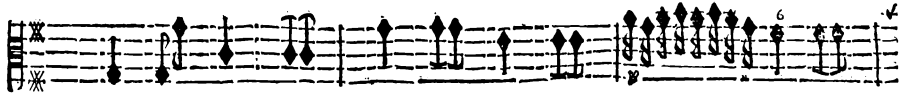
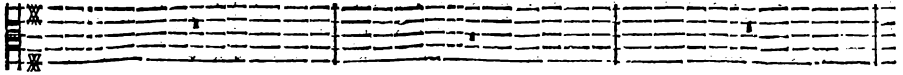
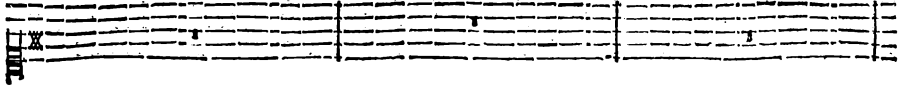
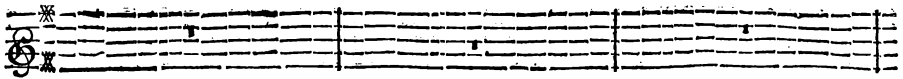
sons la plus fiere beauté Ne puisse un seul moment garder sa liberté.



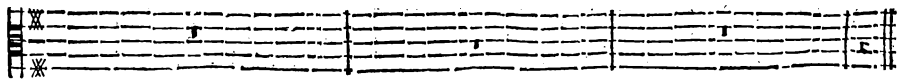
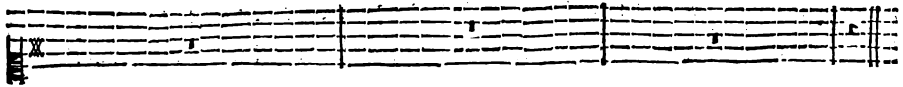
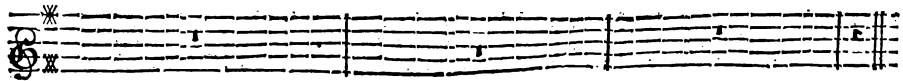
sons la plus fiere beauté Ne puisse un seul moment garder sa liberté.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

On recommence ce mesme Chœur, en suite dequoy l'on prend l'Air en bé quatre cy-dessus.

F ij

ACIS & GALATHEE; TRAGEDIE.

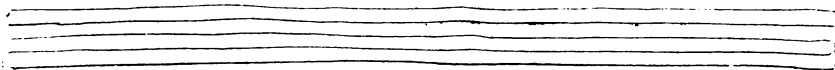
AIR.

ACTE PREMIER.

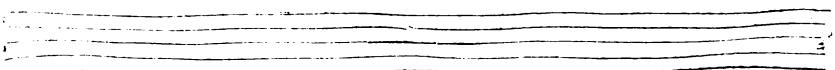
FIN de l'Ensemble.

ACIS & GALATEE, TRAGEDIE.
MARCHE POUR L'ENTRÉE DE POLIPHÈME.

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature is 6/4. The music features a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings like 'c' (crescendo) and 'f' (forte). The notation includes stems, beams, and note heads.



The second system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature is 6/4. The music continues with rhythmic patterns, including eighth and sixteenth notes, with dynamic markings like 'c' and 'f'. The notation includes stems, beams, and note heads.



MOV. ILLA.

Le fier Polipheme s'avance, Bergers éloignez^{6x} vous. C'est assez de la pre-

BASSE-CONTINUE.

fance Pour changer en chagrins vos plaisirs les plus doux.

BASSE-CONTINUE.

ACIS & GALATÉE, TRAGÉDIE,

SCÈNE VII.

POLIPHÈME seul.

Je regarde par tout & ma recherche est vaine, Ces Nimphes, ces Ber-

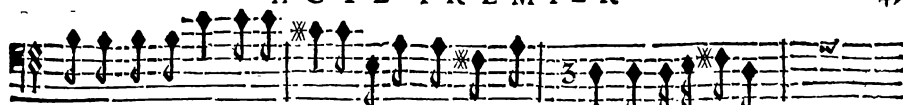
BASSE-CONTINUE.

gers, que font-ils devenus? Se peut-il qu'en ces lieux je ne les trouve

BASSE-CONTINUE.

plus! Le foin de m'éviter dans ces bois les entraîne? Où prétendent-ils se cacher

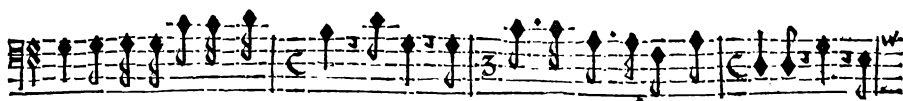
BASSE-CONTINUE.



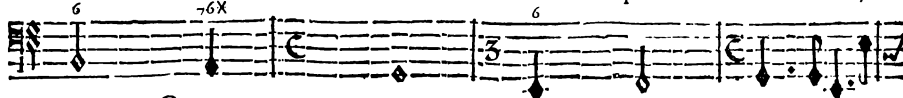
Connoissent-ils bien Polipheme? Est-il quelqu'Antre af- freux où ma fureur ex-



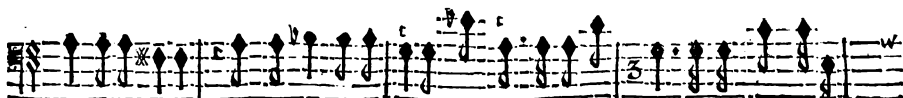
BASSE-CONTINUE.



trême Ne les aille cher- cher? Allons, cou- rons, courons punir leur fuite. Mais, je



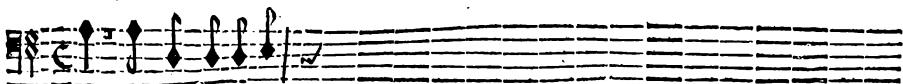
BASSE-CONTINUE.



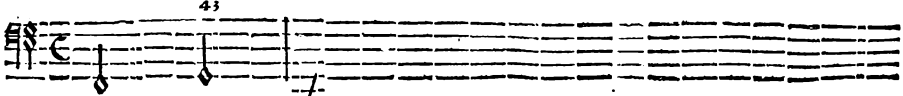
voy Galatée, & mon ame interdite Perd toute sa fu- reur. Je me sens agi-



BASSE-CONTINUE.

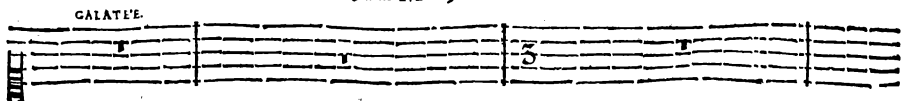


ré de trouble & de ter-



BASSE-CONTINUE.

SCENE VIII.
POLIPHÈME, GALATÉE.



GALATÉE.



POLIPHÈME.

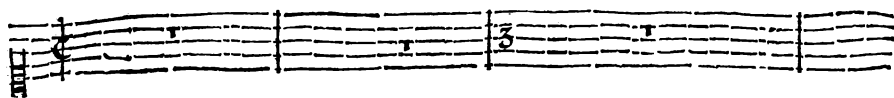
reur. Que tardons-nous? parlons de l'ardeur qui m'a- nime, Est-ce à moy de trem-



BASSE-CONTINUE.

G

ACIS & GALATÉE, TRAGÉDIE.



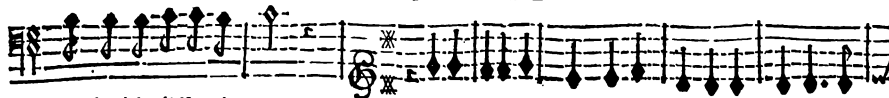
bler? Si d'un cruel amour je deviens la vi-ctime, Qui pourroit me con-



BASSE-CONTINUE.



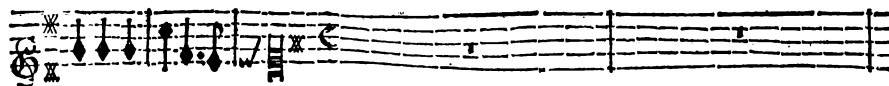
PRELUDE.



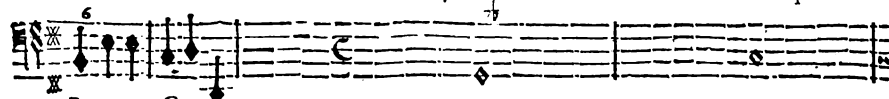
traindre à le diffimuler?



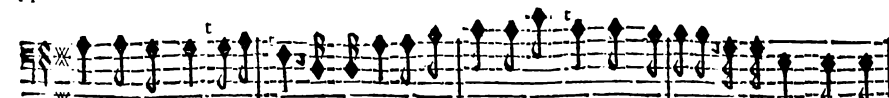
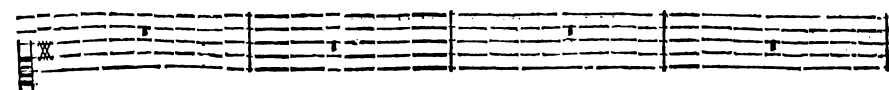
BASSE-CONTINUE.



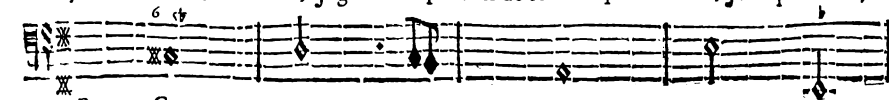
Vous voyez charmante Déesse Un Amant que vos



BASSE-CONTINUE.



yeux ont soumis à vos loix, J'ignorois le pouvoir de ce Dieu qui me blesse, Je l'esprouve aujour-



BASSE-CONTINUE.

ACTE PREMIER:

Que dites- vous: puis-je vous croire? Je vous fais con-

d'huy pour la premiere fois.

BASSE CONTINUE.

noître l'amour?

Peut-estre avant la fin du jour Vous applaudirez- vous d'une telle vi-

BASSE-CONTINUE.

doux.

doux.

doux.

doux.

croire. Tout ce que vous voyez reconnoît mon pouvoir; Le Dieu des Eaux m'a donné la naif-

BASSE-CONTINUE.

A C I S & GALATEE ; TRAGEDIE.

fance, Si vous y consentez, je puis vous faire voir mes richesses & ma puif-

BASSE-CONTINUE.

fance. Je veux que tous les cœurs qui vivent sous ma loy Viennent vous rendre hōmage, Leur

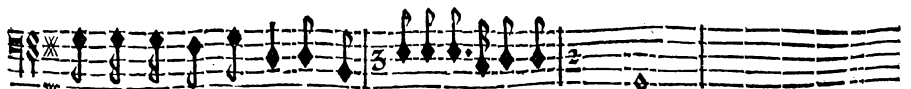
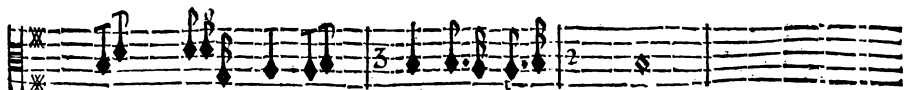
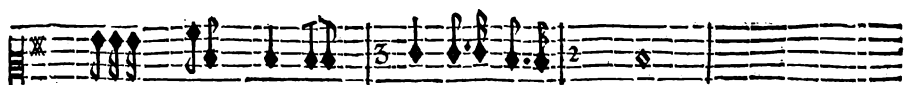
BASSE-CONTINUE.



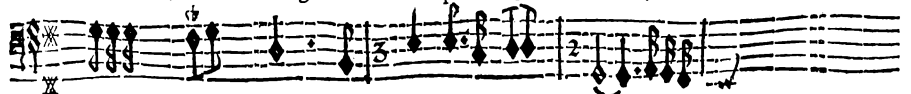
zele parlera pour moy. Je veux que tous les cœurs qui vivent fons ma loy



BASSE-CONTINUE.



viennent vous rendre hommage, Leur zele parlera pour moy.



BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDIE.

GALATEE.

Je ne condamne

POLIPHÈME.

Approuvez-vous ces soins où mon amour m'en- gage ?

BASSE-CONTINUE.

point ce deffin genereux.

POLIPHÈME.

Je fuis au comble de mes vœux Je vais tout preparer pour cette grande feste, Vous

BASSE-CONTINUE.

Musical staff for Violons, first system.

VIOLONS.

Musical staff for Violons, second system.

Musical staff for Violons, third system.

Musical staff for Violons, fourth system.

Musical staff for Violons, fifth system.

connoîtrez bien-tôt quelle est vostre conquête.

Musical staff for Basse-Continue, first system.

BASSE-CONTINUE.

Musical staff for GALATÉE, first system.

En- fin j'ay calmé sa fureur, Des cœurs qu'il a troublez dissipons la terreur.

Musical staff for Basse-Continue, second system.

BASSE-CONTINUE.

Musical staff for Entr'acte, first system.

ENTR'ACTE. page 44.

FIN DU PREMIER ACTE.





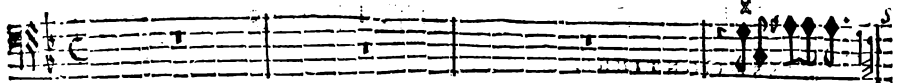
A. C T E S E C O N D .

SCENE PREMIERE.

GALATEE, ACIS.



RITOURNELLE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

GALATÉE.

ACIS.

Quoy, vous avez promis d'affister à la fête Que Polipheme vo^s apprête? Les foin^s de ce bar-

BASSE-CONTINUE.

bare ont p^u vous attendrir? Dans ses projets vof^re bonté le flate? C'en est donc fait, in-

BASSE-CONTINUE.

Quel re- proche osez-vous me faire?

grate, Vous me condamnez à mou- rir.

Non,

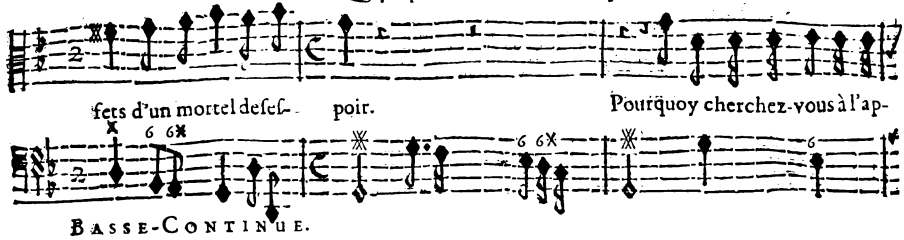
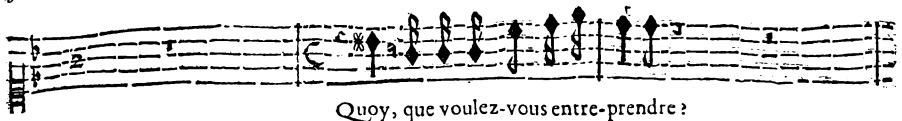
BASSE-CONTINUE.

non, je ne puis plus me tair^e, Attendez vous de voir Les plus sanglants ef-

BASSE-CONTINUE.

H

ACIS & GALATÉE, TRAGÉDIE,



grets, Et terminant mes jours je finiray ma peine. Je braveray le Geant furi-

BASSE-CONTINUE.

eux Qui me ravit tout ce que j'ayme, J'iray troubler ses jeux, Et l'attaquer luy-

BASSE-CONTINUE.

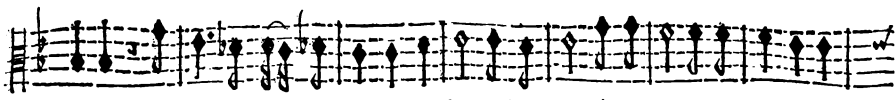
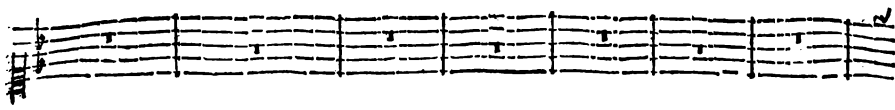
même, Content de succomber sous sa fureur extrême, Et de verser tout mon sang à vos

BASSE-CONTINUE.

yeux. Ecoutez mes tristes adieux, Je vous laisse, je pars, je cours à mon sup-

BASSE-CONTINUE.

ACIS & GALATE'E, TRAGEDIE.



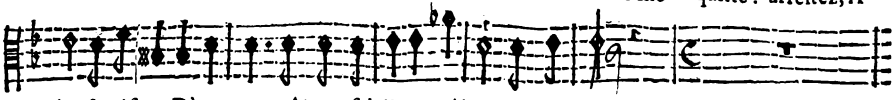
plice, Ce n'est que pour la mort que je forme des vœux, Agréez seulement ce der-



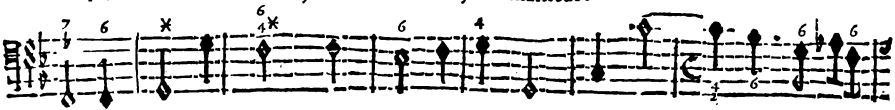
BASSE-CONTINUE.



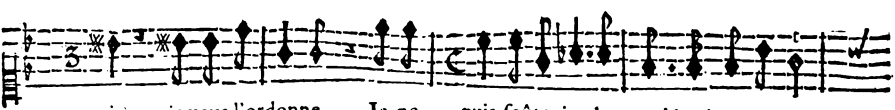
Il me quitte! arrêtez, A-



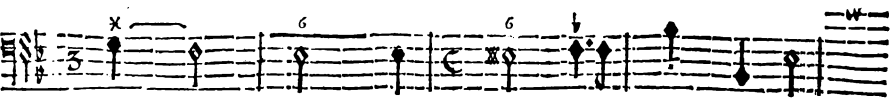
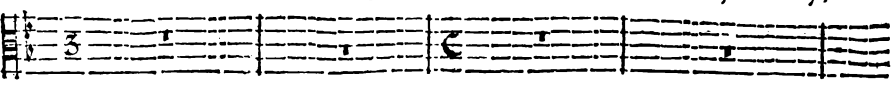
nier sacrifice D'un cœur toujours fidelle & toujours malheureux.



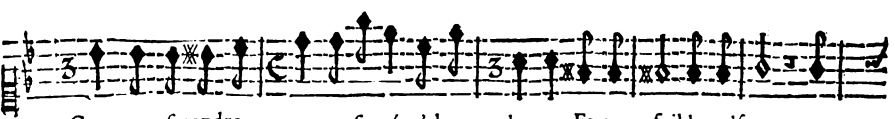
BASSE-CONTINUE.



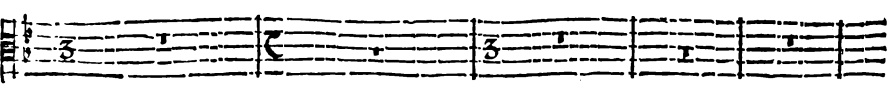
cis, je vous l'ordonne, Je ne puis soutenir le trouble où je vous voy,



BASSE-CONTINUE.



Contre un si tendre a-mour ma fierté m'aban- donne, Et ma foible raison ne



BASSE-CONTINUE.

ACTE SECOND.

répond plus de moy. Contre un si tendre amour ma fierté m'abandonne, Et ma foible rai-

BASSE-CONTINUE.

son ne répond plus de moy.

Qu'entends-je? Vostre cœur dans mon sort s'inté-

BASSE-CONTINUE.

Vous n'avez point perdu vos soins. Je vous ay fait voir ma foiblesse, Vos yeux en ont e-

resse?

BASSE-CONTINUE.

té de fidèles té-moins. Jouissez de mon trouble & de votre victoire, Jene veux

BASSE-CONTINUE.

ACIS & GALATHEE, TRAGEDIE.

point vous en ravir la gloire, Connoissez le bonheur qui vous est préparé, Je

BASSE-CONTINUE.

J'ay rendu plus doux quand je l'ay differé. Connoissez le bonheur qui vous est prépa-

BASSE-CONTINUE.

ré. Je l'ay rendu plus doux qand je l'ay differé.

BASSE-CONTINUE.

Mais puisque vous vou-

Je craignois pour vos

BASSE-CONTINUE.

liez couronner ma tendresse, Falloit-il du Ciclope approuver les desirs?

ACTE PREMIER.

63

jours sa fureur vangeresse, Je voulois à ses yeux dérober nos soubirs Par une agreable pro-

BASSE-CONTINUE.

messe.

Immortels Habitans des Cieux dans les transports de mon ame ravie Je

BASSE-CONTINUE.

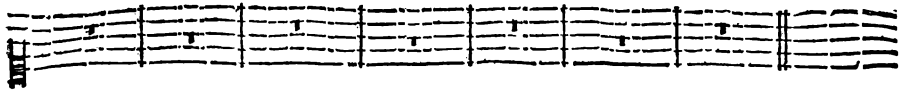
puis regarder sans envie Vostre fort glorieux. Immortels. eux. Aimer d'un doux suc-

BASSE-CONTINUE.

cez voir sa flâme fuyvie, N'est-ce pas un plaisir reservé pour les Dieux? Aimer d'un doux suc-

BASSE-CONTINUE.

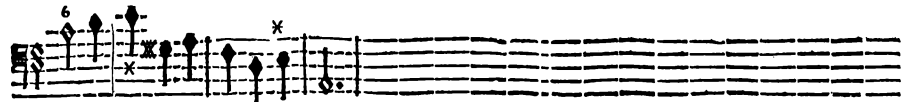
ACIS & GALATÉE, TRAGÉDIE.



cés voir sa flâme suivie, N'est-ce pas un plaisir réservé pour les Dieux?



BASSE-CONTINUE.



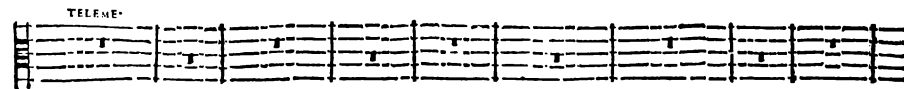
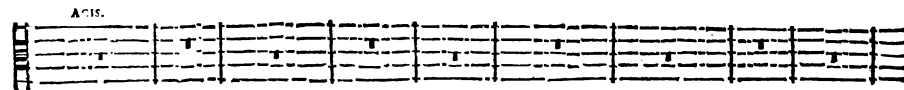
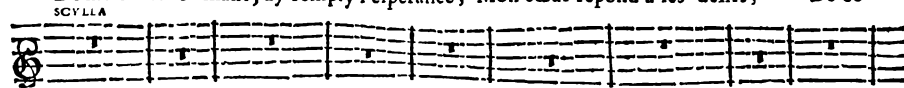
BASSE-CONTINUE.

SCENE II.

ACIS, GALATÉE, TELEME, SCYLLA.



De mon fidelle amant j'ay rempli l'esperance, Mon cœur répond à ses desirs, De ce



BASSE-CONTINUE.



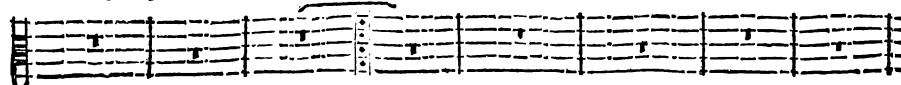
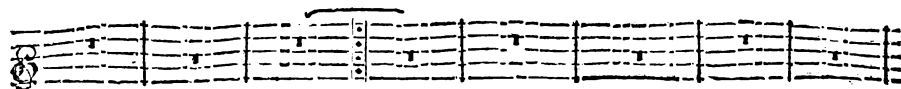
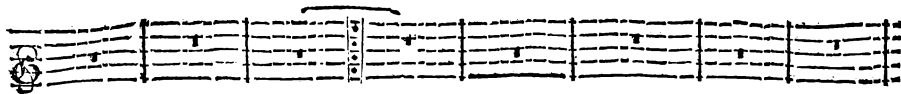
tendre Berger couronnez la confiance, Ne luy refusez plus le prix de ses soupirs.

BASSE-CONTINUE.

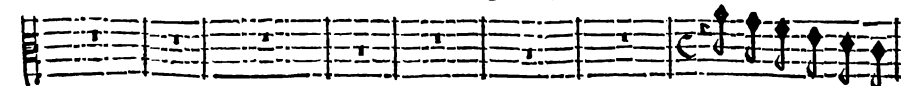
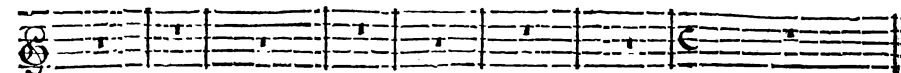
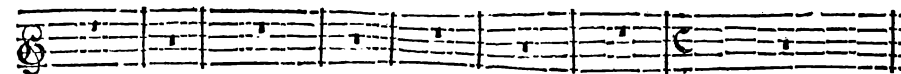
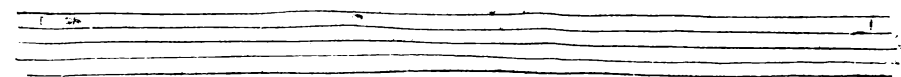
Suivez l'exemple qu'on vous donne, Une Déesse à l'amour s'abandonne, Son

BASSE-CONTINUE.

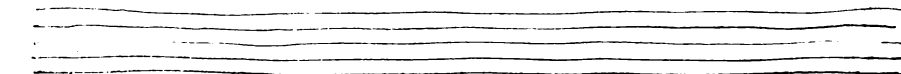
ACIS & GALATEE, TRAGEDIE.

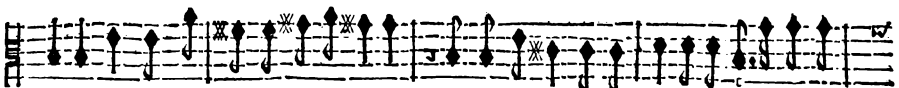
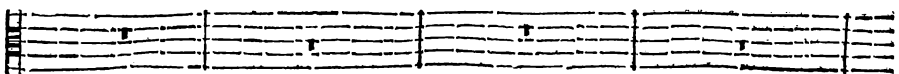
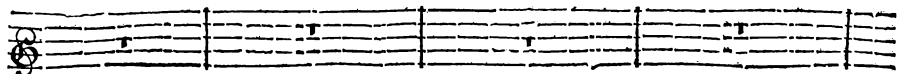
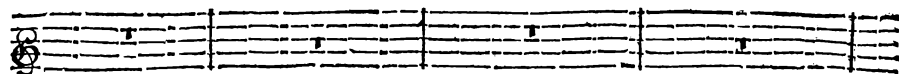


BASSE-CONTINUE.



BASSE-CONTINUE.

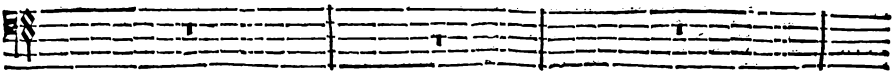
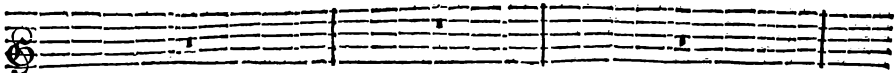
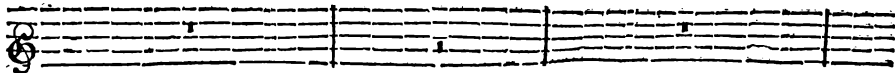
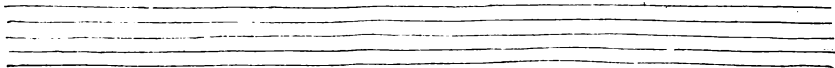




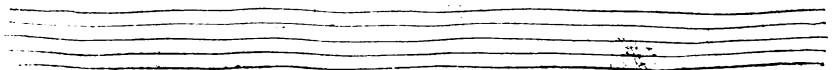
core Contre un amant qui vous adore ? Et dans un jour au bon-heur destiné Seray-je



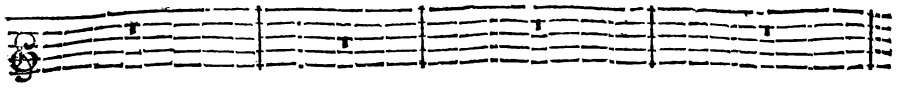
BASSE-CONTINUE.



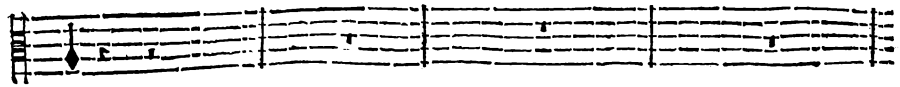
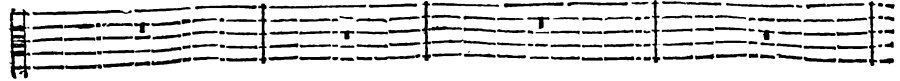
seul infortuné ? Et dans un jour au bon-heur destiné Seray-je seul infortu-



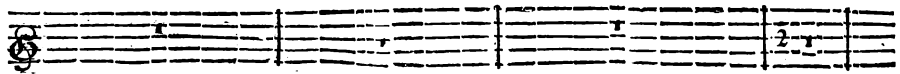
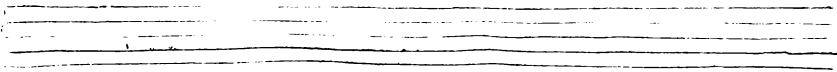
ACIS & GALATEE, TRAGEDIE.



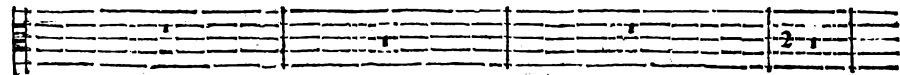
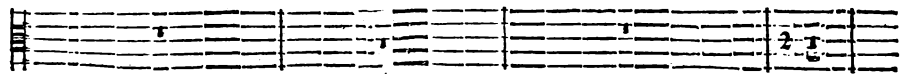
En vain vous pretendez inspirer à mon ame Le desir de s'enflâmer ? L'exemple & les con-



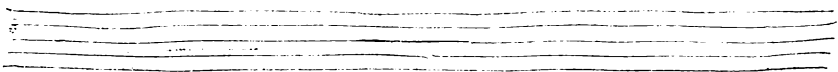
BASSE-CONTINUE.

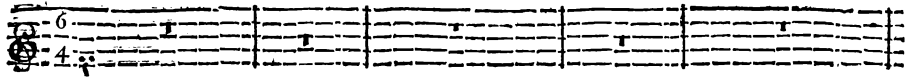


seils vous forcent-ils d'aimer ? Par son propre penchant il faut qu'un cœur s'enflâ- me.

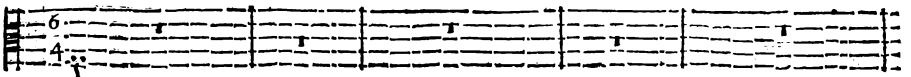
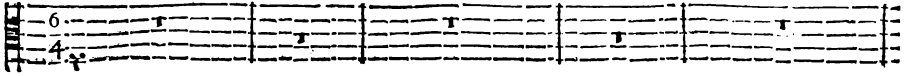


BASSE-CONTINUE.

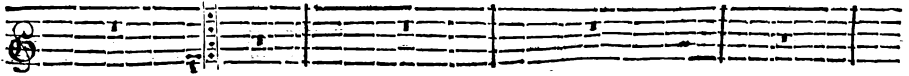
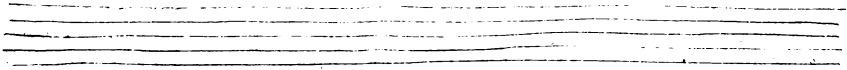




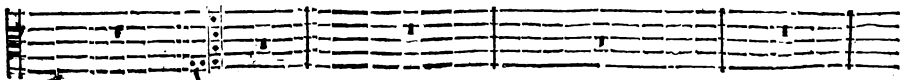
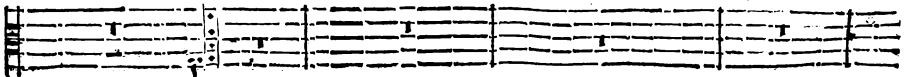
Vous l'avez entendu cent fois, Je fuis l'amour, je méprise les loix? Quittez, Quittez une en-



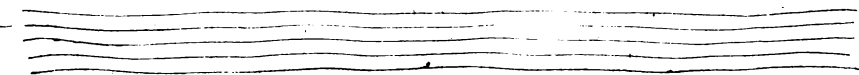
BASSE-CONTINUE.

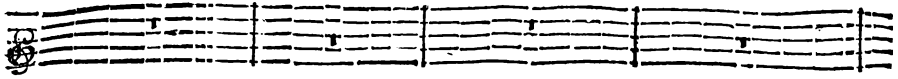


treprise vaine. vaine. Vos soupirs importuns me pourroient engager A redou-

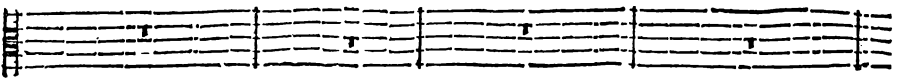
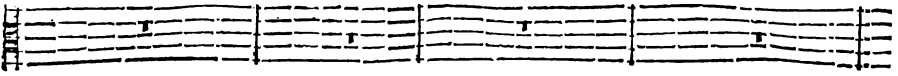


BASSE-CONTINUE.

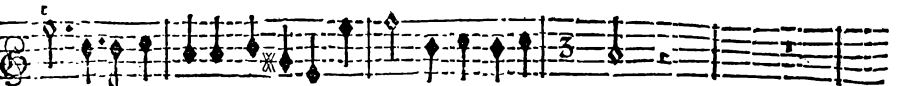
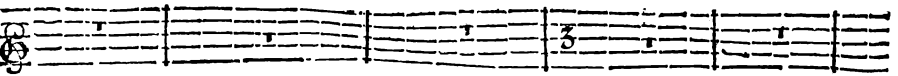
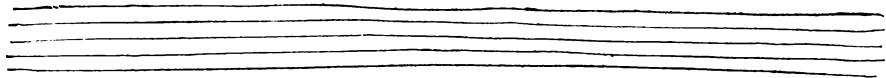




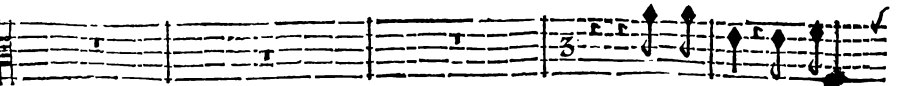
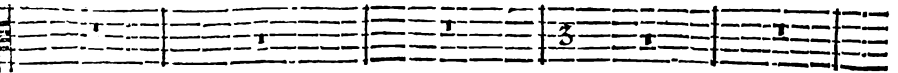
bler vostre peine Pluoft qu'à la foulager. Vos foupirs importuns me pourroient enga-



BASSE-CONTINUE.



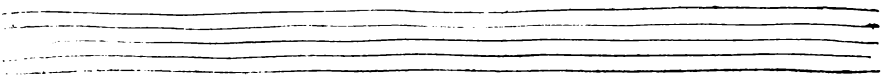
ger A redoubler vostre peine Pluoft qu'à la foulager.



C'en est fait, vos mé-



BASSE-CONTINUE.



pris estouffent ma tendresse, Je sens le calme heureux de ma premiere

BASSE-CONTINUE.

paix, Et je doy rougir deormais D'avoir montré tant de foiblesse.

BASSE-CONTINUE.

Cependant redoutez la vengeance des Dieux, Ils me font pressentir le sort qui vous me-

BASSE-CONTINUE.

nace, Ils esteindront ce feu qui brille dans vos yeux, Ils rendront vos attraits sans douceur & sans

BASSE-CONTINUE.

grace. Que dis-je? ils changeront ces riches dons des Cieux, En des marques de leur co-

BASSE-CONTINUE.

ACIS & GALATÉE, TRAGÉDIE.

lere, Et vous serez un jour par ce retour se- vere L'objet le plus fu-

BASSE-CONTINUE.

neste & le plus odi- eux;

BASSE-CONTINUE. PRELUDE.

SCENE III.

ACIS, GALATÉE, SCYLLA.

GALATÉE.

SCYLLA.

Quelque fu- reur qui l'inspire, Il ne sçauroit m'allarmer. Quelque fureur qui l'inspire;

BASSE-CONTINUE.

Il ne sçauroit m'allarmer. Je crains moins les malheurs qu'il vient de me predire

BASSE-CONTINUE.

Je ne puis approu- ver cette fierté re- belle Qui flate
 Que le ^{peril} ~~plaisir~~ d'ai- mer.

BASSE-CONTINUE.

vôtre vanité, Une extrême cruau- té Contre un amant fi- delle Est toujours criminel-

BASSE-CONTINUE.

lc.
 Vous aimez tendrement. Je deteste l'amour, Et déjà ma fierté commence à vous dé-

BASSE-CONTINUE.

-plaire. Je me bannis de votre Cœur Pour évie- ter votre cole- re.

BASSE-CONTINUE. K

ACIS & GALATÉE; TRAGÉDIE.
SCÈNE IV.
GALATÉE, ACIS.

GALATÉE.
Quelle erreur loin de nous précipite ses pas! Dieux! qu'un vain orgueil l'abuse! L'infen-

ACIS.
Quelle erreur loin de nous précipite ses pas! Dieux! qu'un vain orgueil l'abuse!

BASSE-CONTINUE.

sible ne connoît pas Les plaisirs Les plaisirs qu'elle refuse. L'infen-

L'infen- sible ne connoît pas Les plaisirs qu'elle refuse. L'infen-

BASSE-CONTINUE.

sible ne connoît pas Les plaisirs qu'elle refuse.

sible ne connoît pas Les plaisirs qu'elle refuse. N'affez-vous

BASSE-CONTINUE.

point ma gloire & mon bonheur? Après le don de votre cœur Auray-je encor des vœux à

BASSE-CONTINUE.

Je puis donner ma foy par l'aveu de mon Pere, Je l'ay sur vôtre amour dès longtêps pressen-

faire ?

BASSE-CONTINUE.

ti, A vos desirs Ne- rée a consenti. Le Temple de Junon nous offre un sûr a-

BASSE-CONTINUE.

zile, Nous y ferons en liberté, Il est bâti dás l'endroit de cette Isle Le plus inacces-

BASSE-CONTINUE.

sible & le moins frequenté. Allez y prepara- rer l'encens & les viêtimes Dignes d'y confa-

BASSE-CONTINUE.

crer nos ardeurs legi- times, J'auray foin de m'y rendre avant la fin du

BASSE-CONTINUE.

ACIS & GALATÉE, TRAGÉDIE;

jour, J'y conduiray l'hymenée & l'a. mour.

BASSE-CONTINUE.

SCENE V.
GALATÉE seule.

CHACONNE.

CHACONNE.

CHACONNE.

CHACONNE.

BASSE-CONTINUE.

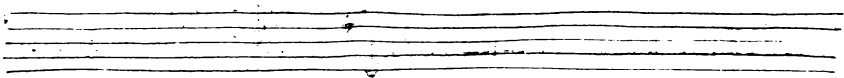
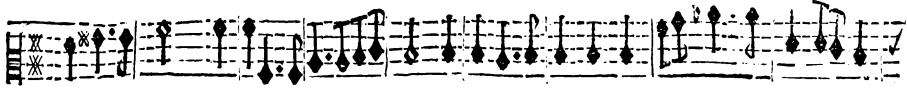
CHACONNE.

CHACONNE.

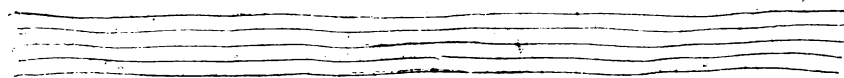
CHACONNE.

CHACONNE.

BASSE-CONTINUE.



BASSE-CONTINUE.



ACIS & GALATEE, TRAGEDIE.

GALATEE.

Qu'une injuste fierté nous cause de con-

BASSE-CONTINUE.

trainte, Et tyrannise nos desirs / Tandis qu'à mon Amant j'ay caché mes soupirs, J'ay souff-

BASSE-CONTINUE.

ACTE SECOND.

fert mille maux dans cette longue feinte A peine mon amour s'est expliqué fans

BASSE-CONTINUE.

crainte, Que j'ay senti mille plaisirs. Qu'une injuste fierté nous cause de con-

BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDIE.

trainte Et tyrannife nos defirs.

BASSE-CONTINUE.

BASSE-CONTINUE.

The first system of music consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a piano accompaniment with a treble clef. The third and fourth staves are a basso continuo line with a bass clef. The fifth staff is a basso continuo line with a bass clef, featuring figured bass notation: 6, 6, 43, 6, 4x, 6, 6, 43.

BASSE-CONTINUE.

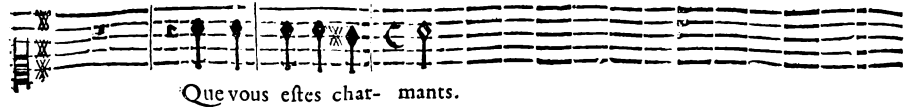
The second system of music consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat, starting with the name "GALATÉE" above it. The second staff is a piano accompaniment with a treble clef. The third, fourth, and fifth staves are a basso continuo line with a bass clef. The sixth staff is a basso continuo line with a bass clef, featuring figured bass notation: 4x, 6, 6, 43, 6, 6, 4x. The system concludes with the letter "L" below the staff.

Doux transports d'une ame contente

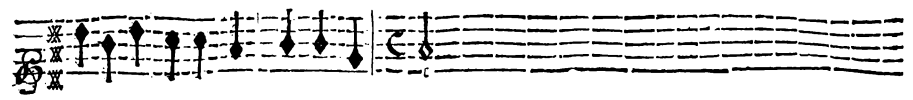
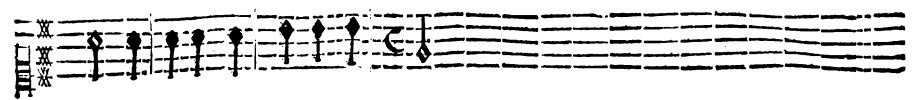
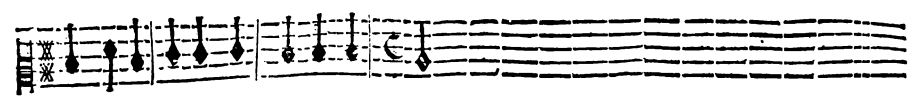
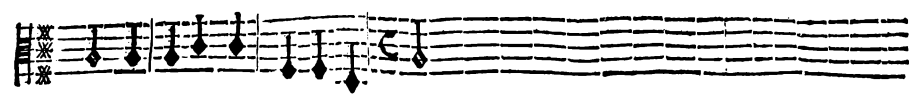
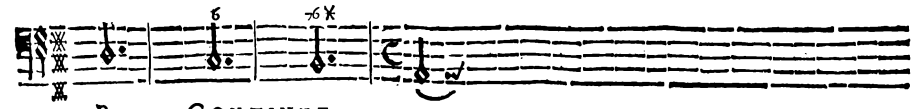
BASSE-CONTINUE.

L

ACIS & GALATEE, TRAGEDIE.



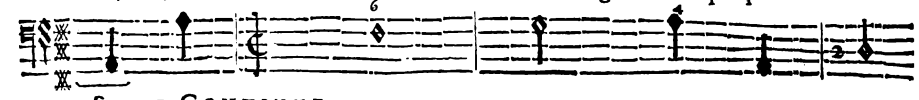
Que vous estes char- mants.

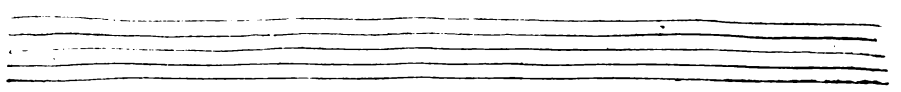
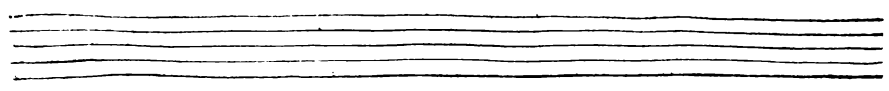
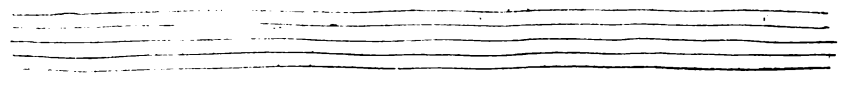
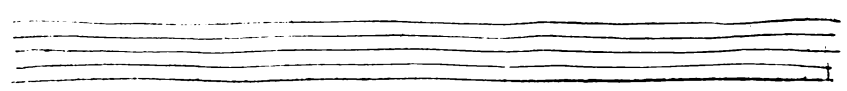
BASSE-CONTINUE.



Mais je voy le Ci- clope, il previent mon attente , Contraignons nous quelques moments.



BASSE-CONTINUE,

SCENE VI.

ENTRÉE DE POLIPHÈME ET DE SA SUITE.

MARCHÉ. FLUTES.

fin. *rit.*

fin.

fin.

fin.

fin.

FLUTES.

The musical score consists of ten staves. The first staff is a treble clef with a 2/4 time signature, labeled 'MARCHÉ.' and 'FLUTES.'. It features a melody with eighth and sixteenth notes. The second through fifth staves are bass clefs, providing accompaniment with eighth and sixteenth notes. The sixth staff is a treble clef, labeled 'FLUTES.', with a more complex melodic line. The seventh through tenth staves are bass clefs, continuing the accompaniment. Dynamics markings include 'fin.' and 'rit.'.

ACIS & GALATEE, TRAGEDIE.

FLUTES.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The four lower staves are bass clefs, likely for the second, third, and fourth flutes, and a fifth staff that appears to be a grand staff or a specific part for a fourth flute. The notation includes various note values, rests, and dynamic markings.

FLUTES.

The second system of the musical score also consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The four lower staves are bass clefs, likely for the second, third, and fourth flutes, and a fifth staff that appears to be a grand staff or a specific part for a fourth flute. The notation includes various note values, rests, and dynamic markings.

Polipheme chante seul ce qui suit avec les Violons qui joueront doucement, & les Chœurs lui réponderont.

ACTE SECOND.

CHOEUR.

Les Violons jouent avec le Chœur.

Qu'à l'envy chacun se presse De vous suivre dans ces lieux. FLUTES. Pour un

Qu'à l'envy chacun se presse De vous suivre dans ces lieux. Pour un

Qu'à l'envy chacun se presse De vous suivre dans ces lieux. Pour un

Qu'à l'envy chacun se presse De me suivre dans ces lieux. Pour un

Qu'à l'envy chacun se presse De me suivre dans ces lieux. Pour un

BASSE-CONTINUE.

cœur que l'amour blesse Les moments sont précieux. FLUTES. Prepa-

cœur que l'amour blesse Les moments sont précieux. Prepa-

cœur que l'amour blesse Les moments sont précieux. Prepa-

cœur que l'amour blesse Les moments sont précieux. Prepa-

cœur que l'amour blesse Les moments sont précieux. Prepa-

BASSE-CONTINUE.

ACIS & GALATÉE, TRAGÉDIE.

49

rez à la Déesse Un triomphe glorieux. **FLUTES.** Hâtez-
rons Hâtez-

rez à la Déesse Un triomphe glorieux. Hâtez-
rons Hâtez-

rez à la Déesse Un triomphe glorieux. Hâtez-
rons Hâtez-

rez à la Déesse Un triomphe glorieux. Hâtez-
rons Hâtez-

BASSE-CONTINUE.

vous il faut sans cesse Rendre hōmage à ses beaux yeux. **FLUTES.** Qu'à l'en-
nous nous

vous il faut sans cesse Rendre hōmage à ses beaux yeux. Qu'à l'en-
nous nous

vous il faut sans cesse Rendre hōmage à ses beaux yeux. Qu'à l'en-
nous nous

vous il faut sans cesse Rendre hōmage à ses beaux yeux. Qu'à l'en-
nous nous

BASSE-CONTINUE.

ACTE SECON D.

vy chacun se presse De vous suivre dans ces lieux.

vy chacun se presse De vous suivre dans ces lieux.

vy chacun se presse De vous suivre dans ces lieux.

vy chacun se presse De me suivre dans ces lieux.

BASSE-CONTINUE.

Flute.

Flute.

POLIPHEME.

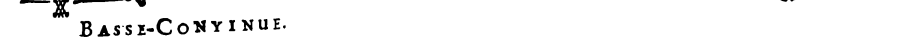
Connoy puissant Amour ta dernière victoire Ce triomphe suffit pour te combler de

BASSE-CONTINUE.

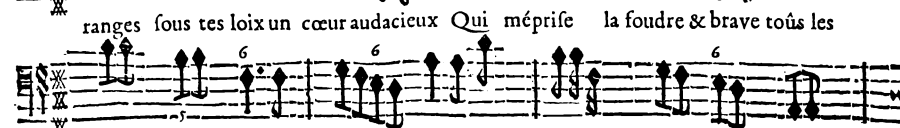
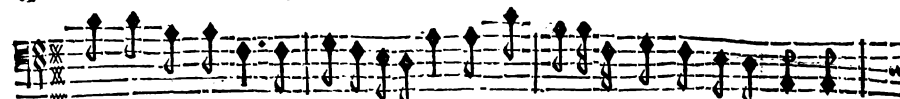
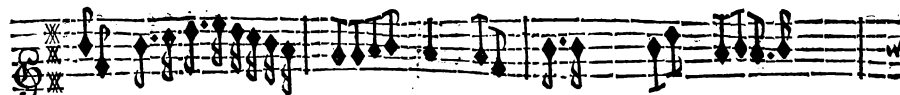
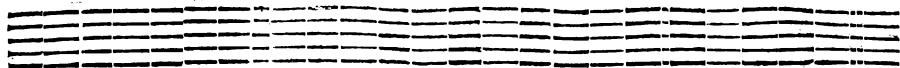
ACIS & GALATÉE, TRAGÉDIE.



gloire, Tu ranges sous tes loix un cœur audacieux Qui méprise la foudre & brave to^s les Dieux; Tu



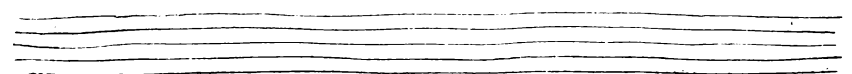
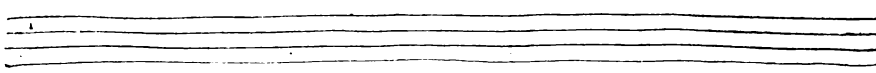
BASSE-CONTINUE.

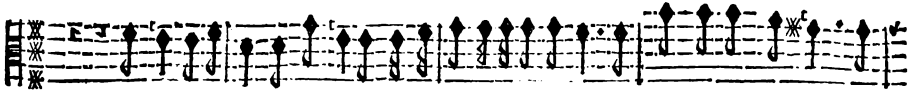


ranges sous tes loix un cœur audacieux Qui méprise la foudre & brave tous les

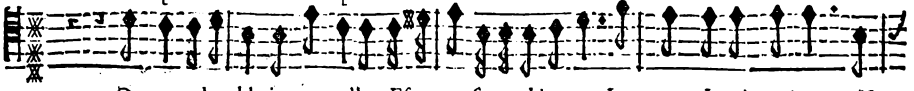


BASSE-CONTINUE.

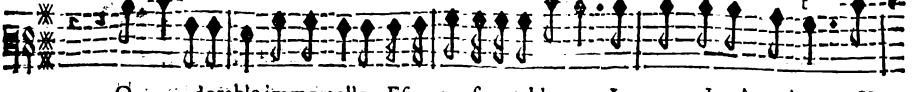




O vous adorable immortelle, Efcoutez favorablement Les vœux de vôtre Amant, Vous



O vous adorable immortelle, Efcoutez favorablement Les vœux de vôtre Amant, Vous



O vous adorable immortelle, Efcoutez favorablement Les vœux de vôtre Amant, Vous



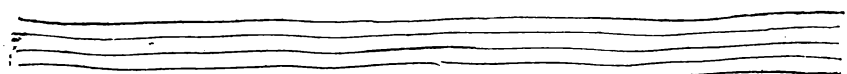
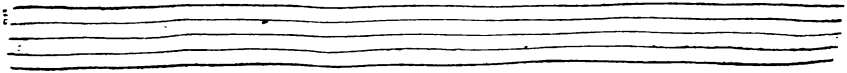
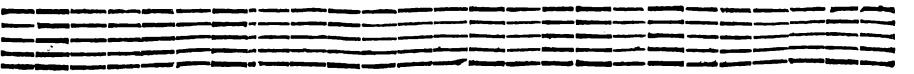
Dieux. O vous adorable immortelle, Efcoutez favorablement Les vœux de vôtre amant, Vous



VIOLONS.



BASSE-CONTINUE.



ACIS & GALATHEE, TRAGÉDIE,

ne ferez jamais de conquête si belle. O vous adorable immortelle Escoutez favorable-

ne ferez jamais de conquête si belle. O vous adorable immortelle Escoutez favorable-

ne ferez jamais de conquête si belle. O vous adorable immortelle Escoutez favorable-

ne ferez jamais de conquête si belle. O vous adorable immortelle Escoutez favorable-

BASSE-CONTINUE.

BASS-CONTINUE.

ACIS, & GALATEE, TRAGEDIE

cœur est loin d'aimer Plus il est beau de l'enflamer.

cœur est loin d'aimer Plus il est beau de l'enflamer.

cœur est loin d'aimer Plus il est beau de l'enflamer.

cœur est loin d'aimer Plus il est beau de l'enflamer.

cœur est loin d'aimer Plus il est beau de l'enflamer.

cœur est loin d'aimer Plus il est beau de l'enflamer.

cœur est loin d'aimer Plus il est beau de l'enflamer.

cœur est loin d'aimer Plus il est beau de l'enflamer.

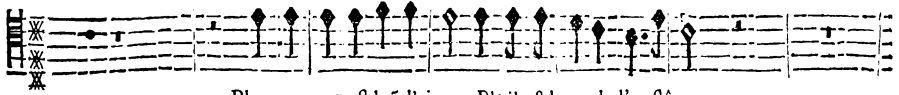
cœur est loin d'aimer Plus il est beau de l'enflamer.

BASSE-CONTINUE.

A C T E S E C O N D .



Plus un cœur est loï d'aimer, Pl^o il est beau de l'enflâmer.



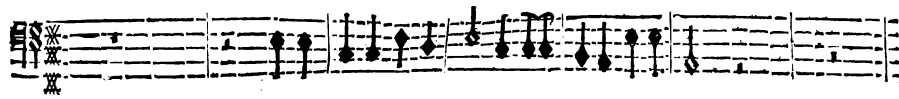
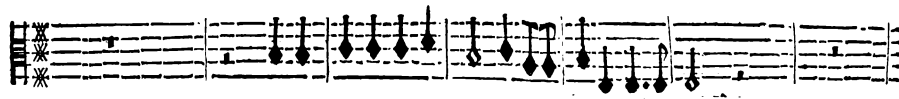
Plus un cœur est loï d'aimer, Pl^o il est beau de l'enflâmer.



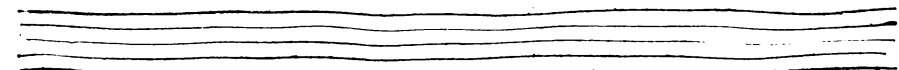
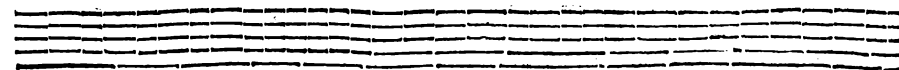
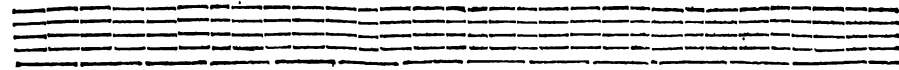
Plus un cœur est loï d'aimer, Pl^o il est beau de l'enflâmer.



Plus un cœur est loï d'aimer, Pl^o il est beau de l'enflâmer.



BASSE-CONTINUE.



Plus un cœur est loin d'aimer, Pl^{is} il est beau de l'enflâmer.

Plus un cœur est loin d'aimer, Pl^{is} il est beau de l'enflâmer.

Plus un cœur est loin d'aimer, Pl^{is} il est beau de l'enflâmer.

Plus un cœur est loin d'aimer, Pl^{is} il est beau de l'enflâmer.

Plus un cœur est loin d'aimer, Pl^{is} il est beau de l'enflâmer.

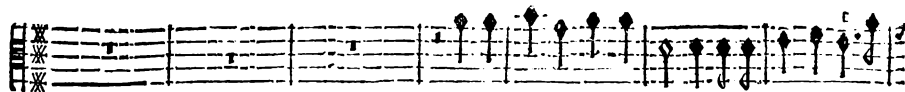
Plus un cœur est loin d'aimer, Pl^{is} il est beau de l'enflâmer.

Plus un cœur est loin d'aimer, Pl^{is} il est beau de l'enflâmer.

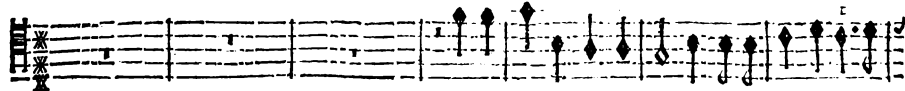
Plus un cœur est loin d'aimer, Pl^{is} il est beau de l'enflâmer.

Plus un cœur est loin d'aimer, Pl^{is} il est beau de l'enflâmer.

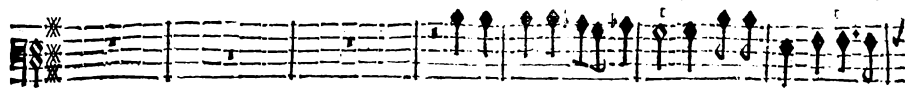
BASSE-CONTINUE.



Plus un cœur est loin d'aimer, Pl^o il est beau de l'enflâ-



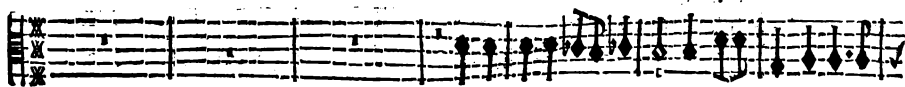
Plus un cœur est loin d'aimer, Pl^o il est beau de l'enflâ-



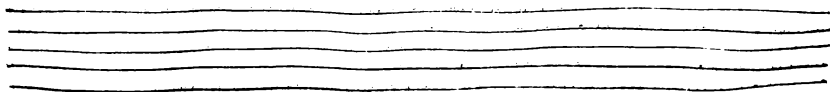
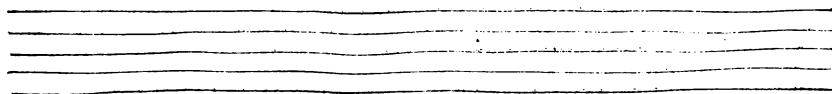
Plus un cœur est loin d'aimer, Pl^o il est beau de l'enflâ-



Plus un cœur est loin d'aimer, Pl^o il est beau de l'enflâ-



BASSE-CONTINUE.



ACIS & GALATEE, TRAGEDIE.

mer. Plus un cœur est loin d'aimer, Pl° il est beau de l'enflam- mer.

mer. Plus un cœur est loin d'aimer, Pl° il est beau de l'enflam- mer.

mer. Plus un cœur est loin d'aimer, Pl° il est beau de l'enflam- mer.

mer. Plus un cœur est loin d'aimer, Pl° il est beau de l'enflam- mer.

mer. Plus un cœur est loin d'aimer, Pl° il est beau de l'enflam- mer.

mer. Plus un cœur est loin d'aimer, Pl° il est beau de l'enflam- mer.

mer. Plus un cœur est loin d'aimer, Pl° il est beau de l'enflam- mer.

mer. Plus un cœur est loin d'aimer, Pl° il est beau de l'enflam- mer.

mer. Plus un cœur est loin d'aimer, Pl° il est beau de l'enflam- mer.

mer. Plus un cœur est loin d'aimer, Pl° il est beau de l'enflam- mer.

BASSE-CONTINUE.

ACTE SECOND.

ENTRÉE DES CICLOPES.

SECONDE AIR.

The first system of musical notation for the 'SECONDE AIR' consists of a single staff with a treble clef. The time signature is 6/4. The key signature has two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, with some rests and dynamic markings.

The second system of musical notation continues the piece with a single staff and treble clef, maintaining the 6/4 time signature and two-sharp key signature. It features a mix of eighth and sixteenth notes.

The third system of musical notation continues the piece with a single staff and treble clef, maintaining the 6/4 time signature and two-sharp key signature. It features a mix of eighth and sixteenth notes.

The fourth system of musical notation continues the piece with a single staff and treble clef, maintaining the 6/4 time signature and two-sharp key signature. It features a mix of eighth and sixteenth notes.

The fifth system of musical notation continues the piece with a single staff and treble clef, maintaining the 6/4 time signature and two-sharp key signature. It features a mix of eighth and sixteenth notes.

A set of five empty musical staves, likely representing a section where the music is not present or has been omitted.

The sixth system of musical notation continues the piece with a single staff and treble clef, maintaining the 6/4 time signature and two-sharp key signature. It features a mix of eighth and sixteenth notes.

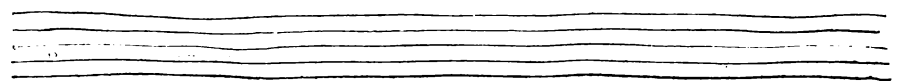
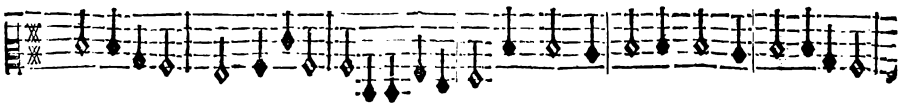
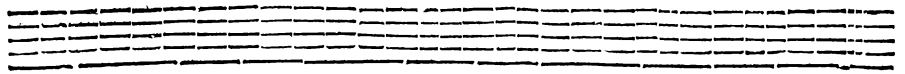
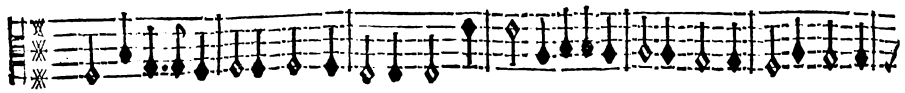
The seventh system of musical notation continues the piece with a single staff and treble clef, maintaining the 6/4 time signature and two-sharp key signature. It features a mix of eighth and sixteenth notes.

The eighth system of musical notation continues the piece with a single staff and treble clef, maintaining the 6/4 time signature and two-sharp key signature. It features a mix of eighth and sixteenth notes.

The ninth system of musical notation continues the piece with a single staff and treble clef, maintaining the 6/4 time signature and two-sharp key signature. It features a mix of eighth and sixteenth notes.

The tenth system of musical notation continues the piece with a single staff and treble clef, maintaining the 6/4 time signature and two-sharp key signature. It features a mix of eighth and sixteenth notes.

A set of five empty musical staves, likely representing a section where the music is not present or has been omitted.



POLIPHÈME.

BASSE-CONTINUE.

BASSE-CONTINUE.

ACIS & GALATÉE, TRAGÉDIE.

SCÈNE VII.
POLIPHÈME, GALATÉE.

GALATÉE.

POLIPHÈME

Chaque moment metué, & redouble mes feux; Je ne puis plus souffrir l'ardeur qui me dé-

BASSE-CONTINUE.

vore, Hâtez-vous de me rendre heureux. Voulez-vous accabler un cœur qui vous a-

BASSE CONTINUE.

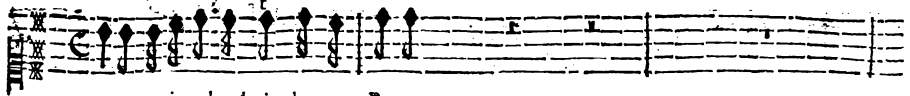
Le seul Nérée a droit de disposer de moy. Jamais à ses desirs mon cœur ne fut con-

dore?

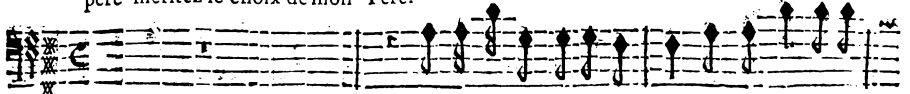
BASSE-CONTINUE.

traire. Peut on sans son a-veu me demander ma foy? Allez, & pour l'hymen que vôtre amour ef-

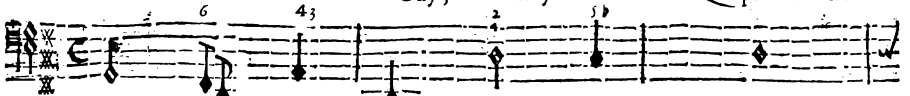
BASSE-CONTINUE.



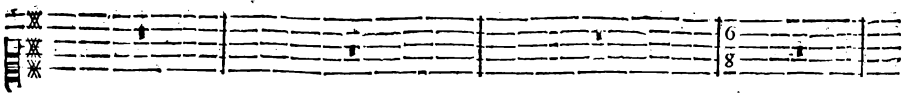
pere meritez le choix de mon Pere.



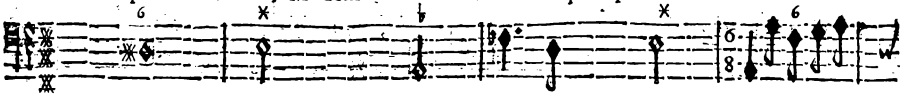
Oüy j'obtiens l'aveu charmant Qui peut seul affe-



BASSE-CONTINUE.



rer le repos de ma we, Ma demande fera suivie D'un prompt consente- ment.



BASSE-CONTINUE.



Pour hâter mon bonheur je vais tout entreprendre; Vostre Pere connoist ma for-



BASSE-CONTINUE.

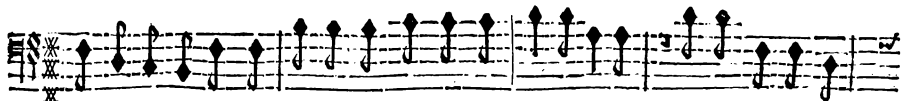
ACIS & GALATE'E, TRAGEDIE.

ce & mon pouvoir, Et sçait trop ce qu'on doit at- tendre D'un Amant tel que moy reduit

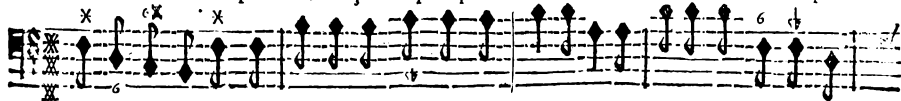
BASSE-CONTINUE.

au desespoir. Pour hâter mon bon-heur je vais tout entreprendre, Votre Pere con-

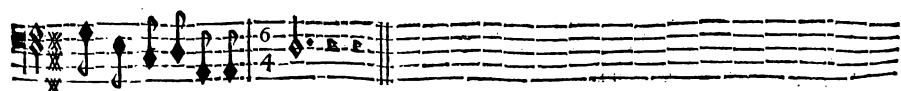
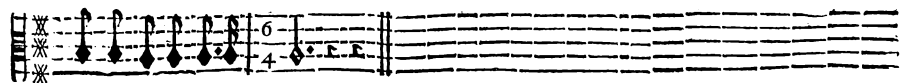
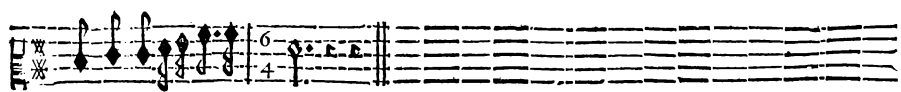
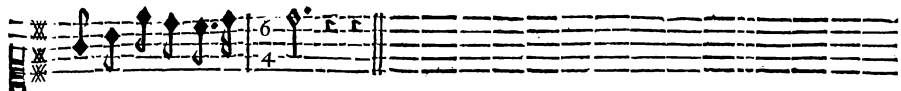
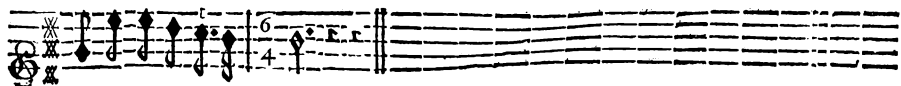
BASSE-CONTINUE.



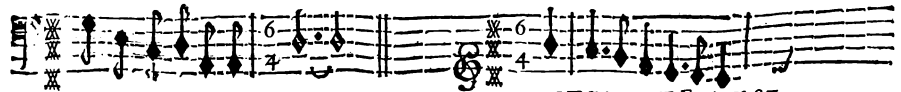
noît ma force & mô pouvoir, Et sçait trop ce qu'on doit attendre D'un amant tel que



BASSE-CONTINUE.



moy reduit au defes- poir.



ENTR'ACTE. page 97.

FIN DU SECOND ACTE.



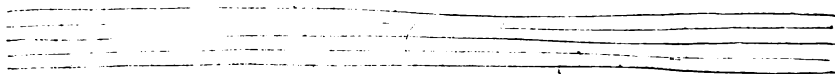
ACTE TROISIEME.

SCENE PREMIERE.

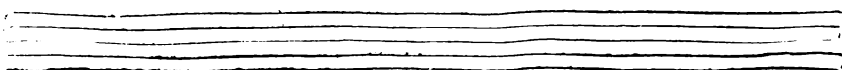
LE PRESTRE DE JUNON & sa suite.

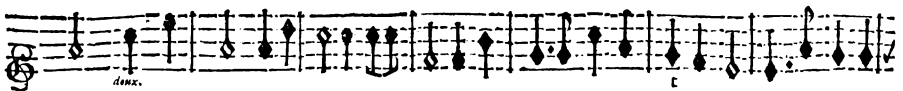
SYMPHONIE.

BASSE-CONTINUE.



BASSE-CONTINUE.





Vous qui dans ces lieux solitaires Célébrez avec moy Junon & les misteres, Ministres



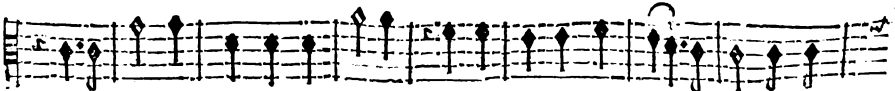
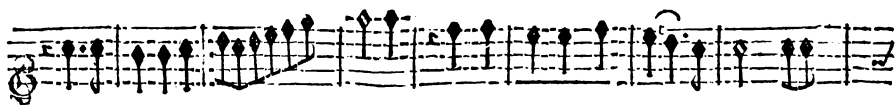
BASSE-CONTINUE.



de son Temple & favoris des Cieux qui faites vos plaisirs du service des Dieux.



BASSE-CONTINUE.



Preparez vos fleurs les plus belles Et l'encens le plus pre- cieux, Vous ver-



BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDIE.

rez bientôt en ces lieux Arriver deux Amants fidelles, Ils sont dignes des

BASSE-CONTINUE.

soins que vous prendrez pour eux, L'Hymenée & l'Amour veulent qu'ils soient heureux. Ils sont

BASSE-CONTINUE.

dignes des soins que vo^s prendrez pour eux, L'Hymenée & l'Amour veulent qu'ils soient heureux.

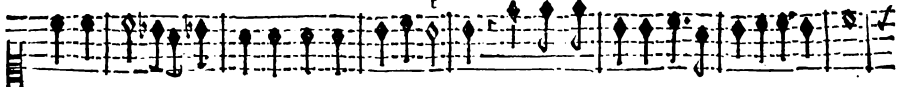
BASSE-CONTINUE.

CHOEUR.

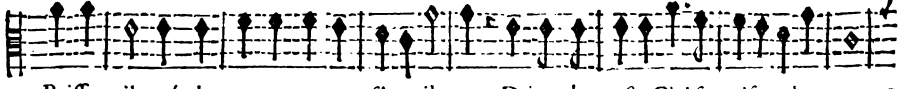
Les Violons jouent doucement.



Puissent-ils près de nous trouver un sûr azile! Daigne le juste Ciel favoriser leurs vœux!



Puissent-ils près de nous trouver un sûr azile! Daigne le juste Ciel favoriser leurs vœux!



Puissent-ils près de nous trouver un sûr azile! Daigne le juste Ciel favoriser leurs vœux!



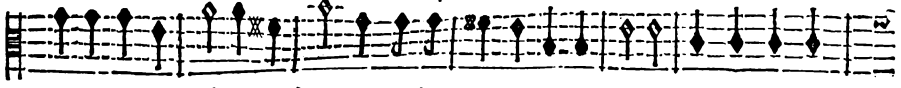
BASSE-CONTINUE.



Puissent-ils voir croître leurs feux Dans un hymen doux & tranquile! Puissent ils voir



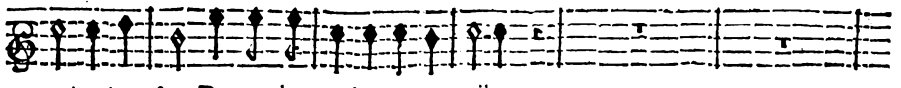
Puissent-ils voir croître leurs feux Dans un hymen doux & tranquile! Puissent-ils voir



Puissent-ils voir croître leurs feux Dans un hymen doux & tranquile! Puissent-ils voir



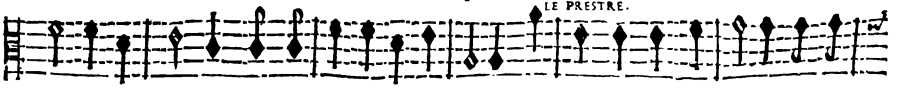
BASSE-CONTINUE.



croître leurs feux Dans un hymen doux & tranquile!



croître leurs feux Dans un hymen doux & tranquile!



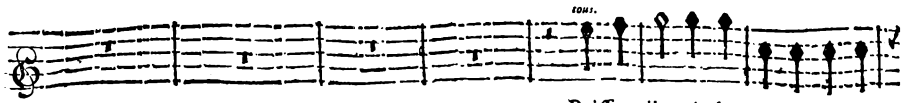
croître leurs feux Dans un hymen doux & tranquile! Qu'ils forment chaque jour mille nou-



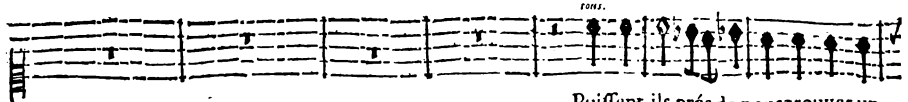
BASSE-CONTINUE.

O ij

ACIS & GALATÉE, TRAGÉDIE.



Puisse-ils près de nous trouver un



Puisse-ils près de nous trouver un

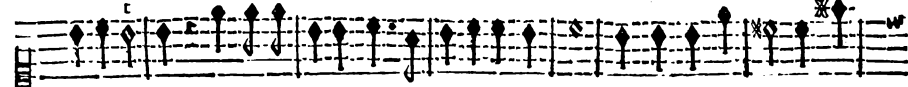


vœux desirs. Quel'amour seul ait soin de régler leurs plaisirs. Puisse-ils près de nous trouver un

BASSE-CONTINUE.



sûr azile! Daigne le juste Ciel favoriser leurs vœux! Puisse-ils voir croître leurs



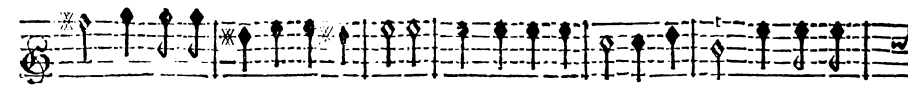
sûr azile! Daigne le juste Ciel favoriser leurs vœux! Puisse-ils voir croître leurs



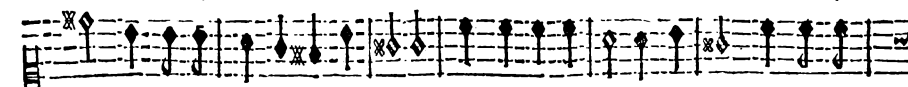
sûr azile! Daigne le juste Ciel favoriser leurs vœux! Puisse-ils voir croître leurs



BASSE-CONTINUE.



feux Dans un hymen doux & tranquile. Puisse-ils voir croître leurs feux Dans un hy-



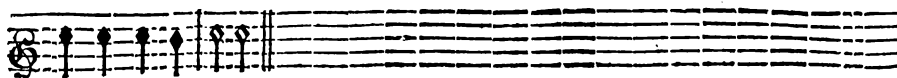
feux Dans un hymen doux & tranquile. Puisse-ils voir croître leurs feux Dans un hy-



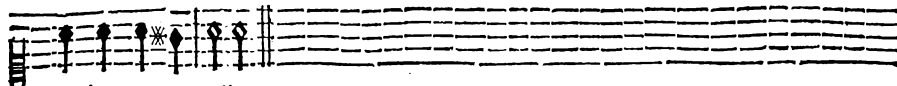
feux Dans un hymen doux & tranquile. Puisse-ils voir croître leurs feux Dans un hy-



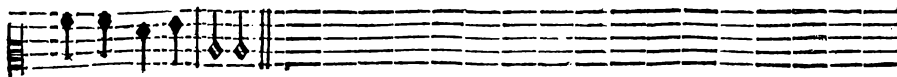
BASSE-CONTINUE.



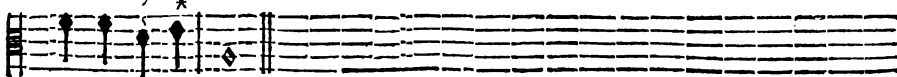
men doux & tranquile.



men doux & tranquile.



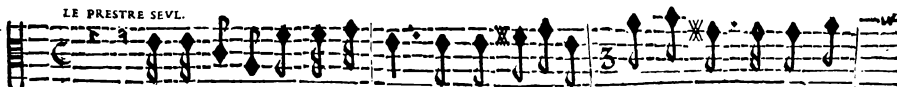
men doux & tranquile.



BASSE-CONTINUE.

SCENE II.

LE PRESTRE ET SA SUITE, GALATEE, & ACIS.



Les voicy, ces tendres Amans, Dans leur impati- ence ils comptent les mo-



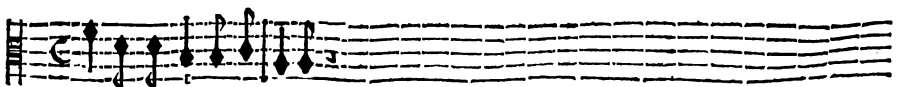
BASSE-CONTINUE.



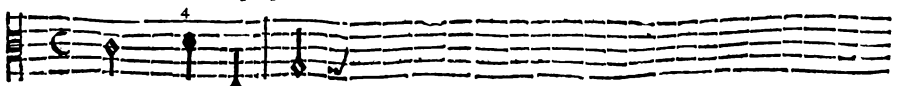
ments, Avançons vers le Temple & par un sacrifice Interressons Ju-



BASSE-CONTINUE.



non à leur estre propice,



BASSE-CONTINUE.

ACIS & GALATÉE, TRAGÉDIE.

SCÈNE III.

POLIPHÈME, ACIS, GALATÉE,
LE PRESTRE & sa fuite.

POLIPHÈME (seul)
Que voy je? quel ob- jet pour un amant ja- loux? L'in-

BASSE-CONTINUE.

grate Galatée, & le Berger qu'elle aime? Tu mourras teme- raire; & Jupiter luy-

BASSE-CONTINUE.

même Ne sçauroit déro- ber ta teste à mon courroux.

BASSE-CONTINUE.

CHŒUR.

Les Violons jouent doucement.

Le Cyclope menace! . O Ciel protege nous! Sers toy pour nous fau-

Le Cyclope menace! O Ciel protege nous! Sers toy pour nous fau-

Le Cyclope menace! O Ciel protege nous! Sers toy pour nous fau-

BASSE-CONTINUE.

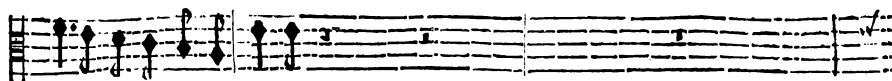
SCÈNE IV.
GALATÉE, ACIS.



ver de ton pouvoir suprême!



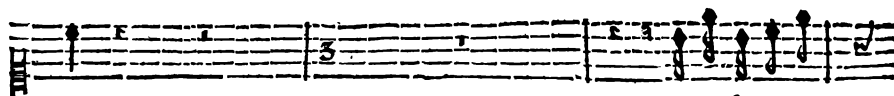
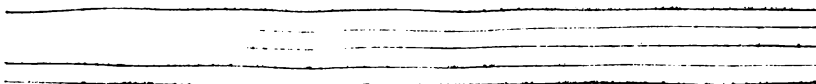
ver de ton pouvoir suprême! Fuyons la violence extrême, Heureux de pouvoir l'évi-



ver de ton pouvoir suprême!

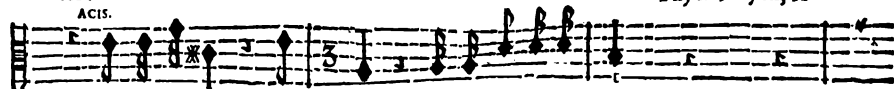


BASSE-CONTINUE.



ter!
ACIS.

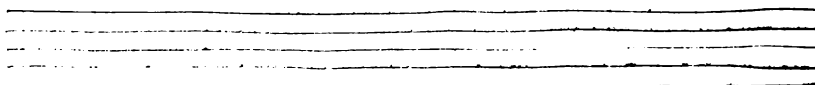
Fuyez, fuyez, A-



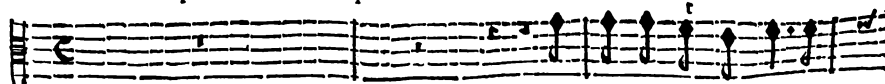
Vous me quittez, he- las? n'osez-vous arre- ster?



BASSE-CONTINUE.



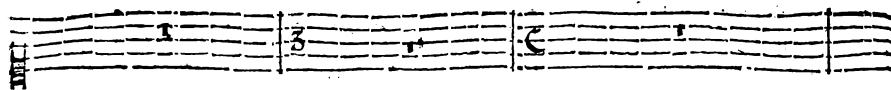
cis s'il est possible, Où votre perte est infailible.



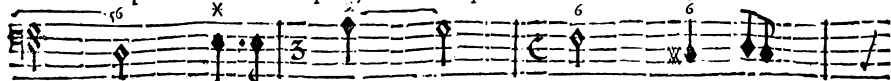
Mourant pour vos beaux yeux je



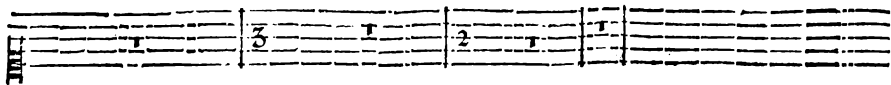
BASSE-CONTINUE.



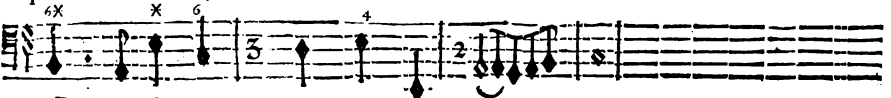
ne crains point la mort. Où puis-je la trouver plus belle ? Dois-je enfin me



BASSE-CONTINUE.



plaindre du fort Si je meurs heureux & fi-delle ?



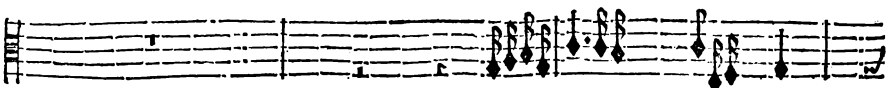
BASSE-CONTINUE.

SCÈNE V.

POLIPHÈME seul.



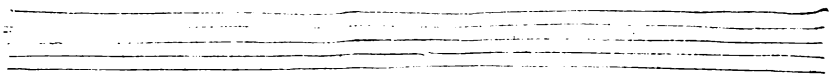
PRELUDE.



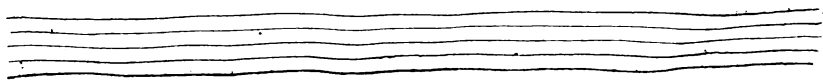
BASSE-CONTINUE.

ACTE TROISIEME:

The first system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with several accidentals (sharps and naturals) and a fermata. The second staff is in bass clef and contains a bass line with a similar melodic contour. The third and fourth staves are also in bass clef and appear to be accompaniment parts, with the third staff showing some dynamic markings like 'c' and 'f'. The fifth staff is in bass clef and contains a more rhythmic accompaniment line. The system concludes with a double bar line and a fermata.



The second system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with a fermata. The second staff is in bass clef and contains a bass line. The third, fourth, and fifth staves are in bass clef and contain accompaniment parts. The system concludes with a double bar line and a fermata.



14 ACIS & GALATÉE, TRAGÉDIE.

doux.

doux.

doux.

doux.

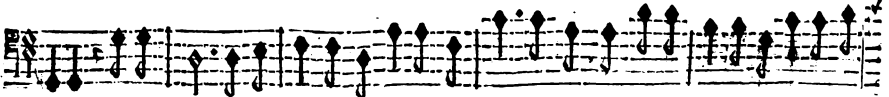
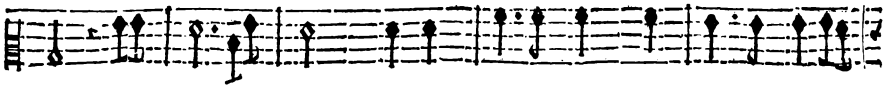
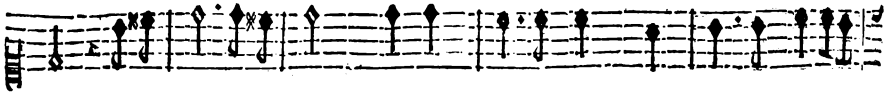
POLYPHEME.

Quel chemin ont ils pris ces amans trop heureux ? Sans doute Jupiter s'intéresse pour

BASSE-CONTINUE.

eux ? Qu'il se montre ce Dieu que l'Univers revere ! C'est un objet digne de ma co-

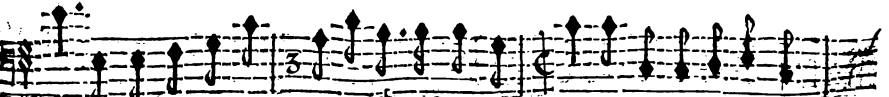
BASSE-CONTINUE.



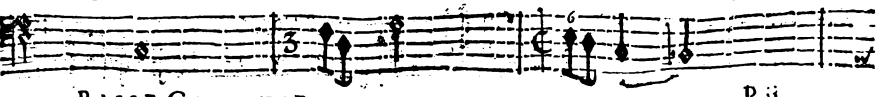
1er. Je l'attends. Mais il craint de paroître à mes yeux, Et croit braver ma rage en fermé dans les



BASSE-CONTINUE.



Cieux. J'y monteray mal- gré l'effort de son fon- nerre, J'entasseray ces



BASSE-CONTINUE.

ACIS, & GALATEE, TRAGEDIE.

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The four staves below it are instrumental accompaniment for the Basse-Continue, showing various rhythmic patterns and chordal structures.

monts pour aller jusqu'à luy, Et feray plus trébler tout l'Olimpe aujourd' huy Que ne firent ja-

The second system of the musical score consists of a single staff of music, which is the Basse-Continue part, continuing the accompaniment from the first system.

BASSE-CONTINUE.

The third system of the musical score consists of a single staff of music, which is the Basse-Continue part, continuing the accompaniment from the first system.

PRELUDE.

The fourth system of the musical score consists of a single staff of music, which is the Basse-Continue part, continuing the accompaniment from the first system.

The fifth system of the musical score consists of a single staff of music, which is the Basse-Continue part, continuing the accompaniment from the first system.

The sixth system of the musical score consists of a single staff of music, which is the Basse-Continue part, continuing the accompaniment from the first system.

The seventh system of the musical score consists of a single staff of music, which is the Basse-Continue part, continuing the accompaniment from the first system.

dis les enfans de la Terre.

The eighth system of the musical score consists of a single staff of music, which is the Basse-Continue part, continuing the accompaniment from the first system.

BASSE-CONTINUE.

A C T E T R O I S I E S M E.

Mais comméçons d'exercer mó couroux Sur un Rival que je dé-

BASSE-CONTINUE.

teste, Qu'il soit ancanti par un seul de mes coups. Que sa mort soit enfin si triste & si fu-

BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDIE.

PRELUDE *cy devant* page 112.

nefte Que de tout fon bonheur je ne fois plus jaloux!

BASSE-CONTINUE.

SCENE VI.

GALATEE, ACIS, POLIPHEME,

GALATEE.

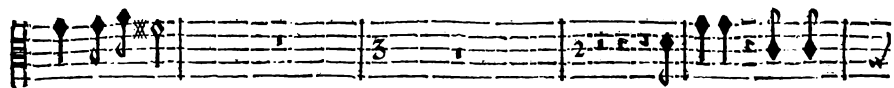
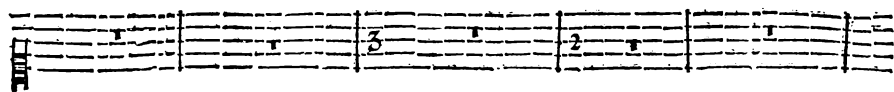
Allez, éloignez-vous, faut-il vous le redire?

ACIS.

Vous me fuyez? par où l'ay-je

POLIPHEME.

BASSE-CONTINUE.



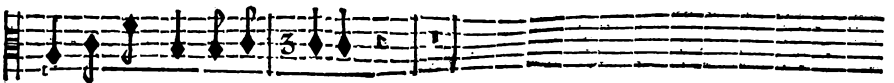
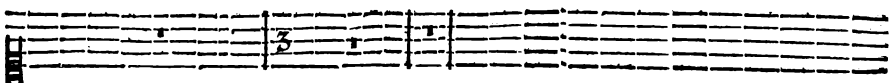
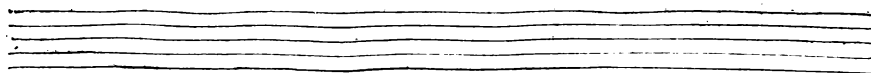
donc merité?

Déesse, c'en est

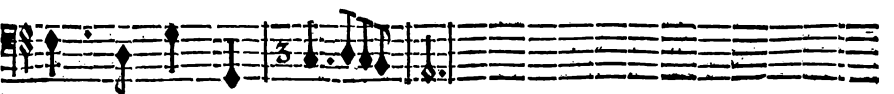
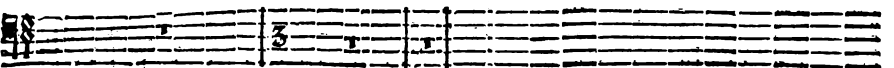


Traître, reçois le prix de ta temerité.

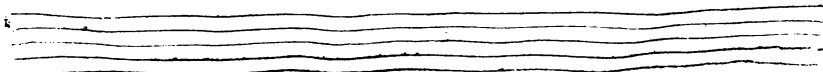
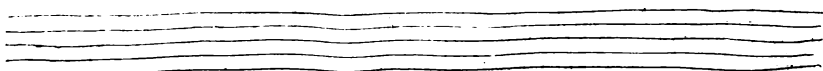
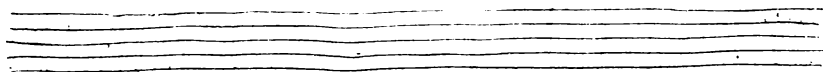
BASSE-CONTINUE.



fait, je vous perds & j'ex-pire.



BASSE-CONTINUE.



PRELUDE.

FOLIPHEME.

BASSE-CONTINUE.

doux &

doux.

doux.

doux.

Il est mort, l'infolent, j'ay trompé son attente, Je suis content puisque je suis van-

BASSE-CONTINUE.

Ah! quel plaisir pour un cœur outragé Qu'une vengeance sanglante! Ah! quel plaisir pour un

BASSE-CONTINUE.

cœur outragé, Qu'une vengeance sanglante! Et toy, Deesse perfide,

BASSE-CONTINUE.

ACIS & GALATÉE, TRAGÉDIE.

The first system consists of five staves of music. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in bass clef with a 2/4 time signature. The fourth and fifth staves are in bass clef with a 3/4 time signature. The music includes various note values, rests, and dynamic markings.

Pleure l'indigne amant que tu m'as preferé; Ma tendresse a fait place au transport qui me

BASSE-CONTINUE.
This section is a single staff of figured bass notation. It includes figures such as 6x and 56, and is marked with an asterisk (*).

The second system consists of five staves of music. The top staff is in treble clef with a common time signature. The second and third staves are in bass clef with a common time signature. The fourth and fifth staves are in bass clef with a common time signature. The music includes various note values, rests, and dynamic markings.

guide, J'ay repoussé les traits dont j'estois penetré. Publions par tout ma victoire, Elle af-

BASSE CONTINUE.
This section is a single staff of figured bass notation. It includes figures such as 6 and 6, and is marked with an asterisk (*).

ACTE TROISIEME.

seure à la fois mon repos & ma gloire, J'immole dans le même jour Mon Ri.

BASSE-CONTINUE.

val & mon amour. J'immole dans le même jour Mon Rival & mon amour.

BASSE-CONTINUE.

Q ij

ACIS & GALATEE, TRAGEDIE.

SCENE VII.

GALATEE seule.

GALATEE.

doux.

PRELUDE.

doux.

doux.

doux.

doux.

BASSE-CONTINUE.

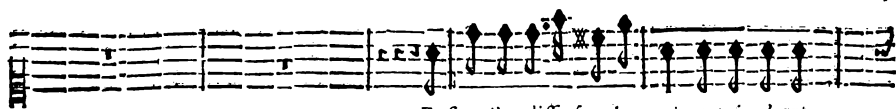
doux.

doux.

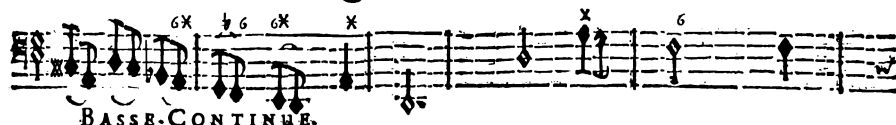
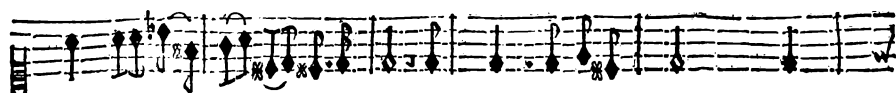
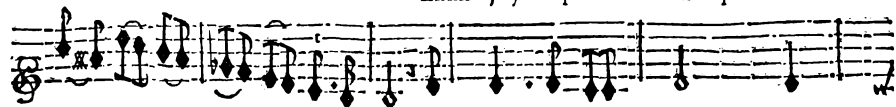
BASSE-CONTINUE.

The musical score is arranged in two systems. The first system contains the vocal line for Galatée, which begins with a prelude marked 'PRELUDE.' and 'doux.'. The vocal line is written on a single staff with a treble clef. The second system contains two bass continuo parts, both marked 'BASSE-CONTINUE.'. The upper part is written on a staff with a bass clef, and the lower part is written on a staff with a bass clef and includes figured bass notation (6, b, 7, b, 6, 5, 7, 7). The music is in a single key and time signature, with various ornaments and dynamics throughout.

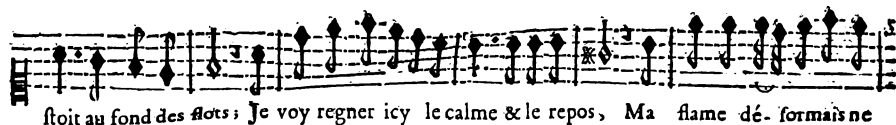
ACTE TROISIEME.



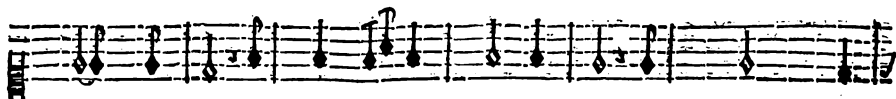
Enfin j'ay dissipé la crainte qui m'arre-



BASSE-CONTINUE.



stoit au fond des flots; Je voy regner icy le calme & le repos, Ma flamme dé-formais ne



BASSE-CONTINUE.

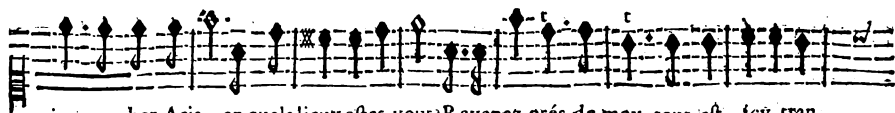
ACIS & GALATEE, TRAGEDIE.

fera plus contrainte, Cherchós seulement le Berger charmant Que mon cœur adore. Helas! he-

BASSE-CONTINUE.

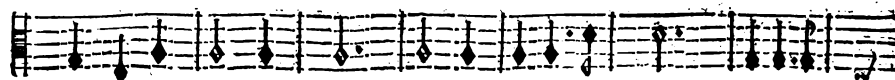
las! il ne vient point encore.

BASSE-CONTINUE.



cis, mon cher Acis, en quels lieux estes-vous? Revenez près de moy, tout est icy tran-



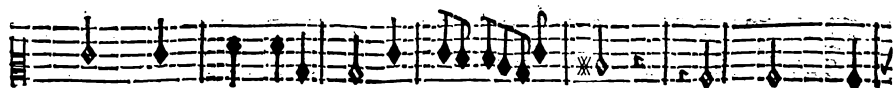




BASSE-CONTINUE.



quile, Vous n'avez pl^s besoin d'azile Contre un injuste courroux. Quoy? tu ne répond point







BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDIE.

à ma voix qui t'appelle? Je commence à sentir une peine mor- telle De ton éloigne-

BASSE-CONTINUE.

ment. Acis, mon cher Acis, dois-tu perdre un moment?

BASSE-CONTINUE.

Mais, quelle terreur secrete M'allarme & m'inquiete? Quelle image, grands

BASSE-CONTINUE.

Dieux! vient fraper mon esprit. Je tremble. Quel objet à mes yeux se presente?

BASSE-CONTINUE.

R

ACIS & GALATEE, TRAGEDIE.

Les Rochers renverfez & la Terre fanglante M'affeuront le malheur que mon cœur m'a pre-

BASSE-CONTINUE.

dit.

PRELUDE.

BASSE-CONTINUE.

Que ne puis-je expirer après ce coup fu-

BASSE-CONTINUE.

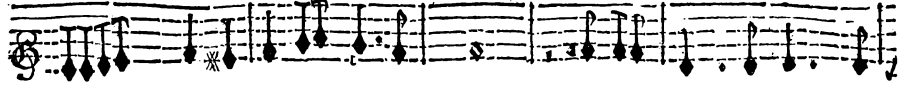
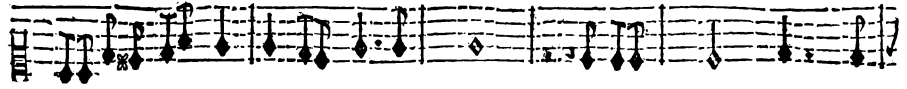
nefte? Mon amour à jamais fera couler mes pleurs, Heureux mortels! dans

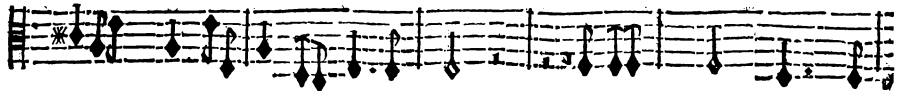
BASSE-CONTINUE.

ACIS & GALATEE. TRAGEDIE.

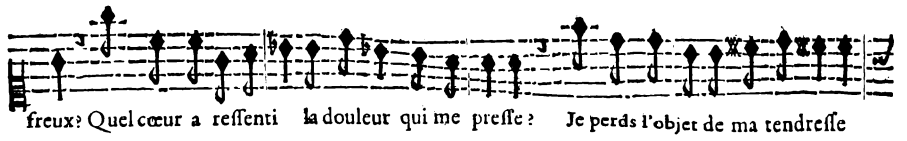


de pareils malheurs L'espoir de la mort vous reste. Fut-il jamais un destin plus af-

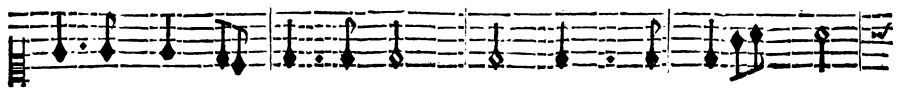






BASSE-CONTINUE.



freux? Quel cœur a ressenti la douleur qui me presse? Je perds l'objet de ma tendresse




BASSE-CONTINUE.

ACTE TROISIÈME:

Quand nous sommes près d'être heureux.

PRELUDE.

BASSE-CONTINUE.

Faut-il encor pour croître mon suplice

BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDI E'

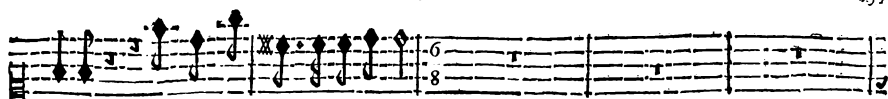
Que de fa mort je fois cōplice? J'ay pû l'abādon- ner dās ce preffant danger? Quād fon amour fai-

BASSE-CONTINUE.

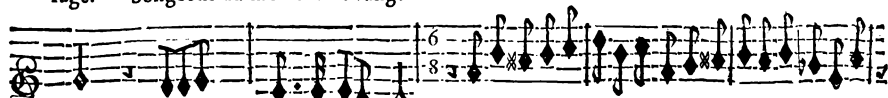
soit éclater fon courage. Ah! je ne puis y fonger Sans fremir de honte & de

BASSE-CONTINUE.

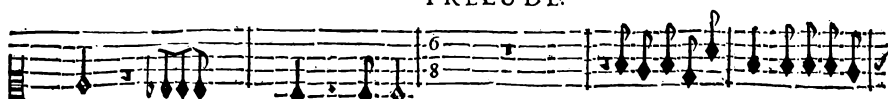
ACTE TROISIEME.



rage. Songeons du moins à le vanger.



PRELUDE.



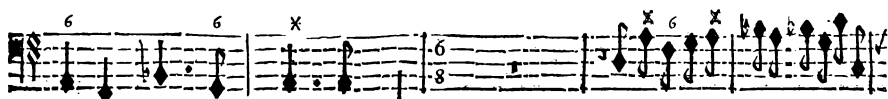
PRELUDE.



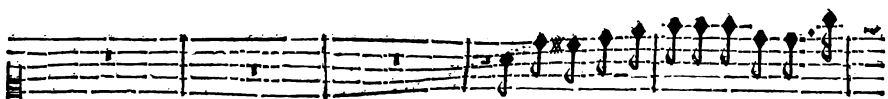
PRELUDE.



PRELUDE.



BASSE-CONTINUE.



Pourfuivons le Geant, invoquons les fu-



Pourfuivons le Geant, invoquons les fu-



Pourfuivons le Geant, invoquons les fu-



Pourfuivons le Geant, invoquons les fu-



Pourfuivons le Geant, invoquons les fu-



BASSE-CONTINUE.

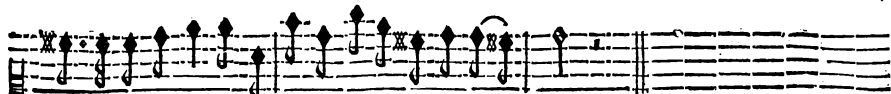
ACIS, & GALATEE, TRAGEDIE.

ries, Qu'il ne puisse trouver d'azile ny d'appuy ! Qu'elles exercent sur luy toutes leurs barba-

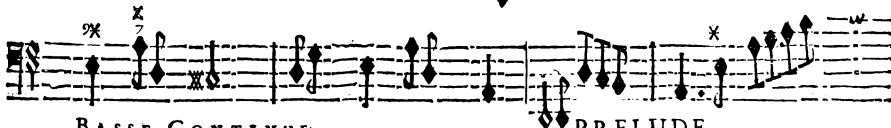
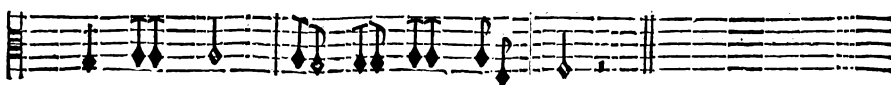
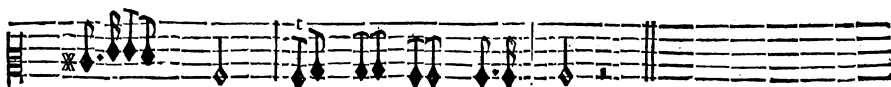
BASSE-CONTINUE.

ries ! Mais ce cruel châtimeut Me rendra t'il mon amant ? Pour soula-

BASSE-CONTINUE.

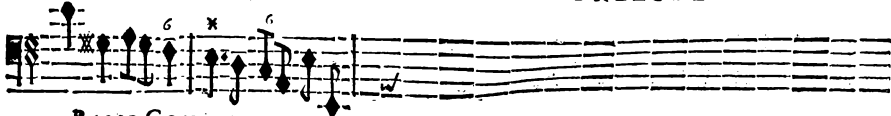


ger ma peine extrême, Il faut me rendre ce que j'ay- me.

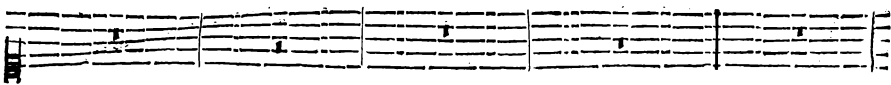


BASSE-CONTINUE.

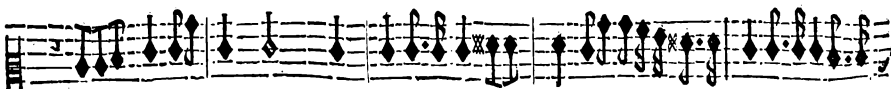
PRELUDE.



BASSE-CONTINUE.



PRELUDE.



BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDIE.

GALATEE.

First system of musical notation for Galatee's vocal line, featuring a treble clef and a key signature of one flat.

Puissantes Divinitez! Genereuse Thetis! Favorable Nep-

Second system of musical notation for Galatee's vocal line.

Third system of musical notation for Galatee's vocal line.

Fourth system of musical notation for Galatee's vocal line.

Fifth system of musical notation for Galatee's vocal line.

Sixth system of musical notation for Galatee's vocal line, ending with a fermata.

BASSE-CONTINUE.

First system of musical notation for the Bass-Continue accompaniment, featuring a bass clef.

tune! Si jusqu'à vous mes soupirs sont portez, Faites cesser mon infortune.

Second system of musical notation for the Bass-Continue accompaniment.

Third system of musical notation for the Bass-Continue accompaniment.

Fourth system of musical notation for the Bass-Continue accompaniment.

Fifth system of musical notation for the Bass-Continue accompaniment.

Sixth system of musical notation for the Bass-Continue accompaniment, ending with a fermata.

BASSE-CONTINUE.

Ranimez mon Amant, redonnez luy le jour, Et s'il se peut encor augmentez son amour.

Ranimez mon Amant, redonnez luy le jour, Et s'il se peut encor augmentez son amour.

Ranimez mon Amant, redonnez luy le jour, Et s'il se peut encor augmentez son amour.

Ranimez mon Amant, redonnez luy le jour, Et s'il se peut encor augmentez son amour.

Ranimez mon Amant, redonnez luy le jour, Et s'il se peut encor augmentez son amour.

BASSE-CONTINUE.

SCENE VIII.

NEPTUNE, GALATEE, DIVINITEZ DES EAUX.

PRELUDE.

NEPTUNE.

BASSE-CONTINUE.

The first system of the musical score consists of five staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The second and third staves are in bass clef and provide harmonic support with chords and moving lines. The fourth staff is in bass clef and contains a more active melodic line. The fifth staff is in bass clef and appears to be a continuation of the harmonic support.

BASSE CONTINUE.

The second system of the musical score consists of five staves. The top staff is in treble clef and continues the melodic development. The second and third staves are in bass clef and provide harmonic support. The fourth staff is in bass clef and contains a more active melodic line. The fifth staff is in bass clef and appears to be a continuation of the harmonic support.

Je fors de mes grottes profondes, Tes cris ont pene-

The third system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with some rests marked with an asterisk (*). The second and third staves are in bass clef and provide harmonic support. The fourth staff is in bass clef and contains a more active melodic line. The fifth staff is in bass clef and appears to be a continuation of the harmonic support.

BASSE-CONTINUE.



tré jusques au fond des Ondes ; Tes maux par mon secours seront bintoist finis. Je viens pour repa-

BASSE-CONTINUE.



rer le crime de mon fils. Vous que la loy du fort soümet à ma puissance Dieux qui suivez ma

BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDIE:

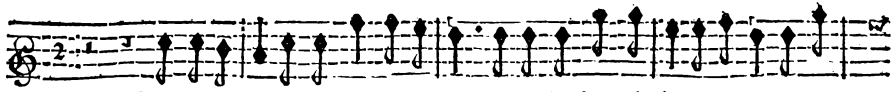
Cour Paroissez sur les eaux, honorez ce grand jour De vôtre auguste prefence.

BASSE-CONTINUE.

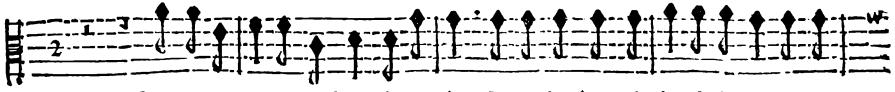
Dieux qui suivez ma Cour Paroissez sur les eaux, honorez ce grand jour De vôtre auguste pre-

BASSE-CONTINUE.

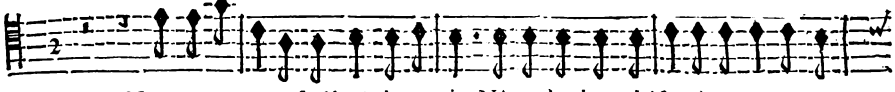
CHOEUR.



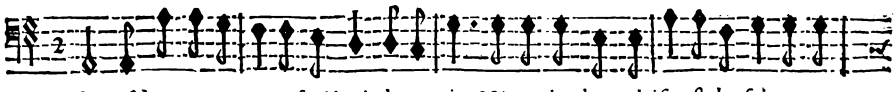
Nous accourons au seul bruit de ta voix, Nôtre plus doux plaisir est de suivre tes



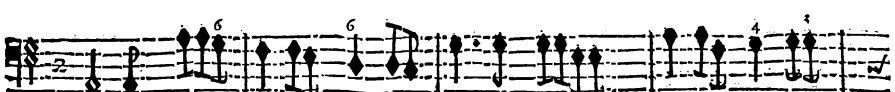
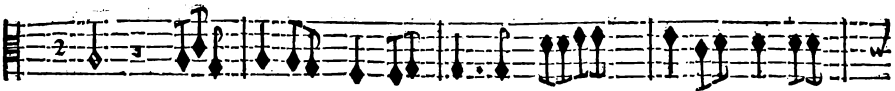
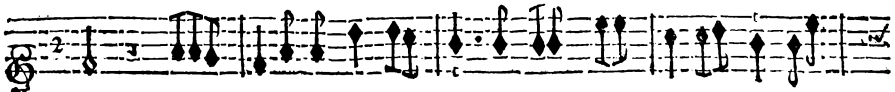
Nous accourons au seul bruit de ta voix, Nôtre plus doux plaisir est de suivre tes



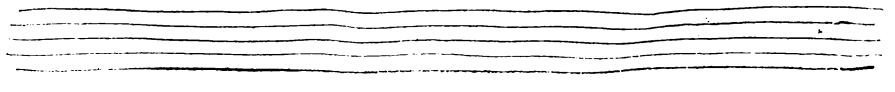
Nous accourons au seul bruit de ta voix, Nôtre plus doux plaisir est de suivre tes



fence. Nous accourons au seul bruit de ta voix, Nôtre plus doux plaisir est de suivre tes



BASSE-CONTINUE.



ACIS & GALATÉE, TRAGÉDIE.



loix. Nous accourons Nous accourons au seul bruit de ta voix. No⁹ accourons Nous accou-



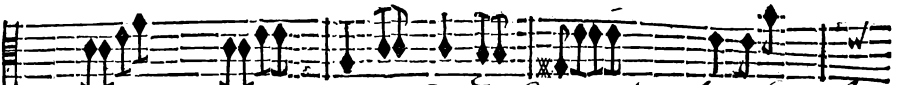
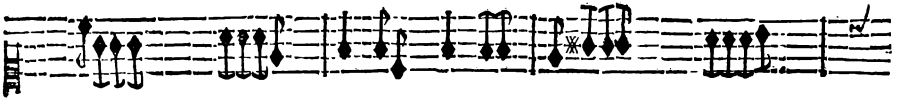
loix. Nous accourons Nous accourons au seul bruit de ta voix. No⁹ accourons Nous accou-



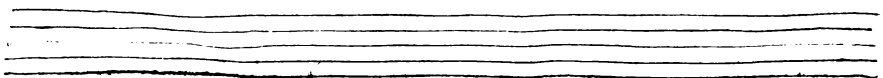
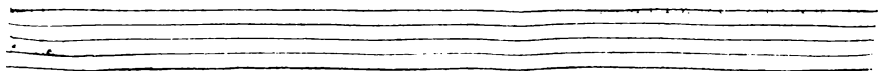
loix. Nous accourons Nous accourons au seul bruit de ta voix. No⁹ accourons Nous accou-



loix. Nous accourons Nous accourons au seul bruit de ta voix. No⁹ accourons Nous accou-



BASSE-CONTINUE.

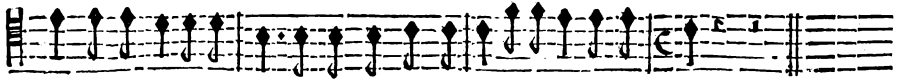




rons au seul bruit de ta voix, Nostre plus doux plaisir Est de suivre tes loix.



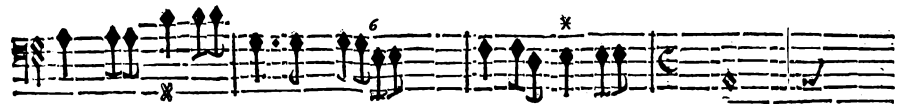
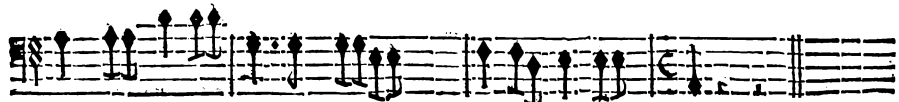
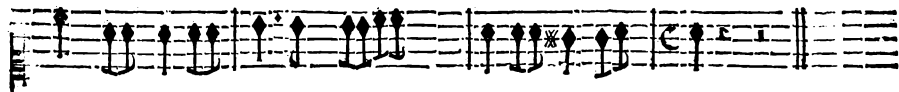
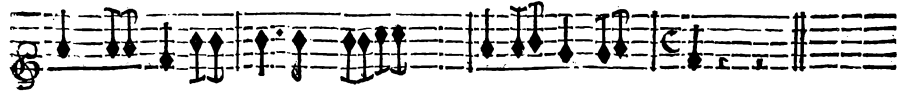
rons au seul bruit de ta voix, Nostre plus doux plaisir Est de suivre tes loix.



rons au seul bruit de ta voix, Nostre plus doux plaisir Est de suivre tes loix.



rons au seul bruit de ta voix, Nostre plus doux plaisir Est de suivre tes loix. Ma fille,



BASSE-CONTINUE.



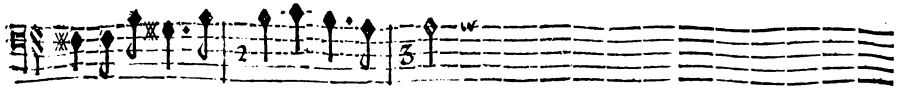
le destin répond à ta priere, Vivez Acis, vivez, revoyez la lumiere; Mais vi-



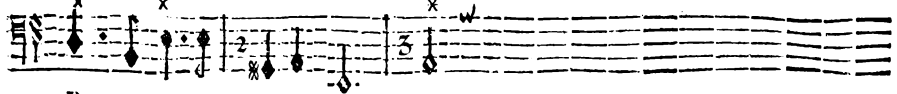
BASSE-CONTINUE.

T

ACIS & GALATÉE, TRAGÉDIE.

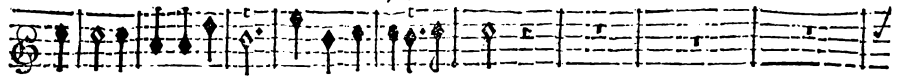


vez de formais Pour ne mourir ja- mais.

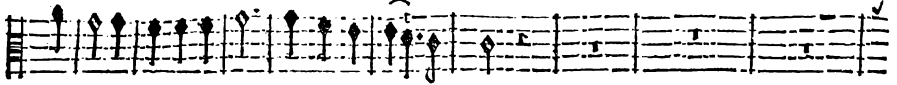


BASSE CONTINUE.

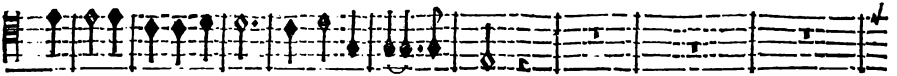
CHŒUR.



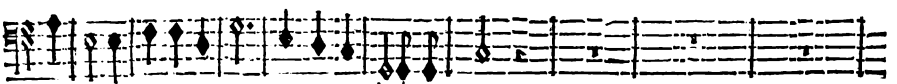
Acis, vivez de formais Pour ne mourir ja- mais.



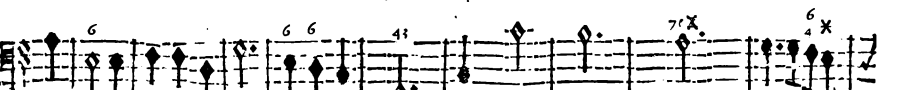
Acis, vivez de formais Pour ne mourir ja- mais.



Acis, vivez de formais Pour ne mourir ja- mais.



Acis, vivez de formais Pour ne mourir ja- mais.



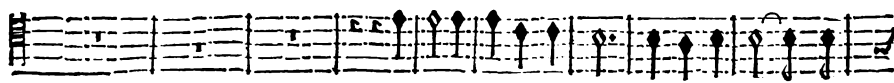
BASSE CONTINUE.



Acis, vivez deormais Pour ne mourir ja-



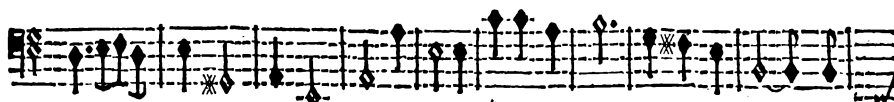
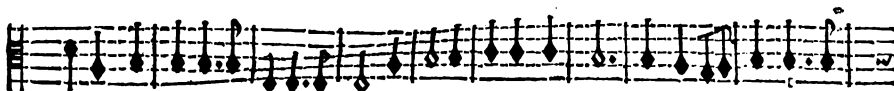
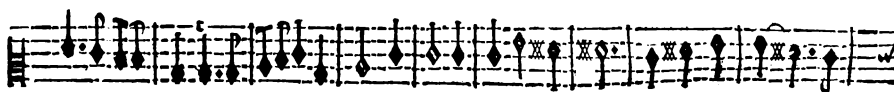
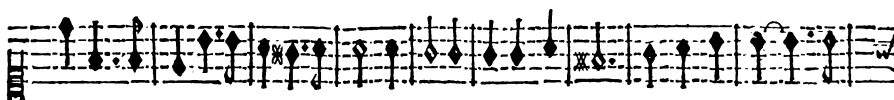
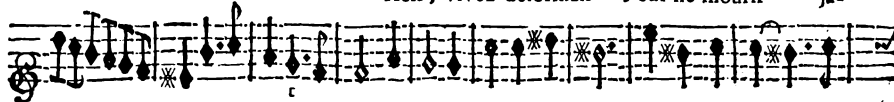
Acis, vivez deormais Pour ne mourir ja-



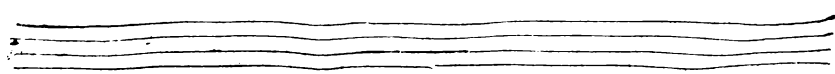
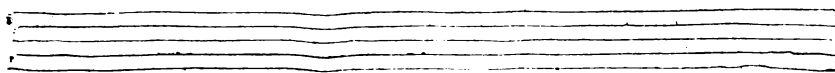
Acis, vivez deormais Pour ne mourir ja-



Acis, vivez deormais Pour ne mourir ja-



BASSE-CONTINUE.



ACIS, & GALATEE, TRAGEDIE.

mais. Acis, vivez de formais

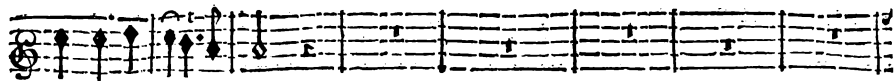
mais. Acis, vivez de formais

mais. Acis, vivez de formais

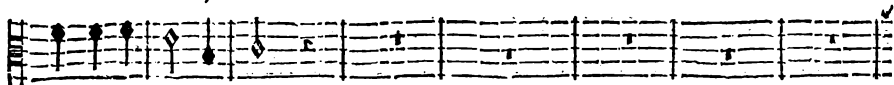
mais. Acis, vivez de formais

mais. Acis, vivez de formais

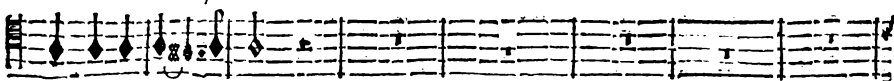
BASSE-CONTINUE.



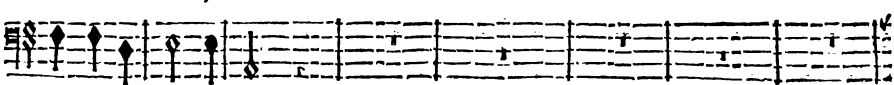
Pour ne mourir jamais.



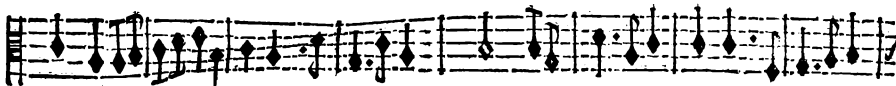
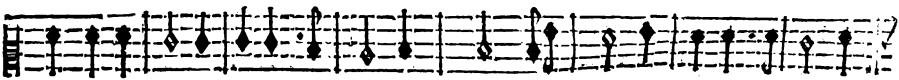
Pour ne mourir jamais.



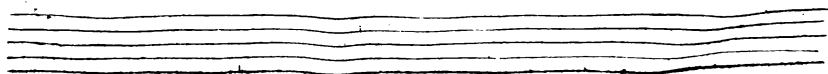
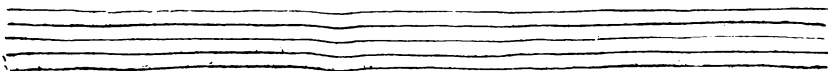
Pour ne mourir jamais.



Pour ne mourir jamais.



BASSE-CONTINUE.



ACIS & GALATÉE, TRAGÉDIE.

Acis vivez déformais Pour ne mourir ja- mais.

Acis vivez déformais Pour ne mourir ja- mais.

Acis vivez déformais. Pour ne mourir ja- mais.

Acis vivez déformais. Pour ne mourir ja- mais.

BASSE-CONTINUE.

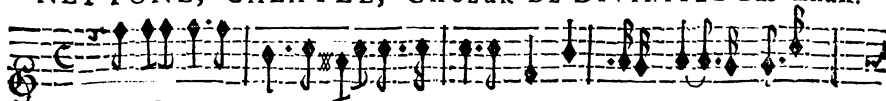
ACTE TROISIÈME.

151

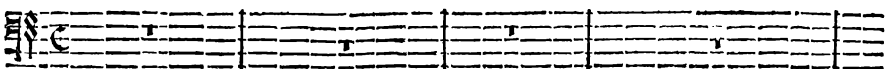
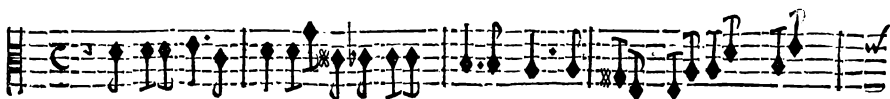
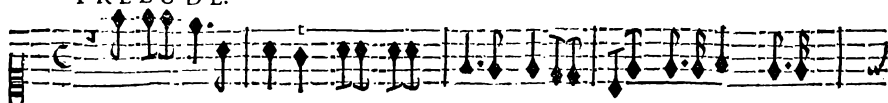
SCÈNE IX.

ACIS changé en Fleuve.

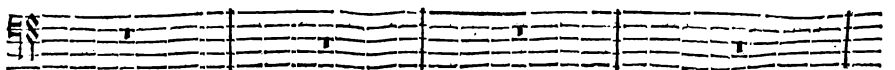
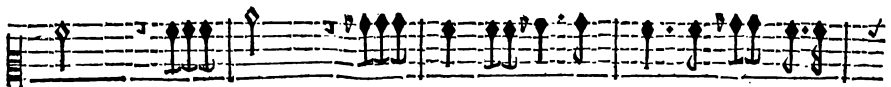
NEPTUNE, GALATÉE, CHOEUR DE DIVINITÉZ DES EAUX.



PRELUDE.

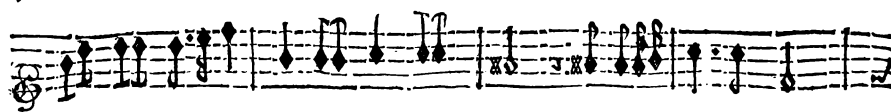


BASSE-CONTINUE.



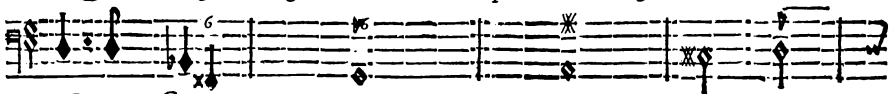
BASSE-CONTINUE.

ACIS & GALATÉE. TRAGÉDIE.

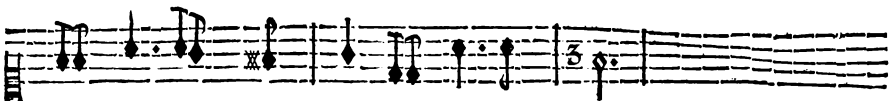


NEPTUNE

Que votre sang se change, & devienne une eau pure Dont l'agrecable murmure



BASSE-CONTINUE.



Fasse naître dans tous les cœurs D'innocentes ar- deurs.



BASSE-CONTINUE.

ACTE TROISIEME.

Musical staff for Galatée's vocal line, first system. It begins with a treble clef and a common time signature. The melody starts with a half rest, followed by a quarter note G, a quarter note A, and a quarter note B. There are various ornaments and slurs throughout the system.

GALATÉE.
Cher Acis.

Il m'est permis encore De revoir ce que j'ado- re.

Musical staff for Galatée's vocal line, second system. It continues the melody from the first system, starting with a quarter note G, a quarter note A, and a quarter note B. There are various ornaments and slurs throughout the system.

Galatée,

Il m'est permis encore De revoir ce que j'ado- re.

Musical staff for Galatée's vocal line, third system. It continues the melody from the second system, ending with a quarter note G, a quarter note A, and a quarter note B. There are various ornaments and slurs throughout the system.

BASSE-CONTINUE.

Four empty musical staves for the Bass Continuo, consisting of two treble clefs and two bass clefs.

Musical staff for Neptune's vocal line, first system. It begins with a treble clef and a common time signature. The melody starts with a half rest, followed by a quarter note G, a quarter note A, and a quarter note B. There are various ornaments and slurs throughout the system.

doux.

Musical staff for Neptune's vocal line, second system. It continues the melody from the first system, starting with a quarter note G, a quarter note A, and a quarter note B. There are various ornaments and slurs throughout the system.

doux.

Musical staff for Neptune's vocal line, third system. It continues the melody from the second system, ending with a quarter note G, a quarter note A, and a quarter note B. There are various ornaments and slurs throughout the system.

doux.

Musical staff for Neptune's vocal line, fourth system. It continues the melody from the third system, ending with a quarter note G, a quarter note A, and a quarter note B. There are various ornaments and slurs throughout the system.

doux.

Musical staff for Neptune's vocal line, fifth system. It continues the melody from the fourth system, ending with a quarter note G, a quarter note A, and a quarter note B. There are various ornaments and slurs throughout the system.

NEPTUNE.

Jouissez des biens éternels Qui sont faits pour les immortels; Vous Fleuves amoureux

Musical staff for Neptune's vocal line, sixth system. It continues the melody from the fifth system, ending with a quarter note G, a quarter note A, and a quarter note B. There are various ornaments and slurs throughout the system.

BASSE-CONTINUE.

A C I S & GALATÉE, TRAGÉDIE.

vous Nayades charmantes, Venez de ces Amans redoubler les plaisirs, Venez ani-

BASSE-CONTINUE.

mer leurs desirs Par les Chansons les plus touchantes.

BASSE-CONTINUE.

fort. con.

AIR.

Second staff of the first system, bass clef.

Third staff of the first system, bass clef.

Fourth staff of the first system, bass clef.

Fifth staff of the first system, bass clef.

Empty musical staff.

First staff of the second system, treble clef.

Second staff of the second system, bass clef.

Third staff of the second system, bass clef.

Fourth staff of the second system, bass clef.

Fifth staff of the second system, bass clef.

Empty musical staff.

ACIS & GALATÉE, TRAGÉDIE.

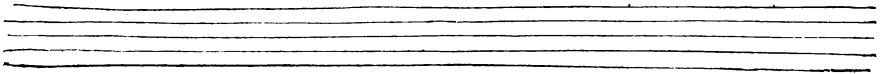
Five staves of musical notation, each with a 'lentement.' marking above the staff. The notation includes various notes, rests, and clefs, typical of an 18th-century manuscript.

PASSACAILLE.

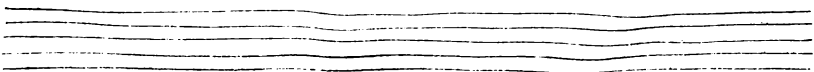
VIOLONS ET FLUTES.

Five staves of musical notation for Violins and Flutes. The first staff begins with a 3/8 time signature. The notation includes various notes, rests, and clefs, typical of an 18th-century manuscript.

The first system of music consists of five staves. The top staff is in treble clef and contains a melodic line with various ornaments and dynamic markings such as 'p' and 'f'. The second staff is in alto clef, and the third and fourth staves are in bass clef. The fifth staff is in bass clef and contains a bass line with dynamic markings. The system concludes with a double bar line and a repeat sign.

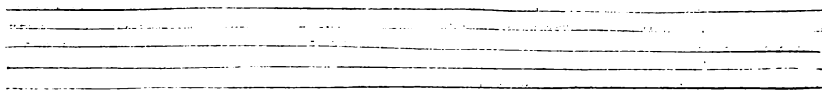


The second system of music consists of five staves. The top staff is in treble clef and contains a melodic line with various ornaments and dynamic markings such as 'p' and 'f'. The second staff is in alto clef, and the third and fourth staves are in bass clef. The fifth staff is in bass clef and contains a bass line with dynamic markings. The system concludes with a double bar line and a repeat sign.

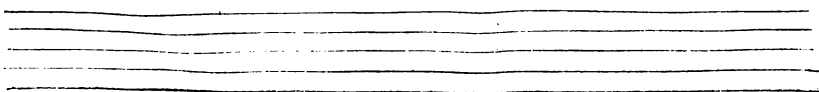


ACIS & GALATEE, TRAGEDIE.

The first system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with various note values and rests. The second staff is in bass clef and provides a harmonic accompaniment. The third and fourth staves are also in bass clef and contain similar accompanimental parts. The fifth staff is in bass clef and appears to be a lower register accompaniment. The system concludes with a double bar line.



The second system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line. The second staff is in bass clef and provides a harmonic accompaniment. The third and fourth staves are also in bass clef and contain similar accompanimental parts. The fifth staff is in bass clef and appears to be a lower register accompaniment. The system concludes with a double bar line.



ACTE TROISIEME:

doux.

ACIS & GALATEE. TRAGEDIE.

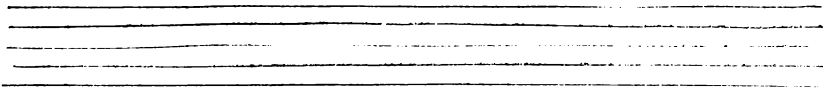
The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a soprano clef, containing a melodic line with various ornaments and dynamics, including a *fort.* marking. The second staff is a vocal line in treble clef with an alto clef, also containing a melodic line. The third staff is a vocal line in treble clef with a tenor clef, containing a melodic line. The fourth staff is a vocal line in treble clef with a bass clef, containing a melodic line. The fifth staff is a piano accompaniment line in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics such as *fort.* are indicated throughout the system.

A set of five empty musical staves, consisting of a grand staff with two treble clefs and three bass clefs.

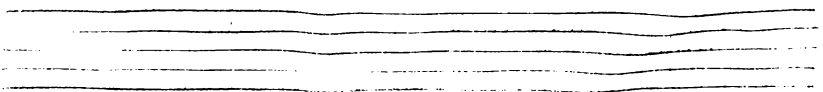
The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a soprano clef, containing a melodic line with various ornaments and dynamics, including a *fort.* marking. The second staff is a vocal line in treble clef with an alto clef, also containing a melodic line. The third staff is a vocal line in treble clef with a tenor clef, containing a melodic line. The fourth staff is a vocal line in treble clef with a bass clef, containing a melodic line. The fifth staff is a piano accompaniment line in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics such as *fort.* are indicated throughout the system.

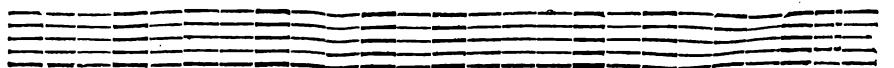
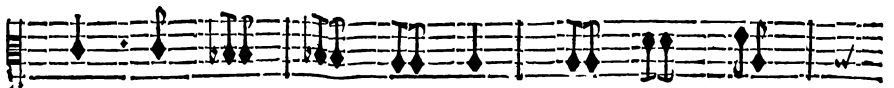
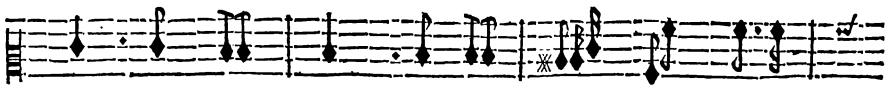
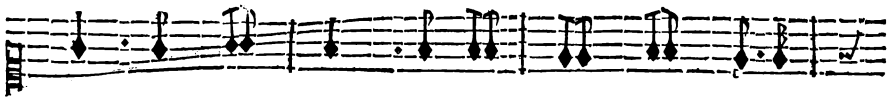
A set of five empty musical staves, consisting of a grand staff with two treble clefs and three bass clefs.

The first system of music consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef. The third and fourth staves are tenor clefs. The fifth staff is a bass clef. The music is written in a common time signature (C) and features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. There are some markings like 'x' and '*' on the notes.

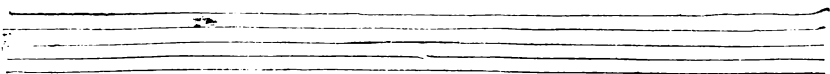


The second system of music consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef. The third and fourth staves are tenor clefs. The fifth staff is a bass clef. The music is written in a common time signature (C) and features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. There are some markings like 'x' and '*' on the notes.

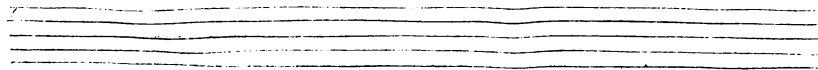




The first system of music consists of five staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is in bass clef and contains a simpler melodic line. The third and fourth staves are in bass clef and contain chordal accompaniment. The fifth staff is in bass clef and contains a complex melodic line similar to the top staff. The system concludes with a double bar line and a fermata.



The second system of music consists of five staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is in bass clef and contains a simpler melodic line. The third and fourth staves are in bass clef and contain chordal accompaniment. The fifth staff is in bass clef and contains a complex melodic line similar to the top staff. The system concludes with a double bar line and a fermata.



ACTE TROISIÈME.

165

First musical staff, treble clef, featuring a melodic line with a *doux.* dynamic marking.

Second musical staff, treble clef, featuring a melodic line with a *doux.* dynamic marking.

Third musical staff, treble clef, featuring a melodic line with a *doux.* dynamic marking.

Fourth musical staff, treble clef, featuring a melodic line.

Fifth musical staff, treble clef, featuring a melodic line.

Sixth musical staff, empty.

Seventh musical staff, treble clef, featuring a melodic line with a *fort.* dynamic marking.

Eighth musical staff, treble clef, featuring a melodic line with a *fort.* dynamic marking.

Ninth musical staff, treble clef, featuring a melodic line with a *fort.* dynamic marking.

Tenth musical staff, treble clef, featuring a melodic line with a *fort.* dynamic marking.

Eleventh musical staff, treble clef, featuring a melodic line with a *fort.* dynamic marking.

Twelfth musical staff, empty.

ACIS & GALATE'E, TRAGEDIE.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with several slurs and dynamic markings, including *dox.* and *dox.*. The second staff is a bass clef with a similar melodic line. The third and fourth staves are alto clefs, and the fifth staff is a bass clef. The music is written in a style typical of 18th-century French opera.

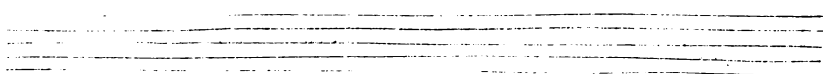
A set of five empty musical staves, consisting of five horizontal lines with no notes or clefs.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with several slurs and dynamic markings, including *fort.*. The second staff is a bass clef with a similar melodic line. The third and fourth staves are alto clefs, and the fifth staff is a bass clef. The music is written in a style typical of 18th-century French opera.

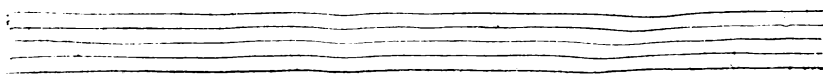
A set of five empty musical staves, consisting of five horizontal lines with no notes or clefs.

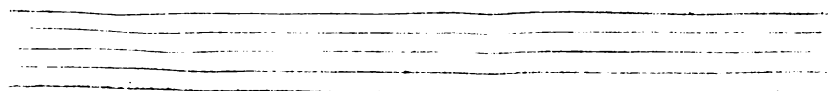
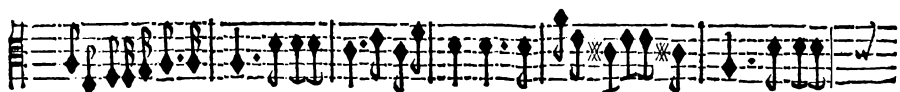
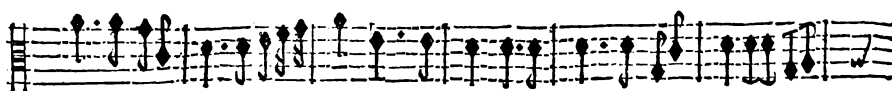
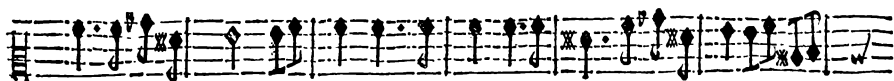
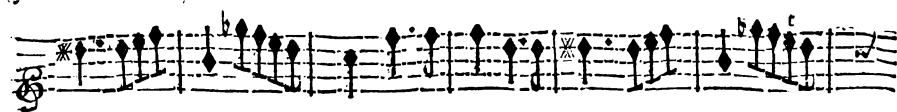
ACTE TROISIEME.

The first system of music consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It features a melodic line with various note values and rests. The second staff is a piano accompaniment in treble clef, providing harmonic support with chords and moving lines. The third staff is a piano accompaniment in bass clef, continuing the harmonic support. The fourth staff is a piano accompaniment in bass clef, likely for the left hand, with a more active melodic line. The fifth staff is a piano accompaniment in bass clef, possibly for the right hand, with a steady rhythmic pattern. The system concludes with a double bar line and repeat signs.



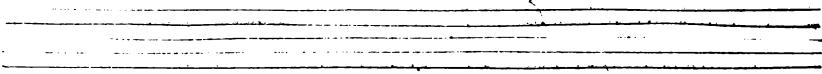
The second system of music consists of five staves. The top staff is a vocal line in treble clef, continuing the melodic line from the first system. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in bass clef. The system concludes with a double bar line and repeat signs.



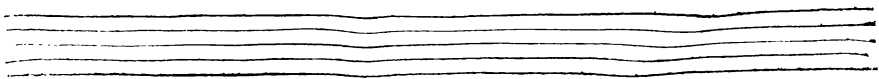


ACTE TROISIEME:

The first system of music consists of five staves. The top staff is in treble clef and contains a melodic line with several measures of music, including a fermata. The second staff is in bass clef and provides a harmonic accompaniment. The third and fourth staves are also in bass clef and contain more accompaniment. The fifth staff is in bass clef and appears to be a lower register accompaniment. The system concludes with a double bar line.



The second system of music consists of five staves. The top staff is in treble clef and contains a melodic line. The second staff is in bass clef and provides a harmonic accompaniment. The third and fourth staves are also in bass clef and contain more accompaniment. The fifth staff is in bass clef and appears to be a lower register accompaniment. The system concludes with a double bar line.



ACIS, & GALATEE, TRAGEDIE.

The first system of the musical score consists of five staves. The top staff is in treble clef and begins with a 'c' marking above the first measure. The second staff is in bass clef. The third staff is in treble clef and begins with a 'c' marking above the first measure. The fourth staff is in bass clef. The fifth staff is in bass clef. The music is written in a style typical of 18th-century opera, with frequent use of slurs and dynamic markings.

A set of five empty musical staves, consisting of five horizontal lines each, with no notes or markings.

The second system of the musical score consists of five staves. The top staff is in treble clef. The second staff is in bass clef. The third staff is in treble clef. The fourth staff is in bass clef. The fifth staff is in bass clef. The music is written in a style typical of 18th-century opera, with frequent use of slurs and dynamic markings.

A set of five empty musical staves, consisting of five horizontal lines each, with no notes or markings.

ACTE TROISIEME,

171

PASSACAILLE.

VNE NAVADE.

Sous les loix l'amour veut qu'on jouïsse D'un bon-heur qui jamais ne finisse Tendres

BASSE-CONTINUE.

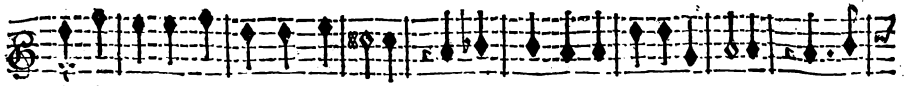
Detailed description: This block contains the first system of music. It features a vocal line on a single staff with a treble clef and a basso continuo line on a single staff with a bass clef. The vocal line contains the lyrics 'Sous les loix l'amour veut qu'on jouïsse D'un bon-heur qui jamais ne finisse Tendres'. The basso continuo line includes various figured bass notations such as 6, 6, b, 6, 6, x, b, 6, 4, 7, 6, x, and 6. Above the vocal line, the text 'VNE NAVADE.' is written. Below the basso continuo line, the text 'BASSE-CONTINUE.' is written.

cœurs venez tous en jouïr avec nous. Tendres cœurs venez tous En jouïr avec nous.

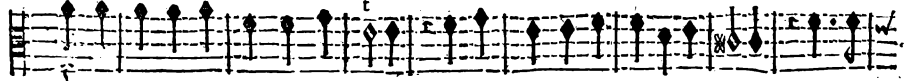
BASSE-CONTINUE.

Detailed description: This block contains the second system of music. It features a vocal line on a single staff with a treble clef and a basso continuo line on a single staff with a bass clef. The vocal line contains the lyrics 'cœurs venez tous en jouïr avec nous. Tendres cœurs venez tous En jouïr avec nous.'. The basso continuo line includes figured bass notations such as 6, x, 6, x, 6, x, 6, x, 6, x, and 6. Below the basso continuo line, the text 'BASSE-CONTINUE.' is written.

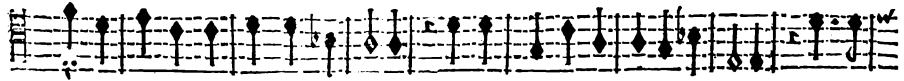
CHOEURS.



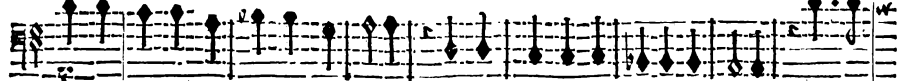
Sous ses loix l'amour veut qu'on jouisse D'un bon-heur qui jamais ne finisse; Tendres



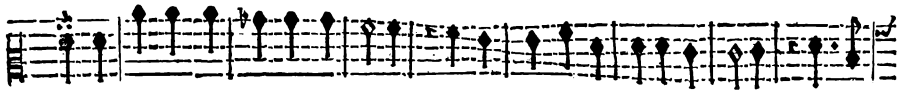
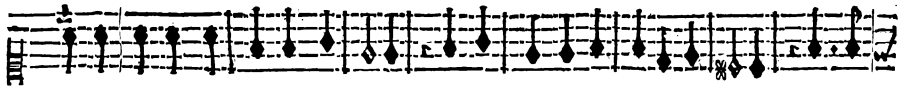
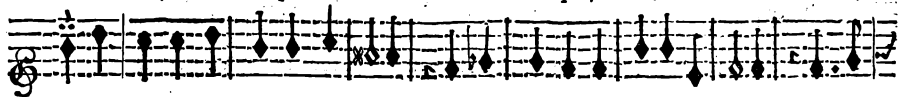
Sous ses loix l'amour veut qu'on jouisse D'un bon-heur qui jamais ne finisse; Tendres



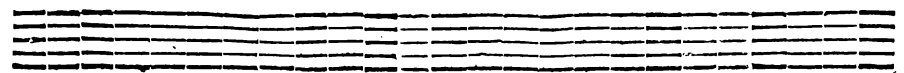
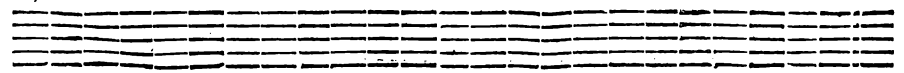
Sous ses loix l'amour veut qu'on jouisse D'un bon-heur qui jamais ne finisse; Tendres



Sous ses loix l'amour veut qu'on jouisse D'un bon-heur qui jamais ne finisse; Tendres



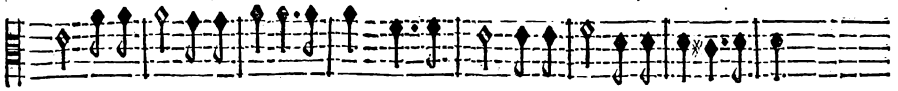
BASSE-CONTINUE.



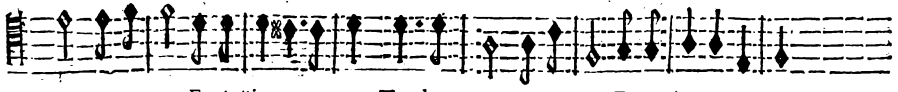
ACTE TROISIEME:



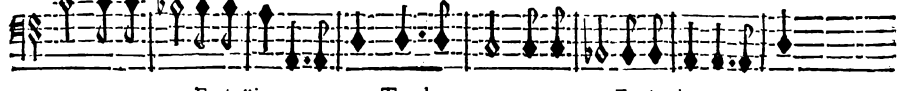
cœurs venez tous En jouir avec nous. Tendres cœurs venez tous En jouir avec nous.



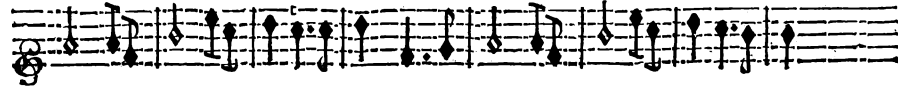
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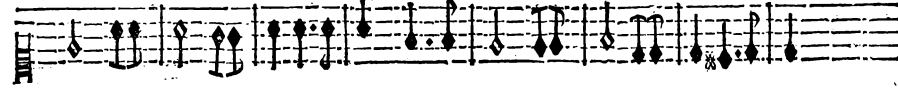
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cœurs venez tous En jouir avec nous. Tendres cœurs venez tous En jouir avec nous.



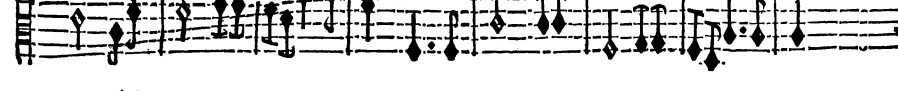
cœurs venez tous En jouir avec nous. Tendres cœurs venez tous En jouir avec nous.



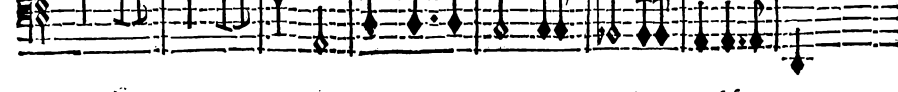
cœurs venez tous En jouir avec nous. Tendres cœurs venez tous En jouir avec nous.



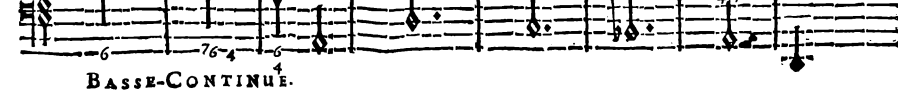
cœurs venez tous En jouir avec nous. Tendres cœurs venez tous En jouir avec nous.



cœurs venez tous En jouir avec nous. Tendres cœurs venez tous En jouir avec nous.

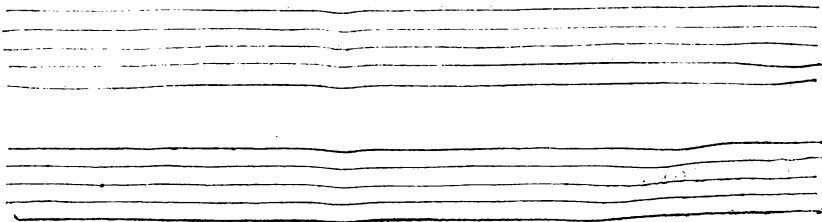


cœurs venez tous En jouir avec nous. Tendres cœurs venez tous En jouir avec nous.



-6 7-6-4 6 * 6 6 6 6 5 4 3

BASSE-CONTINUE.



ACIS & GALATEE, TRAGEDIE.

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

FLUTES.

Musical staff for Flutes, continuing the melody from the previous staff.

FLUTES.

Musical staff for Basse-Continue, featuring a bass clef and figured bass notation with numbers 6, 7, 6, 4, and 6.

BASSE-CONTINUE.

Two empty musical staves.

Musical staff for Flutes, continuing the melody.

Musical staff for Flutes, continuing the melody.

Musical staff for Basse-Continue, featuring a bass clef and figured bass notation with numbers 7, 6, 5, and 4.

BASSE-CONTINUE.

Two empty musical staves.

DEUX NAYADES.

Musical staff for Flutes, starting with the vocal line.

Vous qui croyez l'Amour une foiblesse, Ne venez point troubler nostre in-

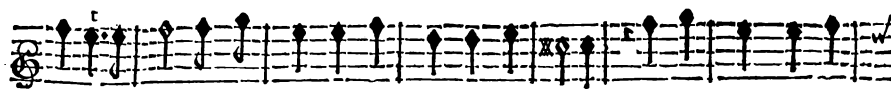
Musical staff for Flutes, continuing the vocal line.

Vous qui croyez l'Amour une foiblesse, Ne venez point troubler nostre in-

Musical staff for Basse-Continue, featuring a bass clef and figured bass notation with numbers 6, 6, 4, 6, 6, and 6.

BASSE-CONTINUE.

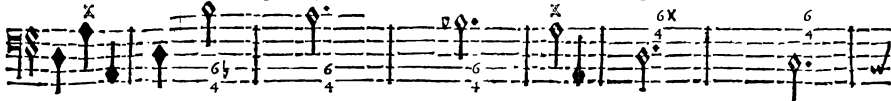
Two empty musical staves.



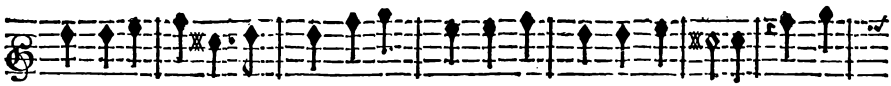
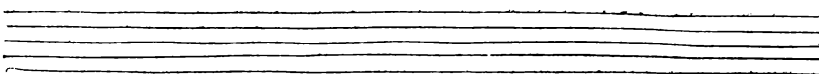
nocente Paix, Ce n'est point pour des cœurs sans tendresse Que nos chants amou-



nocente Paix, Ce n'est point pour des cœurs sans tendresse Que nos chants amou-



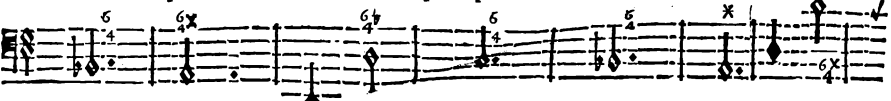
BASSE-CONTINUE.



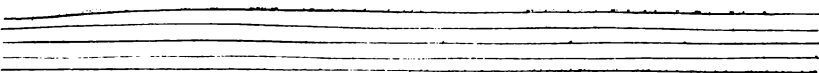
reux & nos plaisirs sont faits. Ce n'est point pour des cœurs sans tendresse Que nos



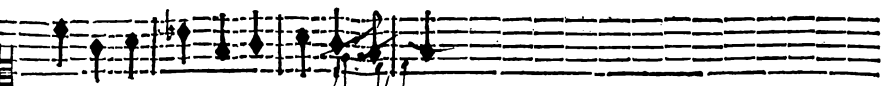
reux & nos plaisirs sont faits. Ce n'est point pour des cœurs sans tendresse Que nos



BASSE-CONTINUE.



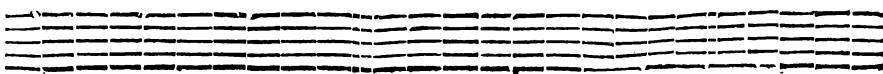
chants amoureux & nos plaisirs sont faits.



chants amoureux & nos plaisirs sont faits.



BASSE-CONTINUE.



ACIS & GALATEE, TRAGEDIE.

First musical staff, treble clef, starting with a forte (*for.*) dynamic marking. It contains a series of eighth notes with various accidentals.

Second musical staff, treble clef, continuing the melodic line with a forte (*for.*) dynamic marking.

Third musical staff, treble clef, continuing the melodic line with a forte (*for.*) dynamic marking.

Fourth musical staff, treble clef, continuing the melodic line with a forte (*for.*) dynamic marking.

Fifth musical staff, bass clef, containing a series of eighth notes with various accidentals and dynamic markings including *for.*, 7, 6, b, 6, X, and 7 6.



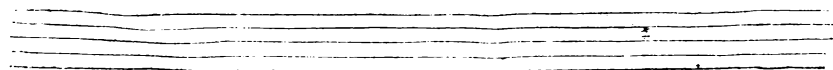
Sixth musical staff, treble clef, continuing the melodic line.

Seventh musical staff, treble clef, continuing the melodic line.

Eighth musical staff, treble clef, continuing the melodic line.

Ninth musical staff, treble clef, continuing the melodic line.

Tenth musical staff, bass clef, containing a series of eighth notes with various accidentals and dynamic markings including *for.*, b, 6, X, and 7 6.



ACTE TROISIEME.
PREMIERE NAYADE.

157

Tendres cœurs conservez l'esperance, C'est en vain qu'on vous fait resistance, Qu'on

BASSE-CONTINUE.

s'arme de rigueur de haine & de couroux! Que ne vaincrez-vous point si l'Amour est pour

BASSE-CONTINUE.

vous? Qu'on s'arme de rigueur, de haine & de couroux! Que ne vaincrez-vous point si l'A-

BASSE-CONTINUE.

mour est pour vous?

BASSE-CONTINUE.

ACIS & GALATEE, TRAGEDIE.

CHOEUR.

The first staff of music for the chorus, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Tendres cœurs conservez l'esperance, C'est envain qu'on vous fait resistance. Qu'on

The second staff of music for the chorus, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Tendres cœurs conservez l'esperance, C'est envain qu'on vous fait resistance. Qu'on

The third staff of music for the chorus, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Tendres cœurs conservez l'esperance, C'est envain qu'on vous fait resistance. Qu'on

The fourth staff of music for the chorus, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Tendres cœurs conservez l'esperance, C'est en vain qu'on vous fait resistance. Qu'on

The fifth staff of music for the chorus, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

VIOLONS.

The first staff of music for the violins, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

The second staff of music for the violins, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

The third staff of music for the violins, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

The fourth staff of music for the violins, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

The fifth staff of music for the violins, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

BASSE-CONTINUE.

An empty musical staff for the basso continuo, consisting of five horizontal lines.

A second empty musical staff for the basso continuo, consisting of five horizontal lines.



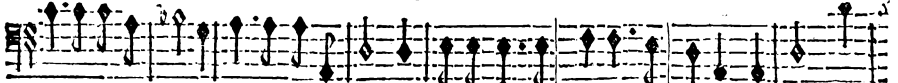
s'arme de rigueur de haine & de couroux! Que ne vaincrez-vo point si l'Amour est pour vo? Qu'on



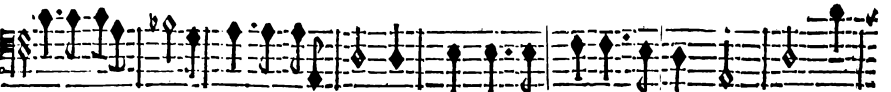
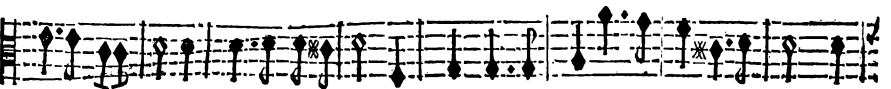
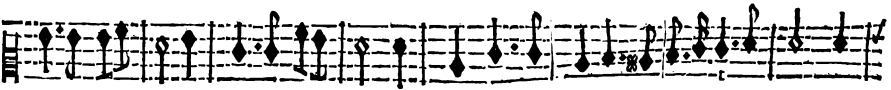
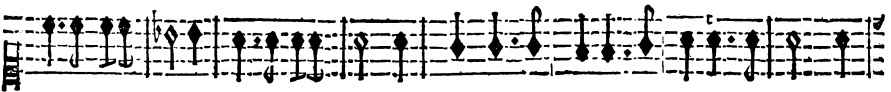
s'arme de rigueur de haine & de couroux! Que ne vaincrez vo point si l'Amour est pour vo? Qu'on



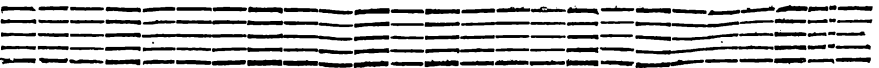
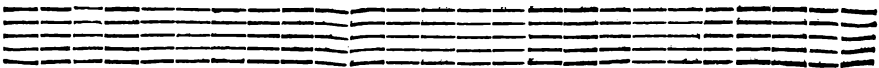
s'arme de rigueur de haine & de couroux! Que ne vaincrez-vo point si l'Amour est pour vo? Qu'on



s'arme de rigueur de haine & de couroux! Que ne vaincrez-vo point si l'Amour est pour vo? Qu'on



BASSE-CONTINUE.



ACIS & GALATE'E, TRAGEDIE.



deux.

FLUTES.

deux.

BASSE-CONTINUE.

Detailed description: This block contains two staves of music. The top staff is for Flutes, starting with a dynamic marking of 'deux.' and a treble clef. The bottom staff is for Bass-Continue, also starting with 'deux.' and a bass clef. Both staves feature a series of rhythmic patterns with various ornaments and fingerings indicated by numbers (6, 4, X) and asterisks.

SECONDE NAYADE.

Deformais on doit aimer sans crainte. A quoy fert une injuste contrainte? Beau-

BASSE-CONTINUE.

Detailed description: This block contains two staves. The top staff is for the 'SECONDE NAYADE' in a soprano or alto clef. Below it is the vocal line with the lyrics: 'Deformais on doit aimer sans crainte. A quoy fert une injuste contrainte? Beau-'. The bottom staff is for Bass-Continue. The music includes various ornaments and fingerings.

tez à qui le Ciel a donné mille appas, L'amour vous punira de n'en profiter pas. Beau-

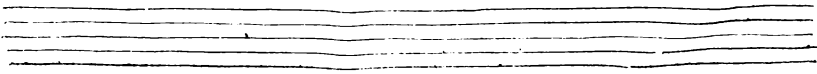
BASSE-CONTINUE.

Detailed description: This block continues the musical notation from the previous block. The top staff is for the 'SECONDE NAYADE' with the lyrics: 'tez à qui le Ciel a donné mille appas, L'amour vous punira de n'en profiter pas. Beau-'. The bottom staff is for Bass-Continue. The music includes various ornaments and fingerings.

tez à qui le Ciel a donné mille appas, L'amour vous punira de n'en profiter pas.

BASSE-CONTINUE.

Detailed description: This block continues the musical notation. The top staff is for the 'SECONDE NAYADE' with the lyrics: 'tez à qui le Ciel a donné mille appas, L'amour vous punira de n'en profiter pas.'. The bottom staff is for Bass-Continue. The music includes various ornaments and fingerings.



ACIS & GALATEE, TRAGEDIE.

C H O E U R.

A musical staff in G major, starting with a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some rests and dynamic markings like 't' and 'c'.

Beautez à qui le Ciel a donné mille appas, L'amour vous punira de n'en profiter pas. Beau-

A musical staff in G major, continuing the melody from the first staff. It features similar rhythmic patterns and includes dynamic markings.

Beautez à qui le Ciel a donné mille appas, L'amour vous punira de n'en profiter pas. Beau-

A musical staff in G major, continuing the melody. It includes various note values and rests.

Beautez à qui le Ciel a donné mille appas, L'amour vous punira de n'en profiter pas. Beau-

A musical staff in G major, continuing the melody. It features a mix of eighth and sixteenth notes.

Beautez à qui le Ciel a donné mille appas, L'amour vous punira de n'en profiter pas. Beau-

A musical staff in G major, continuing the melody. It includes dynamic markings and rests.

A musical staff in G major, continuing the melody. It features a series of eighth notes.

A musical staff in G major, continuing the melody. It includes various note values and rests.

A musical staff in G major, continuing the melody. It features a mix of eighth and sixteenth notes.

A musical staff in G major, continuing the melody. It includes dynamic markings and rests.

A musical staff in G major, continuing the melody. It features a series of eighth notes and rests.

BASSE-CONTINUE.

Four empty musical staves, likely intended for the basso continuo part, with some faint markings and a treble clef on the top staff.

A C T E T R O I S I E S M E.

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tez à qui le Ciel a donné mille appas, L'amour vous punira de n'en profiter pas.

tez à qui le Ciel a donné mille appas, L'amour vous punira de n'en profiter pas.

tez à qui le Ciel a donné mille appas, L'amour vous punira de n'en profiter pas.

tez à qui le Ciel a donné mille appas, L'amour vous punira de n'en profiter pas.

BASSE-CONTINUE.

On reprend le premier Air de Passacail- page 171.

On joue en suite la Passacaille des instrumens page 156.

Puis on recommence le premier Chœur de l'acte, page 172.

FIN DU TROISIESME ET DERNIER ACTE.

