

Charles-Hubert Gervais (1671-1744)

Celimene

Troisième cantate à voix seule, avec un violon, ou une flûte

Dessus chantant **AIR** **17**

RITOURNELLE

Quand re-vien-dras - tu, cher A - mant? Quand re-vien-dras-

22 tu cher A - mant? Quand re-vien-dras - tu cher A - mant? T'at - ten - drai - je long-

28 temps, T'at - ten - drai - je long - temps en - co - re. **4** Qu'é - loi-

37 gné de ce qu'on a - do - re, On souffre un ri - gou-reux tour - ment! Qu'é - loi - gné de ce qu'on a-

42 do - re, On souffre un ri gou-reux tour - ment! Quand re-vien - dras-

47 tu, cher A - mant? Quand re-vien - dras - tu, Quand re-vien - dras - tu, cher A -

52 mant? T'at - ten - drai - je long-temps en - co - re, T'a - ten - drai - je long - temps en-co -

57 **4** re? Cha-que jour dans ce lieu char - mant, L'ar - deur qui pour

66 
 toy me de - vo - re, Me ra - mei - ne de-vant l'Au - ro - re, Mais he - las! toû -

72 
 jours vai - ne - ment, Me ra - mei - ne de-vant l'Au - ro - re, Mais he - las! Mais he -

77 
 las! toû - jours vai - ne - ment. Quand re-vien - dras - tu, cher A - mant?

82 
 Quand re-vien-dras - tu, Quand re-vien-dras - tu, cher A - mant? T'at - ten -

88 
 drai - je long - temps, T'at - ten - drai - je long - temps en-co - re? 5

98 *RECITATIF* 
 C'es-toit ain - si qu'aux bords d'un clair ruis - seau, La ten - dre Ce - li -

101 
 me-ne, En gar-dant son trou - peau, Con-fi-oit aux E - chos — son a-mou-reu - se pei -

104 
 ne, Lors-que jet-tant les yeux sur le pro-chain Co - teau, El-le vit son Ber-ger, des-cen-dre dans la

106 
 plai-ne. Sur - prise, el - le dou - te da-bord, Mais se li-vrant en-fin au pen-chant qui l'en-

109 
 trai-ne, El-le fit par ces mots é-cla-ter son trans - port.

111 RITOURNELLE 31

142 AIR

Si c'est l'A - mour qui__ te__ ra - me - ne, S'il vo - - - - le, S'il

150

vole _____ au de - vant de tes pas, Hâ - te - toy, Hâ - te - toy, _____

158

— trop char-mant Phi - le-ne, Ton re - tour au-ra mille ap - pas, Pour ta fi - del - le__ Ce - li -

165

me - ne. Si c'est l'A - mour qui__ te__ ra - me-ne, Hâ-te - toy, trop char-mant Pi - le - ne,

173

Si c'est l'A - mour qui__ te__ ra - me-ne, S'il vo - - - - le, S'il

180

vole _____ au de - vant de tes pas, Pour ta fi - del - le__ Ce - li -

188

me - ne. Ton re - tour au-ra mille ap - pas, Pour ta fi - del - le Ce-li - me-ne. Si c'est l'A - mour

196

qui__ te__ ra - me-ne: S'il vo - - - - le, S'il vole _____

203

— au de - vant de tes pas, Hâ-te - toy, trop char-mant Phi - le-ne, Ton re - tour au - ra mille ap - pas,

210

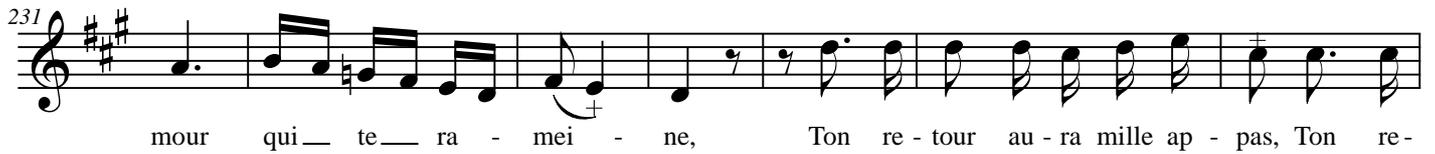
Pour ta fi - del - le__ Ce - li - me - ne, Si c'est l'A - mour qui__ te__ ra - me - ne.

220 **4**



Hâ - te - toy, Hâ - te - toy — trop char-mant Phi - le - ne, Si c'est l'A -

231



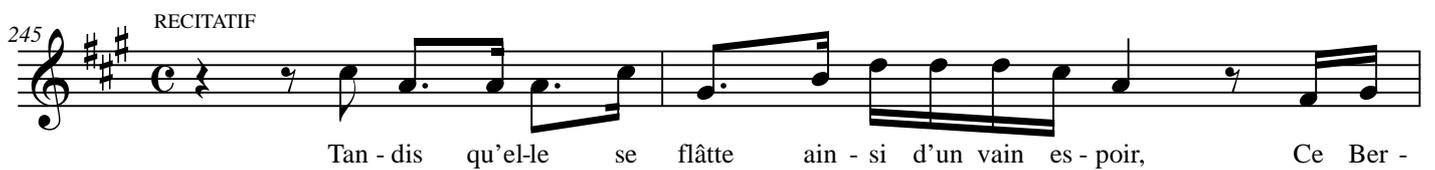
mour qui — te — ra - mei - ne, Ton re - tour au - ra mille ap - pas, Ton re -

238



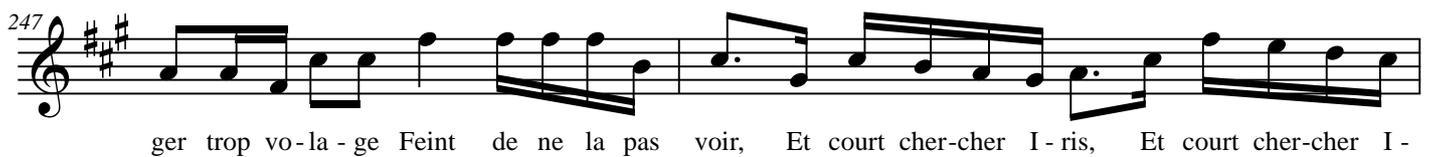
tour au - ra mille ap - pas, Si c'est l'A - mour qui — te — ra - mei - ne.

245 **RECITATIF**



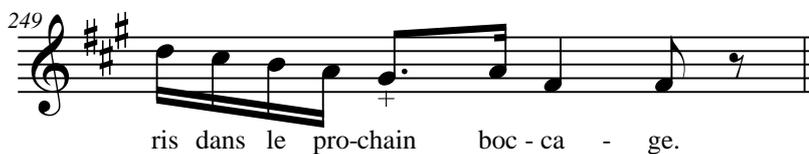
Tan - dis qu'el-le se flâte ain - si d'un vain es - poir, Ce Ber -

247



ger trop vo - la - ge Feint de ne la pas voir, Et court cher-cher I - ris, Et court cher-cher I -

249



ris dans le pro-chain boc - ca - ge.

250 **AIR 10**



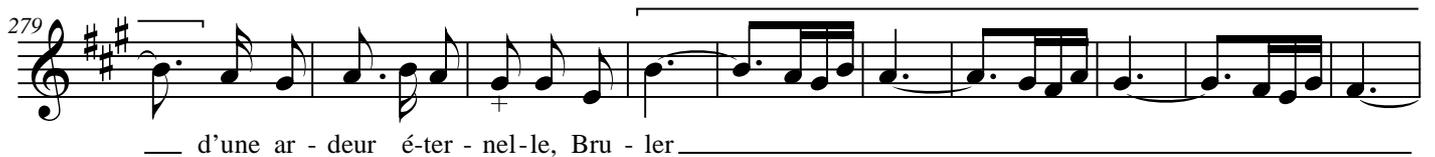
Bru - ler d'une ar - deur é - ter - nel - le, Jeu - nes Beau - tez, c'est un — a -

267 **3**



bus. Bru - ler —

279



— d'une ar - deur é - ter - nel - le, Bru - ler —

289



— d'une ar - deur é - ter - nel - le, Jeu - nes Beau - tez, Jeu - nes Beau - tez, c'est un — a - bus.

298 **6**

Bru - ler d'une ar - deur é - ter - nel - - - le, Jeu - nes Beau -

312 *Fine*

tez, — Jeu - nes Beau - tez c'est un a - bus. Jeu - nes Beau - tez, c'est un a - bus.

321 **8**

L'A - mant que l'on ai - me le plus, Est bien sou - vent le — moins — fi -

336 **6**

del - le. L'A - mant que l'on ai - me le plus, Est bien sou - vent

349 **3**

le — moins fi - del - le. Est bien sou - vent, — Est bien sou - vent le

358 *D.C. al Fine*

moins fi - del - le. Est bien sou - vent, Est bien sou - vent le moins fi - del - le.

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Celimene

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*Violon
ou Flûte*

AIR

RITOURNELLE

6

12

19

26

32

45

51

57

63 **5**

Musical staff 63-72: Treble clef, key signature of one sharp (F#). Measure 63 starts with a fermata over a whole note G4. The staff contains a series of eighth and quarter notes with various accidentals (sharps and naturals).

73

Musical staff 73-78: Treble clef, key signature of one sharp (F#). Continuation of the melodic line from the previous staff, featuring eighth and quarter notes.

79 **2**

Musical staff 79-85: Treble clef, key signature of one sharp (F#). Measure 79 begins with a fermata over a whole note G4. The staff continues with eighth and quarter notes.

86

Musical staff 86-91: Treble clef, key signature of one sharp (F#). Continuation of the melodic line with eighth and quarter notes.

92

Musical staff 92-97: Treble clef, key signature of one sharp (F#). Continuation of the melodic line, ending with a double bar line.

98 **RECITATIF** **13**

Musical staff 98-110: Treble clef, common time (C). The staff is mostly empty, with a long horizontal line indicating a recitativo section. A large number '13' is placed above the staff.

111 **RITOURNELLE**

Musical staff 111-117: Treble clef, key signature of two sharps (F#, C#). The staff features a rhythmic pattern of eighth notes and sixteenth notes, characteristic of a ritornello.

118

Musical staff 118-125: Treble clef, key signature of two sharps (F#, C#). Continuation of the rhythmic pattern from the previous staff.

126

Musical staff 126-133: Treble clef, key signature of two sharps (F#, C#). Continuation of the rhythmic pattern.

134

Musical staff 134-140: Treble clef, key signature of two sharps (F#, C#). Continuation of the rhythmic pattern, ending with a double bar line.

AIR

142

2

Musical staff 142: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes, followed by a whole note with a fermata and a '2' above it, and then continues with eighth and sixteenth notes.

152

2

Musical staff 152: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, followed by a whole note with a fermata and a '2' above it, and then continues with eighth and sixteenth notes.

163

2

Musical staff 163: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, followed by a whole note with a fermata and a '2' above it, and then continues with eighth and sixteenth notes.

174

2

Musical staff 174: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, followed by a whole note with a fermata and a '2' above it, and then continues with eighth and sixteenth notes.

184

Musical staff 184: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, followed by a whole note with a fermata and a '+' above it, and then continues with eighth and sixteenth notes.

194

2

Musical staff 194: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, followed by a whole note with a fermata and a '2' above it, and then continues with eighth and sixteenth notes.

204

Musical staff 204: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, followed by a whole note with a fermata and a '+' above it, and then continues with eighth and sixteenth notes.

215

Musical staff 215: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, followed by a whole note with a fermata, and then continues with eighth and sixteenth notes.

224

Musical staff 224: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, followed by a whole note with a fermata and a '+' above it, and then continues with eighth and sixteenth notes.

234

Musical staff 234: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, followed by a whole note with a fermata, and then continues with eighth and sixteenth notes.

245 RECITATIF 5

250 AIR

262 4

276

288

300

312 Fine

324 6

341 6

356 D.C. al Fine

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Celimene

Troisième cantate à voix seule, avec un violon, ou une flûte

AIR

Basse
continue



AIR



245 RECITATIF

250 AIR

262

273

287

300 3

314 Fine

327

336

345

354