

Jean-Baptiste Lully  
(1632-1687)

Acis et Galatée,  
Tragédie

Acte troisième,  
(Excerpt)

*Transcribed and edited with  
continuo realization for harpsichord  
by David Cameron, 2013*

# Acis et Galatée, Tragédie

Acte troisième, (Excerpt)

In this realization Lully's original figures have been retained, including the X sharp indication, except in cases where modern accidental signs have been clearer when attached to a numeral, as in  $6_b$  or  $\sharp 3$ .

In cases where Lully's figures do not fully reflect the texture—for instance, he sometimes recognizes 4-3 or similar suspensions in the figuring, and sometimes ignores them, even in identical passages—the figuring has been left unaltered, but the harpsichord part matches the musical texture.

The original engraving has no flats in the key signature, with accidentals used freely to establish the prevailing F major/d minor tonality. This presentation uses the modern single-flat key signature, inserting naturals for the relatively few B's which are unflatted.

In measures 199 – 208 and again in mm. 287 – 295 it is suggested that recorders (*flûtes* or *flustes* in Lully's terminology) should take the place of Violins 1 and 2. This is in accord with Lully's custom, shared with several of his contemporaries, of using flute tone whenever the stage dealt with shepherds or pastoral settings. See Anthony Rowland-Jones, "The Iconographic Background to the Seventeenth-Century Recorder", particularly page 98, in Jonathan Wainwright and Peter Holman, eds., *From Renaissance to Baroque: Changes in Instruments and Instrumental Music in the Seventeenth Century* (Taylor and Francis).

Parts have been provided for recorders, and also for Treble Viol replacing the first Viola, and Tenor Viol replacing second Viola.

Acis et Galatée, Tragédie  
Acte III, *Passacaille*

Jean-Baptiste Lully (1632-1687)

Score

The image displays a musical score for the piece "Acis et Galatée, Acte III, Passacaille" by Jean-Baptiste Lully. The score is arranged in five systems, each representing a different instrument: Violin I, Violin II, Viola I, Viola II, and Harpsichord. The music is written in a 3/4 time signature with a key signature of one flat (B-flat). The first system includes the instruction "fort" for each instrument. The second system begins with a measure number "8" and includes trill ornaments ("t") above certain notes in the Violin I and Viola II parts. The Harpsichord part is written in a grand staff with both treble and bass clefs. The notation includes various rhythmic values, accidentals, and dynamic markings.

15

Musical score for measures 15-22. The score is in a key signature of one flat (B-flat) and a common time signature (C). It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano accompaniment. The vocal lines feature various rhythmic patterns, including eighth and sixteenth notes, and some staccato markings ('t'). The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands.

23

Musical score for measures 23-30. This section continues the musical setting from the previous system. It maintains the same key signature and time signature. The vocal parts continue with their respective melodic lines, and the piano accompaniment provides a consistent harmonic foundation. The notation includes various note values and rests, with some staccato markings in the vocal lines.

31

31

t t

39

39

doux

doux

doux

46

46

53

53

*fort*

*fort*

*fort*

*fort*

61

Musical score for measures 61-66. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be common time. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs. The piano accompaniment provides a steady rhythmic foundation with eighth-note patterns.

67

Musical score for measures 67-72. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat. The time signature is common time. The music continues with similar rhythmic patterns to the previous system, including sixteenth-note runs and phrasing slurs. A fermata is present over a note in the second vocal staff at the end of measure 72. The piano accompaniment continues with eighth-note figures.

73

Musical score for measures 73-78. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals. The piano accompaniment includes chords and moving lines in both hands.

79

Musical score for measures 79-84. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The music continues with similar rhythmic patterns and includes some trills in the vocal parts. The piano accompaniment features more complex rhythmic figures, including sixteenth-note runs in the left hand.



84

Musical score for measures 84-87. The score is in G major (one sharp) and 3/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines feature melodic phrases with various note values and rests. The piano accompaniment includes a rhythmic bass line in the left hand and chordal textures in the right hand.

88

Musical score for measures 88-91. The score continues in G major and 3/4 time. It consists of four staves: two vocal staves and two piano staves. The vocal lines continue with melodic development. The piano accompaniment maintains its rhythmic and harmonic structure, providing support for the vocal parts.

92

Musical score for measures 92-95. The score is in 3/4 time and B-flat major. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines are highly melodic and rhythmic, with many sixteenth and thirty-second notes. The piano accompaniment provides a steady harmonic and rhythmic foundation.

96

Musical score for measures 96-100. The score is in 3/4 time and B-flat major. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines are more melodic and sustained, with some slurs and a *doux* marking. The piano accompaniment is simpler, with some rests in the later measures. The word *doux* is written in the vocal staves and the piano part.

103

*t* *fort* *fort* *fort* *fort* *fort* *fort*

111

*fort* *fort* *fort* *fort* *fort* *fort* *fort*

119

Musical score for measures 119-125. The score is written for voice and piano. It consists of two systems. The first system has four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The second system has two staves: a grand staff (treble and bass clef) for piano accompaniment. The music is in a minor key with a common time signature. The vocal lines feature melodic phrases with some chromaticism, while the piano accompaniment provides harmonic support with chords and moving lines.

126

Musical score for measures 126-132. The score is written for voice and piano. It consists of two systems. The first system has four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The second system has two staves: a grand staff (treble and bass clef) for piano accompaniment. The music is in a minor key with a common time signature. The vocal lines continue with melodic phrases, and the piano accompaniment maintains its harmonic support.

133

Musical score for measures 133-138. The score is in G major (one sharp) and 3/4 time. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with Treble and Bass clefs. The vocal parts feature melodic lines with various note values and rests. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

139

Musical score for measures 139-144. The score continues in G major and 3/4 time. It features the same four vocal staves and piano accompaniment as the previous system. The vocal lines continue with melodic development, and the piano accompaniment maintains its harmonic structure.

145

145

152

152

159

167 Une Nayade

Sous ses loix l'a - mour veut qu'on joi - is - se d'un bon - heur qui ja - mais ne fi -

6 6 X 6 7 6 4 7 6 4

174

nis - se; tend - res coeurs ve-nez tous en joi - ir a - vec nous. Tend - res coeurs ve-nez tous en joi -

X 5-6 6 7 6 4 6/4 X 5-6 6 7 6 4

182

Musical score for measures 182-187, featuring four staves of instrumental music in G major and 3/4 time.

**CHOEURS**

Musical score for the chorus, measures 182-187, with vocal lines and piano accompaniment.

ir a - vec nous. Sous ses loix l'a-mour veut qu'on joü - is - se d'un bon - heur qui ja - mais ne fi -

Sous ses loix l'a-mour veut qu'on joü - is - se d'un bon - heur qui ja - mais ne fi -

Sous ses loix l'a-mour veut qu'on joü - is - se d'un bon - heur qui ja - mais ne fi -

Piano accompaniment for measures 182-187, including the "Ripieno basses" section.

*Ripieno basses*

6 5 6 6 X 6, 7 6 4 7 6 4  
4 3



190

nis - se; tend - res coeurs ve-nez tous en joü - ir a - vec nous. Tend - res coeurs ve-nez

nis - se; tend - res coeurs ve-nez tous en joü - ir a - vec nous. Tend - res coeurs ve-nez

nis - se; tend - res coeurs ve-nez tous en joü - ir a - vec nous. Tend - res coeurs ve-nez

*Ripieno basses*

X 5 6 6 7 6 4 6 4 X 5-6 6

197

Flute I

Flute II

t

tous en jouï - ir a - vec nous.

tous en jouï - ir a - nous.

tous en jouï - ir a - vec nous.

Continuo Cello

7 6 6 5 2 6 7 6 6 X  
4 4 3

In the following four measures Lully provides figures, and a realization is sketched; but this continuo might be better realized by a lute, and the effect might be better if the harpsichord remained *tacet* until the entry of the voices in measure 207. Ed.

204

Deux Nayades

Vous qui croy - ez l'A-mour u - ne foi - bles - se, ne ve-

212

nez point troub - ler no-tre^in - no-cen - te Paix. ce n'est point pour des coeurs sans ten - dres - se que nos

220

chants a-mou-reux et nos plai-sirs sont faits. Ce n'est point pour des coeurs sans ten - dres - se que nos

6 6 6 6 6 6 6 X 6 4  
4 4 4 4 4 4 4 4

228

*fort*

*fort*

*fort*

*fort*

chants a - mou - reux et nos plai - sirs sont faits.

*fort*

6 6 6 7 6 6 X  
4 4 4 4 4 4

235

Première Nayade

Tend - res coeurs con - ser - vez l'es - pé-

242

250

257

geur de haine et decou-roux! Que ne v'avez - vous point si l'A-mour est pour

7 X 6 4 X 6 5<sub>b</sub> 6 6<sub>4</sub>

263

vous? Tend - res coeurs con-ser - vez l'es - pé - ran - ce, c'est en vain qu'on vous fait ré - sis-

6 4 6 X 6 4 6

CHOEURS

Tend - res coeurs con-ser - vez l'es - pé - ran - ce, c'est en vain qu'on vous fait ré - sis-

6 4 6 X 6 4 6

Tend - res coeurs con-ser - vez l'es - pé - ran - ce, c'est en vain qu'on vous fait ré - sis-

6 4 6 X 6 4 6

270

tan - ce. Qu'on s'ar - me de ri - geur de haine et de cou - roux! Que ne vain - crez - vos

tan - ce. Qu'on s'ar - me de ri - geur de haine et de cou - roux! Que ne vain - crez - vos

tan - ce. Qu'on s'ar - me de ri - geur de haine et de cou - roux! Que ne vain - crez - vos

X

5

7

4

6

X

6

5<sub>b</sub>

277

— si l'A-mour est pour vous? Qu'on s'ar - me de ri - geur de haine et de cou-roux! Que

— si l'A-mour est pour vous? Qu'on s'ar - me de ri - geur de haine et de cou-roux! Que

— si l'A-mour est — vous? Qu'on s'ar - me de ri - geur de haine et de cou-roux! Que

5 6 6<sub>4</sub> X 5 7 4 6 X



284

Flute I

Flute II

*doux*

*doux*

*doux*

ne vain-crez - vos point si l'A-mour est pour vous?

ne vain-crez - vos point si l'A-mour est pour vous?

ne vain-crez - vos point si l'A-mour est\_\_ vous?

Continuo Cello

6 5<sub>b</sub> 5 6 6<sub>i</sub> X 6 6 6 4 X

As before, this continuo might be better realized by a lute, and the effect might be better if the harpsichord remained *tacet* until the entry of the voices. Ed.

291

Seconde Nayade

De - sor - mais on doit ai - mer sans crain - te.

6 5<sup>b</sup> b X 6 X

299

À quoy sert une in - jus - te con - train - te? Beau -

X 6 X

304

tez à le Ciel a don - né mille ap - pas, l'A - mour vous pu - ni -

6 4<sup>+</sup> 6 4 6 5 4 6 4<sup>+</sup>

309

ra de n'en pro-fi-ter pas. Beau - tez à le Ciel a don - né mille ap-pas, l'A - mour vous pu-ni-

6 6 X 4 3 6 6 4 6 5 X 6 4

4 † 3 4 †

317

CHOEURS

ra de n'en pro - fi - ter pas. Beau - tez à qui le Ciel a don - né mille ap-pas, l'A -

Beau - tez à qui le Ciel a don - né mille ap-pas, l'A -

Beau - tez à qui le Ciel a don - né mille ap-pas, l'A -

6 X 4 3 6 6 4 6 5 6 4 3 4 † 3 4 †

324

mour vous pu-ni - ra de n'en pro - fi - ter pas. Beau - tez à qui le Ciel a don - né mille ap - pas, l'A -  
 mour vous pu-ni - ra de n'en pro - fi - ter pas. Beau - tez à qui le Ciel a don - né mille ap - pas, l'A -  
 mour vous pu-ni - ra de n'en pro - fi - ter pas. Beau - tez à qui le Ciel a don - né mille ap - pas, l'A -

6 4 †      6 X      X      6 4 †      6 4 3      6 5 †3

332

mour vous pu - ni - ra de n'en pro - fi - ter pas.

8 mour vous pu - ni - ra de n'en pro - fi - ter pas.

mour vous pu - ni - ra de n'en pro - fi - ter pas.

6  
4 †

6 X

X