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♭ or ♮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.

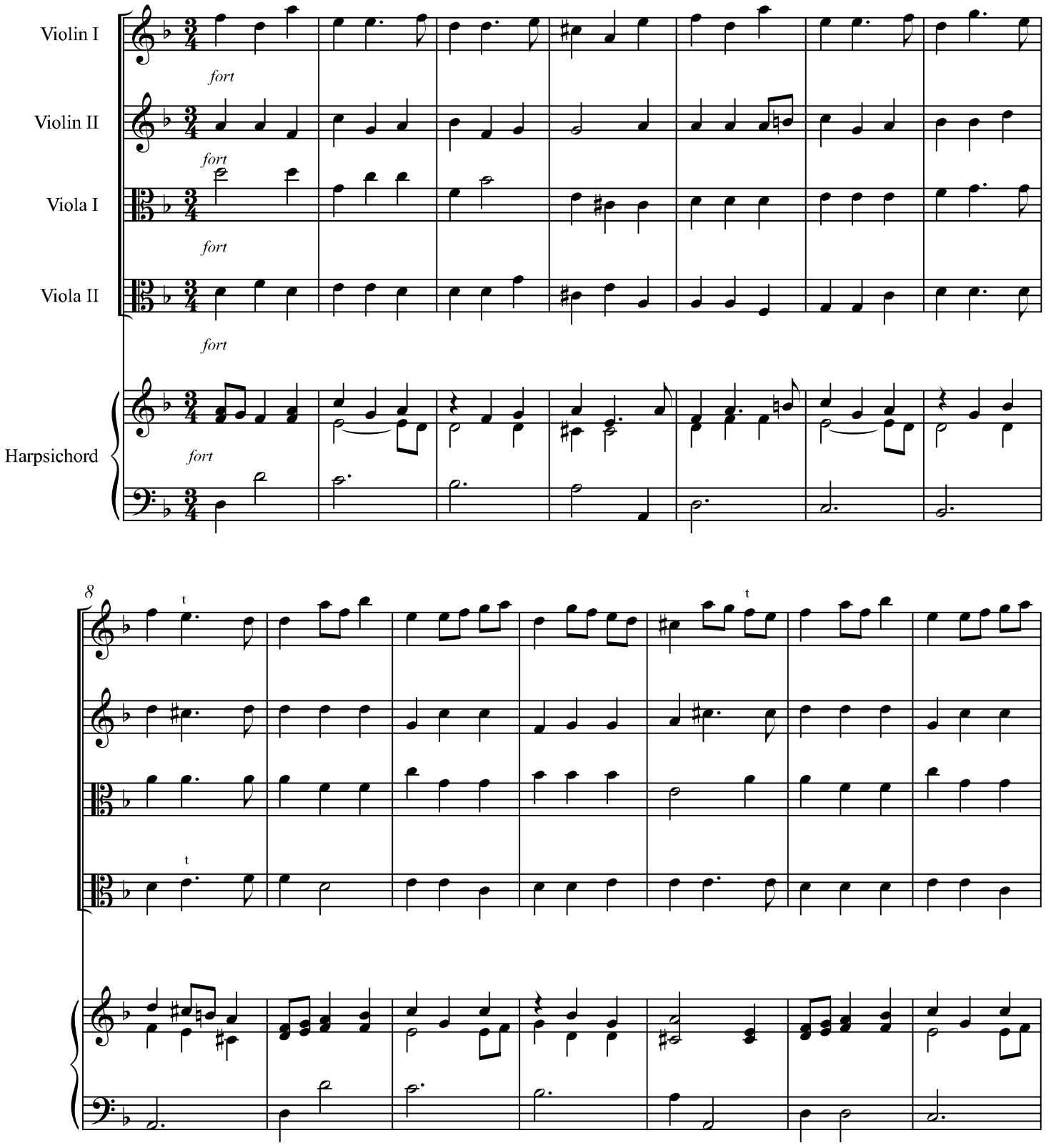
In measures 199 – 208 and again in mm. 287 – 295 it is suggested that recorders (*flûtes* or *flustes* in Lully's terminology) should take the place of Violins 1 and 2. This is in accord with Lully's custom, shared with several of his contemporaries, of using flute tone whenever the stage dealt with 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.

Score

Acis et Galatée, Tragédie
Acte III, *Passacaille*

Jean-Baptiste Lully (1632-1687)



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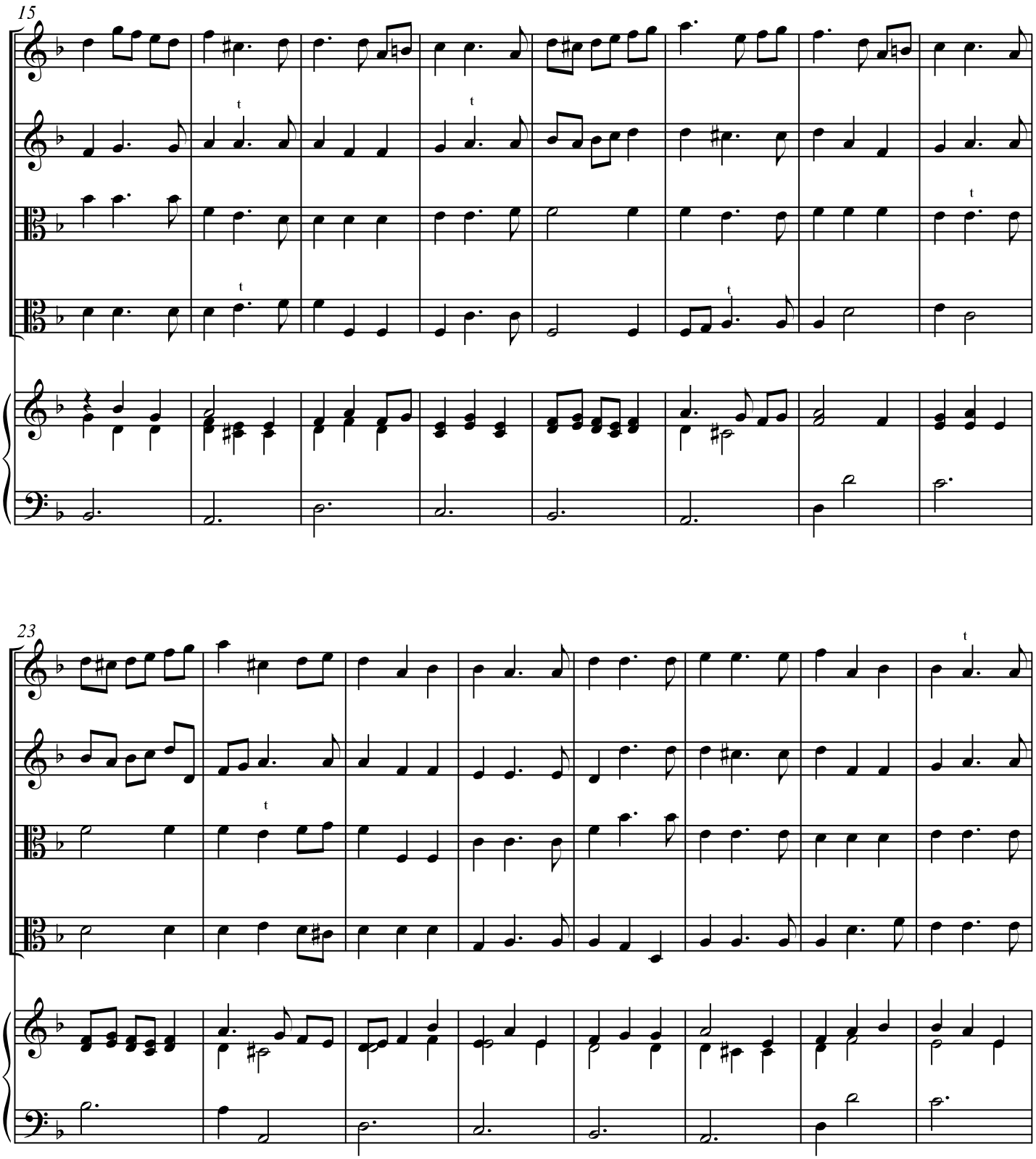
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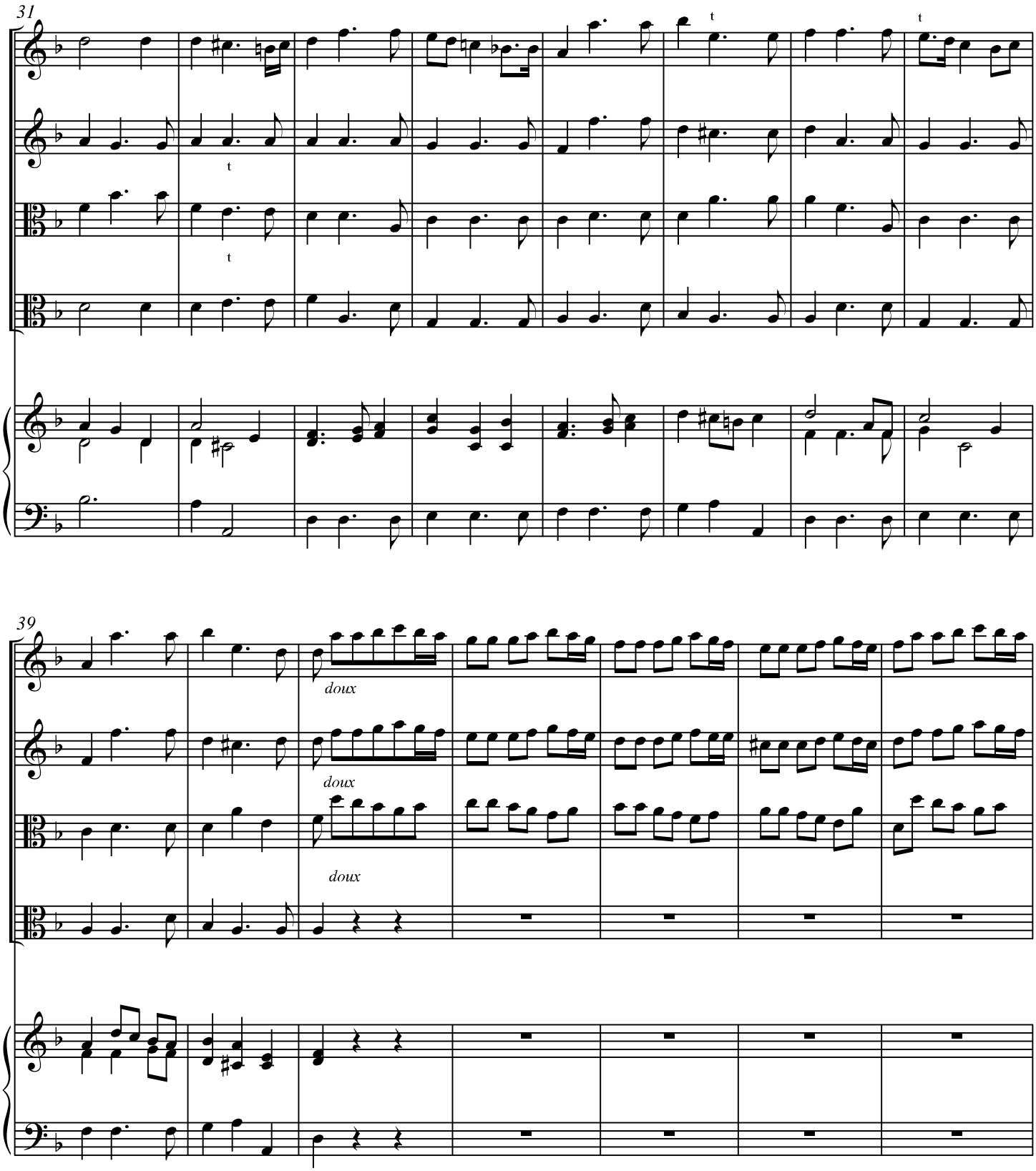
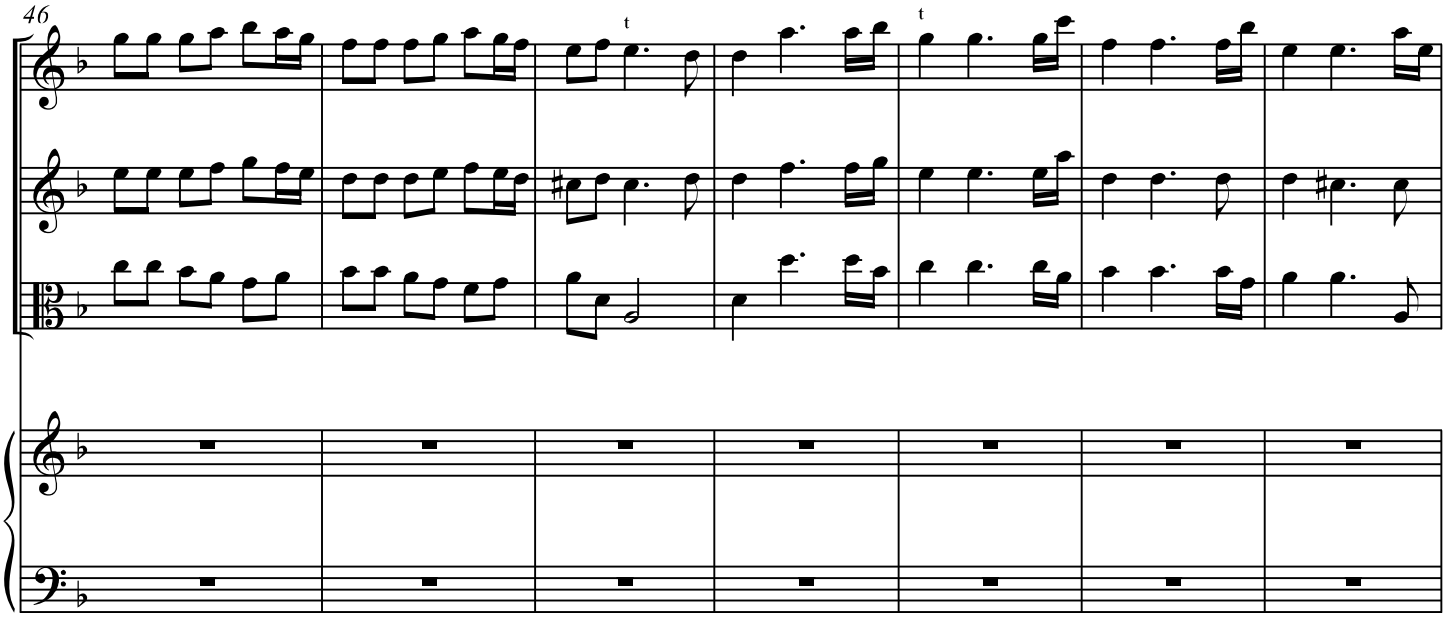
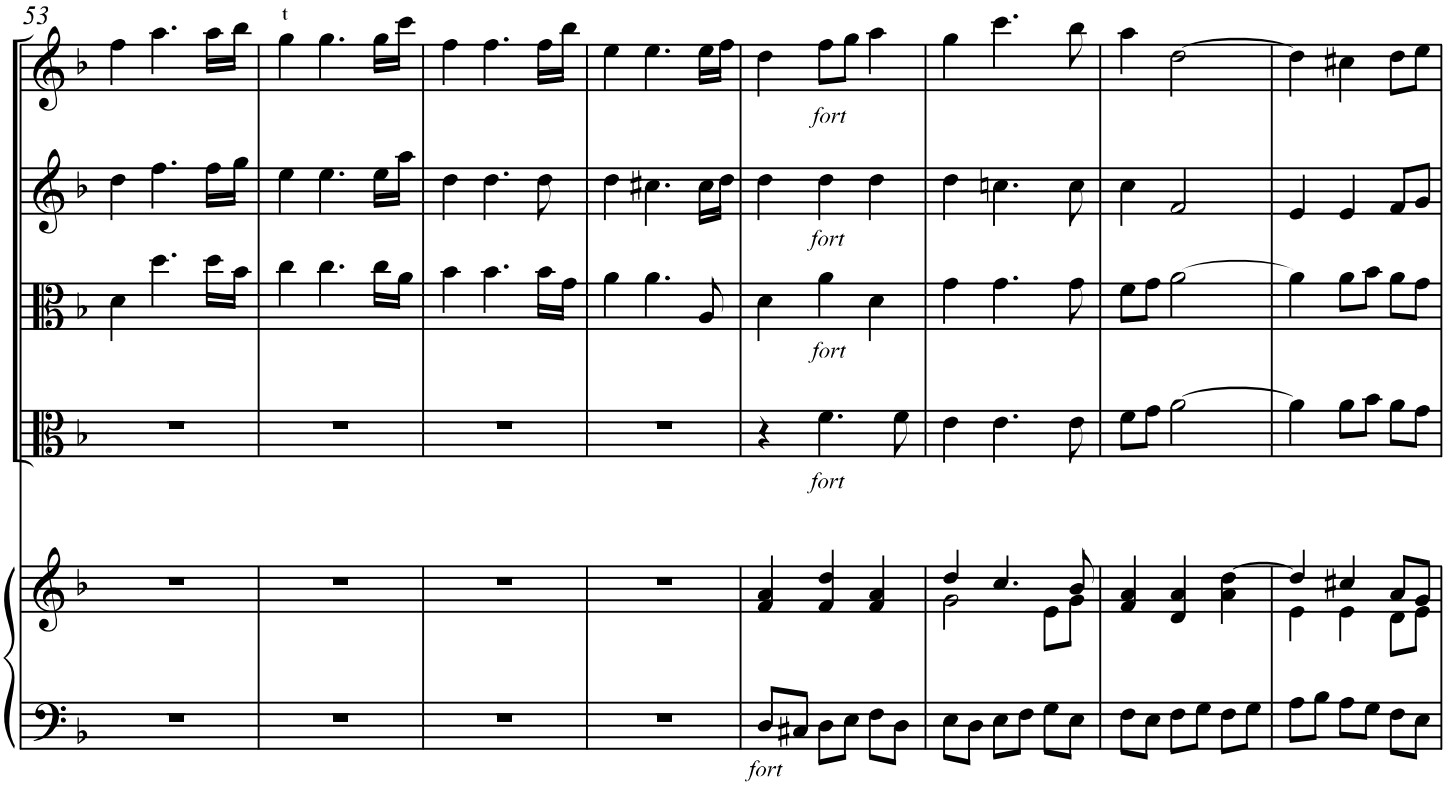
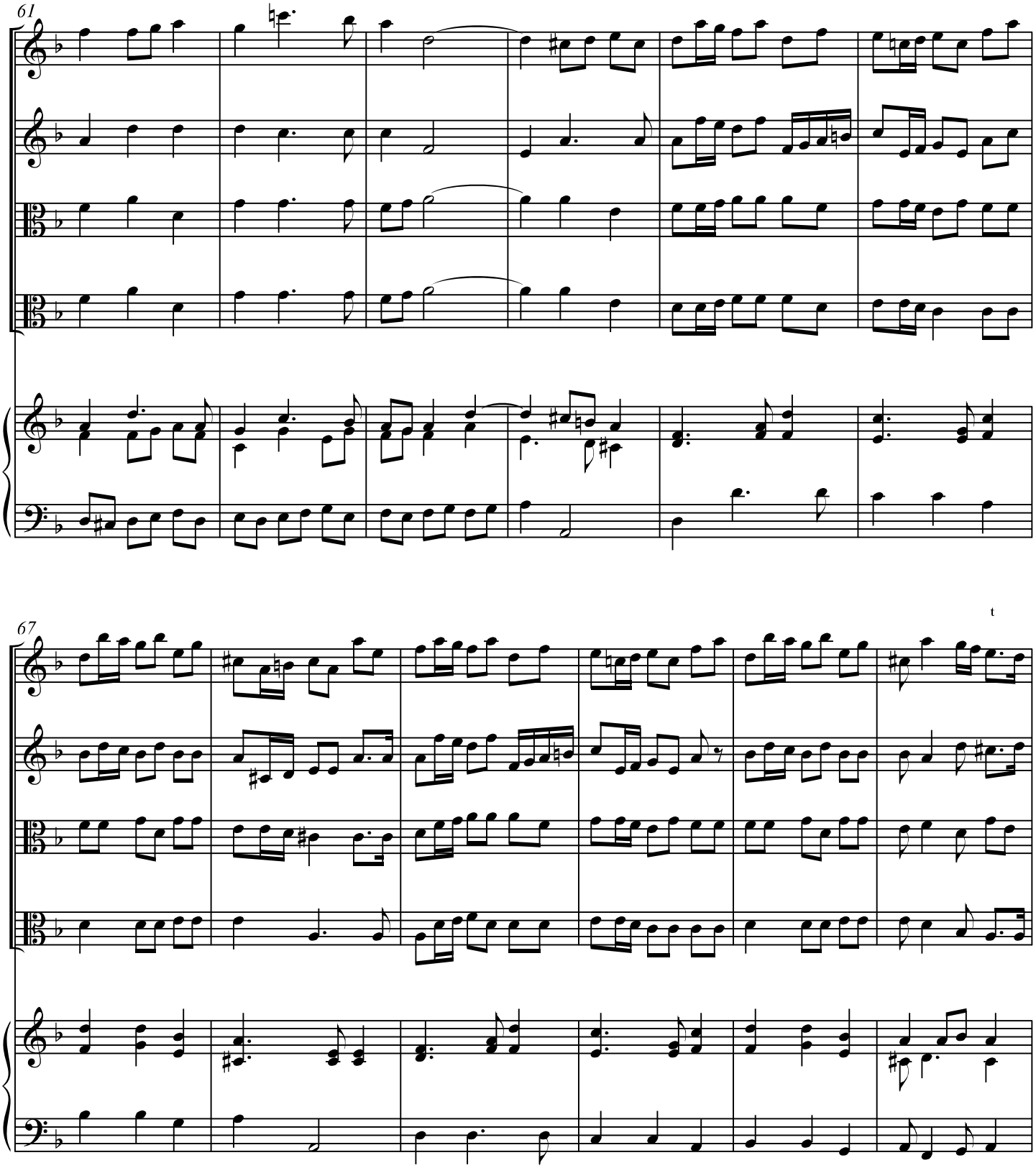
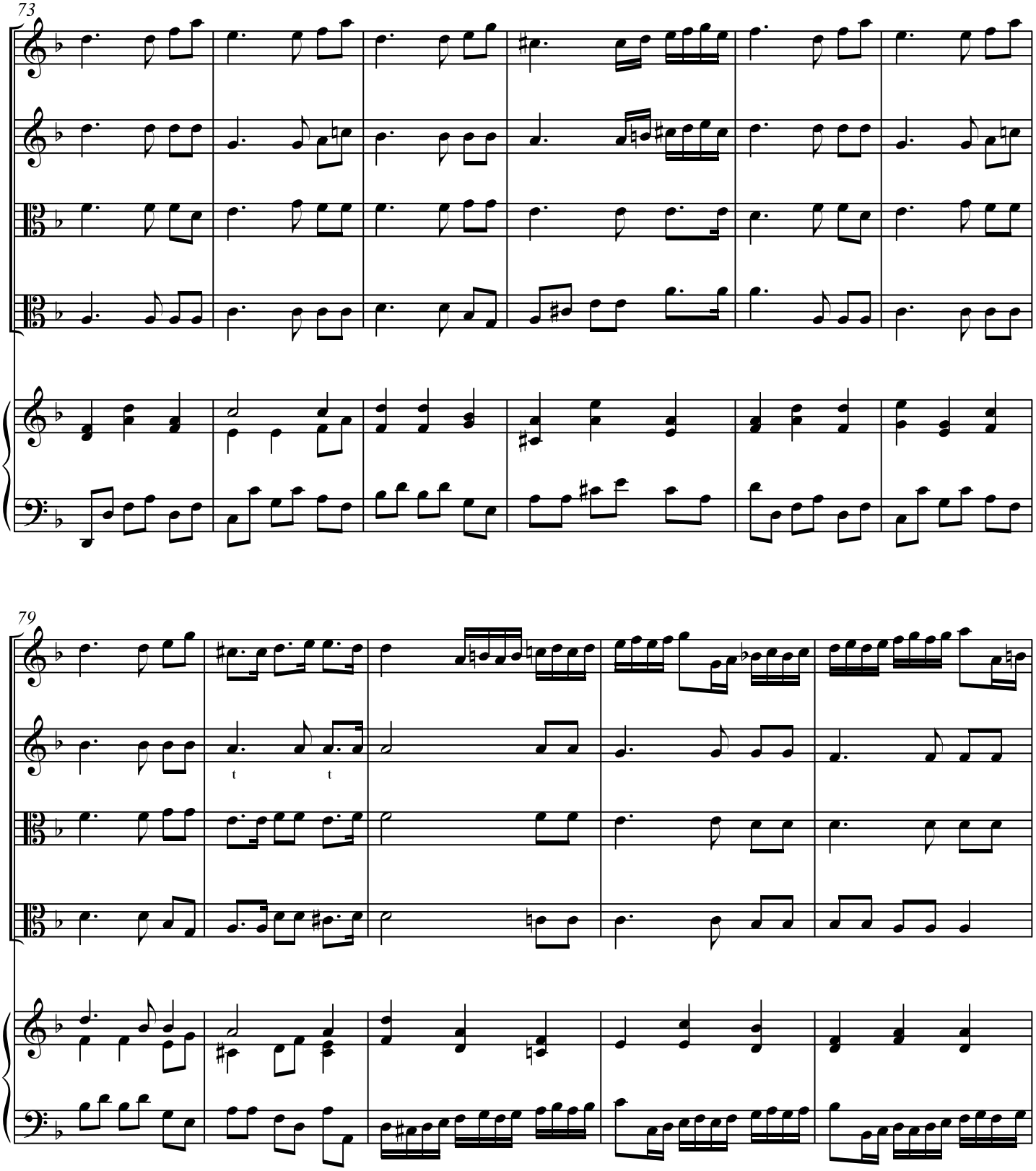
23


31
t
t
t
39
doux
doux
doux


46
t
t


53
t
fort
fort
fort
fort
fort


61
67
t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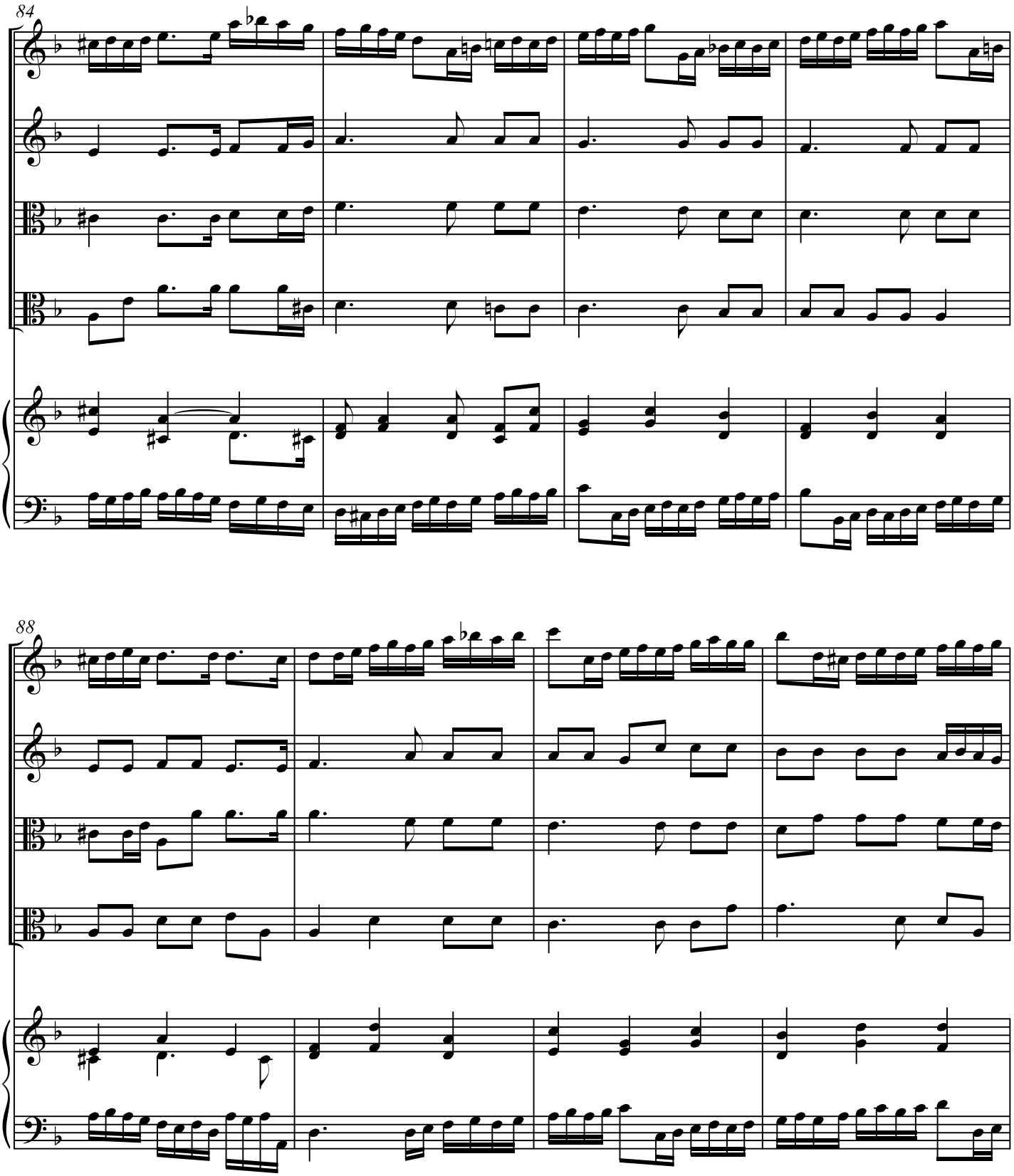
79
t
t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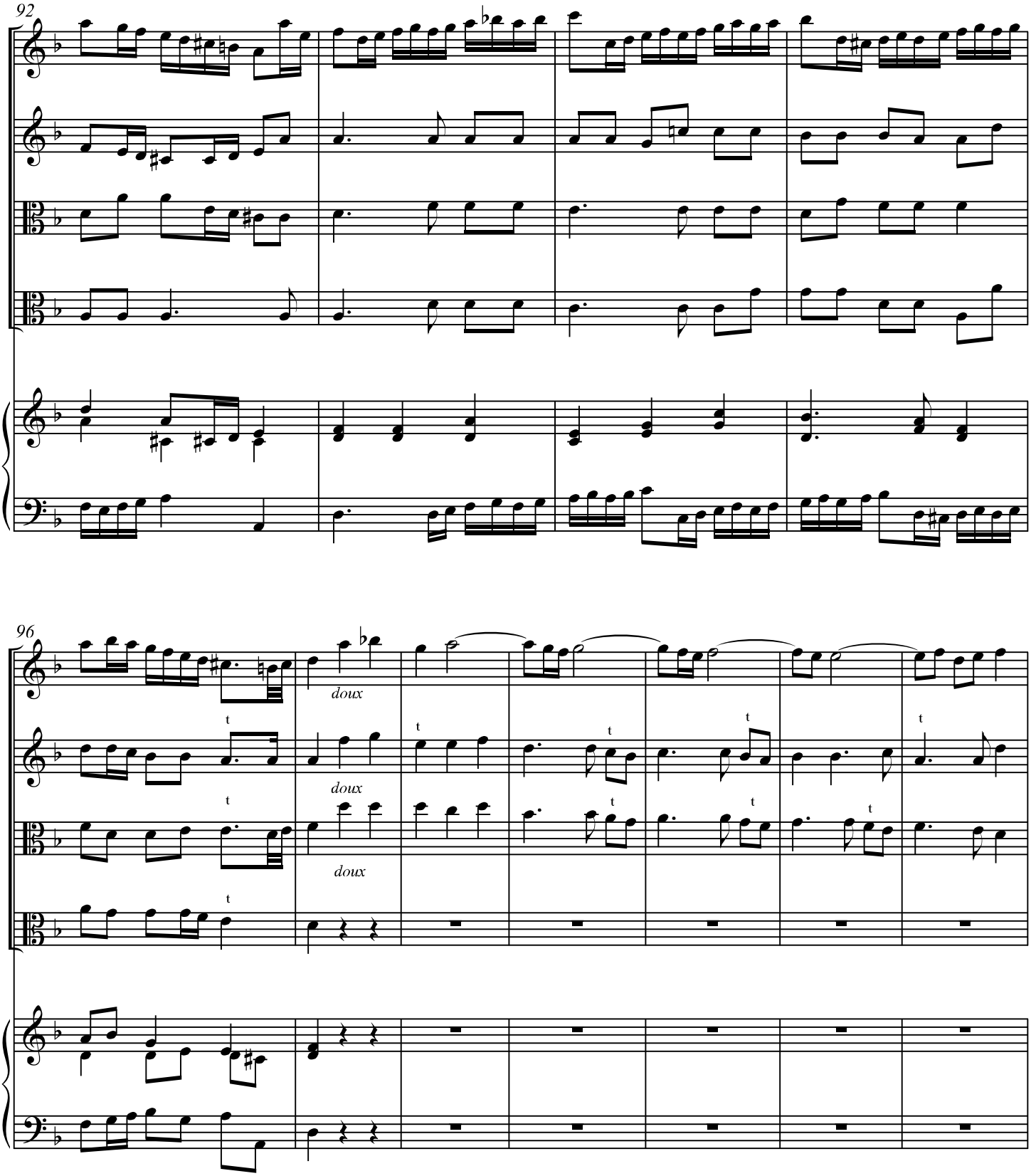
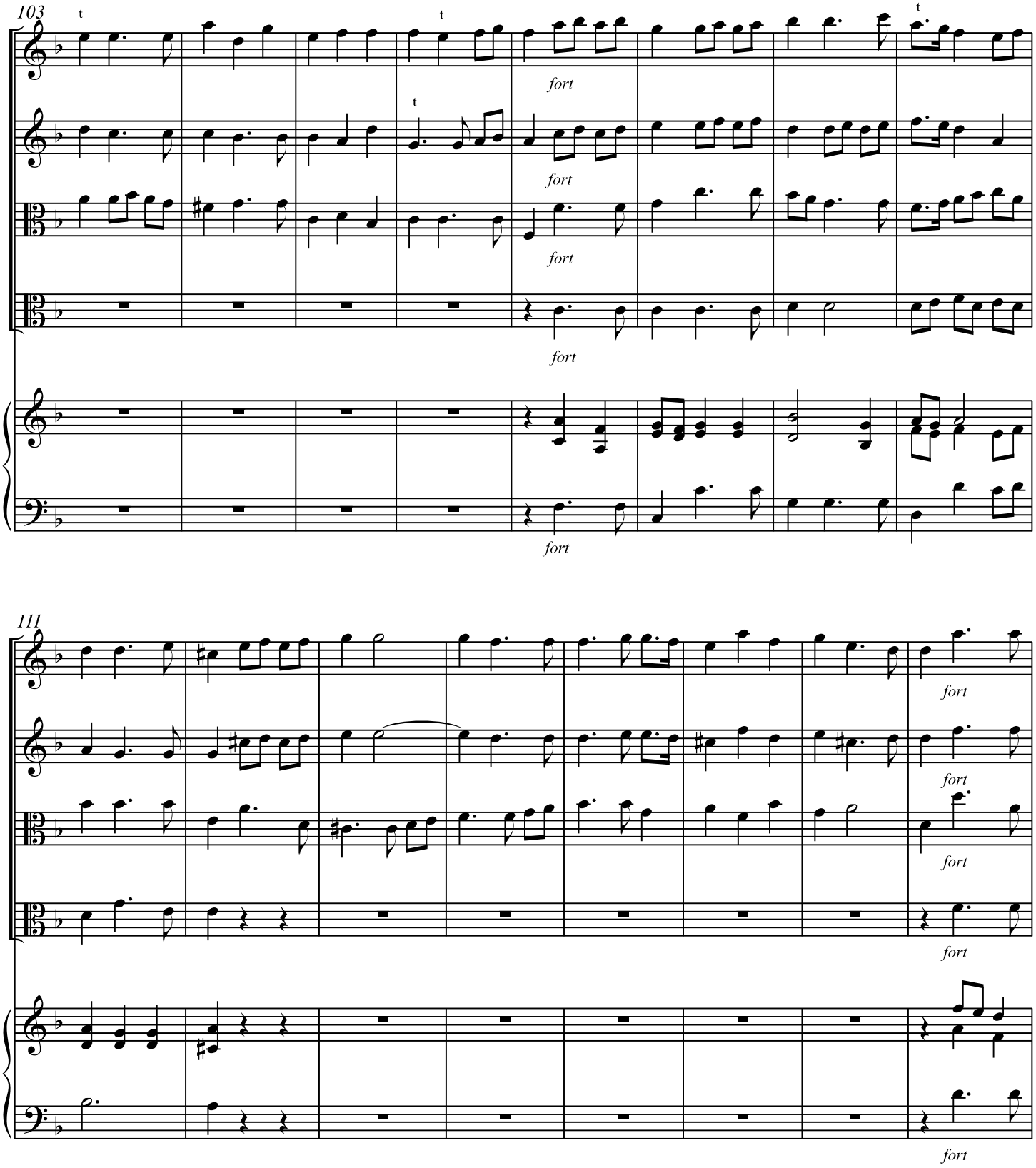
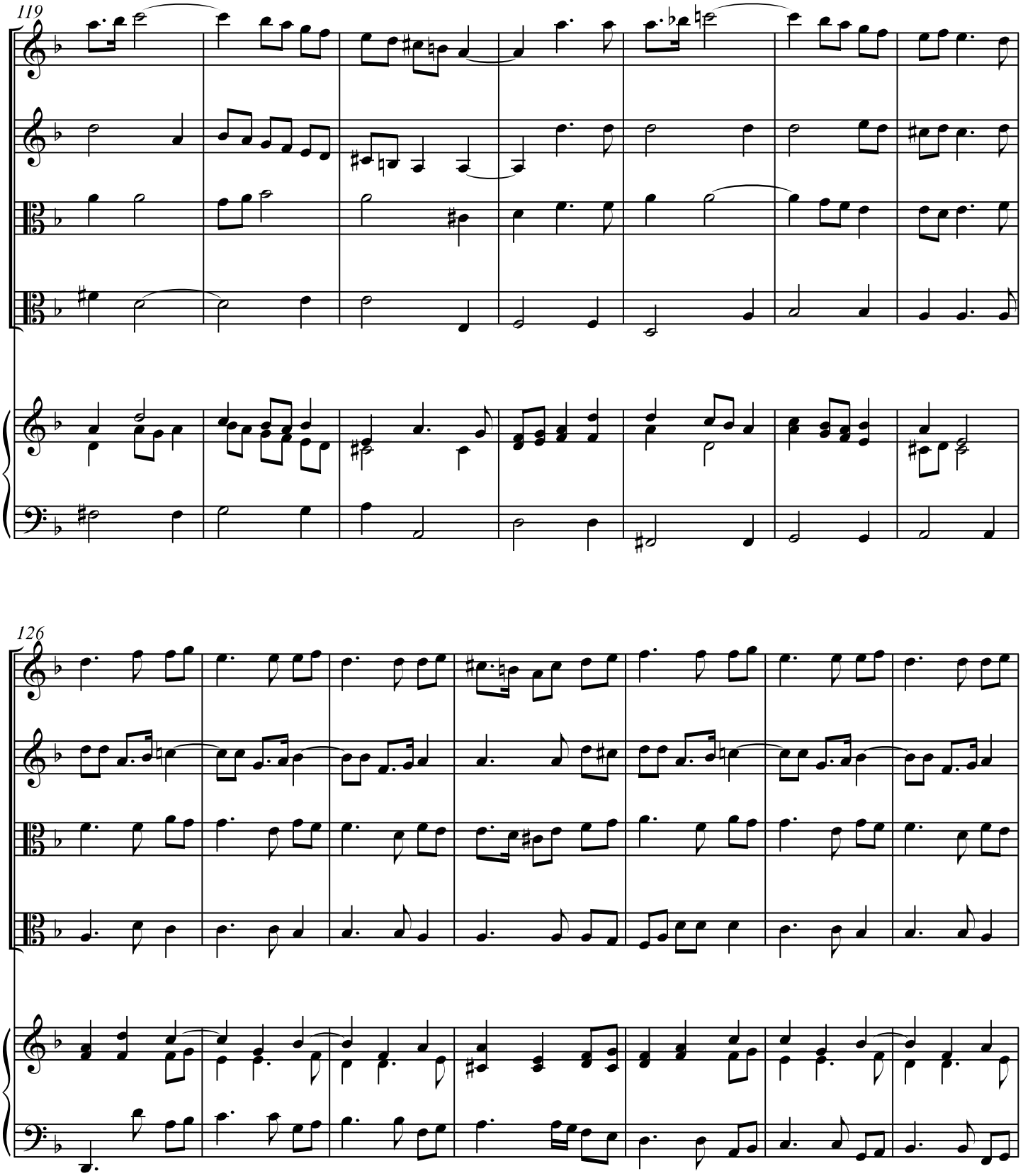
88


92
96
doux
doux
doux


103
t
t
t
fort
fort
fort
fort
111
fort
fort
fort
fort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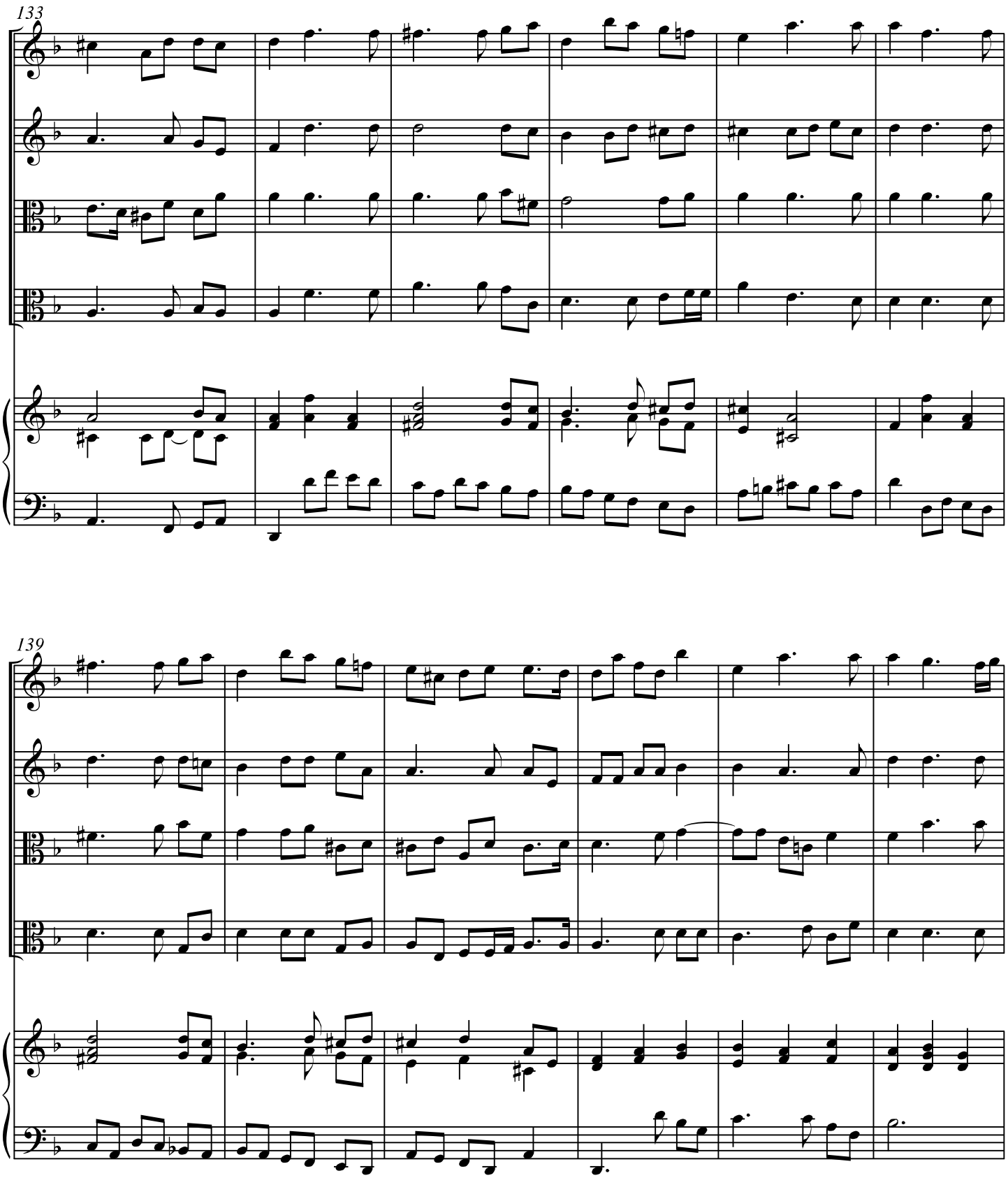
126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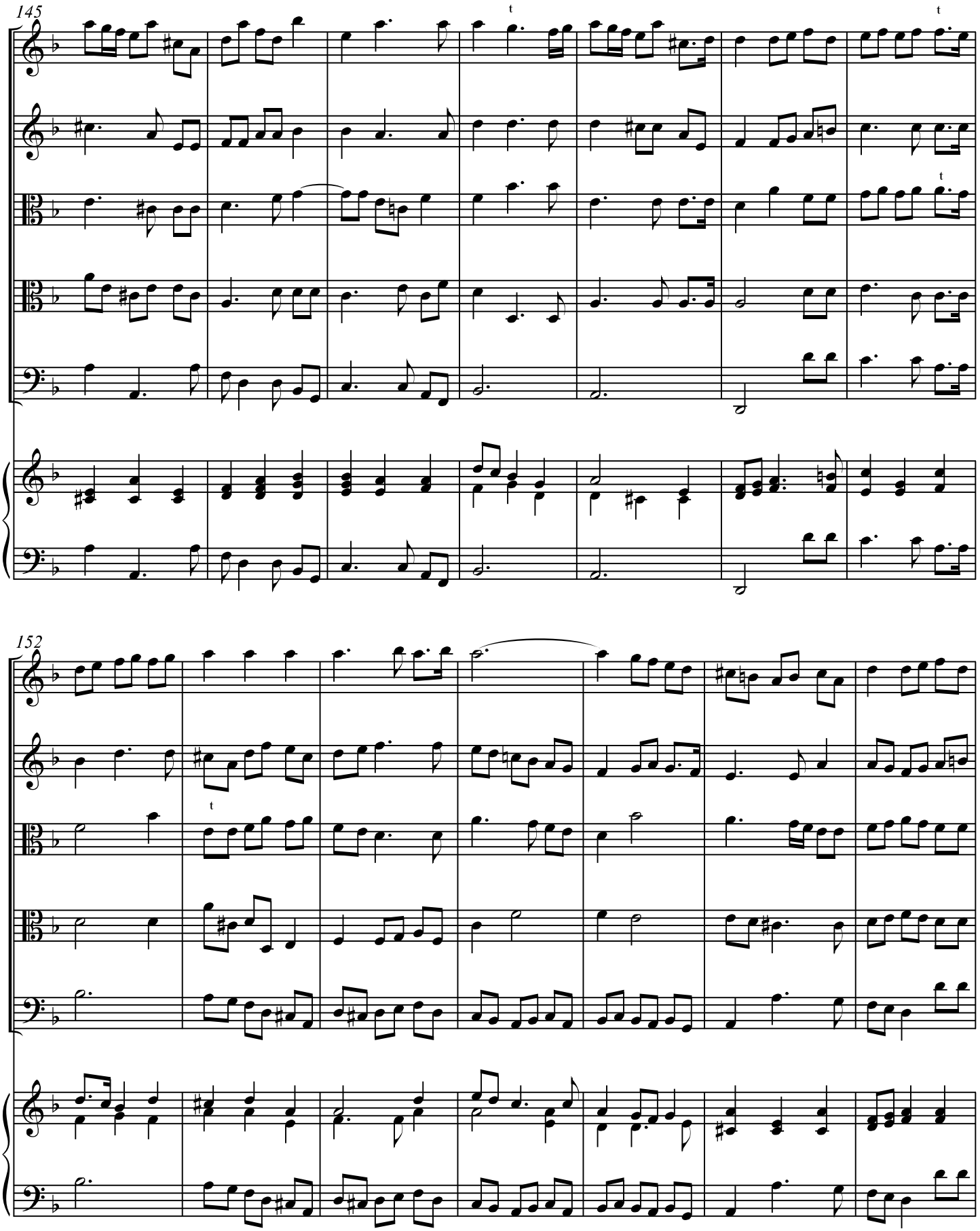
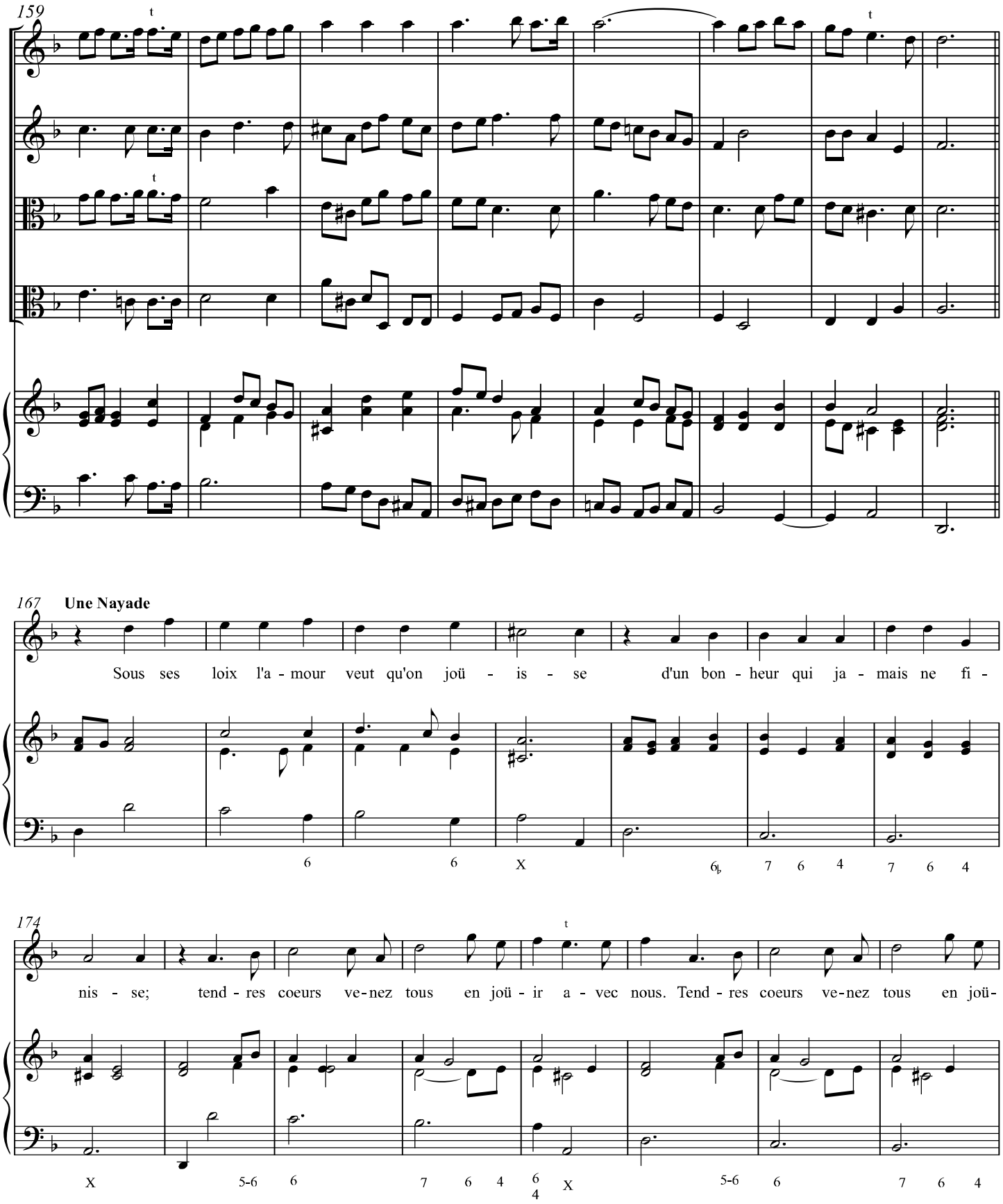
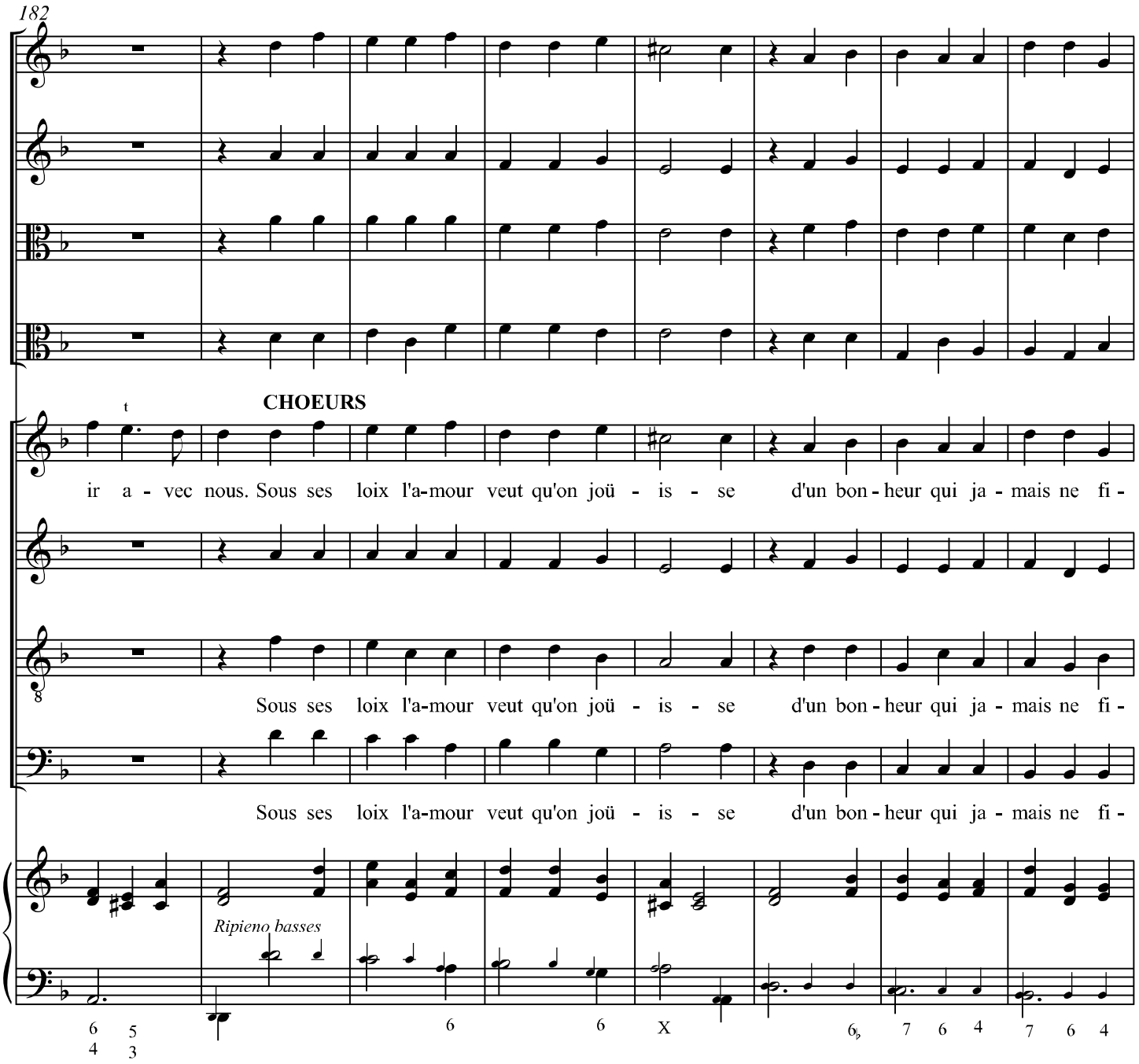
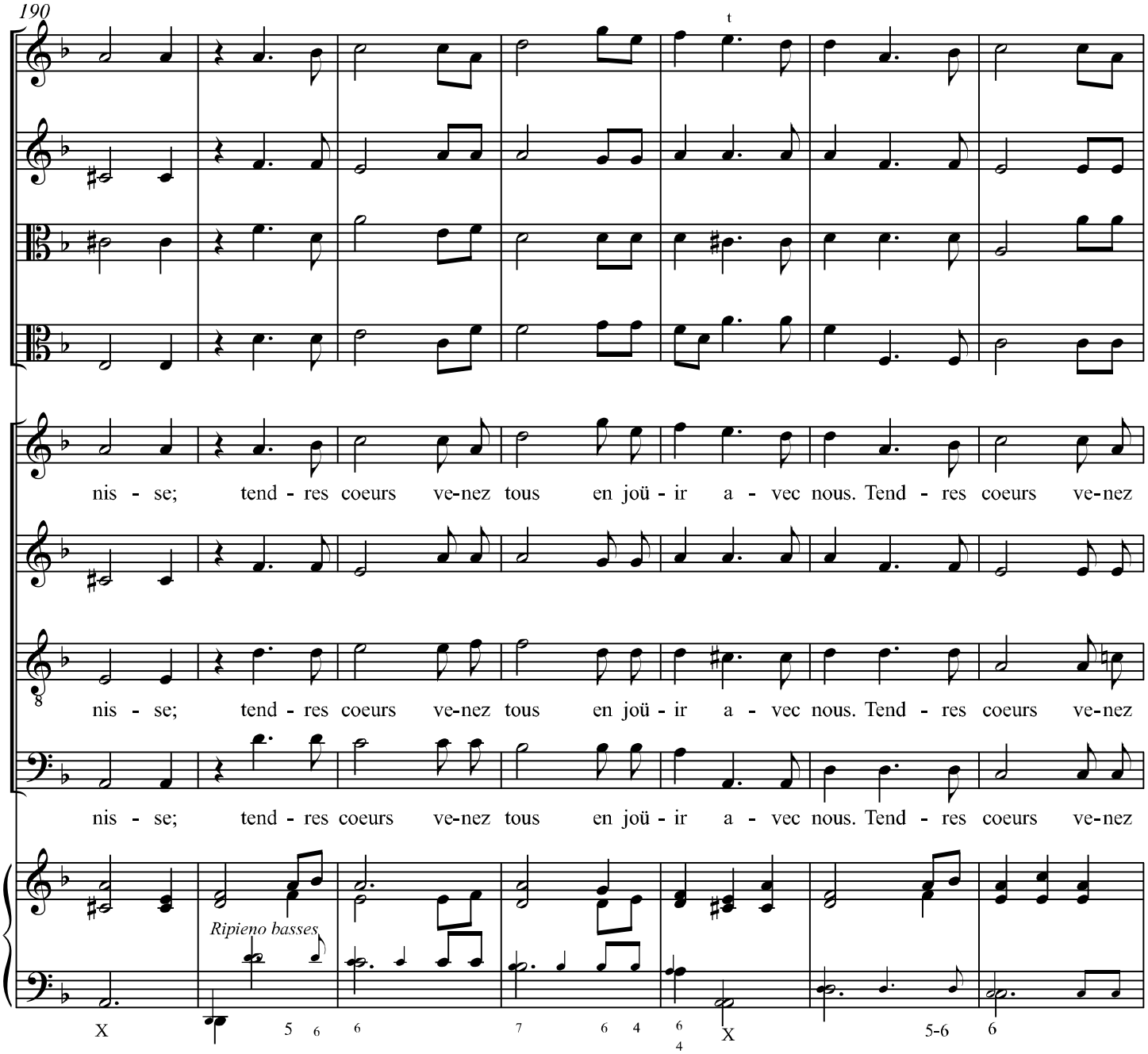
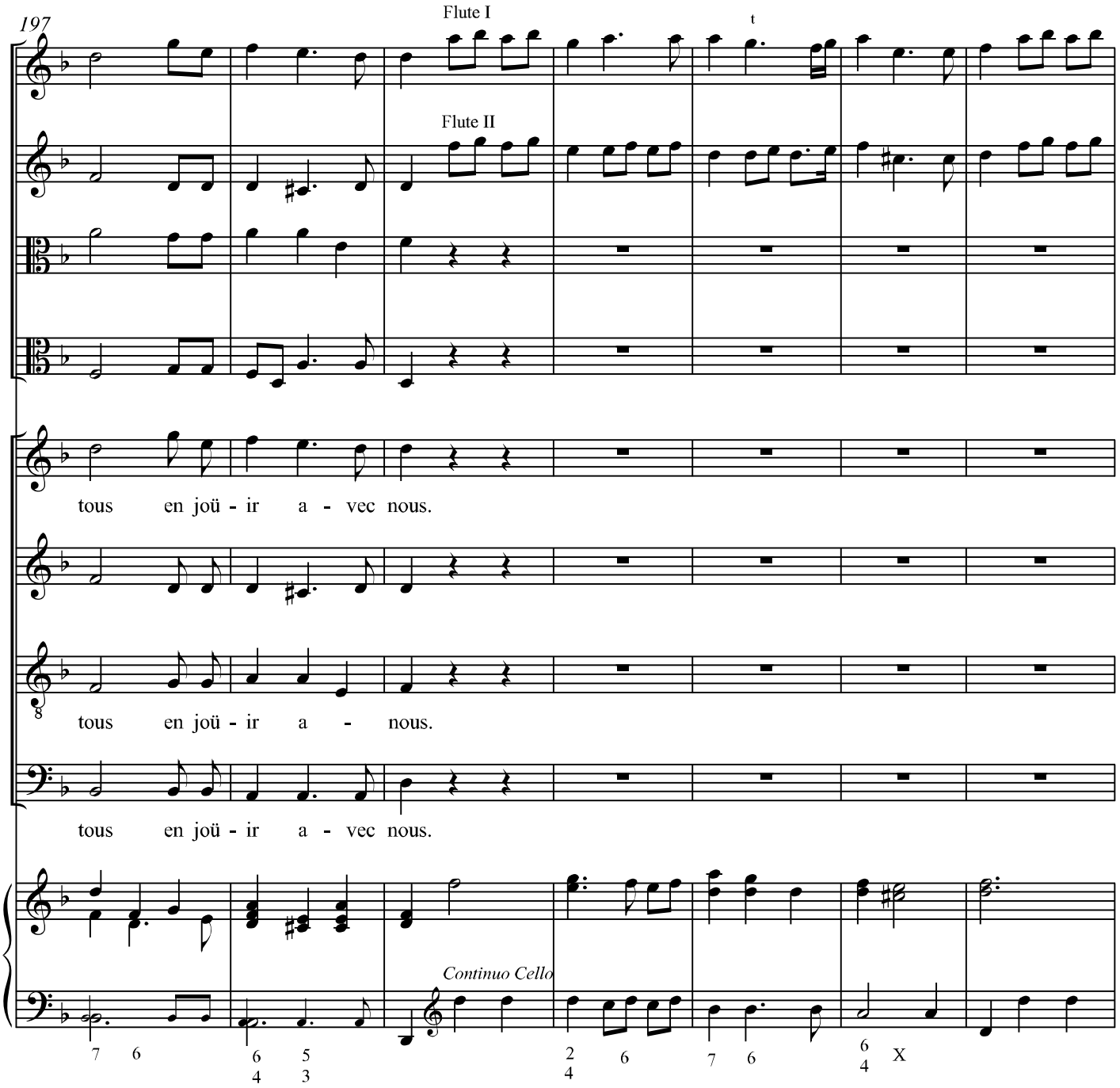
139


145
t
t
t
152
t

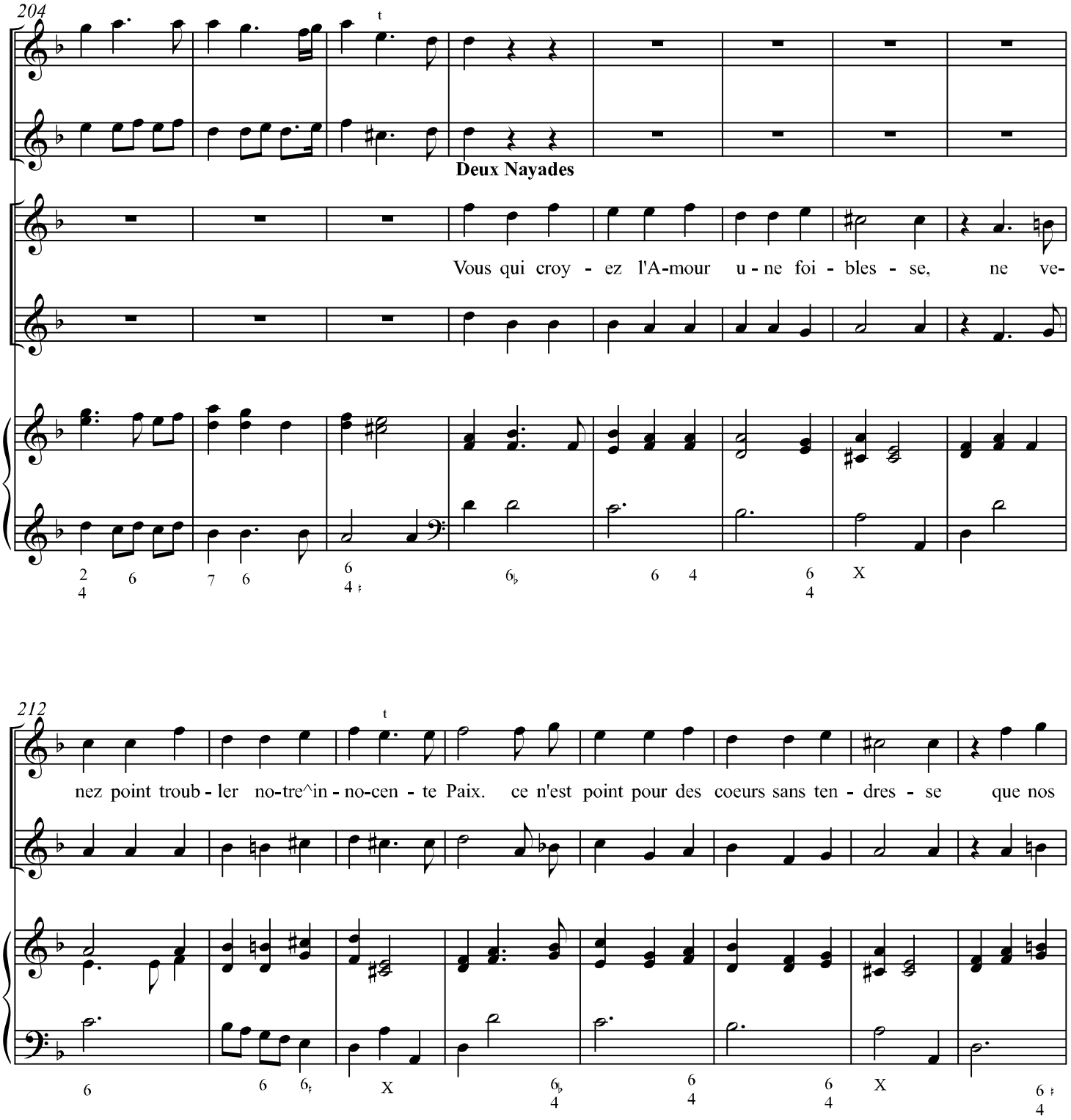

159
t
t
t
167
Une Nayade
Sous ses loix l'a - mour veut qu'on joü - is - se d'un bon - heur qui ja - mais ne fi -
6 6 X 6♭ 7 6 4 7 6 4
174
t
nis - se; tend - res coeurs ve-nez tous en joü - ir a - vec nous. Tend - res coeurs ve-nez tous en joü-
X 5-6 6 7 6 4 6 4 X 5-6 6 7 6 4

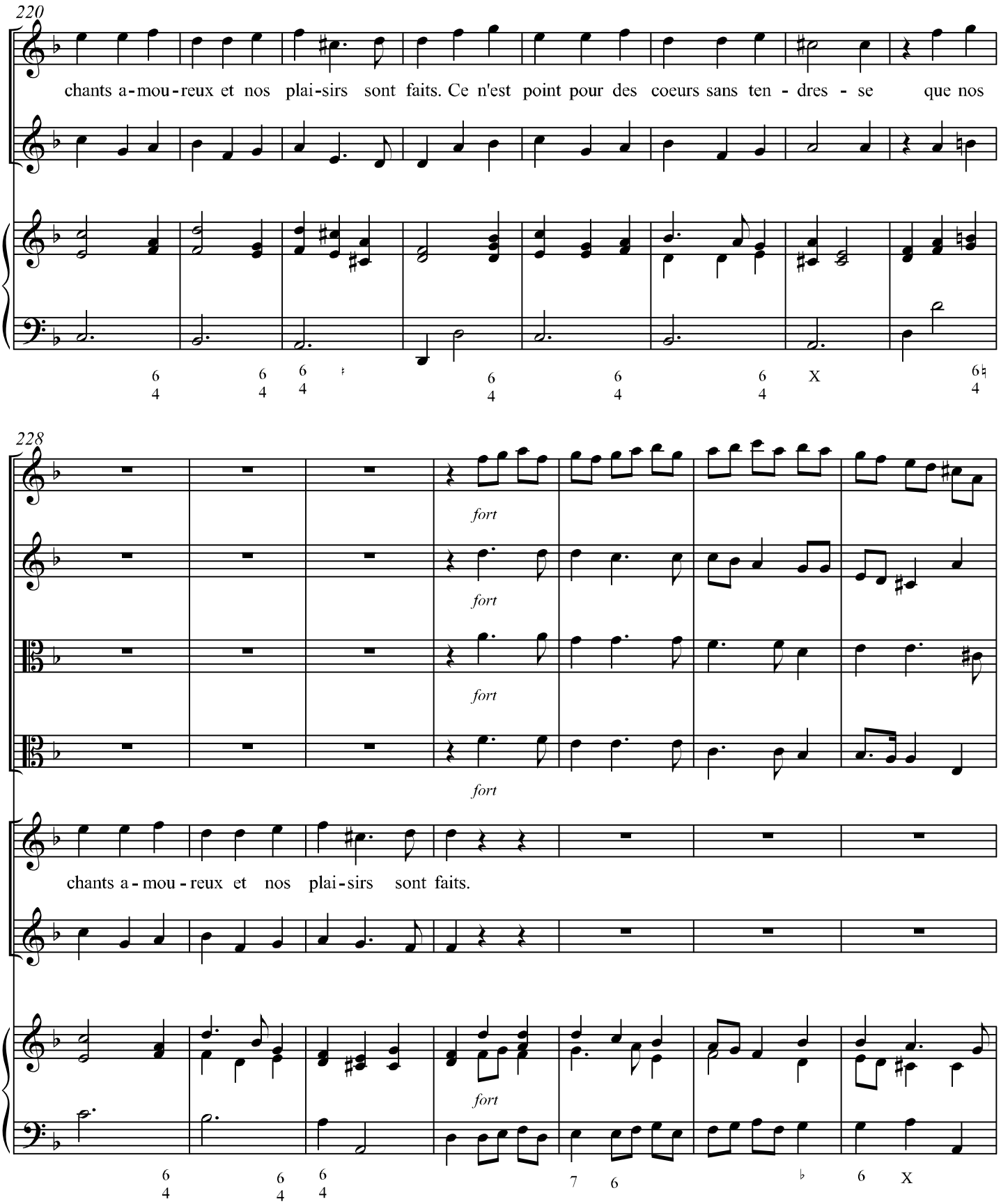

182
CHOEURS
ir a - vec nous. Sous ses loix l'a-mour veut qu'on joü - is - se d'un bon - heur qui ja - mais ne fi -
Sous ses loix l'a-mour veut qu'on joü - is - se d'un bon - heur qui ja - mais ne fi -
Sous ses loix l'a-mour veut qu'on joü - is - se d'un bon - heur qui ja - mais ne fi -
Ripieno basses

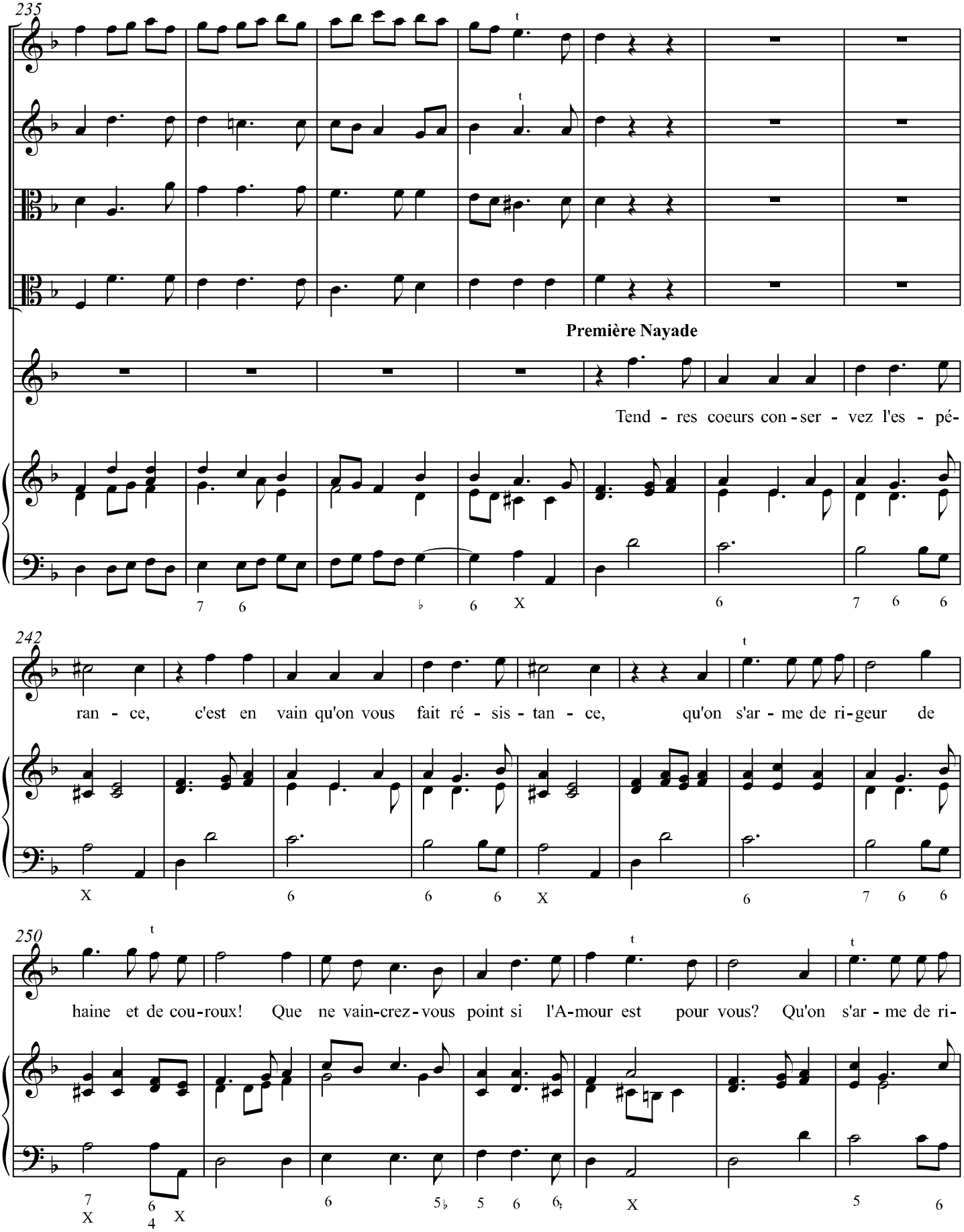

190
t
nis - se; tend - res coeurs ve-nez tous en joü - ir a - vec nous. Tend - res coeurs ve-nez
nis - se; tend - res coeurs ve-nez tous en joü - ir a - vec nous. Tend - res coeurs ve-nez
nis - se; tend - res coeurs ve-nez tous en joü - ir a - vec nous. Tend - res coeurs ve-nez
Ripieno basses
X
5 6
6
7
6 4
6 4
X
5-6
6

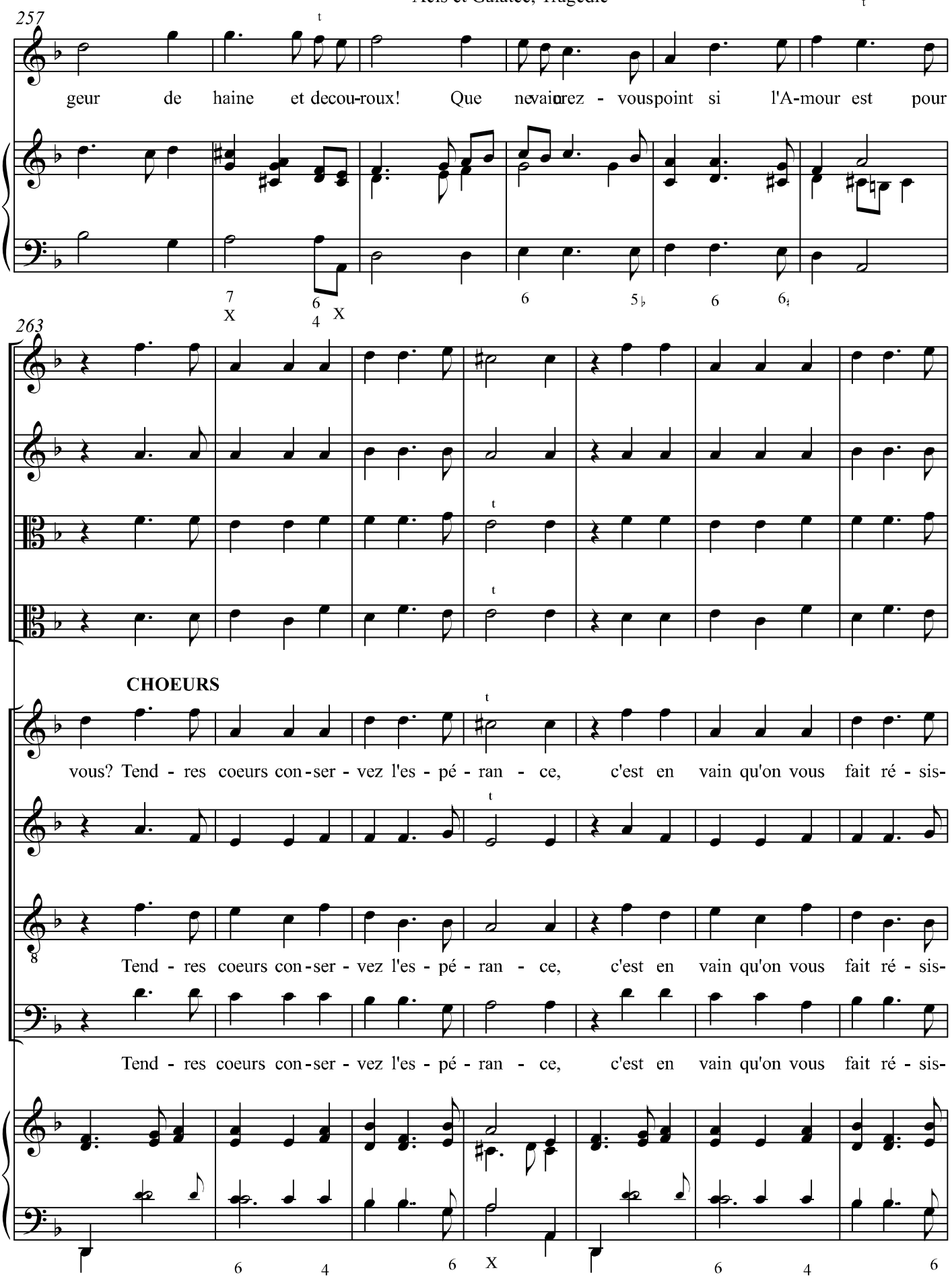


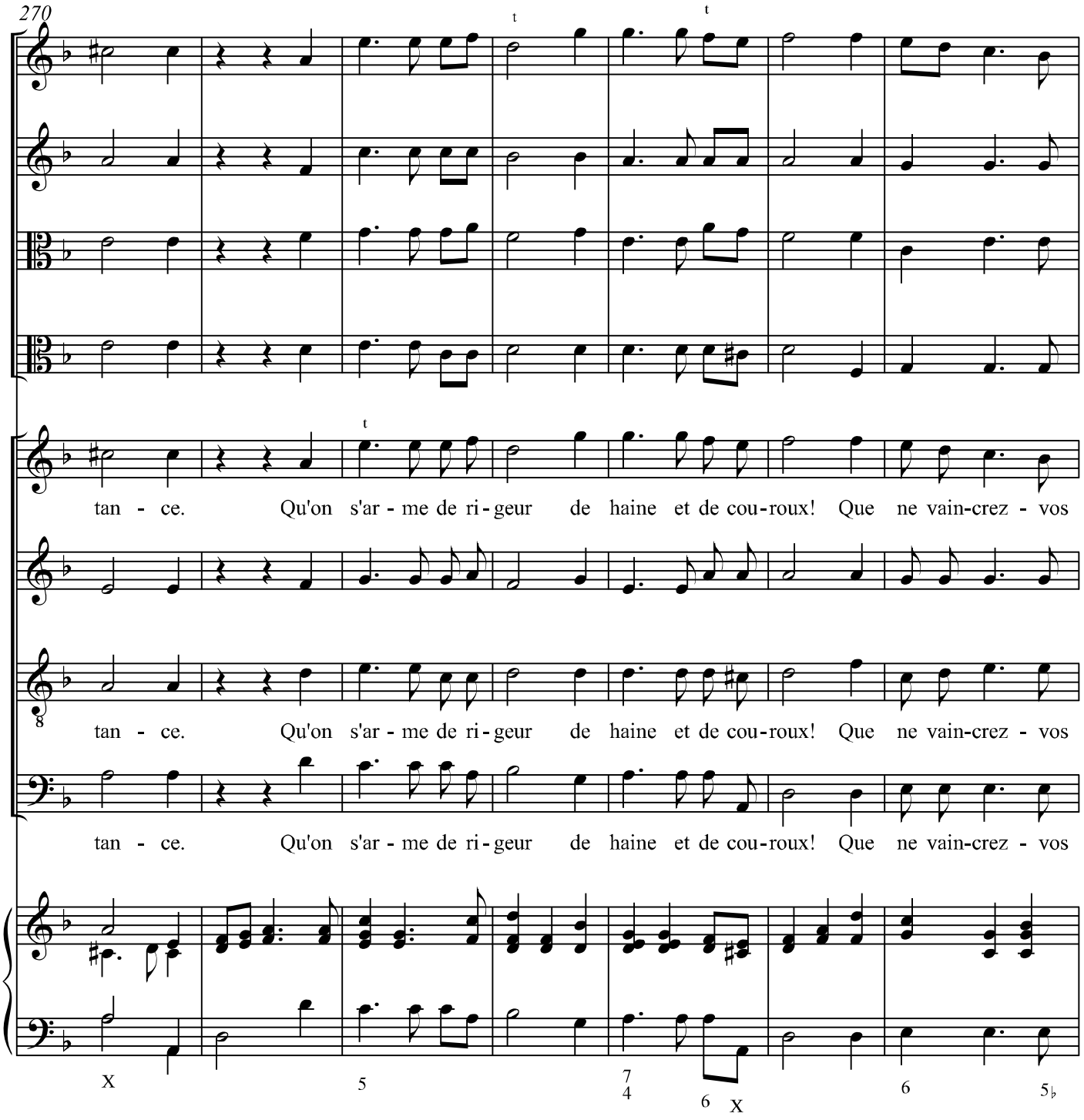
In the following four measures Lully provides figures, and a realization is sketched; but this continuo might be better realized by a lute, and the effect might be better if the harpsichord remained *tacet* until the entry of the voices in measure 207. Ed.

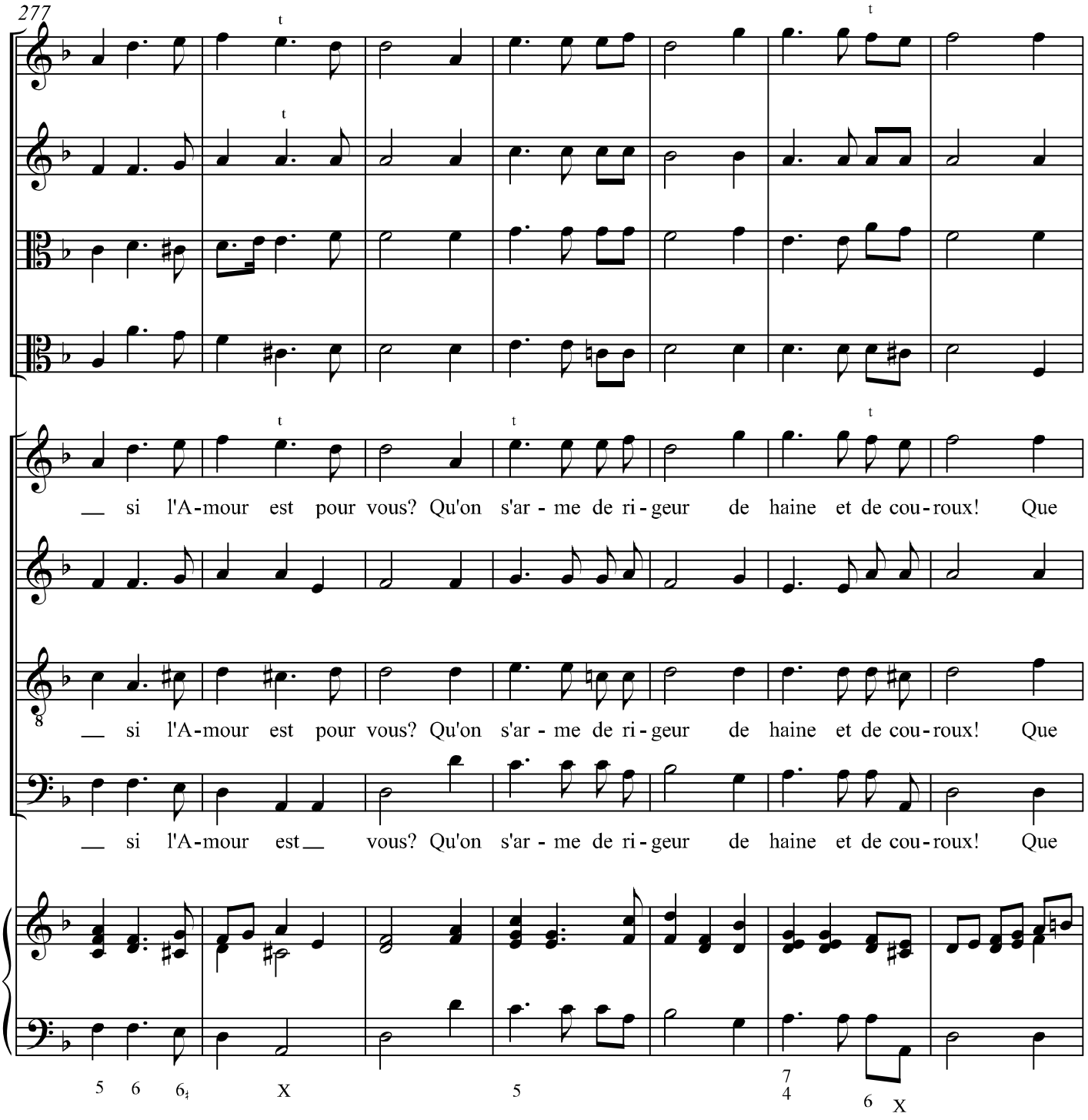

204
Deux Nayades
Vous qui croy - ez l'A-mour u - ne foi - bles - se, ne ve-
212
nez point troub - ler no-tre^in - no-cen - te Paix. ce n'est point pour des coeurs sans ten - dres - se que nos

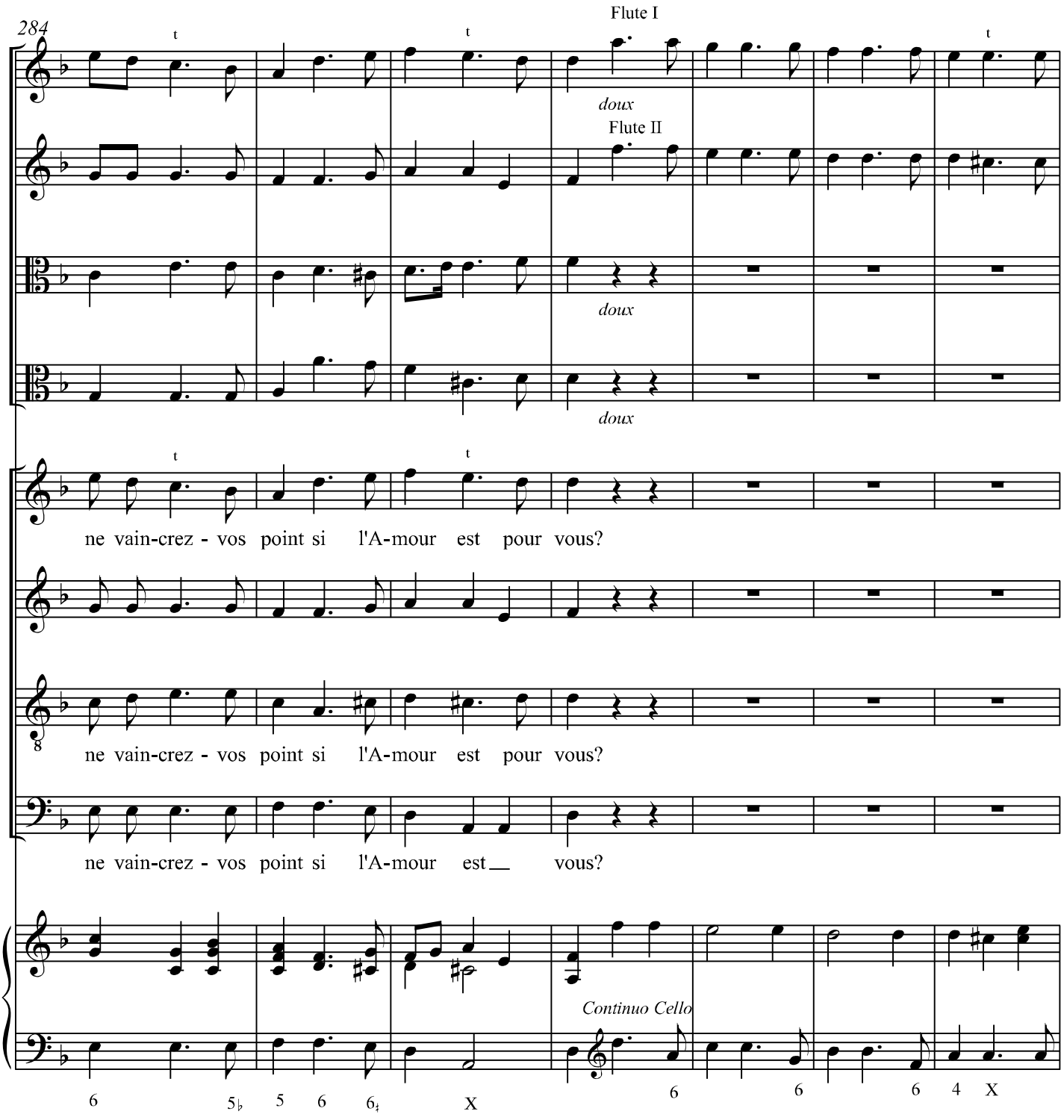

220
chants a-mou-reux et nos plai-sirs sont faits. Ce n'est point pour des coeurs sans ten - dres - se que nos
228
fort
fort
fort
fort
chants a-mou-reux et nos plai-sirs sont faits.
fort


235
Première Nayade
Tend - res coeurs con - ser - vez l'es - pé-
242
ran - ce, c'est en vain qu'on vous fait ré - sis - tan - ce, qu'on s'ar - me de ri - geur de
250
haine et de cou - roux! Que ne vain - crez - vous point si l'A - mour est pour vous? Qu'on s'ar - me de ri-

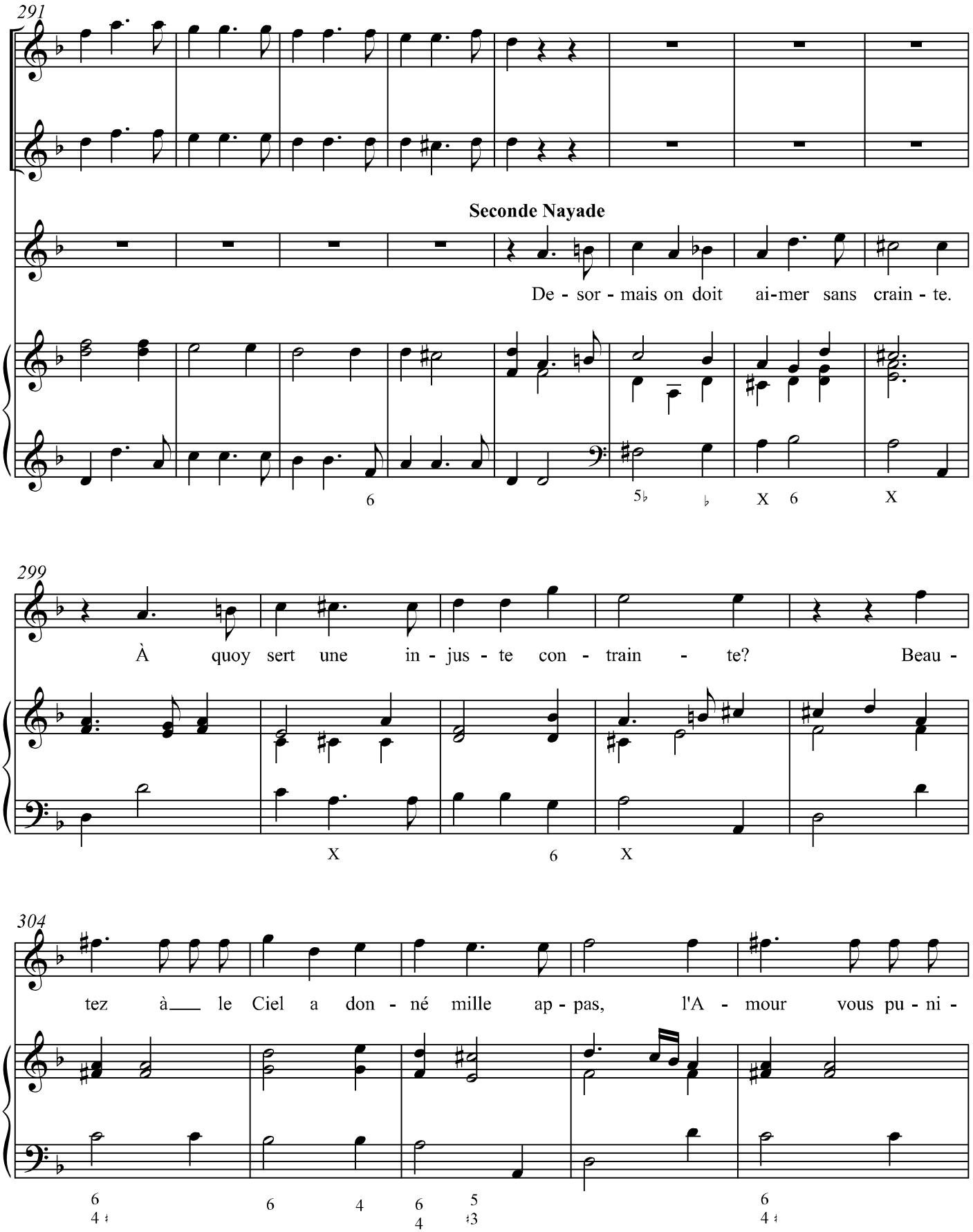

257
geur de haine et decou-roux! Que nevaincrez - vouspoint si l'A-mour est pour
263
CHOEURS
vous? Tend - res coeurs con-ser - vez l'es - pé - ran - ce, c'est en vain qu'on vous fait ré - sis-
Tend - res coeurs con-ser - vez l'es - pé - ran - ce, c'est en vain qu'on vous fait ré - sis-
Tend - res coeurs con-ser - vez l'es - pé - ran - ce, c'est en vain qu'on vous fait ré - sis-

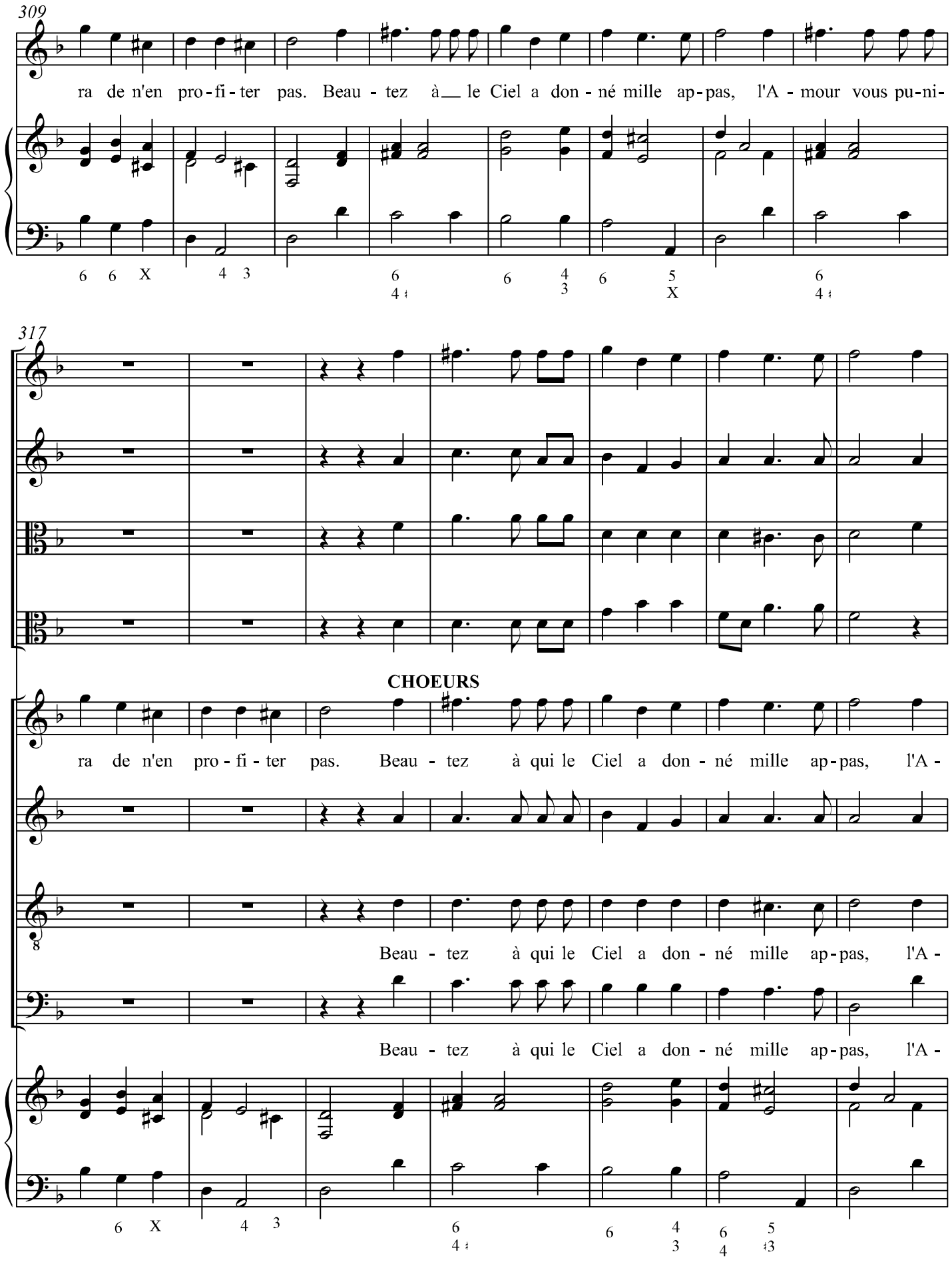

270
t
t
t
tan - ce. Qu'on s'ar - me de ri - geur de haine et de cou - roux! Que ne vain-crez - vos
tan - ce. Qu'on s'ar - me de ri - geur de haine et de cou - roux! Que ne vain-crez - vos
tan - ce. Qu'on s'ar - me de ri - geur de haine et de cou - roux! Que ne vain-crez - vos
X
5
7
4
6
X
6
5♭

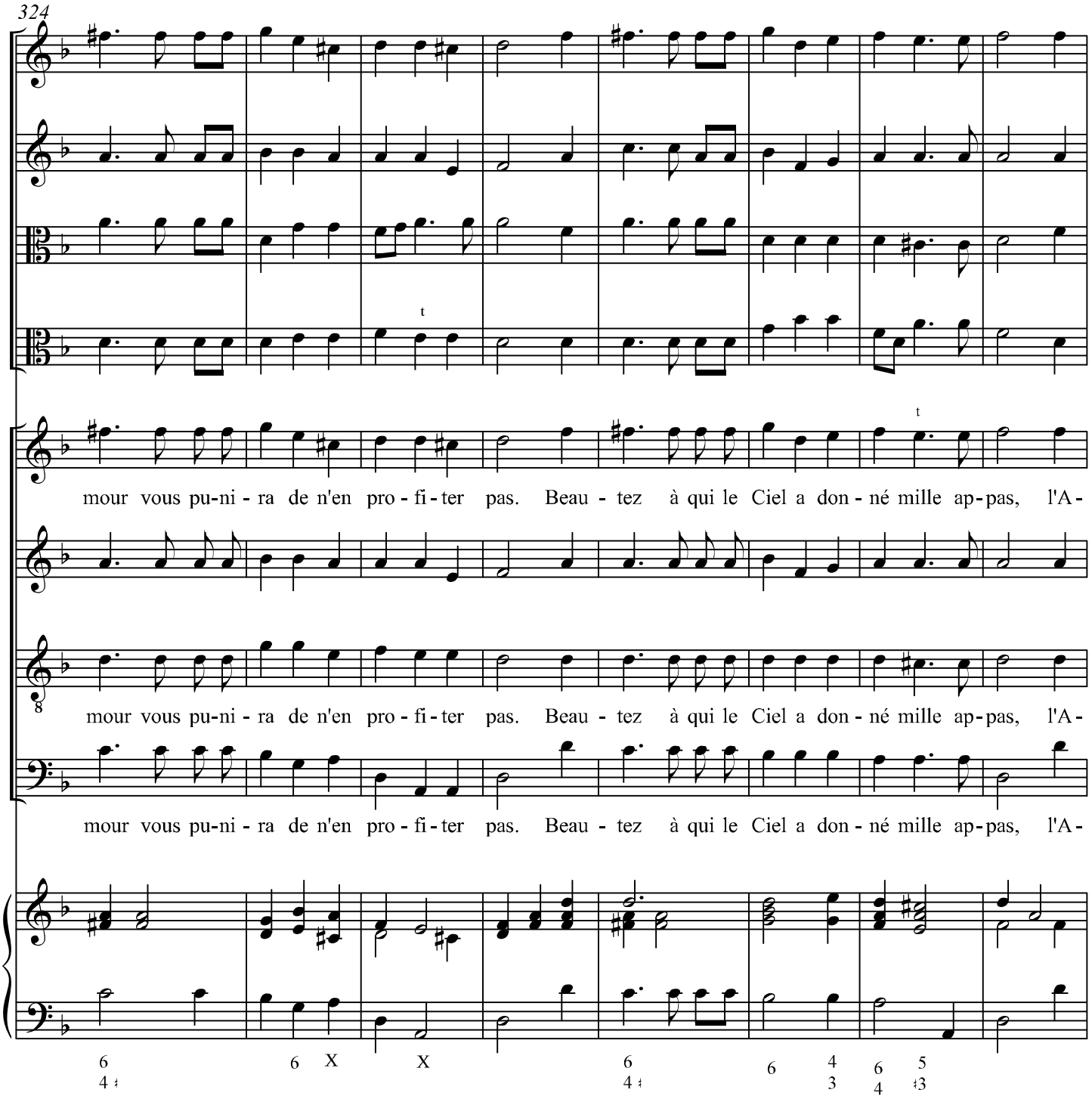

277
si l'A-mour est pour vous? Qu'on s'ar - me de ri - geur de haine et de cou - roux! Que
si l'A-mour est pour vous? Qu'on s'ar - me de ri - geur de haine et de cou - roux! Que
si l'A-mour est vous? Qu'on s'ar - me de ri - geur de haine et de cou - roux! Que
5 6 6 4 X 5 7 4 6 X

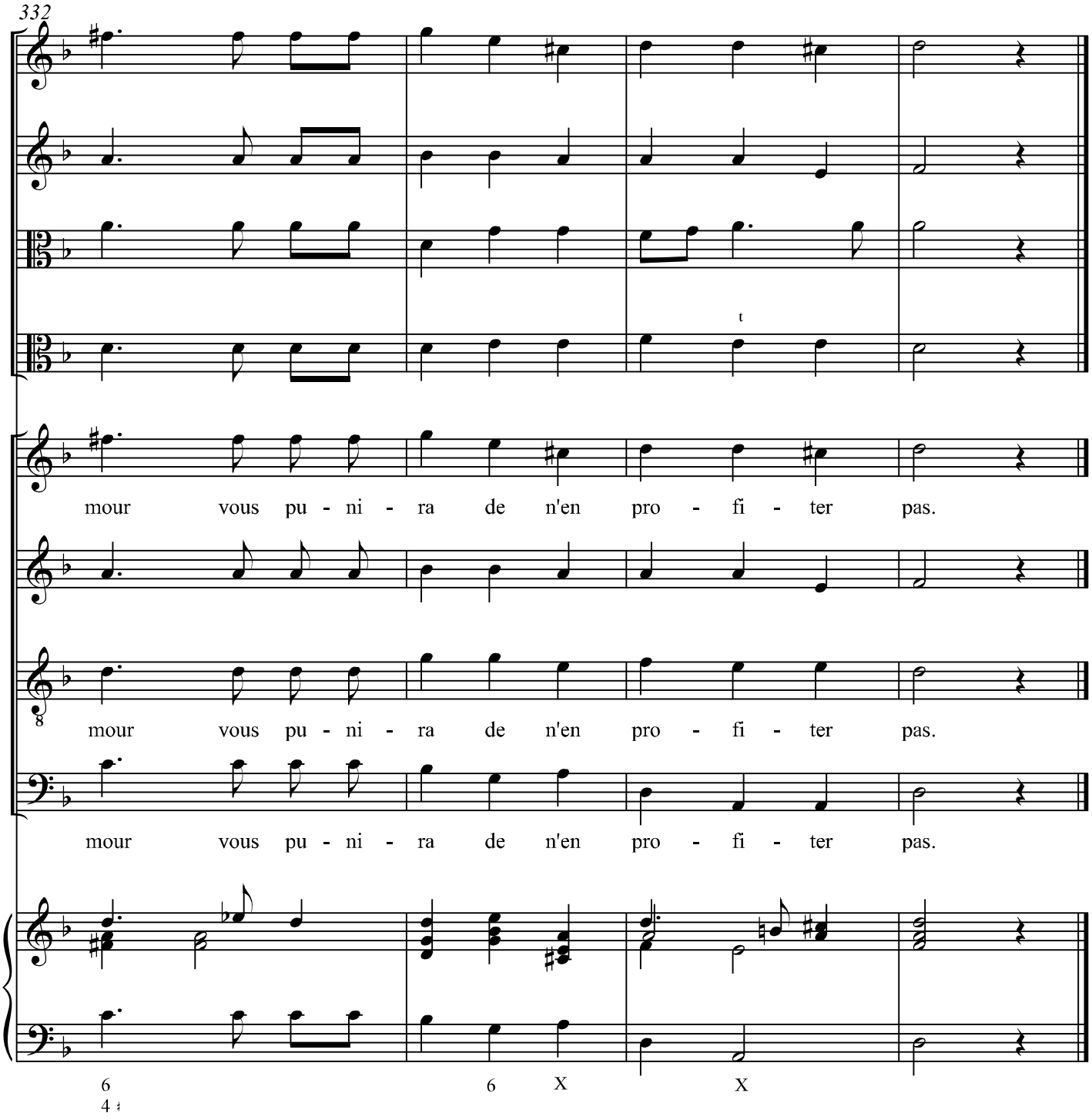


As before, this continuo might be better realized by a lute, and the effect might be better if the harpsichord remained *tacet* until the entry of the voices. Ed.


291
Seconde Nayade
De - sor - mais on doit ai-mer sans crain - te.
299
À quoy sert une in - jus - te con - train - te? Beau -
304
tez à le Ciel a don - né mille ap - pas, l'A - mour vous pu - ni -


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-
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 -


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-


332
t
mour vous pu - ni - ra de n'en pro - fi - ter pas.
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