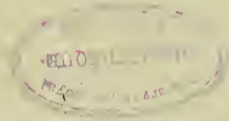
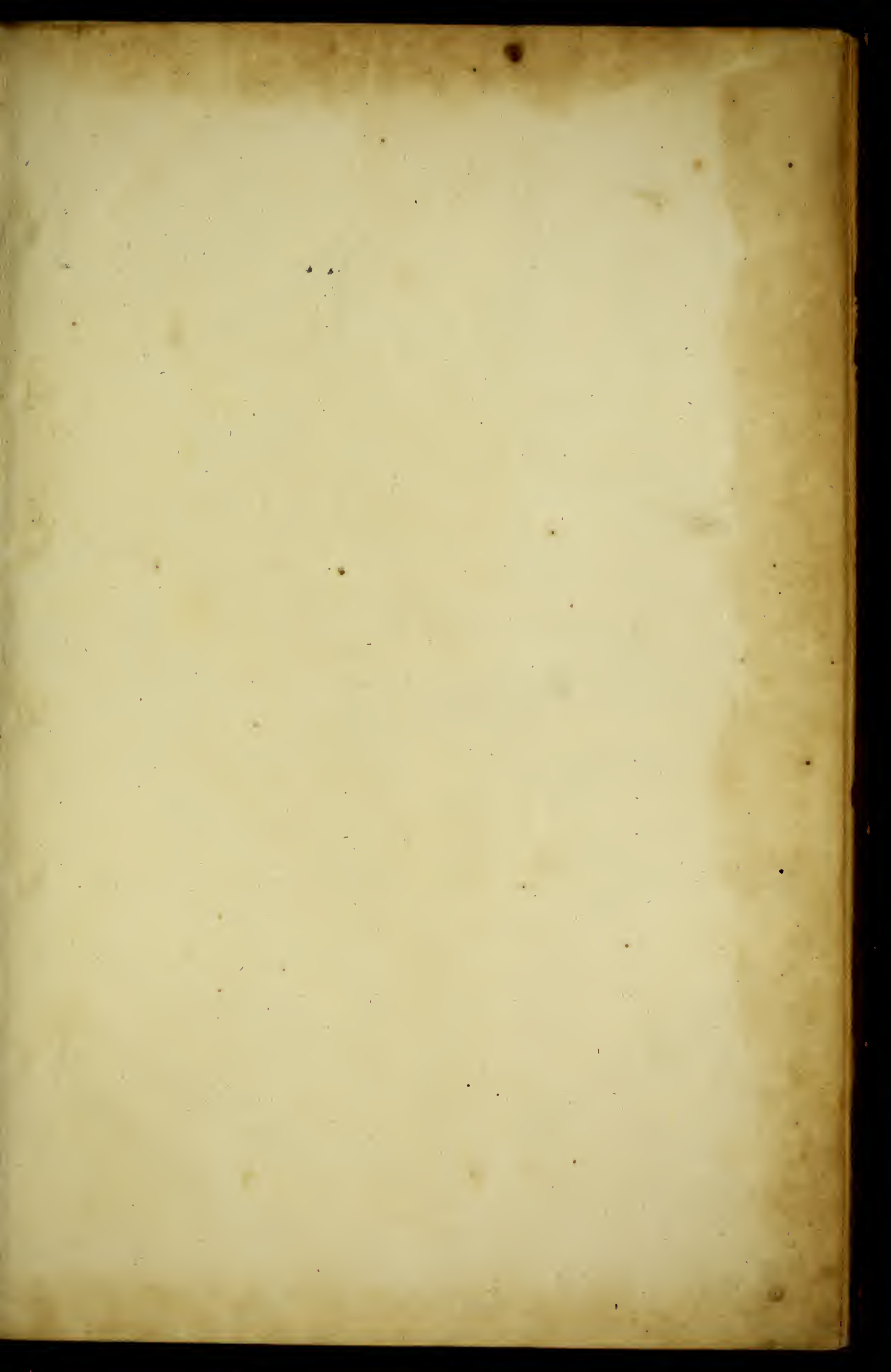
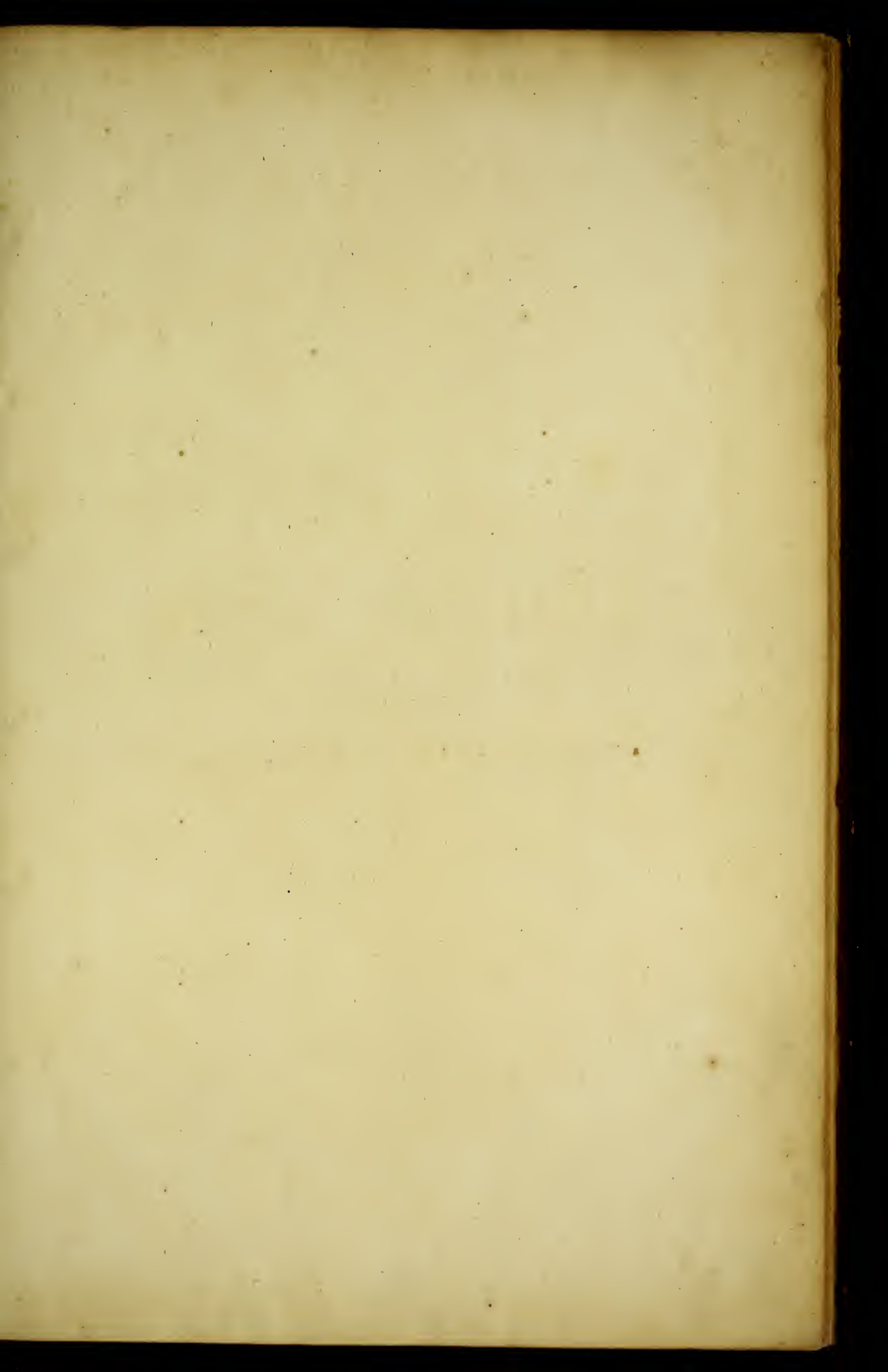


1735.









V. m.
106-

LE
CARNAVAL,
MASCARADE.
PARTITION GENERALE.

LE
CARNIVAL
MASCARADE
PARTITION GENERALE

1735.

LE CARNAVAL, MASCARADE

MISE EN MUSIQUE

Par Monsieur DE LULLY, Ecuyer-Conseiller-
Secretaire du Roy, Maison, Couronne de France
& de ses Finances, & Sur-Intendant de la Musique
de Sa Majesté;

REPRÉSENTÉE PAR L'ACADEMIE ROYALE
de Musique, en l'Année 1675.

Cette Mascarade est un composé de différents
Divertissements François, Espagnols, Italiens
& Turcs.

PARTITION générale, imprimée pour la première fois.



DE L'IMPRIMERIE

De J-B-CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
à Paris, rue Saint Jean-de-Beauvais, au Mont-Parnasse.

M. D C C X X.

Avec Privilege de Sa Majesté.

LE
CARNIVAL
MASCARADE

MISE EN MUSIQUE
Par Monsieur DE LAUNAY, Chapelain
Secrétaire du Roy, & de la Cour de France
& de la Chambre de la Musique
de Sa Majesté.

Par le sieur de LAUNAY, Chapelain
Secrétaire du Roy, & de la Cour de France
& de la Chambre de la Musique
de Sa Majesté.

Cette Musique est un ouvrage de
Dictionnaire Franco-Italien
& Italien-François

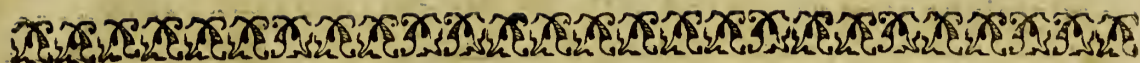
PAR MESSIEURS DE LAUNAY, Chapelain



DE LAUNAY

M. DE LAUNAY, Chapelain
Secrétaire du Roy, & de la Cour de France
& de la Chambre de la Musique
de Sa Majesté.

Par le sieur de LAUNAY, Chapelain
Secrétaire du Roy, & de la Cour de France
& de la Chambre de la Musique
de Sa Majesté.



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*de Bougeois
gentilhomme*

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*de Bougeois
gentilhomme*

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(1659)
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(18-1-1658)*

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Pastorale
(5-1-1657)*

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A



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B

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C

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D

<i>Dara dara Bastonnara</i> , & la suite.	109 du B. G.
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D'un pauvre cœur. <i>seul & à deux.</i>	130 de la P. C.
<i>Dulce muerte es el amor.</i> DUO.	18 du B. G.

E

<i>El dolor sollicita.</i>	17 du B. G.
----------------------------	-------------

G

<i>Giustitia, giustitia, giustitia.</i> RECIT.	31 de M. de P.
---	----------------

J I

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Il est cent belles icy. DOUBLE.	53
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L

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M

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N

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O

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Tout ce qu'à nos vœux on oppose.		113	de B. G.
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FIN DE LA TABLE.



On continuë actuellement l'impression de PSICHE', seul Opera de Monsieur de Lully, qui reste à donner au Public.

B. G. = Bourgoin de Blonville, de Blois.
P. C. = l'abbé de Courcelles, de Paris.
M. de P. = Monsieur de Pons, de Pons.

PERSONNAGES DE CETTE MASCARADE.

O U V E R T U R E.

LE CARNAVAL, & sa Suite.

P R E M I E R E E N T R E E.

Trois ESPAGNOLS chantants.
Trois autres Espagnols, & trois Espagnolettes qui dansent.

D E U X I E M E E N T R E E.

BARBACOLA, Maître d'Ecole Italien.
Quatre Enfants Ecoliers de BARBACOLA.

T R O I S I E M E E N T R E E.

POURCEAUGNAC, Bourgeois Italien.
Deux Avocats consultez par POURCEAUGNAC.
Deux Operateurs Italiens, & Six Matassins dansants, de leur suite.

Q U A T R I E M E E N T R E E.

BERGERS, { PHILENE.
 { TIRCIIS. }

Troupes de Bergers, de Bergeres & de Payfans.

C I N Q U I E M E E N T R E E.

Une MUSICIENNE ITALIENNE. Un MUSICIEN ITALIEN.
Quatre Scaramouches. Quatre Trivelins. Un Arlequin. Un Egyptien.
Troupes d'EGYPTIENS, & d'EGYPTIENNES.

S I X I E M E E N T R E E.

LE MUFTI. Seize Turcs. Deux Derviches.
Un Bourgeois qui vient pour être annobly à la maniere Turquesque.

S E P T I E M E E N T R E E.

Deux NOUVEAUX MARIEZ, Deux Musiciennes, & un Musicien.

H U I T I E M E E N T R E E.

Une Egyptienne dansante & chantante. Un Egyptien chantant.
Quatre BOHEMIENNES, jöians de la Guittare.
Quatre Basques, jöians des Castagnettes.
Quatre Egyptiens, jöians des Gniacares.

N E U V I E M E E N T R E E.

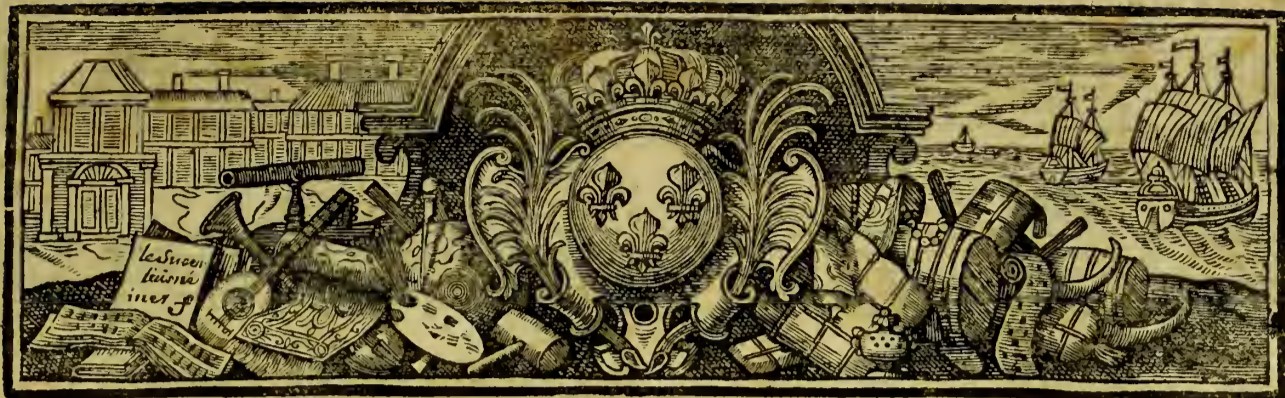
LA GALANTERIE. Deux Basques. Cinq Polichinels.

D I X I E M E E N T R E E.

LA RE'UNION DU CARNAVAL & de tous les differents Peuples
qui ont formé cette Mascarade.

*Le Carnaval, & tous les Masques des Entrées précédentes viennent terminer
cette Mascarade par diverses Danses & Chansons.*

LE CARNAVAL



LE CARNAVAL, MASCARADE.

OUVERTURE.

Musical score for the first system, featuring Violins and Bass Continuo.

VIOLONS.

BASSE-CONTINUE.

The first system consists of five staves. The top staff is for Violins, followed by two staves for other string instruments (likely Violas and Cellos/Double Basses), and two staves for the Bass Continuo. The notation includes various rhythmic values, accidentals, and performance markings such as 'x' and '4'.

Musical score for the second system, continuing the Violins and Bass Continuo parts.

The second system also consists of five staves, continuing the musical notation from the first system. It includes various rhythmic patterns and performance markings, ending with a double bar line and a fermata.

LE CARNAVAL, MASCARADE.

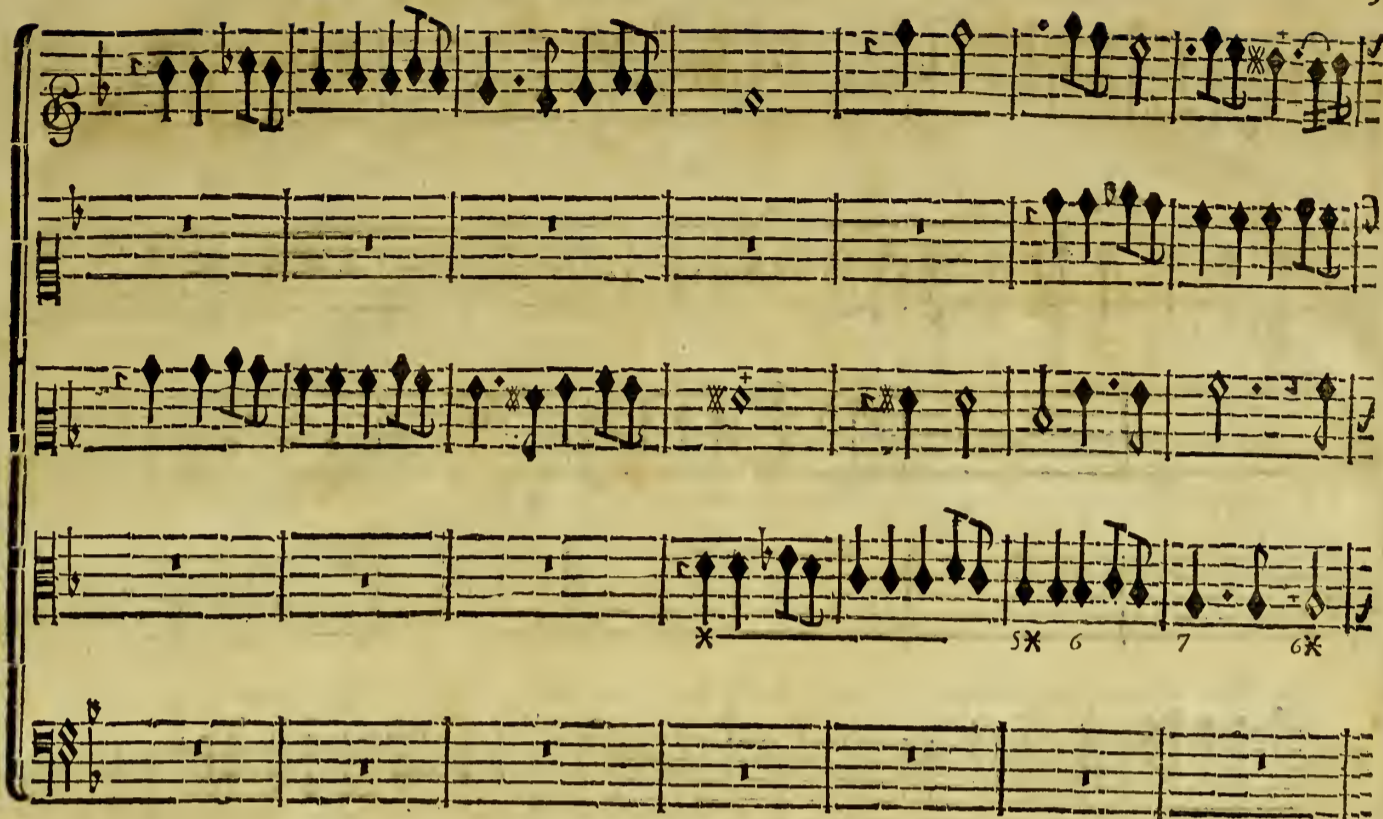
The first system of the musical score consists of five staves. The top staff is a treble clef with a 6/4 time signature. The second staff is an alto clef with a 6/4 time signature. The third and fourth staves are bass clefs with a 6/4 time signature. The fifth staff is a bass clef with a 6/4 time signature. The music is written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and ornaments. There are several asterisks and numbers (6, 76) scattered throughout the notation, likely indicating specific performance instructions or corrections.

A set of five empty musical staves, consisting of a grand staff (treble and bass clefs) and three additional staves below it.

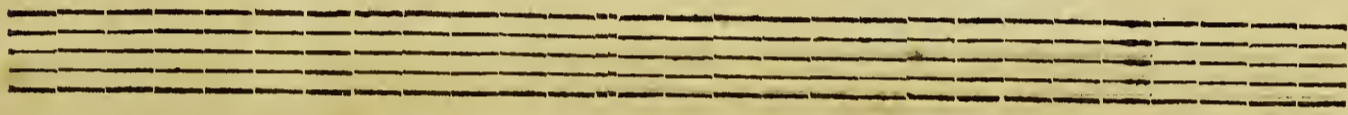
The second system of the musical score consists of five staves. The top staff is a treble clef with a 6/4 time signature. The second staff is an alto clef with a 6/4 time signature. The third and fourth staves are bass clefs with a 6/4 time signature. The fifth staff is a bass clef with a 6/4 time signature. The music continues with similar notation to the first system, including various note values, rests, and ornaments. There are several asterisks and numbers (6, 76) scattered throughout the notation, likely indicating specific performance instructions or corrections.

A set of five empty musical staves, consisting of a grand staff (treble and bass clefs) and three additional staves below it.

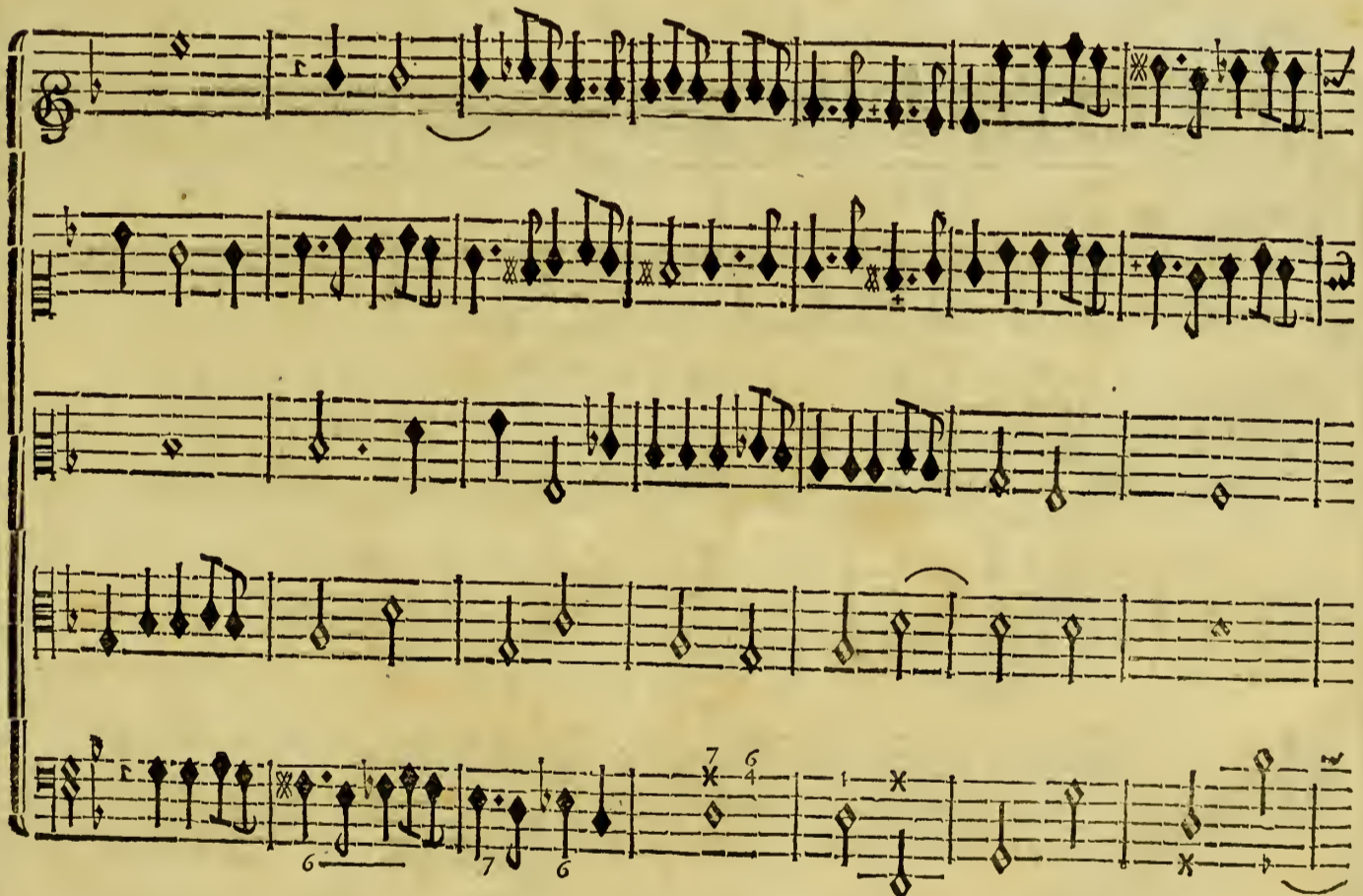
O U V E R T U R E .



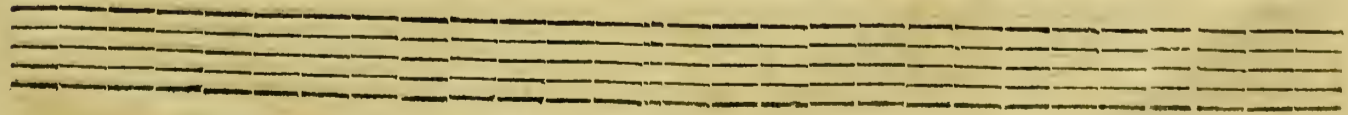
Musical score system 1, consisting of five staves. The top staff is in treble clef with a key signature of one flat. The second and fourth staves are in bass clef. The third and fifth staves are in alto clef. The system contains several measures of music with various note values and rests. A measure in the fourth staff contains the numbers 5*, 6, 7, and 6* below the notes.



Two empty musical staves, one above the other, with five lines each.



Musical score system 2, consisting of five staves. The top staff is in treble clef with a key signature of one flat. The second and fourth staves are in bass clef. The third and fifth staves are in alto clef. The system contains several measures of music with various note values and rests. A measure in the fifth staff contains the numbers 7 and 6 above the notes, and another measure contains the numbers 6 and 7 below the notes.



Two empty musical staves, one above the other, with five lines each.

The first system of the musical score consists of five staves. The top staff is the treble clef, followed by two alto clefs, and then two bass clefs. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. There are several asterisks (*) and a cross (x) scattered throughout the notation. The system concludes with a double bar line.

The second system of the musical score consists of five staves, mirroring the structure of the first system. It continues the musical piece with similar notation, including treble, two alto, and two bass clefs. The key signature remains one flat and the time signature is common time. The notation features various rhythmic patterns, accidentals, and dynamic markings, including asterisks and crosses. The system ends with a double bar line.

Le Théâtre représente une Sale de Spectacle, pour y
recevoir toutes fortes de Masques.

LE CARNAVAL habillé d'une maniere qui le fait d'abord reconnoître paroît environné de sa Suite ordinaire, composée d'un grand nombre de Personnes qui chantent ; Les Violons ont commencé d'abord à célébrer son retour, & luy-même par un Recit qu'il chante, excite les enjouemens qui l'accompagnent, à délasser le plus Grand des Monarques de ses glorieux travaux.

LE CARNAVAL.

JE reviens enfin à montour, Dans cette illustre Cour, Où sous un regne heu-

BASSE-CONTINUE.

reux. tant de grandeur, tant de grandeur abon- de: de: Vous qui m'ac-

compagnez, aimables En-jouimens, Prenez, prenez vos plus doux agréments, Pour diver-

tir les soins du plus grand Roy du mon- de. Prenez vos plus doux agréments Pour

divertir les soins du plus grand Roy du mon- de. Vous... de.

LE CARNAVAL, MASCARADE.

CHOEURS.

Les Suivants du CARNAVAL.

PROfi- tons du tems, Qu'il donne à nos Chants.

AIR.

VIOLONS.

VIOLONS.

LE CARNAVAL.

DES que les tendres herbettes Rajeuni- ront l'uni- vers, Les Tambours, Les Tam-

BASSE CONTINUE.

bours & les Trompettes Fe- ront nos plus doux concerts.

T O U S .

P R o f i t o n s d u t e m p s Q u ' i l d o n n e à n o s c h a n t s : D è s q u e l e s t e n d r e s h e r b e t t e s

P R o f i t o n s d u t e m p s Q u ' i l d o n n e à n o s c h a n t s : D è s q u e l e s t e n d r e s h e r b e t t e s

P R o f i - t o n s d u t e m p s Q u ' i l d o n n e à n o s c h a n t s : D è s q u e l e s t e n d r e s h e r b e t t e s

P R o f i - t o n s d u t e m p s Q u ' i l d o n n e à n o s c h a n t s : D è s q u e l e s t e n d r e s h e r b e t t e s

V I O L O N S .

B A S S E - C O N T I N U E .

Rajeuniront d'univers, Les Tambours, Les Tambours & les Trompettes Fe-

Rajeuni- ront l'uni- vers, Les Tambours, Les Tambours & les Trompettes Fe-

Rajeuni- ront l'univers, Les Tambours, Les Tambours & les Trompettes Fe-

Rajeuni- ront d'univers, Les Tambours, Les Tambours & les Trompettes Fe-

The musical score consists of ten staves. The first four staves are vocal lines with lyrics. The fifth staff is a treble clef line. The sixth and seventh staves are bass clef lines. The eighth and ninth staves are treble clef lines. The tenth staff is a bass clef line with figured bass notation (4, 6, 7, 4, 6, 4) below it.

Two empty musical staves, one above the other, located at the bottom of the page.

O U V E R T U R E .

ront fes plus doux concerts. Les Tambours, Les Tābours, Les Tābours, & les Trompet-

ront fes plus doux concerts. Les Tambours, Les Tābours, Les Tābours, & les Trompet-

ront fes plus doux concerts. Les Tambours, Les Tābours, Les Tābours, & les Trompet-

ront fes plus doux concerts. Les Tambours, Les Tābours, Les Tābours, & les Trompet-

tes Feront ses plus doux concerts. Feront ses plus doux concerts.

tes Feront ses plus doux concerts. Feront ses plus doux concerts.

tes Feront ses plus doux concerts. Feront ses plus doux concerts.

tes Feront ses plus doux concerts. Feront ses plus doux concerts.

The musical score consists of four vocal staves and four instrumental staves. The vocal parts are in a soprano, alto, tenor, and bass range. The instrumental parts include a flute, violin, and two bassoons. The lyrics are repeated in each vocal part. The score concludes with a double bar line and a decorative flourish.

FIN DE L'OUVERTURE.





LE CARNAVAL, MASCARADE.

PREMIERE ENTREE.

Trois Espagnols chantans , dont le premier se plaint de l'Amour , & les deux autres qu'il console , sont accompagnez de trois autres Espagnols & de trois Espagnolettes, qui dansent.

RITOURNELLE.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

ESPAGNOL qui se plaint.

SE que me muero, me muero de a- mor, Y soli- cito el do- lor.

Se que me muero, me muero de a- mor, Y soli- cito el do- lor.

VIOLONS.

VIOLONS.

A un muriendo de querer De tambuen ayre adolez.

co Que es mas de loque padez co, Loque quiero pade- cer Y no pudiendo ex-

ceder A mi- desco el ri- gor. Y no pudiendo exce- der A mides- co el ri- gor. Y no pu-

diendo' exceder A midesco el ri- gor. Se que me muero, me muero de amor Y soli-

cito exce- der, Se que me muero, me muero de amor, A mides- co el dolor.

P R E M I E R E E N T R E E .

R I T O U R N E L L E .

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

L'ouffice de la fuerie Con piedad tan advertida, Que me assegurara la vida, En ei

riesgo de la muerte, Vivir de Lugolpe fuerte, Es de mi salud primor. Vivir de Lugolpe fuer-

te Es de mi salud primor. Vivir de Lugolpe fuerte, Es de mi salud pri- mor.

Se que me muero, me muero de amor, Y follicito el do- lor. Se que me muero

me muero de a- mor, Y folli- cito el do- lor.

LE CARNAVAL, MASCARADE.

RITOURNELLE.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

Detailed description: This block contains the first system of musical notation. It features three staves. The top two staves are for Violons (Violins), and the bottom staff is for Basse-Continue. The music is in a 3/4 time signature and a key signature of one flat (B-flat). The notation includes various rhythmic values, accidentals, and fingerings. The Basse-Continue staff includes specific fingerings such as 2, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 4, 3.

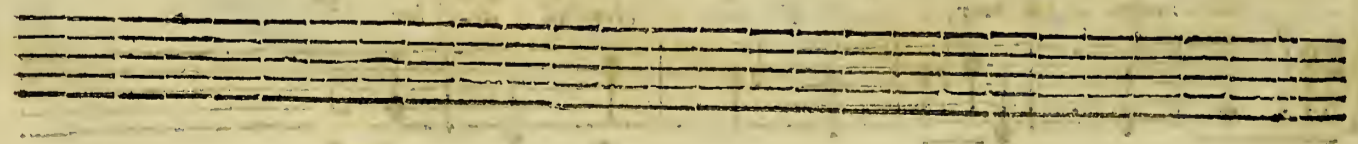
PREMIER ESPAGNOL enjoué.

Ay que lo- cura con tanto ri- gor, Ay que lo- cura, Ay que lo-

Detailed description: This block contains the second system of musical notation. It features four staves. The top two staves are for the Premier Espagnol (Spanish guitar), and the bottom two staves are for the vocal line. The music is in a 3/4 time signature and a key signature of one flat. The vocal line includes the lyrics: "Ay que lo- cura con tanto ri- gor, Ay que lo- cura, Ay que lo-". The guitar part includes specific fingerings such as 3, 3, and X.

cura con tanto ri- gor Que- xarse de a- mor Del nino bo- nito, Del nino

Detailed description: This block contains the third system of musical notation. It features four staves. The top two staves are for the vocal line, and the bottom two staves are for the guitar accompaniment. The music is in a 3/4 time signature and a key signature of one flat. The vocal line includes the lyrics: "cura con tanto ri- gor Que- xarse de a- mor Del nino bo- nito, Del nino". The guitar part includes specific fingerings such as 6, 5, 5, X, 6, and 6.



bo- nito Que todo es dou- çu- ra, Del nino bo- nito, Del nino bo- nito

2 6 7 6 6 X

Que todo es douçu- ra. Ay que lo- cura con tanto ri- gor, Ay, Ay,

7 6 5 3 3 X

Ay que lo- cu- ra!

6 5 4

LE CARNAVAL, MASCARADE.

SARABANDE POUR LES ESPAGNOLS.

On reprend deux fois les Reprises.

RONDEAU. FIN.

The first system of the musical score consists of five staves. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. The word "RONDEAU." is written below the first staff, and "FIN." is written at the end of the fifth staff.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the first and second systems of music.

AU RONDEAU.

The second system of the musical score consists of five staves. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music continues with similar notation to the first system. The words "AU RONDEAU." are written above the first staff. The bottom staff contains several figured bass notations: 6x, 5, 5, 5, 3, 5.

Two empty musical staves, one in treble clef and one in bass clef, positioned at the bottom of the page.

PREMIERE ENTRE'E.

DEUXIEME ESPAGNOL enjoué.

EL do- lor soli- cita, El que al dolor se da:

BASSE-CONTINUE.

El do- lor soli- cita, El que al dolor se da: da:

Y na- die de amor muere Sino quien no save a- mar, no

save a- mar. Y nadie de amor muere Sino quien no

save a- mar, no save a- mar. Y... mar.

LE CARNAVAL, MASCARADE.

E N S E M B L E.

Dulce muerte es el a- mor, Con correspon- dentia y- gual. Dulce muerte

Dulce muerte es el amor, Con correspon- dentia y- gual. Dulce muerte

BASSE-CONTINUE.

es el a- mor, Con cor- respondencia y- gual, Y- si esta goza- mos oy, Porque la

es el a- mor. Con cor- respondencia y- gual, Y- si esta gozamos oy, Porque la

quieres turbar? la quieres turbar? Porque la quieres tur- bar? Porque la

quieres, la quieres tur- bar? Porque la quieres turbar? Porque la quieres tur-

quieres turbar? Porque la quieres tur- bar?

bar? Porque, Porque la quieres tur- bar?

PREMIERE ENTREE.

A I R pour les Espagnols.

VIOLONS.

LE CARNAVAL, MASCARADE.

VIOLONS

VIOLONS.

PREMIER ESPAGNOL enjoué.

Alegrese Enamorado y tome mi parecer, Alegrese En amorado y

tome mi parecer, mi parecer. Que en esto de querer, Todo es hallar el vado.

Que en esto de querer, Todo es hallar el vado. Todo es hallar el vado.

tome mi parecer, mi parecer. Que en esto de querer, Todo es hallar el vado.

Que en esto de querer, Todo es hallar el vado. Todo es hallar el vado.

Que en esto de querer, Todo es hallar el vado. Todo es hallar el vado.

PREMIERE ENTRE'E.

TOUS TROIS.

V Aya, vaya de fiestas, Vaya de vayle, Vaya de va- yle, Alegria, alegri-

V Aya, vaya de fiestas, Vaya de vayle, Vaya de va- yle, Alegria, ale- gri-

V Aya, vaya de fiestas, Vaya de vayle, Vaya de va- yle, Alegria, ale- gri-

BASSE-CONTINUE.

a, Alegria, alegria, ale- gri- a, Questo de dolor est fanta- si- a. Questo

a, Alegria, alegria, ale- gri- a, Questo de do- lor est fanta- si- a. Questo

a, Alegria, alegria, ale- gri- a, Questo de dolor est fanta- si- a. Questo

de do- lor, est fanta- si- a. Ale- gria, ale- gria, Ale-

de do- lor, est fanta- si- a. Ale- gria, ale- gria, Ale-

de do- lor, est fanta- si- a. Ale- gria, ale- gria, Ale- gria, ale-

LE CARNAVAL, MASCARADE.

gria, ale- gri- a, Questo de do- lor est fanta- si- a.

gria, ale- gri- a, Questo de do- lor est fanta- si- a.

gria, ale- gri- a, Questo de do- lor est fanta- si- a.

FIN DE LA PREMIERE ENTREE.





DEUXIEME ENTREE.

Un Maître d'Ecole Italien, nommé BARBACOLA, avec quatre Enfants Ecoliers.

BARBACOLA.

Son dotor per occa- sion Ma dotor piu dei do- tori, Ch'un dotor di profession

BASSE-CONTINUE.

Non amai tanti au- di- tori. Non amai tanti au- di- tori. In campagna son venuto

Per tener famosa scuola Il mio nom' é conof- ciuto son il maëstro Barbacola;

Son il maëstro Bar- ba- cola. E per mia reputa- tion Son dà tutte le persone,

Nominato il dotto- rone, Più eloquente di Cice- rone, Più sa- piente di Ca.

LE CARNAVAL, MASCARADE.

tone, Forte più del gran San- sone, E per tutta conclu- sione, So sonar, so Ba-

lar, so Cantar; So imparar, so Insegnar, So mirar, so Ti- rar, so Amazzar, Ho,

ho, ho... Ahi che perdo la pa- rola! Ahi che perdo la pa- rola!

LES ECOLIERS.

Bona sera, Barba- cola. Bona sera, Barbacola.

Bona sera, Barba- cola. Bona sera, Barbacola.

Bona sera, Barba- cola. Bona sera, Barbacola. BARBAGOLA.

Bona sera, Barba- cola. Bona sera, Barbacola. Bona sera, Barba- cola. Bona sera

Barba- cola. Così tardi se vienne à la schola? Così tardi se vienne à la schola?

DEUXIEME ENTREE.

LES ECOLIERS.

PERdo- nate schei, Barba- cola. Perdo- nate schei, Barba- cola.

PERdo- nate schei, Barba- cola. Perdo- nate schei, Barba- cola.

PERdo- nate schei, Barba- cola. Perdo- nate schei, Barba- cola.

PERdo- nate schei, Barba- cola. Perdo- nate schei, Barba- cola. SU, su, alla leti-

6 5 4-3 6 5 4-3 6 43

BARBACOLA.

LES ECOLIERS.

LA sa- piamo in perfetti- one.

LA sa- piamo in perfetti- one.

LA sa- piamo in perfetti- one,

one. Su, su, alla leti- one. LA sa- piamo in perfetti- one.

6 5 43 6 5 4-3

LE CARNAVAL, MASCARADE.

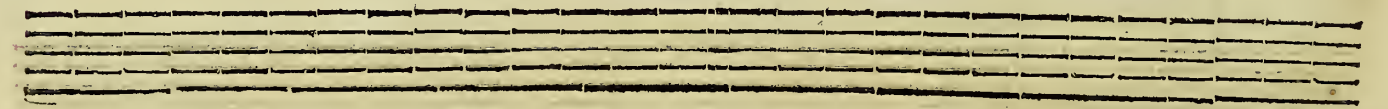
La sa- piamo in perfetti- one.

La sa- piamo in perfetti- one.

La sa- piamo in perfetti- one.

BARBACOLA.

La sa- piamo in perfetti- one. E Chi la letion non sa, Sù le mani se li da.



LES ECOLIERS pleurent.

LES ECOLIERS pleurent.

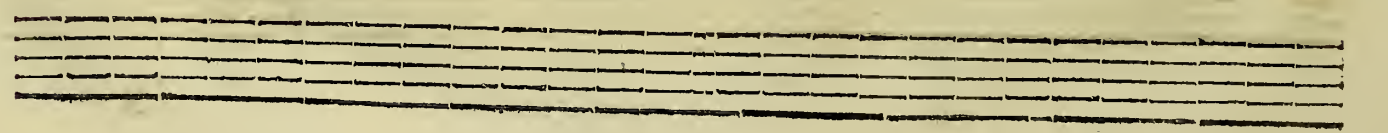
AH, ah, ah...

AH, ah, ah...

AH, ah, ah...

BARBACOLA.

Echi la letion non sa, Sù le mani se li da. AH, ah, ah... Non piangete più, Scolari,



Che non vi farò studiar, Sol con voi, putti miei cari: Me vo metter à Ballar;

Me vo metter à ballar; Non par- liamo più dis- cuola, Non par- liamo

più di scuola, Non par- liamo più di scuola, Non par- liamo più di scuola.

LES ECOLIERS.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

LE MAISTRE & LES ECOLIERS dansent ensemble, l'Air suivant.

LE CARNAVAL, MASCARADE.

AIR de Barbacola & de ses Ecoliers.

VIOLONS.

BARRACOLA.

Non par- liamo più dif- cuola, Non par- liamo più dif- cuola, Non parliamo

BASSE-CONTINUE.

più di scuola, [Non par- liamo • più di scuola.

LES ECOLIERS.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

LE MAISTRE & LES ECOLIERS dansent ensemble, l'Air suivant.

LE CARNAVAL, MASCARADE.

AIR de Barbacola & de ses Ecoliers.

VIOLONS.

LE MAISTRE & LES ECOLIERS *s'en vont tous ensemble en dansant.*

FIN DE LA DEUXIEME ENTREE.



TROISIÈME ENTRÉE.

POURCEAUGNAC, Bourgeois Italien, vient demander justice, sur ce que deux femmes Françoises luy veulent faire accroire qu'il les a épousées toutes deux.

POURCEAUGNAC. *Giustitia, Giusti- tia, Giusti- tia, Giusti- tia, Giuf-*

BASSE-CONTINUE.

titia, Giustitia, Giustitia, Giustitia: Non fara mai possibile Ch'in caso si terribile, Non

trovi qual che giudice Che con le sue man' su- dice Mi scriva discol- pevole Che mi sia favo-

pevole Contro si gran' mali- tia, Giusti- tia, Giusti- tia, Giusti- tia, Giusti- tia, Giusti-

a, Giusti- tia, Giusti- tia, Giusti- tia.

LE CARNAL, MASCARADE.

POURCEAUGNAC aperçoit un Avocat, & le salue, en chantant:

O' Signor Avocato, Che Ser' il ben trovato Che sete sempre sempr' il ben trovato! Vi

POURCEAUGNAC expose le fait.

voglio consultare Per un negotio grande, Degnate vi ascoltare. DUE donne indiavolate

Mi fann' un processo' atroce, Gridand' ad alta voce Che con me son' maritate:

Han mentito, Han mentito, Han mentito le scelerate; M'hanno menato tanti bambini, Tanti put-

tini, Picini, picini. M'hanno messo tutt' in bisbiglio; Car' Avocato mio, consiglio, con-

figlio. M'hanno messo tutt' in bisbiglio; Car' Avocato mio, consiglio, consiglio. Car' Avocato

mio, consiglio, consiglio.

TROISIEME ENTREE.

L'AVOCAT luy répond en chantant fort lentement, & traînant ses Paroles.

VIOLONS.

VIOLONS.

LA po-ly-ga-mi-e est un

cas, Est un cas pen-da-ble.

POURCEAUGNAC répond :

Già so che chi due volte e mari-tato Dev' esser impi-cato.

L'AVOCAT traînant ses Paroles, l'interrompt en chantant La Polygamie.
Et POURCEAUGNAC chante en même tems.

Ma, lo so, lo credo, se non o mai sposato, Non poss' esser condan-nato: Bruta

LA Po-ly-ga-mi-e est un

bestia furfantone, Brutto, brutto gatto mammona, Viso di spia, Becco cornato, va te ne via.

cas, Est un cas pen-da-ble.

LE CARNAVAL, MASCARADE.

POURCEAUGNAC aperçoit un autre Avocat, & luy fait la reverence en chantant :

Facio la reverenza Alla grand' eccellenza Del huomo' il più sa- puto E il

più singo- lare Che si possa tro- vare : Date mi qualch' aiuto, Consigliate mi

Il expose le fait.
quanto lo potrete, Sentite La mia lite, Poi mi risponde- rete. Due donne indiavolate

Mi fann' un processo' a- troce, Gridanà ad alta voce Che con me son' mari- tate :

Han mentito, Han mentito, Han mentito le sçe- rate; M'hanno menato tanti bambini, Tanti pu-

rini, Picini, pi- cini. M'hanno messo tutt' in bisbiglio; Car' Avvocato mio, consiglio, con-

TROISIEME ENTREE.

figlio. M'anno messo tutt' in bis-biglio. Car Avvocato mio, consiglio, consiglio.

Car Avvocato mio, consiglio, con-figlio.

L'AVOCAT parlant fort vite & bredouillant, répond :

Votre fait Est clair & net Et tout le droit En cet endroit Conclut tout droit :

droit : Si vous consultez nos Auteurs, Legisliteurs & Glossa-teurs, Justinian, Papini-

an, Ulpian, & Tribonian, Ferrand, Rebuffe, Jean, Imole, Taul, Castre, Julian, Bar-

thois, Jason, Alciat & Cujas; Ce grand Homme si capable: La Polygami- e est un

cis, Est un cas pendable. Est un cas pendable, Est un cas pen- dable.

LE CARNAVAL, MASCARADE.

POURCEAUGNAC au desespoir , répond à l'Avocat bredouilleur :

T Inque, tique, tique, tique, tique, tique, tique, tique, tique, Tin. Povero Purso-

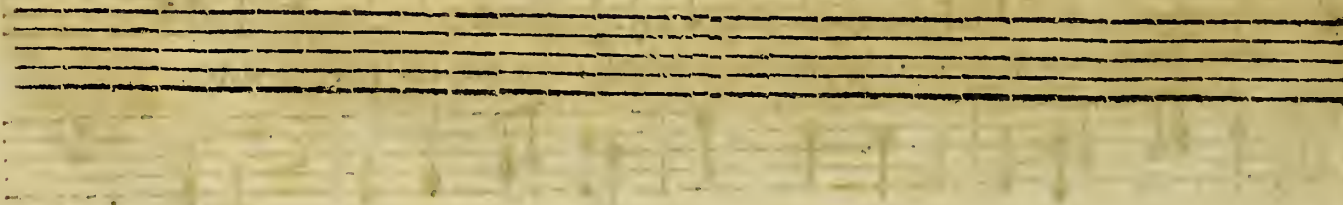
gnacco Giur' al corppo di bacco Che questi Consultanti Sono tutt'igno- ranti.

Il prend les deux Avocats , & leur dit :

V ien qua animalacio , E' tu Brutto mostacios : Come volesses ch'io sia condan-

nato , Poi che non' o' peccato ? Come volesses che si dia sentenza Contro l'inno- cenza ? Per

gratia , per pieta , per amici- tia , Date mi un modo per aver giuf- titia.



TROISIEME ENTREE.

L'AVOCAT trainant ses paroles , dit La Polygamie , &c. Pendant que l'AVOCAT bredouilleux dit:

1 Ous les Peuples policez , Et bien senez Les Francois, Anglois, Hollandois , Da-

LA po-ly-

nois, Suedois, Polonois , Portugais , Espagnols, Flamans, Italiens , Allemans , Sur ce fait

ga-mi-e est

tiennent Loyiemblable , Et l'affaire est sans embarras : La polygamie est un cas , est un

un cas est un cas , est

caspendable. La polygamie est un cas pendable, est un cas pendable , est un cas pen-

un cas , est un cas penda-

POURCEAUGNAC leur dit:

dable, est un cas , est un cas pendable. Non l'o mai conosciute , Sono due beche cor-

ble. BASSE CONTINUE.

nute , Le voglio far frustare Le voglio far impicare : Dite mi come lo posso fare ,

K

Dite mi come lo posso fare; Vi voglio ben pagare. Dite mi come lo posso fare, Dite mi come lo

L'AVOCAT trainant ses paroles, chante : La Polygamie est, &c. Pendant que l'AVOCAT bredouilleur chante:

posso fare. Tous les Peuples polices: Et bien tenez, Les Francois, Anglois, Holandois, Da-

LA po- ly
nois, Suedois, Polonois, Portugais, Espagnols, Flamans, Italiens, Alemans, Sur ce fait
ga- mi - eest

tiennent Loi semblable, Et l'affaire est sans embarras: La poly-gami- e est un
POURCEAUGNAC chante en même temps.

POURCEAUGNAC chante: Non ne pos- so piu: Questo mai non fu; Non sa-
un cas, est un cas,

cas, est un cas pendable La Polygami- e est un cas penda- ble, Est un cas pen-

ra No, no, no, la giustitia si fa- ra Quest'è troppo crudel- ta, Sete tutti
est un cas, Est un cas pen da-

dable. Est un cas pendable. Est un cas, Est un cas pendable.

furbi questo non fara La giustizia, la giustizia si fara.

Pé mol.

ble. B-C

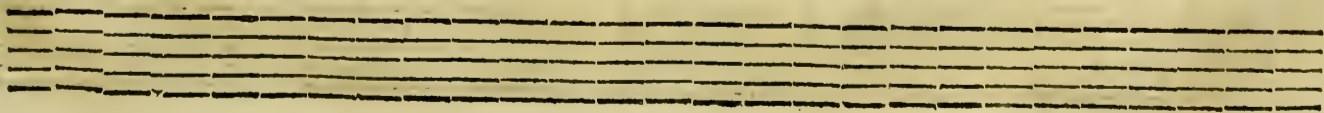
POURCEAUGNAC seul se plaint à l'Amour.

Amor, crudel Amor, che t'ho fatti- o? Amor, crudel Amor, che t'ho fatti-

o? Dar mi due donne Amor, o que- sté troppo, o que- sté trop- po: Tu sai ch' il Dio Vul-

cano po- vero zoppo, Sposo la Dea di Cipro per sua mala fortuna, Egli fu becco e

n'ebbe troppo d'una; Per che due donne a me Amor spie- tato, Tu mi voi dispe- rato,



O Cieli, o Stelle, o fa- to rio. A- mor, crudel a- mor, che t'ho fatti- o? A-

mor, crudel Amor, che t'ho fatti- o?

Deux Operateurs Italiens , & six Matassins dansants , viennent pour réjouir
 POURCEAUGNAC dans sa mélancolie , & chanent :

Bon di, Bon di, Bon di, bon di, bon di, bon di, bon di, Non
 Bon di, Bon di, Bon di, bon di, bon di, bon di, bon di, Non

vi lasciate uccidere, Dal dolor malin- conico, Noi vi faremo ridere Col 'nostro canto' har-
 vi lasciate uccidere, Dal dolor malin- conico, Noi vi faremo ridere Col 'nostro canto' har-

monico, Noi vi fa-re- mo ri- de- re, Col nostro canto harmonico, Sol' per guarirui, Siamo venuti-

monico, Noi vi fa- re- mo ri- dere; Col nostro canto harmonico, Sol' per guarirui, Siamo venuti-

qu'i. Bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di.

qu'i. Bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di.

Second Operateur.

Altro non e la paz-zia Che malin-co- nia, Che malinco- nia : Il malato Non

e dispe- rato, Se vol pigliar un poco d'alle- gria. Se vol pigliar un poco d'alle- gria,

Al- tro non e la pazzi- a Che malinco- ni- a, Che ma- lin- co- ni- a.

LE CARNAVAL, MASCARADE.

Second Operateur.

SU cantate, bal- late, ri- dere, Cantate, bella- te, ridete, E se far meglio vo- lete,

Quan do sentite il de- liro vi- ci- no, Piglia- te del vino, Piglia- te del vi- no,

ENSEMBLE.

E qualche volta un poco di ta- bac, E qualche volta un poco di tabac. A legra-

mente, A- legra- mente Monzu Pourceaugnac. Alegra- mente, Alegra-
Alegra- mente, A- le- gramente Monzu Pourceau- gnac. A- le- gra- mente Mon-

mente Monzu Pourceaugnac. Alegramente Monzu Pourceaugnac. A- le- gramente Monzu Pourceaugnac.
zu, Monzu Pourceaugnac. Alegramente Monzu Pourceaugnac. Alegra- men- te Monzu Pourceaugnac.

LE CARNAVAL, MASCARADE:

Les deux Operateurs avec chacun une Seringue, vantent la bonté du remede qu'ils apportent
à POURCEAUGNAC.

Non vi date piu te- dio Quest'e il vero rime- dio Che va cercar d' a basso' al fronte-

Non vi date piu tedi- o Quest'e il vero rime- di o Che va cercar d' a basso' al fronte

BASSE-CONTINUE.

spizio Ralegr'e non fa male A tutti fa ser- vitio Per questo lo chiamiamo servitia-

spizio Ralegr'e non fa male A tutti fa ser- vitio , Per questo lo chiamiamo servi- tia-

le Per questo lo chiamiamo servi- tia- le L'abbiamo fatt' a posta Poco denaro costa, E

le Per questo lo chiamiamo servi- tia- le L'abbiamo fatt' a posta Poco dena- ro costa, E

bono, e dolce, benigno, o via, o via: Metta la test' a basso, vo Signoria.

bono, e dolce, benigno, o via, o via: Metta la test' a basso vo, Signoria.

TROISIEME ENTRE'E.

Les deux Operateurs veulent forcer POURCEAUGNAC à prendre le remede , en chantant :

Pigliate lo presto, Pigliate lo presto, Cie un poco d'agresto, Che ralegr'il core, Fa poco do-

lore, Tien' il corpo lesto, Le buon'e benigno, Benigno, benigno, Vel giur e protesto, Vel giur e pro-

testo, Pigliate lo presto. Pigliate, Pigliate, Pigliate, lo presto, Pigliate, Pigliate lo pres-

10. POURCEAUGNAC répond qu'il ne le veut pas prendre , & chante :

10. Non lo voglio pigliare, No, no, no, no, Non lo voglio piglia-re, No, no, no, no, no, Non lo

voglio pigliare : *Lasciate mi andare, Lasciate mi andare Vole- te sforzare, Vi manderò fate Squar-*

tare, Squartare : *Lasciate mi andare No, no, no, no, no, no, non voglio pigliare, No, no, no, no,*

no, no, non, voglio pigliare. No, no, non lo voglio piglia- re.

Les Operateurs & les Matassins veulent à toute force qu'il le prenne.

Piglialo su', Signor Monzu, Piglialo, piglialo, piglialo su', Che n'on ti fara male, Piglia- lo

Piglialo su', Signor Monzu, Piglialo; piglialo, piglialo su'. Che non ti fara male, Piglia- lo

su' questo servi- tiale. Piglialo su' questo servi- tiale, Piglialo su' questo servi- tiale.

su' questo servi- tiale, Piglialo su' questo servi- tiale, Piglialo su' questo servi- tiale.

On reprend l'Air des MATASSINS, Page 43.

TROISIEME ENTREE.

CHOEUR des MATASSINS.

The first staff is a vocal line for the choir. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody consists of several measures of music, including quarter and eighth notes.

Piglialo sù, Che non ti fara male,

The second staff is a vocal line for the choir. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is similar to the first staff, with some variations in rhythm and pitch.

Piglialo sù, Che non ti fara male,

The third staff is for the violins. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is a rhythmic accompaniment consisting of eighth notes.

VIOLONS.

The fourth staff is a second violin part, following the same notation as the first violin part.

The fifth staff is a third violin part, following the same notation as the first violin part.

The sixth staff is a fourth violin part, following the same notation as the first violin part.

The seventh staff is a fifth violin part, following the same notation as the first violin part. It includes some markings such as '6' and '*' above certain notes.

An empty musical staff with a treble clef and a key signature of one sharp (F#).

An empty musical staff with a treble clef and a key signature of one sharp (F#).

An empty musical staff with a treble clef and a key signature of one sharp (F#).

Piglialo su, Piglialo su' questo servi- tia- le,

Piglialo su' Piglialo su' questo servi- tiale,

Piglialo su', Signor Mon- zu, Piglialo, Piglialo, Piglialo su'.

Piglialo su', Pi- glialo su, Piglialo, piglialo piglialo su'.

On reprend l'Air des Mataffins , Page 43.

Les Operateurs , & les Mataffins poursuivent en dansant , Pourceagnac qui se sauve.

FIN DE LA TROISIEME ENTRE'E.



QUATRIÈME ENTRÉE.

PHILENE, TIRCIS, Troupes de Bergers de Bergeres, & de Paysans.

RITOURNELLE.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

PHILENE.

SI du triste ré- cit de mon inqui- tu- de, Je trouve le repos dans

vôtre soli- tude, Rochers, n'en foyez point fa- chez : chez : Quand vous çau-

rez l'excez de mes peines secret- tes, Tous Rochers que vous êtes, - Vous en ferez touchez.

LE CARNAVAL, MASCARADE.

Tous Rochers que vous êtes, Vous en ferez touchez. Vous en fe- rez touchez.

RITOURNELLE.

VIOLONS.

VIOLONS

TIR C I S.

L Es Oyseaux réjou- is, dès que le jour s'avan- ce, Recommencét leurs chants

Dans ces vastes fo rets : rets : Et moy j'y re- commen- ce Mes soupirs languif-

fants, Et mes tristes re- grets. Et moy j'y recom- mence

Mes soupirs languissants Et mes trif- tes re- grets, Et mes trif- tes regrets.

TIRCIS.

PHILENE.

TIRCIS.

AH! mon cher Philene! AH! mon cher Tircis! Que je sens de peine! Que j'ay de sou-

PHILENE.

TIRCIS.

cis! T Oujours sourde à mes vœux est l'ingrate Cli- me- ne. C Loris n'a point pour moy

E N S E M B L E.

PHILENE.

O Loy trop inhu- mai- ne!

des regards adou- cis, O Loy trop inhu- mai- ne,

LE CARNAVAL, MASCARADE.

trop inhumai- ne! Amour, Amour, si tu ne peux les contraindre d'ai- mer;

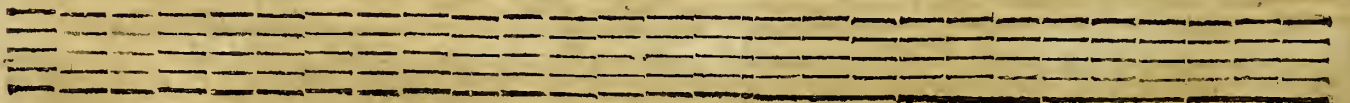
O Loy trop inhumai- ne! Amour, Amour, si tu ne peux les contraindre d'ai- mer;

Pourquoy leur laiffes- tu le pou- voir de charmer? Pourquoy leur laiffes-

Pourquoy leur laiffes-

tu, le pouvoir, le pouvoir d' char- mer?

tu le pouvoir de char- mer?



QUATRIÈME ENTREE.

UN PASTRE.

Pauvres Amants, quelle erreur D'adorer des Inhumaines! Jamais les ames bien faines

BASSE CONTINUE.

Ne se payent de rigueur, Et les faveurs sont les chaînes Qui doi-vent li-er un cœur.

SECOND COUPLET

Il est cent bel-les icy, Au- près de qui je m'empref- se :

A leur vouer ma ten- dresse, Je mets mon plus grand soucy ; Mais dés que

l'on est ti- gres- se, Ma foy je suis ti- gre aussi.

LE CARNIVAL, MASCARADE.

PHILENE.

Musical staff for Phylene, featuring a treble clef, a common time signature, and a series of notes and rests.

Heureux, Heureux, hé- las! qui peut aimer ain- si!

TIRCIS.

Musical staff for Tircis, featuring a treble clef, a common time signature, and a series of notes and rests.

Heureux, Heureux, hé- las! qui peut aimer ain- si!

Musical staff for Tircis (continuation), featuring a treble clef, a common time signature, and a series of notes and rests.

Musical staff for Phylene (continuation), featuring a treble clef, a common time signature, and a series of notes and rests.

qui peut aimer ain- si!

Musical staff for Tircis (continuation), featuring a treble clef, a common time signature, and a series of notes and rests.

qui peut aimer ain- si!

Musical staff for Tircis (continuation), featuring a treble clef, a common time signature, and a series of notes and rests.

AIR POUR LES PAYSANS.

Musical staff for Violons, featuring a treble clef, a common time signature, and a series of notes and rests.

VIOLONS.

Musical staff for Violons, featuring a treble clef, a common time signature, and a series of notes and rests.

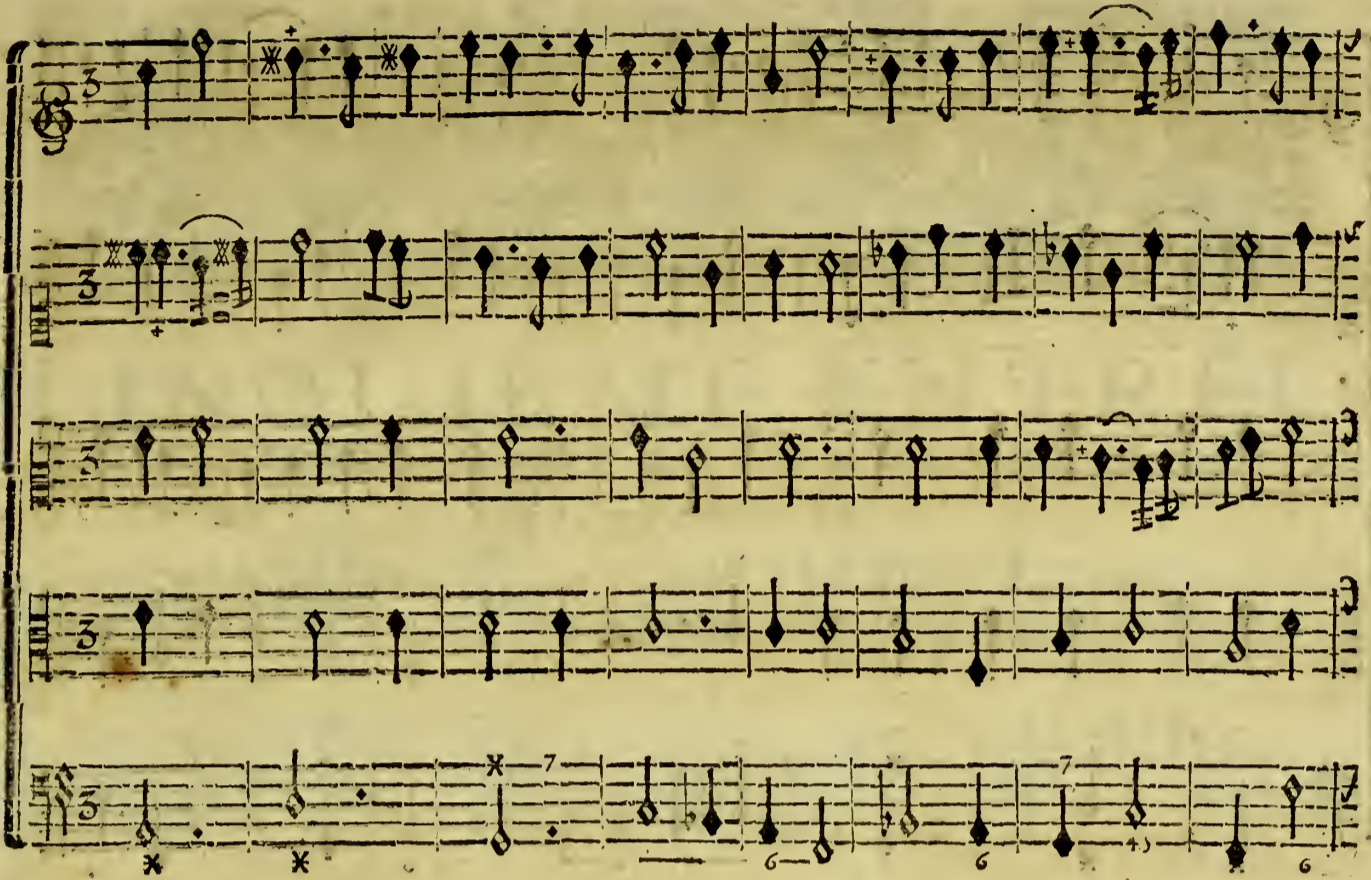
Musical staff for Violons, featuring a treble clef, a common time signature, and a series of notes and rests.

Musical staff for Violons, featuring a treble clef, a common time signature, and a series of notes and rests.

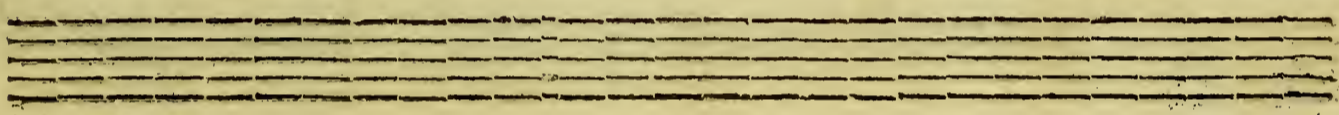
Musical staff for Basse-Continue, featuring a bass clef, a common time signature, and a series of notes and rests.

BASSE-CONTINUE.

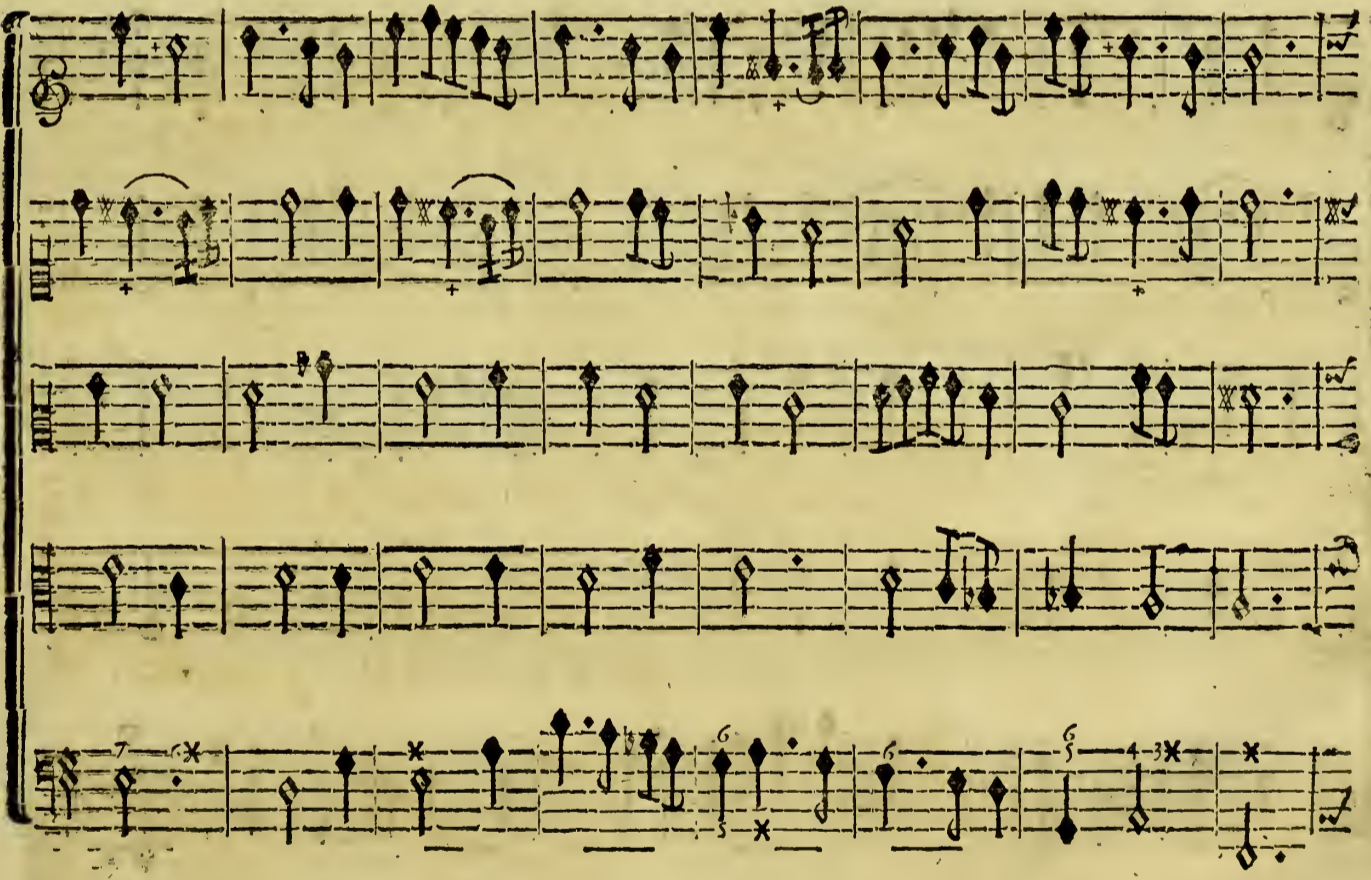
QUATRIÈME ENTRÉE



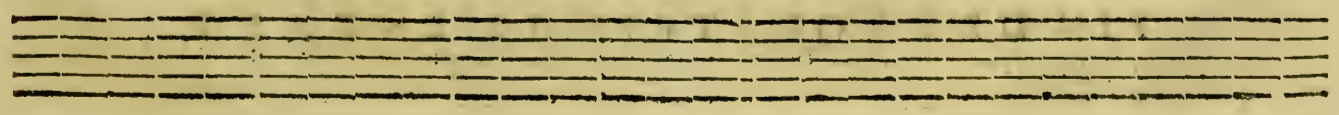
The first system of music consists of five staves. The top staff is in treble clef with a 3/4 time signature. The second staff is in alto clef with a 3/4 time signature. The third staff is in alto clef with a 3/4 time signature. The fourth staff is in alto clef with a 3/4 time signature. The fifth staff is in bass clef with a 3/4 time signature. The music features various note values, rests, and dynamic markings such as asterisks and plus signs.



A set of five empty musical staves, likely intended for a second system of music.



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



A set of five empty musical staves, likely intended for a third system of music.

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 bass clefs. The fifth staff is a bass clef with figured bass notation, including figures like 'x', '6', and '7'. The music is written in a style characteristic of 18th-century French opera.

A set of five empty musical staves, likely representing a section of the score that is not present in this edition or is a placeholder.

The second system of music consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is an alto clef. The third and fourth staves are bass clefs. The fifth staff is a bass clef with figured bass notation, including figures like '7', '6x', 'x', '6', '5', '6', '5', '4', and 'x'. The music concludes with a double bar line.

FIN DE LA QUATRIEME ENTREE.



CINQUIÈME ENTRÉE.

LES ITALIENS, ET LES EGYPTIENS.

RITOURNELLE.

Musical score for the first system, including:

- Violons (Violins) - two staves
- BASSE CONTINUE (Cello/Double Bass) - one staff

The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings.

Musical score for the second system, including:

- Violons (Violins) - two staves
- BASSE CONTINUE (Cello/Double Bass) - one staff

The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings.

Musical score for the third system, including:

- Violons (Violins) - two staves
- BASSE CONTINUE (Cello/Double Bass) - one staff

The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings.

LE CARNANAVAL, MASCARADE.

Une Musicienne Italienne.

Diri gori armata il seno Contr' amor mi rebel- lai, M' à fui vinta in un ba-

BASSE-CONTINUE.

leno Nel mirar due vaghi rai: M' à fui vinta in un baleno M' à fui vinta in un ba- leno

Nel mirar due va- ghi rai: rai: Ahi che resiste puoco Cor di

gelo a stral di fuo- co. Ahi, Ahi, Ahi che re- siste puoco, Ahi, Ahi che resi- ste

puoco. Cor di gelo a stral di fuo- co. Ahi che resi- ste puoco

Cor di ge- lo a stral di fuo- co. Ahi.. co.

CINQUIÈME ENTREE.

RITOURNELLE.

Musical notation for the first system. It consists of three staves. The top two staves are labeled "VIOLONS." and the bottom staff is labeled "BASSE CONTINUE." The notation includes various musical symbols such as clefs, notes, rests, and ornaments. The bottom staff contains specific fingering numbers: 2, 1, 6, 7-6, 6, 7-6-4, 5.

Musical notation for the second system, continuing the piece. It consists of three staves. The notation includes various musical symbols such as clefs, notes, rests, and ornaments. The bottom staff contains specific fingering numbers: 7, 43*, 6, 76, 3.

Musical notation for the third system, continuing the piece. It consists of three staves. The notation includes various musical symbols such as clefs, notes, rests, and ornaments. The bottom staff contains specific fingering numbers: 7, 4, 3, 4.

Four empty musical staves at the bottom of the page, indicating the end of the musical score on this page.

LE CARNAVAL, MASCARADE.

LA MUSIGIENNE ITALIENNE.

MA si caro è'l mio tor- mento Dolce è si la pia- ga mia,

BASSE-CONTINUE.

Ch' il pe- nare è'l mio con- tento E'l sanar mi è ti- ra- nia. Ch' il penare è'l'

mio con- tento, Ch' il pe- nare è'l mio con- tento E'l sanar mi è ti- ra-

nia. nia. Ahi che più gio- va, è piace Quan- to a-

moré più vi- va- ce. Ahi, A- hi che

più gio- va, è piace, Ahi, Ahi che più gio- va, è pia- ce

CINQUIEME ENTREE.

61

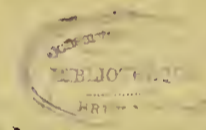
Quant-a-mor é piú vi-va-cc. Abi che piú

gio-va é pia-cc. Quant-a-mor é piú vi-

va-cc. Abi... cc.

Aprés cet Air, quatre Scaramouches, quatre Trivelins, & un Arlequin, representent une Nuit à la maniere des Comediens Italiens, en cadance.

AIR DES TRIVELINS.



VIOLONS.

Reprise.

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 and third staves are in alto clef. The fourth and fifth staves are in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *f*. The system concludes with a double bar line.

A set of five empty musical staves, likely intended for a second system of music.

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 and third staves are in alto clef. The fourth and fifth staves are in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *f*. The system concludes with a double bar line.

A set of five empty musical staves, likely intended for a third system of music.

CINQUIÈME ENTRÉE.

UN MUSICIEN ITALIEN

DIALOGUE.

Bel tempo che vola Ra- pi- cé il con- tento, D'amor ne la scuola, Si

BASSE-CONTINUE.

coglie'il momento, D'amor ne la scuola, Si coglie'il mo- mento. Si coglie'il momen- to.

LA MUSICIENNE ITALIENNE.

In- fin che florida Ride l'e- tà, Che pur tropp' horrida Dà noi sen vâ.

ENSEMBLE.

Che pur tropp' horrida Dà noi sen vâ. Su go- diamo,
Su can- tiamo,

Ne- bei di, di gio- ven- tu: Su can- tiamo, Su go- diamo,
Ne- bei di, di gio- ven- tu, Su can- tiamo, Su go- diamo,

LE CARNAVAL, MASCARADE.

Nebei di, di gioven- tu: Perdu- to ben non si raquista piu.

Nebei di, di gioven- tu: Perdu- to

Perduto ben, Perduto ben non si raquis- ta piu, no, no, non si ra-

ben, Perduto ben, no, no, no, non si ra- quista piu, no, no, no, no,

quista, no, no, non si raquista piu. Perdu- to ben, Perdu to ben, no,

non si raquista piu, non si raquista piu. Perdu- to ben, Perdu- to ben, no,

no, non si raquis- ta, no, no, non si raquista piu.

no, no, no, non si ra- quista, no, non si raquista piu.

CINQUIEME ENTREE.

AIR DES TRIVELINS.

VIOLONS.

Reprise.

Five staves of musical notation in 3/2 time. The first four staves are for different instruments, and the fifth is for the basso continuo. The music consists of rhythmic patterns with various note values and accidentals.



UN MUSICIEN ITALIEN.

UN MUSICIEN ITALIEN.
 Pupil-la che vaga Mill' al-me in ca-tena, Fá dol-ce la piaga Fe-lice la pena. Fà dolce la piaga. Feli-ce la pena, Fe-lice la pe-na.

Two staves of musical notation with lyrics. The first staff is for the vocal line and the second is for the basso continuo. The lyrics are in Italian.

BASSE-CONTINUE.

Two staves of musical notation for the basso continuo part of the 'UN MUSICIEN ITALIEN' section. The notation includes various rhythmic patterns and accidentals.

LA MUSICIENNE ITALIENNE.

LA MUSICIENNE ITALIENNE.
 MA poi-che frigida Langue le-tà, Più l'alma rigida Fiamme non hà.

Two staves of musical notation with lyrics. The first staff is for the vocal line and the second is for the basso continuo. The lyrics are in Italian.

ENSEMBLE.

Più l'al- ma ri- gida Fiamme non hà. SU go- diamo,
 SU can- tiamo,

Ne- bei di, di gio- ventu: Su can- tiamo, Su go- diamo,
 Ne- bei di, di gio- ventu: Su can- tiamo, Su go- diamo,

Nebei di, di gioven- tu: Perdu- to ben non si raquista piu.
 Nebei di, di gioven- tu: Perdu- to

Perduto ben, Perduto ben non si raquis- ta più, no, no, non si ra-
 ben, Perduto ben, no, no, no, non si ra- quista più, no, no, no, no,

questa, no, no, non si raquista più. Perdu- to ben, Perdu- to ben, no,
 non si raquista più, non si raquista più. Perdu- to ben, Perdu- to ben, no,

no, non si raquis- ta, no, no, non si raquista più.
 no, no, no, non si ra- quista, no, non si raquista più.

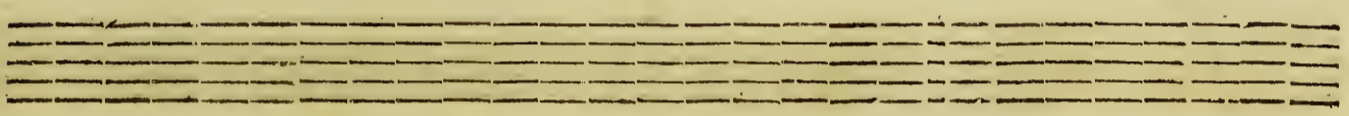
Après ce Dialogue, les Scaramouches & les Trivelins dansent une réjouissance,

CHACONNE D'ARLEQUIN.

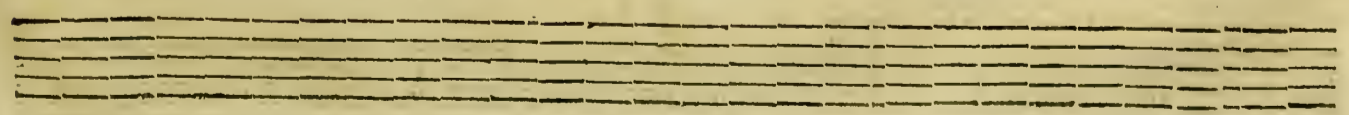
VIOLONS.

BASSE-CONTINUE.

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with many sixteenth notes and some slurs. The second staff is in bass clef with a key signature of one sharp and a common time signature, containing a bass line with notes and rests. The third and fourth staves are also in bass clef with a key signature of one sharp and a common time signature, containing bass lines with notes and rests. The fifth staff is in bass clef with a key signature of one sharp and a common time signature, containing bass lines with notes and rests, including some fingerings like 7-6, 3, 6-7, 7, 3, 6-4, and 6.



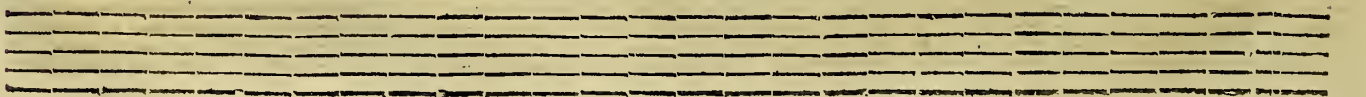
The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp and a common time signature, containing a melodic line with many sixteenth notes and some slurs. The second staff is in bass clef with a key signature of one sharp and a common time signature, containing a bass line with notes and rests. The third and fourth staves are also in bass clef with a key signature of one sharp and a common time signature, containing bass lines with notes and rests. The fifth staff is in bass clef with a key signature of one sharp and a common time signature, containing bass lines with notes and rests, including some fingerings like 5, 6, 4-3, 7-6, 7, 6, 7-6, and 5.



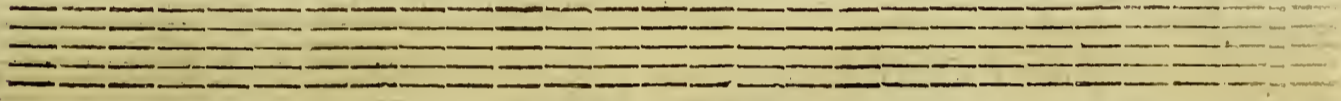
The first system of music consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The second staff is in alto clef. The third and fourth staves are in bass clef. The fifth staff is a bass line with numerous fingerings indicated by numbers 1-5 and 6-8. There are also some asterisks and 'x' marks above the notes.



The second system of music consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The second staff is in alto clef. The third and fourth staves are in bass clef. The fifth staff is a bass line with numerous fingerings indicated by numbers 1-5 and 6-8. There are also some asterisks and 'x' marks above the notes.



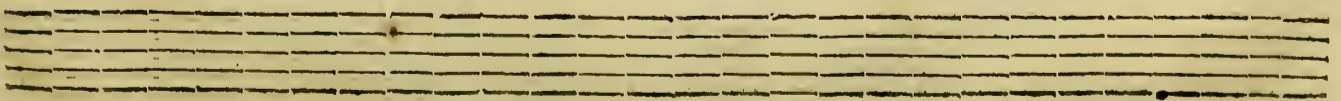
A musical score consisting of five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some performance markings such as 'sc' (scordatura) and '3' (triplets) above certain notes. The score concludes with a double bar line.



AIR POUR LES EGYPTIENS.

A musical score for violins, consisting of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are in alto clef. The fourth staff is in bass clef. The music is characterized by rhythmic patterns and melodic lines. There are some performance markings such as '3' (triplets) and '6' (sixteenth notes) above certain notes. The score concludes with a double bar line.

VIOLONS.



The first system of music consists of five staves. The top staff is in treble clef with a key signature of one flat. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The notation includes eighth and sixteenth notes, rests, and various ornaments such as mordents and trills. Some notes have 'x' marks above them, possibly indicating specific performance techniques or corrections.

A set of five empty musical staves, likely intended for a second system of music.

The second system of music consists of five staves, similar in layout to the first system. It features treble, alto, and bass clefs. The notation includes notes, rests, and ornaments. Some notes have 'x' marks above them. The system concludes with a double bar line.

A set of five empty musical staves, likely intended for a third system of music.

CINQUIÈME ENTREE.

UNE EGYPTIENNE.

Sor- tez, Sor- tez de ces lieux, Soucis, Chagrins & Trif- tesse;

BASSE-CONTINUE.

Venez, Venez, Ris & Jeux, Plaisirs, Amour, & Tendres- se: se:

Ne songeons qu'à nous ré- jou- ir; La grande affaire est le plai- fir.

Ne songeons qu'à nous réjou- ir; La grande affaire est le plai- fir.

Tournez vite pour le Chœur.

LE CARNIVAL, MASCARADE.

CHOEUR.

NE fongons qu'à nous réjouir ; La grande affaire est le plaisir.

NE fongons qu'à nous réjouir ; La grande affaire est le plaisir.

NE fongons qu'à nous réjouir, La grande affaire est le plaisir.

NE fongons qu'à nous réjouir ; La grande affaire est le plaisir.

VIOLONS.



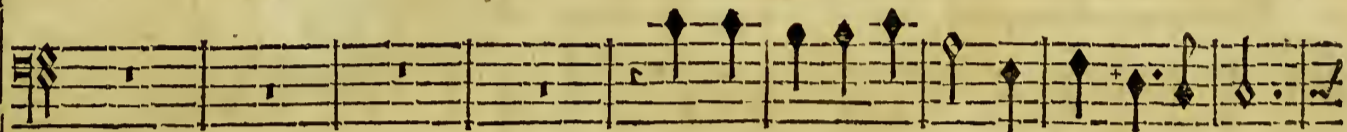
Ne fongons, Ne fongons qu'à nous ré- joui- ir ;



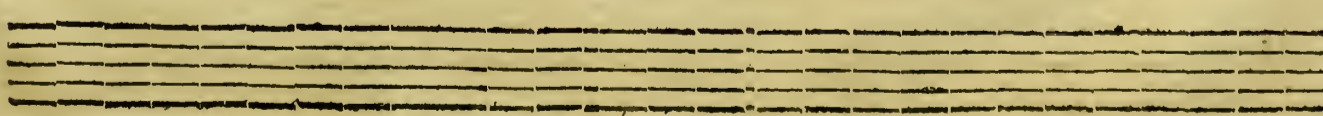
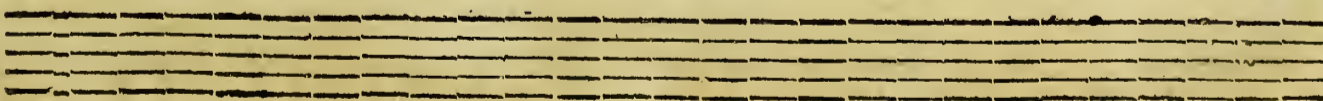
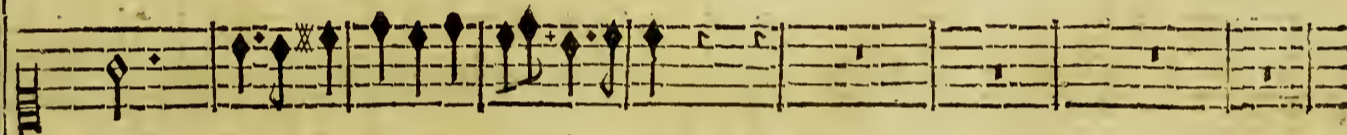
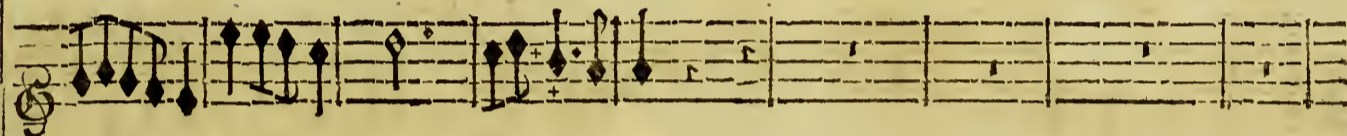
Ne fongons, Ne fongons qu'à nous ré,ouï- ir ;



Ne fongons, Ne fongons qu'à nous réjouï- ir ;



Ne fongons, Ne fongons qu'à nous réjouï- ir ;



La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir.

La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir,

La grande affaire est le plaisir. La grande affaire, La grande affaire est le plaisir,

La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir,

The musical score consists of a vocal line and several instrumental lines. The vocal line includes the lyrics: "La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir." The instrumental lines include a bass line and several treble clef lines. The score is written in a style typical of 18th-century music, with a key signature of one flat and a common time signature. The lyrics are repeated across the vocal line, and the instrumental lines provide a rhythmic accompaniment. The score is arranged in a system with a grand staff (treble and bass clefs) and several additional treble clef staves. The lyrics are placed below the vocal line, and the instrumental lines are placed below the vocal line. The score is written in a style typical of 18th-century music, with a key signature of one flat and a common time signature. The lyrics are repeated across the vocal line, and the instrumental lines provide a rhythmic accompaniment. The score is arranged in a system with a grand staff (treble and bass clefs) and several additional treble clef staves. The lyrics are placed below the vocal line, and the instrumental lines are placed below the vocal line.

La grande affaire est le plaisir, est le plaisir.

La grande affaire est le plaisir, est le plaisir.

La grande affaire est le plaisir, est le plaisir.

La grande affaire est le plaisir, est le plaisir.

L'EGYPTIENNE.

A Me sui-vre tous i-cy, Votre ardeur est non commune, Et vous êtes sans sou-

BASSE CONTINUE.

cy de votre bon- ne for- tune: Soyez toujours amou- reux, C'est le mo-

yen d'être heureux. Soyez toujours amoureux, C'est le moyen d'être heureux.

CHOEUR.

NE songeons qu'à nous réjouir ; La grande affaire est le plaisir.

NE songeons qu'à nous réjouir ; La grande affaire est le plaisir.

NE songeons qu'à nous réjouir, La grande affaire est le plaisir.

NE songeons qu'à nous réjouir ; La grande affaire est le plaisir.

VIOLONS.

Ne fongcons, Ne fongcons qu'à nous ré- joi- ir ;

Ne fongcons, Ne fongcons qu'à nous ré- joi- ir ;

Ne fongcons, Ne fongcons qu'à nous ré- joi- ir ;

Ne fongcons, Ne fongcons qu'à nous ré- joi- ir ;

Ne fongcons, Ne fongcons qu'à nous ré- joi- ir ;

The musical score consists of five vocal parts, each with a corresponding line of lyrics. The lyrics are: "Ne fongcons, Ne fongcons qu'à nous ré- joi- ir ;". The notation includes various musical symbols such as notes, rests, and clefs. The first four parts are vocal staves, and the fifth part is a basso continuo line with figured bass notation (5, 6, 8, 4, 3, 6, 6).

Four empty musical staves at the bottom of the page, likely for a basso continuo or other instruments.

La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir.

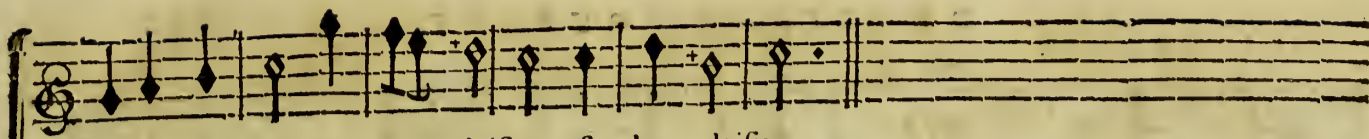
La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir,

La grande affaire est le plaisir. La grande affaire, La grande affaire est le plaisir,

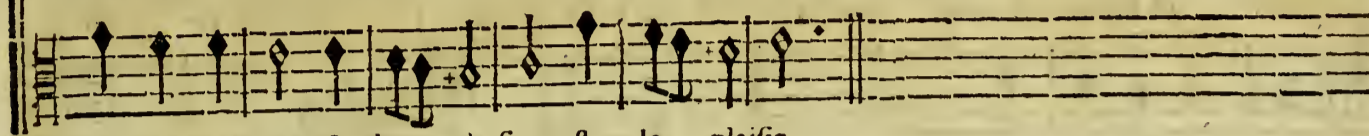
La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir,

6 6 43X 5 6 43X

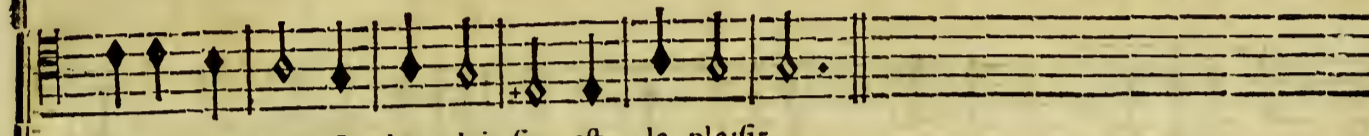
The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single system with lyrics underneath. The piano accompaniment is written in two systems, each with a grand staff (treble and bass clefs). The lyrics are: "La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir." The piano accompaniment includes various musical notations such as notes, rests, and ornaments. At the end of the piano part, there are some numerical markings: "6 6 43X 5 6 43X".



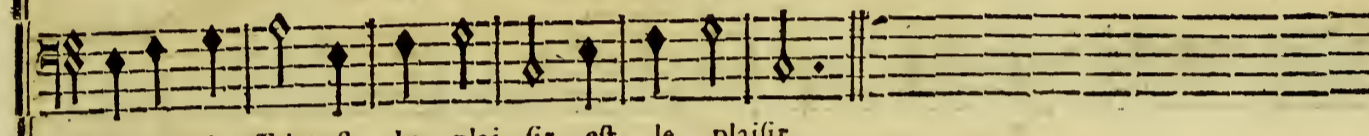
La grande affaire est le plaisir, est le plaisir.



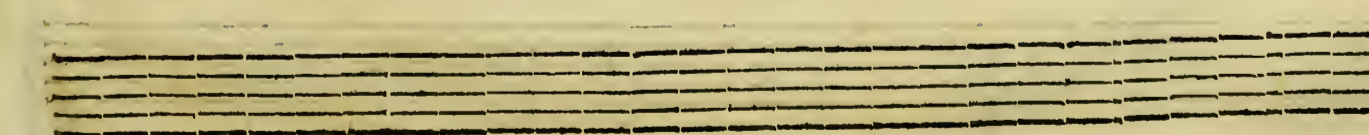
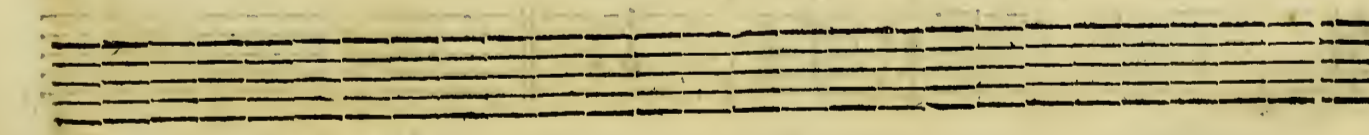
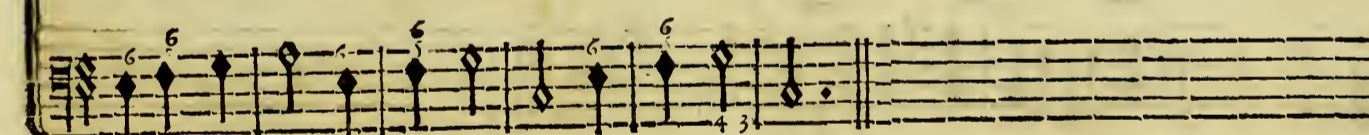
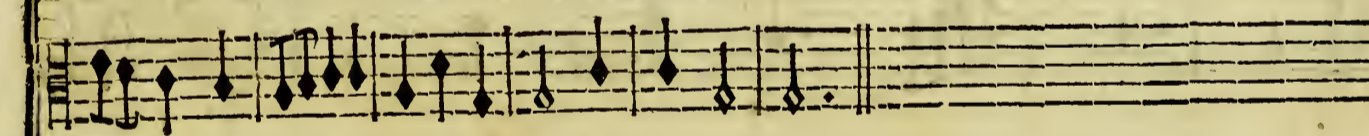
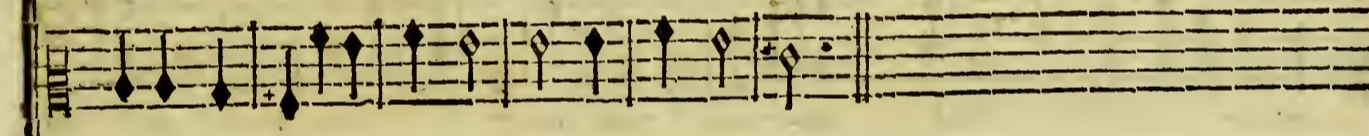
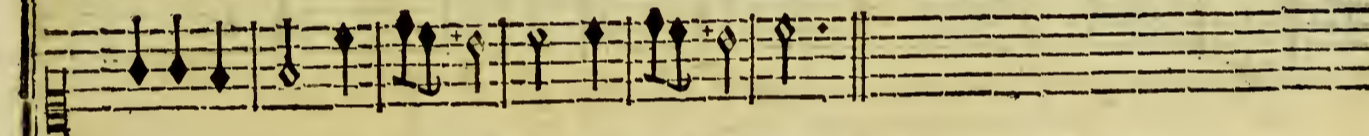
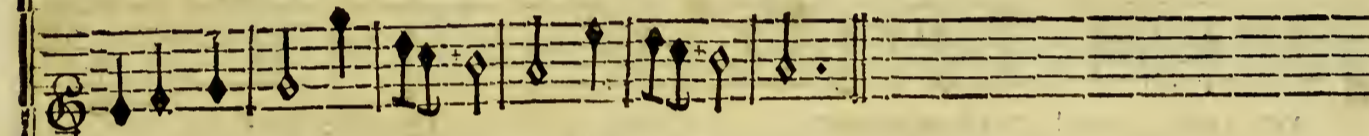
La grande affaire est le plaisir, est le plaisir.



La grande affaire est le plaisir, est le plaisir.



La grande affaire est le plaisir, est le plaisir.



DEUXIEME COUPLET.

L'EGYPTIENNE.

Amons, Amons jus- qu'au tré- pas, La rai- son nous y con- vi- e ;

BASSE-CONTINUE.

Helas! si l'en n'ai- moit pas, Que feroit- ce de la

vi- e? Ah! perdons plû-tôt le jour, Que de per-

dre nô- tre amour, Ah! per- dons plû- tôt le jour Que

de per- dre nô- trea- mour.

L'EGYPTIENNE.

DIALOGUE.

LA gloire, Les Sceptres qui font tant d'envies;

L'EGYPTIEN.

Les biens, LA grandeur, Tout n'est rien, si l'amour n'y

BASSE-CONTINUE.

Il n'est point sans amours, De plaisirs dans la vie.

mêle ses ardeurs.

ENSEMBLE.

Soyons toujours amoureux, C'est le moi en d'être heureux. Soyons toujours

Soyons toujours amoureux, C'est le moyen d'être heureux. Soyons toujours a-

a- amoureux, a- mou- reux, C'est le moy- en d'ê- tre heureux.

sons toujours a- amoureux, C'est le moyen, C'est le moyen d'ê- tre heureux.

CHŒUR.

The musical score for the Chœur section consists of four vocal staves and two instrumental staves. Each vocal staff begins with the lyrics: "SUs, Sus, chantons, Sus, Sus, chantons-tous ensemble. Danfons, fautons, Danfons, fau-". The instrumental staves are for Violons and Basse-Continue, both in 3/4 time. The Basse-Continue staff includes figured bass notation with figures 6, 4, and 3.

BASSE-CONTINUE.

Two empty musical staves are provided for the Basse-Continue part, with no notes or figures written on them.



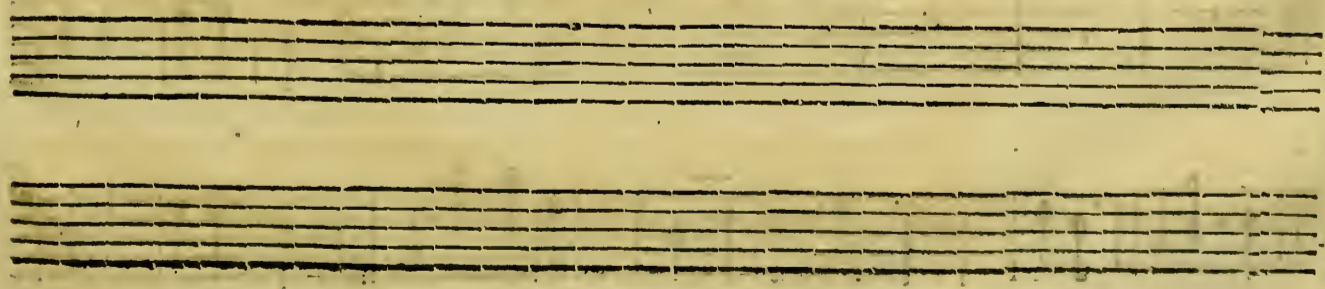
tons, jouons-nous. Danfons, fautons, jouons-nous. Danfons, Danfons, fautons, jouons-nous.

tons, jouons-nous. Danfons, fautons, jouons-nous. Danfons, Danfons, fautons, jouons-nous.

tons, jouons-nous. Danfons, Sautons, jouons-nous. Danfons, Danfons, fautons, jouons-nous.

tons, jouons-nous. Danfons, fautons, jouons-nous. Danfons, Danfons, fautons, jouons-nous.

The musical score consists of five staves, each with a vocal line and corresponding lyrics. The notation includes various note values, rests, and accidentals. The lyrics are repeated across the staves, with some variations in the third staff (e.g., 'Sautons' instead of 'fautons').



Two sets of empty musical staves, each consisting of five lines, located at the bottom of the page.

LE CARNAVAL, MASCARADE.

UN EGYPTIEN.

Lorsque pour rire on s'assemble, Les plus sages ce me semble, Sont ceux qui

T O U S.

Lorsque pour rire on s'assemble, Les plus

Lorsque pour rire on s'assemble, Les plus

font les plus fous. qui font les plus fous. qui font les plus fous. Lorsque pour rire on s'assemble, Les plus

Lorsque pour rire on s'assemble, Les plus

fages, ce me semble, Sont ceux qui font, qui font les plus fous. qui font les plus

fages, ce me semble, Sont ceux qui font les plus fous. qui font, qui font les plus

fages, ce me semble, Sont ceux qui font, qui font les plus fous qui font les plus

fages, ce me semble, Sont ceux qui font les plus fous. qui font les plus fous So it

The musical score consists of five staves, each with a vocal line and corresponding lyrics. The notation includes various note values, rests, and clefs. The lyrics are repeated across the staves with slight variations in phrasing. The bottom of the page features two empty musical staves.

LE CARNAVAL, MASCARADE.

fous. qui font les plus fous. Sont ceux qui font les plus fous. qui font les plus fous.

fous. qui font les plus fous. Sont ceux qui font les plus fous. qui font les plus fous.

fous. qui font les plus fous. Sont ceux qui font les plus fous. qui font les plus fous.

ceux qui font les plus fous. Sont ceux qui font les plus fous. qui font les plus fous.

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are repeated in four lines. The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff. The music features a simple, rhythmic melody with a steady accompaniment. The score ends with a double bar line and a repeat sign.

Four empty musical staves are located at the bottom of the page, arranged in two pairs. Each pair consists of a treble clef staff and a bass clef staff. The staves are completely blank, with no notes or markings.



Ne songeons qu'à nous réjouir ; La grande affaire est le plaisir.



Ne songeons qu'à nous réjouir ; La grande affaire est le plaisir.



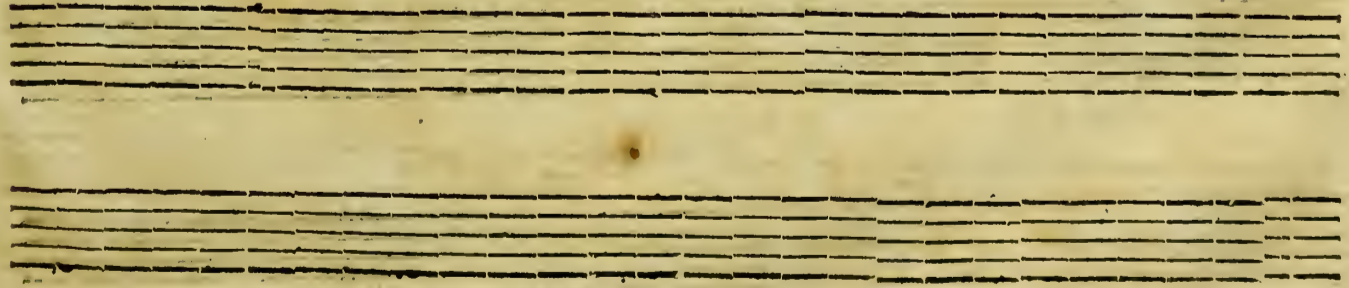
Ne songeons qu'à nous réjouir , La grande affaire est le plaisir.



Ne songeons qu'à nous réjouir ; La grande affaire est le plaisir.



VIOLONS.



Ne fongons, Ne fongons qu'à nous ré- joui- ir ;

Ne fongons, Ne fongons qu'à nous ré, ouï- ir ;

Ne fongons, Ne fongons qu'à nous réjou- ir ;

Ne fongons, Ne fongons qu'à nous réjou- ir ;

The musical score consists of five vocal staves and piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics 'Ne fongons, Ne fongons qu'à nous ré- joui- ir ;', 'Ne fongons, Ne fongons qu'à nous ré, ouï- ir ;', 'Ne fongons, Ne fongons qu'à nous réjou- ir ;', and 'Ne fongons, Ne fongons qu'à nous réjou- ir ;' written below each respective staff. The piano accompaniment is shown in the lower staves, including a grand staff with treble and bass clefs, and a separate bass line. The score is written in a historical style with various note values and rests.

CINQUIEME ENTRE'E.

La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir.

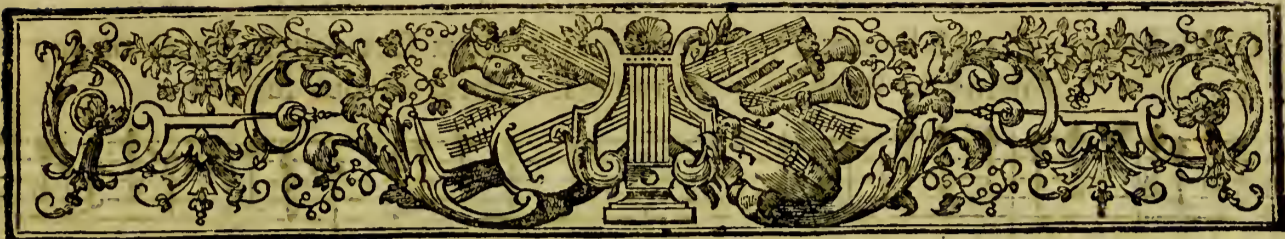
La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir,

La grande affaire est le plaisir. La grande affaire, La grande affaire est le plaisir,

La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir,

The musical score consists of ten staves. The first four staves contain the vocal line with lyrics. The fifth staff is a bass line. The sixth and seventh staves are for a keyboard instrument, likely the harpsichord. The eighth and ninth staves are for a string instrument, likely the violin. The tenth staff is a figured bass line with figures: 6, 6, 43X, 8, 6, 43X.

Two sets of empty musical staves, one set consisting of two staves and the other of three staves.



SIXIEME ENTREE.

L E M U F T I,

Ceremonie Turque, qui se fait en Musique & en Danse, pour annoblir un Bourgeois à la maniere Turquesque.

PREMIER AIR POUR LES TURCS.

VIOLONS.

The musical score is written for violins and consists of two systems, each with five staves. The notation is in a single system with a common time signature. The first system contains five staves of music, with various rhythmic values and accidentals. The second system also contains five staves of music, continuing the piece. There are several asterisks and numbers (6, 4, 3) scattered throughout the score, likely indicating specific performance instructions or ornaments.

LE CARNAVAL, MASCARADE.

Le Mufti invoque Mahomet avec seize Turcs & deux Derviches, après on luy amaine le Bourgeois, auquel il chante ce qui suit.

VIOLONS.

VIOLONS.

LE MUFTI.

SE TI sa- bir Ti respon- dir, Se- ii sa- bir Ti respon-

dir, Ti respondir: Se non sa- bir, Ta- zir, ta- zir. Se non sa-

bir, Ta- zir, ta- zir, Ta- zir, ta- zir.

Le Mufti demande en même langue aux Turcs assistans , de quelle Religion est le Bourgeois , & ils l'assurent qu'il est Mahomettan : Le Mufti invoque Mahomet en langue Franche , & chante les paroles qui suivent.

VIOLONS.

VIOLONS.

LE MUFTI.

Maha- metta per Giour- dina Mi pre- gar sera é mat- tina :

Detailed description: This system contains three staves. The top two staves are for Violons, with a treble clef and a 6/4 time signature. The third staff is for the Mufti, with a soprano clef and a 6/4 time signature. The lyrics are written below the Mufti's staff.

Voler far un pala- dina, Dé Giour- dina, Dé Giour- dina Dar Tur-

Detailed description: This system contains three staves. The top two staves are for Violons, with a treble clef and a 6/4 time signature. The third staff is for the Mufti, with a soprano clef and a 6/4 time signature. The lyrics are written below the Mufti's staff.

banta é dar scar- cina, Con ga- lera é brigant- ina Per def-

Detailed description: This system contains three staves. The top two staves are for Violons, with a treble clef and a 6/4 time signature. The third staff is for the Mufti, with a soprano clef and a 6/4 time signature. The lyrics are written below the Mufti's staff.

LE CARNAVAL, MASCARADE.

fender Palef- tina. Con ga- lera é brigan- tina, Per deffen- der Palef-

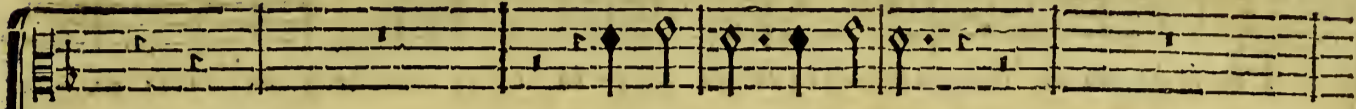
tina, Per def- fender Palef- tina. Maha- metta Per Giour- dina,

Mi pre- gar sera é mat- ti- na.

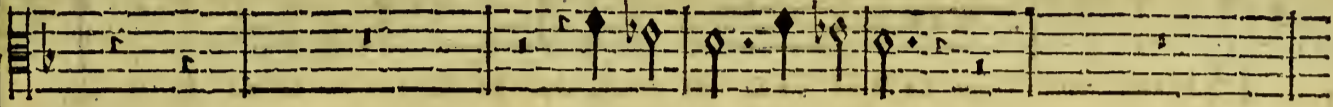
SIXIEME ENTREE.

Le Mufti demande aux Turcs, si le Bourgeois sera ferme dans leur Religion.

LES TURCS.



HI val-la. Hi valla.



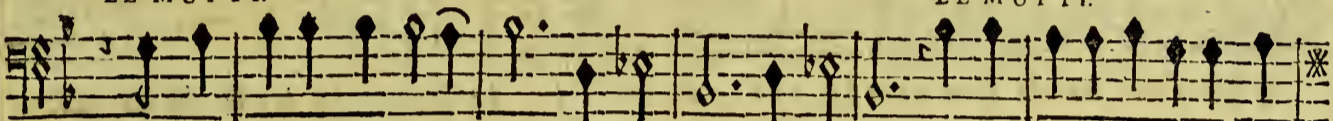
HI val-la. Hi valla.



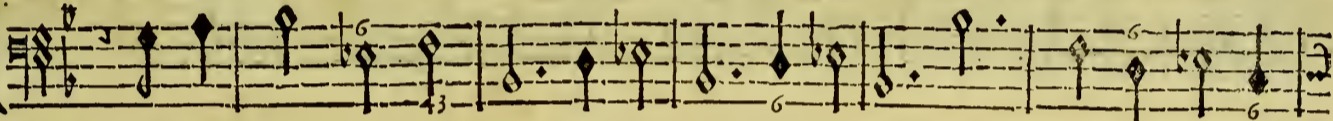
HI val-la. Hi valla.

LE MUFTI.

LE MUFTI.

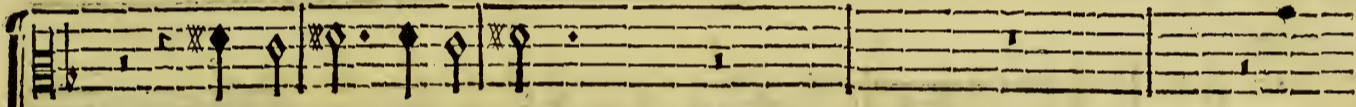


S Ar bon Turca Giourdi- nas? HI val-la. Hi valla. S Ar bon Turca Giourdinas? Giour-



BASSE-CONTINUE.

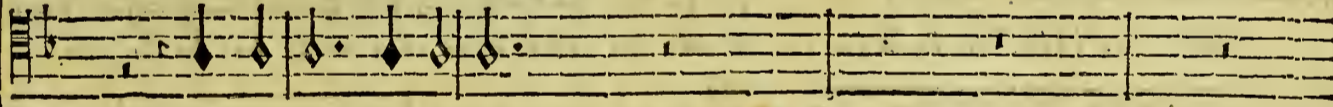
LES TURCS.



HI valla. Hi val-la.



HI valla. Hi valla.

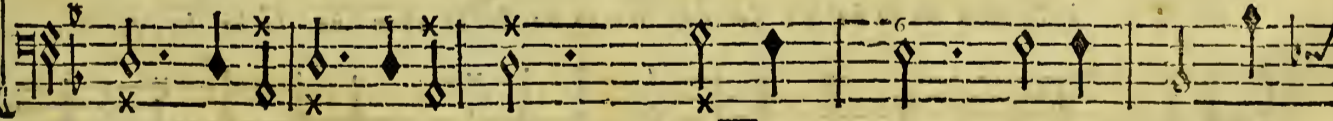


HI valla. Hi valla.

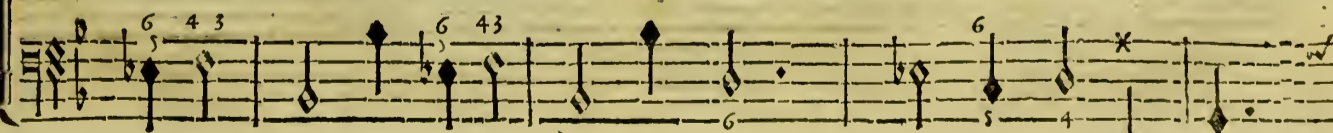
LE MUFTI.



dinas, HI valla. Hi valla. HU la ba ba la chou ba la ba ba la da. HU la



ba ba la chou ba la ba bala da. HU la ba ba la chou ba la ba ba la da.



Bb

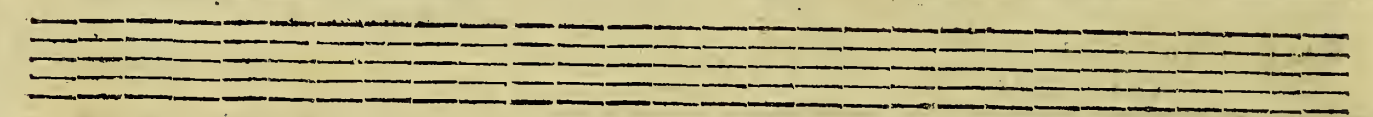
Hu la ba, ba la chou bala ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba ba la chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba ba la chou bala ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba ba la chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

6 6 6 4-3 6 4-3



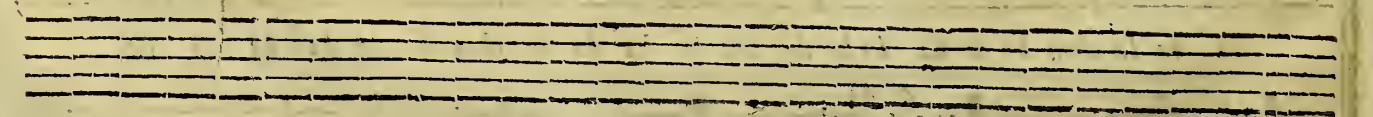
Hu la ba bala chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba bala chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba ba la chou ba la ba ba la da. Hu la ba bala chou ba la ba ba la da.

Hu la ba bala chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

65 53 65 53



Hu la ba bala chou ba la ba ba la da. Hu la ba bala chou ba la ba ba la da. Hu la

Hu la ba bala chou ba la ba ba la da. Hu la ba bala chou ba la ba ba la da. Hu la

Hu la ba bala chou ba la ba ba la da. Hu la ba bala chou ba la ba ba la da. Hu la

Hu la ba bala chou ba la ba ba la da. Hu la ba bala chou ba la ba ba la da. Hu la

Hu la ba bala chou ba la ba ba la da. Hu la ba bala chou ba la ba ba la da. Hu la

ba ba la chou balaba ba la da. Hu la ba bala chou bala ba ba la da.

ba ba la chou balaba ba la da. Hu la ba bala chou bala ba ba la da.

ba ba la chou balaba ba la da. Hu la ba bala chou bala ba ba la da.

ba ba la chou balaba ba la da. Hu la ba bala chou bala ba ba la da.

ba ba la chou balaba ba la da. Hu la ba bala chou bala ba ba la da.

LE CARNAVAL, MASCARADE
DEUXIEME AIR POUR LES TURCS.

VIOLONS.

BASSE-CONTINUE.

8 5 43

Detailed description: This block contains the first system of a musical score. It features five staves. The top staff is for Violins (VIOLONS) in treble clef, with a 6/4 time signature. The second staff is for the second Violin part. The third and fourth staves are for the Violoncello (Viola) and Double Bass (Basse-Continue) parts, both in bass clef. The bottom staff is specifically for the Basse-Continue, showing figured bass notation with numbers 8, 5, and 43. The music consists of rhythmic patterns of eighth and sixteenth notes.

Detailed description: A set of five empty musical staves, likely representing a continuation of the instrument parts from the previous system.

Detailed description: This block contains the second system of the musical score, also consisting of five staves. The top staff is for Violins (VIOLONS) in treble clef, with a 6/4 time signature. The second staff is for the second Violin part. The third and fourth staves are for the Violoncello (Viola) and Double Bass (Basse-Continue) parts, both in bass clef. The bottom staff is specifically for the Basse-Continue, showing figured bass notation with numbers 7, 2, 2, 7, and 6. The music continues with rhythmic patterns of eighth and sixteenth notes.

Detailed description: A set of five empty musical staves, likely representing a continuation of the instrument parts from the previous system.

SIXIEME, ENTREE.

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 various note values and rests. The second and third staves are alto clefs, and the fourth and fifth staves are bass clefs. The notation includes eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-5 below notes. There are also some asterisks and other markings above notes in the fifth staff.

A set of five empty musical staves, consisting of five horizontal lines each, with no notation.

The second system of the musical score consists of five staves. The notation is similar to the first system, with a treble clef on the top staff and alto/bass clefs below. It includes notes, rests, and fingerings. There are asterisks and other markings above notes in the fifth staff.

A set of five empty musical staves, consisting of five horizontal lines each, with no notation.

LE CARNAVAL MASCARADE.

Le Mufti propose de donner le Turban au Bourgeois, & chante les paroles qui suivent.

LES TURCS. TOUS. TOUS.

No, no, no. No, no, no. No, no, no.

No, no, no. No, no, no. No, no, no.

LE MUFTI. No, no, no. LE MUFTI. No, no, no. LE MUFTI. No, no, no.

Ti non star furba. No, no, no. Non star furfanta. No, no, no. Non star furfanta. No, no, no.

TOUS.

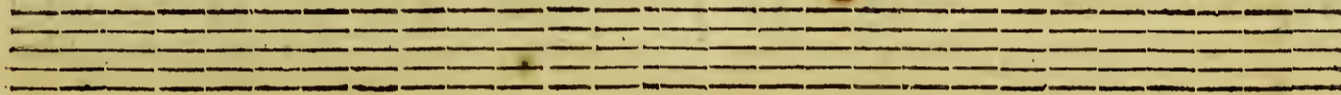
Ti non star furba. No, no, no.

Ti non star furba. No, no, no.

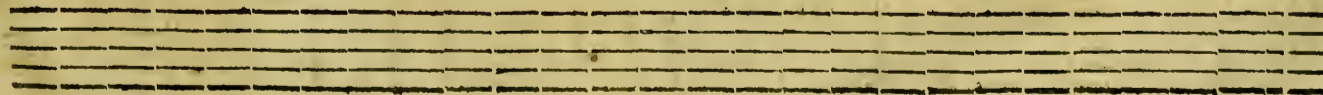
LE MUFTI. Ti non star furba. No, no, no,

Donar Turbanta, Donar Turbanta. Donar Turbanta, Donar Turbanta. Ti non star furba. No, no, no.

Non star furfanta. No, no, no. Non star furfanta. No, no, no, Donar Turbanta, Donar Turbanta,
Non star furfanta. No, no, no. Non star fur-fanta. No, no, no. Donar Turbanta, Donar Turbanta,
Non star fur-fanta. No, no, no. Non star furfanta. No, no, no. Donar Turbanta, Donar Turbanta,
Non star fur-fanta, No, no, no, Non star furfanta. No, no, no, Donar Turbanta, Donar Turbanta,
Non star fur-fanta, No, no, no, Non star furfanta. No, no, no, Donar Turbanta, Donar Turbanta,



Donar Turbanta, Donar tur-banta, Donar Turbanta.
Donar Turbanta, Donar Turbanta, Donar Turbanta.
Donar Turbanta, Donar Turbanta, Donar Turbanta.
Donar Turbanta, Donar Turbanta, Donar Turbanta.
Donar Turbanta, Donar Turbanta, Donar Turbanta.



LE CARNAVAL, MASCARADE.

TROISIEME AIR POUR LES TURCS.

Musical score for Violins, first system. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Below it are four staves for the violin parts, each with a clef and a key signature. The music features a mix of eighth and sixteenth notes, with some slurs and accents. The word "VIOLONS." is written below the first staff.

Two empty musical staves, one above the other, consisting of five lines each.

Musical score for Violins, second system. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Below it are four staves for the violin parts, each with a clef and a key signature. The music continues with similar rhythmic patterns and includes some slurs and accents. The word "VIOLONS." is not repeated here.

Two empty musical staves, one above the other, consisting of five lines each.

Le Mufti & les Derviches se coëffent avec des Turbans de ceremonies , & l'on presente au Mufti l'Alcoran , qui fait une seconde invocation avec tout le reste des Turcs assistans : Apres son invocation , il donne au Bourgeois l'épée , & chante ce qui suit.

LE MUFTI.

Tistar nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Pigliar schiabbola.

Tournez pour le Chœur des Turcs.

LE CARNAVAL; MASCARADE!

LES TURCS.

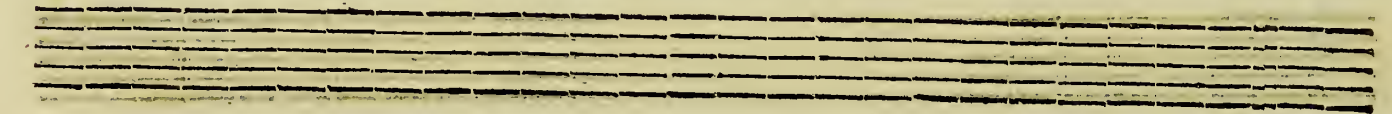
T Istar nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

T Istar nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

T Istar nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

T Istar nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

T Istar nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar



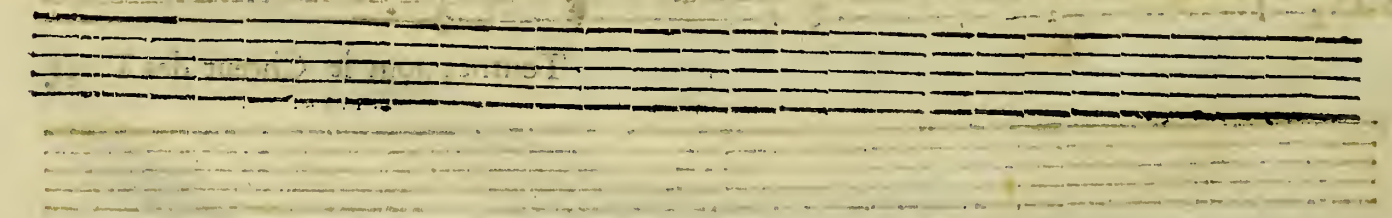
nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar





nobilé è non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Pigliar schiabbola.

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Pigliar schiabbola.

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Pigliar schiabbola.

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Pigliar schiabbola.

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Pigliar schiabbola.



Pigliar schiabbola.

Pigliar schiabbola.

Pigliar schiabbola.

Pigliar schiabbola.

Pigliar schiabbola.

LE CARNAVAL, MASCARADE:

QUATRIEME AIR POUR LES TURCS.

VIOLONS.

Le Mufti commande aux Turcs de batonner le Bourgeois , en chantant les paroles qui suivent.

LE MUFTI

D Ara, dara Baston- nara. Dara, dara Baston- nara.

LES TURCS.

D Ara, dara Baston- nara, Dara, dara Baston- nara.

D Ara, dara Baston- nara, Dara, dara Baston- nara.

D Ara, dara Baston- nara. Dara, dara, Baston- nara.

D Ara, dara Baston- nara, Dara, dara Baston- nara.

Le Mufti après avoir fait batonner le Bourgeois , luy chante ce qui suit.

LE MUFTI.

N On tener honta , non tener honta , Questa star ultima af- fronta.

Tournez pour le Chœur des Turcs.

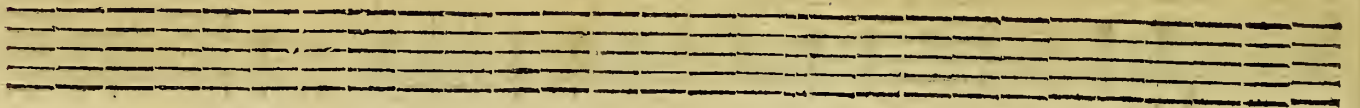
T O U S.

Non tener honta, Non tener honta, Questa star ultima affronta, Questa star, ultima affronta.

Non tener honta, Non tener honta, Questa star ultima affronta, Questa star, ultima affronta.

Non tener honta, Non tener honta, Questa star ultima affronta, Questa star, ultima affronta.

Non, tener honta, Non tener honta, Questa star ultima affronta, Questa star, ultima affronta.



Non tener honta, Non tener honta, Questa star ultima affronta.

Non tener honta, Non tener honta, Questa star ultima affronta.

Non tener honta, Non tener honta, Questa star ultima affronta.

Non tener honta, Non tener honta, Questa star ultima affronta.

FIN DE LA SIXIEME ENTREE.



SEPTIEME ENTREE. LES NOUVEAUX MARIEZ.

PHILIS, IDAS, LYCAS.
RITOURNELLE.

VIOLONS.

VIOLONS.

PHILIS

BASSE-CONTINUE.

LE CARNAVAL, MASCARADE.

coeurs que l'Amour sou- met à sa puissan- ce: ce: Tes ombres, & ton fi-

lence, Plus beaux que le plus beau jour, Offrent de doux moments à soupi-

rer, à soupirer d'a- mour: Offrent de doux moments à soupi- rer,

à soupirer d'a- mour. Tes... mour.

IDAS.

RONDEAU.

Que soupirer d'amour Est une douce chose, Quand rien à nos vœux

ne s'oppo- se: Que soupi- rer d'amour, Est une dou- ce chose!

FIN.

A d'aimables penchants; Nôtre cœur se dis- po- se; Mais, on a des tyrans A qui

Pon doit le jour: Que soupiner...

LYCAS.

Tout ce qu'à nos vœux on oppose, Contre un parfait amour Ne gagne jamais rien: rien:

Et pour vaincre toute chose, Il ne faut que s'aimer bien. Et pour vaincre toute

chose, Il ne faut que s'aimer bien. bien.

PHILIS.

TRIO.

Amons-nous donc d'une ardeur éter- nelle. VIOLONS.

IDAS.

Amons-nous donc d'une ardeur éter- nel- le. VIOLONS.

LYCAS.

Amons-nous donc d'une ardeur éter- nel- le. B-C. Ff

Aimons-nous donc d'une ardeur, d'une ardeur éternelle. VIOLONS.

Aimons-nous donc d'une ardeur, d'une ardeur éternelle. VIOLONS.

Aimons-nous donc d'une ardeur, d'une ardeur éternelle.

Les rigeurs des Parents, Ne

La contrainte cruelle, Le chagrin,

L'absence, La fortune re- belle,

font que redoubler une ami- tié fidèle, Quand deux cœurs s'ai- ment

Quand deux cœurs s'aiment

Quand deux cœurs s'aiment

bien, Tout le reste n'est rien. VIOLONS.

bien, Tout le reste n'est rien. VIOLONS.

bien, Tout le reste n'est rien.

LIBRARY

Quand deux cœurs s'ai-mēt bien, Quand deux cœurs s'aiment bien, Tout le reste, Tout le reste n'est rien.

Quand deux cœurs s'ai-mēt bien, Tout le reste, Tout le reste n'est rien.

Quand deux cœurs s'aiment bien, Quand deux cœurs s'aiment bien, Tout le reste, Tout le reste n'est rien.

VIOLONS.

VIOLONS.

LE CARNIVAL, MASCARADE.

Sérénade pour les nouveaux Mariés.

PREMIER AIR.

VIOLONS.

This system contains five staves of music. The top staff is for Violins, followed by two staves for other instruments (likely Violins II and Violas), and a bottom staff for Basse-Continue. The music is in 3/4 time and features a variety of note values including eighth and sixteenth notes, along with rests and accidentals. The Basse-Continue staff includes figured bass notation with numbers like 6, 4, and 3, and some notes marked with an asterisk.

BASSE-CONTINUE.

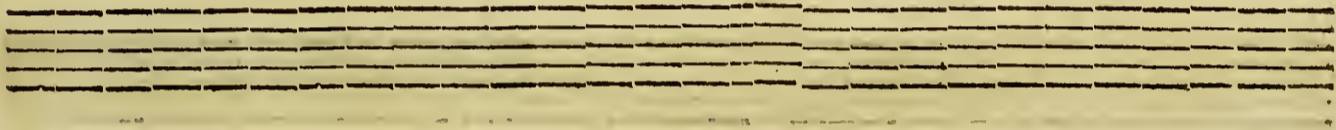
Two empty musical staves, likely intended for a second system of instruments.

This system contains five staves of music, continuing the piece. It follows the same instrumentation as the first system: Violins, two other instruments, and Basse-Continue. The notation continues with similar rhythmic patterns and includes figured bass notation in the bottom staff.

Two empty musical staves at the bottom of the page.

SEPTIEME ENTRE'E.

Musical score for the first section, 'SEPTIEME ENTRE'E'. It consists of five staves of music. The first staff is in treble clef, and the second is in bass clef. The third and fourth staves are in alto clef. The fifth staff is in bass clef and includes figured bass notation with 'x' and '6' markings. The music is written in a single system with a repeat sign at the end.



DEUXIEME AIR.

Musical score for the second section, 'DEUXIEME AIR'. It consists of five staves of music. The first staff is in treble clef and is labeled 'VIOLONS.' with a '3' above it. The second and third staves are in bass clef and also have a '3' above them. The fourth and fifth staves are in alto clef. The fifth staff includes figured bass notation with '6', '5', and '4' markings. The music is written in a single system with a repeat sign at the end.

LE CARNAVAL, MASCARADE

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 second staff is a bass clef with a similar melodic line. The third and fourth staves are also bass clefs, likely representing a piano accompaniment with chords and moving lines. The fifth staff is a bass clef with a more complex rhythmic pattern, possibly for a double bass or a specific keyboard instrument. The system concludes with a double bar line.

The second system of the musical score also consists of five staves, mirroring the structure of the first system. It continues the melodic and harmonic development of the piece. The notation includes various note values, rests, and dynamic markings. The system ends with a double bar line, followed by a set of empty staves at the bottom of the page.

SEPTIEME ENTREE.

TROISIEME AIR.

VIOLONS.

LE CARNAVAL, MASCARADE.

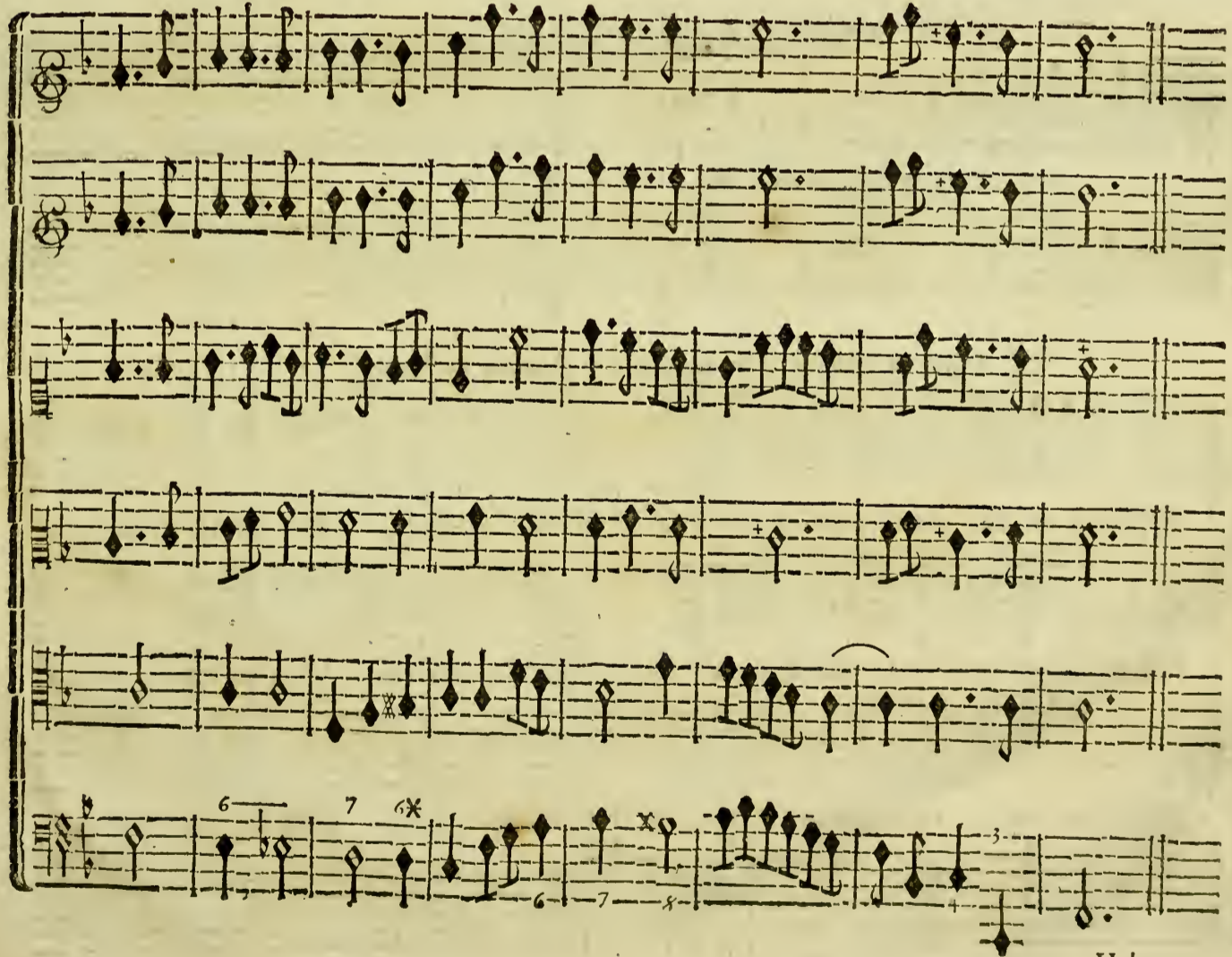
QUATRIEME AIR.

VIOLONS.

The musical score is arranged in two systems, each containing six staves. The first system begins with a treble clef staff, followed by five staves (likely for different parts of the violin section). The second system begins with a bass clef staff, followed by five staves. The notation includes various rhythmic values and articulation marks. In the first system, there are 'x' marks above several notes in the treble clef staff. The bass clef staff of the first system contains several fingering numbers: 6, 6, 4, 4x, 6, 7-6x, 4x, 6, 76x. The second system's bass clef staff contains the numbers 4 and 3.



The first system of the musical score consists of six staves. The top two staves are in treble clef, the middle three are in alto clef, and the bottom one is in bass clef. The music is written in a single system with various note values and rests. The bottom staff includes some figured bass notation with numbers like 9, 8, 4, 3, 7, and 3, and some notes are marked with an asterisk (*).



The second system of the musical score also consists of six staves, following the same clef arrangement as the first system. It continues the musical composition with similar notation, including rests and note values. The bottom staff features figured bass notation with numbers 6, 7, 6*, 6, 7, 8, and 3, and some notes are marked with an asterisk (*).

LE CARNAVAL, MASCARADE.

UN MUSICIEN.

SI vous vous aimez bien tous deux, Veil- lez, Veil- lez vous e-

BASSE-CONTINUE.

tes trop heu- reux! Mais, si vous ne vous aimez guer- re, Dormez, Dor-

mez, vous ne sçau- riez mieux fai- re. Dor- mez,

vous ne sçau- riez mieux fai- re.

Deux Musiciennes, & le Musicien chantent ensemble.

MAis, si vous ne vous aimez guer- re, Dormez, Dor- mez, Vous ne sçauriez mieux
 MAis, si vous ne vous aimez guer- re, Dormez, Dor- mez, Vous ne sçauriez mieux
 MAis, si vous ne vous aimez guer- re, Dormez, Dor- mez, Vous ne sçauriez mieux

fai- re. Dor- mez,

fai- re. Mais si vous ne vous aimez guer- re. Dormez, Dormez, vous ne sçau-

fai- re. Dormez, Dormez, vous ne sçau-

6 6 76x 6

Dormez, Dormez, vous ne sçauriez mieux faire, Dor- mez,

riez mieux fai- re. Dormez, vous ne sçauriez mieux faire, Dor- mez,

riez mieux fai- re. Dor- mez, vous ne sçauriez mieux fai-

4 3 7-4 3 6

vous ne sçauriez, vous ne sçauriez mieux fai- re.

vous ne sçauriez, vous ne sçauriez mieux fai- re.

re, vous ne sçauriez, vous ne sçauriez mieux fai- re.

3

LE CARNAVAL, MASCARADE.

PREMIER COUPLET.

PREMIERE MUSICIENNE.

Amour veut qu'on fuive ses loix, Il a son petit négo- ce, Qui l'em-

BASSE-CONTINUE.

peche quelque-fois De se trouver à la no- ce. Qui l'empêche quelque-

fois De se trou- ver à la n- ce.

DEUXIEME COUPLET.

DEUXIEME MUSICIENNE.

P Army les nouveaux Mari- ez, Amour, en fait à sa tê- te; Et

quoy qu'il soit des pri- ez, N'est pas toujours de la fes- te, Et quoy qu'il soit des pri-

ez. N'est pas toujours de la fes- te.

UN MUSICIEN.

SI vous vous aimez bien tous deux, Veil- lez, Veil- lez vous é-

BASSE-CONTINUE.

tes trop heu- reux! Mais, si vous ne vous aimez guer- re, Dormez, Dor-

mez, vous ne sçau- riez mieux fai- re. Dor- mez,

vous ne sçau- riez mieux fai- re.

Deux Musciennes, & le Musicien chantent ensemble.

M Ais, si vous ne vous aimez guer- re, Dormez, Dor- mez, Vous ne sçauriez mieux
 M Ais, si vous ne vous aimez guer- re, Dormez, Dor- mez, Vous ne sçauriez mieux
 M Ais, si vous ne vous aimez guer- re, Dormez, Dor- mez, Vous ne sçauriez mieux

fai- re. Dor- mez,

fai- re. Mais si vous ne vous aimez guer- re. Dormez, Dormez, vous ne sçau-

fai- re. Dormez, Dormez, vous ne sçau-

6 6 76x 6

Dormez, Dormez, vous ne sçauriez mieux faire, Dor- mez,

riez mieux fai- re. Dormez, vous ne sçauriez mieux faire, Dor- mez,

riez mieux fai- re. Dor- mez, vous ne sçauriez mieux fai-

4 3 7-4 3

vous ne sçauriez, vous ne sçauriez mieux fai- re.

vous ne sçauriez, vous ne sçauriez mieux fai- re.

re, vous ne sçauriez, vous ne sçauriez mieux fai- re.

4 3

Le Marié & la Mariée sortent de leur maison, & pour témoigner la satisfaction qu'ils ont eû de la Musique, dansent ensemble.

AIR POUR LES MARIEZ.

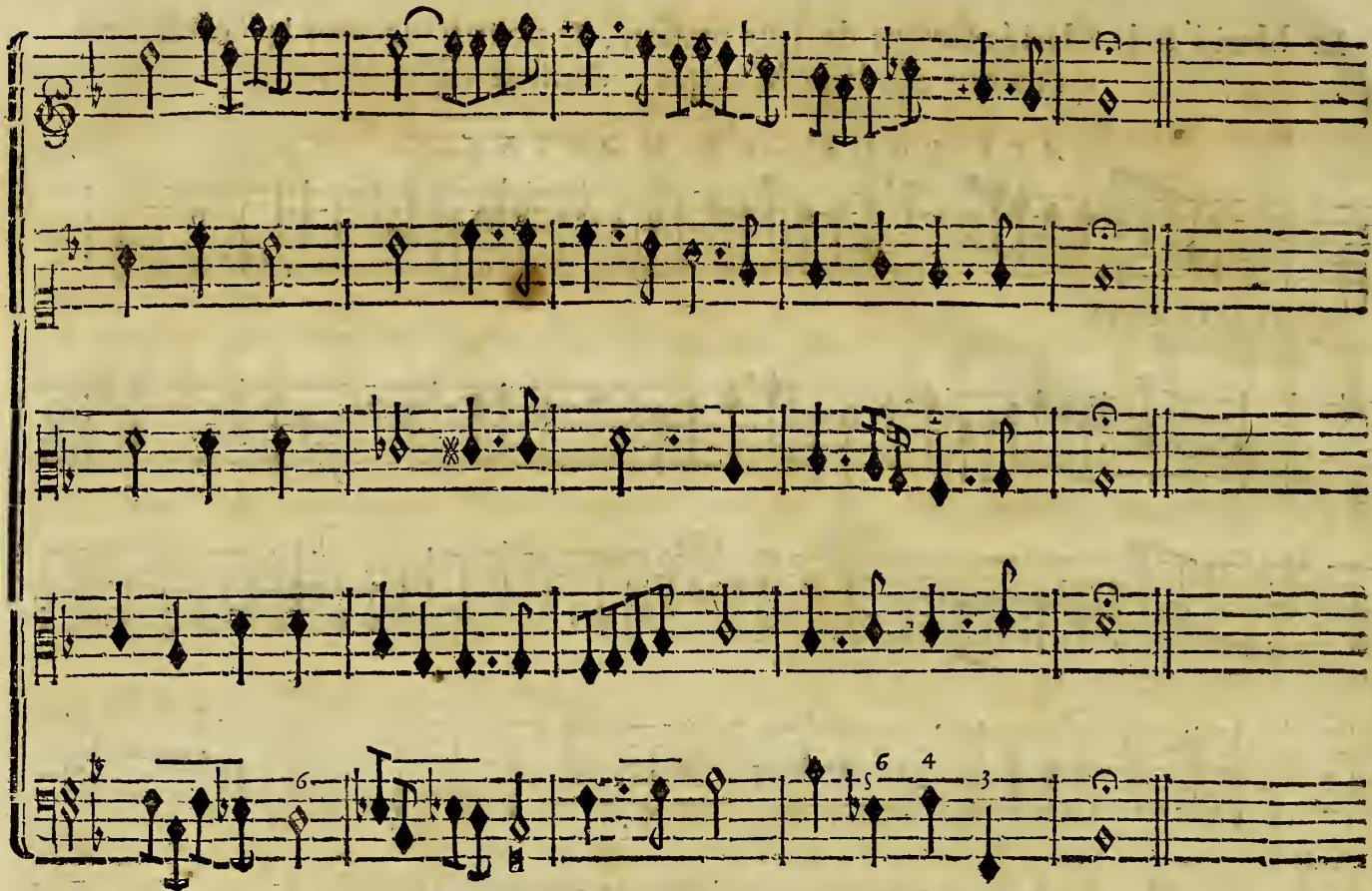
VIOLONS.

BASSE-CONTINUE.

This block contains the first system of the musical score. It features five staves. The top staff is for Violins, followed by two staves for other instruments (likely Violas and Cellos/Double Basses), and the bottom staff is for the Basse-Continue. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The notation includes various note values, rests, and articulation marks.

This block consists of five empty musical staves, serving as a placeholder for a second system of music.

This block contains the second system of the musical score, consisting of five staves. The notation continues from the first system, maintaining the same instrumental arrangement and key signature. It includes various musical notations such as notes, rests, and dynamic markings.



FIN DE LA SEPTIEME ENTREE.





HUITIÈME ENTRÉE.

Une EGYPTIENNE danfante & chantante, est accompagnée de quatre Boëmiennes joiants de la Guittarre , de quatre Basques joiants des Castagnettes , & de quatre Egyptiens joiants des Gniacares.

RONDEAU.

PREMIER AIR.

VIOLONS.

BASSE-CONTINUE.

Un Egyptien, alternativement avec le Chœur.

L'EGYPTIEN.

D'Un pauvre cœur, Soulagez le martire, D'un pauvre cœur, Soula-

BASSE-CONTINUE.

LE CHOEUR.

gez la douleur; D'Un pauvre cœur, Soulagez le martire, D'un pauvre cœur, Soula-

D'Un pauvre cœur, Soulagez le martire, D'un pauvre cœur, Soula-

FIN. L'EGYPTIEN.

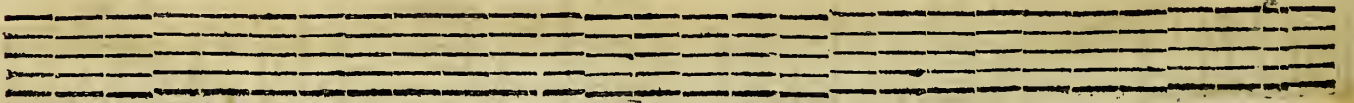
gez la douleur. J'ay beau vous dire ma vive ardeur, Je vous vois rire

gez la douleur. B-C.

de ma lueur: Ha! Cruelle, j'expire, Sous tant de rigueur. D'un pauvre

cœur, Soulagez le martire, D'un pauvre cœur, Soulagez la douleur.

Le Chœur repete D'un Pauvre cœur, &c. Jusqu'au mot Fin.



HUITIÈME ENTRÉE

DEUXIÈME AIR.

VIOLONS.

BASSE-CONTINUE.

The first system contains five staves of music. The top two staves are for Violons (Violins), the next two for Violons (Violas), and the bottom one for Basse-Continue (Cello/Double Bass). The time signature is 6/4. The notation includes various notes, rests, and ornaments. The Basse-Continue part has some figured bass notation, including numbers like 6, 7, 6, 5 and symbols like * and x.

BASSE-CONTINUE.

An empty musical staff consisting of five horizontal lines.

The second system contains five staves of music. The top two staves are for Violons (Violins), the next two for Violons (Violas), and the bottom one for Basse-Continue (Cello/Double Bass). The notation continues with various notes, rests, and ornaments. The Basse-Continue part has figured bass notation, including numbers like 4, 2, 6, 5 and symbols like * and x.

An empty musical staff consisting of five horizontal lines.

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 (B-flat). The second and third staves are alto clefs. The fourth and fifth staves are bass clefs. The notation includes various note values, rests, and ornaments (marked with 'x'). The fifth staff includes fingerings: 7, 6, 5, 6, and x.

A set of five empty musical staves, likely intended for a second system of music.

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. The second and third staves are alto clefs. The fourth and fifth staves are bass clefs. The notation includes various note values, rests, and ornaments. The fifth staff includes fingerings: 7, 6, 5, 4, 3, and x.

A set of five empty musical staves, likely intended for a third system of music.

HUITIÈME ENTRÉE.

AIR.

PREMIER COUPLET.

Croyez-moy, hâtons-nous ma Sylvi- e, Usons bien des momens préci- eux, Conten-

BASSE CONTINUE.

tens icy nôtre en- vie, De nos ans le feu nous y convie, Nous ne sçaurions vous &

moy faire mieux: Quand l'Hyver a glacé nos gucrets, Le Printemps vient re-

prendre sa pla- ce, Et ramene à nos champs leurs attraits: Mais, he- las quand

Petite Repise.

l'âge nous glace, Nos beaux jours ne reviennent jamais. Mais, he- - mais.

AIR.

DEUXIEME COUPLET.

N'Echersons tous les jours qu'à no^r plaisir, Soyons- y l'un & l'autre empressez, Du plai-

BASSE CONTINUE.

ir faisons nôtre affaire, Des chagrins songeons à nous défai- re ; Il vient un temps où l'on

en prend as- sez : Quand l'Hyver a glacé nos guierets, Le Printemps vient re-

prendre sa place ; Et ramene à nos champs leurs attrait, Mais he- las ! quand

Petite Reprise

l'âge nous glace, Nos beaux jours ne reviennent jamais. Mais, he- - mais.

On reprend le Deuxième AIR, page 131.

FIN DE LA HUITIEME ENTREE.



NEUVIÈME ENTRÉE.

LA GALANTERIE.

LA GALANTERIE est accompagnée de deux Basques & de cinq Polichinels, qui dansent alternativement, après son chant.

SARABANDE.

VIOLONS.

BASSE-CONTINUE.

Tournez pour la Reprise.

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 second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment. The third and fourth staves are also bass clefs with a key signature of one sharp (F#) and a common time signature (C), likely representing different instrumental parts. The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a more complex rhythmic pattern with some notes marked with an 'x' and fingerings like '6-8' and '6-8' indicated below the staff.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned between the first and second systems of music.

The second 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 second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment. The third and fourth staves are also bass clefs with a key signature of one sharp (F#) and a common time signature (C), likely representing different instrumental parts. The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a more complex rhythmic pattern with some notes marked with an 'x' and fingerings like '6-8' and '6-4-3' indicated below the staff.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned at the bottom of the page.

RONDEAU.

PREMIER COUPLET.

LA GALANTERIE.

Soyez fi- delle, Le soin d'un A- mant, Près d'une Belle, Trouve aisé-

BASSE-CONTINUE.

FIN.

ment Un heu- reux mo- ment. Souvent une ame cru- elle, S'en- gage en dépit

d'elle, C'est le grand se- cret que d'ai- mer consta- ment : Soyez fi- delle, Le

soin d'un A- mant : Près d'une Belle, Trouve aisé- ment un heu- reux moment.

Aux loix d'amour en vain l'on est re- belle, Chacun tôt ou tard fuit un Dieu

si char- mant. Soyez fidelle..

A I R.

VIOLONS.

RONDEAU.

DEUXIEME COUPLET.

LA GALANTERIE.

Q Uand on sçait plaire, Sur tout dans la cour, Que peut-on faire Et nuit &

BASSE-CONTINUE.

FIN.

jour Sans un peu d'amour? Un jeune cœur sans affaire Ne se di-vertit

guere, Que sert de charmer, si l'on n'aime à son tour? Quand on sçait plaire, Sur

tout dans la cour. Que peut-on faire Et nuit & jour Sans un peu d'amour;

N'attendez pas pour n'être point sévere. Que vos plus beaux ans commencent

leur retour- Quand on sçait.

A F R.

VIOLONS.

FIN DE LA NEUVIEME ENTREE.



DIXIÈME, ET DERNIÈRE ENTRE'E.

LA RE'UNION DU CARNAVAL

*Et de tous les differents Peuples qui ont formé
cette Mascarade.*

LE CARNAVAL vient pour accompagner LA GALANTERIE : Tandis qu'ils chantent une maniere de Dialogue , où tous les Chœurs se répondent tour à tour ; ce qui a paru dans les Entrées précédentes se réunit.

AIR POUR LE CARNAVAL, ET LA GALANTERIE.

VIOLONS.

BASSE-CONTINUE.

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 various rhythmic values and accidentals. The second and third staves are alto clefs, and the fourth and fifth staves are bass clefs. The fifth staff includes numerical figures such as '6 6', '6', '6', '6', and '4 3' positioned above and below the notes, likely indicating fingerings or specific performance techniques. There are also asterisks (*) placed above certain notes in the fifth staff.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned between the first and second systems of music.

The second system of the musical score consists of five staves, similar in layout to the first system. It features a treble clef staff at the top, followed by two alto clef staves and two bass clef staves. The notation includes various rhythmic patterns and accidentals. The fifth staff contains numerical figures '6 6', '6', '6', '6', and '4 3', along with asterisks (*) above some notes, consistent with the first system.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned at the bottom of the page.

Dialogue du Carnaval & de la Galanterie.

LA GALANTERIE.

First system of musical notation for LA GALANTERIE, featuring a treble clef and a 3/2 time signature.

LE CARNAVAL.

First system of musical notation for LE CARNAVAL, featuring a treble clef and a 3/2 time signature.

Corrigeons de l'Hyver la rigueur naturelle,

Second system of musical notation for LE CARNAVAL, including lyrics and musical notes.

BASSE CONTINUE.

First system of musical notation for BASSE CONTINUE, featuring a bass clef and a 3/2 time signature.

DE la Saison la plus cruelle, Faisons pour nous La Saison la plus

Second system of musical notation for BASSE CONTINUE, including lyrics and musical notes.

Et nous unissons-tous.

Third system of musical notation for BASSE CONTINUE, including lyrics and musical notes.

Le Carnaval & la Galanterie chantent ensemble, le Duo qui suit, & tous les Chœurs leur répondent.

First system of musical notation for the Duo, featuring a treble clef and a 3/2 time signature.

belle, Et les jours les plus doux. MElons à la Danse, La douceur de nos Chanfons.

Second system of musical notation for the Duo, including lyrics and musical notes.

MElons à la Danse, La douceur, la douceur de nos chanfons.

Third system of musical notation for the Duo, including lyrics and musical notes.

Fourth system of musical notation for the Duo, featuring a treble clef and a 3/2 time signature.

Chantons & danfons; MElons à la Danse, La douceur, la douceur de nos Chanfons.

Fifth system of musical notation for the Duo, including lyrics and musical notes.

Chantons & danfons; MElons à la Danse, La douceur, la douceur de nos Chanfons.

Sixth system of musical notation for the Duo, including lyrics and musical notes.

Tous.

LA GALANTERIE.

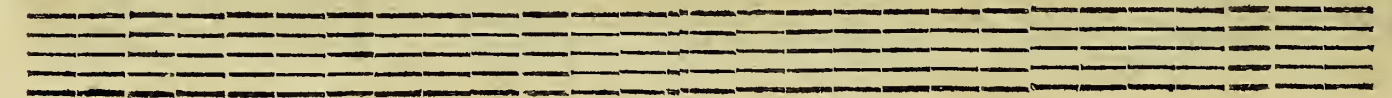
Chantons & danfons, Chantons & danfons; Que ce plai- fir recom- mence

Chantons & danfons, Chantons & danfons;

Chantons & danfons, Chantons & danfons;

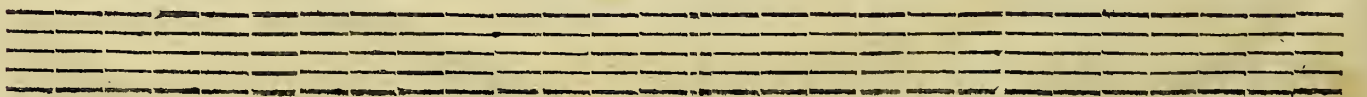
Chantons & danfons, Chantons & danfons; Que ce plai- fir recom- mence

LE CARNAVAL.



En mille fa- çons. Que ce plai- fir recom- mence En mille fa- çons.

En mille fa- çons. Que ce plai- fir recom- mence En mille fa- çons.



T O U S.

Chantons & dansons, & dansons & dansons.

Chantons

Chantons & dansons, Chantons & dansons.

Chantons

Chantons & dansons, & dansons & dansons.

Chantons

Chantons & dansons, & dansons & dansons.

Chantons

VIOLONS.

LE CARNAVAL, MASCARADE.

& danfons. Chantons & danfons, Chantons & danfons. Chantons & danfons. &

& danfons. Chantons & danfons. Chantons & danfons. Chantons & danfons. &

& danfons. Chantons & danfons. Chantons & danfons. Chantons & danfons. &

& danfons. Chantons & danfons. Chantons & danfons. Chantons & danfons. &

The musical score consists of ten staves of music. The first four staves include lyrics: "& danfons. Chantons & danfons, Chantons & danfons. Chantons & danfons. &". The fifth staff is a vocal line. The sixth, seventh, eighth, and ninth staves are instrumental accompaniment. The tenth staff is a bass line. The bottom of the page features two empty staves.

danfons, & danfons. En mille façons, Chantons & danfons. En mille façons, Châtons & dâfons.

danfons, & danfons. Chantons & danfons.

danfons, & danfons. Chantons & danfons.

danfons, & danfons. En mille façons, Chantons & danfons. En mille façons, Châtons & dâfons.

LE CARNAVAL, MASCARADE.

The musical score consists of ten staves. The first four staves each have two systems of lyrics: "Chantons & dansons, Chantons & dansons." on the left and "Chantons, Chan-" on the right. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. The fifth staff begins with a treble clef and a common time signature. The sixth and seventh staves continue the melodic line. The eighth staff includes a sixteenth-note triplet. The ninth staff features a sixteenth-note triplet and a sixteenth-note group marked with a '6'. The tenth staff includes a sixteenth-note group marked with a '5'. The score concludes with two empty staves.

Two empty musical staves, each consisting of five horizontal lines, positioned at the bottom of the page.

tons & danfons, Chantons & danfons, Chantons & danfons, Chantons & danfons.

tons & danfons, Chantons & danfons, Chantons & danfons, Chantons & danfons.

tons & danfons, & danfons, & danfons, Chantons & danfons, & danfons, & danfons.

tons & danfons, & danfons, & danfons, Chantons & danfons, & danfons, & danfons.

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