

# PROSERPINE

## TRAGÉDIE

MISE EN MUSIQUE

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



A PARIS,

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

Et se vend à l'Entrée de la Porte de l'Academie Royale de Musique,  
au Palais Royal, ruë Saint Honoré.

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M. DC. LXX X.

*AVEC PRIVILEGE DE SA MAIESTE.*



# AV ROY



I R E,

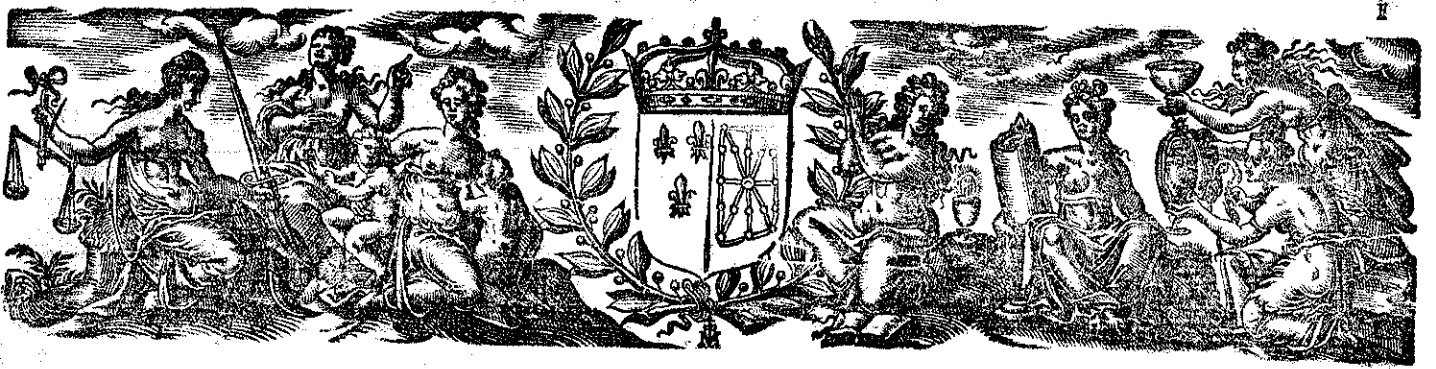
*Je doy tout ce que je suis à VOSTRE MAJESTE',  
& je ne puis me dispenser de luy consacrer tous mes Ouvrages.  
J'espere, SIRE, que vous recevrez favorablement celuy  
que je vous presente, puisqu'il a déjà eû le bon-heur de vous  
paroistre agreable, & que vous avez bien voulu luy donner  
une aprobation glorieuse, qui a esté suivie des aplaudissemens  
de toute la France. C'est avantage est le plus grand que je me  
pouvois proposer pour le prix de mes travaux, & quoy que  
VOSTRE MAJESTE' m'ait comblé de mille graces,  
qui m'obligent d'avoir une reconnoissance éternelle, j'oseray luy  
dire que je suis encore plus touché de ses loüanges que de ses  
bienfaits, & que je n'ay jamais rien resenty si vivement que  
la ioye d'avoir pû luy plaire. C'est à vous-mesme, SIRE,*

que ie suis redevable du succès qui suit tousiours ce que ie  
compose pour vos Divertissements ; La Musique est un Art  
renfermé dans des bornes si estroites, & il y a si long-temps  
que i'y travaille, qu'il seroit impossible que mon foible genie  
ne fût entierement espuisé, s'il n'estoit ranimé par cette ar-  
deur inconcevable que vous inspirez à tout ce qui est employé  
pour vostre service, & qui ne fait rien entreprendre qu'elle  
ne fasse achever heureusement. Je doy l'avouer, **SIRE**,  
I'ay un secret infailible pour trouver de nouvelles forces, &  
pour m'eslever au dessus de moy-mesme, c'est de considerer que  
les Concerts que ie prepare seront entendus de **VOSTRE**  
**MAJESTE'**, & que ie doy m'efforcer de les rendre dignes,  
s'il est possible, de l'attention du Vainqueur de mille Nations  
differentes, du Pacificateur de l'Europe, de l'Arbitre souverain  
du Monde. Ce n'est pas mon dessein, **SIRE**, de m'engager  
temerairement à toucher à vostre Eloge : Je sçay que c'est pour  
un autre Art que le mien qu'est reserué l'honneur de parler  
de vos Actions Heroïques : C'est bien assez pour moy d'offrir  
des Chants nouveaux pour ayder à celebrer Vostre Gloire, &  
ie dois estre trop satisfait qu'il me soit permis de me servir  
de l'occasion du present que ie vous fais de **PROSERPINE**,  
pour vous protester que ie suis,

**SIRE**,

**DE VOSTRE MAJESTE'**,

Le tres-humble, tres-obeissant, &  
tres-fidelle Serviteur & Sujet,  
**JEAN-BAPTISTE LULLY.**

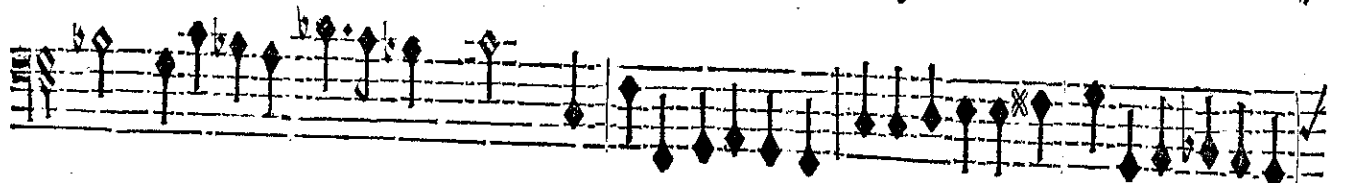
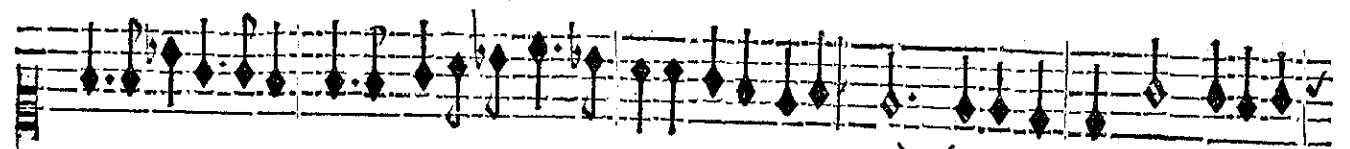
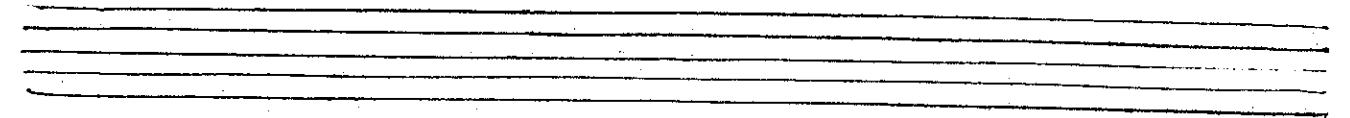
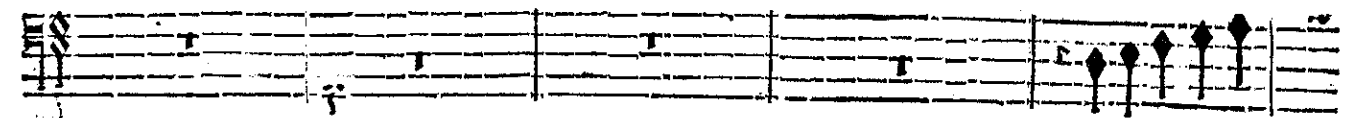
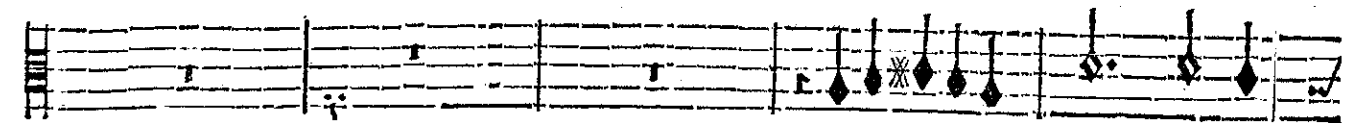
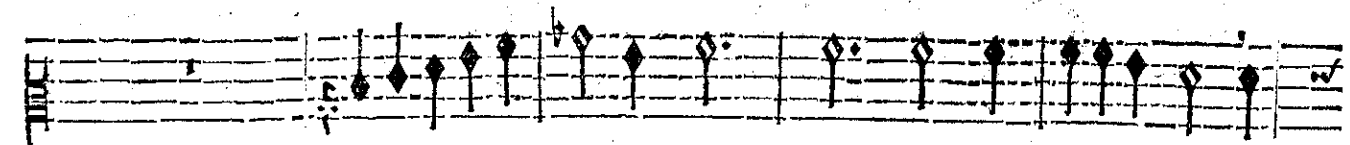


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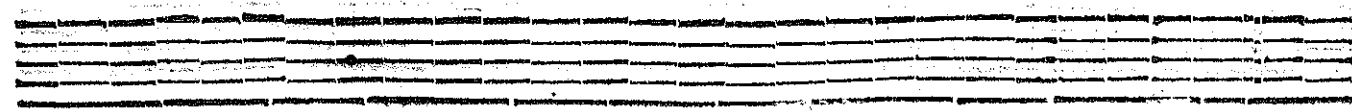
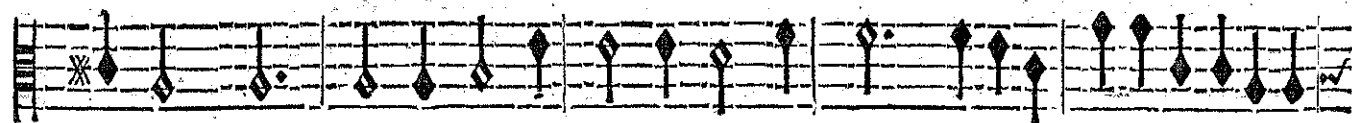
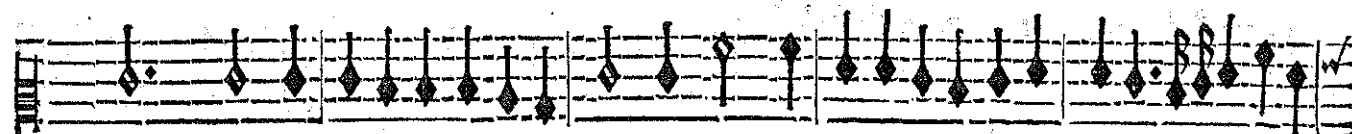
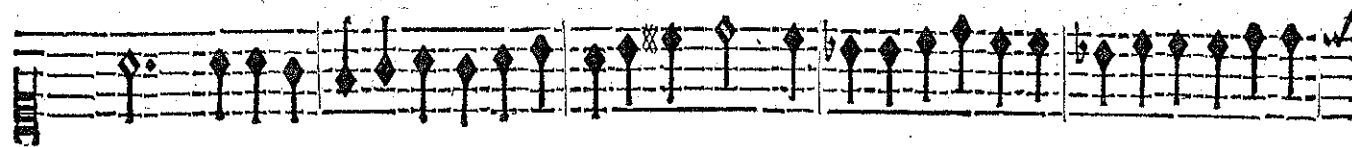
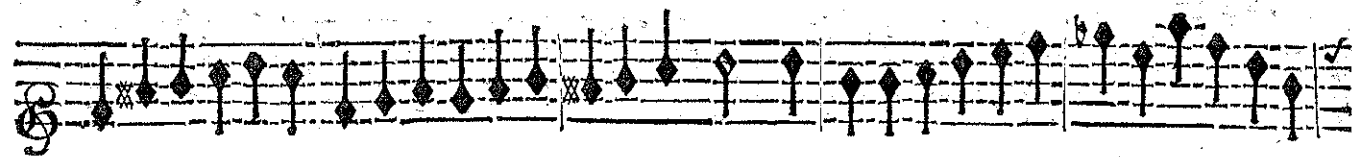
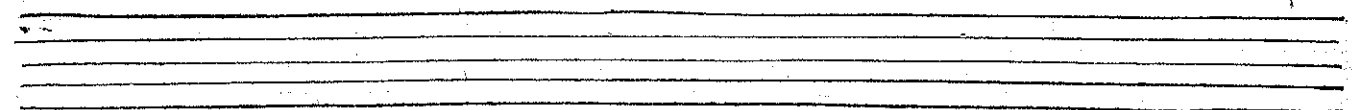
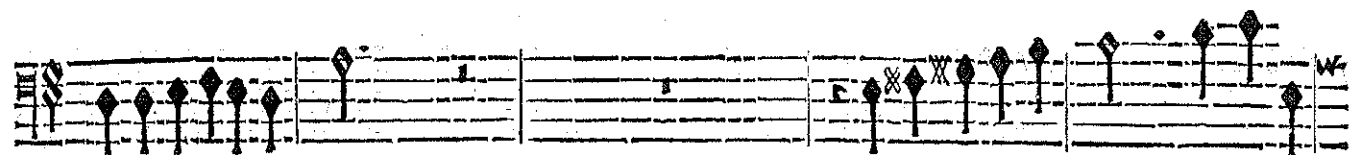
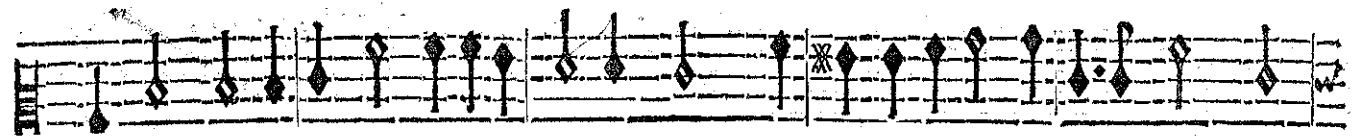
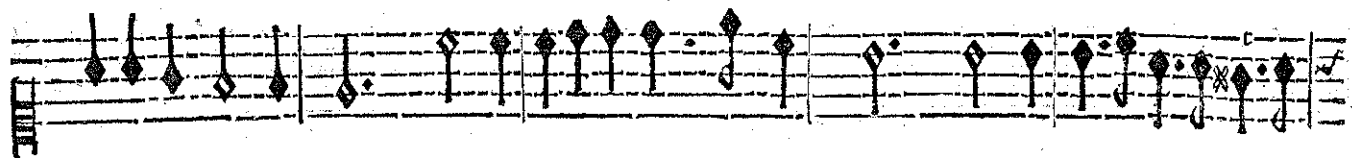
## TRAGÉDIE.

OUVERTURE.

PROSERPINE,



PROLOGUE



4 PROSERPINE,

*lentement.*

Musical staff for Violins, first system. It begins with a treble clef and a common time signature (C). The notation consists of a series of eighth notes, followed by a measure with a fermata and a final measure with a fermata.

VIOLONS.

Musical staff for Violins, second system. It continues the melodic line with eighth notes and rests, ending with a fermata.

Musical staff for Violins, third system. It continues the melodic line with eighth notes and rests, ending with a fermata.

Musical staff for Violins, fourth system. It continues the melodic line with eighth notes and rests, ending with a fermata.

Musical staff for Violins, fifth system. It continues the melodic line with eighth notes and rests, ending with a fermata.

Empty musical staff.

Musical staff for Violins, sixth system. It begins with a treble clef and a common time signature (C). The notation consists of a series of eighth notes, followed by a measure with a fermata and a final measure with a fermata.

VIOLONS.

Musical staff for Violins, seventh system. It continues the melodic line with eighth notes and rests, ending with a fermata.

Musical staff for Violins, eighth system. It continues the melodic line with eighth notes and rests, ending with a fermata.

Musical staff for Violins, ninth system. It continues the melodic line with eighth notes and rests, ending with a fermata.

Musical staff for Violins, tenth system. It continues the melodic line with eighth notes and rests, ending with a fermata.

Empty musical staff.

P R O L O G U E.

Musical staff 1: Violins, treble clef, first system. The staff contains a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the first measure. The word "VIOLONS." is written below the staff.

Musical staff 2: Bass clef, second system. The staff contains a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the first measure.

Musical staff 3: Bass clef, third system. The staff contains a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the first measure.

Musical staff 4: Bass clef, fourth system. The staff contains a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the first measure.

Musical staff 5: Bass clef, fifth system. The staff contains a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the first measure.

Two empty musical staves, one above the other.

Musical staff 6: Violins, treble clef, sixth system. The staff contains a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the first measure. The word "VIOLONS." is written below the staff.

Musical staff 7: Bass clef, seventh system. The staff contains a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the first measure.

Musical staff 8: Bass clef, eighth system. The staff contains a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the first measure.

Musical staff 9: Bass clef, ninth system. The staff contains a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the first measure.

Musical staff 10: Bass clef, tenth system. The staff contains a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the first measure.

Two empty musical staves, one above the other.



PROSERPINE,

VIOLONS.



PROLOGUE.

LA PAIX.

EROS, dont la Valeur estonne l'Uni-

BASSE-CONTINUE.

vers, Ah! quand briserez-vous nos fers? Heros, dont la Valeur estonne l'Uni-

BASSE-CONTINUE.

vers, Ah! quand briserez-vous nos fers? La Discorde nous tient i- cy sous sa puis-

BASSE-CONTINUE.

PROLOGUE.

fance; La Barbare se plaist à voir couler nos pleurs, Soyez touché de nos mal-

BASSE-CONTINUE.

heurs, Vo<sup>s</sup> estes dans nos maux nostre unique espe- rance; He- ros, dont la va-

BASSE-CONTINUE.

leur estonne l'Uni vers, Ah! quand briserez-vous nos fers? He-

BASSE-CONTINUE.

ros, dont la va- leur estonne l'Uni- vers, Ah! quand briserez-vous nos fers?

BASSE-CONTINUE.

PROSERPINE,  
SUITE DE LA PAIX.

HEROS, dont la Va- leur estonne l'Uni-

HEROS, dont la Va- leur estonne l'Uni-

HEROS, dont la Va- leur estonne l'Uni-

HEROS, dont la Va- leur estonne l'Uni-

VIOLONS.

VIOLONS.

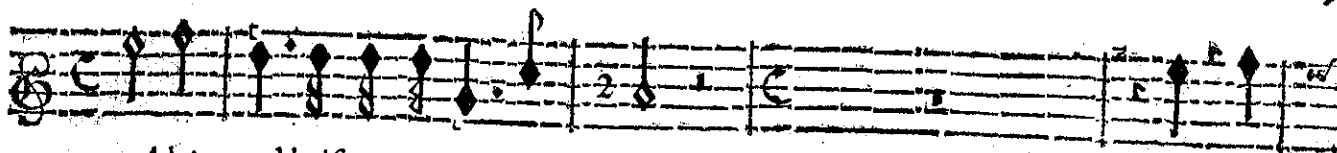
VIOLONS.

VIOLONS.

VIOLONS.

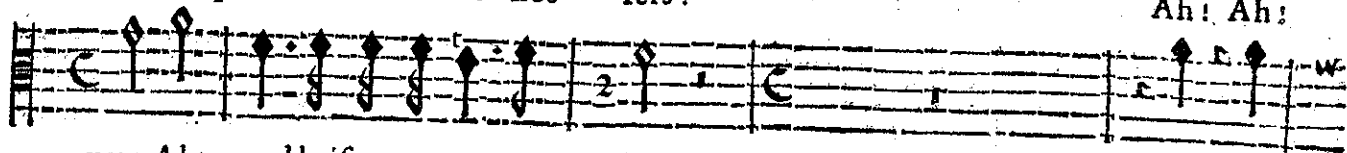
BASSE-CONTINUE.

# PROLOGUE.



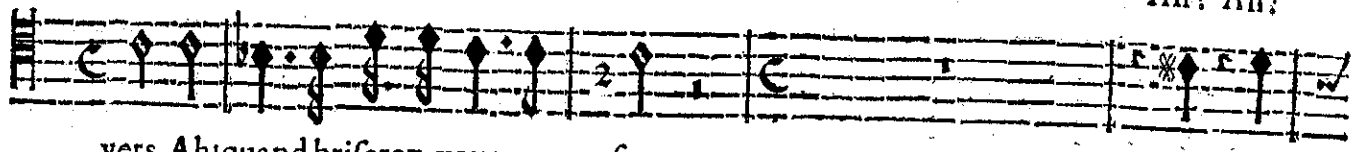
vers, Ah! quand briserez-vous nos fers?

Ah! Ah!



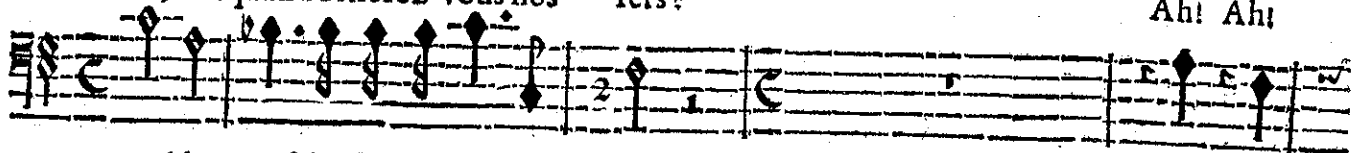
vers, Ah! quand briserez-vous nos fers?

Ah! Ah!



vers, Ah! quand briserez-vous nos fers?

Ah! Ah!

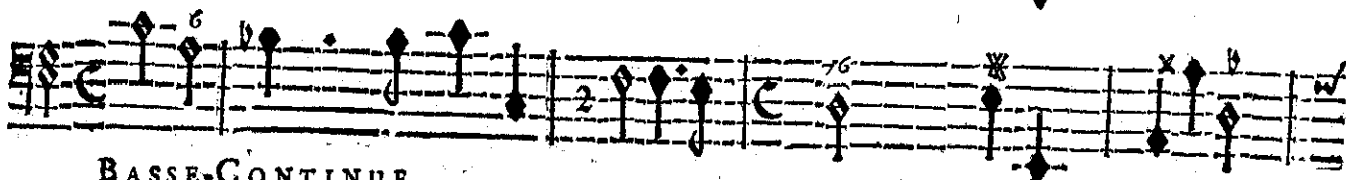
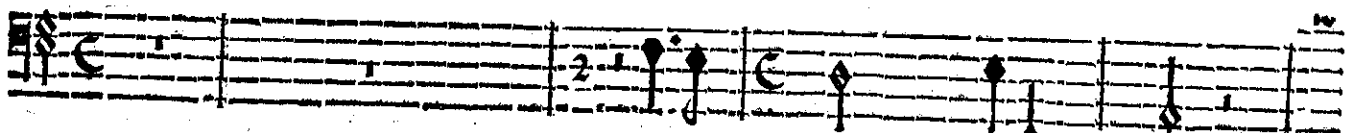
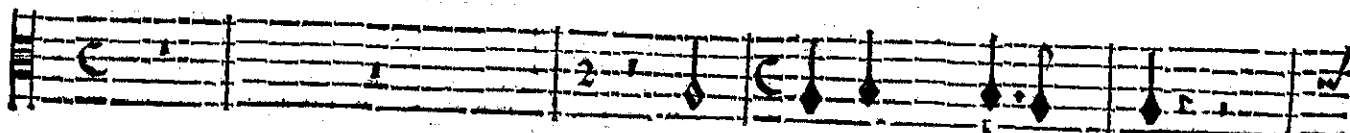
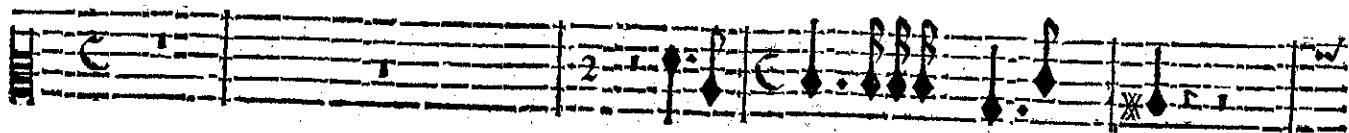
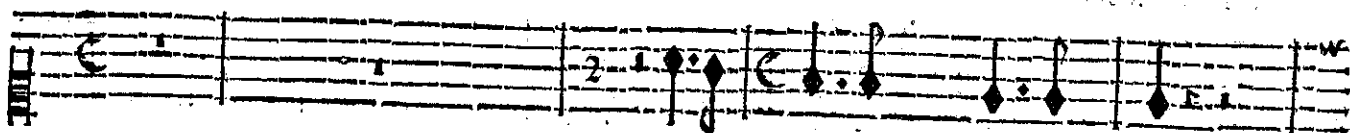


vers, Ah! quand briserez-vous nos fers?

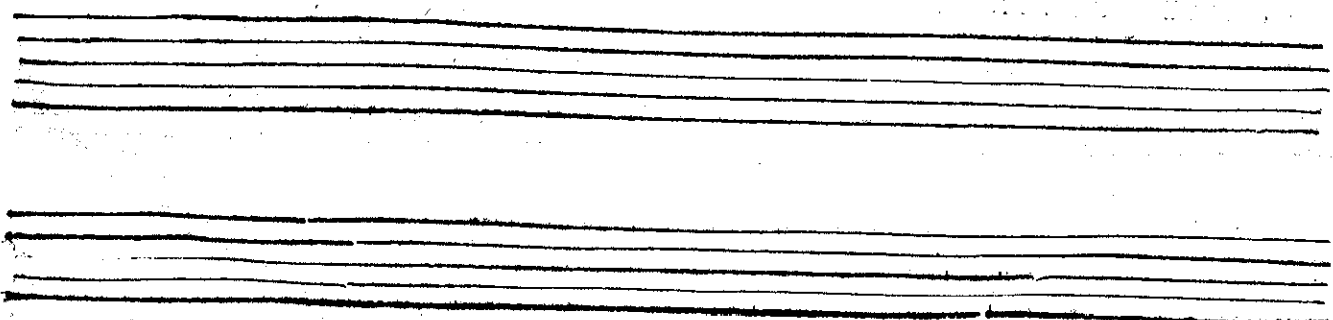
Ah! Ah!



VIOLONS,



BASSE-CONTINUE.



PROSERPINE,

quand briserez-vous nos fers?

quand briserez-vous nos fers?

quand briserez-vous nos fers?

quand briserez-vous nos fers?

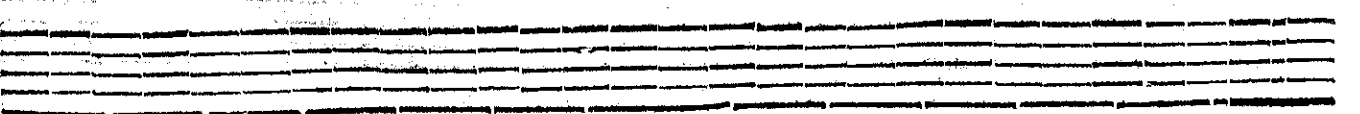
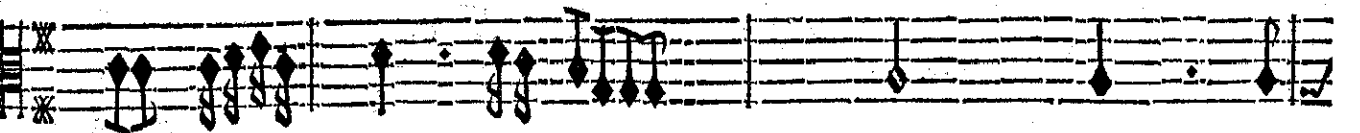
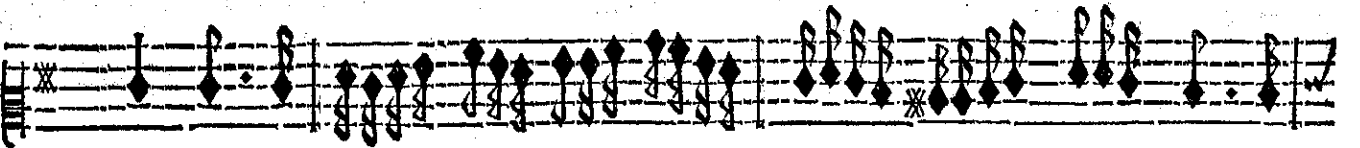
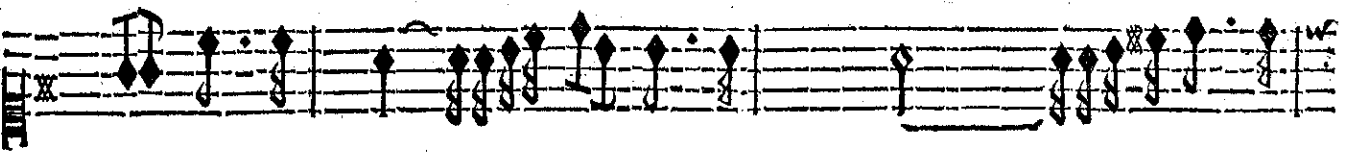
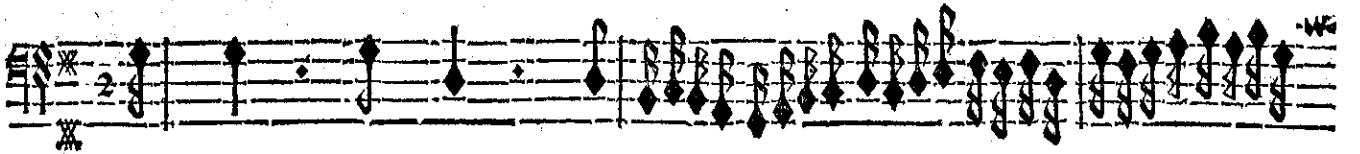
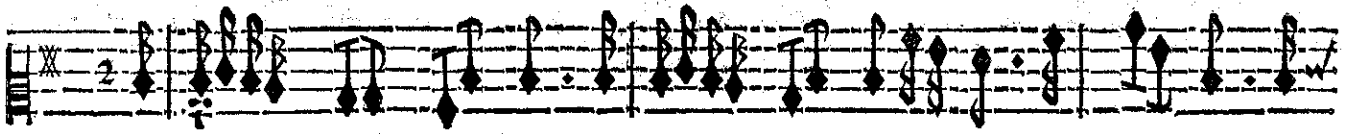
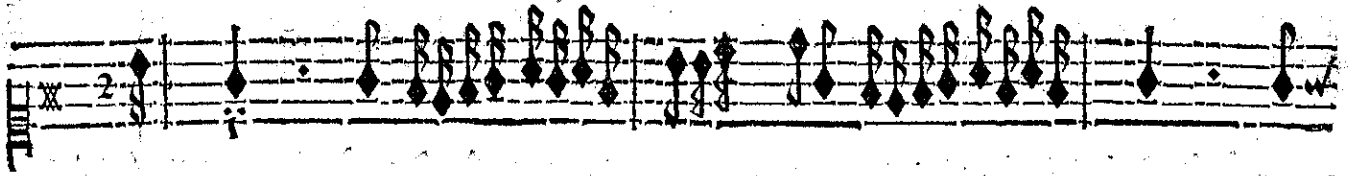
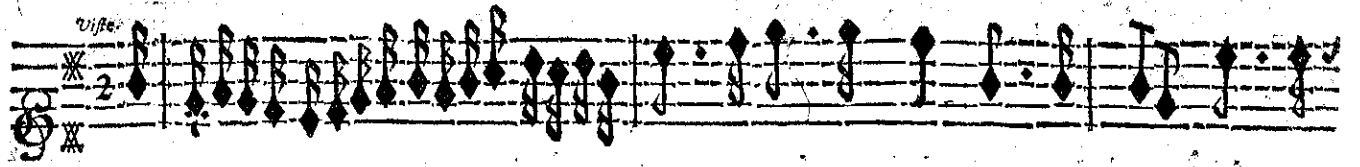
quand briserez-vous nos fers?

VIOLONS.

BASSE-CONTINUE.

P R O L O G U E.

A I R.



# PROSERPINE,

Musical staff 1: Treble clef, G-clef, key signature of one flat, time signature of 6/8. Contains a melodic line with a trill and a double bar line.

Musical staff 2: Bass clef, F-clef, key signature of one flat, time signature of 6/8. Contains a bass line with a double bar line.

Musical staff 3: Treble clef, G-clef, key signature of one flat, time signature of 6/8. Contains a melodic line with a double bar line.

Musical staff 4: Bass clef, F-clef, key signature of one flat, time signature of 6/8. Contains a bass line with a double bar line.

Musical staff 5: Treble clef, G-clef, key signature of one flat, time signature of 6/8. Contains a melodic line with a trill and a double bar line.

Empty musical staff with five lines.

Musical staff 6: Treble clef, G-clef, key signature of one flat, time signature of 6/8. Contains a melodic line with trills and a double bar line.

Musical staff 7: Bass clef, F-clef, key signature of one flat, time signature of 6/8. Contains a bass line with a double bar line.

Musical staff 8: Treble clef, G-clef, key signature of one flat, time signature of 6/8. Contains a melodic line with a double bar line.

Musical staff 9: Bass clef, F-clef, key signature of one flat, time signature of 6/8. Contains a bass line with a double bar line.

Musical staff 10: Treble clef, G-clef, key signature of one flat, time signature of 6/8. Contains a melodic line with a double bar line.

Empty musical staff with five lines.

PROLOGUE.

This page contains a musical score for a prologue, consisting of ten systems of staves. The notation is arranged in pairs of staves, with the upper staff of each pair containing a treble clef and the lower staff containing an alto clef. The music is written in a style characteristic of 19th-century manuscript notation, featuring various note values, rests, and dynamic markings. The first system includes a 'C' time signature above the treble staff. The second system includes a 'C' time signature above the alto staff. The third system includes a 'C' time signature above the alto staff. The fourth system includes a 'C' time signature above the alto staff. The fifth system includes a 'C' time signature above the alto staff. The sixth system is a blank staff. The seventh system includes a 'C' time signature above the treble staff. The eighth system includes a 'C' time signature above the alto staff. The ninth system includes a 'C' time signature above the alto staff. The tenth system includes a 'C' time signature above the alto staff. The notation is dense and complex, with many notes and rests. The page is numbered '13' in the top right corner.



# PROSERPINE,

VIOLONS.

# LA DISCORDE.

SOûpirez, triste Paix, malheureuse Captive, Gemissez, & n'espercz

BASSE-CONTINUE.

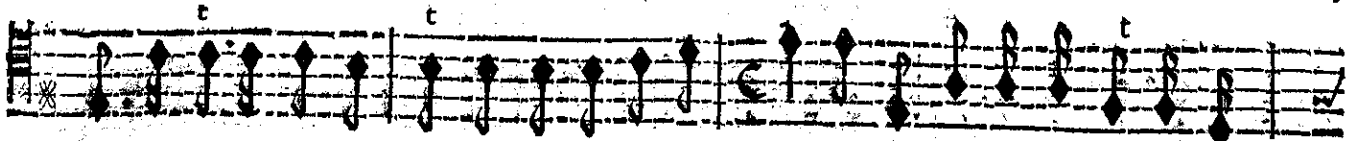
pas Qu'un Heros que j'engage en de nouveaux Combats Escoute vostre voix plain-

BASSE-CONTINUE.

rive. Plus il moissonne de Lauriers Plus j'offre de matiere à ses travaux guer-

BASSE-CONTINUE.

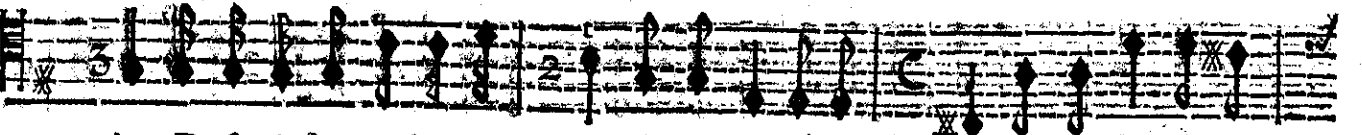
PROLOGUE.



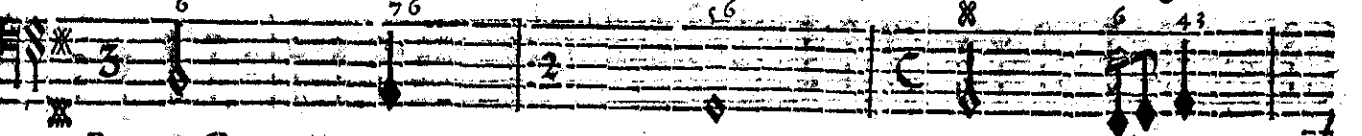
riers l'anime les vaincus d'une nouvelle au- date; J'oppose à la vive cha-



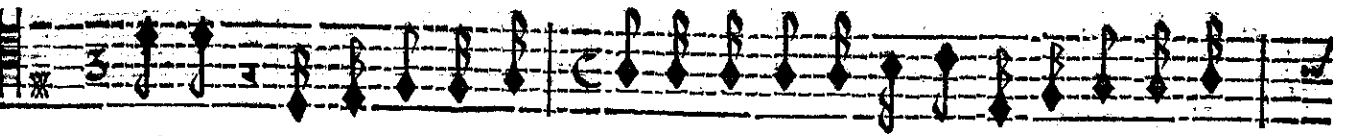
BASSE-CONTINUE.



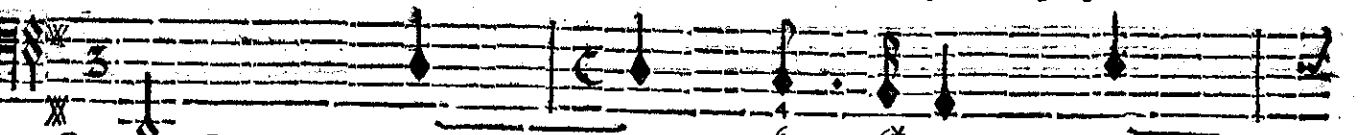
leur De son indomptable valeur Mille Fleuves profonds, cent Montagnes de



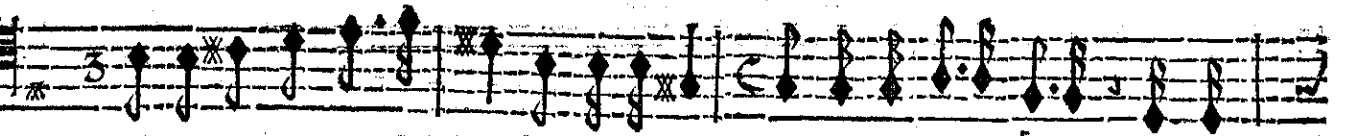
BASSE-CONTINUE.



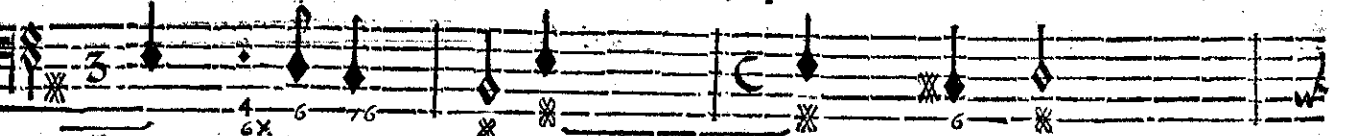
glace. La Victoire empres- sée à conduire les pas Se prepare à vo-



BASSE-CONTINUE.



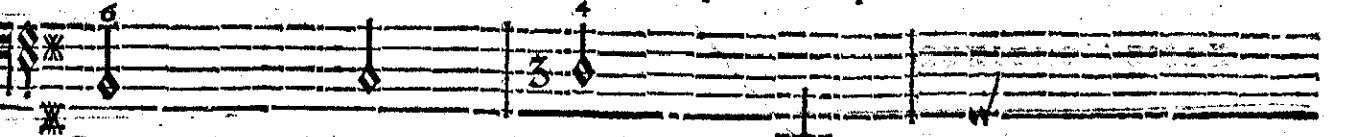
ler aux plus lointains Climats; Plus il la suit, plus il la trouve belle: Il ou-



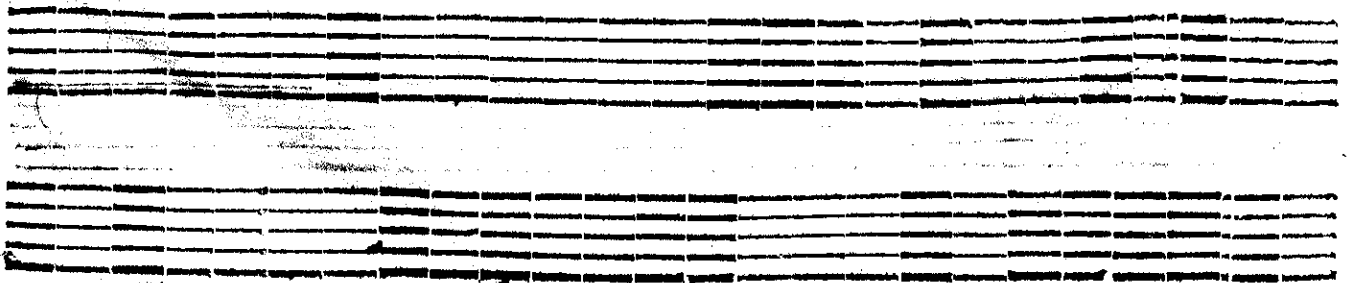
BASSE-CONTINUE.



blie aisement pour elle La Paix & ses plus doux ap-



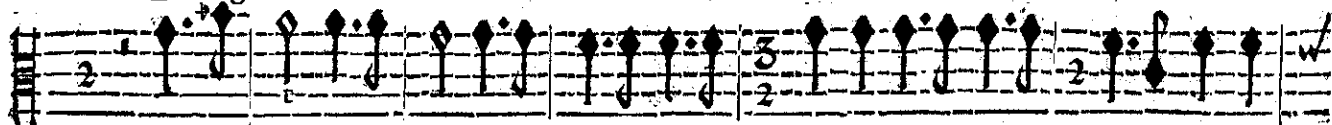
BASSE-CONTINUE.



PROSERPINE,  
LA PAIX ET SA SUITE.



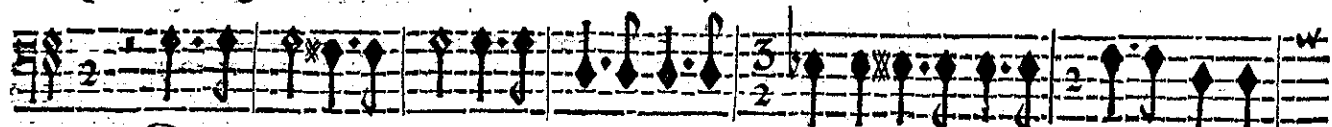
O Rigueurs inhumaines! Faut-il ne voir jamais finir le triste cours De nos mal-



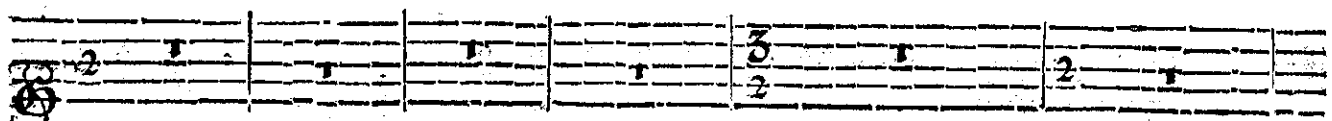
O Rigueurs inhumaines! Faut-il ne voir jamais finir le triste cours De nos mal-



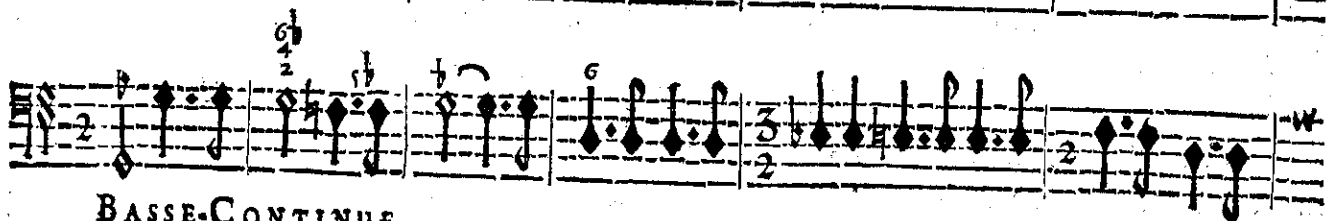
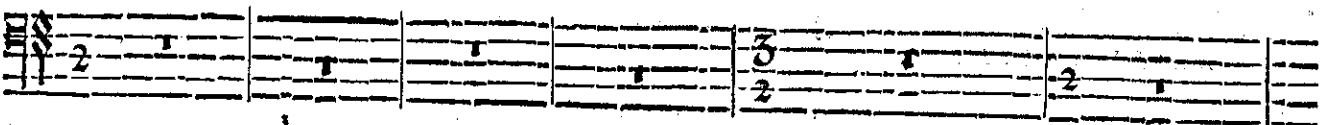
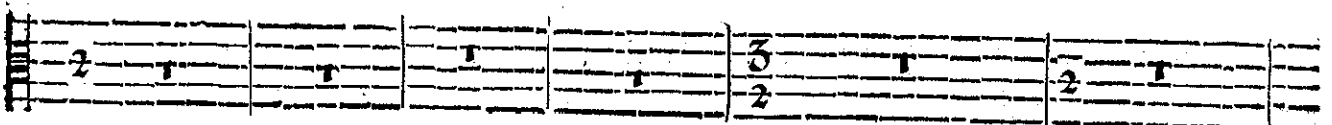
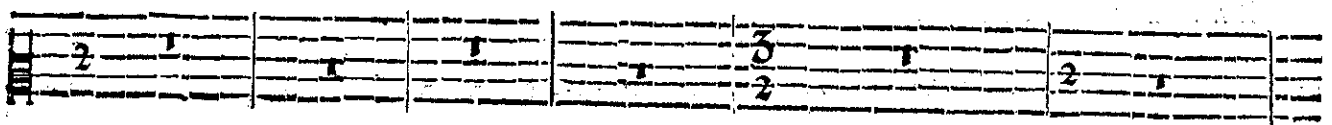
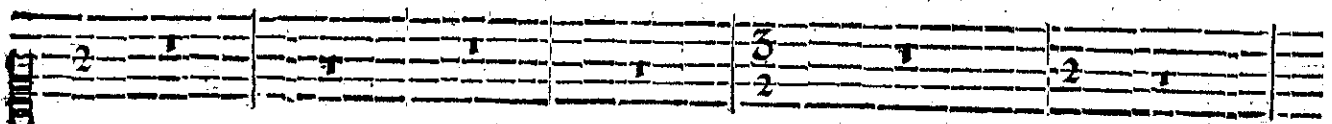
pas. O Rigueurs inhumaines! Faut-il ne voir jamais finir le triste cours De nos mal-



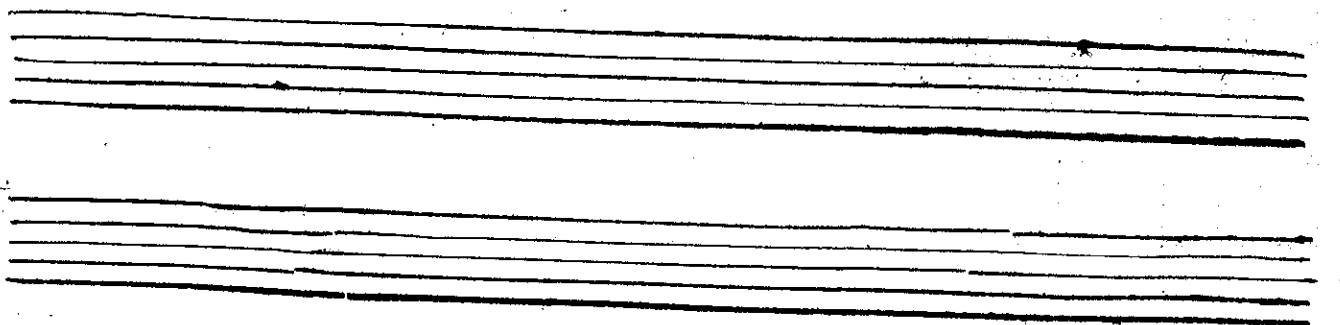
O Rigueurs inhumaines! Faut-il ne voir jamais finir le triste cours De nos mal-



VIOLONS.



BASSE-CONTINUE.



P R O L O G U E.

LA DISCORDE ET SA SVITE.

LA PAIX ET SA SVITE.



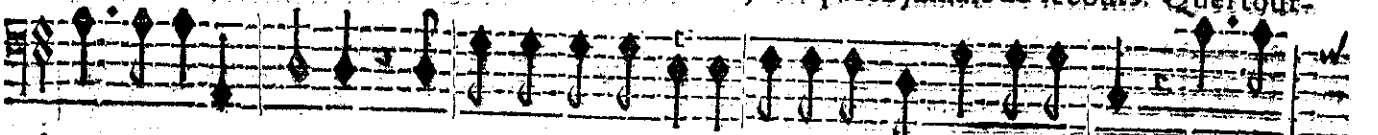
heurs & de nos peines? Vos plaintes seront vaines, N'esperez jamais de secours. Quel tour-



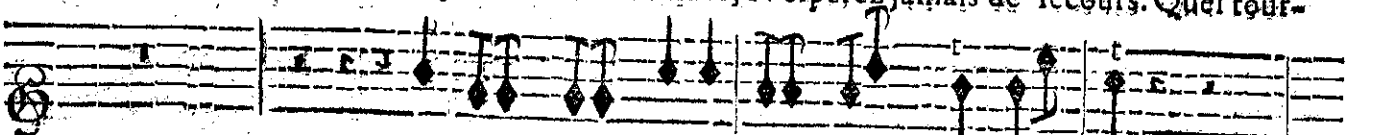
heurs & de nos peines? Vos plaintes seront vaines, N'esperez jamais de secours. Quel tour-



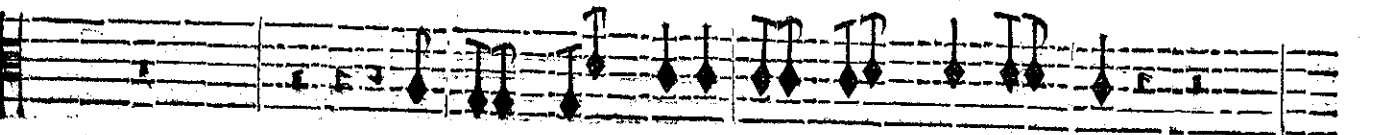
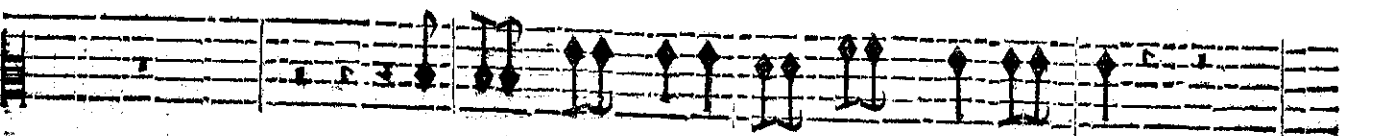
heurs & de nos peines? Vos plaintes seront vaines, N'esperez jamais de secours. Quel tour-



heurs & de nos peines? Vos plaintes seront vaines, N'esperez jamais de secours. Quel tour-



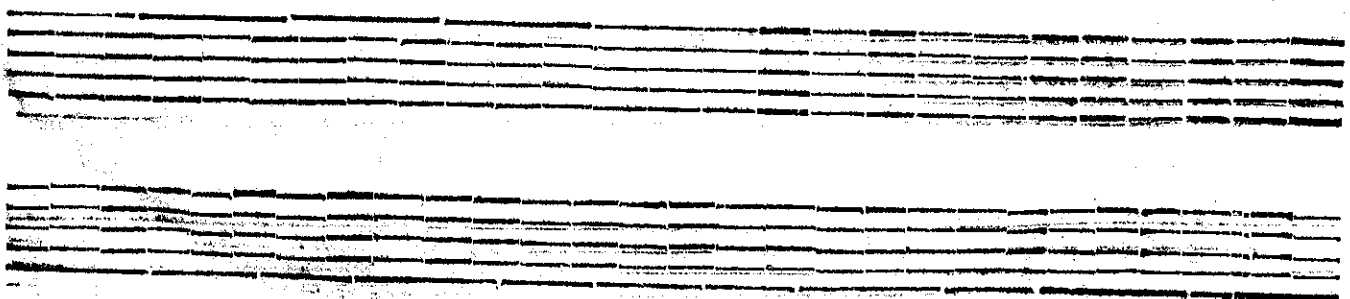
VIOLONS.



BASSE-CONTINUE.

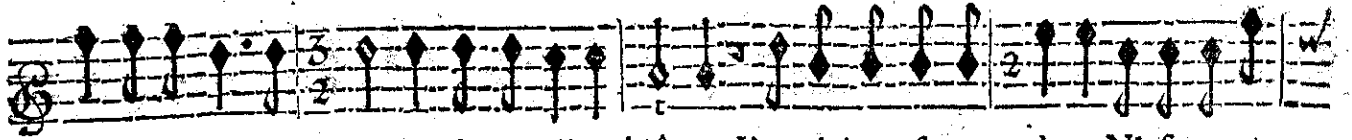
vise.

lentement.

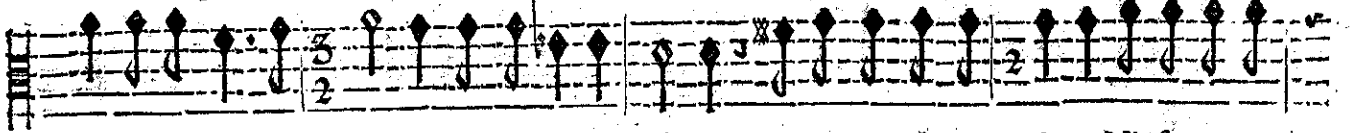


# PROSERPINE,

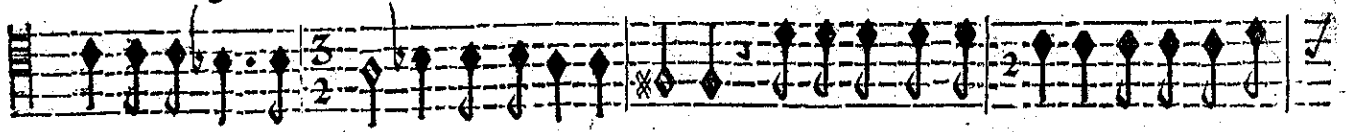
LA DISCORDE ET SA SVITE



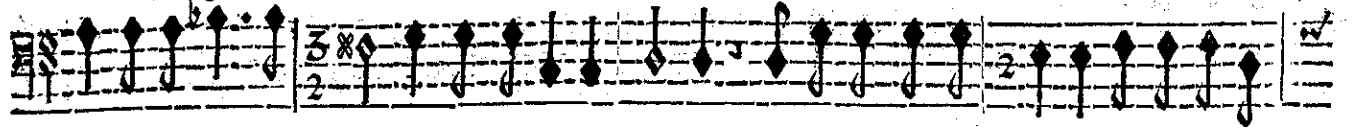
ment de languir toujours Sous de cruelles chaînes! Vos plaintes feront vaines, N'esperez ja-



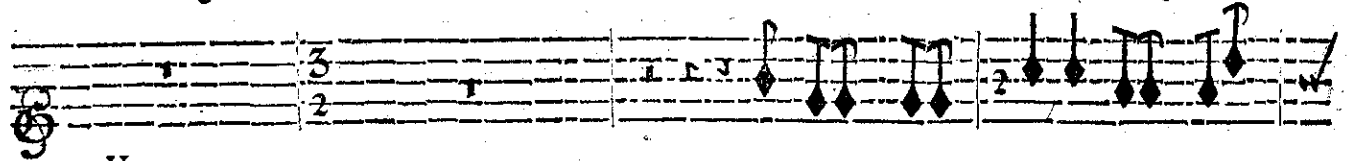
ment de languir toujours Sous de cruelles chaînes! Vos plaintes feront vaines, N'esperez ja-



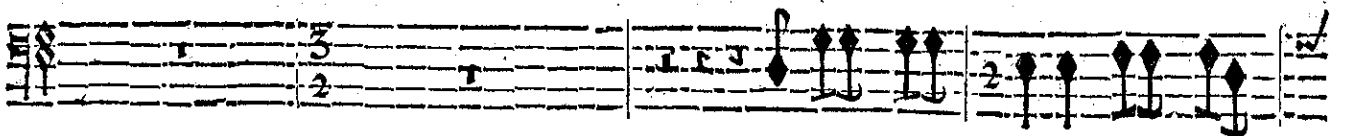
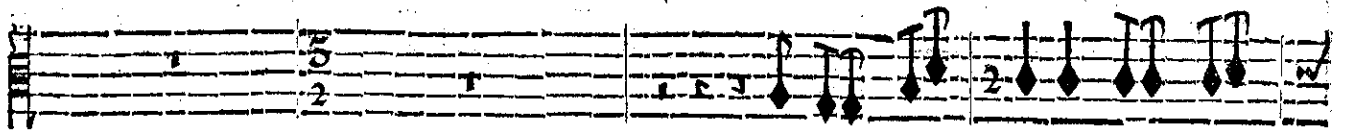
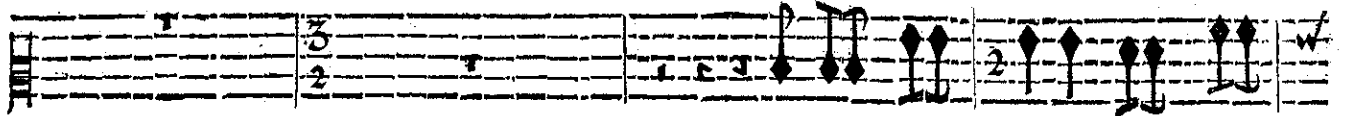
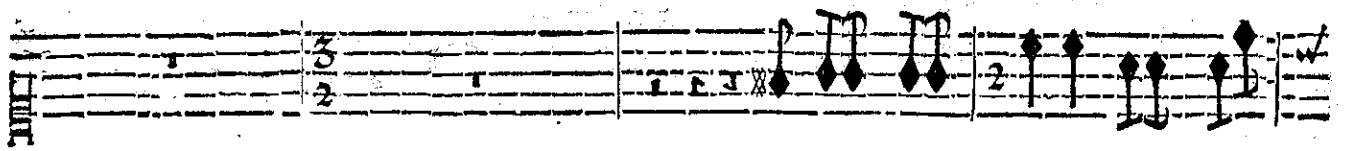
ment de languir toujours Sous de cruelles chaînes! Vos plaintes feront vaines, N'esperez ja-



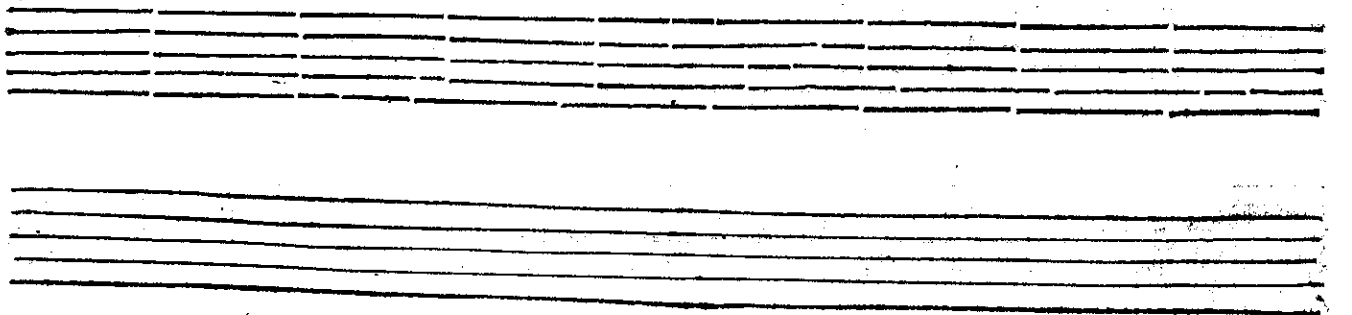
ment de languir toujours Sous de cruelles chaînes! Vos plaintes feront vaines, N'esperez ja-



VIOLONS.

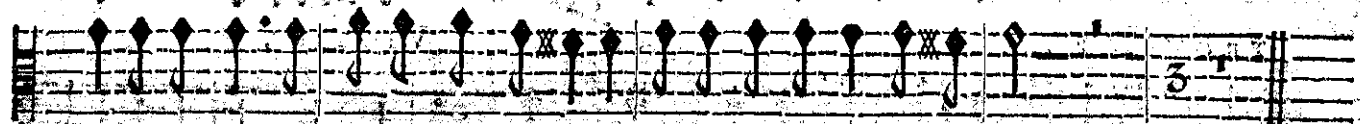


BASSE-CONTINUE.

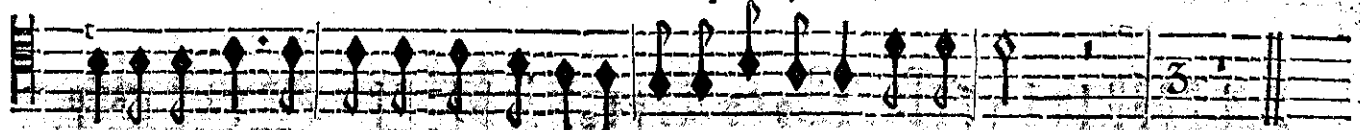




mais de secours. Vos plaintes feront vaines, N'esperez jamais de secours.



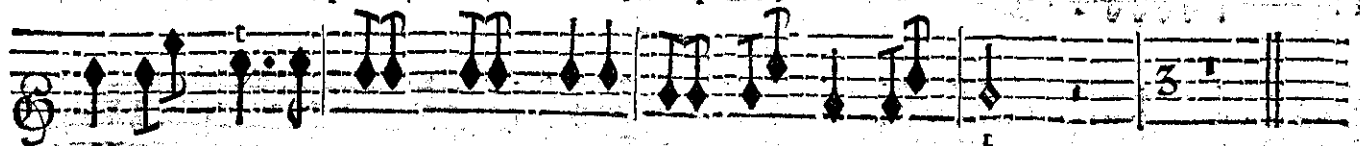
mais de secours. Vos plaintes feront vaines, N'esperez jamais de secours.



mais de secours. Vos plaintes feront vaines, N'esperez jamais de secours.



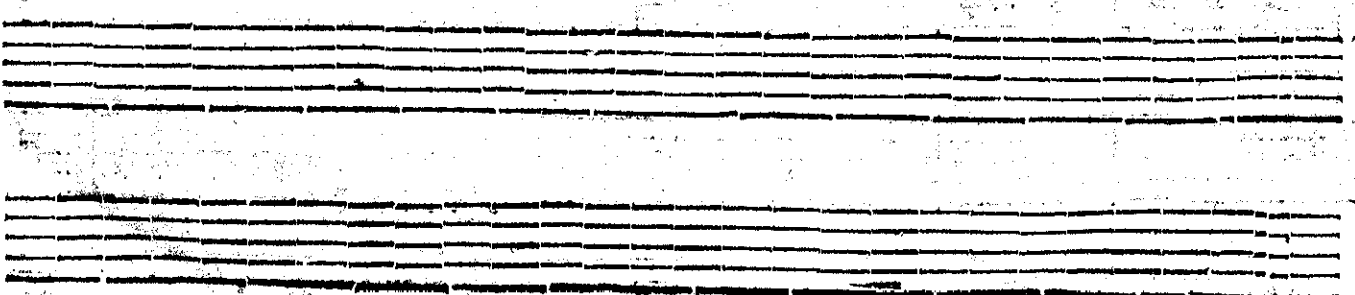
mais de secours. Vos plaintes feront vaines, N'esperez jamais de secours.



VIOLONS.



BASSE-CONTINUE.



# PROSERPINE,

## BRUIT DE TROMPETES.

Musical staff for Trompetes and Violons. The staff is in 3/4 time and contains rhythmic patterns for both instruments.

TROMPETES,

VIOLONS.

Musical staff for Trompetes and Violons. The staff is in 3/4 time and contains rhythmic patterns for both instruments.

Musical staff for Trompetes and Violons. The staff is in 3/4 time and contains rhythmic patterns for both instruments.

Musical staff for Trompetes and Violons. The staff is in 3/4 time and contains rhythmic patterns for both instruments.

Musical staff for Trompetes and Violons. The staff is in 3/4 time and contains rhythmic patterns for both instruments.

TYMBALLES.

Musical staff for Tymballes. The staff is in 3/4 time and contains rhythmic patterns for the instrument.

Basse de Violon.

Musical staff for Violons and Trompettes. The staff is in 3/4 time and contains rhythmic patterns for both instruments.

VIOLONS.

TROMPETTES.

Musical staff for Violons and Trompettes. The staff is in 3/4 time and contains rhythmic patterns for both instruments.

Musical staff for Violons and Trompettes. The staff is in 3/4 time and contains rhythmic patterns for both instruments.

Musical staff for Violons and Trompettes. The staff is in 3/4 time and contains rhythmic patterns for both instruments.

Musical staff for Violons and Trompettes. The staff is in 3/4 time and contains rhythmic patterns for both instruments.

Musical staff for Basse de Violon. The staff is in 3/4 time and contains rhythmic patterns for the instrument.

Basse de Violon.

Musical staff for Trompettes, featuring a melodic line with various note values and rests.

TROMPETTES.

Musical staff for Trompettes, continuing the melodic line.

Musical staff for Trompettes, continuing the melodic line.

Musical staff for Trompettes, continuing the melodic line.

Musical staff for Tymballes, featuring a rhythmic pattern of notes.

TYMBALLES.

Musical staff for Tymballes, continuing the rhythmic pattern.

LA DISCORDE.

Musical staff for Basse-Continue, featuring a bass line with various note values.

CE bruit que la Vi-ctoire en ces lieux fait entendre M'avertit qu'elle y va des-

Musical staff for Basse-Continue, continuing the bass line.

BASSE-CONTINUE.

Musical staff for Basse-Continue, continuing the bass line.

endre; Quel plaisir de luy faire voir Mon ennemie au desespoir! Quel plaisir de luy faire

Musical staff for Basse-Continue, continuing the bass line.

BASSE-CONTINUE.

Musical staff for Basse-Continue, continuing the bass line.

voir Mon ennemie au desespoir!

Musical staff for Basse-Continue, continuing the bass line.

BASSE-CONTINUE.



# PROSERPINE, AIR POUR LES TROMPETTES.

First system of musical notation for Trompettes, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with stems pointing upwards.

TROMPETTES.

Second system of musical notation for Trompettes, continuing the melodic line with eighth and sixteenth notes.

Third system of musical notation for Trompettes, showing a continuation of the rhythmic pattern.

Fourth system of musical notation for Trompettes, featuring a repeat sign at the end of the system.

First system of musical notation for Tymballes, using a bass clef and a 2/4 time signature. The notation consists of vertical stems with diamond-shaped heads, representing drum hits.

TYMBALLES.

Second system of musical notation for Tymballes, continuing the rhythmic accompaniment.

Basse de Violon.

Fifth system of musical notation for Trompettes, starting with a treble clef and a 2/4 time signature. It includes a dynamic marking 'f' (forte).

TROMPETTES.

Sixth system of musical notation for Trompettes, featuring a dynamic marking 't' (tristato).

Seventh system of musical notation for Trompettes, continuing the melodic development.

Eighth system of musical notation for Trompettes, showing a continuation of the eighth-note pattern.

Third system of musical notation for Tymballes, featuring a dense pattern of vertical stems with diamond heads.

First system of musical notation for Basse de Violon, using a bass clef and a 2/4 time signature. The notation consists of vertical stems with diamond-shaped heads.

Basse de Violon.

PROLOGUE.  
LA VICTOIRE.

Venez, aimable Paix, le Vainqueur vo<sup>9</sup> appelle, Venez, aimable

BASSE-CONTINUE.

Paix, Le Vainqueur Le Vainqueur vo<sup>9</sup> appelle; La Victoire devient vostre

BASSE-CONTINUE.

guide fidelle, Venez, Venez dans cet heureux sejour. Venez, Venez dás cet heureux se-

BASSE-CONTINUE.

jour. Vous, Dis- corde affreuse & cruelle, Portez ses fers à vostre tour. Ve-

BASSE-CONTINUE.

nez, aimable Paix, Le vainqueur vo<sup>9</sup> appelle. Venez aimable Paix, Le vainqueur Le vain-

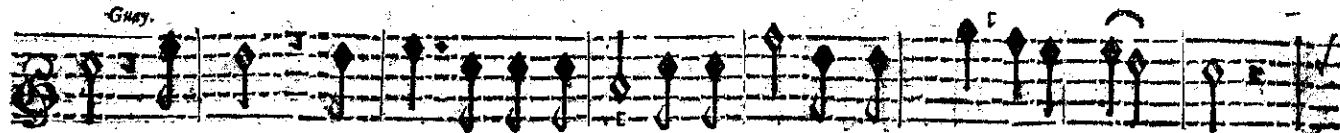
BASSE-CONTINUE.

queur vous appel-

BASSE-CONTINUE.

# PROSERPINE, LA VICTOIRE ET SA SUITE.

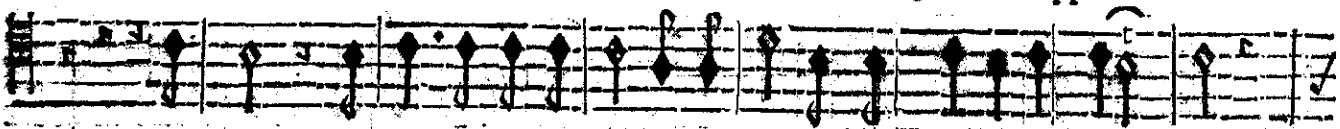
Guy.



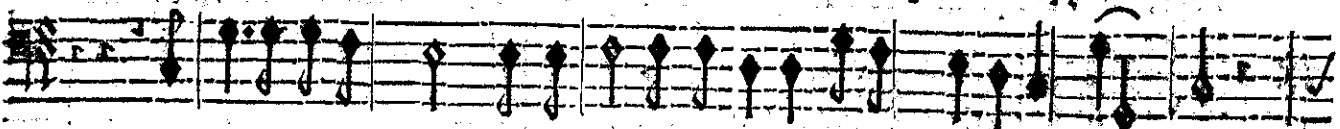
le, Venez, Venez, aimable Paix, le Vainqueur, le Vainqueur vo<sup>o</sup>appel- le.



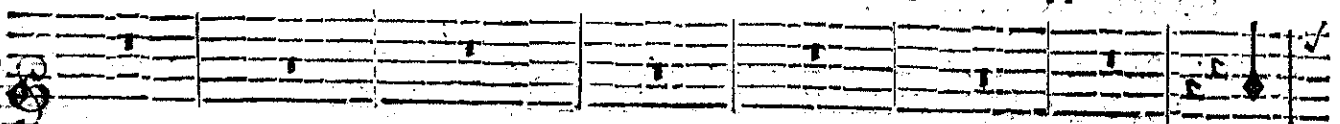
Venez, aimable Paix, le Vainqueur vo<sup>o</sup>appelle, le Vainqueur vo<sup>o</sup>appel- le.



Venez, Venez, aimable Paix, le Vainqueur le Vainqueur vo<sup>o</sup>appel- le.



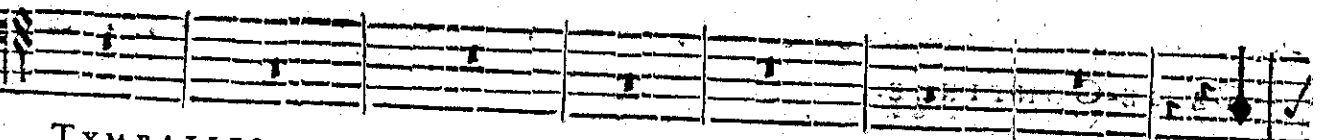
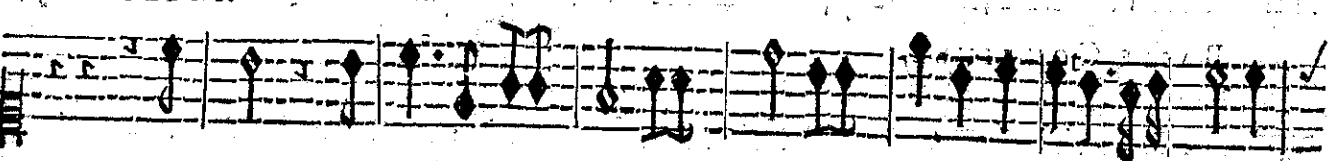
Venez, aimable Paix, le Vainqueur vo<sup>o</sup>appelle, le Vainqueur vo<sup>o</sup>appel- le,



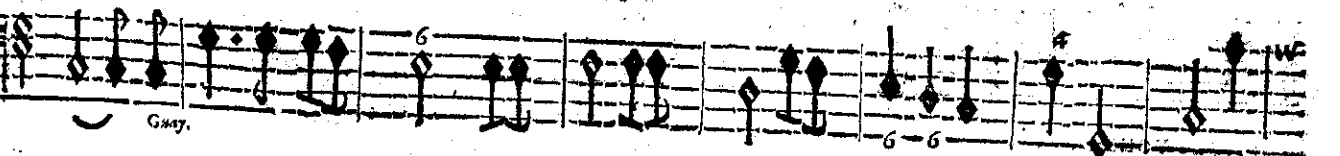
TROMPETTES.



VIOLONS.

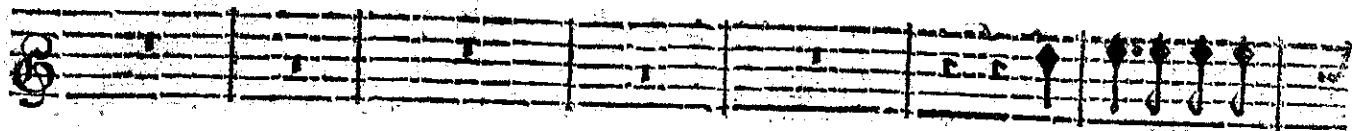


TYMBALLES.

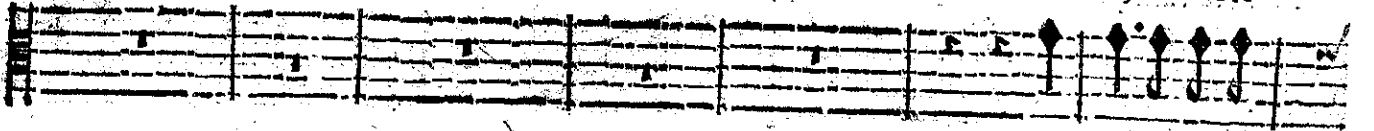


Guy.

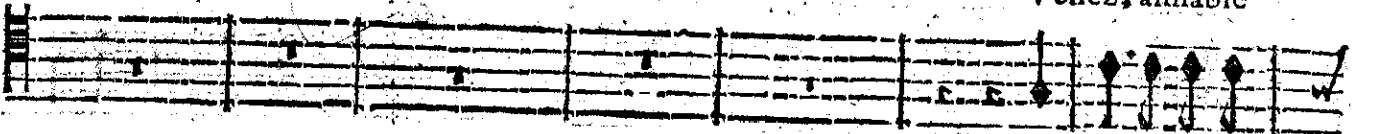
PROLOGUE.



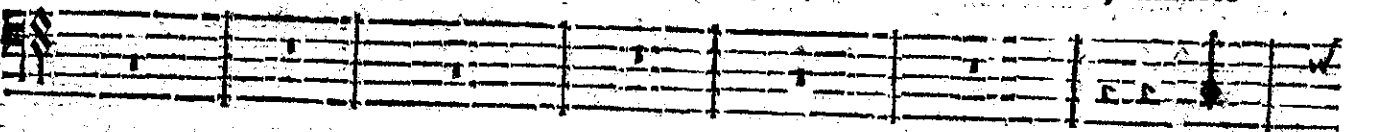
Venez, aimable



Venez, aimable



Venez, aimable



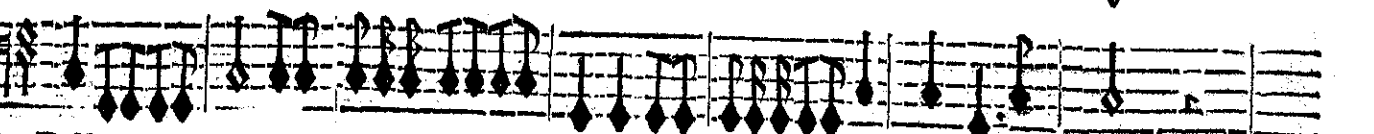
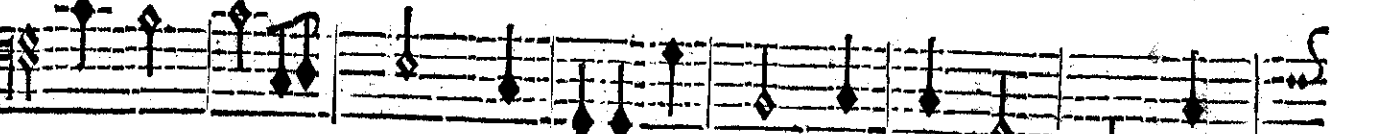
Ve-



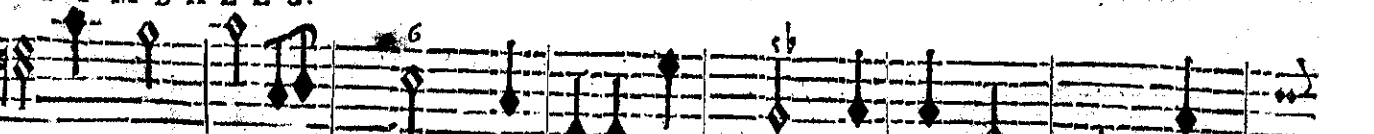
TROMPETTES.



VIOLONS.



TYMBALES.



BASSE-CONTINUE.



# PROSERPINE,

Paix, le vainqueur le vainqueur vo<sup>e</sup> appelle, le vainqueur vous appelle, le vainqueur vo<sup>e</sup> ap-

Paix, le vainqueur le vainqueur vo<sup>e</sup> appelle, le vainqueur vous appelle, le vainqueur vo<sup>e</sup> ap-

Paix, le vainqueur le vainqueur vo<sup>e</sup> appelle, le vainqueur vous appelle, le vainqueur vo<sup>e</sup> ap-

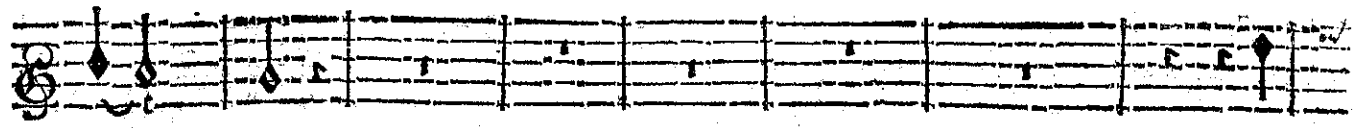
nez, aimable Paix, le vainqueur vo<sup>e</sup> ap- pel- le, le vainqueur vous ap-

nez, aimable Paix, le vainqueur vo<sup>e</sup> ap- pel- le, le vainqueur vous ap-

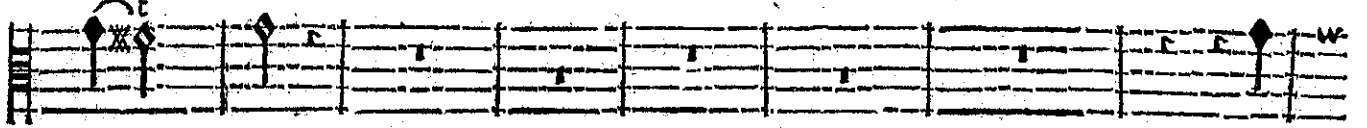
## TROMPETES.

## VIOLONS.

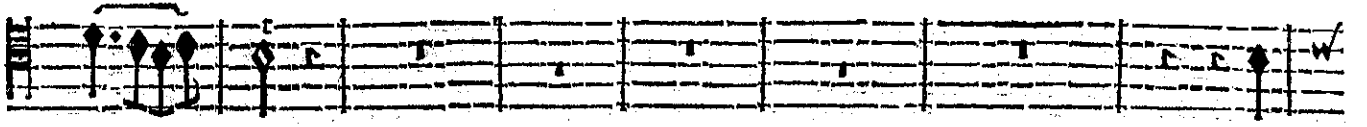
## BASSE-CONTINUE.



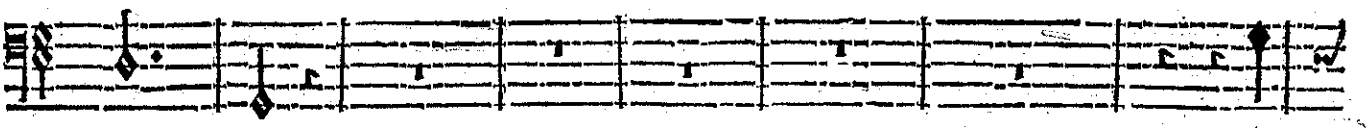
pel- le. Ve-



pel- le. Ve-



pel- le. Ve-



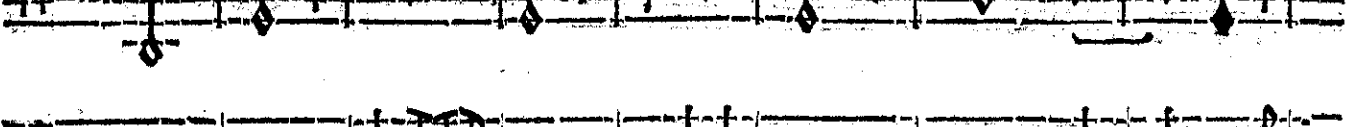
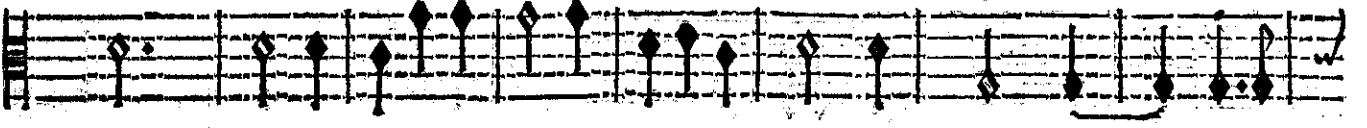
pel- le. Ve-



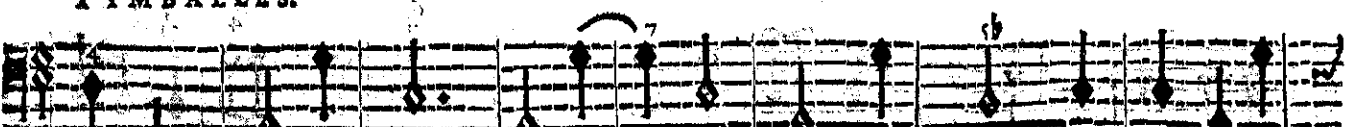
TROMPETTES.



VIOLONS.

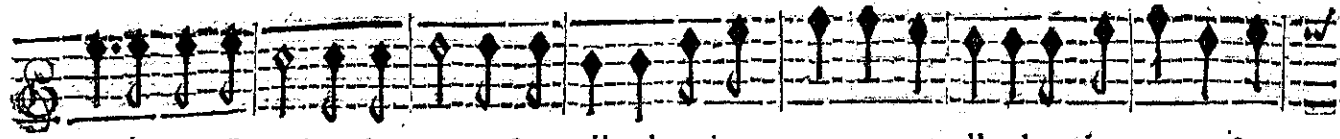


TYMBALLES.



BASSE-CONTINUE.

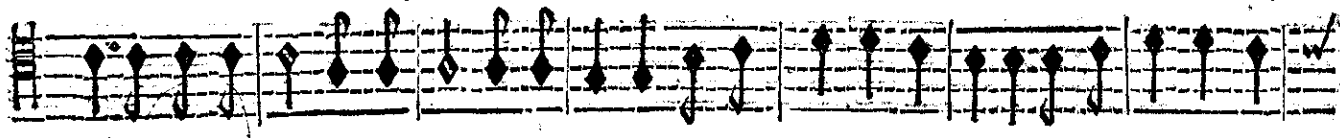
PROSERPINE.



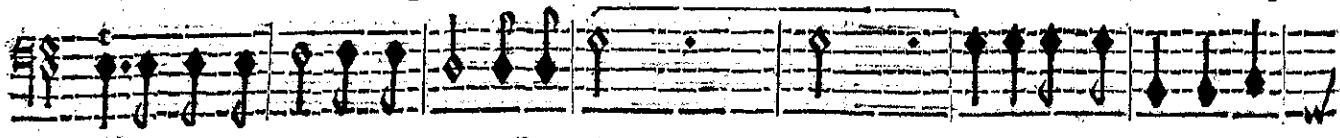
nez, aimable Paix, le vainqueur vo° appelle. le vainqueur vous appelle. le vainqueur vo° ap-



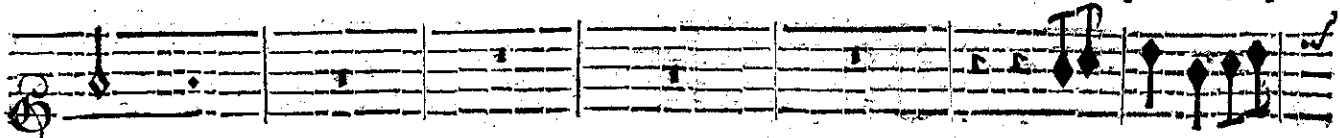
nez, aimable Paix, le vainqueur vo° appelle. le vainqueur vous appelle. le vainqueur vo° ap-



nez, aimable Paix, le vainqueur vo° appelle. le vainqueur vous appelle. le vainqueur vo° ap-



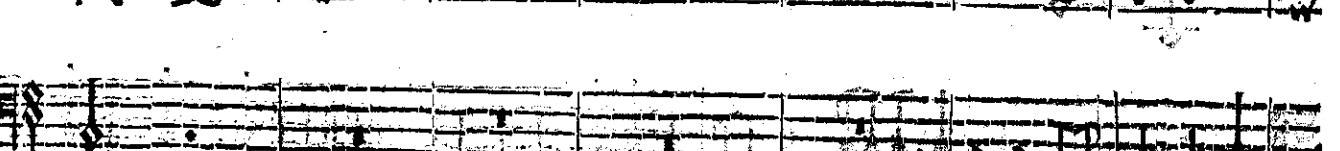
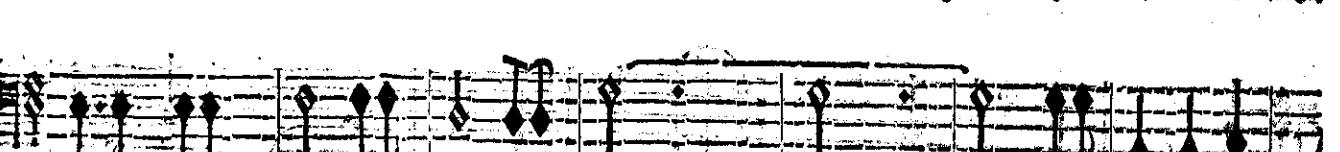
nez, aimable Paix, le vainqueur vo° appel- le. le vainqueur vo° ap-



TROMPETTES.



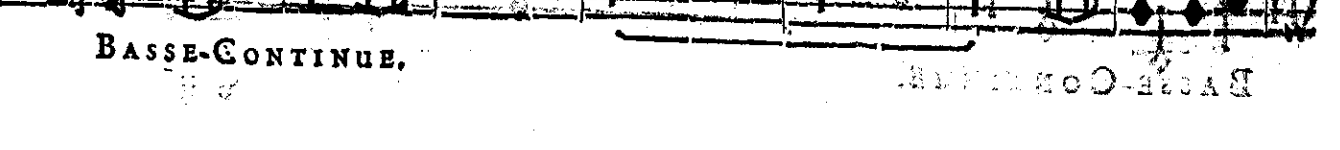
VIOLONS.



TYMBALES.



BASSE-CONTINUE.



PROLOGUE.

LA PAIX ET SA SVITE. LA DISCORDE ET SA SVITE.

pel- le. Ah! quel bonheur charmant! Ah! Ah! quel affreux tourmēt! Ah!

pel- le. Ah! quel bonheur charmant! Ah! Ah! quel affreux tourmēt! Ah!

pel- le. Ah! quel bonheur charmant! Ah! Ah! quel affreux tourmēt! Ah!

pel- le. Ah! quel bonheur charmant! Ah! Ah! quel affreux tourmēt! Ah!

TROMPETES.

VIOLONS.

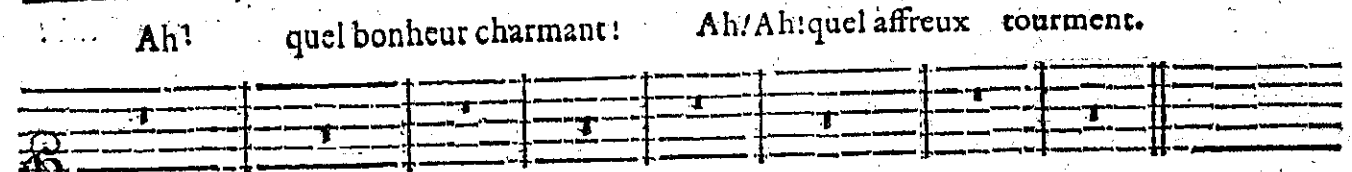
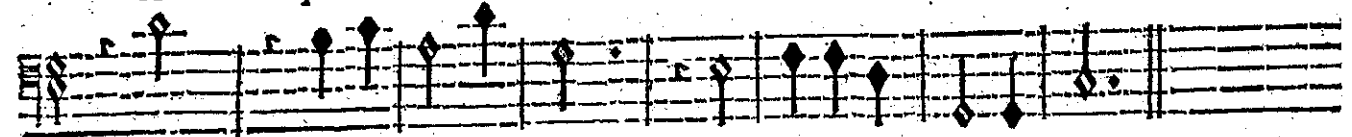
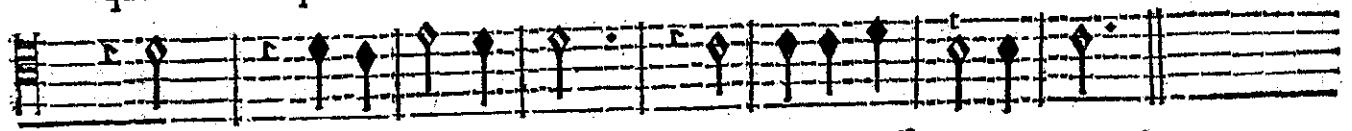
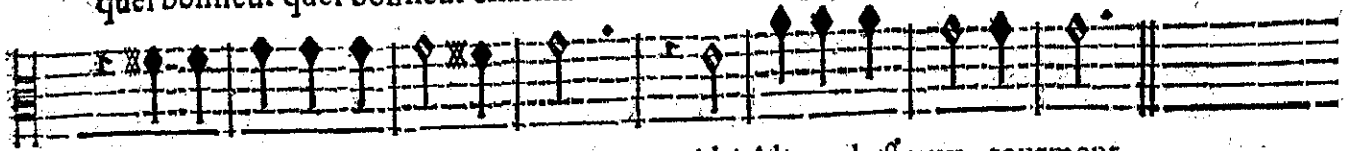
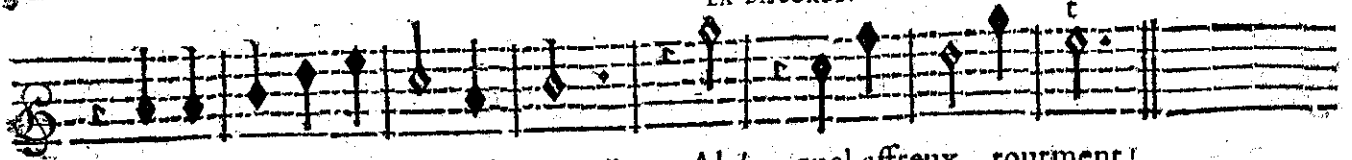
TYMBALLES.

BASSE-CONTINUE.

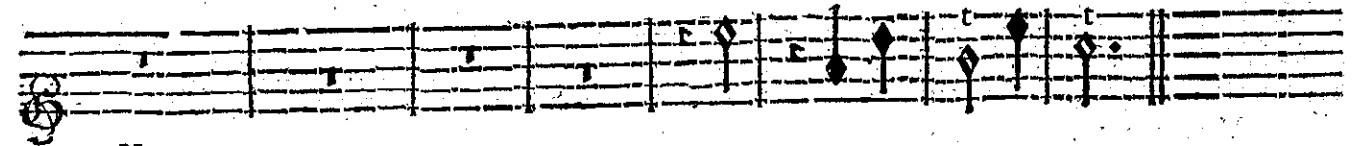


# PROSERPINE,

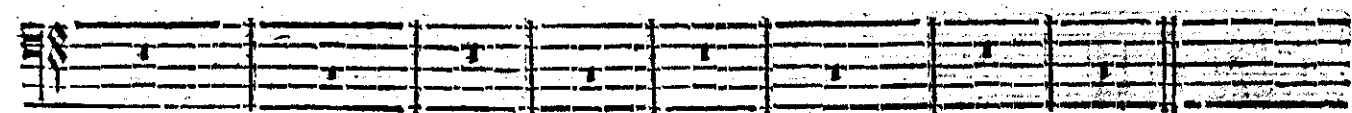
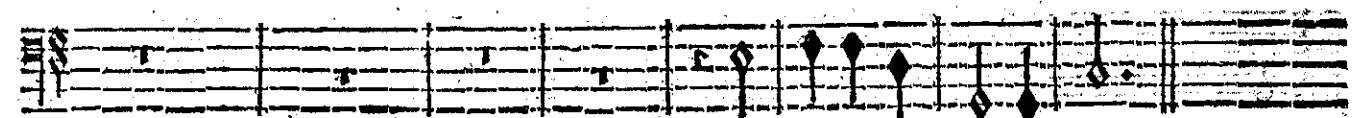
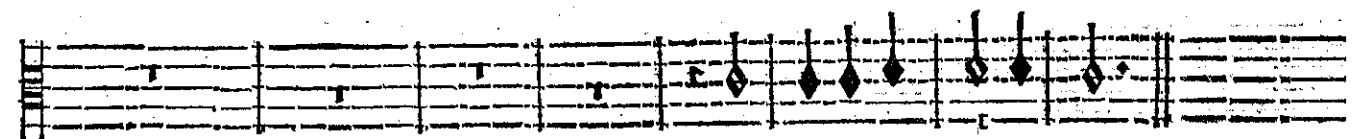
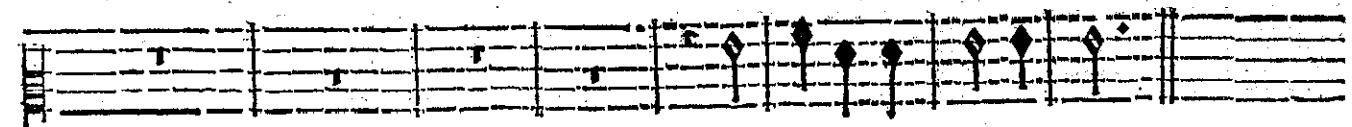
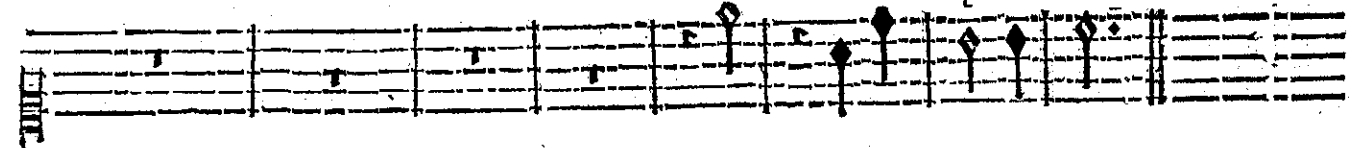
LA DISCORDE.



## TROMPETES.



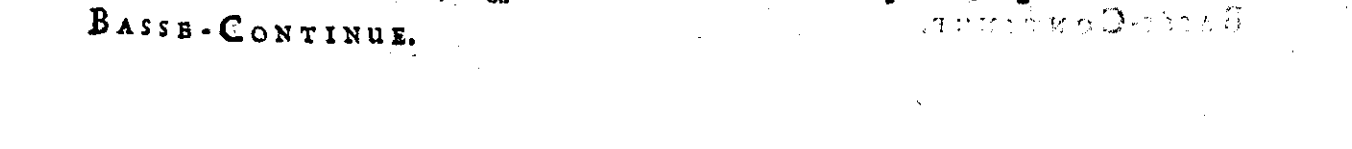
## VIOLONS.



## TROMPETTES.



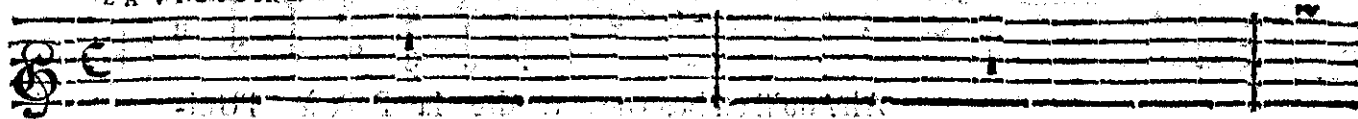
## BASSE-CONTINUE.



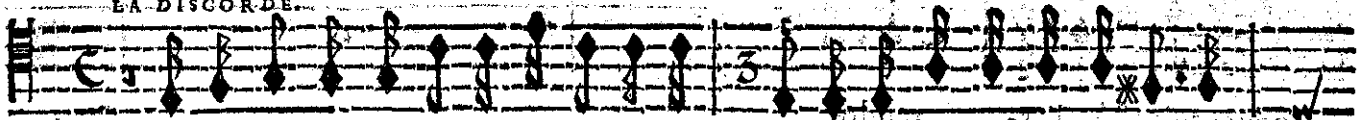
PROLOGUE.

LA DISCORDE ET LA VICTOIRE.

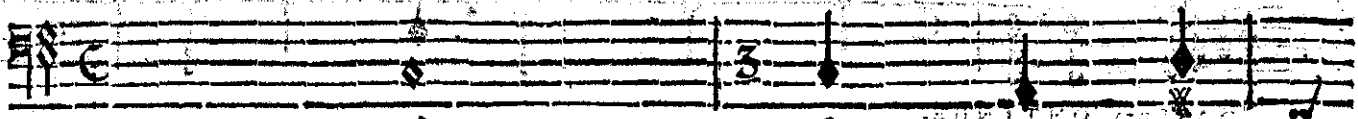
LA VICTOIRE.



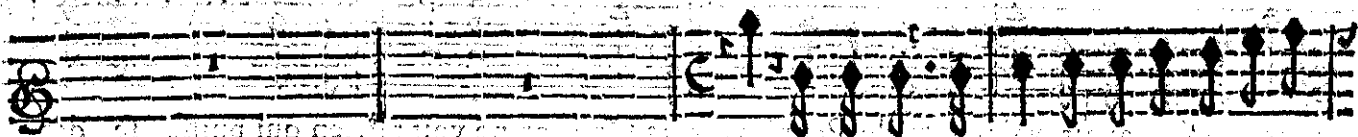
LA DISCORDE.



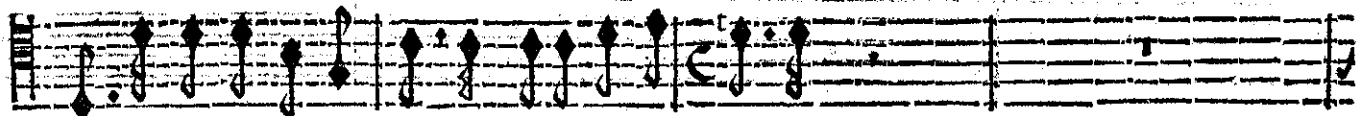
Orgueilleuse Victoire, est-ce à toy d'entre- prendre De mettre la Discorde aux



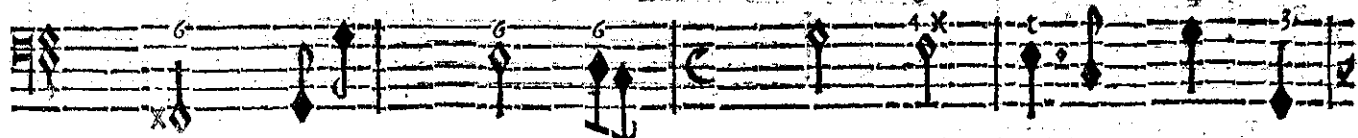
BASSE-CONTINUE.



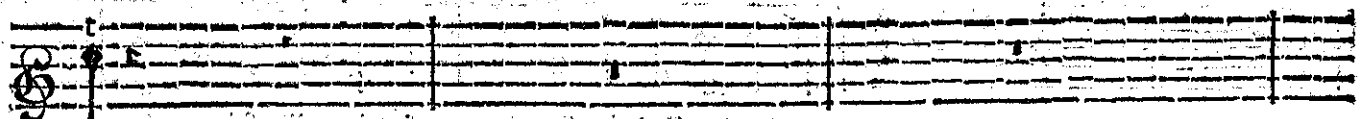
Ah! qu'il est beau de rendre La Paix à l'Uni-



fers? A quels hōneurs sās moy peux-tu jamais pre-rendre?



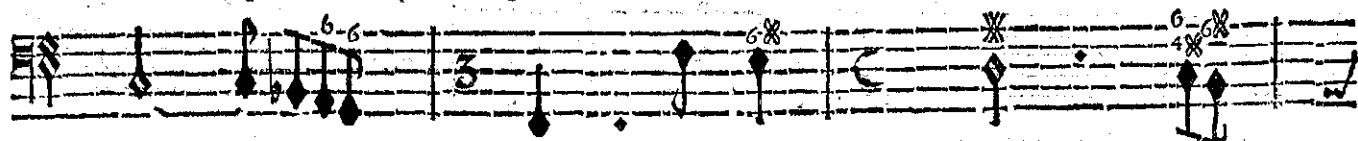
BASSE-CONTINUE.



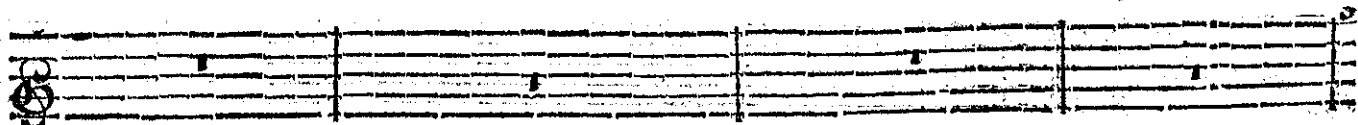
VERS.



Tes soins pour le Vainqueur pouvoient pl' loin s'e- tendre, Que ne conduisois-



BASSE-CONTINUE.



tu le Heros que tu fers, Où cēt Lauriers nouveaux luy sōt encore offerts? La gloire au bout du

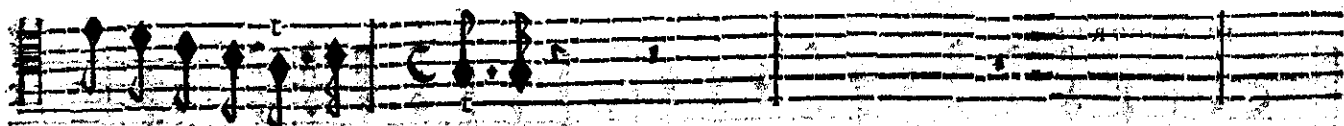


BASSE-CONTINUE.

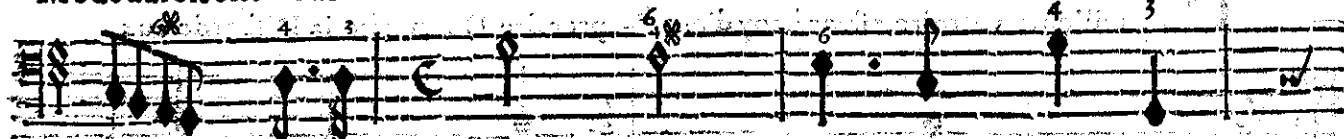
# PROSERPINE,



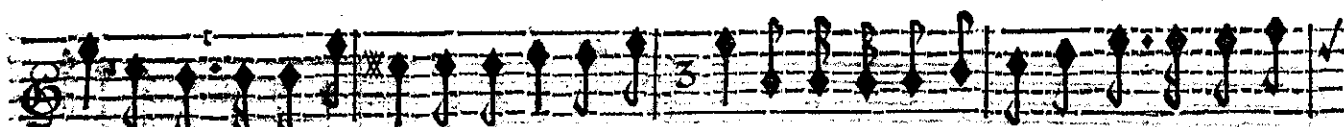
Ah! qu'il est beau de rendre la Paix à l'Uni-



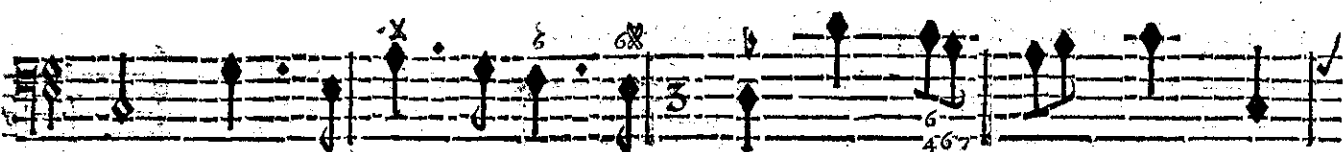
Môde auroit été l'ar- rendre.



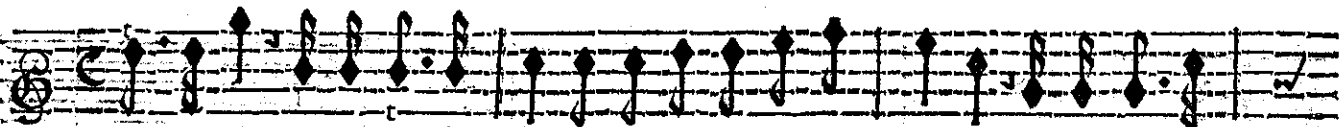
BASSE-CONTINUE.



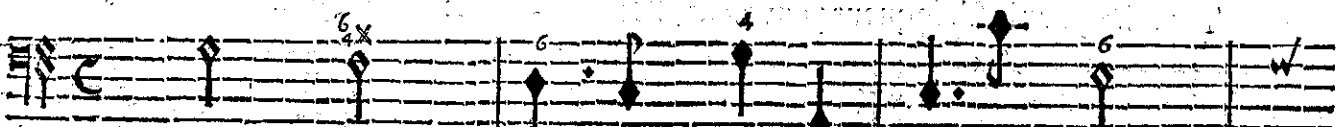
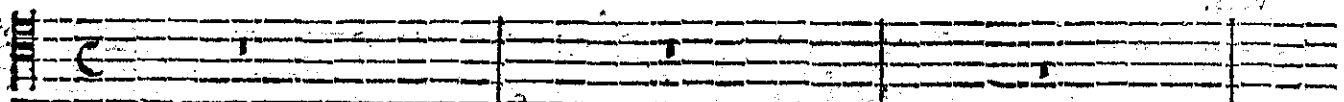
vers, Après avoir vaincu mille Peuples divers, Quand on ne voit pl<sup>s</sup> rien qui puisse se def-



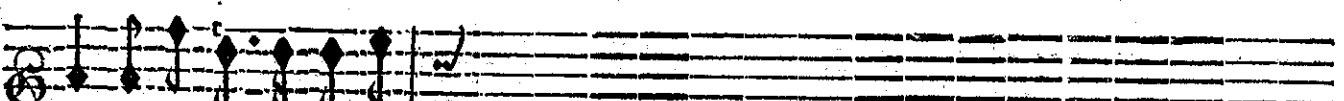
BASSE-CONTINUE.



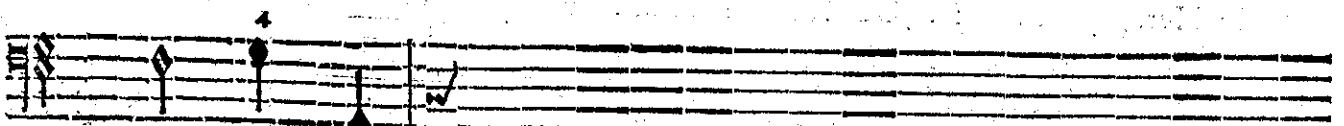
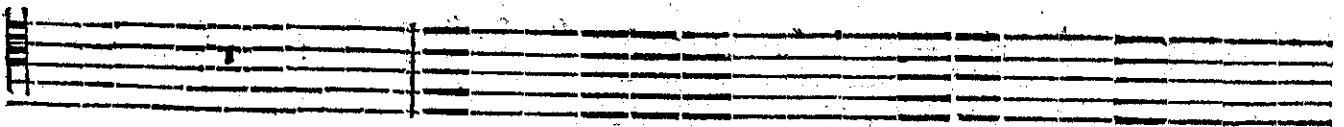
fendre, Ah! qu'il est beau de rendre La Paix à l'Uni vers. Ah! qu'il est beau de



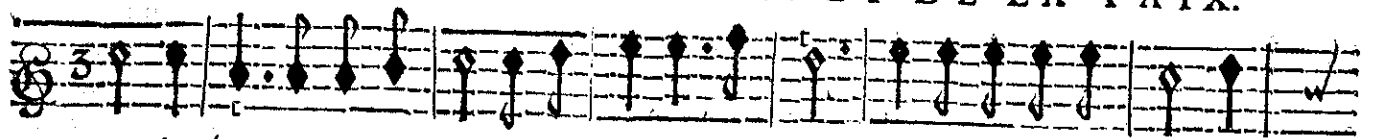
BASSE-CONTINUE.



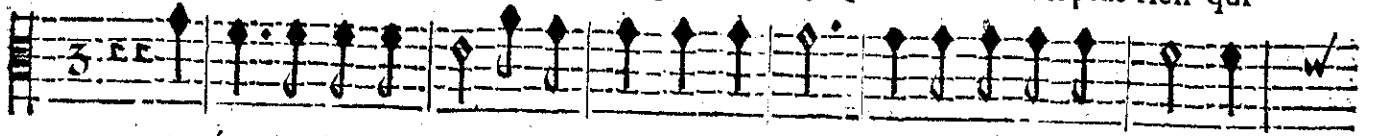
rendre La Paix à l'Uni-



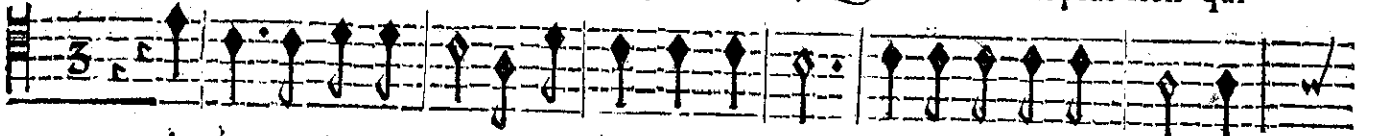
PROLOGUE.  
LA SUITE DE LA VICTOIRE ET DE LA PAIX.



vers. Après avoir vaincu mille Peuples divers, Quand on ne voit plus rien qui



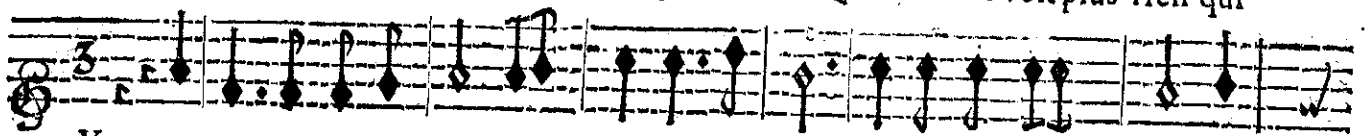
Après avoir vaincu mille Peuples divers, Quand on ne voit plus rien qui



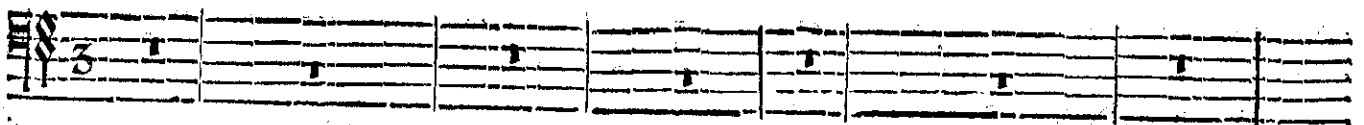
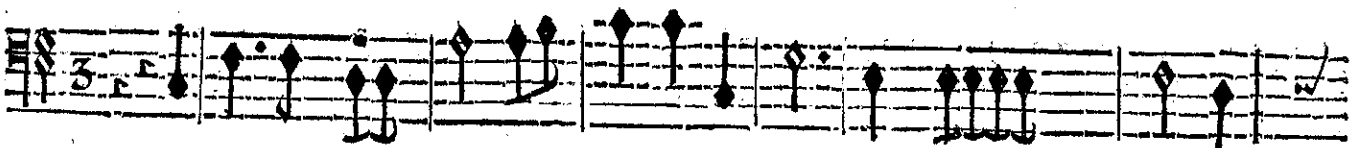
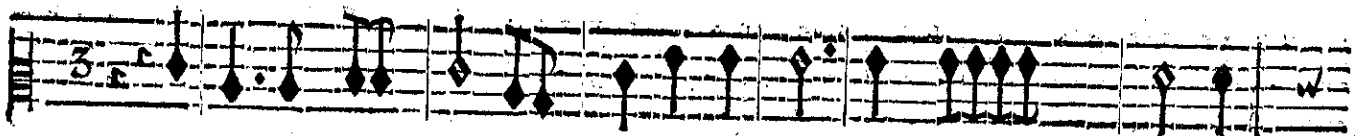
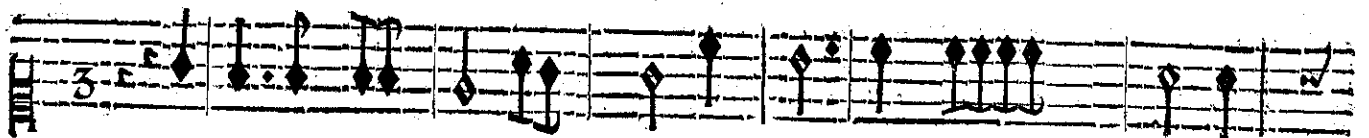
Après avoir vaincu mille Peuples divers, Quand on ne voit plus rien qui



Après avoir vaincu mille Peuples divers, Quand on ne voit plus rien qui



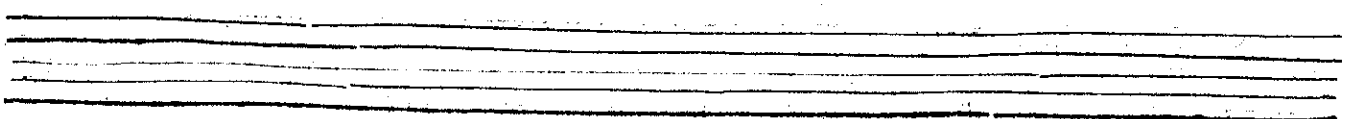
VIOLONS.



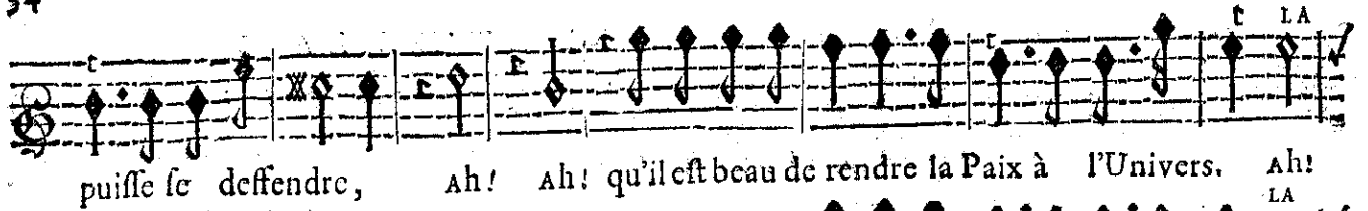
TYMBALES.



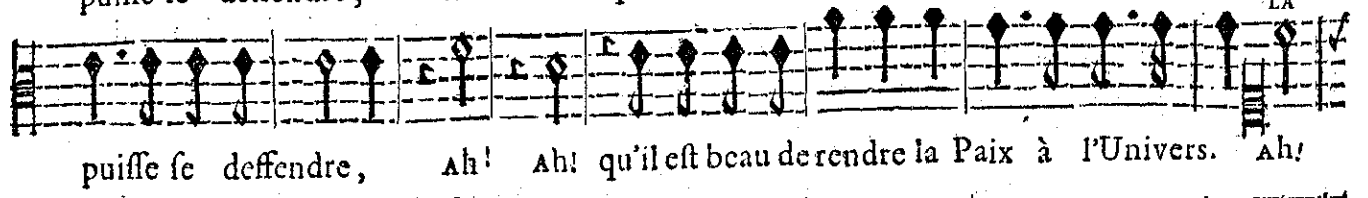
BASSE-CONTINUE.



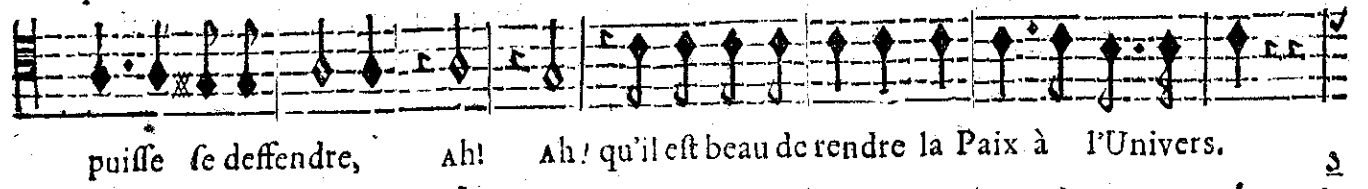
PROSERPINE,



puisse se deffendre, Ah! Ah! qu'il est beau de rendre la Paix à l'Univers, Ah!



puisse se deffendre, Ah! Ah! qu'il est beau de rendre la Paix à l'Univers, Ah!



puisse se deffendre, Ah! Ah! qu'il est beau de rendre la Paix à l'Univers.



puisse se deffendre, Ah! Ah! qu'il est beau de rendre la Paix à l'Univers.

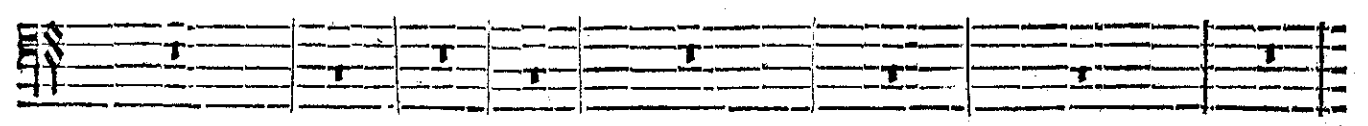


puisse se deffendre, Ah! Ah! qu'il est beau de rendre la Paix à l'Univers.

VIOLONS.



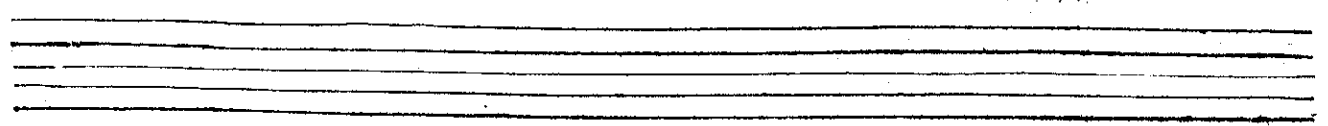




TYMBALLES.



BASSE-CONTINUE.



# PROLOGUE

VICTOIRE.

qu'il est beau de rendre La Paix à l'Univers! Ah! qu'il est beau de rendre La Paix à l'Uni-

PAIX.

Ten.

qu'il est beau de rendre La Paix à l'Univers! Ah! qu'il est beau de rendre La Paix à l'Uni-

qu'il est beau de rendre La Paix à l'Univers! Ah! qu'il est beau de rendre La Paix à l'Uni-

Ah! qu'il est beau de rendre La Paix à l'Uni-

Ah! qu'il est beau de rendre La Paix à l'Uni-

VIOLONS.

TYMBALLES.

BASSE-CONTINUE.

PROSERPINE,

vers.

Ah! Ah! qu'il est beau de

vers.

Ah! Ah! qu'il est beau de

vers.

Ah! Ah! qu'il est beau de

vers.

Ah! Ah! qu'il est beau de

TROMPETTES.

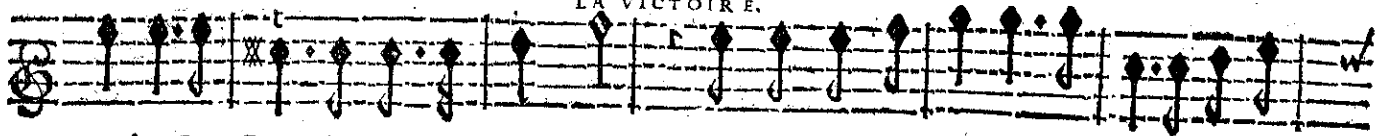
VIOLONS.

TYMBALLES.

BASSE-CONTINUE.

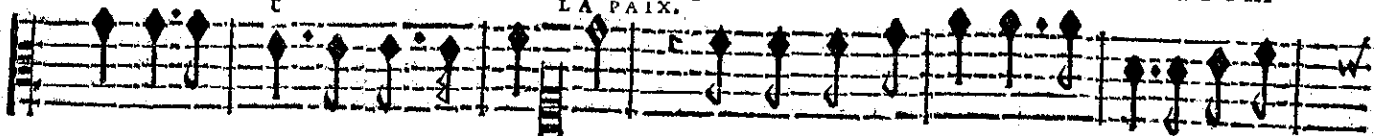
P R O L O G U E.

LA VICTOIRE.

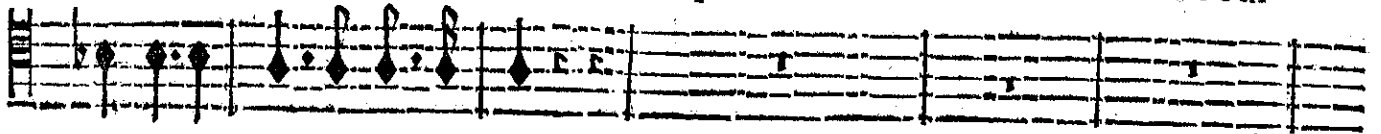


rendre La Paix à l'Univers! Ah! qu'il est beau de rendre La Paix à l'Uni-

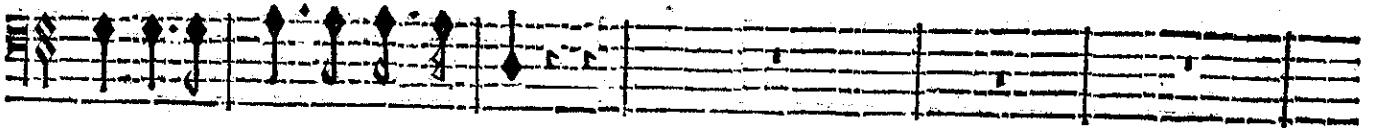
LA PAIX.



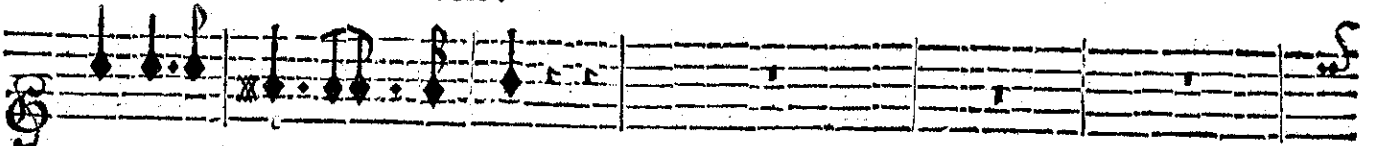
rendre La Paix à l'Univers! Ah! qu'il est beau de rendre la Paix à l'Uni-



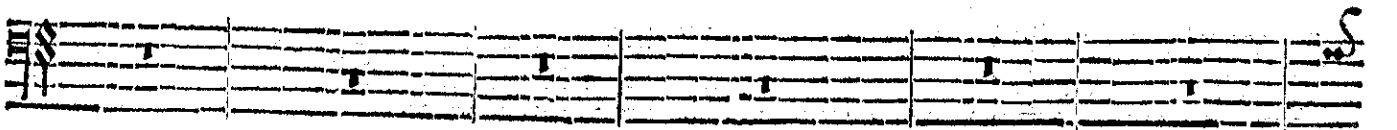
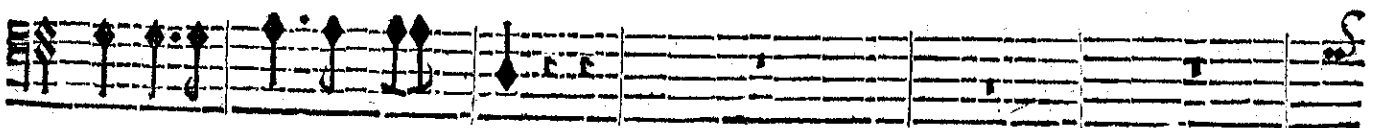
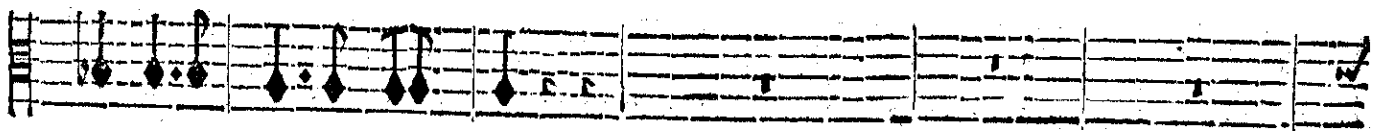
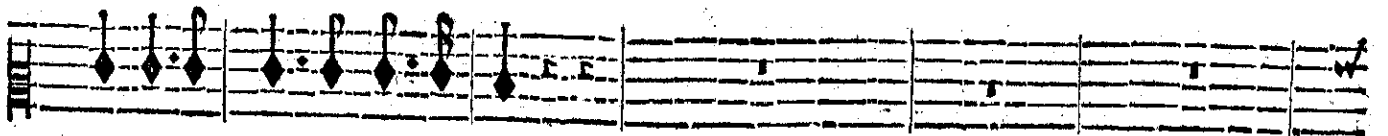
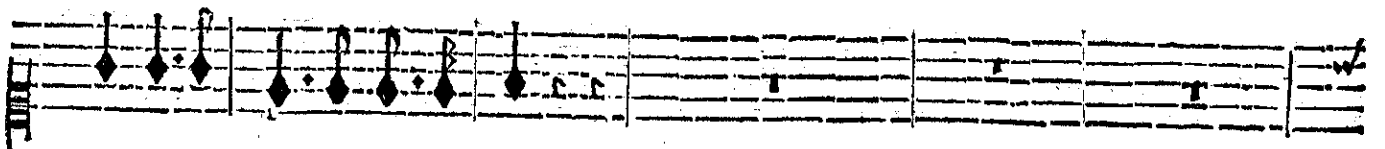
rendre La Paix à l'Univers!



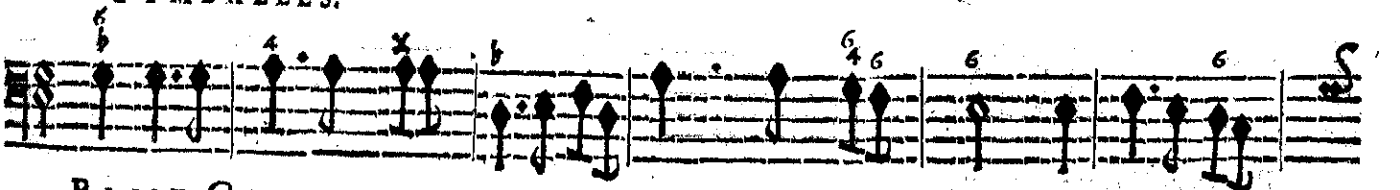
rendre La Paix à l'Univers!



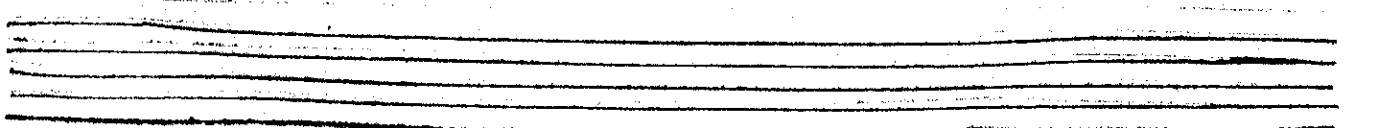
VIOLONS.



TYMBALLES.



BASSE-CONTINUE.





PROSENFINE,

LA VICTOIRE.

vers. Ah! qu'il est beau de rendre La

LA PAIX.

vers. Ah! qu'il est beau de rendre La

TROMPETES.

TYMBALES.

BASSE-CONTINUE.

# TRAGÉDIE.

Paix à l'Univers. Ah! qu'il est beau de rendre La Paix à l'Univers.

Paix à l'Univers. Ah! qu'il est beau de rendre La Paix à l'Univers.

Ah! qu'il est beau de rendre La Paix à l'Univers.

Ah! qu'il est beau de rendre La Paix à l'Univers.

Ah! qu'il est beau de rendre La Paix à l'Univers.

## TROMPETES.

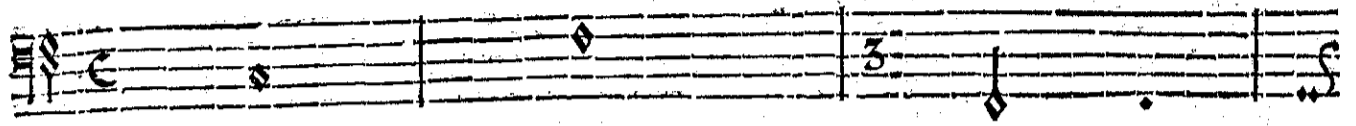
## TYMBALES.

## BASSE-CONTINUE.

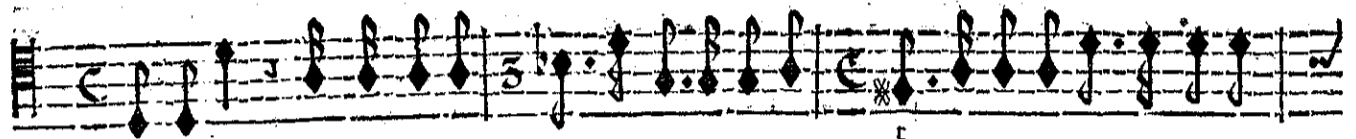
PROSERPINE,  
LA DISCORDE.



O! cruel esclavage! Je ne verray donc plus de sang & de car-



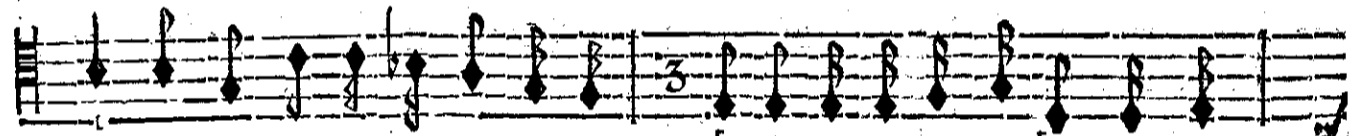
BASSE-CONTINUE.



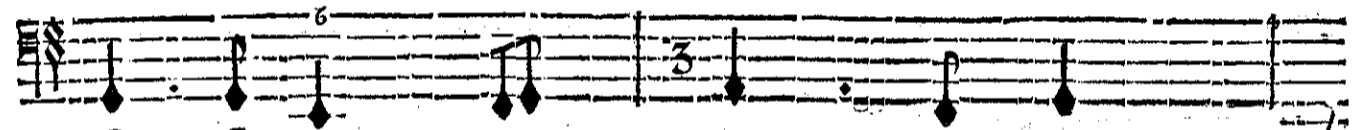
nage? ah! pour mon desespoir faut-il que le Vainqueur ait triomphé de son cou-



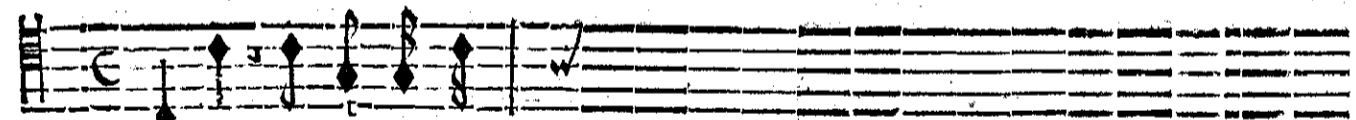
BASSE-CONTINUE.



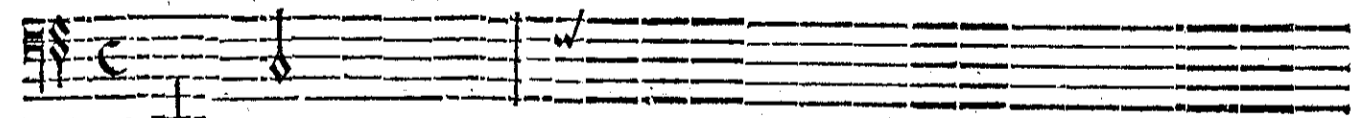
rage? Faut-il qu'il ne laisse à ma rage Rien à devorer que mon



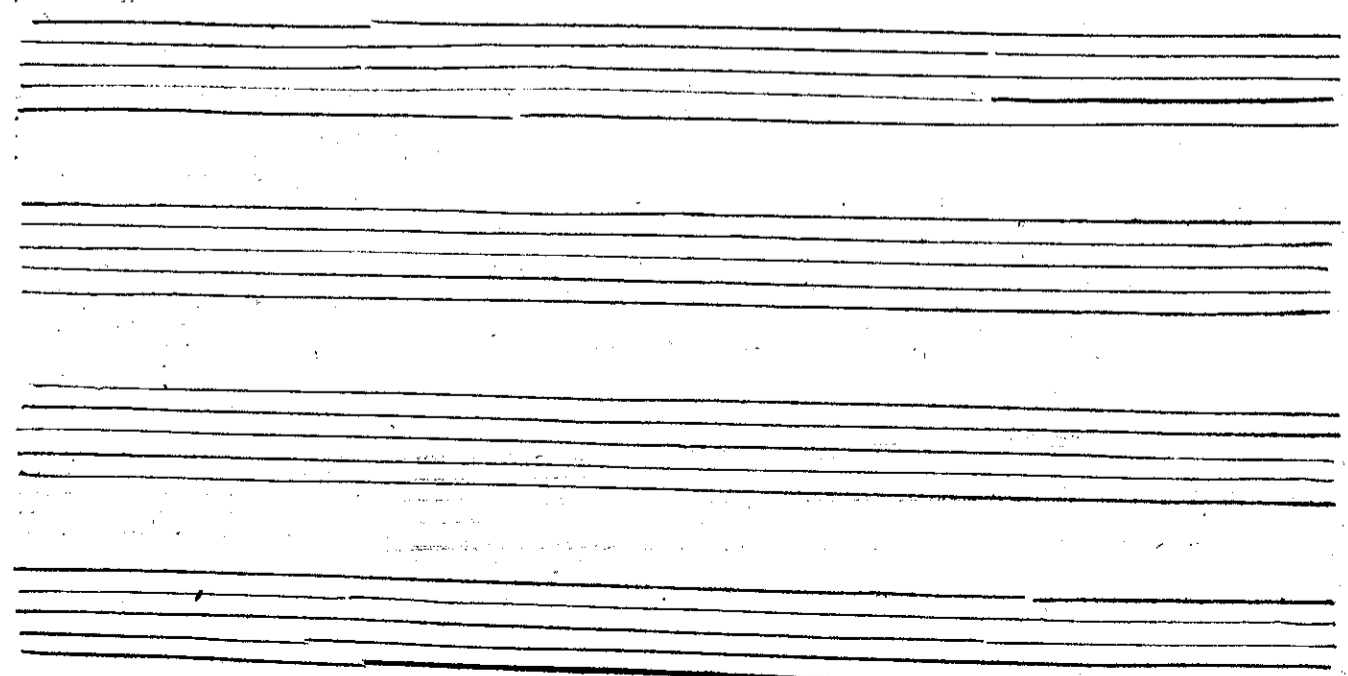
BASSE-CONTINUE.



cœur? O! cruel escla-

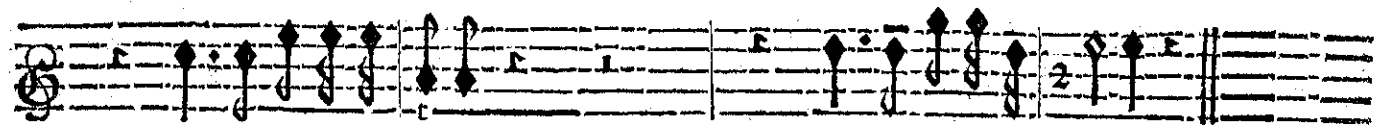


BASSE-CONTINUE.



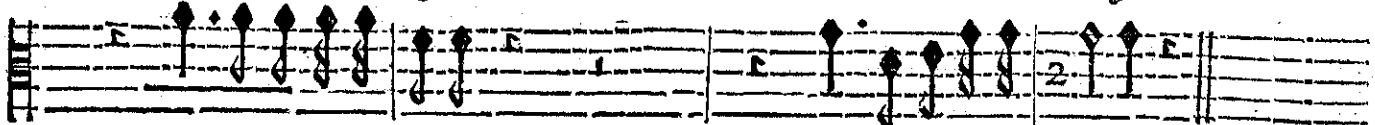
PROLOGUE.

LA DISCORDE ET SA SUITE.




O cruel esclavage!

O cruel esclavage!

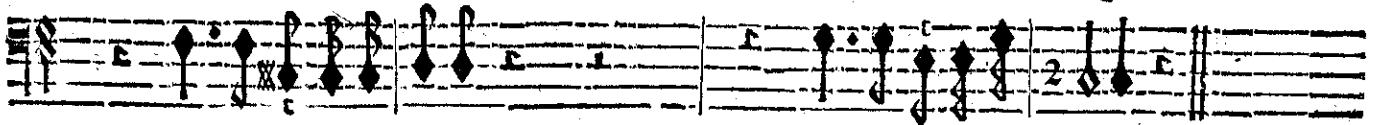


O cruel esclavage!

O cruel esclavage!

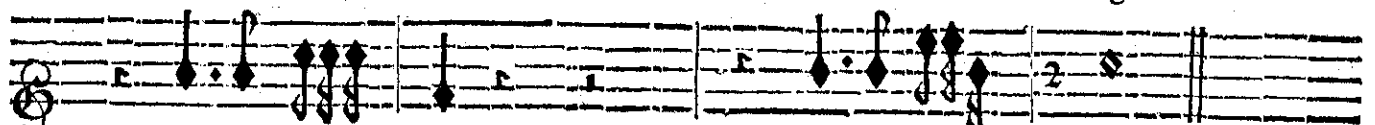


*Tou.* vage! O cruel esclavage? O cruel esclavage! O cruel esclavage!

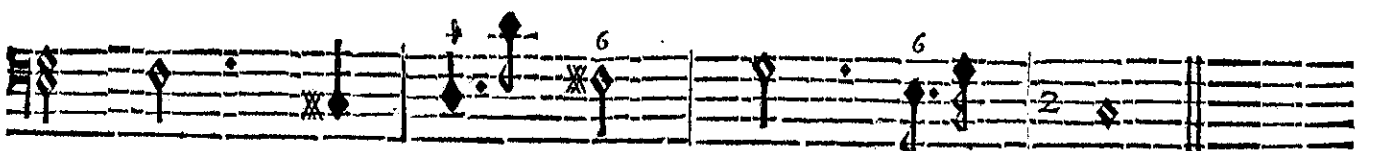
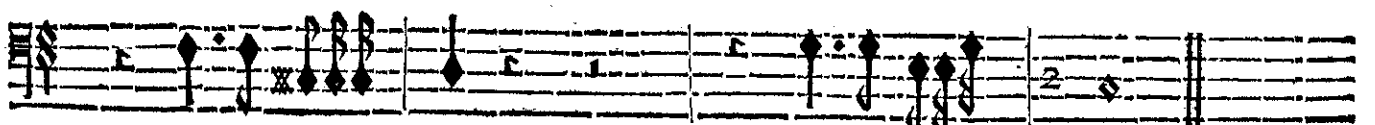
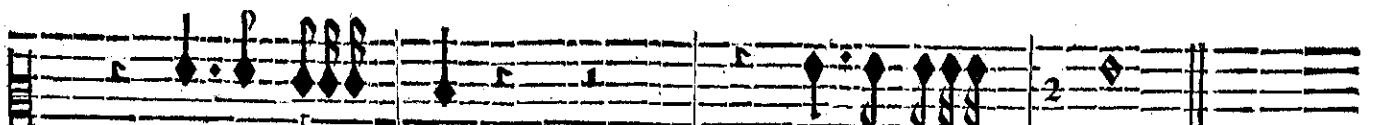
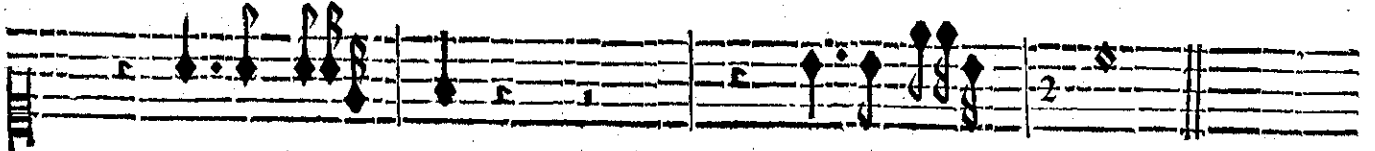


O cruel esclavage!

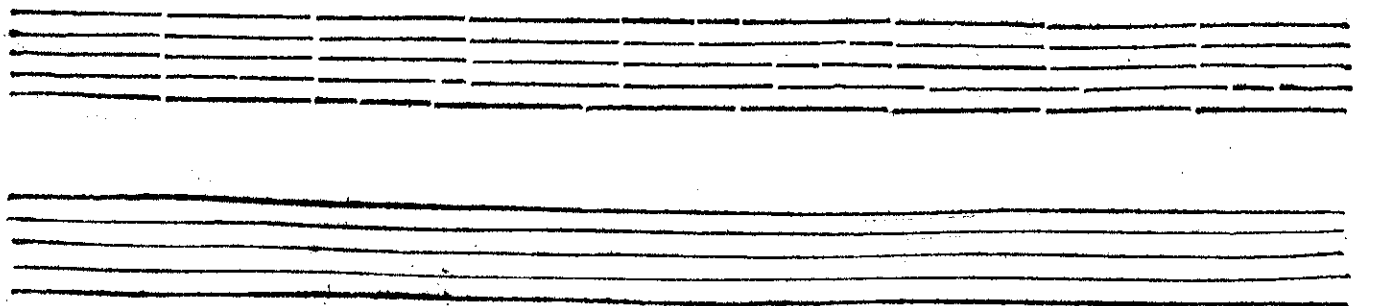
O cruel esclavage!



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

LA VICTOIRE.

AU fond d'un gouffre plein d'horreur Que sous des fers pesans La Discorde ge-

BASSE-CONTINUE.

misse, Partagez son sup- plice, Vous qui partagez sa fureur: Et vous triste sejour, chan-

BASSE-CONTINUE.

gez, que tout ressent Le pouvoir plein d'ap- pas de la Paix triomphan-

BASSE-CONTINUE.

# PROLOGUE.

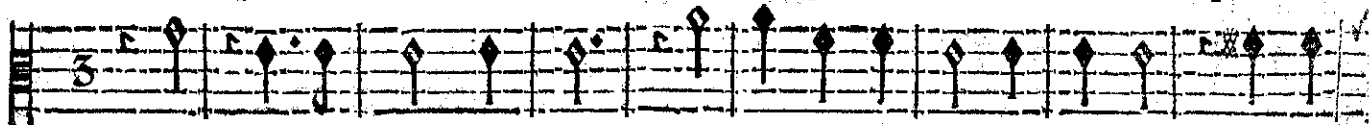
LA PAIX ET SA SVITE.

LA DISCORDE.

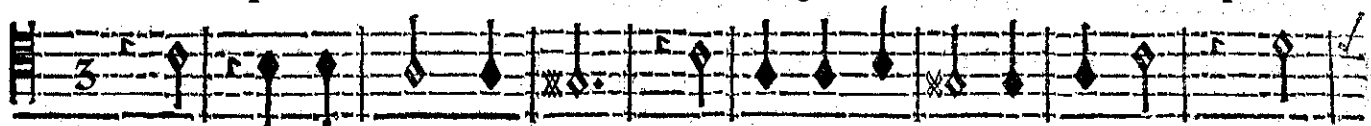
LA PAIX.



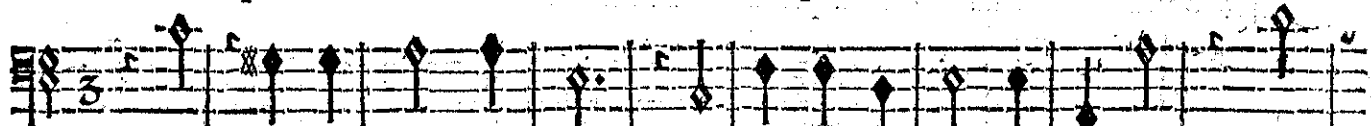
re. Ah! quel bonheur charmant! Ah! Ah! quel affreux tourment! Ah! quel bon-



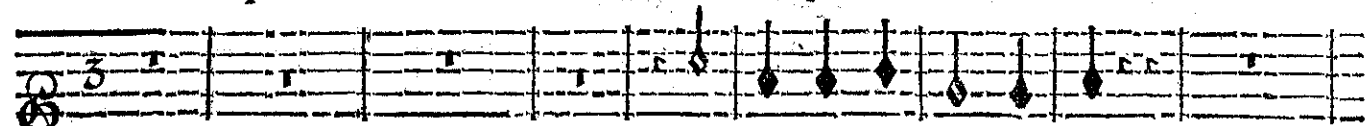
Ah! quel bonheur charmant! Ah! Ah! quel affreux tourment! Ah! quel bon-



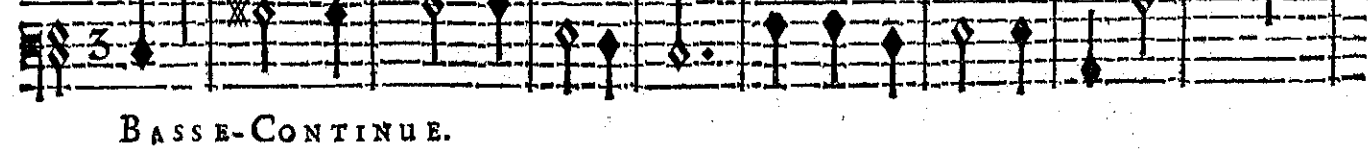
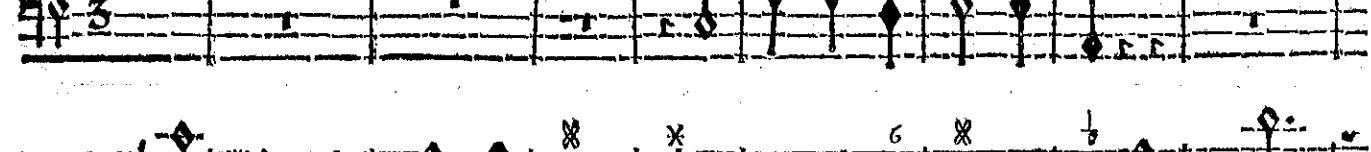
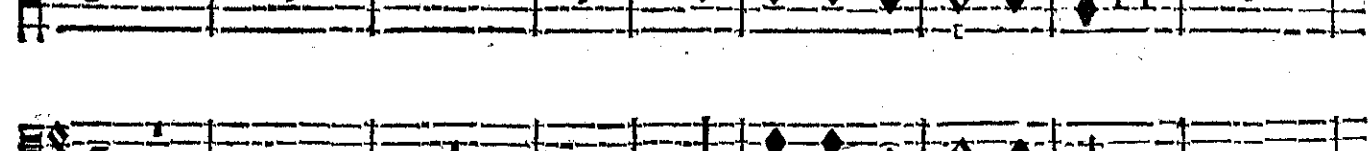
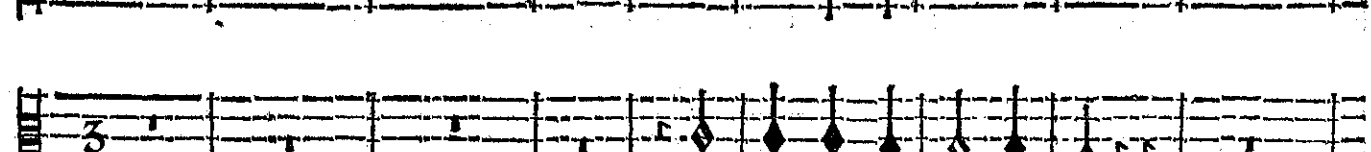
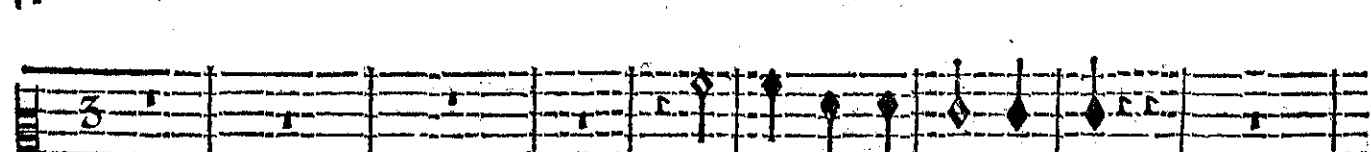
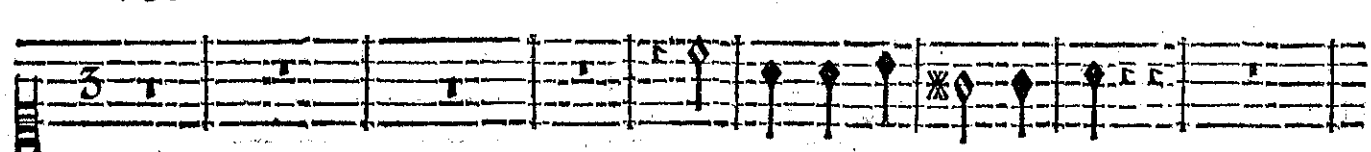
Ah! quel bonheur charmant! Ah! Ah! quel affreux tourment? Ah! Ah!



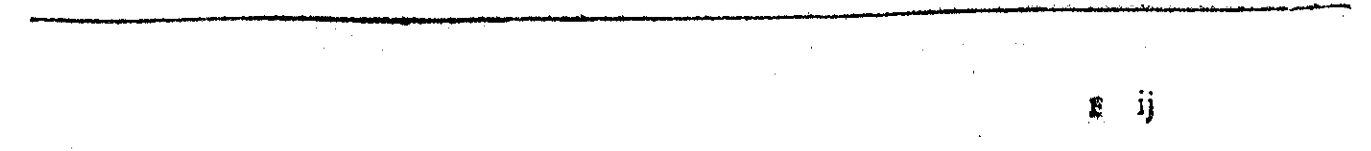
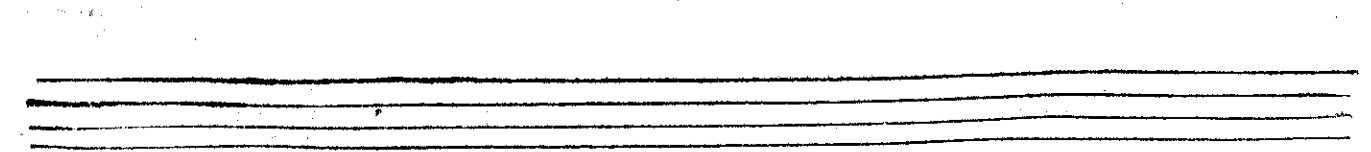
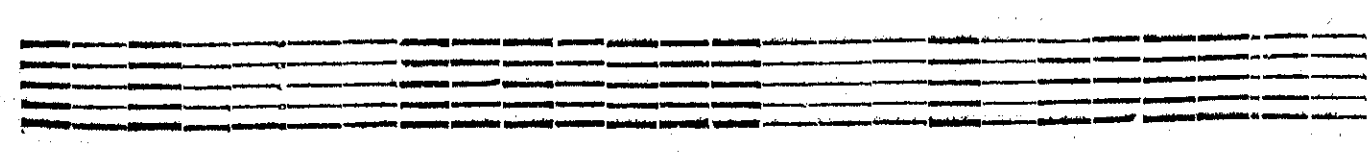
Ah! quel bonheur charmant! Ah! Ah! quel affreux tourment! Ah! Ah!



VIOLONS.



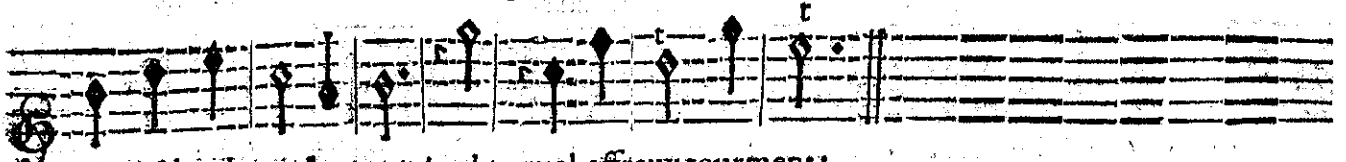
BASSE-CONTINUE.



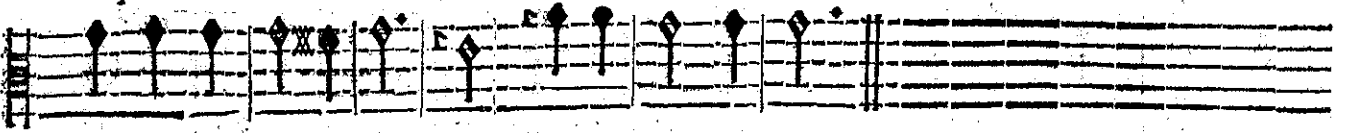
PROSERPINE,

LA DISCORDE.

44



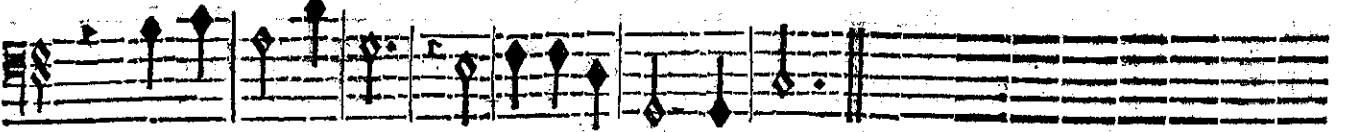
heur quel bonheur charmant! Ah! quel affreux tourment!



heur quel bonheur charmant! Ah! quel affreux tourment!



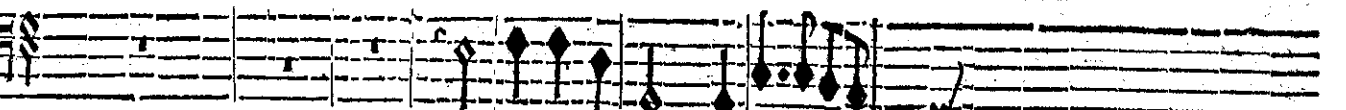
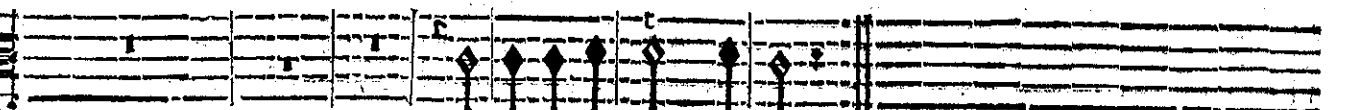
quel bonheur charmant! Ah! Ah! quel affreux tourment!



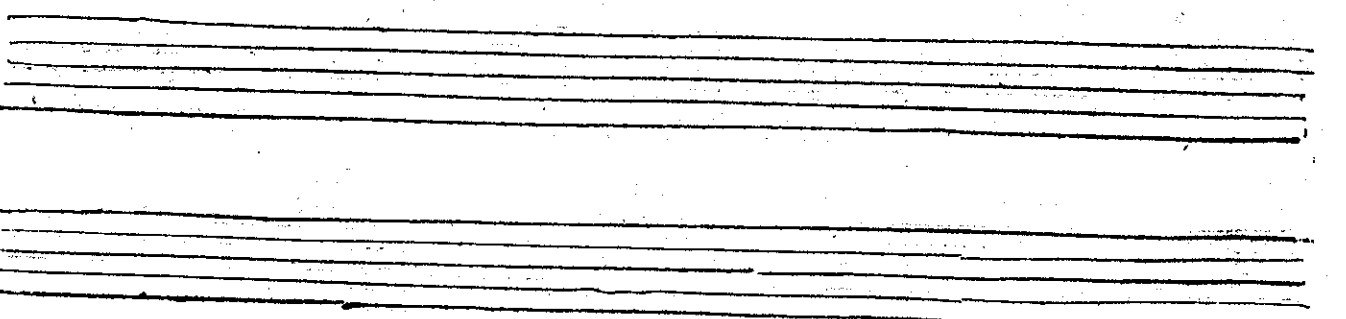
quel bonheur charmant! Ah! Ah! quel affreux tourment!



VIOLONS.



BASSE-CONTINUE.



PROLOGUE.  
PRELUDE.

This musical score is arranged in two systems. The first system contains the first five staves, and the second system contains the remaining seven staves. Each system begins with a treble clef staff, followed by a bass clef staff. The time signature is 3/4, and the key signature has one sharp (F#). The notation includes various note values, rests, and ornaments. The first system concludes with a double bar line, and the second system concludes with a final double bar line. The music is written in a style characteristic of 18th or 19th-century manuscript notation.



# PROSERPINE,

**VIOLONS.**



Musical score for Violins, consisting of five staves of music. The notation includes various rhythmic values and accidentals.

## LA VICTOIRE.



Musical staff for the beginning of the 'LA VICTOIRE' section.

LE Vainqueur est comblé de gloire, On doit l'admirer à jamais:  
LA PAIX.



Musical staff for the vocal line of 'LA VICTOIRE'.

LE Vainqueur est comblé de gloire, On doit l'admirer à jamais:



Musical staff for the basso continuo of 'LA VICTOIRE'. Includes figured bass notation: 4 6, 6 5.

## BASSE-CONTINUE.



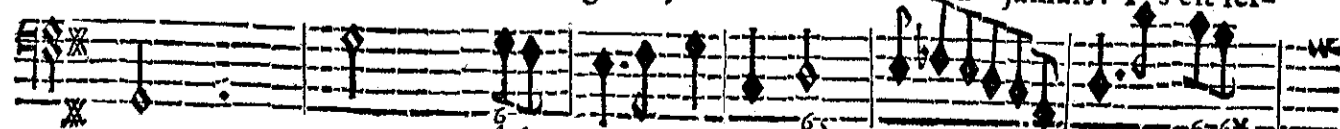
Musical staff for the beginning of the second 'LA VICTOIRE' section.

Le Vainqueur est comblé de gloire, On doit l'admirer à jamais: Il s'est fer-



Musical staff for the vocal line of the second 'LA VICTOIRE' section.

Le Vainqueur est comblé de gloire, On doit l'admirer à jamais: Il s'est fer-



Musical staff for the basso continuo of the second 'LA VICTOIRE' section. Includes figured bass notation: 4 6, 6 5, 6-6X.

## BASSE-CONTINUE.

P R O L O G U E.



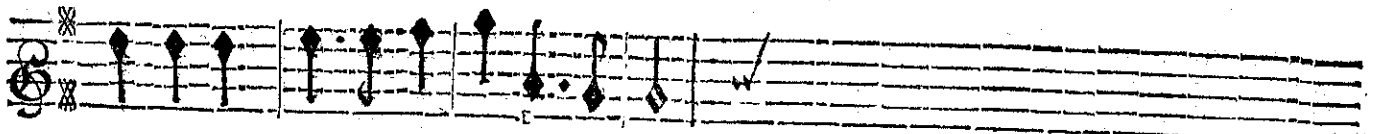
vy de la Victoire Pour faire triompher la Paix. Il s'est fery de la Vi-



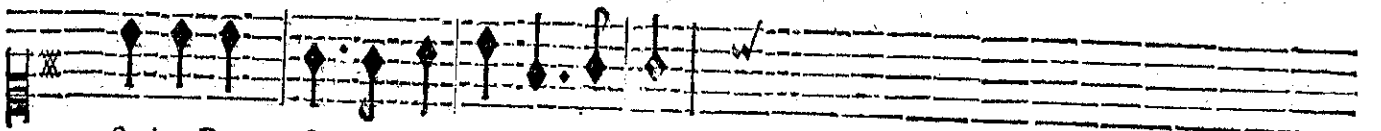
vy de la Victoire Pour faire triompher la Paix. Il s'est fery de la Vi-



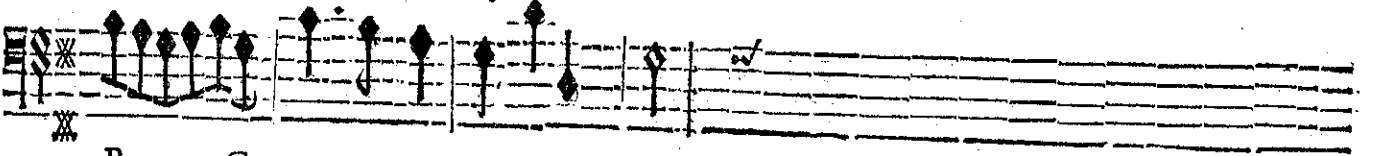
BASSE-CONTINUE.



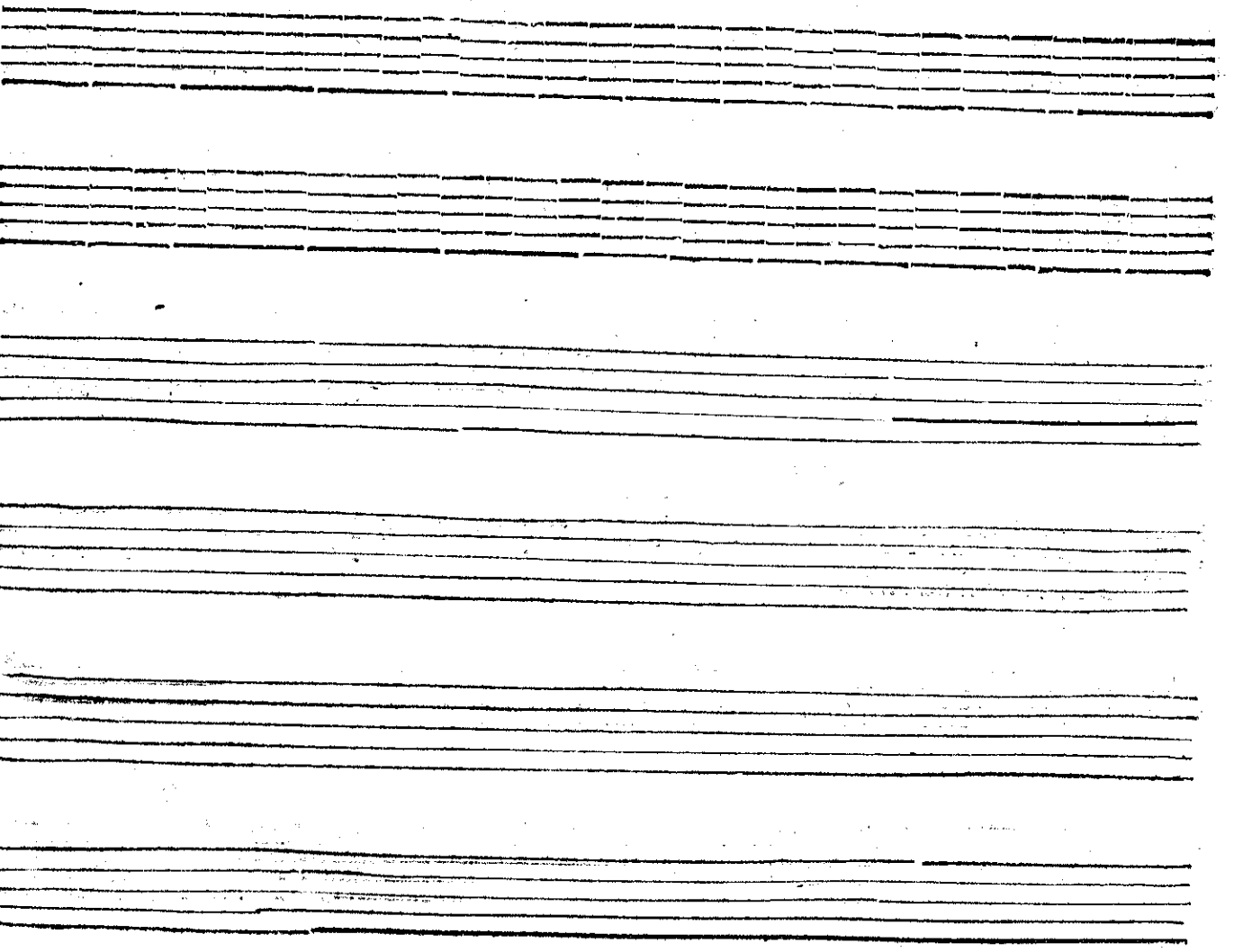
toire Pour faire triompher la Paix.



toire Pour faire triompher la Paix.



BASSE-CONTINUE.



PROSERPINE,

LA SUITE DE LA VICTOIRE ET LA SUITE DE LA PAIX.

LE Vainqueur est comblé de gloire, On doit l'admirer à jamais: Il s'est servy de la Vi-

LE Vainqueur est comblé de gloire, On doit l'admirer à jamais: Il s'est servy de la Vi-

LE Vainqueur est comblé de gloire, On doit l'admirer à jamais: Il s'est servy de la Vi-

LE Vainqueur est comblé de gloire, On doit l'admirer à jamais: Il s'est servy de la Vi-

VIOLONS.

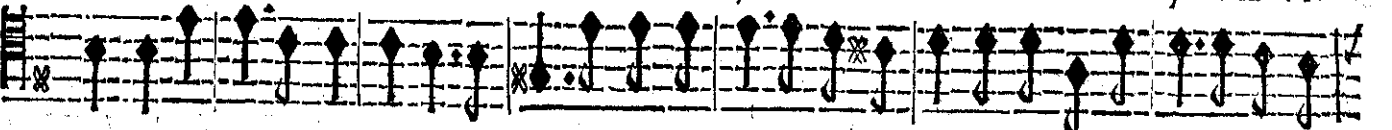
BASSE-CONTINUE.



toire Pour faire triompher la Paix. Il s'est fery de la Victoire Il s'est fery de la Vi-



toire Pour faire triompher la Paix. Il s'est fery de la Victoire Il s'est fery de la Vi-



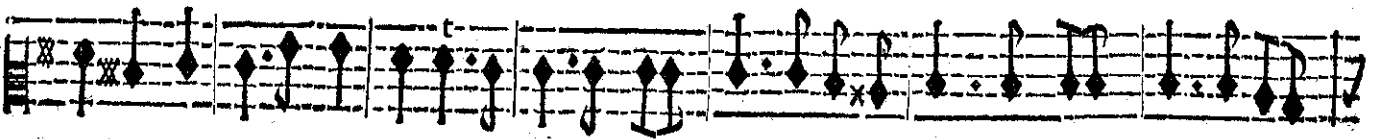
toire pour faire triompher la Paix. Il s'est fery de la Victoire Il s'est fery de la Vi-



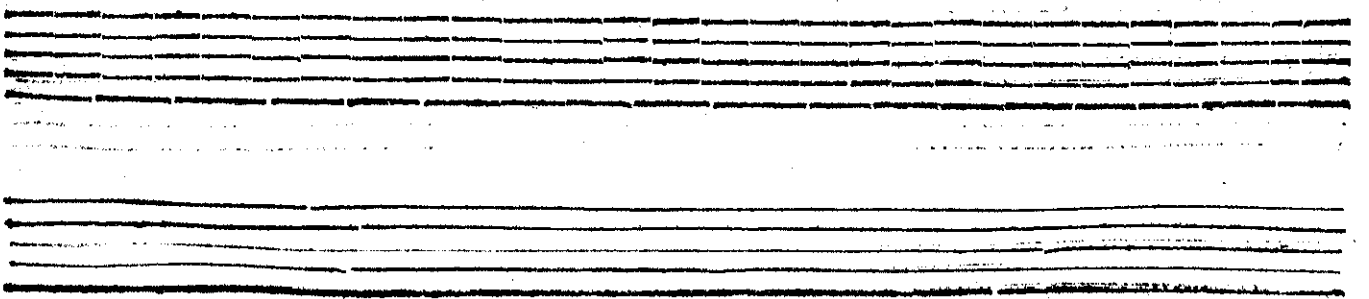
toire Pour faire triompher la Paix. Il s'est fery de la Victoire Pour faire triom-



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

toire Pour faire triompher la Paix. Pour faire triompher la Paix.

toire Pour faire triompher la Paix. Pour faire triompher la Paix.

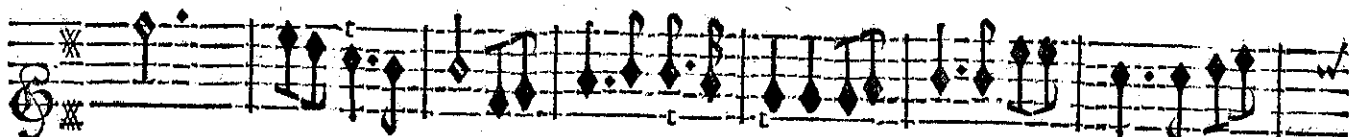
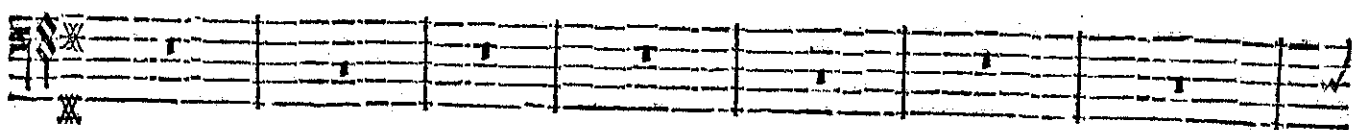
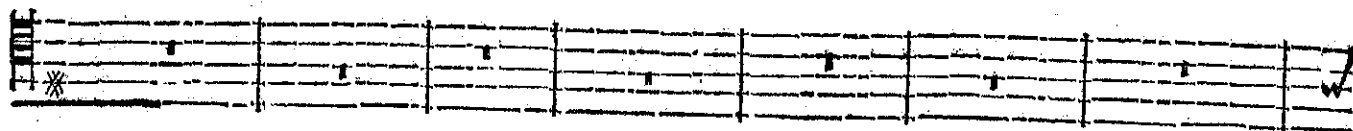
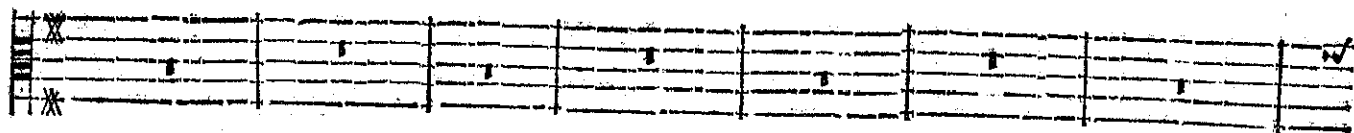
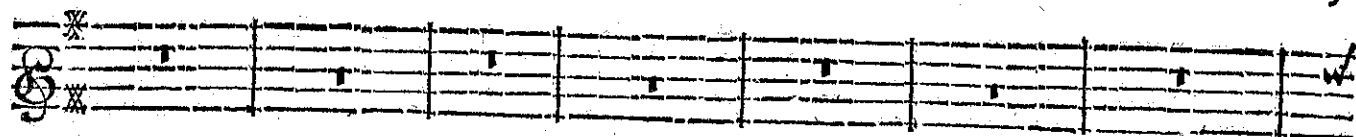
toire Pour faire triompher la Paix. Pour faire triompher la Paix.

pher la Paix. Pour faire triompher la Paix.

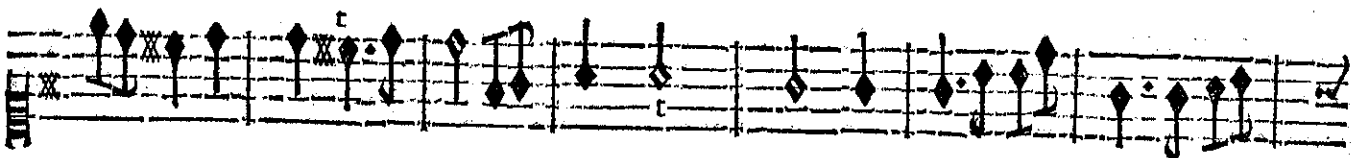
VIOLONS.

BASSE-CONTINUE.

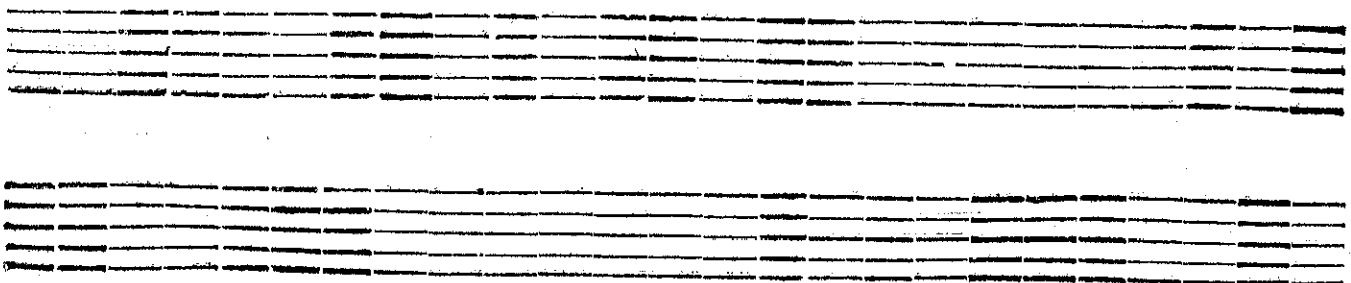
PROLOGUE



VIOLONS.



BASSE-CONTINUE.



P R O S E R P I N E,

Le vainqueur est cōblé de gloire On doit l'admirer à jamais, Il s'est ser-

Le vainqueur est cōblé de gloire On doit l'admirer à jamais, Il s'est ser-

Le vainqueur est cōblé de gloire On doit l'admirer à jamais, Il s'est ser-

Le vainqueur est cōblé de gloire On doit l'admirer à jamais, Il s'est ser-

Le vainqueur est cōblé de gloire On doit l'admirer à jamais, Il s'est ser-

VIOLONS.

BASSE-CONTINUE.

vy de la Victoire Pour faire triompher la Paix. Il s'est servy de la Victoire Il s'est ser-

vy de la Victoire Pour faire triompher la Paix. Il s'est servy de la Victoire Il s'est ser-

vy de la Victoire Pour faire triompher la Paix. Il s'est servy de la Victoire Il s'est ser-

vy de la Victoire Pour faire triompher la Paix. Il s'est servy de la Victoire Pour

VIOLONS.

BASSE-CONTINUE.



P R O S E R P I N E,

vy de la Victoire Pour faire triompher la Paix. Pour faire triompher la Paix.

vy de la Victoire Pour faire triompher la Paix. Pour faire triompher la Paix.

vy de la Victoire Pour faire triompher la Paix. Pour faire triompher la Paix.

faire triompher la Paix. Pour faire triompher la Paix.

V I O L O N S.

BASSE-CONTINUE.

P R O L O G U E

G A V O T T E

Violins. First system of musical notation, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The staff contains a melodic line with various rhythmic values and dynamics markings, including a 't' (tutti) marking above the first measure.

VIOLONS.

Second system of musical notation for the Violins, continuing the melodic line from the first system.

Third system of musical notation for the Violins.

Fourth system of musical notation for the Violins.

Fifth system of musical notation for the Violins.

Two empty musical staves, likely for other instruments or as a placeholder.

VIOLONS. Sixth system of musical notation, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains a melodic line with various rhythmic values and dynamics markings, including a 't' (tutti) marking above the first measure.

VIOLONS.

Seventh system of musical notation for the Violins.

Eighth system of musical notation for the Violins.

Ninth system of musical notation for the Violins.

Tenth system of musical notation for the Violins.

Two empty musical staves, likely for other instruments or as a placeholder.

PROSERPINE,

*Ce Menuet se joue alternativement avec la Chanson qui suit.*

Musical staff for Violins, first system. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of a series of eighth and sixteenth notes, with some rests and a repeat sign towards the end of the system.

VIOLONS.

Musical staff for Violins, second system. Continuation of the first system, featuring similar rhythmic patterns and melodic lines.

Musical staff for Violins, third system. Continuation of the first system, showing the progression of the melodic and harmonic material.

Musical staff for Violins, fourth system. Continuation of the first system, with the music moving towards its conclusion.

Musical staff for Violins, fifth system. Continuation of the first system, ending with a double bar line and repeat sign.

An empty musical staff consisting of five horizontal lines, serving as a placeholder for a second system of the first system.

Musical staff for Violins, first system of the second system. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of a series of eighth and sixteenth notes, with some rests and a repeat sign towards the end of the system.

VIOLONS.

Musical staff for Violins, second system of the second system. Continuation of the second system, featuring similar rhythmic patterns and melodic lines.

Musical staff for Violins, third system of the second system. Continuation of the second system, showing the progression of the melodic and harmonic material.

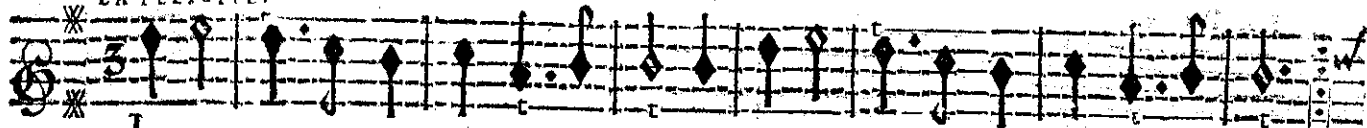
Musical staff for Violins, fourth system of the second system. Continuation of the second system, with the music moving towards its conclusion.

Musical staff for Violins, fifth system of the second system. Continuation of the second system, ending with a double bar line and repeat sign.

An empty musical staff consisting of five horizontal lines, serving as a placeholder for a second system of the second system.

LA FELICITE' ET L'ABONDANCE.

LA FELICITE'

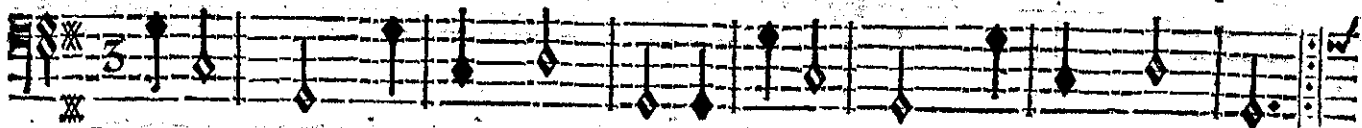


Il est temps que l'amour nous enchaîne, Il sçait vaincre les plus fiers vainqueurs;  
 Dans les fers qu'amour veut que l'on prenne, Tout est doux jusqu'aux plus tristes pleurs:

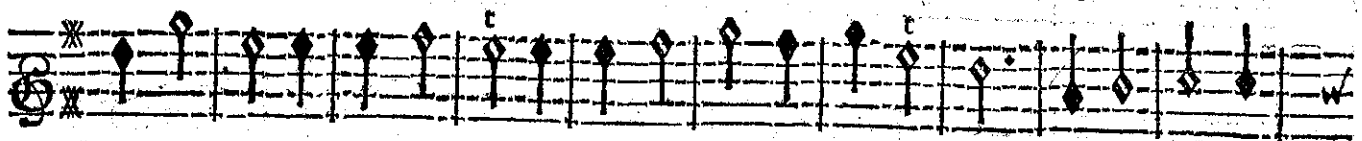
L'ABONDANCE.



Il est temps que l'amour nous enchaîne, Il sçait vaincre les plus fiers vainqueurs;  
 Dans les fers qu'amour veut que l'on prenne, Tout est doux jusqu'aux plus tristes pleurs:



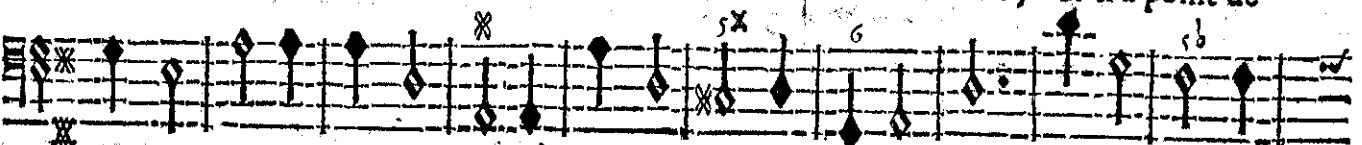
BASSE-CONTINUE.



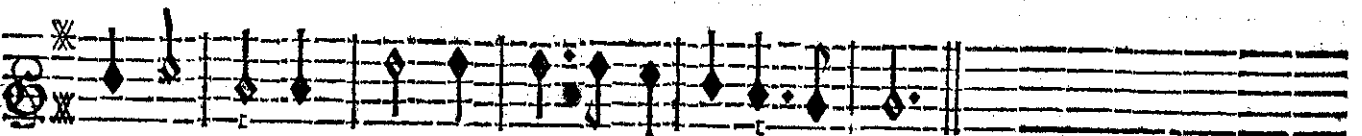
Rendons-nous la fuite est vaine, Ce Dieu charme tous les cœurs, Il n'a point de



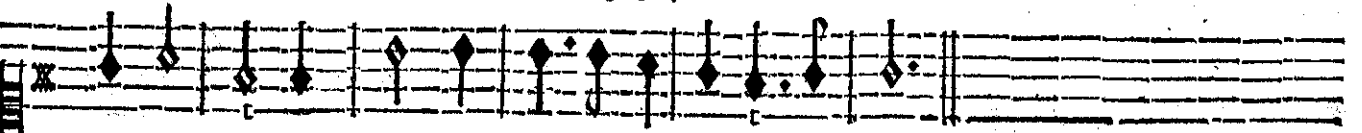
Rendons-nous, la fuite est vaine, Ce Dieu charme tous les cœurs, Il n'a point de



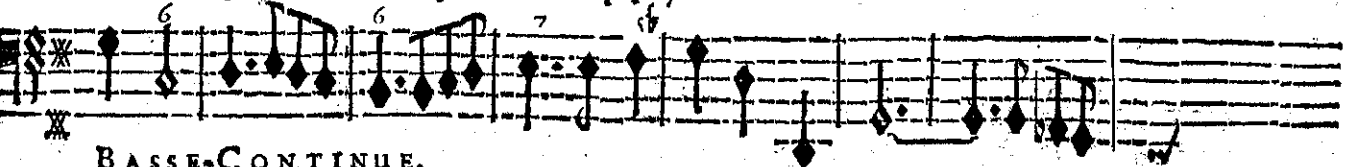
BASSE-CONTINUE.



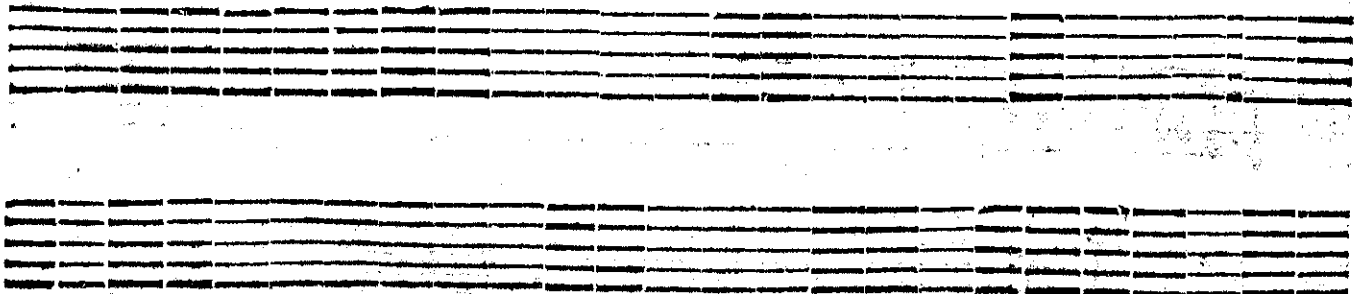
bien sans peine, Mais peut-on trop payer ses douceurs?



bien sans peine, Mais peut-on trop payer ses douceurs?



BASSE-CONTINUE.



PROSERPINE,

PRELUDE.

LA PAIX.

The first system of the musical score consists of five staves. The top staff is a treble clef with a common time signature. The second and third staves are bass clefs. The fourth and fifth staves are treble clefs. The music is a prelude for a harpsichord or similar keyboard instrument, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests.

BASSE-CONTINUE.

The second system of the musical score consists of five staves. The top staff is a treble clef with a common time signature. The second and third staves are bass clefs. The fourth and fifth staves are treble clefs. The music continues the prelude, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are some markings above the notes, possibly indicating fingerings or ornaments.

ON a quitté les

BASSE-CONTINUE.

PROLOGUE.

armes, Voicy le temps heu- reux des plaisirs pleins de charmes, Voicy le temps heu-

BASSE-CONTINUE.

reux Des plaisirs & des jeux. On ne versera plus de larmes, Tous les cœurs serōt sans al-

BASSE-CONTINUE.

larmes, Et si l'on craint encor des tourmēts rigoureux, Ce sera seulement dans l'empire amou-

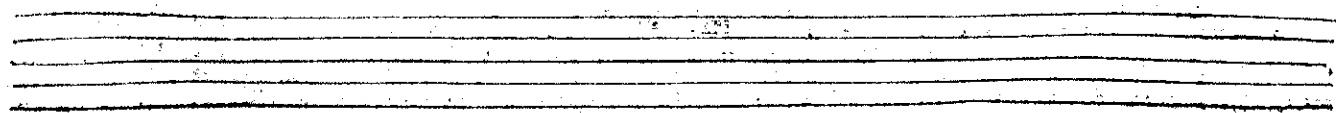
BASSE-CONTINUE.

reux. On a quitté les armes, Voicy le temps heu- reux Des plaisirs pleins de

BASSE-CONTINUE.

charmes, Voicy le temps heureux Des plaisirs & des

BASSE-CONTINUE.



PROSERPINE,  
LE CHOEUR.

Jeux On a quitté les armes, On a quitté les armes voicy le temps heu-

On a quitté les armes, On a quitté les armes voicy le temps heu-

On a quitté les armes, On a quitté les armes voicy le temps heu-

On a quitté les armes, On a quitté les armes voicy le temps heu-

HAUBOIS.

HAUBOIS.

VIOLONS.

BASSE-CONTINUE.

P R O L O G U E.

reux Des plaisirs pleins de charmes, Voicy le tēps heureux Des plaisirs & des Jeux.

reux Des plaisirs pleins de charmes, Voicy le tēps heureux Des plaisirs & des Jeux.

reux Des plaisirs pleins de charmes, Voicy le tēps heureux Des plaisirs & des Jeux.

reux Des plaisirs pleins de charmes, Voicy le tēps heureux Des plaisirs & des Jeux.

reux Des plaisirs pleins de charmes, Voicy le tēps heureux Des plaisirs & des Jeux.

HAUTBOIS.

HAUTBOIS.

HAUTBOIS.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

BASSE-CONTINUE.



# PROSERPINE,

Voicy le tēps heu-

Voicy le tēps heu-

Voicy le tēps heu-

Voicy le tēps heu-

Voicy le tēps heu-  
Tous.

HAUBOIS.

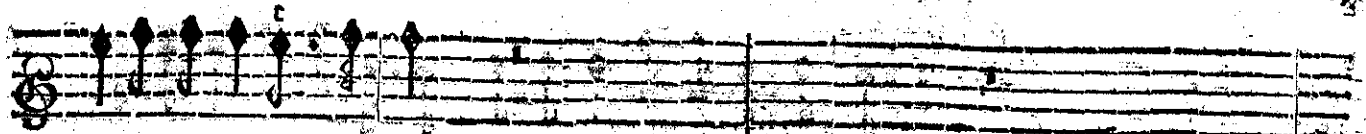
HAUBOIS.

VIOLONS.

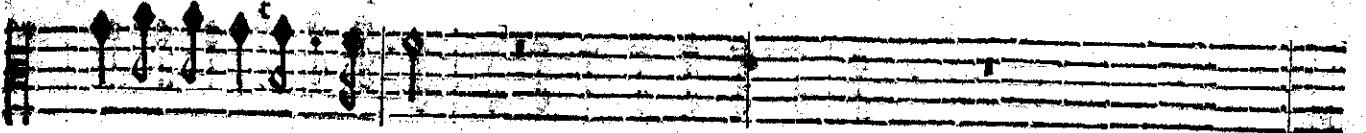
BASSON.

BASSON.

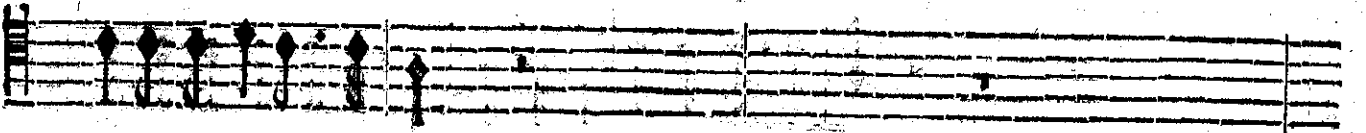
PROLOGUE.



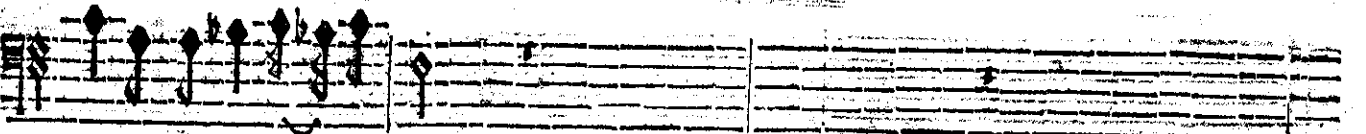
reux Des Plaisirs & des Jeux.



reux Des Plaisirs & des Jeux.



reux Des Plaisirs & des Jeux.



reux Des Plaisirs & des Jeux.



VIOLONS.

HAUBOIS.

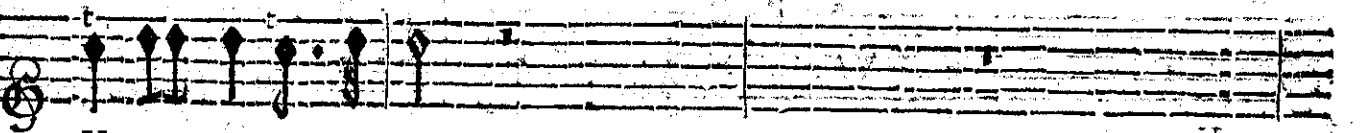
VIOLONI



VIOLONS.

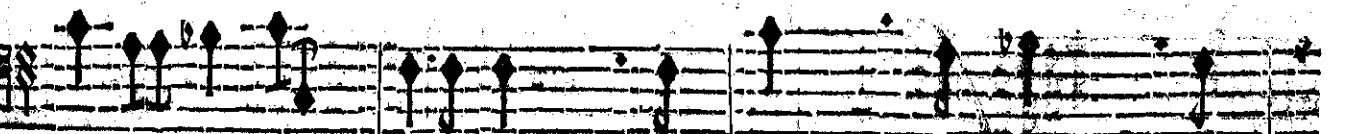
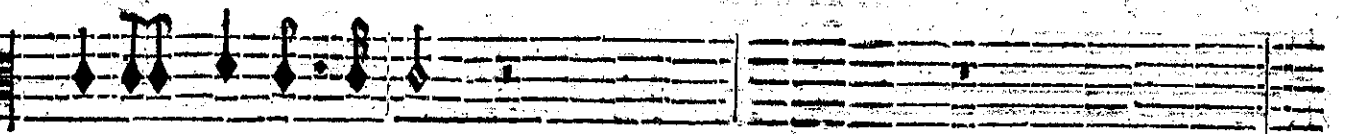
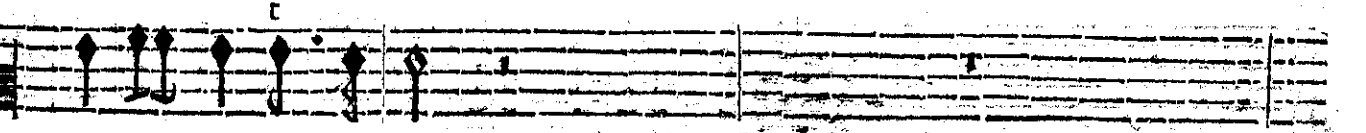
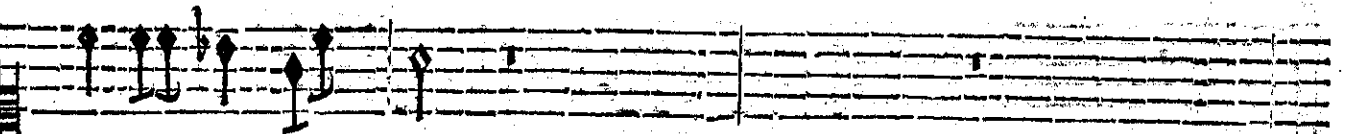
HAUBOIS.

VIOLONI



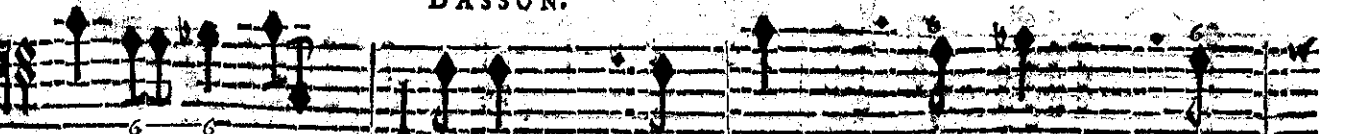
VIOLONS.

VIOLONI



BASSON.

VIOLONI



BASSE-CONTINUE.

VIOLONI

PROSERPINE,

On a quitté les armes On a quitté les armes Voi-

On a quitté les armes On a quitté les armes Voi-

On a quitté les armes On a quitté les armes Voi-

On a quitté les armes Voi-

HAUBOIS.

HAUBOIS.

VIOLONS.

BASSON.

VIOLONS.

BASSE-CONTINUE.

P R O L O G U E.

HAUBOIS.

HAUTBOIS.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

# PROSERPINE,

jeux.

jeux.

jeux.

jeux.

Hautbois.

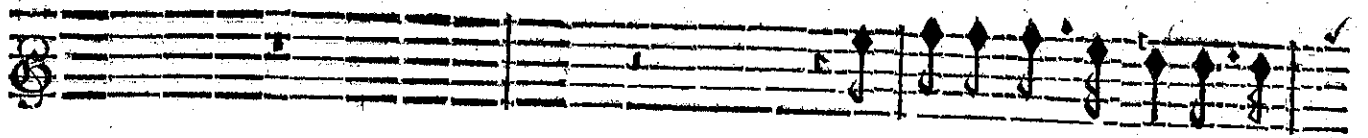
Hautbois.

Violons.

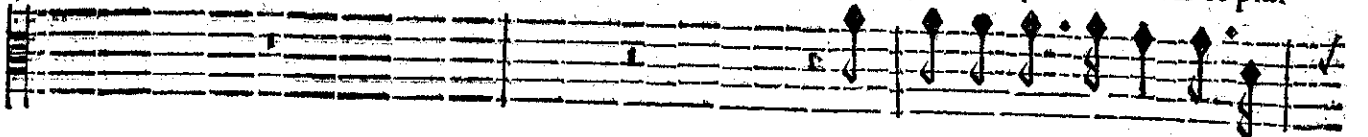
Basson.

Basse-Continue.

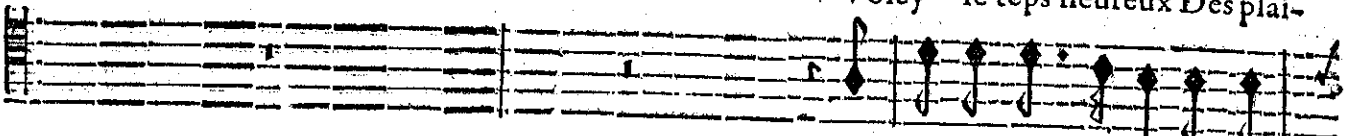
PROLOGUE.



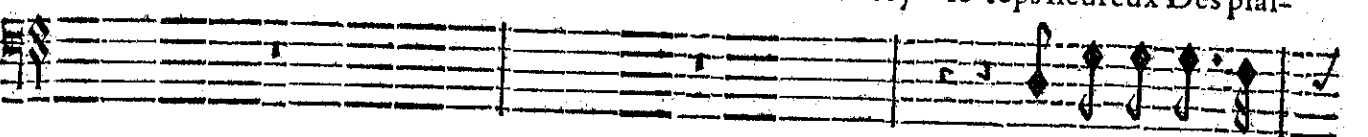
Voicy le tēps heureux Des plai-



Voicy le tēps heureux Des plai-



Voicy le tēps heureux Des plai-



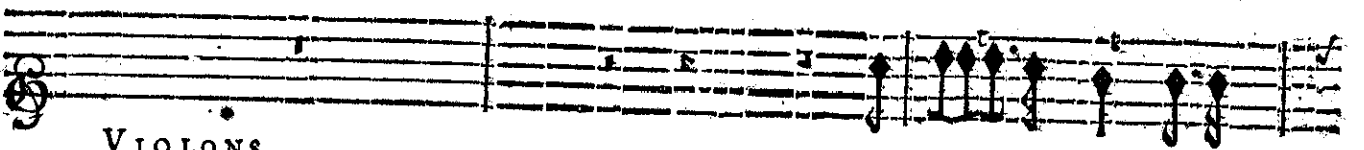
Voicy le temps heu-



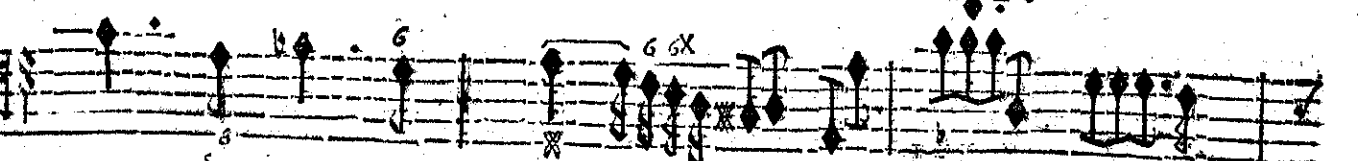
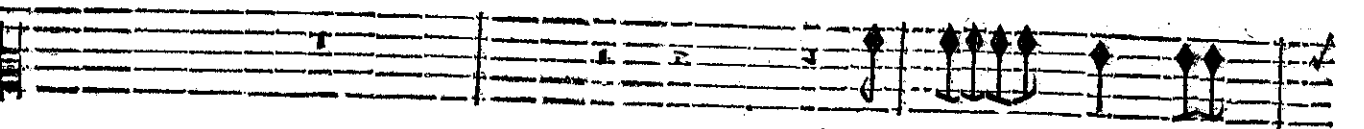
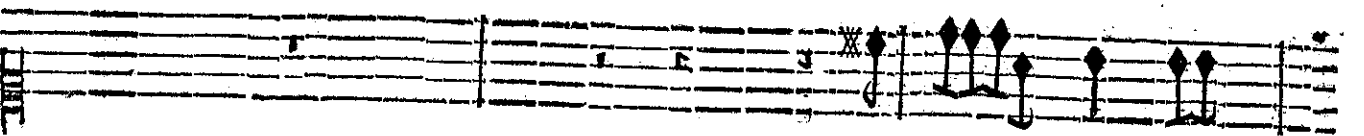
HAUTBOIS.



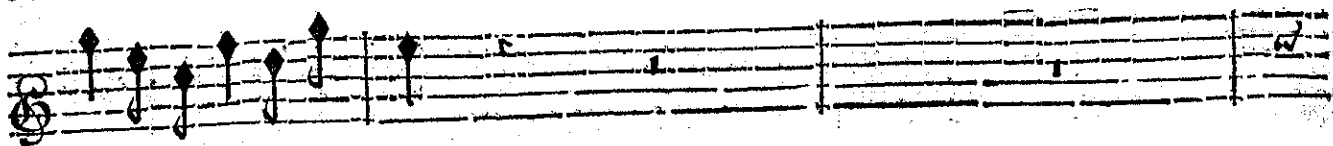
HAUTBOIS.



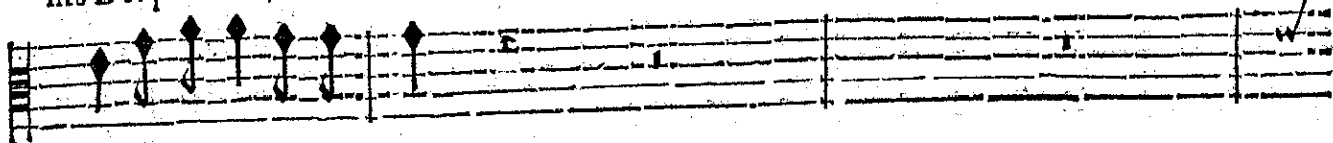
VIOLONS.



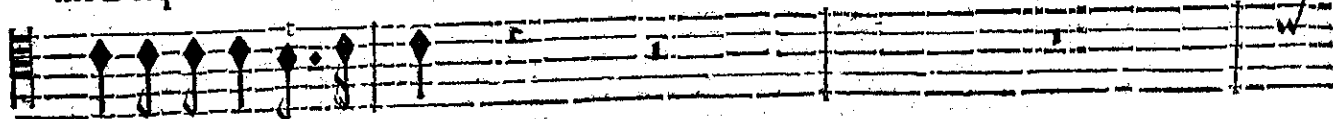
BASSE CONTINUE.



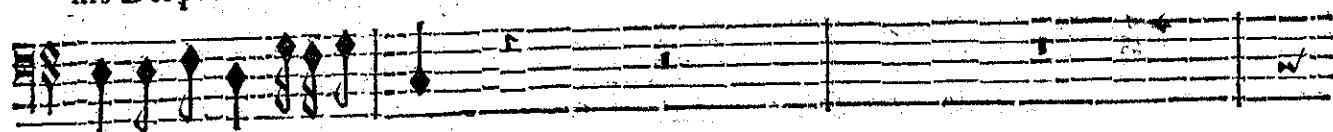
firs Des plaisirs & des Jeux.



firs Des plaisirs & des Jeux.



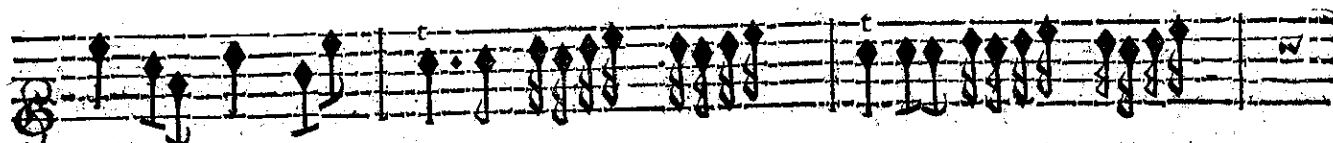
firs Des plaisirs & des Jeux.



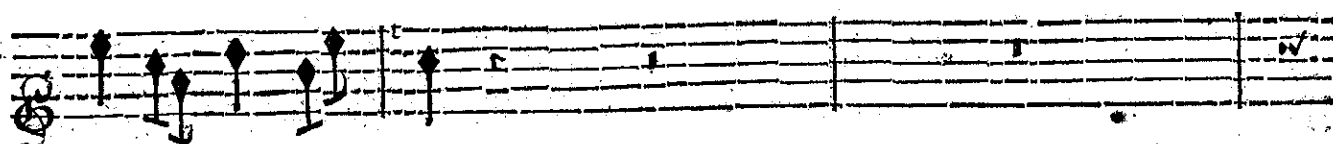
reux Des plaisirs & des Jeux.



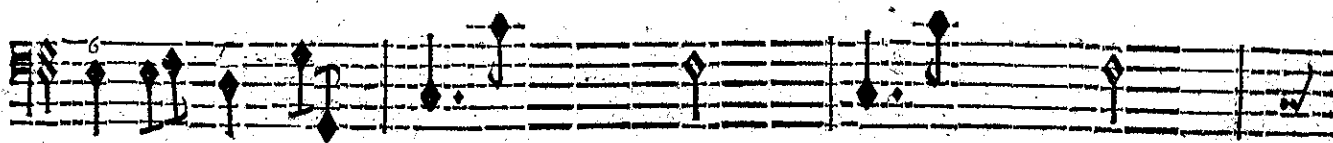
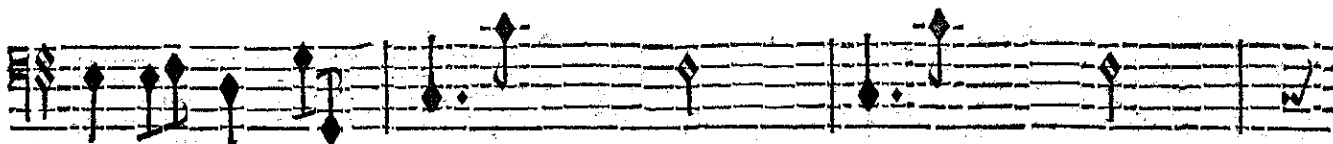
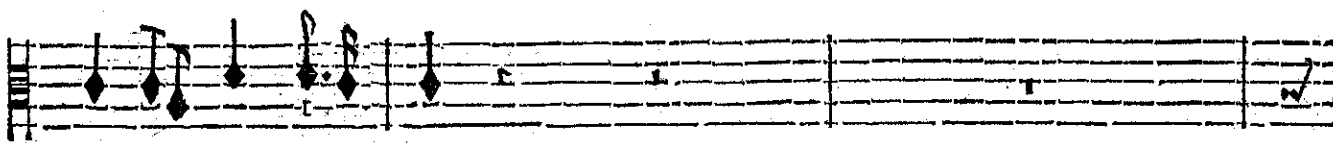
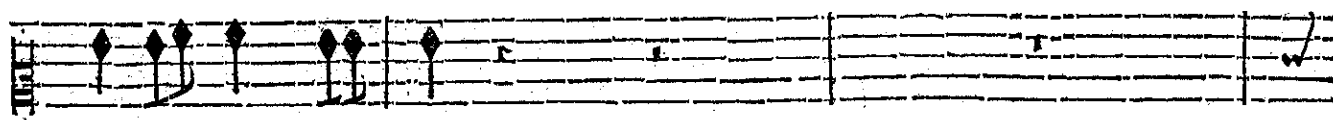
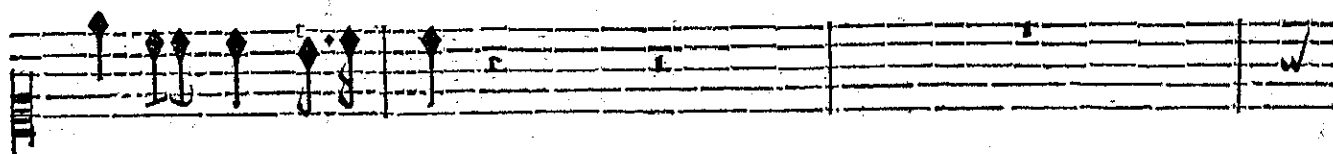
HAUTBOIS.



HAUTBOIS.



VIOLONS.



BASSE CONTINUE.

PROLOGUE.



On a quitté les armes Voicy le tēps heureux Des plaisirs .ij. pleins de



On a quitté les armes Voicy le tēps heureux Des plaisirs .ij. pleins de



On a quitté les armes Voicy le tēps heureux Des plaisirs .ij. pleins de



On a quitté les armes Voicy le tēps heureux Des plaisirs .ij. pleins de



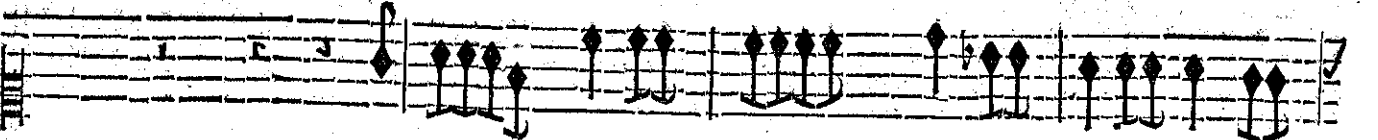
HAUTBOIS.



HAUTBOIS.



VIOLONS.



BASSE-CONTINNE.



PROSERPINE,

charmes, Voicy le tēps heureux Des plaisirs & des jeux. Voicy le tēps heureux Des plaisirs & des jeux.

charmes, Voicy le tēps heureux Des plaisirs & des jeux. Voicy le tēps heureux Des plaisirs & des jeux.

charmes, Voicy le tēps heureux Des plaisirs & des jeux. Voicy le tēps heureux Des plaisirs & des jeux.

charmes, Voicy le tēps heureux Des plaisirs & des jeux. Voicy le tēps heureux Des plaisirs & des jeux.

charmes, Voicy le tēps heureux Des plaisirs & des jeux. Voicy le tēps heureux Des plaisirs & des jeux.

HAUTBOIS.

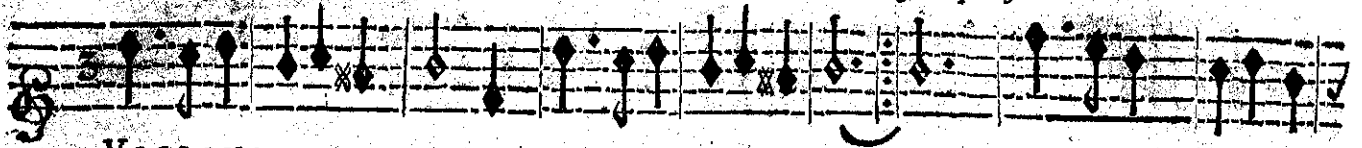
HAUTBOIS.

VIOLONS.

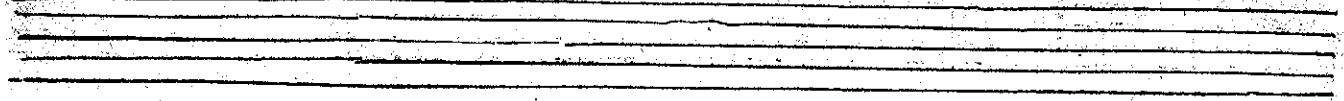
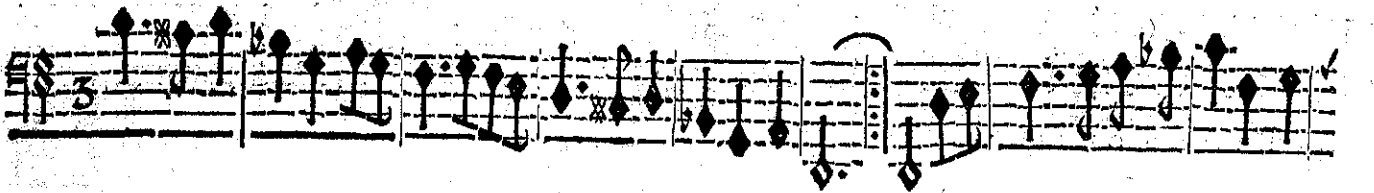
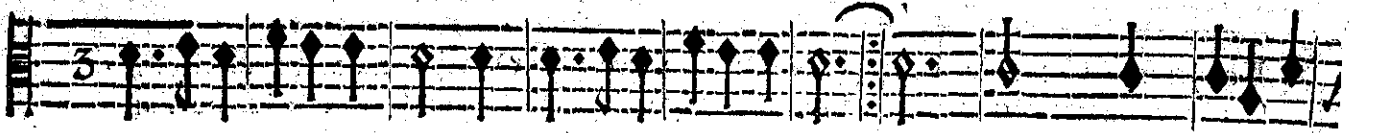
BASSE-CONTINUE.

PROLOGUE.

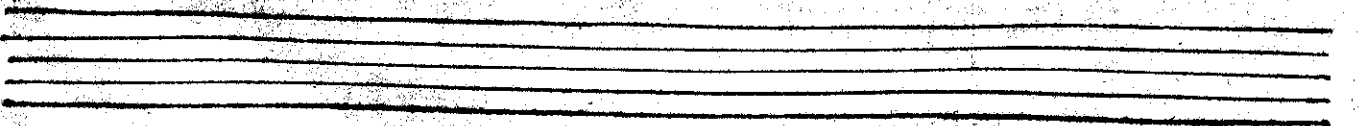
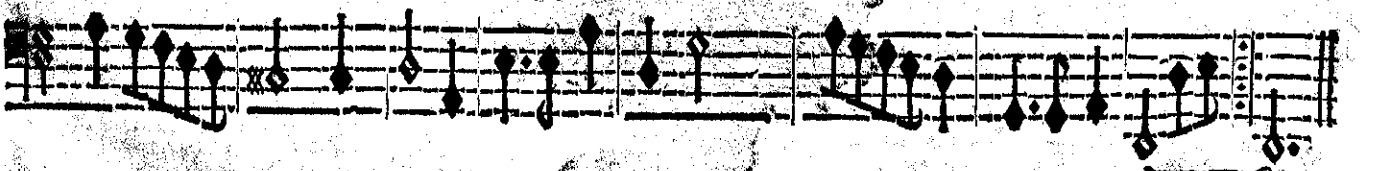
*Ce Menuet se joue alternativement avec la Chanson qui suit.*



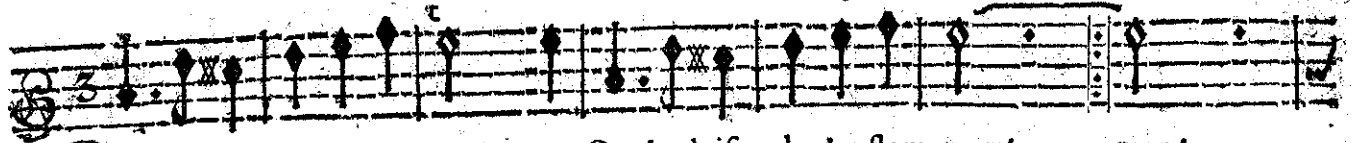
VIOLONS.



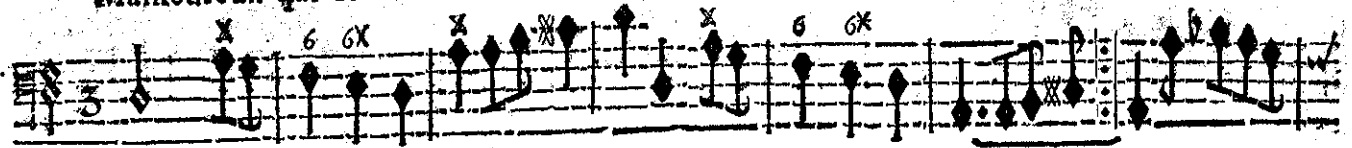
VIOLONS.



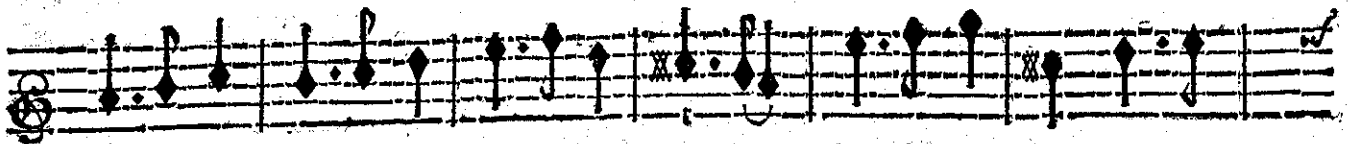
PROSERPINE,  
LA FELICITE.



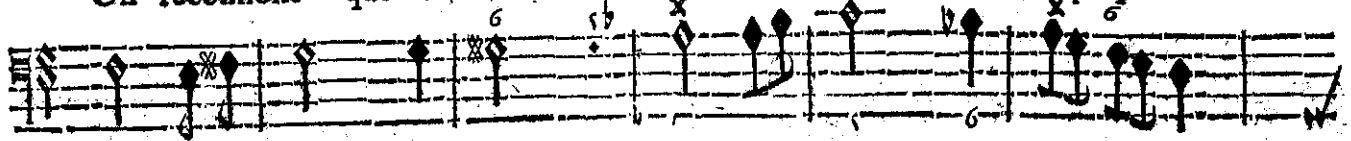
Que l'Amour est doux à suivre! Quel plaisir de s'enflam-mer! mer!  
Malheureux qui se dé- livre D'un tourment qui sçait charmer. mer.



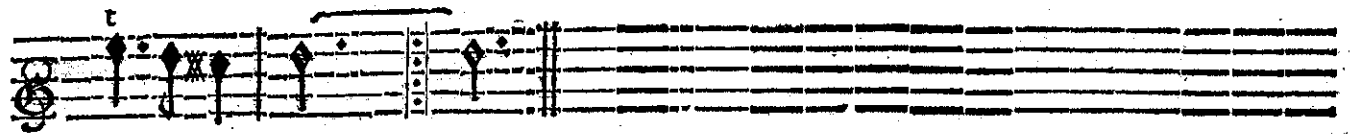
BASSE-CONTINUE.



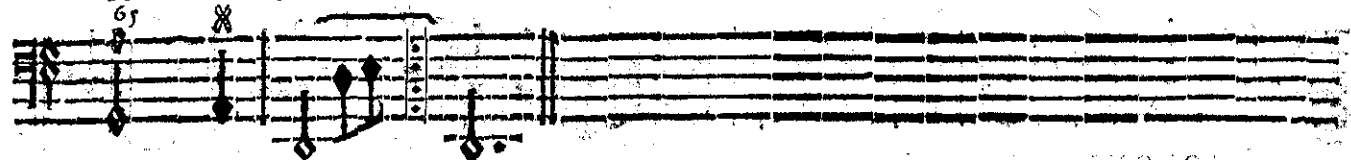
Un jeune Cœur ne commence de vivre Que du moment qu'il com-  
On reconnoît que l'on cesse de vivre En mesme temps que l'on



BASSE-CONTINUE.



mence d'aimer. mer.  
cesse d'aimer. mer.



BASSE-CONTINUE.

On reprend le Chœur. On a quitté les armes, &c. page 60. Et en suite l'Ouverture.

FIN DU PROLOGUE,





# L'ENLEVEMENT DE PROSERPINE,

ACTE PREMIER.  
SCENE PREMIERE.

CERE'S, CYANE', CRINISE.

CERES.

Ouïtons .ij. dans ces aymables lieux Les dou-

CYANE.

CRINISE.

BASSE-CONTINUE.

ceurs d'une paix charmante, Ouïtons .ij. dans ces aymables lieux Les dou-

BASSE-CONTINUE.

# PROSERPINE,

ceurs d'une paix charmante, Les superbes Geants armez contre les

BASSE-CONTINUE.

Dieux Ne no<sup>s</sup> donnent plus d'épou- vante, Ils sont ensevelis sous la masse pesante Des

BASSE-CONTINUE.

monts qu'ils entaf-foient pour attaquer les Cieux, No<sup>s</sup> avons veu tom- ber leur Chef audaci-

BASSE-CONTINUE.

TRAGÉDIE.

eux Sous une montagne brûlante, Jupiter l'a contraint de vomir à nos

BASSE-CONTINUE.

yeux Les restes enflamez de la rage mourante; Jupiter est victorieux, Et tout cede à l'ef-

BASSE-CONTINUE.

fort de la main foudroyante, Gouffons .ij. dans ces aimables lieux Les douceurs d'une

BASSE-CONTINUE.

# PROSERPINE,

paix charmante. Gouffons .ij. dans ces ayables lieux Les douceurs d'une

BASSE-CONTINUE.

paix charmanre. Gouffons .ij. dans ces ayables lieux Les dou-

CYANE.

Gouffons .ij. dans ces ayables lieux Les dou-

CRINISE.

Gouffons .ij. Gouffons dans ces ayables lieux Les douceurs Les dou-

BASSE-CONTINUE.

ceurs d'une paix charman- te. Gouffons .ij. dans ces ayables lieux

ceurs d'une paix charman- te. Gouffons .ij. dans ces ayables lieux

ceurs d'une paix charmante. Gouffons .ij. Gouffons dans ces ayma- bles lieux Les dou-

BASSE-CONTINUE.

TRAGÉDIE.

Les douceurs .ij. d'une paix charman- te. Prenez soin d'assembler tout ce qui suit mes

Les douceurs .ij. d'une paix charman- te.

ceurs .ij. d'une paix d'une paix charman- te.

BASSE-CONTINUE.

loix. Honorons le vainqueur d'une commune voix. Honorons le vain-

BASSE-CONTINUE.

queur Honorons le vainqueur d'une commune voix. Honorons le vain-

Honorons le vain-

Honorons le vainqueur

BASSE-CONTINUE.



PROSERPINE,

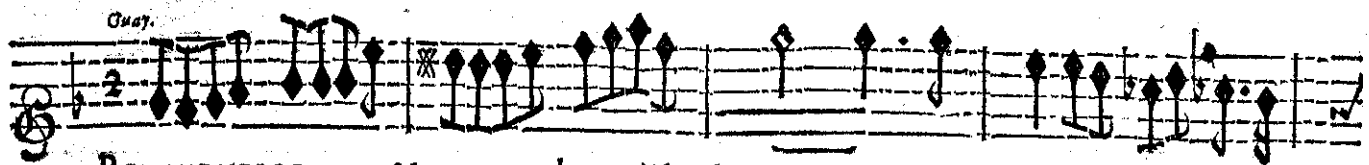
queur Honorons le vainqueur d'une commune voix. Honorons le vainqueur Hono-  
 queur Honorons le vainqueur d'une commune voix. Honorons le vain-  
 Honorons le vainqueur d'une commune voix. Honorons le vainqueur Honorons le vain-  
 BASSE-CONTINUE.

rons .ij. le vain-queur d'une commune voix. Honorons le vainqueur .ij.  
 rons .ij. le vain-queur d'une commune voix. Honorons le vainqueur .ij.  
 queur .ij. d'une commune voix. Honorons le vainqueur .ij.  
 BASSE-CONTINUE.


d'une commune voix.  
 d'une commune voix.  
 d'une commu-ne voix.  
 BASSE-CONTINUE.

TRAGÉDIE.  
SCÈNE II.

*Org.*



RITOURNELLE pour Mercure pendant qu'il vole.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

PROSERPINE,

BASSE-CONTINUE.

MERCURE, CERES.

CERES.

Mercure, quel dessein vous fait icy descendre?

MERCURE.

Jupiter près de

BASSE-CONTINUE.

Non, non, à vos discours je n'ose adjoûter

vous m'ordonne de me rendre.

BASSE-CONTINUE.

foy. Jupiter après sa victoire Songe a tenir en paix l'Uni-

BASSE-CONTINUE.

vers fous sa loy, Il est trop occu- pé de sa nouvelle gloire,

BASSE-CONTINUE.

Et le moyen de croire Qu'il s'age en core à moy? Et le moyen de croire Qu'il

BASSE-CONTINUE.

fonge en core à moy?

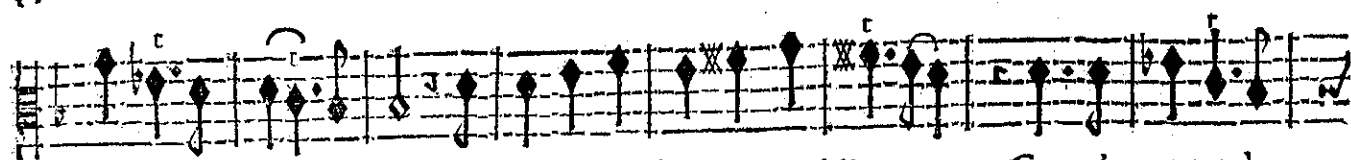
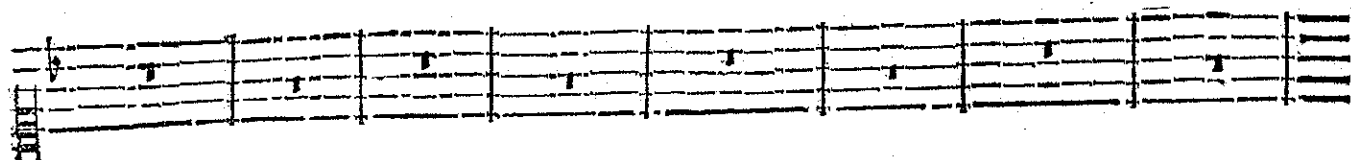
Dans les foins les pl<sup>9</sup> grâds d'ot son ame est remplie, Il se sou-

BASSE-CONTINUE.

vient toujours que vous l'a- vez charmé, Il est mal-aisé qu'on oublie Ce qu'on

BASSE-CONTINUE.

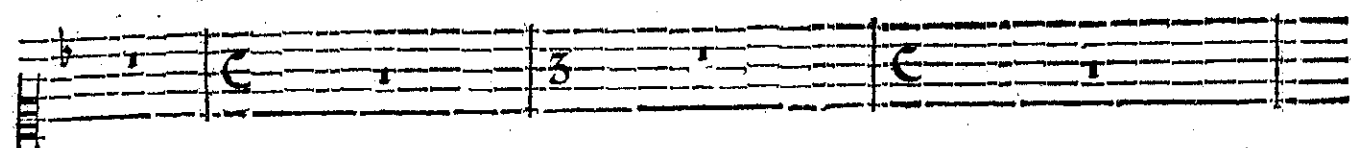
P R O S E R P I N E,



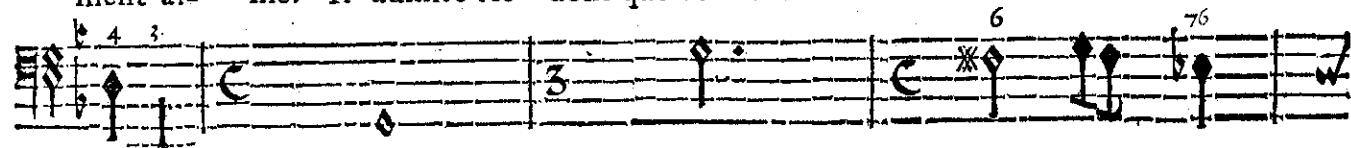
a rendre ment aimé. Il est mal-aisé qu'on oublie Ce qu'on a tendre-



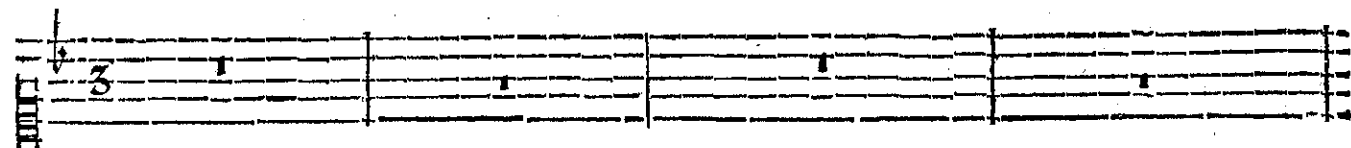
BASSE-CONTINUE.



ment ai- mé. Il admire les dons que vous venez de faire En cent climats di-



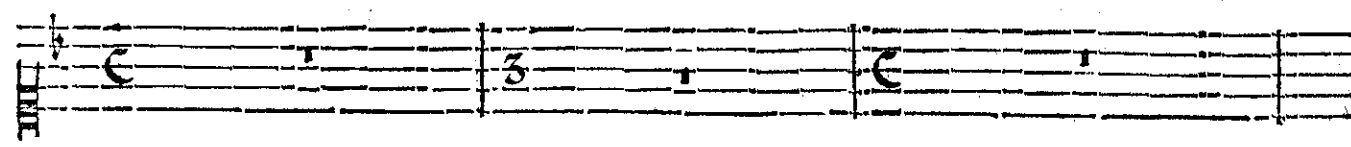
BASSE-CONTINUE.



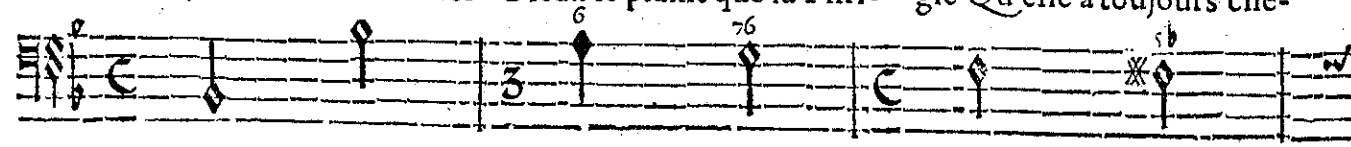
vers, L'abondante Sicile heureuse de vous plaire De vos riches moissons voit to<sup>u</sup> ses chaps cou-



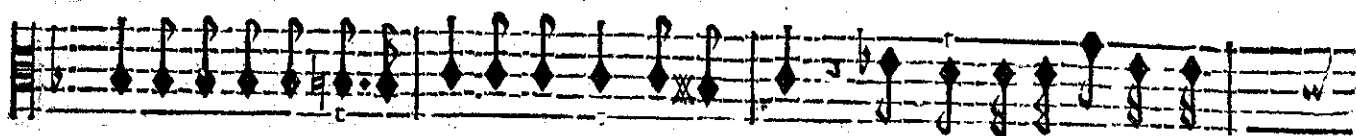
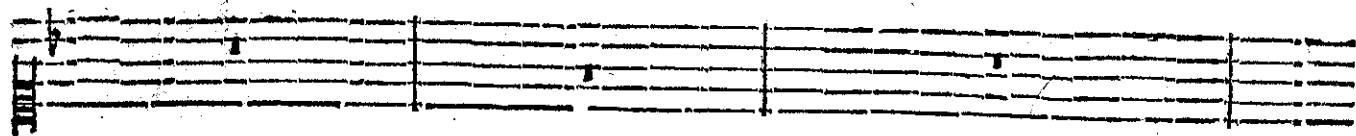
BASSE-CONTINUE.



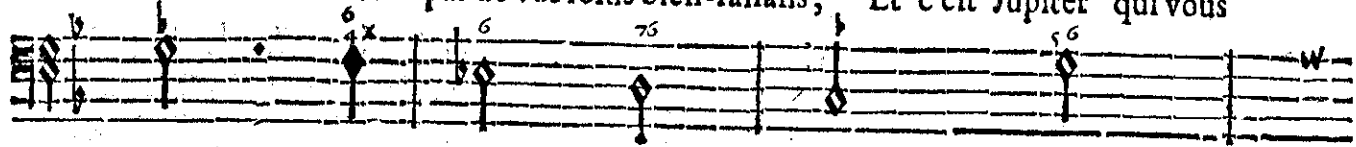
verts; Mais la mere des Dieux se plaint que la Phri- gie Qu'elle a toujours che-



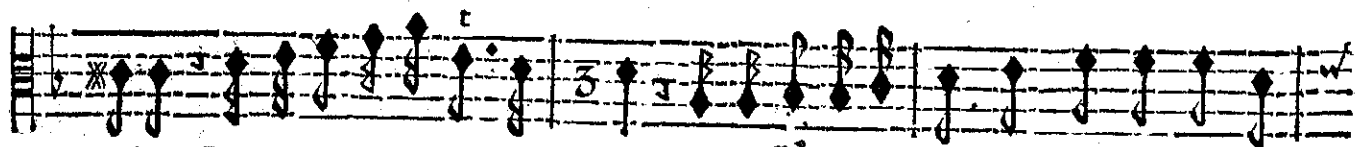
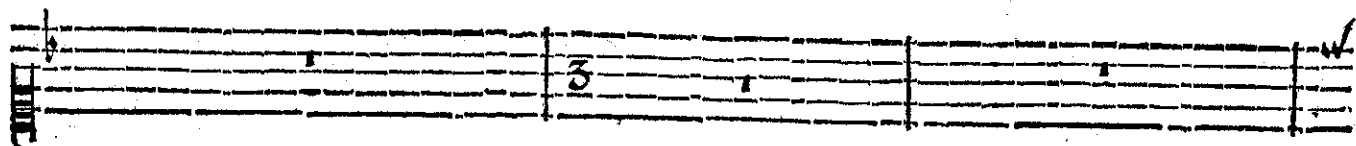
BASSE-CONTINUE.



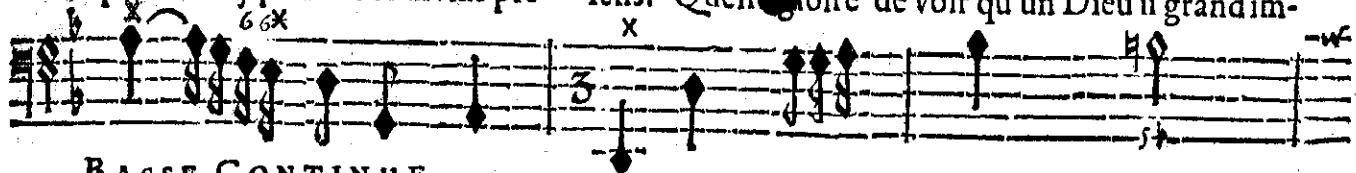
rie Ne se ressent pas de vos soins bien-faisans, Et c'est Jupiter qui vous



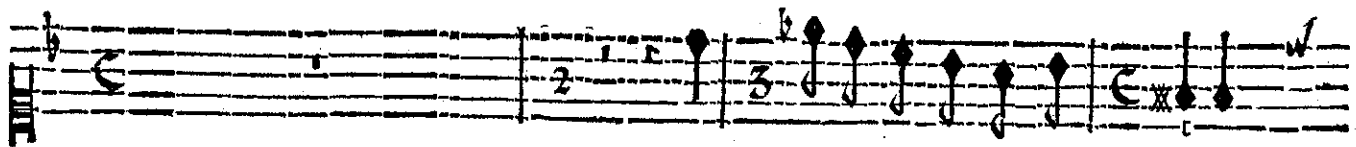
BASSE-CONTINUE.



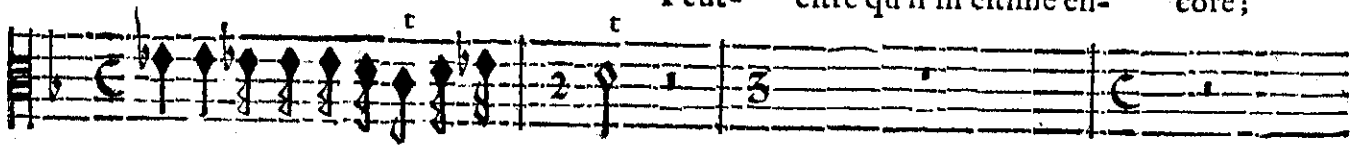
prie D'y porter vos divins presens. Quelle gloire de voir qu'un Dieu si grand im-



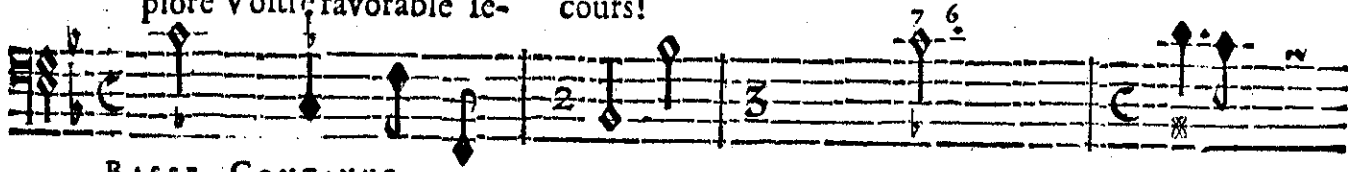
BASSE-CONTINUE.



Peut-estre qu'il m'estime encore;



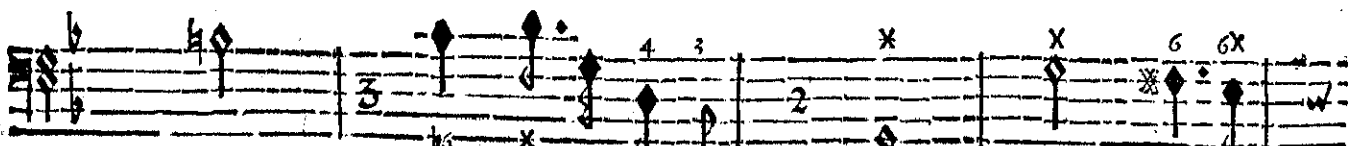
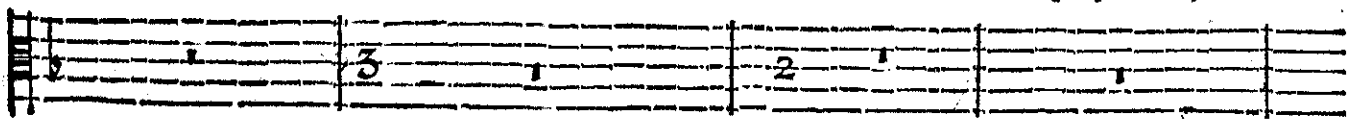
plote Vostre favorable secours!



BASSE-CONTINUE.



Mais il m'avoit promis qu'il m'aimeroit toujours. L'amour qui pour luy m'a-



BASSE-CONTINUE.

PROSERPINE,

mime Devient plus fort chaque jour, Est-ce assez d'un peu d'estime Pour le prix de tant d'a-

BASSE-CONTINUE.

mour? Est-ce assez d'un peu d'estime Pour le prix de tant d'a- mour?

*gravement.* Il sent l'ardeur qu'un ten-

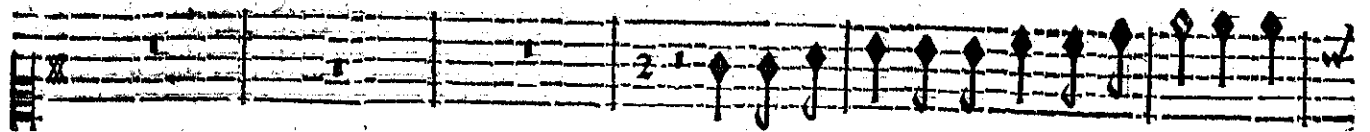
BASSE-CONTINUE.

dre amour inspire, Avec plaisir il se laisse enflamer; Mais un amant chargé d'un grād Em-

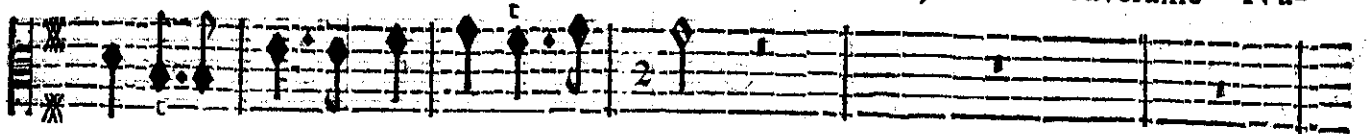
BASSE-CONTINUE.

pire N'a pas toujours le temps de bien aimer. Mais un amant chargé d'un grād Empire

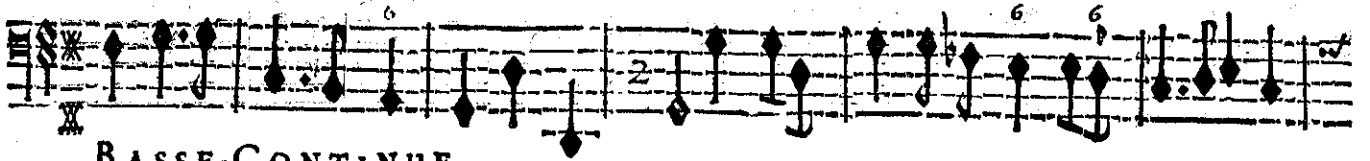
BASSE-CONTINUE.



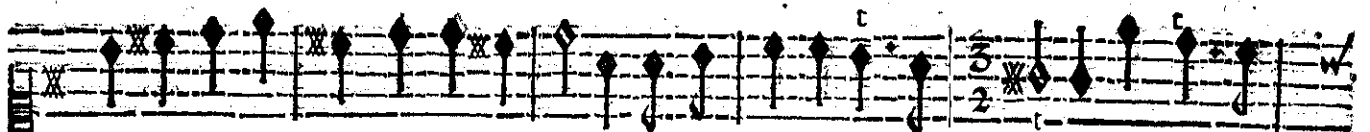
Quand de son cœur je devins souveraine N'a-



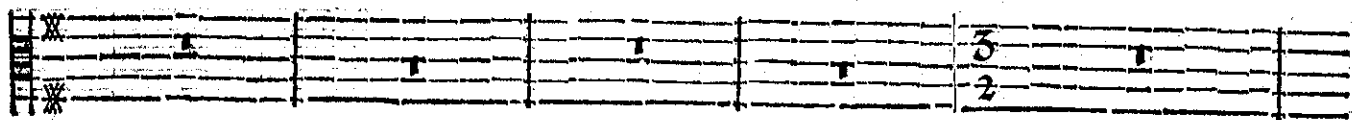
N'a pas toujours le temps de bien ai- mer.



BASSE-CONTINUE.



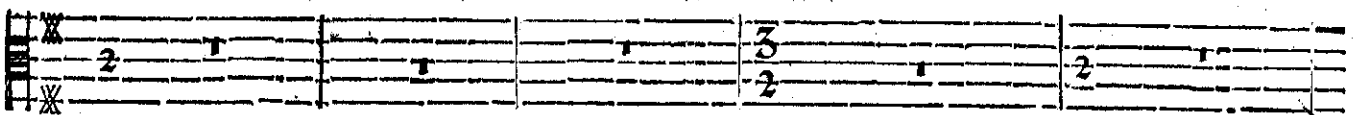
voit-il pas le monde à gouverner? Et ne trouvoit-il pas sans peine Du temps de



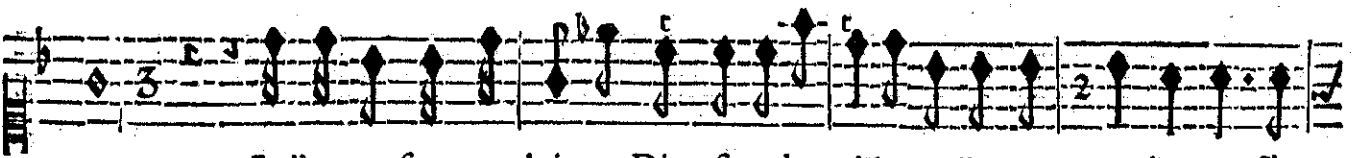
BASSE-CONTINUE.



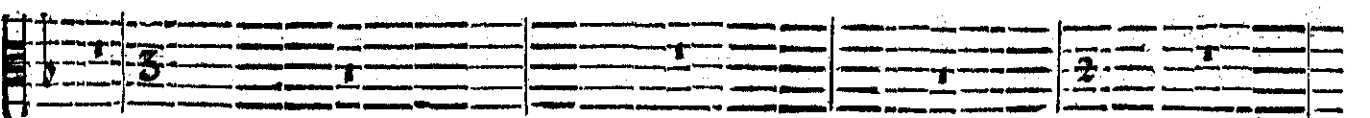
reste à me donner? Et ne trouvoit-il pas sans peine Du temps de re- ste à me don-



BASSE-CONTINUE.



ner? Je l'ay veu sous mes loix, ce Dieu si redoutable; Je l'ay veu plein d'empresse-



BASSE-CONTINUE.



PROSERPINE,

ment. Ah! qu'il feroit aimable S'il aimoit constamment! Ah! Ah! qu'il se-

BASSE-CONTINUE..

roit aimable S'il aimoit constamment! Ah! qu'il feroit aimable

BASSE-CONTINUE.

S'il aimoit constamment.

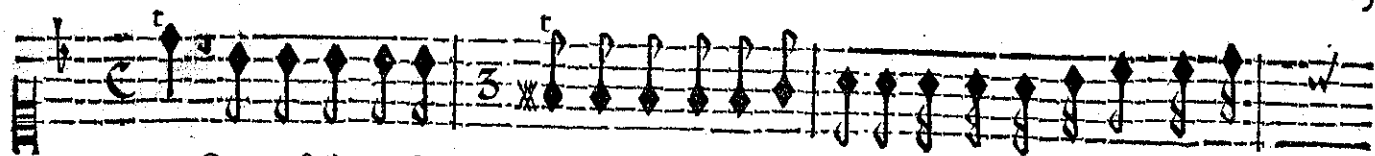
Son amour craint de trop paroistre, Dans le Ciel on l'ob-

BASSE-CONTINUE.

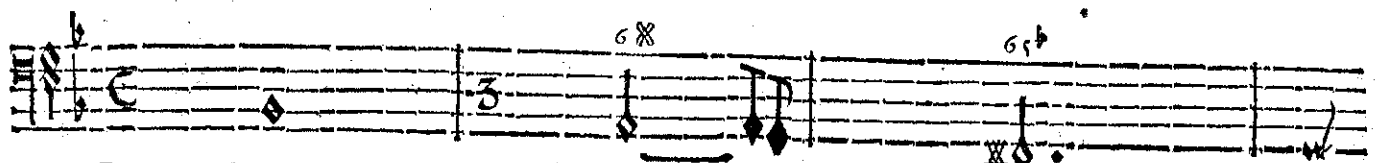
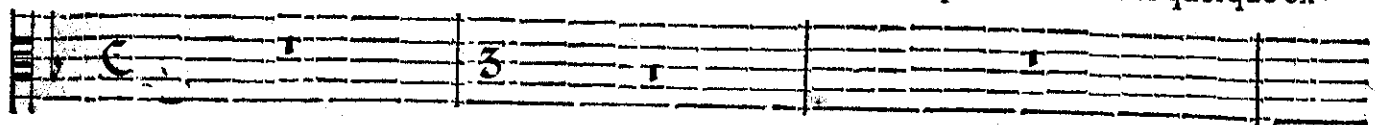
De quels Dieux n'est-il pas le Maistre? Ne les fait-il pas trembler

BASSE CONTINUE..

servé avec des yeux jaloux.



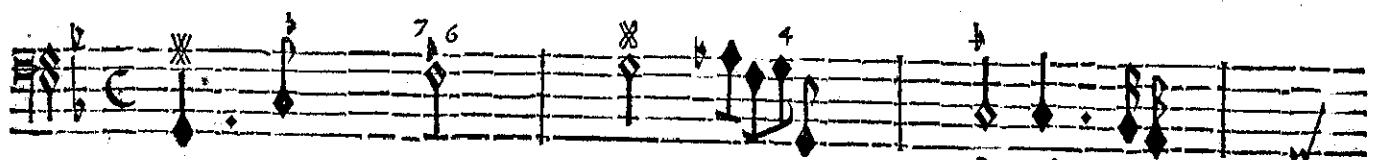
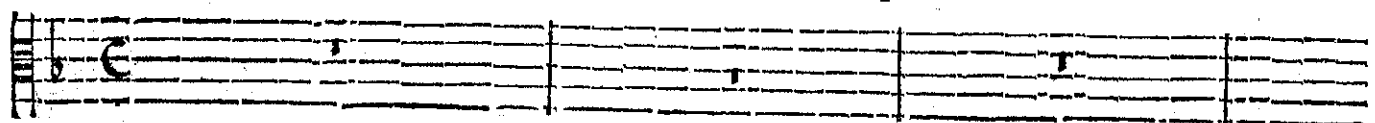
tous: Que vo<sup>o</sup> l'excusez mal quād mō amour l'accuse s'il pouvoit trouver quelque ex-



BASSE-CONTINUE.



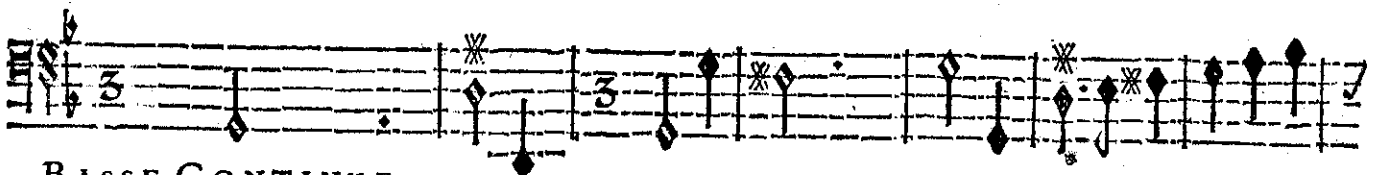
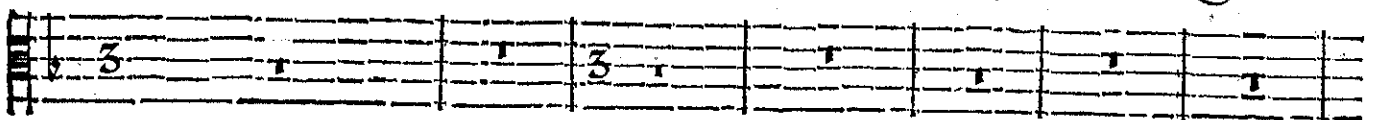
cuse, Mon cœur la trouveroit mille fois mieux que vous: Allez à ses de-



BASSE-CONTINUE.



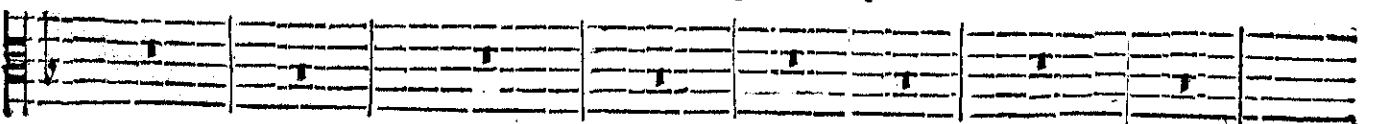
firs il faut que je responde. Je quitte une paix profonde Qui m'offre i-



BASSE-CONTINUE.



cy mille appas. Que ne quitteroit- on pas Pour plaire au Maistre du mon-



BASSE-CONTINUE.

PROSERPINE,

de? Que ne quitteroit- on pas pour plaire au Maistre du mon- de? Que ne quitte-

Que ne quitte-

BASSE-CONTINUE.

roit-on pas pour plaire au maistre du mon- de? Que ne quitteroit- on

roit-on pas pour plaire au maistre du mon- de? Que ne quitteroit- on

BASSE-CONTINUE.

pas pour plaire au maistre du mon- de?

pas pour plaire au maistre du mon- de?

BASSE-CONTINUE.

SCENE III.  
CERE'S, ARETHUSE.

CERES.

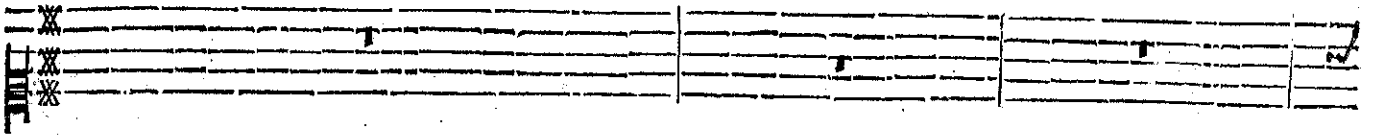
ARETHUSE.

La Phrigie a besoin de mes dōs preci-

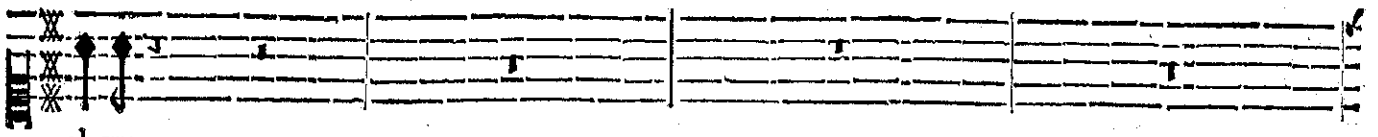
BASSE-CONTINUE.



eux, Et je laisse avec vous Proserpine en ces lieux; J'ay peine à la quitter, cette fille si



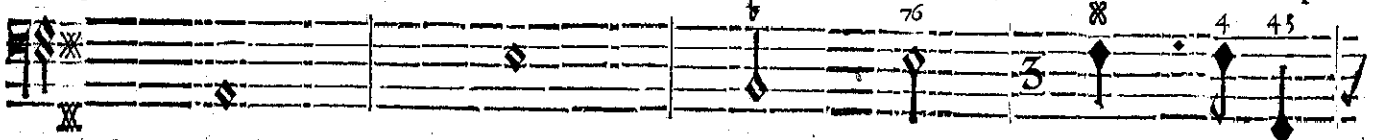
BASSE-CONTINUE.



chère.



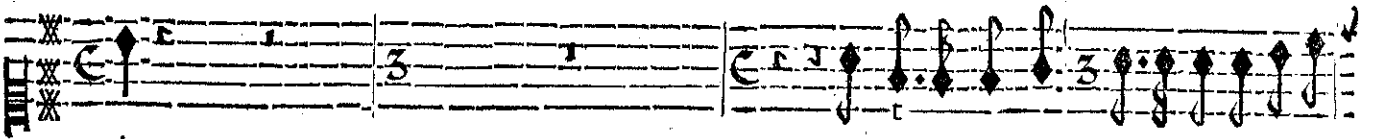
Je suis dans la Sicile une Nymphé étrangere, Je viens vo' conju- rer de m'en laisser par-



BASSE-CONTINUE.

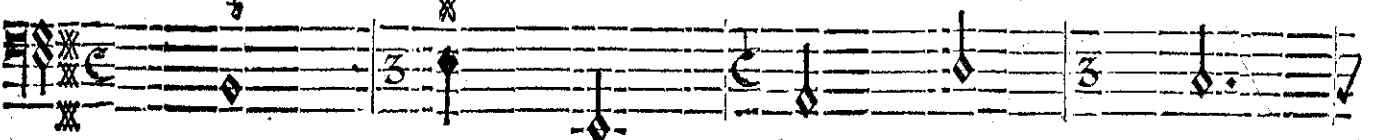


Non, arethuse, non, je n'y puis consen- tir.

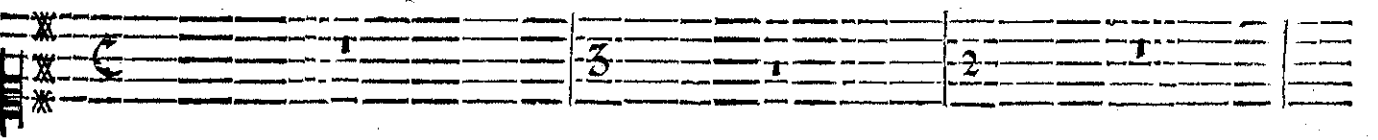


tir.

Alphée à mon re- pos a déclaré la



BASSE-CONTINUE.



guerre, Diane propice à mes vœux En vain pour me ca- cher à ce fleuve amou-



BASSE-CONTINUE.

# PROSERPINE,

reux Fit ouvrir le sein de la terre; Il n'est point de dé-tours dans l'ombre des En-

BASSE-CONTINUE.

fers Que son amour n'ait décou- vers; Je l'ay trouvé par tout, & sous des mers pro-

BASSE-CONTINUE.

fondes J'ay veu les flots brû- lants suivre mes froides ondes, Je veux le fuir en-

BASSE-CONTINUE.

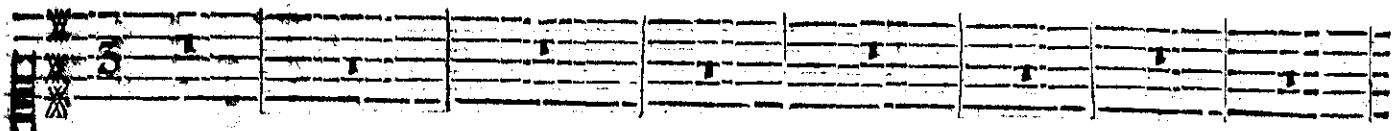
Les foins d'un amour extrefme Devroïet moins vo' allar-

coreau bout de l'Uni- vers.

BASSE-CONTINUE.



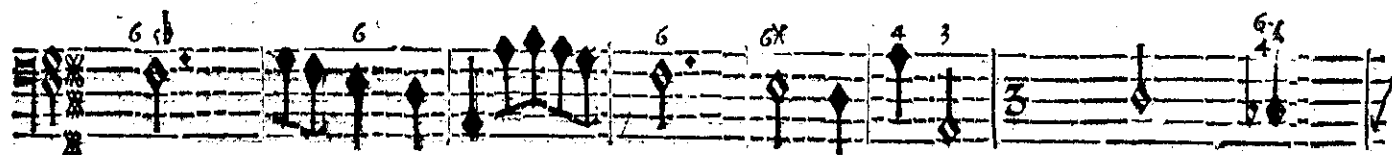
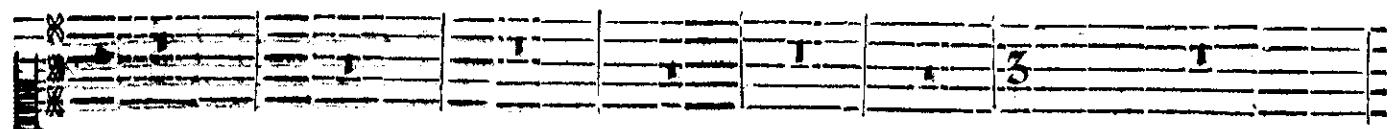
mer, Vous craignez trop qu'on vous aime, Ne craignez-vous point d'aimer ?



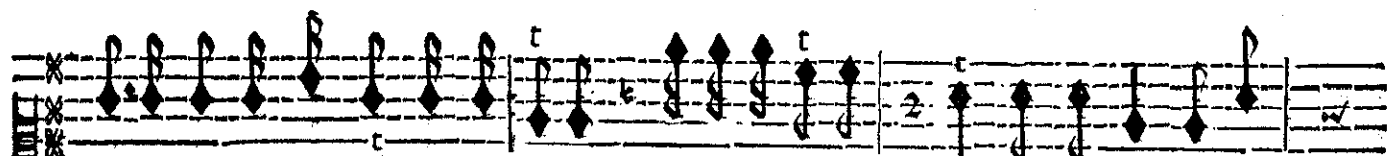
BASSE-CONTINUE.



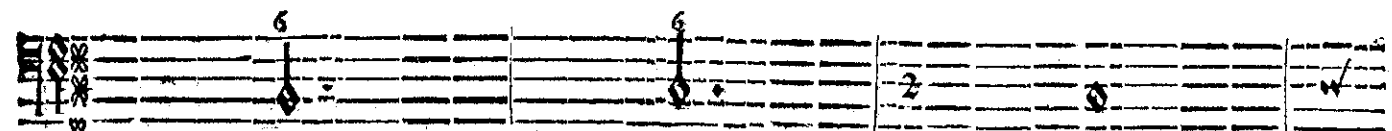
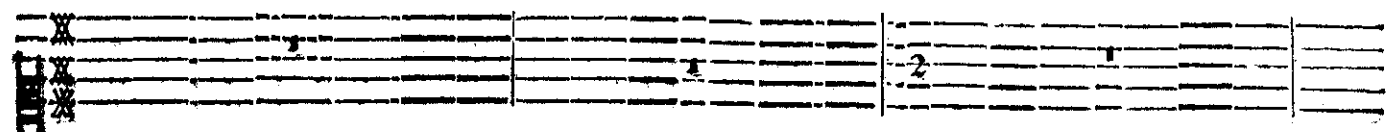
Vous craignez trop qu'on vous aime, Ne craignez vo<sup>e</sup> point d'ai-mer? Vous rougissez Are-



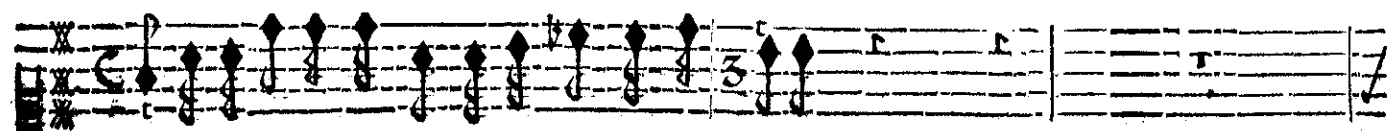
BASSE-CONTINUE.



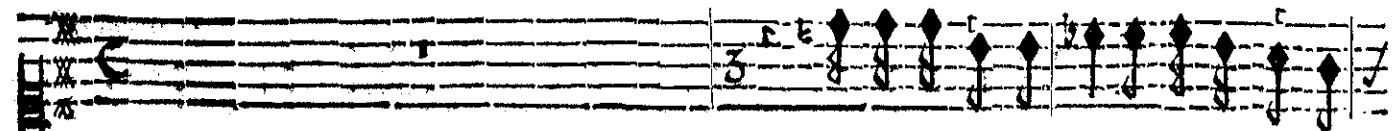
thuse, Votre rougeur vous accuse, Il est aisè de voir dans ce trouble fa-



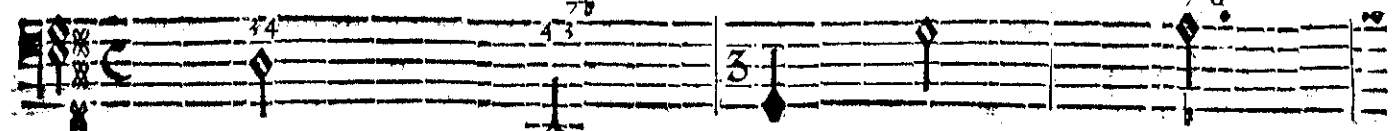
BASSE-CONTINUE.



tal Le peril où l'amour en ces lieux vo<sup>e</sup> ex- pose.



Le dangereux amour, que je luy veux de



BASSE-CONTINUE.

PROSERPINE,

Avec Alphée icy je veux vous arrester.

mal du trouble qu'il me cause. Eh! de grace, aidez-

BASSE-CONTINUE.

moy plutôt à l'éviter; Je crains enfin qu'il ne m'engage, Et sa con-

BASSE-CONTINUE.

stance me fait peur; Non, non, si je le vois davantage Je ne répons plus de mon

BASSE-CONTINUE.

Aimez. Ai-  
cœur. Non, non, si je le vois davantage Je ne répons plus de mon cœur.

BASSE-CONTINUE.

TRAGÉDIE.

mez fans vo? contraindre, Aimez à vostre tour; C'est déjà ressentir l'amour Que de commē.

BASSE-CONTINUE.

cer à le craindre. C'est déjà ressentir l'amour Que de commencer à le

C'est déjà ressentir l'amour Que de commencer à le

BASSE-CONTINUE.

crain- dre. C'est déjà ressentir l'amour Que de commencer à le crain- dre.

crain- dre. C'est déjà ressentir l'amour Que de commencer à le crain- dre.

BASSE-CONTINUE.

Je vais voir Proserpine, & partir promptement; Demeurez avec elle en un lieu si char-

BASSE-CONTINUE.



PROSERPINE,

22

mant. Pour fuir l'Amour qui vous ap- pelle Ne cherchez plus de vains dé-

touts, Aimez, ij. un amant fidelle On n'en trouve pas toujours. Aimez, Ai-

BASSE-CONTINUE.

mez un amant fidelle, On n'en trouve pas tou- jours.

BASSE-CONTINUE.

mez un amant fidelle, On n'en trouve pas tou- jours.

BASSE-CONTINUE.

mez un amant fidelle, On n'en trouve pas tou- jours.

SCENE IV.

RITOURNELLE.

BASSE-CONTINUE.

TRAGÉDIE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

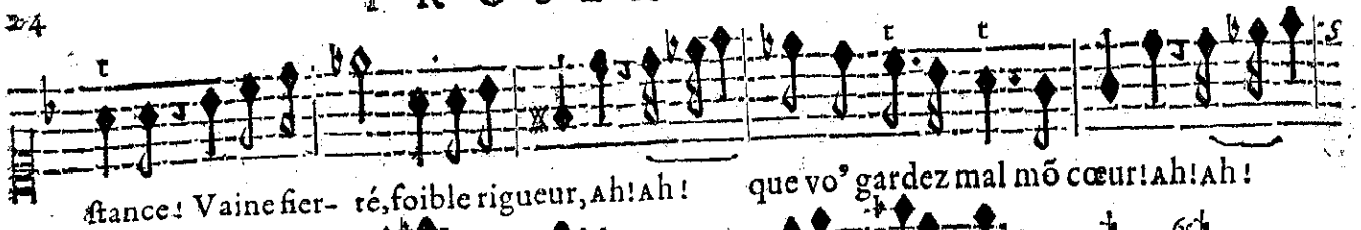
ARETHUSE Seule.

V Aine fierté, foible rigueur, Que vous avez peu de puissance, Cõtre l'amour & la con-

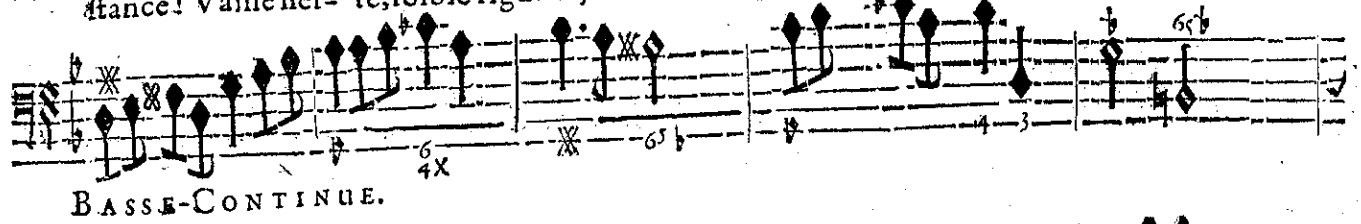
BASSE-CONTINUE.

PROSERPINE,

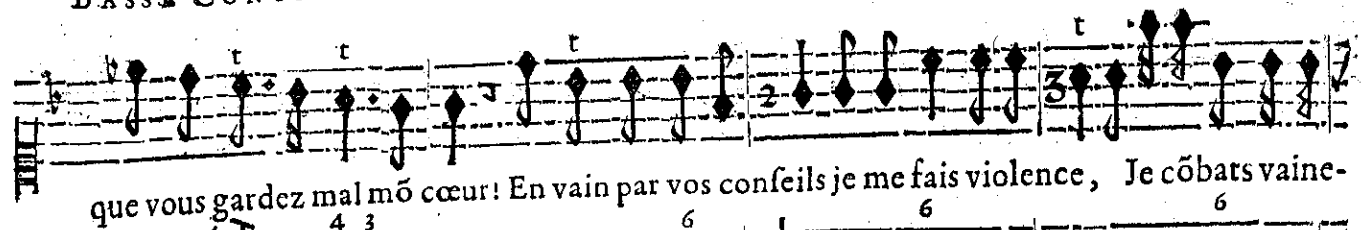
24



stance! Vaine fier- ré, foible rigueur, Ah! Ah! que vo' gardez mal mō cœur! Ah! Ah!



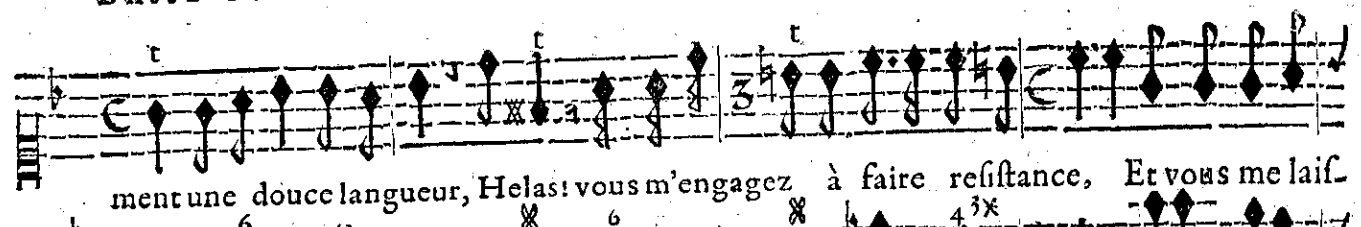
BASSE-CONTINUE.



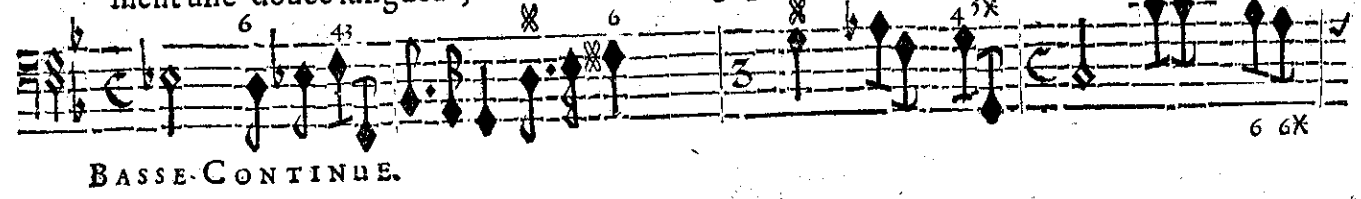
que vous gardez mal mō cœur! En vain par vos conseils je me fais violence, Je cōbats vaine-



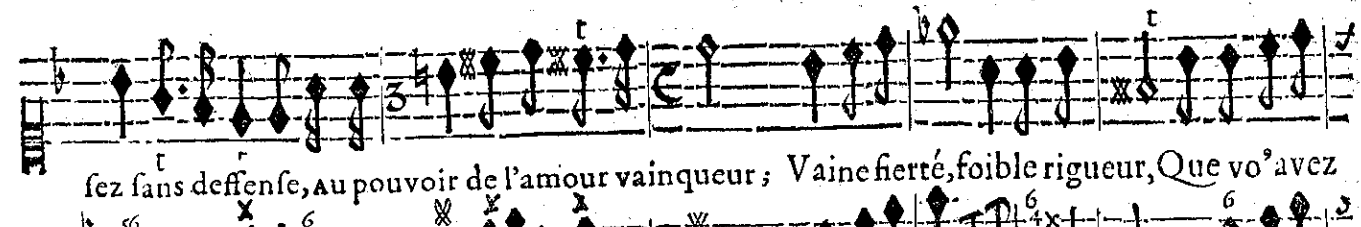
BASSE-CONTINUE.



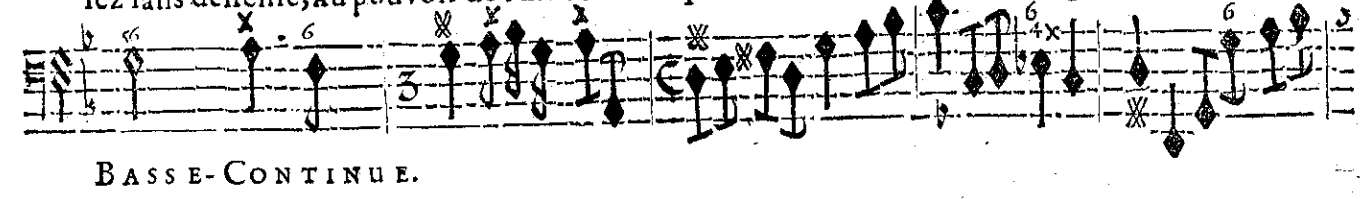
ment une douce langueur, Helas! vous m'engagez à faire resistance, Et vous me laif-



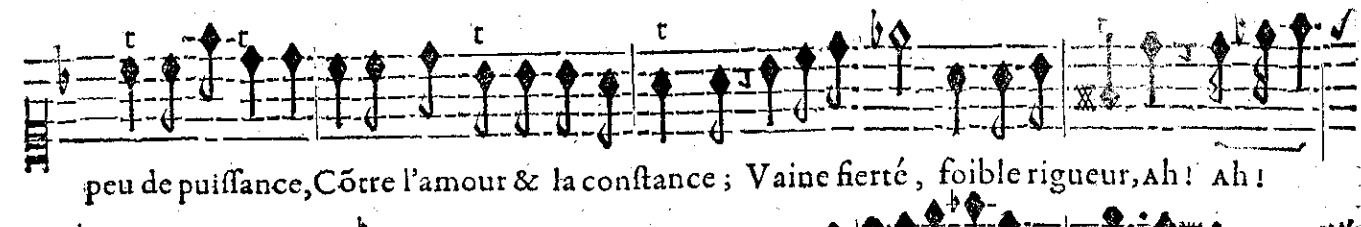
BASSE-CONTINUE.



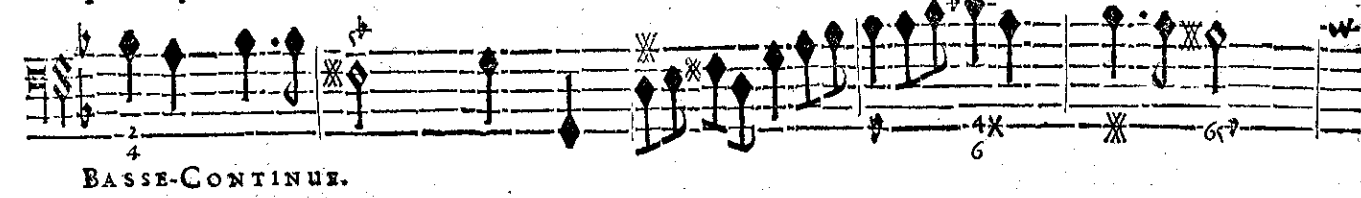
sez sans deffense, au pouvoir de l'amour vainqueur; Vaine fierté, foible rigueur, Que vo' avez



BASSE-CONTINUE.



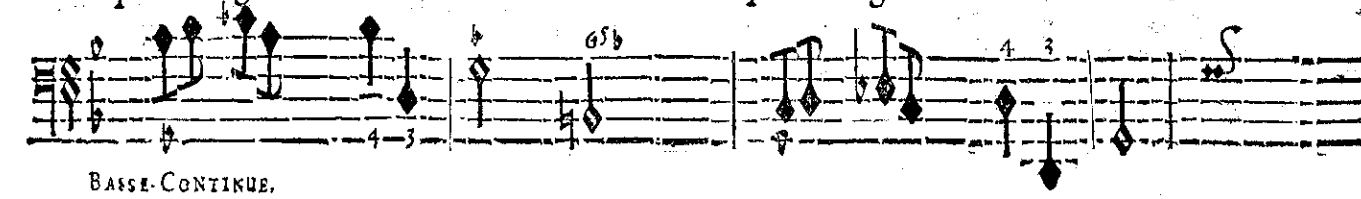
peu de puissance, Cōtre l'amour & la constance; Vaine fierté, foible rigueur, Ah! Ah!



BASSE-CONTINUE.



que vous gardez mal mon cœur. Ah! Ah! que vous gardez mal mon cœur.



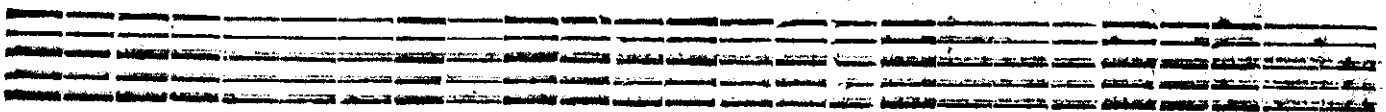
BASSE-CONTINUE.



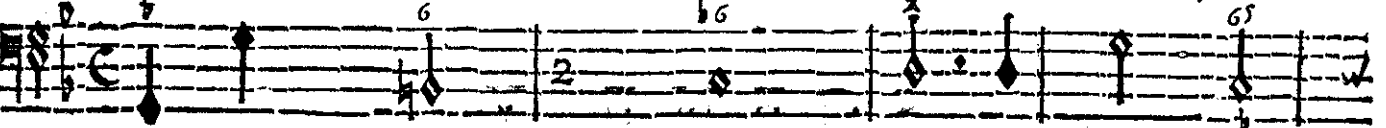
RITOURNELLE.



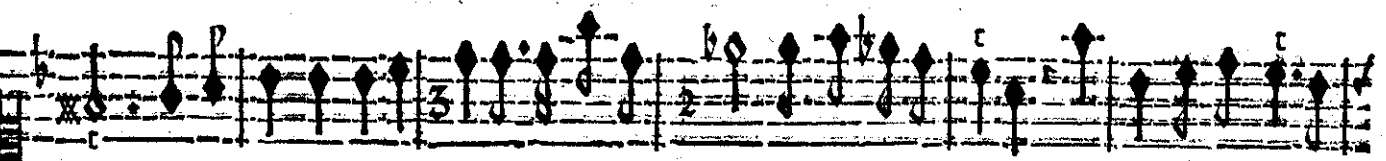
BASSE-CONTINUE.



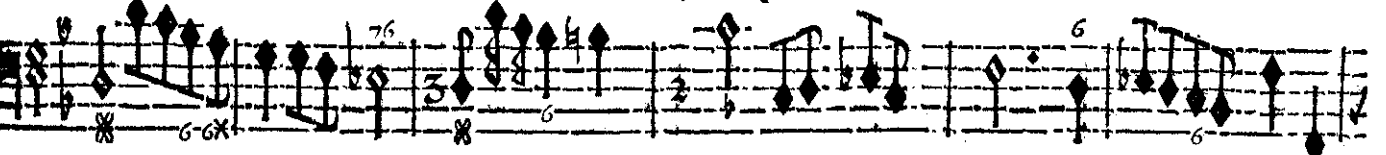
JE vois Alphée, ô Dieux! où sera mon azile? Mon cœur est déjà char-



BASSE-CONTINUE.



mé, Et ma fuite est inutile; Helas! .ij. qu'il est difficile De fuir un amant ai-



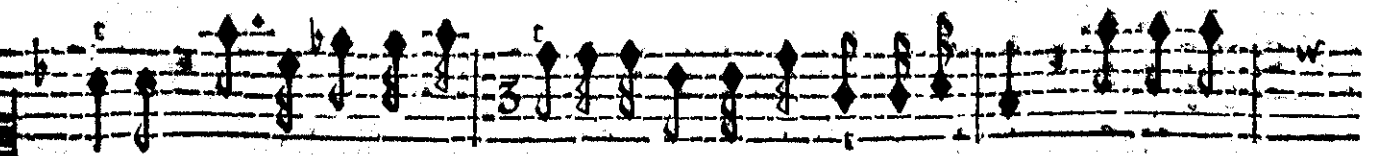
BASSE-CONTINUE.



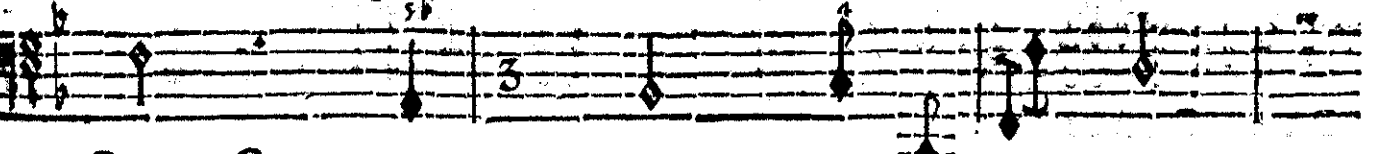
mé! Helas! .ij. qu'il est difficile De fuir un amant ai- mé? Il approche, je



BASSE-CONTINUE..



tremble, ah! faut-il qu'il jouisse Du trouble honteux où je suis? Pardonne, A-



BASSE-CONTINUE.

# PROSERPINE,

mour, si je le fais Il m'en couste un cruel sup- plice. Mais n'im-

BASSE-CONTINUE.

porte, je veux l'éviter, si je puis.

BASSE-CONTINUE.

## SCENE V.

### ALPHE'E, ARETHUSE.

ARETHUSE.

ALPHE'E.

A Rrestez, ij Nymphes trop se-

BASSE-CONTINUE.

vere, Ne fuyez plus d'une course legere Les foins trop empressez de mon cœur amou-

BASSE-CONTINUE.

reux, N'ayez plus contre moy ny chagrin ny co- lere, J'ay resolu de ne vous pl' dé-

BASSE-CONTINUE.

Alphée

plaire, Et je vais étouf- fer mon amour mal-heu- reux. Alphée en-

BASSE-CONTINUE.

fin vous arreste, inhu- maine? Mais vous vous arre- stez pour voir briser sa

BASSE-CONTINUE.

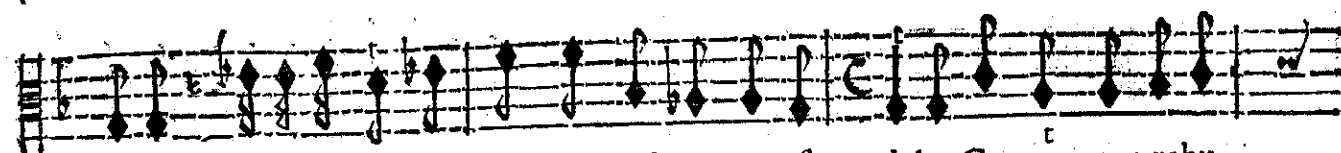
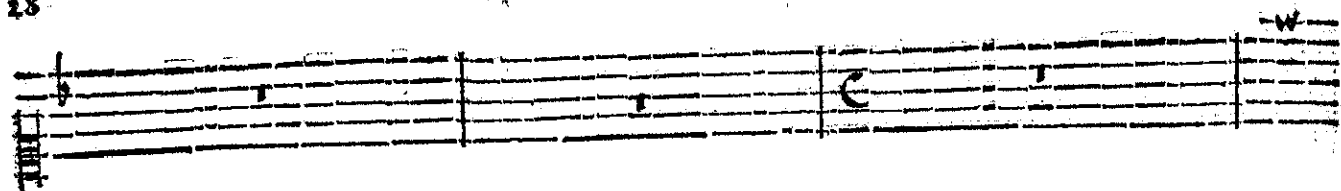
Alphée est-il bien vray?

chaisne; C'en est fait, mes fers sont rompus.

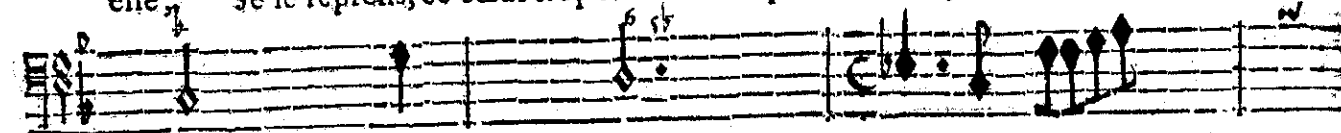
N'en doutez point, cru-

BASSE-CONTINUE.

# PROSERPINE,



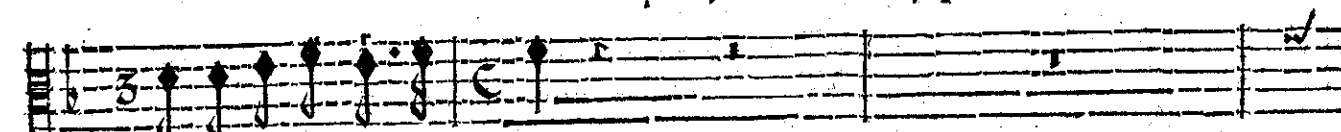
elle, Je le reprens, ce cœur trop tendre & trop fi- dele, Ce cœur trop rebu-



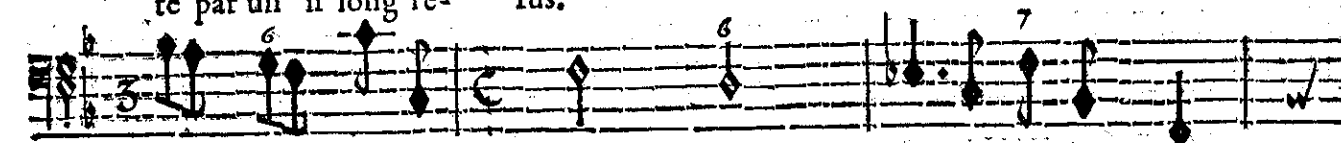
BASSE-CONTINUE.



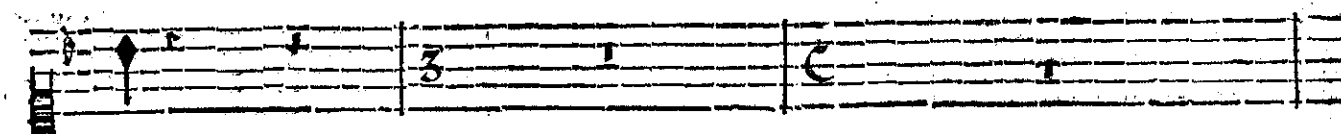
Alphée, est-il bien vray que vous ne m'aimiez



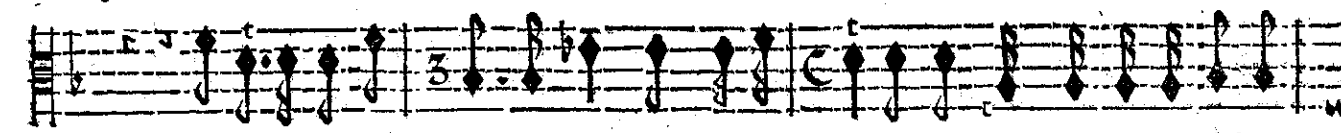
té par un si long re- fus.



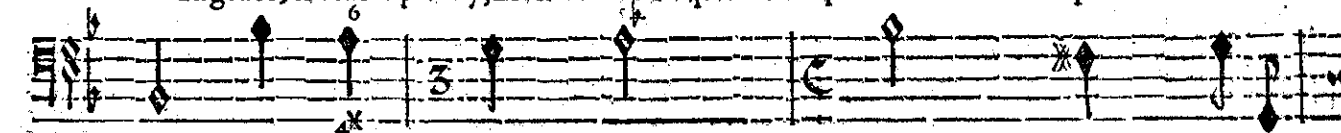
BASSE-CONTINUE.



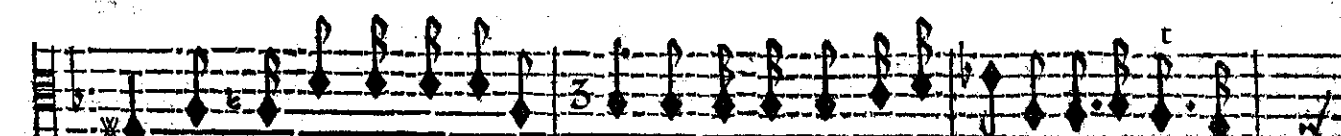
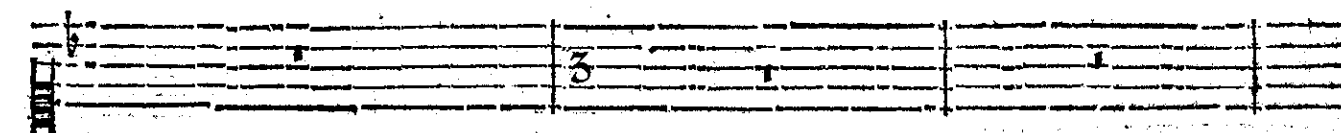
plus?



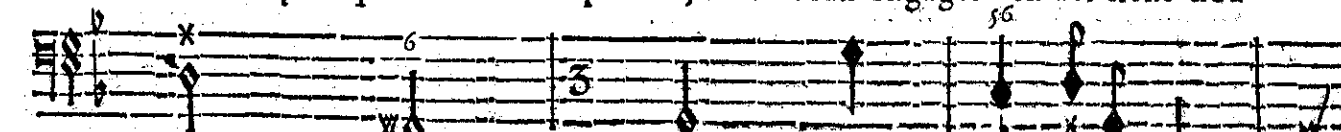
Ingrate, il est trop vray, mon cœur rompt avec peine Des nœuds qu'il a troué si



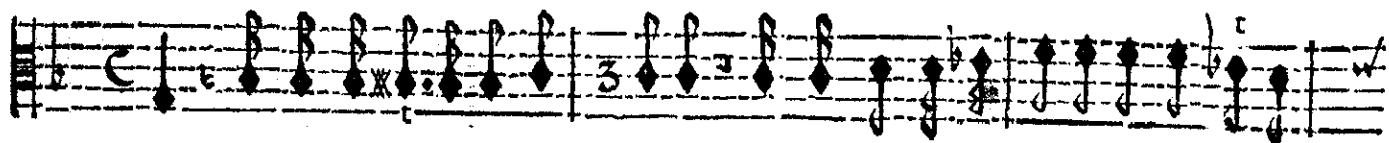
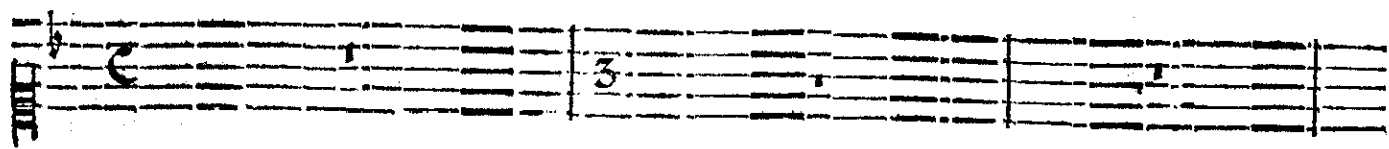
BASSE-CONTINUE.



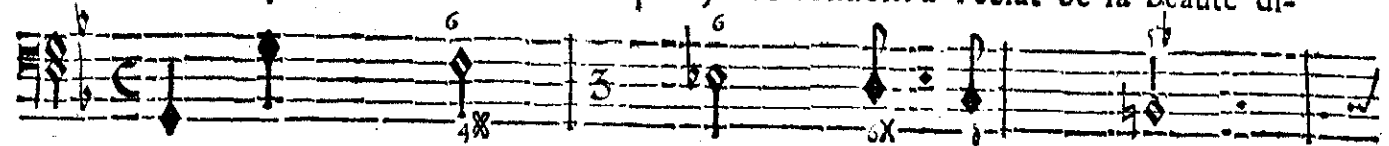
beaux; Mais de peur qu'il ne les re- prenne, Je le veux engager en des liens nou-



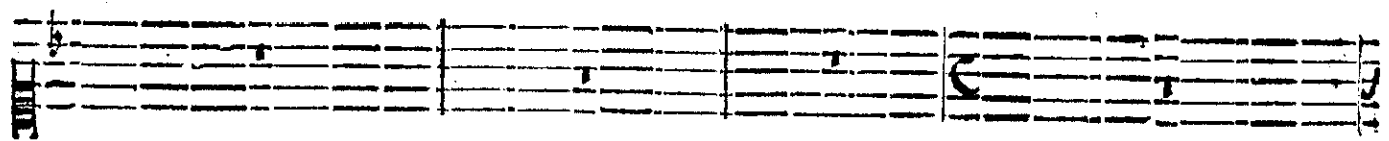
BASSE-CONTINUE.



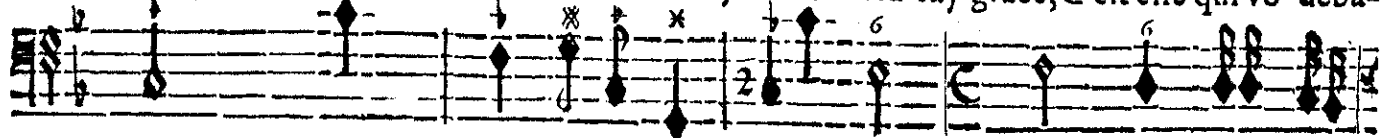
veaux, J'ay veu l'aimable Proserpine, On connoist à l'éclat de sa beauté di-



BASSE-CONTINUE.



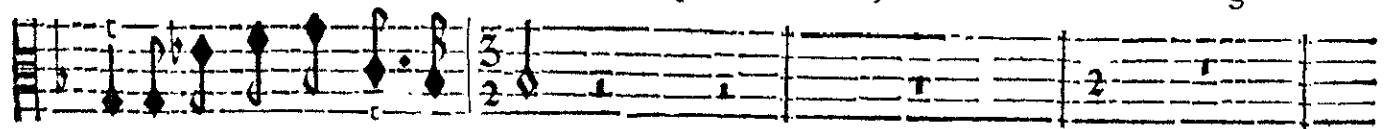
vine, Que du Maître des Dieux elle a reçu le jour. Rendez-luy grace, C'est elle qui vo<sup>e</sup> déba-



BASSE-CONTINUE.



Si Proserpine est belle, Son cœur est fier & rigou-



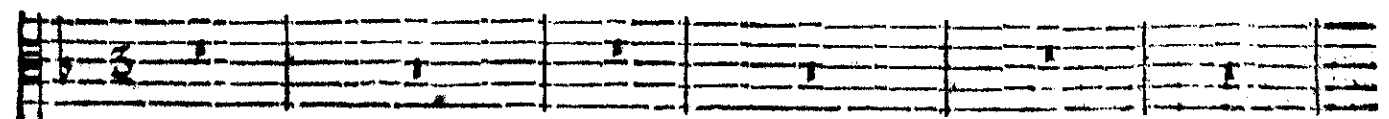
rasse Demon fâcheux a- mour.



BASSE-CONTINUE.



reux. Vostre chaî- ne nouvelle Ne vous rendra pas plus heureux. Vostre



BASSE-CONTINUE.



PROSERPINE,

chaif- ne nou- velle, Ne vous rendra pas plus heu- reux.

N'importe je veux biē souf-

BASSE-CONTINUE.

fait sous vostre Empire, Vous ne m'avez déjà que trop accoustu- mé Au rigoureux mar-

BASSE-CONTINUE.

tyre, D'aymer sans estre aymé, Proserpine vous aime & j'ose au moins pre-

BASSE-CONTINUE.

tendre, Que vous me servi- rez dans cet engage- ment, Vous sçavez si mon cœur est

BASSE-CONTINUE.

Non je ne veux jamais en-

tendre, Vous avez éprou- vé s'il ayme constamment.

BASSE-CONTINUE.

tendre Parler ny d'amour ny d'amant, Me fuivrez-vous fans cesse?

Me fuirez-vo' tou-

BASSE-CONTINUE.

Me fuivrez-vous fans ces- se?

jours? Me fuirez- vous tou- jours? L'ingrate Arc- thuse me

BASSE-CONTINUE.

Me fuivrez-vous fans

laisse, Sans espoir de secours, C'est un feu nouveau qui me pres- se.

BASSE-CONTINUE.

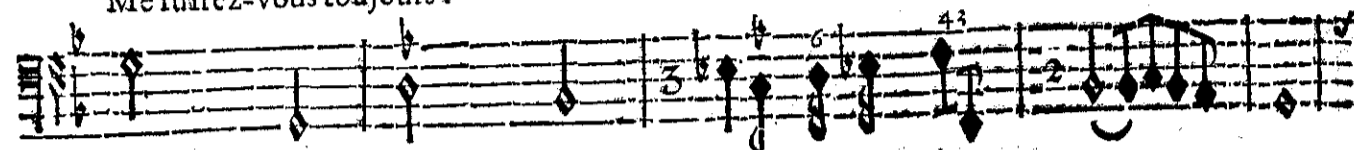
PROSERPINE,



cef- se? Me fuivrez-vous fans cesse?

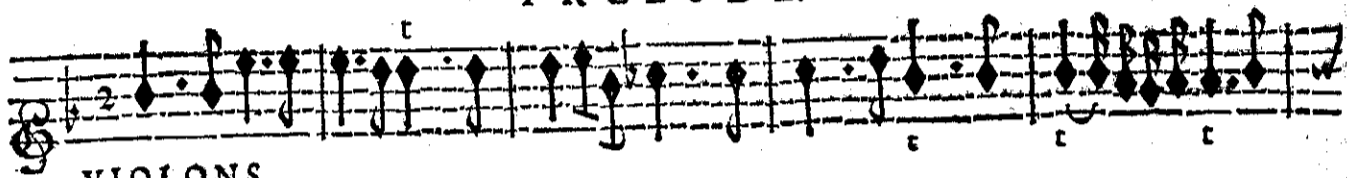


Me fuirez-vous toujors? Me fuirez-vous tou- jours?

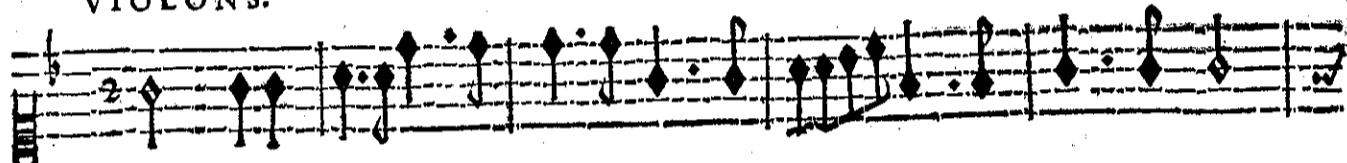


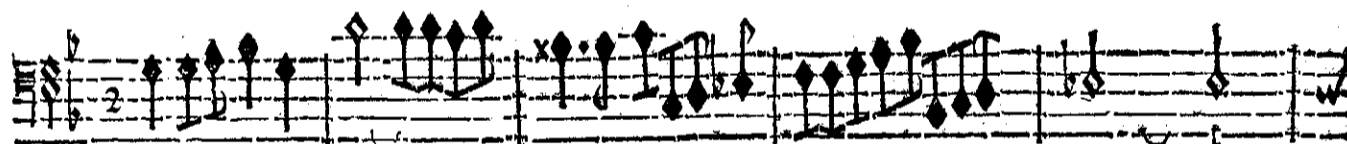
BASSE-CONTINUE.

SCENE VI.  
PRELUDE.

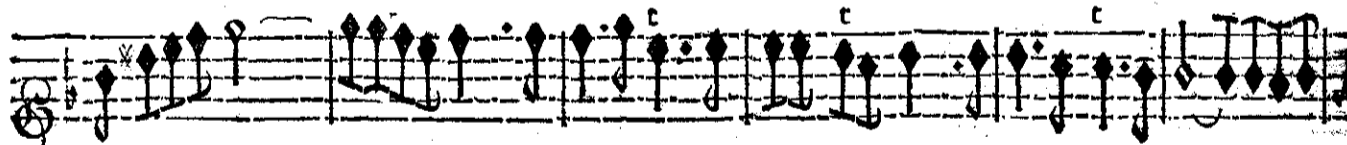


VIOLONS.

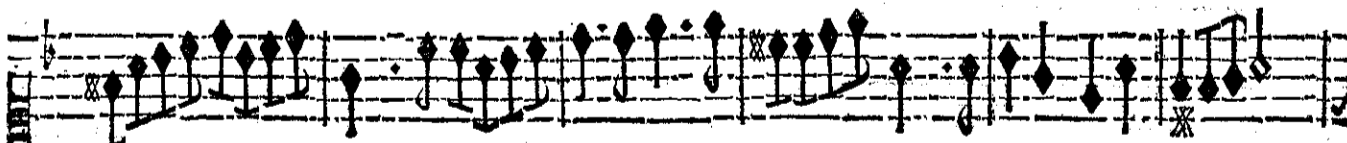


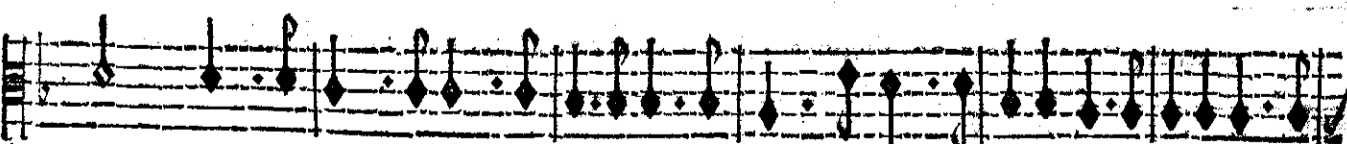



Basse de Violon & Continuë.



VIOLONS.






Basse de Violon & Continuë.

Musical staff for Violons, first system. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of a series of eighth and sixteenth notes, with some slurs and accents. A fermata is placed over the final note of the system.

VIOLONS.

Musical staff for Violons, second system. It continues the melodic line from the first system with similar rhythmic patterns and articulation.

Musical staff for Violons, third system. The melodic line continues, showing some dynamic markings and phrasing.

Musical staff for Violons, fourth system. The music concludes with a final cadence and a fermata.

Musical staff for Basses de Violon & Continûe, first system. It features a bass clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, with some slurs and accents.

Basse de Violon & Continûe.

Two empty musical staves, likely for a second set of instruments or a continuation of the previous part.

Musical staff for Violons, fifth system. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The music consists of a series of eighth and sixteenth notes, with some slurs and accents. A fermata is placed over the final note of the system.

VIOLONS.

Musical staff for Violons, sixth system. It continues the melodic line from the fifth system with similar rhythmic patterns and articulation.

Musical staff for Violons, seventh system. The melodic line continues, showing some dynamic markings and phrasing.

Musical staff for Violons, eighth system. The music concludes with a final cadence and a fermata.

Musical staff for Basses de Violon & Continûe, second system. It features a bass clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, with some slurs and accents.

Basse de Violon & Continûe.

Two empty musical staves, likely for a second set of instruments or a continuation of the previous part.

PROSERPINE,

PROSERPINE, ALPHEE, ARETHUSE, CRINISE,  
TROUPE DE DIVINITEZ ET DE PEUPLES  
DE SICILE.

PROSERPINE.

Ceres va nous oster sa divine pre- sence, Ces lieux vont perdre leurs attraits. Ce-

BASSE-CONTINUE.

res, favora- Ce- res, Faites cesser bien- tost vostre cruelle ab- sence, Ceres, favo-

BASSE-CONTINUE.

rable Ceres, Ecoutez nos tristes re- grets. Ecoutez, ij. nos tristes re- grets.

BASSE-CONTINUE.

CHOEUR.

Ceres, favorable Ceres, Faites cesser bien- tost vostre cruelle ab- sence, Ceres, favo-

Ceres, favorable Ceres, Faites cesser bien- tost vostre cruelle ab- sence, Ceres, favo-

Ceres, favorables Ceres, Faites eesser bien- tost vostre cruelle ab- sence, Ceres, favo-

BASSE-CONTINUE.

TRAGÉDIE.

ra- ble Ceres, Ecoutez, .ij. nos tri- stes regrets. Ecoutez, Ecou-

nable Ceres, Ecoutez, .ij. nos tristes regrets. Ecoutez, Ecou-

nable Ceres, Ecoutez, .ij. nos tristes regrets. Ecoutez, Ecou-

nable Ceres, Ecoutez, .ij. nos tristes regrets. Ecoutez, Ecou-

nable Ceres, Ecoutez, .ij. nos tristes regrets. Ecoutez, Ecou-

BASSE-CONTINUE.

tez nos tristes re- grets.

tez nos tri- stes re- grets.

tez nos tristes re- grets.

tez nos tristes re- grets.

tez nos tristes re- grets.

BASSE-CONTINUE.

PROSERPINE,

SCENE VII.

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

TRAGÉDIE.

Two vocal staves with treble clefs and a basso continuo staff with a bass clef. The music is in common time and features various rhythmic values and ornaments.

BASSE-CONTINUE.

Two vocal staves with treble clefs and a basso continuo staff with a bass clef. The music continues with similar notation and includes a double bar line in the middle of the system.

BASSE-CONTINUE.

CERES, PROSERPINE, ALPHEE, ARERTHUSE, CYANE,  
 CRINISE, TROUPE DE DIVINITEZ  
 ET DE PEUPLES.

CERES.

A vocal staff with a treble clef and a basso continuo staff with a bass clef. The music is in common time and includes lyrics.

Vous, qui voulez pour moy signaler vostre zele, Ne troublez point la paix de cét heureux fe-

BASSE-CONTINUE.

A vocal staff with a treble clef and a basso continuo staff with a bass clef. The music continues with similar notation and includes lyrics.

jour; Je presse mon départ pour haster mon retour, Accompagnez ma

BASSE-CONTINUE.



PROSERPINE,

58

file avec un soin fi- dele, Changez vos tristes chants en de charmans con-

BASSE-CONTINUE.

certs, Que j'entende en partant dans le milieu des airs Eclater la gloire nou-

BASSE-CONTINUE.

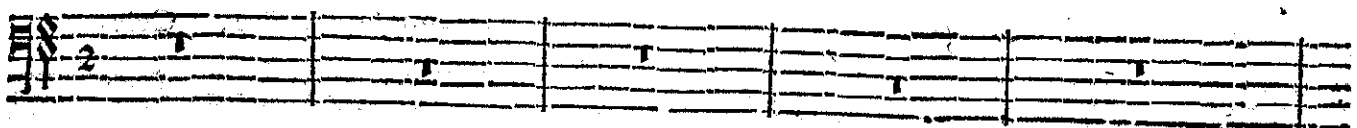
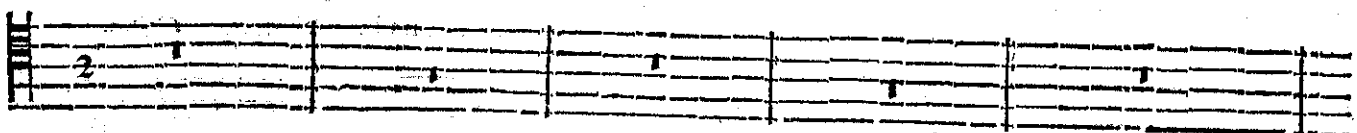
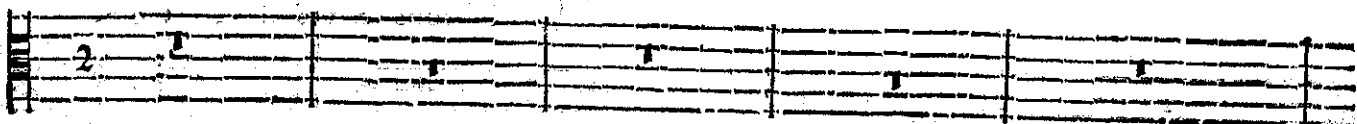
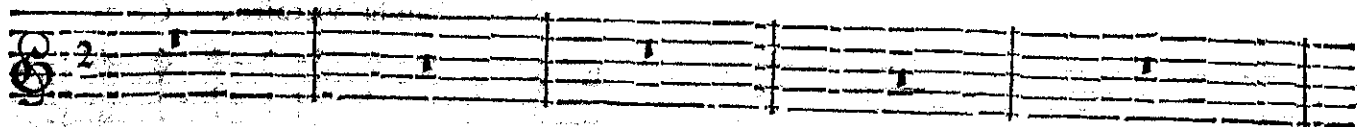
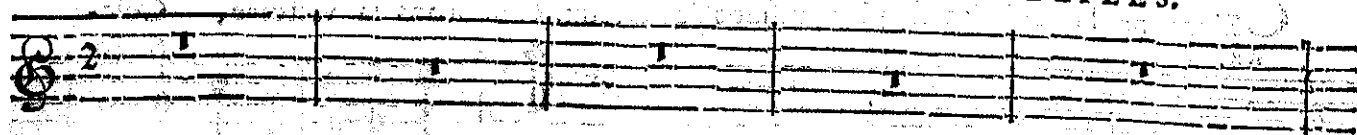
velle Du plus grand Dieu de l'Univers.

BASSE-CONTINUE.

TRAGÉDIE.

SCÈNE VIII.

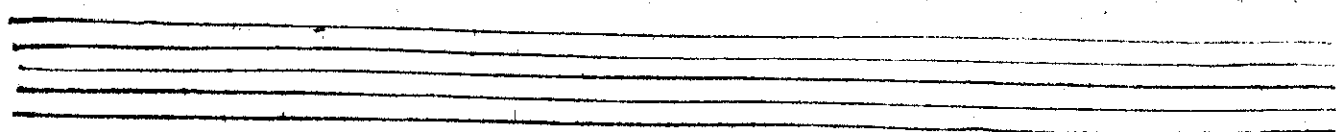
PROSERPINE, ALPHEE, ARETHUSE, CYANE, CRINISE,  
TROUPE DE DIVINITEZ, TROUPE DE PEUPLES.



VIOLONS.



BASSE-CONTINUE.



# PROSERPINE,

49

PROSERPINE.

Musical staff for Soprano voice, featuring a treble clef and a common time signature. The melody consists of eighth and sixteenth notes with various ornaments and accents.

Celebrons la victoire du plus puissant des Dieux. Celebrons la victoire, Cele-

ARETHYST.

*Tous.*

Musical staff for Alto voice, featuring a treble clef and a common time signature. The melody consists of eighth and sixteenth notes with various ornaments and accents.

Celebrons la victoire, Cele-

Musical staff for Tenor voice, featuring a bass clef and a common time signature. The melody consists of eighth and sixteenth notes with various ornaments and accents.

Celebrons la victoire, Cele-

Musical staff for Bass voice, featuring a bass clef and a common time signature. The melody consists of eighth and sixteenth notes with various ornaments and accents.

Celebrons la victoire, Cele-

Musical staff for Soprano voice, featuring a treble clef and a common time signature. The melody consists of eighth and sixteenth notes with various ornaments and accents.

Celebrons la victoire, Cele-

Musical staff for Alto voice, featuring a treble clef and a common time signature. The melody consists of eighth and sixteenth notes with various ornaments and accents.

VIOLONS.

Musical staff for Violins, featuring a treble clef and a common time signature. The melody consists of eighth and sixteenth notes with various ornaments and accents.

Musical staff for Violins, featuring a treble clef and a common time signature. The melody consists of eighth and sixteenth notes with various ornaments and accents.

Musical staff for Violins, featuring a treble clef and a common time signature. The melody consists of eighth and sixteenth notes with various ornaments and accents.

Musical staff for Violins, featuring a treble clef and a common time signature. The melody consists of eighth and sixteenth notes with various ornaments and accents.

Musical staff for Bass Continuo, featuring a bass clef and a common time signature. The melody consists of eighth and sixteenth notes with various ornaments and accents.

BASSE-CONTINUE.

Empty musical staff for Bass Continuo, featuring a bass clef and a common time signature.

T R A G E D I E.

Musical staff for PROSERPINE, featuring a treble clef and a series of notes with stems pointing upwards.

brons, Celebrons la victoire du plus puissant des Dieux, Celebrons la victoire du

Musical staff for ARETHUSE, featuring a treble clef and a series of notes with stems pointing upwards.

brons, Celebrons la victoire du plus puissant des Dieux. Celebrons la victoire du

Musical staff for the first vocal part, featuring a treble clef and a series of notes with stems pointing upwards.

brons, Celebrons la victoire du plus puissant des Dieux.

Musical staff for the second vocal part, featuring a treble clef and a series of notes with stems pointing upwards.

brons, Celebrons la victoire du plus puissant des Dieux.

Musical staff for the third vocal part, featuring a treble clef and a series of notes with stems pointing upwards.

brons, Celebrons la victoire du plus puissant des Dieux.

Musical staff for the fourth vocal part, featuring a treble clef and a series of notes with stems pointing upwards.

VIOLONS.

Musical staff for Violins, featuring a treble clef and a series of notes with stems pointing upwards.

Musical staff for Violins, featuring a treble clef and a series of notes with stems pointing upwards.

Musical staff for Violins, featuring a treble clef and a series of notes with stems pointing upwards.

Musical staff for Violins, featuring a treble clef and a series of notes with stems pointing upwards.

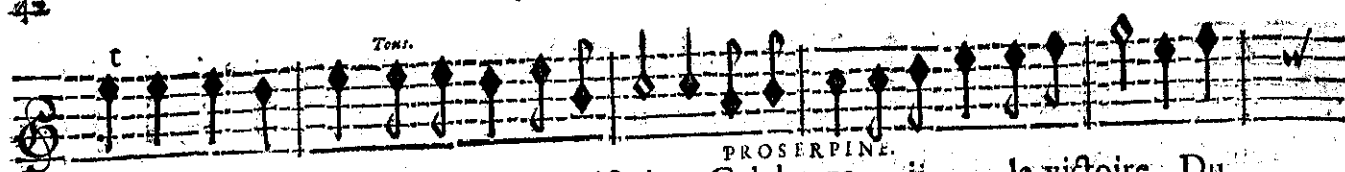
Musical staff for Bass Continuo, featuring a bass clef and a series of notes with stems pointing upwards. Includes fingerings 7, 6, 7, 6, 6, 6.

BASSE-CONTINUE.

Empty musical staff at the bottom of the page.

42  
PROSERPINE,

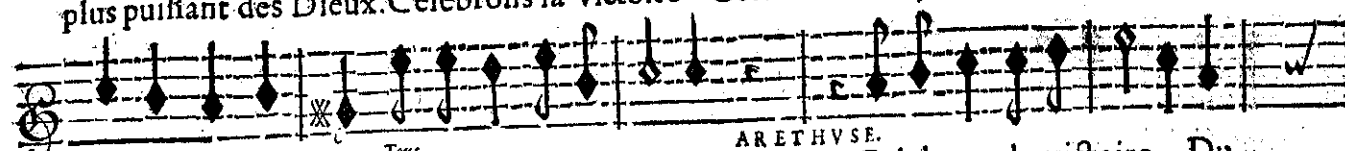
*Tout.*  
plus puissant des Dieux. Celebrons la victoire



PROSERPINE.

.ij. la victoire Du

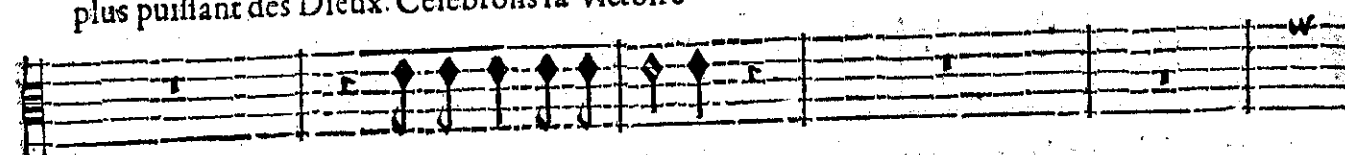
plus puissant des Dieux. Celebrons la victoire



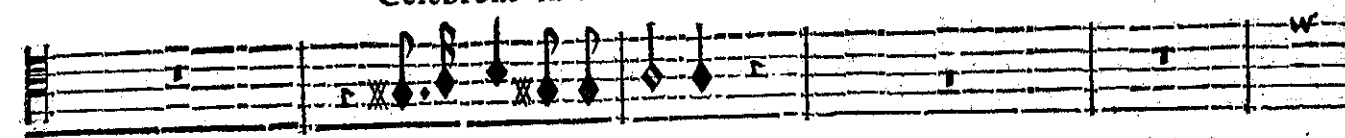
ARETHUSE.

Celebrons la victoire Du

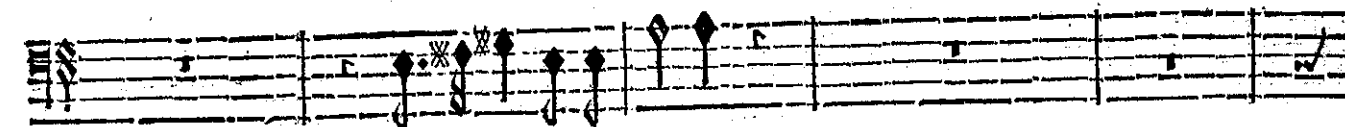
Celebrons la victoire



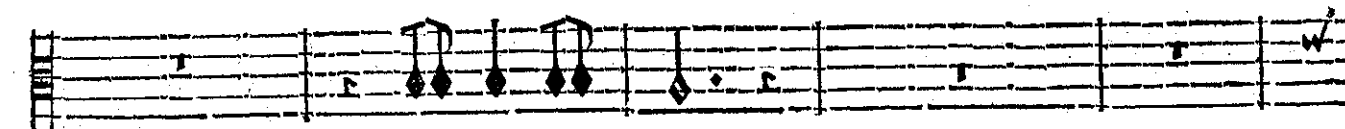
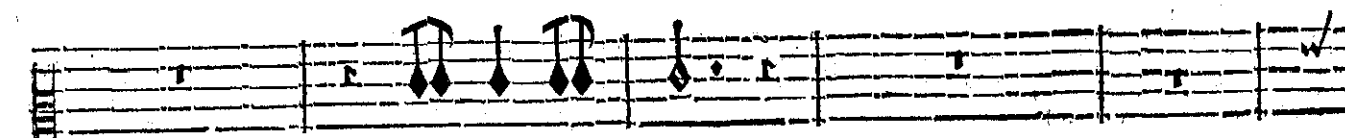
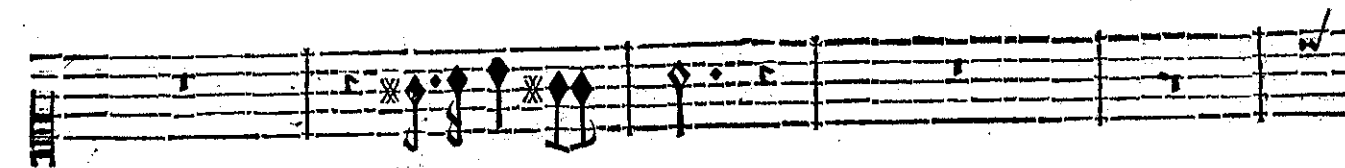
Celebrons la victoire.



Celebrons la victoire



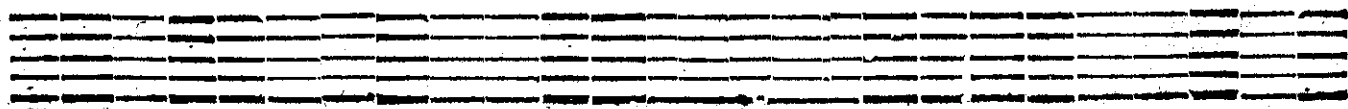
Celebrons la victoire



76 6 4 6



BASSE-CONTINUE.





plus puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du



plus puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du



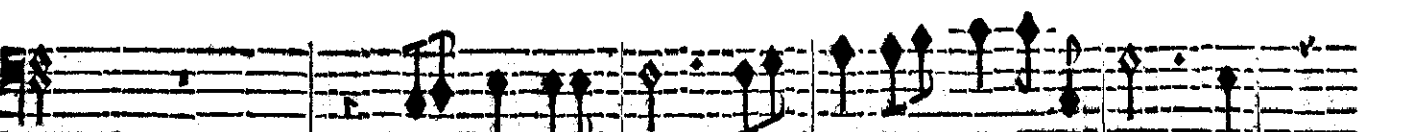
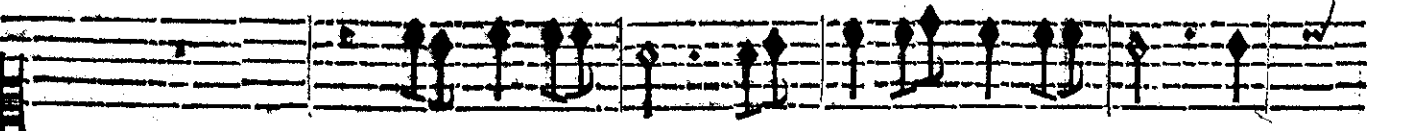
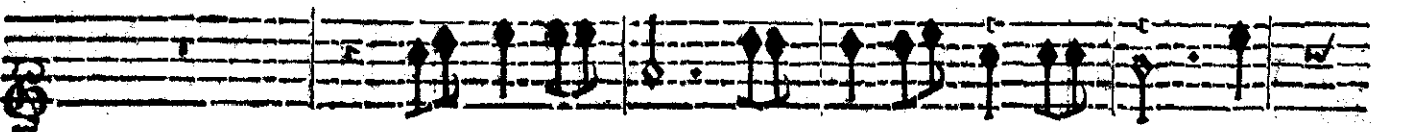
Celebrons la victoire Celebrons .ij. la victoire Du



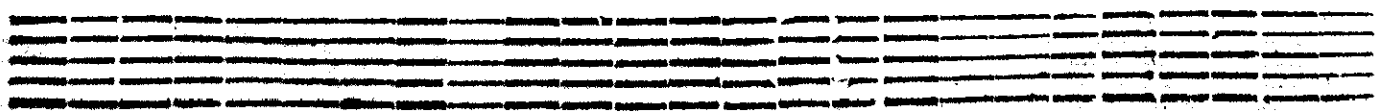
Celebrons la victoire Celebrons .ij. la victoire Du



Celebrons la victoire Celebrons .ij. la victoire Du

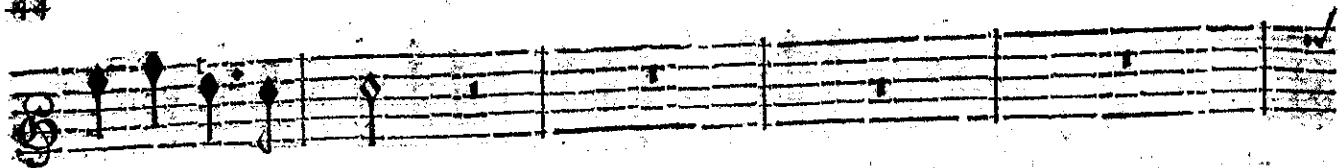


BASSE-CONTINUE.

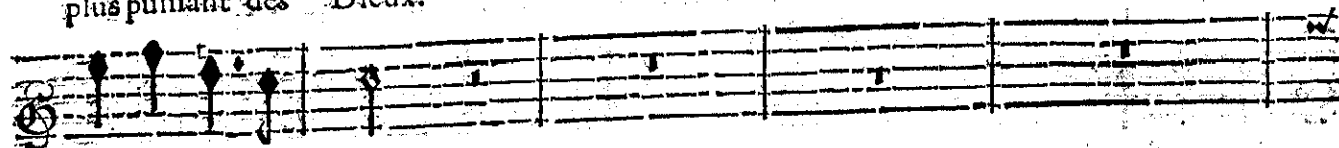


# PROSERPINE,

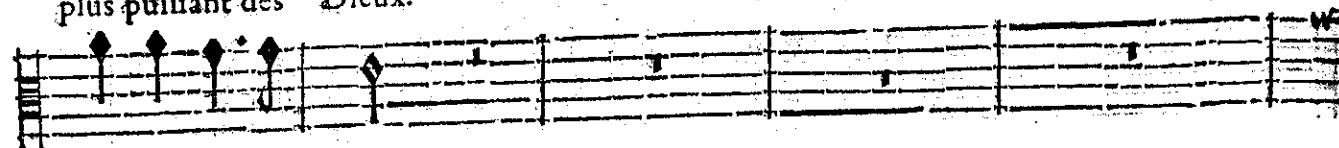
44



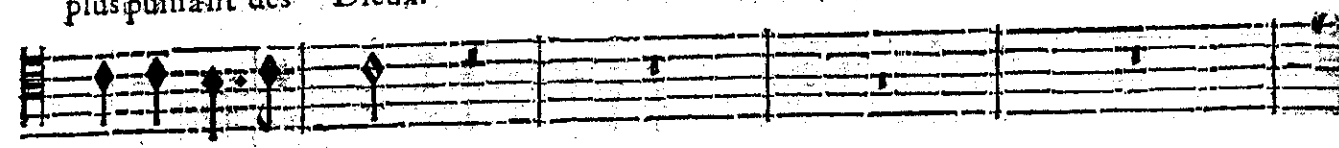
plus puissant des Dieux.



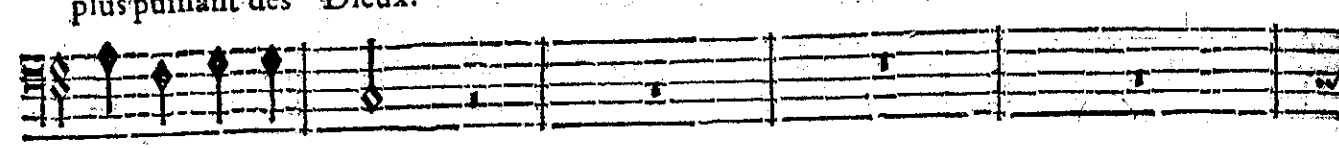
plus puissant des Dieux.



plus puissant des Dieux.



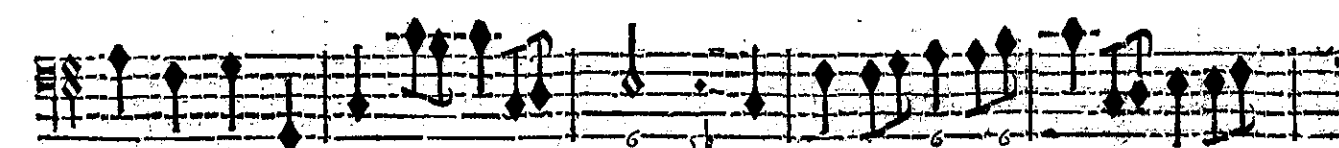
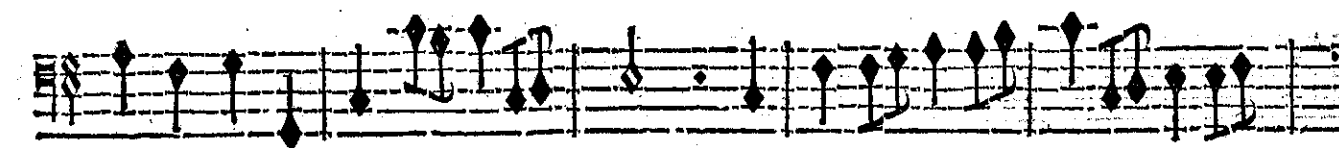
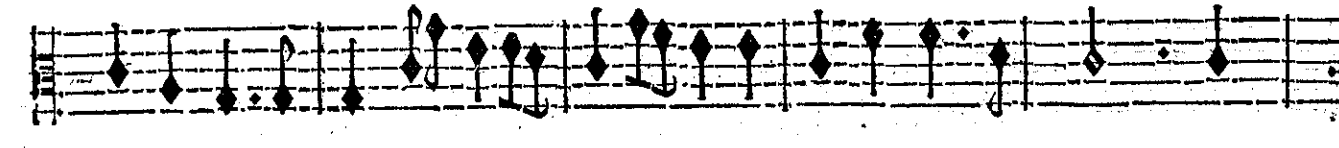
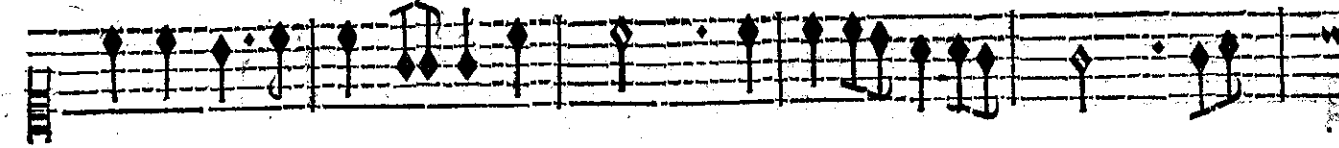
plus puissant des Dieux.



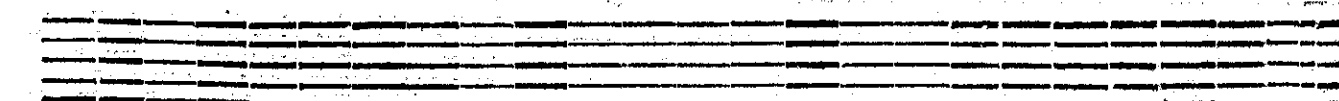
plus puissant des Dieux.



VIOLONS.



BASSE-CONTINUE.

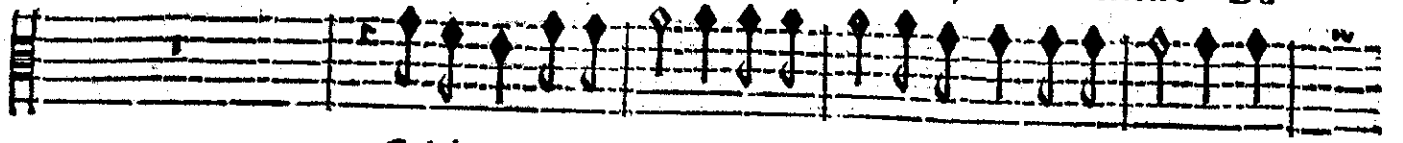




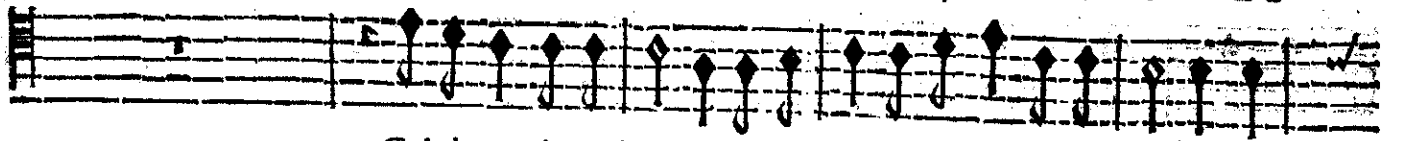
Celebrons la victoire Celebrons .ij. la victoire Du



Celebrons la victoire Celebrons .ij. la victoire Du



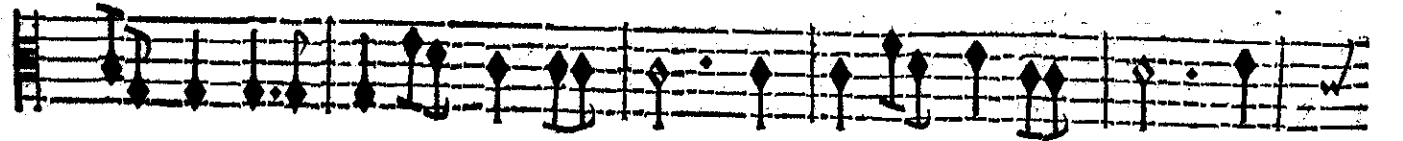
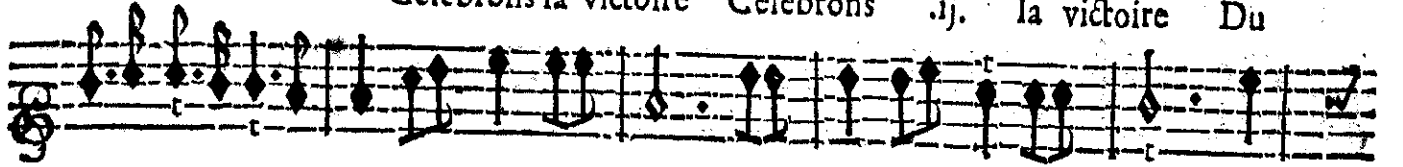
Celebrons la victoire Celebrons .ij. la victoire Du



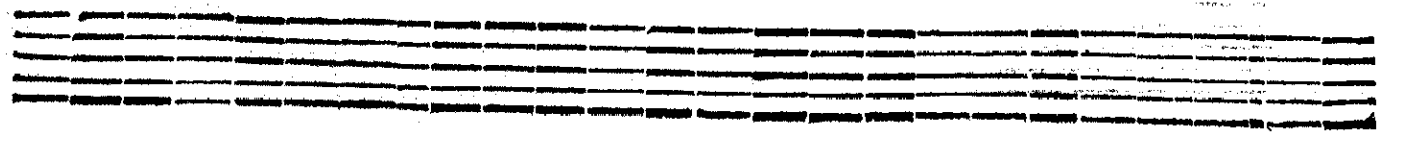
Celebrons la victoire Celebrons .ij. la victoire Du



Celebrons la victoire Celebrons .ij. la victoire Du



BASSE-CONTINUE.





# PROSERPINE,

PROSERPINE.

plus puissant des Dieux. Qu'un Trophée éternel conserve la mémoire D'un triomphe si glori-

plus puissant des Dieux.

plus puissant des Dieux.

plus puissant des Dieux.

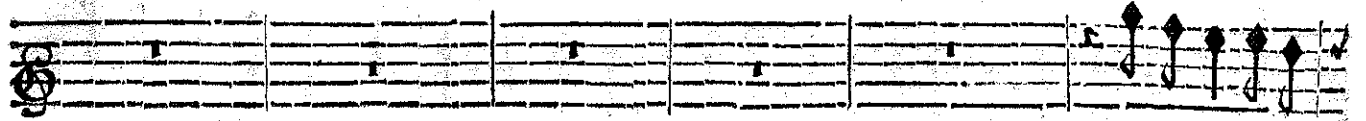
plus puissant des Dieux.

VIOLONS.

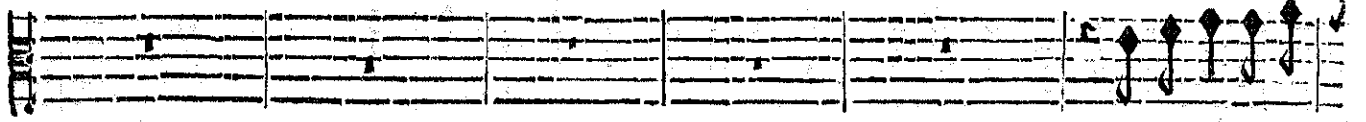
BASSE-CONTINUE.



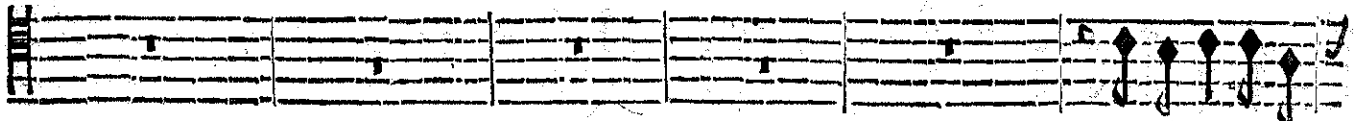
eux. Qu'un Trophée éternel conserve la memoire D'un triomphe si glorieux. Celebrons la vi-



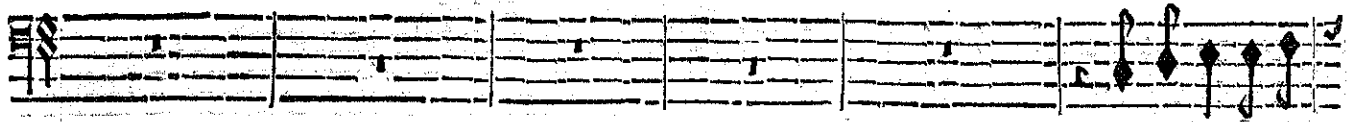
Celebrons la vi-



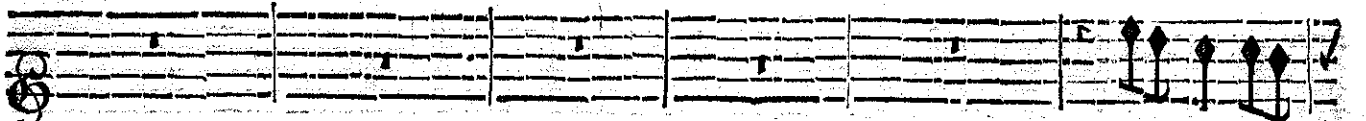
Celebrons la vi-



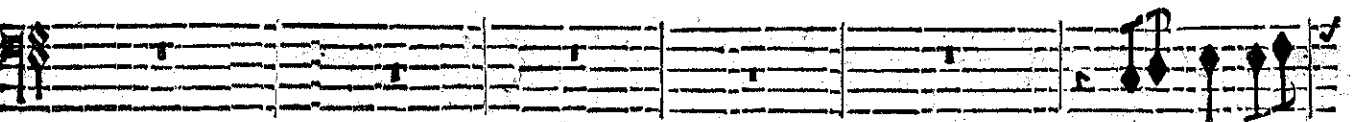
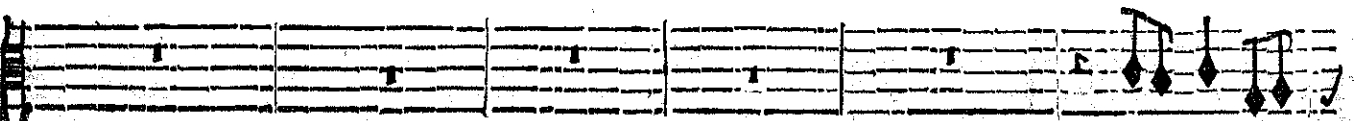
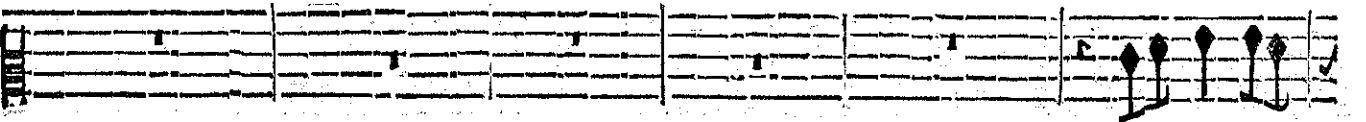
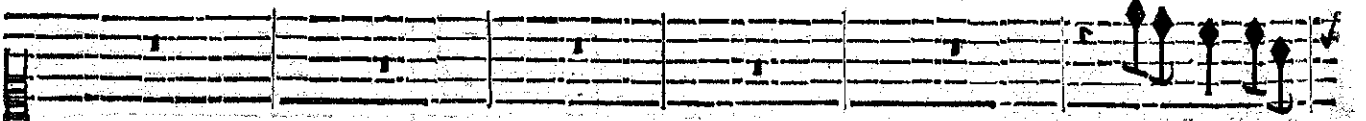
Celebrons la vi-



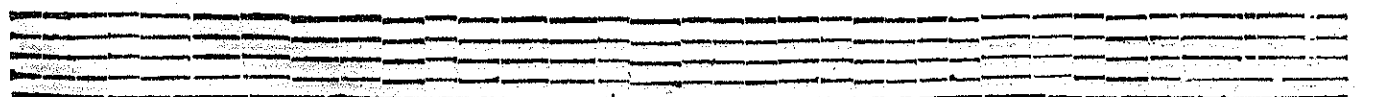
Celebrons la vi-



VIOLONS.



BASSE-CONTINUE.



# PROSERPINE,

PROSERPINE.

voire, Celebrons, Celebrons la victoire Du plus puissant des Dieux. Celebrons la vi-

voire, Celebrons, Celebrons la victoire Du plus puissant des Dieux. Celebrons la vi-

ARETHUSE.

voire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

voire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

voire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

voire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

VIOLONS.

BASSE-CONTINUE.

Tous.

toire Du pl<sup>e</sup> puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du

Tous.

toire du pl<sup>e</sup> puissant des Dieux. Celebrons la victoire Celebrons la victoire Du

Celebrons la victoire

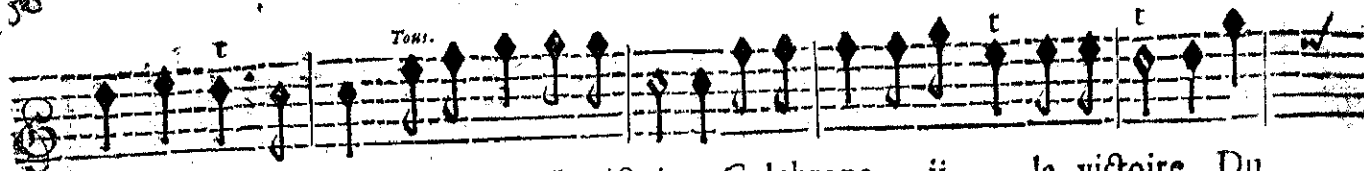
Celebrons la victoire.

Celebrons la victoire

BASSE-CONTINUE.

PROSERPINE,

50



plus puissant des Dieux, Celebrons la victoire Celebrons .ij. la victoire Du



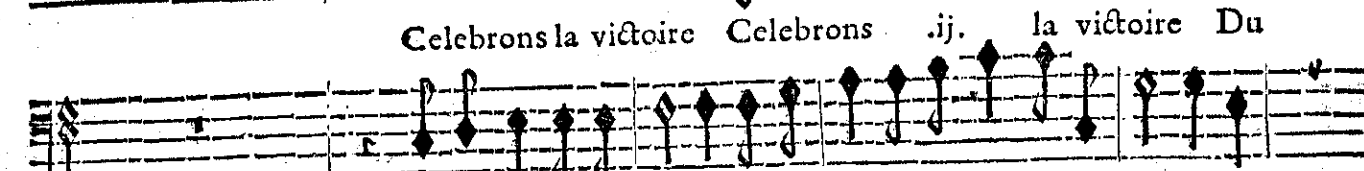
plus puissant des Dieux, Celebrons la victoire Celebrons .ij. la victoire Du



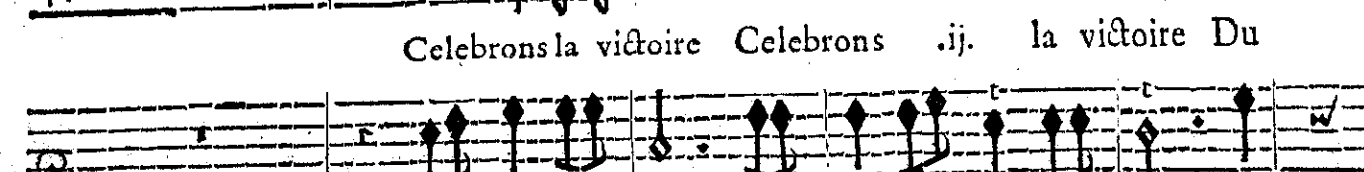
Celebrons la victoire Celebrons .ij. la victoire Du



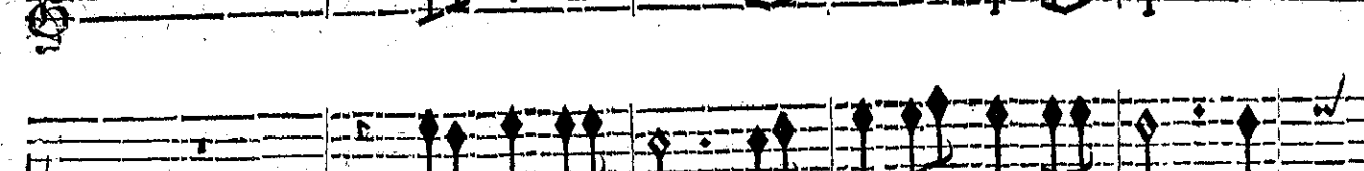
Celebrons la victoire Celebrons .ij. la victoire Du



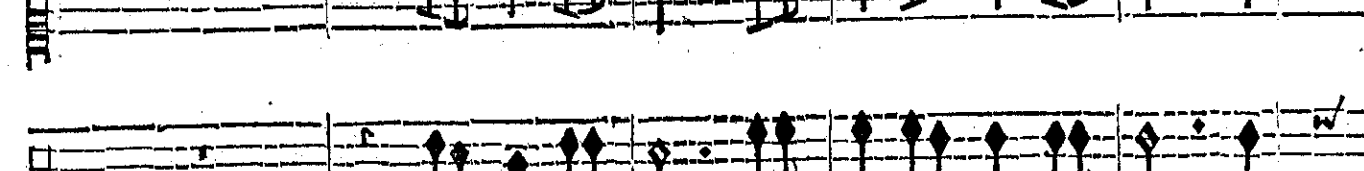
Celebrons la victoire Celebrons .ij. la victoire Du



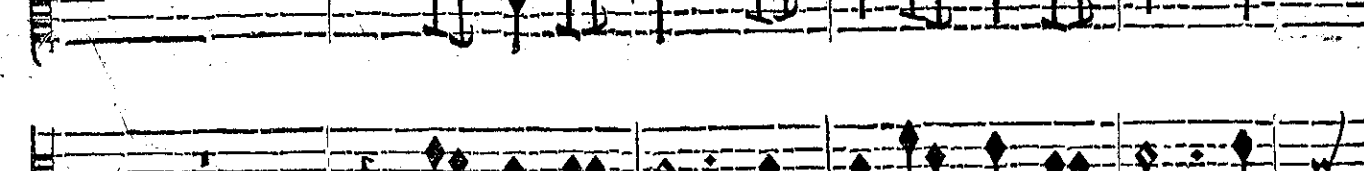
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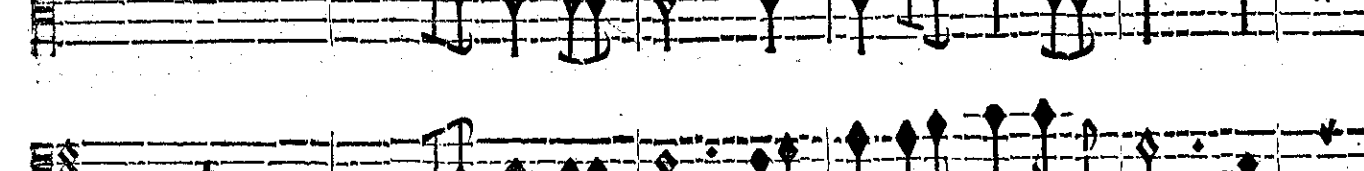
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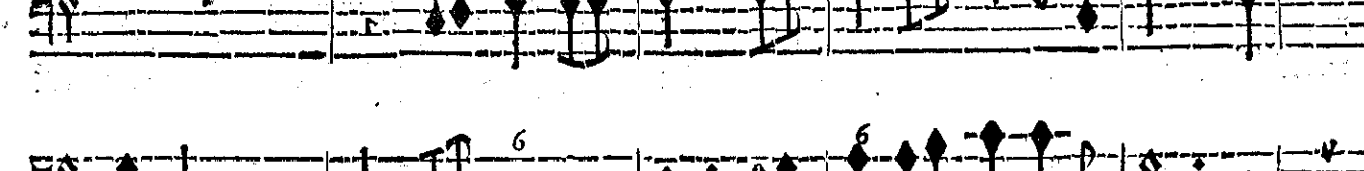
Celebrons la victoire Celebrons .ij. la victoire Du



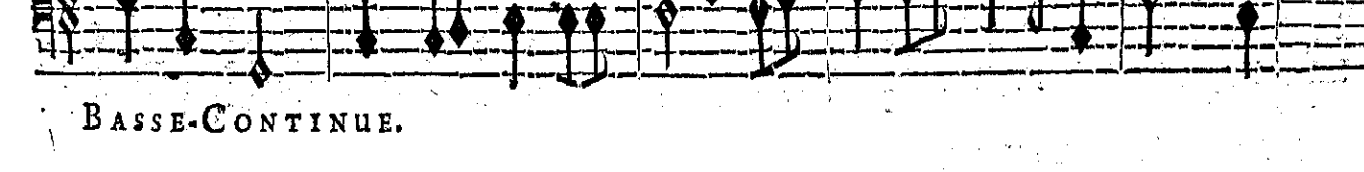
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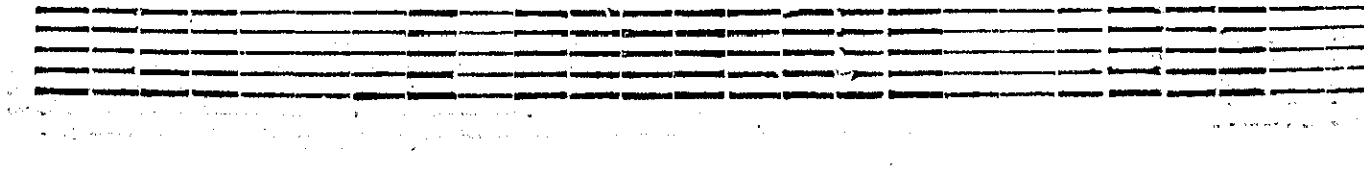
Celebrons la victoire Celebrons .ij. la victoire Du



Celebrons la victoire Celebrons .ij. la victoire Du

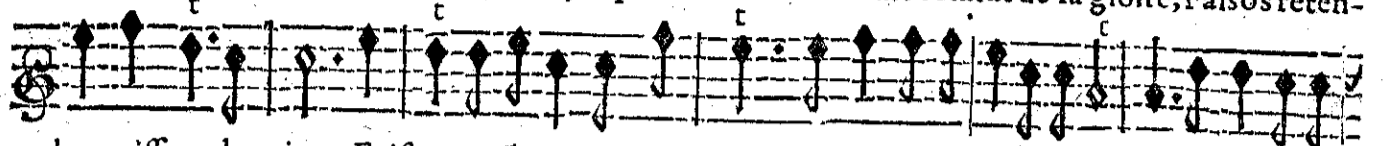


BASSE-CONTINUE.

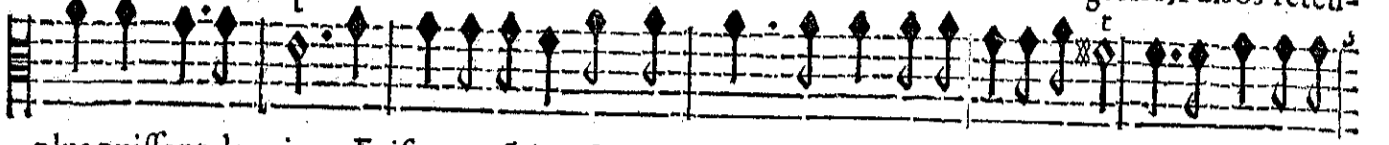




plus puissant des dieux, Faisons retêtir jusqu'aux Cieux Le bruit éclatât de sa gloire, Faisôs reten-



plus puissant des dieux, Faisons retêtir jusqu'aux Cieux Le bruit éclatât de sa gloire, Faisôs reten-



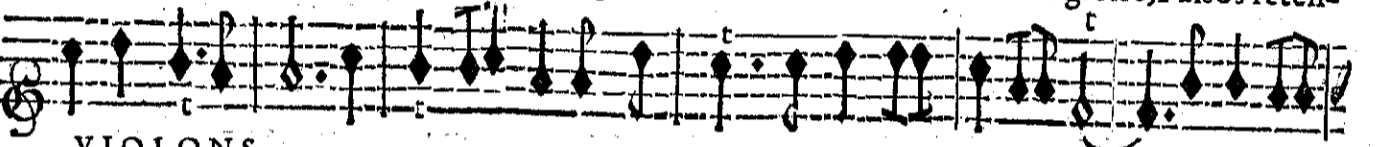
plus puissant des dieux, Faisons retêtir jusqu'aux Cieux Le bruit éclatât de sa gloire, Faisôs reten-



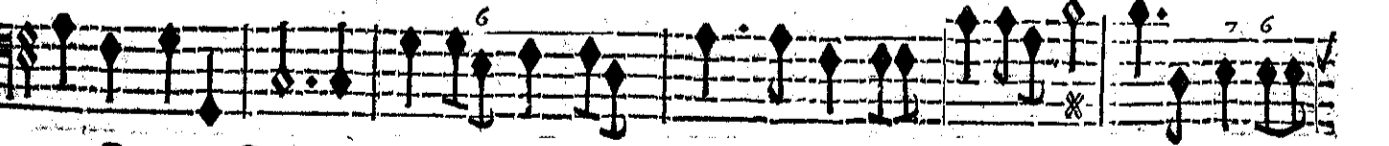
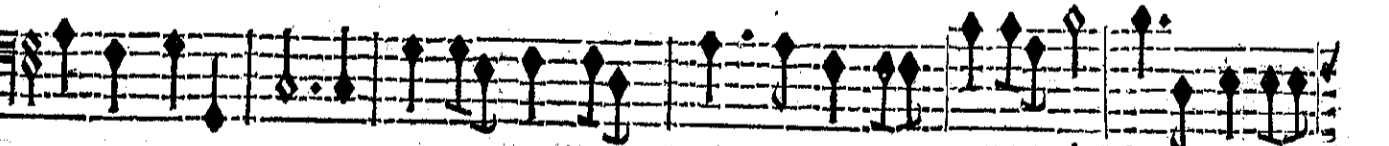
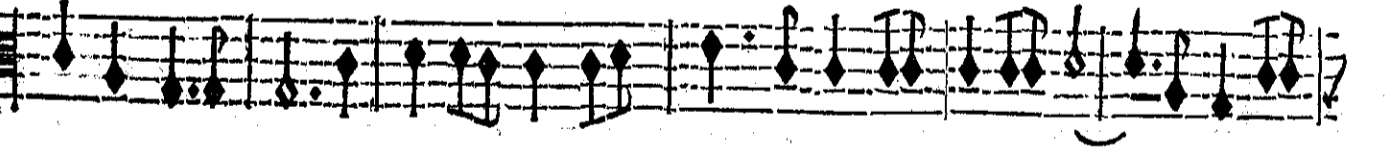
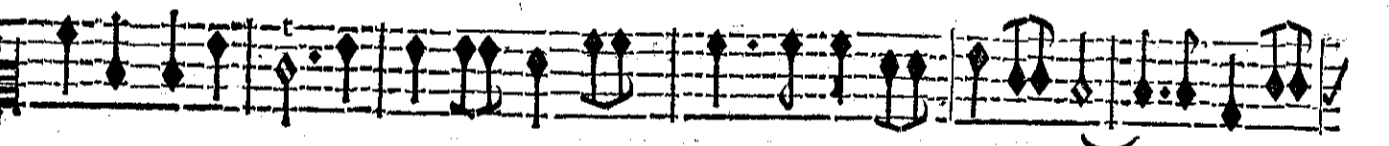
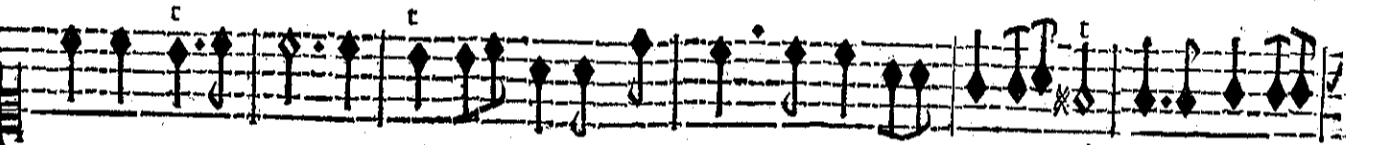
plus puissant des dieux, Faisons retêtir jusqu'aux Cieux Le bruit éclatât de sa gloire, Faisôs reten-



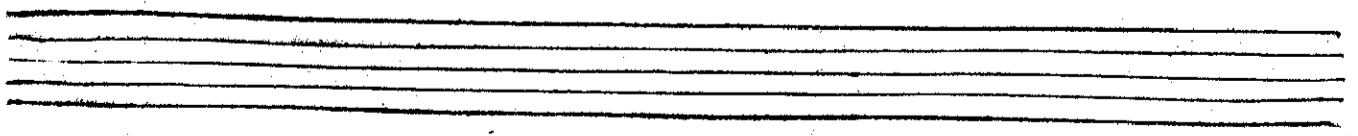
plus puissant des dieux, Faisons retêtir jusqu'aux Cieux Le bruit éclatât de sa gloire, Faisôs reten-



VIOLONS.



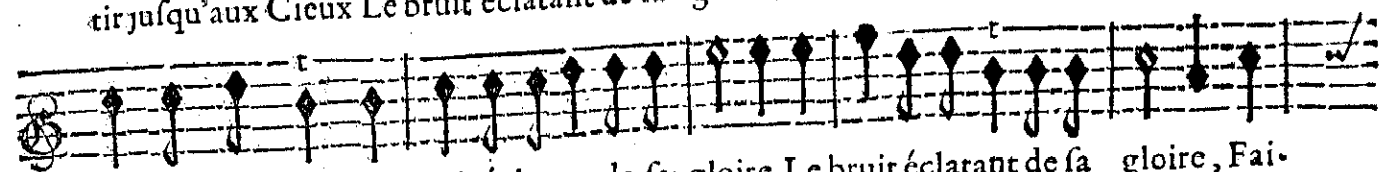
BASSE-CONTINUE.



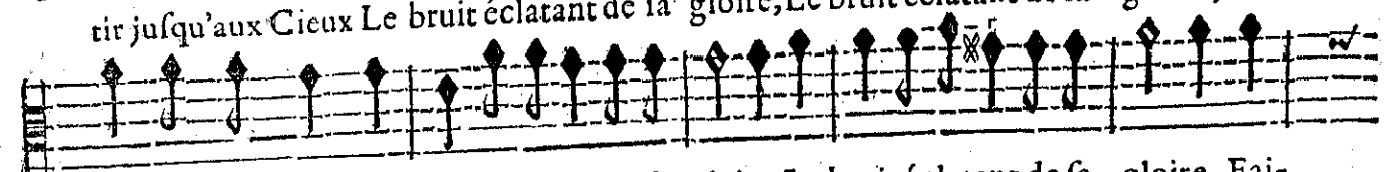
PROSERPINE,



tir jusqu'aux Cieux Le bruit éclatant de sa gloire, Le bruit éclatant de sa gloire, Fai-



tir jusqu'aux Cieux Le bruit éclatant de sa gloire, Le bruit éclatant de sa gloire, Fai-




tir jusqu'aux Cieux Le bruit éclatant de sa gloire, Le bruit éclatant de sa gloire, Fai-



tir jusqu'aux Cieux Le bruit éclatant de sa gloire. Le bruit éclatant de sa gloire, Fai-

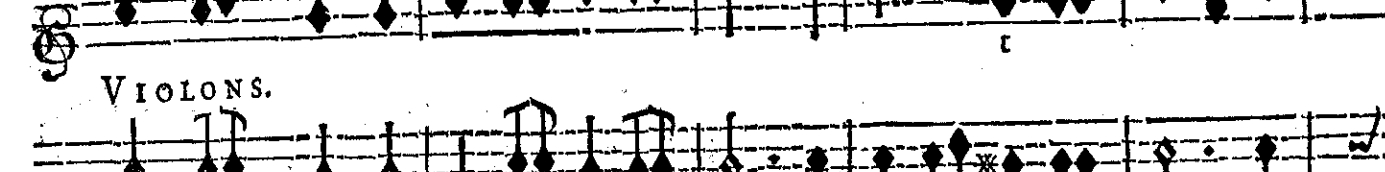
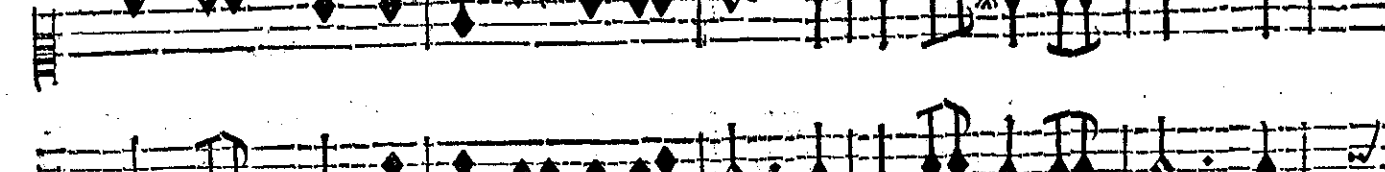
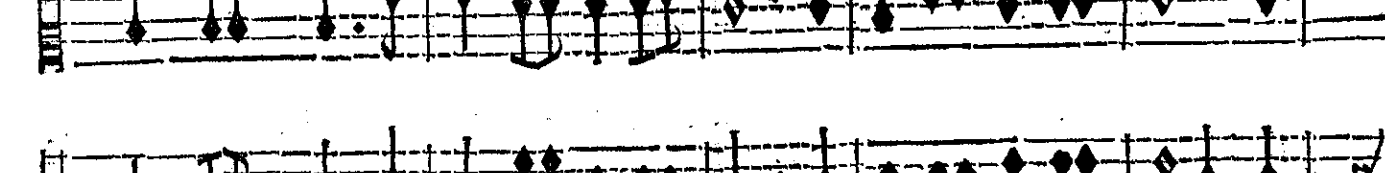
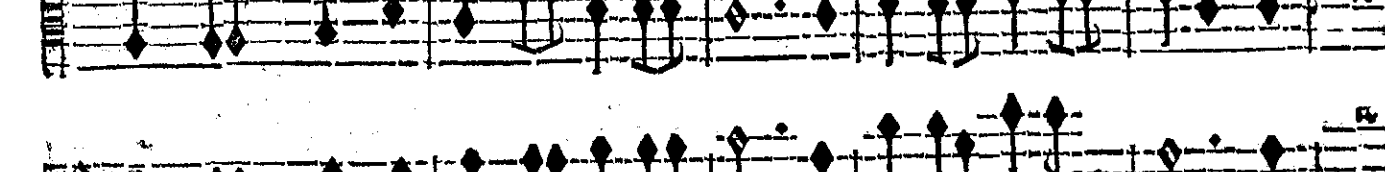
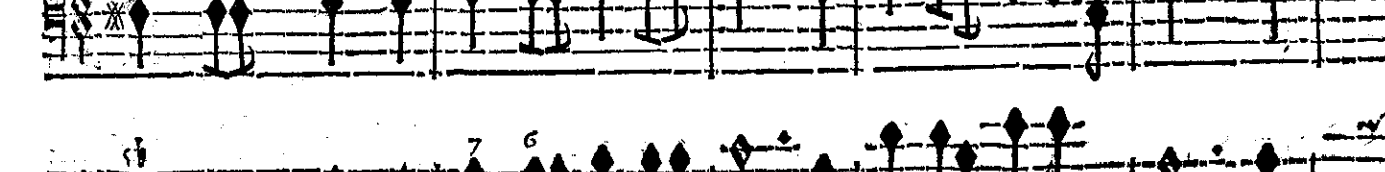
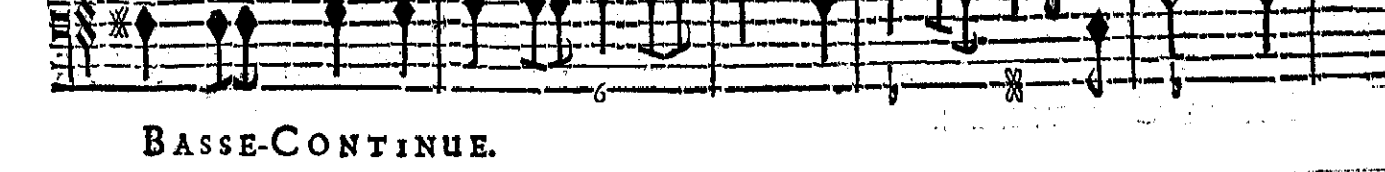


tir jusqu'aux Cieux Le bruit éclatant de sa gloire, Le bruit éclatant de sa gloire, Fai-

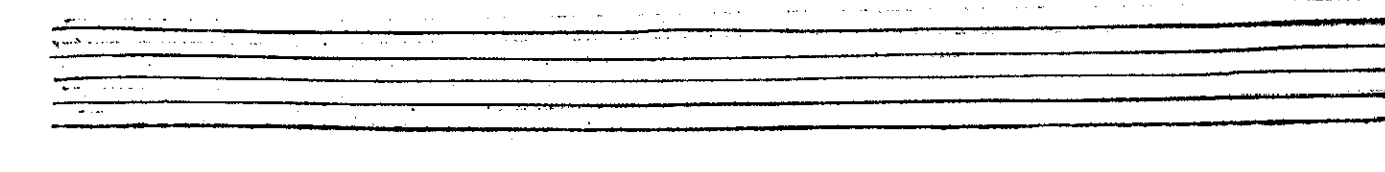


tir jusqu'aux Cieux Le bruit éclatant de sa gloire, Le bruit éclatant de sa gloire, Fai-

VIOLONS.

BASSE-CONTINUE.



fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-

fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-

fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-

fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-

fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-

fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-

VIOLONS.

BASSE-CONTINUE.



PROSERPINE,

PROSERPINE.

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux. Celebrons la vi-

ARETHUSE.

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux. Celebrons la vi-

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

VIOLONS.

BASSE-CONTINUE.

TRAGÉDIE.

Tous.

toire Du pl<sup>e</sup> puissant des Dieux. Celebrons la victoire Celebrons la victoire Du

PROSERPINE.

toire du pl<sup>e</sup> puissant des Dieux. Celebrons la victoire Celebrons la victoire Du

Tous.

Celebrons la victoire

ARETHUSE.

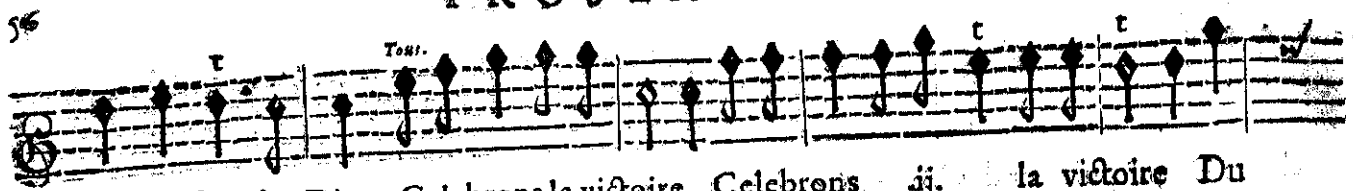
Celebrons la victoire.

Celebrons la victoire

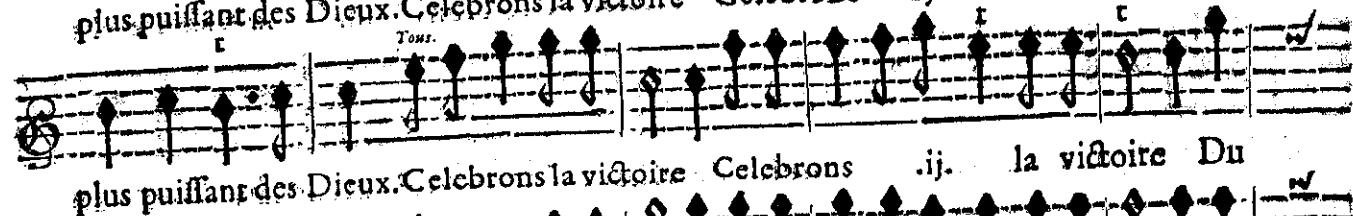
BASSE-CONTINUE.

# PROSERPINE,

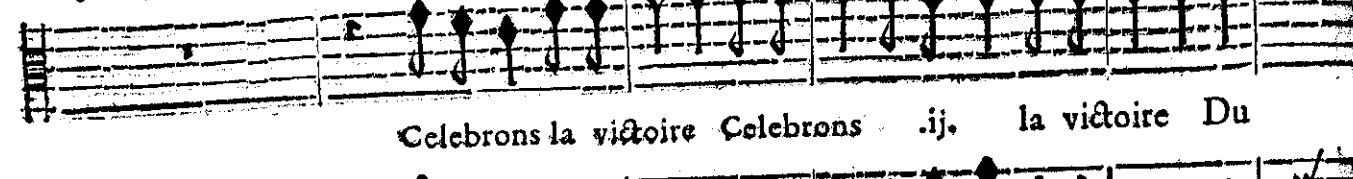
56



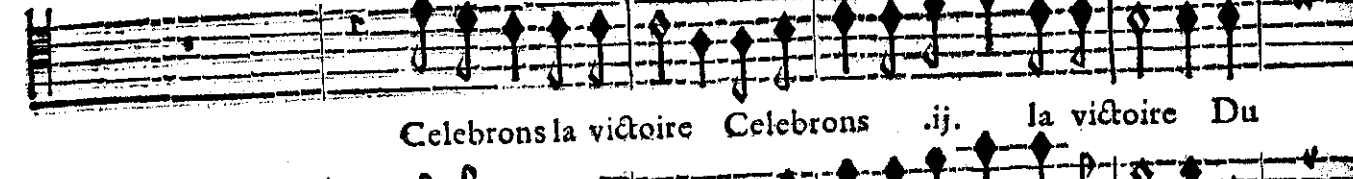
plus puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du



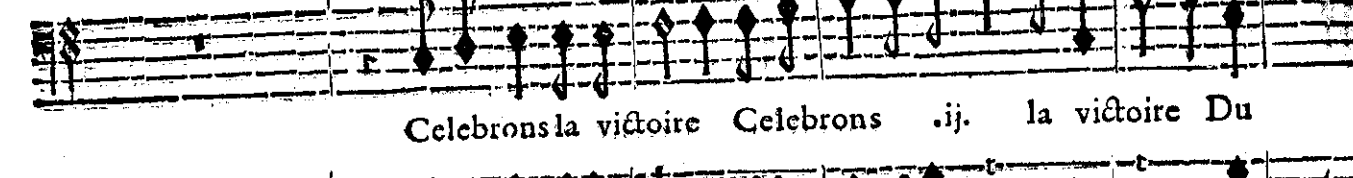
plus puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du



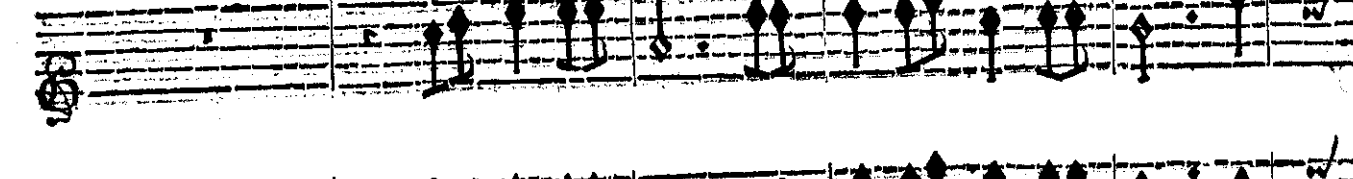
Celebrons la victoire Celebrons .ij. la victoire Du



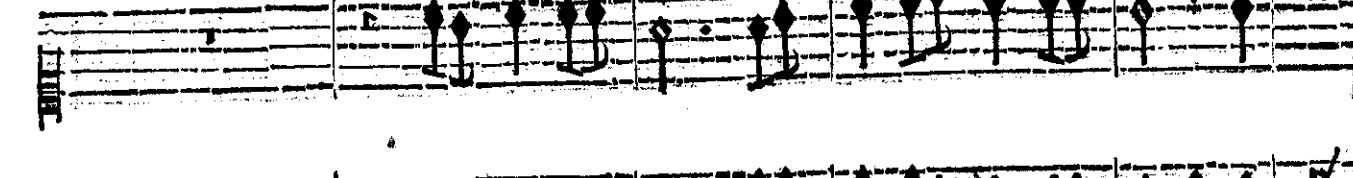
Celebrons la victoire Celebrons .ij. la victoire Du



Celebrons la victoire Celebrons .ij. la victoire Du



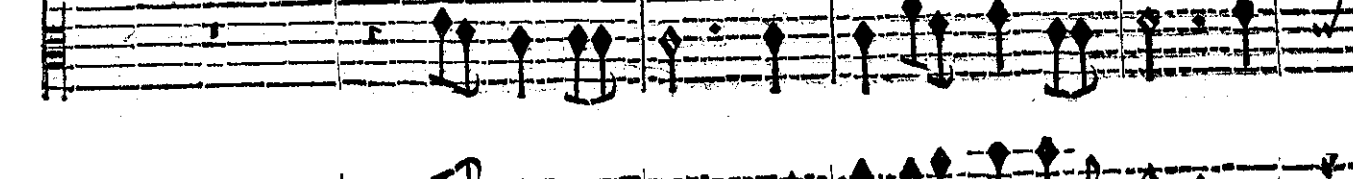
Celebrons la victoire Celebrons .ij. la victoire Du



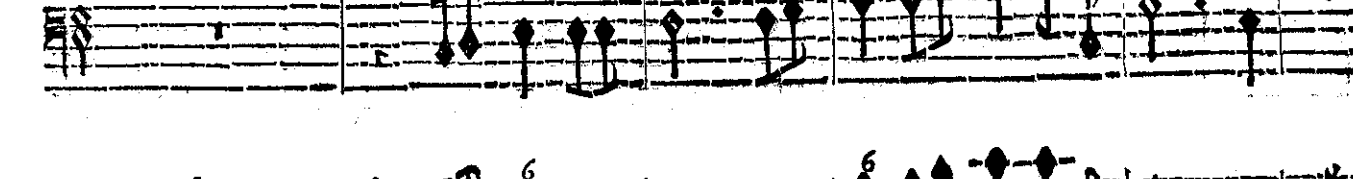
Celebrons la victoire Celebrons .ij. la victoire Du




Celebrons la victoire Celebrons .ij. la victoire Du



Celebrons la victoire Celebrons .ij. la victoire Du

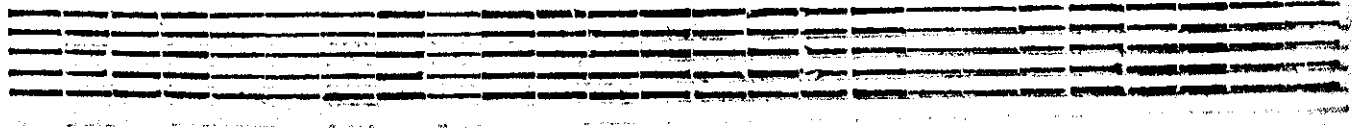


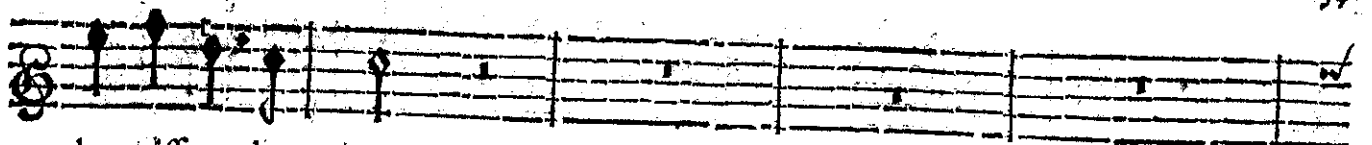
Celebrons la victoire Celebrons .ij. la victoire Du



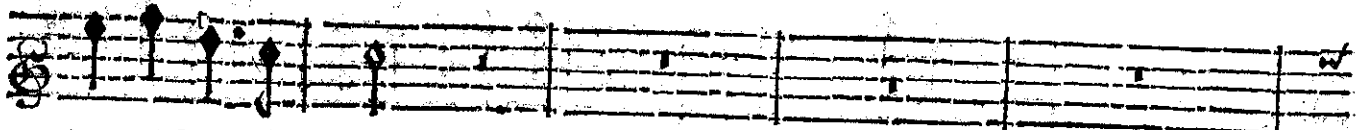
Celebrons la victoire Celebrons .ij. la victoire Du

BASSE-CONTINUE.

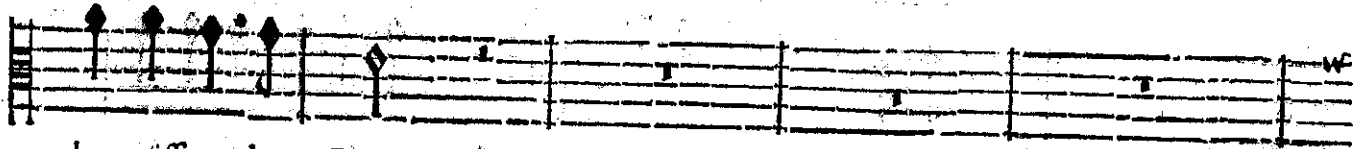




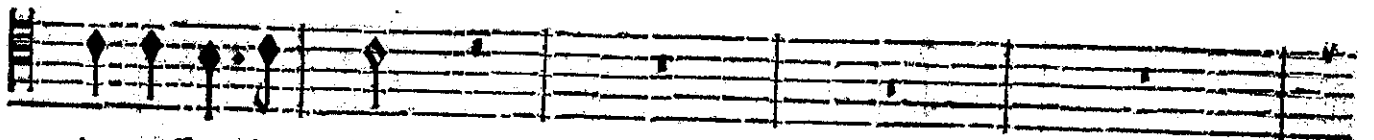
plus puissant des Dieux.



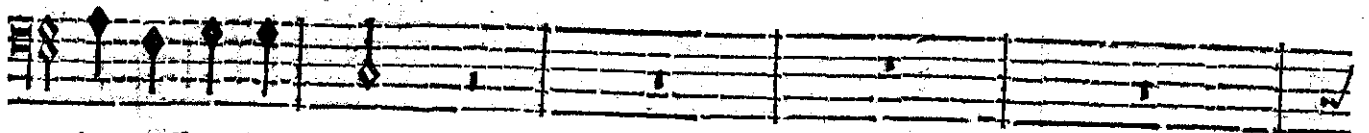
plus puissant des Dieux.



plus puissant des Dieux.



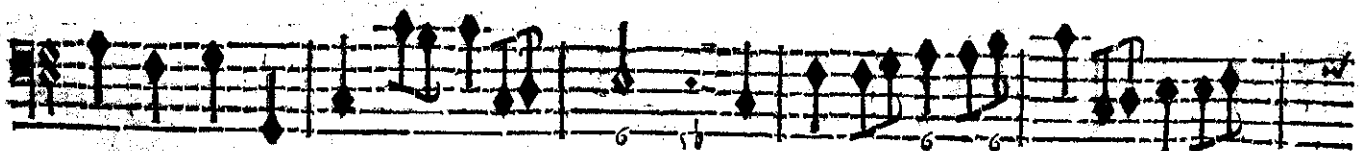
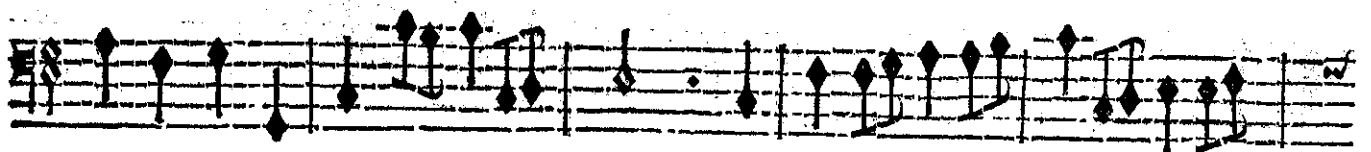
plus puissant des Dieux.



plus puissant des Dieux.

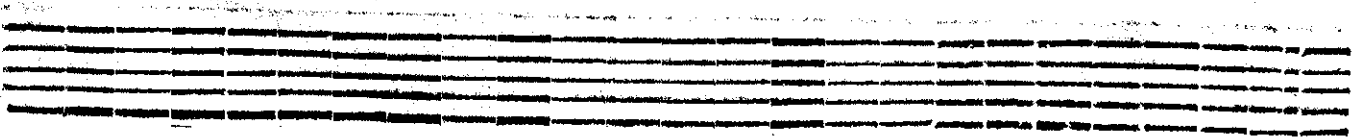


VIOLONS.



BASSE-CONTINUE.

VIOLONS.



# PROSERPINE,

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

BASSE-CONTINUE.

TRAGÉDIE.



plus puissant des Dieux.



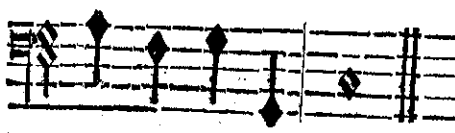
plus puissant des Dieux.



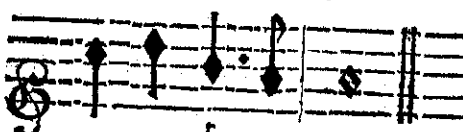
plus puissant des Dieux.



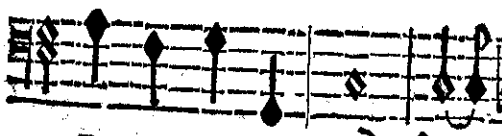
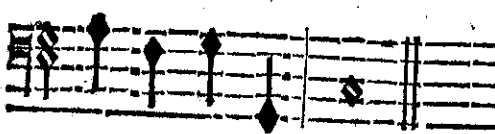
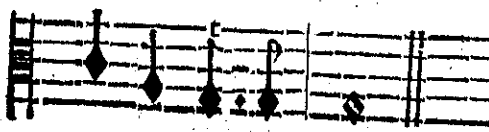
plus puissant des Dieux.



plus puissant des Dieux.



VIOLONS.



BASSE-CONTINUE.

PROSERPINE,  
PREMIER AIR.

Musical staff 1: Treble clef, 2/4 time signature, first system of notes with trills.

Musical staff 2: Bass clef, 2/4 time signature, second system of notes.

Musical staff 3: Bass clef, 2/4 time signature, third system of notes.

Musical staff 4: Bass clef, 2/4 time signature, fourth system of notes.

Musical staff 5: Bass clef, 2/4 time signature, fifth system of notes.

Empty musical staff 6: Six empty staves.

Musical staff 7: Treble clef, 2/4 time signature, sixth system of notes with trills.

Musical staff 8: Bass clef, 2/4 time signature, seventh system of notes.

Musical staff 9: Bass clef, 2/4 time signature, eighth system of notes.

Musical staff 10: Bass clef, 2/4 time signature, ninth system of notes.

Musical staff 11: Bass clef, 2/4 time signature, tenth system of notes.

Empty musical staff 12: Six empty staves.

TRAGEDIE.

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a single key signature with a common time signature. The notation includes various note values, rests, and dynamic markings such as 't' (trillo) above several notes. The system concludes with a double bar line.

Two empty musical staves, consisting of five lines each, positioned between the first and second systems of music.

The second system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The notation continues from the first system, featuring similar note values and rests, with dynamic markings like 't' and 't-t' (trillo) present. The system concludes with a double bar line.

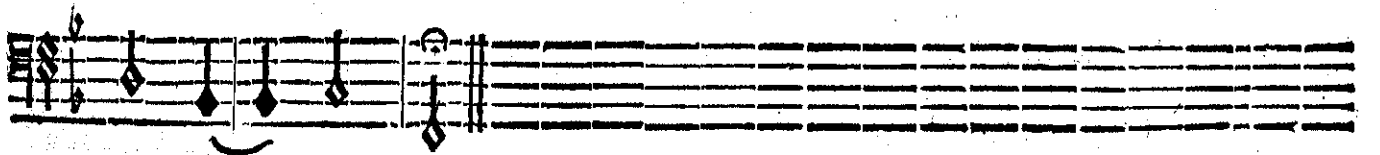
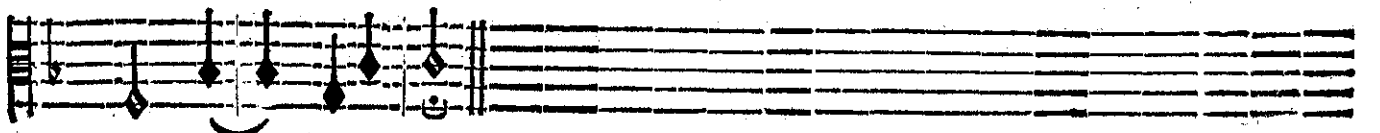
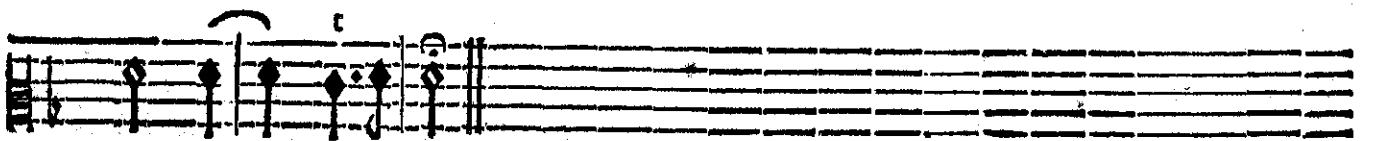
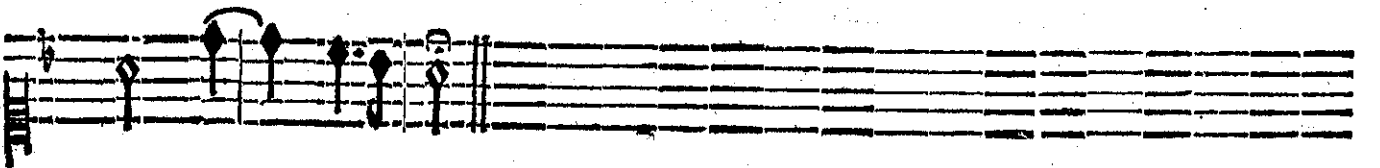
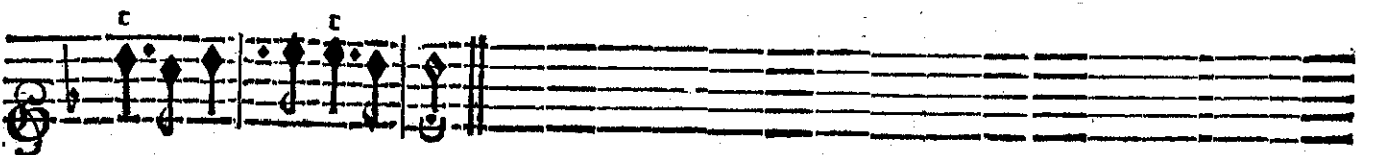
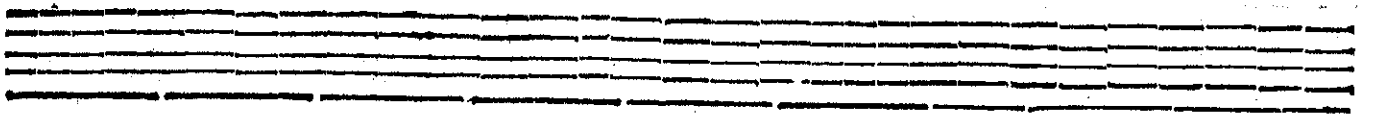
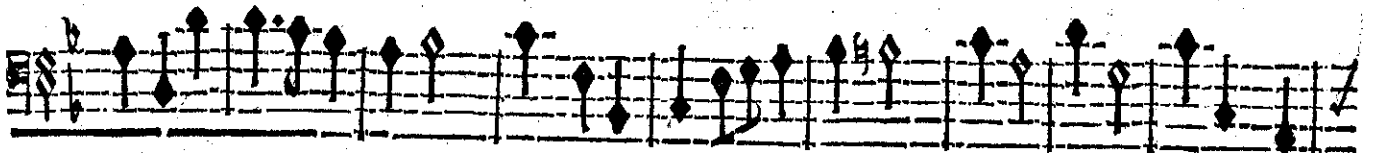
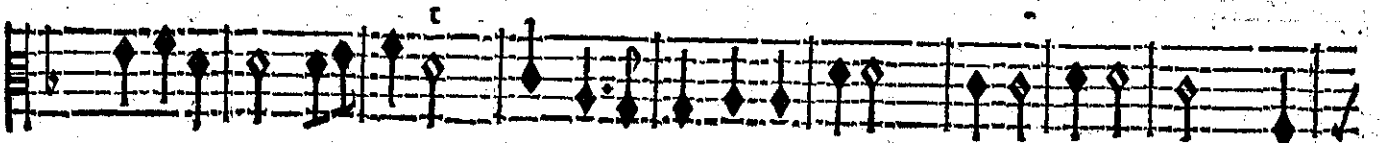
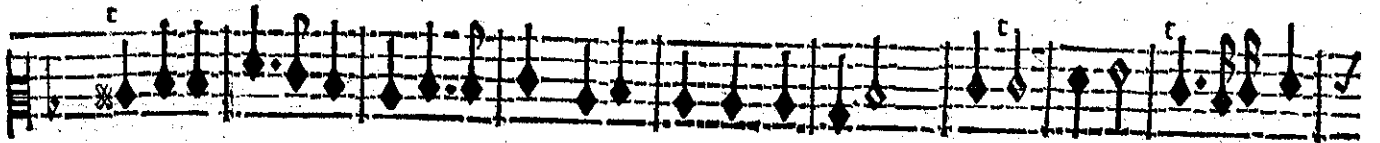
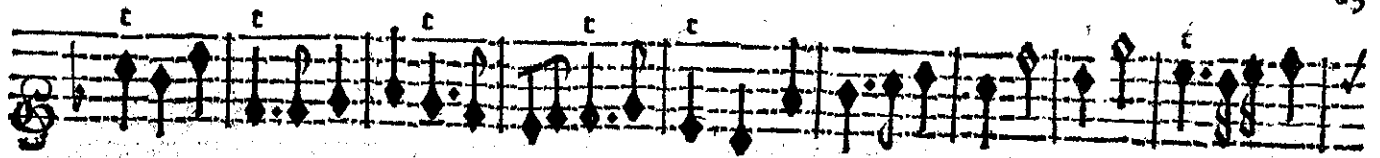
Two empty musical staves, consisting of five lines each, positioned at the bottom of the page.



# PROSERPINE, SECOND AIR.

This musical score is for the piece "Proserpine, Second Air". It is written in 3/4 time and features a variety of musical notations. The score is organized into several systems, each containing a treble clef staff and a bass clef staff. The music is primarily composed of eighth and sixteenth notes, often beamed together. There are several instances of trills, indicated by the letter 't' above the notes. The key signature is one flat (B-flat). The score includes various rests, including quarter and eighth rests, and some notes with slurs. The notation is clear and legible, typical of a printed musical score from the 18th or 19th century.

T R A G E D I E.



# PROSERPINE,

## PRELUDE.

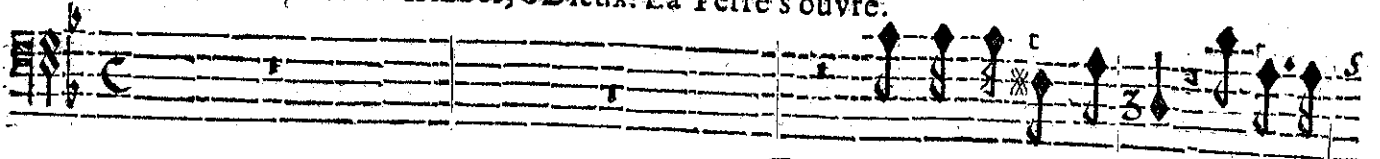
This musical score is for the Prelude to Proserpine, a piece for piano and violin. It is organized into five systems, each containing a piano staff and a violin staff. The piano part is written in treble clef with a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The violin part is written in treble clef with the same key signature and time signature. The score begins with a treble clef and a 2/4 time signature. The first system contains five measures of music. The second system contains five measures. The third system contains five measures. The fourth system contains five measures. The fifth system contains five measures. The score concludes with a double bar line and repeat dots. There are some faint markings above the piano staff in the first system, possibly indicating fingerings or dynamics.

TRAGÉDIE.

PROSERPINE. t



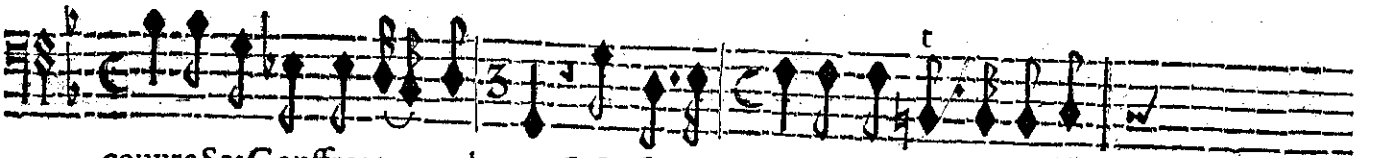
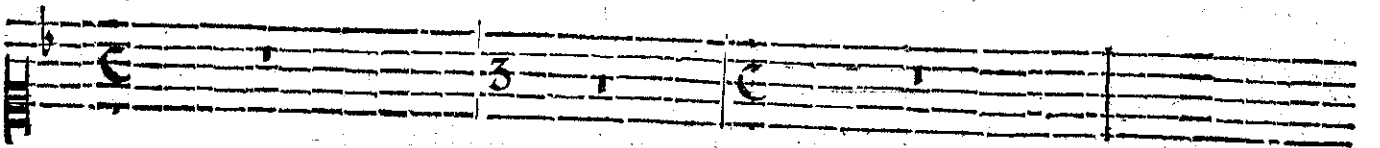
Ce Palais va tomber, ô Dieux! La Terre s'ouvre.



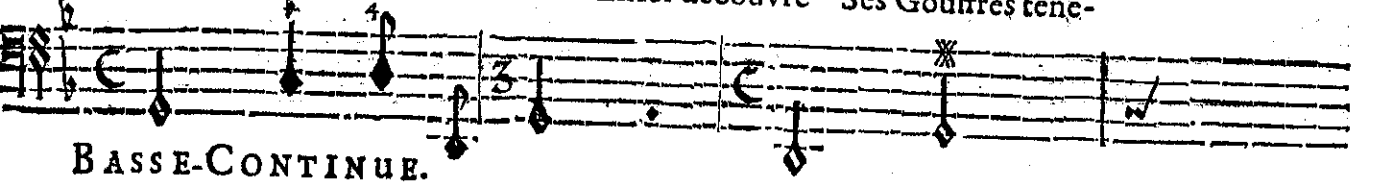
Quels tremblemens affreux, L'Enfer dé-



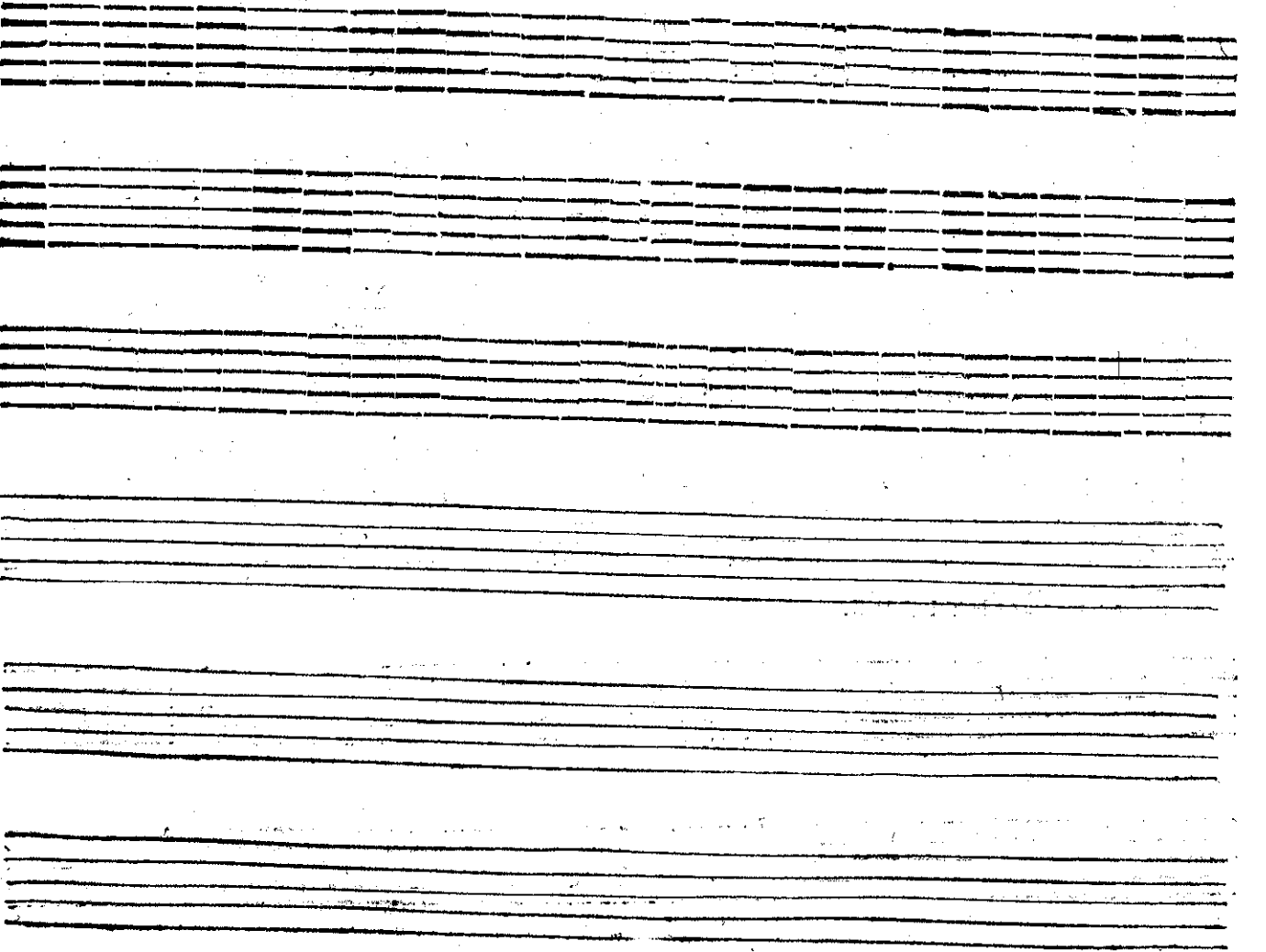
BASSE-CONTINUE.



couvre Ses Gouffres tenebreux. L'Enfer découvre Ses Gouffres tene-



BASSE-CONTINUE.



PROSERPINE,

First musical staff for the Soprano voice, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and quarter notes.

Jupiter lancez le tonnerre, Jupiter lancez le tonnerre, Jupi-

Second musical staff for the Alto voice, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and quarter notes.

Jupiter lancez le tonnerre, Jupiter lancez le tonnerre, Jupi-

Third musical staff for the Tenor voice, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and quarter notes.

Jupiter lancez le tonnerre, Jupiter lancez le tonnerre, Jupi-

Fourth musical staff for the Bass voice, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and quarter notes.

breux. Jupiter lancez le tonnerre, Jupiter lancez le tonner-

First musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

VIOLONS.

Second musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Third musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

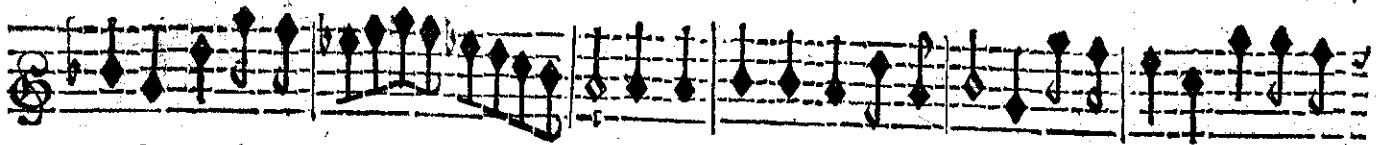
Fourth musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Fifth musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Sixth musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

BASSE-CONTINUE.

Two empty musical staves for the Bass Continuo, consisting of two five-line staves.

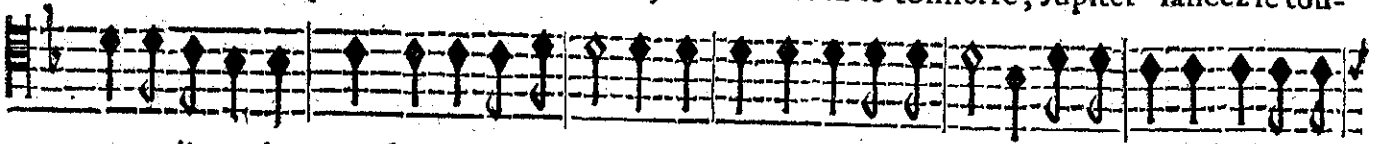


ter lancez le tonner-

re, lancez lancez le tonnerre, Jupiter lancez le ton-



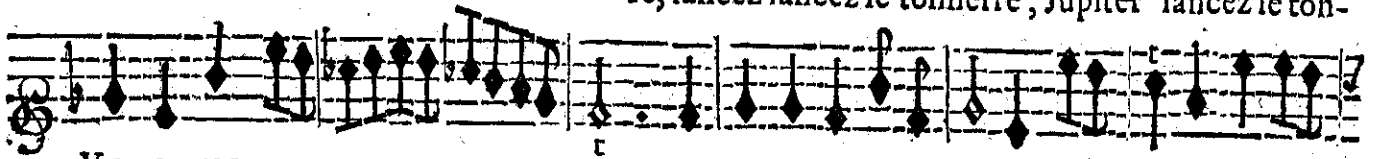
ter lancez lancez le tonnerre, lancez lancez le tonnerre, Jupiter lancez le ton-



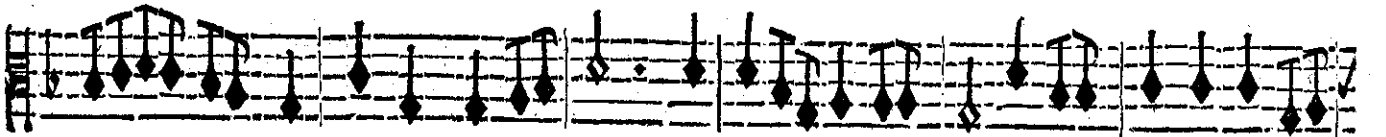
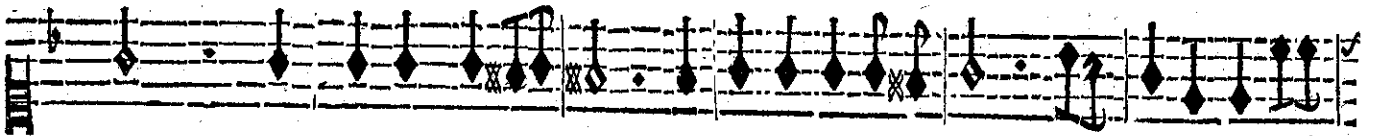
ter ij. lancez lancez le tonnerre, lancez lancez le tonnerre, Jupiter lancez le ton-



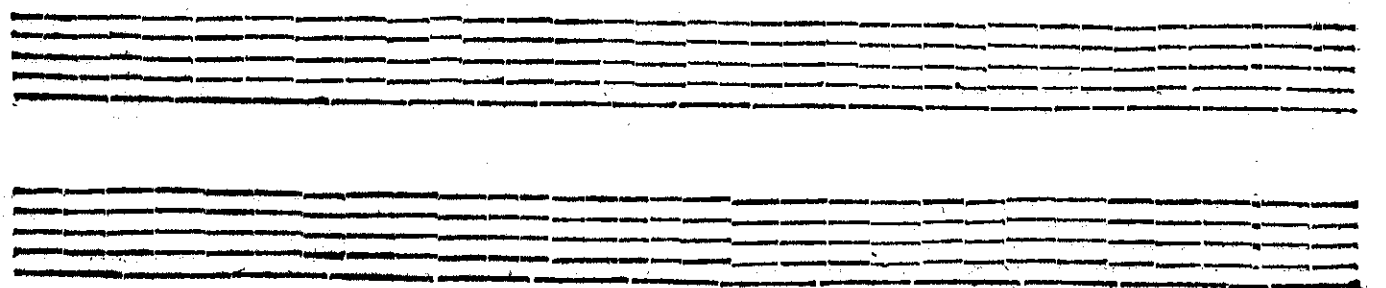
re, lancez lancez le tonnerre, Jupiter lancez le ton-



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

ner- re, Jupiter lancez le tonner- re, Jupi-  
ner- re, Jupiter lancez lancez le tonner-  
nerre, Jupiter Jupiter lancez lancez le tonner- re, Jupi-  
nerre, Jupiter lancez le tonner-

VIOLONS.

BASSE-CONTINUE.

Empty musical staves for the Bass Continuo part.

TRAGÉDIE.

Musical staff for PROSERPINE, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with several notes marked with a 't' (trill) and a 'p' (piano) dynamic marking.

ter lancez le tonnerre, lancez lancez le tonnerre. Renversez par de nouveaux

Musical staff for PROSERPINE, continuing the melodic line from the previous staff. It includes a trill marking 't' and a piano marking 'p'.

re, lancez le tonnerre, lancez lancez le tonnerre.

Musical staff for PROSERPINE, continuing the melodic line. It includes a piano marking 'p'.

ter lancez le tonnerre, lancez lancez le tonnerre.

Musical staff for PROSERPINE, continuing the melodic line. It includes a piano marking 'p'.

re, lancez lancez le tonnerre.

Musical staff for PROSERPINE, continuing the melodic line. It includes a piano marking 'p'.

VIOLONS.

Musical staff for VIOLONS, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with several notes.

Musical staff for VIOLONS, continuing the melodic line. It includes a trill marking 't'.

Musical staff for VIOLONS, continuing the melodic line. It includes a trill marking 't'.

Musical staff for VIOLONS, continuing the melodic line. It includes a piano marking 'p'.

Musical staff for VIOLONS, continuing the melodic line. It includes a piano marking 'p' and a trill marking 't'.

BASSE-CONTINUE.

Empty musical staff for BASSE-CONTINUE, consisting of five horizontal lines.

Empty musical staff for BASSE-CONTINUE, consisting of five horizontal lines.



PROSERPINE,

50

Musical staff with lyrics: coups Le Chef audacieux des enfans de la terre, Il veut se rele- ver pour s'armer contre

Musical staff with rests and time signature changes (3/2 to 2/2)

Musical staff with rests and time signature changes (3/2 to 2/2)

Musical staff with rests and time signature changes (3/2 to 2/2)

Musical staff with rests and time signature changes (3/2 to 2/2)

Musical staff with rests and time signature changes (3/2 to 2/2)

Musical staff with rests and time signature changes (3/2 to 2/2)

Musical staff with rests and time signature changes (3/2 to 2/2)

Musical staff with rests and time signature changes (3/2 to 2/2)

Musical staff with notes and time signature changes (3/2 to 2/2)

BASSE-CONTINUE.

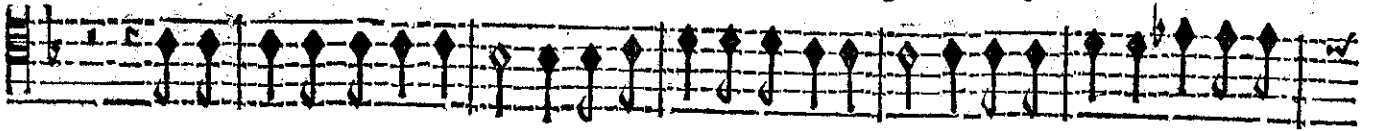
Empty musical staves for the Basse-Continue part



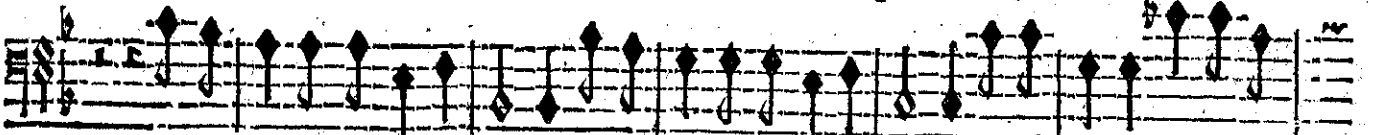
vous, Achevez d'étouffer la guerre, Achevez d'étouffer la guerre, Jupiter lancez le ton-



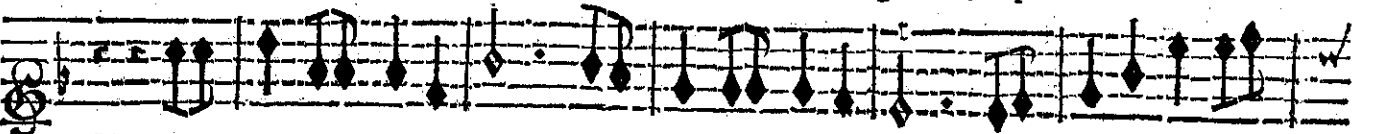
Achevez d'étouffer la guerre, Achevez d'étouffer la guerre, Jupiter lancez le ton-



Achevez d'étouffer la guerre, Achevez d'étouffer la guerre, Jupiter lancez le ton-



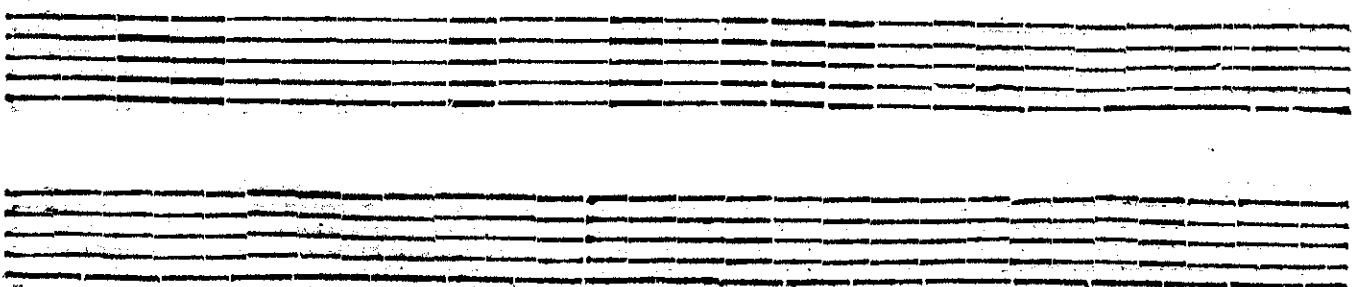
Achevez d'étouffer la guerre, Achevez d'étouffer la guerre, Jupiter lancez le ton-



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

nerre, Jupiter lancez le tonnerre, lancez lancez le ton-

nerre, Jupiter lancez lancez le tonnerre, lancez lancez le ton-

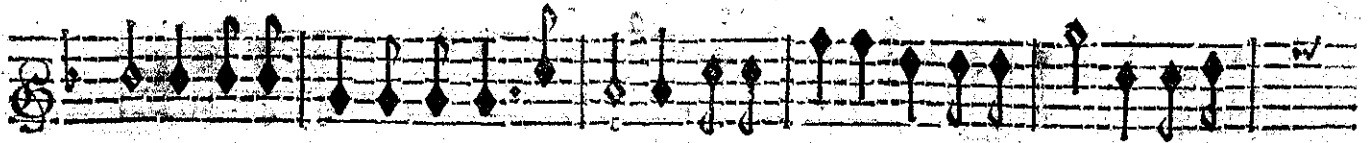
nerre, Jupiter Jupiter lancez lancez le tonnerre, lancez lancez le ton-

ner- re, lancez lancez le ton-

ner- re, lancez lancez le ton-

VIOLONS.

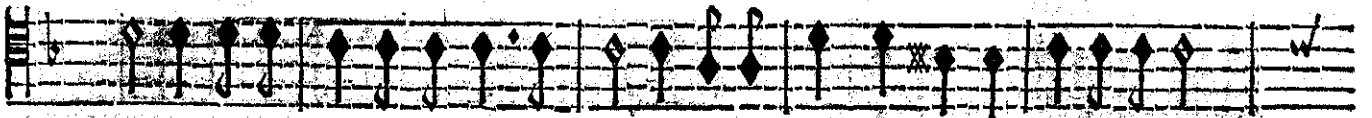
BASSE-CONTINUE.



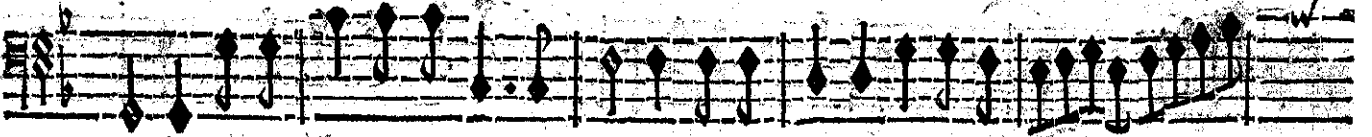
nerre, Achevez d'étouffer la guerre, Iupiter lancez le tonnerre, Iupi-



nerre, Achevez d'étouffer la guerre, Iupiter Iupiter lancez le tonner-



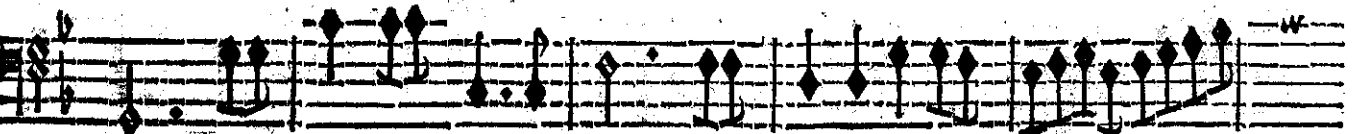
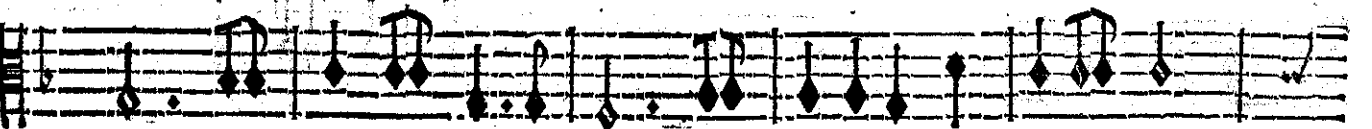
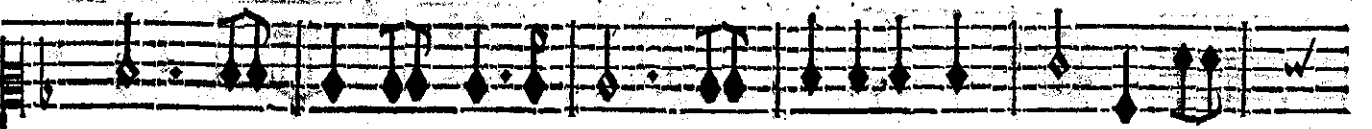
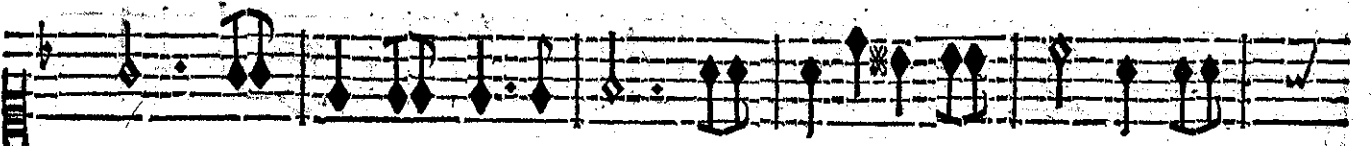
nerre, Achevez d'étouffer la guerre, Iupiter lancez lancez le tonner-



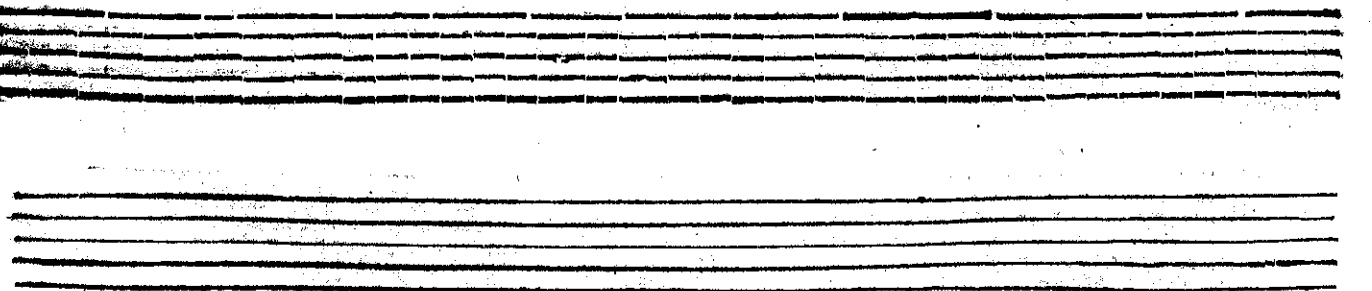
nerre, Achevez d'étouffer la guerre, Iupiter lancez le tonner-



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

74

ter lancez le tonnerre, lancez lancez le tonnerre, Achevez d'étouffer la

re lancez le tonnerre, lancez lancez le tonnerre, Achevez d'étouffer la

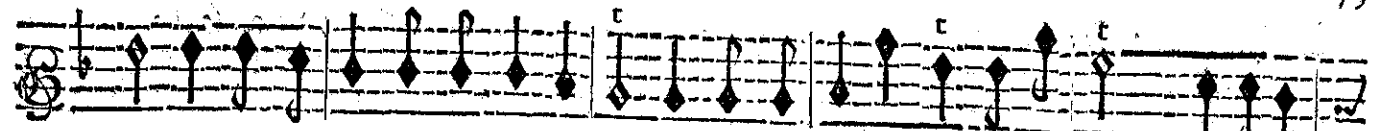
re, lancez le tonnerre, lancez lancez le tonnerre, Achevez d'étouffer la

re, lancez lancez le tonnerre, Achevez d'étouffer la

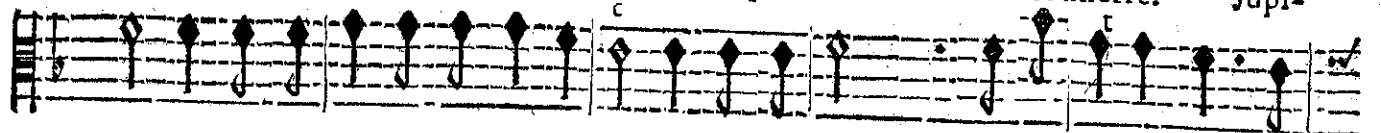
VIOLONS.

BASSE-CONTINUE.

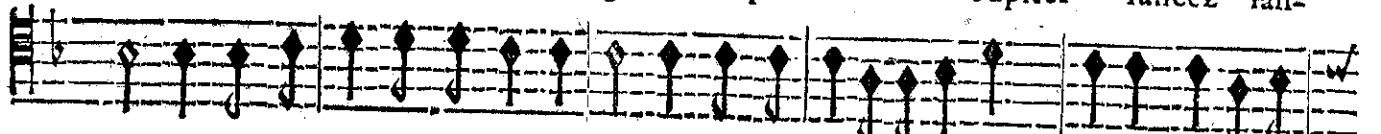
BASSE-CONTINUE



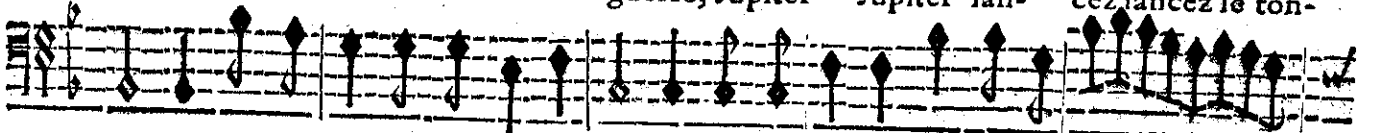
guerre, Achevez d'étoufer la guerre, Jupiter lancez le tonnerre. Jupi-



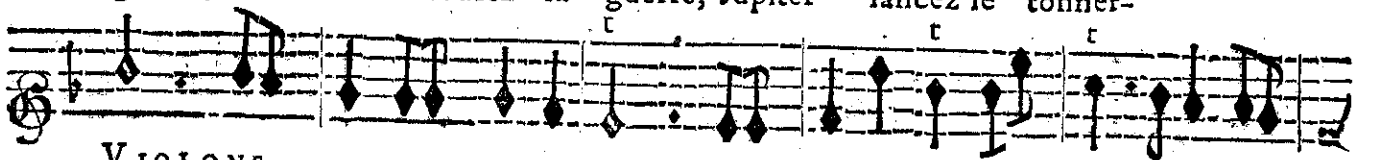
guerre, Achevez d'étoufer la guerre, Jupiter Jupiter lancez lan-



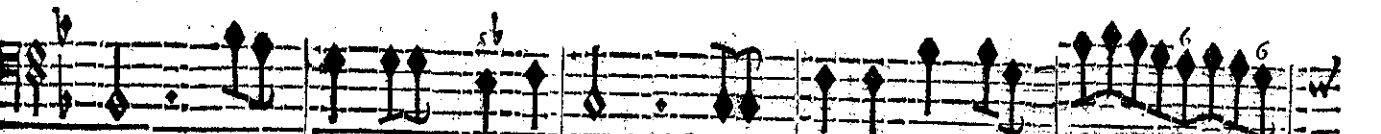
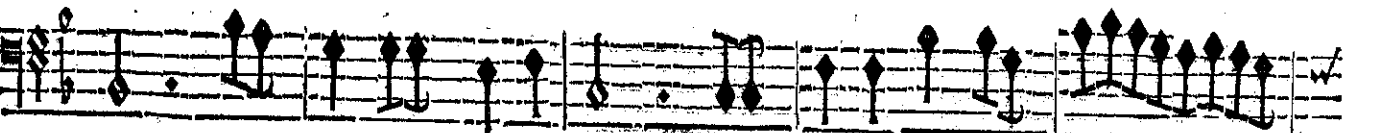
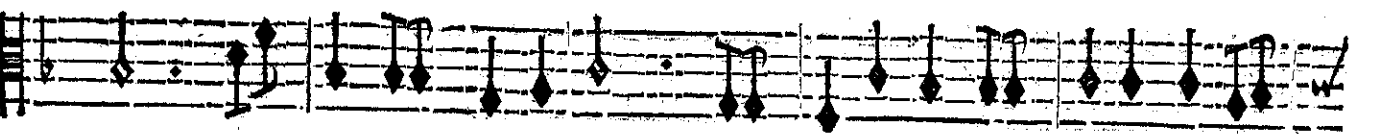
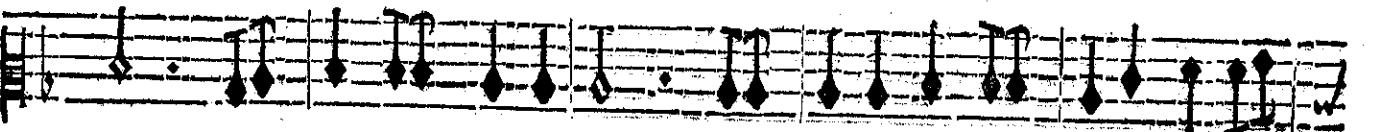
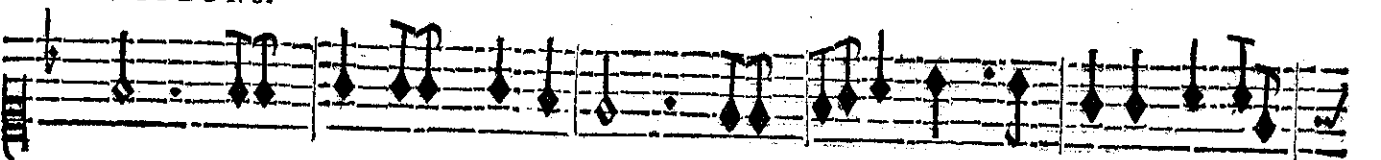
guerre, Achevez d'étoufer la guerre, Jupiter Jupiter lan- cez lancez le ton-



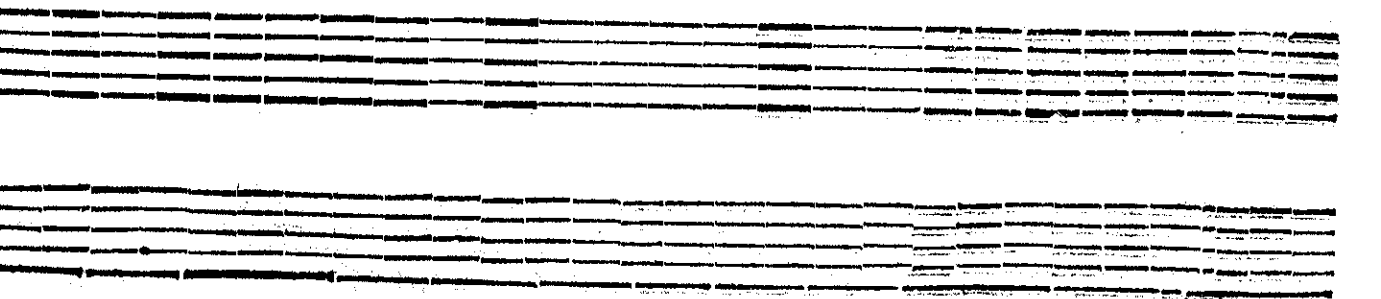
guerre, Achevez d'étoufer la guerre, Jupiter lancez le tonner-



VIOLONS.



BASSE-CONTINUE.



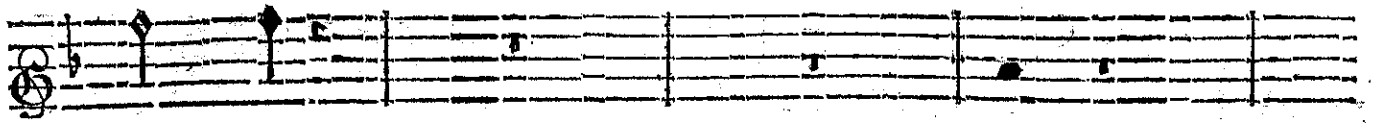
# PROSERPINE,

ter lancez le tonner- re, Jupiter lancez le tonnerre, lancez lancez le ton-  
 cez le tonner- re, lancez le tonnerre, lancez lancez le ton-  
 ner- re, Jupiter lancez le tonnerre, lancez lancez le ton-  
 re, lancez lancez le ton-

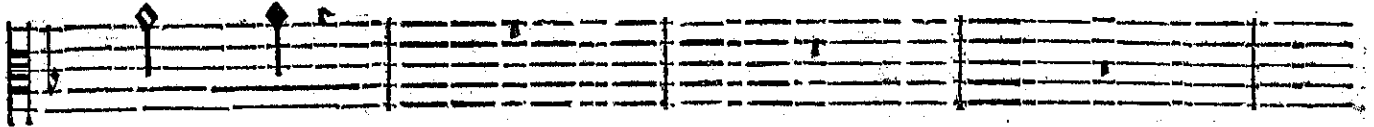
## VIOLONS.

VIOLONS.

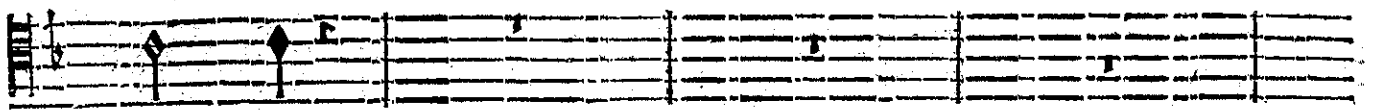
BASSE-CONTINUE.



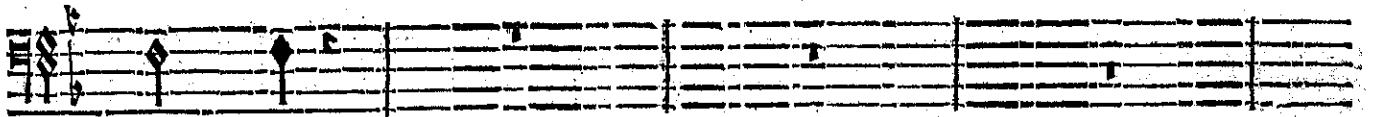
ner- re.



ner- re.



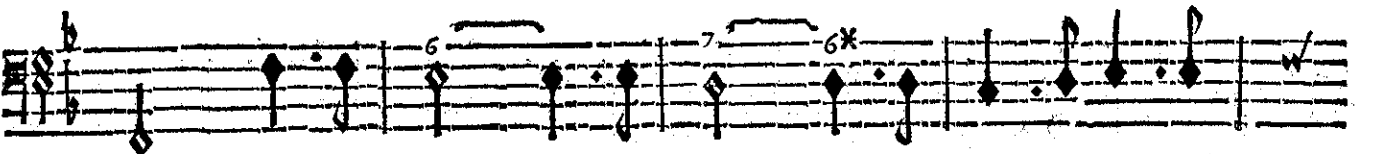
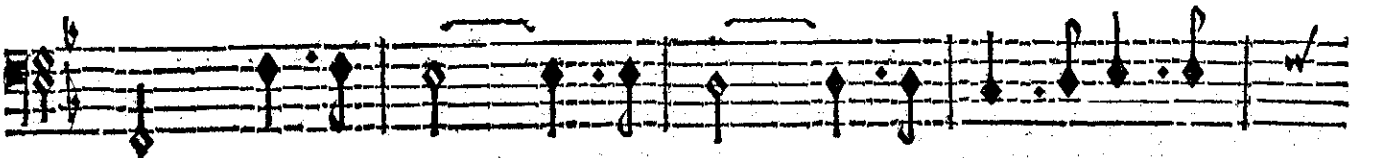
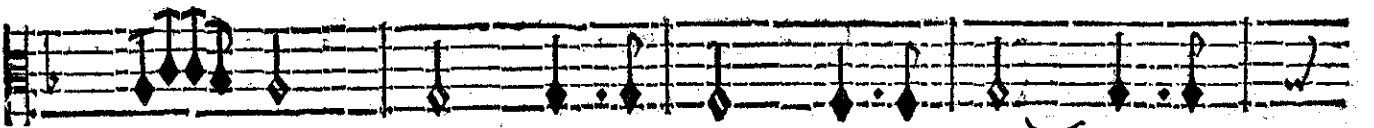
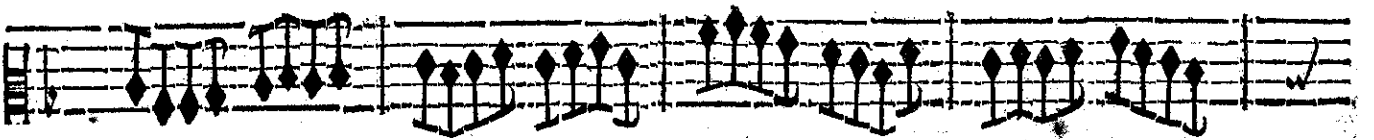
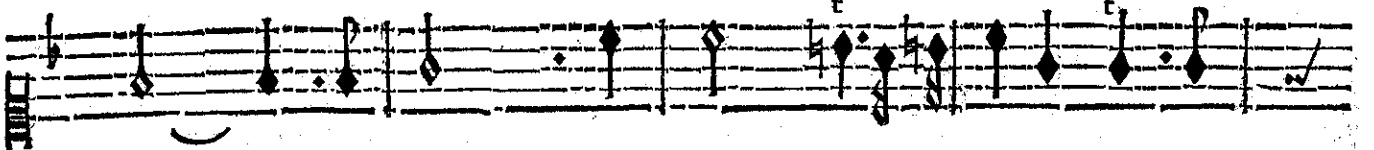
ner- re.



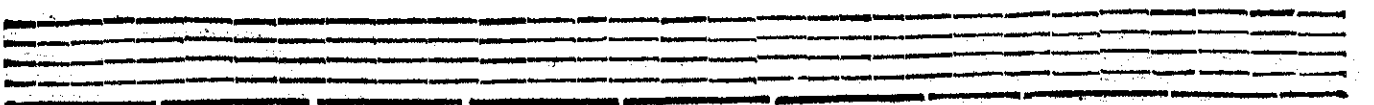
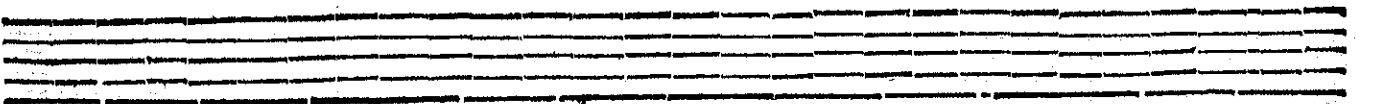
ner- re.



VIOLONS.



BASSE-CONTINUE.





PROSERPINE,

78

Achevez d'étoufer la

Achevez d'étoufer la

Achevez d'étoufer la

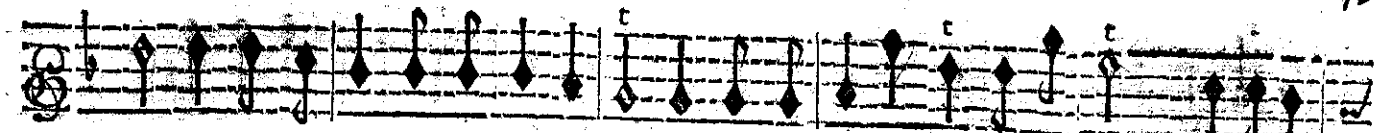
Achevez d'étoufer la

Achevez d'étoufer la

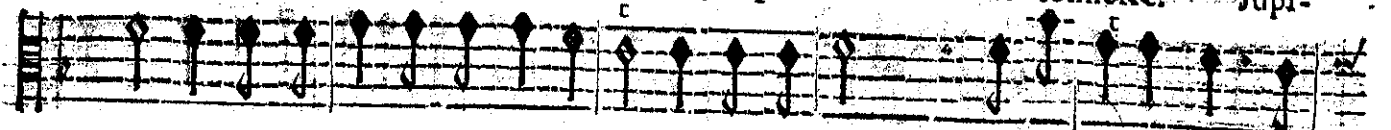
VIOLONS.

BASSE-CONTINUE.

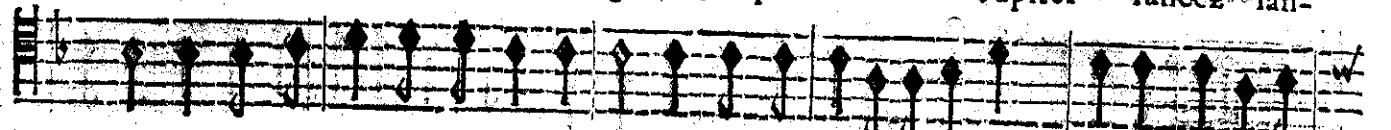
T R A G E D I E.



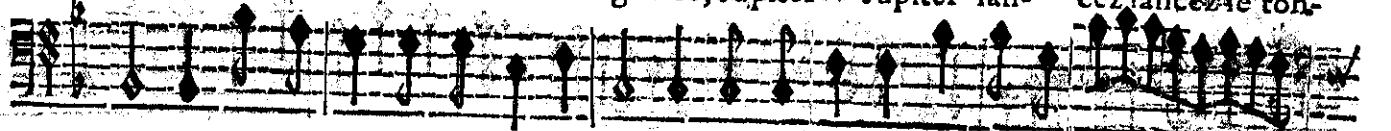
guerre, Achevez d'étoufer la guerre, Jupiter lancez le tonnerre. Jupi-



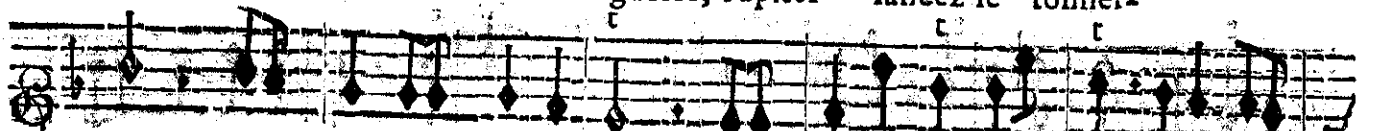
guerre, Achevez d'étoufer la guerre, Jupiter Jupiter lancez lan-



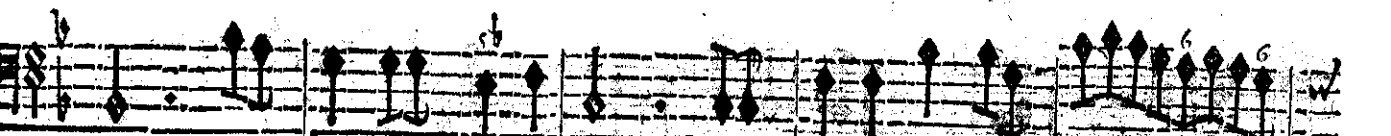
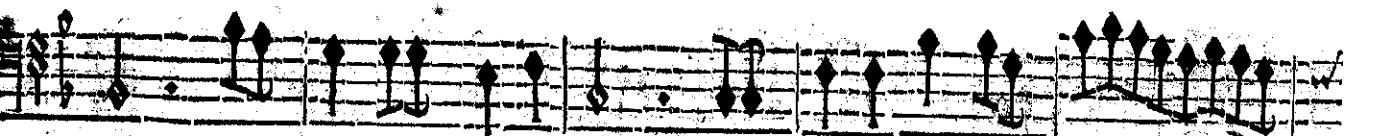
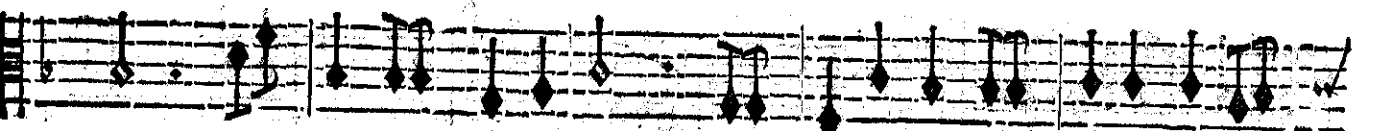
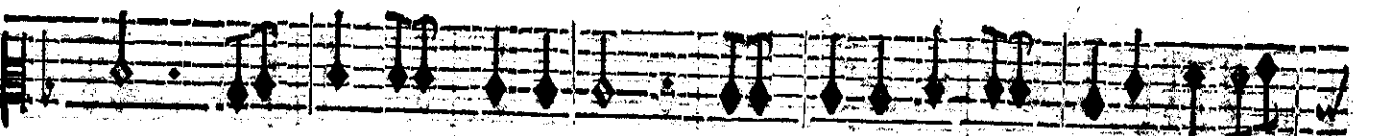
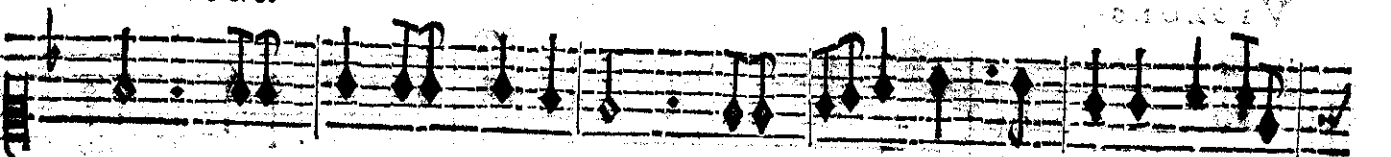
guerre, Achevez d'étoufer la guerre, Jupiter Jupiter lan- cez lancez le ton-



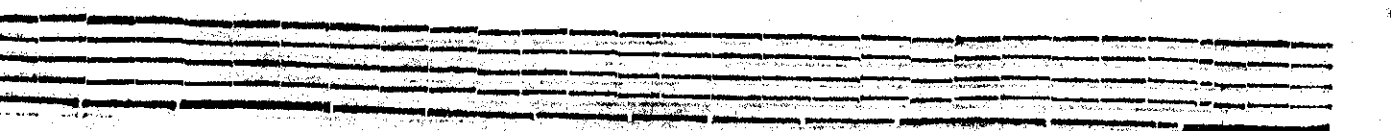
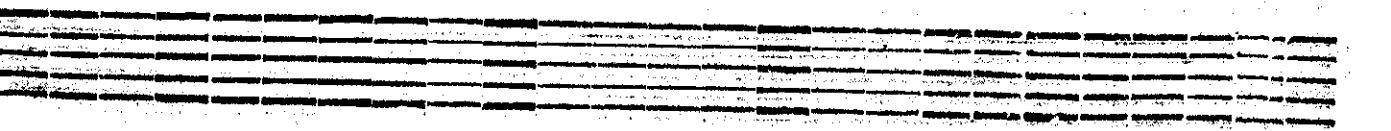
guerre, Achevez d'étoufer la guerre, Jupiter lancez le tonner-



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

ter lancez le tonnerre, Jupiter lancez le tonnerre, lancez lancez le ton-  
 lancez le tonnerre, lancez le tonnerre, lancez lancez le ton-  
 re, Jupiter lancez le tonnerre, lancez lancez le ton-  
 re, lancez lancez le ton-

VIOLONS.

BASSE-CONTINUE.

TRAGÉDIE.

A musical staff in G major, showing the first two notes of the vocal line: a half note G4 and a half note A4.

ner- re.

A musical staff in G major, showing the next two notes of the vocal line: a half note B4 and a half note C5.

ner- re.

A musical staff in G major, showing the next two notes of the vocal line: a half note D5 and a half note E5.

ner- re.

A musical staff in G major, showing the next two notes of the vocal line: a half note F5 and a half note G5.

ner- re.

A musical staff for Violons, featuring a complex melodic line with many sixteenth notes and slurs.

VIOLONS.

A musical staff for a string instrument, featuring a simple melodic line with quarter and eighth notes.

A musical staff for a string instrument, featuring a complex melodic line with many sixteenth notes and slurs.

A musical staff for a string instrument, featuring a simple melodic line with quarter and eighth notes.

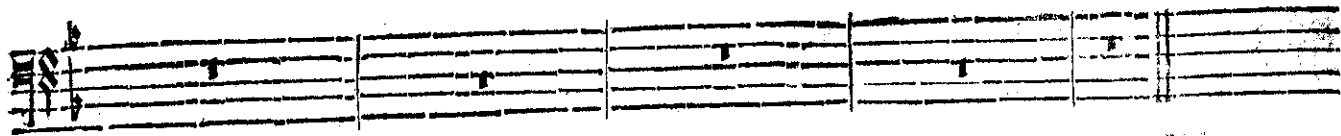
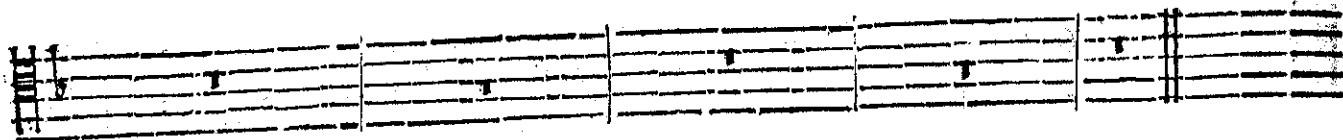
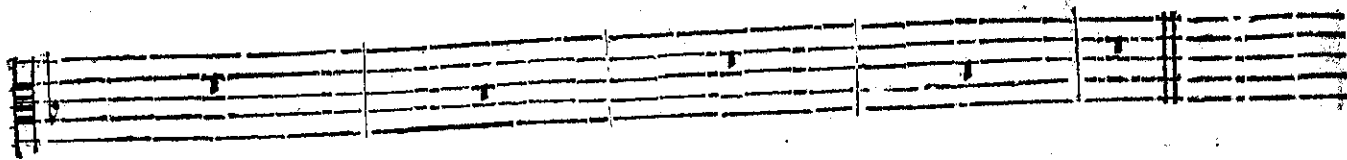
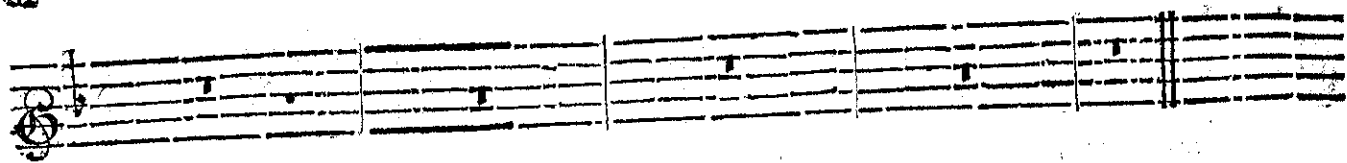
A musical staff for a string instrument, featuring a simple melodic line with quarter and eighth notes.

A musical staff for Basse-Continue, featuring a simple melodic line with quarter and eighth notes.

BASSE-CONTINUE.

Four empty musical staves at the bottom of the page.

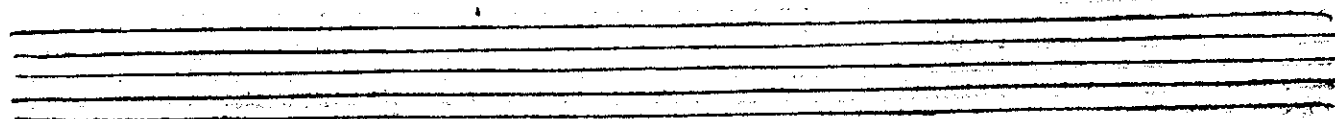
# PROSERPINE,



VIOLONS.



BASSE-CONTINUE.



FIN DU PREMIER ACTE.

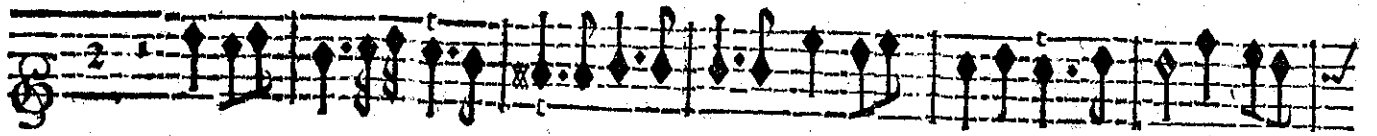




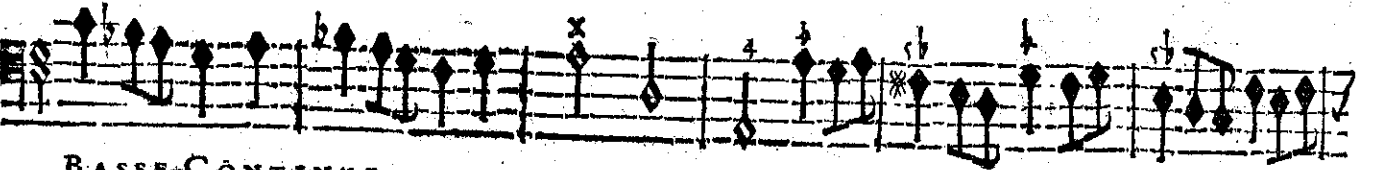
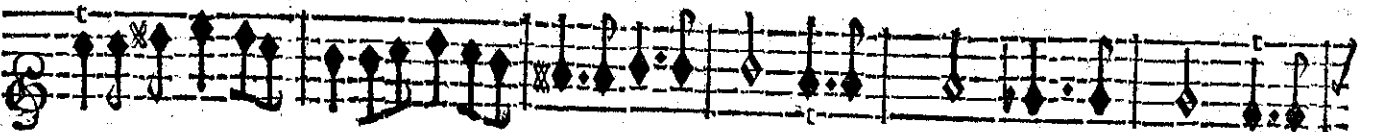
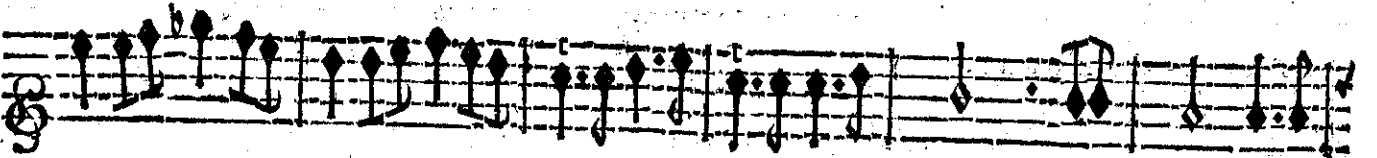
ACTE SECON D.  
SCENE PREMIERE.



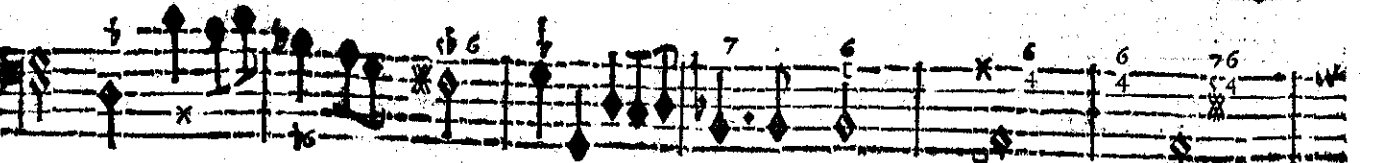
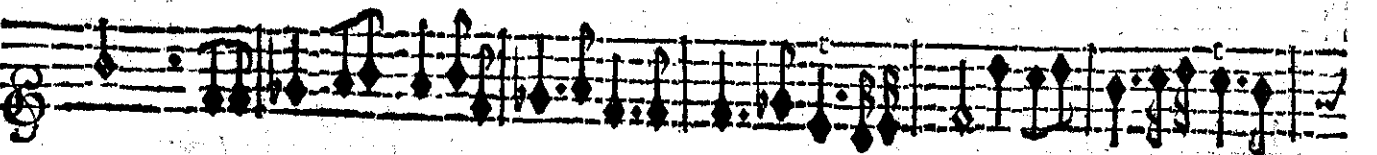
RITOURNELLE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

PROSERPINE,

Musical score for the first system of Proserpine. It consists of two staves of treble clef and one staff of bass clef. The first two staves contain a melodic line with various ornaments and accidentals. The third staff is the basso continuo line, with figured bass notation including '7 6' and an 'x' mark.

BASSE-CONTINUE.

CRINISE, ALPHE'E.

Musical staff for ALPHE'E. It is a single staff of treble clef with a C-clef, containing a few notes and rests.

ALPHE'E.

Musical staff for CRINISE. It is a single staff of treble clef with a C-clef, containing a melodic line with various ornaments and accidentals.

CRINISE.

Jupiter a dompté les Geants pour ja- mais. Ce beau sejour brille de nouveaux

Musical staff for the basso continuo of the first system. It is a single staff of bass clef with a C-clef, containing figured bass notation and some notes.

BASSE-CONTINUE.

An empty musical staff, likely a placeholder or a blank line.

Musical staff for the basso continuo of the second system. It is a single staff of bass clef with a C-clef, containing figured bass notation and some notes.

charmes, Tout y ressent les douceurs de la paix. Ce beau sejour brille

Musical staff for the basso continuo of the second system. It is a single staff of bass clef with a C-clef, containing figured bass notation and some notes.

BASSE-CONTINUE.

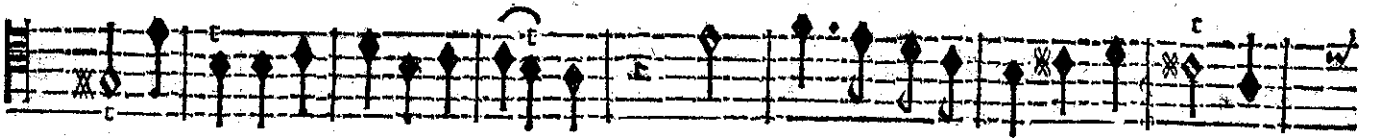
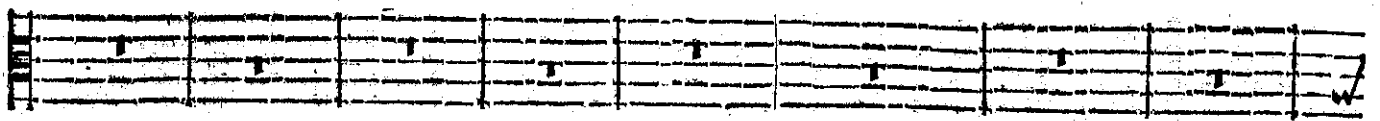
An empty musical staff, likely a placeholder or a blank line.

Musical staff for the basso continuo of the third system. It is a single staff of bass clef with a C-clef, containing figured bass notation and some notes.

de nouveaux charmes, Tout y ressent les douceurs de la paix; Ah! Ah! que le repos a d'at-

Musical staff for the basso continuo of the third system. It is a single staff of bass clef with a C-clef, containing figured bass notation and some notes.

BASSE-CONTINUE.



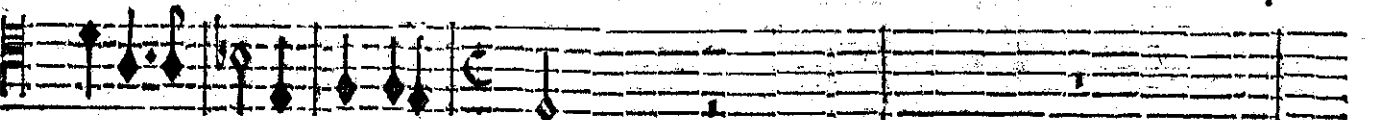
traits Après de mortelles allar- mes! Ah! Ah! que le repos a d'attraits A-



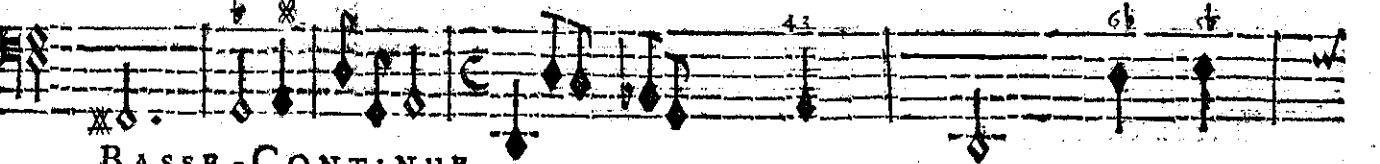
BASSE-CONTINUE.



La paix dans ces beaux lieux m'offre en vain mille ap-



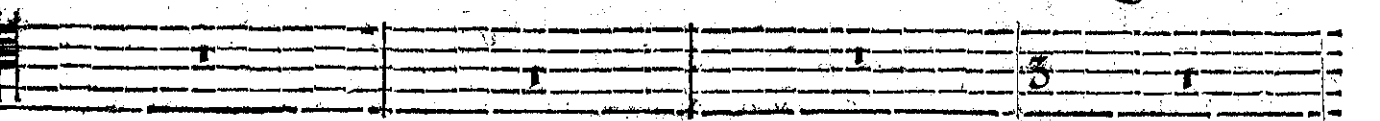
prés de mortelles allar- mes!



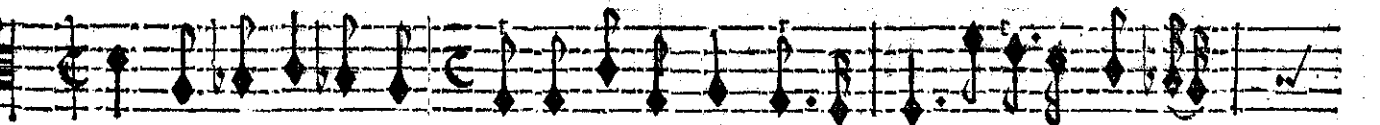
BASSE-CONTINUE.



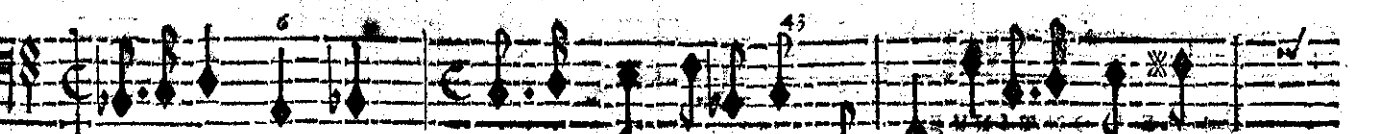
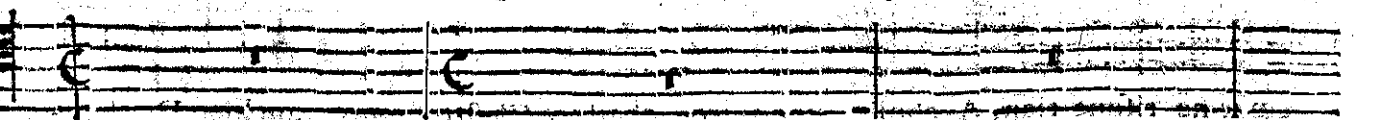
pas, L'Amour en red pour moy la douceur inutile; Cruel Amour, he- las! Que me sert-il de



BASSE-CONTINUE.



voir tout le monde tran- quille Si mon cœur ne l'est pas? Cruel Amour, he-



BASSE-CONTINUE.



PROSERPINE,

las! Que me fert-il de voir tout le monde tran- quile Si mon cœur ne l'est pas?

Vous chan-

BASSE-CONTINUE.

gez, vous quittez une Nymphe inhu- maine, Votre cœur ne risque

BASSE-CONTINUE.

rien, A choisir une autre chaisne, C'est toujours un bien De changer de peine; Votre

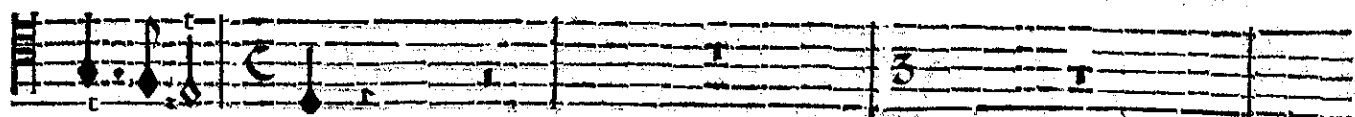
BASSE-CONTINUE.

cœur ne risque rien, A choisir une autre chaisne, C'est toujours un bien De chan-

BASSE-CONTINUE.



Heureux . . . qui peut estre incon- stant! Rebuté des ri-



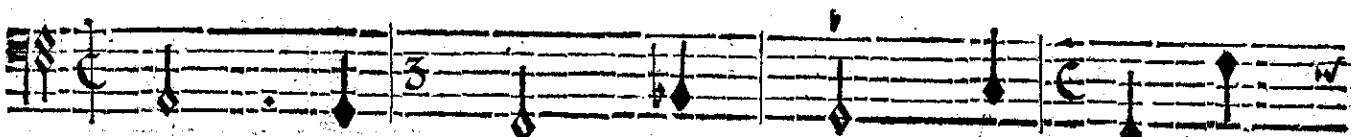
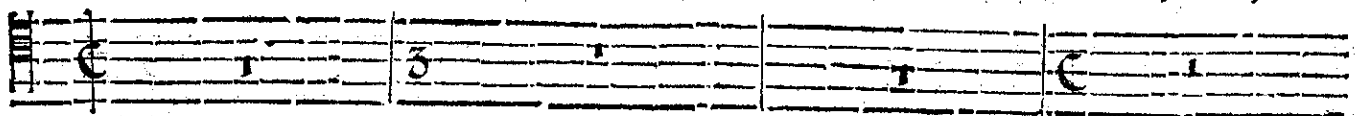
ger de pei- ne.



BASSE-CONTINUE.



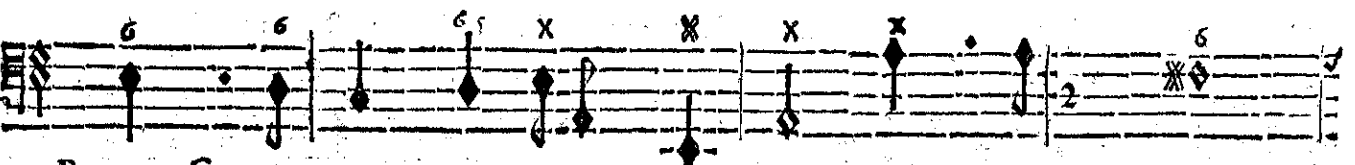
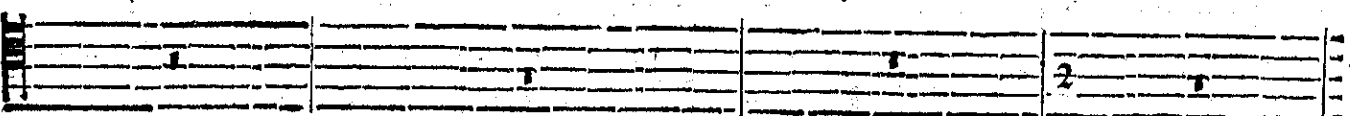
guez d'une haine eter- nelle, J'ay voulu la quitter, cette beauré cru- elle, Et j'é-



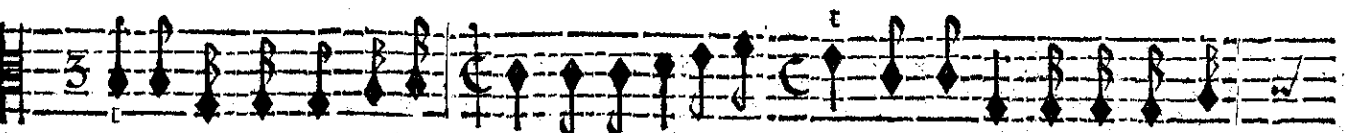
BASSE-CONTINUE.



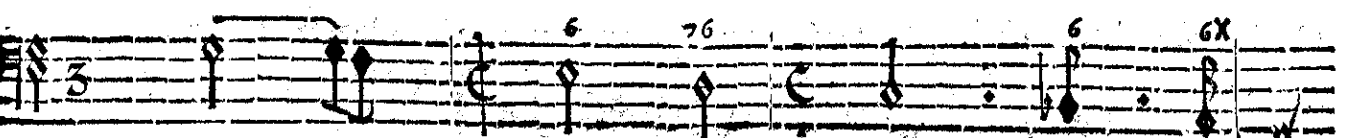
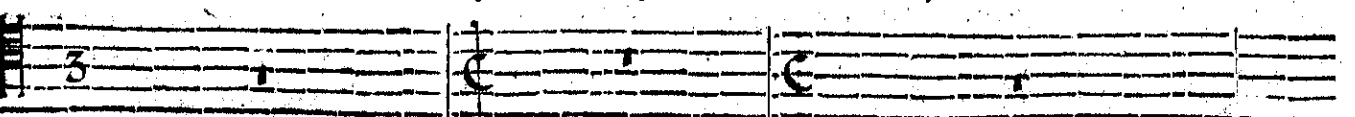
prouve qu'en la quittât Mō cœur est encor moins contēt? J'ay feint de ressen- tir une flâme nou-



BASSE-CONTINUE.



velle, J'ay fait voir à ses yeux un dépit écla- rant; Mais, hélas! dans le mesme in-



BASSE-CONTINUE.

PROSERPINE;

stant Je brûlois en secret, je languissois pour elle, Et je ne l'aimay jamais

BASSE-CONTINUE.

rant. Qu'il couste cher d'estre fidelle! Heureux .ij. qui peut estre incon- stant!

BASSE-CONTINUE.

Qu'il cou- ste cher d'estre fidelle! Heureux .ij. qui peut estre inconstant!

Qu'il couste cher d'estre fidelle! Heureux .ij. qui peut estre inconstant!

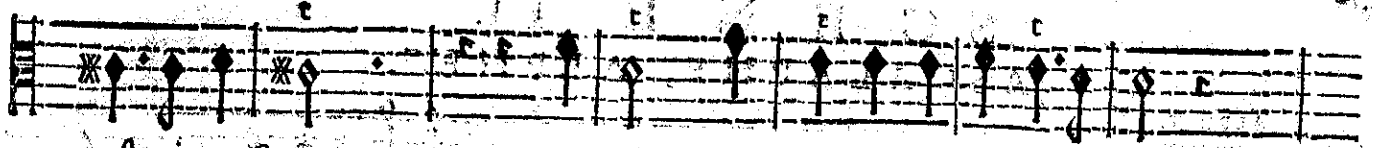
BASSE-CONTINUE.

Qu'il couste cher d'estre fidelle!Heureux .ij. qui peut estre incōstant!Heureux .ij. qui peut

Qu'il couste cher d'estre fidelle!Heureux .ij. qui peut estre incōstants!Heureux .ij. qui peut

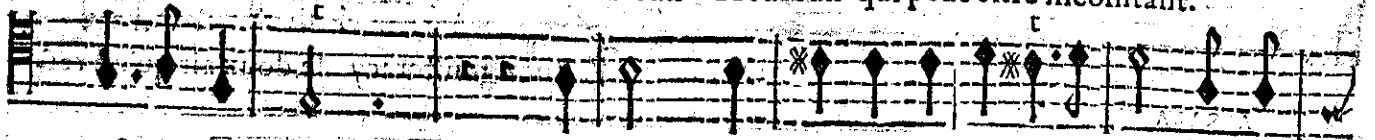
BASSE-CONTINUE.

TRAGÉDIE.



estre inconstant.

Heureux Heureux qui peut estre inconstant.

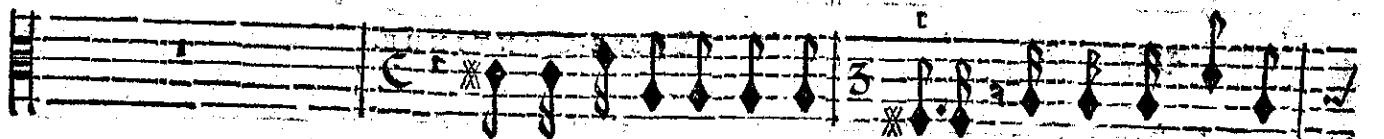


estre inconstant.

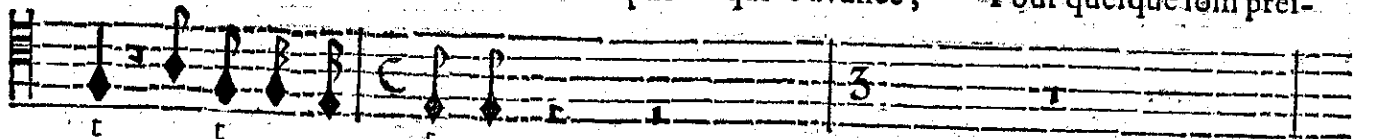
Heureux Heureux qui peut estre inconstant. Quelqu'un



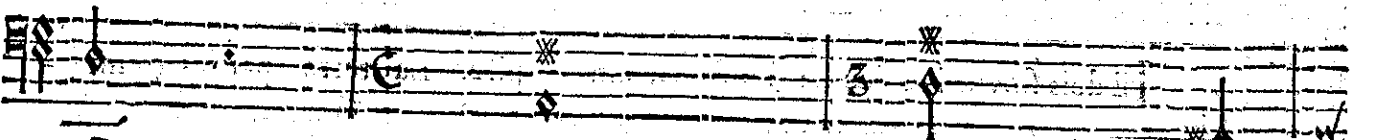
BASSE-CONTINUE.



C'est Afcalphe qui s'avance, Pour quelque soin pres-



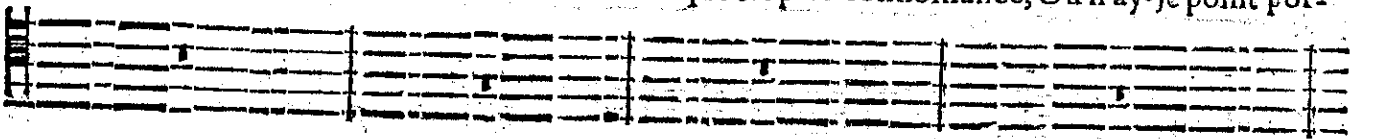
vient, gardez le si- lence,



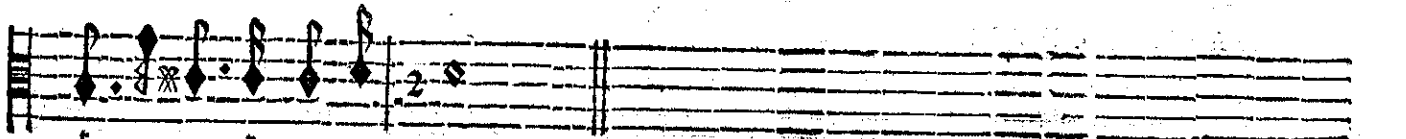
BASSE-CONTINUE.



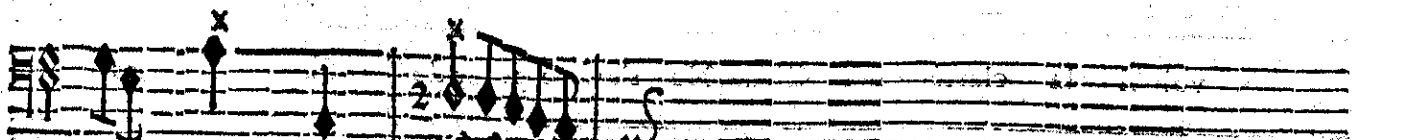
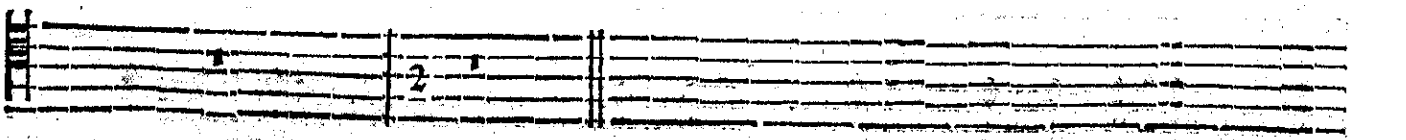
fant il quitte les Enfers, Il n'a de mon amour que trop de connoissance, Où n'ay-je point por-



BASSE-CONTINUE.



té la honçe de mes fers?



BASSE-CONTINUE.

PROSERPINE;  
SCENE II.  
ASCALAPHE, ALPHEE.

ALPHEE.

Venez gouter icy le doux air qu'on ref-

ASCALAPHE.

*Symphonie.* BASSE-CONTINUE.

pire. Je dois suivre le Dieu de l'inferral empire. La terre par ses tremble-

BASSE-CONTINUE.

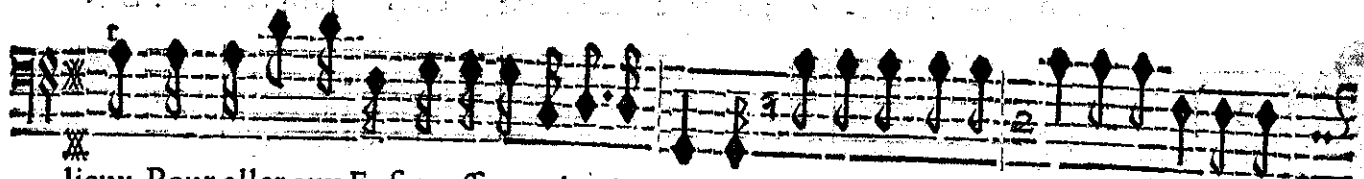
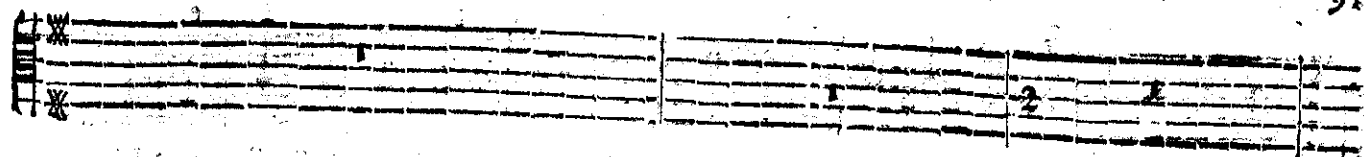
ments, Vient d'ébranler les fondements De nos demeures sombres: Pluton a voulu

BASSE-CONTINUE.

voir si la clarté des Cieux, Ne s'ouvre point de passage en ces

BASSE-CONTINUE.

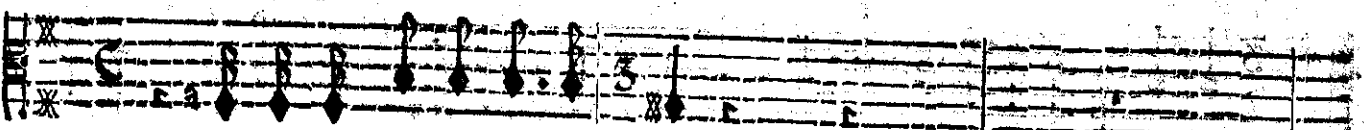
TRAGÉDIE.



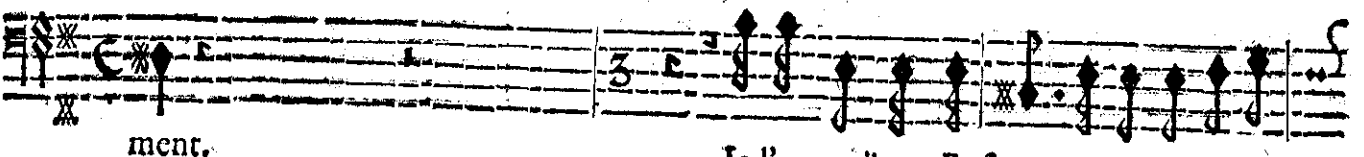
lieux, Pour aller aux Enfers effaroucher les ombres. Il me permet de voir Arethuse un mo-



BASSE-CONTINUE.

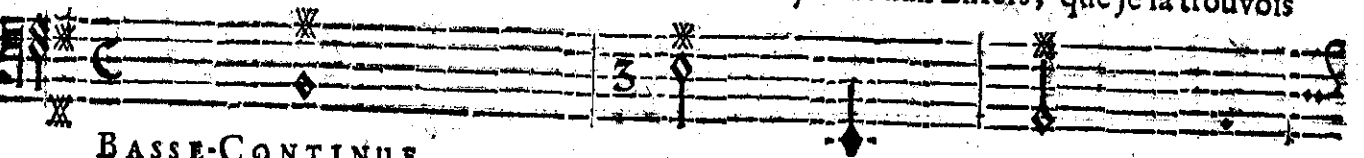


D'où vous viens tant d'empresse- ment?



ment.

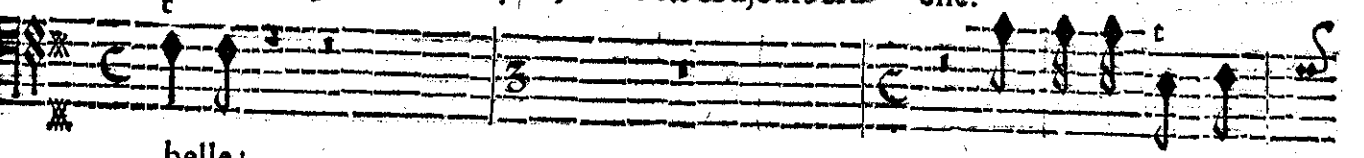
Je l'ay veüe aux Enfers; que je la trouvois



BASSE-CONTINUE.

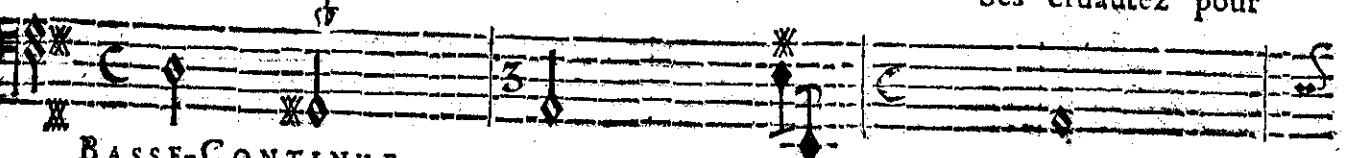


L'ingrate me fuyoit, elle est toujours cru- elle.

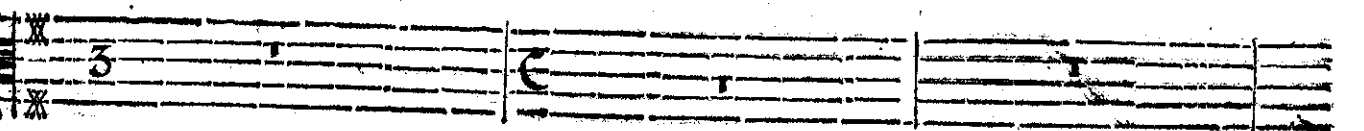


belle:

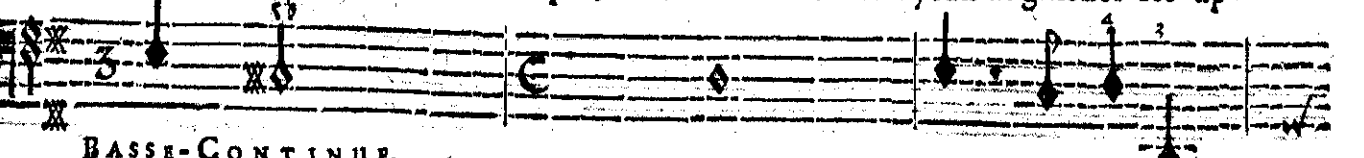
Ses cruantez pour



BASSE-CONTINUE.



vous, Ses soins pour fuir vos pas, Ont encor à mes yeux augmenté les ap-



BASSE-CONTINUE.

# PROSERPINE,

92

Musical staff with notes and lyrics: Les flames amou- reuses Descendent elles jusqu'à vous? L'a-

Les flames amou- reuses Descendent elles jusqu'à vous? L'a-

Musical staff with notes and lyrics: pas.

pas.

Musical staff with notes and lyrics: BASSE-CONTINUE.

BASSE-CONTINUE.

Musical staff with notes and lyrics: mour veut un séjour plus doux, Que vos demeures tenebreuses. L'amour veut un séjour plus

mour veut un séjour plus doux, Que vos demeures tenebreuses. L'amour veut un séjour plus

Musical staff with notes and lyrics: BASSE-CONTINUE.

BASSE-CONTINUE.

Musical staff with notes and lyrics: doux, Que vos demeures tenebreu- fes.

doux, Que vos demeures tenebreu- fes.

Musical staff with notes and lyrics: BASSE-CONTINUE.

BASSE-CONTINUE.

Musical staff with notes and lyrics: BASSE-CONTINUE.

BASSE-CONTINUE.

Empty musical staves.

TRAGEDIE.

ALPHEE.

VIOLON.

VIOLON.

ASCALAPHE.

L'Astre brillant qui vous luit Finit son cours dans les ondes, Il ne peut percer la

BASSE-CONTINUE.

VIOLON.

VIOLON.

nuit De nos demeures profondes: Il ne peut percer la nuit de nos demeures pro-

BASSE-CONTINUE.



PROSERPINE,

VIOLON.

VIOLON.

fondes: Mais il n'est point de sejour Impenetrable à l'amour, Mais il n'est

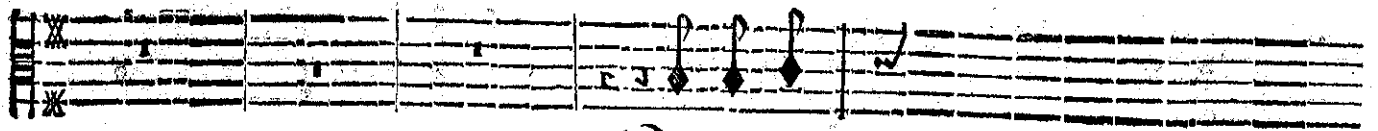
BASSE-CONTINUE.

VIOLON.

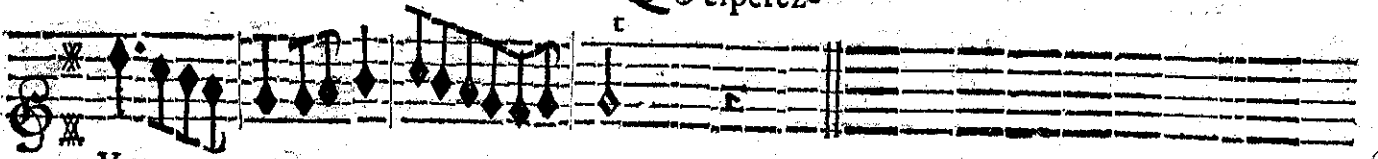
VIOLON.

point de sejour Impenetrable à l'amour, Mais il n'est point de se-

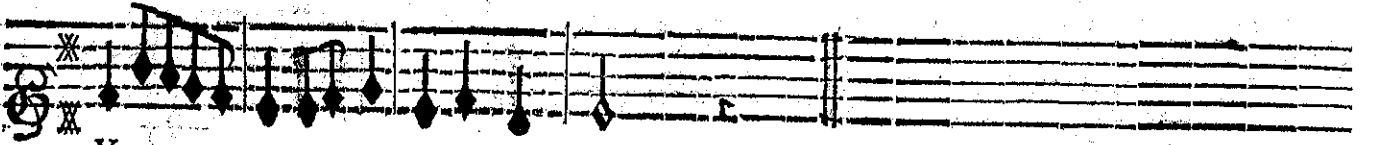
BASSE-CONTINUE.



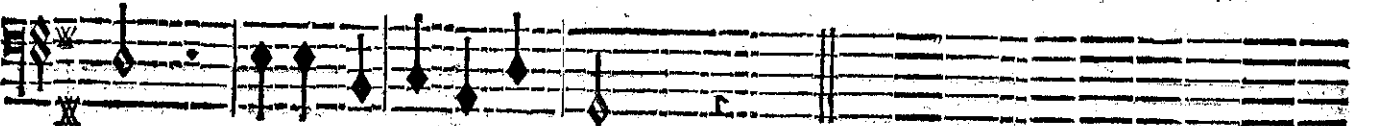
Qu'esperez-



VIOLON.



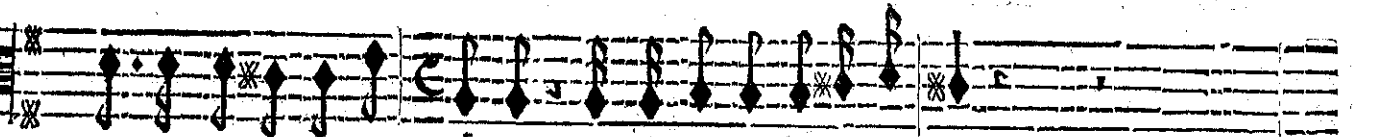
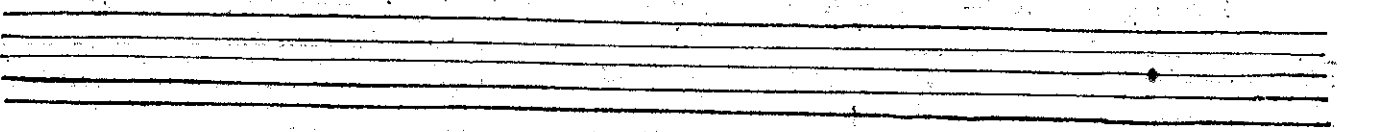
VIOLON.



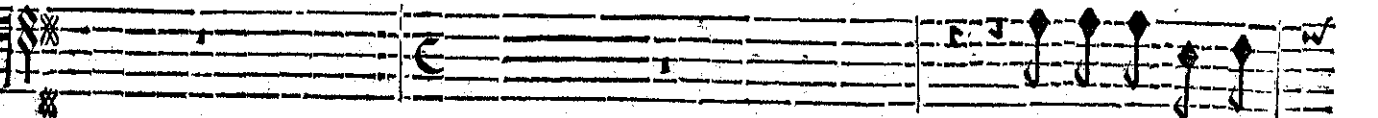
jour Impenetrable à l'Amour.



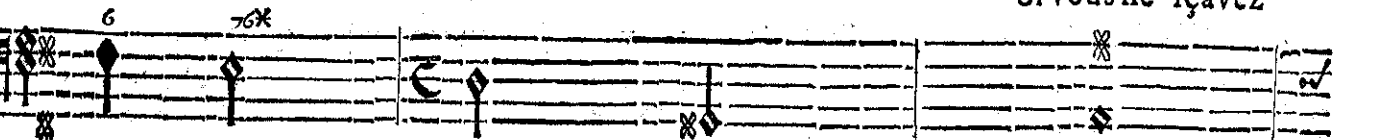
BASSE-CONTINUE.



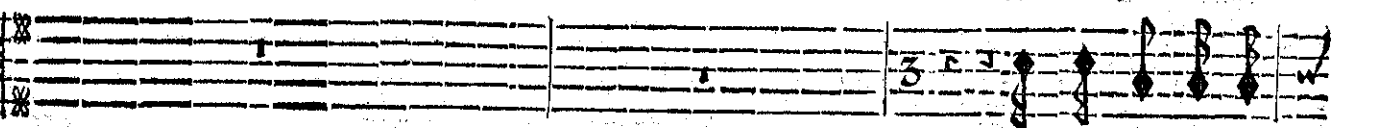
vous d'une ame si se- vere? Mon amour ne peut l'émouvoir.



Si vous ne sçavez



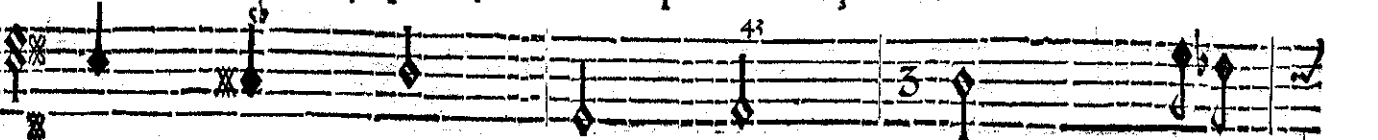
BASSE-CONTINUE.



Sçavez-vous de fon

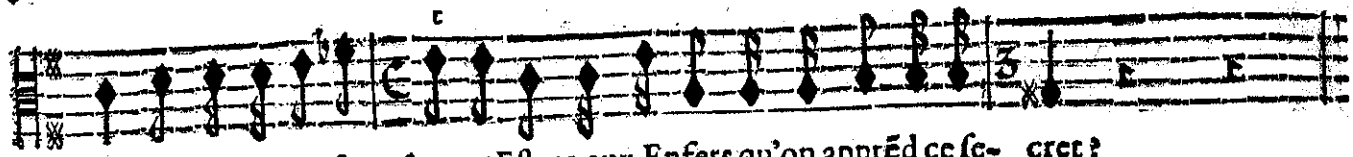


pas le secret de luy plaire, Un autre pourra le sçavoir.

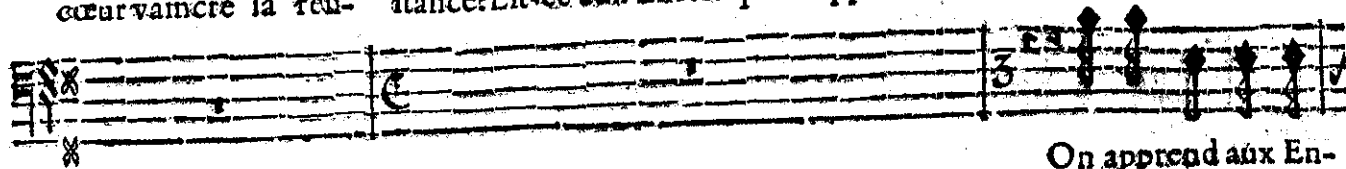


BASSE-CONTINUE.

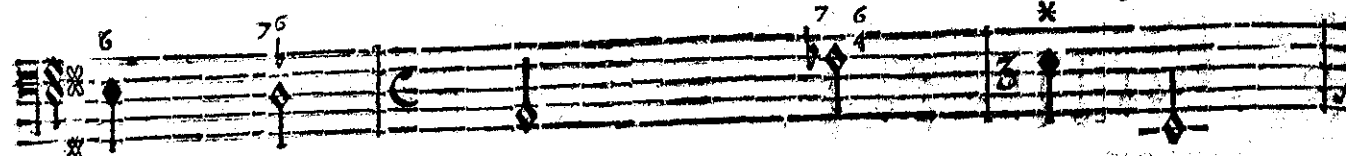
PROSERPINE.



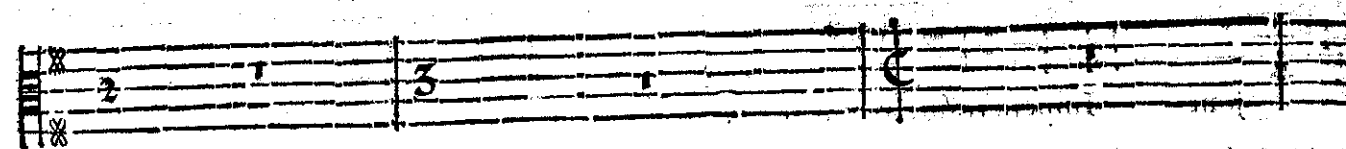
cœur vaincre la résistance? Est-ce aux Enfers qu'on apprend ce secret?



On apprend aux En-



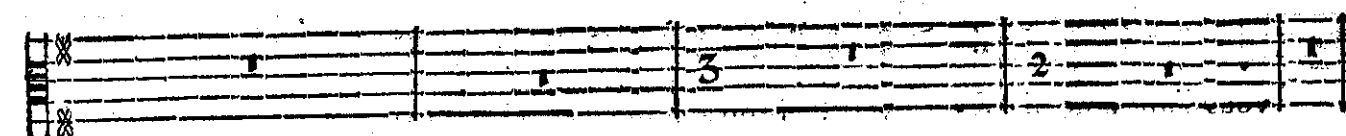
BASSE-CONTINUE.



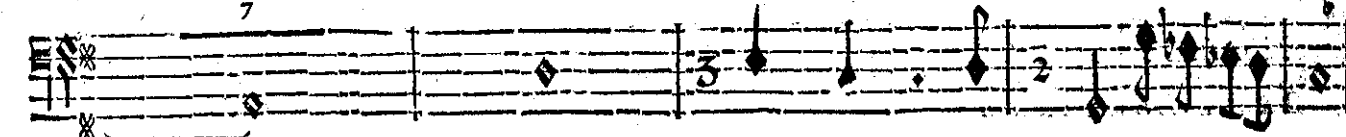
fers à garder le silence, Et l'on y sçait estre discret. La Nymphé que je



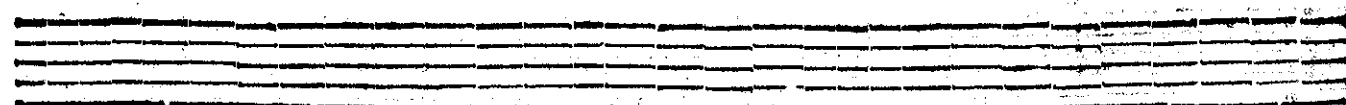
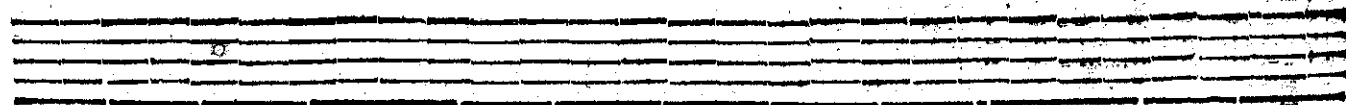
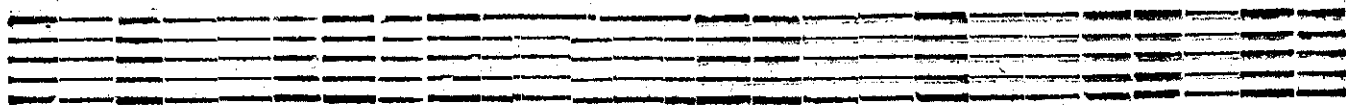
BASSE CONTINUE.



cherche avec soin vous évite, Pour la trouver il faut que je vous quitte.

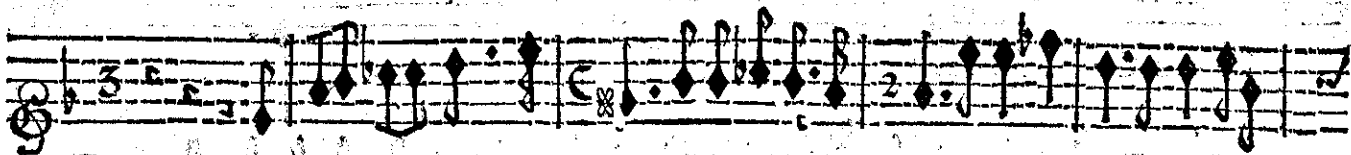
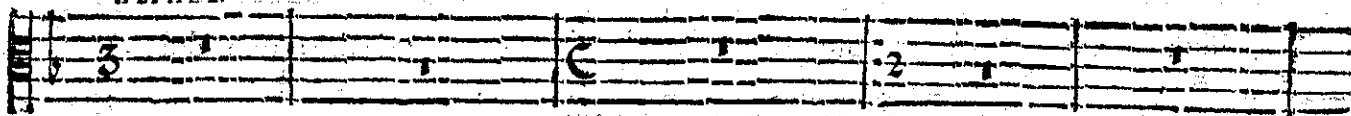


BASSE-CONTINUE.

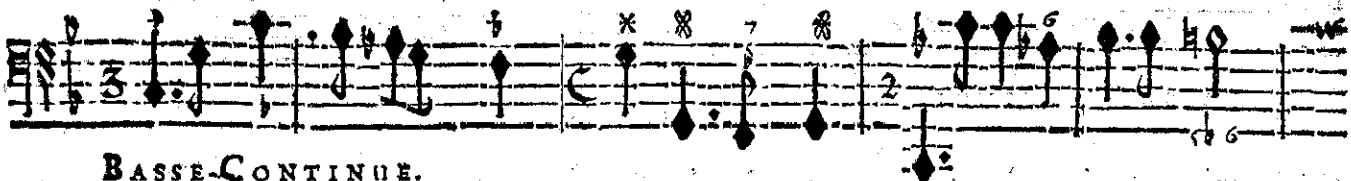


TRAGÉDIE.  
SCÈNE III.  
ALPHEE. seul.

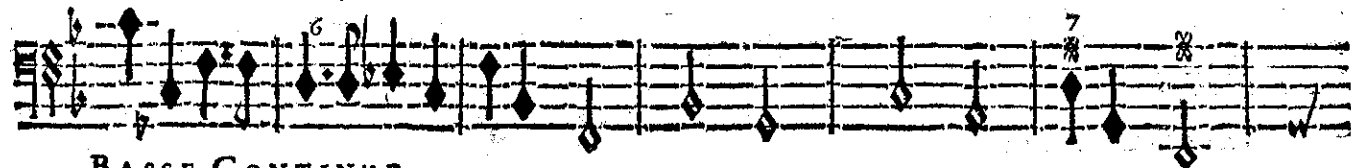
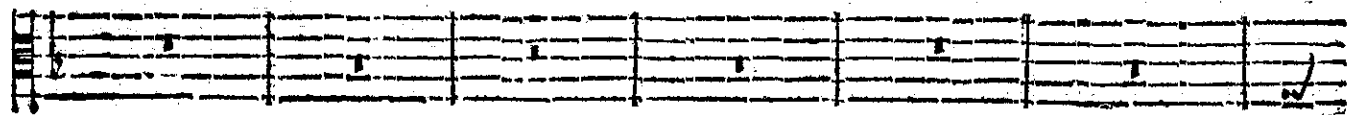
ALPHEE.



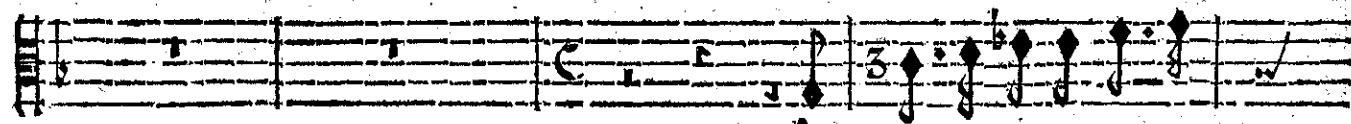
RITOURNELLE.



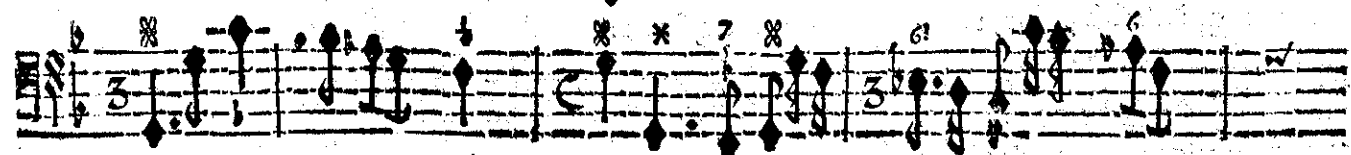
BASSE-CONTINUE.



BASSE-CONTINUE.



A - Mants qui n'estes point ja-



BASSE-CONTINUE.

## PROSERPINE,

loux Que vostre fort est doux! L'Amour m'a fait ge- mir sous une dure

BASSE-CONTINUE.

châner Mais quâd je me plai- gnois de ses funestes coups, Je ne connoissois

BASSE-CONTINUE.

pas le plus cruel de tous. Un autre aime Are- thuse & ne craint point sa

BASSE-CONTINUE.

haine, Et je voy sur moy seul tomber tout son courroux. C'estoit peu du mal-

BASSE-CONTINUE.

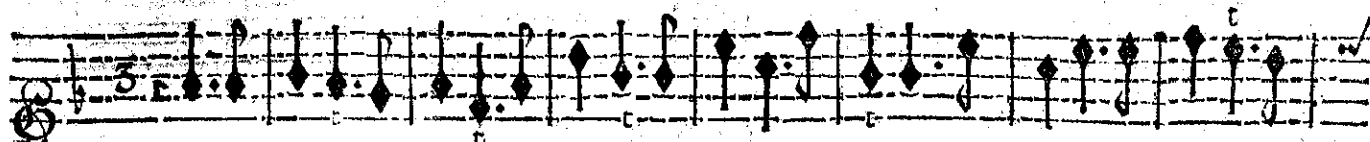
heur d'aimer une inhumaine, Le bonheur d'un rival a redoublé ma peinc. A-

BASSE-CONTINUE.

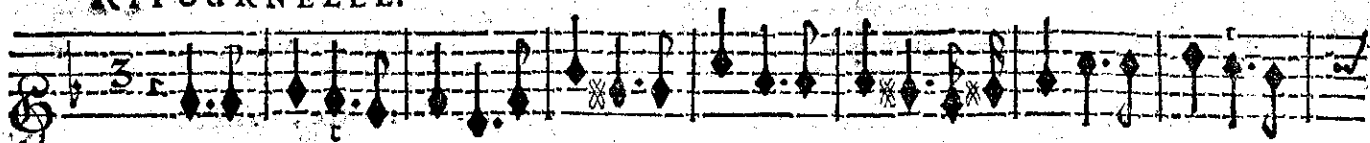
mants qui n'estes point ja- loux, Que vostre fort est doux!

BASSE-CONTINUE.

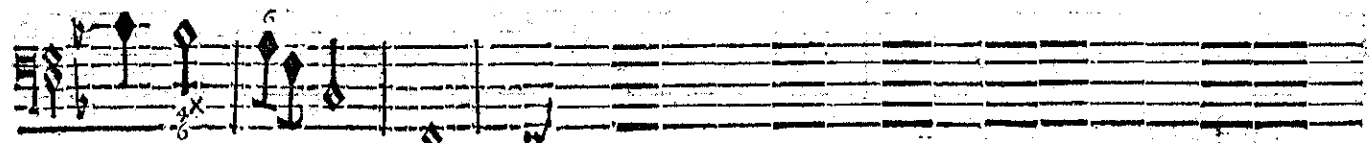
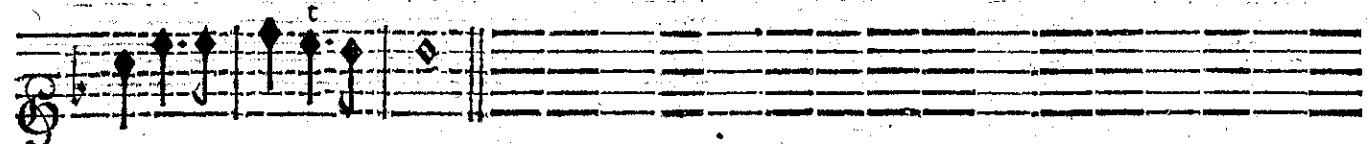
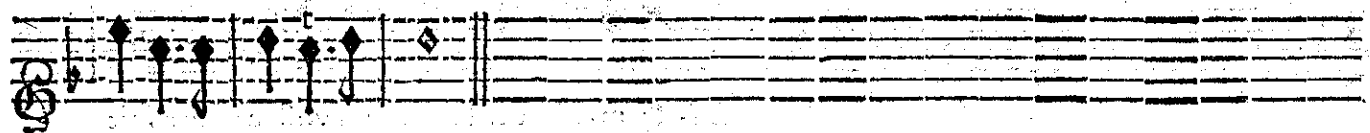
TRAGÉDIE.  
SCÈNE IV.



RITOURNELLE.

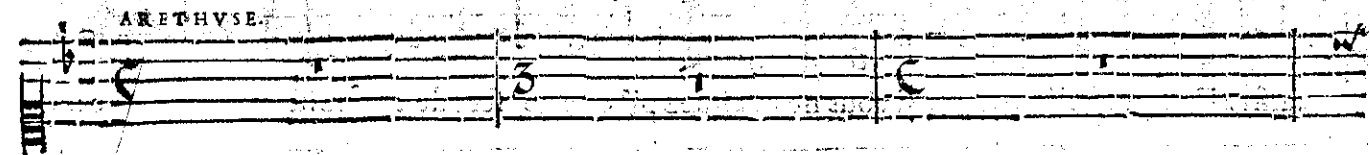


BASSE-CONTINUE.

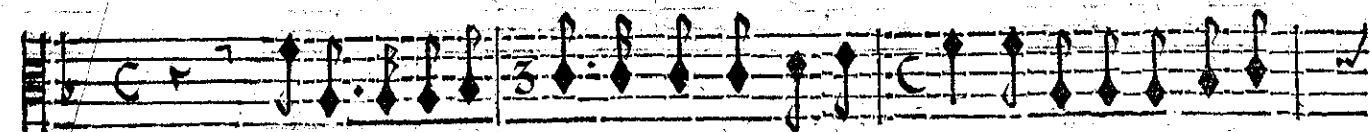


BASSE-CONTINUE.

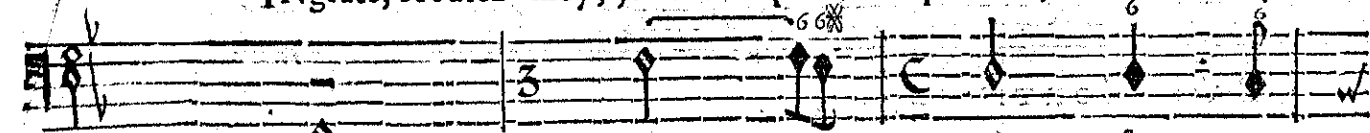
ALPHEE, ARETHUSE.



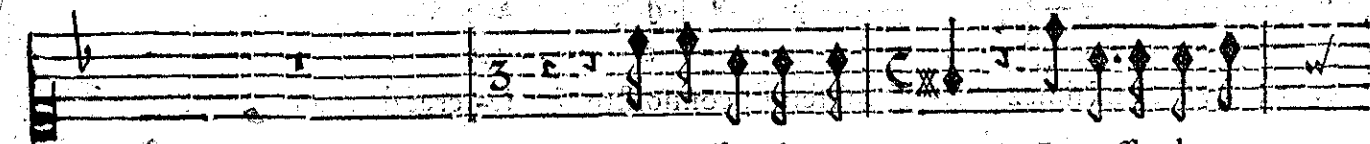
ARETHUSE.



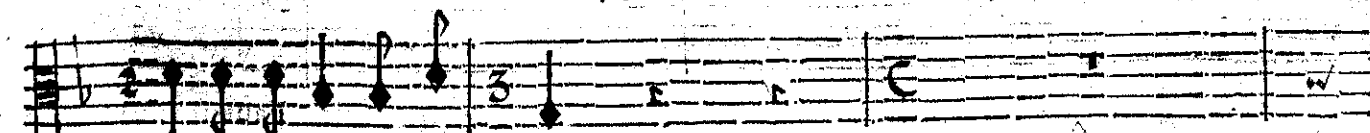
INgrate, écoutez- moy, je ne veux plus me plaindre, Je ne vous diray




BASSE-CONTINUE.



Vous cessez de m'ai- mer, Je cesse de vous



rien qui vous puisse allar- mer.



BASSE-CONTINUE.

PROSERPINE,

craindre.

Afcalphe vous cherche icy, Bien-toft vo' le verrez pa- roistre, Arctufe peut-

BASSE-CONTINUE.

L'ai- mable Proserpine en vostre ame a fait

estre, Vous le cherchez auf-

BASSE-CONTINUE.

naître Une nouvelle ardeur; Si vous ne m'aimez pl' que vo' sert de connoître Le secret de mon'

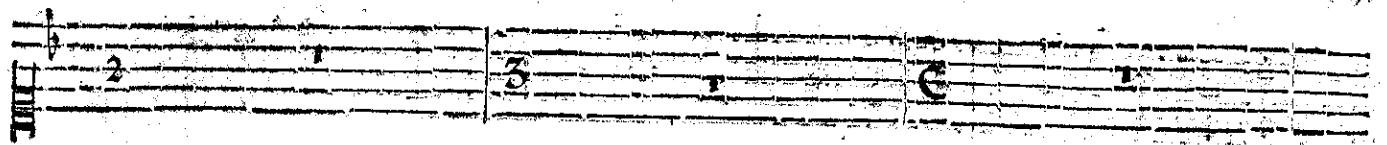
cœur? Si vo' ne m'aimez plus que vo' sert de connoître Le se- cret de mon cœur?

BASSE-CONTINUE.

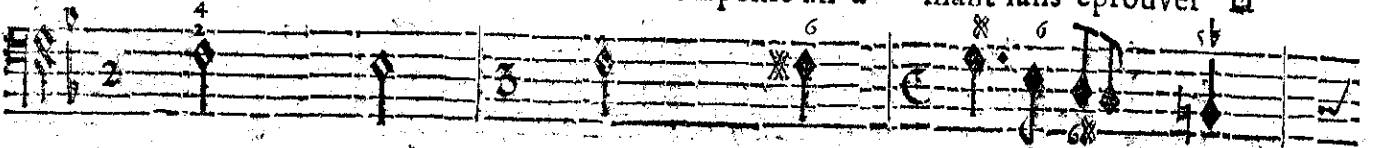
Faut-il que vostre

Faut-il que vostre

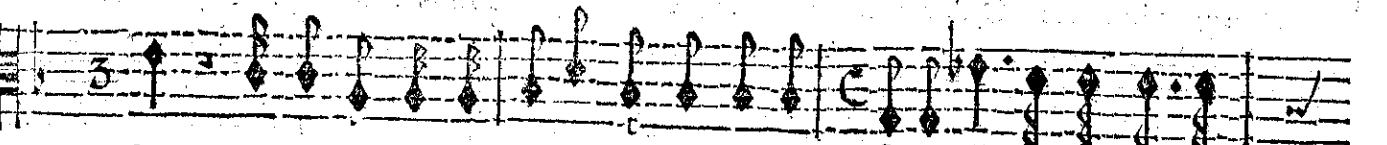
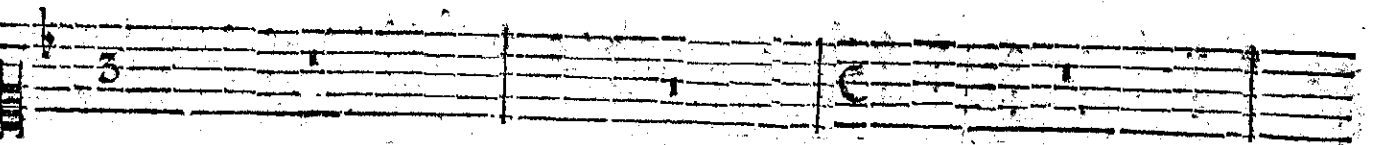
BASSE-CONTINUE.



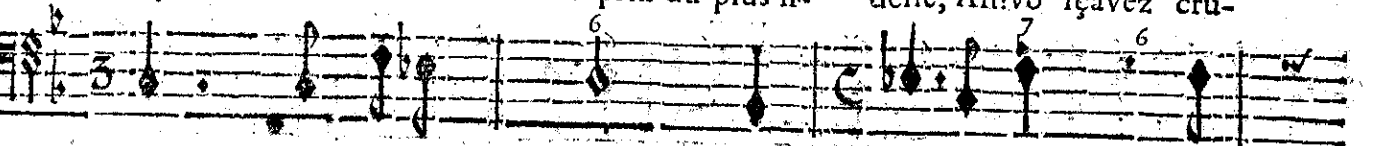
cœur à l'amour moins ré- belle Rccompense un a- mant sans éprouver la



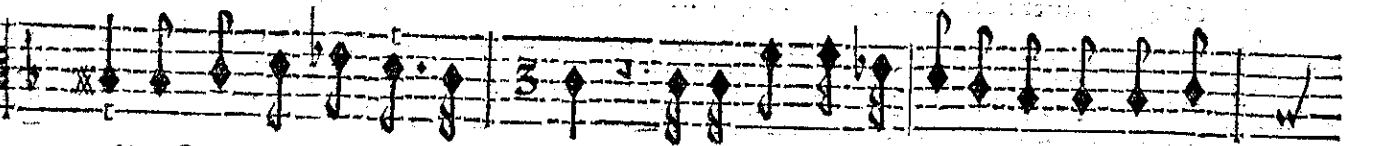
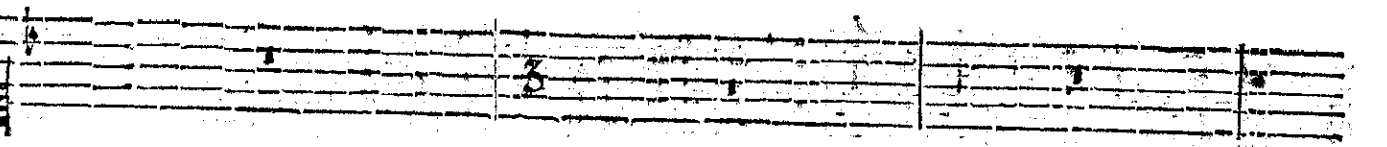
BASSE-CONTINUE.



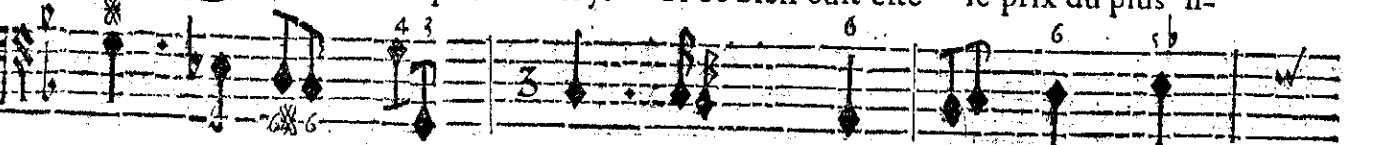
foy, Si ce bien eust esté le prix du plus fi- dèle, Ah! vo' sçavez cru-



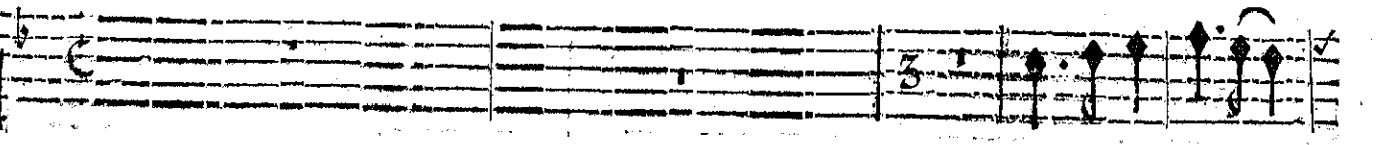
BASSE-CONTINUE.



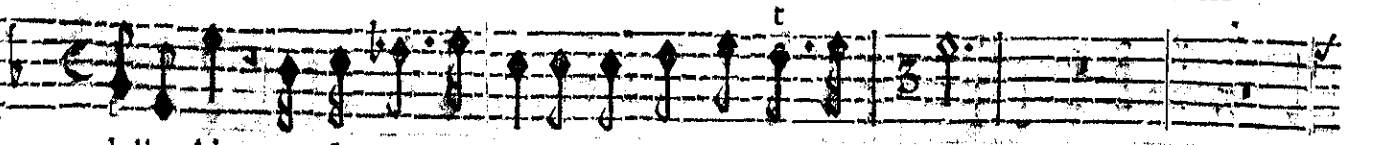
elle, Qu'il n'estoit deû qu'à moy. Si ce bien eust esté le prix du plus fi-



BASSE-CONTINUE.



Vostre nouvelle



delle, Ah! vous sçavez, cruelle, Qu'il n'estoit deû qu'à moy.



BASSE-CONTINUE.



PROSERPINE,

chaine est si belle & si forte: Pourquoi songer encore à des liens rompus?

BASSE-CONTINUE.

Que vous importe Qu'un autre emporte, Un prix qui ne vous touche plus? Que vous im-

BASSE-CONTINUE.

porte Qu'un autre emporte, Un prix qui ne vous touche plus?

BASSE-CONTINUE.

Vous avez fuy les

soins de mon amour ex- trême, Vous m'avez osté tout espoir, Si je disois que je vous

BASSE-CONTINUE.

C'est une autre que

ayme, Vous m'osteriez encor le plaisir de vous voir, C'est un autre que

BASSE-CONTINUE.

moy qui regne dans vostre ame, Vous trouvez d'autres nœuds plus doux. En vain, En

moy qui regne dans vostre ame, Vous trouvez d'autres nœuds plus doux, En vain, En

BASSE-CONTINUE.

vain je veux cacher ma flame, Mon amour paroist trop dans mes transports ja-

vain je veux cacher ma flame, Mon amour paroist trop dans mes transports ja-

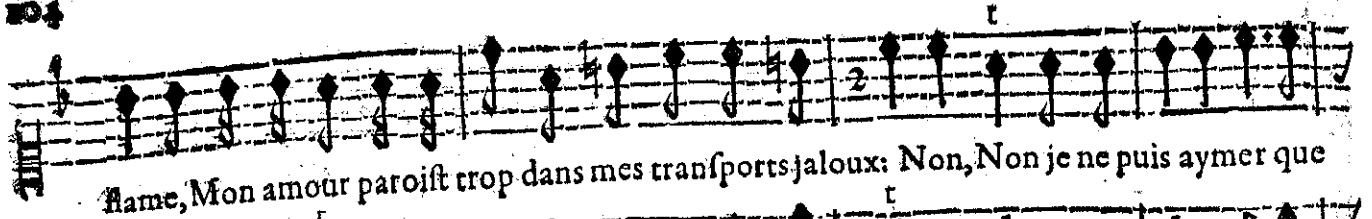
BASSE-CONTINUE.

loux: Non, Non je ne puis aymer que vous. En vain, En vain je veux cacher ma

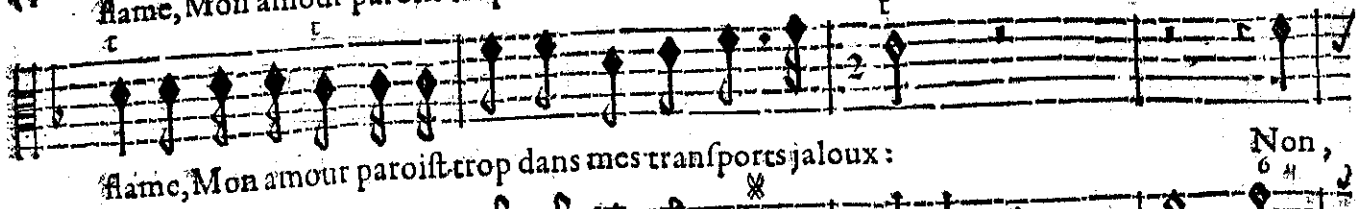
loux: Non, Non, Non je ne puis aymer que vous. En vain, En vain je veux cacher ma

BASSE-CONTINUE.

PROSERPINE,



flame, Mon amour paroist trop dans mes transports jaloux: Non, Non je ne puis aimer que

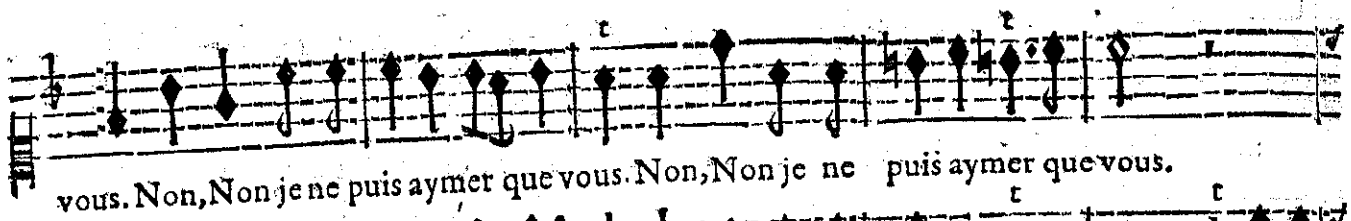


flame, Mon amour paroist trop dans mes transports jaloux:

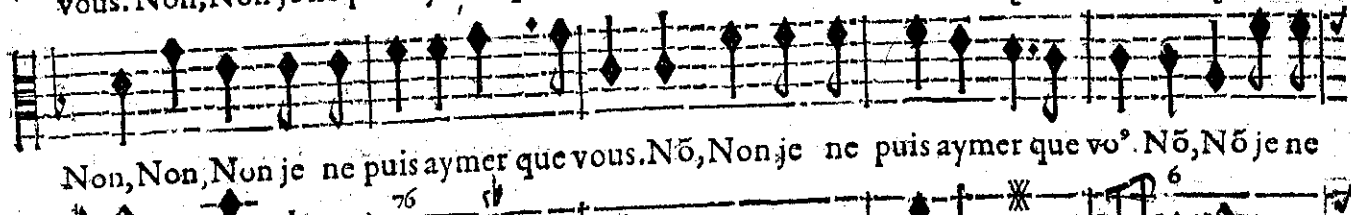


Non, Non, Non je ne puis aimer que vous. Non, Non je ne puis aimer que vous.

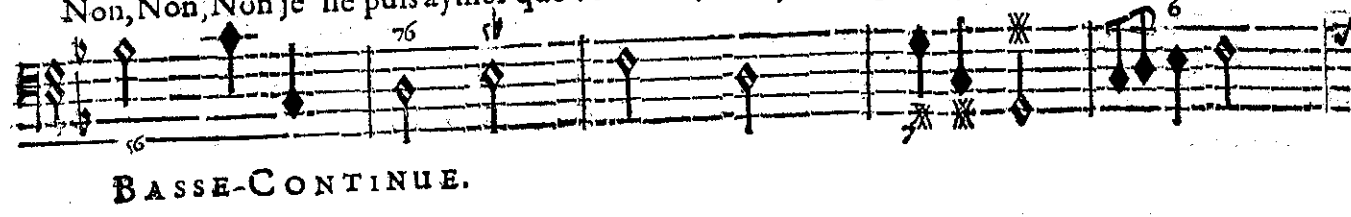
BASSE-CONTINUE.



vous. Non, Non je ne puis aimer que vous. Non, Non je ne puis aimer que vous.

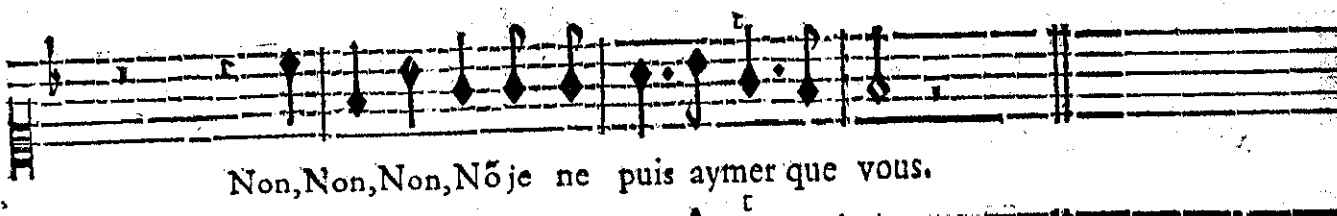


Non, Non, Non je ne puis aimer que vous. Nō, Non je ne puis aimer que vo. Nō, Nō je ne

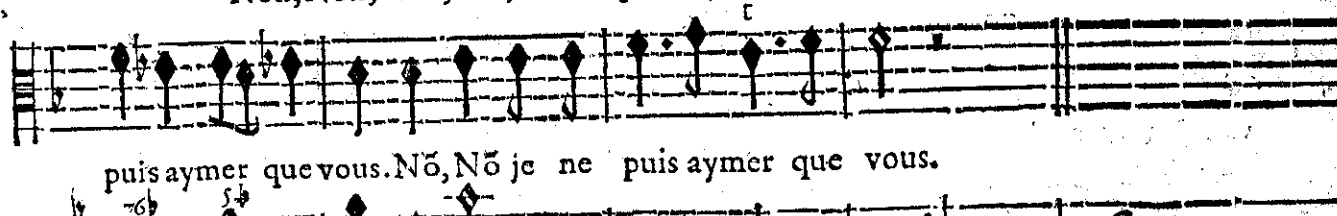


Non, Non, Non, Nō je ne puis aimer que vous.

BASSE-CONTINUE.

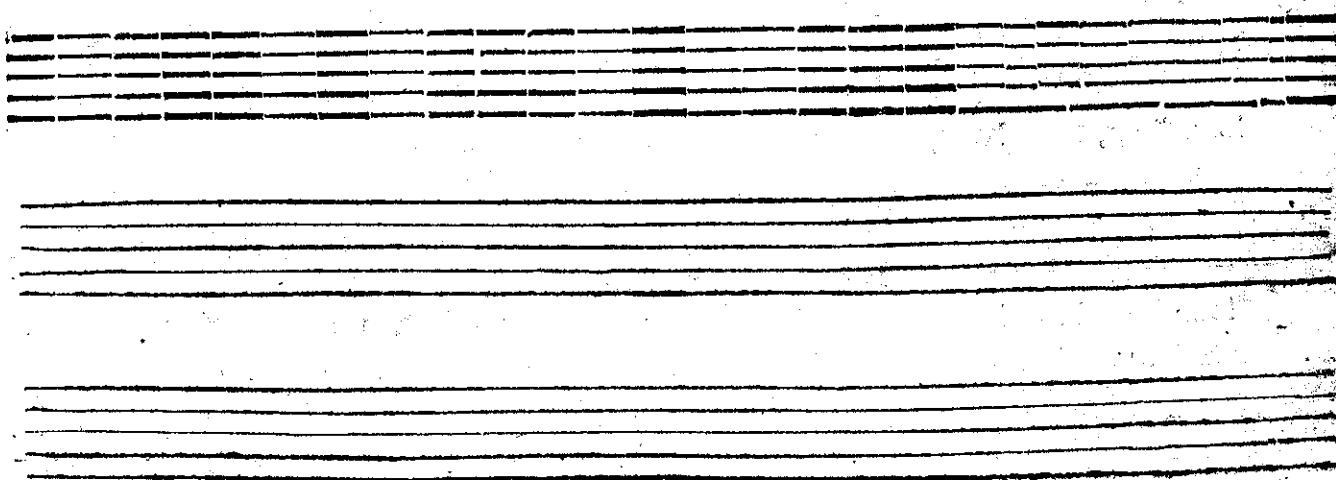


puis aimer que vous. Nō, Nō je ne puis aimer que vous.



puis aimer que vous. Nō, Nō je ne puis aimer que vous.

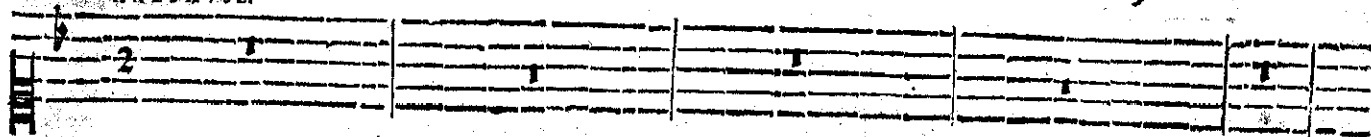
BASSE-CONTINUE.



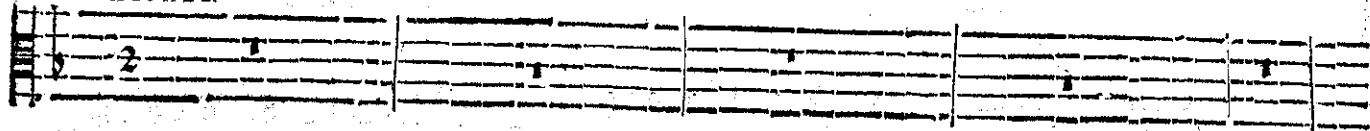
TRAGÉDIE.  
SCÈNE V.

ASCALAPHE, ARERTHUSE, ALPHEE,

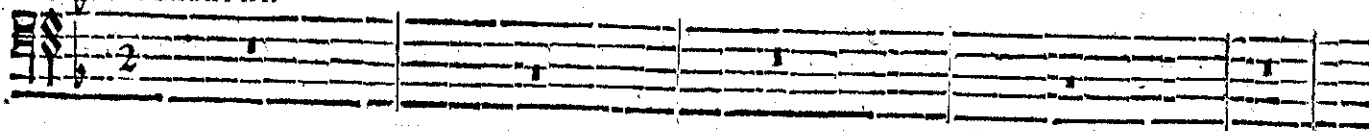
ARERTHUSE.



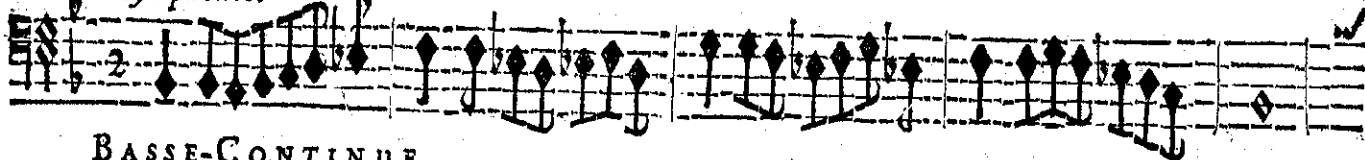
ALPHEE.



ASCALAPHE.



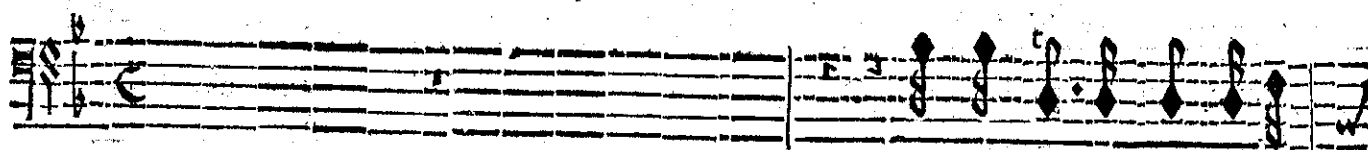
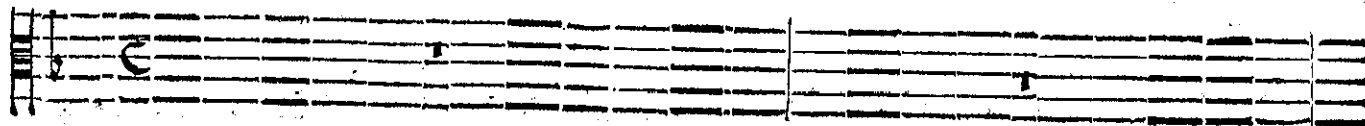
*Symphonie.*



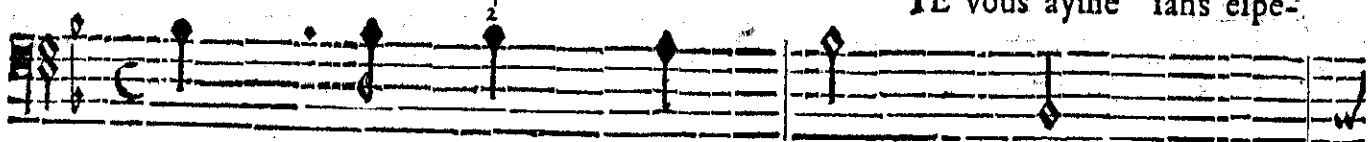
BASSE-CONTINUE.



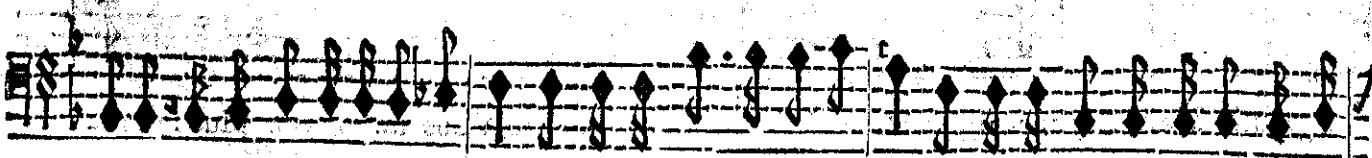
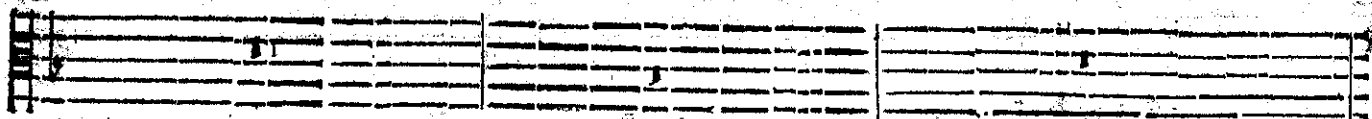
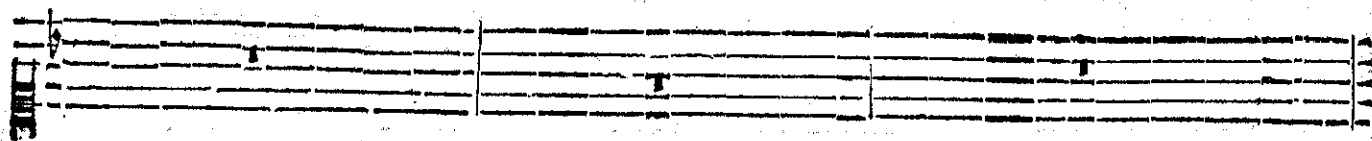
Est-il vray que mon cœur soit en vostre puissance?



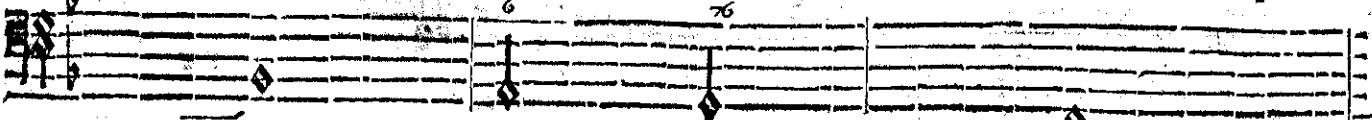
Je vous aime sans espe-



BASSE-CONTINUE.



rance, J'ay voulu soulager mō mal, Par le chagrin de mō Rival. Dās les Enfers c'est ainsi qu'on en



BASSE-CONTINUE.

PROSERPINE,

use: Mes maux n'ont pû trouver d'autre adoucissement, Pardonnez-moy, belle Arc-

BASSE-CONTINUE.

thuse, Je ne suis pas le seul qui se vante en aymant, De posséder un cœur qu'on luy re-

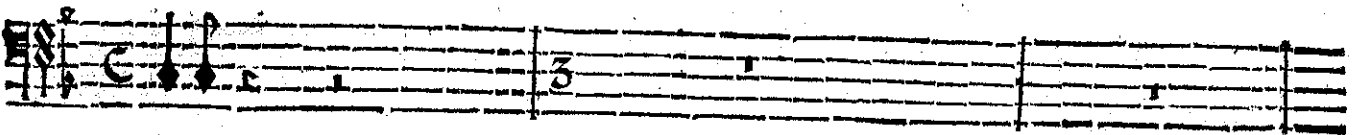
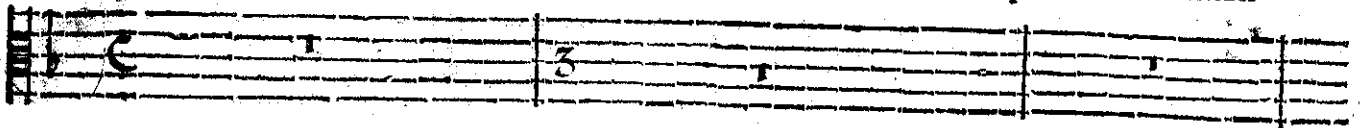
BASSE-CONTINUE.

fuse: Mais, Alphée aujourd'huy n'est plus tant rebu-té, Vous ne fuyez plus sa pré-

BASSE-CONTINUE.



Pour punir vostre vanité, Je veux que vous voyez triompher la constan-



sence.



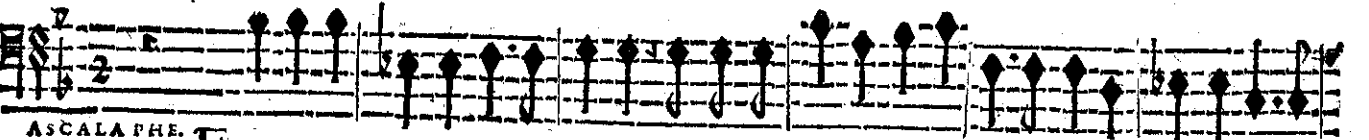
BASSE-CONTINUE.



cc. VIOLON.



VIOLON.



ASCALAPHE.

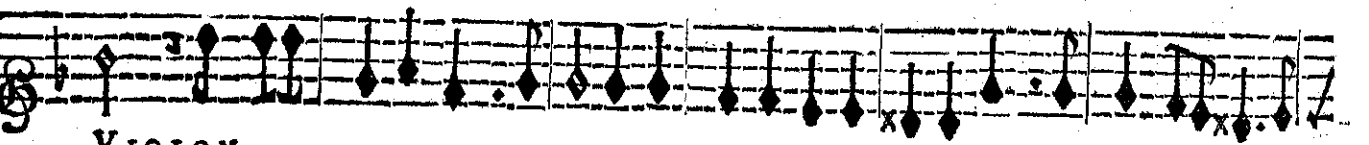
EN luy donnant la preference, Vous me rendez la liberté, En luy donnant la prefe-



BASSE-CONTINUE.



VIOLON.



VIOLON.



rence, Vous me rendez la liberté, Le dépit qui me possède Me guerira prompte-



BASSE-CONTINUE.

PROSERPINE,

VIOLON.

VIOLON.

ment, Vous en faites mon tourment, Et j'en feray mon reme- de. Vous en faites mon tour-

BASSE-CONTINUE.

VIOLON.

VIOLON.

ment. Et j'en feray mon reme- de. Vous en faites mon tourment, Et j'en fe-

BASSE-CONTINUE.

VIOLON.

VIOLON.

ray mon reme- de.

BASSE-CONTINUE.

ARETHUSE.

Pour estre heureux il faut qu'on aime bien. il faut qu'on aime bien.

ALPHEE.

Pour estre heureux il faut qu'on aime bien. il faut qu'on aime bien.

ASCALAPHE.

Pour estre heureux il faut

BASSE-CONTINUE.

Pour estre heureux il faut qu'on aime bien. il faut qu'on aime bien. Pour estre heu-

Pour estre heureux il faut qu'on aime bien. il faut qu'on aime bien. Pour estre heu-

qu'on n'aime rien. Pour estre heureux il faut qu'on n'aime rien. Pour estre heureux il

BASSE-CONTINUE.

reux il faut qu'on aime bien. il faut qu'on aime bien. il faut qu'on aime

reux il faut qu'on aime bien. il faut qu'on aime bien. il faut qu'on aime

faut qu'on n'aime rien. il faut qu'on n'aime rien. il faut il faut qu'on n'aime

BASSE-CONTINUE.



PROSERPINE,

First vocal line with lyrics: bien.

Second vocal line with lyrics: bien.

Third vocal line with lyrics: rien.

Fourth vocal line with lyrics: Mais Pluton va bien-tost r'entrer dās son em- pire, Il passe en ces lieux, il ad-

BASSE-CONTINUE.

First bass continuo line.

Second bass continuo line.

Third bass continuo line.

...mire, Les charmes d'un sejour si doux.

Fourth bass continuo line.

BASSE-CONTINUE.

SCENE VI.

PLUTON, ARETHUSE, ALPHE'E, ASCALAPHE.

ARETHUSE.

First vocal line for Arethuse.

PLUTON.

First vocal line for Pluton.

Demeurez, Arethuse, Al- phée éloignez-vous. Les efforts d'un Ge-

Second vocal line for Pluton.

BASSE-CONTINUE.

ant qu'on croyoit accablé Ont fait encor fremir le Ciel, la Terre & l'Onde, Mon em-

BASSE-CONTINUE.

pire s'en est troublé Jusqu'au centre du monde, Mon thône en a tremblé; L'affreux Ty-

BASSE-CONTINUE.

plée avec sa vaine rage Trebuche en-fin dās des gouffres sans fonds, L'éclat du

BASSE-CONTINUE.

jour ne s'ouvre aucun pas- sage Pour penetrer les Royaumes profonds Qui me sôt échûs en par-

BASSE-CONTINUE.

PROSERPINE,

tage. Le Ciel ne craindra plus que ses fiers ennemis Se relèvent jamais de leur chute mor-

BASSE-CONTINUE.

telle, Et du monde ébranlé par leur fureur re- belle Les fondemens sont r'afer-

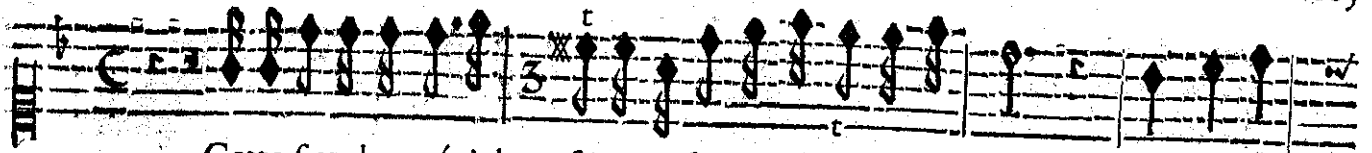
BASSE-CONTINUE.

mis, Je puis faire gou- sfer une paix éternelle aux Peuples souterrains que le sort m'a sou-

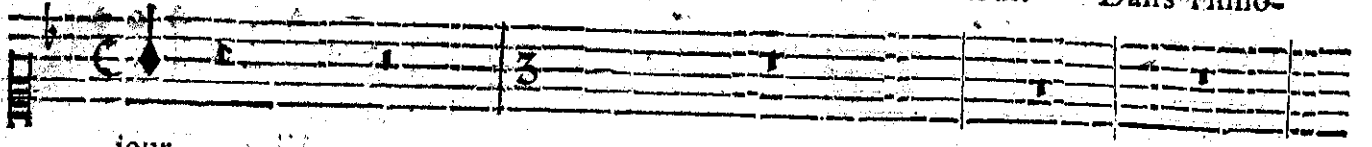
BASSE-CONTINUE.

mis. Mais par vos soins puis-je voir Proserpine Avant que de quitter cet aimable se-

BASSE-CONTINUE.



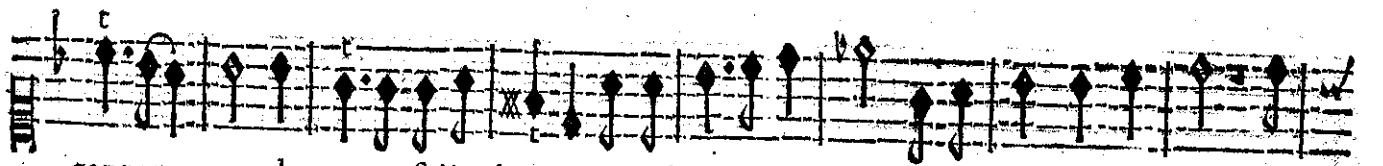
Cette fiere beauté s'ob- stine A fuir les amans & l'amour. Dans l'inno-



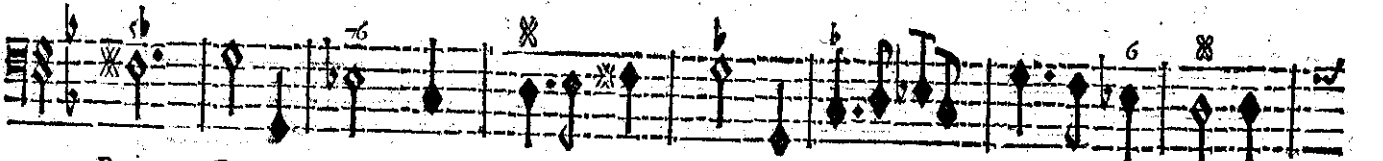
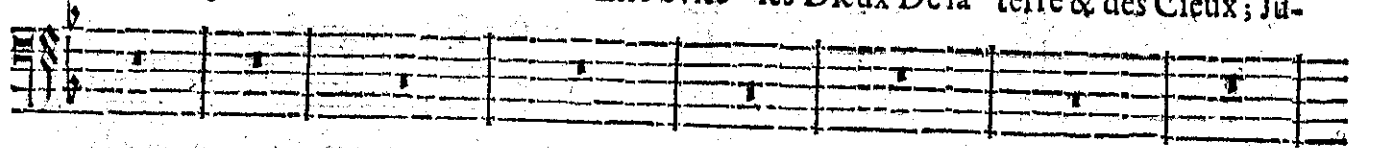
jour.



BASSE-CONTINUE.



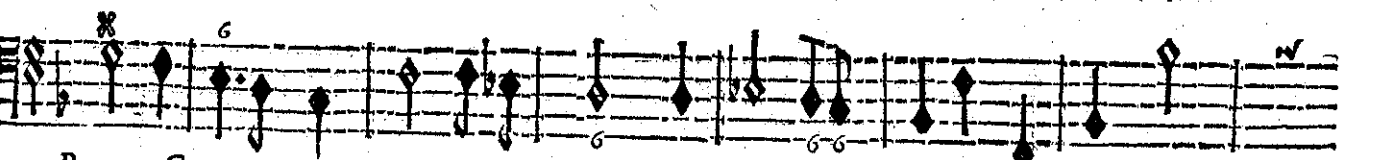
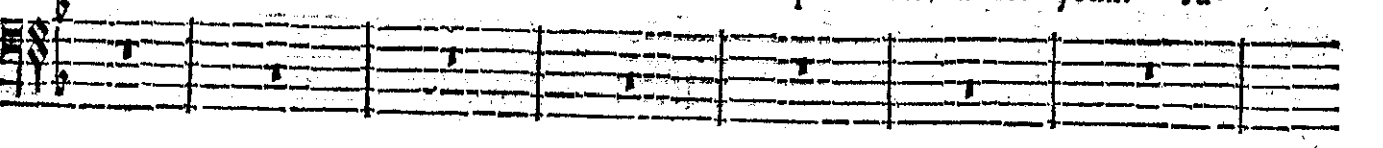
centre- pos de cette solitude Elle évite les Dieux De la terre & des Cieux; Ju-



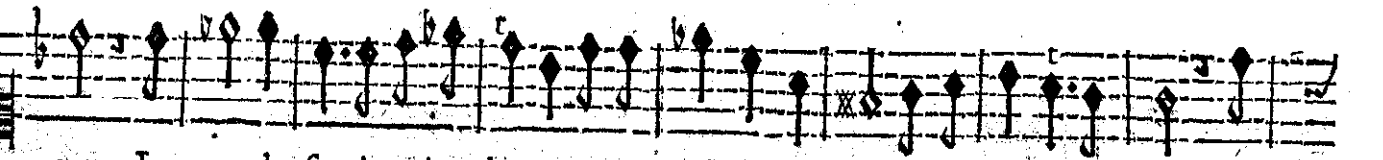
BASSE-CONTINUE.



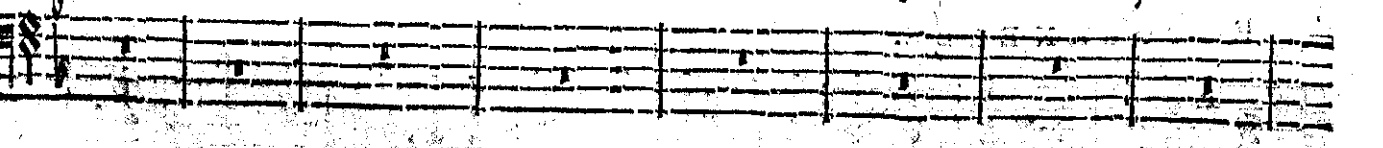
gez de son inquietude Si le Dieu des enfers paroïssoit, à ses yeux. Ju-



BASSE-CONTINUE.



gez, Jugez de son inquietude Si le Dieu des enfers paroïssoit à ses yeux: Ca-



BASSE-CONTINUE.

PROSERPINE,

ché sous cet épais fétillage Vous pourriez la voir un moment.

Allez, Il suffi-

BASSE-CONTINUE.

ra que vostre foïn l'engage A venir dans ce lieu char- mant, Et si je puis la

voir il n'importe comment.

BASSE-CONTINUE.

voir il n'importe comment.

voir il n'importe comment.

BASSE-CONTINUE.

SCENE VII.

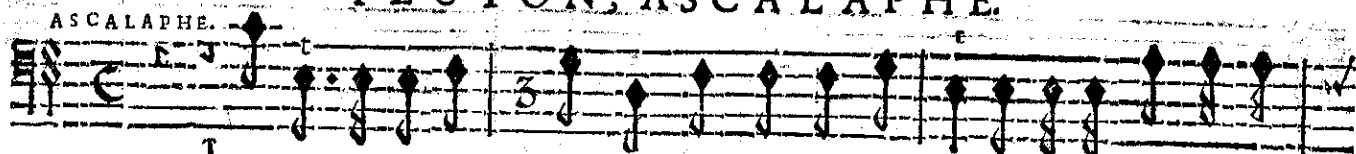
RITOURNELLE.

BASSE-CONTINUE.

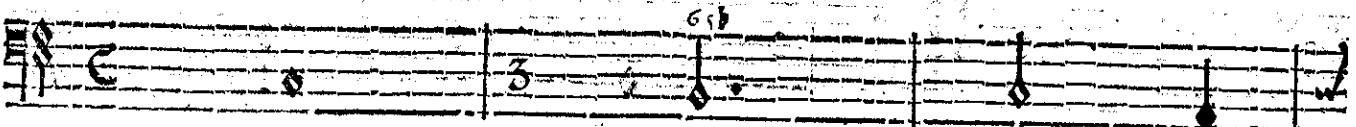
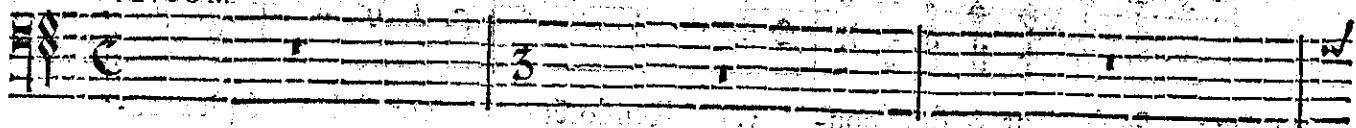


BASSE-CONTINUE.

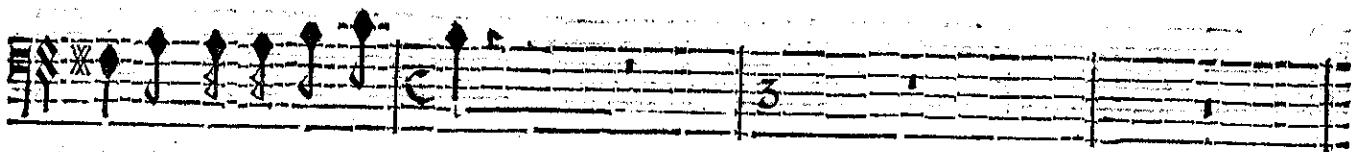
PLUTON, ASCALAPHE.



J'ay peine à conce- voir d'où vient le trouble extrême Où le cœur de Plu-



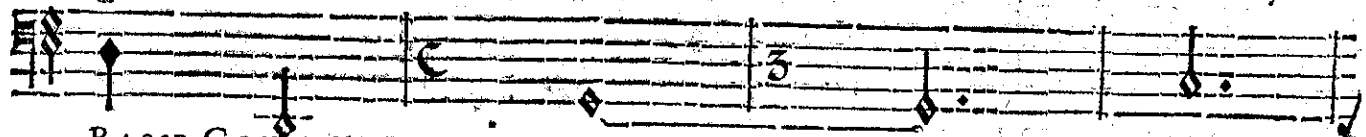
BASSE-CONTINUE.



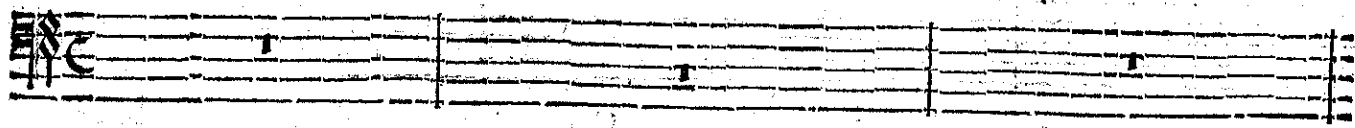
ton semble s'abandon- ner.



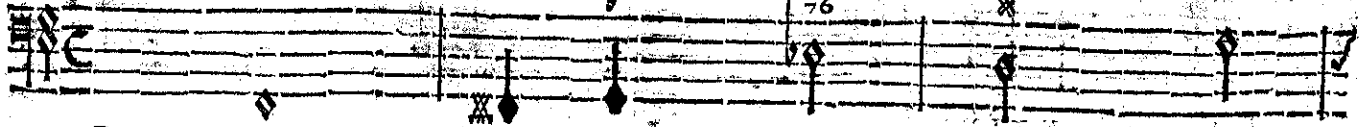
Tu peuxt'en eston- ner, J'en suis surpris moy-mesme. J'ay trou-



BASSE-CONTINUE.



vé Proserpine envistât ces lieux. Les pleurs couloiet de ses beauxyeux, elle fuyoit interdite & tré-



BASSE-CONTINUE.

PROSERPINE,

blante, Pour implorer l'assistance des Dieux, Elle tournoit ses regards vers les

BASSE-CONTINUE.

Cieux. Sa douleur & son épou- vante Rendoiet en- cor sa beauté plus tou-

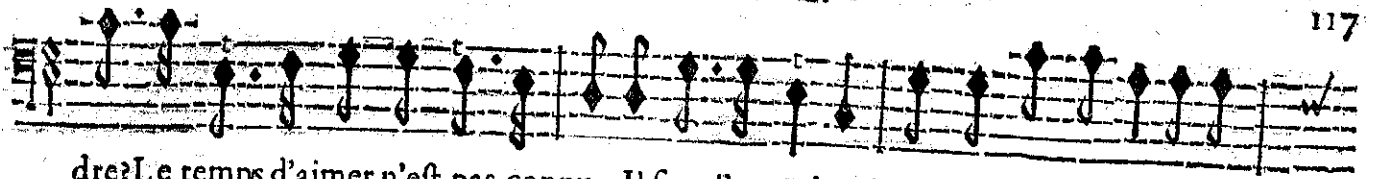
BASSE-CONTINUE.

chante. Les accèts plaintifs de sa voix Ont é- meû mô cœur infle- xible, Qu'û cœur fier est trou-

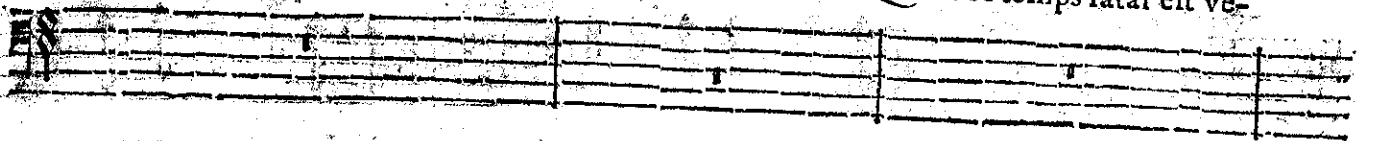
BASSE-CONTINUE.

Contre l'amour quel cœur peut se défen- blé quand il deviêt sensible Pour la premiere fois.

BASSE-CONTINUE.



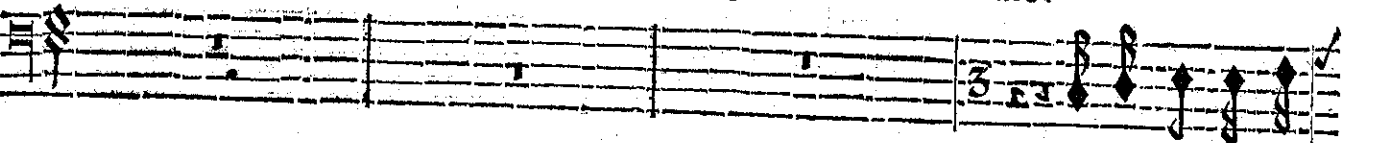
dre? Le temps d'aimer n'est pas connu, Il faut l'attendre; Quand ce temps fatal est ve-



BASSE-CONTINUE.



nu Il faut se rendre. Contre l'amour quel cœur peut se défen- dre?

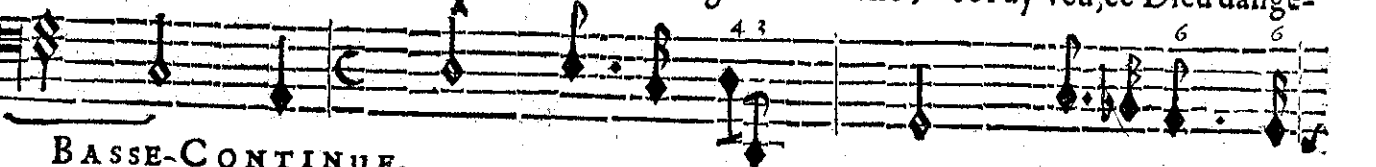


De ce Dieu si puis-

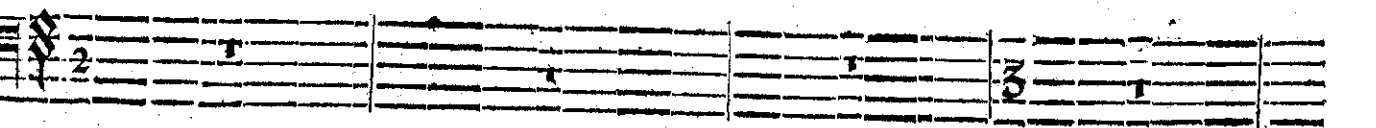
BASSE-CONTINUE.



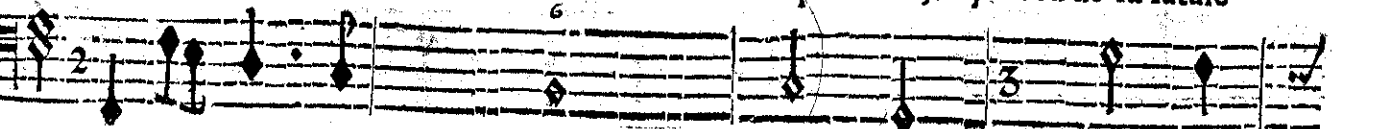
fant je méprisois les feux, J'éprouve enfin sa vengeance cruelle, Je l'ay veu, ce Dieu dange-



BASSE-CONTINUE.



reux, Il suivoit Proserpine, il voloit après elle, J'ay veu de sa fatale



BASSE-CONTINUE.



PROSERPINE,

main Partir un trait de flamme, J'ay voulu l'éviter en vain, Le coup a pene-

BASSE-CONTINUE.

L'amour a surmonté le maître des Enfers, Il n'a plus rien à

tré jusqu'au fonds de mon ame.

BASSE-CONTINUE.

vaincre après cette victoire, L'amour comblé de gloire Triom- phe de

L'amour comblé de gloire Triom- phe de

BASSE-CONTINUE.

tout l'Univers. Triom- phe Triomphe de

tout l'Univers. L'amour comblé de gloire Triomphe Triomphe de

BASSE-CONTINUE.

TRAGÉDIE.



tout l'Uni- vers. L'amour comblé de gloire L'amour comblé de



tout l'Uni- vers. L'amour comblé de gloire Triom-



BASSE-CONTINUE.



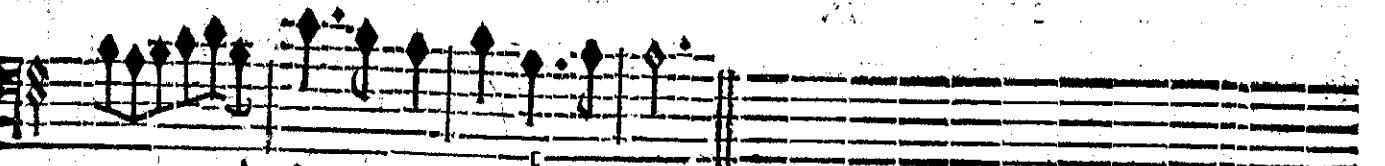
gloire Triom- phe de tout l'Uni- vers. Tri-



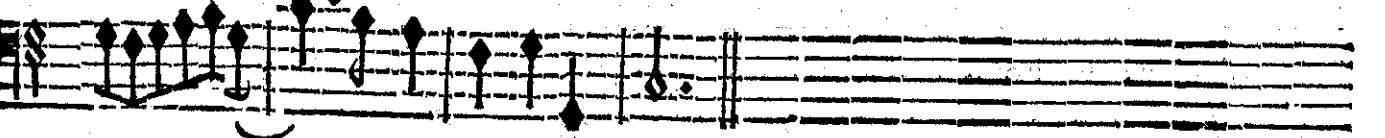
phe Tri- omphé de tout l'Uni- vers. Tri-



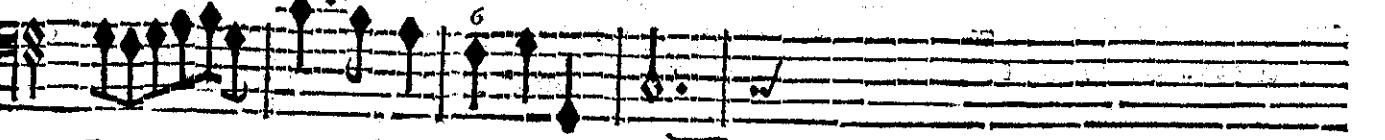
BASSE-CONTINUE.



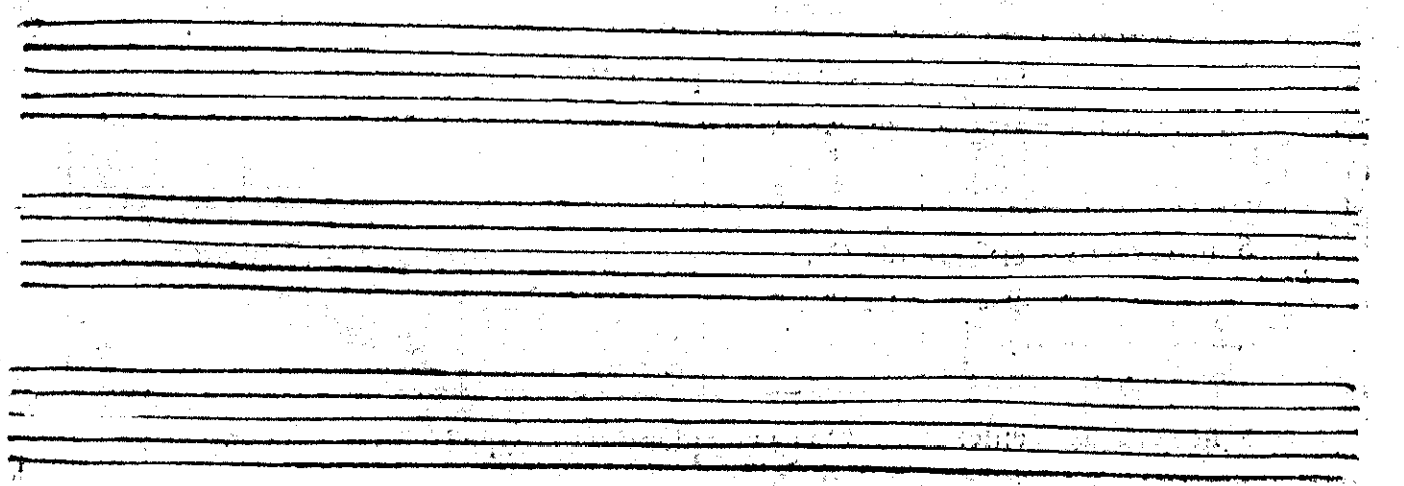
om- phe de tout l'Uni- vers.



om- phe de tout l'Uni- vers.



BASSE-CONTINUE.



PROSERPINE,  
SCENE VIII.

PROSERPINE, CYANE, ARETHUSE, PLUTON, ASCALAPHE,  
TRouPE DE NYMPHES.

CHOEUR DE NYMPHES.

*Doucement.* *t*

Les beaux Jours & la Paix Sont revenus ensemble.

*Doucement.* *t*

Les beaux Jours & la Paix Sont revenus ensemble.

*Doucement.* *t* PLUTON.

Les beaux Jours & la Paix Sont revenus ensemble. LA Troupe des Nymphes s'af-

BASSE-CONTINUE.

Les beaux Jours & la

Les beaux Jours & la

semble, Retirons-nous sous ce feuillage épais,

Les beaux Jours & la

BASSE-CONTINUE.

*t*

Paix Sont revenus ensemble, On ne voit plus de cœurs qui tremblent, Tout rit dans ces

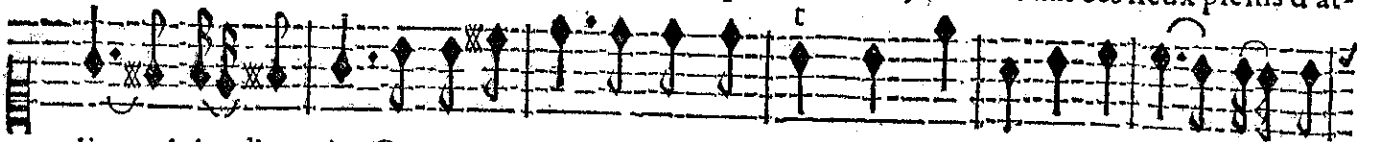
Paix Sont revenus ensemble, On ne voit plus de cœurs qui tremblent, Tout rit dans ces

Paix Sont revenus ensemble, On ne voit plus de cœurs qui tremblent, Tout rit dans ces

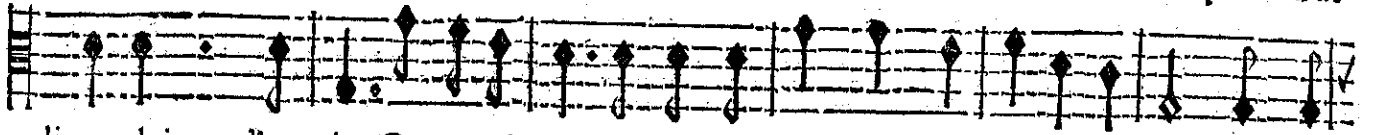
BASSE-CONTINUE.



lieux pleins d'attraits, On ne voit plus de cœurs qui tremblent, Tout rit dās ces lieux pleins d'at-



lieux pleins d'attraits, On ne voit plus de cœurs qui tremblēt, Tout rit dās ces lieux pleins d'at-



lieux pleins d'attraits, On ne voit plus de cœurs qui tremblēt, Tout rit dās ces lieux pleins d'at-



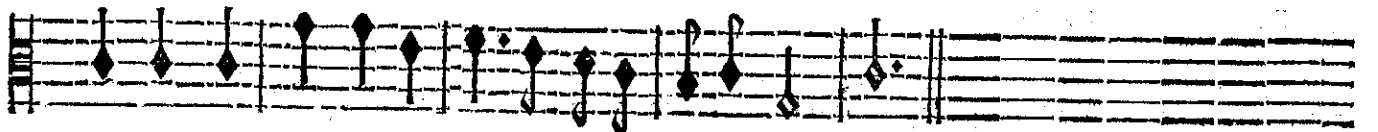
BASSE-CONTINUE.



traits. Les beaux Jours & la Paix Sont revenus ensemble.



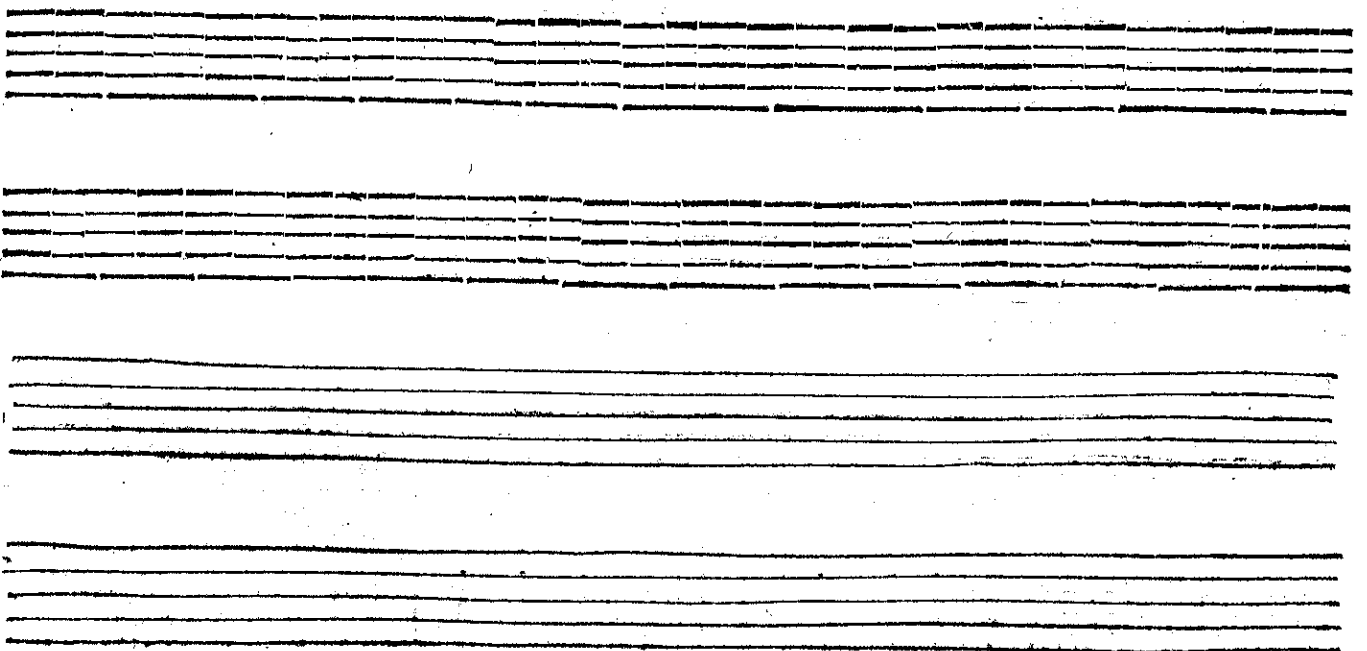
traits. Les beaux Jours & la Paix Sont revenus ensemble.



traits. Les beaux Jours & la Paix Sont revenus ensemble.



BASSE-CONTINUE.



PROSERPINE,  
PREMIER AIR.

Violons. Hautbois. Violons.

Violons. Hautbois. Violons,

Violons. Hautbois. Violons.  
BASSE-CONTINUE.

Hautbois. Violons.

Hautbois. Violons.

Hautbois. Violons,  
BASSE-CONTINUE.

Musical staff for Hautbois and Violons. The staff contains notes with dynamic markings 't' and 'f'.

HAUTBOIS.

VIOLONS.

HAUTBOIS.

Musical staff for Hautbois and Violons. The staff contains notes with dynamic markings 't' and 'f'.

HAUTBOIS.

VIOLONS.

HAUTBOIS.

Musical staff for Hautbois and Violons. The staff contains notes with dynamic markings 't' and 'f'.

Musical staff for Hautbois and Violons. The staff contains notes with dynamic markings 't' and 'f'.

Musical staff for Hautbois and Violons. The staff contains notes with dynamic markings 't' and 'f'.

Musical staff for Hautbois and Violons. The staff contains notes with dynamic markings 't' and 'f'.

HAUTBOIS.  
BASSE-CONTINUE.

VIOLONS.

HAUTBOIS.

Musical staff for Violons and Hautbois. The staff contains notes with dynamic markings 't' and 'f'.

VIOLONS.

HAUTBOIS.

VIOLONS.

Musical staff for Violons and Hautbois. The staff contains notes with dynamic markings 't' and 'f'.

VIOLONS.

HAUTBOIS.

VIOLONS.

Musical staff for Violons and Hautbois. The staff contains notes with dynamic markings 't' and 'f'.

Musical staff for Violons and Hautbois. The staff contains notes with dynamic markings 't' and 'f'.

Musical staff for Violons and Hautbois. The staff contains notes with dynamic markings 't' and 'f'.

Musical staff for Basse-Continue and Violons. The staff contains notes with dynamic markings 't' and 'f'.

BASSE-CONTINUE,

VIOLONS.

HAUTBOIS.

VIOLONS.

# PROSERPINE,

Musical staff for Hautbois and Violons. The staff contains two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings such as *tr* and *b*.

Musical staff for Hautbois and Violons. The staff contains two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings such as *b*.

Musical staff for Hautbois and Violons. The staff contains two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings such as *tr*.

Musical staff for Hautbois and Violons. The staff contains two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings such as *tr*.

Musical staff for Hautbois and Violons. The staff contains two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings such as *tr*.

Musical staff for Hautbois and Violons. The staff contains two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings such as *tr*.

BASSE-CONTINUE.

Musical staff for Hautbois, Violons, and Hautbois. The staff contains three parts: Hautbois on the left, Violons in the middle, and Hautbois on the right. The notation includes various notes, rests, and dynamic markings such as *tr* and *t*.

Musical staff for Hautbois, Violons, and Hautbois. The staff contains three parts: Hautbois on the left, Violons in the middle, and Hautbois on the right. The notation includes various notes, rests, and dynamic markings such as *tr* and *t*.

Musical staff for Hautbois and Violons. The staff contains two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings such as *tr*.

Musical staff for Hautbois and Violons. The staff contains two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings such as *tr*.

Musical staff for Hautbois and Violons. The staff contains two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings such as *tr*.

BASSE-CONTINUE.

Musical staff for Hautbois, Violons, and Hautbois. The staff contains three parts: Hautbois on the left, Violons in the middle, and Hautbois on the right. The notation includes various notes, rests, and dynamic markings such as *tr* and *t*.

Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes with stems pointing upwards.

VIOLONS.

Musical staff for Violons, continuing the melodic line from the previous staff.

VIOLONS.

Musical staff for Violons, continuing the melodic line.

Musical staff for Violons, continuing the melodic line.

Musical staff for Violons, continuing the melodic line.

Musical staff for Violons, continuing the melodic line.

VIOLONS.

BASSE-CONTINUE.

PREMIER AIR.

PROSERPINE.

Musical staff for Proserpine, featuring a treble clef and a series of eighth and sixteenth notes with stems pointing upwards.

Que nostre vie Doit faire envie : Le vray bon-heur Est de garder son cœur :

Musical staff for Basse-Continue, featuring a bass clef and a series of eighth and sixteenth notes with stems pointing downwards.

BASSE-CONTINUE.

Musical staff for Proserpine, continuing the melodic line.

Le jour n'éclaire Que pour nous plaire, Ces arbres verts Ont leur plus beau feuillage,

Musical staff for Basse-Continue, continuing the accompaniment.

BASSE-CONTINUE.

Musical staff for Proserpine, continuing the melodic line.

Et mille oyseaux divers Dans ce bocage Imitent nos concerts Par leur ramage.

Musical staff for Basse-Continue, continuing the accompaniment.

BASSE-CONTINUE.



PROSERPINE,

15

Que nostre vie Doit faire envie! Le vray bon-heur Est de garder son cœur.

BASSE-CONTINUE.

Tout s'interesse Dans nos desirs, Jamais l'Amour ne nous blesse, Les doux plai-

BASSE-CONTINUE.

sirs Sont pour les cœurs sans foiblesse. Que nostre vie Doit faire envie!

BASSE-CONTINUE.

Le vray bon-heur Est de garder son cœur.

BASSE-CONTINUE.

CHOEUR DE NYMPHES.

Que nostre vie Doit faire envie! Le vray bonheur Est de garder son cœur. Pour no<sup>o</sup> dé-

Que nostre vie Doit faire envie! Le vray bonheur Est de garder son cœur. Pour no<sup>o</sup> dé-

Que nostre vie Doit faire envie! Le vray bonheur Est de garder son cœur. Pour no<sup>o</sup> dé-

Que nostre vie Doit faire envie! Le vray bonheur Est de garder son cœur. Pour no<sup>o</sup> dé-

BASSE-CONTINUE.

fendre D'un a-mour tendre Avec fierté Nous avons pris les armes; Nos biens n'ont

fendre D'un a-mour tendre Avec fierté Nous avons pris les armes; Nos biens n'ont

fendre D'un amour tendre Avec fierté Nous avons pris les armes; Nos biens n'ont

BASSE-CONTINUE.

point coûté De tristes larmes, La liberté N'a jamais que des charmes. Que nostre vie

point coûté De tristes larmes, La liberté N'a jamais que des charmes. Que nostre vie

point coûté De tristes larmes, La liberté N'a jamais que des charmes. Que nostre vie

BASSE-CONTINUE.

Doit faire envie: Le vray bonheur Est de garder son cœur.

Doit faire envie: Le vray bonheur Est de garder son cœur.

Doit faire envie: Le vray bonheur Est de garder son cœur.

BASSE-CONTINUE.

On reprend  
l'Air cy-  
devant.

Suite de la B. Continuë.

# PROSERPINE,

## SECOND AIR.

PROSERPINE. *Tous.*

BELLES fleurs, charmant ombrage, Il ne faut aimer que vous, On ne trouve rien de  
 Quand un cœur est trop sensible Rien ne peut le rendre heureux, D'as les plus aimables

On ne trouve rien de  
 Dans les plus aimables

On ne trouve rien de  
 Dans les plus aimables

### BASSE-CONTINUE.

PROSERPINE.

doux Quand on est dans l'esclavage: Belles fleurs, charmant ombrage, Il ne faut aimer que  
 nœuds On n'a point de bien paisible: Quand un cœur est trop sensible Rien ne peut le rendre heu-

doux Quand on est dans l'esclavage:  
 nœuds On n'a point de bien paisible:

doux Quand on est dans l'esclavage:  
 nœuds On n'a point de bien paisible:

### BASSE-CONTINUE.



vous. Les amans n'ont en partage Que l'âguez, que soins jaloux. Belles fleurs, charmant om-  
reux. C'est toujours un mal terrible Que l'ardeur des pl<sup>is</sup> beaux feux. Quand un cœur est trop sen-



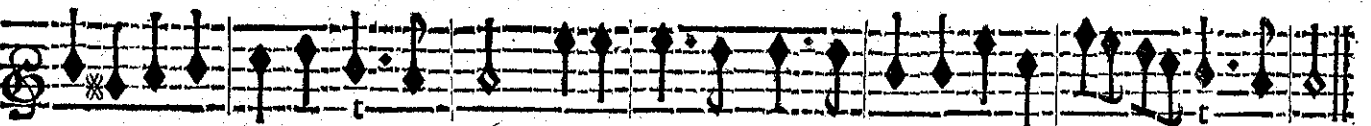
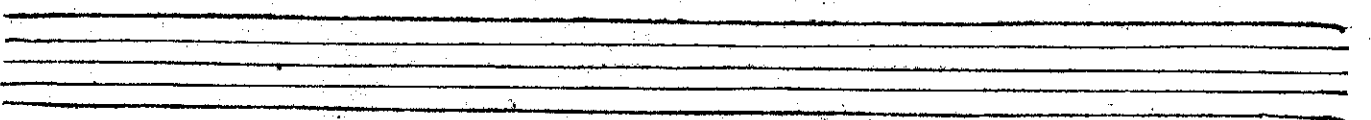
Les amans n'ont en partage Que l'âguez, que soins jaloux.  
C'est toujours un mal terrible Que l'ardeur des pl<sup>is</sup> beaux feux.



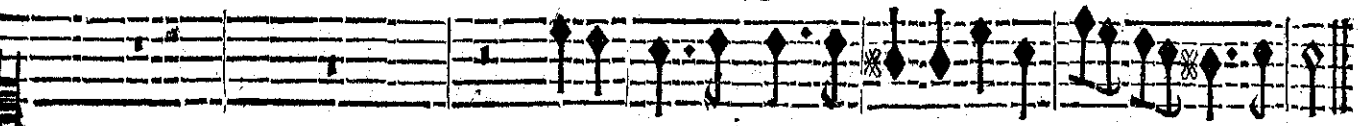
Les amans n'ont en partage Que l'âguez, que soins jaloux.  
C'est toujours un mal terrible Que l'ardeur des plus beaux feux.



BASSE-CONTINUE.



brage, Il ne faut aimer que vous. Belles fleurs, charmât ombrage, Il ne faut ai-mer que vous.  
sible Riē ne peut le rēdre heureux. Quand un cœur est trop sensible Riē ne peut le rēdre heureux.



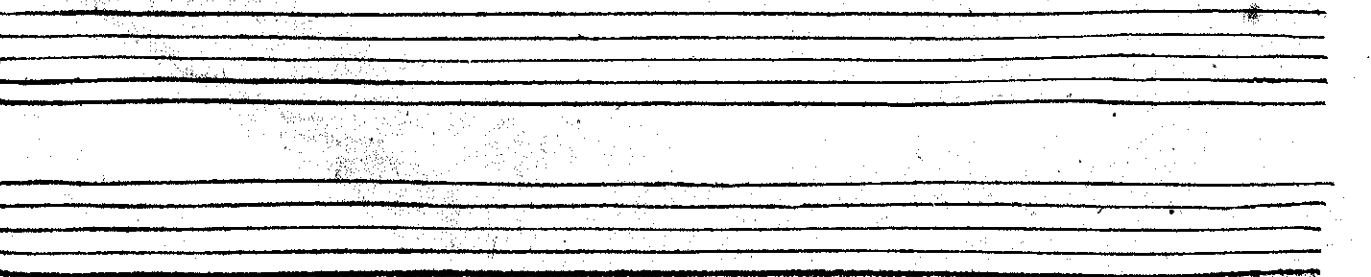
Belles fleurs, charmât ombrage, Il ne faut ai-mer que vous.  
Quand un cœur est trop sensible Rien ne peut le rēdre heureux.



Belles fleurs, charmât ombrage, Il ne faut aimer que vous.  
Quand un cœur est trop sensible Rien ne peut le rēdre heureux



BASSE-CONTINUE.



# PROSERPINE, SECOND AIR.

Violons.

Violons.

Violons.  
BASSE-CONTINUE.

Hautbois. Violons. Hautbois.

Hautbois. Violons. Hautbois.

Hautbois. Violons. Hautbois.  
BASSE-CONTINUE.

VIOLONS.

VIOLONS.

VIOLONS.  
BASSE-CONTINUE.

HAUTBOIS.

VIOLONS.

HAUTBOIS.

HAUTBOIS.

VIOLONS.

HAUTBOIS.

HAUTBOIS.  
BASSE-CONTINUE.

VIOLONS.

HAUTBOIS.

PROSERPINE,

Musical staff for Violons, first system. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some slurs and accents.

VIOLONS.

Musical staff for Violons, second system. Continuation of the melody from the first system.

VIOLONS.

Musical staff for Violons, third system. Continuation of the melody.

Musical staff for Violons, fourth system. Continuation of the melody.

Musical staff for Violons, fifth system. Continuation of the melody.

Musical staff for Violons and Basse-Continue, sixth system. The lower part of the staff contains a bass line with some slurs.

VIOLONS.  
BASSE-CONTINUE.

*On reprend le second Couplet de la Gavotte de Proserpine. Puis le second Air des Violons. En suite Proserpine reprend son premier Air, Que nostre vie, &c. page 125. & les Violons rejoüent le premier Air; & après l'on prend ce qui suit.*

Musical staff for Proserpine, first system. It begins with a treble clef and a 3/4 time signature. The melody is marked with 't' (trill) above several notes.

Musical staff for Basse-Continue, first system. It begins with a bass clef and a 3/4 time signature. The bass line includes figures such as '76x', '6 6', and '4'.

BASSE-CONTINUE.

Musical staff for Proserpine, second system. Continuation of the melody with trills and slurs.

velles, Separons-nous, voyons qui sçait le mieux Affortir des fleurs les plus belles.

Musical staff for Basse-Continue, second system. Continuation of the bass line with figures such as '6 6', '6 6', and '4'.

BASSE-CONTINUE.

Empty musical staff at the bottom of the page.

TRAGÉDIE.

CHOEUR.

Musical staff for the first vocal line of the chorus, featuring a treble clef and a common time signature. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

Voyons qui sçait le mieux assortir les fleurs les plus belles. Voyons qui sçait le mieux affor-

Musical staff for the second vocal line of the chorus, featuring a bass clef and a common time signature. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

Voyons qui sçait le mieux assortir les fleurs les plus belles. Voyons qui sçait le mieux affor-

Musical staff for the third vocal line of the chorus, featuring a bass clef and a common time signature. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

Voyons qui sçait le mieux assortir les fleurs les plus belles. Voyons qui sçait le mieux affor-

Musical staff for the fourth vocal line of the chorus, featuring a bass clef and a common time signature. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

BASSE-CONTINUE.

Musical staff for the Basse-Continue instrument, featuring a treble clef and a common time signature. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

tir les fleurs les plus bel- les.

Musical staff for the first Hautbois instrument, featuring a treble clef and a common time signature. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

tir les fleurs les plus bel- les. HAUTBOIS.

Musical staff for the second Hautbois instrument, featuring a treble clef and a common time signature. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

tir les fleurs les plus bel- les. HAUTBOIS.

Musical staff for the Basse-Continue instrument, featuring a bass clef and a common time signature. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

BASSE-CONTINUE.

HAUTBOIS.  
BASSE-CONTINUE.

Two empty musical staves, one for the treble clef and one for the bass clef.

Musical staff for the first Hautbois instrument, featuring a treble clef and a common time signature. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

HAUTBOIS.

Musical staff for the second Hautbois instrument, featuring a treble clef and a common time signature. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

HAUTBOIS.

Musical staff for the Basse-Continue instrument, featuring a bass clef and a common time signature. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

HAUTBOIS.  
BASSE-CONTINUE.



PROSERPINE,

SCENE IX.

PLUTON, PROSERPINE, CYANE', ASCALAPHE,

TROUPE DE DIVINITEZ DES ENFERS.

PROSERPINE.

Ciel! prenez ma dé.

CYANE'.

PLUTON.

Infer- nales Divinitez, Secondez mon amour, Sor- tez.

BASSE-CONTINUE.

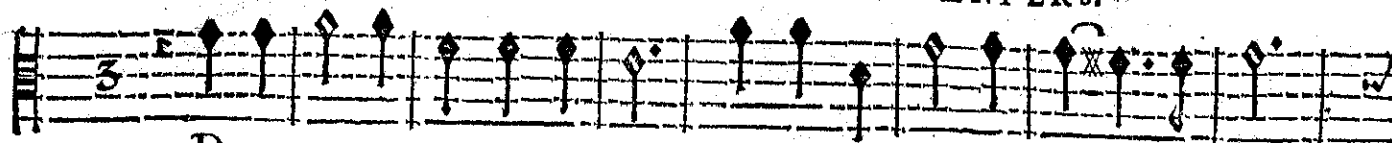
fence! O Ciel! protegez l'inno- cence. O Ciel! protegez l'inno- cence.

O Ciel! protegez l'inno- cence. O Ciel! protegez l'inno- cence.

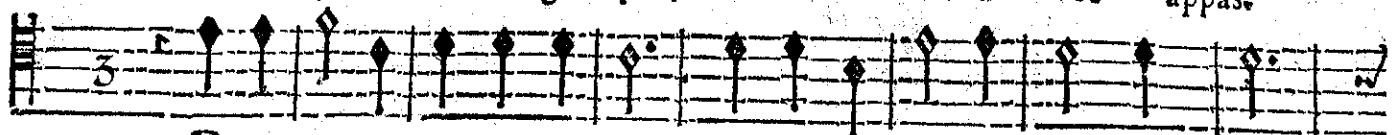
BASSE-CONTINUE.

TRAGÉDIE.

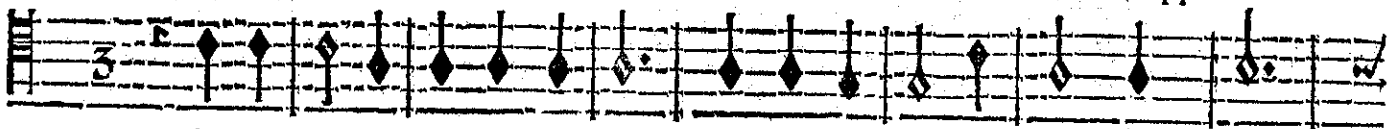
CHOEUR DES DIVINITÉZ DES ENFERS.



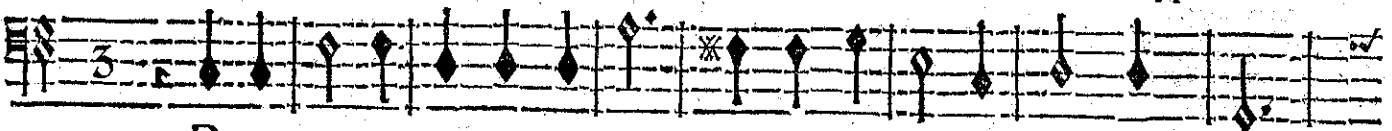
PROserpine ne craignez pas, Un Dieu charmé de vos appas.



PROserpine ne craignez pas, Un Dieu charmé de vos appas.



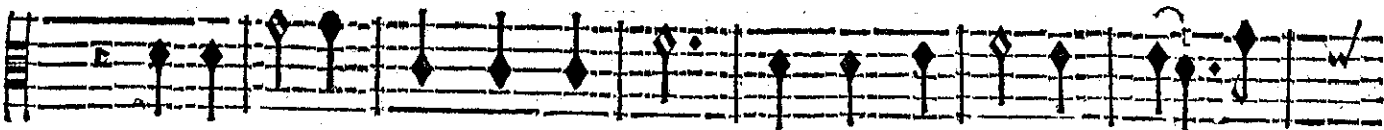
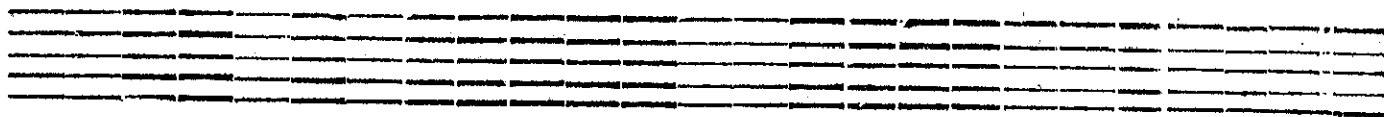
PROserpine ne craignez pas, Un Dieu charmé de vos appas.



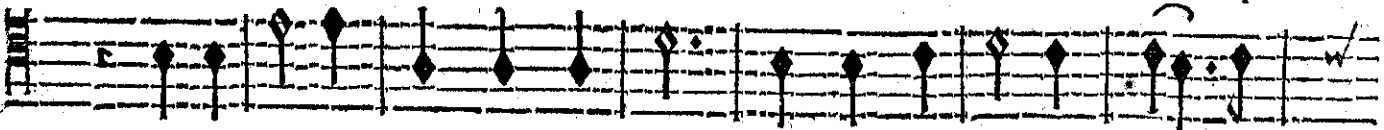
PROserpine ne craignez pas, un Dieu charmé de vos appas.



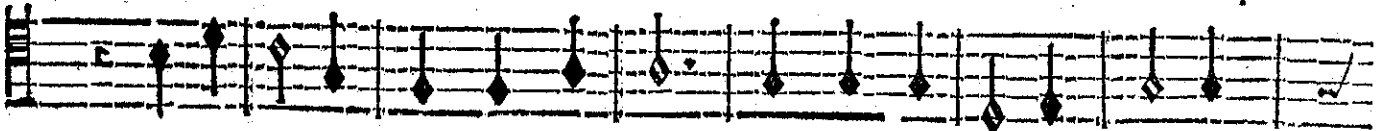
BASSE-CONTINUE.



Proserpine ne craignez pas, Un Dieu charmé de vos ap-



Proserpine ne craignez pas, Un Dieu charmé de vos ap-



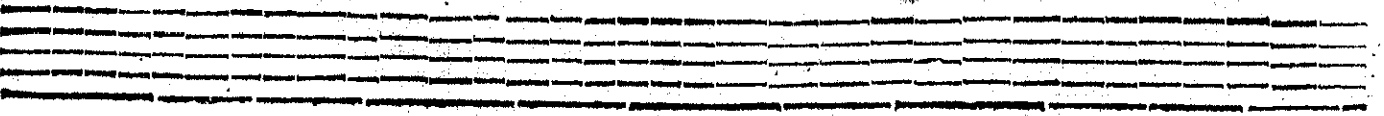
Proserpine ne craignez pas, Un Dieu charmé de vos ap-



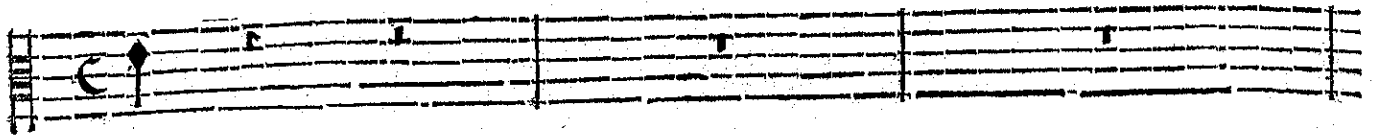
Proserpine ne craignez pas, Un Dieu charmé de vos ap-



BASSE-CONTINUE.

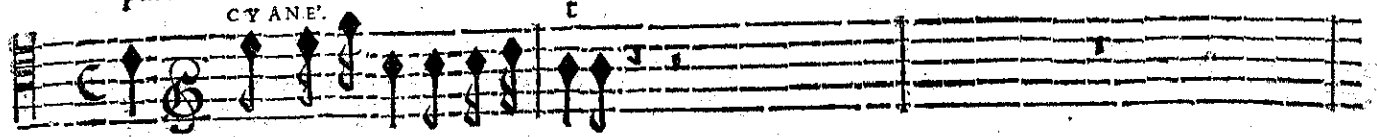


# PROSERPINE,

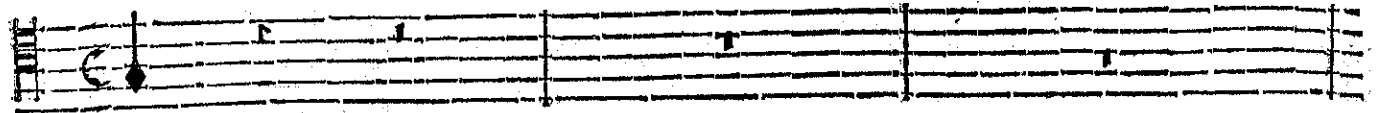


pas.

CYANE.



pas. Quelle barbare violence?



pas.

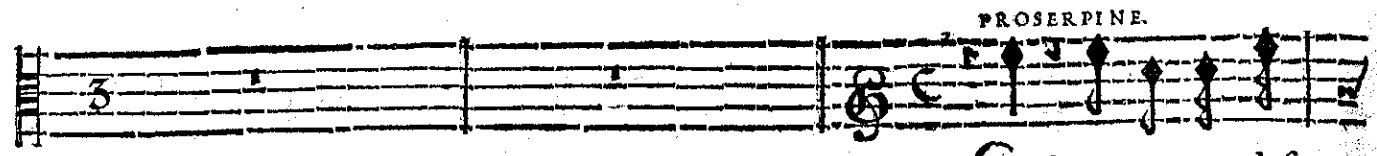
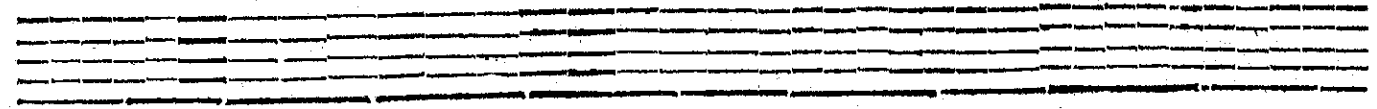
PLUTON.



pas. Nymphé, crains ma vengeance, Sur peine de perdre la

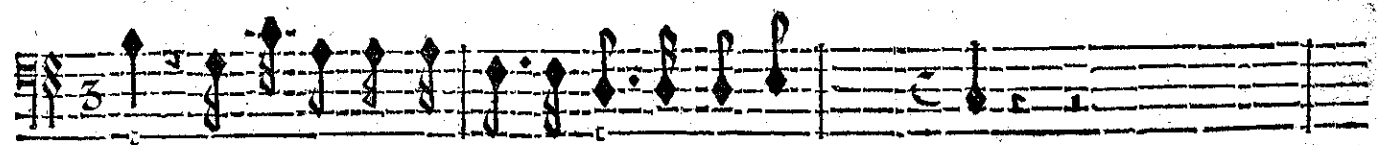
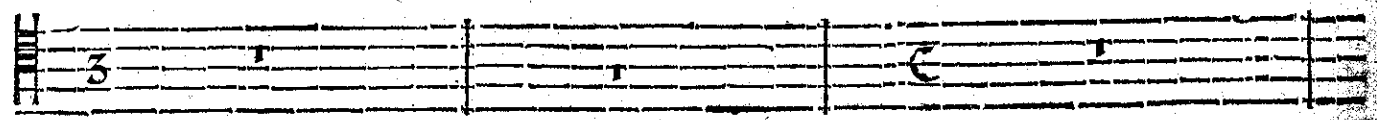
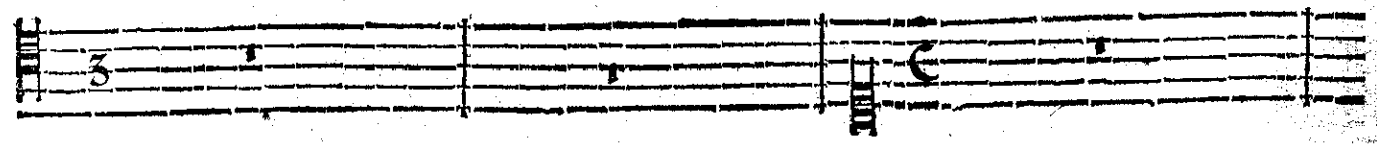


BASSE-CONTINUE.

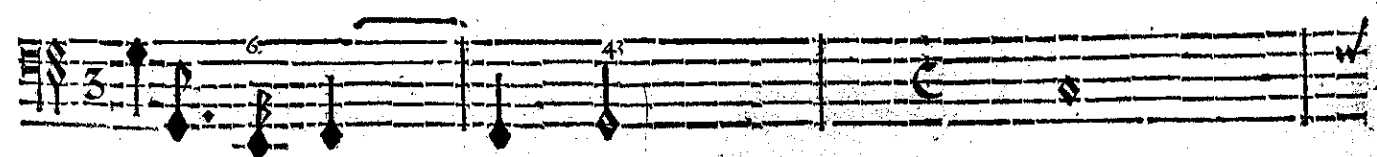


PROSERPINE.

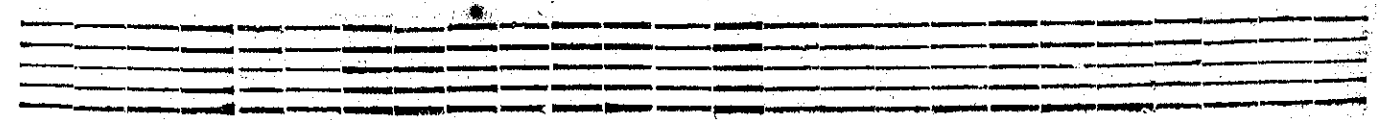
Ciel! prenez ma def-



voix, Garde toy de parler de tout ce que tu vois.



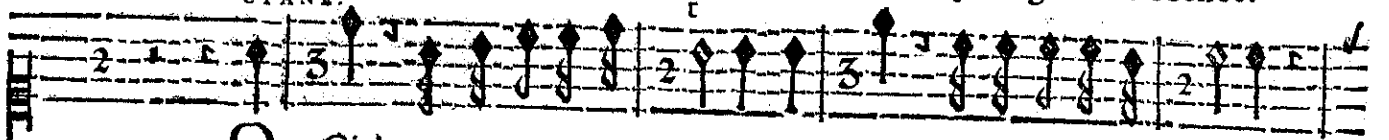
BASSE-CONTINUE.



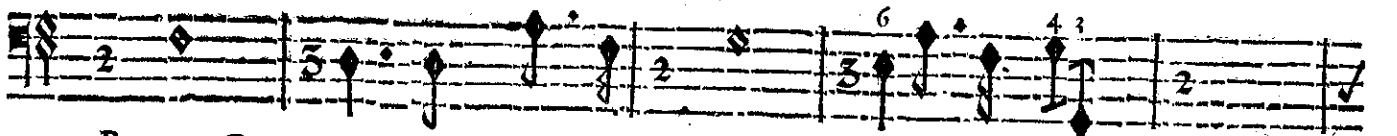
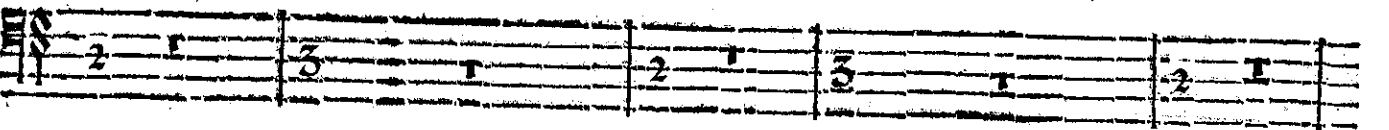
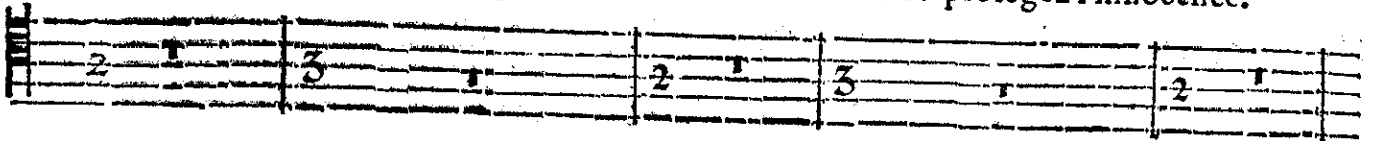


fenfe. O Ciel! protegez l'innocence. O Ciel! protegez l'innocence.

CYANE.

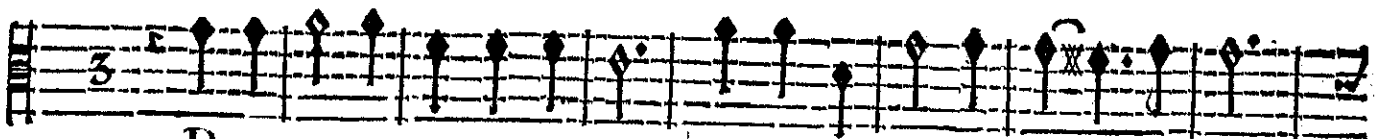


O Ciel! protegez l'innocence. O Ciel! protegez l'innocence.

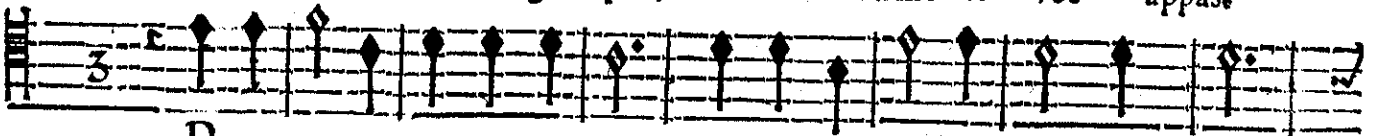


BASSE-CONTINUE.

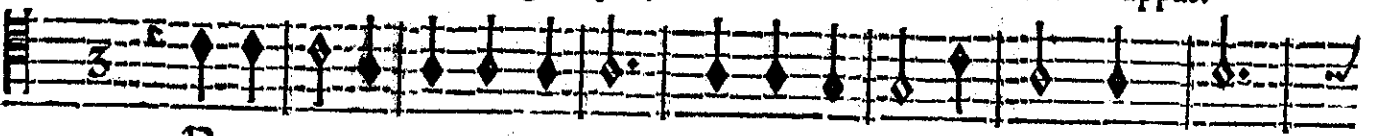
CHOEUR.



PROserpine ne craignez pas, Un Dieu charmé de vos appas.



PROserpine ne craignez pas, Un Dieu charmé de vos appas.



PROserpine ne craignez pas, Un Dieu charmé de vos appas.



PROserpine ne craignez pas, un Dieu charmé de vos appas.



BASSE-CONTINUE.

# PROSERPINE,

Proserpine ne craignez pas, Un Dieu charmé de vos appas.

Proserpine ne craignez pas, Un Dieu charmé de vos appas.

Proserpine ne craignez pas, Un Dieu charmé de vos appas.

Proserpine ne craignez pas, Un Dieu charmé de vos appas.

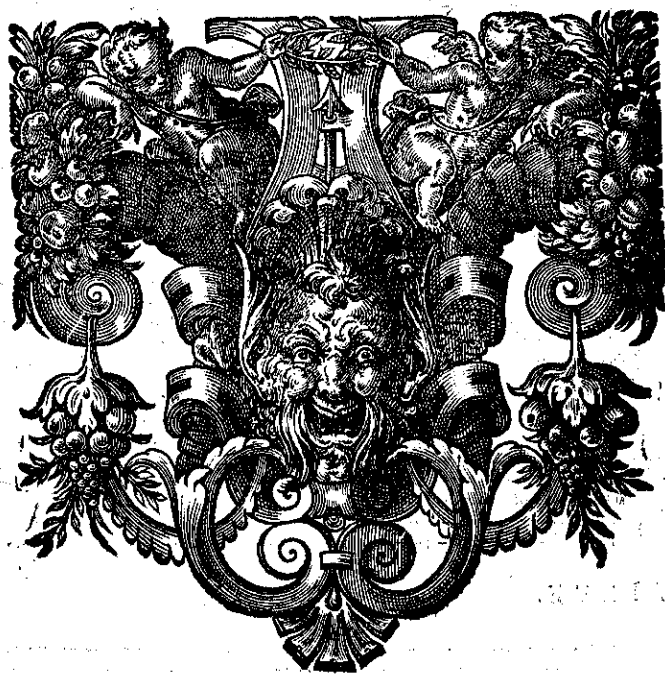
Proserpine ne craignez pas, Un Dieu charmé de vos appas.

BASSE-CONTINUE.

*On joue le premier Air pour l'Entr'acte.*

VIOLONS. &c. page 122.

## FIN DU SECOND ACTE.

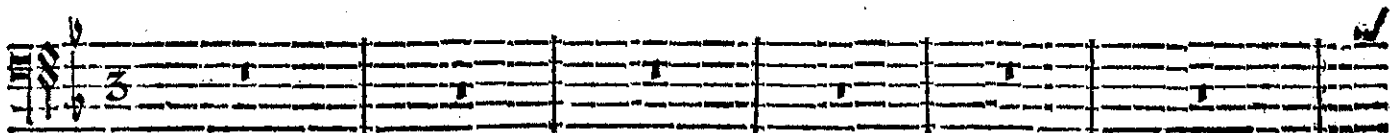
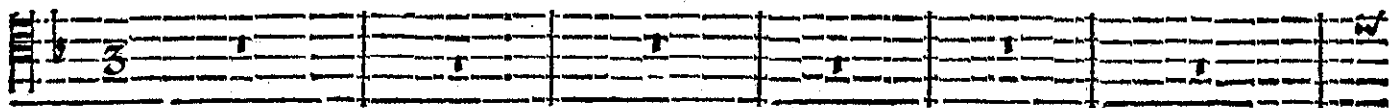
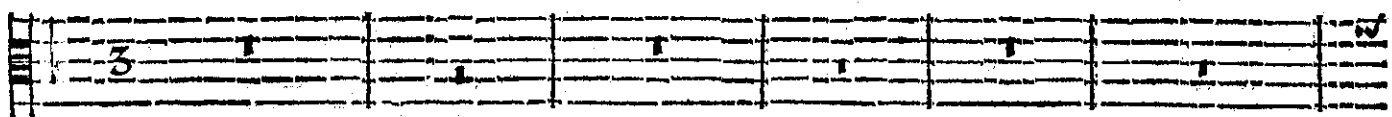
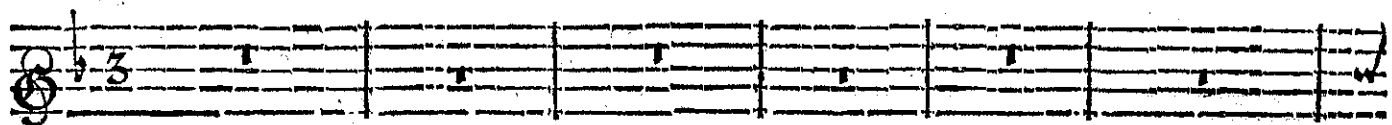




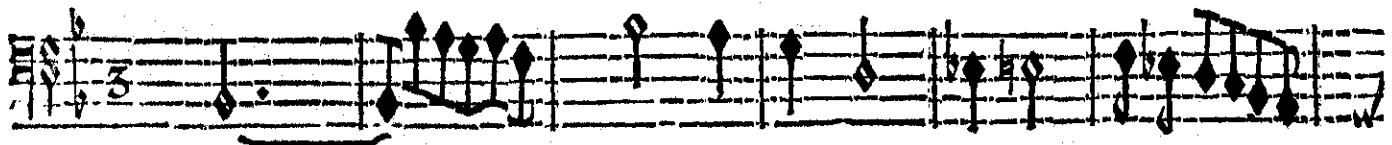
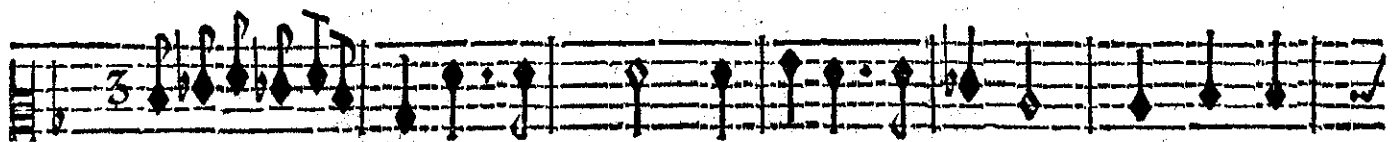
# ACTE TROISIEME

## SCENE PREMIERE.

ALPHEE, ARETHUSE, CRINISE, TROUPE DE NYMPHES  
ET DE DIEUX DES BOIS.



VIOLONS.



BASSE-CONTINUE.

# PROSERPINE,

*fort.* Proserpine, *doux.* Proserpine,

*fort.* Proserpine, *doux.* Proserpine,

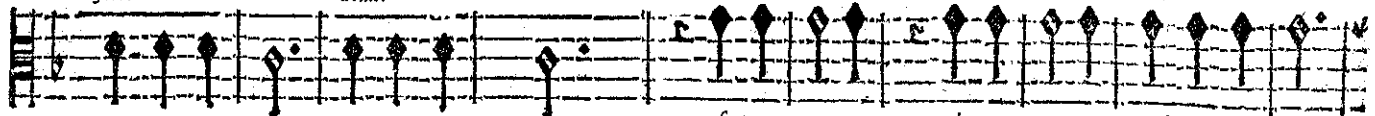
Proserpine, Proserpine,

*fort.* Proserpine, *doux.* Proserpine,

BASSE-CONTINUE.



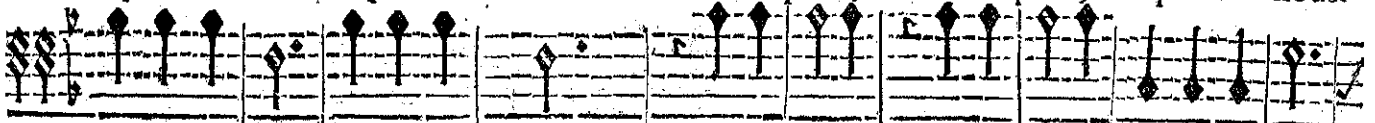
*fort.* répondez-nous. *doux.* répondez-nous. *fort.* Proserpine, *doux.* Proserpine, *fort.* répondez-nous.



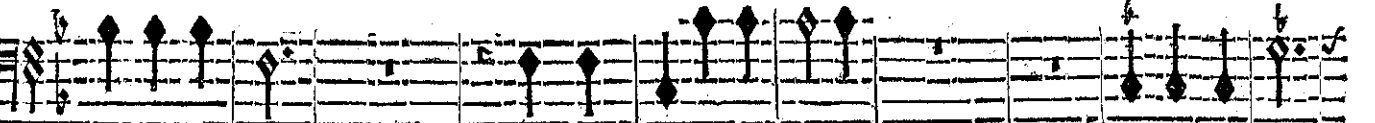
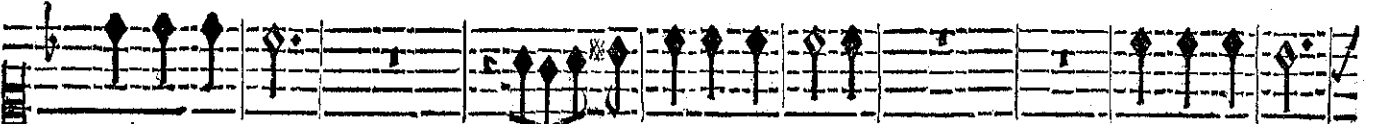
*fort.* répondez-nous. *doux.* répondez-nous. *fort.* Proserpine, *doux.* Proserpine, *fort.* répondez-nous.



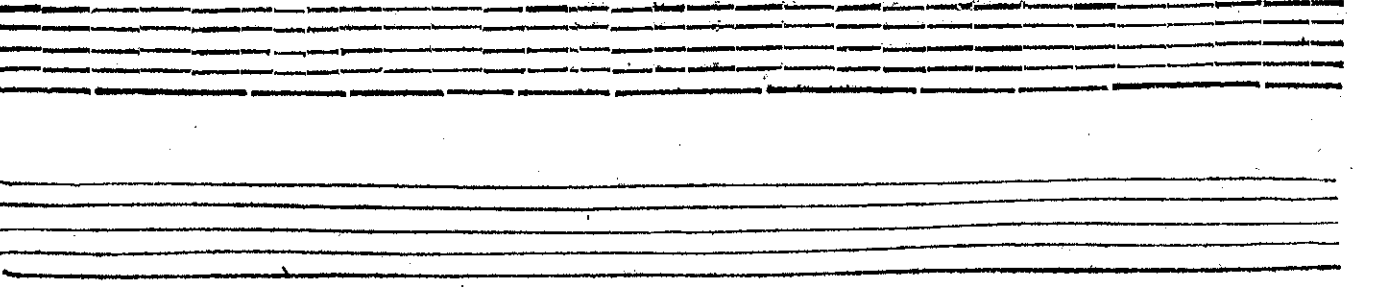
*fort.* répondez-nous. *doux.* répondez-nous. *fort.* Proserpine, *doux.* Proserpine, *fort.* répondez-nous.



*fort.* répondez-nous. *doux.* répondez-nous. *fort.* Proserpine, *doux.* Proserpine, *fort.* répondez-nous.



BASSE CONTINUE.





PROSERPINE,

*doux.* *fort.* *doux.*

répondez-nous. Helas! .ij. en quels lieux estes-vous? Helas! en quels lieux estes-

*doux.* *fort.* *doux.*

répondeznous. Helas! .ij. en quels lieux estes-vous? Helas! en quels lieux estes-

*doux.* *fort.* *doux.*

répondez-nous. Helas! .ij. en quels lieux estes-vous? Helas! en quels lieux estes-

*doux.* *fort.* *doux.*

répondez-nous. Helas! .ij. en quels lieux estes-vous? Helas! en quels lieux estes-

*doux.* *fort.* *doux.*

*doux.* *fort.* *doux.*

*doux.* *fort.* *doux.*

*doux.* *fort.* *doux.*

*doux.* *fort.* *doux.*

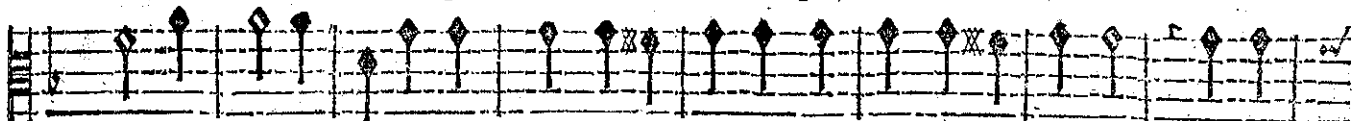
*doux.* *fort.* *doux.*

BASSE-CONTINUE.

*Fort.* *Doux.* *Fort.*



vous? Helas! Helas! en quels lieux estes-vous? en quels lieux estes-vous? O! O! dif-



*Fort.* *Doux.* *Fort.*

vous? Helas! Helas! en quels lieux estes-vous? en quels lieux estes-vous? O! O! dif-



*Fort.* *Doux.* *Fort.*

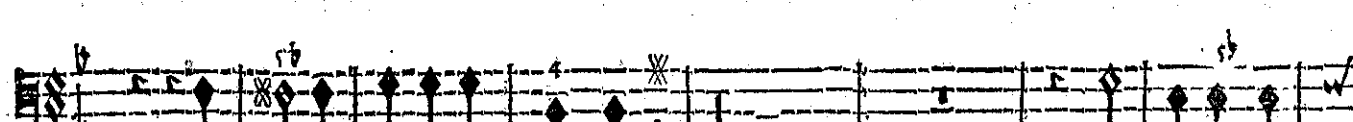
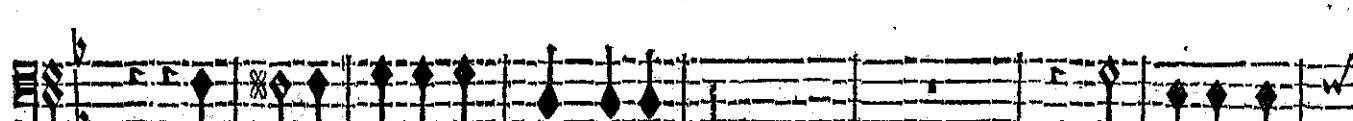
vous? Helas! Helas! en quels lieux estes-vous? en quels lieux estes-vous? O! O! dif-



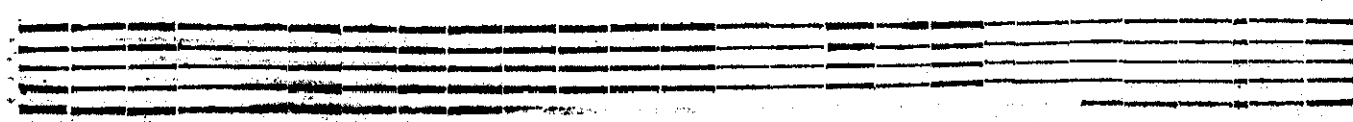
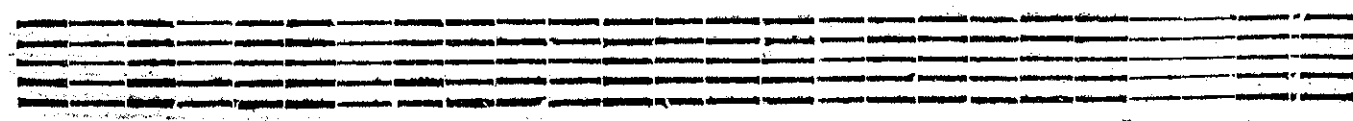
vous? Helas! Helas! en quels lieux estes-vous? en quels lieux estes-vous? O! O! dif-



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

grace cruelle? O! disgrâce cruelle? O! O! disgrâce cruelle? O! O! dif-

grace cruelle? O! disgrâce cruelle? O! O! disgrâce cruelle? O! O! dif-

grace cruelle? O! disgrâce cruelle! O! O! disgrâce cruelle? O! O! dif-

grace cruelle? O disgrâce cruelle! O! O! disgrâce cruelle? O! O! dif-

grace cruelle? O disgrâce cruelle! O! O! disgrâce cruelle? O! O! dif-

VIOLONS.

BASSE-CONTINUE.

Musical staff with notes and dynamics markings: *t*, *Doux.*, *t*, *t*, *Fort.*

grace cruelle! O disgrâce cruelle! L'Echo fidelle, Au fonds des bois, Répond

Musical staff with notes and dynamics markings: *Doux.*, *Fort.*

grace cruelle! O disgrâce cruelle! L'Echo fidelle, Au fonds des bois, Répond

Musical staff with notes and dynamics markings: *Doux.*, *Fort.*

grace cruelle! O disgrâce cruelle! L'Echo fidelle, Au fonds des bois, Répond

Musical staff with notes and dynamics markings: *Doux.*

grace cruelle! O disgrâce cruelle!

Musical staff with notes and dynamics markings: *t*

VIOLONS.

Musical staff for Violins with notes and dynamics markings: *t*

Musical staff for Violins with notes and dynamics markings: *t*

Musical staff for Violins with notes and dynamics markings: *t*

Musical staff for Violins with notes and dynamics markings: *t*

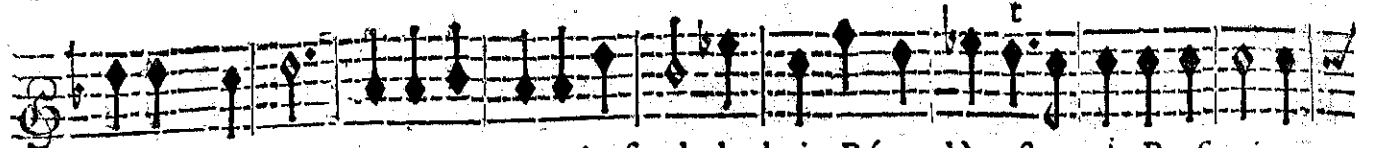
Musical staff for Bass Continuo with notes and dynamics markings: *4*, *3*, *6*, *6*

BASSE-CONTINUE.

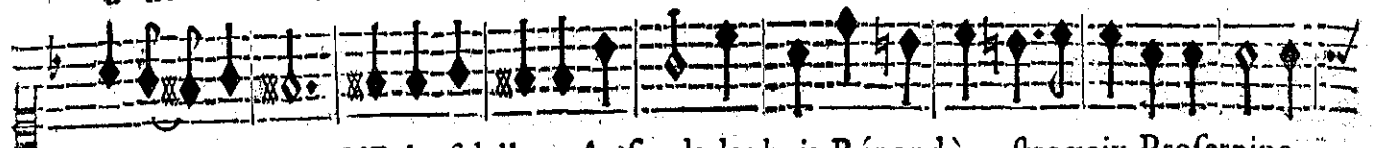
Empty musical staff

Empty musical staff

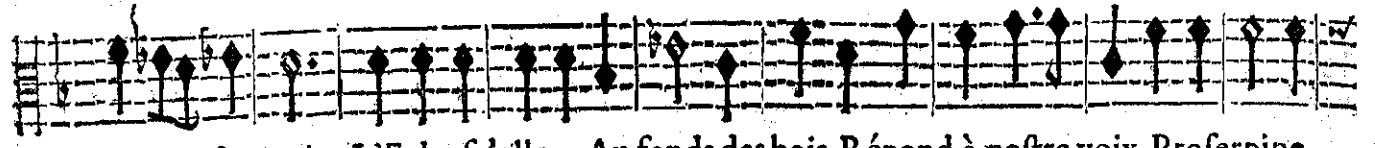
# PROSERPINE,



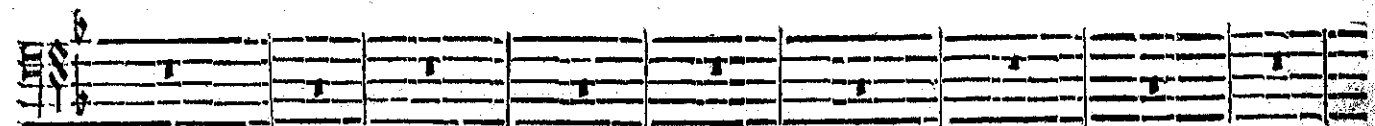
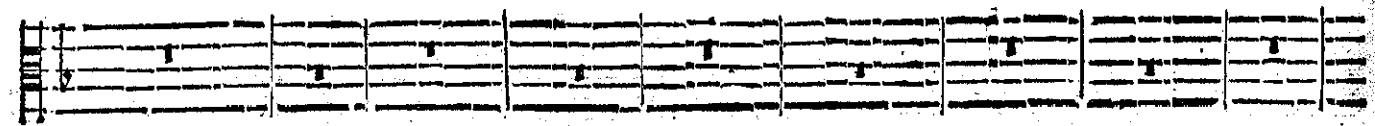
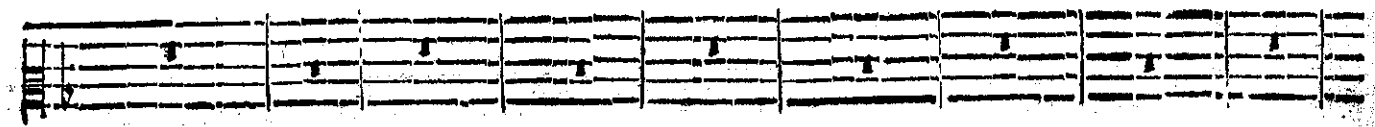
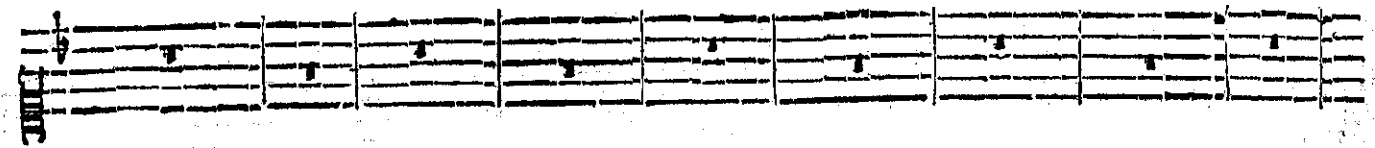
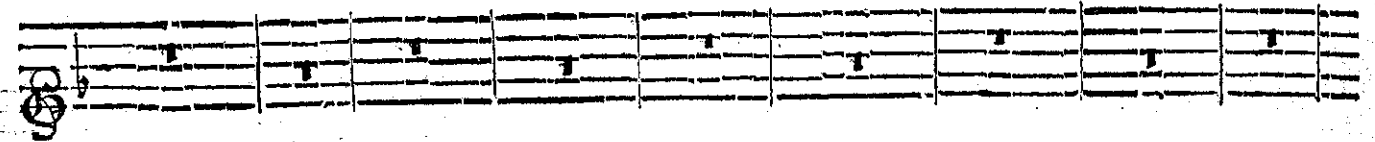
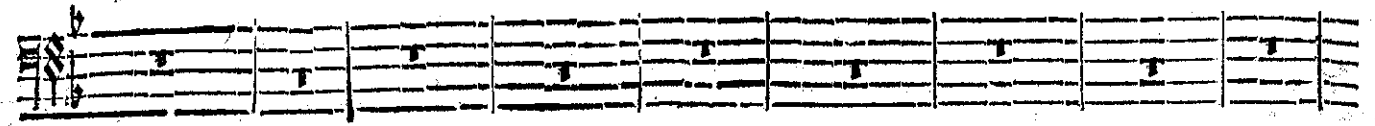
à notre voix, L'Echo fidelle, Au fonds des bois, Répond à notre voix, Proserpine,



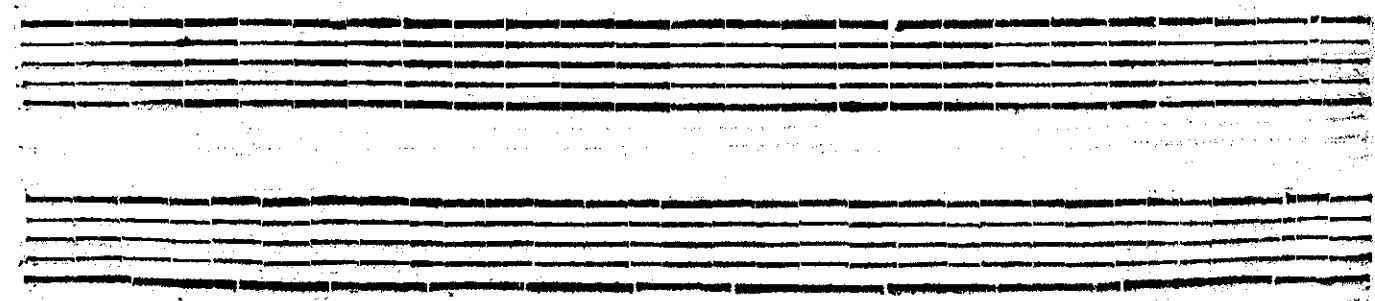
à no- stre voix, L'Echo fidelle, Au fonds des bois, Répond à notre voix, Proserpine,



à no- stre voix, L'Echo fidelle, Au fonds des bois, Répond à notre voix, Proserpine,



## BASSE-CONTINUE.



*doux.* *fort.* *doux.* *fort.* *doux.* *fort.* *doux.*

Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle, on vous ap-

*doux.* *fort.* *doux.* *fort.* *doux.* *fort.* *doux.*

Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle? on vous ap-

*doux.* *fort.* *doux.* *fort.* *doux.* *fort.* *doux.*

Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle? on vous ap-

*doux.* *fort.* *doux.* *fort.* *doux.* *fort.* *doux.*

*doux.* *fort.* *doux.* *fort.* *doux.* *fort.* *doux.*

*doux.* *fort.* *doux.* *fort.* *doux.* *fort.* *doux.*

*doux.* *fort.* *doux.* *fort.* *doux.* *fort.* *doux.*

*doux.* *fort.* *doux.* *fort.* *doux.* *fort.* *doux.*

*doux.* *fort.* *doux.* *fort.* *doux.* *fort.* *doux.*

*doux.* *fort.* *doux.* *fort.* *doux.* *fort.* *doux.*

BASSE-CONTINUE.

RECHERCHES

# PROSERPINE,

*fort.* *doux.* *fort.* *doux.* *fort.*

pelle? faut-il qu'en vain en vain on vous appelle? on vous appelle? Proser-

*fort.* *doux.* *fort.* *doux.* *fort.*

pelle? faut-il qu'en vain en vain on vous appelle? on vous appelle? Proser-

*fort.* *doux.* *fort.* *doux.* *fort.*

pelle? faut-il qu'en vain en vain on vous appelle? on vous appelle? Proser-

*fort.* *doux.* *fort.* *doux.* *fort.*

pelle? faut-il qu'en vain en vain on vous appelle? on vous appelle? Proser-

*fort.* *doux.* *fort.* *doux.* *fort.*

*fort.* *doux.* *fort.* *doux.* *fort.*

*fort.* *doux.* *fort.* *doux.* *fort.*

*fort.* *doux.* *fort.* *doux.* *fort.*

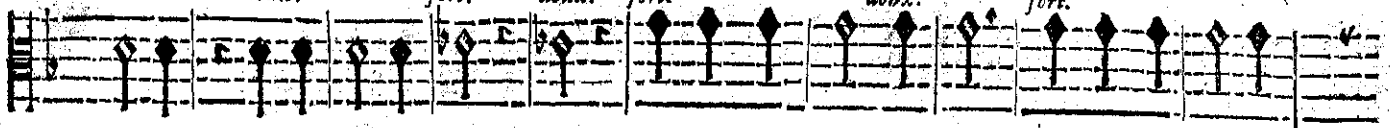
*fort.* *doux.* *fort.* *doux.* *fort.*

*fort.* *doux.* *fort.* *doux.* *fort.*

## BASSE-CONTINUE.



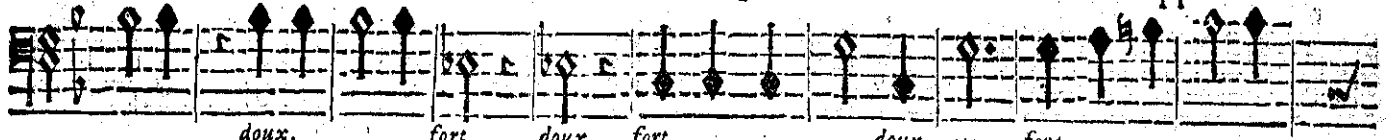
pine, Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle?



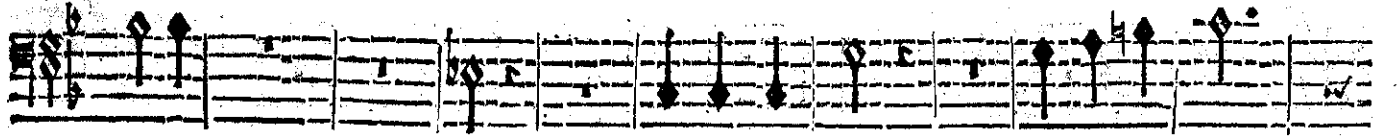
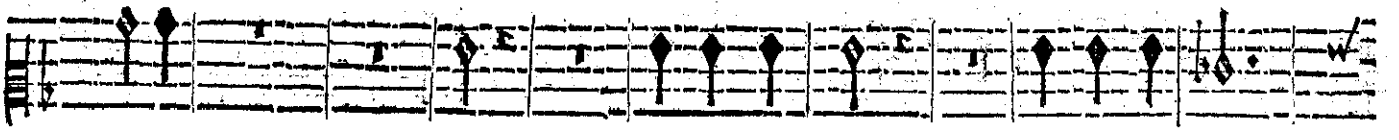
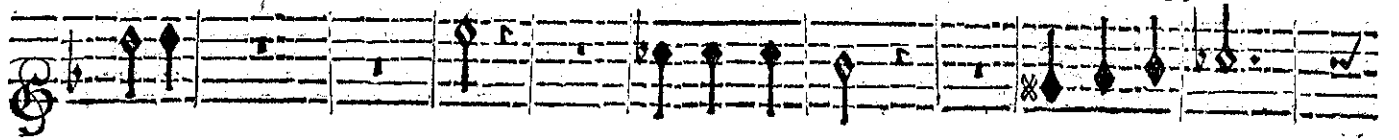
pine, Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle?



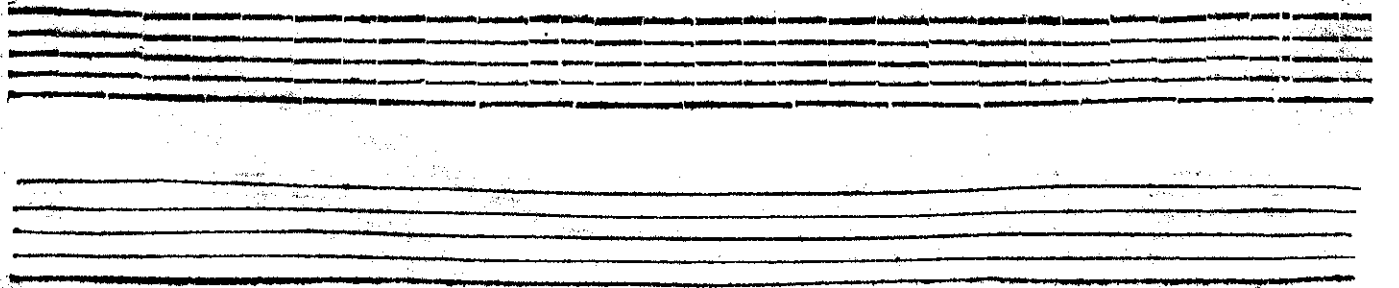
pine, Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle?



pelle, Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle?



BASSE-CONTINUE.





# PROSERPINE,

*doux.* *fort.* *doux.* *fort.* *doux.* *fort.*

on vous appelle? faut-il qu'en vain en vain on vous appelle? on vous appelle? Proser-

*doux.* *fort.* *doux.* *fort.* *doux.* *fort.*

on vous appelle? faut-il qu'en vain en vain on vous appelle? on vous appelle? Proser-

*doux.* *fort.* *doux.* *fort.* *doux.* *fort.*

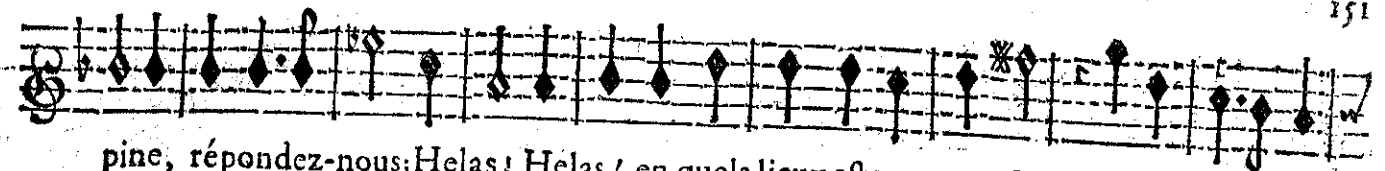
on vous appelle? faut-il qu'en vain en vain on vous appelle? on vous appelle? Proser-

*doux.* *fort.* *doux.* *fort.* *doux.* *fort.*

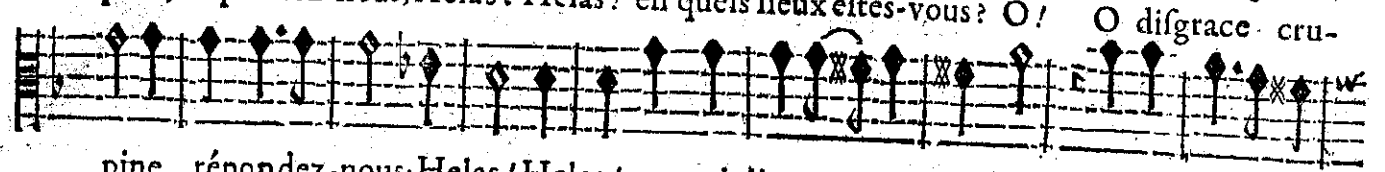
on vous appelle? faut-il qu'en vain en vain on vous appelle? on vous appelle? Proser-

## BASSE-CONTINUE.

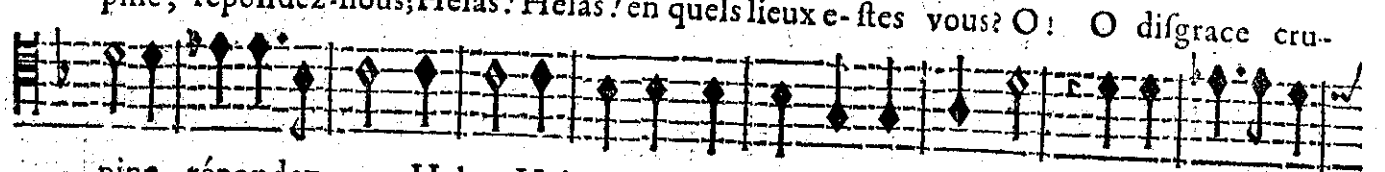
TRAGÉDIE.



pine, répondez-nous; Helas! Helas! en quels lieux estes-vous? O! O disgrâce cru-



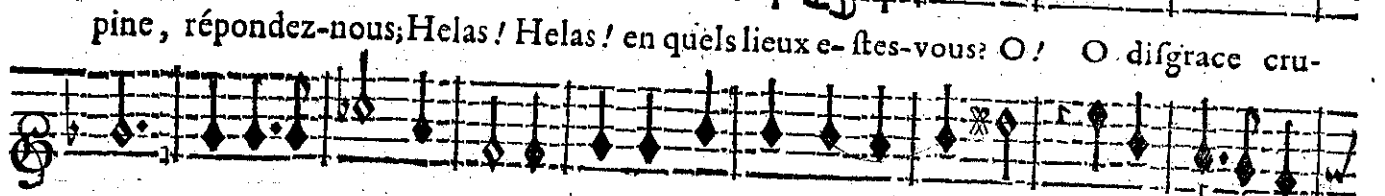
pine, répondez-nous; Helas! Helas! en quels lieux e-tes vous? O! O disgrâce cru-



pine, répondez-nous; Helas! Helas! en quels lieux estes-vous? O! O disgrâce cru-



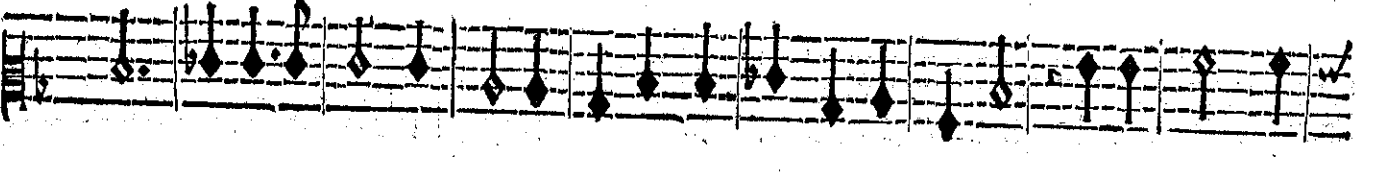
pine, répondez-nous; Helas! Helas! en quels lieux e-tes-vous? O! O disgrâce cru-



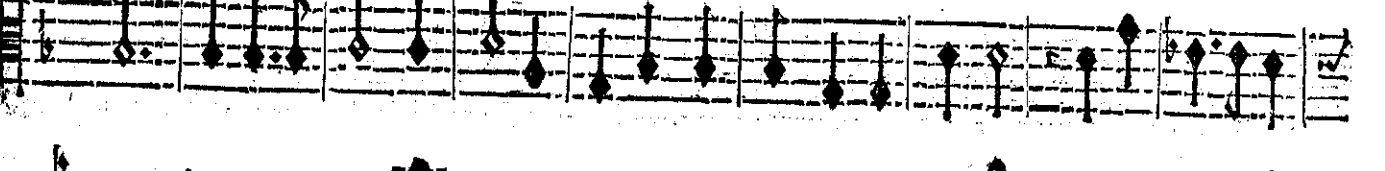
pine, répondez-nous; Helas! Helas! en quels lieux e-tes-vous? O! O disgrâce cru-



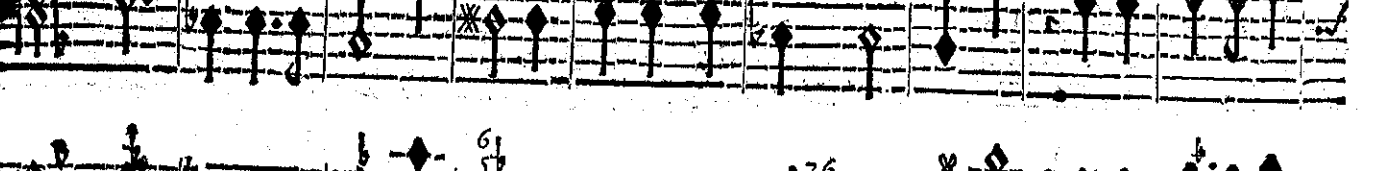
pine, répondez-nous; Helas! Helas! en quels lieux e-tes-vous? O! O disgrâce cru-



pine, répondez-nous; Helas! Helas! en quels lieux e-tes-vous? O! O disgrâce cru-



pine, répondez-nous; Helas! Helas! en quels lieux e-tes-vous? O! O disgrâce cru-

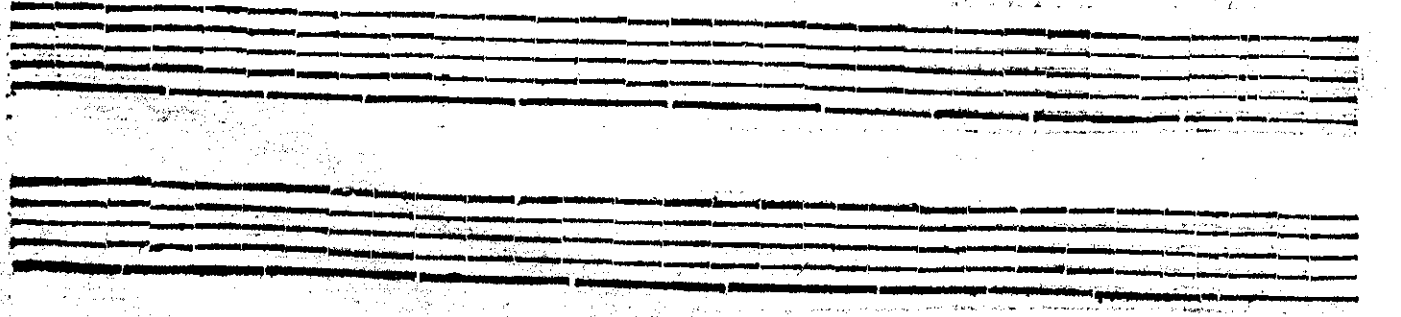


pine, répondez-nous; Helas! Helas! en quels lieux e-tes-vous? O! O disgrâce cru-



pine, répondez-nous; Helas! Helas! en quels lieux e-tes-vous? O! O disgrâce cru-

BASSE-CONTINUE.



PROSERPINE,

elle! O ô disgrâce cruelle! O ô disgrâce cruelle! O disgrâce cruelle!

elle! O ô disgrâce cruelle! O ô disgrâce cruelle! O disgrâce cruelle!

elle! O ô disgrâce cruelle! O ô disgrâce cruelle! O disgrâce cruelle!

elle! O ô disgrâce cruelle! O ô disgrâce cruelle! O disgrâce cruelle!

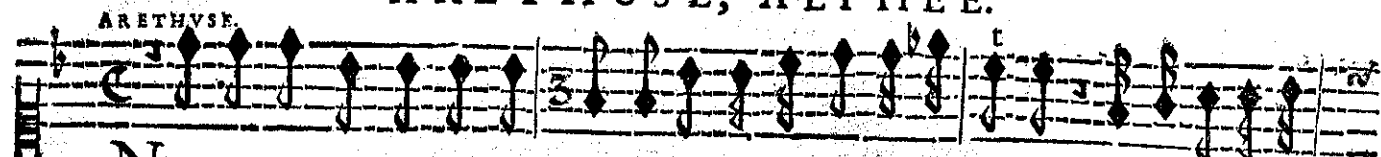
elle! O ô disgrâce cruelle! O ô disgrâce cruelle! O disgrâce cruelle!

VIOLONS.

BASSE-CONTINUE.

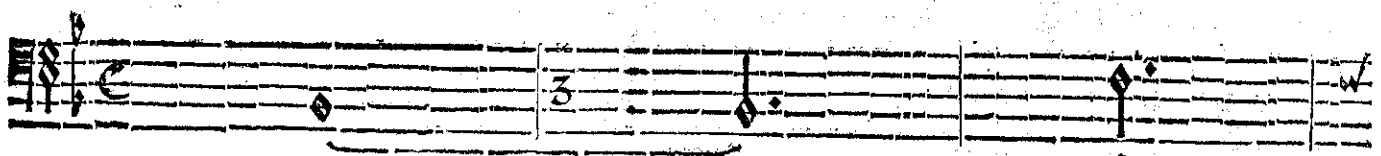
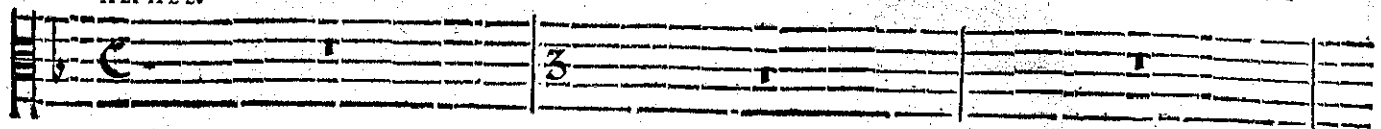
TRAGÉDIE.  
SCÈNE II.  
ARETHUSE, ALPHE'E.

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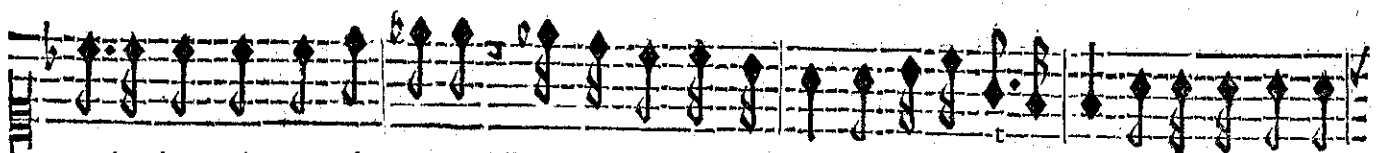


N'Aurois-je point innocemment Causé tant de cris & de larmes? D'un desir curi-

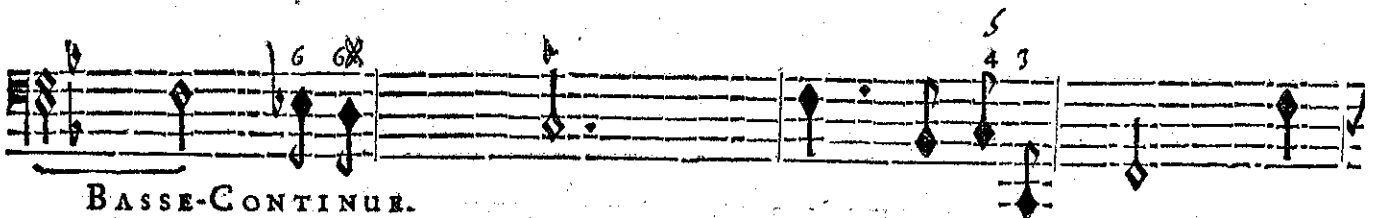
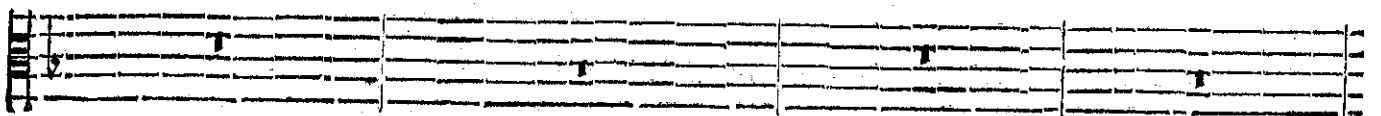
ALPHE'E.



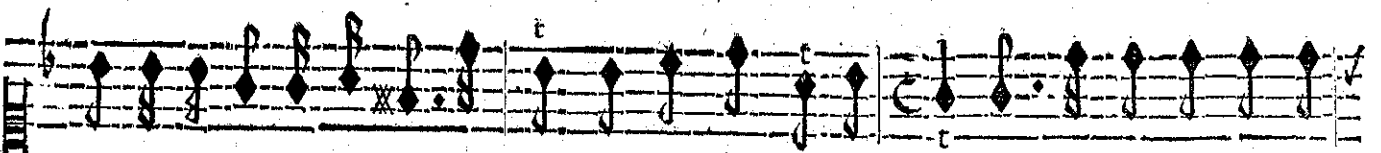
BASSE-CONTINUE.



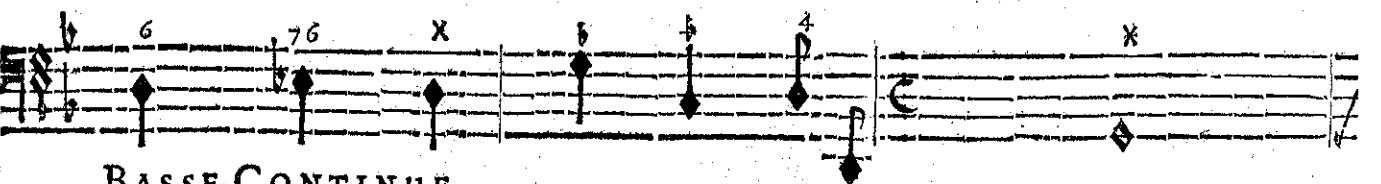
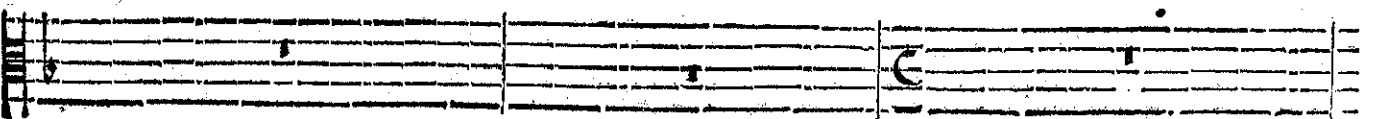
eux je n'ay poins pris d'allarmes, Qui croiroit que Pluton pût devenir Amant? Il demandoit à



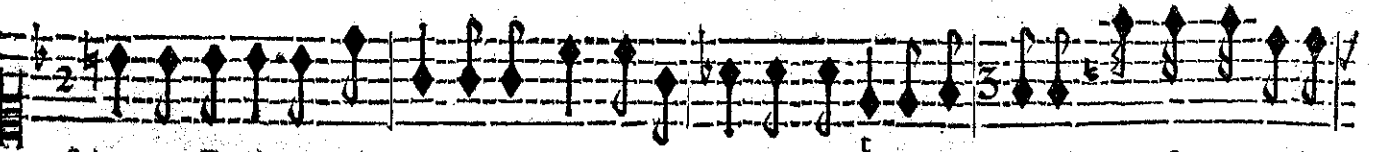
BASSE-CONTINUE.



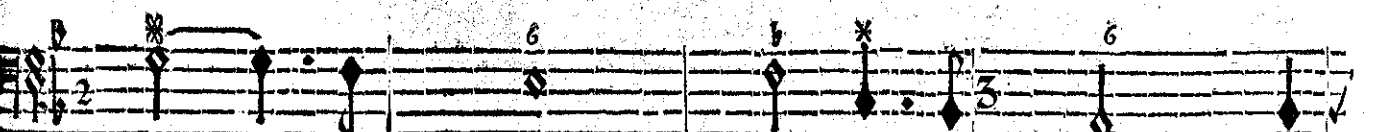
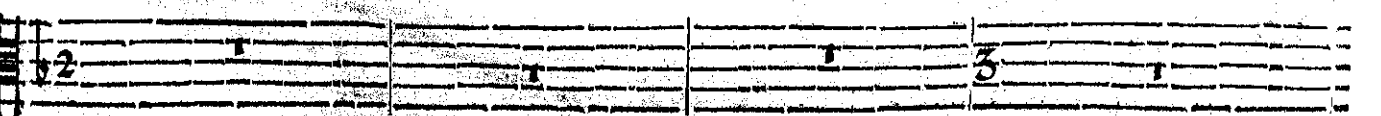
voir Proserpine un moment, Je crains qu'il n'ait trop veu ses charmes. Ce n'est que par mes



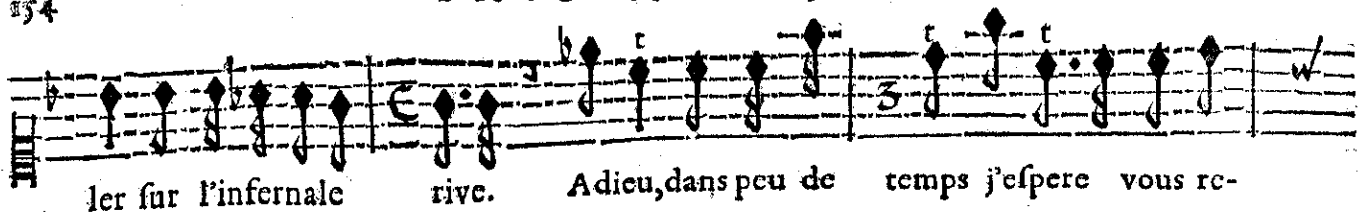
BASSE-CONTINUE.



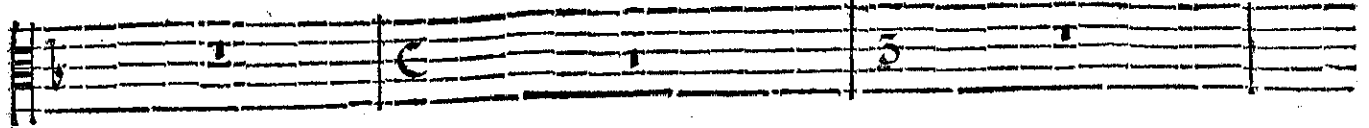
soins que Cerés peut sçavoir Si le Dieu des enfers tient sa fille captive; Il m'est permis d'al-



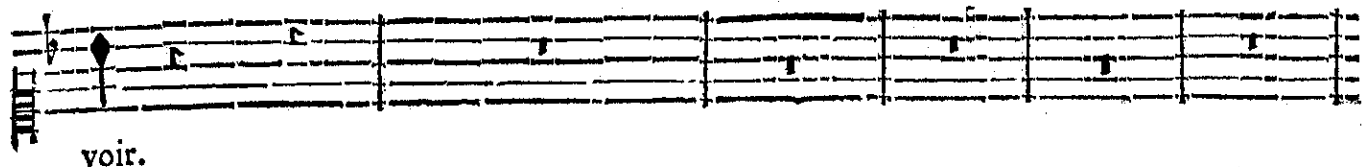
PROSERPINE,



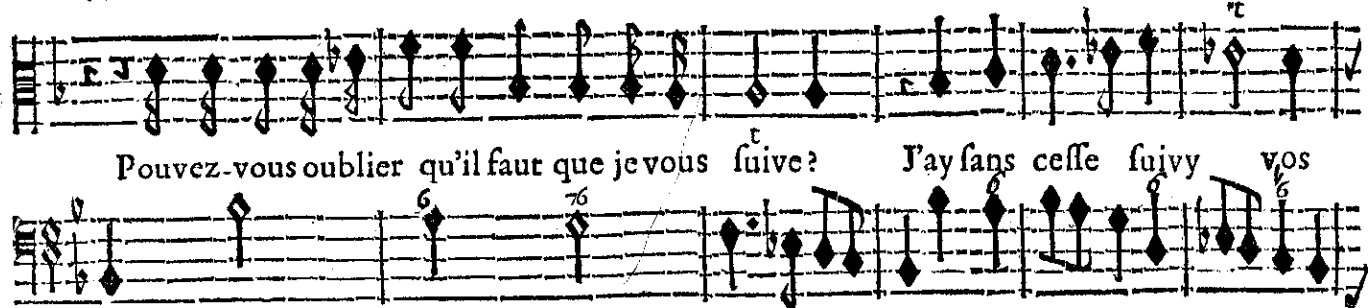
ler sur l'infemale rive. Adieu, dans peu de temps j'espere vous re-




BASSE-CONTINUE.

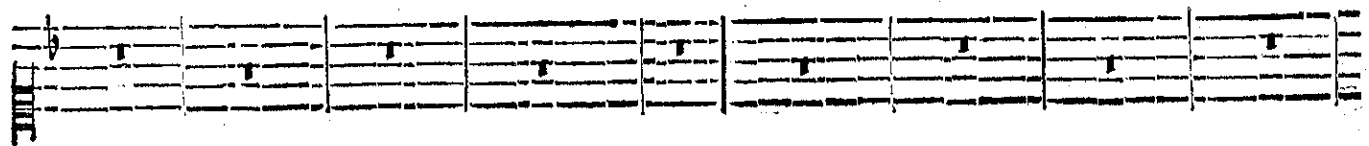



voir.



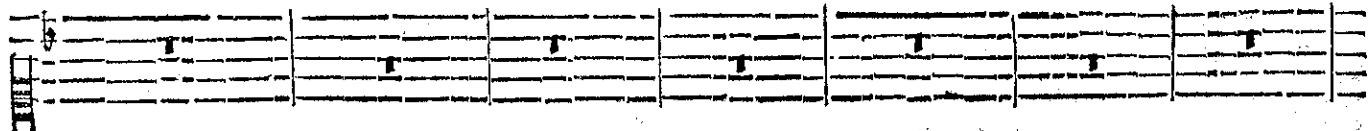
Pouvez-vous oublier qu'il faut que je vous suive? J'ay sans cesse suivy vos

BASSE-CONTINUE.

pas, Quand j'excitois vostre colere, Quand j'ay cessé de vous déplaire, Pour-

BASSE-CONTINUE.




rois-je ne vous suivre pas? Quand j'ay cessé de vous déplaire, Pour-

BASSE-CONTINUE.

TRAGÉDIE.

Du Maître des Enfers je veux aller me

rois-je ne vous suivre pas?

BASSE-CONTINUE.

plaindre, Craignez en me suivant d'attirer son courroux.

Pour moy rien n'est tant à

BASSE-CONTINUE.

craindre, Que d'estre éloigné de vous? Que l'absence de ce qu'on aime

BASSE-CONTINUE

Est un supplice rigoureux, Pour les cœurs amoureux, Tout autre mal ce-

BASSE-CONTINUE.

PROSERPINE,

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de à ce mal ex- trême, Et l'Enfer mesme, N'a rien de plus affreux Que l'ab-

BASSE-CONTINUE.

Le bonheur est par tout où l'amour est en paix, Ne nous

fence de ce qu'on ai- me. Le bonheur est par tout où l'amour est en paix, Ne nous

BASSE-CONTINUE.

quittons jamais. Ne no<sup>o</sup> quittons jamais. Ne nous quittons jamais. Le bonheur est par

quittons jamais. Le bonheur est par tout où l'amour est en paix. Ne no<sup>o</sup> quittons ja-

BASSE-CONTINUE.

Le bonheur est par tout où l'amour est en paix, Ne nous quittons jamais. Ne nous quit-

mais. Ne nous quittons jamais. Ne nous quittons jamais. .ij.

BASSE-CONTINUE.

TRAGÉDIE.

rons jamais. .ij. Ne nous quittons ja-

Ne nous quittons jamais jamais. Ne nous quittons ja-

BASSE-CONTINUE.  
Ne nous quittons ja-

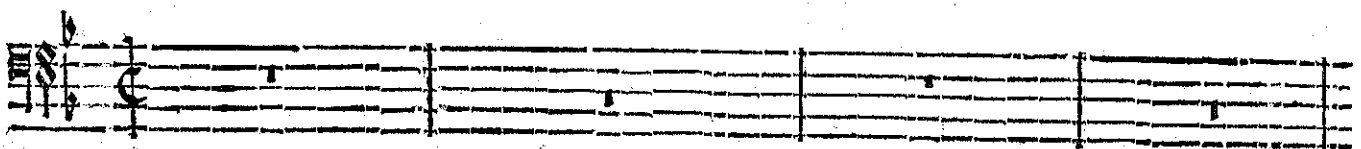
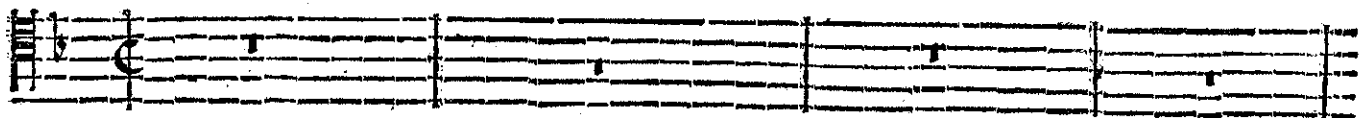
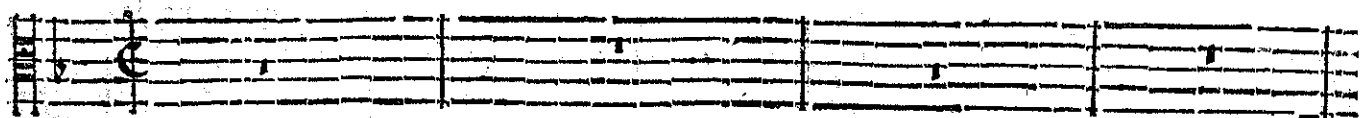
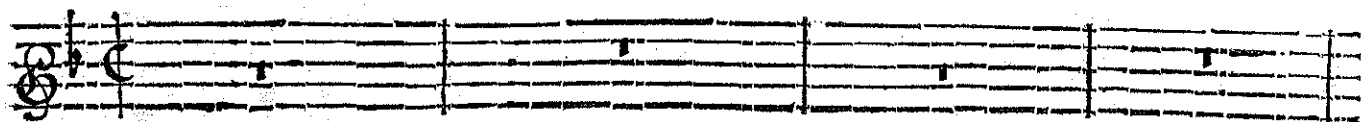
mais. Ne nous quittons ja- mais.

mais. Ne nous quittons ja- mais.

BASSE-CONTINUE.  
mais. Ne nous quittons ja- mais.



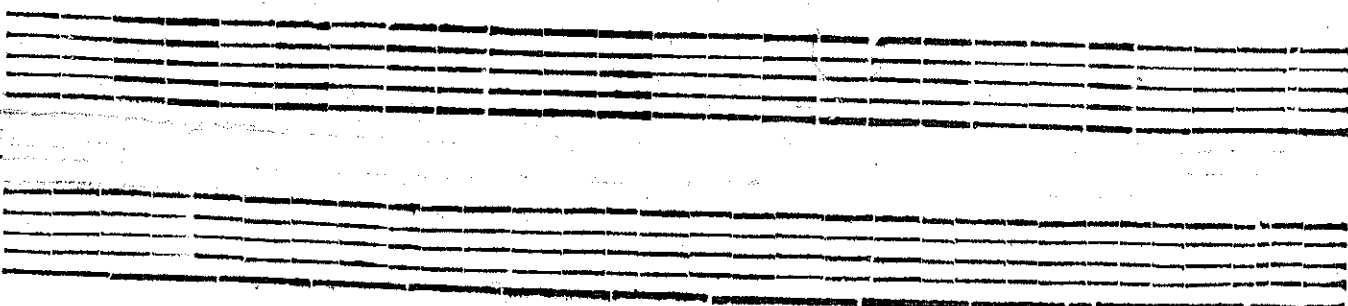
PROSERPINE,  
SCENE III.  
ALPHEE, ARERTHUSE, CRINISE,  
TROUPE DE NYMPHES, ET DE DIEUX DES BOIS.



VIOLONS.



BASSE-CONTINUE.

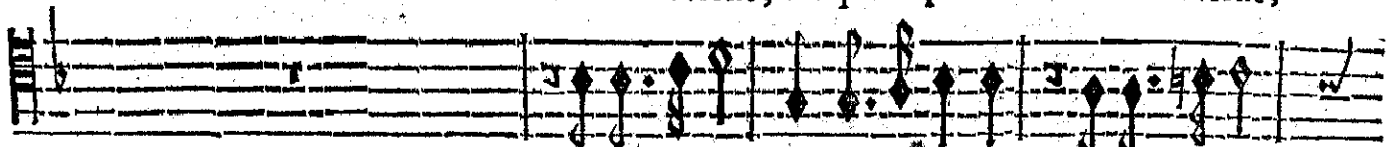




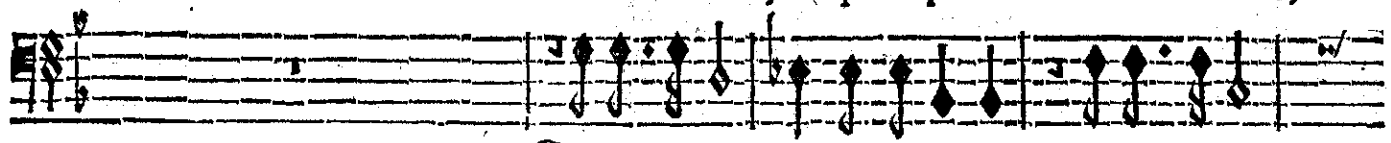
Cerés revient, ah! quelle peine! Cerés revient,



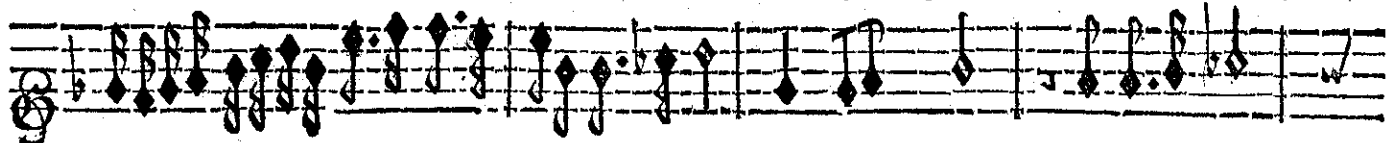
Cerés revient, ah! quelle peine! Cerés revient,



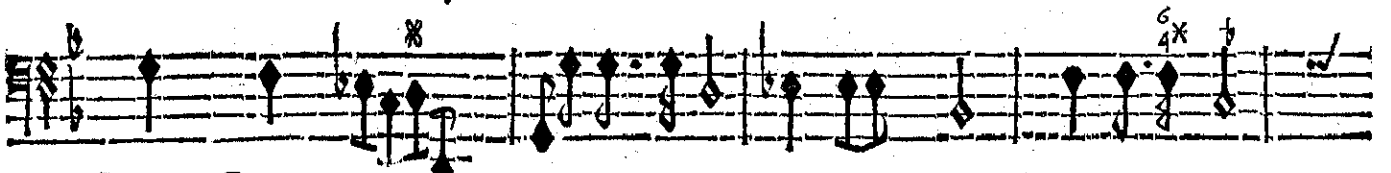
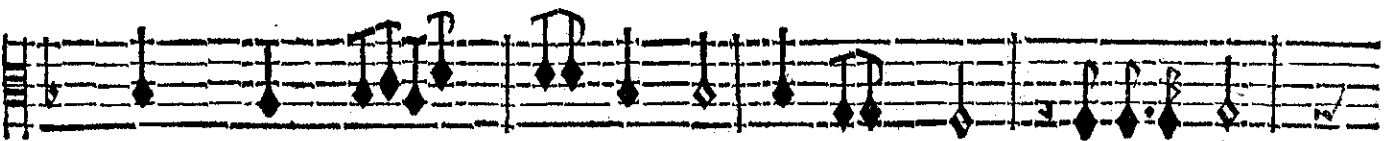
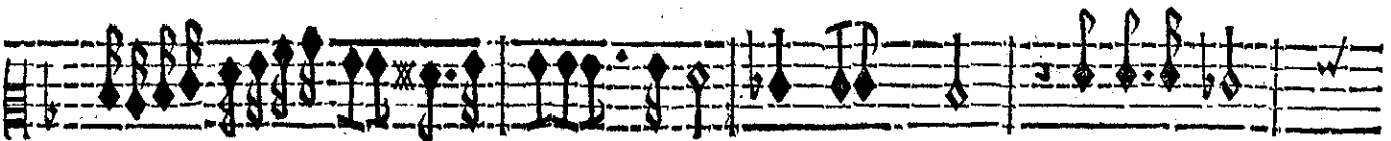
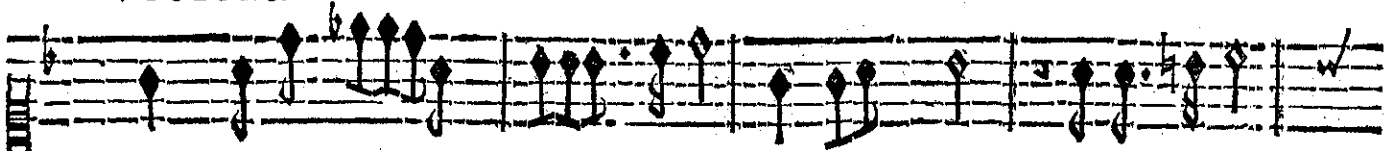
Cerés revient, ah! quelle peine! Cerés revient,



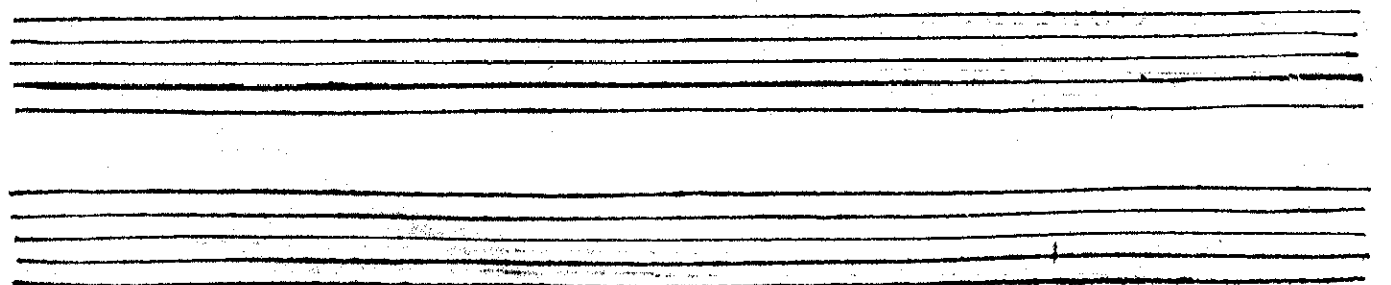
Cerés revient, ah! quelle peine! Cerés revient,



VIOLONS.



BASSE-CONTINUE.



# PROSERPINE,

ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses

ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses

ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses

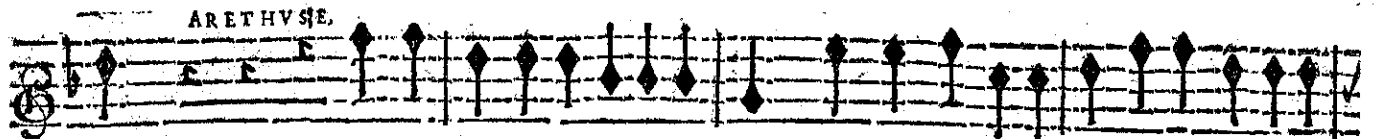
ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses

ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses

## VIOLONS.

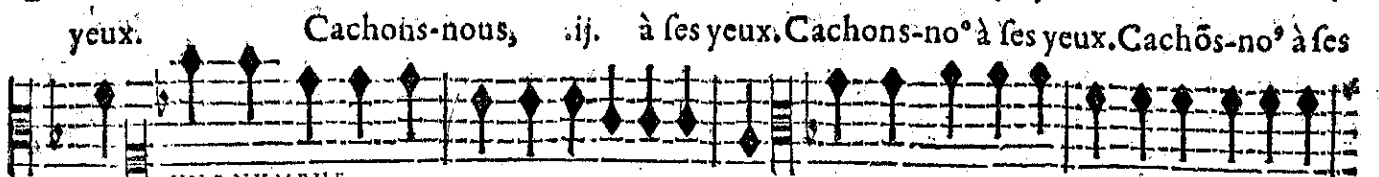
## BASSE-CONTINUE.

ARETHUSE.



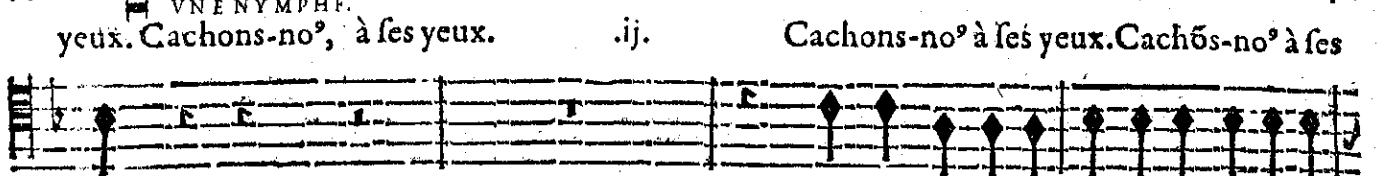
A single musical staff for the character Arethuse, featuring a treble clef and a key signature of one flat. The notation consists of a series of eighth notes, some with stems pointing up and some pointing down, creating a rhythmic pattern.

yeux. Cachons-nous, .ij. à ses yeux. Cachons-no<sup>o</sup> à ses yeux. Cachōs-no<sup>o</sup> à ses



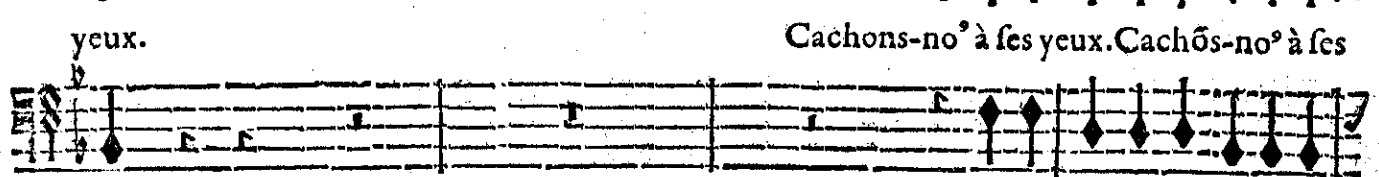
A musical staff corresponding to the lyrics above, with notes placed under the words to indicate the melody.

VNE NYMPHE.



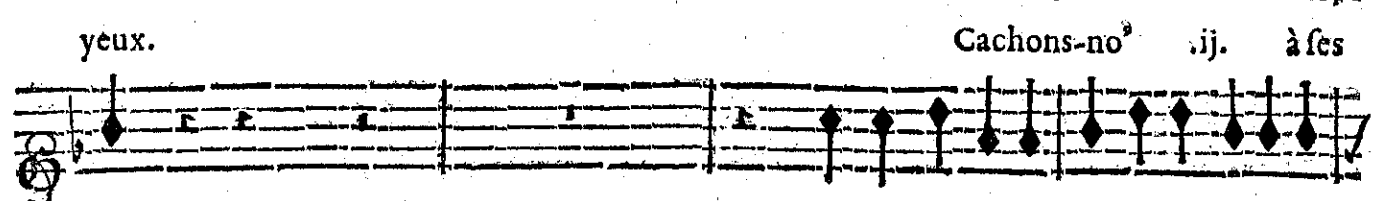
A single musical staff for the character Vne Nymphe, featuring a treble clef and a key signature of one flat. The notation consists of a series of eighth notes, some with stems pointing up and some pointing down.

yeux. Cachons-no<sup>o</sup>, à ses yeux. .ij. Cachons-no<sup>o</sup> à ses yeux. Cachōs-no<sup>o</sup> à ses

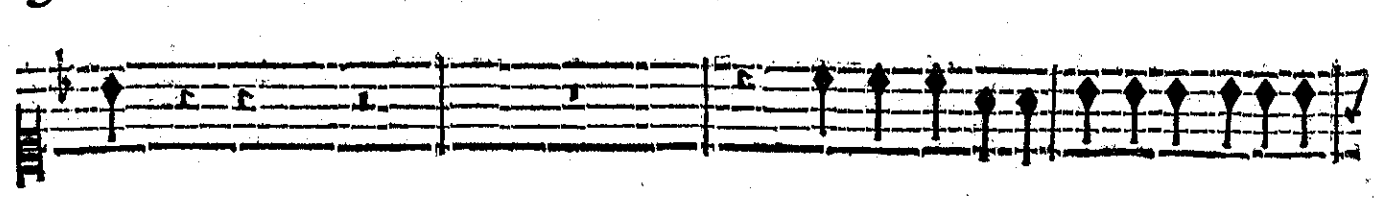


A musical staff corresponding to the lyrics above, with notes placed under the words to indicate the melody.

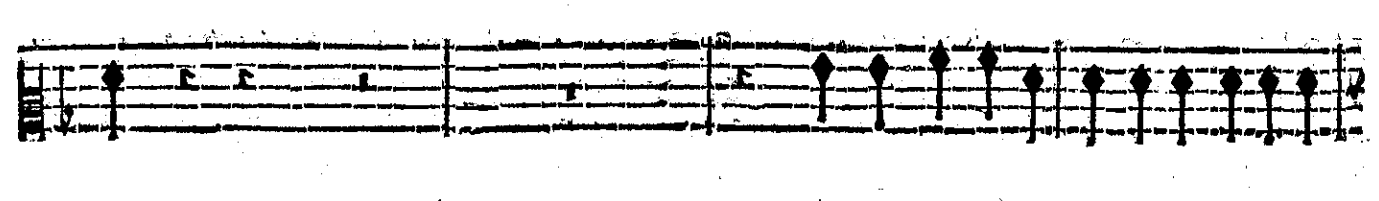
yeux. Cachons-no<sup>o</sup> .ij. à ses



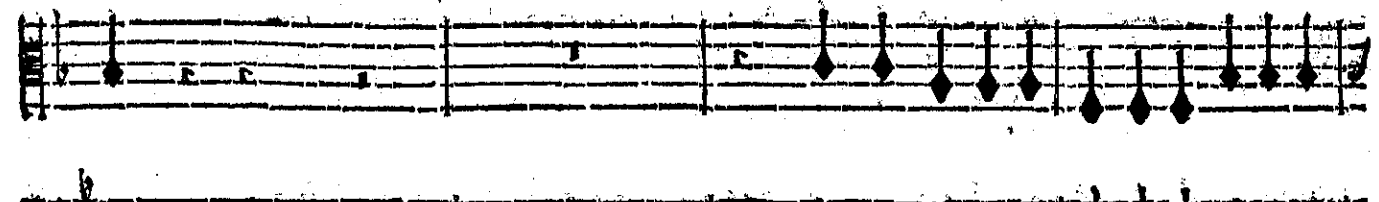
A musical staff corresponding to the lyrics above, with notes placed under the words to indicate the melody.



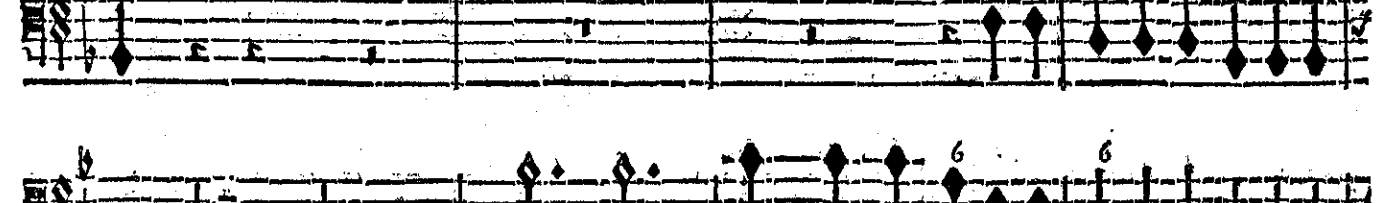
A single musical staff for the character Vne Nymphe, featuring a treble clef and a key signature of one flat. The notation consists of a series of eighth notes, some with stems pointing up and some pointing down.



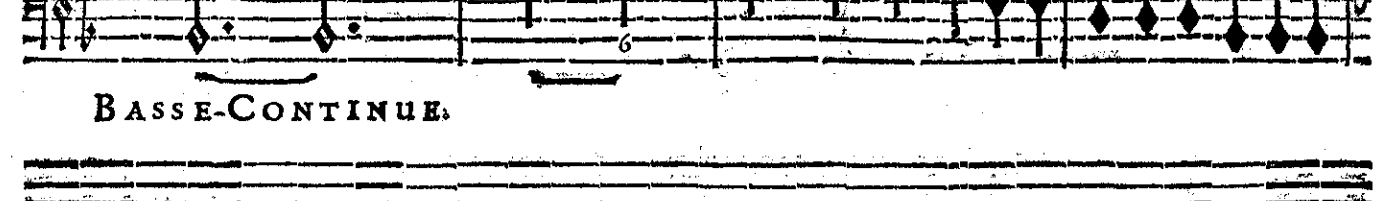
A single musical staff for the character Vne Nymphe, featuring a treble clef and a key signature of one flat. The notation consists of a series of eighth notes, some with stems pointing up and some pointing down.



A single musical staff for the character Vne Nymphe, featuring a treble clef and a key signature of one flat. The notation consists of a series of eighth notes, some with stems pointing up and some pointing down.

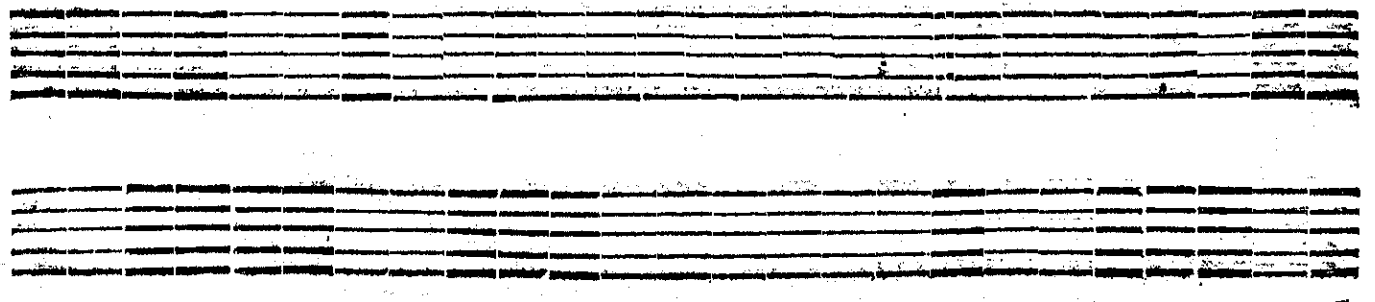


A single musical staff for the character Vne Nymphe, featuring a treble clef and a key signature of one flat. The notation consists of a series of eighth notes, some with stems pointing up and some pointing down.



A single musical staff for the character Vne Nymphe, featuring a treble clef and a key signature of one flat. The notation consists of a series of eighth notes, some with stems pointing up and some pointing down.

BASSE-CONTINUE.



Two sets of empty musical staves for the Basse-Continue, each consisting of five lines.

P R O S E R P I N E,

yeux. Cachons-nous à ses yeux. Cerés revient, ah! quelle peine! ah! ah! quelle peine!

yeux, Cachons-nous à ses yeux. Cerés revient, ah! quelle peine! ah! ah! quelle peine!

yeux, Cachons-nous à ses yeux. Cerés revient, ah! quelle peine! ah! ah! quelle peine!

yeux, Cachons-nous à ses yeux. Cerés revient, ah! quelle peine! ah! ah! quelle peine!

yeux, Cachons-nous à ses yeux. Cerés revient, ah! quelle peine! ah! ah! quelle peine!

VIOLONS.

BASSE-CONTINUE.

TRAGÉDIE.

ARETHUSE.

Musical staff for Arethuse, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes and rests, with a double bar line and repeat sign at the beginning.

Cachons-nous à ses yeux. Cachons-nous à ses yeux. Cachons-nous à ses

ALPHÉE.

Musical staff for Alphée, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes and rests, with a double bar line and repeat sign at the beginning.

Cachons-nous à ses yeux. Cachons-nous à ses yeux. Cachons-

Musical staff for Alphée, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes and rests, with a double bar line and repeat sign at the beginning.

Cachons-nous à ses yeux. Cachons-nous à ses yeux.

Musical staff for Alphée, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes and rests, with a double bar line and repeat sign at the beginning.

Cachons-nous, Cachons-nous à ses yeux.

Musical staff for Arethuse, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes and rests, with a double bar line and repeat sign at the beginning.

VIOLONS.

Musical staff for Violons, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes and rests, with a double bar line and repeat sign at the beginning.

Musical staff for Violons, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes and rests, with a double bar line and repeat sign at the beginning.

Musical staff for Violons, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes and rests, with a double bar line and repeat sign at the beginning.

Musical staff for Violons, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes and rests, with a double bar line and repeat sign at the beginning.

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes and rests, with a double bar line and repeat sign at the beginning.

BASSE-CONTINUE.

Four empty musical staves, likely for the Basse-Continue part.

PROSERPINE;

yeux. Cachons-nous à ses yeux. Cachons-nous .ij. à ses yeux. Cachons-

nous Cachons-nous à ses yeux. Cachons-nous .ij. à ses yeux. Cachons-

Cachons-nous Cachons-nous à ses yeux. Cachons-

Cachons-nous Cachons-nous à ses yeux. Cachons-

Cachons-nous Cachons-nous à ses yeux. Cachons-

VIOLONS.

BASSE CONTINUE.

VNE NYMPHE.

nous Cachons-nous à ses yeux. Sa fille n'est plus dans ces lieux, Son esperance est

nous Cachons-nous à ses yeux.

nous Cachons-nous à ses yeux.

nous Cachons-nous à ses yeux.

VIOLONS.

BASSE-CONTINUE.



PROSERPINE,

vaine, Que luy pourōs-no⁹ dire? O dieux! Cerés revient, ah! quelle peine! Cerés revient,

Cerés revient, ah! quelle peine! Cerés revient,

Cerés revient, ah! quelle peine! Cerés revient,

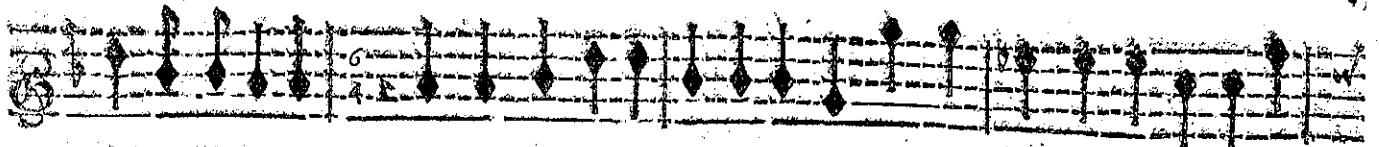
Cerés revient, ah! quelle peine! Cerés revient,

Cerés revient, ah! quelle peine! Cerés revient,

VIOLONS.

BASSE-CONTINUE.

TRAGÉDIE.



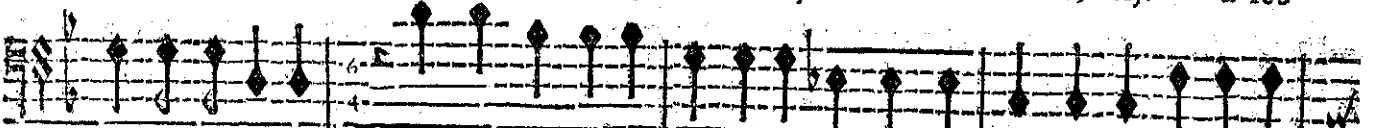
ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses



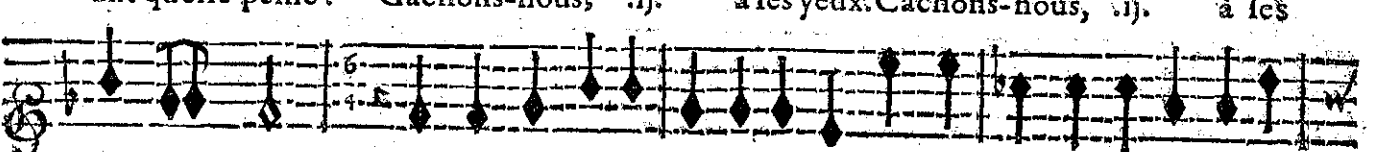
ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses



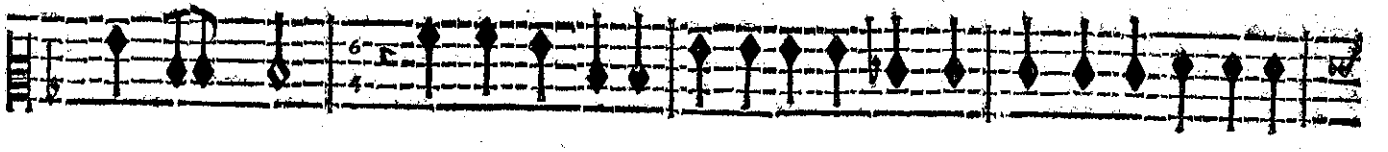
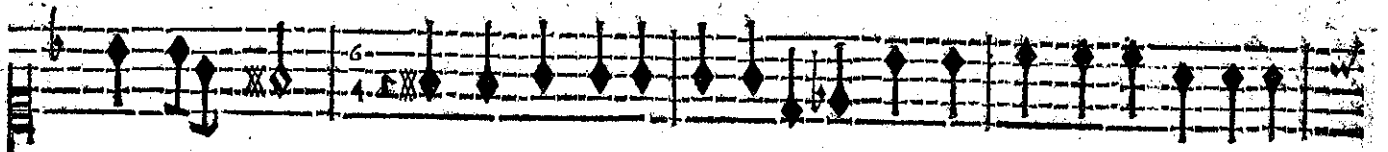
ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses



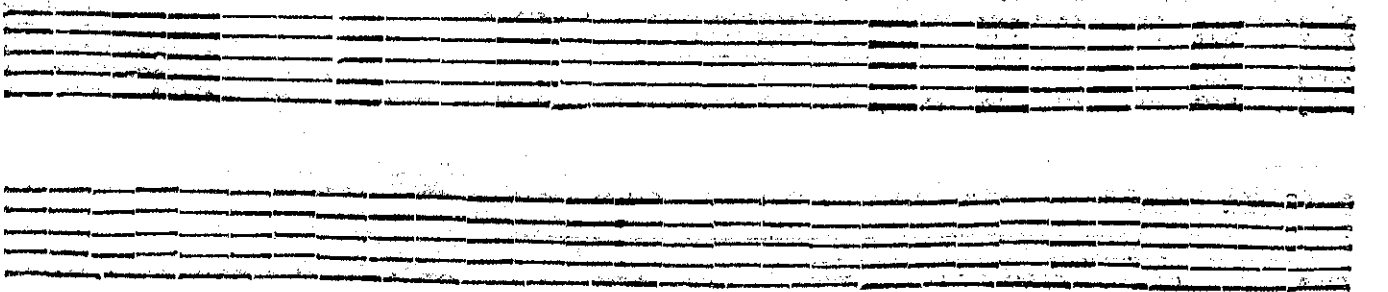
ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

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

yeux. *APETHYSI.* Cachons-nous .ij. à ses yeux. Cachons-nous à ses yeux. Cachons-no<sup>a</sup> à ses

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

yeux. *UN NYMPHE.* Cachons-nous à ses yeux. .ij. Cachons-nous à ses yeux. Cachons-no<sup>a</sup> à ses

Musical staff for Tenor part, featuring a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

yeux. Cachons-nous à ses yeux. Cachons-no<sup>a</sup> à ses

Musical staff for Bass part, featuring a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

yeux. Cachons-nous .ij. à ses

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

VIOLONS.

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

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

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

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

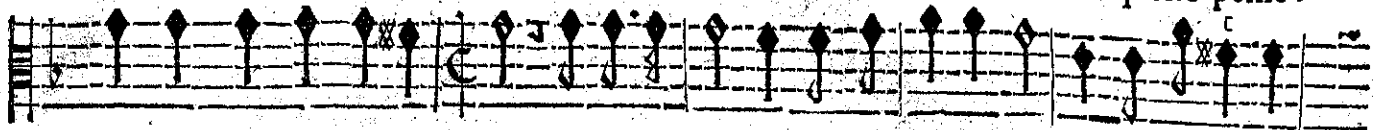
Musical staff for Bass Continuo, featuring a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes, with some sixteenth-note passages.

BASSE-CONTINUE.

Four empty musical staves at the bottom of the page, likely for the Cello and Double Bass parts.



yeux. Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!



yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!



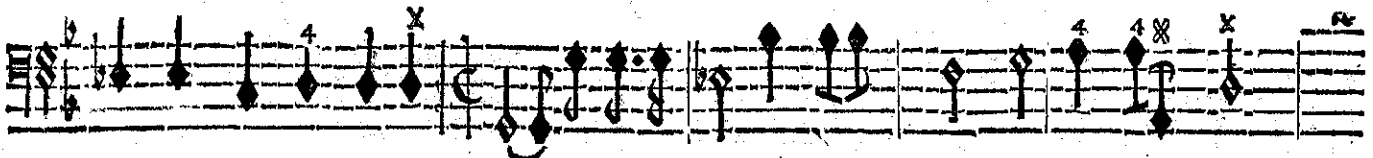
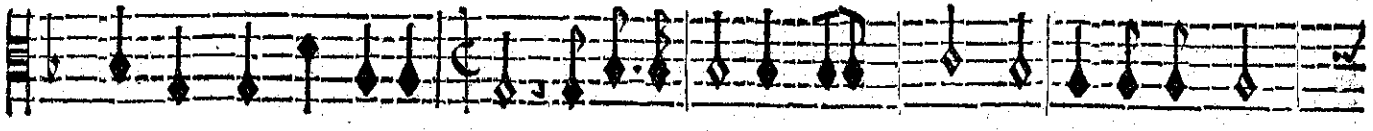
yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!



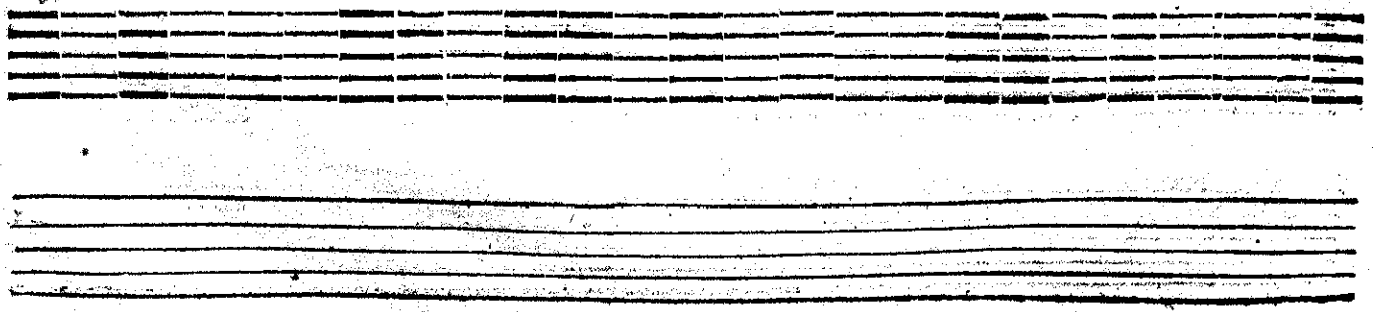
yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!



VIOLONS.



BASSE-CONTINUE.



# PROSERPINE,

ARETHUSE.

First line of musical notation for Aretuse, featuring a treble clef, a key signature of one flat, and a 6/4 time signature. The notes are mostly quarter notes and half notes.

Cachons-nous à ses yeux. Cachons-nous à ses yeux. Cachons-nous à ses

ALPHEE.

Second line of musical notation for Aretuse, continuing the melody with similar rhythmic values.

Cachons-nous à ses yeux. Cachons-nous à ses yeux. Cachons-

Third line of musical notation for Aretuse.

Cachons-nous à ses yeux. Cachons-nous à ses yeux.

Fourth line of musical notation for Aretuse.

Cachons-nous, Cachons-nous à ses yeux.

Fifth line of musical notation for Aretuse.

VIOLONS.

First line of musical notation for Violons, featuring a treble clef and a 6/4 time signature.

Second line of musical notation for Violons.

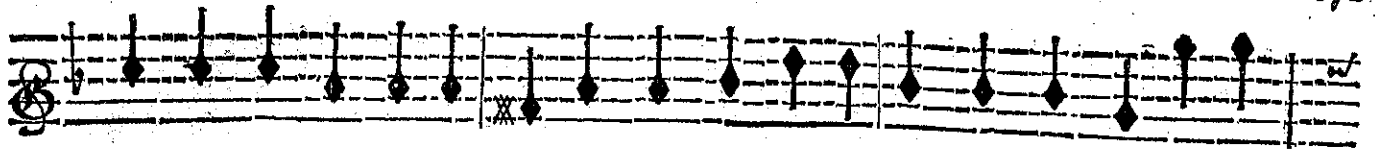
Third line of musical notation for Violons.

Fourth line of musical notation for Violons.

Fifth line of musical notation for Violons, ending with a double bar line.

BASSE-CONTINUE.

Five empty musical staves for the Basse-Continue part, indicating that the notes for this instrument are not present on this page.



yeux. Cachons-nous à ses yeux. Cachons-nous .ij. à ses yeux. Cachons-



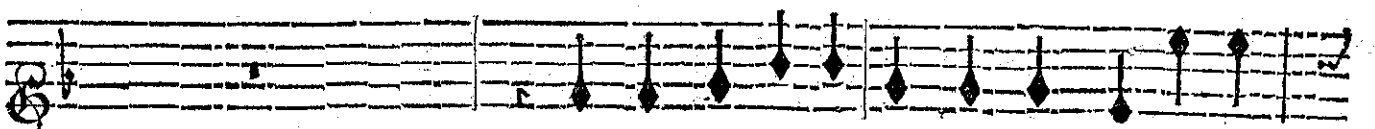
nous Cachons-nous à ses yeux. Cachons-nous .ij. à ses yeux. Cachons-



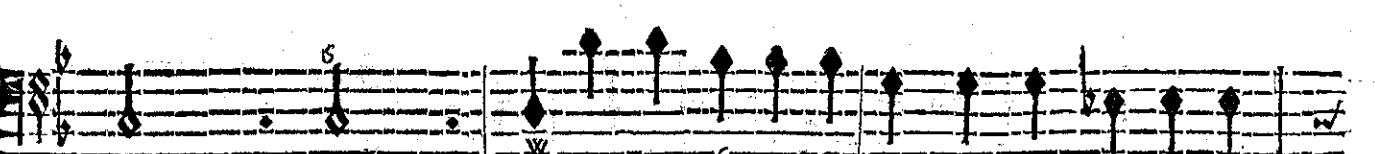
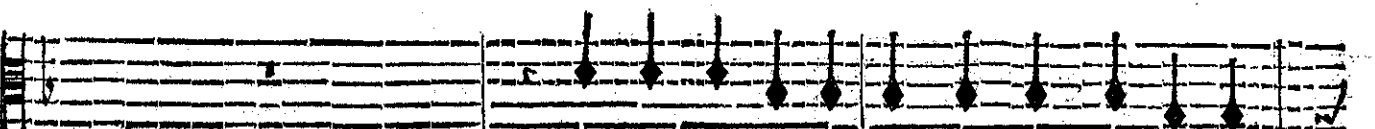
Cachons-nous Cachons-nous à ses yeux. Cachons-



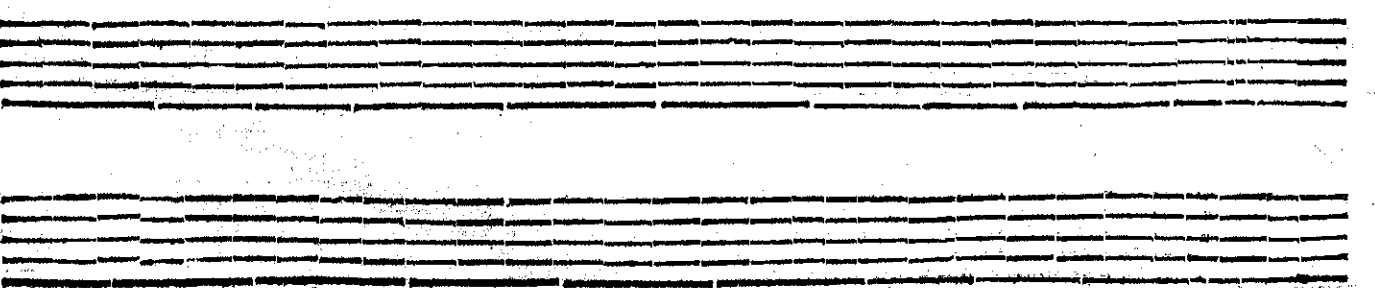
Cachons-nous Cachons-nous à ses yeux. Cachons-



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

nous Cachons-nous à ses yeux.

nous Cachons-nous à ses yeux.

nous Cachons-nous à ses yeux.

nous Cachons-nous à ses yeux.

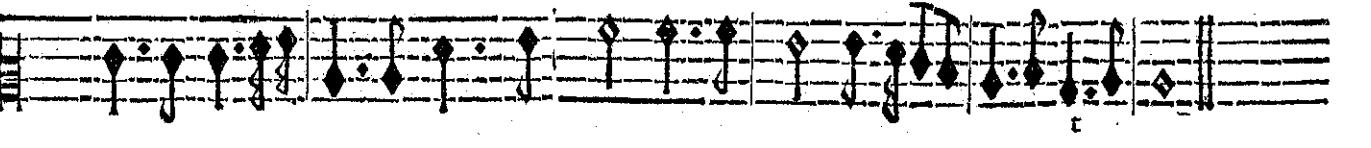
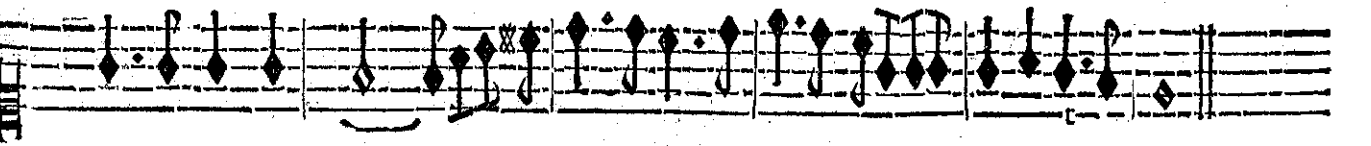
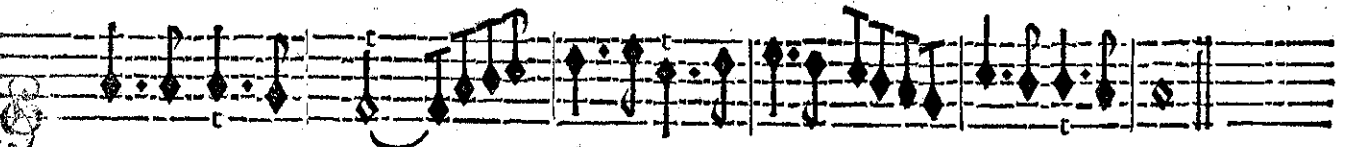
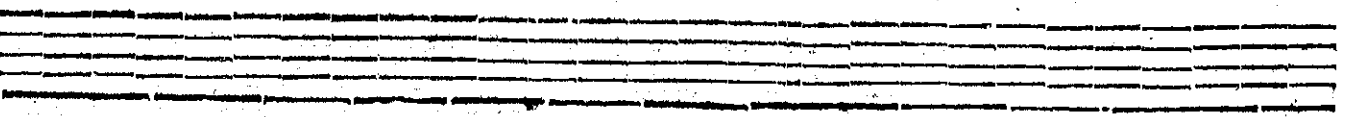
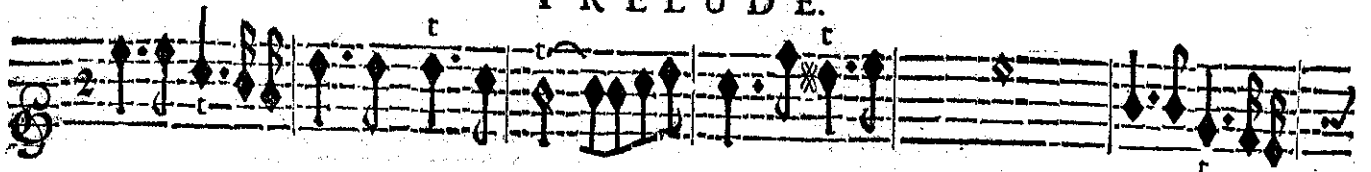
VIOLONS.

BASSE-CONTINUE.

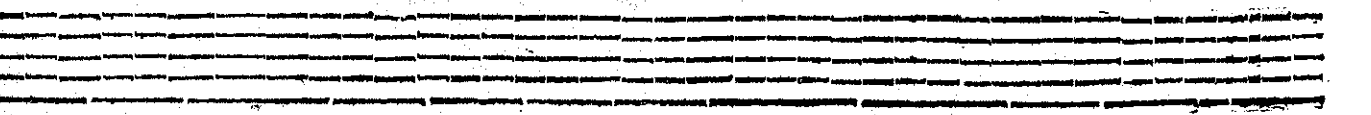
TRAGÉDIE.

SCÈNE IV.

PRELUDE.



BASSE-CONTINUE.





PROSERPINE;

CERES.

Je vais revoir ma fille, elle est dans ces campagnes, Je viens d'y

BASSE-CONTINUE.

voir les Nymphes ses compagnes, Je vais goûter près d'elle un fort doux & char-

BASSE-CONTINUE.

mant; Helas! qu'un tendre amour accroît l'empressement de la tendresse mater-

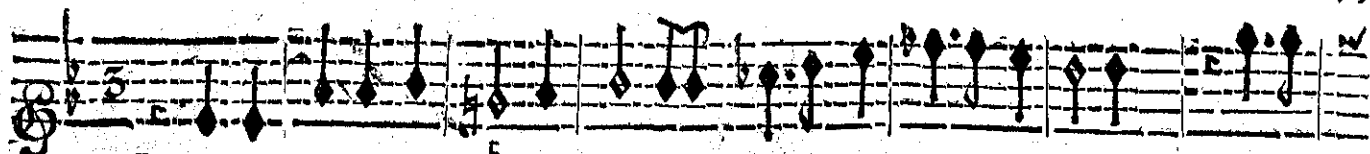
BASSE-CONTINUE.

nelle, Proserpine est pour moy le gage précieux De l'amour du plus grand des

BASSE-CONTINUE.

Dieux, C'est Jupiter que j'ayme en elle.

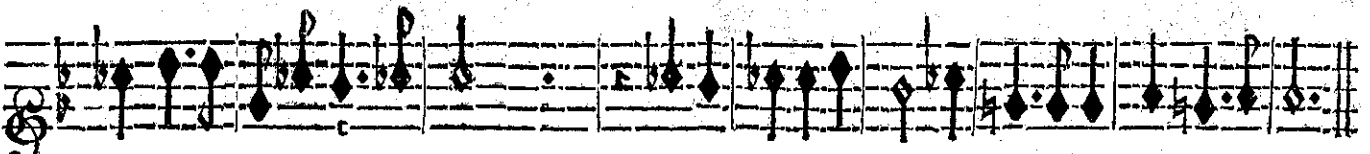
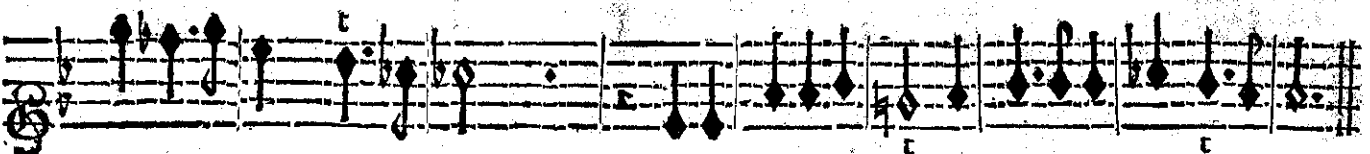
BASSE-CONTINUE.



RITOURNELLE.



BASSE-CONTINUE.



BASSE-CONTINUE.



l'Ay rendu les humains heureux, Mes travaux ont comblé leurs vœux; Il m'est permis en-



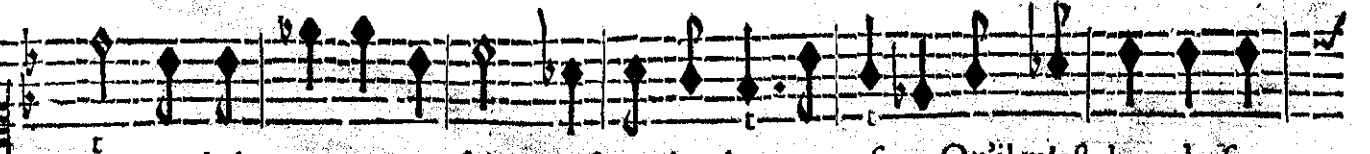
BASSE-CONTINUE.



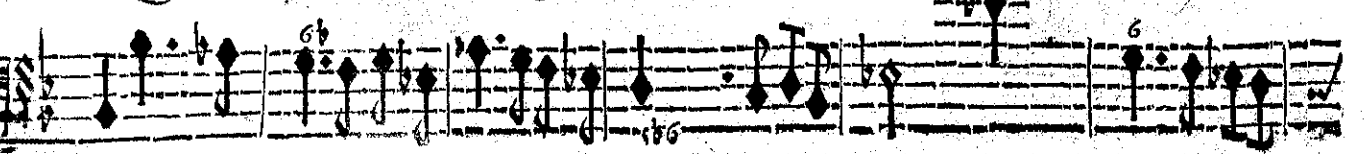
fin d'estre heureuse moy-mes-me: Après avoir acquis un immortel hon-



BASSE-CONTINUE.



neur, Quand chacun par mes soins gouste un bonheur extrême, Qu'il m'est doux de son-



BASSE-CONTINUE.

# PROSERPINE,

ger à mon propre bonheur, Quand chacun par mes soins gouste un bonheur ex-

BASSE-CONTINUE.

tresme, Qu'il m'est doux de songer à mon propre bonheur. Les Nymphes de ces

BASSE-CONTINUE.

lieux semblent fuir ma presence! Proserpine? ma fille? Ah quel triste si-

BASSE-CONTINUE.

lence! Est-ce ainsi qu'on doit dans cét heureux séjour Se rejouir de mon re-

BASSE-CONTINUE.

tour? Venez, Nymphes, venez; que ma fille s'a- vance. Ve-

BASSE-CONTINUE.

nez, Dieux des Bois, venez tous.

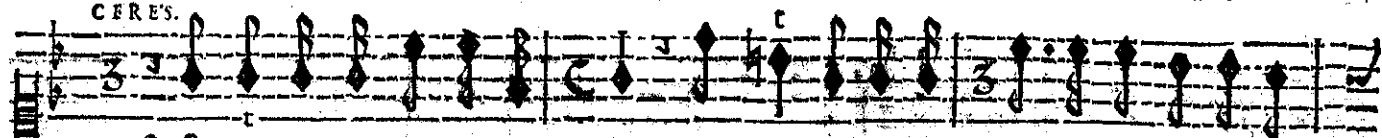
BASSE-CONTINUE.

SCÈNE V.

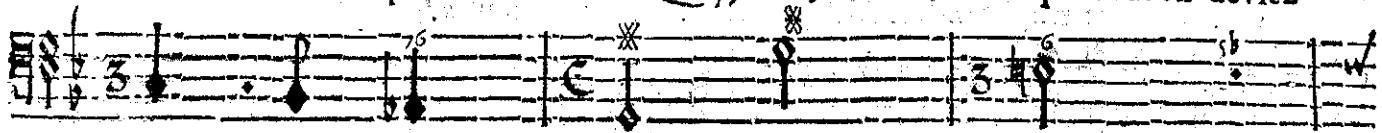
CÉRÈS, CRINISE,

TROUPE DE NYMPHES, ET DE DIEUX DES BOIS.

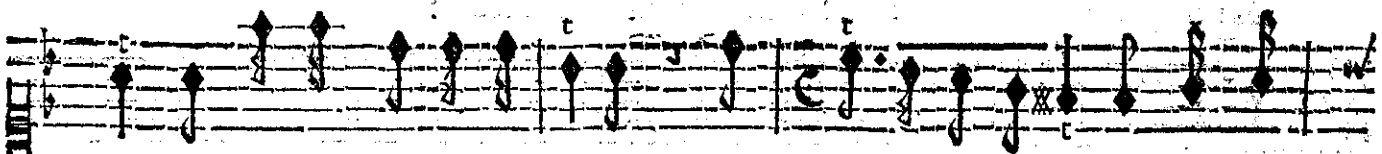
CÉRÈS.



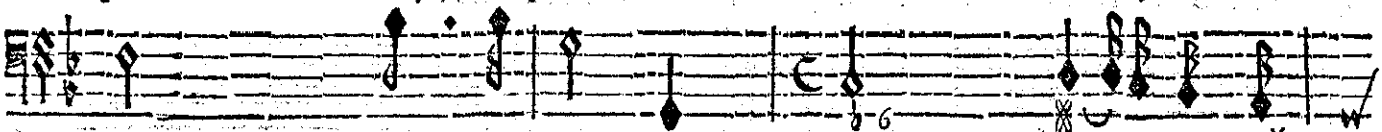
MA fille n'est pas avec vous! Quoy, donc, est-ce le soin que vous en deviez



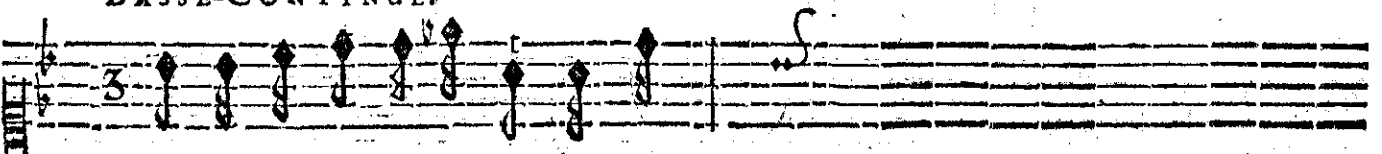
BASSE-CONTINUE.



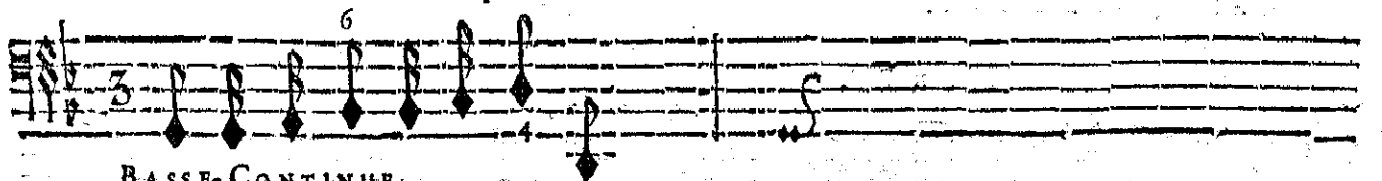
prendre? Rendez-moy Proserpine. Au lieu de me la rendre, Vous m'of-



BASSE-CONTINUE.

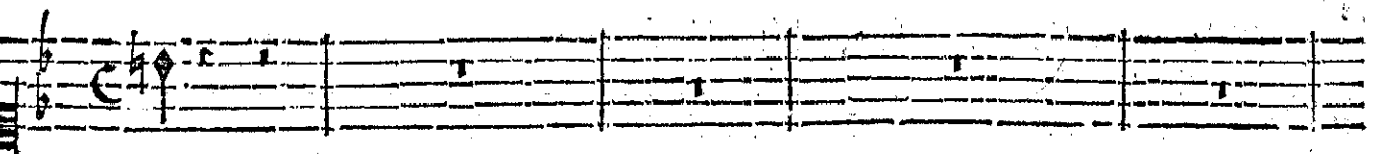


frez seulement des soupirs & des



BASSE-CONTINUE.

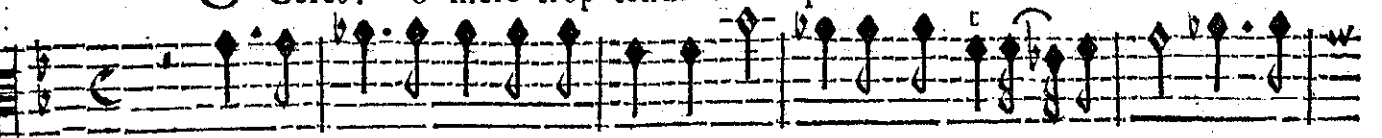
CHOEUR DE DIEUX DES BOIS.



pleurs?



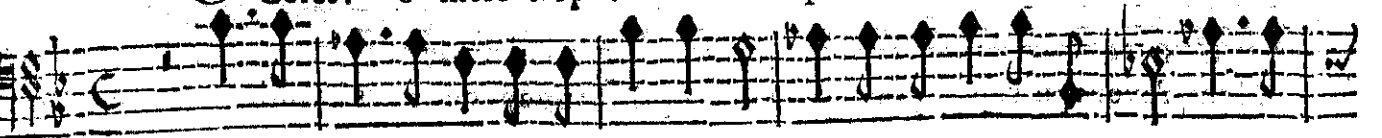
O Cérés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-



O Cérés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-



O Cérés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-



O Cérés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-



BASSE-CONTINUE.

PROSERPINE,

rés! ô mere trop tendre! Ah! quelles seront vos douleurs!

rés! ô mere trop tendre! Ah! quelles seront vos douleurs!

rés? ô mere trop tendre! Ah! quelles seront vos douleurs!

rés! ô mere trop tendre! Ah! quelles seront vos douleurs!

BASSE-CONTINUE.

CERES.

Ciel! on m'ôte ma fille, hé! qui l'a entre-

BASSE-CONTINUE.

CHOEUR DE NYMPHES.

prendre?

VNE NYMPHE.

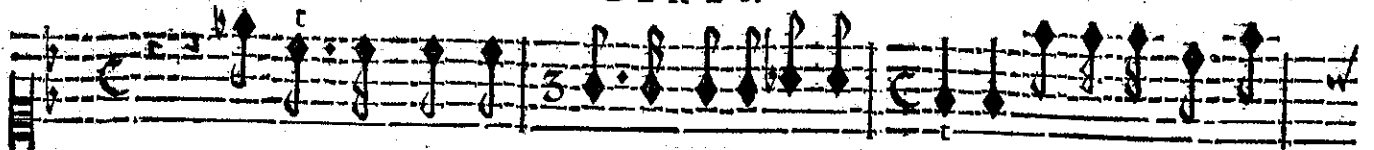
Nous n'avons pû l'ap- prendre, Et l'on a pris le temps que nous cueillions des fleurs.

VNE NYMPHE.

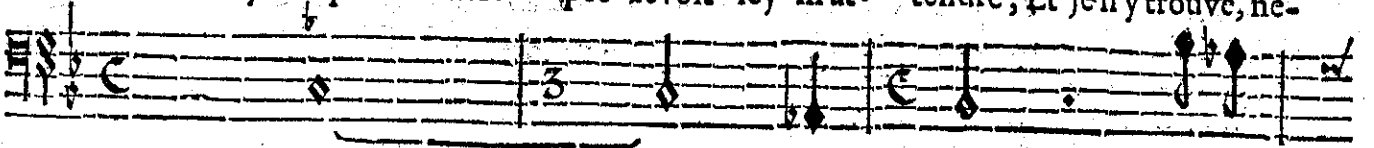
Nous n'avons pû l'ap- prendre, Et l'on a pris le temps que nous cueillions des fleurs.

BASSE-CONTINUE.

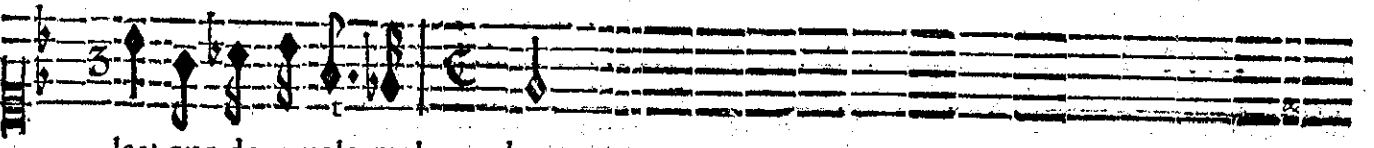
C E R E S.



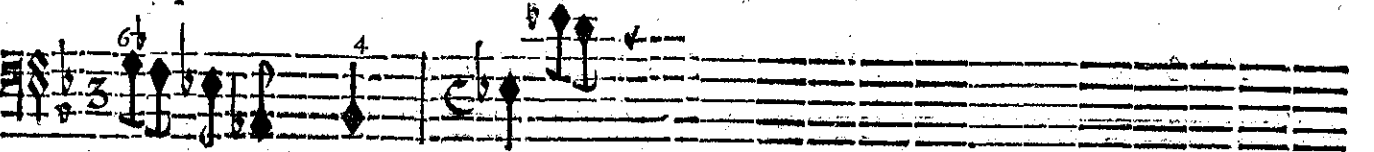
J'ay crû qu'un doux re- pos devoit icy m'at- tendre, Et jen'y trouve, he-



BASSE-CONTINUE.

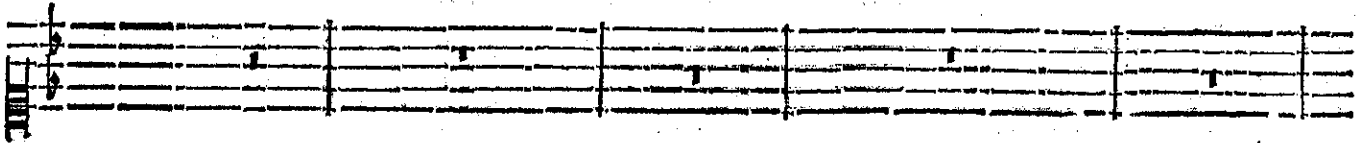


las! que de cruels mal- heurs.



BASSE-CONTINUE.

C H O E U R D E D I E U X D E S B O I S.



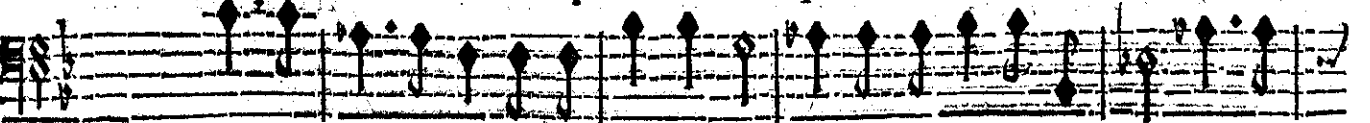
O Cérés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-



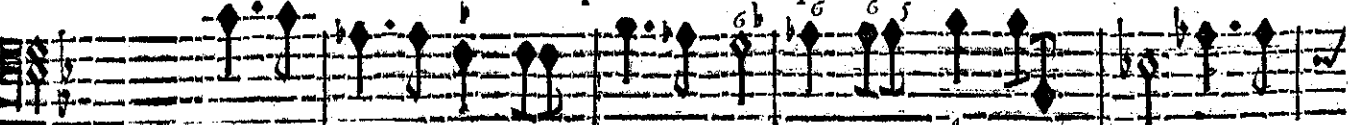
O Cérés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-



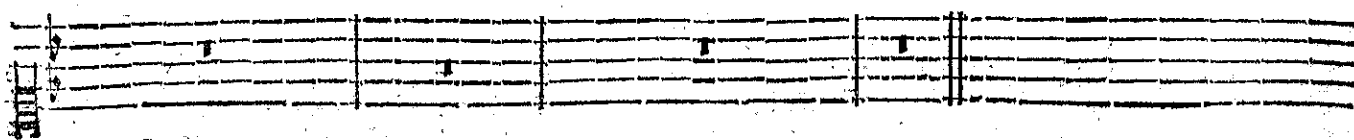
O Cérés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-



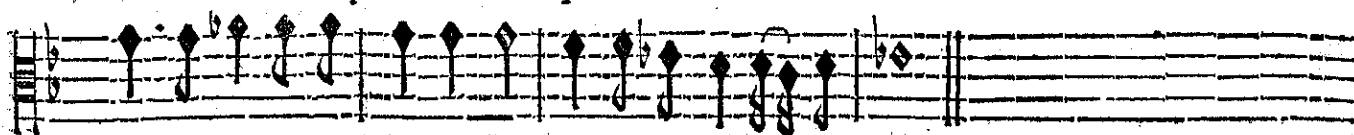
O Cérés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-



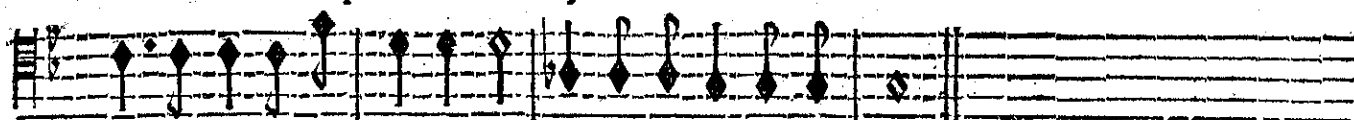
BASSE-CONTINUE.



rés! ô mere trop tendre! Ah! quelles seront vos douleurs!



rés! ô mere trop tendre! Ah! quelles seront vos douleurs!



rés! ô mere trop tendre! Ah! quelles seront vos douleurs!



rés! ô mere trop tendre! Ah! quelles seront vos douleurs!

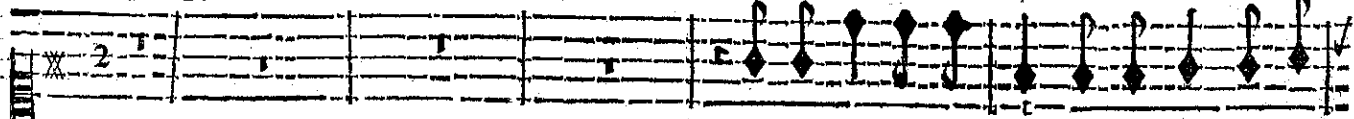


BASSE-CONTINUE.

### SCENE VI.

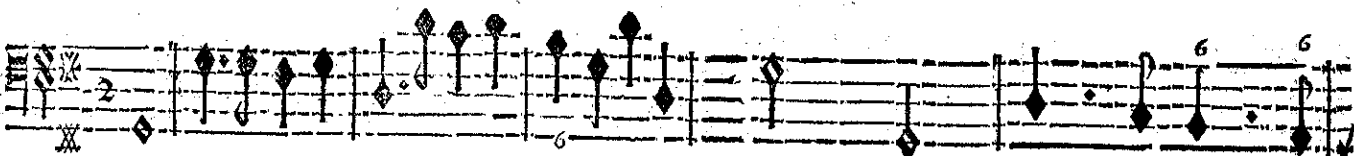
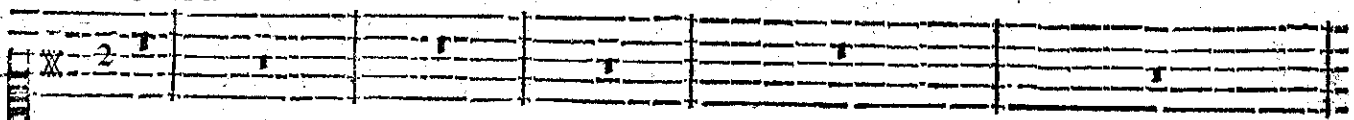
CYANE', CERES, CRINISE, TROUPES DE NYMPHES  
ET DE DIEUX CHAMPESTRES.

CYANE'.

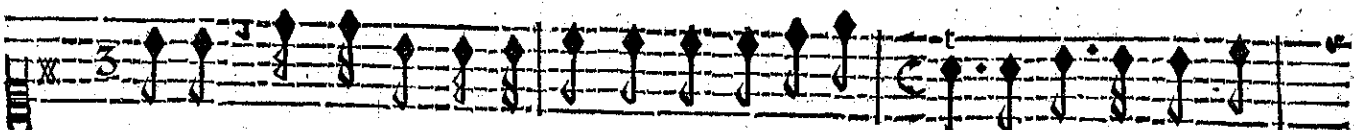


JE ressens vos douleurs, & j'en suis trop at-

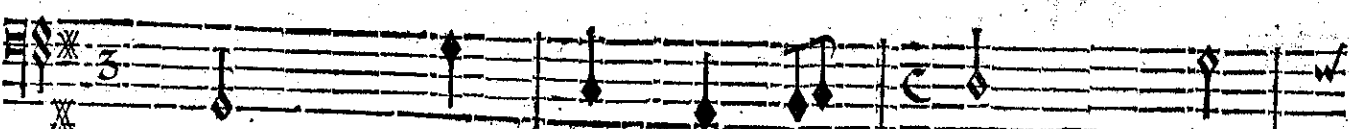
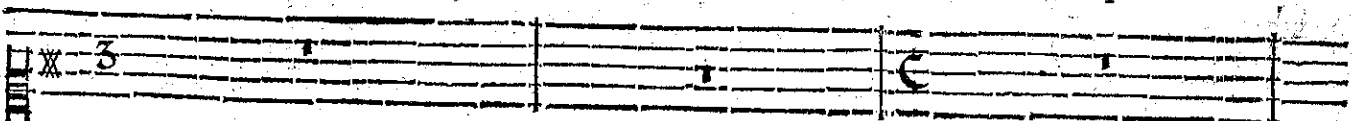
CERES.



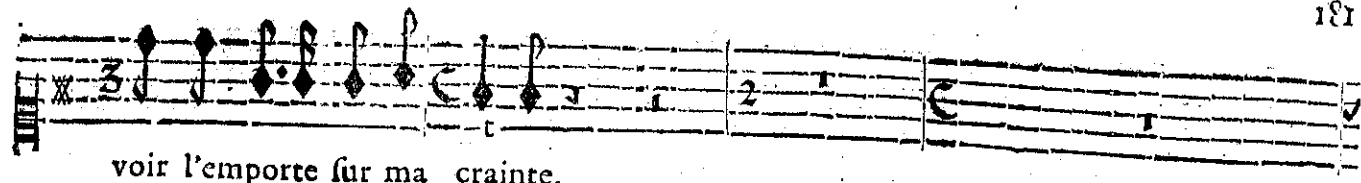
BASSE-CONTINUE.



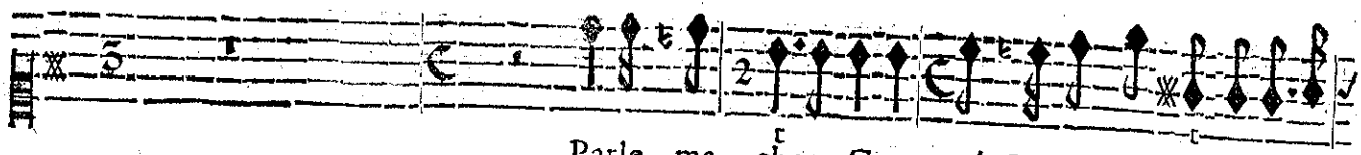
teinte, Quoy qu'il puisse arriver vous allez tout sça- voir, Il faut que mon de-



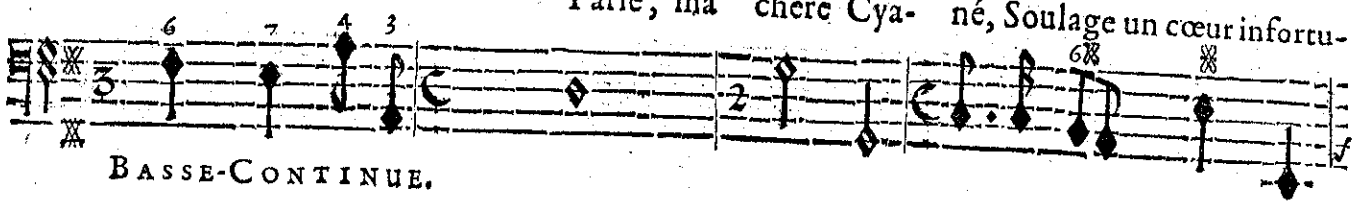
BASSE-CONTINUE.



voir l'emporte sur ma crainte.



Parle, ma chère Cyane, Soulage un cœur infortu-

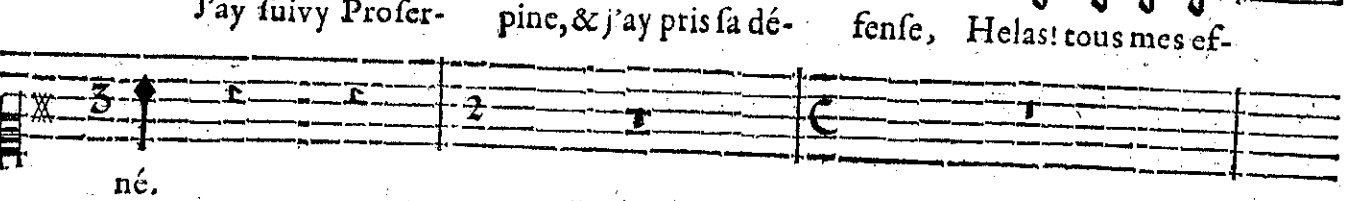


né, Soulage un cœur infortu-

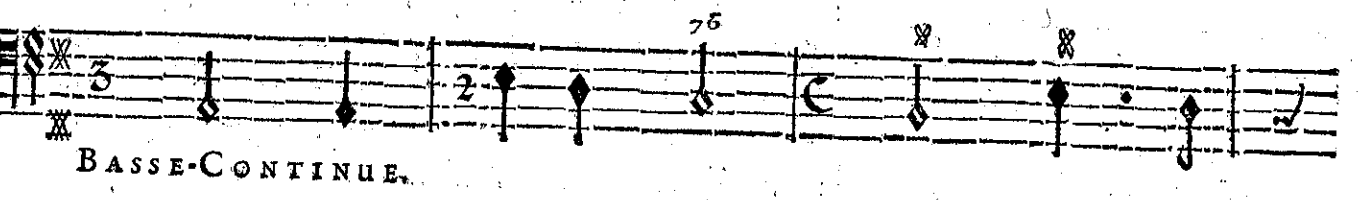
BASSE-CONTINUE.



J'ay fuiy Proserpine, & j'ay pris la dé-



fense, Helas! tous mes ef-

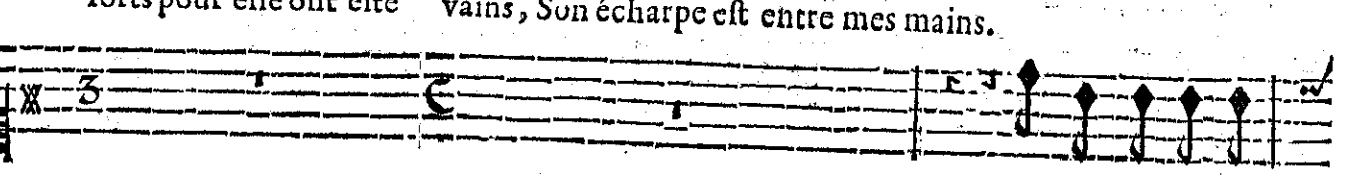


né.

BASSE-CONTINUE.



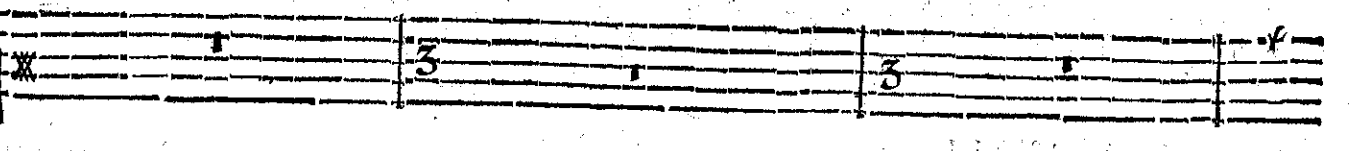
forts pour elle ont esté vains, Son écharpe est entre mes mains.



Ce cher & triste ob-



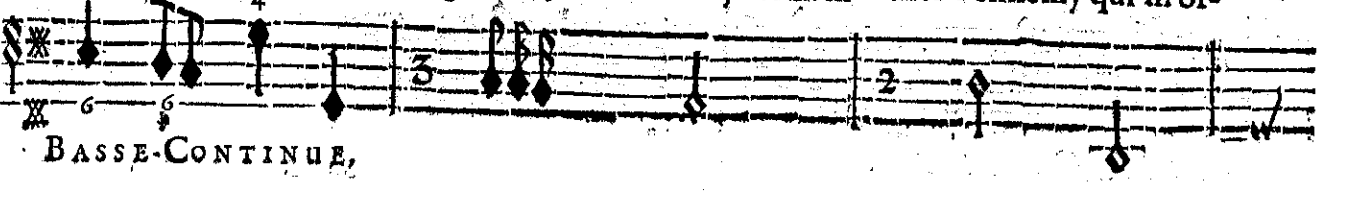
BASSE-CONTINUE.



jet presse encor ma ven-



geance, Halte-toy de nom-



mer l'ennemy qui m'of-

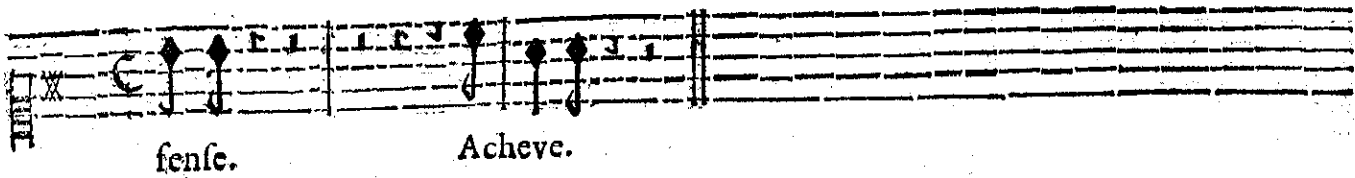
BASSE-CONTINUE.



PROSERPINE,



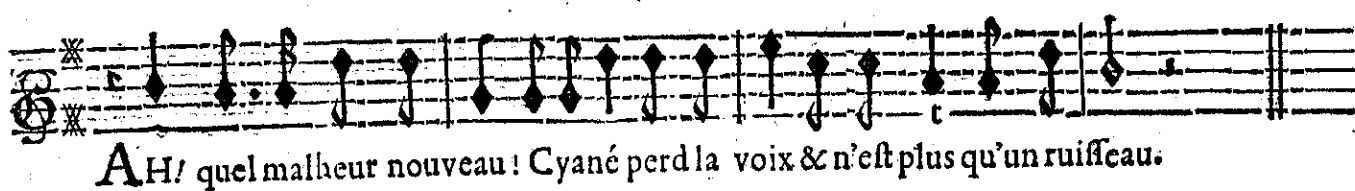
C'est. C'est. C'est.



fense. Acheve.

BASSE-CONTINUE.


CHOEUR.




AH! quel malheur nouveau! Cyané perd la voix & n'est plus qu'un ruisseau.



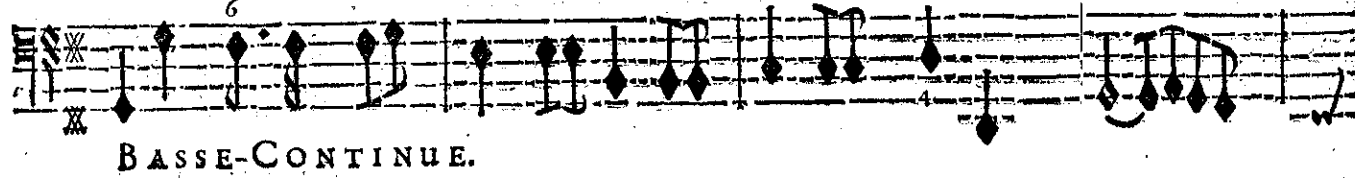
AH! quel malheur nouveau! Cyané perd la voix & n'est plus qu'un ruisseau.



AH! quel malheur nouveau! Cyané perd la voix & n'est plus qu'un ruisseau.



AH! quel malheur nouveau! Cyané perd la voix & n'est plus qu'un ruisseau.



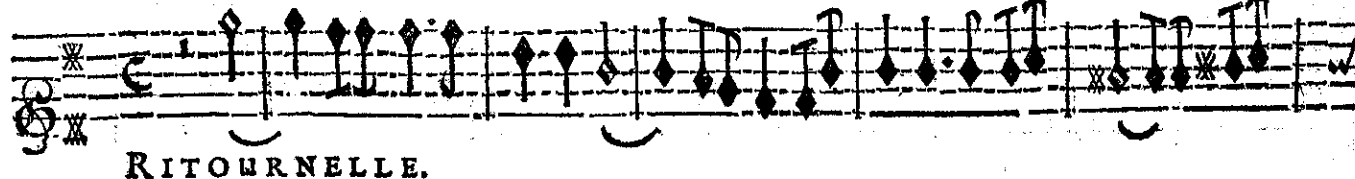
AH! quel malheur nouveau! Cyané perd la voix & n'est plus qu'un ruisseau.

BASSE-CONTINUE.

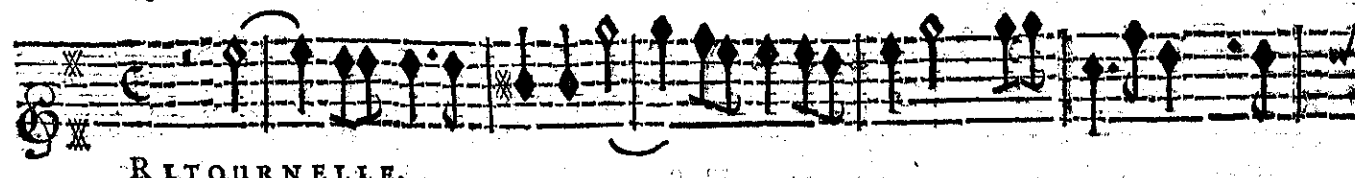
SCENE VII.

CERES, CRINISE,


TROUPE DE NYMPHES, ET DE DIEUX DES BOIS.



RITOURNELLE.



RITOURNELLE.



BASSE-CONTINUE.

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

RITOURNELLE.

Musical staff for Ritournelle, identical to the first staff, featuring a treble clef, a key signature of one flat, and a common time signature.

RITOURNELLE.

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat, and a common time signature. The melody is written in a lower register.

BASSE-CONTINUE.

Musical staff for Ceres, featuring a treble clef, a key signature of one flat, and a common time signature. The melody is marked with a fermata over the first note.

CERES.

Malheureuse mere!

malheureu-se

Musical staff for Ceres, featuring a treble clef, a key signature of one flat, and a common time signature. The melody continues with a fermata over the first note.

Trop malheureuse Ce-rés!

Musical staff for Ceres, featuring a treble clef, a key signature of one flat, and a common time signature. The melody continues with a fermata over the first note.

Trop malheureuse Cerés!

Musical staff for Ceres, featuring a treble clef, a key signature of one flat, and a common time signature. The melody continues with a fermata over the first note.

Trop malheureuse Cerés!

Musical staff for Ceres, featuring a treble clef, a key signature of one flat, and a common time signature. The melody continues with a fermata over the first note.

Trop malheureuse Cerés!

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat, and a common time signature. The melody is written in a lower register.

BASSE-CONTINUE.

Four empty musical staves at the bottom of the page, consisting of two treble clef staves and two bass clef staves.

*Tournez vite.*

PROSERPINE,

mere! O malheureuse mere! Les Dieux n'ont pû souff.

O trop malheureuse Cerés!

O trop malheureuse Cerés!

O trop malheureuse Cerés!

O trop malheureuse Cerés!

BASSE-CONTINUE.

fir qu'une Nymphé sincere M'ait découvert mes Ennemis secrets. Je ne scauray donc.

BASSE-CONTINUE.

pas sur qui lancer les traits De ma juste co- lere? On me ravit une fille si chere!Jupi-

BASSE-CONTINUE.

ter dans les Cieux sourd à mes vains regrets Ne resser pl<sup>s</sup> qu'il est son pere! O malheureuse

BASSE-CONTINUE.

TRAGÉDIE.

mere!

O malheureu- se mere! O

O trop malheureufe Cerés!

O trop malheureufe Cerés!

O trop malheureufe Cerés!

O trop malheureufe Cerés!

O trop malheureufe Cerés!

O trop malheureufe Cerés!

O trop malheureufe Cerés!

O trop malheureufe Cerés!

O trop malheureufe Cerés!

BASSE-CONTINUE.

malheureufe mere!

malheureufe mere!

O trop malheureufe Cerés!

O trop malheureufe Cerés!

O trop malheureufe Cerés!

O trop malheureufe Cerés!

O trop malheureufe Cerés!

O trop malheureufe Cerés!

O trop malheureufe Cerés!

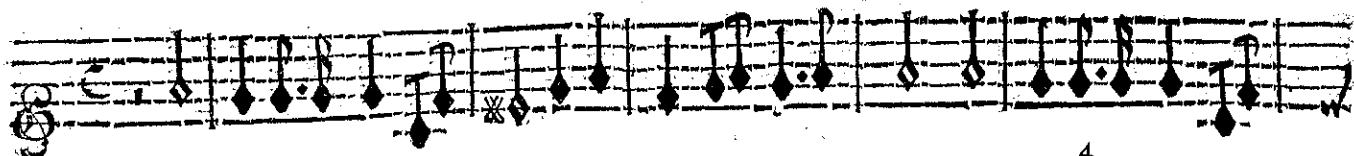
O trop malheureufe Cerés!

O trop malheureufe Cerés!

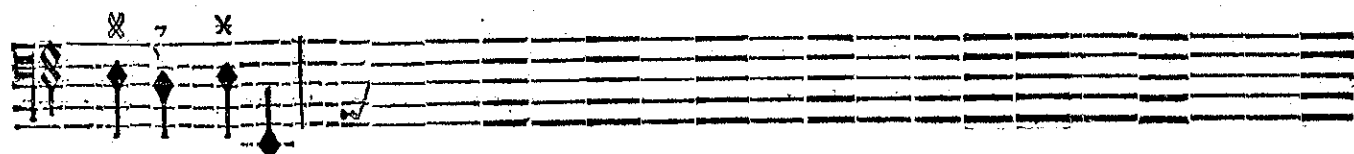
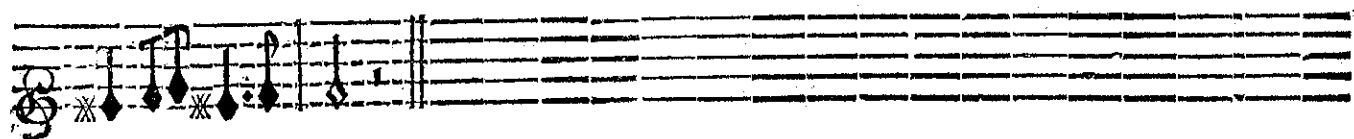
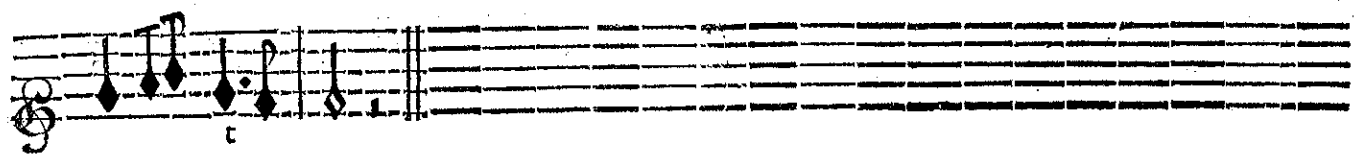
BASSE-CONTINUE.



RITOURNELLE.

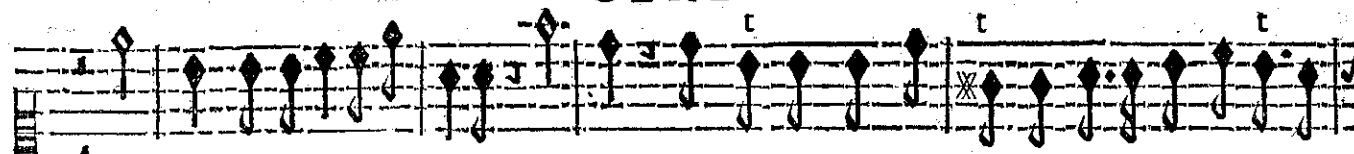


BASSE-CONTINUE.

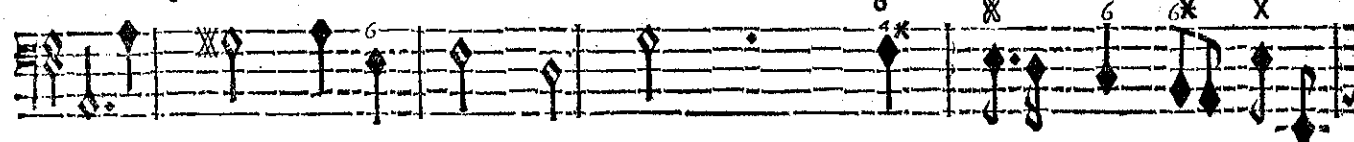


BASSE-CONTINUE.

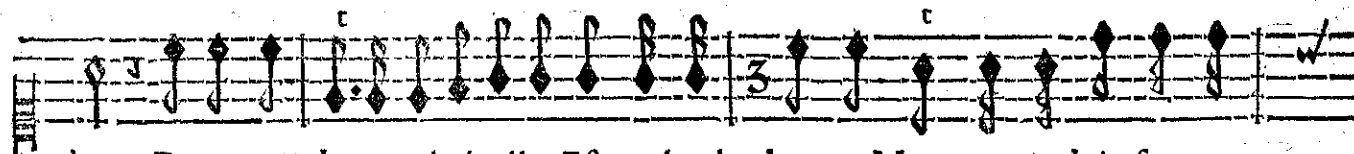
CERES.



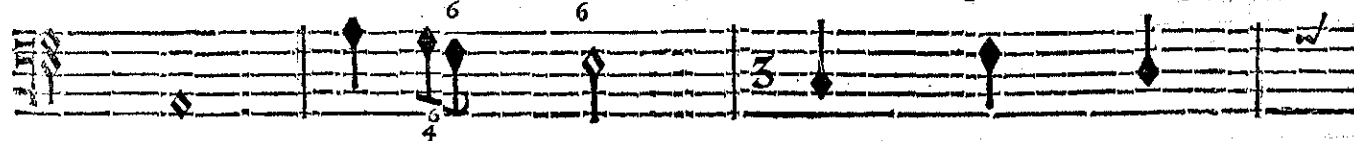
AH! quelle injustice cruelle! O Dieux'pourquoy m'arrachez-vo<sup>s</sup> Un bié que je trouvois si



BASSE-CONTINUE.



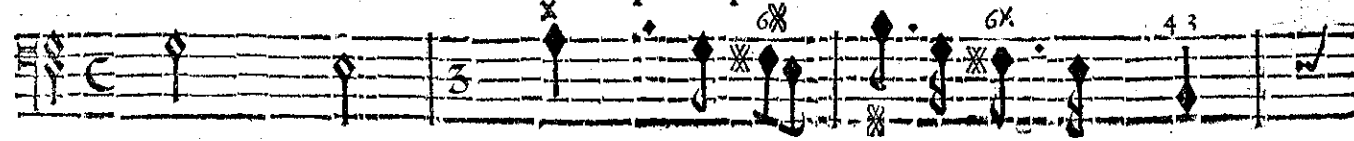
doux? De cette audace criminelle, Est-ce Apol- lon ou Mars que je dois soupçon-



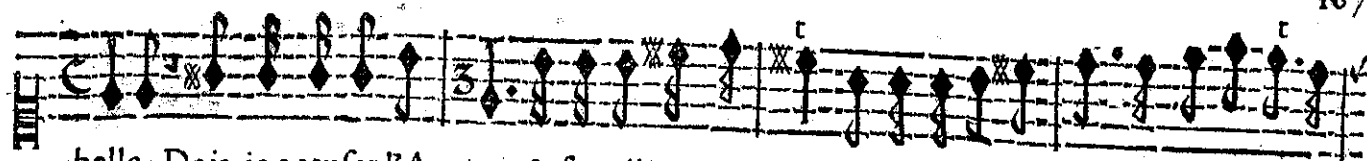
BASSE-CONTINUE.



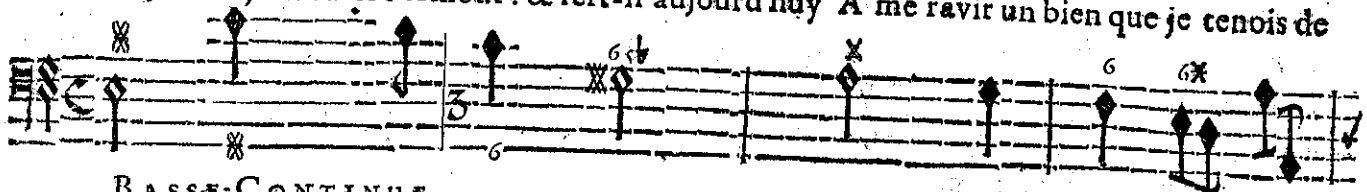
ner?Leurs meres en fu- reur n'ont pû me pardonner D'avoir une fille si



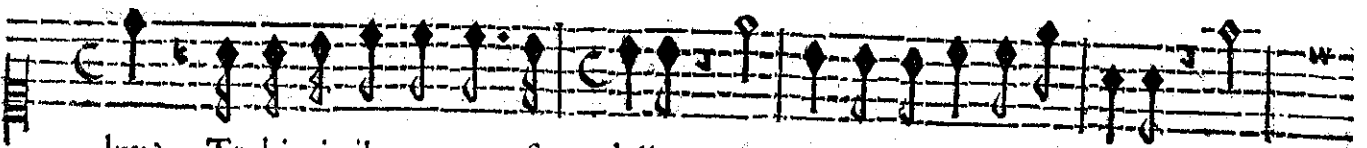
BASSE-CONTINUE.



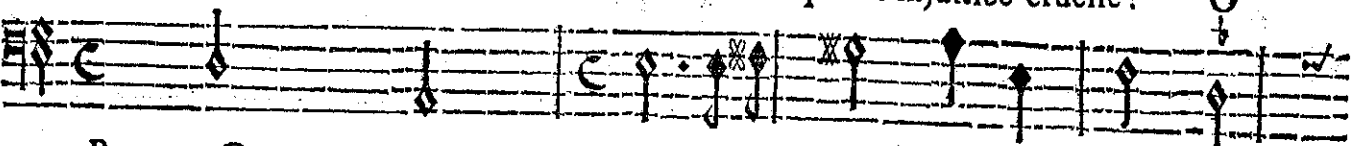
belle; Dois-je accuser l'Amour? & sert-il aujourd'huy A me ravir un bien que je tenois de



BASSE-CONTINUE.



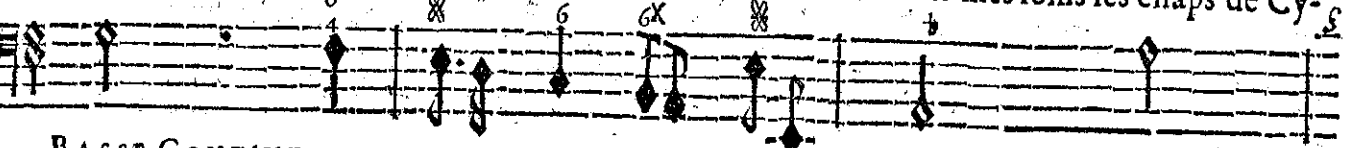
luy? Trahiroit-il mon cœur fi- delle? Ah! qu'elle injustice cruelle!



BASSE-CONTINUE.



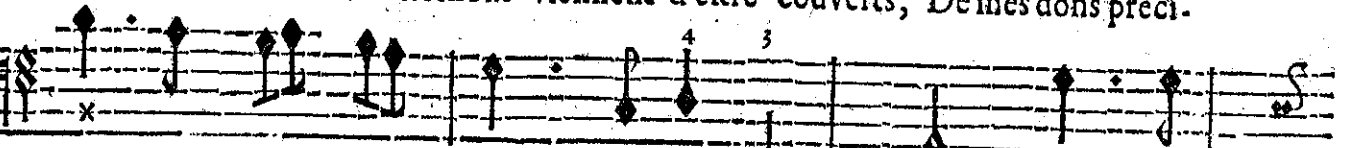
Dieux! pourquoy m'arrachez-vo' Un bien que je trouvois si doux? Par mes soins les châps de Cy-



BASSE-CONTINUE.



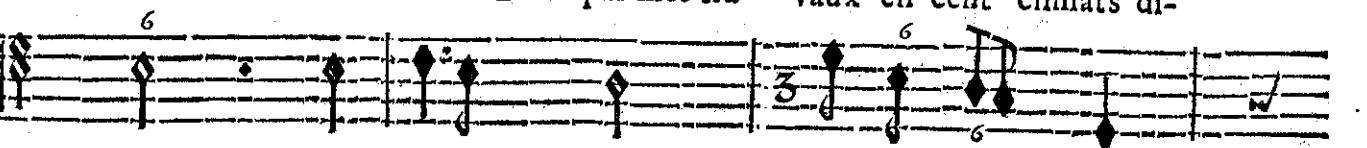
belle De fruits & de moissons viennent d'estre couverts, De mes dons preci-



BASSE-CONTINUE.



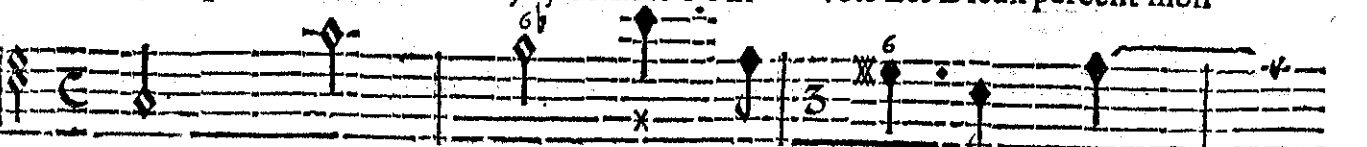
eux la richesse nouvelle Brille par mes tra- vaux en cent climats di-



BASSE-CONTINUE.



vers, Et quand de tant de biens j'ay comblé l'Uni- vers Les Dieux percent mon



BASSE-CONTINUE.

PROSERPINE,

ceur d'une douleur mor- telle, Ah! quelle injustice cruelle! O Dieux! pourquoi m'arrachez

BASSE-CONTINUE.

vous Un bien que je trouvois si doux?

BASSE-CONTINUE.

*Ghay.*

RITOURNELLE.

*Ghay.*

BASSE-CONTINUE.

BASSE-CONTINUE.

A. Prés un si sensible ou- trage, Mon cœur de- se- speré s'abandonne à la

BASSE-CONTINUE.

rage, Du monde trop heu- reux je veux troubler la Paix, Brûlons, ravageons

BASSE-CONTINUE.

tout, Détruisons mes bien-faits. Brûlons, ravageons tout, Détruisons mes bien- faits.

BASSE-CONTINUE.

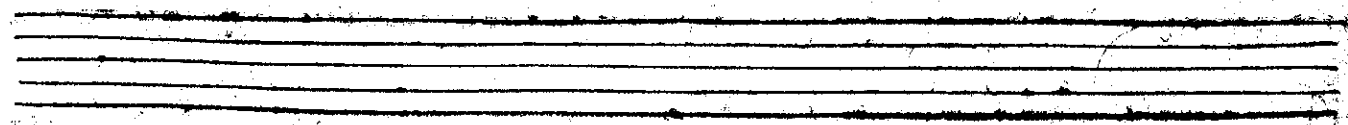
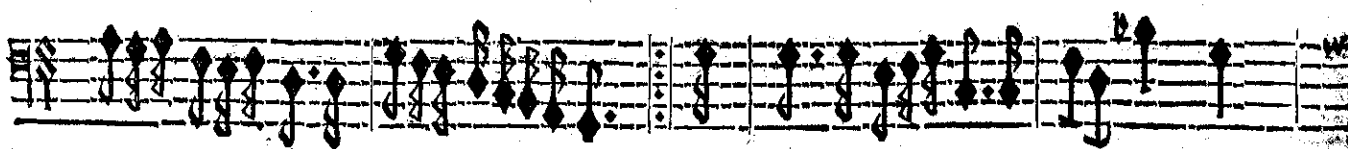
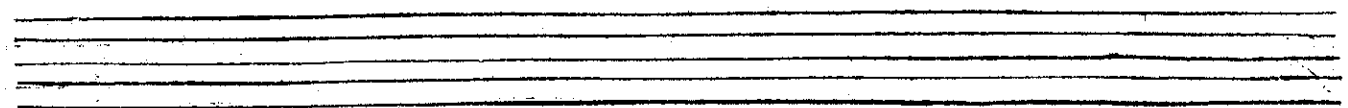
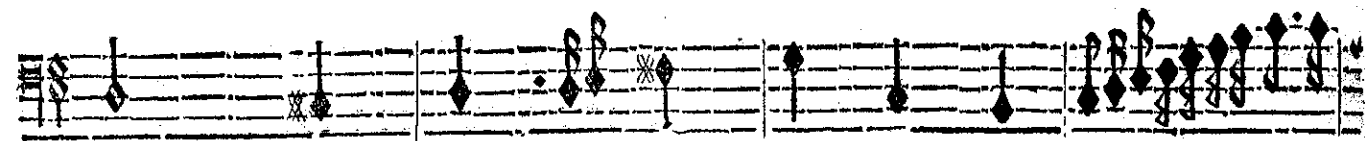
S C E N E V I I I.

CERES, TROUPES DE NYMPHES ET DE DIEUX CHAMPESTRES,  
 TROUPE DE SUIVANTS DE CERES,  
 TROUPE DE PEUPLES DE SICILE.

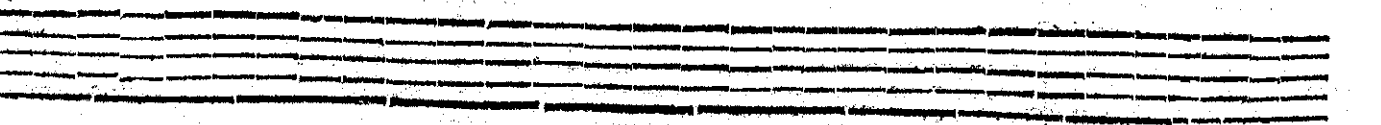
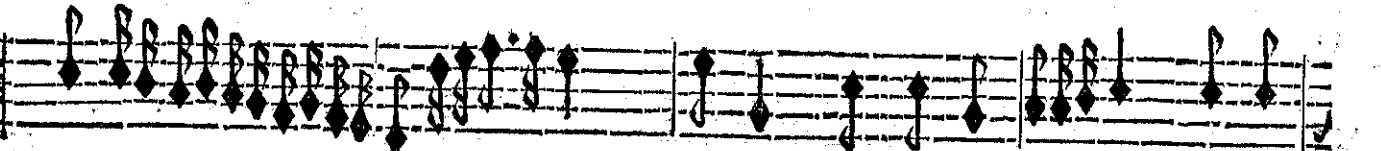
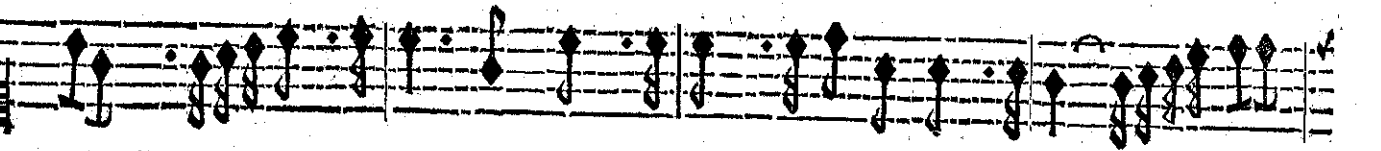
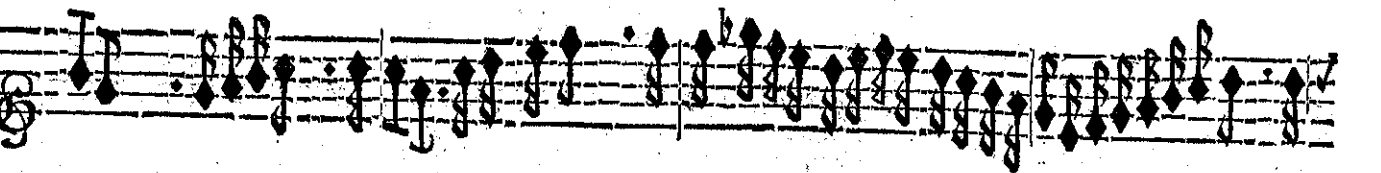
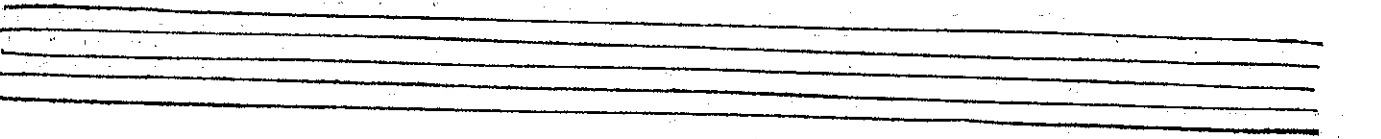
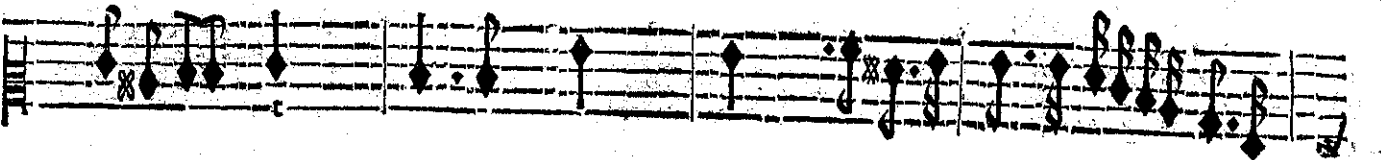
A I R.



PROSERPINE,



TRAGÉDIE.



PROSERPINE,

Five staves of musical notation. The first staff is in treble clef. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The notation includes various note values, rests, and dynamic markings.

Two empty musical staves, likely reserved for other instruments or as a placeholder.

CERE'S.

Musical notation for CERE'S, starting with a vocal line in treble clef. The lyrics "Que tout se ressent de la fureur que je sens." are written below the notes.

Que tout se ressent de la fureur que je sens.

Second staff of musical notation for CERE'S, in treble clef.

VIOLONS.

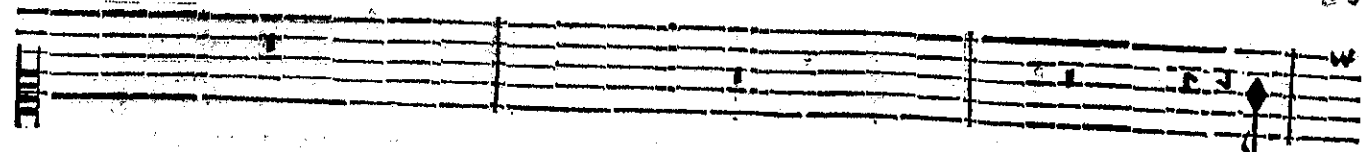
First staff of musical notation for VIOLONS, in alto clef.

Second staff of musical notation for VIOLONS, in alto clef.

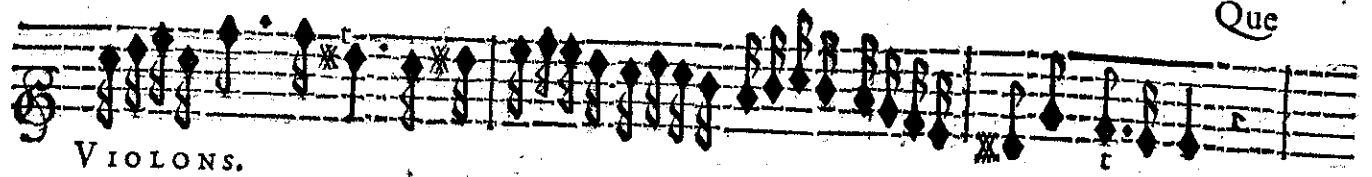
Third staff of musical notation for VIOLONS, in alto clef.

Fourth staff of musical notation for VIOLONS, in bass clef. A measure number "43" is visible at the end of the staff.

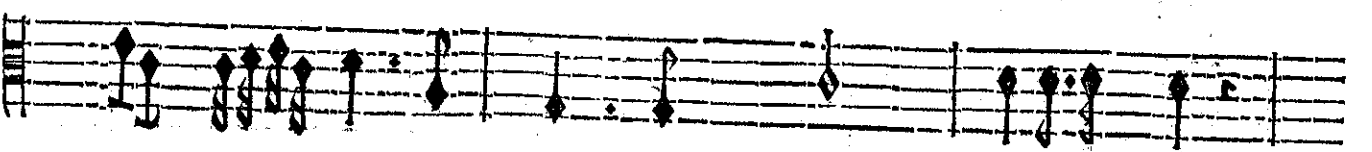
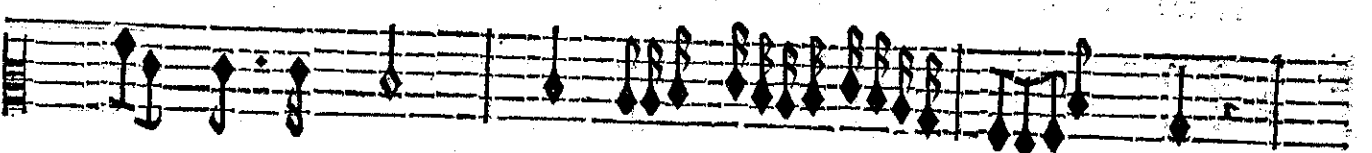
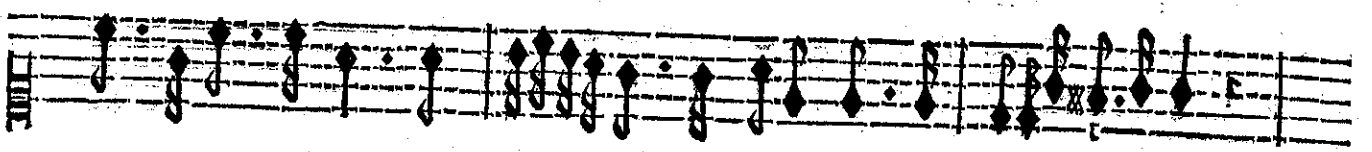
Basse de Violon & Continuë.



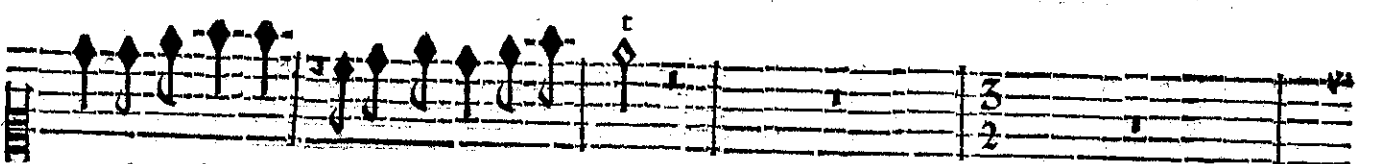
Que



VIOLONS.



Basse de Violon & Continué.



tout se ressent De la fureur que je sens.



*lentement.* CHŒUR.



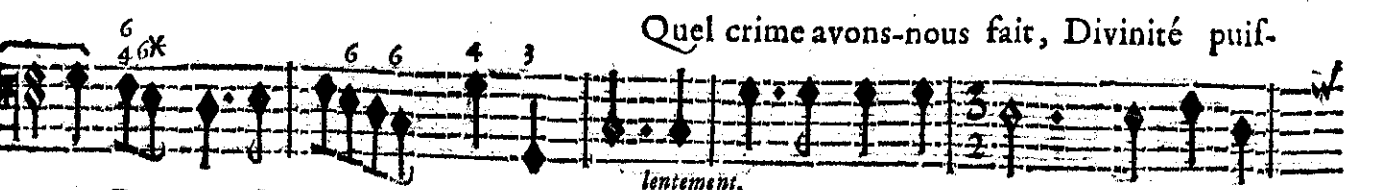
Quel crime avons-nous fait, Divinité puis-



*lentement.* Quel crime avons-nous fait, Divinité puis-



*lentement.* Quel crime avons-nous fait, Divinité puis-



BASSE-CONTINUE.

*lentement.*

Bb

PROSERPINE,

Musical staff with treble clef, 2/4 time signature, and lyrics: J'ay fait du bien à

Musical staff with soprano clef, 2/4 time signature, and lyrics: fante? Escoutez les clameurs des Peuples gemif- fans.

Musical staff with alto clef, 2/4 time signature, and lyrics: fante? Escoutez les clameurs des Peuples gemif- fans.

Musical staff with tenor clef, 2/4 time signature, and lyrics: fante? Escoutez les clameurs des Peuples gemif- fans.

Musical staff with bass clef, 2/4 time signature, and lyrics: fante? Escoutez les clameurs des Peuples gemif- fans.

Musical staff with bass clef, 2/4 time signature, and lyrics: fante? Escoutez les clameurs des Peuples gemif- fans.

Musical staff with bass clef, 2/4 time signature, and lyrics: fante? Escoutez les clameurs des Peuples gemif- fans.

BASSE-CONTINUE.

Musical staff with bass clef, 3/4 time signature, and lyrics: tous, ma fille est inno-

Musical staff with bass clef, 3/4 time signature, and lyrics: cente, Et pour toucher les Dieux nos cris font impuif-

Musical staff with bass clef, 3/4 time signature, and lyrics: cente, Et pour toucher les Dieux nos cris font impuif-

Musical staff with bass clef, 3/4 time signature, and lyrics: cente, Et pour toucher les Dieux nos cris font impuif-

Musical staff with bass clef, 3/4 time signature, and lyrics: cente, Et pour toucher les Dieux nos cris font impuif-

Musical staff with bass clef, 3/4 time signature, and lyrics: cente, Et pour toucher les Dieux nos cris font impuif-

BASSE-CONTINUE.

TRAGÉDIE.

sans; J'entēdray sans pitié les cris des innocens. Que tout se ressent de la fureur que je

VIOLONS.

Basse de Violon & Continuë,

sens.

VIOLONS.

Basse de Violon & Continuë,

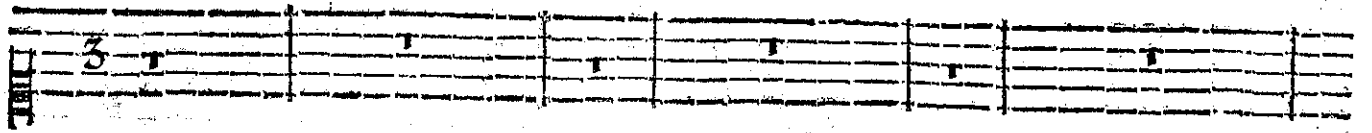
# PROSERPINE,

Que tout se ressent de la fureur que je sens.

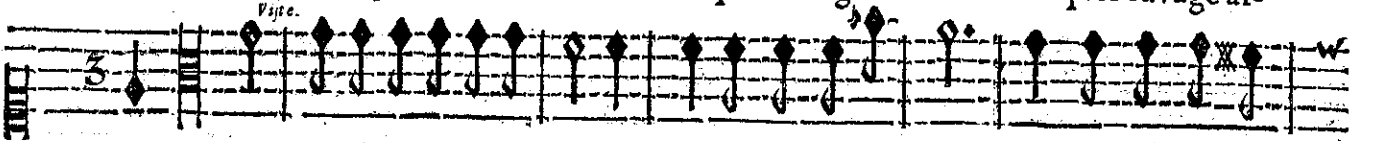
VIOLONS.

Basse de Violon & Continûe.

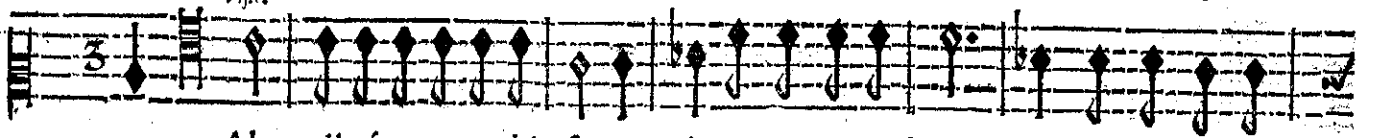
Basse de Violon & Continûe.



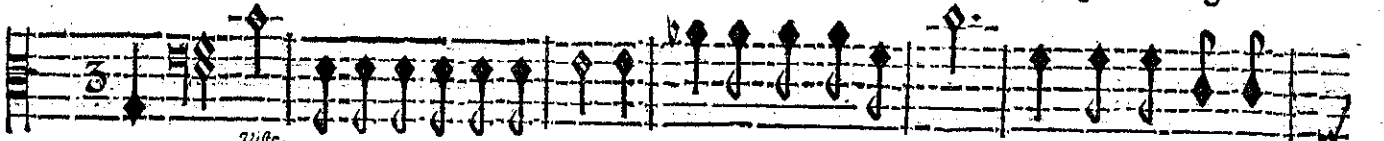
Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-



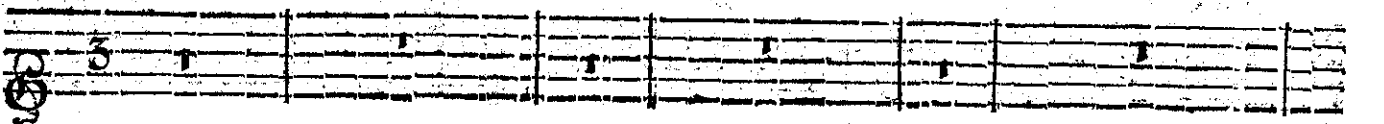
Ah quelle épouventable flame! Ah quel ravage affreux! Ah! quel ravage af-



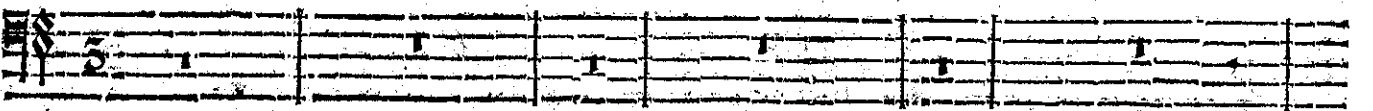
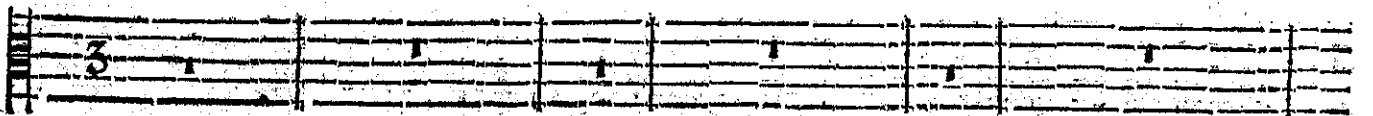
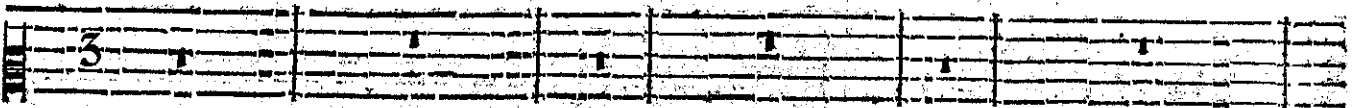
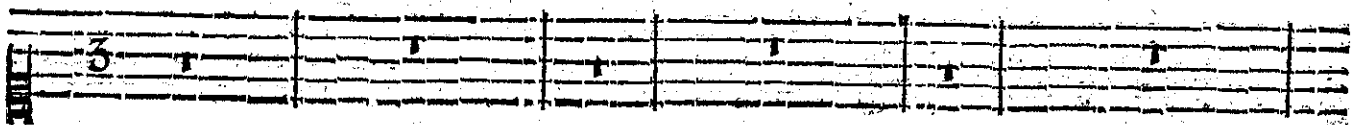
Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-



Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-



VIOLONS.

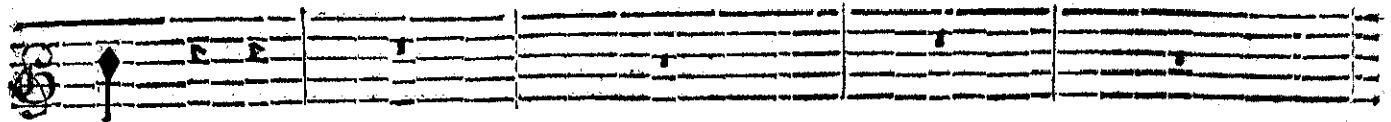
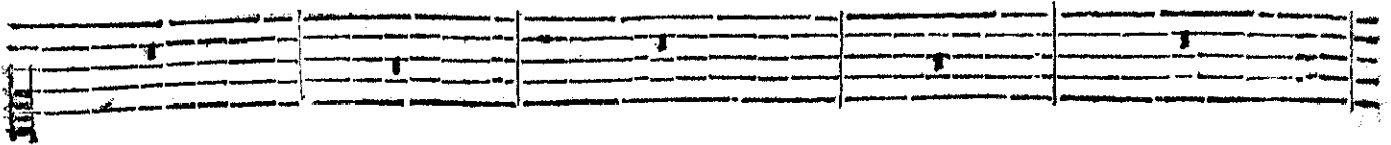


BASSE-CONTINUE.

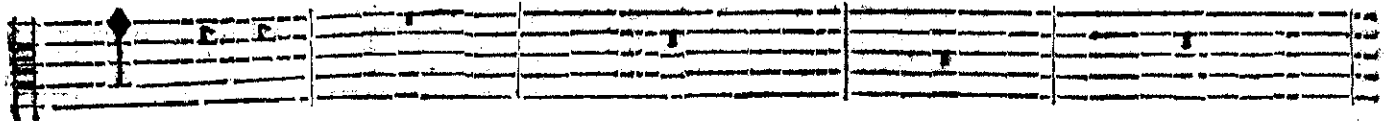




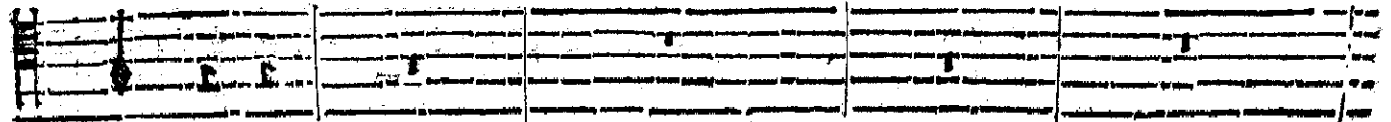
PROSERPINE,



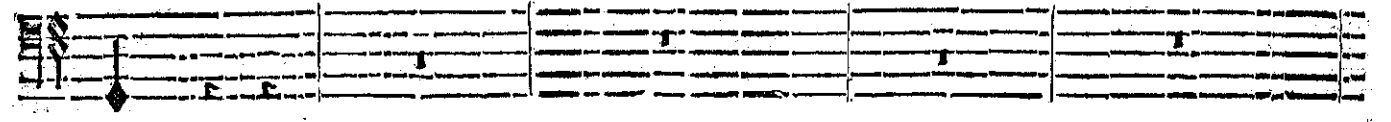
freux!



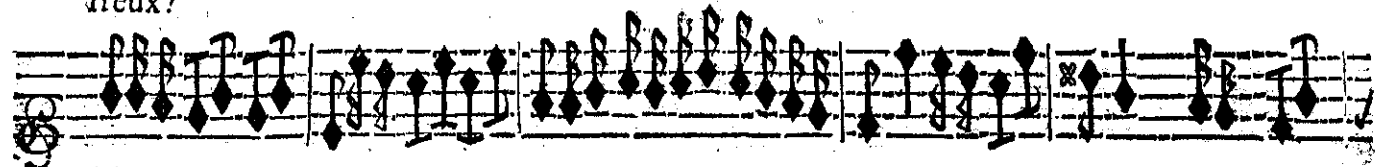
freux!



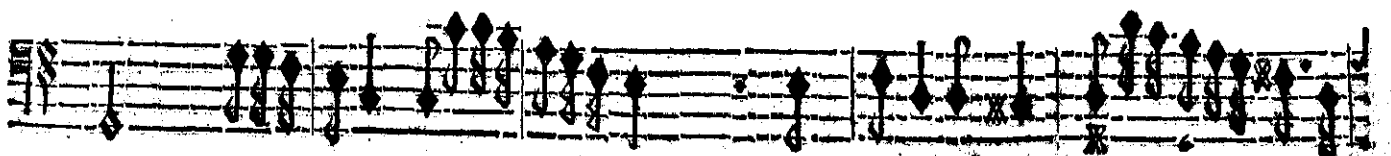
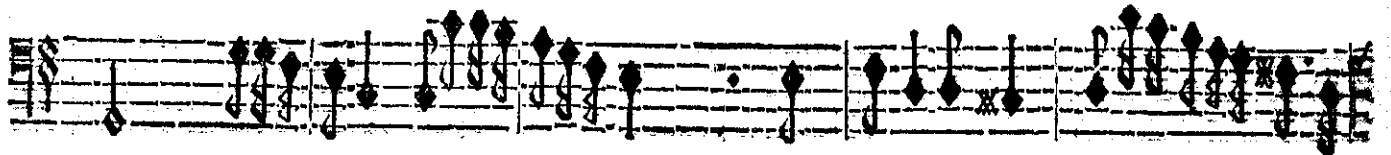
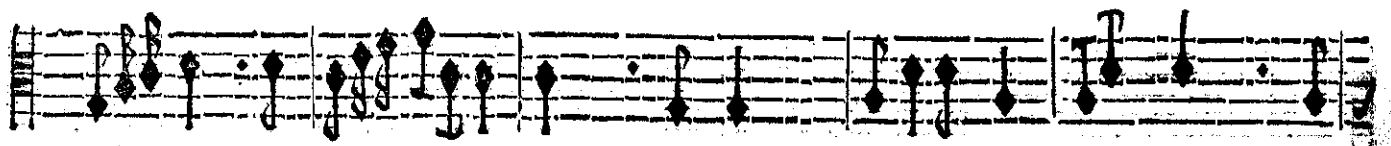
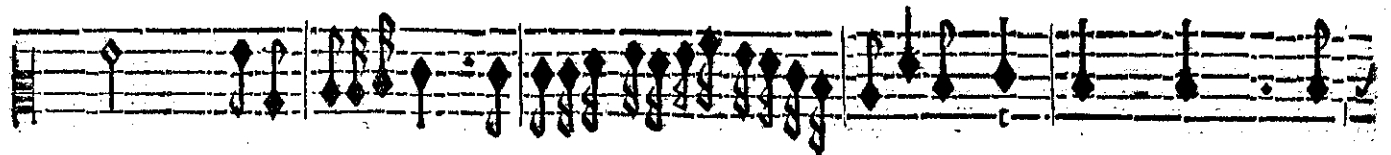
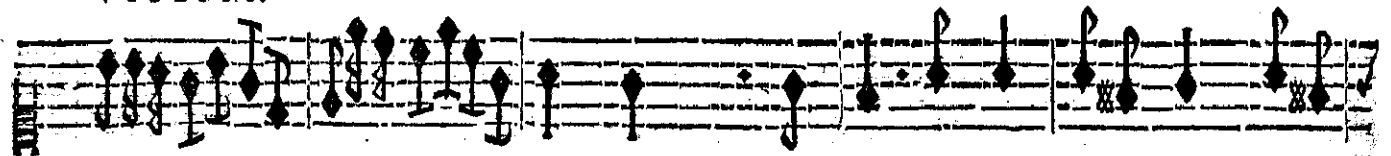
freux!



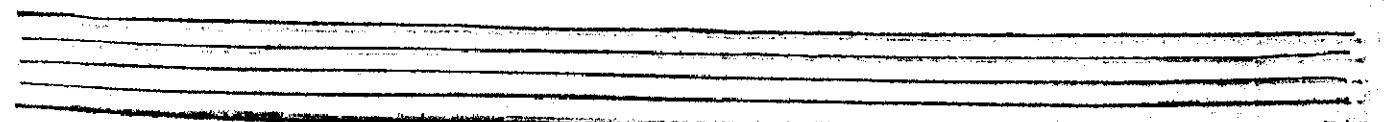
freux!



VIOLONS.



BASSE-CONTINUE.



T R A G E D I E.

A musical staff with notes and rests, likely a vocal line.

A musical staff with notes and rests, likely a vocal line.

*Vifse.*  
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable

A musical staff with notes and rests, likely a vocal line.

*Vifse.*  
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable

A musical staff with notes and rests, likely a vocal line.

*Vifse.*  
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable

A musical staff with notes and rests, likely a vocal line.

*Vifse.*  
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable

A musical staff with notes and rests, likely a vocal line.

V I O L O N S.

A musical staff with notes and rests, likely a violin part.

A musical staff with notes and rests, likely a violin part.

A musical staff with notes and rests, likely a violin part.

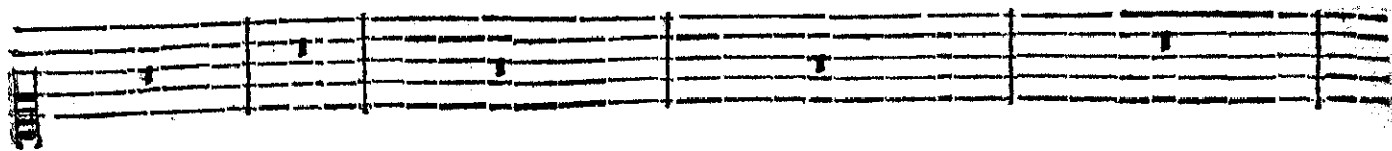
A musical staff with notes and rests, likely a violin part.

A musical staff with notes and rests, likely a bassoon part.

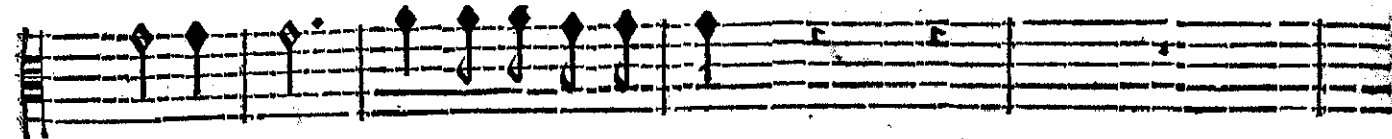
BASSE-CONTINUE.

Empty musical staff.

# PROSERPINE,



flame: Ah Ah quel ravage affreux !



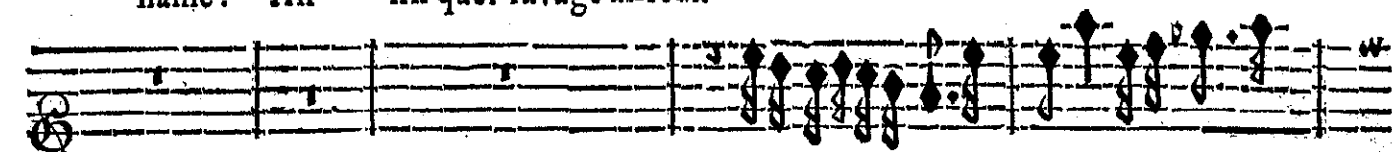
flame: Ah Ah quel ravage affreux !



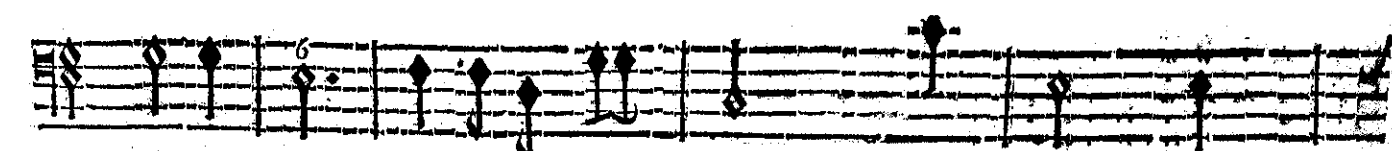
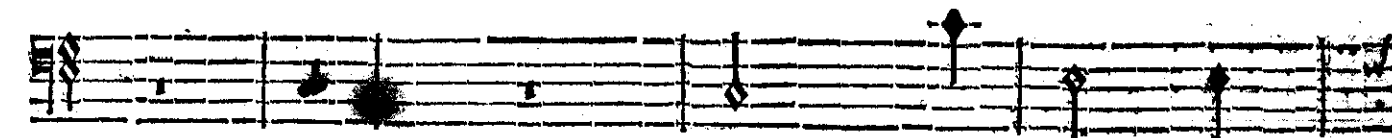
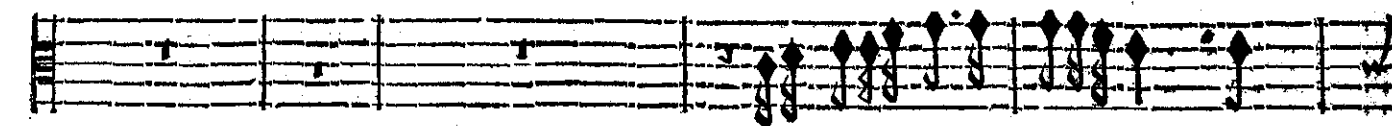
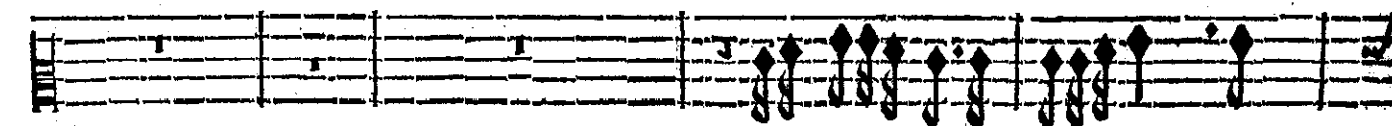
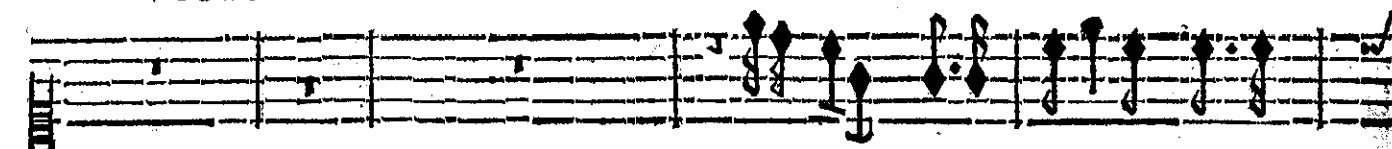
flame: Ah Ah quel ravage affreux !



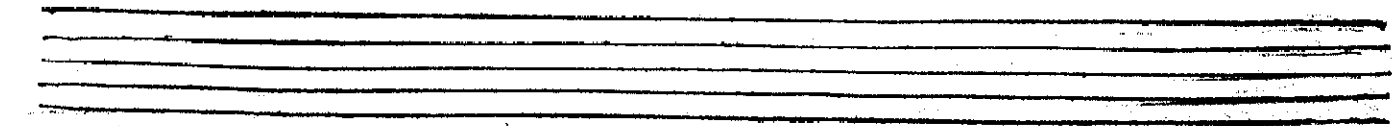
flame: Ah Ah quel ravage affreux !



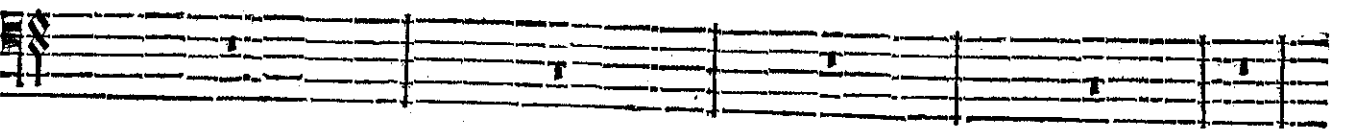
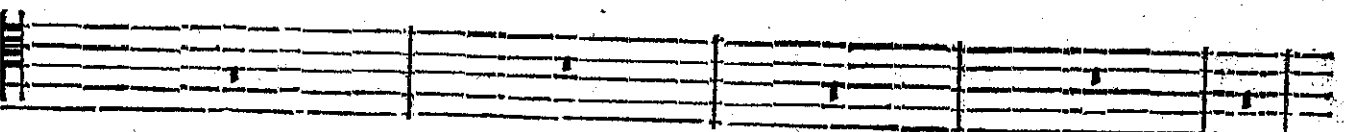
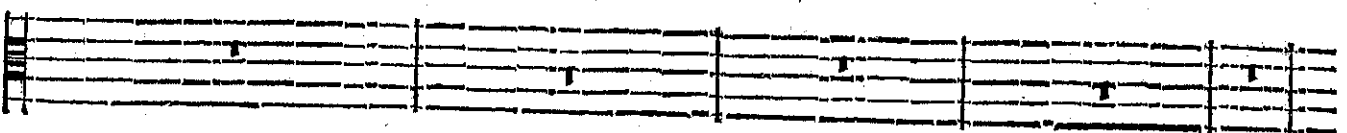
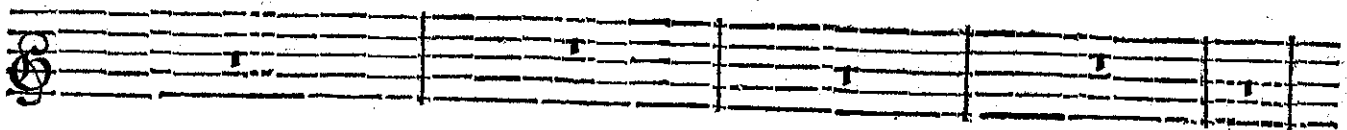
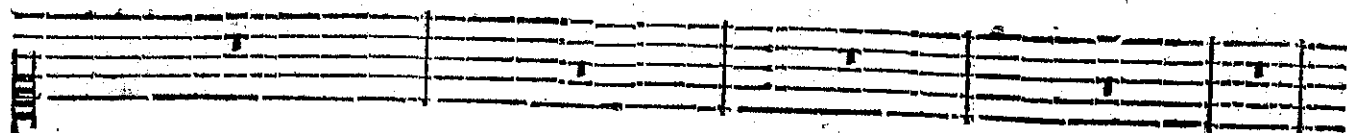
VIOLONS.



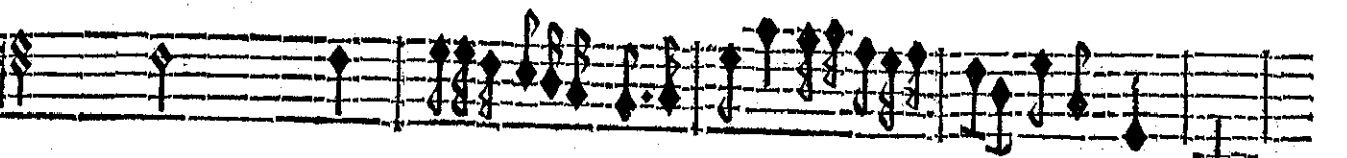
BASSE-CONTINUE.



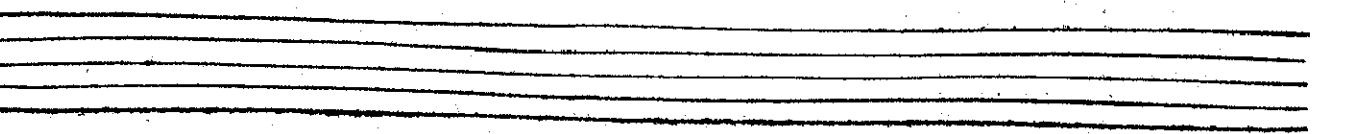
TRAGÉDIE.



VIOLONS.



BASSE-CONTINUE.



# PROSERPINE,

CFRES

Musical staff for Flutes (CFRES) containing a sequence of notes and rests.

Portons par tout l'horreur qui regne dans mon ame, Portons par tout d'horribles

Musical staff for Violins with notes and rests.

Musical staff for Violins with notes and rests.

Musical staff for Violins with notes and rests.

Musical staff for Violins with notes and rests.

Musical staff for Violins with notes and rests.

VIOLONS.

Musical staff for Violins with notes and rests.

Musical staff for Violins with notes and rests.

Musical staff for Violins with notes and rests.

Musical staff for Violins with notes and rests.

Musical staff for Bass Continuo with notes and rests.

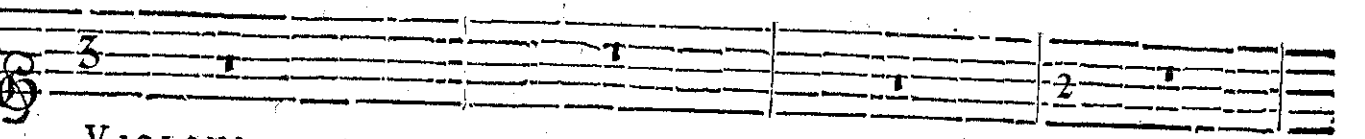
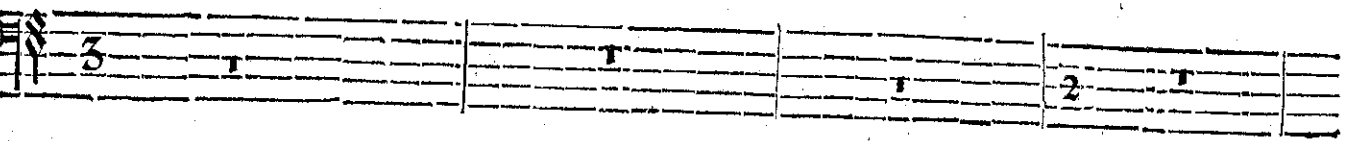
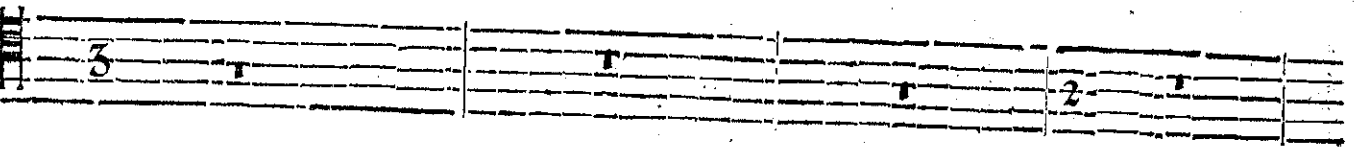
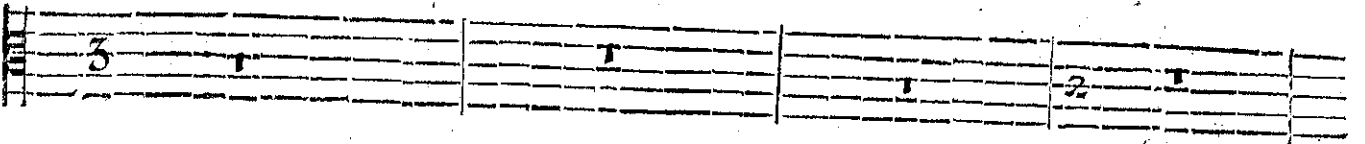
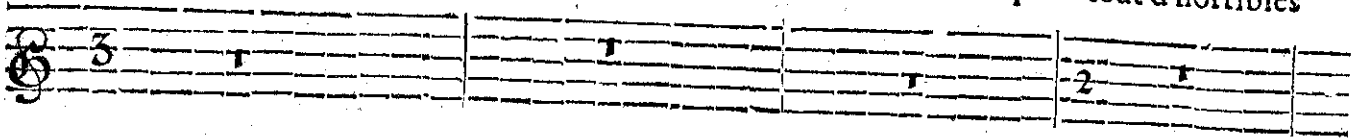
BASSE-CONTINUE.

Empty musical staff.

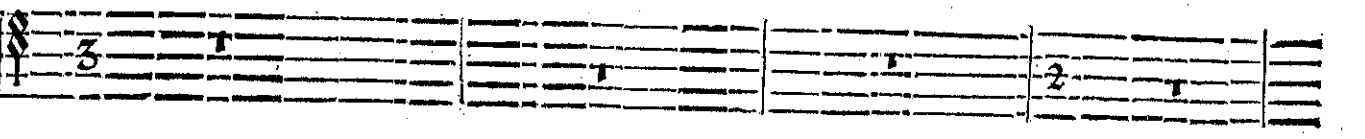
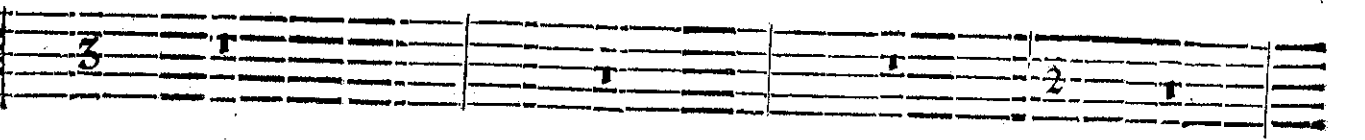
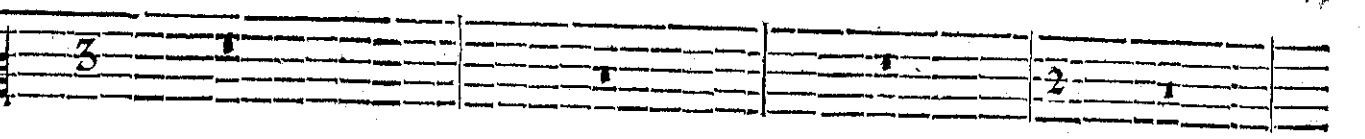
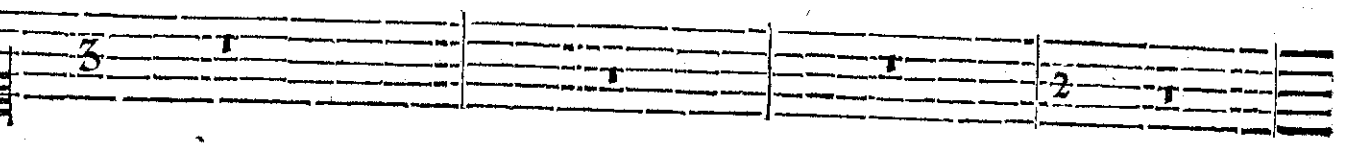
TRAGÉDIE.



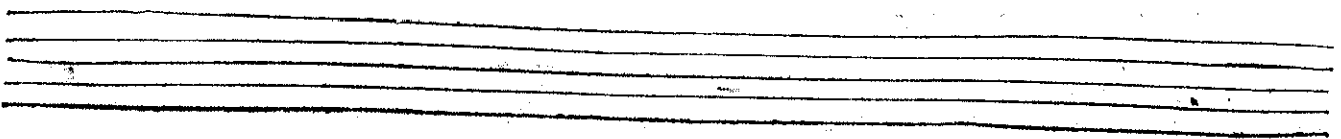
feux. Portons par tout l'horreur qui regne dans mon ame, Portons par tout d'horribles



VIOLONS.



BASSE-CONTINUE.



# PROSERPINE,

Flute staff with a treble clef and a 3/8 time signature. It contains a series of rhythmic notes, primarily quarter and eighth notes, with some rests.

Violin staff with a treble clef and a 3/8 time signature. It features a melodic line with many slurs and accents, starting with a *Vifce.* marking.

Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-

Flute staff with a treble clef and a 3/8 time signature. It contains a series of rhythmic notes, primarily quarter and eighth notes, with some rests.

Ah quelle épouventable flame! Ah quel ravage affreux! Ah! quel ravage af-

Violin staff with a treble clef and a 3/8 time signature. It features a melodic line with many slurs and accents, starting with a *Vifce.* marking.

Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-

Flute staff with a treble clef and a 3/8 time signature. It contains a series of rhythmic notes, primarily quarter and eighth notes, with some rests.

Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-

Bass staff with a bass clef and a 3/8 time signature. It contains a series of rhythmic notes, primarily quarter and eighth notes, with some rests.

## VIOLONS.

Flute staff with a treble clef and a 3/8 time signature. It contains a series of rhythmic notes, primarily quarter and eighth notes, with some rests.

Flute staff with a treble clef and a 3/8 time signature. It contains a series of rhythmic notes, primarily quarter and eighth notes, with some rests.

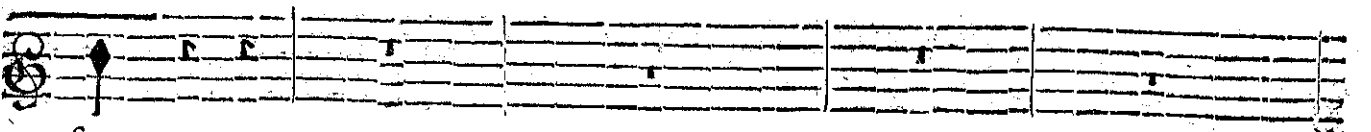
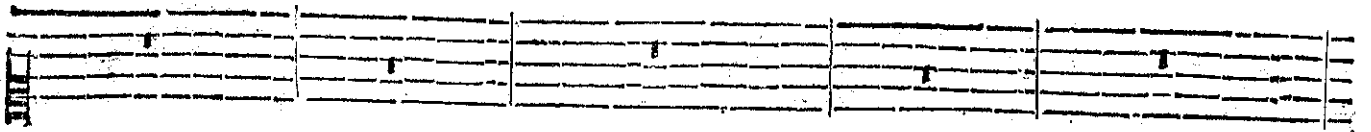
Flute staff with a treble clef and a 3/8 time signature. It contains a series of rhythmic notes, primarily quarter and eighth notes, with some rests.

Bass staff with a bass clef and a 3/8 time signature. It contains a series of rhythmic notes, primarily quarter and eighth notes, with some rests.

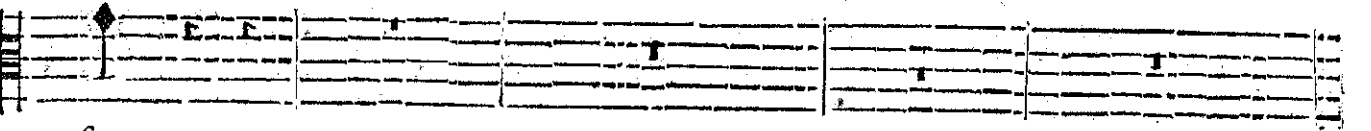
Basso Continuo staff with a bass clef and a 3/8 time signature. It features a melodic line with many slurs and accents, starting with a *Vifce.* marking. There are some performance markings like '6' and '4-3'.

## BASSE-CONTINUE.

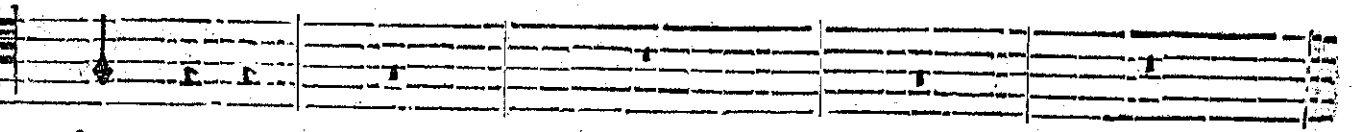
Two empty musical staves at the bottom of the page.



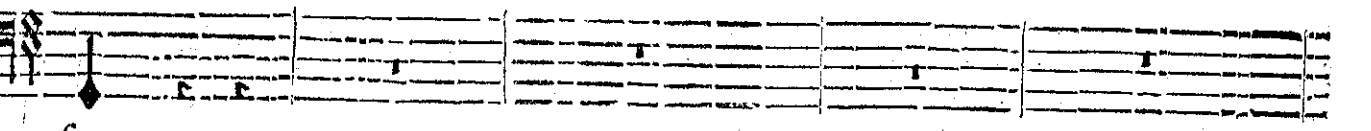
freux!



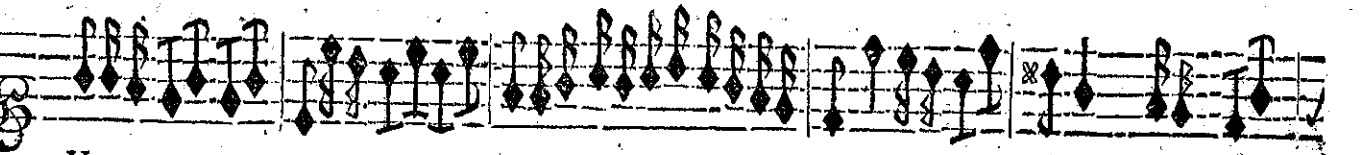
freux!



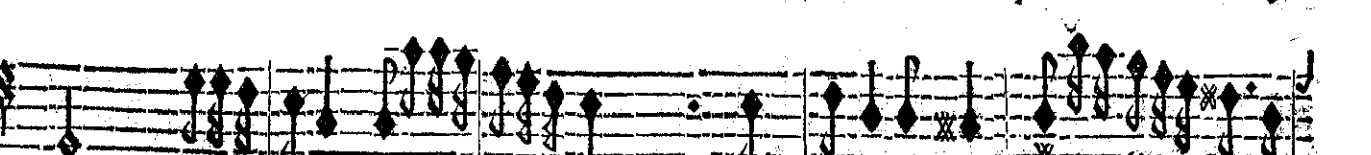
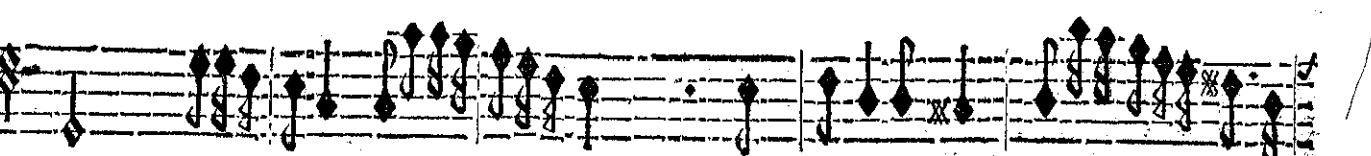
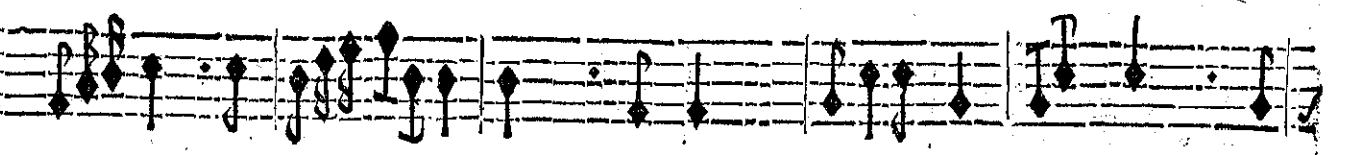
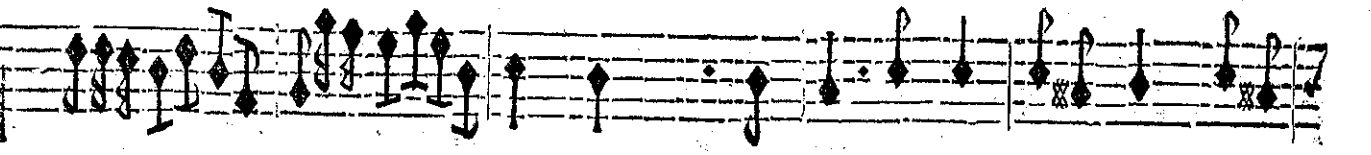
freux!



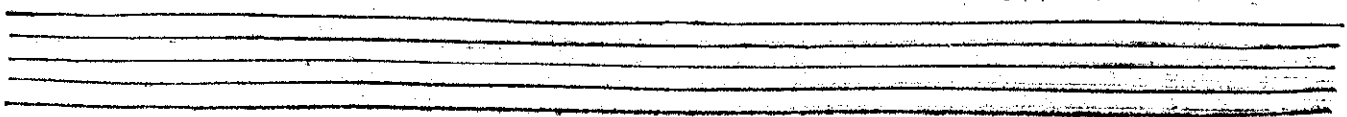
freux!



VIOLONS.

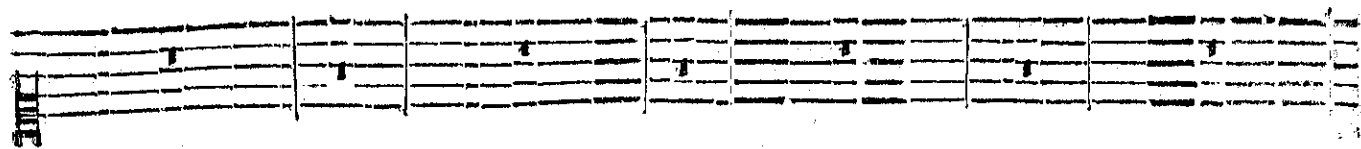


BASSE-CONTINUE.





PROSERPINE,



*Vifse.*  
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable



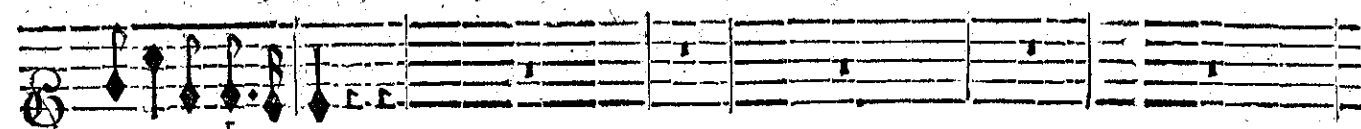
*Vifse.*  
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable



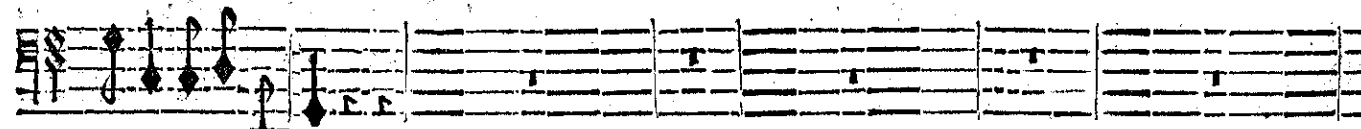
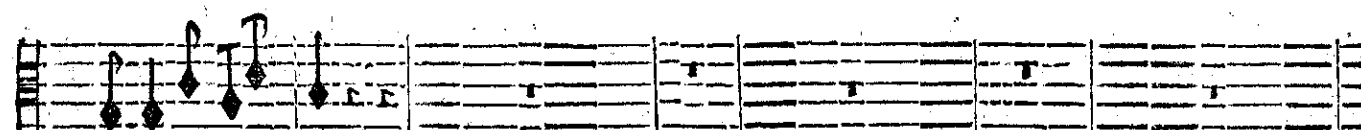
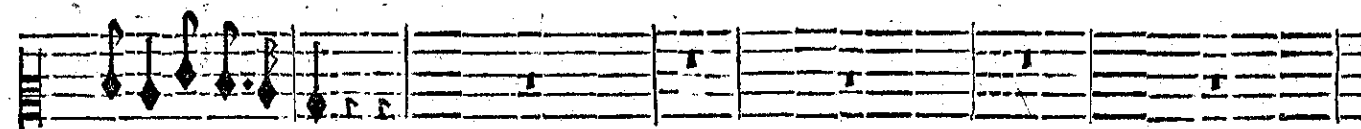
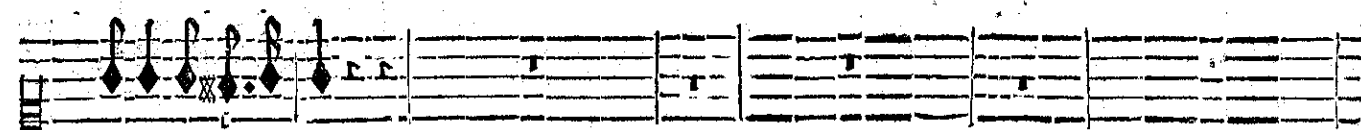
*Vifse.*  
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable



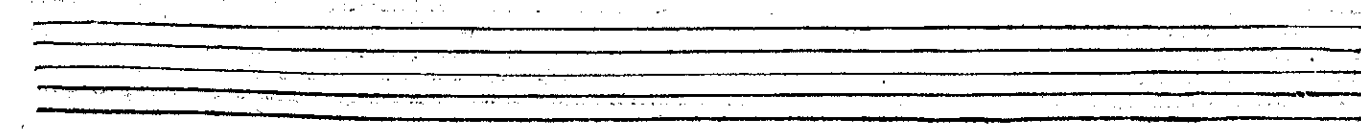
*Vifse.*  
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable

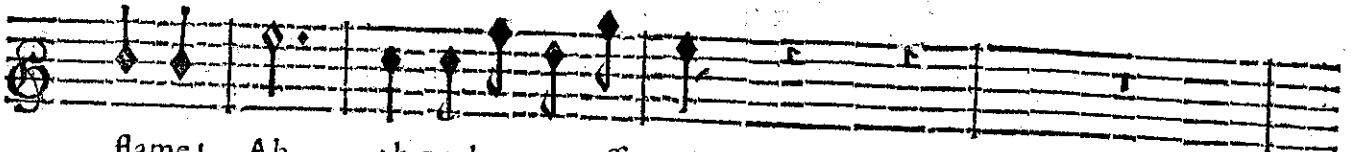
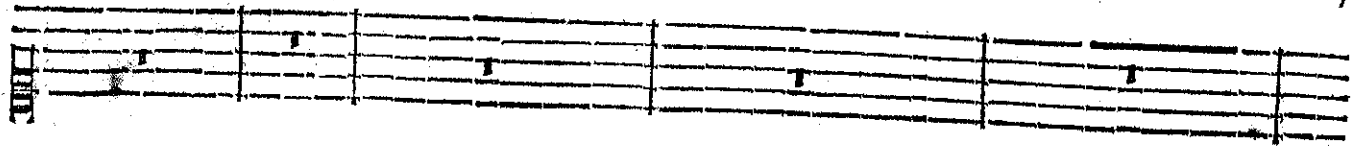


VIOLONS.

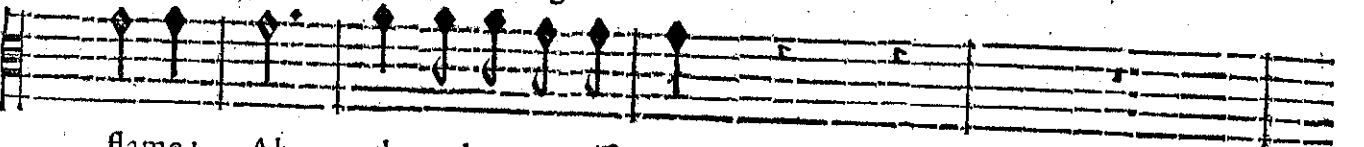


BASSE-CONTINUE.

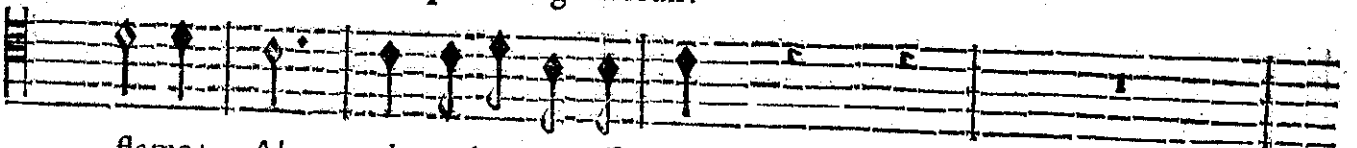




flame! Ah Ah quel ravage affreux!



flame! Ah Ah quel ravage affreux!



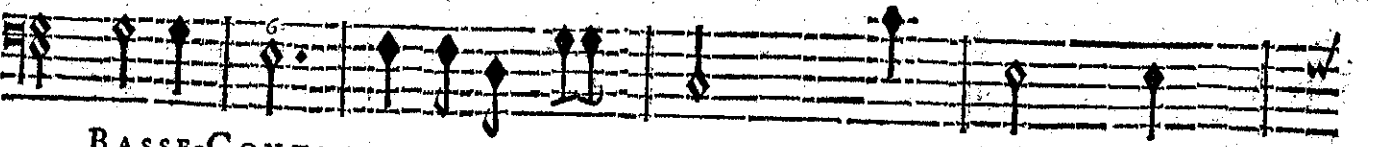
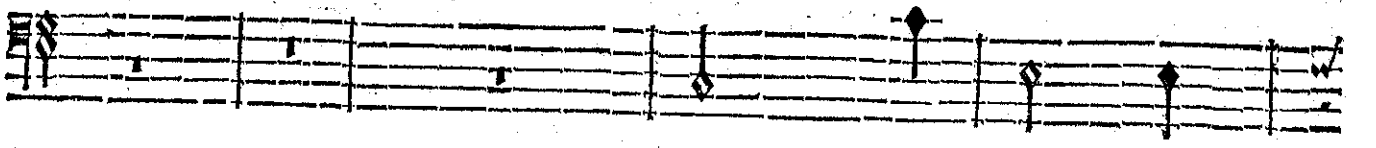
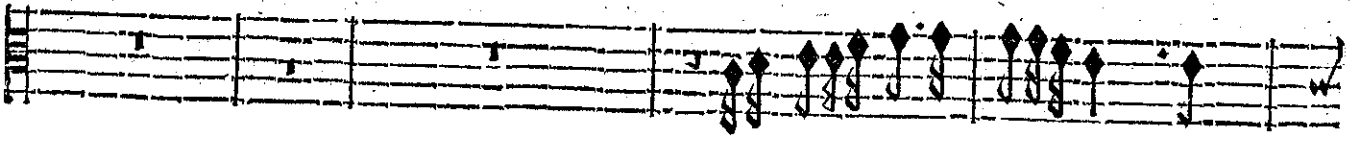
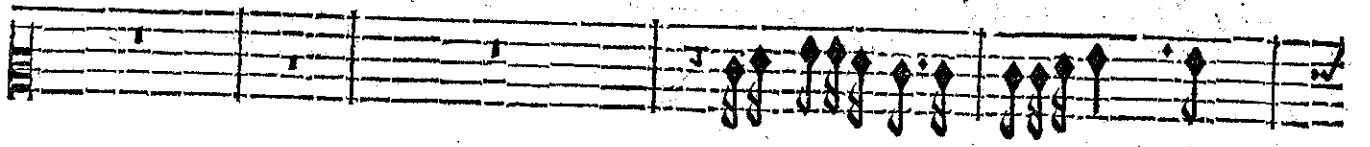
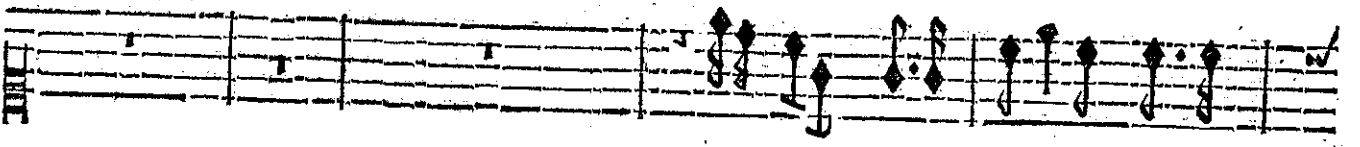
flame! Ah Ah quel ravage affreux!



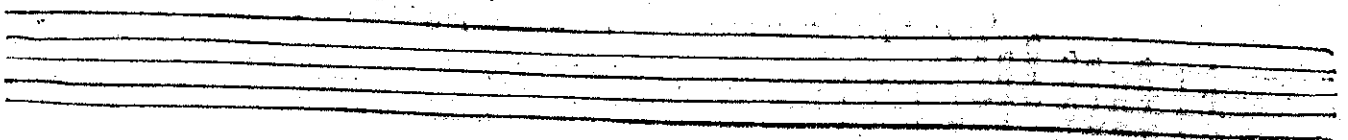
flame! Ah Ah quel ravage affreux!



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

Musical score for strings, consisting of five staves. The notation is simple, primarily using quarter and half notes, providing a harmonic accompaniment for the vocal parts.

VIOLONS.

Musical score for Violins, starting with a treble clef and a key signature of one flat. The melody is more active, featuring eighth and sixteenth notes.

Musical score for Violins, continuing the melody from the previous staff.

Musical score for Violins, continuing the melody.

Musical score for Violins, continuing the melody.

Musical score for Violins, continuing the melody.

Musical score for Violins, continuing the melody.

BASSE-CONTINUE.

Musical score for Bass Continuo, continuing the harmonic accompaniment.

*On joue pour Entr'acte l'Air qui est à la page 189.*

AIR.

Musical score for the Air, starting with a treble clef and a 3/4 time signature. The melody is more rhythmic and melodic.

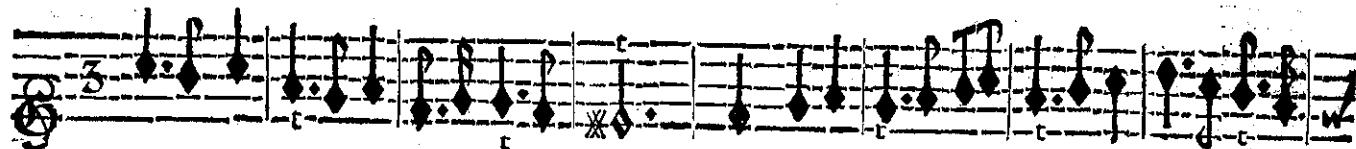
AIR.

FIN DU TROISIÈME ACTE.



# ACTE QUATRIESME.

## SCENE PREMIERE.



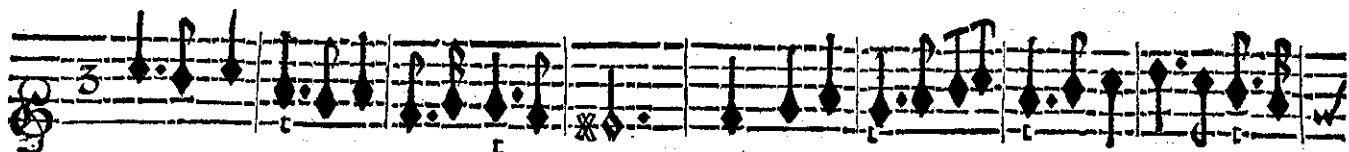
FLUTES.



FLUTES.



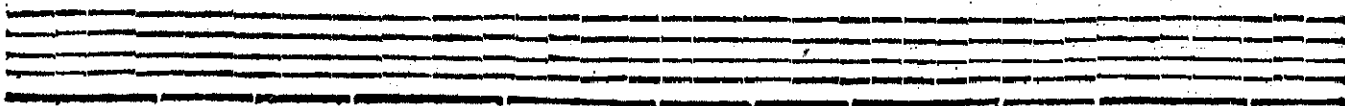
FLUTES.



VIOLONS.



Basse de Violon & Continûe.



PROSERPINE,

FLUTES.

FLUTES.

FLUTES.

VIOLONS.

Basse de Violon & Continüë.

FLUTES.

FLUTES.

FLUTES.

VIOLONS.

Basse de Violon & Continüë.

TRAGÉDIE.

FLUTES,

FLUTES.

FLUTES.

VIOLONS.

Basse de Violon & Continûe.

FLUTES.

FLUTES,

FLUTES.

VIOLONS.

Basse de Violon & Continûe.

PROSERPINE,

FLUTES.

FLUTES.

FLUTES.

VIOLONS.

BASSE-CONTINUE.

FLUTES.

FLUTES.

FLUTES.

VIOLONS.

BASSE-CONTINUE.

BASSE-CONTINUE.

TRAGÉDIE.

FLUTES.

FLUTES.

FLUTES.

VIOLONS.

VIOLONS.

VIOLONS.

Basse de Violon & Continûe.

FLUTES.

FLUTES.

FLUTES.

VIOLONS.

VIOLONS.

VIOLONS.

Basse de Violon & Continûe.

Basse de Violon & Continûe.

Tournez visse.



PROSERPINE,  
LES OMBRES HEUREUSES.

L Oin d'icy, loin de nous, Tristes ennuis, importunes al- larmes: Gardez- vous, Gardez-

L Oin d'icy, loin de nous, Tristes ennuis, importunes al- larmes: Gardez- vous, Gardez-

L Oin d'icy, loin de nous, Tristes ennuis, importunes al- larmes: Gardez- vous, gardez-

VIOLONS.

Basse de Violon & Continuë.

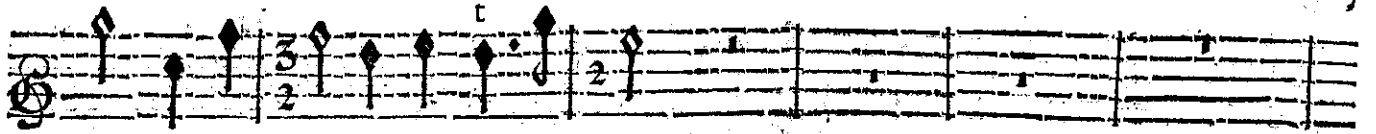
vous D'interrompre la Paix dont nous goûtons les charmes; Gardez- vous, gardez-

vous D'interrompre la Paix dont nous goûtons les charmes; Gardez- vous, gardez-

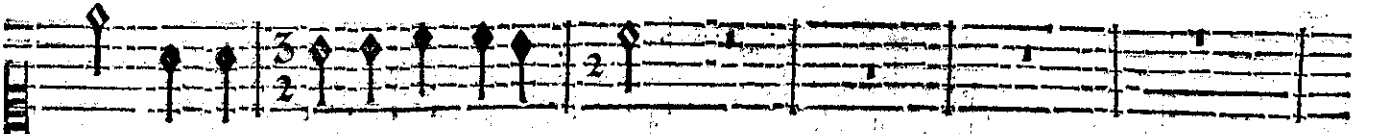
vous D'interrompre la Paix dont nous goûtons les charmes; Gardez- vous, gardez-

VIOLONS.

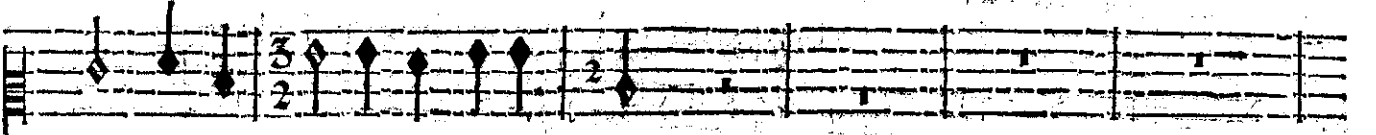
Basse de Violon & Continuë.



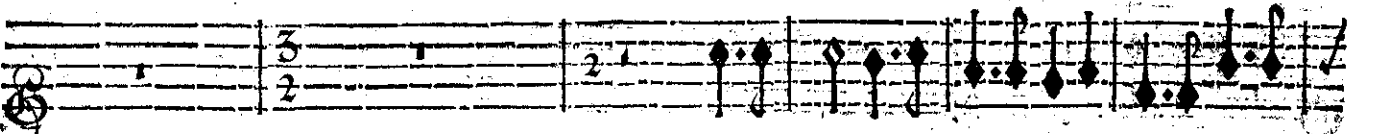
vous De troubler un bonheur si doux.



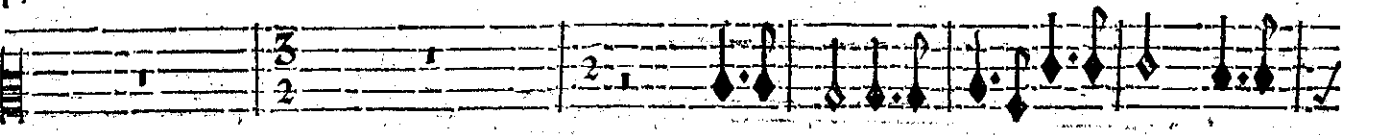
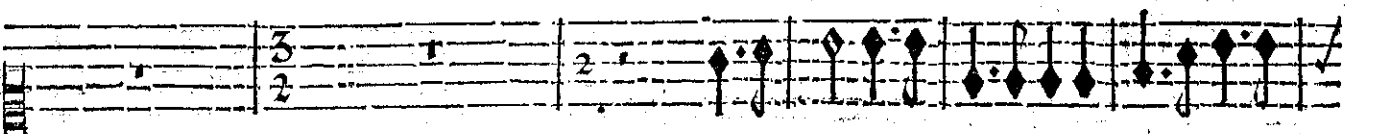
vous De troubler un bonheur si doux.



vous De troubler un bonheur si doux.



VIOLONS.



Basse de Violon & Continuë.



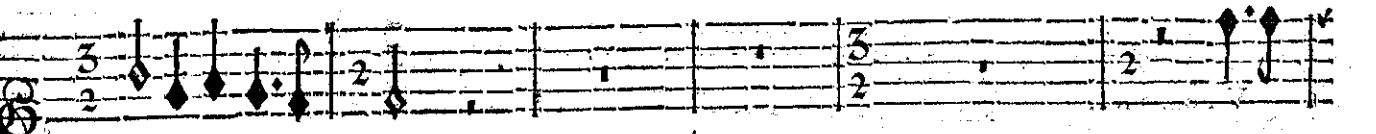
Gardez-vous, gardez-vo<sup>s</sup> de troubler un bonheur si doux.



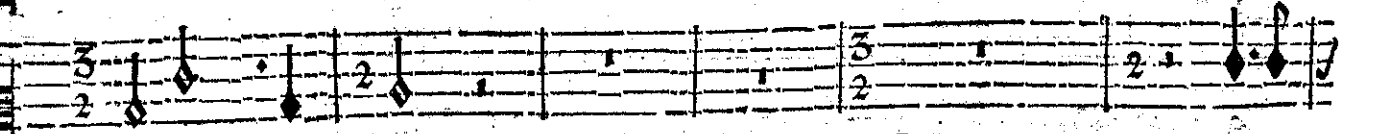
Gardez-vous, gardez-vo<sup>s</sup> de troubler un bonheur si doux.



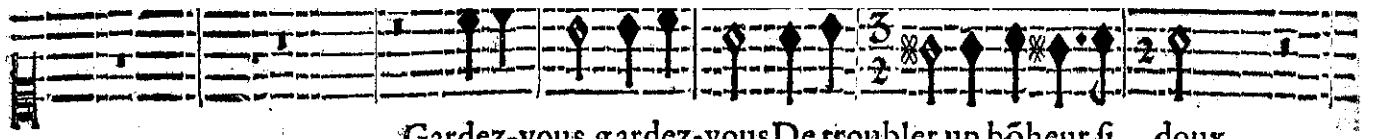
Gardez-vous, gardez-vo<sup>s</sup> de troubler un bonheur si doux.



VIOLONS.



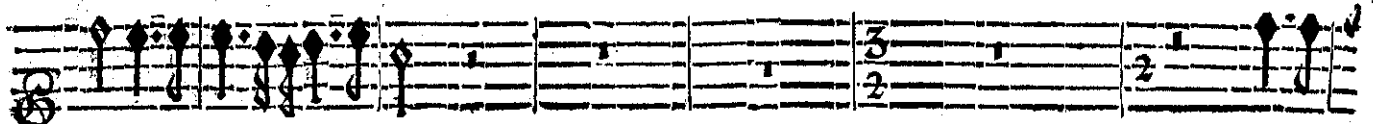
Basse de Violon & Continuë.



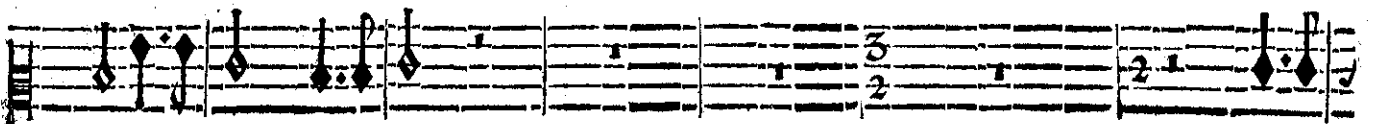
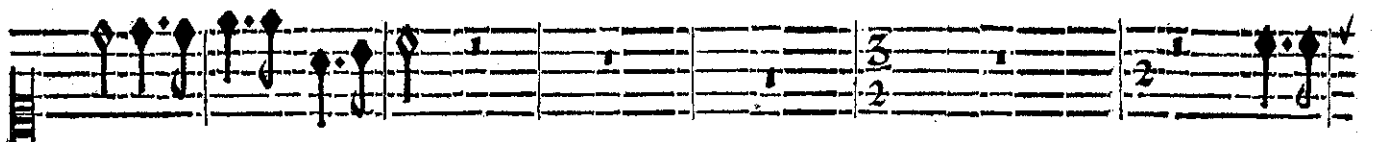
Gardez-vous, gardez-vous De troubler un bôheur si doux.



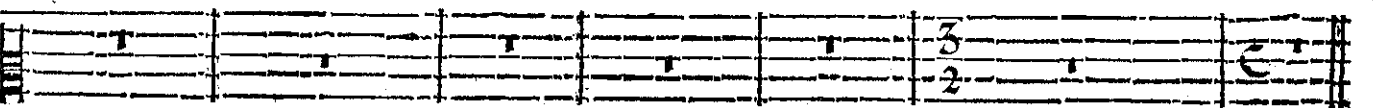
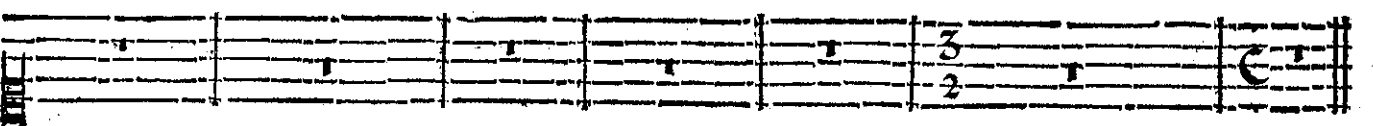
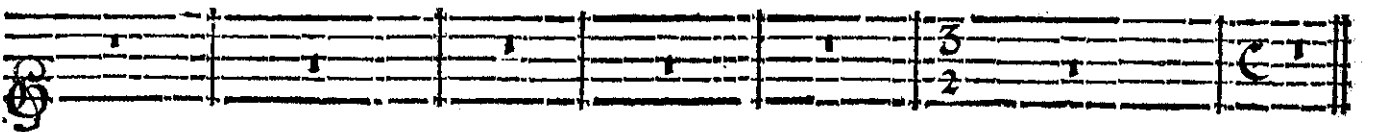
Gardez-vous, gardez-vous De troubler un bôheur si doux.



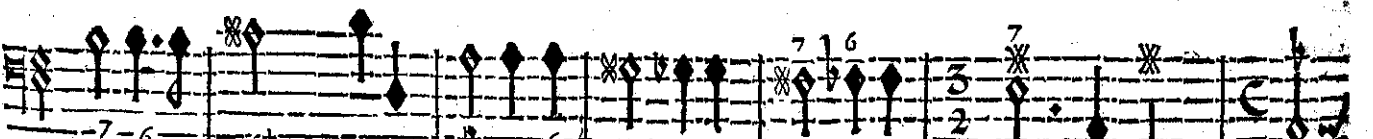
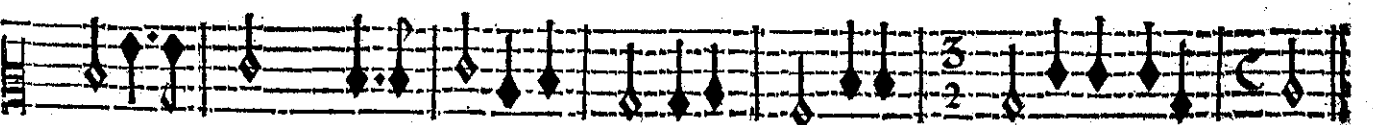
VIOLONS.



Basse de Violon & Continüë.



VIOLONS.



Basse de Violon & Continüë.

T R A G É D I E.

LES OMBRES HEUREUSES.

O bien-heureu- se vie! Vous ne nous ferez point ravie; O doux plai-

O bien-heureuse vie! Vous ne nous ferez point ravie; O doux plaisirs! .ij.

BASSE-CONTINUE.

firs dont nos vœux sont comblez Vous ne ferez jamais troublez! O doux plai-

firs dont nos vœux sont comblez Vous ne ferez jamais troublez! Vous ne ferez jamais trou-

BASSE-CONTINUE.

firs dont nos vœux sont comblez! .ij. Vous ne se-

blez! O doux plaisirs dont nos vœux s'ont cōblez! dont nos vœux sont cōblez! Vous ne se-

BASSE-CONTINUE.

rez jamais troublez. Vo' ne ferez jamais troublez. O doux plaisirs dont nos

rez jamais troublez. O doux plaisirs dont nos vœux s'ont cōblez! dont nos

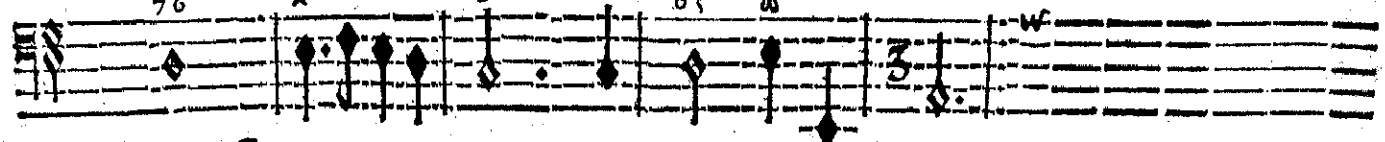
BASSE-CONTINUE.



vœux font comblez Vous ne ferez jamais trou- blez.



vœux font comblez ! Vous ne ferez jamais trou- blez.



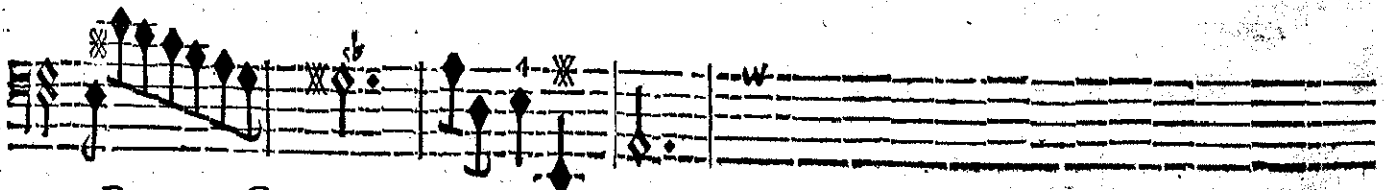
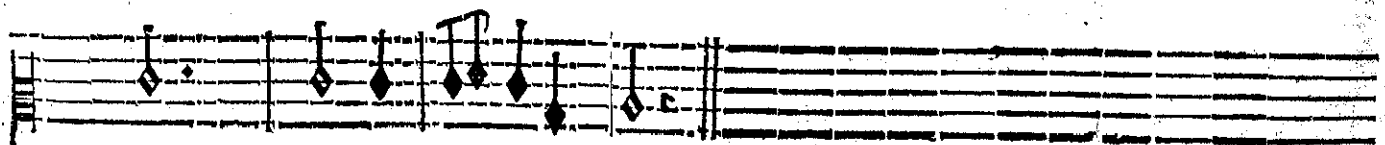
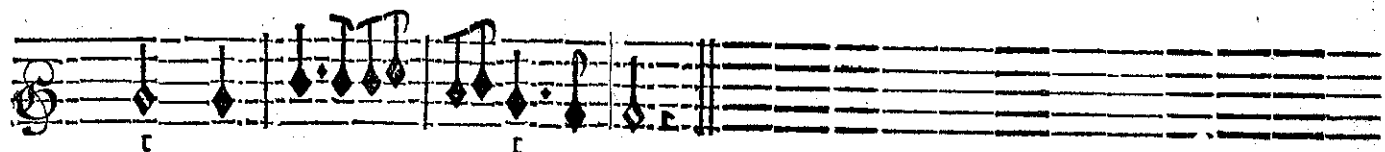
BASSE-CONTINUE.



RITOURNELLE.

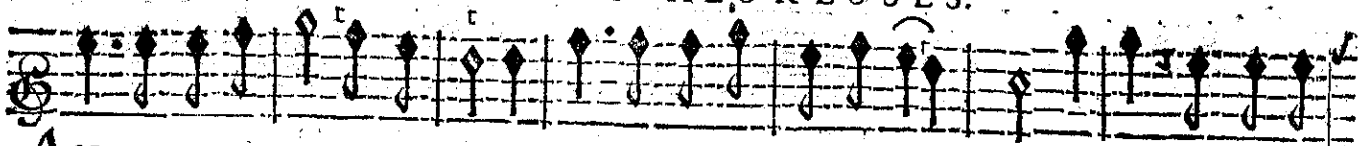


BASSE-CONTINUE.

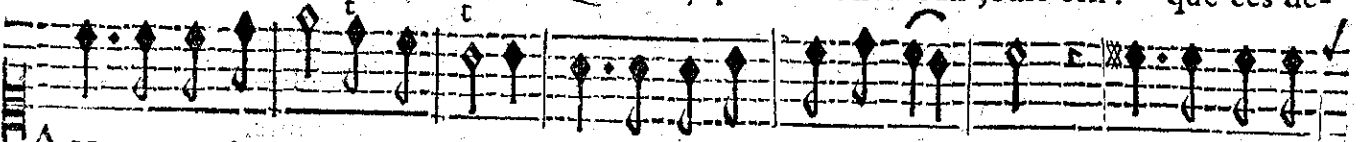


BASSE-CONTINUE.

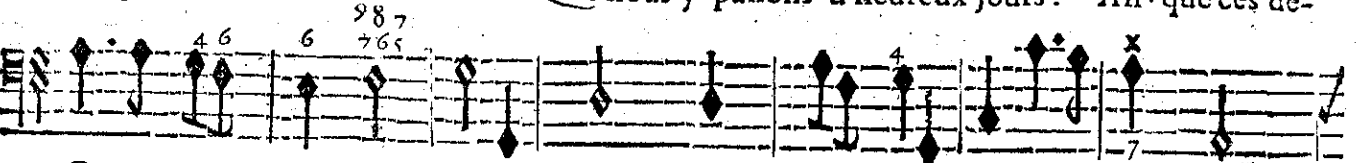
TRAGÉDIE.  
OMBRES HEUREUSES.



AH! que ces demeures sont belles! Que nous y passons d'heureux jours! Ah! que ces de-



AH! que ces demeures sont belles! Que nous y passons d'heureux jours! Ah! que ces de-



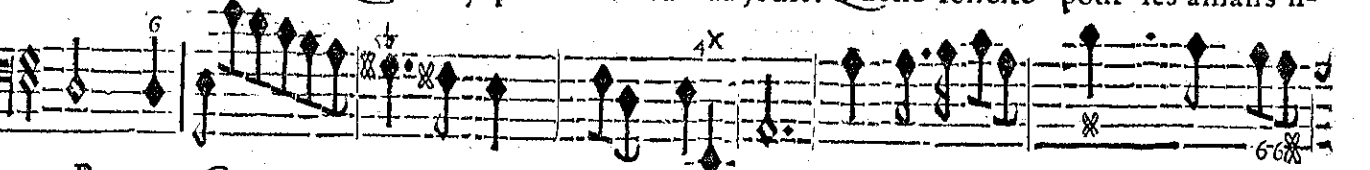
BASSE-CONTINUE.



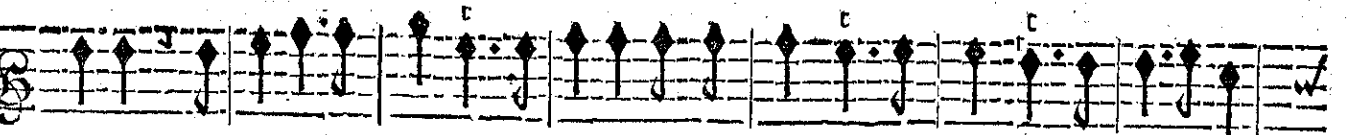
meures sont belles! Que nous y passons d'heureux jours! Quelle felicité pour les amans fi-



meures sont belles! Que nous y passons d'heureux jours! Quelle felicité pour les amans fi-



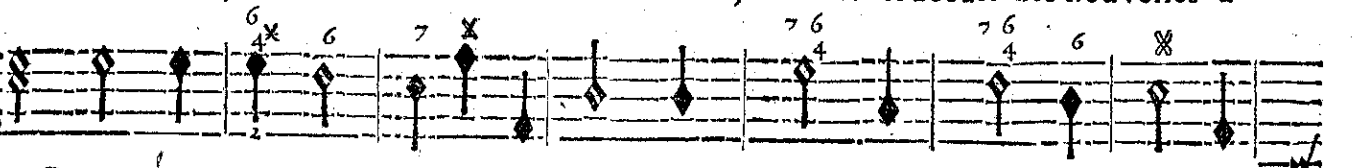
BASSE-CONTINUE.



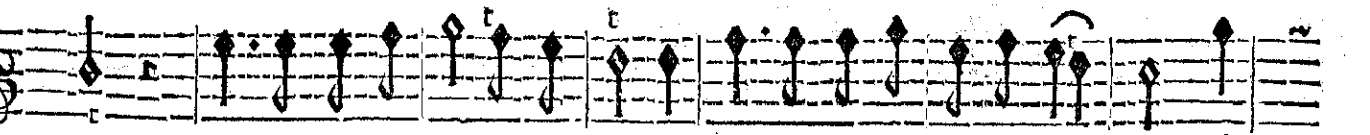
delles! Icy les amours éternelles Ont toujours les douceurs des nouvelles a-



delles! Icy les amours éternelles Ont toujours les douceurs des nouvelles a-



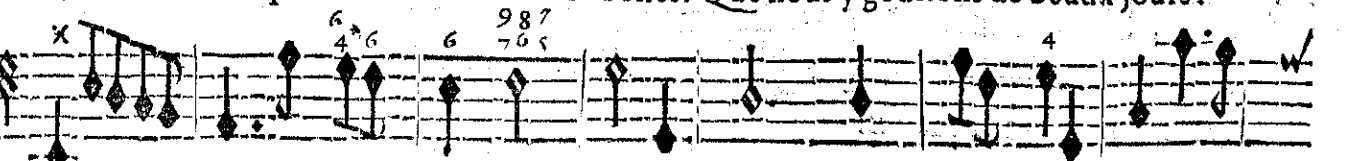
BASSE-CONTINUE.



mours. Ah! que ces demeures sont belles! Que nous y goustons de beaux jours! Ah!



mours. Ah! que ces demeures sont belles! Que nous y goustons de beaux jours!



BASSE-CONTINUE.

PROSERPINE,

que ces demeures sont belles! Que nous y passons d'heureux jours.

Ah! que ces demeures sont belles! Que nous y passons de beaux jours.

BASSE-CONTINUE.

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.

OMBRES HEUREUSES.

Dans ces beaux lieux tout nous enchante, Les plaisirs y suivent nos pas, Et

Dans ces beaux lieux tout nous enchante, Les plaisirs y suivent nos pas, Et

plus on en jouit, plus le desir augmente D'en goûter les appas. Et

BASSE-CONTINUE.

plus on en jouit, plus le desir augmente D'en goûter les appas. Et plus on en jouit,

plus on en jouit, plus le desir augmente D'en goûter les appas. Et plus on en jouit,

BASSE-CONTINUE.

plus on en jouit, plus le desir augmente D'en goûter les appas.

it, plus le desir plus le desir augmente D'en goûter les appas.

BASSE-CONTINUE.

LE CHOEUR DES OMBRES HEUREUSES.

O! Bien-heureuse vie! Vous ne nous ferez point ravie. O! doux plaisirs

O! Bien-heureuse vie! Vous ne nous ferez point ravie. O! doux plaisirs O! doux plaisirs

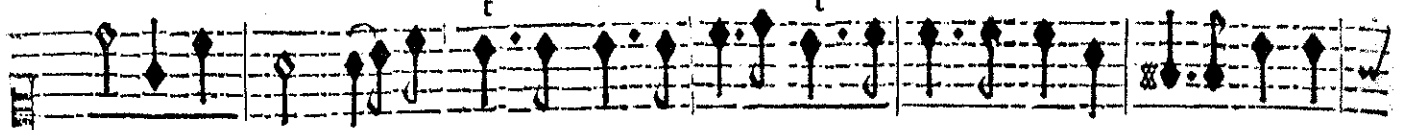
O! Bien-heureuse vie! Vous ne nous ferez point ravie. O! doux plaisirs O! doux plaisirs

BASSE-CONTINUE.





firs dont nos vœux font cõblez! Vous ne ferez jamais troublez. O! doux plai-



firs dont nos vœux font cõblez! Vous ne ferez jamais troublez. Vous ne ferez jamais trou-



firs dont nos vœux font cõblez! Vous ne ferez jamais troublez. Vous ne ferez jamais trou-



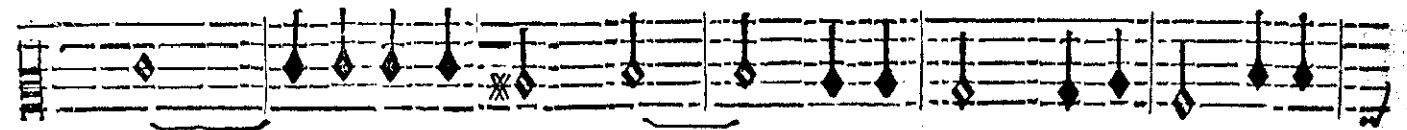
BASSE-CONTINUE.



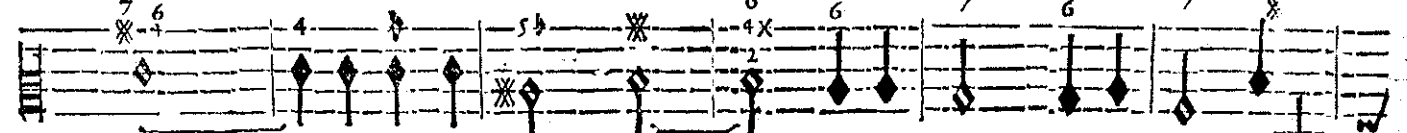
firs dont nos vœux font comblez! Vous ne ferez jamais troublez. Vous ne ferez jamais trou-



blez. O! doux plaisirs O!doux plaisirs dont nos vœux dont nos vœux font com-



blez. O!doux plaisirs O! doux plaisirs dont nos vœux font com-



BASSE-CONTINUE



blez. O! doux plaisirs dont nos vœux font comblez! O! doux plai-



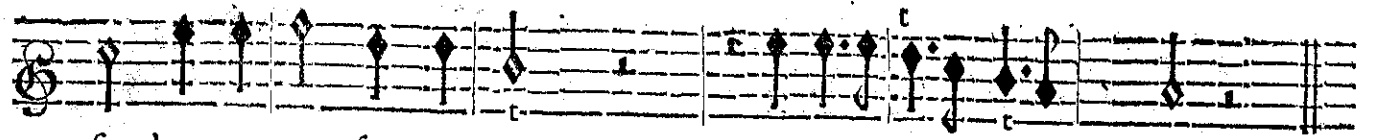
blez! Vous ne ferez jamais troublez. O! doux plaisirs dont nos vœux font com-



blez! Vous ne ferez jamais troublez. Vo<sup>o</sup> ne ferez jamais troublez. O!doux plaisirs dont nos

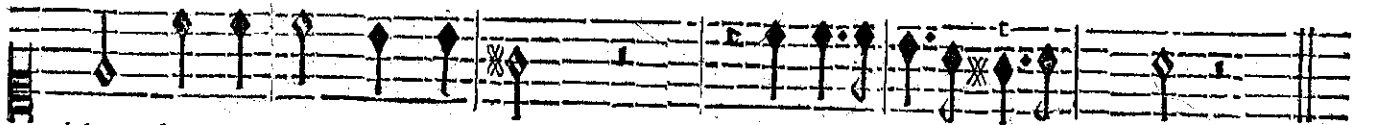


BASSE-CONTINUE.



firs dont nos vœux font comblez!

Vous ne ferez jamais trou- blez.



blez ! dont nos vœux font comblez!

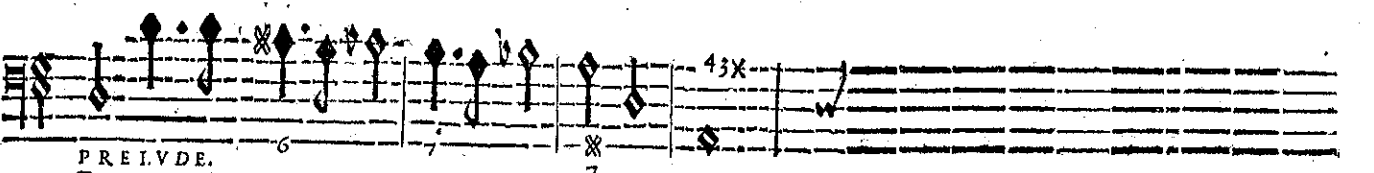
Vous ne ferez jamais trou- blez.



vœux dont nos vœux font comblez! Vous ne ferez Vous ne ferez jamais trou- blez.



BASSE-CONTINUE.



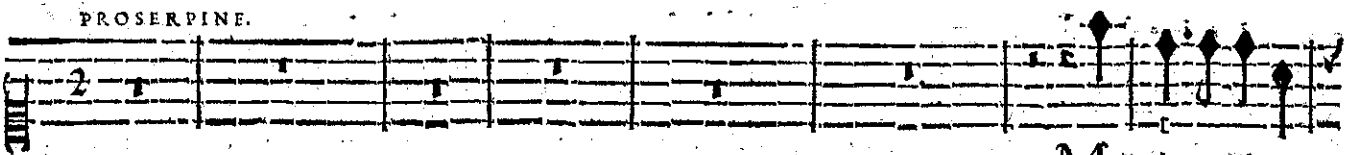
PRELUDE.  
BASSE-CONTINUE.

S C E N E II.

PROSERPINE, ASCALAPHE.

LES OMBRES HEUREUSES.

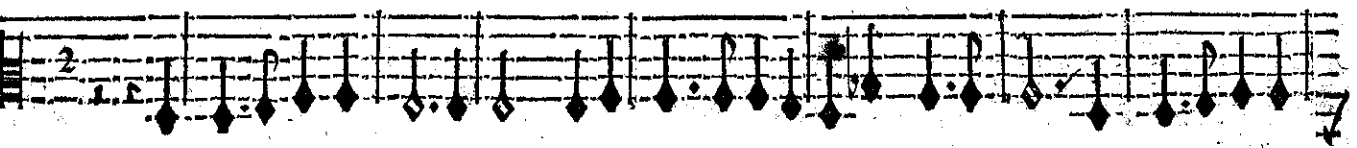
PROSERPINE.



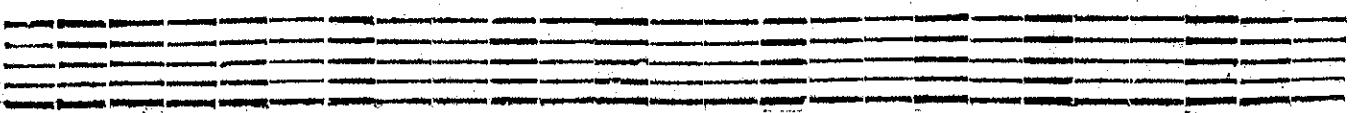
MA chere liber-



VIOLONS.



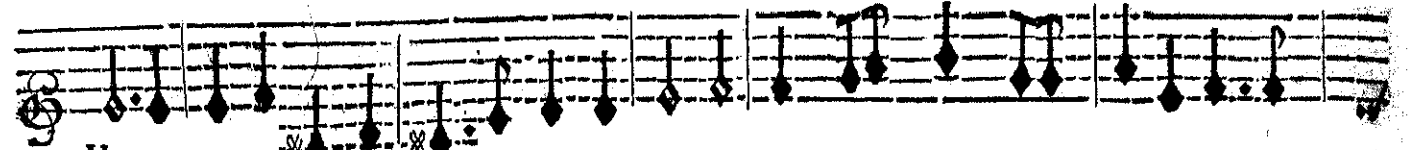
Basse de Violon & Continuë.



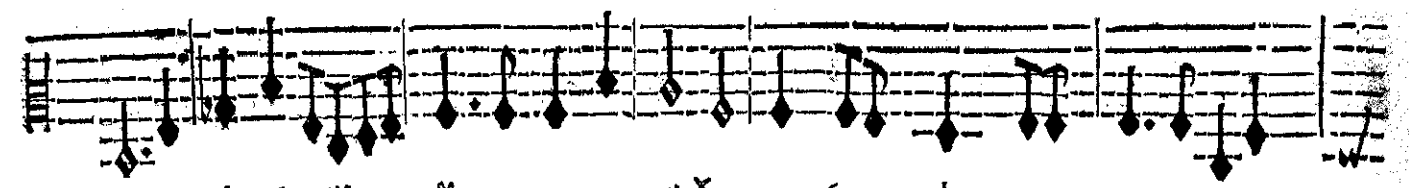
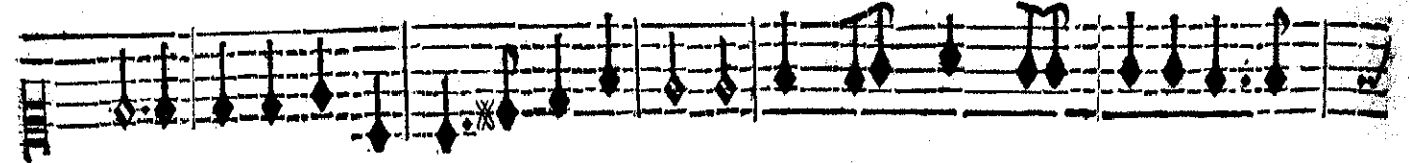
P R O S E R P I N E,



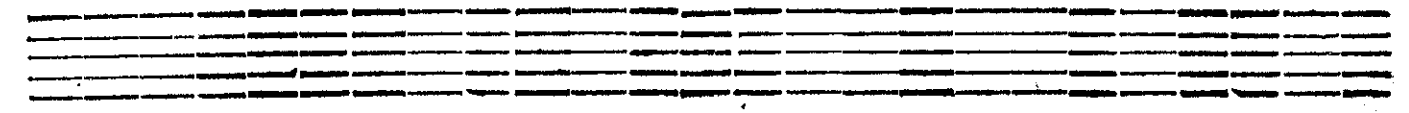
té que vous aviez d'attraits! En vous perdant, hélas! que mon ame est atteinte De dou-



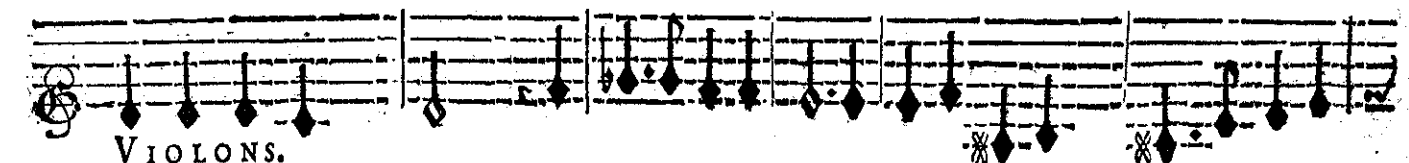
VIOLONS.



Basse de Violon & Continûe.



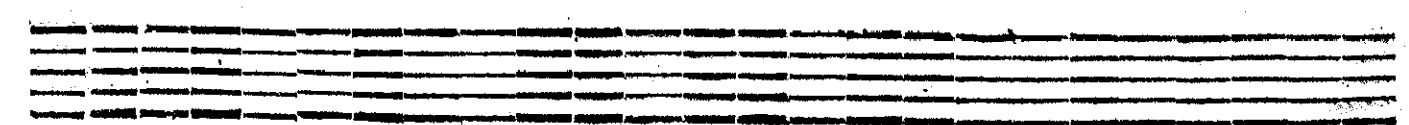
leur, de trouble, & de crainte! Ma chere liberté que vous aviez d'attraits! Faut-il vous



VIOLONS.



Basse de Violon & Continûe.



perdre pour jamais. Ombres, que

VIOLONS.

BASSE-CONTINUE.

j'interromps, souffrez ma triste plainte, Ce n'est pas pour mon cœur que vos plaisirs font

BASSE-CONTINUE.

PROSERPINE,

faits, Plaignez-vous avec moy du Dieu qui m'a contrainte De troubler la dou-

VIOLONS.

BASSE-CONTINUE.

ceur de vostre heureuse Paix. Ma chere liberré que vous aviez d'attraits! En vo<sup>o</sup> per-

VIOLONS.

BASSE-CONTINUE.

dant, hélas! que mon ame est atteinte De douleur, de trouble & de crainte: Ma

VIOLONS.

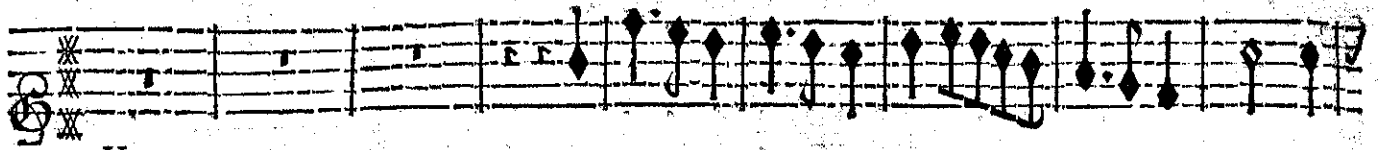
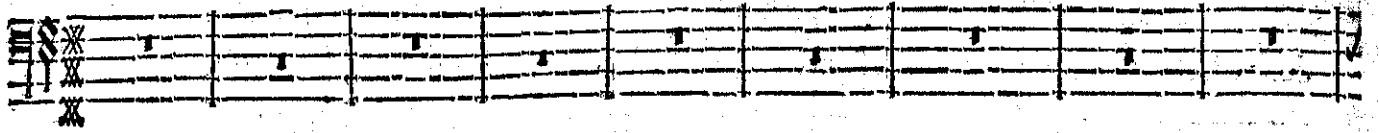
BASSE-CONTINUE.

chere liberté que vous aviez d'attraits! Faut-il vous perdre pour ja- mais?

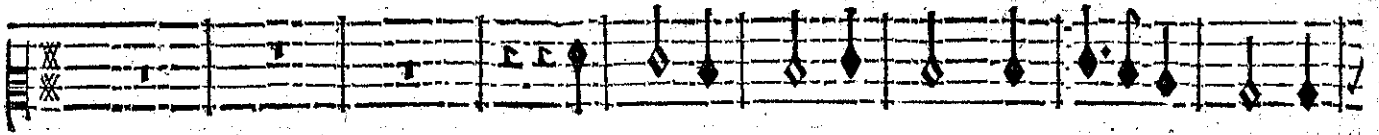
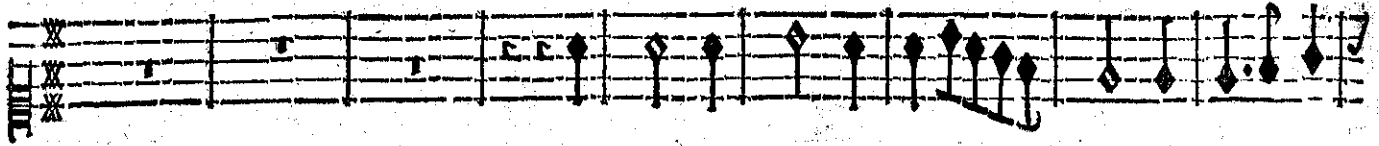
VIOLONS.

BASSE-CONTINUE.

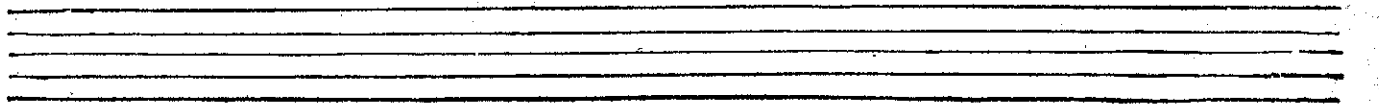
ASCALAPHE.



VIOLONS.



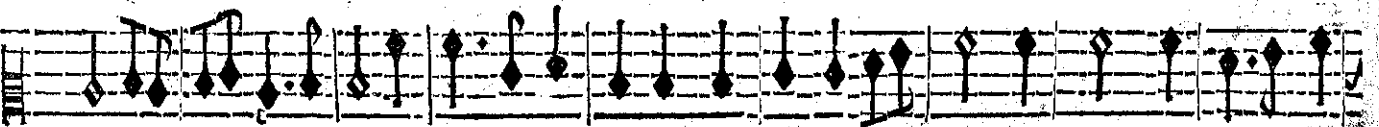
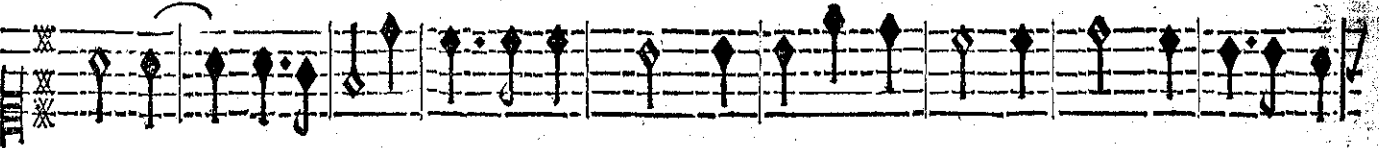
BASSE-CONTINUE.



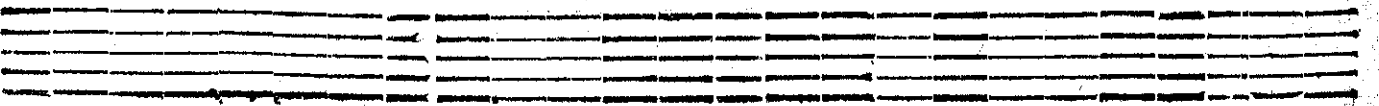
Aimez qui vous aime rien n'est si charmant. Aimez, aimez qui vous



VIOLONS.

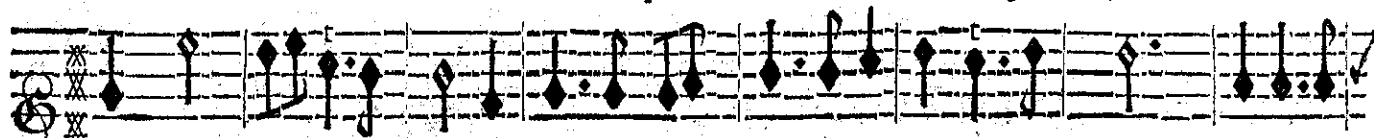


BASSE-CONTINUE.

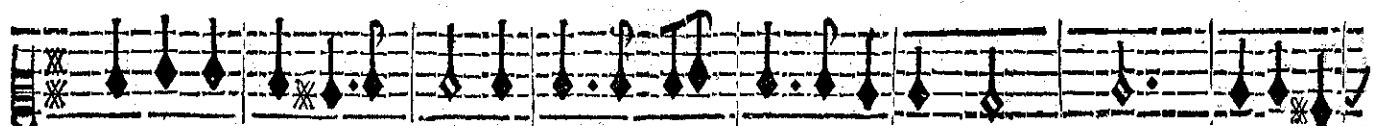




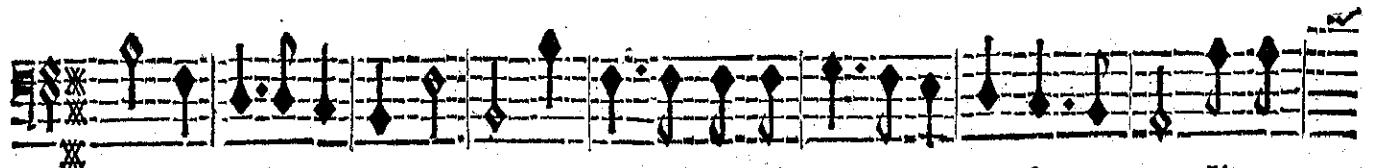
aime, Rien n'est si charmant, Pluton n'est pas un Dieu sujet au changement, Il vous offre son



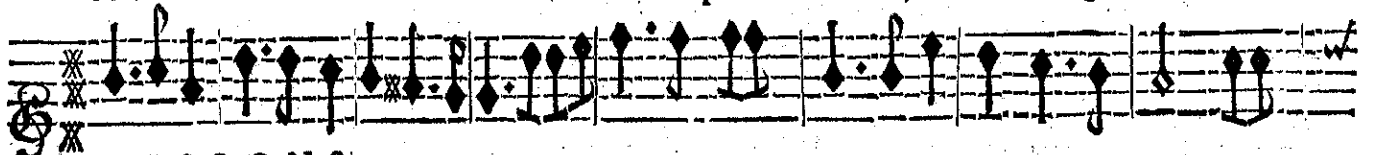
V I O L O N S.



BASSE-CONTINUE.



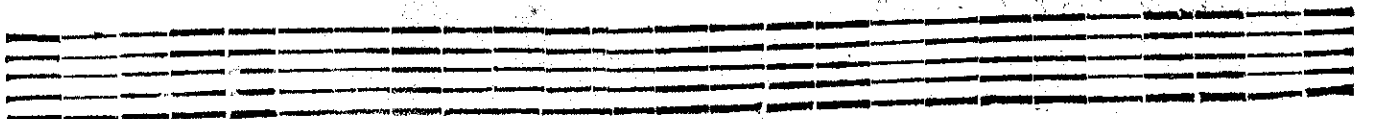
cœur avec son diadème. Pluton n'est pas un Dieu sujet au changement, Il vous



V I O L O N S.



BASSE-CONTINUE.





offre son cœur avec son Diadéme. Aimez qui vous aime, Rien n'est si char-

VIOLONS.

Basse de Violon & Continuë.

Basse de Violon & Continuë.

Basse de Violon & Continuë.

mant. Aimez Aimez qui vous aime, Rien n'est si charmant.

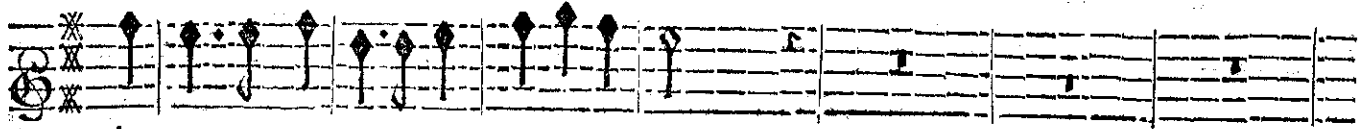
VIOLONS.

Basse de Violon & Continuë.

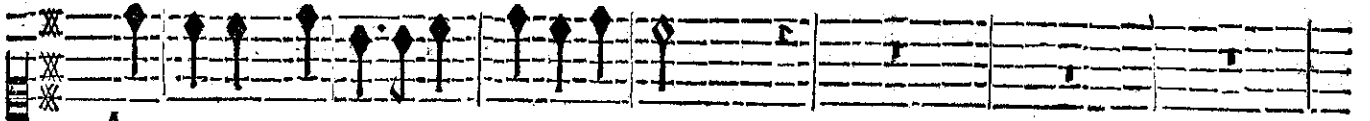
Basse de Violon & Continuë.

Basse de Violon & Continuë.

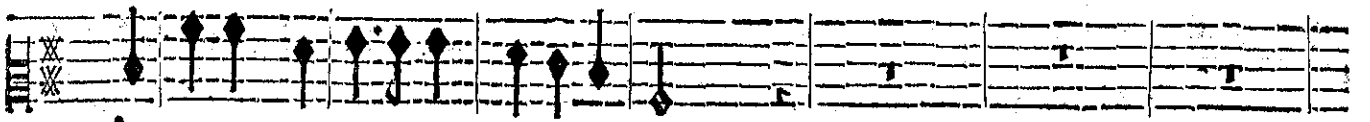
CHOEUR DES OMBRES, PROSERPINE ET ASCALAPHE.



Aimez qui vous aime, Rien n'est si charmant.

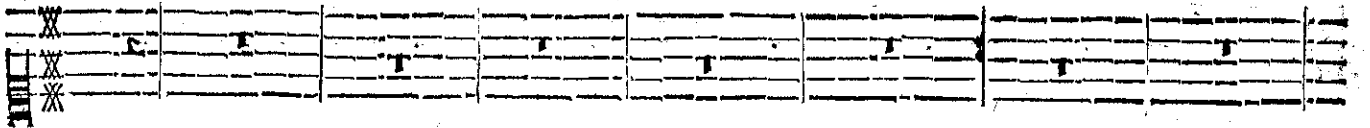


Aimez qui vous aime, Rien n'est si charmant.

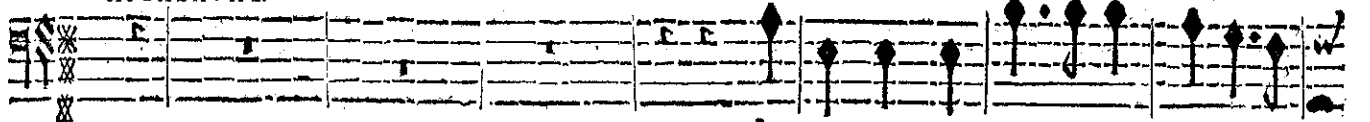


Aimez qui vous aime, Rien n'est si charmant.

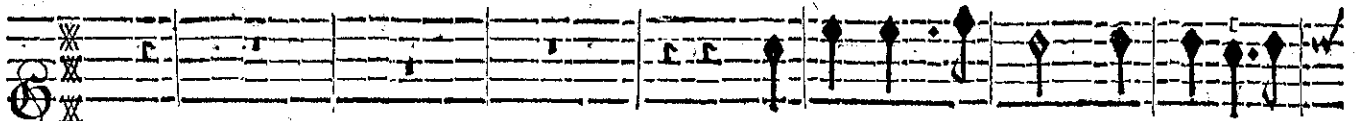
PROSERPINE.



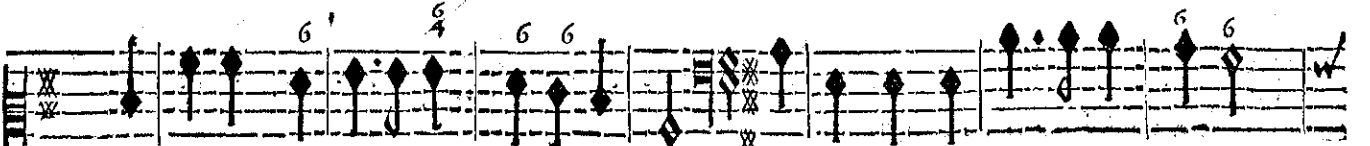
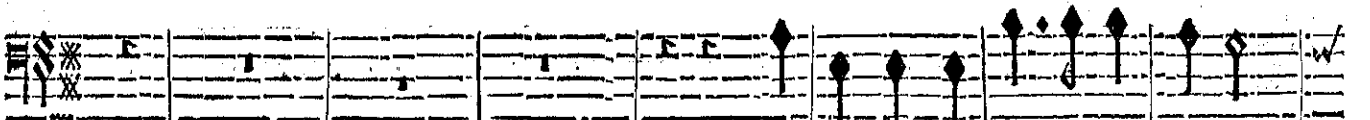
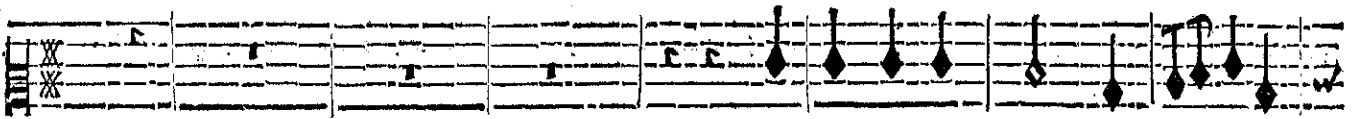
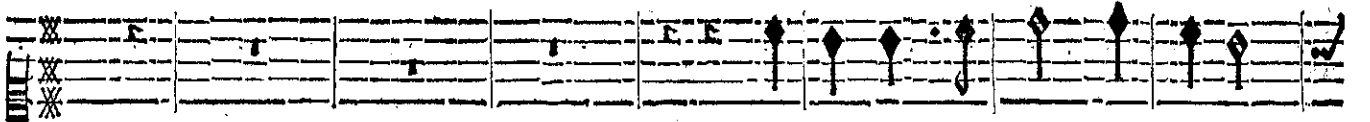
ASCALAPHE.



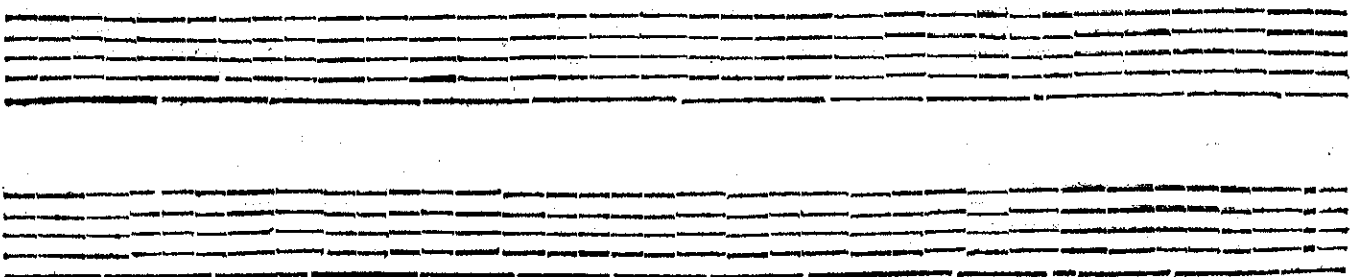
Aimez qui vous aime, Rien n'est si char-



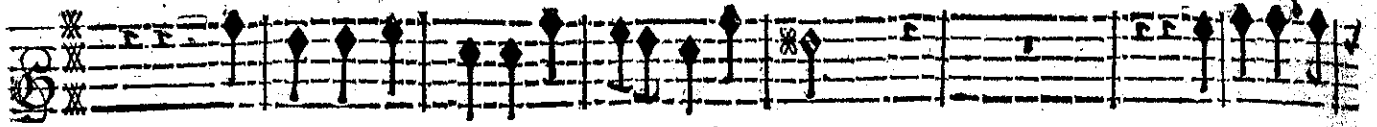
VIOLONS.



BASSE-CONTINUE.



# PROSERPINE,



Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous



Aimez qui vous aime, Rien n'est si charmant.

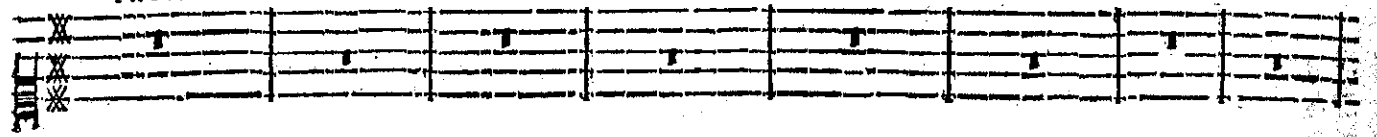
Aimez qui vous



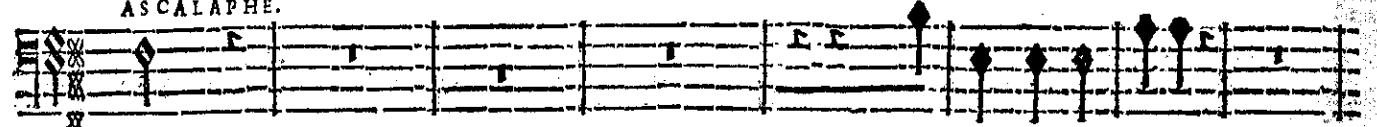
Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

PROSERPINE.

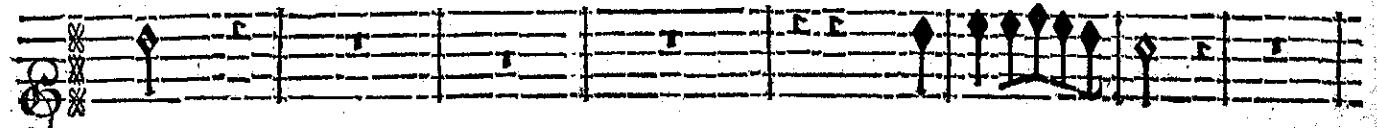


ASCALAPHE.

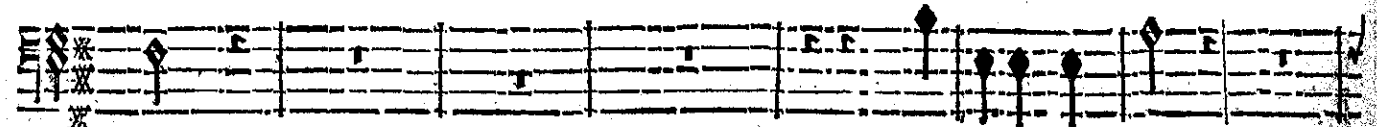
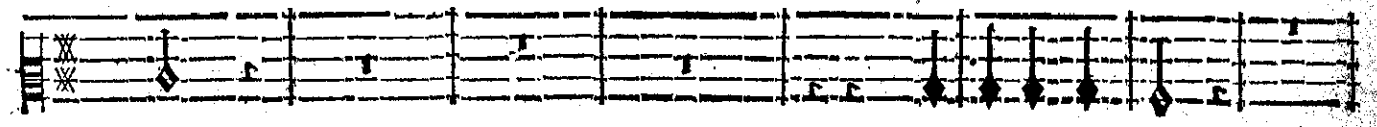
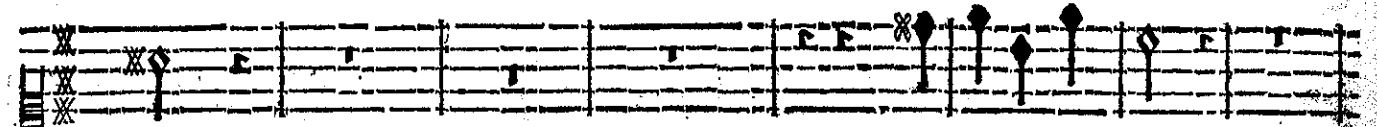


mant.

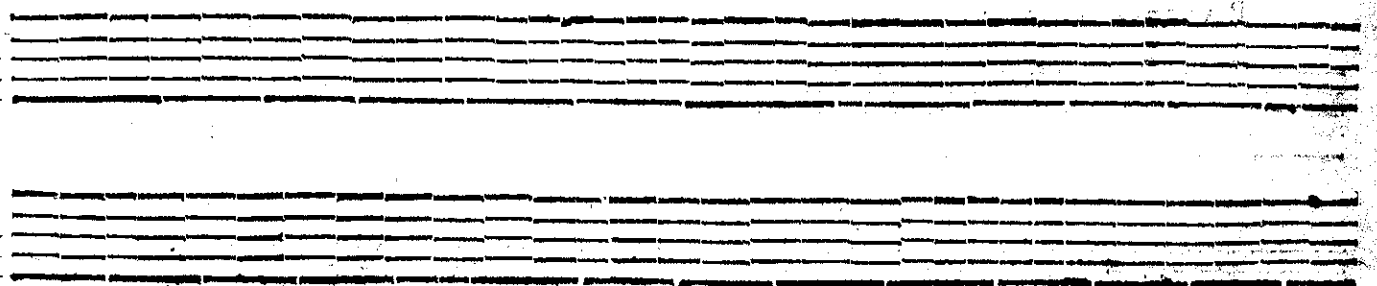
Aimez qui vous aime.



VIOLONS.



BASSE-CONTINUE.



Musical staff for Soprano with treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

aime, Rien n'est si charmant.

Aimez qui vous

Musical staff for Alto with treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

aime, Rien n'est si charmant.

Aimez qui vous

Musical staff for Tenor with bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

aime, Rien n'est si charmant.

Aimez qui vous

Musical staff for PROSERPINE with bass clef and a key signature of one flat. The melody consists of quarter notes.

PROSERPINE.

Musical staff for ASCALAPHE with bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

ASCALAPHE.

Aimez qui vous aime, Rien n'est si charmant.

Musical staff for VIOLONS with treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

VIOLONS.

Musical staff for Violins with treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Musical staff for Violins with treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Musical staff for Violins with treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Musical staff for BASSE-CONTINUE with bass clef and a key signature of one flat. The melody consists of quarter and eighth notes, with some sixteenth notes.

BASSE-CONTINUE.

Empty musical staff with treble clef and a key signature of one flat.

Empty musical staff with treble clef and a key signature of one flat.

PROSERPINE,

aime, Rien n'est si charmant.

aime, Rien n'est si charmant.

aime, Rien n'est si charmant.

PROSERPINE.

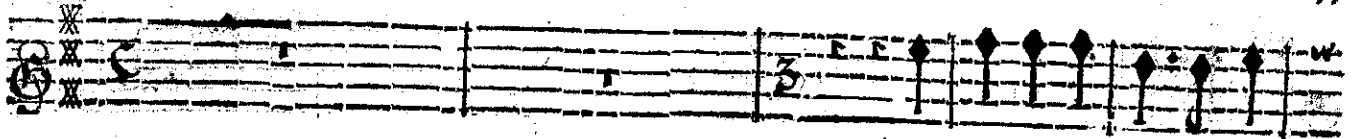
*lentement.*

Que n'est-il satisfait de sa grandeur supreme, l'estois heureuse sans a-

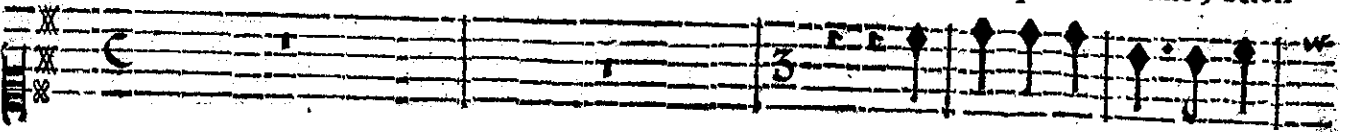
ASCALAPHE.

VIOLONS.

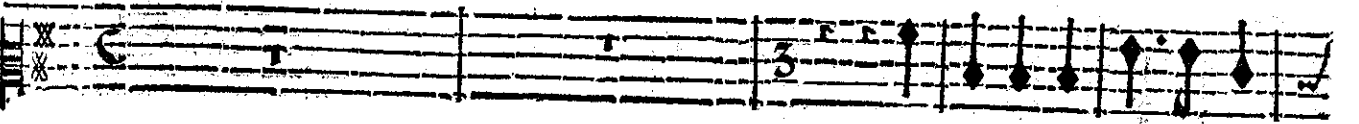
BASSE-CONTINUE.



Aimez qui vous aime, Rien



Aimez qui vous aime, Rien

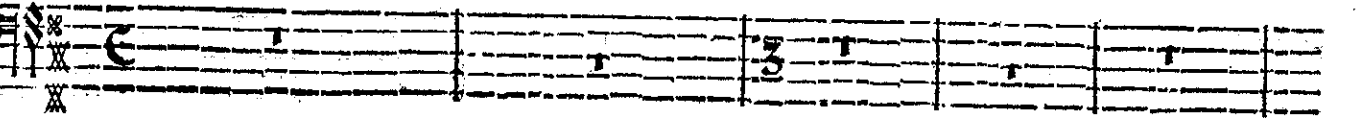


Aimez qui vous aime, Rien

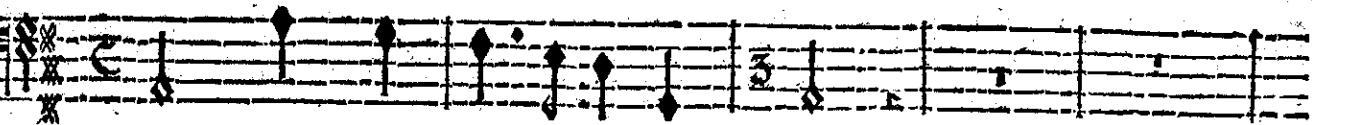
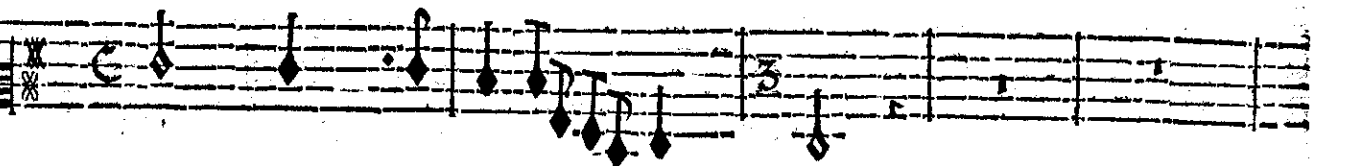


PROSERPINE.  
mant; Mon cœur se contentoit de regner sur luy-  
mesme.

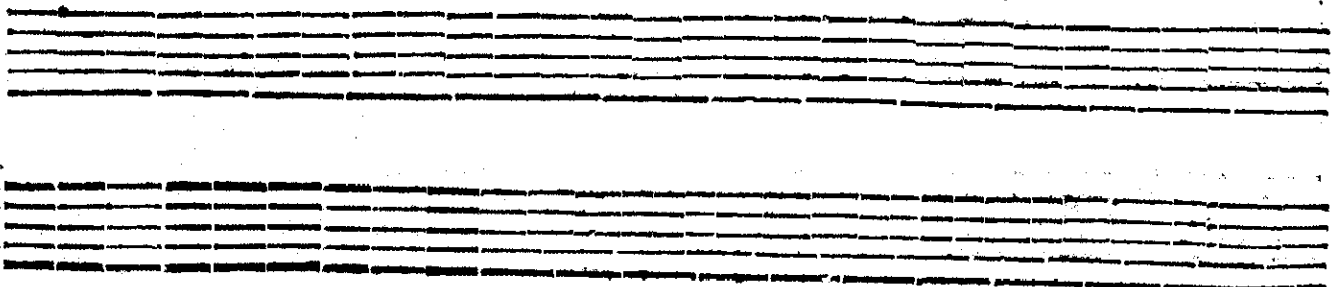
ASCALAPHE.



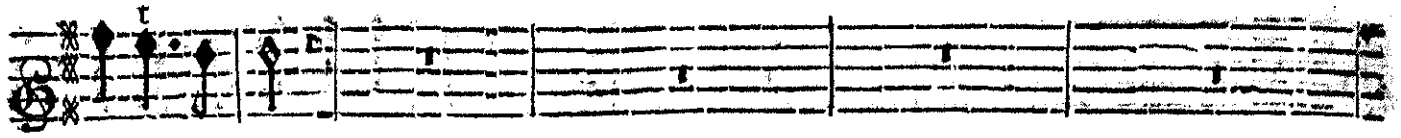
VIOLONS.



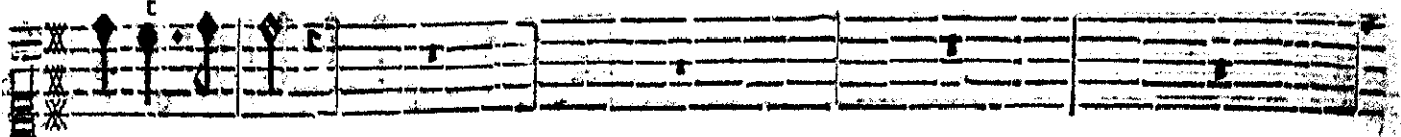
BASSE-CONTINUE.



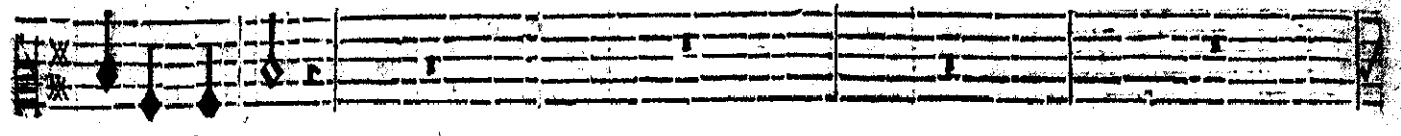
# PROSERPINE,



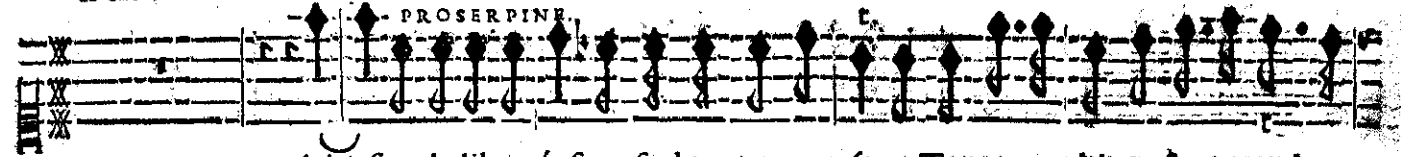
n'est si charmant.



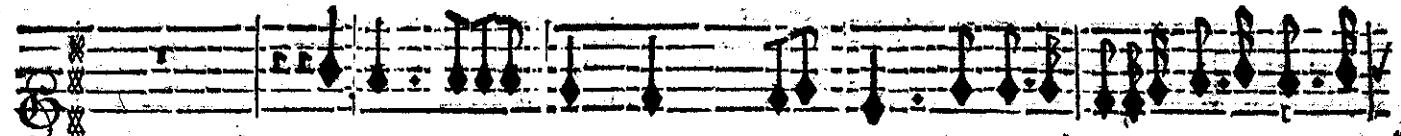
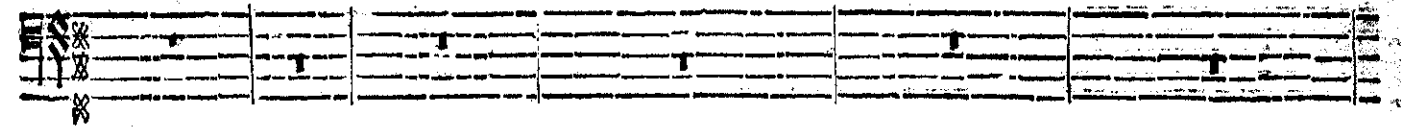
n'est si charmant.



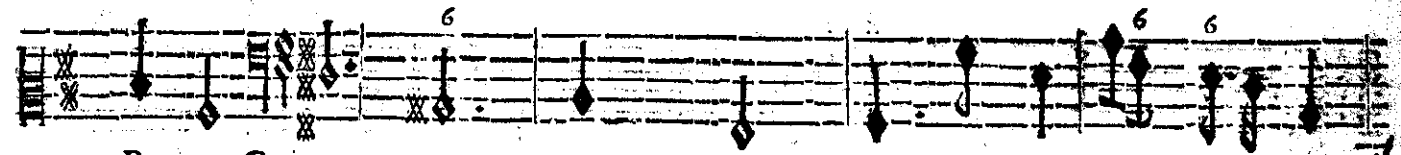
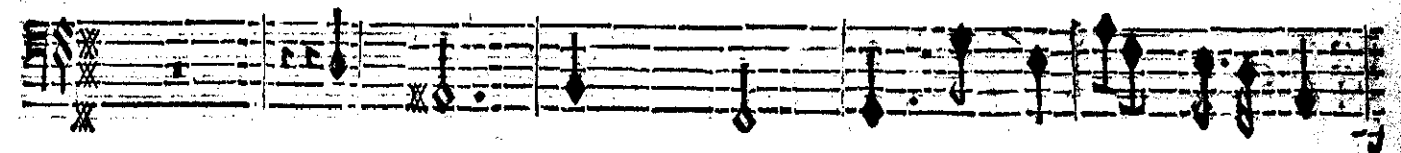
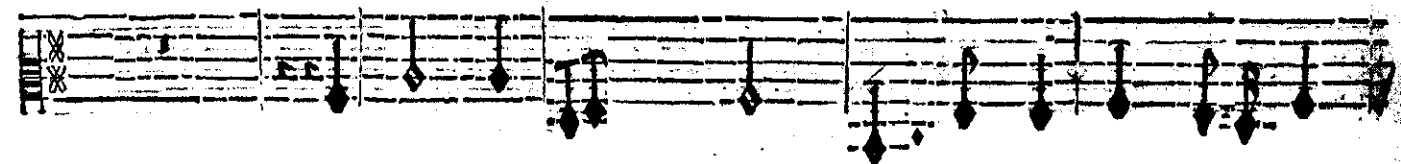
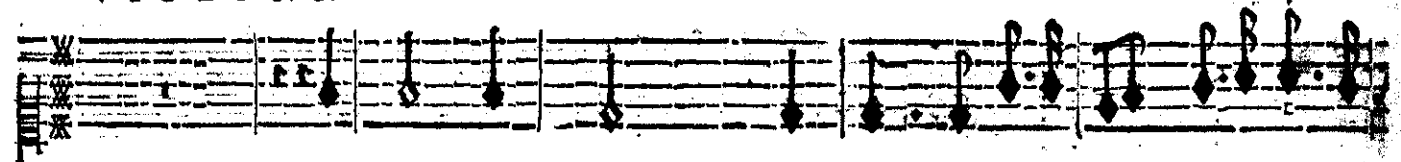
n'est si charmant.



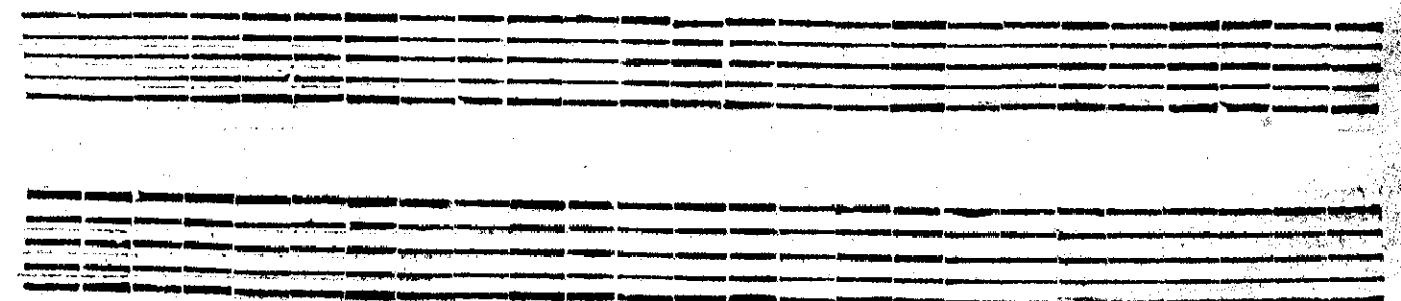
A h' sans la liberté, sans la douceur extrême, Tout autre bien est un cruel tour-

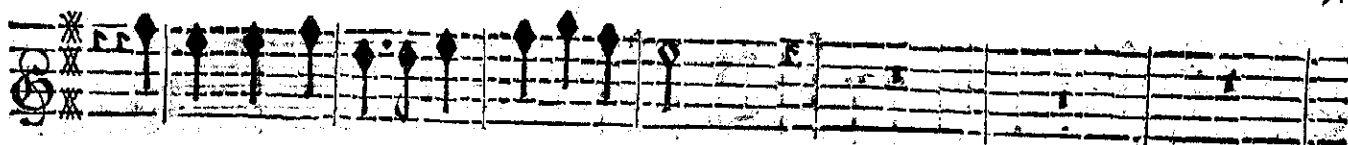


VIOLONS.

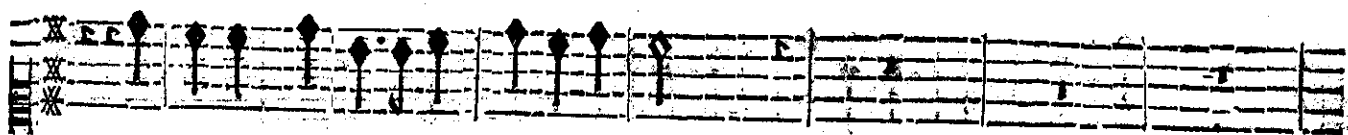


BASSE-CONTINUE.





Aimez qui vous aime, Rien n'est si charmant.

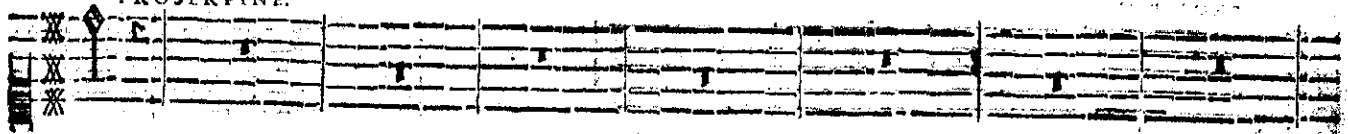


Aimez qui vous aime, Rien n'est si charmant.



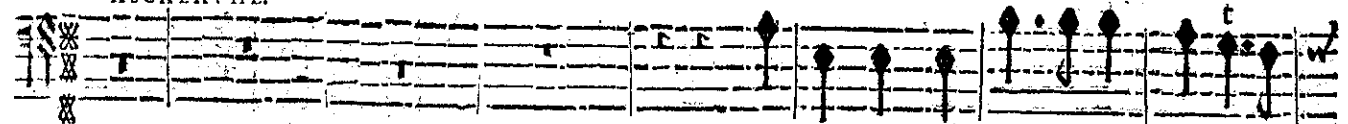
Aimez qui vous aime, Rien n'est si charmant.

PROSERPINE.

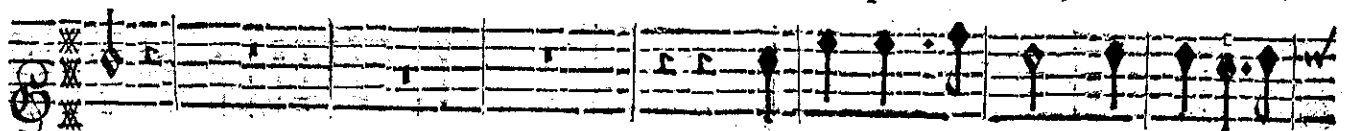


ment.

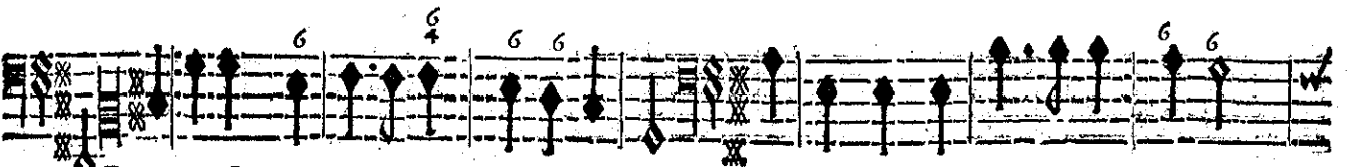
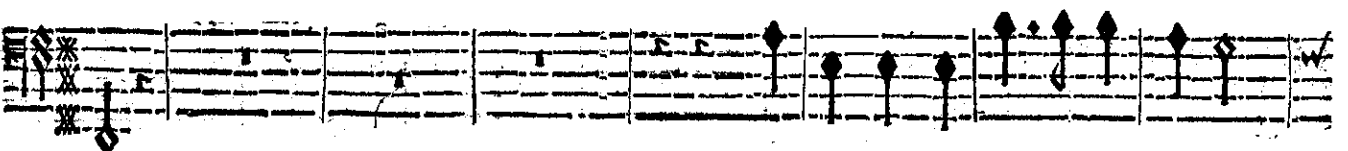
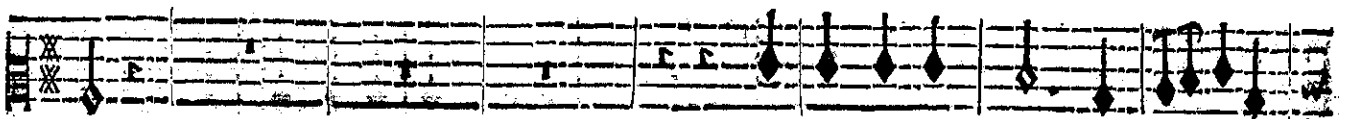
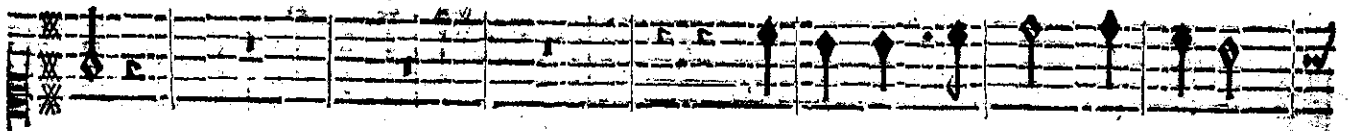
ASCALAPHE.



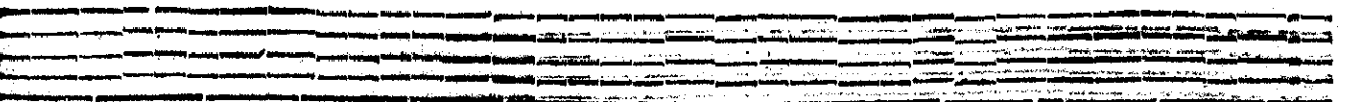
Aimez qui vous aime, Rien n'est si char-



VIOLONS.



BASSE-CONTINUE.





# PROSERPINE,

A musical staff for Soprano with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

A musical staff for Alto with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

A musical staff for Tenor with a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

PROSERPINE.

A musical staff for PROSERPINE with a bass clef and a key signature of one flat. The melody consists of quarter notes.

ASCALAPHE.

A musical staff for ASCALAPHE with a bass clef and a key signature of one flat. The melody consists of quarter notes.

mant.

Aimez qui vous aime.

A musical staff for VIOLONS with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

VIOLONS.

A musical staff for VIOLONS with a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

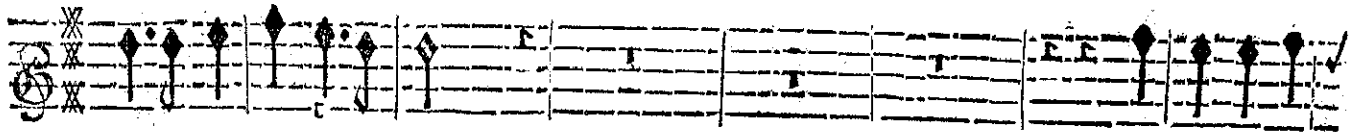
A musical staff for VIOLONS with a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

A musical staff for VIOLONS with a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

A musical staff for BASSE-CONTINUE with a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes, with some accidentals and ornaments.

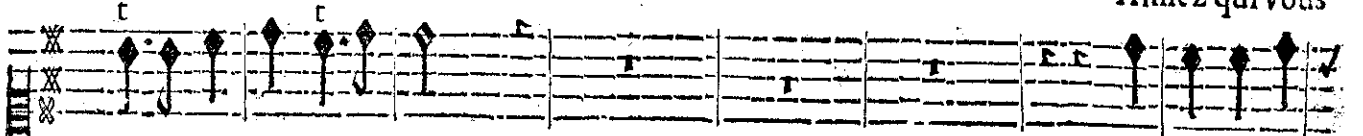
BASSE-CONTINUE.

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



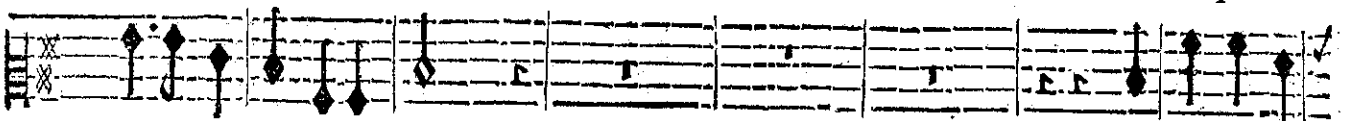
aime, Rien n'est si charmant.

Aimez qui vous



aime, Rien n'est si charmant.

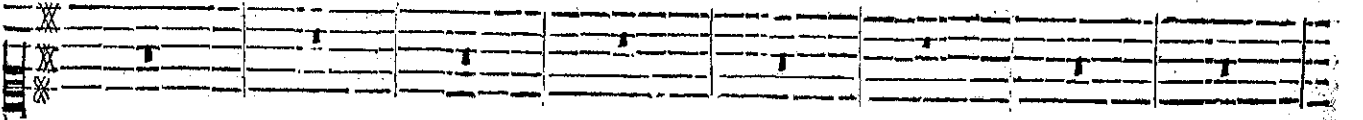
Aimez qui vous



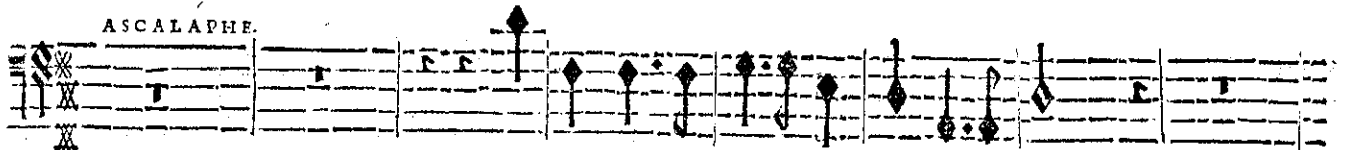
aime, Rien n'est si charmant.

Aimez qui vous

PROSERPINE.



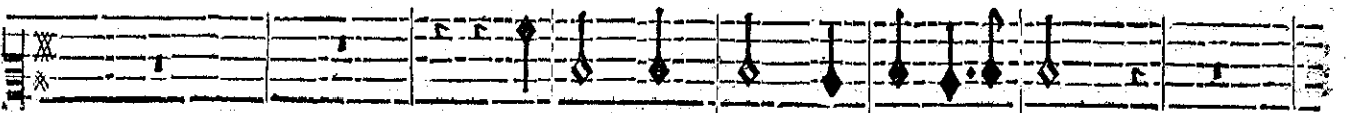
ASCALAPHE.



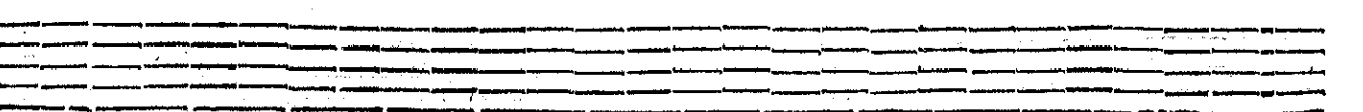
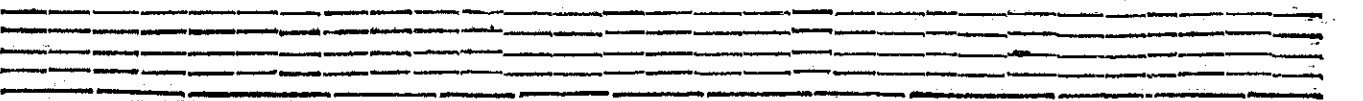
Aimez qui vous aime, Rien n'est si charmant.



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

First vocal line with treble clef, notes, and a fermata above the first measure.

aime, Rien n'est si char- mant.

Second vocal line with treble clef, notes, and a fermata above the first measure.

aime, Rien n'est si char- mant.

Third vocal line with treble clef, notes, and a fermata above the first measure.

aime, Rien n'est si char- mant.

First accompaniment line with bass clef, notes, and a fermata above the first measure.

Second accompaniment line with bass clef, notes, and a fermata above the first measure.

Third accompaniment line with bass clef, notes, and a fermata above the first measure.

Fourth accompaniment line with bass clef, notes, and a fermata above the first measure.

Fifth accompaniment line with bass clef, notes, and a fermata above the first measure.

Sixth accompaniment line with bass clef, notes, and a fermata above the first measure.

Basse-Continue part with bass clef, notes, and a fermata above the first measure.

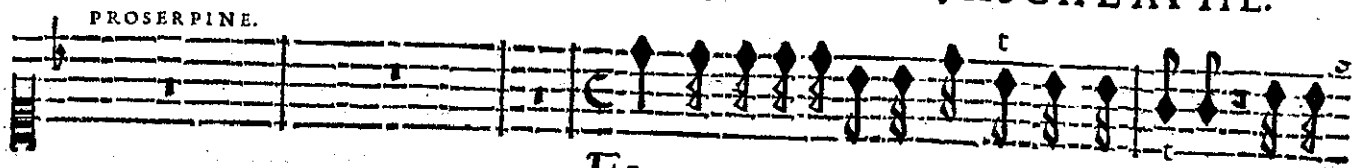
BASSE-CONTINUE.

Four empty musical staves for the Basse-Continue part.

TRAGÉDIE.  
SCÈNE III.

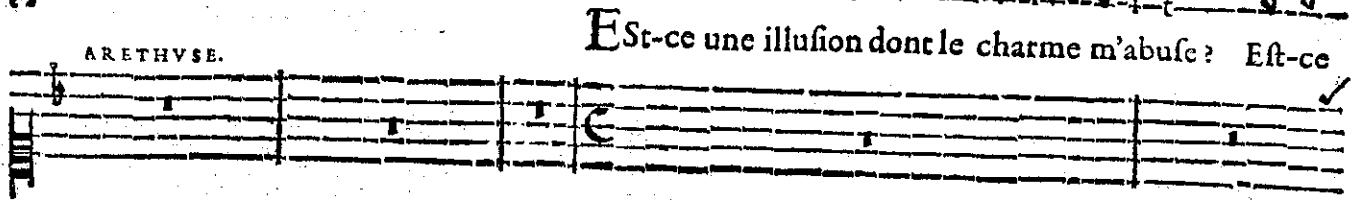
PROSERPINE, ARETHUSE, ALPHE'E, ASCALAPHE.

PROSERPINE.

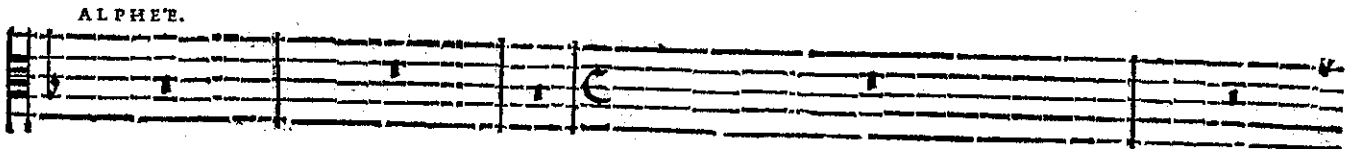


ARETHUSE.

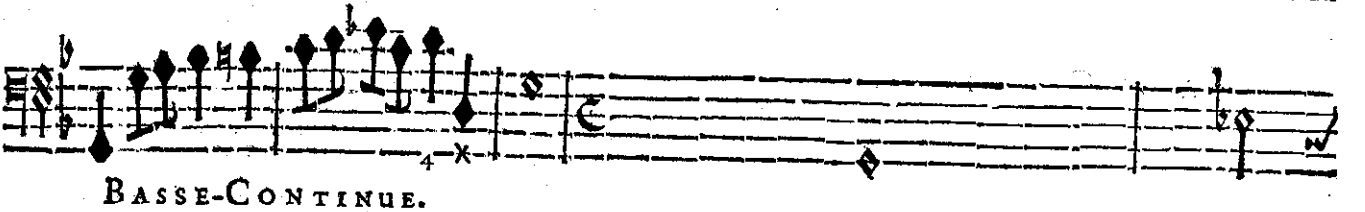
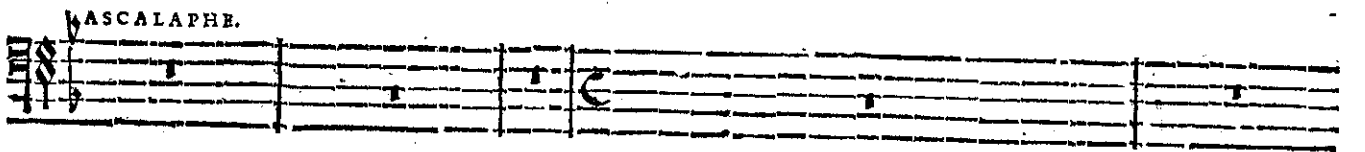
Est-ce une illusion dont le charme m'abuse? Est-ce



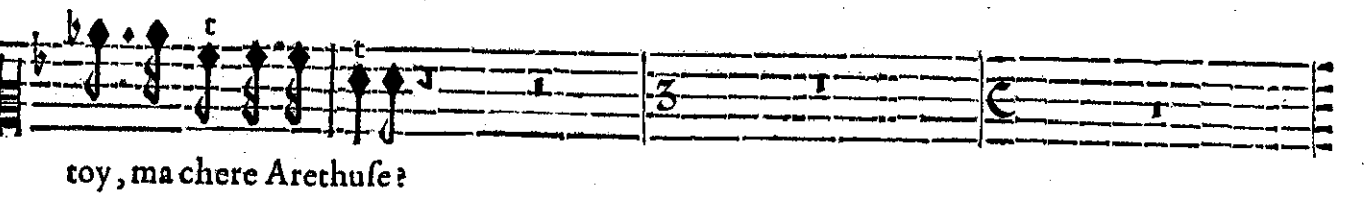
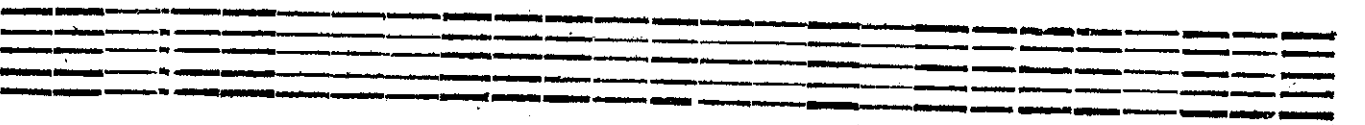
ALPHE'E.



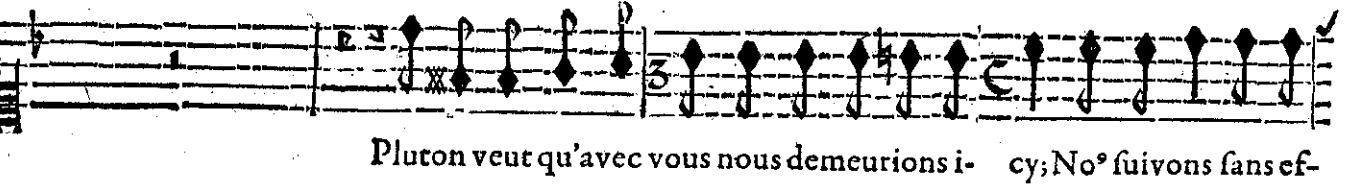
ASCALAPHE.



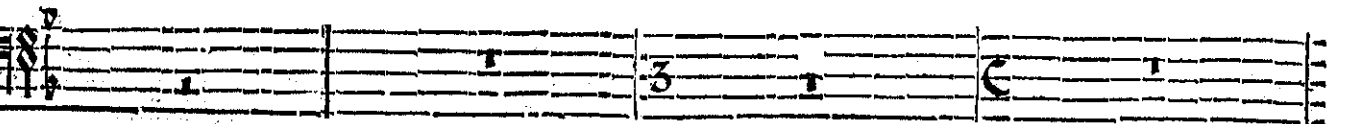
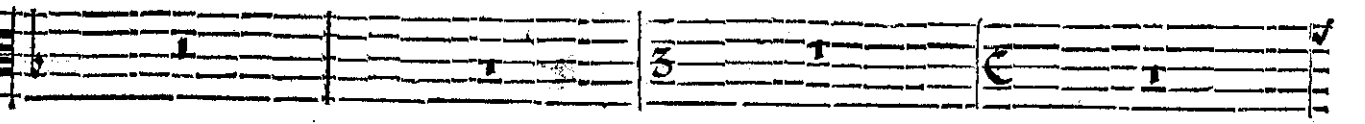
BASSE-CONTINUE.



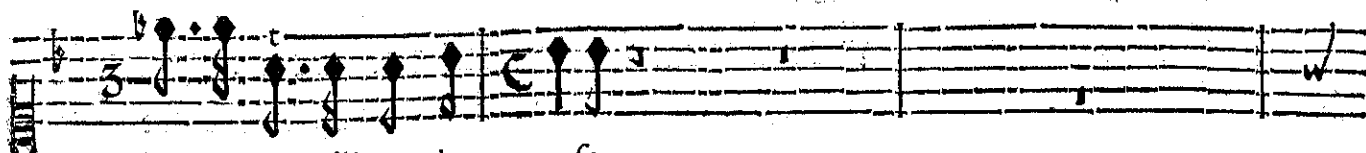
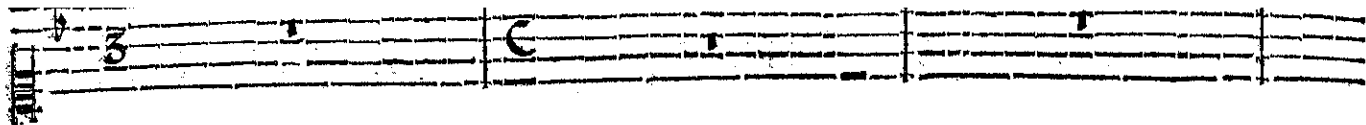
toy, ma chere Arethuse?



Pluton veut qu'avec vous nous demeurions icy; No<sup>o</sup> suivons sans ef-



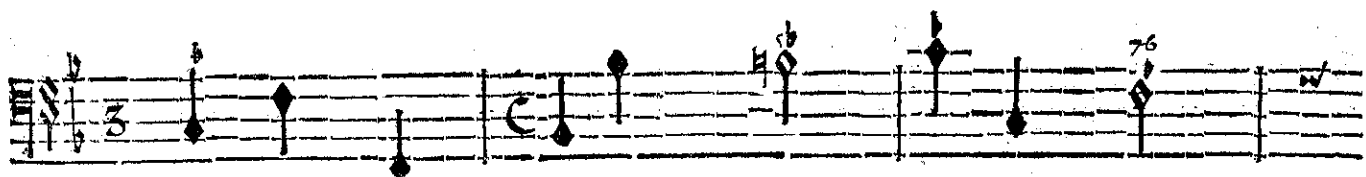
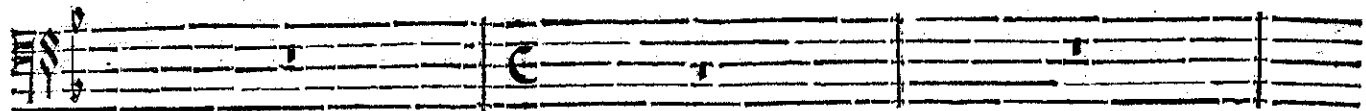
BASSE-CONTINUE.



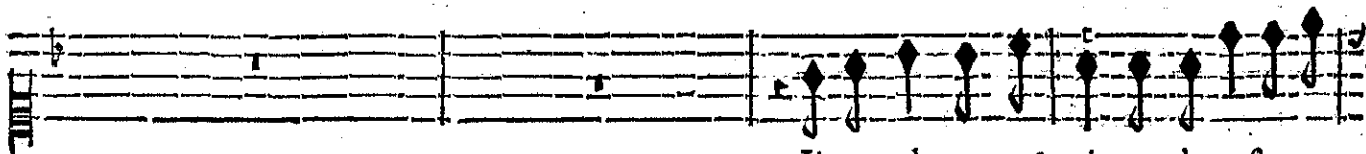
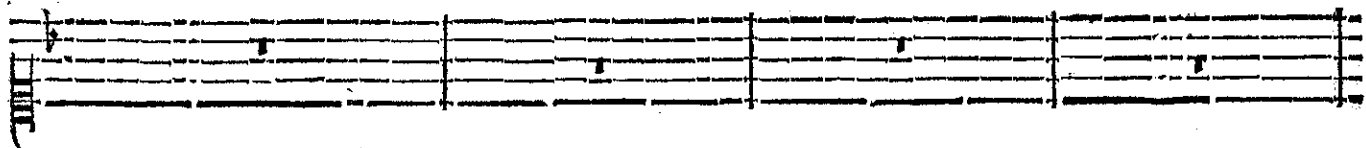
fort la loy qu'il vous im- pose.



Ce Dieu veut soula- ger la douleur qu'il vous



BASSE-CONTINUE.



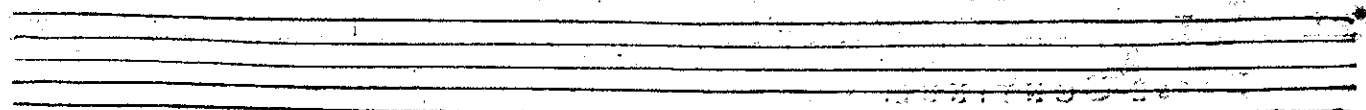
Il attend pour vo<sup>9</sup> voir que de vostre co-

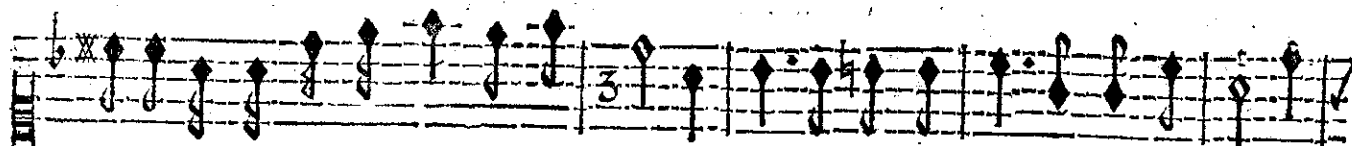
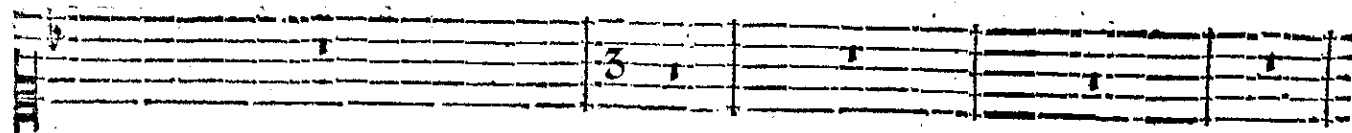


cause, Et croit que par nos soins il peut estre adoucy.

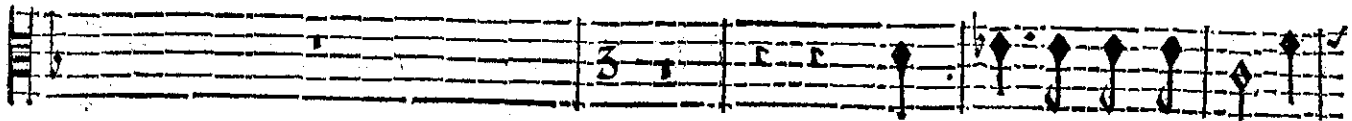


BASSE-CONTINUE.

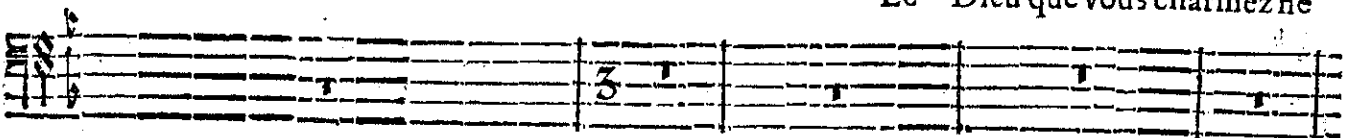




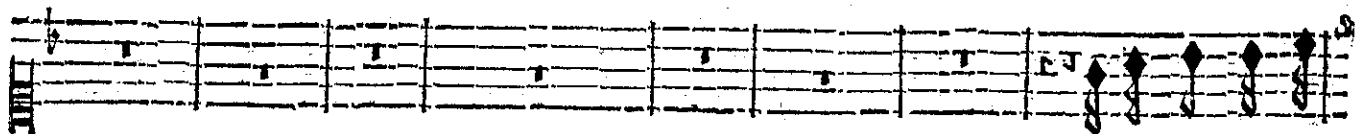
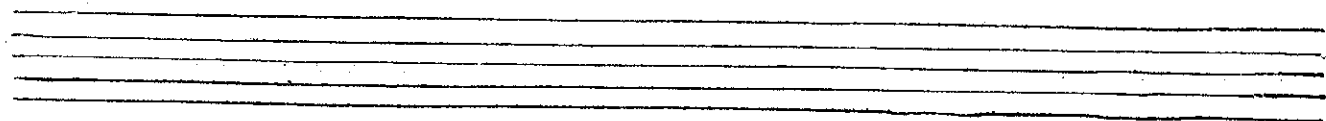
lere Les premiers trāsports foiēt cal-mez, Le Dieu que vo° charmez que vous charmez ne



Le Dieu que vous charmez ne



BASSE-CONTINUE.



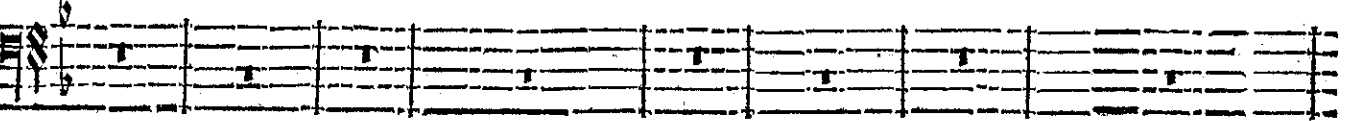
Que deviēt pour l'a-



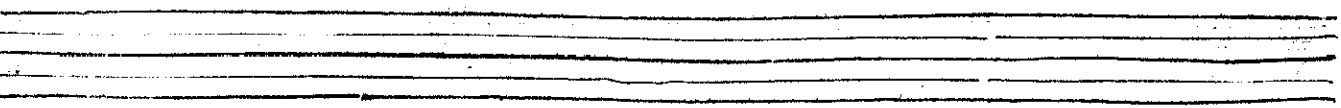
fonge qu'à vo° plai- re. Le dieu que vo° charmez ne fonge qu'à vo° plai- re.



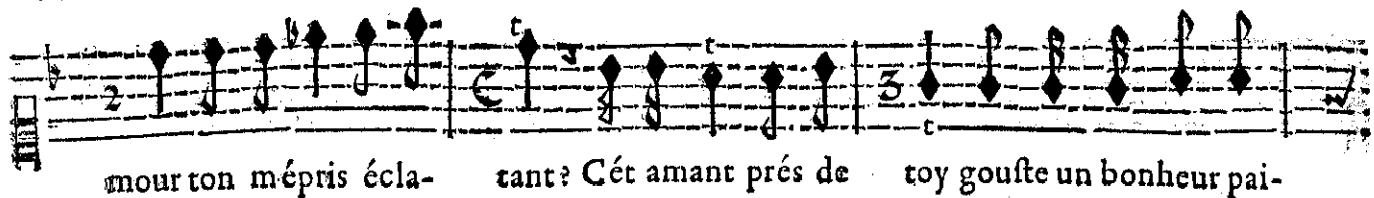
fonge qu'à vo° plai- re. Le dieu que vo° charmez ne fonge qu'à vo° plai- re.



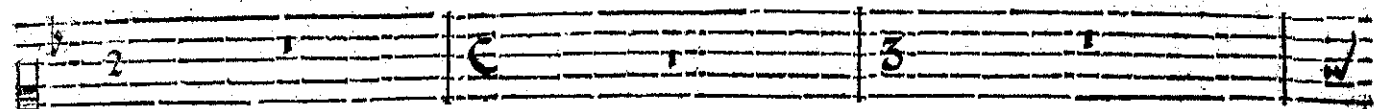
BASSE-CONTINUE.



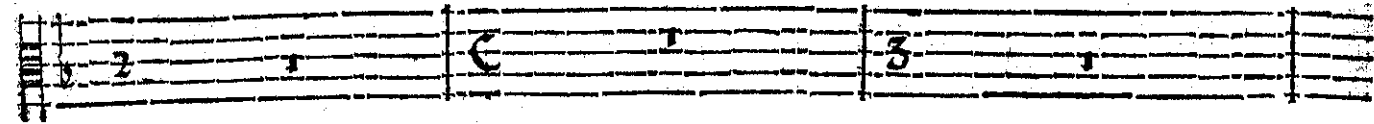
# PROSERPINE,



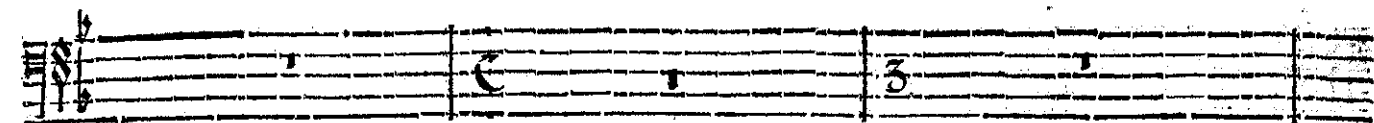
amour ton mépris éclatant? Cét amant prés de toy gouste un bonheur pai-



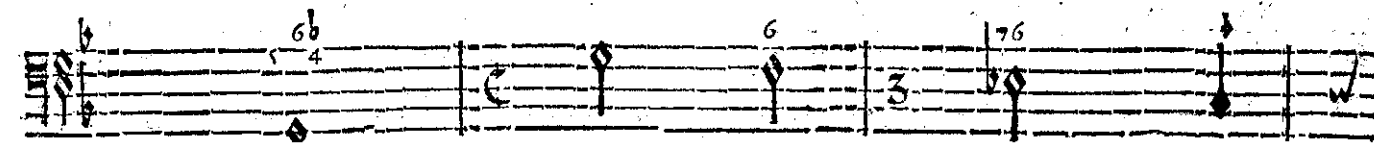
amour ton mépris éclatant? Cét amant prés de toy gouste un bonheur pai-



amour ton mépris éclatant? Cét amant prés de toy gouste un bonheur pai-

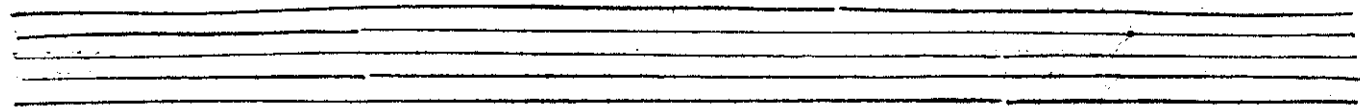
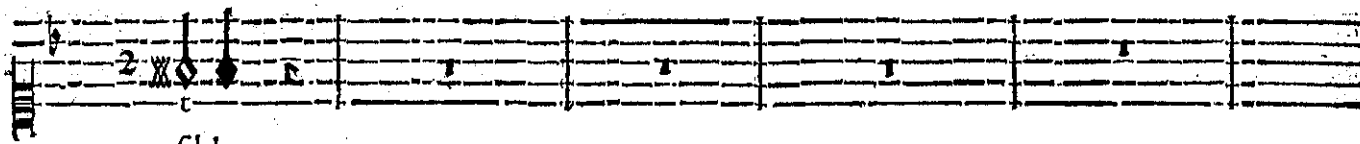


amour ton mépris éclatant? Cét amant prés de toy gouste un bonheur pai-

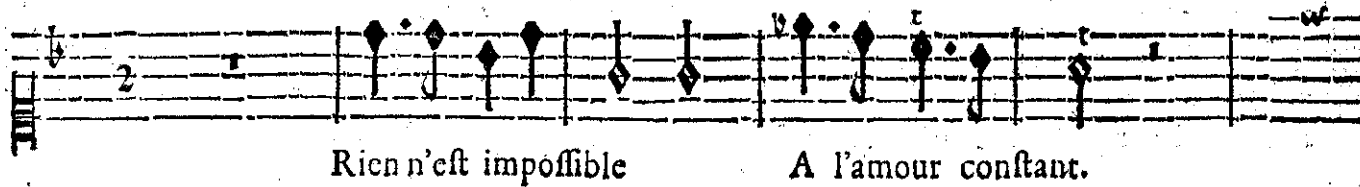


amour ton mépris éclatant? Cét amant prés de toy gouste un bonheur pai-

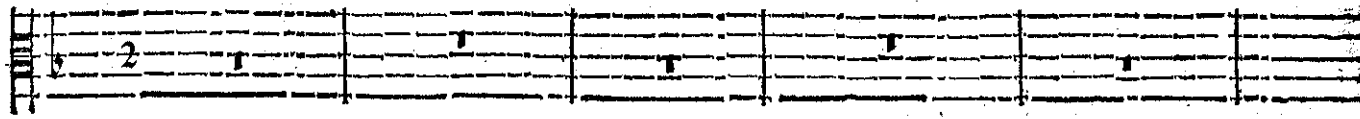
## BASSE-CONTINUE.

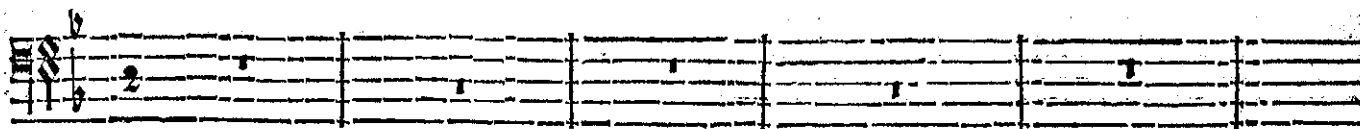
Rien n'est impossible.



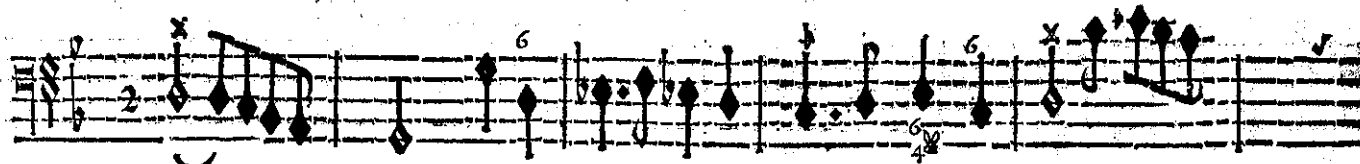
Rien n'est impossible A l'amour constant.



Rien n'est impossible A l'amour constant.

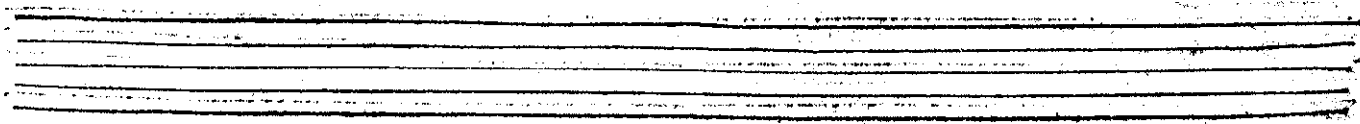


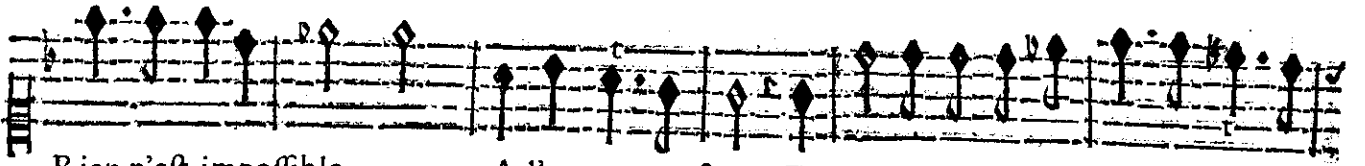
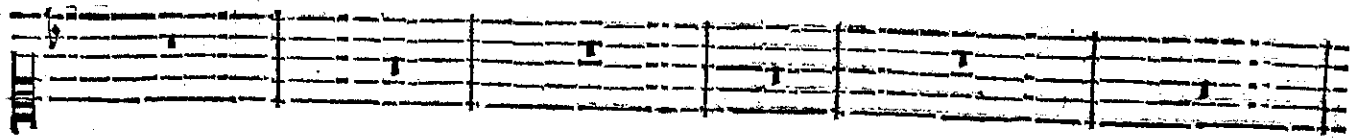
Rien n'est impossible A l'amour constant.



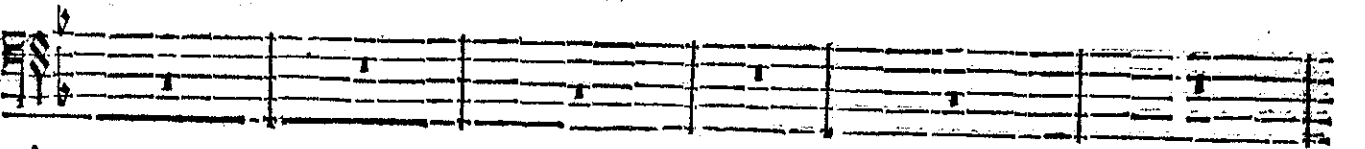
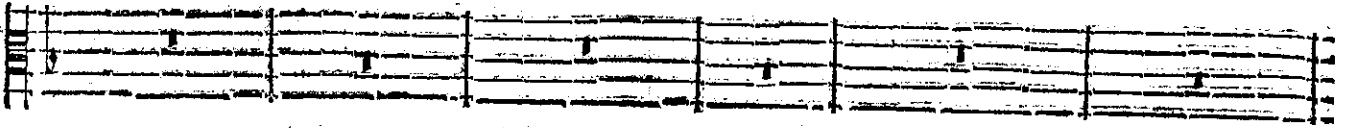
Rien n'est impossible A l'amour constant.

## BASSE-CONTINUE.

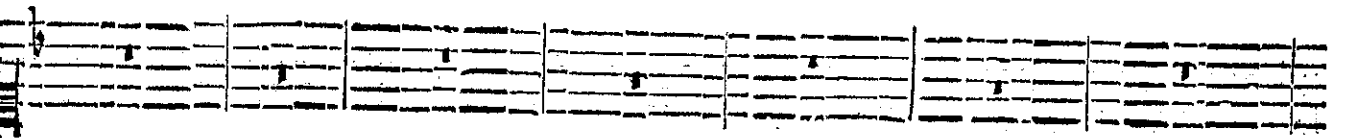
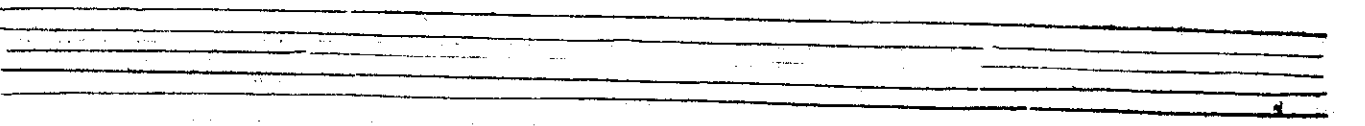




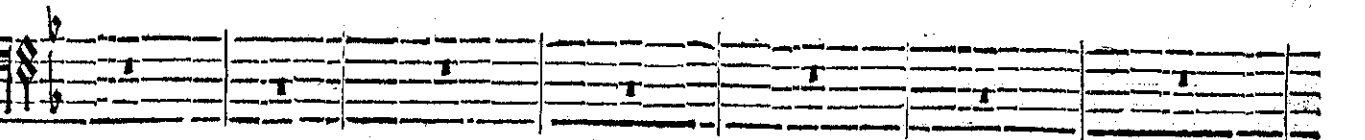
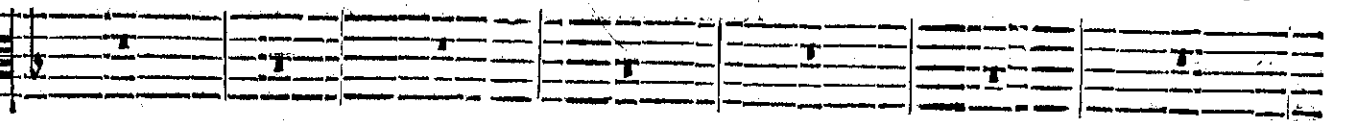
Rien n'est impossible A l'amour constant. Envain je presumois tant D'avoir un



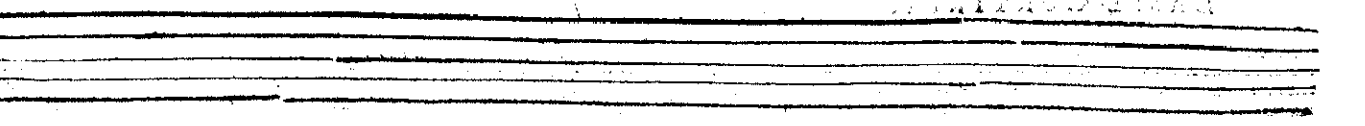
BASSE-CONTINUE.



cœur invincible, Rien n'est impossi- ble A l'amour constant. Rien n'est impos-

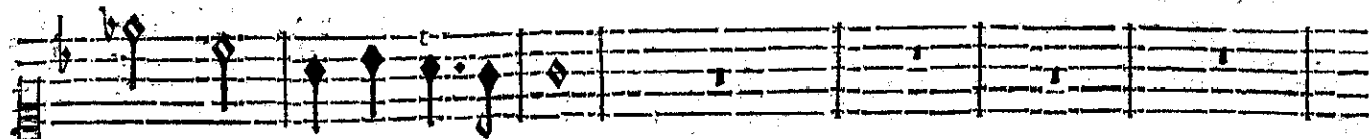
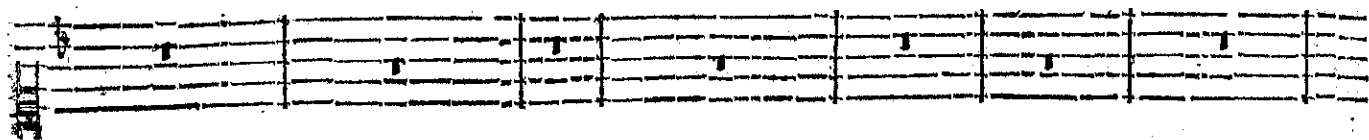


BASSE-CONTINUE.

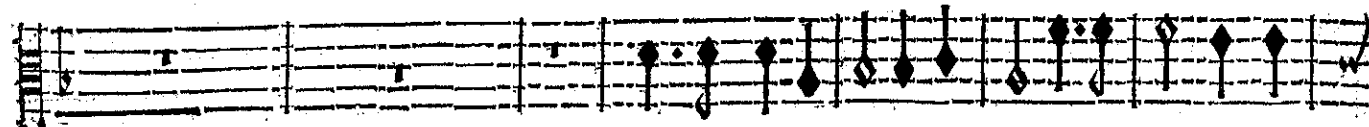




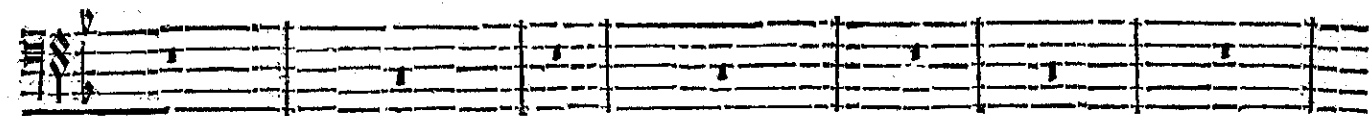
PROSERPINE,



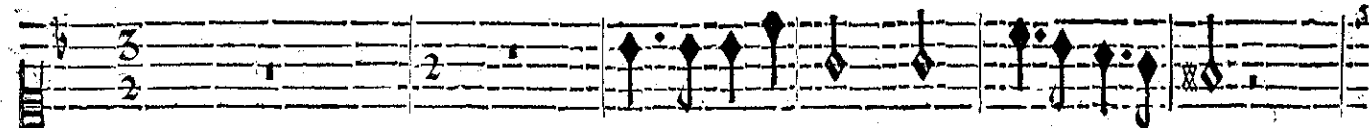
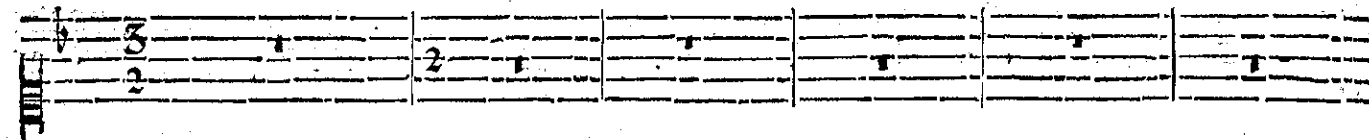
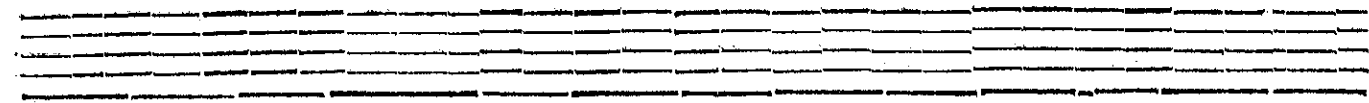
fible A l'amour constant.



Qu'un Amant fidele est content D'engager ce qu'il



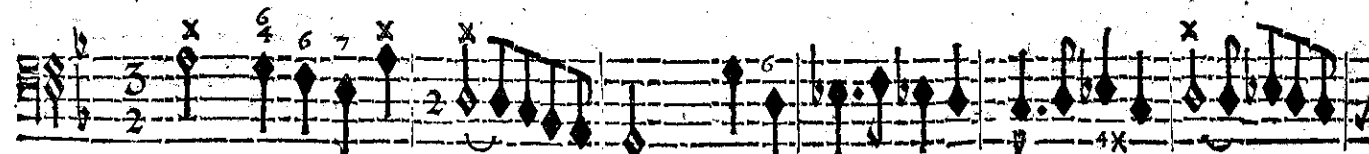
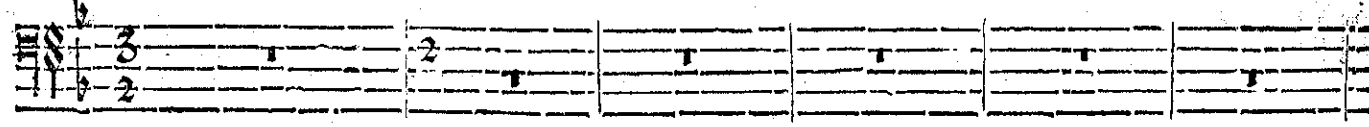
BASSE-CONTINUE.



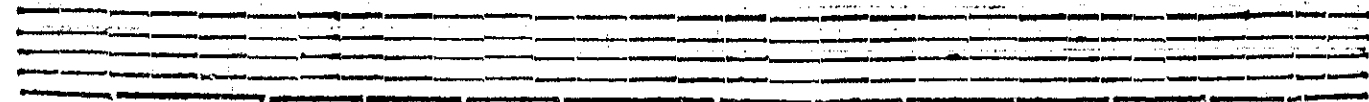
Rien n'est impossi- ble A l'amour constant.

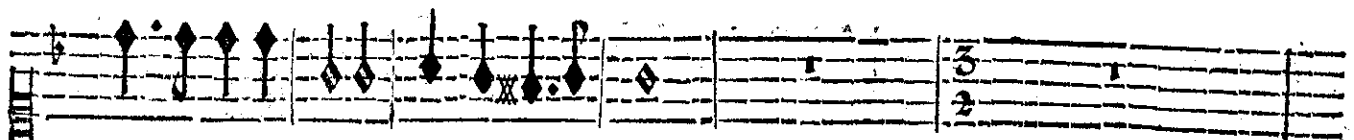
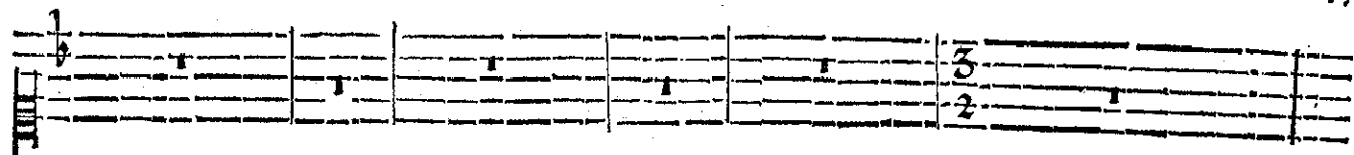


aime à devenir fen- sible! Rien n'est impossi- ble A l'amour constant.

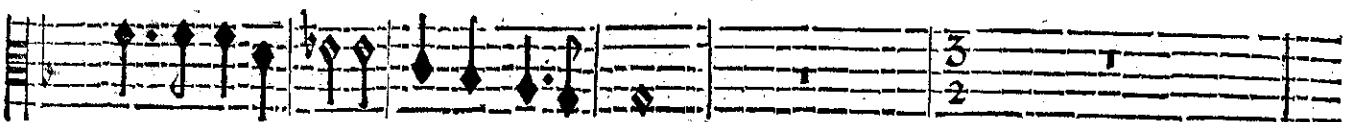


BASSE-CONTINUE.





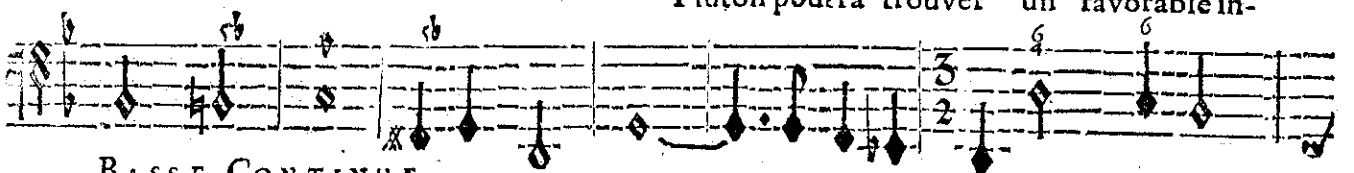
Rien n'est impossible A l'amour constant.



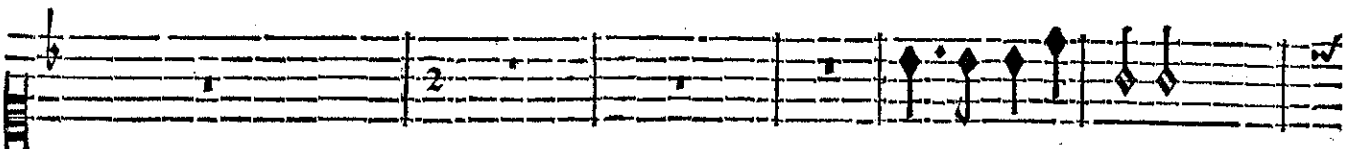
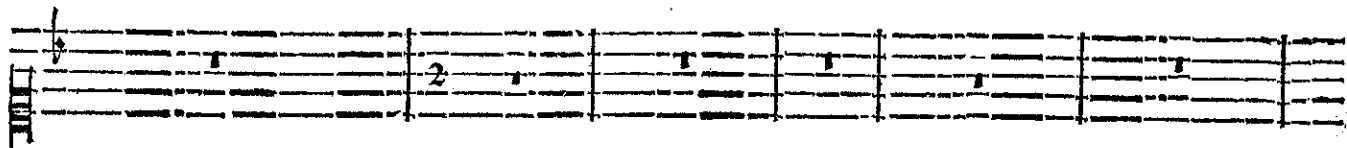
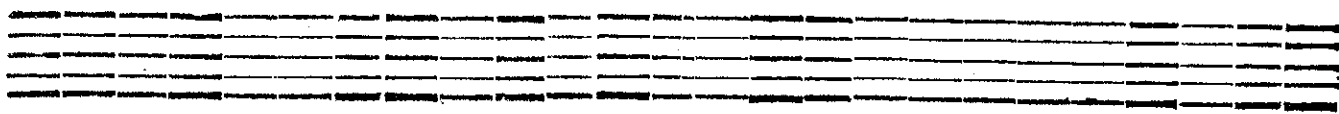
Rien n'est impossible A l'amour constant.



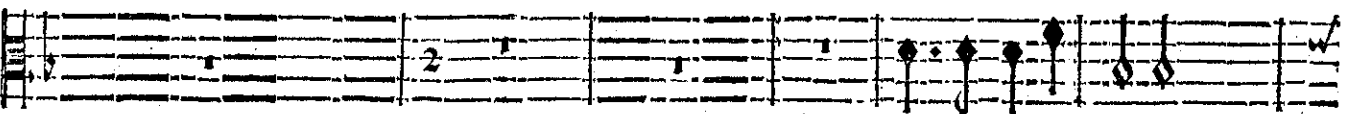
Pluton pourra trouver un favorable in-



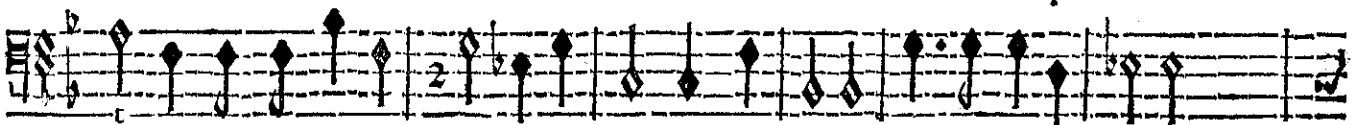
BASSE-CONTINUE.



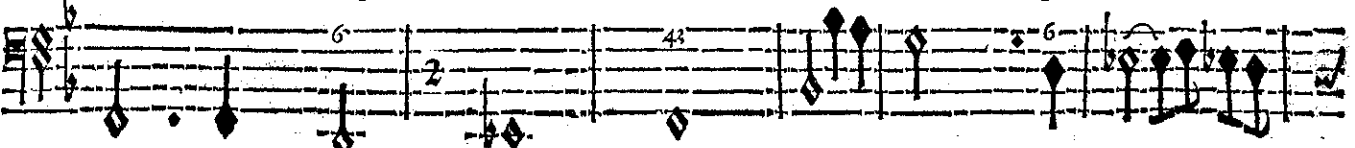
Rien n'est impossible



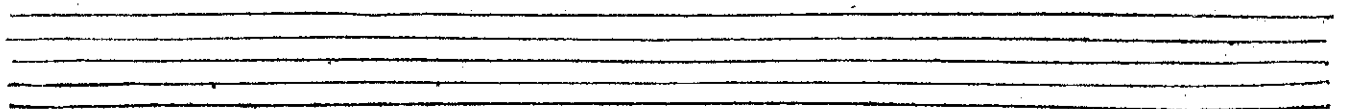
Rien n'est impossible



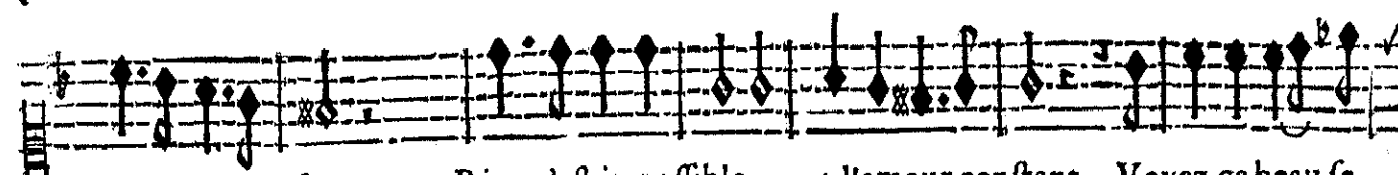
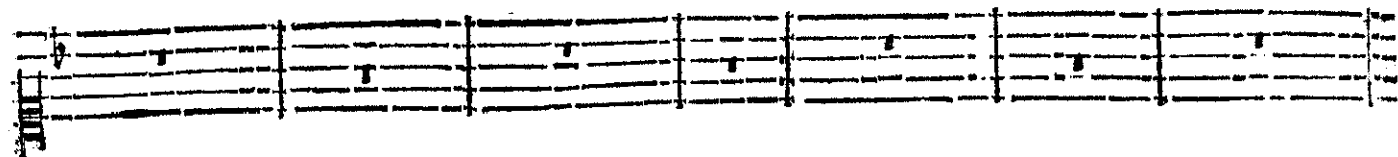
stant Où son amour pour vous deviendra moins terrible. Rien n'est impossible



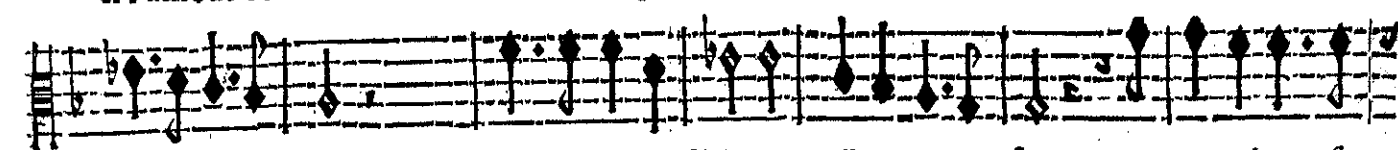
BASSE-CONTINUE.



# PROSERPINE,



A l'amour constant. Rien n'est impossible A l'amour constant. Voyez ce beau se-



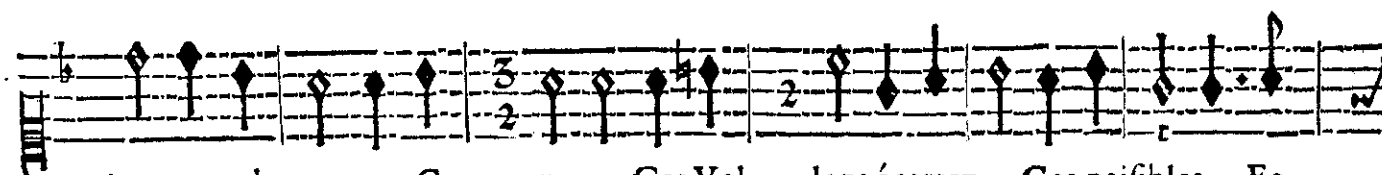
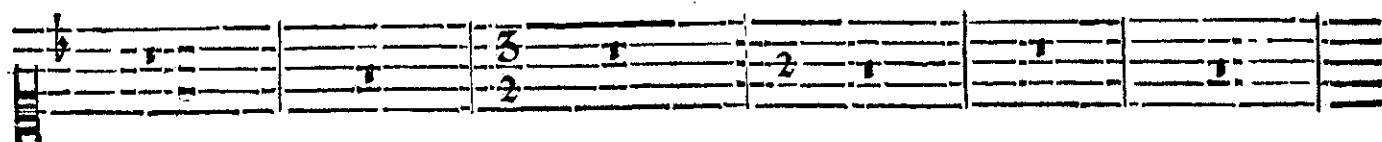
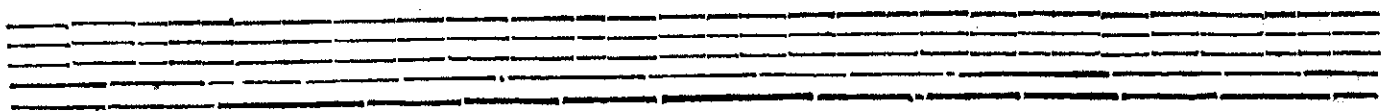
A l'amour constant. Rien n'est impossible A l'amour constant. Voyez ce beau se-



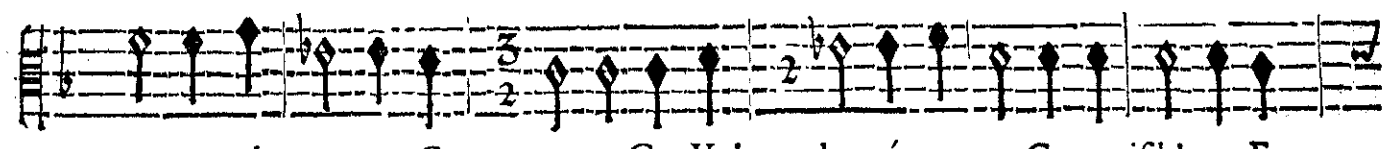
A l'amour constant. Rien n'est impossible A l'amour constant. Voyez ce beau se-



BASSE-CONTINUE.



jour, ces charmantes Campagnes, Ces Val- lons écartez, Ces paisibles Fo-



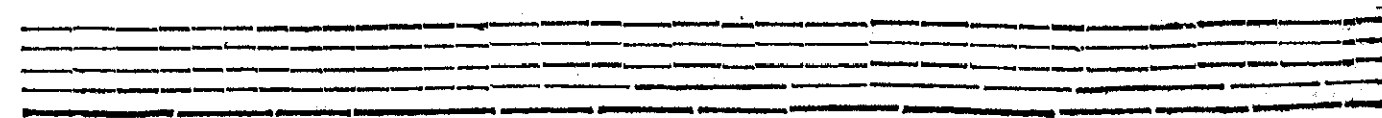
jour, ces charmantes Campagnes, Ces Val- lons écartez, Ces paisibles Fo-



jour, ces charmantes Campagnes, Ces Val- lons écartez, Ces paisibles Fo-



BASSE-CONTINUE.



Ne reverray-je plus Ce- res? Ne reverray-je plus mes fidelles com-

refts.

refts.

refts.

BASSE-CONTINUE.

pagnes?

Vous avez par malheur goûté de quelques grains D'un fruit de ces lieux sôûter-

BASSE-CONTINUE.

PROSERPINE,

Musical staff with notes and rests.

Pluton le sçait, il vient de nous le dire.

Pluton le sçait, il vient de nous le dire.

rains. J'ay pris soin de l'en aver- tir; Par l'ar-

rains. J'ay pris soin de l'en aver- tir; Par l'ar-

BASSE-CONTINUE.

Empty musical staff.

Musical staff with notes and rests.

Musical staff with notes and rests.

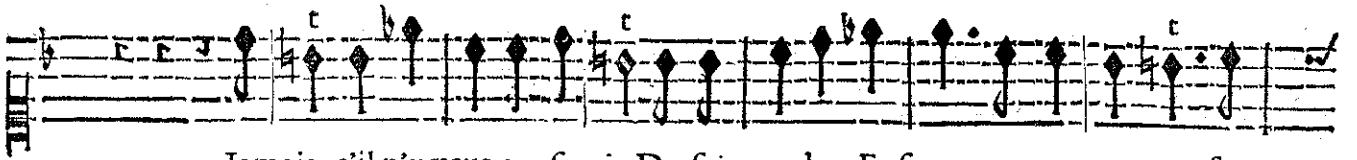
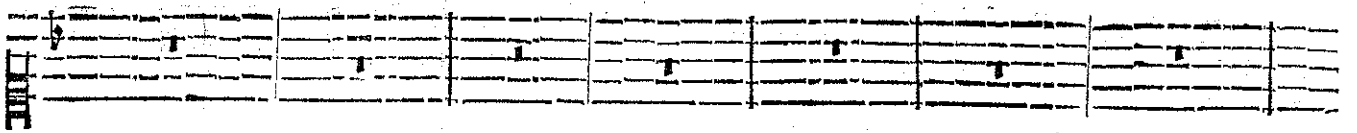
Musical staff with notes and rests.

rest du De- stin le Dieu de cet Empire Peut vous voir deormais autant qu'il le de-

rest du De- stin le Dieu de cet Empire Peut vous voir deormais autant qu'il le de-

BASSE-CONTINUE.

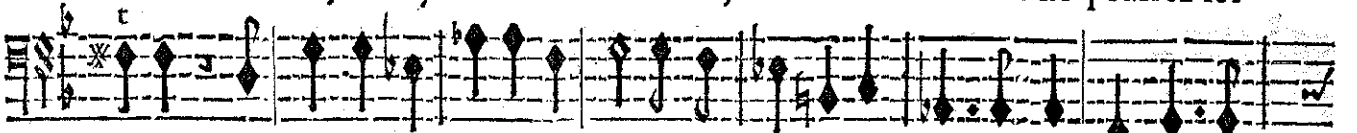
Empty musical staff.



Jamais, s'il n'y veut consentir, Du sejour des Enfers vous ne pourrez for-



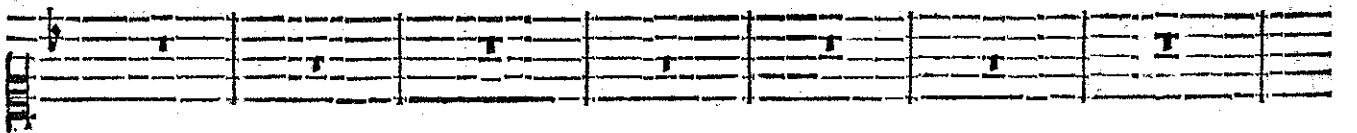
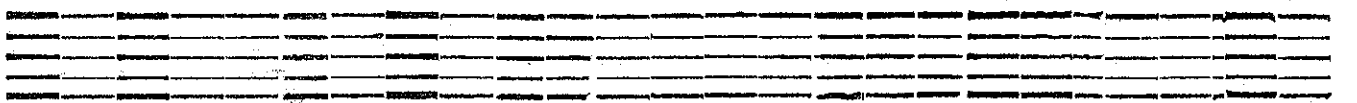
Jamais, s'il n'y veut consentir. Du sejour des Enfers vous ne pourrez for-



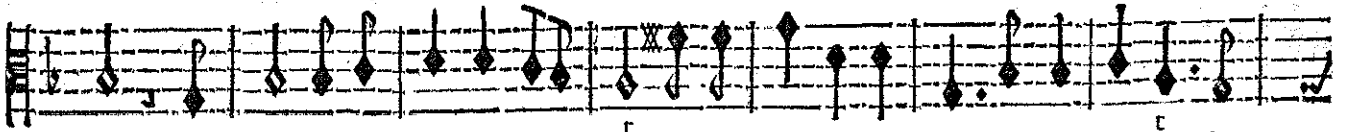
sire; Jamais, s'il n'y veut consentir, Du sejour des Enfers vous ne pourrez for-



BASSE-CONTINUE.



tir. Jamais, s'il n'y veut consen- tir, Du sejour des Enfers vous ne pourrez for-



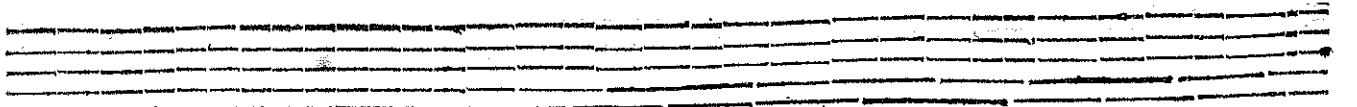
tir. Jamais, s'il n'y veut consen- tir, Du sejour des Enfers vous ne pourrez for-



tir. Jamais, s'il n'y veut consentir, Du sejour des Enfers vous ne pourrez for-



BASSE-CONTINUE.



# PROSERPINE,

Je ne verray jamais la lumiere celeste; Dans une ardente soif, par un secours fu-

tir.

tir.

tir.

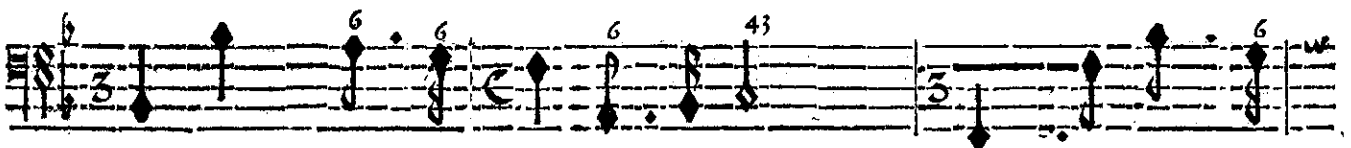
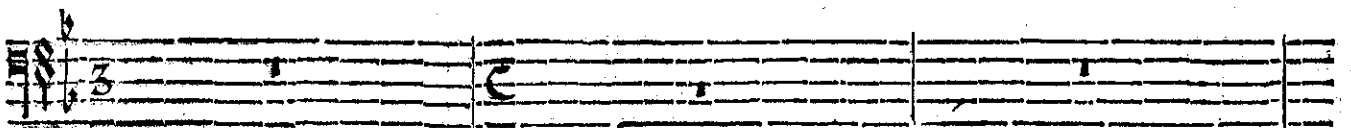
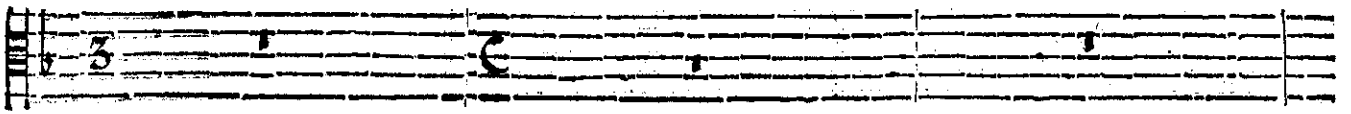
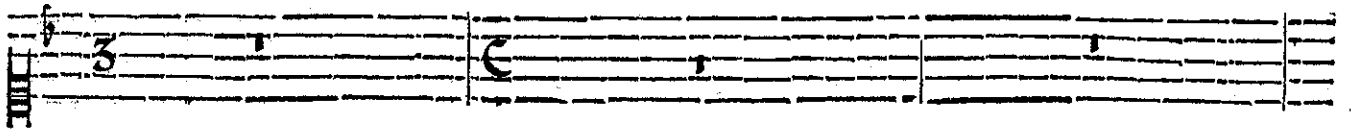
BASSE-CONTINUE.

neste, C'est toy qui m'as mon-stré ce fruit si dâgeroux, Tu m'as caché l'arrest du destin rigou-

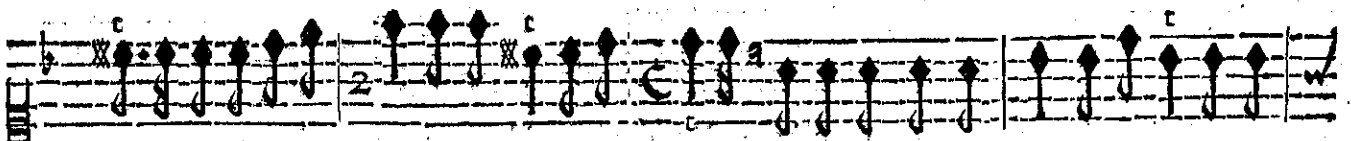
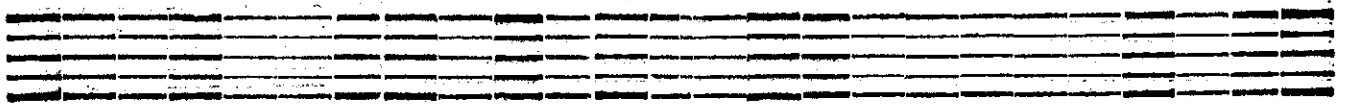
BASSE-CONTINUE.



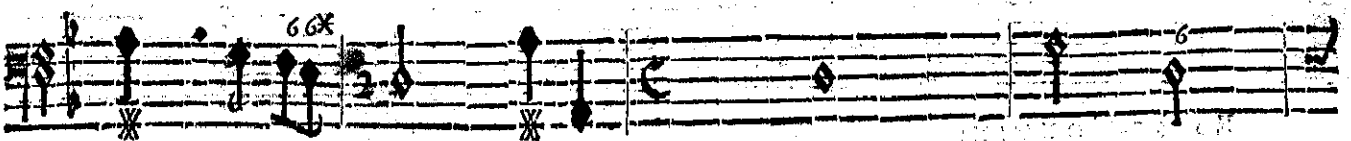
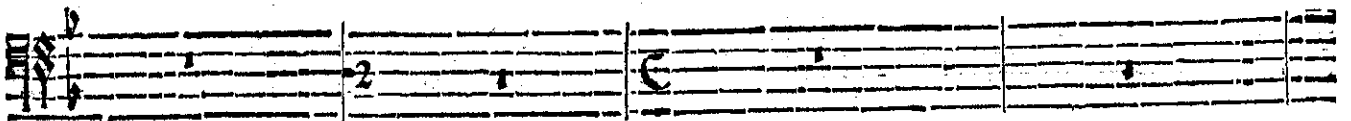
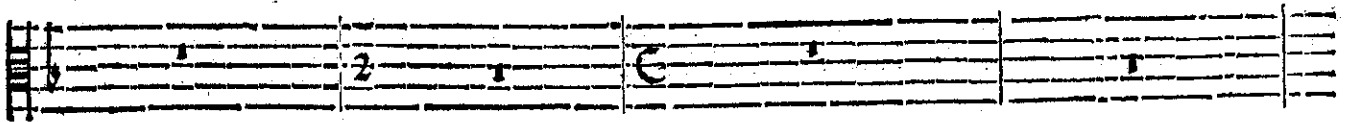
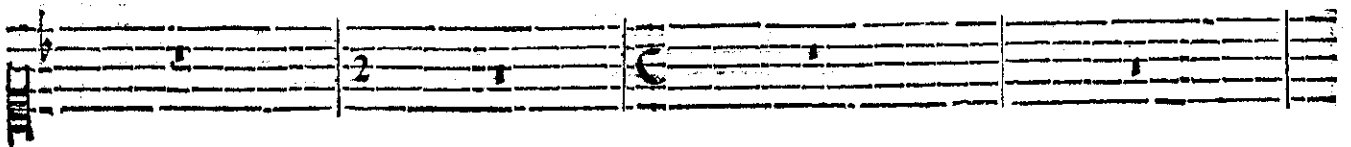
reux; Perfide, c'est toy qui m'abuse, Et c'est toy-mesme qui m'accuse? Ah! du moins, le De-



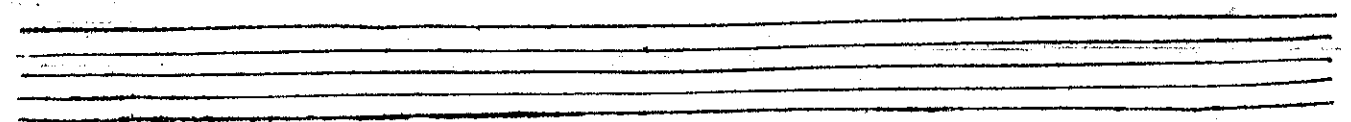
BASSE-CONTINUE.



fin exaucera les vœux De ma juste vengeance: Tu ne surprendras plus la credule inno-



BASSE-CONTINUE.





PROSERPINE,

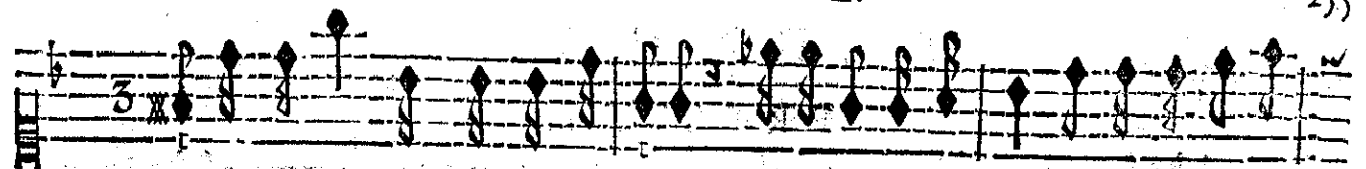
cence; Tu feras un objet affreux, Et d'un presage malheureux; Va, cruel, va lan-

BASSE-CONTINUE.

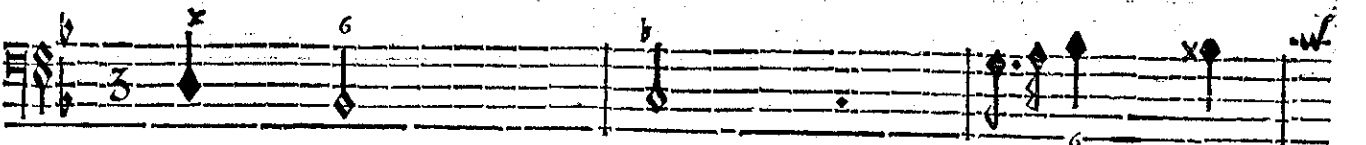
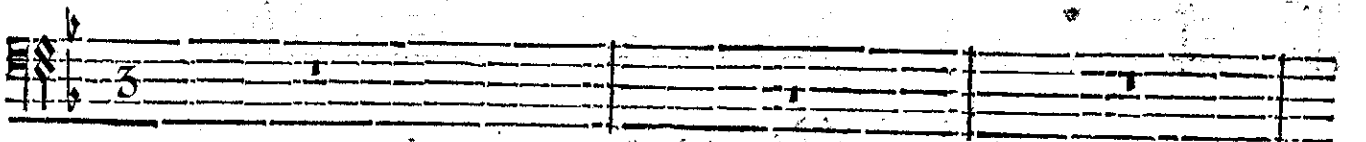
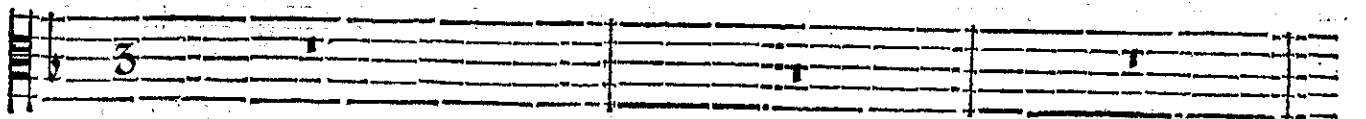
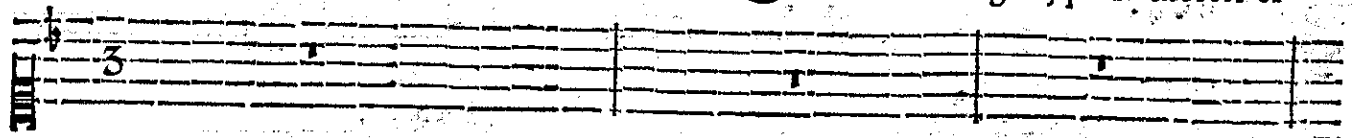
guir dans l'horreur des tenebres; Va devien, s'il se peut, aussi triste que

BASSE-CONTINUE.

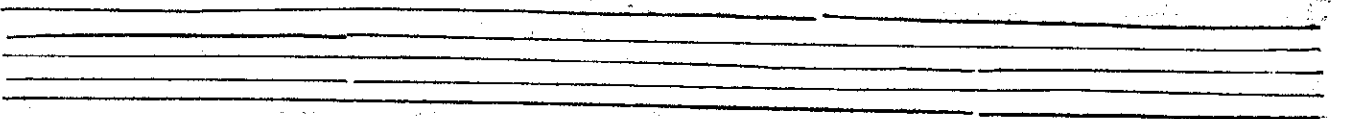
T R A G E D I E.



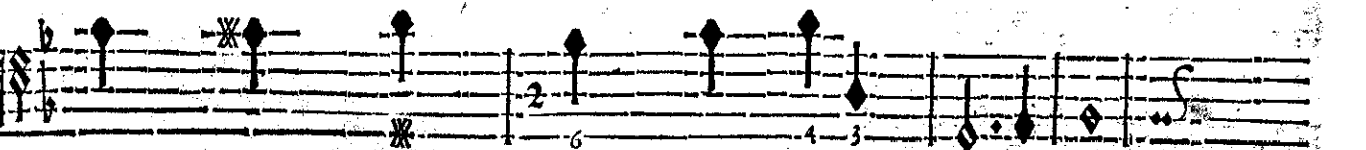
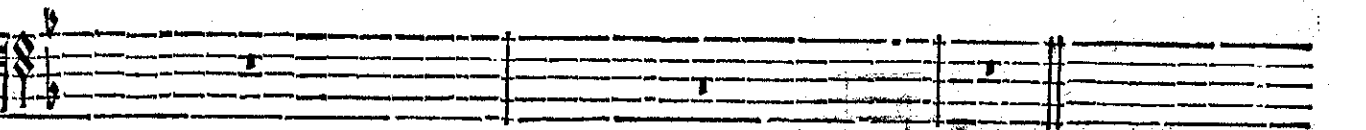
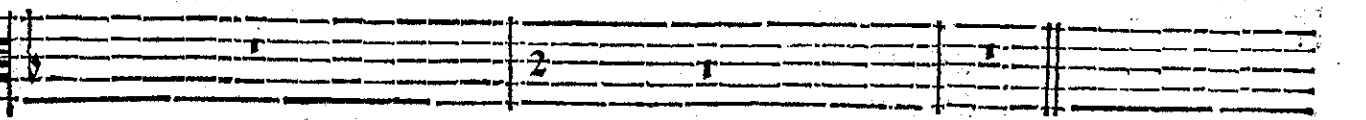
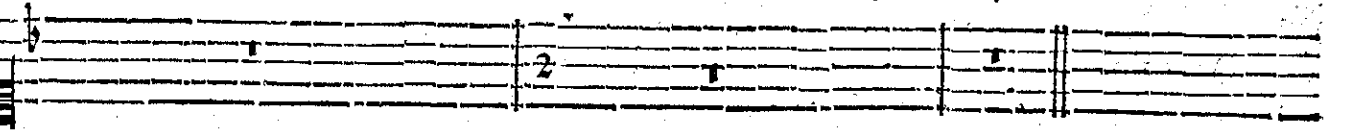
moy. Que tes cris soient des cris funebres; Que le sombre Chagrin, que le mortel ef-



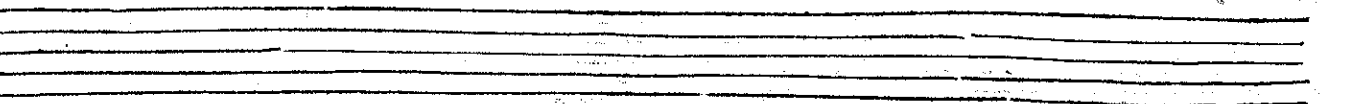
BASSE-CONTINUE.



froy; Ne se lassent jamais de voler apres toy.



BASSE-CONTINUE.



PROSERPINE,

SCENE IV.

PRELUDE.

Musical staff for Violins, first system. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, some beamed together, and rests.

VIOLONS.

Musical staff for Violins, second system. It continues the melodic line from the first system with similar rhythmic patterns.

Musical staff for Violins, third system. The music continues with a mix of eighth and sixteenth notes.

Musical staff for Violins, fourth system. The melodic line continues across this system.

Musical staff for Violins, fifth system. The music concludes this section with a final note and a fermata.

An empty musical staff, likely a placeholder for a second violin part or a continuation of the first.

Musical staff for Violins, sixth system. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, some beamed together, and rests.

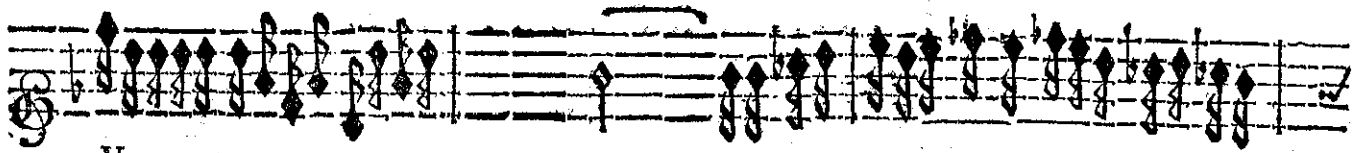
VIOLONS.

Musical staff for Violins, seventh system. It continues the melodic line from the sixth system.

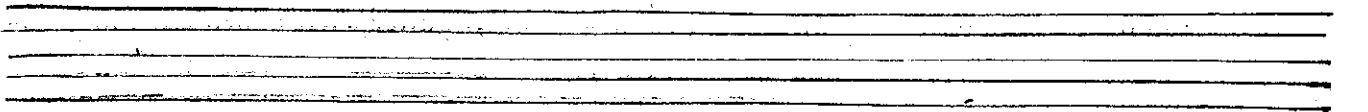
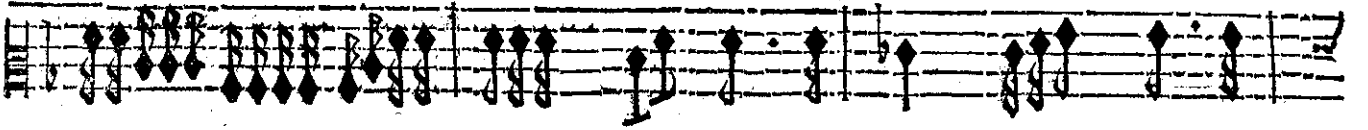
Musical staff for Violins, eighth system. The music continues with a mix of eighth and sixteenth notes.

Musical staff for Violins, ninth system. The melodic line continues across this system.

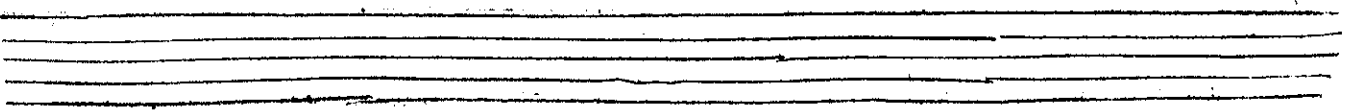
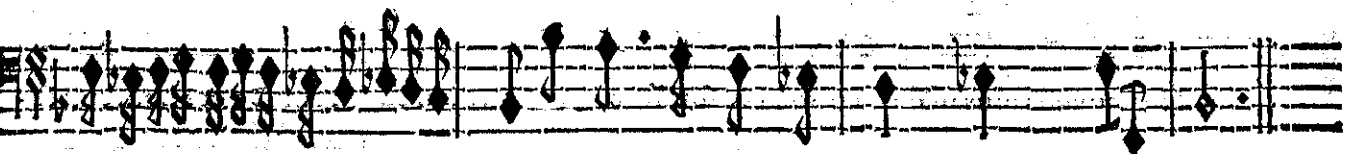
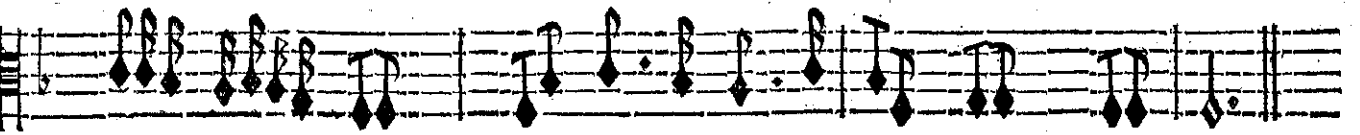
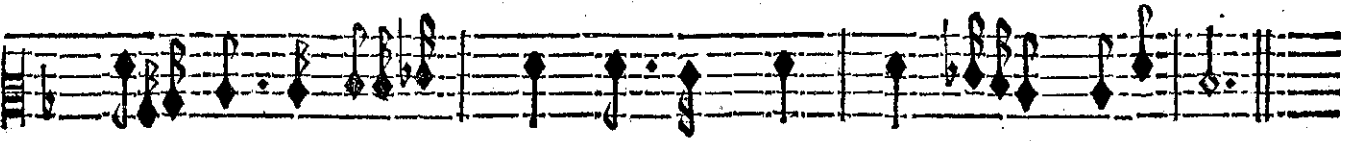
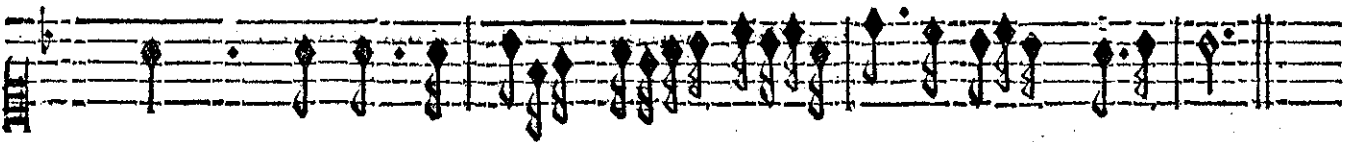
Musical staff for Violins, tenth system. The music concludes this section with a final note and a fermata.



VIOLONS.



VIOLONS.



# PROSERPINE, PLUTON, PROSERPINE.

PROSERPINE.

Venez-vo<sup>s</sup> contre-moy défédre un teme- raire ?

BASSE-CONTINUE.

Vostre pouvoir i- cy ne fera point bor-

né, On n'est point innocent quād on peut vo<sup>s</sup> dé- plaire, Epuisez, s'il se peut, sur cet infortu-

BASSE-CONTINUE.

BASSE-CONTINUE.

Tout ressent icy bas mō trouble & ma terreur, Les ombres sās tré-

né, To<sup>s</sup> les traits de vostre colere.

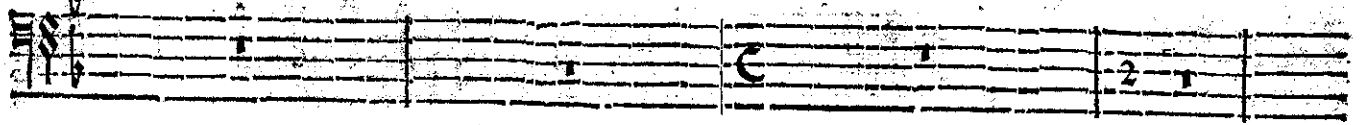
BASSE-CONTINUE.

BASSE-CONTINUE.

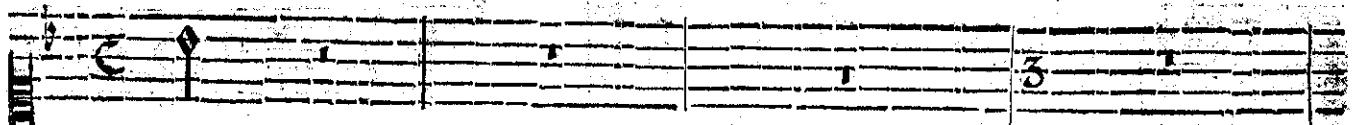
bler Ne peuvent plus m'en- tendre, Ne souffrez pas que ma fu- reur De cet heureux se-



jour fasse un séjour d'horreur, A la clarté du Ciel hâtez-vous de me ren-



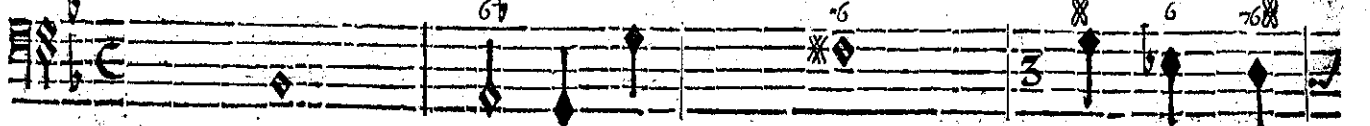
BASSE-CONTINUE.



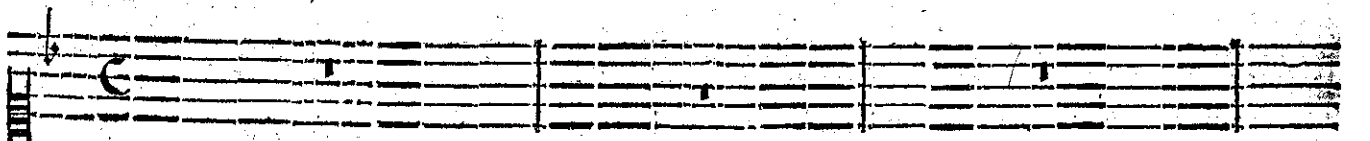
dre.



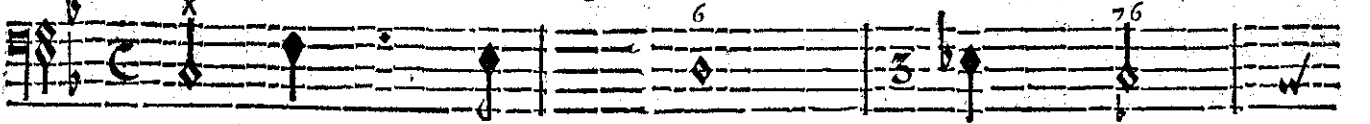
Ne regrettez point tât la lumière des Cieux, Des Astres faits pour no<sup>e</sup> éclairer ces beaux



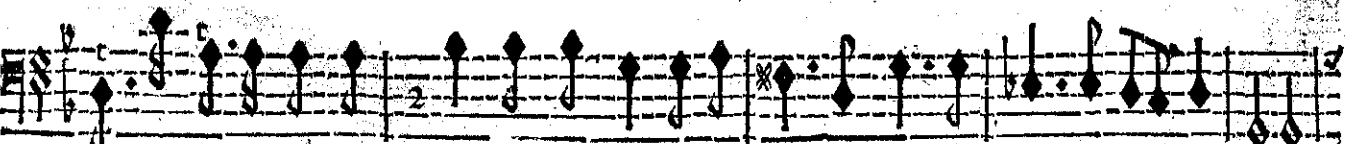
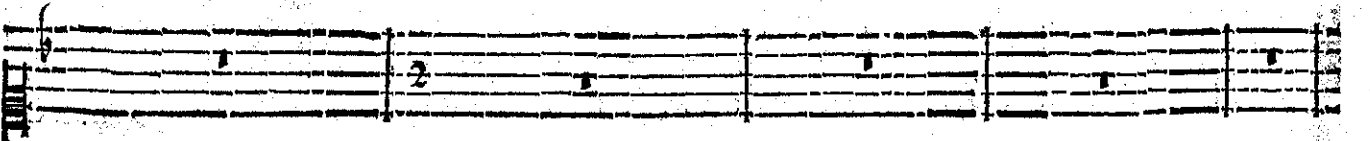
BASSE-CONTINUE.



lieux, Jamais un verdoyant feuillage Ne cesse de pa- rer les arbres de nos



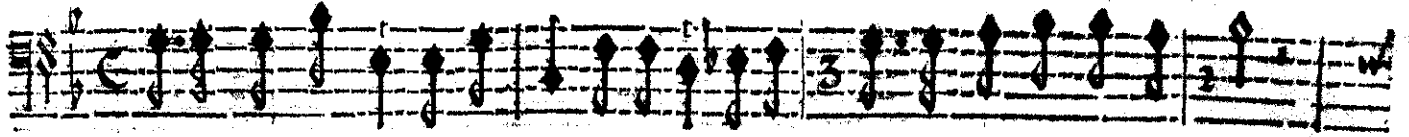
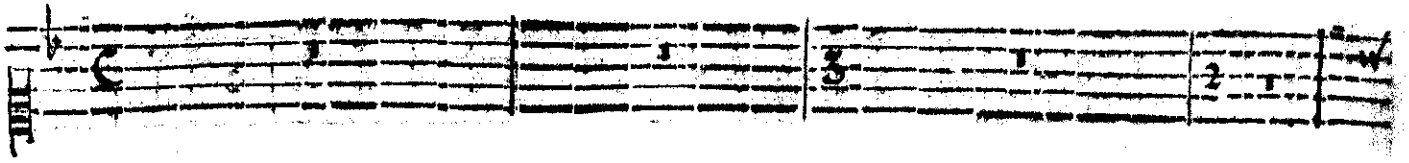
BASSE-CONTINUE.



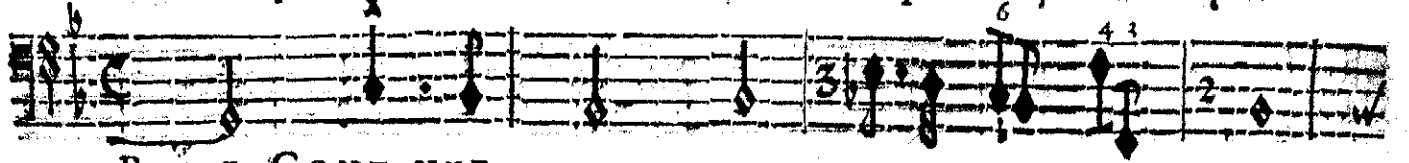
bois, Sans cesse dans nos champs no<sup>e</sup> trouvons à la fois Des fruits, des fleurs & de l'ombrage,



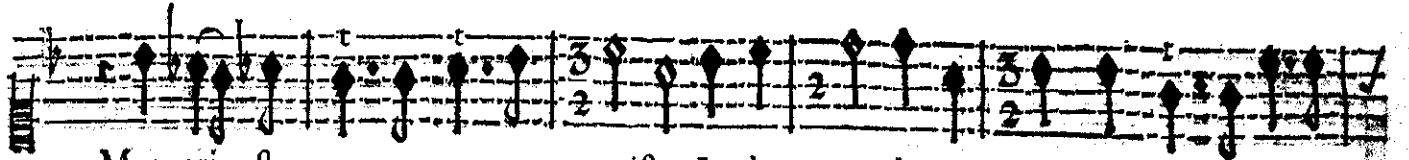
BASSE-CONTINUE.



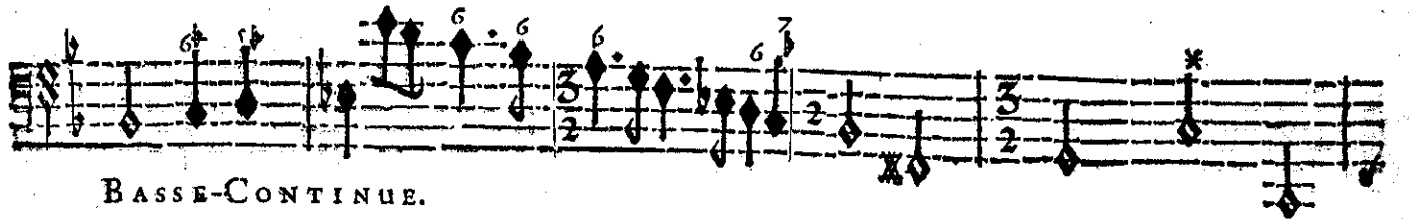
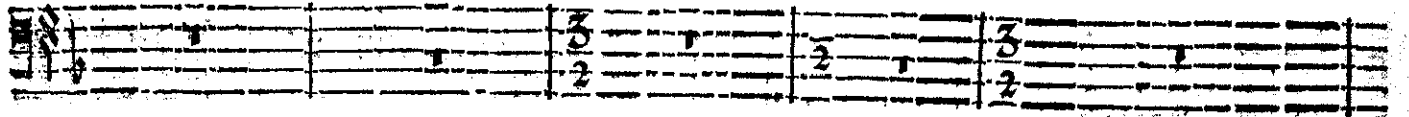
Et le temps affreux des frimats Est la seule saison que l'on n'y connoist pas.



BASSE-CONTINUE.



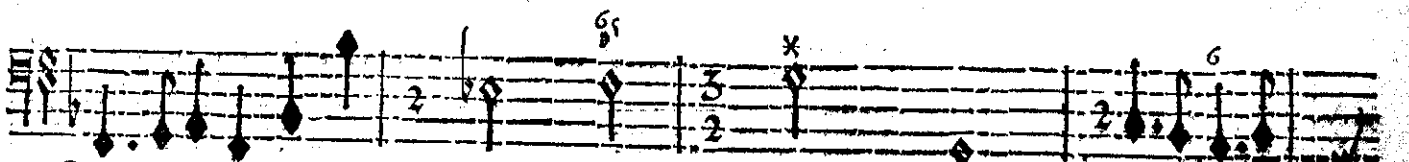
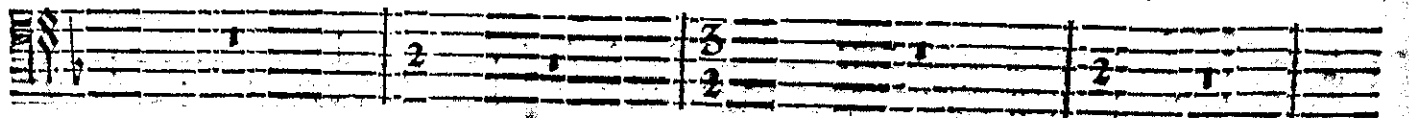
Mon triste cœur ne peut connoistre La douceur des apas qu'on voit icy pa-



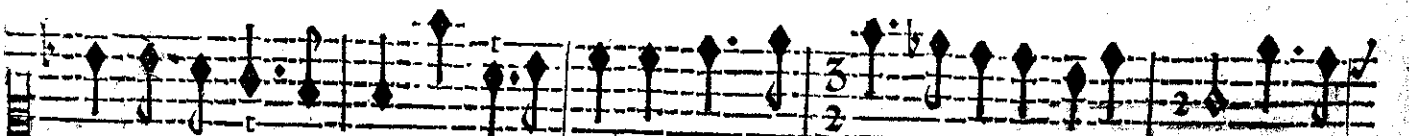
BASSE-CONTINUE.



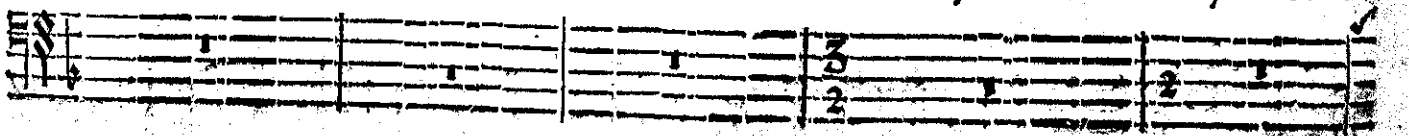
roistre, Helas! Helas! ces lieux si beaux où je fremis d'effroy Sont tou-



BASSE-CONTINUE.



jours les enfers pour moy. Helas! helas! ces lieux si beaux où je fremis d'effroy Sont tou-



BASSE-CONTINUE.

The first system consists of two staves. The top staff is a vocal line in G major, 3/4 time, with lyrics "jours les Enfers pour moy." The bottom staff is the basso continuo line, featuring a complex rhythmic pattern with triplets and sixteenth notes.

jours les Enfers pour moy.

The second system continues the vocal and basso continuo parts. The vocal line has lyrics "Je suis Roy des Enfers, Neptune est Roy de l'Onde, Nous regar-" and includes a fermata over the word "Onde".

Je suis Roy des Enfers, Neptune est Roy de l'Onde, Nous regar-

The third system continues the musical accompaniment. The basso continuo line features a prominent sixteenth-note triplet pattern.

BASSE-CONTINUE.

The fourth system continues the musical accompaniment. The basso continuo line features a prominent sixteenth-note triplet pattern.

The fifth system continues the musical accompaniment. The basso continuo line features a prominent sixteenth-note triplet pattern.

dons avec des yeux jaloux Jupiter plus heureux que nous; Son sceptre est le pre-

The sixth system continues the musical accompaniment. The basso continuo line features a prominent sixteenth-note triplet pattern.

BASSE-CONTINUE.

The seventh system continues the musical accompaniment. The basso continuo line features a prominent sixteenth-note triplet pattern.

The eighth system continues the musical accompaniment. The basso continuo line features a prominent sixteenth-note triplet pattern.

mier des trois sceptres du monde; Mais si de vostre cœur j'estois victori-

The ninth system continues the musical accompaniment. The basso continuo line features a prominent sixteenth-note triplet pattern.

BASSE-CONTINUE.

The tenth system continues the musical accompaniment. The basso continuo line features a prominent sixteenth-note triplet pattern.

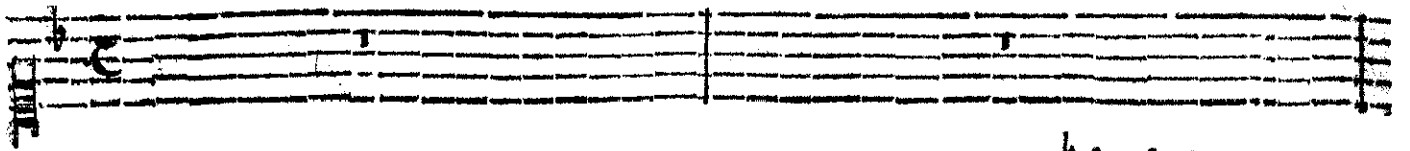
The eleventh system continues the musical accompaniment. The basso continuo line features a prominent sixteenth-note triplet pattern.

eux, Je ferois plus content d'adorer vos beaux yeux Au milieu des Enfers, dans une paix pro-

The twelfth system continues the musical accompaniment. The basso continuo line features a prominent sixteenth-note triplet pattern.

BASSE-CONTINUE.

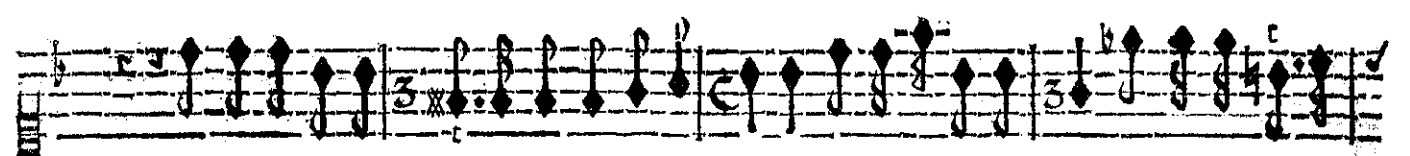




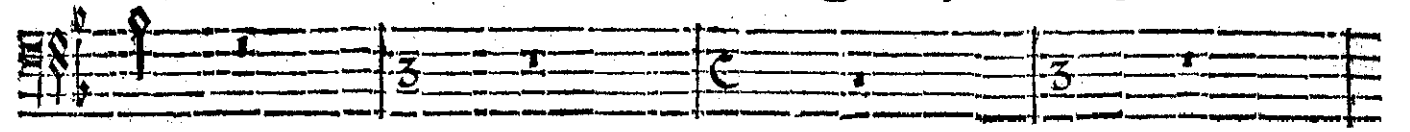
fonde, Que Jupiter le plus heureux des Dieux N'est content d'estre Roy de la Terre & des



BASSE-CONTINUE.



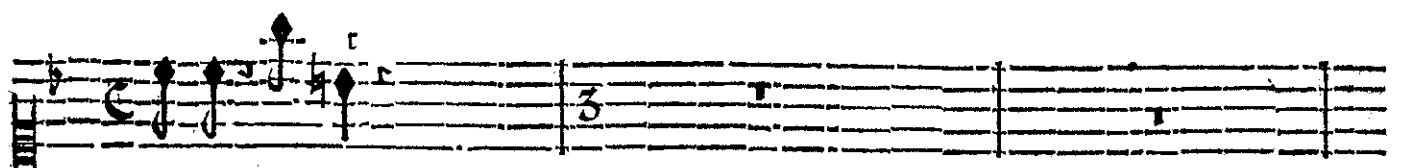
Que deviendra Cerés à qui je suis si chere? Quelle surprise! helas! quelle douleur a-



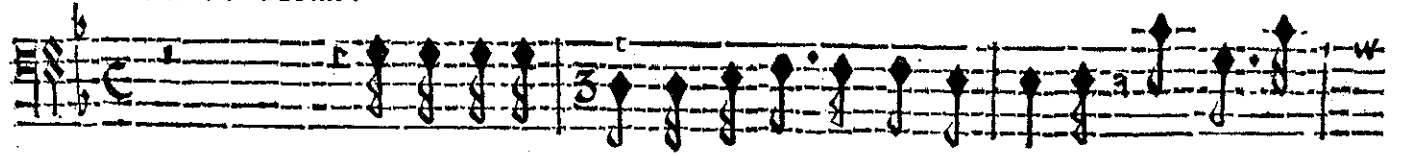
Cieux.



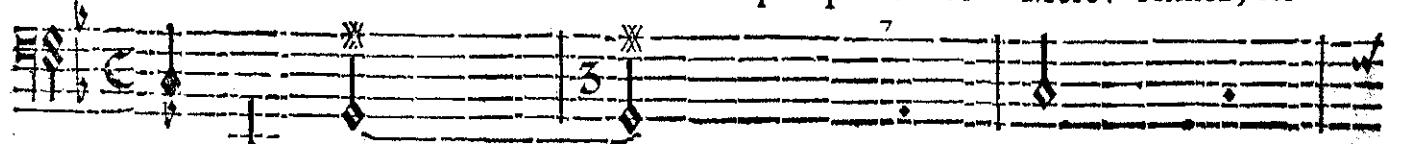
BASSE-CONTINUE.



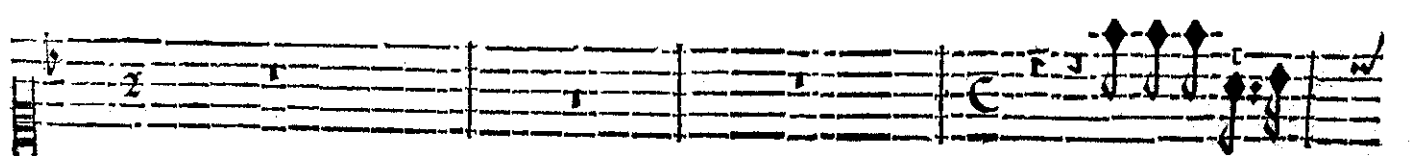
merc! Helas!



Ne donnerez- vous Des soupirs qu'à vostre Mere? Aimez, Ai-



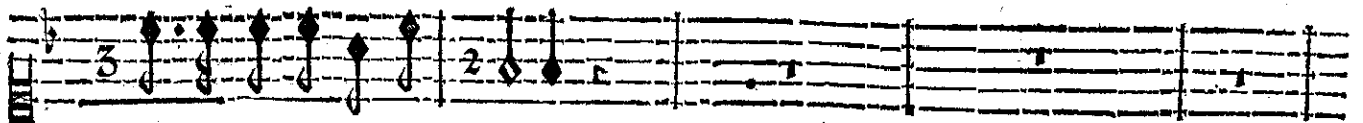
BASSE-CONTINUE.



D'un insensible



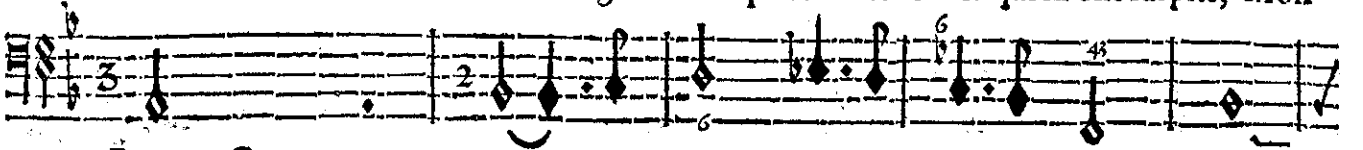
mez, Beauté trop severe, Les soupirs d'amour sont doux.



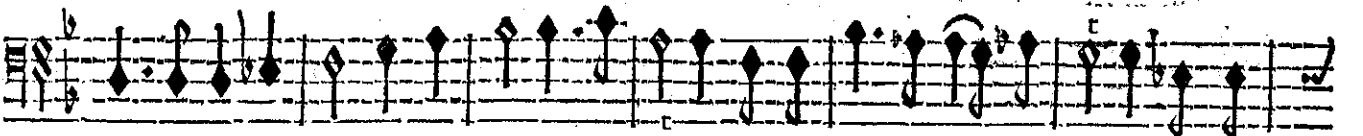
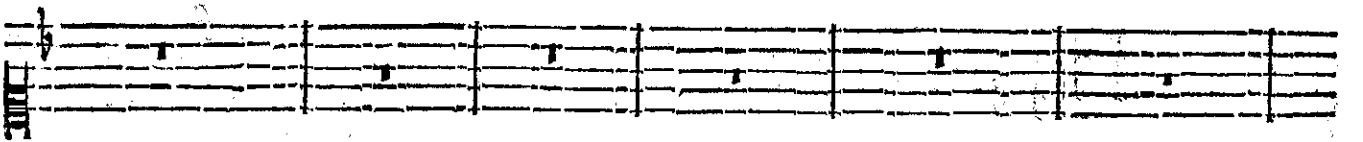
cœur que pouvez-vous at- tendre?



J'ignorois le pouvoir des traits qui m'ont surpris, Mon



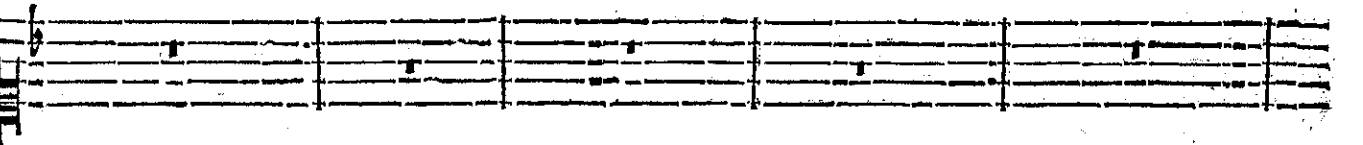
BASSE-CONTINUE.



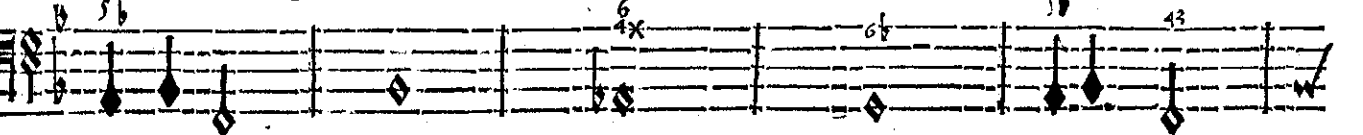
cœur ne connoissoit rien de doux ny de tendre. Ne pourray-je vous apprendre Ce que



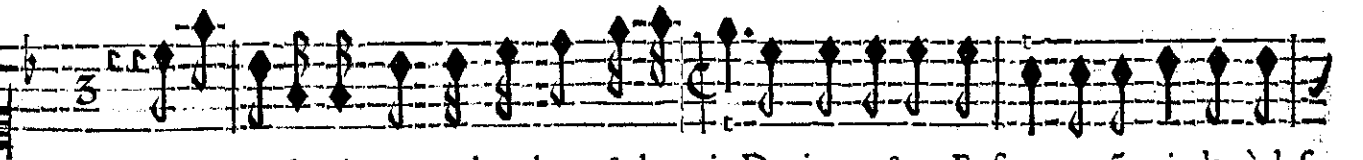
BASSE-CONTINUE.



vous m'avez appris? Ne pourray- je vous apprendre Ce que vous m'avez a-



BASSE-CONTINUE.



Dieu cruel! vo'n'aimez que les pleurs & les cris. Deviez-vo'aux Enfers me cõrraindre à def-



pris?

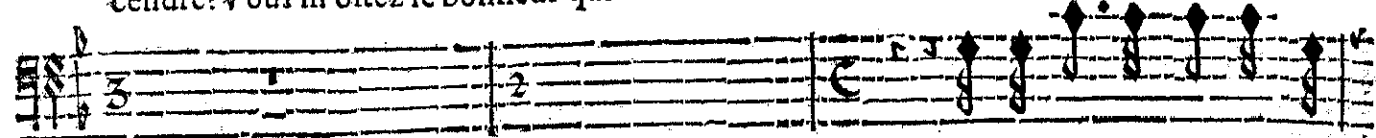


BASSE-CONTINUE.

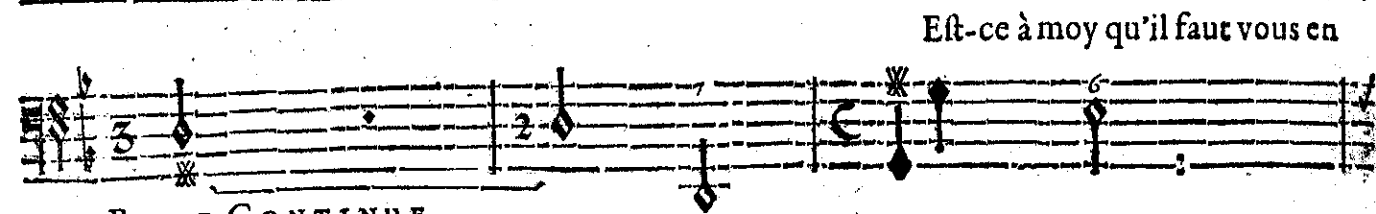
# PROSERPINE,



cendre? Vous m'ôtez le bonheur qui m'estoit desti- né?

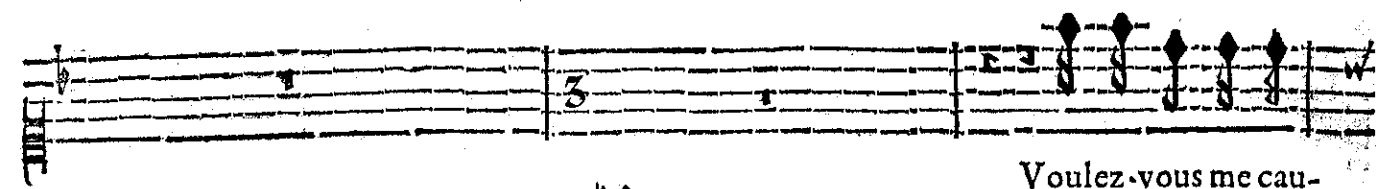


Est-ce à moy qu'il faut vous en

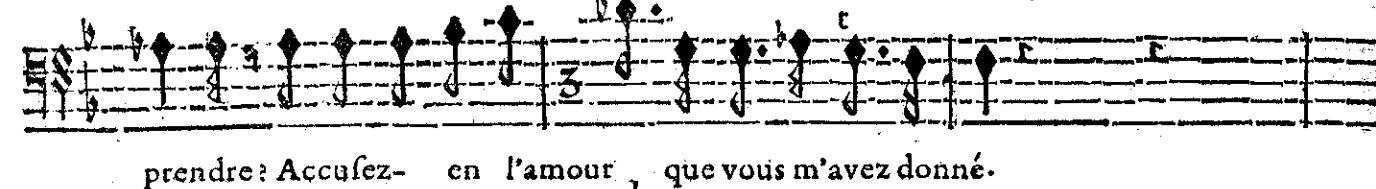


Voulez-vous me cau-

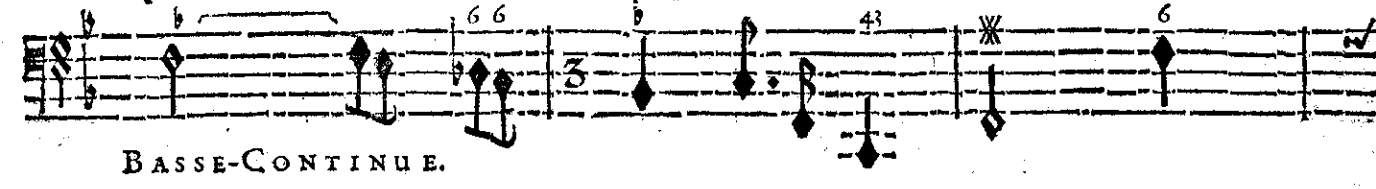
BASSE-CONTINUE.



prendre? Accusez- en l'amour que vous m'avez donné.



fer d'éternelles al- larmes? Laissez-moy suivre en

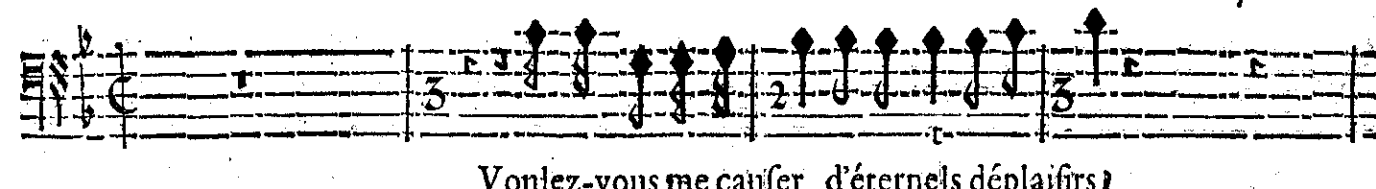


Voulez-vous me causer d'éternels déplaisirs?

BASSE-CONTINUE.

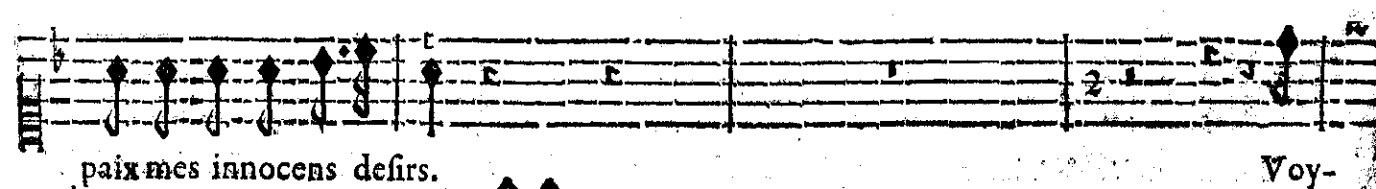


paix mes innocens desirs. Voy-



Laissez-moy la douceur de voir toujours vos charmes.

BASSE-CONTINUE.



Laissez-moy la douceur de voir toujours vos charmes.

BASSE-CONTINUE.

yez couler mes larmes. Voyez couler mes larmes.

Escoutez mes soupirs. Escoutez mes soupirs.

BASSE-CONTINUE.

Ma douleur mortelle Ne touche point Ne touche point vostre cœur? Ah!

pirs. Mon amour fidelle Ne touche point vostre cœur? Mon amour fi-

BASSE-CONTINUE.

Ah! quelle rigueur! Ah! quelle rigueur! Ma douleur mor-

delle Ne touche point vostre cœur? Mon amour fidelle Ne touche point vostre

BASSE-CONTINUE.

telle Ne touche point vostre cœur? Ma douleur mortelle Ne touche point vostre

cœur? Ah! quelle rigueur! Ah! Ah! quelle ri-

BASSE-CONTINUE.

# PROSERPINE,

cœur ? Ah ! quelle rigueur ! quelle rigueur ! Ah ! Ah ! quelle ri-  
 gueur ! Mon amour fidelle Ne touche point vostre cœur ? Ah ! quelle rigueur !

BASSE-CONTINUE.

gueur ! quelle ri- gueur !  
 Ah ! quelle ri- gueur ! N'importe, fussiez- vous cent fois plus inhumaine, Mon amour entre-

BASSE-CONTINUE.

prend de vaincre vostre haine.

BASSE-CONTINUE.

## SCENE V.

PLUTON , PROSERPINE, CHOEUR D'OMBRES BIEN-HEUREUSES,  
 CHOEUR DE DIVINITEZ INFERNALES.

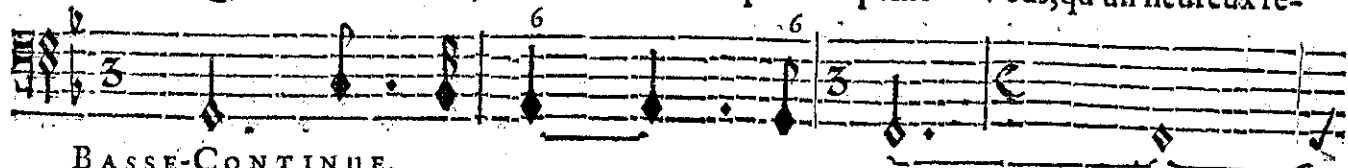
PLUTON.

Que l'on suspende icy les tourments eternels Des plus grands crimi-

BASSE-CONTINUE.



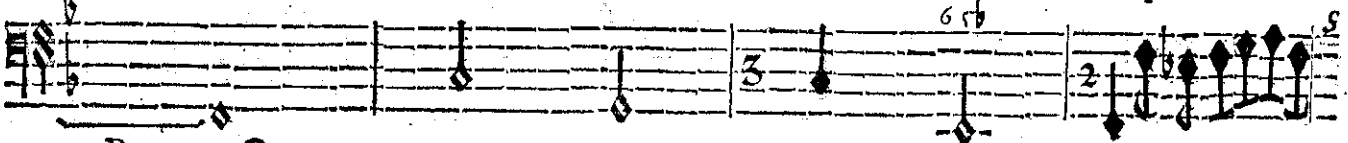
nels! Qu'aux Enfers en ce jour tout soit exempt de peine. Vous, qu'un heureux re-



BASSE-CONTINUE.



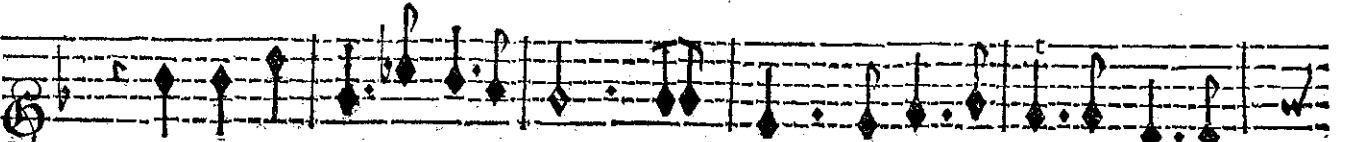
pos suit après le trépas, Et vous, Dieux mes su- jets, venez hastez vos pas.



BASSE-CONTINUE.



VIOLON.



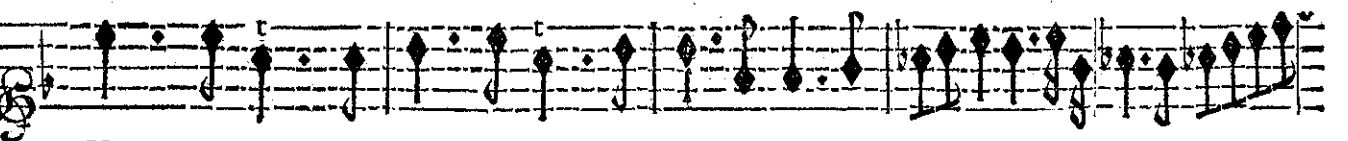
VIOLON.



Rendez hommage à vostre Reine, admirez ses divins appas. Regnez, ai-



BASSE-CONTINUE.



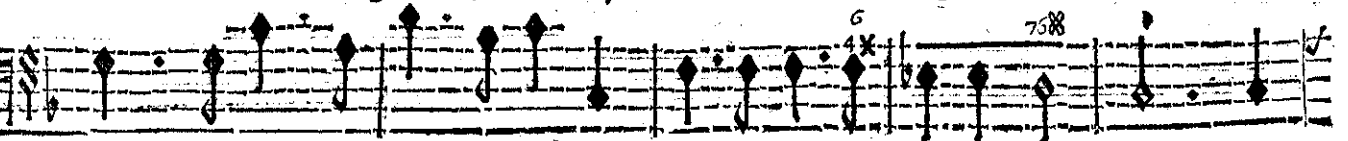
VIOLON.



VIOLON.



mable Souveraine, Regnez à jamais icy bas. Rendez hommage à vostre Reine admi-



BASSE-CONTINUE.

PROSERPINE,

Musical staff for Violon, first system. It contains a single line of music with various notes and rests.

VIOLON.

Musical staff for Violon, second system. It contains a single line of music with various notes and rests.

VIOLON.

Musical staff for Violon, third system. It contains a single line of music with various notes and rests.

rez ses divins appas, Regnez, aimable Souveraine, Regnez à jamais icy,

Musical staff for Basse-Continue, first system. It contains a single line of music with various notes and rests.

BASSE-CONTINUE.

Musical staff for Violon, fourth system. It contains a single line of music with various notes and rests.

VIOLON.

Musical staff for Violon, fifth system. It contains a single line of music with various notes and rests.

VIOLON.

Musical staff for Basse-Continue, second system. It contains a single line of music with various notes and rests.

bas. Regnez à jamais à jamais icy bas. Regnez Regnez à jamais icy

Musical staff for Basse-Continue, third system. It contains a single line of music with various notes and rests.

BASSE-CONTINUE.

Five empty musical staves at the bottom of the page.

TRAGÉDIE.

LES CHOEURS DES OMBRES HEUREUSES, ET DES DIVINITEZ INFERNALES.

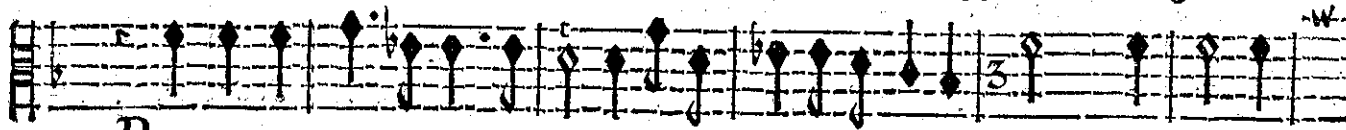
OMBRES HEUREUSES.



R Endons hommage à nostre Reyne, Admirons ses divins appas. Regnez, ai-

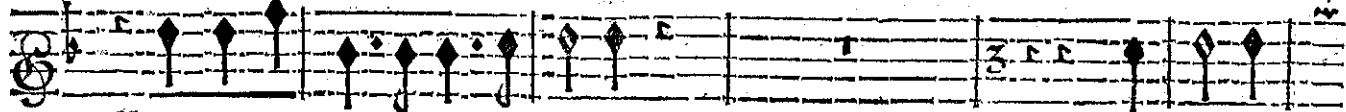


R Endons hommage à nostre Reyne, Admirons ses divins appas. Regnez, ai-

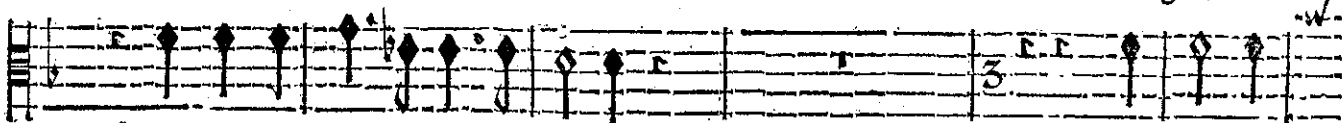


R Endons hommage à nostre Reyne, Admirons ses divins appas. Regnez, ai-

DIVINITEZ INFERNALES.



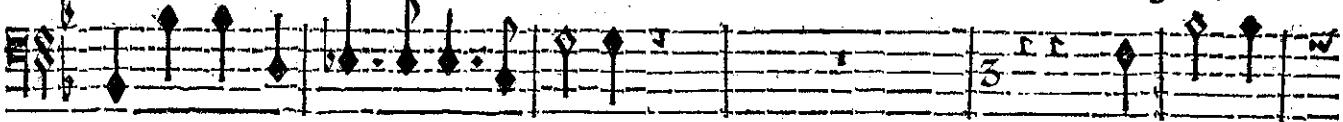
R Endons hommage à nostre Reyne. Regnez, ai-



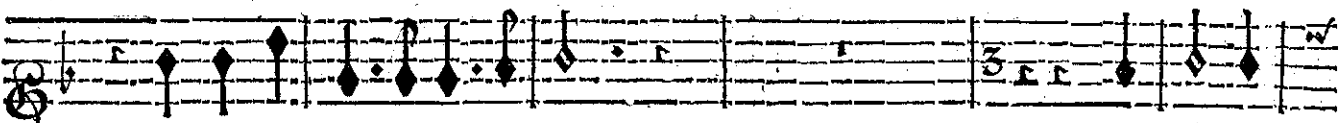
R Endons hommage à nostre Reyne. Regnez, ai-



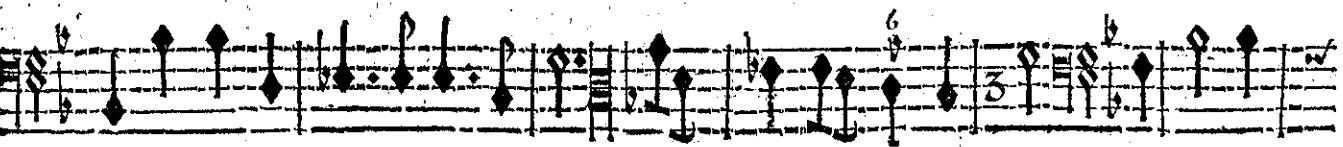
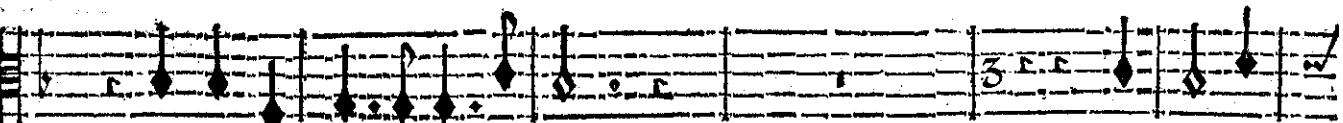
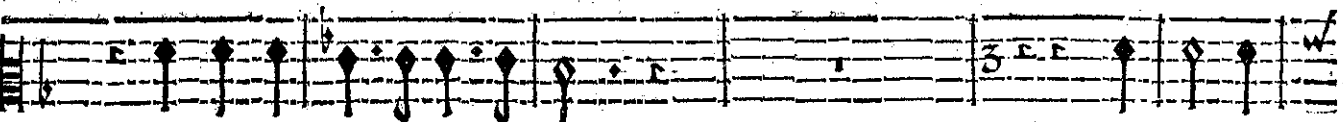
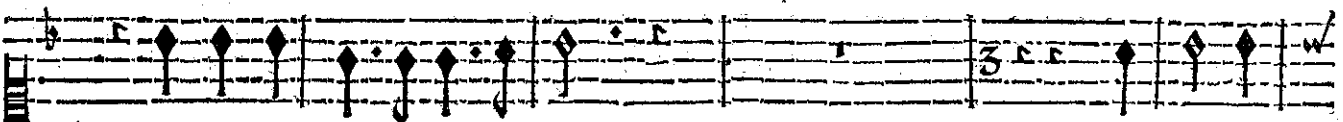
R Endons hommage à nostre Reyne. Regnez, ai-



bas. R Endons hommage à nostre Reyne. Regnez, ai-



VIOLONS.



Basse de Violon & Continué.



PROSERPINE,

mable Souveraine, Regnez à jamais icy bas. Regnez, ai- mable Souveraine, Re-

mable Souveraine, Regnez à jamais icy bas. Regnez, aimable Souveraine, Re-

mable Souveraine, Regnez à jamais icy bas. Regnez, aimable Souveraine, Re-

mable Souveraine, Regnez à jamais icy bas. Regnez, aimable Souveraine, Re-

mable Souveraine, Regnez à jamais icy bas.

mable Souveraine, Regnez à jamais icy bas.

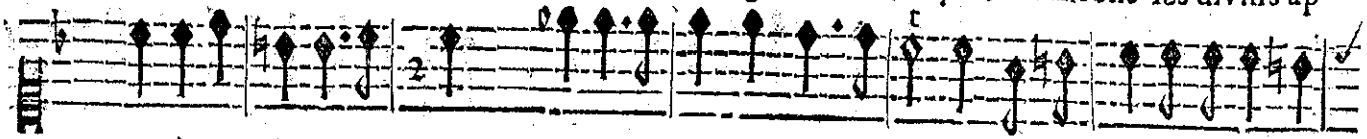
mable Souveraine, Regnez à jamais icy bas.

mable Souveraine, Regnez à jamais icy bas.

VIOLONS.



gnez à jamais icy bas. Rendons hommage à nostre Reyne, Admirons ses divins ap-



gnez à jamais icy bas. Rendons hommage à nostre Reyne, Admirons ses divins ap-



gnez à jamais icy bas. Rendons hommage à nostre Reyne, Admirons ses divins ap-



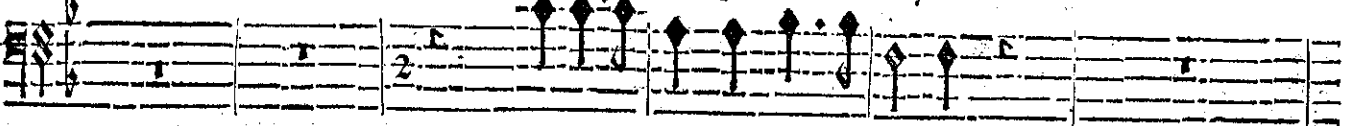
Rendons hommage à nostre Reyne.



Rendons hommage à nostre Reyne.



Rendons hommage à nostre Reyne.



Rendons hommage à nostre Reyne.



VIOLONS.



Basse de Violon & Continué.

PROSERPINE,

Musical staff for Soprano voice, 3/4 time signature, key signature of one flat. The melody begins with a quarter rest, followed by a series of quarter notes and eighth notes.

pas. Regnez Regnez, ai- mable Souveraine, Regnez à jamais icy

Musical staff for Alto voice, 3/4 time signature, key signature of one flat. The melody begins with a quarter rest, followed by a series of quarter notes and eighth notes.

pas. Regnez Regnez, ai- mable Souveraine, Regnez à jamais icy

Musical staff for Tenor voice, 3/4 time signature, key signature of one flat. The melody begins with a quarter rest, followed by a series of quarter notes and eighth notes.

pas. Regnez Regnez, ai- mable Souveraine, Regnez à jamais icy

Musical staff for Violin I, 3/4 time signature, key signature of one flat. The accompaniment begins with a quarter rest, followed by a series of quarter notes and eighth notes.

Regnez Regnez, ai- mable Souveraine,

Musical staff for Violin II, 3/4 time signature, key signature of one flat. The accompaniment begins with a quarter rest, followed by a series of quarter notes and eighth notes.

Regnez Regnez, ai- mable Souveraine,

Musical staff for Violin III, 3/4 time signature, key signature of one flat. The accompaniment begins with a quarter rest, followed by a series of quarter notes and eighth notes.

Regnez Regnez, ai- mable Souveraine,

Musical staff for Violin IV, 3/4 time signature, key signature of one flat. The accompaniment begins with a quarter rest, followed by a series of quarter notes and eighth notes.

Regnez Regnez, ai- mable Souveraine,

Musical staff for Viola, 3/4 time signature, key signature of one flat. The accompaniment begins with a quarter rest, followed by a series of quarter notes and eighth notes.

VIOLONS.

Musical staff for Violin I, 3/4 time signature, key signature of one flat. The accompaniment begins with a quarter rest, followed by a series of quarter notes and eighth notes.

Musical staff for Violin II, 3/4 time signature, key signature of one flat. The accompaniment begins with a quarter rest, followed by a series of quarter notes and eighth notes.

Musical staff for Violin III, 3/4 time signature, key signature of one flat. The accompaniment begins with a quarter rest, followed by a series of quarter notes and eighth notes.

Musical staff for Violin IV, 3/4 time signature, key signature of one flat. The accompaniment begins with a quarter rest, followed by a series of quarter notes and eighth notes.

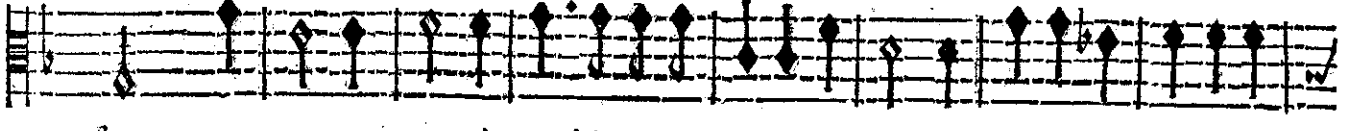
Basse de Violon & Continué.



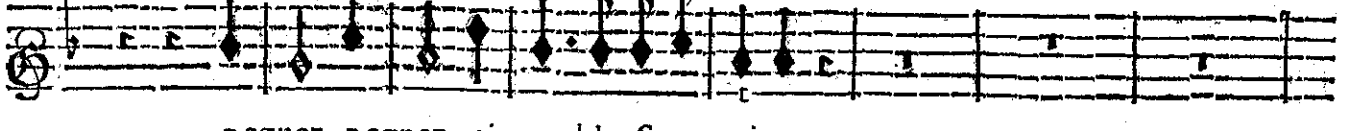
bas. Régnez Régnez, aimable Souveraine, Régnez régnez à jamais icy



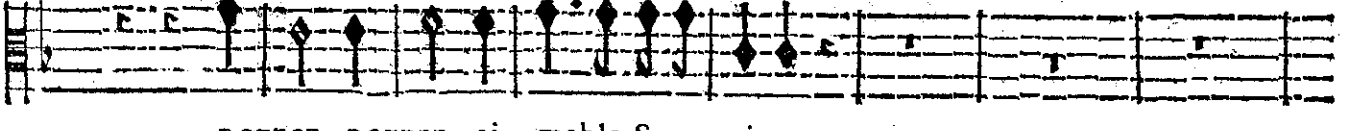
bas. régnez régnez, aimable Souveraine, régnez régnez à jamais icy



bas. régnez régnez, aimable Souveraine, régnez régnez à jamais icy



régnez régnez, aimable Souveraine,



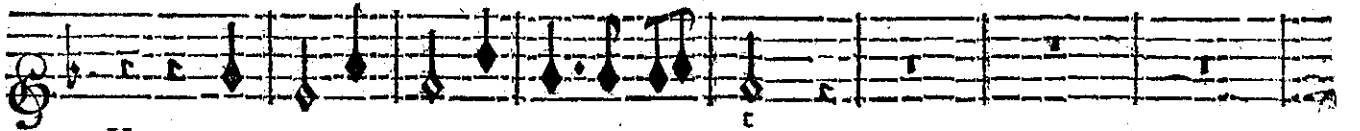
régnez régnez, aimable Souveraine,



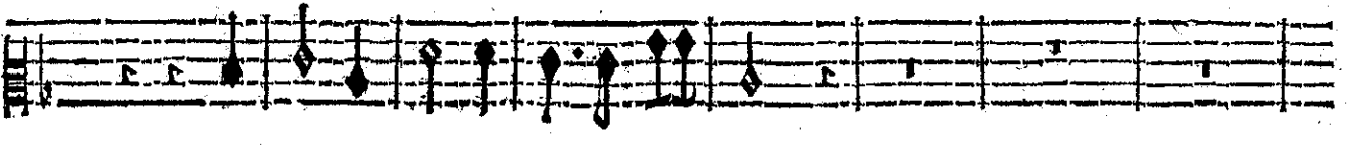
régnez régnez, aimable Souveraine,



régnez régnez, aimable Souveraine,



VIOLONS.



Basse de Violon & Continué.

PROSERPINE,

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

bas. Regnez, ai- mable Souveraine, regnez regnez à jamais icy bas. re-

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

bas. Regnez, ai- mable Souveraine, regnez regnez à jamais icy bas. re-

Musical staff for Tenor voice, featuring a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

bas. Regnez, ai- mable Souveraine, regnez regnez à jamais icy bas. re-

Musical staff for Bass voice, featuring a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Regnez, ai- mable Souveraine, regnez regnez à jamais icy bas.

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

Regnez, ai- mable Souveraine, regnez regnez à jamais icy bas.

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

Regnez, ai- mable Souveraine, regnez regnez à jamais icy bas.

Musical staff for Tenor voice, featuring a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Regnez, ai- mable Souveraine, regnez regnez à jamais icy bas.

Musical staff for Bass voice, featuring a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

VIOLONS.

Musical staff for Violins, featuring a treble clef and a key signature of one flat. The accompaniment consists of quarter notes.

Musical staff for Violins, featuring a treble clef and a key signature of one flat. The accompaniment consists of quarter notes.

Musical staff for Violins, featuring a treble clef and a key signature of one flat. The accompaniment consists of quarter notes.

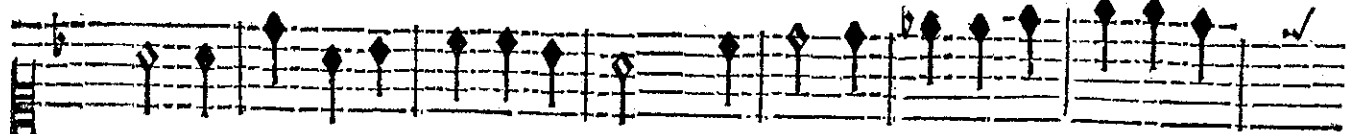
Musical staff for Violins, featuring a treble clef and a key signature of one flat. The accompaniment consists of quarter notes.

Basse de Violon & Contiaue.

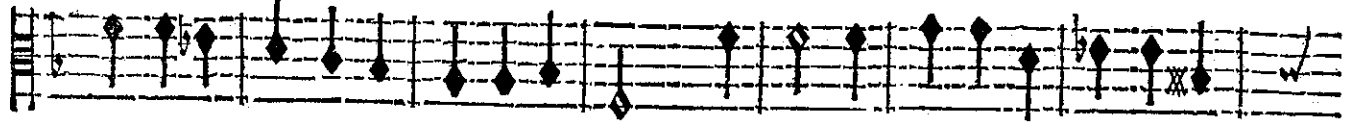
TRAGÉDIE.



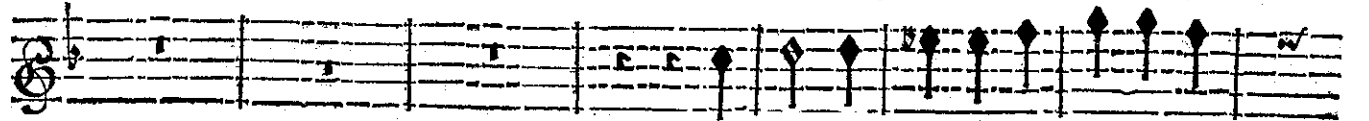
gnez Regnez à jamais icy bas. Regnez Regnez à jamais à ja-



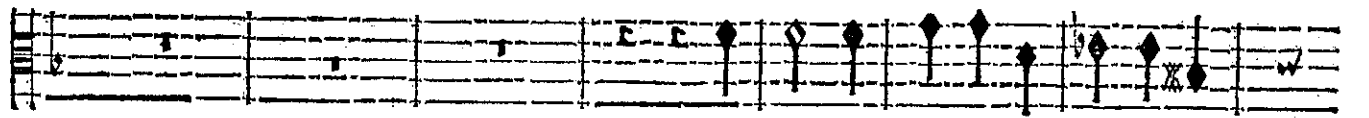
gnez Regnez à jamais icy bas. Regnez Regnez à jemais à ja-



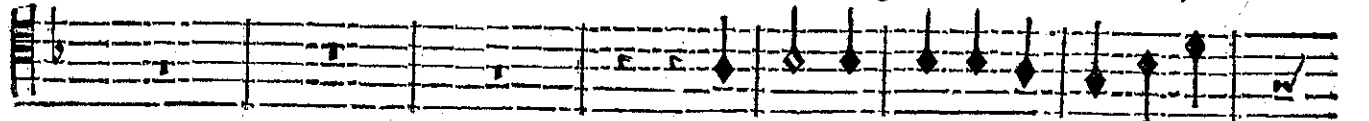
gnez à jamais à jamais icy bas. Regnez Regnez à jamais à ja-



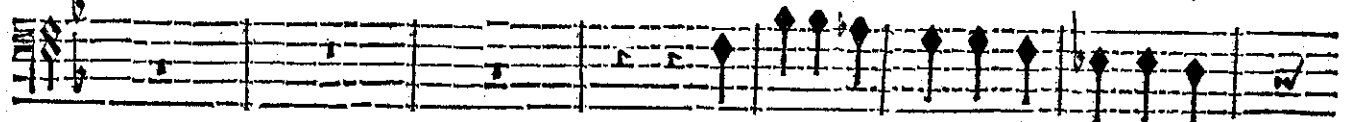
Regnez Regnez à jamais à ja-



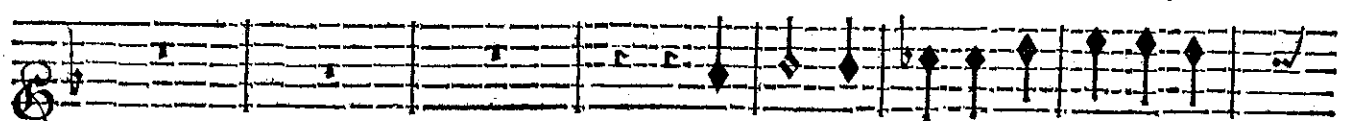
Regnez Regnez à jamais à ja-



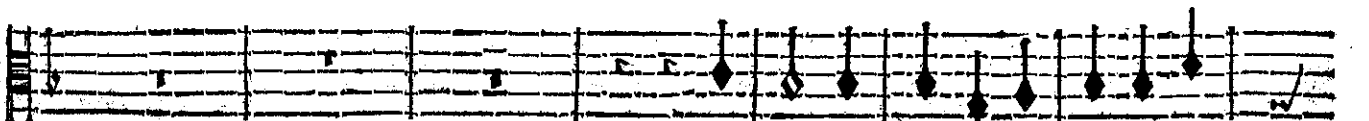
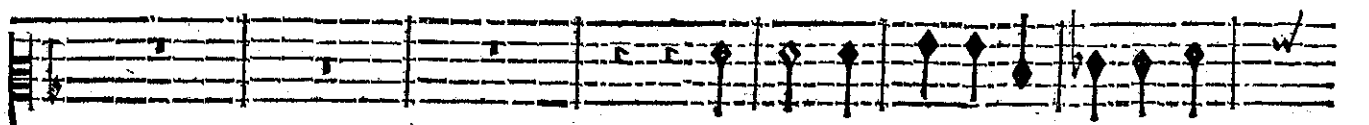
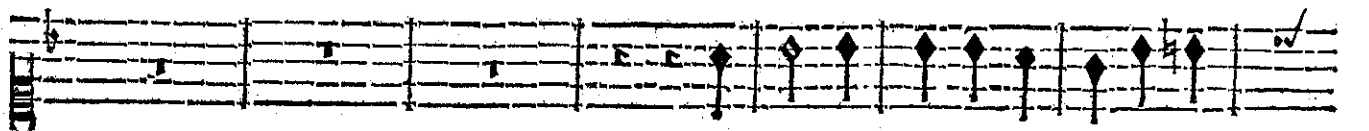
Regnez Regnez à jamais à ja-



Regnez à jamais à jamais icy



VIOLONS.



Basse de Violon & Continuë,

PROSERPINE,

mais icy bas. Regnez à jamais icy bas.

mais icy bas. Regnez à jamais icy bas.

mais icy bas. Regnez à jamais icy bas.

mais icy bas. Regnez à jamais icy bas.

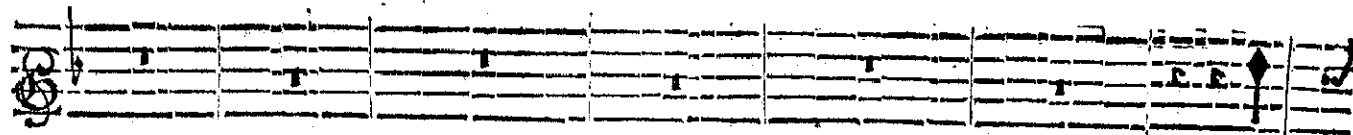
mais icy bas. Regnez à jamais icy bas.

mais icy bas. Regnez à jamais icy bas.

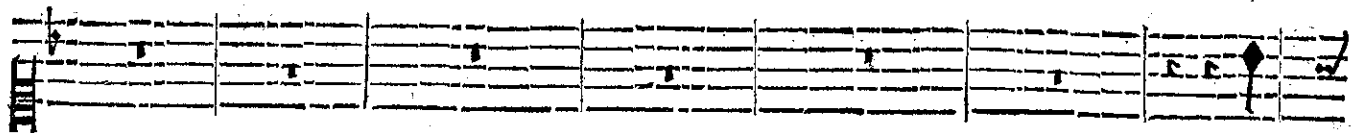
bas. Regnez à jamais à jamais icy bas.

VIOLONS.

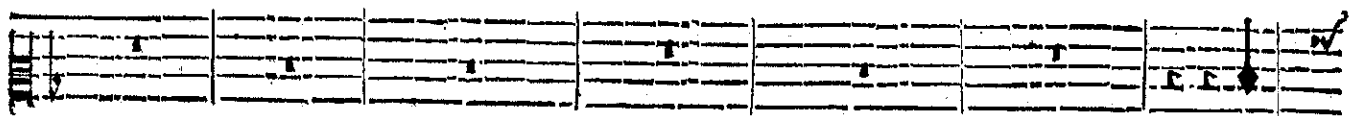
BASSE-CONTINUE.



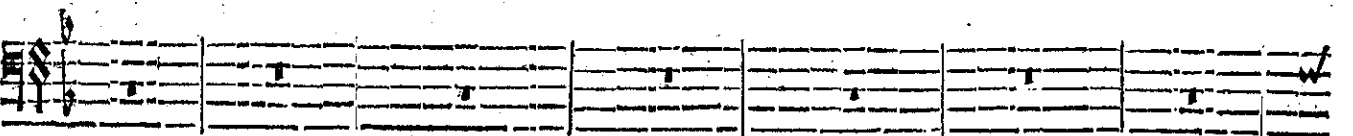
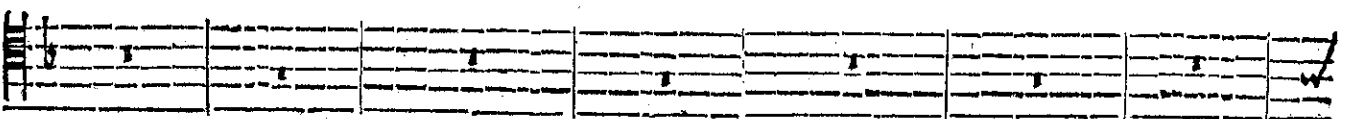
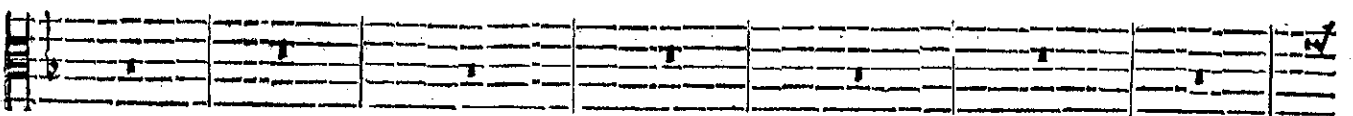
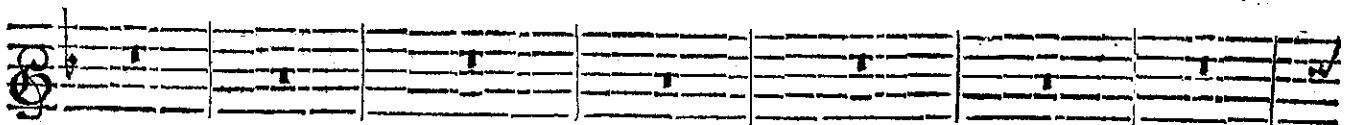
Re-



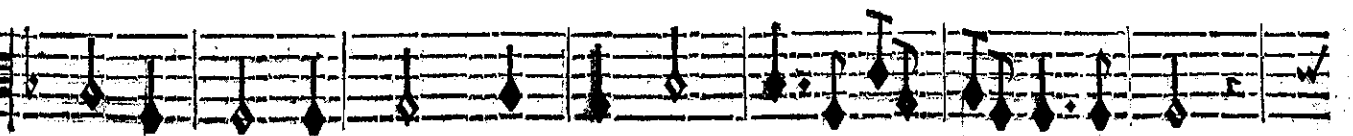
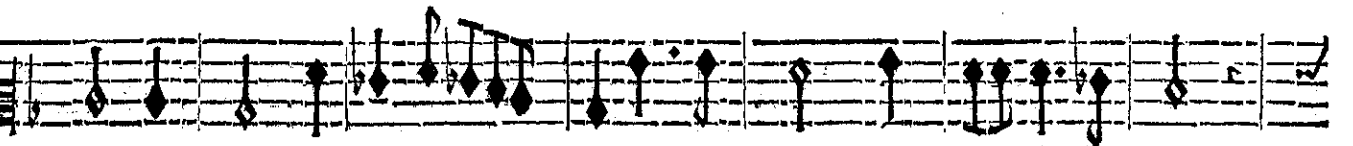
Re-



Re-



VIOLONS.



BASSE-CONTINUE.



# PROSERPINE,

gnez Regnez à jamais icy bas. Regnez Regnez à jamais à jamais icy bas. Re-

gnez Regnez à jamais icy bas. Regnez Regnez à jamais à jamais icy bas. Re-

gnez à jamais à jamais icy bas. Regnez Regnez à jamais à jamais icy bas. Re-

Regnez Regnez à jamais à jamais icy bas. Re-

Regnez Regnez à jamais à jamais icy bas. Re-

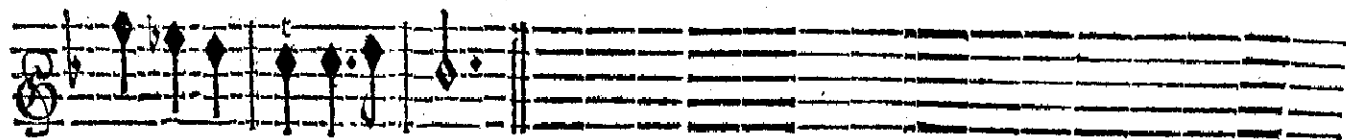
Regnez Regnez à jamais à jamais icy bas. Re-

Regnez Regnez à jamais à jamais icy bas. Re-

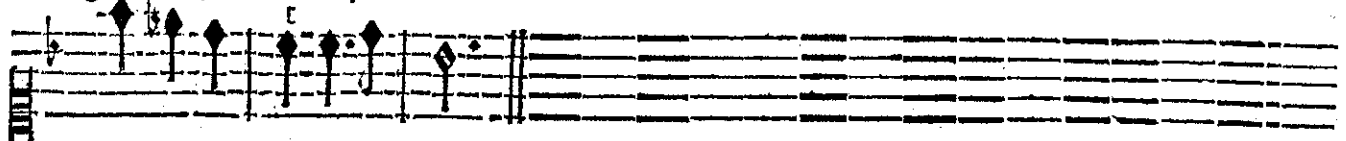
Regnez à jamais à jamais icy bas. Regnez à ja-

VIOLONS.

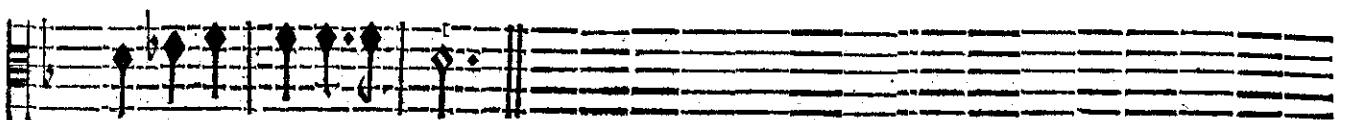
BASSE-CONTINUE.



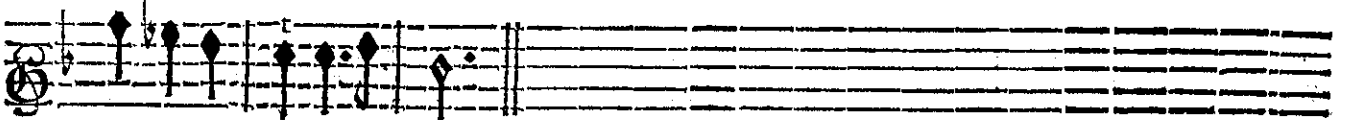
gnez à jamais icy bas.



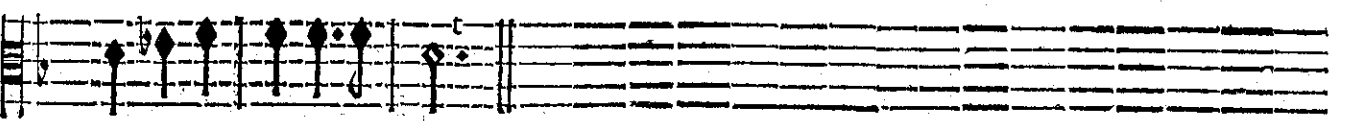
gnez à jamais icy bas.



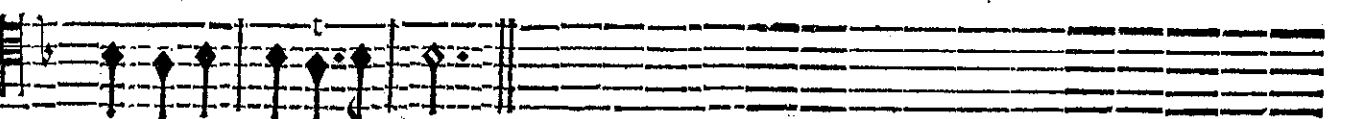
gnez à jamais icy bas.



gnez à jamais icy bas.



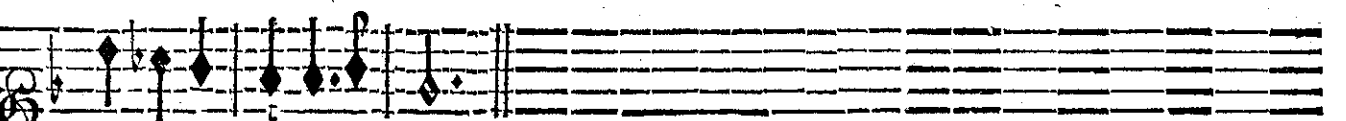
gnez à jamais icy bas.



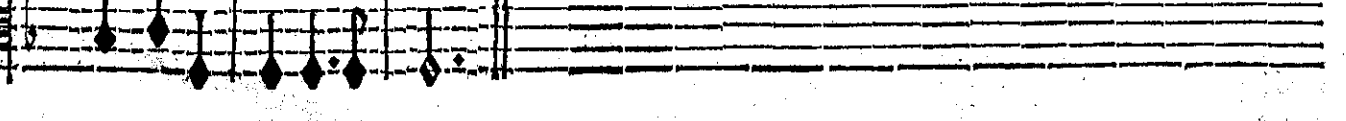
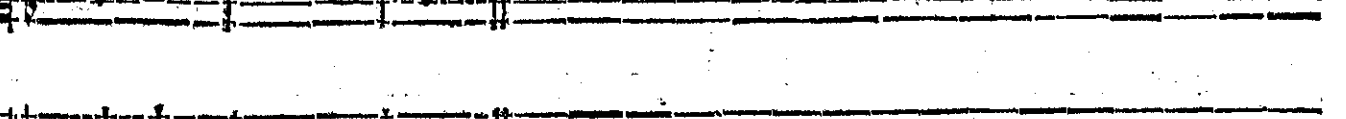
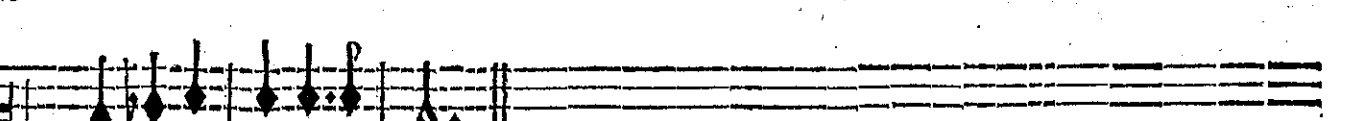
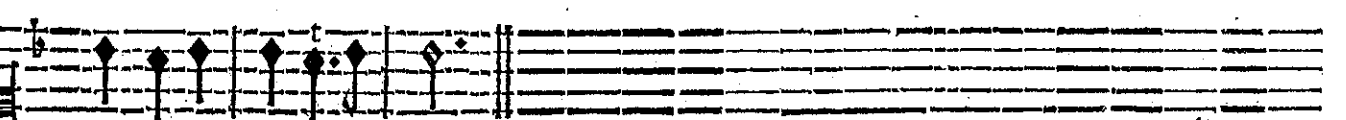
gnez à jamais icy bas.



mais à jamais icy bas.



VIOLONS.



BASSE-CONTINUE.

PROSERPINE,  
PREMIER AIR.

Musical staff for Violins, first system. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation consists of a series of eighth and sixteenth notes, some with slurs and accents.

VIOLONS.

Musical staff for Violins, second system. Continuation of the first system's notation.

Musical staff for Violins, third system. Continuation of the first system's notation.

Musical staff for Violins, fourth system. Continuation of the first system's notation.

Musical staff for Violins, fifth system. Continuation of the first system's notation.

Empty musical staff.

Musical staff for Violins, sixth system. It begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The notation consists of a series of eighth and sixteenth notes, some with slurs and accents.

VIOLONS.

Musical staff for Violins, seventh system. Continuation of the sixth system's notation.

Musical staff for Violins, eighth system. Continuation of the sixth system's notation.

Musical staff for Violins, ninth system. Continuation of the sixth system's notation.

Musical staff for Violins, tenth system. Continuation of the sixth system's notation.

Empty musical staff.

TRAGÉDIE.

A musical staff in treble clef with a key signature of one flat (B-flat). It contains a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests. The staff is part of a larger system.

VIOLONS.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests. The staff is part of a larger system.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests. The staff is part of a larger system.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests. The staff is part of a larger system.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests. The staff is part of a larger system.

An empty musical staff consisting of five horizontal lines.

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests. The staff is part of a larger system.

VIOLONS.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests. The staff is part of a larger system.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests. The staff is part of a larger system.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests. The staff is part of a larger system.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests. The staff is part of a larger system.

An empty musical staff consisting of five horizontal lines.

PROSERPINE,

Violons.

VIOLONS.

SECOND AIR.

Violons.

VIOLONS.

VIOLONS.

Musical staff for Violons, first system. It contains a treble clef, a key signature of one flat, and a 3/4 time signature. The staff is filled with a series of eighth and sixteenth notes, forming a rhythmic pattern. A small 't' is written below the staff at the end of the first measure.

VIOLONS.

Musical staff for Violons, second system. It continues the rhythmic pattern from the first system with eighth and sixteenth notes. A small 't' is written below the staff at the end of the first measure.

Musical staff for Violons, third system. It continues the rhythmic pattern with eighth and sixteenth notes. A small 't' is written below the staff at the end of the first measure.

Musical staff for Violons, fourth system. It continues the rhythmic pattern with eighth and sixteenth notes. A small 't' is written below the staff at the end of the first measure.

VIOLONS.

Musical staff for Violons, fifth system. It continues the rhythmic pattern with eighth and sixteenth notes. A small 't' is written below the staff at the end of the first measure.

Musical staff for Violons, sixth system. It continues the rhythmic pattern with eighth and sixteenth notes. A small 't' is written below the staff at the end of the first measure.

Musical staff for Violons, seventh system. It continues the rhythmic pattern with eighth and sixteenth notes. A small 't' is written below the staff at the end of the first measure.

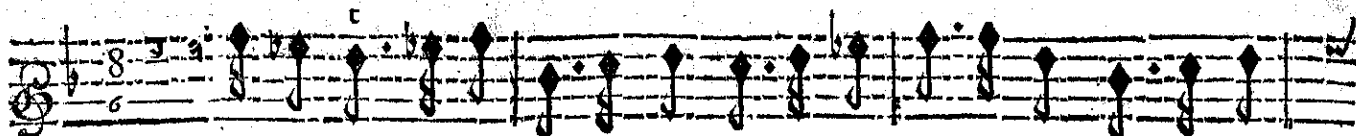
VIOLONS.

Musical staff for Violons, eighth system. It continues the rhythmic pattern with eighth and sixteenth notes. A small 't' is written below the staff at the end of the first measure.

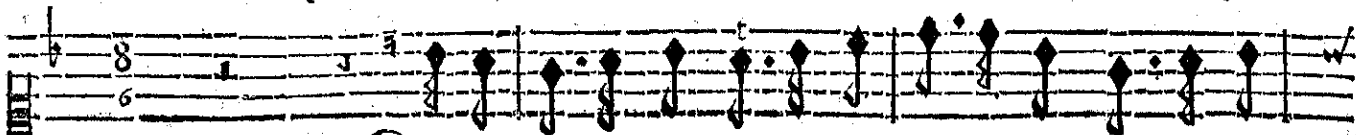
Musical staff for Violons, ninth system. It continues the rhythmic pattern with eighth and sixteenth notes. A small 't' is written below the staff at the end of the first measure.

Five empty musical staves, each consisting of five horizontal lines, arranged vertically.

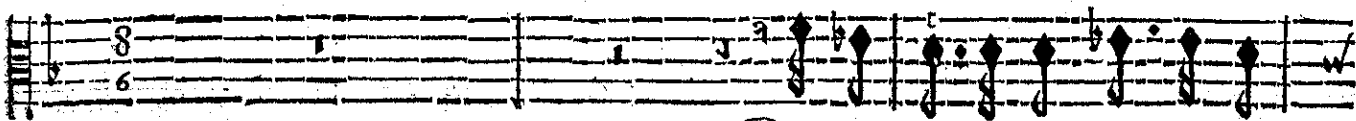
## P R O S E R P I N E,

*Les Voix chantent cet Air alternativement avec les Instruments.*

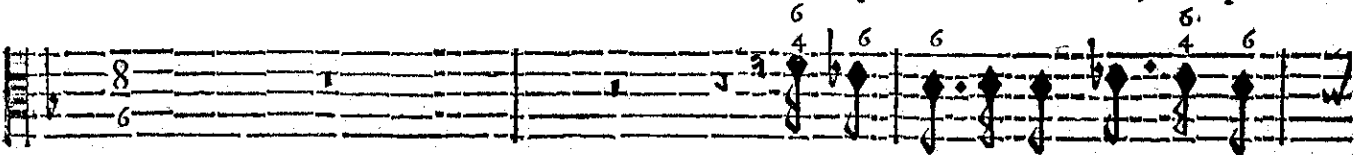
C'Est assez C'est assez de regrets, C'est assez de regrets, C'est ver-  
Triomphez Triomphez dans ces lieux, Triomphez dans ces lieux, C'est pour



C'Est assez de regrets, C'est assez de regrets, C'est ver-  
Triomphez dans ces lieux, Triomphez dans ces lieux, C'est pour



C'Est assez de regrets, C'est ver-  
Triomphez dans ces lieux, C'est pour



BASSE-CONTINUE.



ser trop de larmes, Goûtez les attrait D'un destin plein de charmes, Plutō aime mieux que Ce-  
vous que soupire L'un des pl<sup>9</sup> grāds dieux, Possédez son Empire, Tout cede au pouvoir de vos



ser trop de larmes, Goûtez les attrait D'un destin plein de charmes, Plutō aime mieux que Ce-  
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vous que soupire L'un des pl<sup>9</sup> grāds dieux, Possédez son Empire, Tout cede au pouvoir de vos



BASSE-CONTINUE.

res: yeux: Une Mere vaut-elle un Epoux? Une Mere vaut-elle un Epoux? L'amour doit toujours

res: yeux: Une Mere vaut-elle un Epoux? Une Mere vaut-elle un Epoux? L'amour doit toujours

res: yeux: Une Mere vaut-elle un Epoux? L'amour doit toujours

BASSE-CONTINUE.

plaire, Les soins en font doux. Un cœur est trop sauvage S'il change l'usage D'un bien si char-

plaire, Les soins en font doux. Un cœur est trop sauvage S'il change l'usage D'un bien si char-

plaire, Les soins en font doux. Un cœur est trop sauvage S'il change l'usage D'un bien si char-

BASSE-CONTINUE.

mant, Et c'est grád dommage D'en faire un tourment.

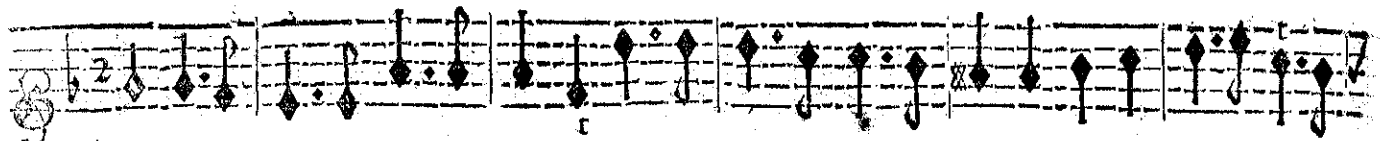
mant, Et c'est grád dommage D'en faire un tourment.

mant, Et c'est grád dommage D'en faire un tourment.

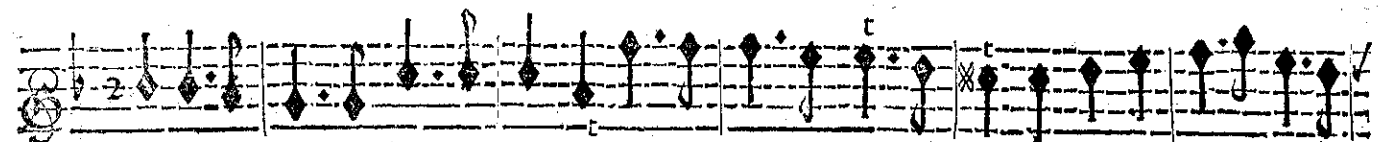
BASSE-CONTINUE.



## PROSERPINE,



VIOLONS.



Dans les Enfers Tout rit, tout chante; On vous doit, beauté charmante, La douceur de nos cō-  
Que vos appas Auront de gloire! Ils estendent leur victoire Jusqu'ou regne le tré-



Dans les Enfers Tout rit, tout chante; On vous doit, beauté charmante, La douceur de nos cō-  
Que vos appas Auront de gloire! Ils estendent leur victoire Jusqu'ou regne le tré-



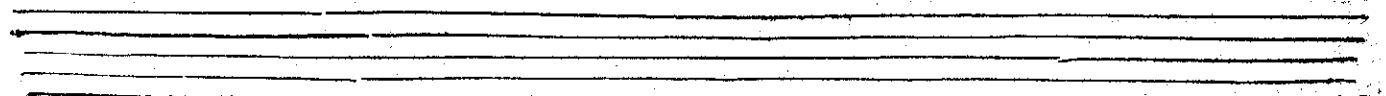
Dans les Enfers Tout rit, tout chante; On vous doit, beauté charmante, La douceur de nos cō-  
Que vos appas Auront de gloire! Ils estendent leur victoire Jusqu'ou regne le tré-



Dans les Enfers Tout rit, tout chante; On vous doit, beauté charmante, La douceur de nos cō-  
Que vos appas Auront de gloire! Ils estendent leur victoire Jusqu'ou regne le tré-



BASSE-CONTINUE.



VIOLONS.

certs:            certs:    Un Dieu severe Par vos yeux est enfla- mé, Tout son Em-  
 pas:            pas:

certs:            certs:    Un Dieu severe Par vos yeux est enflamé, Tout son Em-  
 pas:            pas:

certs:            certs:    Un Dieu severe Par vos yeux est enflamé, Tout son Em-  
 pas:            pas:

certs:            certs:    Un Dieu severe Par vos yeux est enflamé, Tout son Em-  
 pas:            pas:

BASSE-CONTINUE.

PROSERPINE,

Violons. First system of music for Violins, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a series of eighth and sixteenth notes with various accidentals.

VIOLONS.

Violons. Second system of music for Violins, continuing the melodic line from the first system.

Violons. Third system of music for Violins.

Violons. Fourth system of music for Violins.

Violons. Fifth system of music for Violins.

Violons. Sixth system of music for Violins.

pire vous revere; Qu'il est doux d'avoir charmé Un cœur qui n'a jamais aimé. mé.

Violons. Seventh system of music for Violins.

pire vous revere; Qu'il est doux d'avoir charmé Un cœur qui n'a jamais aimé. mé.

Violons. Eighth system of music for Violins.

pire vous revere; Qu'il est doux d'avoir charmé Un cœur qui n'a jamais aimé. mé.

Violons. Ninth system of music for Violins.

pire vous revere; Qu'il est doux d'avoir charmé Un cœur qui n'a jamais aimé. mé.

Basse-Continue. Tenth system of music, featuring a bass clef and figured bass notation (7, 76, 6, 6X, 6X) with various accidentals.

BASSE-CONTINUE.

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

FIN DU QUATRIESME ACTE.



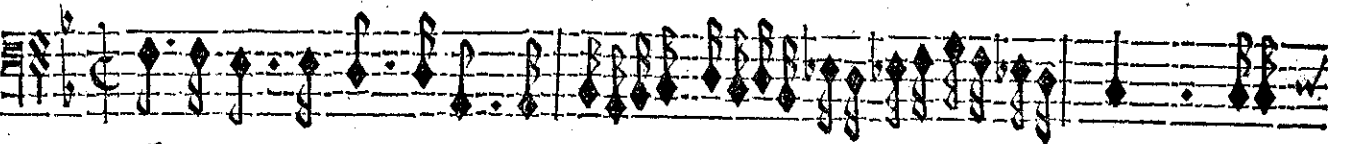
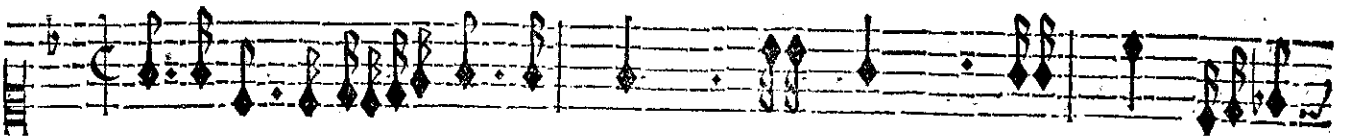
# ACTE CINQUIESME.

## SCENE PREMIERE.

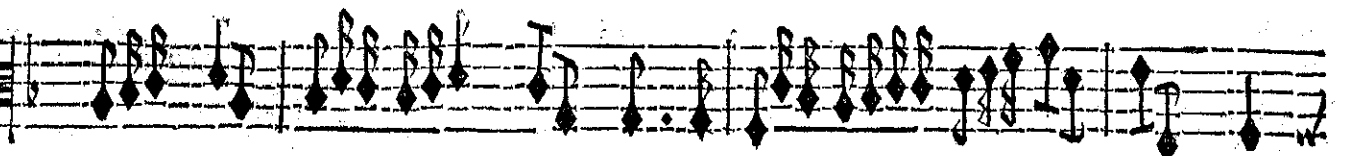
PLUTON, LES TROIS JUGES DES ENFERS, LES TROIS FURIES,  
TROUPE DE DIVINITEZ INFERNALES.



PRELUDE.



Basse de Violon & Continuë.



Basse de Violon & Continuë.

PROSERPINE,

Five staves of musical notation for the Proserpine section. The notation includes various rhythmic patterns and melodic lines, typical of an 18th-century manuscript.

Basse de Violon & Continuë.

PLUTON.

First staff of musical notation for the Pluton section, starting with a treble clef and a common time signature.

Vous qui reconnoissez ma suprême puissance, Donnez-moy des conseils, Donnez-moy du se-

Second staff of musical notation, corresponding to the first line of lyrics. It features a bass clef and a common time signature.

BASSE-CONTINUE.

Third staff of musical notation, corresponding to the second line of lyrics. It features a bass clef and a common time signature.

cours. L'orgueilleux Jupiter m'of-fence, Il veut rōpre aujourd'uy l'heureuse intelli-

Fourth staff of musical notation, corresponding to the third line of lyrics. It features a bass clef and a common time signature.

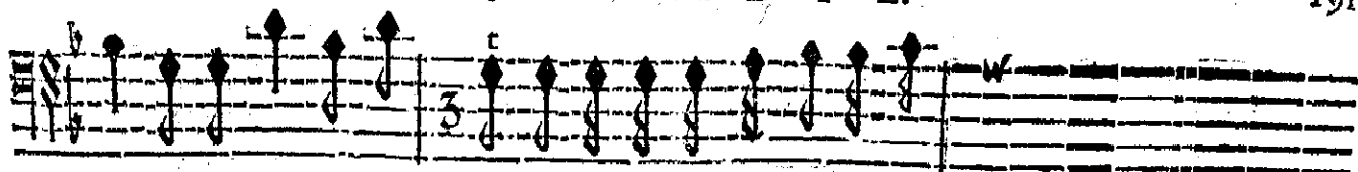
BASSE-CONTINUE.

Fifth staff of musical notation, corresponding to the fourth line of lyrics. It features a bass clef and a common time signature.

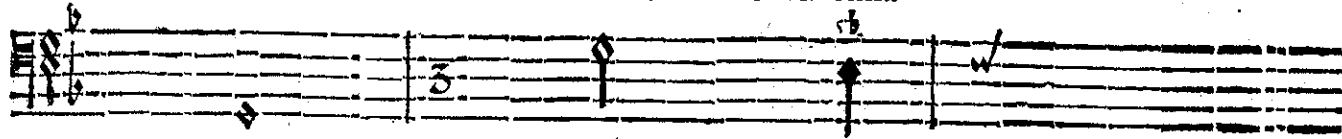
gence Que nous avons ju- ré de conferver tou-jours. Les Dieux ont aimé

Sixth staff of musical notation, corresponding to the fifth line of lyrics. It features a bass clef and a common time signature.

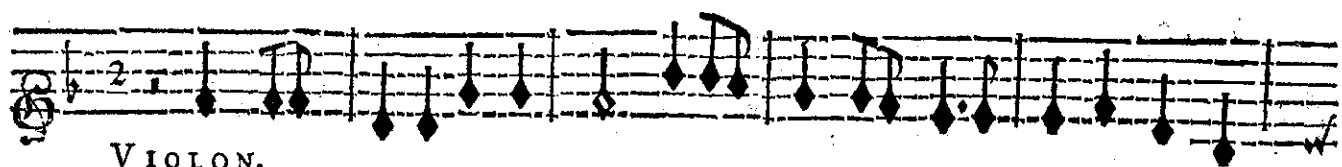
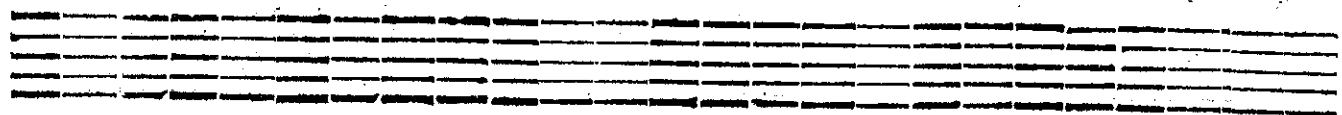
BASSE-CONTINUE.



rous, Et le Dieu du Ciel mesme S'est laissé cent fois enfla-



BASSE-CONTINUE.



VIOLON.



VIOLON.



mer. C'est la premiere fois que j'aime, Et l'on veut me ravir ce qui m'a sceu char-



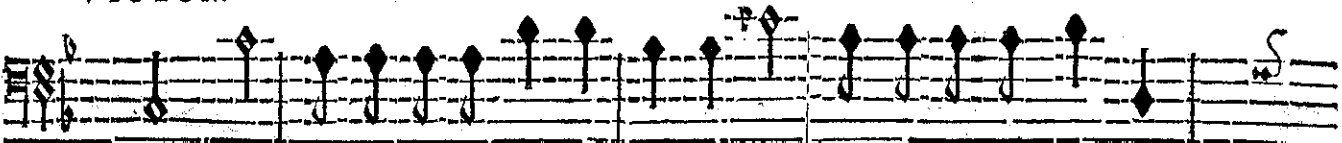
BASSE-CONTINUE.



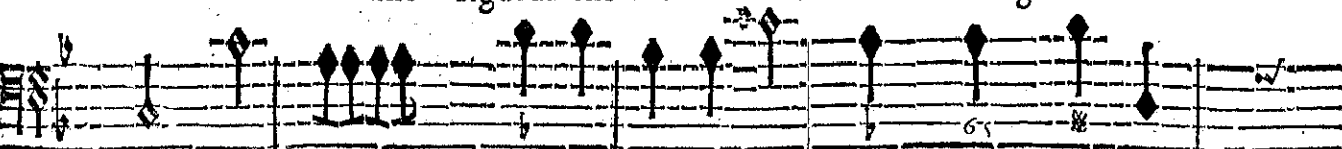
VIOLON.



VIOLON.



mer. Ah! c'est une rigueur extrême Ah! c'est une rigueur ex-



BASSE-CONTINUE.

PROSERPINE,

Musical staff for Violon (Violin) with notes and rests.

VIOLON.

Musical staff for Violon (Violin) with notes and rests.

VIOLON.

Musical staff for Violon (Violin) with notes and rests.

tresme De condamner un cœur à ne jamais ai- mer. Ah! c'est une rigueur ex-

Musical staff for Basse-Continue with notes and rests.

BASSE-CONTINUE.

Musical staff for Violon (Violin) with notes and rests.

VIOLON.

Musical staff for Violon (Violin) with notes and rests.

VIOLON.

Musical staff for Violon (Violin) with notes and rests.

tresme De cōdamner un cœur à ne jamais aimer.

Musical staff for Basse-Continue with notes and rests.

BASSE-CONTINUE.

Musical staff for Basse-Continue with notes and rests.

C'est vostre Reine qu'ō demande: Jupiter veut que je la rende, Et Mercure pres-

Musical staff for Basse-Continue with notes and rests.

BASSE-CONTINUE.

Musical staff for Basse-Continue with notes and rests.

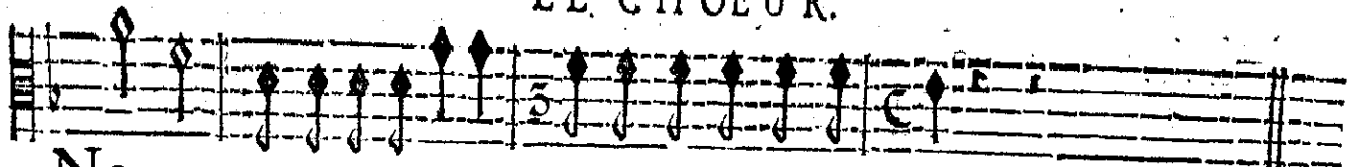
tendl'enlever d'icy bas. Pouvōs-no<sup>e</sup> endu- rer que l'on no<sup>e</sup> la ravisse?

Musical staff for Basse-Continue with notes and rests.

BASSE-CONTINUE.

TRAGÉDIE.

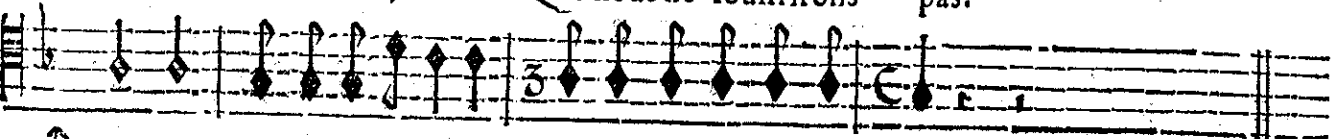
LE CHOEUR.



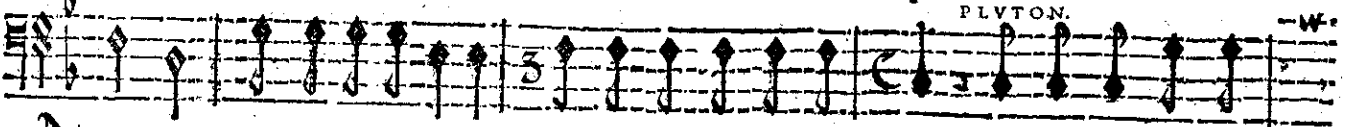
Non, non, c'est une injustice Que nous ne souffrirons pas.



Non, non, c'est une injustice Que nous ne souffrirons pas.



Non, non, c'est une injustice Que nous ne souffrirons pas.



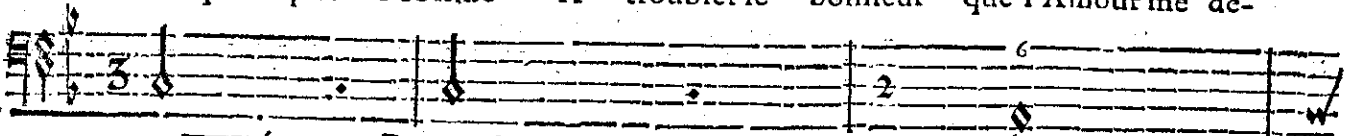
Non, non, c'est une injustice Que nous ne souffrirons pas. Et par quel droit faut-



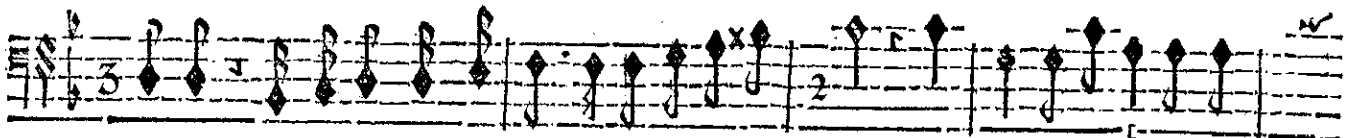
BASSE-CONTINUE.



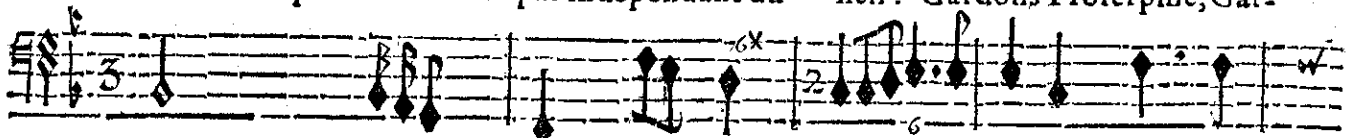
il que Jupiter s'obstine A troubler le bonheur que l'Amour me de-



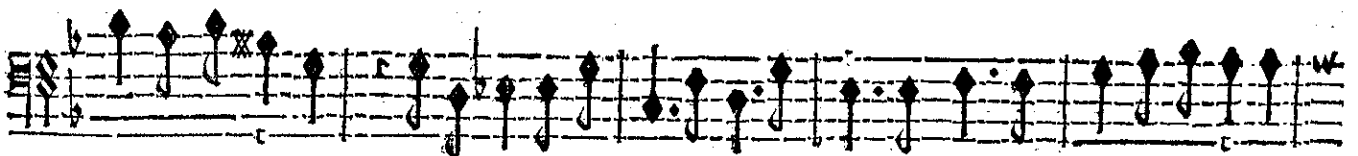
BASSE-CONTINUE.



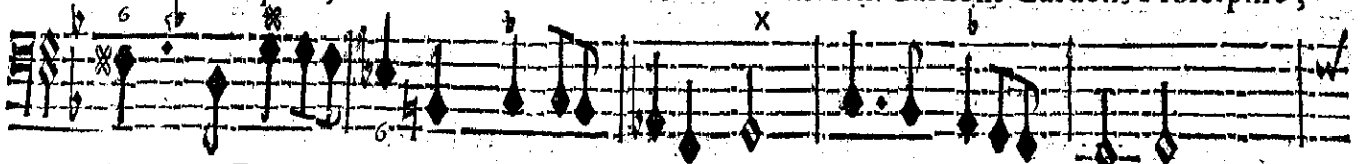
sine? Mon pouvoir n'est-il pas independant du sien? Gardons Proserpine, Gar-



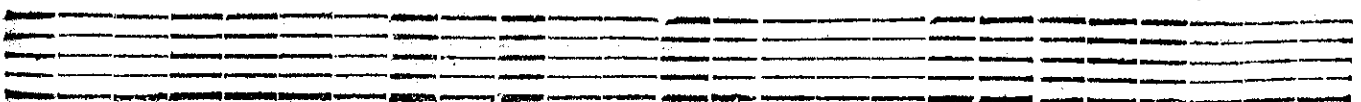
BASSE-CONTINUE.



dons Proserpine, Les Enfers Les Enfers ne rendent rien. Gardons Gardons Proserpine,

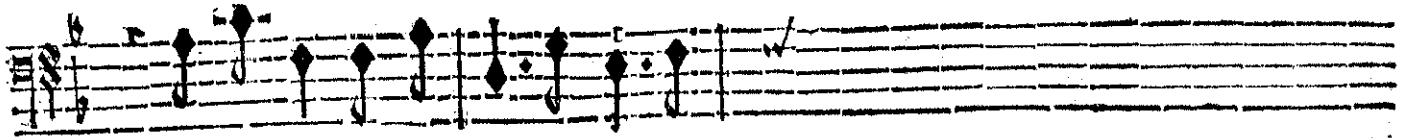


BASSE-CONTINUE.

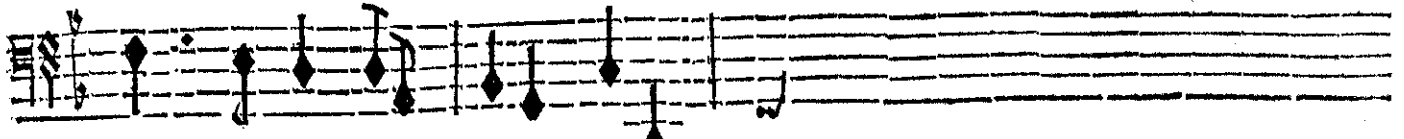




# PROSERPINE,

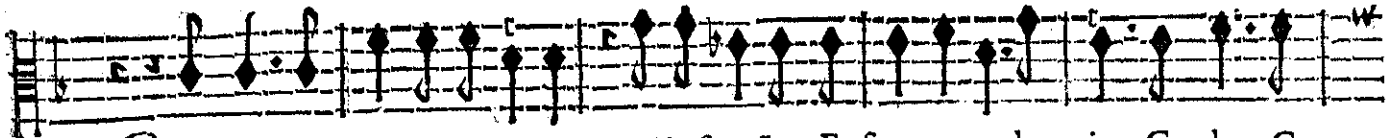


Les Enfers Les Enfers ne rendent

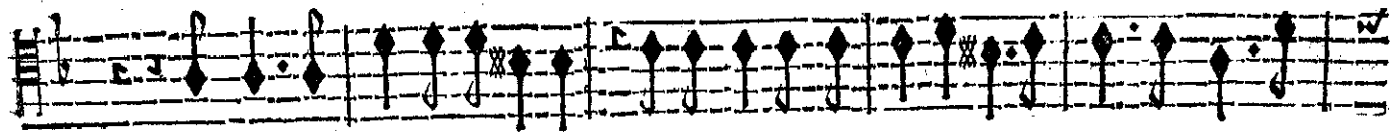


BASSE-CONTINUE

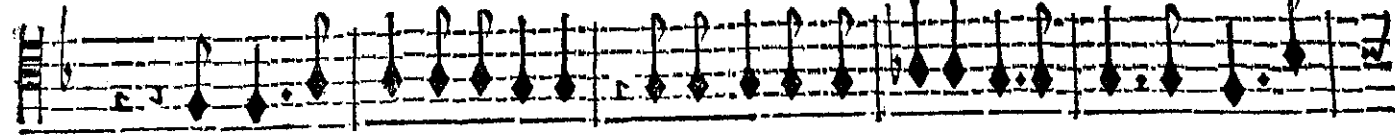
## LE CHOEUR.



Gardons Gardons Proserpine, Les Enfers Les Enfers ne rendent rien. Gardons Gar-



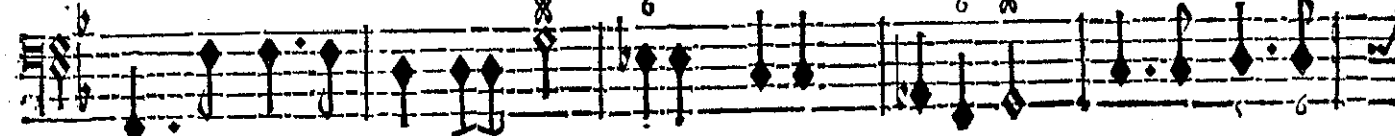
Gardons Gardons Proserpine, Les Enfers Les Enfers ne rendent rien. Gardons Gar-



Gardons Gardons Proserpine, Les Enfers Les Enfers ne rendent rien. Gardons Gar-



rien. Gardons Gardons Proserpine, Les Enfers Les Enfers ne rendent rien Gardons Gar-



BASSE-CONTINUE.



dons Proserpine, Les Enfers Les Enfers ne rendent rien.



dons Proserpine, Les Enfers Les Enfers ne rendent rien.



dons Proserpine, Les Enfers Les Enfers ne rendent rien.



dons Proserpine, Les enfers Les enfers ne rendent rien.



BASSE-CONTINUE.

TRAGÉDIE.  
LES TROIS JUGES DES ENFERS.

PROserpine a goûté des fruits de vostre empire, elle est à vous, on ne peut vous l'o-

PROserpine a goûté des fruits de vostre empire, elle est à vous, on ne peut vous l'o-

PROserpine a goûté des fruits de vostre empire, elle est à vous, on ne peut vous l'o-

PROserpine a goûté des fruits de vostre empire, elle est à vous, on ne peut vous l'o-

BASSE-CONTINUE.

ster. Aux Arrests du Destin les Dieux doivent souscrire, C'est vainement qu'on y veut resi-

ster. Aux Arrests du Destin les Dieux doivent souscrire, C'est vainement qu'on y veut resi-

ster. Aux Arrests du Destin les Dieux doivent souscrire, C'est vainement qu'on y veut resi-

ster. Aux Arrests du Destin les Dieux doivent souscrire, C'est vainement qu'on y veut resi-

BASSE-CONTINUE.

ster.

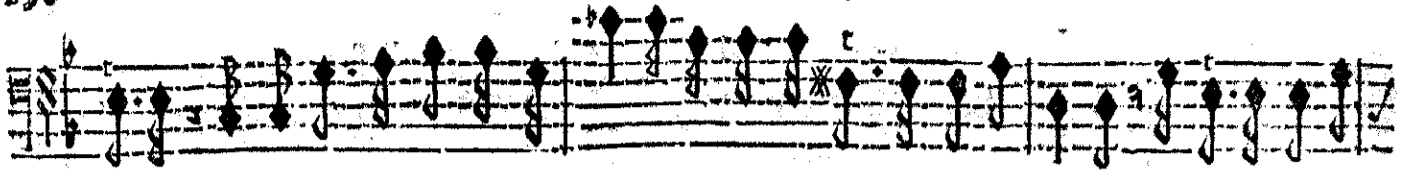
ster.

PLUTON.  
ster. Que le Ciel menace, qu'il tonne, Il faut que rien ne nous é-

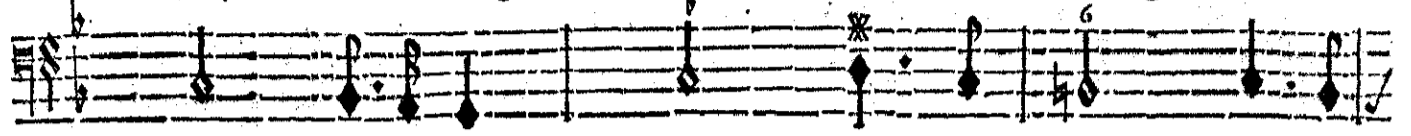
ster. Que le Ciel menace, qu'il tonne, Il faut que rien ne nous é-

BASSE-CONTINUE.

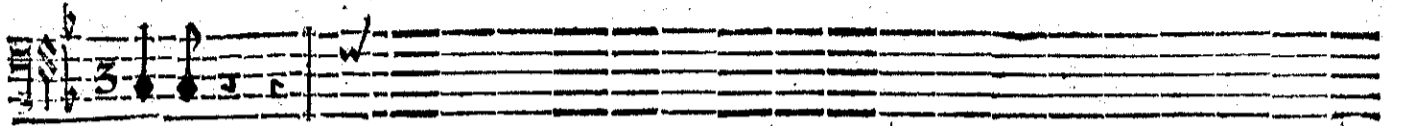
PROSERPINE,



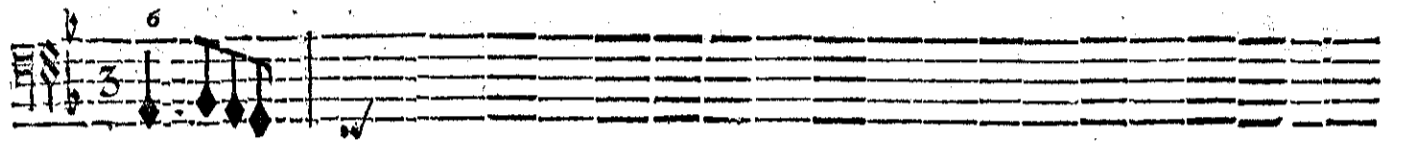
stonne, Que le Ciel menace qu'il tonne, Il faut que rien ne nous estonne, Que rié ne no' e-



BASSE-CONTINUE.



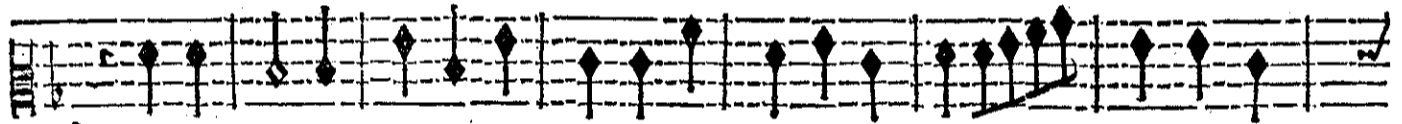
stonne.



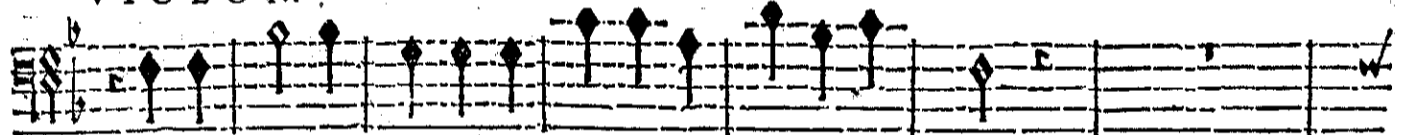
BASSE-CONTINUE.



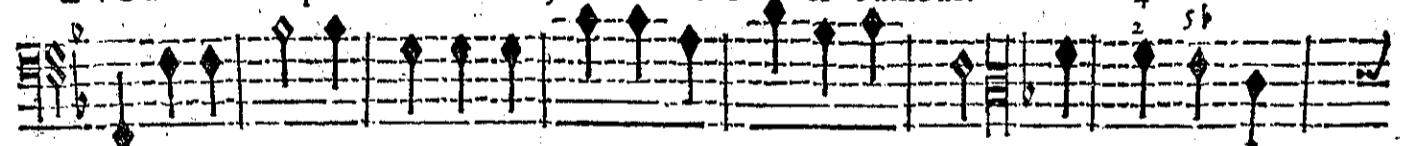
VIOLON.



VIOLON.



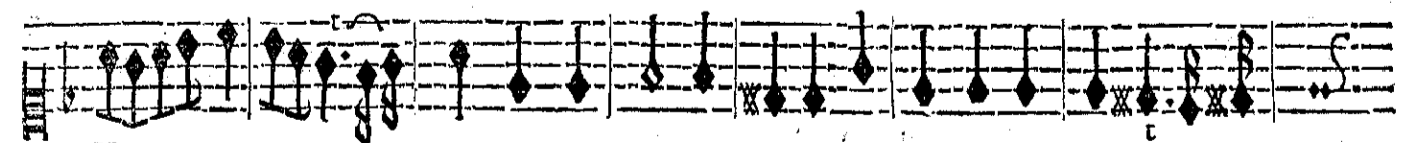
Nous avons pour nous en ce jour Le destin & l'amour.



BASSE-CONTINUE.



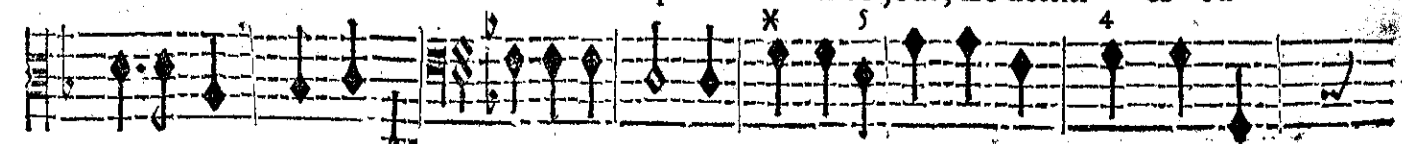
VIOLON.



VIOLON.



Nous avons pour nous en ce jour, Le destin & l'a-



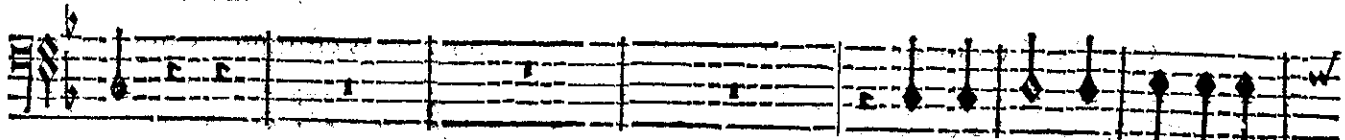
BASSE-CONTINUE.



VIOLON.



VIOLON.



mour.


Nous avons pour nous en ce



BASSE-CONTINUE.



VIOLON.



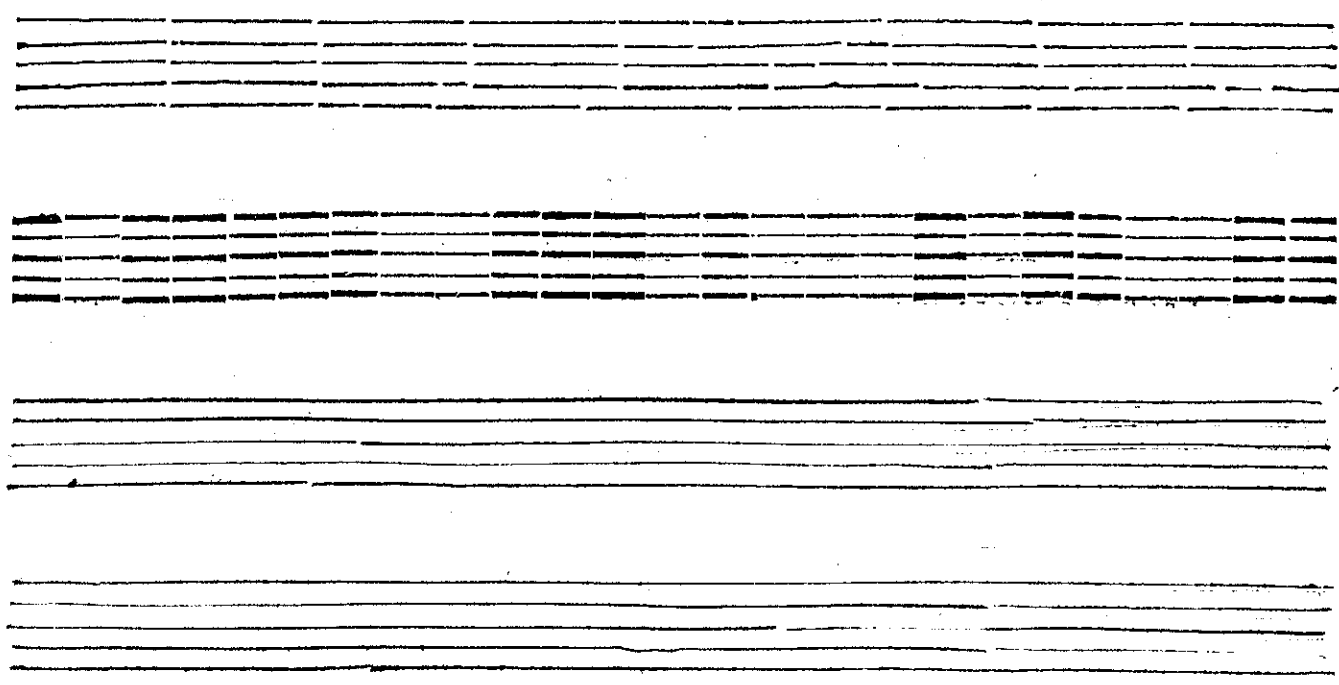
VIOLON.



jour Nous avons pour nous en ce jour Le Destin Le Destin & l'A-

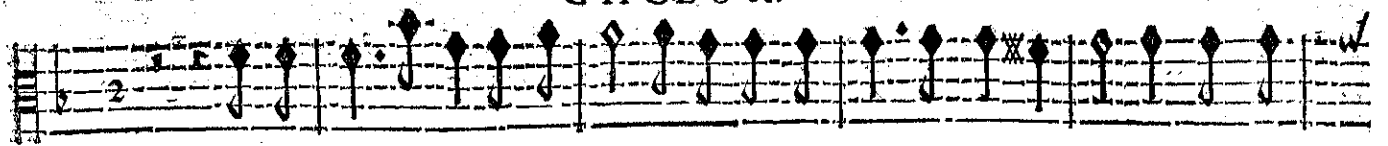


BASSE-CONTINUE.



PROSERPINE,

CHOEUR.



Que le Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Que le



Que le Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Que le



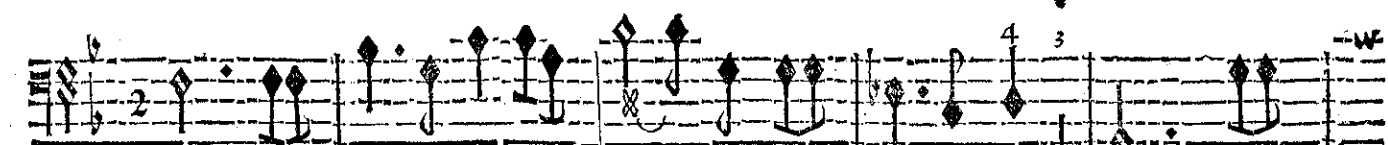
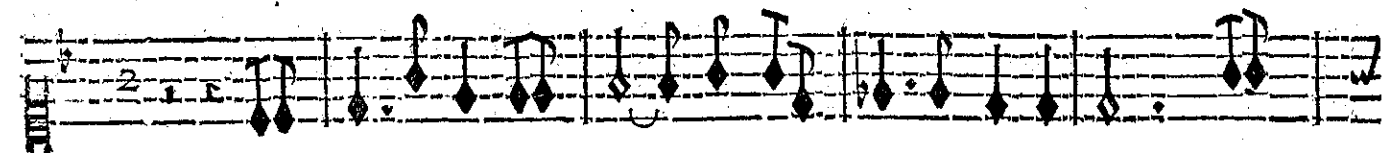
Que le Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Que le



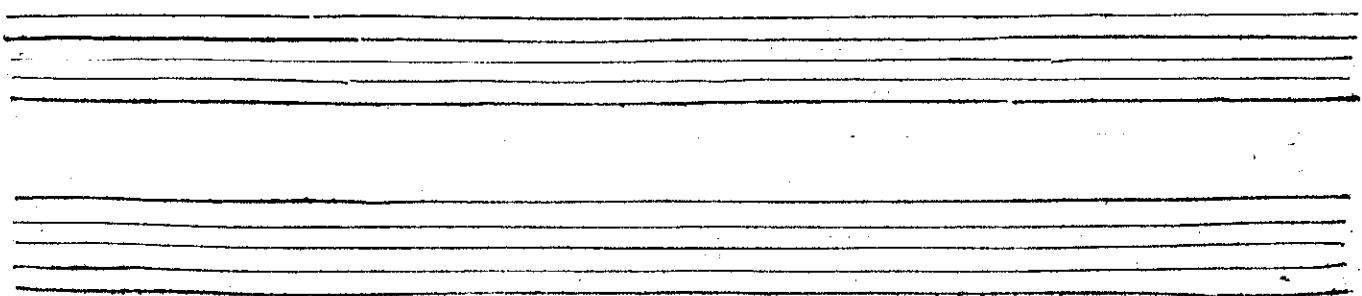
mour. Que le Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Que le



VIOLONS.



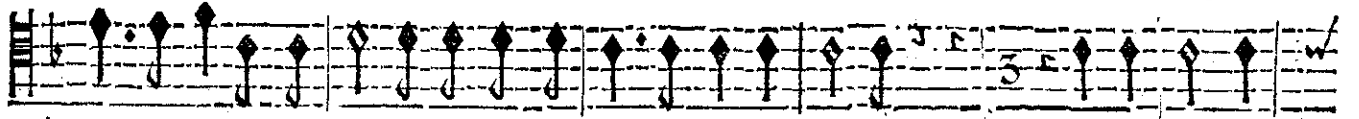
BASSE-CONTINUE.





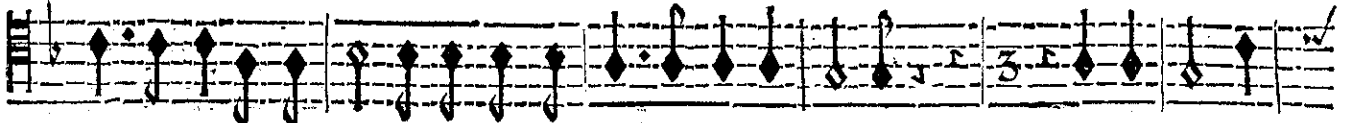
Ciel menace, qu'il tonne, Il faut que rien ne nous estonne,

Nous avons pour



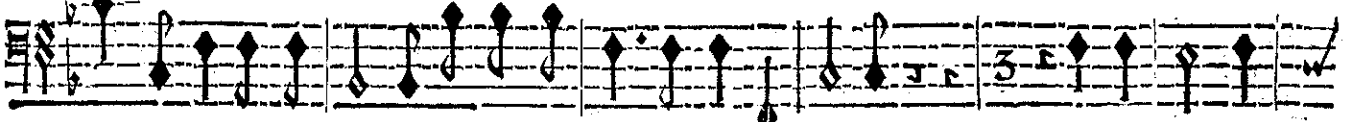
Ciel menace, qu'il tonne, Il faut que rien ne nous estonne,

Nous avons pour



Ciel menace, qu'il tonne, Il faut que rien ne nous estonne,

Nous avons pour

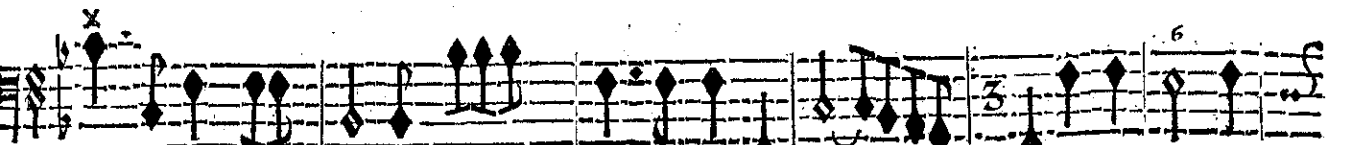
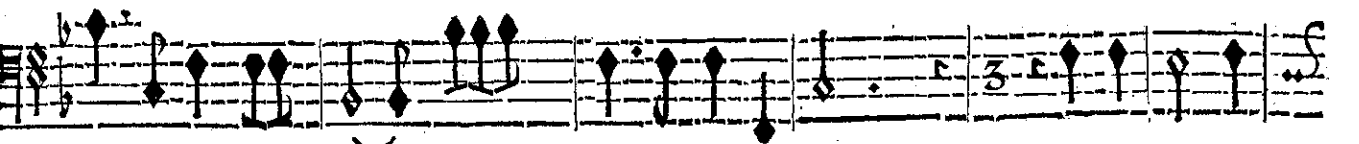


Ciel menace, qu'il tonne, Il faut que rien ne nous estonne,

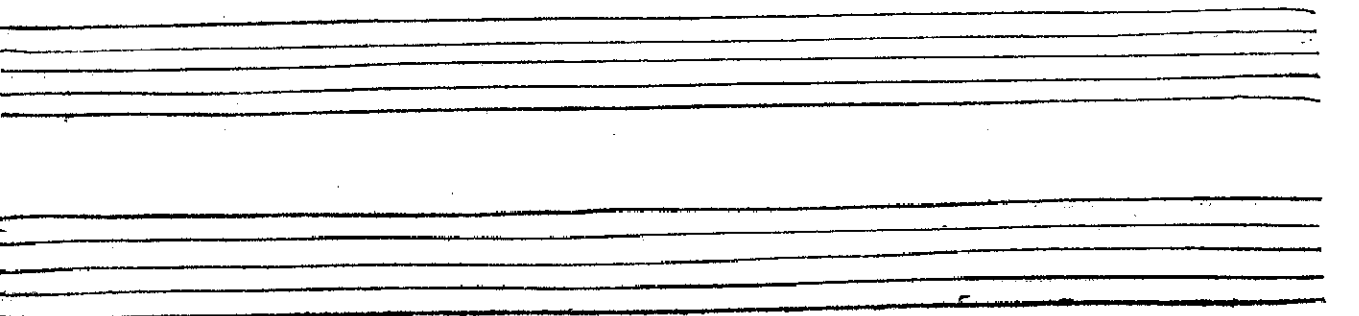
Nous avons pour



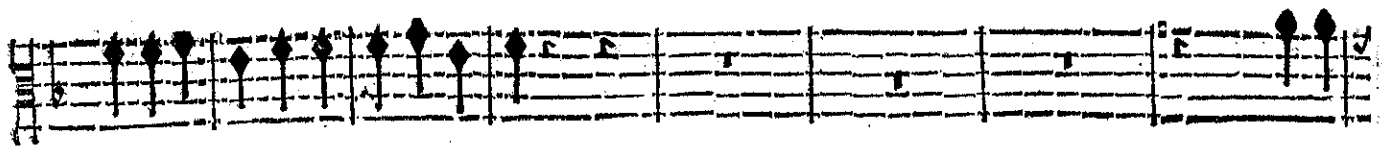
VIOLONS.



BASSE-CONTINUE.

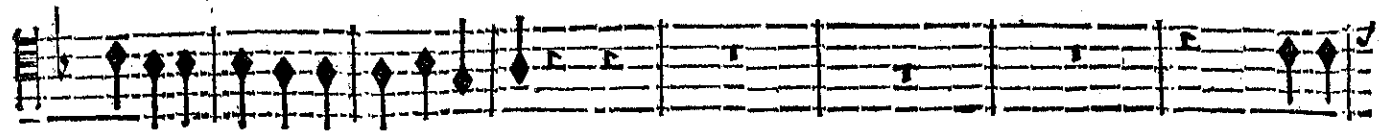


PROSERPINE,



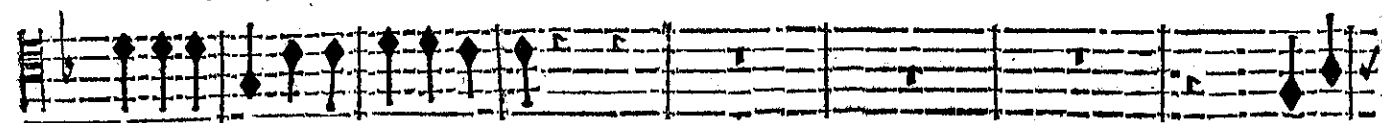
nous en ce jour, Le Destin & l'Amour.

Nous a-



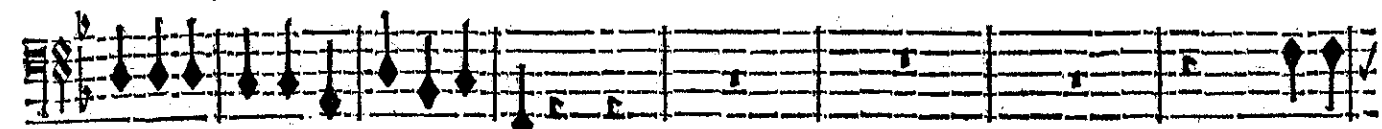
nous en ce jour, Le Destin & l'Amour.

Nous a-



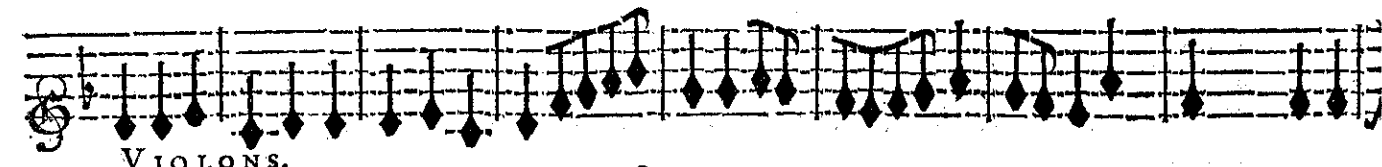
nous en ce jour, Le Destin & l'Amour.

Nous a-

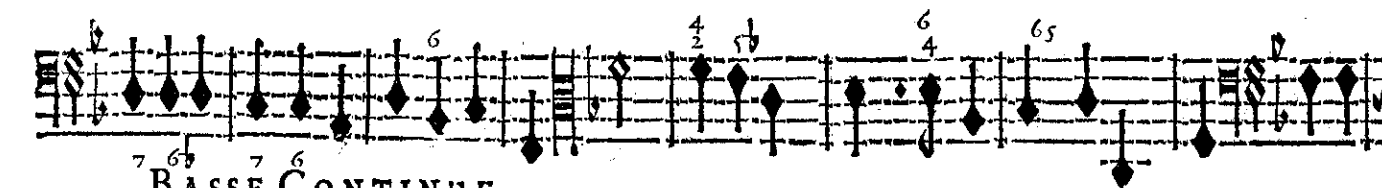
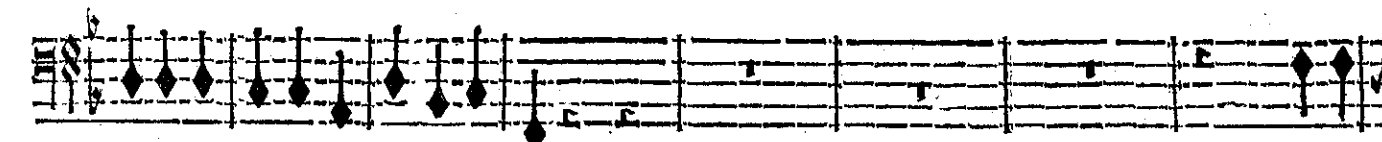
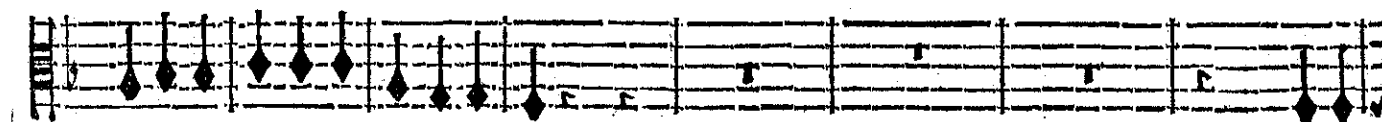
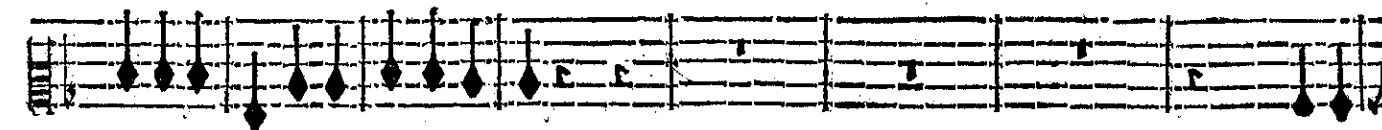


nous en ce jour, Le Destin & l'Amour.

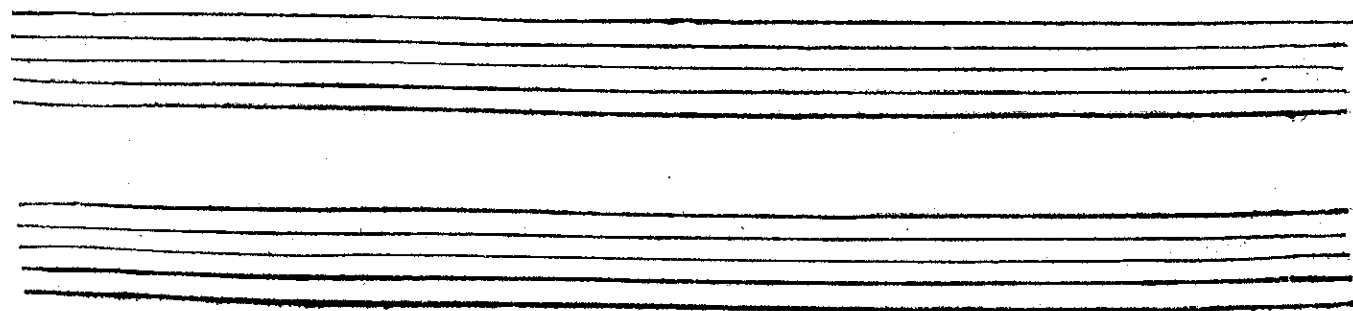
Nous a-

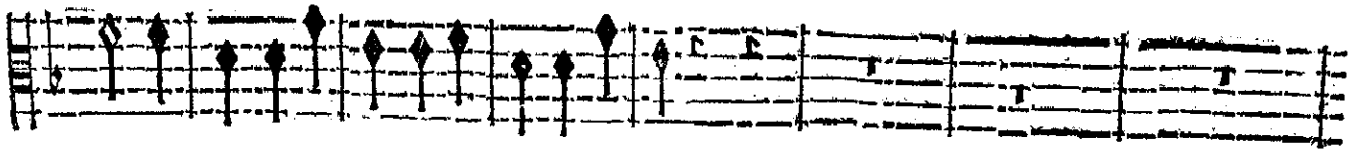


VIOLONS.

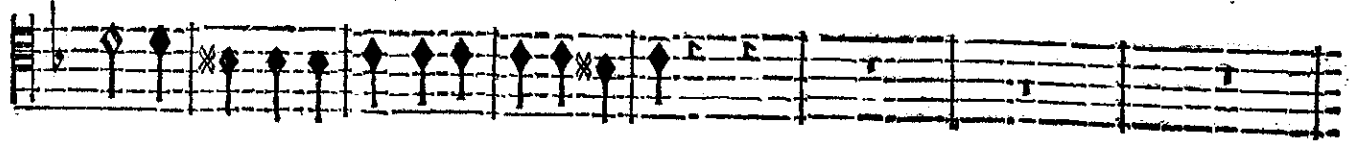


BASSE-CONTINUE.

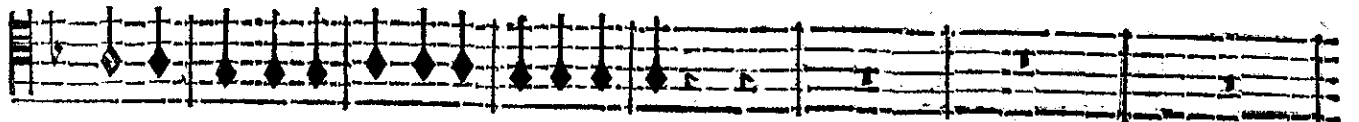




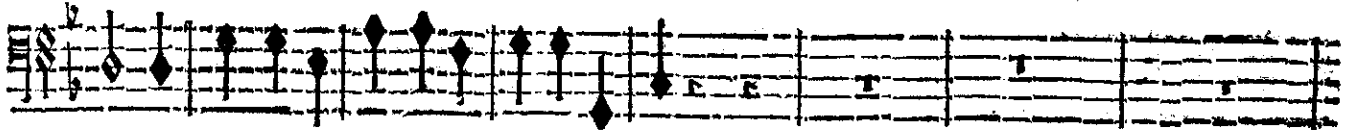
vons pour nous en ce jour, Le Destin & l'Amour.



vons pour nous en ce jour, Le Destin & l'Amour.



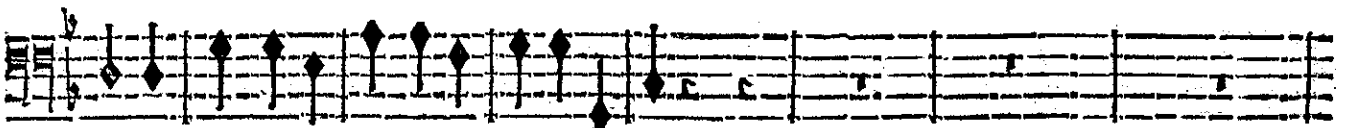
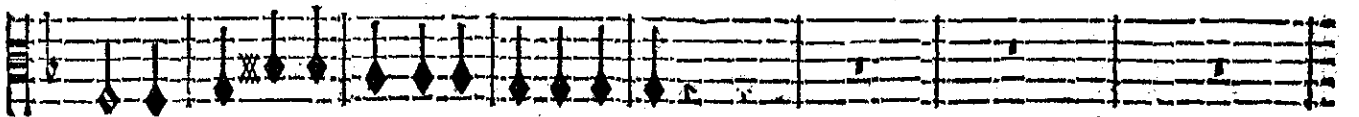
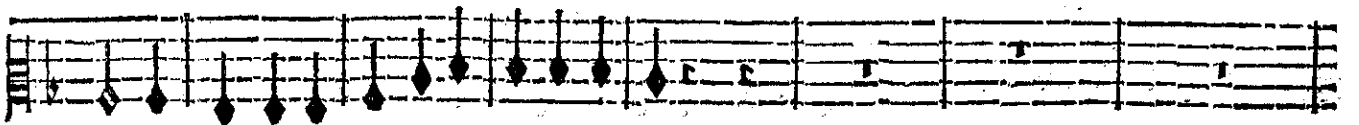
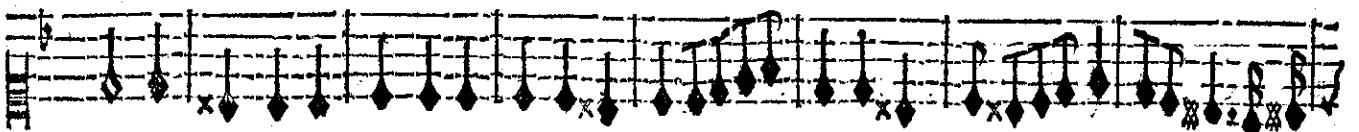
vons pour nous en ce jour, Le Destin & l'Amour.



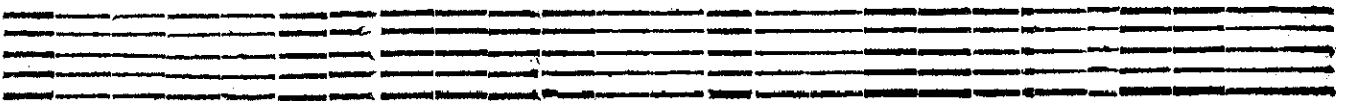
vons pour nous en ce jour, Le Destin & l'Amour.



VIOLONS.



BASSE-CONTINUE.

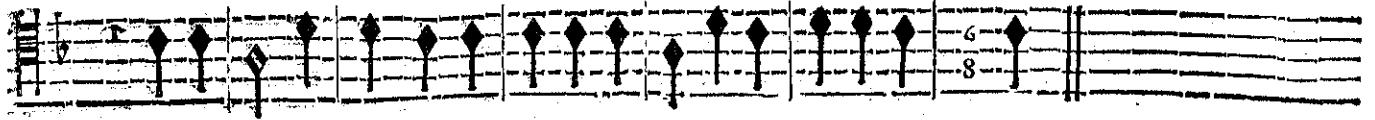




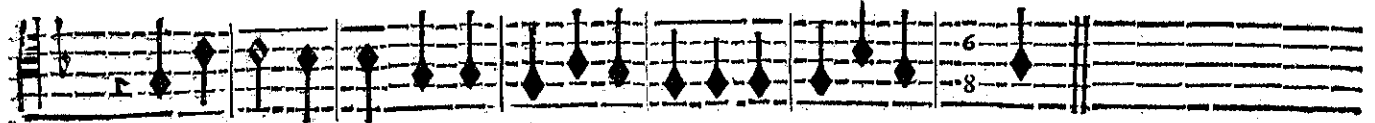
PROSERPINE,



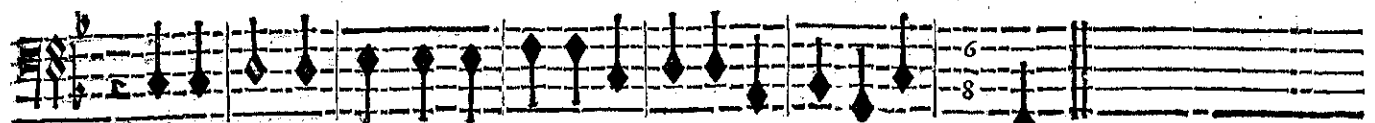
Nous avons pour nous en ce jour, Le Destin Le Destin & l'Amour.



Nous avons pour nous en ce jour, Le Destin Le Destin & l'Amour.



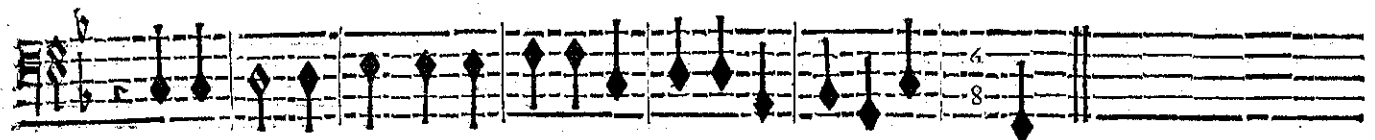
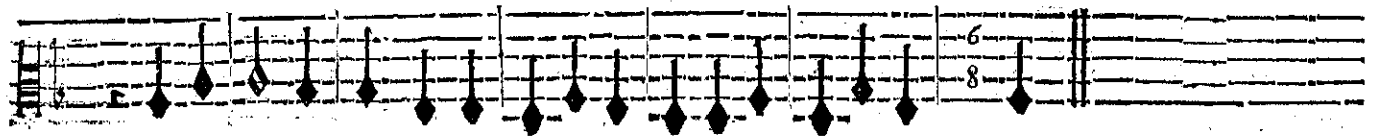
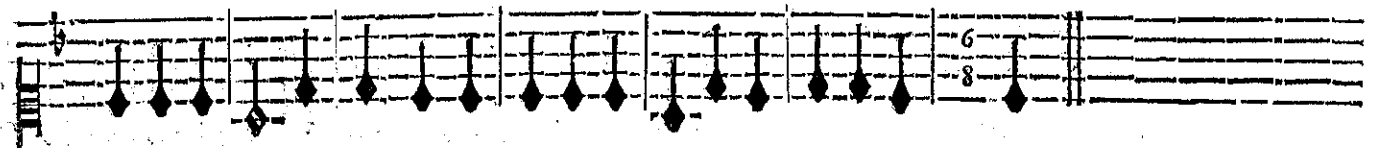
Nous avons pour nous en ce jour, Le Destin Le Destin & l'Amour.



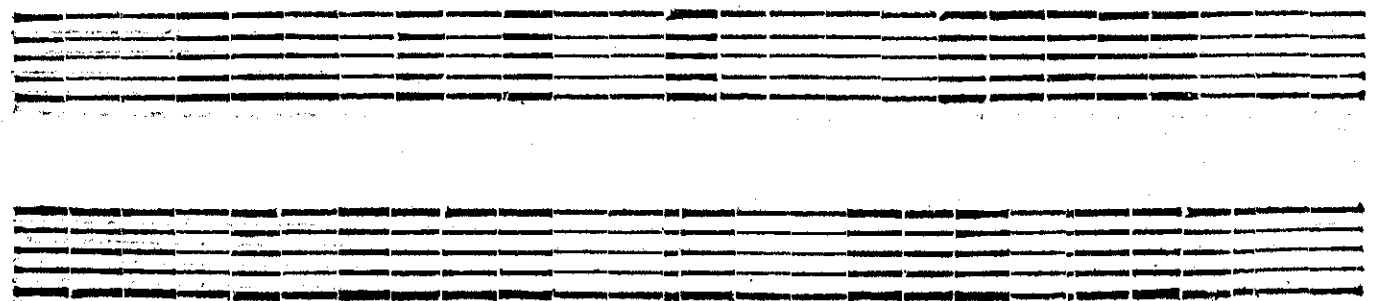
Nous avons pour nous en ce jour, Le Destin Le Destin & l'Amour.



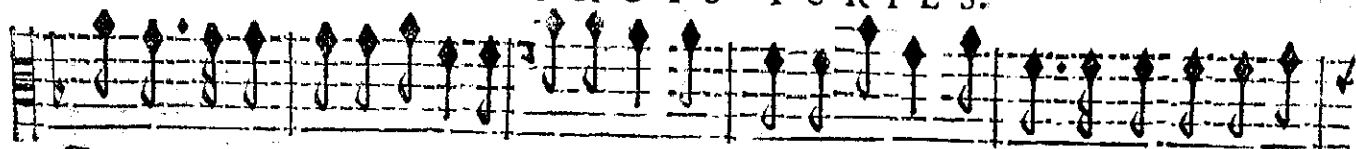
VIOLONS.



BASSE-CONTINUE.



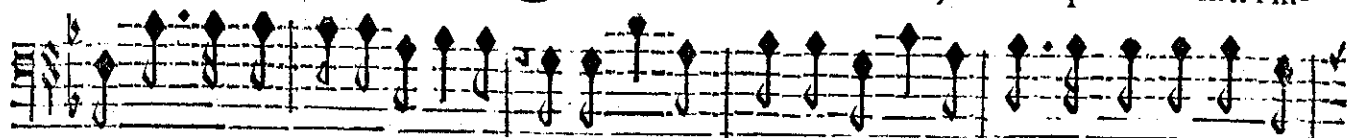
LES TROIS FURIES.



Plustost que de souffrir l'injure Que le Ciel veut faire aux Enfers, Plustost que de souffrir l'in-



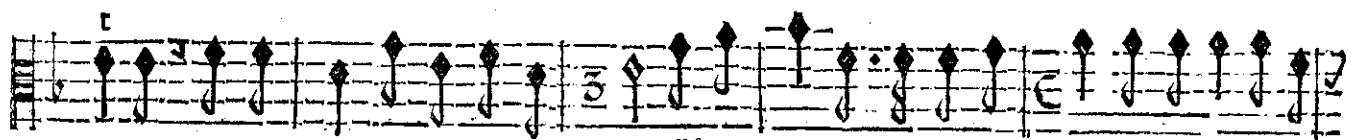
Plustost que de souffrir l'injure Que le Ciel veut faire aux Enfers, Plustost que de souffrir l'in-



Plustost que de souffrir l'injure Que le Ciel veut faire aux Enfers, Plustost que de souffrir l'in-



BASSE-CONTINUE.



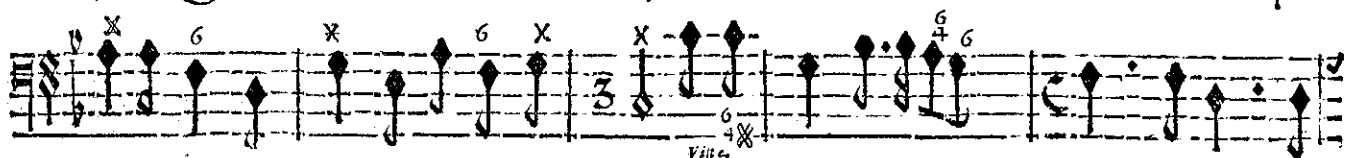
jure Que le Ciel veut faire aux Enfers, Renversons toute la Nature Perisse pe-



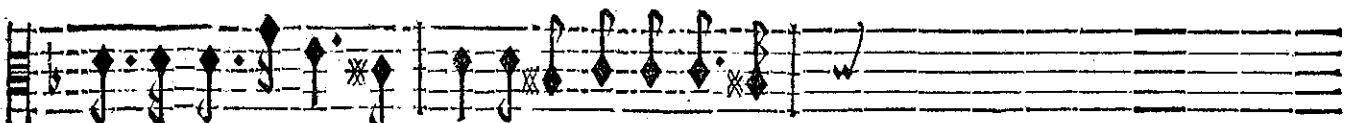
jure Que le Ciel veut faire aux Enfers, Renversons toute la Nature Perisse pe-



jure Que le Ciel veut faire aux Enfers, Renversons toute la Nature Perisse pe-



BASSE-CONTINUE.



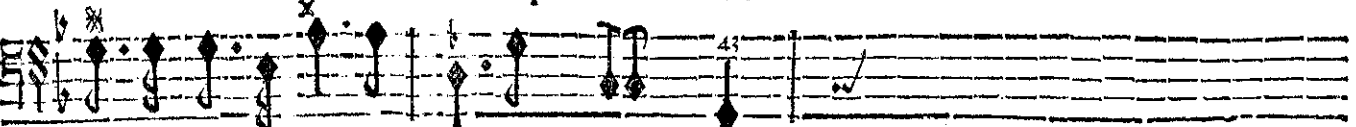
risse l'Univers. Pe- risse, perisse l'Uni-



risse l'Univers. Pe- risse, perisse l'Uni-



risse l'Univers. Pe- risse perisse l'Uni-



BASSE-CONTINUE.

PROSERPINE,

CHOEUR.

vers. Renversons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

vers. Renversons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

Renversons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

vers. Renversons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

vers. Renversons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

VIOLONS.

*Vife.*  
BASSE-CONTINUE.

TRAGÉDIE.

toute la Nature, Perisse Perisse l'Univers.

toute la Nature, Perisse Perisse l'Univers.

toute la Nature, Perisse Perisse l'Univers.

toute la Nature, Perisse Perisse l'Univers.

toute la Nature, Perisse Perisse l'Univers.

VIOLONS.

BASSE-CONTINUE.

PROSERPINE,

First musical staff with treble clef, key signature of one flat, and 3/4 time signature. It contains a vocal line with lyrics.

Renverfons toute la Nature, Pe-

Second musical staff, identical to the first, with lyrics.

Renverfons toute la Nature, Pe-

Third musical staff, identical to the first, with lyrics.

Renverfons toute la Nature, Pe-

Fourth musical staff, identical to the first, with lyrics.

Renverfons toute la Nature, Pe-

Fifth musical staff, starting with a bass clef and the label 'VIOLONS.' below it. It contains a violin part.

VIOLONS.

Sixth musical staff, continuing the violin part.

Seventh musical staff, continuing the violin part.

Eighth musical staff, continuing the violin part.

Ninth musical staff, continuing the violin part.

Tenth musical staff, continuing the violin part.

BASSE-CONTINUE.

Eleventh musical staff, continuing the bass continuo part.

Twelfth musical staff, continuing the bass continuo part.

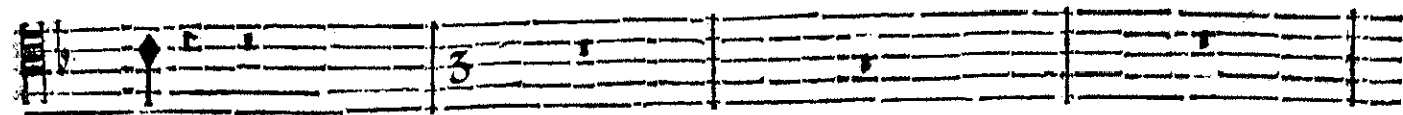
V I O L O N S.

BASSE-CONTINUE.

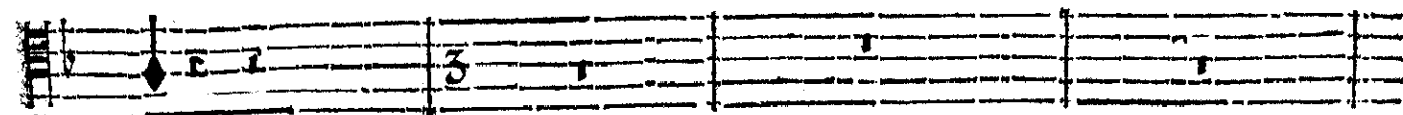
PROSERPINE,



vers.



vers.

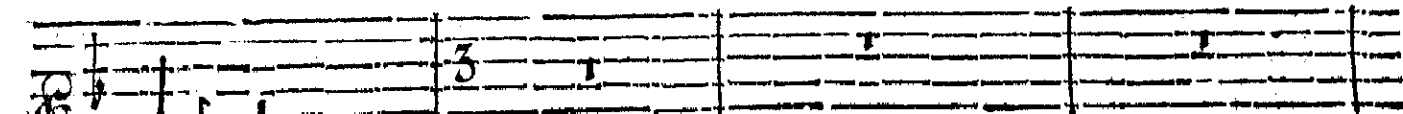


vers.

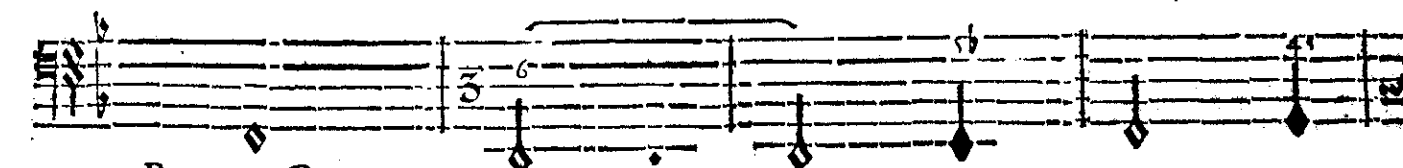
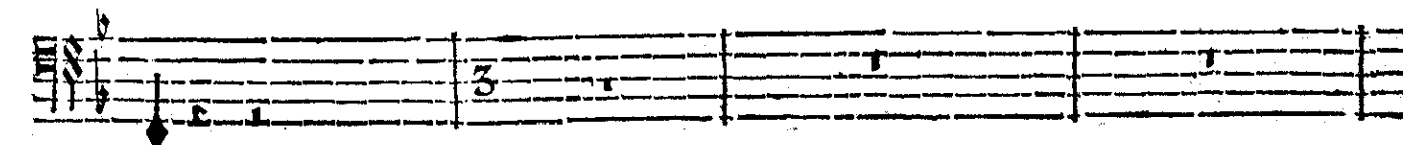
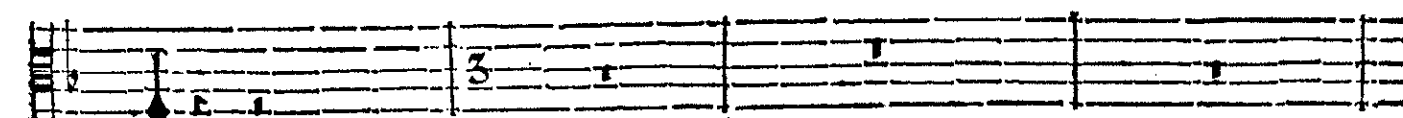
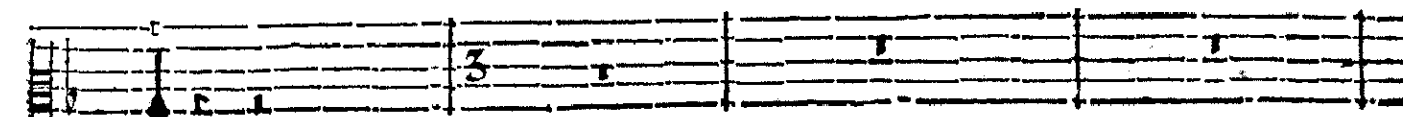
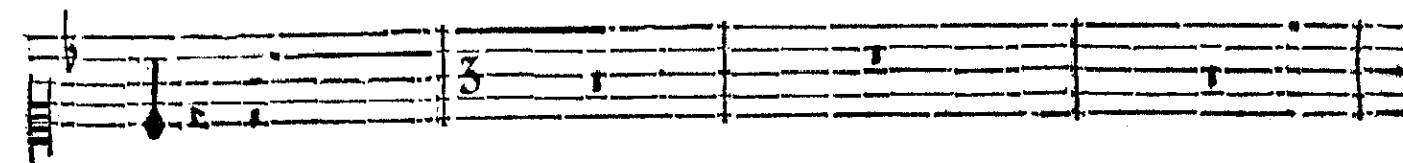


VNE FVRIE.

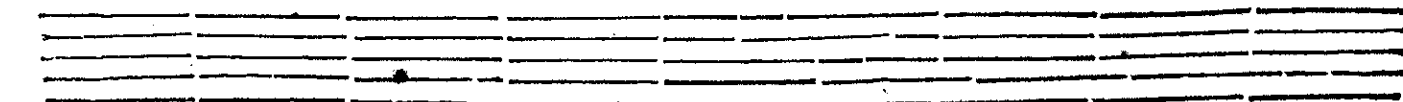
vers. Retirons les Geants de leur prison obscure; Des Titans enchaînez il faut briser les



VIOLONS.



BASSE-CONTINUE.



TRAGÉDIE.  
LES FURIES ET LE CHOEUR.

*vif.*

Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

fers. Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

VIOLONS.

VIOLONS.

VIOLONS.

VIOLONS.

VIOLONS.

*vif.*

BASSE-CONTINUE.



PROSERPINE,

316

toute la Nature Perisse, perisse l'Uni- vers.

toute la Nature Perisse, perisse l'Uni- vers.

toute la Nature Perisse, perisse l'Uni- vers.

toute la Nature Perisse, perisse l'Uni- vers.

toute la Nature Perisse, perisse l'Uni- vers.

VIOLONS.

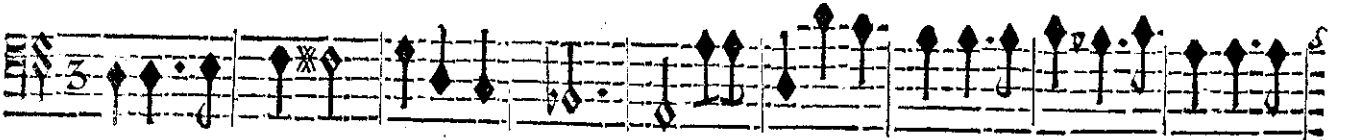
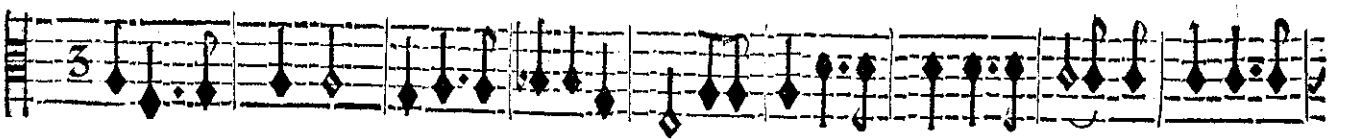
BASSE-CONTINUE.

TRAGÉDIE.  
SCÈNE II.

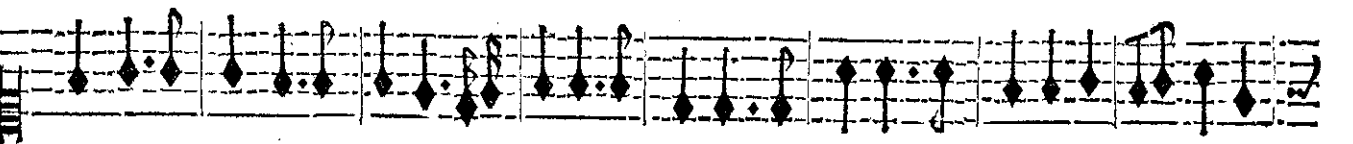
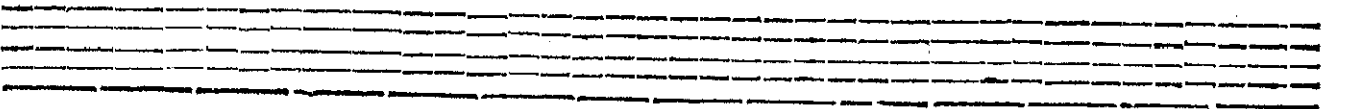
*lentement.*



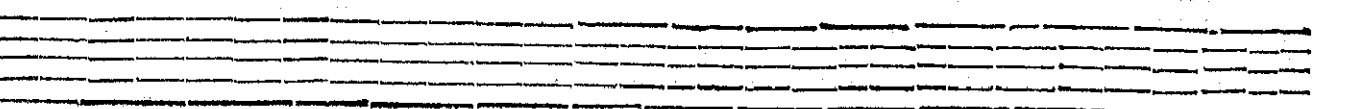
PRELUDE.



Basse de Violon & Continüë.



Basse de Violon & Continüë.



PROSERPINE,

GERE'S seule.

DESerts écartez, sombres lieux, Cachez mes soupirs & mes lar-

BASSE-CONTINUE.

mes. Mon desespoir a trop de charmes Pour les impitoyables Dieux. Deserts écar-

BASSE-CONTINUE.

tez, sombres lieux, Cachez mes soupirs & mes lar-

BASSE-CONTINUE.

mes. Les Dieux estoient ja-

VIOLON.

BASSE-CONTINUE.

loux de mon fort glorieux; C'est un doux spectacle à leurs yeux Que les malheurs cru-

BASSE-CONTINUE.

els dont je suis poursui- vie: Ils se font un plaisir de mes cris furieux; Jupiter m'a li-

BASSE-CONTINUE.

vrée à leur barbare en- vie: Jupiter me trahit, ma Fille m'est ravie, Je

BASSE-CONTINUE.

perds ce que j'aimois le mieux; Infortu- née, hélas! Le jour m'est odieux, Et je

BASSE-CONTINUE.

fuis pour jamais condamnée à la vi- e. Ah! je ne puis souffrir la lumière des

BASSE-CONTINUE.

Cieux! Mon desespoir a trop de charmes Pour les impitoyables Dieux; Deserts écar-

BASSE-CONTINUE.

rez, sombres lieux, Cachez mes sou- pirs & mes lar- mes.

BASSE-CONTINUE.

PROSERPINE,

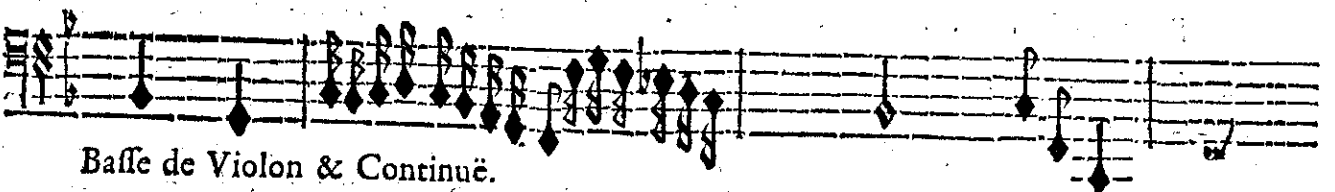
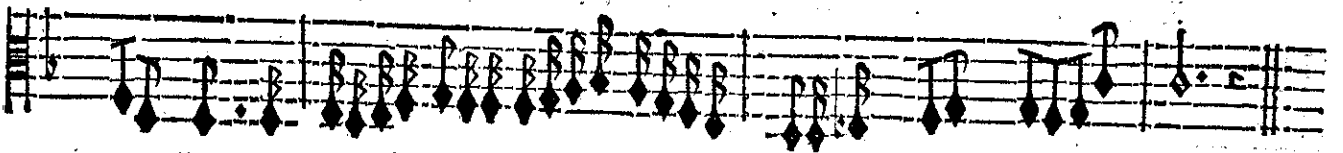
SCENE III.

CERES, VOIX INFERNALES.

PRELUDE.

Basse de Violon & Continuë.

Basse de Violon & Continuë.



Basse de Violon & Continüe.

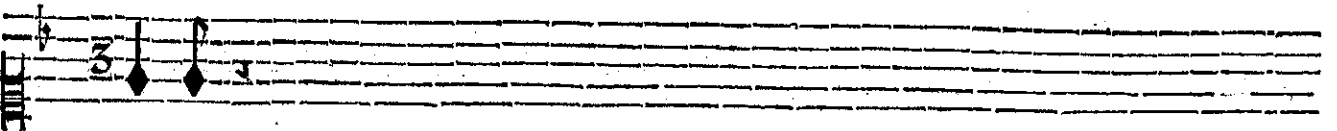
CERES.



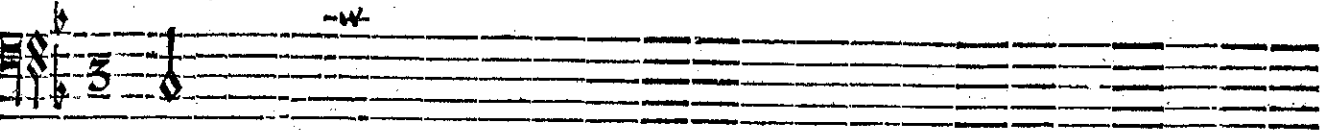
Quelsa- bismes se font ou- verts? Qu'entend-je? quel affreux mur-



BASSE-CONTINUE.



mure !



BASSE-CONTINUE.

Tournez viste.

PROSERPINE,

CERES.

VOIX INFERNALES

*Vite.*  
Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

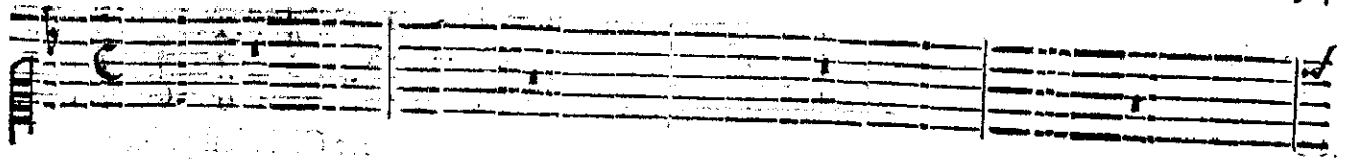
Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

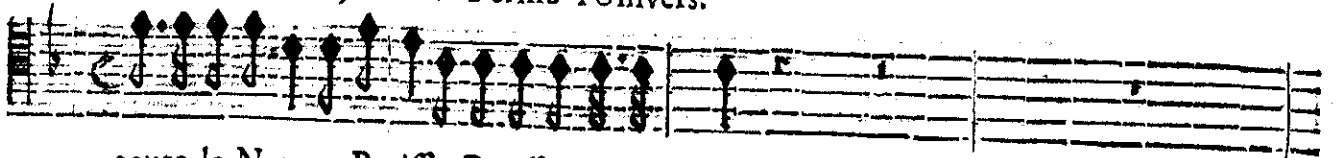
fers. Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

VIOLONS.

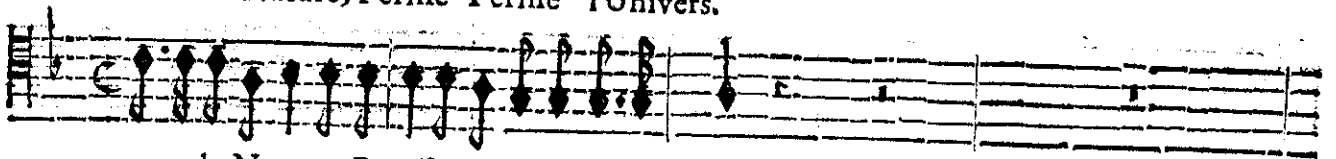
*Vite.*  
BASSE-CONTINUE.



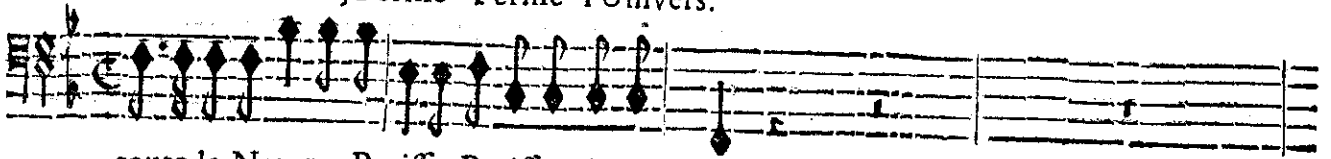
toute la Nature, Perisse Perisse l'Univers.



toute la Nature, Perisse Perisse l'Univers.



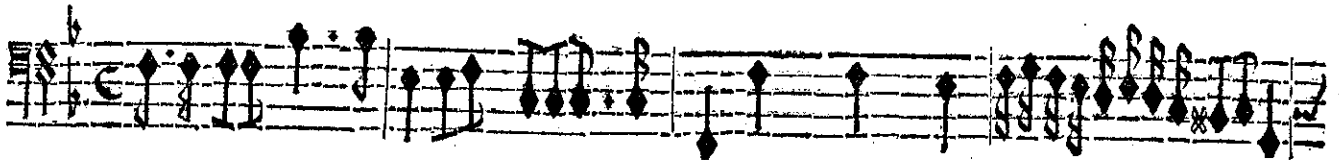
toute la Nature, Perisse Perisse l'Univers.



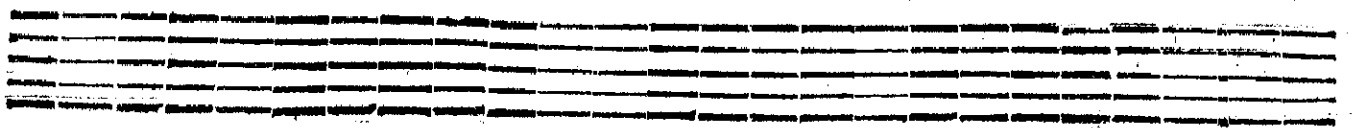
toute la Nature, Perisse Perisse l'Univers.



VIOLONS.



BASSE-CONTINUE.





Le Ciel n'est point tou-

VIOLONS.

6 6 4 6

BASSE-CONTINUE.

TRAGÉDIE.

ché des maux que j'ay soufferts, L'Enfer prendroit-il part aux peines que j'en-

6 6 6 6 6 6

BASSE-CONTINUE.

PROSERPINE,

dure?

VOIX INFERNALES

*Vif.*  
Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

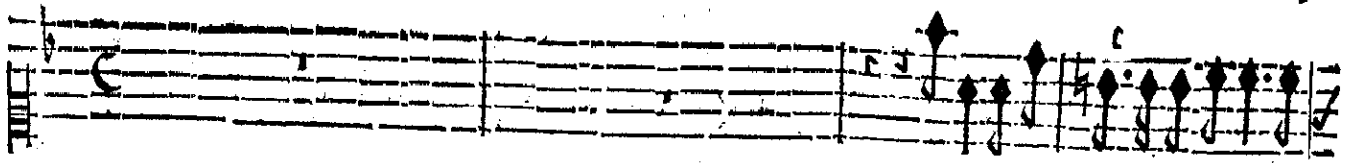
Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

fers. Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

VIOLONS.

*Vif.*  
BASSE-CONTINUE.

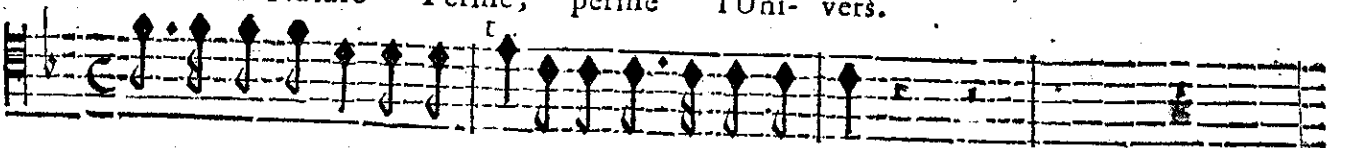
TRAGÉDIE.



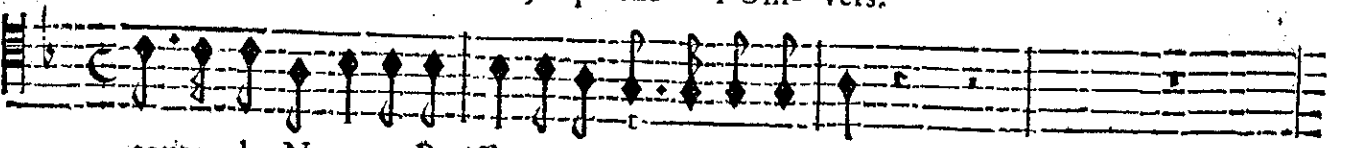
Perisse Perisse l'Univers. Pe-



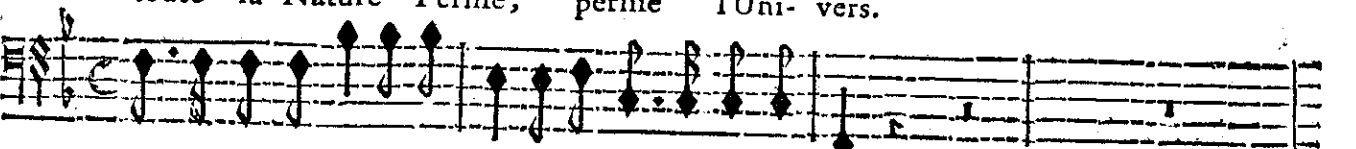
toute la Nature Perisse, perisse l'Uni- vers.



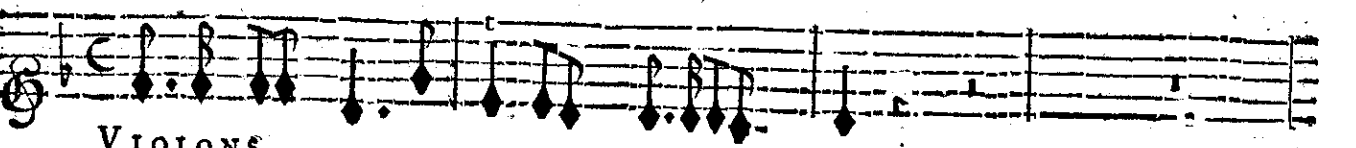
toute la Nature Perisse, perisse l'Uni- vers.



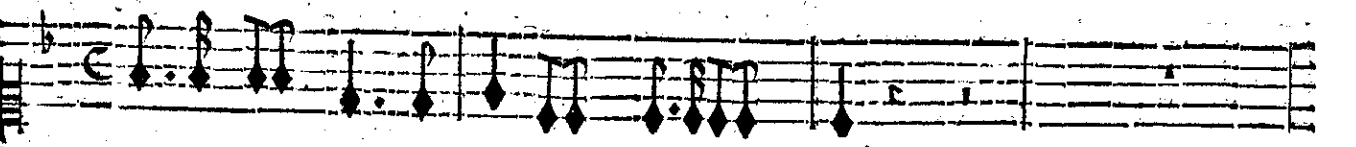
toute la Nature Perisse, perisse l'Uni- vers.



toute la Nature Perisse, perisse l'Uni- vers.

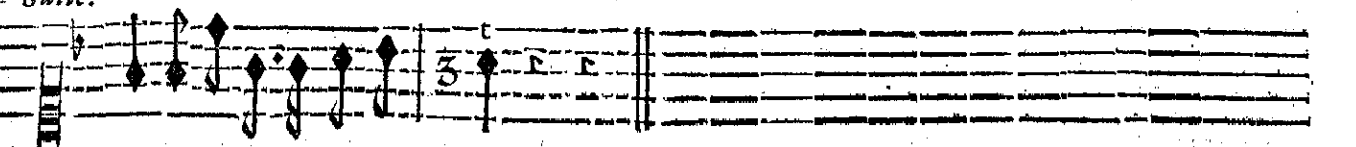


VIOLONS.



BASSE-CONTINUE.

Suite.



riffe Perisse l'Uni- vers.



BASSE-CONTINUE.

PROSERPINE,  
SCENE IV.  
ALPHE'E, ARETHUSE, CERES.

CERES.

ARETHUSE.

ALPHE'E.

BASSE-CONTINUE.

point où ma fille peut estre ?

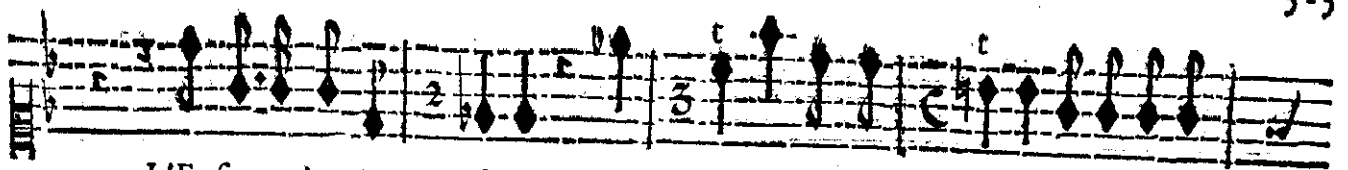
Vostre ennemy secret veut se faire con-noistre, En- fin vo'allez tout sça-

BASSE-CONTINUE.

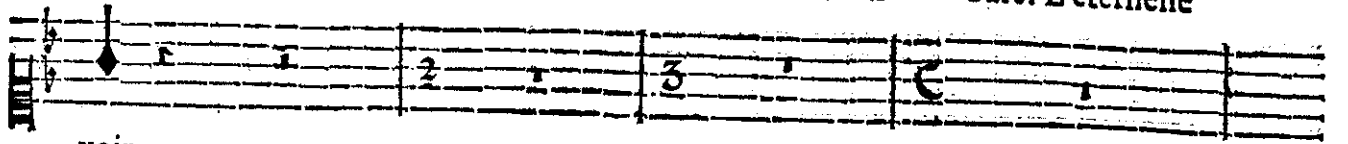
voir. De l'Empire infernal le redoutable Maistre, Tient vostre fille en son pou-

BASSE-CONTINUE.

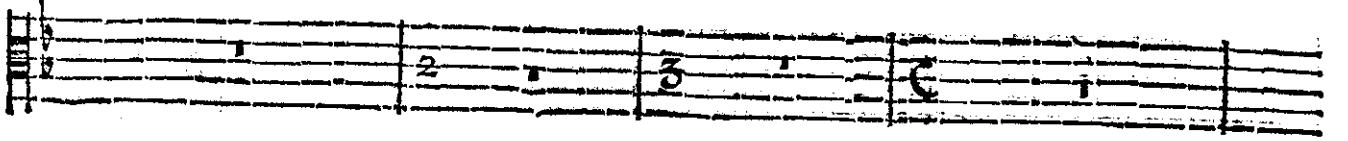
TRAGÉDIE.



L'Enfer retient ma fille, O Ciel! ô fort bar- bare! L'eternelle



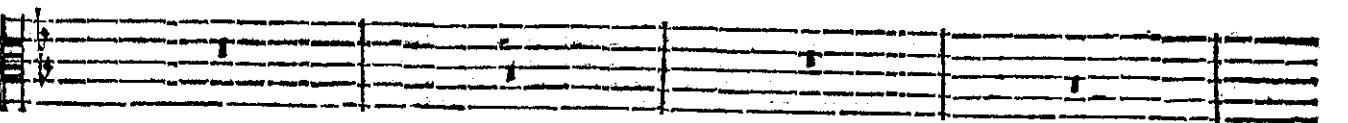
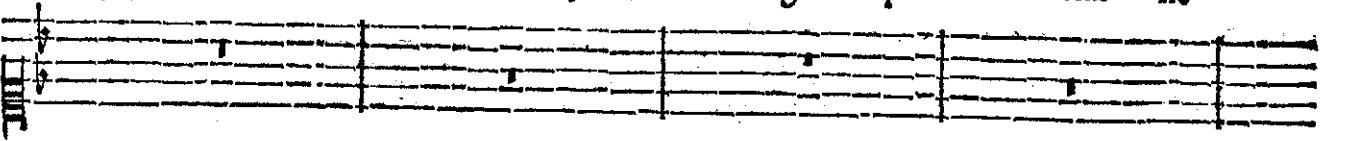
voir.



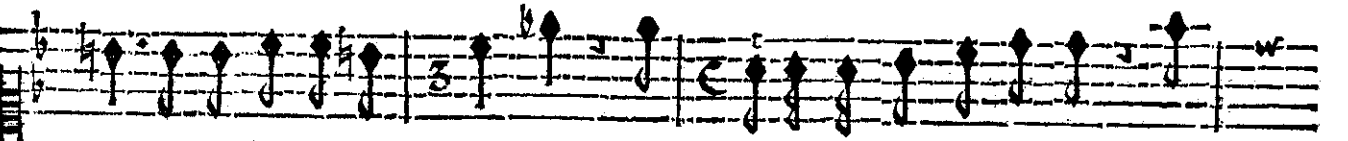
BASSE-CONTINUE.



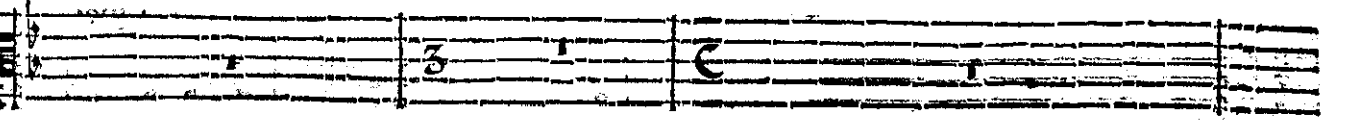
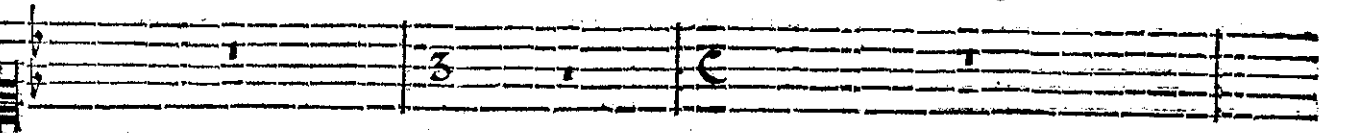
nuit nous separe, Ma chere Proserpine, O regrets superflus? Helas! he-



BASSE-CONTINUE.



las! je ne la verray plus! Dieux! ma fille n'est point coupable, Pour-

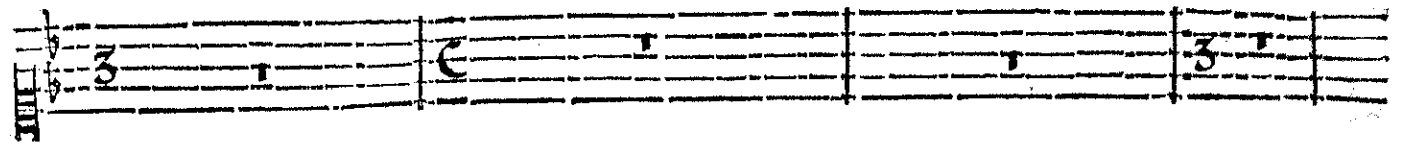
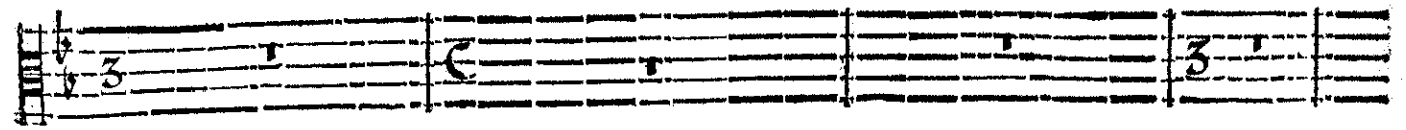
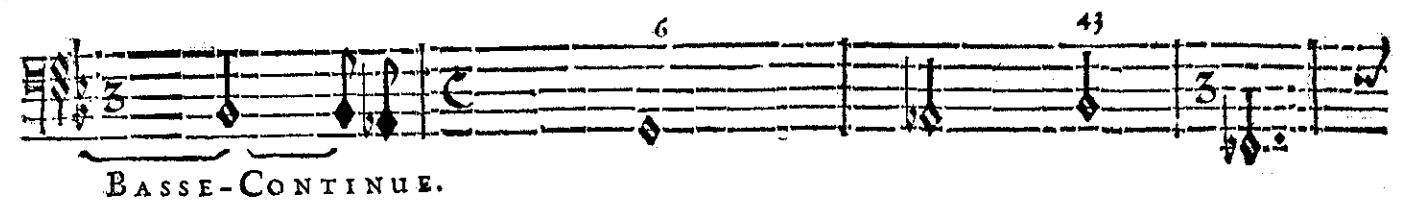


BASSE-CONTINUE.

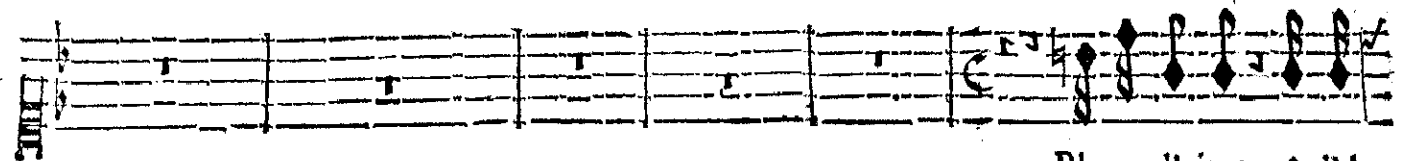
PROSERPINE,



quoy Pluton inexorable Veut-il dans les Enfers l'accabler de douleur?

BASSE-CONTINUE.



Pluton l'aime, & l'A-



C'est quelque fois un grand malheur que d'estre trop aimable.



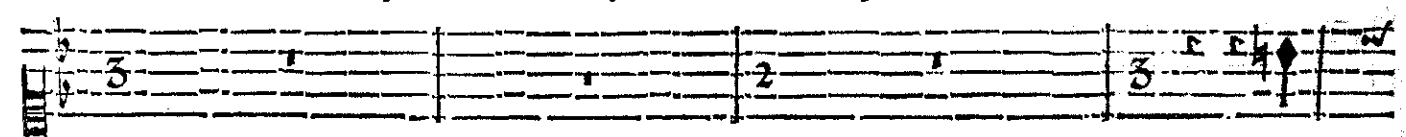
C'est quelque fois un grand malheur que d'estre trop aimable.



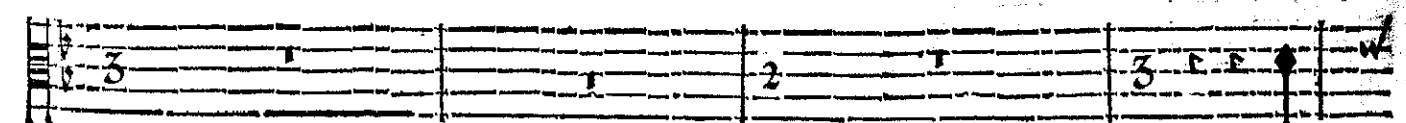
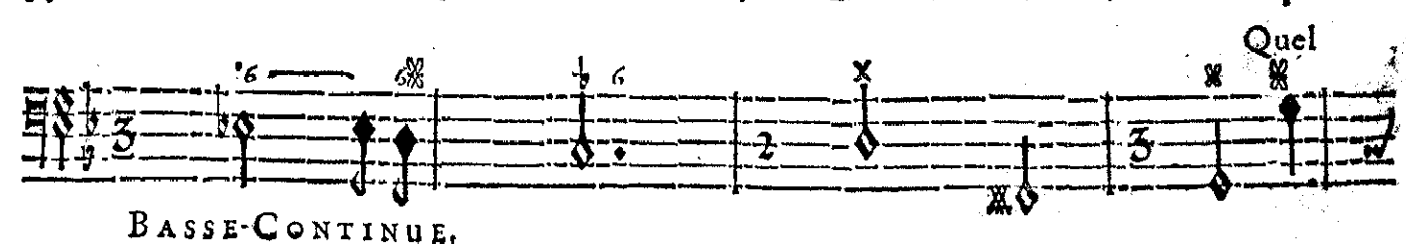
BASSE-CONTINUE.



Pour me desesperer Fait soupirer un cœur qui doit estre inflexible.

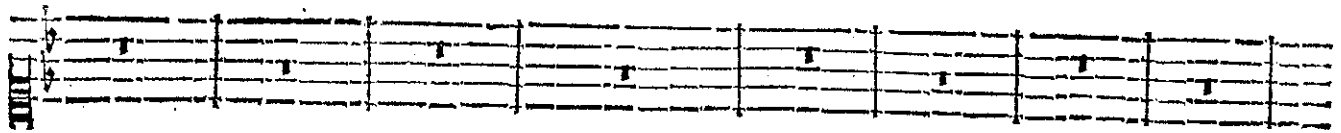


Quel

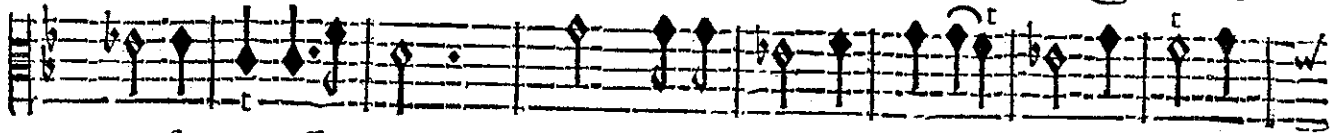



BASSE-CONTINUE.

Quel



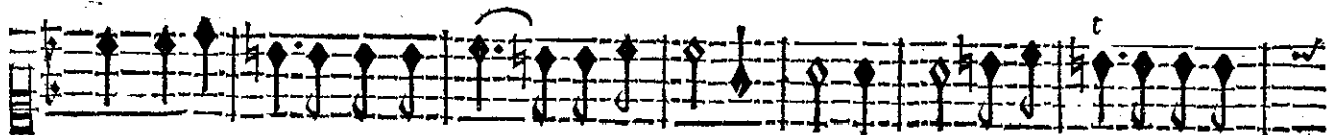
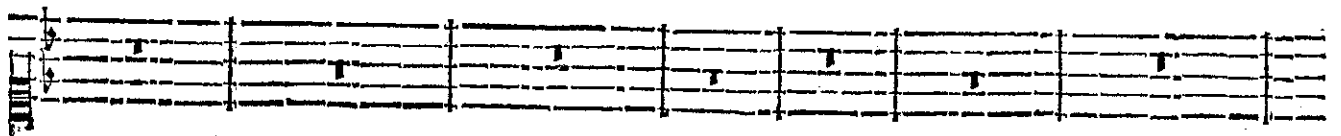
cœur se peut affeurer D'estre toujours insensible? Quel cœur se



cœur se peut affeurer D'estre toujours insensible? Quel cœur se



BASSE-CONTINUE.



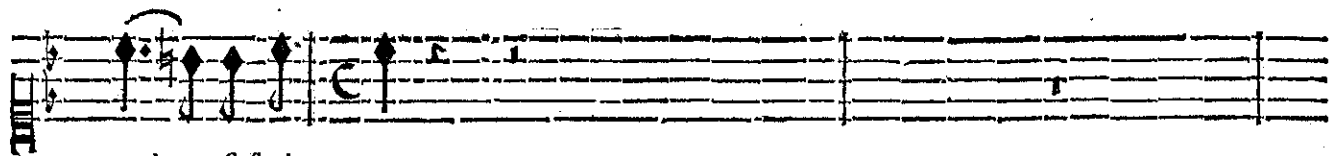
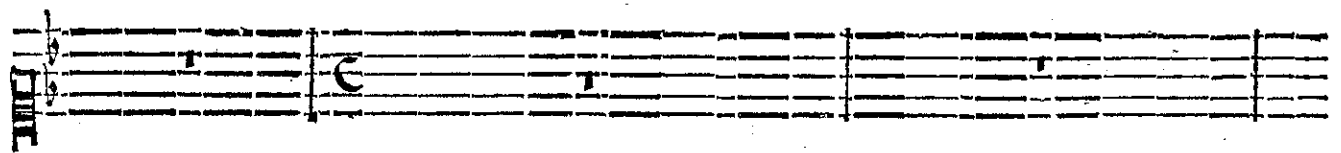
peut affeurer De ne jamais soupirer? Quel cœur se peut affeurer De ne ja-



peut affeurer De ne jamais soupirer? Quel cœur se peut affeurer De ne ja-



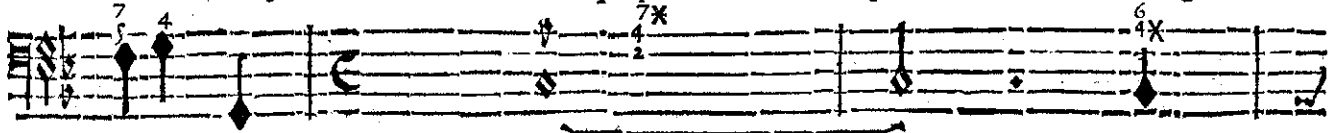
BASSE-CONTINUE.



mais soupirer?



mais soupirer? Le Dieu qui pour elle soupire Est un des trois grands



BASSE-CONTINUE.



PROSERPINE,

Elle est Reine d'un vaste Empire. Il est beau de re-

Dieux, Maîtres de l'Uni- vers. Il est beau de re-

BASSE-CONTINUE.

Quelqu'honneur qu'aux En- fers on s'empresse à luy

gner mesme dans les En- fers.

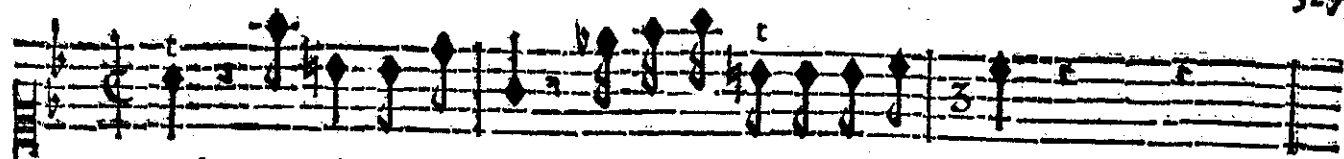
gner mesme dans les En- fers.

BASSE-CONTINUE.

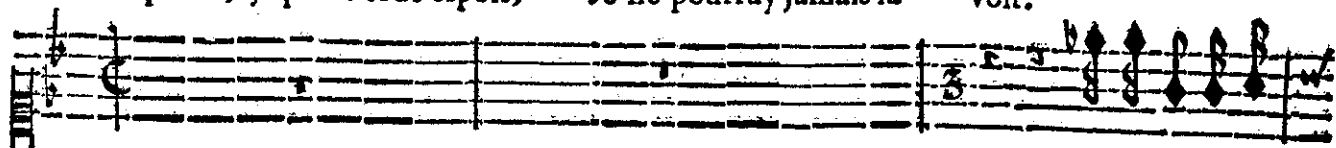
rendre, Elle n'en peut for- tir, & je n'y puis des- cendre: Je la

BASSE-CONTINUE.

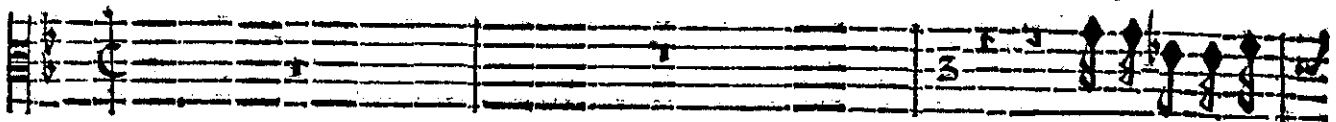
TRAGÉDIE.



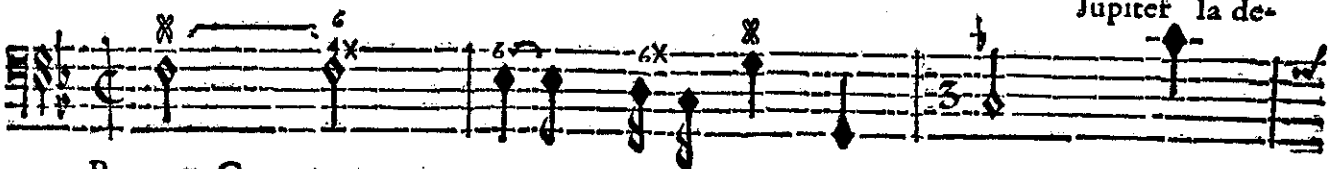
perds, je perds tout espoir, Je ne pourray jamais la voir.



Jupiter la de-



Jupiter la de-



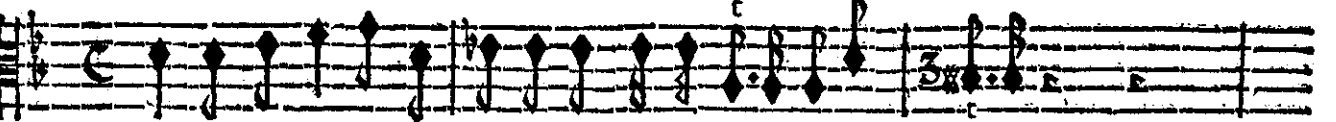
BASSE-CONTINUE.



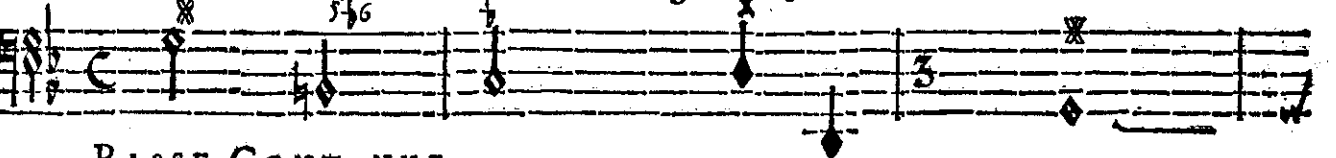
Jupiter n'est done



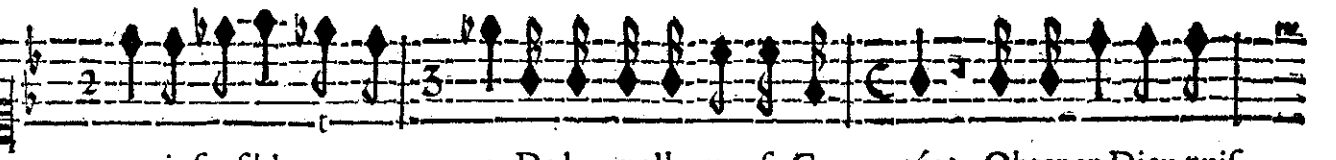
mande, & l'Enfer plein d'allarmes Pour la garder a pris les armes.



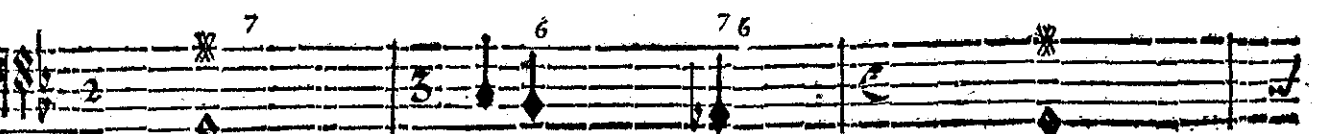
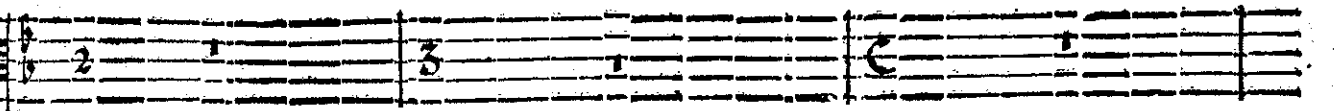
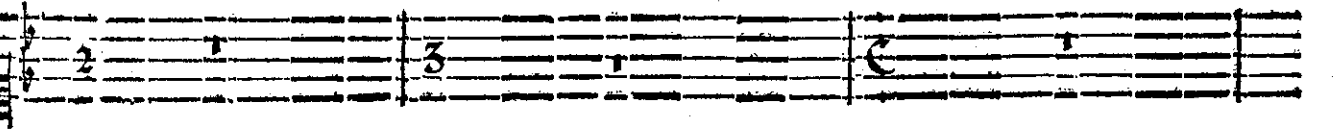
mande, & l'Enfer plein d'allarmes Pour la garder a pris les armes.



BASSE-CONTINUE.



pas insensible aux regrets De la malheureuse Ceres? Obtenez Dieu puis-

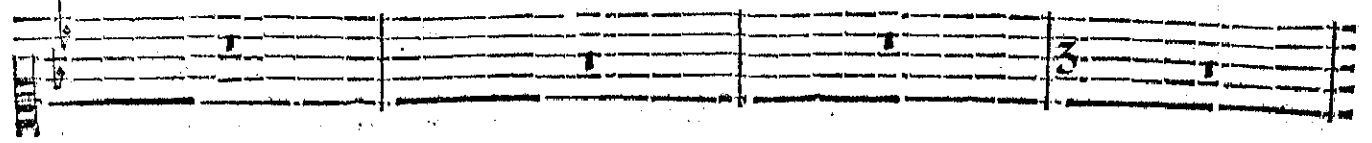
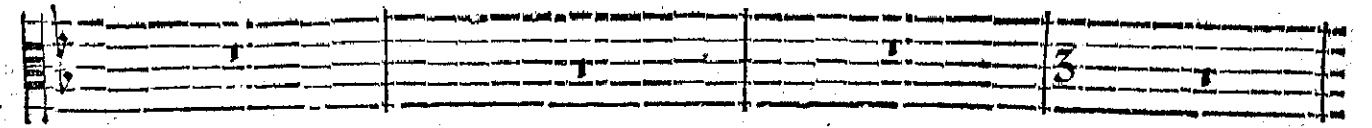


BASSE-CONTINUE.

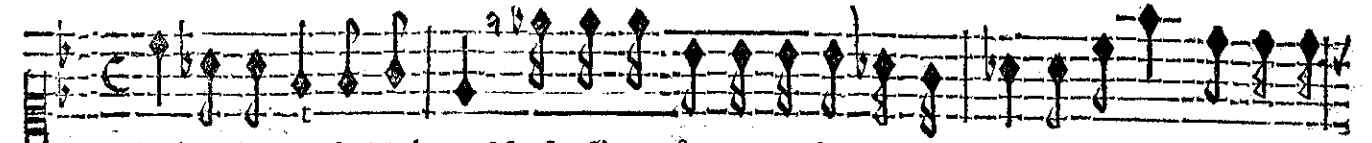
# PROSERPINE,



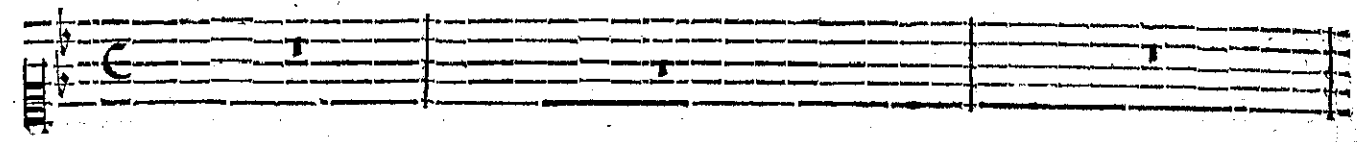
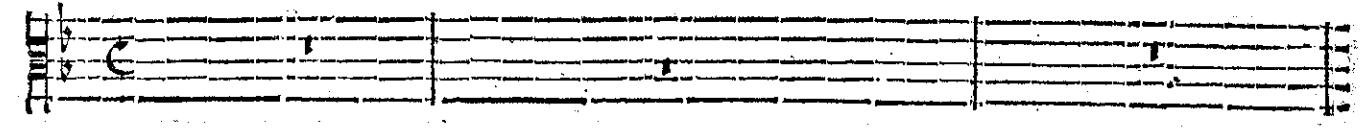
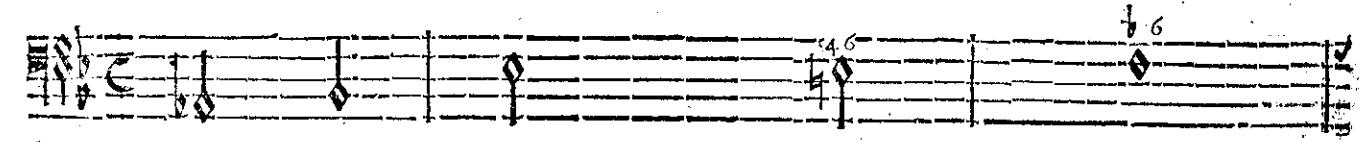
fant que ma Fille revienne; Sās troubler vostre paix j'irois suivre les pas Si je pouvois pas-


BASSE-CONTINUE.



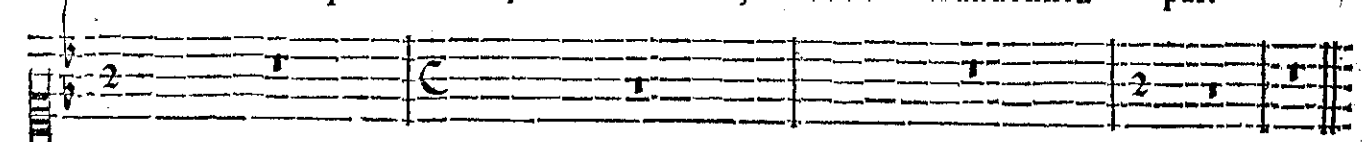
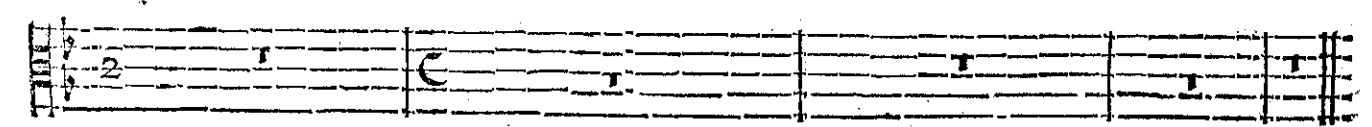
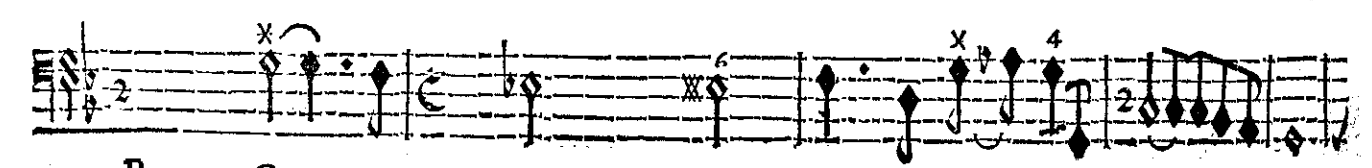
fer dans la nuit du Trépas : Ne souffrez pl° que l'Enfers la retienne, Grād Dieu, c'est vostre

BASSE-CONTINUE.



Fille aussi bien que la mienne, C'est vostre Fille, helas ! Ne l'abandonnez pas.

BASSE-CONTINUE.

TRAGÉDIE.  
SCÈNE V.  
MERCURE, ET CERES



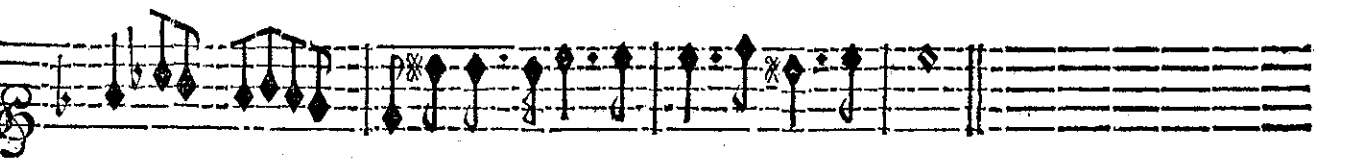
RITOURNELLE.



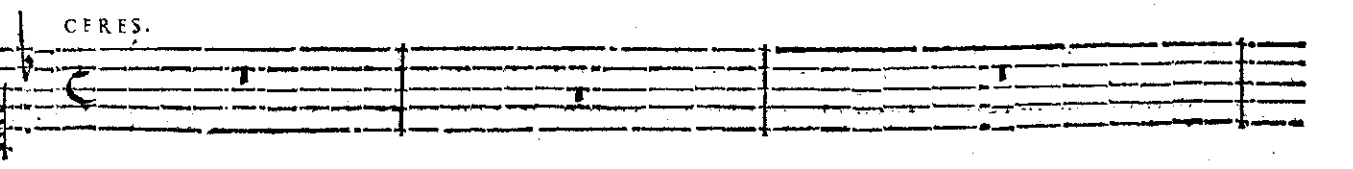
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

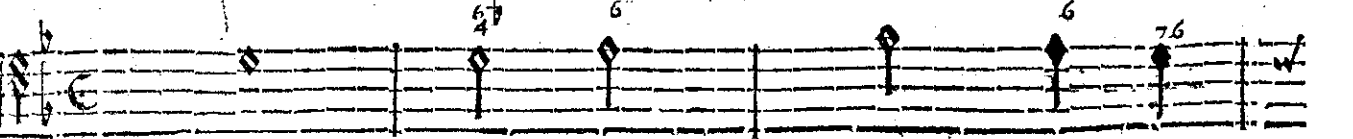


CERES.

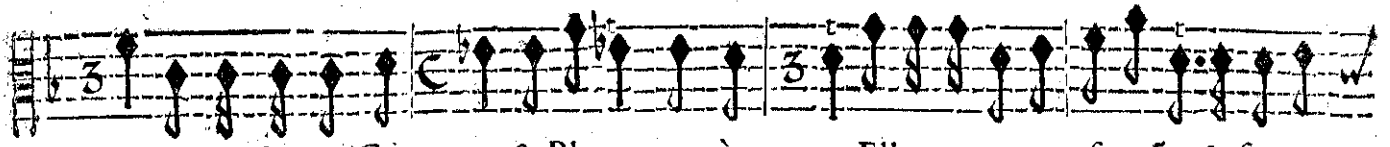
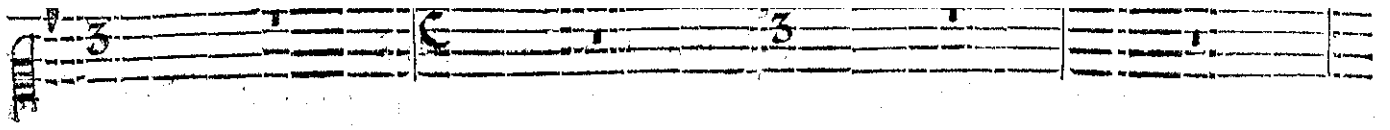


MERCURE.

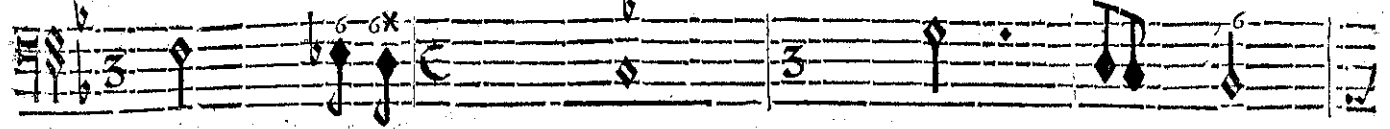
Tous les Dieux s'ôt d'accord, pour vous tout s'interesse, Proserpine verra le



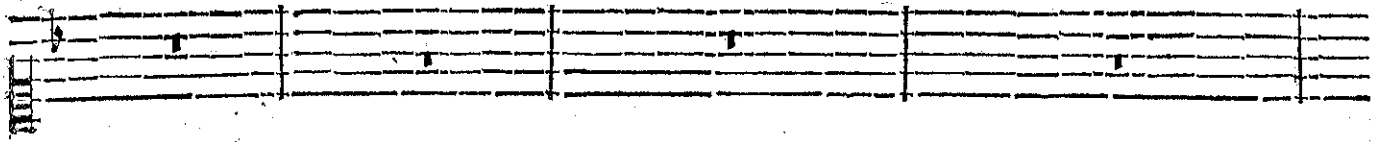
BASSE-CONTINUE.



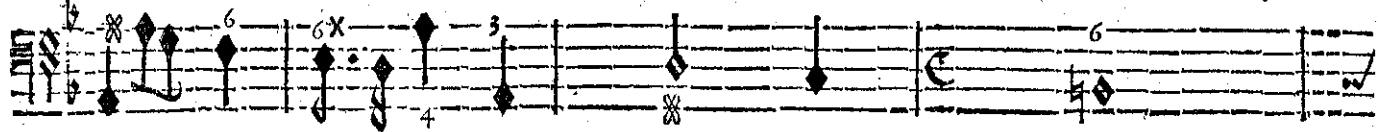
jour, Elle suivra Ceres & Pluton tour à tour, Elle partagera son tēps & sa ten-



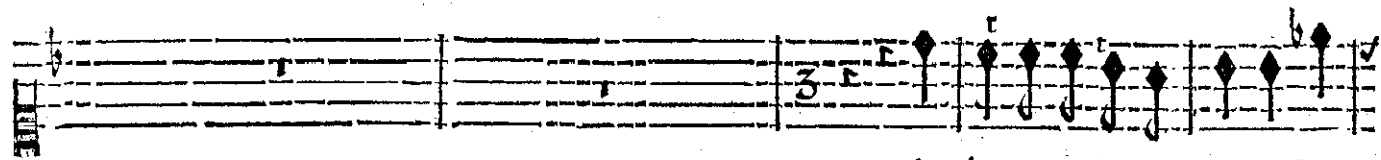
BASSE-CONTINUE.



dresse Entre la Nature & l'Amour. Vous verrez vostre Fille, & Jupiter luy-

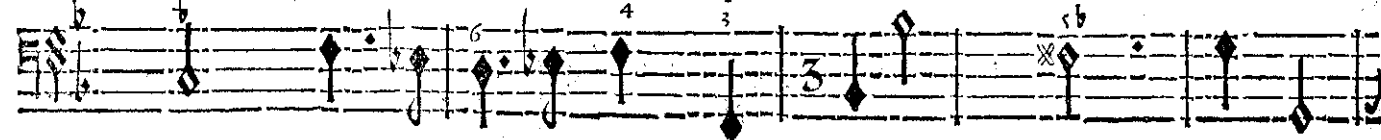


BASSE-CONTINUE.



Après une peine extresme Qu'un

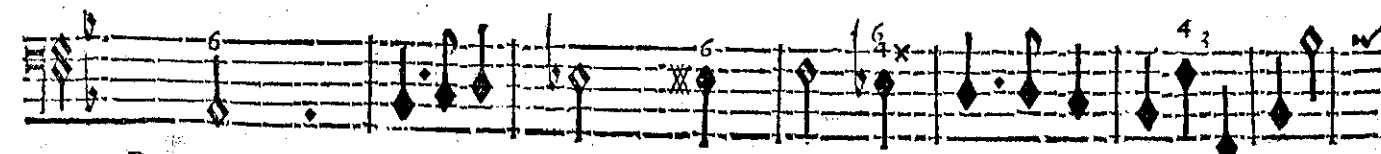
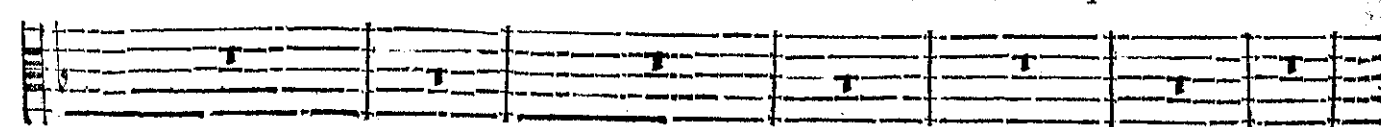
mesme A pris soin qu'à vos vœux le Sort ait respon- du.



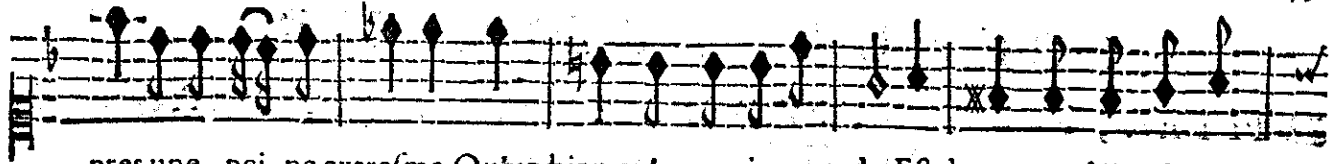
BASSE-CONTINUE.



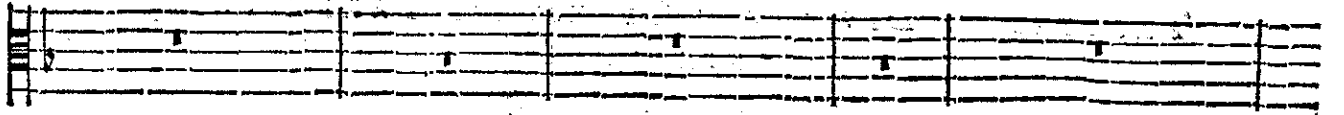
bien qu'on avoit perdu Est doux quād il est rendu Par les foins de ce qu'on ai- me! A-



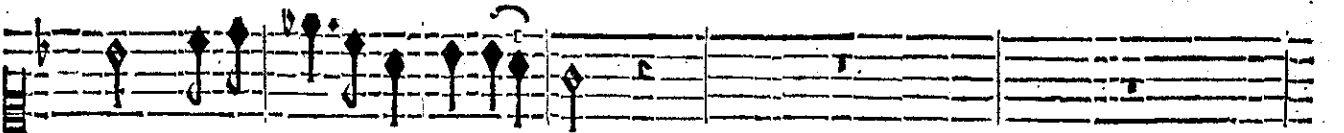
BASSE-CONTINUE.



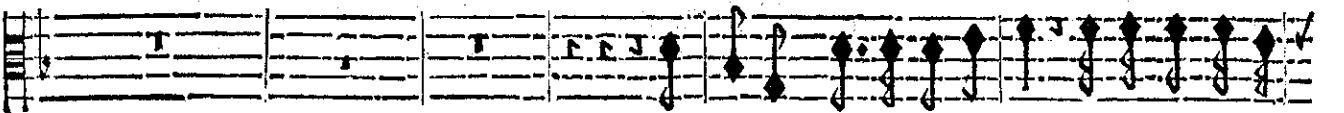
pres une pei-ne extreme, Qu'un bien qu'on avoit perdu Est doux quand il est ren-



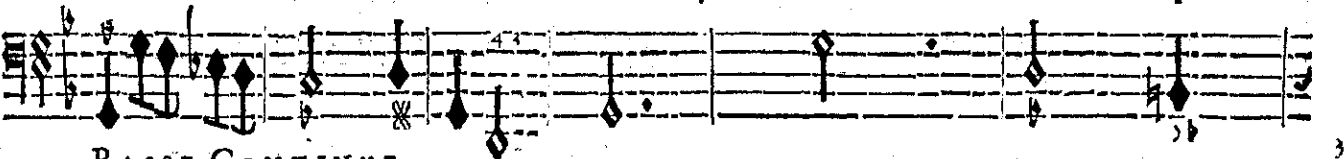
BASSE-CONTINUE.



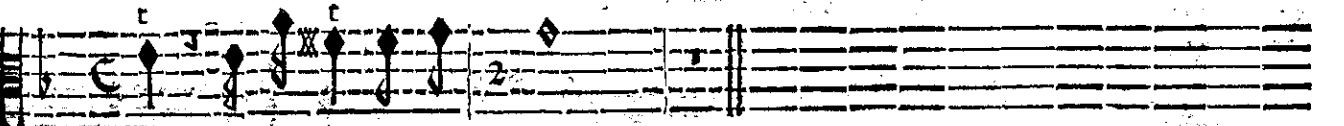
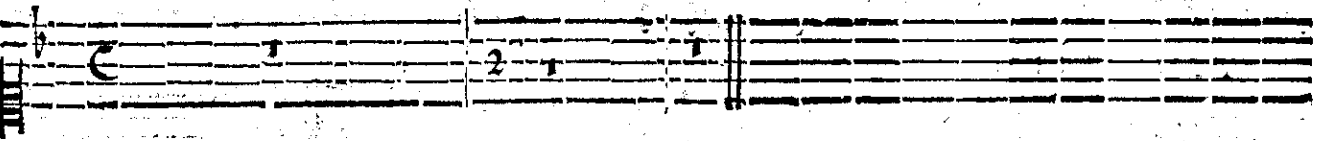
du Par les foins de ce qu'on aime.



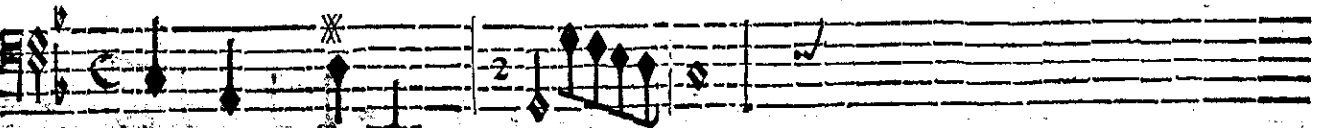
L'Hymen assemble to<sup>us</sup> les Dieux De l'Empire Infer-



BASSE-CONTINUE.



nal, de la Terre & des Cicux.



BASSE-CONTINUE.



PROSERPINE,  
SCENE VI. ET DERNIERE.

JUPITER, PLUTON, PROSERPINE, CERES, MERCURE,  
ALPHE'E, ARETHUSE.

TROUPES DE DIVINITEZ CELESTES, TERRESTRES,  
ET INFERNALES.

P R E L U D E.

Musical staff for Trompettes, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

TROMPETTES.

Musical staff for Trompettes, continuing the rhythmic patterns from the previous staff.

Musical staff for Trompettes, continuing the rhythmic patterns from the previous staff.

Musical staff for Trompettes, continuing the rhythmic patterns from the previous staff.

Musical staff for Tymballes, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

TYMBALLES.

Musical staff for Violons, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

VIOLONS.

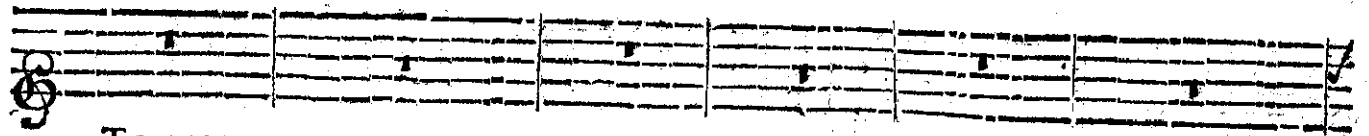
Musical staff for Violons, continuing the rhythmic patterns from the previous staff.

Musical staff for Violons, continuing the rhythmic patterns from the previous staff.

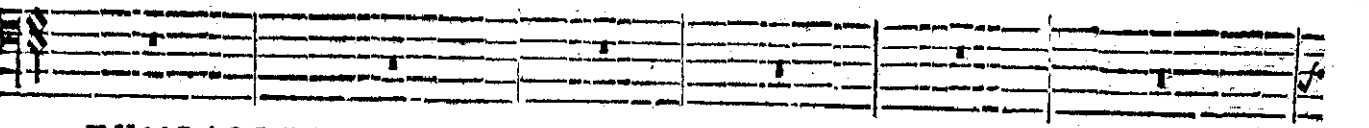
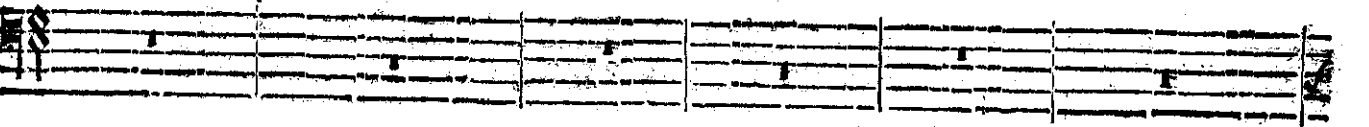
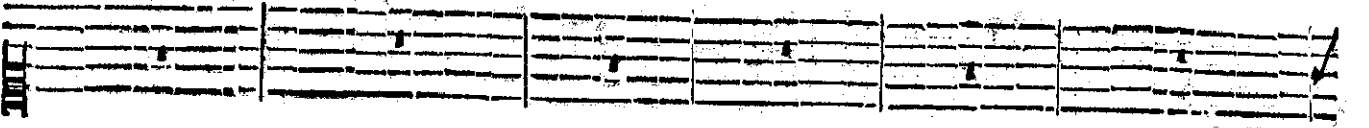
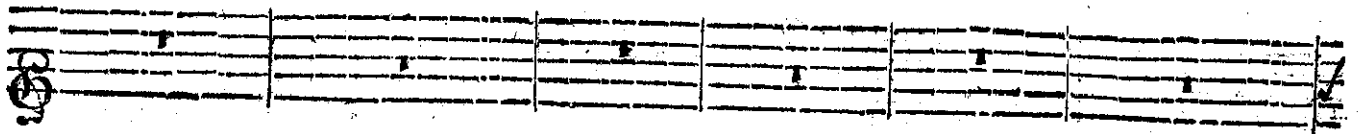
Musical staff for Violons, continuing the rhythmic patterns from the previous staff.

Musical staff for Violons, continuing the rhythmic patterns from the previous staff.

TRAGÉDIE.



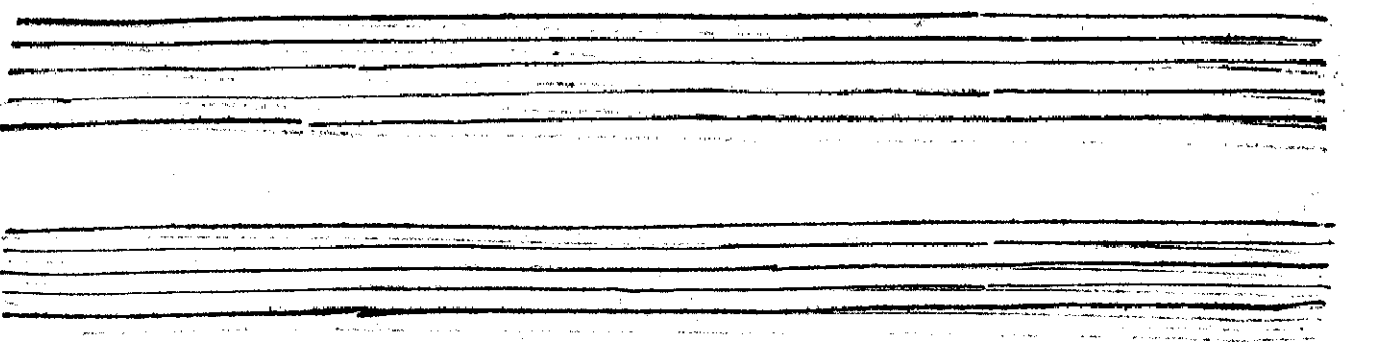
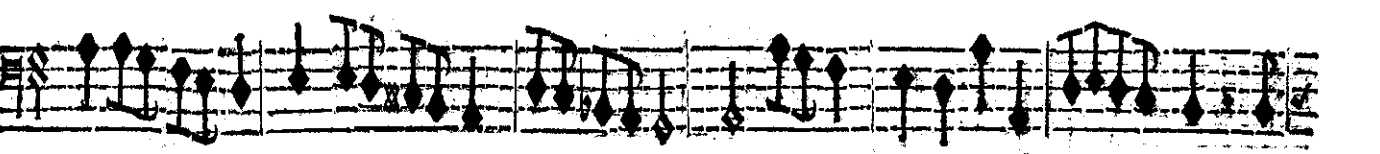
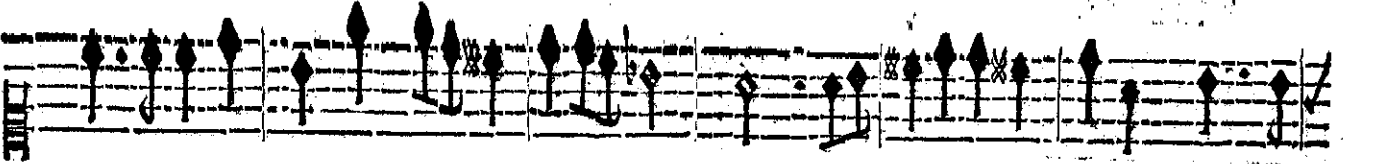
TROMPETTES.



TYMBALLES.



VIOLONS.





Musical staff for Trompettes, first line. It begins with a treble clef and a key signature of one flat. The staff contains a series of notes, including a whole note followed by eighth and sixteenth notes.

TROMPETTES.

Musical staff for Trompettes, second line. It continues the melodic line with various rhythmic values and rests.

Musical staff for Trompettes, third line. The notation includes a mix of eighth and sixteenth notes.

Musical staff for Trompettes, fourth line. The staff shows a continuation of the rhythmic pattern.

Musical staff for Trompettes, fifth line. The staff concludes the section with a final note and a fermata.

TYMBALES.

Musical staff for Tymbales, first line. It starts with a treble clef and contains a series of notes with stems pointing downwards.

VIOLONS.

Musical staff for Violons, first line. It begins with a bass clef and contains notes with stems pointing downwards.

Musical staff for Violons, second line. The staff continues the melodic line for the violins.

Musical staff for Violons, third line. The staff shows further development of the violin part.

Musical staff for Violons, fourth line. The staff concludes the section with a final note and a fermata.

Four empty musical staves at the bottom of the page, consisting of five-line systems.

TRAGÉDIE.

*Fin.*  
TROMPETTES.

The first staff of music for the Trompettes (Trumpets) part. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music starts with a melodic line of eighth notes, followed by a series of rests. The word "Fin." is written above the first measure.

*Fin.*

The second staff of music for the Trompettes (Trumpets) part, continuing the melodic line from the first staff. It ends with a double bar line and the word "Fin." above the final measure.

*Fin.*

The third staff of music for the Trompettes (Trumpets) part, continuing the melodic line. It ends with a double bar line and the word "Fin." above the final measure.

*Fin.*

The fourth staff of music for the Trompettes (Trumpets) part, continuing the melodic line. It ends with a double bar line and the word "Fin." above the final measure.

*Fin.*

The fifth staff of music for the Trompettes (Trumpets) part, continuing the melodic line. It ends with a double bar line and the word "Fin." above the final measure.

TYMPALES.

*Fin.*

The first staff of music for the Tympanes (Tympani) part. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music consists of a rhythmic pattern of eighth notes. The word "Fin." is written above the first measure.

*Fin.*

The second staff of music for the Tympanes (Tympani) part, continuing the rhythmic pattern. It ends with a double bar line and the word "Fin." above the final measure.

*Fin.*

The third staff of music for the Tympanes (Tympani) part, continuing the rhythmic pattern. It ends with a double bar line and the word "Fin." above the final measure.

*Fin.*

The fourth staff of music for the Tympanes (Tympani) part, continuing the rhythmic pattern. It ends with a double bar line and the word "Fin." above the final measure.

*Fin.*

The fifth staff of music for the Tympanes (Tympani) part, continuing the rhythmic pattern. It ends with a double bar line and the word "Fin." above the final measure.

Five empty musical staves at the bottom of the page, indicating the end of the score for this section.

# PROSERPINE,

Musical staff for Trompettes (Trumpets), featuring a treble clef and a series of notes and rests.

TROMPETTES.

Musical staff for Trompettes (Trumpets), featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes (Trumpets), featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes (Trumpets), featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes (Trumpets), featuring a treble clef and a series of notes and rests.

TYMBALLES.

Musical staff for Tymballes (Timpani), featuring a treble clef and a series of notes and rests.

VIOLONS.

Musical staff for Violons (Violins), featuring a treble clef and a series of notes and rests.

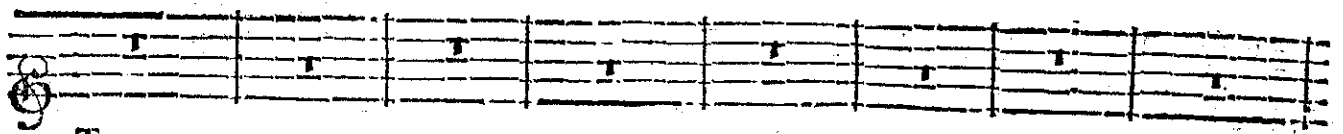
Musical staff for Violons (Violins), featuring a treble clef and a series of notes and rests.

Musical staff for Violons (Violins), featuring a treble clef and a series of notes and rests.

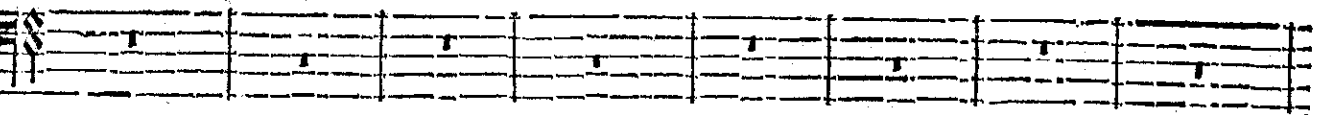
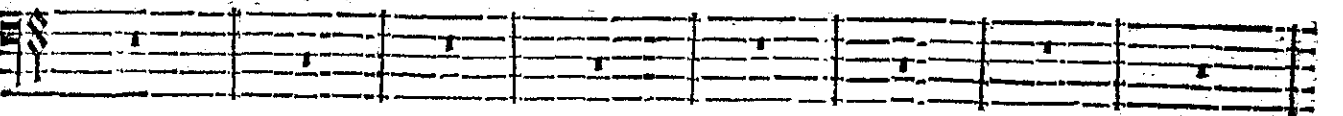
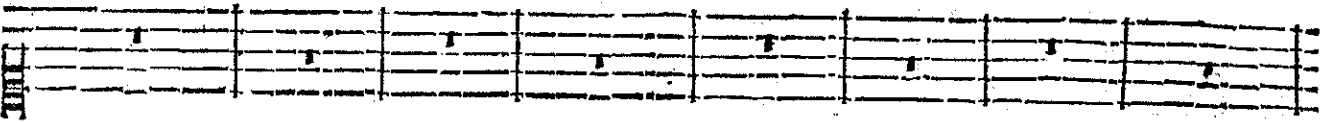
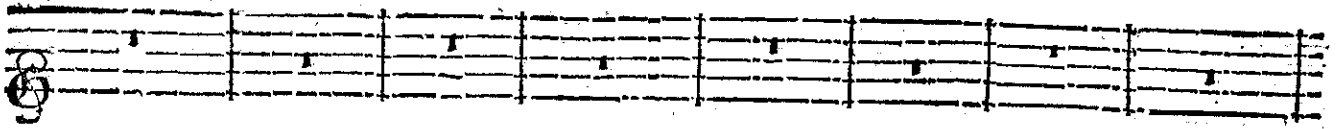
Musical staff for Violons (Violins), featuring a treble clef and a series of notes and rests.

Empty musical staff.

Empty musical staff.



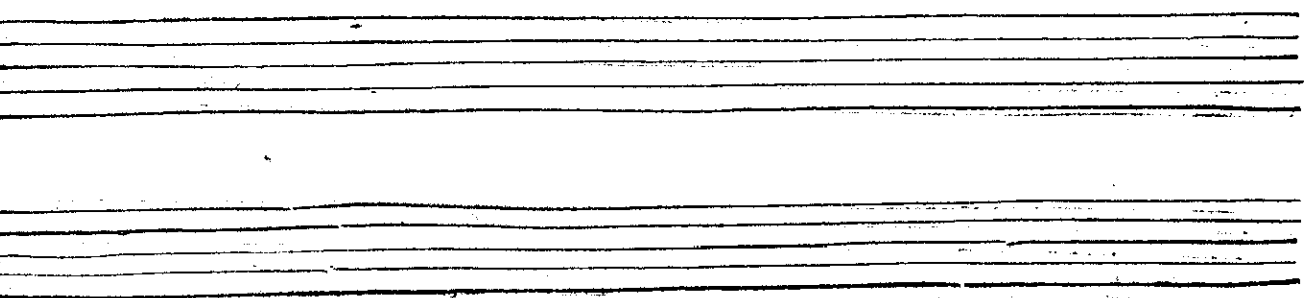
TROMPETTES.



TYMBALLES.



VIOLONS.



32 PROSERPINE,

Musical staff for Trompettes (Trumpets), featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests.

TROMPETTES.

Musical staff for Trompettes (Trumpets), continuing the melodic line from the previous staff.

Musical staff for Trompettes (Trumpets), continuing the melodic line.

Musical staff for Trompettes (Trumpets), continuing the melodic line.

Musical staff for Trompettes (Trumpets), continuing the melodic line.

TYMBALLES.

Musical staff for Tymballes (Timpani), featuring a treble clef and a key signature of one flat. The staff contains a rhythmic pattern with various note values and rests.

VIOLONS.

Musical staff for Violons (Violins), featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various rhythmic values and rests.

Musical staff for Violons (Violins), continuing the melodic line.

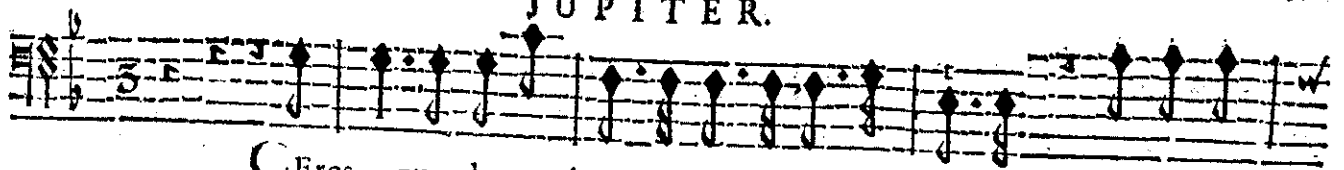
Musical staff for Violons (Violins), continuing the melodic line.

Musical staff for Violons (Violins), continuing the melodic line.

Four empty musical staves at the bottom of the page, consisting of five-line staves without any notation.

TRAGÉDIE.

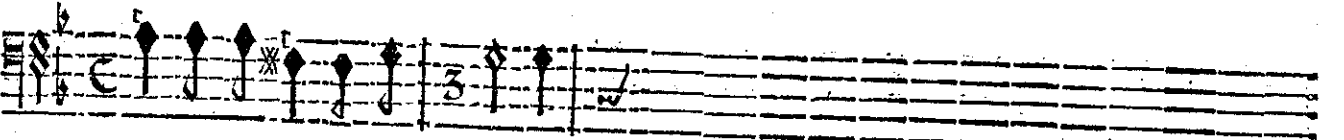
JUPITER.



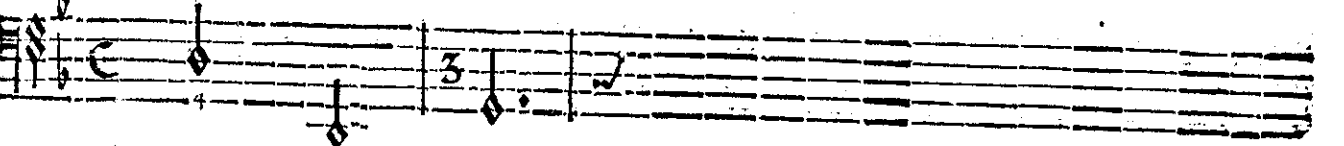
Ceres, que de vos pleurs le triste cours finisse; Qu'avec Plu-



BASSE-CONTINUE.



ton Proserpine s'unisse.



BASSE-CONTINUE.



HAUBOIS.



HAUBOIS.



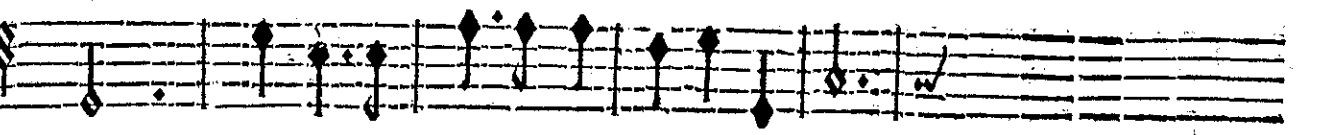
Quel'ô enchaîne pour jamais la Discorde & la Guerre, Dans les Enfers, dans les Cieux, sur la



BASSE-CONTINUE.



Terre, Tout doit jouir d'une éternelle Paix.



BASSE-CONTINUE.

Que l'on enchaîne Que l'on enchaîne ne pour jamais La Discorde & la Guerre,

Que l'on enchaîne pour jamais Que l'on enchaîne pour jamais La Discorde & la Guerre,

Que l'on enchaîne ne pour jamais La Discorde & la Guerre,

Que l'on enchaîne ne pour jamais La Discorde & la Guerre,

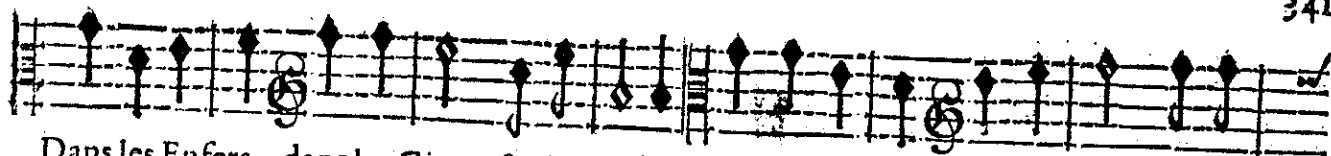
TROMPETES.

TROMPETES.

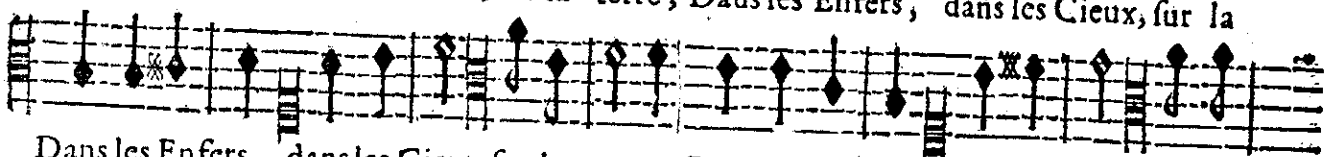
VIOLONS.

TYMBALES.

BASSE-CONTINUE.



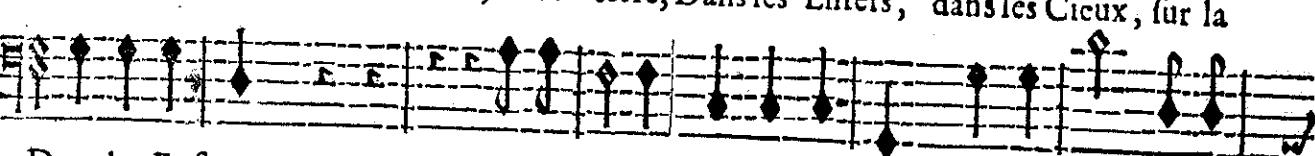
Dans les Enfers, dans les Cieux, sur la terre, Daus les Enfers, dans les Cieux, sur la



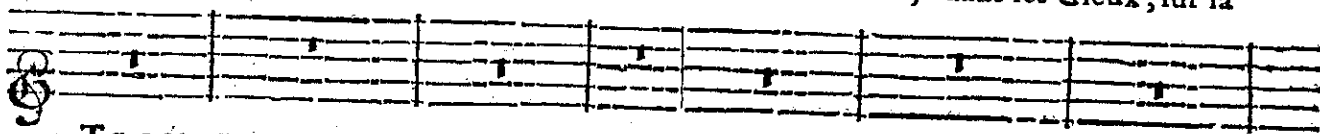
Dans les Enfers, dans les Cieux, sur la terre, Dans les Enfers, dans les Cieux, sur la



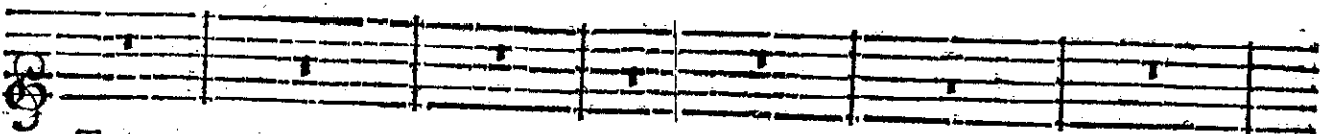
Dans les Enfers, dans les Cieux, sur la terre, Dans les Enfers, dans les Cieux, sur la



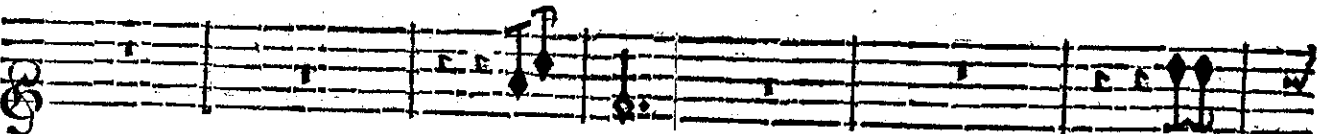
Dans les Enfers, sur la terre, Dans les Enfers, dans les Cieux, sur la



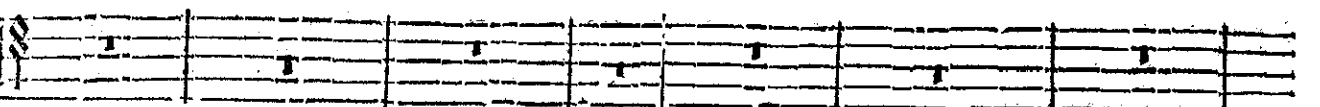
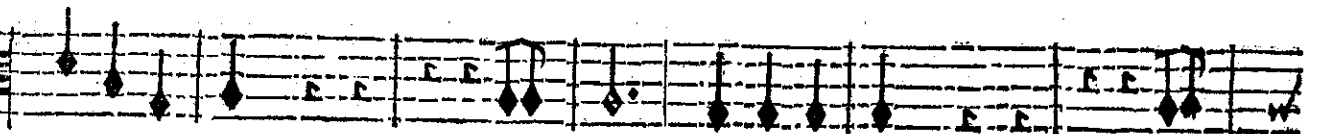
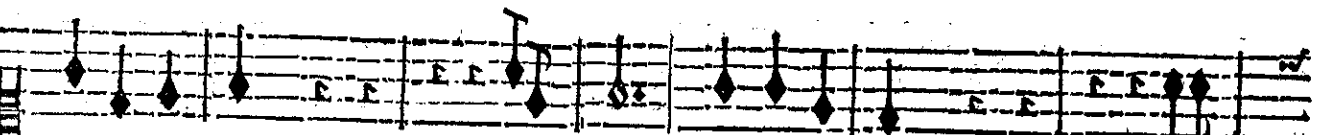
TROMPETES.



TROMPETES.



VIOLONS.



TYMBALES.



BASSE-CONTINUE.



PROSERPINE,

terre, Tout doit jouir d'une eternelle paix. Tout doit jouir d'une eternelle paix.

terre, Tout doit jouir d'une eternelle paix. Tout doit jouir d'une eternelle paix.

terre, Tout doit jouir d'une eternelle paix. Tout doit jouir d'une eternelle paix.

terre, Tout doit jouir d'une eternelle paix. Tout doit jouir d'une eternelle paix.

terre, Tout doit jouir d'une eternelle paix.

JUPITER.  
Tout doit jouir

TROMPETES.

HAUTBOIS.

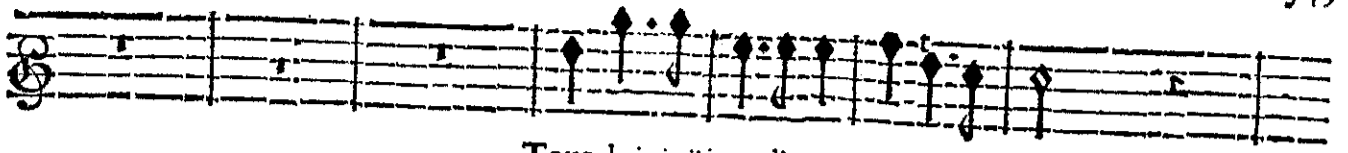
TROMPETES.

HAUTBOIS.

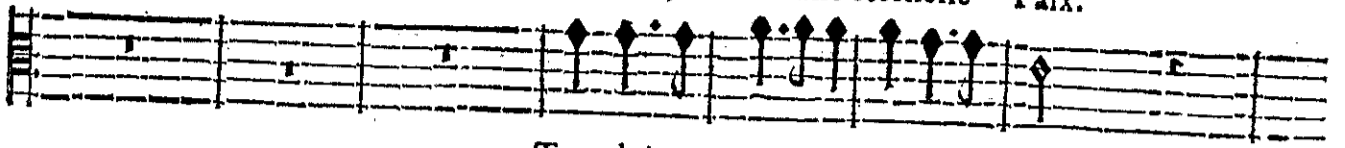
VIOLONS.

T Y M B A L E S.

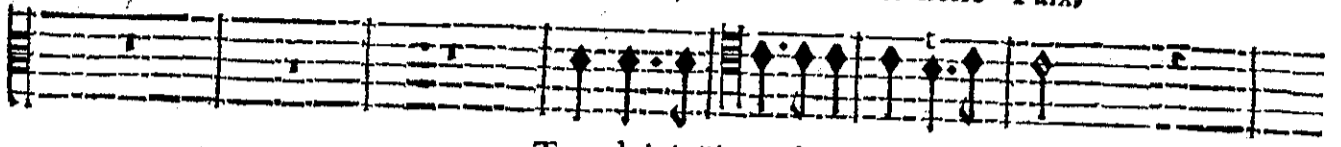
BASSE-CONTINUE.



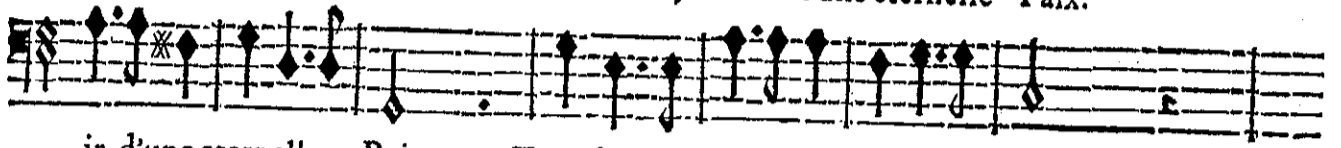
Tout doit jouir d'une éternelle Paix.



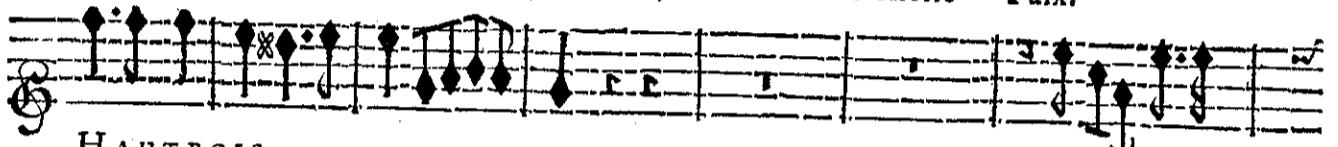
Tout doit jouir d'une éternelle Paix.



Tout doit jouir d'une éternelle Paix.

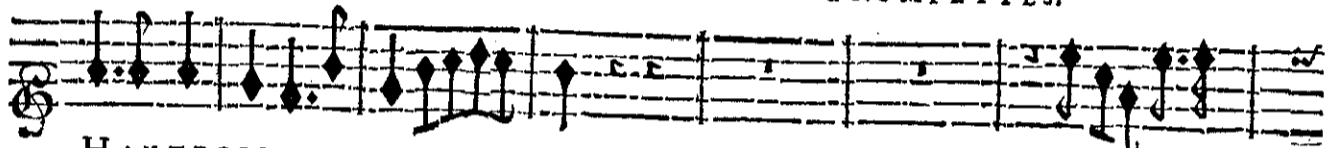


ir d'une éternelle Paix. Tout doit jouir d'une éternelle Paix.



HAUTBOIS.

TROMPETTES.

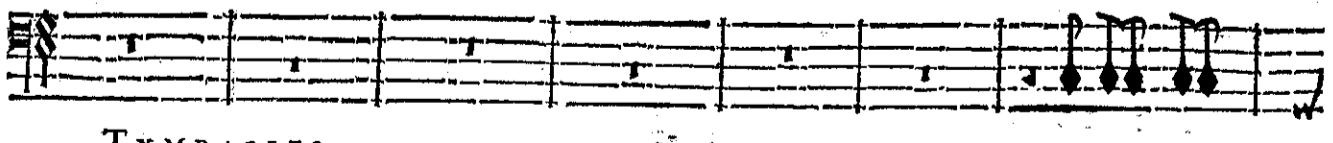
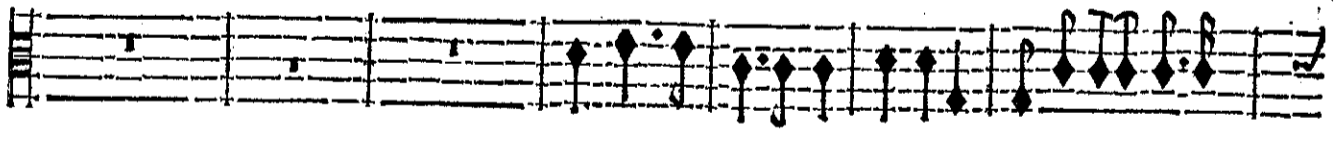
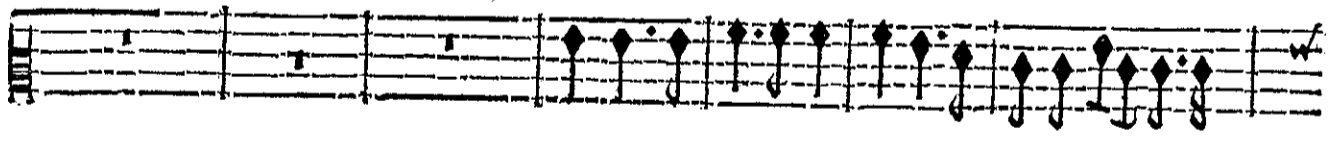


HAUTBOIS.

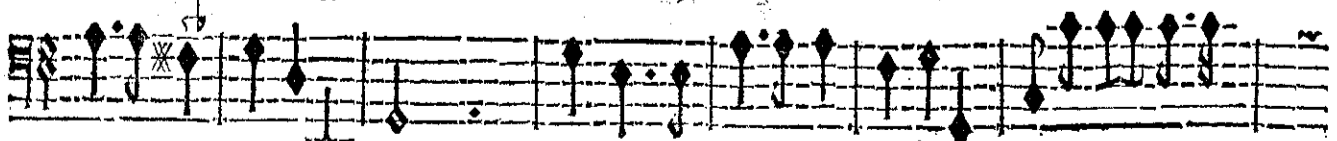
TROMPETTES.



VIOLONS.



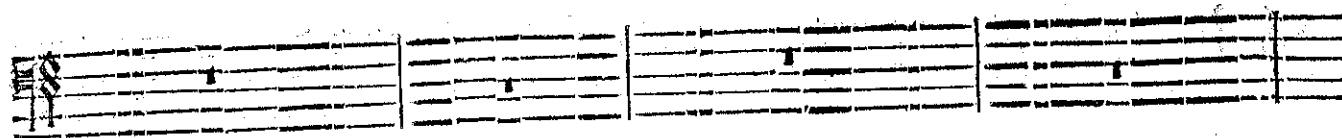
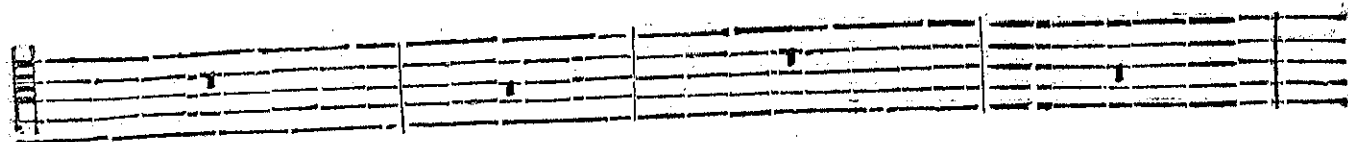
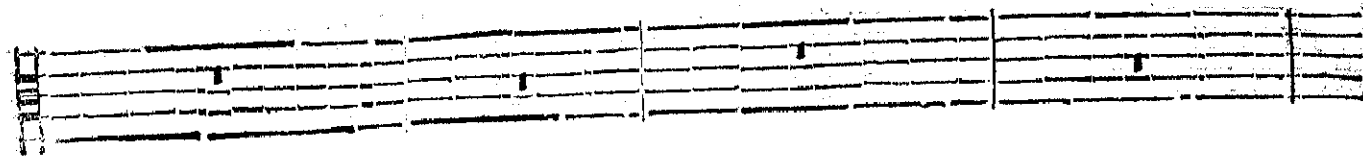
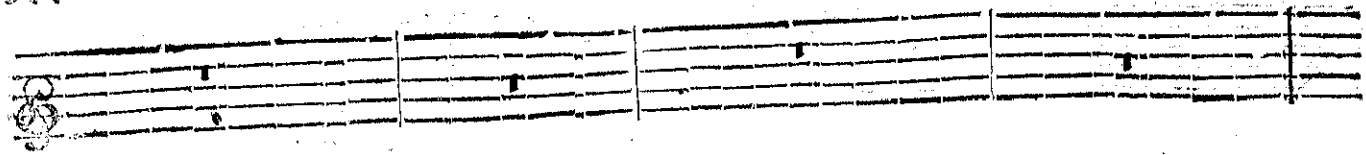
TYMBALLES.



BASSE-CONTINUE.

# PROSERPINE,

344



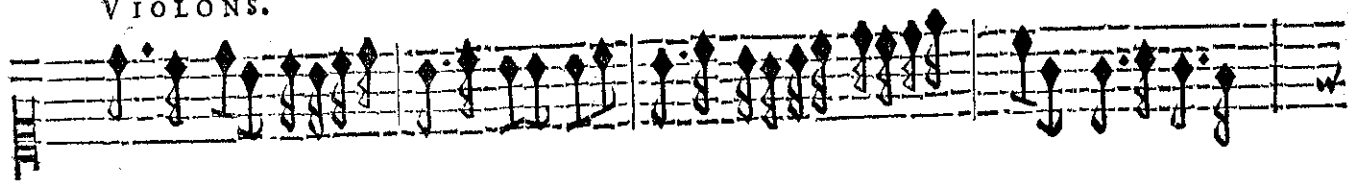
TROMPETTES.



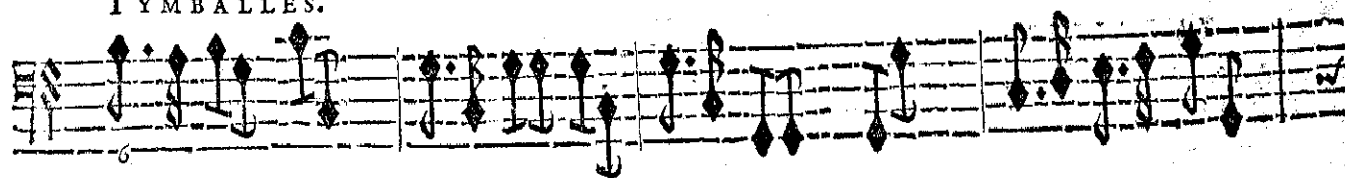
TROMPETTES.



VIOLONS.

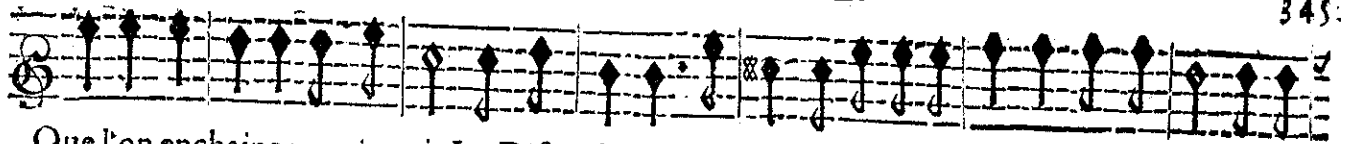


TYMBALLES.



BASSE-CONTINUE.

TRAGÉDIE.



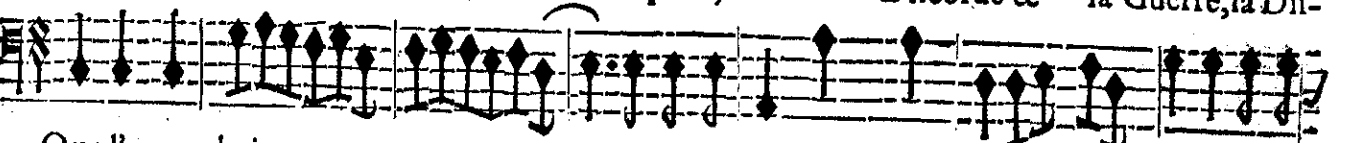
Que l'on enchainé pour jamais La Discorde & la Guerre, Que l'on enchainé pour jamais la Dif-



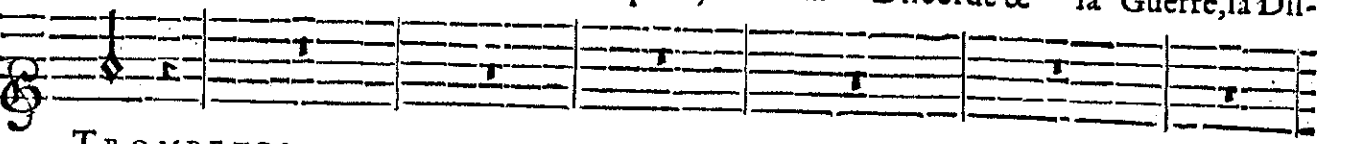
Que l'on enchainé pour jamais La Discorde & la Guerre, Que l'on enchainé pour jamais la Dif-



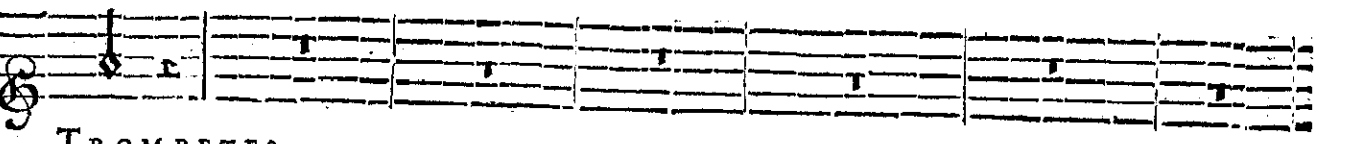
Que l'on enchainé, ne, Que l'on enchainé pour jamais La Discorde & la Guerre, la Dif-



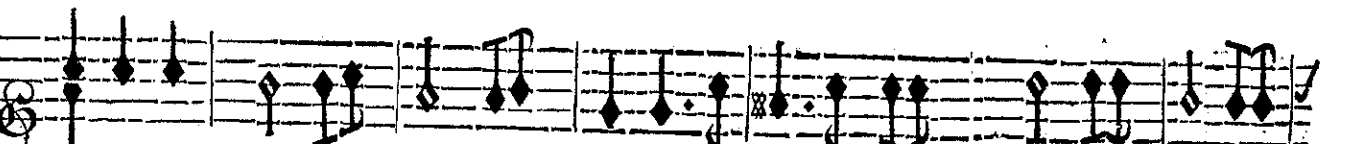
Que l'on enchainé ne pour jamais La Discorde & la Guerre, la Dif-



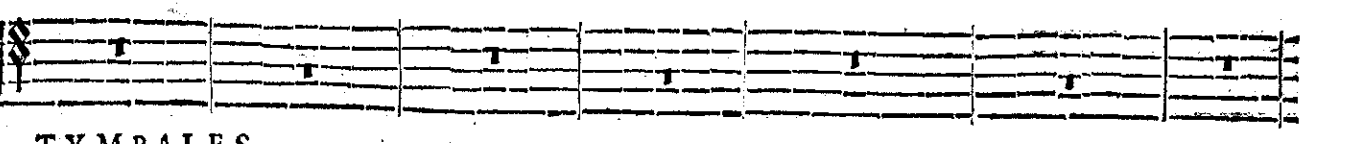
TROMPETES.



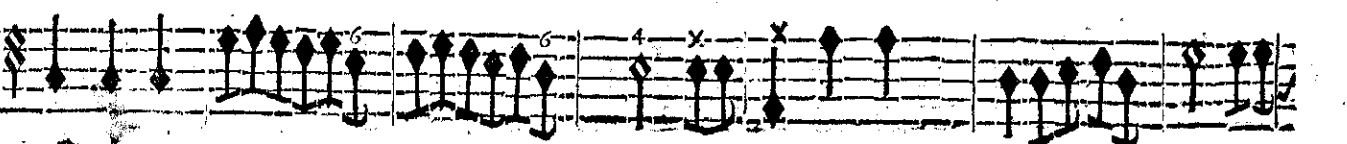
TROMPETES.



VIOLONS.



TYMBALES.



BASSE CONTINUE.

# PROSERPINE,

corde & la Guerre Dans les Enfers, dans les Cieux, sur la Terre, Dans les En-

corde & la Guerre, Dans les Enfers, dans les Cieux, sur la Terre, Dans les En-

corde & la Guerre, Dans les Enfers, dans les Cieux, sur la Terre, Dans les En-

corde & la Guerre, Dans les Enfers, sur la Terre, Dans les En-

TROMPETTES.

VIOLONS.

TYMBALES.

BASSE-CONTINUE.

BASSE-CONTINUE.

fers, dans les Cieux, sur la Terre, Tout doit jouir d'une eternelle Paix.

fers, dans les Cieux, sur la Terre, Tout doit jouir d'une eternelle Paix.

fers, dans les Cieux, sur la Terre, Tout doit jouir d'une eternelle Paix.

fers, sur la Terre, Tout doit jouir d'une eternelle Paix.

TROMPETTES.

VIOLONS.

TYMBALES.

BASSE-CONTINUE.

# PROSERPINE,

Tout doit jouir d'une eternelle paix. Tout doit jouir d'une e-

Tout doit jouir d'une eternelle paix. tout doit jouir d'une e-

tout doit jouir d'une eternelle paix. tout doit jouir d'une e-

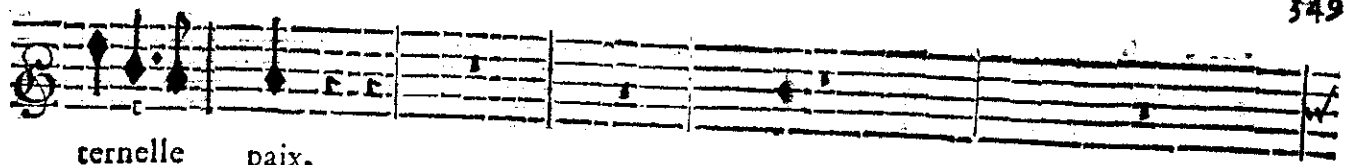
tout doit jouir d'une eternelle paix.

TROMPETTES.

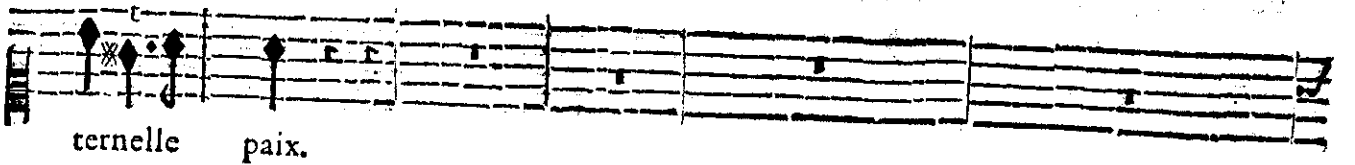
TROMPETTES.

VIOLONS.

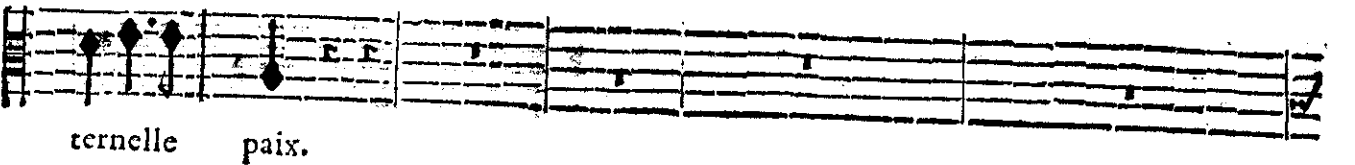
TRAGÉDIE.



ternelle paix.



ternelle paix.



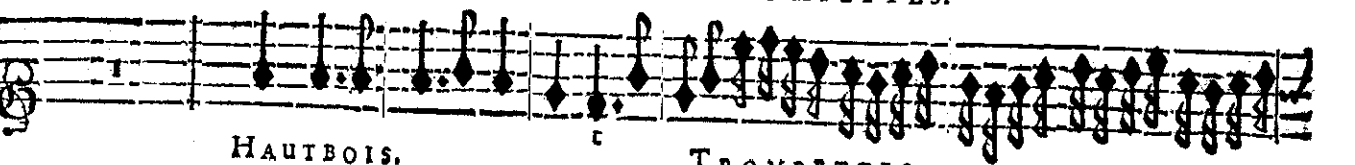
ternelle paix.



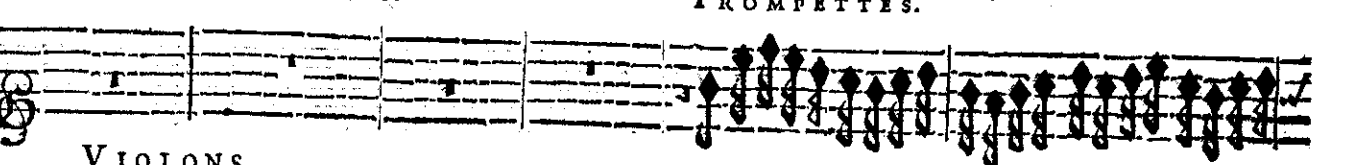
tout doit jouir d'une éternelle paix.



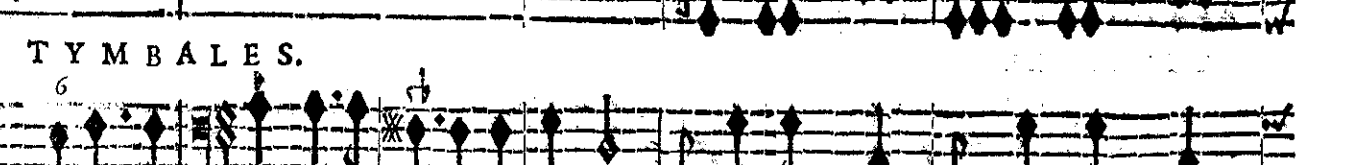
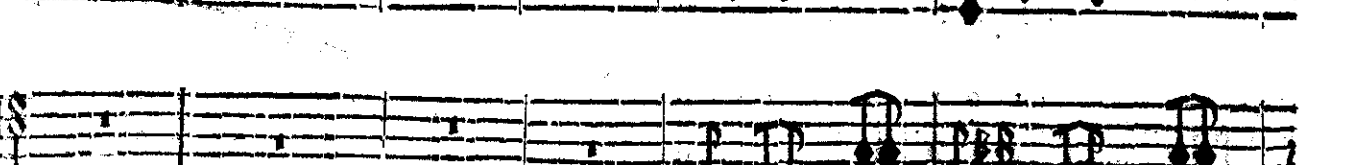
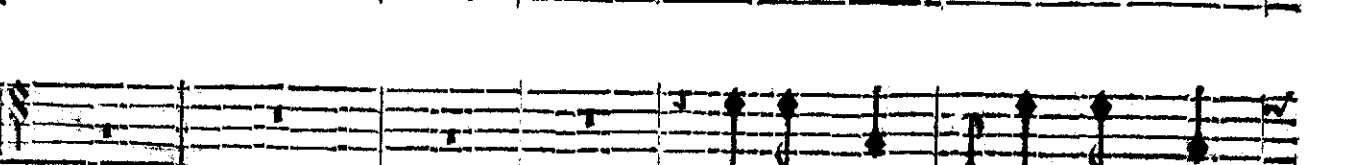
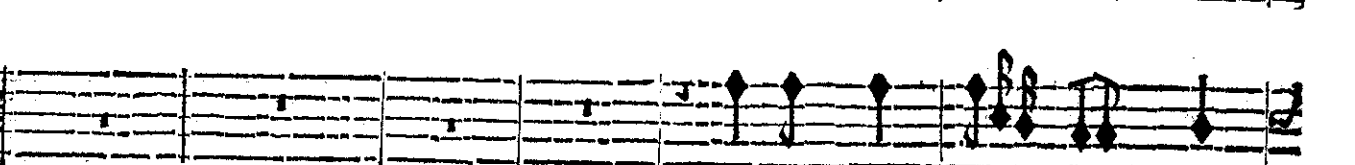
HAUTBOIS. TROMPETTES.



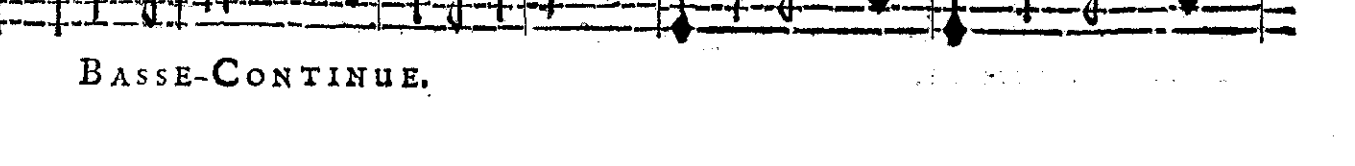
HAUTBOIS. TROMPETTES.



VIOLONS.



TYMBALES.



BASSE-CONTINUE.



# PROSERPINE,

tout doit jouir d'une eternelle paix.

tout doit jouir d'une eternelle paix.

tout doit jouir d'une eternelle paix.

tout doit jouir d'une eternelle paix.

TROMPETES.

TROMPETES.

VIOLONS.

TYMBALLES.

BASSE-CONTINUE.

TRAGÉDIE.  
PREMIER AIR.

Musical staff for Violons, first system. It begins with a treble clef and a '2' indicating the second part. The notation consists of a series of eighth and sixteenth notes, with some accidentals. A small 'c' is written below the staff.

VIOLONS.

Musical staff for Violons, second system. It begins with a '2' and continues the melodic line with eighth and sixteenth notes.

Musical staff for Violons, third system. It begins with a '2' and continues the melodic line.

Musical staff for Violons, fourth system. It begins with a '2' and continues the melodic line.

Musical staff for Violons, fifth system. It begins with a '2' and continues the melodic line.

Two empty musical staves.

Musical staff for Violons, sixth system. It begins with a treble clef and a '2'. The notation includes a repeat sign and a fermata. A small 'c' is written above the staff.

VIOLONS.

Musical staff for Violons, seventh system. It begins with a '2' and continues the melodic line.

Musical staff for Violons, eighth system. It begins with a '2' and continues the melodic line.

Musical staff for Violons, ninth system. It begins with a '2' and continues the melodic line.

Musical staff for Violons, tenth system. It begins with a '2' and continues the melodic line.

Two empty musical staves.

PROSERPINE,

Musical score for Violons, first system. It consists of five staves. The top staff is in treble clef and contains the main melodic line. The second staff is in bass clef. The third and fourth staves are in bass clef and contain lower register parts. The fifth staff is in bass clef and contains the lowest register part. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and accidentals.

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

Musical score for Violons, second system. It consists of five staves. The top staff is in treble clef and contains the main melodic line. The second staff is in bass clef. The third and fourth staves are in bass clef and contain lower register parts. The fifth staff is in bass clef and contains the lowest register part. The music continues from the first system, featuring similar notation and dynamics.

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

Violons. *c*

V I O L O N S .

*c*

*c*

*c*

*c*

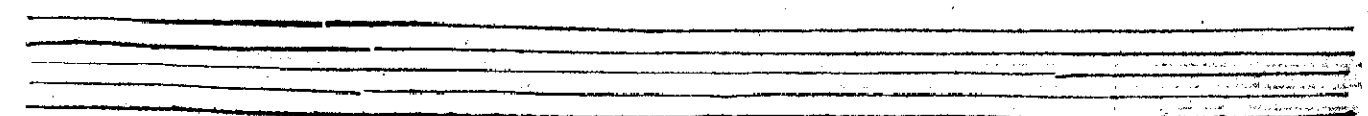
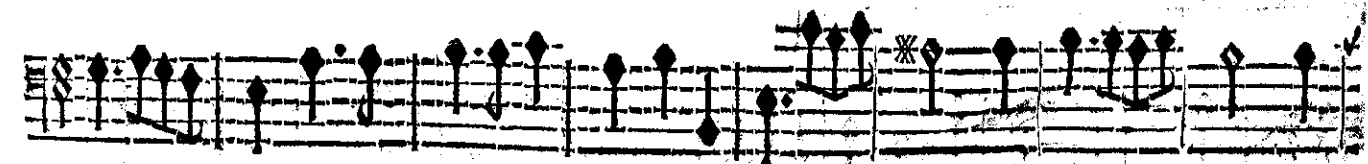
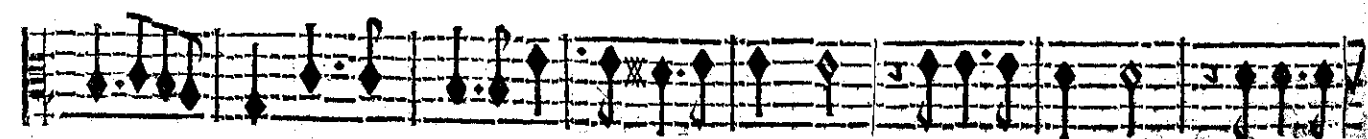
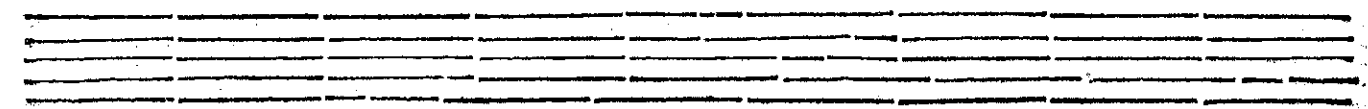
S E C O N D   A I R .

*Guy.*  
Violons. *c*

V I O L O N S .

# PROSERPINE,

545



TRAGÉDIE.

A musical score consisting of five staves. The top staff is a vocal line in treble clef. The four staves below are instrumental parts in bass clef, likely for a string quartet or similar ensemble. The music is written in a historical style with various note values and rests.

BASSE-CONTINUE.

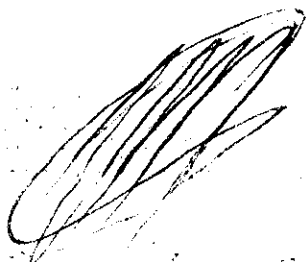
Two empty musical staves, one above the other, with five lines each.

A musical score consisting of five staves. The top staff is a vocal line in treble clef. The four staves below are instrumental parts in bass clef. The music concludes with a double bar line and repeat signs.

*On reprend le Chœur cy-devant, page 340. Que l'on enchaîne pour jamais.*

F I N.





The class of ... ..

...

...

Ce livre appartient à la  
Collection Musicale de mon père  
Mr. André Meyer. Révisé le 10-5-1974  
En Son Souvenir: François, son fils