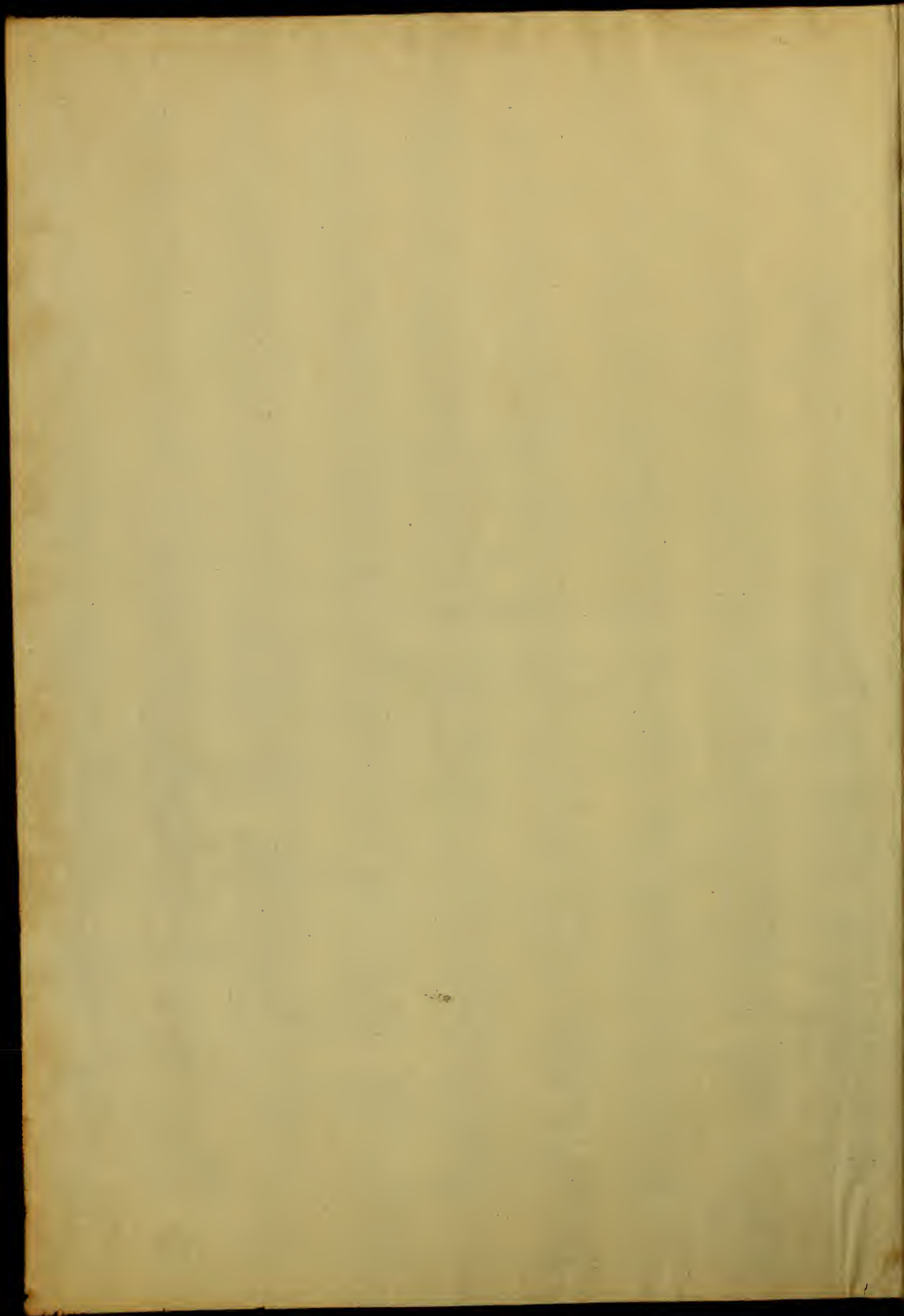
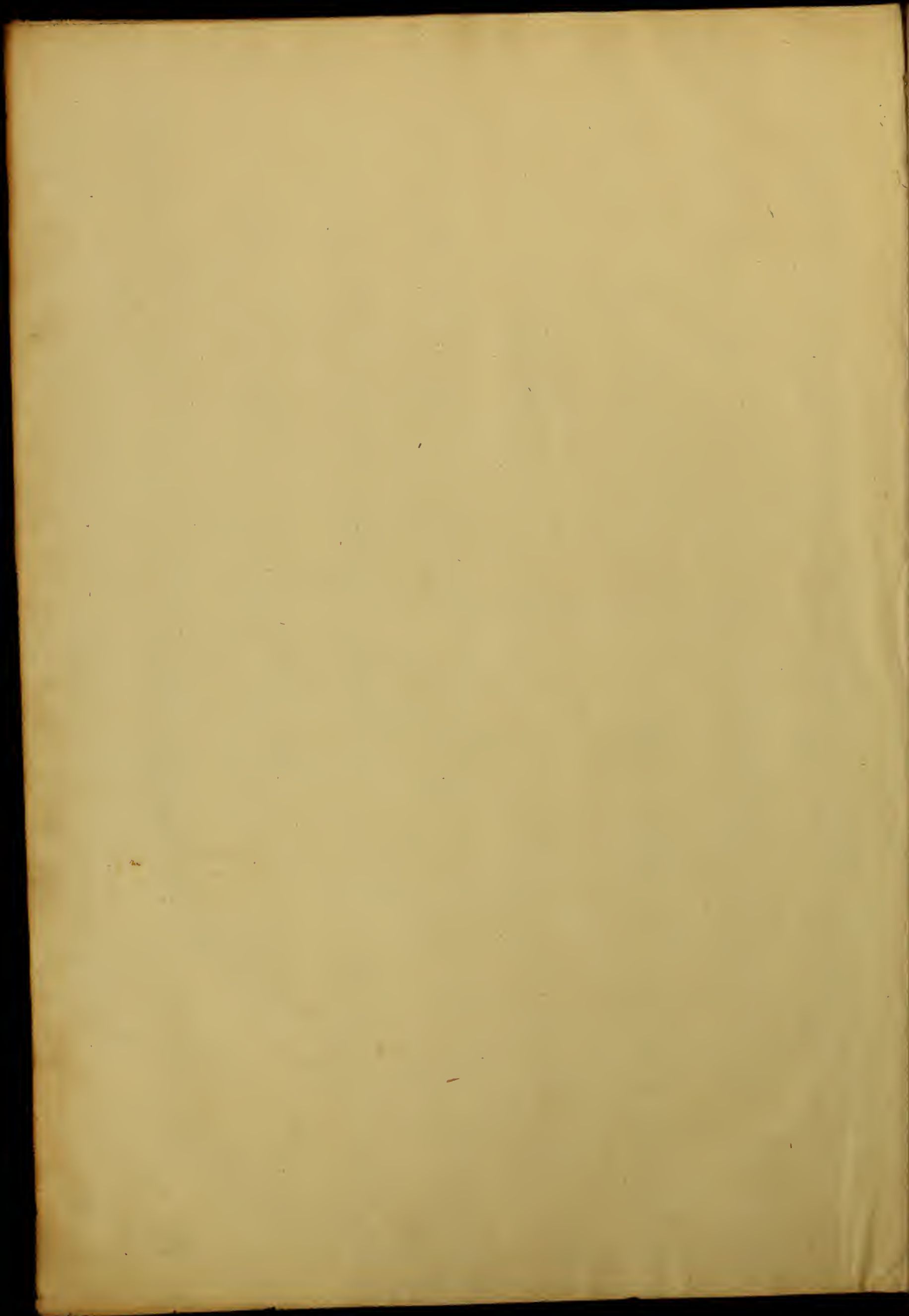




1741. j.
W D





1741. j. w.

PROSERPINE TRAGEDIE

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 Iean 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.

M. DC. LXX X.

AVEC PRIVILEGE DE SA MAIESTE.



MISE EN MARCHÉ
PAR LE ROY



Le Roy tout en son conseil a ordonné
Et se en son conseil a ordonné
I espère que vous en serez
que se son conseil a ordonné
paroitte en son conseil a ordonné
une ordonnance en son conseil a ordonné
de tout le conseil a ordonné
pour ce faire en son conseil a ordonné
VOSTRE ROY
qui est en son conseil a ordonné
de tout le conseil a ordonné
bien fait de son conseil a ordonné
la roy a ordonné en son conseil a ordonné



A V R O Y



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 aprobaton glorieuse, qui a esté suivie des aplaudissemens
de toute la France. C'et 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 iamais 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'avoüer, **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.



PROSERPINE,

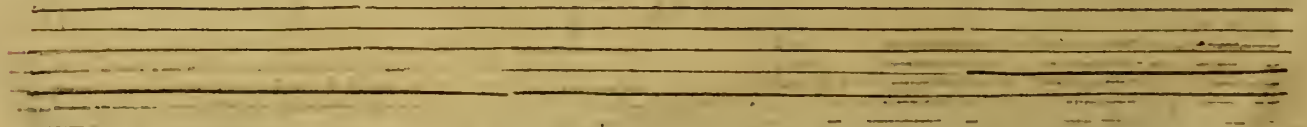
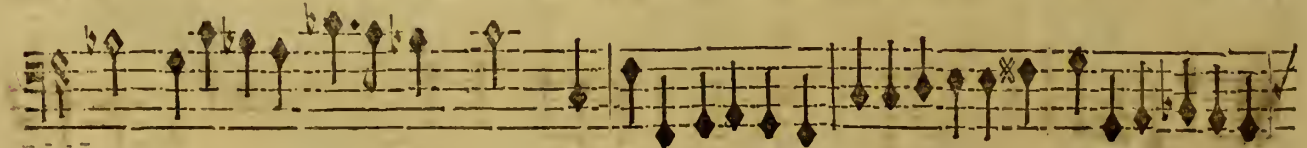
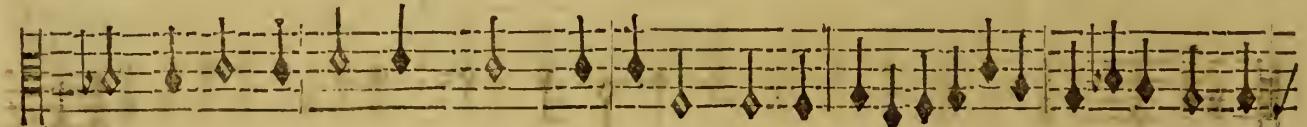
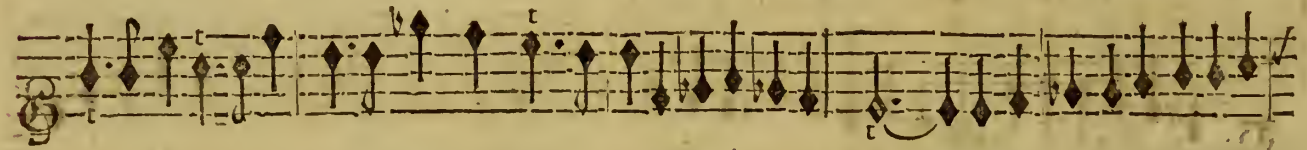
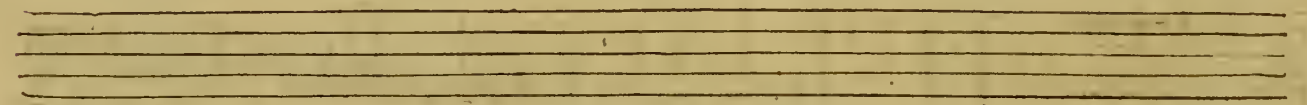
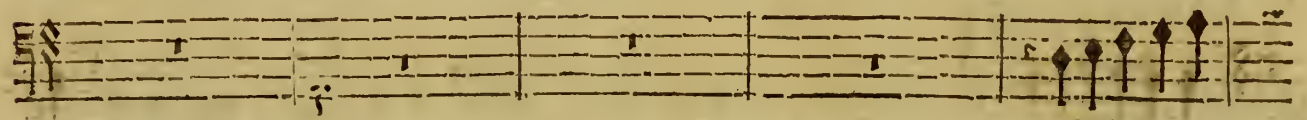
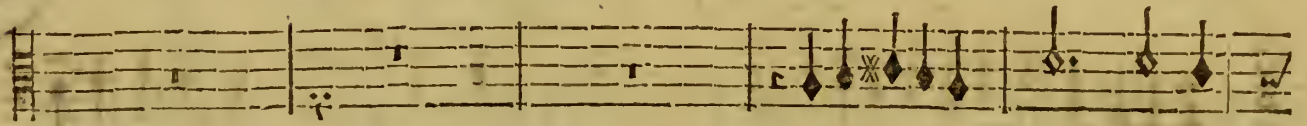
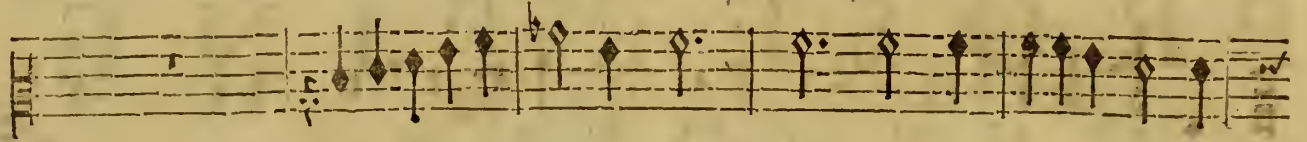
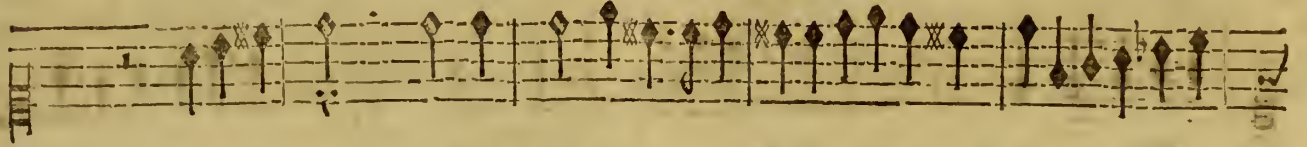
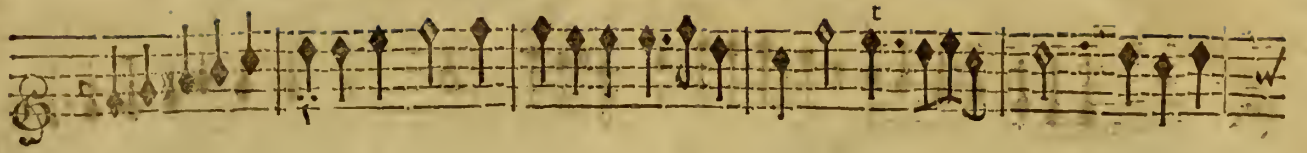
TRAGEDIE.



OUVERTURE.

The musical score for the Overture consists of ten staves. The first staff is a treble clef with a common time signature. The second staff is a bass clef. The third and fourth staves are alto clefs. The fifth staff is a tenor clef. The sixth staff is a bass clef. The seventh, eighth, ninth, and tenth staves are treble clefs. The score includes various musical notations such as notes, rests, and ornaments.

P. R. O S E R P I N E,



P R O S E R P I N E,

lentement.

VIOLONS.

VIOLONS.

P R O L O G U E.

A musical staff in treble clef containing a series of notes and rests, primarily eighth and sixteenth notes.

VIOLONS.

A musical staff in bass clef containing a series of notes and rests, primarily eighth and sixteenth notes.

A musical staff in bass clef containing a series of notes and rests, primarily eighth and sixteenth notes.

A musical staff in bass clef containing a series of notes and rests, primarily eighth and sixteenth notes.

A musical staff in bass clef containing a series of notes and rests, primarily eighth and sixteenth notes.

Two empty musical staves.

A musical staff in treble clef containing a series of notes and rests, primarily eighth and sixteenth notes.

VIOLONS.

A musical staff in bass clef containing a series of notes and rests, primarily eighth and sixteenth notes.

A musical staff in bass clef containing a series of notes and rests, primarily eighth and sixteenth notes.

A musical staff in bass clef containing a series of notes and rests, primarily eighth and sixteenth notes.

A musical staff in bass clef containing a series of notes and rests, primarily eighth and sixteenth notes.

Two empty musical staves.

PROSERPINE,

VIOLONS.

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



PROLOGUE.

LA PAIX.

Musical score for Basse-Continue, starting with a large, ornate initial 'M'. The notation includes various rhythmic values and accidentals.

EROS, dont la Valeur estonne l'Uni-

BASSE-CONTINUE.

Musical score for Basse-Continue with lyrics. The notation includes various rhythmic values and accidentals.

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

BASSE-CONTINUE.

Musical score for Basse-Continue with lyrics. The notation includes various rhythmic values and accidentals.

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' estes dans nos maux nostre unique espe- rance; He- ros, dont la va-

BASSE-CONTINUE.

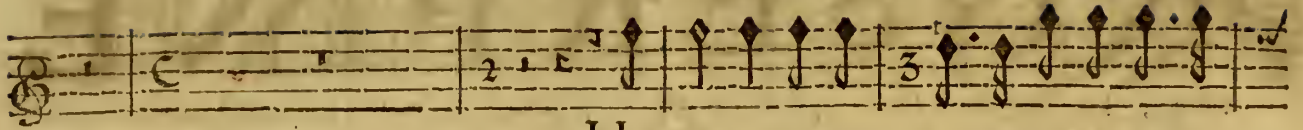
leur estonne l'Uni vers, Ah! quand briferez-vous nos fers? He-

BASSE-CONTINUE.

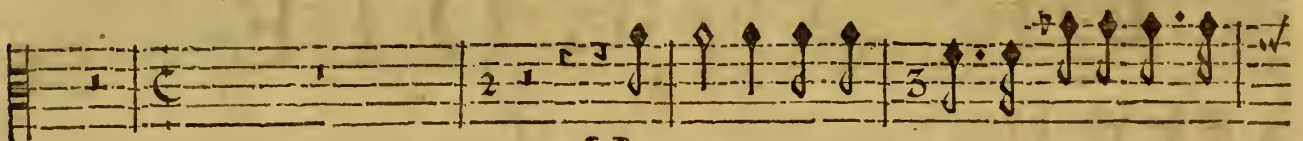
ros, dont la va- leur estonne l'Uni- vers, Ah! quand briferez-vous nos fers?

BASSE-CONTINUE.

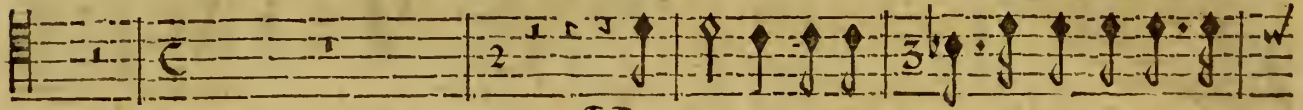
PROSERPINE,
SUITE DE LA PAIX.



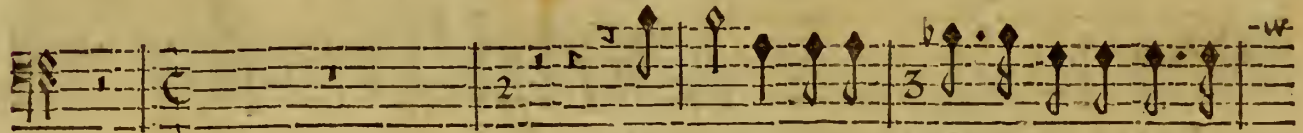
Heros, dont la Va- leur estonne l'Uni-



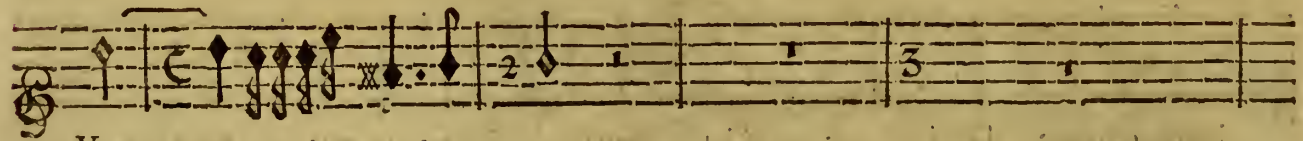
Heros, dont la Va- leur estonne l'Uni-



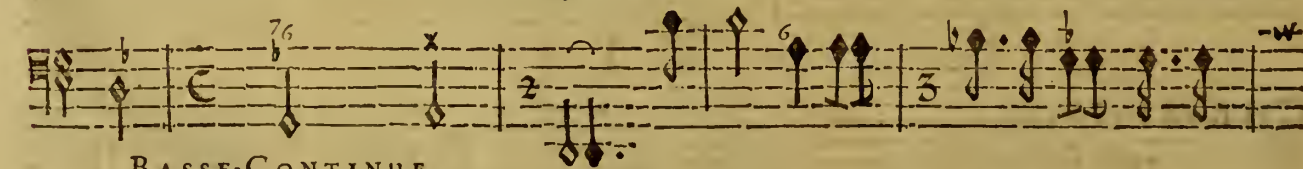
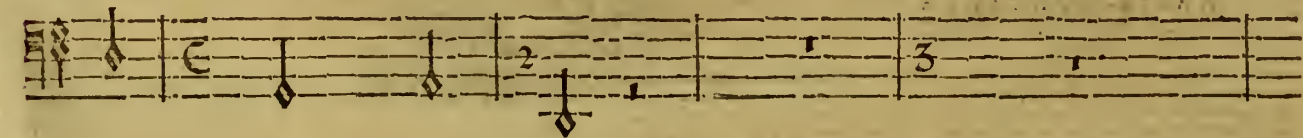
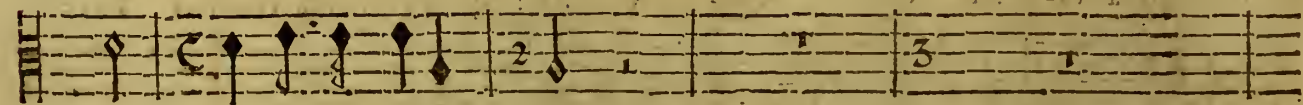
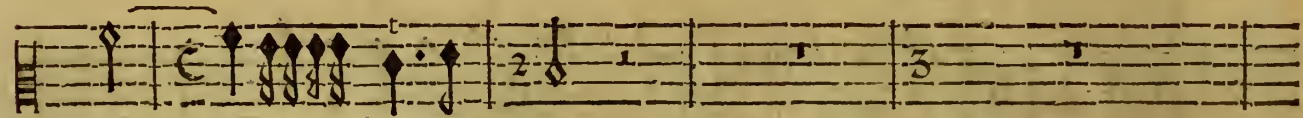
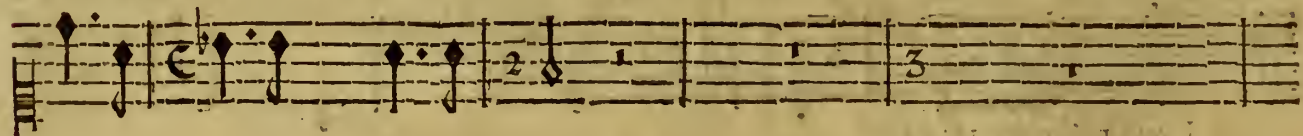
Heros, dont la Va- leur estonne l'Uni-



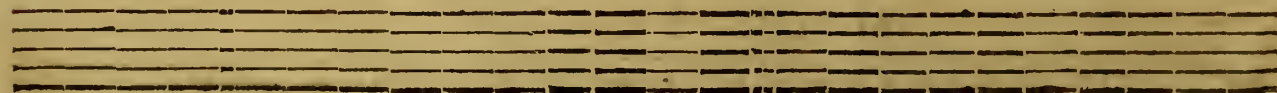
Heros, dont la Va- leur estonne l'Uni-



VIOLONS.



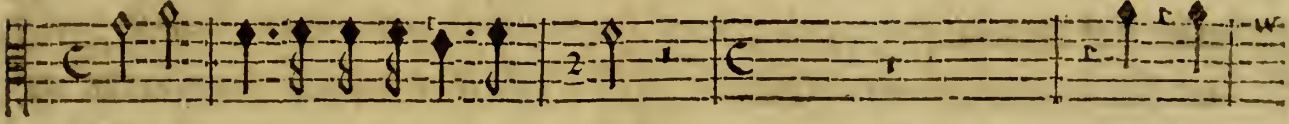
BASSE-CONTINUE.



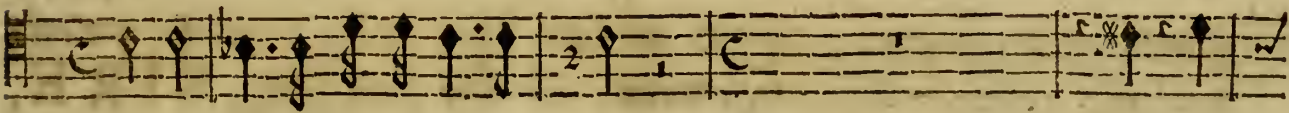
PROLOGUE.



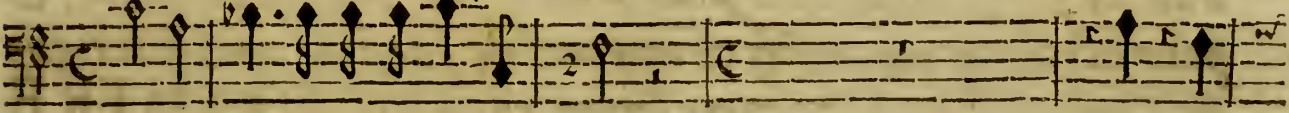
vers, Ah! quand briserez-vous nos fers? Ah! Ah!



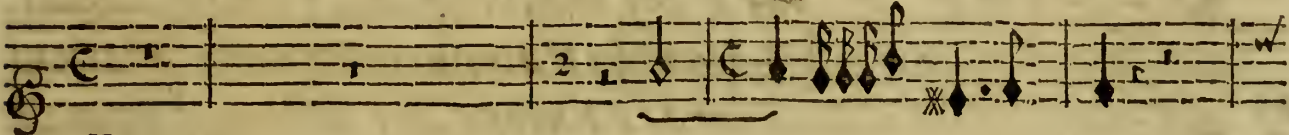
vers, Ah! quand briserez-vous nos fers? Ah! Ah!



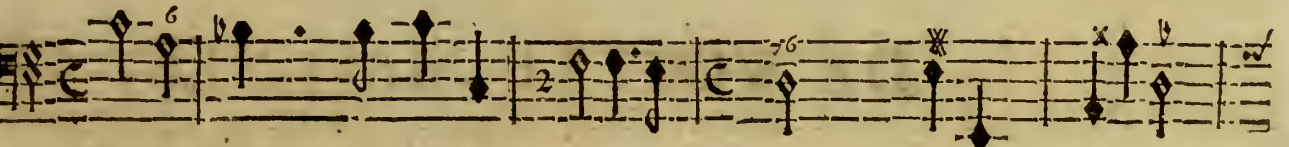

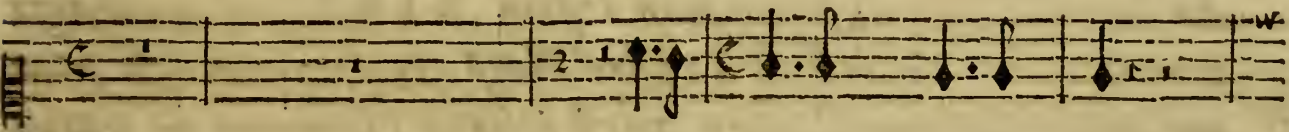
vers, Ah! quand briserez-vous nos fers? Ah! Ah!



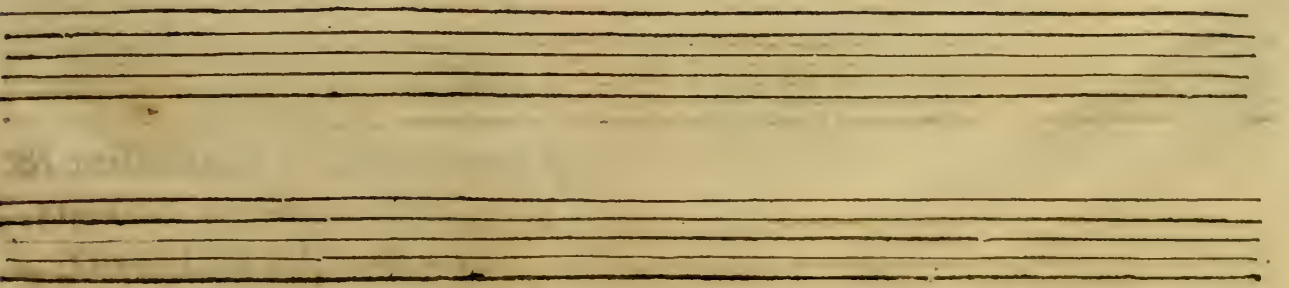
vers, Ah! quand briserez-vous nos fers? Ah! Ah!



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

quand briserez-vous nos fers?

quand briserez-vous nos fers?

quand briserez-vous nos fers?

quand briserez-vous nos fers?

VIOLONS.

BASSE-CONTINUE.

P R O L O G U E.

A I R.

Vifto.

2

2

2

2

2

2

2

2

2

2

2

2

PROSERPINE,

First musical staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains a series of notes and rests, with a trill-like figure in the first measure.

Second musical staff, continuing the melody from the first staff. It includes a trill-like figure in the first measure and a 6/8 time signature in the second measure.

Third musical staff, continuing the melody. It includes a 6/8 time signature in the second measure.

Fourth musical staff, continuing the melody. It includes a 6/8 time signature in the second measure.

Fifth musical staff, continuing the melody. It includes a 6/8 time signature in the second measure and a trill-like figure in the first measure.

Sixth musical staff, which is empty.

Seventh musical staff, featuring a treble clef, a key signature of one flat, and a common time signature. The staff contains a series of notes and rests, with a trill-like figure in the first measure.

Eighth musical staff, continuing the melody. It includes a trill-like figure in the first measure.

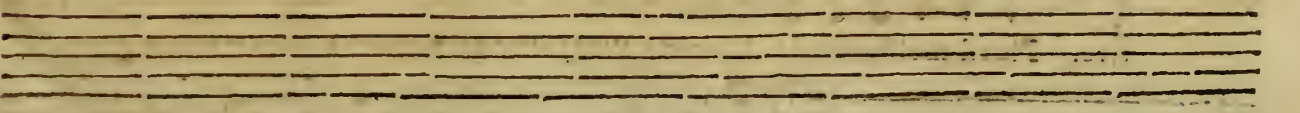
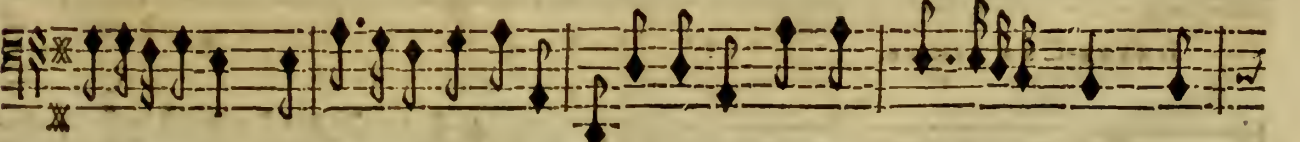
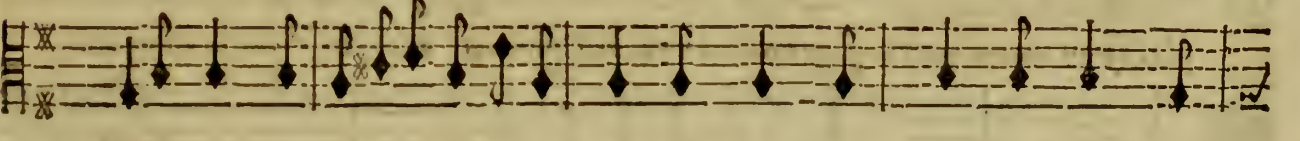
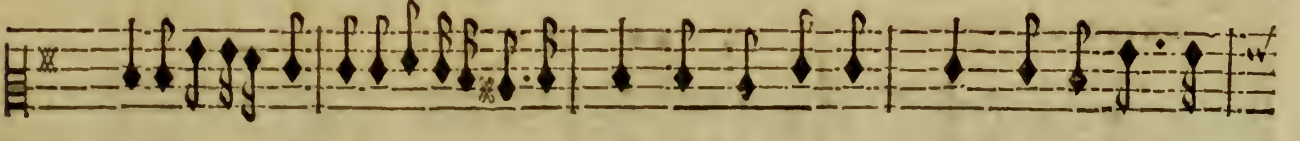
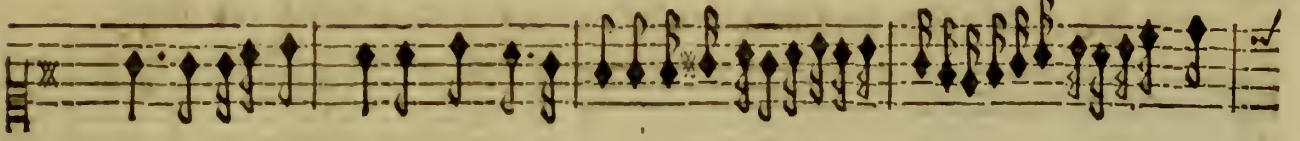
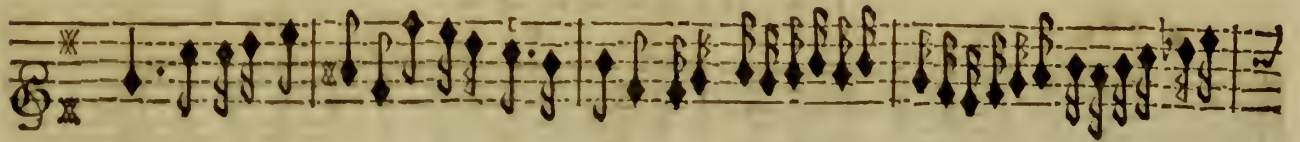
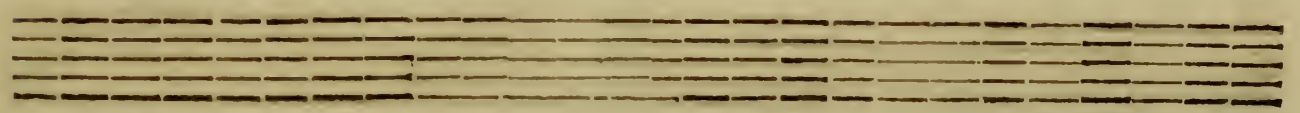
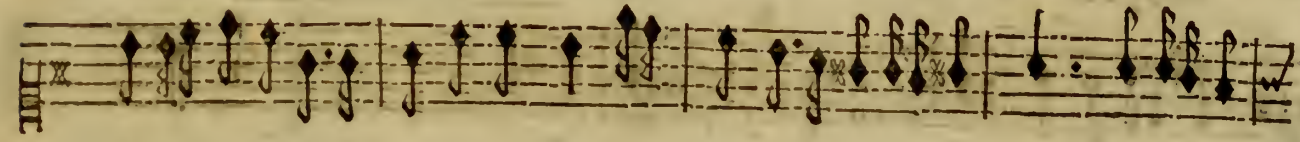
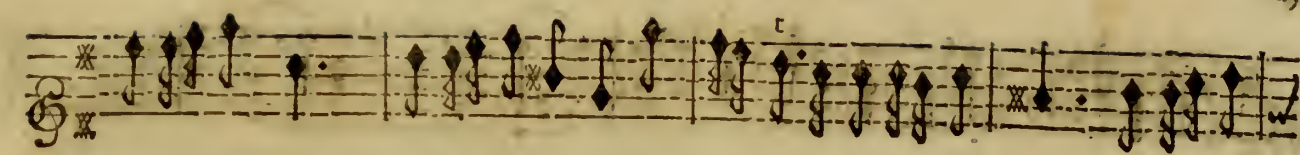
Ninth musical staff, continuing the melody.

Tenth musical staff, continuing the melody.

Eleventh musical staff, continuing the melody.

Twelfth musical staff, which is empty.

PROLOGUE.



PROSERPINE,

VIOLONS.

LA DISCORDE.

S'oupirez, triste Paix, malheureuse Captive, Gemissez, & n'esperez

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

glace. La Victoire empref- sée à conduire ses pas Se prepare à vo-

BASSE-CONTINUE.

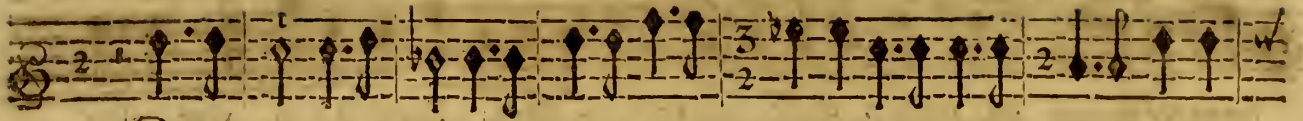
ler aux plus lointains Climats; Plus il la suit, plus il la trouve belle: Il ou-

BASSE-CONTINUE.

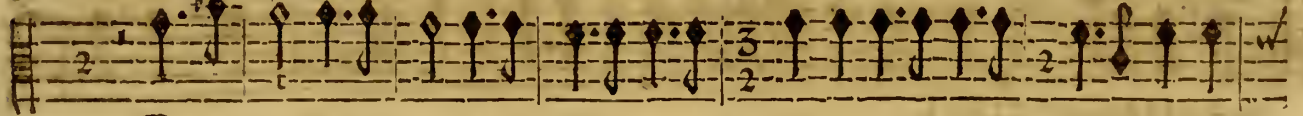
blie aisement pour elle La Paix & ses plus doux ap-

BASSE-CONTINUE.

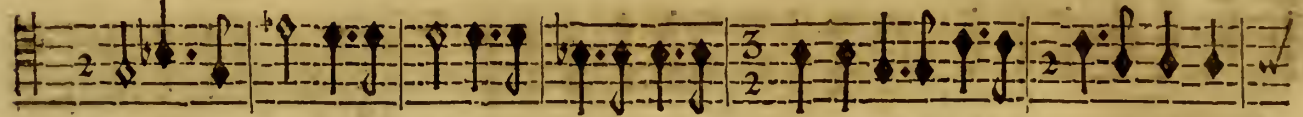
PROSERPINE,
LA PAIX ET SA SUITE.



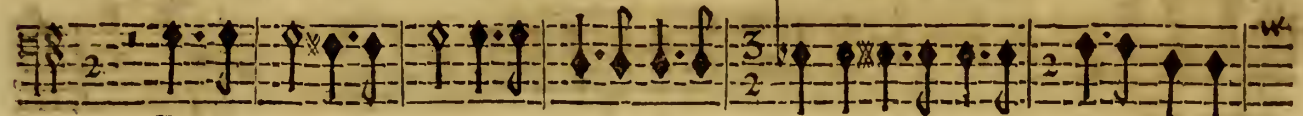
O Rigueurs inhumaines! Faut-il ne voir jamais finir le triste cours De nos mal-



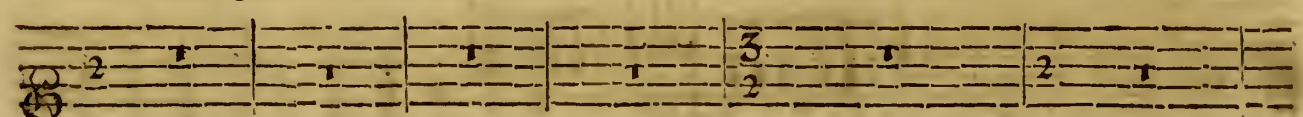
O Rigueurs inhumaines! Faut-il ne voir jamais finir le triste cours De nos mal-



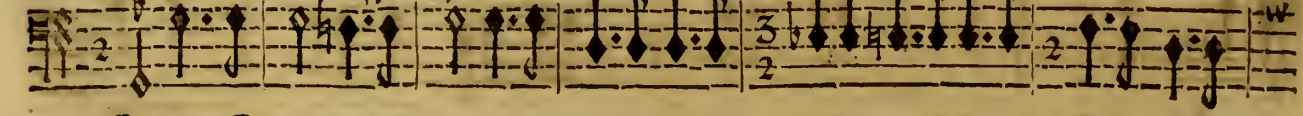
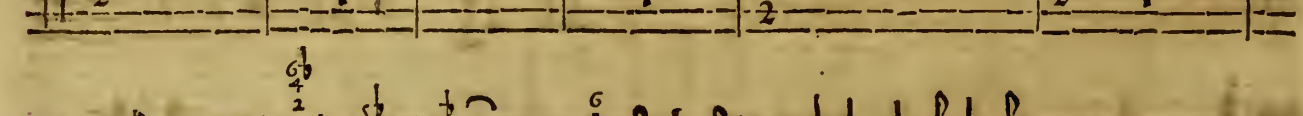
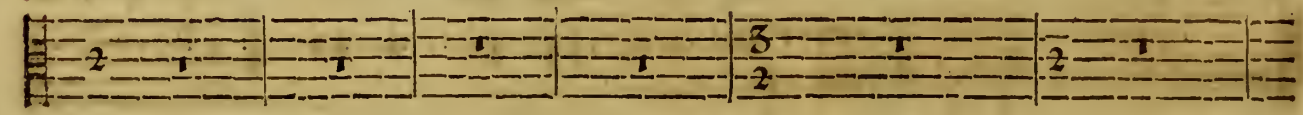
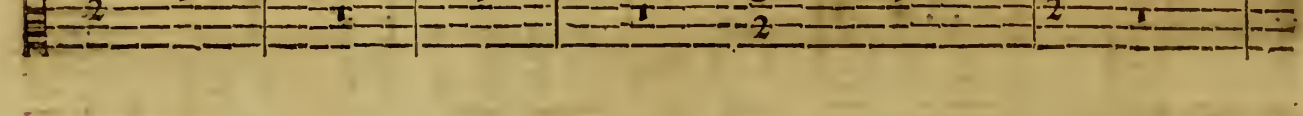
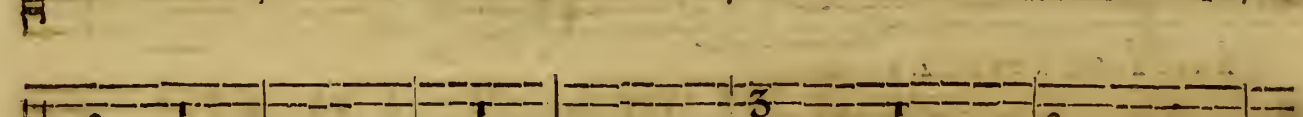
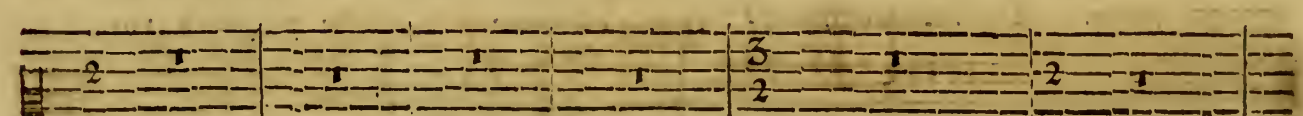
pas. O Rigueurs inhumaines! Faut-il ne voir jamais finir le triste cours De nos mal-



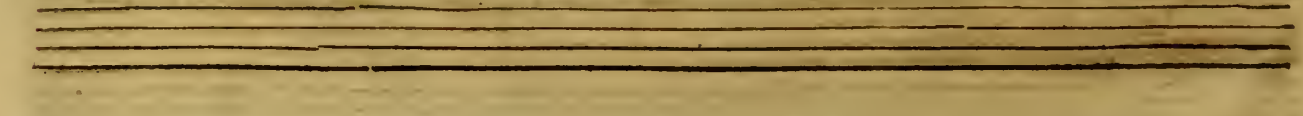
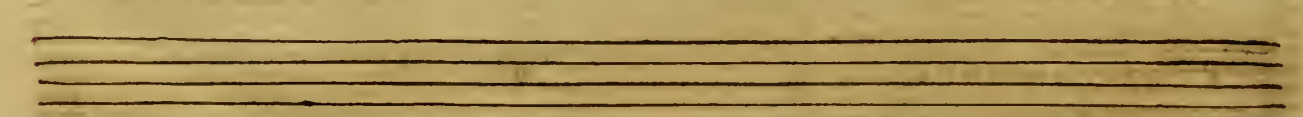
O Rigueurs inhumaines! Faut-il ne voir jamais finir le triste cours De nos mal-



VIOLONS.



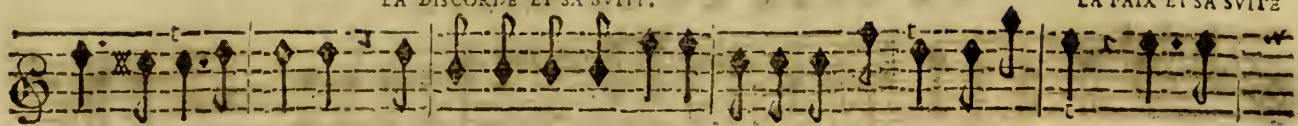
BASSE-CONTINUE.



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-



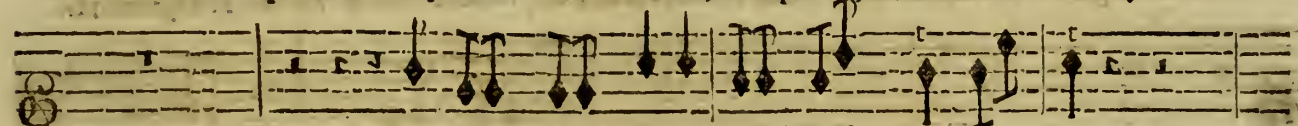
heurs & de nos peines? Vos plaintes seront vaines, N'esperez jamais de secours. Quel tour-



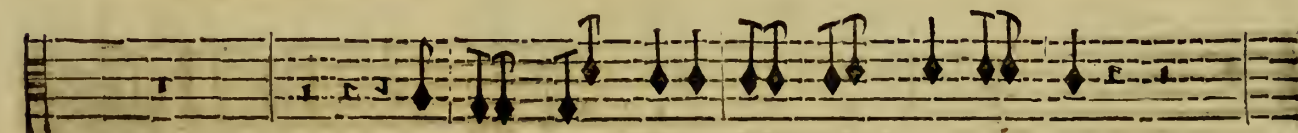
heurs & de nos peines? Vos plaintes seront vaines, N'esperez jamais de secours. Quel tour-



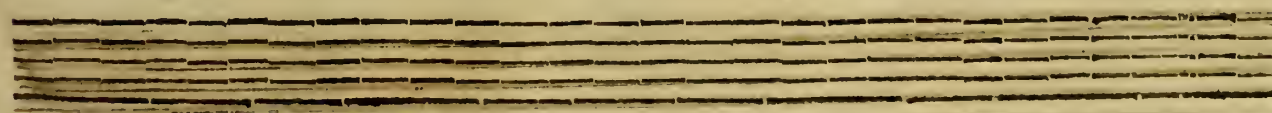
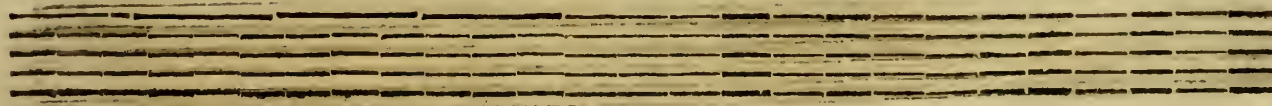
heurs & de nos peines? Vos plaintes seront vaines, N'esperez jamais de secours. Quel tour-



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

1. A. 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.

PROLOGUE.

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 TROMPETTES.

Musical staff for Trompettes and Violons. The staff is divided into two parts: Trompettes on the left and Violons on the right. The notation includes various rhythmic values and accidentals.

Musical staff for Trompettes and Violons. The staff is divided into two parts: Trompettes on the left and Violons on the right. The notation includes various rhythmic values and accidentals.

Musical staff for Trompettes and Violons. The staff is divided into two parts: Trompettes on the left and Violons on the right. The notation includes various rhythmic values and accidentals.

Musical staff for Trompettes and Violons. The staff is divided into two parts: Trompettes on the left and Violons on the right. The notation includes various rhythmic values and accidentals.

Musical staff for Trompettes and Violons. The staff is divided into two parts: Trompettes on the left and Violons on the right. The notation includes various rhythmic values and accidentals.

Musical staff for Tymballes and Basse de Violon. The staff is divided into two parts: Tymballes on the left and Basse de Violon on the right. The notation includes various rhythmic values and accidentals.

Musical staff for Violons and Trompettes. The staff is divided into two parts: Violons on the left and Trompettes on the right. The notation includes various rhythmic values and accidentals.

Musical staff for Violons and Trompettes. The staff is divided into two parts: Violons on the left and Trompettes on the right. The notation includes various rhythmic values and accidentals.

Musical staff for Violons and Trompettes. The staff is divided into two parts: Violons on the left and Trompettes on the right. The notation includes various rhythmic values and accidentals.

Musical staff for Violons and Trompettes. The staff is divided into two parts: Violons on the left and Trompettes on the right. The notation includes various rhythmic values and accidentals.

Musical staff for Violons and Trompettes. The staff is divided into two parts: Violons on the left and Trompettes on the right. The notation includes various rhythmic values and accidentals.

Musical staff for Violons and Trompettes. The staff is divided into two parts: Violons on the left and Trompettes on the right. The notation includes various rhythmic values and accidentals.

Musical staff for Basse de Violon. The notation includes various rhythmic values and accidentals.

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

TROMPETTES.

Musical staff for Trompettes, continuing the previous staff with notes and stems.

Musical staff for Trompettes, continuing the previous staff with notes and stems.

Musical staff for Trompettes, continuing the previous staff with notes and stems.

Musical staff for Tymballes, featuring a treble clef and notes with stems pointing downwards.

TYMBALLES.

Musical staff for Tymballes, continuing the previous staff with notes and stems.

L A D I S C O R D E.

Musical staff for Basse-Continue, featuring a bass clef and notes with stems pointing upwards.

C E b r u i t q u e l a V i - c t o i r e e n c e s l i e u x f a i t e n - t e n d r e M ' a v e r t i t q u ' e l l e y v a d e f -

Musical staff for Basse-Continue, continuing the previous staff with notes and stems.

BASSE-CONTINUE.

Musical staff for Basse-Continue, continuing the previous staff with notes and stems.

c e n d r e ; Q u e l p l a i s i r d e l u y f a i r e v o i r M o n e n n e m i e a u d e s e s p o i r ! Q u e l p l a i s i r d e l u y f a i r e

Musical staff for Basse-Continue, continuing the previous staff with notes and stems.

BASSE-CONTINUE.

Musical staff for Basse-Continue, continuing the previous staff with notes and stems.

v o i r M o n e n n e m i e a u d e s e s p o i r !

Musical staff for Basse-Continue, continuing the previous staff with notes and stems.

BASSE-CONTINUE.

PROSERPINE,
AIR POUR LES TROMPETTES.

TROMPETTES.

TYMBALLES.

Basse de Violon.

TROMPETTES.

Basse de Violon.

PROLOGUE.

LA VICTOIRE.

Venez, aimable Paix, le Vainqueur vo^o appelle, Venez, aimable

BASSE-CONTINUE.

Paix, Le Vainqueur Le Vainqueur vo^o appelle; La Victoire devient vostre

BASSE-CONTINUE.

guide fidelle, Venez, Venez dans cet heureux sejour. Venez, Venez das 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^o 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' appelle le.

Venez, aimable Paix, le Vainqueur vo' appelle, le Vainqueur vo' appelle le.

Venez, Venez, aimable Paix, le Vainqueur le Vainqueur vo' appelle le.

Venez, aimable Paix, le Vainqueur vo' appelle, le Vainqueur vo' appelle le.

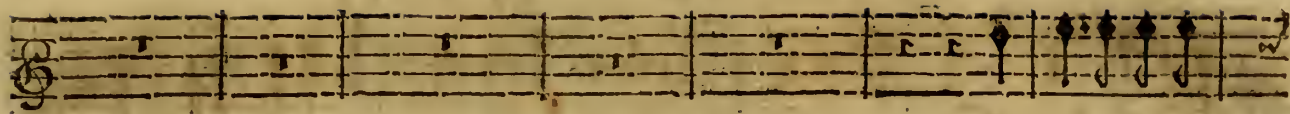
TROMPETTES.

VIOLONS.

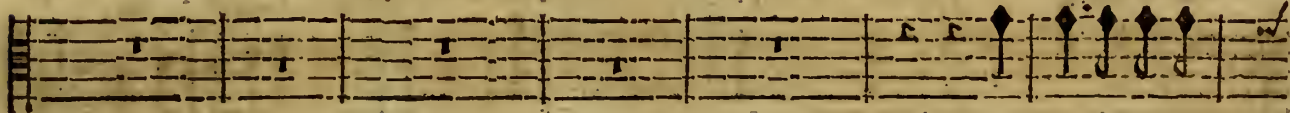
TYMBALLES.

Guy.

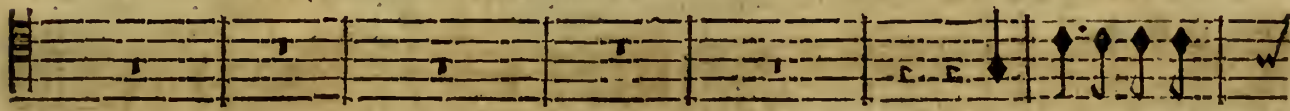
PROLOGUE.



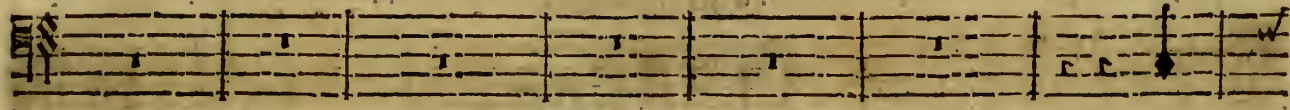
Venez, aimable.



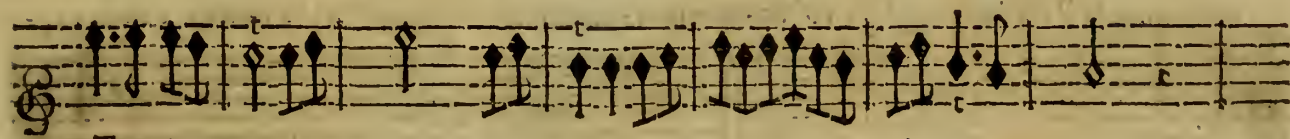
Venez, aimable



Venez, aimable



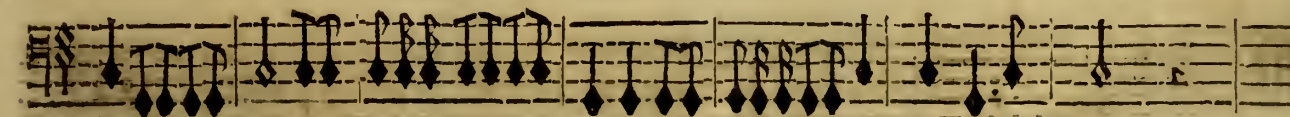
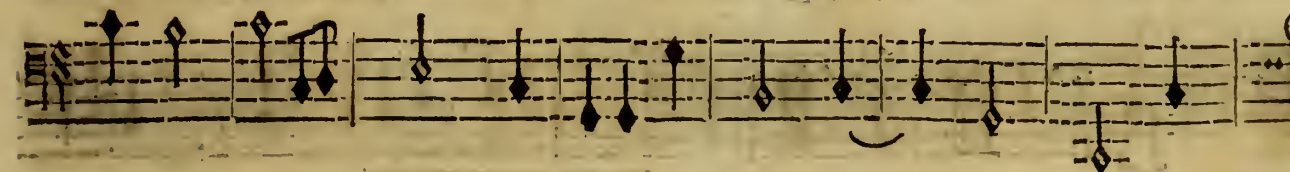
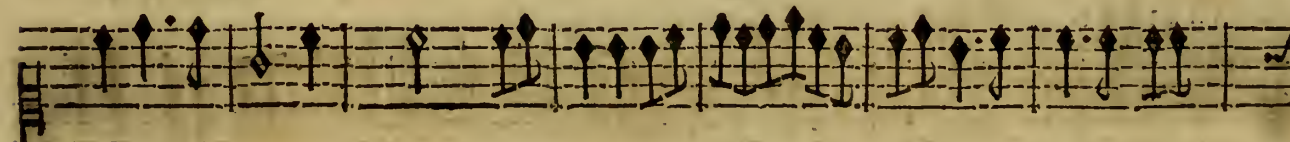
Ve-



TROMPETTES.



VIOLONS.



TYMBALES.



BASSE-CONTINUE.

PROSERPINE,

Paix, le vainqueur le vainqueur vo' appelle, le vainqueur vous appelle, le vainqueur vo' ap-

Paix, le vainqueur le vainqueur vo' appelle, le vainqueur vous appelle, le vainqueur vo' ap-

Paix, le vainqueur le vainqueur vo' appelle, le vainqueur vous appelle, le vainqueur vo' ap-

nez, aimable Paix, le vainqueur vo' ap- pel- le, le vainqueur vous ap-

TROMPETES.

VIOLONS.

BASSE-CONTINUE.

PROLOGUE.

Violin part (Vc.) with notes and rests. Includes the instruction "pel- le." above the staff.

Violin part (Vc.) with notes and rests. Includes the instruction "pel- le." above the staff.

Violin part (Vc.) with notes and rests. Includes the instruction "pel- le." above the staff.

Trompettes part with notes and rests. Includes the instruction "TROMPETTES." below the staff.

Violons part with notes and rests. Includes the instruction "VIOLONS." below the staff.

Violons part with notes and rests.

Violons part with notes and rests.

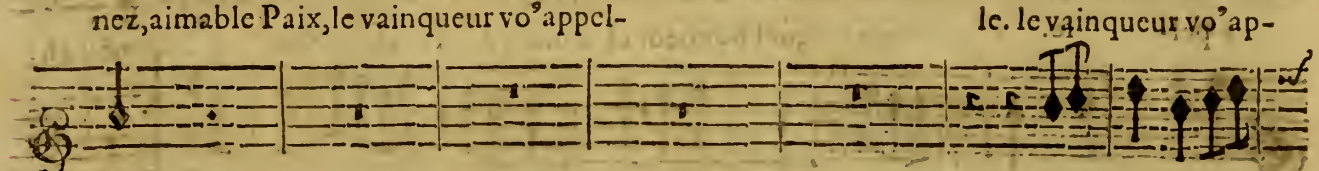
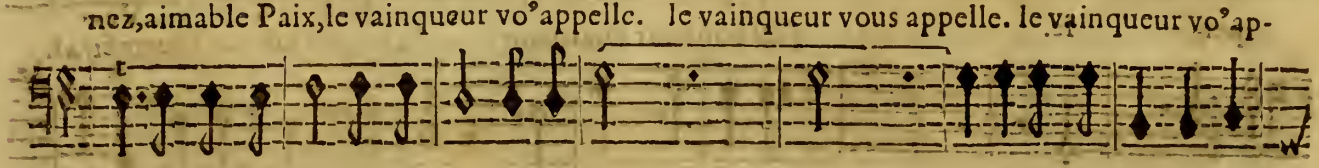
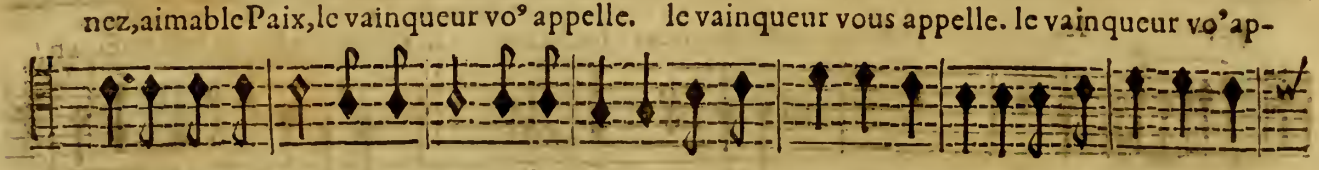
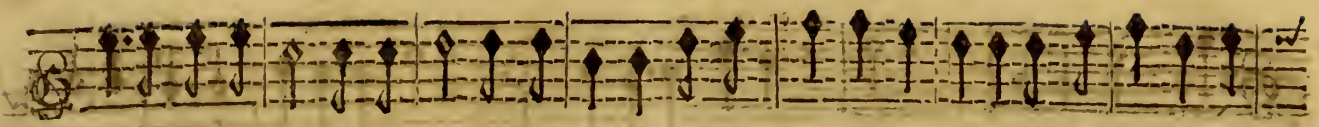
Violons part with notes and rests.

Violons part with notes and rests.

Tymballes part with notes and rests. Includes the instruction "TYMBALLES." below the staff.

Basse-Continue part with notes and rests. Includes the instruction "BASSE-CONTINUE." below the staff.

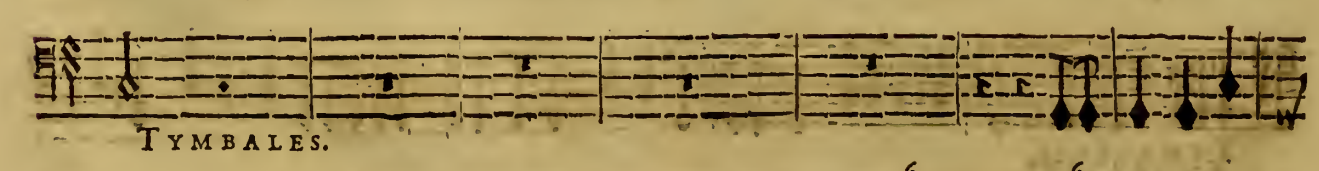
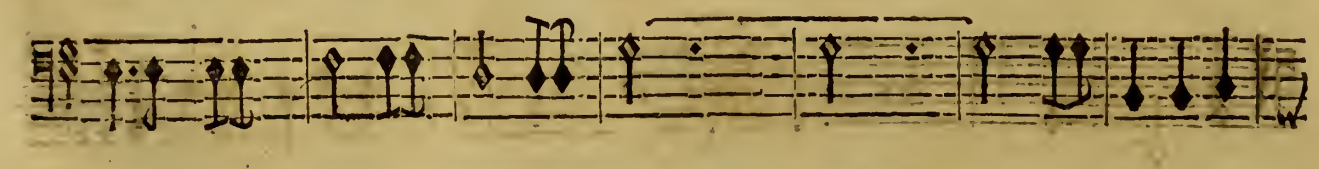
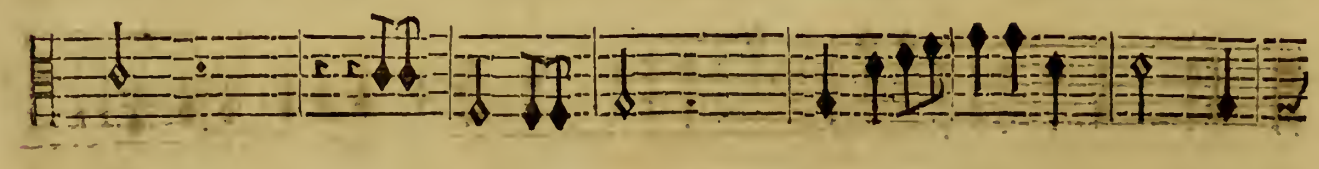
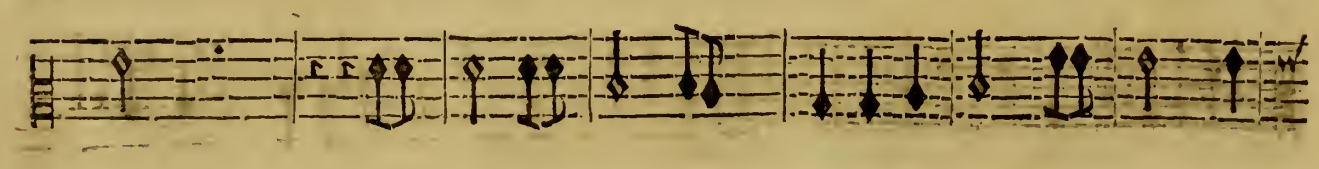
D ij



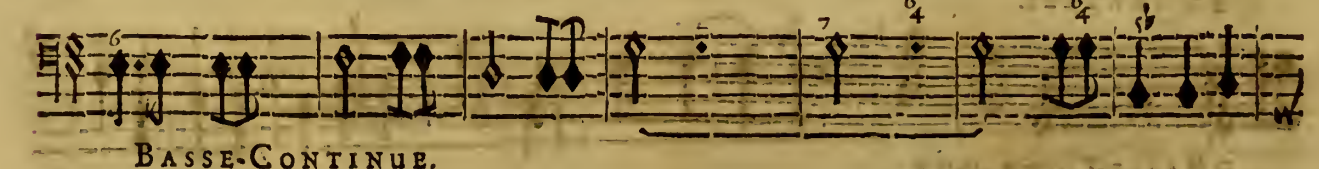
TROMPETTES.



VIOLONS.



TYMBALES.



BASSE-CONTINUE.

PROLOGUE.

LA PAIX ET SA SVITE.

LA DISCORDE ET SA SVITE.

LA PAIX

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.

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

quél bonheur quel bonheur charmant! Ah! Ah! quel affreux tourment.

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

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

TROMPETES.

VIOLONS.

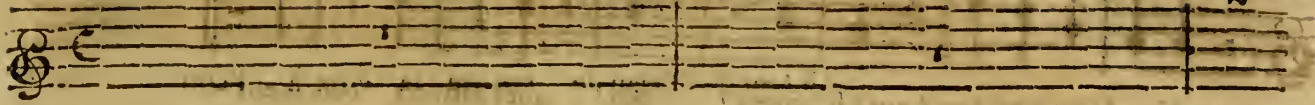
TROMPETTES.

BASSE-CONTINUE.

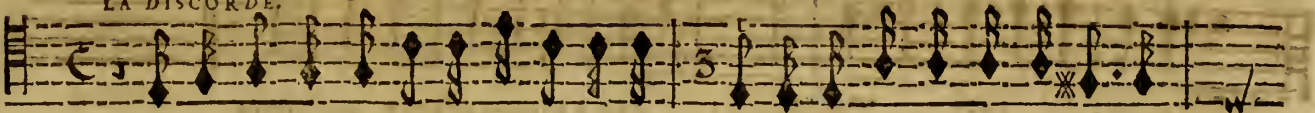
PROLOGUE.

LA DISCORDE ET LA VICTOIRE.

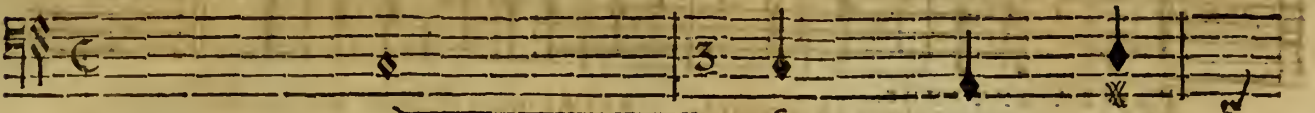
LA VICTOIRE.



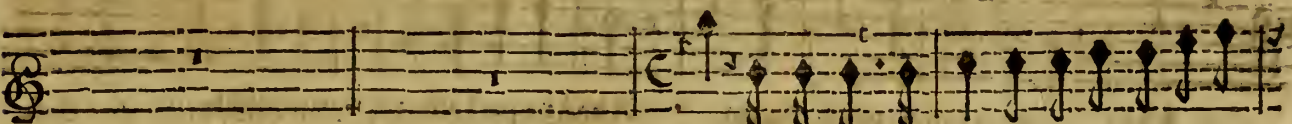
LA DISCORDE.



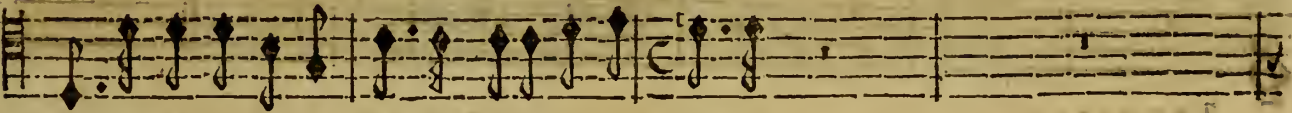
ORgueilleuse Victoire, est-ce à toy d'entre- prendre De mettre la Discorde aux



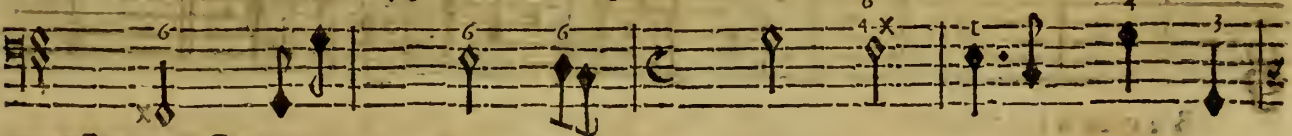
BASSE-CONTINUE.



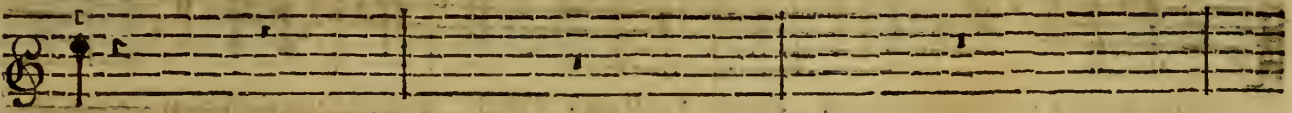
Ah! qu'il est beau de rendre La Paix à l'Uni-



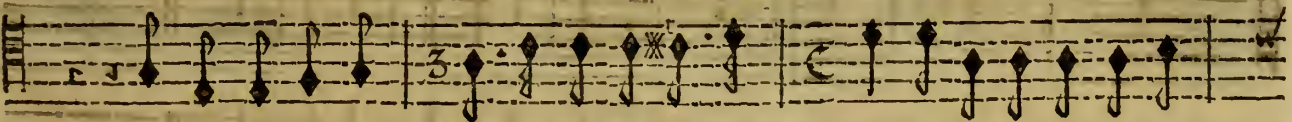
fers? A quels hōneurs sās moy peux-tu jamais pre-tendre ?



BASSE-CONTINUE.



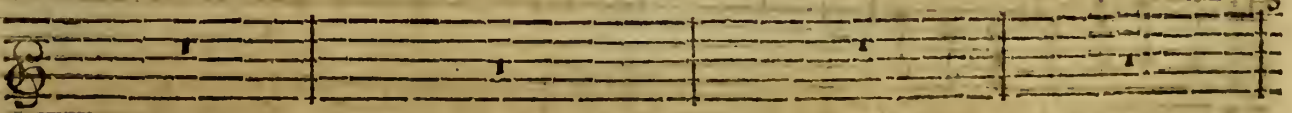
vers.



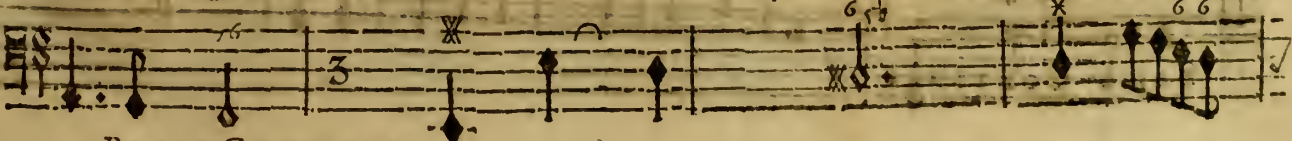
Tes soins pour le Vainqueur pouvoient pl' loin s'e- stendre, Que ne conduisois-



BASSE-CONTINUE.

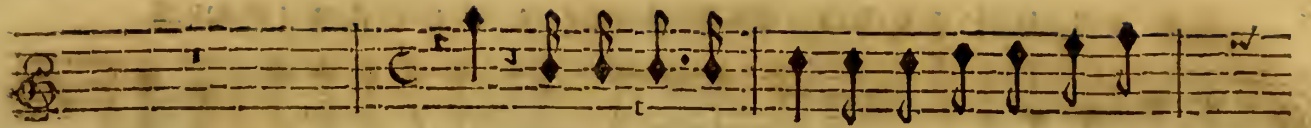


tu le Héros que tu fers, Où cēt Lauriers nouveaux luy sōt encore offerts? La gloire au bout du

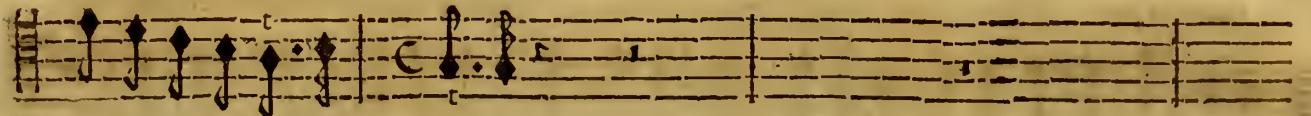


BASSE-CONTINUE.

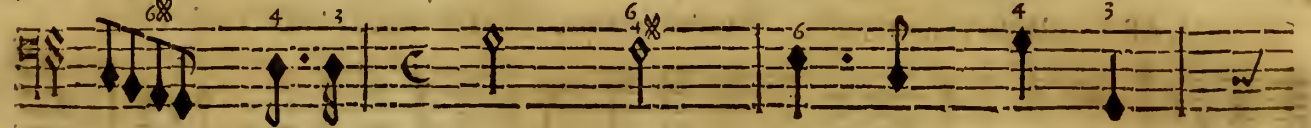
PROSERPINE,



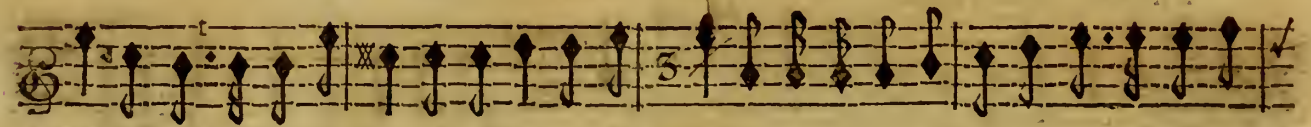
Ah! qu'il est beau de rendre la Paix à l'Uni-



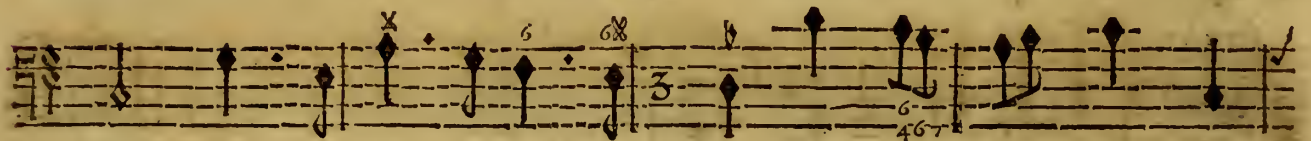
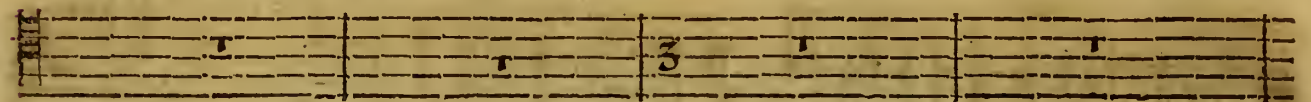
Môde auroit esté l'at- rendre.



BASSE-CONTINUE.



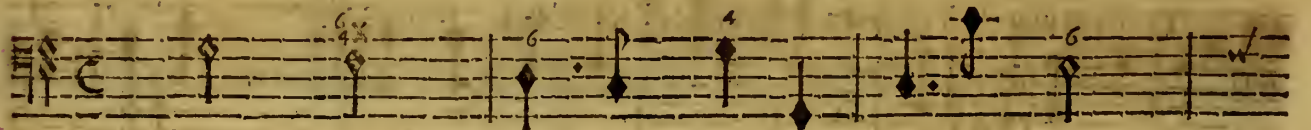
vers. Après avoir vaincu mille Peuples divers, Quand on ne voit pl'rien qui puisse se def-



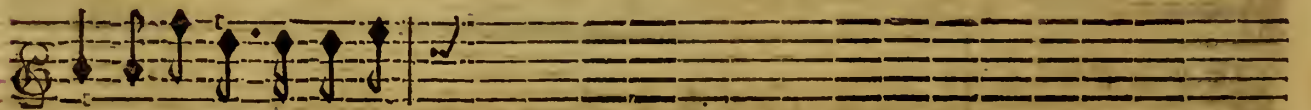
BASSE-CONTINUE.



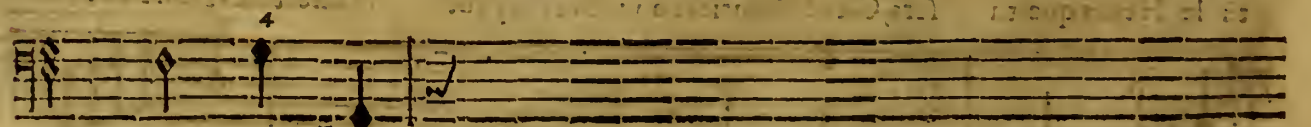
fendre, Ah! qu'il est beau de rendre La Paix à l'Uni vers. Ah! qu'il est beau de



BASSE-CONTINUE.



rendre La Paix à l'Uni-



EDITION DE 1784.

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.

Musical staff for Soprano voice, featuring a treble clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A fermata is placed over the final note of the first measure. The staff concludes with a double bar line and a fermata.

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

Musical staff for Alto voice, featuring a treble clef and a key signature of one flat. The melody is similar to the Soprano part, with a fermata over the first measure and a final fermata.

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

Musical staff for Tenor voice, featuring a bass clef and a key signature of one flat. The melody is similar to the other vocal parts, with a fermata over the first measure and a final fermata.

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

Musical staff for Bass voice, featuring a bass clef and a key signature of one flat. The melody is similar to the other vocal parts, with a fermata over the first measure and a final fermata.

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

Musical staff for Violins, featuring a treble clef and a key signature of one flat. The accompaniment consists of a series of eighth and quarter notes, with a fermata over the first measure and a final fermata.

VIOLONS.

Musical staff for Violins II, featuring a treble clef and a key signature of one flat. The accompaniment consists of a series of eighth and quarter notes, with a fermata over the first measure and a final fermata.

Musical staff for Violins III, featuring a treble clef and a key signature of one flat. The accompaniment consists of a series of eighth and quarter notes, with a fermata over the first measure and a final fermata.

Musical staff for Violins IV, featuring a treble clef and a key signature of one flat. The accompaniment consists of a series of eighth and quarter notes, with a fermata over the first measure and a final fermata.

Musical staff for Violas, featuring a treble clef and a key signature of one flat. The accompaniment consists of a series of eighth and quarter notes, with a fermata over the first measure and a final fermata.

Musical staff for Violas II, featuring a treble clef and a key signature of one flat. The accompaniment consists of a series of eighth and quarter notes, with a fermata over the first measure and a final fermata.

TYMBALLES.

Musical staff for Tympani, featuring a treble clef and a key signature of one flat. The accompaniment consists of a series of eighth and quarter notes, with a fermata over the first measure and a final fermata.

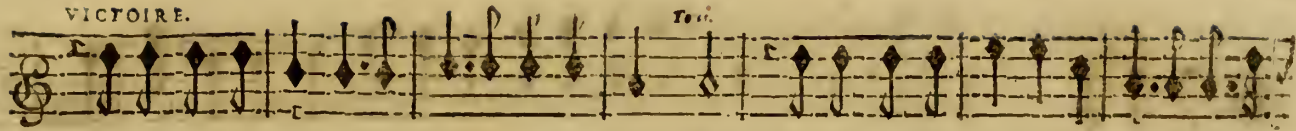
BASSE-CONTINUE.

Empty musical staff for Bass Continuo, consisting of five horizontal lines.

PROLOGUE.

VICTOIRE.

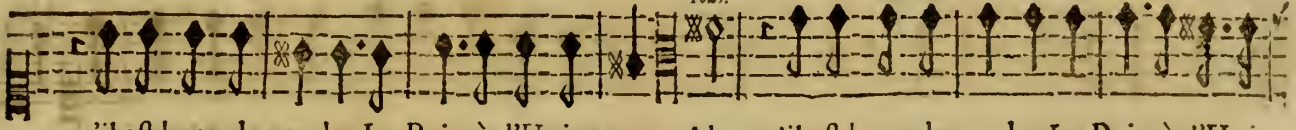
Tutti.



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

PAIX.

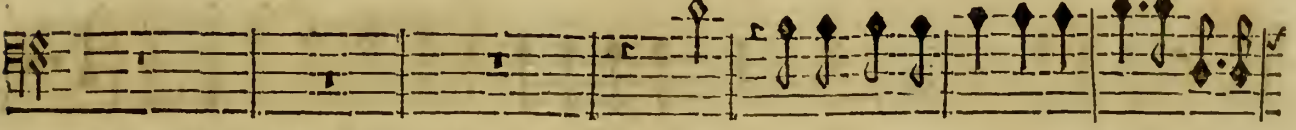
Tutti.



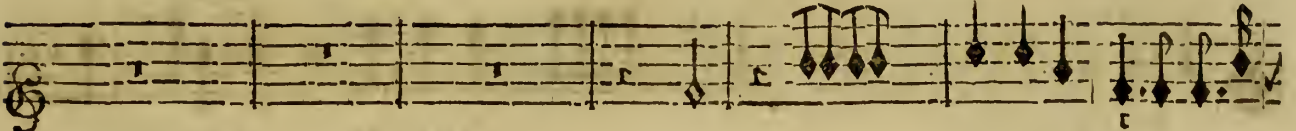
qu'il est beau de rendre La Paix à l'Univers! Ah! qu'il est beau de rendre La Paix à l'Uni-



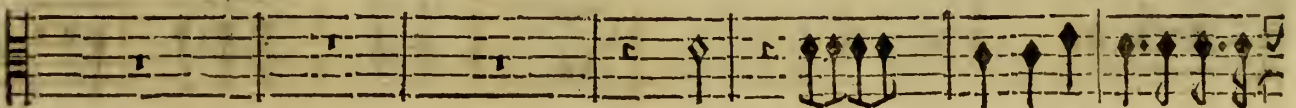
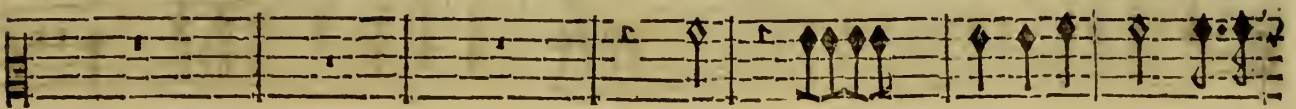
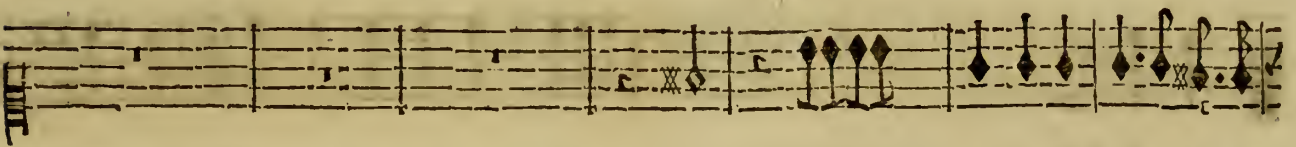
Ah! qu'il est beau de rendre La Paix à l'Uni-



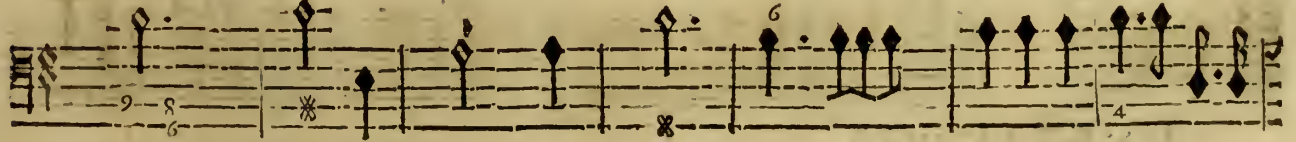
Ah! qu'il est beau de rendre La Paix à l'Uni-



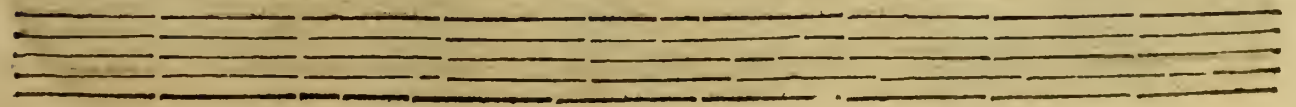
VIOLONS.

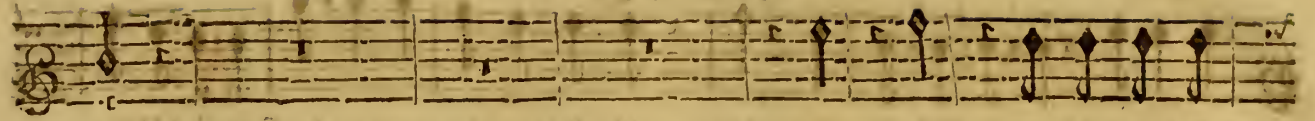


TYMBALLES.

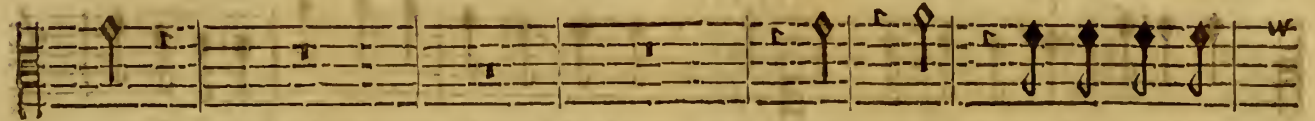


BASSE-CONTINUE.

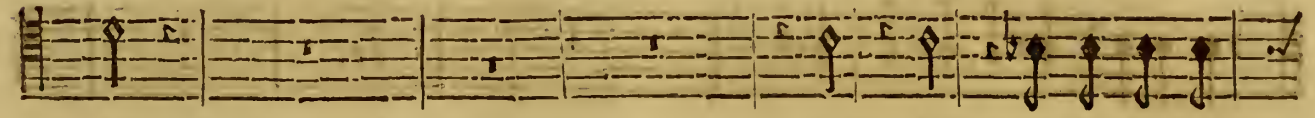




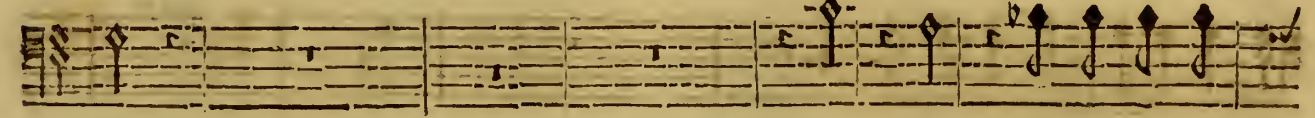
vers. Ah! Ah! qu'il est beau de



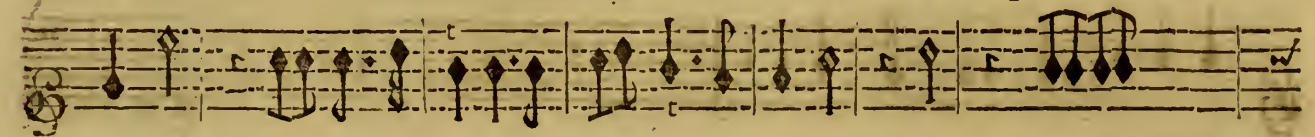
vers. Ah! Ah! qu'il est beau de



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

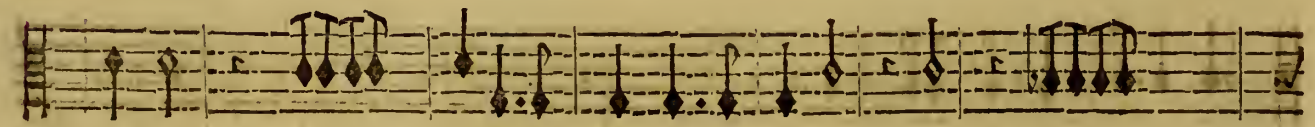
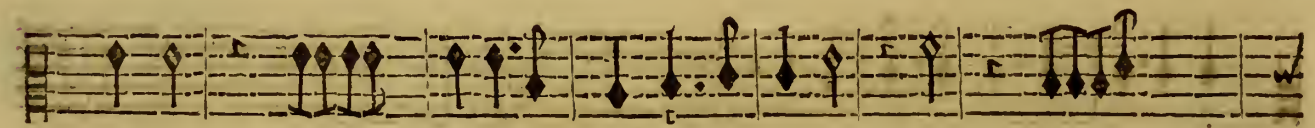
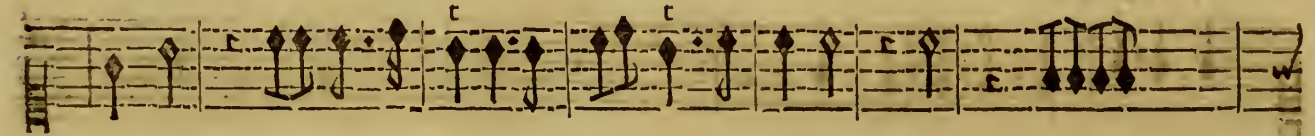


vers. Ah! Ah! qu'il est beau de



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.

PROSERPINE,

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.

TROMPETES.

TYMBALES.

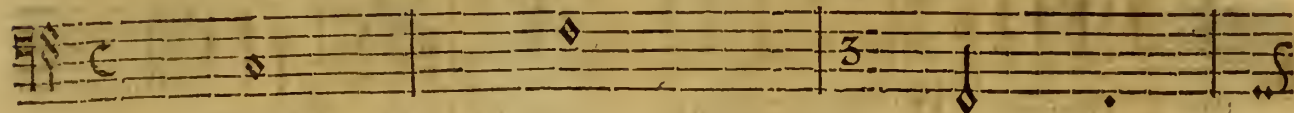
BASSE-CONTINUE.

PROSERPINE,

LA DISCORDE.



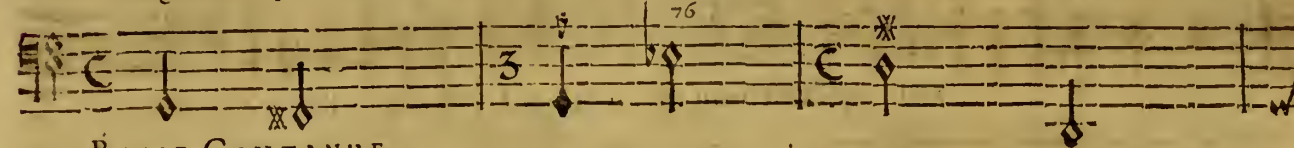
O! cruel esclavage! Je ne verray donc plus de sang & de car-



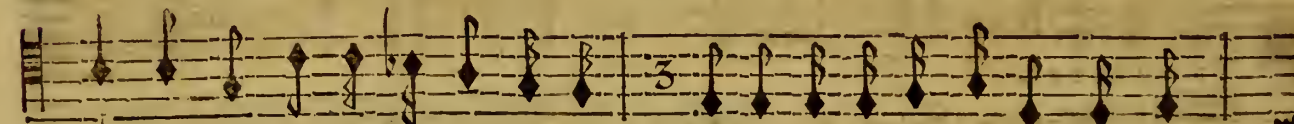
BASSE-CONTINUE.



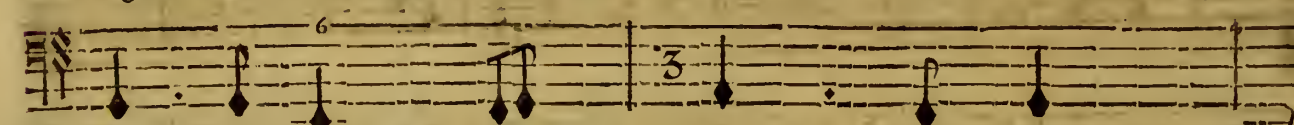
nage? ah! pour mon defespoir faut-il que le Vainqueur ait triomphé de son cou-



BASSE-CONTINUE.



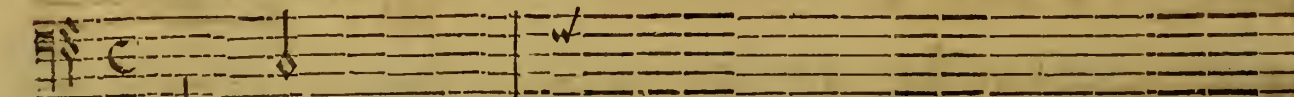
rage? Faut-il qu'il ne laisse à ma rage Rien à devorer que mon



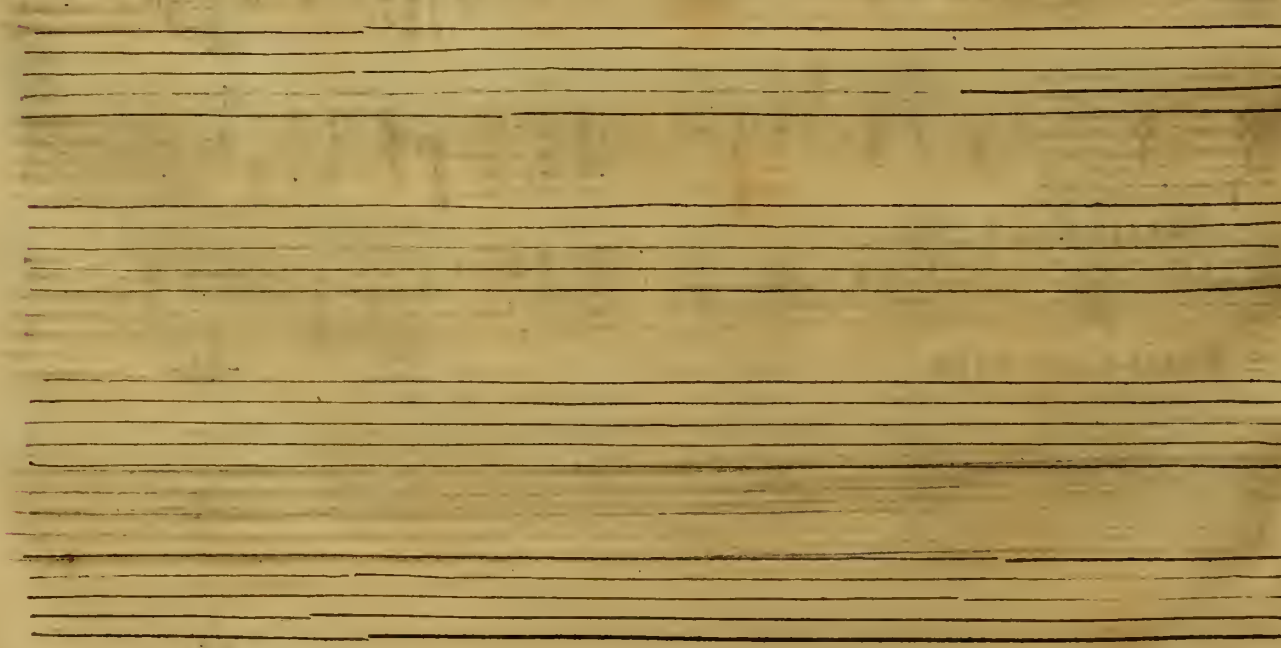
BASSE-CONTINUE.



cœur? O! cruel esclava-



BASSE-CONTINUE.



LA DISCORDE ET SA SUITE.

O cruel esclavage!

O cruel esclavage!

O cruel esclavage!

O cruel esclavage!

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!

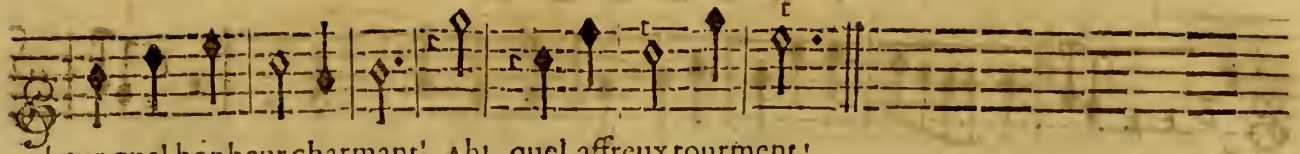
Ah! quel bonheur charmant! Ah! Ah! quel affreux tourment! Ah! Ah!

VIOLONS.

BASSE-CONTINUE.

PROSERPINE,

LA DISCORDE.



heur quel bonheur charmant! Ah! quel affreux tourment!



heur quel bonheur charmant! Ah! quel affreux tourment!



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



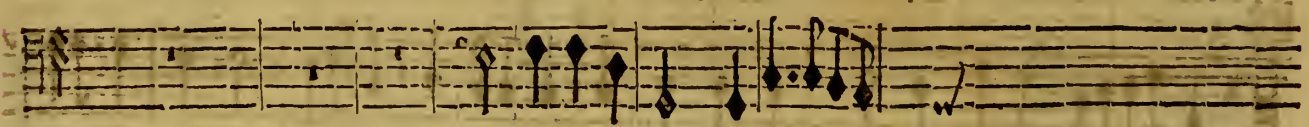
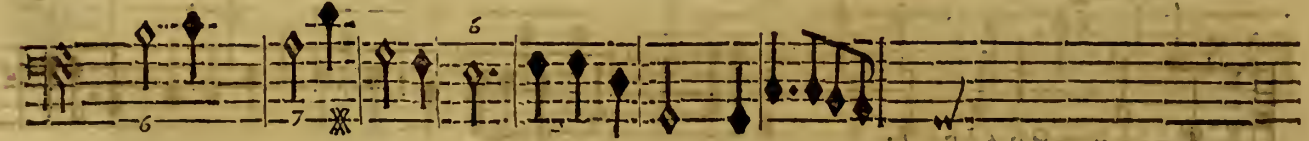
quel bonheur charmant! Ah! Ah! quel affreux tourment!



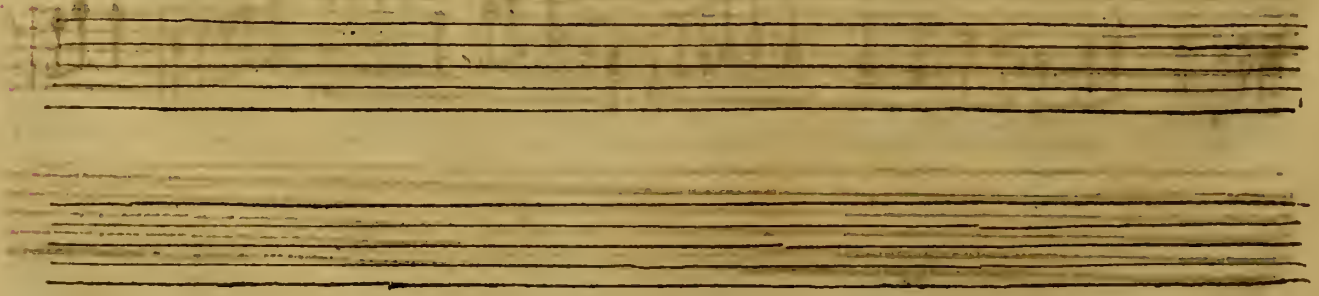
quel bonheur charmant! Ah! Ah! quel affreux tourment!

VIOLONS.



BASSE-CONTINUE.



PROLOGUE.
PRELUDE.

This page contains a musical score for a piece titled "PROLOGUE. PRELUDE." The score is written on 14 staves. The first five staves contain the Prologue, and the remaining nine staves contain the Prelude. The notation includes treble and bass clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and accidentals. The paper shows signs of age, including some staining and discoloration.

PROSERPINE,

VIOLONS.

LA VICTOIRE.

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

LA PAIX.

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

BASSE-CONTINUE.

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

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

BASSE-CONTINUE.

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

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

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

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

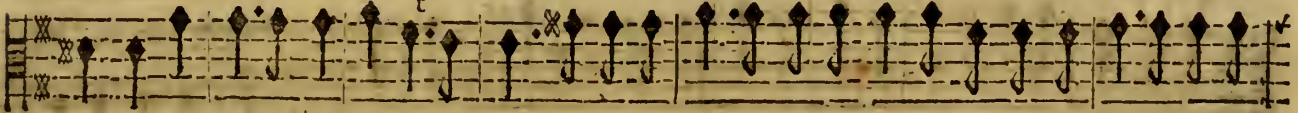
LE Vainqueur est comblé de gloire, On doit l'admirer à jamais: Il s'est fery de la Vi-

VIOLONS.

BASSE-CONTINUE.



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




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




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



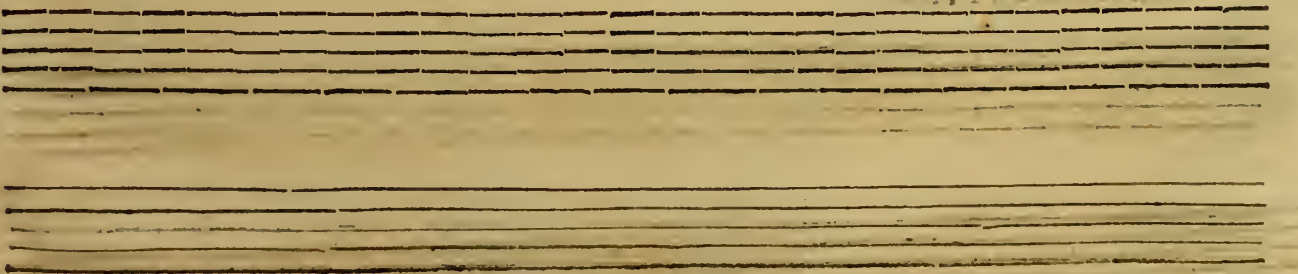
toire Pour faire triompher la Paix. Il s'est servy de la Victoire Pour faire triom-



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

A musical staff for the Soprano voice, featuring a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some rests.

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

A musical staff for the Alto voice, featuring a treble clef and a key signature of one sharp (F#). The melody is similar to the Soprano part, with some variations in phrasing.

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

A musical staff for the Tenor voice, featuring a bass clef and a key signature of one sharp (F#). The melody is similar to the other vocal parts.

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

A musical staff for the Bass voice, featuring a bass clef and a key signature of one sharp (F#). The melody is similar to the other vocal parts.

pher la Paix. Pour faire triompher la Paix.

A musical staff for the Violins, featuring a treble clef and a key signature of one sharp (F#). The accompaniment consists of a steady eighth-note pattern.

VIOLONS.

A musical staff for the Violins II, featuring a treble clef and a key signature of one sharp (F#). The accompaniment consists of a steady eighth-note pattern.

A musical staff for the Violins III, featuring a treble clef and a key signature of one sharp (F#). The accompaniment consists of a steady eighth-note pattern.

A musical staff for the Violins IV, featuring a treble clef and a key signature of one sharp (F#). The accompaniment consists of a steady eighth-note pattern.

A musical staff for the Violins V, featuring a treble clef and a key signature of one sharp (F#). The accompaniment consists of a steady eighth-note pattern.

A musical staff for the Violins VI, featuring a treble clef and a key signature of one sharp (F#). The accompaniment consists of a steady eighth-note pattern.

A musical staff for the Violins VII, featuring a treble clef and a key signature of one sharp (F#). The accompaniment consists of a steady eighth-note pattern.

A musical staff for the Bass-Continue, featuring a bass clef and a key signature of one sharp (F#). The accompaniment consists of a steady eighth-note pattern.

BASSE-CONTINUE.

Four empty musical staves at the bottom of the page, likely for the Cello and Double Bass parts.

PROLOGUE

The first four staves of the musical score. The top staff is in treble clef, and the three staves below it are in bass clef. They contain simple rhythmic patterns with quarter and eighth notes, and rests.

VIOLONS.

The Violons section, consisting of five staves. The notation is more complex, featuring sixteenth and thirty-second notes, slurs, and dynamic markings. The first staff is in treble clef, and the four staves below it are in bass clef.

BASSE-CONTINUE.

The Basse-Continue section, consisting of five empty staves. The label "BASSE-CONTINUE." is printed below the first staff.

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-

V I O L O N S .

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

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.

PROSERPINE,

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

GAVOTTE

Musical staff for Violons, first system. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are dynamic markings like 'f' and 'c' above the staff.

VIOLONS.

Musical staff for Violons, second system. Continuation of the first system's notation.

Musical staff for Violons, third system. Continuation of the first system's notation.

Musical staff for Violons, fourth system. Continuation of the first system's notation.

Musical staff for Violons, fifth system. Continuation of the first system's notation.

Two empty musical staves.

Musical staff for Violons, sixth system. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes various rhythmic values and rests.

VIOLONS.

Musical staff for Violons, seventh system. Continuation of the sixth system's notation.

Musical staff for Violons, eighth system. Continuation of the sixth system's notation.

Musical staff for Violons, ninth system. Continuation of the sixth system's notation.

Musical staff for Violons, tenth system. Continuation of the sixth system's notation.

Two empty musical staves.

PROSERPINE,

Ce Menuet se joue alternativement avec la Chanson qui suit.

Violins. This is the first system of the musical score, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, with some rests and a repeat sign at the end of the system.

This is the second system of the musical score, continuing the melody from the first system. It features similar rhythmic patterns and a repeat sign at the end.

This is the third system of the musical score, continuing the melody. It features similar rhythmic patterns and a repeat sign at the end.

This is the fourth system of the musical score, continuing the melody. It features similar rhythmic patterns and a repeat sign at the end.

This is the fifth system of the musical score, continuing the melody. It features similar rhythmic patterns and a repeat sign at the end.

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

Violins. This is the sixth system of the musical score, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, with some rests and a repeat sign at the end of the system.

This is the seventh system of the musical score, continuing the melody from the sixth system. It features similar rhythmic patterns and a repeat sign at the end.

This is the eighth system of the musical score, continuing the melody. It features similar rhythmic patterns and a repeat sign at the end.

This is the ninth system of the musical score, continuing the melody. It features similar rhythmic patterns and a repeat sign at the end.

This is the tenth system of the musical score, continuing the melody. It features similar rhythmic patterns and a repeat sign at the end.

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

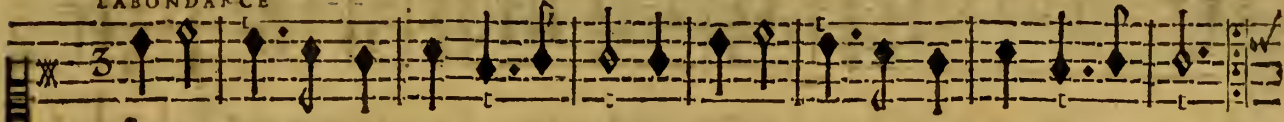
LA FELICITE' ET L'ABONDANCE.

LA FELICITE'

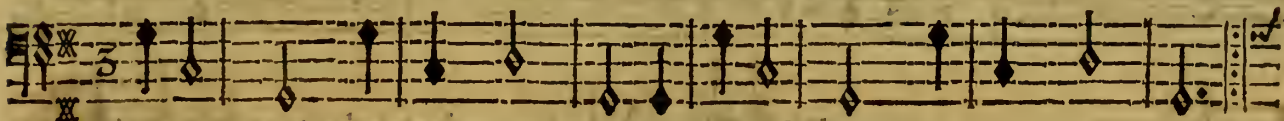


IL est temps que l'amour nous enchaîne, Il sçait vaincre les plus fiers vainqueurs ;
Dans les fers qu'amour veut que l'on prenne, Tout est doux jusqu'aux plus tristes pleurs :

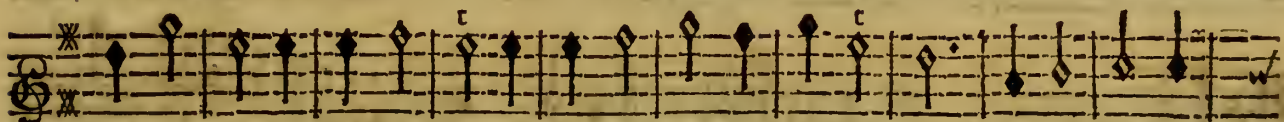
L'ABONDANCE



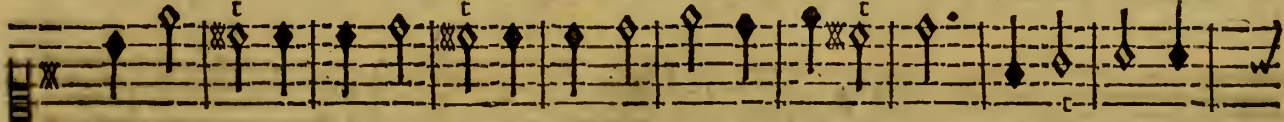
IL est temps que l'amour nous enchaîne, Il sçait vaincre les plus fiers vainqueurs ;
Dans les fers qu'amour veut que l'on prenne, Tout est doux jusqu'aux plus tristes pleurs :



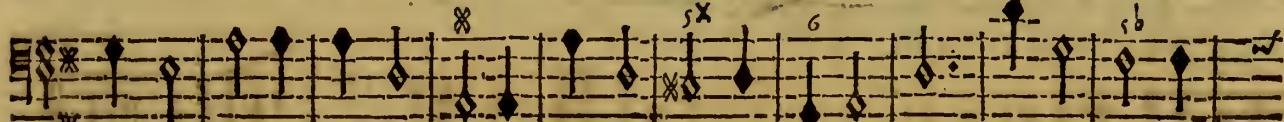
BASSE-CONTINUE.



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 fans peine, Mais peut-on trop payer ses douceurs ?



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



BASSE-CONTINUE.

PROSERPINE,
PRELUDE.

LA PAIX.

BASSE-CONTINUE.

Detailed description: This system contains the first six staves of the musical score for 'LA PAIX'. The top staff is a vocal line with a treble clef and a common time signature (C). The following five staves are for the basso continuo, with a bass clef and a common time signature. The notation includes various rhythmic values, accidentals, and figured bass symbols (e.g., 6, 6x, x, 16) written below the notes.

ON a quitté les

BASSE-CONTINUE.

Detailed description: This system contains the second six staves of the musical score for 'ON a quitté les'. The top staff is a vocal line with a treble clef and a common time signature. The following five staves are for the basso continuo, with a bass clef and a common time signature. The notation includes various rhythmic values, accidentals, and figured bass symbols (e.g., 6, 6x, x, 16) written below the notes.

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.

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

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

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

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

H A U T B O I S .

H A U T B O I S .

V I O L O N S .

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

Voicy le tēps heu-

Voicy le tēps heu-

Voicy le tēps heu-

Voicy le tēps heu-

HAUBOIS.

HAUBOIS.

VIOLONS.

BASSON.

First musical staff with notes and rests.

reux Des Plaisirs & des Jeux.

Second musical staff with notes and rests.

reux Des Plaisirs & des Jeux.

Third musical staff with notes and rests.

reux Des Plaisirs & des Jeux.

Fourth musical staff with notes and rests.

reux Des Plaisirs & des Jeux.

Fifth musical staff with notes and rests.

VIOLONS.

HAUBOIS.

Sixth musical staff with notes and rests.

VIOLONS.

HAUBOIS.

Seventh musical staff with notes and rests.

VIOLONS.

Eighth musical staff with notes and rests.

Ninth musical staff with notes and rests.

Tenth musical staff with notes and rests.

Eleventh musical staff with notes and rests.

Twelfth musical staff with notes and rests.

BASSON.

Thirteenth musical staff with notes and rests.

BASSE-CONTINUE.

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.

HAUBOIS.

HAUTBOIS.

HAUTBOIS.

VIOLONS.

VIOLONS.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

BASSE-CONTINUE.

jeux.

jeux.

jeux.

jeux.

HAUTBOIS.

HAUTBOIS.

VIOLONS.

BASSON.

BASSE-CONTINUE.

Voicy le tēps heureux Des plai-

Voicy le tēps heureux Des plai-

Voicy le tēps heureux Des plai-

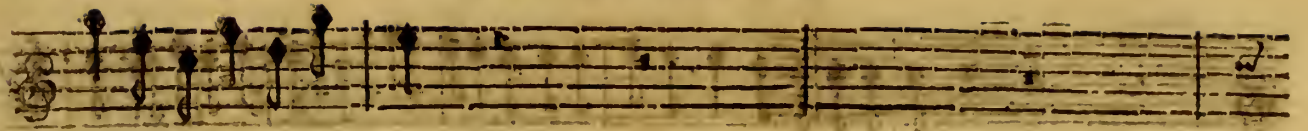
Voicy le tēps heu-

HAUTBOIS.

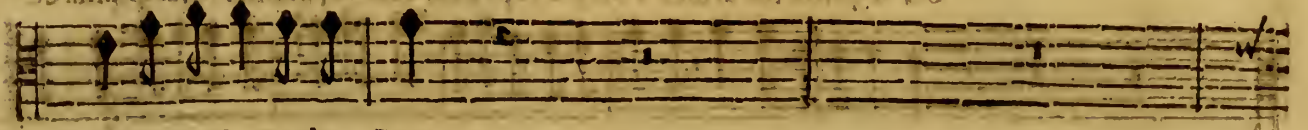
HAUTBOIS.

VIOLONS.

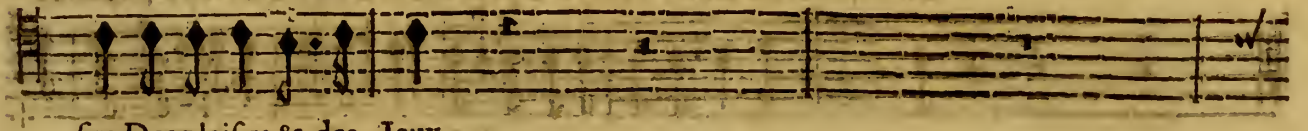
BASSE-CONTINUE.



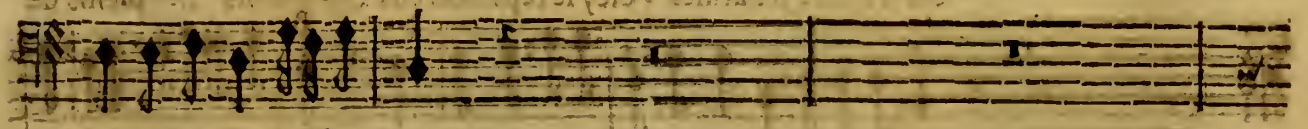
Srs Des plaisirs & des Jeux.



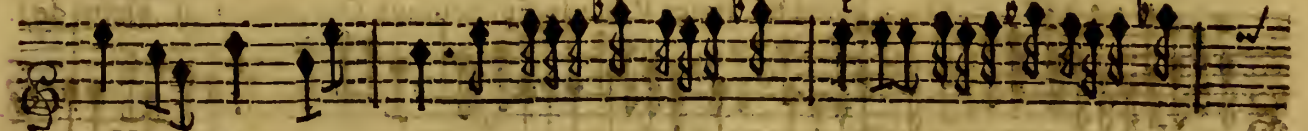
Srs Des plaisirs & des Jeux.



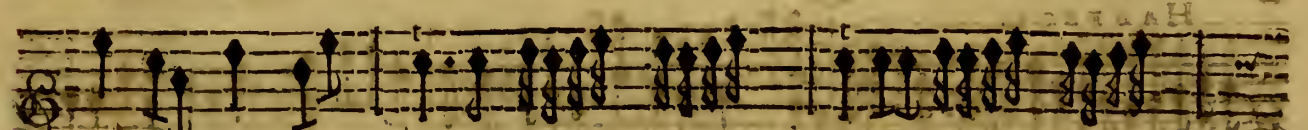
Srs Des plaisirs & des Jeux.



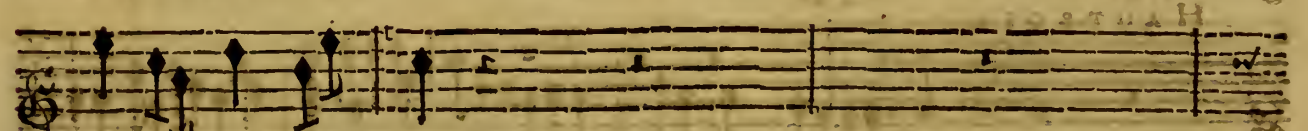
Jeux Des plaisirs & des Jeux.



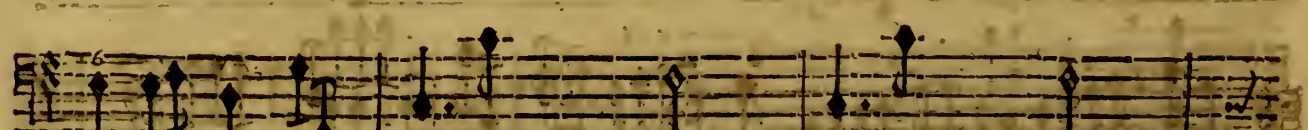
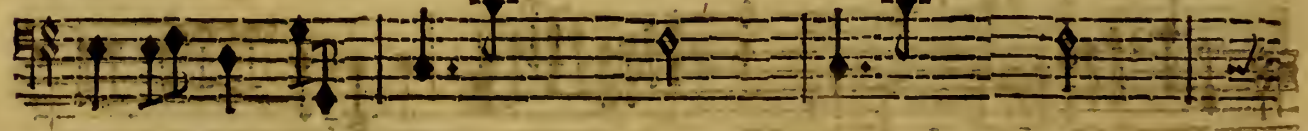
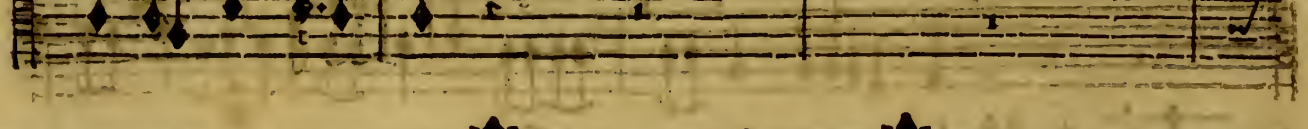
HAUTBOIS.



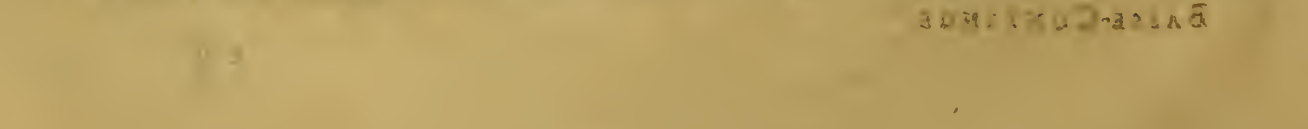
HAUTBOIS.



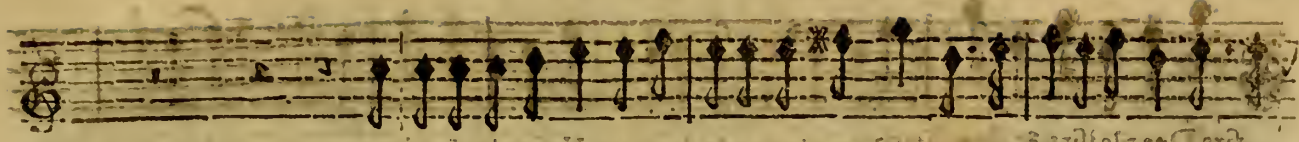
VIOLONS.



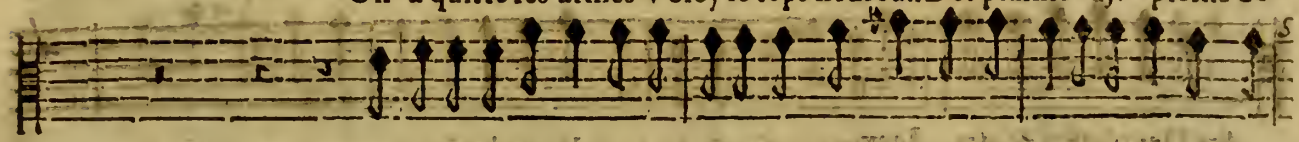
BASSE-CONTINUE.



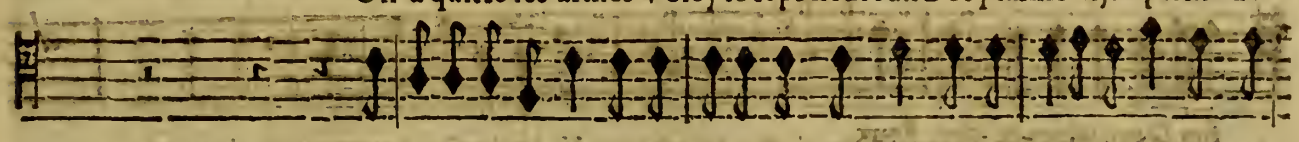
P R O L O G U E



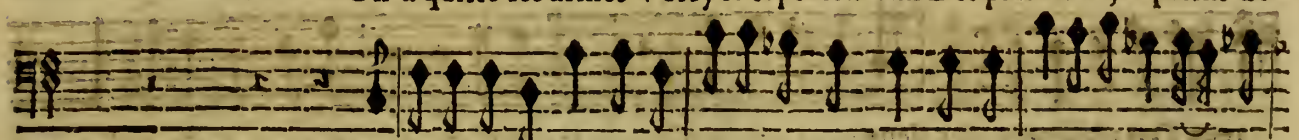
On a quitté les armes Voicy le tēps heureux Des plaisirs .ij. pleins de



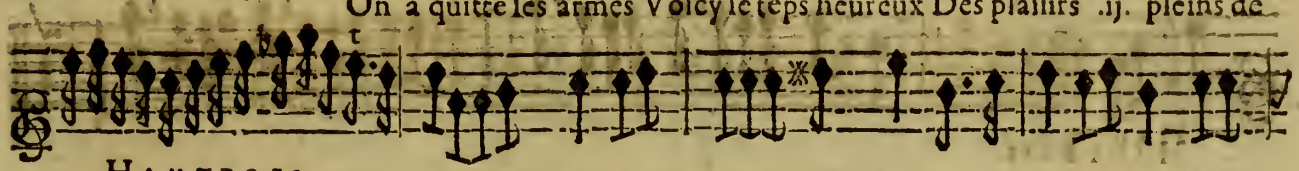
On a quitté les armes Voicy le tēps heureux Des plaisirs .ij. pleins de



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



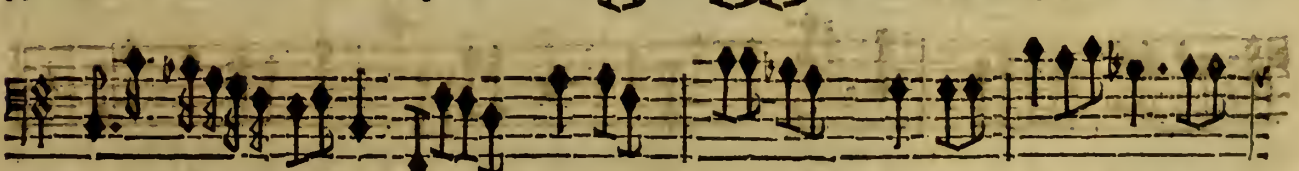
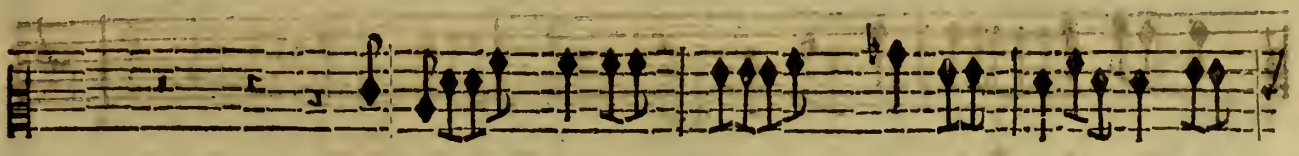
HAUTBOIS.



HAUTBOIS.



VIOLONS.



BASSE-CONTINUE.



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



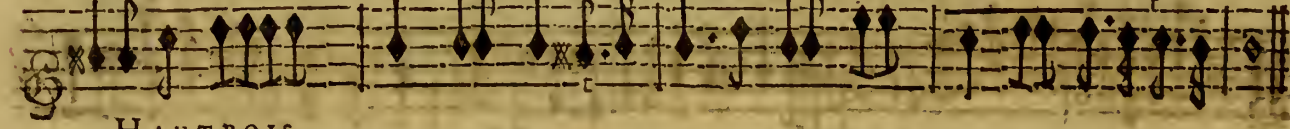
charmes, Voicy le tēps heureux Des plaisirs & des jeux. Voicy le tēps heureux Des plaisirs & des jeux.



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



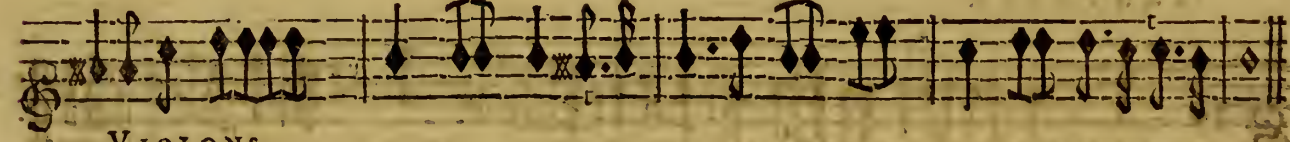
charmes, Voicy le tēps heureux Des plaisirs & des jeux. Voicy le tēps heureux Des plaisirs & des jeux.



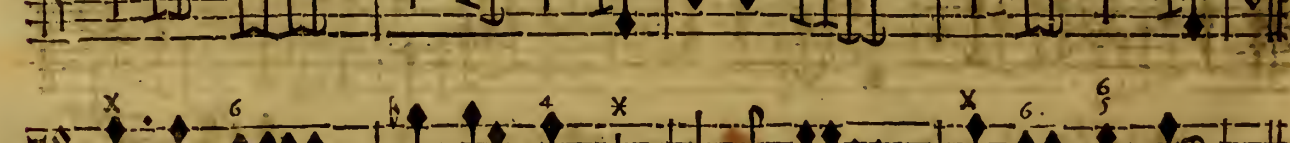
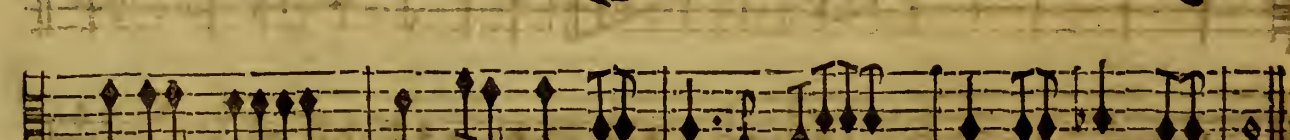
HAUTBOIS.



HAUTBOIS.



VIOLONS.



BASSE-CONTINUE.

PROLOGUE

Ce Menuet se joue alternativement avec la Chanson qui suit.

Musical score for Violins, first system. It consists of five staves. The top staff is in treble clef with a 3/4 time signature. The following four staves are in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings.

VIOLONS.

Musical score for Violins, second system. It consists of five staves. The top staff is in treble clef with a 3/4 time signature. The following four staves are in bass clef. The music continues with similar rhythmic patterns and includes some dynamic markings like 'f' and 'p'.

VIOLONS.

PROSERPINE,

LA FELICITE.



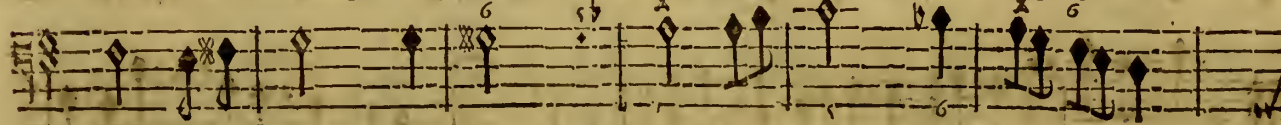
Que l'Amour est doux à suivre! Quel plaisir de s'enflam-mer! mer?
Malheureux qui se dé- livre D'un tourment qui sçait charmer. mer.



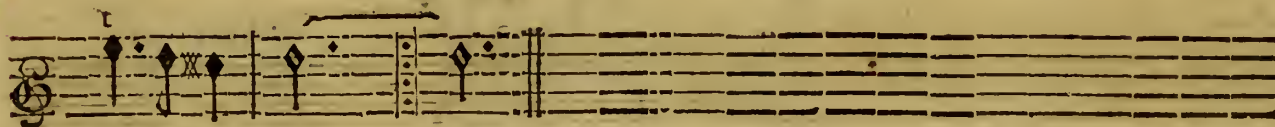
BASSE-CONTINUE.



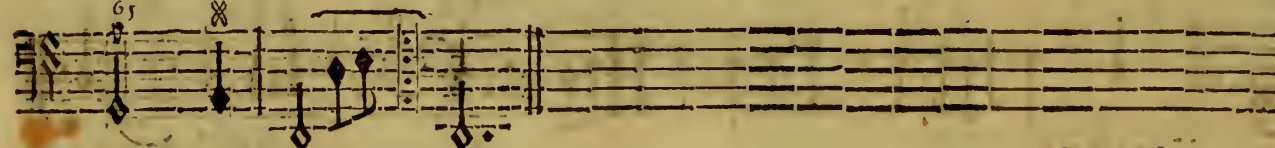
Un jeune Cœur ne commence de vivre Que du moment qu'il com-
On reconnoist que l'on cesse de vivre En mesme temps que l'on



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.

CERES', CYANE', CRINISE.

**C** CERES'.  
 Oustons .ij. dans ces aymables lieux Les dou-

CYANE'.  
 (Musical staff)

CRINISE'.  
 (Musical staff)

BASSE-CONTINUE.  
 (Musical staff)

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

(Musical staff)

(Musical staff)

BASSE-CONTINUE.  
 (Musical staff)



PROSERPINE,

2

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

BASSE-CONTINUE.

Dieux Ne no' donnent plus d'epou- vante, Ils sont ensevelis sous la masse pesante Des

BASSE-CONTINUE.

monts qu'ils entaf- soient pour attaquer les Cieux, No' avons veu tom- ber leur Chef audaci-

BASSE-CONTINUE.



eux Sous une montagne brû- lante, Jupi- ter l'a contraint de vomir à nos

BASSE-CONTINUE.

yeux Les restes enfla- mez de sa rage mou- rante; Jupiter est victorieux, Et tout cede à l'ef-

BASSE-CONTINUE.

fort de sa main foudroyante. Gousters .ij. dans ces ayables lieux Les douceurs d'une

BASSE-CONTINUE.



PROSERPINE,

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

BASSE-CONTINUE.

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

Gouffons .ij. dans ces aimables lieux Les dou-

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

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

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

BASSE-CONTINUE.



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.



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.

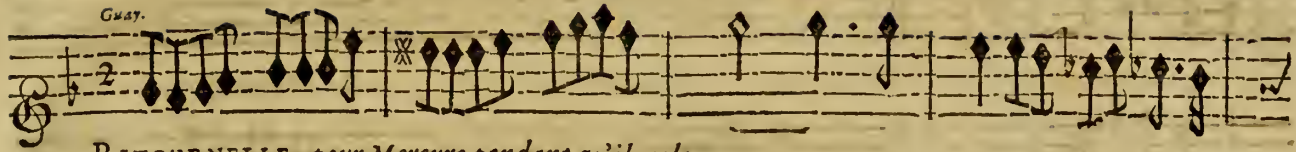
rons .ij. le vain-queur d'une commune voix. Honorons le vainqueur .ij.  
 rons .ij. le vain-queur d'une commune voix. Honorons le vainqueur .ij.  
 queur .ij. d'une commune voix. Honorons le vainqueur. .ij.  
 BASSE-CONTINUE.

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

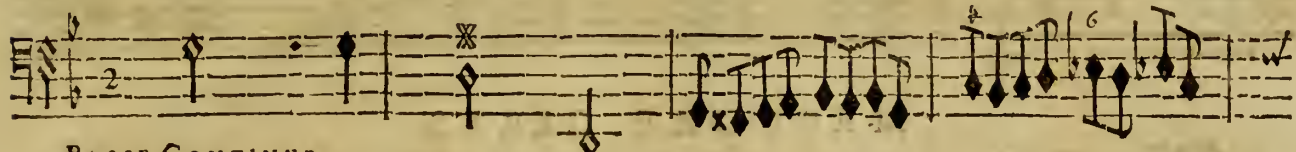
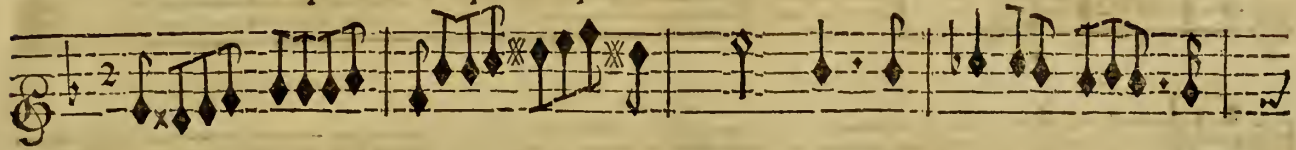


TRAGÉDIE.  
SCÈNE II.

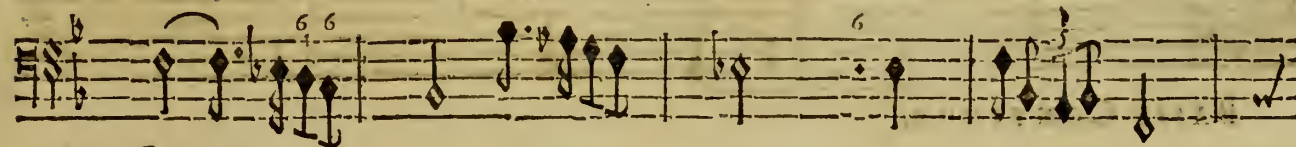
*Quay.*



RITOURNELLE pour Mercure pendant qu'il vole.



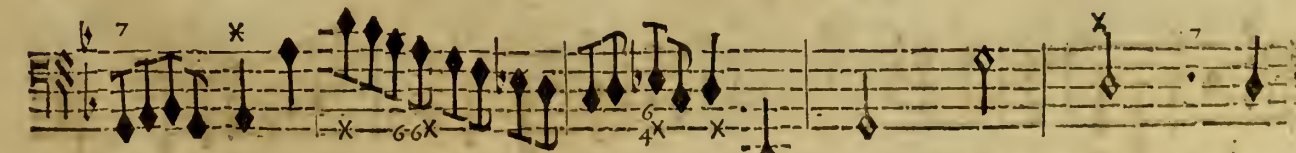
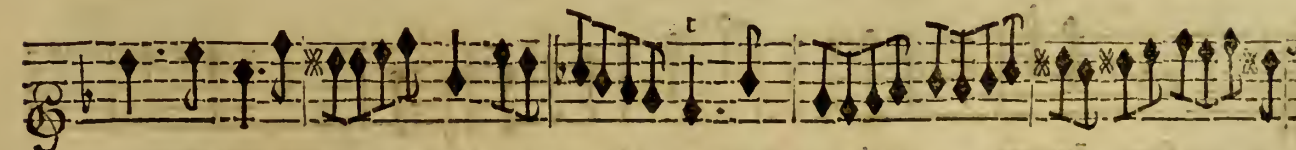
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



PROSERPINE,

Musical notation for the first system, including a vocal line and a basso continuo line.

MERCURE, CERES.

CERES.

MERCURE.

Mercure, quel dessein vous fait icy descendre?

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 sous sa loy, Il est trop occupé de sa nouvelle gloire,

BASSE-CONTINUE.

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

BASSE-CONTINUE.

s'ôge en core à moy?

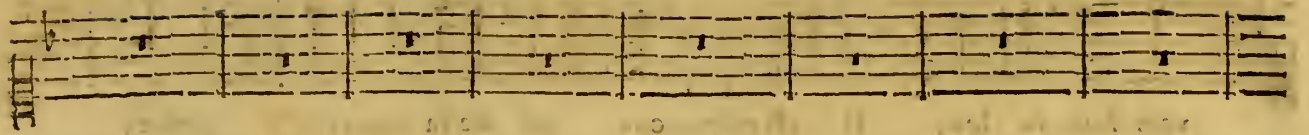
Dans les soins les pl<sup>9</sup> grâds d'ôt son ame est remplie, Il se sou-

BASSE-CONTINUE.

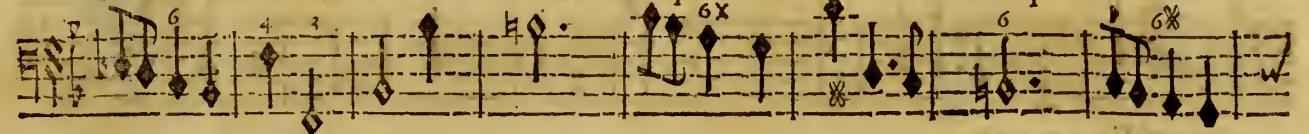
vient toujours que vous l'a-vez charmé, Il est mal-aisé qu'on oublie Ce qu'on

BASSE-CONTINUE.

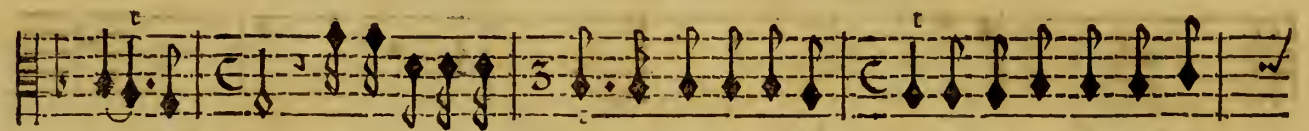
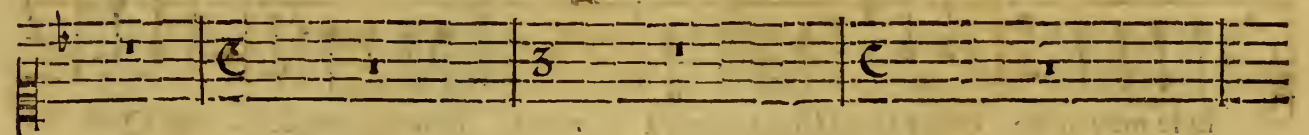




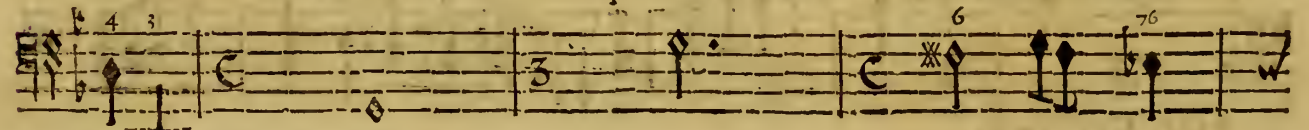
a tendrement aimé. Il est mal-aisé qu'on oublie Ce qu'on a tendre-



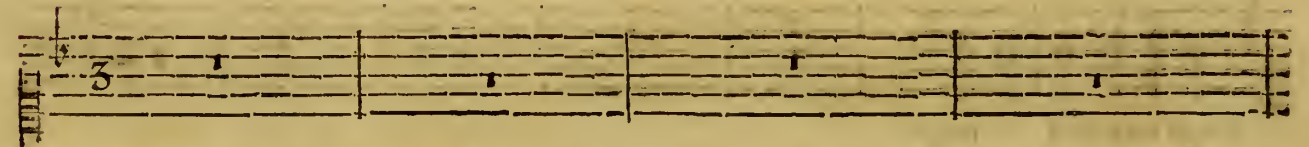
BASSE-CONTINUE.



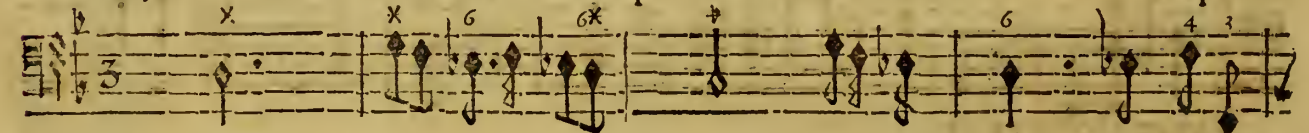
ment ai- mé. Il admire les dons que vous venez de faire En cent climats di-



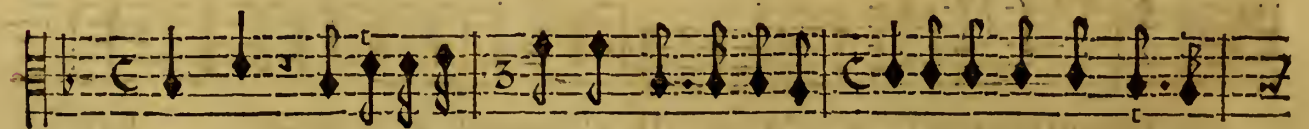
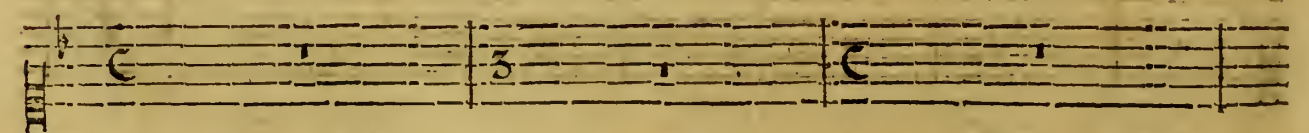
BASSE-CONTINUE.



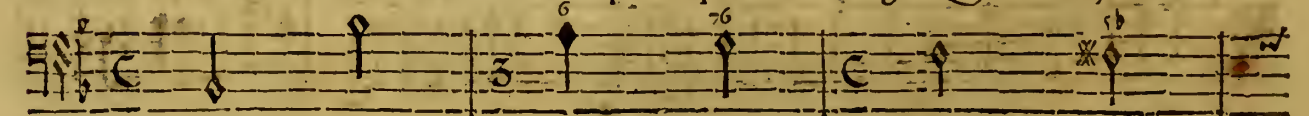
vers, L'abondante Sicile heureuse de vous plaire De vos riches moissons voit to<sup>u</sup> ses ch<sup>â</sup>ps cou-



BASSE-CONTINUE.



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



BASSE-CONTINUE.



ric 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.



nime 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?

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.

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

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-

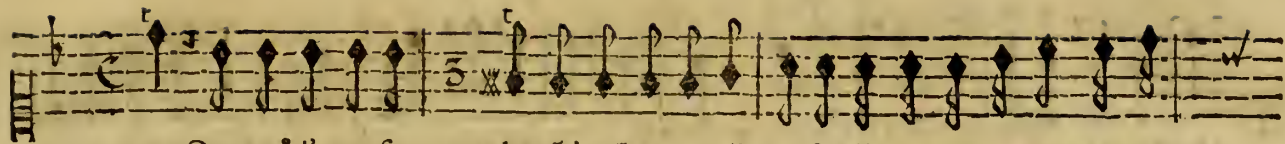
BASSE-CONTINUE.

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

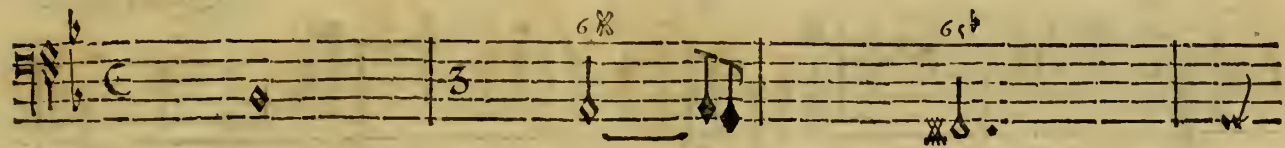
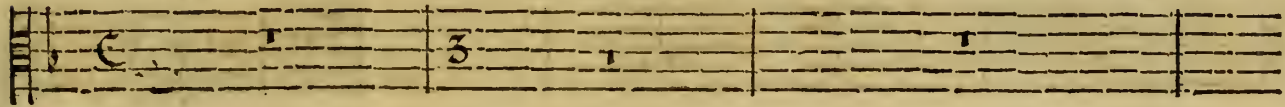
serve avec des yeux ja- loux.

BASSE-CONTINUE..

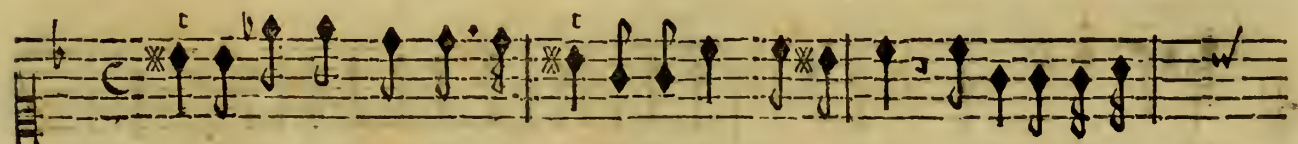




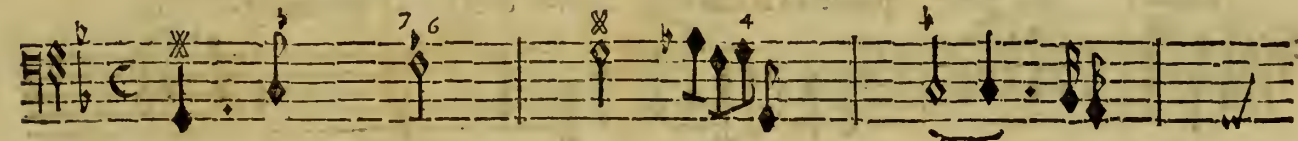
tous: Que vo' l'excusez mal quãd m'õ amour l'accuse s'il pouvoit trouver quelque ex-



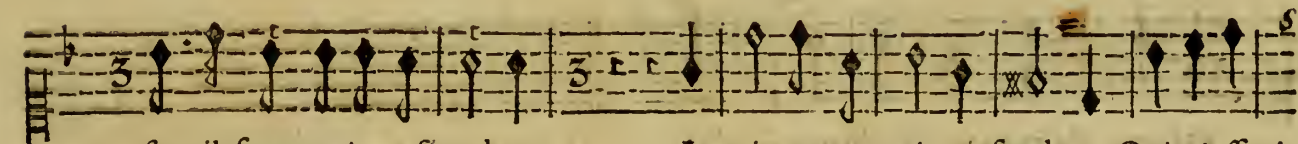
BASSE-CONTINUE:



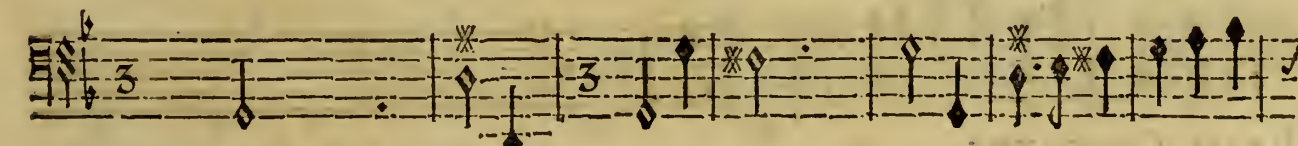
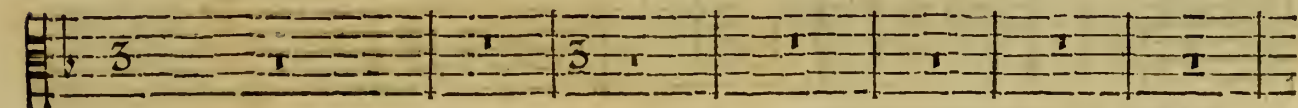
cuse, Mon cœur la trouveroit mille fois mieux que vous: Allez à tes de-



BASSE-CONTINUE.



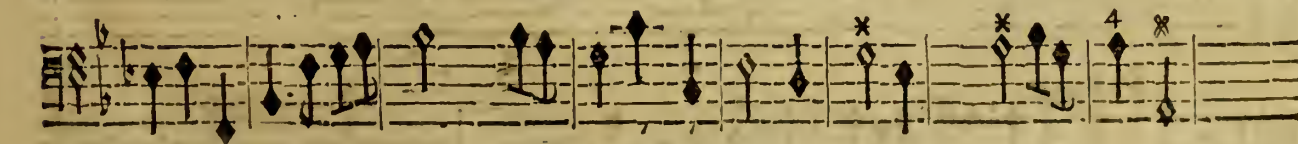
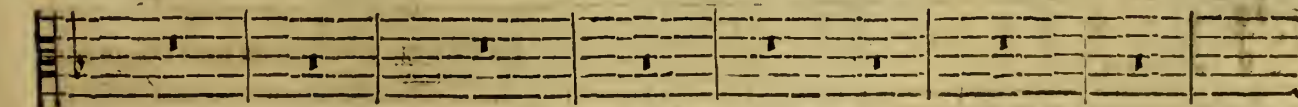
sits il faut que je responde. Je quitte une paix profonde Qui m'offre i-



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 monde: Que ne quitte-

Que ne quitte-

BASSE-CONTINUE.

roit-on pas pour plaire au maistre du monde: Que ne quitteroit- on

roit-on pas pour plaire au maistre du monde: Que ne quitteroit- on

BASSE-CONTINUE.

pas pour plaire au maistre du monde?

pas pour plaire au maistre du monde?

BASSE-CONTINUE.

SCENE III.

CERES, ARETHUSE.

CERES.

La Phrigie a besoin de mes dds preci-

ARETHUSE.

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 declaré la

BASSE-CONTINUE.

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

BASSE-CONTINUE.



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 ses flors brû- lants suivre mes froides ondes, Je veux le fuir en-

BASSE-CONTINUE.

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

core au 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' point d'ai- mer? Vous rougissez Are-

BASSE-CONTINUE.

thuse, Vostre rougeur vous accuse, Il est aisé de voir dans ce trouble fa-

BASSE-CONTINUE.

tal Le peril où l'amour en ces lieux vo' ex- pose.

Le dangereux amour, que je luy veux de

BASSE-CONTINUE.



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.



mez sans vo° contraindre, Aimez à vostre tour; C'est déjà ressentir l'amour Que de commé-

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,

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

BASSE-CONTINUE.

tours, 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.

SCENE IV.

RITOURNELLE.

RITOURNELLE.

BASSE-CONTINUE.



The first system of music consists of two staves. The upper staff is a vocal line in G major, featuring a melodic line with various ornaments and rests. The lower staff is the Basse-Continue accompaniment, providing a rhythmic and harmonic foundation with chords and single notes.

BASSE-CONTINUE.

The second system continues the musical piece with two staves. The vocal line and Basse-Continue accompaniment maintain the established style, with the lower staff featuring more complex chordal textures and rhythmic patterns.

BASSE-CONTINUE.

The third system of music also consists of two staves. The vocal line and Basse-Continue accompaniment continue their respective parts, with the lower staff showing further development of the harmonic and rhythmic material.

BASSE-CONTINUE.

ARETHUSE Seule.

The fourth system features a vocal line and Basse-Continue accompaniment. The vocal line begins with a dynamic marking of 'V' (forte) and contains the lyrics: 'V Aine fierté, foible rigueur, Que vous avez peu de puissance, Cõtre l'amour & la con-'. The Basse-Continue accompaniment supports the vocal line with a steady rhythmic accompaniment.

BASSE-CONTINUE.



PROSERPINE;

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.

ARETHUSE.

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

BASSE-CONTINUE.

mé, Et ma fuite est inu- tile; 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 jou- isse Du trouble honteux où je suis? Pardonne, A-

BASSE-CONTINUE.



PROSERPINE,

mour, si je le fuis 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 soins 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.

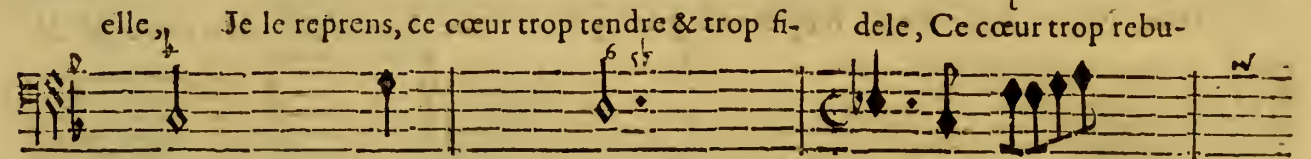
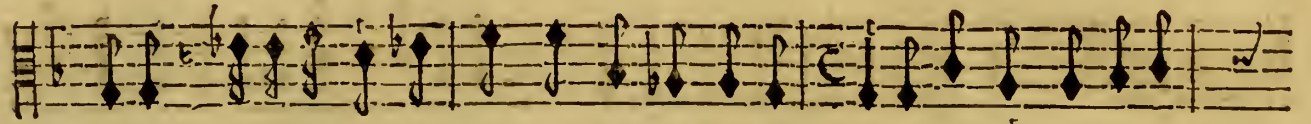
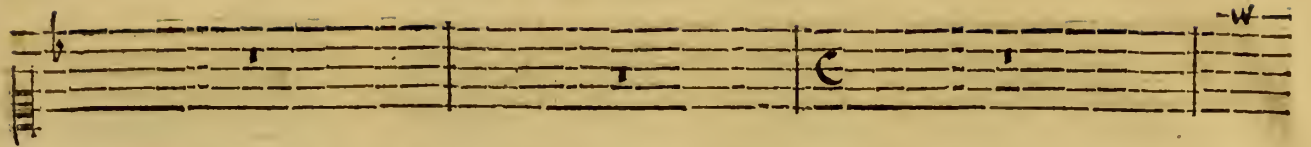
Alphée est-il bien vray?

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

N'en doutez point, cru-

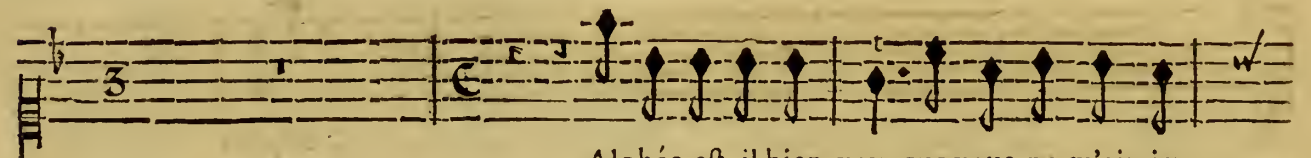
BASSE-CONTINUE.



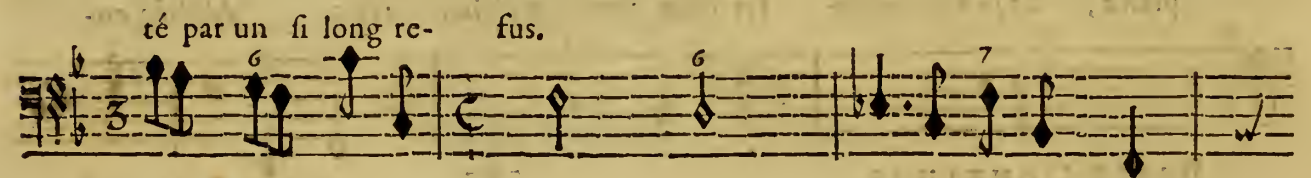
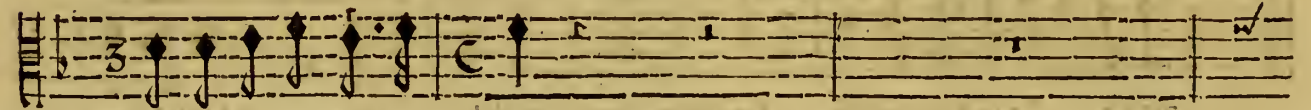


elle, Je le reprens, ce cœur trop tendre & trop fi- dele, Ce cœur trop rebu-

BASSE-CONTINUE.

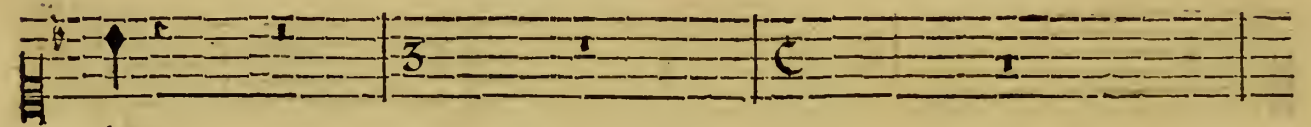


Alphée, est-il bien vray que vous ne m'aimiez

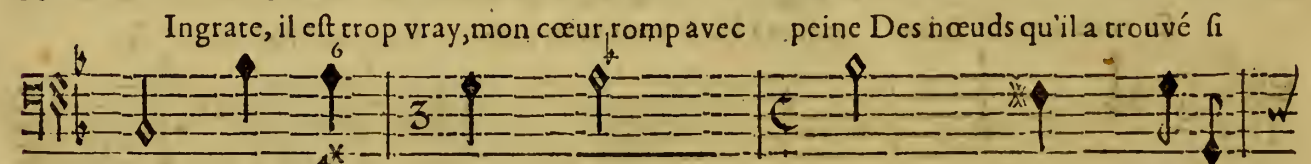
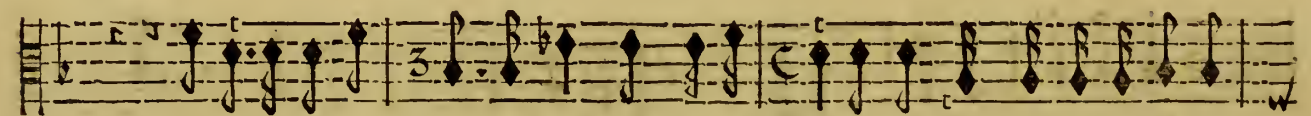


té par un si long re- fus.

BASSE-CONTINUE.

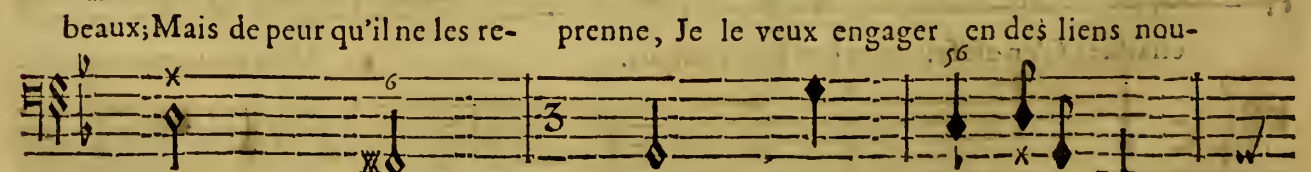
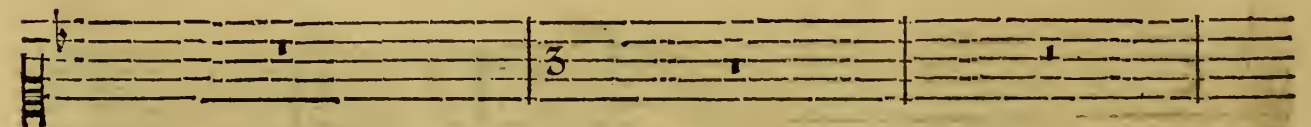


plus?



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

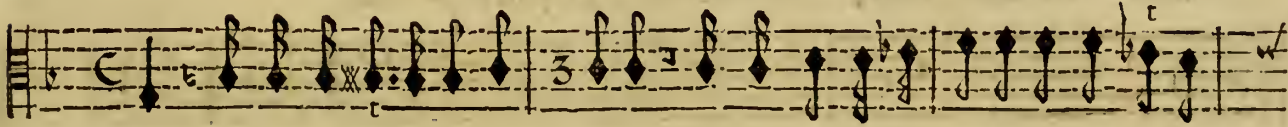
BASSE-CONTINUE.



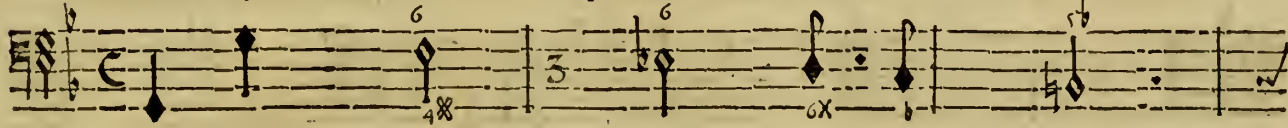
beaux; Mais de peur qu'il ne les re- prenne, Je le veux engager en des liens nou-

BASSE-CONTINUE.

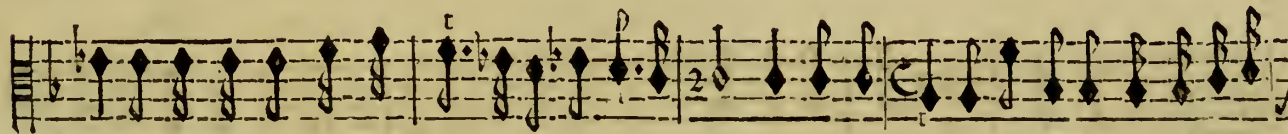
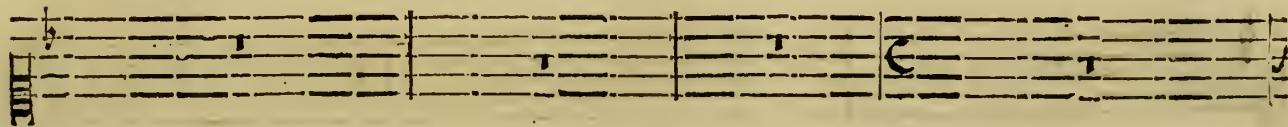




veux. J'ay veu l'aimable Proserpine, On connoist à l'éclat de sa beauté di-



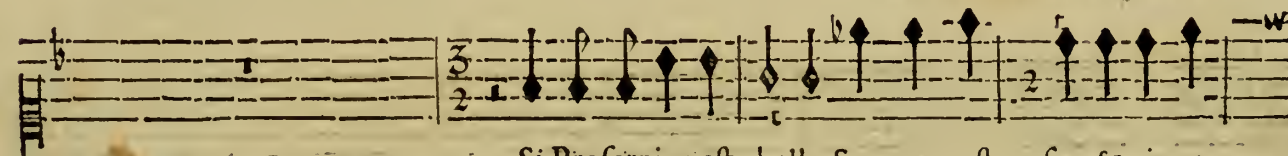
BASSE-CONTINUE.



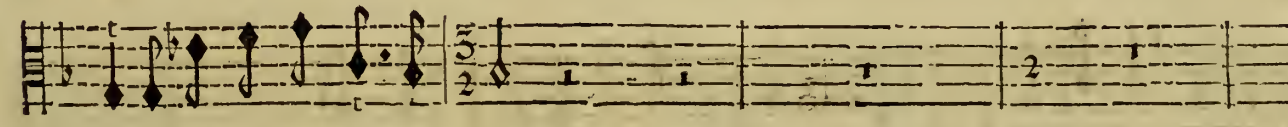
vine, Que du Maistre des Dieux elle a receu le jour. Rendez-luy grace, C'est elle qui vo<sup>s</sup> déba-



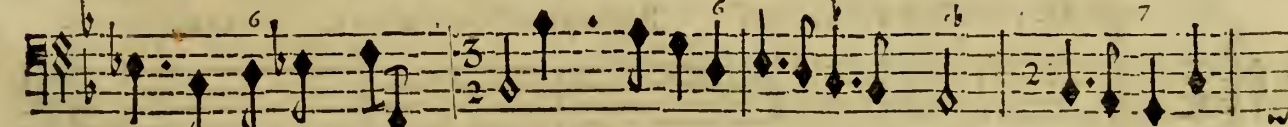
BASSE-CONTINUE.



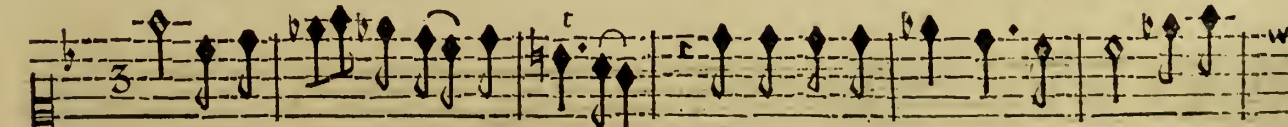
Si Proserpine est belle, Son cœur est fier & rigou-



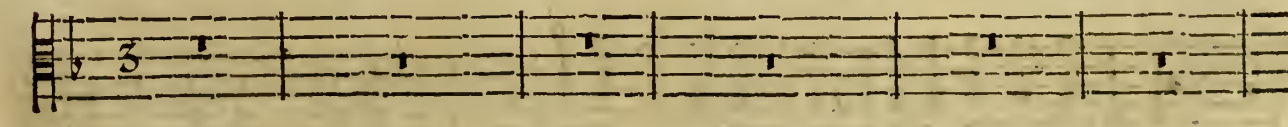
raffe Démon fâcheux amour.



BASSE-CONTINUE.



reux. Vostre chaîne nouvelle Ne vous rendra pas plus heureux. Vostre



BASSE-CONTINUE.



PROSERPINE,

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

N'importe je veux biē souf-

BASSE-CONTINUE.

frir sous <sup>son</sup> 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 sans cesse?

Me fuirez-vo<sup>s</sup> tou-

BASSE-CONTINUE.

Me fuivrez-vous sans ces- se?

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

BASSE-CONTINUE.

Me fuivrez-vous sans

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

BASSE-CONTINUE.



ces- se? Me fuivrez-vous sans cesse?

Me fuirez-vous toujours?

Me fuirez-vous toujours?

BASSE-CONTINUE.

SCENE VI.

PRELUDE.

VIOLONS.

VIOLONS.

VIOLONS.

VIOLONS.

Basse de Violon & Continué.

VIOLONS.

VIOLONS.

VIOLONS.

VIOLONS.

Basse de Violon & Continué.

Basse de Violon & Continué.



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 notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings like 't'.

VIOLONS.

Musical staff for Violons, second system. It continues the notation from the first system, maintaining the same clef, key signature, and time signature.

Musical staff for Violons, third system. It continues the notation from the second system.

Musical staff for Violons, fourth system. It continues the notation from the third system.

Musical staff for Violons, fifth system. It continues the notation from the fourth system.

Basse de Violon & Continüë.

An empty musical staff with five lines, intended for the Basse de Violon &amp; Continüë.

Musical staff for Violons, sixth system. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes various rhythmic values and dynamic markings.

VIOLONS.

Musical staff for Violons, seventh system. It continues the notation from the sixth system.

Musical staff for Violons, eighth system. It continues the notation from the seventh system.

Musical staff for Violons, ninth system. It continues the notation from the eighth system.

Musical staff for Violons, tenth system. It continues the notation from the ninth system.

Basse de Violon & Continüë.

An empty musical staff with five lines, intended for the Basse de Violon &amp; Continüë.



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, favorable Ce- res, Faites cesser bien-toft vostre cruelle ab- sence, Ceres, favo-

BASSE-CONTINUE.

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

BASSE-CONTINUE.

CHOEUR.

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

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

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

Ceres, favorables Ceres, Faites cesser bien- toft vostre cruelle ab- sence, Ceres, favo-

BASSE-CONTINUE.



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

BASSE-CONTINUE.



PROSERPINE,  
SCENE VII.

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

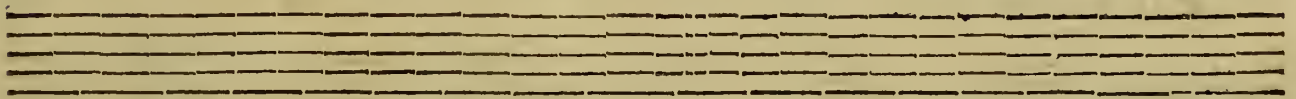


The first system of music consists of two vocal staves and a basso continuo staff. The vocal staves contain melodic lines with various ornaments and trills. The basso continuo staff provides a harmonic accompaniment with figured bass notation.

BASSE-CONTINUE.

The second system of music continues the vocal and basso continuo parts. It includes two vocal staves and a basso continuo staff with figured bass notation.

BASSE-CONTINUE.



CERES, PROSERPINE, ALPHE'E, ARERTHUSE, CYANE',  
 CRINISE, TROUPE DE DIVINITEZ  
 ET DE PEUPLES.

CERES.

The musical score for the character Ceres, featuring a vocal line and a basso continuo line. The vocal line begins with the lyrics: "Vous, qui voulez pour moy signaler vostre zele, Ne troublez point la paix de cet heureux fe-".

BASSE-CONTINUE.

The second part of the musical score for Ceres, continuing the vocal and basso continuo parts. The vocal line continues with the lyrics: "jour; Je presse mon dé- part pour haster mon retour, Accompagnez ma".

BASSE-CONTINUE.



PROSERPINE,

38

fille avec un foin 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.

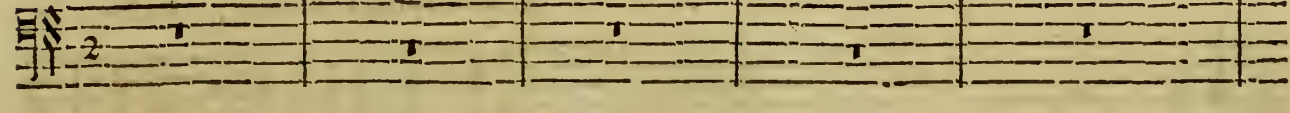
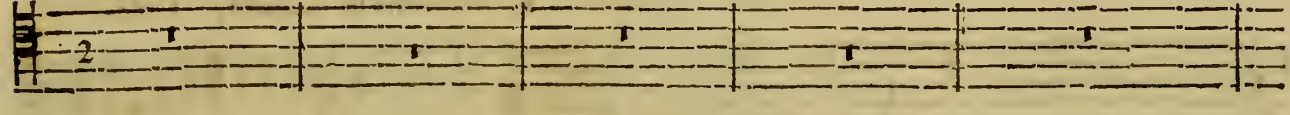
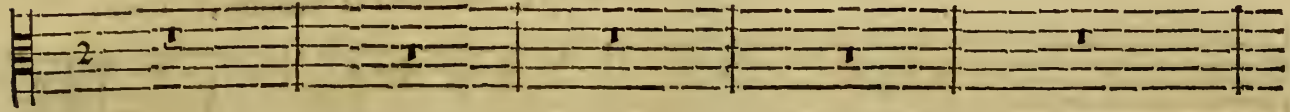
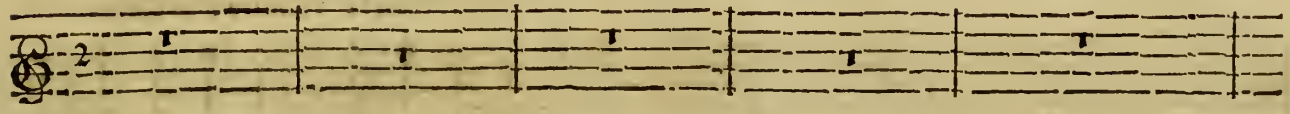
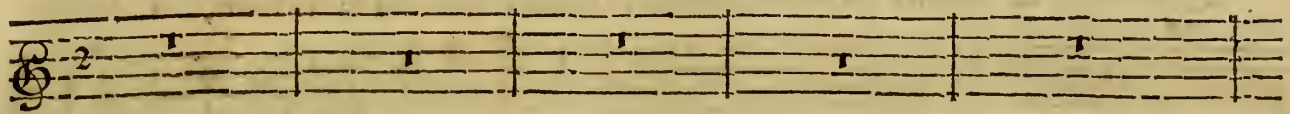
velle Du plus grand Dieu de l'Univers.

BASSE-CONTINUE.



SCÈNE VIII.

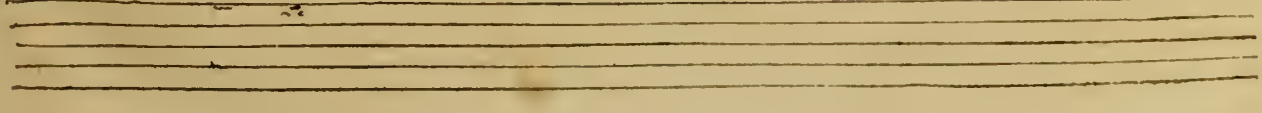
PROSERPINE, ALPHEE, ARETHUSE, CYANE, CRINISE,  
TROUPE DE DIVINITEZ, TROUPE DE PEUPLES.



VIOLONS.



BASSE-CONTINUE.





PROSERPINE,

PROSERPINE.

Musical staff for Soprano part of Proserpine, featuring a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a series of eighth notes descending from D5 to G4. The staff concludes with a fermata over a half note G4.

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

Musical staff for Alto part of Proserpine, featuring a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a series of eighth notes descending from D5 to G4. The staff concludes with a fermata over a half note G4.

Celebrons la victoire, Cele-

Musical staff for Tenor part of Proserpine, featuring a bass clef and a key signature of one flat. The melody begins with a half note G3, followed by quarter notes A3, B3, and C4, then a series of eighth notes descending from D4 to G3. The staff concludes with a fermata over a half note G3.

Celebrons la victoire, Cele-

Musical staff for Bass part of Proserpine, featuring a bass clef and a key signature of one flat. The melody begins with a half note G2, followed by quarter notes A2, B2, and C3, then a series of eighth notes descending from D3 to G2. The staff concludes with a fermata over a half note G2.

Celebrons la victoire, Cele-

Musical staff for Violin I part of Proserpine, featuring a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a series of eighth notes descending from D5 to G4. The staff concludes with a fermata over a half note G4.

Celebrons la victoire, Cele-

Musical staff for Violin II part of Proserpine, featuring a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a series of eighth notes descending from D5 to G4. The staff concludes with a fermata over a half note G4.

VIOLONS.

Musical staff for Viola part of Proserpine, featuring a alto clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a series of eighth notes descending from D5 to G4. The staff concludes with a fermata over a half note G4.

Musical staff for Violoncello part of Proserpine, featuring a bass clef and a key signature of one flat. The melody begins with a half note G3, followed by quarter notes A3, B3, and C4, then a series of eighth notes descending from D4 to G3. The staff concludes with a fermata over a half note G3.

Musical staff for Double Bass part of Proserpine, featuring a bass clef and a key signature of one flat. The melody begins with a half note G2, followed by quarter notes A2, B2, and C3, then a series of eighth notes descending from D3 to G2. The staff concludes with a fermata over a half note G2.

Musical staff for Harpsichord part of Proserpine, featuring a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a series of eighth notes descending from D5 to G4. The staff concludes with a fermata over a half note G4.

Musical staff for Organ part of Proserpine, featuring a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a series of eighth notes descending from D5 to G4. The staff concludes with a fermata over a half note G4.

Musical staff for Continuo part of Proserpine, featuring a bass clef and a key signature of one flat. The melody begins with a half note G3, followed by quarter notes A3, B3, and C4, then a series of eighth notes descending from D4 to G3. The staff concludes with a fermata over a half note G3.

BASSE-CONTINUE.

Empty musical staff for Bass Continuo, consisting of five lines.



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

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

brons, Celebrons la victoire du plus puissant des Dieux.

brons, Celebrons la victoire du plus puissant des Dieux.

brons, Celebrons la victoire du plus puissant des Dieux.

VIOLONS.

BASSE-CONTINUE.



PROSERPINE,

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

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

Celebrons la victoire

Celebrons la victoire.

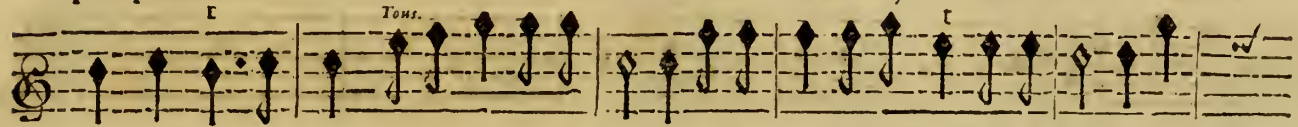
Celebrons la victoire

BASSE-CONTINUE.

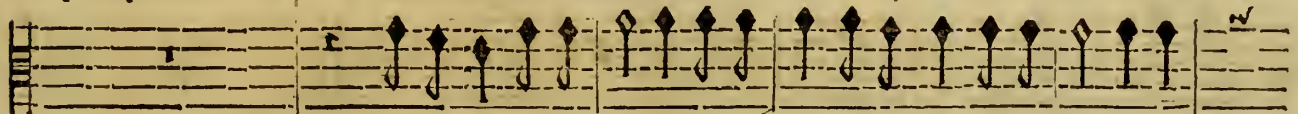




plus puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du



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



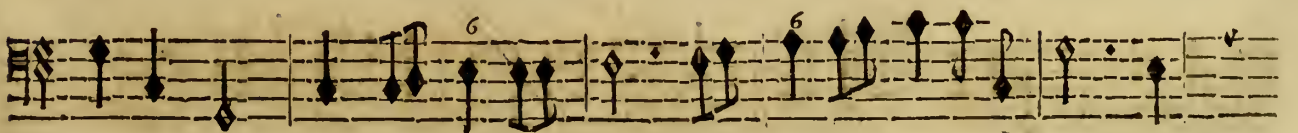
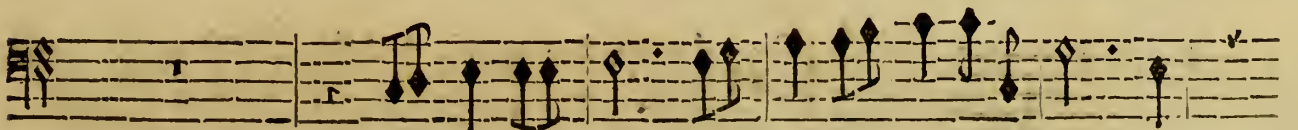
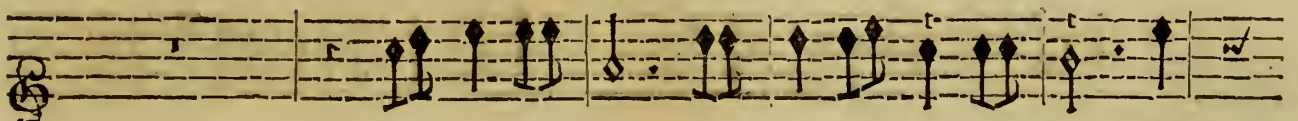
Celebrons la victoire Celebrons .ij. la victoire Du



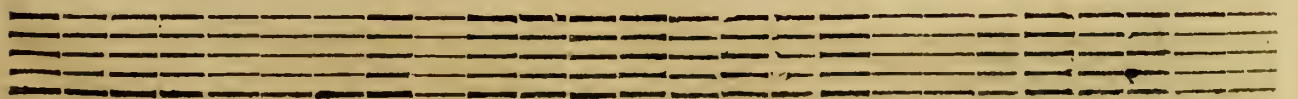
Celebrons la victoire Celebrons .ij. la victoire Du



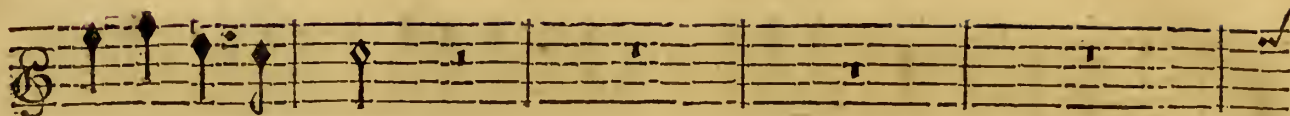
Celebrons la victoire Celebrons .ij. la victoire Du



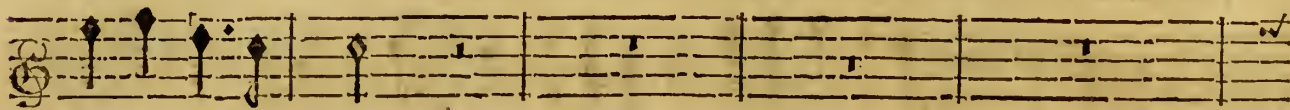
BASSE-CONTINUE.



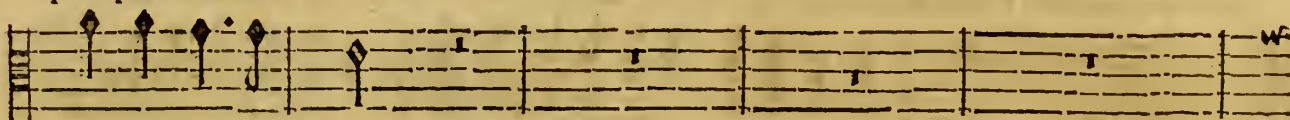




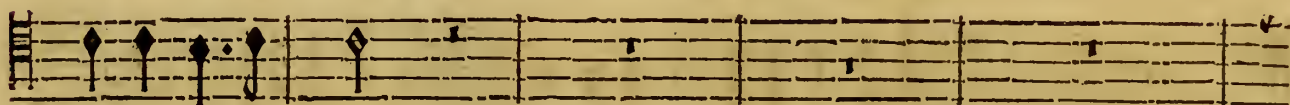
plus puissant des Dieux.



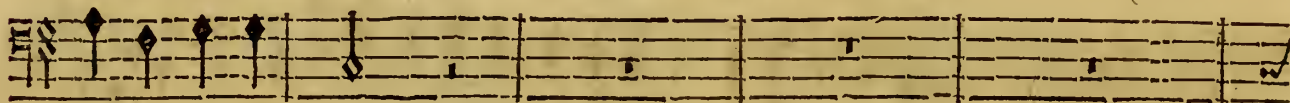
plus puissant des Dieux.



plus puissant des Dieux.



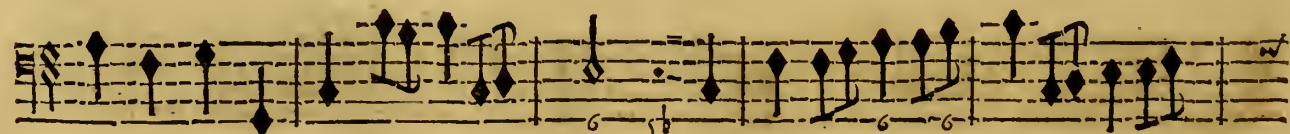
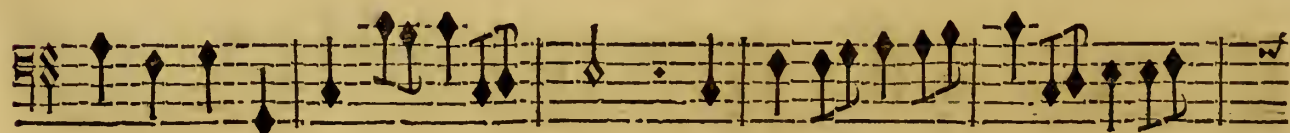
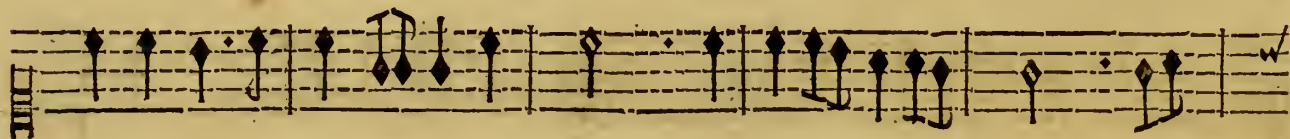
plus puissant des Dieux.



plus puissant des Dieux.



VIOLONS.



BASSE-CONTINUE.







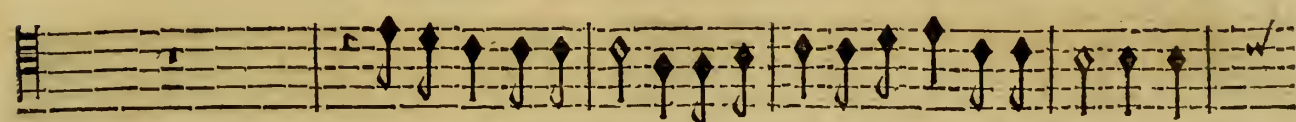
Celebrons la victoire Celebrons .ij. la victoire Du



Celebrons la victoire Celebrons .ij. la victoire Du



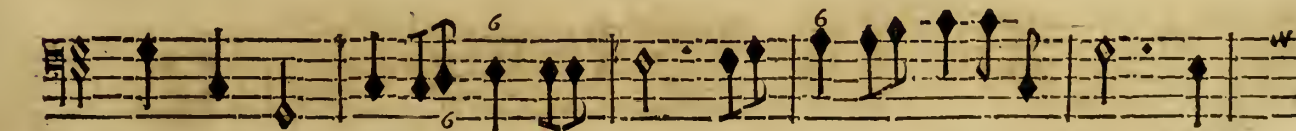
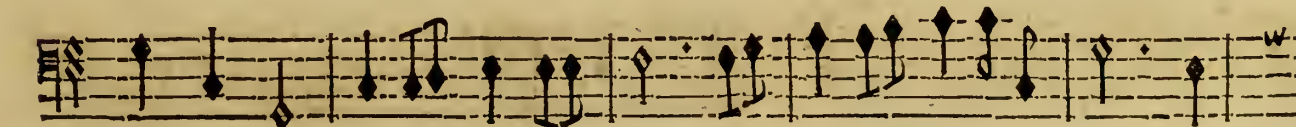
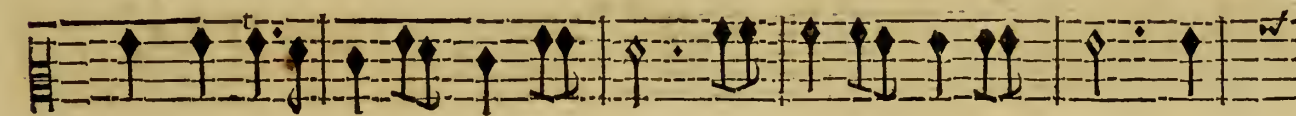
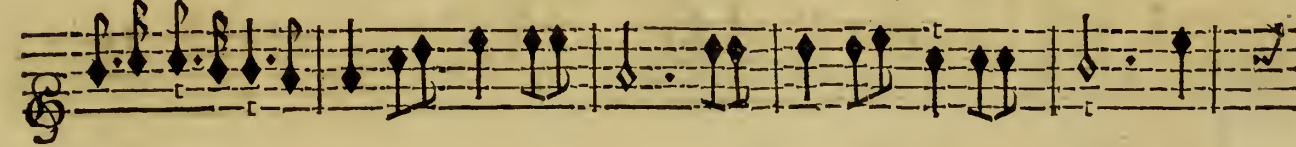
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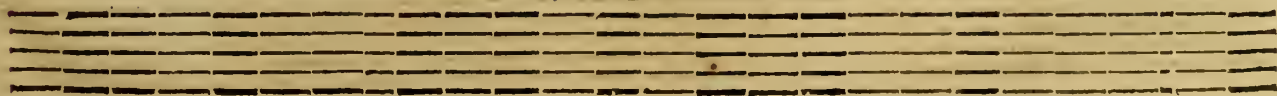
Celebrons la victoire Celebrons .ij. la victoire Du



Celebrons la victoire Celebrons .ij. la victoire Du



BASSE-CONTINUE.





PROSERPINE,

PROSERPINE.

plus puissant des Dieux.

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-

*Tous.* Celebrons la vi-

Celebrons la vi-

Celebrons la vi-

Celebrons la vi-

Celebrons la vi-

VIOLONS.

6 6x 6 6 6 6

BASSE CONTINUE.



PROSERPINE,

PROSERPINE.

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

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.

VIOLONS.

BASSE-CONTINUE.



toire Du pl° puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du

toire du pl° puissant des Dieux. Celebrons la victoire Celebrons la victoire Du

Celebrons la victoire

Celebrons la victoire.

Celebrons la victoire

Celebrons la victoire

Celebrons la victoire

Celebrons la victoire

Celebrons la victoire

Celebrons la victoire

BASSE-CONTINUE.



PROSERPINE,

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.



VIOLONS.

BASSE-CONTINUE.



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-

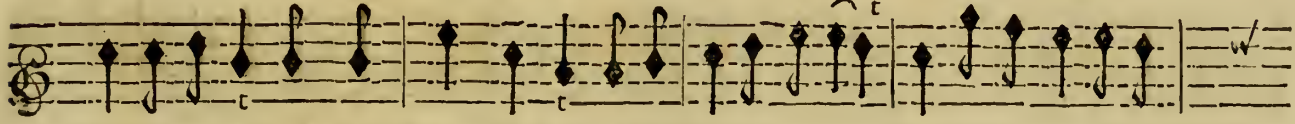
VIOLONS.

BASSE-CONTINUE.





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



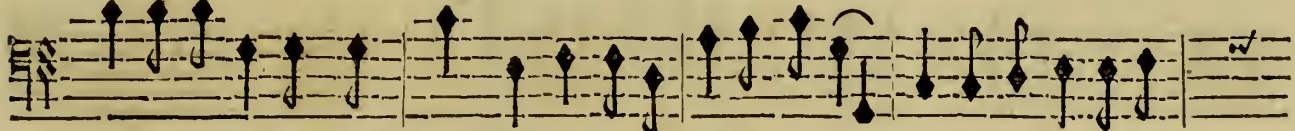
fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-



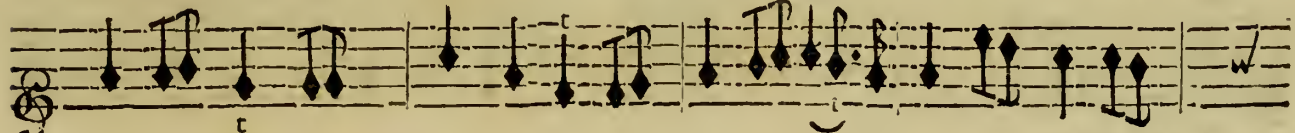
fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-



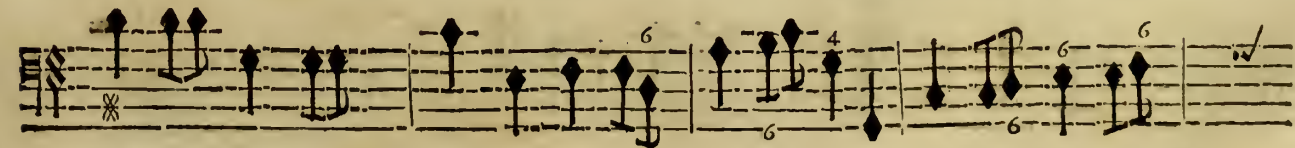
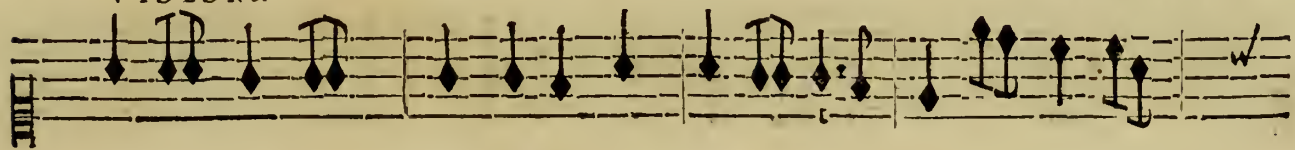
fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-



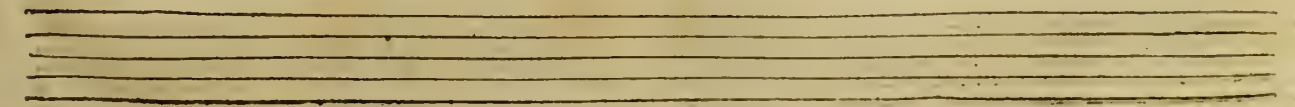
fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-



V I O L O N S.



BASSE-CONTINUE.





PROSERPINE,

PROSERPINE.

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

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.

VIOLONS.

BASSE-CONTINUE.



BASSE-CONTINUE.



PROSERPINE,

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

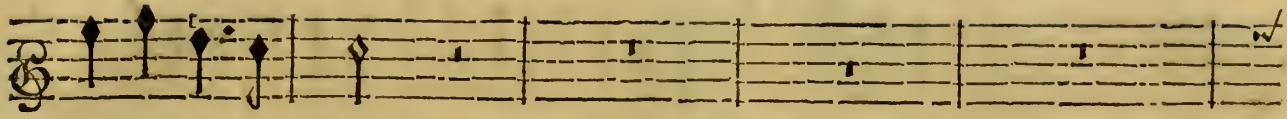
Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

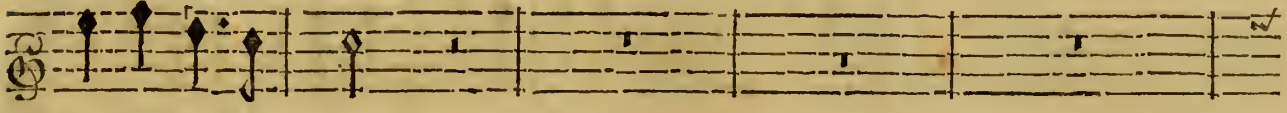
Celebrons la victoire Celebrons .ij. la victoire Du

BASSE-CONTINUE.

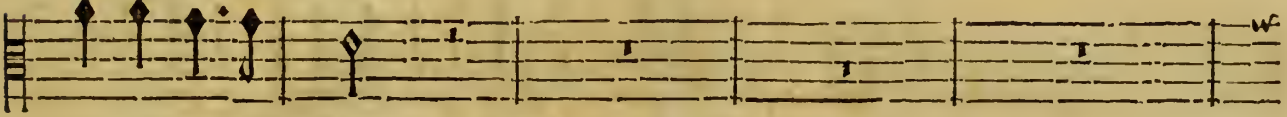




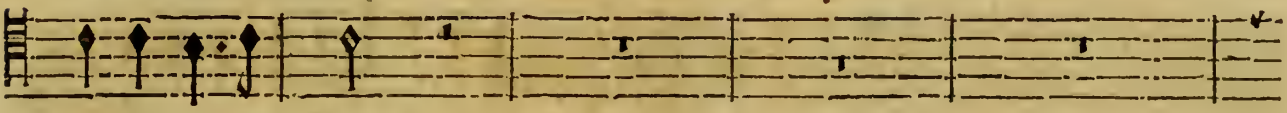
plus puissant des Dieux.



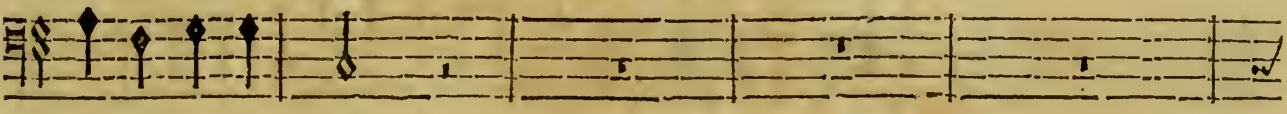
plus puissant des Dieux.



plus puissant des Dieux.



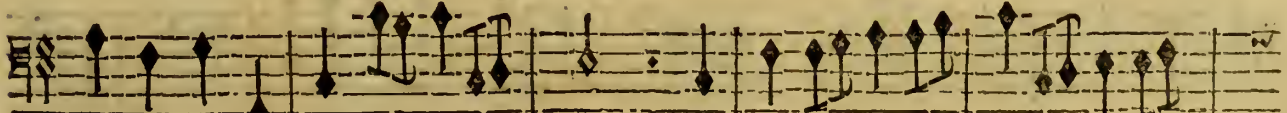
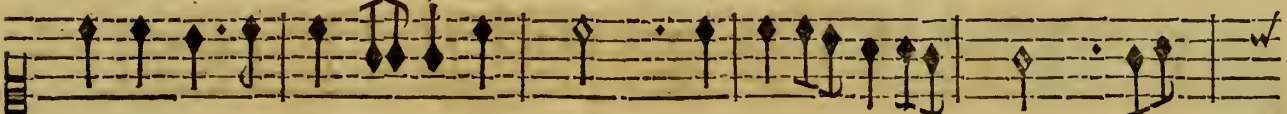
plus puissant des Dieux.



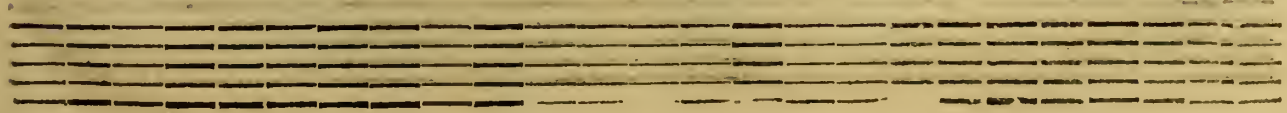
plus puissant des Dieux.



VIOLONS.



BASSE-CONTINUE.





PROSERPINE,

First musical staff with treble clef, containing a series of eighth notes and rests.

Celebrons la victoire Celebrons .ij. la victoire Du

Second musical staff with treble clef, containing a series of eighth notes and rests.

Celebrons la victoire Celebrons .ij. la victoire Du

Third musical staff with treble clef, containing a series of eighth notes and rests.

Celebrons la victoire Celebrons .ij. la victoire Du

Fourth musical staff with treble clef, containing a series of eighth notes and rests.

Celebrons la victoire Celebrons .ij. la victoire Du

Fifth musical staff with treble clef, containing a series of eighth notes and rests.

Celebrons la victoire Celebrons .ij. la victoire Du

Sixth musical staff with treble clef, containing a series of eighth notes and rests.

Seventh musical staff with treble clef, containing a series of eighth notes and rests.

Eighth musical staff with treble clef, containing a series of eighth notes and rests.

Ninth musical staff with treble clef, containing a series of eighth notes and rests.

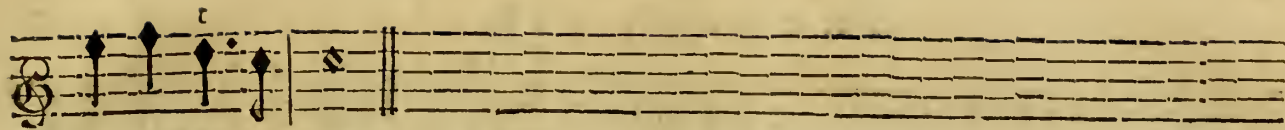
Tenth musical staff with treble clef, containing a series of eighth notes and rests.

Eleventh musical staff with treble clef, containing a series of eighth notes and rests.

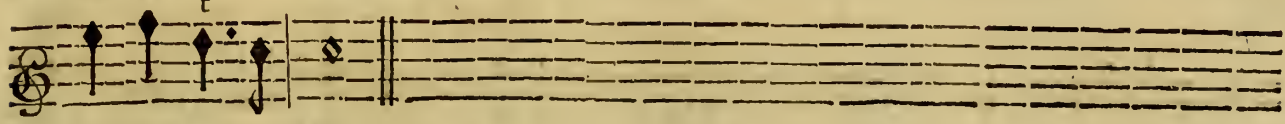
BASSE-CONTINUE.

Twelfth musical staff, consisting of five empty staves.





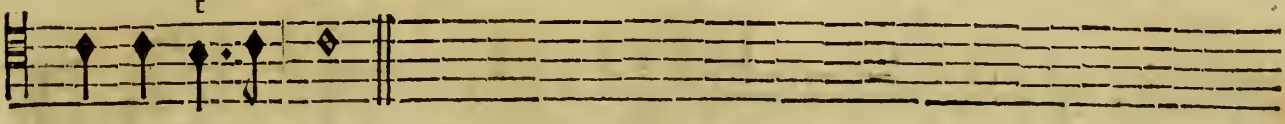
plus puissant des Dieux.



plus puissant des Dieux.



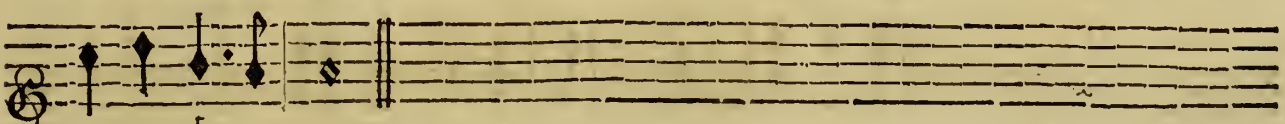
plus puissant des Dieux.



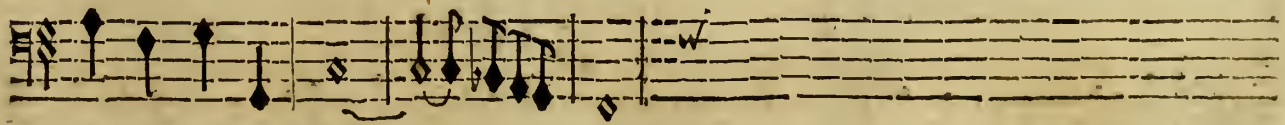
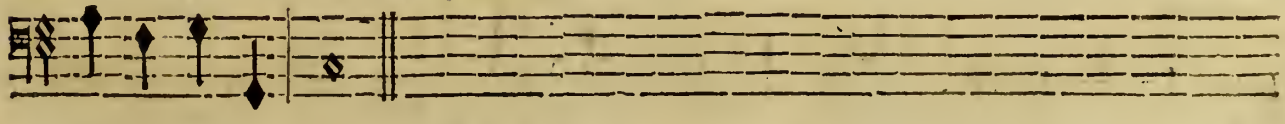
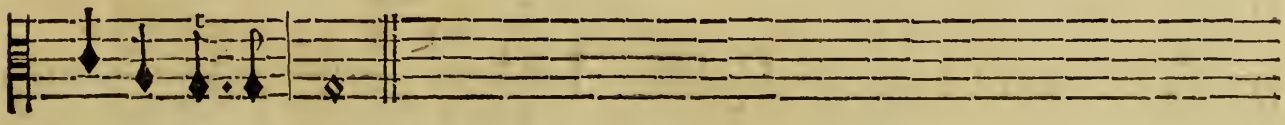
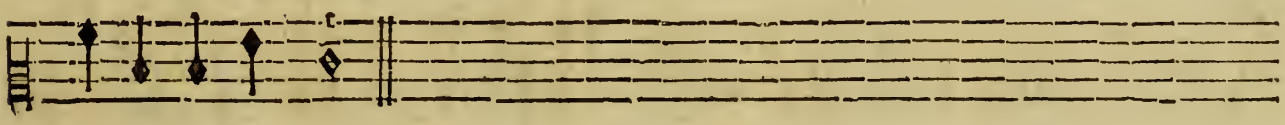
plus puissant des Dieux.



plus puissant des Dieux.



VIOLONS.



BASSE-CONTINUE.

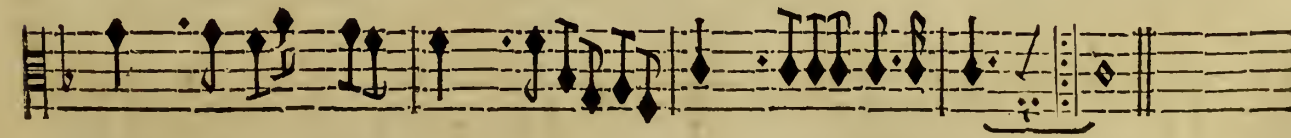
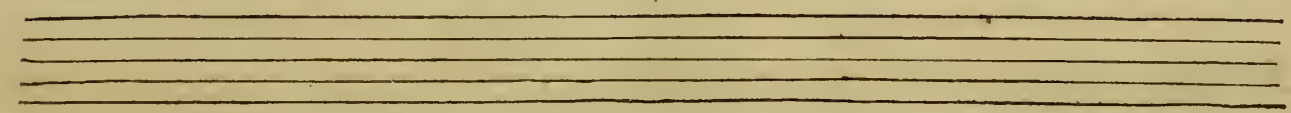
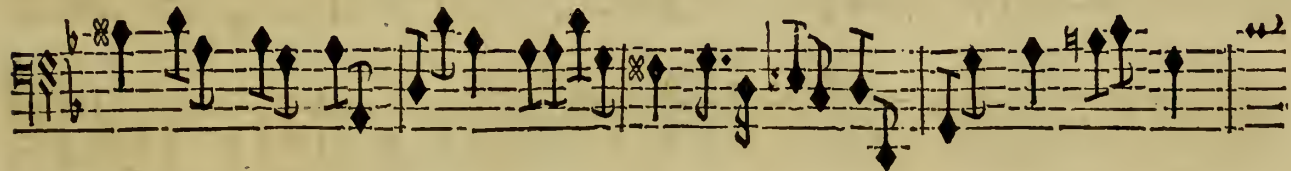
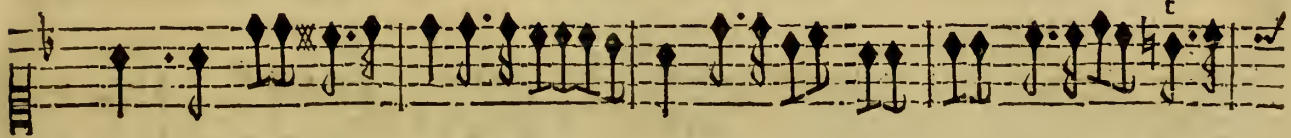
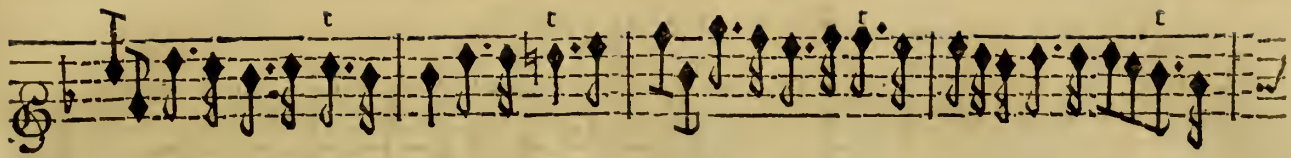




PROSERPINE,  
PREMIER AIR.

The musical score is arranged in five systems. Each system contains five staves: a treble clef staff, two bass clef staves, and a grand staff (treble and bass clef). The first system includes piano (p) and forte (f) markings. The second system includes a forte (f) marking. The third system includes a forte (f) marking. The fourth system includes a forte (f) marking. The fifth system includes a forte (f) marking. The score concludes with a double bar line and repeat dots.





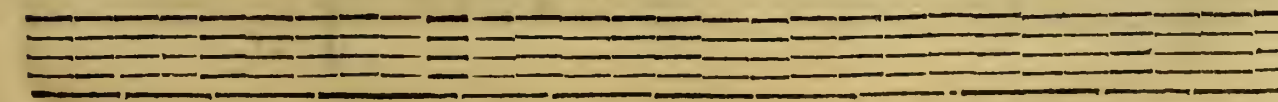
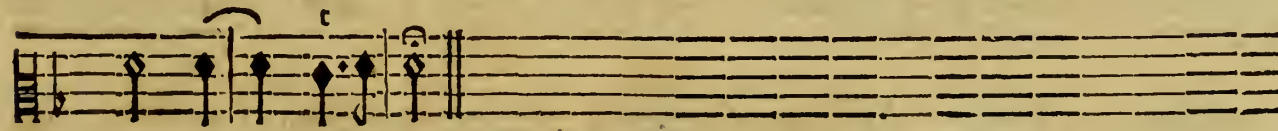
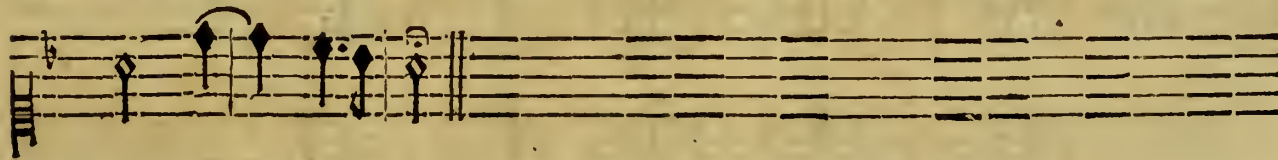
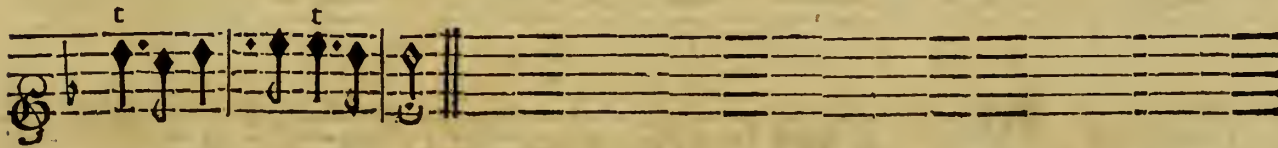
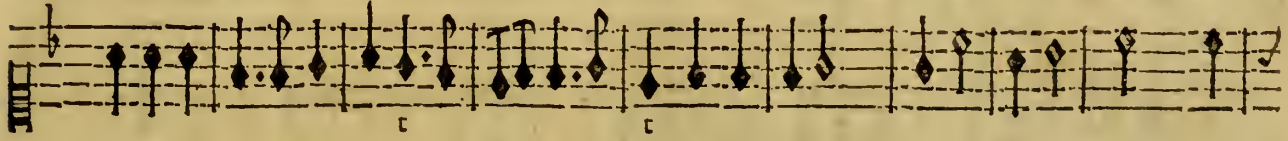
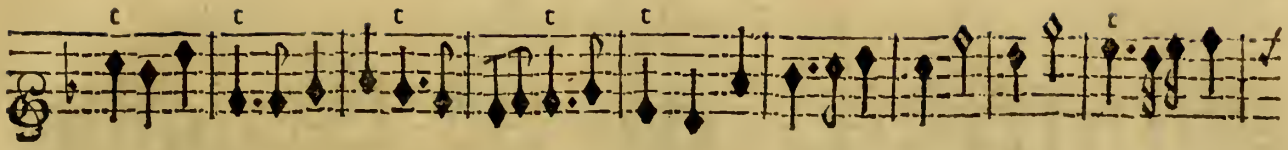


PROSERPINE,  
SECOND AIR.

This musical score is for the 'Second Air' of 'Proserpine'. It consists of ten systems of staves. Each system typically contains a treble clef staff and a bass clef staff. The music is written in a 3/4 time signature and a key signature of one flat (B-flat). The notation includes quarter notes, eighth notes, and sixteenth notes, often with slurs and ornaments (marked with a 't'). There are also rests and some specific markings like a double bar line with repeat dots. The score is arranged in a traditional format with a treble staff above a bass staff. The first system has a treble staff with a 3/4 time signature and a bass staff. The second system has a treble staff with a 3/4 time signature and a bass staff. The third system has a treble staff with a 3/4 time signature and a bass staff. The fourth system has a treble staff with a 3/4 time signature and a bass staff. The fifth system has a treble staff with a 3/4 time signature and a bass staff. The sixth system has a treble staff with a 3/4 time signature and a bass staff. The seventh system has a treble staff with a 3/4 time signature and a bass staff. The eighth system has a treble staff with a 3/4 time signature and a bass staff. The ninth system has a treble staff with a 3/4 time signature and a bass staff. The tenth system has a treble staff with a 3/4 time signature and a bass staff.



T R A G E D I E.





PROSERPINE,

PRELUDE.

The musical score is arranged in five systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat), and the time signature is 2/4. The first system includes a '2' in the bass staff, indicating a second ending. The second system includes a 'c' above the treble staff, indicating a crescendo. The third system includes a '2' in the bass staff. The fourth system includes a 'c' above the treble staff. The fifth system includes a 'c' above the treble staff. The score concludes with a double bar line and repeat signs.



TRAGÉDIE.

PROSERPINE. *c*

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

Quels tremblemens affreux, L'Enfer dé-

BASSE-CONTINUE.

couvre Ses Gouffres te- nebreux. L'Enfer découvre Ses Gouffres tene-

BASSE-CONTINUE.



PROSERPINE,

Musical staff for 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-

Musical staff for Alto 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-

Musical staff for Tenor voice, featuring a bass 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-

Musical staff for Bass voice, featuring a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and quarter notes.

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

Musical staff for Violins, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

VIOLONS.

Musical staff for Violas, featuring a alto clef (C-clef on the second line), a key signature of one flat (B-flat), and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Musical staff for Celli, featuring a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Musical staff for Double Basses, featuring a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Musical staff for Harpsichord, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Musical staff for Continuo, featuring a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

BASSE-CONTINUE.

Two empty musical staves at the bottom of the page, consisting of five-line systems.





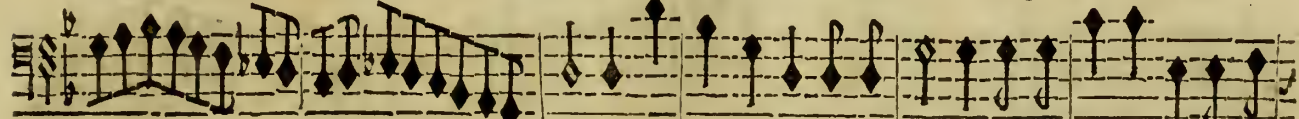
ter lancez le tonner- re, lancez lancez le tonnerre, Jupiter lancez le ton-



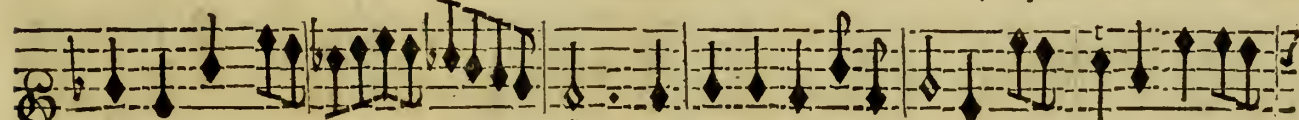
ter lancez lancez le tonnerre, lancez lancez le tonnerre, Jupiter lancez le ton-



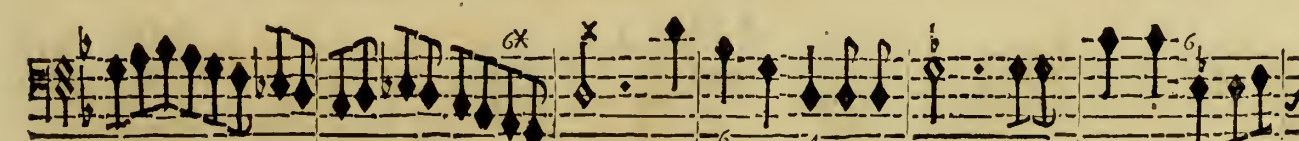
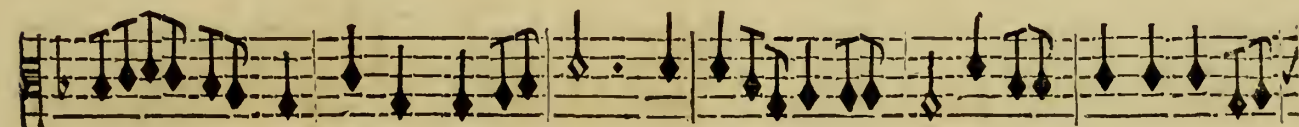
ter .ij. lancez lancez le tonnerre, lancez lancez le tonnerre, Jupiter lancez le ton-



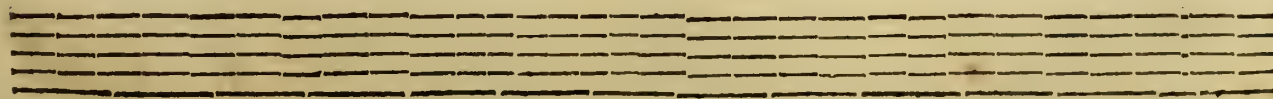
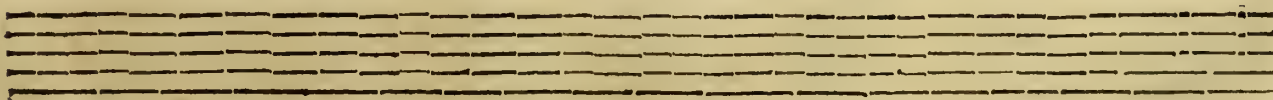
re, lancez lancez le tonnerre, Jupiter lancez le ton-



VIOLONS.



BASSE-CONTINUE.





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-

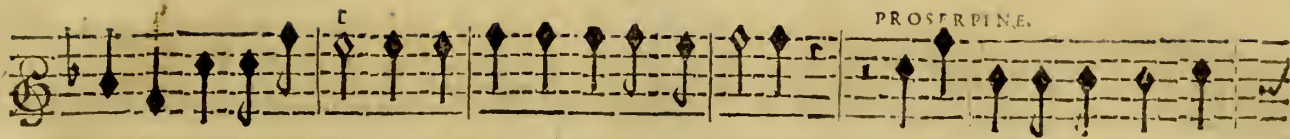
nerre, Jupiter lancez le tonner-

VIOLONS.


BASSE-CONTINUE.



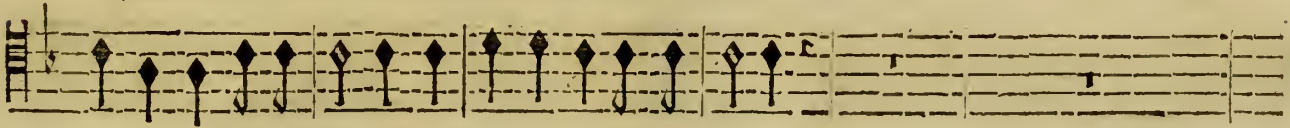
PROSERPINE.



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



re, lancez le tonnerre, lancez lancez le tonnerre.



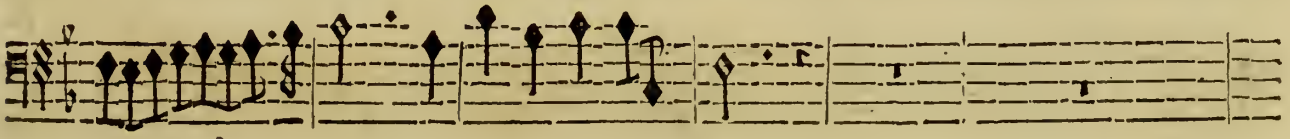
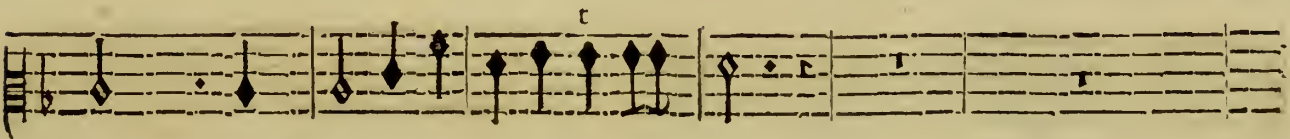
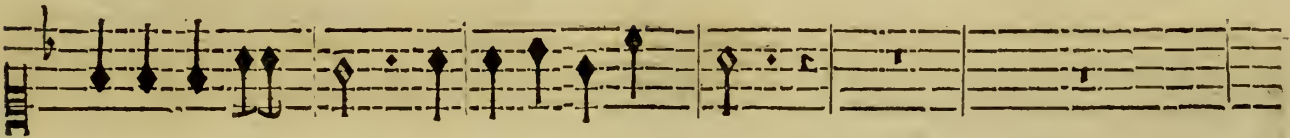
ter lancez le tonnerre, lancez lancez le tonnerre.



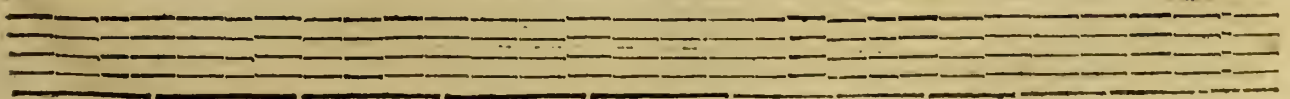
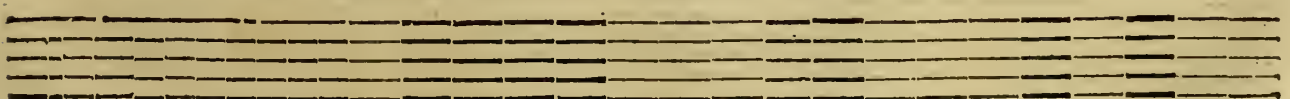
re, lancez lancez le tonnerre.



VIOLONS.



BASSE-CONTINUE.





PROSERPINE,

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

BASSE-CONTINUE.





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-



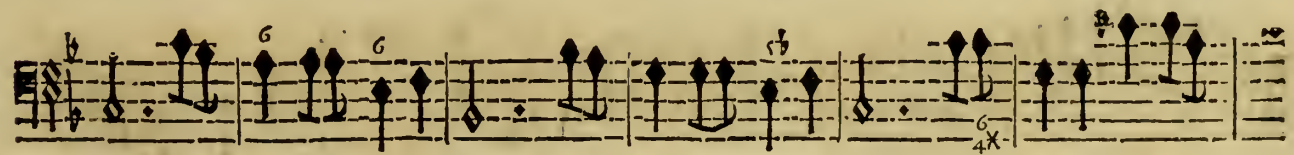
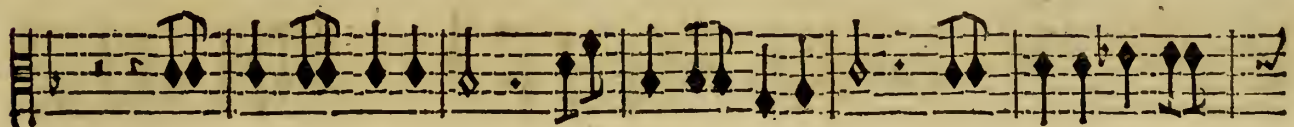
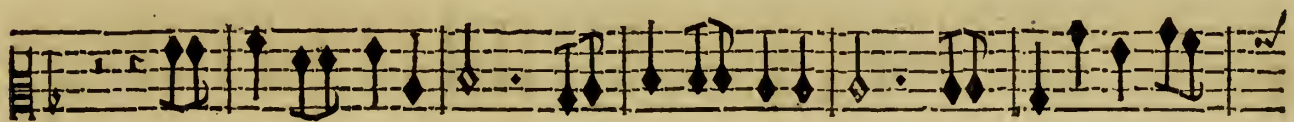
Achevez d'étouffer la guerre, Achevez d'étouffer la guerre, Jupiter lancez le ton-



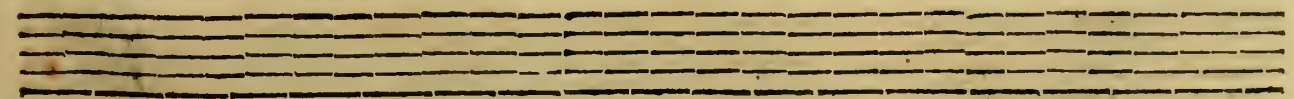
Achevez d'étouffer la guerre, Achevez d'étouffer la guerre, Jupiter lancez le ton-



VIOLONS.



BASSE-CONTINUE.





P R O S E R P I N E ,

nerre, Jupiter lancez le tonnerre, lancez lancez le tonnerre, lancez lancez le tonnerre, lancez lancez le tonnerre,

nerre, Jupiter lancez lancez le tonnerre, lancez lancez le tonnerre, lancez lancez le tonnerre,

nerre, Jupiter Jupiter lancez lancez le tonnerre, lancez lancez le tonnerre,

ner- re, lancez lancez le tonnerre, lancez lancez le tonnerre,

ner- re, lancez lancez le tonnerre, lancez lancez le tonnerre,

VIOLONS.

BASSE-CONTINUE.

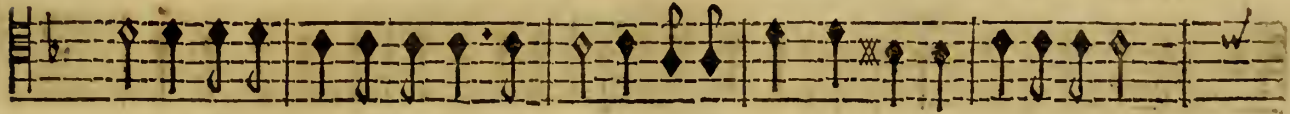




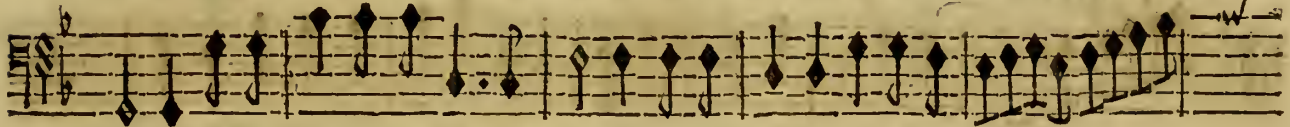
nerre, Achevez d'étouffer la guerre, Iupiter lancez le tonnerre, Iupi-



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



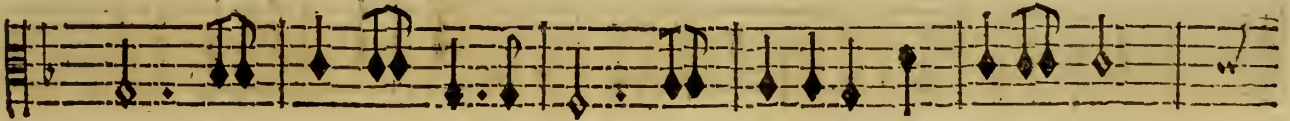
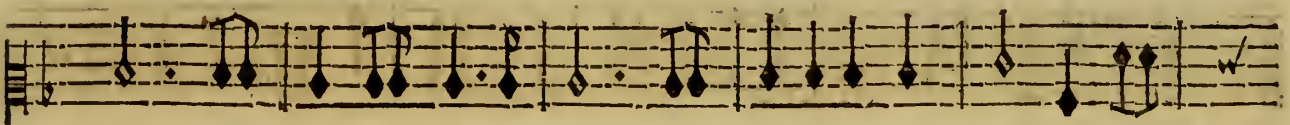
nerre, Achevez d'étouffer la guerre, Iupiter lancez lancez le tonner-



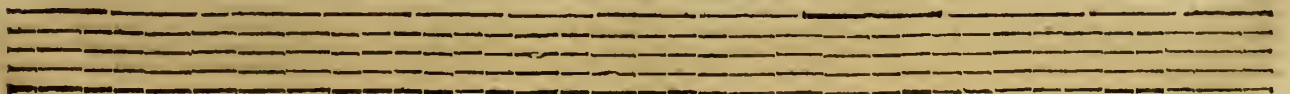
nerre, Achevez d'étouffer la guerre, Iupiter lancez le tonner-



VIOLONS.



BASSE-CONTINUE.





PROSERPINE,

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

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

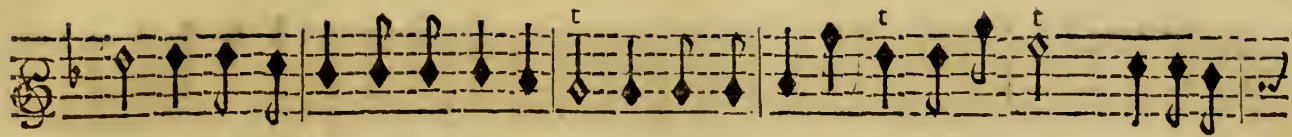
re, lancez le tonnerre, lancez lancez le tonnerre, Achevez d'étouffer la

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

VIOLONS.

BASSE-CONTINUE.





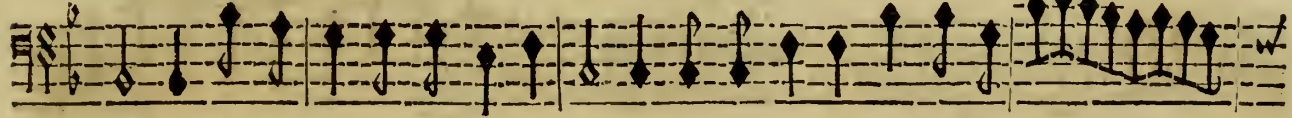
guerre, Achevez d'étoufer la guerre, Jupiter lancez le tonnerre. Jupi-



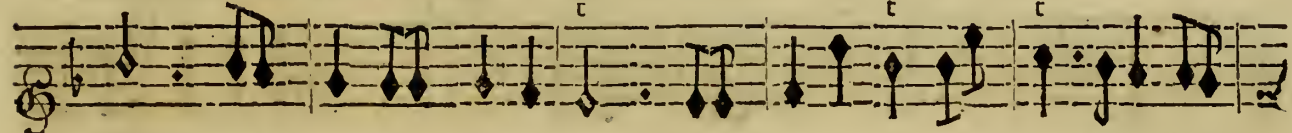
guerre, Achevez d'étoufer la guerre, Jupiter Jupiter lancez lan-



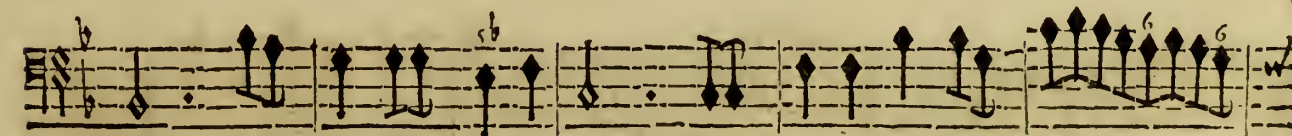
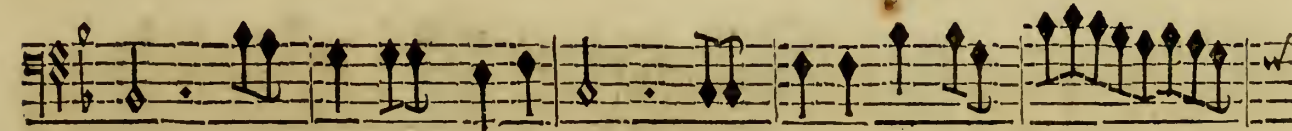
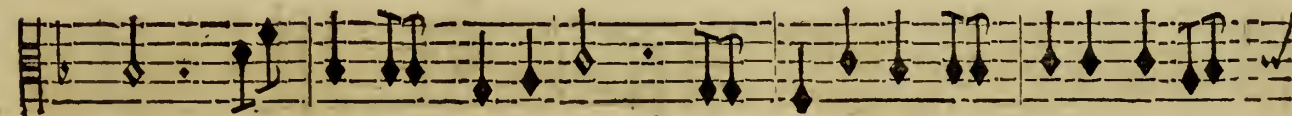
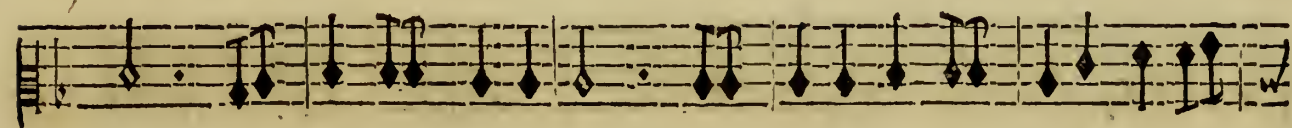
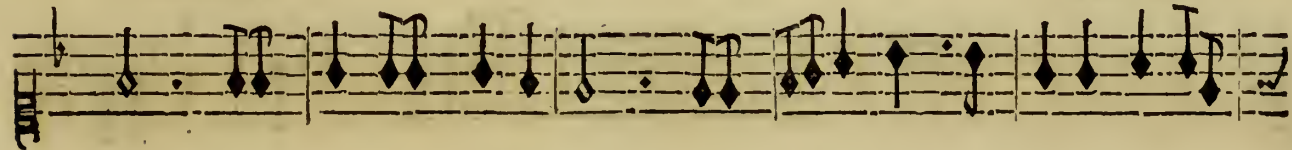
guerre, Achevez d'étoufer la guerre, Jupiter Jupiter lan- cez lancez le ton-



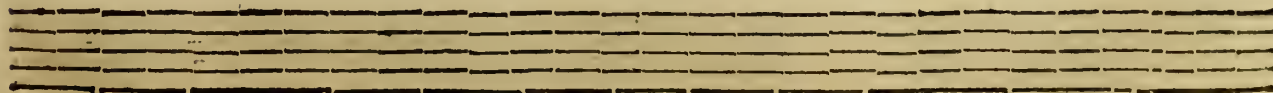
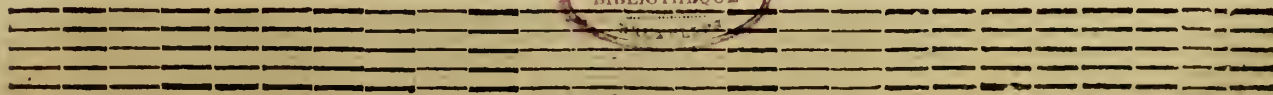
guerre, Achevez d'étoufer la guerre, Jupiter lancez le tonner-



VIOLONS.



BASSE-CONTINUE.





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-

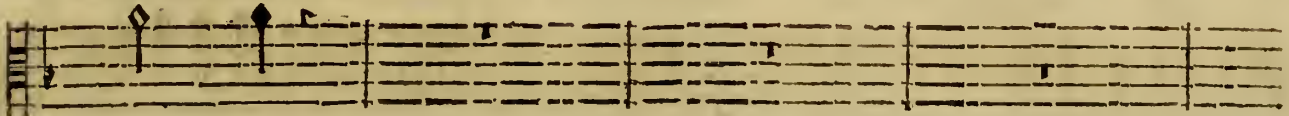
VIOLONS.

BASSE-CONTINUE.

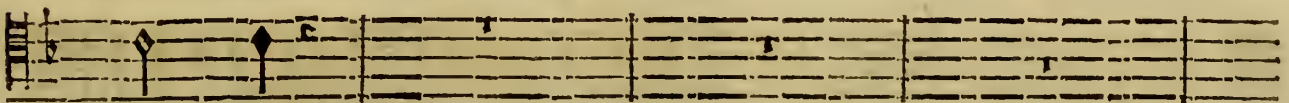




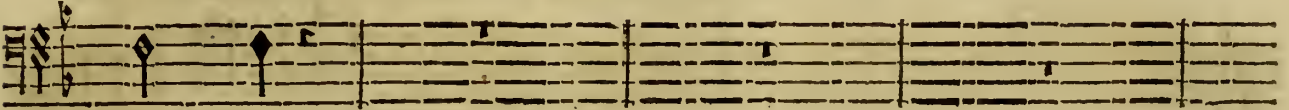
ner- re.



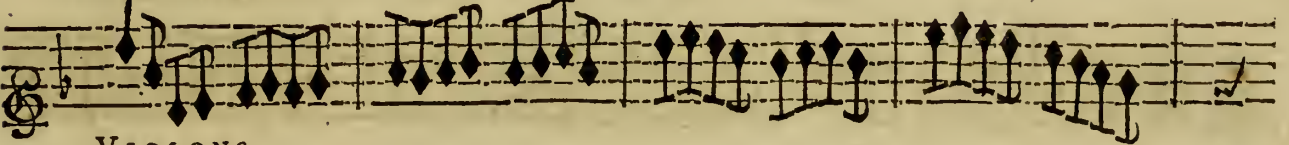
ner- re.



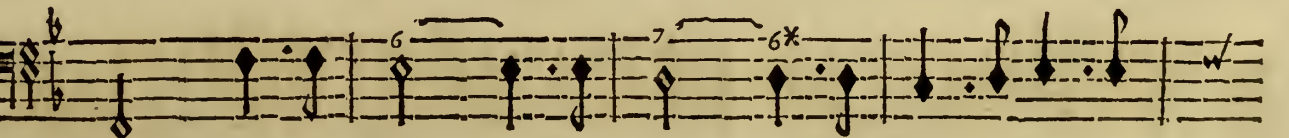
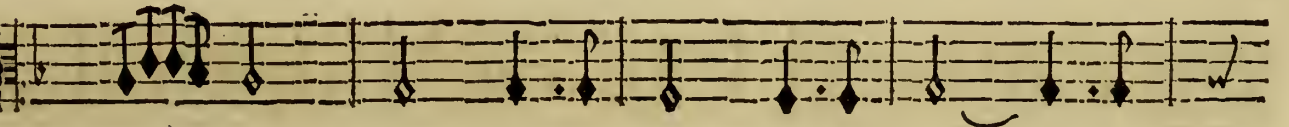
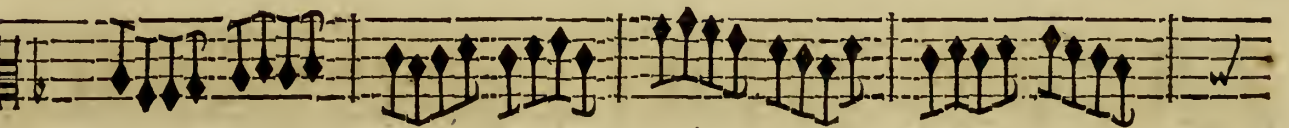
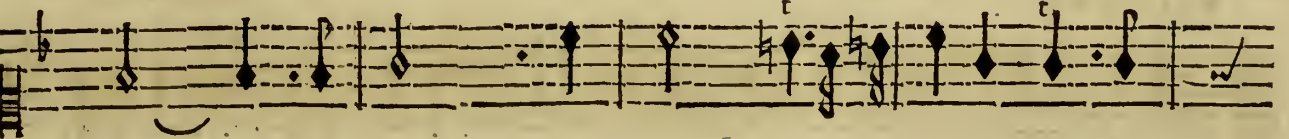
ner- re.



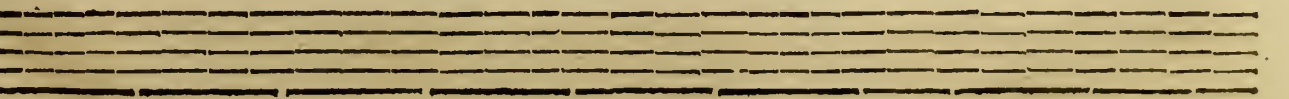
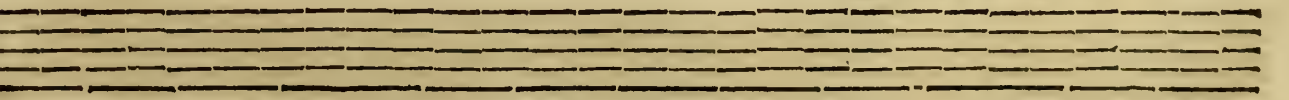
ner- re.



VIOLONS.



BASSE-CONTINUE.





PROSERPINE,

A musical staff in G major, 3/4 time, containing several measures of music with rests and notes.

Achievez d'étoufer la

A musical staff in G major, 3/4 time, containing several measures of music with rests and notes.

Achievez d'étoufer la

A musical staff in G major, 3/4 time, containing several measures of music with rests and notes.

Achievez d'étoufer la

A musical staff in G major, 3/4 time, containing several measures of music with rests and notes.

Achievez d'étoufer la

A musical staff in G major, 3/4 time, containing several measures of music with rests and notes.

VIOLONS.

A musical staff in G major, 3/4 time, containing several measures of music with notes and rests.

A musical staff in G major, 3/4 time, containing several measures of music with notes and rests.

A musical staff in G major, 3/4 time, containing several measures of music with notes and rests.

A musical staff in G major, 3/4 time, containing several measures of music with notes and rests.

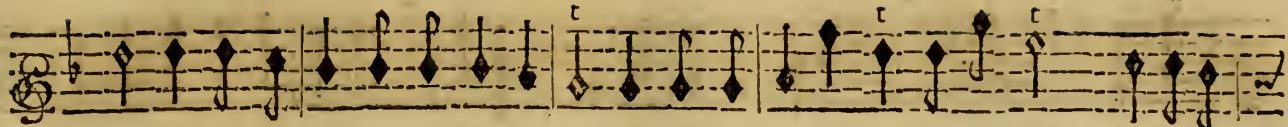
A musical staff in G major, 3/4 time, containing several measures of music with notes and rests.

BASSE-CONTINUE.

An empty musical staff with five lines.

An empty musical staff with five lines.





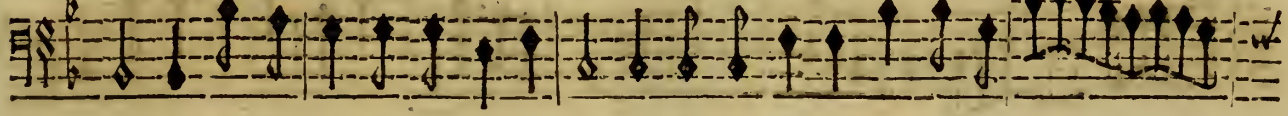
guerre, Achevez d'étoufer la guerre, Jupiter lancez le tonnerre. Jupi-



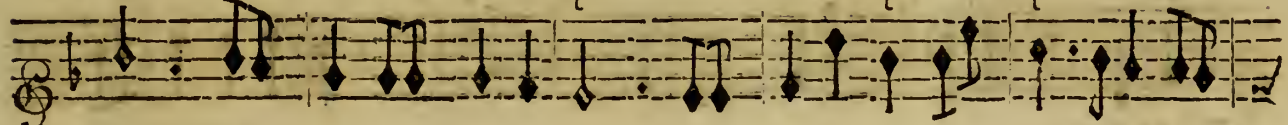
guerre, Achevez d'étoufer la guerre, Jupiter Jupiter lancez lan-



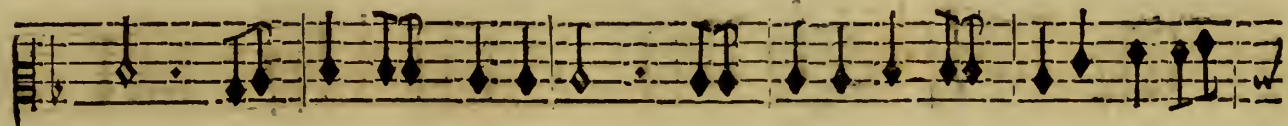
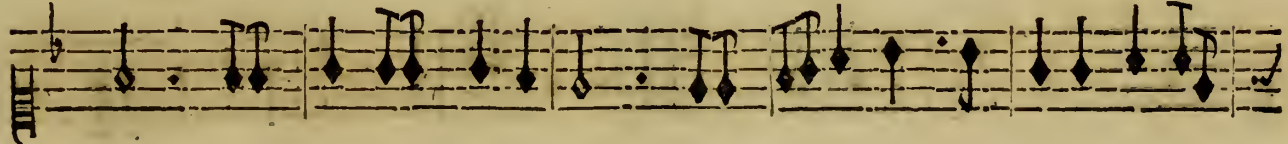
guerre, Achevez d'étoufer la guerre, Jupiter Jupiter lancez lancez le ton-



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



VIOLONS.



BASSE-CONTINUE.











ner- re.



ner- re.



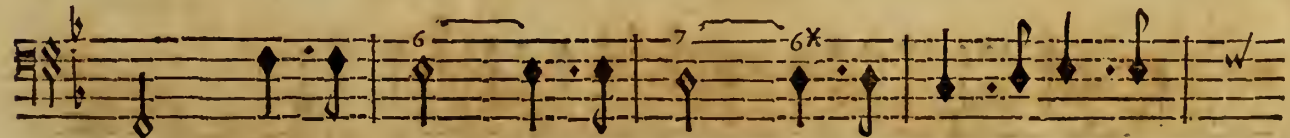
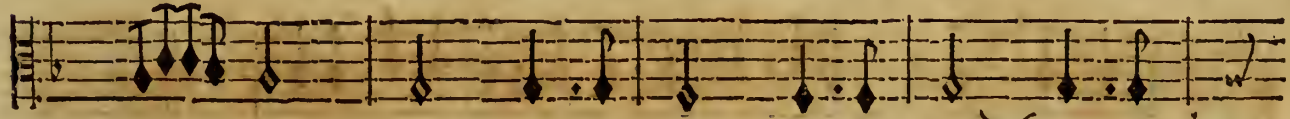
ner- re.



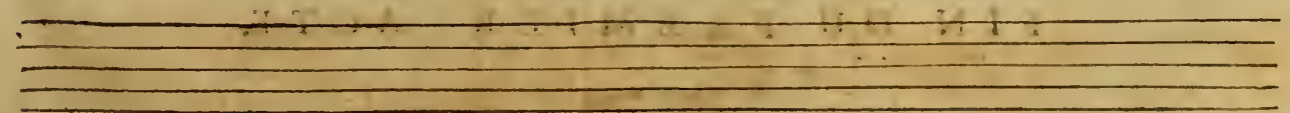
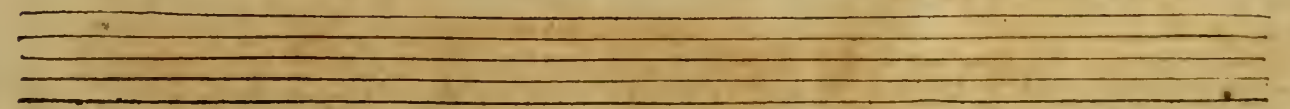
ner- re.



VIOLONS.

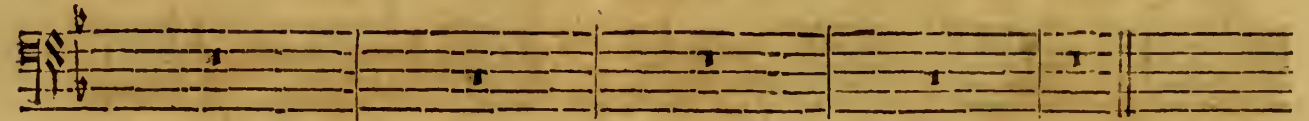
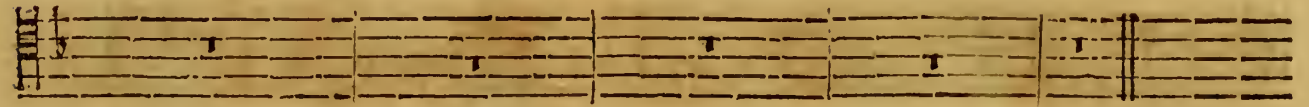
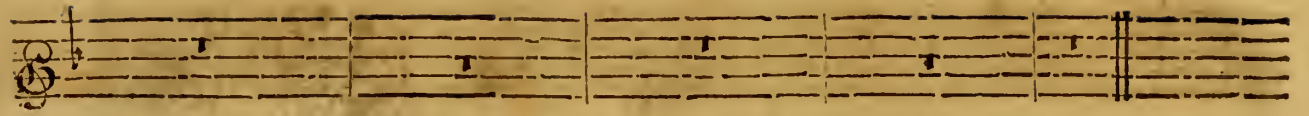


BASSE-CONTINUE.

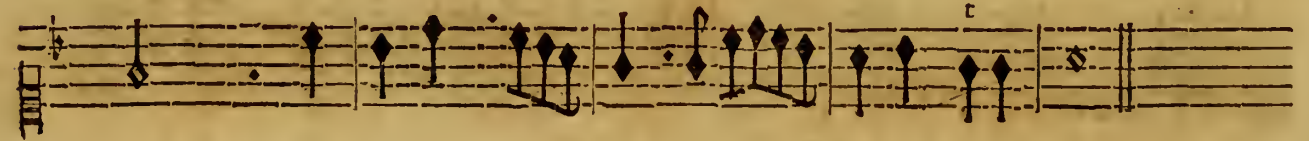




PROSERPINE,



VIOLONS.



BASSE-CONTINUE.



FIN DU PREMIER ACTE.







ACTE SECON D.

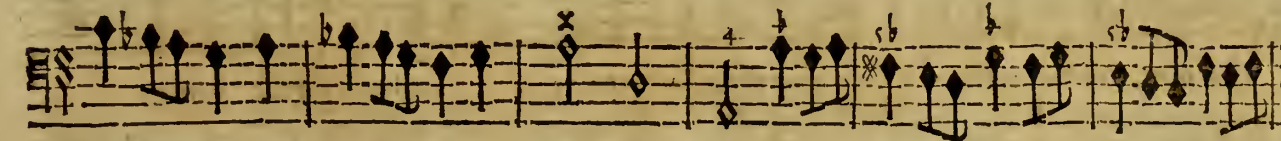
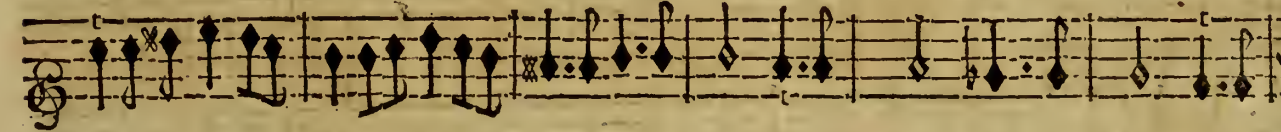
SCENE PREMIERE.



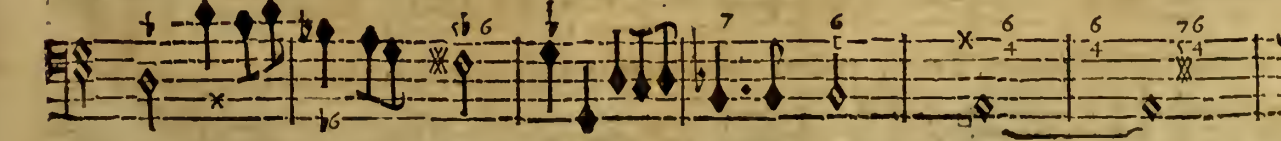
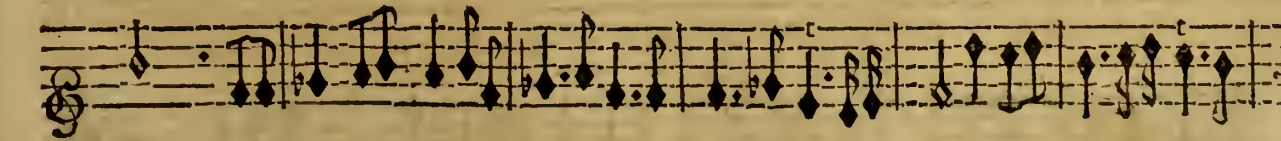
RITOURNELLE.



BASSE-CONTINUE.

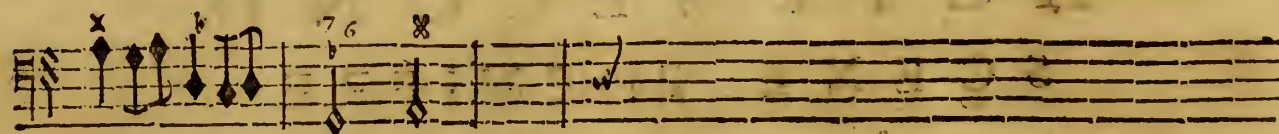
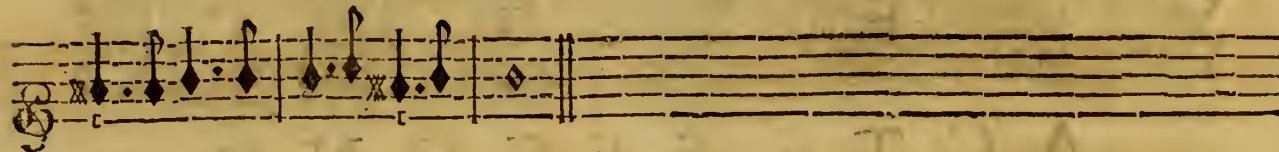


BASSE-CONTINUE.



BASSE-CONTINUE.

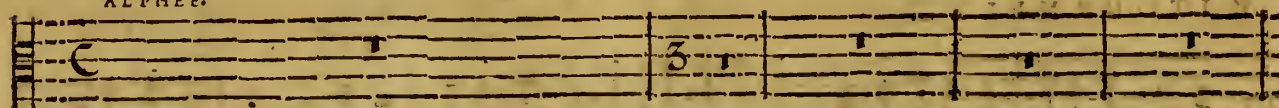




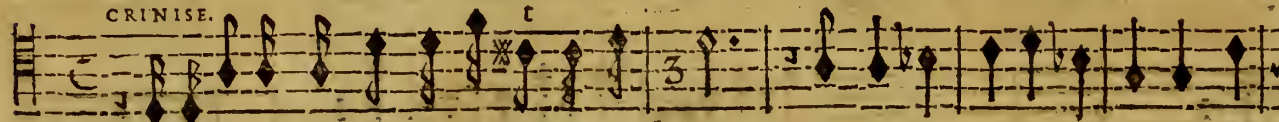
BASSE-CONTINUE.

CRINISE, ALPHE'E.

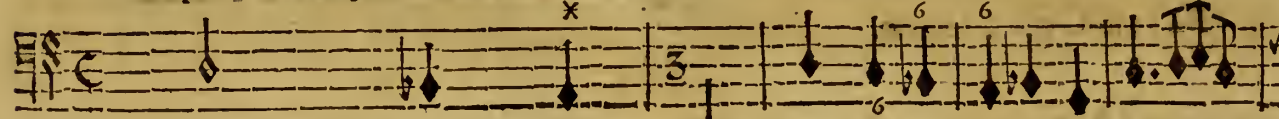
ALPHE'E.



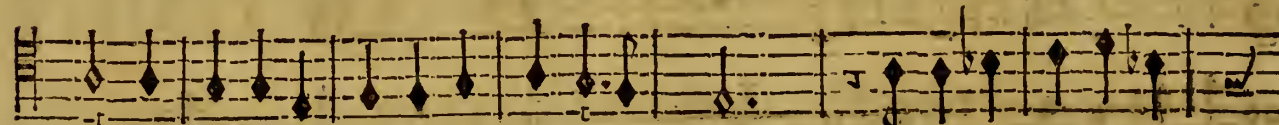
CRINISE.



[U]piter a dompté les Geants pour ja- mais. Ce beau fejour brille de nouveaux



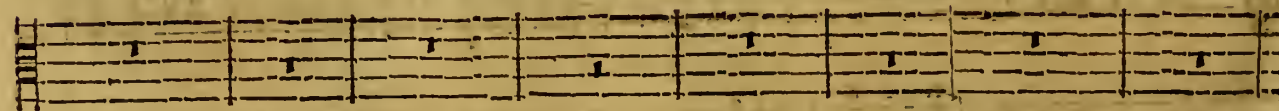
BASSE-CONTINUE.



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



BASSE-CONTINUE.

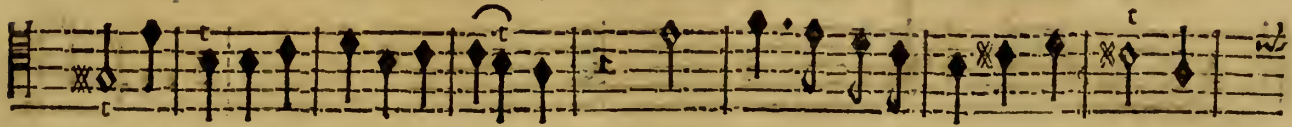
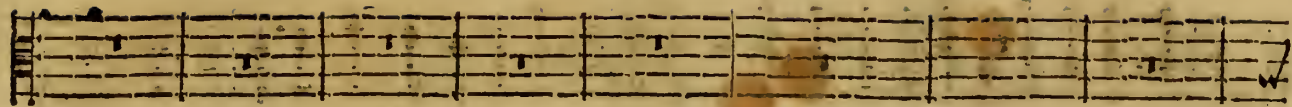


de nouveaux charmes, Tout y ressent les douceurs de la paix; Ah! Ah! quele repos a d'ar-



BASSE-CONTINUE.





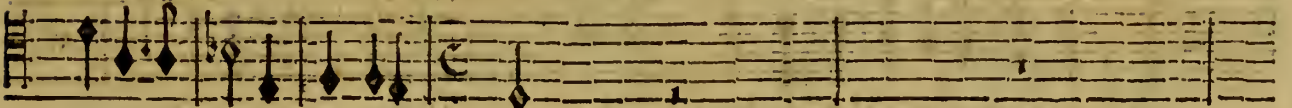
traits Après de mortelles allar- mes! Ah! Ah! que le repos a d'attraits A-



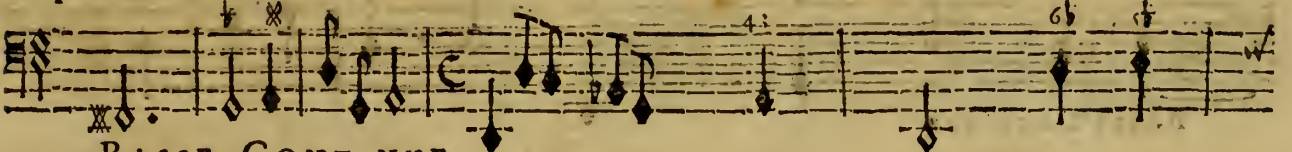
BASSE-CONTINUE.



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



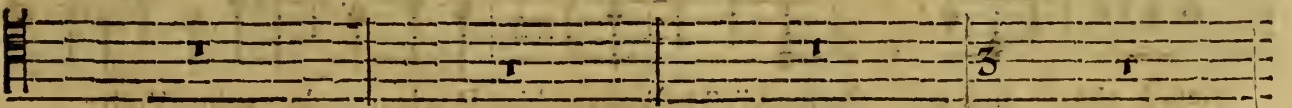
prés de mortelles allar- mes!



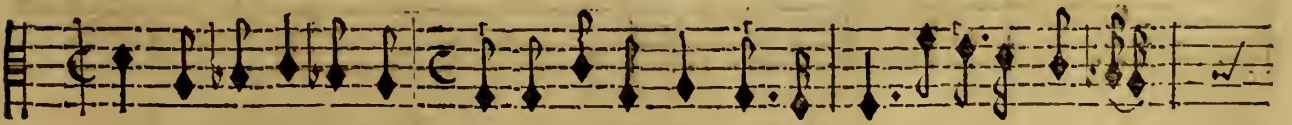
BASSE-CONTINUE.



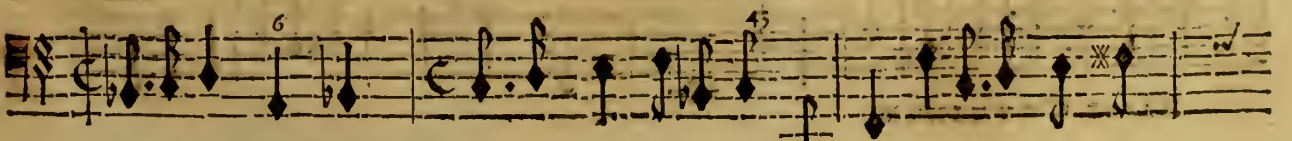
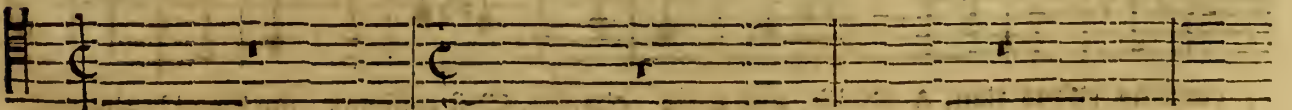
pas, L'Amour en red pour moy la douceur inutile; Cruel Amour, he- las! Que me fert-il de



BASSE, CONTINUE.

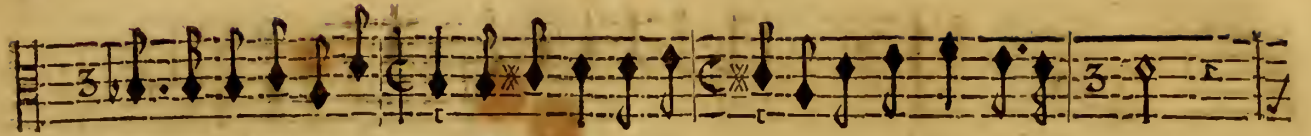


voir tout le monde tran- quile Si mon cœur ne l'est pas? Cruel Amour, he-

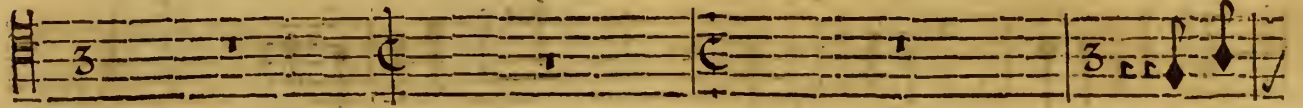


BASSE-CONTINUE.

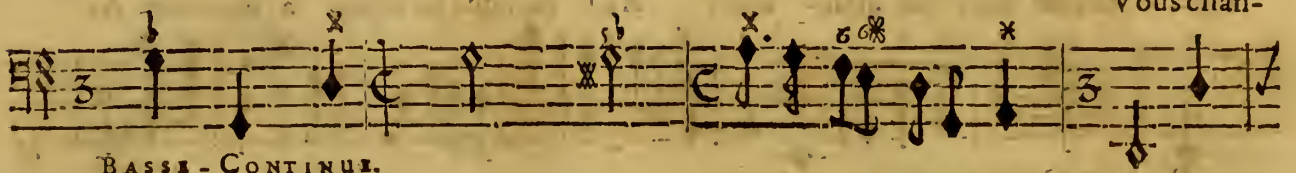




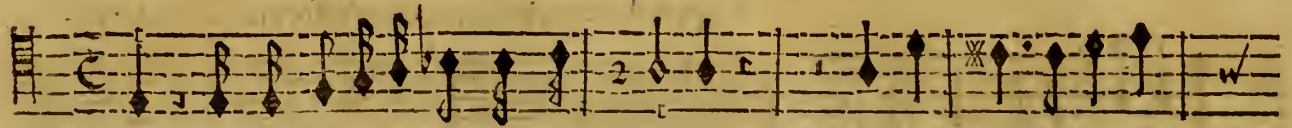
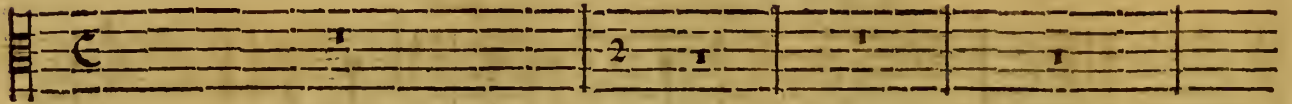
las! Que me fert-il de voir tout le monde tran- quile Si mon cœur ne l'est pas?



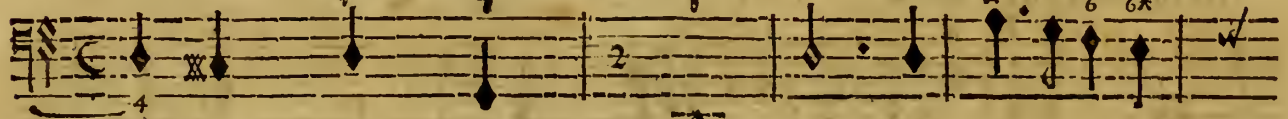
Vous chan-



BASSE - CONTINUE.



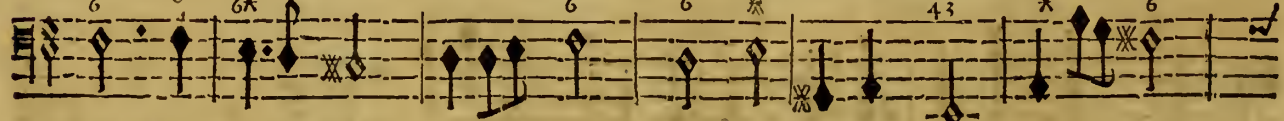
gez, vous quittez une Nymphe inhu- maine, Vostre cœur ne risque



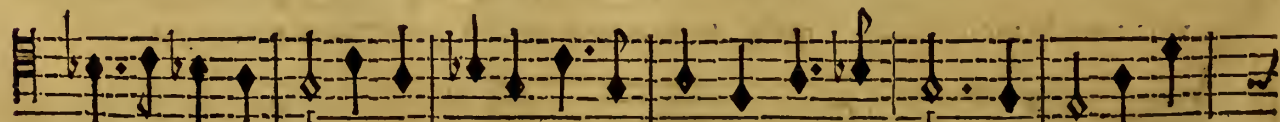
BASSE - CONTINUE.



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



BASSE - CONTINUE.



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

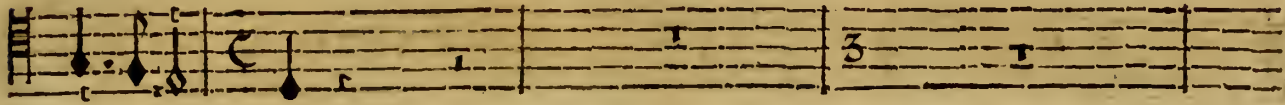


BASSE - CONTINUE.

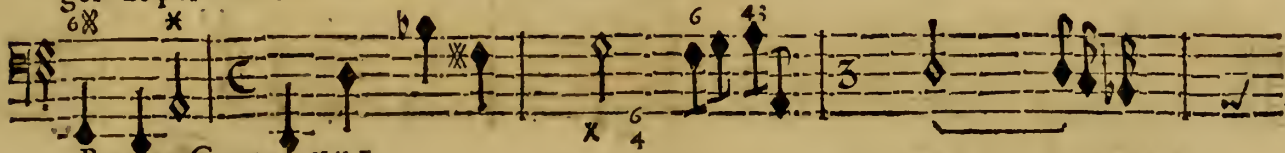




Heureux .ij. qui peut estre incon- stant! Rebuté des ri-



ger de pei- nc.



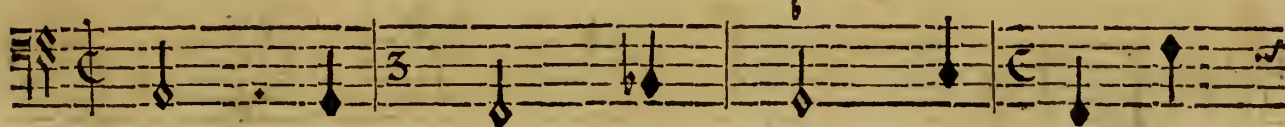
BASSE-CONTINUE.



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



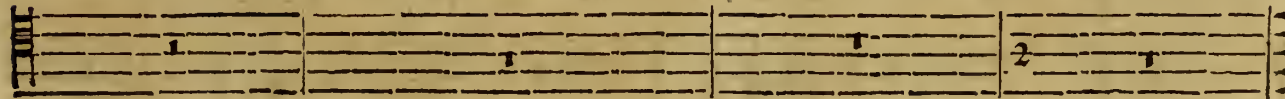
prouve qu'en la quittât Mō cœur est encor moins contēt? J'ay feint de ressen- tir une flâme nou-



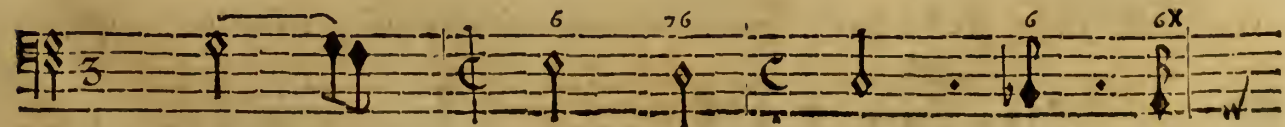
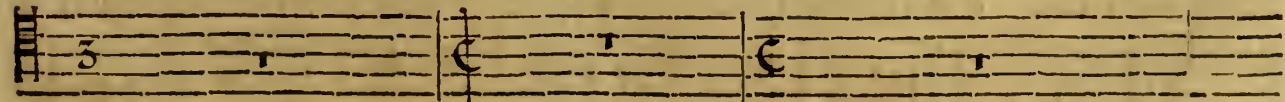
BASSE-CONTINUE.



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



BASSE-CONTINUE.



BASSE-CONTINUE.



PROSERPINE,

stant Je brûlois en-se-cret, je languissois pour elle, Er je ne l'aimay jamais

BASSE-CONTINUE.

tant. 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!

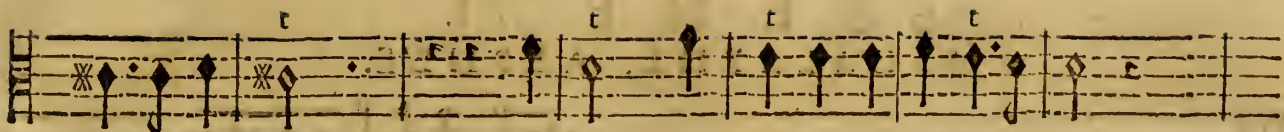
BASSE-CONTINUE.

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

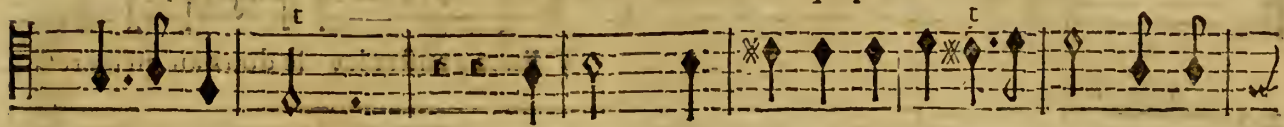
Qu'il couste cher d'estre fidelle!Heureux .ij. qui peut estre incōstant!Heureux .ij. qui peut

BASSE-CONTINUE.





estre inconstant. Heureux Heureux qui peut estre inconstant.



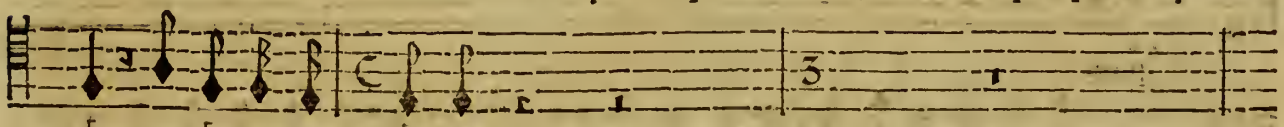
estre inconstant. Heureux Heureux qui peut estre inconstant. Quelqu'un



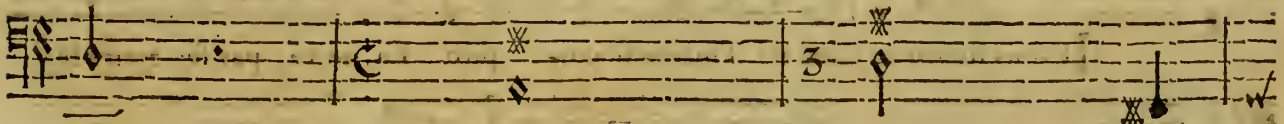
BASSE-CONTINUE.



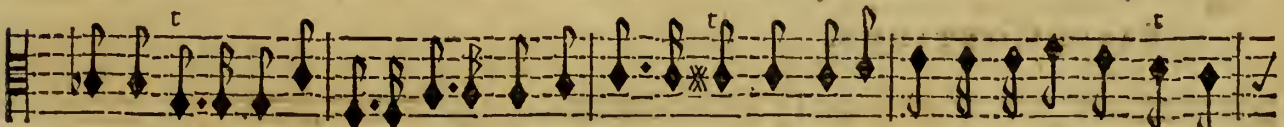
C'est Afcaphe qui s'avance, Pour quelque soin pref



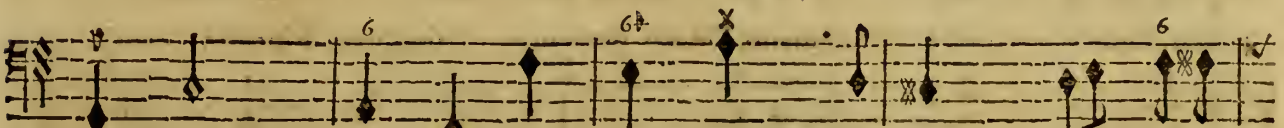
vient, gardez le si- lence,



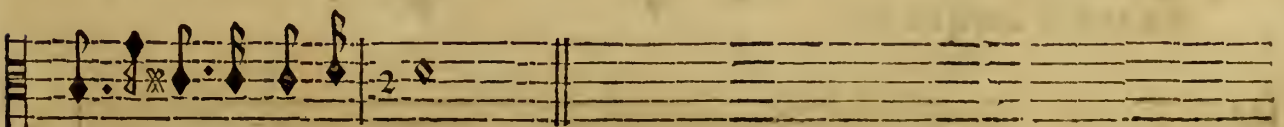
BASSE-CONTINUE.



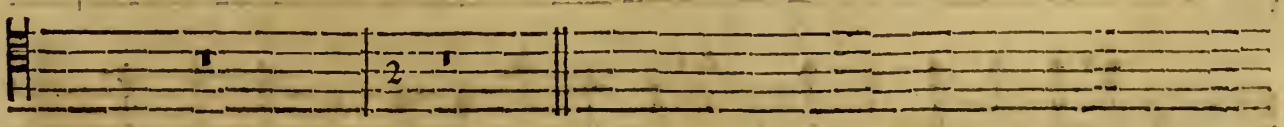
fant il quitte les Enfers, Il n'a de mon amour que trop de connoissance, Où n'ay-je point por

BASSE-CONTINUE.



té la honte de mes fers?




BASSE-CONTINUE.



PROSERPINE;  
SCENE II.  
ASCALAPHE, ALPHEE.

ALPHEE.

Venez goûter icy le doux air qu'on ref-

ASCALAPHE.

Symphonie.

BASSE-CONTINUE.

pire.

Je dois suivre le Dieu de l'inferral em- pire. 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.



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

BASSE-CONTINUE.

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

ment.

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

BASSE-CONTINUE.

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

belle!

Ses cruantez pour

BASSE-CONTINUE.

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

BASSE-CONTINUE.



PROSERPINE,

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

pas.

BASSE-CONTINUE.

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

BASSE-CONTINUE.

doux, Que vos demeures tenebreu- ses.

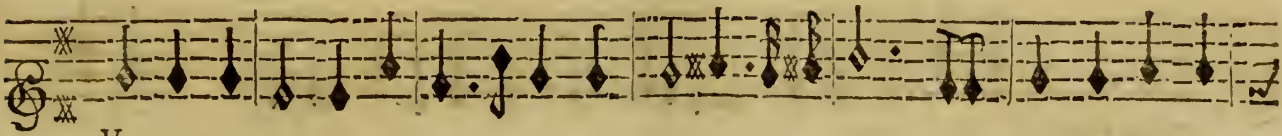
BASSE-CONTINUE.



ALPHEE.



VIOLON.

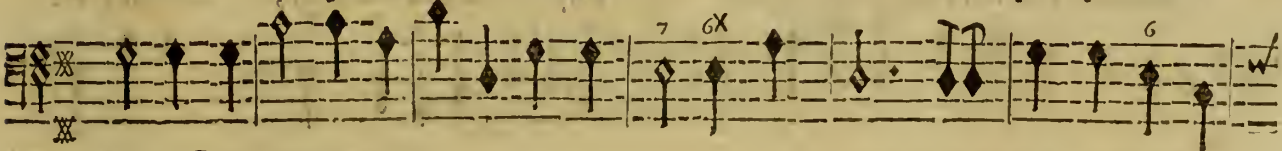


VIOLON.

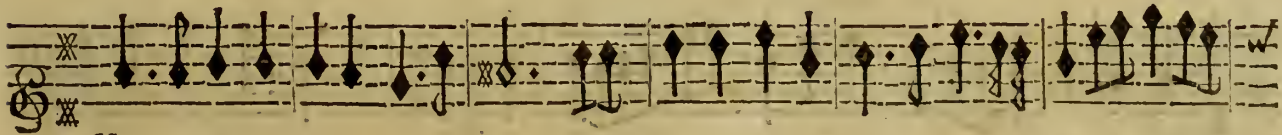
A CALAPHE.



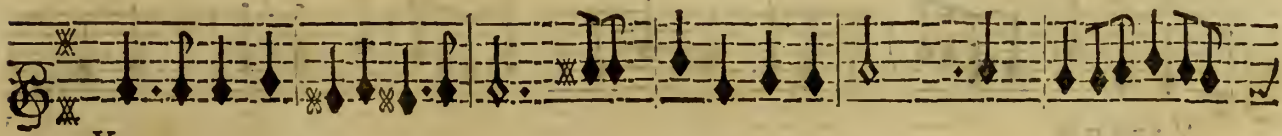
L'Astre brillant qui vous luit Finit son cours dans les ondes, Il ne peut percer la



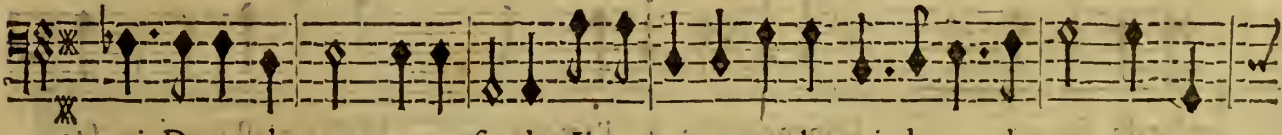
BASSE-CONTINUE.



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.

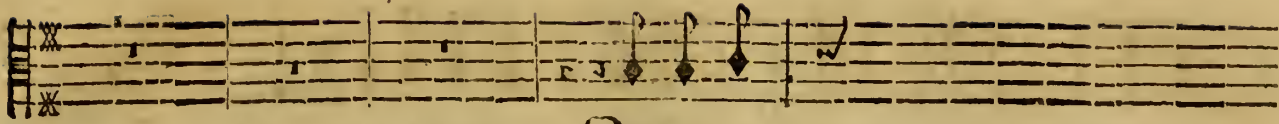
VIOLON.

VIOLON.

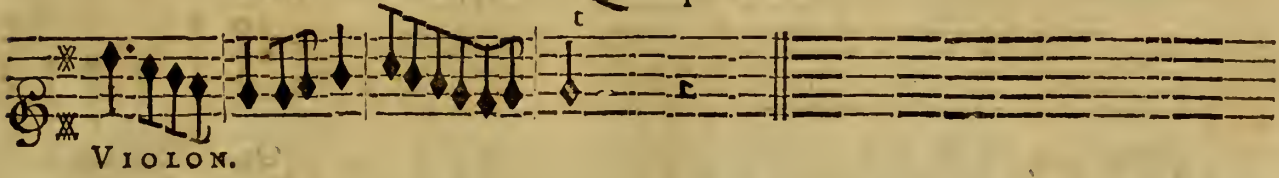
point de sejour      Impenetrable à l'amour,      Mais il n'est point de se-

BASSE-CONTINUE.

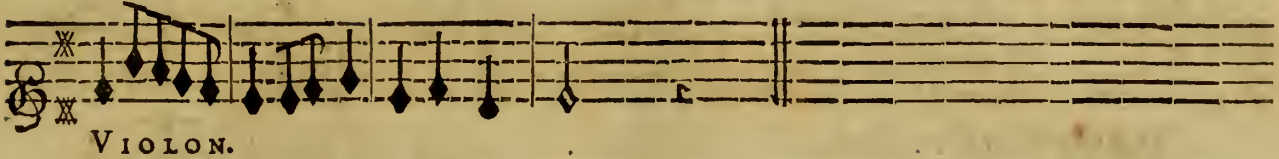




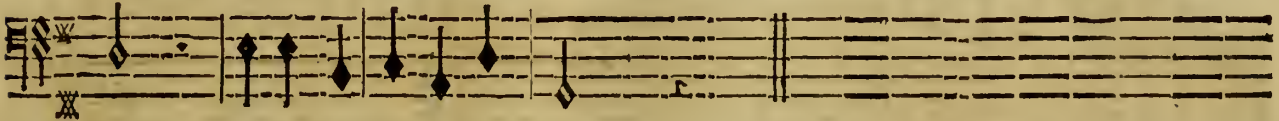
Qu'esperez-



VIOLON.



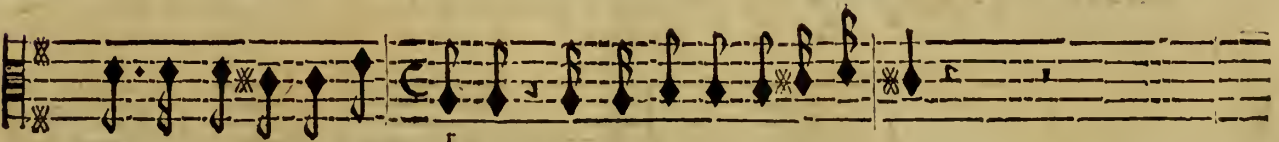
VIOLON.



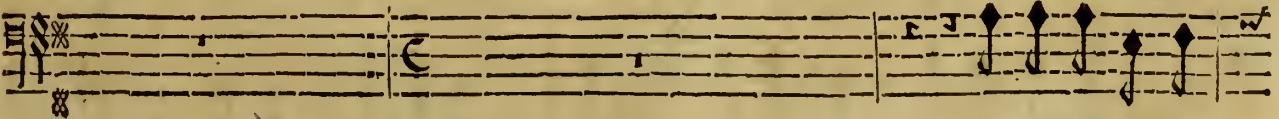
jour Impenetrable à l'Amour.



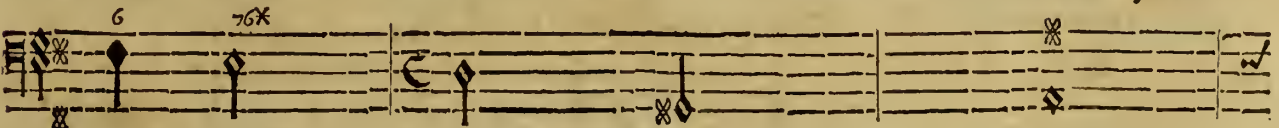
BASSE-CONTINUE.



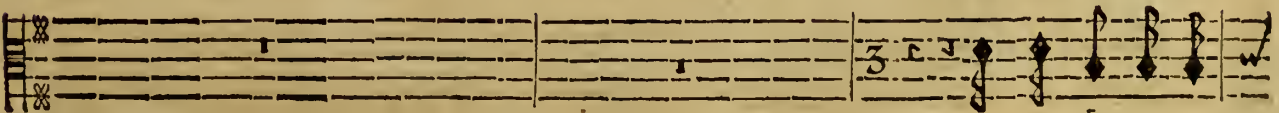
vous d'une ame si se- vere? Mon amour ne peut l'émouvoir.



Si vous ne sçavez



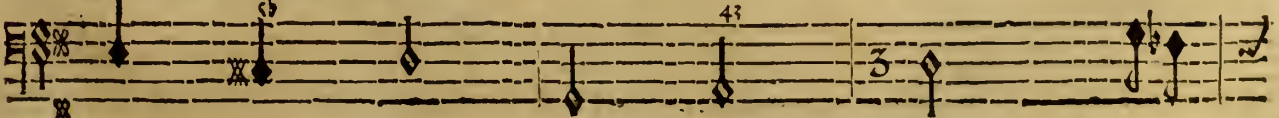
BASSE-CONTINUE.



Sçavez-vous de son



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-

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.

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

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

BASSE CONTINUE.

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

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

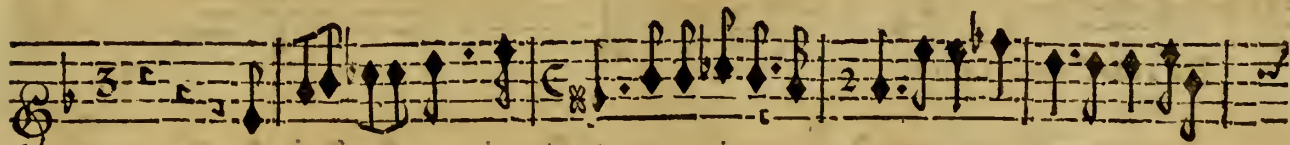
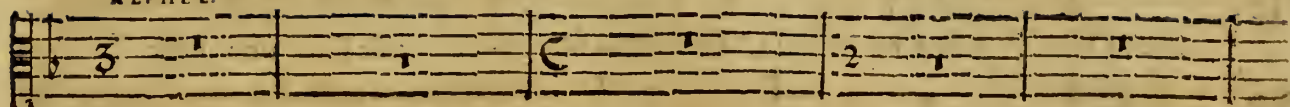
cherche avec soin vous évite, Pour la trouver il faut que je vous quitte.

BASSE-CONTINUE.

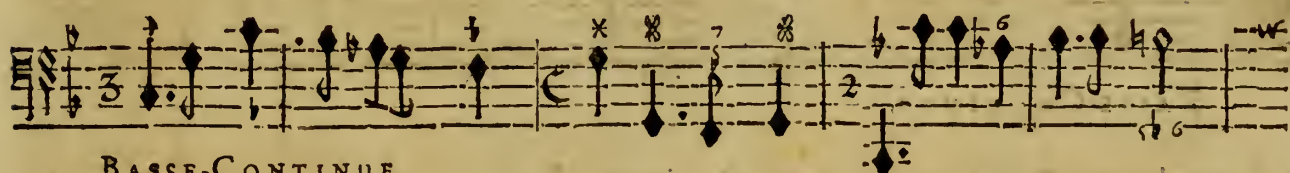
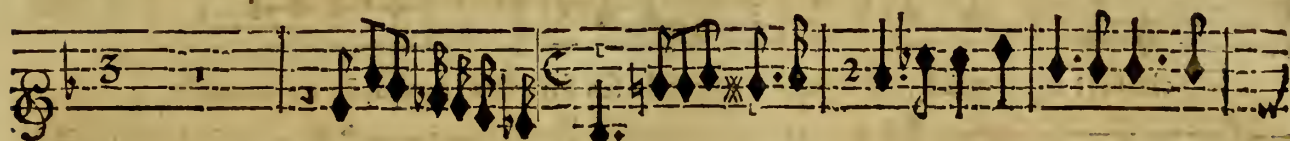


TRAGÉDIE.  
SCÈNE III.  
ALPHEE. seul.

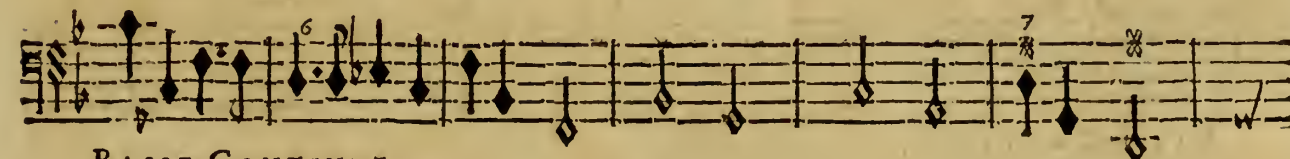
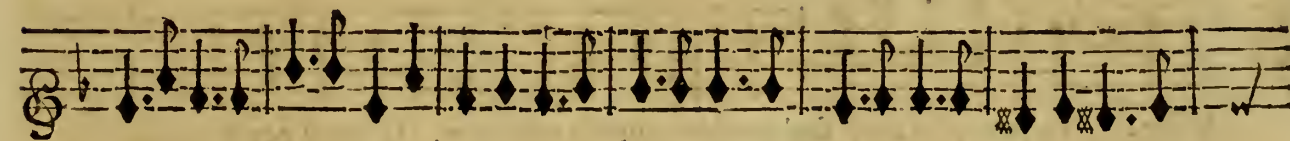
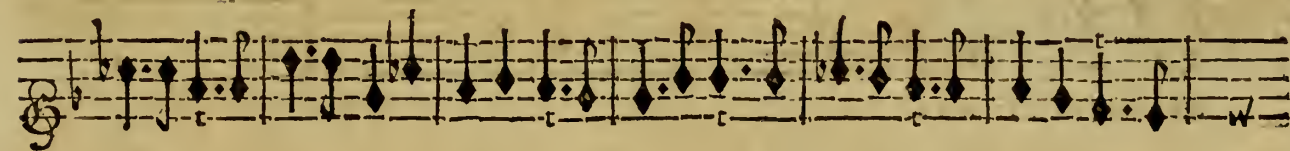
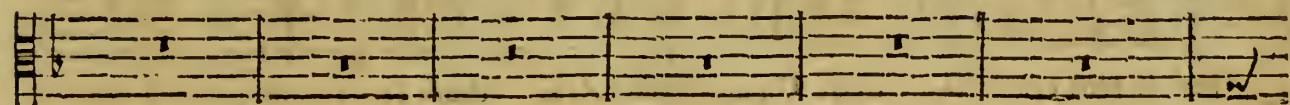
ALPHEE.



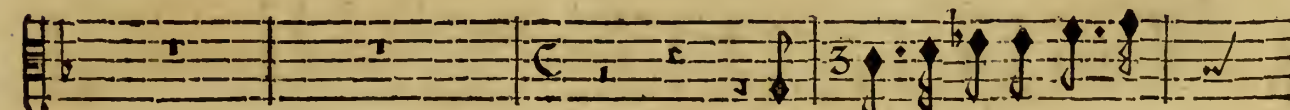
RITOURNELLE.



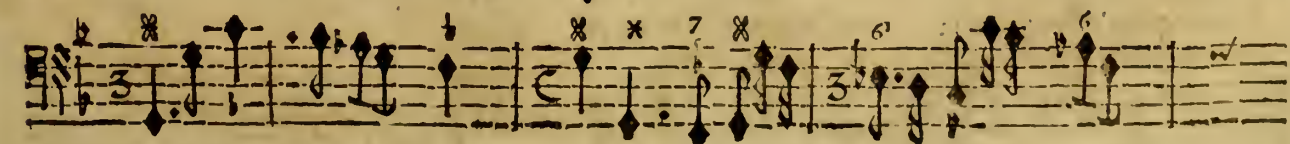
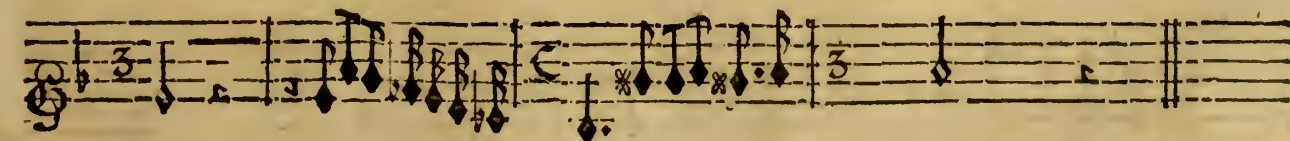
BASSE-CONTINUE.



BASSE-CONTINUE.



A. Mants qui n'estes point ja-



BASSE-CONTINUE.



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

BASSE-CONTINUE.

chaîne? Mais quād 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 fa

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 peine. A-

BASSE-CONTINUE.

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

BASSE-CONTINUE.



TRAGÉDIE.  
SCÈNE IV.

First system of the Ritournelle, featuring 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.

RITOURNELLE.

Second system of the Ritournelle, continuing the melodic line from the first system.

First system of the Basse-Continue, featuring a bass clef and a 3/4 time signature. It includes various ornaments and fingerings such as 'x', '4', and '6'.

BASSE-CONTINUE.

Second system of the Basse-Continue, showing a continuation of the bass line.

Third system of the Basse-Continue, continuing the piece.

Fourth system of the Basse-Continue, concluding the piece with a final cadence.

BASSE-CONTINUE.

ALPHEE, ARETHUSE.

First system of the vocal part for Arethuse, featuring a treble clef and a common time signature. The music is mostly rests.

ARETHUSE.

First system of the vocal part for Alphee, featuring a treble clef and a common time signature. The music consists of quarter and eighth notes.

ALPHEE.

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

Fifth system of the Basse-Continue, accompanying the first line of dialogue. It includes fingerings like '6' and '6'.

BASSE-CONTINUE.

Sixth system of the Basse-Continue, accompanying the second line of dialogue. It includes a '2' marking.

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

Seventh system of the Basse-Continue, accompanying the third line of dialogue. It includes a '2' marking.

rien qui vous puisse allar- mer.

Eighth system of the Basse-Continue, concluding the scene. It includes fingerings like '6', 'x', '4', and '4'.

BASSE-CONTINUE.



craindre.

Ascalaphe vous cherche icy, Bien-tost vo<sup>9</sup> le verrez pa- roistre, Arethuse peut-

BASSE-CONTINUE.

L'ai- mable Proserpine en vostre ame a fait

estre, Vous le cherchez au- si?

BASSE-CONTINUE.

naître Une nouvelle ardeur; Si vous ne m'aimez pl<sup>9</sup> que vo<sup>9</sup> fert de connoître Le secret de mon

BASSE-CONTINUE.

cœur? Si vo<sup>9</sup> ne m'aimez plus que vo<sup>9</sup> fert de connoître Le se- cret de mon cœur?

Faut-il que vostre

BASSE-CONTINUE.



ccœur à l'amour moins re- belle Recompense un a- mant sans éprouver sa

BASSE-CONTINUE.

foy, Si ce bien eust esté le prix du plus fi- delle, 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,

chaisne 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?

Vous avez fuy les

BASSE-CONTINUE.

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;

fame, Mon amour paroist trop dans mes transports jaloux: Non, Non je ne puis aymer que

fame, Mon amour paroist trop dans mes transports jaloux:

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

BASSE-CONTINUE.

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

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

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

BASSE-CONTINUE.

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

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

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

BASSE-CONTINUE.



TRAGÉDIE.  
SCÈNE V.

ASCALAPHE, ARERTHUSE, ALPHEE,

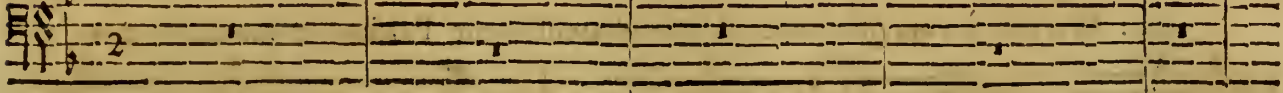
ARERTHUSE.



ALPHEE.



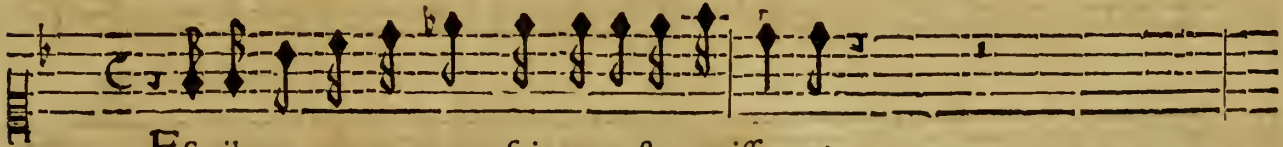
ASCALAPHE.



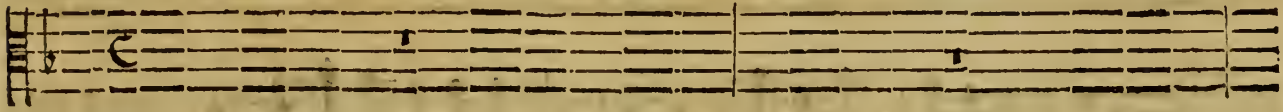
*Symphonie.*



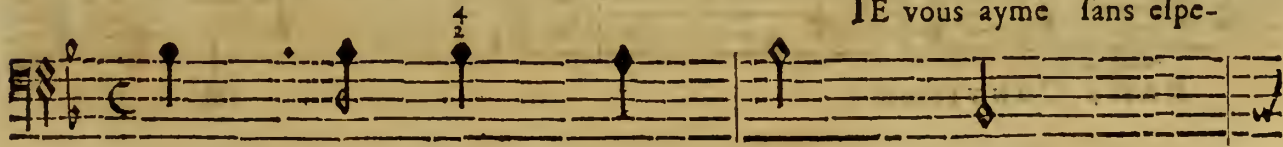
BASSE-CONTINUE.



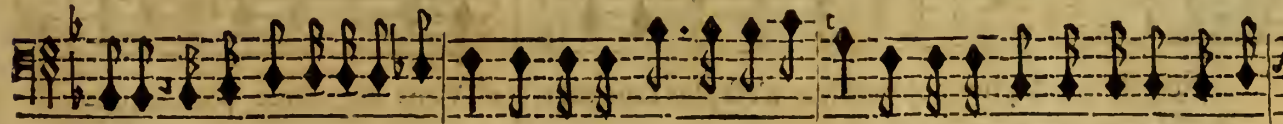
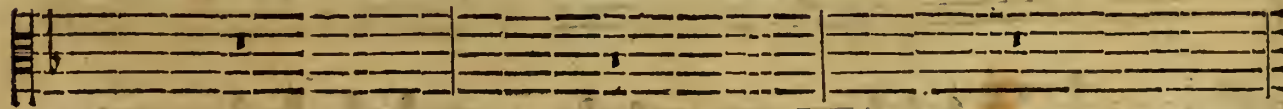
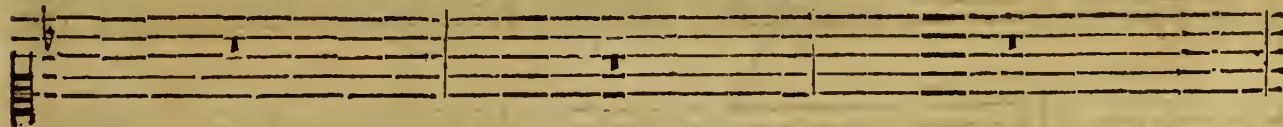
Est-il vray que mon cœur soit en vostre puissance?



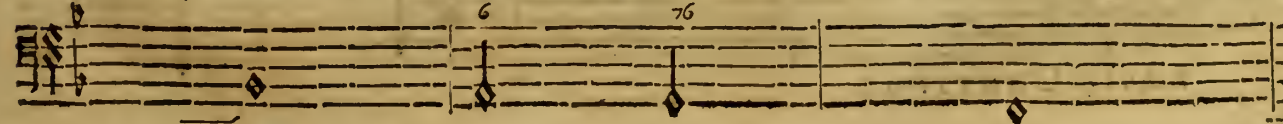
Je vous ayme sans espe-



BASSE-CONTINUE.

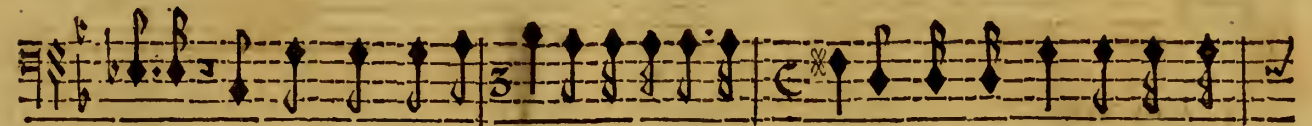
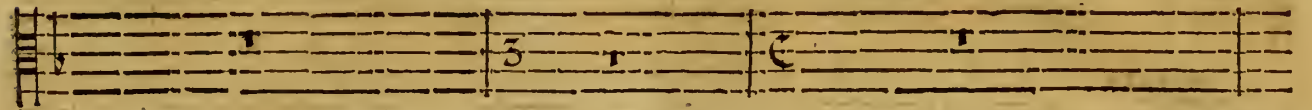
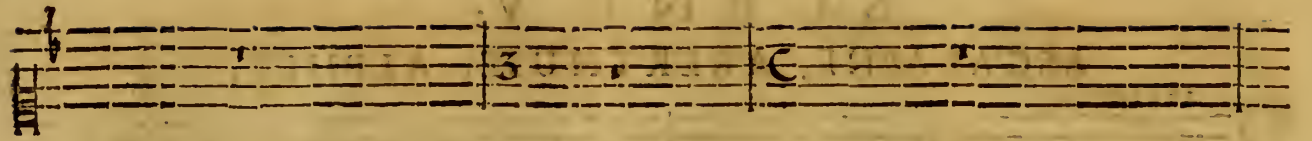


rance, J'ay voulu soulager mô mal, Par le chagrin de mô Rival. Dás les Enfers c'est ainsi qu'on en

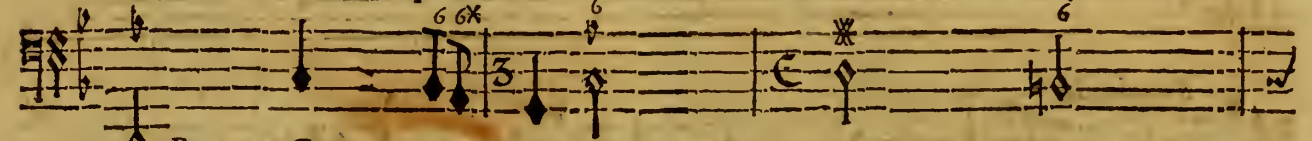


BASSE-CONTINUE.

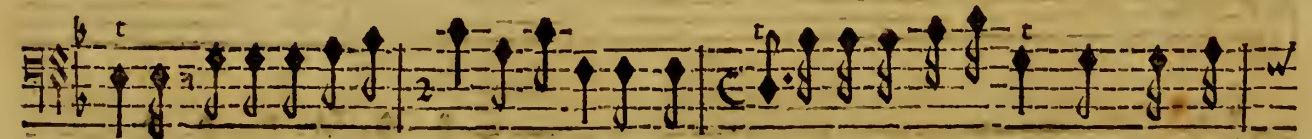
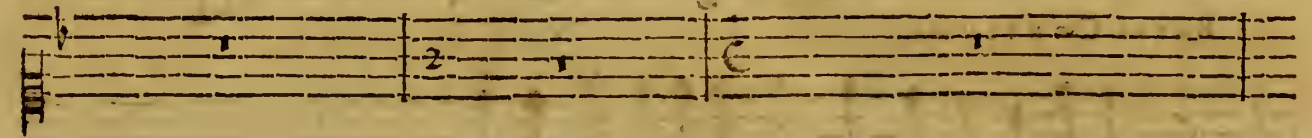




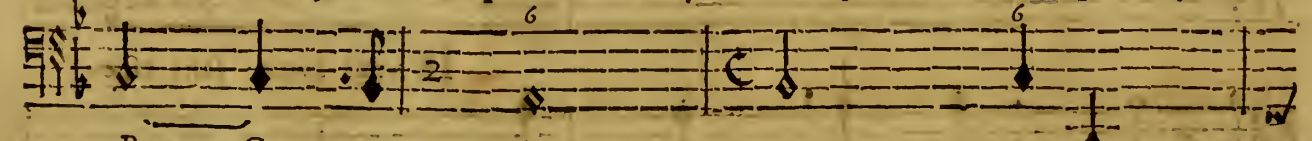
use: Mes maux n'ont pû trouver d'autre adoucissement, Pardonnez-moy, belle Arc-



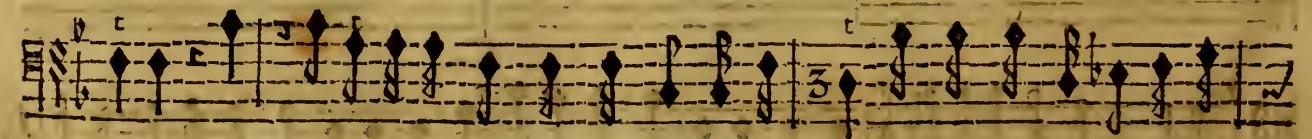
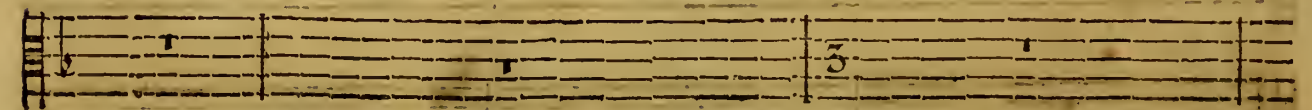
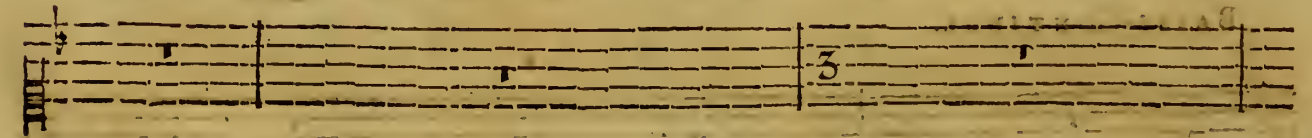
BASSE-CONTINUE.



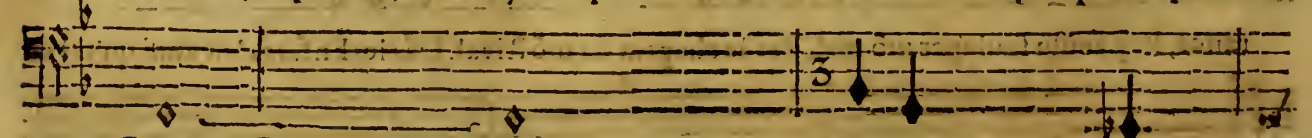
thuse, Je ne suis pas le seul qui se vante en aymant, De posséder un cœur qu'on luy re-



BASSE-CONTINUE.

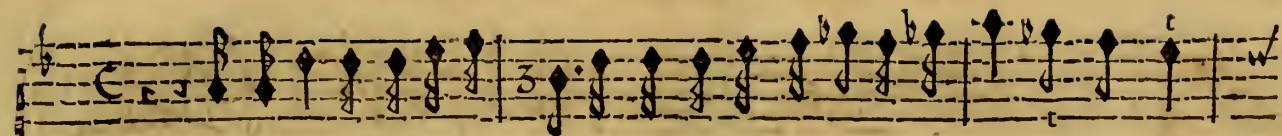


use: Mais, Alphée aujourd'huy n'est plus tant rebu- té, Vous ne fuyez plus sa pre-



BASSE-CONTINUE.

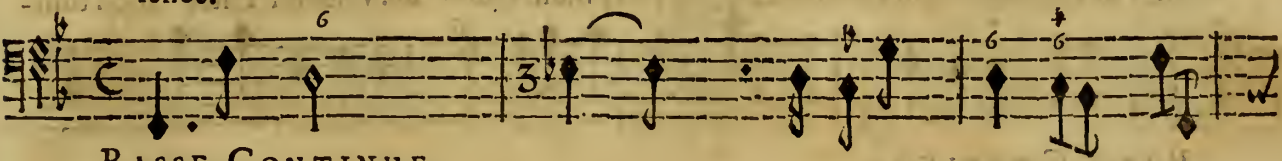




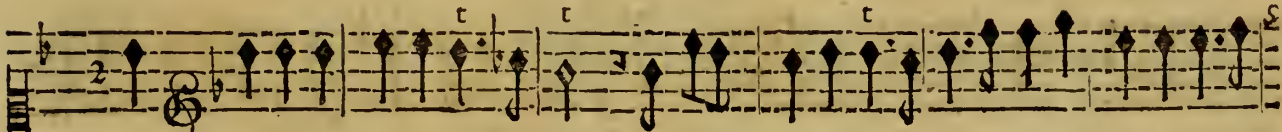
Pour punir vostre vanité, Je veux que vous voyez triompher sa constan-



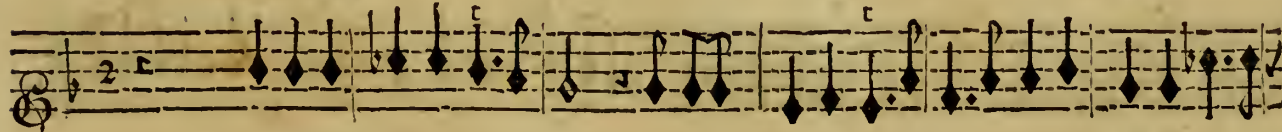
fence.



BASSE-CONTINUE.



cc. VIOLON.

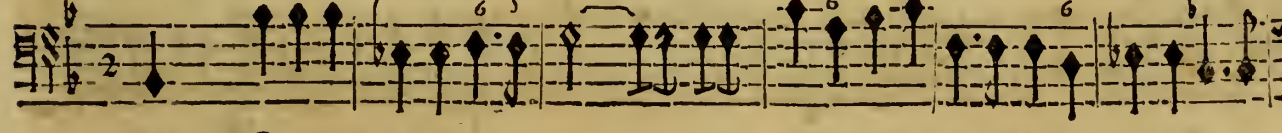


VIOLON.

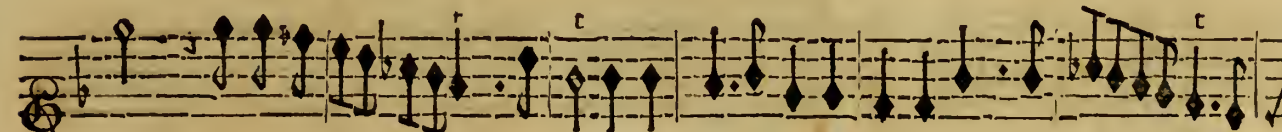


ASCALAPHE.

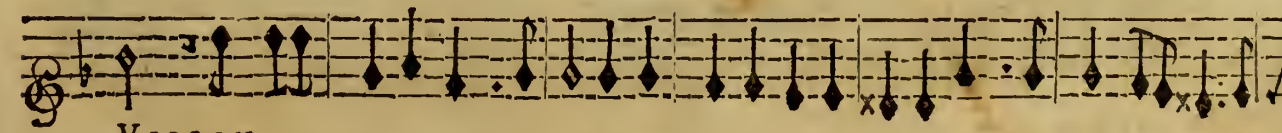
EN luy donnant la preference, Vous me rendez la liberté, En luy donnant la prefe-



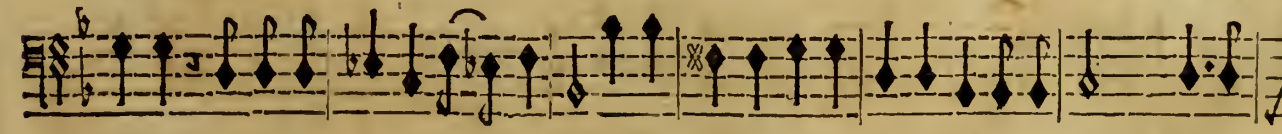
BASSE-CONTINUE.



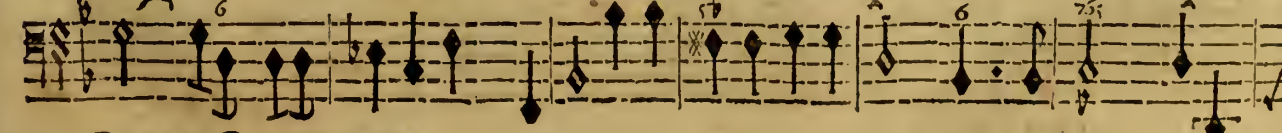
VIOLON.



VIOLON.



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



BASSE-CONTINUE.



Musical staff for Violon, first system.

VIOLON.

Musical staff for Violon, second system.

VIOLON.

Musical staff for Basse-Continue, first system.

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

Musical staff for Basse-Continue, second system.

BASSE-CONTINUE.

Musical staff for Violon, third system.

VIOLON.

Musical staff for Violon, fourth system.

VIOLON.

Musical staff for Basse-Continue, third system.

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

Musical staff for Basse-Continue, fourth system.

BASSE-CONTINUE.

Musical staff for Violon, fifth system.

VIOLON.

Musical staff for Violon, sixth system.

VIOLON.

Musical staff for Basse-Continue, fifth system.

ray mon reme- de.

Musical staff for Basse-Continue, sixth system.

BASSE-CONTINUE.



ARETHUSE.

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

ALPHÉE.

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

ASALAPHE.

Pour estre heureux il faut

BASSE-CONTINUE.

Pour estre heureux il faut

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

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

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

BASSE-CONTINUE.

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



bien.

bien.

rien.

Mais Pluton va bien-tost r'entrer dās son em- pire, Il passe en ces lieux, il ad-

BASSE-CONTINUE.

mire, Les charmes d'un sejour si doux.

BASSE-CONTINUE.

SCÈNE VI.

PLUTON, ARETHUSE, ALPHE'E, ASCALAPHE.

ARETHUSE.

PLUTON

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

BASSE-CONTINUE.



ant qu'on croyoit acca- blé 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 throné en a tremblé; L'affreux Ty-

BASSE-CONTINUE.

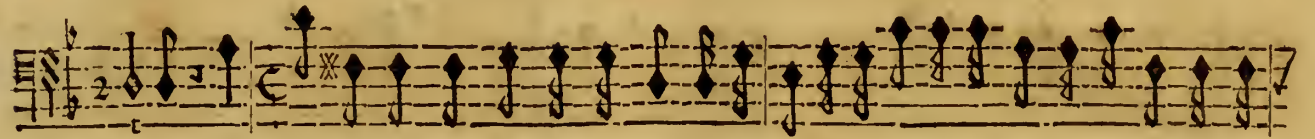
phée avec sa vaine rage Trebuche en-fin d'as des gouffres sans fonds, L'éclat du

BASSE-CONTINUE.

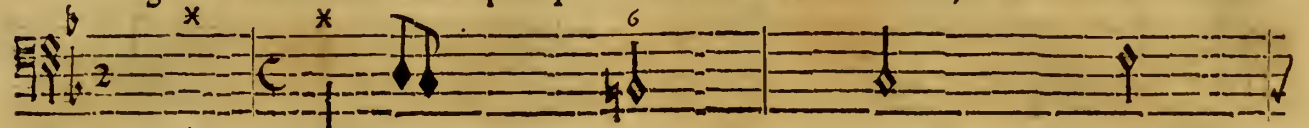
jour ne s'ouvre aucu pas- sage: Pour penetrer les Royaumes profonds Qui nte sôt échûs en par-

BASSE-CONTINUE.

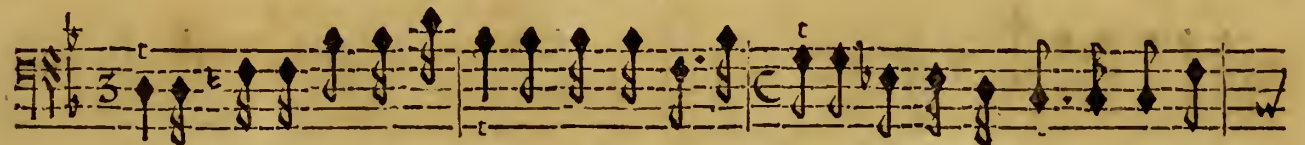
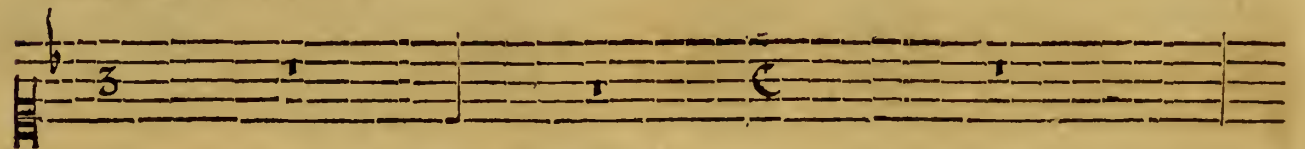




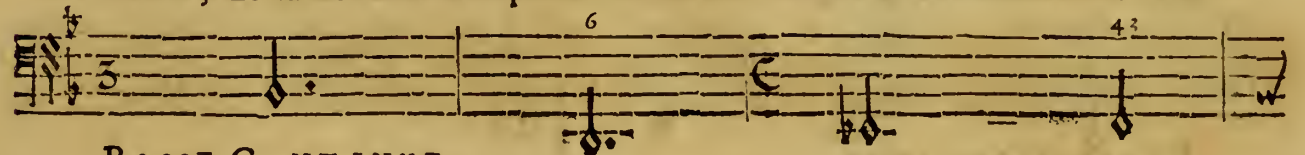
rage. Le Ciel ne craindra plus que ses fiers ennemis Se relevēt jamais de leur chute mor-



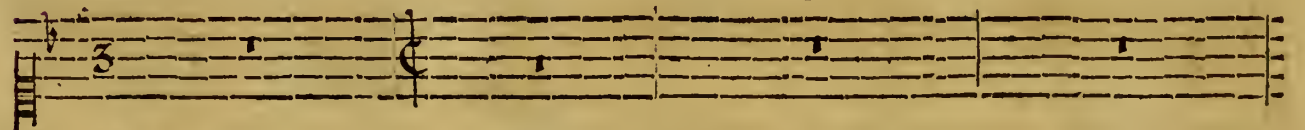
BASSE-CONTINUE.



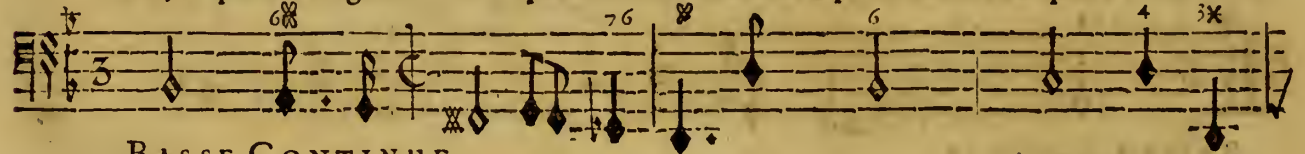
telle, Et du monde ébranlé par leur fureur re- belle Les fondemens sont r'affer-



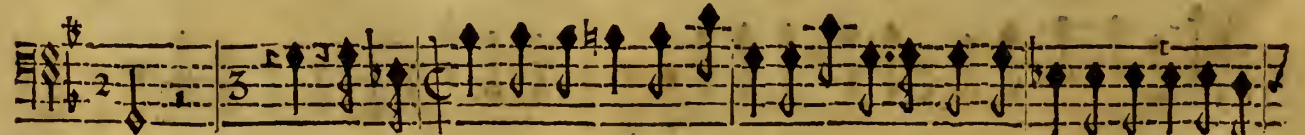
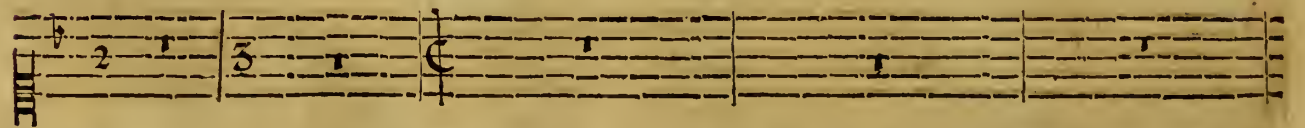
BASSE-CONTINUE.



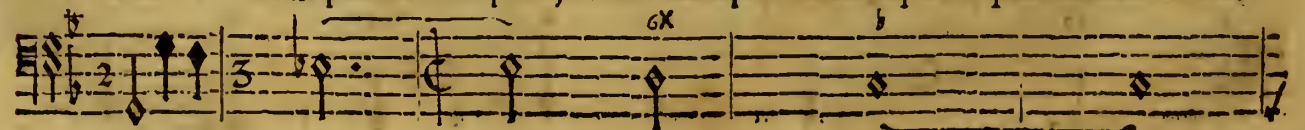
mis, Je puis faire gou- ster une paix eternelle aux Peuples sôûterrains que le sort m'a sôû-



BASSE-CONTINUE.



mis. Mais par vos soins puis-je voir Proserpine Avant que de quitter cēt 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 paroiffoit à ses yeux. Ju-

BASSE-CONTINUE.

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

BASSE-CONTINUE.

P



PROSERPINE,

ché sous cét épais feuil- lage Vous pourriez la voir un moment.

Allez, Il suffi-

BASSE-CONTINUE.

ra que vostre soin l'en- gage A venir dans celieu char- mant, Et si je puis la

BASSE-CONTINUE.

voir il n'importe com- ment.

BASSE-CONTINUE.

SCENE VII.

RITOURNELLE.

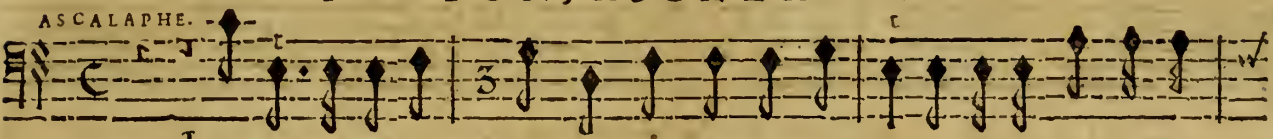
BASSE-CONTINUE.



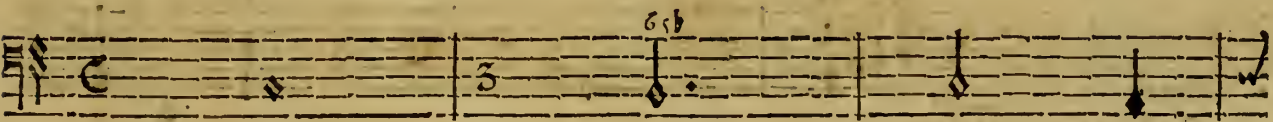
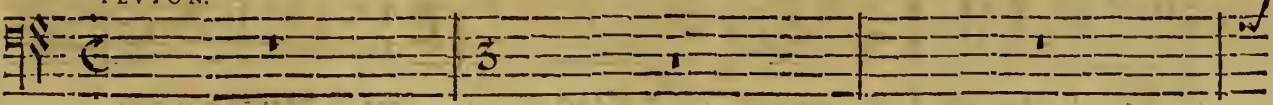


BASSE-CONTINUE.

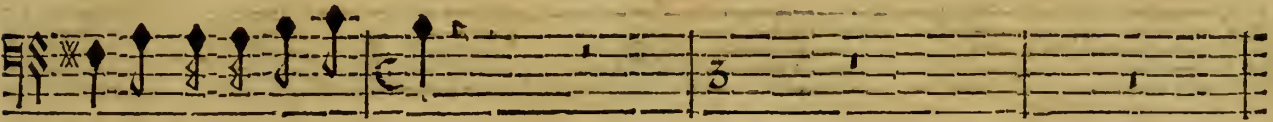
PLUTON, ASCALAPHE.



PLUTON. J'ay peine à conce- voir d'ou vient le trouble extrefme Ou le cœur de Plu-



BASSE-CONTINUE.



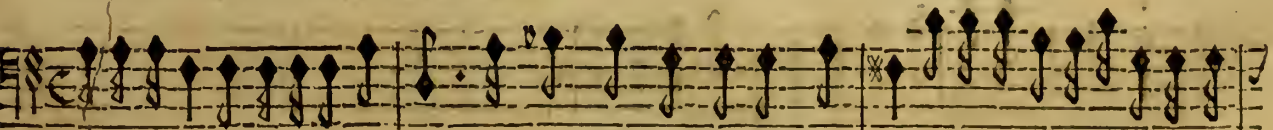
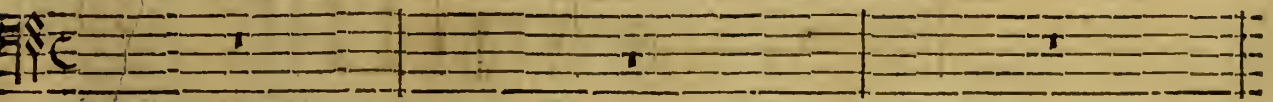
ton femble s'abandon- ner.



Tu peux t'en eston- ner, J'en fuis furpris moy-mefme. J'ay trou-



BASSE-CONTINUE.

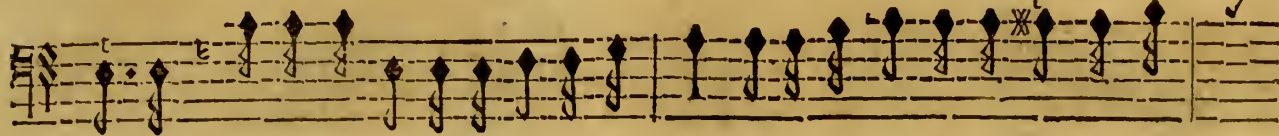


vé Proferpine envifitât ces lieux. Les pleurs couloiet de fes beauxyeux, elle fuyoit interdite & tré-



BASSE-CONTINUE.





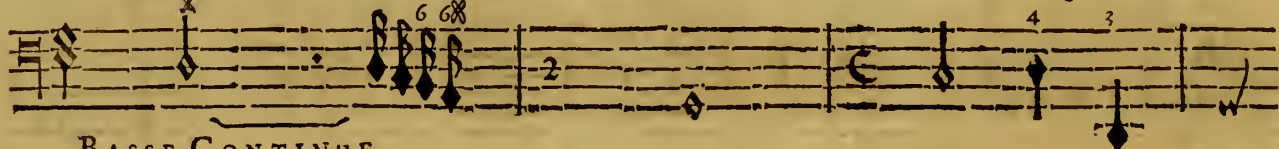
blante, Pour implorer l'assistance des Dieux, Elle tournoit ses regards vers les



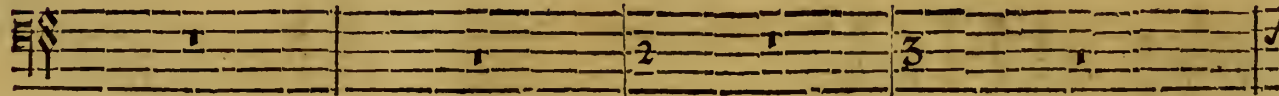
BASSE-CONTINUE.



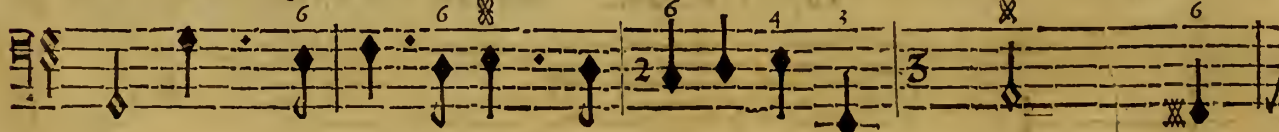
Cieux. Sa douleur & son épou- vante Rendoïët en- cor sa beauté plus tou-



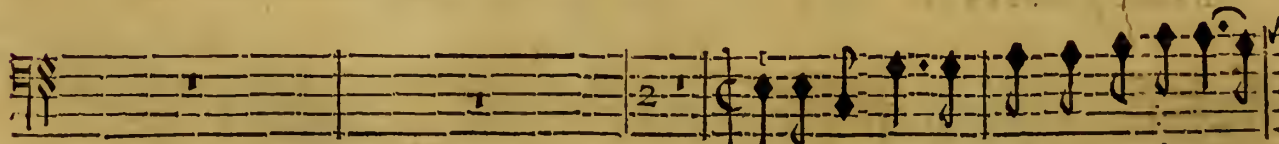
BASSE-CONTINUE.



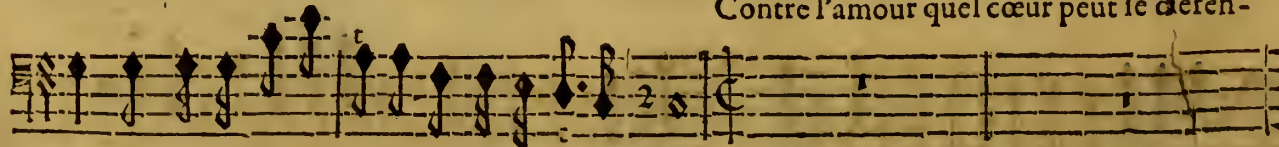
chante. Les accèts plaintifs de sa voix Ont é- meû mô cœur infle- xible, Qu'û cœur fier est trou-



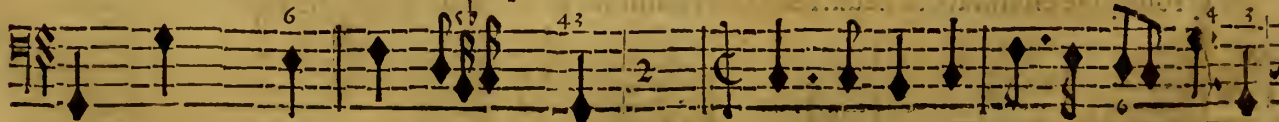
BASSE-CONTINUE.



Contre l'amour quel cœur peut se défen-



blé quand il deviët sensible Pour la premiere fois.

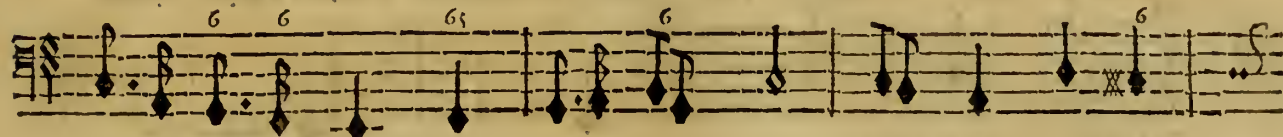
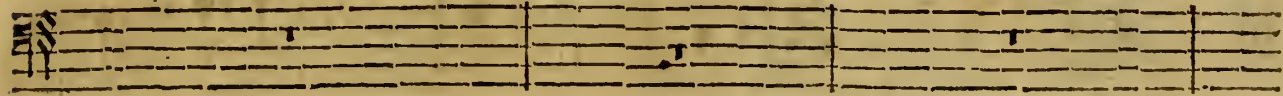


BASSE-CONTINUE.





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



BASSE-CONTINUE.



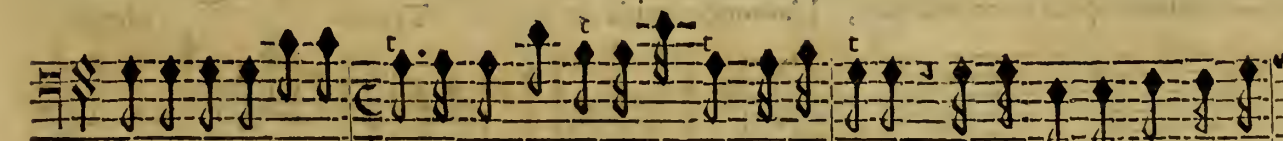
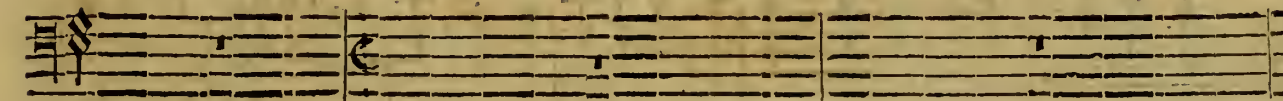
nu Il faut se rendre. Contre l'amour quel cœur peut se défendre?



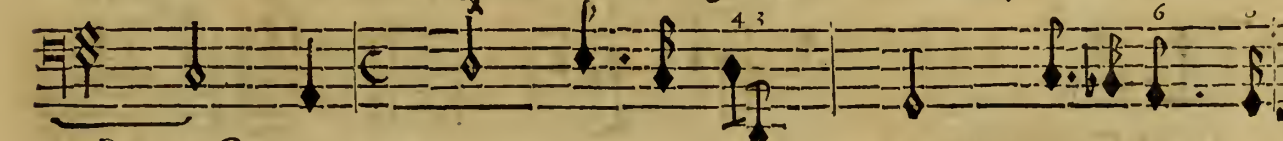
De ce Dieu si puis-



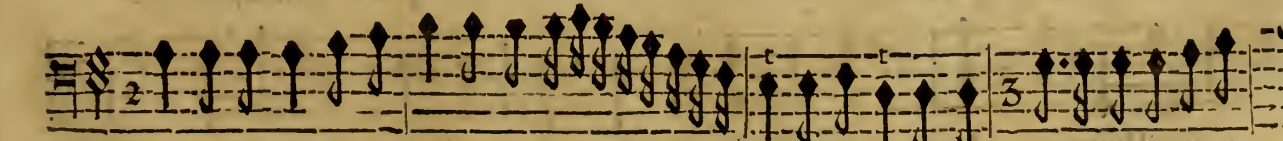
BASSE-CONTINUE.



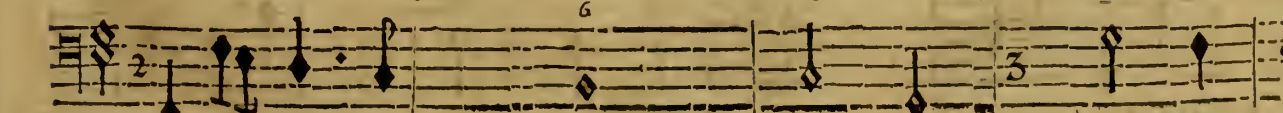
sant je méprisois les feux, J'éprouve enfin sa vengeance cruelle, Je l'ay veu, ce Dieu dange-



BASSE-CONTINUE.

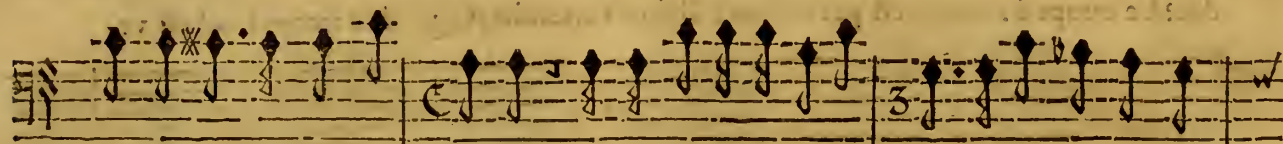


reux, Il suivoit Proserpine, il voloit après elle, J'ay veu de sa fatale

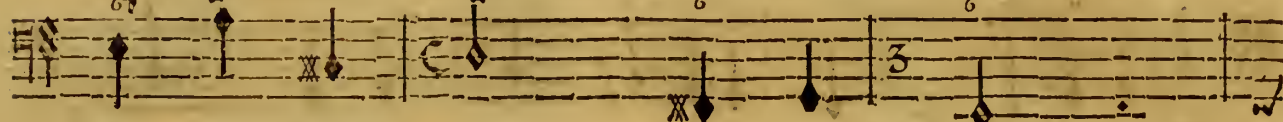


BASSE-CONTINUE,





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



BASSE-CONTINUE.



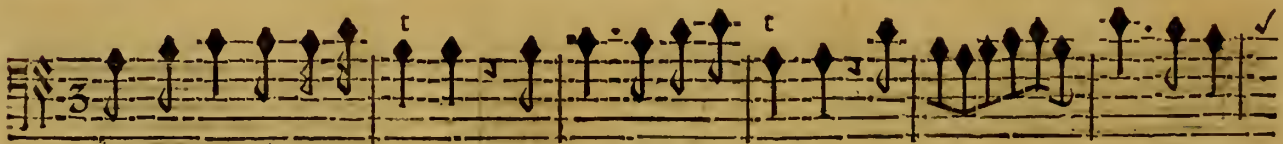
L'amour a surmonté le maître des Enfers, Il n'a plus rien à



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



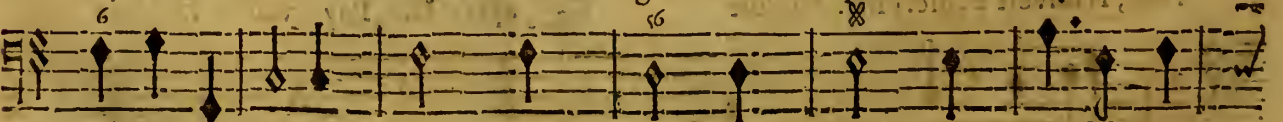
BASSE-CONTINUE.



tout l'Univers. Triom- phe Triomphe de



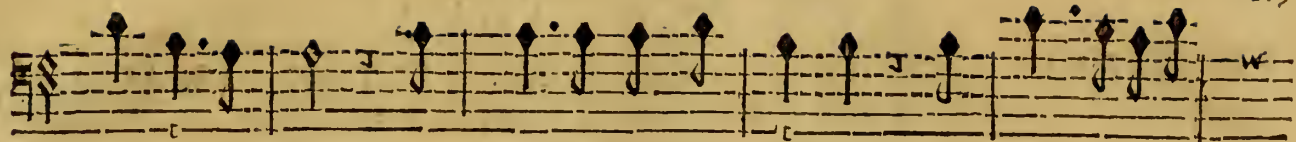
tout l'Univers. L'amour comblé de gloire Triomphe Triomphe de



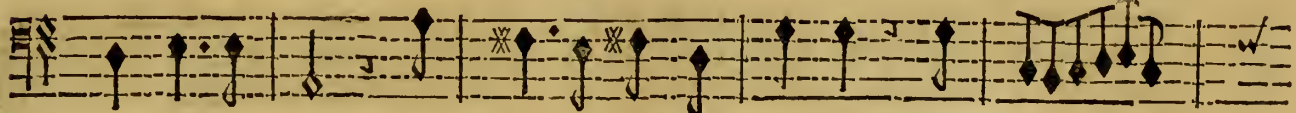
BASSE-CONTINUE.



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.



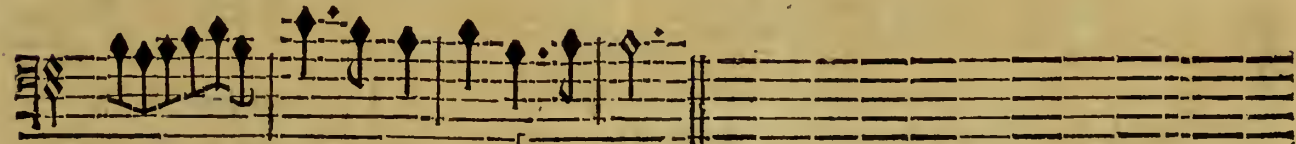
gloire Triom- phe de tout l'Uni- vers. Tri-



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



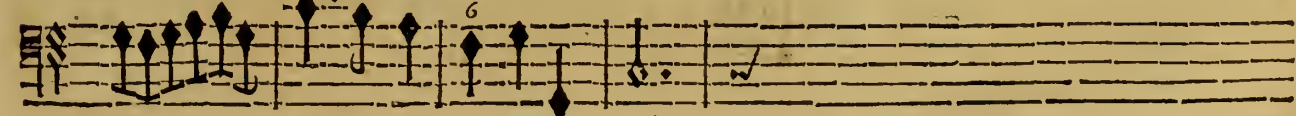
BASSE-CONTINUE.



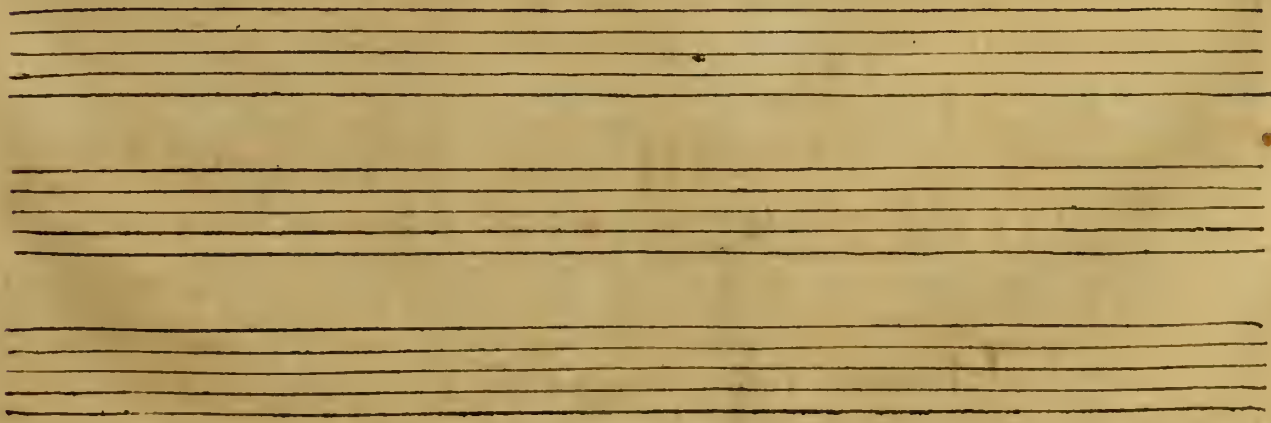
om- phe de tout l'Uni- vers.



om- phe de tout l'Uni- vers.



BASSE-CONTINUE.





PROSERPINE,  
SCENE VIII.

PROSERPINE, CYANE', ARETHUSE, PLUTON, ASCALAPHE,  
TROUPE DE NYMPHES.

CHOEUR DE NYMPHES.

*Doucement.*

Les beaux Jours & la Paix Sont revenus ensemble.

*Du cant.*

Les beaux Jours & la Paix Sont revenus ensemble.

*Doux cant.*

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*

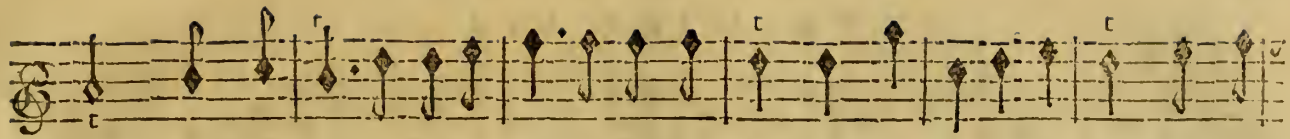
Paix Sont revenus ensemble, On ne voit plus de cœurs qui tremblent, Tout rit dans ces

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

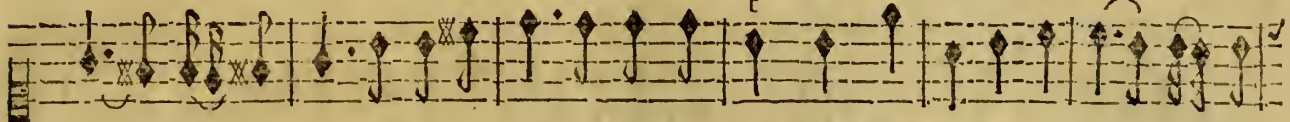
Paix Sont revenus ensemble, On ne voit plus de cœurs qui tremblent, Tout rit dans ces

BASSE-CONTINUE.





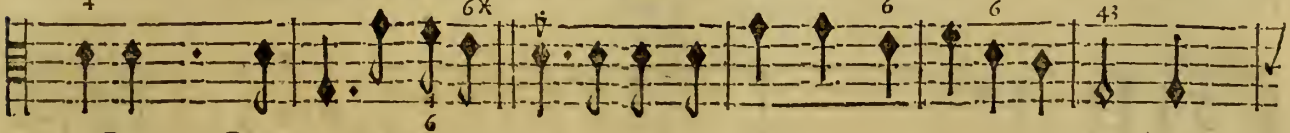
lieux pleins d'attraits, On ne voit plus de cœurs qui tremblent, Tout rit d'as ces lieux pleins d'at-



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



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



BASSE-CONTINUE.



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



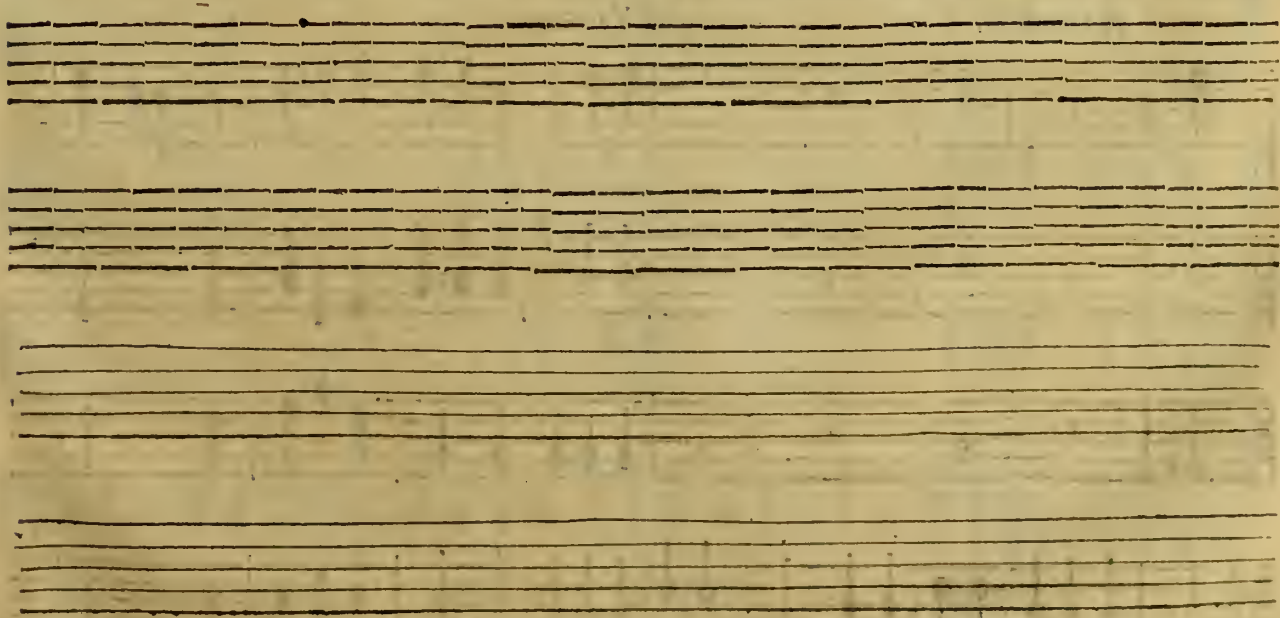
traits. Les beaux Jours & la Paix Sont revenus ensemble.



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



BASSE-CONTINUE.



9



PROSERPINE,  
PREMIER AIR.

Violons. Hautbois. Violons.

Violons. Hautbois. Violons.

Violons. Hautbois. Violons.

Violons. Hautbois. Violons.  
Basse-Continue.

Hautbois. Violons.

Hautbois. Violons.

Hautbois. Violons.  
Basse-Continue.



Musical staff for Hautbois, Violons, and Hautbois. The staff contains notes and rests for the first three instruments.

HAUTBOIS.

VIOLONS.

HAUTBOIS.

Musical staff for Hautbois, Violons, and Hautbois. The staff contains notes and rests for the first three instruments.

HAUTBOIS.

VIOLONS.

HAUTBOIS.

Musical staff for Hautbois, Violons, and Hautbois. The staff contains notes and rests for the first three instruments.

Musical staff for Hautbois, Violons, and Hautbois. The staff contains notes and rests for the first three instruments.

Musical staff for Hautbois, Violons, and Hautbois. The staff contains notes and rests for the first three instruments.

Musical staff for Hautbois, Violons, and Hautbois. The staff contains notes and rests for the first three instruments.

HAUTBOIS.

VIOLONS.

HAUTBOIS.

BASSE-CONTINUE.

Musical staff for Violons, Hautbois, and Violons. The staff contains notes and rests for the three instruments.

VIOLONS.

HAUTBOIS.

VIOLONS.

Musical staff for Violons, Hautbois, and Violons. The staff contains notes and rests for the three instruments.

VIOLONS.

HAUTBOIS.

VIOLONS.

Musical staff for Violons, Hautbois, and Violons. The staff contains notes and rests for the three instruments.

Musical staff for Violons, Hautbois, and Violons. The staff contains notes and rests for the three instruments.

Musical staff for Violons, Hautbois, and Violons. The staff contains notes and rests for the three instruments.

Musical staff for Basse-Continue, Violons, Hautbois, and Violons. The staff contains notes and rests for the four instruments.

BASSE-CONTINUE.

VIOLONS.

HAUTBOIS.

VIOLONS.



PROSERPINE,

Musical staff for Hautbois and Violons. The staff is in treble clef with a key signature of one flat. It contains a melodic line with various note values and rests. The label "HAUTOIS." is centered below the staff, and "VIOLONS." is positioned to the right.

Musical staff for Hautbois and Violons. Similar to the first staff, it contains a melodic line. The label "HAUTOIS." is centered below the staff, and "VIOLONS." is positioned to the right.

Musical staff for Basses. The staff is in bass clef and contains a melodic line. It is unlabeled.

Musical staff for Basses. The staff is in bass clef and contains a melodic line. It is unlabeled.

Musical staff for Basses. The staff is in bass clef and contains a melodic line. It is unlabeled.

Musical staff for Basse-Continue, Hautbois, and Violons. The staff is in bass clef and contains a melodic line. The label "BASSE-CONTINUE." is centered below the staff, "HAUTOIS." is to the right, and "VIOLONS." is further to the right.

Musical staff for Hautbois, Violons, and Hautbois. The staff is in treble clef and contains a melodic line. The label "HAUTOIS." is centered below the staff, "VIOLONS." is to the right, and "HAUTOIS." is further to the right.

Musical staff for Hautbois, Violons, and Hautbois. The staff is in treble clef and contains a melodic line. The label "HAUTOIS." is centered below the staff, "VIOLONS." is to the right, and "HAUTOIS." is further to the right.

Musical staff for Basses. The staff is in bass clef and contains a melodic line. It is unlabeled.

Musical staff for Basses. The staff is in bass clef and contains a melodic line. It is unlabeled.

Musical staff for Basses. The staff is in bass clef and contains a melodic line. It is unlabeled.

Musical staff for Basse-Continue, Hautbois, Violons, and Hautbois. The staff is in bass clef and contains a melodic line. The label "BASSE-CONTINUE." is centered below the staff, "HAUTOIS." is to the right, "VIOLONS." is further to the right, and "HAUTOIS." is at the far right.



Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes with slurs and accents.

VIOLONS.

Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes with slurs and accents.

VIOLONS.

Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes with slurs and accents.

Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes with slurs and accents.

Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes with slurs and accents.

Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes with slurs and accents.

VIOLONS.

BASSE-CONTINUE.

P R E M I E R A I R.

Musical staff for Proserpine, featuring a treble clef and a series of eighth and sixteenth notes with slurs and accents.

PROSERPINE.

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 slurs and accents.

BASSE-CONTINUE.

Musical staff for Basse-Continue, featuring a bass clef and a series of eighth and sixteenth notes with slurs and accents.

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

Musical staff for Basse-Continue, featuring a bass clef and a series of eighth and sixteenth notes with slurs and accents.

BASSE-CONTINUE.

Musical staff for Basse-Continue, featuring a bass clef and a series of eighth and sixteenth notes with slurs and accents.

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

Musical staff for Basse-Continue, featuring a bass clef and a series of eighth and sixteenth notes with slurs and accents.

BASSE-CONTINUE.



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.

firs 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>d</sup> dé-

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

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

BASSE-CONTINUE.



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

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

fendre D'un amour rendre 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.

On reprend l'Air cy-devant.

BASSE-CONTINUE.

Suite de la B. Continuë.



PROSERPINE,  
SECOND AIR.

PROSERPINE. *Tout.*

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.

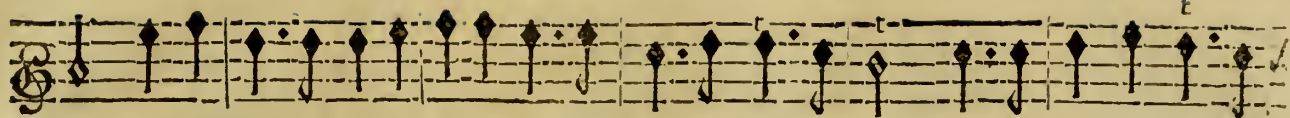
doux Quand on est dans l'esclavage: Belles fleurs, charmant ombrage, Il ne faut aimer que  
 neuds On n'a point de bien paisible: Quand un cœur est trop sensible Rien ne peut le rendre heu-

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

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

BASSE-CONTINUE.





vous. Les amans n'ont en partage Que l'agueurs, que soins jaloux. Belles fleurs, charmant omreux. C'est toujourn un mal terrible Que l'ardeur des pl<sup>o</sup> beaux feux. Quand un coeur est trop sen-



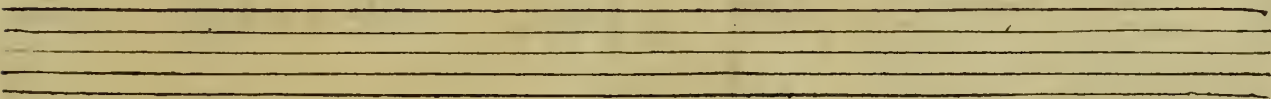
Les amans n'ont en partage Que l'agueurs, que soins jaloux. C'est toujourn un mal terrible Que l'ardeur des pl<sup>o</sup> beaux feux.



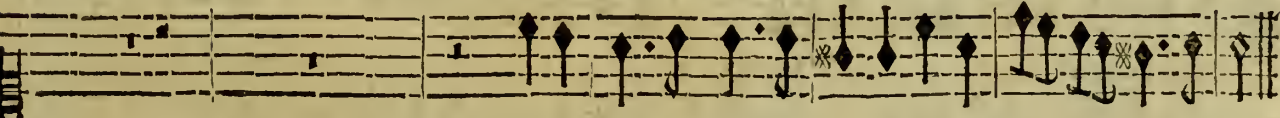
Les amans n'ont en partage Que l'agueurs, que soins jaloux. C'est toujourn un mal terrible Que l'ardeur des plus beaux feux.



BASSE-CONTINUE.



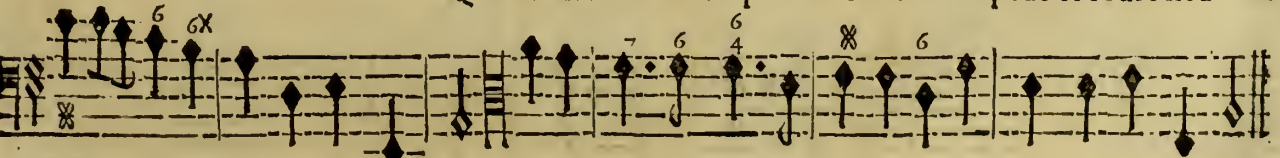
brage, Il ne faut aimer que vous. Belles fleurs, charmât ombrage, Il ne faut ai-mer que vous. sible Rié ne peut le rédre heureux. Quand un coeur est trop sensible Rié ne peut le rédre heureux.



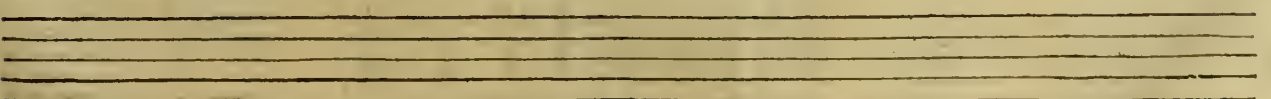
Belles fleurs, charmât ombrage, Il ne faut ai-mer que vous. Quand un coeur est trop sensible Rien ne peut le rédre heureux.



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



BASSE-CONTINUE.





PROSERPINE,  
SECOND AIR.

Musical staff for Violons, first system. It begins with a treble clef, a '2' indicating the second part, and a 'c' time signature. The notation includes eighth and sixteenth notes with stems, and some notes have a 'c' above them. There are also some 'x' marks above the staff.

VIOLONS.

Musical staff for Violons, second system. Similar notation to the first system, with eighth and sixteenth notes and stems.

VIOLONS.

Musical staff for Violons, third system. Similar notation to the first system, with eighth and sixteenth notes and stems.

Musical staff for Violons, fourth system. Similar notation to the first system, with eighth and sixteenth notes and stems.

Musical staff for Violons, fifth system. Similar notation to the first system, with eighth and sixteenth notes and stems.

Musical staff for Violons and Basse-Continue, sixth system. It features a treble clef, a '2' indicating the second part, and a 'c' time signature. The notation includes eighth and sixteenth notes with stems.

VIOLONS.  
BASSE-CONTINUE.

Musical staff for Hautbois and Violons, seventh system. It features a treble clef and a 'c' time signature. The notation includes eighth and sixteenth notes with stems. There are 'x' marks above the staff.

HAUTBOIS. VIOLONS. HAUTBOIS.

Musical staff for Hautbois and Violons, eighth system. It features a treble clef and a 'c' time signature. The notation includes eighth and sixteenth notes with stems. There are 'x' marks above the staff.

HAUTBOIS. VIOLONS. HAUTBOIS.

Musical staff for Hautbois, ninth system. It features a treble clef and a 'c' time signature. The notation includes eighth and sixteenth notes with stems.

Musical staff for Hautbois, tenth system. It features a treble clef and a 'c' time signature. The notation includes eighth and sixteenth notes with stems.

Musical staff for Hautbois, eleventh system. It features a treble clef and a 'c' time signature. The notation includes eighth and sixteenth notes with stems.

Musical staff for Hautbois and Basse-Continue, twelfth system. It features a treble clef and a 'c' time signature. The notation includes eighth and sixteenth notes with stems.

HAUTBOIS. VIOLONS. HAUT-BOIS.  
BASSE CONTINUE.



TRAGÉDIE.

Musical staff for Violons, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes eighth and sixteenth notes with stems pointing down.

VIOLONS.

Musical staff for Violons, identical to the first staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

VIOLONS.

Musical staff for Violons, identical to the previous staves, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Musical staff for Violons, identical to the previous staves, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Musical staff for Violons, identical to the previous staves, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Musical staff for Violons and Basse-Continue, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes eighth and sixteenth notes with stems pointing down.

VIOLONS.  
BASSE-CONTINUE.

Musical staff for Hautbois and Violons, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes eighth and sixteenth notes with stems pointing down.

HAUTBOIS.

VIOLONS.

HAUTBOIS.

Musical staff for Hautbois and Violons, identical to the previous staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

HAUTBOIS.

VIOLONS.

HAUTBOIS.

Musical staff for Violons, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes eighth and sixteenth notes with stems pointing down.

Musical staff for Violons, identical to the previous staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Musical staff for Violons, identical to the previous staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Musical staff for Hautbois, Violons, and Basse-Continue, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes eighth and sixteenth notes with stems pointing down.

HAUTBOIS.

VIOLONS.

HAUTBOIS.

BASSE-CONTINUE.



PROSERPINE,

Musical staff for Violons, first system. It begins with a treble clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some accidentals and a repeat sign at the end.

VIOLONS.

Musical staff for Violons, second system. Similar notation to the first system, continuing the melodic line.

VIOLONS.

Musical staff for Violons, third system. Continuation of the melodic line.

Musical staff for Violons, fourth system. Continuation of the melodic line.

Musical staff for Violons, fifth system. Continuation of the melodic line.

Musical staff for Basse-Continue, first system. It begins with a bass clef and contains a series of eighth and sixteenth notes.

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 vic, &c. page 125. & les Violons rejouent le premier Air; & après l'on prend ce qui suit.*

Musical staff for Proserpine, first system. It begins with a treble clef and contains a series of eighth and sixteenth notes. Above the staff, the word "PROSERPINE" is written. There are also some trill markings (tr) above certain notes.

Musical staff for Basse-Continue, second system. It begins with a bass clef and contains a series of eighth and sixteenth notes. There are some figured bass markings (6, 6, 4) below the staff.

BASSE-CONTINUE.

Musical staff for Proserpine, second system. Continuation of the vocal line.

Musical staff for Basse-Continue, third system. Continuation of the figured bass line.

BASSE-CONTINUE.

Empty musical staff at the bottom of the page.

Nous reverrons bien-tost Cerés dans ces beaux lieux, Il faut luy preparer des Guirlandes nouvelles, Separons-nous, voyons qui sçait le mieux Affortir des fleurs les plus belles.



TRAGÉDIE.

CHOEUR.

BASSE-CONTINUE.

tir les fleurs les plus bel- les.

tir les fleurs les plus bel- les.

HAUTBOIS.

tir les fleurs les plus bel- les.

HAUTBOIS.

BASSE-CONTINUE.

HAUTBOIS.

BASSE-CONTINUE.

HAUTBOIS.

HAUTBOIS.

HAUTBOIS.

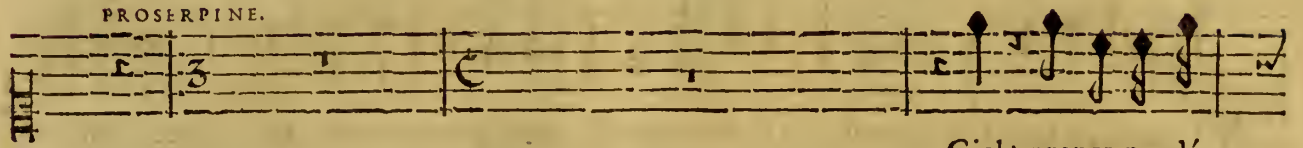
BASSE-CONTINUE.



PROSERPINE,  
SCENE IX.

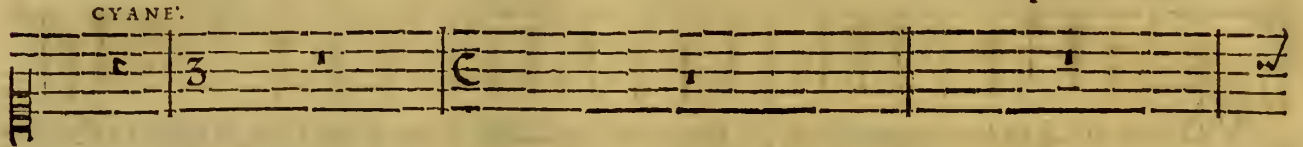
PLUTON, PROSERPINE, CYANE, ASCALAPHE,  
TROUPE DE DIVINITEZ DES ENFERS.

PROSERPINE.



Ciel! prenez ma dé-

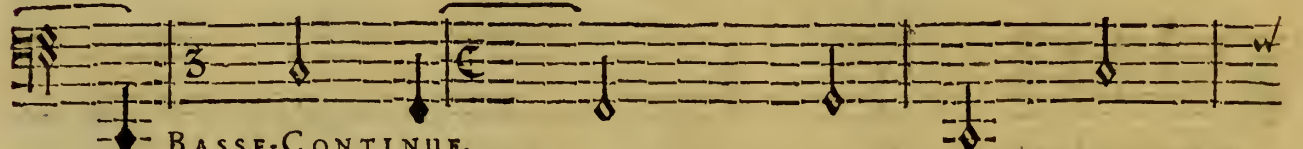
CYANE.



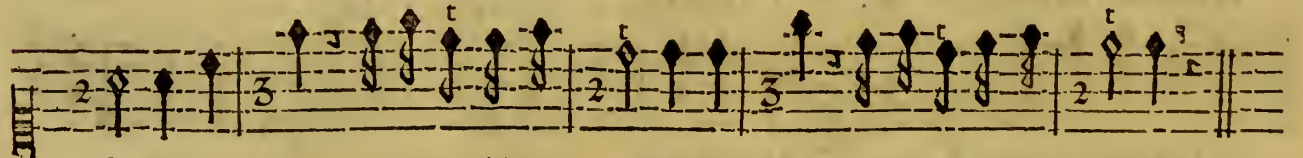
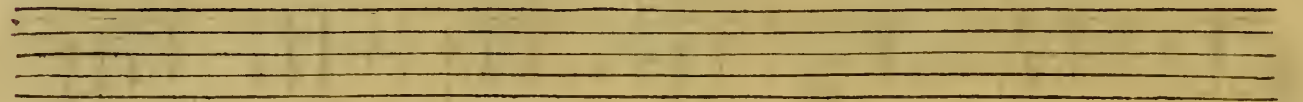
PLUTON.



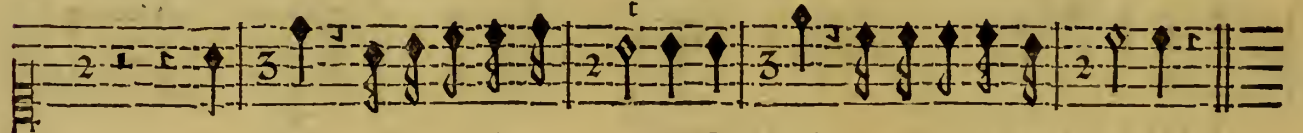
INfer- nales Divinitez,      Secondez mon amour, Sor- tez.



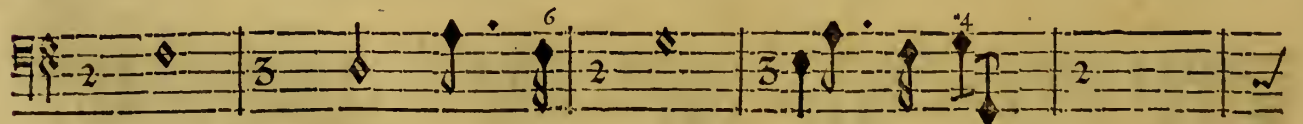
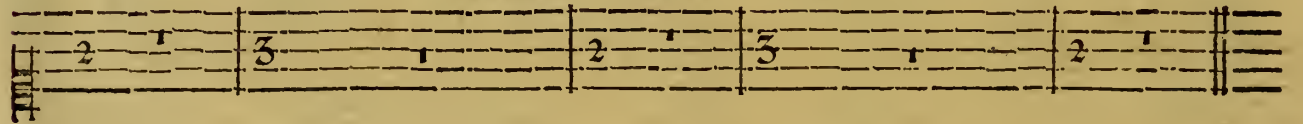
BASSE-CONTINUE.



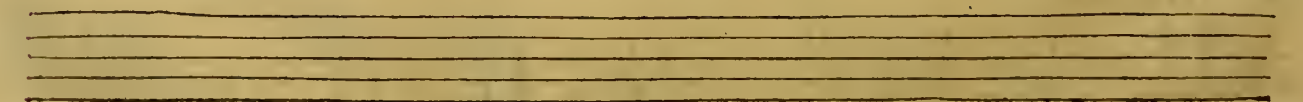
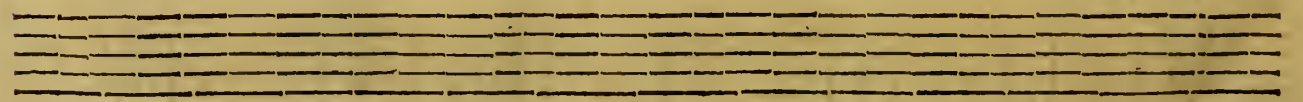
fence! O Ciel! protegez l'inno- cence. O Ciel! protegez l'inno- cence.



O Ciel! protegez l'inno- cence. O Ciel! protegez l'inno- cence.



BASSE-CONTINUE.





TRAGÉDIE.

CHOEUR DES DIVINITÉZ DES ENFERS.

First musical staff of the chorus, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

Proserpine ne craignez pas, Un Dieu charmé de vos appas.

Second musical staff of the chorus, identical in notation to the first staff.

Proserpine ne craignez pas, Un Dieu charmé de vos appas.

Third musical staff of the chorus, identical in notation to the first staff.

Proserpine ne craignez pas, Un Dieu charmé de vos appas.

Fourth musical staff of the chorus, identical in notation to the first staff.

Proserpine ne craignez pas, un Dieu charmé de vos appas.

Fifth musical staff of the chorus, identical in notation to the first staff. It includes performance markings such as a '6' above a measure and a '43' above a measure.

BASSE-CONTINUE.

Empty musical staff for the basso continuo.

First musical staff of the second chorus, identical in notation to the first staff of the first chorus.

Proserpine ne craignez pas, Un Dieu charmé de vos ap-

Second musical staff of the second chorus, identical in notation to the first staff of the first chorus.

Proserpine ne craignez pas, Un Dieu charmé de vos ap-

Third musical staff of the second chorus, identical in notation to the first staff of the first chorus.

Proserpine ne craignez pas, Un Dieu charmé de vos ap-

Fourth musical staff of the second chorus, identical in notation to the first staff of the first chorus.

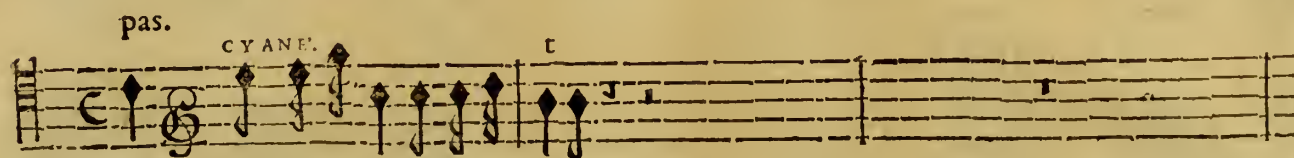
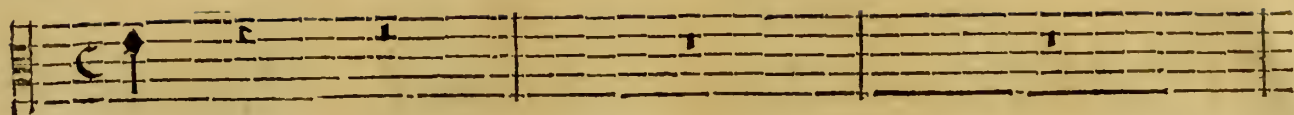
Proserpine ne craignez pas, Un Dieu charmé de vos ap-

Fifth musical staff of the second chorus, identical in notation to the first staff of the first chorus. It includes performance markings such as a '6' above a measure and a '43' above a measure.

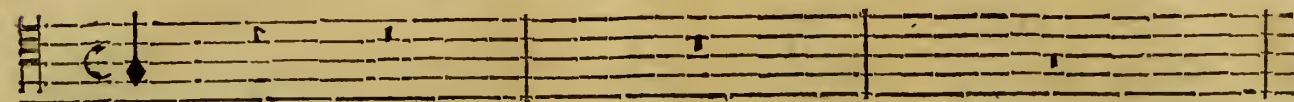
BASSE-CONTINUE.

Empty musical staff for the basso continuo.

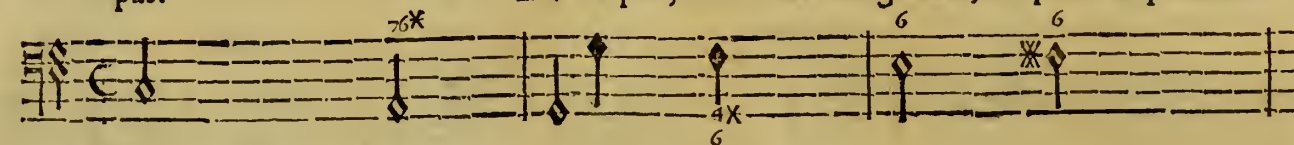




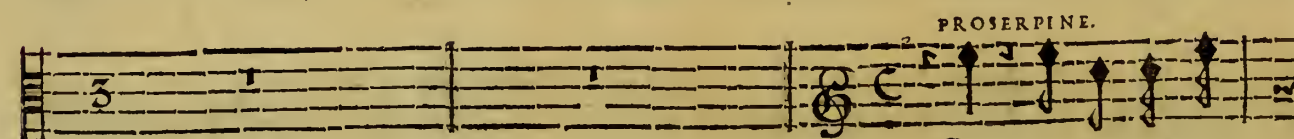
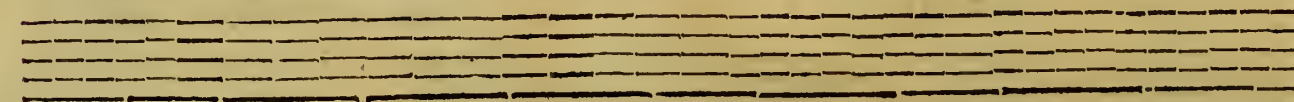
pas. Quelle barbare violence?



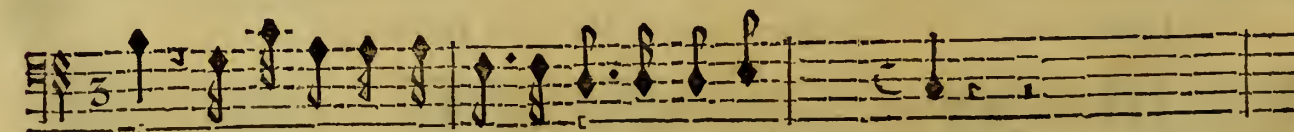
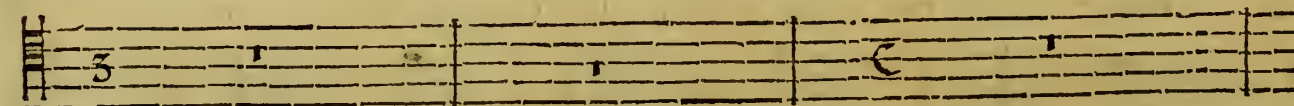
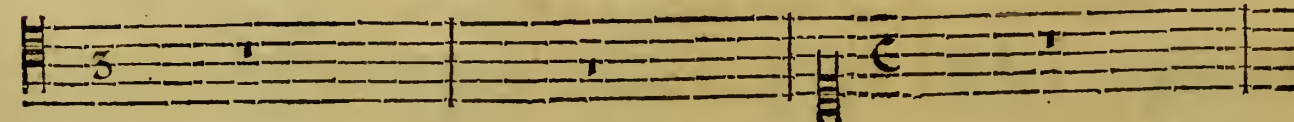
pas. Nymphes, crains ma vengeance, Sur peine de perdre la



BASSE-CONTINUE.



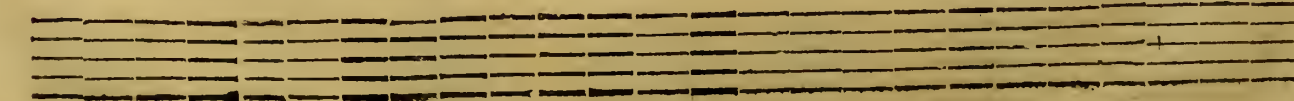
Ciel! prenez ma def-



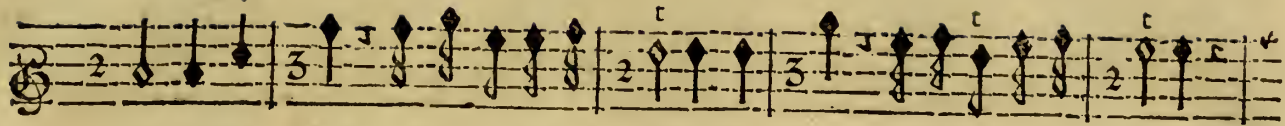
voix, Garde toy de parler de tout ce que tu vois.



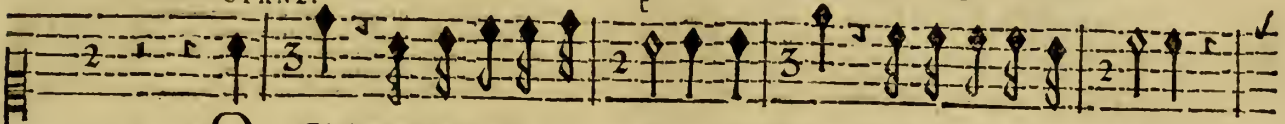
BASSE-CONTINUE.



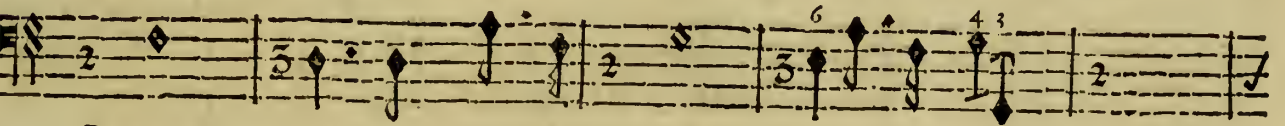
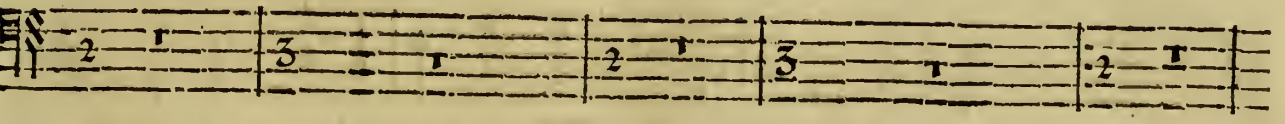
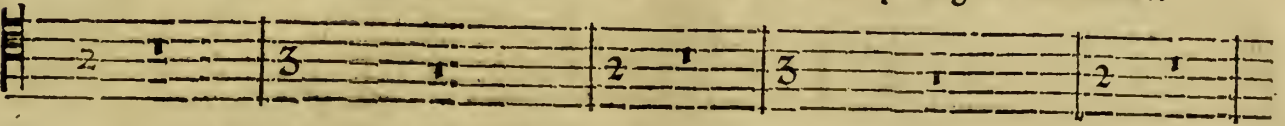




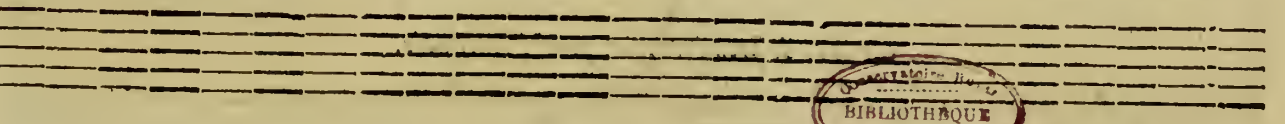
fense. O Ciel! protegez l'innocence. O Ciel! protegez l'innocence.



O Ciel! protegez l'innocence. O Ciel! protegez l'innocence.



BASSE-CONTINUE.



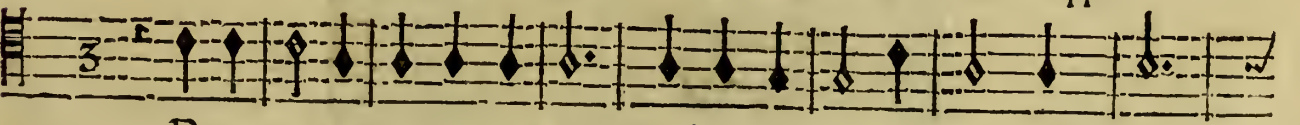
CHOEUR.



PROserpine ne craignez pas, Un Dieu charmé de vos appas.



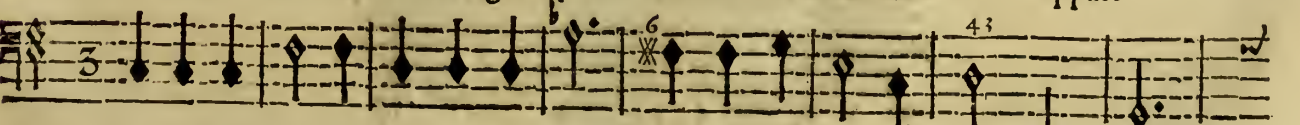
PROserpine ne craignez pas, Un Dieu charmé de vos appas.



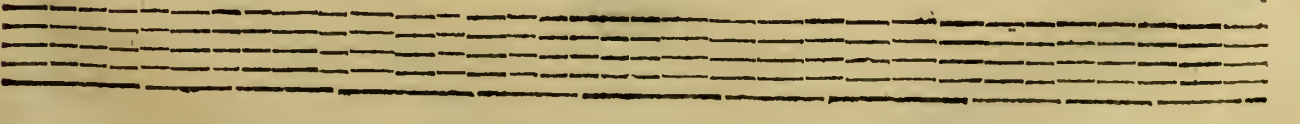
PROserpine ne craignez pas, Un Dieu charmé de vos appas.



PROserpine ne craignez pas, un Dieu charmé de vos appas.

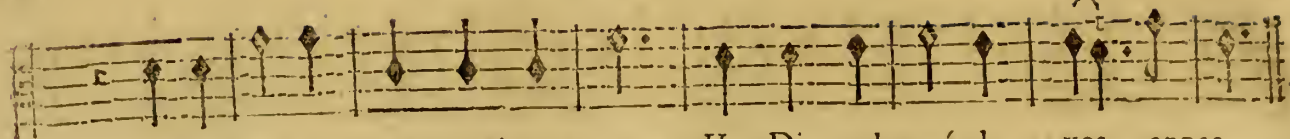


BASSE-CONTINUE.

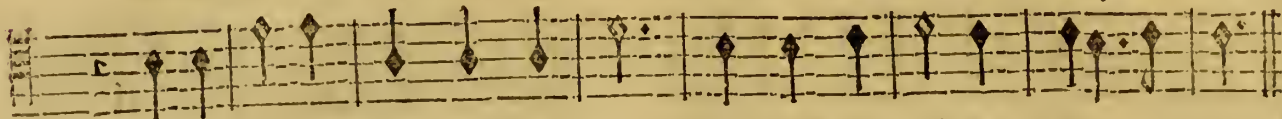




## PROSERPINE,



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.

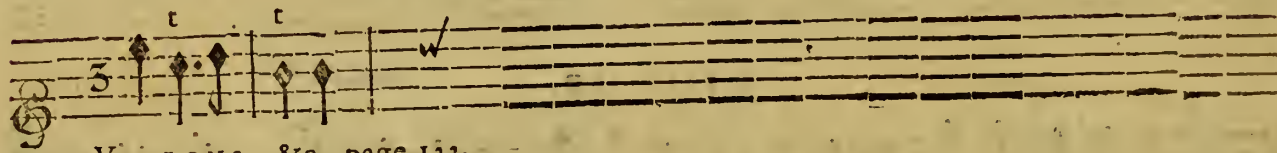


Proserpine ne craignez pas, Un Dieu charmé de vos appas.



BASSE-CONTINUE.

*On jouë le premier Air pour l'Entr'acte.*



VIOLONS. &c. page 122.

FIN DU SECOND ACTE.

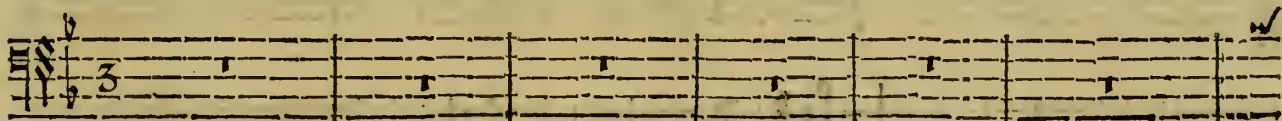
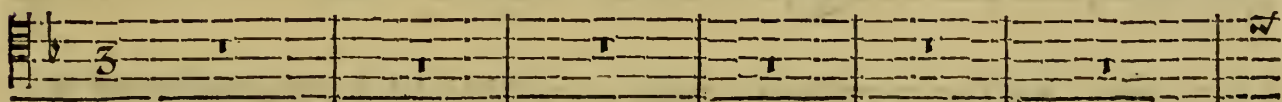
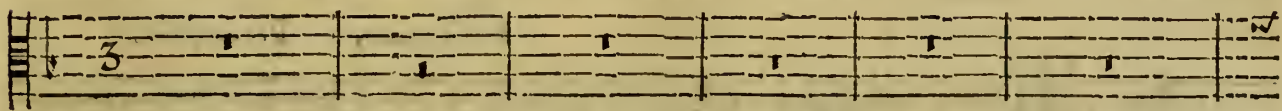
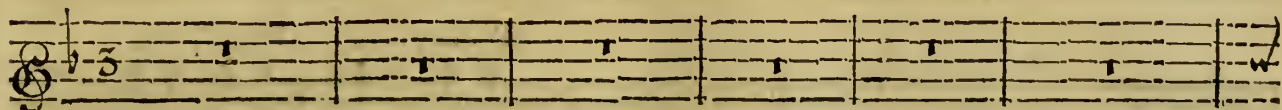




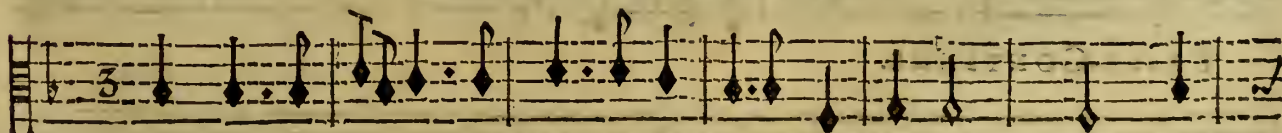
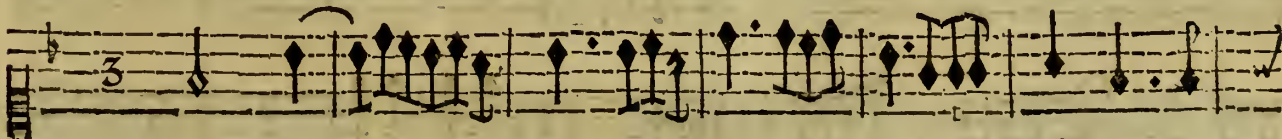


# ACTE TROISIEME. SCENE PREMIERE.

ALPHE'E, ARETHUSE, CRINISE, TROUPE DE NYMPHES  
ET DE DIEUX DES BOIS.



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

**P**roserpine, Proserpine,

**P**roserpine, Proserpine,

Proserpine, Proserpine,

Proserpine, Proserpine,

BASSE-CONTINUE.



*fort.* répondez-nous. *doux.* répondez-nous. Proserpine, Proserpine, *fort.* répondez-nous.

*fort.* répondez-nous. *doux.* répondez-nous. *fort.* Proserpine, *doux.* Proserpine, *fort.* répondez-nous.

*fort.* répondez-nous. *doux.* répondez-nous. Proserpine, Proserpine, *fort.* répondez-nous.

*fort.* répondez-nous. *doux.* répondez-nous. *fort.* Proserpine, *doux.* Proserpine, *fort.* répondez-nous.

BASSE-CONTINUE.

ADRIEN BOSSY



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-

7 6 4 4

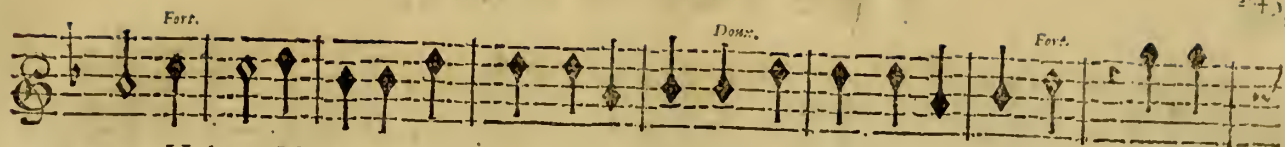
BASSE-CONTINUE.

BASSE-CONTINUE



T R A G E D I E.

*Fort.* *Doux.* *Fort.*

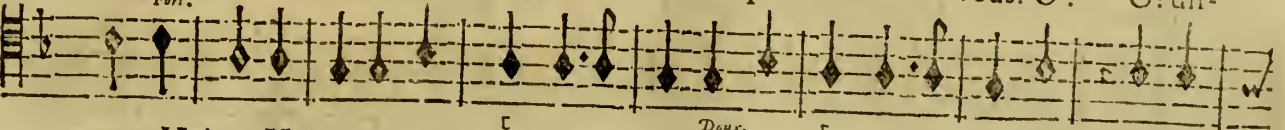


vous? Helas! Helas! en quels lieux estes-vous? en quels lieux estes-vous? O! O! dis-



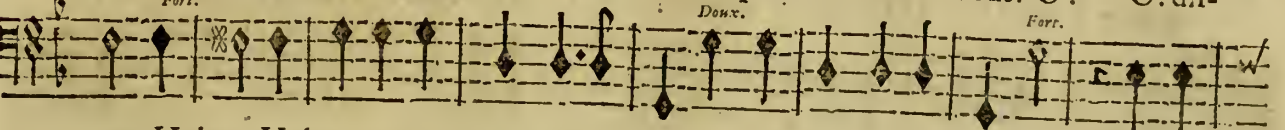
vous? Helas! Helas! en quels lieux estes-vous? en quels lieux estes-vous? O! O! dis-

*Fort.* *Doux.* *Fort.*

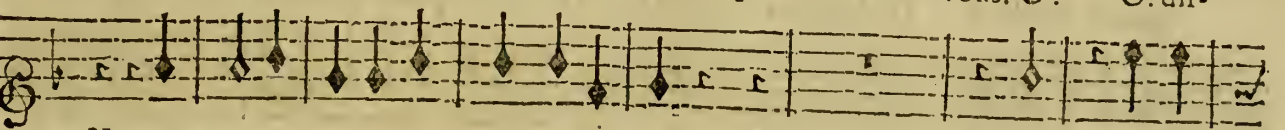


vous? Helas! Helas! en quels lieux estes-vous? en quels lieux estes-vous? O! O! dis-

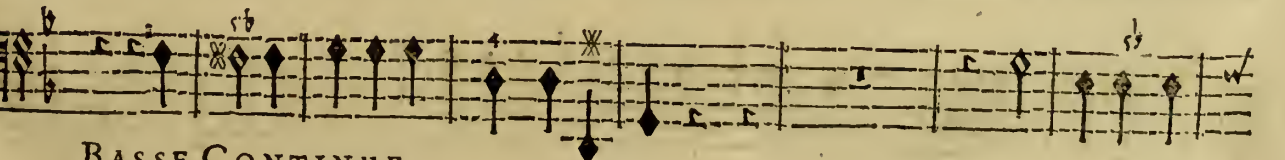

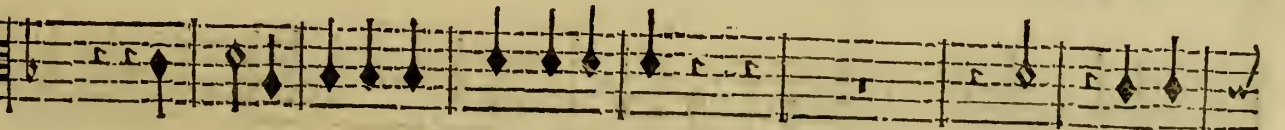
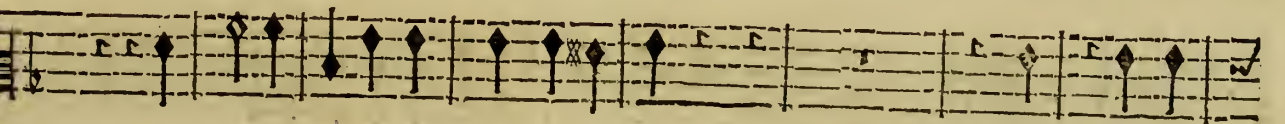
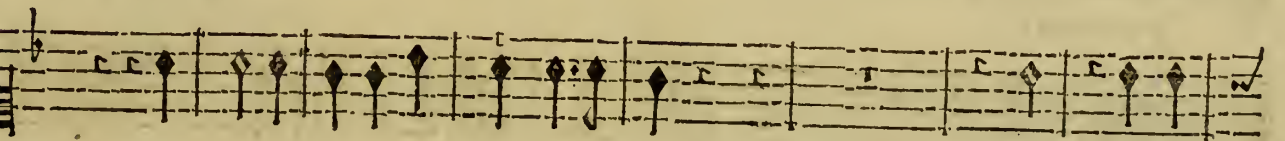
*Fort.* *Doux.* *Fort.*



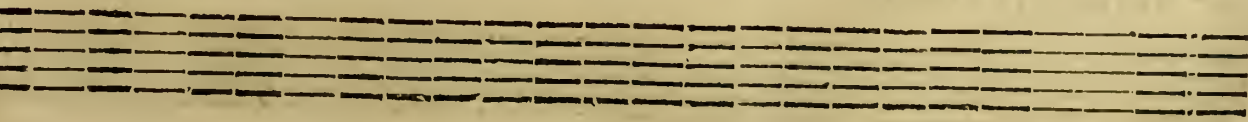
vous? Helas! Helas! en quels lieux estes-vous? en quels lieux estes-vous? O! O! dis-



VIOLONS.



BASSE-CONTINUE.





PROSERPINE,

grace cruelle? O! disgrace cruelle? O! O! disgrace cruelle? O! O! dis-

grace cruelle? O! disgrace cruelle? O! O! disgrace cruelle? O! O! dis-

grace cruelle? O! disgrace cruelle! O! O! disgrace cruelle? O! O! dis-

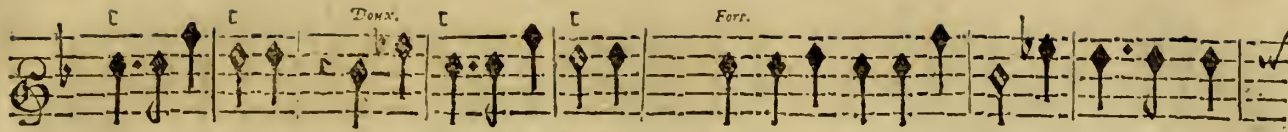
grace cruelle? O disgrace cruelle! O! O! disgrace cruelle? O! O! dis-

grace cruelle? O disgrace cruelle! O! O! disgrace cruelle? O! O! dis-

VIOLONS.

BASSE-CONTINUE.

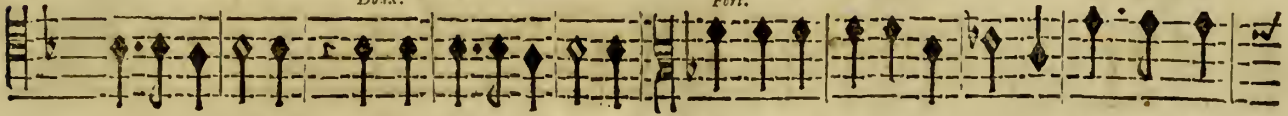




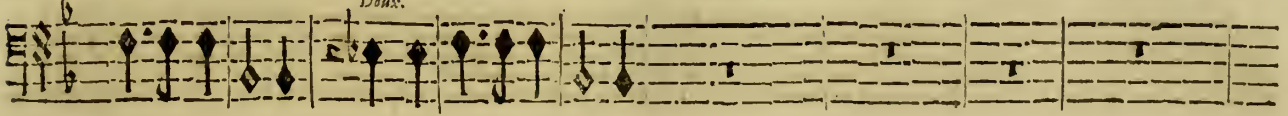
grace cruelle! O disgrâce cruelle! L'Echo fidelle, Au fonds des bois, Répond



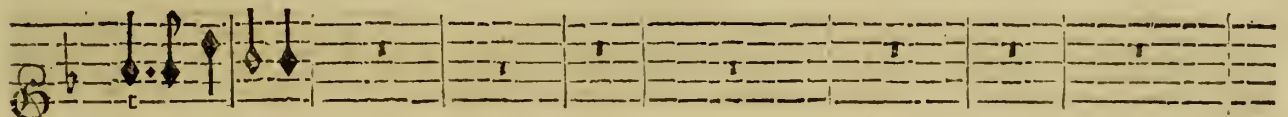
grace cruelle! O disgrâce cruelle! L'Echo fidelle, Au fonds des bois, Répond



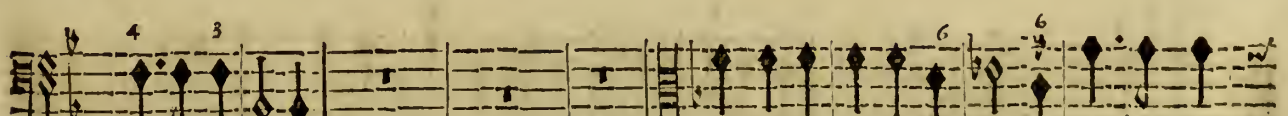
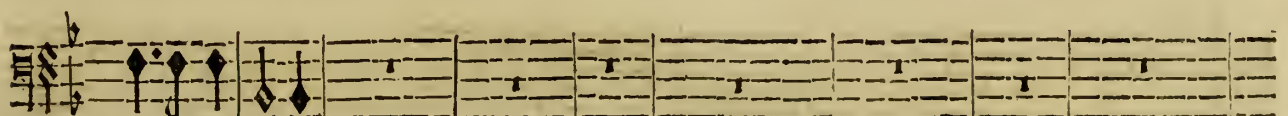
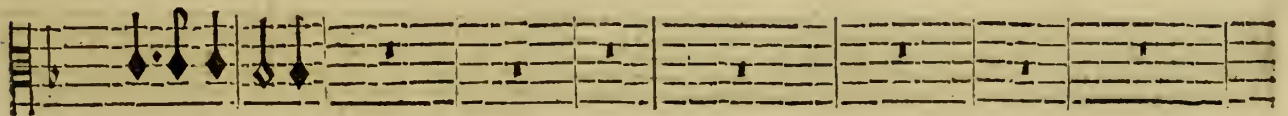
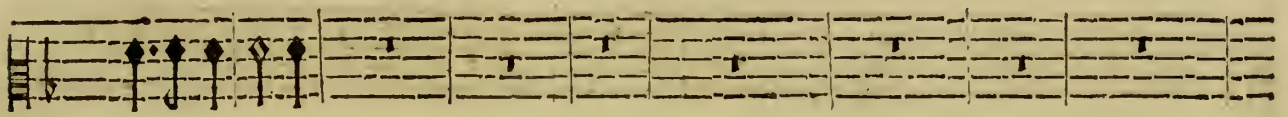
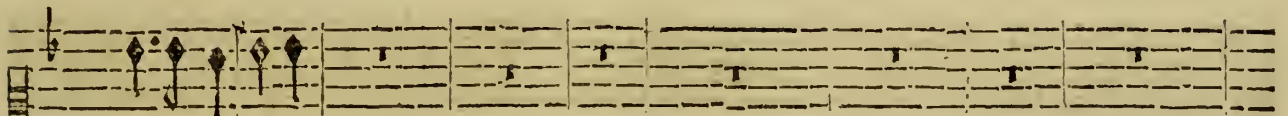
grace cruelle! O disgrâce cruelle! L'Echo fidelle, Au fonds des bois, Répond



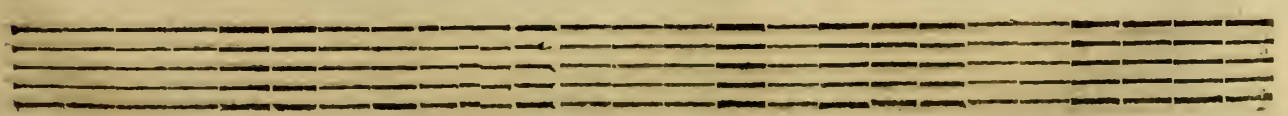
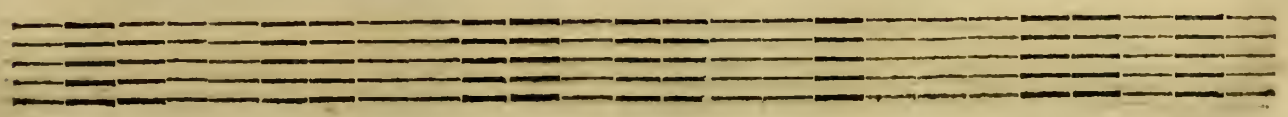
grace cruelle! O disgrâce cruelle!



VIOLONS.

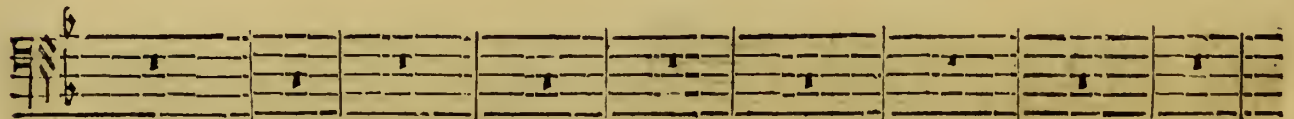
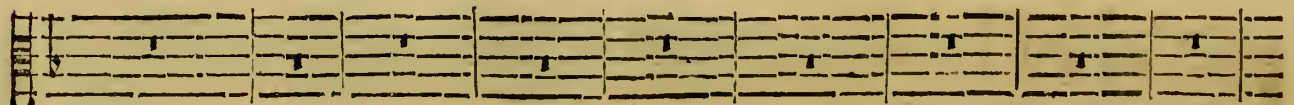
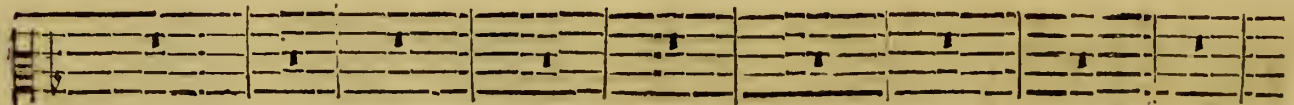
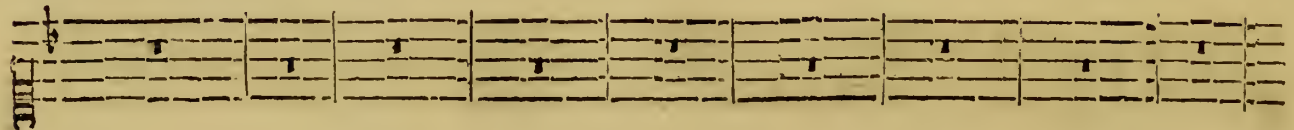
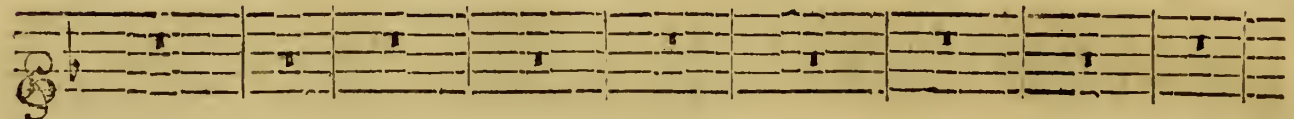
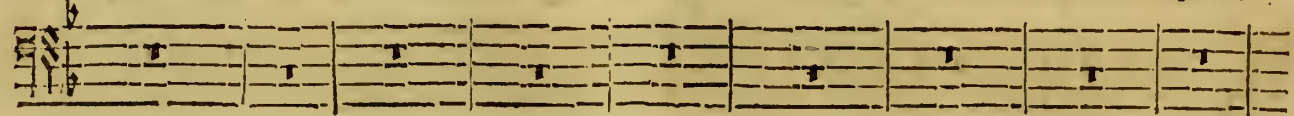
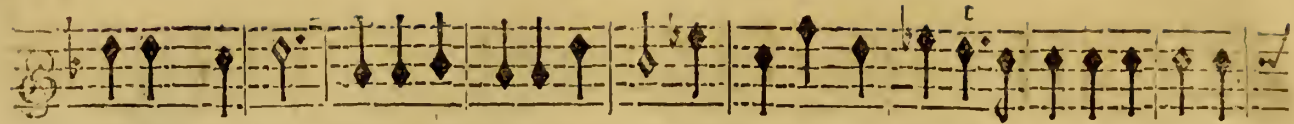


BASSE-CONTINUE.

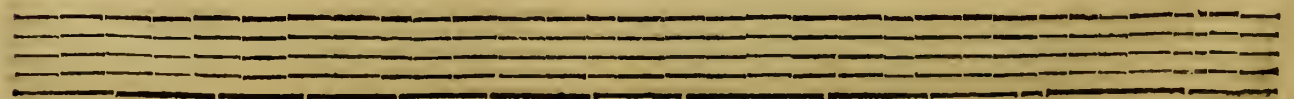




PROSERPINE,



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-

BASSE-CONTINUE.



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.

Proser-

fort.      doux.      fort.      doux.      fort.

fort.      doux.      fort.      doux.      fort.

fort.      doux.      fort.      doux.      fort.

fort.      doux.      fort.      doux.      fort.

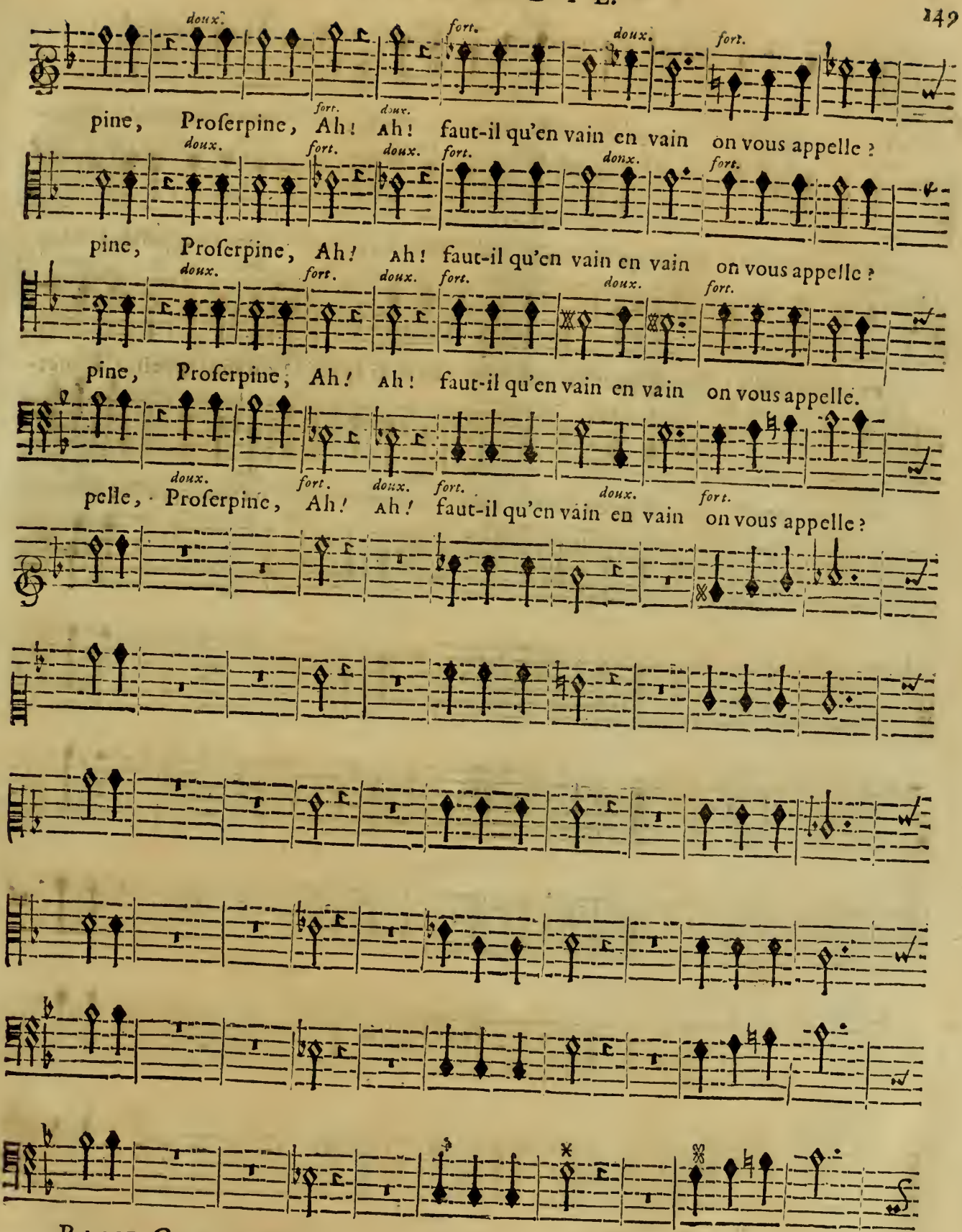
fort.      doux.      fort.      doux.      fort.

fort.      doux.      fort.      doux.      fort.

BASSE-CONTINUE.



TRAGÉDIE.



pine, Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle ?

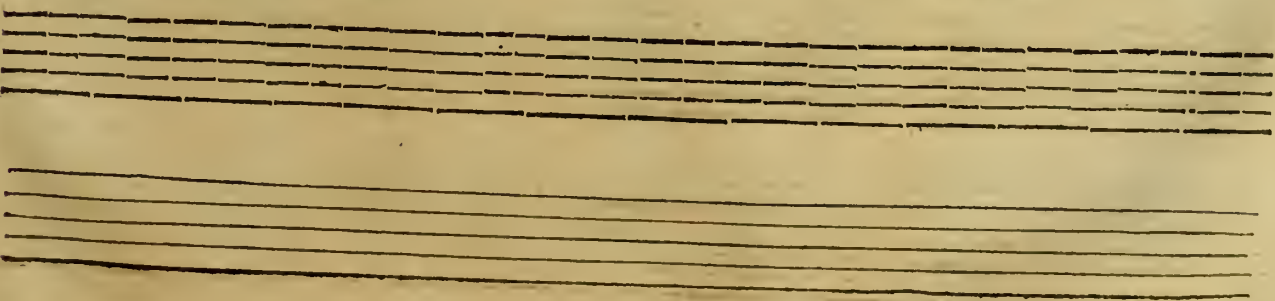
pine, Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle ?

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 ?

The musical score consists of five systems of vocal lines and four systems of instrumental accompaniment. The vocal lines are written in a single staff with lyrics underneath. The instrumental parts are written in four staves below the vocal lines. The lyrics are: "pine, Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle ?". The music features dynamic markings such as *doux.* and *fort.* and includes various musical notations like notes, rests, and accidentals.

BASSE-CONTINUE.



Four empty musical staves for the Basse-Continue, consisting of two systems of two staves each.



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 estes-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 estes-vous? O! O disgrâce cru-

pine, répondez-nous; Helas! Helas! en quels lieux estes-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.

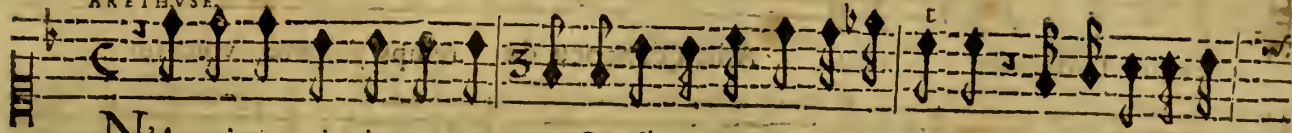


TRAGÉDIE.

SCÈNE II.

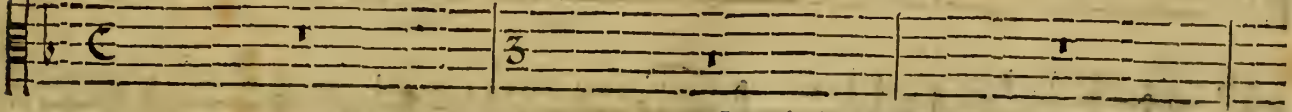
ARETHUSE, ALPHE'E.

ARETHUSE.



N'Aurois-je point innocem-ment Causé tant de cris & de larmes? D'un desir curi-

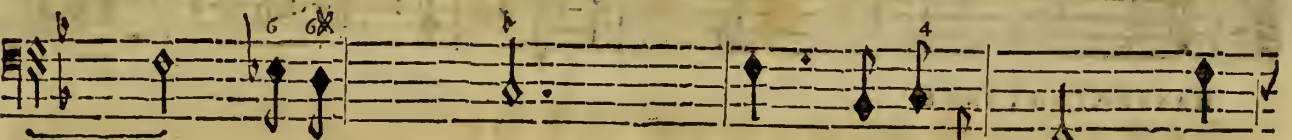
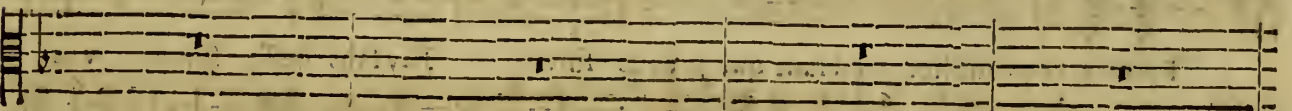
ALPHE'E.



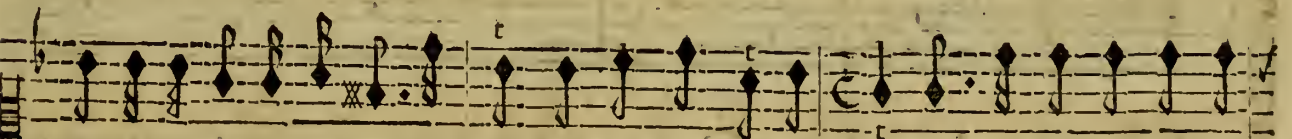
BASSE-CONTINUE.



eux je n'ay poins pris d'allarmes, Qui croiroit que Pluton pût devenir Amant? Il demandoit à



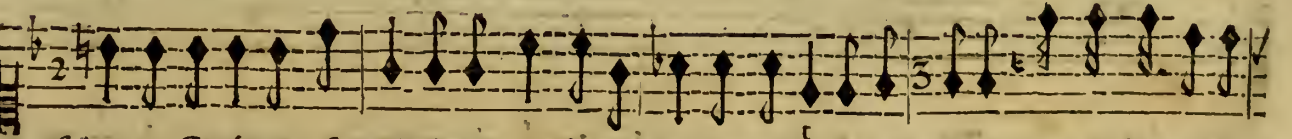
BASSE-CONTINUE.



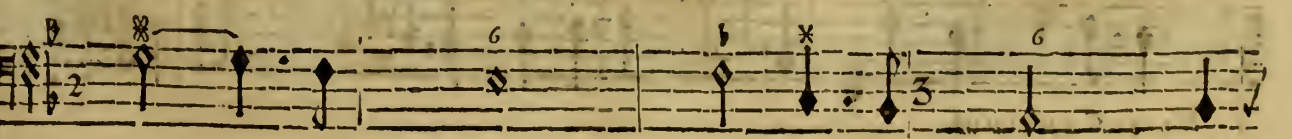
voir Proserpine un moment, Je crains qu'il n'ait trop veu ses charmes. Ce n'est que par mes



BASSE-CONTINUE.



soins que Cérés peut sçavoir Si le Dieu des enfers tient sa fille cap- tive; Il m'est permis d'al-

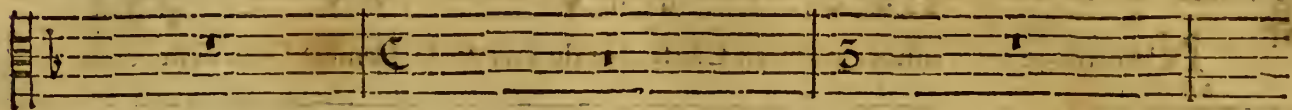
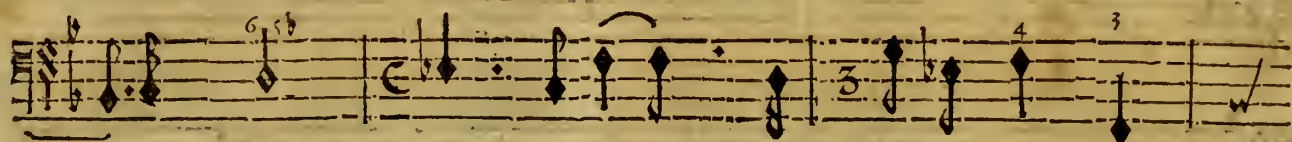


BASSE-CONTINUE.

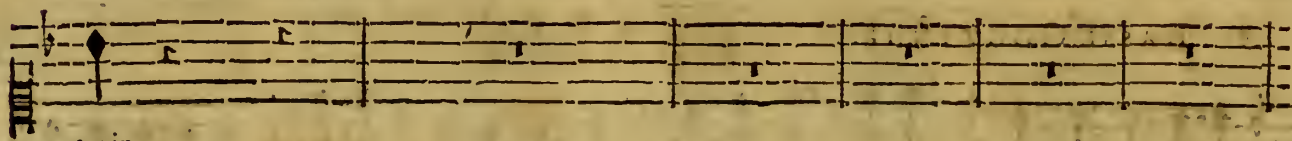




ler sur l'infemale rive. Adieu, dans peu de temps j'espere vous re-

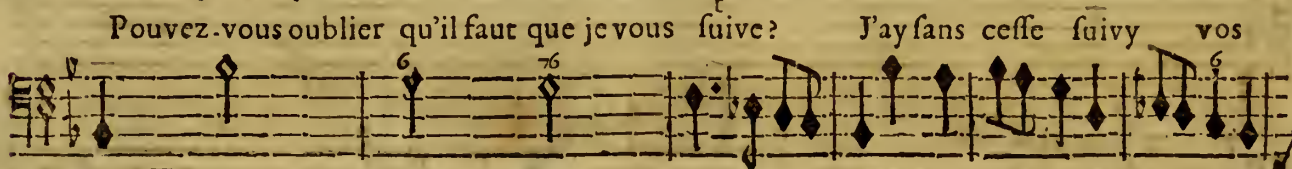
BASSE-CONTINUE.



voir.

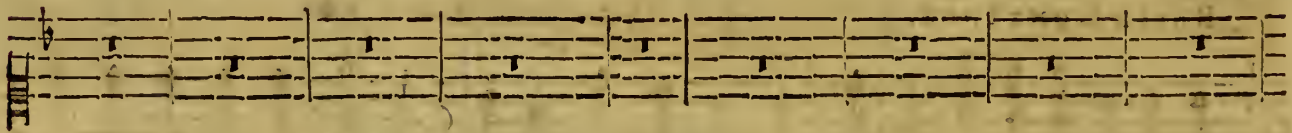


Pouvez-vous oublier qu'il faut que je vous suive? J'ay sans cesse suivy vos

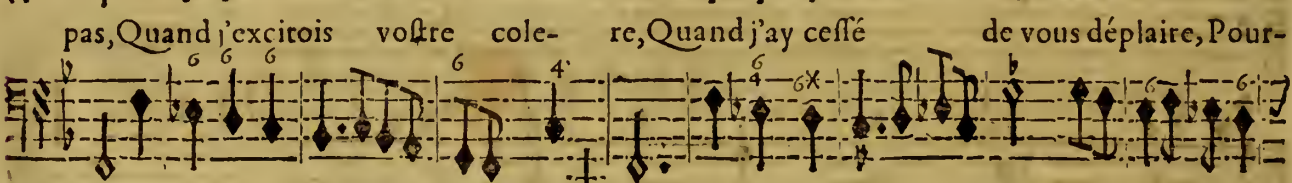


Pouvez-vous oublier qu'il faut que je vous suive? J'ay sans cesse suivy vos

BASSE-CONTINUE.

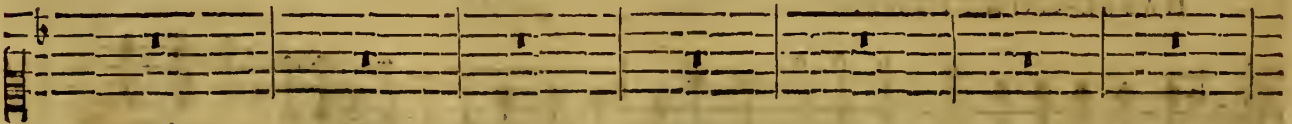
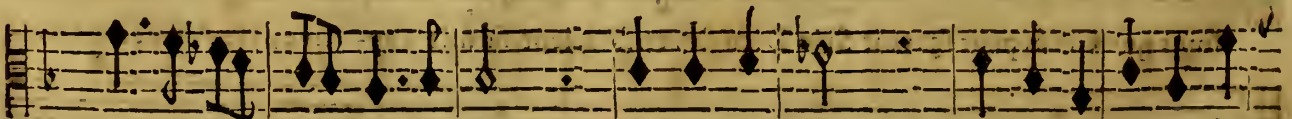



pas, Quand j'excitois vostre cole- re, Quand j'ay cessé de vous déplaire, Pour-

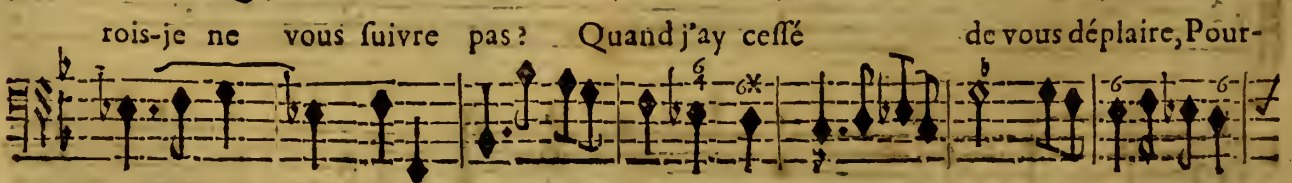


pas, Quand j'excitois vostre cole- re, Quand j'ay cessé de vous déplaire, Pour-

BASSE-CONTINUE.

rois-je ne vous suivre pas? Quand j'ay cessé de vous déplaire, Pour-



rois-je ne vous suivre pas? Quand j'ay cessé de vous déplaire, Pour-

BASSE-CONTINUE.



Du Maistre 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.

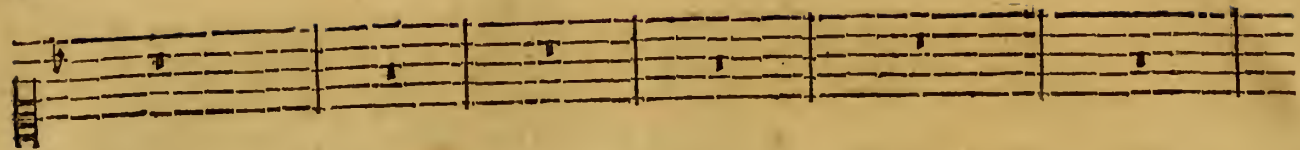
craindre, Que d'estre éloigné de vous? Que l'absence de ce qu'on aime

BASSE-CONTINUE

Est un supplice rigoureux, Pour les cœurs amoureux, Tout autre mal ce-

BASSE-CONTINUE.





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.



tons jamais. .ij. Ne nous quittons ja-

Ne nous quittons jamais jamais. Ne nous quittons ja-

BASSE-CONTINUE.

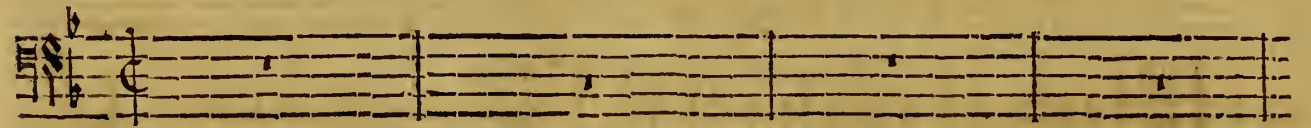
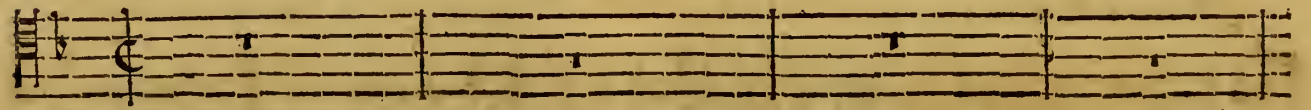
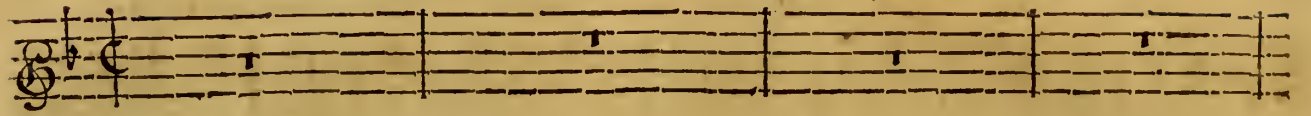
mais. Ne nous quittons ja- mais.

mais. Ne nous quittons ja- mais.

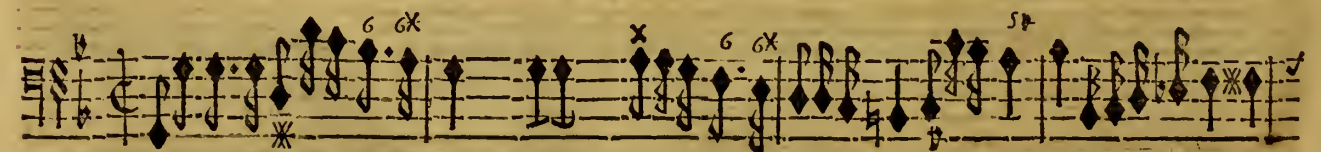
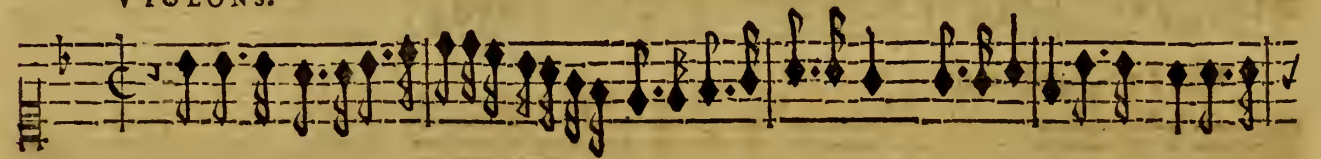
BASSE-CONTINUE.



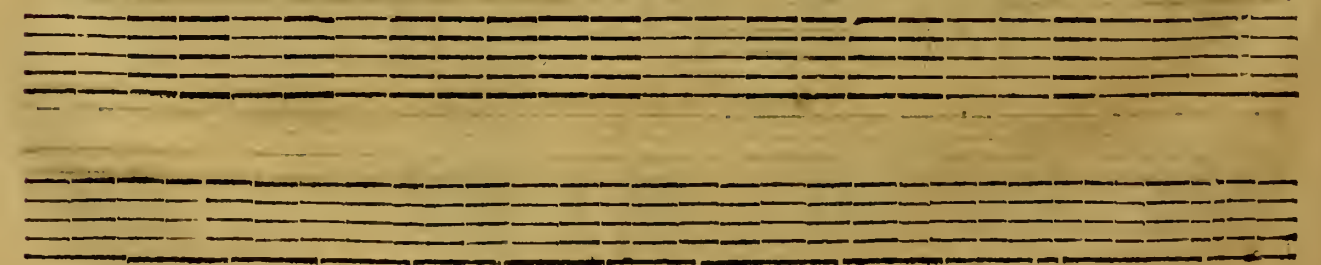
PROSERPINE,  
SCENE III.  
ALPHE'E, ARERTHUSE, CRINISE,  
TROUPE DE NYMPHES, ET DE DIEUX DES BOIS.



VIOLONS.



BASSE-CONTINUE.





A single musical staff in G major, 4/4 time, with a soprano clef. It contains the first line of the vocal melody.

Cerés revient, ah! quelle peine! Cerés revient,

A single musical staff in G major, 4/4 time, with an alto clef. It contains the second line of the vocal melody.

Cerés revient, ah! quelle peine! Cerés revient,

A single musical staff in G major, 4/4 time, with a tenor clef. It contains the third line of the vocal melody.

Cerés revient, ah! quelle peine! Cerés revient,

A single musical staff in G major, 4/4 time, with a bass clef. It contains the fourth line of the vocal melody.

Cerés revient, ah! quelle peine! Cerés revient,

A single musical staff in G major, 4/4 time, with a soprano clef. It contains the first line of the violin accompaniment.

VIOLONS.

A single musical staff in G major, 4/4 time, with a soprano clef. It contains the second line of the violin accompaniment.

A single musical staff in G major, 4/4 time, with a soprano clef. It contains the third line of the violin accompaniment.

A single musical staff in G major, 4/4 time, with a soprano clef. It contains the fourth line of the violin accompaniment.

A single musical staff in G major, 4/4 time, with a soprano clef. It contains the fifth line of the violin accompaniment.

A single musical staff in G major, 4/4 time, with a bass clef. It contains the first line of the basso continuo accompaniment.

BASSE-CONTINUE.

Four empty musical staves at the bottom of the page, likely for a second system of music.



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

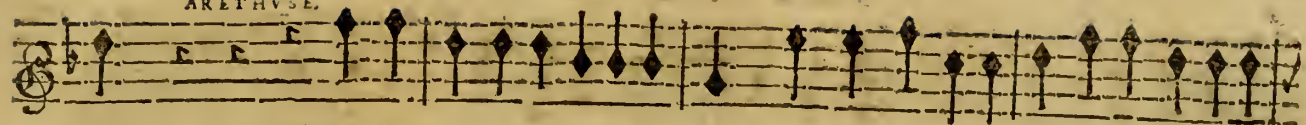
VIOLONS.

BASSE-CONTINUE.



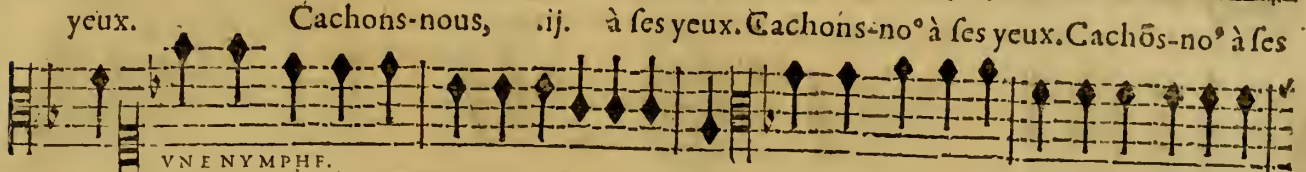
TRAGÉDIE.

ARETHUSE.

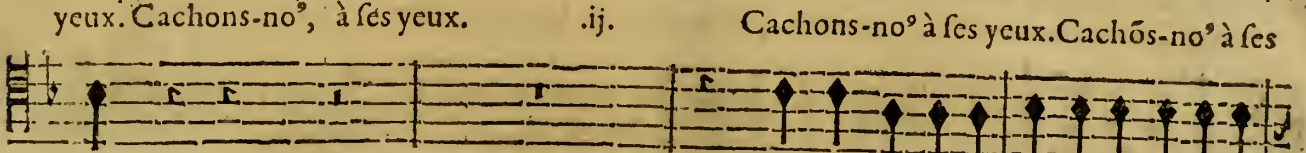


yeux. Cachons-nous, .ij. à ses yeux. Cachons-no<sup>o</sup> à ses yeux. Cachōs-no<sup>o</sup> à ses

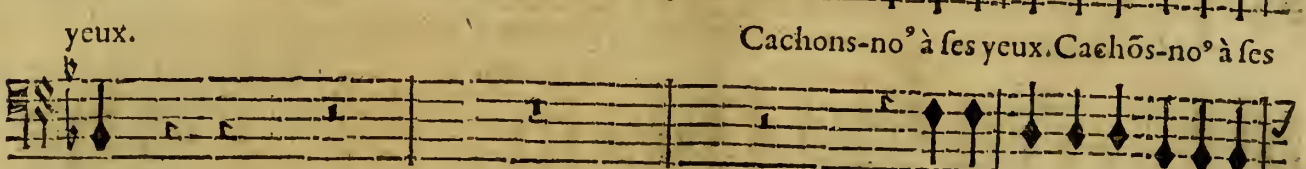
VNE NYMPHE.



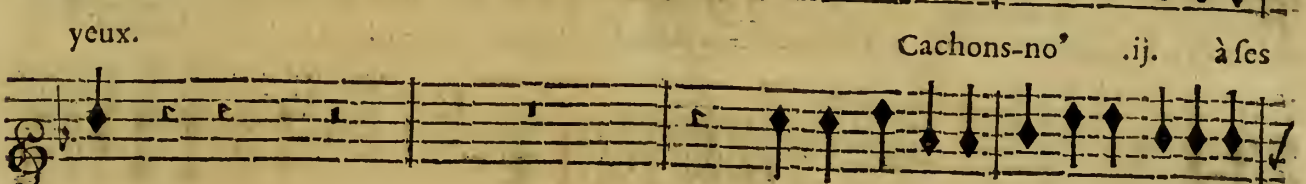
yeux. Cachons-no<sup>o</sup>, à ses yeux. .ij. Cachons-no<sup>o</sup> à ses yeux. Cachōs-no<sup>o</sup> à ses



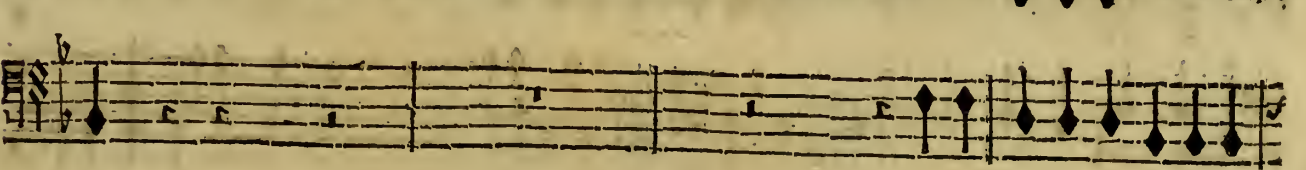
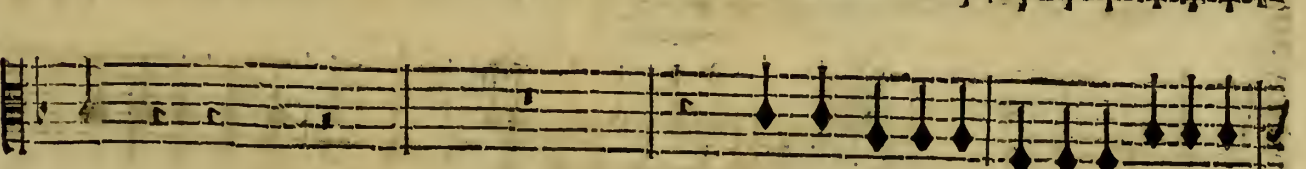
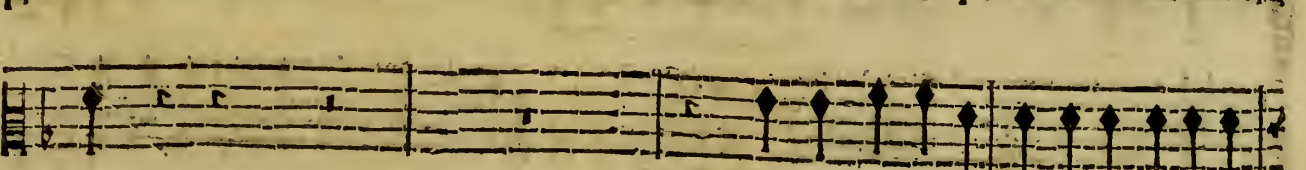
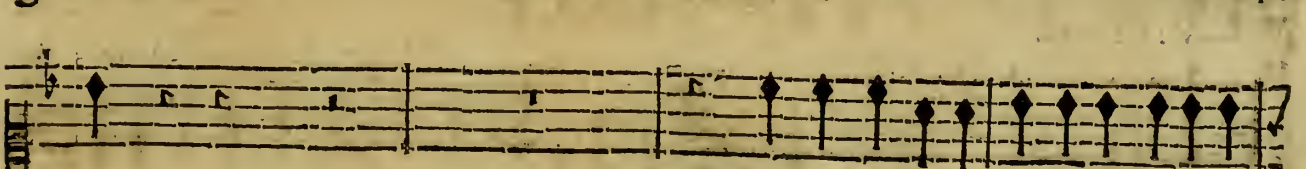
yeux. Cachons-no<sup>o</sup> à ses yeux. Cachōs-no<sup>o</sup> à ses



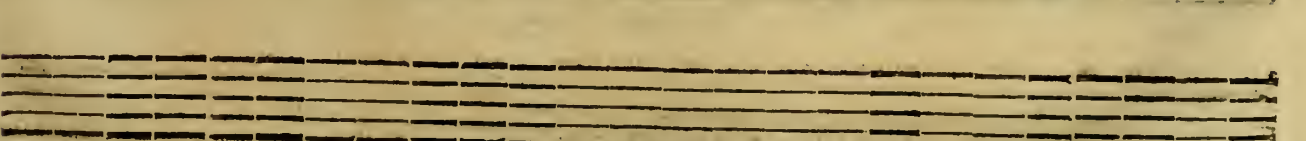

yeux. Cachons-no<sup>o</sup> à ses yeux. Cachōs-no<sup>o</sup> à ses



yeux. Cachons-no<sup>o</sup> .ij. à ses



BASSE-CONTINUE.





P R O S E R P I N E,

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.



ARETHUSE.

Cachons-nous à ses yeux. Cachons-nous à ses yeux. Cachons-nous à ses

ALPHÉE.

Cachons-nous à ses yeux. Cachons-nous à ses yeux. Cachons-

Cachons-nous à ses yeux. Cachons-nous à ses yeux.

Cachons-nous, Cachons-nous à ses yeux.

Cachons-nous, Cachons-nous à ses yeux.

Cachons-nous, Cachons-nous à ses yeux.

Cachons-nous, Cachons-nous à ses yeux.

VIOLONS.

BASSE-CONTINUE.



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-

VIOLONS.

BASSE-CONTINUE.



nous Cachons-nous à ses yeux. Sa fille n'est plus dans ces lieux, Son esperance est

VNE NYMPHE.

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-no<sup>o</sup> dire? O dieux! Cerés revient, ah! quelle peine! Cerés revient,

Cerés revient, ah! quelle peine! Cerés revient,

Cerés revient, ah! quelle peine! Cerés revient,

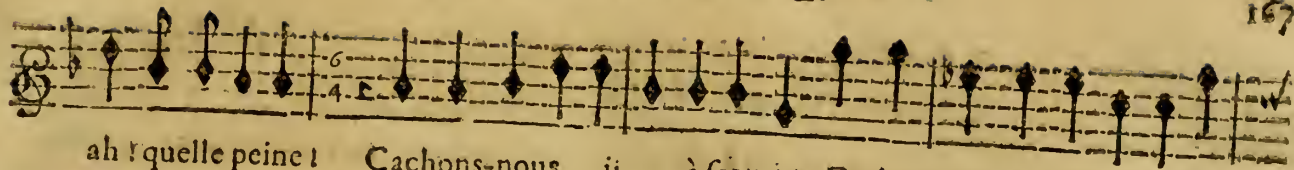
Cerés revient, ah! quelle peine! Cerés revient,

VIOLONS.

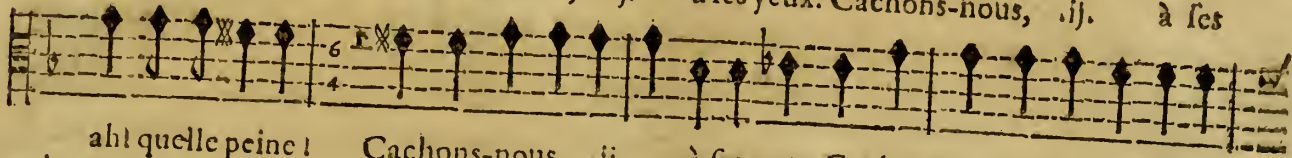
BASSE-CONTINUE.



TRAGÉDIE



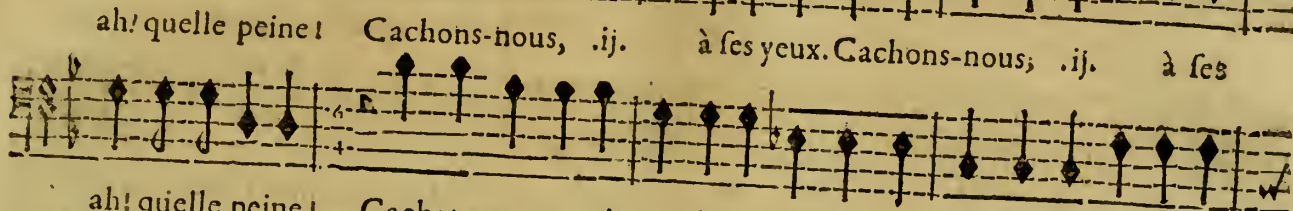
ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses



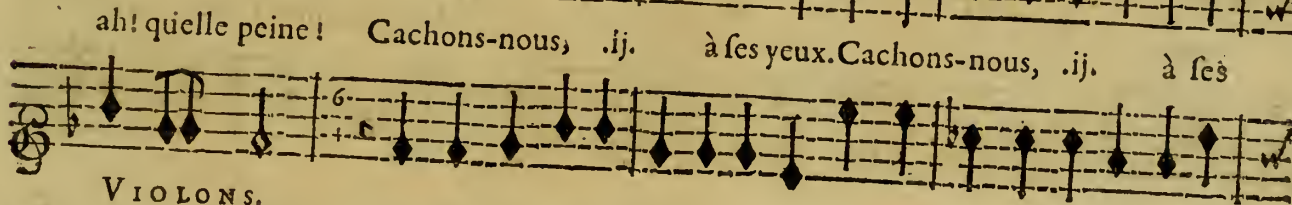
ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses



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

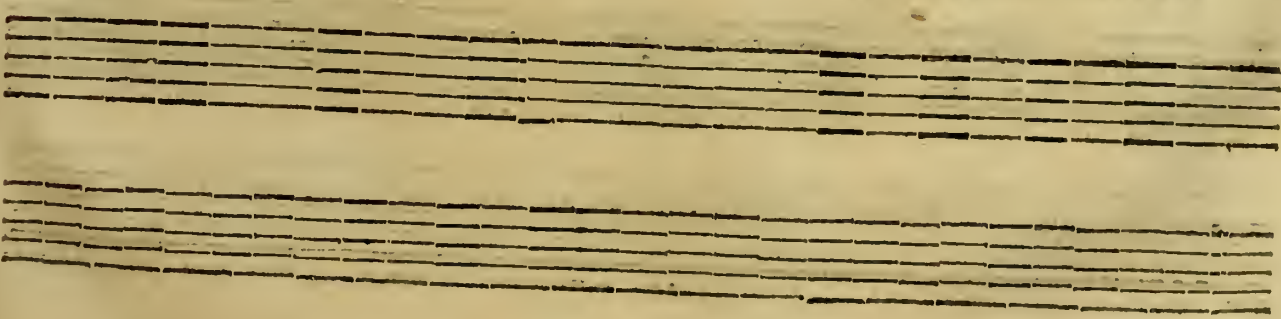


ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses

VIOLONS.



BASSE-CONTINUÉ.





PROSERPINE,

Musical staff for Arethuse, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a whole note followed by several eighth notes.

yeux. ARETHUSE. Cachons-nous .ij. à ses yeux. Cachons-nous à ses yeux. Cachons-no<sup>s</sup> à ses

Musical staff for Vne Nymphe, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a whole note followed by several eighth notes.

yeux. VNE NYMPHE. Cachons-nous à ses yeux. .ij. Cachons-nous à ses yeux. Cachons-no<sup>s</sup> à ses

Musical staff for Vne Nymphe, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a whole note followed by several eighth notes.

yeux. Cachons-nous à ses yeux. Cachons-no<sup>s</sup> à ses

Musical staff for Vne Nymphe, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a whole note followed by several eighth notes.

yeux. Cachons-nous .ij. à ses

Musical staff for Vne Nymphe, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a whole note followed by several eighth notes.

VIOLONS.

Musical staff for Violons, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a whole note followed by several eighth notes.

Musical staff for Violons, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a whole note followed by several eighth notes.

Musical staff for Violons, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a whole note followed by several eighth notes.

Musical staff for Violons, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a whole note followed by several eighth notes.

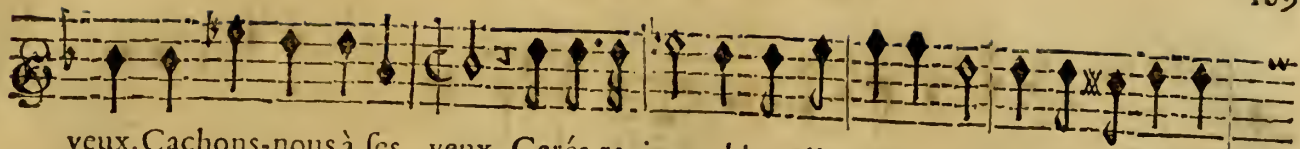
Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The staff contains a series of notes, including a whole note followed by several eighth notes, with some notes marked with a '6'.

BASSE-CONTINUE.

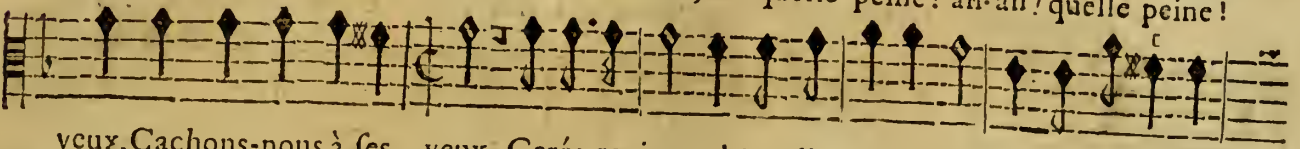
Empty musical staff with a bass clef and a key signature of one flat.

Empty musical staff with a bass clef and a key signature of one flat.

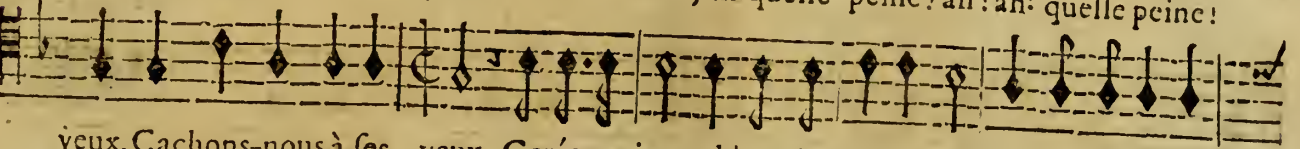




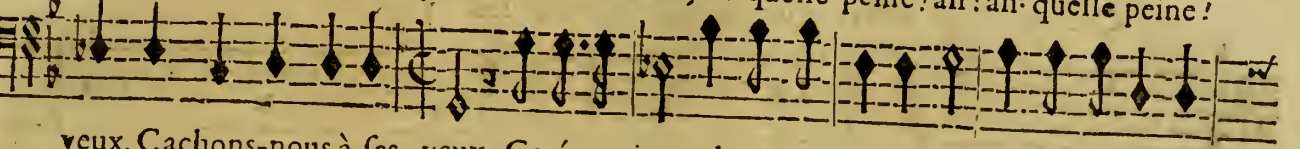
yeux. Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!



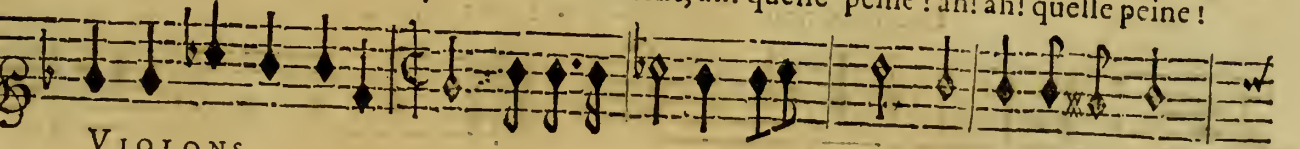
yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!



yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!

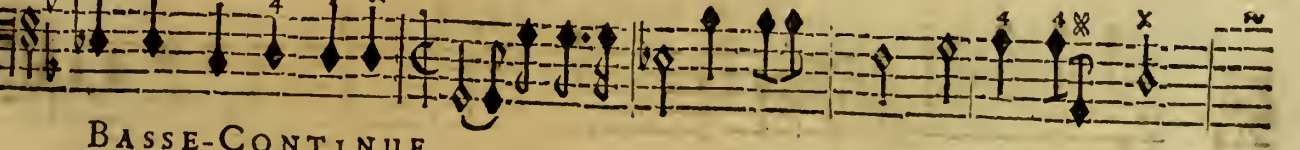
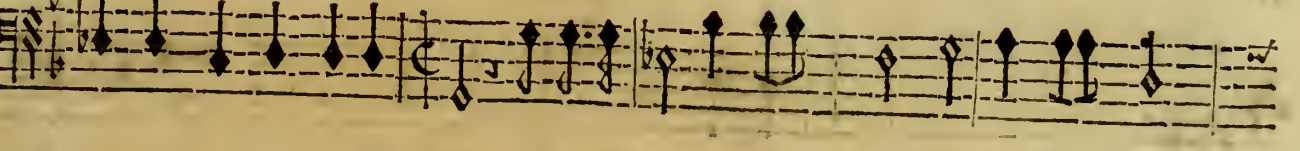
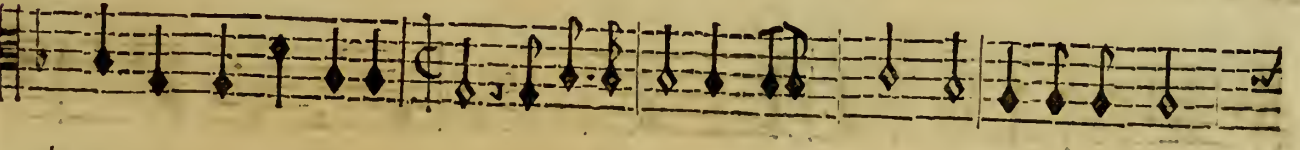
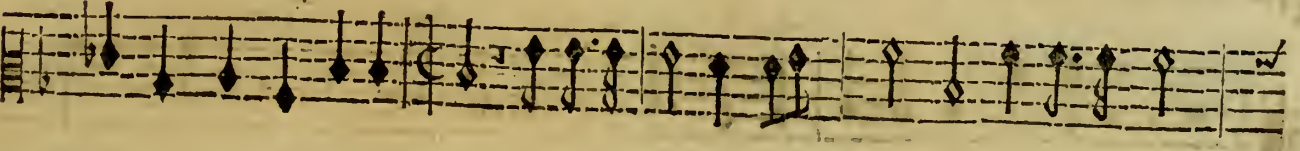
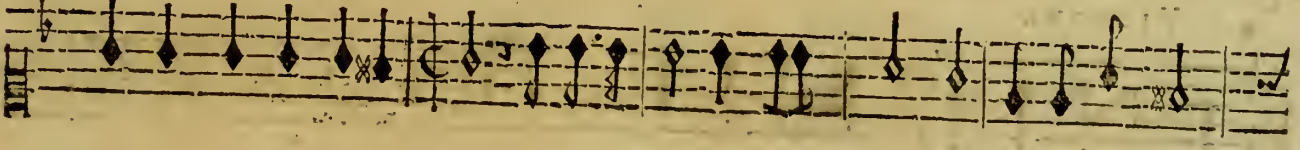


yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!

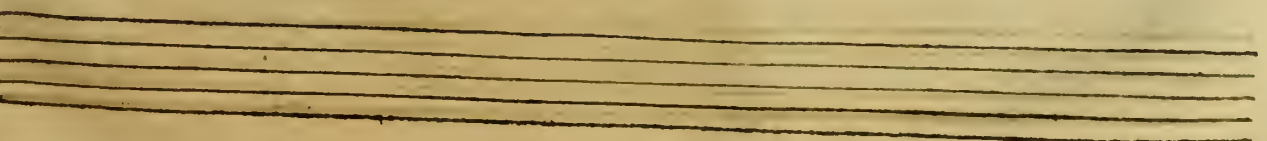
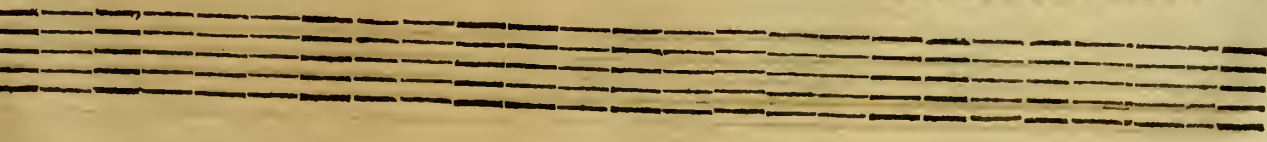


yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!

VIOLONS.



BASSE-CONTINUE.





PROSERPINE,

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 melodic line with various note values and rests.

ARETHUSE.

Cachons-nous à ses yeux. Cachons-nous à ses yeux. Cachons-nous à ses

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 melodic line with various note values and rests.

ALPHÉE.

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 melodic line with various note values and rests.

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 melodic line with various note values and rests.

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 melodic line with various note values and rests.

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 melodic line with various note values and rests.

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 melodic line with various note values and rests.

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 melodic line with various note values and rests.

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 melodic line with various note values and rests.

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 melodic line with various note values and rests.

BASSE-CONTINUE.

Four empty musical staves, likely intended for the Basse-Continue part, showing only the five-line structure without any notes.



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-

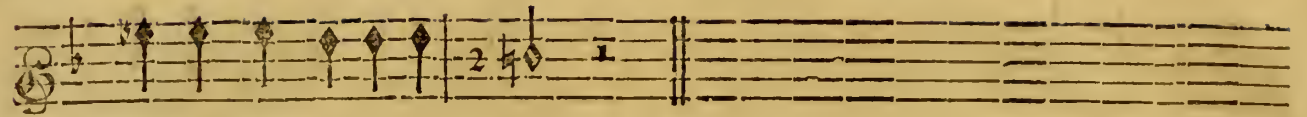
Cachons-nous Cachons-nous à ses yeux. Cachons-

Cachons-nous Cachons-nous à ses yeux. Cachons-

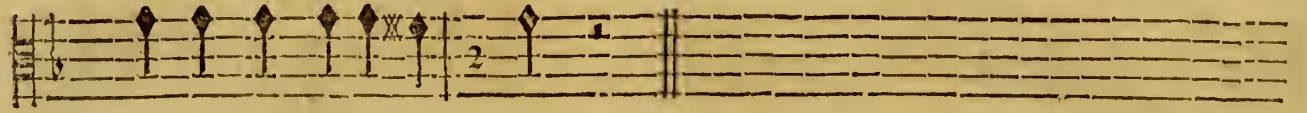
VIOLONS.

BASSE-CONTINUE.

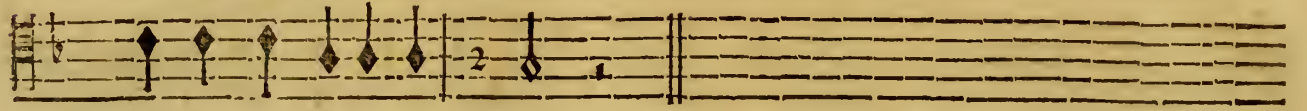




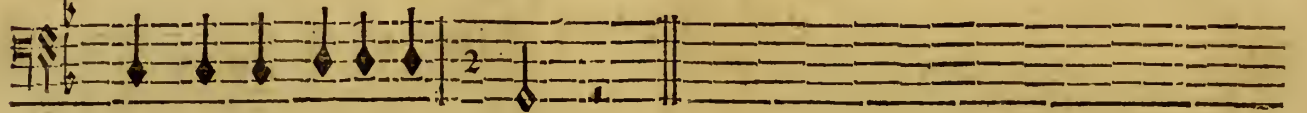
nous Cachons-nous à ses yeux.



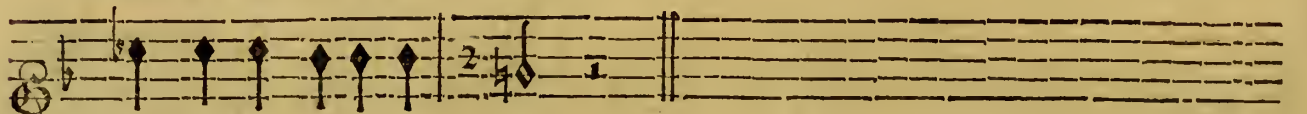
nous Cachons-nous à ses yeux.



nous Cachons-nous à ses yeux.



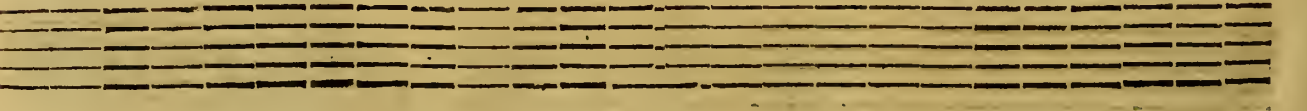
nous Cachons-nous à ses yeux.



VIOLONS.



BASSE-CONTINUE.









PROSERPINE,

CERES.

Je vais revoir ma fille, elle est dans ces cam- pagnes, Je viens d'y

BASSE-CONTINUE.

voir les Nymphes ses com- pagnes, Je vais goûter près d'elle un fort doux & char-

BASSE-CONTINUE.

mant; Helas! qu'un tendre a- mour accroît l'empresse- ment 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 Jupi- ter que j'ayme en elle,

BASSE-CONTINUE.



Musical staff for Ritournelle, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

RITOURNELLE.

Musical staff for Ritournelle, continuing the melody from the previous staff.

Musical staff for Basse-Continue, featuring a bass clef and figured bass notation with figures such as 6, 7, and 6b.

BASSE-CONTINUE.

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

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

Musical staff for Basse-Continue, continuing the figured bass with figures like 6, 7, and 7\*.

BASSE-CONTINUE.

Musical staff for Ceres, featuring a treble clef and a key signature of one flat. The melody is marked with 'CERES.' and includes trills.

I' Ay rendu les humains heureux, Mes travaux ont comblé leurs vœux; Il m'est permis en-

Musical staff for Basse-Continue, featuring a bass clef and figured bass notation with figures like 6 and 7\*.

BASSE-CONTINUE.

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

fin d'estre heureuse moy-mes-me: Après avoir acquis un immortel hon-

Musical staff for Basse-Continue, featuring a bass clef and figured bass notation with figures like 6, 4, and 6.

BASSE-CONTINUE.

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

neur, Quand chacun par mes soins gouste un bonheur extrefme, Qu'il m'est doux de son-

Musical staff for Basse-Continue, featuring a bass clef and figured bass notation with figures like 6b and 6.

BASSE-CONTINUE.



PROSERPINE,

ger à mon propre bonheur, Quand chacun par mes soins gouste un bonheur ex-

BASSE-CONTINUE.

resme, 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 devoit dans cét heureux sejour 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.

CÉRÉS, CRINISE,

TROUPE DE NYMPHES, ET DE DIEUX DES BOIS.

CÉRÉS.

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-

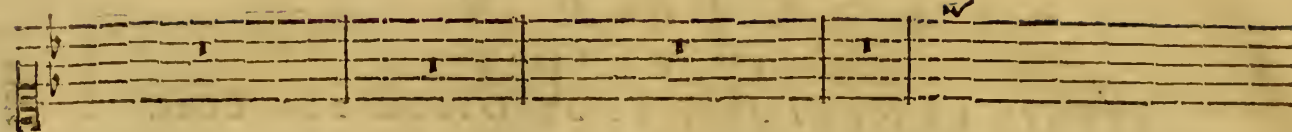
O Cérés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-

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.

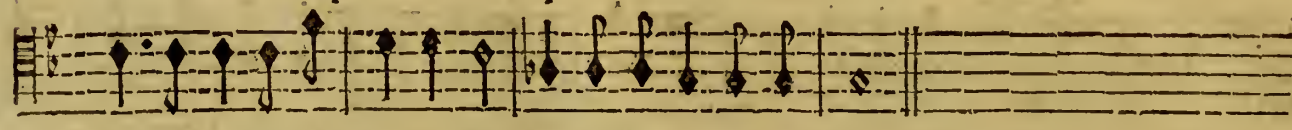




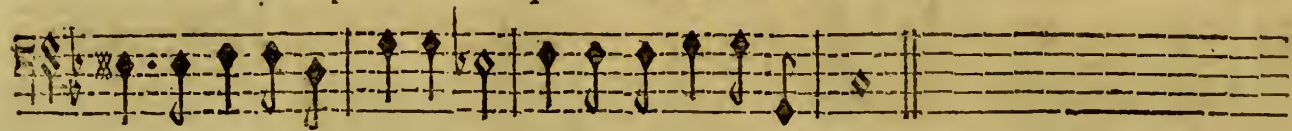
rés! ô mere trop rendre! Ah! quelles seront vos douleurs!



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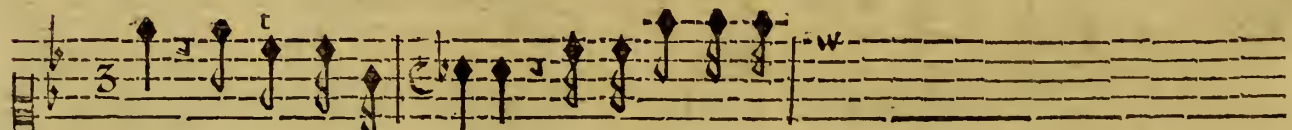


rés! ô mere trop rendre! Ah! quelles seront vos douleurs!



BASSE-CONTINUE.

CERES.

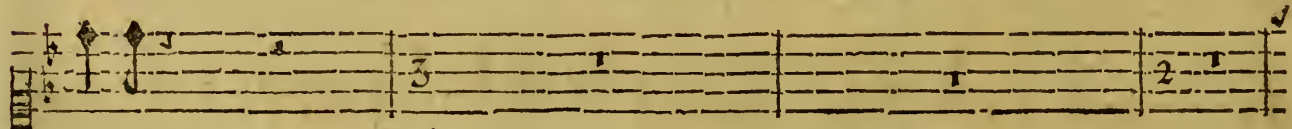


Ciel! on m'oste ma fille, hé! qui l'ose entre-

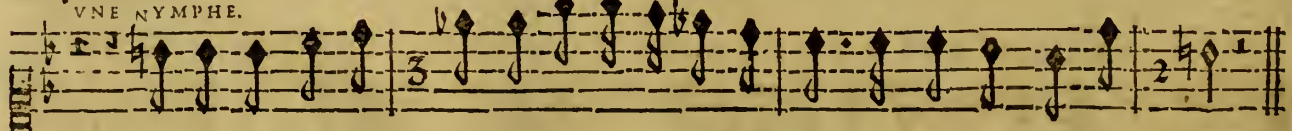


BASSE-CONTINUE.

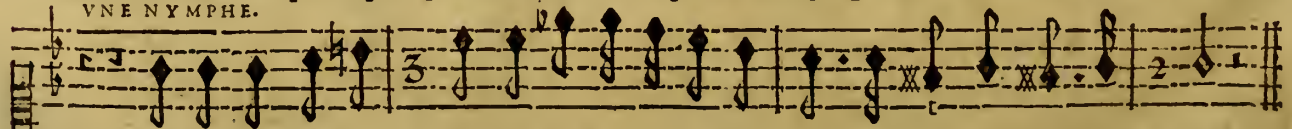
CHOEUR DE NYMPHES.



prendre?



VNE NYMPHE. Nous n'avons pû l'ap- prendre, Et l'on a pris le temps que nous cueillions des fleurs.



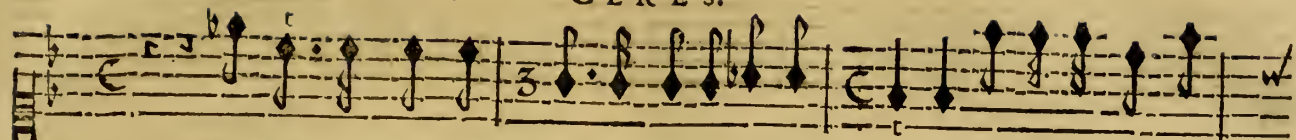
VNE NYMPHE. Nous n'avons pû l'ap- prendre, Et l'on a pris le temps que nous cueillions des fleurs.



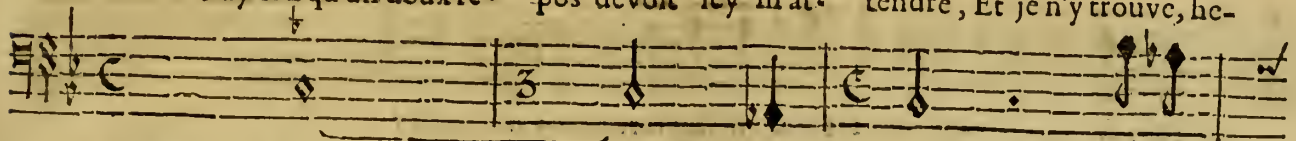
BASSE-CONTINUE.



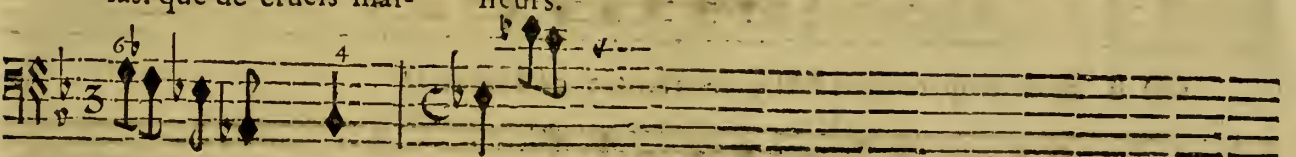
C E R E S.



J'ay crû qu'un doux re- pos devoit icy m'at- rendre, Et je n'y trouve, he-

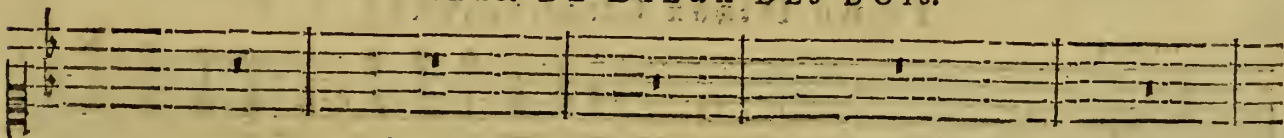


las! que de cruels mal- heurs.

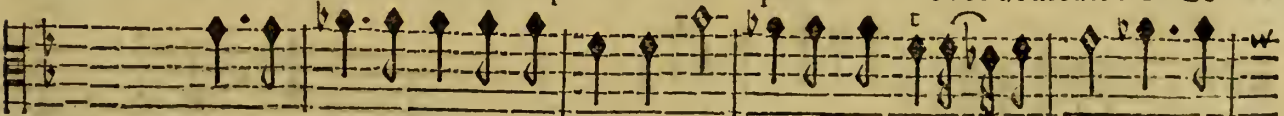


BASSE-CONTINUE.

CHOEUR DE DIEUX DES BOIS.



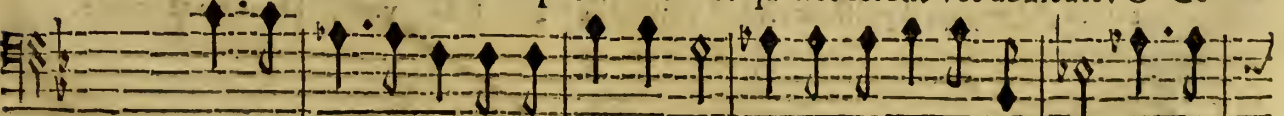
O Cerés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-



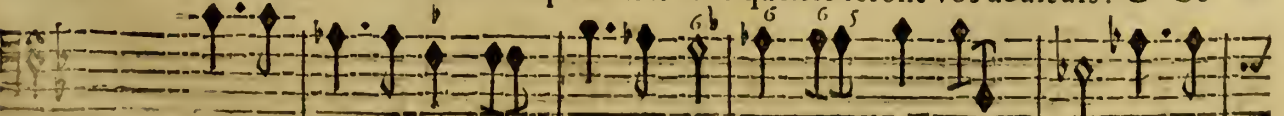
O Cerés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-



O Cerés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-



O Cerés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-



BASSE-CONTINUE.

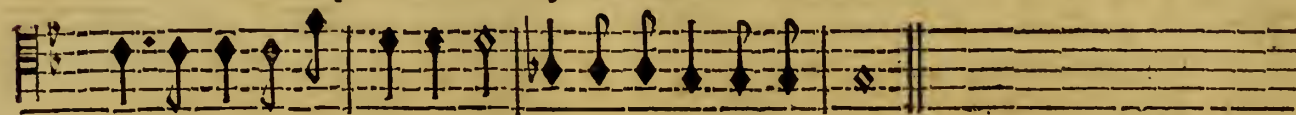




rés! ô mere trop tendre! Ah! quelles seront vos douleurs!



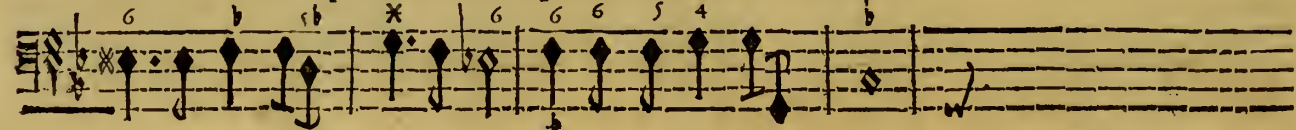
rés! ô mere trop tendre! Ah! quelles seront vos douleurs!



rés! ô mere trop tendre! Ah! quelles seront vos douleurs!



rés! ô mere trop tendre! Ah! quelles seront vos douleurs!

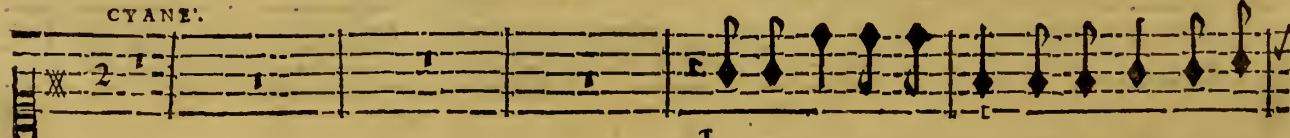


BASSE-CONTINUE.

SCENE VI.

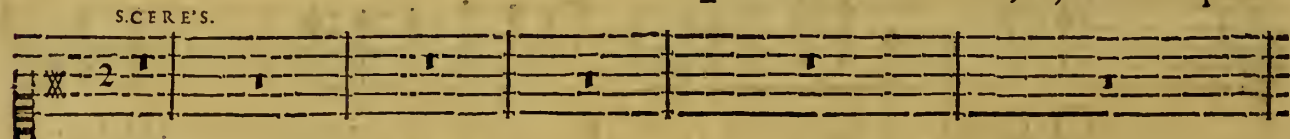
CYANE', CERES, CRINISE, TROUPES DE NYMPHES  
ET DE DIEUX CHAMPESTRES.

CYANE.



Je ressens vos douleurs, & j'en suis trop at-

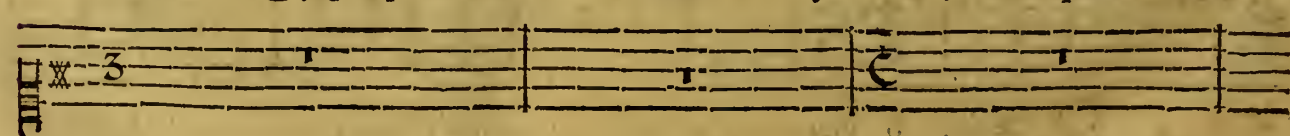
CERES.



BASSE-CONTINUE.

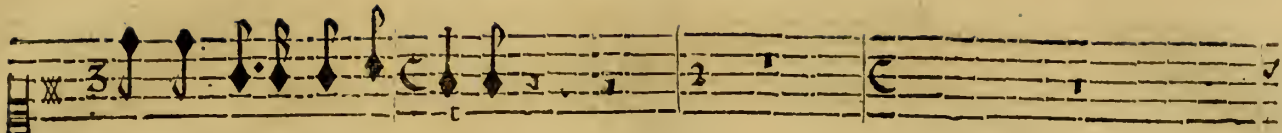


teinte, Quoy qu'il puisse arriver vous allez tout sçavoir, Il faut que mon de-

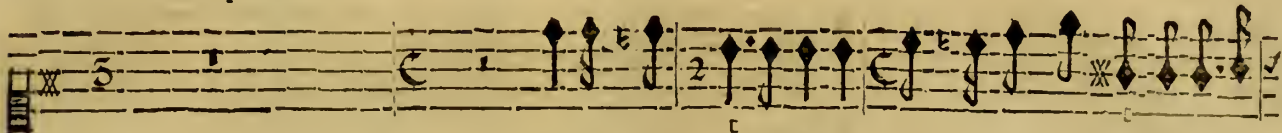


BASSE-CONTINUE.

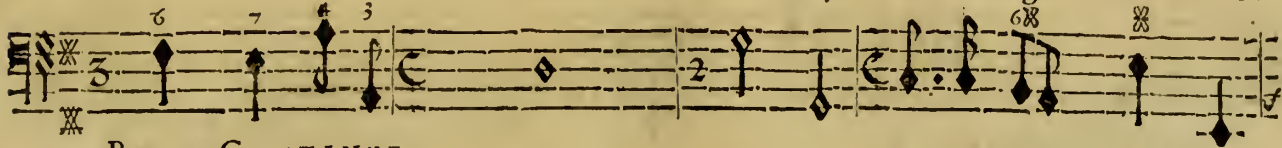




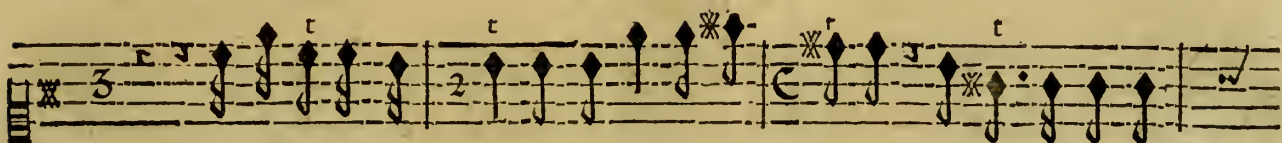
voir l'emporte sur ma crainte.



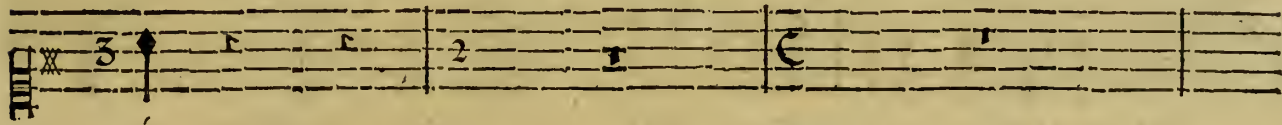
Parle, ma chere Cya- né, Soulage un cœur infortu-



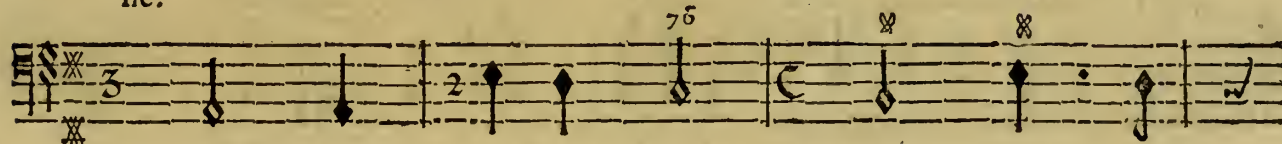
BASSE-CONTINUE.



J'ay suivy Profer- pine, & j'ay pris sa dé- fense, Helas! tous mes ef-



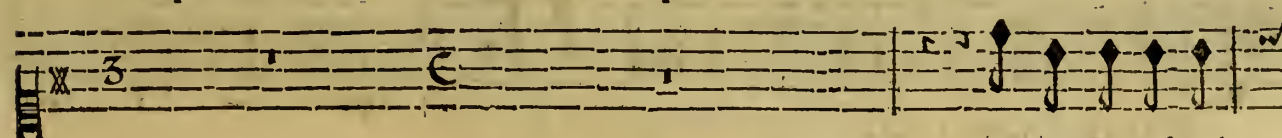
né.



BASSE-CONTINUE.



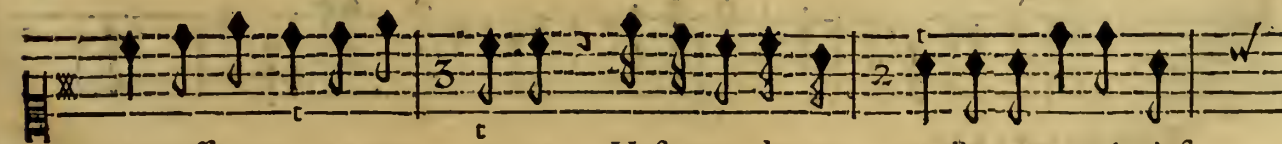
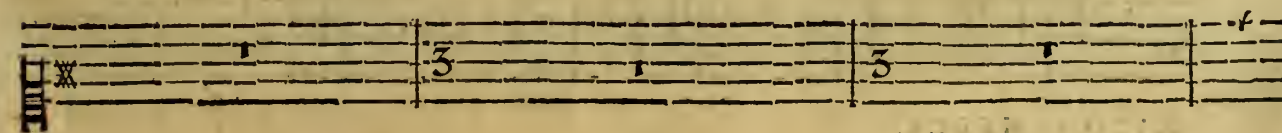
forts pour elle ont esté vains, Son écharpe est entre mes mains.



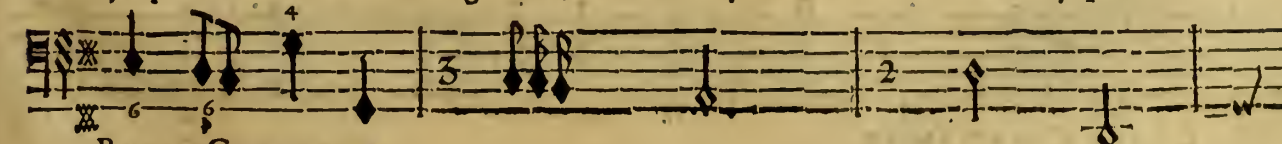
Ce cher & triste ob-



BASSE-CONTINUE.



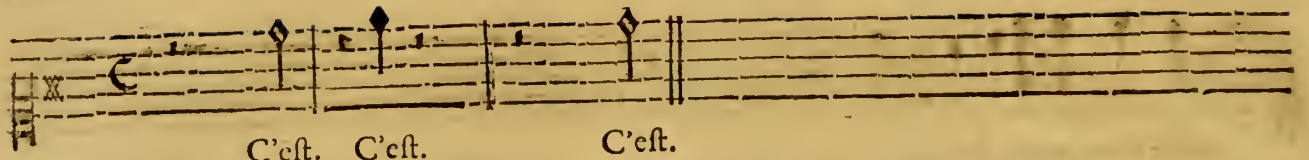
jet presse encor ma ven- geance, Haste-toy de nom- mer l'ennemy qui m'of-



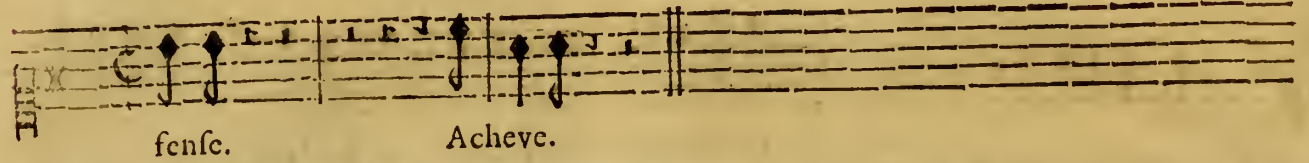
BASSE-CONTINUE.



PROSERPINE,



C'est. C'est. C'est.

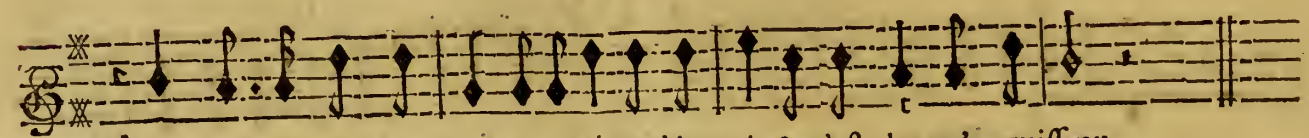


fense. Acheve.



BASSE-CONTINUE.

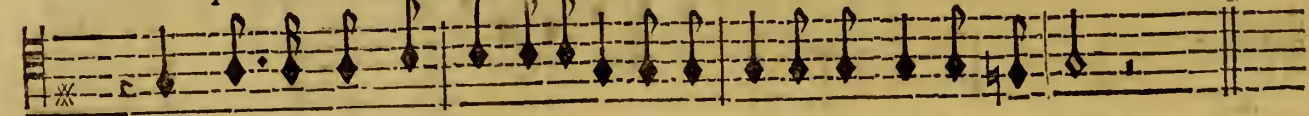
CHOEUR.



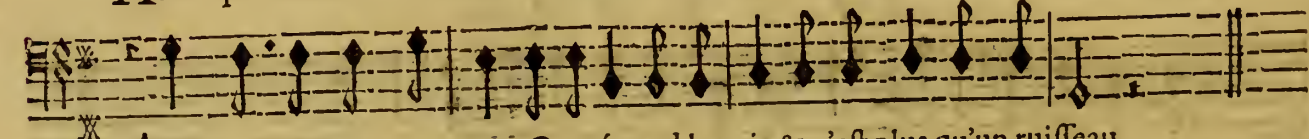
AH! quel malheur nouveau! Cyané perd la voix & n'est plus qu'un ruisseau.



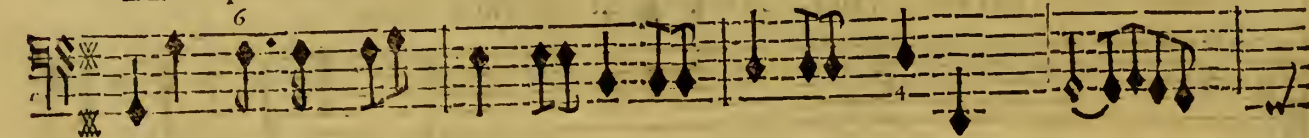
AH! quel malheur nouveau! Cyané perd la voix & n'est plus qu'un ruisseau.



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.

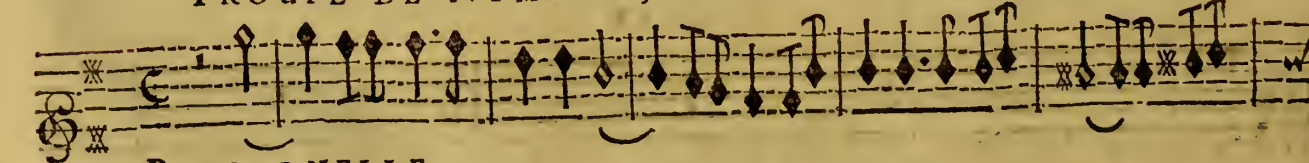


BASSE-CONTINUE.

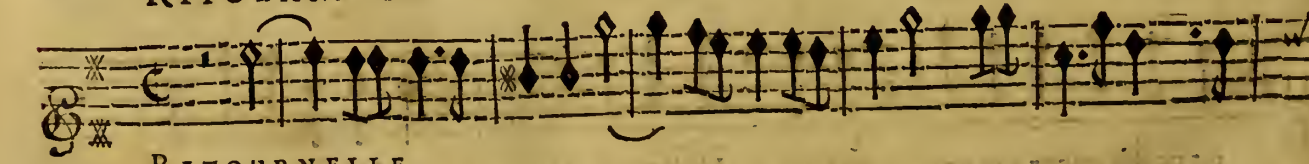
SCENE VII.

CERES, CRINISE,

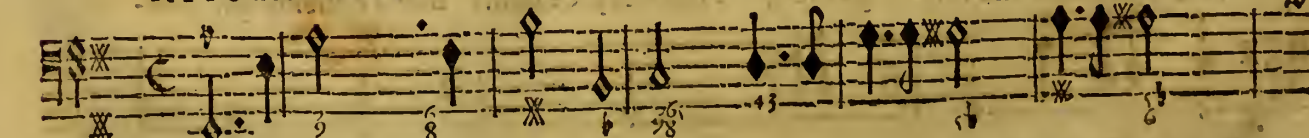
TROUPE DE NYMPHES, ET DE DIEUX DES BOIS.



RITOURNELLE.



RITOURNELLE.



BASSE-CONTINUE.



RITOURNELLE.

RITOURNELLE.

BASSE-CONTINUE.

CERES.  
O Malheureuse mere! O malheureu-se

O Trop malheureuse Ce-rés!

O Trop malheureuse Cerés!

O Trop malheureuse Cerés!

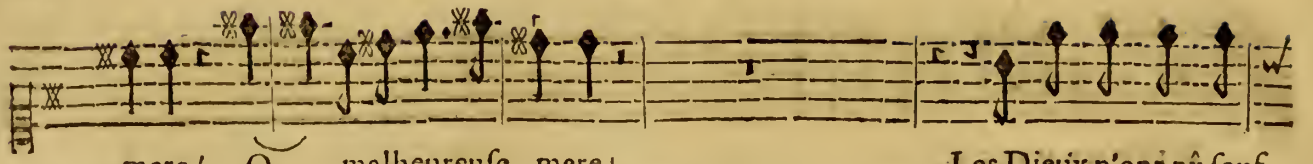
O Trop malheureuse Cerés!

BASSE-CONTINUE.

*Tournez vite.*



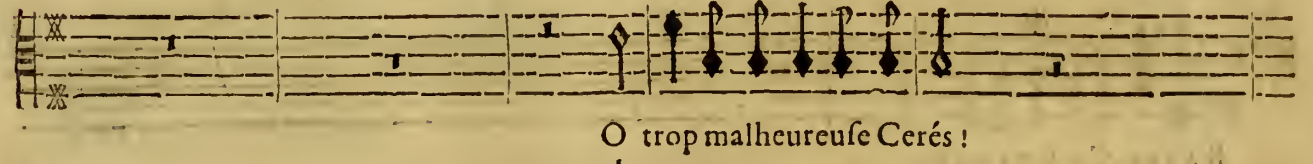
PROSERPINE,



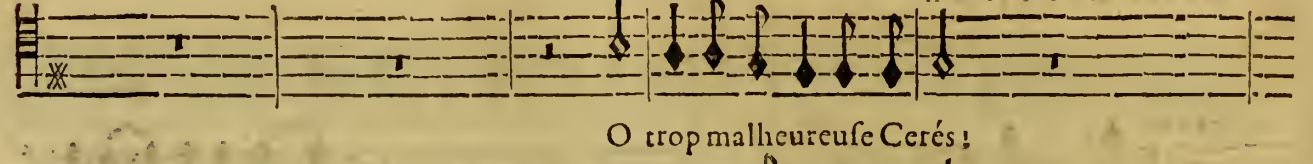
mere! O malheureuse mere! Les Dieux n'ont pu souffrir qu'une Nymphé sincere M'ait découvert mes Ennemis secrets. Je ne sçauray donc



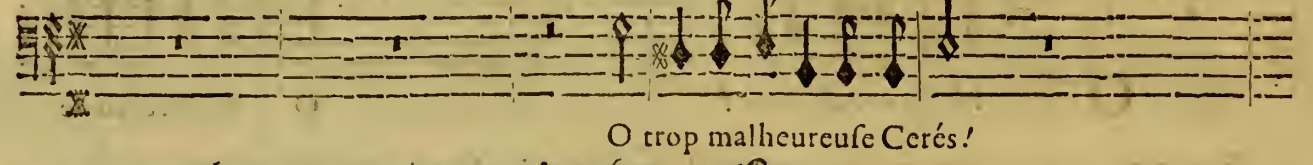
O trop malheureuse Cerés!



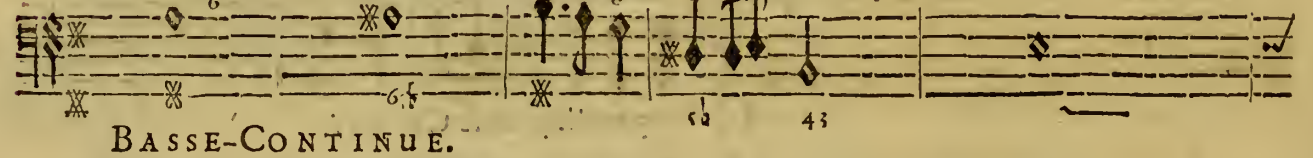
O trop malheureuse Cerés!



O trop malheureuse Cerés!

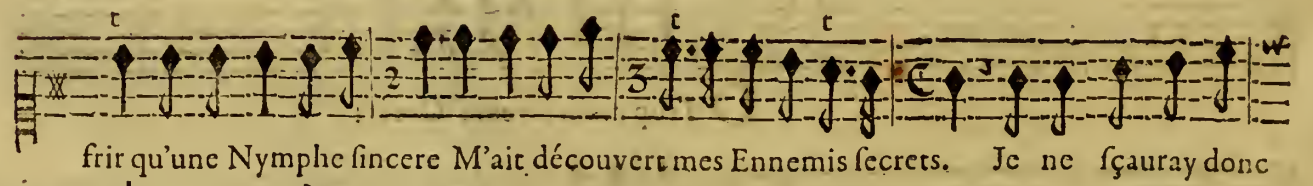


O trop malheureuse Cerés!

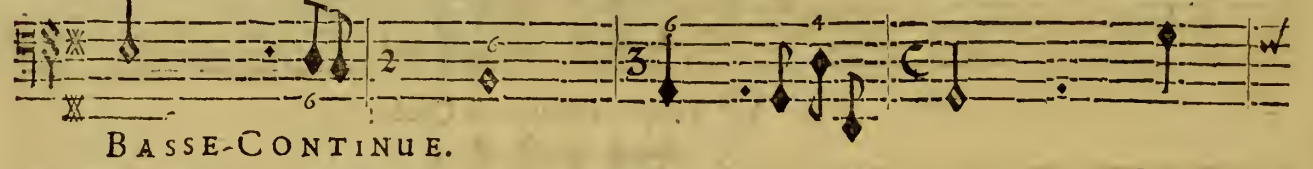


O trop malheureuse Cerés!

BASSE-CONTINUE.

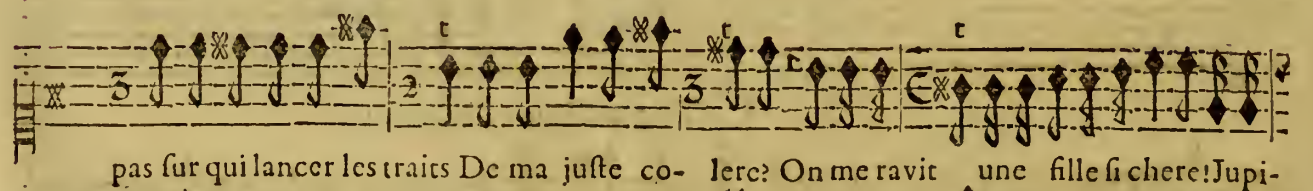


pas sur qui lancer les traits De ma juste colère? On me ravit une fille si chere! Jupiter dans les Cieux foudr à mes vains regrets Ne resset pl<sup>s</sup> qu'il est son pere! O malheureuse

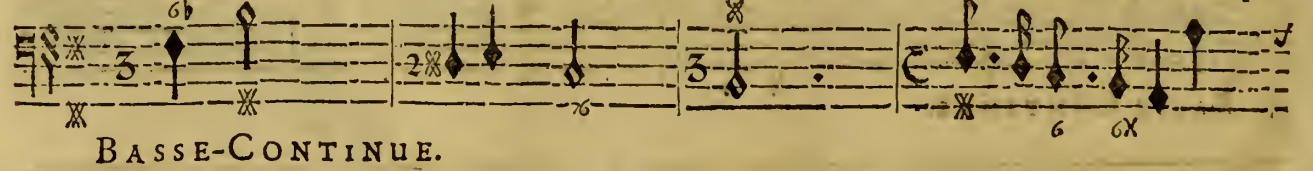


pas sur qui lancer les traits De ma juste colère? On me ravit une fille si chere! Jupiter dans les Cieux foudr à mes vains regrets Ne resset pl<sup>s</sup> qu'il est son pere! O malheureuse

BASSE-CONTINUE.



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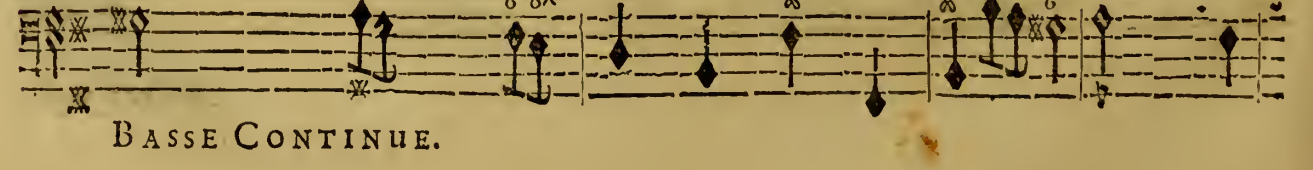


pas sur qui lancer les traits De ma juste colère? On me ravit une fille si chere! Jupiter dans les Cieux foudr à mes vains regrets Ne resset pl<sup>s</sup> qu'il est son pere! O malheureuse

BASSE-CONTINUE.



pas sur qui lancer les traits De ma juste colère? On me ravit une fille si chere! Jupiter dans les Cieux foudr à mes vains regrets Ne resset pl<sup>s</sup> qu'il est son pere! O malheureuse



pas sur qui lancer les traits De ma juste colère? On me ravit une fille si chere! Jupiter dans les Cieux foudr à mes vains regrets Ne resset pl<sup>s</sup> qu'il est son pere! O malheureuse

BASSE CONTINUE.



TRAGÉDIE.

mere!

O malheureuse mere!

O trop malheureuse Cérés!

O trop malheureuse Cérés!

O trop malheureuse Cérés!

O trop malheureuse Cérés!

BASSE-CONTINUE.

malheureuse mere!

O trop malheureuse Cérés!

O trop malheureuse Cérés!

O trop malheureuse Cérés!

O trop malheureuse Cérés!

O trop malheureuse Cérés!

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.

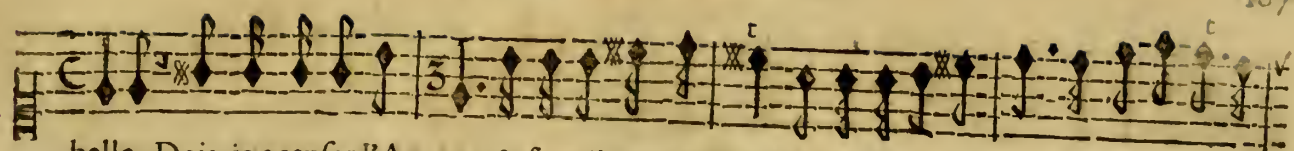
doux? De cette audace criminelle, Est-ce Apol- lon ou Mars que je dois soupçon-

BASSE-CONTINUE.

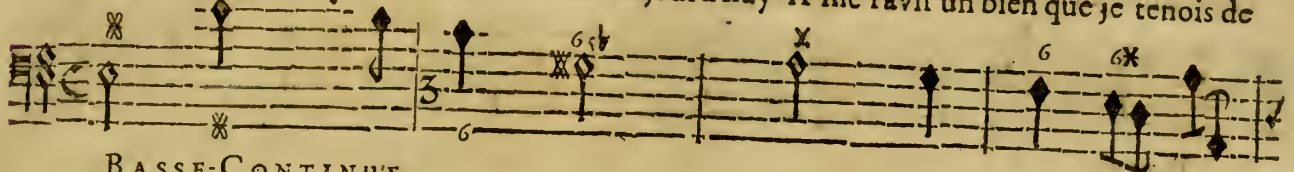
ner? Leurs meres en fu- reur n'ont pû me pardonner D'avoir une fille si

BASSE-CONTINUE.

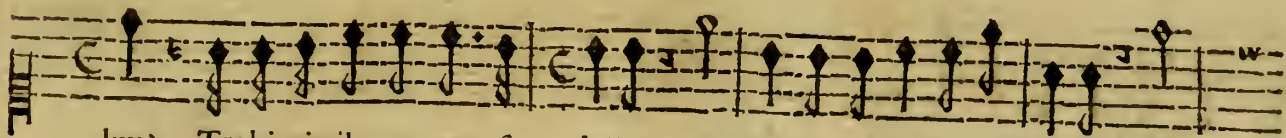




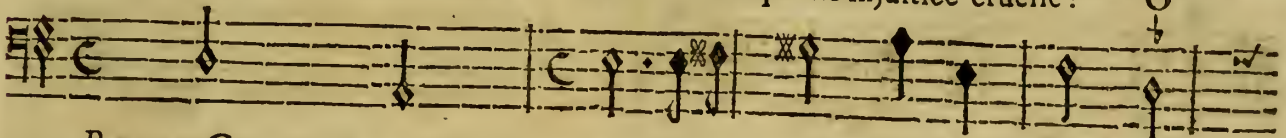
belle; Dois-je accuser l'Amour? & ferr-il aujourd'huy A me ravir un bien que je tenois de



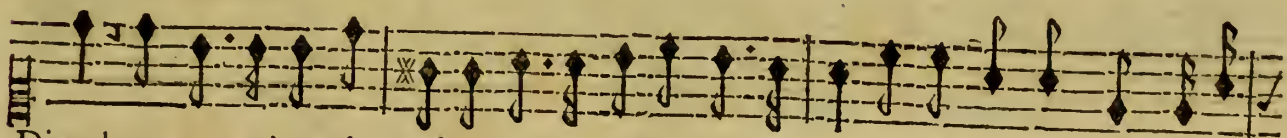
BASSE-CONTINUE.



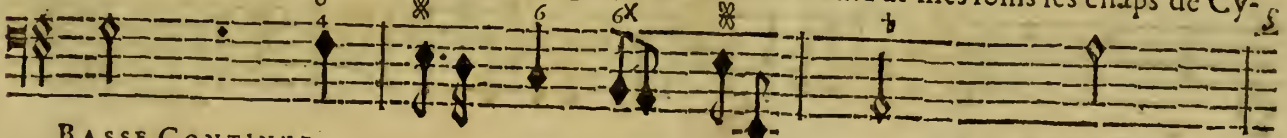
luy? Trahiroit-il mon cœur fi- delle? Ah! qu'elle injustice cruelle!



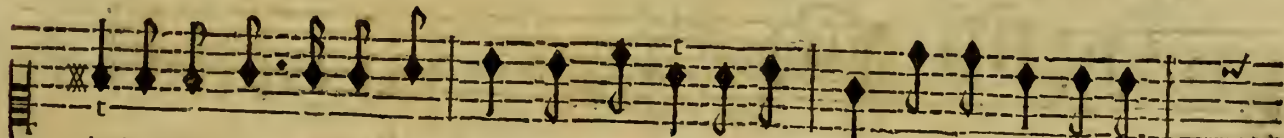
BASSE-CONTINUE.



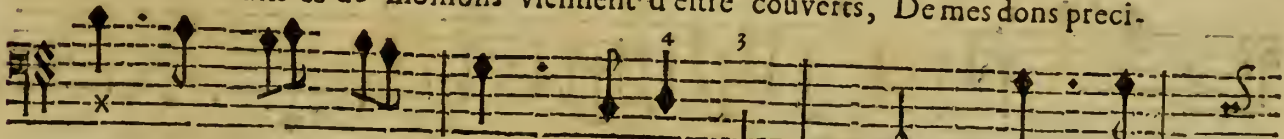
Dieux! pourquoy m'arrachez-vo' Un bien que je trouvois si doux? Par mes soins les châps de Cy-



BASSE-CONTINUE.



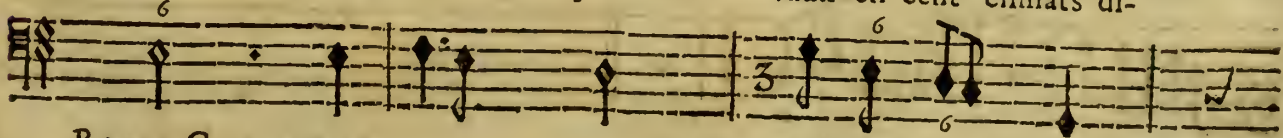
belle De fruits & de moissons viennent d'estre couverts, De mes dons preci-



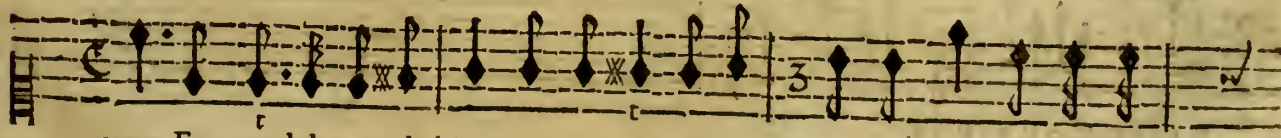
BASSE-CONTINUE.



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,

cœur d'une douleur mor- telle, Ah! quelle injustice cruelle! O Dieux! pourquoy m'arrachez

BASSE-CONTINUE.

vous Un bien que je trouvois si doux?

BASSE-CONTINUE.

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.



*vif.*

A. Prés un si sensible ou- trage, Mon cœur deſeſpéré ſ'abandonne à la

BASSE-CONTINUE.

rage, Du monde trop heu- reux je veux troubler la Paix, Brûlons, ravageons

BASSE-CONTINUE.

tout, Détruifons mes bien-faits. Brûlons, ravageons tout, Détruifons mes bien- faits.

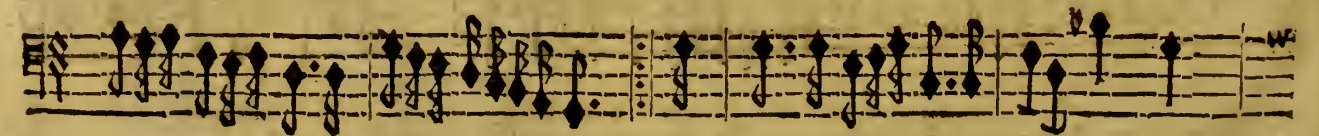
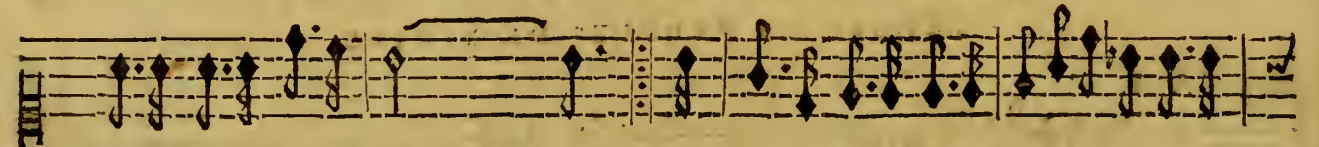
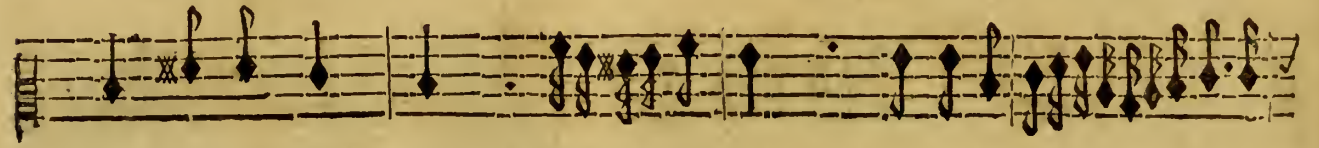
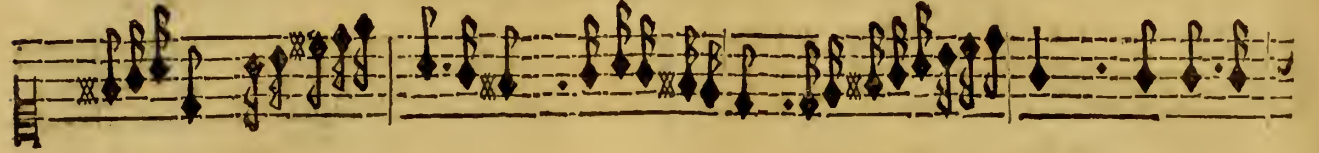
BASSE-CONTINUE.

S C E N E V I I I.

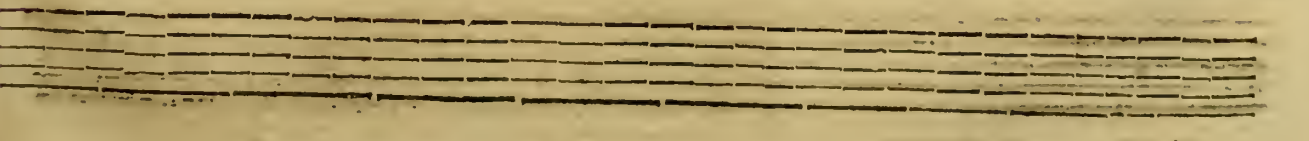
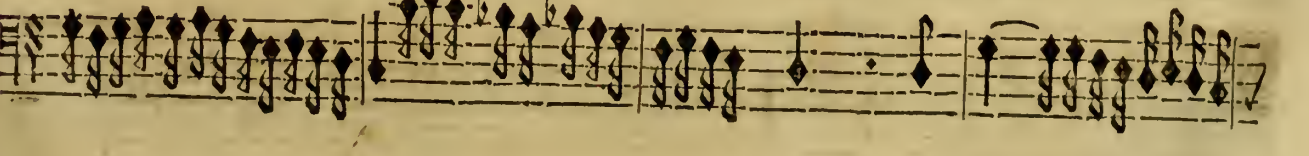
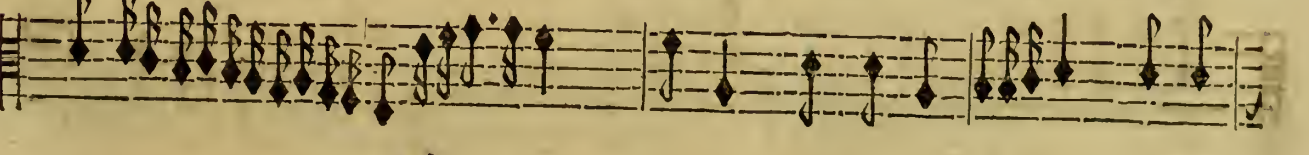
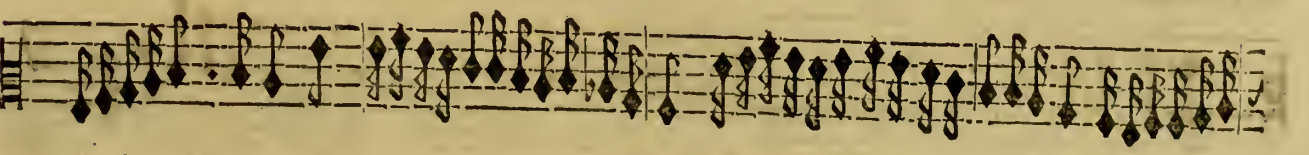
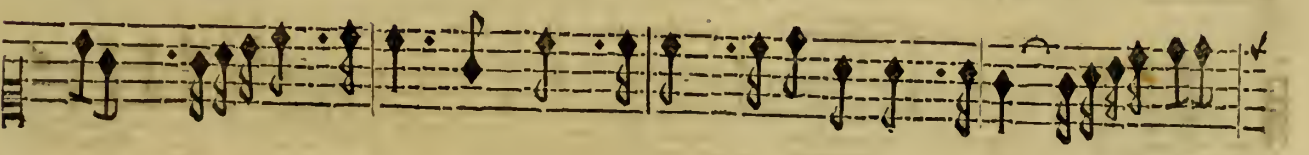
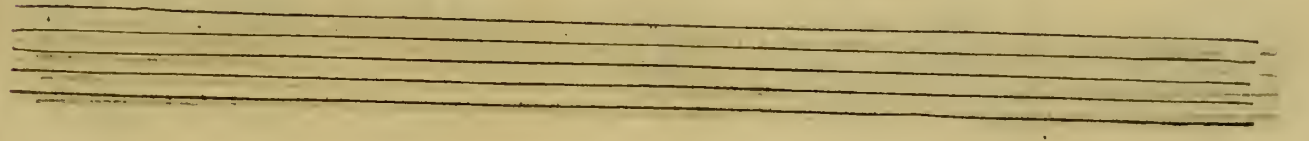
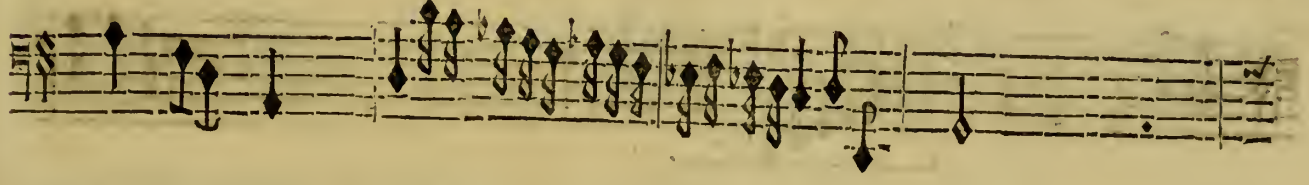
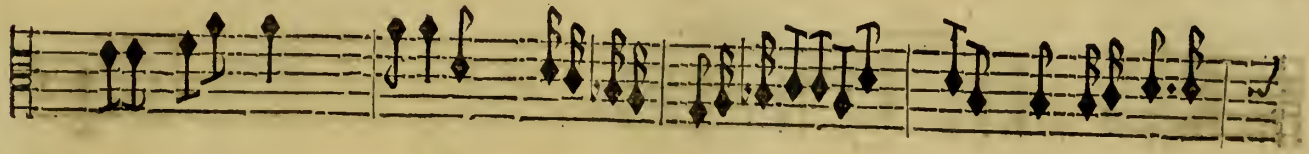
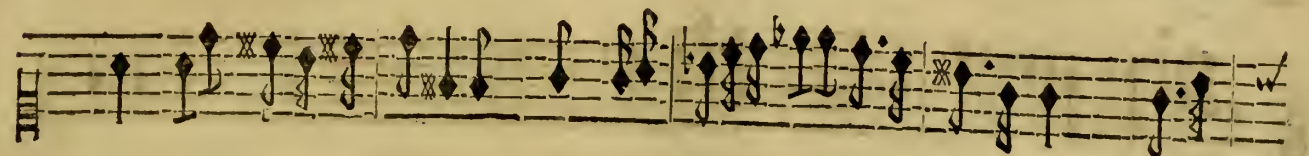
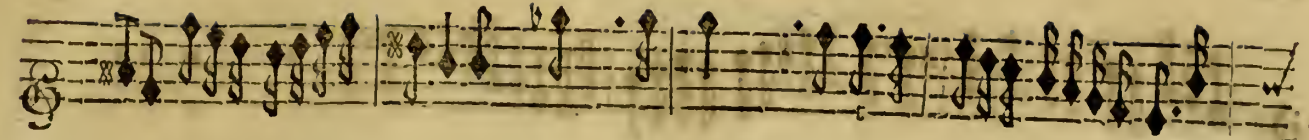
CERES, TROUPES DE NYMPHES ET DE DIEUX CHAMPESTRES,  
TROUPE DE SUIVANTS DE CERES,  
TROUPE DE PEUPLES DE SICILE.

A I R.









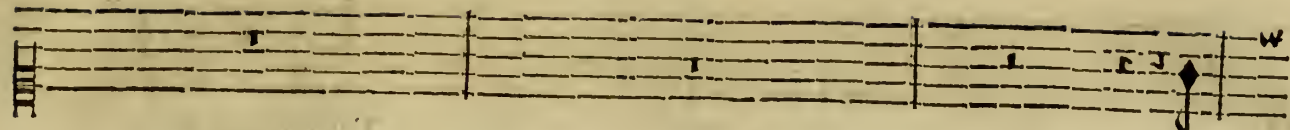


PROSERPINE,

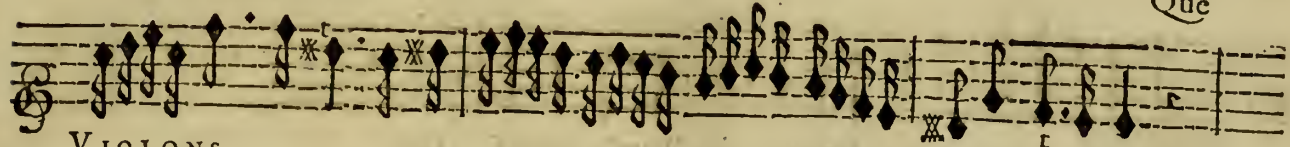
CERES.

Basse de Violon & Continuë.

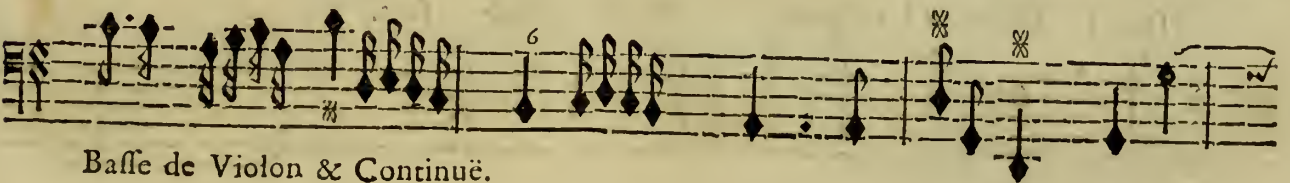
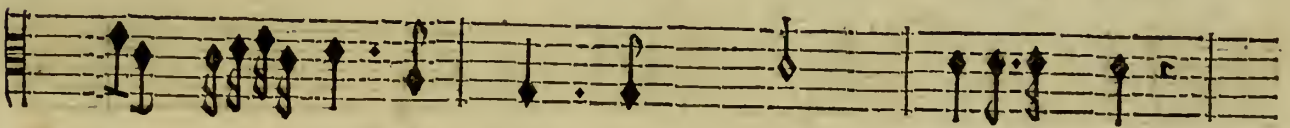
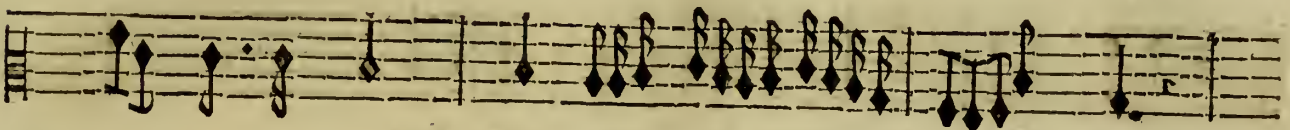
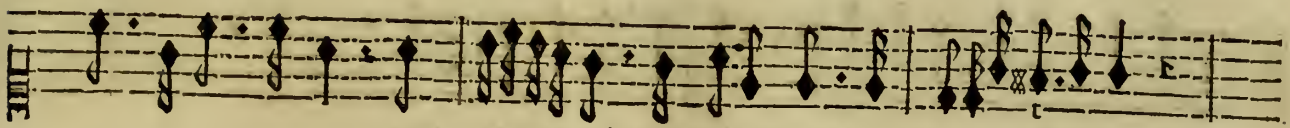




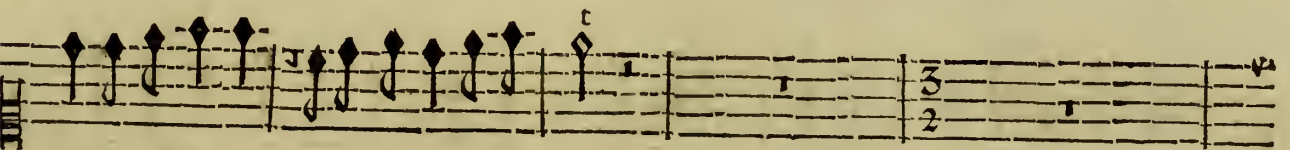
Que



VIOLONS.



Basse de Violon & Continûe.

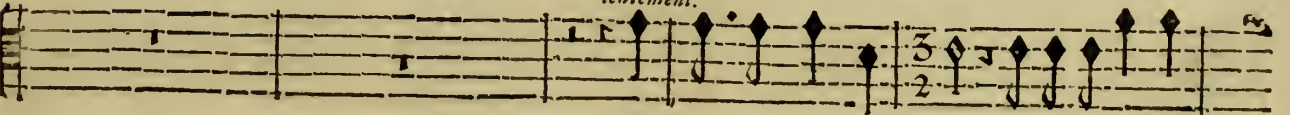


tout se ressent De la fureur que je sens.



*lentement.* CHŒUR.

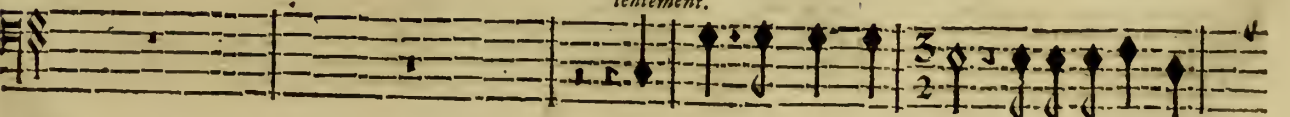
Quel crime avons-nous fait, Divinité puif-



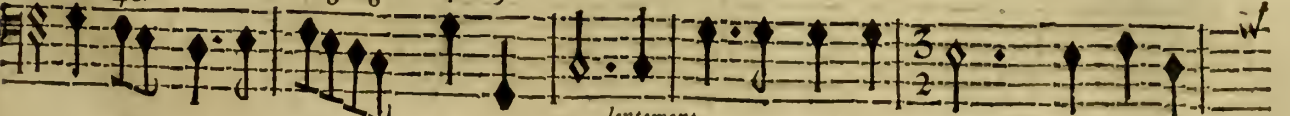
Quel crime avons-nous fait, Divinité puif-



Quel crime avons-nous fait, Divinité puif-



Quel crime avons-nous fait, Divinité puif-



*lentement.*

BASSE-CONTINÛE.



PROSERPINE,

J'ay fait du bien à

fante? Escoutez les clameurs des Peuples gemif- fans.

fante? Escoutez les clameurs des Peuples gemif- fans.

fante? Escoutez les clameurs des Peuples gemif- fans.

fante? Escoutez les clameurs des Peuples gemif- fans.

BASSE-CONTINUE.

tous, ma fille est inno- cente, Et pour toucher les Dieux Vos cris sont 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.

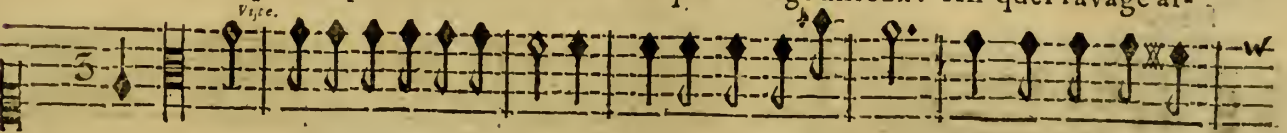
Basse de Violon & Continuë.

Basse de Violon & Continuë.





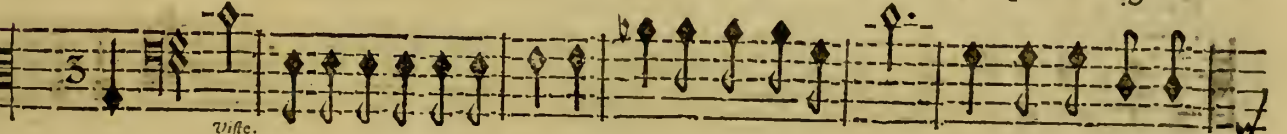
Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-



Ah quelle épouventable flame! Ah quel ravage affreux! Ah! quel ravage af-



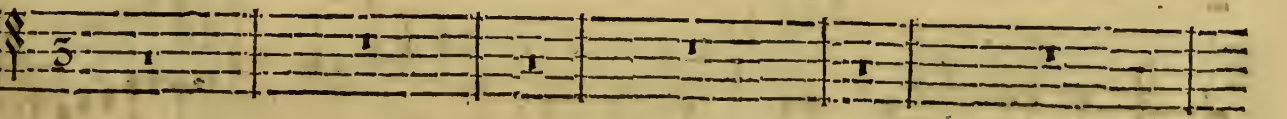
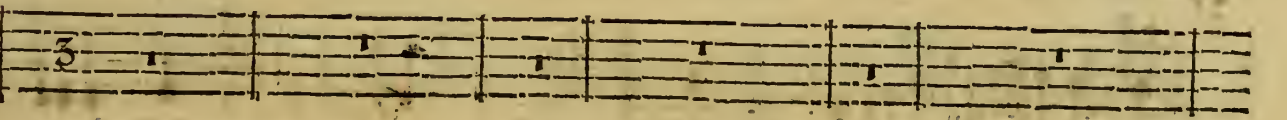
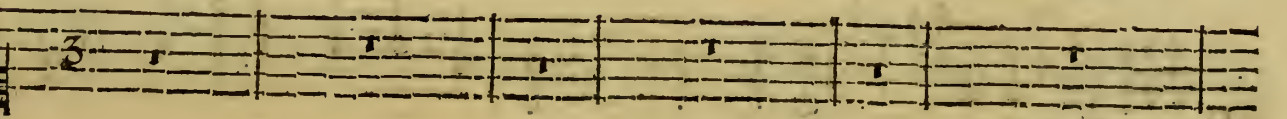
Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-



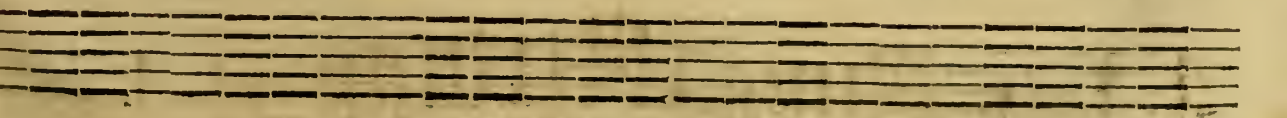
Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-



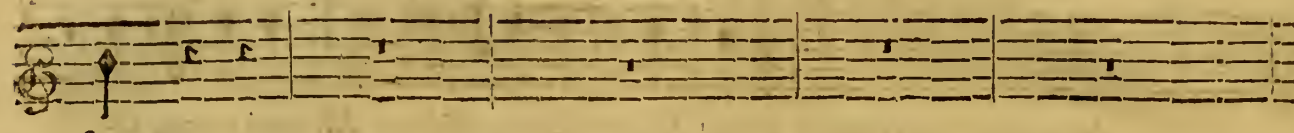
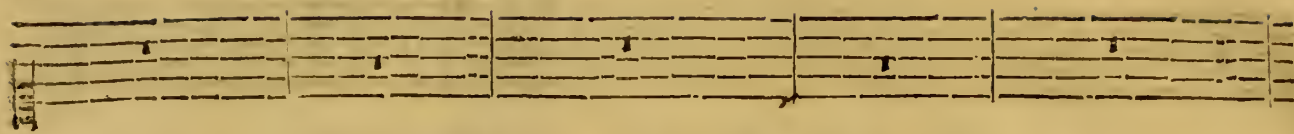
VIOLONS.



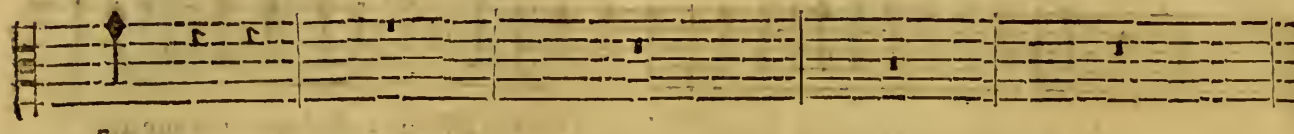
BASSE-CONTINUE.



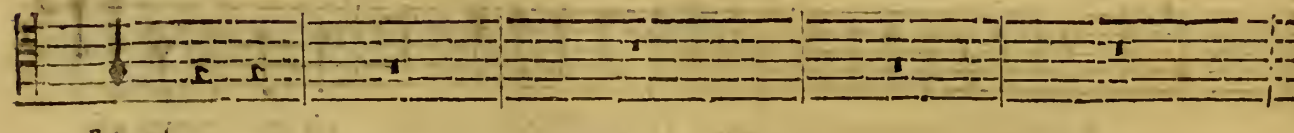




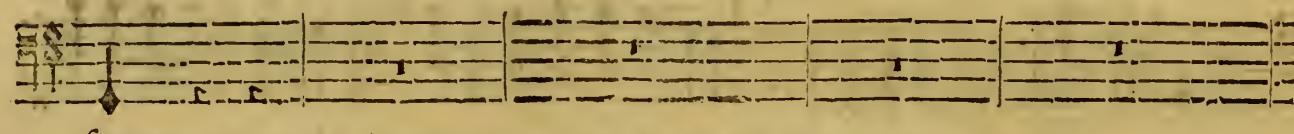
freux!



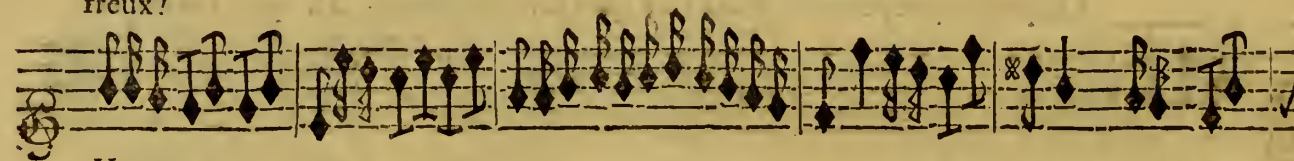
freux!



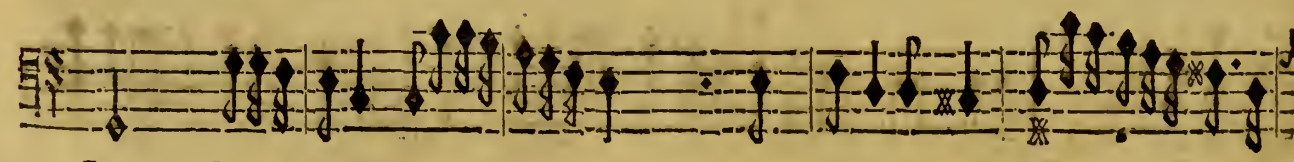
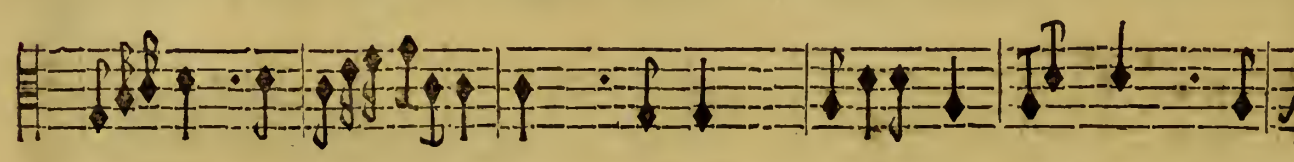
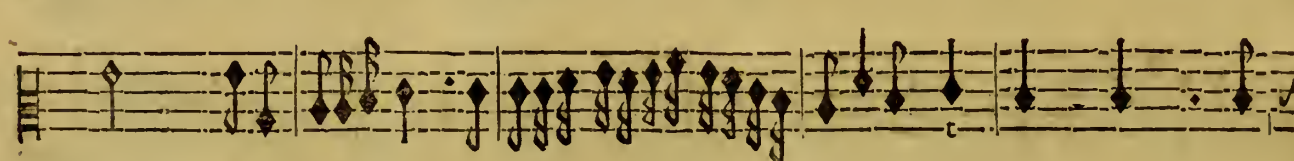
freux!



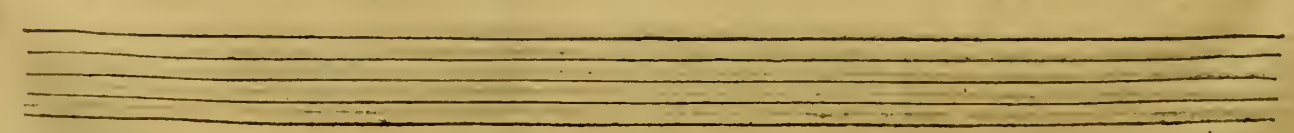
freux!



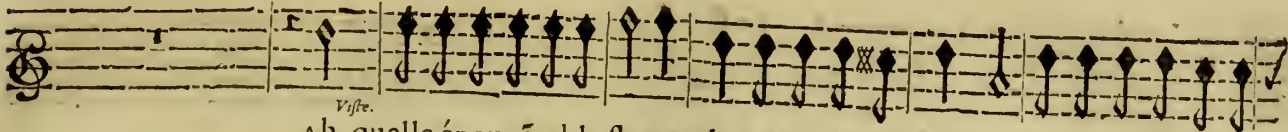
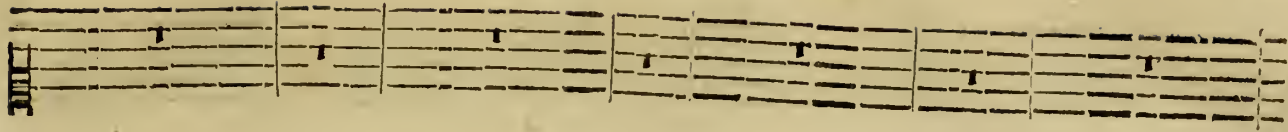
VIOLONS.



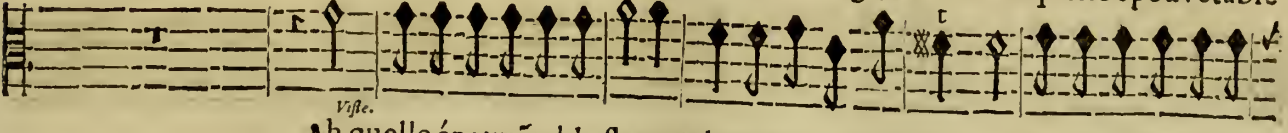
BASSE-CONTINUE.



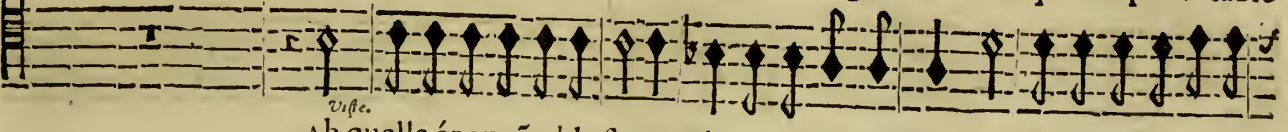




*Vifse.*  
Ah quelle épouvētable flame! Ah quel ravage affreux! Ah quelle épouvētable



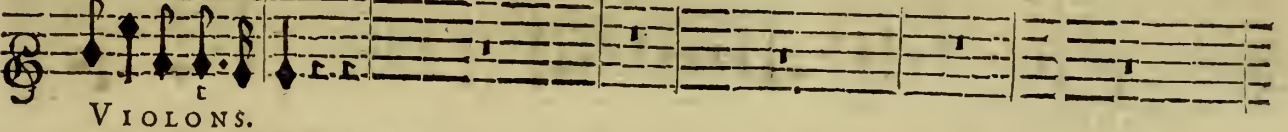
*Vifse.*  
Ah quelle épouvētable flame! Ah quel ravage affreux! Ah quelle épouvētable



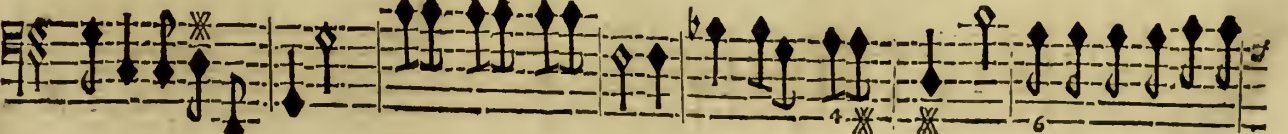
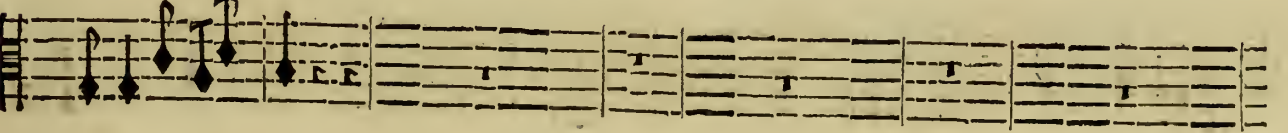
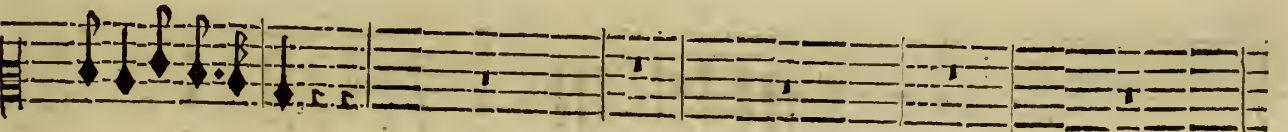
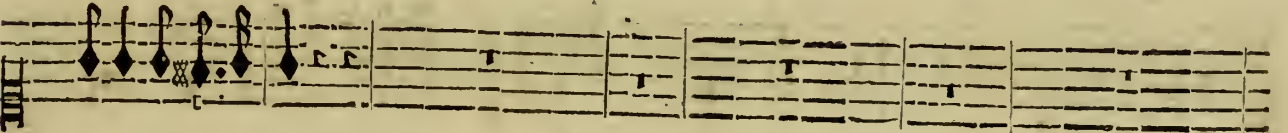
*Vifse.*  
Ah quelle épouvētable flame! Ah quel ravage affreux! Ah quelle épouvētable



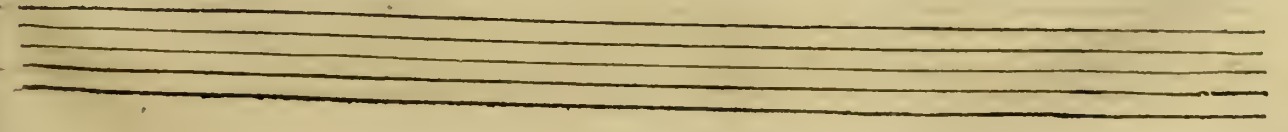
*Vifse.*  
Ah quelle épouvētable flame! Ah quel ravage affreux! Ah quelle épouvētable



VIOLONS.



BASSE-CONTINUE.







flame! Ah Ah quel ravage affreux!



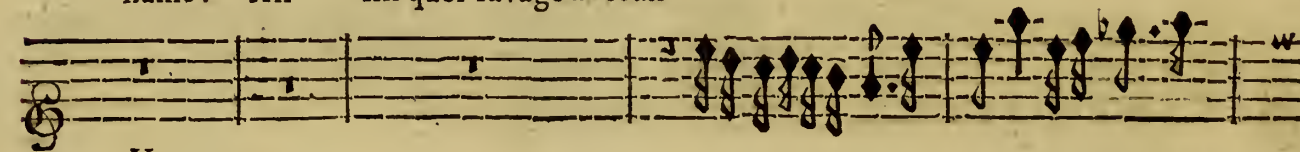
flame! Ah Ah quel ravage affreux!



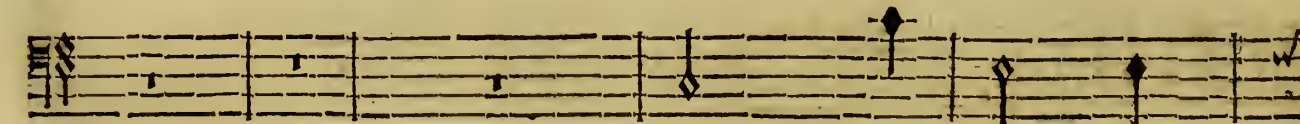
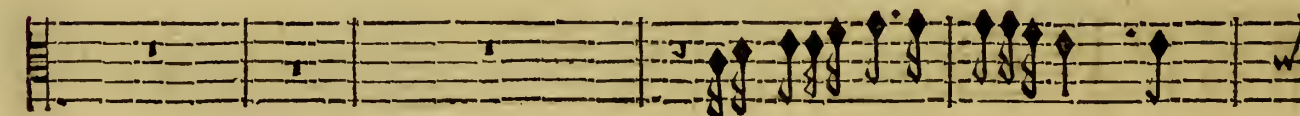
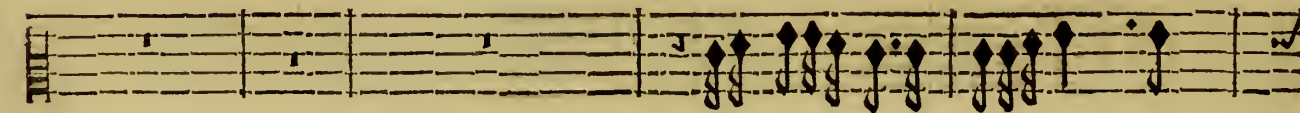
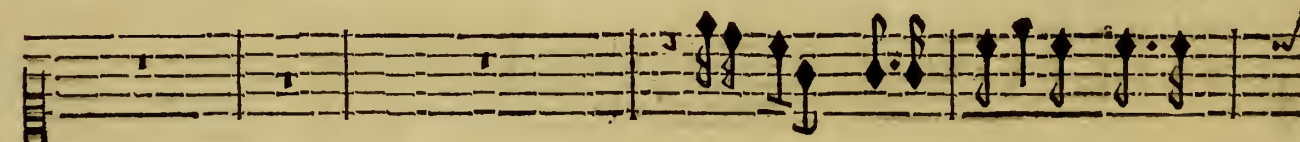
flame! Ah Ah quel ravage affreux!



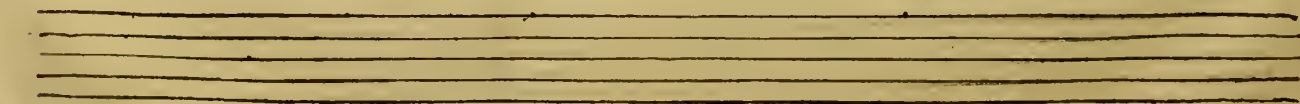
flame! Ah Ah quel ravage affreux!



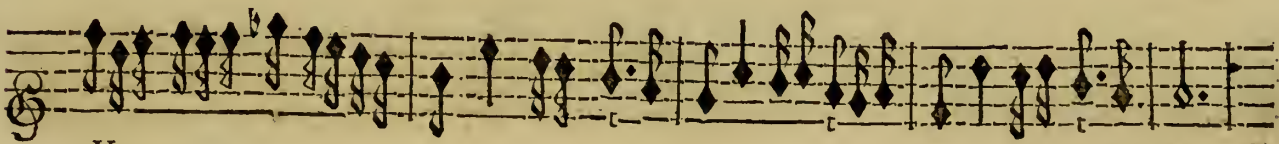
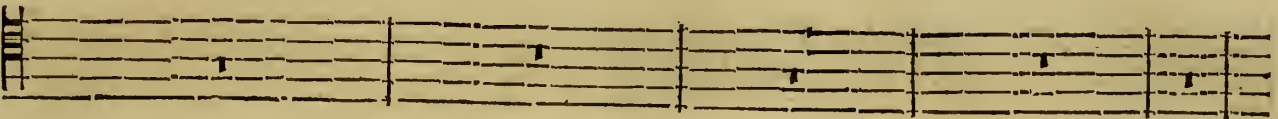
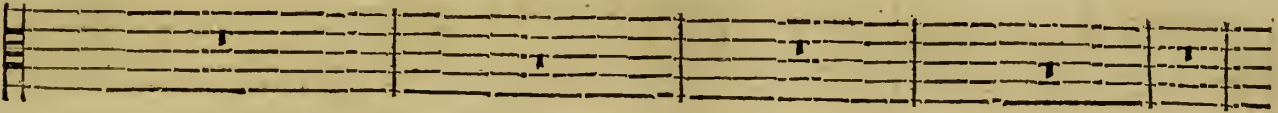
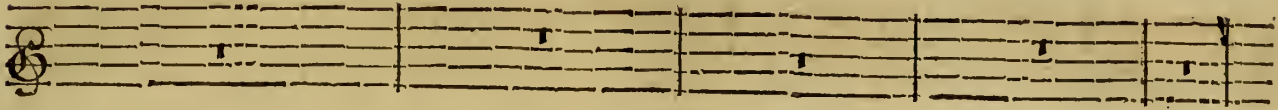
VIOLONS.



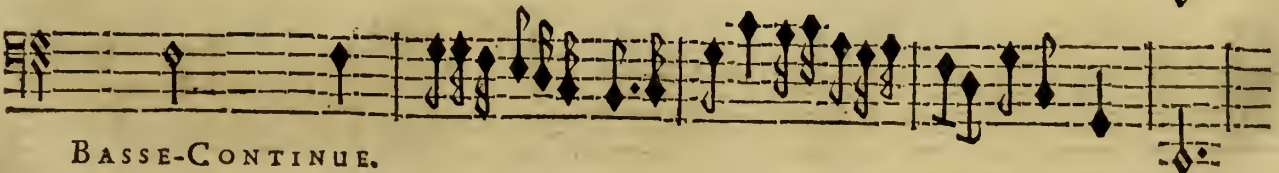
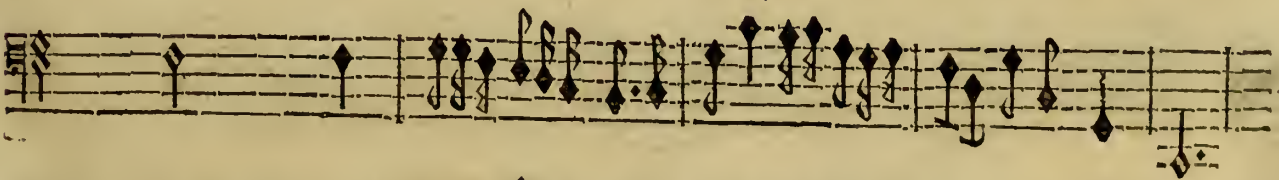
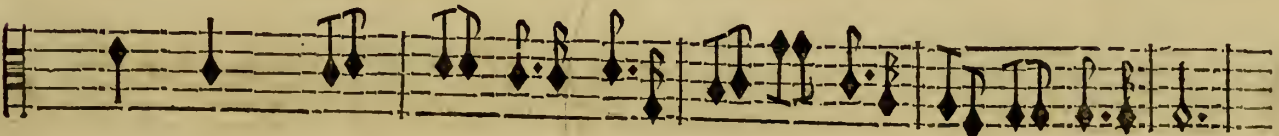
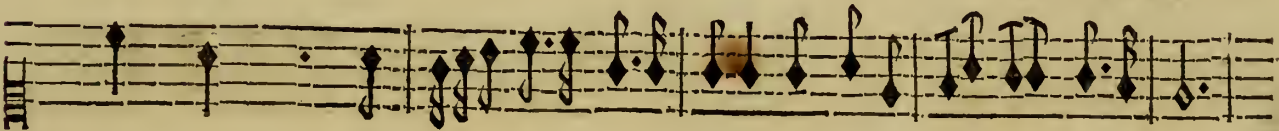
BASSE-CONTINUE.



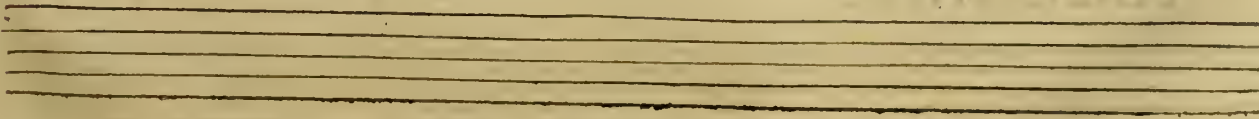




VIOLONS.



BASSE-CONTINUE.





PROSERPINE,

CFRES

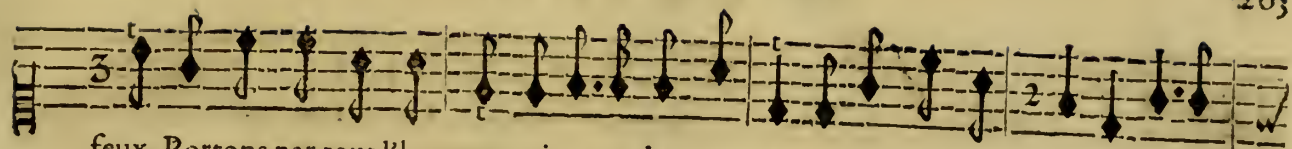
Portons par tout l'horreur qui regne dans mon ame, Portons par tout d'horribles

VIOLONS.

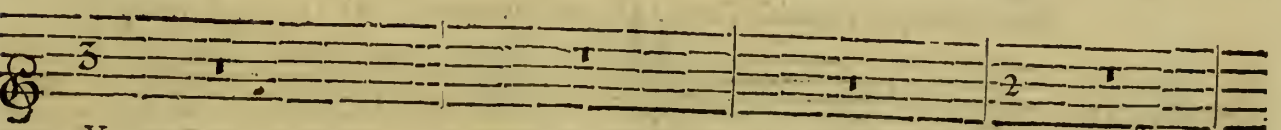
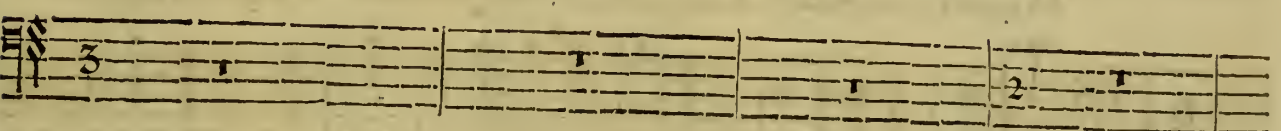
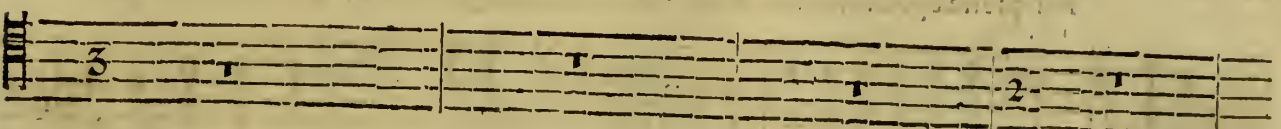
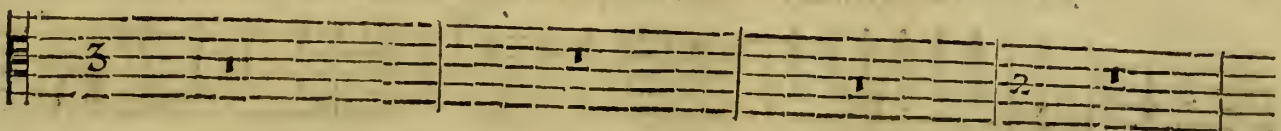
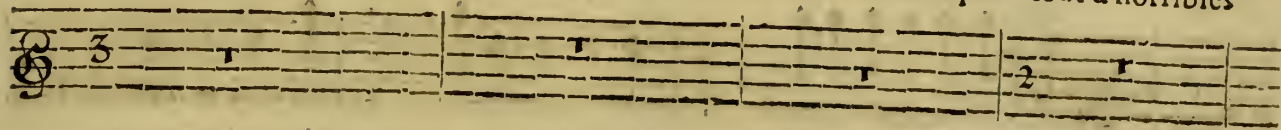
BASSE-CONTINUE.



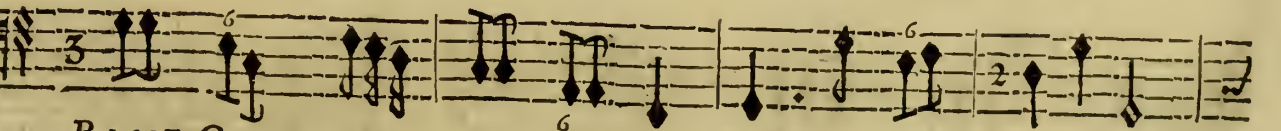
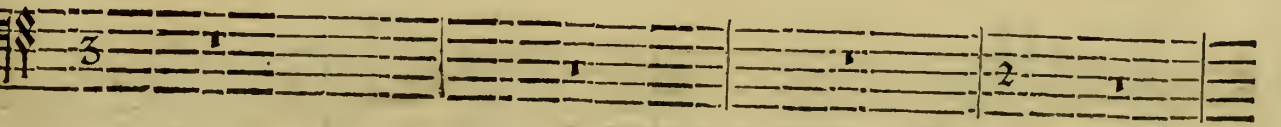
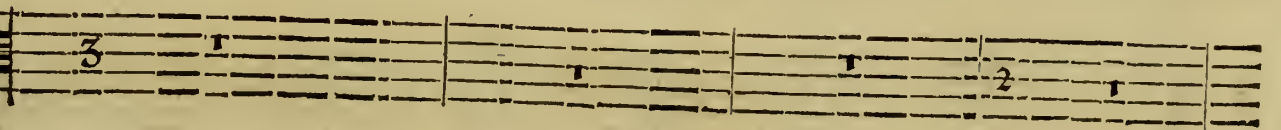
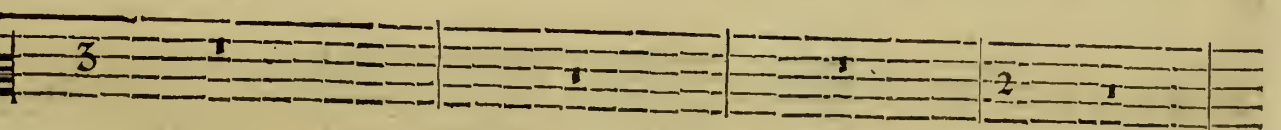
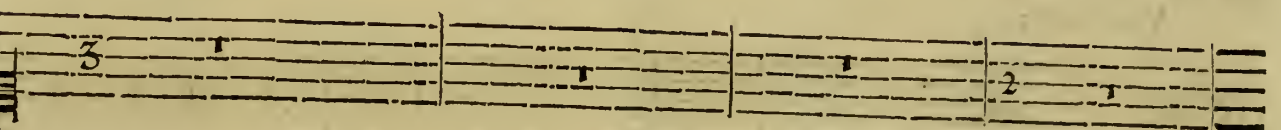
T R A G E D I E.



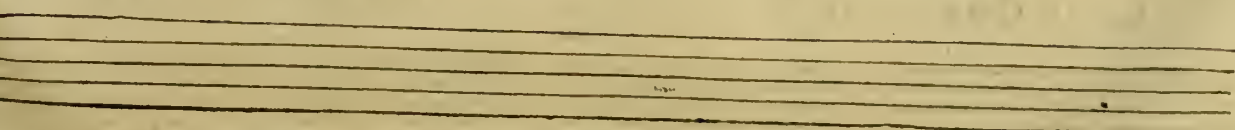
feux. Portons par tout l'horreur qui regne dans mon ame, Portons par tout d'horribles



VIOLONS.



BASSE-CONTINUE.





Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-

Ah quelle épouventable flame! Ah quel ravage affreux! Ah! quel ravage af-

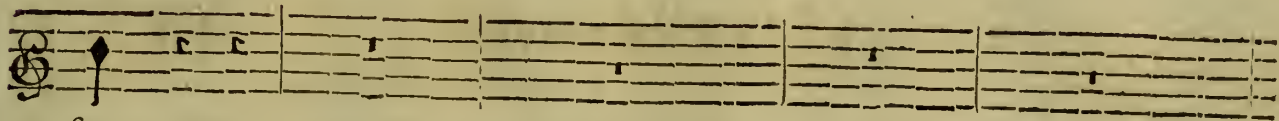
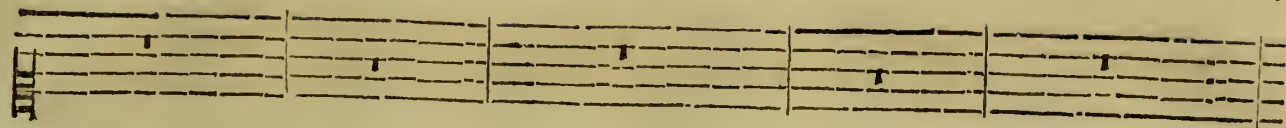
Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-

Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-

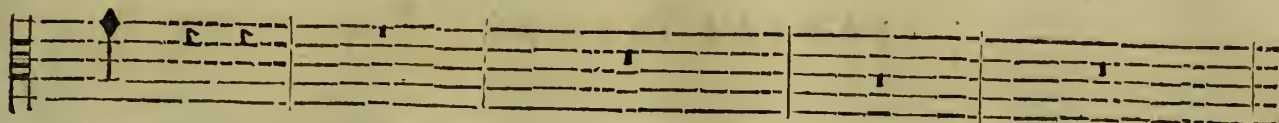
VIOLONS.

BASSE-CONTINUE.

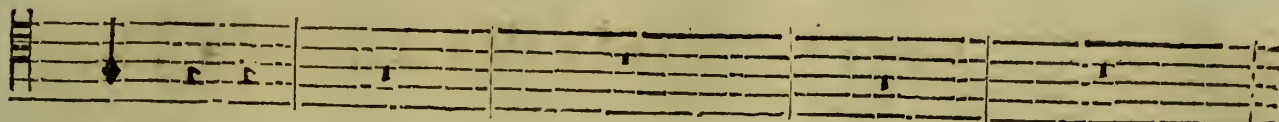




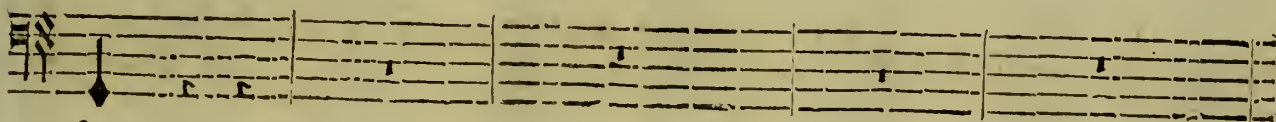
freux!



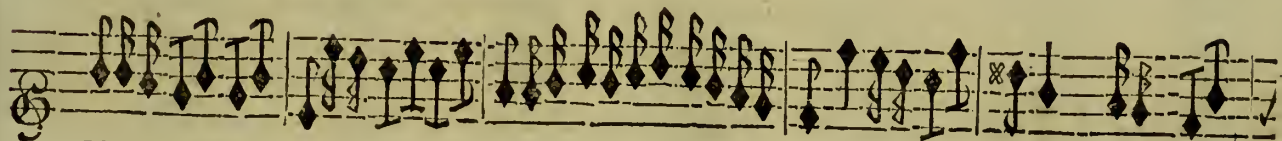
freux!



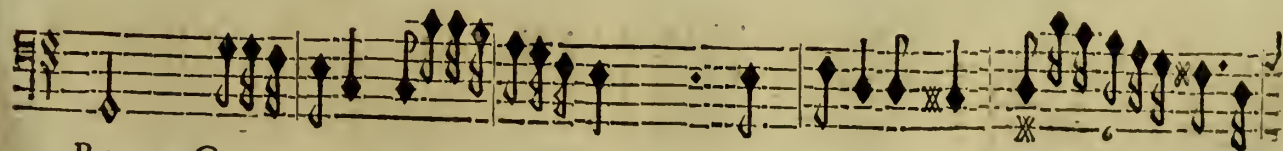
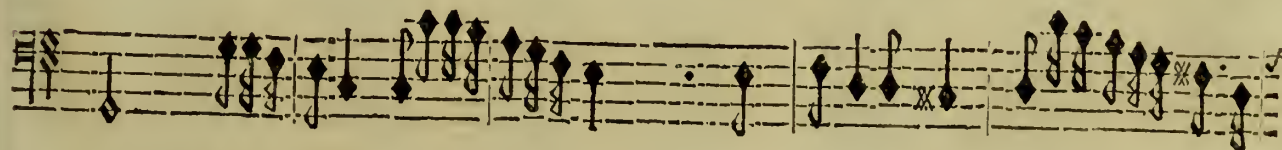
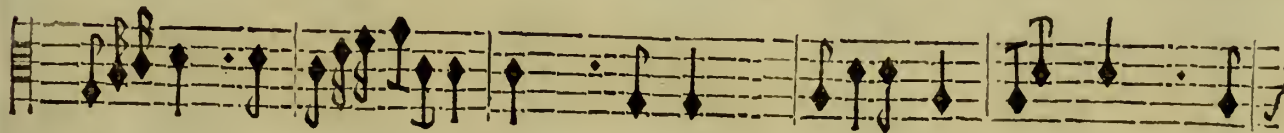
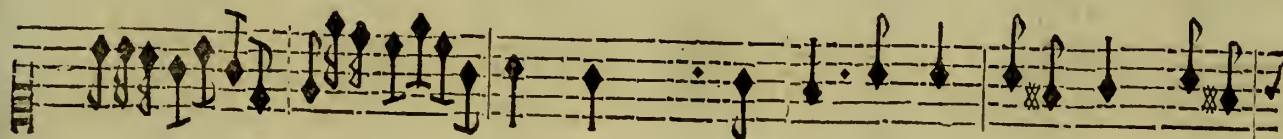
freux!



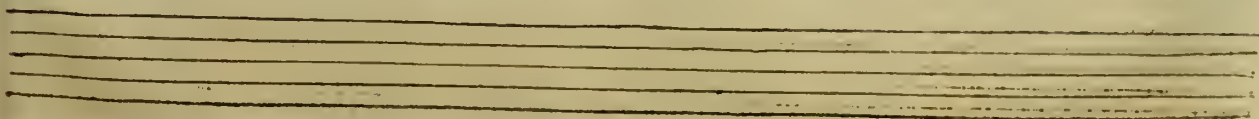
freux!



VIOLONS.



BASSE-CONTINUE.





*Vifte.*  
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable

*Vifte.*  
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable

*Vifte.*  
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable

*Vifte.*  
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable

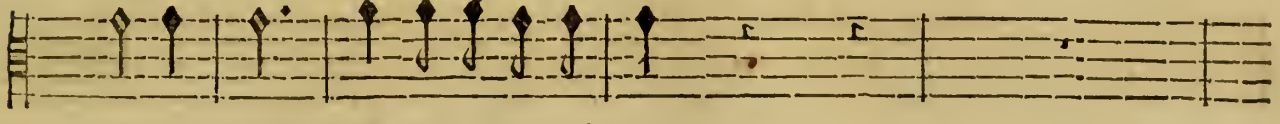
VIOLONS.

BASSE-CONTINUE.

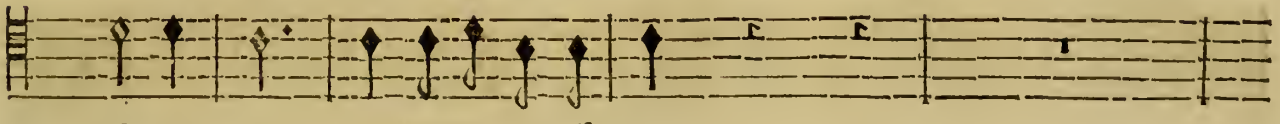




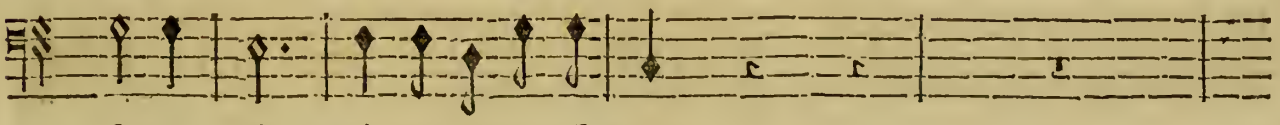
flame! Ah ah quel ravage affreux!



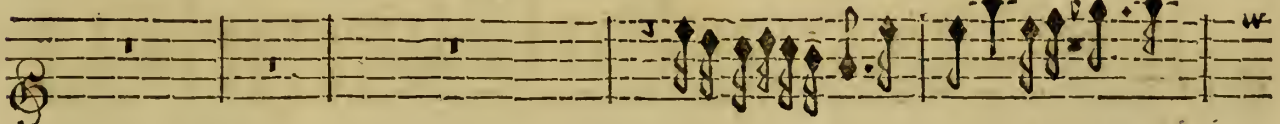
flame! Ah ah quel ravage affreux!



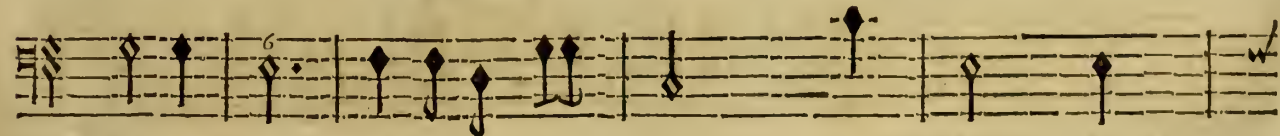
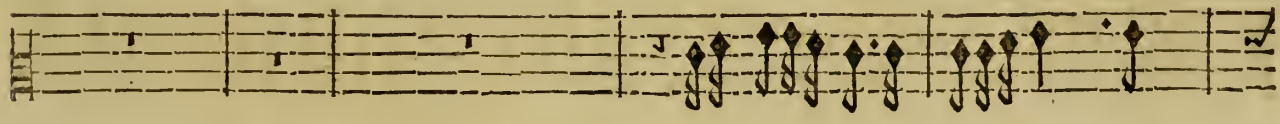
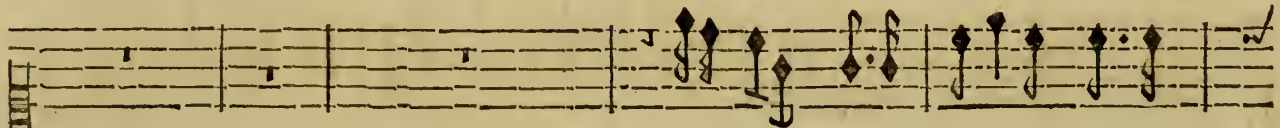
flame! Ah ah quel ravage affreux!



flame! Ah ah quel ravage affreux!



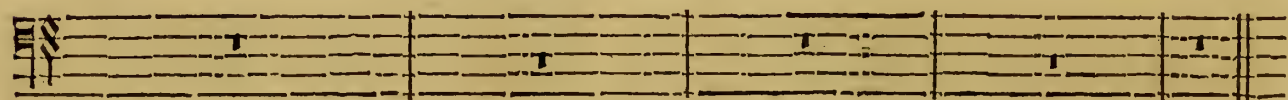
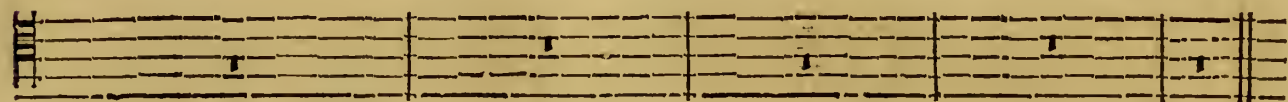
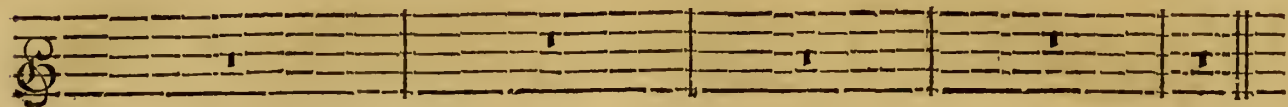
VIOLONS.



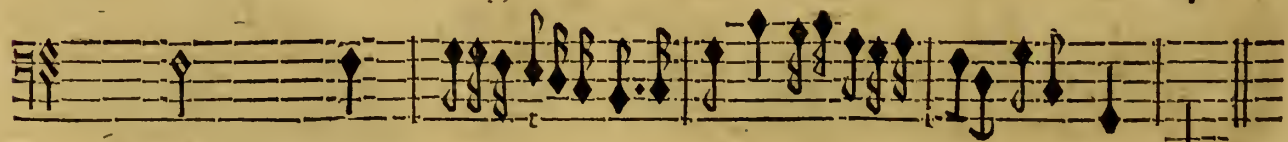
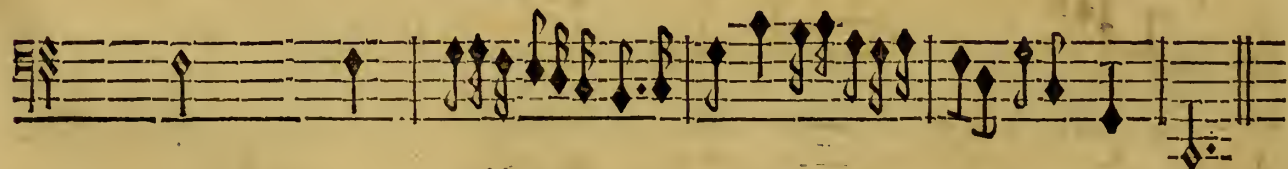
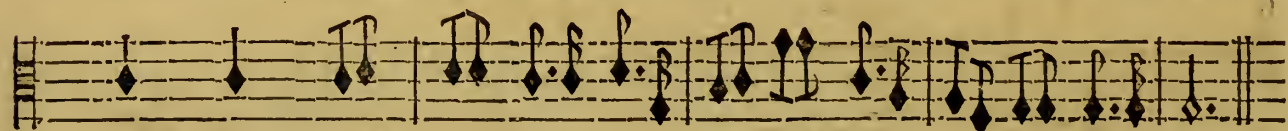
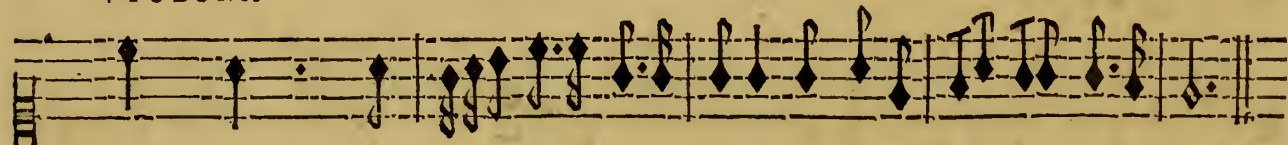
BASSE-CONTINUE.





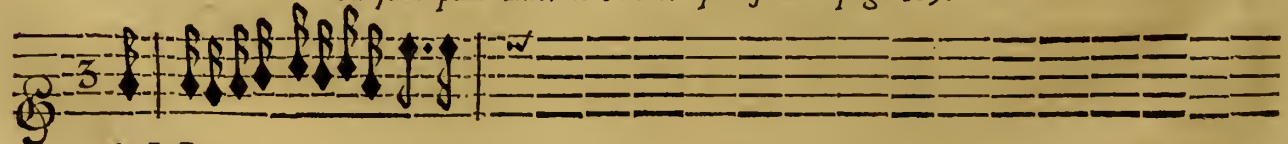


VIOLONS.



BASSE-CONTINUE.

*On joue pour Entr'acte l'Air qui est à la page 189.*



AIR.

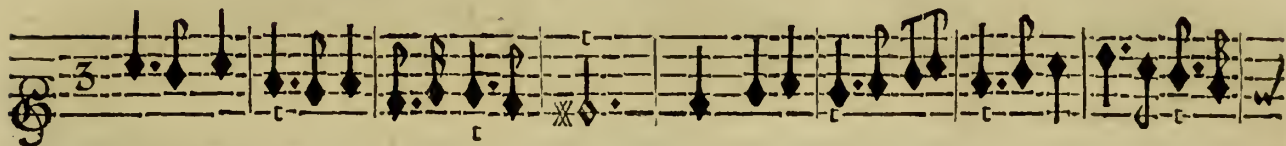
FIN DU TROISIEME ACTE.





# ACTE QUATRIESME.

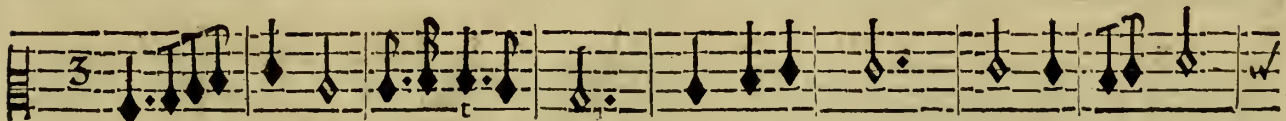
## SCENE PREMIERE.



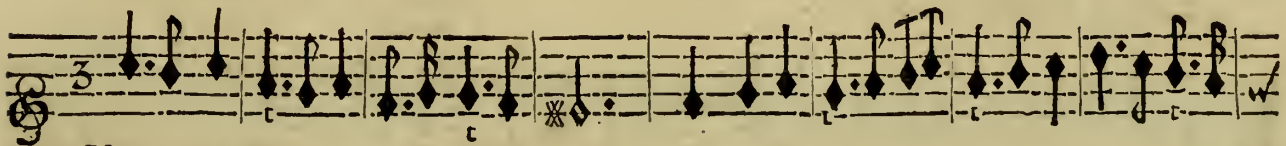
FLUTES.



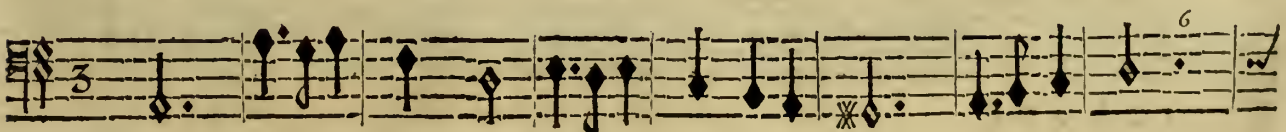
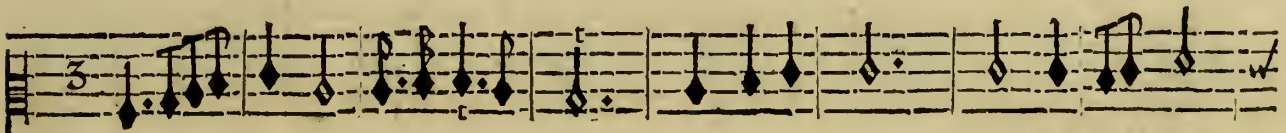
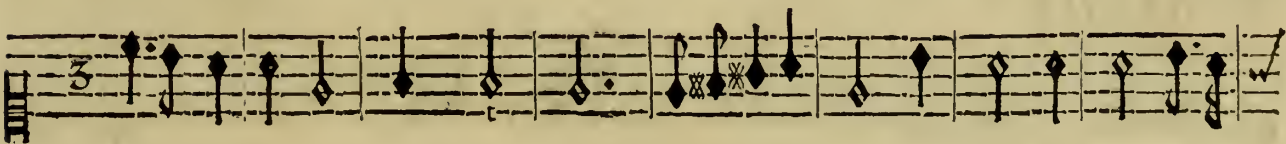
FLUTES.



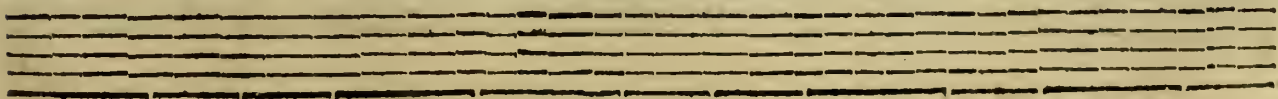
FLUTES.



VIOLONS.



Basse de Violon & Continûe.





First system of musical notation for Flutes, featuring a treble clef and a key signature of one flat. The staff contains several measures of music with eighth and sixteenth notes, and some rests.

FLUTES.

Second system of musical notation for Flutes, continuing the melody from the first system.

FLUTES.

Third system of musical notation for Flutes, continuing the melody.

FLUTES.

First system of musical notation for Violins, featuring a treble clef and a key signature of one flat. The staff contains several measures of music with eighth notes and rests.

VIOLONS.

Second system of musical notation for Violins, continuing the melody.

Third system of musical notation for Violins, continuing the melody.

First system of musical notation for Bass of Violin & Continuo, featuring a bass clef and a key signature of one flat. The staff contains several measures of music with eighth notes and rests, including some figured bass notation (e.g., x, 6, 4, 7, 6, 6).

Basse de Violon & Continüe.

Fourth system of musical notation for Flutes, continuing the melody.

FLUTES.

Fifth system of musical notation for Flutes, continuing the melody.

FLUTES.

Sixth system of musical notation for Flutes, continuing the melody.

FLUTES.

Fourth system of musical notation for Violins, continuing the melody.

VIOLONS.

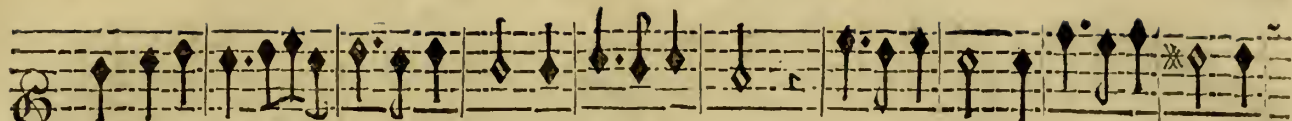
Fifth system of musical notation for Violins, continuing the melody.

Sixth system of musical notation for Violins, continuing the melody.

Second system of musical notation for Bass of Violin & Continuo, featuring a bass clef and a key signature of one flat. The staff contains several measures of music with eighth notes and rests, including some figured bass notation (e.g., 6, x, 6, b, 6x, x).

Basse de Violon & Continüe.

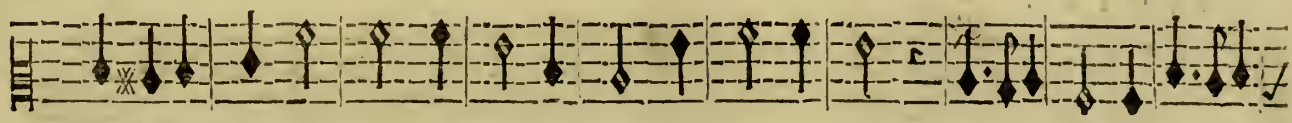




FLUTES,



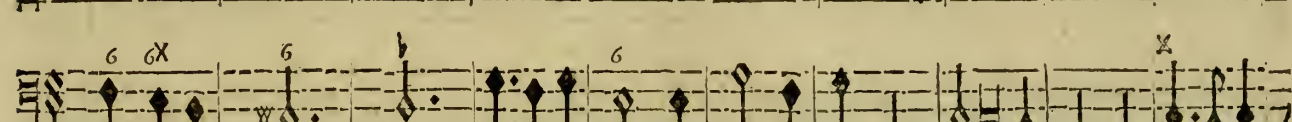
FLUTES.



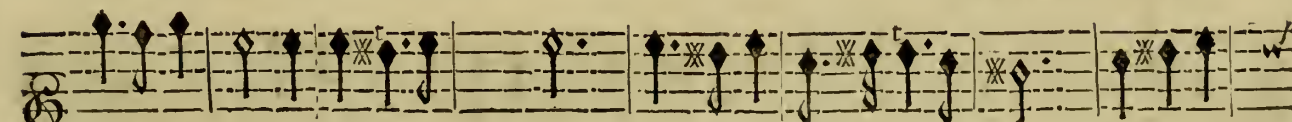
FLUTES,



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.



FLUTES.

First musical staff for Flutes, featuring a treble clef and a series of eighth and sixteenth notes with various ornaments and slurs.

FLUTES.

Second musical staff for Flutes, continuing the melodic line with similar rhythmic patterns.

FLUTES.

Third musical staff for Flutes, showing a change in melodic direction.

VIOLONS.

First musical staff for Violons, featuring a treble clef and a melodic line with slurs and ornaments.

Second musical staff for Violons, continuing the melodic line.

Third musical staff for Violons, showing a change in melodic direction.

Basse de Violon & Continûe.

First musical staff for Basses de Violon & Continûe, featuring a bass clef and a melodic line with slurs and ornaments.

FLUTES.

Second musical staff for Flutes, featuring a treble clef and a melodic line with slurs and ornaments.

FLUTES.

Third musical staff for Flutes, continuing the melodic line.

FLUTES.

Fourth musical staff for Flutes, showing a change in melodic direction.

VIOLONS.

Second musical staff for Violons, featuring a treble clef and a melodic line with slurs and ornaments.

Third musical staff for Violons, continuing the melodic line.

Fourth musical staff for Violons, showing a change in melodic direction.

Basse de Violon & Continûe.

Second musical staff for Basses de Violon & Continûe, featuring a bass clef and a melodic line with slurs and ornaments.

Basse de Violon & Continûe.

*Tournez visle.*



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-

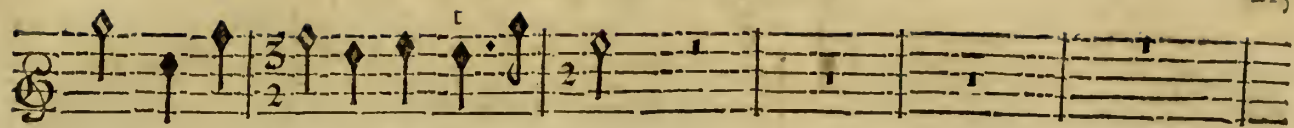
vous D'interrompre la Paix dont nous goûtons les charmes; Gardez- vous, gardez-

vous D'interrompre la Paix dont nous goûtons les charmes; Gardez- vous, gardez-

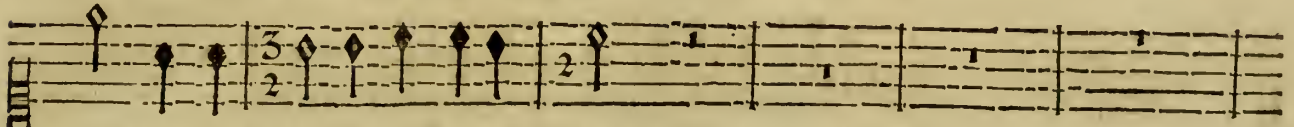
VIOLONS.

Basse de Violon & Continuë.

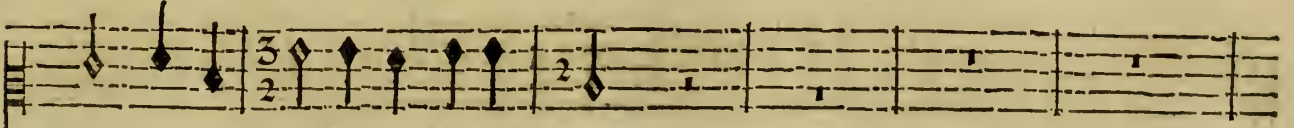




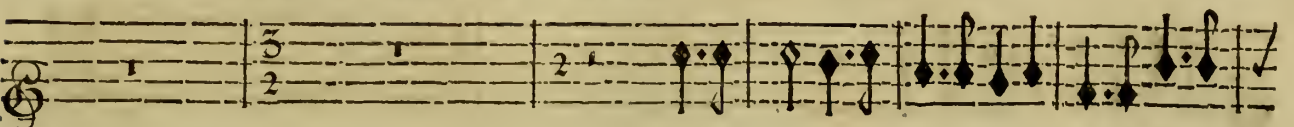
vous De troubler un bonheur si doux.



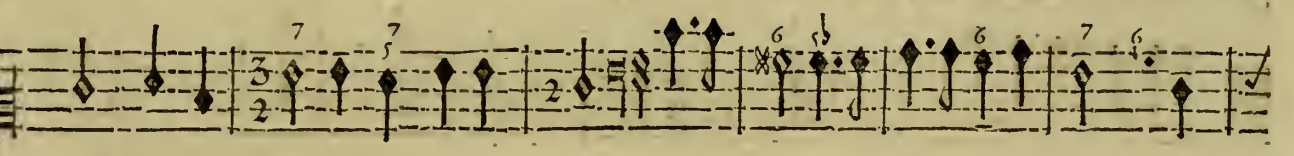
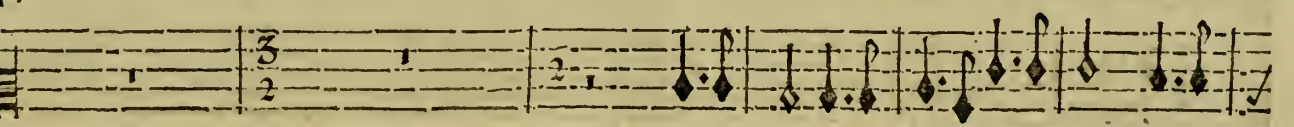
vous De troubler un bonheur si doux.



vous De troubler un bonheur si doux.



VIOLONS.



Basse de Violon & Continué.



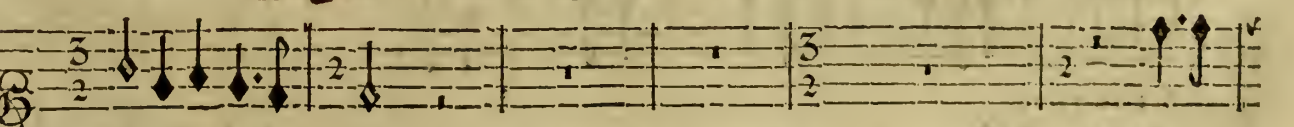
Gardez-vous, gardez-vo<sup>o</sup> de troubler un bonheur si doux.



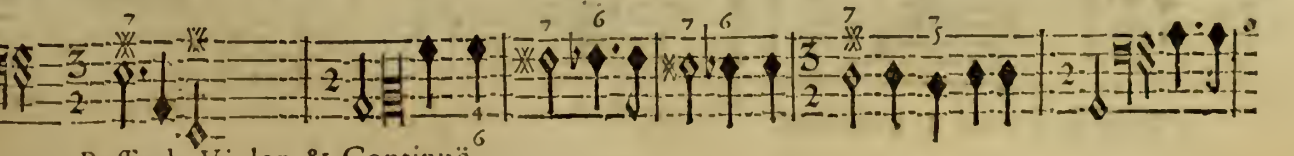
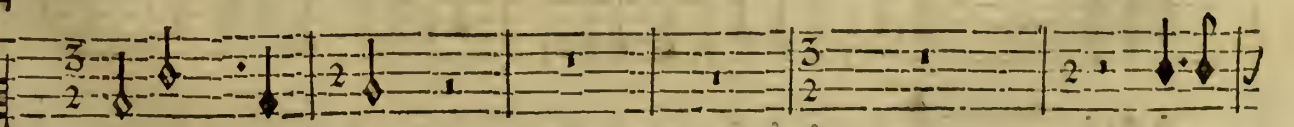
Gardez-vous, gardez-vo<sup>o</sup> de troubler un bonheur si doux.



Gardez-vous, gardez-vo<sup>o</sup> de troubler un bonheur si doux.



VIOLONS.



Basse de Violon & Continué.



PROSERPINE,

Gardez-vous, gardez-vous De troubler un bôheur si doux.

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 E D I E.

LES OMBRES HEUREUSES.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a basso continuo line in bass clef. The lyrics are: "O bien-heureu- se vie! Vous ne nous ferez point ravie; O doux plai-

O bien-heureu- se vie! Vous ne nous ferez point ravie; O doux plai-

The second system of music consists of two staves. The upper staff is a vocal line in treble clef. The lower staff is a basso continuo line in bass clef. The lyrics are: "O bien-heureuse vie! Vous ne nous ferez point ravie; O doux plaisirs! .ij.

O bien-heureuse vie! Vous ne nous ferez point ravie; O doux plaisirs! .ij.

The third system of music is a basso continuo line in bass clef, continuing the accompaniment for the previous system.

BASSE-CONTINUE.

The fourth system of music consists of two staves. The upper staff is a vocal line in treble clef. The lower staff is a basso continuo line in bass clef. The lyrics are: "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! O doux plai-

The fifth system of music consists of two staves. The upper staff is a vocal line in treble clef. The lower staff is a basso continuo line in bass clef. The lyrics are: "firs dont nos vœux sont comblez Vous ne ferez jamais troublez! Vous ne ferez jamais trou-

firs dont nos vœux sont comblez Vous ne ferez jamais troublez! Vous ne ferez jamais trou-

The sixth system of music is a basso continuo line in bass clef, continuing the accompaniment for the previous system.

BASSE-CONTINUE.

The seventh system of music consists of two staves. The upper staff is a vocal line in treble clef. The lower staff is a basso continuo line in bass clef. The lyrics are: "firs dont nos vœux sont comblez! O Doux plaisirs dont nos vœux sont comblez Vous ne fe-

firs dont nos vœux sont comblez! O Doux plaisirs dont nos vœux sont comblez Vous ne fe-

The eighth system of music consists of two staves. The upper staff is a vocal line in treble clef. The lower staff is a basso continuo line in bass clef. The lyrics are: "blez! O doux plaisirs dont nos vœux sôt cõblez! dont nos vœux sont cõblez! Vous ne fe-

blez! O doux plaisirs dont nos vœux sôt cõblez! dont nos vœux sont cõblez! Vous ne fe-

The ninth system of music is a basso continuo line in bass clef, continuing the accompaniment for the previous system.

BASSE-CONTINUE.

The tenth system of music consists of two staves. The upper staff is a vocal line in treble clef. The lower staff is a basso continuo line in bass clef. The lyrics are: "rez jamais troublez. Vo<sup>o</sup> ne ferez jamais troublez, O doux plaisirs dont nos

rez jamais troublez. Vo<sup>o</sup> ne ferez jamais troublez, O doux plaisirs dont nos

The eleventh system of music consists of two staves. The upper staff is a vocal line in treble clef. The lower staff is a basso continuo line in bass clef. The lyrics are: "rez jamais troublez. O doux plaisirs dont nos vœux sôt cõblez! dont nos

rez jamais troublez. O doux plaisirs dont nos vœux sôt cõblez! dont nos

The twelfth system of music is a basso continuo line in bass clef, continuing the accompaniment for the previous system.

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 eternelles Ont toujours les douceurs des nouvelles a-

delles! Icy les amours eternelles Ont toujours les douceurs des nouvelles a-

BASSE-CONTINUE.

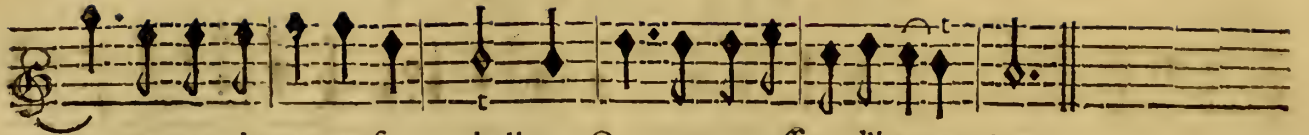
mours. Ah! que ces demeures sont belles! Que nous y goustons de beaux jours! Ah!

mours. Ah! que ces demeures sont belles! Que nous y goustons de beaux jours!

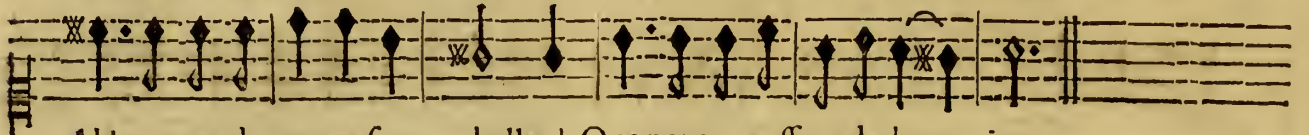
BASSE-CONTINUE.



PROSERPINE,



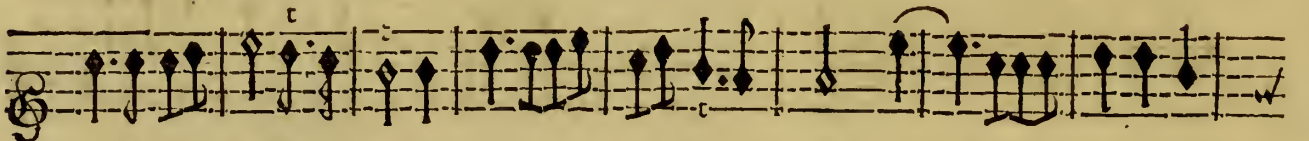
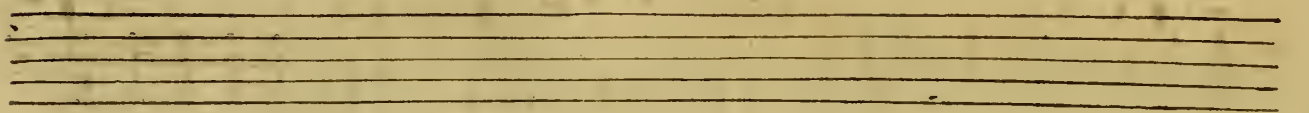
que ces demeures sont belles! Que nous y passons d'heureux jours.



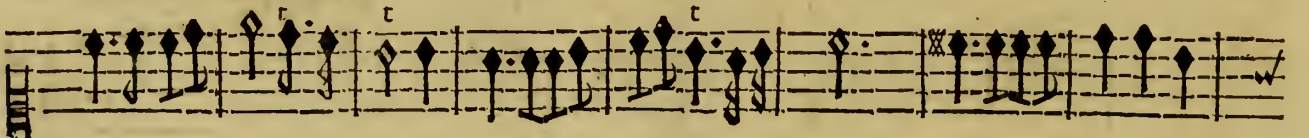
Ah! que ces demeures sont belles! Que nous y passons de beaux jours.



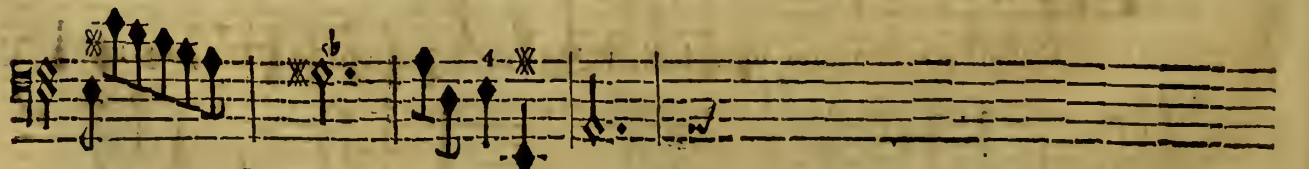
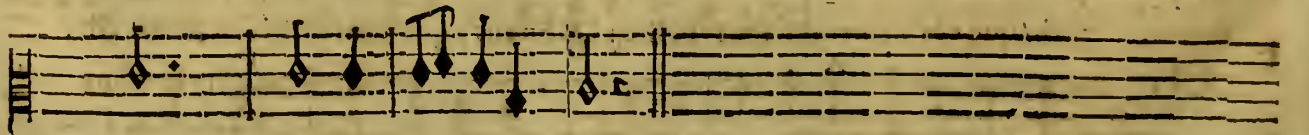
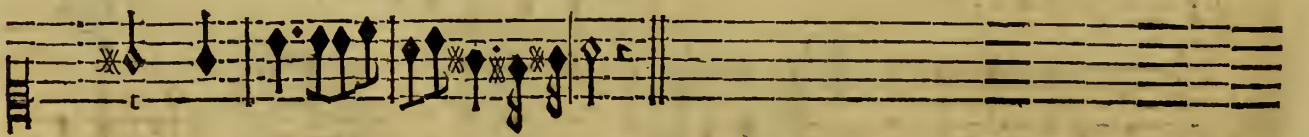
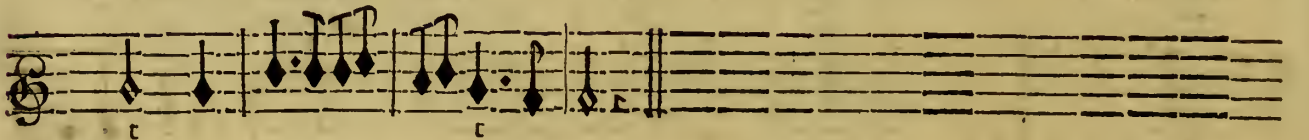
BASSE-CONTINUE.



RITOURNELLE.



BASSE-CONTINUE.



BASSE-CONTINUE.



OMBRES HEUREUSES.

Dans ces beaux lieux tout nous enchanté, Les plaisirs y suivent nos pas, Et

Dans ces beaux lieux tout nous enchante, Les plaisirs y suivent nos pas, Et

BASSE-CONTINUE.

plus on en jouit, plus le desir augmente D'en goûter les appas. Et

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 plai-

O! Bien-heureuse vie! Vous ne nous ferez point ravie. O! doux plaisirs O! doux plai-

O! Bien-heureuse vie! Vous ne nous ferez point ravie. O! doux plaisirs O! doux plai-

BASSE-CONTINUE.



PROSERPINE,

First musical staff for Soprano, featuring a treble clef and a series of eighth and sixteenth notes with some trills.

firs dont nos vœux sont cōblez! Vous ne ferez jamais troublez. O! doux plai-

Second musical staff for Alto, featuring a treble clef and a series of eighth and sixteenth notes with some trills.

firs dont nos vœux sont cōblez! Vous ne ferez jamais troublez. Vous ne ferez jamais trou-

Third musical staff for Tenor, featuring a treble clef and a series of eighth and sixteenth notes with some trills.

firs dont nos vœux sont cōblez! Vous ne ferez jamais troublez. Vous ne ferez jamais trou-

Fourth musical staff for Bass, featuring a bass clef and a series of eighth and sixteenth notes with some trills.

BASSE-CONTINUE.

Fifth musical staff for Soprano, featuring a treble clef and a series of eighth and sixteenth notes with some trills.

firs dont nos vœux sont comblez! Vous ne ferez jamais troublez. Vous ne ferez jamais trou-

Sixth musical staff for Alto, featuring a treble clef and a series of eighth and sixteenth notes with some trills.

blez. O! doux plaisirs. O! doux plaisirs dont nos vœux dont nos vœux sont com-

Seventh musical staff for Tenor, featuring a treble clef and a series of eighth and sixteenth notes with some trills.

blez. O! doux plaisirs O! doux plaisirs dont nos vœux sont com-

Eighth musical staff for Bass, featuring a bass clef and a series of eighth and sixteenth notes with some trills.

BASSE-CONTINUE

Ninth musical staff for Soprano, featuring a treble clef and a series of eighth and sixteenth notes with some trills.

blez. O! doux plaisirs dont nos vœux sont comblez! O! doux plai-

Tenth musical staff for Alto, featuring a treble clef and a series of eighth and sixteenth notes with some trills.

blez! Vous ne ferez jamais troublez. O! doux plaisirs dont nos vœux sont com-

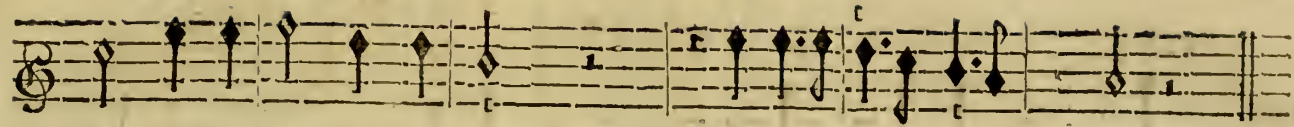
Eleventh musical staff for Tenor, featuring a treble clef and a series of eighth and sixteenth notes with some trills.

blez! Vous ne ferez jamais troublez. Vo<sup>o</sup> ne ferez jamais troublez. O! doux plaisirs dont nos

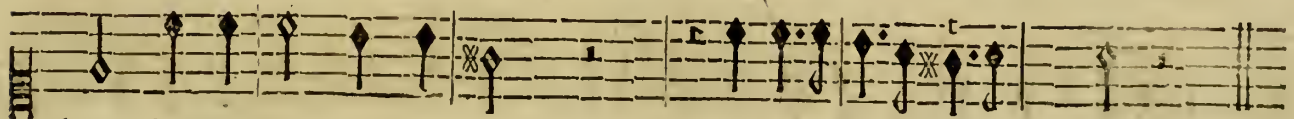
Twelfth musical staff for Bass, featuring a bass clef and a series of eighth and sixteenth notes with some trills.

BASSE-CONTINUE.





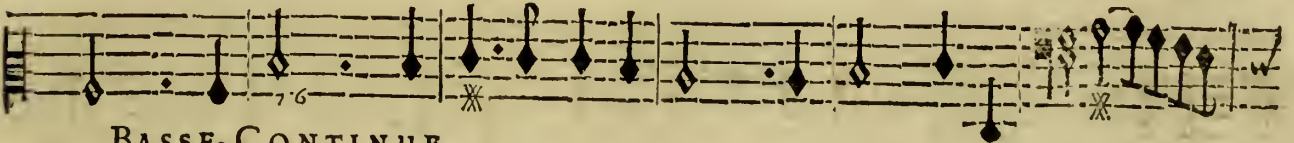
firs dont nos vœux font comblez ! Vous ne ferez jamais trou- blez.



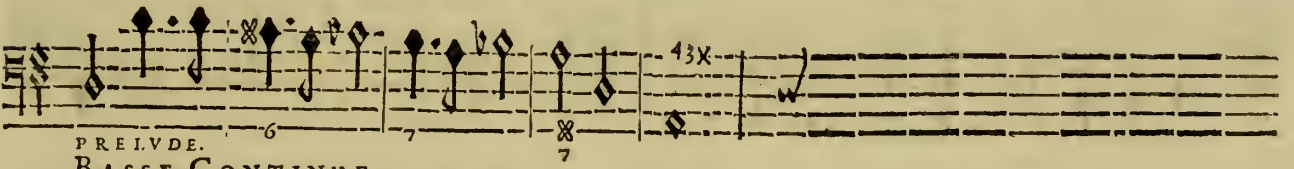
blez ! dont nos vœux font comblez ! Vous ne ferez jamais trou- blez.



vœux dont nos vœux font comblez ! Vous ne ferez Vous ne ferez jamais trou- blez.



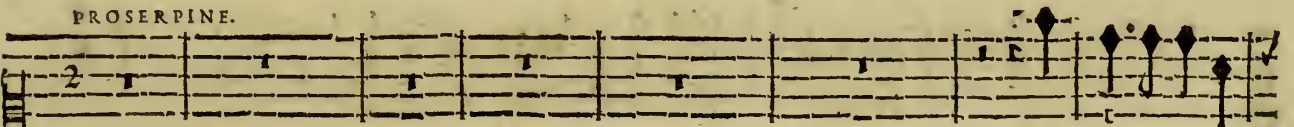
BASSE-CONTINUE.



PRELUDE.  
BASSE-CONTINUE.

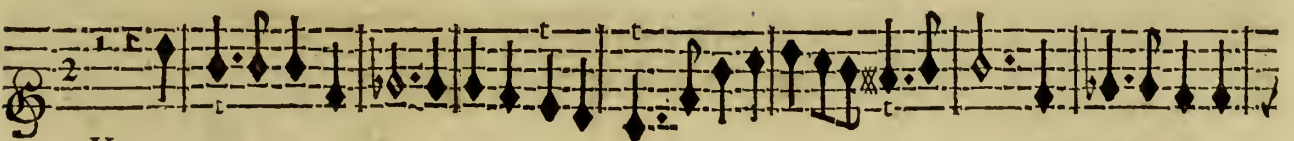
SCENE II.

PROSERPINE, ASCALAPHE,  
LES OMBRES HEUREUSES.

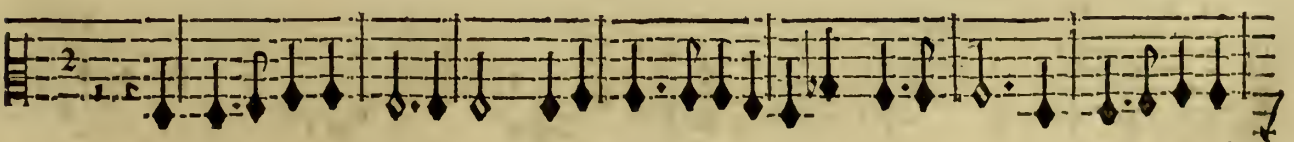
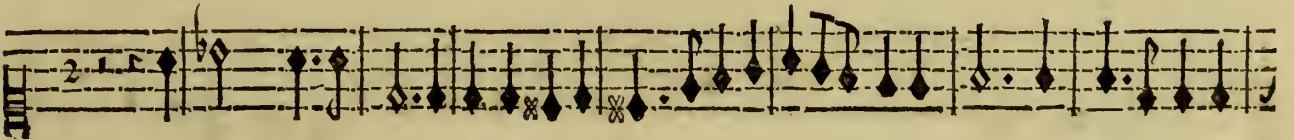


PROSERPINE.

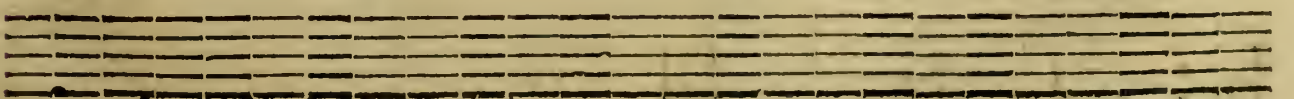
MA chere liber-



VIOLONS.



Basse de Violon & Continuë.





PROSERPINE,

té que vous aviez d'attraits! En vous perdant, hélas! que mon ame est atteinte De dou-

VIOLONS.

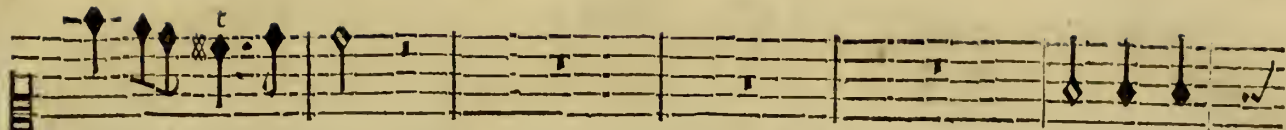
Basse de Violon & Continûe.

leur, de trouble, & de crainte! Ma chere liberté que vous aviez d'attraits! Faut-il vous

VIOLONS.

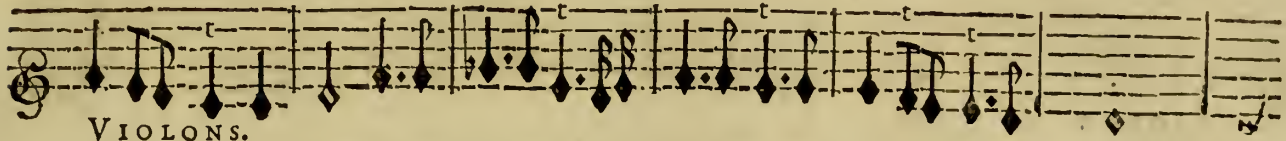
Basse de Violon & Continûe.



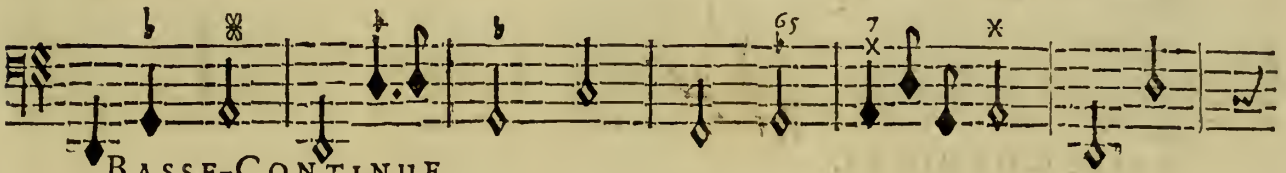
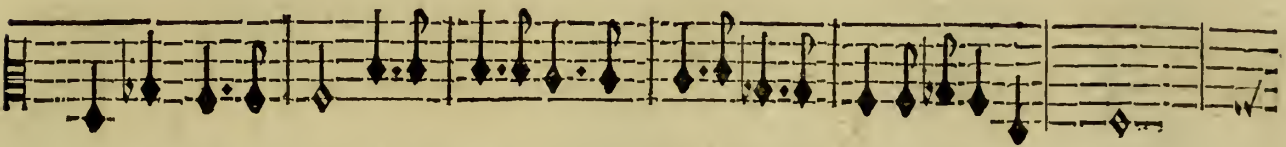
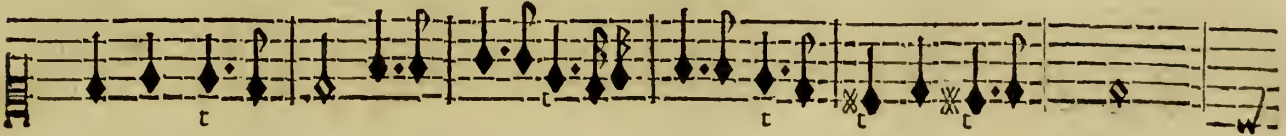


perdre pour jamais.

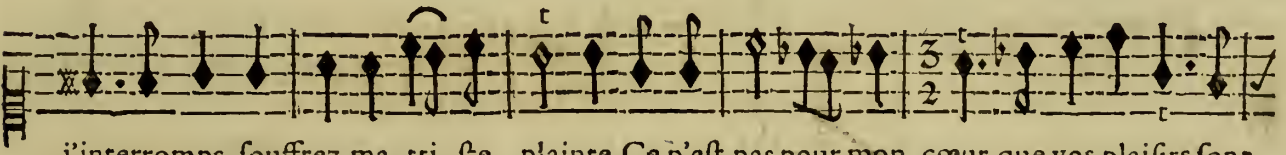
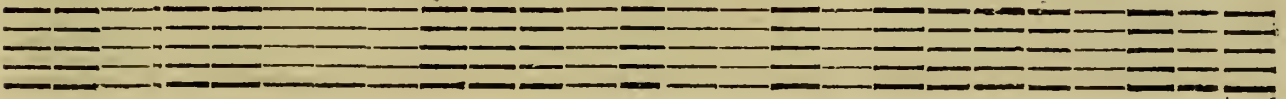
Ombres, que



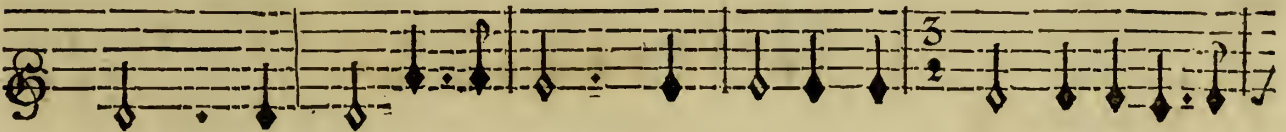
VIOLONS.



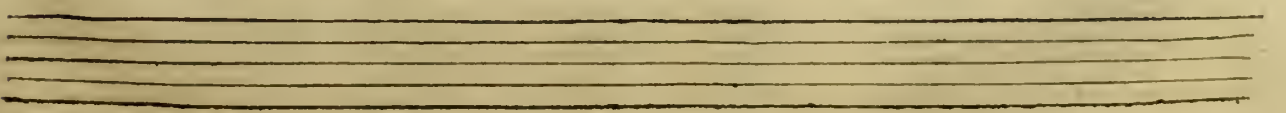
BASSE-CONTINUE.



j'interromps, souffrez ma tri- ste plainte, Ce n'est pas pour mon cœur que vos plaisirs font



BASSE-CONTINUE.





PROSERPINE,

fais, Plaignez-vous avec moy du Dieu qui m'a contrainte De troubler la dou-

VIOLONS.

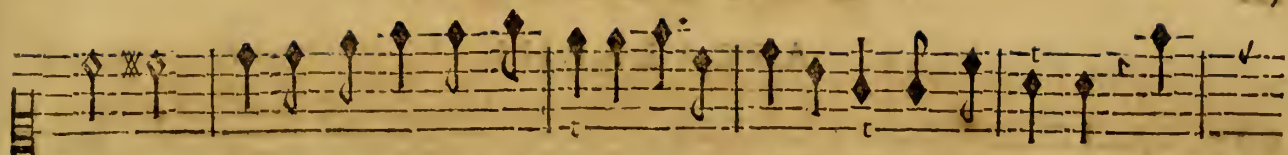
BASSE-CONTINUE.

ceur de vostre heureufe Paix. Ma chere liberte que vous aviez d'attraits! En vo<sup>o</sup> per-

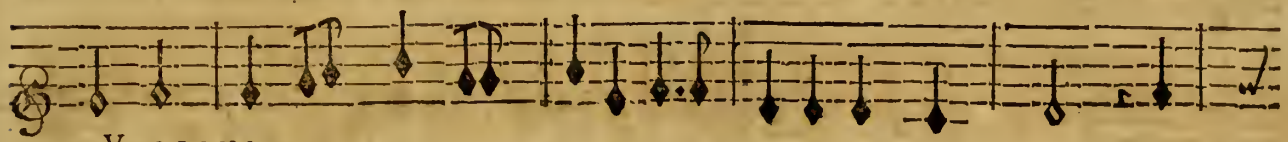
VIOLONS.

BASSE-CONTINUE.

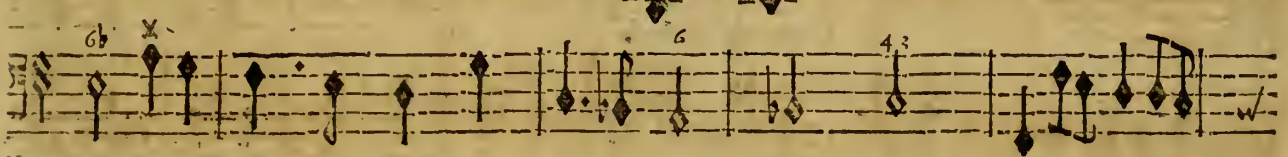
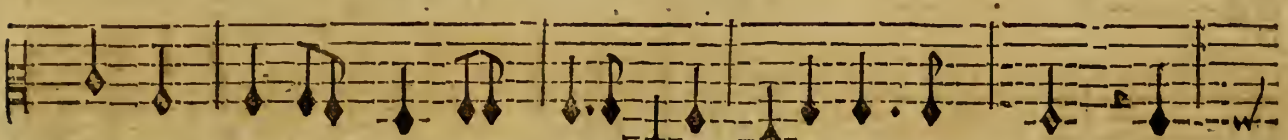




dant, hélas! que mon ame est atteinte De douleur, de trouble & de crainte: Ma



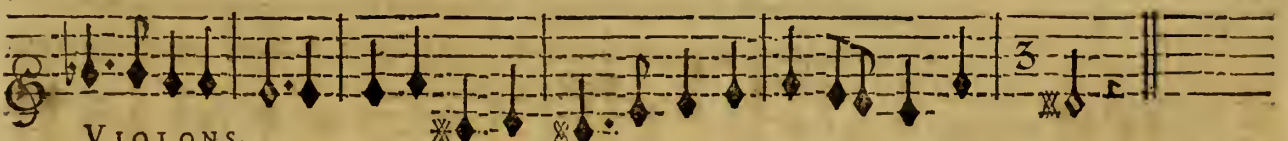
VIOLONS.



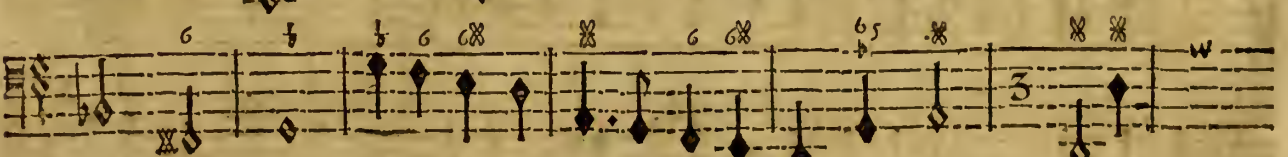
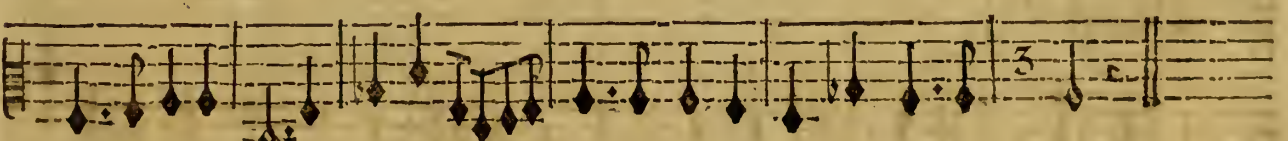
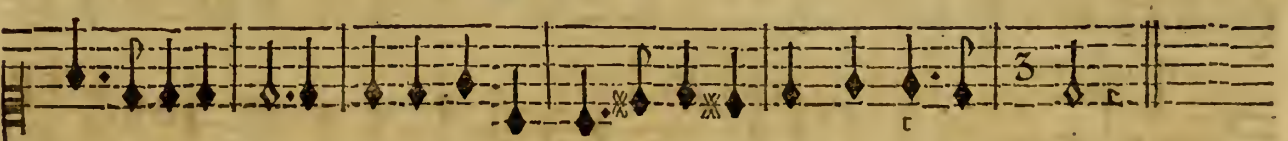
BASSE-CONTINUE.



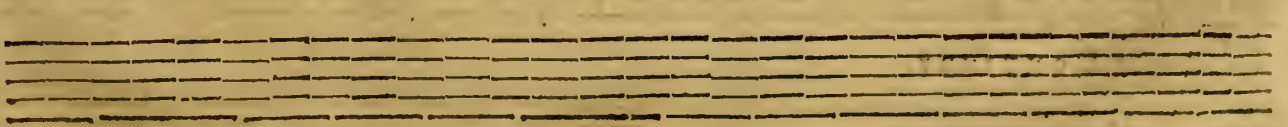
chere liberté que vous aviez d'attraits! Faut-il vous perdre pour ja- mais?



VIOLONS.



BASSE-CONTINUE.





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

VIOLONS.

BASSE-CONTINUE.

cœur avec son diadème. Pluton n'est pas un Dieu sujet au changement, Il vous

VIOLONS.

BASSE-CONTINUE.



offre son cœur avec son Diadé- me. Aimez qui vous aime, Rien n'est si char-

VIOLONS.

Basse de Violon & Continûe.

Basse de Violon & Continûe.

Basse de Violon & Continûe.

mant. Aimez Aimez qui vous aime, Rien n'est si charmant.

VIOLONS.

Basse de Violon & Continûe.

Basse de Violon & Continûe.

Basse de Violon & Continûe.



TRAGÉDIE.

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,

Musical staff for Soprano with treble clef and a key signature of one flat. The staff contains a melodic line with various note values and rests.

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

Musical staff for Alto with treble clef and a key signature of one flat. The staff contains a melodic line with various note values and rests.

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

Musical staff for Tenor with bass clef and a key signature of one flat. The staff contains a melodic line with various note values and rests.

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

PROSERPINE.

Musical staff for Proserpine with bass clef and a key signature of one flat. The staff contains a simple accompaniment line with long notes.

ASCALAPHE.

Musical staff for Ascalaphe with bass clef and a key signature of one flat. The staff contains a simple accompaniment line with long notes.

mant.

Aimez qui vous aime.

Musical staff for Violons with treble clef and a key signature of one flat. The staff contains a melodic line with various note values and rests.

VIOLONS.

Musical staff for Violons with treble clef and a key signature of one flat. The staff contains a melodic line with various note values and rests.

Musical staff for Violons with treble clef and a key signature of one flat. The staff contains a melodic line with various note values and rests.

Musical staff for Violons with treble clef and a key signature of one flat. The staff contains a melodic line with various note values and rests.

Musical staff for Basse-Continue with bass clef and a key signature of one flat. The staff contains a melodic line with various note values and rests, including some sixteenth notes.

BASSE-CONTINUE.

Two empty musical staves at the bottom of the page.



Musical staff for Soprano voice, featuring a treble clef and a key signature of one flat. The notation includes quarter and eighth notes with stems.

aime, Rien n'est si charmant.

Aimez qui vous

Musical staff for Alto voice, featuring a treble clef and a key signature of one flat. The notation includes quarter and eighth notes with stems.

aime, Rien n'est si charmant.

Aimez qui vous

Musical staff for Tenor voice, featuring a bass clef and a key signature of one flat. The notation includes quarter and eighth notes with stems.

aime, Rien n'est si charmant.

Aimez qui vous

PROSERPINE.

Musical staff for Bass voice, featuring a bass clef and a key signature of one flat. The notation includes quarter and eighth notes with stems.

ASCALAPHE.

Musical staff for Ascalaphe, featuring a treble clef and a key signature of one flat. The notation includes quarter and eighth notes with stems.

Aimez qui vous aime, Rien n'est si charmant.

Musical staff for Violins, featuring a treble clef and a key signature of one flat. The notation includes quarter and eighth notes with stems.

VIOLONS.

Musical staff for Violins (continued), featuring a treble clef and a key signature of one flat. The notation includes quarter and eighth notes with stems.

Musical staff for Violins (continued), featuring a treble clef and a key signature of one flat. The notation includes quarter and eighth notes with stems.

Musical staff for Violins (continued), featuring a treble clef and a key signature of one flat. The notation includes quarter and eighth notes with stems.

Musical staff for Bass Continuo, featuring a bass clef and a key signature of one flat. The notation includes quarter and eighth notes with stems, and includes figured bass notation (6, b, 6).

BASSE-CONTINUE.

Four empty musical staves at the bottom of the page, consisting of five-line staves without any notation.



PROSERPINE,

First vocal staff with lyrics: aime, Rien n'est si charmant.

aime, Rien n'est si charmant.

Second vocal staff with lyrics: aime, Rien n'est si charmant.

aime, Rien n'est si charmant.

Third vocal staff with lyrics: aime, Rien n'est si charmant.

aime, Rien n'est si charmant.

PROSERPINE. *lentement*

Que n'est-il satisfait de sa grandeur suprefme, l'estois heureufe sans a-

ASCALAPHE.

ASCALAPHE.

VIOLONS.

VIOLONS.

VIOLONS.

VIOLONS.

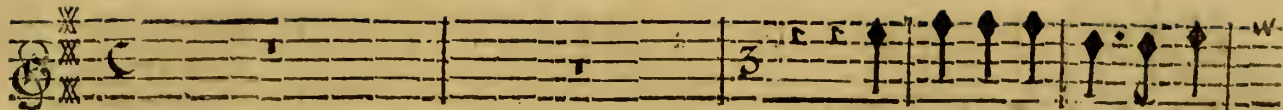
VIOLONS.

BASSE-CONTINUE.

BASSE-CONTINUE.

Empty musical staves for the Basse-Continue.

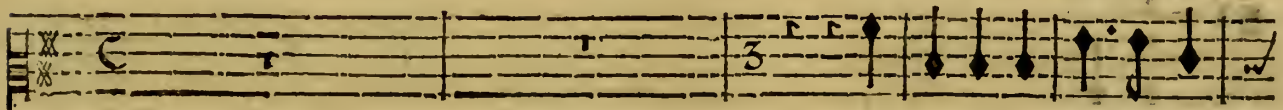




Aimez qui vous aime, Rien

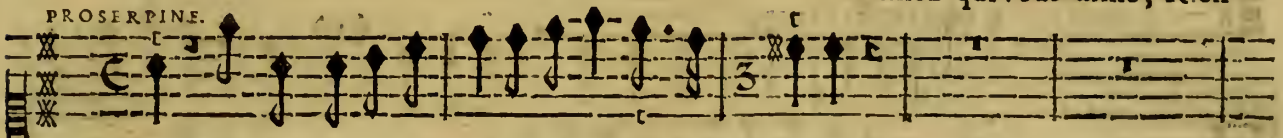


Aimez qui vous aime, Rien



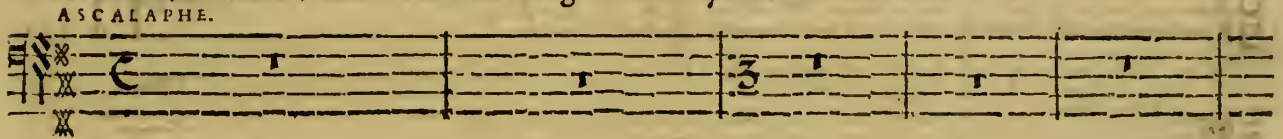
Aimez qui vous aime, Rien

PROSERPINE.

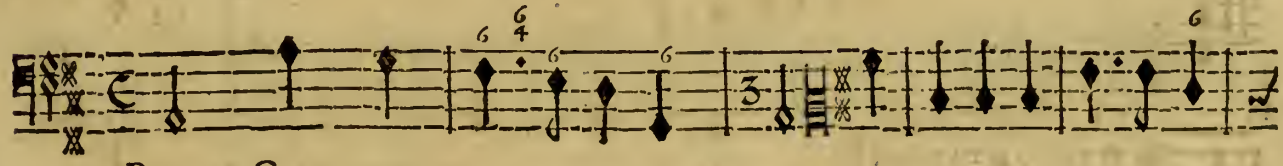
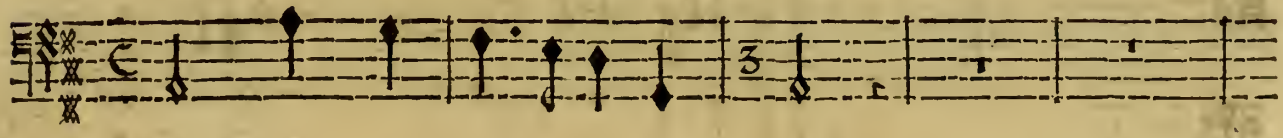
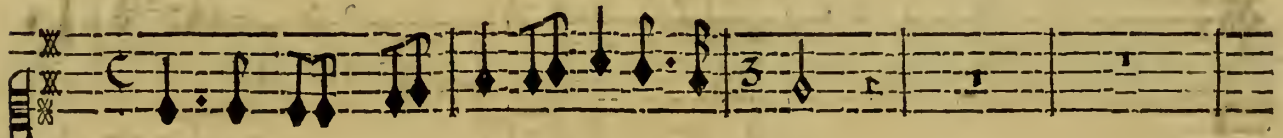
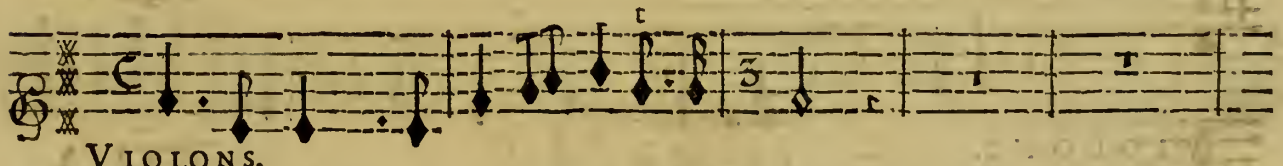


mant; Mon cœur se contendoit de regner sur luy- mesme.

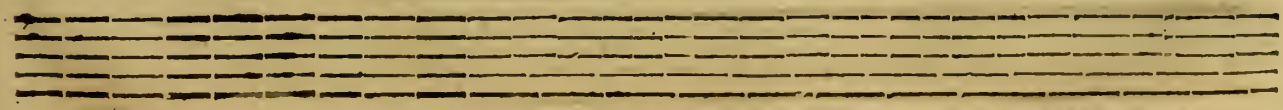
ASCALAPHE.



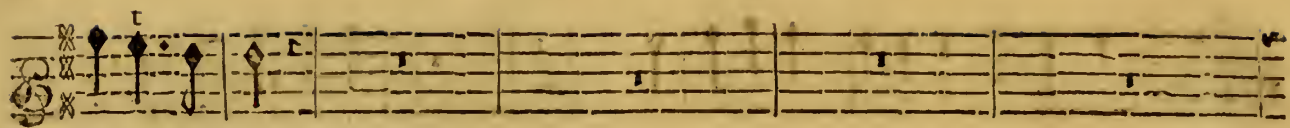
VIOLONS.



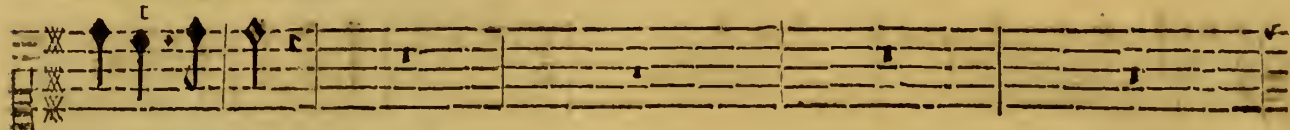
BASSE-CONTINUE.



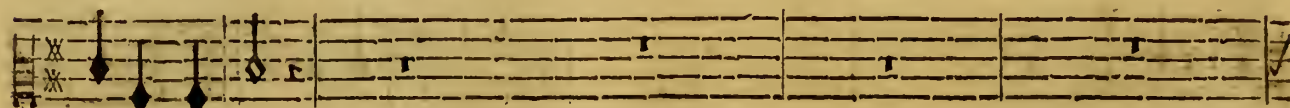




n'est si charmant.



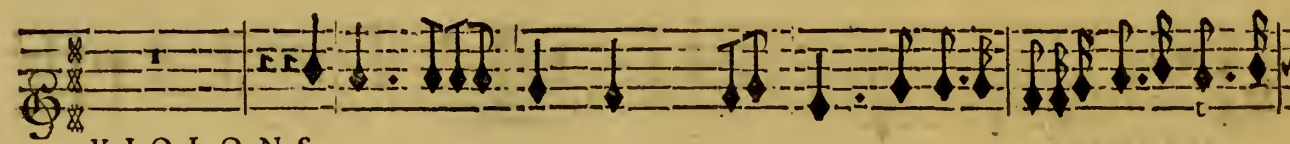
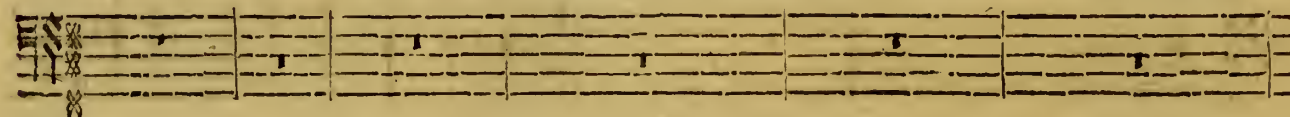
n'est si charmant.



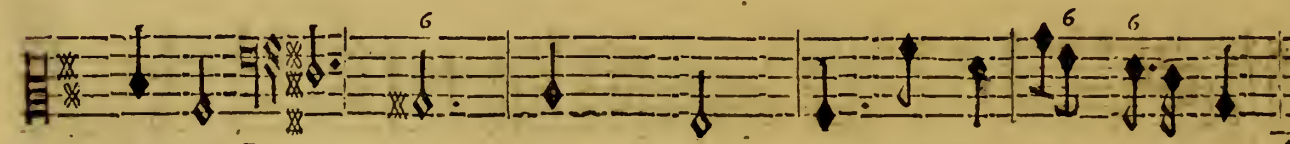
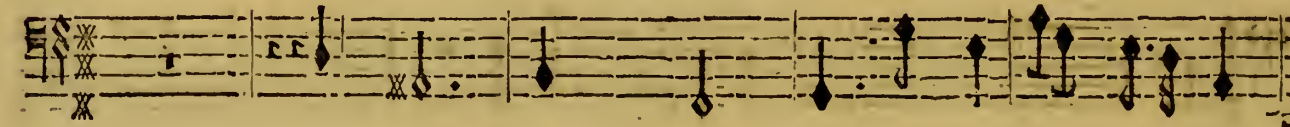
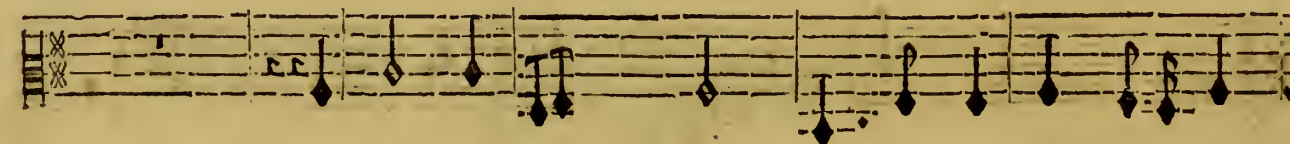
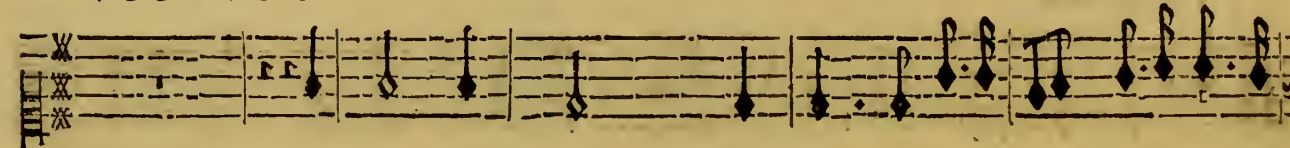
n'est si charmant.



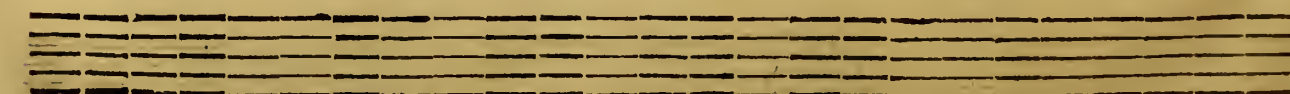
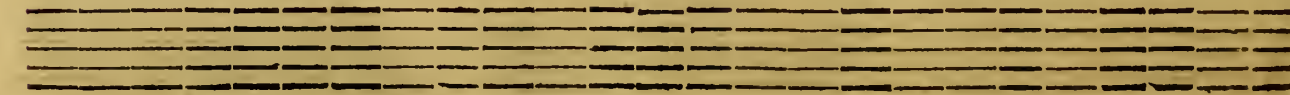
A h' sans la liberté, sans sa douceur extrême, Tout autre bien est un cruel tour-



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.

ment.

ASCALAPHE.

Aimez qui vous aime, Rien n'est si char-

VIOLONS.

BASSE-CONTINUE.



PROSERPINE,

Musical staff for Soprano voice, featuring a treble clef and a key signature of one flat. The melody begins with a half rest, followed by a series of eighth and quarter notes.

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

Musical staff for Alto voice, featuring a treble clef and a key signature of one flat. The melody is similar to the soprano part.

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

Musical staff for Tenor voice, featuring a bass clef and a key signature of one flat. The melody is similar to the soprano part.

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

PROSERPINE.

Musical staff for Proserpine, featuring a bass clef and a key signature of one flat. The melody consists of a series of half notes.

ASCALAPHE.

Musical staff for Ascalaphe, featuring a bass clef and a key signature of one flat. The melody consists of a series of half notes.

mant.

Aimez qui vous aime.

Musical staff for Violins, featuring a treble clef and a key signature of one flat. The melody consists of a series of half notes.

VIOLONS.

Continuation of the Violins staff, featuring a treble clef and a key signature of one flat.

Continuation of the Violins staff, featuring a treble clef and a key signature of one flat.

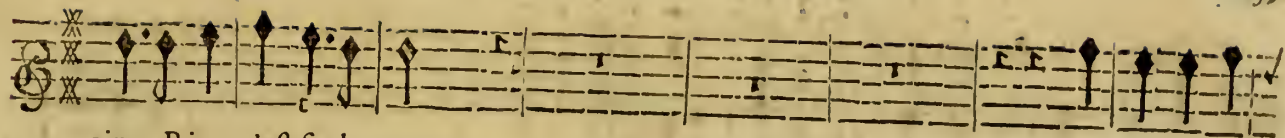
Continuation of the Violins staff, featuring a treble clef and a key signature of one flat.

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The melody includes a trill marked with an 'x' and a sixteenth note marked with a '6'.

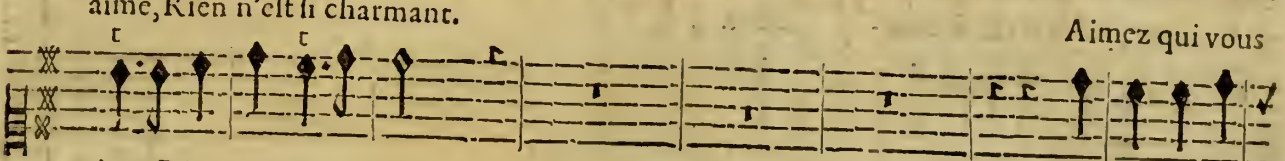
BASSE-CONTINUE.

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

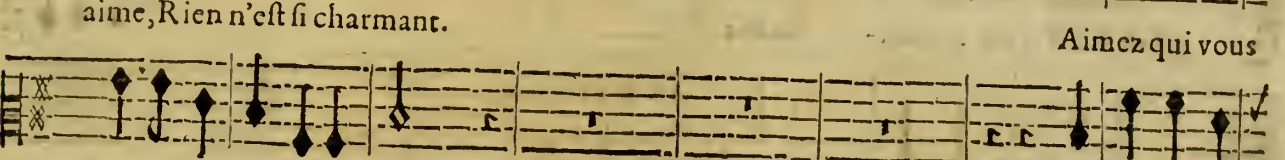




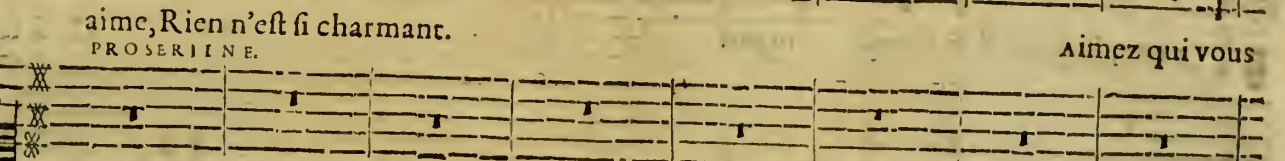
aime, Rien n'est si charmant.



Aimez qui vous



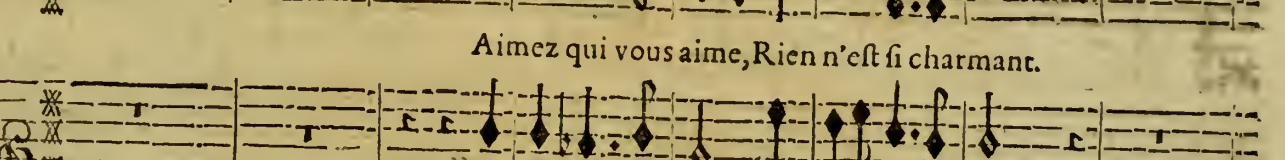
aime, Rien n'est si charmant.



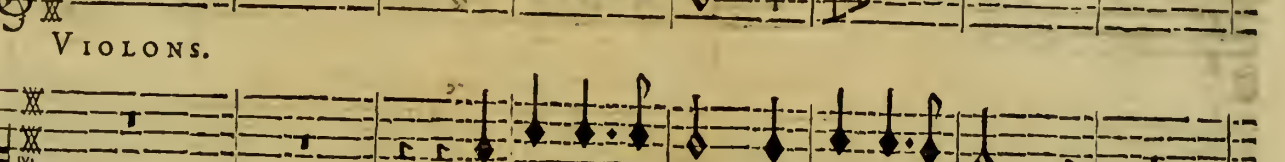
Aimez qui vous



aime, Rien n'est si charmant.



Aimez qui vous aime, Rien n'est si charmant.



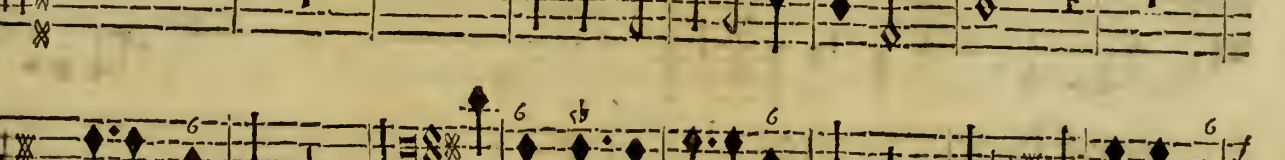
Aimez qui vous aime, Rien n'est si charmant.



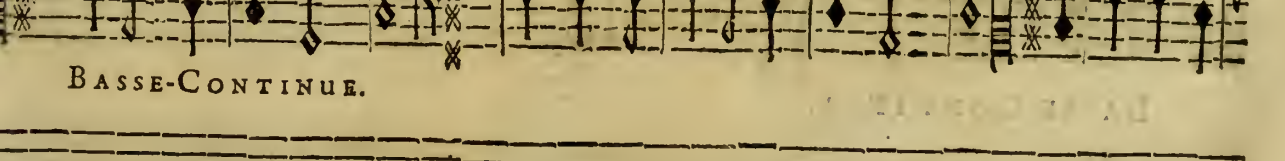
Aimez qui vous aime, Rien n'est si charmant.



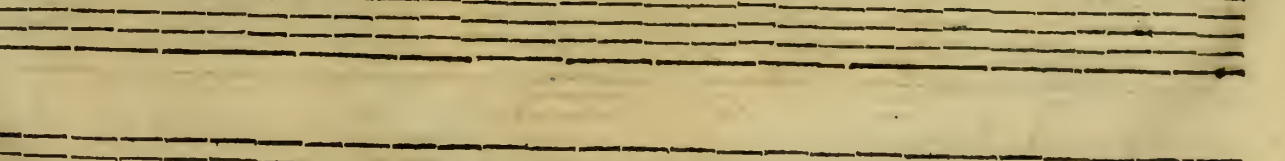
Aimez qui vous aime, Rien n'est si charmant.



Aimez qui vous aime, Rien n'est si charmant.



Aimez qui vous aime, Rien n'est si charmant.



Aimez qui vous aime, Rien n'est si charmant.



Aimez qui vous aime, Rien n'est si charmant.

PROSERPINE.

ASCALAPHE.

VIOLONS.

BASSE-CONTINUE.



First musical staff with treble clef, containing notes and rests for the first vocal line.

aime, Rien n'est si char- mant.

Second musical staff with alto clef, containing notes and rests for the second vocal line.

aime, Rien n'est si char- mant.

Third musical staff with tenor clef, containing notes and rests for the third vocal line.

aime, Rien n'est si char- mant.

Fourth musical staff with bass clef, containing notes and rests for the first basso continuo line.

Fifth musical staff with bass clef, containing notes and rests for the second basso continuo line.

Sixth musical staff with bass clef, containing notes and rests for the third basso continuo line.

Seventh musical staff with bass clef, containing notes and rests for the fourth basso continuo line.

Eighth musical staff with bass clef, containing notes and rests for the fifth basso continuo line.

Ninth musical staff with bass clef, containing notes and rests for the sixth basso continuo line.

Tenth musical staff with bass clef, containing notes and rests for the seventh basso continuo line.

Eleventh musical staff with bass clef, containing notes and rests for the eighth basso continuo line.

BASSE-CONTINUE.

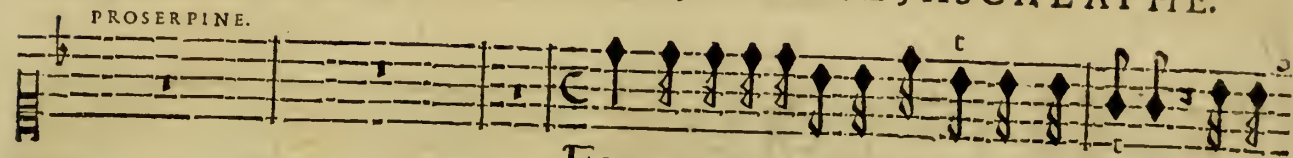
Four empty musical staves at the bottom of the page.



TRAGÉDIE.  
SCÈNE III.

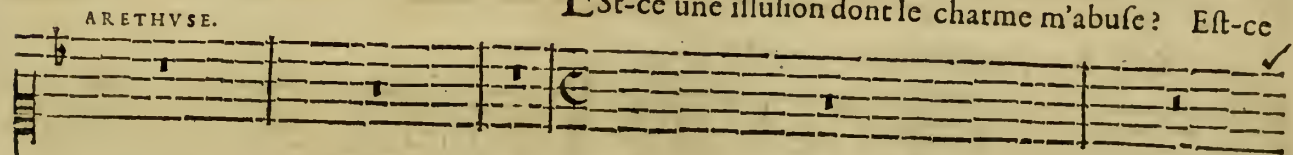
PROSERPINE, ARETHUSE, ALPHE'E, ASCALAPHE.

PROSERPINE.

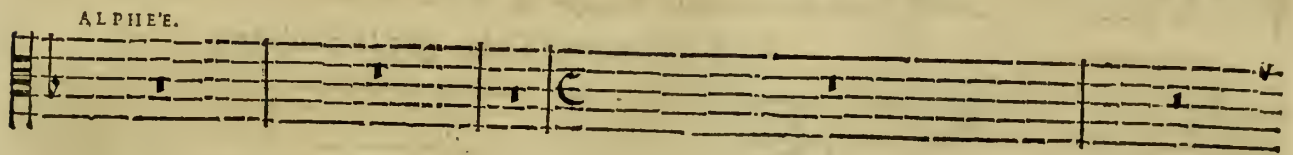


Est-ce une illusion dont le charme m'abuse? Est-ce

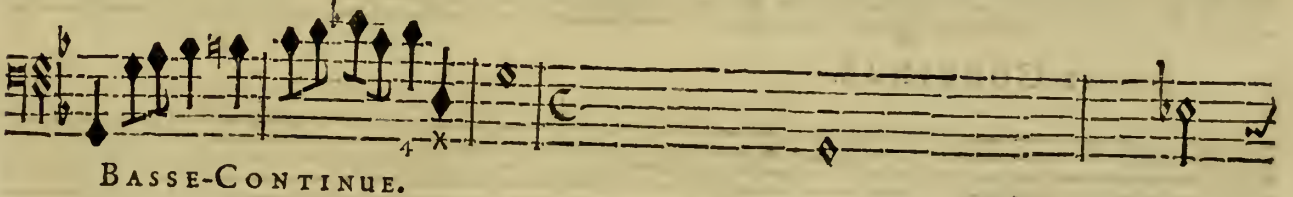
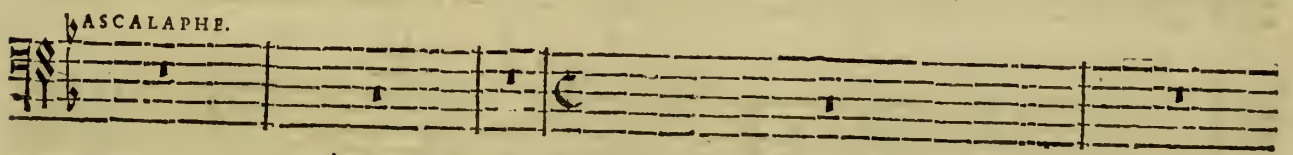
ARETHUSE.



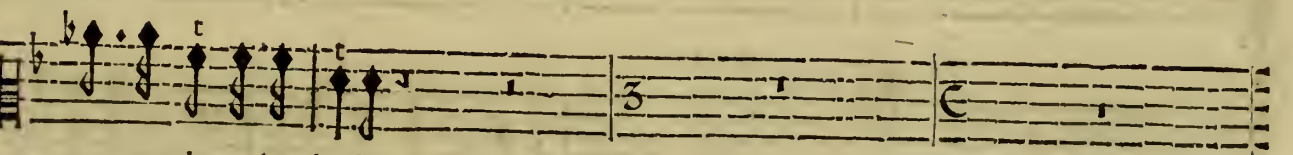
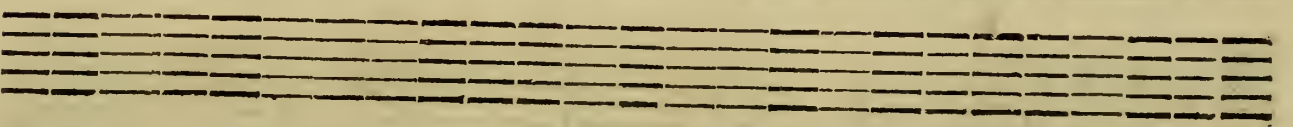
ALPHE'E.



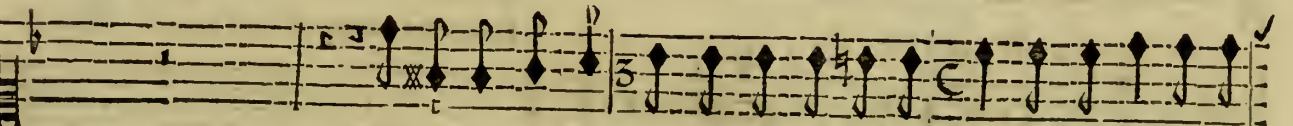
ASCALAPHE.



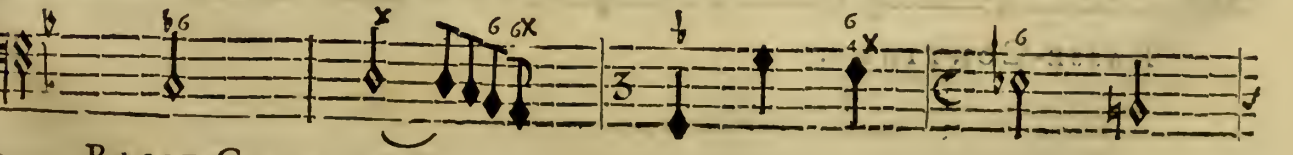
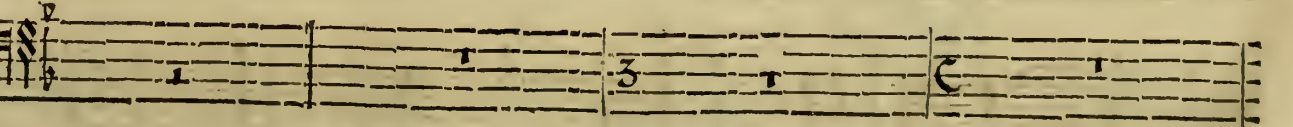
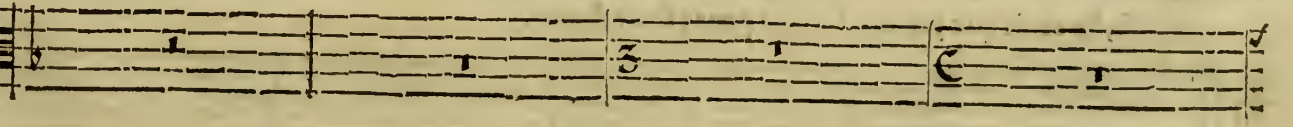
BASSE-CONTINUE.



toy, ma chere Arethuse?

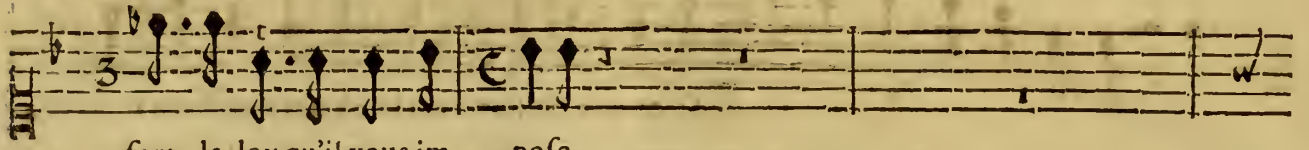
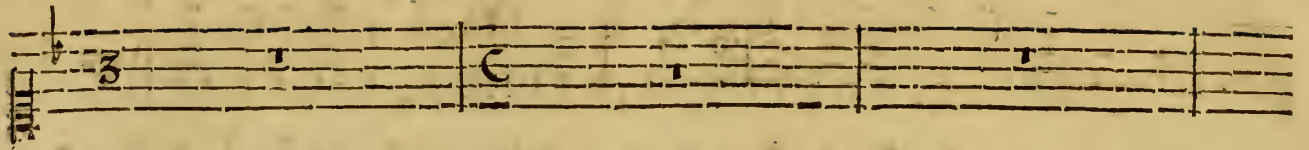


Pluton veut qu'avec vous nous demeurions icy; No<sup>9</sup> suivons sans ef-

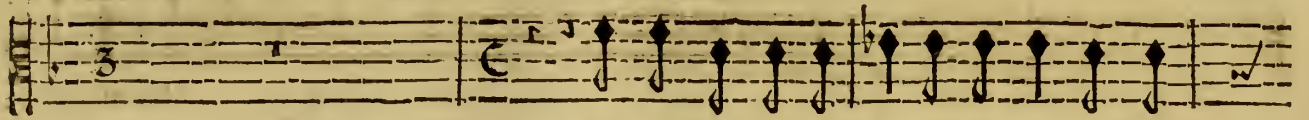


BASSE-CONTINUE.

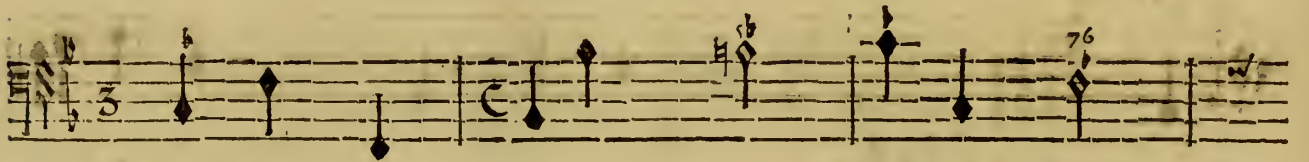
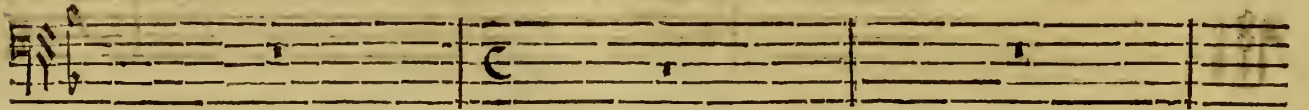




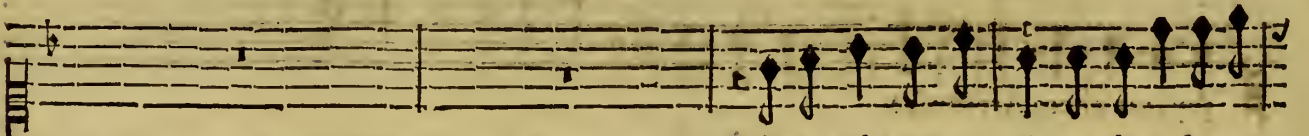
fort la loy qu'il vous im- pose.



Ce Dieu veut soula- ger la douleur qu'il vous



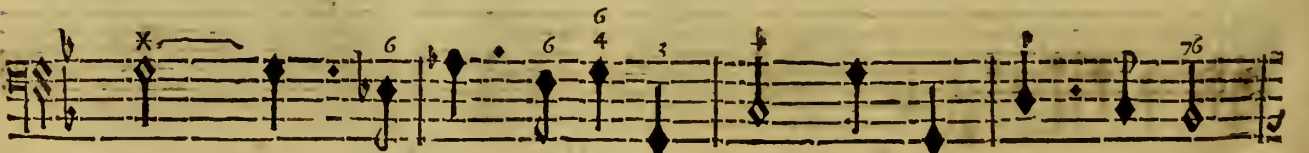
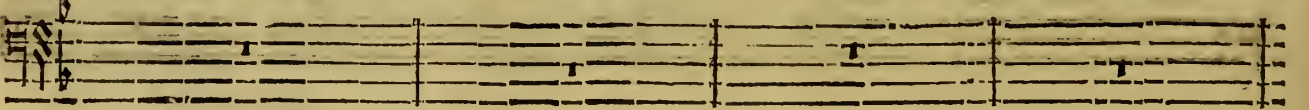
BASSE-CONTINUE.



Il attend pour vo<sup>o</sup> voir que de vostre co-



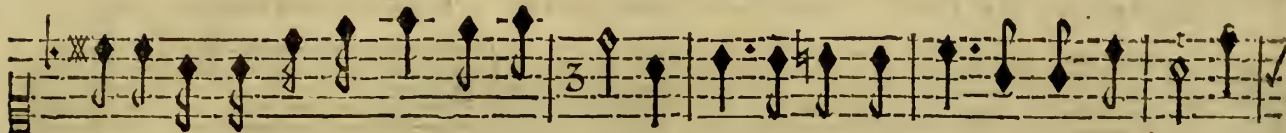
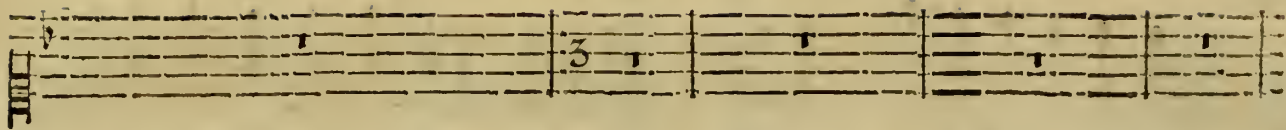
cause, Et croit que par nos foins il peut estre adoucy.



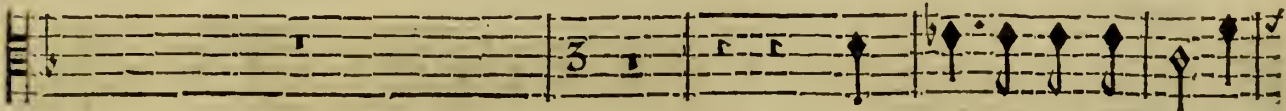
BASSE-CONTINUE.



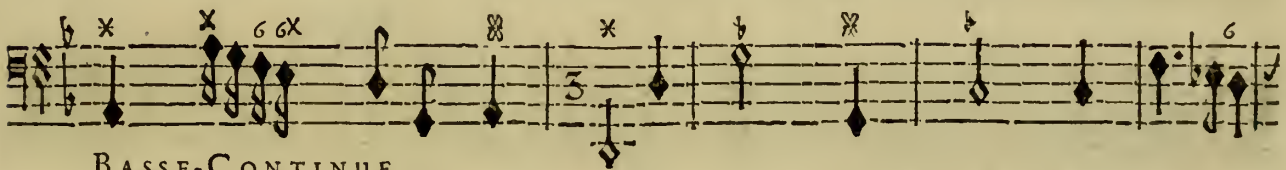
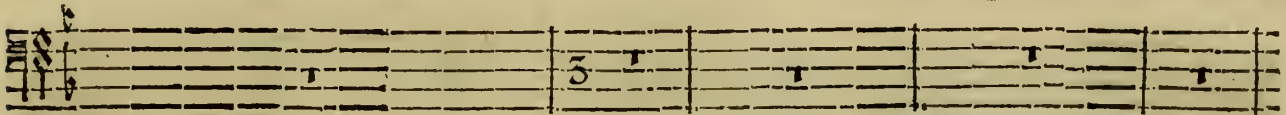




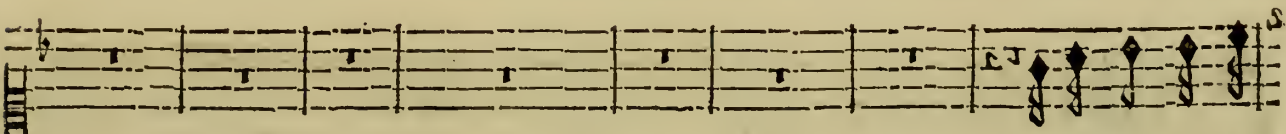
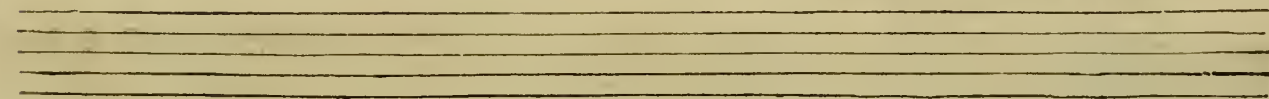
lere Les premiers trāsports soiēt cal-mez, Le Dieu que vo° charmez que vous charmez ne



Le Dieu que vous charmez ne



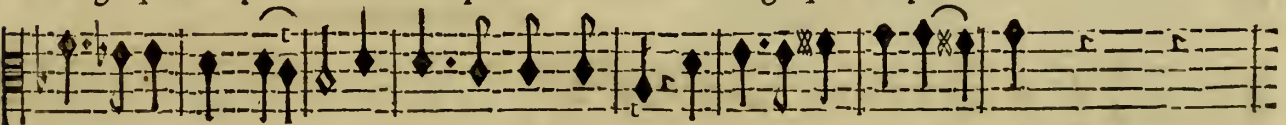
BASSE-CONTINUE.



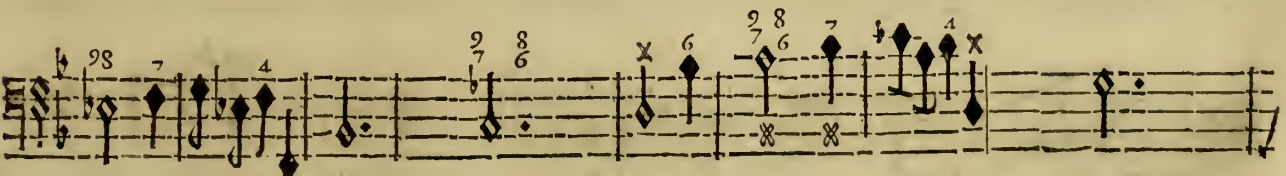
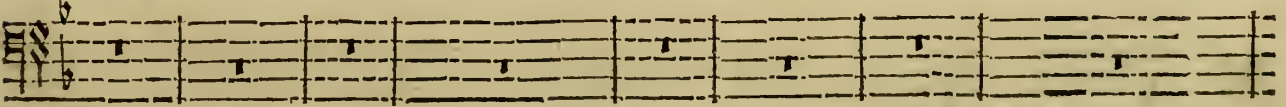
Que deviēt pour l'a-



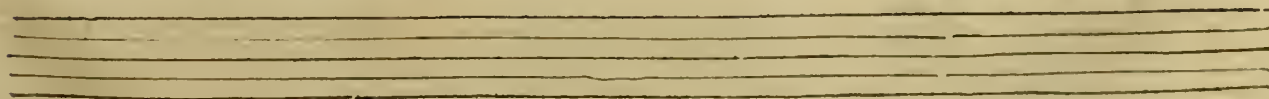
songe qu'à vo° plai- re. Le dieu que vo° charmez ne songe qu'à vo° plai- re.



songe qu'à vo° plai- re. Le dieu que vo° charmez ne songe qu'à vo° plai- re.



BASSE-CONTINUE.





PROSERPINE,

mour ton mépris écla- tant? Cét amant prés de toy gouste un bonheur pai-

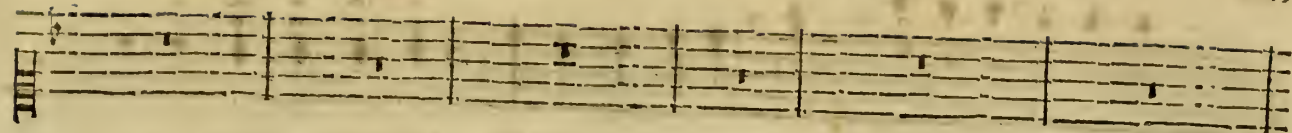
BASSE-CONTINUE.

sible.

Rien n'est impossible A l'amour constant.

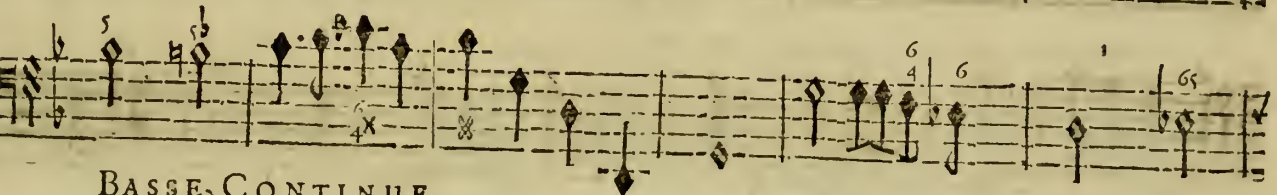
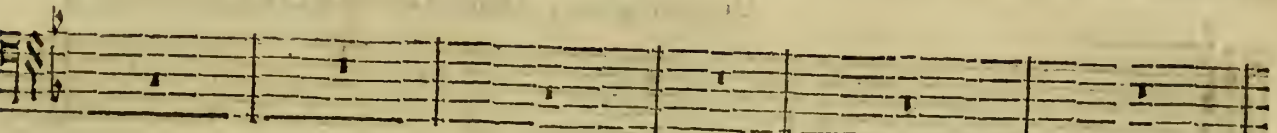
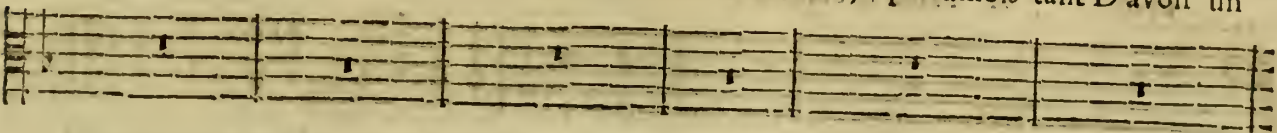
BASSE-CONTINUE.



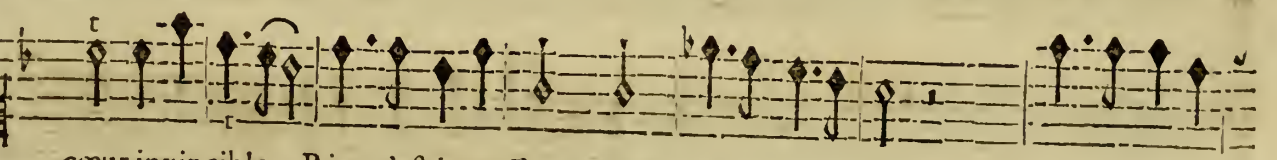
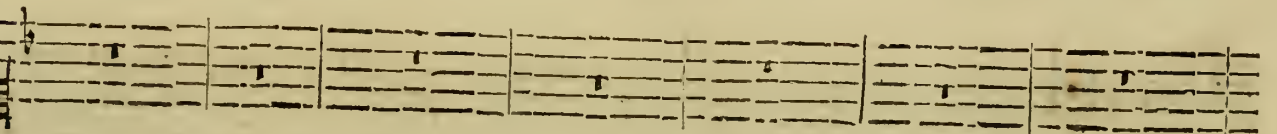
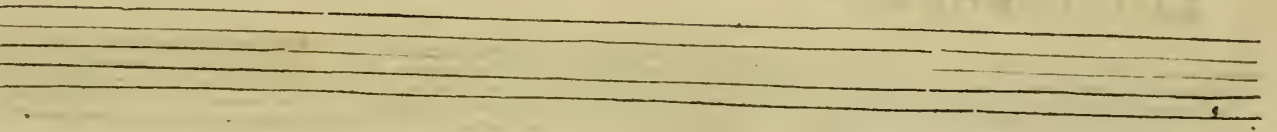


Rien n'est impossible

A l'amour constant. Envain je presumois tant D'avoir un



BASSE-CONTINUE.

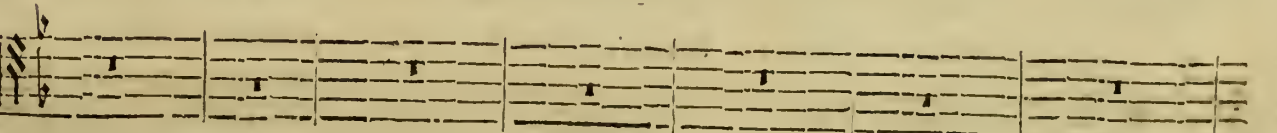
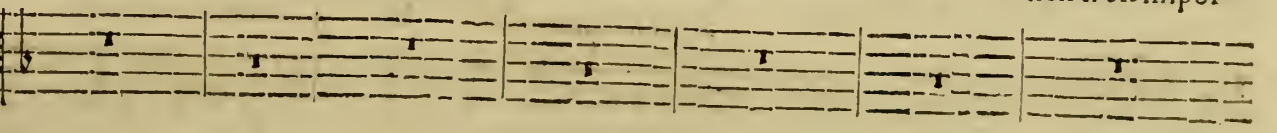


cœur invincible, Rien n'est impossi-

ble

A l'amour constant.

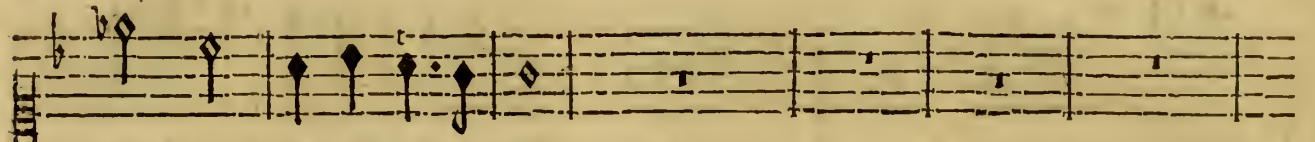
Rien n'est impos-



BASSE-CONTINUE.



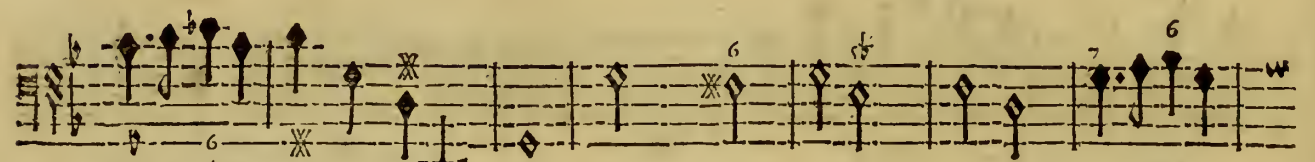
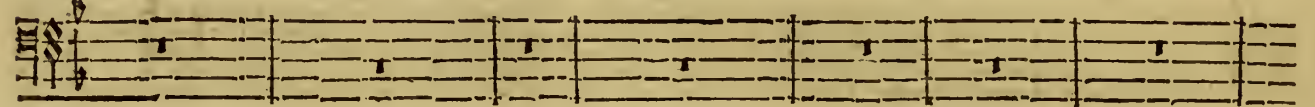




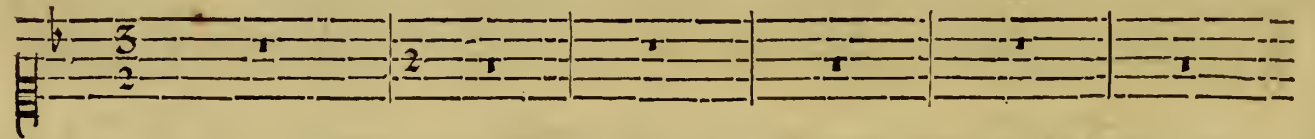
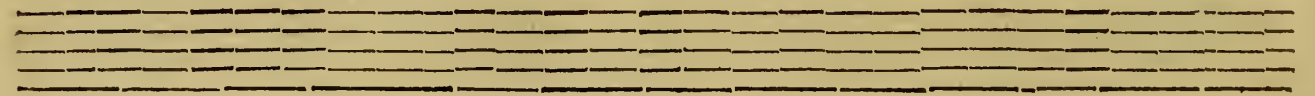
fible A l'amour constant.



Qu'un Amant fidele est content D'engager ce qu'il



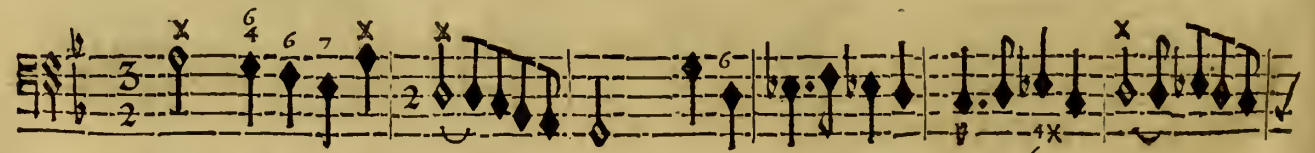
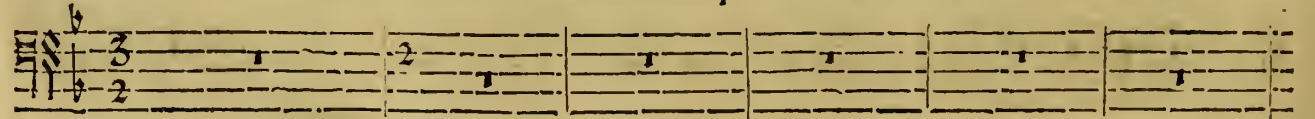
BASSE-CONTINUE.



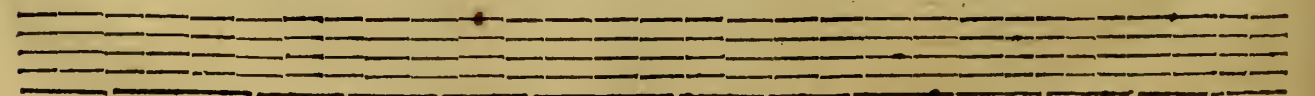
Rien n'est impossi- ble A l'amour constant.



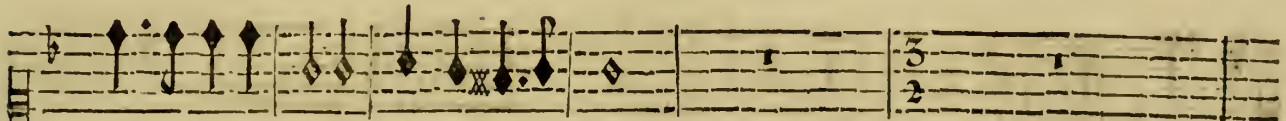
aime à devenir sen- fible! Rien n'est impossi- ble A l'amour constant.



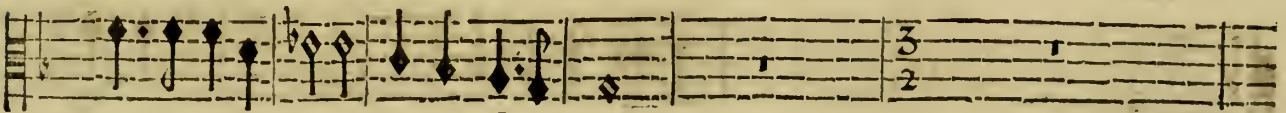
BASSE-CONTINUE.



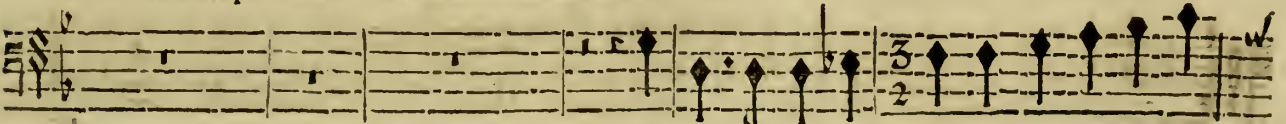




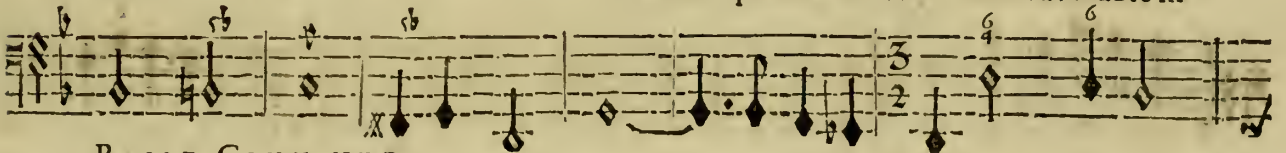
Rien n'est impossible A l'amour constant.



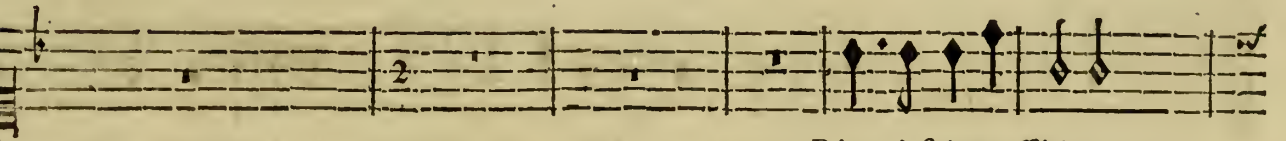
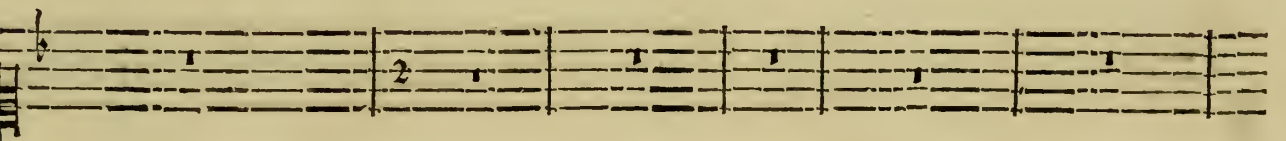
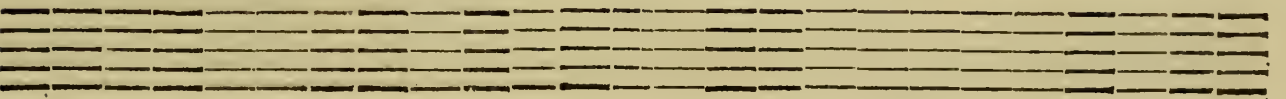
Rien n'est impossible A l'amour constant.



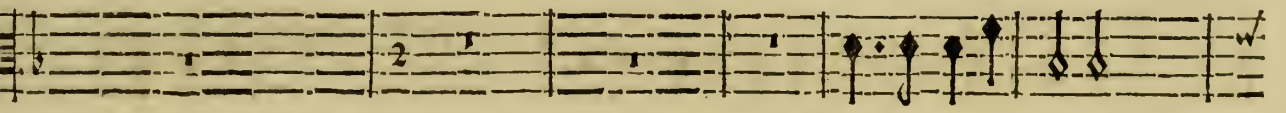
Pluton pourra trouver un favorable in-



BASSE-CONTINUE.



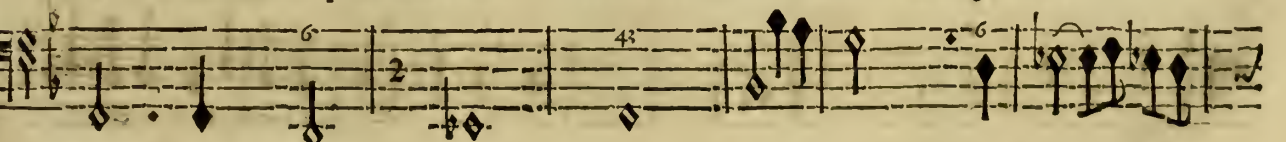
Rien n'est impossible



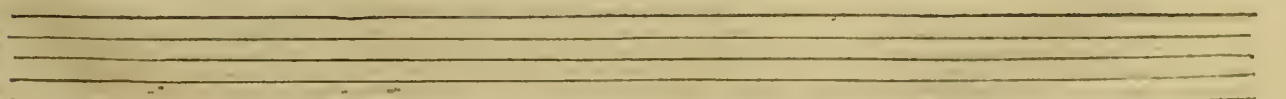
Rien n'est impossible



stant Où son amour pour vous deviendra moins terrible. Rien n'est impossible



BASSE-CONTINUE.



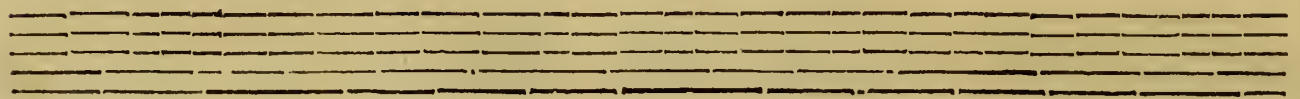


A l'amour constant. Rien n'est impossible A l'amour constant. Voyez ce beau se-

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.

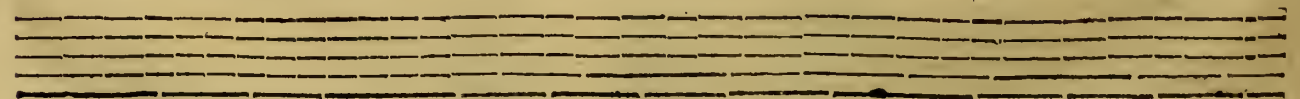


jour, ces charmantes Campagnes, Ces Val- lons écartez, Ces paisibles Fo-

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.

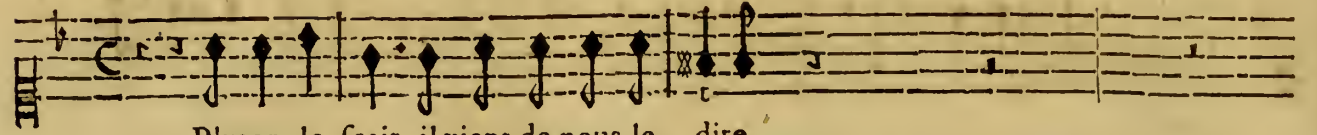
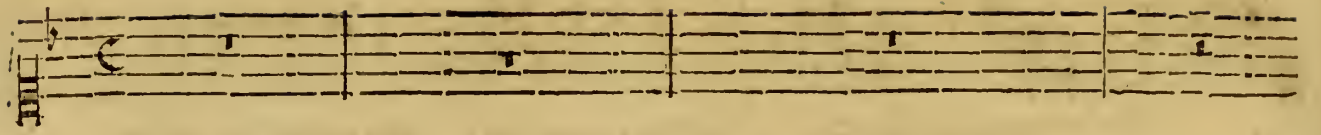
BASSE-CONTINUE.

pagnes ?

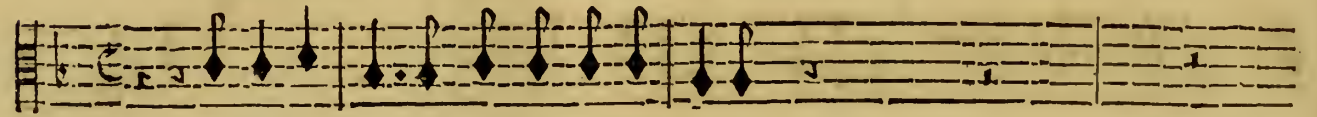
Vous avez par malheur goûté de quelques grains D'un fruit de ces lieux fôûter-

BASSE-CONTINUE.

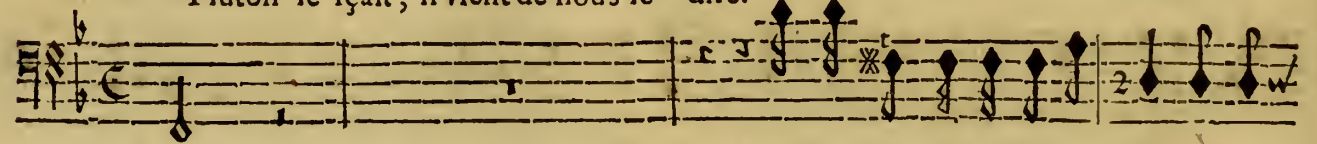




Pluton le sçait, il vient de nous le dire.

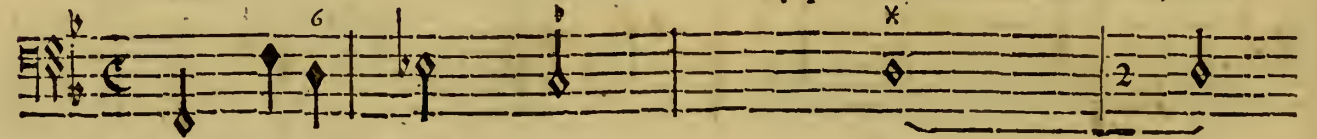


Pluton le sçait, il vient de nous le dire.

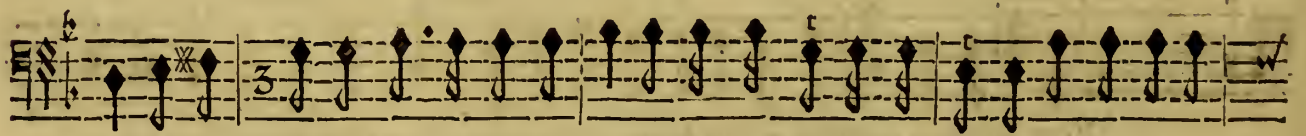
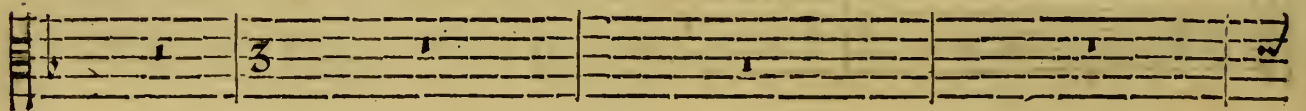
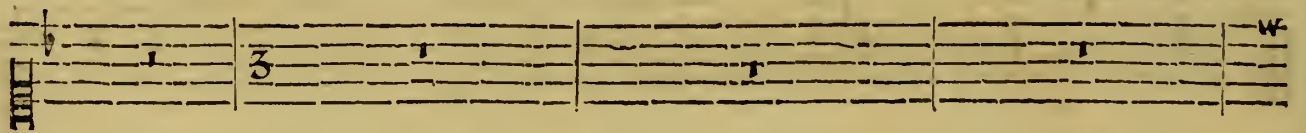
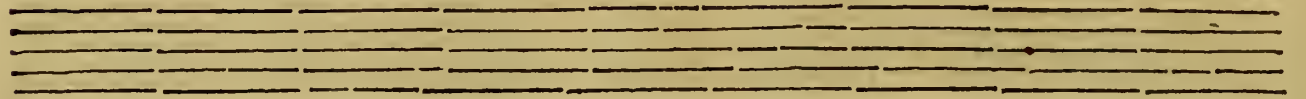


rains.

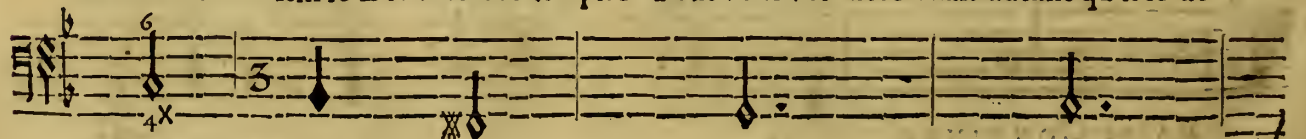
J'ay pris soin de l'en aver- tir; Par l'ar-



BASSE-CONTINUE.



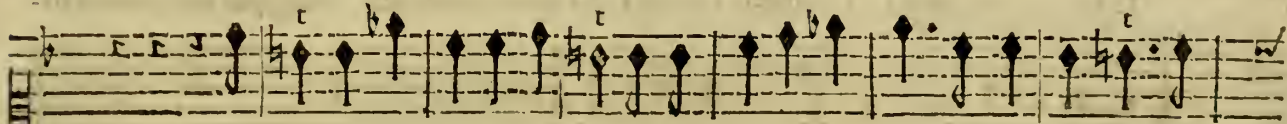
rest du De- stin le Dieu de cet Empire Peut vous voir deormais autant qu'il le de-



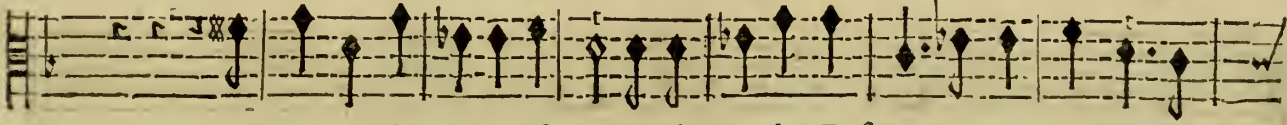
BASSE-CONTINUE.



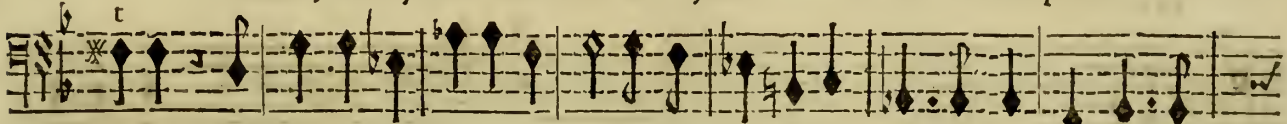




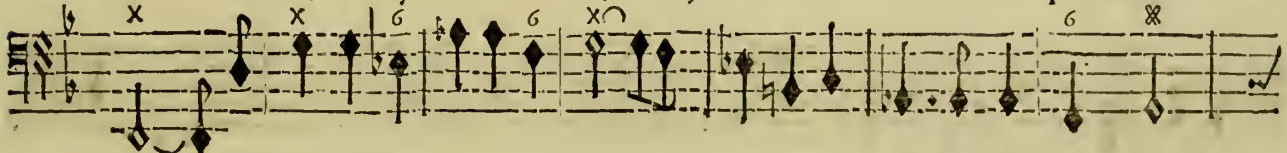
Jamais, s'il n'y veut consentir, Du sejour des Enfers vous ne pourrez for-



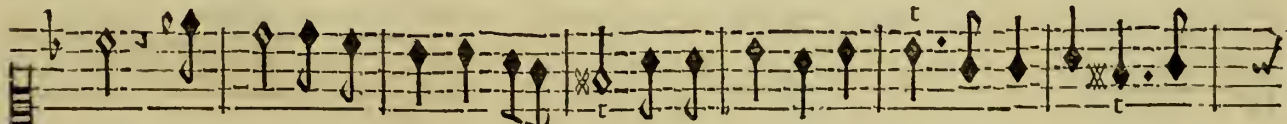
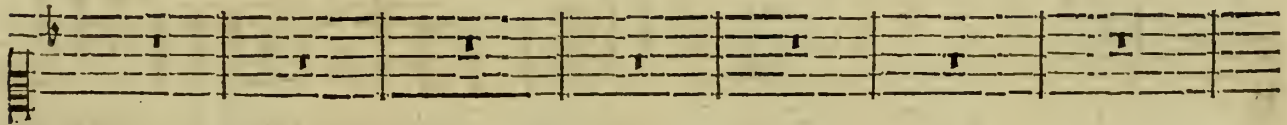
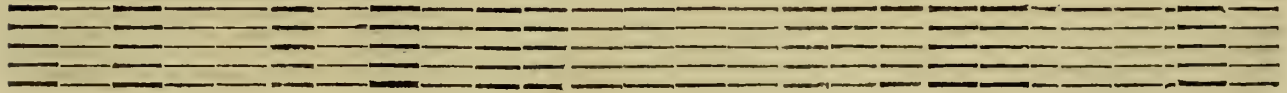
Jamais, s'il n'y veut consentir. Du sejour des Enfers vous ne pourrez for-



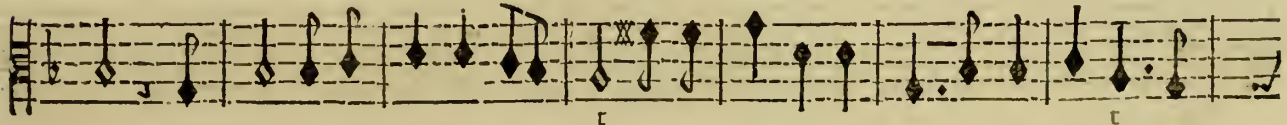
sire; Jamais, s'il n'y veut consentir, Du sejour des Enfers vous ne pourrez for-



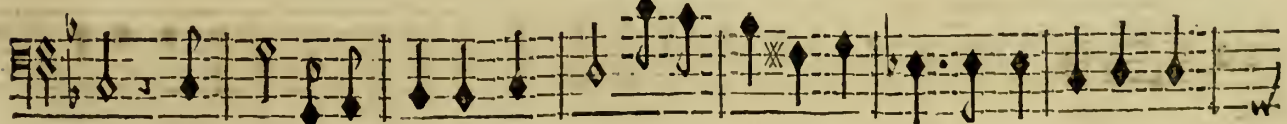
BASSE-CONTINUE.



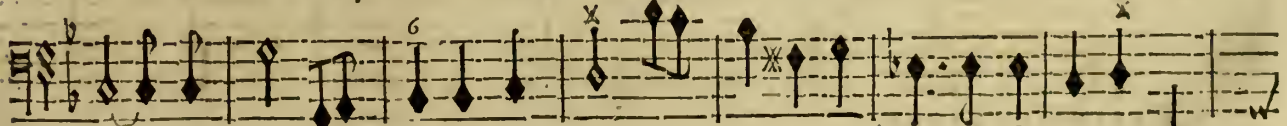
tir. Jamais, s'il n'y veut consen- tir, Du sejour des Enfers vous ne pourrez for-



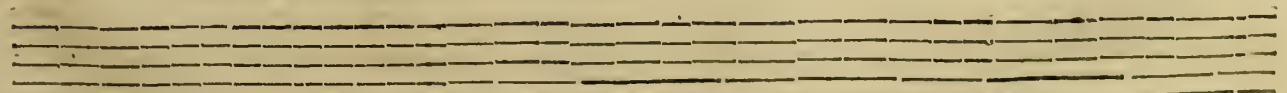
tir. Jamais, s'il n'y veut consen- tir, Du sejour des Enfers vous ne pourrez for-



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.

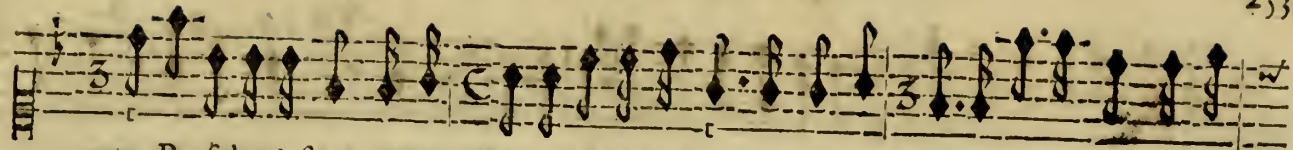
tir.

BASSE-CONTINUE.

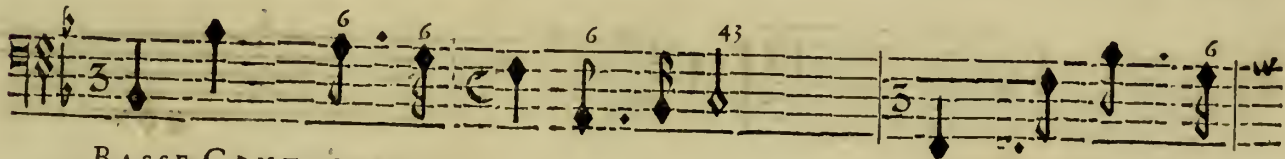
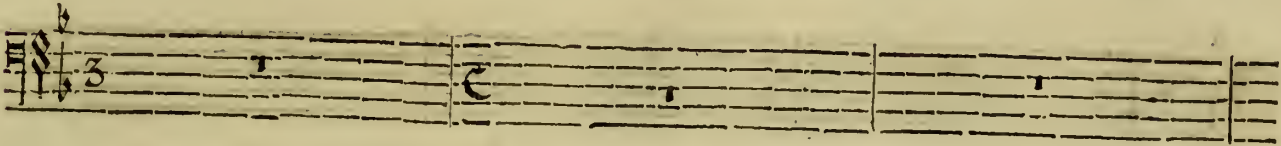
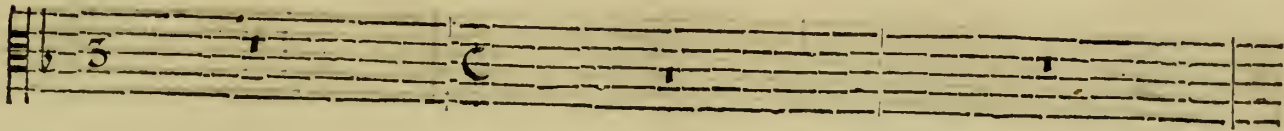
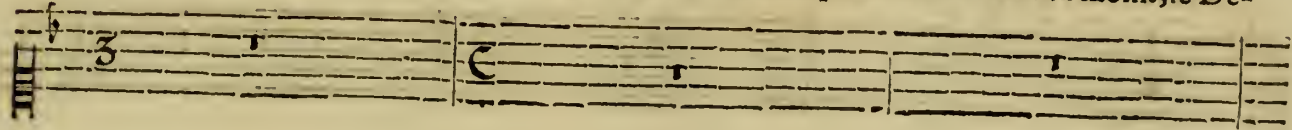
neste, C'est toy qui m'as mon-stré ce fruit si dâgereux, Tu m'as caché l'arrest du destin rigou-

BASSE-CONTINUE.

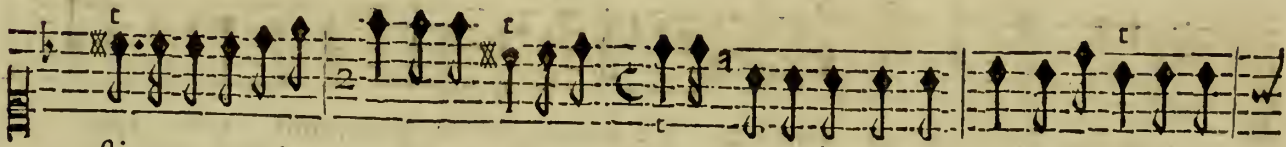
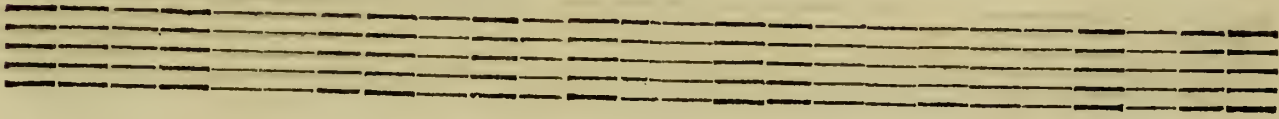




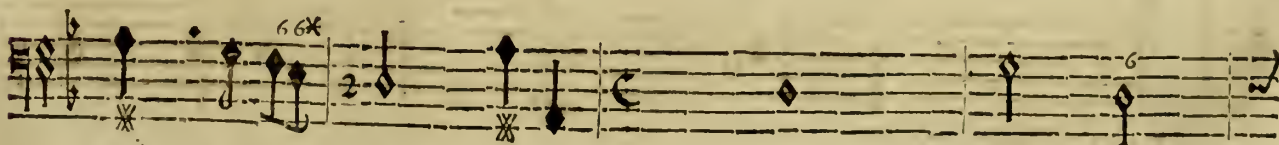
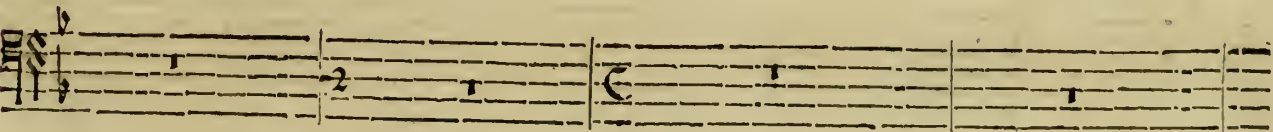
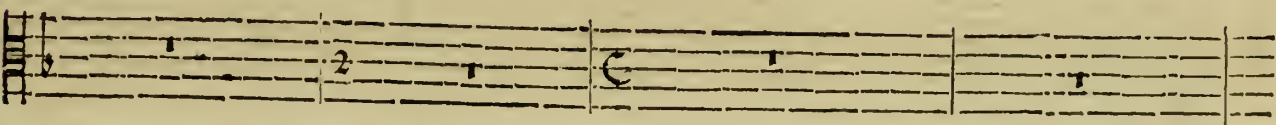
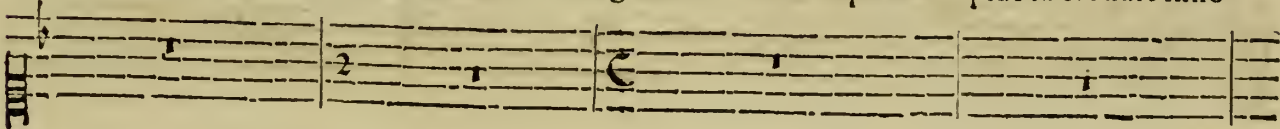
reux; Perfide, c'est toy qui m'abuse, Et c'est toy-mesme qui m'accuse? Ah! du moins, le De-



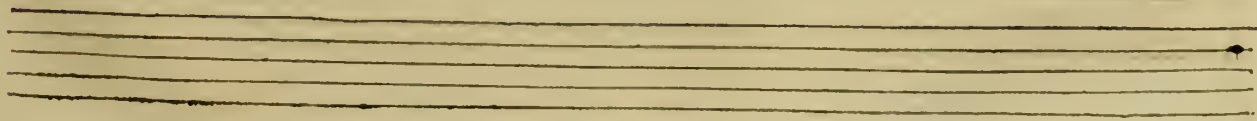
BASSE-CONTINUE.



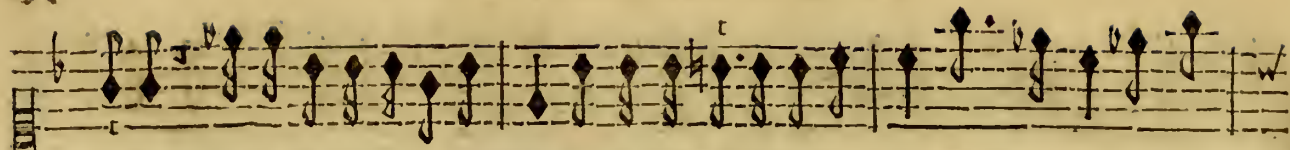
stin exaucera les vœux De ma juste vengeance: Tu ne surprendras plus la credule immo-



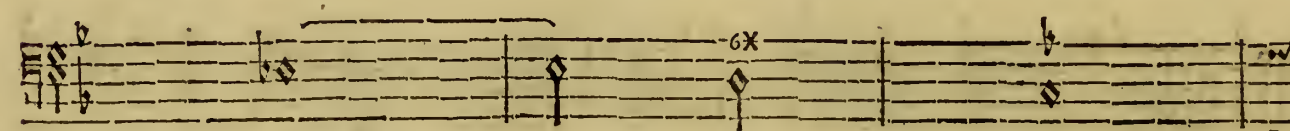
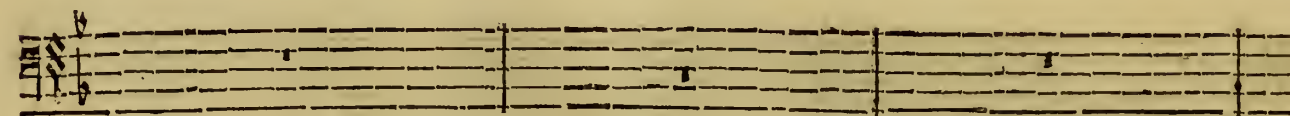
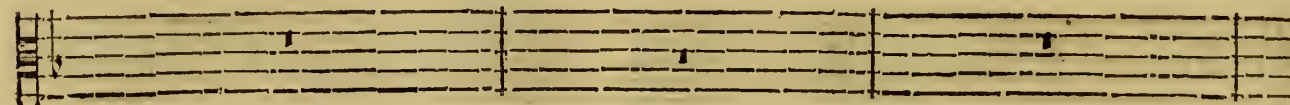
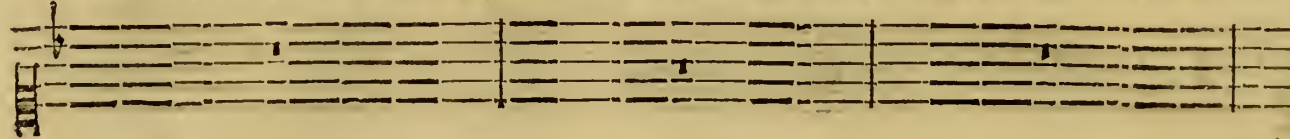
BASSE-CONTINUE.



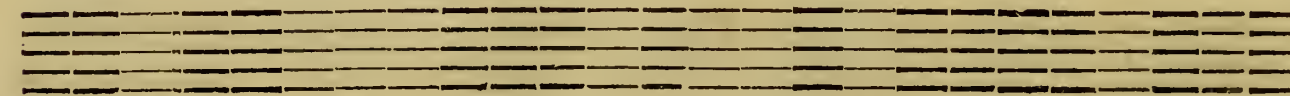




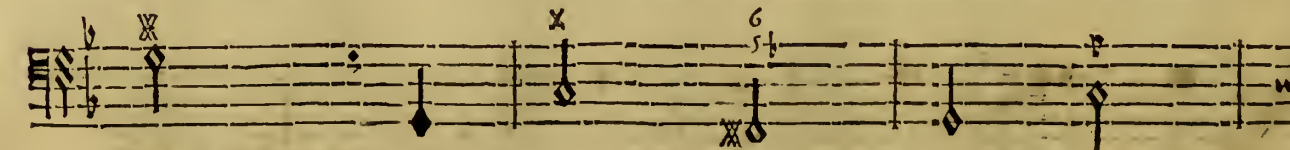
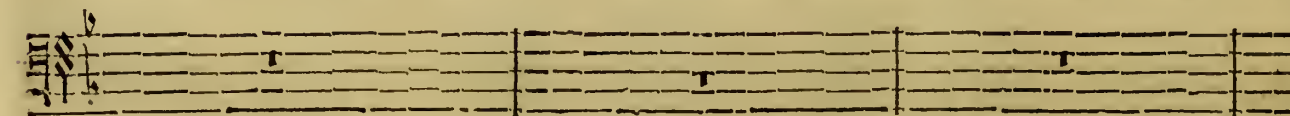
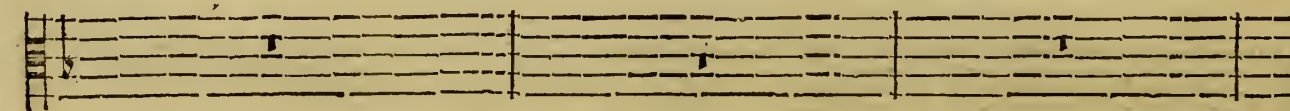
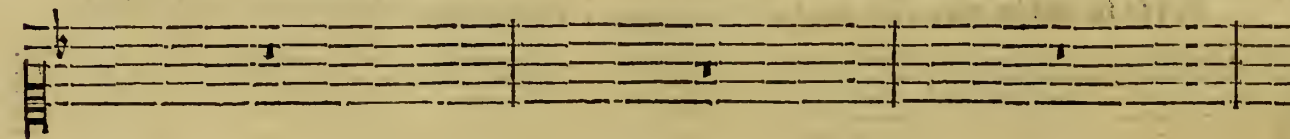
cence; Tu feras un objet affreux, Et d'un presage malheureux; Va, cruel, va lan-



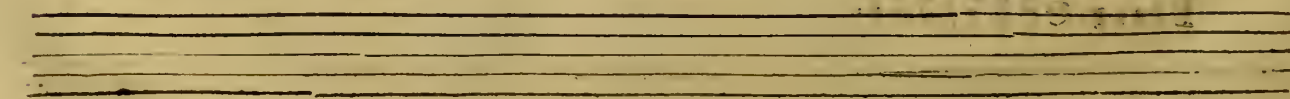
BASSE-CONTINUE.



guir dans l'horreur des tenebres; Va devien, s'il se peut, aussi triste que



BASSE-CONTINUE.





TRAGEDIE.

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 1: Treble clef, 3/4 time signature, first system of the prelude.

VIOLONS.

Musical staff 2: Bass clef, 3/4 time signature, second system of the prelude.

Musical staff 3: Bass clef, 3/4 time signature, third system of the prelude.

Musical staff 4: Bass clef, 3/4 time signature, fourth system of the prelude.

Musical staff 5: Bass clef, 3/4 time signature, fifth system of the prelude.

Empty musical staves.

Musical staff 6: Treble clef, 3/4 time signature, sixth system of the prelude.

VIOLONS.

Musical staff 7: Bass clef, 3/4 time signature, seventh system of the prelude.

Musical staff 8: Bass clef, 3/4 time signature, eighth system of the prelude.

Musical staff 9: Bass clef, 3/4 time signature, ninth system of the prelude.

Musical staff 10: Bass clef, 3/4 time signature, tenth system of the prelude.

Empty musical staves.



The first system of music for the Violons, top line. It begins with a treble clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some rests and a final fermata.

VIOLONS.

The second line of the first system of music for the Violons. It begins with a bass clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some rests and a final fermata.

The third line of the first system of music for the Violons. It begins with a bass clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some rests and a final fermata.

The fourth line of the first system of music for the Violons. It begins with a bass clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some rests and a final fermata.

The fifth line of the first system of music for the Violons. It begins with a bass clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some rests and a final fermata.

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

The first line of the second system of music for the Violons. It begins with a treble clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some rests and a final fermata.

VIOLONS.

The second line of the second system of music for the Violons. It begins with a bass clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some rests and a final fermata.

The third line of the second system of music for the Violons. It begins with a bass clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some rests and a final fermata.

The fourth line of the second system of music for the Violons. It begins with a bass clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some rests and a final fermata.

The fifth line of the second system of music for the Violons. It begins with a bass clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some rests and a final fermata.

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



PROSERPINE,  
PLUTON, PROSERPINE.

PROSERPINE.

Venez-vo' contre-moy défédre un teme- raire ?

Vostre pouvoir i- cy ne sera point bor-

BASSE-CONTINUE.

né, On n'est point innocent quād on peut vo' dé- plaire, Epuisez, s'il se peut, sur cet infortu-

BASSE-CONTINUE.

Tout ressent icy bas mō trouble & ma terreur, Les ombres sās trē-

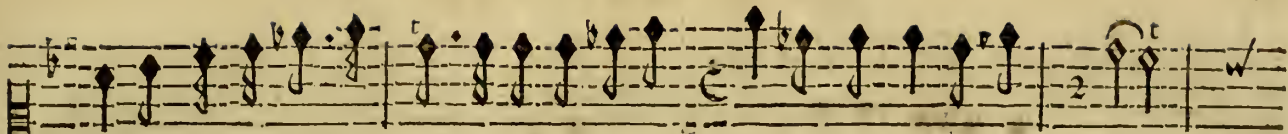
né, To' les traits de vostre colere.

BASSE-CONTINUE.

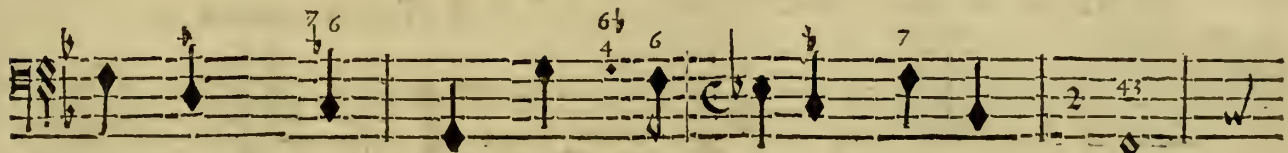
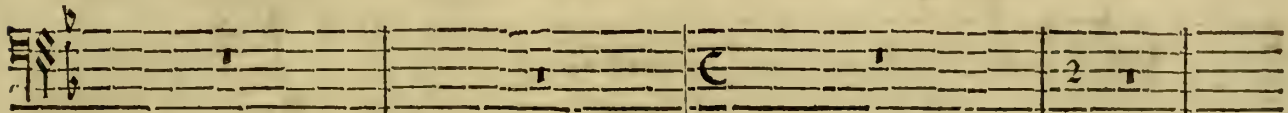
bler Ne peuvent plus m'en- tendre, Ne souffrez pas que ma fu- reur De cet heureux se-

BASSE-CONTINUE.





jour fasse un séjour d'horreur, A la clarté du Ciel hastez-vous de me ren-



BASSE-CONTINUE.



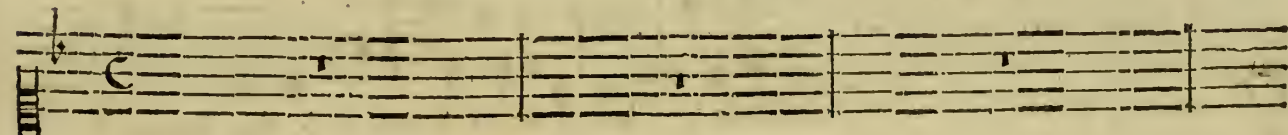
dre.



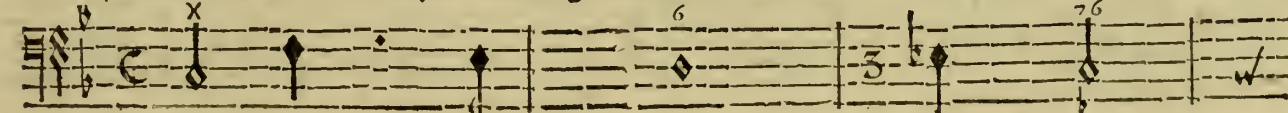
Ne regrettez point tât la lumiere des Cieux, Des Astres faits pour no° éclairét ces beaux



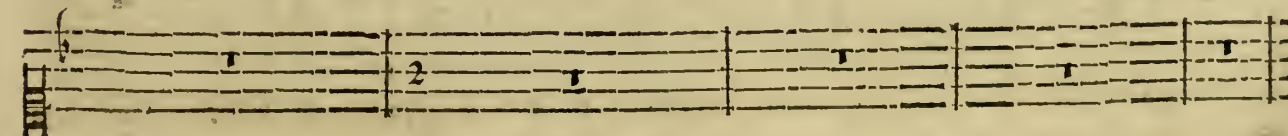
BASSE-CONTINUE.



lieux, Jamais un verdoyant feuillage Ne cesse de pa- rer les arbres de nos



BASSE-CONTINUE.



bois, Sans cesse dans nos champs no° trouvons à la fois Des fruits, des fleurs & de l'ombrage,



BASSE-CONTINUE.



Et le temps affreux des frimats Est la seule fai- son que l'on n'y connoist pas.

BASSE-CONTINUE.

Mon tri- ste cœur ne peut con- noistre La dou- ceur des ap- pas qu'on voit icy pa-

BASSE-CONTINUE.

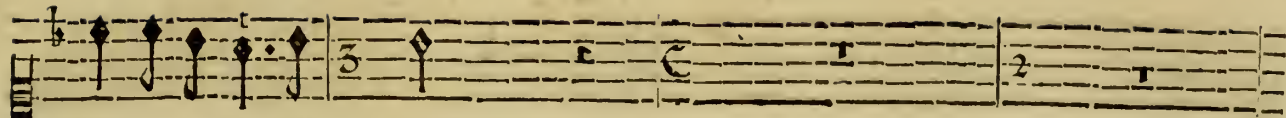
roistre, Helas! He- las! ces lieux si beaux où je fremis d'ef- froy Sont tou-

BASSE-CONTINUE.

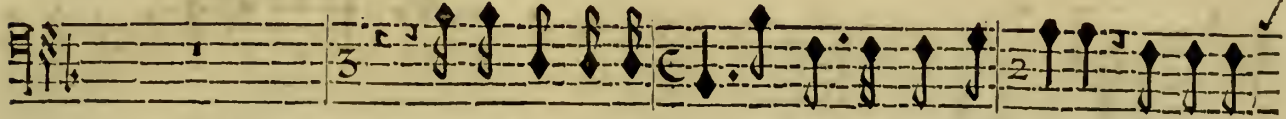
jours les enfers pour moy. Helas! helas! ces lieux si beaux où je fremis d'ef- froy Sont tou-

BASSE-CONTINUE.

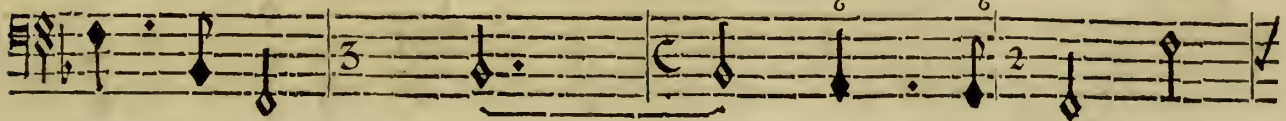




jours les Enfers pour moy.



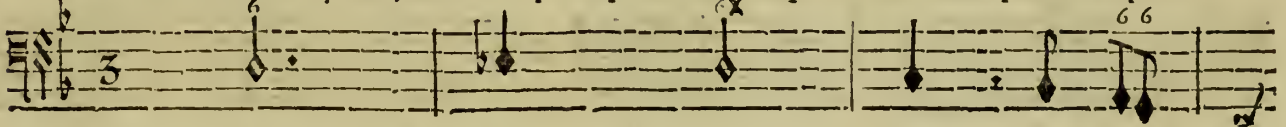
Je suis Roy des En-fers, Neptune est Roy de l'Onde, Nous regar-



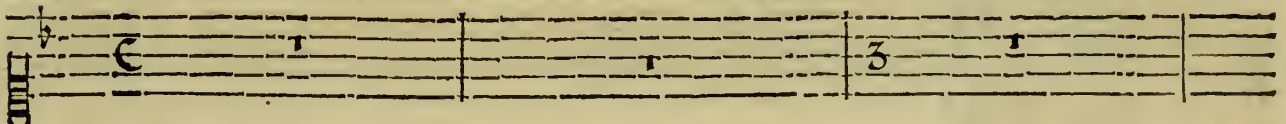
BASSE-CONTINUE.



dons avec des yeux jaloux Jupiter plus heureux que nous; Son sceptre est le pre-



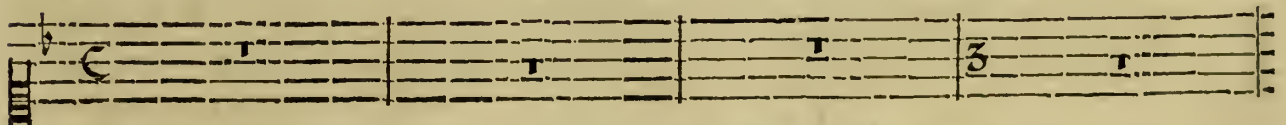
BASSE-CONTINUE.



mier des trois sceptres du monde; Mais si de vostre cœur j'estois victori-



BASSE-CONTINUE.



eux, Je serois plus content d'adorer vos beaux yeux Au milieu des En-fers, dans une paix pro-



BASSE-CONTINUE.

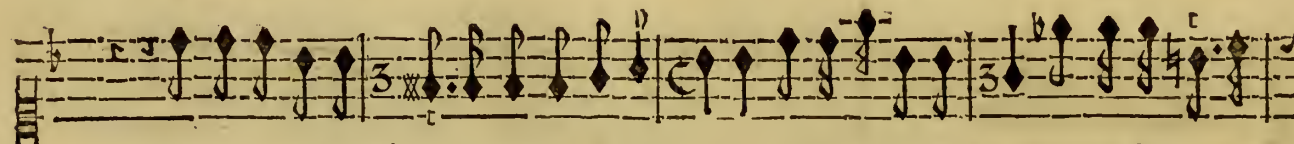




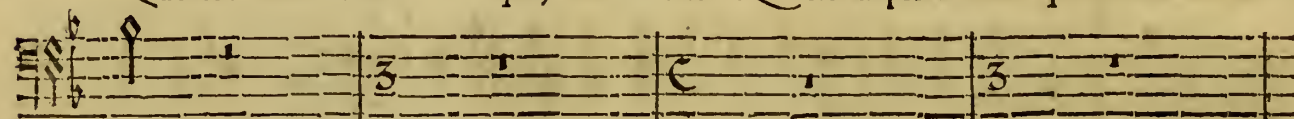
fonde, Que Jupiter le plus heureux des Dieux N'est content d'estre Roy de la Terre & des



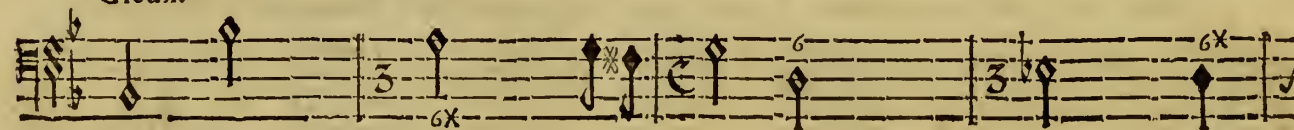
BASSE-CONTINUE.



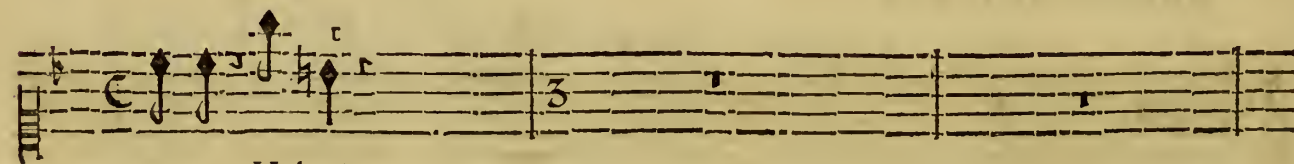
Que deviendra Cerés à qui je suis si chere? Quelle surprise! helas! quelle douleur a-



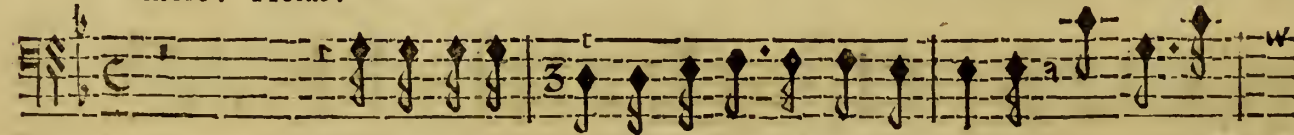
Cieux.



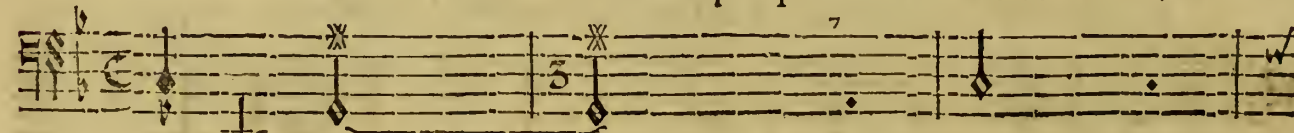
BASSE-CONTINUE.



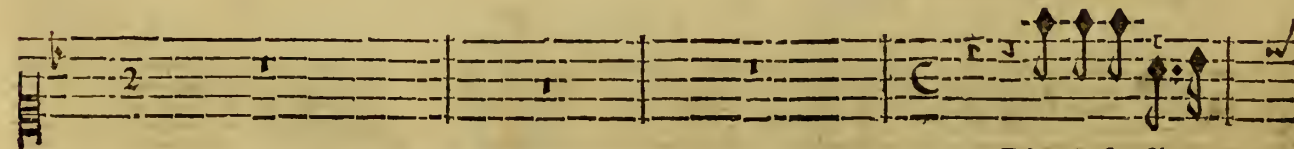
mere! Helas!



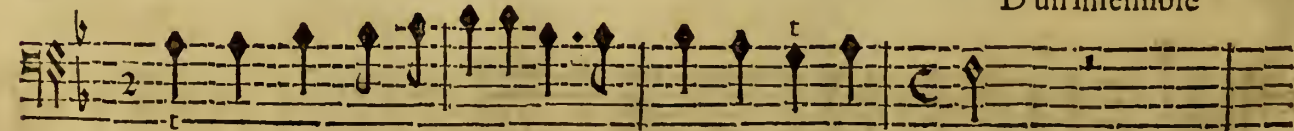
Ne donnerez- vous Des soupirs qu'à vostre Mere? Aimez, Ai-



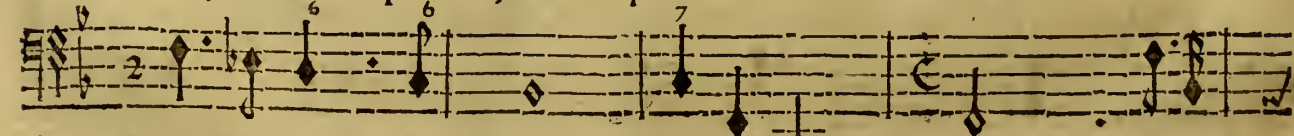
BASSE-CONTINUE.



D'un insensible

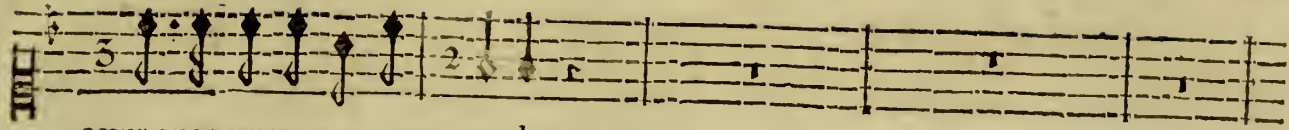


mez, Beauté trop severe, Les soupirs d'amour font doux.



BASSE-CONTINUE.

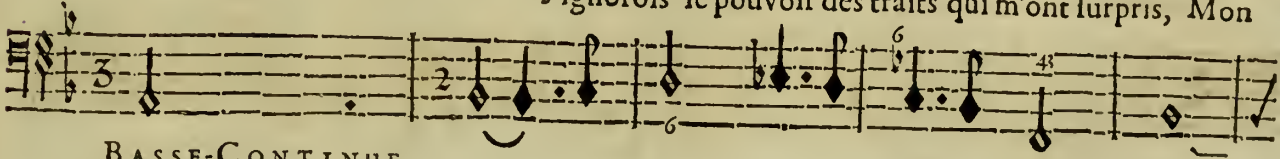




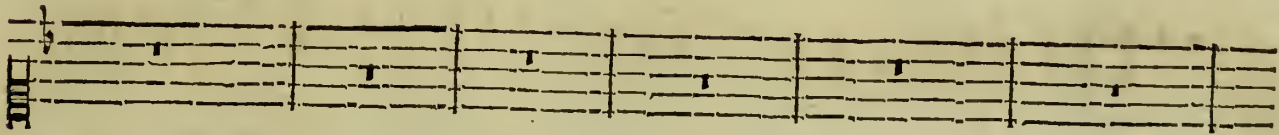
cœur que pouvez-vous at- tendre?



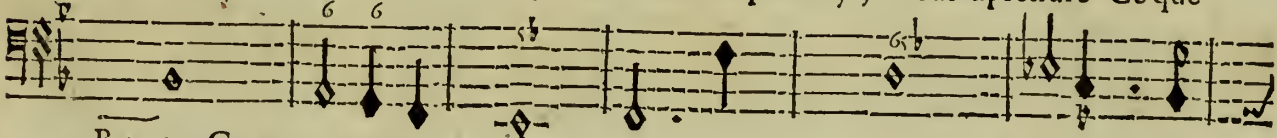
J'ignorois le pouvoir des traits qui m'ont surpris, Mon



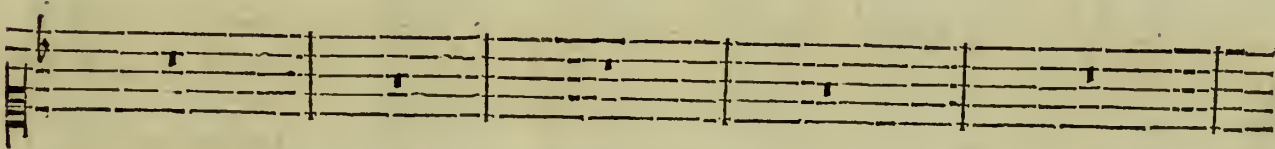
BASSE-CONTINUE.



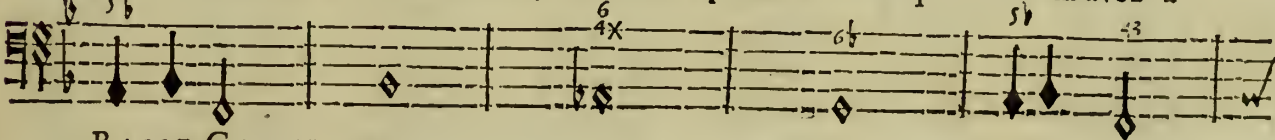
cœur ne connoissoit rien de doux ny de tendre. Ne pourray-je vous aprendre Ce que



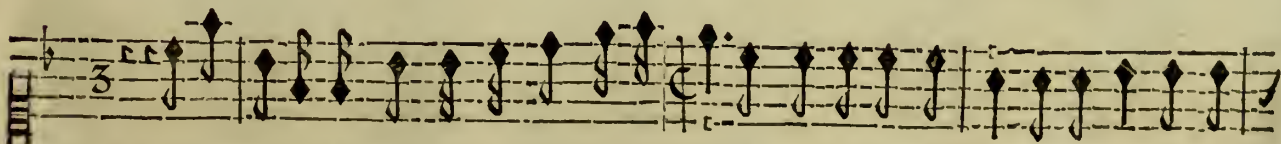
BASSE-CONTINUE.



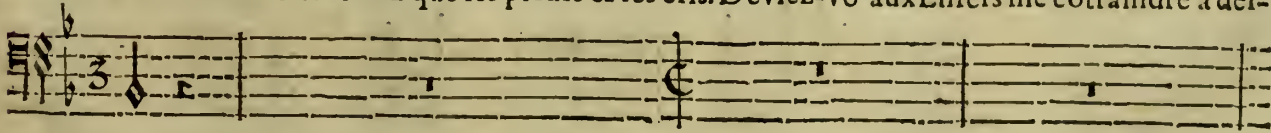
vous m'avez appris? Ne pourray- je vous aprendre Ce que vous m'avez a-



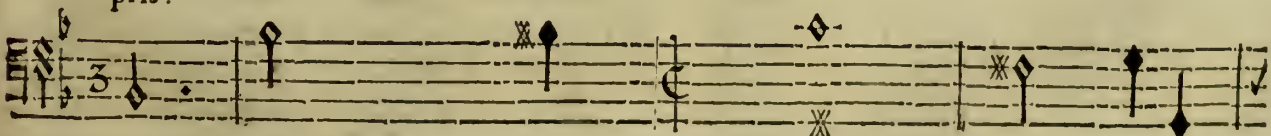
BASSE-CONTINUE.



Dieu cruel! vo' n'aimez que les pleurs & les cris. Deviez-vo' aux Enfers me cōtraindre à des-



pris?



BASSE-CONTINUE.



cendre? Vous m'ostez 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.

Voulez-vous me causer d'éternels déplaisirs?

Laissez-moy suivre en

BASSE-CONTINUE.

fer d'éternelles al- larmes? Laissez-moy suivre en

Voulez-vous me causer d'éternels déplaisirs?

paix mes innocens desirs. Voy-

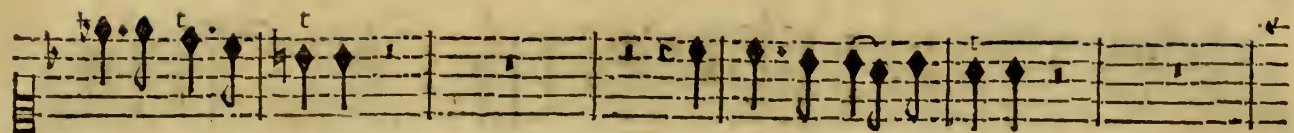
BASSE-CONTINUE.

Laissez-moy la douceur de voir toujours vos charmes.

Laissez-moy la douceur de voir toujours vos charmes.

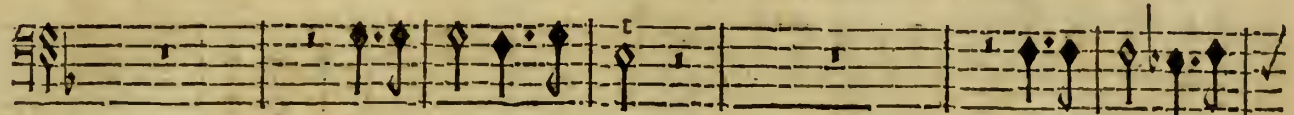
BASSE-CONTINUE.





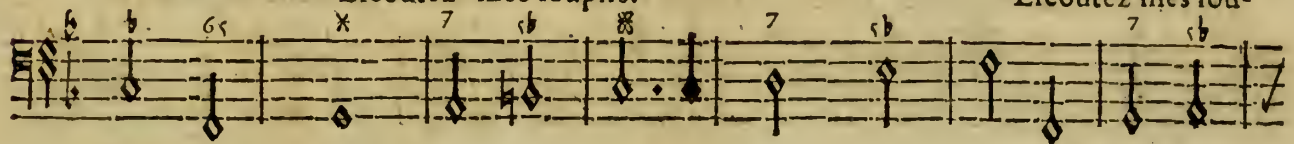
yez couler mes larmes.

Voyez couler mes larmes.

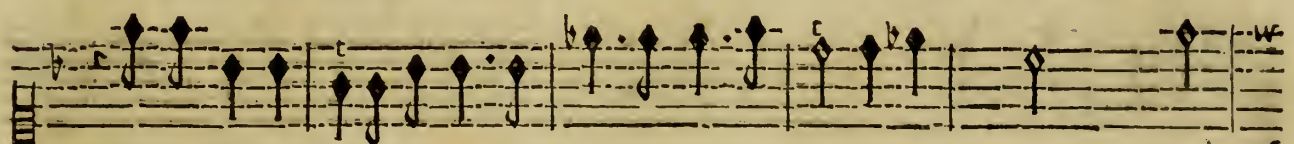


Escoutez mes soupirs.

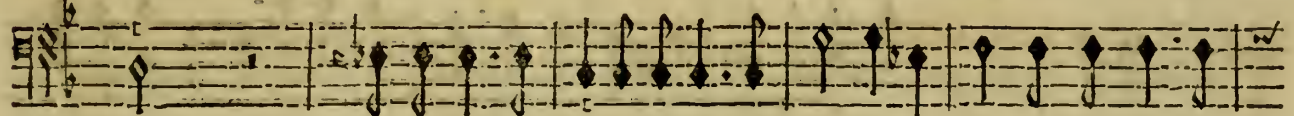
Escoutez mes sou-



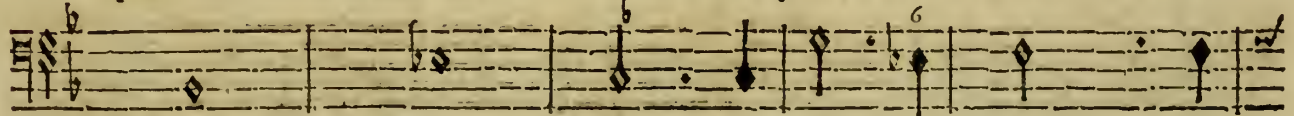
BASSE-CONTINUE.



Ma douleur mortelle Ne touche point Ne touche point vostre cœur? Ah!



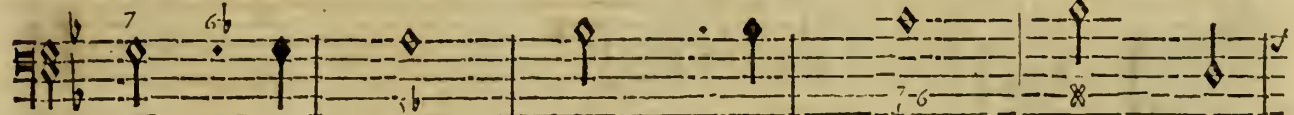
pirs. Mon amour fidelle Ne touche point vostre cœur? Mon amour fi-



Ah! quelle rigueur! Ah! quelle rigueur! Ma douleur mor-



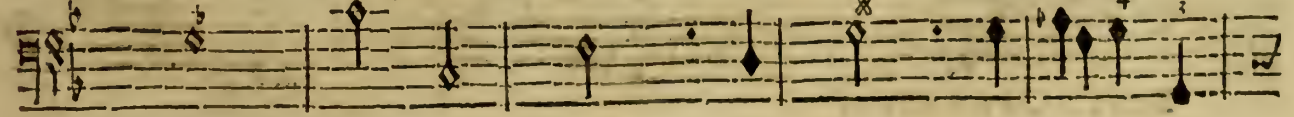
delle Ne touche point vostre cœur? Mon amour fidelle Ne touche point vostre



telle Ne touche point vostre cœur? Ma douleur mortelle Ne touche point vostre



cœur? Ah! quelle rigueur! Ah! Ah! quelle ri-



BASSE-CONTINUE.



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.

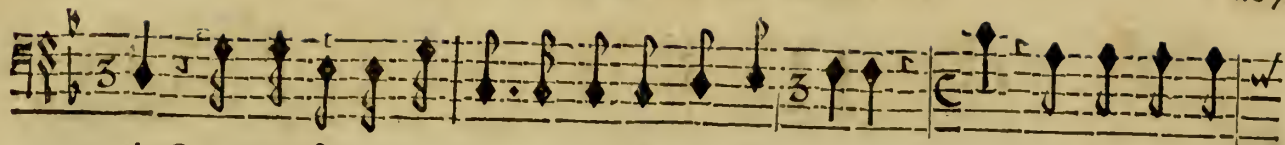
SCENE V.

PLUTON, PROSERPINE, CHOEUR D'OMBRES BIEN-HEUREUSES;  
 CHOEUR DE DIVINITEZ INFERNALES.

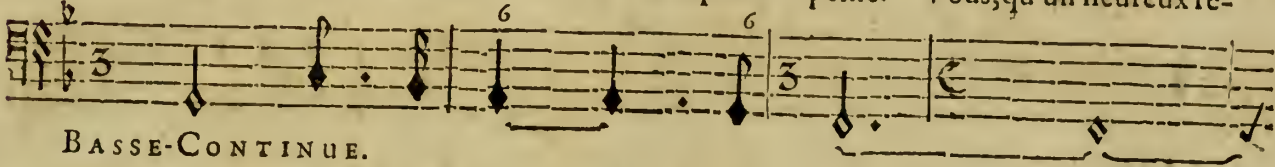
PLUTON.  
 Que l'on suspende icy les tourments eternels Des plus grands crimi-

BASSE-CONTINUE.

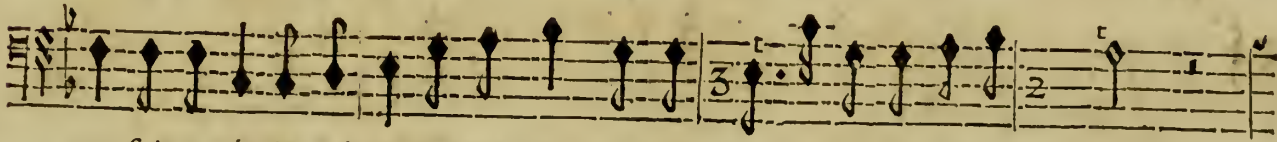




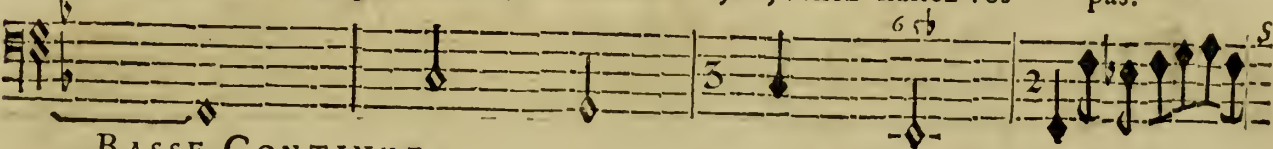
nels! Qu'aux Enfers en ce jour tout soit exempt de peine. Vous, qu'un heureux re-



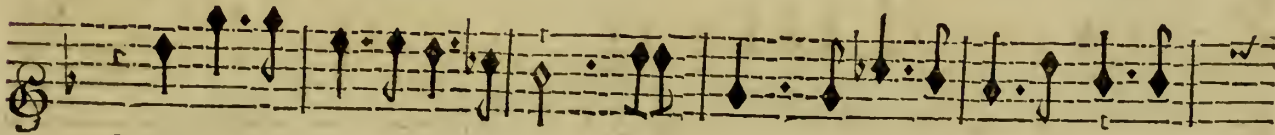
BASSE-CONTINUE.



pos fuit après le trépas, Et vous, Dieux mes su- jets, venez hastez vos pas.



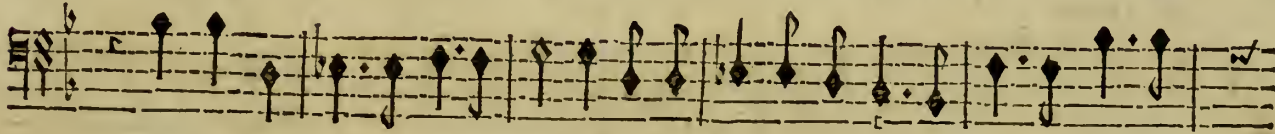
BASSE-CONTINUE.



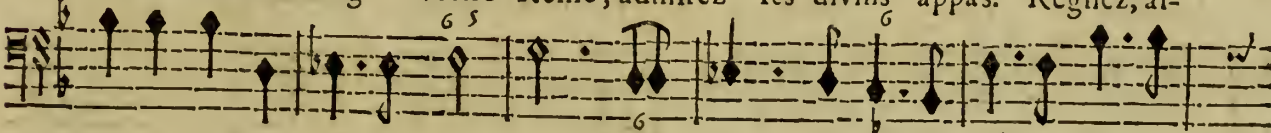
VIOLON.



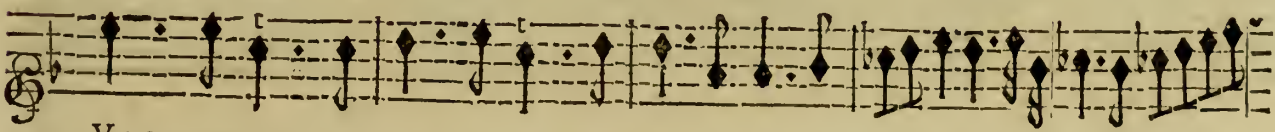
VIOLON.



Rendez hommage à vostre Reine, admirez ses divins appas. Regnez, ai-



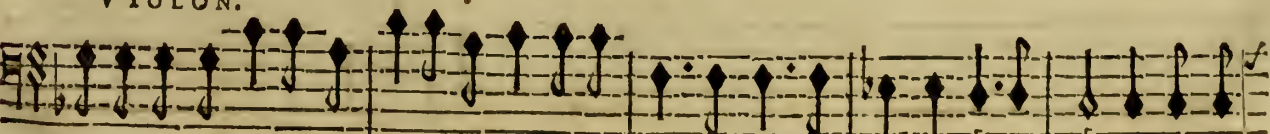
BASSE-CONTINUE.



VIOLON.



VIOLON.



mable Souveraine, Regnez à jamais icy bas. Rendez hommage à vostre Reine admi-



BASSE-CONTINUE.



Musical staff for Violon (Violin), first system. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

VIOLON.

Musical staff for Violon (Violin), second system. Continuation of the first system, featuring similar rhythmic patterns and melodic lines.

VIOLON.

Musical staff for Basse-Continue (Cello/Bass), first system. It begins with a bass clef and a key signature of one flat. The notation features a steady eighth-note accompaniment.

rez ses divins appas, Regnez, aimable Souveraine, Regnez à jamais icy,

Musical staff for Basse-Continue (Cello/Bass), second system. Continuation of the first system, with some numerical figures (6, 4, 3) appearing below the staff.

BASSE-CONTINUE.

Musical staff for Violon (Violin), third system. Continuation of the previous systems.

VIOLON.

Musical staff for Violon (Violin), fourth system. Continuation of the previous systems.

VIOLON.

Musical staff for Basse-Continue (Cello/Bass), second system. Continuation of the previous systems.

bas. Regnez à jamais à jamais icy bas. Regnez Regnez à jamais icy

Musical staff for Basse-Continue (Cello/Bass), third system. Continuation of the previous systems.

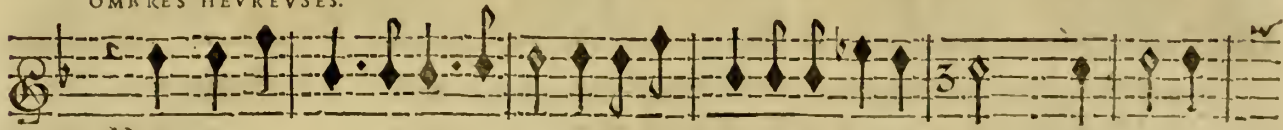
BASSE-CONTINUE.

Five empty musical staves at the bottom of the page, intended for further notation.

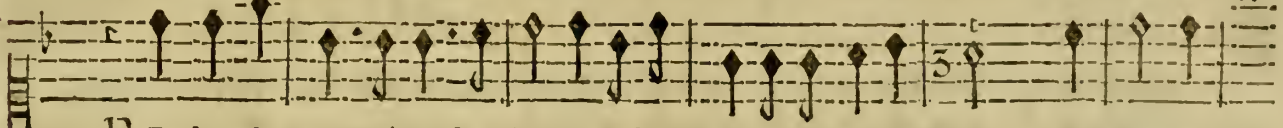


LES CHOEURS DES OMBRES HEUREUSES, ET DES DIVINITEZ INFERNALES.

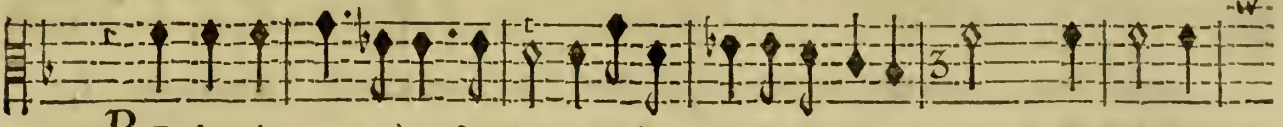
OMBRES HEUREUSES.



R Endons hommage à nostre Reyne, Admirons ses divins appas. Regnez, ai-

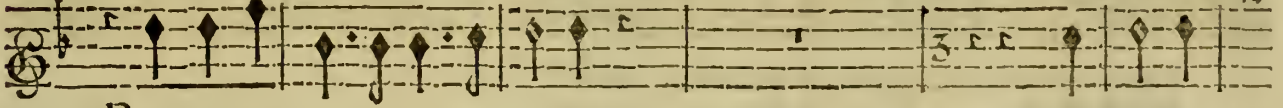


R Endons hommage à nostre Reyne, Admirons ses divins appas. Regnez, ai-



R Endons hommage à nostre Reyne, Admirons ses divins appas. Regnez, ai-

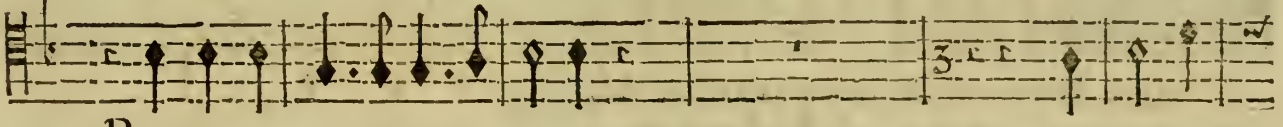
DIVINITEZ INFERNALES.



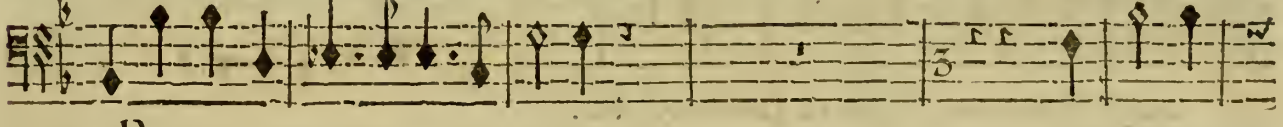
R Endons hommage à nostre Reyne. Regnez, ai-



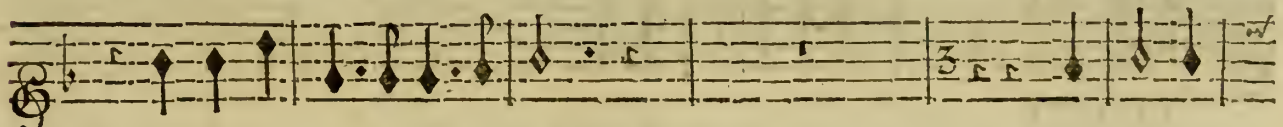
R Endons hommage à nostre Reyne. Regnez, ai-



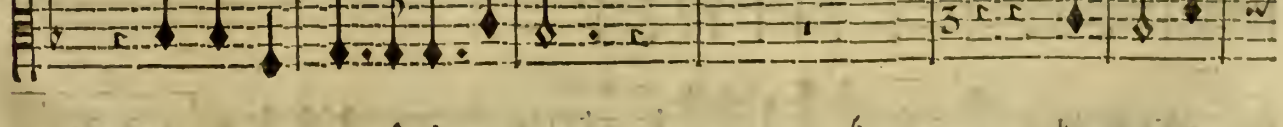
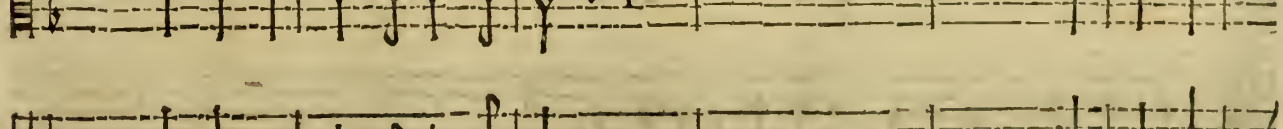
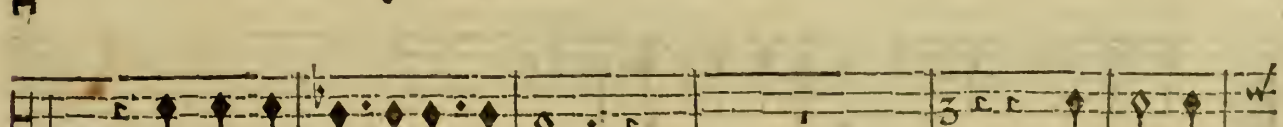
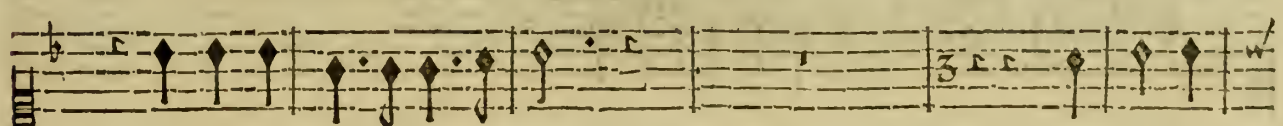
R Endons hommage à nostre Reyne. Regnez, ai-



bas. R Endons hommage à nostre Reyne. Regnez, ai-



VIOLONS.

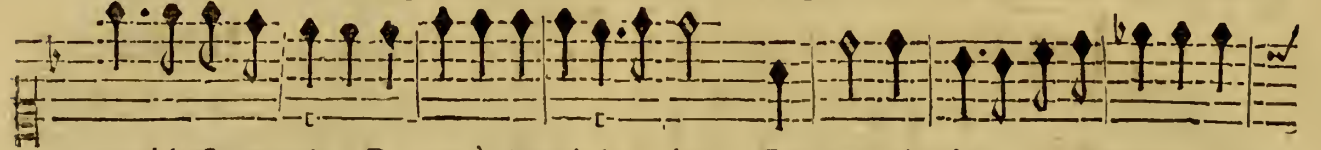


Basse de Violon & Continué.

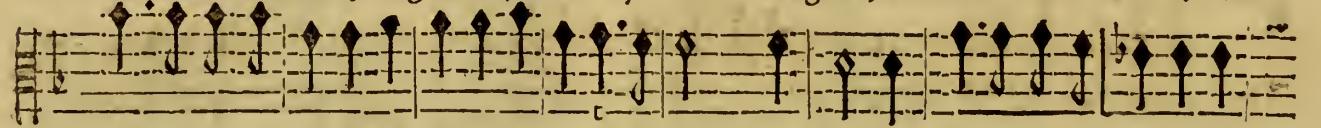




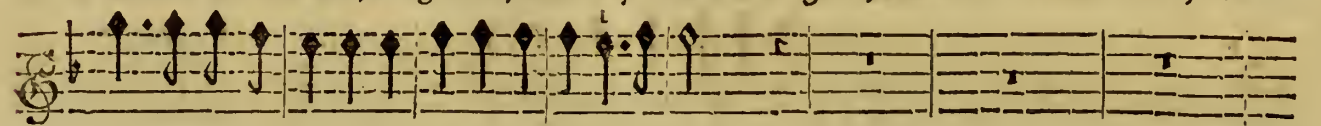
mable Souveraine, Regnez à jamais icy bas. Regnez, ai- mable Souveraine, Re-



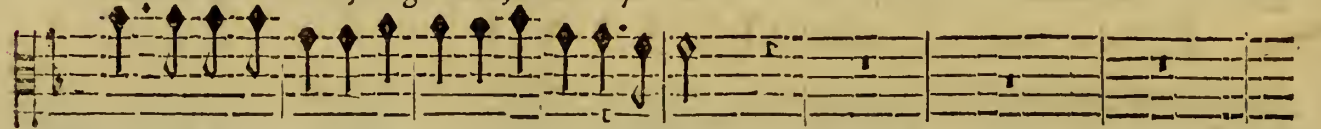
mable Souveraine, Regnez à jamais icy bas. Regnez, aimable Souveraine, Re-



mable Souveraine, Regnez à jamais icy bas. Regnez, aimable Souveraine, Re-



mable Souveraine, Regnez à jamais icy bas.



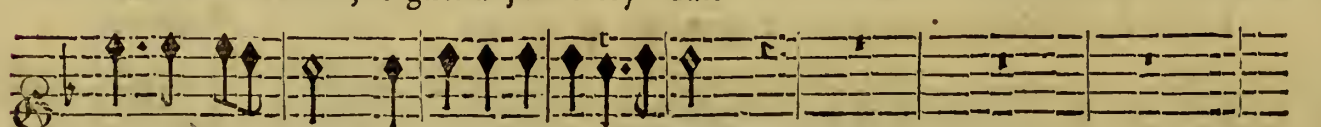
mable Souveraine, Regnez à jamais icy bas.



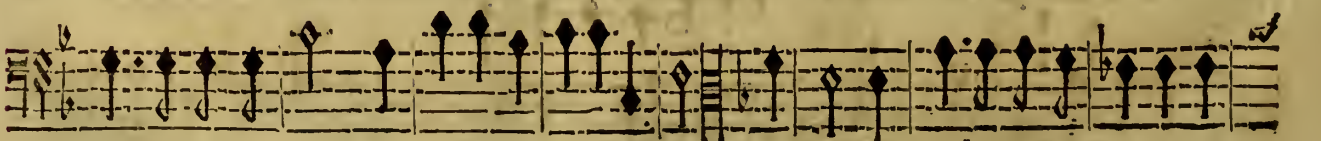
mable Souveraine, Regnez à jamais icy bas.



mable Souveraine, Regnez à jamais icy bas.



VIOLONS.



Basse de Violon & Continué.



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 & Continuë.



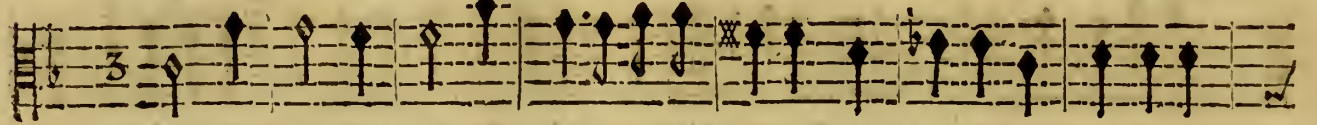
PROSERPINE,



pas. Regnez Regnez, ai- mable Souveraine, Regnez à jamais icy



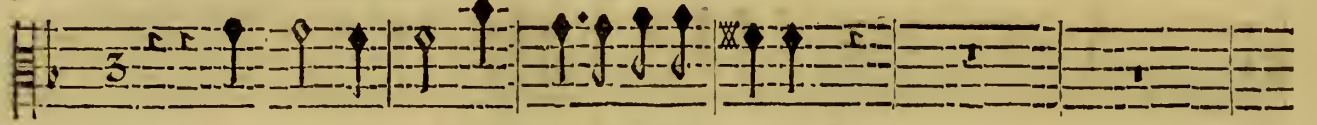
pas. Regnez Regnez, ai- mable Souveraine, Regnez à jamais icy



pas. Regnez Regnez, ai- mable Souveraine, Regnez à jamais icy



Regnez Regnez, ai- mable Souveraine,



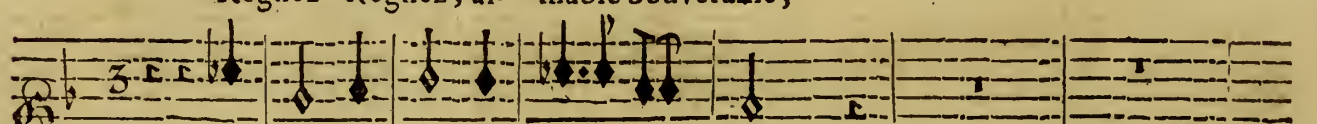
Regnez Regnez, ai- mable Souveraine,



Regnez Regnez, ai- mable Souveraine,



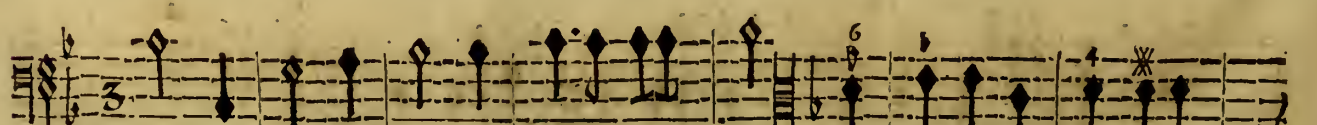
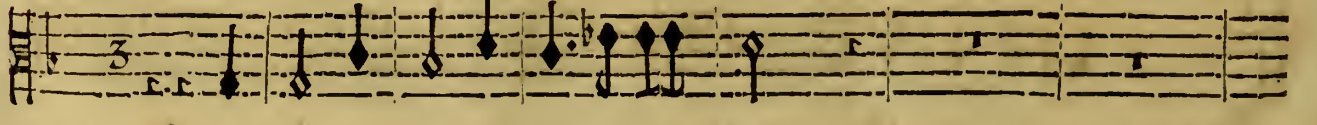
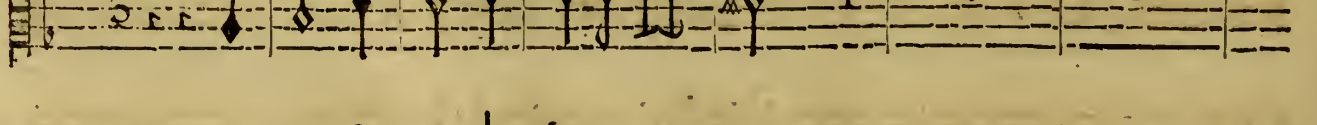
Regnez Regnez, ai- mable Souveraine,



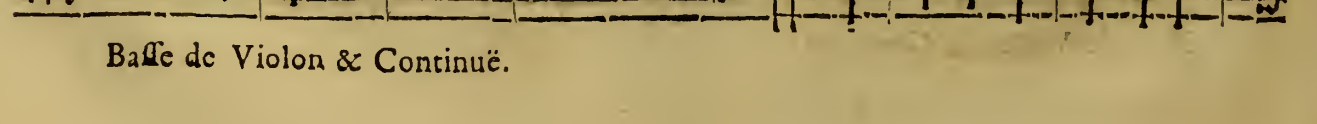
Regnez Regnez, ai- mable Souveraine,



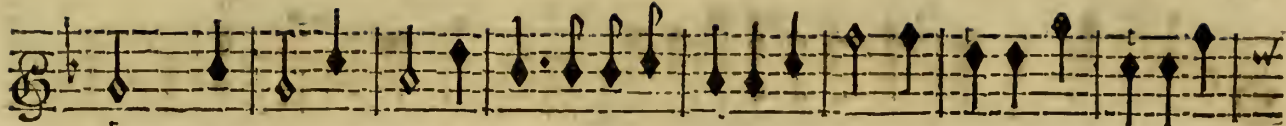
VIOLONS.



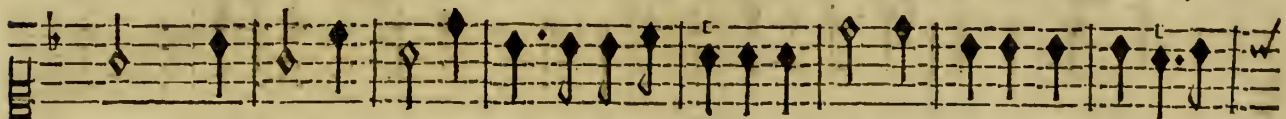
Basse de Violon & Continuë.







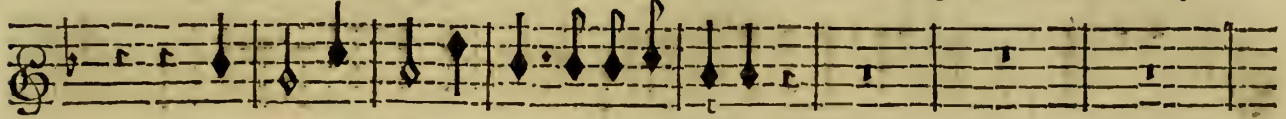
bas. Regnez Regnez, ai- mable Souveraine, Regnez regnez à jamais icy



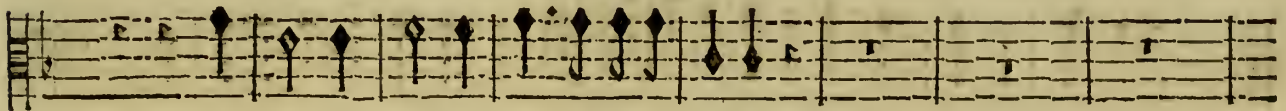
bas. regnez regnez, ai- mable Souveraine, regnez regnez à jamais icy



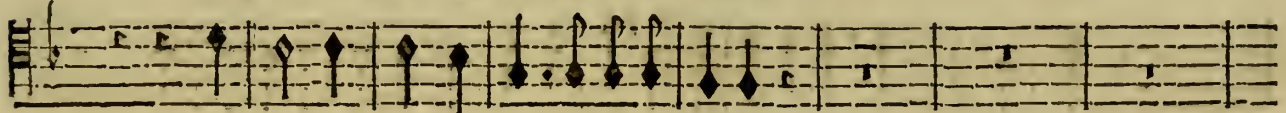
bas. regnez regnez, ai- mable Souveraine, regnez regnez à jamais icy



regnez regnez, ai- mable Souveraine,



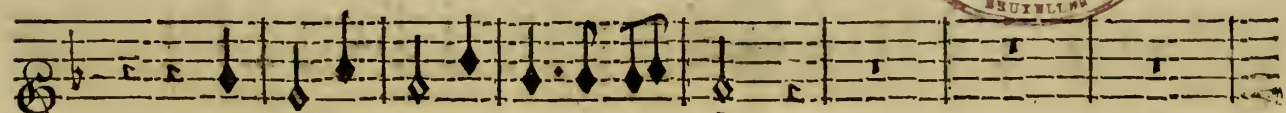
regnez regnez, ai- mable Souveraine,



regnez regnez, ai- mable Souveraine,



regnez regnez, ai- mable Souveraine,



VIOLONS.



Basse de Violon & Continuë.





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

VIOLONS.

Musical staff for Violins, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The accompaniment consists of quarter and eighth notes.

Musical staff for Violins, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The accompaniment consists of quarter and eighth notes.

Musical staff for Violins, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The accompaniment consists of quarter and eighth notes.

Musical staff for Violins, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The accompaniment consists of quarter and eighth notes.

Basse de Violon & Continuë.

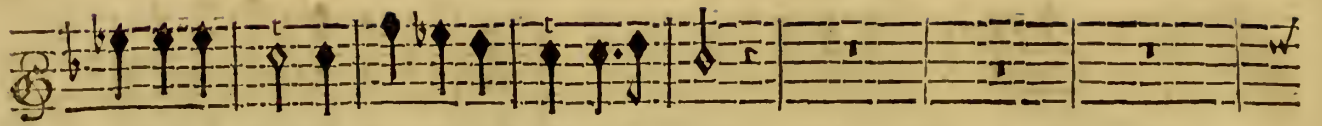


gnez Regnez à jamais icy bas. Regnez Regnez à jamais à ja-  
gnez Regnez à jamais icy bas. Regnez Regnez à jamais à ja-  
gnez à jamais à jamais icy bas. Regnez Regnez à jamais à ja-  
Regnez Regnez à jamais à ja-  
Regnez Regnez à jamais à ja-  
Regnez Regnez à jamais à ja-  
Regnez à jamais à jamais icy

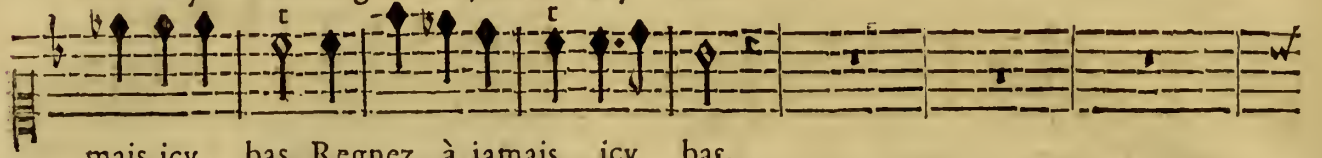
VIOLONS.

Basse de Violon & Continuë,





mais icy bas. Regnez à jamais icy bas.



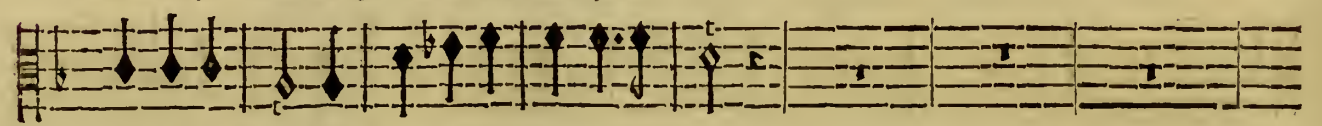
mais icy bas. Regnez à jamais icy bas.



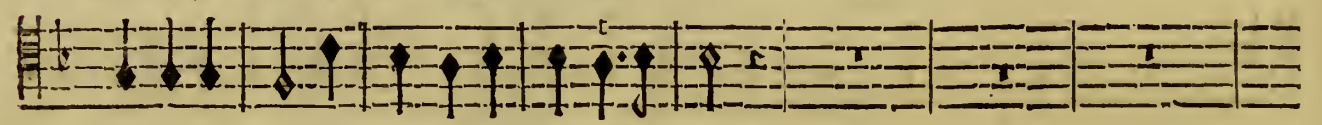
mais icy bas. Regnez à jamais icy bas.



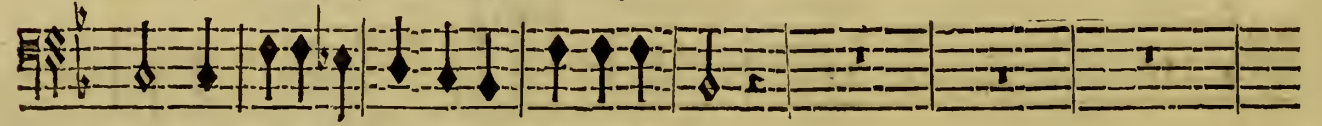
mais icy bas. Regnez à jamais icy bas.



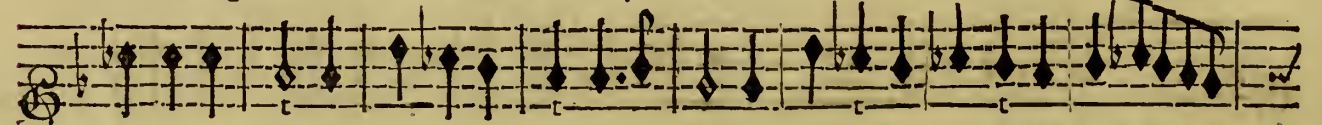
mais icy bas. Regnez à jamais icy bas.



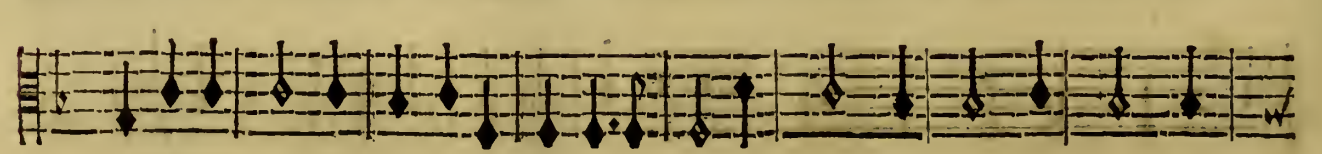
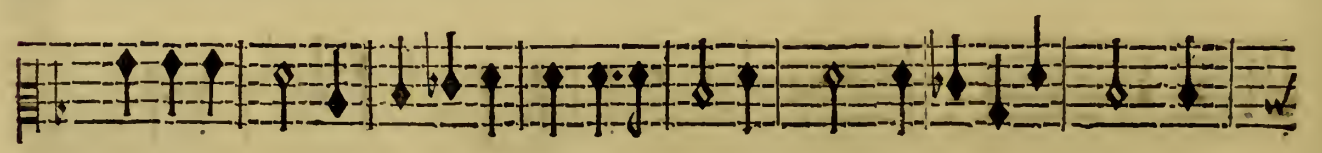
mais icy bas. Regnez à jamais icy bas.



bas. Regnez à jamais à jamais icy bas.

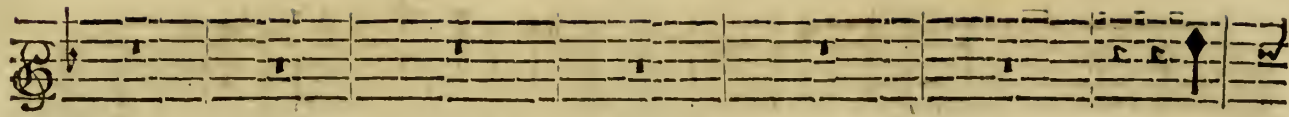


VIOLONS.

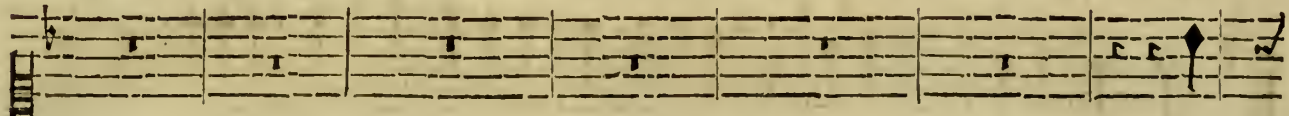


BASSE-CONTINUE.

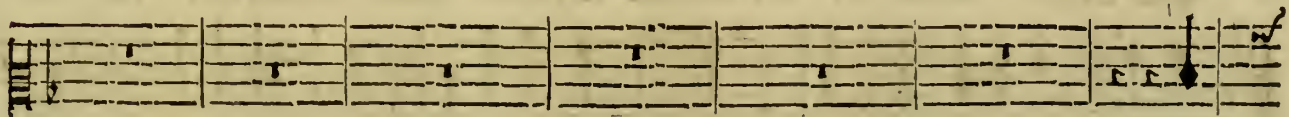




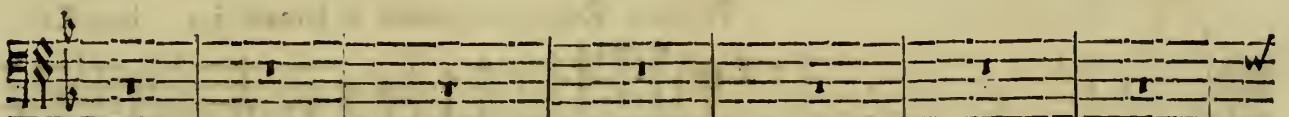
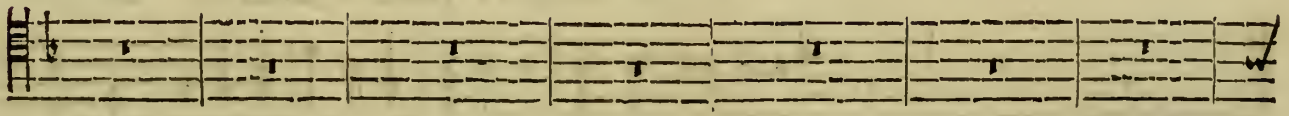
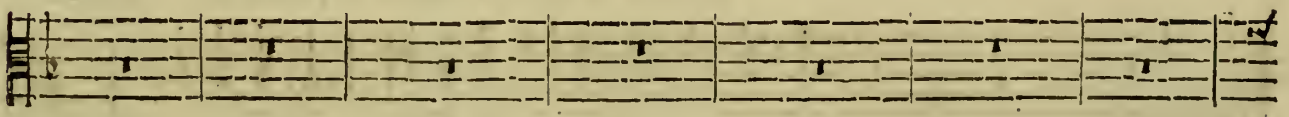
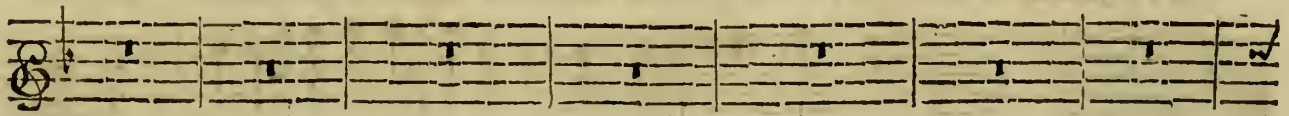
Re-



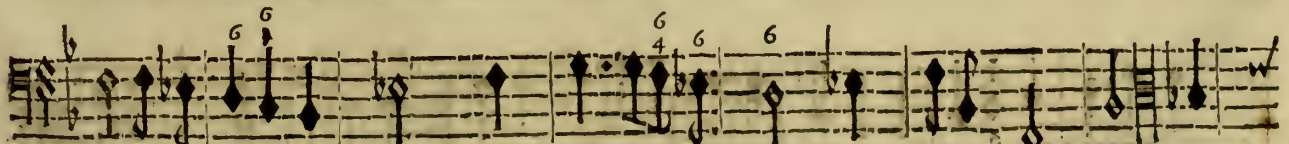
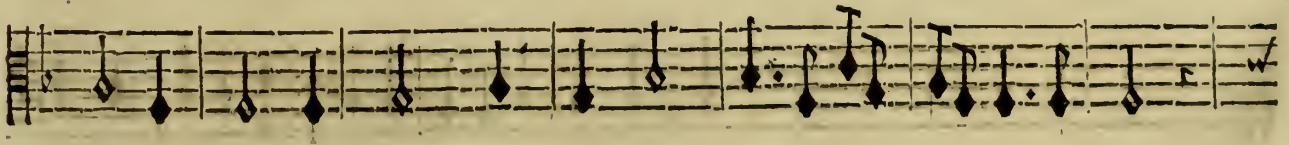
Re-



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-

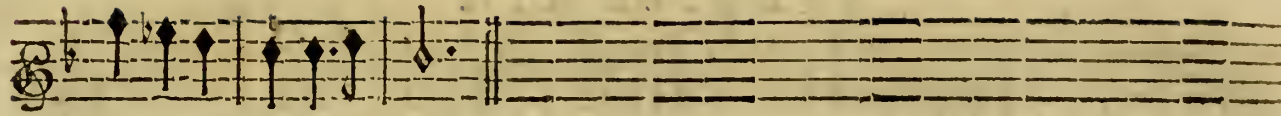
Regnez à jamais à jamais icy bas. Regnez à ja-

Regnez à jamais à jamais icy bas. Regnez à ja-

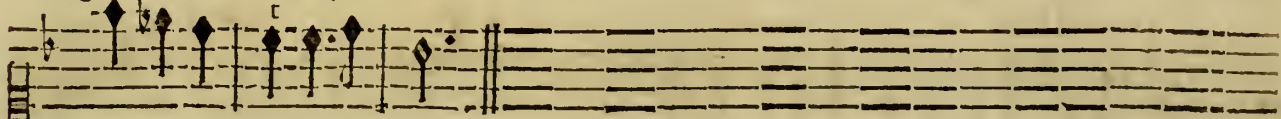
VIOLONS.

BASSE-CONTINUE.

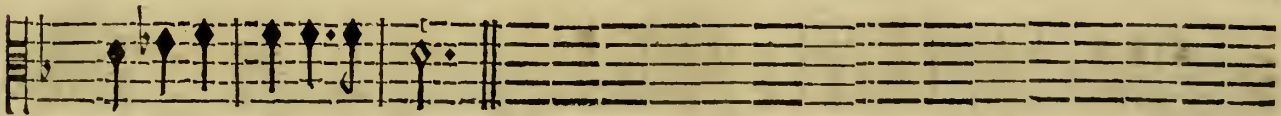




gnez à jamais icy bas.



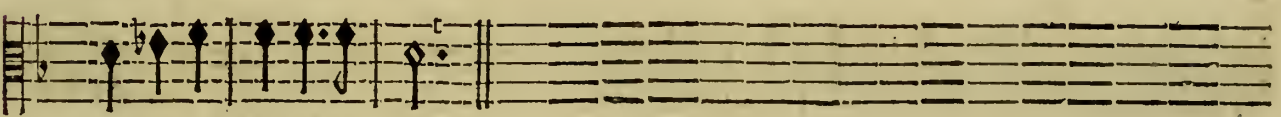
gnez à jamais icy bas.



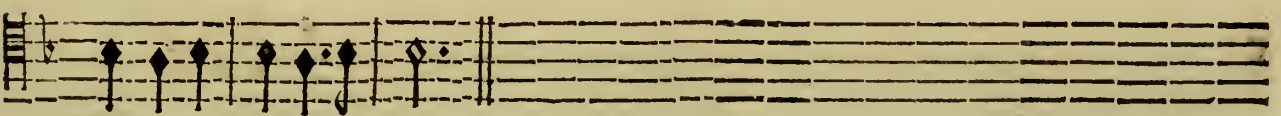
gnez à jamais icy bas.



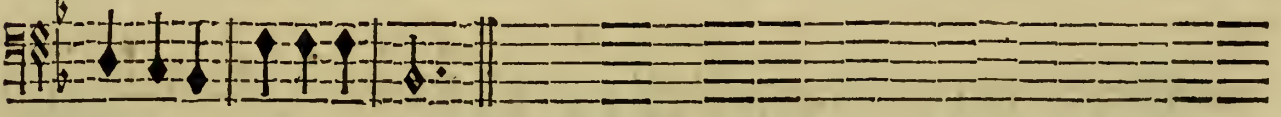
gnez à jamais icy bas.



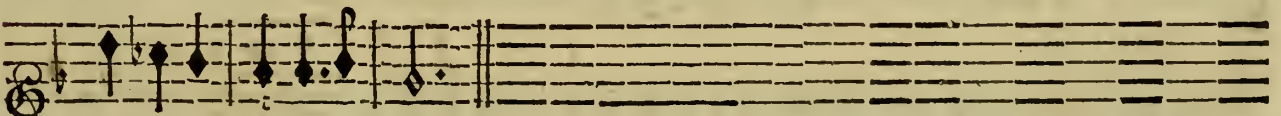
gnez à jamais icy bas.



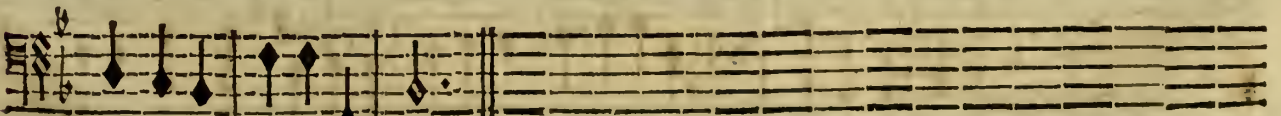
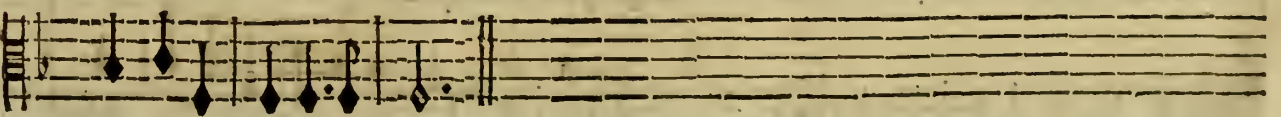
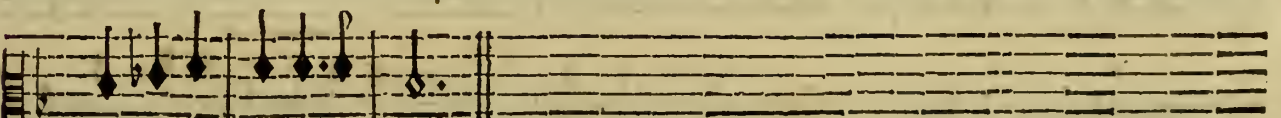
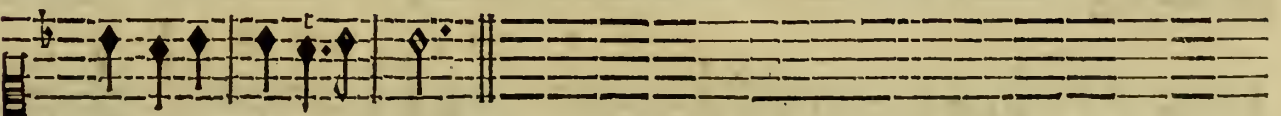
gnez à jamais icy bas.



mais à jamais icy bas.



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,  
PREMIER AIR.

Musical staff 1: Violins, first system. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes a 6/4 measure rest at the start, followed by a series of eighth and sixteenth notes.

VIOLONS.

Musical staff 2: Violins, second system. Continuation of the first system's notation.

Musical staff 3: Violins, third system. Continuation of the first system's notation.

Musical staff 4: Violins, fourth system. Continuation of the first system's notation.

Musical staff 5: Violins, fifth system. Continuation of the first system's notation.

Empty musical staff 6.

Musical staff 7: Violins, sixth system. It begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a 6/4 measure rest at the start, followed by a series of eighth and sixteenth notes.

VIOLONS.

Musical staff 8: Violins, seventh system. Continuation of the sixth system's notation.

Musical staff 9: Violins, eighth system. Continuation of the sixth system's notation.

Musical staff 10: Violins, ninth system. Continuation of the sixth system's notation.

Musical staff 11: Violins, tenth system. Continuation of the sixth system's notation.

Empty musical staff 12.



VIOLONS.

The first system of music for the violins, starting with a treble clef and a key signature of one flat. It contains a single melodic line with various note values and rests.

The second system of music for the violins, continuing the melodic line from the first system.

The third system of music for the violins, continuing the melodic line.

The fourth system of music for the violins, continuing the melodic line.

The fifth system of music for the violins, continuing the melodic line.

A set of five empty musical staves, likely for other instruments or voices.

VIOLONS.

The sixth system of music for the violins, starting with a treble clef and a key signature of one flat. It contains a single melodic line.

The seventh system of music for the violins, continuing the melodic line.

The eighth system of music for the violins, continuing the melodic line.

The ninth system of music for the violins, continuing the melodic line.

The tenth system of music for the violins, continuing the melodic line.

A set of five empty musical staves, likely for other instruments or voices.



PROSERPINE,

Violon I staff with treble clef, key signature of one flat, and a series of eighth and sixteenth notes.

VIOLONS.

Violon II staff with treble clef, key signature of one flat, and a series of eighth and sixteenth notes.

Violon III staff with treble clef, key signature of one flat, and a series of eighth and sixteenth notes.

Violon IV staff with treble clef, key signature of one flat, and a series of eighth and sixteenth notes.

Violon V staff with treble clef, key signature of one flat, and a series of eighth and sixteenth notes.

Two empty musical staves.

SECOND AIR.

Violon I staff with treble clef, key signature of one flat, and a series of eighth and sixteenth notes. Includes fingerings 8 and 6.

VIOLONS.

Violon II staff with treble clef, key signature of one flat, and a series of eighth and sixteenth notes. Includes fingerings 8 and 6.

Violon III staff with treble clef, key signature of one flat, and a series of eighth and sixteenth notes. Includes fingerings 8 and 6.

Violon IV staff with treble clef, key signature of one flat, and a series of eighth and sixteenth notes.

VIOLONS.

Violon V staff with treble clef, key signature of one flat, and a series of eighth and sixteenth notes.

Violon VI staff with treble clef, key signature of one flat, and a series of eighth and sixteenth notes.



A musical staff for Violons, first system. It contains a single line of music with a treble clef, a key signature of one flat, and a common time signature. The music consists of a series of eighth and sixteenth notes, some with slurs and accents.

VIOLONS.

A musical staff for Violons, second system. It contains a single line of music with a treble clef, a key signature of one flat, and a common time signature. The music continues with eighth and sixteenth notes, including some rests and slurs.

A musical staff for Violons, third system. It contains a single line of music with a treble clef, a key signature of one flat, and a common time signature. The music continues with eighth and sixteenth notes, including some rests and slurs.

A musical staff for Violons, fourth system. It contains a single line of music with a treble clef, a key signature of one flat, and a common time signature. The music continues with eighth and sixteenth notes, including some rests and slurs.

VIOLONS.

A musical staff for Violons, fifth system. It contains a single line of music with a treble clef, a key signature of one flat, and a common time signature. The music continues with eighth and sixteenth notes, including some rests and slurs.

A musical staff for Violons, sixth system. It contains a single line of music with a treble clef, a key signature of one flat, and a common time signature. The music continues with eighth and sixteenth notes, including some rests and slurs.

A musical staff for Violons, seventh system. It contains a single line of music with a treble clef, a key signature of one flat, and a common time signature. The music continues with eighth and sixteenth notes, including some rests and slurs.

VIOLONS.

A musical staff for Violons, eighth system. It contains a single line of music with a treble clef, a key signature of one flat, and a common time signature. The music continues with eighth and sixteenth notes, including some rests and slurs.

A musical staff for Violons, ninth system. It contains a single line of music with a treble clef, a key signature of one flat, and a common time signature. The music continues with eighth and sixteenth notes, including some rests and slurs.

A series of five empty musical staves, each consisting of five horizontal lines, arranged vertically. They are located at the bottom of the page, below the last system of music.

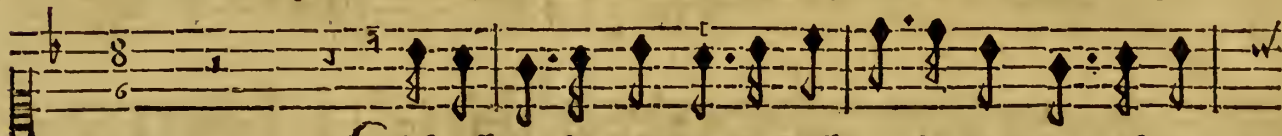


PROSERPINE;

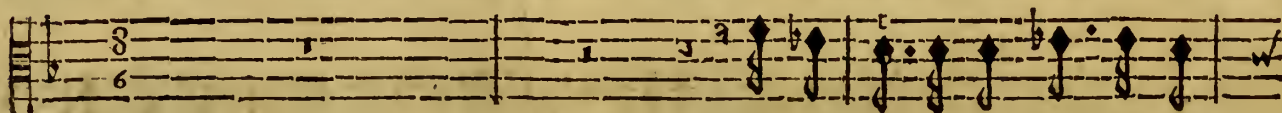
Les Voix chantent cet Air alternativement avec les Instruments.



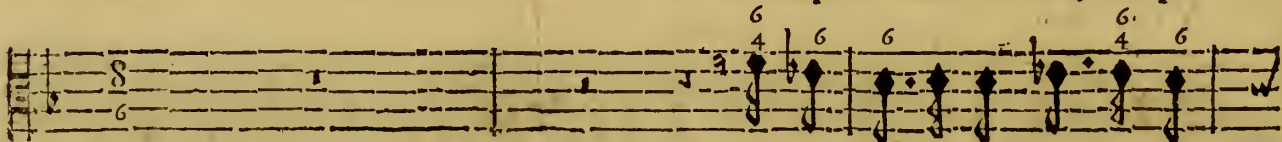
C'Est assez C'est assez de regrets, C'est assez de regrets, C'est ver-  
Triomphez Triomphez dans ces lieux, Triomphez dans ces lieux, C'est pour



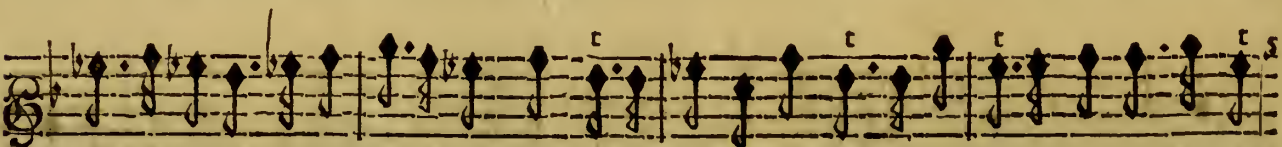
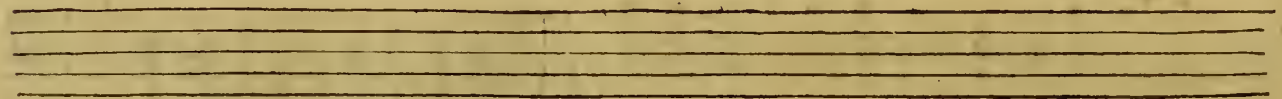
C'Est assez de regrets, C'est assez de regrets, C'est ver-  
Triomphez dans ces lieux, Triomphez dans ces lieux, C'est pour



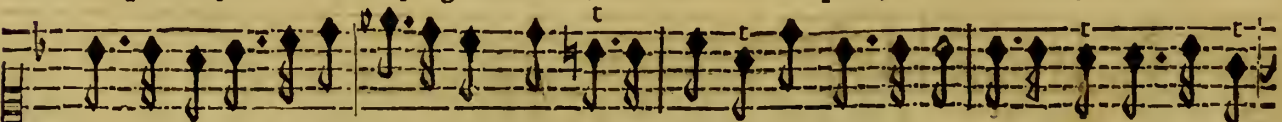
C'Est assez de regrets, C'est ver-  
Triomphez dans ces lieux, C'est pour



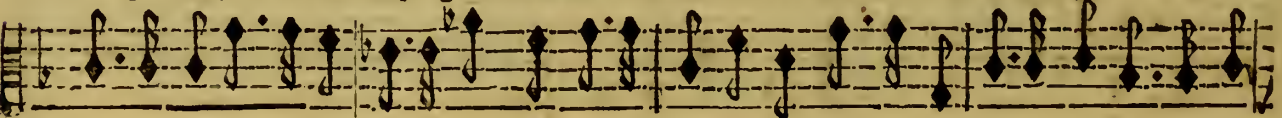
BASSE-CONTINUE.



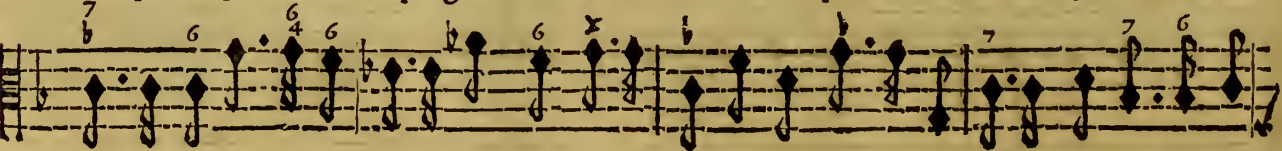
ser trop de larmes, Goûtez les attrait D'un destin plein de charmes, Plutō aime mieux que Ce-  
vous que soupire L'un des pl<sup>o</sup> grāds dieux, Possédez son Empire, Tout cede au pouvoir de vos



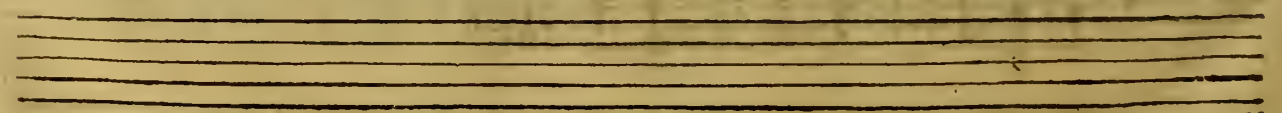
ser trop de larmes, Goûtez les attrait D'un destin plein de charmes, Plutō aime mieux que Ce-  
vous que soupire L'un des pl<sup>o</sup> grāds dieux, Possédez son Empire, Tout cede au pouvoir de vos



ser trop de larmes, Goûtez les attrait D'un destin plein de charmes, Plutō aime mieux que Ce-  
vous que soupire L'un des pl<sup>o</sup> grāds dieux, Possédez son Empire, Tout cede au pouvoir de vos



BASSE-CONTINUE.





res: Une Mere vaut-elle un Epoux? Une Mere vaut-elle un Epoux? L'amour doit toujours  
yeux:

res: Une Mere vaut-elle un Epoux? Une Mere vaut-elle un Epoux? L'amour doit toujours  
yeux:

res: Une Mere vaut-elle un Epoux? L'amour doit toujours  
yeux:

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 grād dommage D'en faire un tourment.

mant, Et c'est grād dommage D'en faire un tourment.

mant, Et c'est grād dommage D'en faire un tourment.

BASSE-CONTINUE.



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.

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.



Violins, first system of musical notation.

VIOLONS.

Violins, second system of musical notation.

Violins, third system of musical notation.

Violins, fourth system of musical notation.

Violins, fifth system of musical notation.

Violins, sixth system of musical notation.

pire vous reve; Qu'il est doux d'avoir charmé Un cœur qui n'a jamais aimé. mé.

Violins, seventh system of musical notation.

pire vous reve; Qu'il est doux d'avoir charmé Un cœur qui n'a jamais aimé. mé.

Violins, eighth system of musical notation.

pire vous reve; Qu'il est doux d'avoir charmé Un cœur qui n'a jamais aimé. mé.

Violins, ninth system of musical notation.

pire vous reve; Qu'il est doux d'avoir charmé Un cœur qui n'a jamais aimé. mé.

Basse-Continue, tenth system of musical notation with figured bass (7, 76, 6, 6x, 6x).

BASSE-CONTINUE.

Four empty musical staves at the bottom of the page.

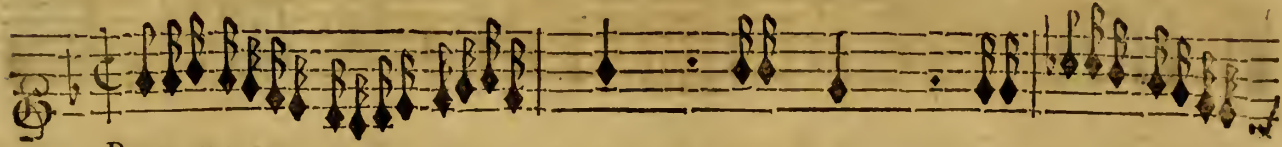
FIN DU QUATRIESME ACTE.



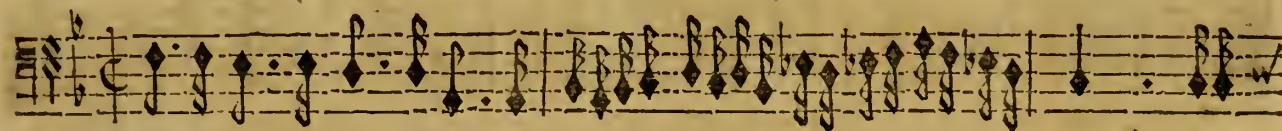
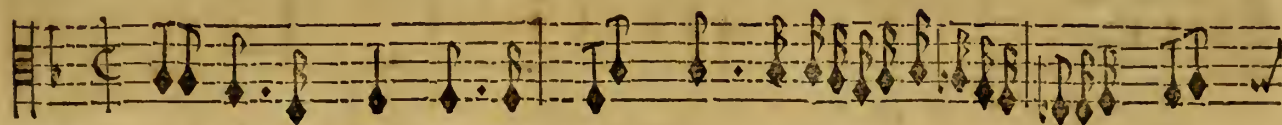
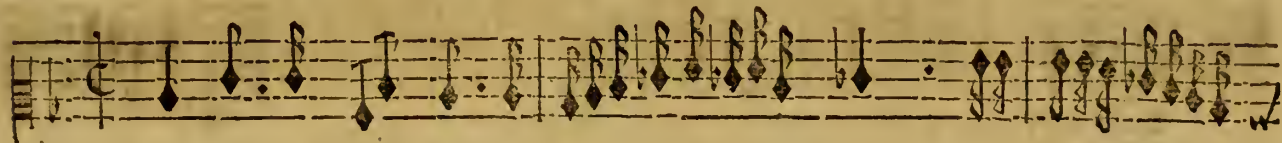
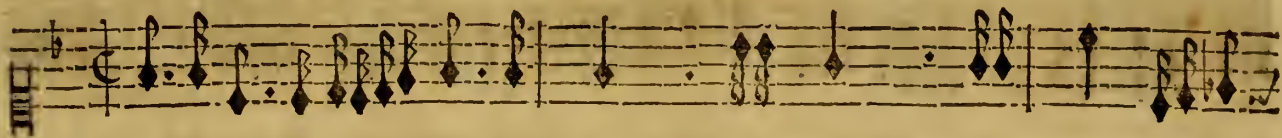


ACTE CINQUIÈME.  
SCÈNE PREMIÈRE.

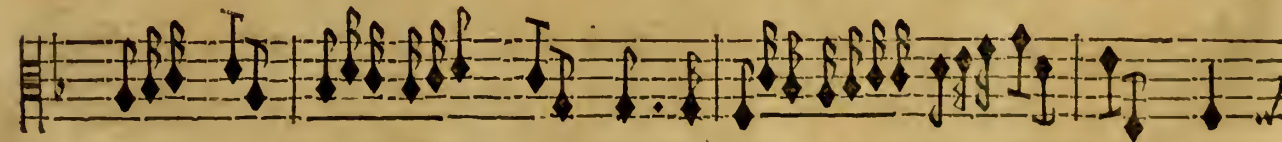
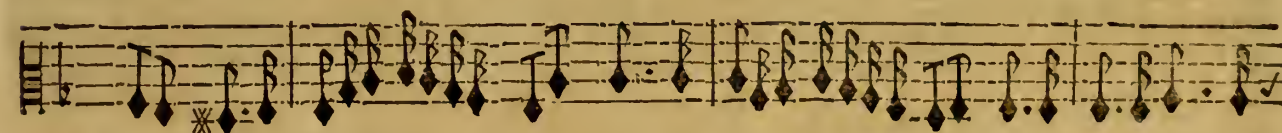
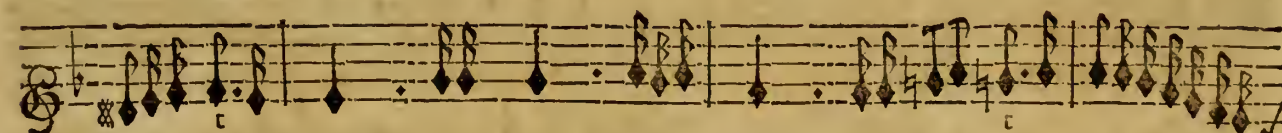
PLUTON, LES TROIS JUGES DES ENFERS, LES TROIS FURIES,  
TROUPE DE DIVINITÉZ INFERNALES.



PRELUDE.



Basse de Violon & Continuë.



Basse de Violon & Continuë.



Violin and Continuo score consisting of five staves. The top staff is the Violin part, and the bottom staff is the Continuo part. The music is in a minor key and features complex rhythmic patterns with many sixteenth and thirty-second notes.

Basse de Violon & Continüe,

PLUTON.

Musical score for the character Pluton, consisting of a single staff with a treble clef and a common time signature. The melody is in a minor key and includes some triplets and slurs.

Vous qui reconnoissez ma suprême puissance, Donnez-moy des conseils, Donnez-moy du se-

Basso Continuo accompaniment for the first line of Pluton's text, consisting of a single staff with a bass clef and a common time signature. It features figured bass notation with numbers 3, 6, and 2.

BASSE-CONTINUE.

Musical score for the character Pluton, continuing the melody from the previous block. It consists of a single staff with a treble clef and a common time signature.

cours. L'orgueilleux Jupiter m'offense, Il veut rōpre aujourd'uy l'heureuse intelli-

Basso Continuo accompaniment for the second line of Pluton's text, consisting of a single staff with a bass clef and a common time signature. It features figured bass notation with numbers 6, 3, and 6.

BASSE-CONTINUE.

Musical score for the character Pluton, continuing the melody. It consists of a single staff with a treble clef and a common time signature.

gence Que nous avons juré de conserver toujours. Les Dieux ont aimé

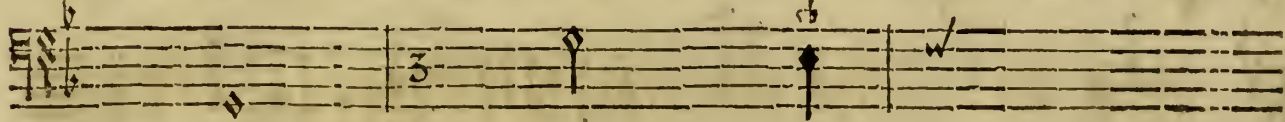
Basso Continuo accompaniment for the third line of Pluton's text, consisting of a single staff with a bass clef and a common time signature. It features figured bass notation with numbers 6, 6, and 6.

BASSE-CONTINUE.

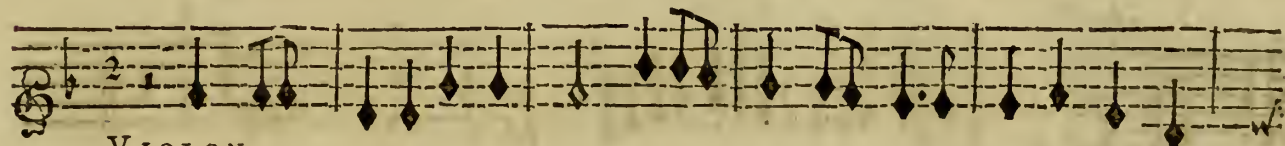




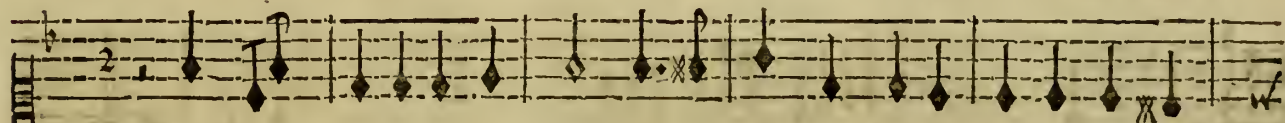
tous, Et le Dieu du Ciel mesme S'est laissé cent fois enfla-



BASSE-CONTINUE.



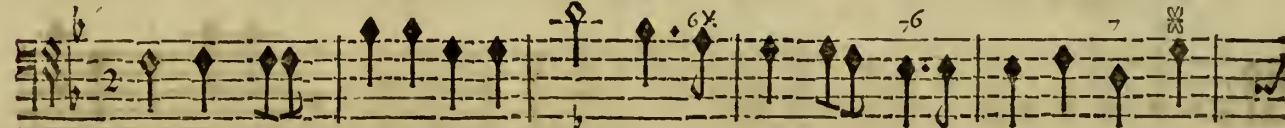
VIOLON.



VIOLON.



mer. C'est la premiere fois que j'aime, Et l'on veut me ravir ce qui m'a sceu char-



BASSE-CONTINUE.



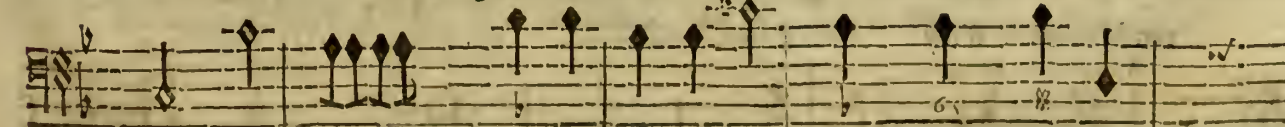
VIOLON.



VIOLON.



mer. Ah! c'est une rigueur extrême Ah! c'est une rigueur ex-



BASSE-CONTINUE.



VIOLON.

VIOLON.

tresme De condamner un cœur à ne jamais ai- mer. Ah! c'est une rigueur ex-

BASSE-CONTINUE.

VIOLON.

VIOLON.

tresme De cōdamner un cœur à ne jamais aimer.

BASSE-CONTINUE.

C'est vostre Reine qu'ō demande: Jupiter veut que je la rende, Et Mercure pre-

BASSE-CONTINUE.

tend l'enlever d'icy bas. Pouvōs-no' endu- rer que l'on no' la ravisse?

BASSE-CONTINUE.



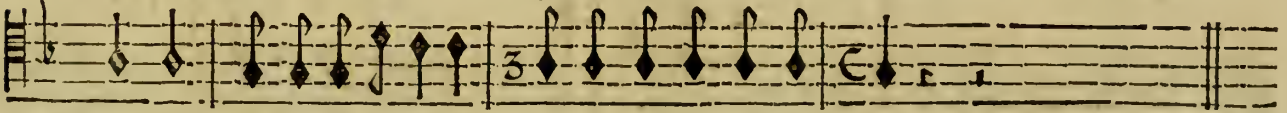
LE CHOEUR.



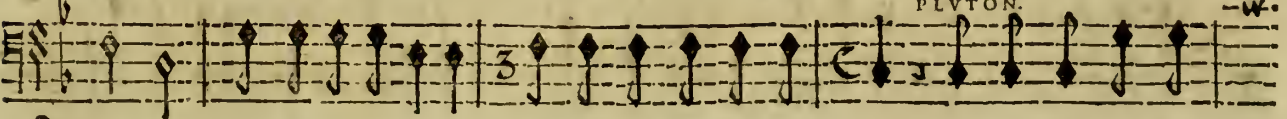
Non, non, c'est une injustice Que nous ne souffrirons pas.



Non, non, c'est une injustice Que nous ne souffrirons pas.



Non, non, c'est une injustice Que nous ne souffrirons pas.

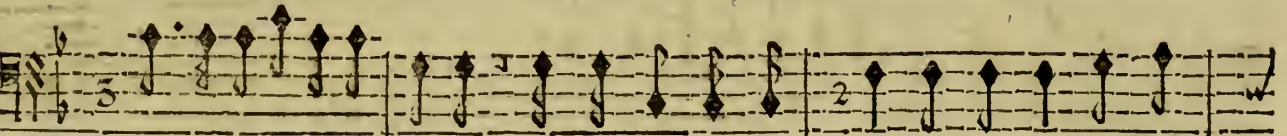


PLUTON.

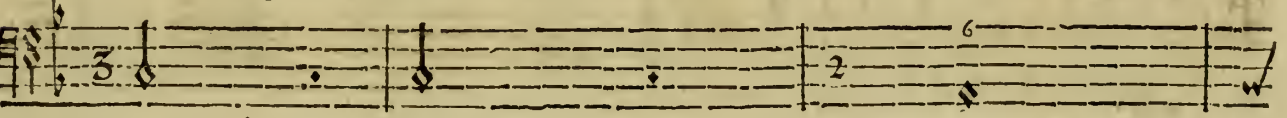
Non, non, c'est une injustice Que nous ne souffrirons pas. Et par quel droit faut-



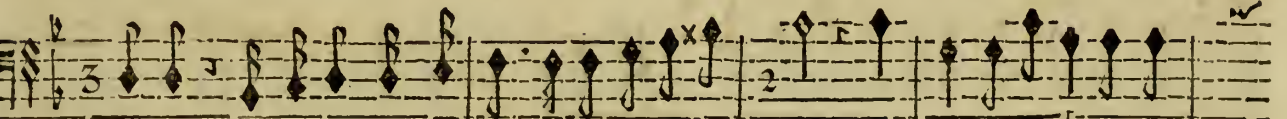
BASSE-CONTINUE.



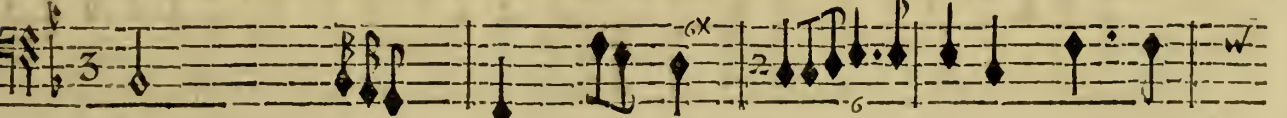
il que Jupiter s'obstine A troubler le bonheur que l'Amour me de-



BASSE-CONTINUE.



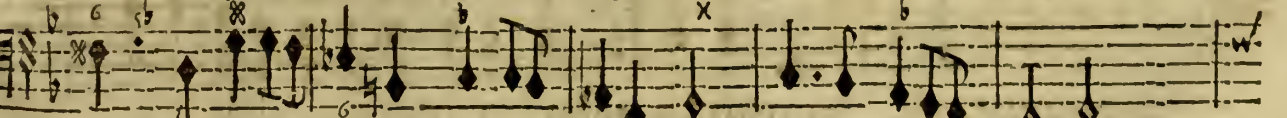
stine? Mon pouvoir n'est-il pas independant du sien? Gardons Proserpine, Gar-



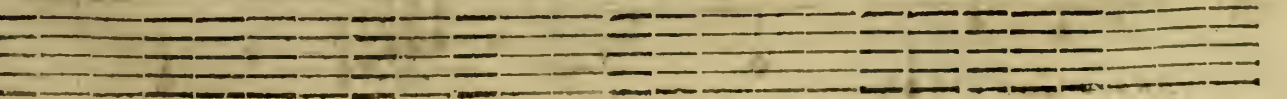
BASSE-CONTINUE.



dons Proserpine, Les Enfers Les Enfers ne rendent rien. Gardons Gardons Proserpine,

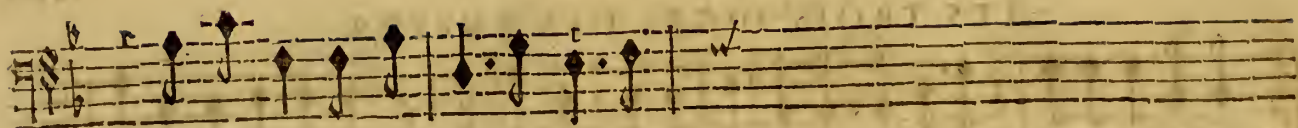


BASSE-CONTINUE.

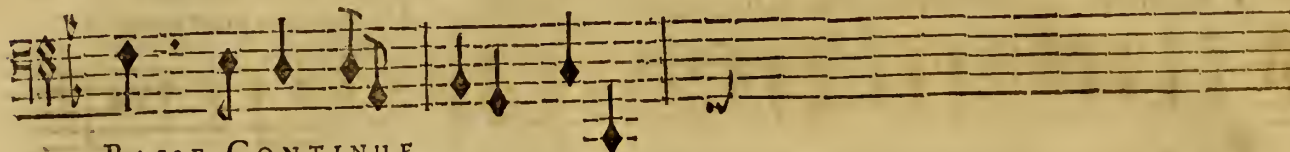




PROSERPINE,

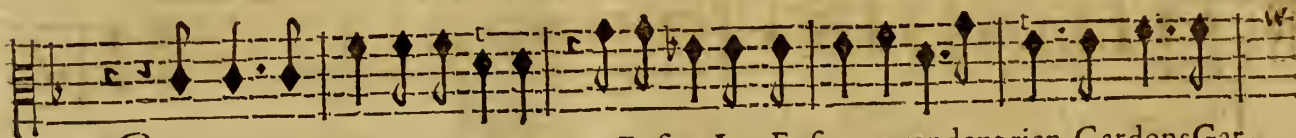


Les Enfers Les Enfers ne rendent

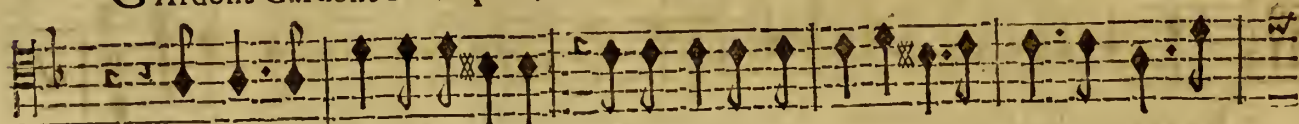


BASSE-CONTINUE

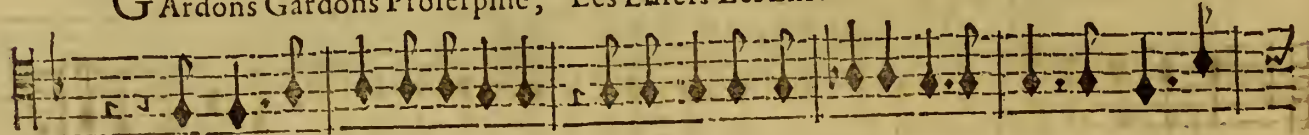
LE CHOEUR.



Gardons Gardons Proserpine, Les Enfers Les Enfers ne rendent rien. Gardons Gar-



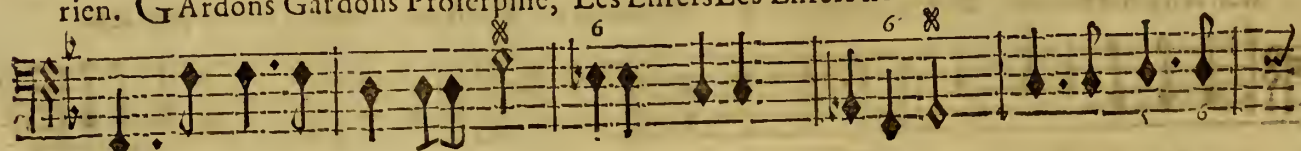
Gardons Gardons Proserpine, Les Enfers Les Enfers ne rendent rien. Gardons Gar-



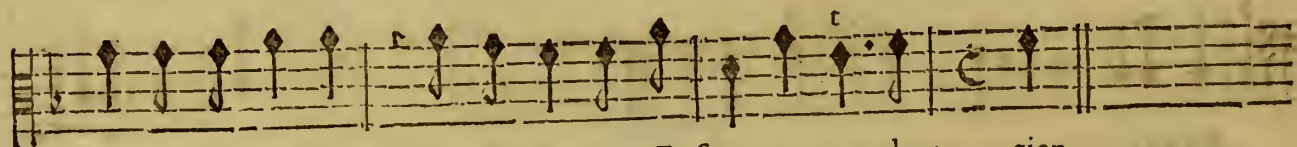
Gardons Gardons Proserpine, Les Enfers Les Enfers ne rendent rien. Gardons Gar-



rien. Gardons Gardons Proserpine, Les Enfers Les Enfers ne rendent rien Gardons Gar-



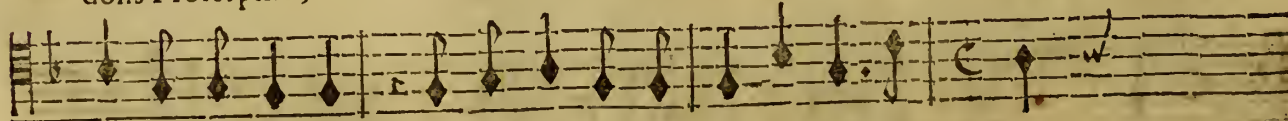
BASSE-CONTINUE.



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.



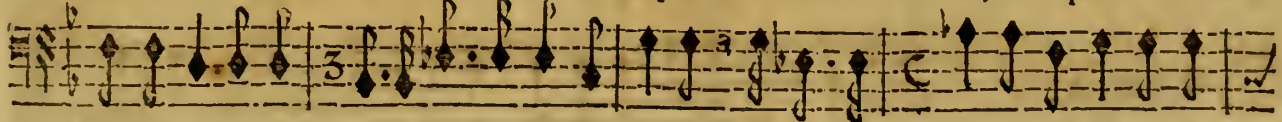
LES TROIS JUGES DES ENFERS.



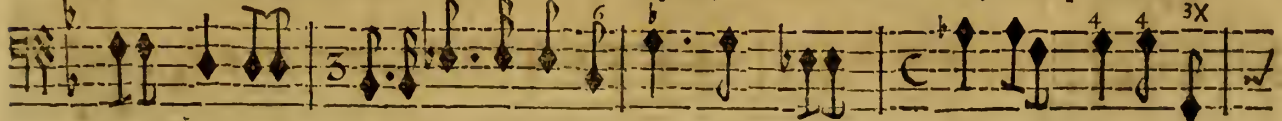
P Roserpine a goûté des fruits de vostre empire, elle est à vous, on ne peut vous l'o-



P Roserpine a goûté des fruits de vostre empire, elle est à vous, on ne peut vous l'o-



P Roserpine 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-



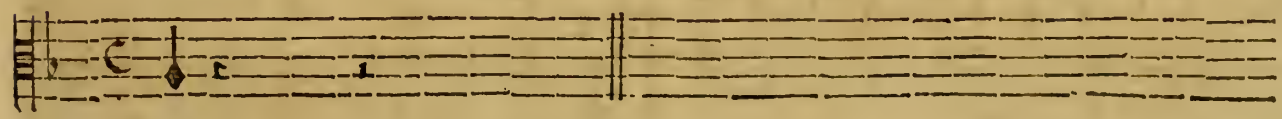
ster. Aux Arrests du Destin les Dieux doivent souscrire, C'est vainement qu'on y veut resi-



ster. Aux Arrests du Destin les Dieux doivent souscritre, C'est vainement qu'on y veut resi-



BASSE-CONTINUE.

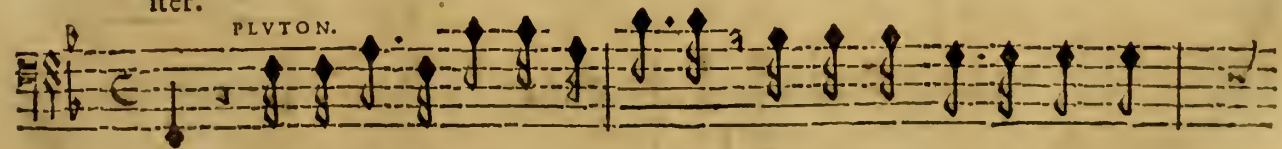


ster.

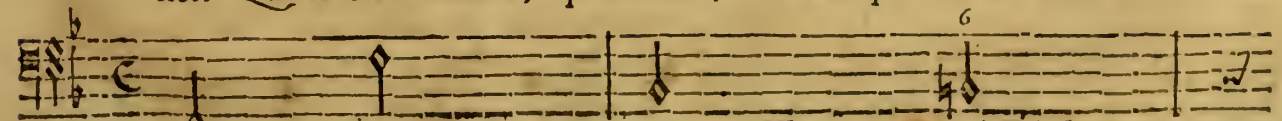


ster.

PLUTON.



ster. Que le Ciel menace, qu'il tonne, Il faut que rien ne nous é-



BASSE-CONTINUE.



PROSERPINE,

stonne, Que le Ciel menace qu'il tonne, Il faut que rien ne nous estonne, Que rié ne no<sup>o</sup> c-

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.

BASSE-CONTINUE.

mour. Nous avons pour nous en ce

VIOLON.

VIOLON.

BASSE-CONTINUE.

jour Nous avons pour nous en ce jour Le Destin Le Destin & l'A-

BASSE-CONTINUE.



PROSERPINE;

CHOEUR.

First vocal line of the chorus, starting with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Que le Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Que le

Second vocal line of the chorus, starting with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is similar to the first line.

Que le Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Que le

Third vocal line of the chorus, starting with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues the pattern.

Que le Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Que le

Fourth vocal line of the chorus, starting with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody concludes with a fermata.

mour. Que le Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Que le

Violons (Violins) part, starting with 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 Violons part, continuing the accompaniment with eighth and quarter notes.

Third Violons part, continuing the accompaniment.

Fourth Violons part, continuing the accompaniment.

Fifth Violons part, continuing the accompaniment.

Sixth Violons part, concluding with a fermata and some numerical markings (4, 3) above the notes.

BASSE-CONTINUE.

Two empty musical staves for the Basse-Continue, consisting of five-line systems.

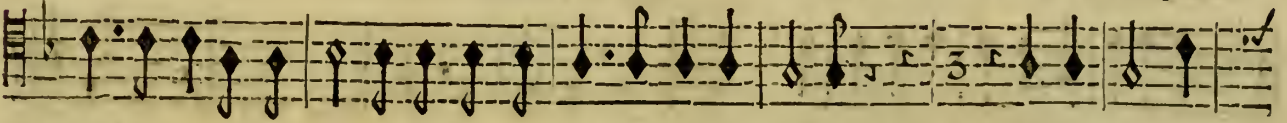




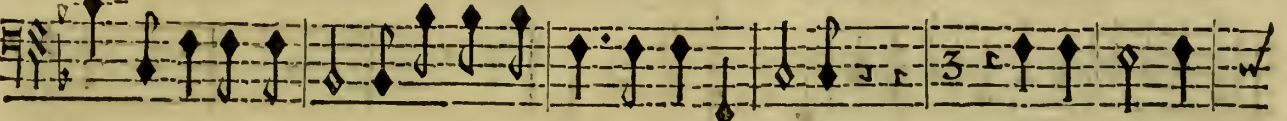
Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Nous avons pour



Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Nous avons pour



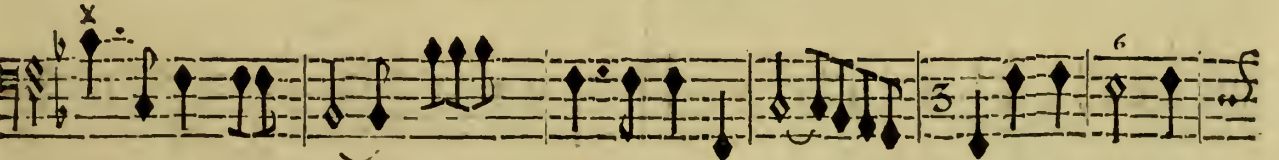
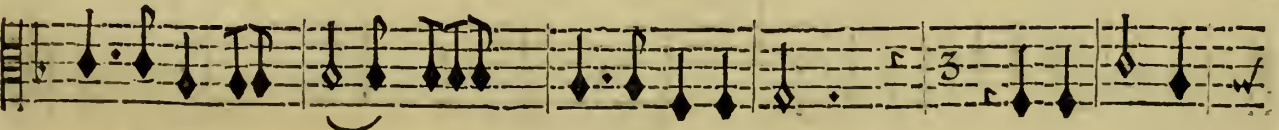
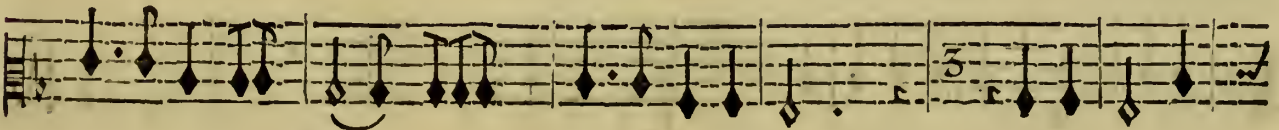
Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Nous avons pour



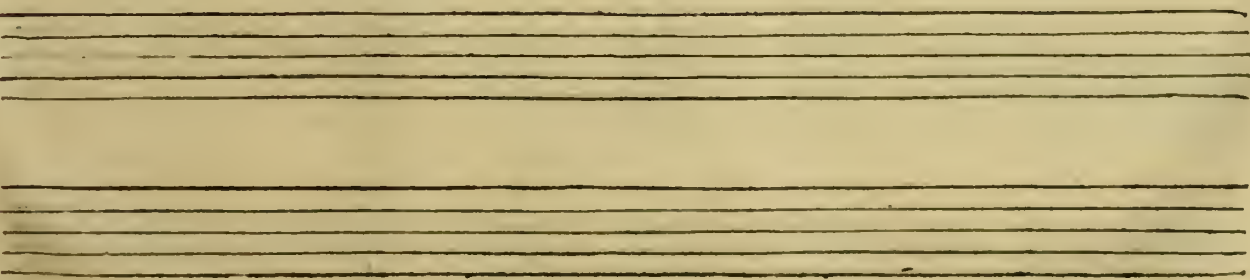
Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Nous avons pour



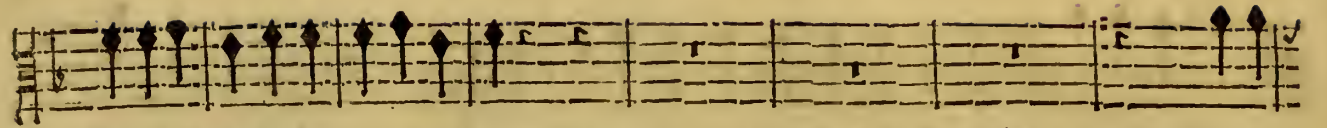
VIOLONS.



BASSE - CONTINUE.

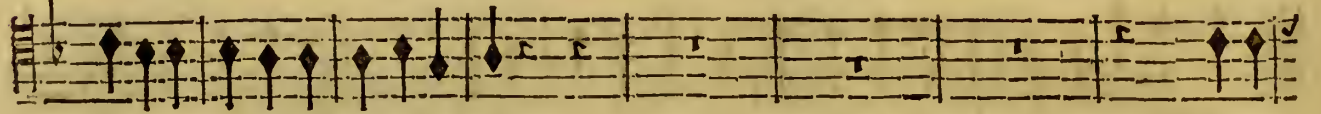






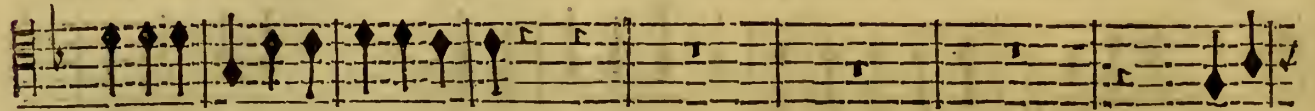
nous en ce jour, Le Destin & l'Amour.

Nous a-



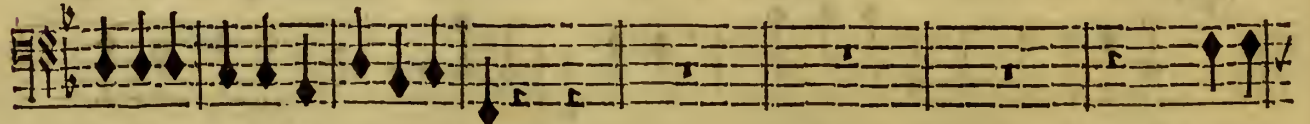
nous en ce jour, Le Destin & l'Amour.

Nous a-



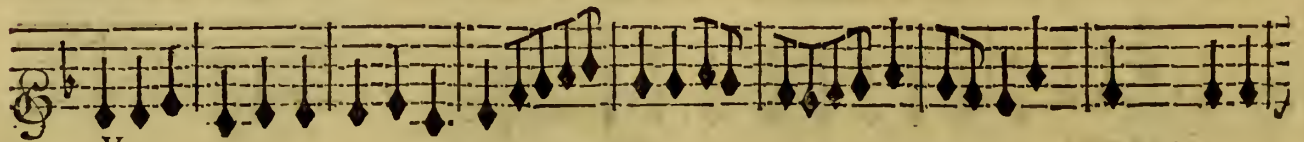
nous en ce jour, Le Destin & l'Amour.

Nous a-

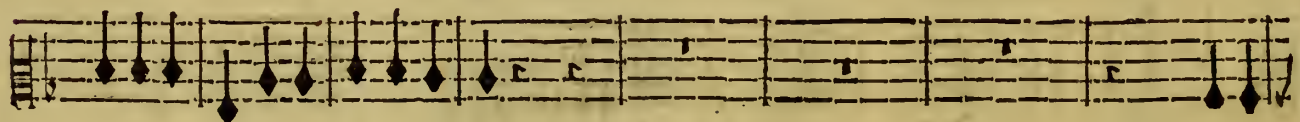
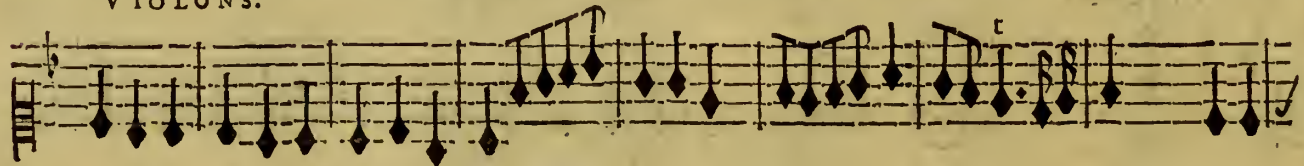


nous en ce jour, Le Destin & l'Amour.

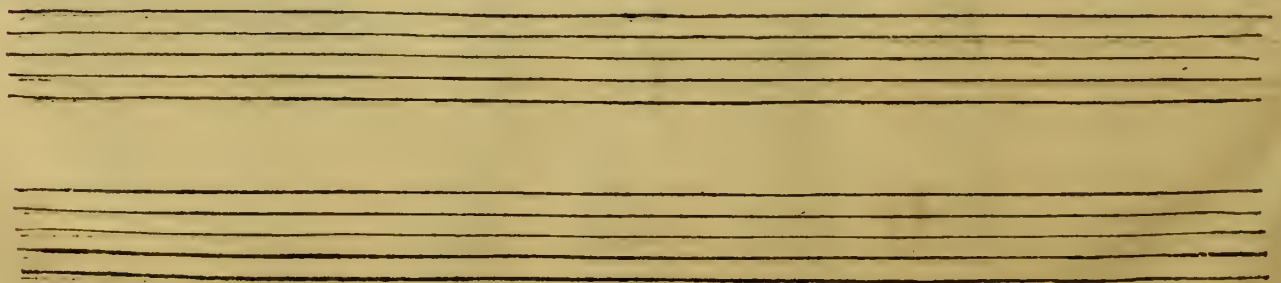
Nous a-



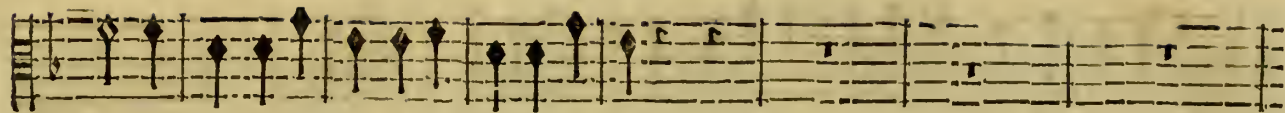
V I O L O N S .



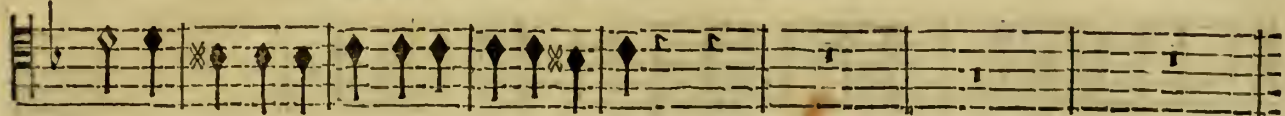
BASSE-CONTINUE.



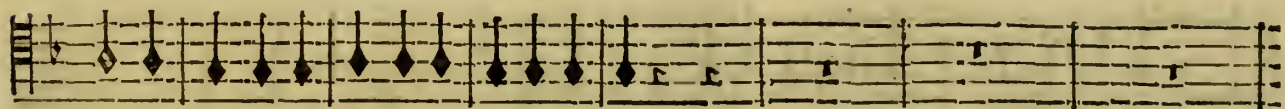




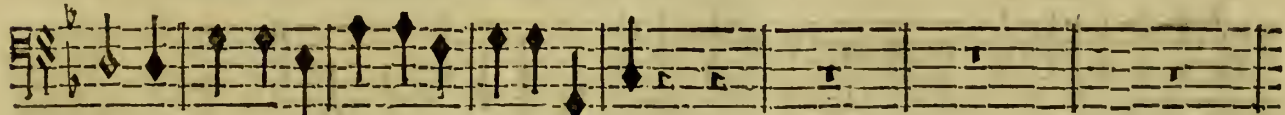
vons pour nous en ce jour, Le Destin & l'Amour.



vons pour nous en ce jour, Le Destin & l'Amour.



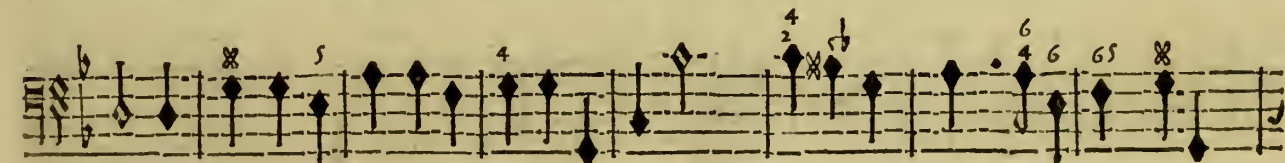
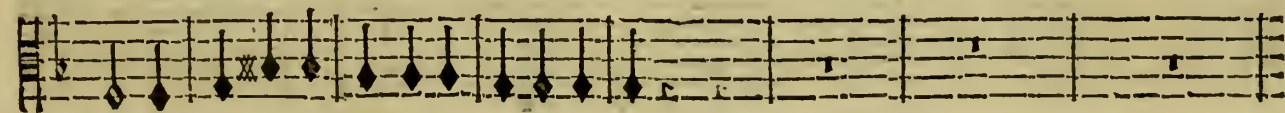
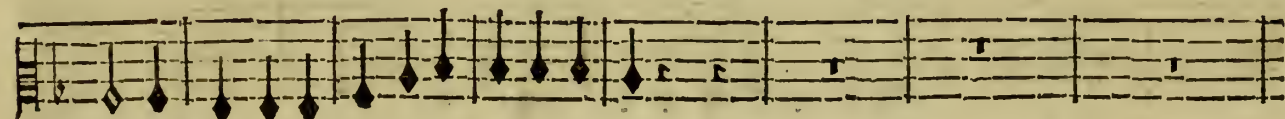
vons pour nous en ce jour, Le Destin & l'Amour.



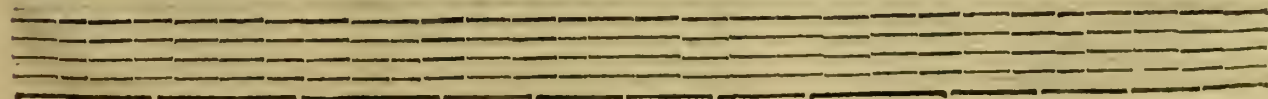
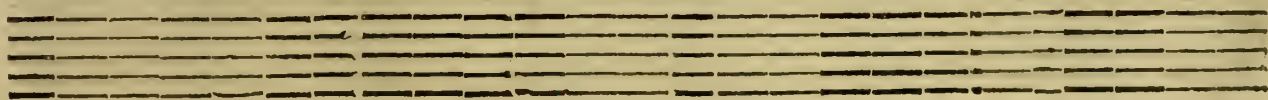
vons pour nous en ce jour, Le Destin & l'Amour.



VIOLONS.



BASSE-CONTINUE.





PROSERPINE,

A musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of notes with stems pointing downwards. Fingerings '6' and '8' are indicated at the end of the staff.

Nous avons pour nous en ce jour, Le Destin Le Destin & l'Amour.

A musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of notes with stems pointing downwards. Fingerings '6' and '8' are indicated at the end of the staff.

Nous avons pour nous en ce jour, Le Destin Le Destin & l'Amour.

A musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of notes with stems pointing downwards. Fingerings '6' and '8' are indicated at the end of the staff.

Nous avons pour nous en ce jour, Le Destin Le Destin & l'Amour.

A musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of notes with stems pointing downwards. Fingerings '6' and '8' are indicated at the end of the staff.

Nous avons pour nous en ce jour, Le Destin Le Destin & l'Amour.

A musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of notes with stems pointing downwards. Fingerings '6' and '8' are indicated at the end of the staff.

VIOLONS.

A musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of notes with stems pointing downwards. Fingerings '6' and '8' are indicated at the end of the staff.

A musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of notes with stems pointing downwards. Fingerings '6' and '8' are indicated at the end of the staff.

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A musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of notes with stems pointing downwards. Fingerings '6' and '8' are indicated at the end of the staff.

A musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of notes with stems pointing downwards. Fingerings '7', '6b', and '5b' are indicated above the notes. A fermata is placed over the final note. Fingerings '6' and '8' are indicated at the end of the staff.

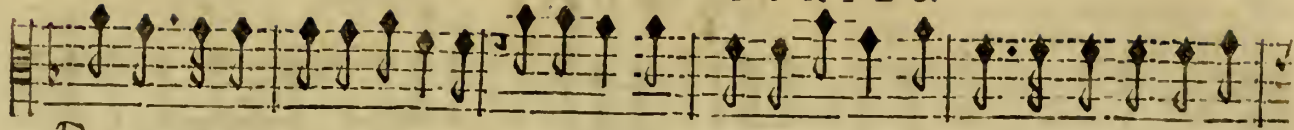
BASSE-CONTINUE.

An empty musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature.

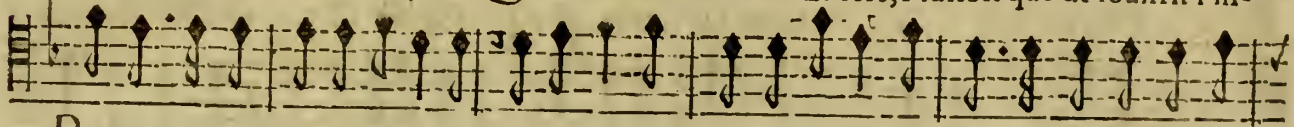
An empty musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature.



LES TROIS FURIES.



Plustost que de souffrir l'injure Que le Ciel veut faire aux Enfers, Plustost que de souffrir l'in-



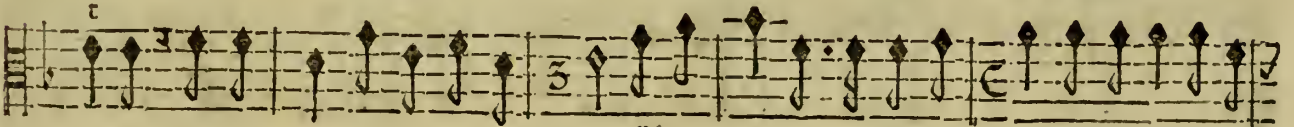
Plustost que de souffrir l'injure Que le Ciel veut faire aux Enfers, Plustost que de souffrir l'in-



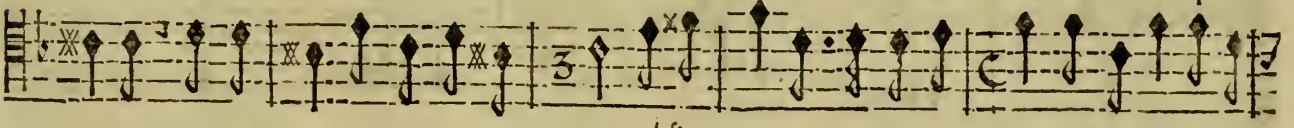
Plustost que de souffrir l'injure Que le Ciel veut faire aux Enfers, Plustost que de souffrir l'in-



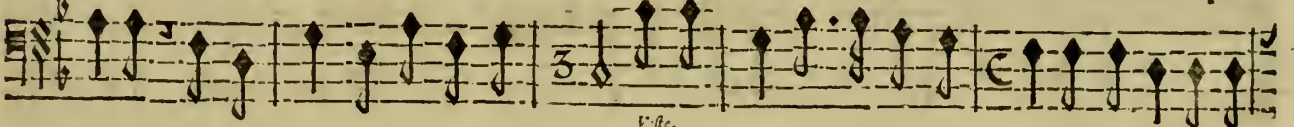
BASSE-CONTINUE.



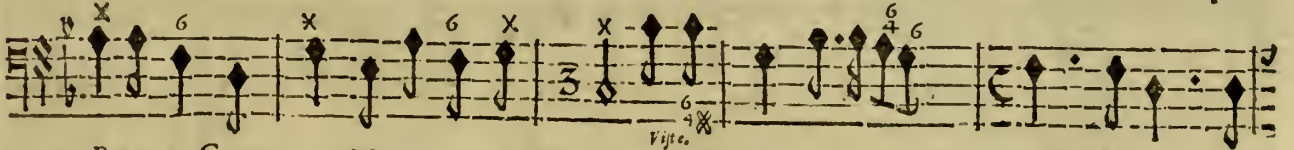
jure Que le Ciel veut faire aux En- fers, Renversons toute la Na- ture Perisse pe-



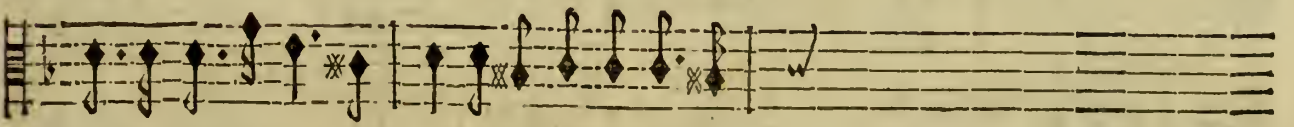
jure Que le Ciel veut faire aux En- fers, Renversons toute la Na- ture Perisse pe-



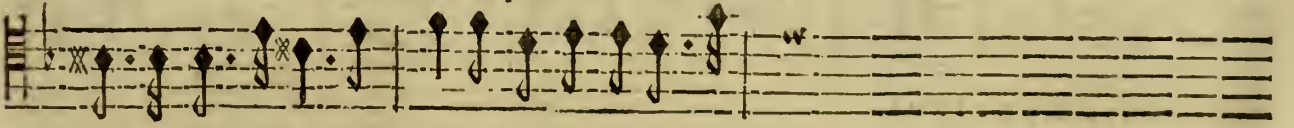
jure Que le Ciel veut faire aux En- fers, Renversons toute la Na- ture Perisse pe-



BASSE-CONTINUE.



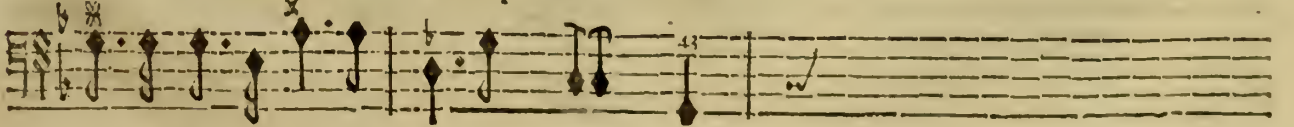
riffe l'Univers. Pe- risse, perisse l'Uni-



riffe l'Univers. Pe- risse, perisse l'Uni-



riffe l'Univers. Pe- risse perisse l'Uni-



BASSE-CONTINUE.



PROSERPINE,

CHOEUR:

*Vifte.*  
vers. Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renverfons

vers. Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renverfons

Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renverfons

vers. Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renverfons

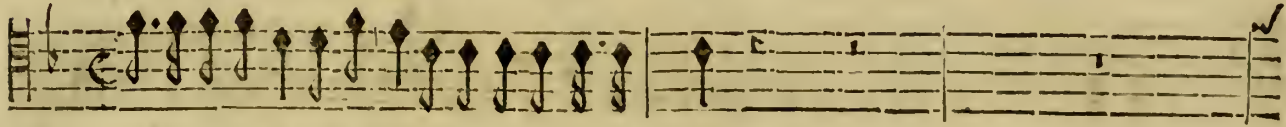
VIOLONS.

*Vifte.*  
BASSE-CONTINUE.

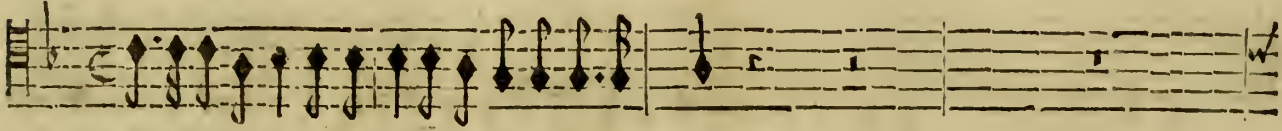




toute la Nature, Perisse Perisse l'Univers.



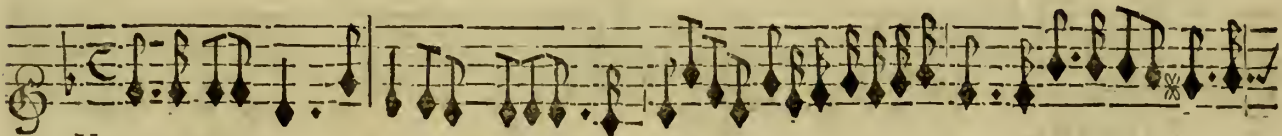
toute la Nature, Perisse Perisse l'Univers.



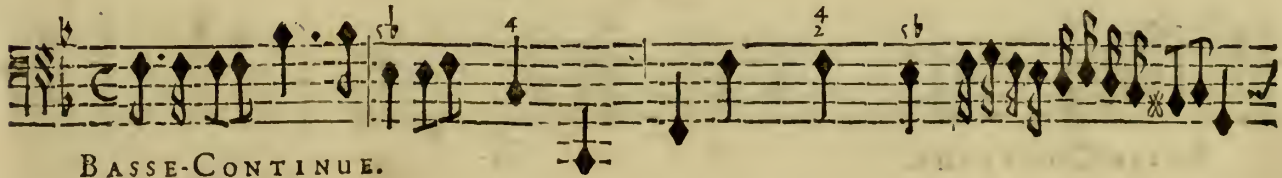
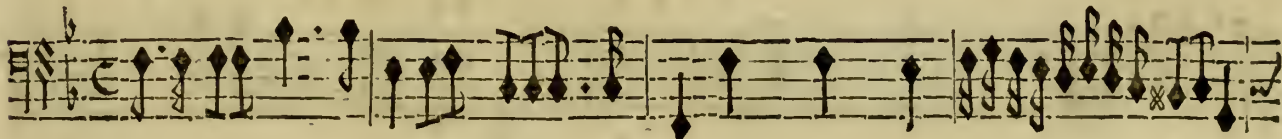
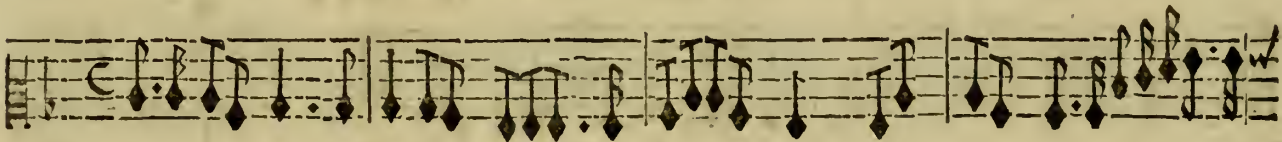
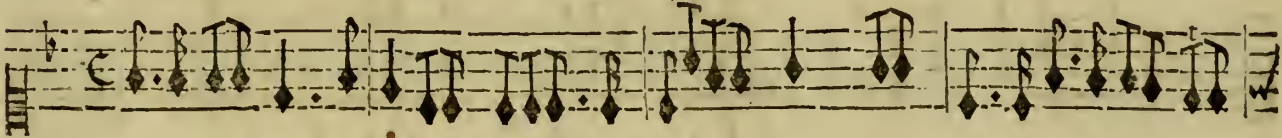
toute la Nature, Perisse Perisse l'Univers.



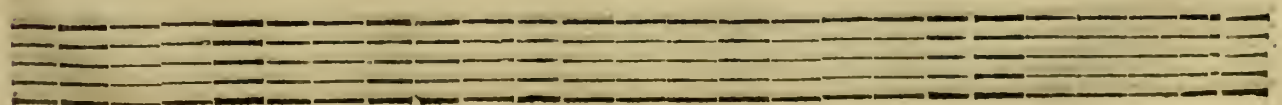
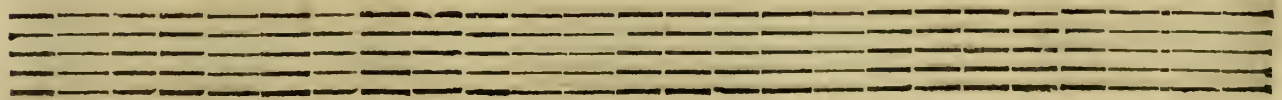
toute la Nature, Perisse Perisse l'Univers.



VIOLONS.



BASSE-CONTINUE.





Renverfons toute la Nature, Pe-

Renverfons toute la Nature, Pe-

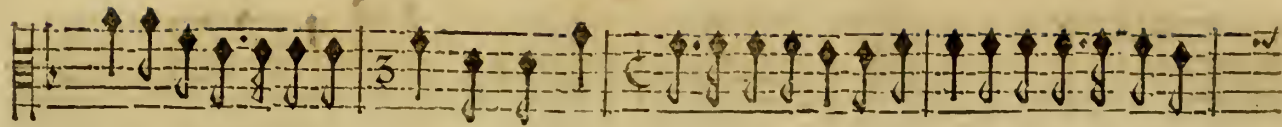
Renverfons toute la Nature, Pe-

Renverfons toute la Nature, Pe-

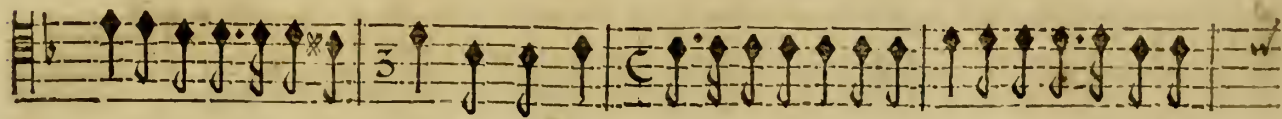
VIOLONS.

BASSE-CONTINUE.

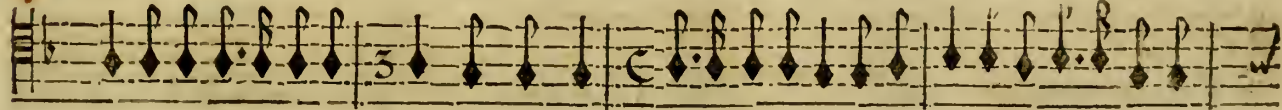




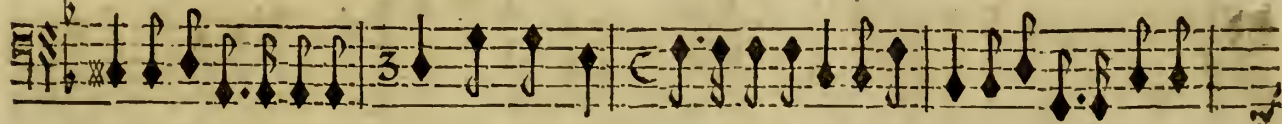
risse Perisse l'Uni- vers. Renversons toute la Nature, Perisse Perisse l'Uni-



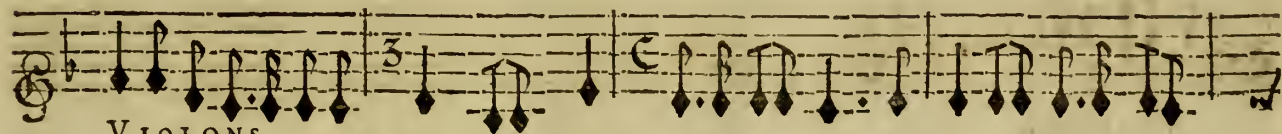
risse Perisse l'Uni- vers. Renversons toute la Nature, Perisse Perisse l'Uni-



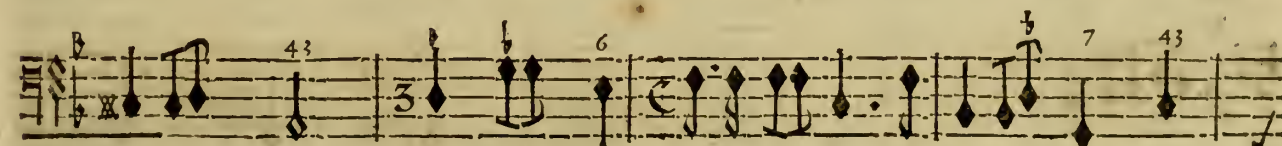
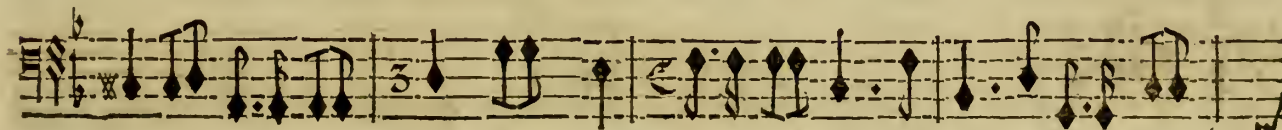
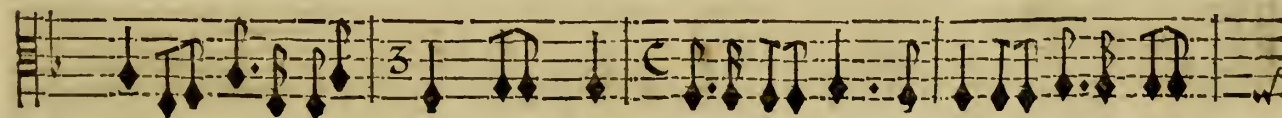
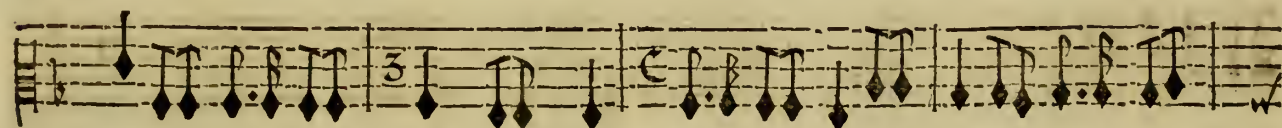
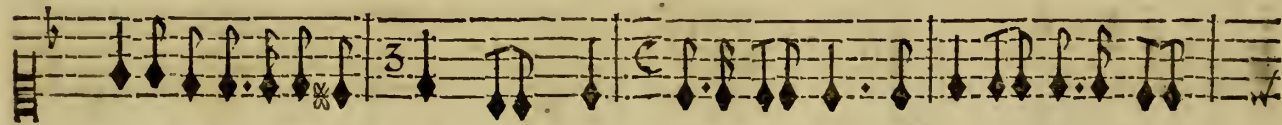
risse Perisse l'Uni- vers. Renversons toute la Nature, Perisse Perisse l'Uni-



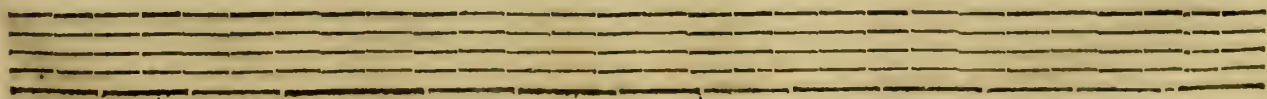
risse Perisse l'Uni- vers. Renversons toute la Nature, Perisse Perisse l'Uni-



VIOLONS.



BASSE-CONTINUE.





PROSERPINE,



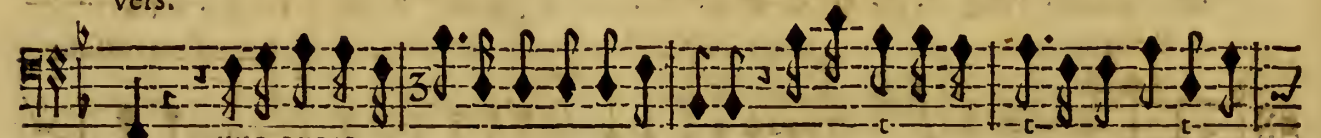
vers.



vers.

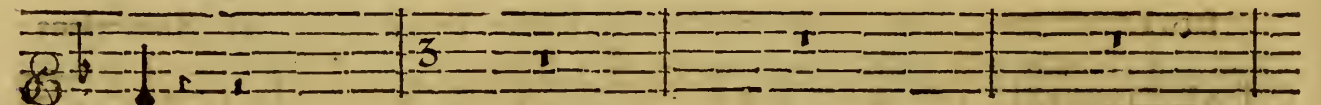


vers.

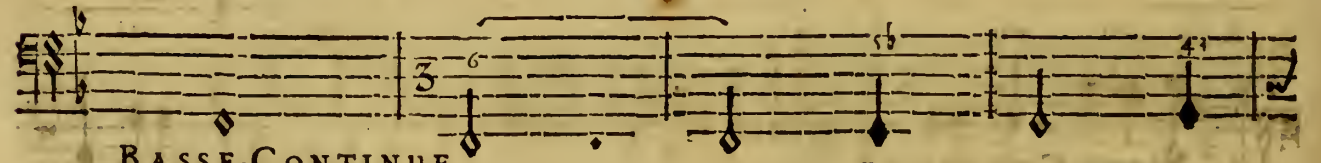


VNE FVRIE.

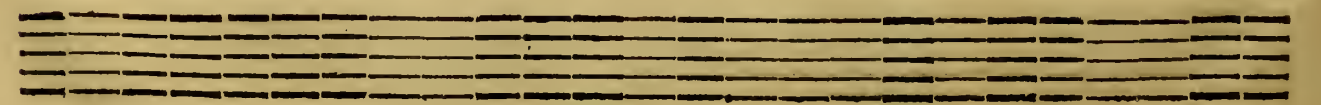
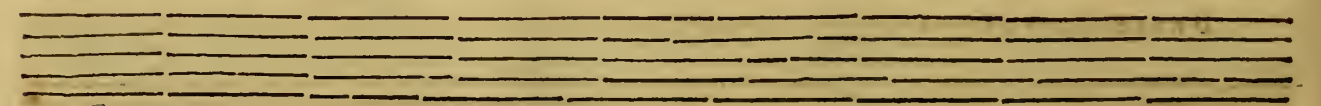
vers. Retirons les Geants de leur prison obscure; Des Titans enchaînez il faut briser les



VIOLONS.



BASSE-CONTINUE.





LES FURIES ET LE CHOEUR.

*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.

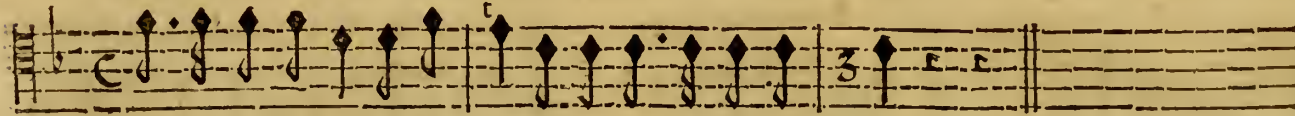
*Vite.*  
BASSE-CONTINUE.



PROSERPINE,



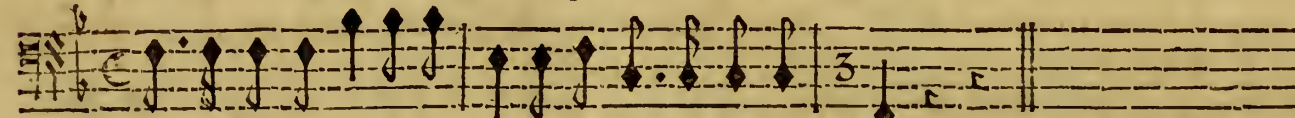
toute la Nature Perisse, perisse l'Uni- vers.



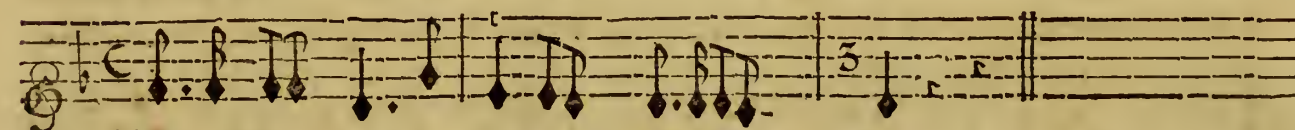
toute la Nature Perisse, perisse l'Uni- vers.



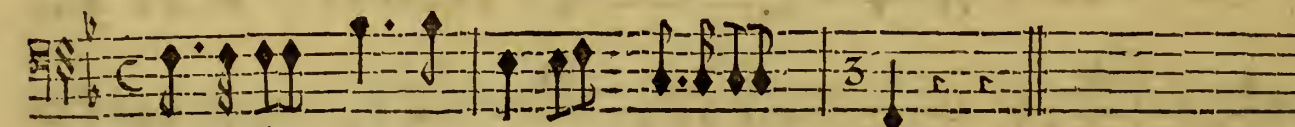
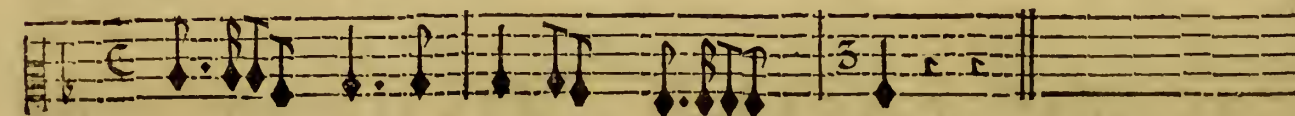
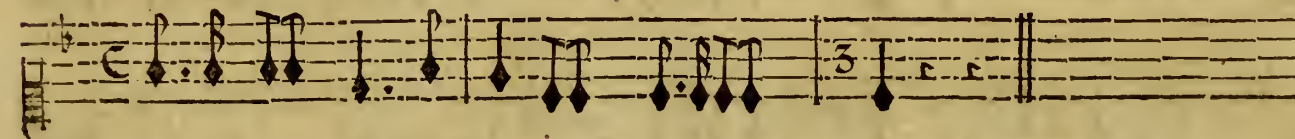
toute la Nature Perisse, perisse l'Uni- vers.



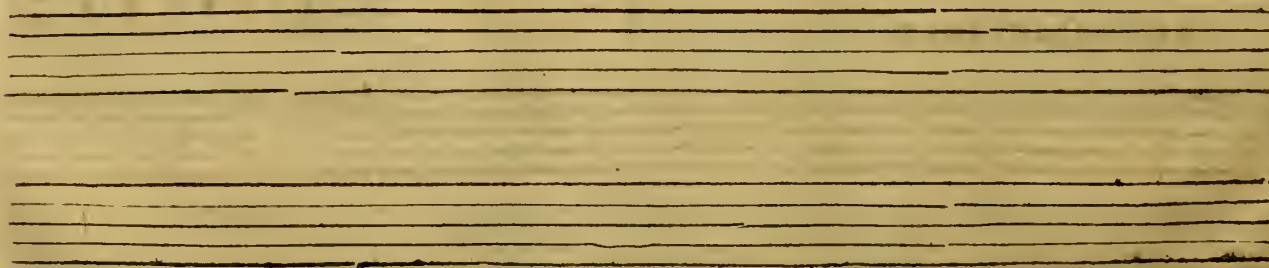
toute la Nature Perisse, perisse l'Uni- vers.



VIOLONS.



BASSE-CONTINUE.





TRAGÉDIE.  
SCÈNE II.

*lentement.*

PRELUDE.

Basse de Violon & Continuë.

Basse de Violon & Continuë.



PROSERPINE,

CERE'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.

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 pour- 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.

suis 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.

tez, sombres lieux, Cachez mes sou- pirs & mes lar- mes.

BASSE-CONTINUE.



PROSERPINE,  
SCENE III.

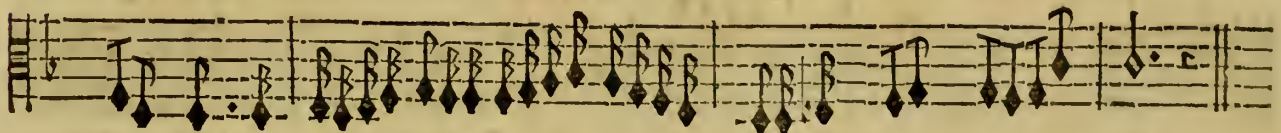
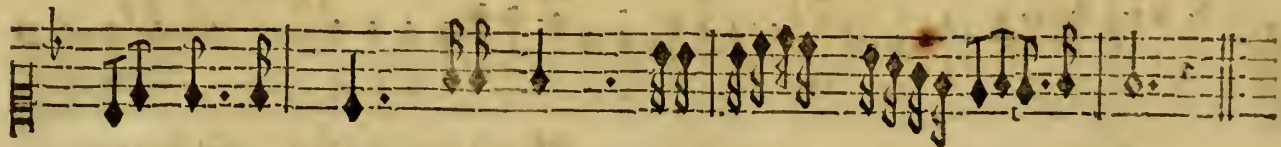
CERES, VOIX INFERNALES.

PRELUDE.

Basse de Violon & Continüë.

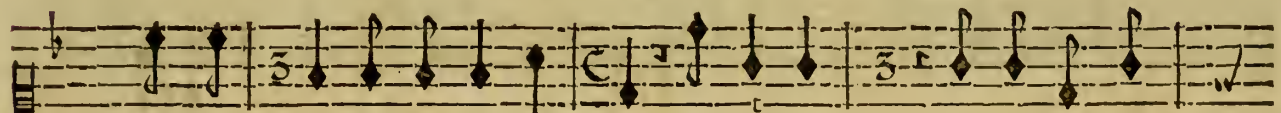
Basse de Violon & Continüë.



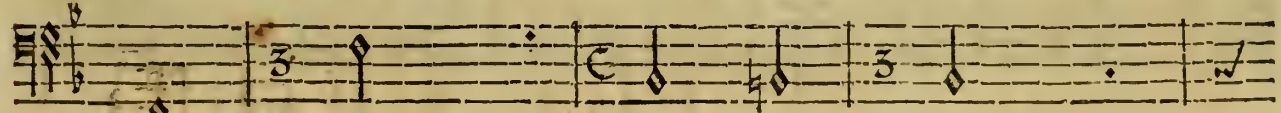


Basse de Violon & Continüé.

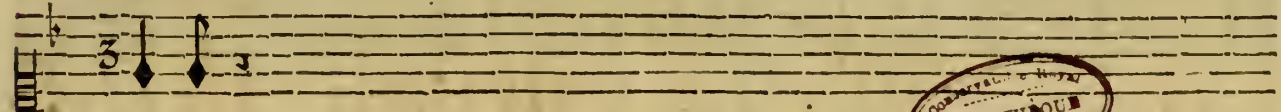
CERES.



Quels a- bîmes se sont ou- verts? Qu'entend-je? quel affreux mur-

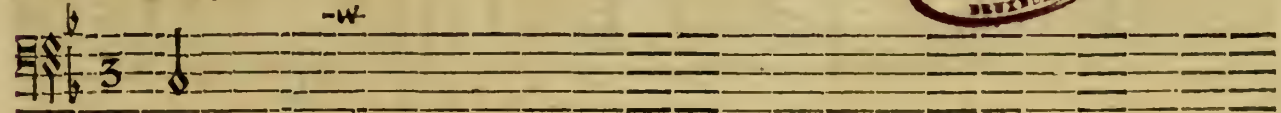


BASSE-CONTINUE.



mure !

-w



BASSE-CONTINUE.

Tournez vîste.



CERES.

VOIX INFERNALES

*Viste.*  
Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renverfons

Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renverfons

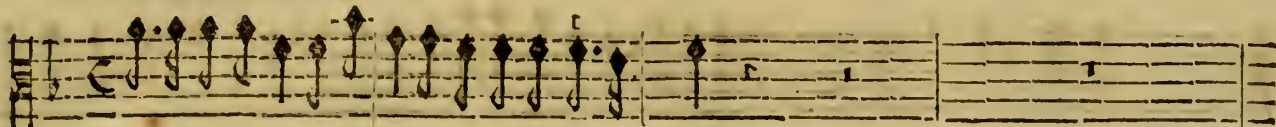
Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renverfons

fers. Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renverfons

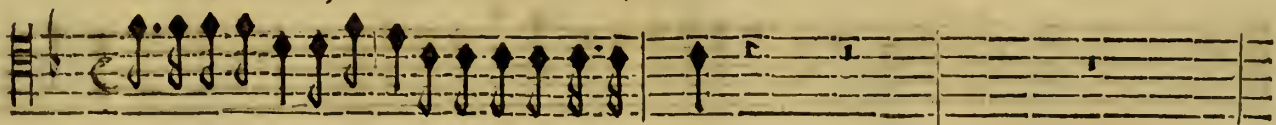
VIOLONS.

*Viste.*  
BASSE-CONTINUE.

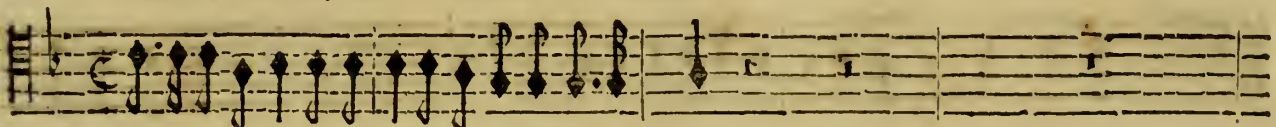




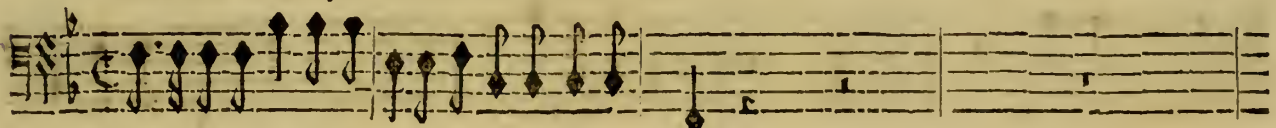
toute la Nature, Perisse Perisse l'Univers.



toute la Nature, Perisse Perisse l'Univers.



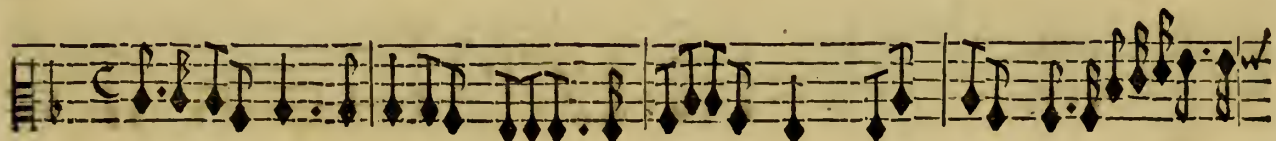
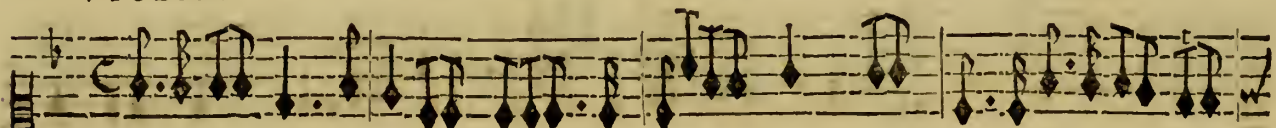
toute la Nature, Perisse Perisse l'Univers.



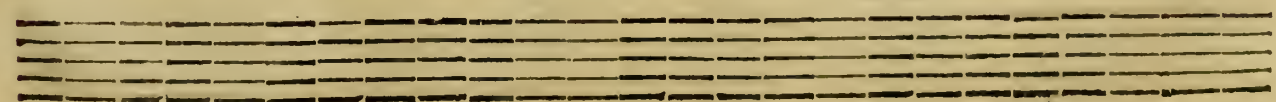
toute la Nature, Perisse Perisse l'Univers.



VIOLONS.



BASSE-CONTINUE.





PROSERPINE,

Le Ciel n'est point tou-

VIOLONS.

BASSE-CONTINUE.



ché des maux que j'ay soufferts, L'Enfer prendroit-il part aux peines que j'en-

BASSE-CONTINUE.



PROSERPINE,

dure?

VOIX INFERNALES

*vifte.*  
Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

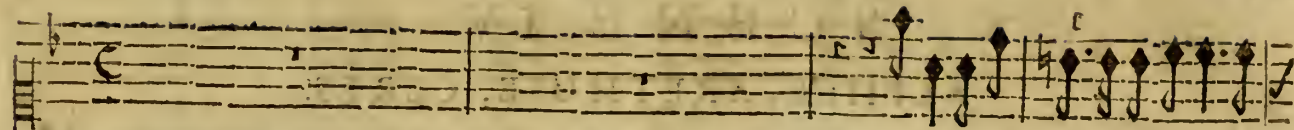
Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

fers. Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

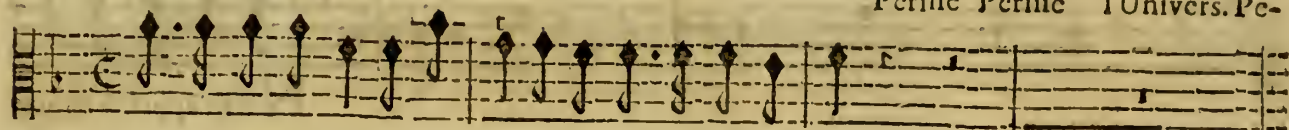
VIOLONS.

*vifte.*  
BASSE-CONTINUE.

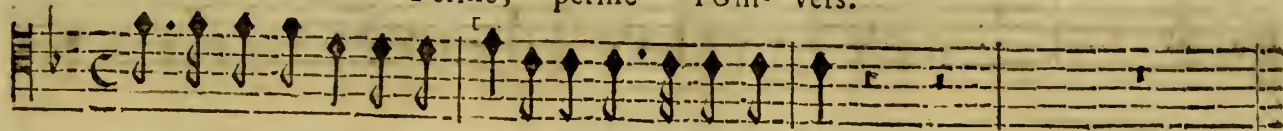




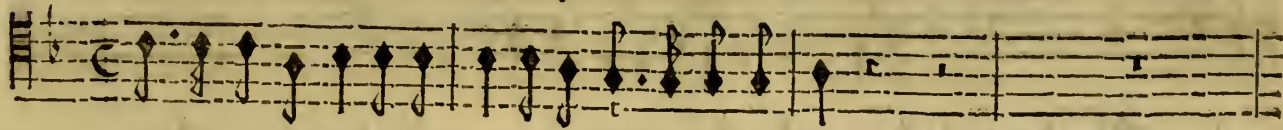
Perisse Perisse l'Univers. Pe-



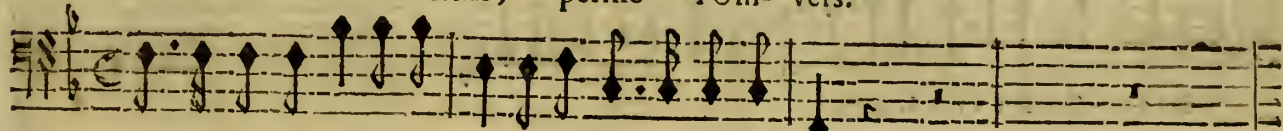
toute la Nature Perisse, perisse l'Uni- vers.



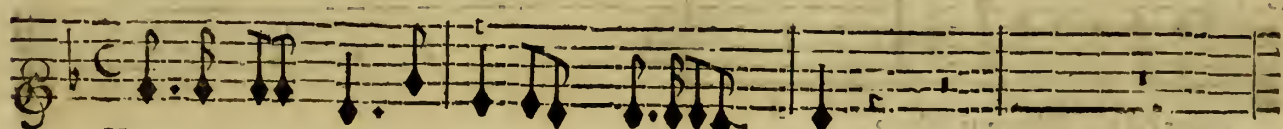
toute la Nature Perisse, perisse l'Uni- vers.



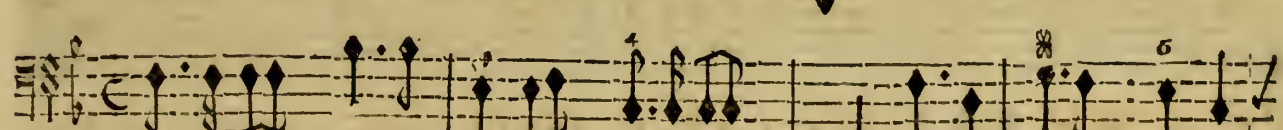
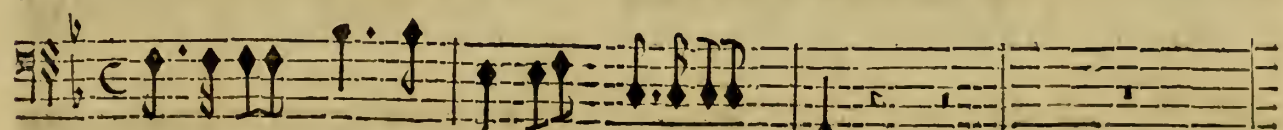
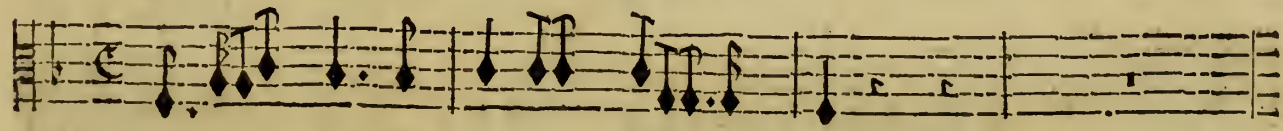
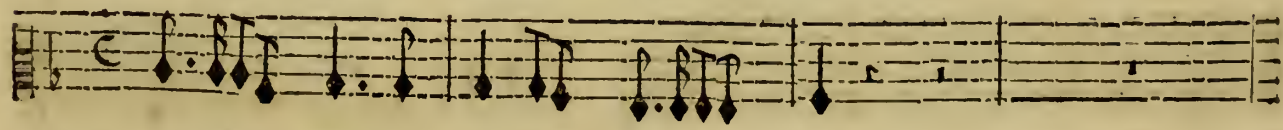
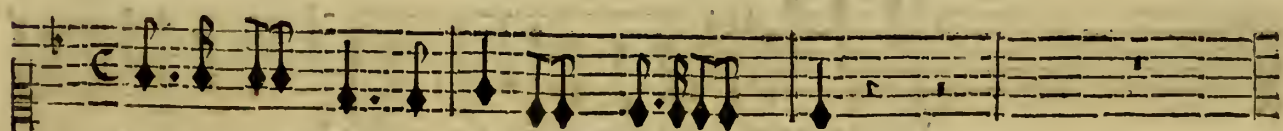
toute la Nature Perisse, perisse l'Uni- vers.



toute la Nature Perisse, perisse l'Uni- vers.

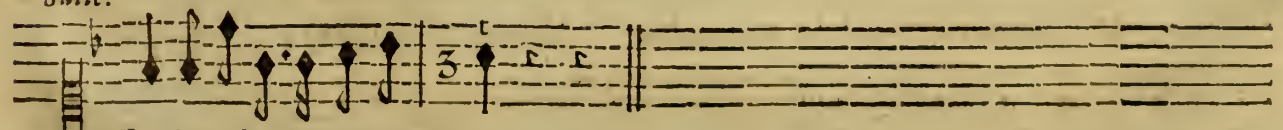


VIOLONS.



BASSE-CONTINUE

Suite.



riffe Perisse l'Uni- vers.



BASSE-CONTINUE.



PROSERPINE,  
SCENE IV.  
ALPHEE, ARETHUSE, CERES.

CERES.

NE m'appredrez-vo<sup>9</sup>

ARETHUSE.

ALPHEE.

BASSE-CONTINUE.

point où ma fille peut estre?

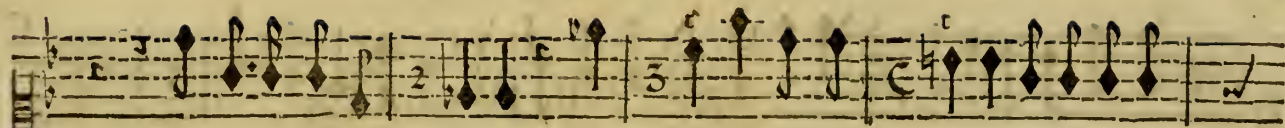
Vostre ennemy secret veut se faire con- noistre, En- fin vo<sup>9</sup> allez tout sça-

BASSE-CONTINUE.

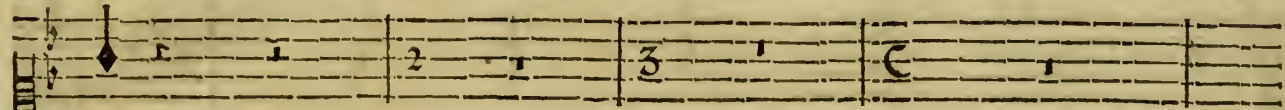
voir. De l'Empire infernal le redoutable Maistre, Tient vostre fille en son pou-

BASSE-CONTINUE.

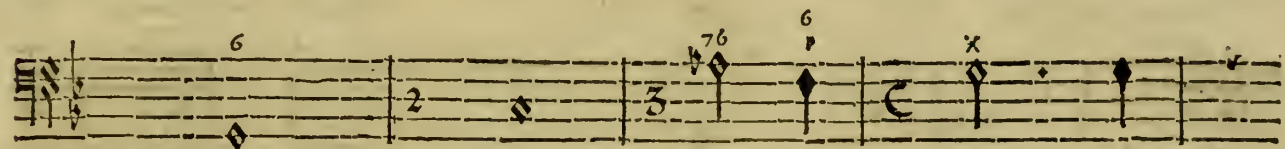
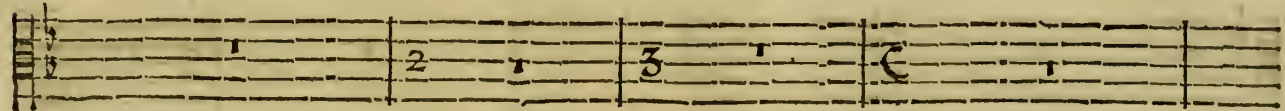




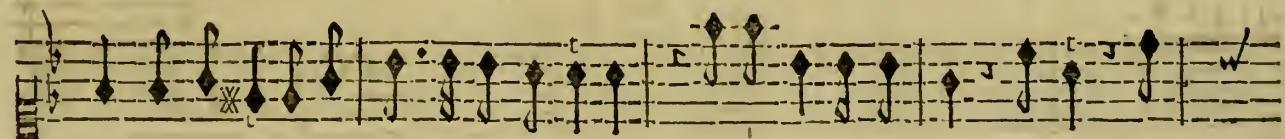
L'Enfer retient ma fille, O Ciel! ô fort barbare! L'eternelle



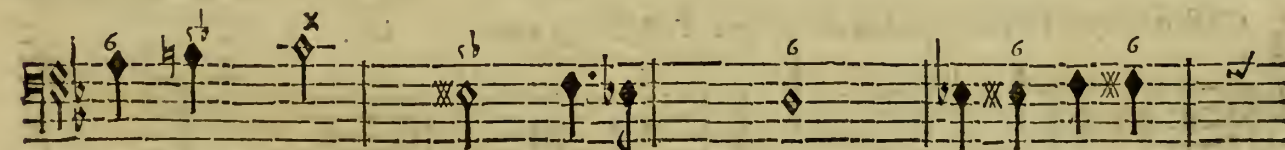
voir.



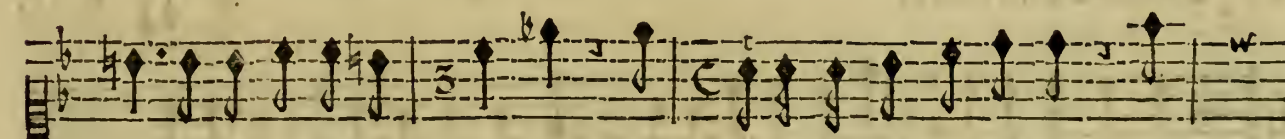
BASSE-CONTINUE.



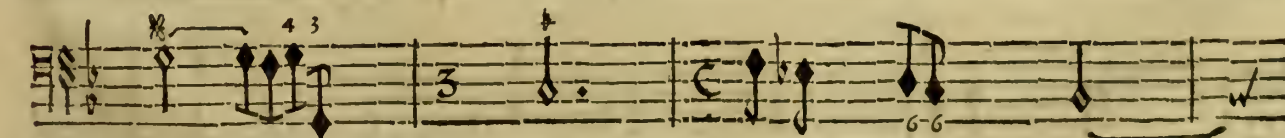
nuit nous separe, Ma chere Proserpine, O regrets superflus! Helas! he-



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.

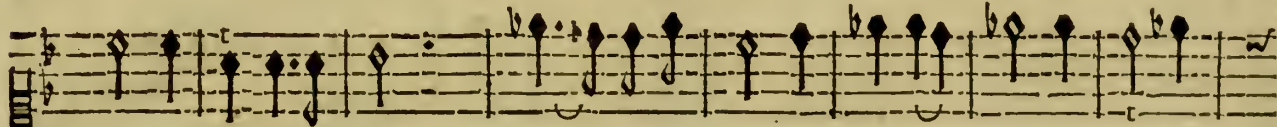
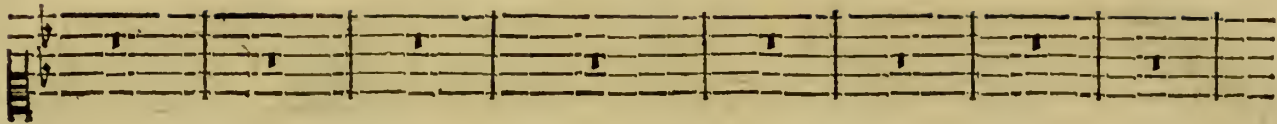
mour Pour me defesperer Fait soupiter un cœur qui doit estre inflexible.

Quel

BASSE-CONTINUE.

Quel





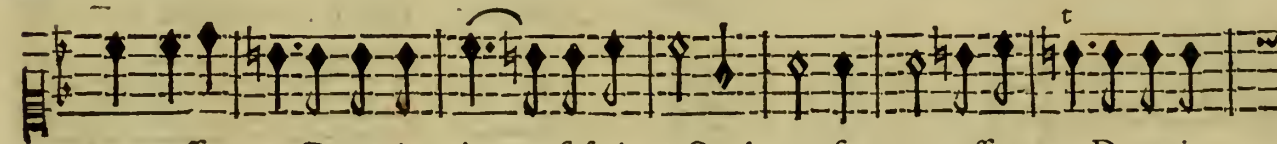
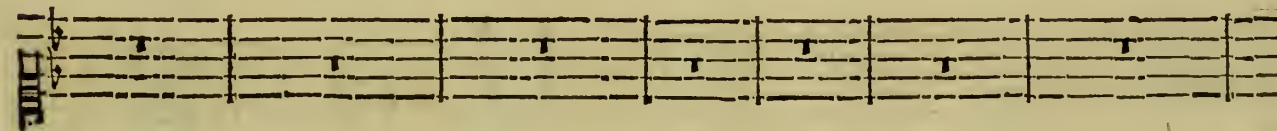
cœur se peut assurer D'estre toujours insensible? Quel cœur se



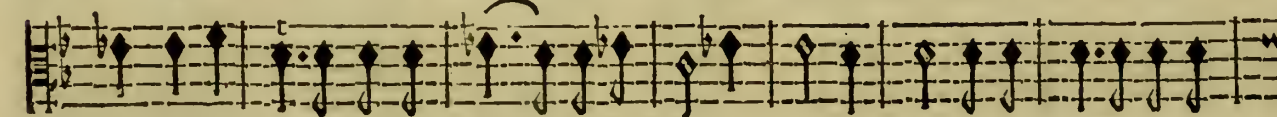
cœur se peut assurer D'estre toujours insensible? Quel cœur se



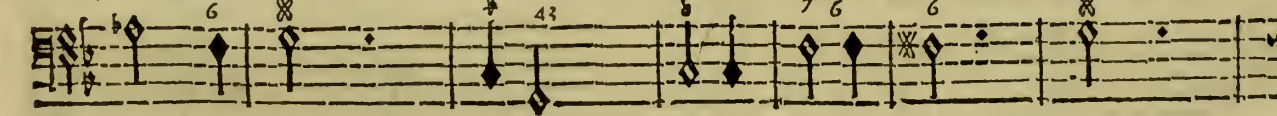
BASSE-CONTINUE.



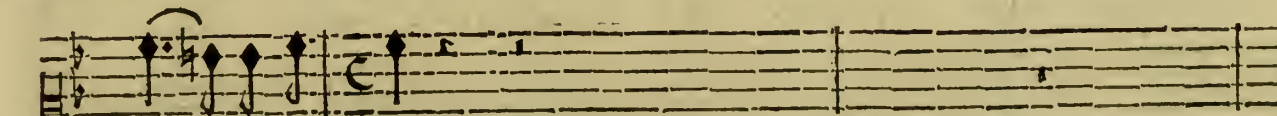
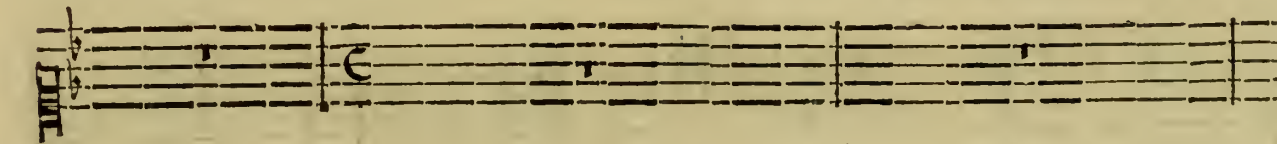
peut assurer De ne jamais soupirer? Quel cœur se peut assurer De ne ja-



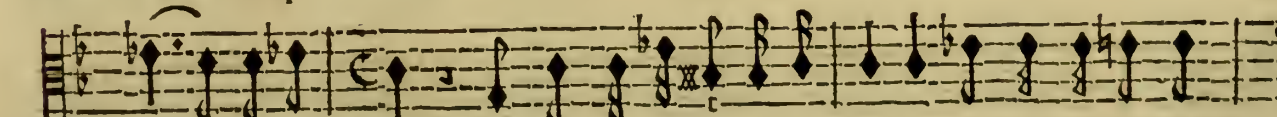
peut assurer De ne jamais soupirer? Quel cœur se peut assurer De ne ja-



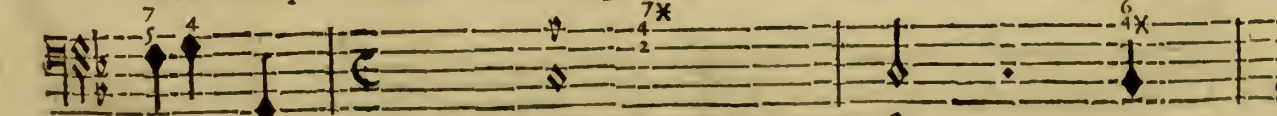
BASSE-CONTINUE.



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, Maistres 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.



perds, je perds tout espoir, Je ne pourray jamais la voir.

Jupiter la de-

Jupiter la de-

BASSE-CONTINUE.

Jupiter n'est donc

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 re- grets De la malheureuse Ce- rés? Obtenez Dieu puis-

BASSE-CONTINUE.



fant que ma Fille revienne; Sâs troubler vostre paix j'irois suivre les pas Si je pouvois pas-

BASSE-CONTINUE.

ser dans la nuit du Trépas : Ne souffrez pl<sup>9</sup> que l'Enfers la retienne, Grâd Dieu, c'est vostre

BASSE-CONTINUE.

Fille aussi bien que la mienne, C'est vostre Fille, hélas ! Ne l'abandonnez pas.

BASSE-CONTINUE.



SCÈNE V.

MERCURE, ET CERES

RITOURNELLE.

BASSE-CONTINUE.

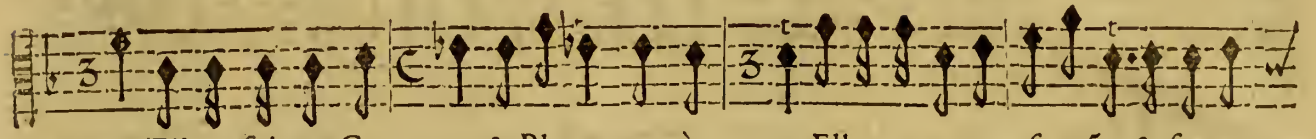
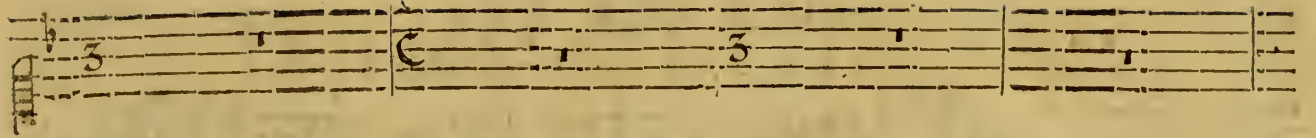
BASSE-CONTINUE.

BASSE-CONTINUE.

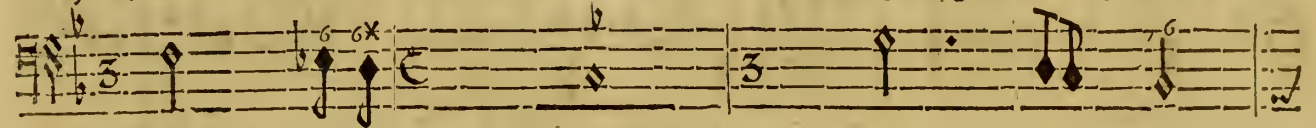
Tous les Dieux s'ôt d'accord, pour vous tout s'interesse, Proserpine verra le

BASSE-CONTINUE.

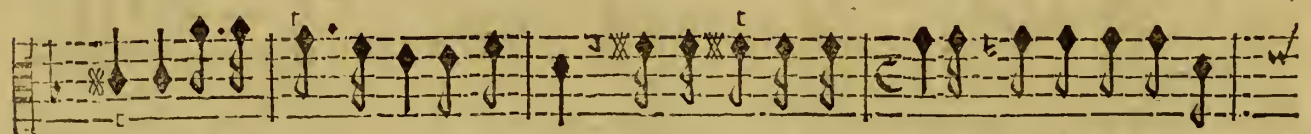
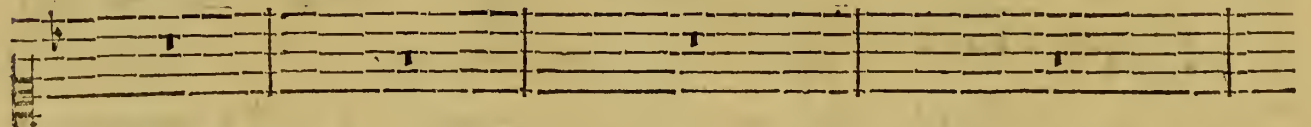




jour, Elle suivra Ce- res & Pluton tour à tour, Elle partagera son tēps & sa ten-



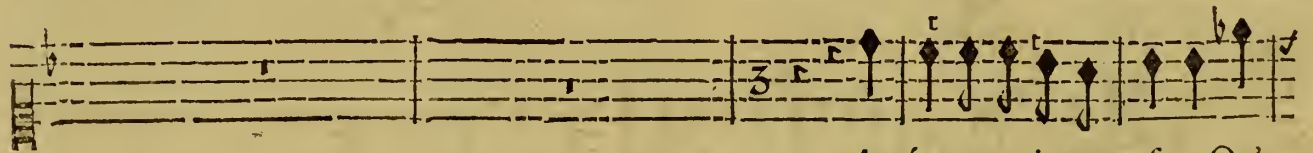
BASSE-CONTINUE.



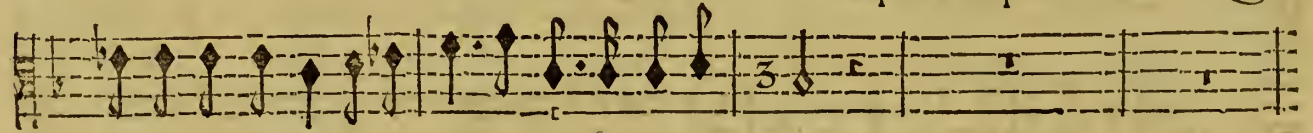
dresse Entre la Nature & l'Amour. Vous verrez vostre Fille, & Jupiter luy-



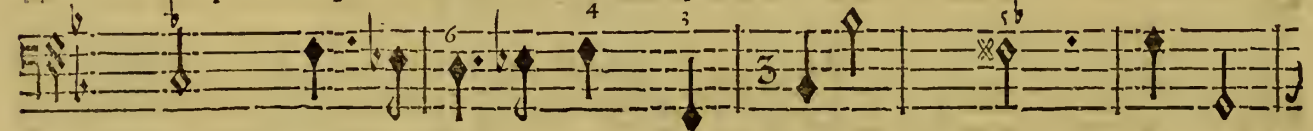
BASSE-CONTINUE.



Aprés une peine extrefme Qu'un



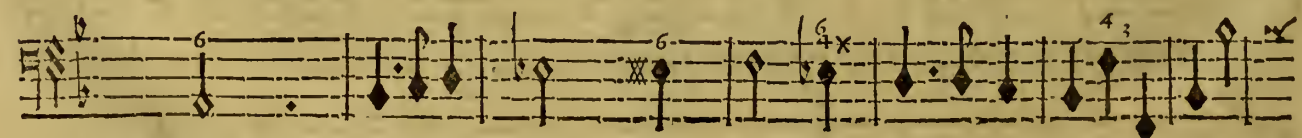
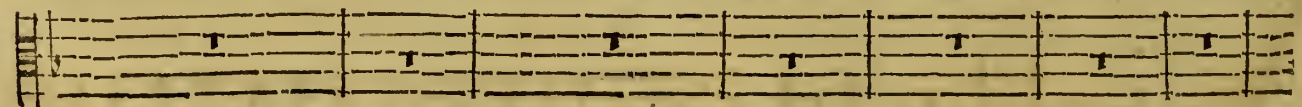
mesme A pris soin qu'à vos vœux le Sort ait respon- du.



BASSE-CONTINUE.

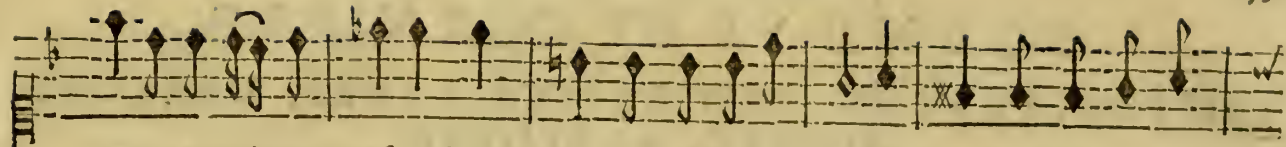


bien qu'on avoit perdu Est doux quād il est rendu Par les soins de ce qu'on ai- me! A-

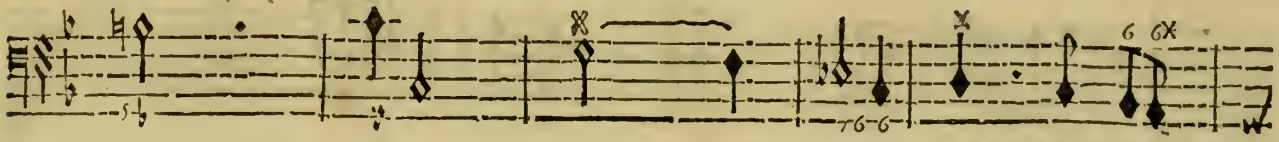
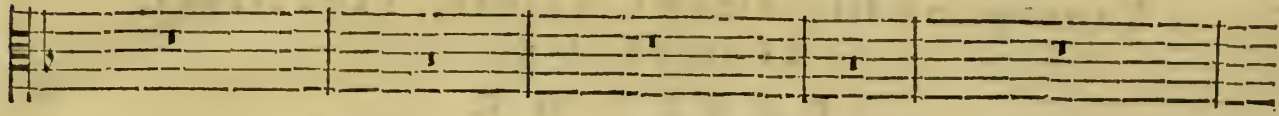


BASSE-CONTINUE.

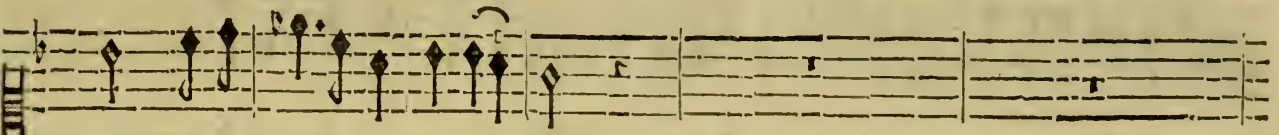




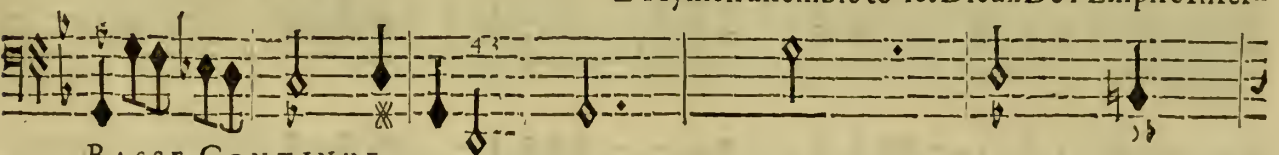
pres une pei-ne extrefme, Qu'un bien qu'on avoit per- du Est doux quand il est ren-



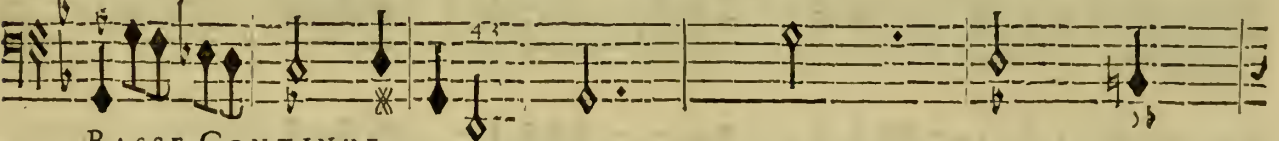
BASSE-CONTINUE.



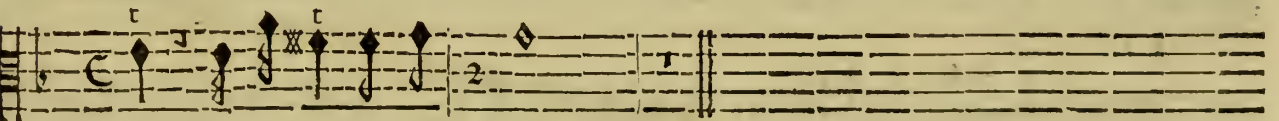
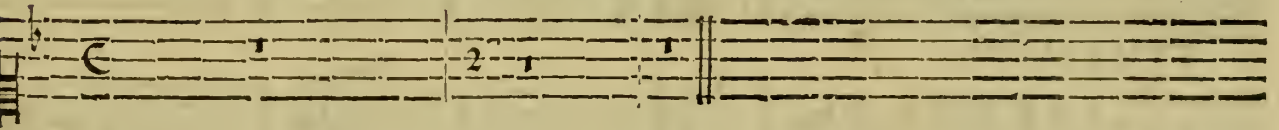
du Par les soins de ce qu'on ai- me.



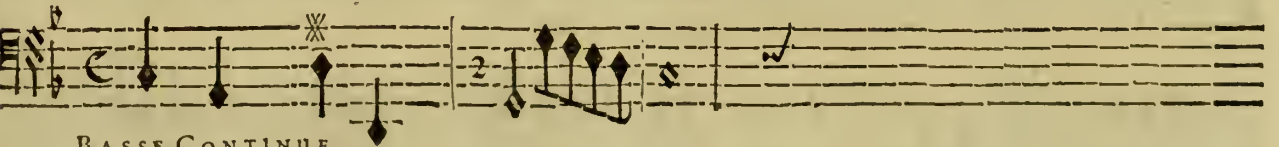
L'Hymen assemble to<sup>9</sup> les Dieux De l'Empire Infer-



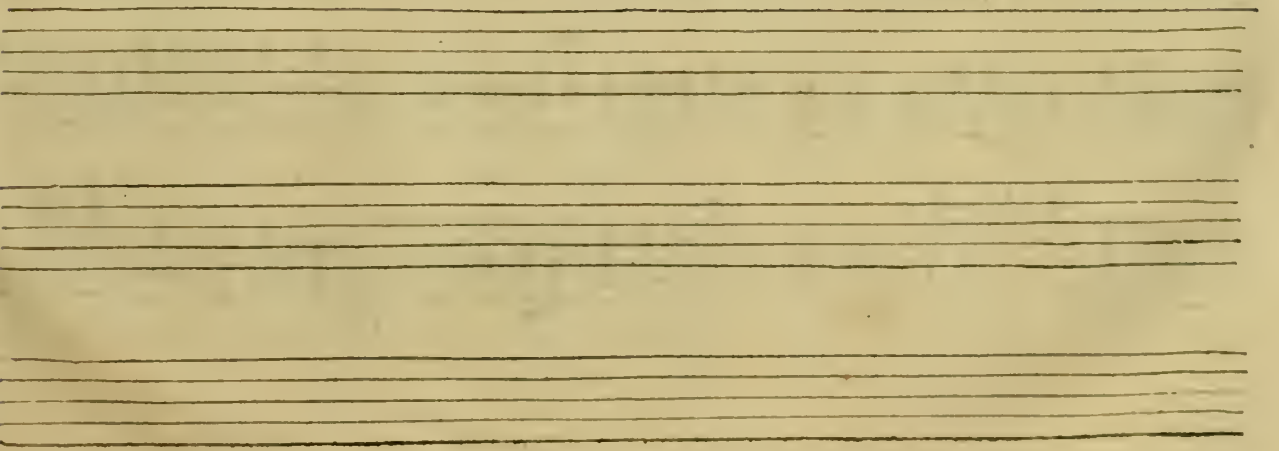
BASSE-CONTINUE.



nal, de la Terre & des Cieux.



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 key signature of one flat (B-flat), and a 2/4 time signature. The staff contains a series of rhythmic patterns and notes, starting with a quarter rest followed by eighth and sixteenth notes.

TROMPETTES.

Musical staff for Trompettes, continuing the prelude with rhythmic patterns and notes.

Musical staff for Trompettes, continuing the prelude with rhythmic patterns and notes.

Musical staff for Trompettes, continuing the prelude with rhythmic patterns and notes.

Musical staff for Tymballes, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains rhythmic patterns and notes.

TYMBALLES.

Musical staff for Violons, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains rhythmic patterns and notes.

VIOLONS.

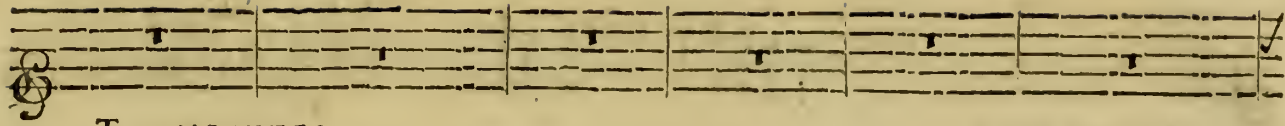
Musical staff for Violons, continuing the prelude with rhythmic patterns and notes.

Musical staff for Violons, continuing the prelude with rhythmic patterns and notes.

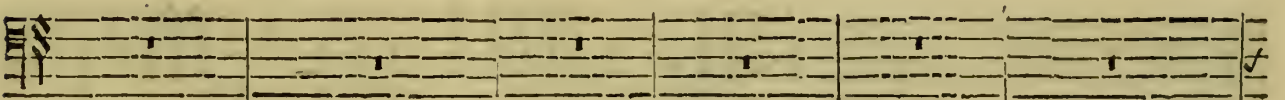
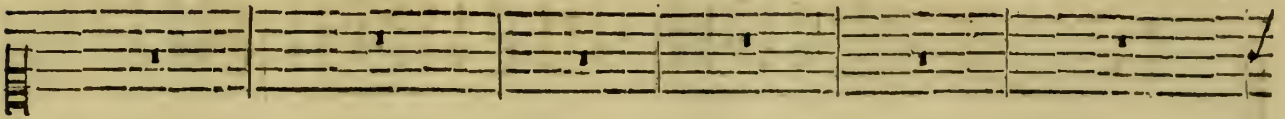
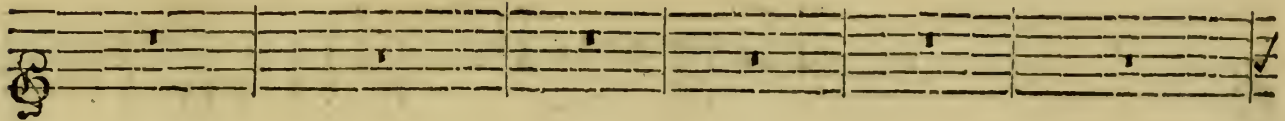
Musical staff for Violons, continuing the prelude with rhythmic patterns and notes.

Musical staff for Violons, continuing the prelude with rhythmic patterns and notes.





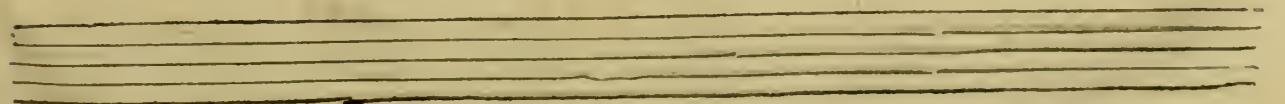
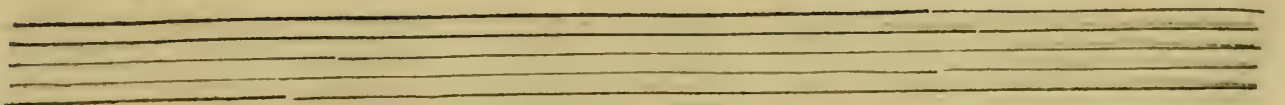
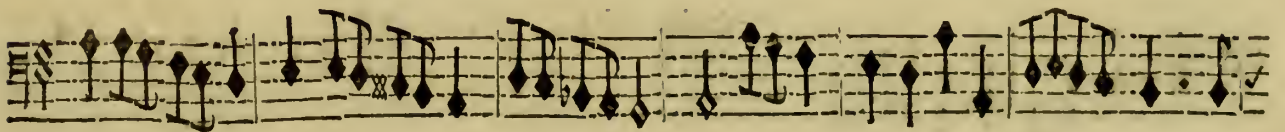
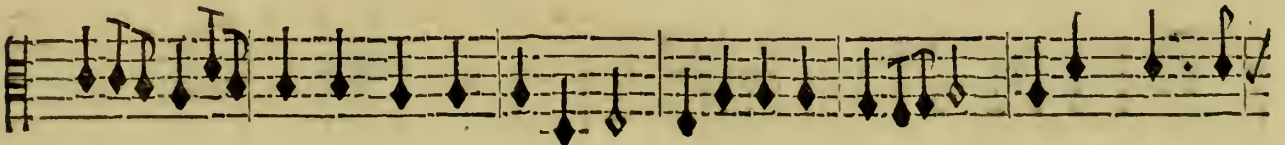
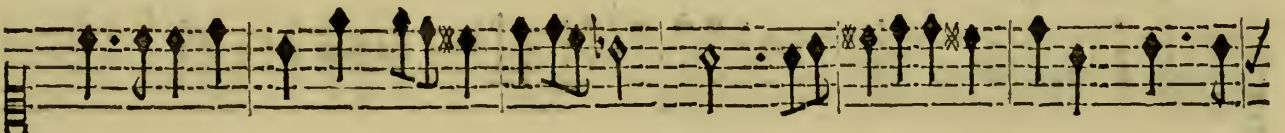
TROMPETTES.



TYMBALLES.



VIOLONS.





A musical staff for Trompettes (Trumpets) in G major, featuring a series of eighth and sixteenth notes.

TROMPETTES.

A musical staff for Trompettes (Trumpets) in G major, featuring a series of eighth and sixteenth notes.

A musical staff for Trompettes (Trumpets) in G major, featuring a series of eighth and sixteenth notes.

A musical staff for Trompettes (Trumpets) in G major, featuring a series of eighth and sixteenth notes.

A musical staff for Trompettes (Trumpets) in G major, featuring a series of eighth and sixteenth notes.

TYMBALES.

A musical staff for Tymbales (Timpani) in G major, featuring a series of eighth and sixteenth notes.

VIOLONS.

A musical staff for Violons (Violins) in G major, featuring a series of eighth and sixteenth notes.

A musical staff for Violons (Violins) in G major, featuring a series of eighth and sixteenth notes.

A musical staff for Violons (Violins) in G major, featuring a series of eighth and sixteenth notes.

A musical staff for Violons (Violins) in G major, featuring a series of eighth and sixteenth notes.

An empty musical staff.

An empty musical staff.



Fin.

3/8

8

First staff of music for Trompettes, featuring a melodic line with eighth notes and rests, followed by a series of rests.

TROMPETTES.

Fin.

3/8

8

Second staff of music for Trompettes, continuing the melodic line with eighth notes and rests.

Fin.

3/8

8

Third staff of music for Trompettes, continuing the melodic line with eighth notes and rests.

Fin.

3/8

8

Fourth staff of music for Trompettes, continuing the melodic line with eighth notes and rests.

Fin.

3/8

8

Fifth staff of music for Trompettes, continuing the melodic line with eighth notes and rests.

TYMBALES.

Fin.

3/8

8

First staff of music for Tymboles, featuring a rhythmic pattern of eighth notes and rests.

VIOLONS.

Fin.

3/8

8

First staff of music for Violons, featuring a melodic line with eighth notes and rests.

Fin.

3/8

8

Second staff of music for Violons, continuing the melodic line with eighth notes and rests.

Fin.

3/8

8

Third staff of music for Violons, continuing the melodic line with eighth notes and rests.

Fin.

3/8

8

Fourth staff of music for Violons, continuing the melodic line with eighth notes and rests.

Five empty musical staves at the bottom of the page.



Musical staff for Trompettes, first line. It begins with a treble clef and a common time signature. The notation consists of eighth and sixteenth notes, with some beamed sixteenth notes.

TROMPETTES.

Musical staff for Trompettes, second line. It continues the notation from the first line, featuring similar rhythmic patterns.

Musical staff for Trompettes, third line. This line features a dense texture of beamed sixteenth notes.

Musical staff for Trompettes, fourth line. It continues the dense texture of beamed sixteenth notes.

Musical staff for Trompettes, fifth line. It continues the dense texture of beamed sixteenth notes.

TYMBALLES.

Musical staff for Violons, first line. It begins with a treble clef and a common time signature. The notation consists of eighth and sixteenth notes.

VIOLONS.

Musical staff for Violons, second line. It continues the notation from the first line, featuring similar rhythmic patterns.

Musical staff for Violons, third line. This line features a dense texture of beamed sixteenth notes.

Musical staff for Violons, fourth line. It continues the dense texture of beamed sixteenth notes.

Musical staff for Violons, fifth line. It continues the dense texture of beamed sixteenth notes.

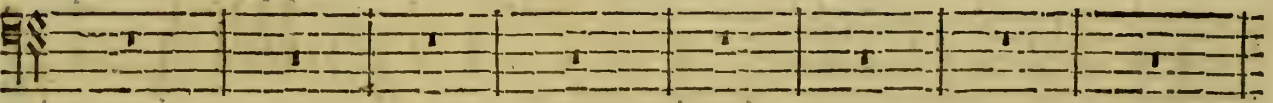
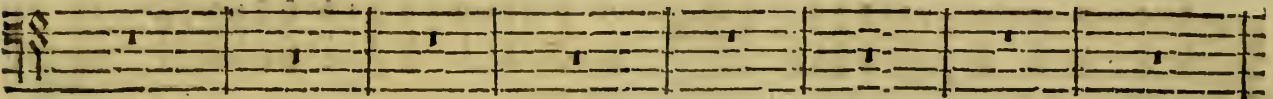
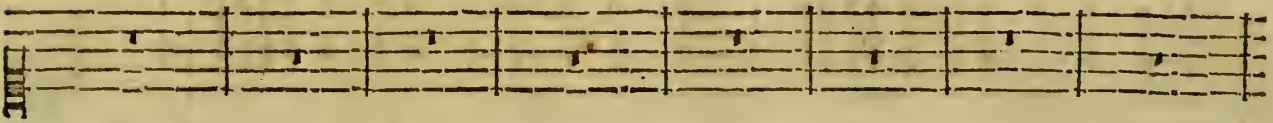
An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.





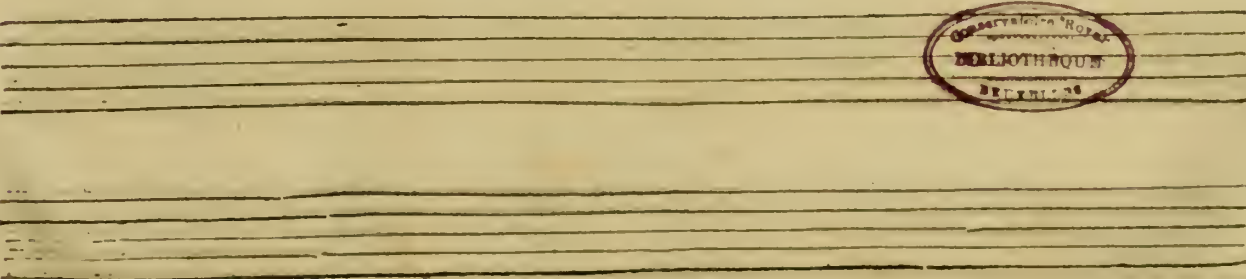
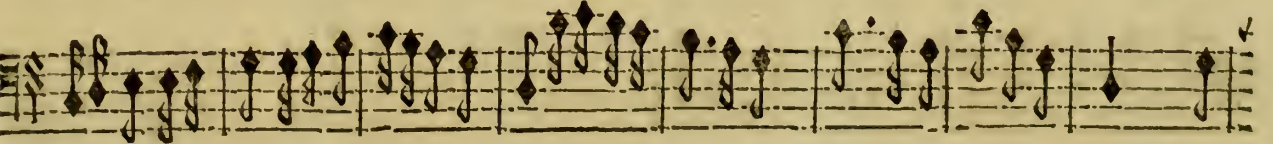
TROMPETTES.



TYMBALLES.



VIOLONS.





PROSERPINE,

The first staff of music is for the Trompettes (Trumpets). It begins with a treble clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some triplets and rests, spanning eight measures.

TROMPETTES.

The second staff of music is for the Trompettes (Trumpets). It continues the melodic line from the first staff, featuring similar rhythmic patterns and articulation.

The third staff of music is for the Trompettes (Trumpets). It continues the melodic line, showing a variety of rhythmic values and rests.

The fourth staff of music is for the Trompettes (Trumpets). It continues the melodic line, featuring a mix of eighth and sixteenth notes.

The fifth staff of music is for the Trompettes (Trumpets). It continues the melodic line, showing a variety of rhythmic values and rests.

TYMBALLES.

The sixth staff of music is for the Tymballes (Timpani). It begins with a bass clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some triplets and rests, spanning eight measures.

VIOLONS.

The seventh staff of music is for the Violons (Violins). It begins with a treble clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some triplets and rests, spanning eight measures.

The eighth staff of music is for the Violons (Violins). It continues the melodic line from the seventh staff, featuring similar rhythmic patterns and articulation.

The ninth staff of music is for the Violons (Violins). It continues the melodic line, showing a variety of rhythmic values and rests.

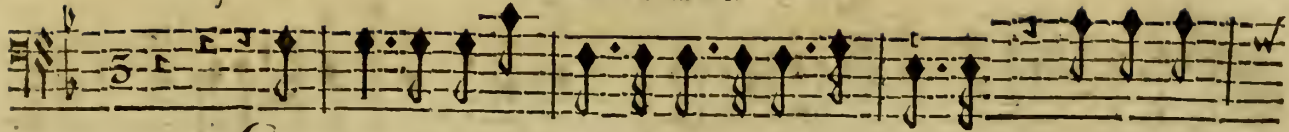
The tenth staff of music is for the Violons (Violins). It continues the melodic line, featuring a mix of eighth and sixteenth notes.

Four empty musical staves are located at the bottom of the page, indicating that the music continues on the following page.

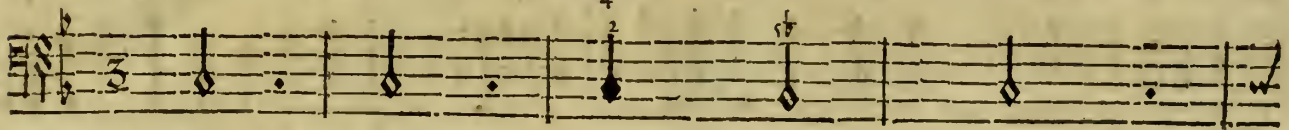


TRAGÉDIE.

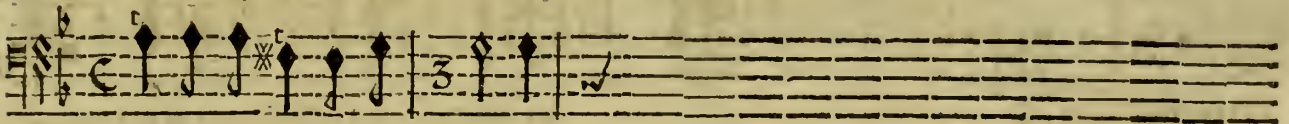
JUPITER.



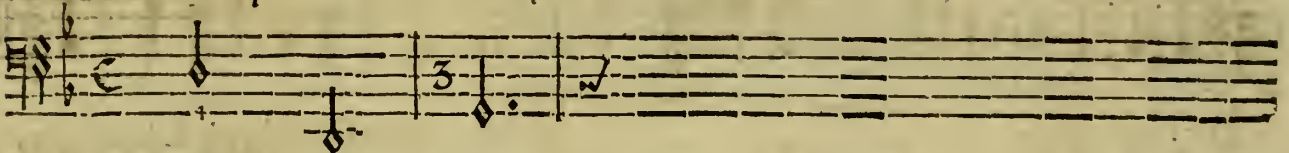
Ceres, que de vos pleurs le triste cours finisse; Qu'avec Plu-



BASSE-CONTINUE.



ton Proserpine s'unisse,



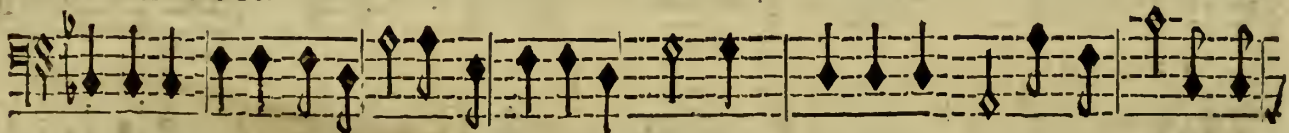
BASSE-CONTINUE.



HAUBOIS.



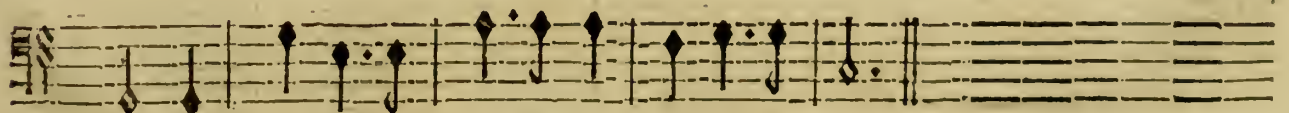
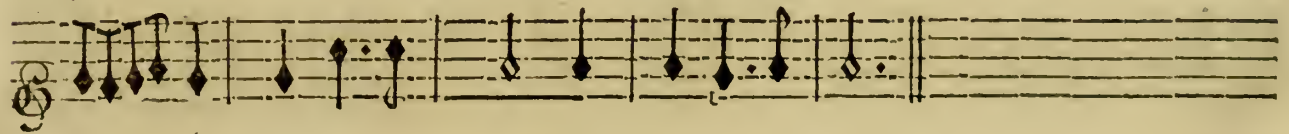
HAUBOIS.



Que l'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.



PROSERPINE,  
LES CHOEURS.

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, Dans les Enfers, dans les Cieux, sur la



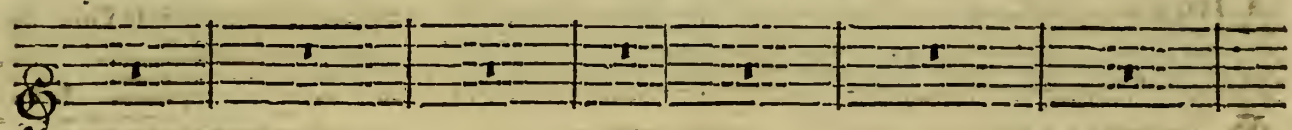
Dans les Enfers, dans les Cieux, sur la terre, Dans les Enfers, dans les Cieux, sur la



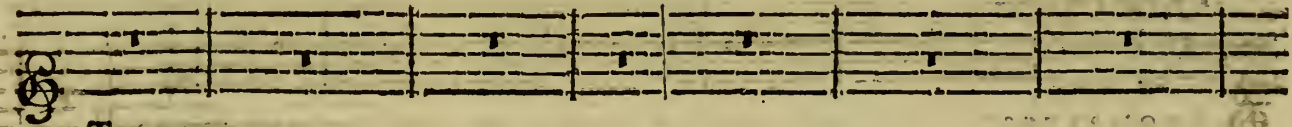
Dans les Enfers, dans les Cieux, sur la terre, Dans les Enfers, dans les Cieux, sur la



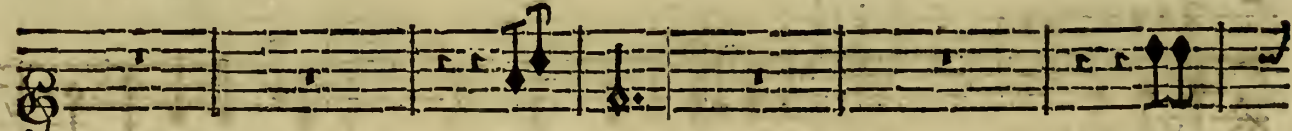
Dans les Enfers, sur la terre, Dans les Enfers, dans les Cieux, sur la



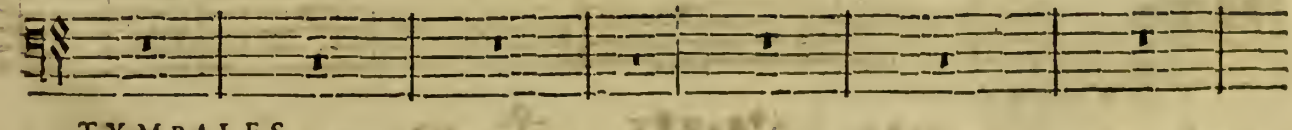
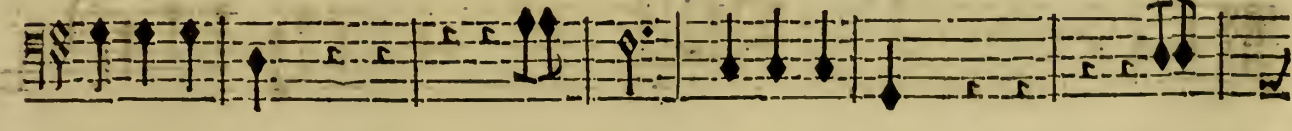
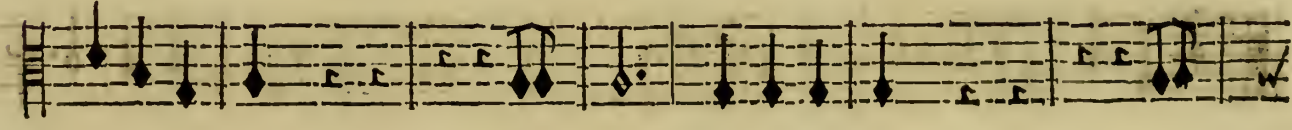
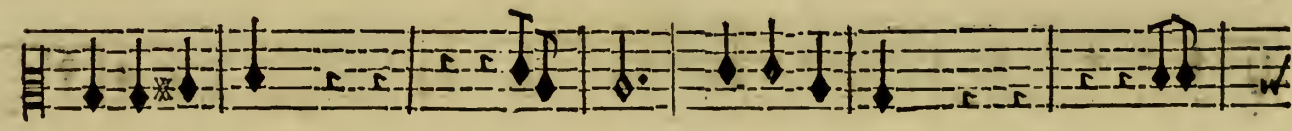
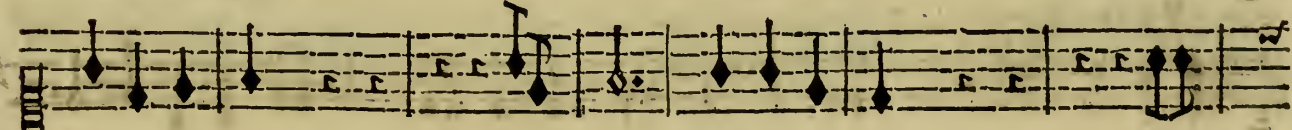
TROMPÈTES.



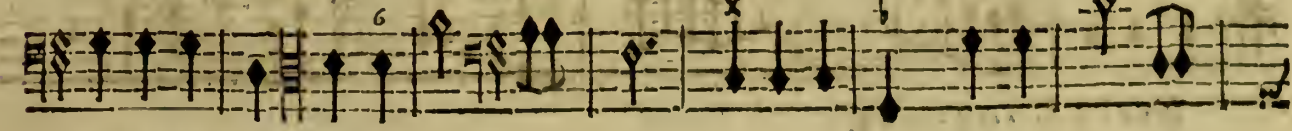
TROMPÈTES.



VIOLONS.



TYMBALES.



BASSE-CONTINUE.





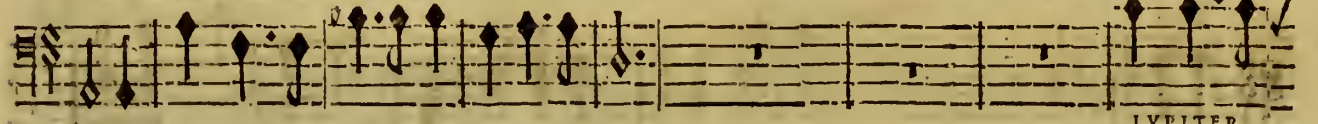
terre, Tout doit jouir d'une éternelle paix. Tout doit jouir d'une éternelle paix.



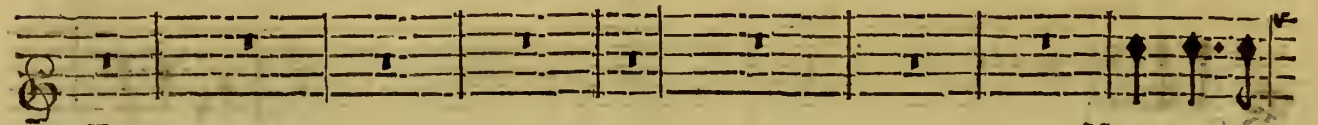
terre, Tout doit jouir d'une éternelle paix. Tout doit jouir d'une éternelle paix.



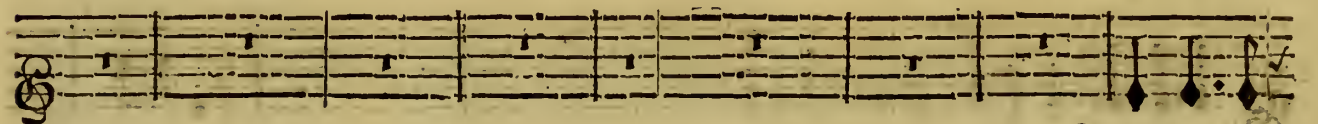
terre, Tout doit jouir d'une éternelle paix. Tout doit jouir d'une éternelle paix.



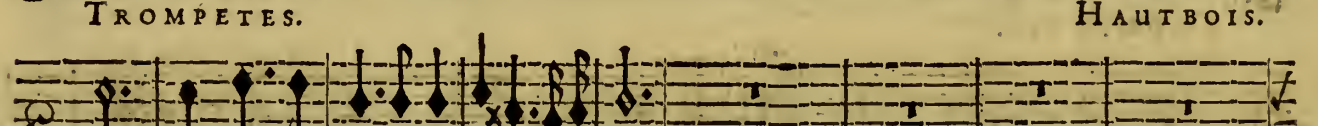
terre, Tout doit jouir d'une éternelle paix. Tout doit jouir d'une éternelle paix.



TROMPETES.



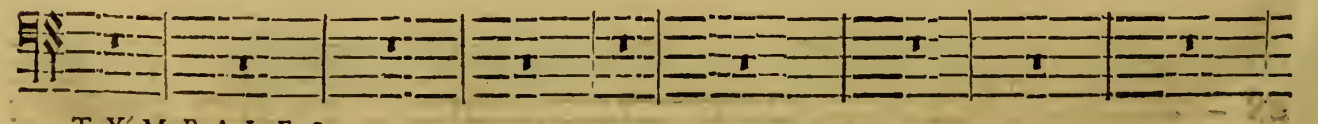
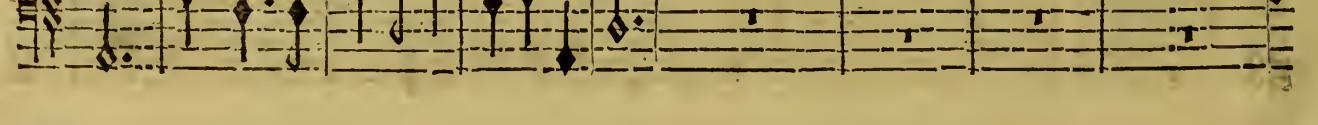
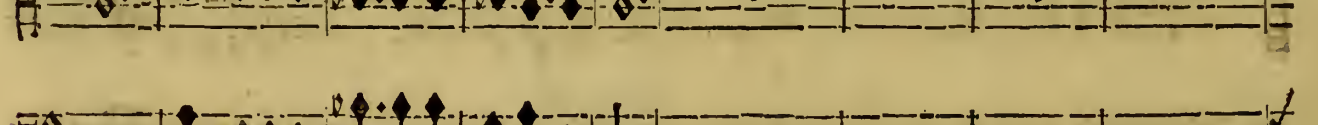
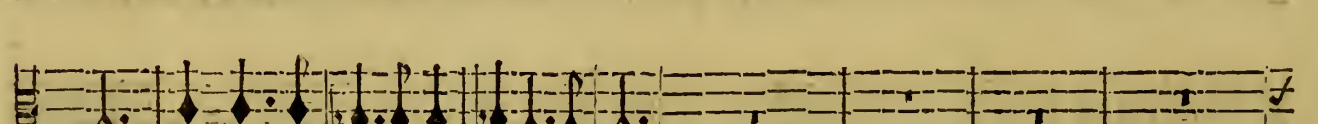
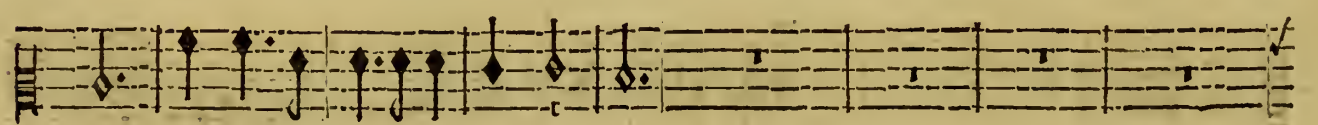
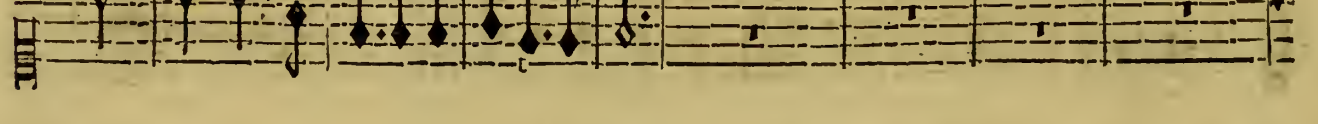
HAUTBOIS.



TROMPETES.



VIOLONS.



TYMBALES.



BASSE-CONTINUE.





Tout doit jouir d'une éternelle Paix.



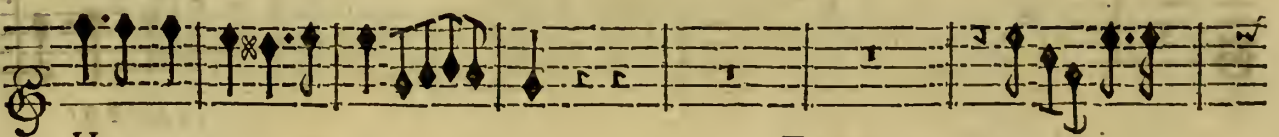
Tout doit jouir d'une éternelle Paix.



Tout doit jouir d'une éternelle Paix.

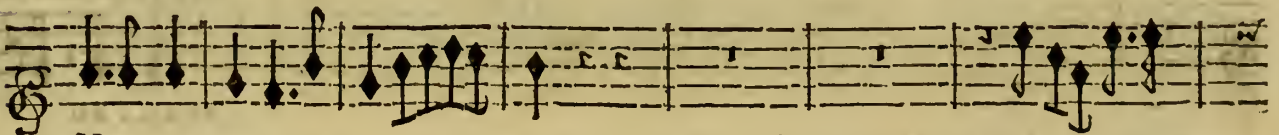


ir d'une éternelle Paix. Tout doit jouir d'une éternelle Paix.



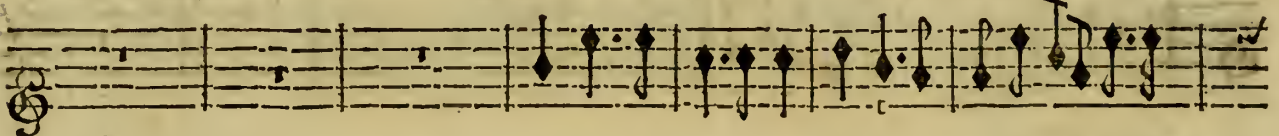
HAUTBOIS.

TROMPETTES.

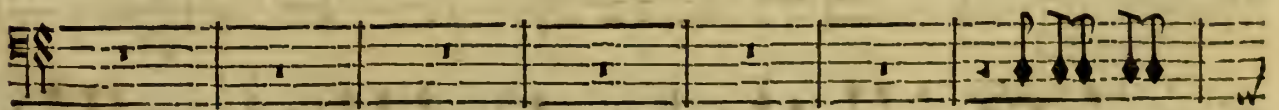
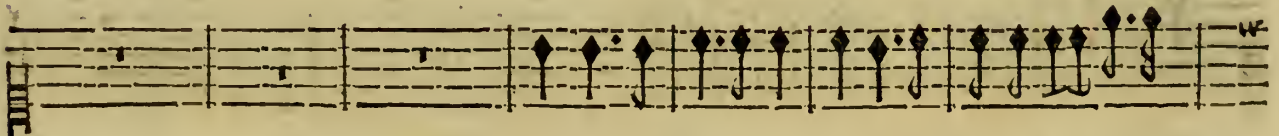


HAUTBOIS.

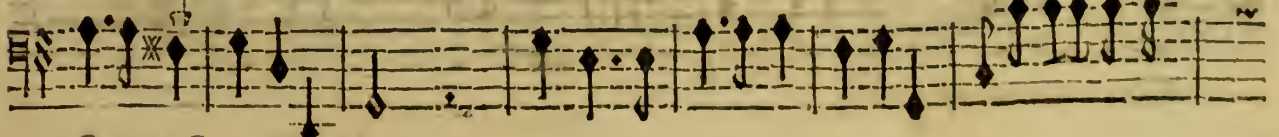
TROMPETTES.



VIOLONS.

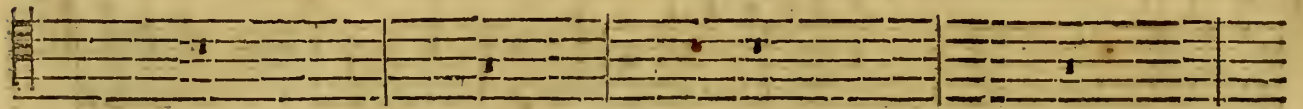
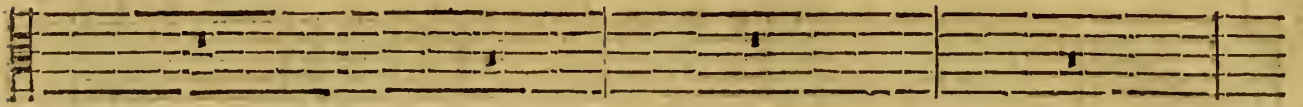


TYMBALLES.

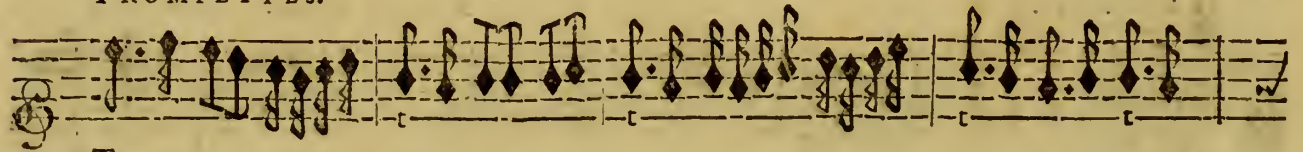


BASSE-CONTINUE.

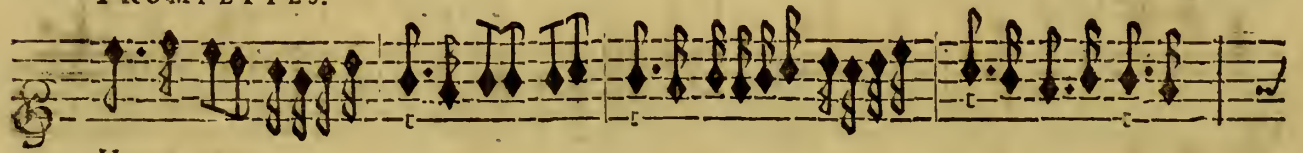




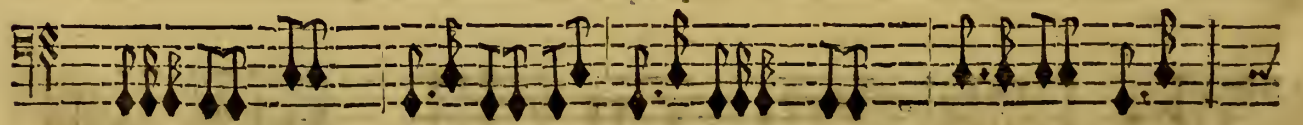
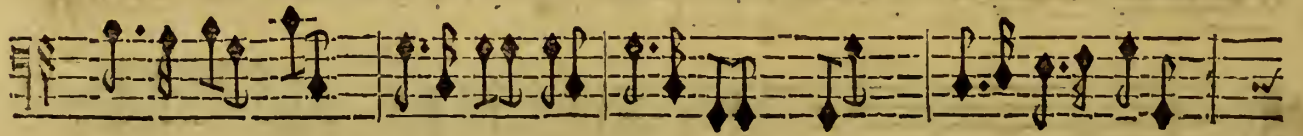
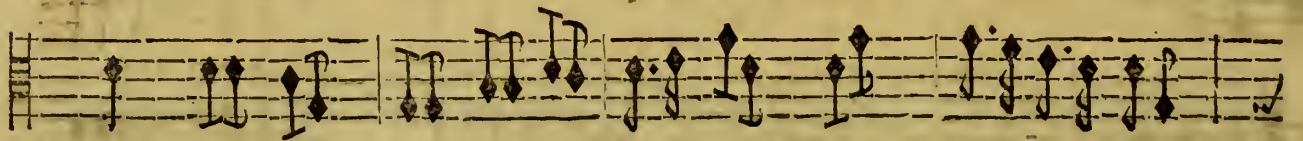
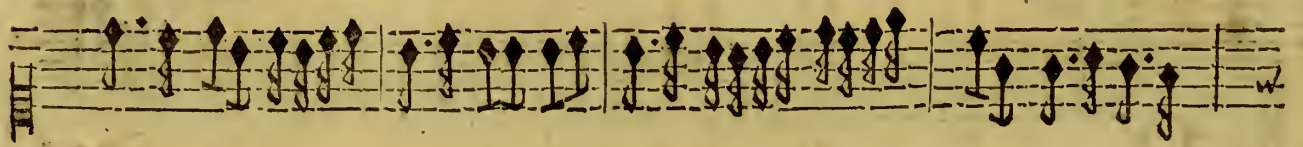
TROMPETTES.



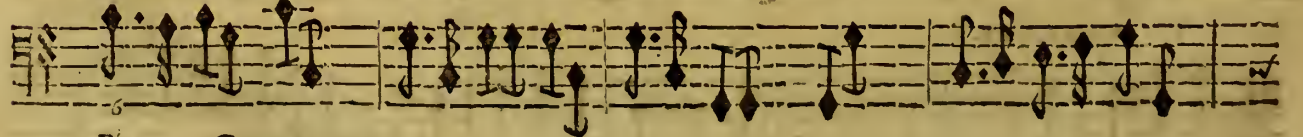
TROMPETTES.



VIOLONS.



TYMBALLES.

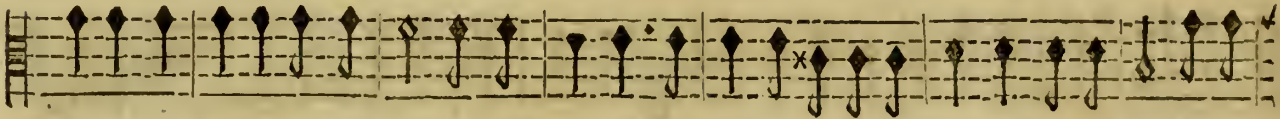


BASSE-CONTINUE.

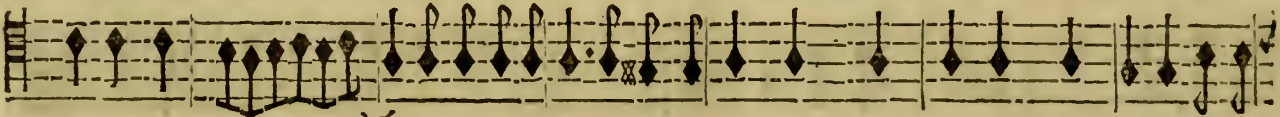




Que l'on enchainé pour jamais La Discorde & la Guerre, Que l'on enchainé pour jamais la Dif-



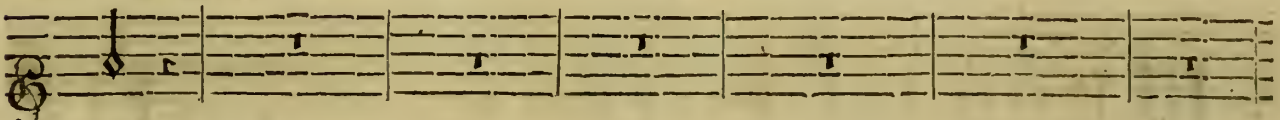
Que l'on enchainé pour jamais La Discorde & la Guerre, Que l'on enchainé pour jamais la Dif-



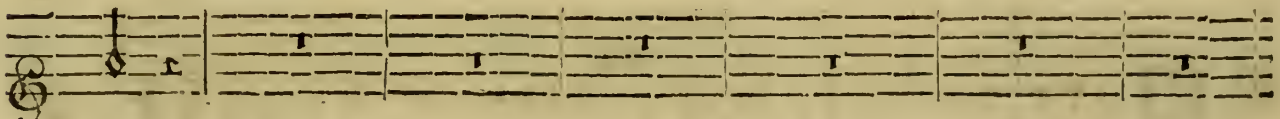
Que l'on enchainé ne, Que l'on enchainé pour jamais La Discorde & la Guerre, la Dif-



Que l'on enchainé ne pour jamais La Discorde & la Guerre, la Dif-



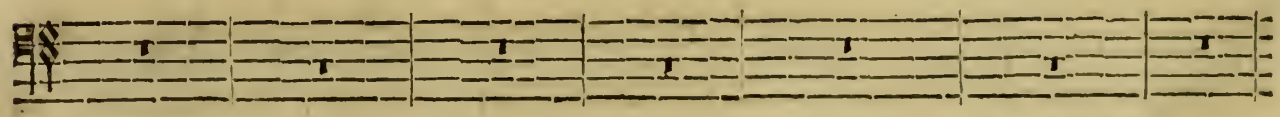
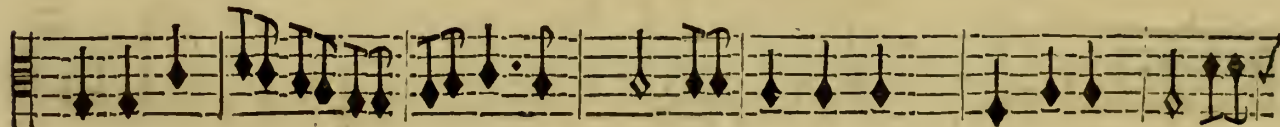
TROMPETES.



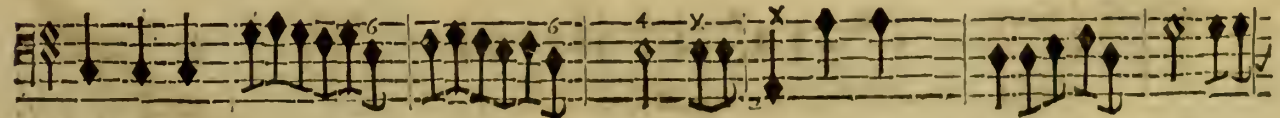
TROMPETES.



VIOLONS.

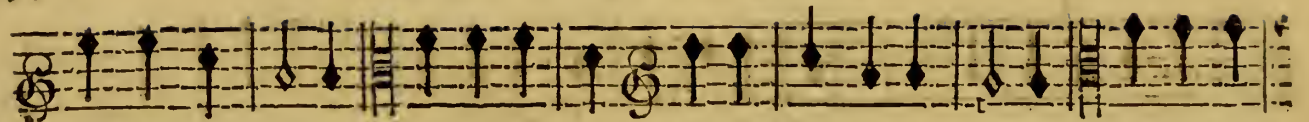


TYMBALES.

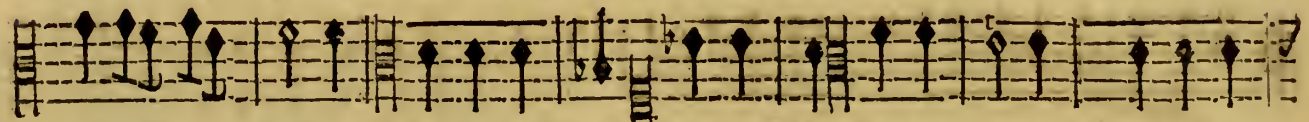


BASSE-CONTINUE.

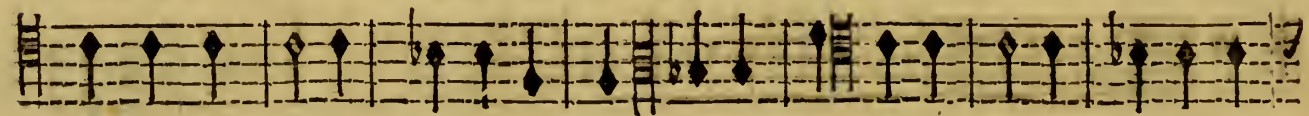




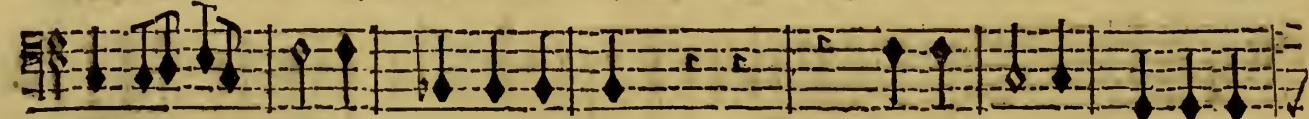
corde & la Guerre Dans les Enfers, dans les Cieux, sur la Terre, Dans les En-



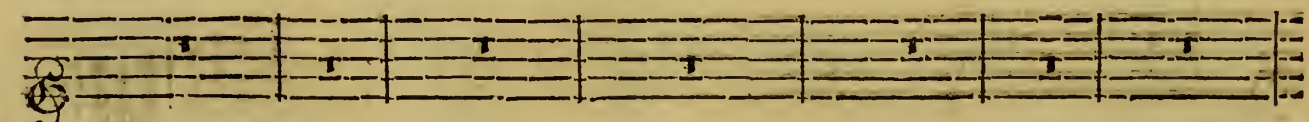
corde & la Guerre, Dans les Enfers, dans les Cieux, sur la Terre, Dans les En-



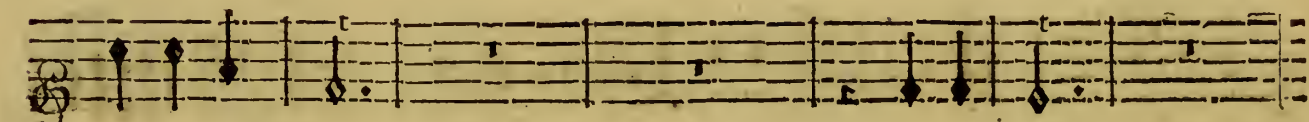
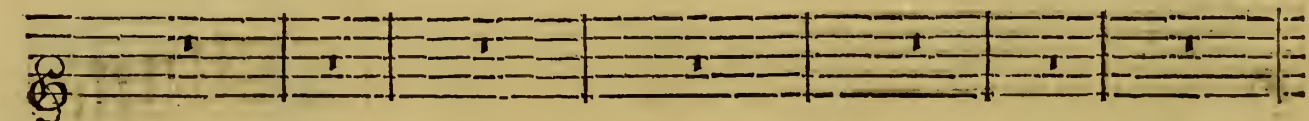
corde & la Guerre, Dans les Enfers, dans les Cieux, sur la Terre, Dans les En-



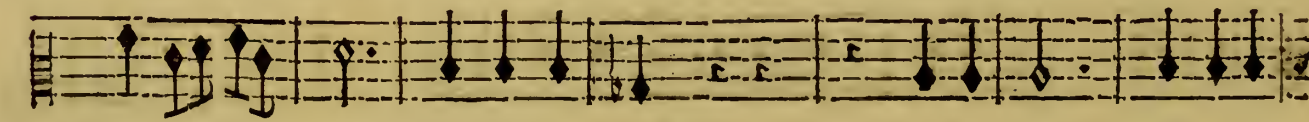
corde & la Guerre, Dans les Enfers, sur la Terre, Dans les En-



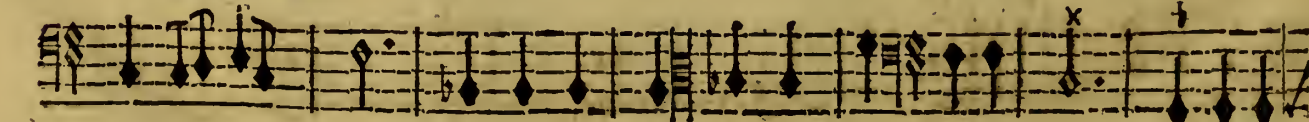
TROMPETTES.



VIOLONS.



TYMBALES.



BASSE-CONTINUE.



A musical staff in G major, 4/4 time, with a treble clef. It contains a vocal line with lyrics: "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.

A musical staff in G major, 4/4 time, with a bass clef. It contains a vocal line with lyrics: "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.

A musical staff in G major, 4/4 time, with a treble clef. It contains a vocal line with lyrics: "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.

A musical staff in G major, 4/4 time, with a bass clef. It contains a vocal line with lyrics: "fers, sur la Terre, Tout doit jouir d'une eternelle Paix."

fers, sur la Terre, Tout doit jouir d'une eternelle Paix.

A musical staff for Trompettes (Trumpets) in G major, 4/4 time, with a treble clef. It contains a melodic line with rests.

TROMPETTES.

A musical staff for Trompettes (Trumpets) in G major, 4/4 time, with a treble clef. It contains a melodic line with rests.

A musical staff for Violons (Violins) in G major, 4/4 time, with a treble clef. It contains a melodic line with rests.

VIOLONS.

A musical staff for Violons (Violins) in G major, 4/4 time, with a treble clef. It contains a melodic line with rests.

A musical staff for Violons (Violins) in G major, 4/4 time, with a treble clef. It contains a melodic line with rests.

A musical staff for Violons (Violins) in G major, 4/4 time, with a treble clef. It contains a melodic line with rests.

A musical staff for Violons (Violins) in G major, 4/4 time, with a treble clef. It contains a melodic line with rests.

A musical staff for Violons (Violins) in G major, 4/4 time, with a treble clef. It contains a melodic line with rests.

TYMBALES.

A musical staff for Tymbales (Timpani) in G major, 4/4 time, with a bass clef. It contains a rhythmic line with rests and dynamic markings.

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.

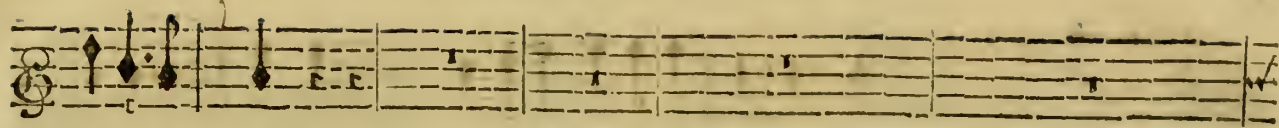
TROMPETTES.

VIOLONS.

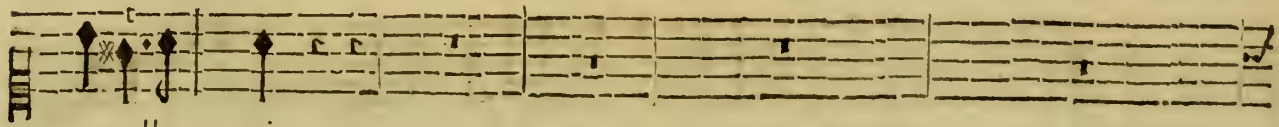
TYMBALLES.

BASSE-CONTINUE.

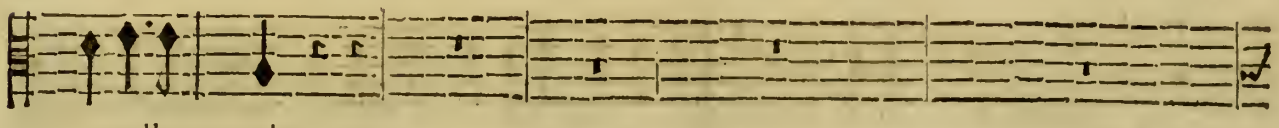




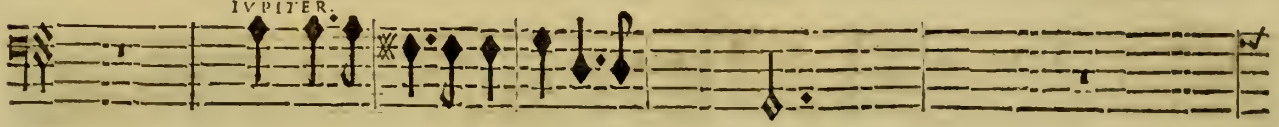
ternelle paix.



ternelle paix.



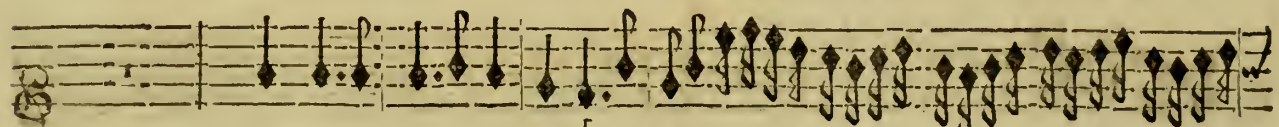
ternelle paix.



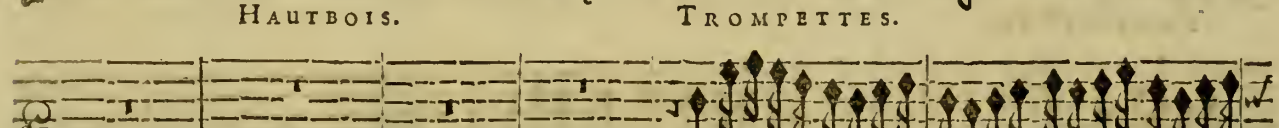
tout doit jouir d'une éternelle paix.



HAUTOIS.



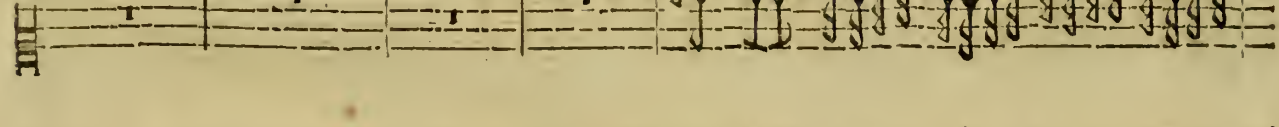
TROMPETTES.



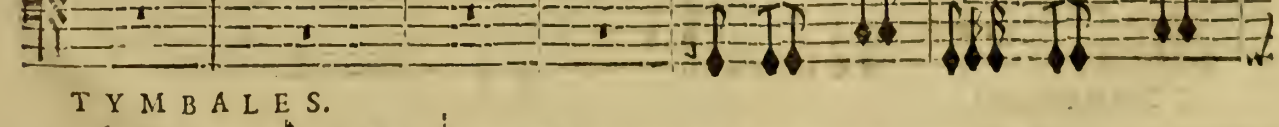
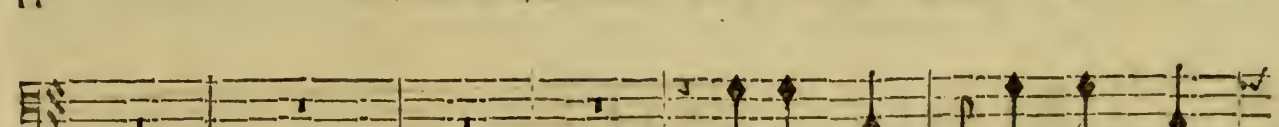
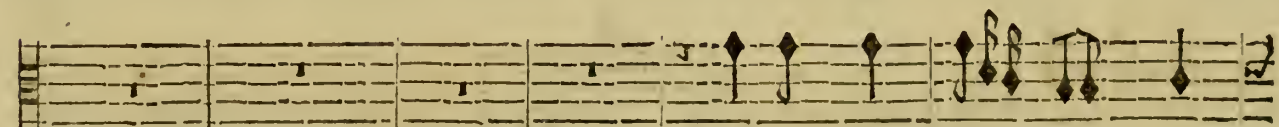
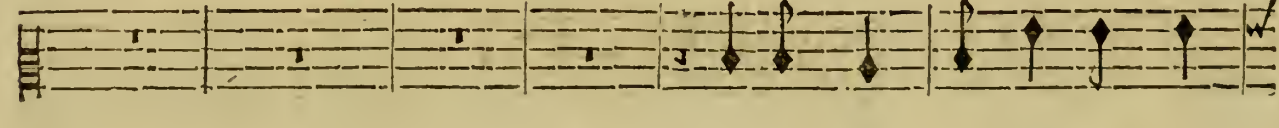
HAUTOIS.



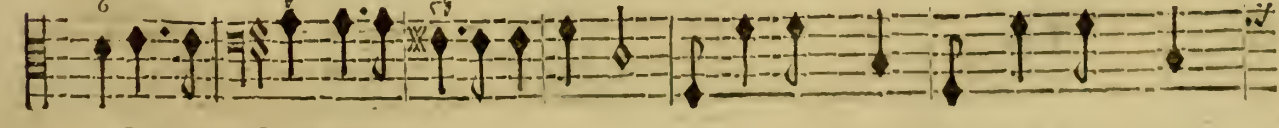
TROMPETTES.



VIOLONS.



TYMBALES.



BASSE-CONTINUE.



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.

VIOLONS.

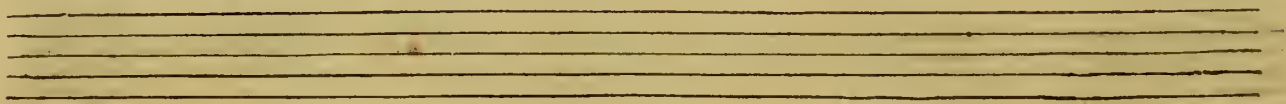
VIOLONS.



PROSERPINE,

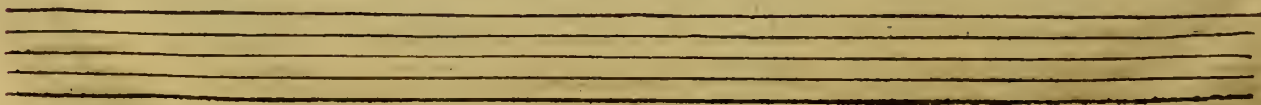
Violons.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). Below it are four staves, likely for different parts of the violin section. The music is written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and accidentals.



Violons.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). Below it are four staves. The music continues from the first system, showing more complex rhythmic patterns and melodic lines.





Violons.

The first system of the first section consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a series of rhythmic patterns, including eighth and sixteenth notes, with some rests and dynamic markings.

The second system continues the musical notation from the first system, maintaining the same key signature and time signature.

The third system continues the musical notation from the first system.

The fourth system continues the musical notation from the first system.

The fifth system continues the musical notation from the first system.

Two empty musical staves, one for the treble clef and one for the bass clef.

SECOND AIR.

Violons.

The first system of the second section begins with a treble clef staff. It features a 3/8 time signature and a key signature of one sharp (F#). The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, and rests.

The second system of the second section continues the musical notation from the first system.

The third system of the second section continues the musical notation from the first system.

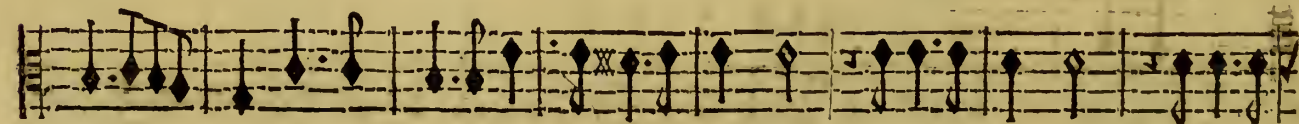
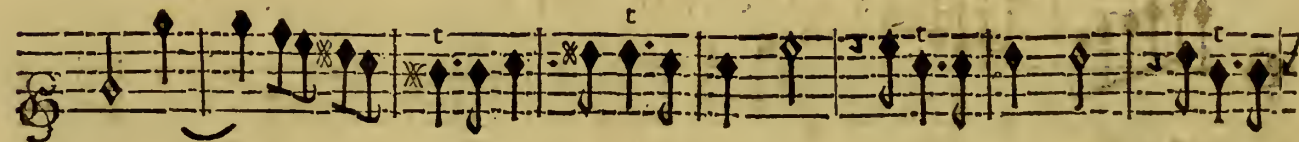
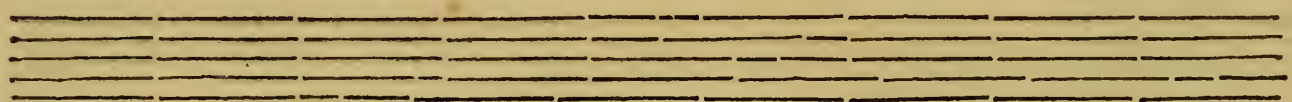
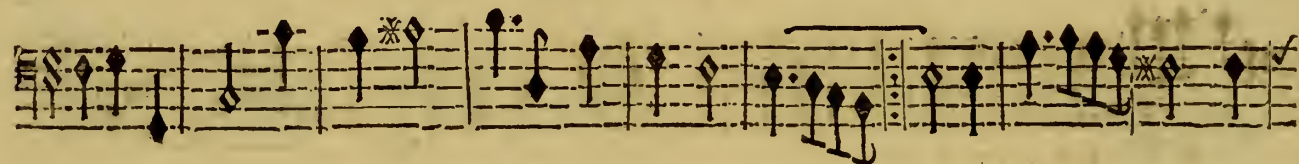
The fourth system of the second section continues the musical notation from the first system.

The fifth system of the second section continues the musical notation from the first system.

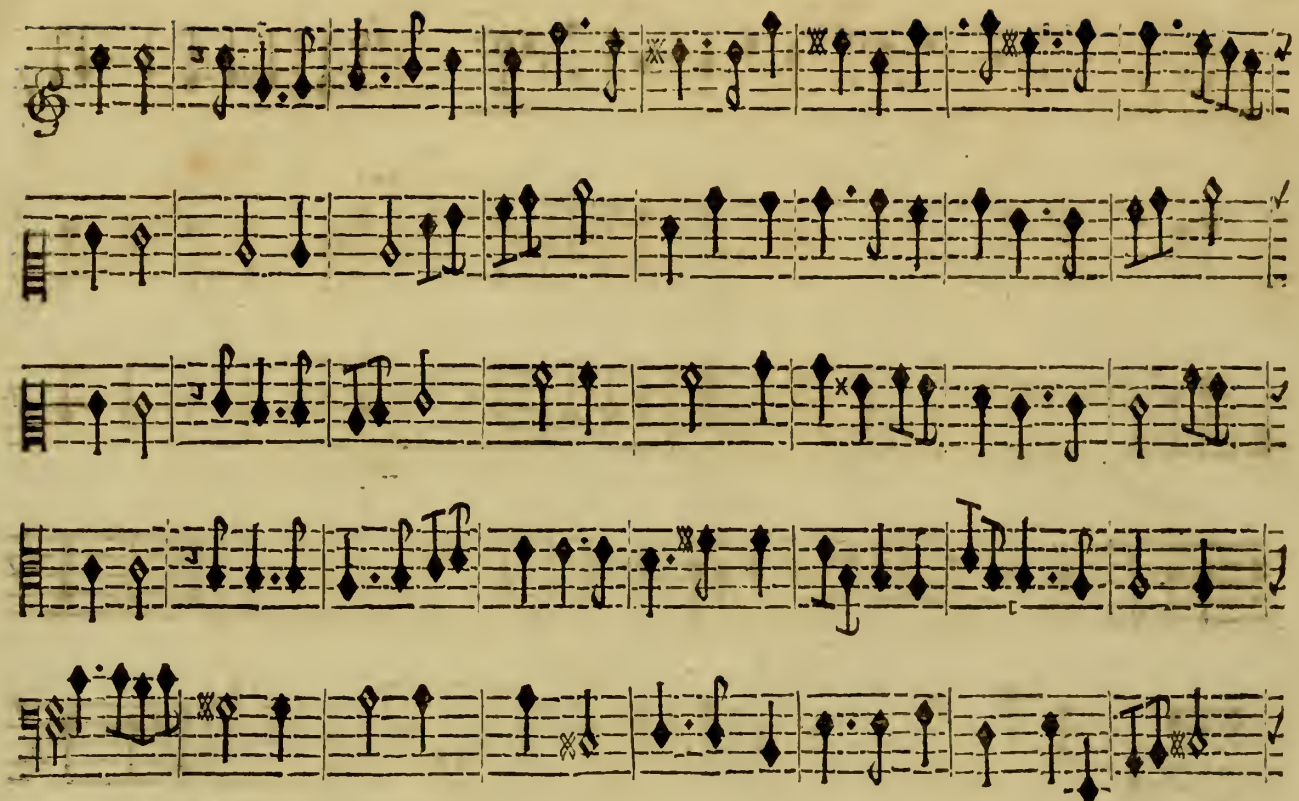
Two empty musical staves, one for the treble clef and one for the bass clef.



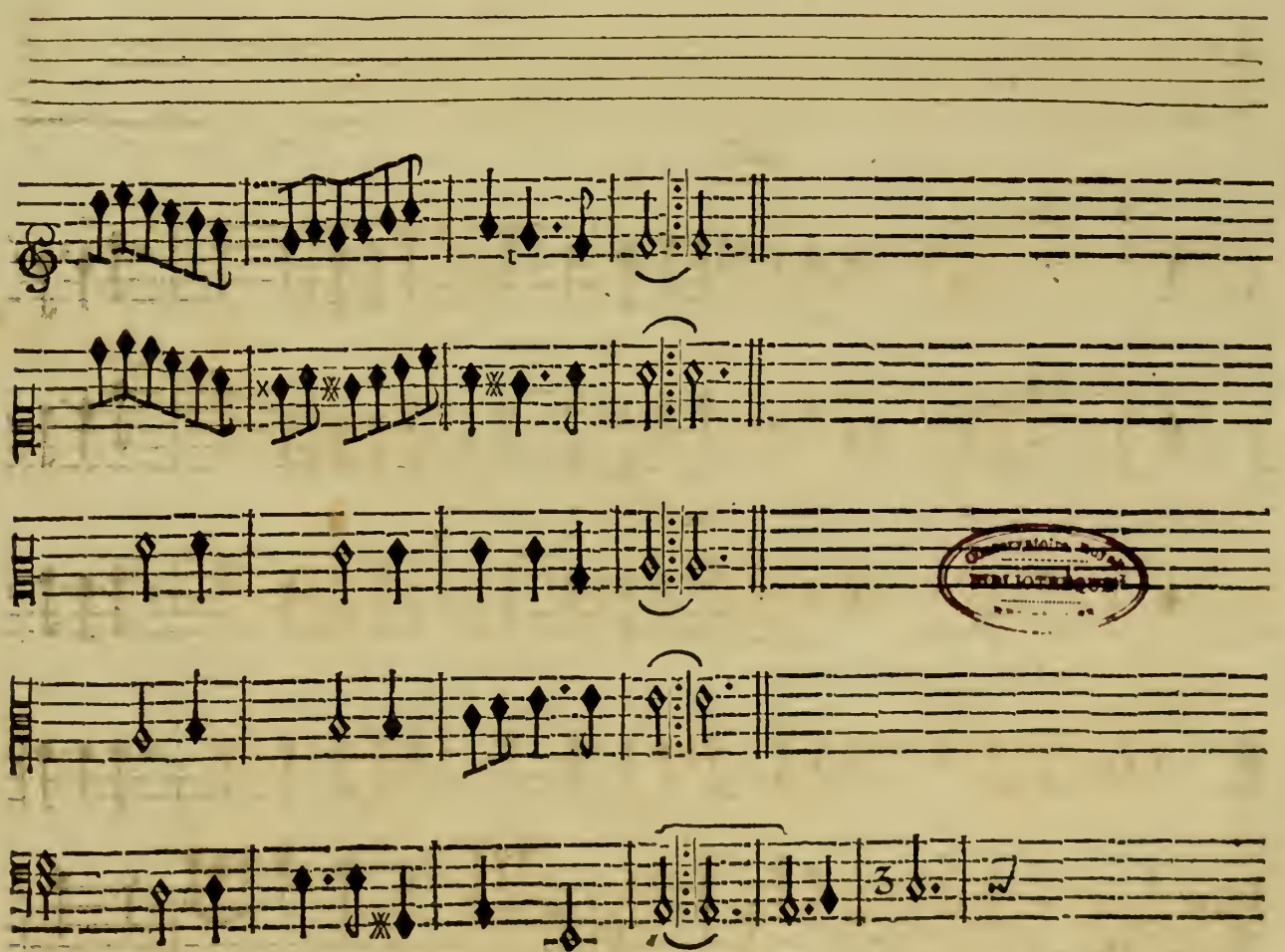
PROSERPINE,







BASSE-CONTINUE.



*On reprend le Chœur cy-devant, page 340. Que l'on enchaîne pour jamais.*

F I N.





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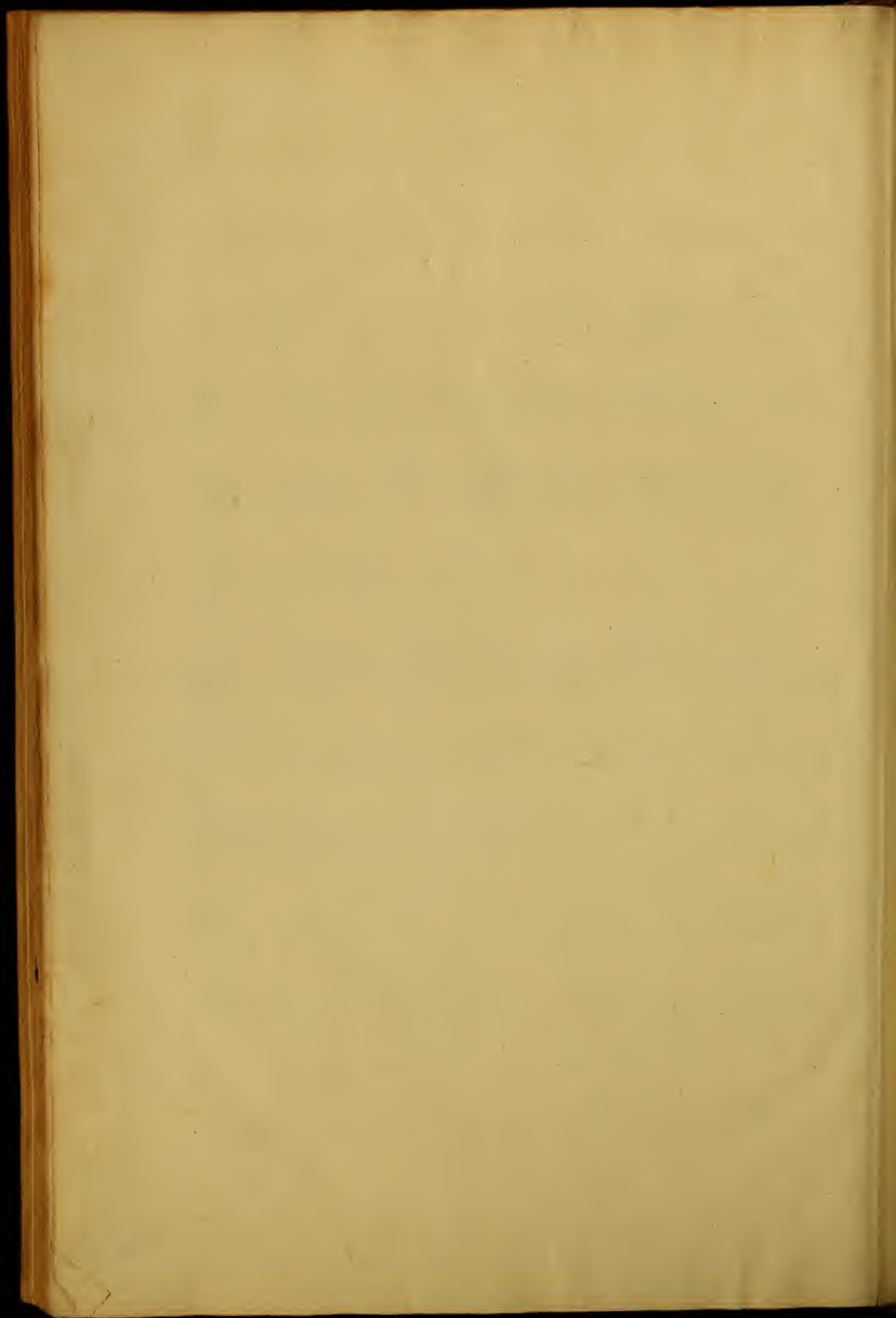
THE UNIVERSITY OF CHICAGO  
LIBRARY

THE UNIVERSITY OF CHICAGO  
LIBRARY





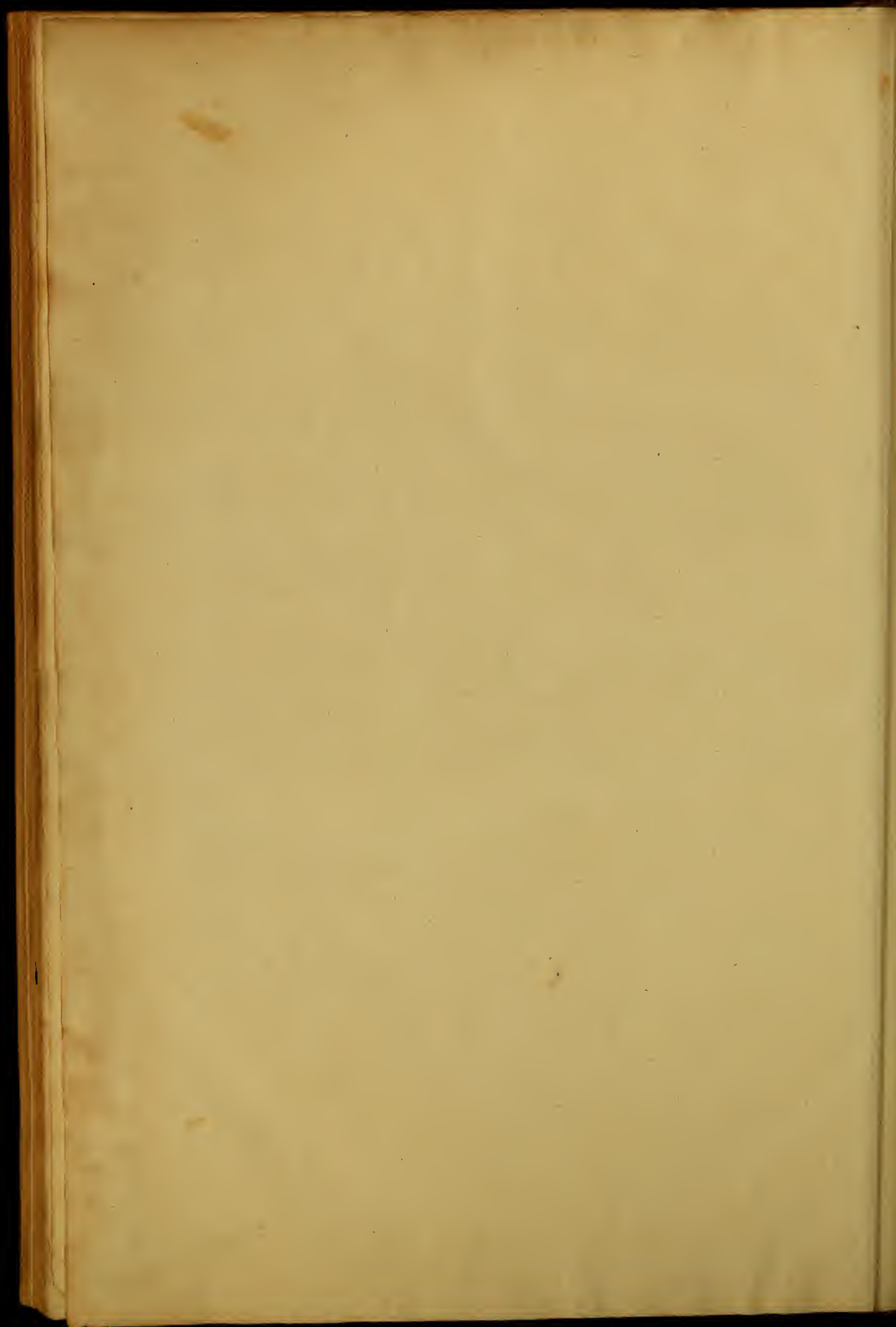


















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