

1821.

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# LES FÊTES DE THALIE, BALLET EN MUSIQUE

*Par Monsieur MOURET, Ordinaire de la Musique de S. A. S. Madame  
la Duchesse du Maine ;*

REPRÉSENTÉ POUR LA PREMIÈRE FOIS,  
PAR L'ACADEMIE ROYALE DE MUSIQUE,

*Le Mardy quatorzième jour d'Aoust 1714.*

NOUVELLE EDITION.



DE L'IMPRIMERIE

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

M. DCC XX.

*Avec Privilege du Roy.*

WEST

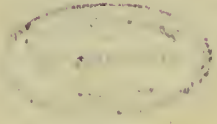
OR

THE

OF

THE

THE



THE



A  
SON ALTESSE SERENISSIME  
MADAME LA DUCHESSE  
DU MAINE.



A D A M E,

*Les applaudissements dont V. A. S. a honoré les Ouvrages que j'ay faits, pour contribuer à ses plaisirs, m'ont inspiré le desir de donner au Public LES FESTES DE THALIE. Votre Choix & votre Goût, MADAME, sont si sûrs,*

E P I S T R E.

*que l'honneur de vous appartenir & de vous plaire, doit répondre d'un plein succès. En effet, l'Approbation d'une des plus Illustres Princesses du Monde ne doit-elle pas entraîner tous les Suffrages? Que je seray heureux, M A D A M E, si V. A. S. reçoit favorablement l'hommage que j'ose luy presenter! Je borne toute mon ambition à luy donner le reste de ma vie, des marques du zele ardent, & du très-profond respect avec lequel je suis,*

M A D A M E,

DE VOSTRE ALTESSE SERENISSIME

Le très-humble, très-obeïssant,  
& très-soumis Serviteur,  
M O U R E T.



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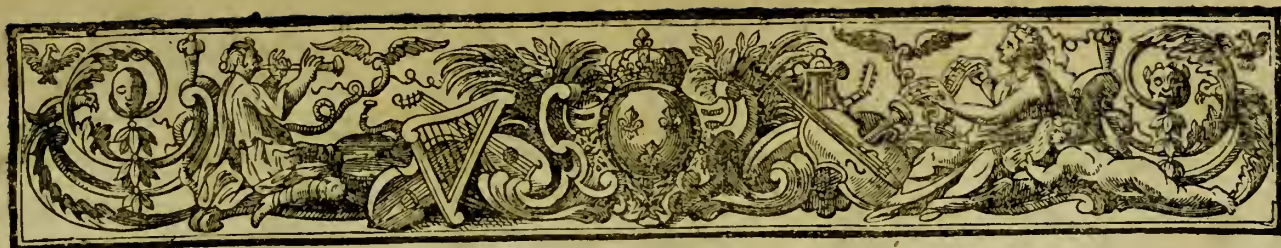
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F I N.

ON joint à ce Ballet les Entrées ajoutées par l'Auteur, sous les titres de LA  
 CRITIQUE, & de LA VEUVE COQUETTE; ce qui fait que  
 la Partition des FESTES DE THALIE se vend, *aux prix ordinaires*, 11. liv.  
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*On a eu soin dans cette nouvelle Edition des FESTES DE THALIE,  
 de replacer les Airs qu'on n'avoit donnez qu'en supplément.*



# LES FESTES DE THALIE, BALLET.

PROLOGUE,  
OUVERTURE.

Musical score for Violons. The score consists of two systems of staves. The first system has two staves: the top staff is in treble clef and the bottom staff is in bass clef. The second system also has two staves: the top staff is in treble clef and the bottom staff is in bass clef. The music is written in a style typical of 18th-century French ballet music, with various note values and rests. There are asterisks (\*) above some notes in the first system. The word "VIOLONS." is written below the first system. The score ends with a double bar line and a repeat sign.

A

LES FESTES DE THALIE, BALLET.

REPRISE.



PROLOGUE.

First system of musical notation, consisting of two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. The lower staff is a bass clef with a key signature of one flat. The music consists of a series of chords and melodic lines.

Second system of musical notation, consisting of two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. The lower staff is a bass clef with a key signature of one flat. The music continues with various chordal textures.

Third system of musical notation, consisting of two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. The lower staff is a bass clef with a key signature of one flat. The music concludes with a final chord.

4 LES FESTES DE THALIE, BALLET.

The musical score consists of three systems of two staves each. The first system begins with a treble clef and a key signature of one flat. The second system includes the instruction "Lentement." above the staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several asterisks (\*) and a plus sign (+) scattered throughout the score, likely indicating specific performance instructions or ornaments. The piece concludes with a double bar line and repeat signs.

La Scene est sur le Theatre de l'Opera , qui représente tous les Sujets de l'Histoire & de la Fable , qui conviennent à la Tragedie.



PROLOGUE ; SCENE I

SCENE PREMIERE.

MELPOMENE, & sa Suite.

MELPOMENE.

Musical score for Melpomene and Violons. The score consists of three staves. The top staff is for Melpomene, the middle for Violons, and the bottom for Basse-Continue. The music is in 3/4 time and features a key signature of one flat. The Violons part includes various ornaments and fingerings.

BASSE-CONTINUE.

Musical score for Basse-Continue and lyrics. The score consists of two staves. The top staff is for the Basse-Continue, and the bottom for the lyrics. The lyrics are: "T Héatre de ma gloireoù regne l'harmonie ; Ne recevez des loix que de mon seul gé-". The music is in 3/4 time and features a key signature of one flat.

ni- e, Ne rece- vez des loix que de mon seul geni- e.

The first system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef staff. The music is in a 6/8 time signature. The lyrics are: "ni- e, Ne rece- vez des loix que de mon seul geni- e."

Mes Sujets font des Rois, les Héros & les Dieux, Rien ne peut éga- ler mes spectacles pom-

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef staff. The music is in a 6/8 time signature. The lyrics are: "Mes Sujets font des Rois, les Héros & les Dieux, Rien ne peut éga- ler mes spectacles pom-"

PROLOGUE, SCENE I.

7

peux. Théâtre de ma gloire où regne l'harmonie , Ne recevez des loix que de mon seul gé.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a soprano clef, containing the lyrics. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in a minor key and features various rhythmic patterns and ornaments.

nie , Ne recevez des loix que de mon seul géni- e.

The second system of the musical score continues the composition. It also consists of three staves: a vocal line in treble clef with a soprano clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are split across the two systems. The musical notation includes various note values, rests, and dynamic markings.

LES FESTES DE THALIE, BALLET.

J'attendris par les fons, mes pleurs & mes soupirs,

1<sup>ere</sup> FLUTE.

2<sup>me</sup> FLUTE.

VIOLON.

PROLOGUE, SCENE I.

J'attendris par mes lons, mes pleurs Et mes soupirs. Mes tra-

FLUTES.

VIOLONS.  
6 5 4 3 4 3 4

giques dou- leurs forment les vrais plai- firs. Thé- a- tre de ma

VIOLONS.  
6 6 7 6

gloire, où regne l'harmoni- e, Ne rece- vez des loix que de mon seul ge- nie, Ne recevez des

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lyrics are written below the notes. The middle staff is a lute line with a soprano clef. The bottom staff is another lute line with a soprano clef. The music includes various ornaments and accidentals.

loix que de mon seul ge- ni- e.

The second system of the musical score also consists of three staves. The top staff is a vocal line with a treble clef. The lyrics are written below the notes. The middle staff is a lute line with a soprano clef. The bottom staff is another lute line with a soprano clef. The music includes various ornaments and accidentals.

PROLOGUE, SCENE I.

CHOEUR des Suivants de MELPOMENE.

Regnez , Regnez di- vine Mel- po- mene , Regnez

Regnez di- vine Melpo- me- ne , Re gnez di-

Regnez , Re- gnez di- vi- ne Melpo- mene , Regnez ,

Regnez di- vine Melpo- men- , Regnez , Re- gnez di-

VIOLONS.

di- vi- ne Melpomene, Re-gaez, Re-

vine Melpo- mene, di- vine Melpomene, Regnez, Re gnez, Re-

Regnez, Regnez di- vine Melpo- mene, Regnez, Regnez, Re-

vine Melpomene, Regnez, Regnez,

The musical score consists of seven staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a lute line in alto clef. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a lute line in alto clef. The fifth staff is a vocal line in treble clef with lyrics. The sixth staff is a lute line in alto clef. The seventh staff is a lute line in alto clef. The music is written in a style characteristic of 17th-century French ballet music, with a focus on rhythmic patterns and melodic lines.



PROLOGUE, SCENE I.

gnez, di- vine Melpo- mene, Des doux plai- firs, Des doux plai- firs, ai-

gnez, di- vi- ne Melpo- mene, Des doux plai- firs, Des doux plai- firs, ai-

gnez, di- vi- ne Melpo- mene, Re- gnez Des doux plai- firs, ai-

Des doux plai- firs, ai-

Des doux plai- firs, ai-

mable souverai- ne. Regnez, Regnez, di-  
 mable souverai- ne Re- gnez di-  
 mable souverai- ne. Regnez, Re- gnez di-  
 mable souverai- ne. Regnez di-

The musical score consists of six staves. The first four staves are vocal lines with lyrics. The fifth staff is a treble clef line, and the sixth staff is an alto clef line. The music is in a 17th-century style, featuring various note values and rests. There are some markings like 'x' and '\*' on the staves, possibly indicating specific performance techniques or corrections.

vine Melpomene, Regnez di- vine Melpo-

vi- ne Melpomene, Re- gnez di- vine Mel- po- mene; di- vi- ne Mel- po-

vi- ne Melpo- mene, Regnez, Regnez, Regnez di- vi- ne Melpo-

vi- ne Melpome- ne, Re- gnez, Re- gnez di- vine Melpo- mene, Re- gnez,

mene, regnez, Re- gnez di- vi- ne Melpo- mene, Des  
 mene, Regnez, Re- gnez, Re- gnez di- vine Melpo- mene, Des  
 mene, Regnez, Regnez, Regnez, di- vi- ne Melpo- mene, Re-  
 gnez

PROLOGUE, SCENE I:

doux plai- sirs, Des doux plai- sirs , ai- ma- ble souve- rai- ne. Re-

doux plai- sirs, Des doux plai- sirs ai- mable souve- raine. Regnez

gnez — Des doux plai- sirs ai- mable souve- rai- ne. Re-

Des doux plai- sirs ai- mable souve- raine. Regnez

LES FESTES DE THALIE , BALLET.

gnez, di- vine Melpomene, Regnez,

di- vine Melpomene, Re- gnez, Re-

gnez di- vine Melpo- mene, Re- gnez, Re- gnez, Re- gnez,

di- vine Melpo- mene, Re- gnez, Re- gnez,

The musical score consists of six staves. The first, third, and fifth staves are vocal lines with lyrics. The second, fourth, and sixth staves are lute accompaniment. The lyrics are: 'gnez, di- vine Melpomene, Regnez,'; 'di- vine Melpomene, Re- gnez, Re-'; 'gnez di- vine Melpo- mene, Re- gnez, Re- gnez, Re- gnez,'; and 'di- vine Melpo- mene, Re- gnez, Re- gnez,'.

PROLOGUE, SCENE I.

Re- gnez, di- vine Melpo- mene, di- vine Melpo-  
gnez, Regnez, Regnez di- vine Melpo-  
Regnez, Regnez, Regnez, Re- gnez, di- vine Melpo-  
Regnez,

Cij

Detailed description: This is a page of a musical score for a prologue. It features six systems of music. The first system is a vocal line in treble clef with the lyrics 'Re- gnez, di- vine Melpo- mene, di- vine Melpo-'. The second system is a piano accompaniment in bass clef with the lyrics 'gnez, Regnez, Regnez di- vine Melpo-'. The third system is a vocal line in treble clef with the lyrics 'Regnez, Regnez, Regnez, Re- gnez, di- vine Melpo-'. The fourth system is a piano accompaniment in bass clef with the lyrics 'Regnez,'. The fifth system is a vocal line in treble clef. The sixth system is a piano accompaniment in bass clef. The score concludes with the initials 'Cij' at the bottom right.

## LES FESTES DE THALIE, BALLET.

mene, Des doux plaisirs aimable souve- rai- ne.

mene, Des doux plaisirs, aimable souve- rai- ne.

mene, Des doux plaisirs, aimable souve- rai- ne.

Des doux plaisirs, ai- mable souve- rai- ne.

The musical score consists of five systems, each with a vocal line and a corresponding line of lyrics. The notation is in a historical style, likely 18th-century, with a treble clef and a key signature of one sharp (F#). The lyrics are: 'mene, Des doux plaisirs aimable souve- rai- ne.', 'mene, Des doux plaisirs, aimable souve- rai- ne.', 'mene, Des doux plaisirs, aimable souve- rai- ne.', and 'Des doux plaisirs, ai- mable souve- rai- ne.'. The music features various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also some decorative flourishes and ornaments in the notation.



PROLOGUE, SCENE I.

Re- gnez,

Regnez di- vine Melpo- mene, Regnez , Re-

Regnez, Regnez, Regnez, Re-

Regnez, di- vine Melpo.

The musical score consists of seven staves. The first staff is a vocal line in treble clef. The second and third staves are piano accompaniment in bass clef. The fourth and fifth staves are vocal lines in bass clef. The sixth staff is a vocal line in treble clef. The seventh staff is piano accompaniment in bass clef. The lyrics are: 'Re- gnez,'; 'Regnez di- vine Melpo- mene, Regnez , Re-'; 'Regnez, Regnez, Regnez, Re-'; 'Regnez, di- vine Melpo.'

## LES FESTES DE THALIE, BALLET.

Regnez di- vi- ne Melpo-

gnez Regnez di vine Melpo-

gnez, Re- gnez di- vine Melpo- mene, divi- ne Melpo-

mene, Re- gnez, di- vi- ne Melpo-

The musical score consists of six systems of staves. The first system has a treble clef and a common time signature. The second and fourth systems have a bass clef. The third and fifth systems have a treble clef. The notation includes various note values, rests, and ornaments. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes.

PROLOGUE, SCENE I.

mene, Des doux plaisirs aimable souve- raine, Regnez Regnez di-  
 mene, Des doux plaisirs aimable souve- rai- ne. Regnez di-  
 mene, Des doux plaisirs ai- mable souve- raine, Regnez, Regnez di-  
 mene, Des doux plaisirs, aimable souve- rai- ne, Regnez di-

vine Mel- pomene, Des doux plai- firs, Des doux plaisirs ai- mable souve- rai-

vine Melpo- mene, Des doux plai- firs, Des doux plaisirs ai- mable souve- rai-

vine Melpo- mene, Des doux plai- firs, Desdouxplaisirs aimable souve- rai-

vine Melpo- mene, Re- gnez, Des douxplaisirs aimable souve- rai-

The musical score consists of six systems of notation. Each system includes a vocal line (treble clef) and a lute line (bass clef). The lyrics are printed below the vocal lines. The notation includes various musical symbols such as notes, rests, accidentals, and ornaments. The page is numbered 24 in the top left corner, and the title 'LES FESTES DE THALIE, BALLET.' is centered at the top.

PROLOGUE, SCENE I.

25

ne. Regnez di-

ne. Regnez, Regnez, Re- gnez divine Melpo- mane, Regnez di-

ne. Regnez, Regnez. Regnez di-

ne. Re- gnez, Re- gnez di-

D

vine Melpomene, Des doux plaisirs, Des doux plaisirs aimable souveraine.

vine Melpomene, Des doux plaisirs, Des doux plaisirs aimable souveraine.

vine Melpomene, Des doux plaisirs, Des doux plaisirs aimable souveraine.

vine Melpomene, Regnez, Des doux plaisirs, aimable souveraine.

vine Melpomene, Regnez, Des doux plaisirs, aimable souveraine.

PROLOGUE, SCENE I.

27

*AIR pour les suivants de MELPOMENE.*

Musical notation for the first system of the air. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. The word "VIOLONS." is printed below the first staff. The notation includes various note values, rests, and dynamic markings such as asterisks.

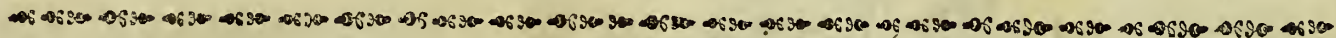
VIOLONS.

Musical notation for the second system of the air. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. The notation includes various note values, rests, and dynamic markings such as asterisks.

Musical notation for the third system of the air. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. The notation includes various note values, rests, and dynamic markings such as asterisks.

D ij

Musical score for the first section of the ballet. It consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of 3/4. The music is written in a style characteristic of 18th-century French ballet music, with many notes marked with a diamond symbol. The first staff contains 12 measures, and the second staff contains 12 measures. The music concludes with a double bar line.



## S C E N E I I.

M E L P O M E N E , T H A L I E .

Gay.

Musical score for the second section of the ballet, labeled "VIOLONS." It consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a style characteristic of 18th-century French ballet music, with many notes marked with a diamond symbol. The first staff contains 12 measures, and the second staff contains 12 measures. The music concludes with a double bar line.



PROLOGUE, SCENE II.

MELPOMENE.

Dieux! quels trivoles fons! que vois- ci c'est Tha-

lie! Vient-elle de ses jeux étaller la fo- lie?

THALIE

O ez-vous donc vous faire voir En des lieux pleins de mon pou- voir? JE

MELPOMENE.

viens avec les Ris pour é- gay- er la Scene. AR- mide, Phaëton, Atys, Ro-

land, Bellerophon, Thetis, De ce brillant séjour me rendent souveraine ; Muse indigne, Retirez-

PROLOGUE, SCENE I.

THALIE. MELPOMENE.

vous Je le vois bien ma Sœur, un mouvement jaloux Côté moy vous anime. Croyez-vo<sup>9</sup> de mes

THALIE.

vers effacer le sublime? Sans vous rien disputer, je voudrois entre nous Par un autre che-

MELPOMENE. THALIE.

main, mériter quelque estime. Vous mériterez mon courroux. MA Sœur, un seul mot peut suf-

fire, Pour faire voir qu'on me doit préfé- rer ; On est bien-tôt las de pleu-

rer ; Se lasse-t'on jamais de ri- re? On est bien-tôt las de pleu-

rer, Se lasse-t'on ja- mais de ri- re? Se lasse-t'on jamais de

PROLOGUE, SCENE I.

AIR.

ri- re. Vous faites à l'A-

mour u- ne cruelle offence, De ne l'offrir que furi- eux: Vous. ... eux: Sous des

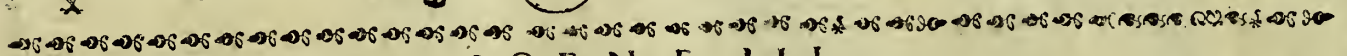
traits plus ri- ants, jel'offre à tous les yeux; Quide nous sert mieux sa puis- sance? Sous des

E

## LE FESTES DE THALIE, BALLET.

traits plus ri- ants, je l'offre à vous les yeux; Qui de nous, Qui de nous sert mieux sa puissan- ce ?

APollon en ces lieu x s'avance, Il sçaura de nous deux faire la diffe- rence.



## SCENE III.

APOLLON, MELPOMENE, THALIE.

RITOU, NELLE.

PROLOGUE, SCENE III.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The middle staff is an alto clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The music includes various note values, rests, and ornaments (marked with an asterisk and a cross). There are also some 'x' marks under certain notes.

APOLLON.

The second system features a single staff in treble clef with a key signature of one flat and a common time signature. The music begins with a '2' in a box, indicating a second ending or a specific rhythmic pattern. The notation includes eighth and sixteenth notes.

Est-ce ainsi qu'à mes soins Muses, vous répondez? Que deviennent les jeux que j'avois deman-

The third system features a single staff in treble clef with a key signature of one flat and a common time signature. The music includes various note values and rests. There are some 'x' marks under certain notes.

MELPOMENE.

THALIE.

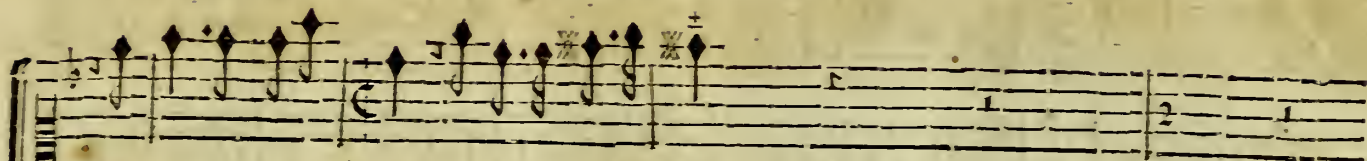
The fourth system features a single staff in treble clef with a key signature of one flat and a common time signature. The music includes various note values and rests. There are some 'x' marks under certain notes.

dez? ON en voudroit éloigner Melpo- mene? C'est votre ordre Apollon, qui dás ces lieux m'ameine.

The fifth system features a single staff in treble clef with a key signature of one flat and a common time signature. The music includes various note values and rests. There are some 'x' marks under certain notes.

## LES FESTES DE THALIE, BALLET.

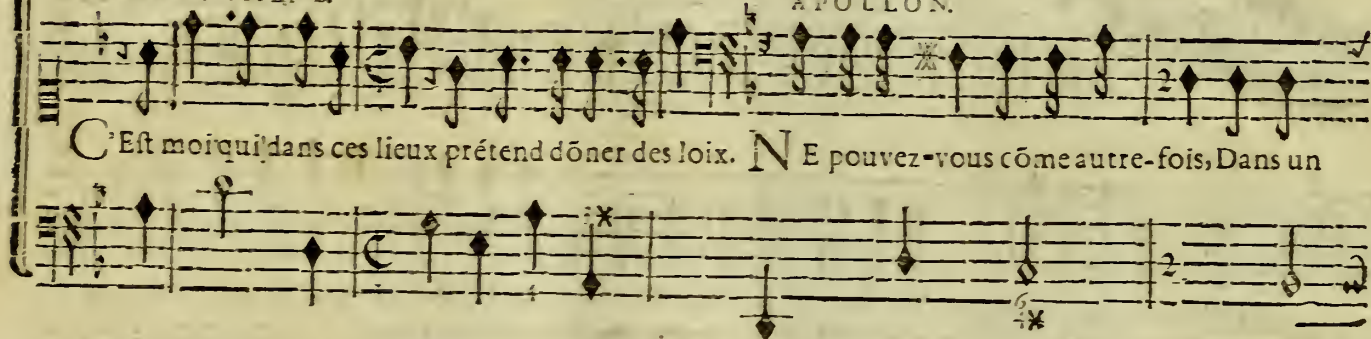
THALIE.



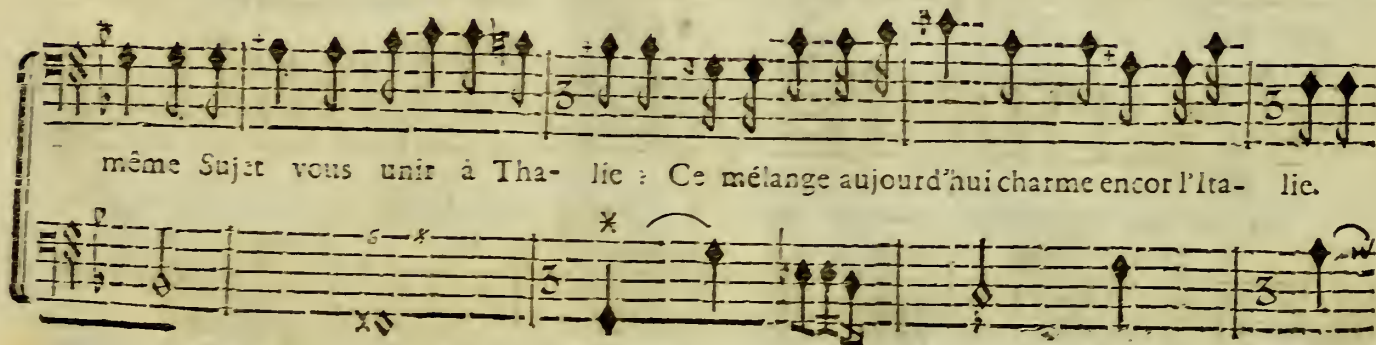
C'est moi qui dās ces lieux prétend dōner des loix.

MELPOMENE.

APOLLON.



C'est moi qui dans ces lieux prétend dōner des loix. N E pouvez-vous cōme autre-fois, Dans un



même Sujet vous unir à Tha- lie : Ce mélange aujourd'hui charme encor l'Ita- lie.



PROLOGUE, SCENE I.

MELPOMENE.

APOLLON.

JE pourrais aller des Bouffons à des Rois! HE bien, entre vous

deux il faut faire un partage, L'une & l'autre en son tems en-p'aira davantage.

A I R.

BASSE-CONTINUE.

Quelle Paix.

The first system of music consists of three staves. The top staff is a treble clef staff with a key signature of one flat. The middle staff is a soprano clef staff. The bottom staff is a bass clef staff. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several ornaments, including a '6' and a '6\*' in the bass staff, and a '6' and a '6\*' in the soprano staff. A '6' is also present in the treble staff. The system ends with a double bar line.

re-  
gne en ces beaux lieux, Reunifions Melpo- mene & Tha- li- e.

The second system of music consists of three staves. The top staff is a treble clef staff with a key signature of one flat. The middle staff is a soprano clef staff. The bottom staff is a bass clef staff. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several ornaments, including a '6' and a '6\*' in the bass staff, and a '6' and a '6\*' in the soprano staff. A '6' is also present in the treble staff. The system ends with a double bar line.

L'une dans les hyvers pourra chanter les Dieux, L'autre dās les beaux jours par sa dou- ce fo-

PROLOGUE, SCENE III.

The first three staves of the musical score. The first two staves are in treble clef, and the third staff is in alto clef. The music consists of various note values, rests, and accidentals, including a trill in the first staff and a fermata in the third staff.

lie, Charmera les cœurs & les yeux. par sa dou- ce fo- lie, Charme-

The fourth staff of the musical score, featuring figured bass notation. The notes are accompanied by numbers 6, 7, and 8, and symbols like 'x' and '7' indicating fingerings or ornaments. The staff ends with a double bar line and a repeat sign.

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

ra les cœurs & les yeux. Quela Paix re- gne en ces beaux

lieux, Réunissons Melpomene & Thali- c. B. C.

PROLOGUE, SCENE III.

41.

MELPOMENE.

QUoy! fous d'égales loix, l'une & l'autre on nous range? Je reçois d'Apol-

lon des mépris si cruels? Quoy! tout Dieu qu'il est, son goût change? Ah! c'est u. ne foi-

blesse à laisser aux Mor- tels.

F

42 LES FESTES DETHALIE, BALLE T.

SCENE I V.  
T H A L I E.

A I R.

Musical notation for VIOLONS. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with several triplet markings (indicated by a '3' over the notes).

VIOLONS.

Musical notation for THALIE. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a simple accompaniment line with few notes.

T H A L I E.

Musical notation for BASSE-CONTINUE. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with triplet markings (indicated by a '3' over the notes).

BASSE-CONTINUE.

Musical notation for BASSE-CONTINUE. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with triplet markings (indicated by a '3' over the notes).

Venez, vo- lez

Musical notation for BASSE-CONTINUE. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with triplet markings (indicated by a '3' over the notes).

de toutes parts, Je vais offrir à vos regards, Des jeux fans pleurs & fans trif- tes

fe. Ve- nez, volez

E ij

## LES FESTES DE THALIE, BALLET.

de toutes parts, Je vais offrir à vos regards, Des jeux sans

This system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are: "de toutes parts, Je vais offrir à vos regards, Des jeux sans".

pleurs & sans tristesse. Venez, volez

This system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are: "pleurs & sans tristesse. Venez, volez".



PROLOGUE SCENE IV.

Ve- nez, vo- lez, venez de routes

This system contains the first three staves of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The middle staff is a lute accompaniment line, starting with a C-clef and a key signature of one sharp. The bottom staff is a lute accompaniment line, starting with an F-clef and a key signature of one sharp. The lyrics 'Ve- nez, vo- lez, venez de routes' are written below the middle staff.

parts, Je vais offrir à vos re- gards , Des jeux fans pleurs & fans tristes-

This system contains the next three staves of music. The top staff is a vocal line in G major. The middle staff is a lute accompaniment line. The bottom staff is a lute accompaniment line. The lyrics 'parts, Je vais offrir à vos re- gards , Des jeux fans pleurs & fans tristes-' are written below the middle staff.

fe. Vo- lez,

4x 6 6/5

Ve- nez de toutes parts, Venez de toutes parts, Je vais of-

6x 6-6 4 4x

PROLOGUE, SCENE IV.

frir à vos regards, Des jeux fans pleurs & fans trif- tes-

fe.

LES FESTES DE THALIE, BALLET.

Mon Art est le plus doux des Arts,

Mon Art est le plus doux des Arts. Il est l'a-

PROLOGUE, SCENE IV.

The first system of music consists of three staves. The top staff is a vocal line in G-clef with a key signature of one flat. The middle staff is another vocal line in C-clef. The bottom staff is a basso continuo line with a C-clef and figured bass notation. The lyrics for this system are: "mour de la jeu- nes- se, Et je fais le- çon de ten- dref."

The second system of music consists of three staves. The top staff is a vocal line in G-clef. The middle staff is another vocal line in C-clef. The bottom staff is a basso continuo line with a C-clef and figured bass notation. The lyrics for this system are: "se. Vc- nez, vo- lez de toutes parts, Je vais offrir à vos re-

G

gards , Des jeux fans pleurs & fans tristef- fe. Ve- nez, vo-

lez , ve- nez, volez,

PROLOGUE, SCENE IV.

51

volez de toutes parts, Je vais offrir à vos regards, Des

jeux fans pleurs & fans tristesse.

Gij

# LES FESTES DE THALIE, BALLET.

Volez, venez de toutes

parts, Venez de toutes parts, je vais offrir à vos regards, Des



PROLOGUE, SCENE IV.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The middle staff is a lute accompaniment in treble clef, featuring a series of chords and single notes. The bottom staff is a lute accompaniment in bass clef, showing a sequence of chords with figured bass notation: x 7, 6, 4x, 6, and 6. The lyrics "jeux fans pleurs & fans tristef. se." are written below the middle staff.

jeux fans pleurs & fans tristef. se.

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It continues the melodic line from the first system. The middle staff is a lute accompaniment in treble clef, showing a series of chords and single notes. The bottom staff is a lute accompaniment in bass clef, showing a sequence of chords with figured bass notation: x, 5, 5, and 6. The system concludes with a double bar line.

## SCENE V.

THALIE, JEUX, &amp; PLAISIRS.

PREMIER AIR. VIOLONS

Two staves of music for violins. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time and have a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings like 'x' and '+'.

DEUXIEME AIR.

Two staves of music for woodwinds. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time and have a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings like 'x' and '+'.

HAUTBOIS TOUS.

HAUTBOIS.

Three staves of music for woodwinds. The top staff is in treble clef and the bottom two staves are in bass clef. All are in 2/4 time and have a key signature of one flat (Bb). The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings like 'x' and '+'.

PROLOGUE, SCENE V.

55

HAUTBOIS. TOUS. HAUTBOIS.

HAUTBOIS. TOUS. HAUTBOIS.

C H O E U R.

Triom- phes, Mu- se char- mante, Triom- phes de l'en- nuy, Des

Triomphez, Muse charmante, Triomphez de l'ennuy, des

pleurs & des soupirs, Triomphez de l'ennuy, des pleurs, & des soupirs.

pleurs & des soupirs, Triomphez de l'ennuy, des pleurs, & des soupirs.

Triomphez, Muse char-

Triomphez, Muse char-

mante, Triomphez de l'ennuy, des pleurs & des soupirs, Triomphez de l'en-

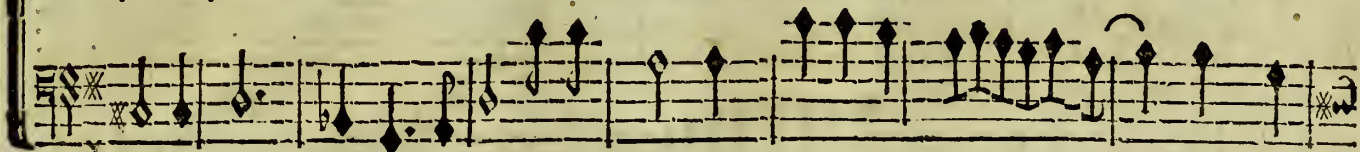
mante, Triomphez de l'ennuy, des pleurs & des soupirs, Triomphez de l'en-

PROLOGUE, SCENE V.

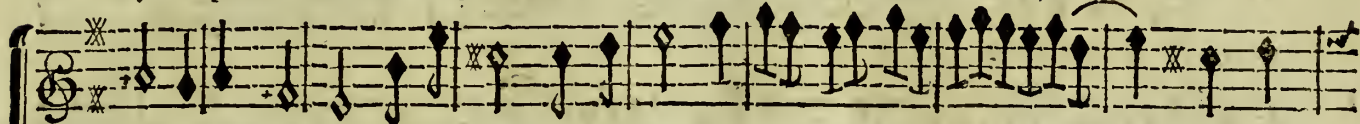
57



nuy, des pleurs, & des soupirs; Couronnez, couronnez la Trou- pe ri- an- te Des



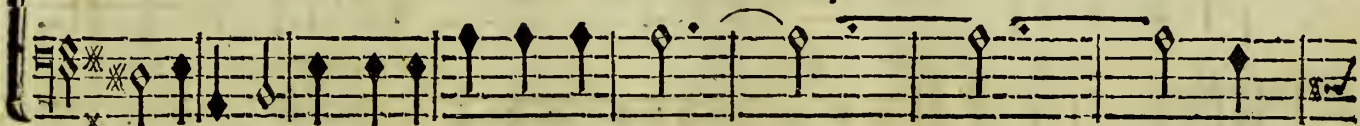
nuy, des pleurs & des soupirs, Couronnez la Troupe rian- te Des



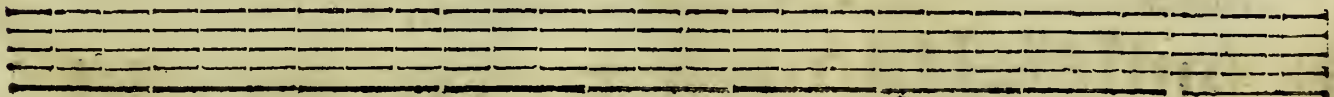
Jeux & des Plaisirs: Couronnez, couronnez la Trou- pe ri- an- te Des



Couron- nez la Trou- pe ri an- te Des



Jeux & des Plaisirs. Triomphez de l'en- nuy, des



H

LES FESTES DE THALIE, BALLET.

VIOL

Jeux & de Plai- firs.

Jeux & des Plai- firs.

pleurs, des pleurs & des soupirs. B.C.

Triom- phez, Muse char- mante,

Triom- phez Muse charmante, Triom-

Mufe char- mante, Triomphez de l'ennuy, des pleurs & des soupirs. Couron- nez,

phez, Triomphez de l'ennuy, des pleurs & des soupirs. Triomphez, de

PROLOGUE, SCENE V.

Couronnez la Trou- pe ri- an- te Des Jeux & des Plai- sirs. Triom-

Couronnez la Trou- pe ri- an- te Des Jeux & des Plai- sirs. Triom-

l'en- nuy, des pleurs, des pleurs & des sou- pirs.

B.C.

Couron- nez la

phez de l'en- nuy, des pleurs & des sou-

Trou- pe ri- an-

H ii

pirs des pleurs & des soupirs. Triomphez de l'en- nuy,  
 te, des Jeux & des Plaisirs. Couron- nez la Troupe ri- an-  
 des pleurs & des soupirs. Couronnez la Troupe ri- ant- Des Jeux & des Plai-  
 te. Coulonz la Troupe ri- an- te des Jeux & des Plai-  
 firs. Triomphez, Triona-  
 VIOLONS  
 firs. B.C. Triomphez,



phez, Mu- se char- mante, Muse char- mante, Triomphez de l'en- nuy, des

Muse charmante, Triomphez Triomphez de l'en- nuy, des

pleurs & des soupirs. Couronnez la Troupe ri- an- te Des Jeux & des Plai- sirs. Couron-

pleurs & des soupirs. Couronnez la Troupe ri- an- te des Jeux & des Plaisirs. Couron-

nez, Couron- nez la Trou- pe ri- ante des Jeux & des Plai- sirs.

nez, Couronnez la Trou- pe ri an- te des Jeux & des Plai- sirs.

## AIR POUR LES PLAISIRS.

VIOLONS.

The musical score is written for two violins. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first system contains two staves of music. The second staff of the first system has a '3' written below it, indicating a triplet. The second system continues the melodic line. The third system shows the start of a section that concludes with a double bar line, after which the staves are left empty.

PROLOGUE, SCENE V.

63

PREMIER PASSEPIED.

Musical score for Violons, Premier Passepied. The score is written for two staves (Violon I and Violon II) and consists of three systems. The first system includes the label "VIOLONS." and a tempo marking of 3/8. The music is in G major and features a rhythmic pattern of eighth and sixteenth notes. The second system continues the piece with similar rhythmic patterns. The third system shows the beginning of the piece on the left, followed by several empty staves, indicating a section of the score that is not present on this page.

# LES FESTES DE THALIE, BALLET.

## SECONDE PASSEPIED.

The musical score consists of two systems of three staves each. The first system is for Violons. The top staff is in treble clef with a 3/8 time signature and a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The second system is for another instrument, likely Violons or Violas, with the top staff in treble clef and the middle and bottom staves in bass clef. The notation includes various rhythmic values, accidentals, and repeat signs.

*On reprend le premier Passepied, page 63.*

PROLOGUE, SCENE V.

65

THALIE.

Pour mieux faire é-cla-ter mon triom- phe en ce jour, Signalons dans nos jeux

AIR.

le pou- voir de l'Amour. BEautez, en tout temps, à tout âge, l'Amour est sûr de vô-

tre homma- ge; Il re- gne dans tout l'Uni- vers: Beau- vers:

Si l'Hymen vous en- gage , si vous sortez de ses fers, Si vous fuyez son esclava-

vage ; Beauté , en tout temps , à tout âge, L'Amour est seür de vôtre homma-

ge. Si l'Hymen. . ge.

PROLOGUE, SCENE V.

67

CHOEUR.

Triom- phéz, Muse char- mante, Triom- phéz de l'en- nuy, des pleurs &

Triomphez, Muse charmante, Triomphez de l'en- nuy, des pleurs &

des sou- pirs, Triomphez de l'en- nuy, des pleurs & des sou- pirs. Couron-

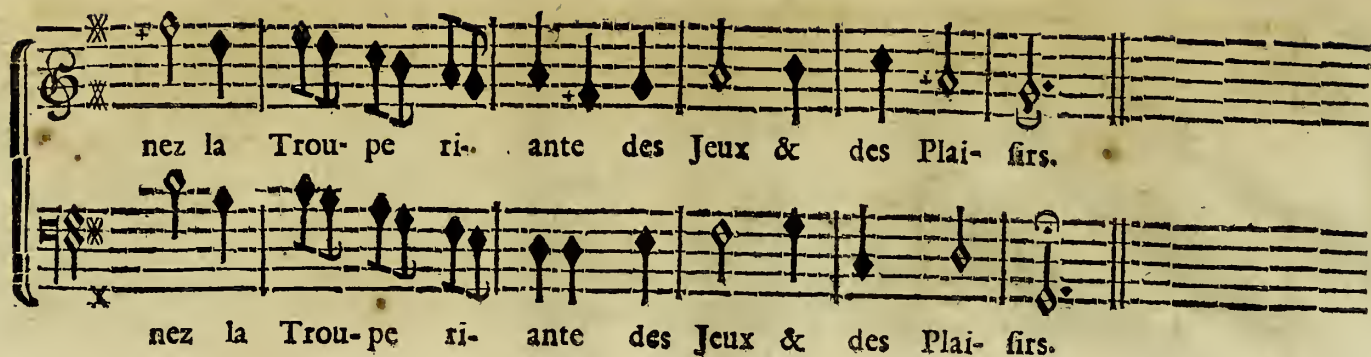
des sou- pirs, Triomphez de l'ennuy, des pleurs & des sou- pirs. Couron-

nez la Trou- pe ri- ante Des Jeux & des Plaisirs. Couron- nez, Couron-

nez la Troupe ri- ante des Jeux & des Plai- sirs. Couronnez, Couron-

I ij

28 LES FESTES DE THALIE, BALLET.



nez la Trou-pe ri-ante des Jeux & des Plai-firs.

nez la Trou-pe ri-ante des Jeux & des Plai-firs.

The image shows two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. Both staves contain a melody with lyrics underneath. The lyrics are: "nez la Trou-pe ri-ante des Jeux & des Plai-firs." The music consists of eighth and sixteenth notes.

FIN DU PROLOGUE.

*On reprend l'Ouverture, page 1.*







# LA FILLE.

Le Théâtre représente le Port de Marseille

## PREMIERE ENTRE'E.

SCENE PREMIERE.

ACASTE, CLEON.

CLEON.

ACASTE.

Quelle est donc la beauté dont vous portez la chaîne? VO' verrez dans peu ses attraits, L'A-

BASSE-CONTINUE.

mour pour me blef- fer, a pui-sé tous ses traits Dans les beaux yeux d'une inhumai- ne. L'A-

mour pour me blef-fer, a pui-sé tous ses traits Dans les beaux yeux d'une inhu- mai-

ne. Mais, songez à la Feste, & me laissez i- ci. J'attends la beauté qui m'engage

PREMIERE ENTRE'E, SCENE I.

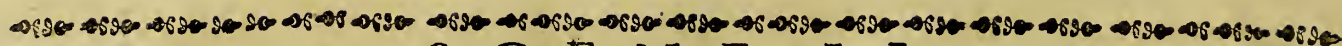
71

CLEON.

Vous me rendez heureux, vous allez l'être aussi, Vos bontés d'Alger m'ont tiré d'escla-

vage, Après dix ans de maux, je re-vois ce rivage : Chère Epouse, en ce

jour, quel sera ton transport, De re-voir ton Epoux, quand tu le cro-vois mort.



## SCÈNE I.

ACASTE.

VIOLONS.

Violin I and II staves with treble clef, 3/4 time signature, and various musical notations including notes, rests, and ornaments.

ACASTE.

N E puis-je me flat- ter d'une dou- ce espe- rance ? L'Objet que

Vocal line and lute/bass line for the character Acaste, with lyrics written below the notes.

j'aime, he- las ! s'oppose à mon bonheur. Cru- elle Indiffe- rence , Contre mes

feux tu deffens trop son cœur , Le nœud de l'hymen lui fait peur. Ne

K

puis-je me flater d'une douce espe-rance? L'Objet que j'ai-me, he-

las! s'op-pose à mon bonheur. Mes

PREMIERE ENTREE, SCENE II.

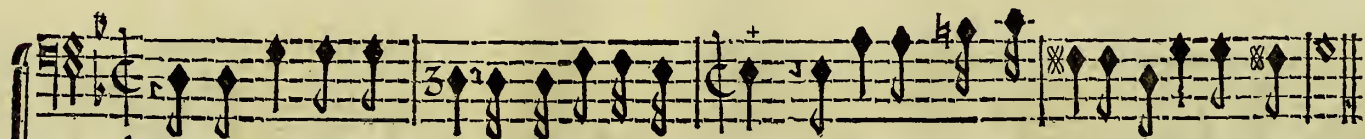
foins, mes soupirs, ma confiance Ne peuvent fléchir sa rigueur, L'Amour même auroit

peine à se rendre vainqueur: Ne puis-je me flatter d'une douce espérance?

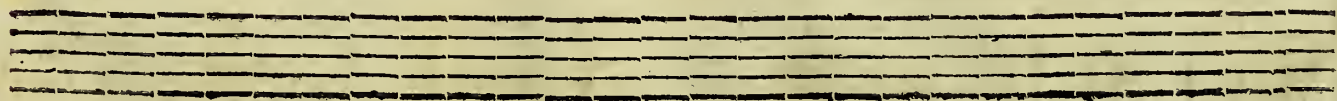
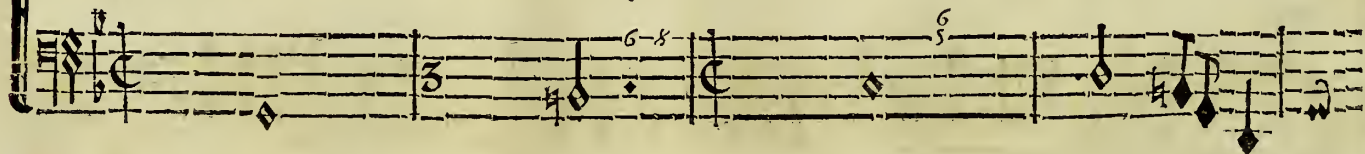
66  
44x  
K ij



L'Objet que j'ai-me, he- las! s'oppose à mon bonheur.



Attendons un moment, pour m'offrir à ses yeux , Sa mere doit parler en faveur de mes feux.





SCENE III.  
BE LI SE , LE ON O RE.

LEONORE.

AIR.

re, danfer, chanter est mon par-

BASSE-CONTINUE.

tage, Sans soins, fans amour, fans desirs, Point d'hymen, point d'esclavage, Je ne m'en-

gage Qu'aux seuls plai- sirs. Je ne m'engage Qu'aux seuls plaisirs. Point d'hymen, point d'escla-

## LES FESTES DE THALIE, BALLET.

vage, Je ne m'engage qu'aux seuls plai- firs. Je ne m'engage qu'aux seuls plaisirs.

BELISE.

A Caste est de re- tour après un long vo-

LEONORE.

yage, Donnez-lui votre main, couronnez ses sou- pirs. Des plus tendres sou- pirs l'hy-

PREMIERE ENTRE'E, SCENE III.

79

BELISE.

men bannit l'u- fage. Ri- re, danfer, chanter est mon par- tage. DE-

puisquemon E- poux a quitté ce ri- vage, Dans les pleurs j'ai passé dix ans, Sans

doute il ne vit plus, votre seul avan- tage M'a fait refuser mille Amâts. Voulez-vous perdre ain-

## LES FESTES DE THALIE, BALLET.

LEONORE.

fi le printemps de vôtre âge? L'Hymen cause des soins, ces soins trop importants

Nous font vieillir dès le printemps. Ri- re, danser, chanter est mon partage, Sans

soins, sans amour, sans desirs, Point d'hymen, point d'esclavage. Je ne m'en-

PREMIERE ENTREE, SCENE III.

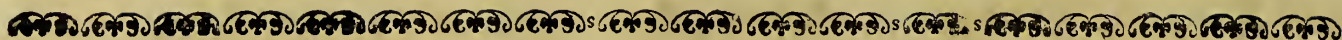
81

gage Qu'aux seuls plai- sirs , Je ne m'engage Qu'aux seuls pla'sirs. Point d'hy- men,

Point d'escla- vage, Je ne m'engage Qu'aux seuls plai- sirs, Je ne m'engage Qu'aux seuls plai-

sirs.

I,



## SCENE I V.

ACASTE, BELISE, LEONORE.

ACASTE.

Vos mépris, Leonore, ont-ils fini leurs cours? Daignez-vous consentir à mon bonheur su-

BASSE-CONTINUE.

LEONORE.

prême, Et verrai-je bien- tôt commen- cer mes beaux jours? DE l'Amant voilà les dif-

ACASTE.

cours, Ceux de l'Epoux font-ils de mê- me? L'Hymen ne servi- ra jamais qu'à m'enflâ-

LEONORE.

BELISE.

mer. Non, l'on ne s'aime plus, dès que l'on doit s'aime- mer. Ne lui faites point vio-

ACASTE

lence; Portez ailleurs des vœux qu'elle n'écoute pas. Que ne puis-je arr-

LEONORE.

cher mon cœur à sa puissance! Vous trouverez ailleurs de plus charmants ap-

ACASTE.

BELISE. AIR.

pas. O Ciel! tant d'amour, faire tant d'injustice! Sa leger rehu-

meur, ses caprices, Sur les douceurs d'hymen repandoient le poison: Sa leger rehu.

meur, ses caprices, Sur les douceurs d'hymen repandoient le poison: Si vous voulez goû.



PREMIERE ENTREE, SCENE IV.

35

ter d'é ter-nelles dé-lices, Prenez femme qui soit dans l'âge de raison,

6 \* 6 6 6 6 \*

Si vous voulez goû-ter d'éternel-les dé-lices, Prenez femme qui

\* 6\* 6 3 6 6 6

soit dans l'âge de raison. prenez femme qui soit dans l'âge de raison. JE

4 \* \* 6 6 7 3

ACASTE.

## LES FESTES DE THALIE, BALLET.

LEONORE à part.

goûte vos conseils, Ils finiront ma peine. **Q**uelle honte pour moy s'il for-

ACASTE.

LEONORE.

toit de ma chaî- re! **Q**ue dites- vous? **S**UIvez, Sui-vez des conseils gene-

ACASTE à part.

à LEONORE.

reux. **L**E seul dépit jaloux peut la rédre à mes feux. Vo'ne cōseillez d'oc une chaîne nouvelle?

PREMIERE, ENTREE, SCENE IV.

87

LEONORE

BELISE à ACASTE.

C'herchez quelqu'Objet moins rebelle, J'E sçais la beauté qu'il vous faut, Elle veut vous char-

mer ses yeux bril- lent en- core Du même feu dont brille Leo- nore Elle n'en a

pas un défaut. Elle n'en a pas un défaut.

ACASTE

Montrez-moy sans tar-der, l'Ob-

## LES FESTES DE THALIË, BALLET.

BELISE. ACASTE à part.

jet qu'il faut que j'aime. Vous la voyez, c'est une autre elle même. Achons le trouble af-

freux dont je suis agité. Faisons voir pour sa Mere un amour affecté.

AIR à LEONORE.

VIOLONS.

Votre rigueur Inhumaine, a trop long-tems éclaté, Ne passez pas votre

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat). The middle and bottom staves are piano accompaniment, also in treble clef. The music is in a common time signature (C). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

haine Contre un Amant rebu- té. Jusqu'à traver- ser la

The second system of the musical score continues with three staves. The vocal line starts with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment continues with its rhythmic accompaniment. The system concludes with a double bar line and repeat signs.

chaî-

ne Qui fait sa fé- lici- té. Ne poussez

M

pas vôtre haine Contre un A- mant rebu- té, Jusqu'à traver- ser la

chai-

ne Qui fait sa feli- cité.

PREMIERE ENTREE, SCENE I V.

91

Duo.

BELISE.



Ne poussez pas votre haine Contre un Amant rebu- té, Jusqu'à traverser la chaî-

ACASTE



Ne poussez pas votre haine Contre un Amant rebu- té, Jusqu'à traverser la chaî-



ne , la chaî-

ne Qui fait sa fé- li- ci-



ne Qui fait sa fe- li- ci-



té. Ne poussez pas votre haine Contre un A- mant rebu- té, Jusqu'à traver-



té. Ne poussez pas votre haine Contre un Amant re- bu- té,

LES FESTES DE THALIE, BALLET.

fer la chaî- ne, la

Jusqu'à traver- ser la chaî- ne, la chaî-

Lentement. LEONORE.

chaîne Qui fait sa felici- té. SOrtons, ce que j'entends me cause trop de peine.

ne Qui fait sa felici té. B.C.

S C E N E V.  
A C A S T E , B E L I S E .

A C A S T E . B E L I S E .

E l l e fuit ! L a i s s o n s - l a ne songez plus qu'à moy, Je ne m'occupe-



## PREMIERE ENTREE, SCENE V.

93

Lentement.

plus qu'à vous être fi- delle, Hâtons l'heureux instant de vous donner ma foy: Vous feriez ef-

clave avec elle, De vous je recevray la loy. Tu feras mon Epoux, mon Souve-

rain, mon Roy. Consens à de nou- veaux soupirs N'aime plus qui te hait & ne hait point qui

## LES FESTES DE THALIE, BALLET.

t'aime, Mon amour sur tes pas conduira les plaisirs, C'est assez qu'avec eux tu me

souffre moy-même.

## SCENE VI.

BELISE, ACASTE, CLEON, LEONORE, Troupe de Captifs Algeriens,  
Troupe de Matelots Marseillois.

CLEON appercevant sa Femme.

AH! la Perfide! Aumoins, pour former d'autres nœuds, Attend ma mort, tu n'attendras plus

TROISIEME ENTREE, SCENE VI.

95

BELISE.

ACASTE.

guer- re. Mon Epoux! Quoi c'est votre Pere, Que j'ai tiré des

LEONORE.

ACASTE.

fers! Ah je suis trop heu- reux. Vous n'épou- ferez point ma me- re. Qui m'y for-

çoit, he- las. c'étoit votre ri- gueur: Puis-je être heureux sans vous? Non, il n'est pas pos-

## LES FÊTES DE THALIE, BALLET.

CLEON.

fible. Eh! dans cette feinte pe- nible, Ne lisez-vous pas dans mon cœur? Que ma

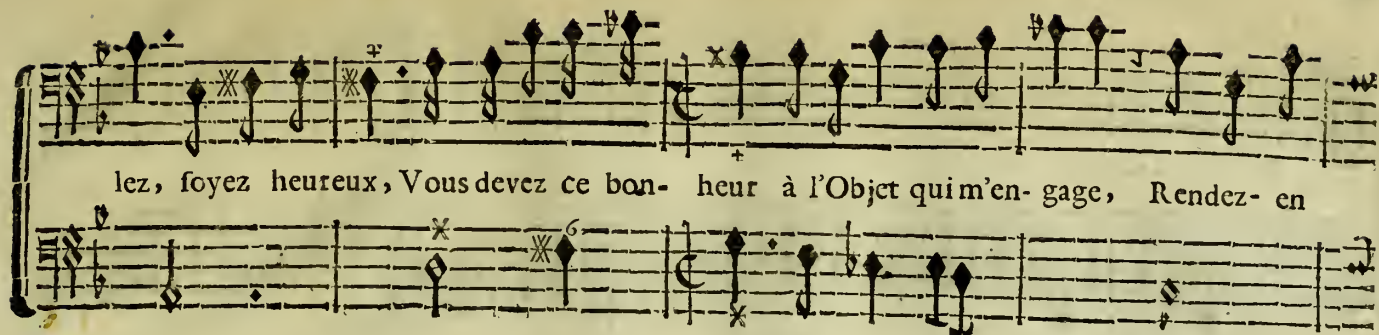
Fille envers vous m'acquitte, Et recevez le prix que vôtre cœur me- rite.

ACASTE, aux CAPTIFS.

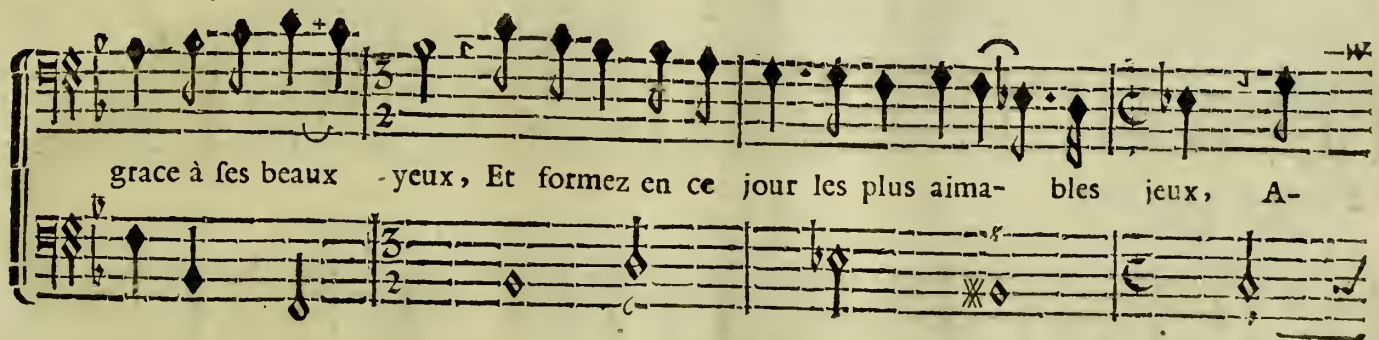
Vous à qui ma valeur fit su- bir l'escla- vage, Je brise vos li- ens, Al-

## PREMIERE ENTRE'E, SCENE VI.

27



lez, foyez heureux, Vous devez ce bon- heur à l'Objet qui m'en- gage, Rendez- en



grace à ses beaux - yeux, Et formez en ce jour les plus aim- ables jeux, A-



vec les habi- tans de ce charmant riva- ge.

N

## LES FESTES DE THALIE, BALLET.

A I R.

Vite.

Musical notation for the first staff, labeled "PRELUDE." It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes, with some notes marked with an asterisk (\*).

PRELUDE.

Musical notation for the second staff, labeled "VIOLONS." It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes, with some notes marked with an asterisk (\*).

VIOLONS.

Musical notation for the third staff, labeled "BASSE-CONTINUE." It features a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes, with some notes marked with an asterisk (\*). There are also some numerical markings below the staff, such as "4", "2", "5", "4", "2", "6", "4", and "5".

BASSE-CONTINUE.

Musical notation for the fourth staff, labeled "ACASTE." It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes, with some notes marked with an asterisk (\*).

ACASTE.

Musical notation for the fifth staff, labeled "ACASTE." It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes, with some notes marked with an asterisk (\*).

Musical notation for the sixth staff, labeled "ACASTE." It features a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes, with some notes marked with an asterisk (\*).

Chantez l'A-mour, chantez sa gloi- = = = re, Il tri-

PREMIERE ENTREE, SCENE VI.

29

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are in bass clef with the same key signature and time signature. The music includes various note values, rests, and ornaments (marked with asterisks and crosses).

omphe d'un cœur qui méprisoit ses traits, Chantez, publiez à ja- mais, à ja-

The second system of the musical score consists of three staves, continuing the notation from the first system. It features treble and bass clefs, a key signature of one sharp, and a common time signature. The notation includes notes, rests, and ornaments.

mais Sa nou- velle victoi- re. Chantez, chantez, publiez à ja-  
N ij

Musical score for three staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is in bass clef with the same key signature and time signature. The lyrics are: *mais Sa nouvelle vic- toi-*

*Passer au CHOEUR.*



PREMIERE ENTREE, SCENE VI.

CHOEUR.

Chantons l'Amour, chantons sa gloire, Il triom-

Chantons l'Amour, chantons sa

rc.

VIOLONS.

VIOLONS.

BASSE-CONTINUE,

2 8 6 8

Detailed description: This is a page of a musical score for a choir and instruments. The top staff is for the choir, with lyrics in French. Below it are two staves for the choir, one with lyrics. The next two staves are for the basso continuo, with the first staff starting with 'rc.'. There are two staves for violins, both labeled 'VIOLONS.'. The bottom staff is for the bass continuo, labeled 'BASSE-CONTINUE,'. The score includes various musical notations such as clefs, time signatures, and notes.

## LES FESTES DE THALIE, BALLET.

phe d'un cœur qui méprisoit ses traits, Il triom-  
 gloire, Il tri- om- phe, il tri- omphe, il tri- omphe, il tri-  
 chantons l'Amour, chantons sa gloire, Il tri-  
 chantons l'Amour, chantons sa gloi- re, Il tri-

The musical score consists of seven staves. The top staff is a vocal line in G-clef with a treble clef and a key signature of one sharp (F#). The second and third staves are lute accompaniment, with the second staff in G-clef and the third in C-clef. The fourth staff is a vocal line in C-clef. The fifth and sixth staves are lute accompaniment, with the fifth in G-clef and the sixth in C-clef. The seventh staff is a lute accompaniment in C-clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings. The lyrics are written below the vocal staves.

PREMIERE ENTREE, SCENE VI.

103

phed'un cœur qui méprisoit ses traits, Chantons, chantons, publions à jamais Sa nou-

omphe d'un cœur qui méprisoit ses traits. Chantons, chantons, publions à jamais, publi-

omphe d'un cœur qui méprisoit ses traits. Chantons, chantons, publions à ja- mais,

omphe d'un cœur qui méprisoit ses traits. Chan- tons, publions à ja- mais,

velle victoi- re, Sa nouvelle victoi- re. Chantons l'Amour, chan-  
 ons à jamais Sa nou- velle victoi- re. Chantons l'Amour, Chan-  
 à ja- mais Sa nou- velle vic- toi- re. Chantons l'A- mour, chan-  
 à ia- mais Sa nou- velle victoi- re. Publiions à jamais sa nou-

The musical score consists of seven staves. The first three staves contain vocal lines with lyrics. The fourth staff continues the vocal line. The fifth and sixth staves are keyboard accompaniment in treble clef. The seventh staff is keyboard accompaniment in bass clef, starting with a measure rest of 6.

PREMIERE ENTREE, SCENE VI.

tons fa gloi- re: Il tri- om-

tons fa gloire, chan- tons fa gloi- re. Chantons l'Amour, chan tons fa

tons l'Amour, chantons l'Amour, chantons fa gloire: Il tri- omphe, Il tri-

velle victoi- re. Chantons l'Amour, chantons fa

phe, Il triom- - phe d'un cœur qui méprisoit ses traits. Chantons, chan-

gloire: Il tri- omphe, Il tri- omphe d'un cœur qui méprisoit ses traits. Chantons, chan-

omphe, Il tri- om- - phe d'un cœur qui méprisoit ses traits. Chantons, chan-

gloi- - re: Il tri- omphe d'un cœur qui méprisoit ses traits. Chantons, chan-

The musical score consists of seven staves. The first four staves are vocal lines with lyrics. The fifth and sixth staves are lute accompaniment. The seventh staff is a continuation of the lute accompaniment. The music is in a major key with a common time signature. The lyrics are: 'phe, Il triom- - phe d'un cœur qui méprisoit ses traits. Chantons, chan- gloire: Il tri- omphe, Il tri- omphe d'un cœur qui méprisoit ses traits. Chantons, chan- omphe, Il tri- om- - phe d'un cœur qui méprisoit ses traits. Chantons, chan- gloi- - re: Il tri- omphe d'un cœur qui méprisoit ses traits. Chantons, chan-'

PREMIERE ENTREE, SCENE VI.

tons, Chantons, chantons, chan- tons, Chantons, chantons l'A-

tons, Chantons, chan- tons, Chantons, chantons, chantons, Chantons l'A-

tons, Chantons, chantons, publions à jamais Sa nouvelle vic- toire, Chan-

tons, Chantons, chantons, publions à jamais Sa nouvelle vic- toi-

The musical score consists of seven staves. The first three staves are vocal parts with lyrics. The fourth staff is a lute accompaniment. The fifth and sixth staves are vocal parts. The seventh staff is a lute accompaniment. The lyrics are:

mour, chantons sa gloi- re, Chan-  
 mour, chantons sa gloire, Chantons, chantons sa gloi- re, Chan-  
 tons, Chan tons, chantons, chantons l'Amour, chantons sa gloi- re, Chan-  
 re. Chantons, chantons l'Amour, chantons sa gloi-

The score includes various musical notations such as clefs (treble and alto), time signatures, and dynamic markings like 'x' and '6'. There are also some asterisks and other symbols used as performance instructions.



PREMIERE ENTREE, SCENE VI.

tons fa gloi- re, Chan- tons, Chan- tons, Chan-

tons fa gloi- re, Chantons, chan- tons, Chan- tons, chantons. Chan-

tons fa gloi- re, Chantons, chantons, publions à ja- mais Sa nouvelle vic-

re, Chantons, chan- tons, publions à ja- mais Sa nouvelle vic-

6 4 x x

## LES FESTES DE THALIE, BALLET.

tons, publions à jamais Sa nouvelle vic- toire, Sa nou- velle victoi-

tons, publions à jamais Sa nouvelle vic- toire, Sa nou- velle vic- toi-

toi- re. Publi- ons à jamais Sa nou- velle victoi-

toi-

\* 6

6

Detailed description: This is a page from a musical manuscript, page 110, titled 'LES FESTES DE THALIE, BALLET'. The score is arranged in a system of seven staves. The top two staves are vocal lines, with lyrics in French: 'tons, publions à jamais Sa nouvelle vic- toire, Sa nou- velle victoi-'. The next two staves are for a lute, indicated by a treble clef with an 'X' and a bass clef with an 'X'. The bottom two staves are also for a lute, with a treble clef and a bass clef, and a '6' indicating a six-string instrument. The music is written in a style characteristic of 17th-century French lute tablature, with many notes marked with 'X' and '+' signs. The lyrics are distributed across the vocal staves, with some words like 'toi-' and 're.' appearing on separate lines. The page number '110' is in the top left, and the title is centered at the top.

PREMIERE ENTREE, SCENE VI.

III

Reprise du CHOEUR.

re. Chantons, chan- tons, Chantons, chan- tons, Chantons, l'A-

re. Chantons, chan- tons, Chantons, chan- tons,

re. Chantons, chan- tons, Chantons, chan- tons,

re. Chantons, chan- tons, Chantons, chan- tons,

The musical score consists of seven staves. The first four staves are vocal parts with lyrics. The fifth and sixth staves are instrumental parts, likely for strings or woodwinds. The seventh staff is a basso continuo line. The music is in a major key and 4/4 time. The lyrics are: 're. Chantons, chantons, Chantons, chantons, Chantons, l'A-'. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

The musical score is arranged in a system of seven staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics: "mour, Chantons fa gloi- re: Il tri- om- phe d'un cœur qui". The second and third staves are for a keyboard instrument, likely a harpsichord or spinet, in alto and tenor clefs respectively, with a key signature of one sharp. The fourth staff is for a string instrument, likely a violin, in treble clef with a key signature of one sharp. The fifth and sixth staves are for a string instrument, likely a viola or cello, in alto and tenor clefs respectively, with a key signature of one sharp. The seventh staff is for a string instrument, likely a double bass, in bass clef with a key signature of one sharp. The lyrics "Chantons l'Amour, Chantons fa gloire: Il tri-" are placed between the second and third staves, and "Chantons l'A-" is placed between the fourth and fifth staves. The score includes various musical notations such as notes, rests, and ornaments.

mour, Chantons fa gloi- re: Il tri- om- phe d'un cœur qui  
 Chantons l'Amour, Chantons fa gloire: Il tri-  
 Chantons l'A-

PREMIERE ENTREE, SCENE VI.

113

méprisoit ses traits. Il tri- om- phe d'un

om- phe, Il tri- omphe, Il tri- omphe, Il tri- omphe d'un

Chantons l'Amour, Chantons sa gloire, Il tri- omphe d'un

mour, Chantons sa gloi- re, Il tri- omphe d'un

R

cœur qui méprisoit ses traits. Chantons, chantons, publions à jamais Sa nouvelle v-

cœur qui méprisoit ses traits. Chantons, chantons, publions à jamais, publions à ja-

cœur qui méprisoit ses traits. Chantons, chantons, publions à ja- mais, à ja-

cœur qui méprisoit ses traits. Chantons, publions à ja- mais, à ja-

toi- re, Sa nou- velle victoi- re. Chan-  
 mais Sa nou- velle vic- toi- re. Chantons, chan-  
 mais Sa nou- velle vic- toi- re. Chantons, chan-  
 mais Sa nou- velle vic- toi- re. Chantons, Chan-

6 6 4 \* \* 6

The musical score is arranged in a system of seven staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). Below it are two staves of instrumental accompaniment, likely for a lute or guitar, with a treble clef and a key signature of one sharp. The bottom two staves are further instrumental parts, possibly for a keyboard or another lute, with a bass clef and a key signature of one sharp. The lyrics are written below the vocal line and are repeated across the staves.

The lyrics are:

tons, chan- tons, chan- tons, publions à ja- mais Sa nouvelle vic-  
 tons, chan- tons, chantons, chantons, publions à ja- mais Sa nouvelle vic-  
 tons, publions à jamais Sa nouvelle vic- toi- re, Publi-  
 tons, publions à ja- mais Sa nouvelle vic- toi-

The score includes various musical notations such as notes, rests, and ornaments. There are also some markings like 'x' and '6' on the bottom staves, which might indicate specific performance techniques or fingerings.



PREMIERE ENTREE, SCENE VI.

toire, Sa nouvelle victoi- re. Chantons, chan- tons, Chantons, chan-

toire, Sa nou- velle victoi- re. Chantons, chantons, Chantons, chan-

ons à jamais Sa nouvelle victoi- re. Chantons, chantons, Chantons, chan-

re. Chantons, chantons, Chantons, chan-

The musical score consists of seven staves. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The fifth and sixth staves are vocal parts. The seventh staff is a piano accompaniment. The music is in a major key and 4/4 time. The lyrics are: "toire, Sa nouvelle victoi- re. Chantons, chan- tons, Chantons, chan- toire, Sa nou- velle victoi- re. Chantons, chantons, Chantons, chan- ons à jamais Sa nouvelle victoi- re. Chantons, chantons, Chantons, chan- re. Chantons, chantons, Chantons, chan-".

The musical score consists of eight staves. The first four staves are vocal parts, and the last four are keyboard accompaniment. The lyrics are:

tons, chan- tons, chan- tons, publions à ja- mais Sa nouvelle vic-  
 tons, chan- tons, chantons, chantons, publions à jamais Sa nouvelle vic-  
 tons, publions à jamais Sa nouvelle vic- toi- re, Publi-  
 tons, publions à jamais Sa nouvelle vic- toi-

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The keyboard part features sixteenth-note patterns and rests.

PREMIERE ENTREE, SCENE VI.

toire, Sa nou- velle victoi- re.

toire, Sa nou- velle victoi- re.

ons à jamais Sa nou- velle victoi- re.

re.

The musical score consists of eight staves. The first three staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. The fifth staff is a vocal line with lyrics. The sixth and seventh staves are piano accompaniment lines. The eighth staff is a vocal line with lyrics. The music is written in a key with one sharp (F#) and a common time signature (C). The lyrics are: 'toire, Sa nou- velle victoi- re.' on the first staff; 'toire, Sa nou- velle victoi- re.' on the second staff; 'ons à jamais Sa nou- velle victoi- re.' on the third staff; 're.' on the fifth staff.

## AIR, POUR LES CAPTIFS ALGERIENS.

RONDEAU.

*On reprend le Rondeau toujours deux fois.*

FIN.

VIOLONS.

FIN.

FIN.

PREMIERE ENTREE, SCENE VI.

121

RONDEAU.

UN CAPTIF ALGERIEN.

T Riomphc, Amour, de la Beauté Qui nous rend aujourd'hui la liberté : Qu'elle a d'apas! Qui ne

l'aimeroit pas! Ses beaux yeux sont vainqueurs De tous les cœurs; Mais à son tour, Elle cède à l'A-

mour: Vous allez être son époux; Qu'un fort si doux Vous fera des ja-

Q

## LES FESTES DE THALIE, BALLET.

loux! Soyez constant, Vivez content, Que vos desirs Naissent des plaisirs; *Triomphe, &c.*

This block contains the vocal line of the piece. It consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The lyrics are written below the first staff.

## ENTRÉE DES MATELOTS.

TOUS.

VIOLONS.

This block contains the instrumental introduction for the 'ENTRÉE DES MATELOTS'. It features two staves of music. The top staff is for Violins (VIOLONS) and has a treble clef. The bottom staff is for Violas and has an alto clef. Both staves are in the key of one sharp (F#) and common time (C).

FLUTES. TOUS

FLUTES. TOUS.

This block contains the instrumental introduction for the 'ENTRÉE DES MATELOTS', continuing from the previous block. It features three staves of music. The top staff is for Flutes (FLUTES) and has a treble clef. The middle staff is for other instruments (TOUS) and has a treble clef. The bottom staff is for other instruments (TOUS) and has a bass clef. All staves are in the key of one sharp (F#) and common time (C).

PREMIERE ENTREE, SCENE VI.

FLUTES. TOUS.

FLUTES. TOUS.

This system contains three staves of music. The top two staves are for Flutes, and the bottom staff is for Tutti. The music is in G major and 3/4 time. The Flute parts feature a melodic line with many slurs and ties. The Tutti part has a more rhythmic accompaniment.

FLUTES, TOUS.

FLUTES. TOUS.

This system contains three staves of music. The top two staves are for Flutes, and the bottom staff is for Tutti. The music continues from the first system. The Flute parts have a dense texture with many slurs. The Tutti part provides a steady accompaniment. The system concludes with a double bar line and repeat dots.

PREMIER MENUET.

DEUXIEME MENUET.





*Une fille MARSEILLOISE.*

1. *Coup.* **T**out Amant, comme le vent, Est sujet à changer; N'en courons pas le danger;  
 2<sup>me</sup>. *C.* **S**ur les flots point de repos, Dans l'empire amoureux, L'on n'est guerre plus heureux;

Tel qui nous rend hommage N'est qu'un vo-la-ge, Def- fi- ons- nous D'un vent si doux.  
 Qui va chercher l'ora- ge, Court au maufra- ge, C'est trop ris- quer, Que s'embarquer.

## PREMIER RIGAUDON.

VIOLONS.

The image displays a musical score for Violins, titled "PREMIER RIGAUDON" from the ballet "LES FESTES DE THALIE". The score is arranged in three systems, each consisting of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The first system is labeled "VIOLONS." and includes a double bar line. The second system continues the piece, and the third system concludes with a final cadence. The paper shows signs of age, with some staining and wear.

PREMIERE ENTREE, SCENE VI.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and a 2/4 time signature. The music is written in a style characteristic of 18th-century French opera, featuring eighth and sixteenth notes, rests, and various ornaments. There are two asterisks in the first measure of each staff, likely indicating specific performance instructions or ornaments.

DEUXIEME RIGAUDON.

The second system of music is labeled "VIOLONS." and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and a 2/4 time signature. The music continues with eighth and sixteenth notes, rests, and ornaments. There are two asterisks in the first measure of each staff.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and a 2/4 time signature. The music continues with eighth and sixteenth notes, rests, and ornaments. There are two asterisks in the first measure of each staff.

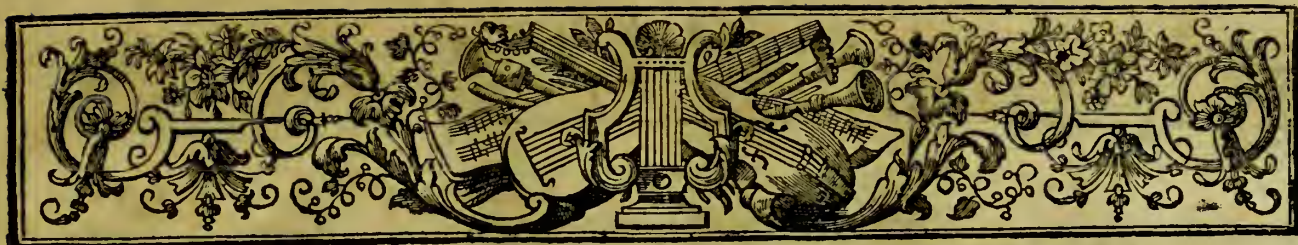
The musical score consists of four staves. The first two staves are a pair of treble and bass clefs, with a key signature of one flat (B-flat). The first staff contains a melody with various note values, including eighth and sixteenth notes, and rests. The second staff contains a bass line with similar note values. The third and fourth staves are also a pair of treble and bass clefs, with a key signature of one flat. The third staff contains a melody, and the fourth staff contains a bass line. The score ends with a double bar line and repeat dots.

*On reprend le premier Rigaudon, Page 125. Ensuite le Chœur, Chantons l'Amour, à la Reprise, P. III.*

FIN DE LA PREMIERE ENTREE.

*On reprend l'Air pour les Captifs Algeriens, Page 120.*





# LA VEUVE.

Le Théâtre représente un Hameau.

DEUXIÈME ENTRÉE.



SCÈNE PREMIÈRE.

LEANDRE, FABRICE.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

R

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style characteristic of 17th-century French ballet music, featuring a mix of eighth and sixteenth notes, often beamed together in groups. There are some decorative flourishes and a fermata over a note in the middle staff.

The second system of musical notation also consists of three staves, following the same clef and key signature as the first system. The music continues with similar rhythmic patterns and melodic lines. The notation includes various note values and rests, with some notes beamed together. The system concludes with a double bar line and repeat dots.

LEANDRE.

Sabelle me défes- pere, Elle fait ma présence & veut toujours pleu-

rer; Je respecte ses pleurs, je crains de luy déplaire, Et j'eluy cache enfin l'ardeur vive & fin-

cere, Dont mon cœur se sent dévo-

FABRICE.

rer. SI l'on vous fait c'est un mi-

LEANDRE.

stere, Qu'on veut vous laisser ignorer. CE foin de m'évi- ter Redouble encor ma

FABRICE.

crainte. S On Epoux étoit vieux, la tenoit en con- trainte, Et la tiranni- soit par d'in-

LEANDRE.

justes ri- gueurs, Je crois voir à peu près la cause de ses pleurs. EXplique-



DEUXIEME ENTREE, SCENE I.

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FABRICE.

toy... dissipe mes alarmes. A Ses attraits naif- sants vous ren-

dites les armes, Avant que son hy- men eût séparé vos cœurs, Peut-être est ce pour

LEANDRE. FABRICE.

vous qu'elle répand des larmes? Pour moy? C'Est un se- cret pour relever les

## LES FESTES DE THALIE, BALLET.

LEANDRE.

charmes, Voilà la cause de ses pleurs. Non, la seule vertu peut causer ses dou-

leurs; Mais je veux rompre en fin un trop cruel silence, C'est trop me

FABRICE.

faire violence. Elle fait votre ardeur, Ne vous contraignez pas.

DEUXIEME ENTREE, SCENE I.

LEANDRE.

Dieux! elle adreſſeicy ſes pas! Elle rêve & ſemble interdite, O Ciel! vit-on ja-

mais de plus charmants ap- pas! Cachons pour un moment, le trouble qui m'a-

gite.

## S C E N E I I.

## I S A B E L L E.

I S A B E L L E.

L'Image de Leandre en tous lieux m'environne, Et celle d'un Epoux ne peut m'en garan-

BASSE-CONTINUE.

tir, Je le vois bien, l'Amour l'ordonne, Mais le devoir n'y veut pas consentir: Faut-

il que pour jamais ma gloire m'abandonne!

DEUXIEME ENTREE, SCENE II.

Levement.

Doux.

Sombre Appa-reil, lu-

Detailed description: This system contains the first musical system. It features a vocal line on a treble clef staff and a keyboard accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Levement.' and the dynamics 'Doux.'. The music is in common time. The vocal line begins with a series of eighth and sixteenth notes. The keyboard accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The system concludes with the lyrics 'Sombre Appa-reil, lu-'.

gubres Ornaments, Reprochez-moy toujours ma flâ- me : Mon Epoux ne vit

Detailed description: This system contains the second musical system. It continues the vocal line and keyboard accompaniment from the first system. The tempo remains 'Levement.' and the dynamics 'Doux.'. The music is in common time. The vocal line continues with similar rhythmic patterns. The keyboard accompaniment maintains its steady eighth-note pattern. The system concludes with the lyrics 'gubres Ornaments, Reprochez-moy toujours ma flâ- me : Mon Epoux ne vit'. A small 'S' is written below the final note of the keyboard part.

## LES FESTES DE THALIE, BALLET.

plus, je fais mille fer- ments De fuir l'Amour & ses engage- mens, Reprochez-

Fort;

moi toujours ma flâme, Sombre Appareil, lu- gubres Ornaments.

Doux.

Est-ce un crime d'aimer, he- las! que de tourmés, Pour combattre un penchant qui vient flat-

ter mon a- me. Sombre Appa- reil, lu- gubres Ornemeps, Vous me reprochez

Fort.

trop ma flâ-me.

## S C E N E III.

ISABELLE, IPHISE.

L'Eandre va bien-tôt se rendre à vos genoux, Enfin son tendre cœur es-



pere, Que vous ferez fen- sible à cette ardeur sin- cere, Dont avant vôtre hymen il a bru-

ISABELLE

lé pour vous. AH qu'il ne viennent point: Aux cendres d'un E- poux, Je dois fa- crifi-

er le feu qui le de- vore, Iphise, ne m'en parle plus, Tes discours seroient super-

## LES FESTES DE THALIE, BALLET.

IPHISE.

ISABELLE.

flus. QUoy! voulez- vous par vos refus Desesperer qui vous adore? DOit-il bien-tôt ve-

IPHISE.

nir? Croi- tu qu'il m'aime encore? PUIS-que vous le vou- lez je n'en parle- rai

ISABELLE.

plus. HElas! que mon sort est à plaindre, Faut-il que de l'Amour j'éprouve les ri-

DEUXIÈME ENTREE, SCENE II.

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IPHISE.

guezers ! ON sçait quevôtre E- poux ne valoit pas vos pleurs, Vo<sup>9</sup> avez tort de vous con-

A I R.

traindre. POur moidès mes plus jeunes ans, Je perdis un Epoux l'objet de ma tendref-

se: Pour se: Mais, je n'employrai pas mon tems A perdre en vains regrets ma bril-

## LES FESTES DE THALIE, BALLET.

lan- te jeu- nef- fe. Je n'employay pas mon

tems A perdre en vains regrets ma brillan- te jeu- nef- fe.

I S A B E L L E.

Q uand on fait les tendres Amours, On n'éprouve point leurs al- lar-

DEUXIEME ENTREE, SCENE III.

mes, Leurs tourmets font couler nos larmes, Et l'on doit passer d'heureux jours Quād on

IPHISE.

fuit les tēdres Amours. QUād on cède aux tēdres Amours, On n'éprouve poit leurs allar- mes,

Leurs plaisirs font tarir nos larmes, Et l'on doit passer d'heureux jours Q iand on cède aux tendres A-

T

## LES FESTES DE THALIE, BALLET.

ISABELLE.

ENSEMBLE.

Quand on fuit les tendres Amours, On n'éprouve point leurs al- lar-  
 mours. Quand on cède aux tendres A-

mes. Quand on fuit les tendres Amours, Quand on fuit les tendres A-  
 mours, On n'éprouve point leurs al- lar- mes. Leurs plaisirs font ta- rir nos

mours, On n'éprouve point, On n'éprouve point leurs al- larmes, Leurs tourmets fôt cou- larmes, Et l'on doit passer d'heureux jours, Quand on cé- deaux

ler nos larmes, Et l'on doit pas- ser d'heureux jours Quand on tendres Amours, On n'éprouve point leurs al- larmes, On n'éprouve point leurs al-

fuit les tendres Amours. Quand on fuit les lar- mes. Quand on cède aux tendres Amours, On n'éprouve point leurs al-

tendres Amours, On n'éprouve point leurs al- lar- mes. Quand on cède aux tendres Amours, lar- mes, Quand on cède aux tendres Amours, Quand on cède aux tendres Amours,



On n'éprouve point leurs al-lar-mes.

On n'éprouve point leurs al-lar-mes.

6x 7-4x

SCENE IV.

LEANDRE, ISABELLE, IPHISE.

LEANDRE.

J'Interromps vos regrets, Mon aspect vous offense, O Ciel! vous me fay-

BASSE-CONTINUE.

## LES FESTES DE THALIE, BALLET.

ISABELLE.

IPHISE.

ez, que mon fort est af-freux? IPhise, Que dit-il? IL dit tout ce qu'il

ISABELLE.

LEANDRE

pense, Et tout ce que peut dire un cœur bien amou-reux. FUYONS donc. QUoy! faut-

il perdre sans espe-rance, N'écoutez-vous point un Amant malheu-

DEUXIÈME ENTREE, SCENE IV. 151

IPHISE, à LEANDRE.

reux? E Teignez, éteignez un Amour téméraire, Condamner sa dou-

LEANDRE, à ISABELLE.

leur, c'est aigrir son courroux. Votre douleur vous est trop chere, Vous la devez à votre E-

AIR.

poux. Ne viens point, sage Isabelle, Blâmer de si justes regrets: regrets:

Si vous ne pleuriez pas un Epoux si fi- dele, Je vous trouverois moins d'at-

traits. Si vous ne pleuriez pas un Epoux si fi- de- le, Je vous trouve-

66\*

## IPHISE.

rois moins d'attraits. **AH!** vous ne pouvez trop approuver sa tendresse, Pour un ob-

6\*

DEUXIÈME ENTRE'E, SCENE I V.

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LEANDRE à ISABELLE.

jet si digne d'être ai- mé. Mon cœur avec vous s'inter- resse, Pour cette Cb-

ISABELLE.

LEANDRE.

jet inani- mé. Je dois gé- mir de mon fort rigou- reux. HE-

las! je ne puis trop vous plaindre! Qui ne seroit sensible en voyant ces beaux feux, Que le tré-

V

## LES FESTES DE THALIE, BALLET.

pas ne peut étein- dre! Quoy! vous vous éloignez, vous ne m'écoutez pas! Que je

ISABELLE: IPHISE.

fuis malheureux, hé- las! JE ne dois que pleu- rer. HE bien, pleurez en- semble.

ISABELLE.

Que diroit- on, ô Ciel! ah! je fremis... je tremble.

DEUXIÈME ENTREE, SCENE IV.

PRELUDE DES BERGERS.

Gay.

VIOLONS.

ISABELLE. LEANDRE.

Mais, de quels chants retentit ce fé- jour! CE sont d'heureux Ber- gers des Hameaux d'alen-

ISABELLE. LEANDRE.

tour. D'ès Bergers? ah! fuyons, ils parleront d'amour. Non, ils parlent d'hy-

men, calmez vôtres colere : Une jeune Ber- gere Au Dieu d'Hymen a consacré son

cœur, On chante aujourd'huy son bonheur ; De deux Epoux unis, l'i- mage doit vous

plai- re.



SCENE V.

Nopce de Village. Le MARIE', & la MARIE'E, les Gens de la Nopce, & les Acteurs de la Scène précédente.

RONDEAU.

MARCHE DES BERGERS.

FIN.

Gay.

The musical score is arranged in three systems, each with a vocal line (top) and a violin line (bottom).  
 - The first system is labeled 'RONDEAU.' and 'Gay.' It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff is labeled 'VIOLONS.' and has a treble clef with a key signature of one sharp. The piece concludes with a double bar line and the word 'FIN.'  
 - The second system continues the melody and accompaniment, also ending with a double bar line and 'FIN.'  
 - The third system concludes the piece with a final double bar line and 'FIN.'

## UNE BERGERE.

QU'à danser chacun s'apête, L'Amour prend soin de la fête, Qu'à danser chacun s'a-

This musical system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the upper staff.

## BASSE-CONTINUE.

prête, Célébrons d'aimables nœuds.

This musical system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the upper staff.

## CHOEUR DES BERGERS.

QU'à danser chacun s'apête, L'Amour prend soin de la fête, Qu'à danser chacun s'a-

QU'à danser chacun s'apête, L'Amour prend soin de la fête, Qu'à danser chacun s'a-

This musical system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the upper staff.

DEUXIÈME ENTREE, SCENE V.

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UNE BERGERE.

prête, Célébrons d'aimables nœuds. Deux cœurs amoureux s'unissent, L'Amour les a

prête, Célébrons d'aimables nœuds. B-C.  
faits tous deux pour être heureux, Leurs tourmets pour jamais finissent, L'Hymen a comblé leurs

vœux. Qu'à danser chacun s'apprête, L'Amour prend soin de la fête, Qu'à danser chacun s'a-

## LES FESTES DE THALIE, BALLET.

TOUS.

prête, Célé- brons d'ai- mables noeuds. QU'à danfer chacun s'a- prête, L'Amour

QU'à danfer chacun s'a- prête, L'Amour  
prend soin de la fête, Qu'à danfer chacun s'a- prête, Célé- brons d'aimables noeuds.

prend soin de la fête, Qu'à danfer chacun s'a- prête, Célé- brons d'ai- mables noeuds.

LA BERGERE.

Rien ne vaut la douceur ex- treme, De posseder l'Objet. que j'aime, Les plai-

lirs . les ris , les jeux , Sont le doux prix des plus beaux feux. Qu'à danfer chacun s'a-

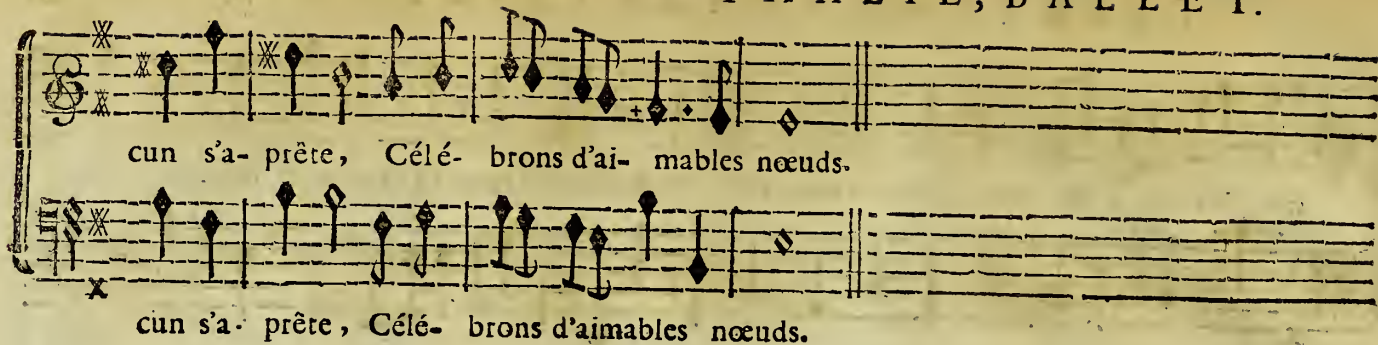
prête, L'Amour prend soin de la fête , Qu'à danfer chacun s'apête, Célébrons d'aimables noeuds.

TOUS,

QU'à danfer chacun s'a- prête, L'Amour prend soin de la fête , Qu'à dan- fer cha-

QU'à danfer chacuns'apête, L'Amour prend soin de la fête , Qu'à dan-fer cha-

## LES FESTES DE THALIE, BALLET.



cun s'a-prête, Célé-brons d'ai-mables nœuds.

cun s'a-prête, Célé-brons d'aimables nœuds.

## LOURE POUR LES MARIEZ.



V I O L O N S.

LOURE POUR LES MARIEZ.

D E U X I E M E E N T R E E , S C E N E V .

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with notes and rests.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with notes and rests.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with notes and rests. The system concludes with a double bar line and repeat signs.

## LES FESTES DE THALIE, BALLET.

## PREMIER AIR PAYSAN.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a common time signature 'C'. The music is written in a style characteristic of 18th-century French ballet music, featuring a mix of eighth and sixteenth notes, often beamed together. There are several asterisks (\*) placed above and below the notes, likely indicating specific performance techniques or ornaments. The system concludes with a double bar line and a fermata over the final note.

The second system of musical notation also consists of two staves, treble and bass clef, in common time. The notation continues with similar rhythmic patterns and note values. A horizontal line is drawn below the bass staff, possibly indicating a change in the bass line or a specific performance instruction. The system ends with a double bar line and a fermata.

The third system of musical notation consists of two staves, treble and bass clef, in common time. The notation continues with similar rhythmic patterns and note values. The system concludes with a double bar line and a fermata over the final note.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style characteristic of 18th-century French opera, featuring a mix of eighth and sixteenth notes with various rests and ornaments. The system concludes with a repeat sign.

The second system of musical notation also consists of two staves in treble and bass clefs. It continues the piece from the first system, maintaining the same key signature and time signature. The notation includes various rhythmic values and rests, ending with a repeat sign.

RONDEAU.

DEUXIÈME AIR PAYSAN.

FIN.

This block contains two systems of musical notation. The first system is for the Rondeau, starting with a treble clef, a key signature of one sharp, and a common time signature. It features a melody with eighth and sixteenth notes, ending with a repeat sign. The second system is for the second peasant air, also in treble clef, one sharp, and common time. It continues the melody with similar rhythmic patterns and concludes with a repeat sign.

LE COTILLON.

## CHOEUR DES BERGERS.

DU Dieu d'Hymen chantons les douces flâmes; Qu'il en- chai- ne nos  
 DU Dieu d'Hymen chantons les douces flâmes; Qu'il en- chaine, Qu'il en- chaine,  
 DU Dieu d'Hymen, chantons les douces flâmes; Qu'il en- chaîne, Qu'il en- chaî- ne,  
 DU Dieu d'Hymen chantons les douces flâ- mes; Qu'il enchaî-

VIOLONS.

PASSE-CONTINUE.

The musical score consists of eight staves. The first four staves are vocal parts with lyrics. The fifth staff is for Violins (VIOLONS). The sixth and seventh staves are for the Passacaille (PASSE-CONTINUE). The music is in common time (C) and features various musical notations including notes, rests, and ornaments.

DEUXIEME ENTREE, SCENE V.

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tendres cœurs; Qu'il enchaîne nos tendres cœurs, Qu'il enchaîne, Qu'il enchaîne nos tendres cœurs, nos tendres cœurs. Qu'il enchaîne.

Qu'il enchaîne. N'éteignons jamais les ar-

ne nos tendres cœurs. N'éteignons jamais les ar-

ne nos tendres cœurs. N'éteignons jamais les ar-

The musical score is arranged in two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment line (treble clef). The second system consists of a vocal line (treble clef) and a piano accompaniment line (treble clef). The lyrics are written below the vocal lines.

The lyrics are:

chai- ne nos ten- dres cœurs.  
 ne, Qu'il en- chaîne, Qu'il en- chaîne nos ten- dres cœurs.  
 deurs, Que son flam- beau fait naître dans nos a- mes.  
 deurs, Que son flambeau fait naître dans nos a- mes.

The score includes various musical notations such as clefs, time signatures, and dynamic markings. There are also some handwritten annotations, including 'x' marks and asterisks, likely indicating performance instructions or corrections.

DEUXIEME ENTREE, SCENE V.

Du Dieu d'Hymen chan-

Du Dieu d'Hymen chan-

Du Dieu d'Hymen chan-

Du Dieu d'Hymen chan-

Du Dieu d'Hymen chan-

The musical score consists of seven staves. The first four staves are vocal lines, each with the lyrics 'Du Dieu d'Hymen chan-' written below. The fifth staff is a keyboard accompaniment line, featuring a complex melodic line with many sixteenth notes. The sixth and seventh staves are also keyboard accompaniment lines, with the seventh staff containing a '6x' marking. The score is written in a historical style with various clefs and ornaments.

The musical score is arranged in three systems. Each system contains a vocal line and a lute accompaniment line. The vocal lines are written in a single staff with a treble clef and a key signature of one sharp (F#). The lute accompaniment is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are written below the vocal lines.

System 1:  
 Vocal: tons les douces flâmes, Qu'il enchaîne nos tendres cœurs. Qu'il en-  
 Lute: Accompaniment for the first system.

System 2:  
 Vocal: tons les douces flâmes, Qu'il enchaîne, Qu'il enchaîne nos tendres cœurs. Qu'il en-  
 Lute: Accompaniment for the second system.

System 3:  
 Vocal: tons les douces flâmes, Qu'il enchaîne, Qu'il enchaîne nos tendres cœurs. Qu'il en-  
 Lute: Accompaniment for the third system.

The score concludes with a final measure in the lute part, marked with a '6' and a '7' over a '4' and an asterisk.

chaî- ne, Qu'il enchaîne nos tendres cœurs. N'éteignons ja-

chaî- ne, Qu'il enchaîne nos tendres cœurs. N'éteignons ja- mais les ar-

chaî- ne, Qu'il enchaîne nos tendres cœurs. Q'il enchaî-

Du Dieu d'Hymen, chan-

6 7 9 6 6 6 6 11

4 \* 7 \* \* \*

The musical score consists of seven staves. The first three staves are vocal lines with lyrics. The fourth staff is a piano accompaniment. The fifth and sixth staves are vocal lines. The seventh staff is a piano accompaniment. The score is written in a historical style with various musical symbols and ornaments.

mais les ar- deurs, Que son flambeau que son flam- beau fait naître dans nos  
 deurs, N'éteignons jamais les ardeurs Que son flambeau fait naître dans nos  
 - ne, Qu'il enchaî- ne, Qu'il enchaî- ne nos tendres  
 tons les douces flâ-

The musical score consists of seven staves. The first staff is a vocal line in G-clef with lyrics. The second and third staves are keyboard accompaniment in C-clef. The fourth staff is a vocal line in G-clef with lyrics. The fifth, sixth, and seventh staves are keyboard accompaniment in C-clef. The music is in a minor key, indicated by a flat sign on the B line. There are asterisks on the first and fourth staves, likely indicating repeat signs or specific performance instructions.



ames. Qu'il en-chaî- ne, Qu'il enchaî-

ames. Qu'il en- chaî- ne, Qu'il enchaî-

cœurs. Qu'il en- chaîne, qu'il enchaî- ne, Qu'il enchaî-

mes.

The musical score consists of several systems of staves. The first system includes a vocal line with lyrics 'ames. Qu'il en-chaî- ne, Qu'il enchaî-' and a piano accompaniment. The second system continues the vocal line with 'ames. Qu'il en- chaî- ne, Qu'il enchaî-'. The third system features a vocal line with 'cœurs. Qu'il en- chaîne, qu'il enchaî- ne, Qu'il enchaî-' and piano accompaniment. The fourth system shows a vocal line with 'mes.' and piano accompaniment. The fifth system continues the piano accompaniment. The sixth system includes a vocal line and piano accompaniment. The seventh system continues the piano accompaniment. The eighth system features a vocal line and piano accompaniment. The score is written in a historical style with various musical notations and clefs.

ne, Qu'il enchaîne nos tendres cœurs. Qu'il enchaîne, Qu'il enchaîne,

ne, Qu'il enchaîne nos tendres cœurs. N'éteignons jamais les ardeurs, Que son flam-

ne, Qu'il enchaîne nos tendres cœurs. Qu'il enchaîne, Qu'il en-

N'éteignons jamais les ardeurs, Que son flam-

7 6 7 6 6 7 6 6 6 5

DEUXIEME ENTREE, SCENE V.

ne nos tendres cœurs. Du Dieu d'Hymen chantons les douces

beau fait naître dans nos âmes. Du Dieu d'Hymen, chantons les douces

chaîne, Qu'il en chaîne, nos tendres cœurs. Du Dieu d'Hymen chantons les douces

beau fait naître dans nos âmes. Du Dieu d'Hymen, chantons les douces

beau fait naître dans nos âmes. Du Dieu d'Hymen, chantons les douces

flâmes, Qu'il en- chaîne, Qu'il en- chaî- ne nos tendres cœurs.

flâmes, Qu'il enchaîne, Qu'il en- chaîne, Qu'il enchaîne nos tendres cœurs. Qu'il en-

flâmes, Qu'il en- chaîne, Qu'il en- chaîne, Qu'il enchaîne nos tendres cœurs. Qu'il en-

flâmes, Qu'il en- chaîne, Qu'il enchaî- ne nos tendres cœurs. N'éteignōs ja-

The musical score consists of six systems of staves. Each system includes a vocal line (treble clef) and a lute accompaniment (two staves, treble and bass clefs). The lyrics are written below the vocal line. The notation includes various musical symbols such as clefs, notes, rests, and ornaments. There are asterisks (\*) and 'x' marks on the lute staves, likely indicating specific fret positions or ornaments. The page is numbered 176 and titled 'LES FESTES DE THALIE, BALLET.'

DEUXIEME ENTREE, SCENE V.

N'éteignons ja- mais les ardeurs, N'éteignons jamais les ar- deurs, N'éteignons ja-  
 chai- ne, Qu'il enchaîne nos tendres cœurs, N'éteignōs ja- mais les ar-  
 chaîne, Qu'il enchaî- ne nos tendres cœurs, N'éteignōs ja- mais les ar-  
 mais les ar- deurs, N'éteignōs jamais les ar- deurs, N'éteignōs ja- mais les ar-  
 mais les ar- deurs, N'éteignōs jamais les ar- deurs, N'éteignōs ja- mais les ar-

mais les ar- deurs Que son flambeau fait naître dans nos a- mes.

deurs Que son flambeau, Que son flambeau fait naître dans nos a- mes.

deurs Que son flambeau, Que son flambeau fait naître dans nos a- mes.

deurs Que son flambeau, Que son flambeau fait naître dans nos a- mes.

Du Dieu d'Hymen châtōs les douces

Du Dieu d'Hymen châtōs les douces

Du Dieu d'Hymen châtōs les douces

Du Dieu d'Hymen châtōs les douces

flâmes ; Qu'il enchaîne, Qu'il enchaîne nos tendres cœurs.

flâmes ; Qu'il enchaîne, Qu'il enchaîne, Qu'il enchaîne nos tendres cœurs, Qu'il en-

flâme ; Qu'il enchaîne, Qu'il enchaîne, Qu'il enchaîne nos tendres cœurs, Qu'il en-

flâmes ; Qu'il enchaîne, Qu'il enchaîne nos tendres cœurs, N'éteignôz ja-

The musical score consists of several systems. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line and piano accompaniment. The fourth system includes a vocal line and piano accompaniment. The fifth system consists of two vocal lines and a piano accompaniment. The sixth system continues the two vocal lines and piano accompaniment. The seventh system features a vocal line and piano accompaniment. The eighth system continues the vocal line and piano accompaniment. The score is written in a historical style with various musical notations and symbols.



DEUXIEME ENTREE, SCENE V.

131

N'éteignons ja- mais les ardeurs, N'éteignons jamais les ar- deurs, N'éteignons ja-  
 chaî- ne, Qu'il enchaîne nos tendres cœurs. N'éteignōs ja- mais les ar-  
 chaine, Qu'il enchaî- ne nos tendres cœurs. N'éteignōs ja- mais les ar-  
 mais les ar- deurs, N'éteignōs ja- mais les ar- deurs, N'éteignōs ja- mais les ar-  
 mais les ar- deurs, N'éteignōs ja- mais les ar- deurs, N'éteignōs ja- mais les ar-

mais les ar-deurs Que son flambeau fait naître dans nos a-mes.

deurs Que son flambeau, Que son flambeau fait naître dans nos a-mes.

deurs Que son flambeau, Que son flambeau fait naître dans nos a-mes. N'éteignons ja-

deurs Que son flambeau, Que son flambeau fait naître dans nos a-mes. N'éteignons ja-



N'éteignons jamais les ar- deurs Que son flambeau fait naître dans nos a- mes.



N'éteignons jamais les ardeurs, Que son flambeau fait naître dans nos a- mes.



mais les ardeurs Que son flambeau, Que son flambeau fait naître dans nos a mes.



mais les ardeurs, Que son flambeau, Que son flambeau fait naître dans nos a- mes.



RONDEAU.

MUSSETTE.

*Deux fois chaque Couplet.*

VIOLONS.



VIOLONS.



BASSONS.



BASSE DE VIOLONS.



BASSE-CONTINUE.

DEUXIEME ENTREE, SCENE V.

On reprend le RONDEAU.

The musical score consists of five staves. The first two staves are for treble clef instruments, likely flutes or violins. The third and fourth staves are for bass clef instruments, likely cellos or violas. The fifth staff is a keyboard part, featuring a diamond-shaped ornament (a mordent) on several notes. The music is written in a single system with various musical notations including notes, rests, and ornaments.

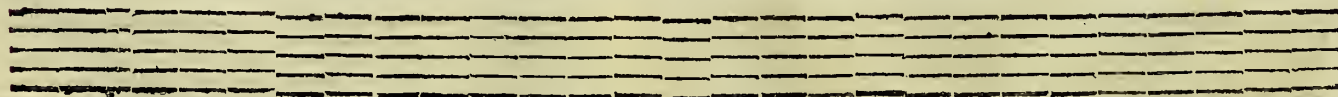
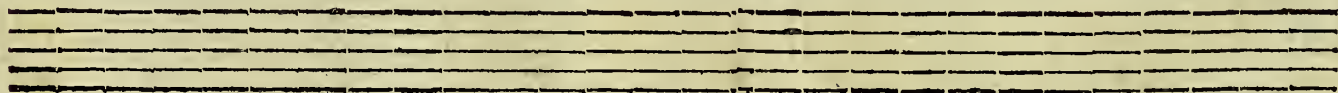
Five empty musical staves, likely for a vocal line or another instrument that is not present in this section of the score.

## PREMIER MENUET.

VIOLONS.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a rhythmic, dance-like style with many eighth and sixteenth notes. There are several asterisks (\*) above the notes in both staves, likely indicating specific performance techniques or ornaments. The system concludes with a double bar line and repeat dots.

The second system of the musical score continues the piece on two staves, maintaining the treble and bass clefs, one sharp key signature, and 3/4 time signature. The notation is consistent with the first system, featuring rhythmic patterns and asterisks above notes. The system ends with a double bar line and repeat dots.



DEUXIEME ENTRE'E, SCENE V.

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DEUXIEME MENUET.

MUSETTE.

The first staff of music is for the Musette. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some beamed eighth notes. There are two asterisks (\*) above the staff, one at the beginning and one near the end. The staff concludes with a double bar line and a repeat sign.

The second staff of music continues the Musette melody. It features similar rhythmic patterns and note values as the first staff, with some notes beamed together. It also includes two asterisks (\*) above the staff. The staff ends with a double bar line and a repeat sign.

BASSE DE VIOLONS.

The third staff of music is for the Basses de Violons. It starts with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The accompaniment is primarily composed of quarter and eighth notes. There are several fingering numbers (1, 2, 4, 6, 7) and asterisks (\*) above the staff. The staff concludes with a double bar line and a repeat sign.

The fourth staff of music continues the Basses de Violons accompaniment. It maintains the same rhythmic and melodic structure as the previous staff, with fingering numbers and asterisks. The staff ends with a double bar line and a repeat sign.

An empty musical staff consisting of five horizontal lines.

A second empty musical staff consisting of five horizontal lines.

This musical score is arranged in four systems. The first system consists of two staves of music. The second system also consists of two staves of music. The third system consists of two staves of music, with the upper staff containing several figured bass annotations:  $\frac{7^*}{4}$ ,  $\frac{7}{4}$ ,  $\frac{7^*}{4}$ ,  $\frac{7^*}{2}$ , and  $\frac{7^*}{4}$ . The fourth system consists of two empty staves.



DEUXIEME ENTREE, SCENE V.

The image shows a page of handwritten musical notation. At the top, the title "DEUXIEME ENTREE, SCENE V." is written in capital letters, followed by the page number "189" on the right. The music is arranged in four staves. The first two staves are in G-clef (treble clef) and contain a melodic line with eighth and sixteenth notes, including a trill-like figure in the first measure. The third staff is in C-clef (alto clef) and contains a more complex melodic line with various ornaments and fingerings (7, 4, 6, 4). The fourth staff is in F-clef (bass clef) and contains a simple bass line with quarter notes. Below the fourth staff, there are two more empty staves. The notation is in an older style, with some decorative flourishes and specific symbols like 'x' and '\*' above notes.

Gracieusement.

VIOLONS.

IPHISE.

Aimez, &c. Aimez, Ai-

BASSE-CONTINUE.

mez, qu'attendez-vous? Aimez, aimez, qu'attendez-vous? Cé-

Detailed description: This is a page of a musical score for a ballet. It features three systems of music. The first system includes a Violin part (top staff, treble clef, 6/8 time signature) and a Bass Continuo part (middle staff, bass clef, 6/8 time signature). The second system includes a vocal part (top staff, treble clef, 6/8 time signature) and a Bass Continuo part (middle staff, bass clef, 6/8 time signature). The third system includes a vocal part (top staff, treble clef, 6/8 time signature) and a Bass Continuo part (middle staff, bass clef, 6/8 time signature). The lyrics are in French and appear to be a dialogue or a song. The music is written in a historical style with various ornaments and accidentals.

dez aux char- mes les plus doux. Sur les ai- les d'A- mour la trif-

The first system of the musical score consists of three staves. The top staff is a vocal line in G-clef, starting with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment in C-clef, starting with a bass clef and a key signature of one sharp. The bottom staff is a piano accompaniment in F-clef, starting with a bass clef and a key signature of one sharp. The lyrics are written below the middle staff.

tes- se s'en- vo- le, Ai- mez, Aimez, qu'attendez-vous? Cédez aux char- mes les plus

The second system of the musical score consists of three staves. The top staff is a vocal line in G-clef, starting with a treble clef and a key signature of one sharp. The middle staff is a piano accompaniment in C-clef, starting with a bass clef and a key signature of one sharp. The bottom staff is a piano accompaniment in F-clef, starting with a bass clef and a key signature of one sharp. The lyrics are written below the middle staff.

doux. Sur les ai- les d'A-mour la trif-tes se s'envo-

le, s'envo- le. Sur les ai- les d'A-

DEUXIEME ENTREE, SCENE V.

mour, la tristef- se s'envo-

This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It features a melodic line with various ornaments and rests. The middle and bottom staves are piano accompaniment in bass clef, with a key signature of one flat and a common time signature. They feature complex rhythmic patterns, including many triplets and sixteenth-note runs. The lyrics 'mour, la tristef- se s'envo-' are written below the vocal staff.

le, s'envo- le.

Bb

This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It continues the melodic line from the first system. The middle and bottom staves are piano accompaniment in bass clef, with a key signature of one flat and a common time signature. They continue the complex rhythmic patterns. The lyrics 'le, s'envo- le.' are written below the vocal staff. At the bottom right of the system, the letter 'Bb' is printed, indicating the key signature.

C'est un A-mant qui con-sole De la per-te d'un Epoux ,

C'est un Amant qui con-sole Dela perte d'un Epoux: Aimez, ai-

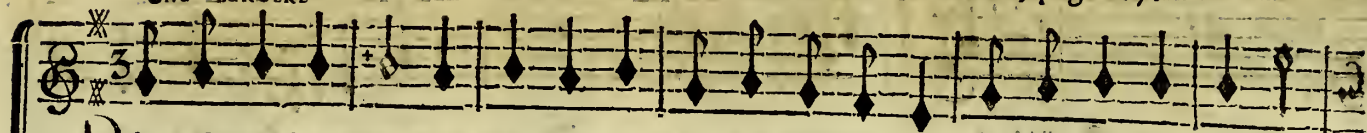
mez, qu'attendez-vous? Aimez, Aimez, qu'attendez-vous? Ce-

dez aux char- mes les plus doux.

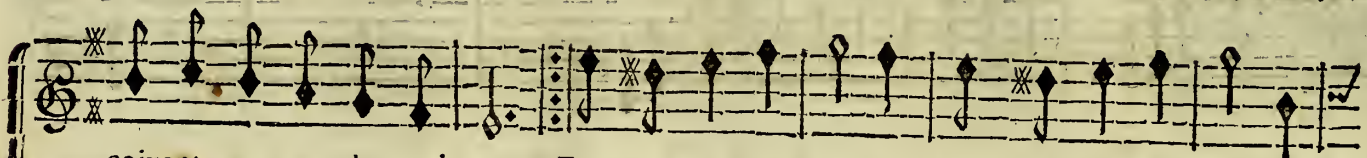
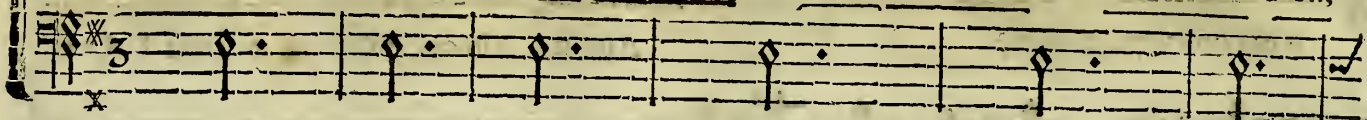
*Après cet AIR on joue la Musette.*

*On peut ajouter les mêmes accompagnemens du Menuet précédent, page 187.*

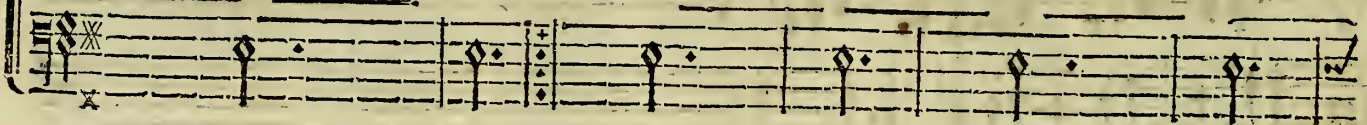
UNE BERGÈRE



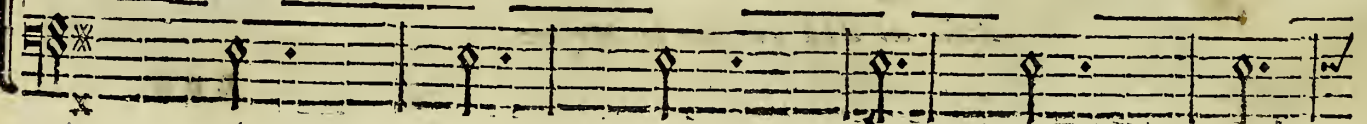
1. Dans notre boc- cage , Les plaisirs regnent tour à tour , L'Hymen & l'Amour Re-  
2. UN Berger qui m'aime , Et qu'en secret j'aime à mon tour , Me disoit un jour : Non,



çoivent nos vœux chaque jour : Fuyons le veuvage , Craignons sa langueur ; Fai-  
tu ne connois pas l'Amour : Ils sont tous de même , Ils se plaignent tous , Ils



sons un meilleur u. sage Des soupirs de nôtre cœur. Fuyons le veu- vage ,  
font leur bonheur suprême De murmurer contre nous. Ils sont tous de même ,





Craignons la langueur, Le doux printemps de notre âge N'est point fait pour la douleur.  
 Ils se plaignent tous Pour voir notre ardeur ex-trême ; Qu'ils deviennent nos é-poux.

*On reprend le premier Menuet 186, & le Chœur page 166.*

SCÈNE VI.  
 ISABELLE, LEANDRE, IPHISE.

LEANDRE.

Es-jeux n'ont point touché votre-ame? Blamez-vous toujours une si belle

BASSE-CONTINUE.

ISABELLE,

flâme? Vous ne repondez point, parlez, expliquez-vous? AH! chere I-

IPHISE.

phise, où sommes nous. Allez sur son tombeau consulter votre époux.

4\*

6

6

4

*On reprend pour Entre-Acte l'Air des Plaisirs du Prologue, page 62.*

FIN DE LA DEUXIEME ENTREE.





# L A F E M M E .

Le Théâtre représente une Salle préparée pour un Bal.

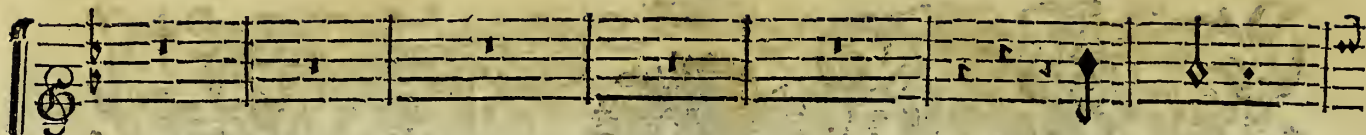
## TROISIEME ENTREE.

SCENE PREMIERE.

CALISTE.

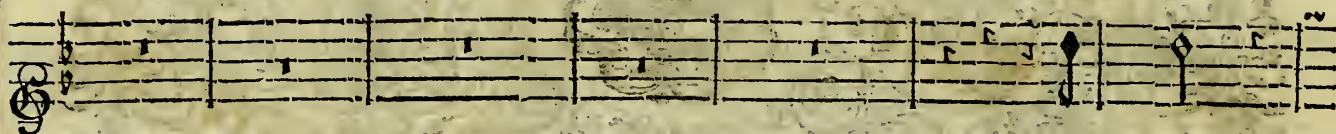
VIOLONS.

BASSE-CONTINUE,



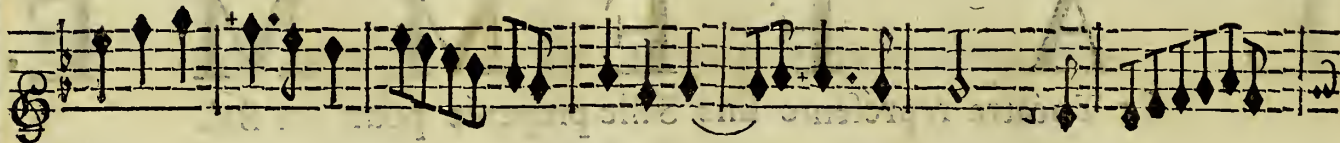
Musical staff for Flutes 1, showing a melodic line with eighth and sixteenth notes.

FLUTES.



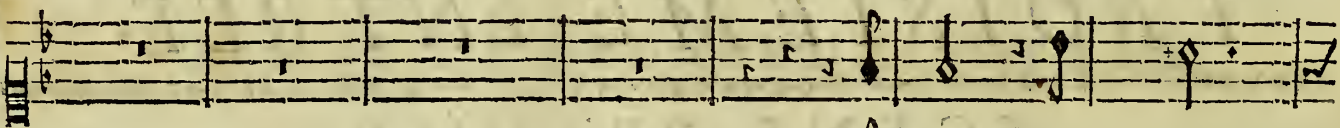
Musical staff for Flutes 2, showing a melodic line with eighth and sixteenth notes.

FLUTES.



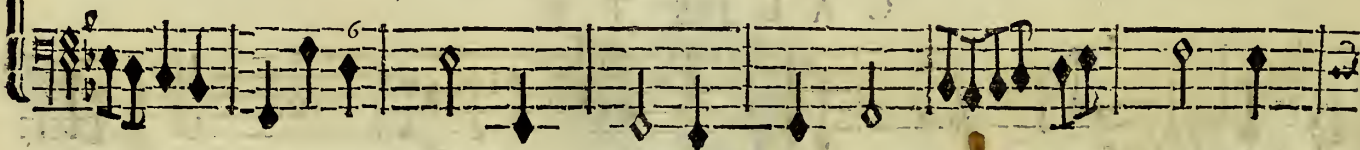
Musical staff for Caliste, showing a melodic line with eighth and sixteenth notes.

CALISTE.

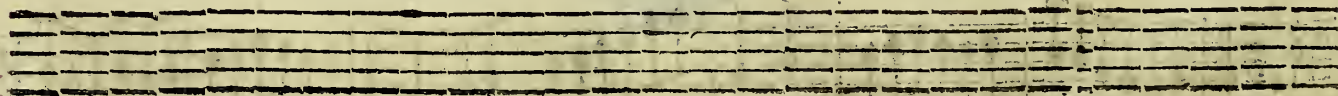


Musical staff for Caliste, showing a melodic line with eighth and sixteenth notes.

A-mour, A-mour,



Musical staff for Caliste, showing a melodic line with eighth and sixteenth notes.



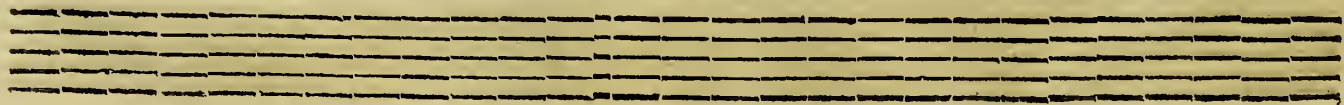
Empty musical staff.

charmant vainqueur, Que ton Empire a de dou-      ceur,      Lorsqu'on ne craint point de Ri-



LES FESTES DE THALIE, BALLE T.

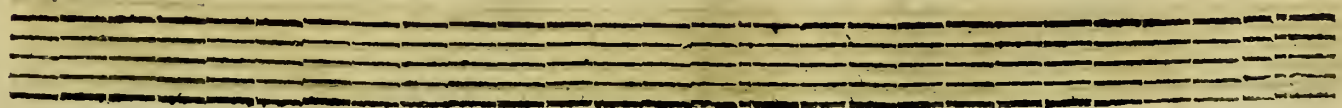
va- le ! Sans par-



TROISIEME ENTREE, SCENE I.

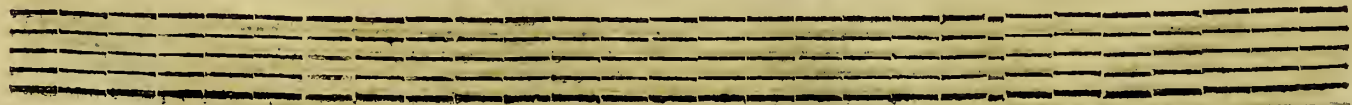
The musical score consists of five staves. The top four staves are for the voice and piano accompaniment. The first staff is the vocal line, starting with a treble clef and a key signature of one flat. The second staff is the piano accompaniment, also in treble clef. The third staff is the piano accompaniment in bass clef. The fourth staff is the vocal line in bass clef. The lyrics are written below the fourth staff. The fifth staff is the piano accompaniment in bass clef, with some markings below it.

ta- ge aujour- d'huy, je re- gne dans un cœur , Qui croit brû-



ler d'une infidelle ar- deur : O dou- leur, O dou- leur sans éga- le ! A-

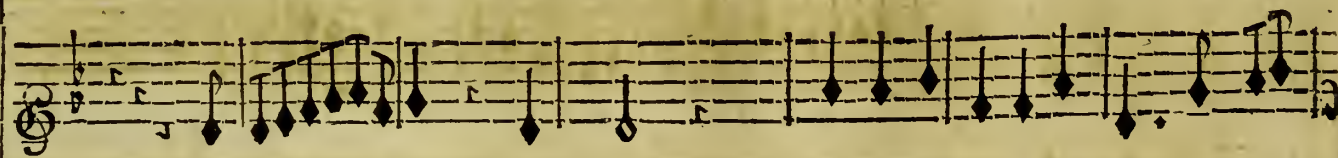
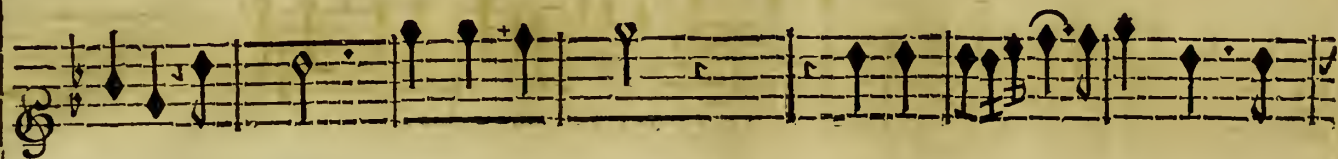
The musical score consists of five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is written in a style characteristic of 18th-century French ballet music, with various note values and rests. The lyrics are printed below the fourth staff.





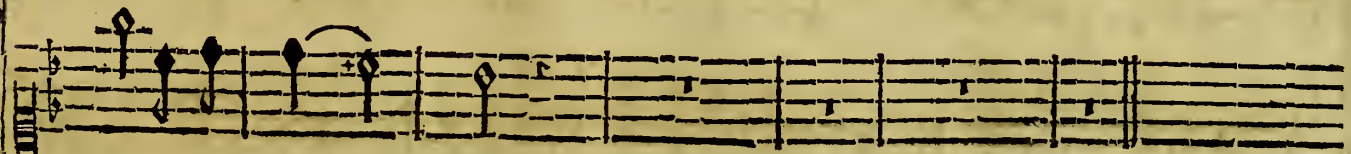
TROISIEME ENTREE, SCENE I.

205

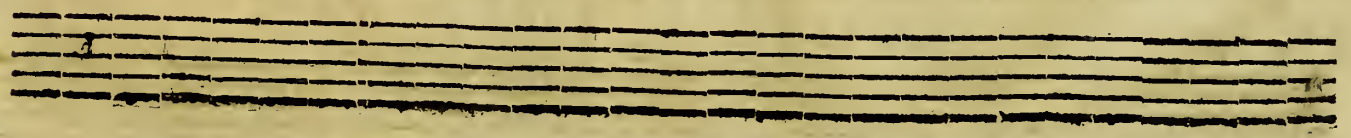
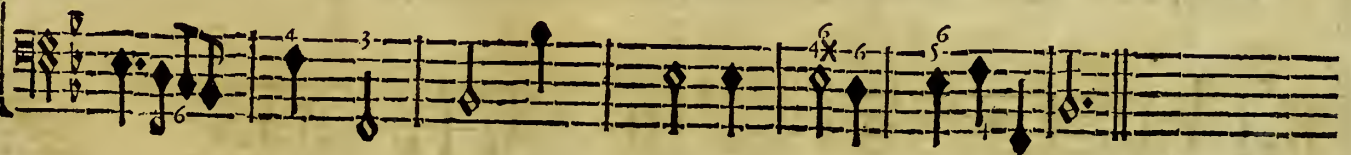


mour, A- mour, charmant vainqueur, Que ton empire a de dou- ceur, Lorsqu'on ne craint





point de Ri- va- le!



TROISIEME ENTREE, SCENE II.

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SCENE II.

CALLISTE, DORINE.

DORINE

ON fait à vos ap-

The musical notation for Dorine's vocal line is on a single staff with a treble clef and a common time signature. The lyrics "ON fait à vos ap-" are written below the notes. The basso continuo accompaniment is on a second staff with a bass clef and a common time signature, featuring a series of sixteenth-note patterns.

BASSE-CONTINUE.

pas une offence mortelle, Voyez cet appareil pompeux, Vôtrepoux qui vous

The musical notation for the basso continuo accompaniment is on a single staff with a bass clef and a common time signature. The lyrics "pas une offence mortelle, Voyez cet appareil pompeux, Vôtrepoux qui vous" are written below the notes. The notation includes various rhythmic values and ornaments.

croît absente de ces lieux, Vôtrepoux infi- delle Prépare cette fête à l'Objet de ses

The musical notation for the basso continuo accompaniment is on a single staff with a bass clef and a common time signature. The lyrics "croît absente de ces lieux, Vôtrepoux infi- delle Prépare cette fête à l'Objet de ses" are written below the notes. The notation includes various rhythmic values and ornaments.

## LES FESTES DE THALIE', BALLET.

CALISTE,

DORINE.

feux. Je ris de son amour, comme de ta colere. Souffrir sa trahison & la voir de si

CALISTE.

près? Vengez-vous de l'Objet que l'Ingrat vous préfere. JE ne me venge-rai ja-

mais D'une Ri-vale qui m'est che-re. Voy l'Objet dont son cœur adore les at-

traits: Dans un Bal, l'autre jour, l'Amour fit ce mi- racle, Le masque luy cachoit mes

traits, Ses desirs curi- eux s'irritoient de l'obstacle; Je le quittay ti- mide, inqui-

et, amoureux, Je luy promis dans peu de m'offrir à sa vûë, Et c'est pour décou-

voir enfin son Inconnue, Qu'il a fait préparer ces jeux. Voici

AIR.

là les hommes. DU bien que l'on possède oublier les appas, C'est la mode au

siècle où nous sommes. Du bien que l'on possédons. On veut le bien que l'on n'a pas, Voici

là les hommes. On veut le... mes.

D U O.

CALISTE.

QUand l'Amour aux Amants vient présenter ses chaî- nes. L'A-

DORINE.

QUand l'Hymen aux Amants vient préfen- ter ses chaînes, L'Amour s'envo-

## LES FESTES DE THALIE, BALLET.

mour s'en- vo- - - - le pour ja-

- - - - - le pour ja-

\* 6 \* 4 \*

mais: mais: Et nous perdons tous nos attraits, En ce- fant, En ce-

mais: mais: Et nous per- dons tous nos attraits, En ce-

6 7 \* 6 5



fant d'être souverai- nes. Et nous perdons tous nos attraits, En ces-

fant d'être souverai- nes. Et nous perdons tous nos attraits, En ces-

The first system consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "fant d'être souverai- nes. Et nous perdons tous nos attraits, En ces-". The middle staff is a vocal line in the same key and clef, with lyrics "fant d'être souverai- nes. Et nous perdons tous nos attraits, En ces-". The bottom staff is a keyboard accompaniment line, likely for a harpsichord or spinet, with a bass clef and a key signature of one sharp. It features a mix of eighth and sixteenth notes, with some fingerings indicated by numbers 6 and 5.

fant d'être souverai- nes. Nous perdons tous nos attraits, Nous perdons tous nos at-

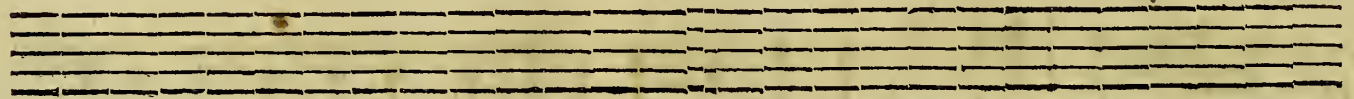
fant d'être souverai- nes. Nous perdons, Nous perdons, Nous perdons tous nos at-

The second system also consists of three staves. The top staff is a vocal line with lyrics "fant d'être souverai- nes. Nous perdons tous nos attraits, Nous perdons tous nos at-". The middle staff is a vocal line with lyrics "fant d'être souverai- nes. Nous perdons, Nous perdons, Nous perdons tous nos at-". The bottom staff is a keyboard accompaniment line, continuing the style of the first system. It includes fingerings such as 6, 5, 8, 9, 6, and 7.

## LES FESTES DE THALIE, BALLET.

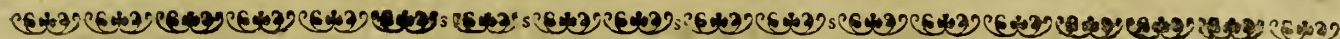
traits, En ce- fant d'être souve-rai- ne.

traits, En ce- fant, En ce- fant d'être souve-rai- ne.



## CALISTE.

Mon Epoux vient, allons sous ce masque trom- peur, Jouir en- cor de son erreur.



SCENE III.

DORANTE, ZERBIN.

RITOURNELLE.

TOUS. Gav.

Violin staff with treble clef and common time signature. The music consists of eighth and sixteenth notes with various accidentals.

VIOLONS.

Violin staff with treble clef and common time signature. The music continues with eighth and sixteenth notes.

VIOLONS.

Bass Continuo staff with a C-clef and common time signature. The music features a steady eighth-note accompaniment.

BASSE-CONTINUE.

Bass Continuo staff with a C-clef and common time signature. The music continues with eighth-note accompaniment.

Bass Continuo staff with a C-clef and common time signature. The music continues with eighth-note accompaniment.

Bass Continuo staff with a C-clef and common time signature. The music concludes with eighth-note accompaniment.

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with several ornaments. The middle staff is also in treble clef and contains a similar melodic line with ornaments. The bottom staff is in bass clef and contains a bass line with various notes and rests. There are several 'x' marks under the bottom staff, likely indicating specific notes or ornaments.

ZERBIN.

The second system of music features a vocal line and a piano accompaniment line. The vocal line is in treble clef and contains the lyrics: "V Otre Epouse est par- tie, elle est loin de la ville, Et vous voi- là chez". The piano accompaniment is in bass clef and contains a simple harmonic accompaniment. The time signature is 3/4.

DORANTE.

The third system of music features a vocal line and a piano accompaniment line. The vocal line is in treble clef and contains the lyrics: "vous le maître pour deux jours. Z Er- bin, que je suis peu tran- quille! C'est i-". The piano accompaniment is in bass clef and contains a simple harmonic accompaniment. The time signature is 3/4. There are some markings like "4-3" and "6" under the piano line.

## T ROISIE' ME ENTREE, SCENE III

217

ci que j'attends l'Objet de mes amours. Je vais donc voir les traits de

celle qui m'enchan- te, J'ai peine à retenir ma joye impa-ti-

ZERBIN.

ente. POurquoy faire à Ca- liste une in- fide- li- té, Quel caprice est le

E c

## LES FESTES DE THALIE, BALLET.

vôtre? Epoux d'une rare beauté, pouvez-vous en aimer un autre. E-

poux d'une rare beauté, pouvez-vous en aimer un autre? CA-

liste mérite mes soins, A regret mon cœur est volage : Caliste. lage : Je

fens que je ne puis l'esti- mer davanta- ge. Mais, je fens malgré moi, que mon

ZERBIN.

cœur l'aime moins Je moins- V Aut-elle moins que l'incon- nuë.

DORANTE.

Quelle in-diffe-rence, ah! grands Dieux! Par un charme se-cret, mon ame en fût é.

E e ij

muë; Ouy, toutes ses beautez s'expliquoient par ses yeux: Mais, ses traits dans ce jour, vont s'of-

frir à ma vûe, Et l'Amour va remplir mes desirs curieux. Demas-

quer ce qui nous sçait plaire, C'est s'exposer au repentir, C'est s'exposer au repen-



tir : Il est dangereux de sortir d'une erreur qui nous est che- re. Démas-

quer ce qui nous sçait plaire, C'est s'exposer au repen- tir, C'est s'exposer au repen-

DORANTE.

tir. LA voy- tu? quels attraits! Caliste est moins ai-

ZERBIN.

mable. J'ecrois à ses ap-pas Le masque est favora- ble

## S C E N E I V.

CALISTE , DORINE masquée, DORANTE , ZERBIN , differents Masques.

CHOEUR de Masques.

Chantons, dansons, accourons-tous, accourons-tous, Que chacun fasse sa conquête; Goû-

Chantons, dansons, accourons-tous, accourons-tous, Que cha- cun fasse sa conquête; Goû-

tons les plaisirs, les plaisirs les plus doux, Et que l'Amour soit de la fé-

tons, Goûtons les plaisirs les plus doux, Et que l'Amour soit de la fé-

te. Chantons, dan-

VIOLONS.

te. BASSE-CONTINUE. Chantons, dan-

sons, accourons-tous, accourons-tous, Que chacun fasse sa conquête; Goûtons les plai-

Que chacun fasse sa conquête; Goûtons les plai-

sons, accourons - tous, accourons-tous, Que chacun fasse sa conquête; Goûtons, Goû-

## LES FESTES DE THALIE, BALLET.

firs , les plai- firs les plus doux , Et que l'Amour soit de la fê- te. Chantons , dan-  
 firs , les plai- firs les plus doux , Et que l'Amour soit de la fê- te. Chantons , dan-  
 tons , les plai- firs les plus doux , Et que l'Amour soit de la fê- te. Chantons , dan-

fons , accourons-tous.  
 fons , accourons- tous.  
 fons , accourons - tous.

TROISIEME ENTREE, SCENE IV.



Que chacun fasse sa conquête,



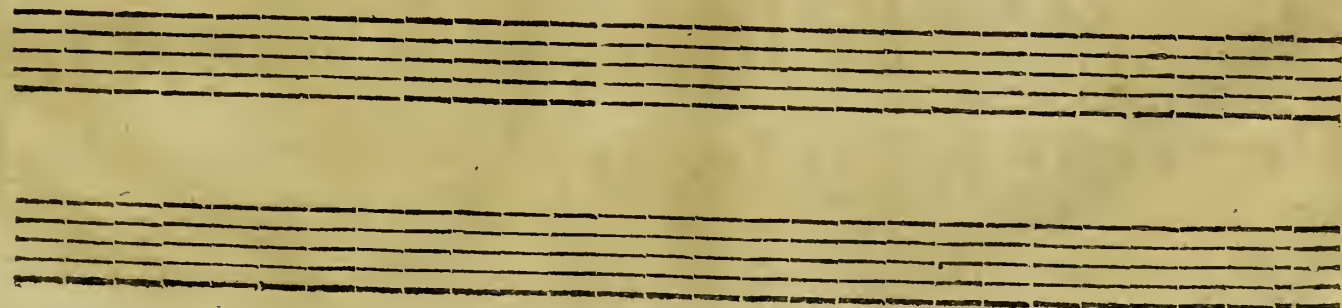
VIOLONS.



VIOLONS.



Chan. tons, dan- fons. B.C.



F f

Chantons, dan- fons, goû-

Chantons, danfons, que chacun fasse fa con-

tons les plai- firs, Goûtons les plai- firs les plus doux, Et que l'Amour soit de la fé-

quête, Goûtons les plaisirs, les plai-firs les plus doux, Et que l'Amour soit de la fé-

TROISIEME ENTREE, SCENE IV.

te. Chantons, dansons, accourons- tous,

VIOLONS.

te. Chantons, dansons, accourons- tous,

Que chacun fasse sa conquête, Gou- tons, goûtons les plai- firs, Goûtōs les plaisirs les plus

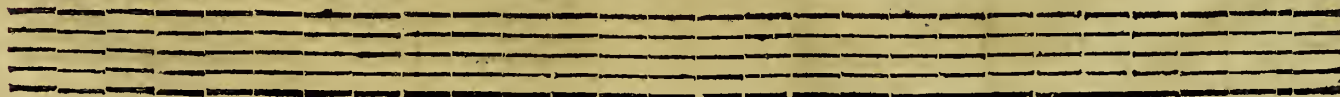
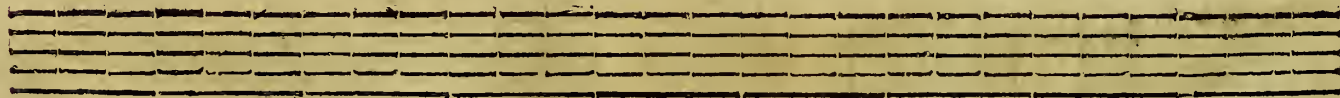
Chantons, dan- sons, que chacun fasse sa con- quête, Goûtōs les plaisirs, les plaisirs les plus  
F f ij

doux, Et que l'Amour soit de la fête. Goûtons, Goûtons les plaisirs les plus

doux, Et que l'Amour soit de la fête. Accourons-tous, Goûtons les plaisirs les plus

doux, Et que l'Amour soit de la fête. Et que l'Amour soit de la fête.

doux, Et que l'Amour soit de la fête. Et que l'Amour soit de la fête.





TROISIEME ENTREE, SCENE IV.

ORANTE à CALISTE.

CHarmant Objet de mon amour, Vous faites seule- cy l'ornement de la fête; Ve-

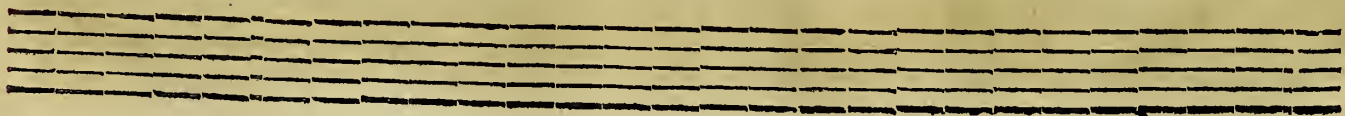
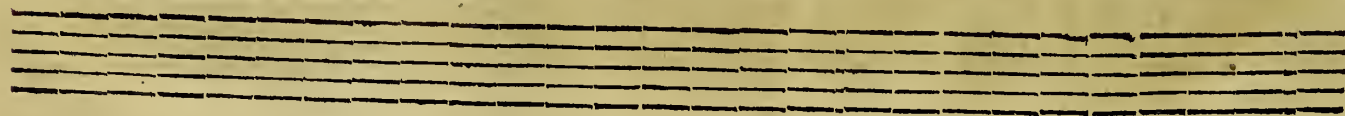
nus & sa brillan- te cour Embelliroit moins ce séjour; Prenez part à ces jeux que l'A-

mour vous appré- te.

## PREMIER MENUET.

Musical score for Violins, first system. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The word "VIOLONS." is written below the first staff. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals.

Musical score for Violins, second system. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The music continues from the first system, featuring similar rhythmic patterns and melodic lines.



TROISIÈME ENTREE, SCENE IV.

232

DEUXIÈME MENUET.

Musical notation for the first system of the minuet. The top staff is for Violons (Violins), marked with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bottom staff is for piano accompaniment, marked with a bass clef, the same key signature and time signature. The word "VIOLONS." is written below the first staff. The music consists of several measures of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings.

Musical notation for the second system of the minuet. It continues the violin and piano parts from the first system. The notation includes various rhythmic figures and rests, maintaining the 3/4 time signature and one-sharp key signature.

A set of five empty musical staves, consisting of five horizontal lines each, with no notes or markings.

A second set of five empty musical staves, identical to the first set, consisting of five horizontal lines each.

# LES FESTES DE THALIE, BALLET.

PREMIER AIR pour les Masques.

Musical notation for Violins, first system. It consists of two staves: a treble clef staff on top and an alto clef staff on the bottom. The music is in common time (C) and features a series of eighth and sixteenth notes with stems pointing upwards. The word "VIOLONS." is printed below the treble staff.

Musical notation for Violins, second system. It consists of two staves: a treble clef staff on top and an alto clef staff on the bottom. The music continues with eighth and sixteenth notes, some with stems pointing downwards. The notation is consistent with the first system.

Four empty musical staves, two on top and two on the bottom, arranged in two pairs. Each staff has five lines and a clef-like symbol on the left side, but no notes or other markings.

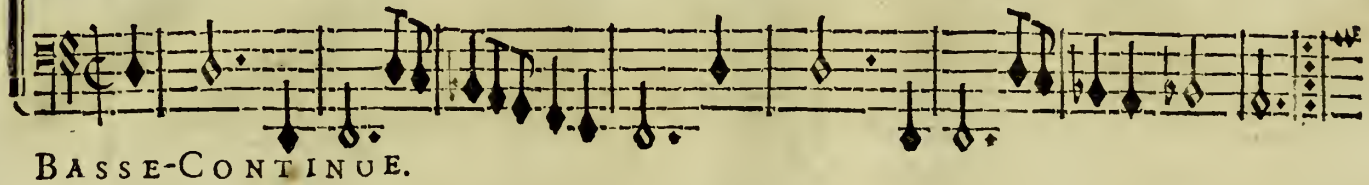
DEUXIÈME ENTREE, SCENE IV.

DEUXIÈME AIR pour les Masques.



Musical notation for Violins, featuring a treble clef, a common time signature (C), and a series of rhythmic patterns including eighth and sixteenth notes.

VIOLONS.

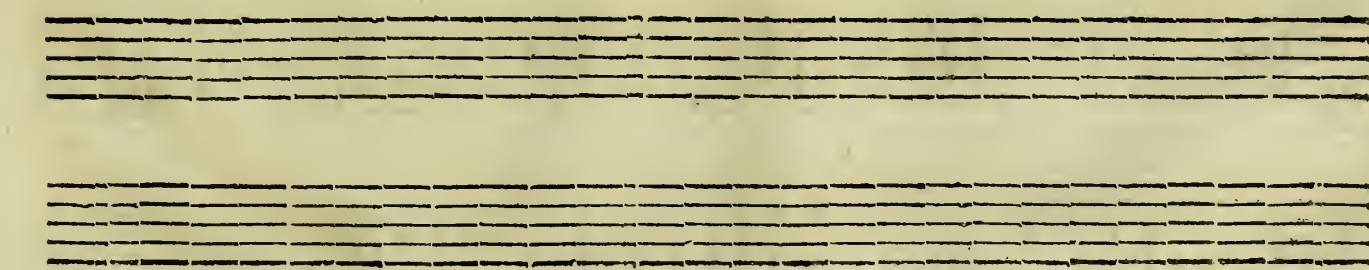


Musical notation for Basse-Continue, featuring a bass clef, a common time signature (C), and a series of rhythmic patterns including eighth and sixteenth notes.

BASSE-CONTINUE.



Musical notation for Violins, featuring a treble clef, a common time signature (C), and a series of rhythmic patterns including eighth and sixteenth notes.



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

## LES FESTES DE THALIE, BALLET.

AIR ESPAGNOL.

VIOLONS.

The musical score is arranged in three systems, each with a Violin I staff (treble clef) and a Violin II staff (alto clef). The time signature is 3/8. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'p'. The first system is labeled 'VIOLONS.' and begins with a treble clef and a 3/8 time signature. The second and third systems continue the piece with similar notation and clefs.

TROISIEME ENTREE, SCENE IV.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with an alto clef. Both staves contain a series of notes, including quarter notes, eighth notes, and sixteenth notes, with some notes marked with 'x' above them. The system concludes with a double bar line.

The second system of musical notation also consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with an alto clef. The notation continues with various note values and rests, ending with a double bar line.

Two empty musical staves, each consisting of five horizontal lines, are positioned below the second system of notation.

DORINE, Masquée, à part.

J'apperçois Zerbin mon Epoux, Il ne me connaît pas.. Parlons, approchons

nous, Voyons si l'exemple du traître, N'en a pas fait un second maître.

à ZERBIN.

ZERBIN.

Vous semblez éviter mes pas. Qui moy? j'ay d'autres soins en



TROISIÈME ENTREE, SCENE IV.

237

DORINE.

ZERBIN.

reste. Peut-être cherchez-vous icy quelque conquête! Vous ne vous

DORINE.

ZERBIN.

y connoissez pas. ET dans un Bal, que venez-vous donc faire? J'Accom-

DORINE.

ZERBIN.

paigne un maître amoureux. ET vous, rien ne peut vous y plaire? LE Sexe

## LES FESTES DE THALIE, BALLET.

DORINE.

dès long-tems, me rend trop malheu- reux. Aimeriez- vous quelqu'Inhu-

ZERBIN.

DORINE.

maine? QUoy! suis-je fait pour les ri- gueurs? Est- il rien de plus

ZERBIN.

doux, qu'Amour & ses fa- veurs! Est- il rien de plus dur, que l'Hymen & fa

TROISIEME ENTREE, SCENE IV.

239

DORINE.

ZERBIN.



chaîne ! ET pourquoy de l'Hy- men, détestez- vous les loix? DE fes

DORINE.

ZERBIN.



fers je fenstout le poids. Quels deffauts a doncvõtreE- poufe? ELle est bi.



zare, incommode, ja- louse, Elle m'a dégoûté de son sexe trompeur; Peut-

être seriez-vous de même. Je la dé- teste, & grace à sa mauvaise-humeur, Je luy fe-

ray toujours fi- del- le

*On continue le Divertissement.*

TROISIEME ENTREE, SCENE IV.

RONDEAU.

FORLANE.

Fin.

VIOLONS.

FIN.

H h

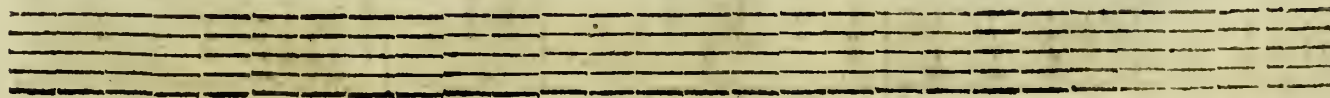
This musical score is for a piece titled "TROISIEME ENTREE, SCENE IV." and is numbered 241. It is a "RONDEAU" in the style of "FORLANE" and concludes with "Fin.". The score is written for "VIOLONS" (Violins) and consists of three systems of music. Each system contains a treble clef staff and a bass clef staff. The time signature is 6/4. The key signature has one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like "x" and "s". The piece ends with a double bar line and the word "FIN." written above the final notes.

## LES FESTES DE THALIE, BALLET.

## CHACONNE.

VIOLONS.

The image displays a musical score for Violons, consisting of three systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The word 'VIOLONS.' is printed below the first system. The score is written in a historical style with a clear, legible font.



This page contains a musical score for a ballet, consisting of two systems of three staves each. The notation is in a historical style, featuring treble clefs and a key signature of one sharp (F#). The first system includes a vocal line with lyrics, a bass line, and a lute line. The second system includes a vocal line with lyrics, a bass line, and a lute line. The lyrics are written in French and are positioned below the vocal staves.

System 1:  
Vocal line: *Je suis de la troupe*  
Bass line: *de la troupe*  
Lute line: *de la troupe*

System 2:  
Vocal line: *de la troupe*  
Bass line: *de la troupe*  
Lute line: *de la troupe*



The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with various note values and rests. The middle staff is also in treble clef and provides a harmonic accompaniment. The bottom staff is in bass clef and contains a bass line. The system concludes with a double bar line and a repeat sign.

The second system of the musical score also consists of three staves. The top staff is in treble clef and contains a melodic line. The middle staff is in treble clef and provides a harmonic accompaniment. The bottom staff is in bass clef and contains a bass line. The instruction "P inté" is written above the top staff in the fourth measure. The system concludes with a double bar line and a repeat sign.

This musical score is arranged in three systems, each consisting of two staves. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The music concludes with a double bar line and a repeat sign.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values including eighth and sixteenth notes, and rests. The lower staff is a bass continuo line in bass clef, providing harmonic support with chords and single notes.

The second system of music also consists of two staves, similar to the first system. The vocal line continues with a melodic phrase, and the bass continuo line provides accompaniment. The system concludes with a double bar line.

SCENE V. ET DERNIERE.

DORANTE, CALISTE masquée, ZERBIN masqué.

The first system of music for Scene V features a single vocal line in treble clef. The key signature is one sharp (F#) and the time signature is 3/8. The melody is characterized by eighth and sixteenth notes.

Vous connoissez mon cœur, accordez à mes yeux Le bonheur d'admirer vos char- mes.

The second system of music is a bass continuo line in bass clef, corresponding to the lyrics above. It includes figured bass notation with numbers 6, 2, 6, and 6, and various rhythmic markings such as 'x' and 'w'.

BASS CONTINUE.

## LES FESTES DE THALIE, BALLET.

CALISTE.

DORANTE.

N'Emé voyez jamais, vo' m'en aimerez mieux. Quels discours? quels soupçons? qu'ils me causēt d'al-

CALISTE.

DORANTE.

CALISTE.

larmes! JE veux vôtre bon- heur. EN est-il fans vous voir? SI j'accorde à vos

yeux un si foible avan- tage, Mes charmes perdront leur pouvoir; A vous lancer mes

DORANTE.

traits l'Amour même m'engage, Et m'en impose le devoir. L'Amour est offen-

CALISTE.

DORANTE.

fé de rant de resis- tance. Je dois craindre vôtre inconf- tance. AH! permet-

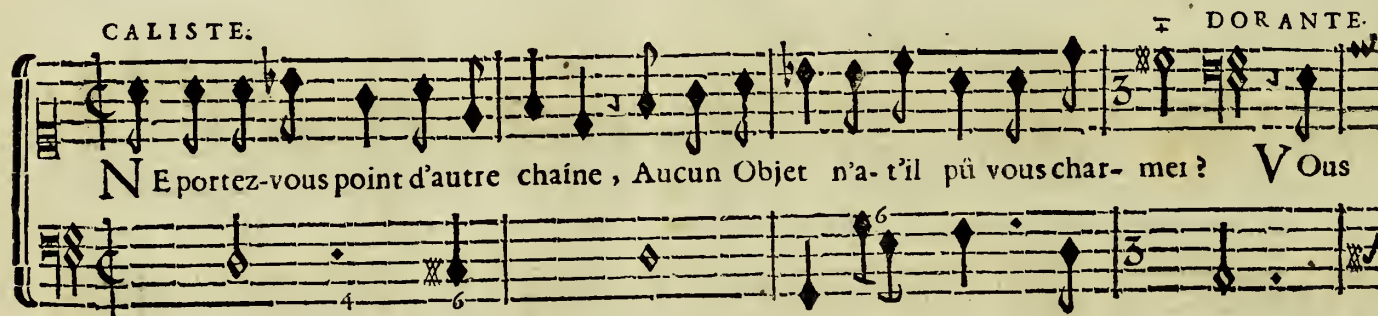
tez qu'à vos ge- noux, Je cal- me ces vaines allarmes, L'Amour fait mon de-

## LES FESTES DE THALIE, BALLET.



voir de céder. à vos charmes, Et me dit en se-cret, qu'il faut n'aimer que vous.

CALISTE: DORANTE.



Ne portez-vous point d'autre chaîne, Aucun Objet n'a-t'il pû vous char-mer? Vous

CALISTE.



êtes de mon cœur maîtresse souve-raine. D'Autres que moy, peut- être, ont sçû vous enflam-

DEUXIÈME ENTREE, SCENE V.

DORANTE.

CALISTE.

mer? Quel autre Objet que vous pourroit, amais me plaire? Mais, quoy! n'avez vous

DORANTE à part.

CALISTE.

point de reproche à vous faire? Dieux çanroit- elle mes liens! Vous vous trou-

DORANTE. CALISTE.

blez! O Ciel! Quelle est une Caliste, Dont les attrait, peut-être, effacent tous les

## LES FESTES DE THALIE, BALLET.

DORANTE. CALISTE.

miens? Caliste, dites-vous? Quoy! ce nom vous a-triste? Vous fem-

DORANTE.

blez inter-dit?... vous l'aimez? je le voy. Non, je n'aime que

CALISTE. DORANTE.

vous, je m'en fais une loy. Vous vous trompez, elle regne en vô-tre ame. Il est



vray, je l'ai- may... je ne m'en deffends pas; Mais, ne m'accusez point d'avoir éteint ma

CALISTE.

flâme, C'est un crime de vos ap- pas. Mais, auprès d'elle enfin, si l'Amour vous rap-

DORANTE.

CALISTE.

pelle? L'A- mour vous fait triompher d'el- le. Pourez- vous l'oubli- er?

## LES FESTES DE THALIE, BALLET.

DORANTE.

CALISTE.

DORANTE.

CALISTE.

DORANTE.

Ouy, je vous le promets. Vous ne l'aimerez plus? Non... Quoy! jamais? JA-

CALISTE.  
se de masque.

ZERBIN. à part.

DORANTE.

mais. Juste Ciel! quel trouble est le nôtre! Caliste, je suis trop heu-

reux, L'Amour nous contente tous deux. Rivale de vous même & fans en craindre

TROISIÈME ENTREE, SCÈNE V.

255.

CALISTE.

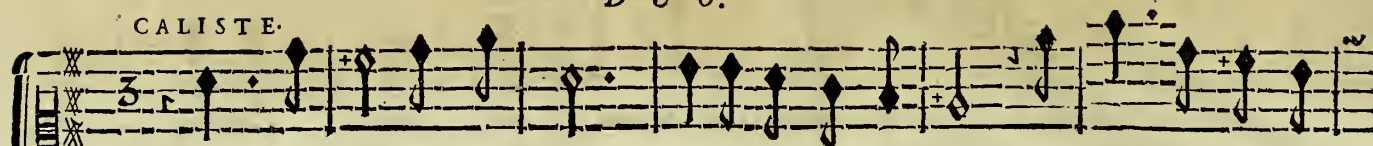
d'autre, L'Amour après l'Hy-men, veut resserrer nos nœuds. Votre ca-

price est digne qu'on l'admire, Et je pourrais m'en irriter; Mais je dois vous imi-

ter, Et comme vous j'en veux rire.

D U O.

CALISTE.

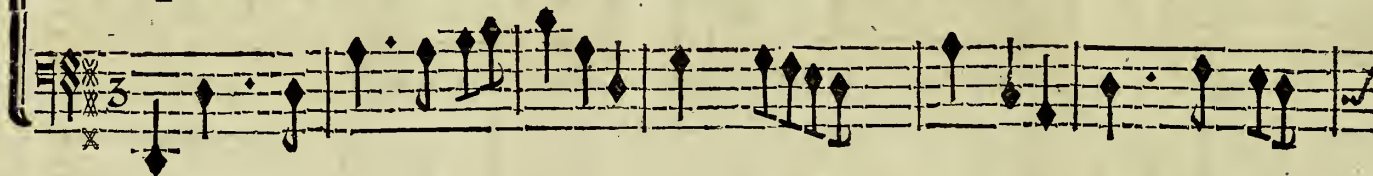


Tendre Amour, dans nos cœurs, Lance de nouveaux feux ; L'Hymen fans ton fe-

DORANTE.



Tendre Amour, dans nos cœurs, Lance de nouveaux feux ; L'Hymen fans ton fe-



cours ne peut nous rendre heu- reux. Lan- ce de nouveaux



cours ne peut nous rendre heureux. lan- ce, lance lance de nouveaux



TROISIEME ENTREE, SCENE V.

feux L'Hymen sans ton secours ne peut nous rendre heureux. Lan- ce,

feux, L'Hymen sans ton secours ne peut nous rendre heureux. Lan-

lance de nouveaux feux, Lance, lance de nouveaux feux, L'Hymen sans ton se-

ce, lance, lan- ce de nouveaux feux, L'Hymen sans ton se-

ce, lance, lan- ce de nouveaux feux, L'Hymen sans ton se-

ce, lance, lan- ce de nouveaux feux, L'Hymen sans ton se-

cours ne peut nous rendre heu- reux. Lan-  
 cours ne peut nous rendre heureux. Tendre Amour, Tendre A- mour, dans nos  
 ce, lance, lance de nouveaux  
 cœurs, lance, lan- ce de nouveaux

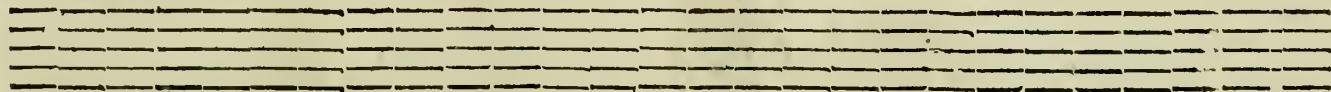
The musical score is written on five systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are: "cours ne peut nous rendre heu- reux. Lan-", "cours ne peut nous rendre heureux. Tendre Amour, Tendre A- mour, dans nos", "ce, lance, lance de nouveaux", and "cœurs, lance, lan- ce de nouveaux".



feux, l'Hymen sans ton secours ne peut nous rendre heureux.



feux, L'Hymen sans ton secours ne peut nous rendre heureux.



PREMIER PASSEPIED.



VIOLONS.



K κ ij

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style characteristic of 18th-century French ballet music, featuring a mix of eighth and sixteenth notes.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system, maintaining the same rhythmic and melodic patterns.

*DEUXIEME PASSEPIED.*

Section titled "DEUXIEME PASSEPIED." This section consists of three staves of music. The first two staves are in treble clef and are labeled "VIOLONS." (Violins). The third staff is in bass clef. The notation includes a 3/8 time signature and various rhythmic figures, including eighth and sixteenth notes.



TROISIEME ENTREE, SCENE V.

261

The musical score is organized into two systems, each containing three staves. The first system consists of 12 measures of music, featuring a variety of note values and rests. The second system also consists of 12 measures, with a similar rhythmic and melodic structure. The notation includes treble clefs, various note values, rests, and dynamic markings such as 'p' and 'f'. The music is written in a style characteristic of 18th-century French opera.

## CONTRE-DANSE.

## CHOEUR DES MASQUES.

1. G. Oûtons de doux a- musemens, Le Bal offre des plaisirs charmants, Tout plaît, tout con-  
 2. C. POur triompher de tous les cœurs, l'Amour prèd icy ses traits vaîqueurs:

1. G. G Oûtons de doux a- musemens, Le Bal offre des plaisirs charmants, Tout plaît, tout con-  
 2. C. POur triompher de tous les cœurs, L'Amour prèd icy ses traits vaîqueurs:

tente, Tout rit, tout enchan- te; Les plus doux plaisirs, Comblent nos desirs. firs.

tente, Tout rit, tout enchan- te; Les plus doux plaisirs Comblent nos desirs. firs.

*On reprend la Contre-Danse : Après quoy l'on dit le second Couplet du Chœur, pour finir.*

FIN DE LA TROI SI E M E ET DERNI E R E ENT RE'E.

*AT T R I B U T I O N D E L A C H A R G E*  
*de Seul Imprimeur du Roy pour la Musique.*

**D**A R Lettres Patentes du Roy, données à Fontainebleau le cinquième jour du mois d'Octobre, l'An de Grace mil six cent quatre-vingt-quinze, Signées L O U I S ; Et sur le replis, par le Roy, P H E L Y P E A U X ; Scellées du grand Sceau de cire jaune ; Confirmées par Lettres de Surannation, données à Marly le vingt-huitième jour de May mil sept cent quinze, Signées comme dessus : Toutes lesdites Lettres Vérifiées & Registrées en Parlement le 7. Juin 1715. Il est permis (à Jean-Baptiste-Christophe Ballard, seul Imprimeur du Roy pour la Musique, & Noteur de la Chapelle de Sa Majesté,) d'Imprimer, faire Imprimer, Vendre, & Distribuer toute sorte de Musique, tant Vocale, qu'Instrumentale, de quelque Auteur ou Auteurs que ce soit ; avec très-expresses inhibitions & défenses à tous Imprimeurs, Libraires, Tailleurs & Fondeurs de Caractères, & autres Personnes généralement quelconques, de Tailler, Fondre, ni contre-faire les Notes, Caractères, Lettres grises, & autres choses inventées par ledit Ballard, ny d'entreprendre ou faire entreprendre ladite Impression de Musique, en aucun lieu de ce Royaume, Terres & Seigneuries de l'obéissance de Sa Majesté, nonobstant toutes Lettres à ce contraires, sans le congé & permission dudit Ballard ; A peine de confiscation des Livres ou Exemplaires, Notes, Caractères & autres Instruments servant au fait de ladite Impression de Musique, & de six mille livres d'Amende ; Ainsi qu'il est plus amplement déclaré esdites Lettres : Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.





