

ARMIDE,

TRAGÉDIE

MISE

EN MUSIQUE,

PAR MONSIEUR DE LULLY, ESCUTER, CONSEILLER
*Secrétaire du Roy, Maison, Couronne de France & de ses Finances,
& Sur-Intendant de la Musique de Sa Majesté.*



A PARIS,

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

ET SE VEND

A la Porte de l'Académie Royale de Musique ruë Saint Honoré.

M. DC. LXXXVI.

AVEC PRIVILEGE DE SA MAJESTE'.



A U R O Y.



SIRE,

De toutes les Tragedies que j'ay mises en Musique voicy celle dont le Public a tesmoigné estre le plus satisfait: C'est un Spectacle où l'on court en foule, & jusqu'icy on n'en a point veu qui ait receu plus d'aplaudissements; cependant, c'est de tous les Ouvrages que j'ay faits celuy que j'estime le moins heureux, puisqu'il n'a pas encore eû l'avantage de paroistre devant VOSTRE MAJESTE'. Vos Ordres, SIRE, m'ont engagé d'y travailler avec soin & avec empressement: Vn mal dangereux dont j'ay esté surpris n'a pas esté capable d'interrompre mon travail, & le desir ardent que j'avois de l'achever dans le temps que VOSTRE MAJESTE' le souhaittoit, m'a fait oublier le peril où j'estois exposé, & m'a touché plus vivement que les plus violentes douleurs que j'ay souffertes. Mais que me sert-il, SIRE, d'avoir fait tant d'efforts pour me haster de Vous offrir ces

nouveaux Concerts? VOSTRE MAJESTE' ne s'est pas trouvée en estat de les entendre, & Elle n'en a voulu prendre d'autre plaisir que celui de les faire servir au divertissement de ses Peuples. J'avoüray que les loüanges de tout Paris ne me suffisent pas; ce n'est qu'à Vous, SIRE, que je veux consacrer toutes les productions de mon genie; je ne puis aspirer à un moindre prix qu'à la gloire de Vous plaire, & sans l'approbation de VOSTRE MAJESTE', je compte pour rien celle de tout le reste du Monde. Permettez, SIRE, que dans l'impatience où je suis de vous offrir cet Opera, je vous le presente sur le papier en attendant qu'il me soit permis de vous le faire voir sur le Theatre, & souffrez que je me serve de cette occasion pour renouveler la protestation d'estre toute ma vie avec un zele tres ardent & un tres profond respect,

S I R E,

DE VOSTRE MAJESTE'.

Le tres-humble, tres-obeissant, &
tres-fidelle Serviteur & Sujet,
L V L L Y.



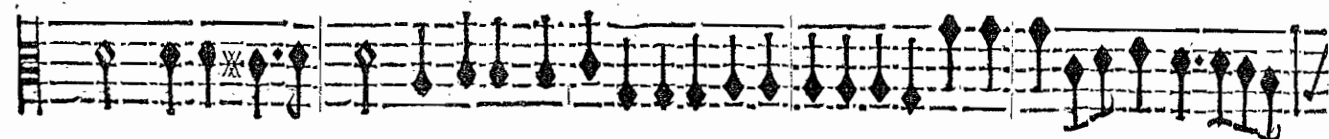
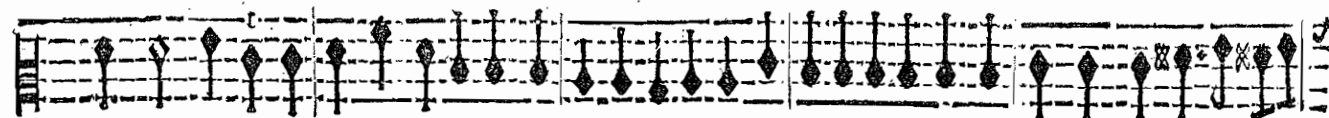
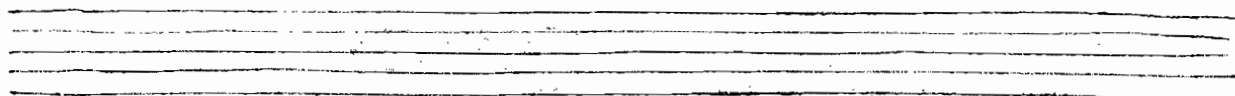
ARMIDE,

PROLOGUE.

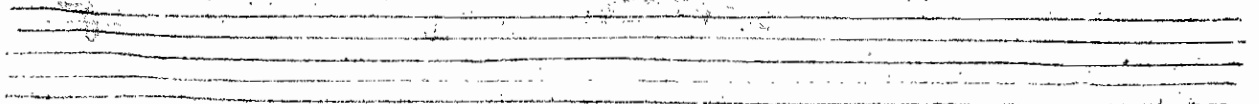
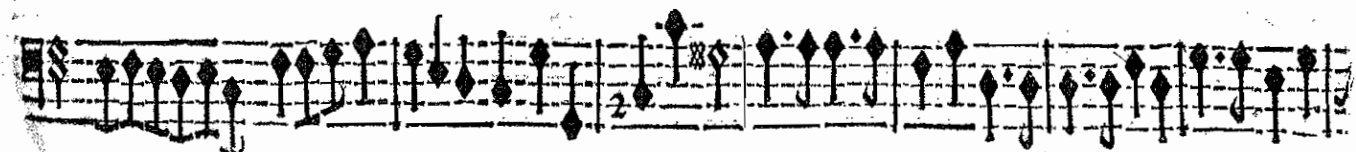
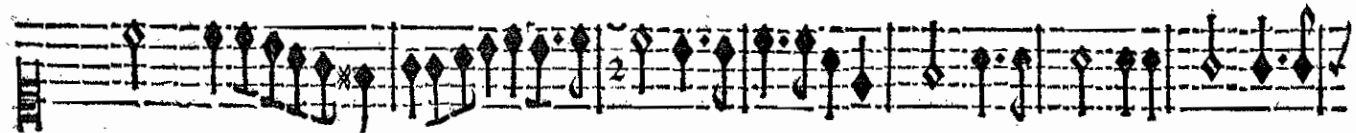
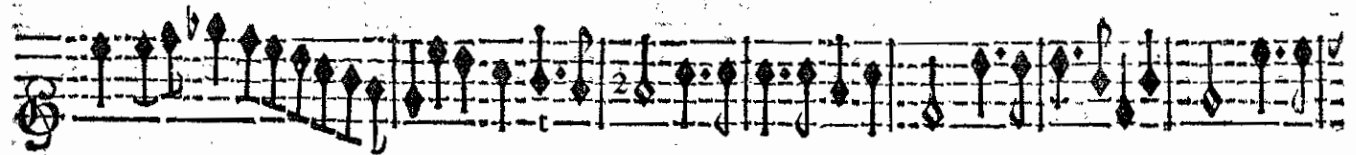
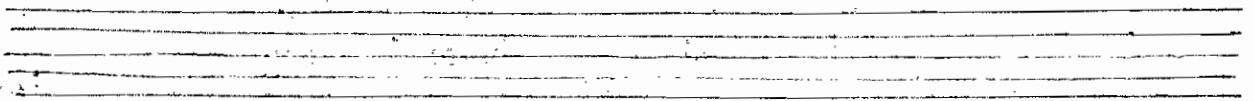
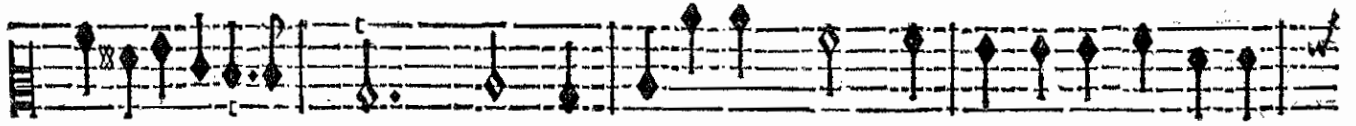
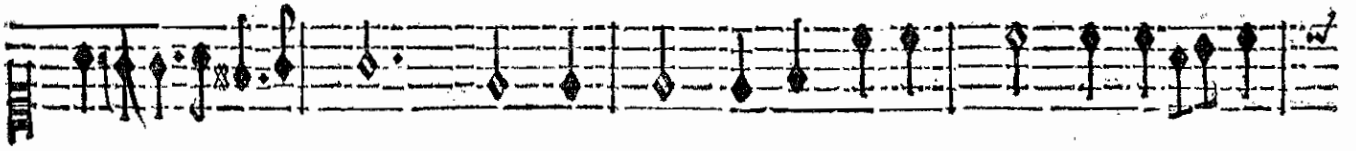
OUVERTURE.

BASSE-CONTINUE.

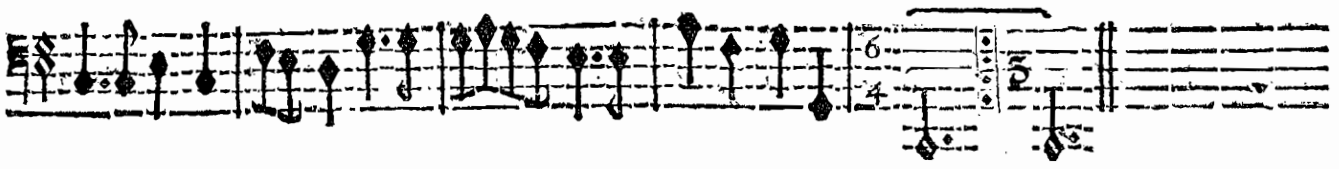
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PROLOGUE.



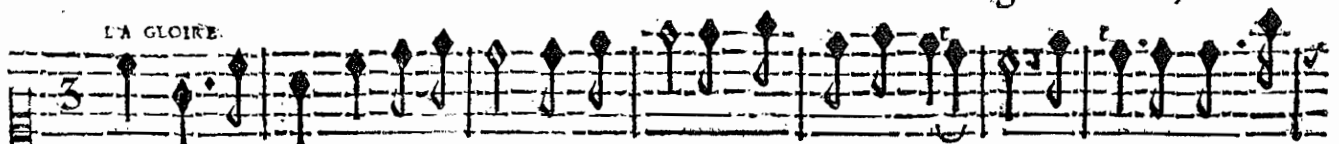
ARMIDE, TRAGÉDIE.



LA GLOIRE.
Suite de la Gloire.

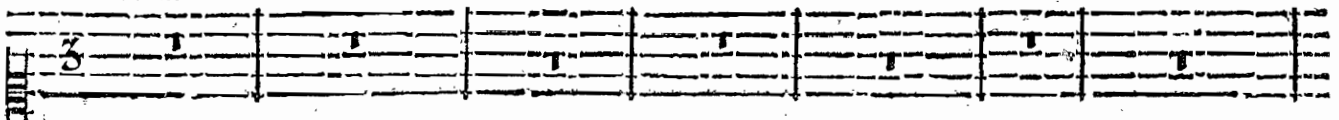
LA SAGESSE.
Suite de la Sagesse.

LA GLOIRE.

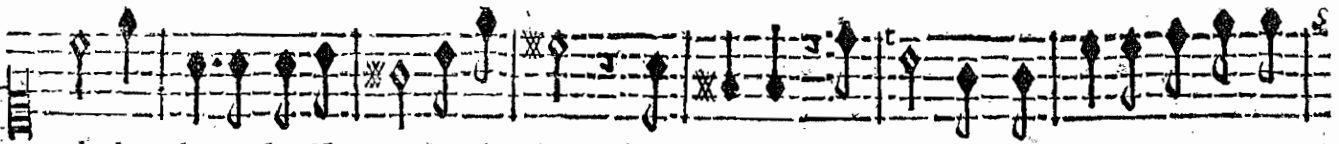


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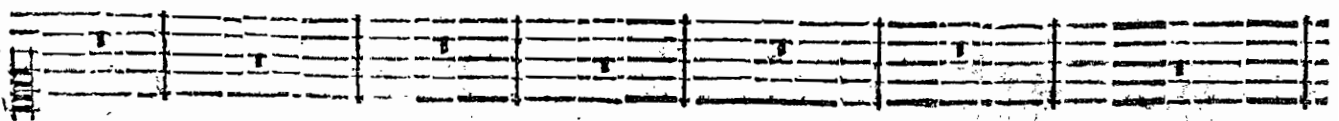
LA SAGESSE.



BASSE-CONTINUE.



mis, les glaces des Hyvers, Les Rochers, les Fleuves, les Mers, Rien n'arreste l'ardeur de

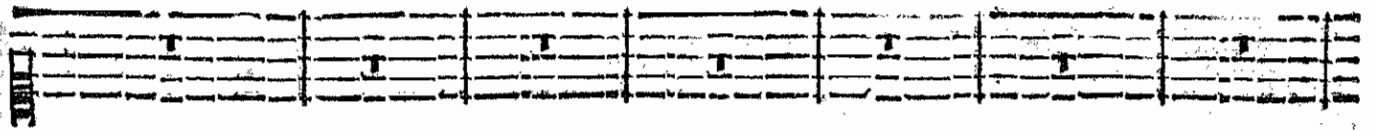


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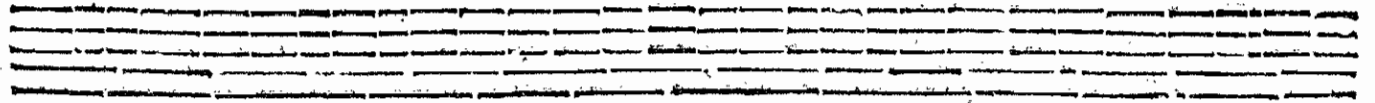
PROLOGUE.



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BASSE-CONTINUE.



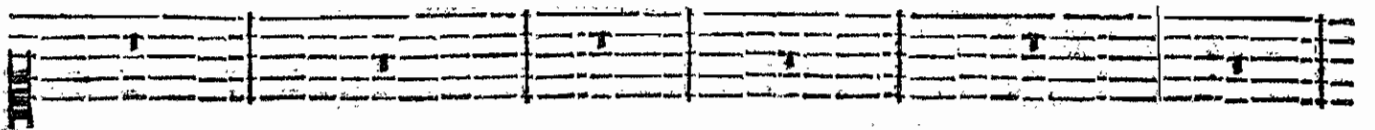
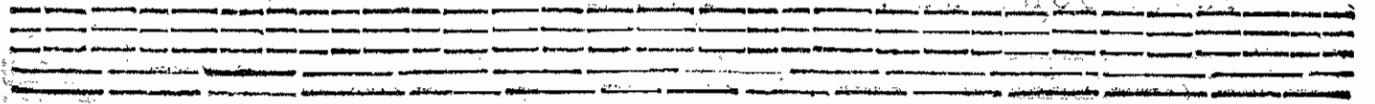
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Tout doit ceder dans l'Univers A l'au- guste He- ros que j'ai- me. Il sçait



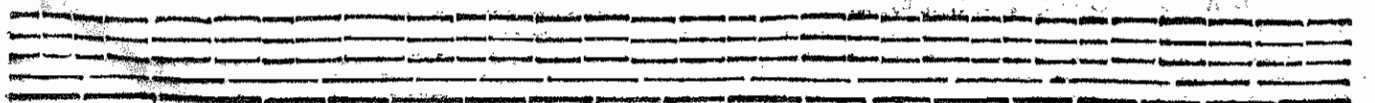
BASSE-CONTINUE.



l'art de tenir tous les Monstres aux fers: Il est Maistre absolu de cent Peuples di- vers, Et plus



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

Tout doit ceder dans l'Uni- vers A l'au- guste He-

Maistre encor de luy- mesme. Tout doit ceder dans l'Uni- vers A l'au- guste He-

BASSE-CONTINUE.

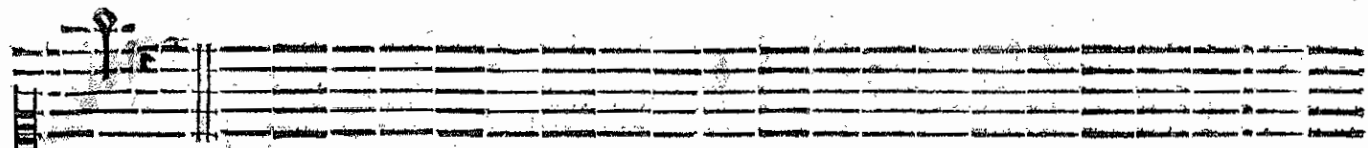
ros que j'ai- me. Chan- tons, Chan-

ros que j'ai- me. Chantons, Chantons la douceur de ses Loix.

BASSE-CONTINUE.

tons les glo- ricux Ex-

BASSE-CONTINUE.



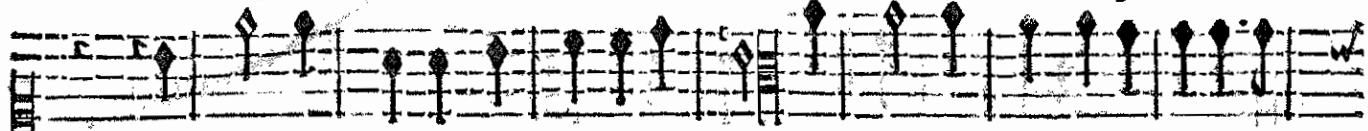
ploits.



Suite de la Sageffe.

Suite de la Gloire.

Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



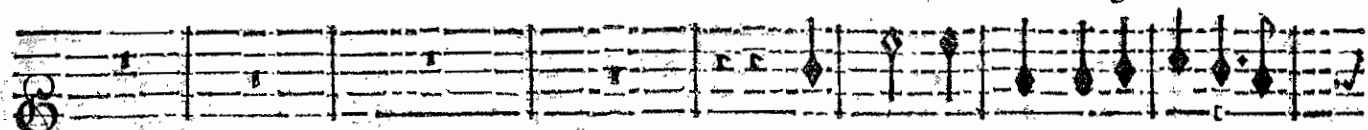
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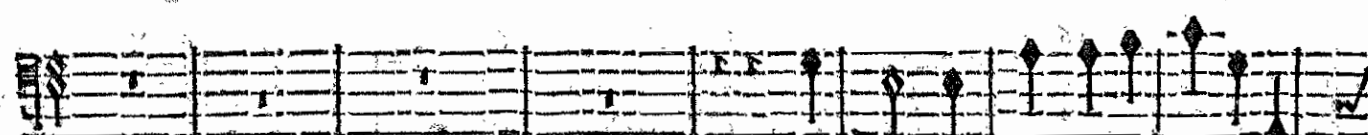
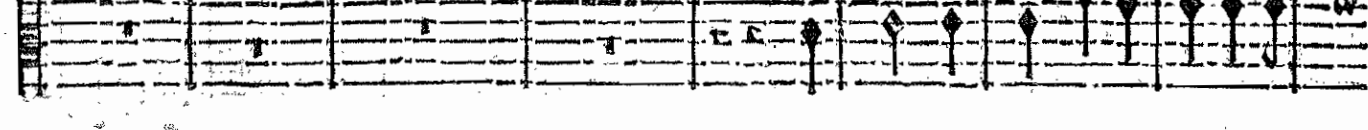
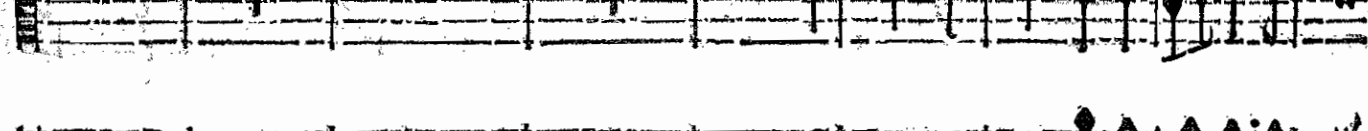
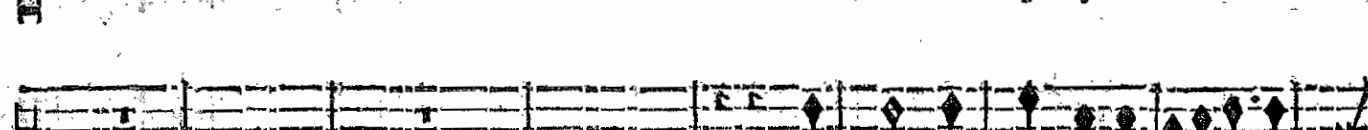
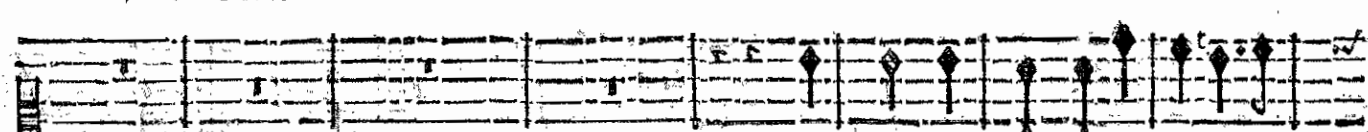
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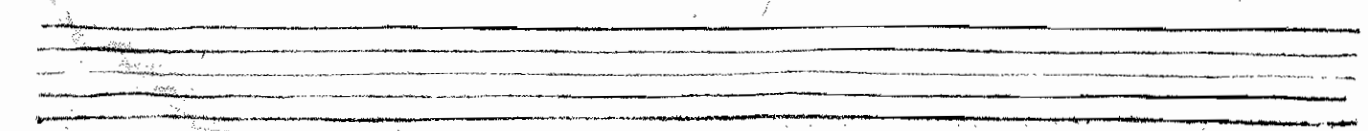
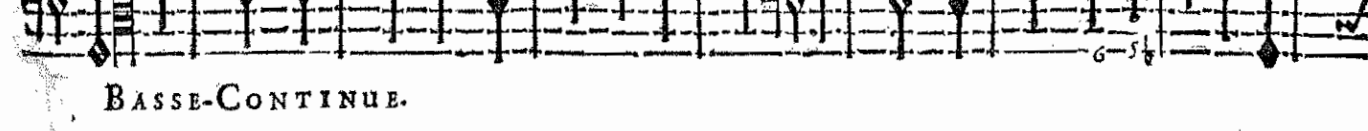
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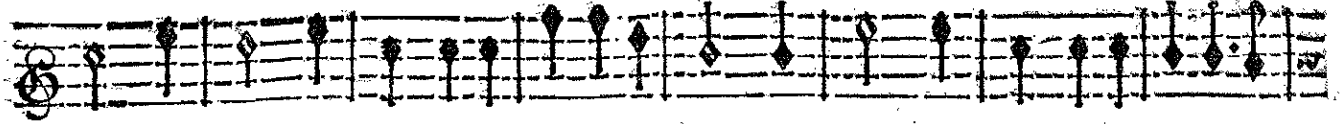


VIOLONS.



BASSE-CONTINUE.





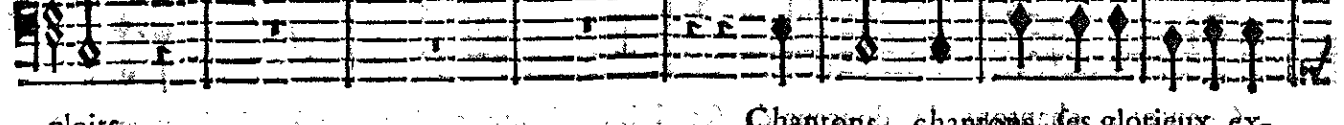
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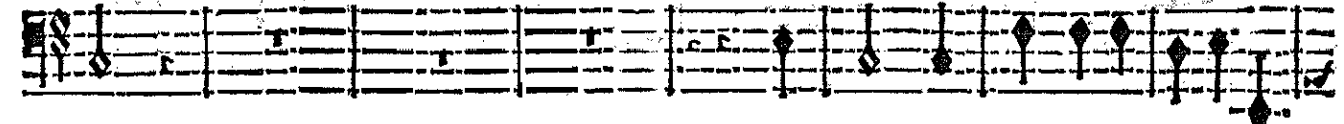
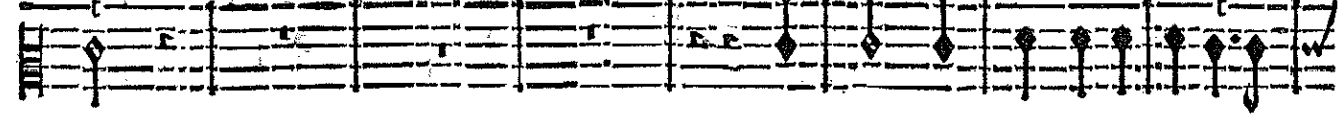
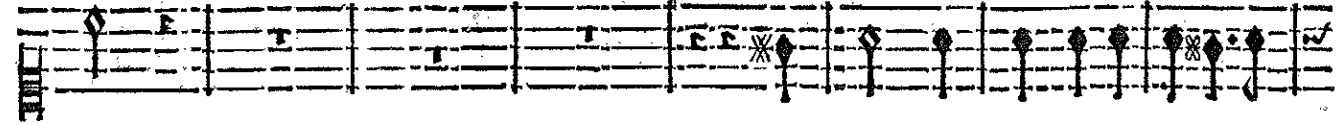
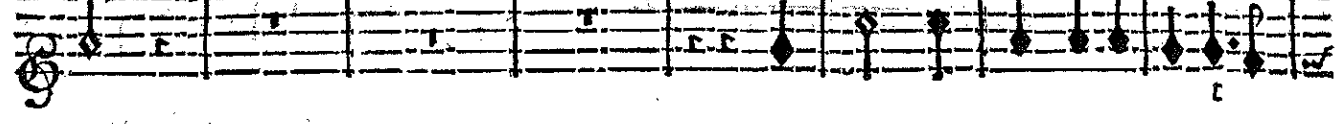
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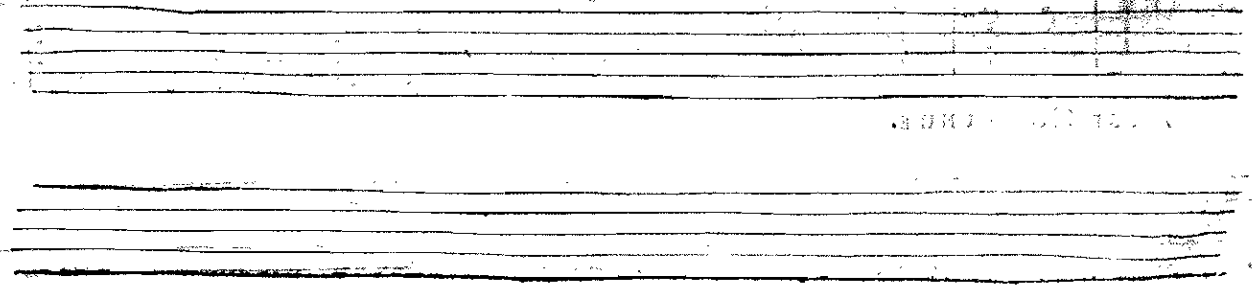
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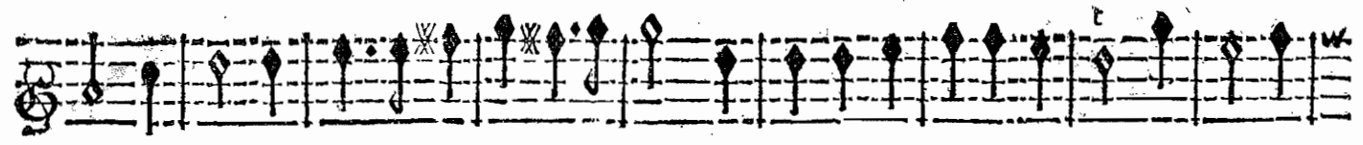
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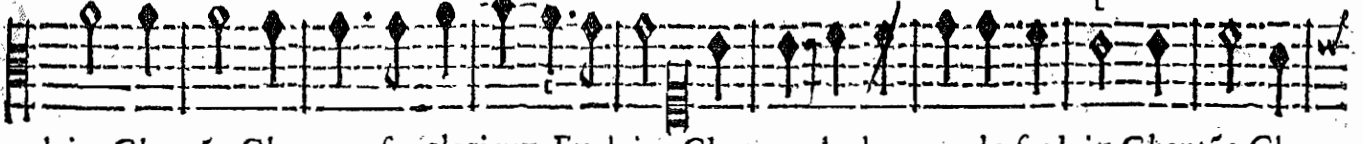
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PROLOGUE.



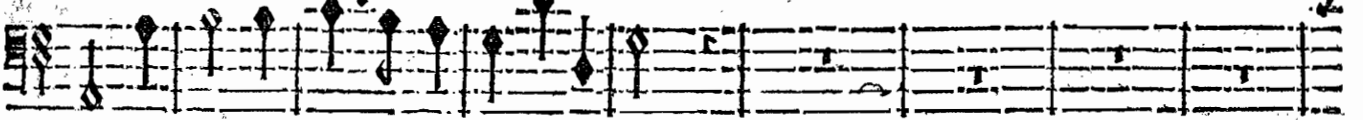
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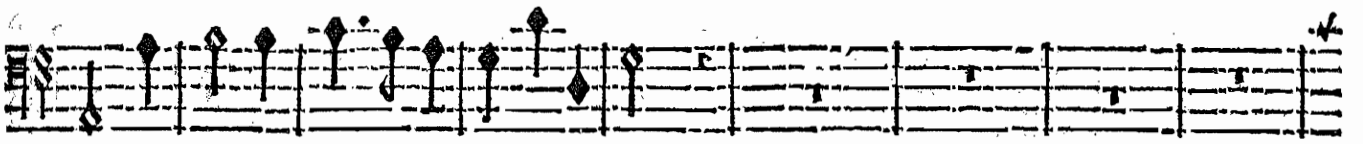
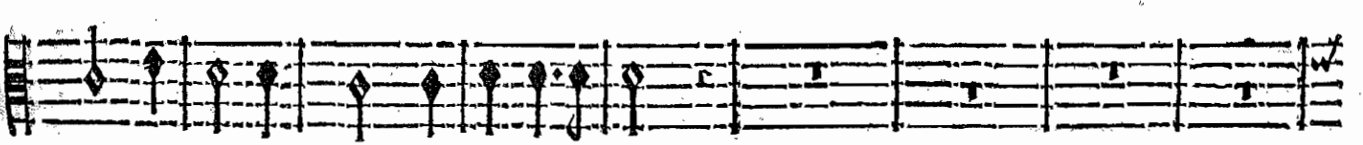
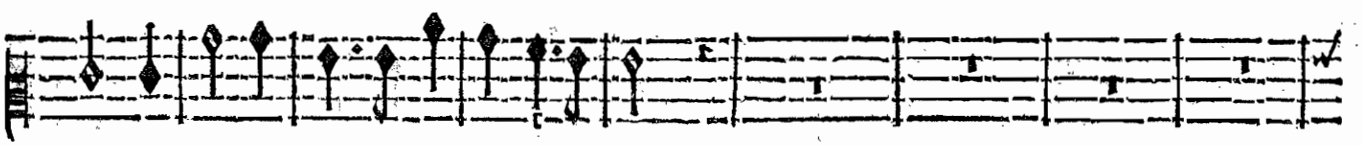
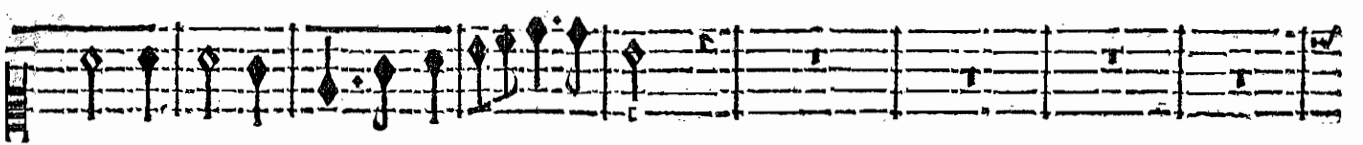
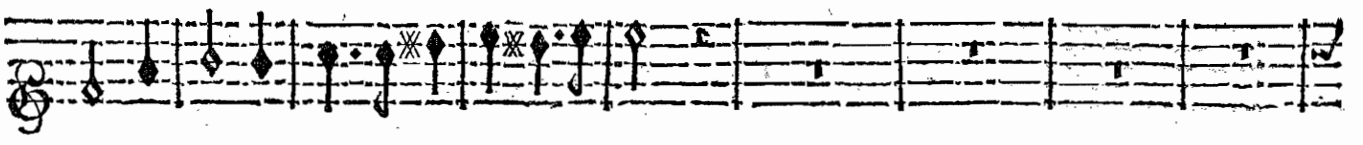
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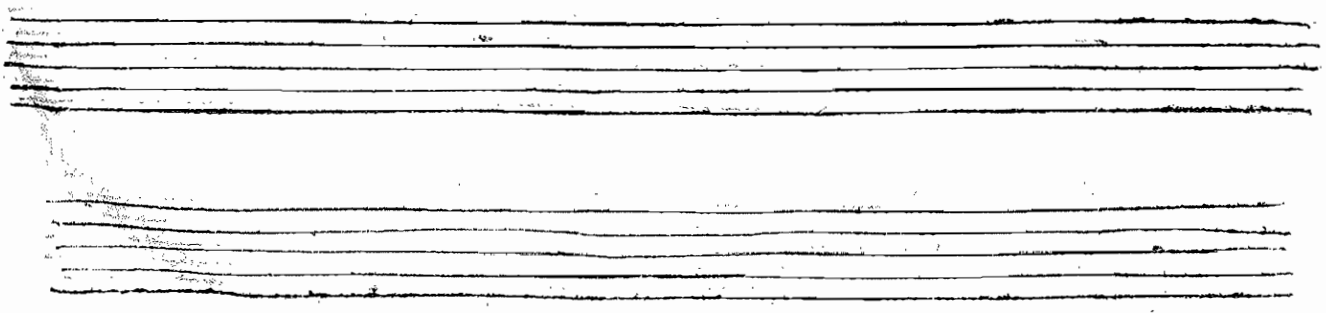
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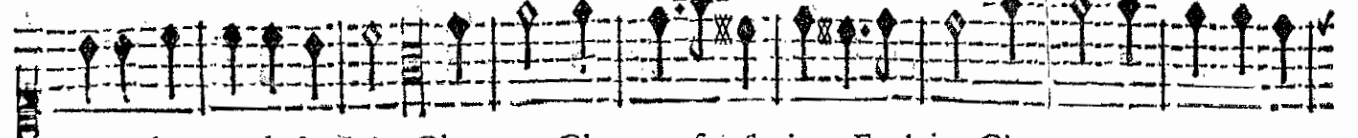
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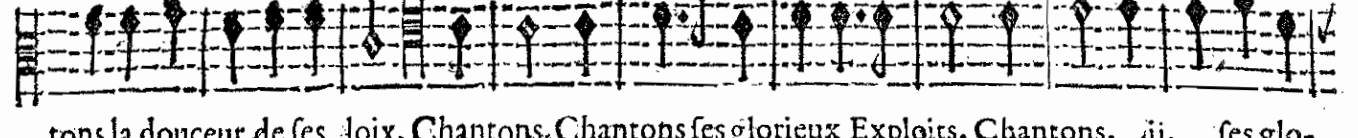
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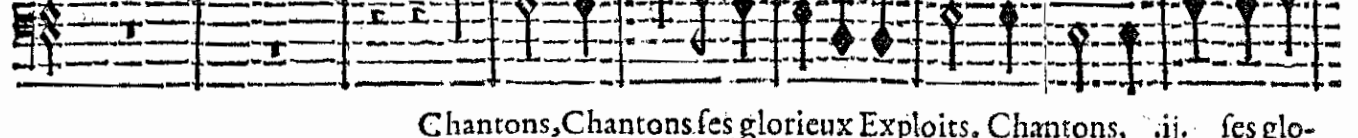
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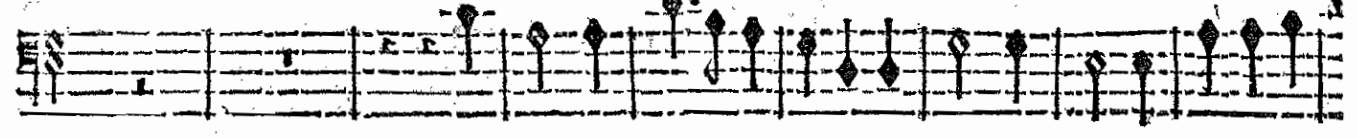
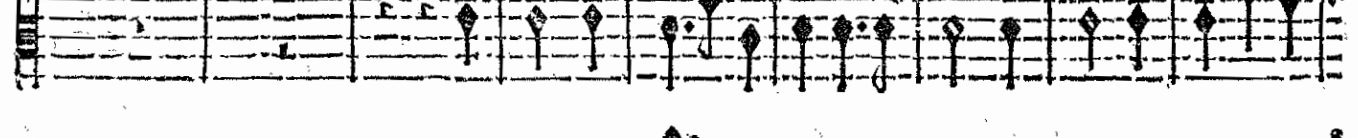
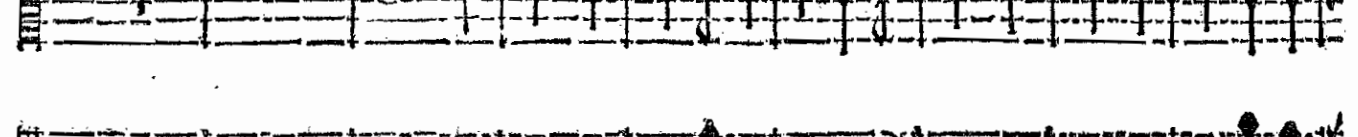
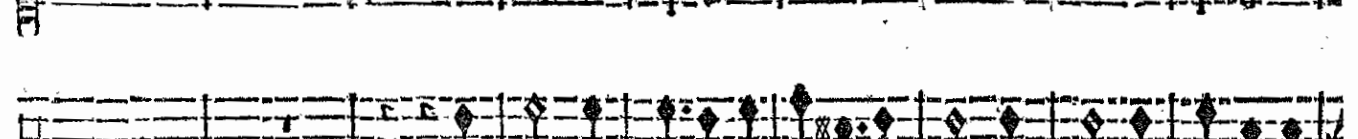
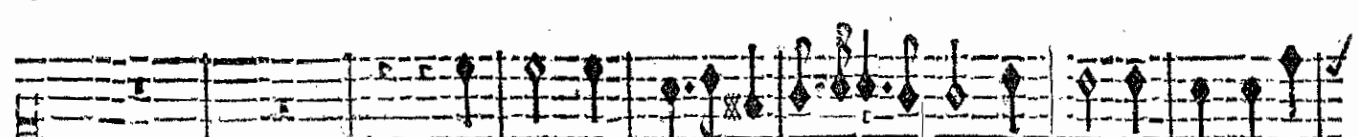
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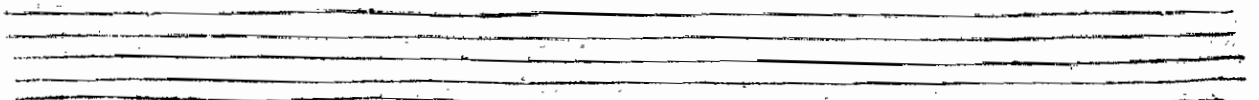
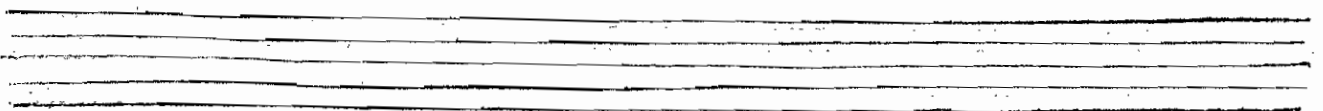
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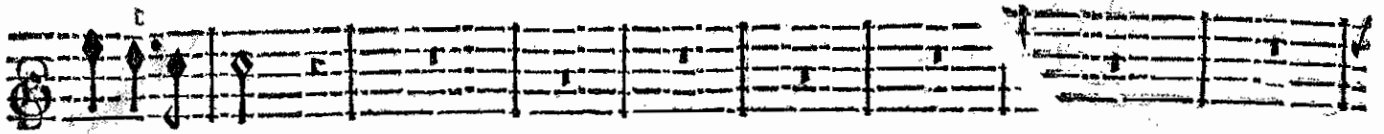
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PROLOGUE.



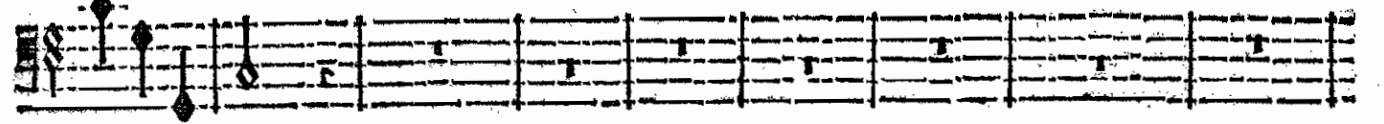
rieux Exploits.



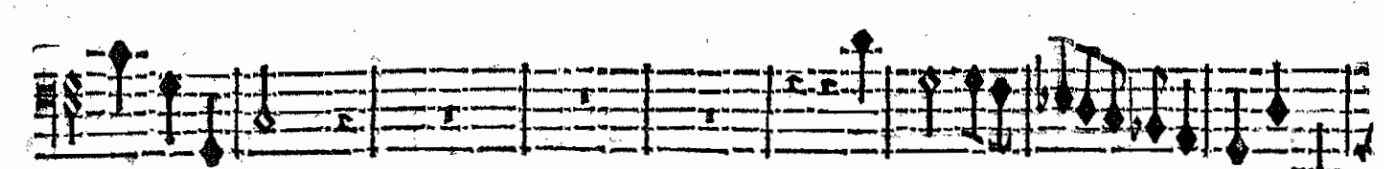
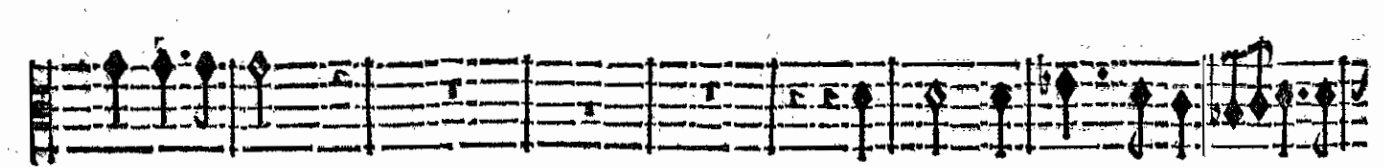
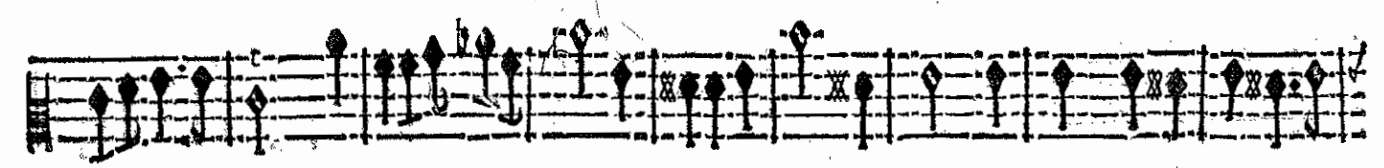
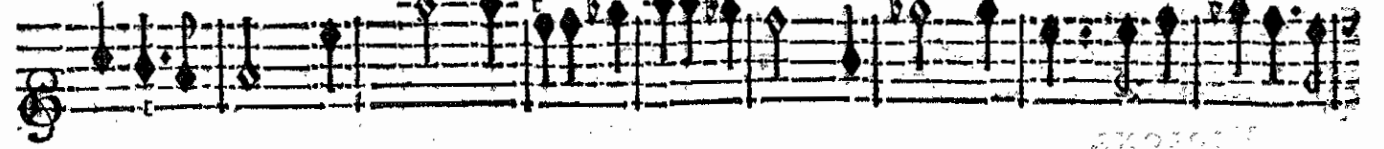
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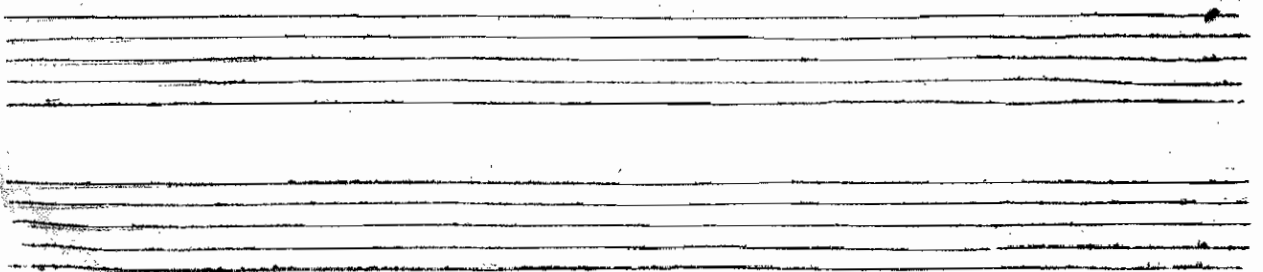
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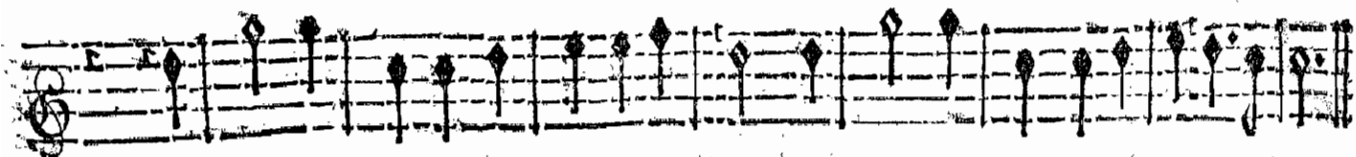
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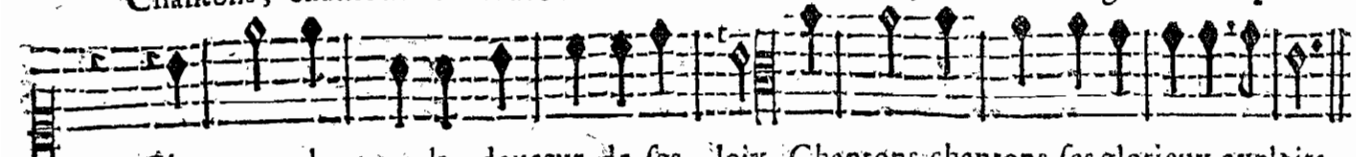
BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.



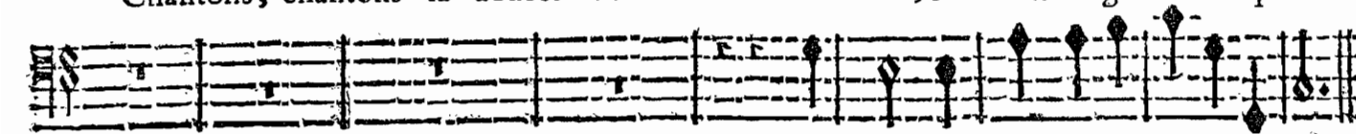
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux exploits.



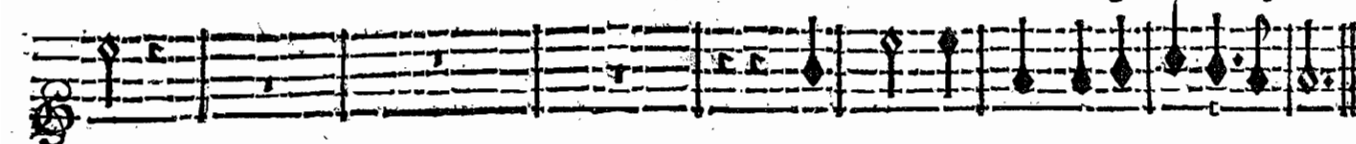
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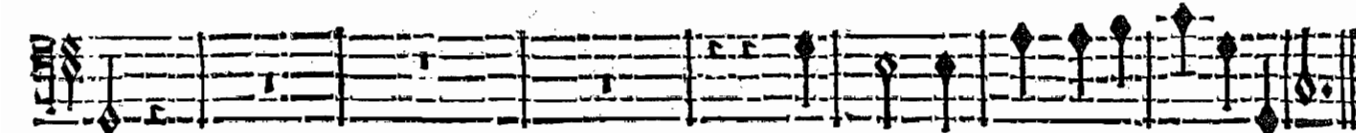
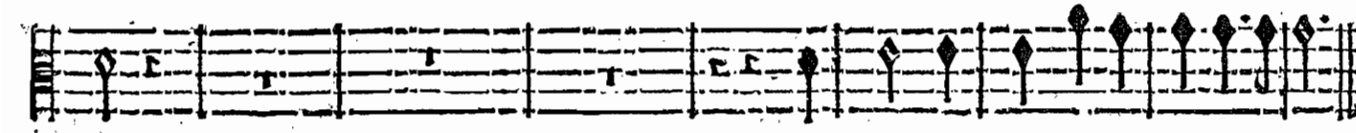
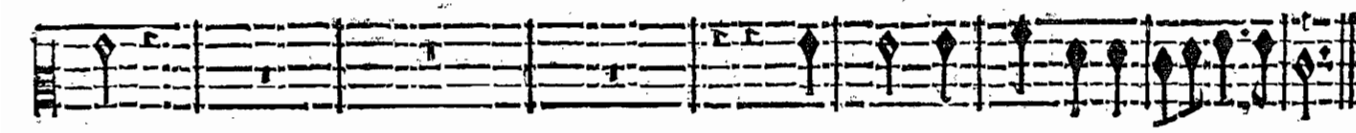
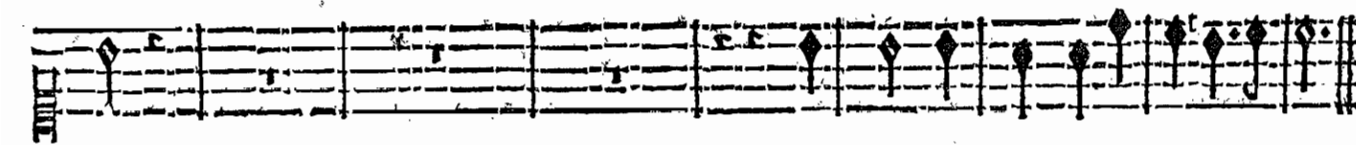
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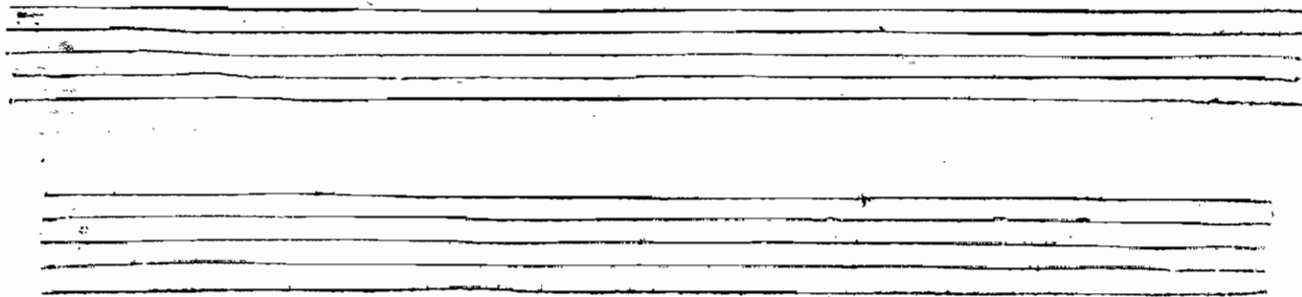
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VIOLONS.



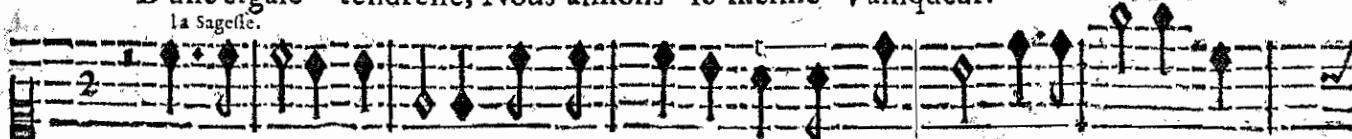
BASSE-CONTINUE.



PROLOGUE.



la Gloire.
D'une esgale tendresse, Nous aimons le mesme Vainqueur.



la Sageffe.
D'une esgale tendresse, Nous aimons le mesme Vainqueur. Fiere Gloire, c'est



BASSE-CONTINUE.



C'est vous, douce Sageffe, C'est vous qui partagez avec moy son grand

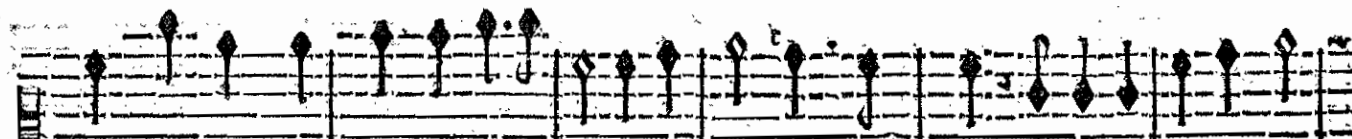


vous.

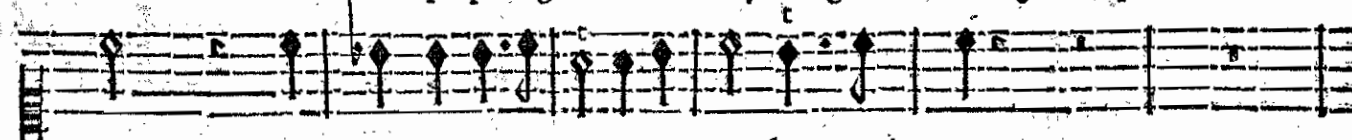
C'est vous qui partagez avec moy son grand



BASSE-CONTINUE.



cœur. C'est vous, c'est vous qui partagez avec moy son grand cœur. Je l'emportois sur vous



cœur.

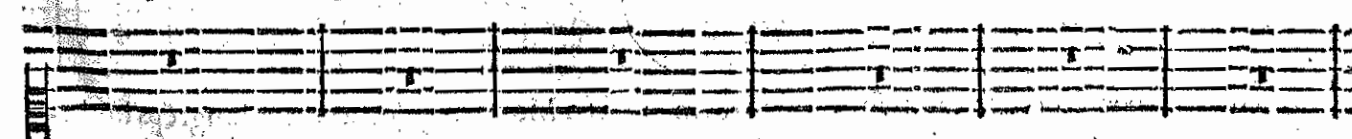
C'est vous qui partagez avec moy son grand cœur.



BASSE-CONTINUE.



tant qu'à duré la guerre; Mais dans la paix vous l'emportez sur moy. Vous reglez en fe-



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

ca. 1730 par L. de Michel

Musical staff with notes and clef.

cretavec ce sage Roy Le destin de toute la terre.

Musical staff with notes and clef.

La Victoirea suivy ce He-

Musical staff with notes and clef.

BASSE-CONTINUE.

Musical staff with notes and clef.

Musical staff with notes and clef.

ros en tous lieux; Mais pour montrer son amour pour la Gloire, Il se fert encor

Musical staff with notes and clef.

BASSE-CONTINUE.

Musical staff with notes and clef.

Musical staff with notes and clef.

mieux De la paix que de la victoire. Au milieu du repos qu'il assure aux Hu-

Musical staff with notes and clef.

BASSE-CONTINUE.

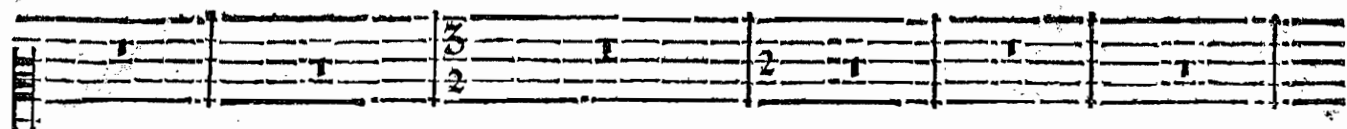
Musical staff with notes and clef.

Musical staff with notes and clef.

mains, Il fait tomber sous ses puissan-tes mains Un Monstre qu'on a creté si longtëps invin-

Musical staff with notes and clef.

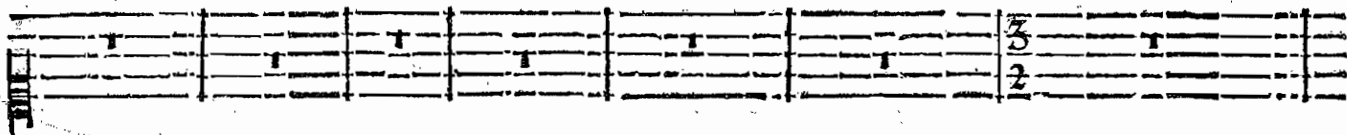
BASSE-CONTINUE.



cible : On voit dans ses tra- vaux combien il est fen- sible Pour vostre immortelle Beau-



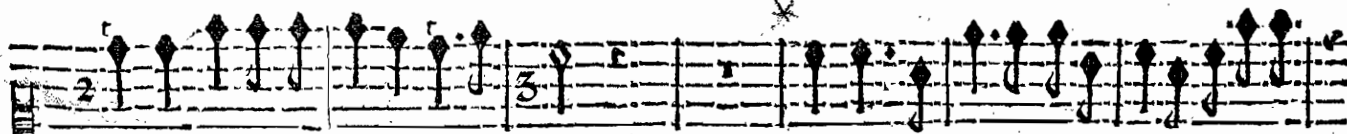
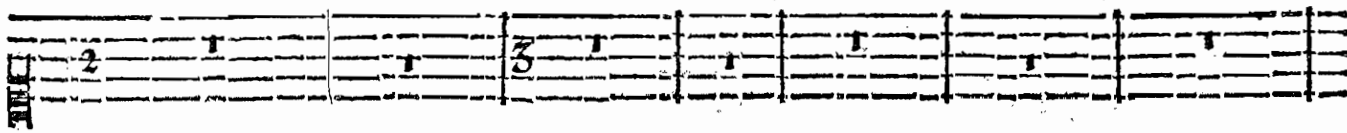
BASSE-CONTINUE.



té. Il previent vos desirs, il passe vostre attente, L'amour dont il vous aime incessamment s'aug-



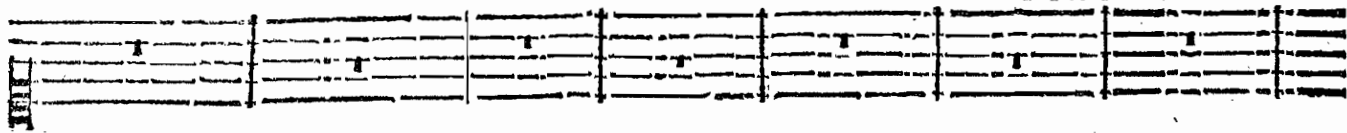
BASSE-CONTINUE.



mente, Et n'a jamais tant esclaté. Qu'un vain desir de preference, N'altère



BASSE-CONTINUE.



point l'intelligence Que ce Heros entre nous veut former: Dispu- tons seulement à qui



BASSE-CONTINUE.

ACTE TROISIEME.

First musical staff with a treble clef and various notes and rests.

Disputons seulement à qui sçait mieux l'aimer. Dès qu'on le voit pa-

Second musical staff with a treble clef and various notes and rests.

sçait mieux l'aimer. Disputons seulement à qui sçait mieux l'aimer. Dès qu'on le voit pa-

Third musical staff with a treble clef and various notes and rests.

BASSE-CONTINUE.

Fourth musical staff with a treble clef and various notes and rests.

raître; De quel cœur n'est-t'il point le Maître? Qu'il est doux de suivre ses pas! Peut-

Fifth musical staff with a treble clef and various notes and rests.

raître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de suivre ses pas! Peut-

Sixth musical staff with a treble clef and various notes and rests.

BASSE-CONTINUE.

Seventh musical staff with a treble clef and various notes and rests.

on le connaît, Et ne l'aimer pas.

Eighth musical staff with a treble clef and various notes and rests.

on le connaît, Et ne l'aimer pas.

Ninth musical staff with a treble clef and various notes and rests.

BASSE-CONTINUE.

Five empty musical staves at the bottom of the page.

PROLOGUE.

CHOEUR.



Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



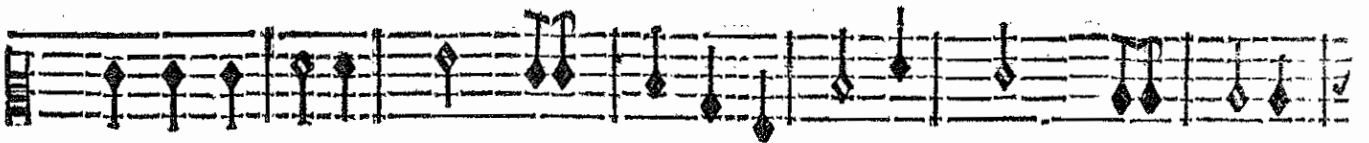
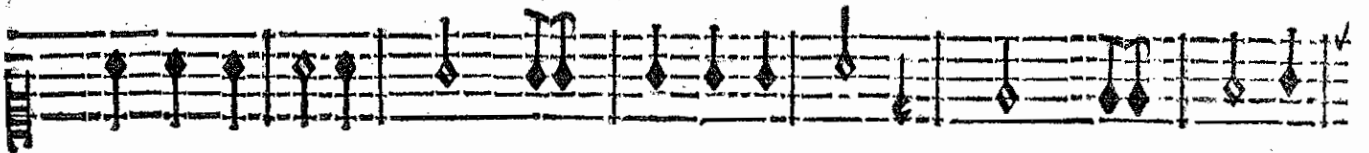
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



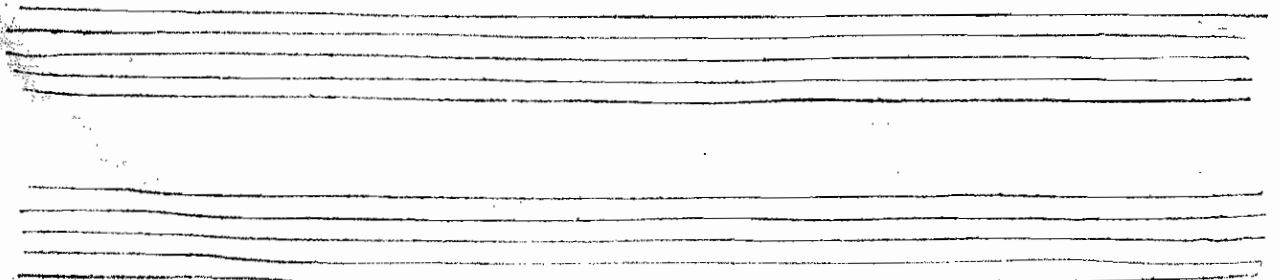
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



VIOLONS.



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

suivre ses pas! Peut-on le connaître Et ne l'aimer pas? Peut-on le connaître Et

suivre ses pas! Peut-on le connaître Et ne l'aimer pas? Peut-on le connaître Et

suivre ses pas! Peut-on le connaître Et ne l'aimer pas? Peut-on le connaître Et

suivre ses pas! Peut-on le connaître Et

suivre ses pas! Peut-on le connaître Et

Peut-on le connaître Et

Peut-on le connaître Et

Peut-on le connaître Et

Peut-on le connaître Et

Peut-on le connaître Et

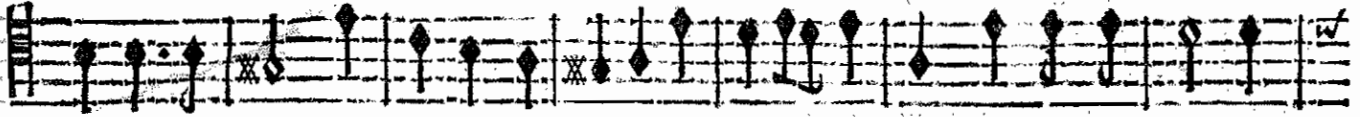
BASSE-CONTINUE.



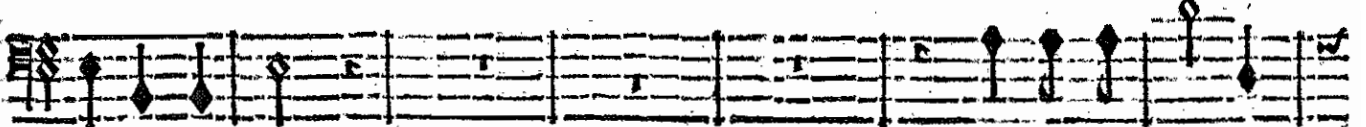
ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Dès qu'on le voit pa-



ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Dès qu'on le voit pa-

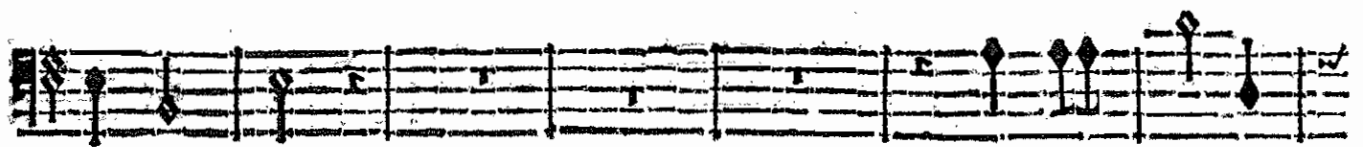
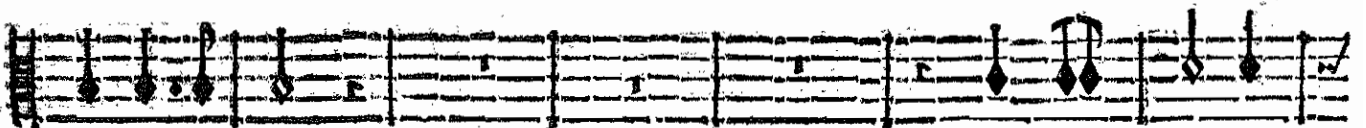
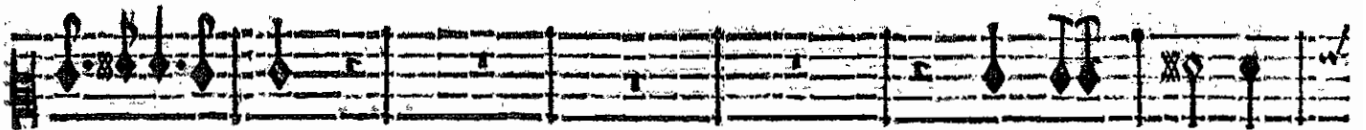
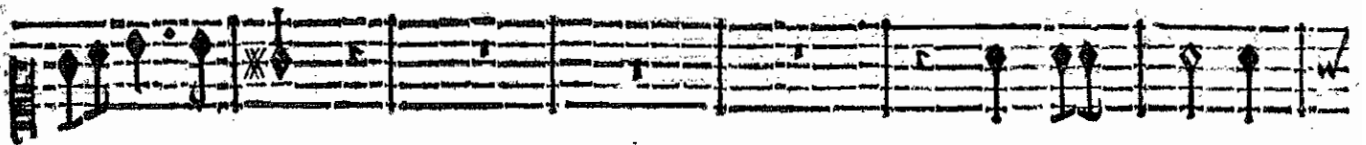
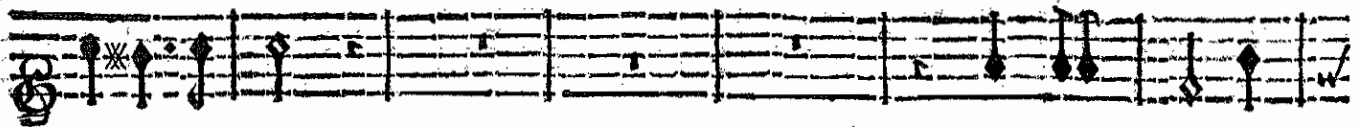


ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Dès qu'on le voit pa-

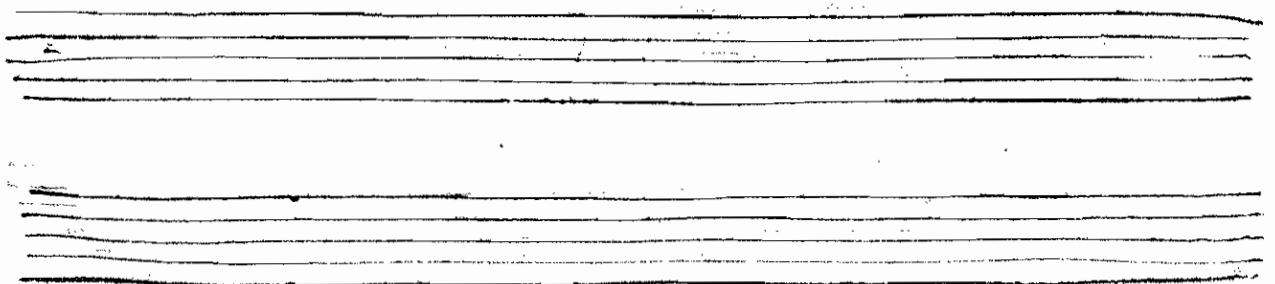


ne l'aimer pas?

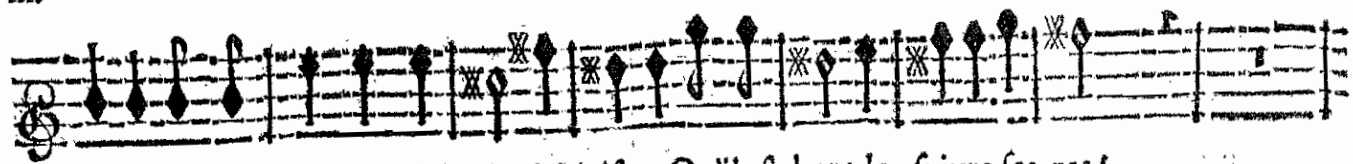
Dès qu'on le voit pa-



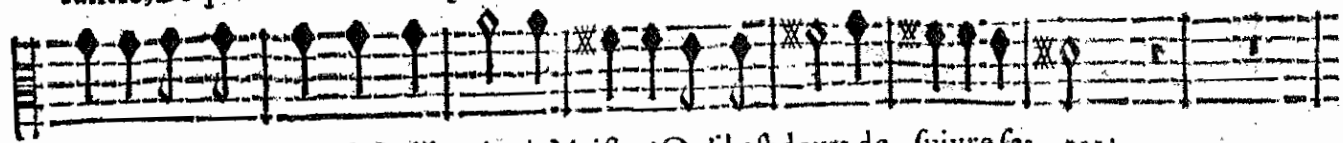
BASSE-CONTINUE.



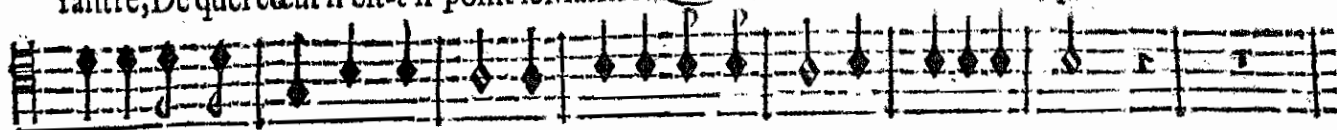
ARMIDE; TRAGEDIE.



raistre, De quel cœur n'est-t'il point leMaistre? Qu'il est doux de suivre ses pas!



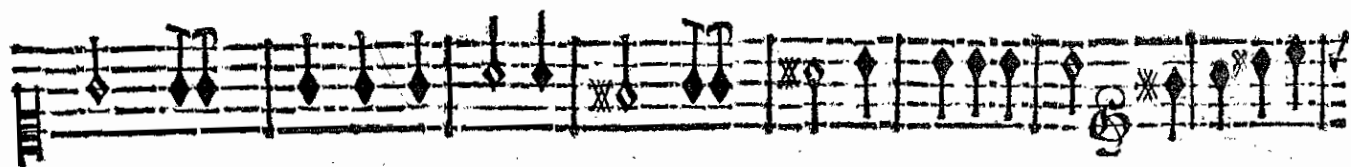
raistre, De quel cœur n'est-t'il point leMaistre? Qu'il est doux de suivre ses pas!



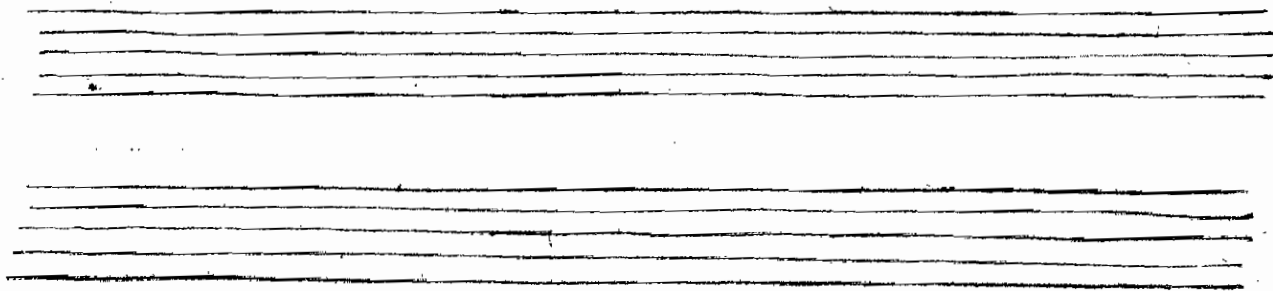
raistre, De quel cœur n'est-t'il point leMaistre? Qu'il est doux de suivre ses pas!



raistre, De quel cœur n'est-t'il point leMaistre? Qu'il est doux de suivre ses pas!



BASSE-CONTINUE.



PROLOGUE



Qu'il est doux de suivre ses pas. Peut-on le connaître Et



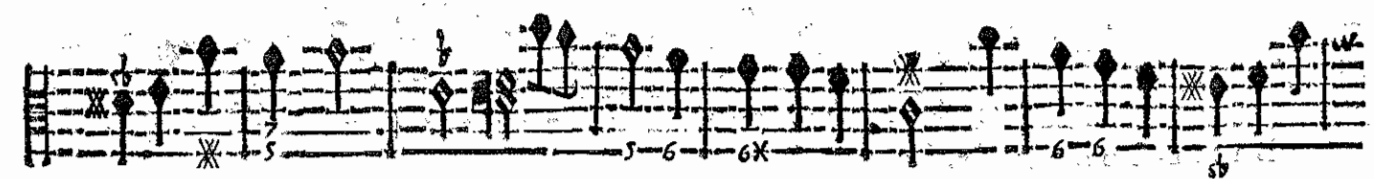
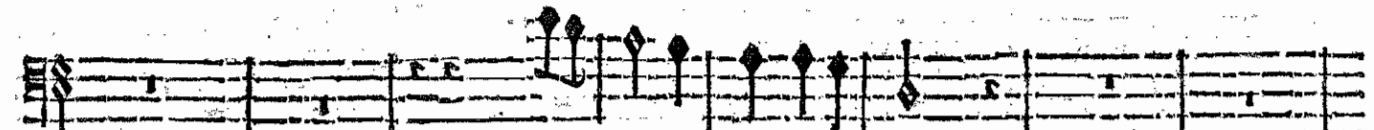
Qu'il est doux de suivre ses pas. Peut-on le connaître Et



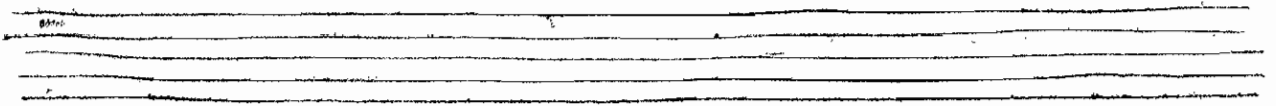
Qu'il est doux de suivre ses pas. Peut-on le connaître Et



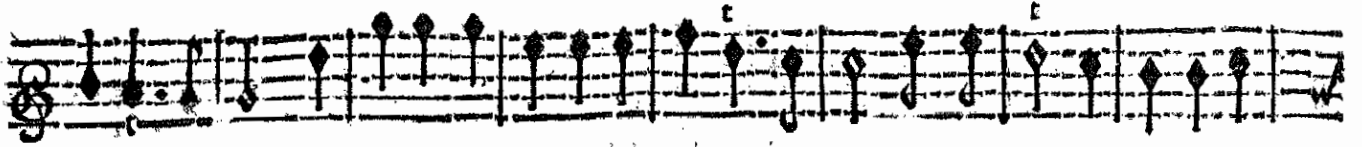
Qu'il est doux de suivre ses pas.



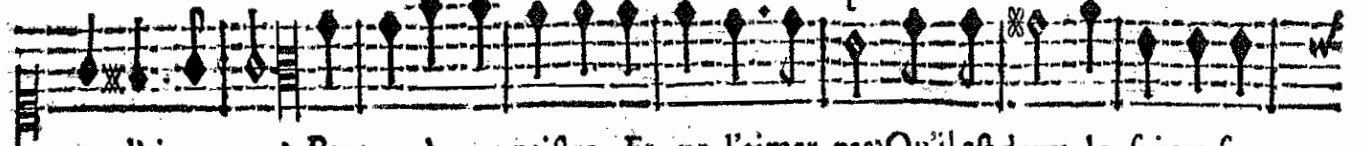
BASSE-CONTINUE.



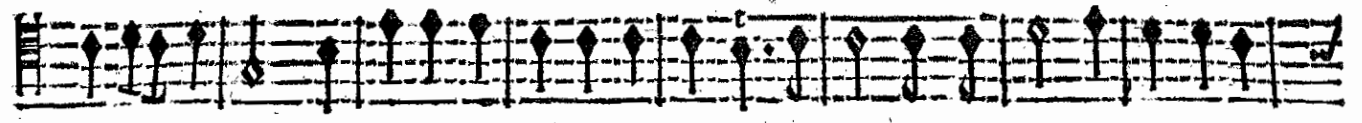
ARMIDE, TRAGEDIE.



ne l'aimer pas! Peut-on le connaitre Et ne l'aymer pas? Qu'il est doux de suivre les



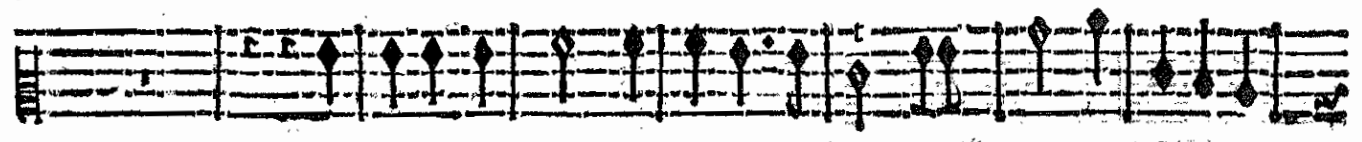
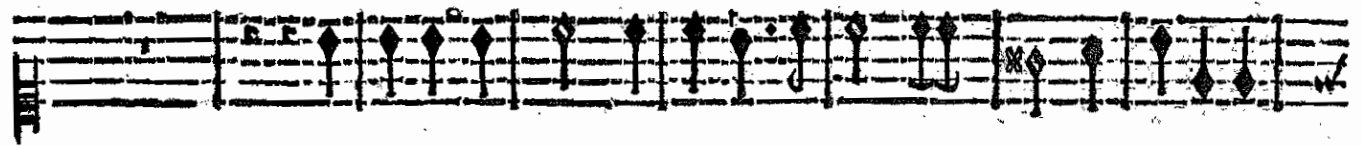
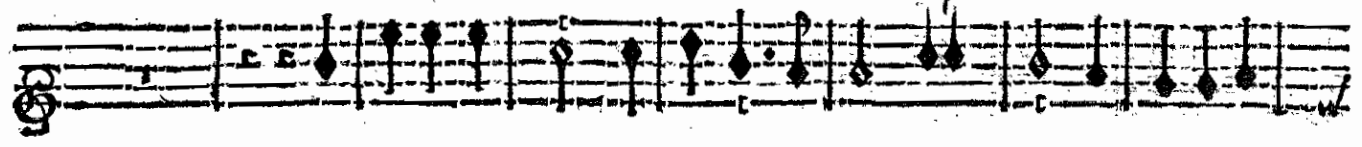
ne l'aimer pas? Peut-on le connaitre Et ne l'aimer pas? Qu'il est doux de suivre les



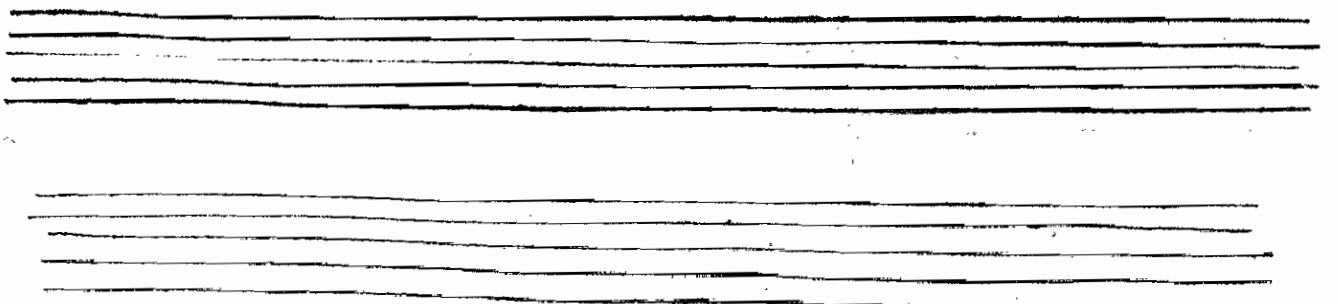
ne l'ai-mer pas! Peut-on le connaitre Et ne l'aimer pas? Qu'il est doux de suivre les

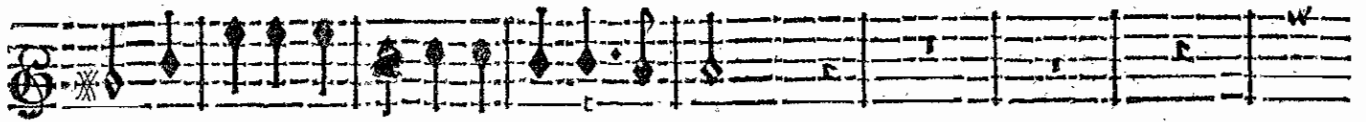


Peut-on le connaitre Et ne l'ai-mer pas? Qu'il est doux de suivre les



BASSE-CONTINUE.

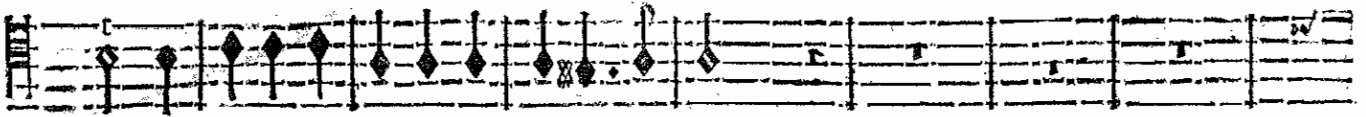




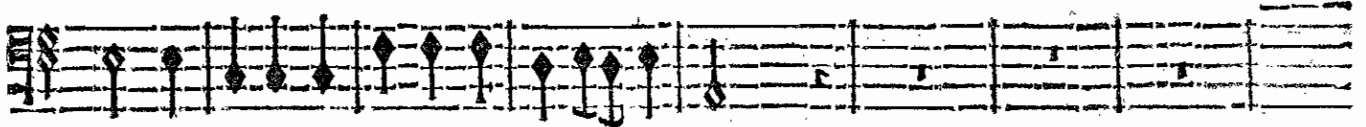
pas? Peut-on le connoître Et ne l'aimer pas?



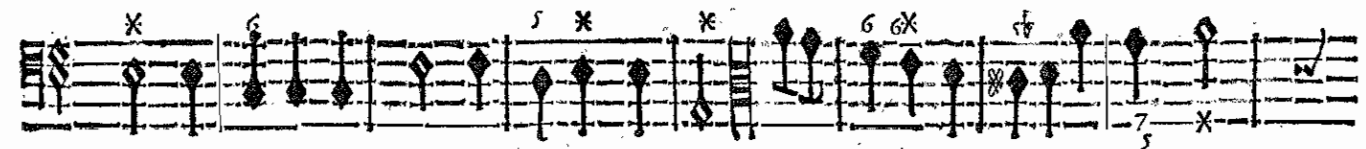
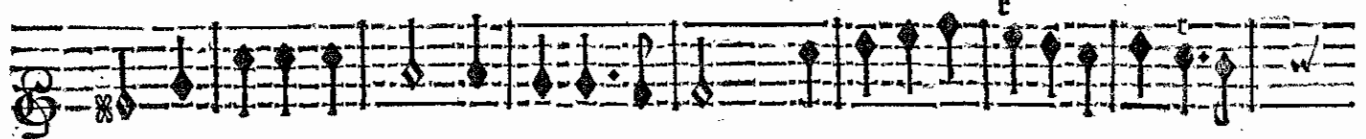
pas? Peut-on le connoître Et ne l'aimer pas?



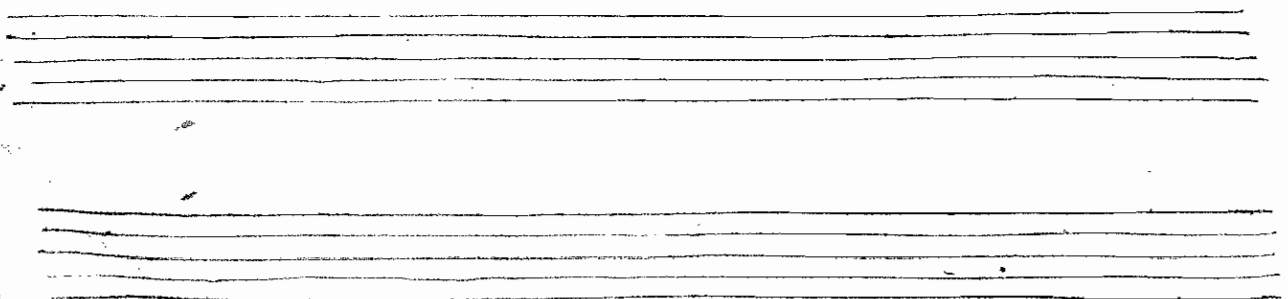
pas? Peut-on le connoître Et ne l'aimer pas?



pas, Peut-on le connoître Et ne l'ai-mer pas?



BASSE-CONTINUE.



ARMIDE TRAGEDIE.



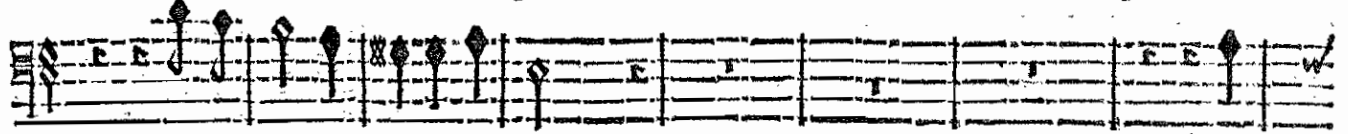
Qu'il est doux de suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-



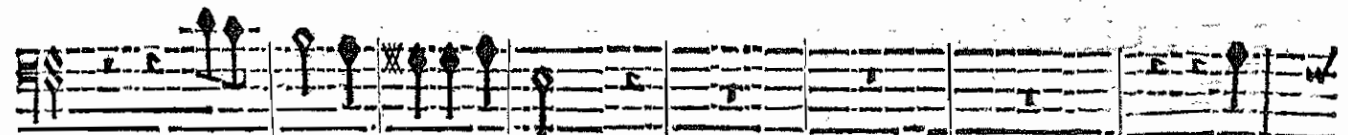
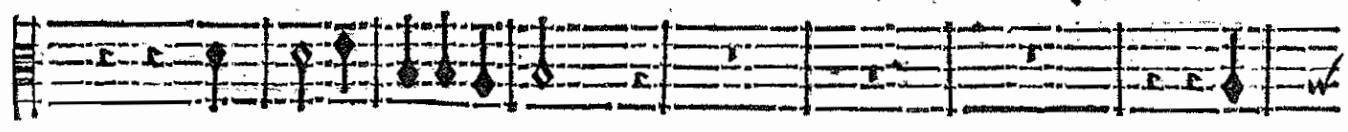
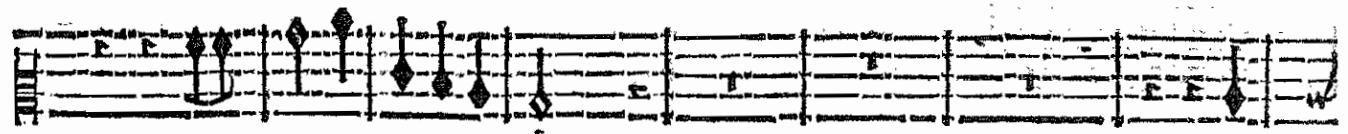
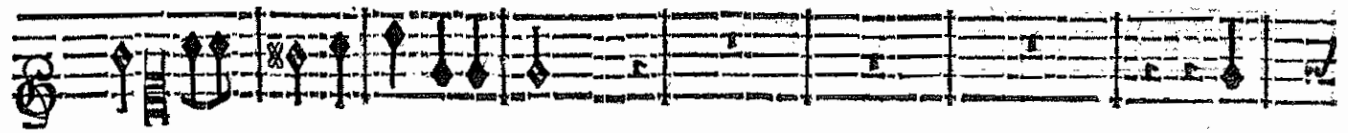
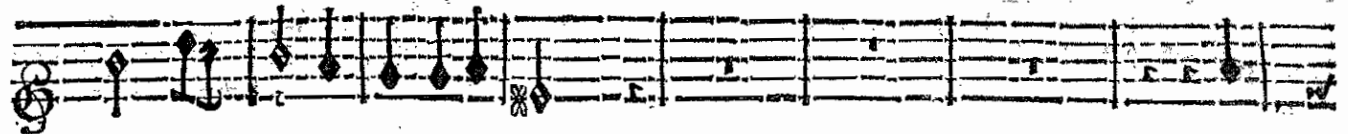
Qu'il est doux de suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-



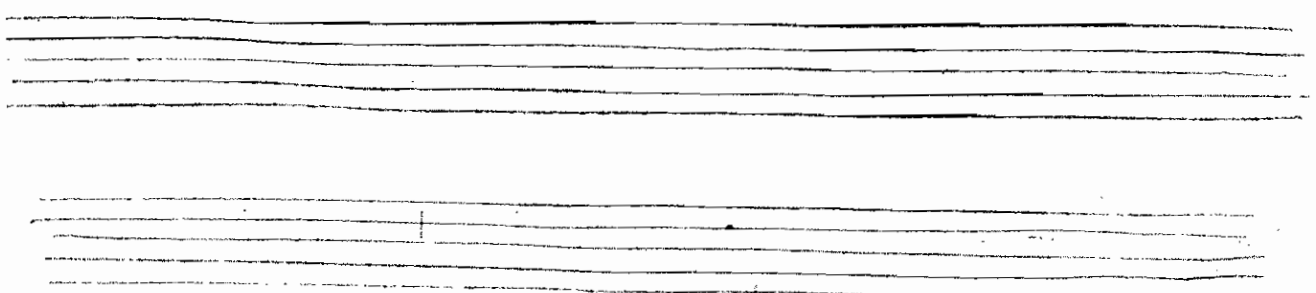
Qu'il est doux de suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-



Qu'il est doux de suivre ses pas! Peut-



BASSE-CONTINUE.



A musical staff in G-clef (treble clef) with a key signature of one sharp (F#). It contains four measures of music: the first measure has a whole note G4, the second a whole note A4, the third a whole note B4, and the fourth a whole note C5. A double bar line follows.

on le connaît Et ne l'aimer pas?

A musical staff in C-clef (alto clef) with a key signature of one sharp (F#). It contains four measures of music: the first measure has a whole note G4, the second a whole note A4, the third a whole note B4, and the fourth a whole note C5. A double bar line follows.

on le connaît Et ne l'aimer pas?

A musical staff in F-clef (bass clef) with a key signature of one sharp (F#). It contains four measures of music: the first measure has a whole note G4, the second a whole note A4, the third a whole note B4, and the fourth a whole note C5. A double bar line follows.

on le connaît Et ne l'aimer pas?

A musical staff in G-clef (treble clef) with a key signature of one sharp (F#). It contains four measures of music: the first measure has a whole note G4, the second a whole note A4, the third a whole note B4, and the fourth a whole note C5. A double bar line follows.

on le connaît Et ne l'ai-mer pas?

A musical staff in G-clef (treble clef) with a key signature of one sharp (F#). It contains four measures of music: the first measure has a whole note G4, the second a whole note A4, the third a whole note B4, and the fourth a whole note C5. A double bar line follows.

A musical staff in C-clef (alto clef) with a key signature of one sharp (F#). It contains four measures of music: the first measure has a whole note G4, the second a whole note A4, the third a whole note B4, and the fourth a whole note C5. A double bar line follows.

A musical staff in F-clef (bass clef) with a key signature of one sharp (F#). It contains four measures of music: the first measure has a whole note G4, the second a whole note A4, the third a whole note B4, and the fourth a whole note C5. A double bar line follows.

A musical staff in G-clef (treble clef) with a key signature of one sharp (F#). It contains four measures of music: the first measure has a whole note G4, the second a whole note A4, the third a whole note B4, and the fourth a whole note C5. A double bar line follows.

A musical staff in G-clef (treble clef) with a key signature of one sharp (F#). It contains four measures of music: the first measure has a whole note G4, the second a whole note A4, the third a whole note B4, and the fourth a whole note C5. A double bar line follows.

A musical staff in G-clef (treble clef) with a key signature of one sharp (F#). It contains four measures of music: the first measure has a whole note G4, the second a whole note A4, the third a whole note B4, and the fourth a whole note C5. A double bar line follows.

BASSE-CONTINUE.

Four empty musical staves, likely for the basso continuo part.

ARMIDE TRAGÉDIE.

ENTRÉE.

2

FLUTES.

2

FLUTES.

2

2

2

2

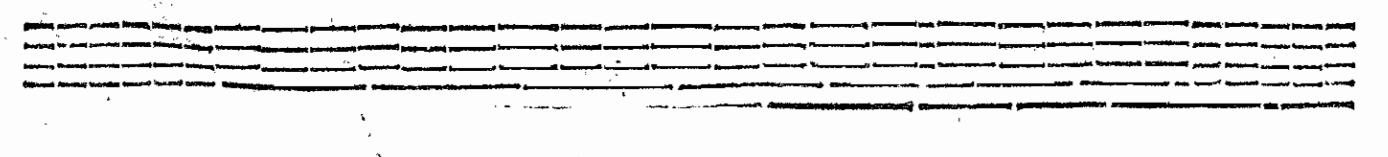
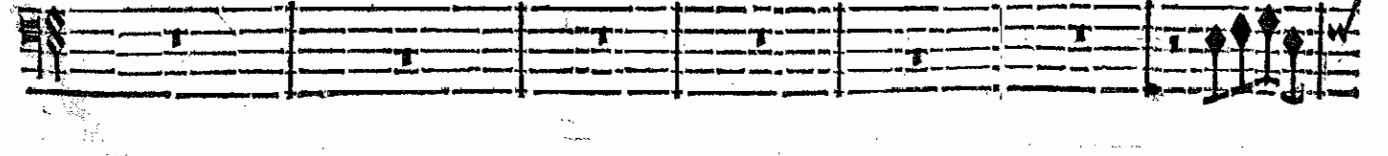
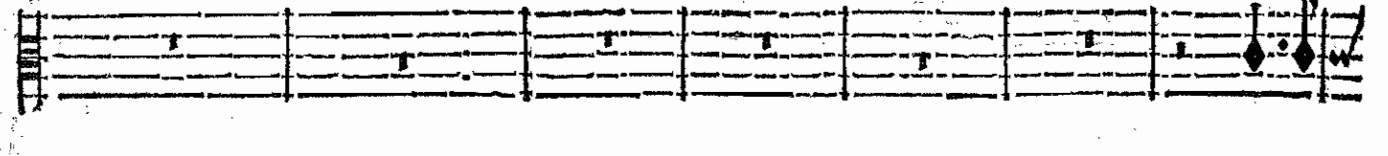
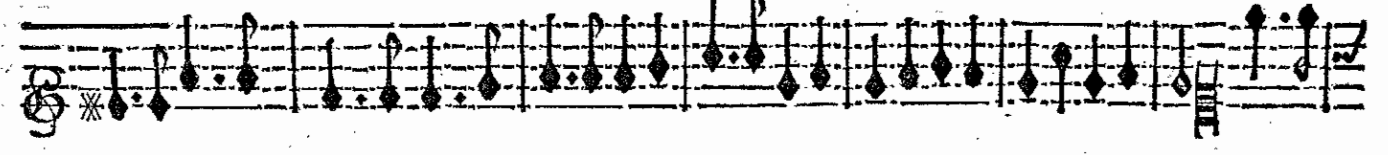
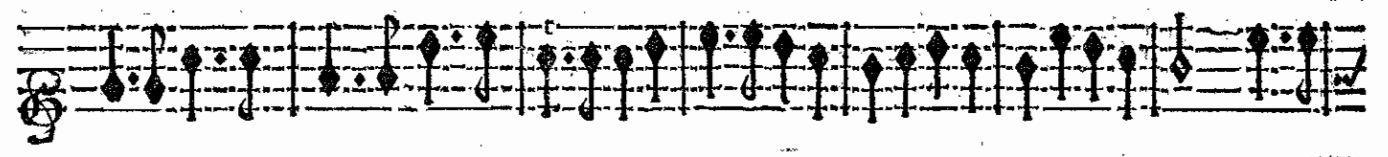
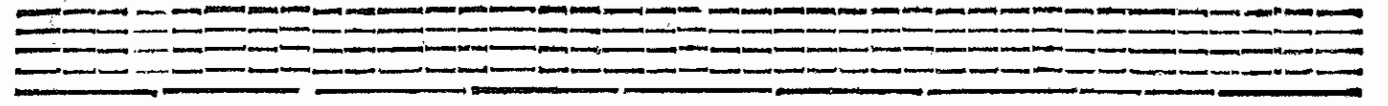
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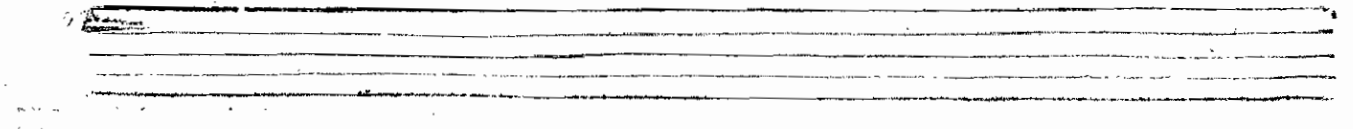
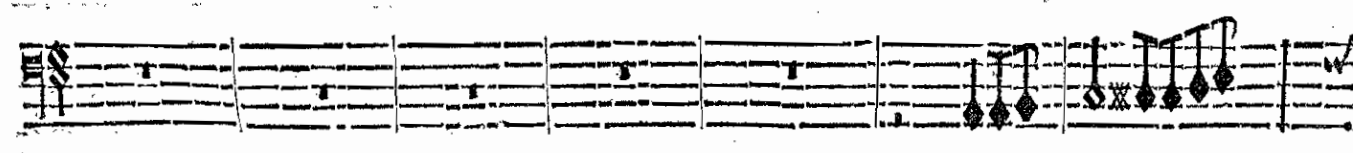
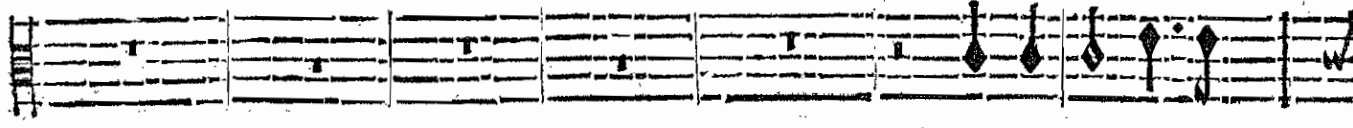
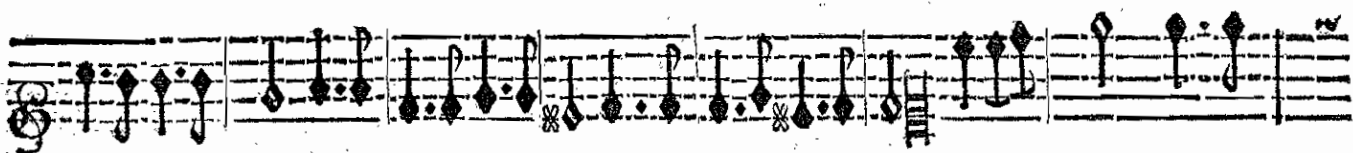
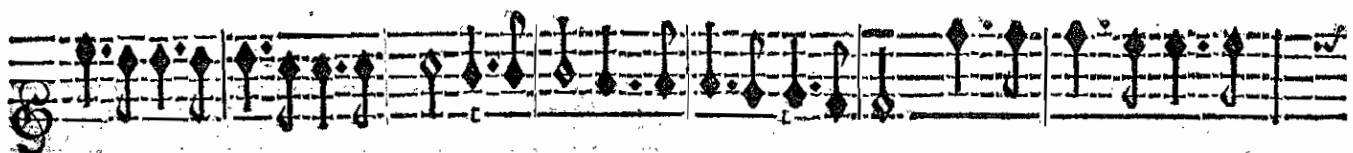
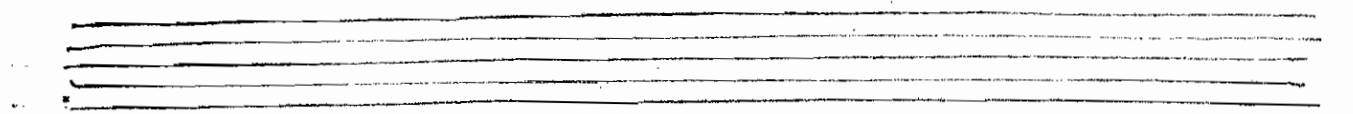
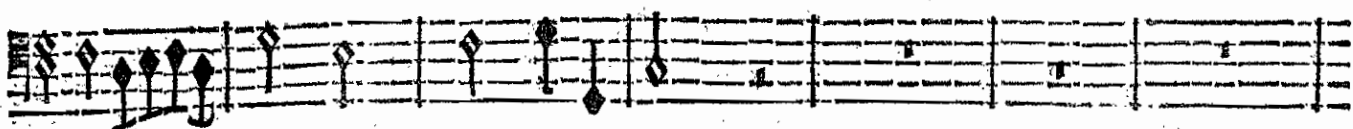
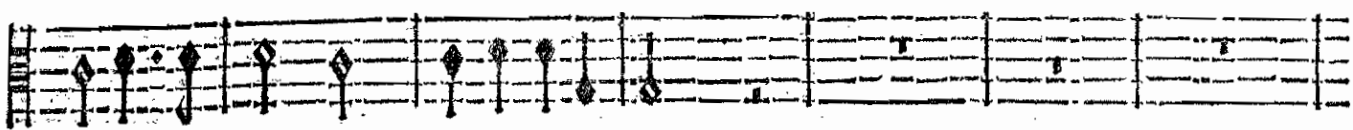
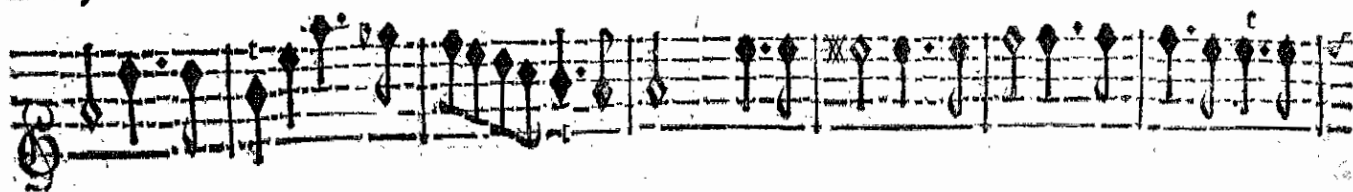
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2

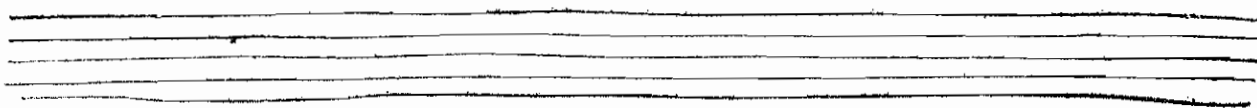
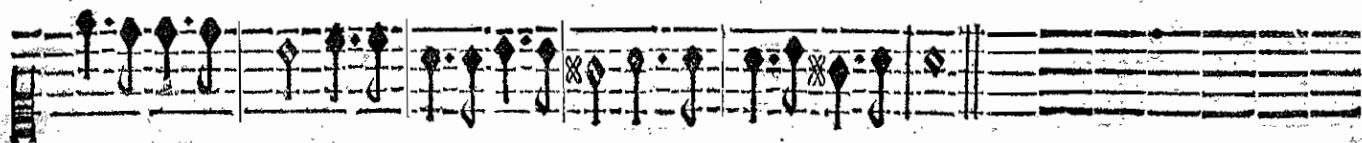
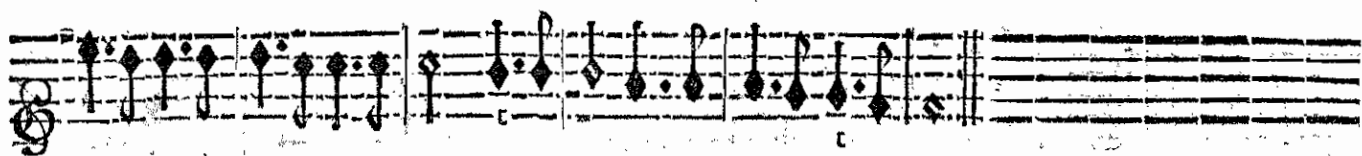
2

P R O L O G U E





PROLOGUE.

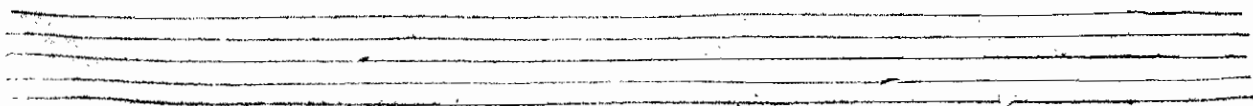
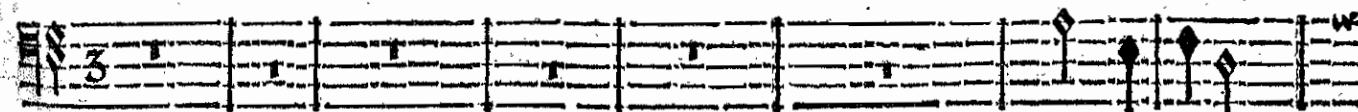
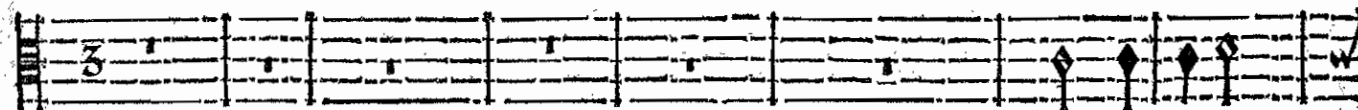


FLUTES.

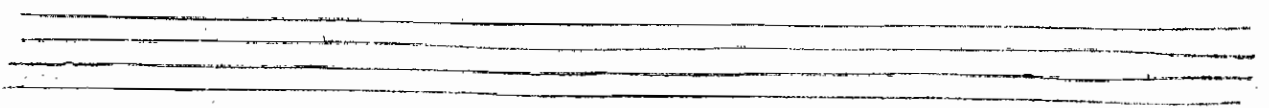
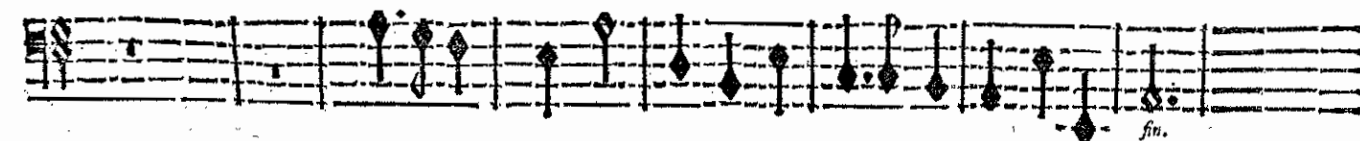
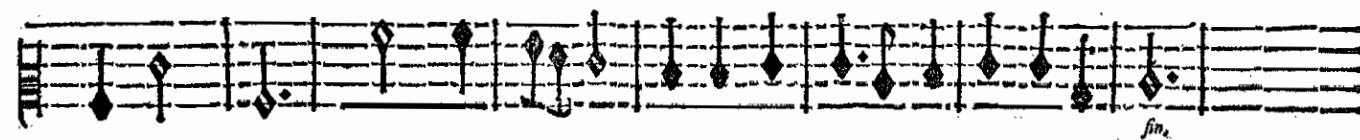
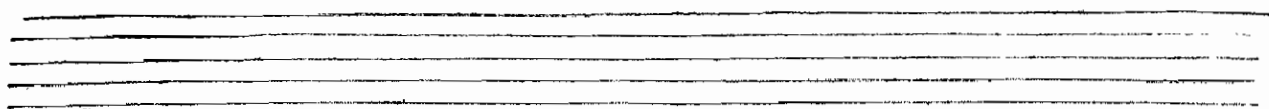
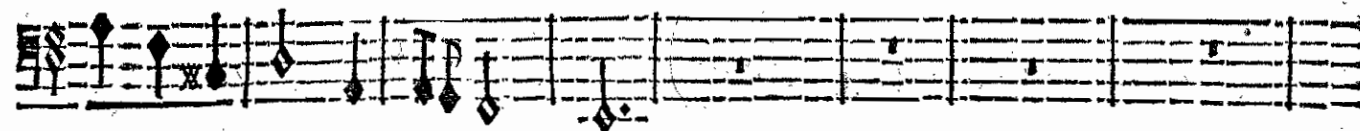
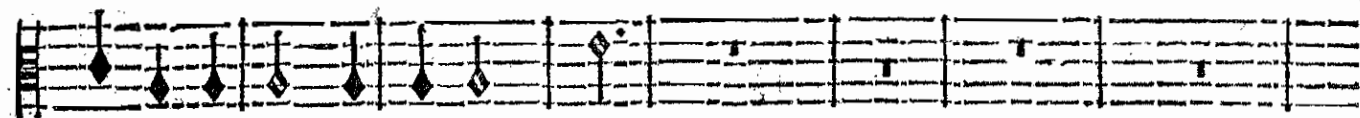
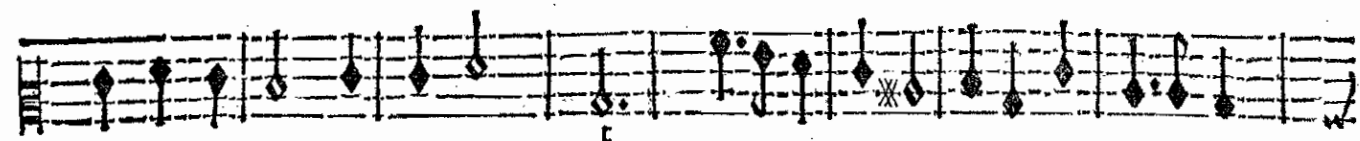


MENUET.

FLUTES.



ARMIDE, TRAGEDIE.



PROLOGUE

GAVOTTE.

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

RONDEAU.

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

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

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

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

Empty musical staff.

Musical staff 6: Treble clef, 2/4 time signature, sixth system of notes.

Musical staff 7: Bass clef, 2/4 time signature, seventh system of notes.

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

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

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

Empty musical staff.

ARMIDE, TRAGEDIE.

Musical staff with treble clef, containing a series of notes and rests, including some marked with asterisks.

Musical staff with treble clef, containing a series of notes and rests.

Musical staff with treble clef, containing a series of notes and rests.

Musical staff with treble clef, containing a series of notes and rests.

Musical staff with treble clef, containing a series of notes and rests.

Musical staff with treble clef, containing a series of notes and rests.

Fin de l'Entrée.

Musical staff with treble clef, containing a series of notes and rests.

PRELUDE.

Musical staff with treble clef, containing a series of notes and rests.

Musical staff with treble clef, containing a series of notes and rests.

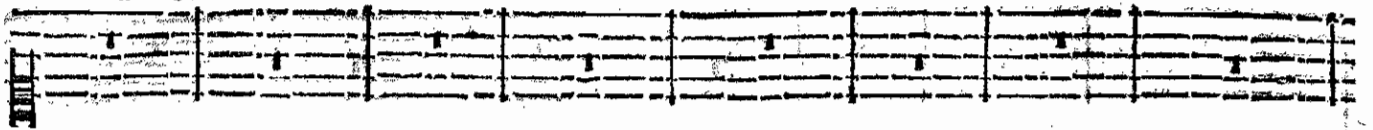
Musical staff with treble clef, containing a series of notes and rests.

Musical staff with treble clef, containing a series of notes and rests.

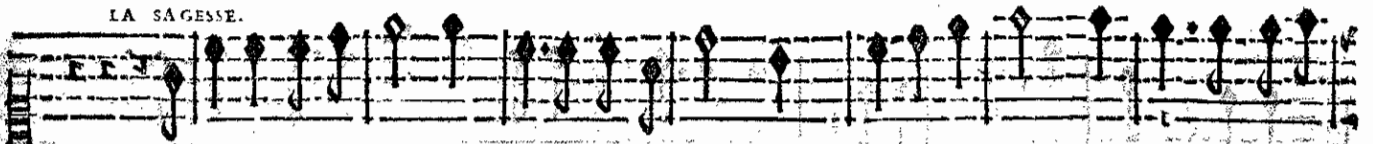
BASSE CONTINUE.

Empty musical staff.

LA GLOIRE.



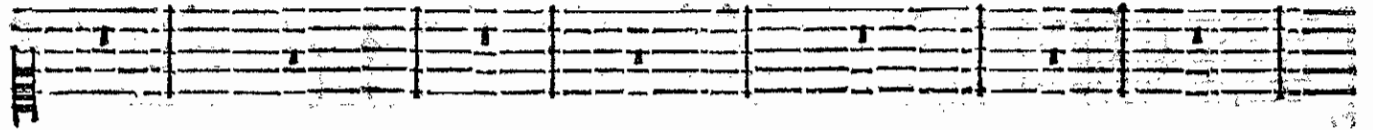
LA SAGESSE.



Suivons nostre Heros, que rié ne nous se- pare. Il nous invite aux Jeux qu'ó luy pré-



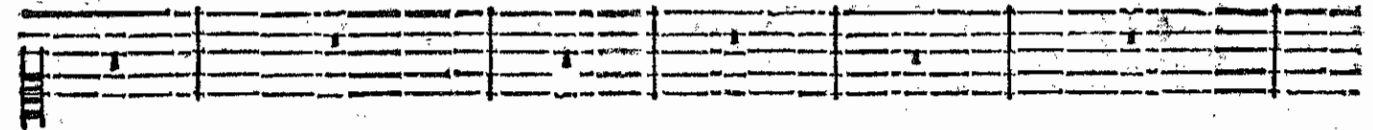
BASSE-CONTINUE.



pare: Nousy verrons Renaud malgré la volupté; Suivre un conseil fi- dele &c.



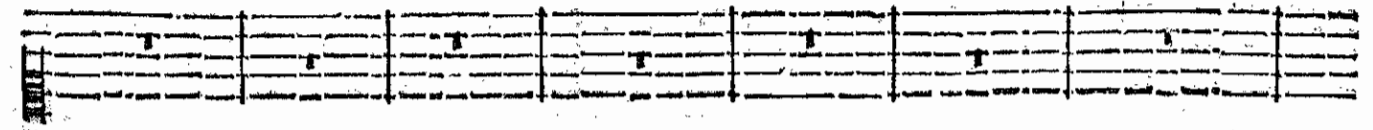
BASSE-CONTINUE.



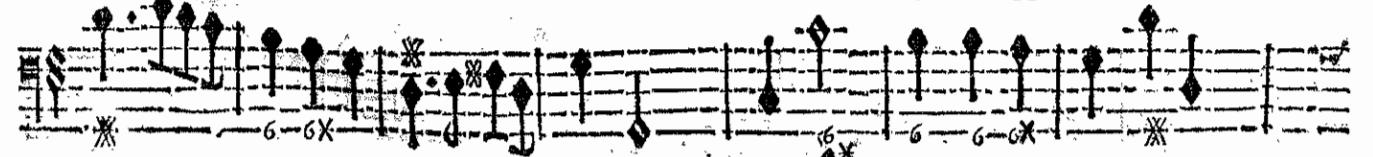
sage, Nous le verrons for- tir du Pa- lais enchan- té, Où par l'amour d'Ar-



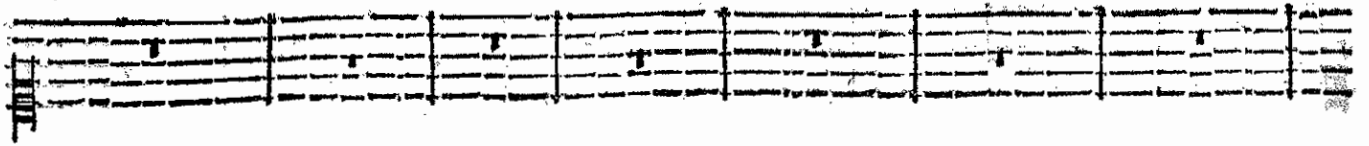
BASSE-CONTINUE



mide il estoit arresté, Et voler où la gloire appelle son cou-



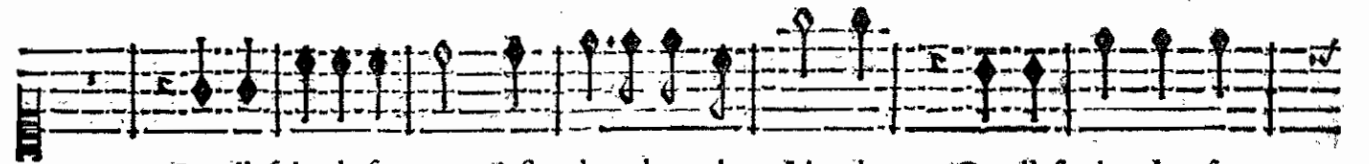
BASSE-CONTINUE.



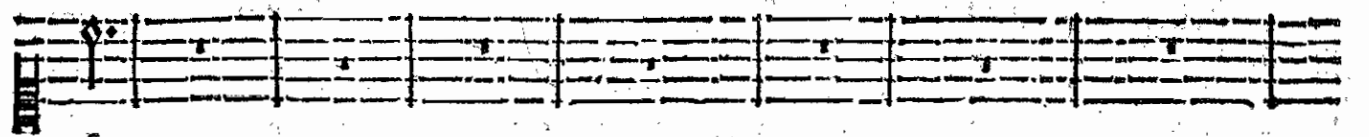
rage, Le grand Roy qui partage Entre nous les desirs Aime à nous voir mesme dans ses Plai-



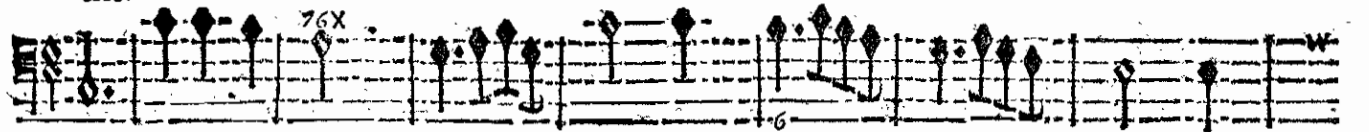
BASSE-CONTINUE.



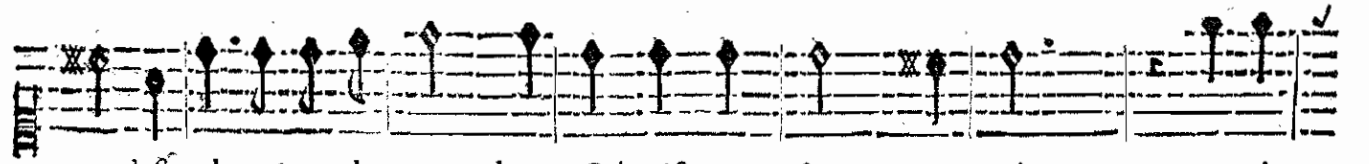
Que l'esclat de son nom s'estende au bout du Monde, Que l'es-clat de son



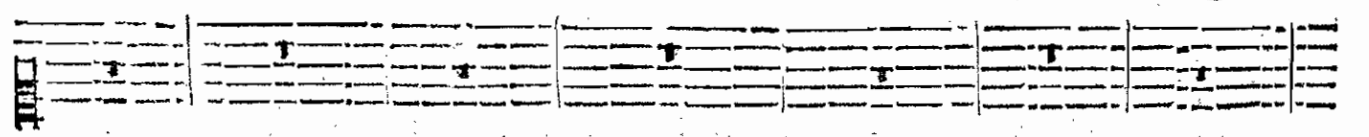
firs.



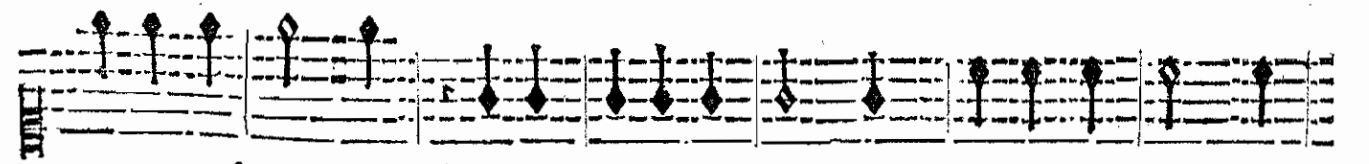
BASSE-CONTINUE.



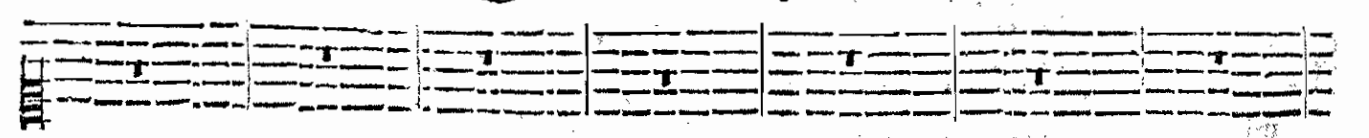
nom s'estende au bout du monde, Réünif- sons nos voix, Que cha-



BASSE-CONTINUE.



cun nous res- ponde, Que chacun nous res- ponde, Réünif- sons nos

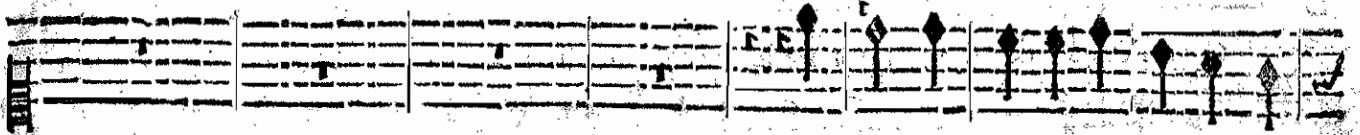


BASSE-CONTINUE.

PROLOGUE.



voix. Que chacun nous respon- de.



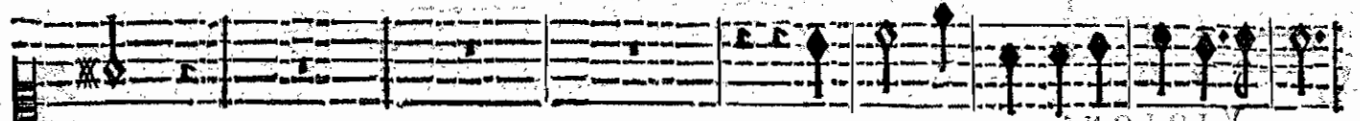
Chantons, Chantons la douceur de ses



BASSE-CONTINUE.



Chantons, Chantons ses glorieux Exploits, Chantons, Chantons ses glorieux Exploits.

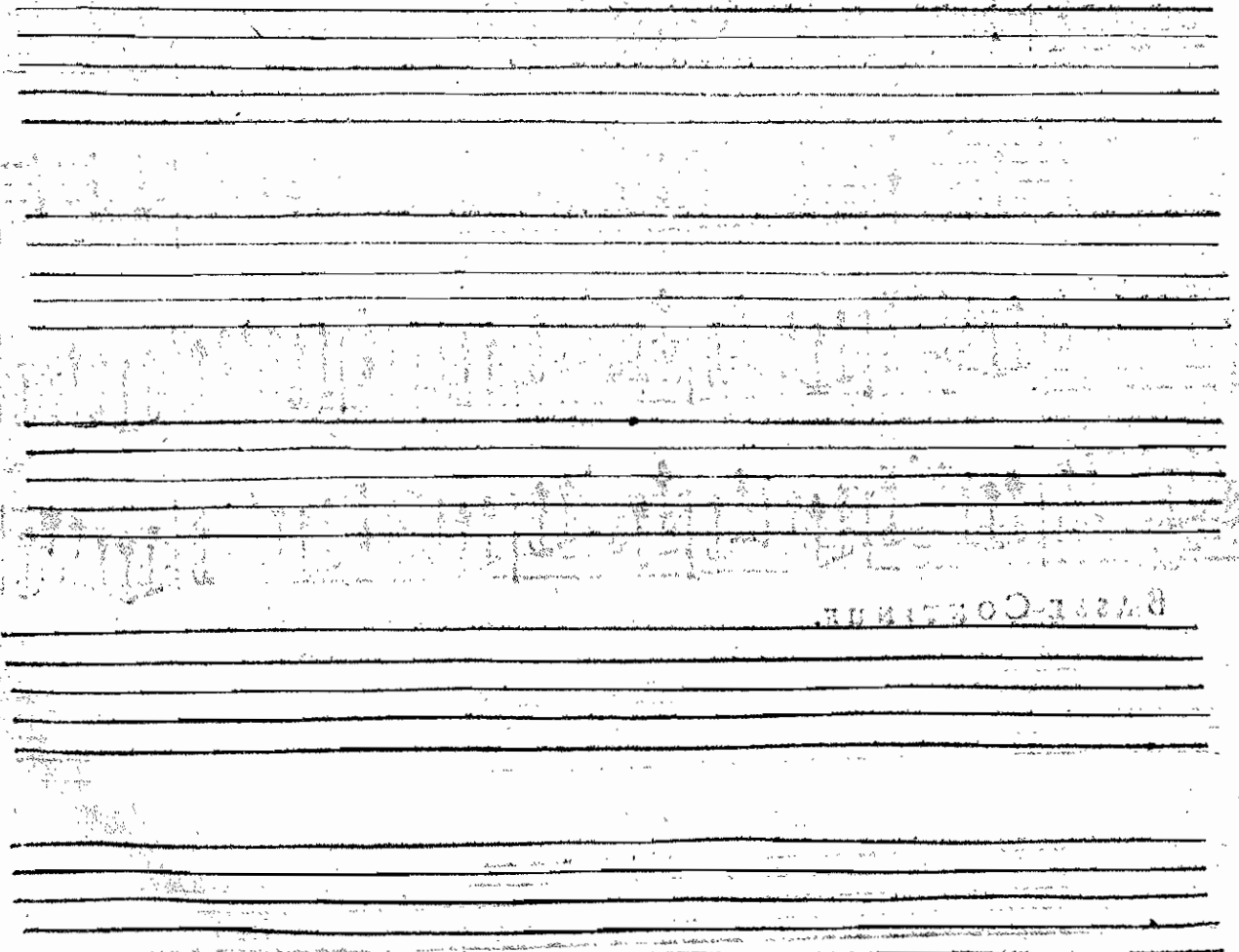


loix.

Chantons, Chantons la douceur de ses loix.



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

CHOEUR.

Que l'éclat de son nom s'estende au bout du monde; Que l'éclat de son

Que l'éclat de son nom s'estende au bout du monde; Que l'éclat de son

Que l'éclat de son nom s'estende au bout du monde, Que l'éclat de son

Que l'éclat de son nom s'estende au bout du monde, Que l'éclat de son

Que l'éclat de son nom s'estende au bout du monde, Que l'éclat de son

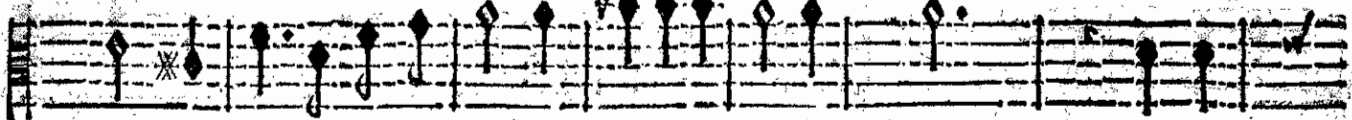
VIOLONS.

BASSE-CONTINUE.

PROLOGUE.



nom s'étende au bout du monde; Réunissons nos voix, Que cha-



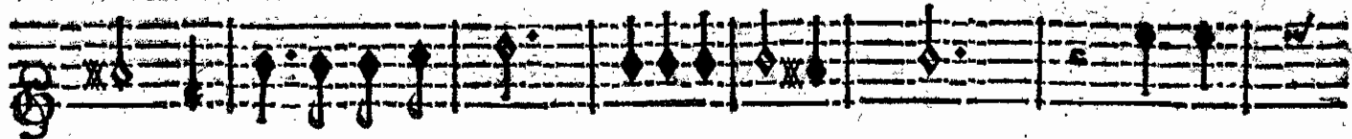
nom s'étende au bout du monde; Réunissons nos voix, Que cha-



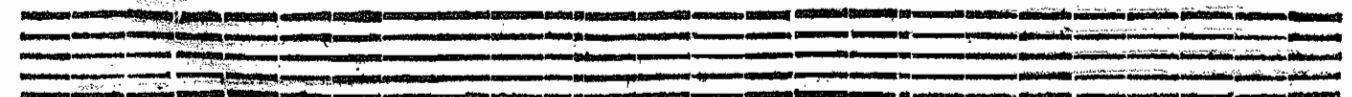
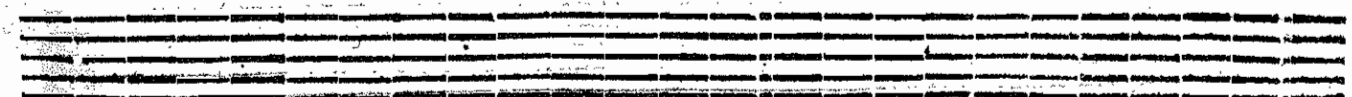
nom s'étende au bout du monde; Réunissons nos voix, Que cha-



nom s'étende au bout du monde, Réunissons nos voix, Que chacun Que cha-



BASSE-CONTINUE.



cun nous responde. Que chacun nous responde. Reüniffons nos

cun nous responde. Que chacun nous responde. Reüniffons nos

cun nous responde. Que chacun nous responde. Reüniffons nos

cun nous responde. Que chacun nous responde. Reüniffons nos

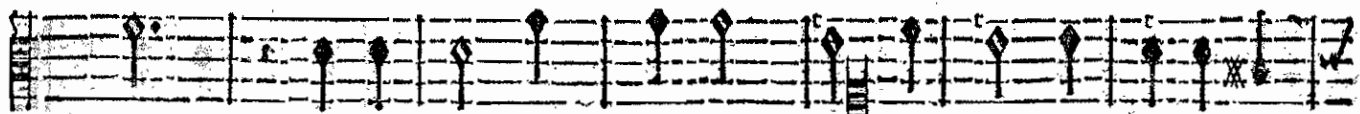
BASSE-CONTINUE.

REÜNIFONS NOS

PROLOGUE.



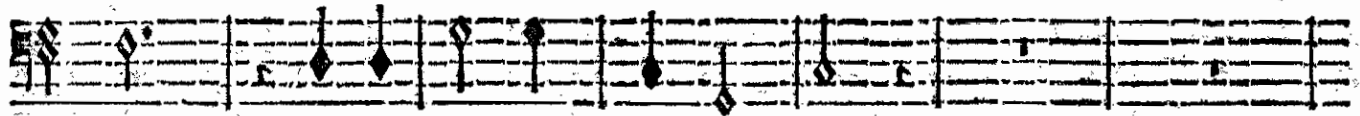
voix. Que chacun nous respon- de. Chantons, chantons la dou-



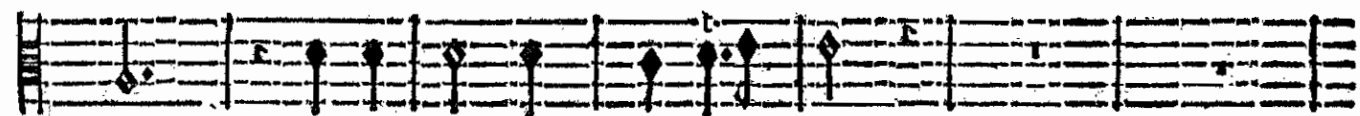
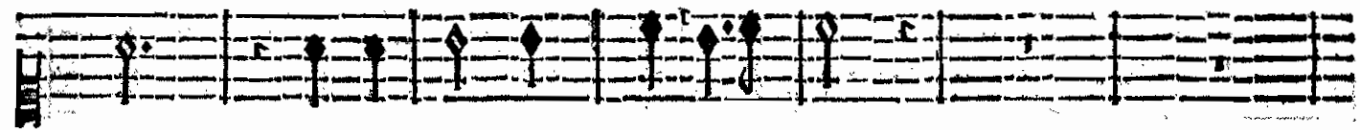
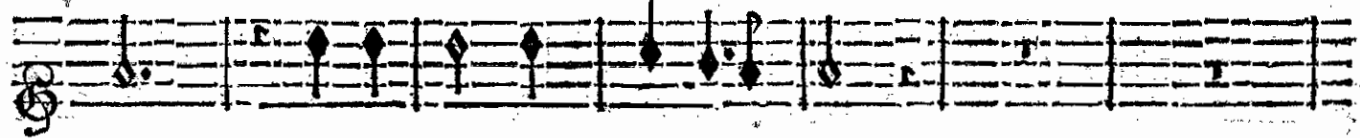
voix. Que chacun nous respon- de. Chantons, chantons la dou-



voix. Que chacun nous respon- de. Chantons, chantons la dou-

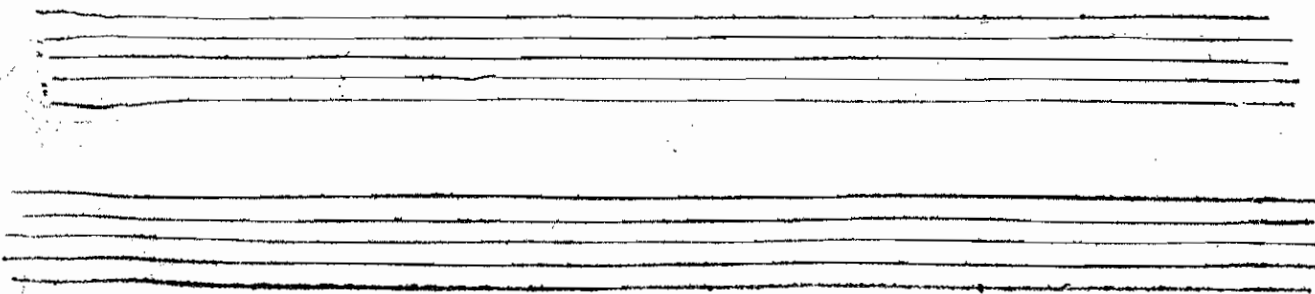


voix. Que chacun nous respon- de.

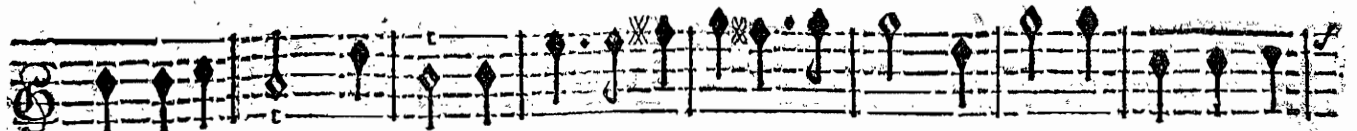


BASSE-CONTINUE.

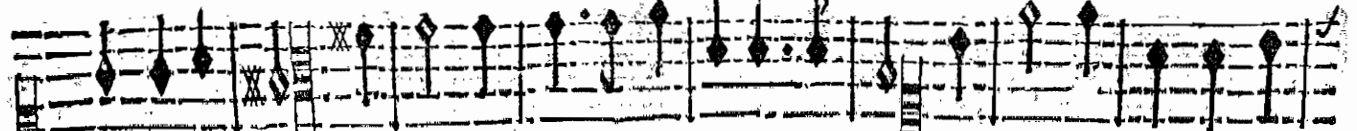
LOWLAND SOUND



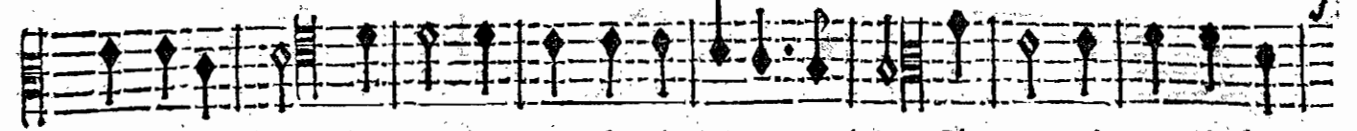
ARMIDE TRAGEDIE.



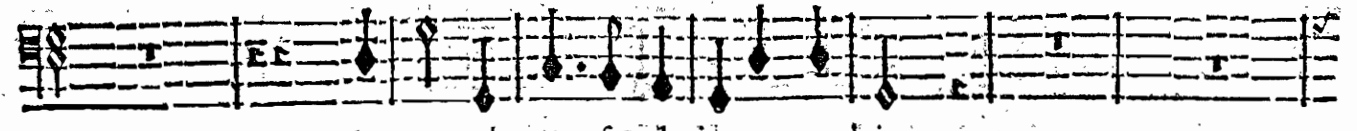
-ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-



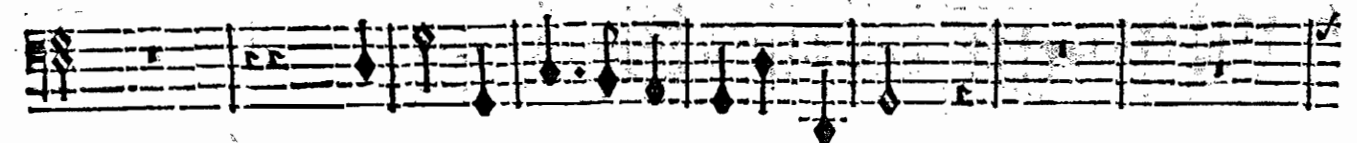
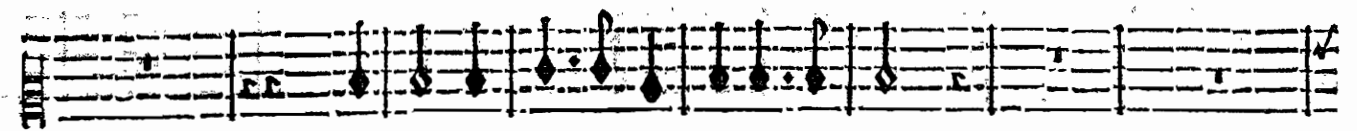
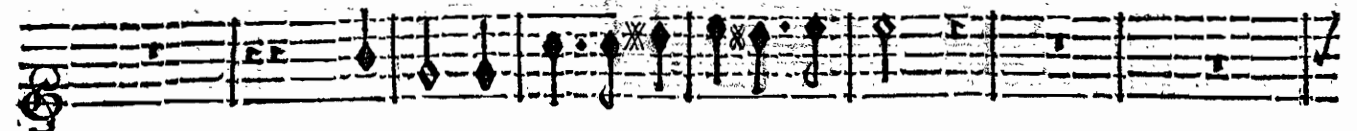
ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-



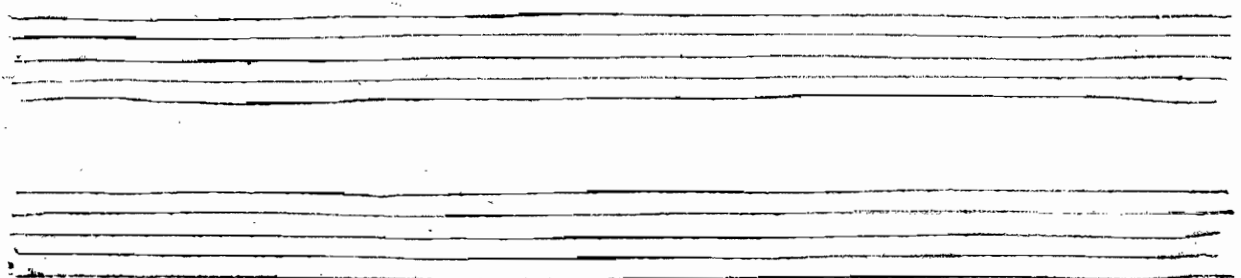
ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-

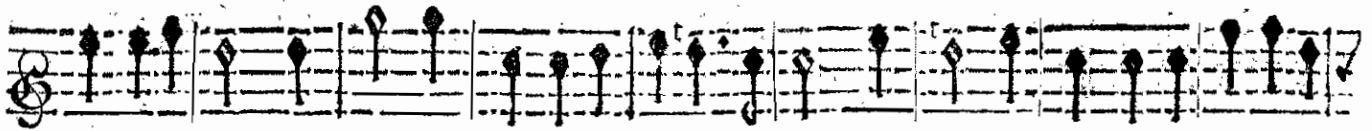


Chantons, chantons ses glorieux exploits.



BASSE-CONTINUE.





ceur de ses loix , Chantons, chantons ses glorieux exploits. Chantons, chantons la douceur de ses



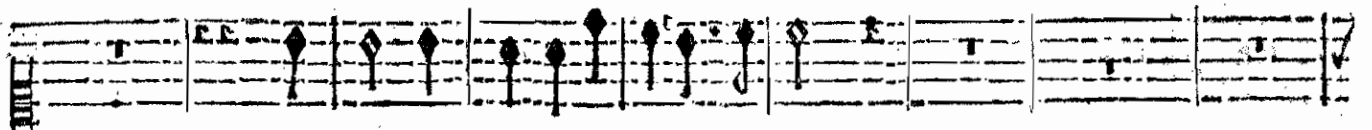
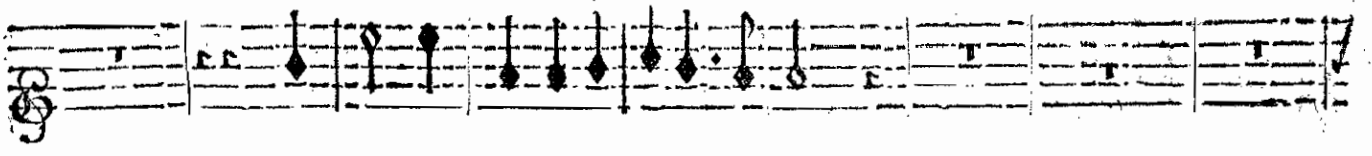
ceur de ses loix , Chantons, chantons ses glorieux exploits. Chantons, chantons la douceur de ses



ceur de ses loix , Chantons, chantons ses glorieux exploits. Chantons, chantons la douceur de ses

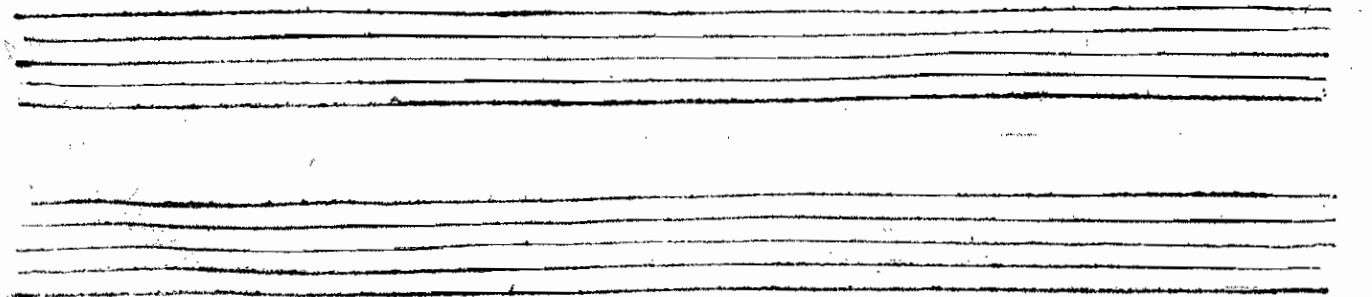


Chantons, chantons ses glorieux exploits.



BASSE-CONTINUE.

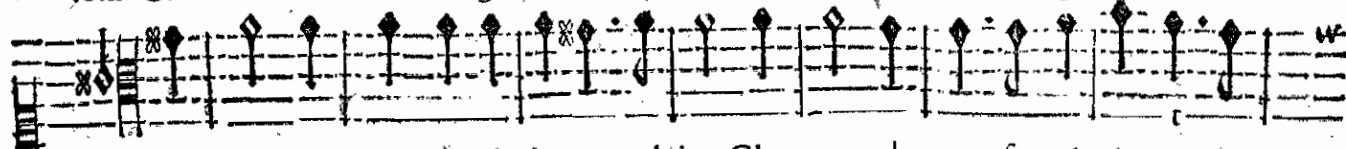
PAR M. COCQUET



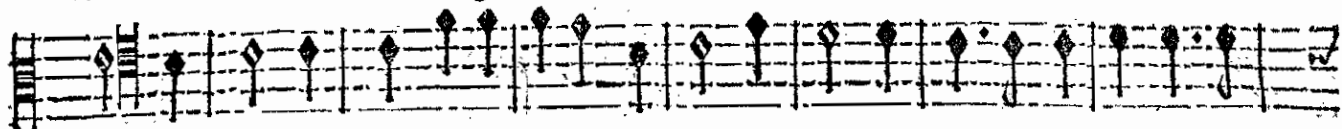
ARMIDE, TRAGEDIE.



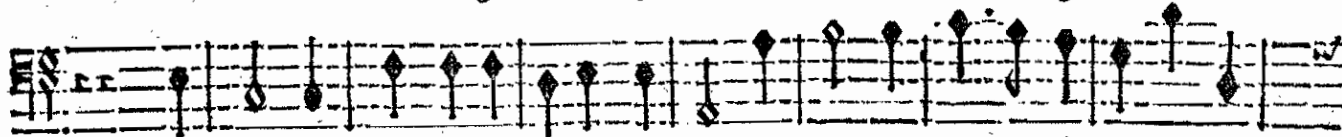
loix. Chantons, chantons ses glorieux exploits. Chantons, chantons ses glorieux ex-



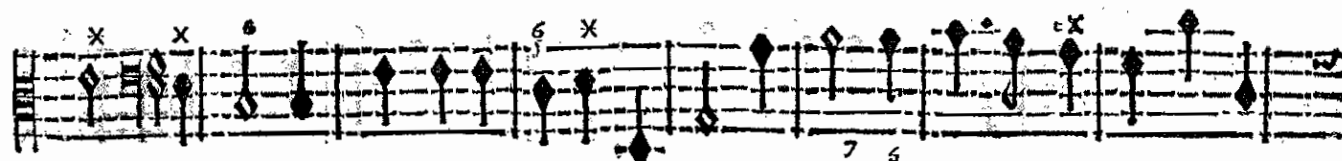
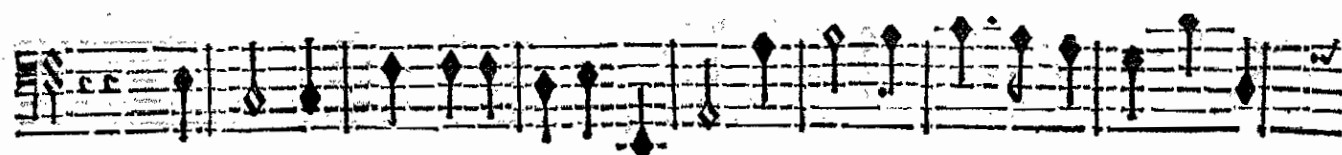
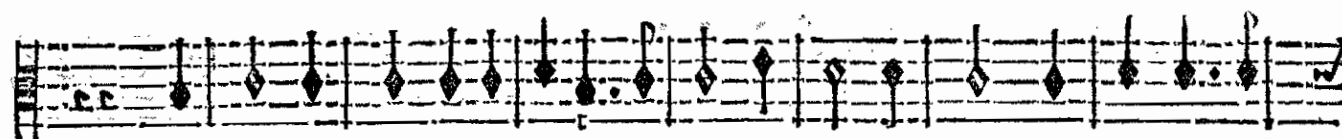
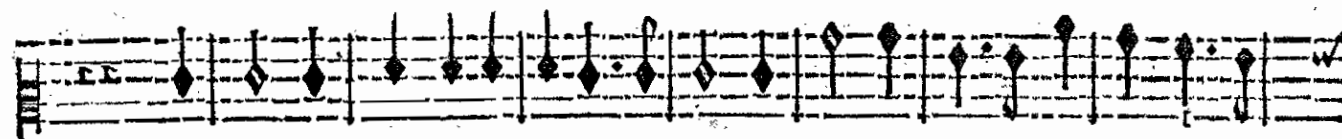
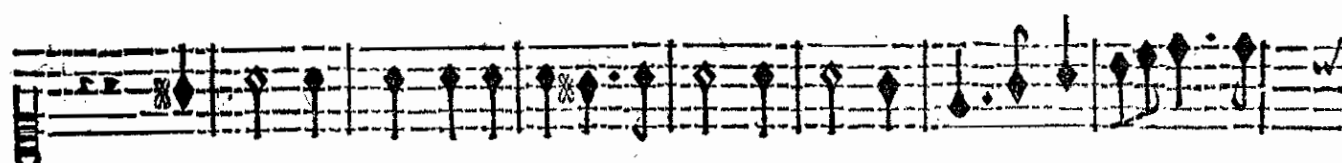
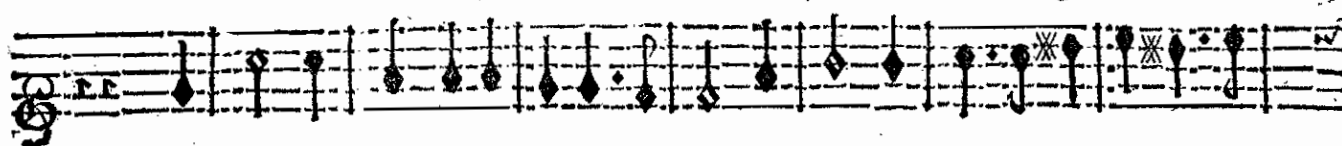
loix. Chantons, chantons ses glorieux exploits. Chantons, chantons ses glorieux ex-



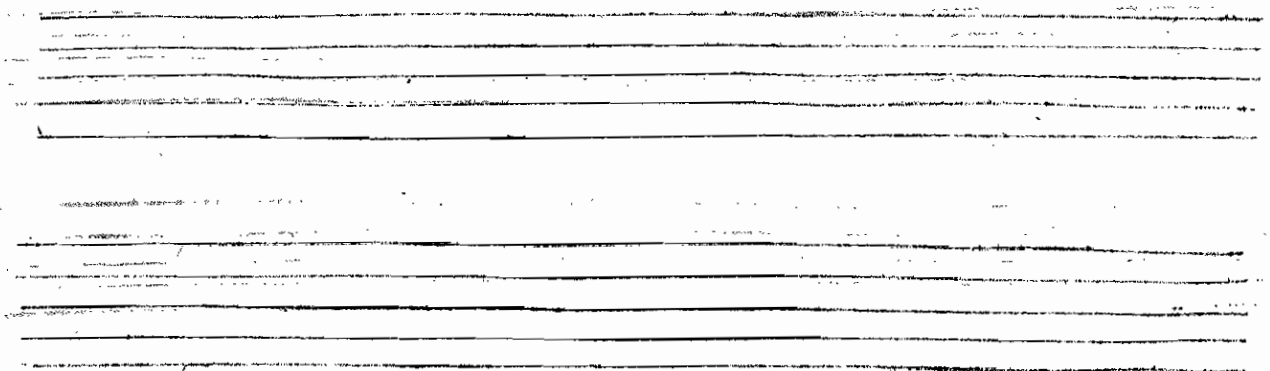
loix. Chantons, chantons ses glorieux exploits. Chantons, chantons ses glorieux ex-



Chantons, chantons ses glorieux exploits. Chantons, chantons ses glorieux ex-

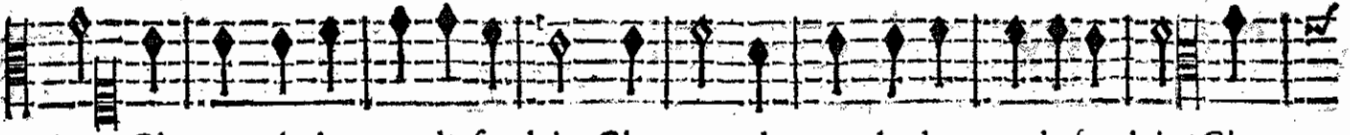


BASSE-CONTINUE.

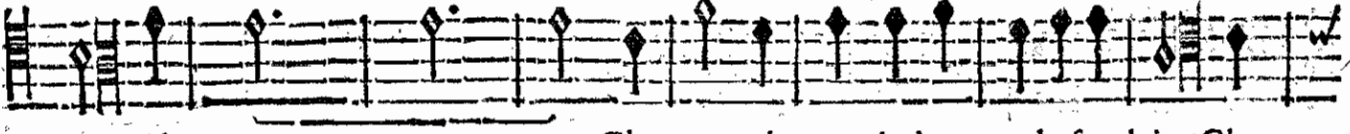




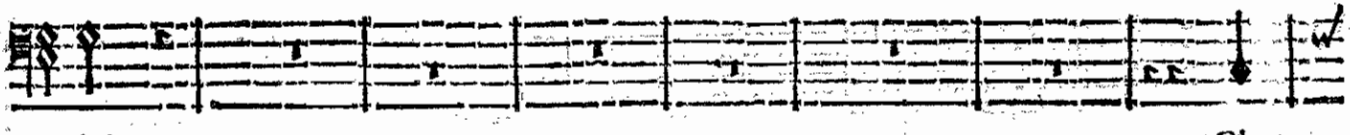
ploits. Chantons, la douceur de ses loix, Chantons, chantons la douceur de ses loix, Chan-



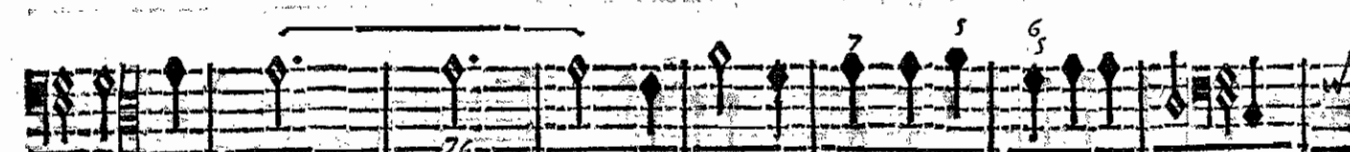
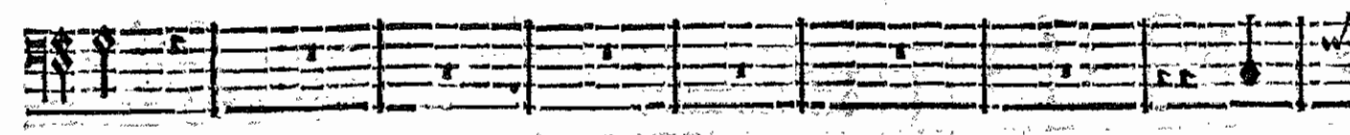
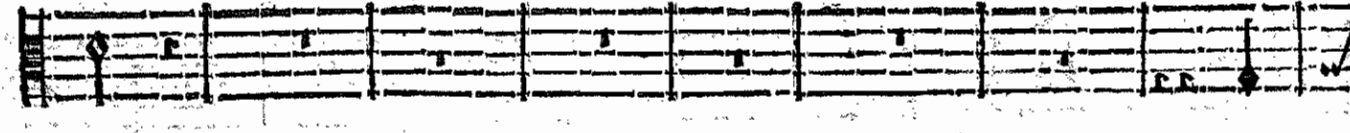
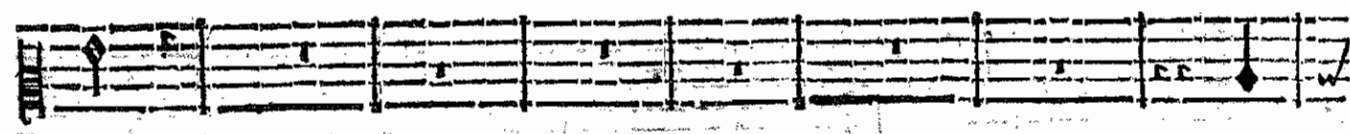
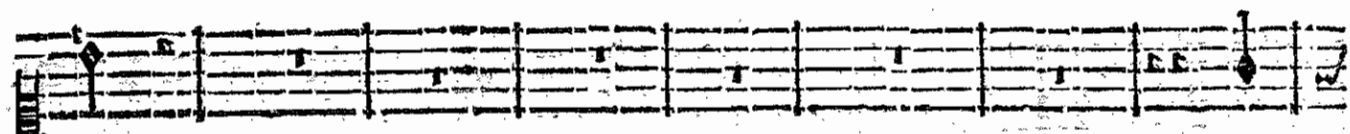
ploits. Chantons, la douceur de ses loix, Chantons, chantons la douceur de ses loix, Chan-



ploits. Chantons, Chantons, chantons la douceur de ses loix, Chan-

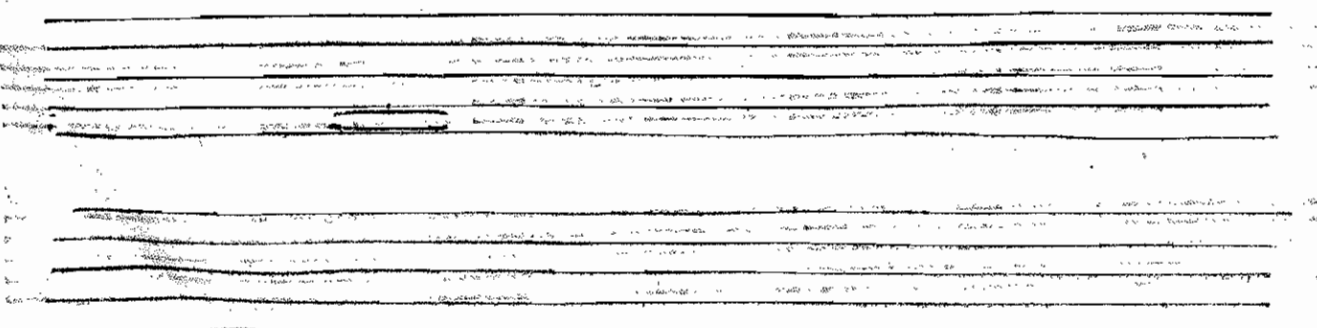


ploits. Chan-



BASSE-CONTINUE.

AMITTO ECCE AN

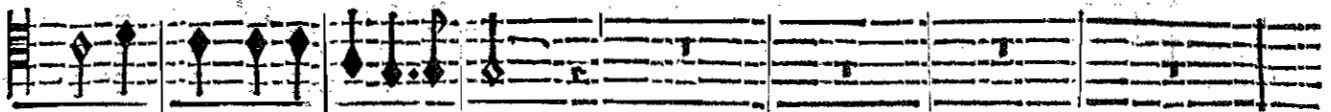




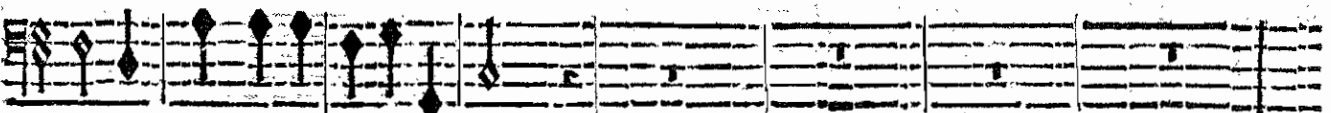
tons, Chantons ses glorieux Exploits.



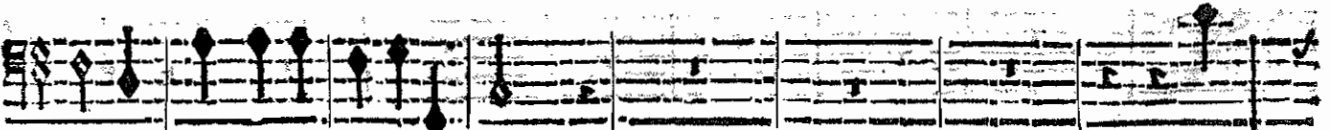
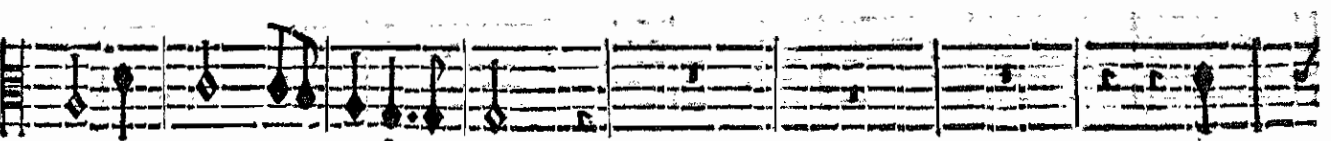
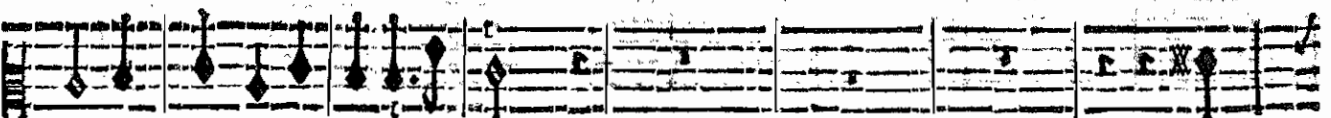
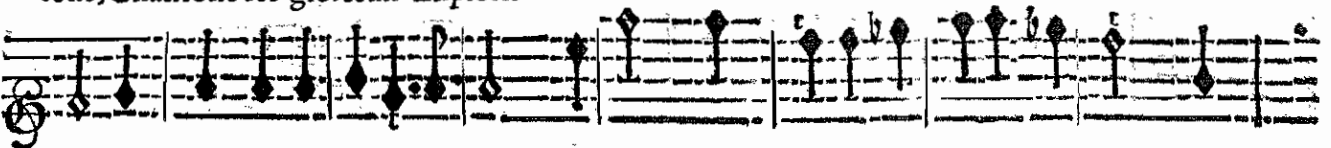
tons, Chantons ses glorieux Exploits.



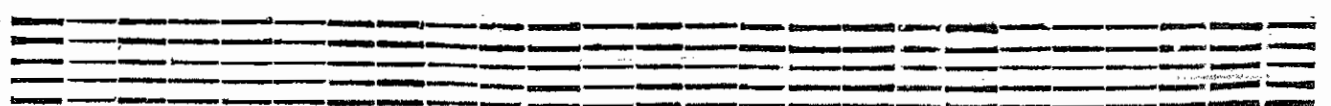
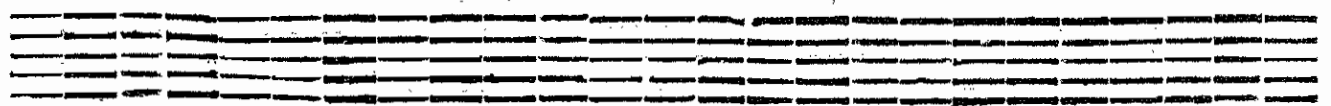
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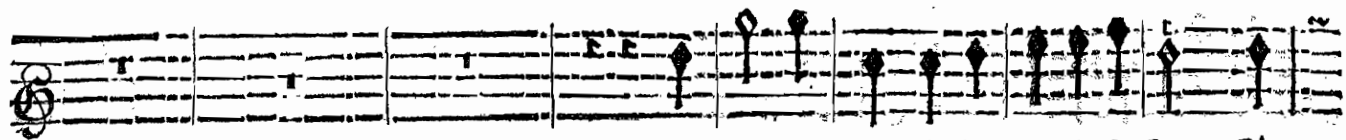


tons, Chantons ses glorieux Exploits.



BASSE-CONTINUE.

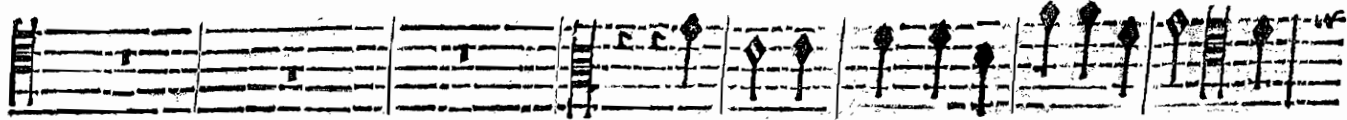




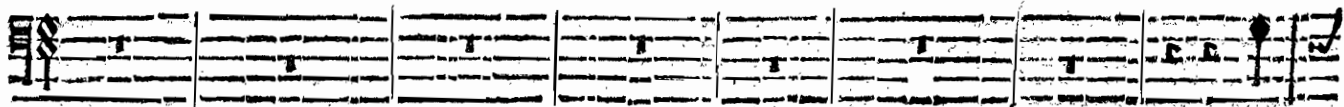
Chantons, Chantons la douceur de ses Loix. Chan-



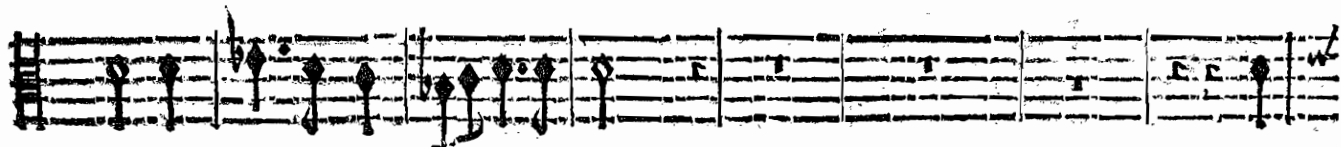
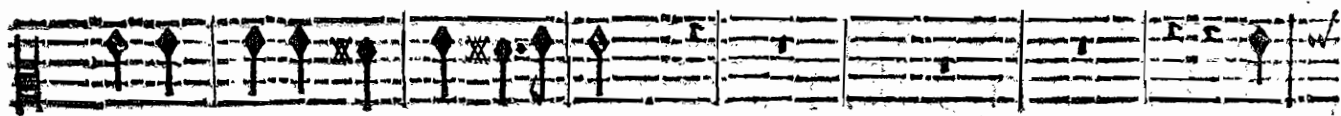
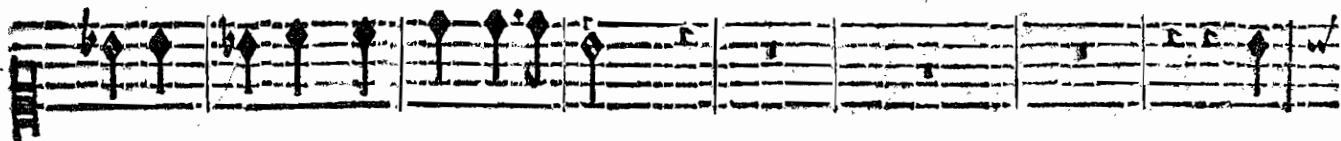
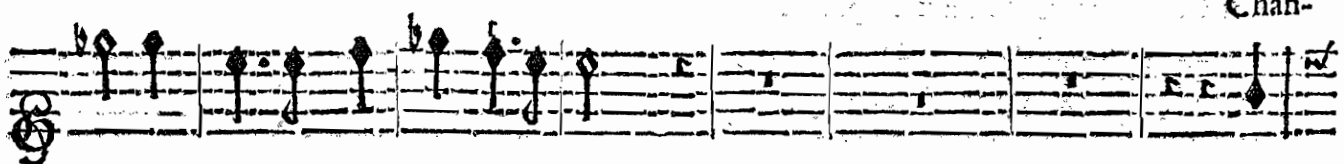
Chantons, Chantons la douceur de ses Loix. Chan-



Chantons, Chantons la douceur de ses Loix. Chan-

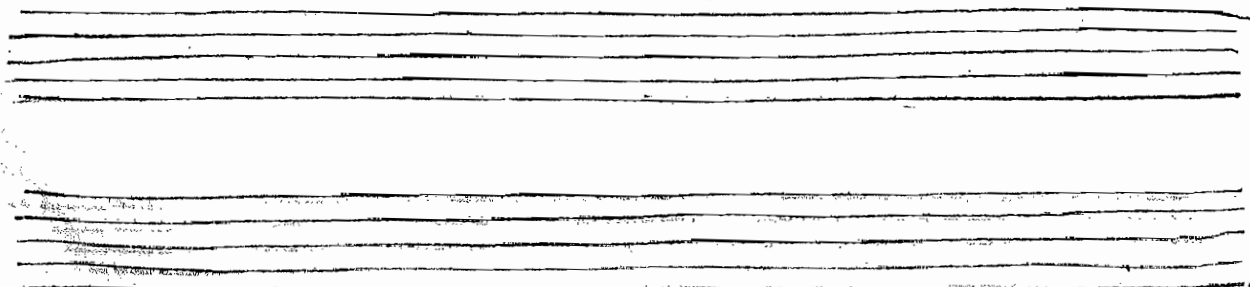


Chan-



BASSE-CONTINUE.

CHANTONS LA DOUCEUR DE SES LOIX



First vocal staff with treble clef, containing a series of notes and rests. A small 'c' is written above the staff.

ons, Chantons ses glorieux Exploits.

Second vocal staff with alto clef, containing a series of notes and rests.

ons, Chantons ses glorieux Exploits.

Third vocal staff with alto clef, containing a series of notes and rests. A small 'c' is written above the staff.

ons, Chantons ses glorieux Exploits.

Fourth vocal staff with alto clef, containing a series of notes and rests.

ons, Chantons ses glorieux Exploits.

Fifth vocal staff with treble clef, containing a series of notes and rests. A small 'c' is written above the staff.

Sixth vocal staff with alto clef, containing a series of notes and rests. A small 'c' is written above the staff.

Seventh vocal staff with alto clef, containing a series of notes and rests. A small 'c' is written above the staff.

Eighth vocal staff with alto clef, containing a series of notes and rests. A small 'c' is written above the staff.

Ninth vocal staff with alto clef, containing a series of notes and rests. A small 'c' is written above the staff.

Tenth vocal staff with alto clef, containing a series of notes and rests. A small 'c' is written above the staff.

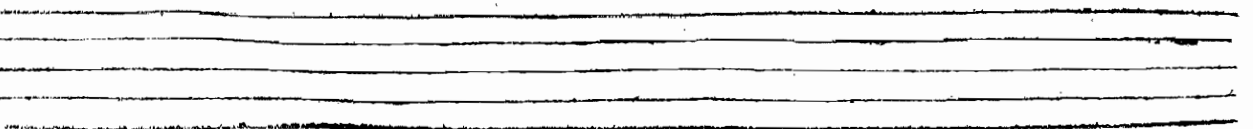
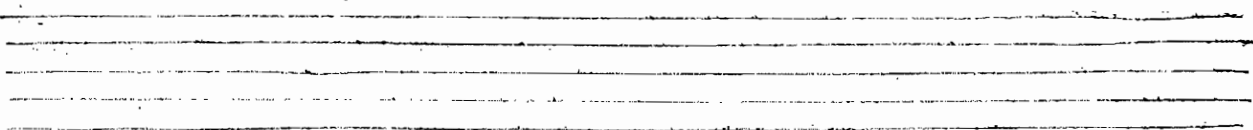
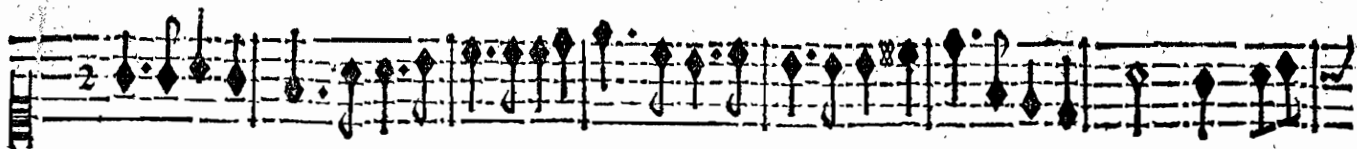
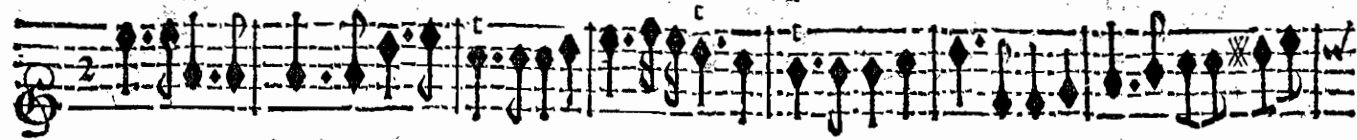
BASSE-CONTINUE.

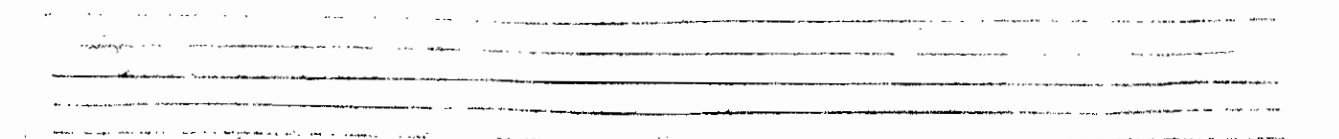
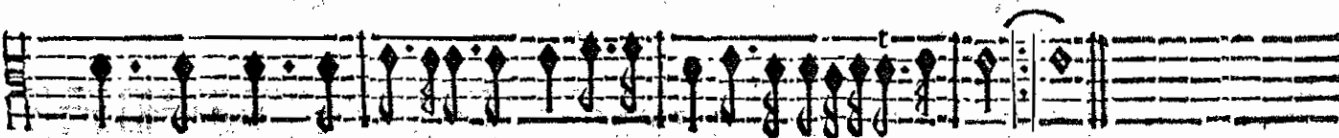
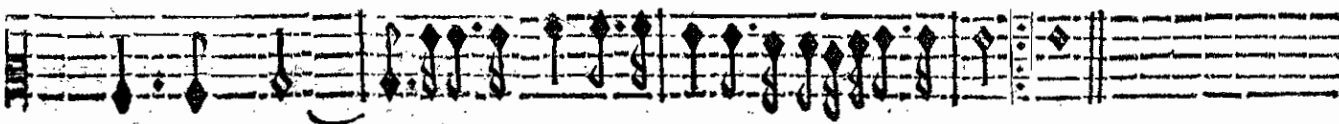
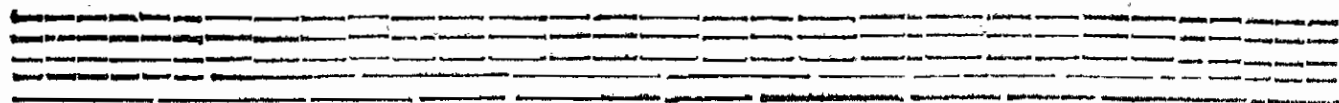
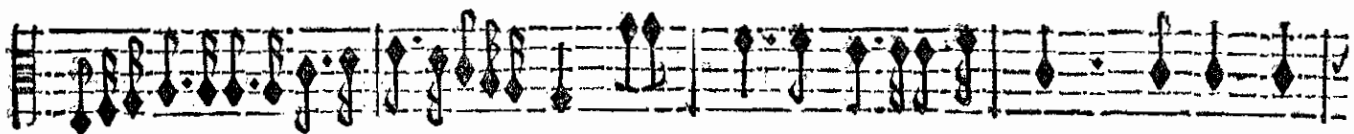
CHANTONS SES GLORIEUX EXPLOITS

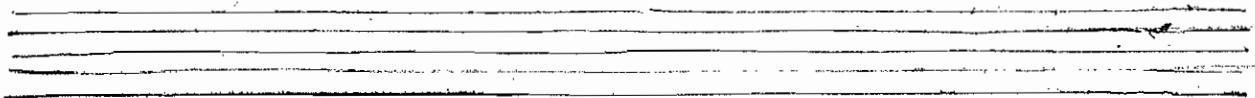
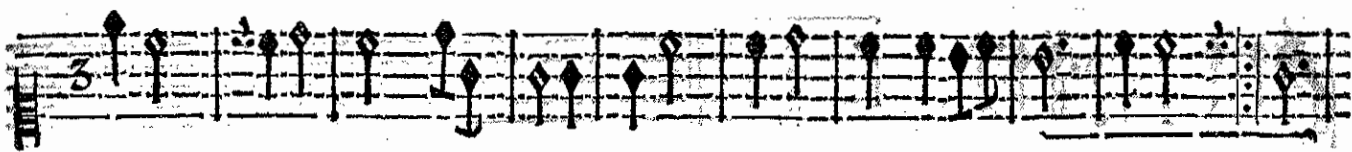
Two empty musical staves at the bottom of the page, intended for the basso continuo.

P R O L O G U E.

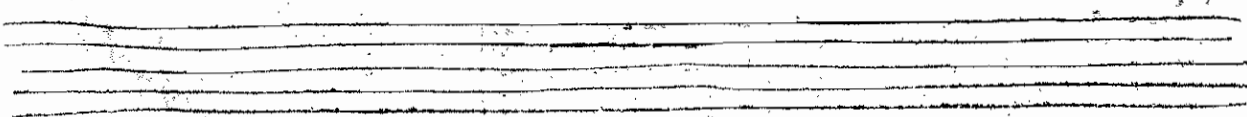
E N T R E E.







2. U.M.



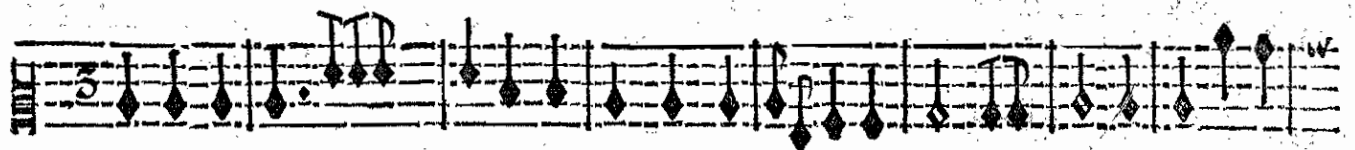
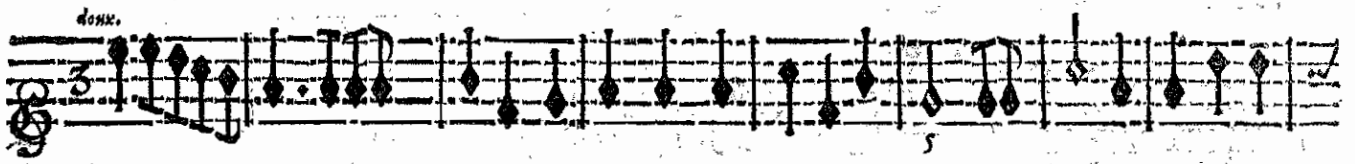
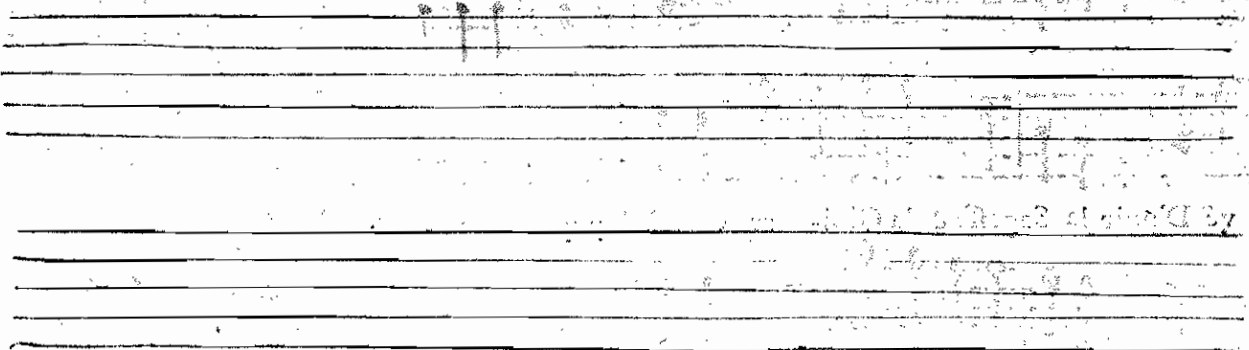
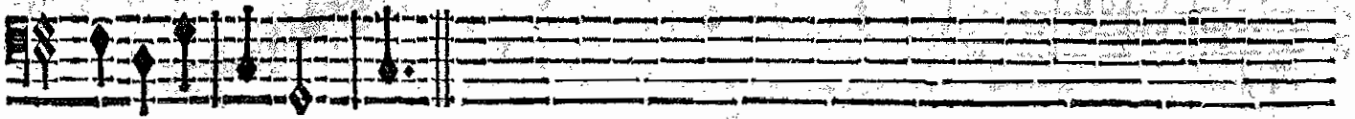
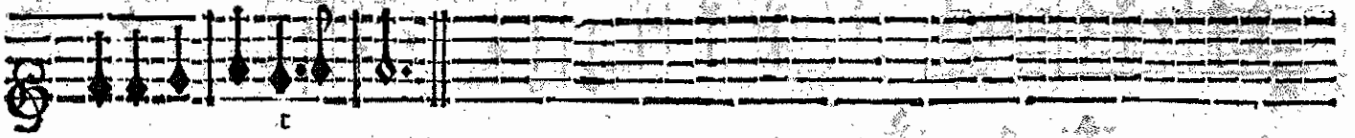
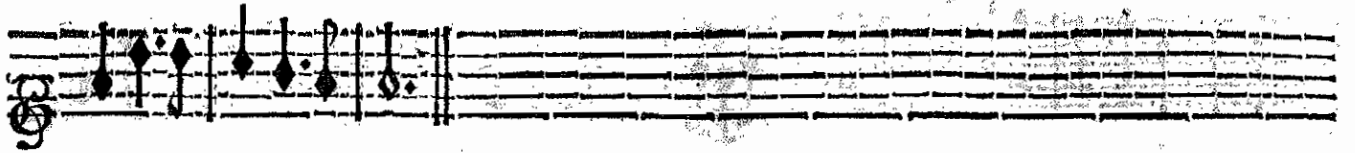
ARMIDE, TRAGÉDIE.

A musical score consisting of five staves. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript. The first staff begins with a treble clef and a key signature of one flat. The music is arranged in a system with five staves, suggesting a multi-part setting.

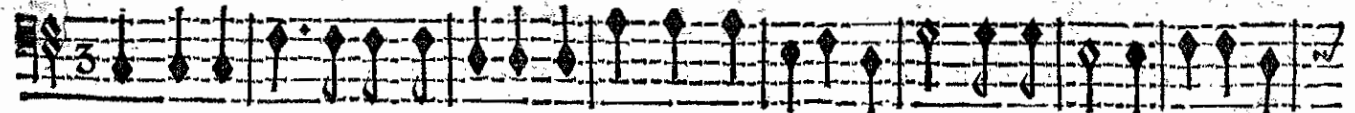


MENUE T.

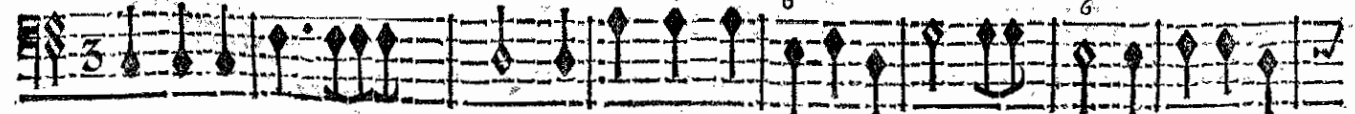
A musical score for a Minuet, consisting of six staves. The first staff is labeled 'HAUTBOIS.' and begins with a treble clef and a 3/4 time signature. The notation is dense with eighth and sixteenth notes, characteristic of a dance piece. The score is arranged in a system with six staves.



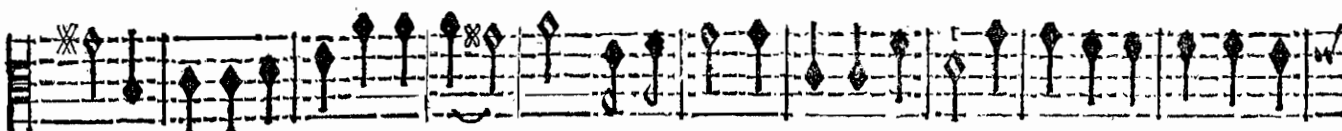
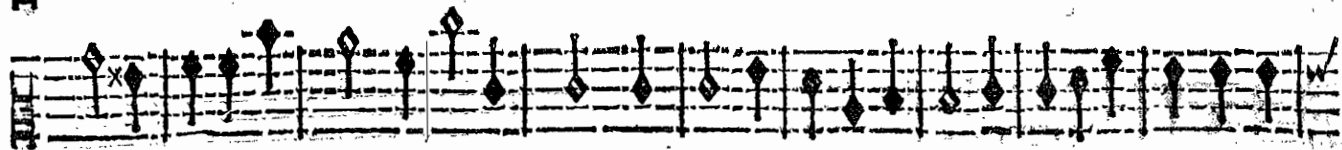
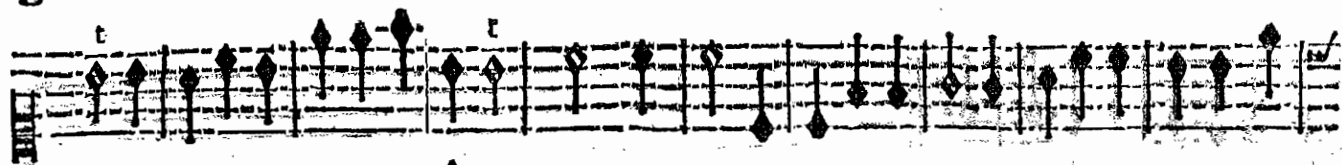
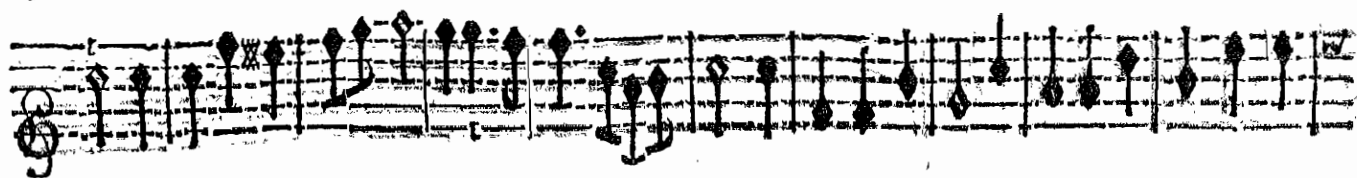
Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



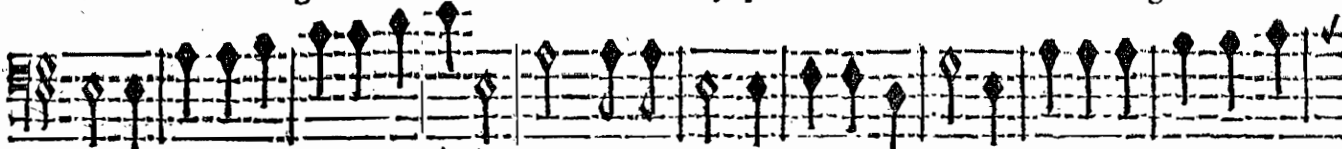
Que dans le Temple de Memoire son nom soit pour jamais gravé, C'est à luy qu'il est refer-



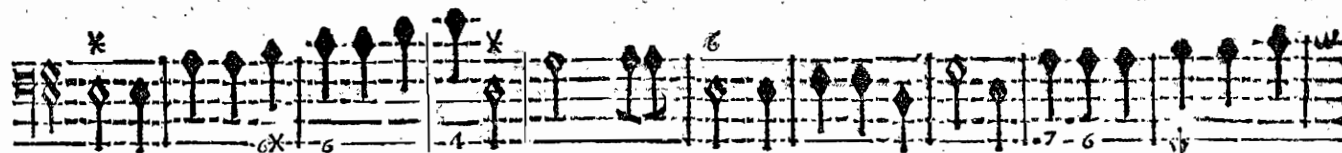
BASSE-CONTINUE.



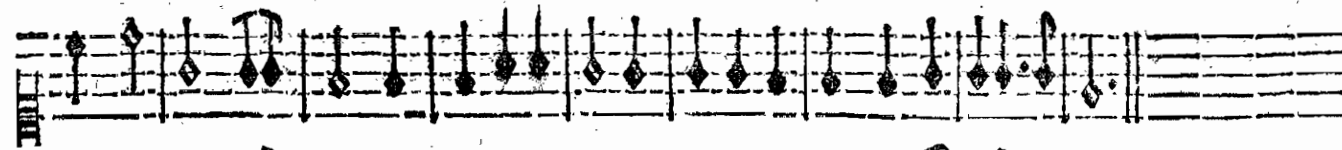
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé d'unir la Sageffe & la



BASSE-CONTINUE.



Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la Gloi- re.

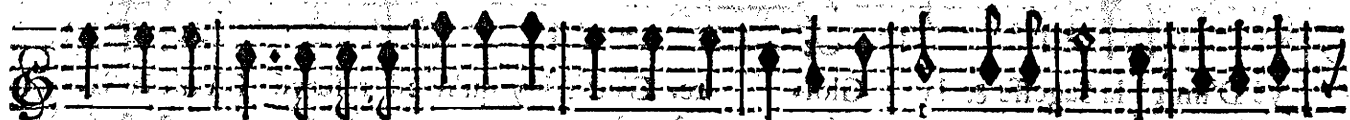


Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la Gloi- re.



BASSE-CONTINUE.

CHOEURS.



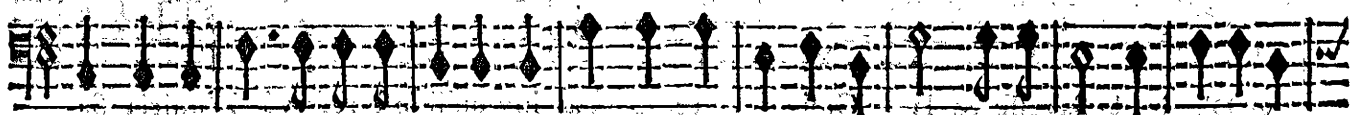
Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



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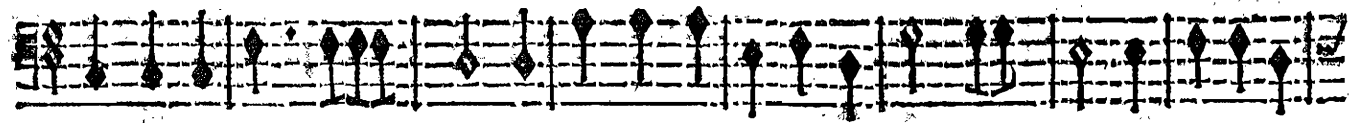
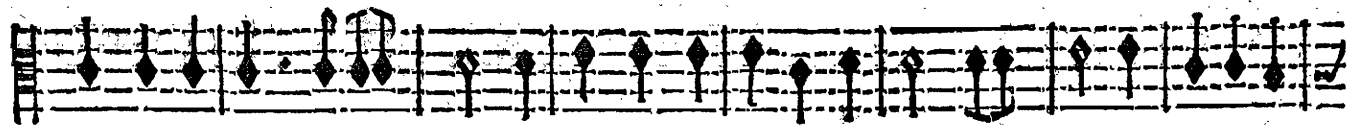
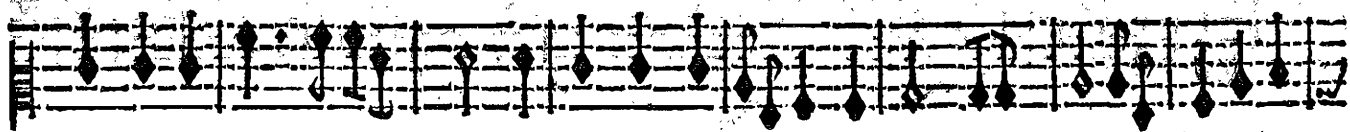
Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



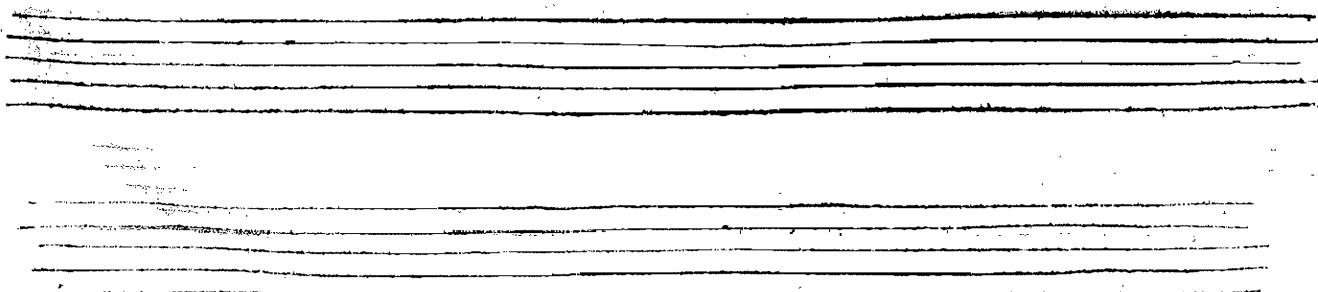
Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-

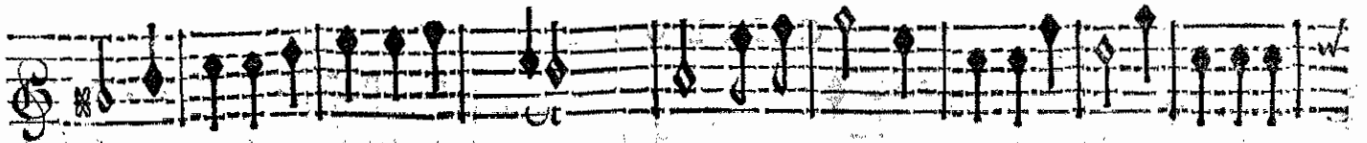


VIOLONS.



BASSE-CONTINUE.

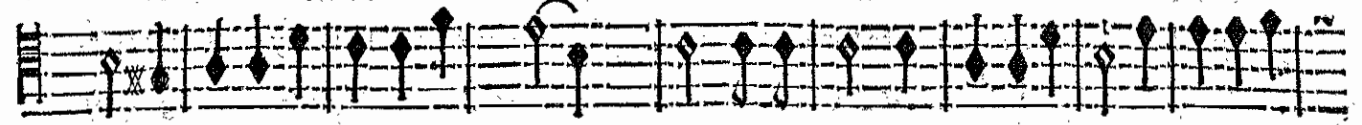




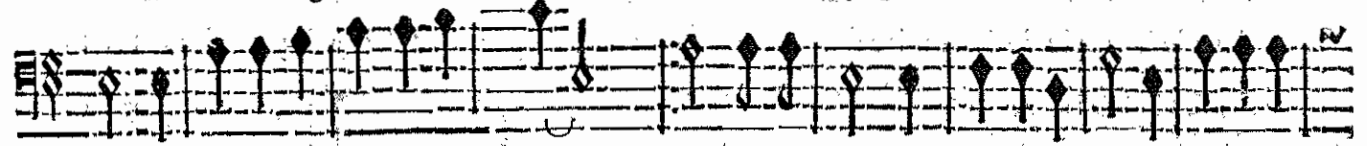
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est réservé D'unir la Sa-



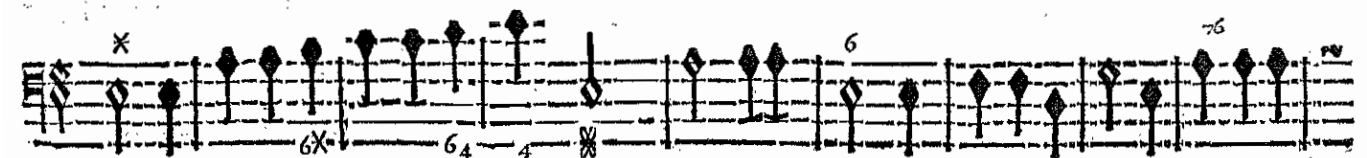
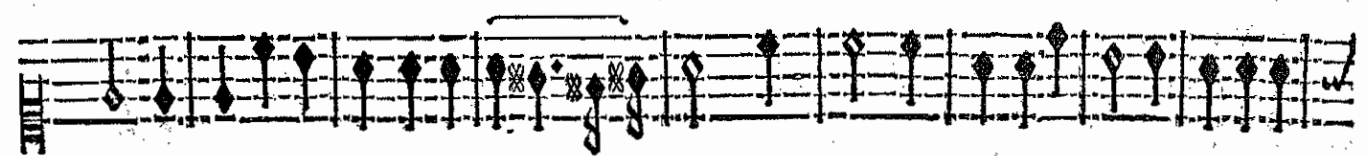
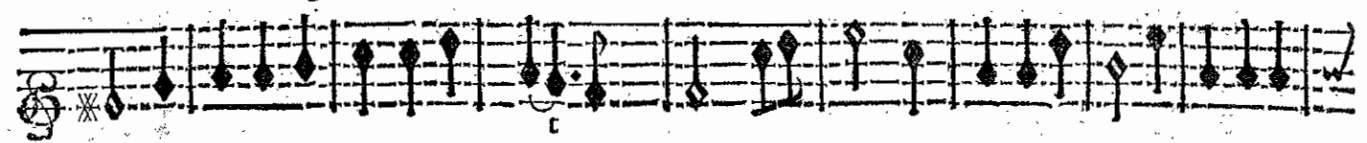
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est réservé D'unir la Sa-



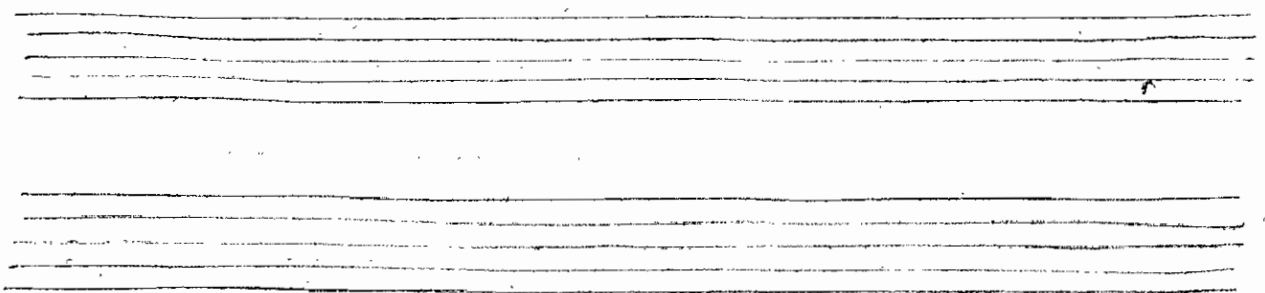
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est réservé D'unir la Sa-



vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est réservé D'unir la Sa-



BASSE-CONTINUE.



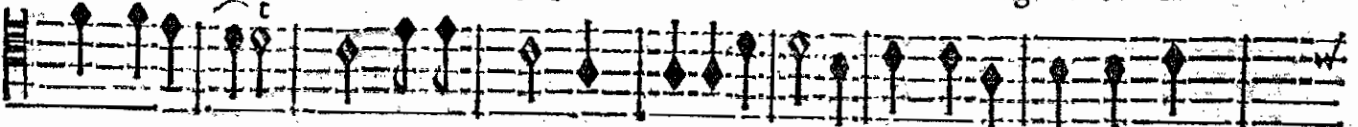
PROLOGUE.



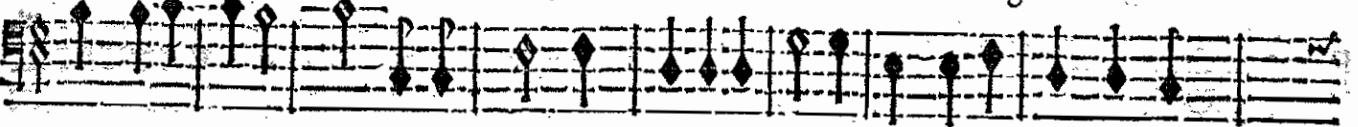
geffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



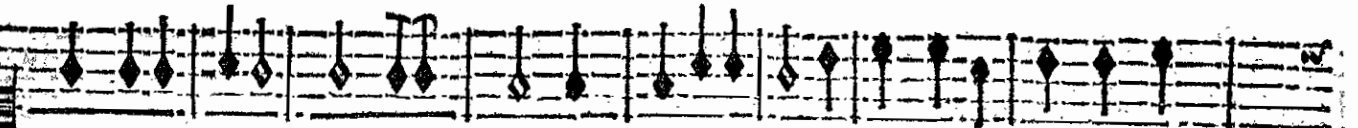
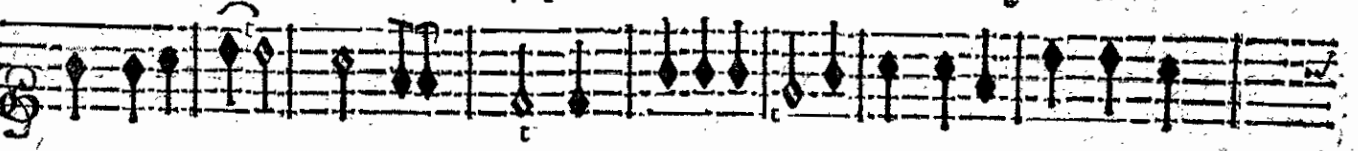
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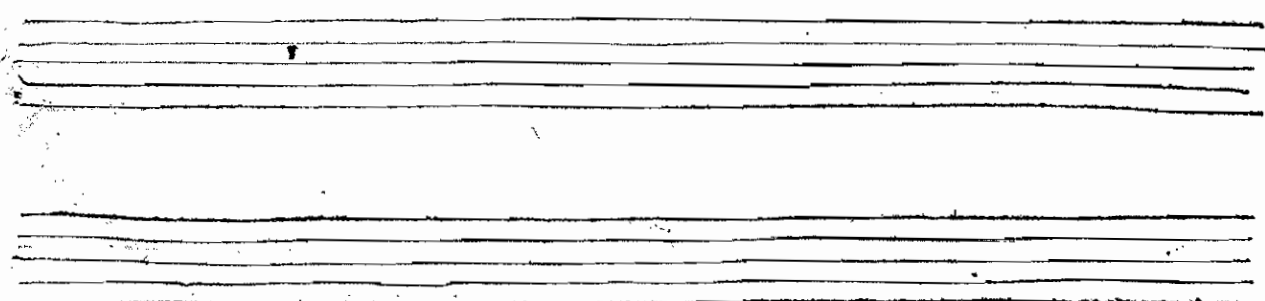
geffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



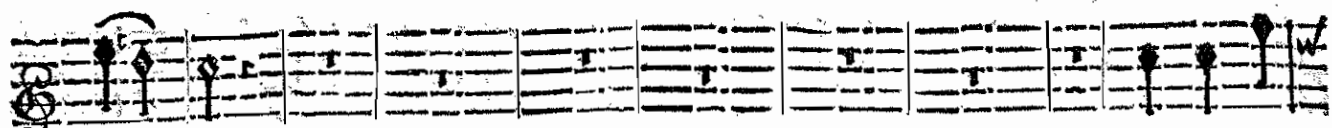
geffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



BASSE-CONTINUE.

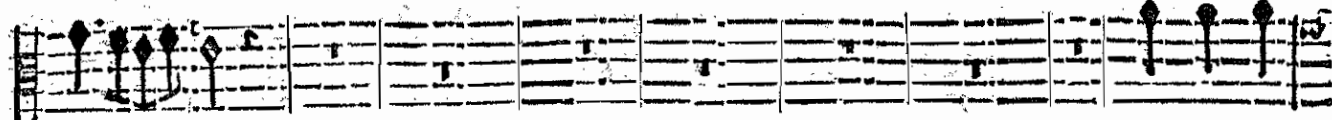


ARMIDE, TRAGEDIE.



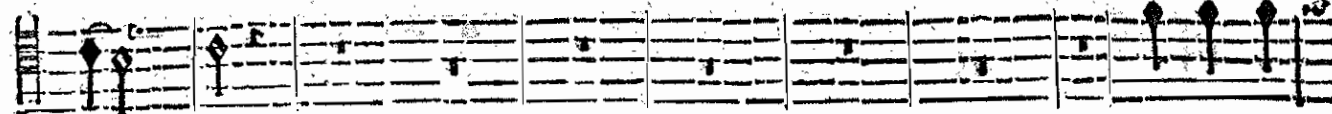
Gloi- re.

Que dans le



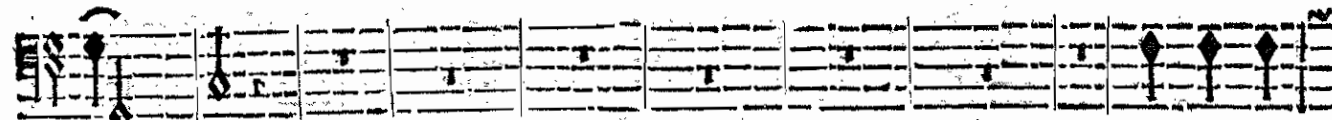
Gloi- re.

Que dans le



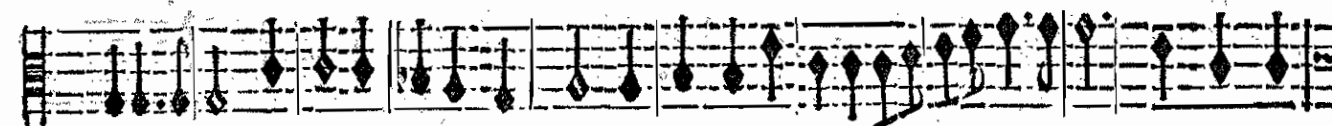
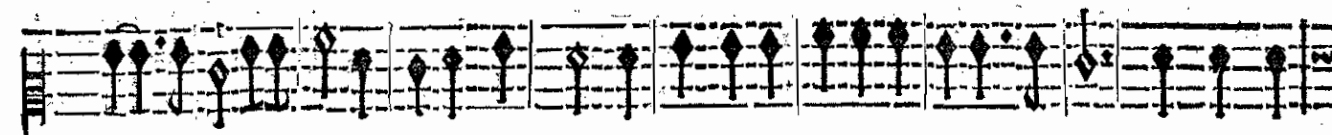
Gloi- re.

Que dans le



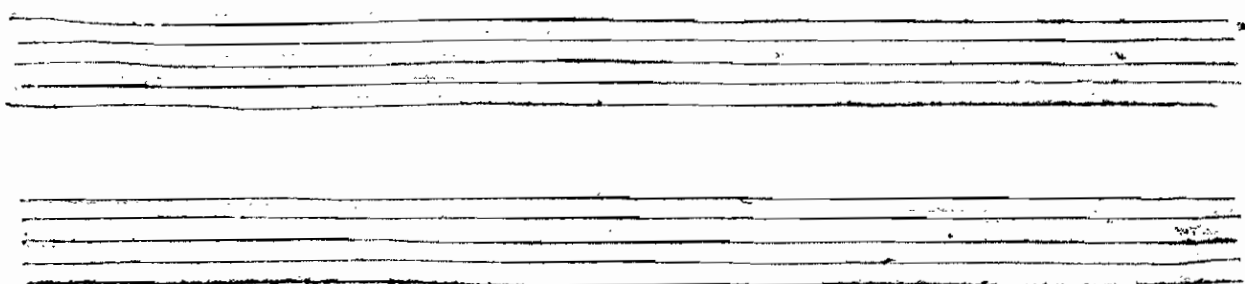
Gloi- re.

Que dans le



BASSE-CONTINUE.

(CONTINUED) 1800





Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il estoit re-



Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il estoit re-



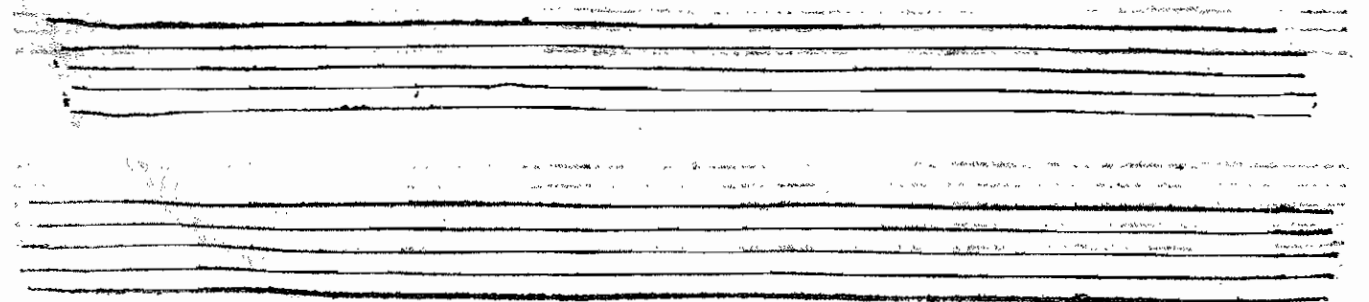
Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



BASSE-CONTINUE

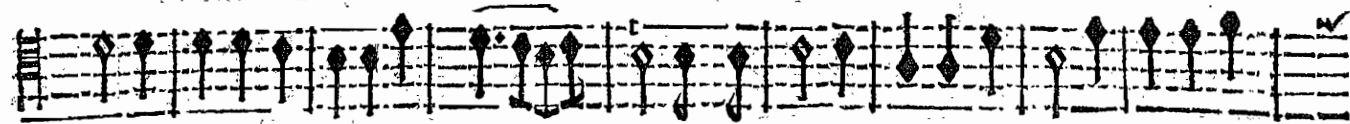




vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sa-



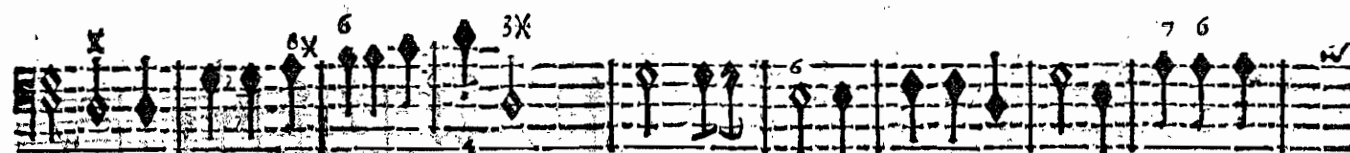
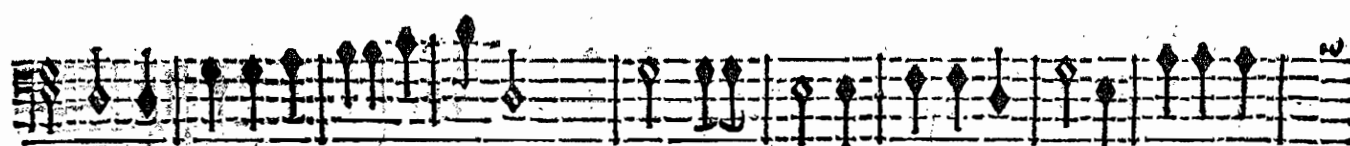
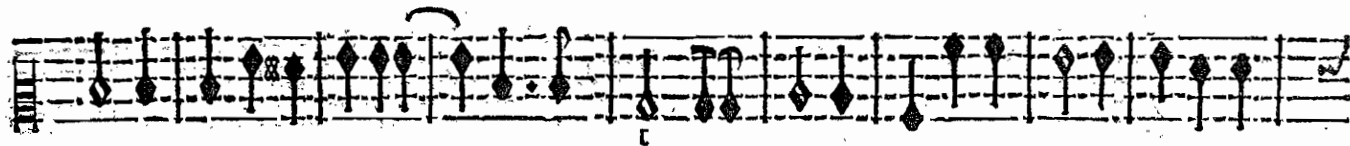
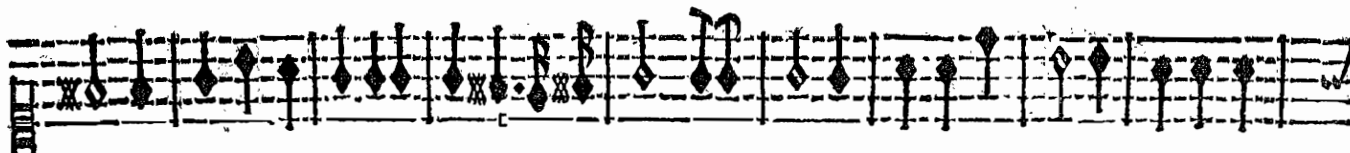
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sa-



vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sa-

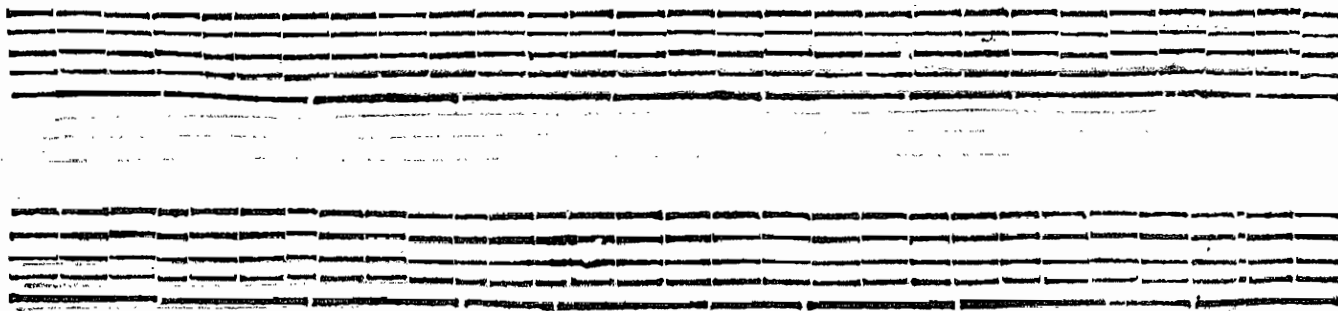


vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sa-



BASSE-CONTINUE.

NOUVEAU



gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

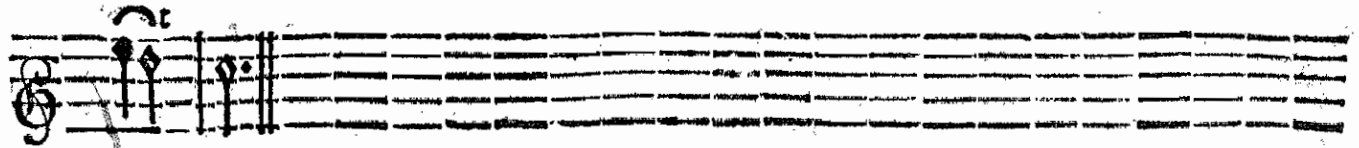
gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

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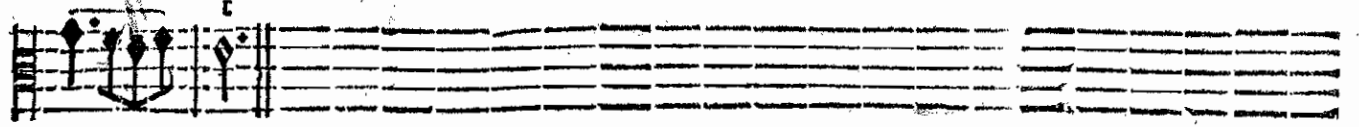
gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

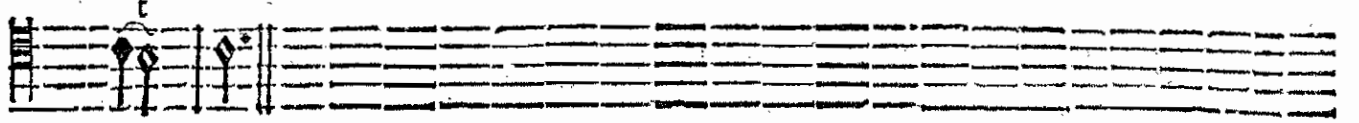
BASSE-CONTINUE.



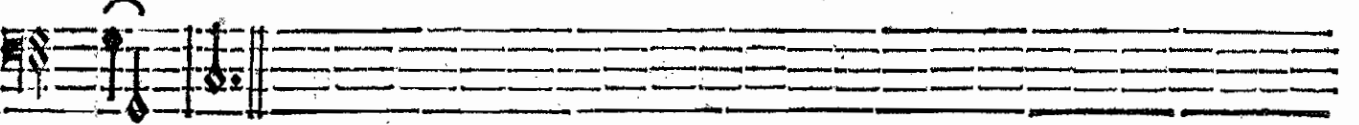
Gloi- re.



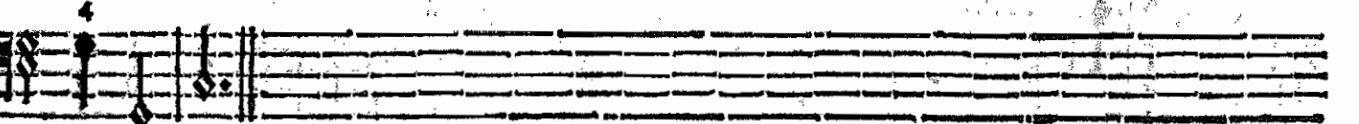
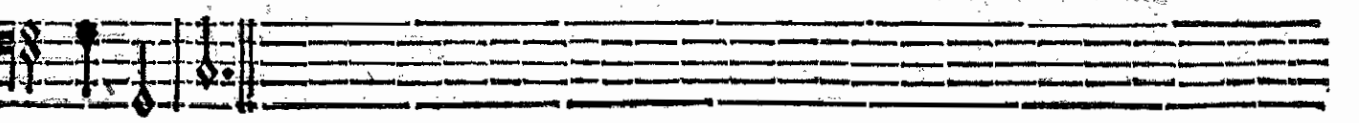
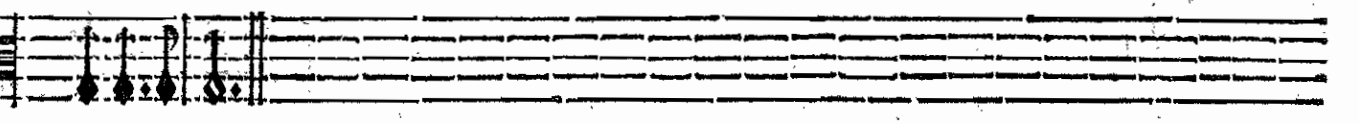
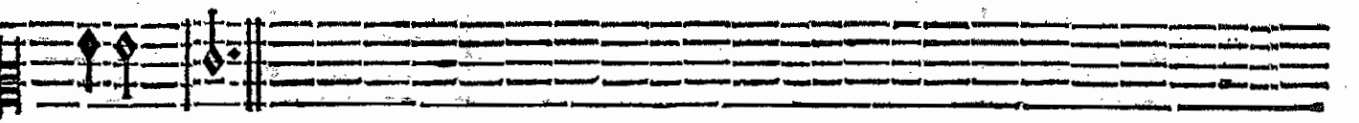
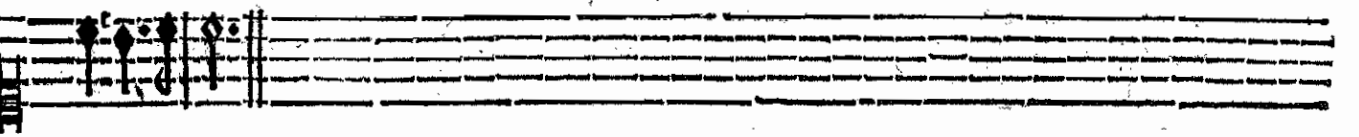
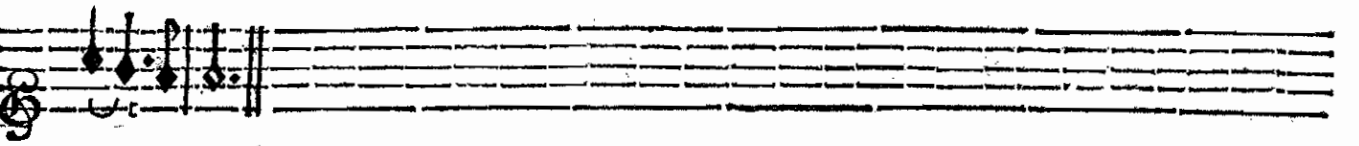
Gloi- re.



Gloi- re.



Gloi- re.



BASSE-CONTINUE.

BASSE CONTINUE.

FIN DU PROLOGUE.





ARMIDE

TRAGÉDIE.

ACTE PREMIER.

SCÈNE PREMIÈRE.

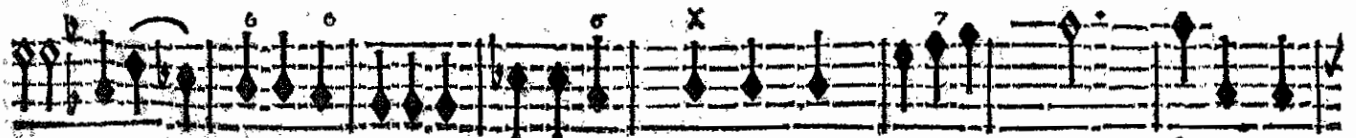
ARMIDE, PHÉNICE, SIDONIE.



RITOURNELLE.

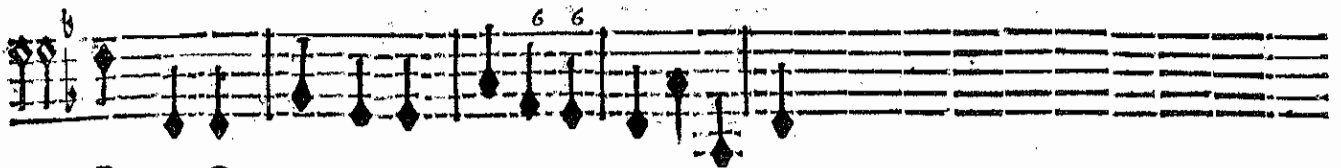


BASSE-CONTINUE.

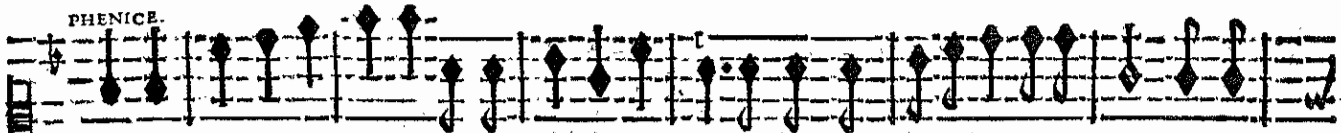
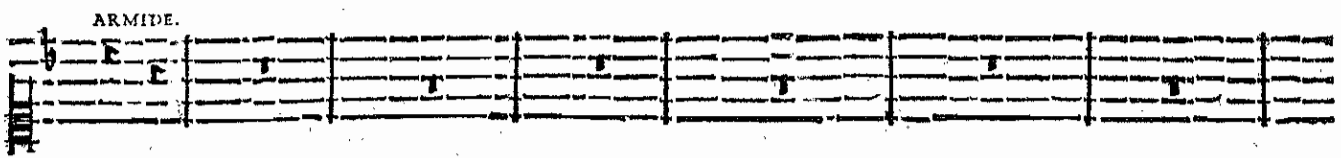


BASSE-CONTINUE.

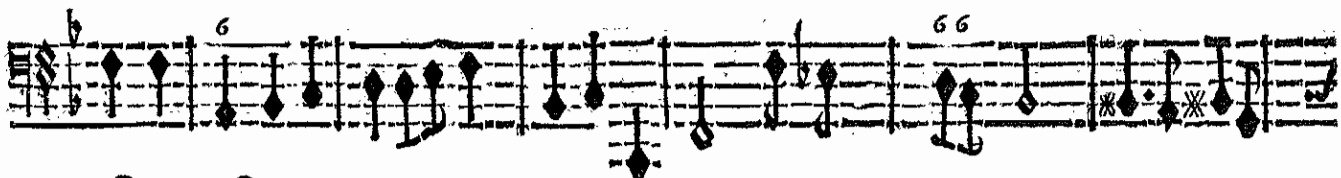
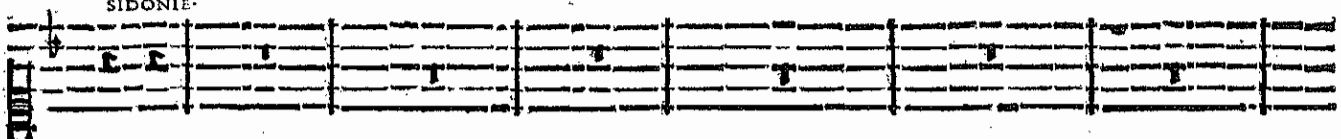
ARMIDE, TRAGÉDIE:



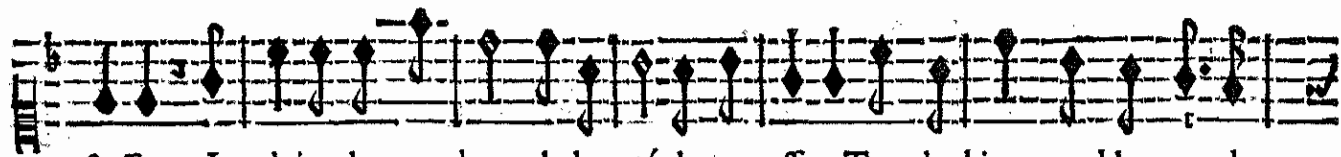
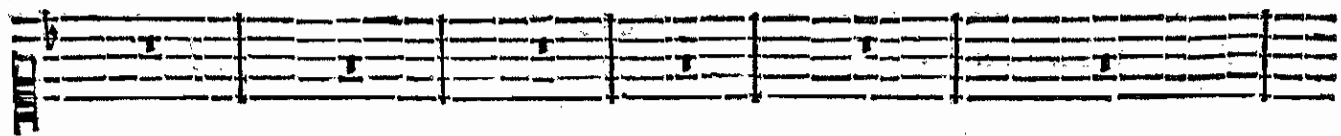
BASSE-CONTINUE.



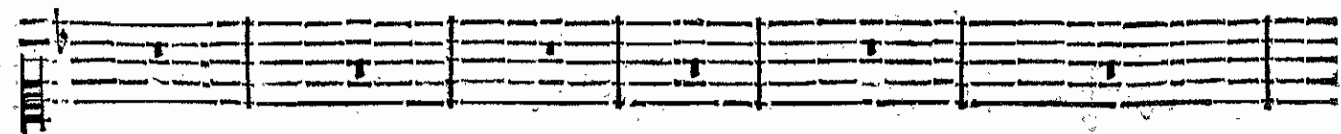
Dans un jour de triomphe, au milieu des plaisirs, Qui peut vous inspirer une sombre tri-



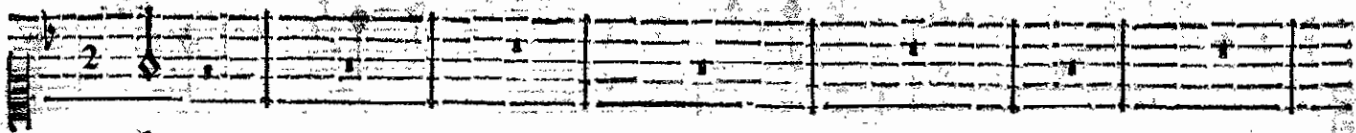
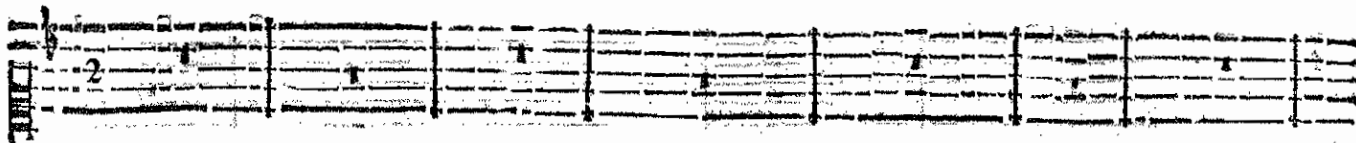
BASSE-CONTINUE.



steffe? La gloire, la grandeur, la beauté, la jeunesse, Tous les biens comblent vos de-



BASSE-CONTINUE.



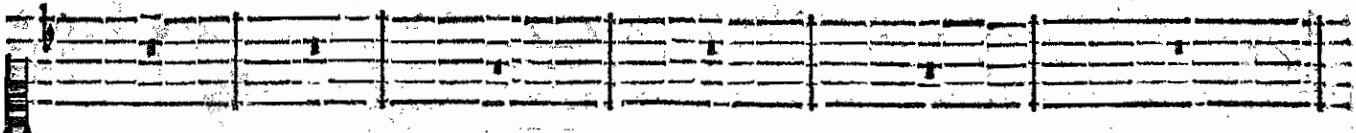
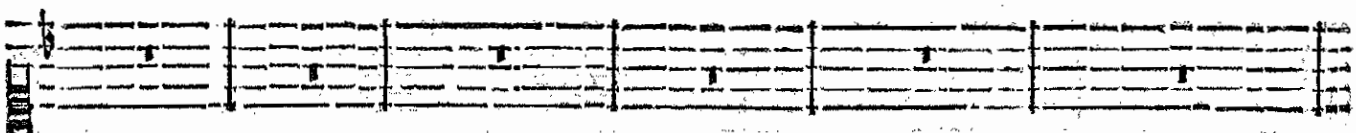
And.



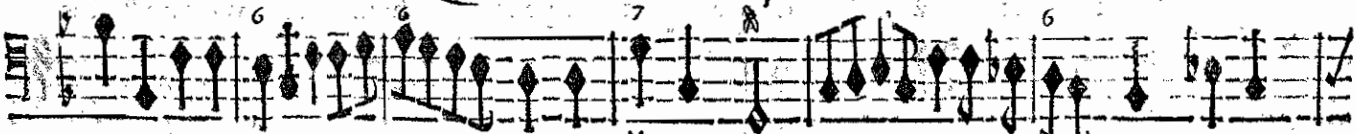
Vous allumez une fatale flame Que vous ne ressentez jamais. Vous allu-



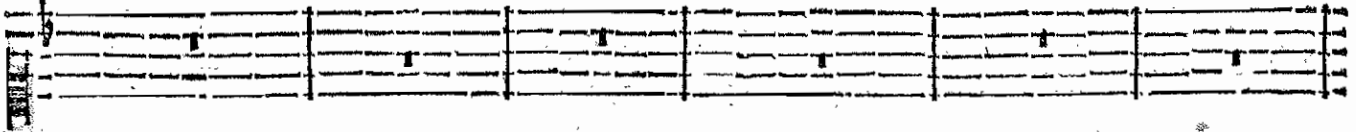
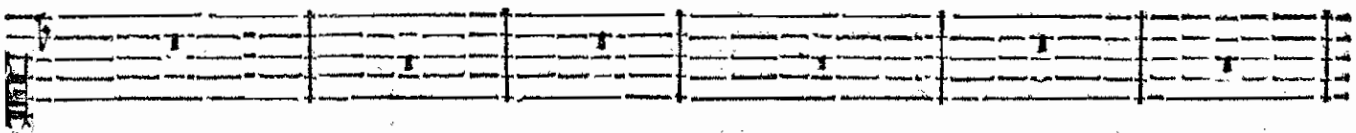
BASSE-CONTINUE.



mez une fatale flame Que vous ne ressentez jamais; L'Amour n'ose troubler la



BASSE-CONTINUE.



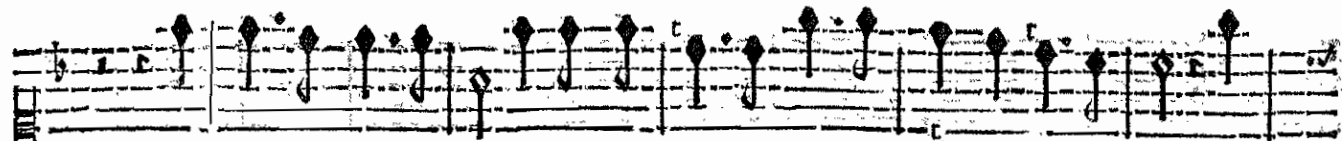
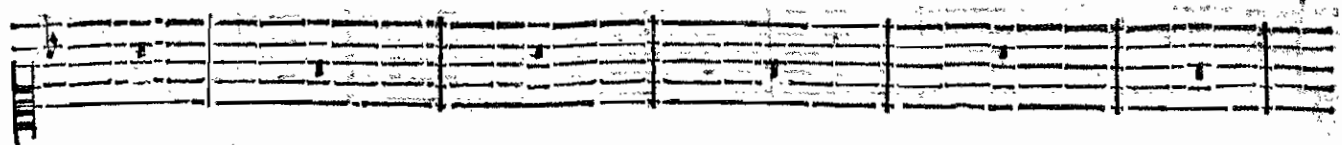
paix Qui regne dans vostre ame. L'Amour n'ose troubler la paix Qui regne dans vostre a-



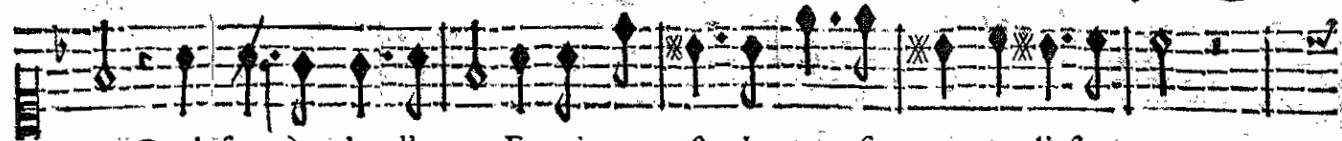
BASSE-CONTINUE.

A ij

ARMIDE TRAGEDIE.



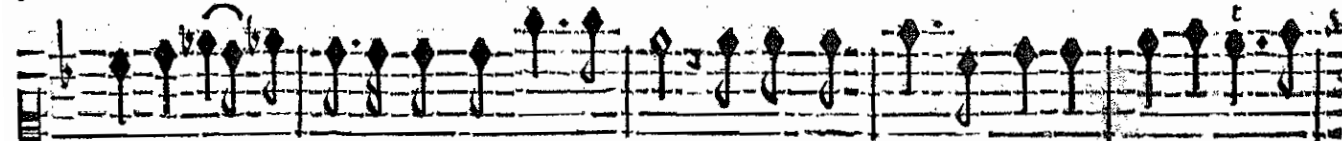
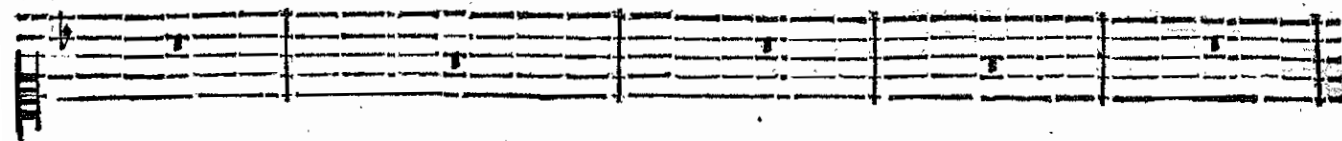
Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes pas? Quel



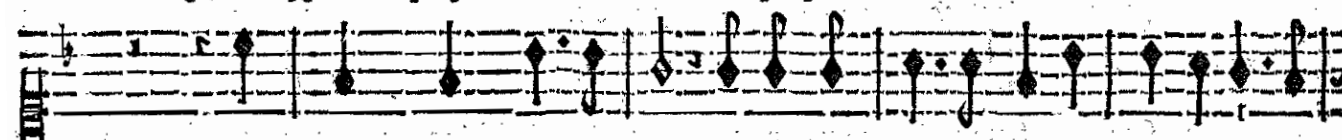
me. Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes pas?



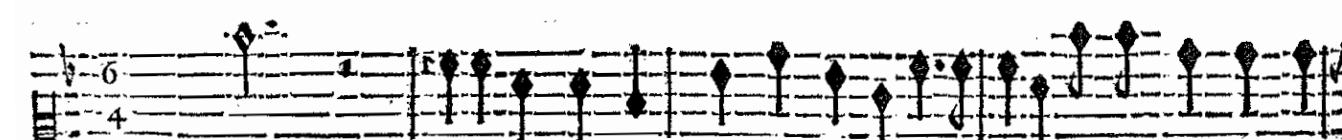
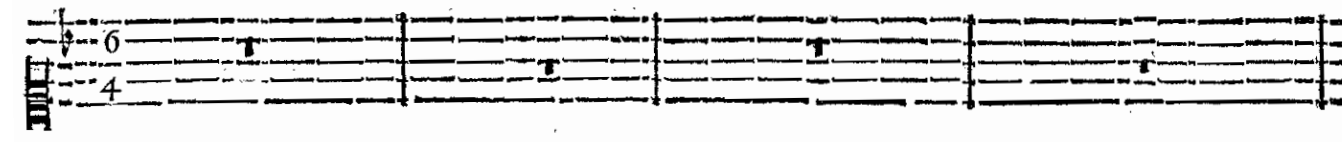
BASSE-CONTINUE-



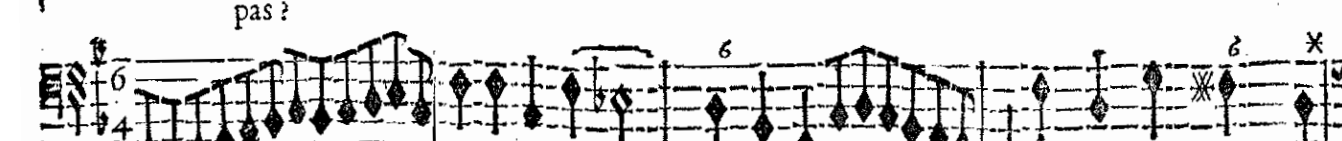
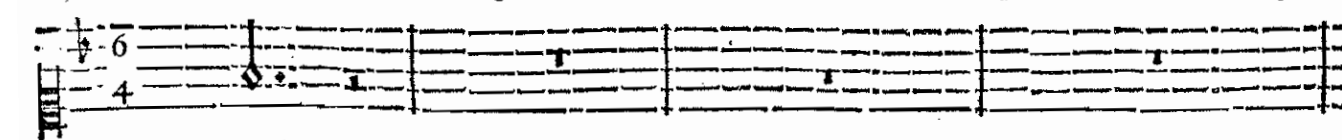
fort à plus d'appas Et qui peut estre heureux, Et qui peut estre heureux si vous ne l'estes



BASSE-CONTINUE.

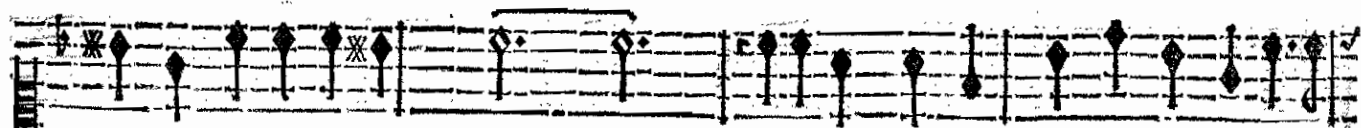
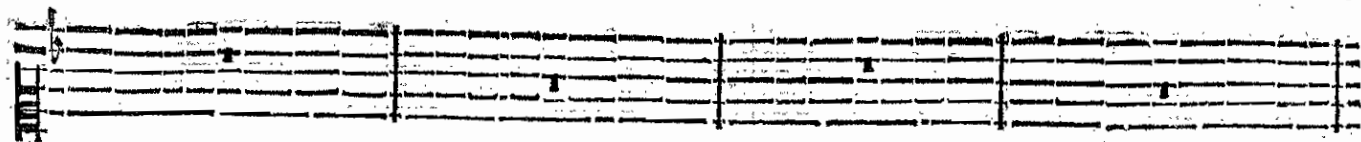


pas? Si la guerre aujourd'huy fait craindre ses ravages, C'est au bords du Jour.

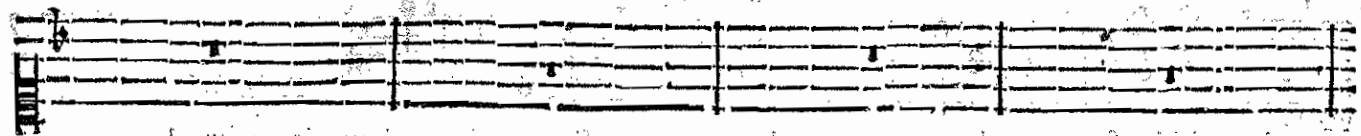


BASSE-CONTINUE.

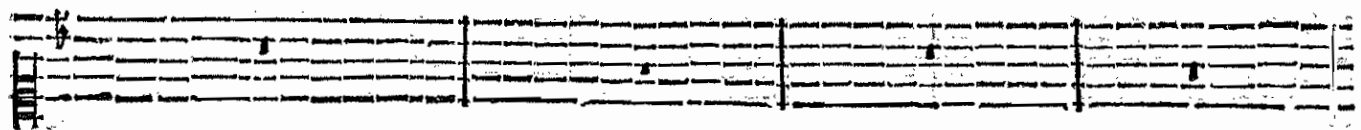
ACTE PREMIER



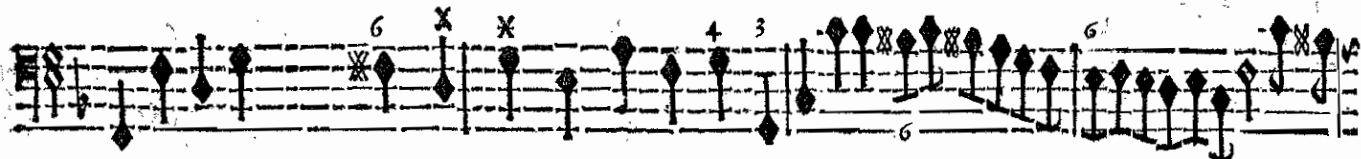
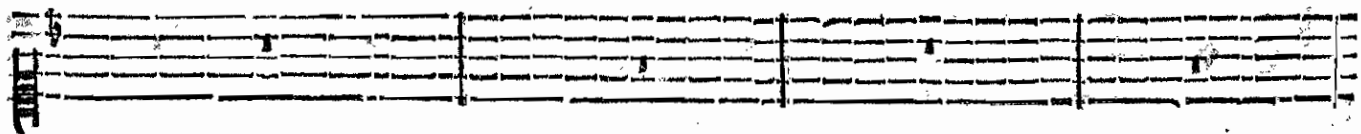
dain qu'ils doivent s'ar- ster. Si la guerre aujourd'huy fait craindre fes ra-



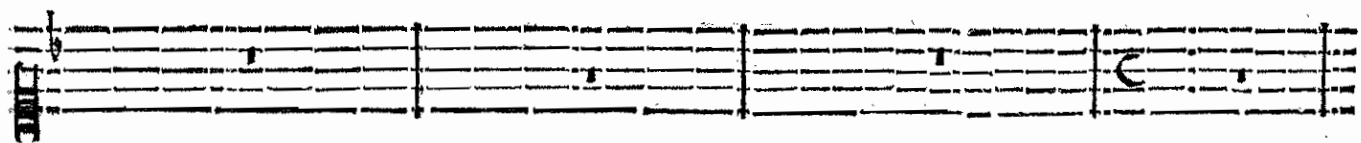
BASSE-CONTINUE.



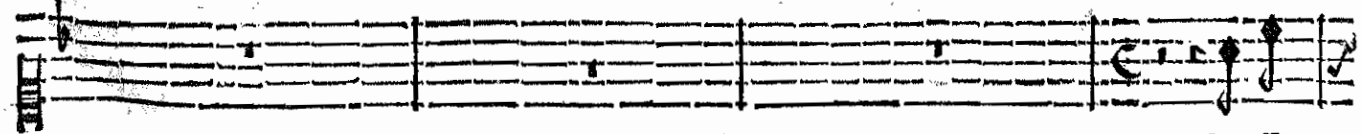
vages, C'est au bords du Jourdain qu'ils doivent s'arrester : Nos tranquilles Rivages



BASSE-CONTINUE.



n'ont rien à redouter. Nos tranquilles Rivages n'ont rien à redou- ter.



Les En-



BASSE-CONTINUE.

ARMIDE TRAGÉDIE.

fers, s'il le faut, prendront pour nous les armes, Et vous sçavez leur imposer la

BASSE-CONTINUE.

Vos yeux n'ont eu be- soin que de leurs propres charmes Pour affoiblir le Camp de Gode-

loy.

BASSE-CONTINUE.

froy.

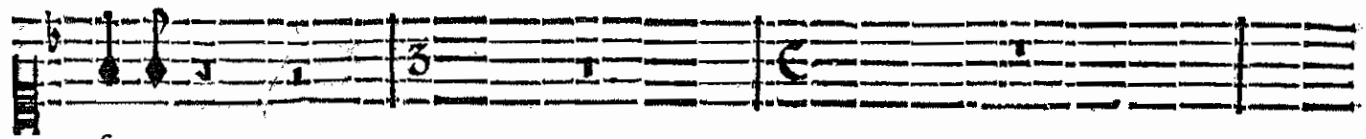
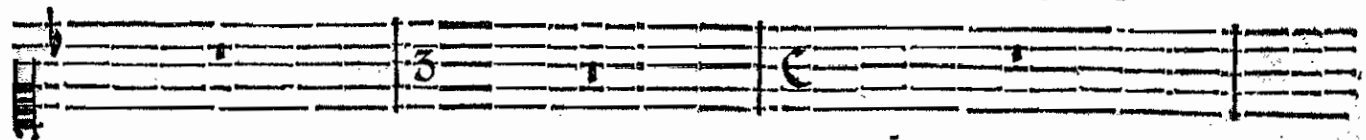
Ses plus vaillants Guerriers contre vous sans deffense Sont tombez en vostre puif-

BASSE-CONTINUE.

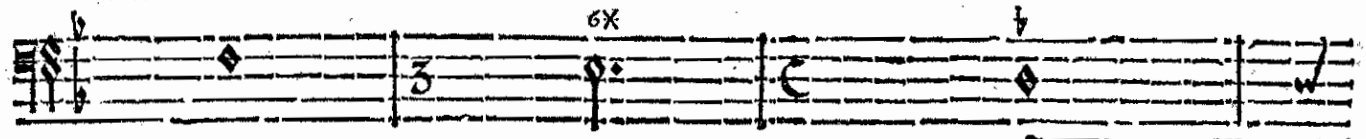
ACTE PREMIER.



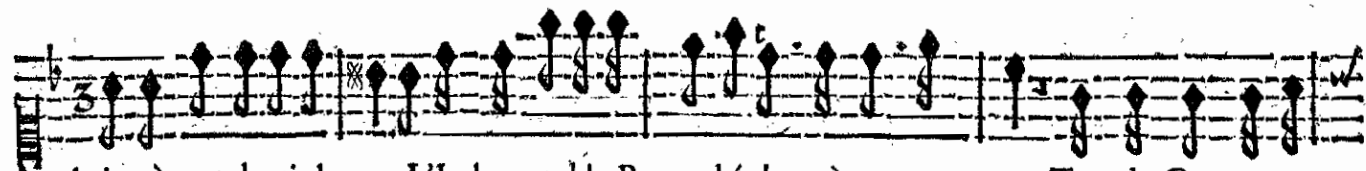
Je ne triomphe pas du plus vaillant de tous, Renaud, pour qui ma



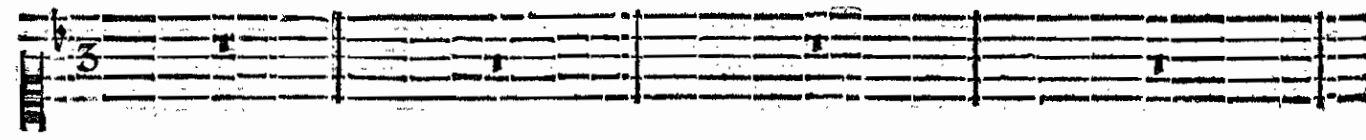
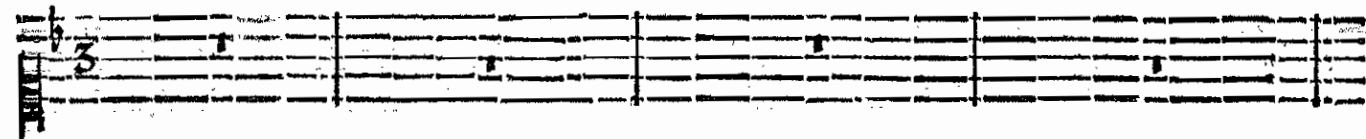
fance.



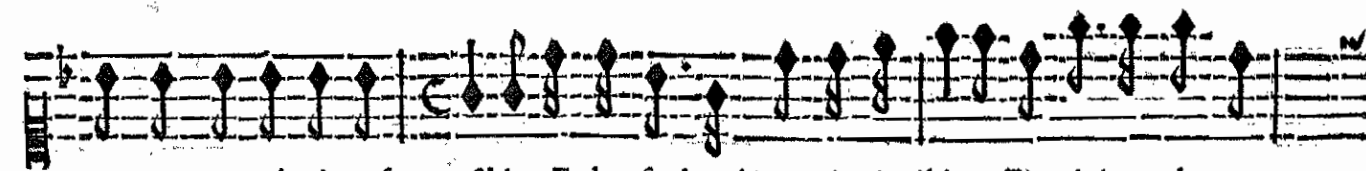
BASSE-CONTINUE.



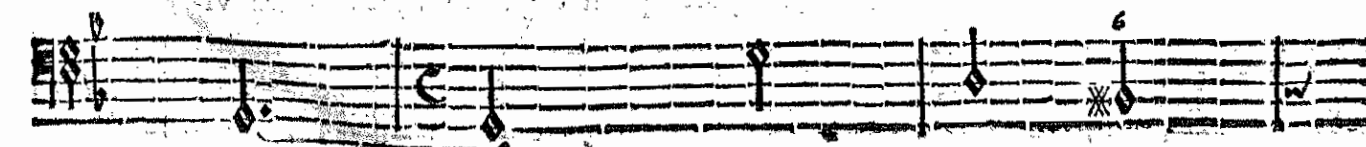
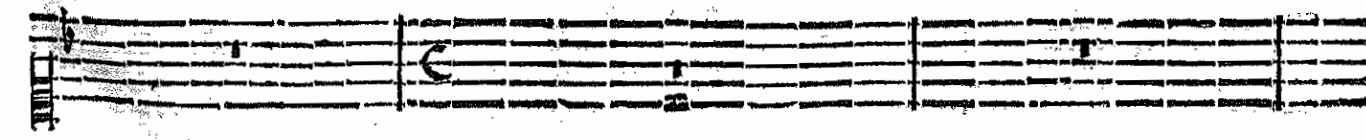
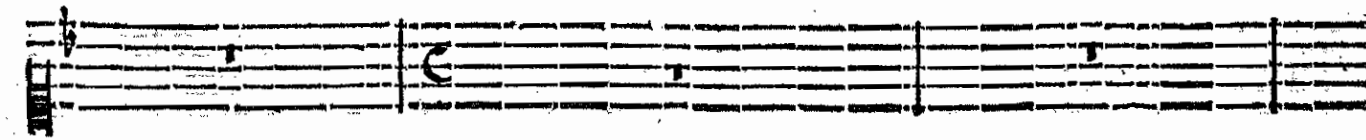
haine à tant de violence, L'Indomptable Renaud échape à mon couroux. Tout le Camp enne-



BASSE-CONTINUE.



my pour moy devient fen- sible, Et luy seul, toujours invincible, Fît gloire de me



BASSE-CONTINUE₂

ARMIDE TRAGÉDIE

voir d'un œil indifférent. Il est dans l'age aimable ou sans effort on

BASSE-CONTINUE.

aime; Non, je ne puis manquer sans un dépit extrême La conquête d'un

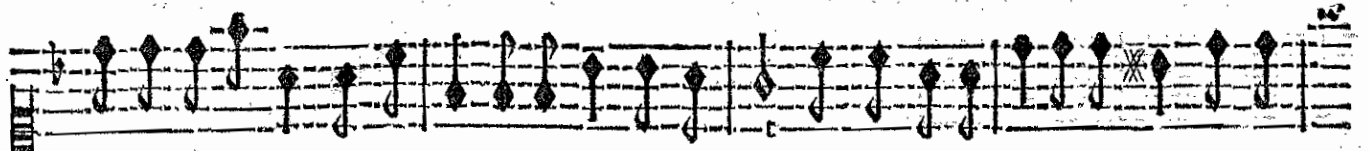
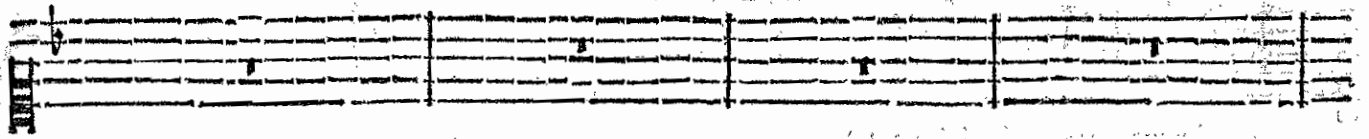
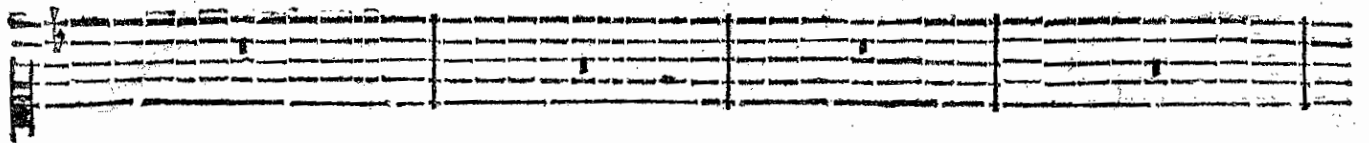
BASSE-CONTINUE.

cœur si superbe & si grand.

Qu'importe qu'un Captif manque à vostre vi-

BASSE-CONTINUE.

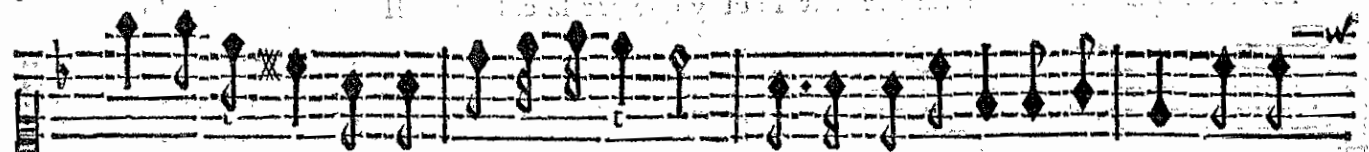
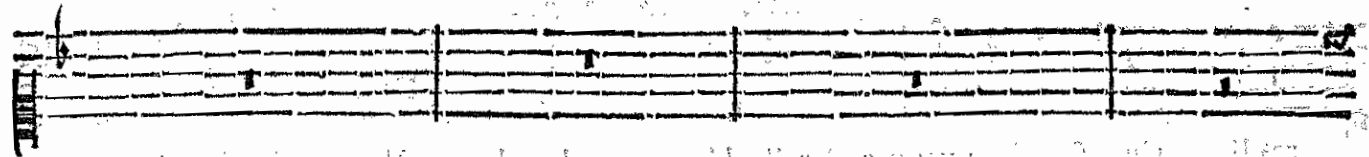
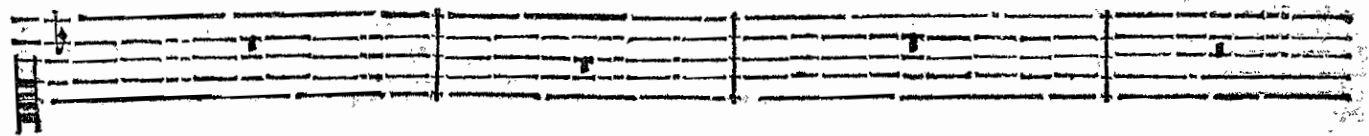
PREMIER ACTE.



toire; On en void dans vos fers assez d'autres témoins, Et pour un Effclave de moins Un tri-



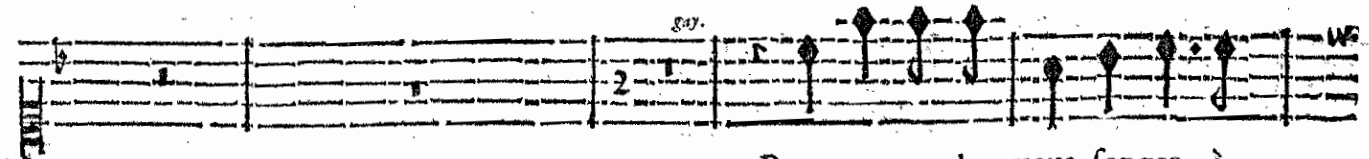
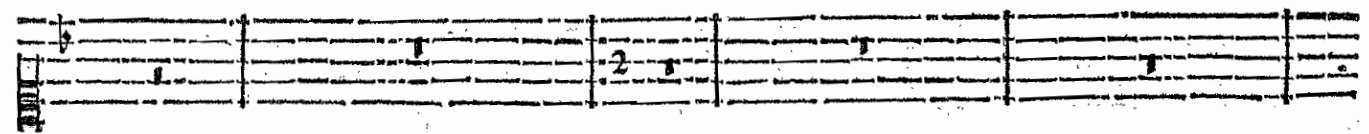
BASSE-CONTINUE.



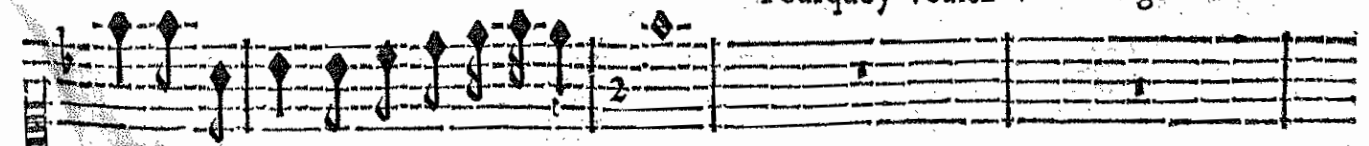
omphe si beau perdra peu de sa gloire, Et pour un Esclave de moins Un tri-



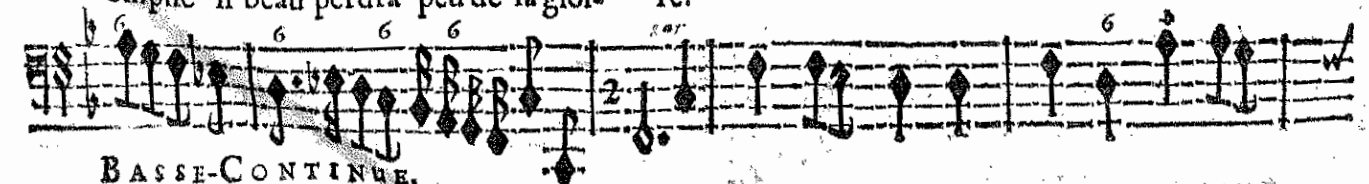
BASSE-CONTINUE.



Pourquoy voulez-vous songer à

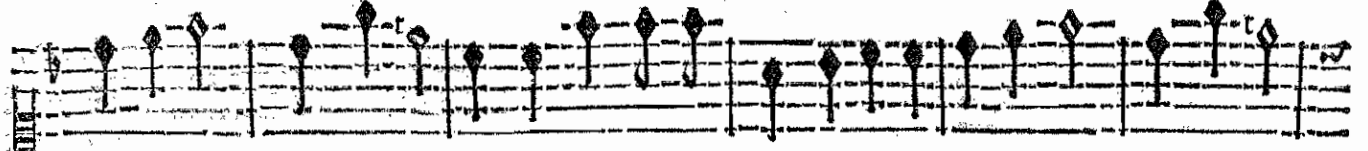
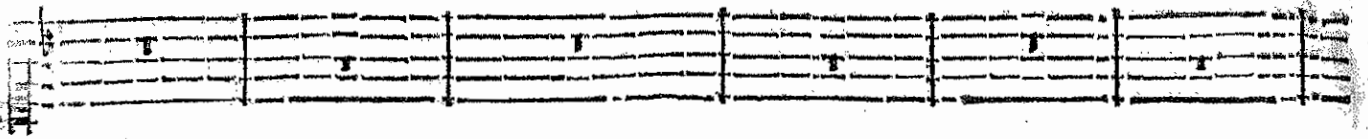


omphe si beau perdra peu de sa gloire.

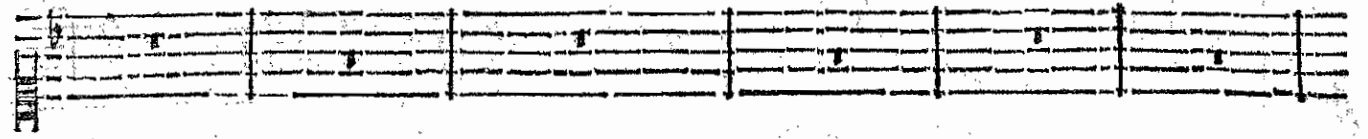


BASSE-CONTINUE.

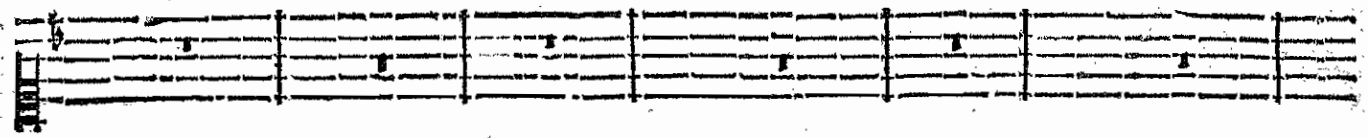
ARMIDE TRAGÉDIE.



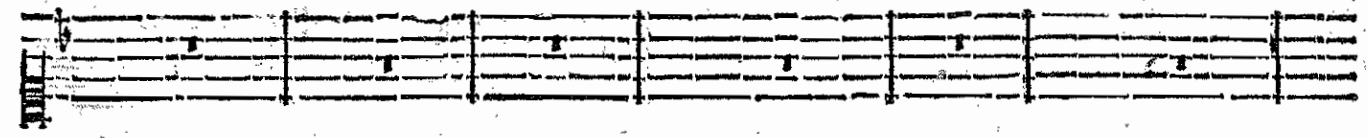
ce qui peut vous déplaire? Pourquoi voulez-vous songer à ce qui peut vous déplai-



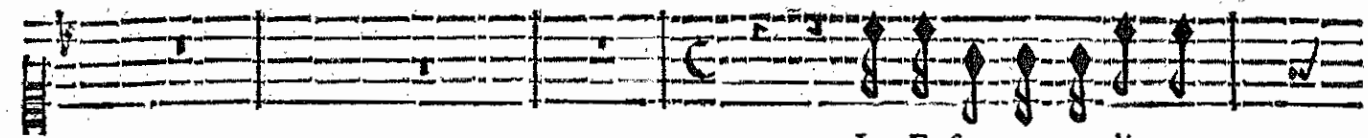
BASSE-CONTINUE.



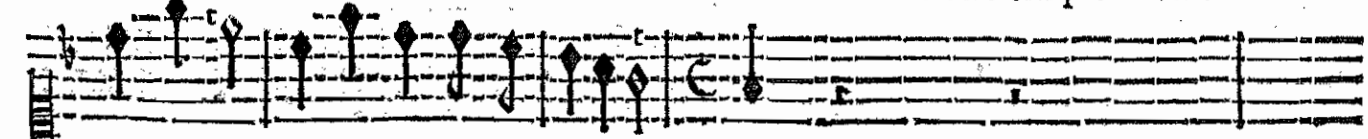
re? Il est plus seur de se vanger Par l'oubly que par la colere. Il est plus seur de



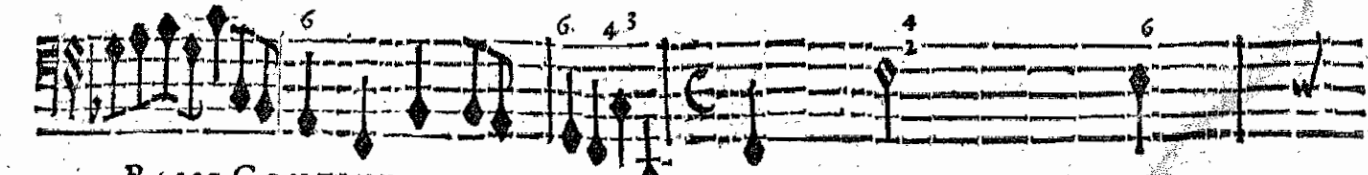
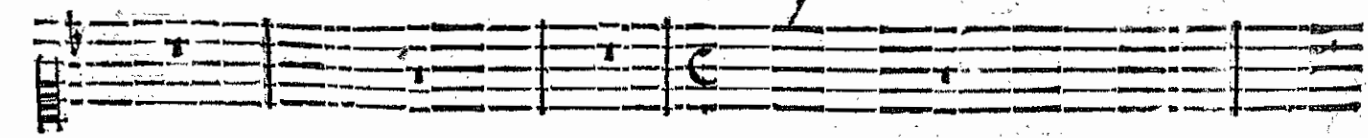
BASSE-CONTINUE.



Les Enfers ont predit cent

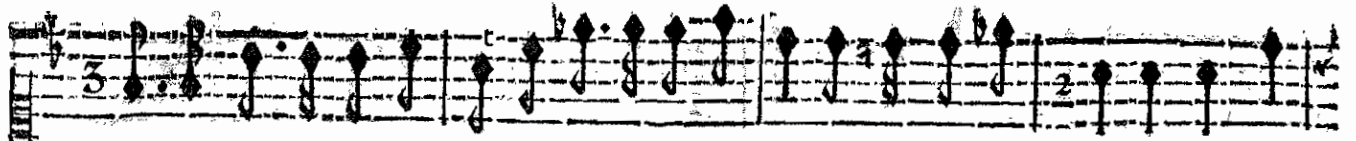


se vanger Par l'oubly que par la cole- re.

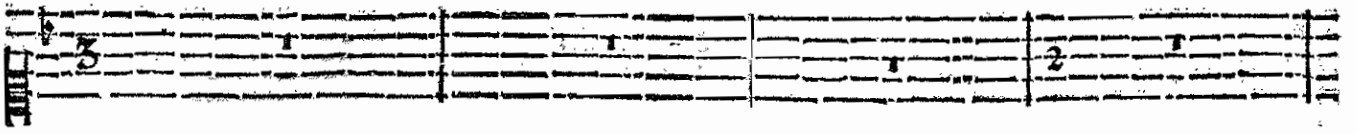
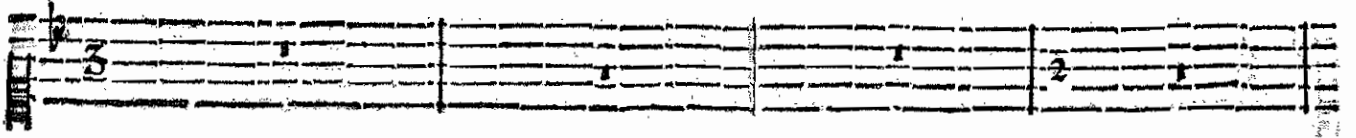


BASSE-CONTINUE.

ACTE PREMIER:



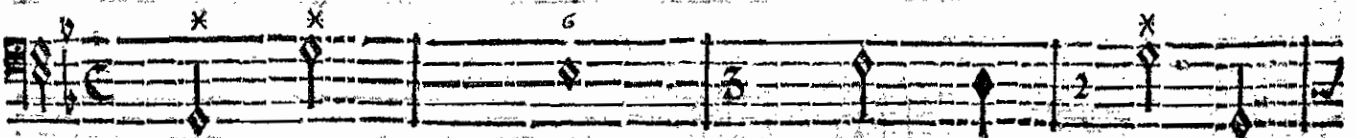
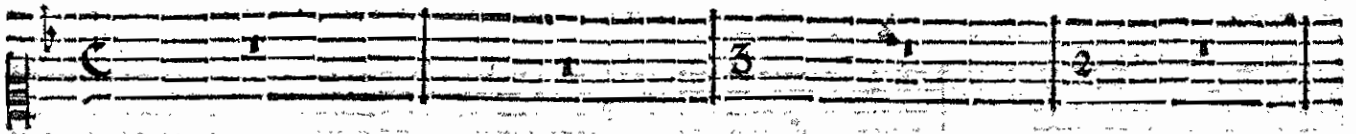
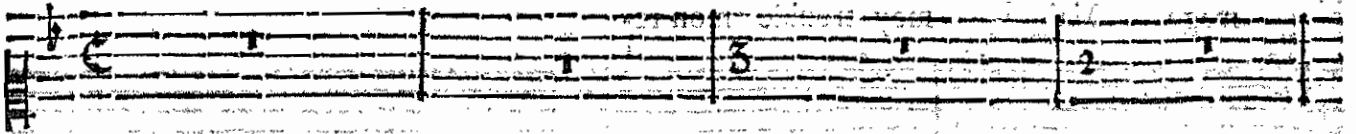
fois Que contre ce Guerrier nos armes feront vaines, Et qu'il vain- dra nos plus grands



BASSE-CONTINUE.



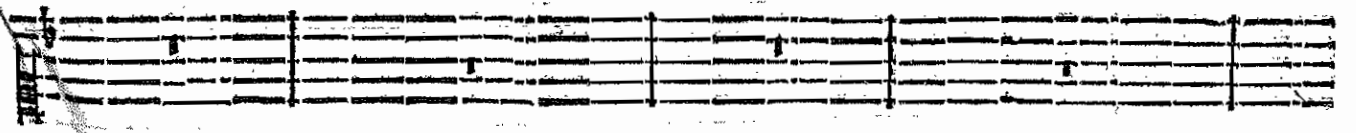
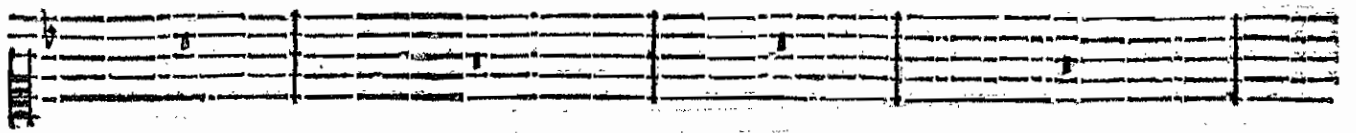
Rois. Ah! qu'il me feroit doux de l'accabler de chaînes, Et d'arrester le cours de ses ex-



BASSE-CONTINUE.



ploits! Que je le hay! que son mépris m'outrage! Qu'il fera fier d'éviter l'escla-



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

vage Où je tiens tant d'autres He- ros. Incessamment son imporune i-

6
2 4
6 6 6

BASSE-CONTINUE.

mage Malgré moy trouble mon re-

BASSE-CONTINUE.

Musical staff with notes and rests.

pos.

Un songe af-

Musical staff with notes and rests.

PRÉLUDE.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

BASSE-CONTINUE.

Musical staff with notes and rests.

freux m'inspire une fureur nouvelle Contre ce funeste Enne- my : J'ay creu le

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

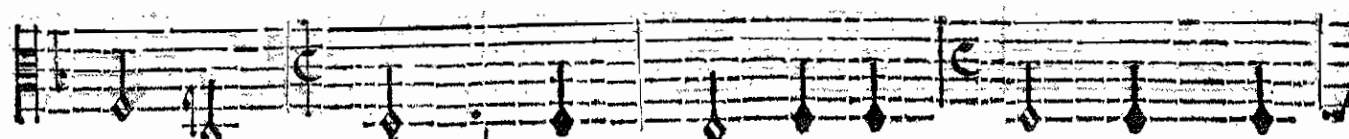
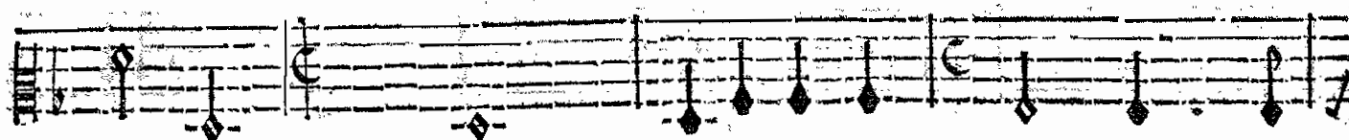
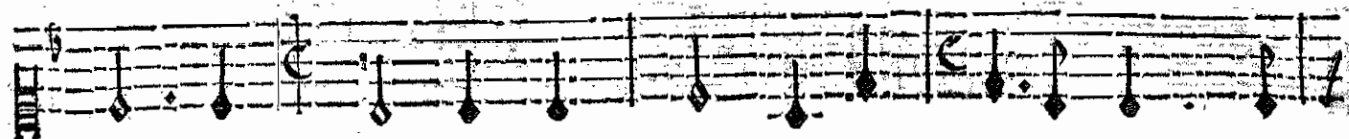
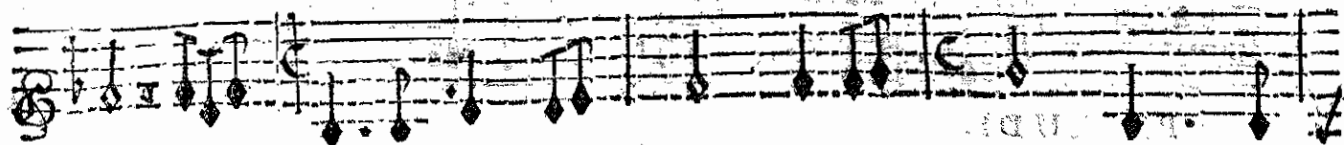
Musical staff with notes and rests.

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.



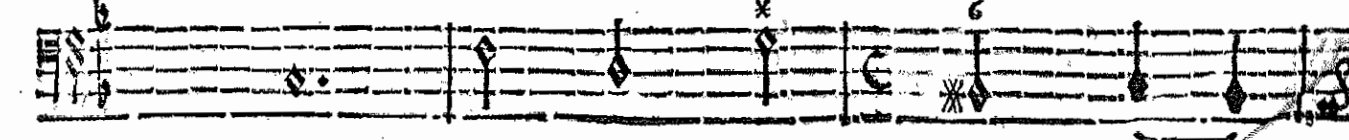
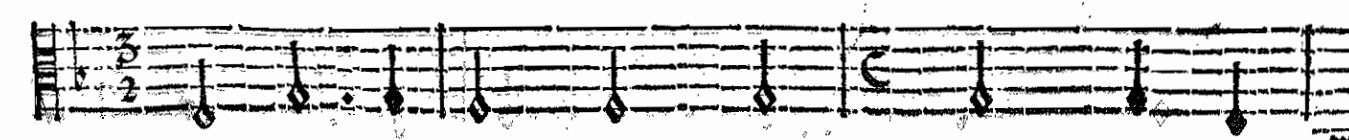
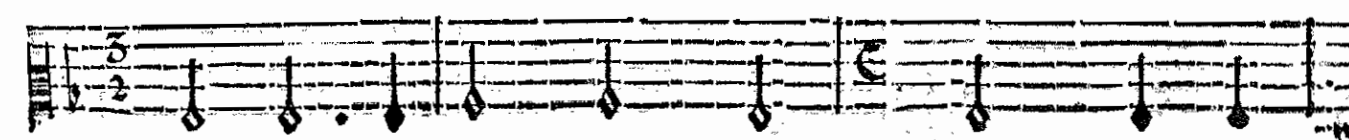
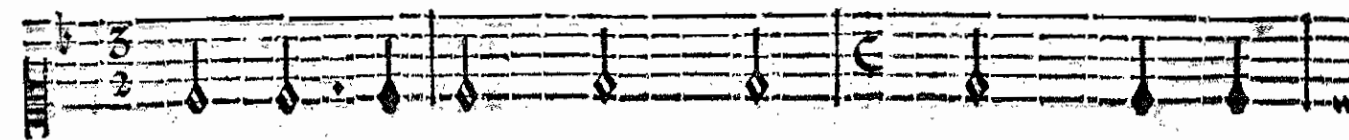
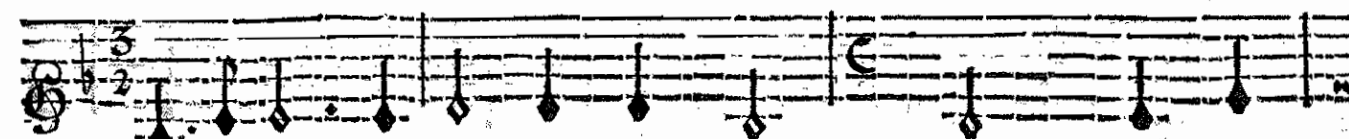
voir, j'en ay fre- my: J'ay crû qu'il me frapoit d'une atteinte mor- telle. Je suis tombée aux



BASSE-CONTINUE.



pieds de ce cruel vainqueur; Rien ne fléchissoit sa ri- gueur, Et par un charme inconce-



BASSE-CONTINUE,

ACTE PREMIER.

vable Je me sentoï con-trainte à le trouver aimable D'as le fatal momēt qu'il me perçoit le cœur.

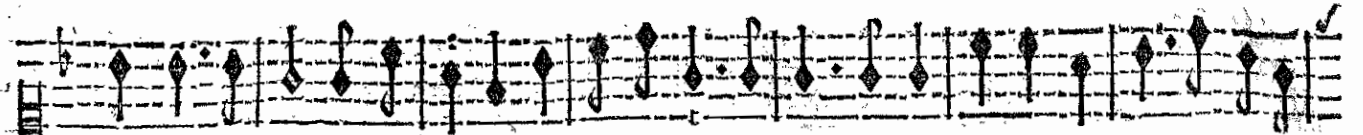
BASSE-CONTINUE.

SIDONIE.

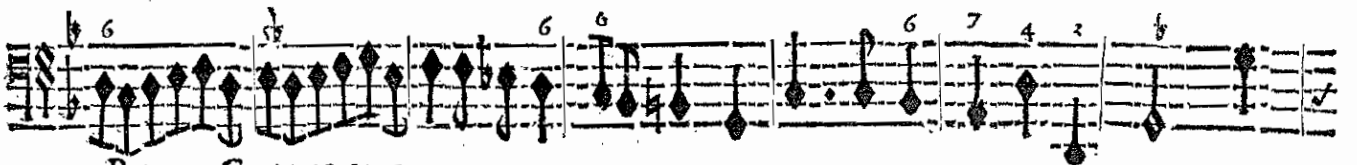
Vous troublez-vous d'une image legere Que le sommeil produit ? Vous troublez-

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.



vous d'une image legere Que le sommeil produit? Le beau jour qui vo' luit Doit diffi-



BASSE-CONTINUE.



per cette vaine Chimere Ainsi qu'il a détruit les ombres de la nuit. Le beau



BASSE-CONTINUE.

First musical staff with notes and lyrics.

jour qui vous luit Doit dissiper cette vaine chimere Ainsi qu'il a de.

Second musical staff with notes.

Third musical staff with notes.

Fourth musical staff with notes.

Fifth musical staff with notes.

Sixth musical staff with notes and fingerings (6, 4, 6, 6, 6, 6, 6).

BASSE-CONTINUE.

Seventh musical staff with notes and a fermata.

truit Les ombres de la Nuit.

Eighth musical staff with notes and a fermata.

Ninth musical staff with notes and a fermata.

Tenth musical staff with notes and a fermata.

Eleventh musical staff with notes and a fermata.

Twelfth musical staff with notes and a fermata.

BASSE-CONTINUE.

C

ARMIDE TRAGEDIE.

SCENE II.

HIDRAOT, suite d'Hidraot, ARMIDE, PHENICE, SIDONIE.

ARMIDE.

Musical staff for Armide's vocal line, first system.

HIDRAOT.

Musical staff for Hydraot's vocal line, first system.

Ar- mide, que le sang qui m'unit avec

Musical staff for Hydraot's vocal line, second system.

PRELUDE.

Musical staff for the prelude, first system.

Musical staff for the prelude, second system.

vous Me rend sensible aux soins que l'on prend pour vous plaire! Que votre triomphe m'est

Musical staff for the prelude, third system.

BASSE-CONTINUE.

Musical staff for the bass continuo, first system.

Musical staff for the bass continuo, second system.

doux! Que j'aime à voir briller le beau jour qui l'é- claire! Je n'aurois plus de vœux à faire,

Musical staff for the bass continuo, third system.

BASSE-CONTINUE.

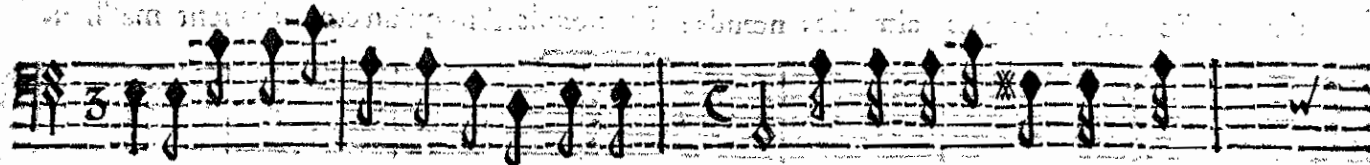
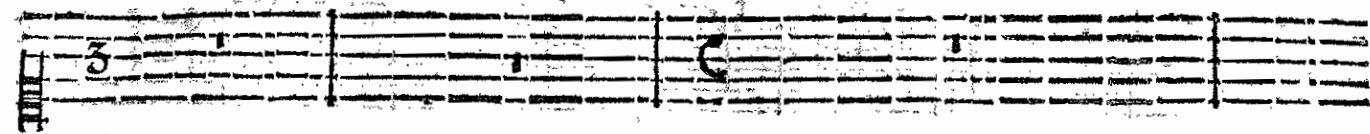
Musical staff for the bass continuo, fourth system.

Musical staff for the bass continuo, fifth system.

Si vous choisissiez un Espoux. Je voy de prés la Mort qui me menace, Et bientôt l'aage qui me

Musical staff for the bass continuo, sixth system.

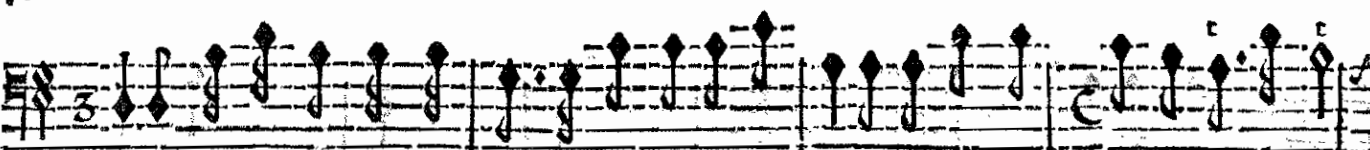
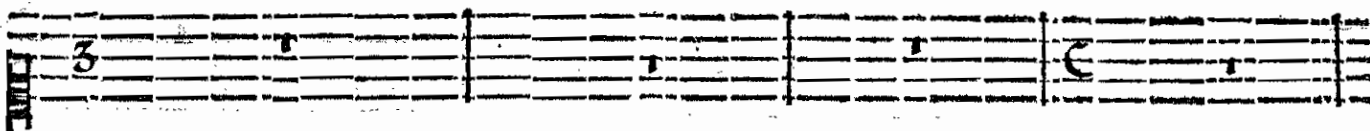
BASSE-CONTINUE.



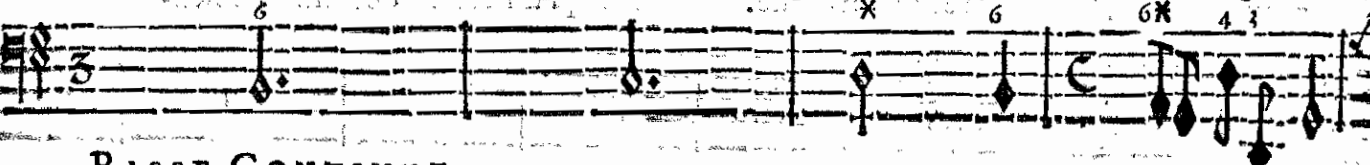
glace Va m'accabler de son pesant far- deau. C'est le dernier bien ou jaf-



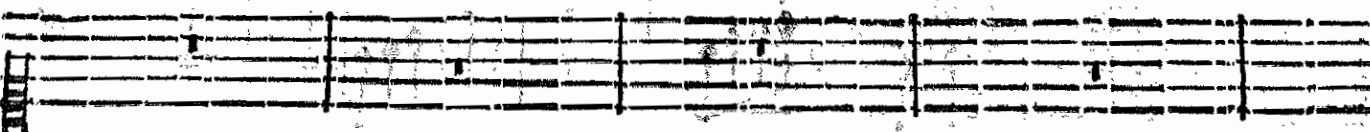
BASSE-CONTINUE.



pire Que de voir vostre Himen promette à cet Empire Des Roys for- mez d'un sang si beau.



BASSE-CONTINUE.



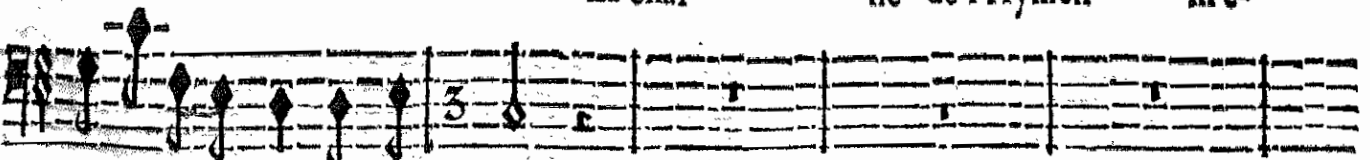
Sans me plaindre du fort je cesseray de vivre Si ce doux espoir peut me suivre



BASSE-CONTINUE.



La chaî- ne de l'Hymen m'e-



Dans l'affreuse nuit du Tom- beau.

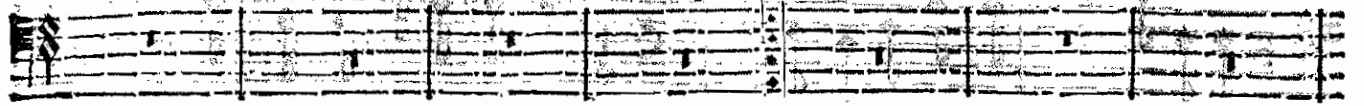


BASSE-CONTINUE.

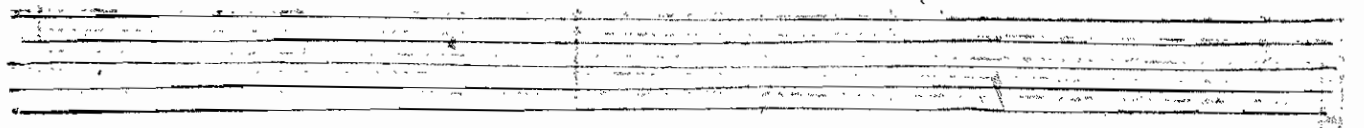
ARMIDE TRAGÉDIE.



stone, Je crains les plus aimables nœuds: La-nœuds: Ah! qu'un cœur devient mal'heu-



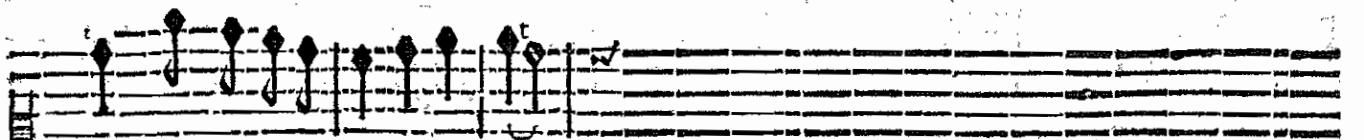
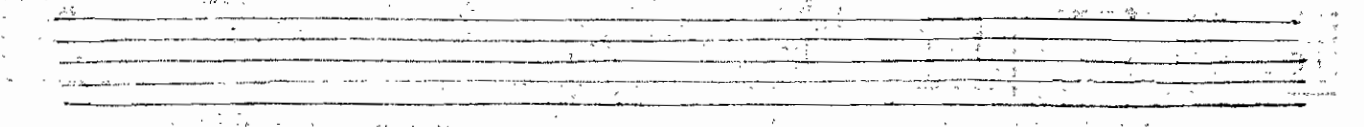
BASSE-CONTINUE.



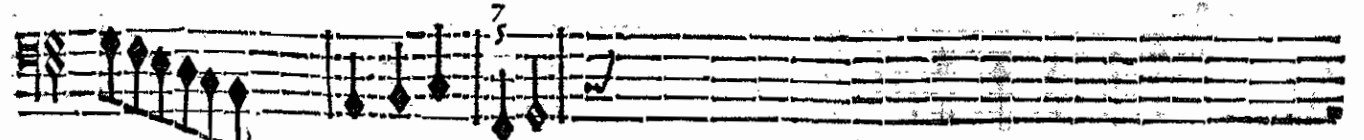
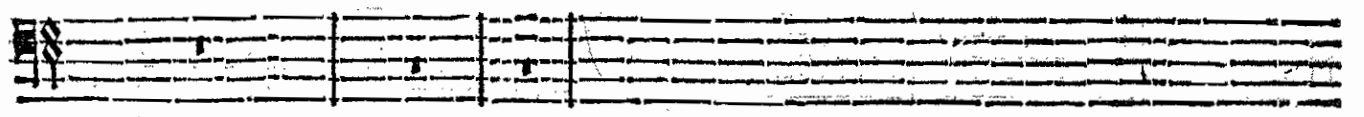
reux Quand la liberté l'abandon- ne. Ah! qu'un cœur devient mal'heu-



BASSE-CONTINUE.



reux Quand la liberté l'abandon-



BASSE-CONTINUE.

Violon.

Violon.

Pour vous, quâ il vo^e plaist, tout l'Enfer est armé : Vous estes plus sçavante en mon

BASSE-CONTINUE.

art que moy-mesme, De grâds Roys à vos pieds mettent leur Diadême ; Qui vo^e void un mo-

BASSE-CONTINUE.

ment est pour jamais charmé ; Pouvez-vous mieux goustier vostre bonheur extrême Qu'a-

BASSE-CONTINUE.

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

First musical staff with a treble clef and notes.

Second musical staff with a treble clef and notes.

Third musical staff with a treble clef and notes.

vec un Espoux que l'on aime, Et qui soit digne d'estre aimé. Pouvez-vous mieux goû-

Fourth musical staff with a treble clef and notes, including lyrics.

BASSE-CONTINUE.

Fifth musical staff with a treble clef and notes.

Sixth musical staff with a treble clef and notes.

Seventh musical staff with a treble clef and notes.

ter vostre bon-heur extrême Qu'avec un Espoux que l'on aime, Et qui soit digne

Eighth musical staff with a treble clef and notes, including lyrics.

BASSE-CONTINUE.

Ninth musical staff with a treble clef and notes.

Tenth musical staff with a treble clef and notes.

Eleventh musical staff with a treble clef and notes.

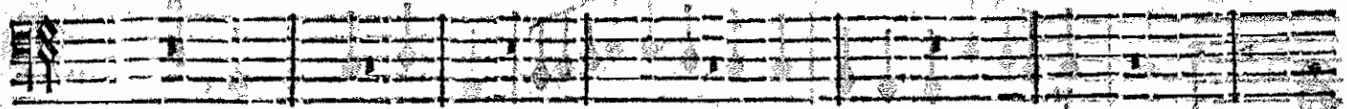
d'estre ai- mé.

Twelfth musical staff with a treble clef and notes.

BASSE-CONTINUE.



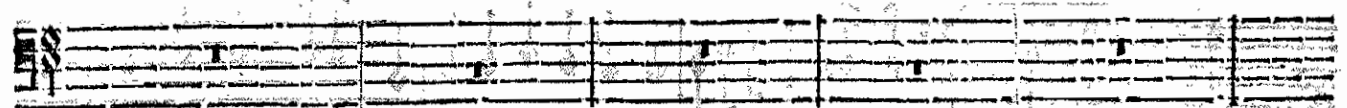
Contre mes ennemis à mon gré je déchaîne Le noir Empire des Enfers, L'Amour



BASSE-CONTINUE.



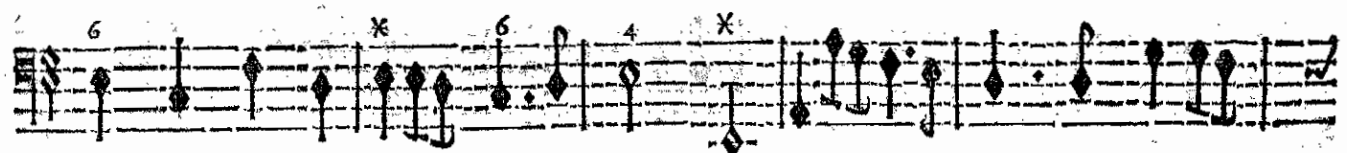
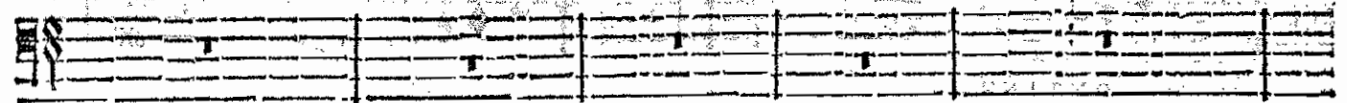
met des Rois dans mes fers, Je suis de mille Amants Maîtresse souveraine, Mais je



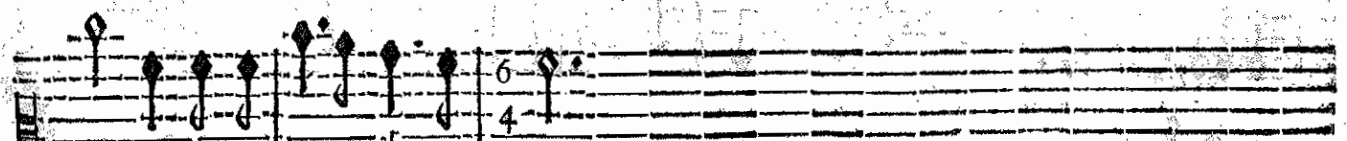
BASSE-CONTINUE.



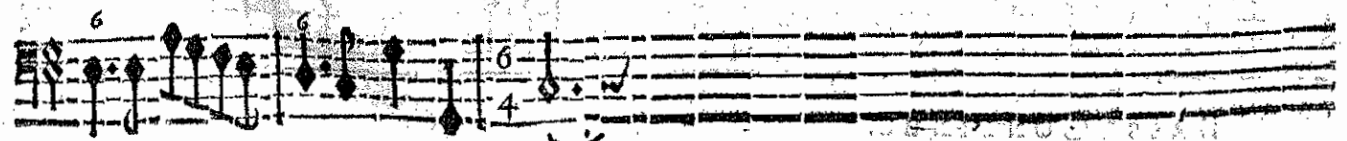
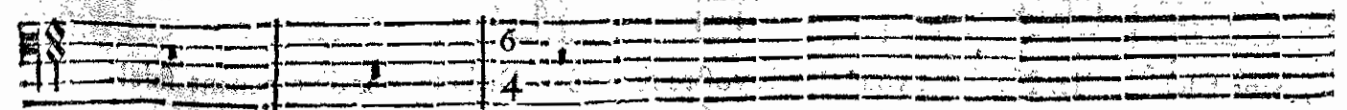
faits mon pl^o grand bon-heur D'estre maîtresse de mon cœur. Mais je fais mon plus grand bon-



BASSE-CONTINUE.

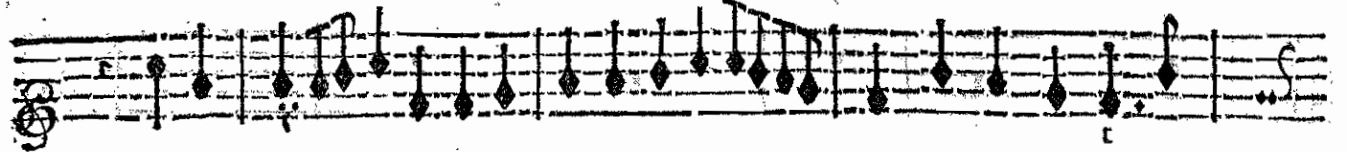


heur D'estre maîtresse de mon cœur.



BASSE-CONTINUE.

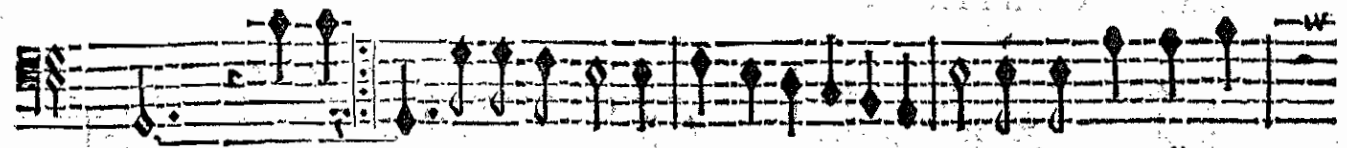
ARMIDE, TRAGÉDIE.



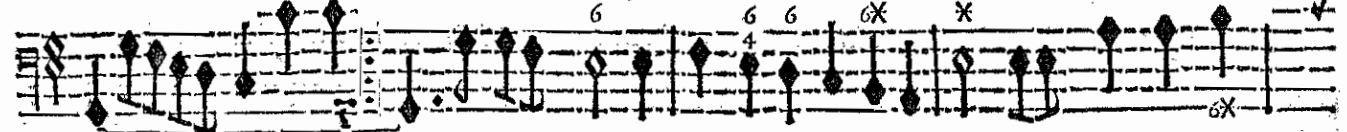
Bornez-vous vos desirs à la gloire cruelle Des maux que fait vostre beau-



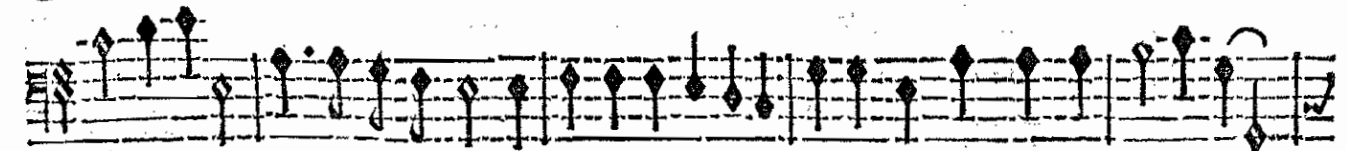
BASSE-CONTINUE.



té. Bornez- té. Ne ferez-vous jamais vostre felicité Du bon-heur d'un A-



BASSE-CONTINUE.



mant fidel- le. Ne ferez-vous jamais vostre felicité Du bon-heur d'un Amant fidel-

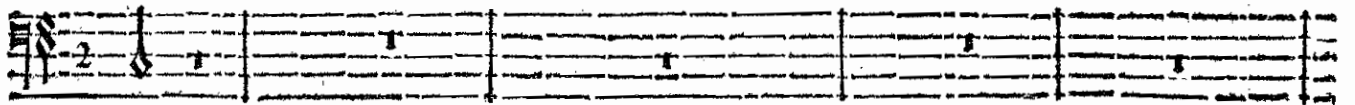


BASSE-CONTINUE.

ACTE PREMIER



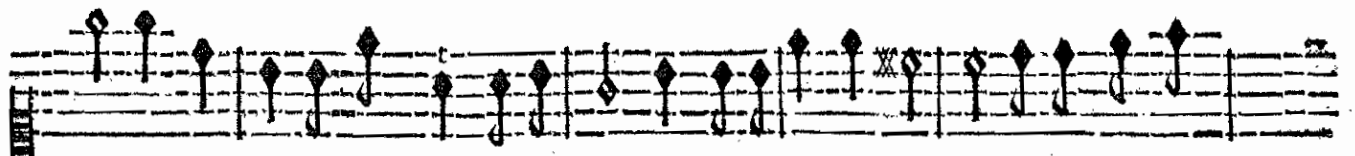
Si je doy m'engager un jour, Au moins vous devez croire Qu'il faudra que ce soit la



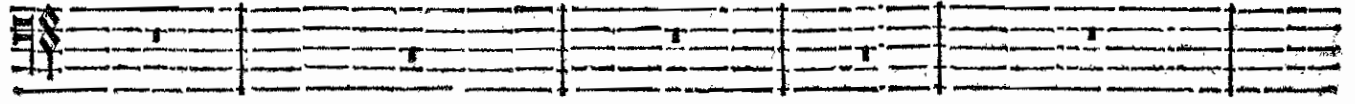
le.



BASSE-CONTINUE.



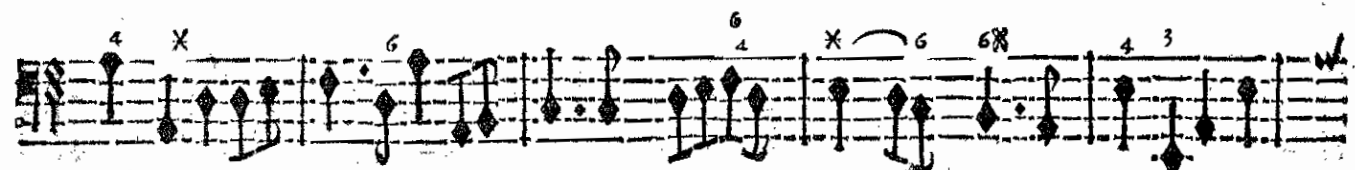
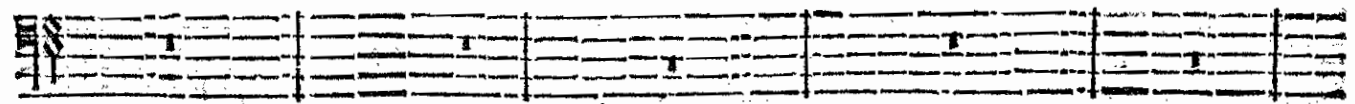
Gloire Qui livre mon cœur à l'Amour. Pour devenir mon Maistre Ce n'est point af-



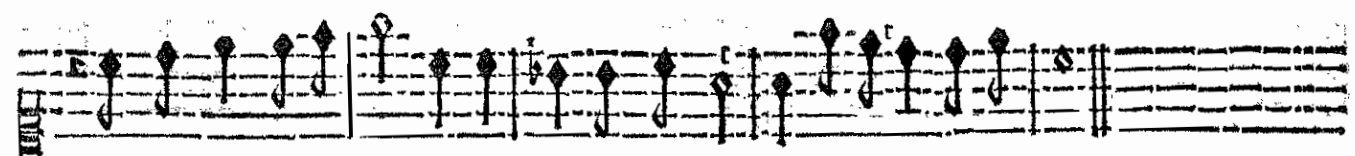
BASSE-CONTINUE.



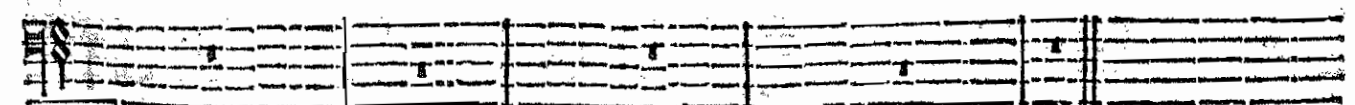
fez d'estre Roy. Ce fera la valeur qui me fera connoistre Celuy qui merite ma foy.



BASSE-CONTINUE.



Le Vainqueur de Renaud, si quelqu'un le peut estre, Sera digne de moy.



BASSE-CONTINUE.

D

25 Marche
Entre 70 peuples

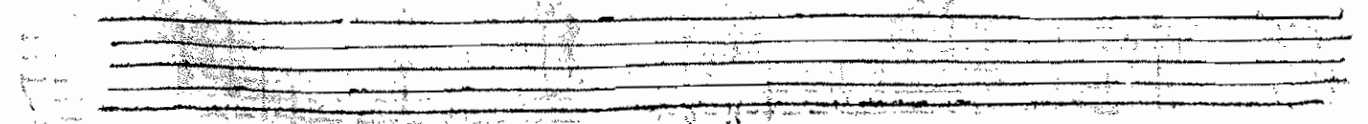
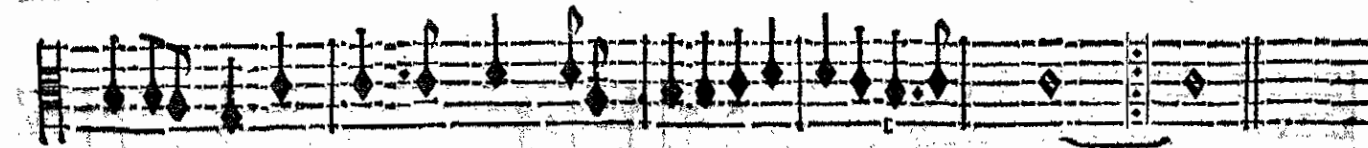
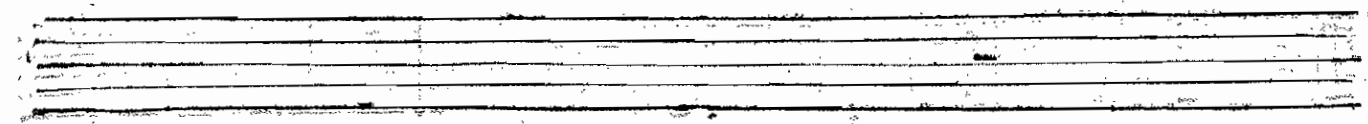
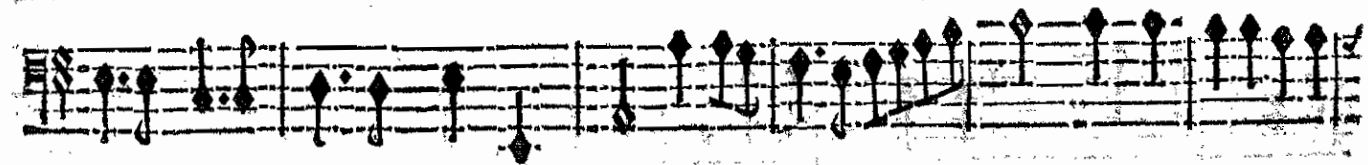
ARMIDE, TRAGÉDIE.

SCÈNE III.

Violon I

VIOLONS.

Violon VI



ARMIDE TRAGEDIE,
HIDRAOT.

doux.

VIOLONS.

doux.

doux.

doux.

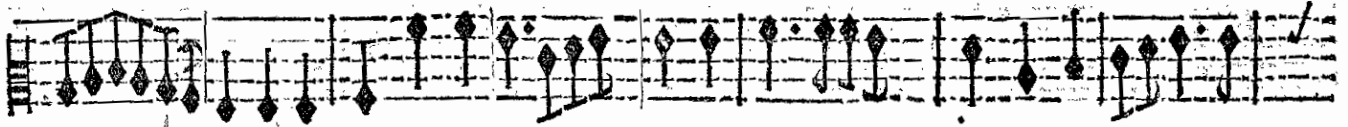
doux.

Armide est encor plus aimable Quelle n'est redou- table.

BASSE-CONTINUE.

Que son triom- phe est glorieux ! Ses charmes les plus forts sont ceux de ses beaux

BASSE-CONTINUE.



yeux. Que son triom- phe est glorieux! Ses charmes les pl⁹ forts s⁹t ceux de ses beaux.



BASSE-CONTINUE.

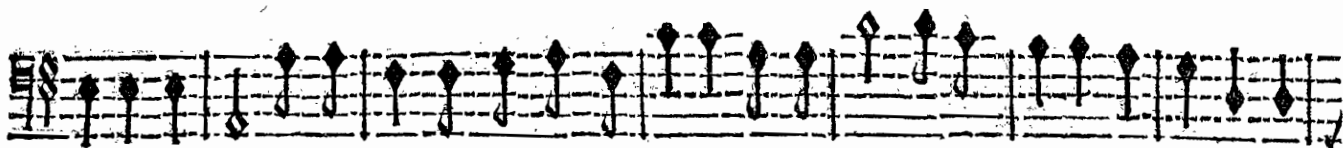
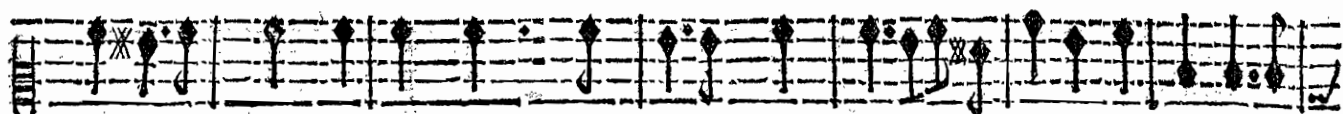


yeux. Elle n'a pas besoin d'employer l'art terrible Qui sçait quand il luy plaist faire ar-

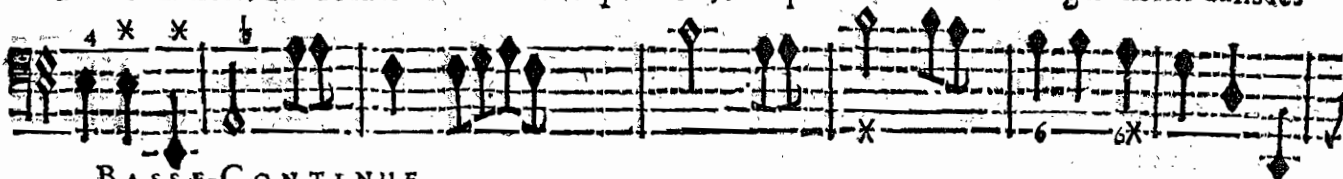


BASSE-CONTINUE.

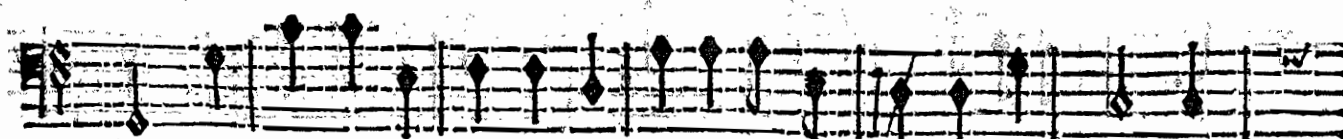
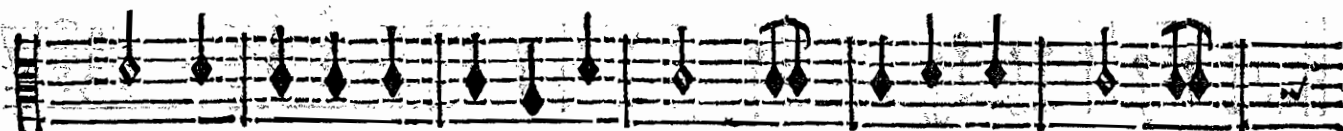
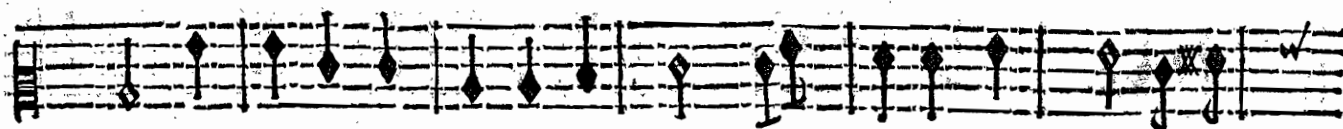
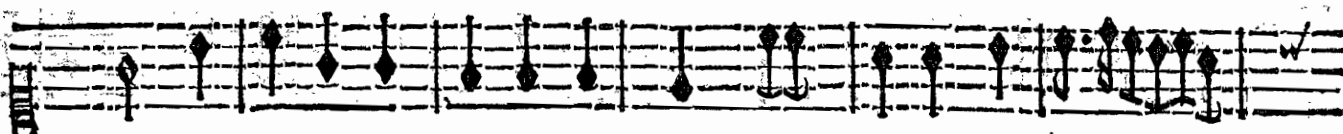
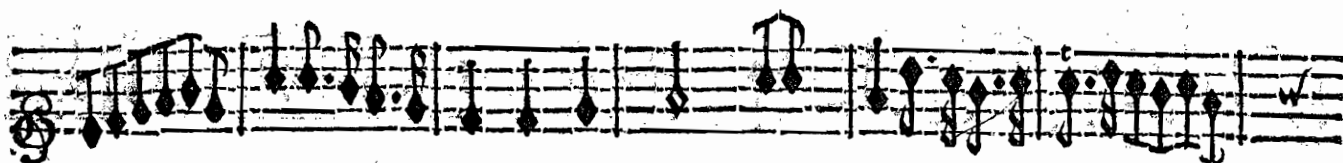
ARMIDE, TRAGEDIE:



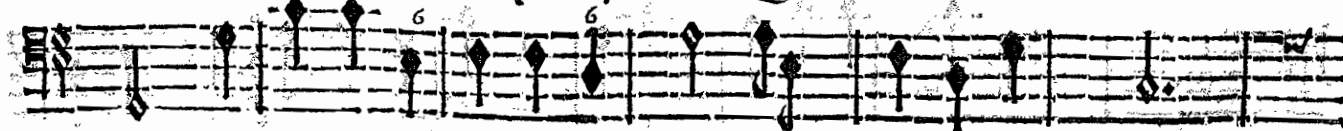
mer les Enfers; Sa beauté trouve tout possible, Nos plu^r fiers Ennemis gemissent dans les



BASSE-CONTINUE.



fers. Armide est en-cor plus aymable Qu'elle n'est redou-ta-ble.



BASSE-CONTINUE.



Que son triom- phe est glorieux ! Ses charmes les plus forts sont ceux de ses beaux



BASSE-CONTINUE.



yeux. Que son triom- phe est glorieux ! Ses charmes les pl^o forts sont ceux de ses beaux yeux



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

CHOEURS.

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

Armide est encor plus aymable Qu'elle n'est redoutable. Que son triomphe est glori-

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

BASSE-CONTINUE.

om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

eux, Que son triomphe est glorieux Ses charmes les plus forts sont ceux de ses beaux

omphe est glorieux, est glorieux, Ses charmes les plus forts sont ceux de ses beaux

om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

BASSE-CONTINUE.

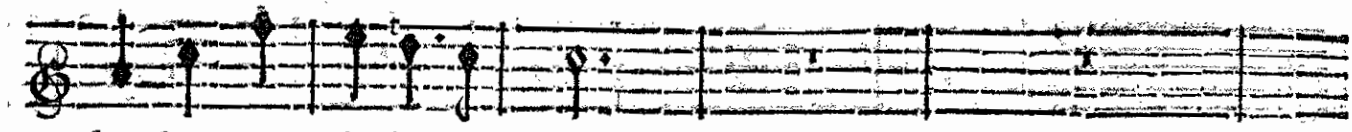
ARMIDE, TRAGÉDIE.

yeux. Que son triom- phe est glorieux, Ses charmes les plus
yeux. Que son triomphe est glorieux, Que son triomphe est glorieux, Ses charmes les plus
yeux. Que son triomphe est glorieux, est glorieux, Ses charmes les plus
yeux. Que son triom- phe est glorieux, Ses charmes les plus

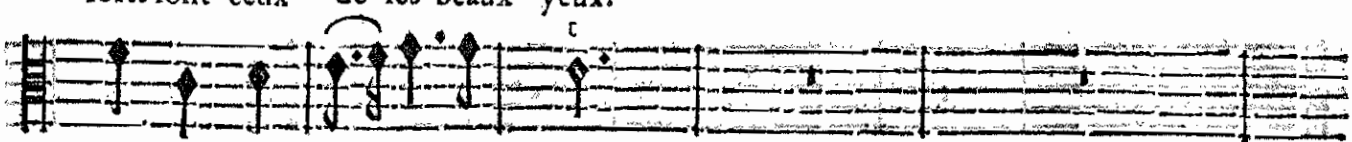
The musical score consists of eight staves. The first four staves are vocal lines with lyrics. The fifth and sixth staves are instrumental parts, likely for a lute or harpsichord. The seventh and eighth staves are also instrumental parts. The lyrics are: "yeux. Que son triom- phe est glorieux, Ses charmes les plus" (repeated with variations).

BASSE CONTINUE.

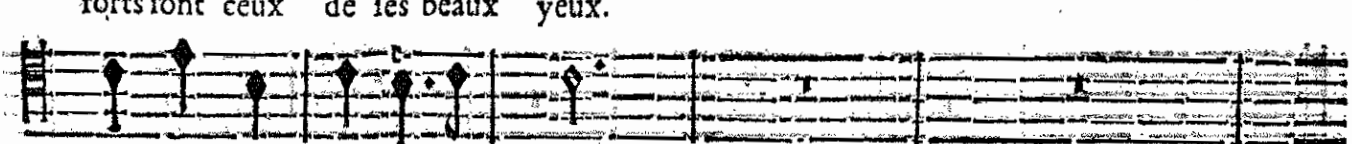
Two empty musical staves for the Bass Continuo, with a large dark smudge on the left side.



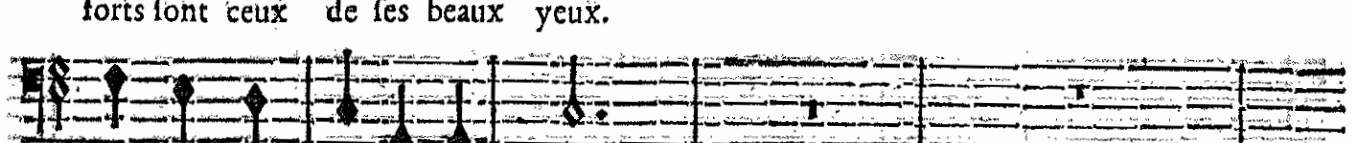
forts sont ceux de ses beaux yeux.



forts sont ceux de ses beaux yeux.



forts sont ceux de ses beaux yeux.



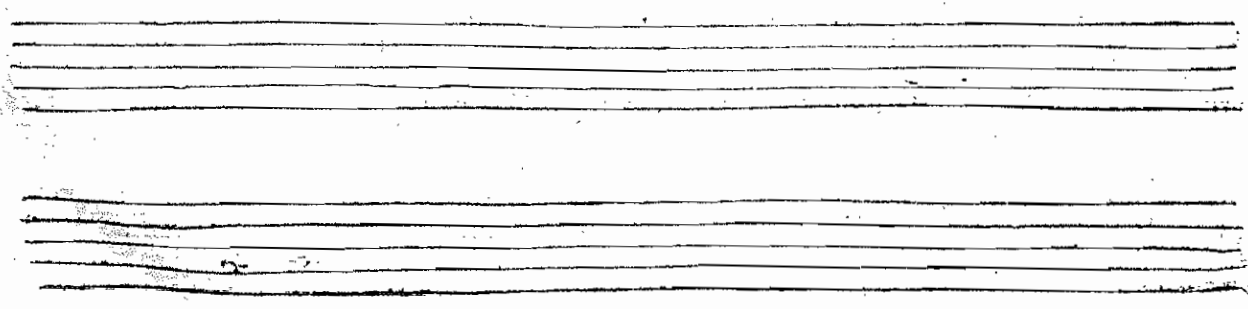
forts sont ceux de ses beaux yeux.



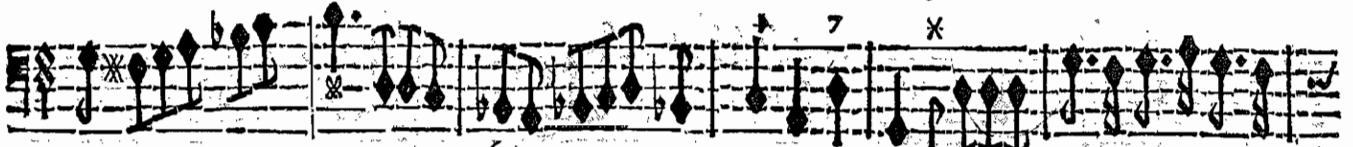
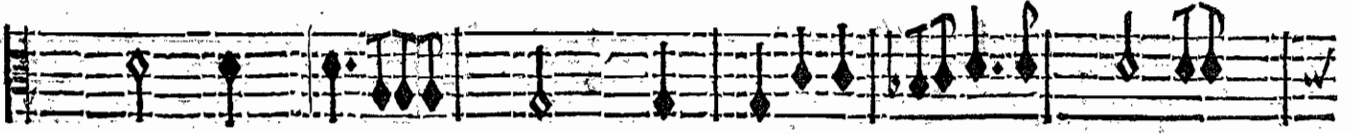
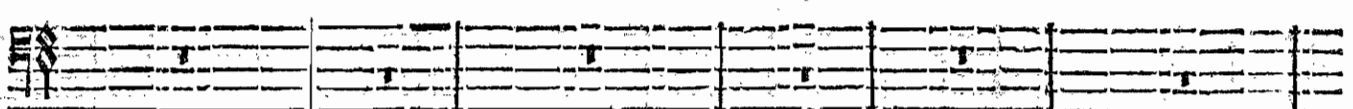
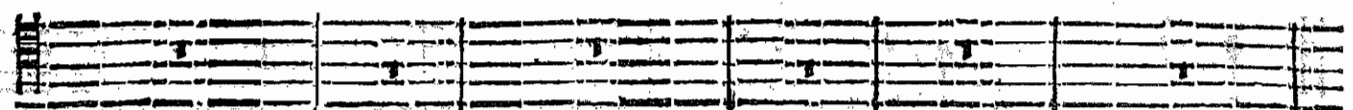
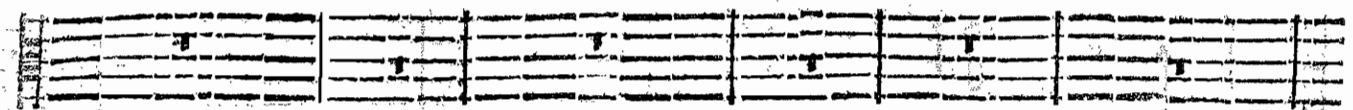
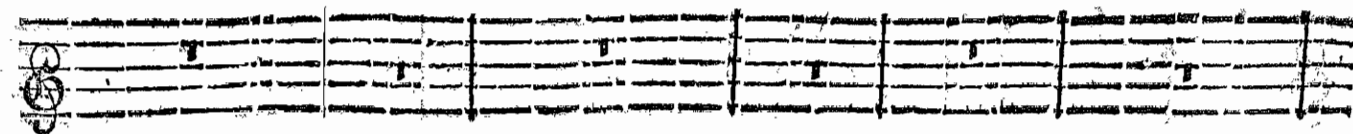
forts sont ceux de ses beaux yeux.



BASSE-CONTINUE.

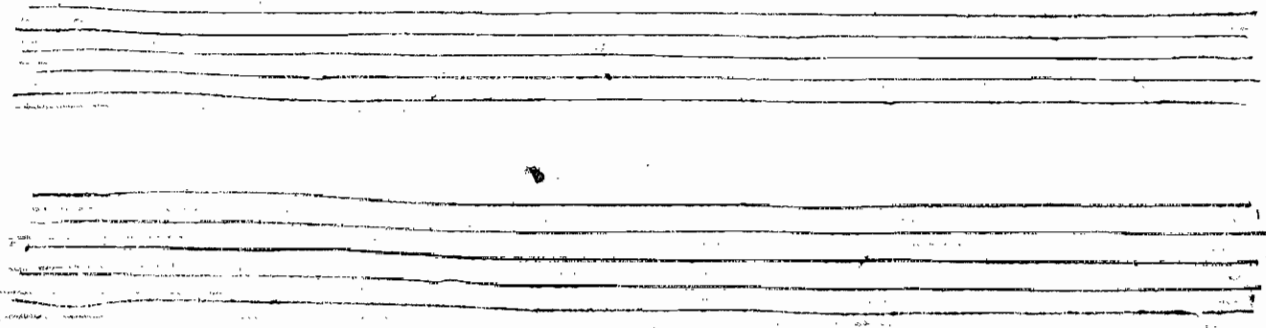


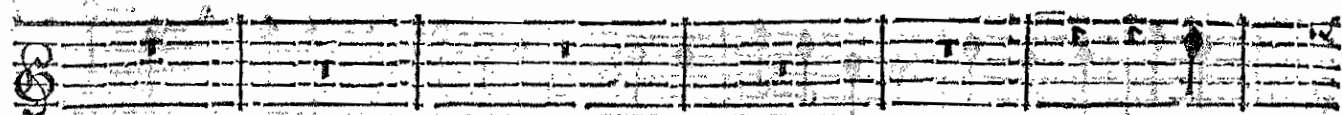
ARMIDE TRAGEDIE!



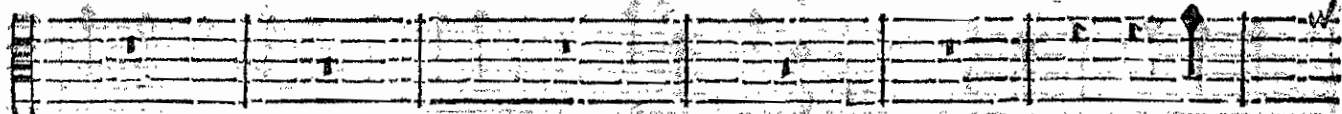
BASSE-CONTINUE.

БАСЪ КОНТИНУЭ





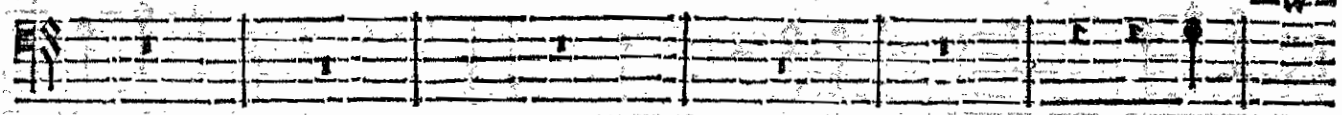
[Faint, illegible text] Ar-



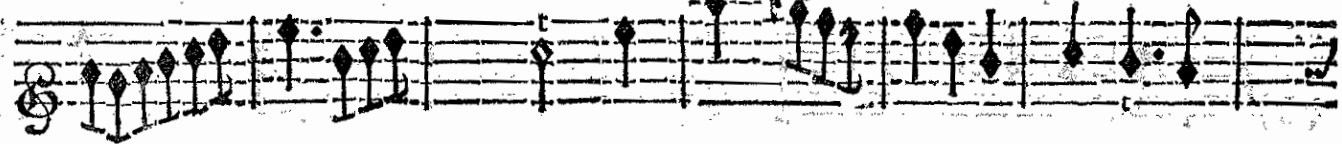
[Faint, illegible text] Ar-



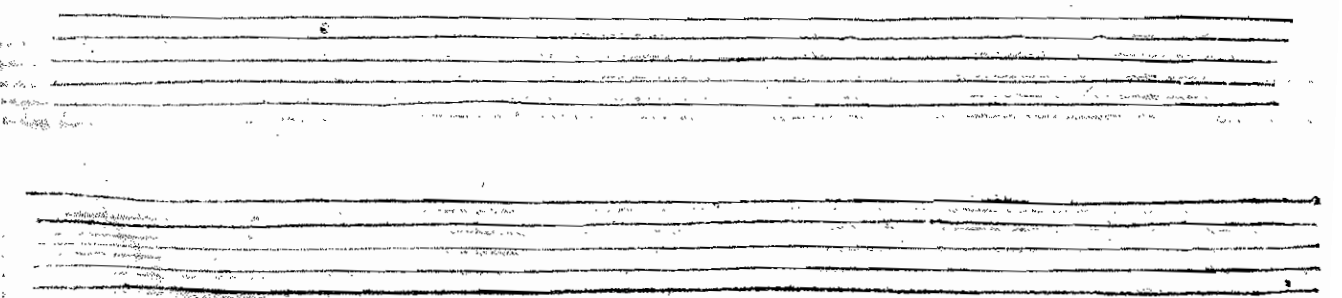
[Faint, illegible text] Ar-



[Faint, illegible text] Ar-



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

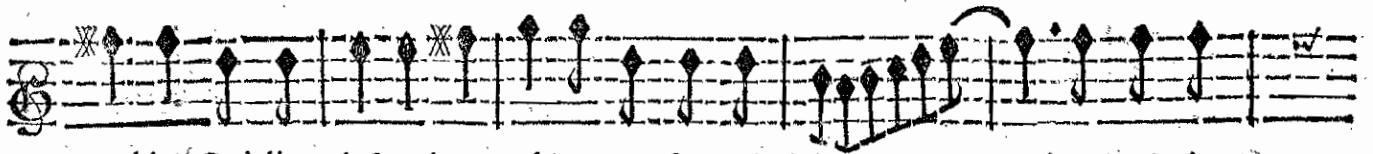
mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-

mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-

mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-

mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-

BASSE-CONTINUE.



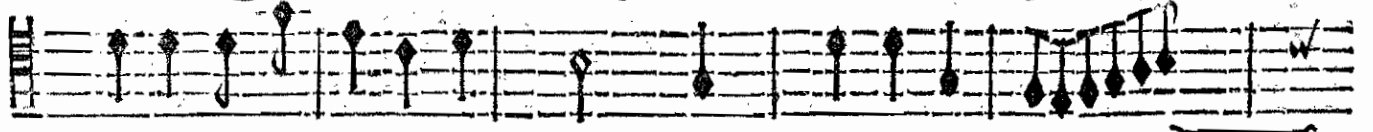
musical staff with treble clef, notes, and rests.

mable Qu'elle n'est redou- table. Que son triom- phe est glori-



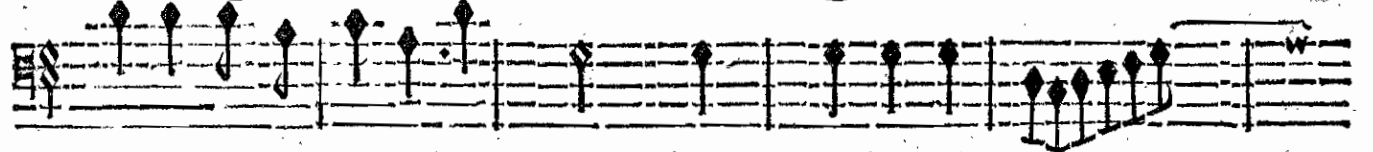
musical staff with alto clef, notes, and rests.

mable Qu'elle n'est redou- table. Que son triom- phe est glori-



musical staff with alto clef, notes, and rests.

mable Qu'elle n'est redou- ta- ble. Que son triom-

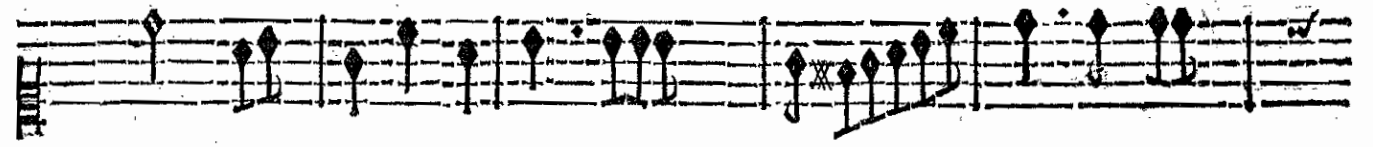


musical staff with bass clef, notes, and rests.

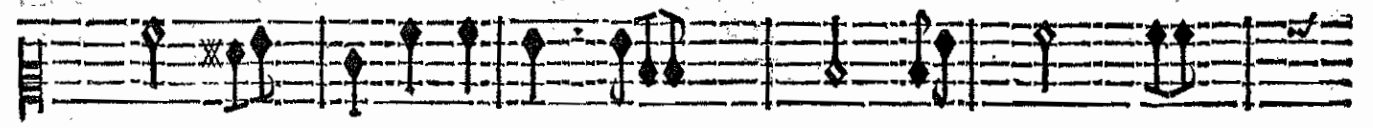
mable Qu'elle n'est redou- ta- ble. Que son triom-



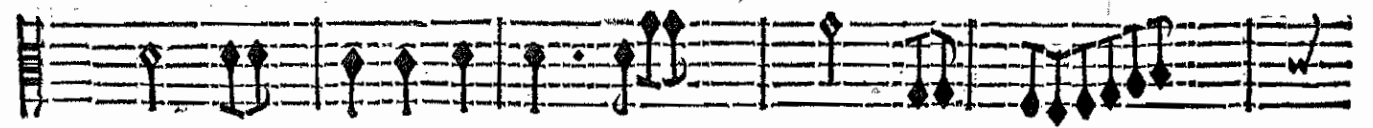
musical staff with treble clef, notes, and rests.



musical staff with alto clef, notes, and rests.



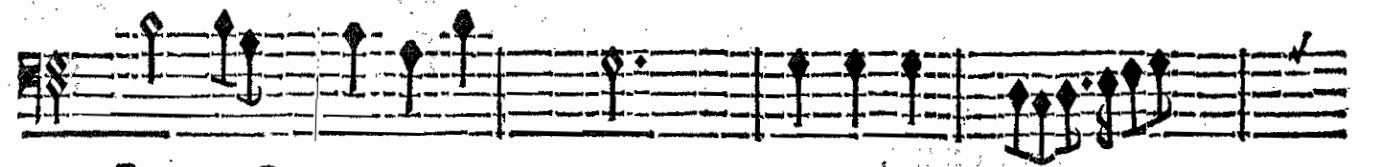
musical staff with alto clef, notes, and rests.



musical staff with alto clef, notes, and rests.

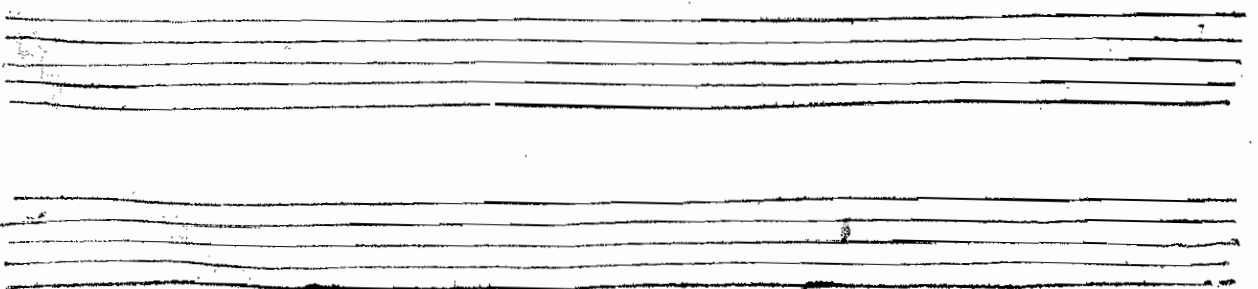


musical staff with bass clef, notes, and rests.



musical staff with bass clef, notes, and rests.

BASSE-CONTINUE.



empty musical staves for the basso continuo.

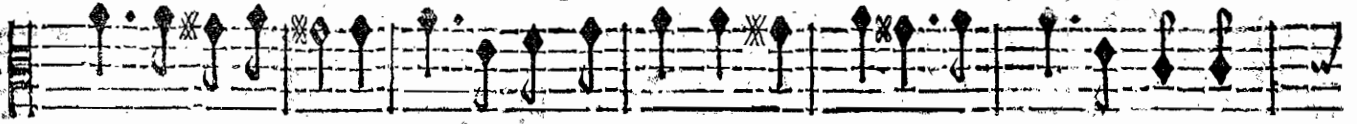
ARMIDE TRAGÉDIE.

eux! Que son triom- phe est glorieux! Que son triomphe est glorieux! Que son tri-
 eux! Que son triom- phe est glorieux! Que son triom- phe est glori-
 phe est glorieux! Que son triom- phe est glorieux! Que son triomphe est glori-
 phe est glorieux! Que son triom- phe est glorieux! Que son triom-

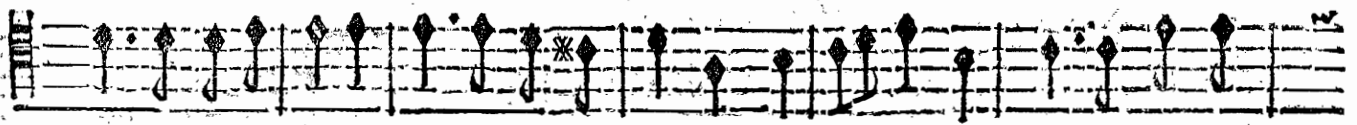
BASSE-CONTINUE.



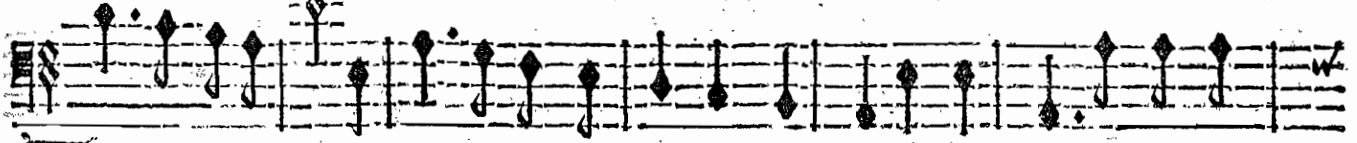
omphe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



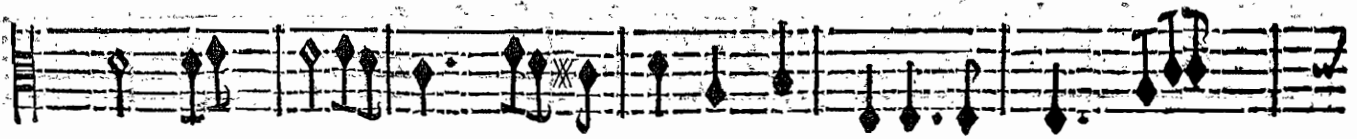
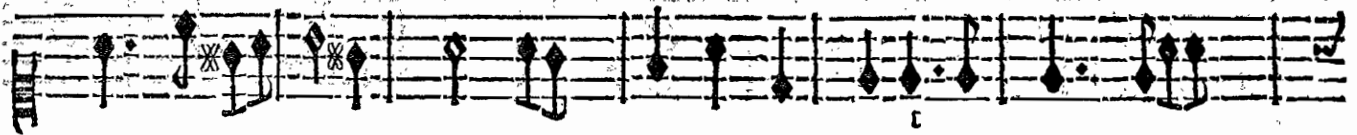
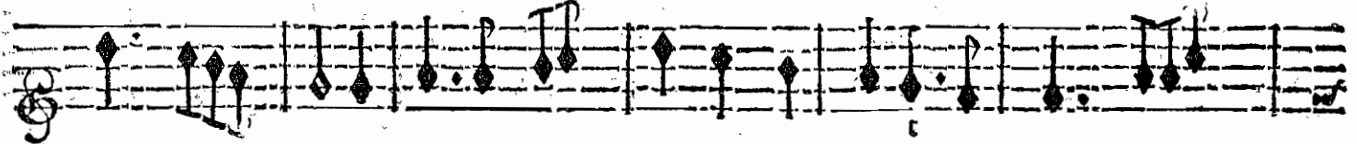
eux! est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



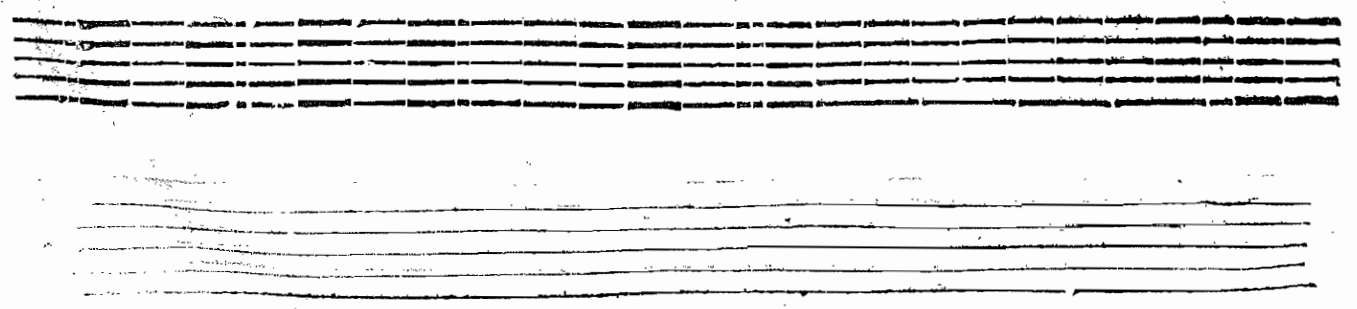
eux! est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



phe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

A musical staff in treble clef containing a series of notes and rests, including some notes with asterisks above them.

om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

A musical staff in bass clef containing a series of notes and rests.

eux, Que son triomphe est glorieux Ses charmes les plus forts sont ceux de ses beaux

A musical staff in bass clef containing a series of notes and rests.

omphe est glorieux, est glorieux, Ses charmes les plus forts sont ceux de ses beaux

A musical staff in bass clef containing a series of notes and rests.

om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

A musical staff in treble clef containing a series of notes and rests.

A musical staff in bass clef containing a series of notes and rests.

A musical staff in bass clef containing a series of notes and rests.

A musical staff in bass clef containing a series of notes and rests.

A musical staff in bass clef containing a series of notes and rests.

A musical staff in bass clef containing a series of notes and rests, with some notes marked with '6X' and 'X' above them.

BASSE-CONTINUE.

A series of five empty musical staves at the bottom of the page.

yeux. Que son triom- phe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux.

yeux. Que son triomphe est glorieux! est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.

yeux. Que son triomphe est glorieux! est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.

yeux. Que son triom- phe est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.

yeux. Que son triom- phe est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.

BASSE-CONTINUE.

2. ulman

1^{re} Sacabanch
(4-1-18-18-18)

ARMIDE, TRAGÉDIE

On joue le Rondeau deux fois.

Musical staff 1: Treble clef, 3/4 time signature, first line of the Rondeau melody.

RONDEAU.

Musical staff 2: Treble clef, 3/4 time signature, second line of the Rondeau melody.

Musical staff 3: Treble clef, 3/4 time signature, third line of the Rondeau melody.

Musical staff 4: Treble clef, 3/4 time signature, fourth line of the Rondeau melody.

Musical staff 5: Treble clef, 3/4 time signature, fifth line of the Rondeau melody.

Empty musical staff 6.

Musical staff 7: Bass clef, 3/4 time signature, first line of the Rondeau accompaniment.

Musical staff 8: Bass clef, 3/4 time signature, second line of the Rondeau accompaniment.

Musical staff 9: Bass clef, 3/4 time signature, third line of the Rondeau accompaniment.

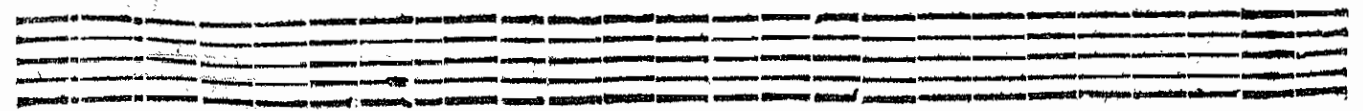
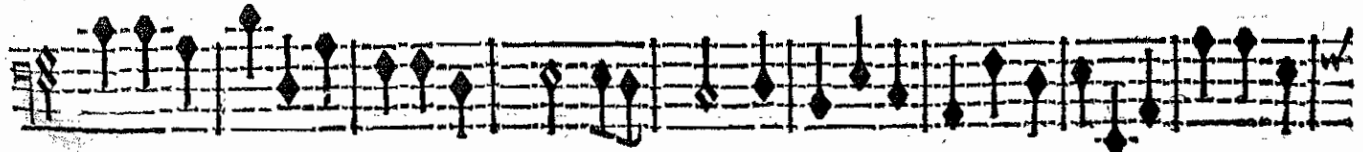
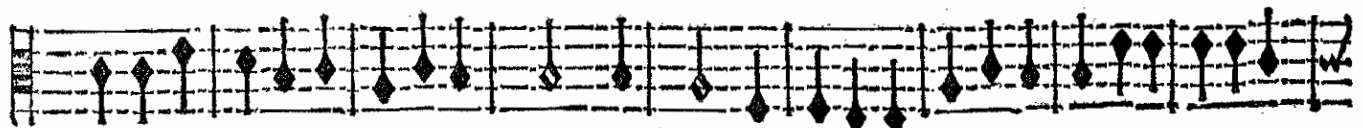
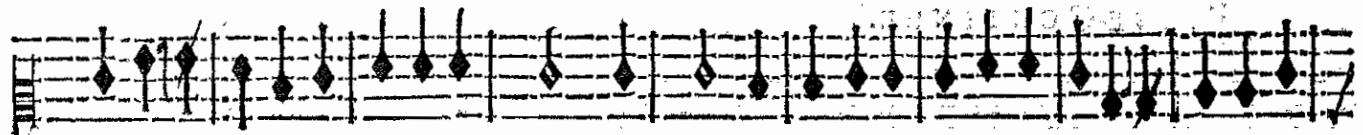
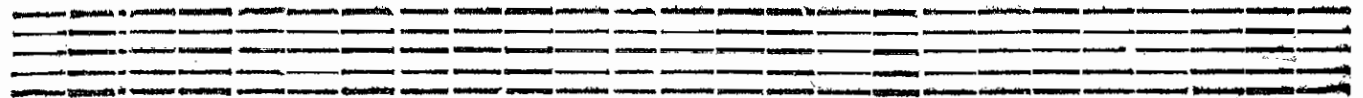
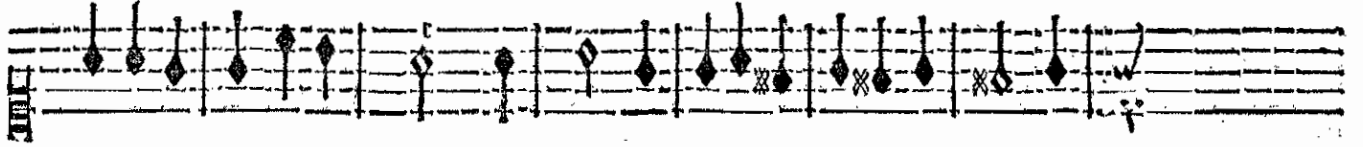

Musical staff 10: Bass clef, 3/4 time signature, fourth line of the Rondeau accompaniment.

Musical staff 11: Bass clef, 3/4 time signature, fifth line of the Rondeau accompaniment.

Empty musical staff 12.

ACTE PREMIER

On reprend le Rondeau deux fois, & on prend ce qui suit.



ARMIDE, TRAGEDIE

On reprend en-
core deux fois le
Rondeau.

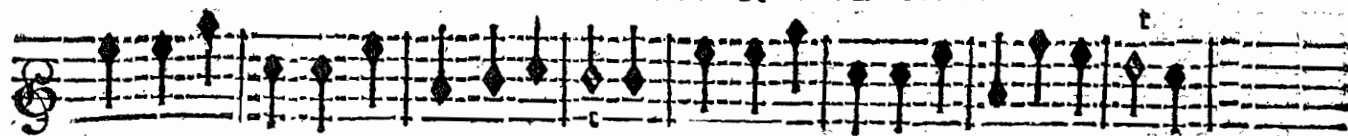
THE NICE.

Suivous Armide, & chantons la Victoire, Tout l'Univers retentit de sa gloire.

BASSE-CONTINUE.

ACTE PREMIER.

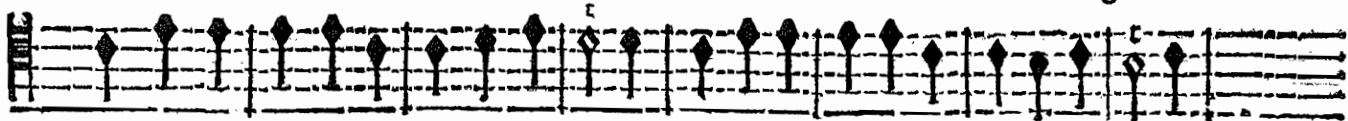
CHOEURS EN RONDEAU.



Suivons Armide, & chantons la Victoire, Tout l'Univers retentit de sa gloire.



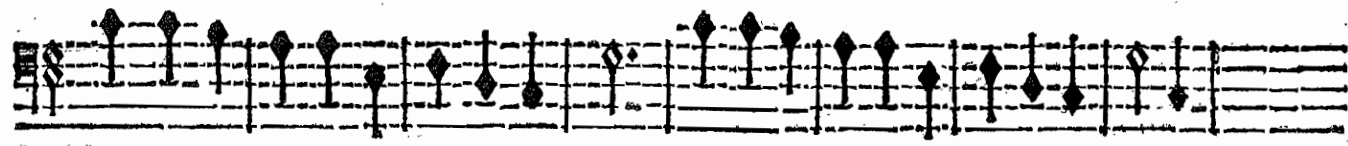
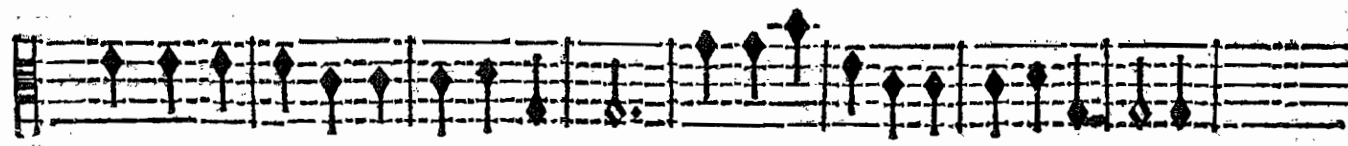
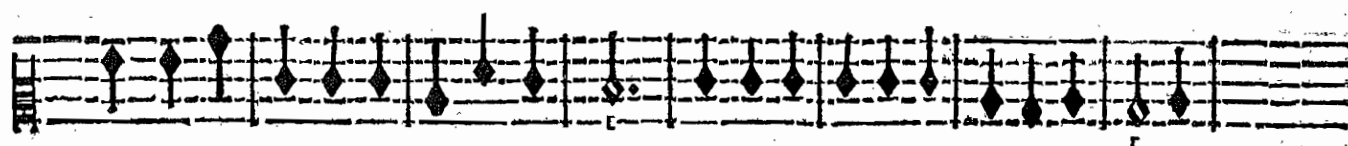
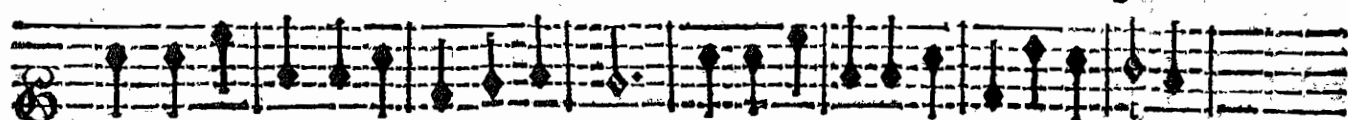
Suivons Armide, & chantons la Victoire, Tout l'Univers retentit de sa gloire.



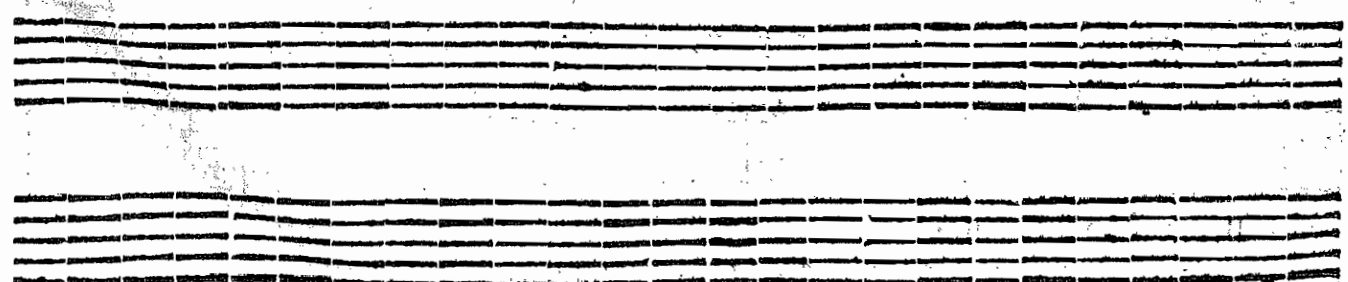
Suivons Armide, & chantons la Victoire, Tout l'Univers retentit de sa gloire.



Suivons Armide, & chantons la Victoire, Tout l'Univers retentit de sa gloire.



BASSE-CONTINUE.



Nos Ennemis affoiblis & troublez N'estendront plus le progres de leurs armes;

BASSE-CONTINUE-

Ah/quel bonheur! nos desirs sont comblez Sans nous couster ny de sang ny de larmes.

BASSE-CONTINUE.

On reprend deux fois le Chœur du Rondeau page 47.

PHENICE.

L'ardent amour qui la fait en tous lieux S'attache aux cœurs qu'elle veut qu'il enflame.

BASSE-CONTINUE.

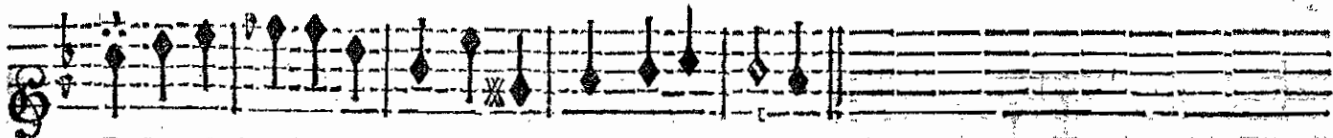
Il est content de regner dans ses yeux, Et n'ose encor passer jusqu'en son ame.

BASSE-CONTINUE.

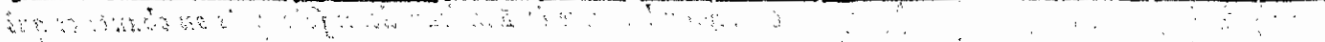
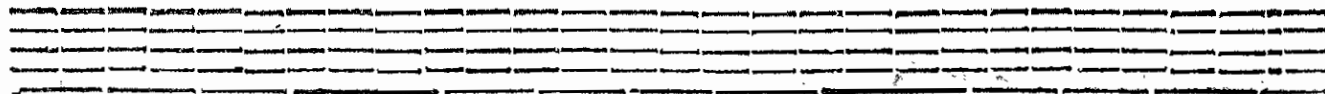
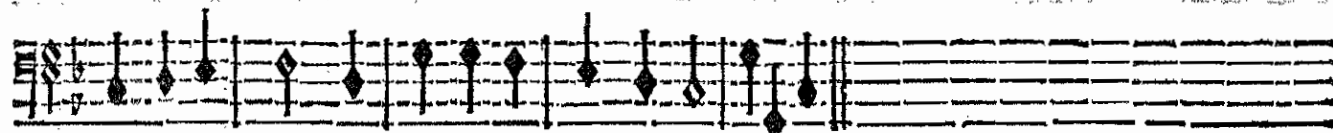
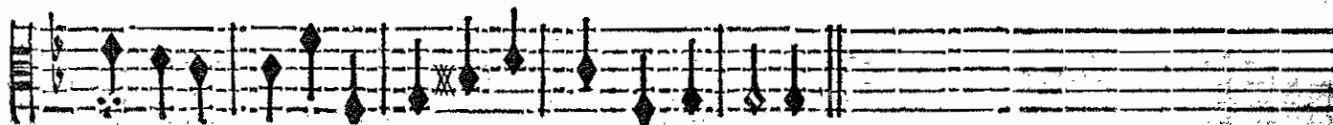
*On reprend encor deux fois le mesme Chœur du Rondeau page 47.**Et l'on joue la Premiere Sarabande page 44. Et ensuite la Sarabande en bé mol page 49.*

SARABANDE.

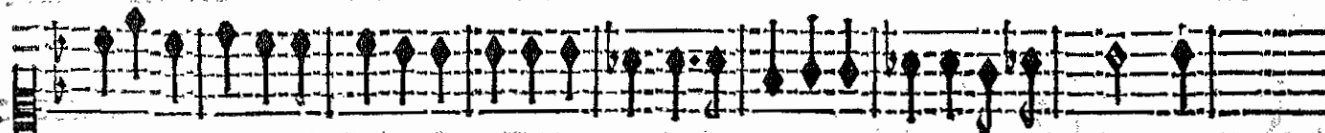
On joue toujours le Rondeau deux fois.



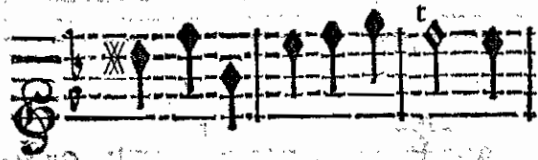
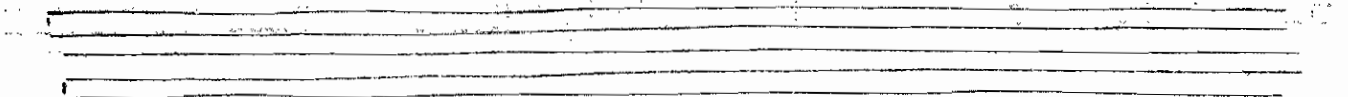
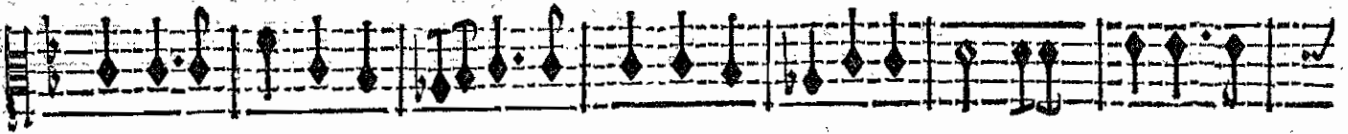
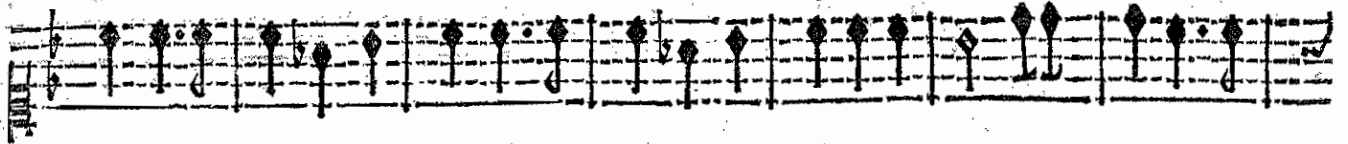
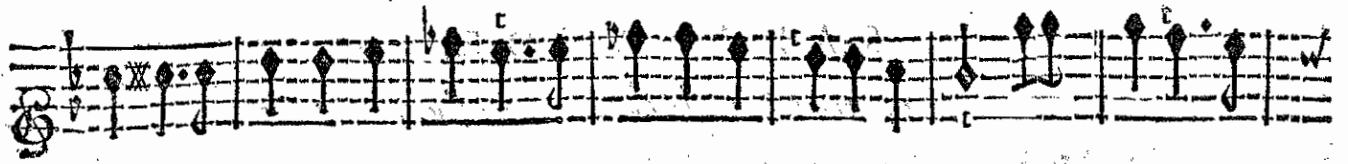
RONDEAU.



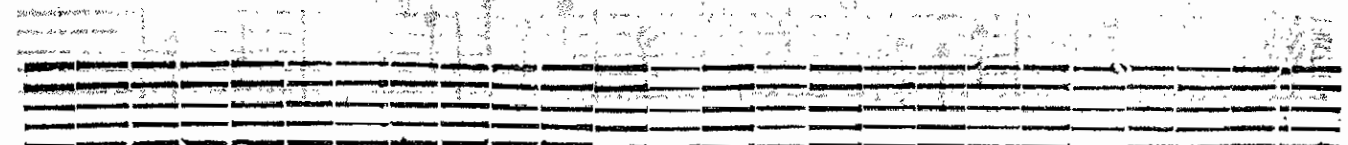
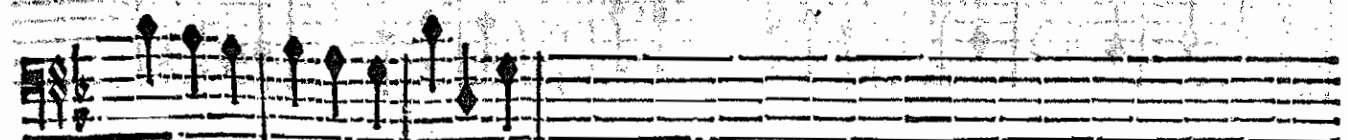
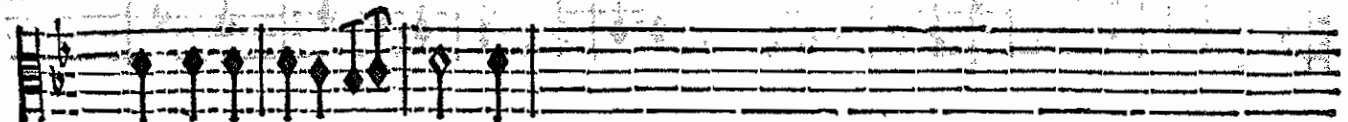
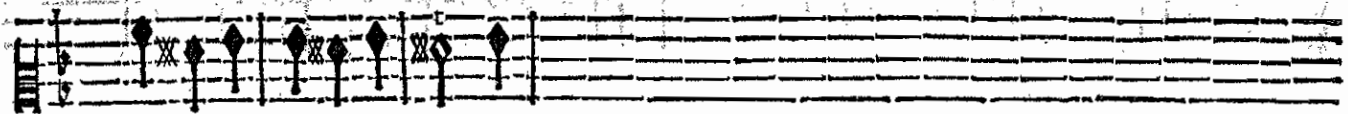
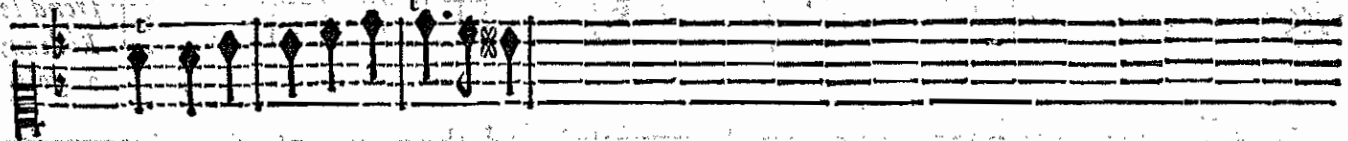
*On re-
prend le
Rondeau
2. fois.*



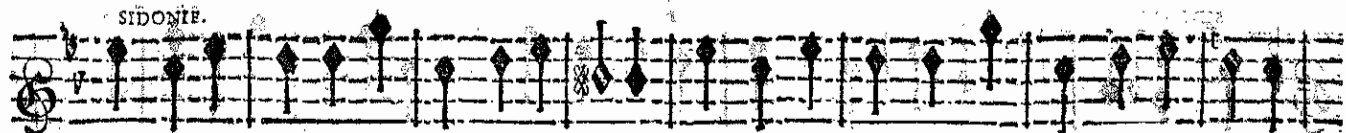
ARMIDE, TRAGÉDIE.



On reprend encore le Rondeau deux fois, puis on chante ce qui suit.



SIDONIE.



Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à soy même.



BASSE-CONTINUE.

CHOEUR EN RONDEAU.



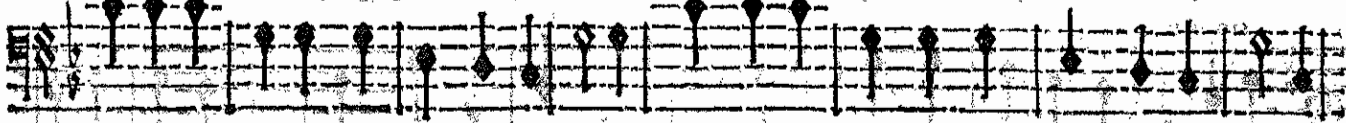
Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à soy même.



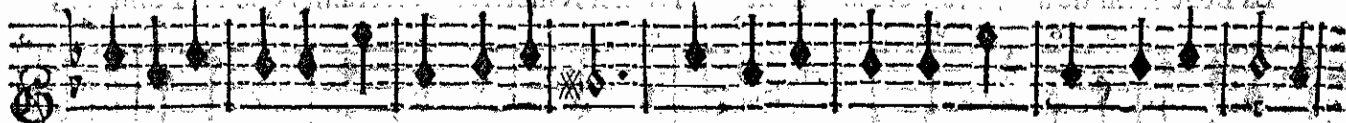
Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à soy même.



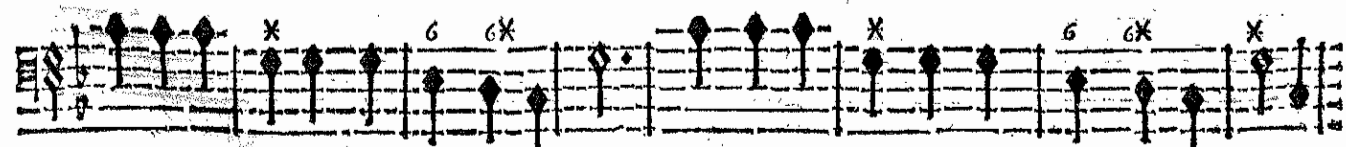
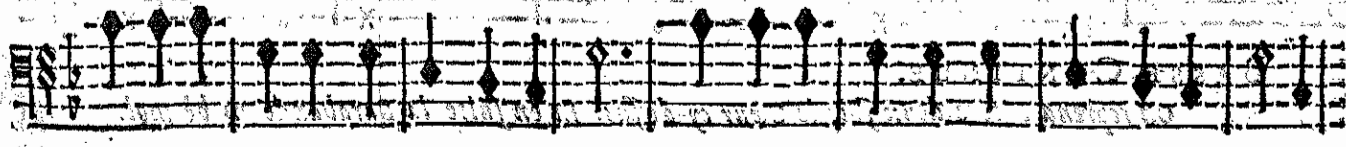
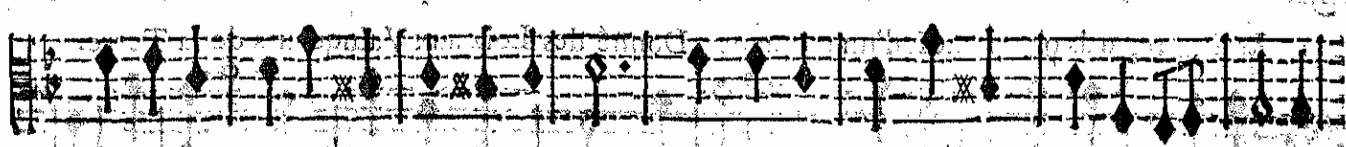
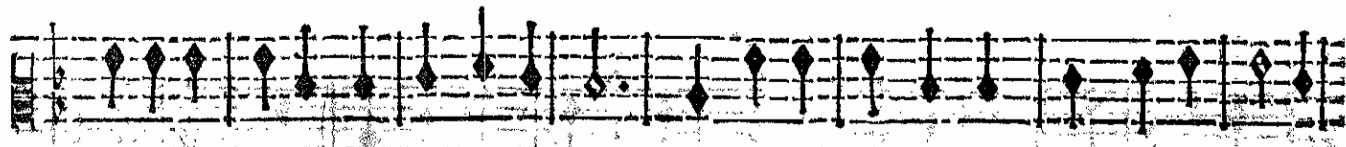
Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à soy même.



Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à soy même.



VIOLONS.



BASSE-CONTINUE.

Gij

ARMIDE TRAGÉDIE.

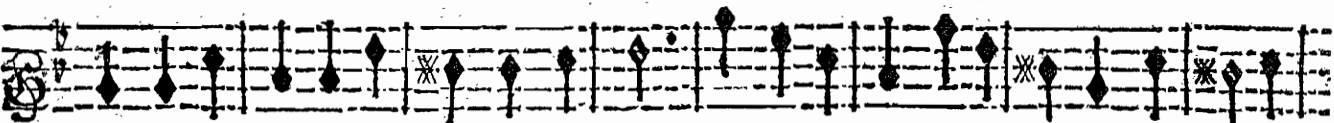
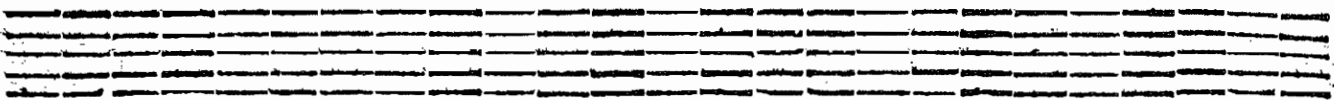
SIDONIE.



Nous n'avons point fait armer nos foldats : Sans leur fecours Armide est triomphante.



BASSE-CONTINUE.



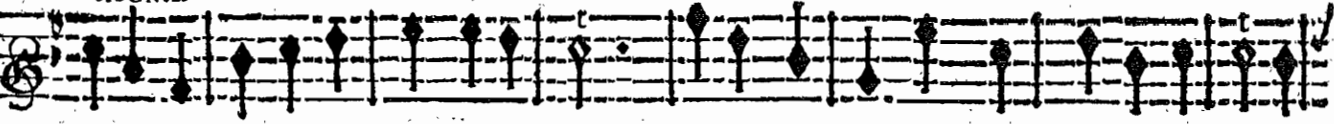
Tout son pouvoir est dans ses doux appas ; Rien n'est si fort que sa beauté charmante.



BASSE-CONTINUE.

On reprend deux fois le Chœur en Rondeau cy-dessus page 51.

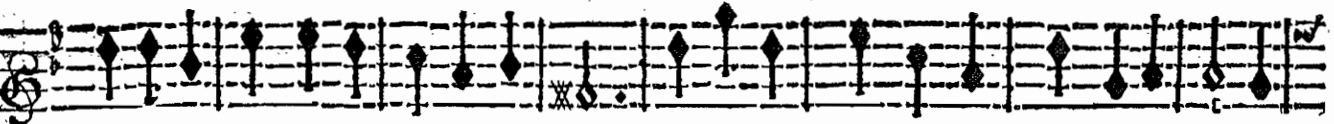
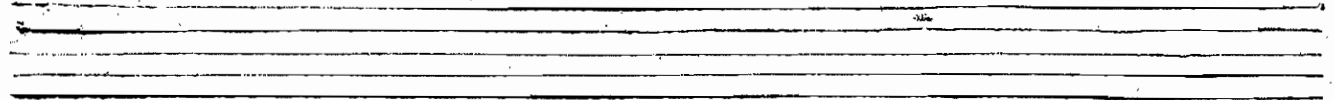
SIDONIE.



La Belle Armide a sceu vaincre aisément De fiers Guerriers plus craints que le Tonnere ,



BASSE-CONTINUE.

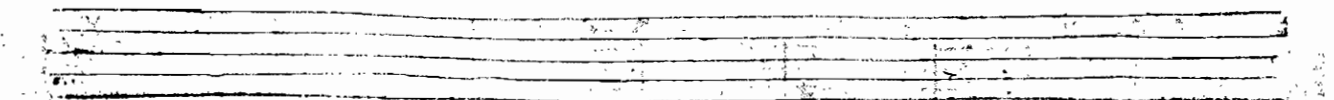


Et ses regards ont en mois d'un moment Donné des Loix aux Vainqueurs de la Terre.



BASSE-CONTINUE.

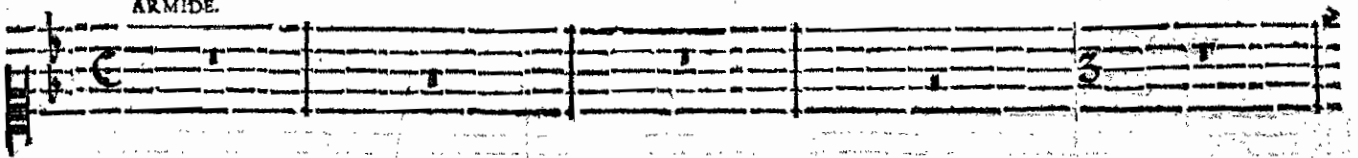
On reprend encore deux fois le Cœur cy-dessus. Et en suite la Sarabande en bē mol.



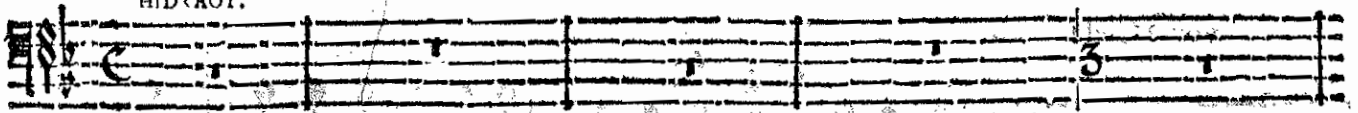
SCENE IV.

ARONTE, & les Acteurs de la Scene precedente.

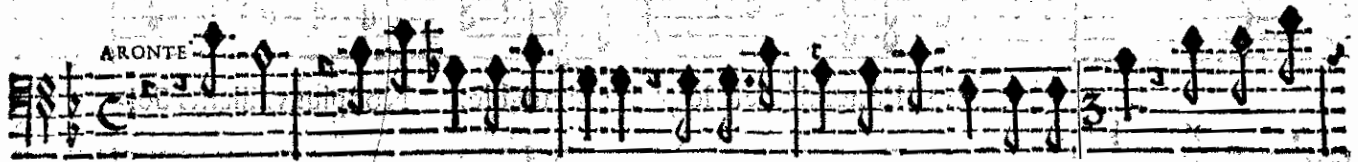
ARMIDE.



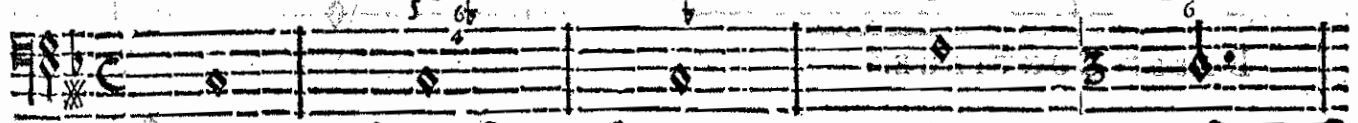
HIDRAOT.



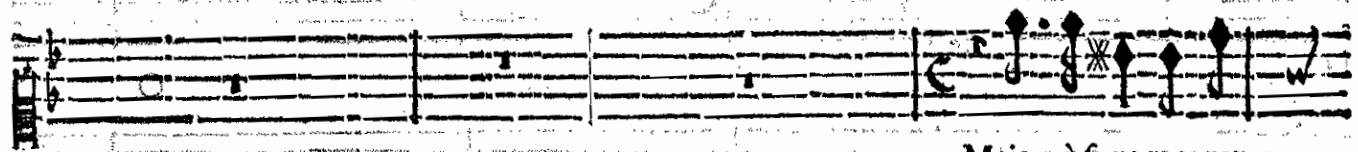
ARONTE



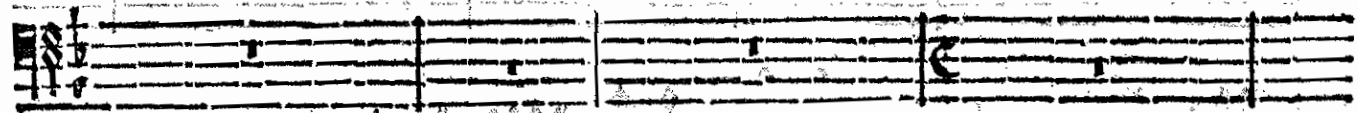
O Ciel! ô disgrâce cruelle! Je conduisois vos captifs avec soin; J'ay tout ten-



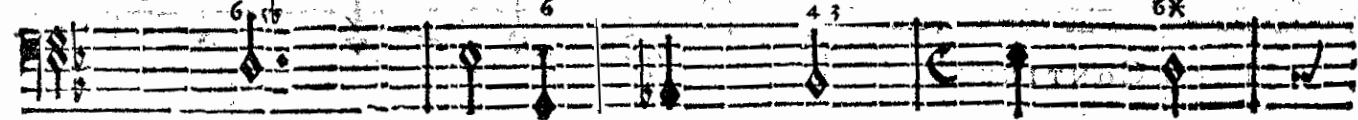
BASSE-CONTINUE.



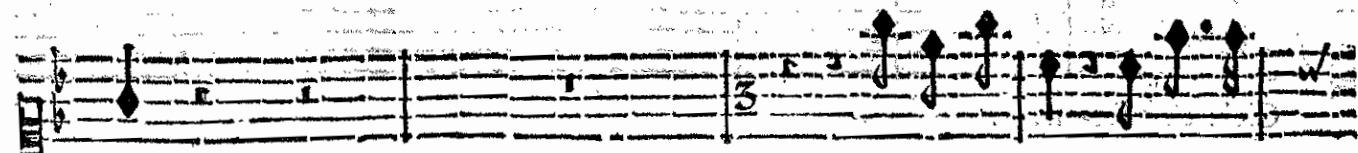
Mais, où font mes cap-



té pour vo' marquer mon zele, Mon sang qui coule en est te-
moin.

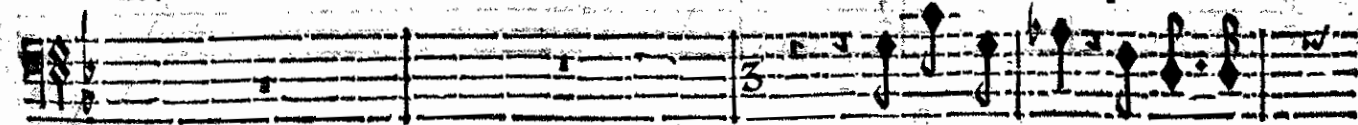


BASSE-CONTINUE.



tifs?

Un seul Guerrier! que dites-



Un seul Guerrier! que dites-



Un Guerrier indomptable Les a délivrez tous.



BASSE-CONTINUE.

ARMIDE TRAGÉDIE.

SCÈNE IV

vous? Ciel!

vous? Ciel!

De nos Ennemis c'est le plus redoutable. Nos plus vaillants Sol-

BASSE-CONTINUE.

dats font tombez sous ses coups: Rien ne peut resister a sa valeur extreme.

BASSE-CONTINUE.

dats font tombez sous ses coups: Rien ne peut resister a sa valeur extreme.

BASSE-CONTINUE.

dats font tombez sous ses coups: Rien ne peut resister a sa valeur extreme.

BASSE-CONTINUE.

dats font tombez sous ses coups: Rien ne peut resister a sa valeur extreme.

BASSE-CONTINUE.

dats font tombez sous ses coups: Rien ne peut resister a sa valeur extreme.

BASSE-CONTINUE.

dats font tombez sous ses coups: Rien ne peut resister a sa valeur extreme.

BASSE-CONTINUE.

dats font tombez sous ses coups: Rien ne peut resister a sa valeur extreme.

BASSE-CONTINUE.

dats font tombez sous ses coups: Rien ne peut resister a sa valeur extreme.

BASSE-CONTINUE.

dats font tombez sous ses coups: Rien ne peut resister a sa valeur extreme.

vifte.

Poursuivons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é-

HIBRAOT.

Poursuivons Poursuivons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é-

vifte.

BASSE-CONTINUE.

* * *

chape pas A nostre vengeance, Poursuivõs jusqu'au trépas L'Ennemy L'Ennemy qui no^o offence;

chape pas A nostre vengeance; Poursuivons .ij. jusqu'au trépas L'Ennemy qui no^o offence

BASSE-CONTINUE.

Qu'il n'échape pas A nostre vengeance; Poursuivõs .ij. jusqu'au trépas; L'Ennemy qui no^o of-

Qu'il n'échape pas A nostre vengeance; Qu'il n'échape pas Qu'il n'échape pas A nostre vengeance-

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.



fence. Pourfuiuons, Pourfuiuons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é-

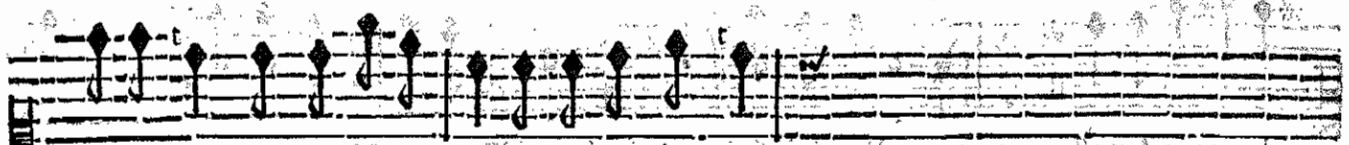
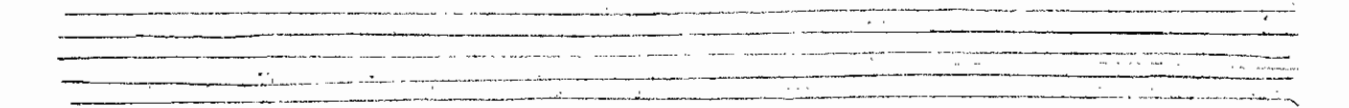


ce. Pourfuiuons, Pourfuiuons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é



BASSE-CONTINUE.

EMMITY CO-123A 8



chape pas, Qu'il n'échape pas A nostre vengeance

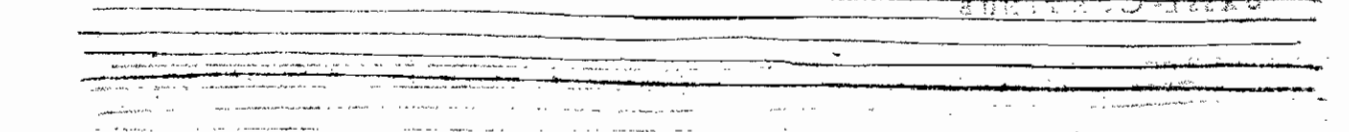
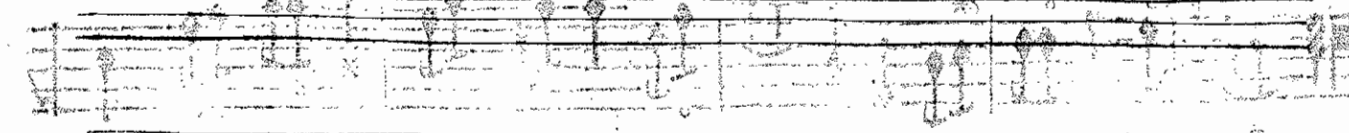
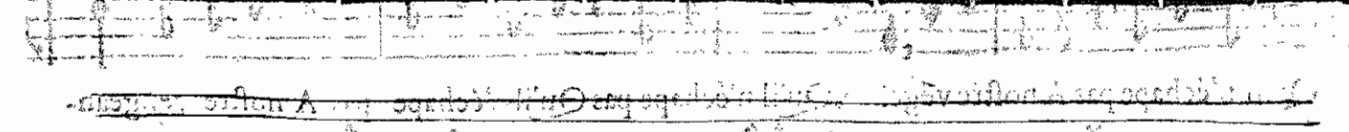
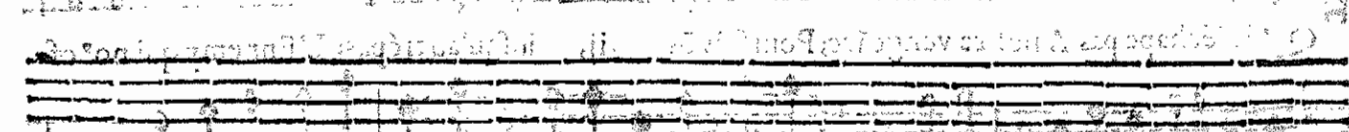
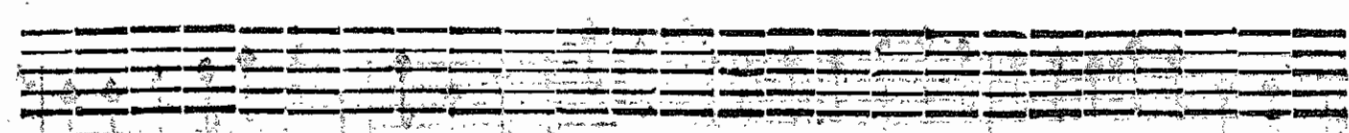
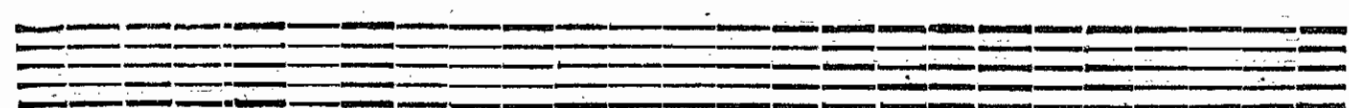


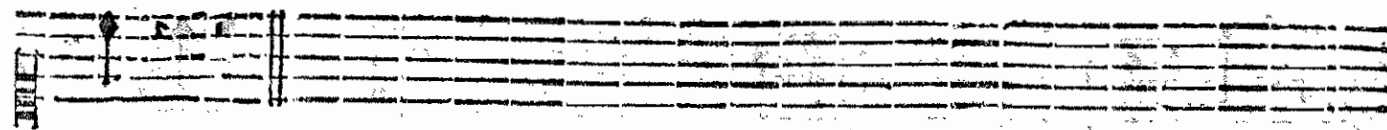
chape pas, Qu'il n'échape pas A nostre vengeance



BASSE-CONTINUE.

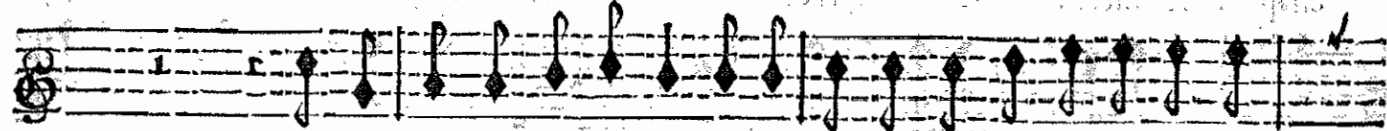
EMMITY CO-123A 8





ce.

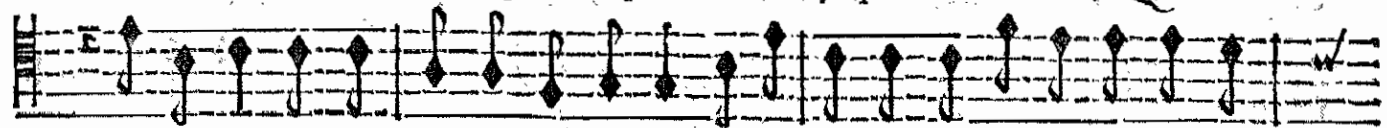
CHOEURS.



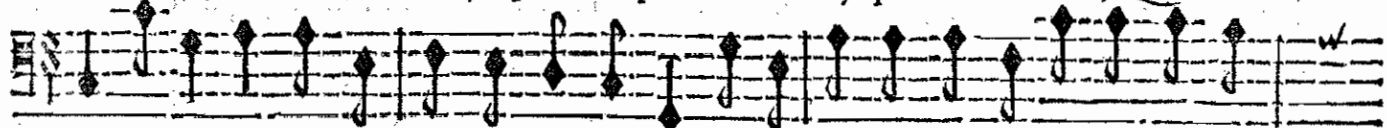
Poursuivons jusqu'au trépas L'Ennemy qui nous offence. Qu'il n'é-



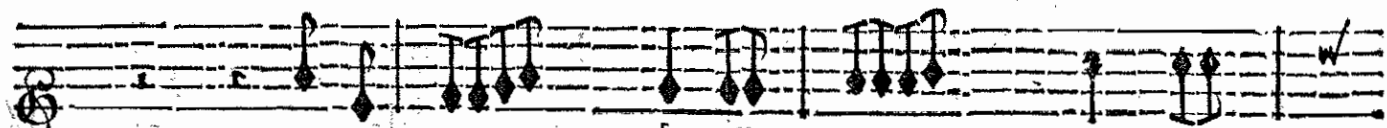
Poursuivons Poursuivons jusqu'au trépas L'Ennemy qui nous offence, Qu'il n'é-



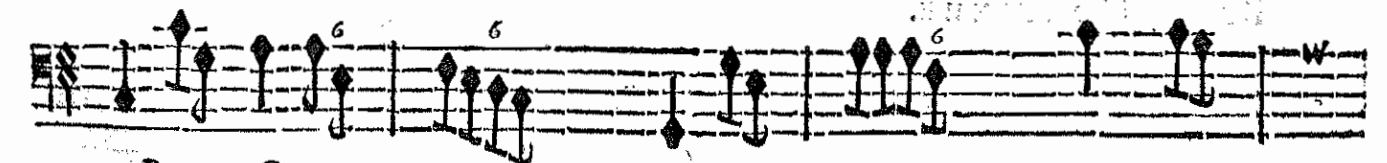
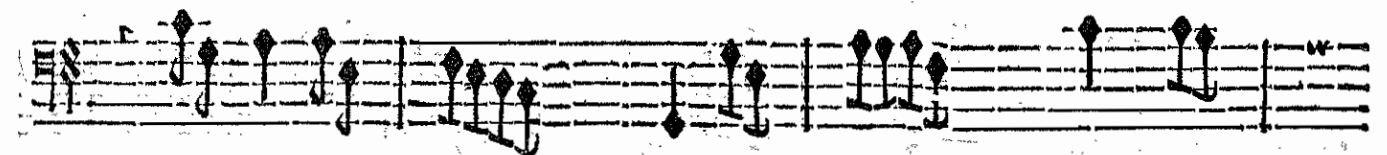
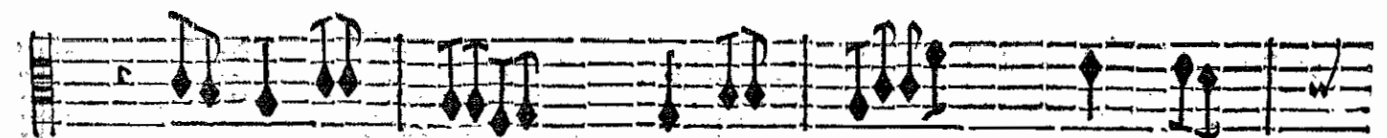
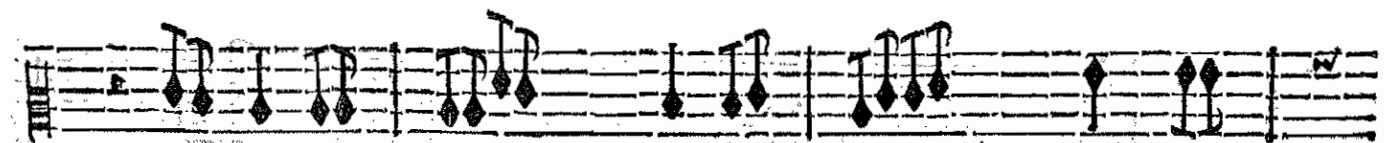
Poursuivons Poursuivons jusqu'au trépas, L'Ennemy qui nous offence, Qu'il n'é-



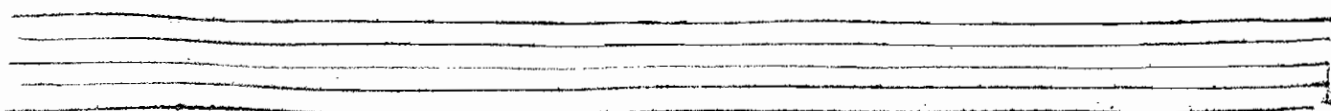
Poursuivons Poursuivons jusqu'au trépas, L'Ennemy qui nous offence, Qu'il n'é-



VIOLONS.



BASSE-CONTINUE.



ARMIDE TRAGÉDIE.

chape pas A nostre vengeance. Pourfuiuos jusqu'au trépas L'Ennemy L'Ennemy qui no' offence.

chape pas A nostre vengeance, Pourfuiuos jusqu'au trépas L'Ennemy L'Ennemy qui no' offence.

chape pas A nostre vengeance, Pourfuiuos .ij. jusqu'au trépas L'Ennemy qui no' offence.

chape pas A nostre vengeance, Poufuiuos .ij. jusqu'au trépas l'Ennemy qui no' offence.

BASSE-CONTINUE.



Qu'il n'échape pas A nostre vengeance, Pour suivons Pour suivons jusqu'au tré-



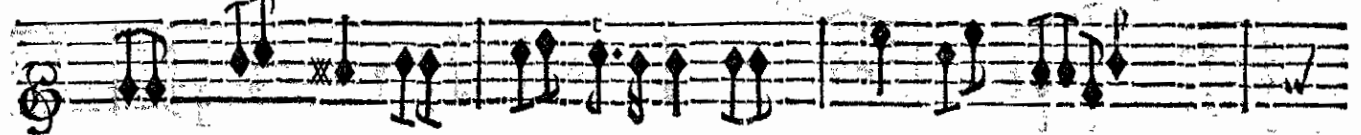
Qu'il n'échape pas A nostre vengeance, Pour suivons Pour suivons jusqu'au tré-



Qu'il n'échape pas A nostre vengeance. Qu'il n'échape pas Qu'il n'échape

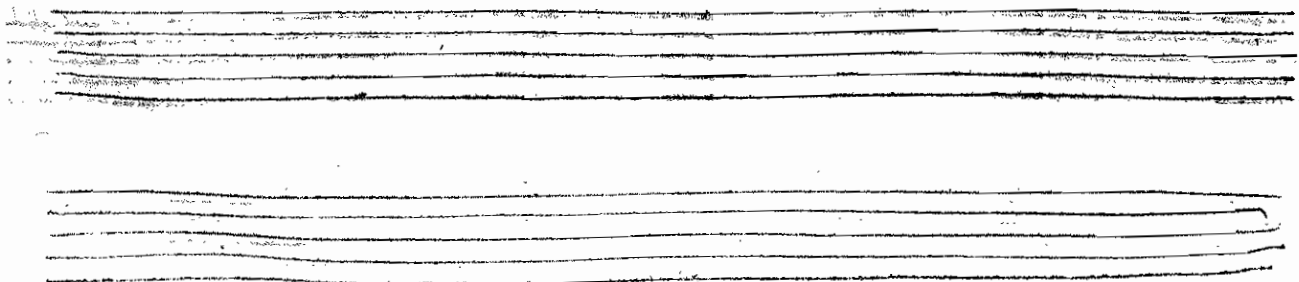


Qu'il n'échape pas A nostre vengeance. Qu'il n'échape pas Qu'il n'échape

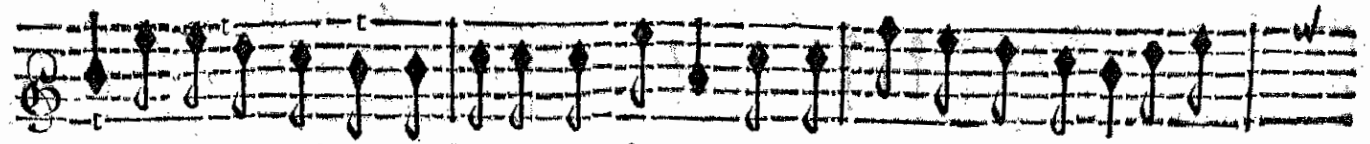


BASSE-CONTINUE.

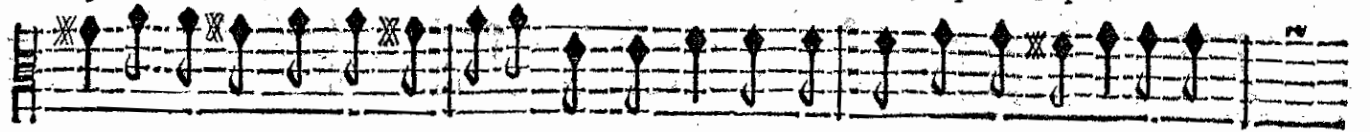
CHIFFRE DE LA BASSE



ARMIDE, TRAGEDIE



pas L'Ennemy qui nous offence, Pourfui-
uons, Pourfui- uons jusqu'au trépas L'Enne-



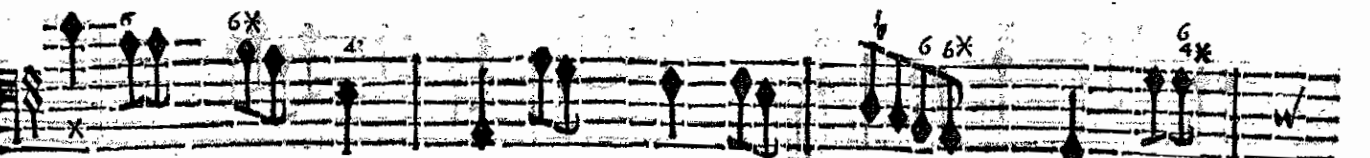
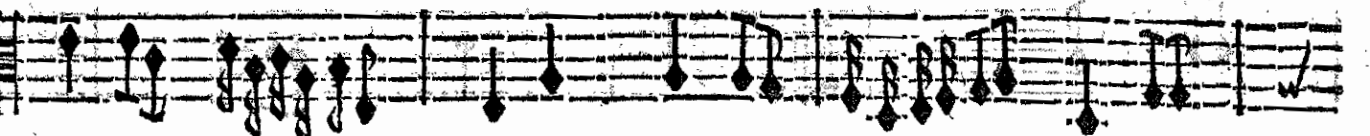
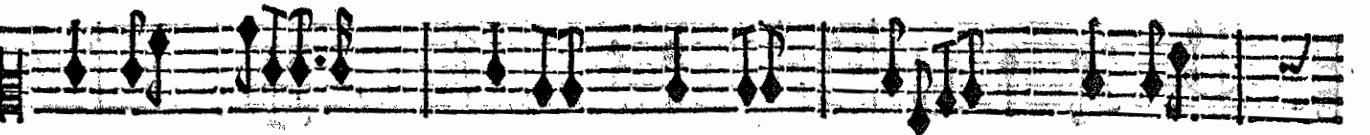
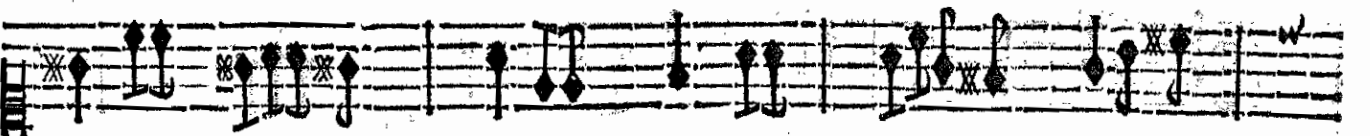
pas L'Ennemy qui nous offence, Pourfui-
uons, Pourfui- uons jusqu'au trépas L'Enne-



pas A nostre vengeance, Pourfui-
uons, Pourfui- uons jusqu'au trépas L'Enne-

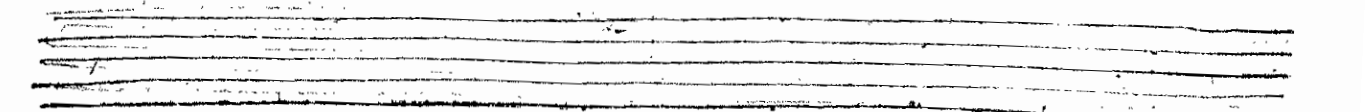
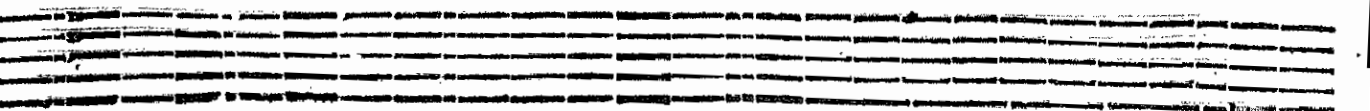


pas A nostre vengeance, Pourfui-
uons, Pourfui- uons jusqu'au trépas L'Enne-



BASSE-CONTINUE.

СЪ ПІТКО-ЧІЗАН

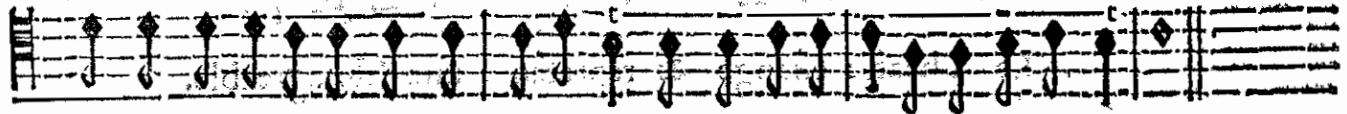




my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



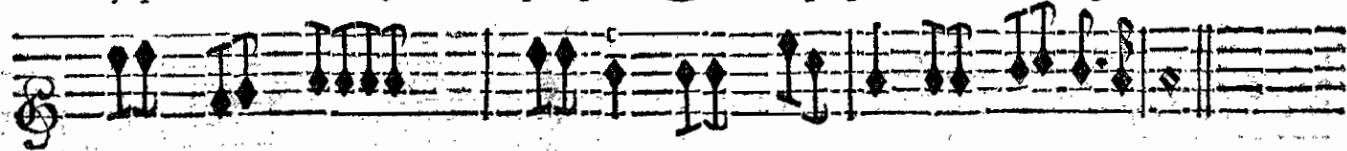
my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.

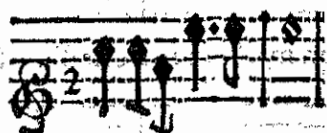


my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



BASSE-CONTINUE.

ENTRE-ACTE.



page. 26.

FIN DU PREMIER ACTE.



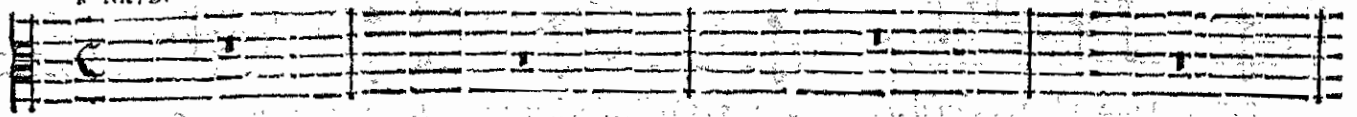
ACTE SECOND.

SCENE PREMIERE.

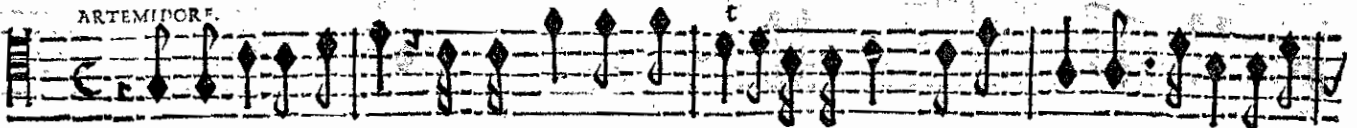
Le Theatre change & represente une Isle agreable.

ARTEMIDORE, RENAUD.

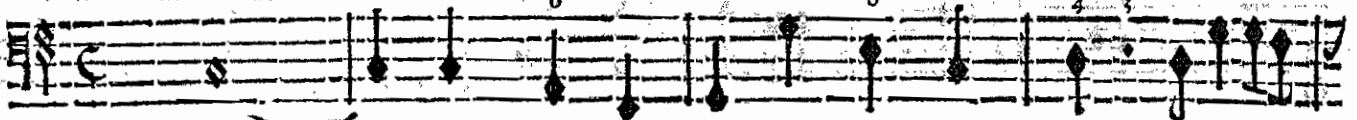
RENAUD.



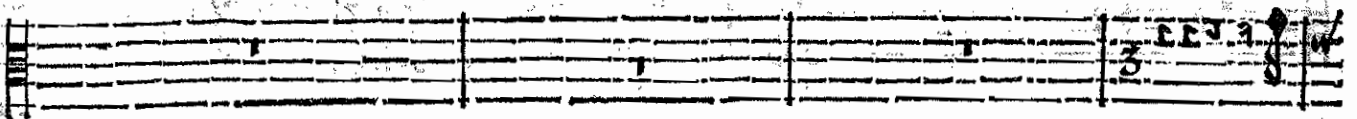
ARTEMIDORE.



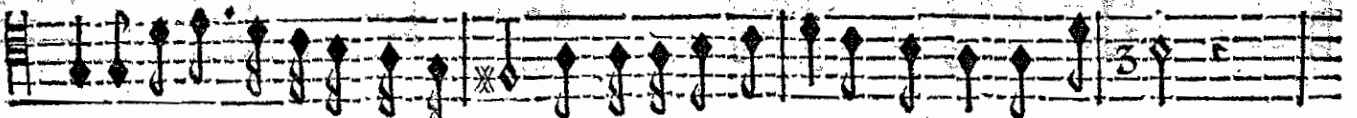
Invincible Heros, c'est par vostre courage Que j'échape aux rigueurs d'un funeste esclavage.



BASSE-CONTINUE.



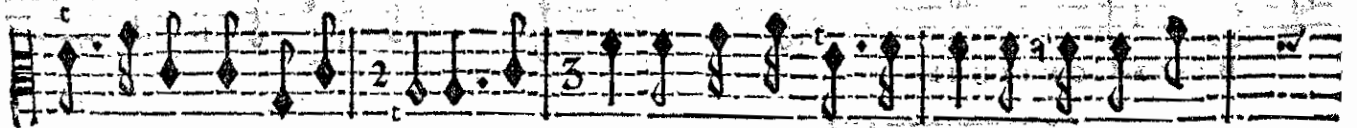
Al-



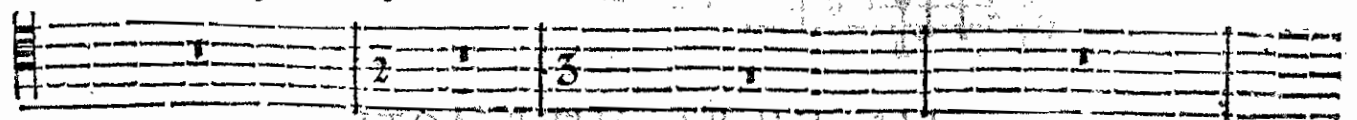
Après ce genereux secours, Puis-je me dispenser de vous suivre toujours?



BASSE-CONTINUE.



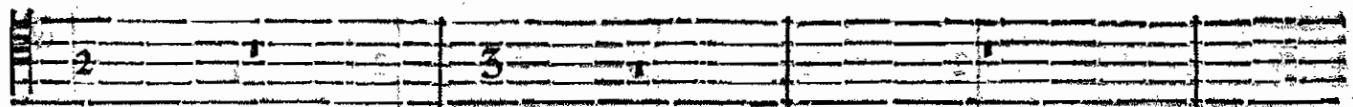
lez, allez remplir ma place Aux lieux d'où mon malheur me chasse. Le fier Ger-



BASSE-CONTINUE.



mand m'a contraint a pû... Sa ténérâire audace : D'une indigne pû...

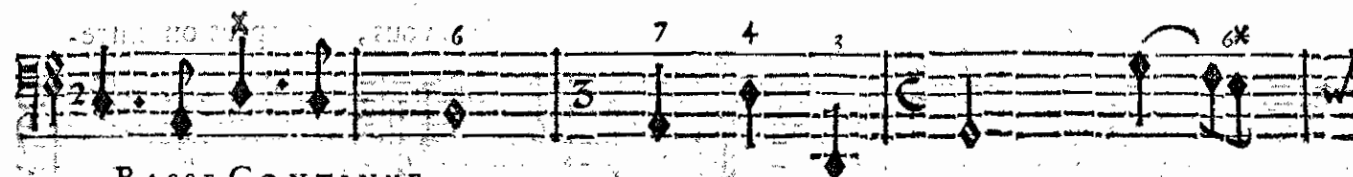
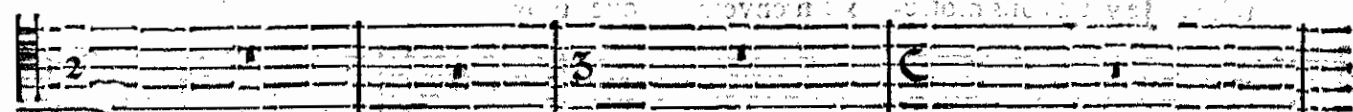


BASSE-CONTINUE.

BASSE-CONTINUE.



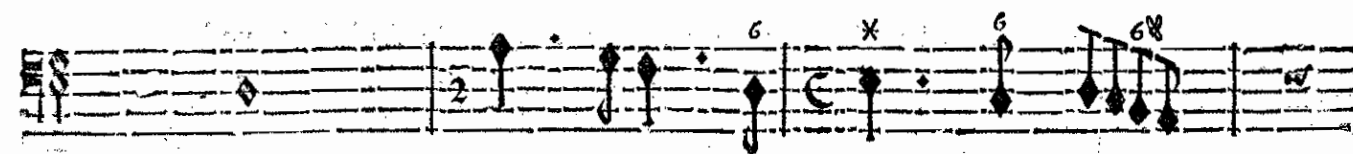
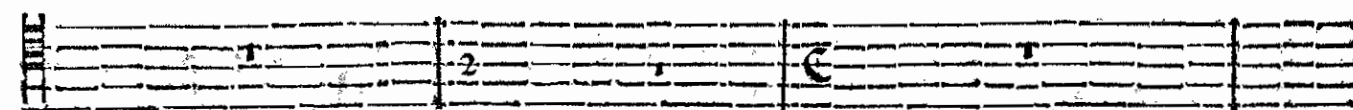
fon Godefroy me menace Et de son Camp m'oblige à me bannir. Je m'en esloigne avec con-



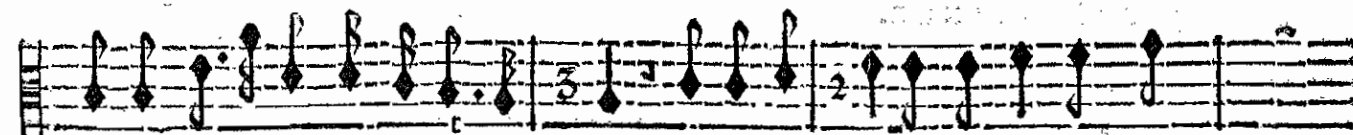
BASSE-CONTINUE.



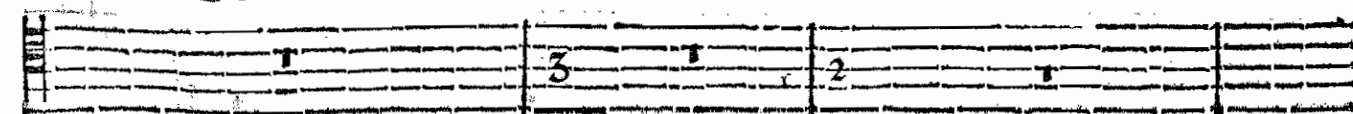
trainte. Heureux si j'avois pû consacrer mes exploits à délivrer la Cité



BASSE-CONTINUE-



Sainte Qui gemit sous de dures loix : Suivez, suivez les Guerriers qu'un beau

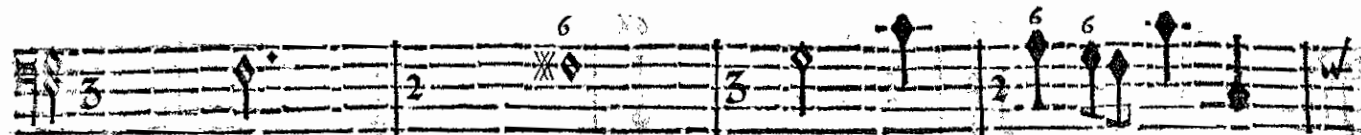
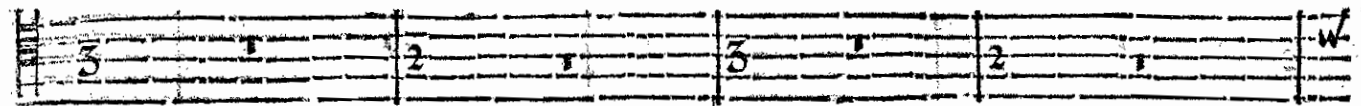


BASSE-CONTINUE.

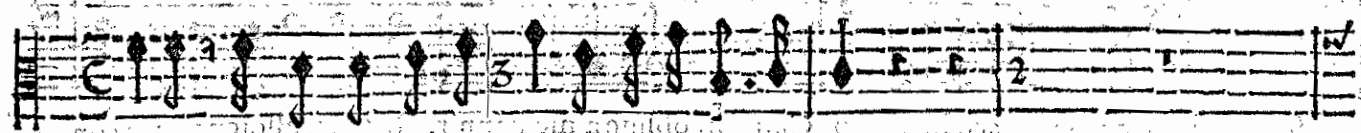
ARMIDE, TRAGEDIE:



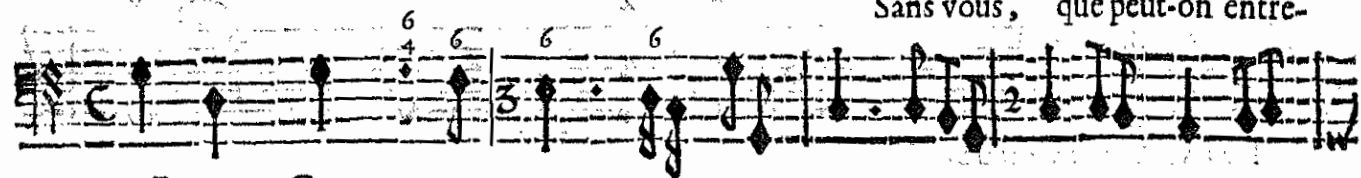
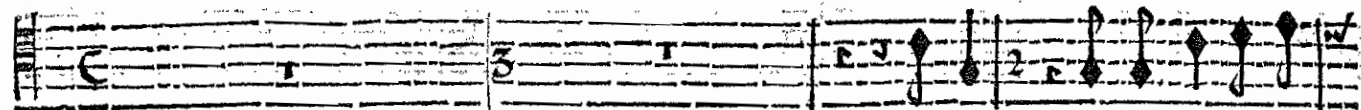
zele Presse de figurer de leur valeur & leur foy: Cherchez Cherchez une gloire immor-



BASSE-CONTINUE.

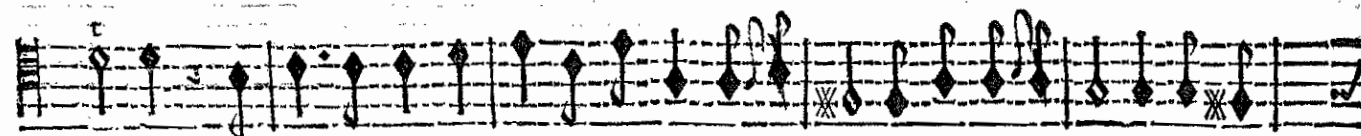
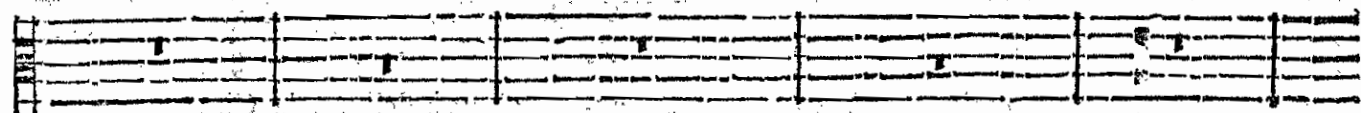


telle, Je veux dans mon exil n'envelopper que moy.

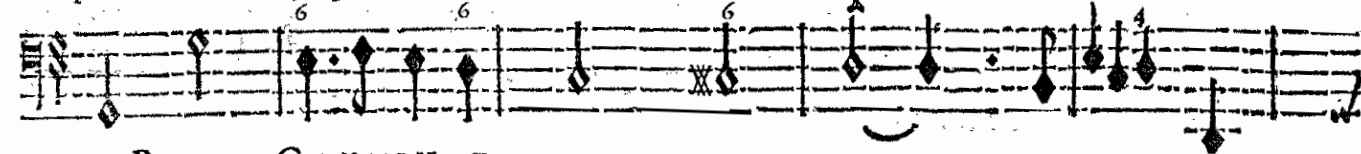


Sans vous, que peut-on entre-

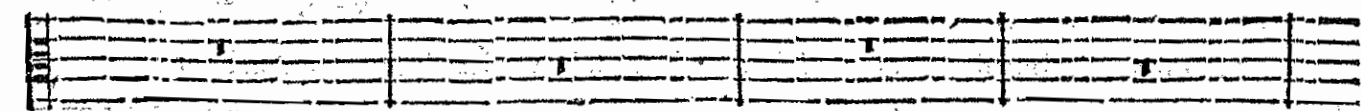
BASSE-CONTINUE.



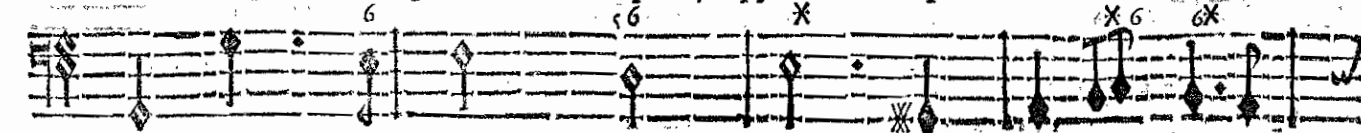
prendre? Celuy qui vous bannit ne pourra se defendre De souhaiter vostre re-



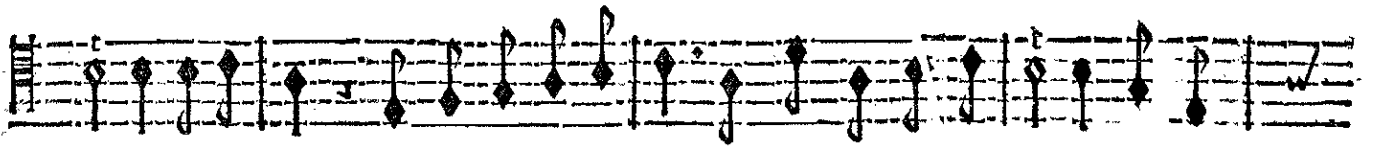
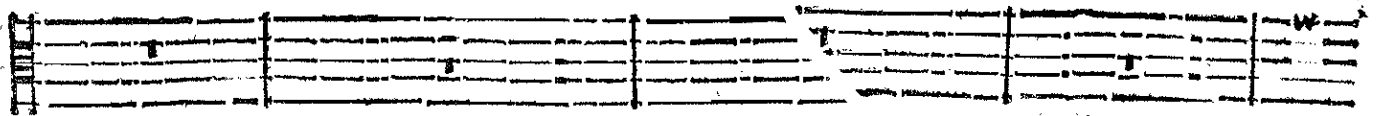
BASSE CONTINUE.



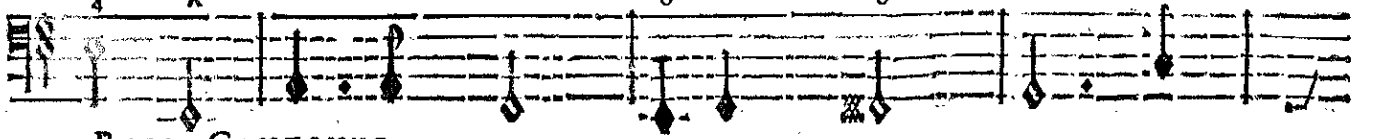
tour, S'il faut que je vous quitte au moins ne puis-je apprendre En quels lieux vous allez choi-



BASSE-CONTINUE.



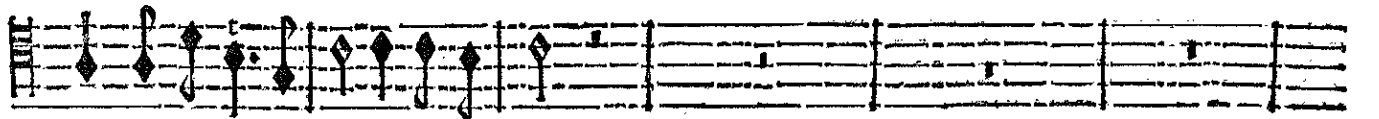
fir vostre sejour. S'il faut que je vous quitte au mois ne puis-je apprendre En quels



BASSE-CONTINUE.



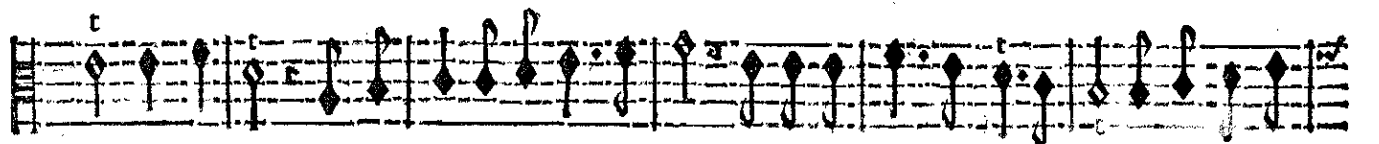
Le repos me fait violence. La seule Gloire a pour



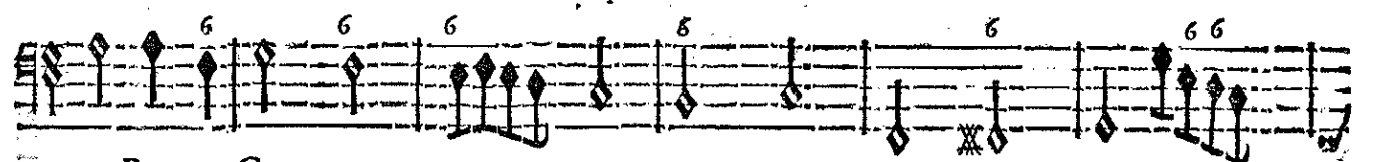
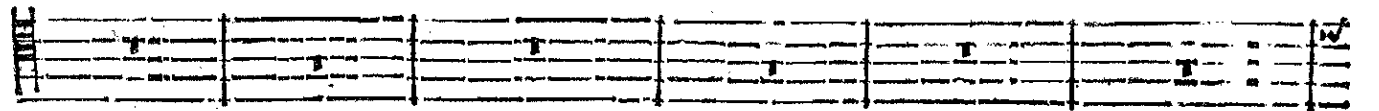
lieux vous allez choisir vostre sejour.



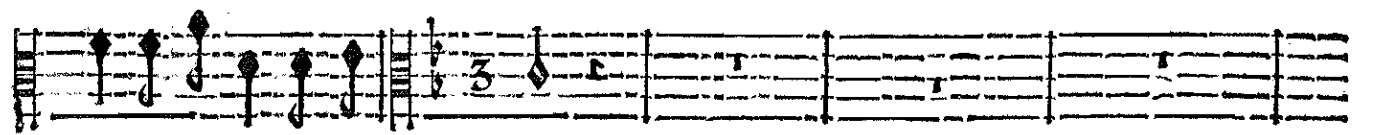
BASSE-CONTINUE.



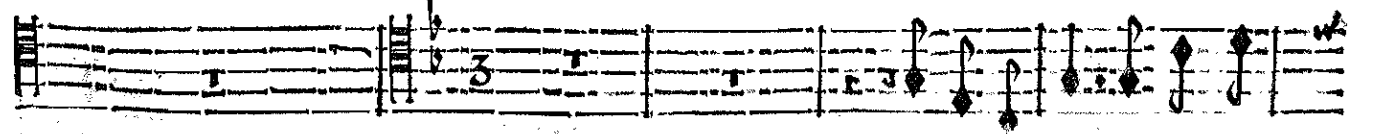
moy des appas. Je pretends adresser mes pas Où la Justice & l'Innocence Auront be-



BASSE-CONTINUE.



soin du secours de mon bras.

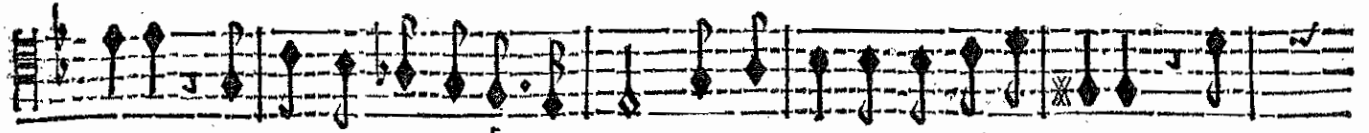
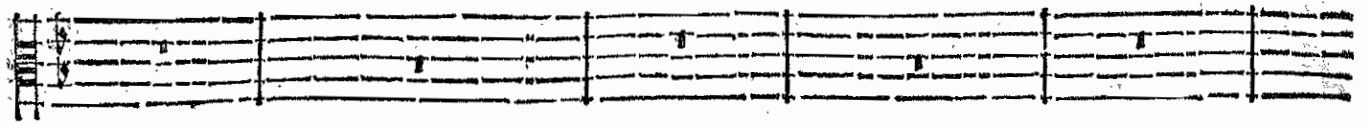


Fuyez les lieux où regne Ar-



BASSE-CONTINUE.

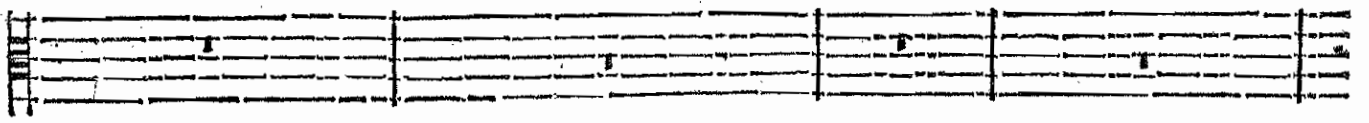
ARMIDE, TRAGÉDIE.



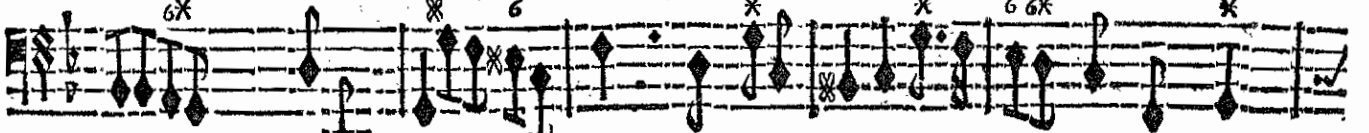
mide, Si vous cherchez à vivre heureux. Pour le cœur le plus intrépide, El-



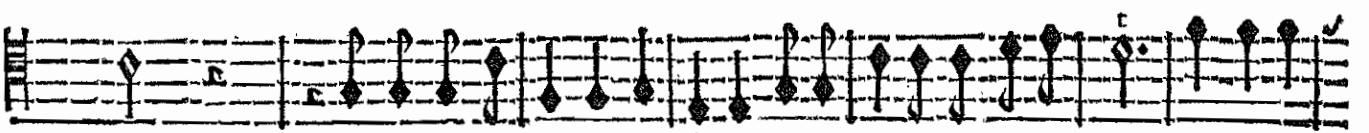
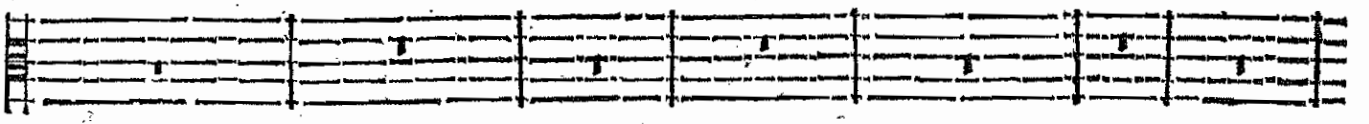
BASSE-CONTINUE.



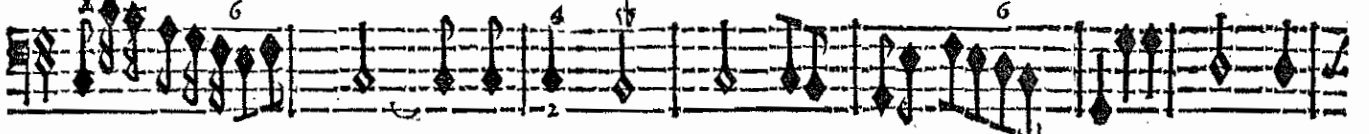
le a des charmes dangereux. Pour le cœur le plus intrépide, Elle a des charmes dange-



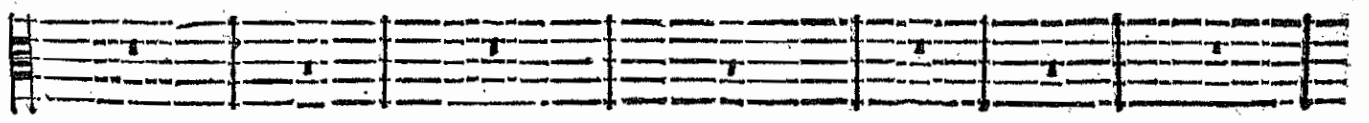
BASSE-CONTINUE.



reux. C'est une ennemie implacable, Evitez ses ressentiments. Puisse le



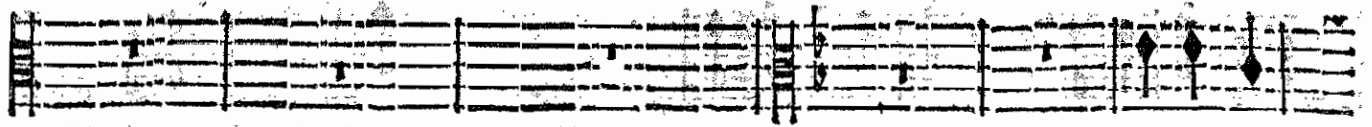
BASSE-CONTINUE.



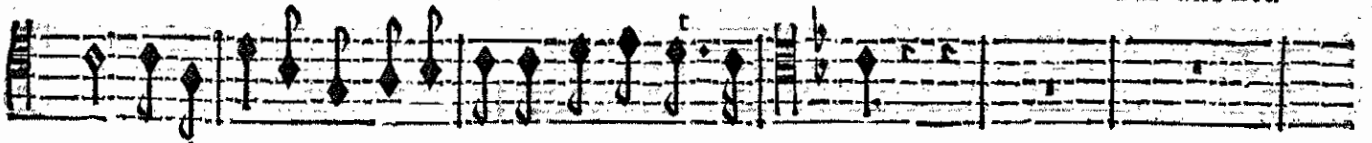
Ciel à mes vœux favorable Vous garentir de ses enchantements. Puisse le Ciel à mes



BASSE-CONTINUE.



Par une heu-



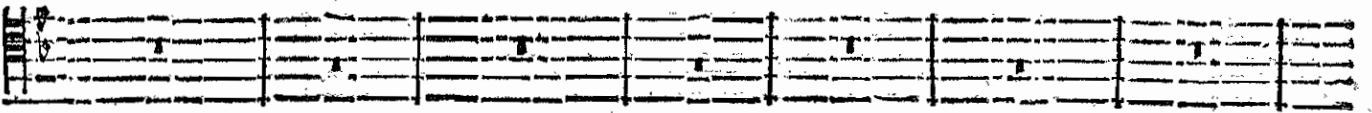
vœux favorable Vous garentir de ses enchante- ments.



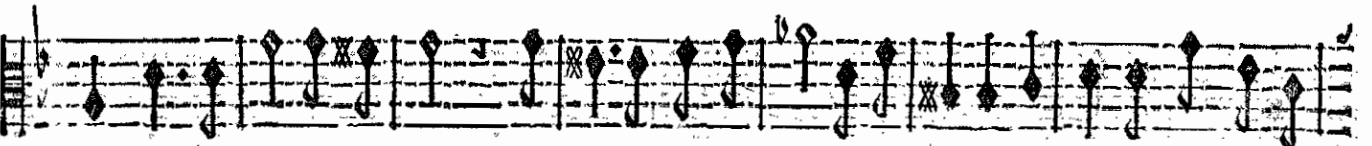
BASSE-CONTINUE.



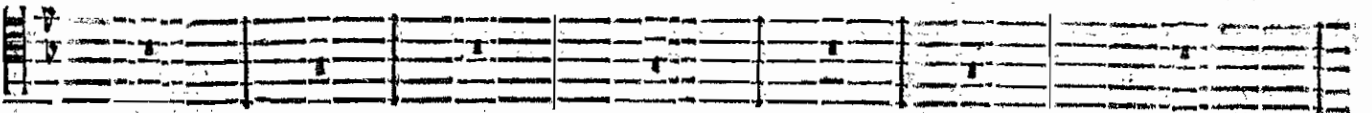
reuse indifference Mon cœur s'est déro- bé sans peine à sa puissance, Je la vis seule-



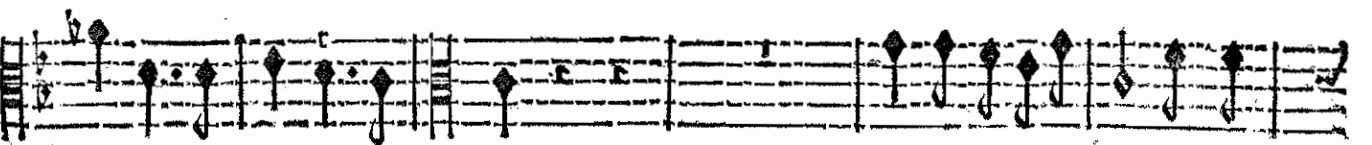
BASSE-CONTINUE.



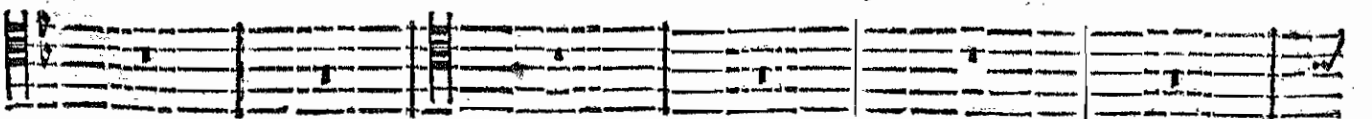
ment d'un regard curieux. Est-il plus mal-aisé d'éviter la vengeance Que d'écha-



BASSE-CONTINUE.



per au pouvoir de ses yeux? J'aime la liberté, Rien n'a

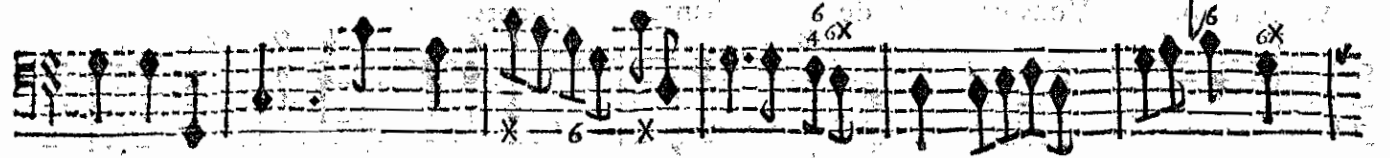
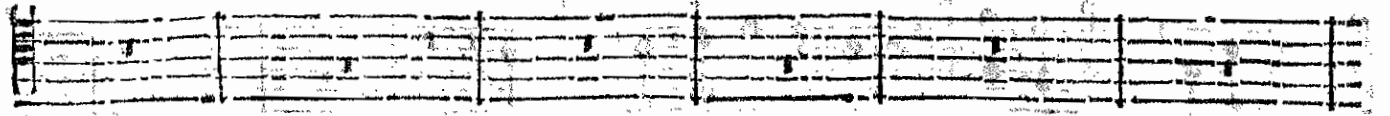


BASSE-CONTINUE.

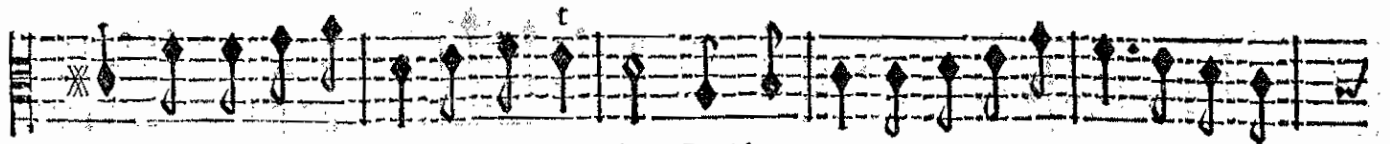
ARMIDE TRAGÉDIE.



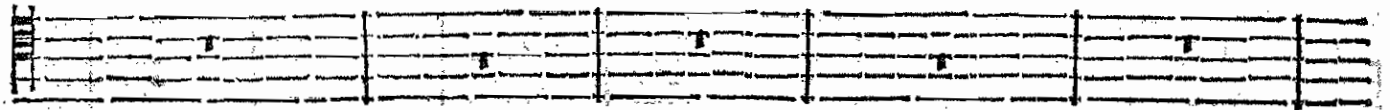
pû me contraindre A m'engager jusqu'à ce jour. Quand on peut mépriser le charme de l'A-



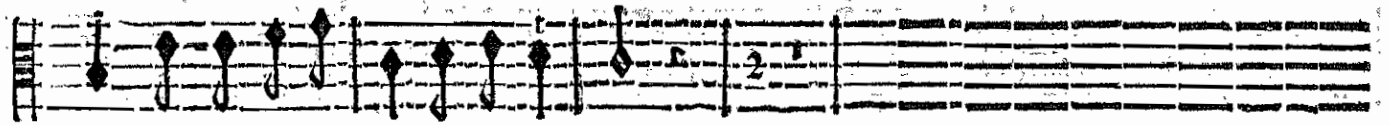
BASSE-CONTINUE.



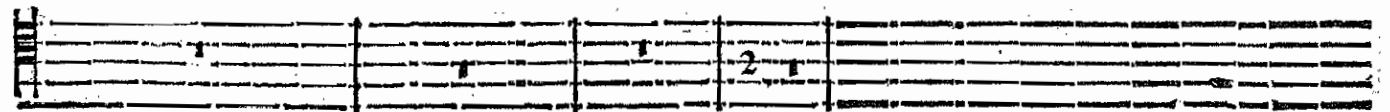
mour, Quels enchantemens peut-on craindre? Quand on peut mépriser le charme de l'A-



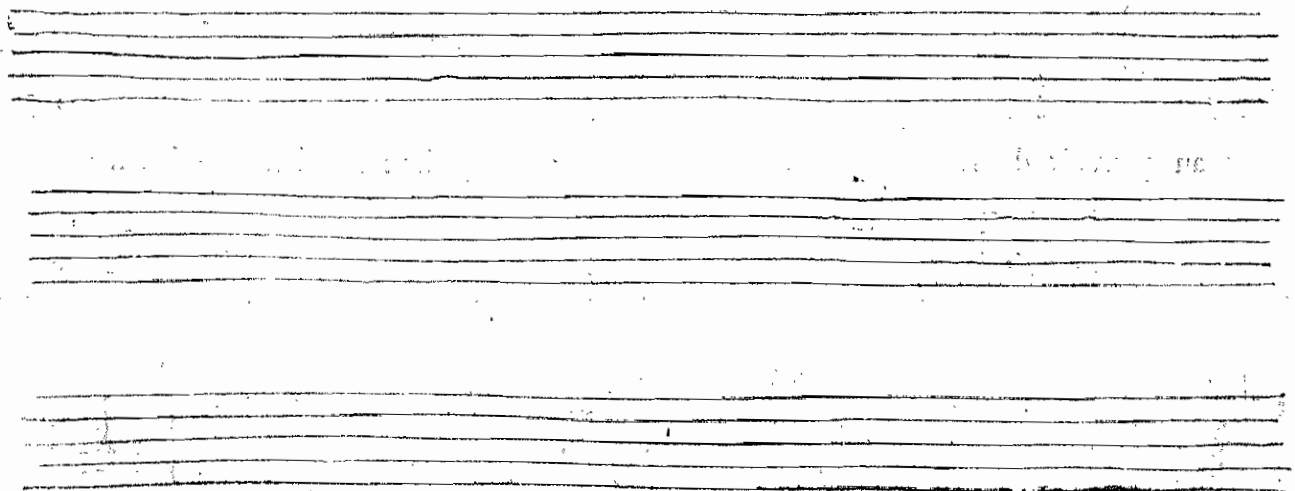
BASSE-CONTINUE-



mour, Quels enchantemens peut-on craindre?



BASSE-CONTINUE.



SCENE II.

HIDRAOT, ARMIDE.

ARMIDE.

Musical notation for Armide's vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a 2/4 time signature. The piano accompaniment consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both with a 2/4 time signature. The music features a series of eighth and sixteenth notes.

PRELUDE.

Musical notation for the prelude, consisting of two staves with treble and bass clefs and a 2/4 time signature. The music is primarily composed of eighth and sixteenth notes.

HIDRAOT

Musical notation for Hidraot's vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a 2/4 time signature. The piano accompaniment consists of two staves with treble and bass clefs and a 2/4 time signature. The music includes some rests and eighth notes.

BASSE-CONTINUE.

Musical notation for the Basse-Continue, consisting of two staves with treble and bass clefs and a 2/4 time signature. The music is a continuous sequence of eighth and sixteenth notes. Measure numbers 56, 57, 58, and 59 are indicated above the staff.

BASSE-CONTINUE.

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The following five staves are for keyboard accompaniment, with the right hand on the upper staves and the left hand on the lower staves. The music features a complex texture with many sixteenth and thirty-second notes. The bottom staff of this system is labeled "BASSE-CONTINUE." and contains a single melodic line with some figured bass notation (6, 7, 6).

BASSE-CONTINUE.

The second system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The following five staves are for keyboard accompaniment. The music is marked "doux." (soft) and features a more rhythmic accompaniment with eighth and sixteenth notes. The bottom staff of this system is labeled "BASSE-CONTINUE." and contains a single melodic line.

Arrestons-nous icy, c'est dans ce lieu fatal Que la fureur qui nous a-

The third system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is labeled "BASSE-CONTINUE." and contains a single melodic line with figured bass notation (6, 76).

BASSE-CONTINUE.

Que l'Enfer aujourd-

nime Ordonne à l'Empire infernal De conduire nostre victime.

BASSE-CONTINUE.

d'huy tarde à suivre nos loix!

vite PRELUDE.

Pour achever le charme il faut unir nos voix.

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a basso continuo line with a bass clef. The third staff is a lute or guitar line with a treble clef and a key signature of one flat. The fourth staff is a lute or guitar line with a bass clef. The fifth staff is a lute or guitar line with a treble clef and a key signature of one flat. The sixth staff is a lute or guitar line with a bass clef. The seventh staff is a lute or guitar line with a treble clef and a key signature of one flat. The word "vife" is written above the second staff and below the fourth staff.

BASSE-CONTINUE.

The second system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a basso continuo line with a bass clef. The third staff is a lute or guitar line with a treble clef and a key signature of one flat. The fourth staff is a lute or guitar line with a bass clef. The fifth staff is a lute or guitar line with a treble clef and a key signature of one flat. The sixth staff is a lute or guitar line with a bass clef. The seventh staff is a lute or guitar line with a treble clef and a key signature of one flat.

BASSE-CONTINUE.

ACTE SECOND.

BASSE-CONTINUE.

Esprits de haine & de rage, Demons, obeïſſez-nous. Esprits de haine & de

haine & de rage, Demons, obeïſſez-nous, Demons, Demons, obeïſſez-

BASSE-CONTINUE.

K

ARMIDE, TRAGÉDIE.

rage. Demons, Demons, obeïſſez-nous, Demons, Demons, obeïſſez-

nous, Esprits de haine & de rage, Demons, Demons, obeïſſez-nous. obeïſſez-

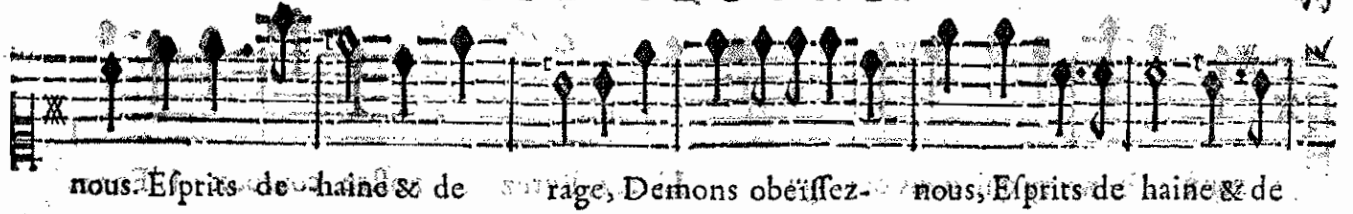
BASSE-CONTINUE.

nous. Esprits de haine & de rage, Demons, obeïſſez-nous. Demons, obeïſſez-

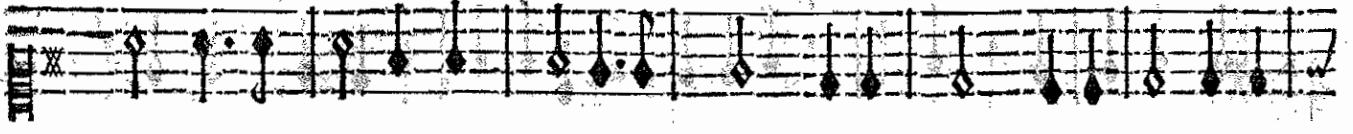
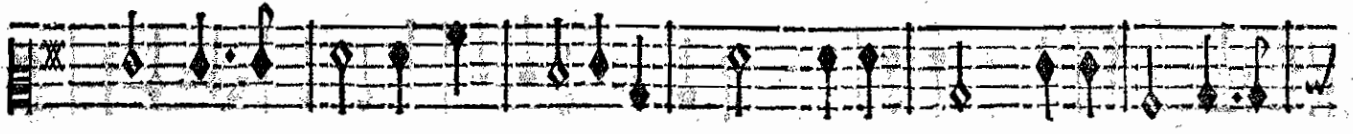
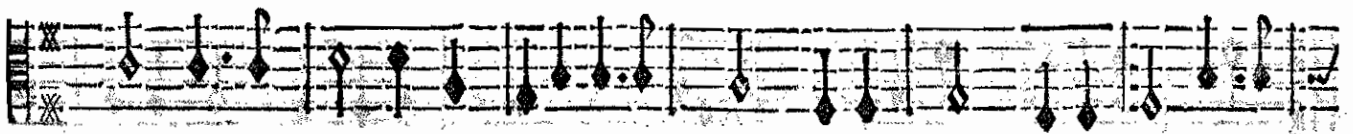
nous. Esprits de haine & de rage. Demons, obeïſſez-nous. De-

BASSE-CONTINUE.

ACTE SECOND.



nous. Esprits de haine & de rage, Demons obeïſſez- nous, Esprits de haine & de

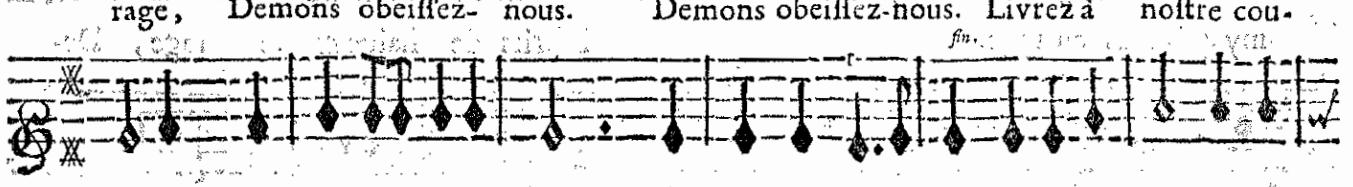


mons obeïſſez-nous, obeïſſez-nous. Esprits de haine & de rage, Demons, De- 6 7 6 7 6

BASSE-CONTINUE.



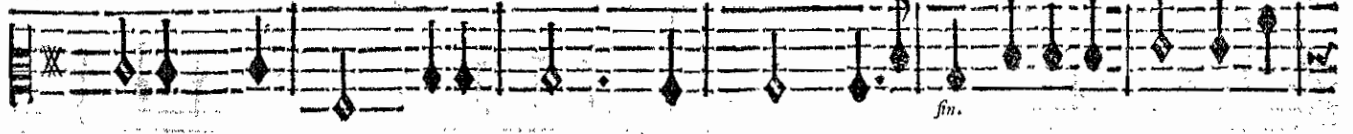
rage, Demons obeïſſez- nous. Demons obeïſſez-nous. Livrez à notre cou- fin.



fin.



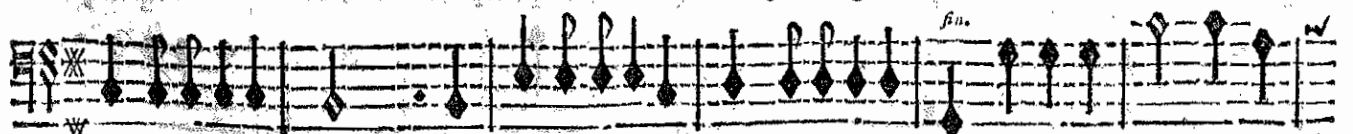
fin.



fin.



fin.



fin.



mons obeïſſez- nous, Demons obeïſſez- nous, obeïſſez- nous. Livrez à notre cou- 7 6 4 * fin.

BASSE-CONTINUE.

roux L'Ennemy qui nous outrage. Livrez, livrez à nostre courroux L'Enne-

roux L'Ennemy qui nous ou- trage. Livrez à nostre courroux L'Enne-

BASSE-CONTINUE.

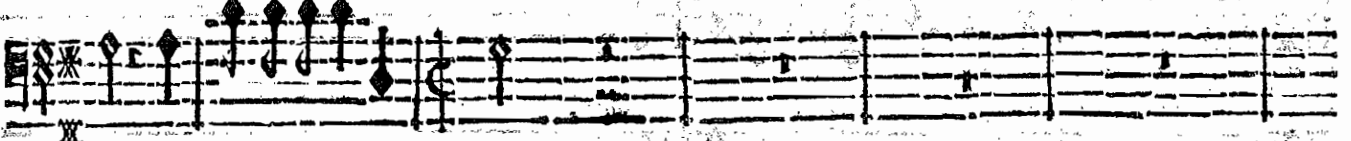
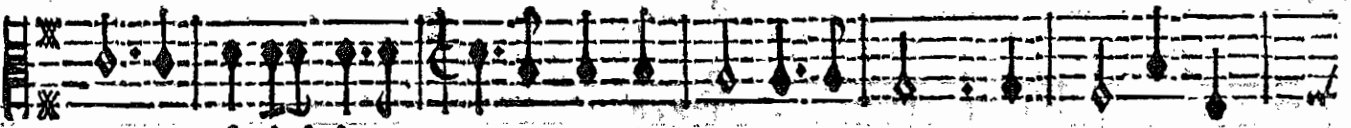
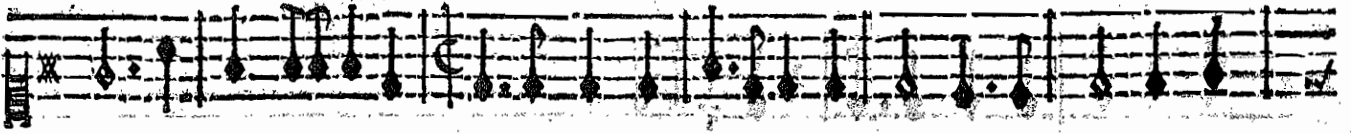
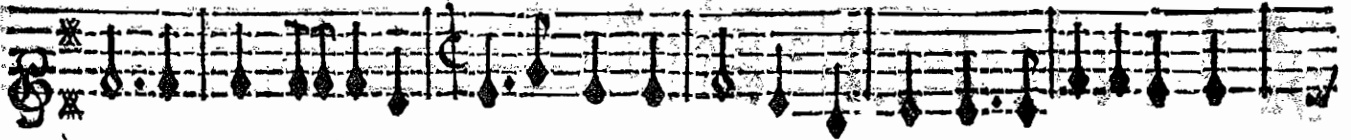
my qui nous outrage. Esprits de haine & de rage, De-

my qui nous ou- trage. Esprits de haine & de rage, Demons obeissez-

BASSE-CONTINUE.



mons, Demons obeïſſez- nous. Demons affreux cachez- vous Sous une agreable



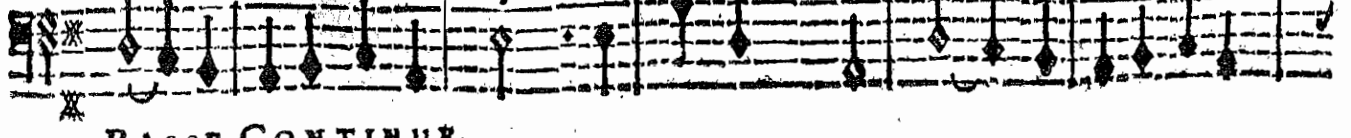
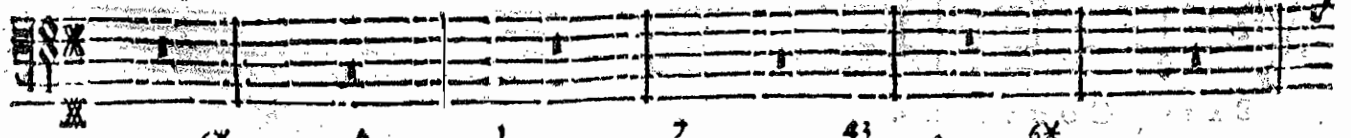
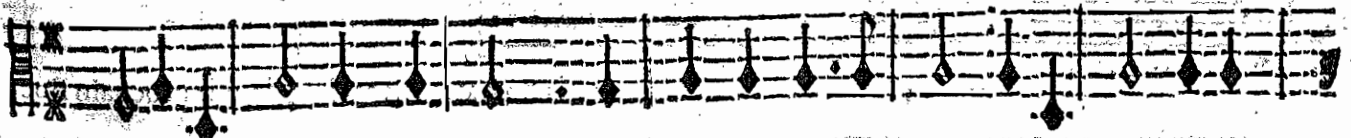
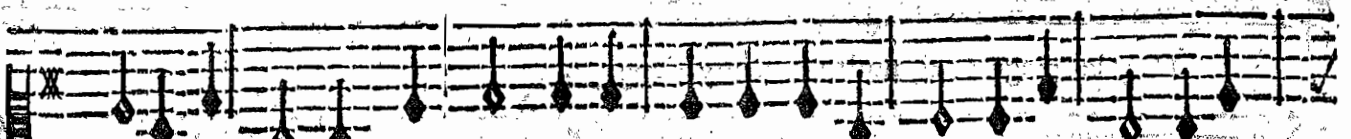
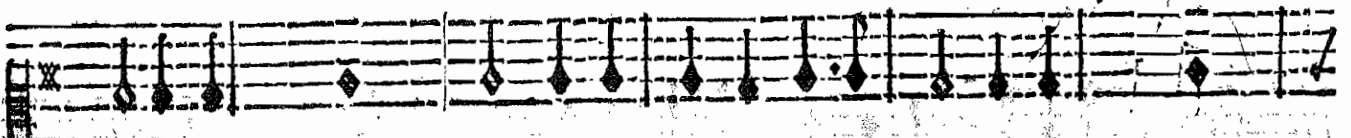
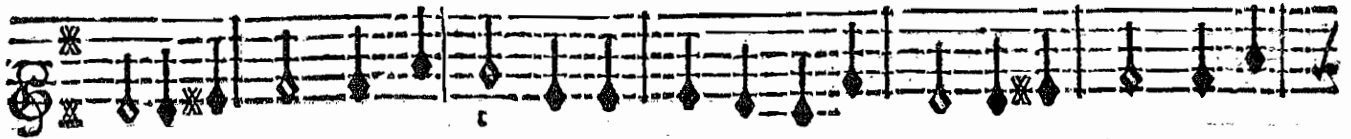
nous, Demons obeïſſez- nous.



BASSE-CONTINUE.



mage: Enchantez ce fier courage Par les charmes les plus doux. Enchantez ce fier cou-



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

rage Par les charmes des plus doux.

Esprits de

BASSE-CONTINUE.

On reprend , Esprits de haine &c. page 73. jusques à ce mot fin. Puis on chante ce qui suit.

Dans le piege fatal nostre Ennemy s'engage.

Nos Soldats font cachez dans le prochain Boc-

BASSE-CONTINUE.

Cette victime est mon par-

cage; Il faut que sur Renaud ils viennent fondre tous.

BASSE-CONTINUE.

tage; Laissez-moy l'immoler, laissez-moy l'avantage De voir ce cœur su-

BASSE-CONTINUE.

perbe expirer de mes coups.

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE: SCÈNE III.

Il faut jouer cery avec des sourdines. RENAUD seul.

lentement
PRELUDE.

sourdines.

sourdines.

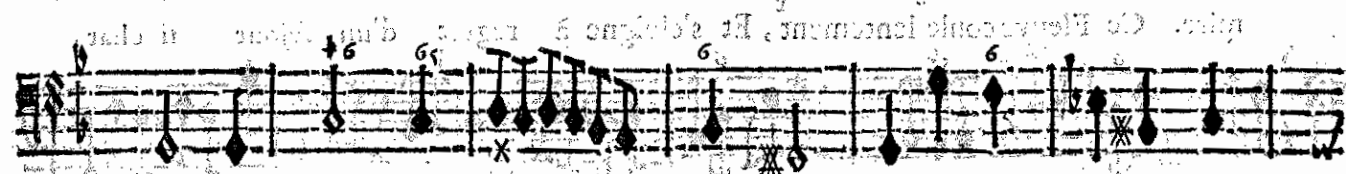
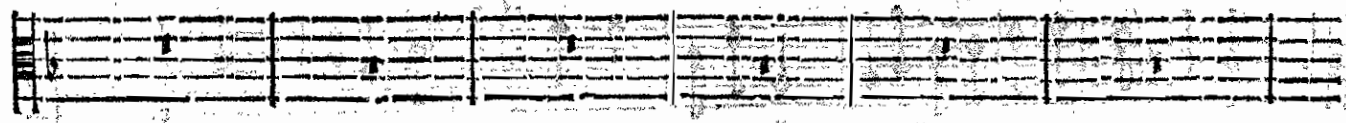
sourdines.

RENAUD.

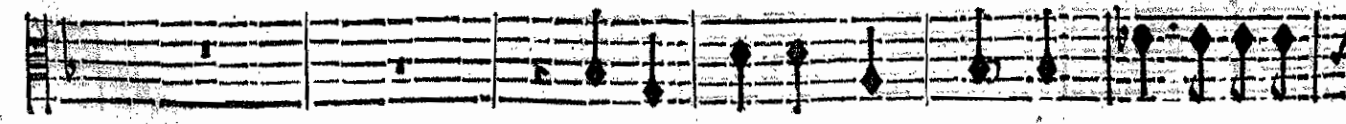
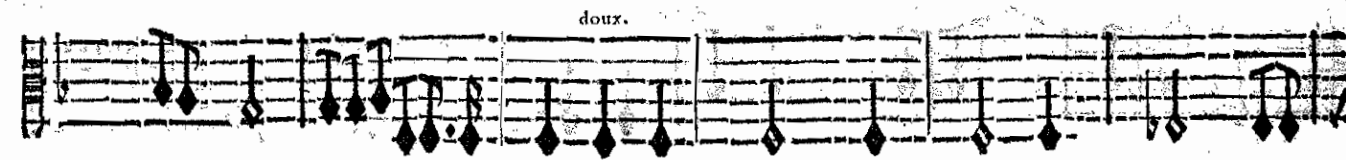
sourdines.

BASSE-CONTINUE.

BASSE-CONTINUE.



BASSE-CONTINUE.

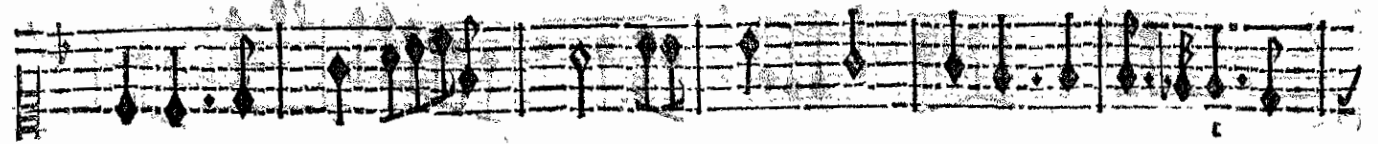


Plus j'observe ces lieux, & plus je les ad-



BASSE-CONTINUE.

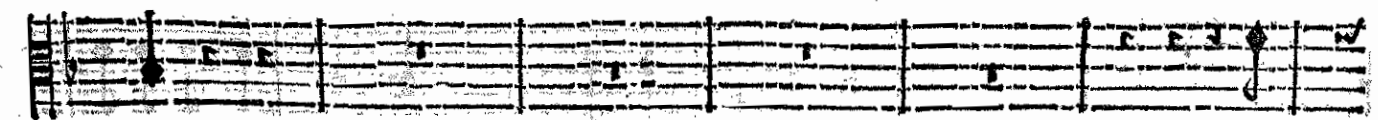
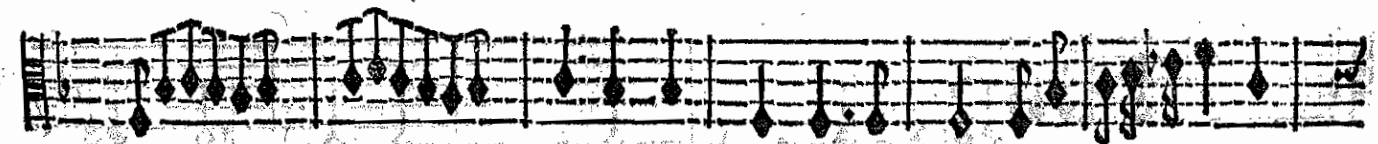
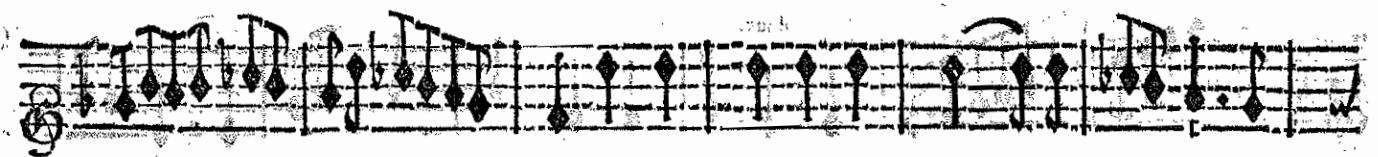
ARMIDE TRAGEDIE.



mire. Ce Fleuve coule lentement, Et s'éloigne à regret d'un séjour si char-



BASSE-CONTINUE.

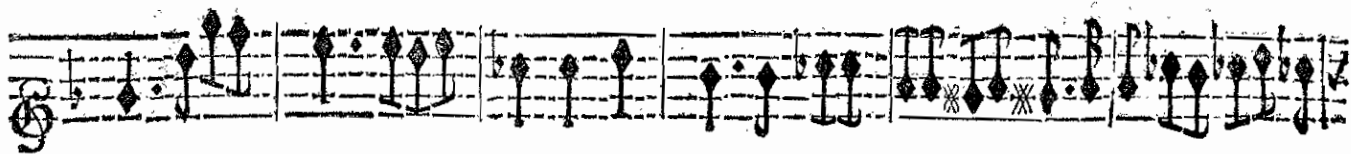


mant.

Les



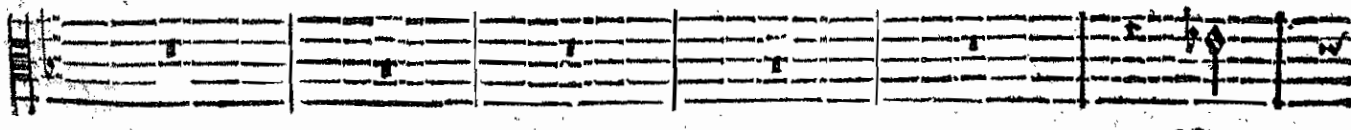
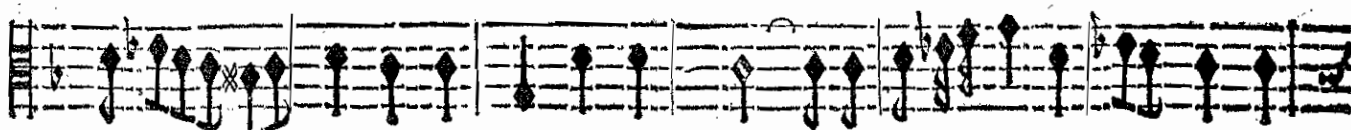
BASSE-CONTINUE.



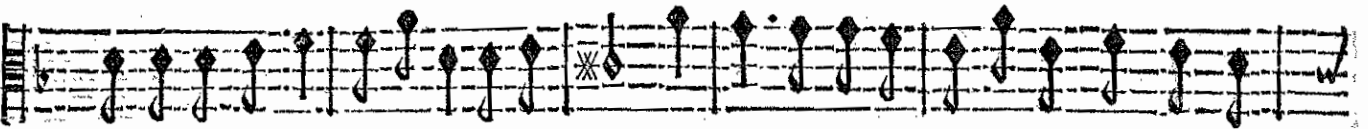
plus aimables fleurs & le plus doux zephire Parfumant l'air qu'o y respire.



BASSE-CONTINUE.



BASSE-CONTINUE.



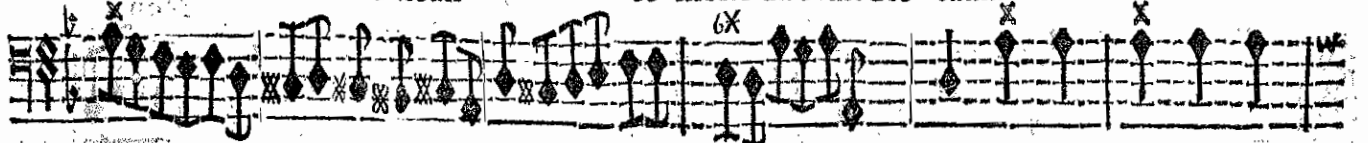
je ne puis quitter des rivages si beaux. Un son harmonieux se mesle au bruit des



BASSE-CONTINUE.



eaux. Un son harmonieux se mesle au bruit des eaux.



BASSE-CONTINUE.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The subsequent four staves are for instruments, likely a lute or guitar, with a bass clef and a key signature of one flat. The music features a variety of note values, including eighth and sixteenth notes, and rests.

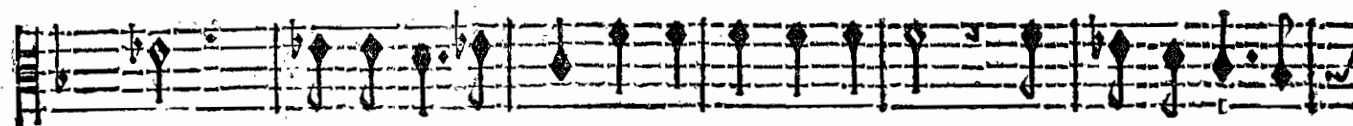
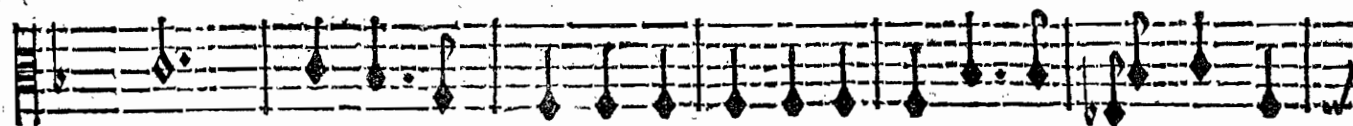
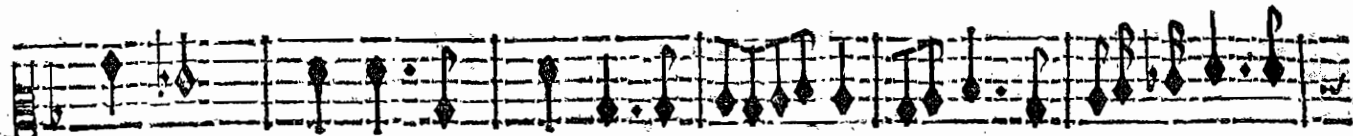
The second system includes a vocal line and a basso continuo line. The vocal line continues from the first system. The basso continuo line is written in a bass clef with a key signature of one flat and includes figured bass notation (e.g., 6, 6X, X, 6). Above the basso continuo line, the lyrics "Les Oyseaux enchantez se tai-" are written.

BASSE-CONTINUE.

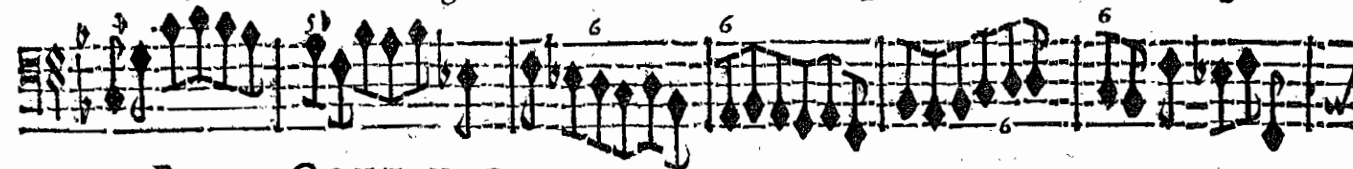
The third system consists of five staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. The subsequent four staves are for instruments, likely a lute or guitar, with a bass clef and a key signature of one flat. The music continues with various rhythmic patterns and rests.

The fourth system includes a vocal line and a basso continuo line. The vocal line continues from the previous system. The basso continuo line is written in a bass clef with a key signature of one flat and includes figured bass notation (e.g., 6, 6X, X, 6, 6X, X). Above the basso continuo line, the lyrics "sent pour l'entendre. Des charmes du sommeil j'ay peine à me deffendre. Ce ga-" are written.

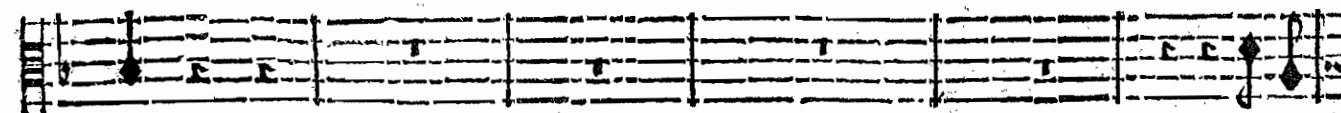
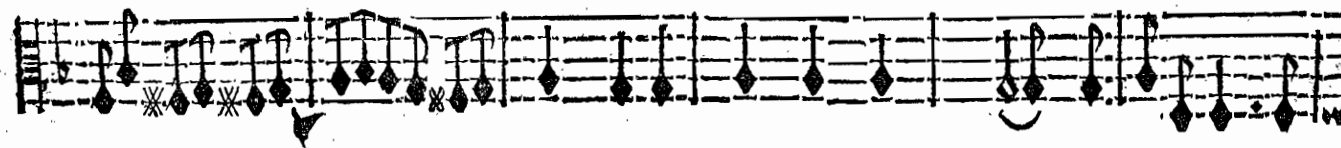
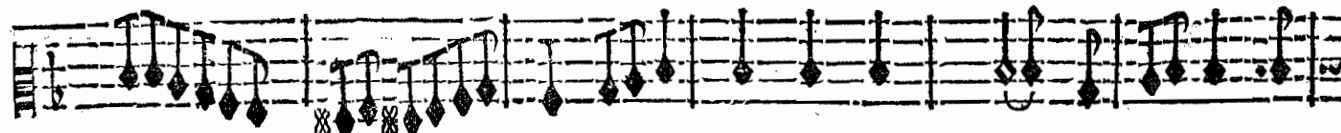
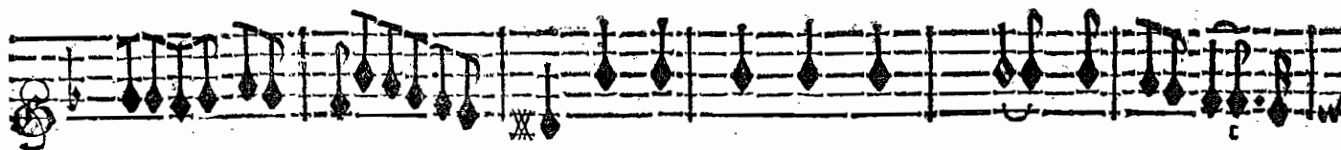
BASSE-CONTINUE.



zon, cét ombrage frais, Tout m'invite au repos sous ce feuillage es-



BASSE-CONTINUE.



pais.

Ce ga-



BASSE-CONTINUE.

zon, cét ombrage frais; Tout invite au repos Sous ce feuillage espais.

BASSE-CONTINUE.

On reprend le Prelude de la 3. Scene page 80. Et sur la dernière note du Prelude, l'on chante ce qui suit.

SCENE IV.

Une Nymphé des Eaux. Troupe de Bergers & Bergeres heroïques.

LA NYMPHE.

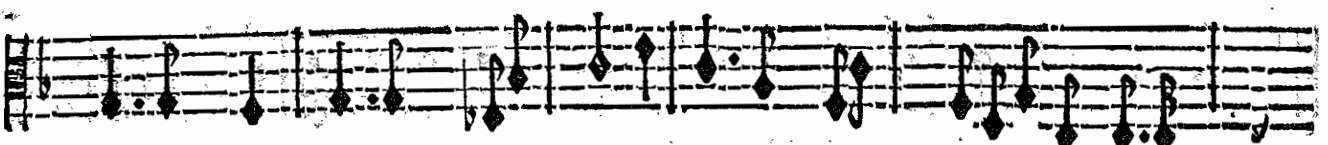
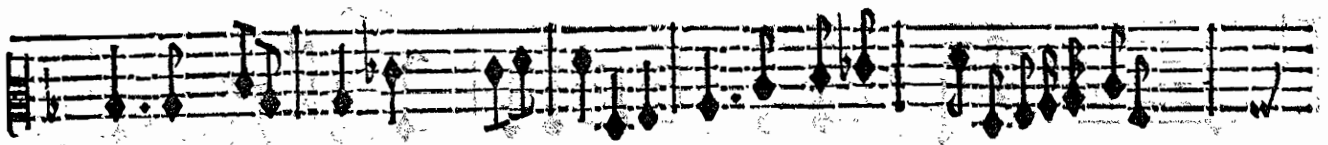
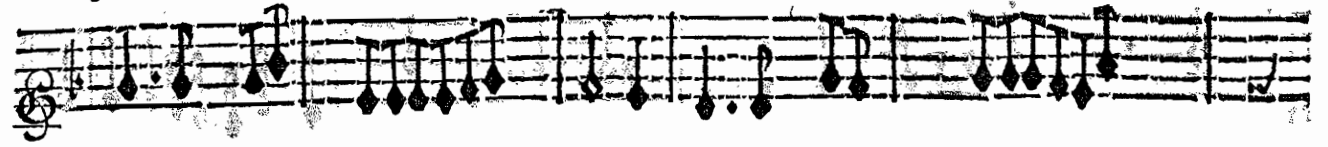
Au temps heureux ou l'on sçait plaire Qu'il est doux d'aimer tendrement! Pour-

BASSE-CONTINUE.

ARMIDE TRAGEDIE



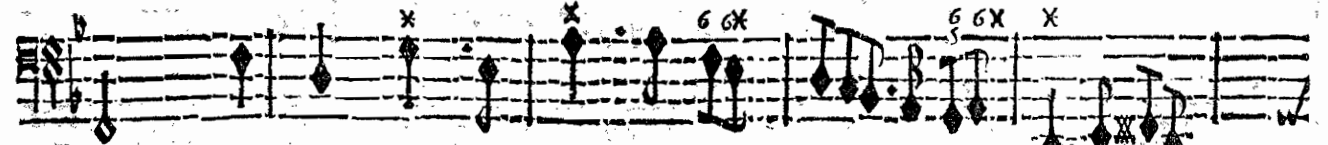
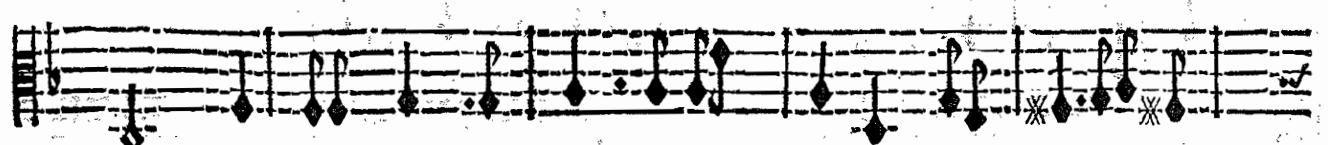
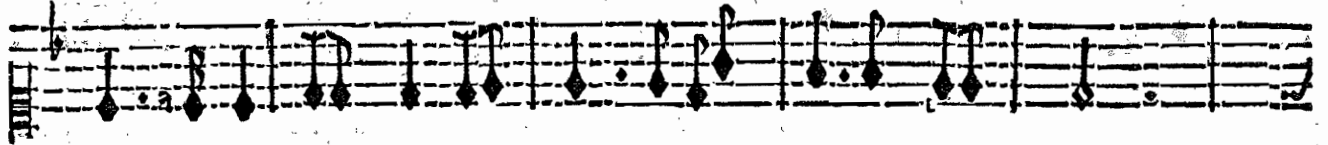
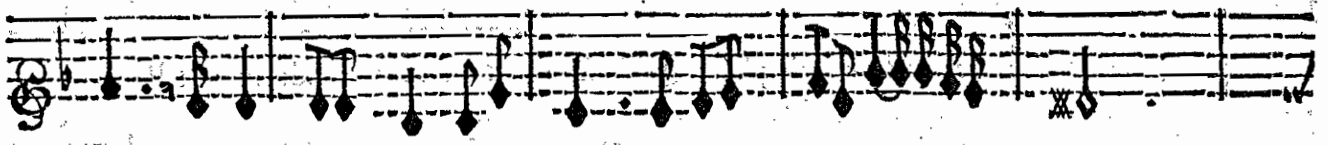
quoy dans les perils avec empressement chercher d'un vain honneur l'esclat imagi-



BASSE-CONTINUE.

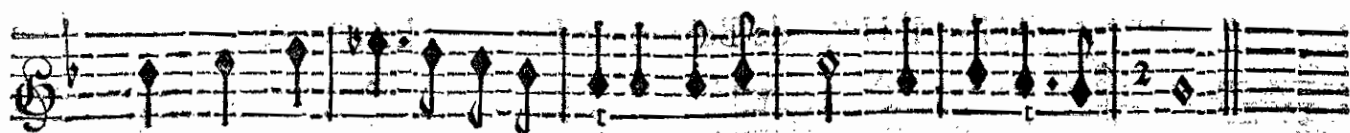


naire? Pour une trompeuse chimere Faut-il quitter un bien char- mant?

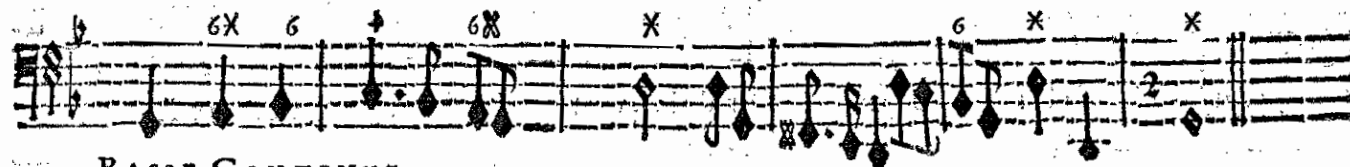
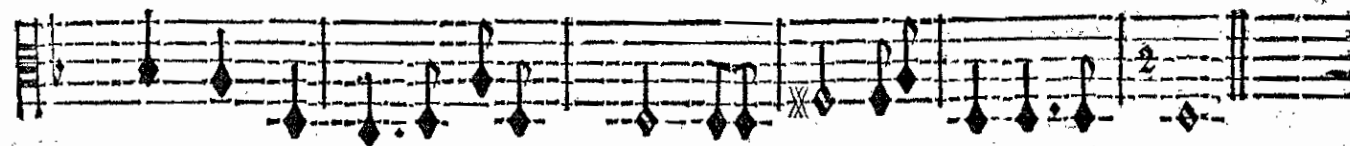
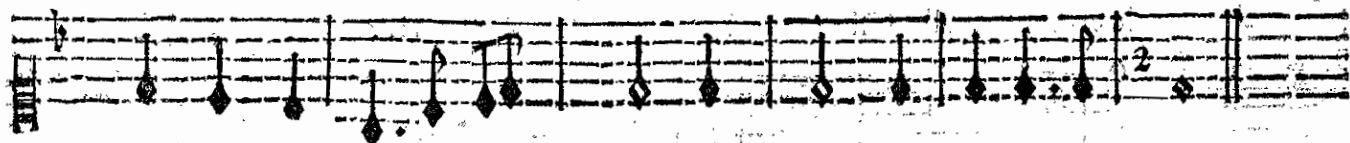


BASSE-CONTINUE.

ACTE SECOND.

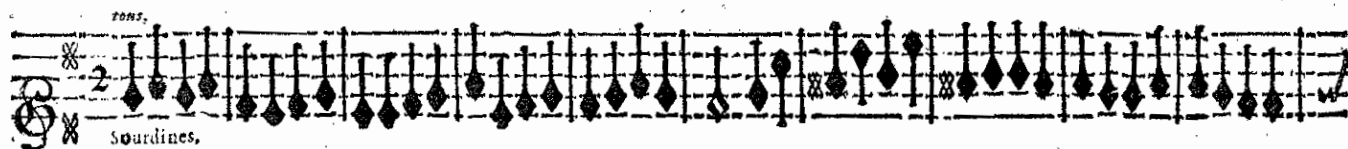


Au temps heureux ou l'on sçait plaire Qu'il est doux d'aimer tendrement !



BASSE-CONTINUE.

PRELUDE.



BASSE-CONTINUE.

ARMIDE TRAGÉDIE

CHOEUR de Bergers & Bergeres heroïque.



Ah ! quelle erreur ! quelle folie ! De ne pas jouir de la vie ! Ah ! quelle er-



Ah ! quelle erreur ! quelle folie ! De ne pas jouir de la vie ! Ah ! quelle er-



Ah ! quelle erreur ! quelle folie ! De ne pas jouir de la vie ! Ah ! quelle er-



BASSE-CONTINUE.



reur ! quelle folie ! De ne pas jouir de la vie ! C'est aux Jeux, c'est aux A-



reur ! quelle folie ! De ne pas jouir de la vie ! C'est aux Jeux, c'est aux A-



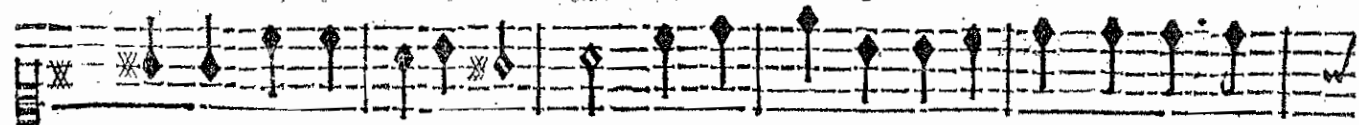
reur ! quelle folie ! De ne pas jouir de la vie ! C'est aux Jeux, c'est aux A-



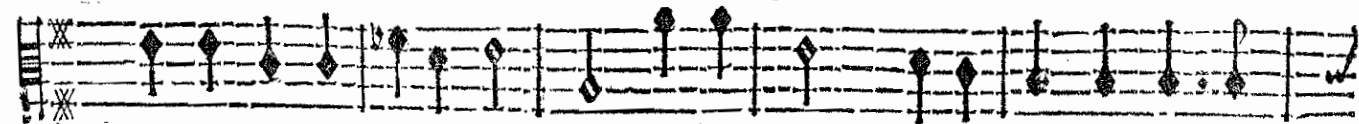
BASSE-CONTINUE.



mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux A-



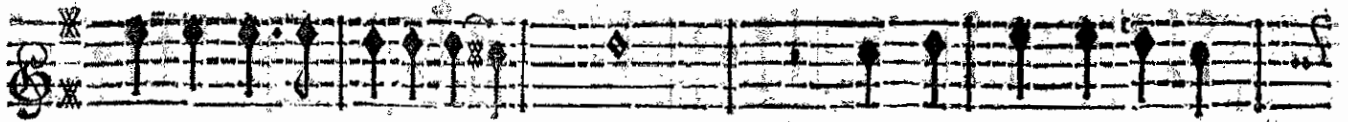
mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, c'est aux A-



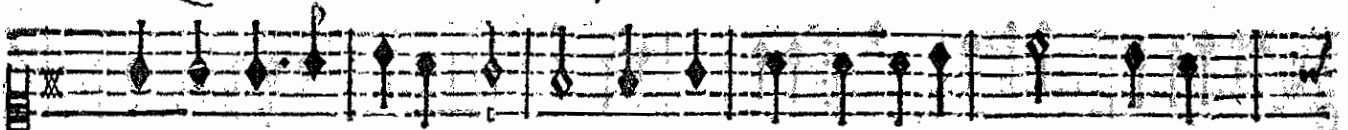
mours Qu'il faut donner les beaux jours. C'est aux Jeux, C'est aux Jeux, c'est aux A-



BASSE-CONTINUE-



mours Qu'il faut donner les beaux jours: C'est aux Jeux, c'est aux A-



mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, C'est aux



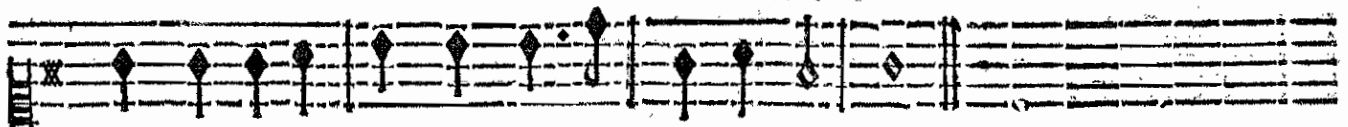
mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, C'est aux



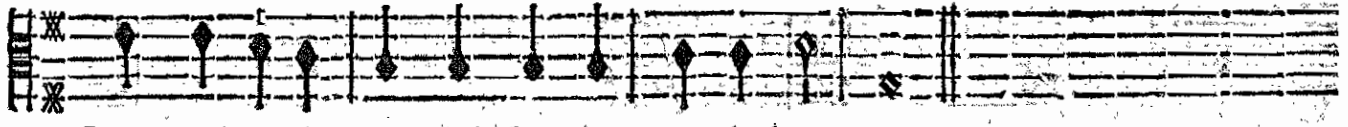
BASSE-CONTINUE.



mours, c'est aux Amours Qu'il faut donner les beaux jours.



Jeux, c'est aux Amours Qu'il faut donner les beaux jours.



Jeux, c'est aux Amours Qu'il faut donner les beaux jours:



BASSE-CONTINUE.

PREMIER AIR.



Sourdines.



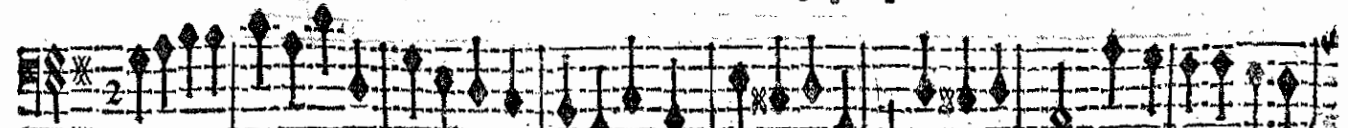
Sourdines.



Sourdines.



Sourdines.



Sourdines.

ARMIDE, TRAGEDIE

A r m i d e, r u i x... l' O... m u n d e l... m u n d e l... m u n d e l...

x... l' O... m u n d e l... m u n d e l... m u n d e l... m u n d e l... m u n d e l...

m u n d e l... m u n d e l... m u n d e l... m u n d e l... m u n d e l...

B a r t o l o m e u s

m u n d e l... m u n d e l... m u n d e l... m u n d e l... m u n d e l...

m u n d e l... m u n d e l... m u n d e l... m u n d e l... m u n d e l...

B a r t o l o m e u s

ACTE SECOND.

SECOND AIR.

(M. 130)

Gravement.
Sourdines.

Sourdines.

Sourdines.

Sourdines.

Sourdines.

Sourdines.

Sourdines.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains a series of eighth and sixteenth notes, with some accidentals. The second staff is a lute or harp accompaniment in G major, starting with a C-clef and a common time signature, featuring a rhythmic pattern of eighth notes. The third and fourth staves are for a keyboard instrument, likely a harpsichord or spinet, in G major, with a C-clef and common time, showing a similar rhythmic accompaniment. The fifth staff is a basso continuo line in G major, starting with a C-clef and a common time signature, providing a harmonic foundation with a series of notes and rests.

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

The second system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It continues the melodic line from the first system. The second staff is a lute or harp accompaniment in G major, starting with a C-clef and a common time signature. The third and fourth staves are for a keyboard instrument in G major, with a C-clef and common time. The fifth staff is a basso continuo line in G major, starting with a C-clef and a common time signature.

BASSE-CONTINUE.

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

Five staves of musical notation, likely for a string quartet or similar ensemble. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves use different clefs, including bass and alto clefs.

UNE BEGÈRE HEROÏQUE.

Musical score for the piece "UNE BEGÈRE HEROÏQUE". It features a vocal line with lyrics and a bass line. The lyrics are: "On s'estonneroit moins que la saison nouvelle Revint sans ramener les fleurs". The score is written in 6/4 time and includes various musical notations such as notes, rests, and dynamic markings.

BASS E-CONTINUE,

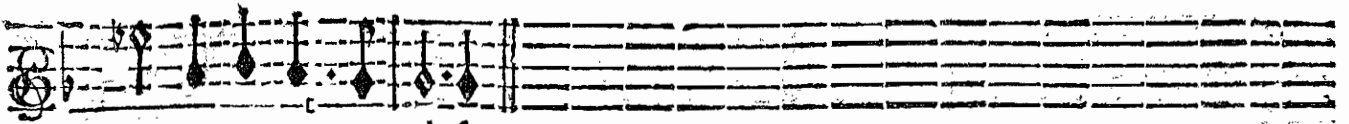
& les zephirs; Ou s'estonneroit moins que la saison nouvelle Revinst sans rame-

BASSE-CONTINUE.

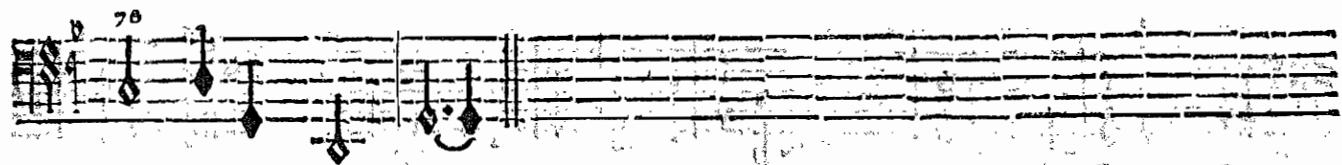
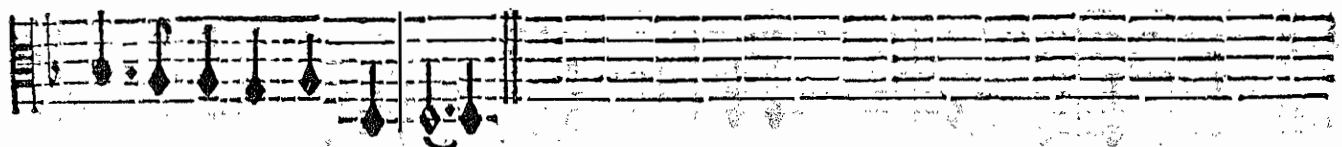
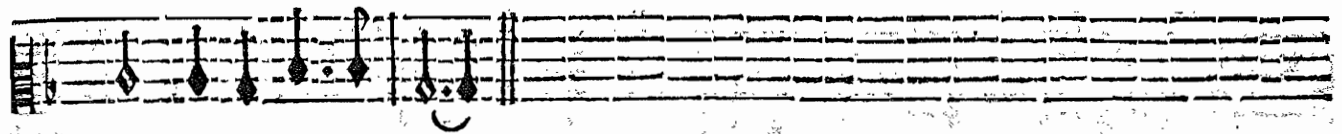
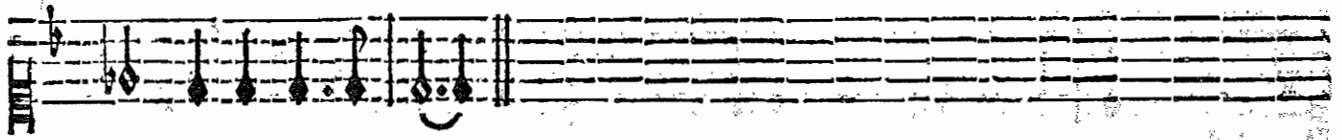
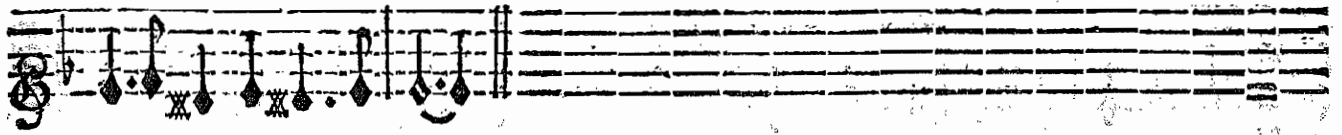
UNE BEIGE EN HAUT

ner les fleurs & les zephirs; Que de voir de nos ans la saison la plus belle Sans l'a-

BASSE-CONTINUE.

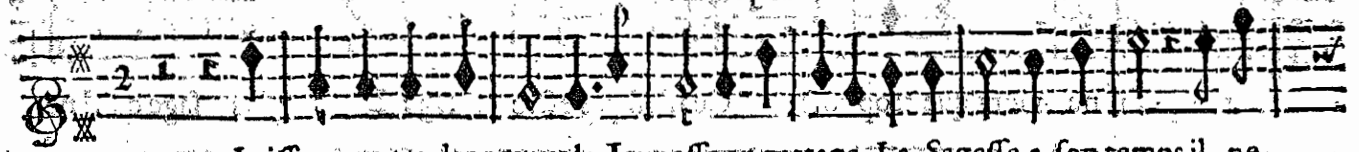


mour & sans les plaisirs.



On reprend le second Air en bé mol page 93. & après le premier en bé quatre ; puis la Bergère chante ce qui suit sur la finale de l'air.

LA BERGERE.



Laiſſons au tendre amour la Jeuneſſe en partage, La Sageſſe a ſon temps il ne



BASSE-CONTINUE.

N

ARMIDE, TRAGÉDIE:

vient que trop tost, Laissons au tendre amour la Jeunesse en partage, La sagesse à son

BASSE-CONTINUE.

temps, il ne vient que trop tost: Ce n'est pas estre sage D'estre plus sage qu'il ne

BASSE-CONTINUE.

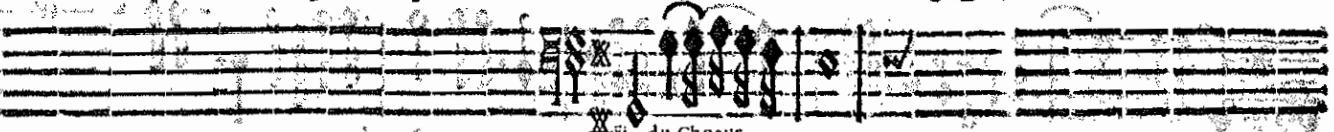


faut. Ce n'est pas estre sage D'estre plus sage qu'il ne faut.



BASSE-CONTINUE.

On reprend le petit Chœur Ah! quelle erreur! &c. page 90.



Fiu du Chœur.

SCENE V.

ARMIDE, RENAUD endormy.



VIOLONS.



BASSE-CONTINUE.

ARMIDE TRAGEDIE.

BASSE-CONTINUE.

BASSE-CONTINUE.

Musical staff with treble clef and key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and rests.

Musical staff with treble clef and key signature of one sharp (F#). It continues the melodic line with various note values and rests.

Musical staff with treble clef and key signature of one sharp (F#). It features a more rhythmic passage with many sixteenth notes.

Musical staff with treble clef and key signature of one sharp (F#). It shows a continuation of the melodic and rhythmic patterns.

Musical staff with treble clef and key signature of one sharp (F#). It concludes the section with a final note and a fermata.

BASSE-CONTINUE.

Four empty musical staves, likely representing the continuation of the Basse-Continue part.

ARMIDE:

Musical staff with treble clef and key signature of one sharp (F#). It begins with a C-clef and contains the vocal line for Armide.

En- fin il est en ma puissance, Ce fatal Ennemy, ce superbe Vain-

Musical staff with bass clef and key signature of one sharp (F#). It contains the bass line for the vocal part, with some sixteenth-note passages.

BASSE-CONTINUE.

Four empty musical staves, likely representing the continuation of the Basse-Continue part.

ARMIDE, TRAGÉDIE!

queur. Le charme du som-meil le livre à ma vengeance; Je vais percer son invincible

BASSE-CONTINUE.

coeur. Par luy tous mes captifs sont sortis d'esclavage; Qu'il éprouve toute ma

BASSE-CONTINUE.

rage. Quel trouble me faitit? qui me fait hesiter? Qu'est-ce qu'en la fa-

BASSE-CONTINUE.

veur la pitié me veut dire? Fraçons... Ciel! qui peut m'arre- ster? Ache-

BASSE-CONTINUE.

vous... je fremis! vangeons-nous... je sou- pire! Est-ce ainsi que je

BASSE-CONTINUE.

doy me vanger aujourd'huy! Ma colere s'é- teint quand j'approche de luy. Plus je le

BASSE-CONTINUE.

voy; plus ma vengeance est vaine; Mon bras tremblant se refuse à ma haine. Ah!

BASSE-CONTINUE.

quelle cruauté de luy ravir le jour! A ce jeune Heros tout cede sur la

BASSE-CONTINUE.

Terre. Qui croiroit qu'il fust né seulement pour la Guerre? Il semble estre fait pour l'a-

BASSE-CONTINUE.

mour. Ne puis-je me vanger à moins qu'il ne pe- risse? Hé ne suffit-il

BASSE-CONTINUE.

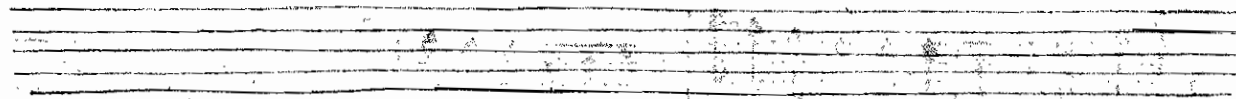
ARMIDE, TRAGEDIE.

pas que l'amour le punisse : Puisqu'il n'a pu trouver mes yeux assez char-

BASSE-CONTINUE.

mantés, Qu'il m'aime au moins par mes enchanteméts, Que, s'il se peut, je le ha-

BASSE-CONTINUE.

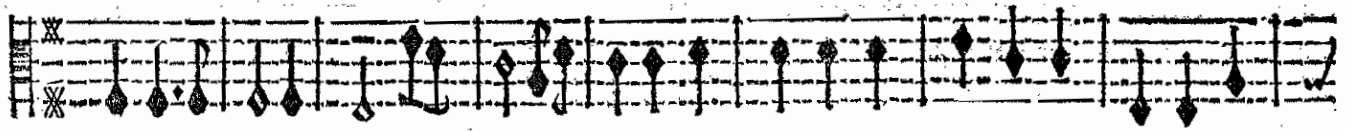
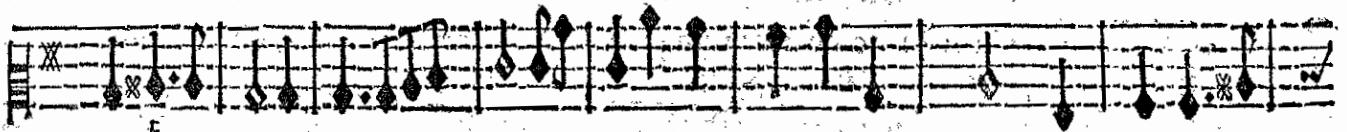
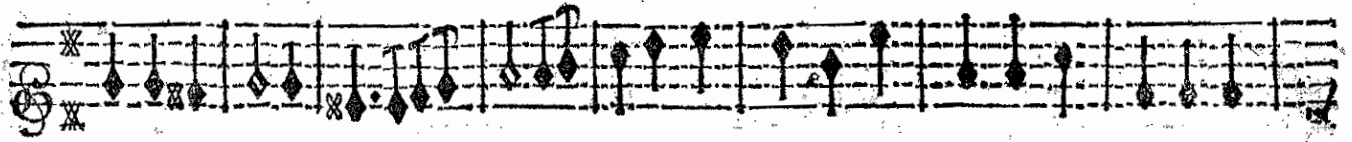
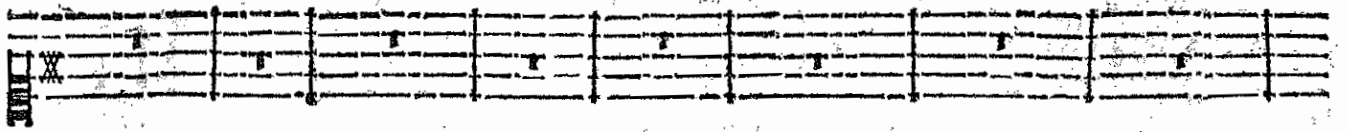


tisse.

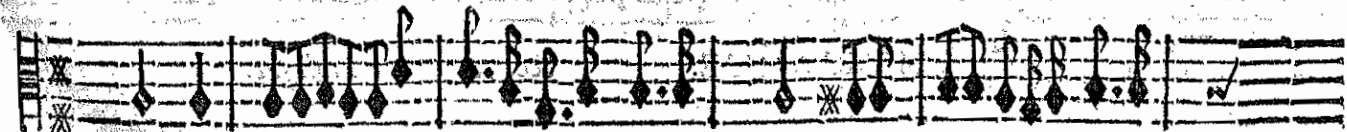
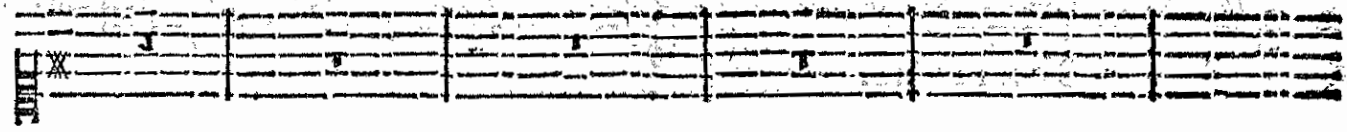
tisse.

VIOLONS.

BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

ARMIDE

Venez, venez seconder mes desirs, Demons, transformez-vous en d'aimables ze-

BASSE-CONTINUE.

phirs: Venez, ve- phirs: Je cede à ce vainqueur, la pitié me surmonte, Cachez ma foi-

BASSE-CONTINUE.

blesse & ma honte Dans les plus reculez deserts, Volez, volez, conduisez-

BASSE-CONTINUE.

nous au bout de l'Univers. Volez, volez, conduisez-nous au bout de l'Univers.

BASSE-CONTINUE.

ENTR'ACTE. &c. comme au Prologue.

FIN DU SECOND ACTE.





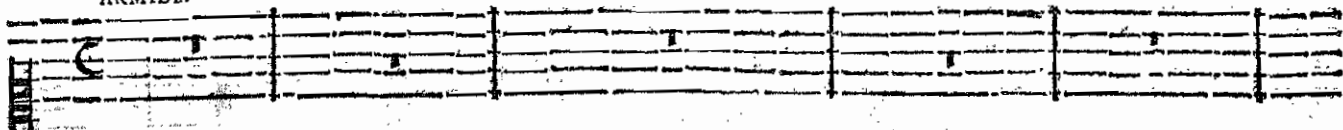
ACTE TROISIEME.

Le Theatre change & represente un Desert.

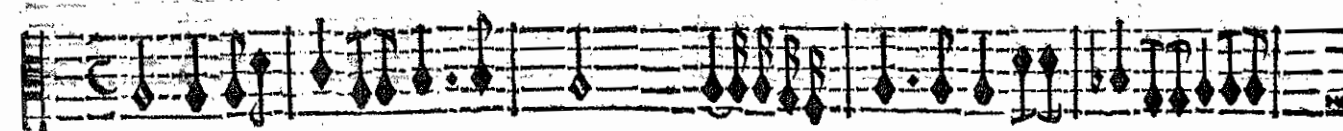
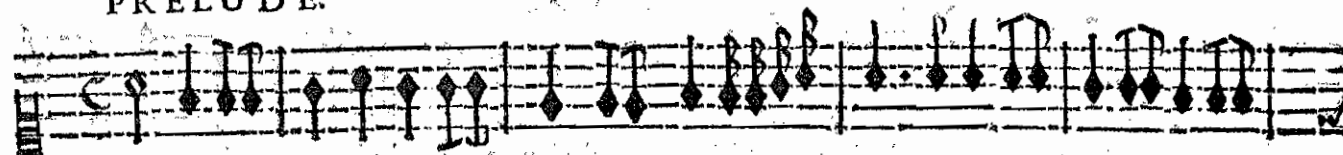
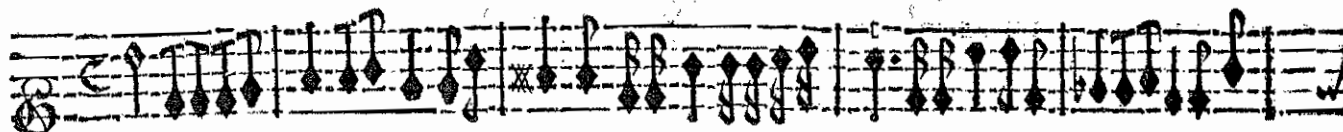
SCENE PREMIERE.

ARMIDE seule.

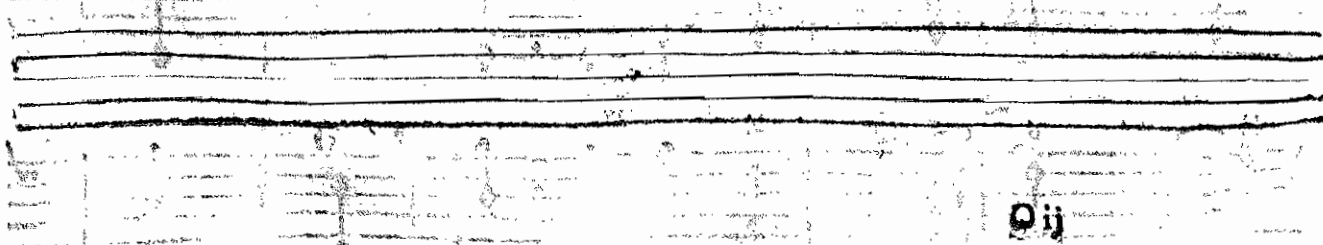
ARMIDE.



PRELUDE.



BASSE-CONTINUE.



ARMIDE TRAGEDIE

doux.
Ah! si la liberté me doit estre ra-

doux.

doux.

doux.

doux.

doux.

BASSE-CONTINUE.

vie, Est-ce à toy d'estre mon Vainqueur? Trop funeste Enemy du bonheur de ma

BASSE-CONTINUE.

vie, Faut-il que malgré moy tu regne dans mon cœur? Le desir de ta

BASSE-CONTINUE.

mort fut ma plus chere en- vie; Comment as-tu changé ma colere en lan-

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE:

gueur? en vain de mille Amants je me voyois fai- vie, Aucun n'a fléchy ma rigueur. Se peut-

BASSE-CONTINUE.

il que Renaud tienne Armide asservie? Ah! si la liberté me doit estre ra-

BASSE-CONTINUE.

ACTE TROISIEME.

vie, Est-ce à toy d'estre mon Vainqueur? Trop funeste Enemy du bonheur de ma

BASSE-CONTINUE.

vie, Faut-il que malgré moy tu regnes dans mon cœur?

BASSE-CONTINUE.

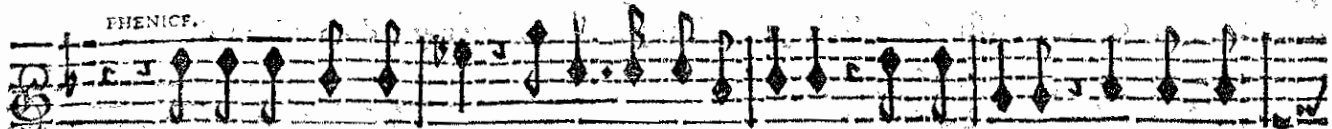
PRELUDE.

ARMIDE TRAGÉDIE

SCENE II.

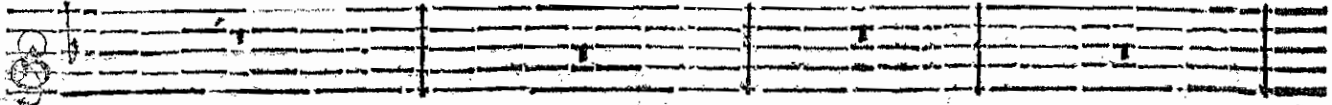
ARMIDE, PHENICE, SIDONIB.

PHENICE.

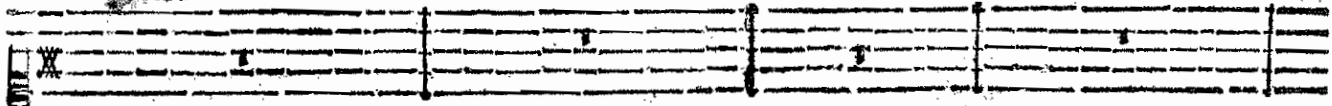


Que ne peut point vostre art ? la force en est extrême. Quel prodige ? quel change-

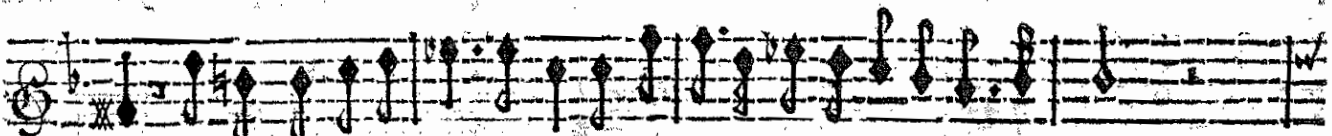
SIDONIE.



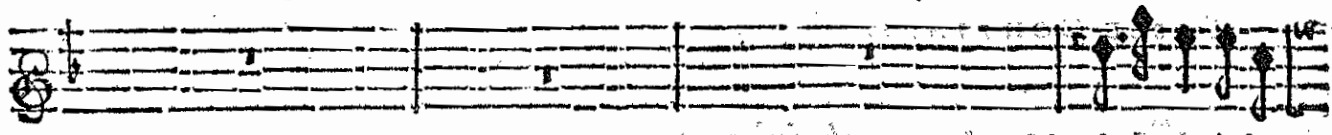
ARMIDE.



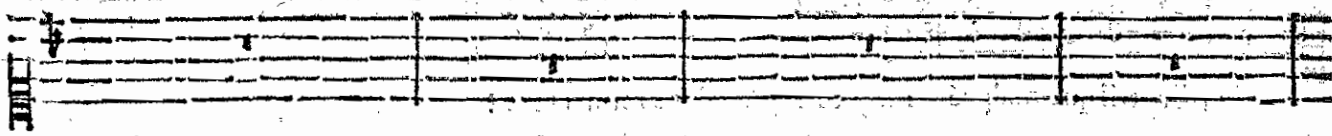
BASSE-CONTINUE.



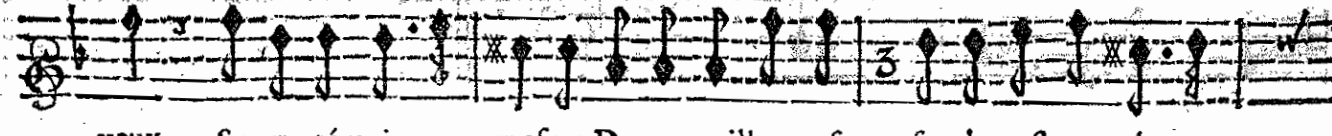
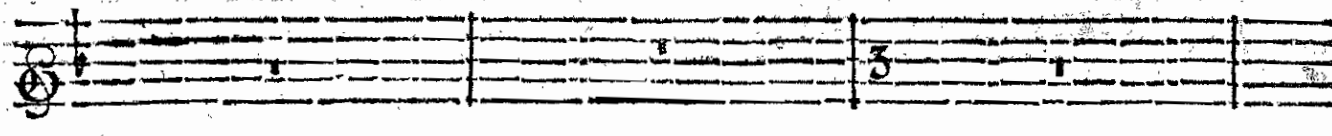
ment ! Renaud qui fut si fier, vous aime, On n'a jamais aimé si tendrement.



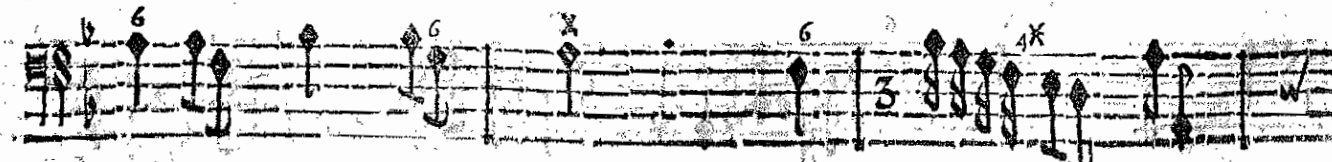
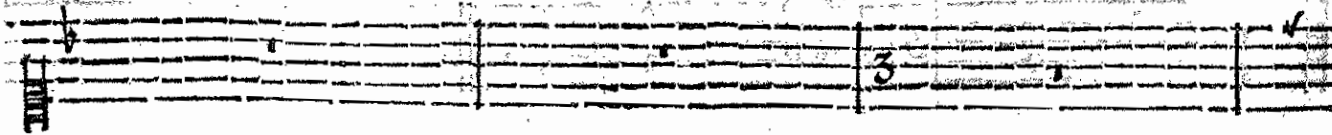
Montrez-vo^e à ses



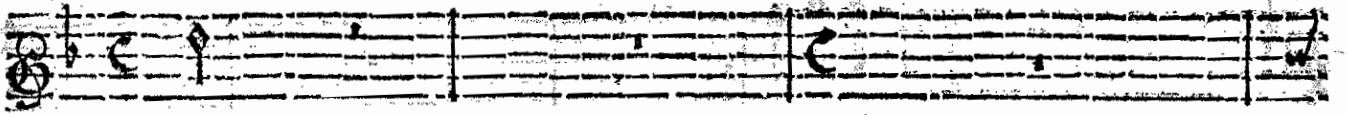
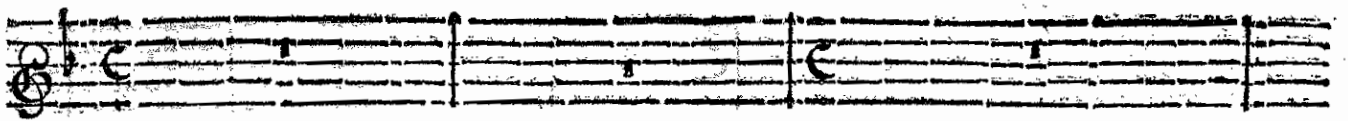
BASSE-CONTINUE.



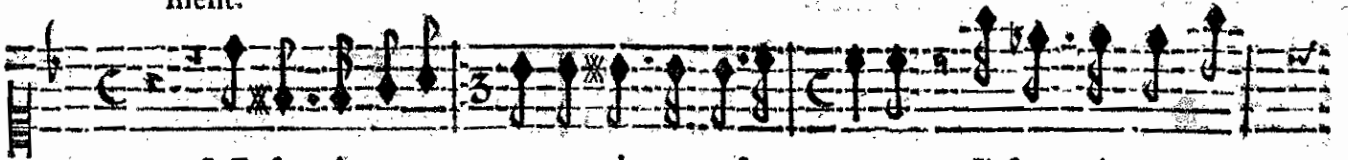
yeux, Soyez témoin vous-même Du merveilleux effet de vostre enchante-



BASSE-CONTINUE.



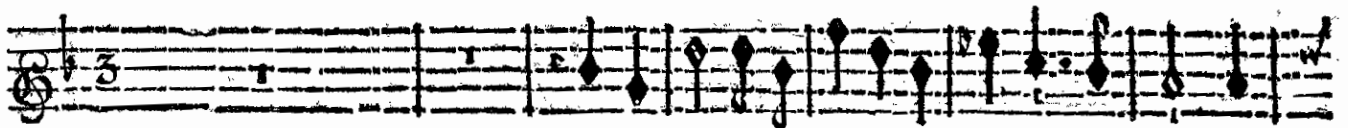
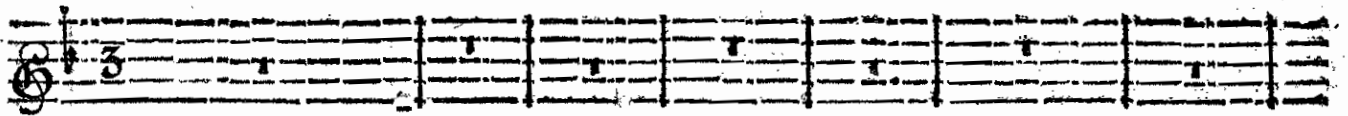
ment.



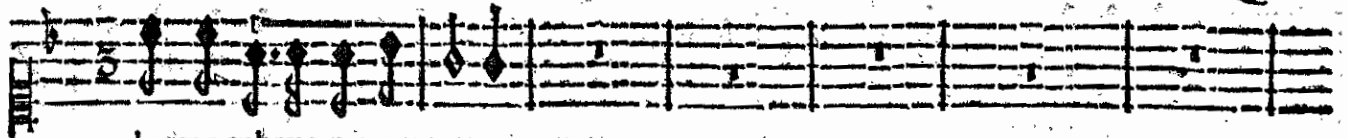
L'Enfer n'a pas en- cor rempli mon espe- rance, Il faut qu'un nouveau



BASSE-CONTINUE.



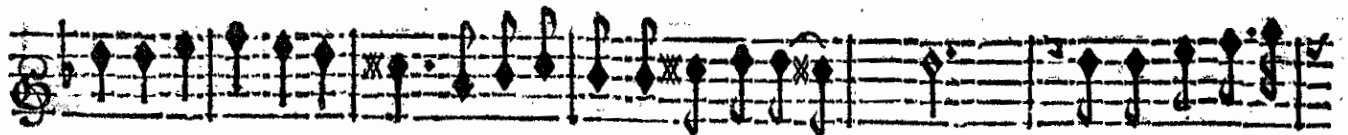
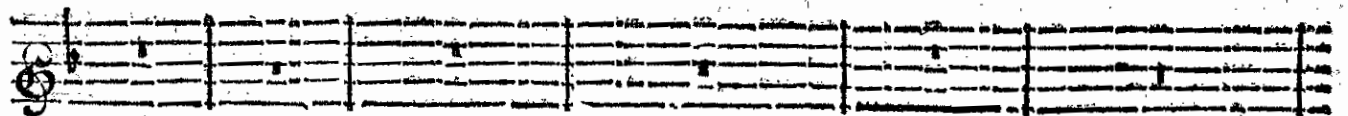
Sur des bords separez du sejour des Humains, Qui



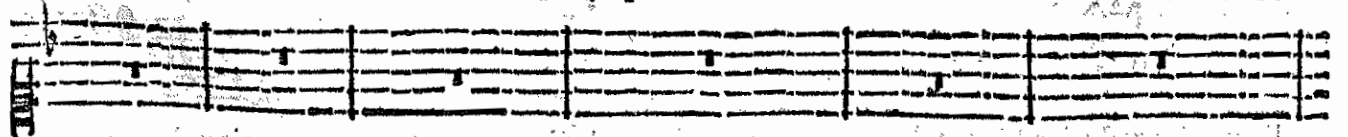
charme acheve ma vengeance.



BASSE-CONTINUE.

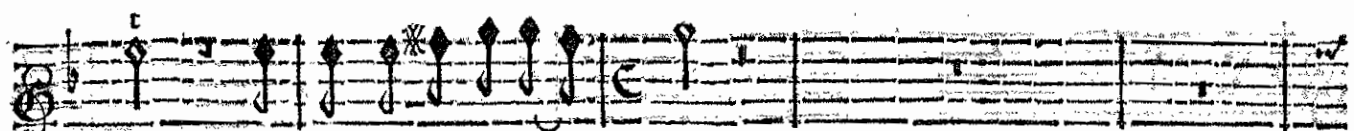
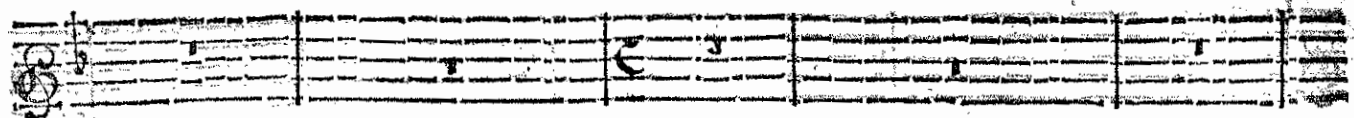


peut arracher de vos mains Un Ennemy qui vous ado- re? Vous enchantez Re-

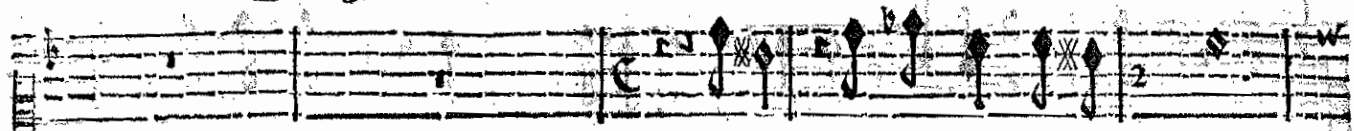


BASSE-CONTINUE.

ARMIDE, TRAGÉDIE

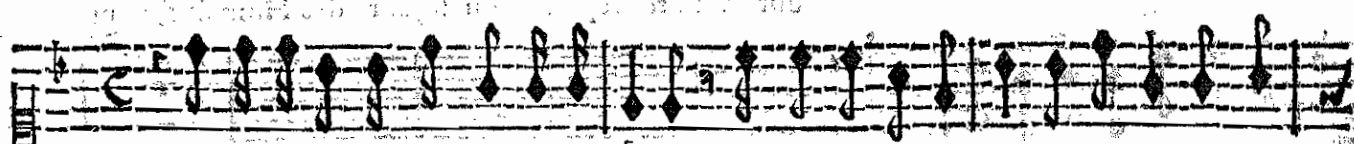
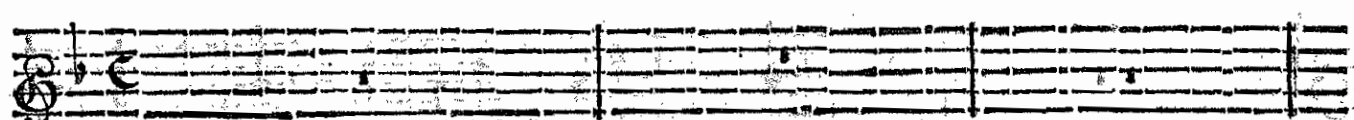
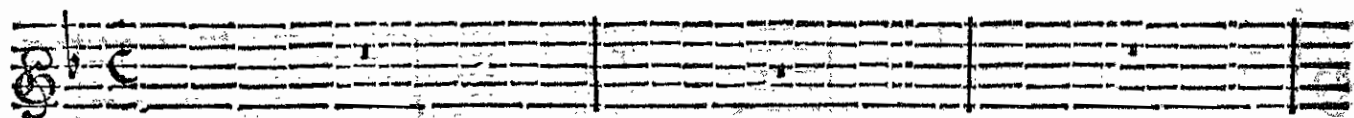


naud, Que craignez-vo' enco- re?

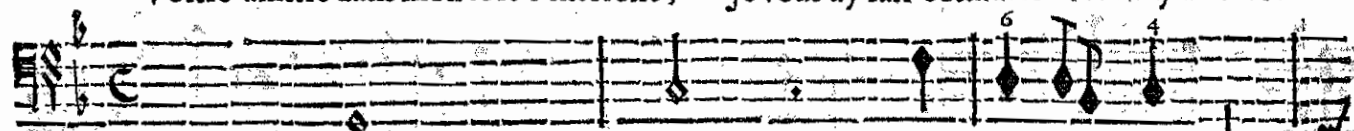


Helas! c'est mon cœur que je crains.

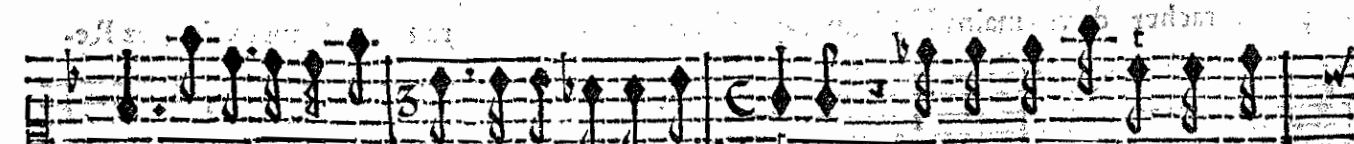
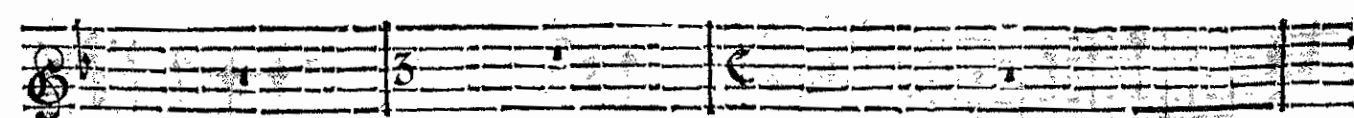
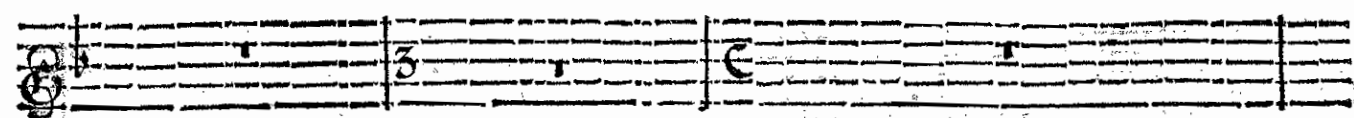
BASSE-CONTINUE.



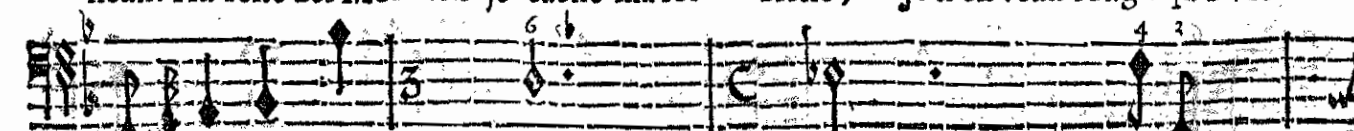
Vostre amitié dans mon fort s'intéresse, Je vous ay fait conduire avec moy dans ces



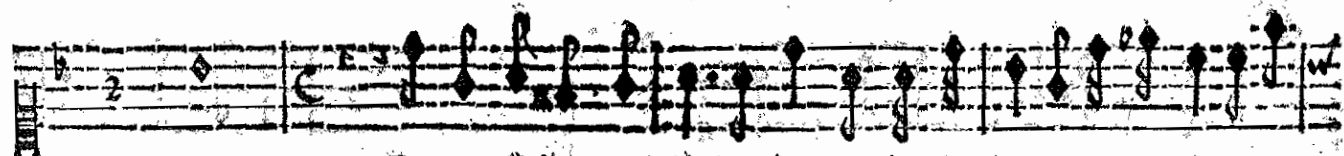
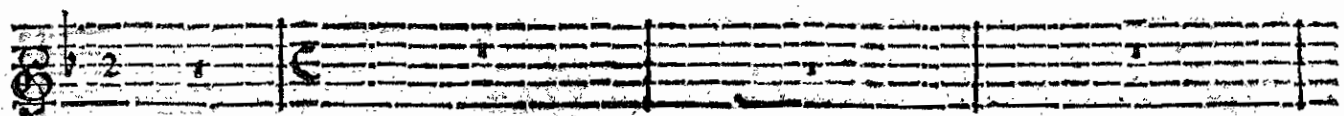
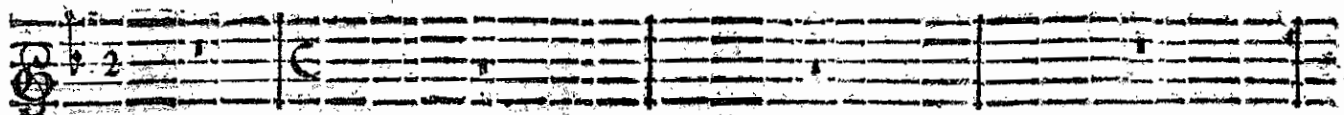
BASSE-CONTINUE.



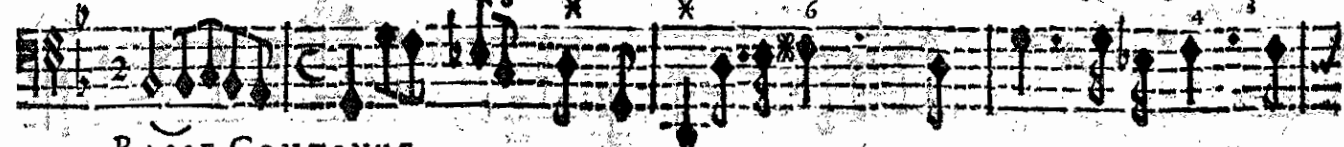
lieux: Au reste des Mor- tels je cache ma foi- blese, Je n'en veux rongir qu'à vos



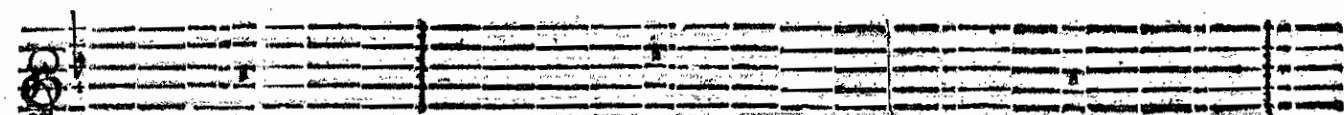
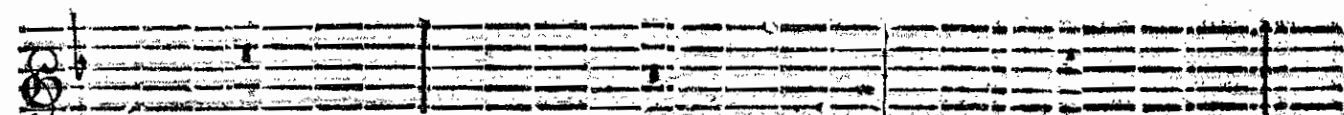
BASSE-CONTINUE.



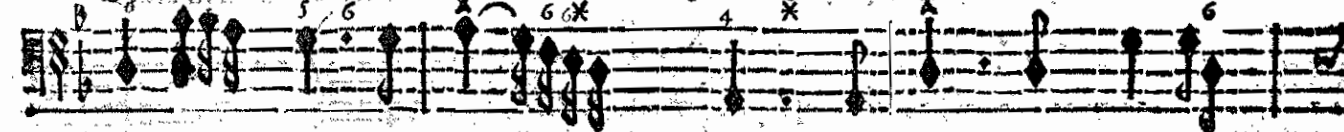
yeux. De mes pl^s doux regards Renaud sçeut se defendre, Je ne pûs enga



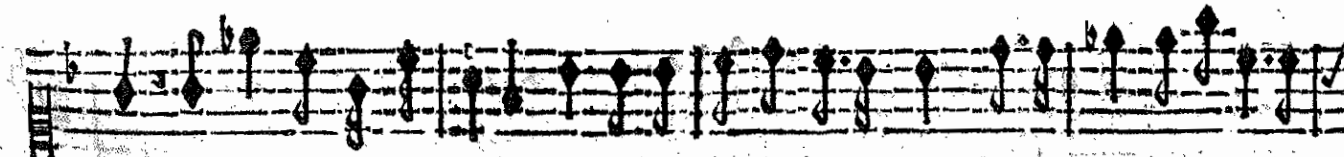
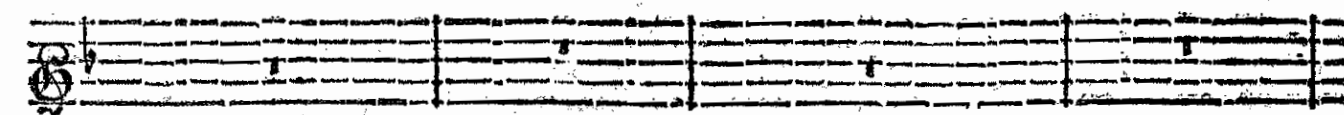
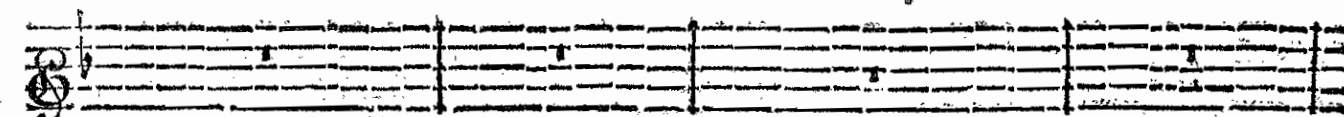
BASSE-CONTINUE.



ger ce cœur fier à se rendre; Il m'échapa malgré mes soins: Sous le nom du Dé-



BASSE-CONTINUE.



pit l'Amour vint me surprendre Lorsque je m'en gardois le moins. Sous le nom du Dépit l'A-



BASSE-CONTINUE.

ARMIDE, TRAGEDIE

mour vint me surprendre Lorsque je m'en gardois le moins. Plus Renaud m'aime-

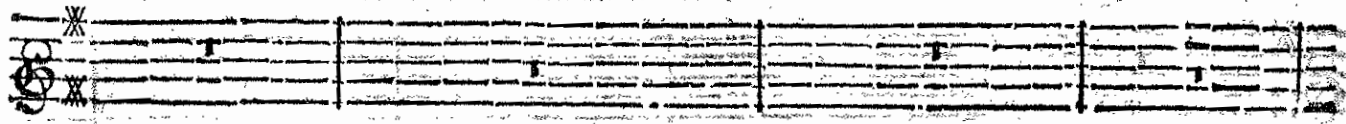
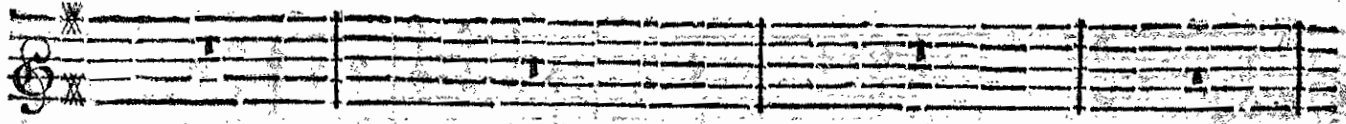
BASSE-CONTINUE.

ra moins je seray tranquille; J'ay resolu de le haïr. Plus Renaud m'aime-

BASSE-CONTINUE.

ra moins je seray tranquille; J'ay resolu de le haïr. Je n'ay renté jamais rien de

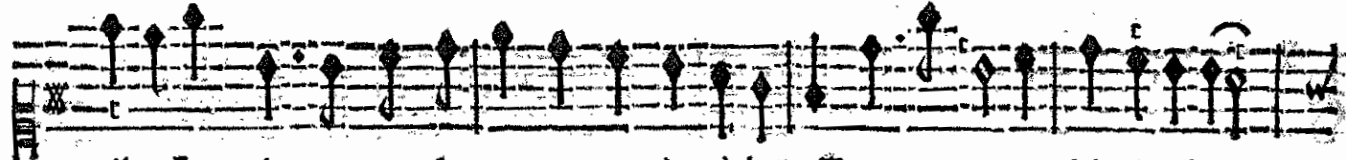
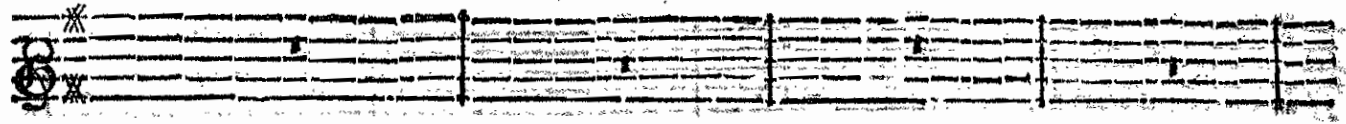
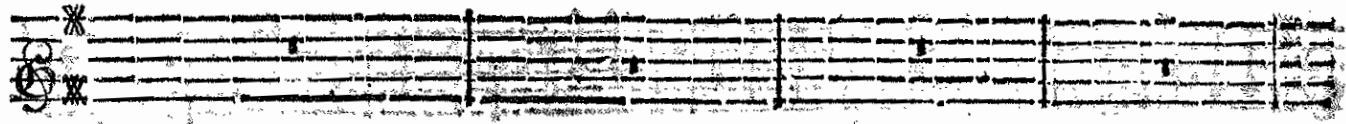
BASSE-CONTINUE.



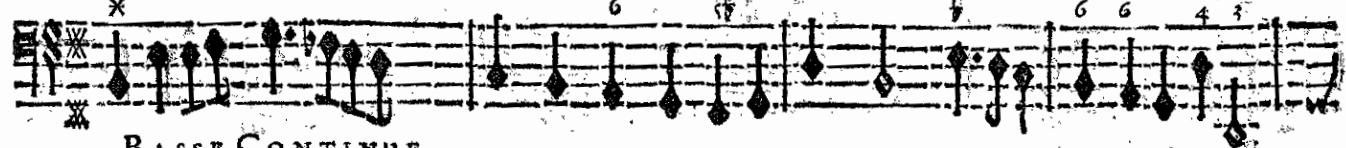
fi difficile : Je crains que pour forcer mon cœur à m'obeïr Tout mon art ne soit inu-



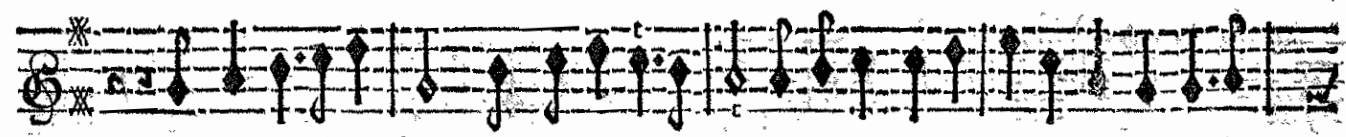
BASSE-CONTINUE.



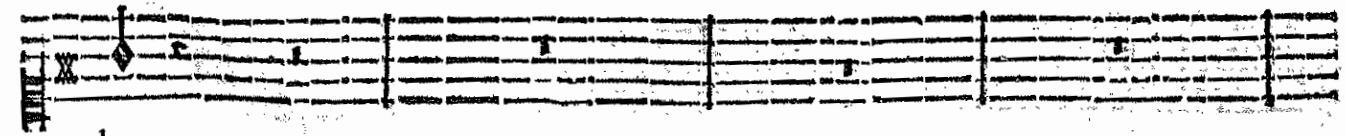
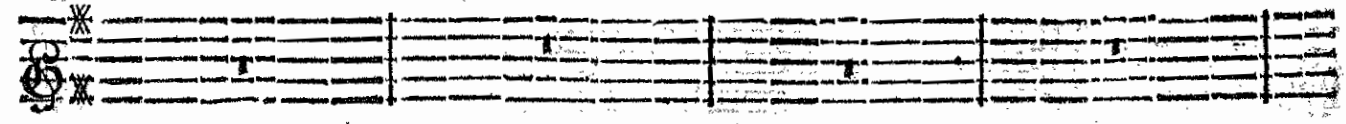
tile. Je crains que pour forcer mon cœur à m'obeïr Tout mon art ne soit inuti-



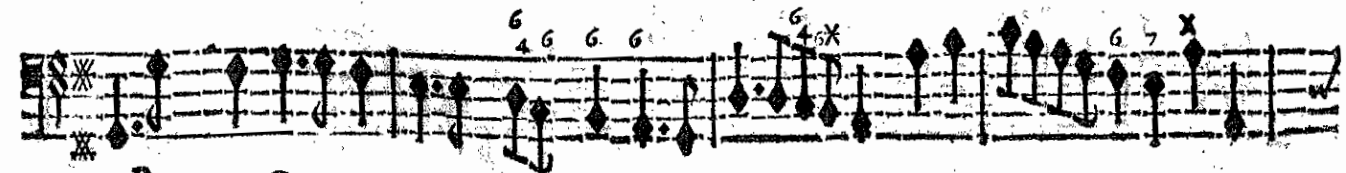
BASSE-CONTINUE.



Que vostre art seroit beau/qu'il seroit admiré! S'il sçavoit garentir des troubles de la



1c.

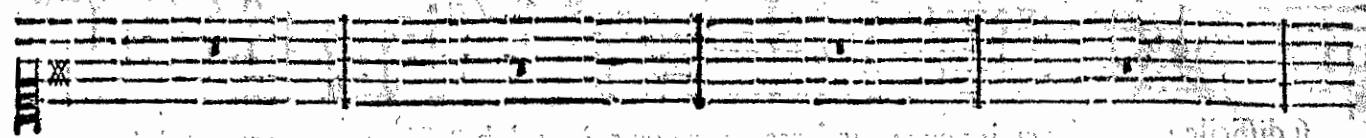
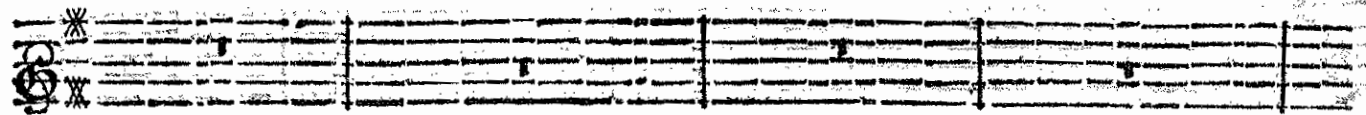


BASSE-CONTINUE.

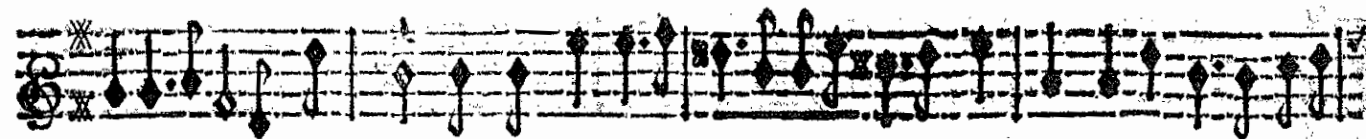
ARMIDE, TRAGÉDIE.



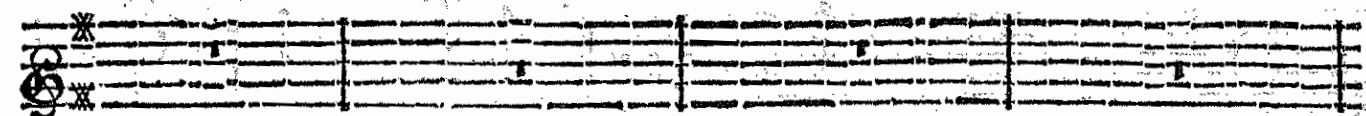
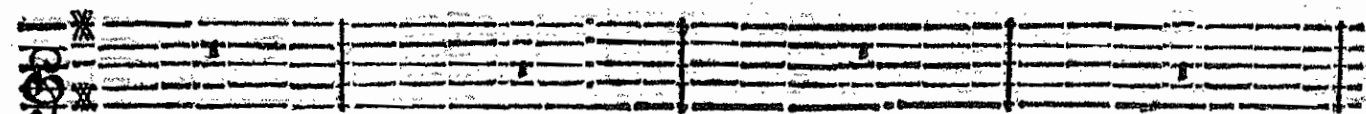
vic. Que vostre art seroit beau! qu'il seroit admiré S'il sçavoit garentir des trou-



BASSE-CONTINUE.



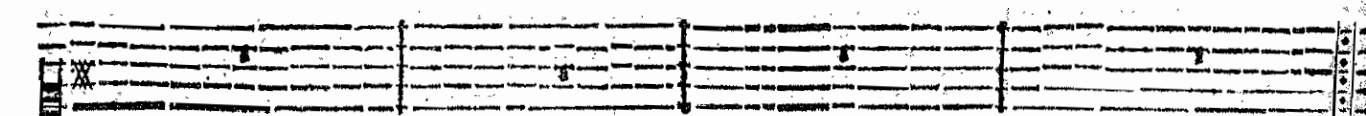
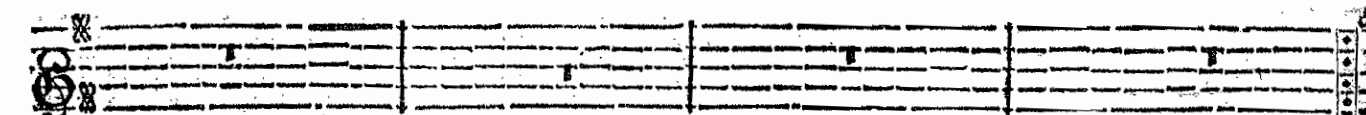
bles de la vie. Heureux qui peut estre assureé De disposer de son cœur à son gré; C'est un se-



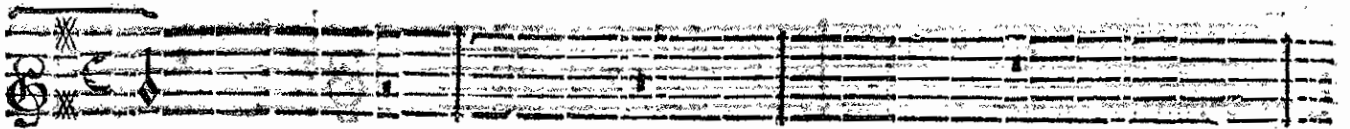
BASSE-CONTINUE.



cret digne d'envie, Mais de tous les secrets c'est le plus ignoré. Heureux



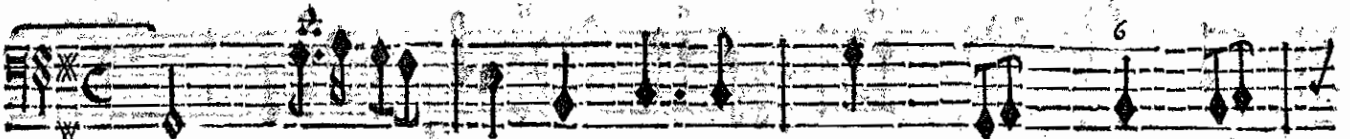
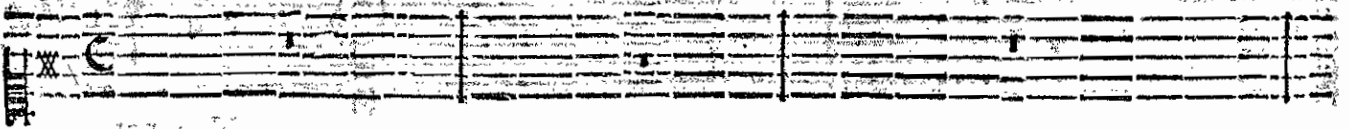
BASSE-CONTINUE.



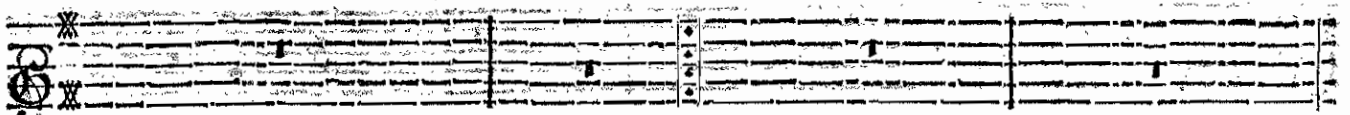
ré.



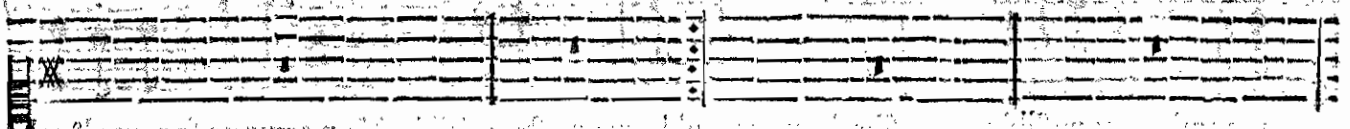
La Haine est affreuse & barbare, L'Amour contraint les cœurs dont il s'em-



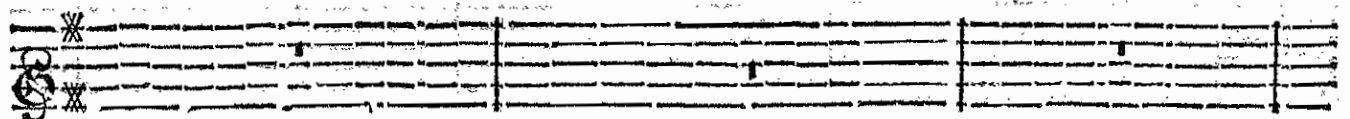
BASSE-CONTINUE.



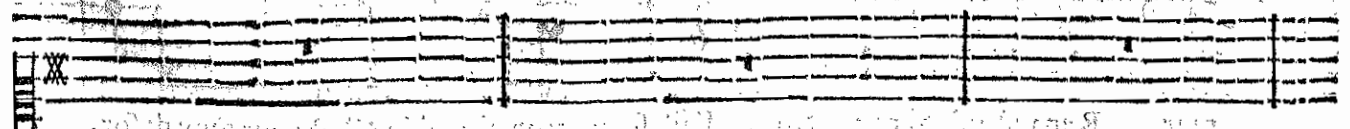
pare A souffrir des maux rigoureux. La reux. Si vostre fort est en vostre puissance, Faites



BASSE-CONTINUE.

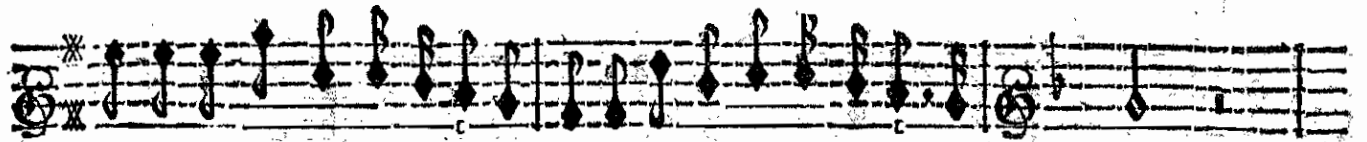
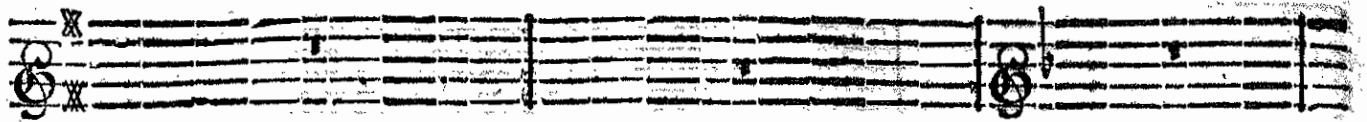


choix de l'Indifference Elle assure un repos heureux. Si vostre fort est en vostre puis-

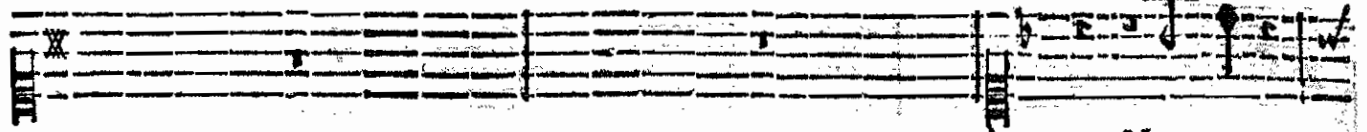


BASSE-CONTINUE.

ARMIDE. TRAGEDIE



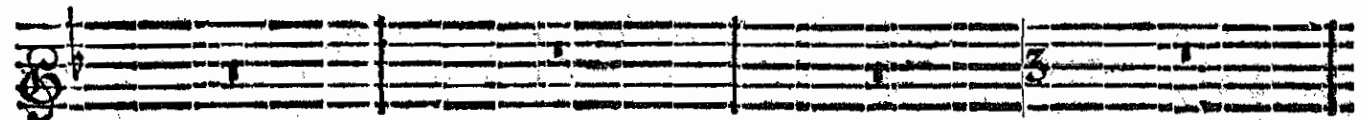
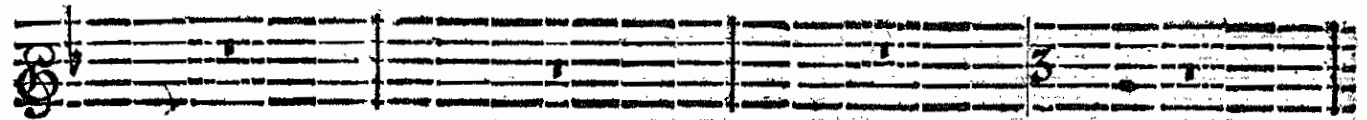
sance, Faites choix de l'Indifference, Elle assure un repos heu- reux.



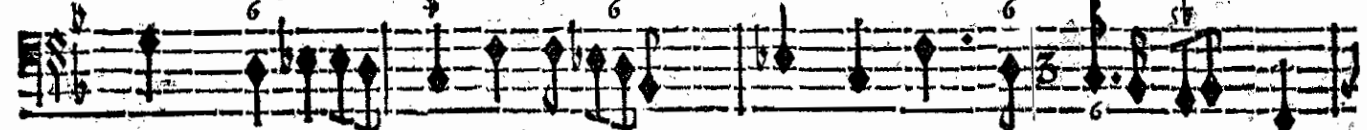
Non, non,



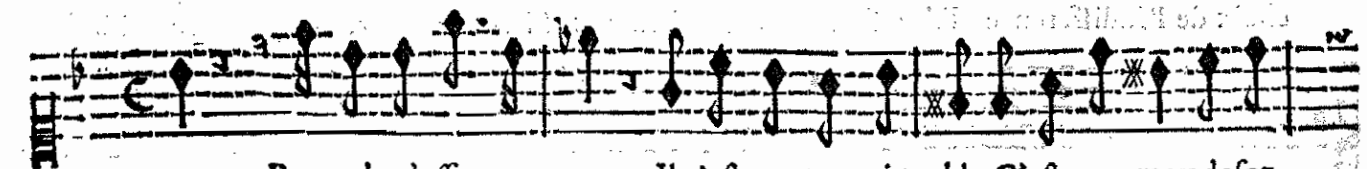
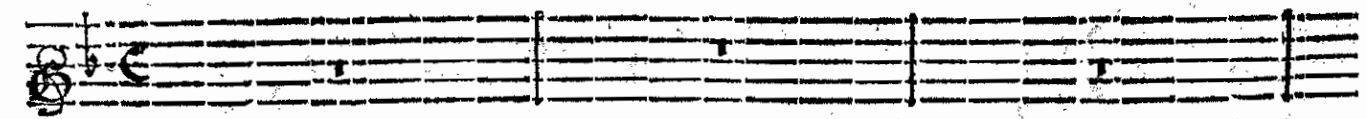
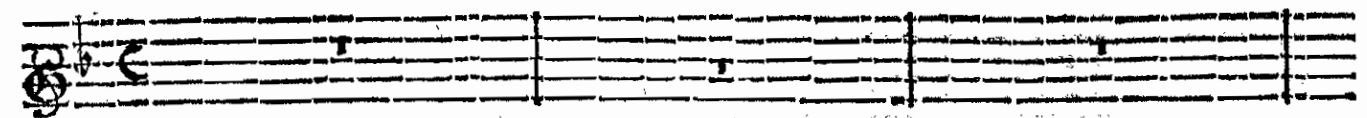
BASSE-CONTINUE.



il ne m'est pas possible De passer de mon trouble en un estat paisible; Mon cœur ne se peut pl^{is} cal-



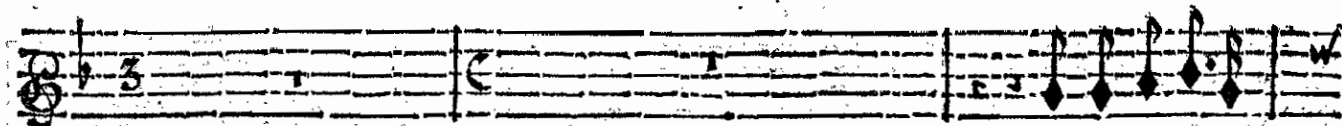
BASSE-CONTINUE.



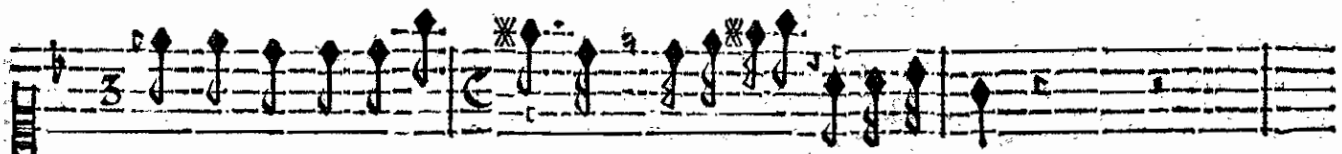
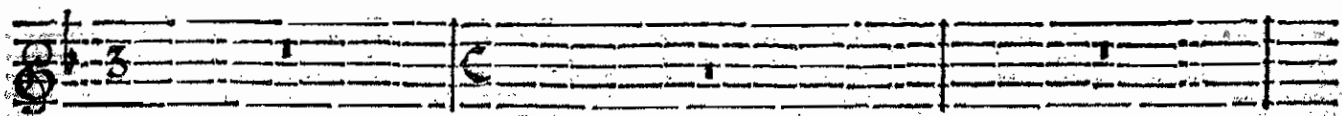
mer. Renaud m'offense trop, Il n'est que trop ai-mable, C'est pour moy defor-



BASSE-CONTINUE.



Vous n'avez pu ha-



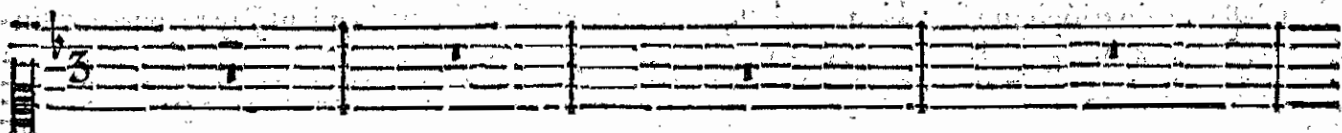
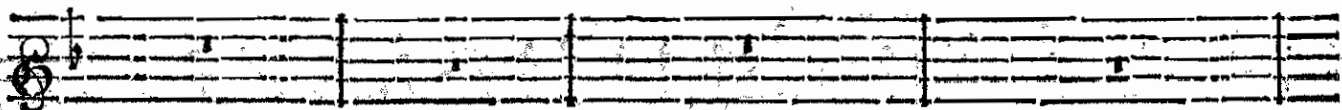
mais un choix indispen- fable De le haïr ou de l'aimer.



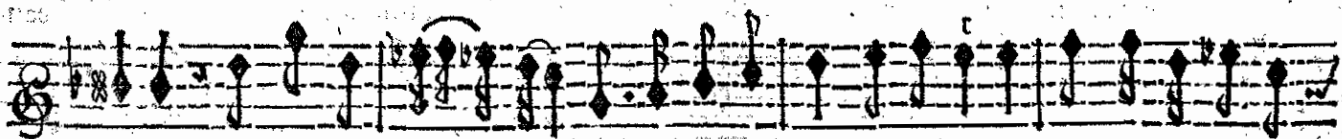
BASSE-CONTINUE.



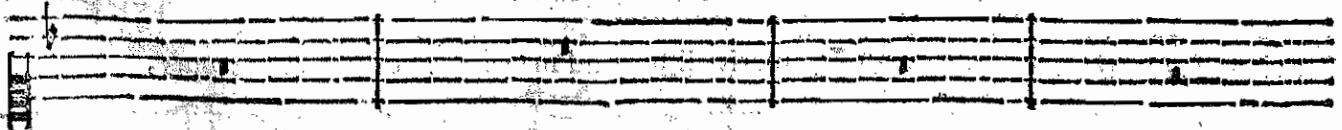
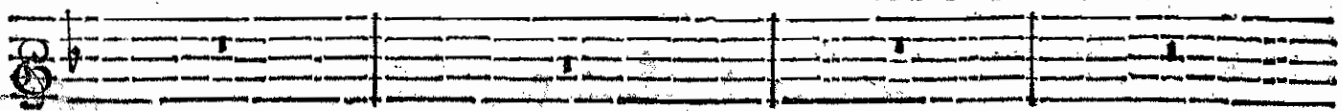
ir ce Heros invincible Lorsqu'il estoit le plus terrible De tous vos Ennemis. Il vous



BASSE-CONTINUE.

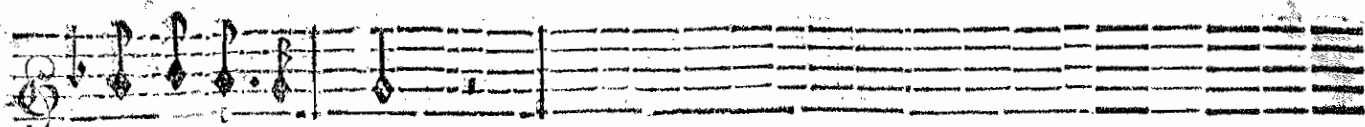


aime, l'Amour l'enchaî- ne; Garderiez-vous mieux vostre haine Contre un Amant si

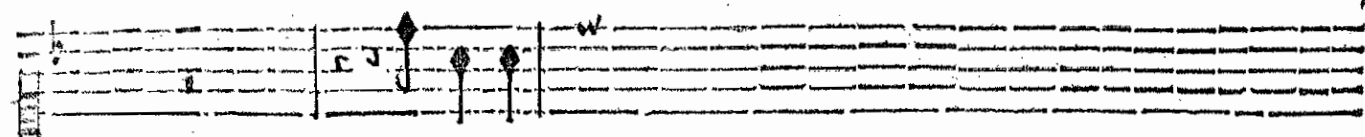


BASSE-CONTINUE.

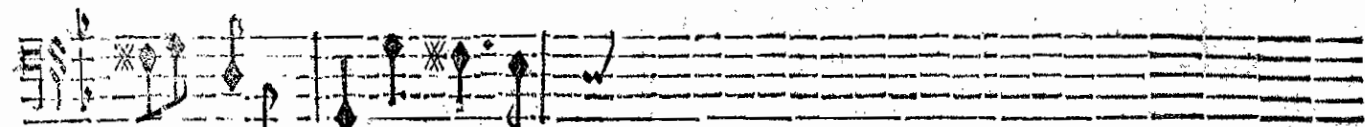
e



rendre & si sou- mis.



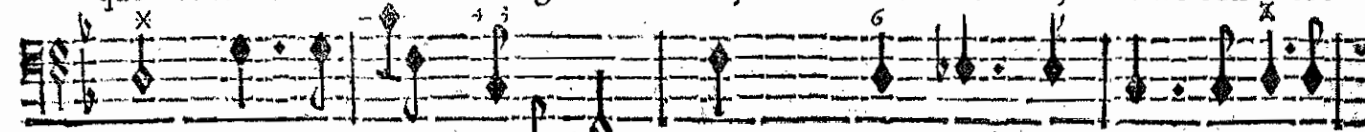
Il m'aime!



BASSE-CONTINUE.



quel amour! ma honte s'en augmente! Dois-je estre aimée ainsi! Puis-je en estre contente?



BASSE-CONTINUE.



C'est un vain triôphe un faux bien. Helas! que son amour est different du mien! J'ay recours aux En-



BASSE-CONTINUE.



fers pour allumer sa flame. C'est l'effort de mon art qui peut tout sur son ame; Ma foible beau-



BASSE-CONTINUE.



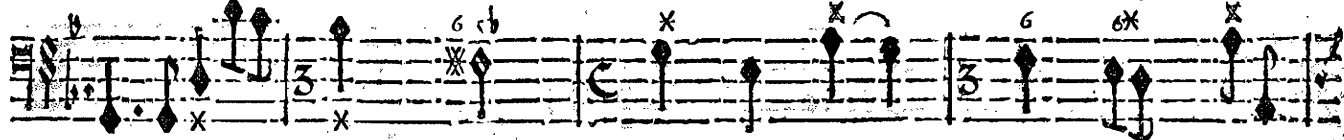
té n'y peut rien. Par son propre merite il suspend ma vengeance. Sans secours,



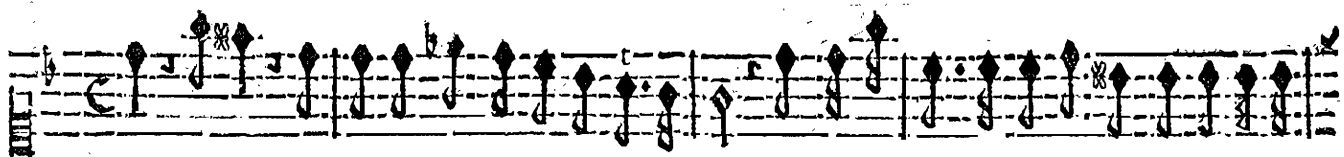
BASSE-CONTINUE.



Sans effort, même sans qu'il y pense, Il enchaîne mon cœur d'un trop charmant li-



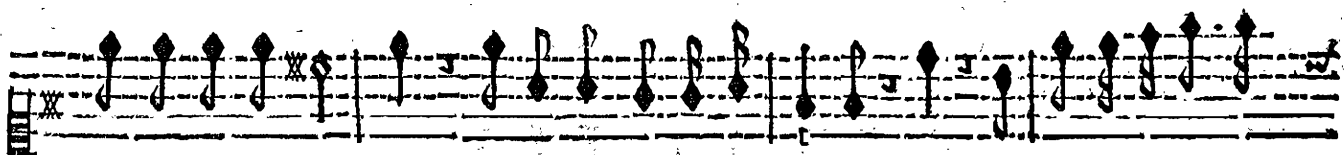
BASSE-CONTINUE.



en. Hélas! que mon amour est différent du sien! Quelle vengeance ai-je à prétendre? Si je le



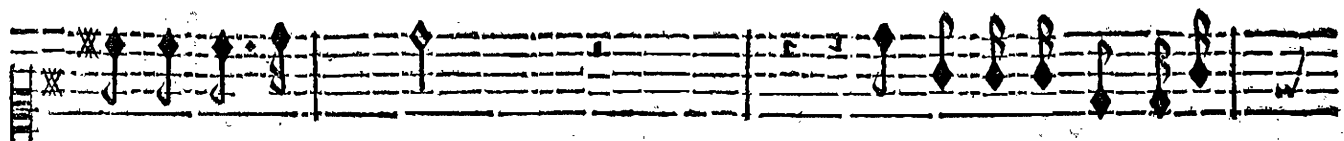
BASSE-CONTINUE.



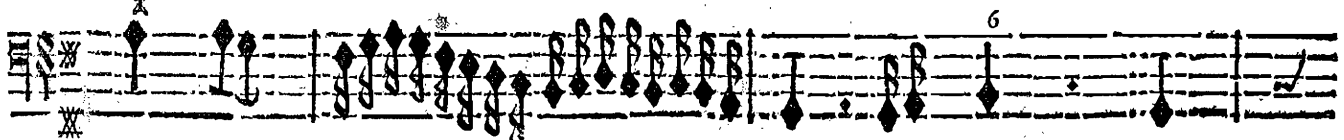
veux aimer toujours. Quoy; ceder sans rien entreprendre? Non, il faut appeler la



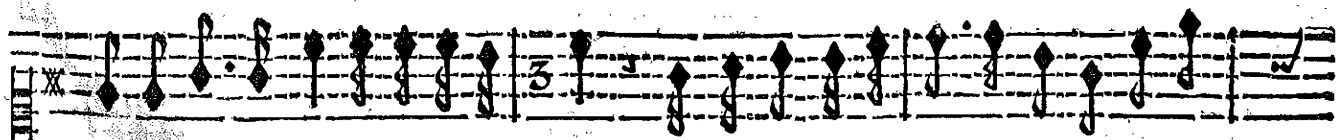
BASSE-CONTINUE.



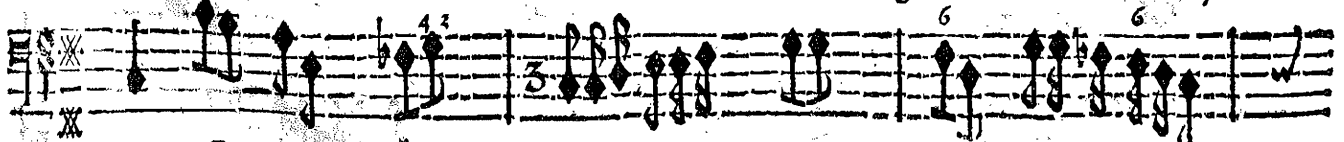
Haine à mon secours. L'horreur de ces lieux soli-



BASSE-CONTINUE.



itaires Par mon art va se redoubler. Destournez vos regards de mes affreux my-

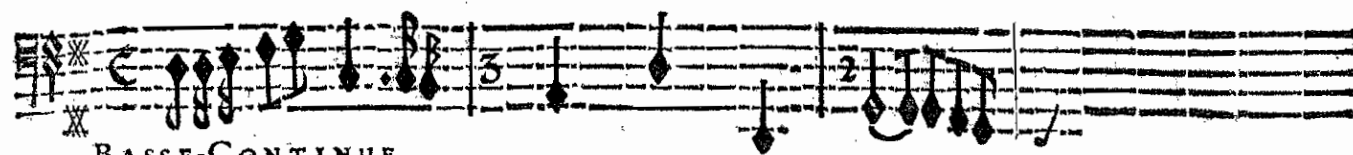


BASSE-CONTINUE.

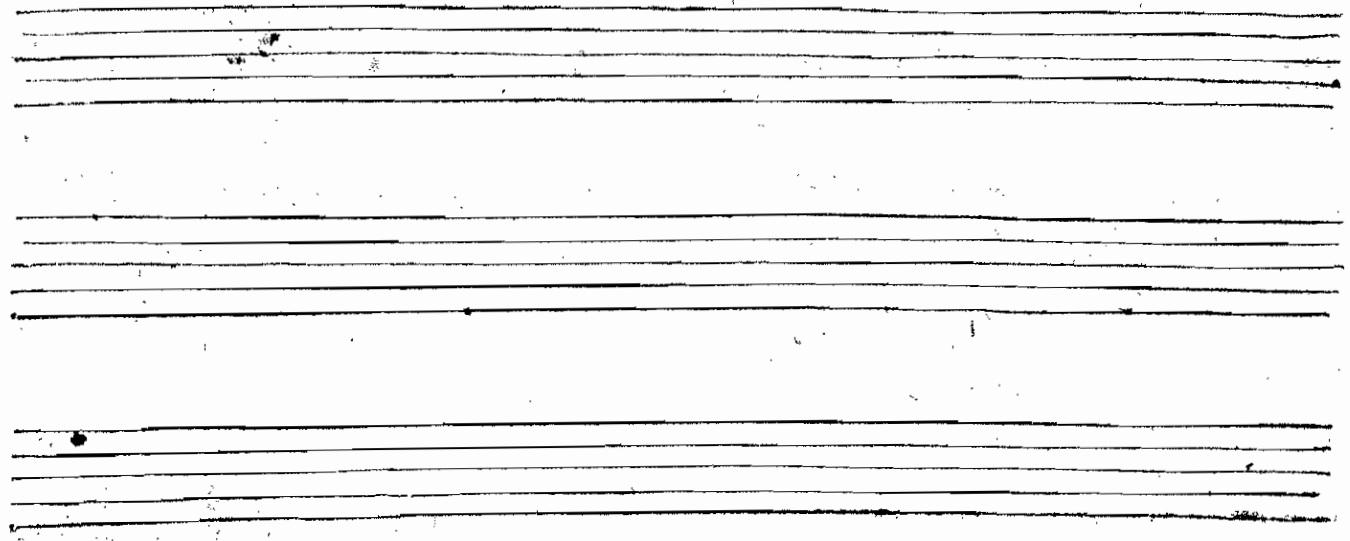
ARMIDE, TRAGEDIE



fteres, Et sur tout empêchez Renaud de me troubler.

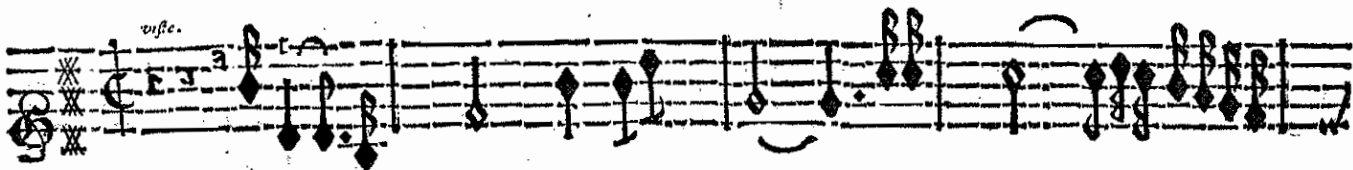
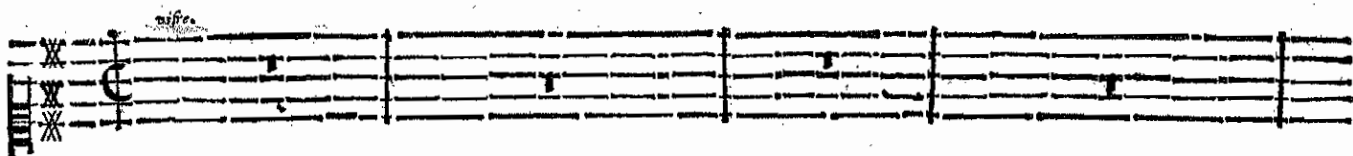


BASSE-CONTINUE.

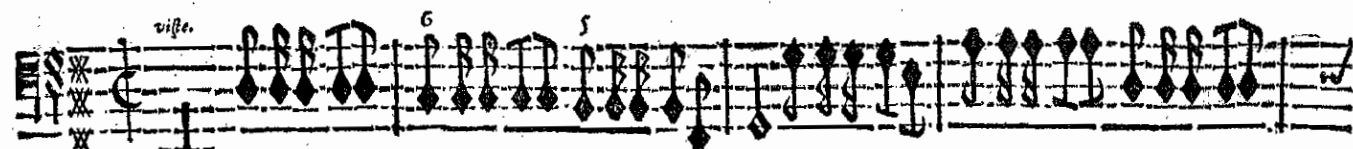
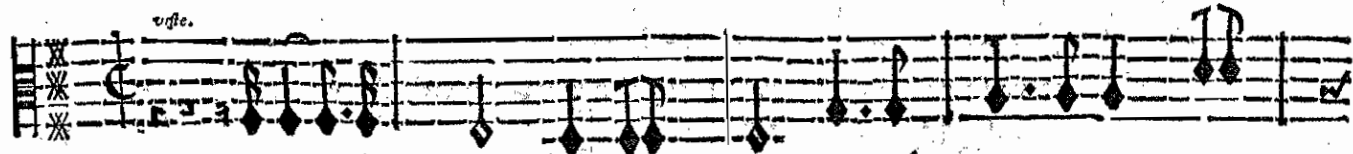


SCENE III.

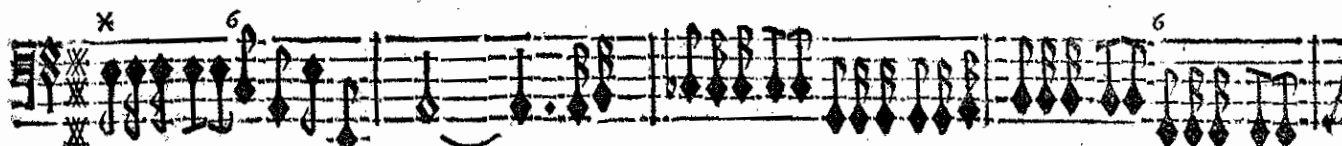
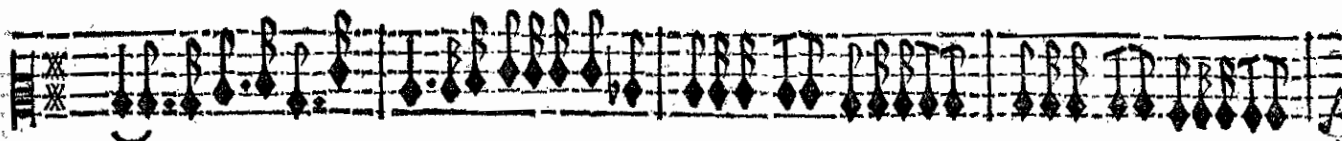
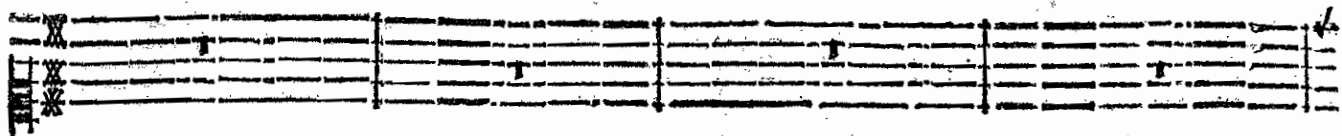
ARMIDE seule.



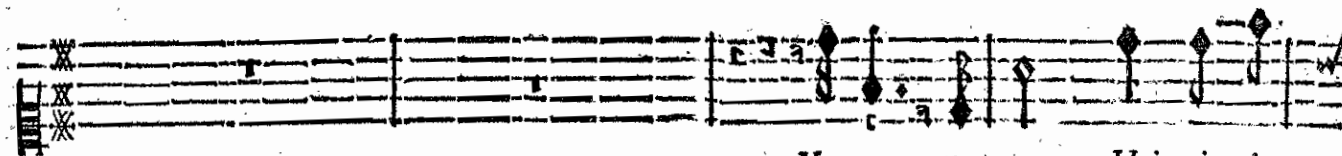
PRELUDE.



BASSE-CONTINUE.



BASSE-CONTINUE.



Venez, venez, Haine impla-

doux.



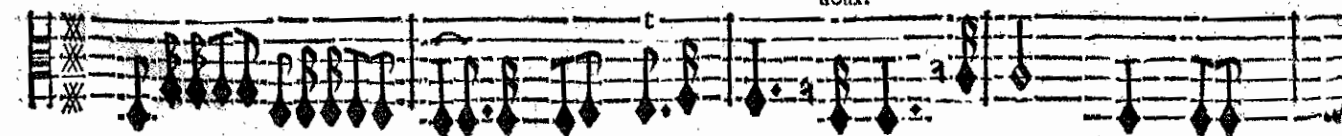
doux.



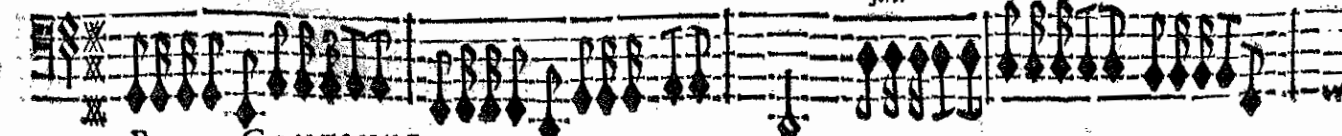
doux.



doux.



fort.



BASSE-CONTINUE.

ARMIDE TRAGEDIE.

cable, Sortez du Gouffre épouventable. Ou vous faites regner

BASSE-CONTINUE.

une éternelle horreur. Sauvez-moy de l'Amour, Rien n'elt si redou-

BASSE-CONTINUE.

table: Contre un Enemy trop aimable Rendez-moy mon couroux, rallu-

BASSE-CONTINUE.

mez ma fureur. Venez, venez, Haine impla-

BASSE-CONTINUE.

ARMIDE TRAGÉDIE

cable, Sortez du Gouffre épouventable. Ou vous faites regner

BASSE-CONTINUE.

une éternelle horreur.

BASSE-CONTINUE.

SCENE IV.

ARMIDE, LA HAINE, Suite de la Haine.

PRELUDE.

LA HAINE.

6 76

BASSE-CONTINUE.

BASSE-CONTINUE.

R

ARMIDE, TRAGÉDIE

doux.

doux.

doux.

doux.

Je re- ponds à tes vœux, ta voix s'est fait entendre,

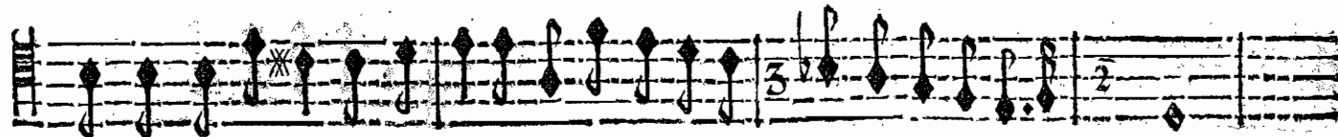
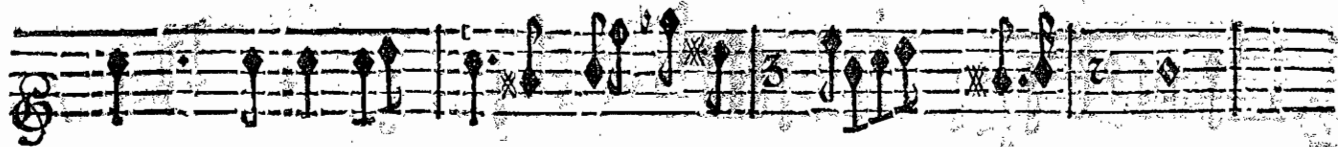
76 8 6

BASSE-CONTINUE.

Jusques d'as le fonds des Enfers, Pour toy, contre l'Amour, je vais tout entreprendre,

6 4 3 6

BASSE-CONTINUE.



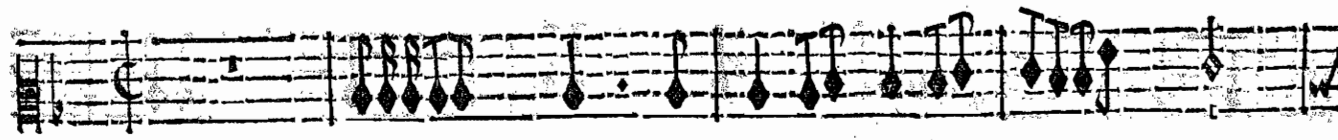
Et quand on veut bié s'en deffendre On peut se garen- tir de ses indignes fers.



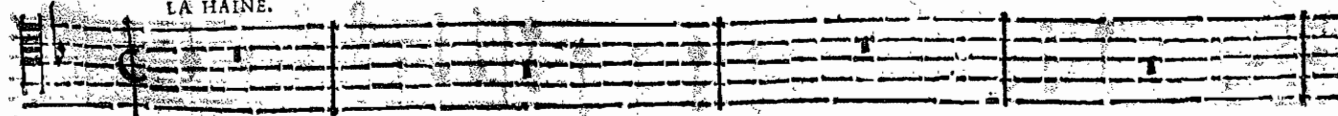
BASSE-CONTINUE.



PRELUDE.



LA HAINE.



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE

Musical staff with treble clef, containing a series of notes and rests. A 'doux.' marking is present above the staff.

Musical staff with bass clef, containing a series of notes and rests. A 'doux.' marking is present above the staff.

Musical staff with bass clef, containing a series of notes and rests. A 'doux.' marking is present above the staff.

Musical staff with bass clef, containing a series of notes and rests. A 'doux.' marking is present above the staff.

Musical staff with bass clef, containing a series of notes and rests.

Plus on connoist l'A-

Musical staff with bass clef, containing a series of notes and rests.

BASSE-CONTINUE.

Musical staff with treble clef, containing a series of notes and rests.

Musical staff with bass clef, containing a series of notes and rests.

Musical staff with bass clef, containing a series of notes and rests.

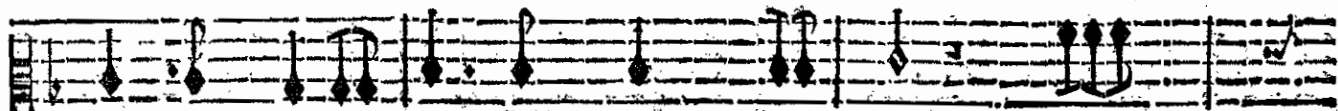
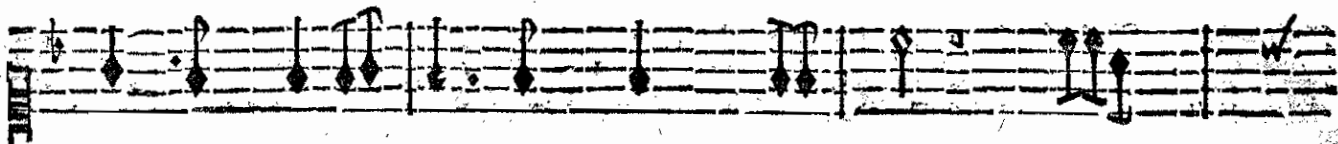
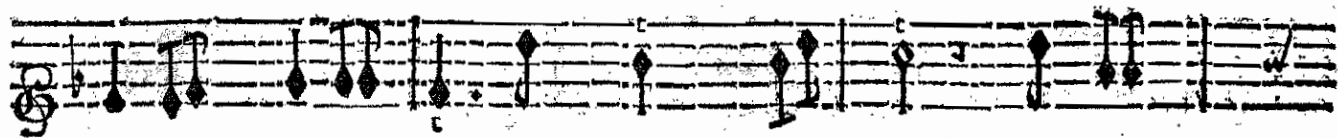
Musical staff with bass clef, containing a series of notes and rests.

Musical staff with bass clef, containing a series of notes and rests.

mour , & plus on le deteste , Destruifons son pouvoir funeste. Plus on connoist l'A-

Musical staff with bass clef, containing a series of notes and rests.

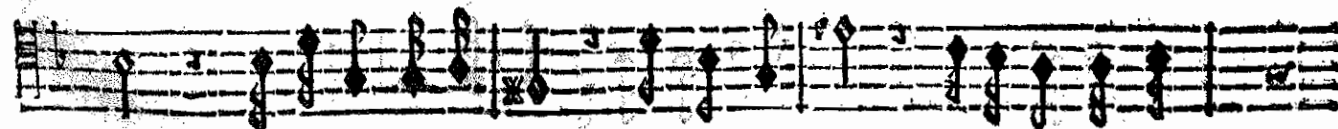
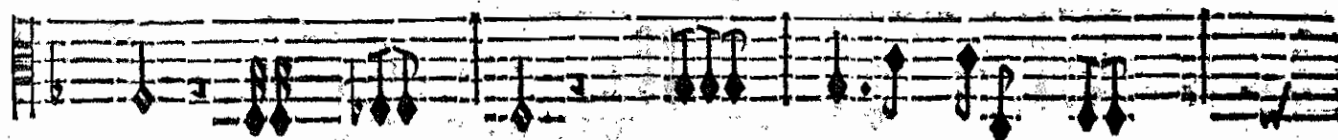
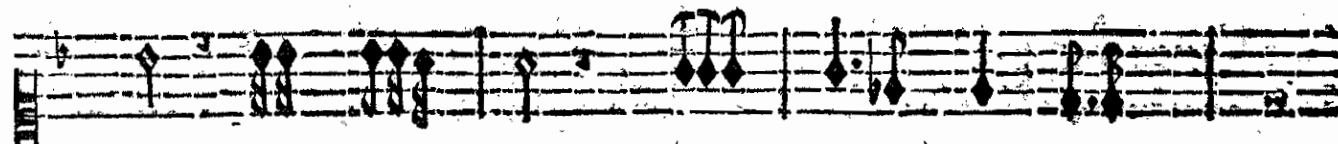
BASSE-CONTINUE.



mour & plus on le deteste : Detruisons son pouvoir funeste. Rompons les



BASSE-CONTINUE.



nœuds, Deschirons son Bandeau; Brulons ses traits, esteignons son Flam-



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

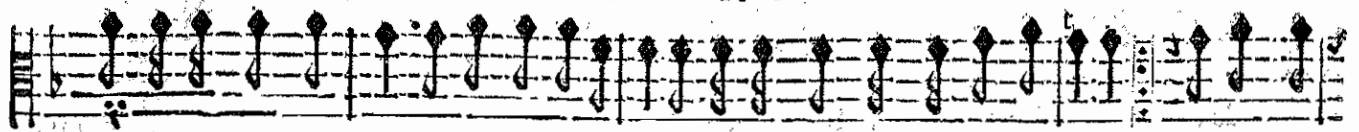
beau. Rompons ses nœuds, Deschirons son Bandeau, Brûlons ses traits, esteignons son Flam-

BASSE-CONTINUE.

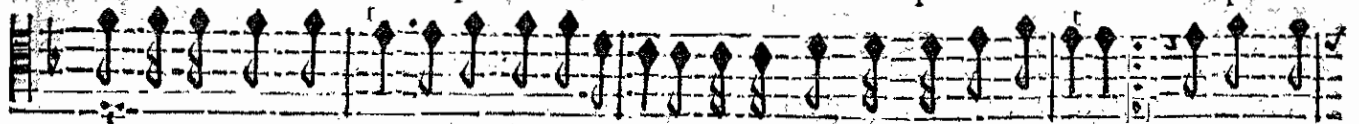
beau. Brûlons, Brûlons ses traits, esteignons; esteignons son Flambeau.

BASSE-CONTINUE.

CHOEURS.



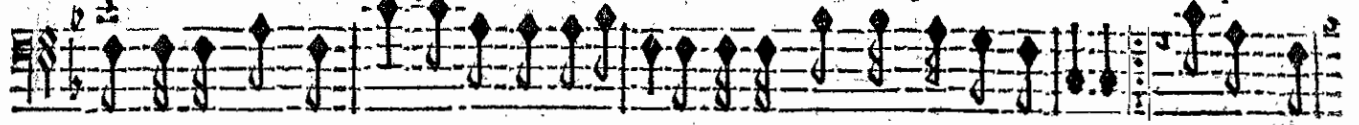
Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons ses



Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons ses



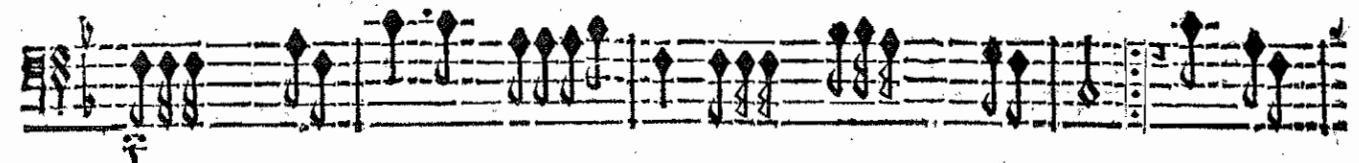
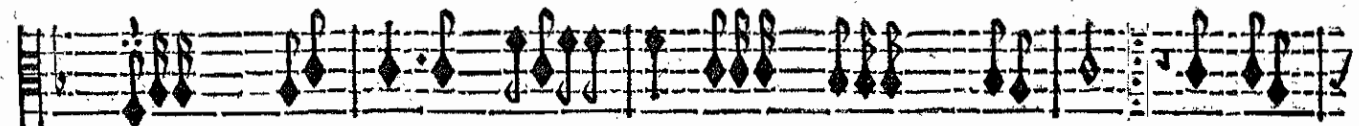
Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons ses



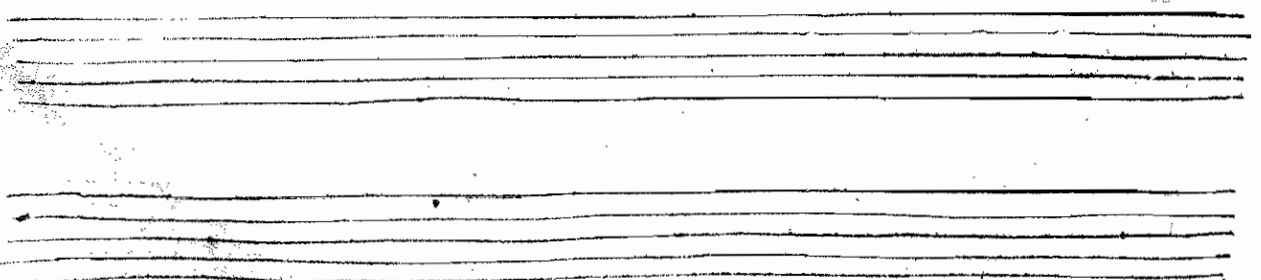
Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons ses

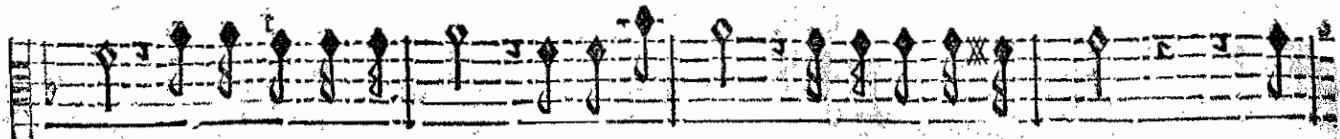


VIOLONS.



BASSE-CONTINUE.





nœuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom.



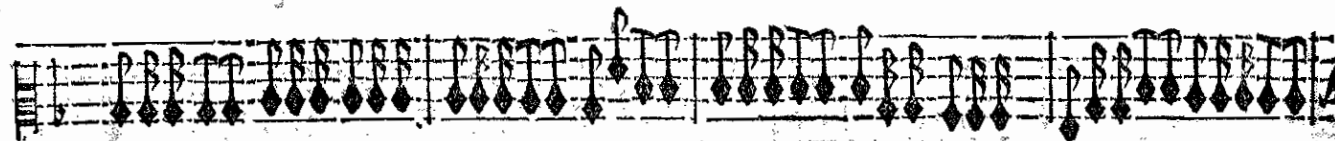
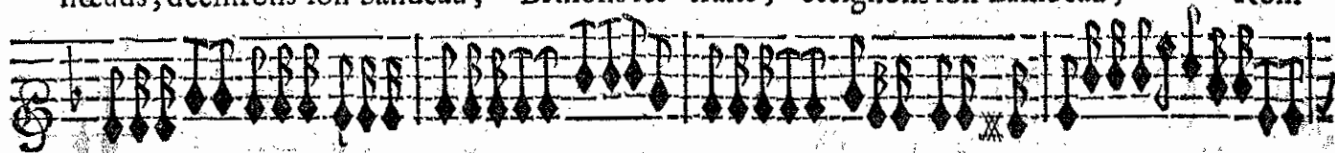
nœuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom.



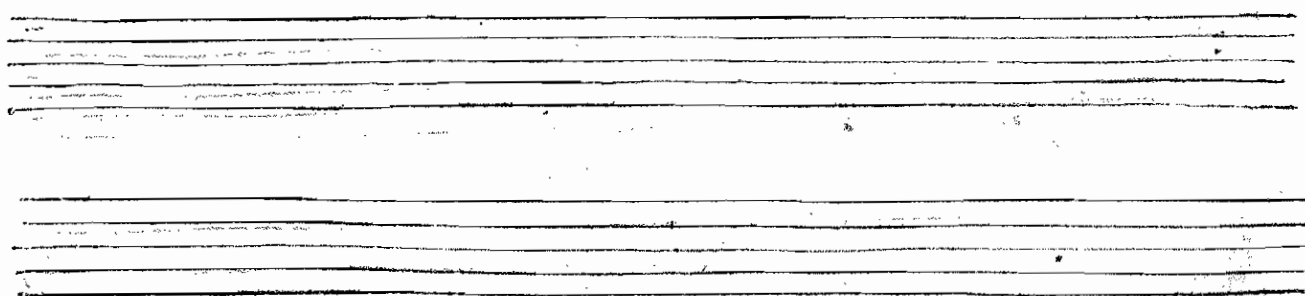
nœuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom.

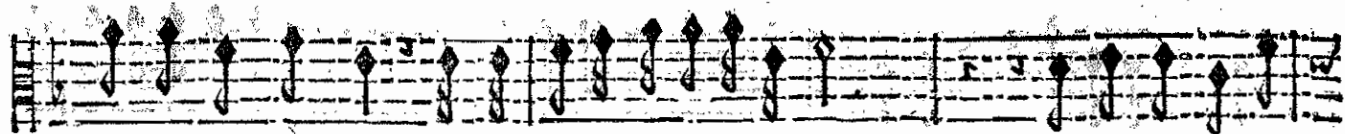


nœuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom.

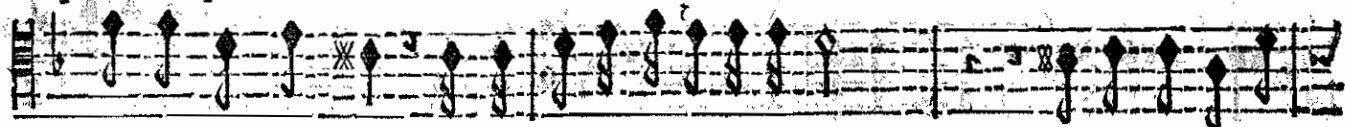


BASSE-CONTINUE.





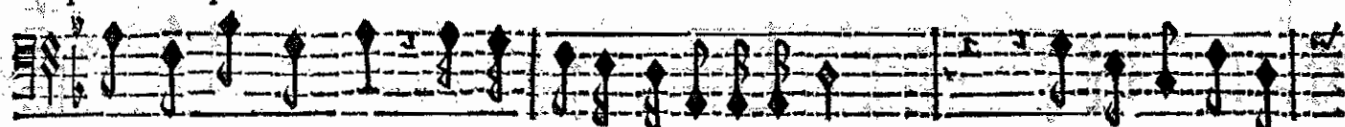
pons, Rompons les nœuds, déchi-rons, déchirons son Bandeau. Brûlons, Brûlons les



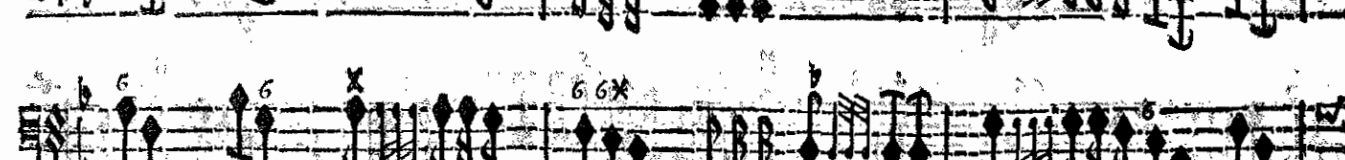
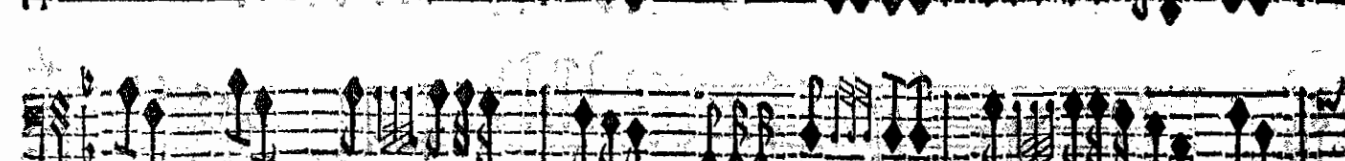
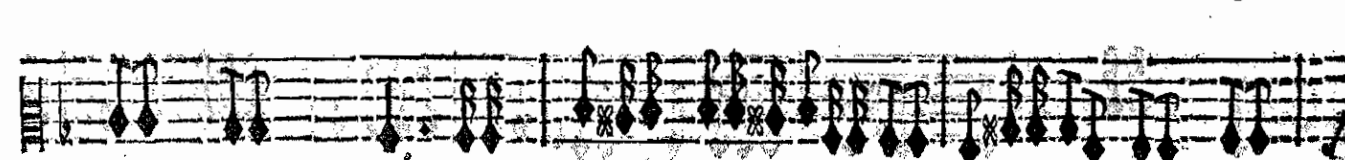
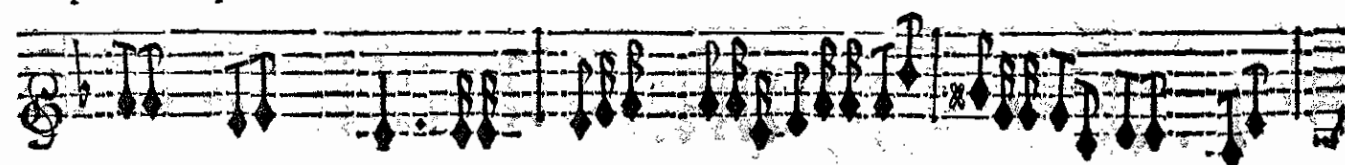
pons, Rompons les nœuds, déchi-rons, déchirons son Bandeau. Brûlons, Brûlons les



pons, Rompons les nœuds, dechi-rons, déchirons son Bandeau. Brûlons, Brûlons les

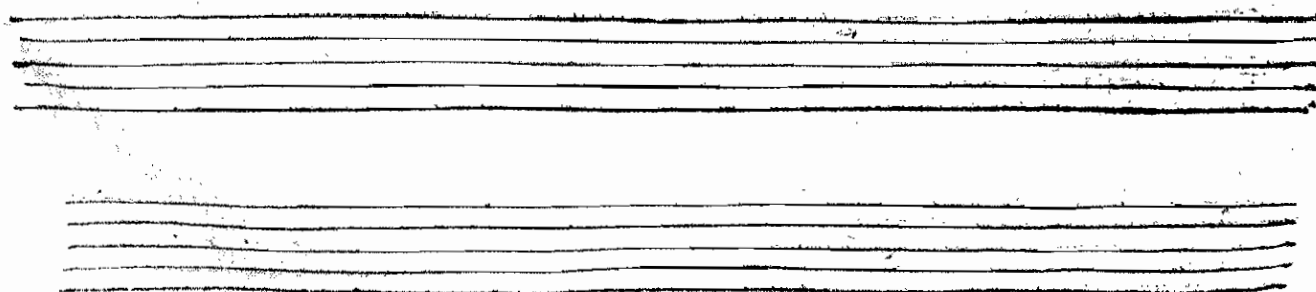


pons, Rompons les nœuds, déchi-rons, déchirons son Bandeau. Brûlons, Brûlons les

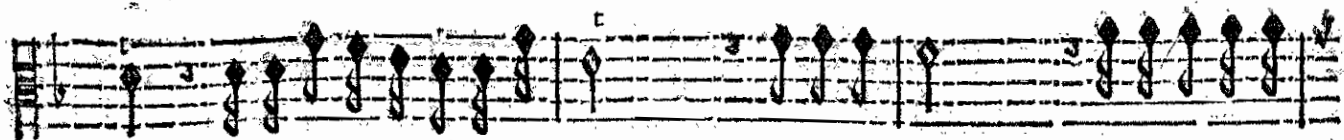


BASSE-CONTINUE.

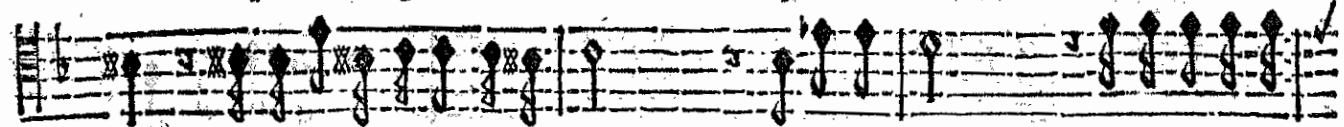
BASSE-CONTINUE.



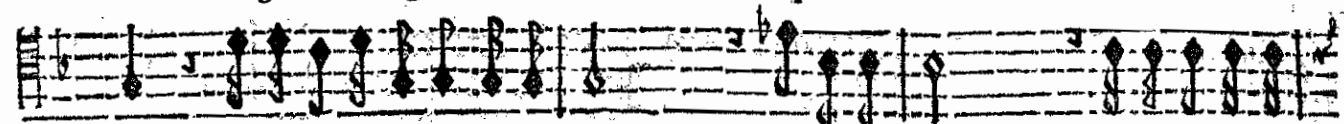
ARMIDE, TRAGÉDIE



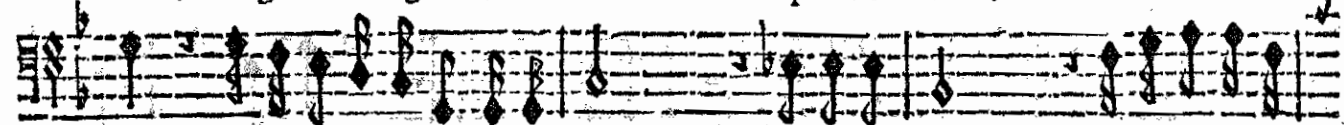
traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-



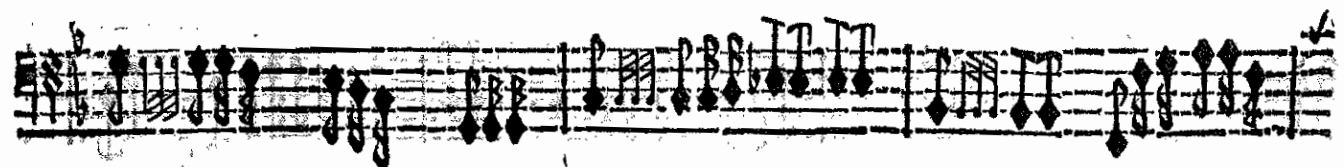
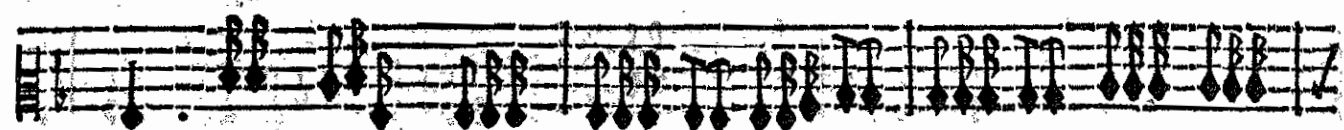
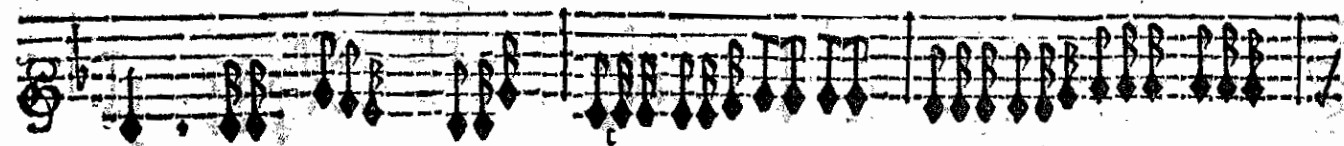
traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-



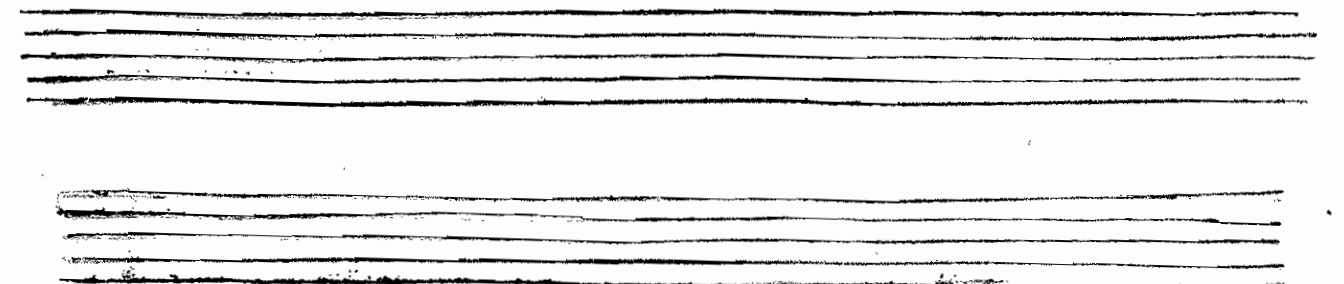
traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-



traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-



BASSE-CONTINUE.





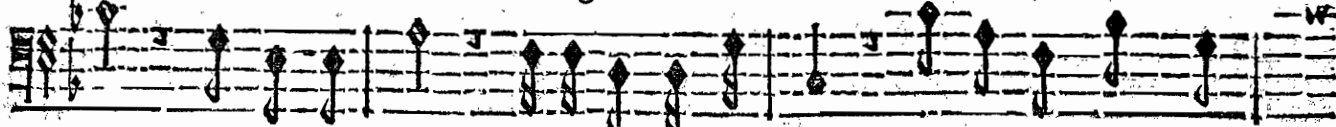
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



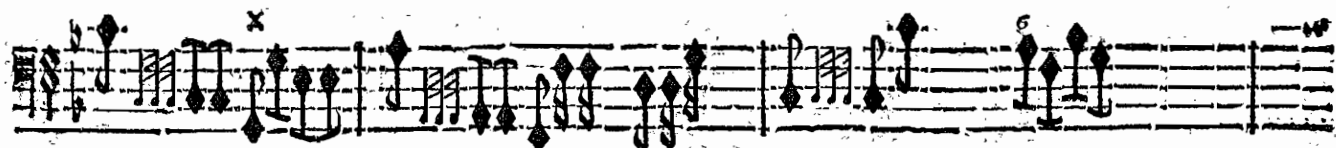
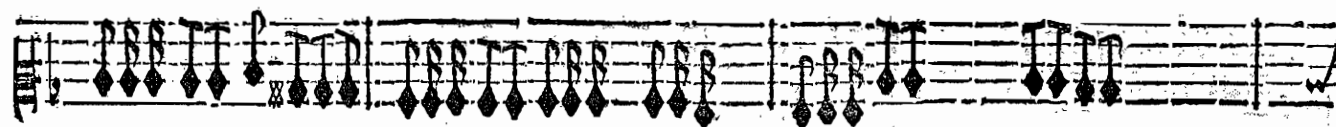
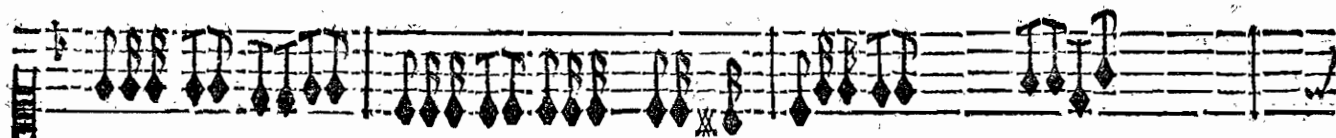
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



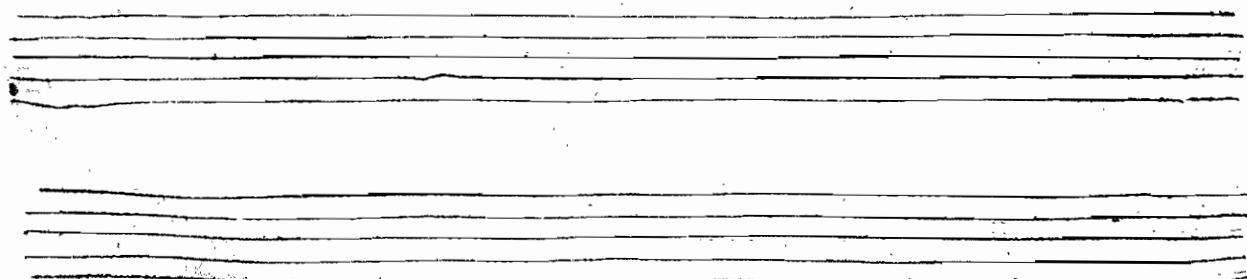
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



BASSE-CONTINUE.



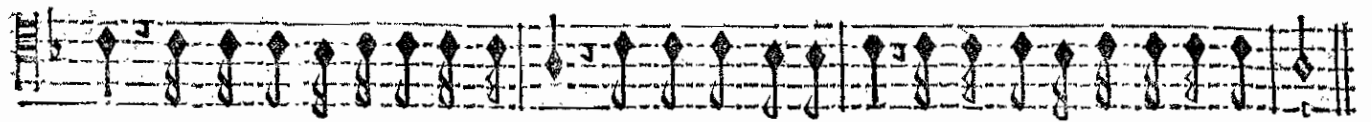
ARMIDE TRAGÉDIE.



traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.



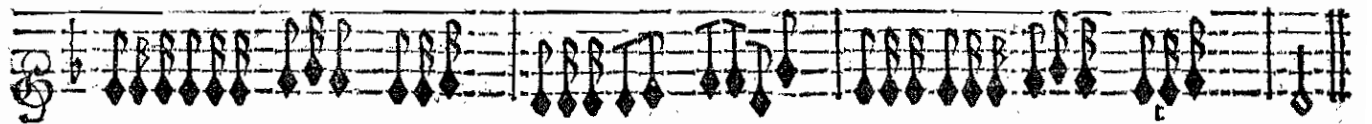
traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.



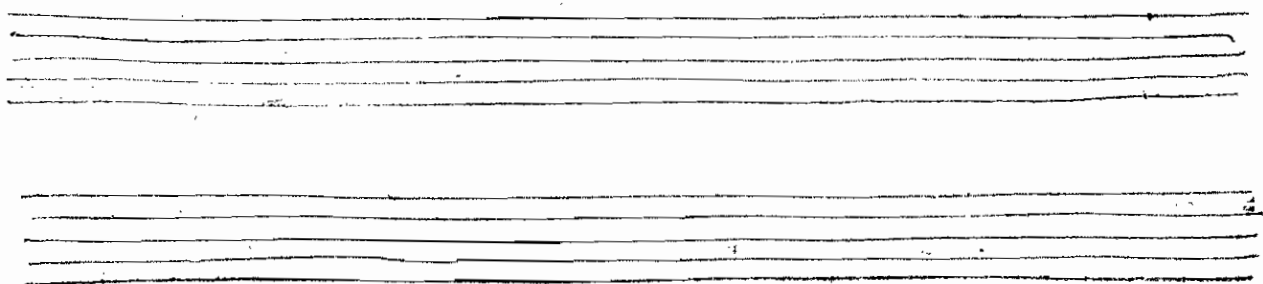
traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.



traits, éteignons, .ij. son flambeau, Brûlons, .ij. ses traits, éteignons, .ij. son flambeau.

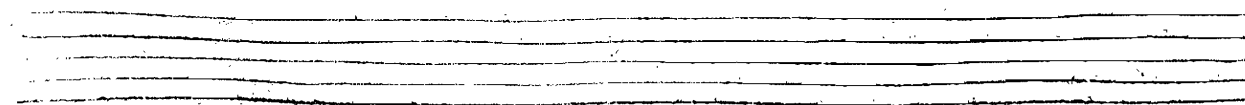
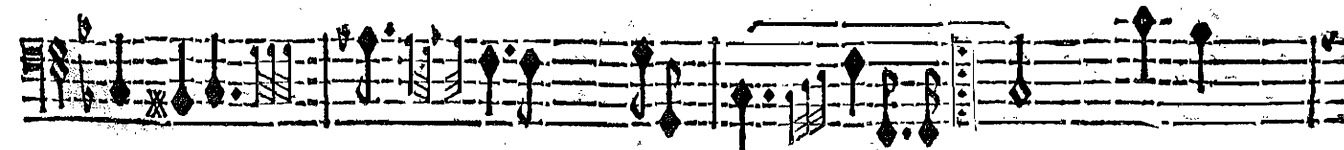
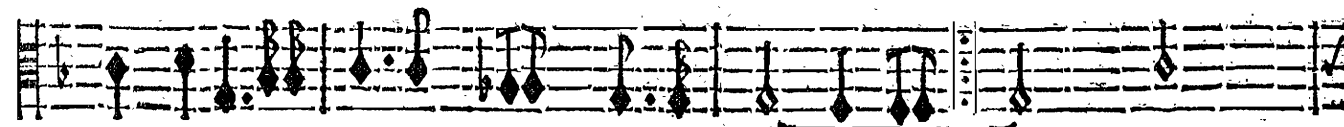
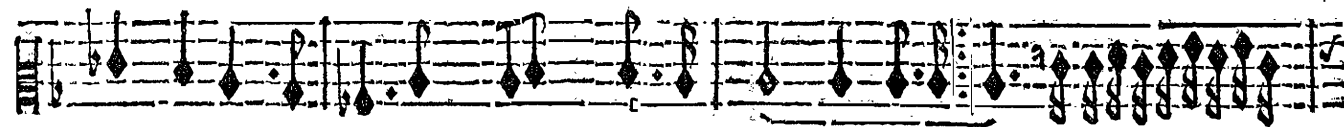
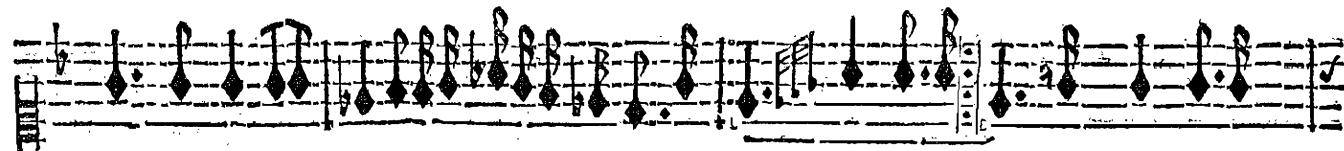
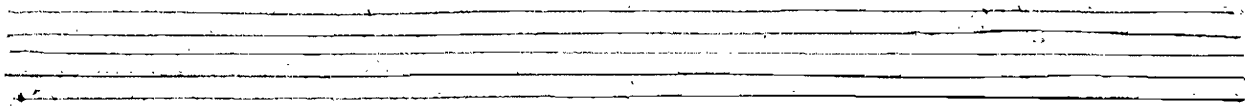
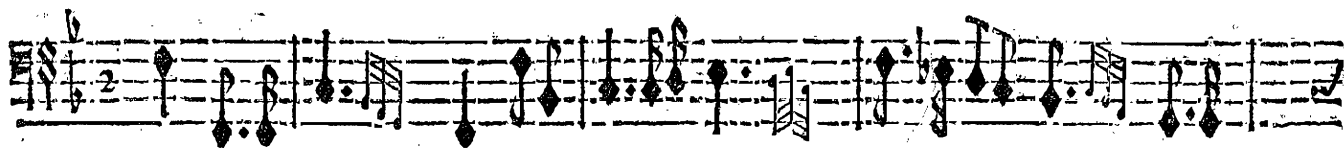
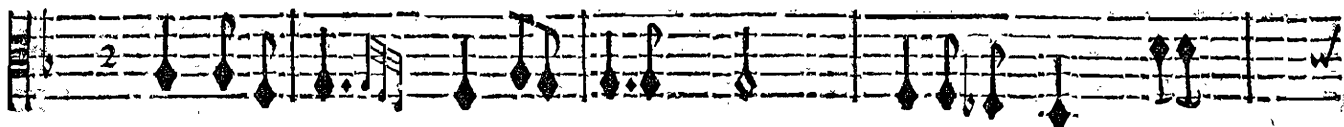
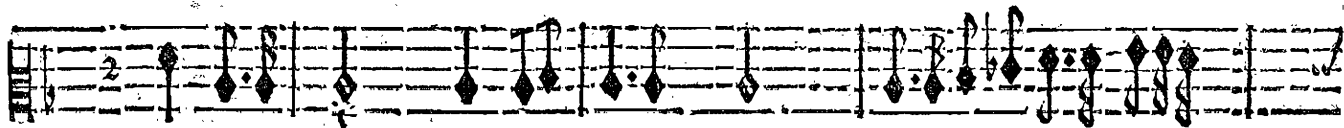
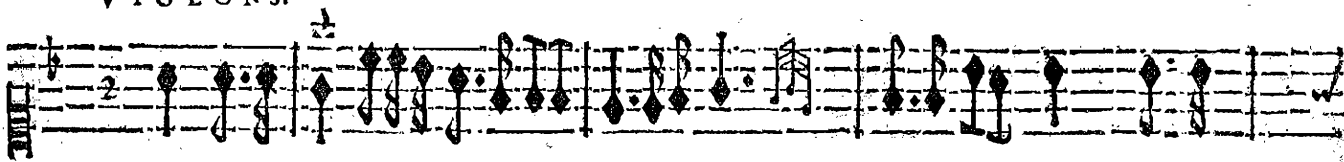


BASSE-CONTINUE.

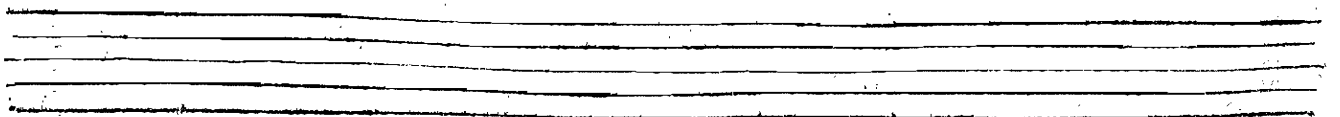
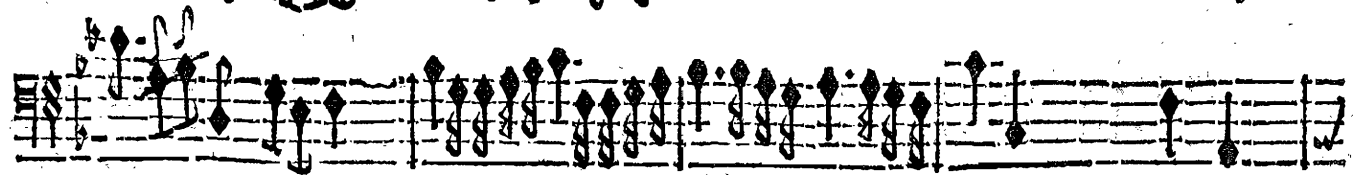
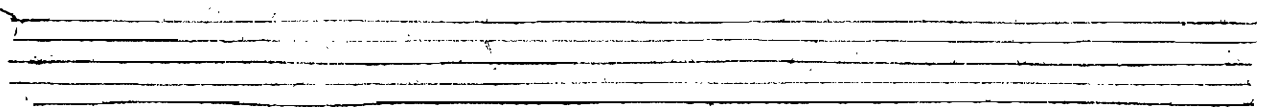
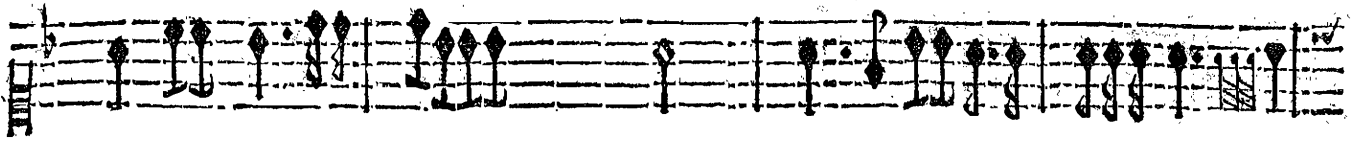
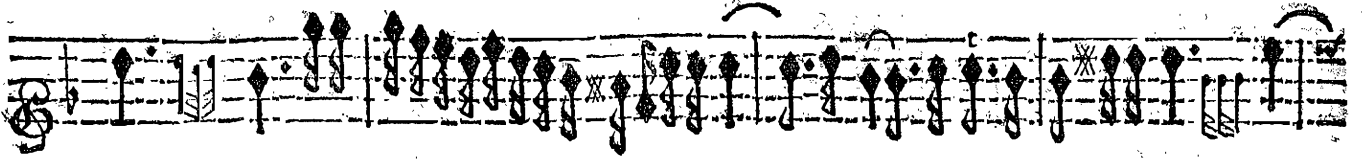


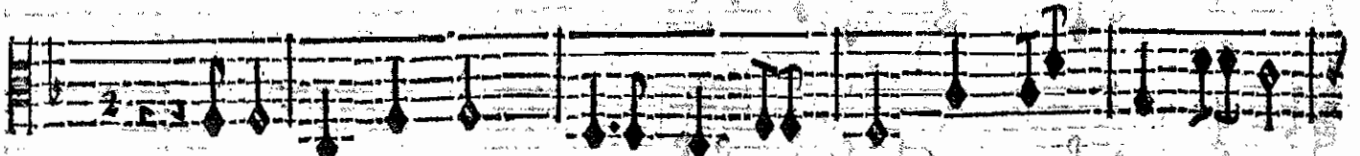
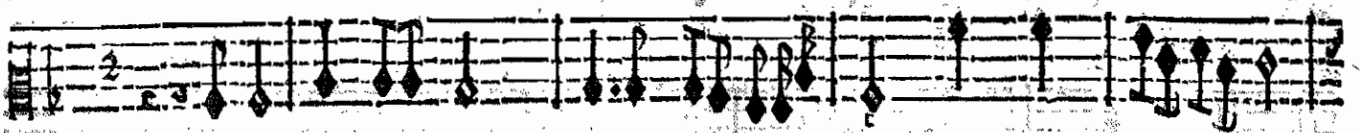
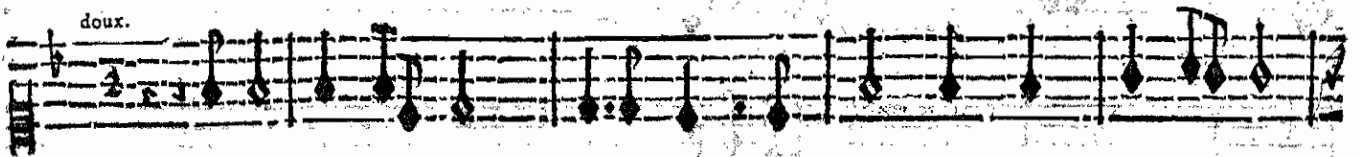
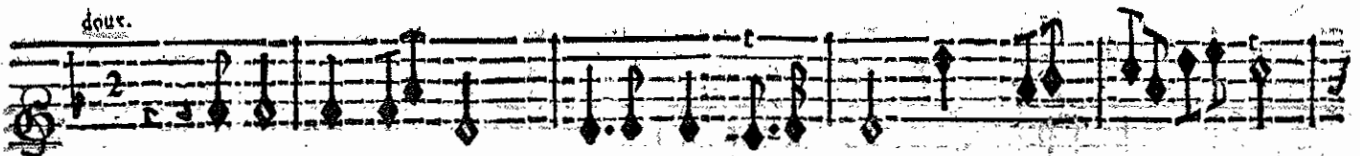
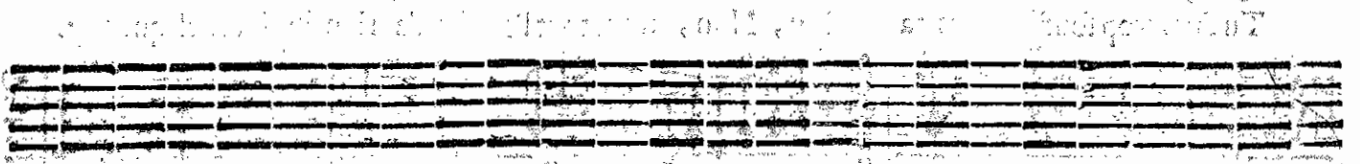
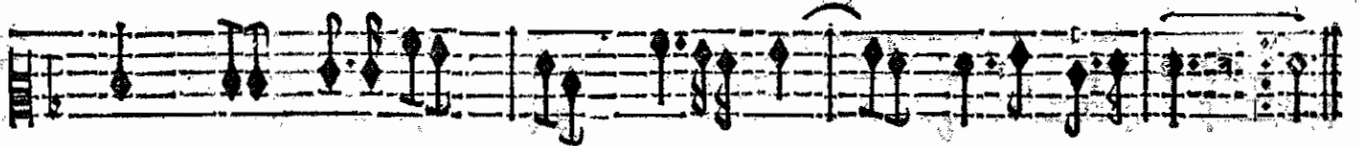
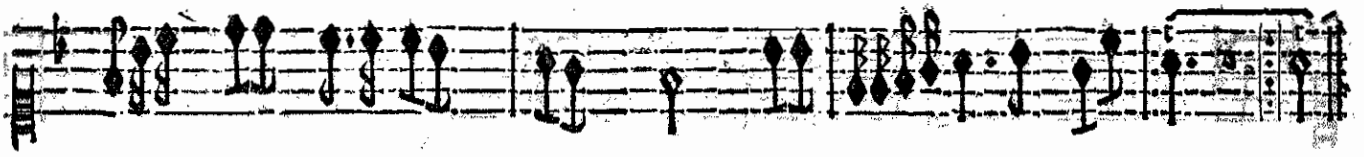


VIOLONS.



ARMIDE TRAGEDIE.





Amour, fors pour jamais, fors d'un cœur qui te chasse: Laisse-moy regner en ta place.



BASSE-CONTINUE.

The first system of the musical score consists of five staves. The top staff is in treble clef, and the lower four staves are in bass clef. The music is written in a single system with various note values and rests.

Tu fais trop souffrir sous ta loy, Non, non, tout l'Enfer n'a rien de si cruel que toy.

The second system of the musical score consists of one staff of music. It contains the lyrics from the previous block and is marked with a '6' and an 'x' below the staff.

BASSE-CONTINUE.

The third system of the musical score consists of five staves of music. The top staff is in treble clef, and the lower four staves are in bass clef. The music continues from the previous system.

Non, non, tout l'Enfer n'a rien de si cruel que

The fourth system of the musical score consists of one staff of music. It contains the lyrics from the previous block and is marked with a '6' and a '6' below the staff.

BASSE-CONTINUE.



Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



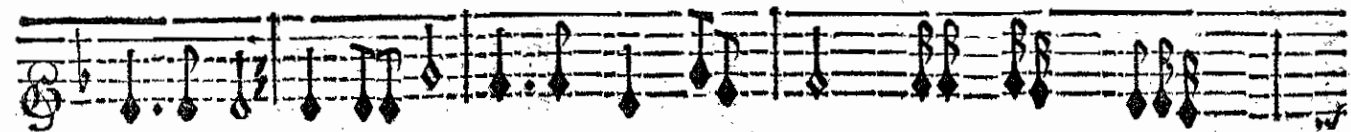
Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



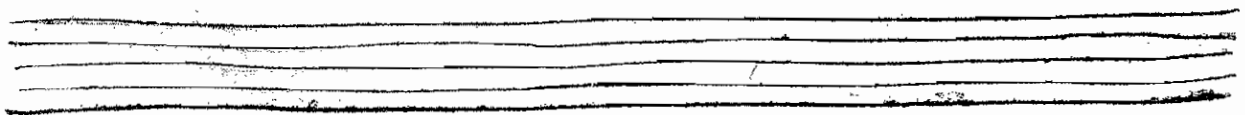
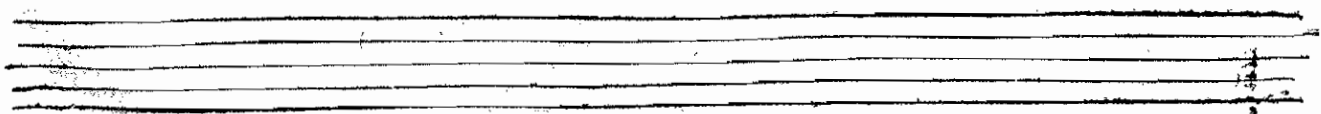
toy. Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



BASSE-CONTINUE.



vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifto.

place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,

vifto.

vifto.

vifto.

vifto.

vifto.

vifto.

BASSE-CONTINUE.



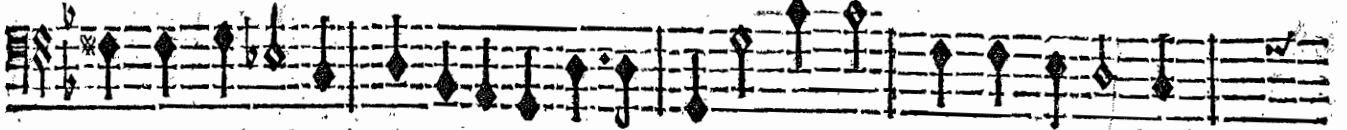
non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a



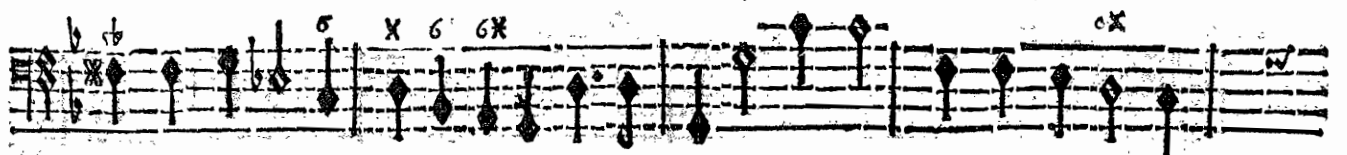
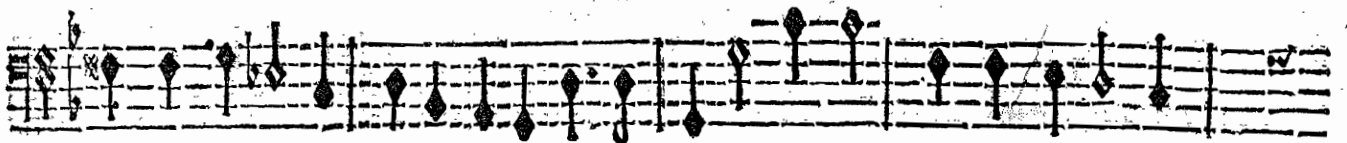
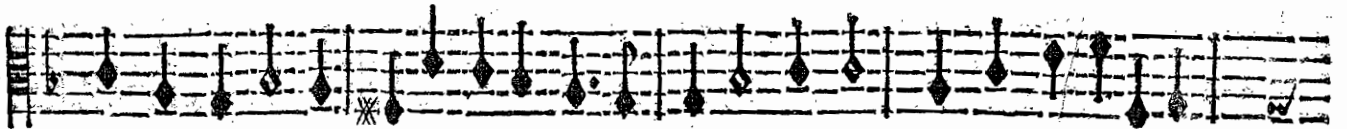
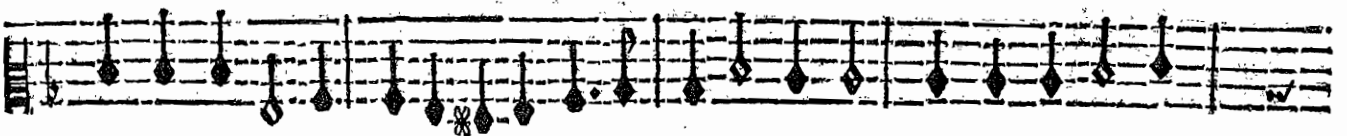
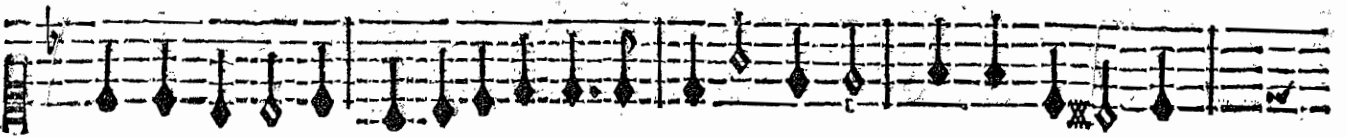
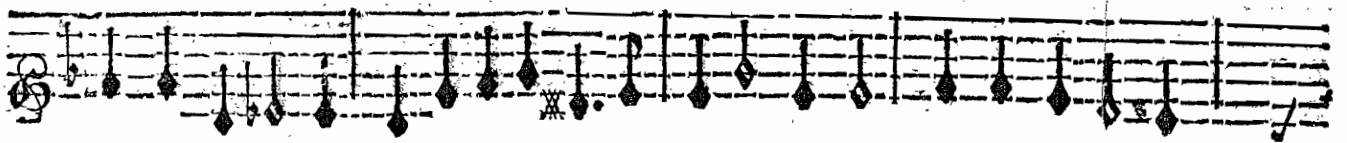
non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a



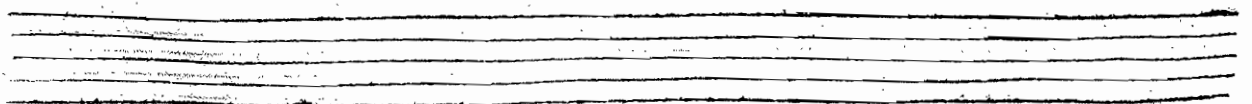
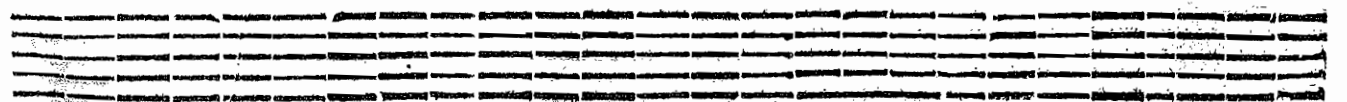
non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a

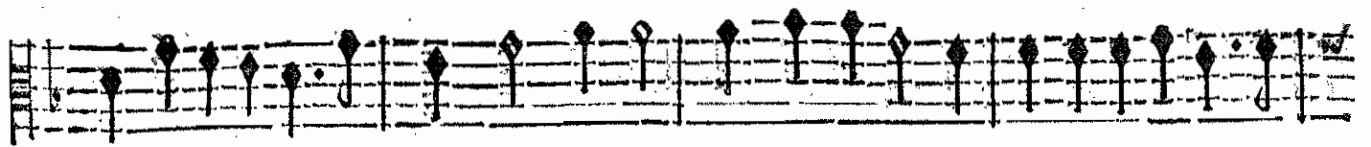


non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a



BASSE-CONTINUE.





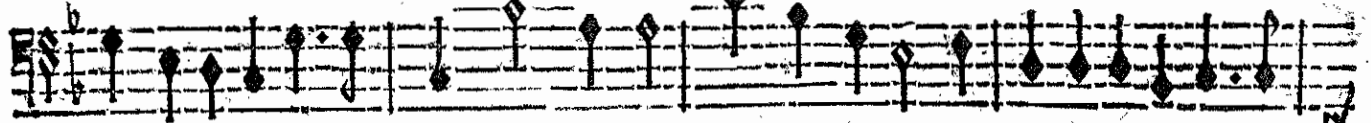
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



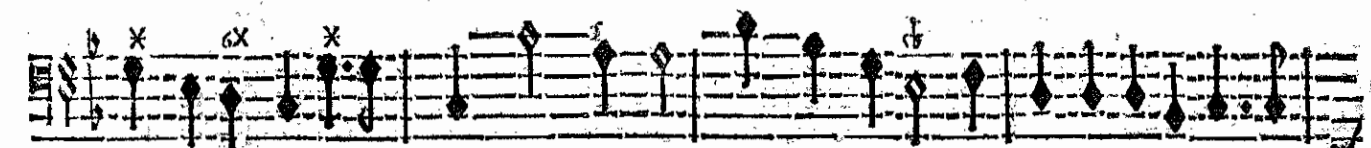
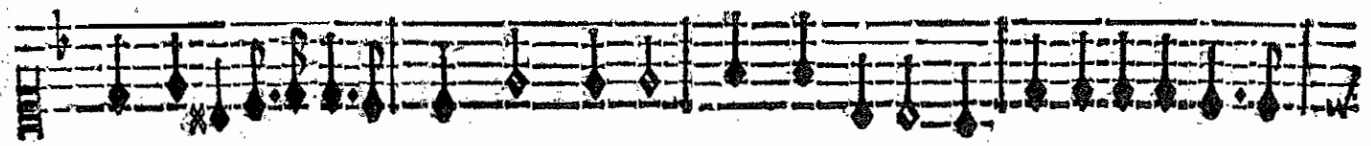
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



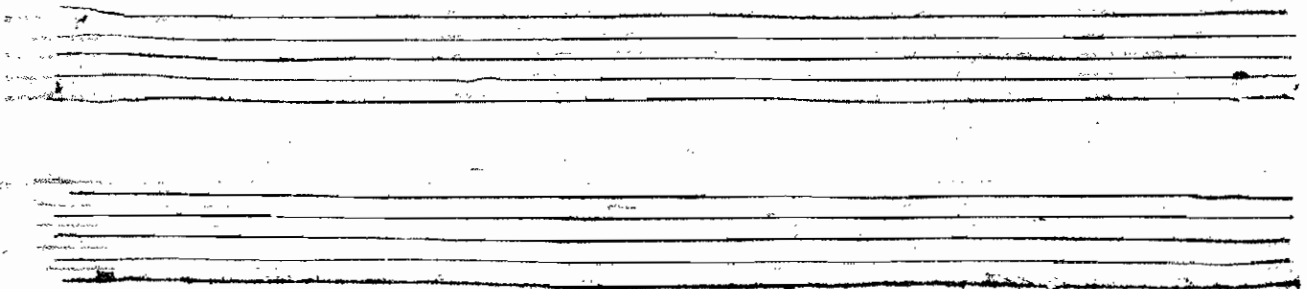
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que

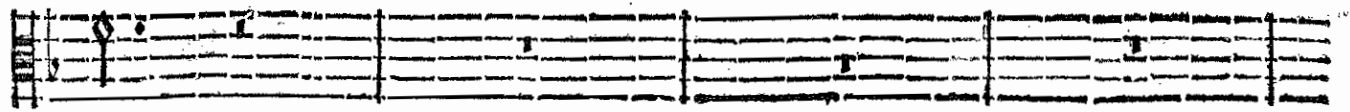


rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que

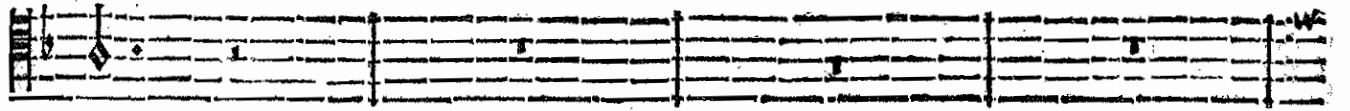


BASSE-CONTINUE.

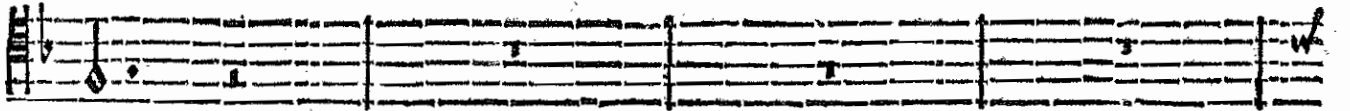




toy.



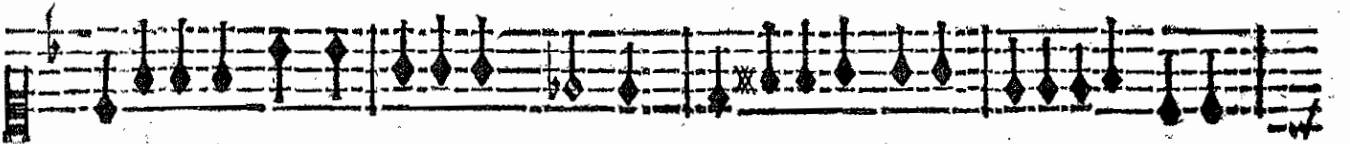
toy.



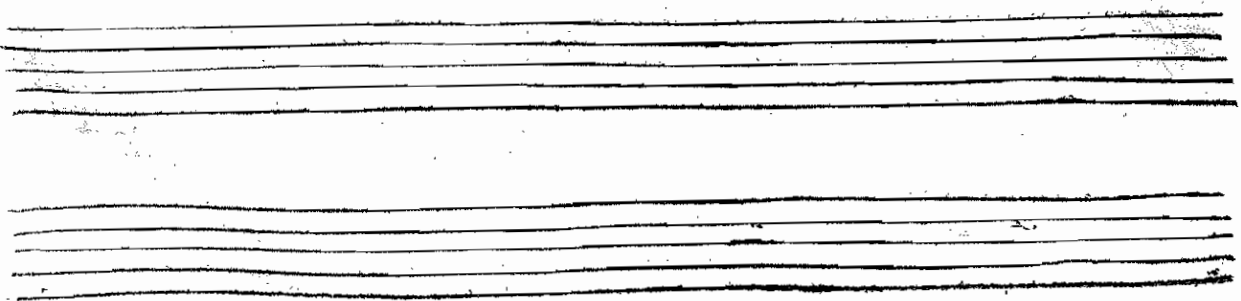
toy.



toy.



BASSE-CONTINUE.





Tu fais trop souffrir sous ta loy. Non, non, non, n6, tout l'Enfer n'a rien de si cruel que



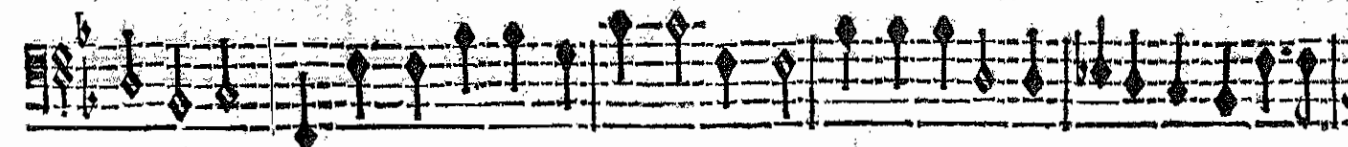
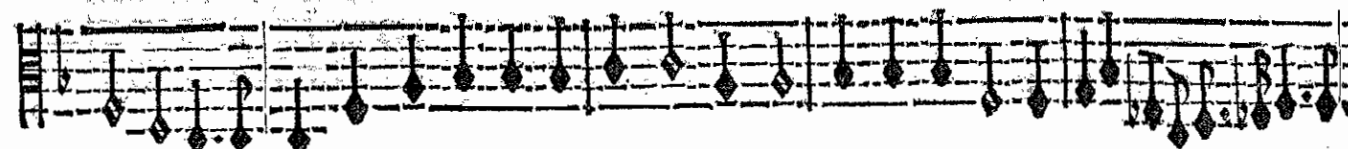
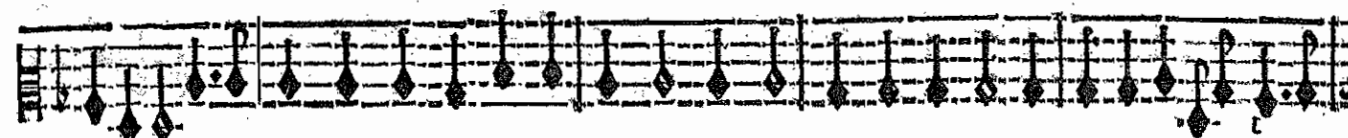
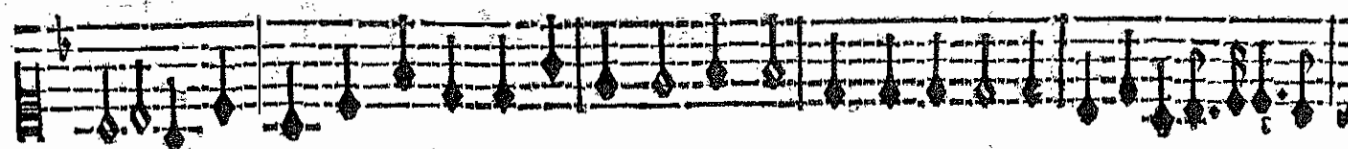
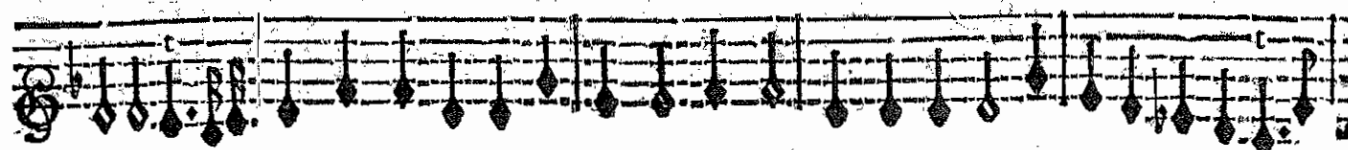
Tu fais trop souffrir sous ta loy. Non, non, non, n6, tout l'Enfer n'a rien de si cruel que



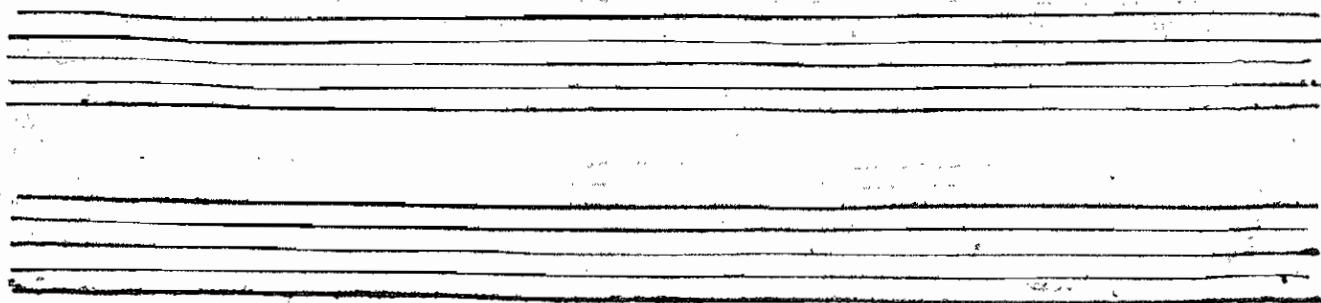
Tu fais trop souffrir sous ta loy. Non, non, non, n6, tout l'Enfer n'a rien de si cruel que



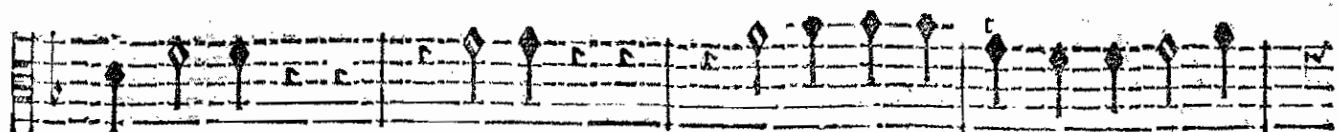
Tu fais trop souffrir sous ta loy. Non, non, non, n6, tout l'Enfer n'a rien de si cruel que



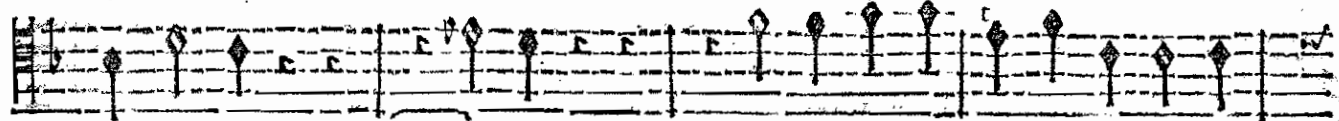
BASSE-CONTINUE.



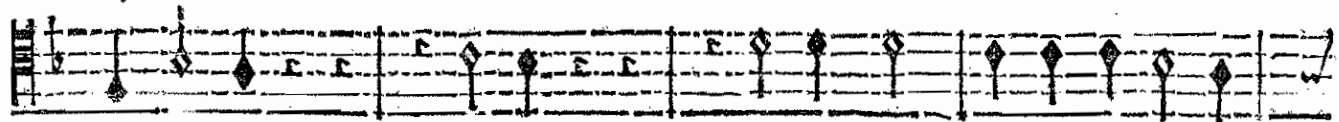
ACTE TROISIEME.



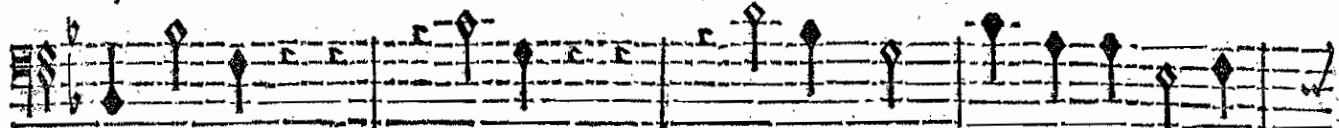
roy. Non, non, Non, non, Non, non, tout l'Enfer tout l'Enfer n'a



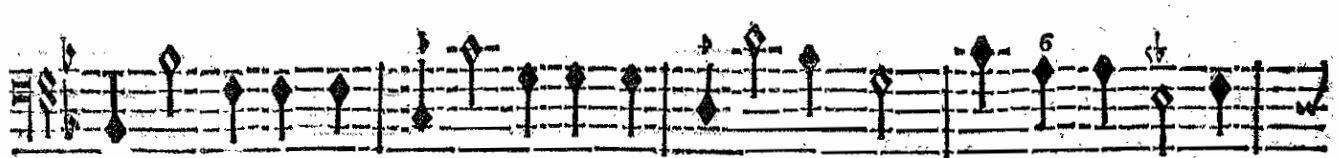
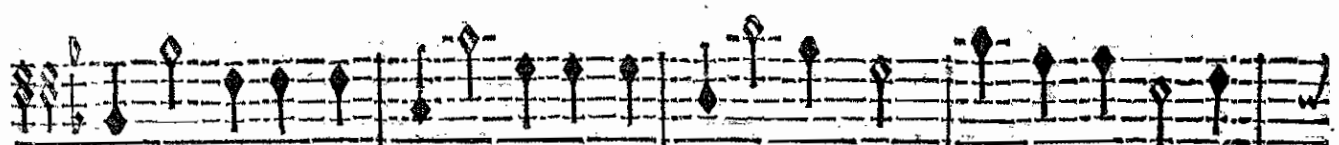
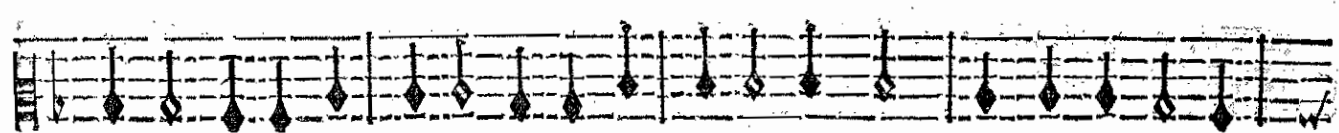
roy. Non, non, Non, non, Non, non, tout l'Enfer tout l'Enfer n'a



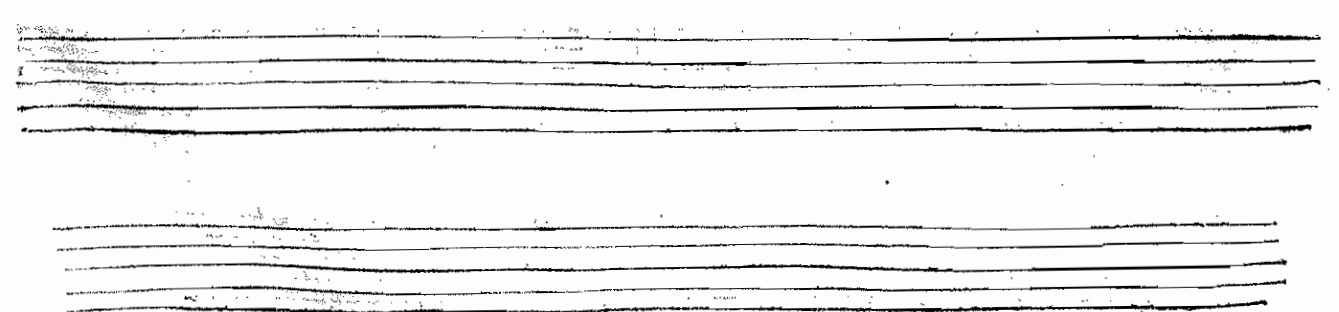
roy. Non, non, Non, non, Non, non, non, tout l'Enfer n'a



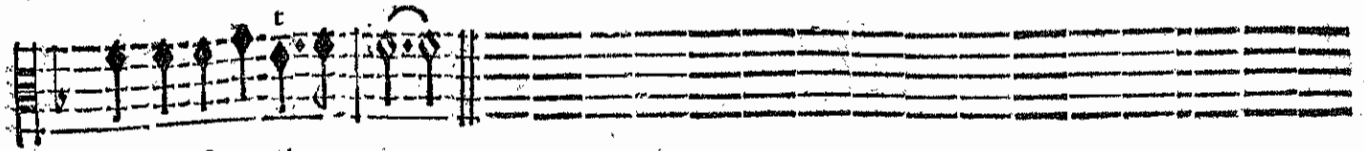
roy. Non, non, Non, non, Non, non, non, tout l'Enfer n'a



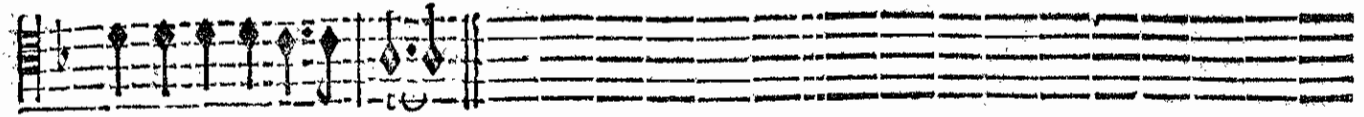
BASSE-CONTINUE.



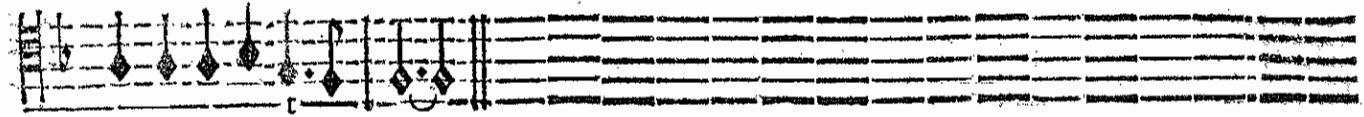
ARMIDE TRAGEDIE.



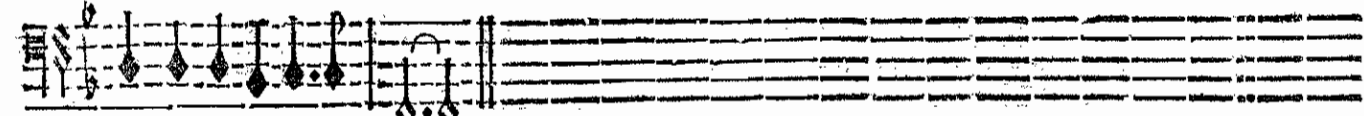
rien de si cruel que toy.



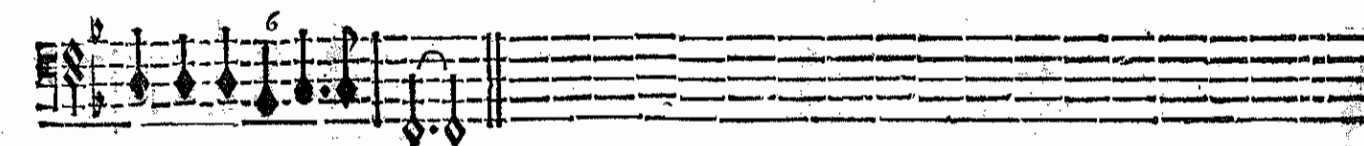
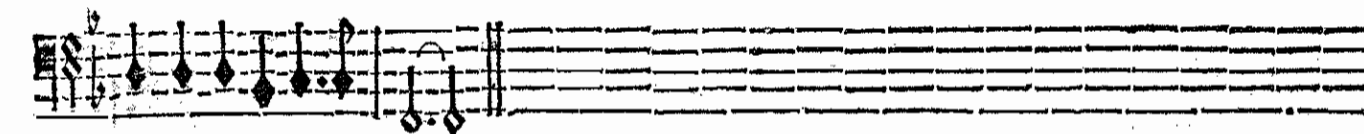
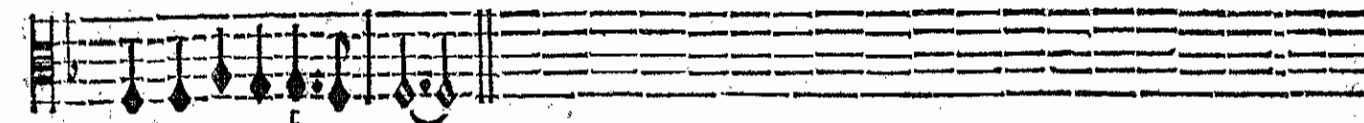
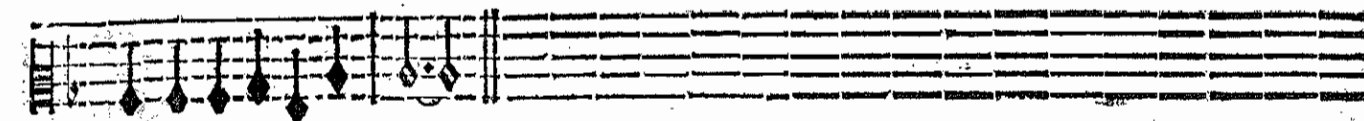
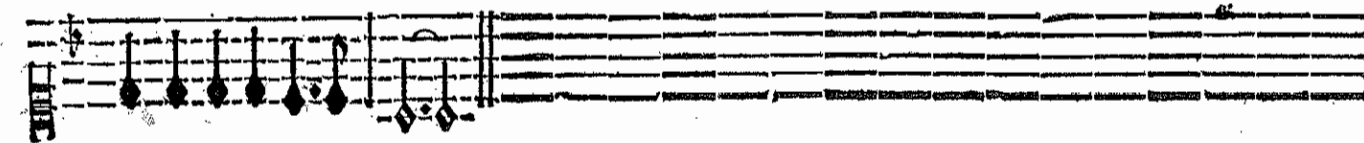
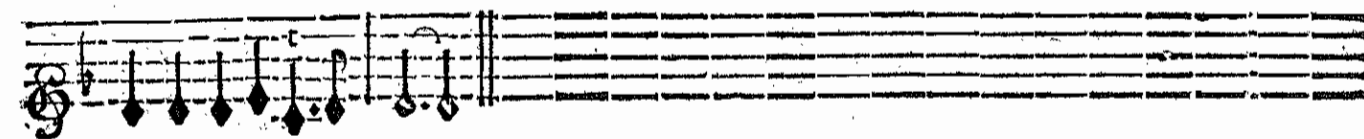
rien de si cruel que toy.



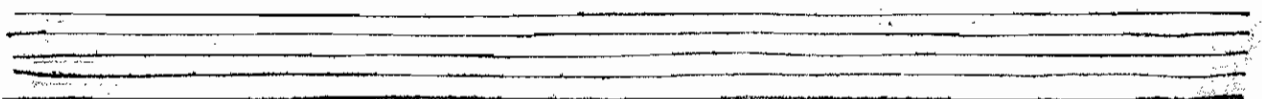
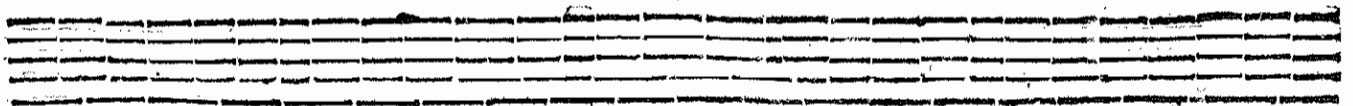
rien de si cruel que toy.



rien de si cruel que toy.



BASSE-CONTINUE.



vife.

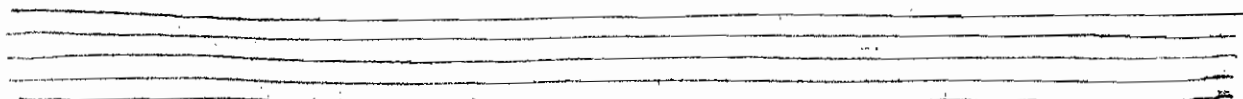
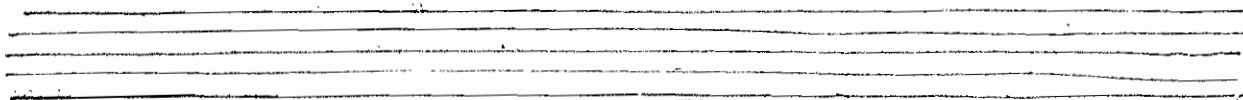
AIR.

vife.

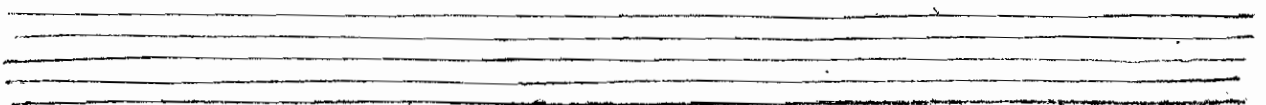
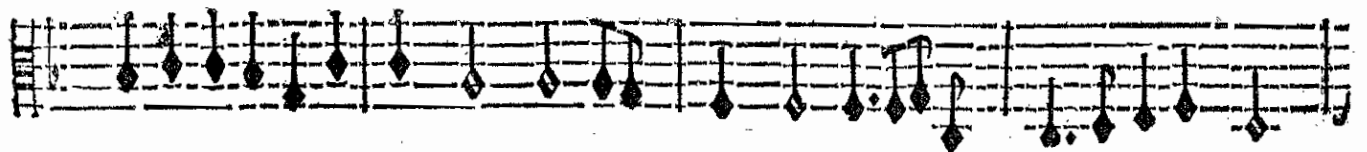
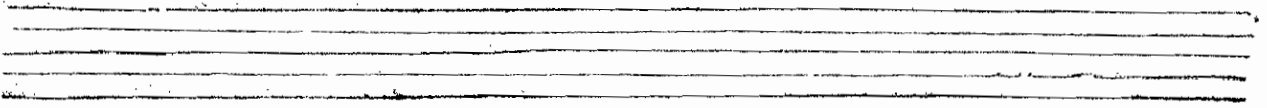
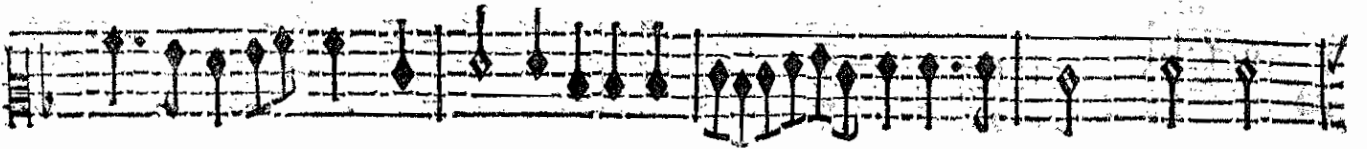
vife.

vife.

vife.



ARMIDE, TRAGEDIE.



Flute

Clarinet

Violin

Viola

Cello/Double Bass

Fin de l'Entrée.

ARMIDE.

Arreste, arreste affreuse Haine,

doux.

VIOLONS.

doux.

doux.

doux.

LA HAINE.

Sors, fors du sein d'Armide, Amour, brise ta chaîne.

BASSE-CONTINUE

Vij

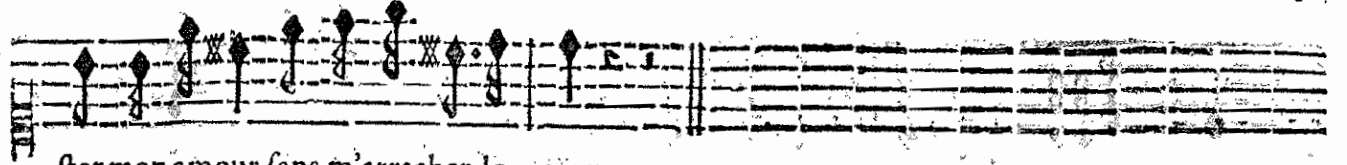
ARMIDE, TRAGEDIE

charmant
Laisse-moy sous les Loix d'un si fameux Vainqueur. Laisse-moy, je renonce à ton secours hor-

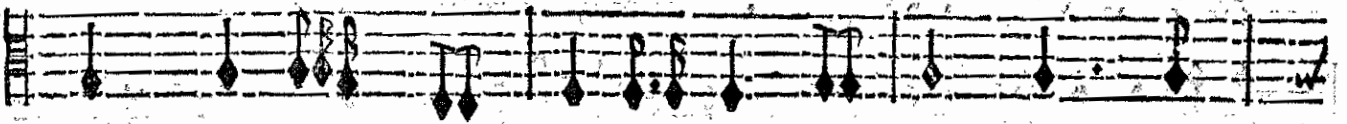
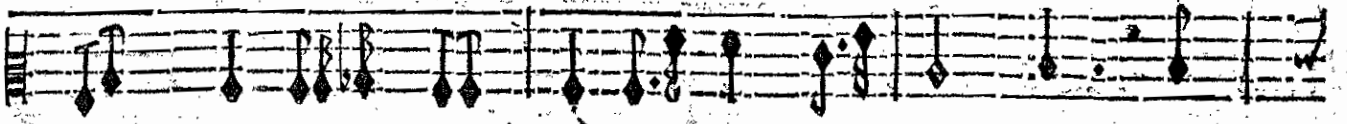
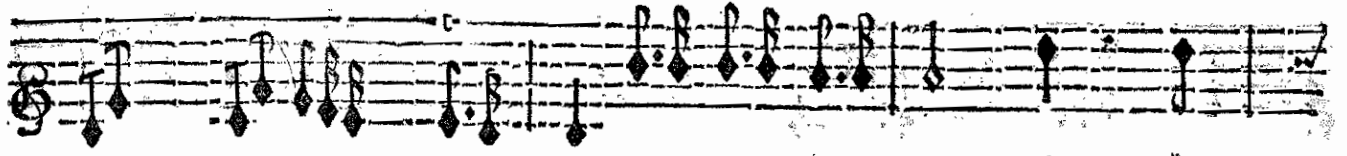
BASSE-CONTINUE.

rible. Non, non, n'acheve pas, non, il n'est pas possible De m'o-

BASSE-CONTINUE.



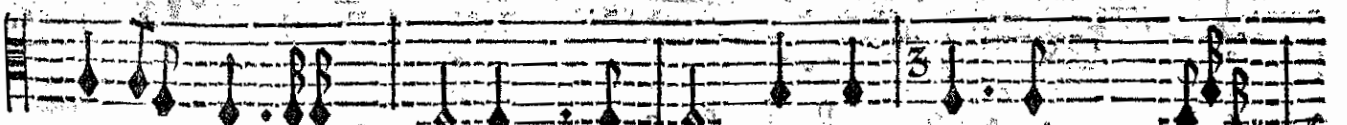
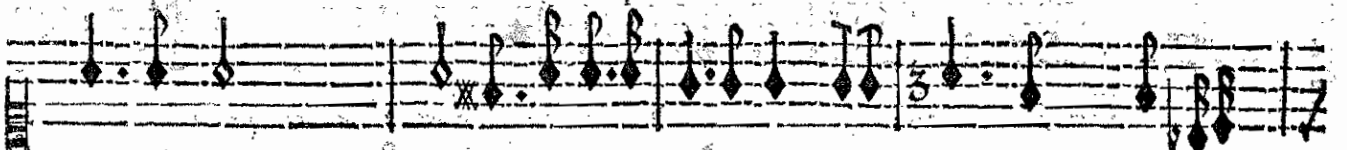
ster mon amour sans m'arracher le cœur.



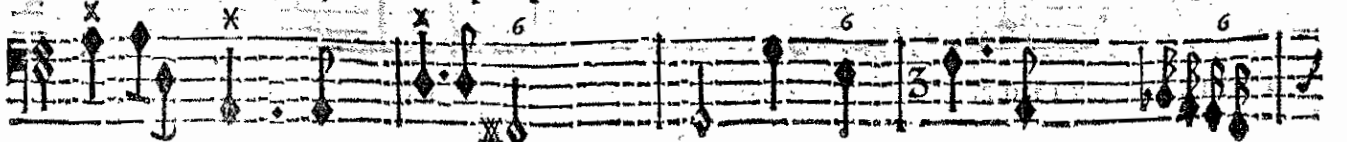
N'implores-tu mon assistance Que pour mépri-



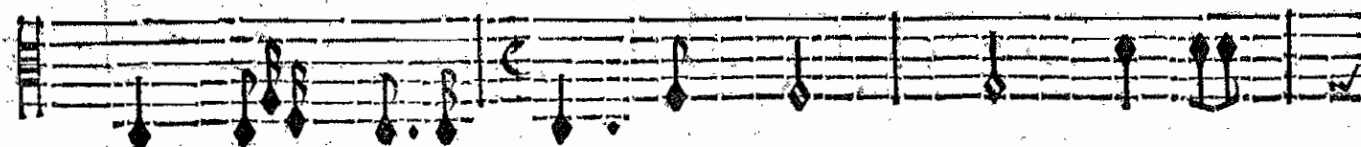
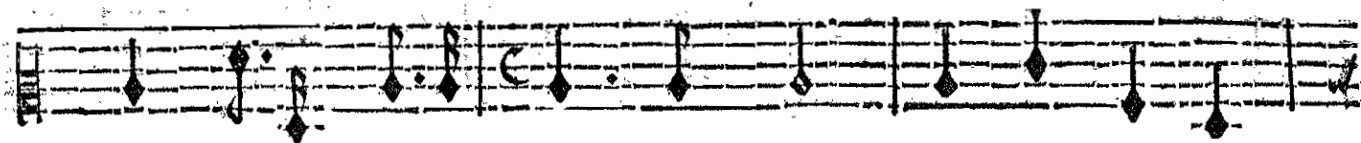
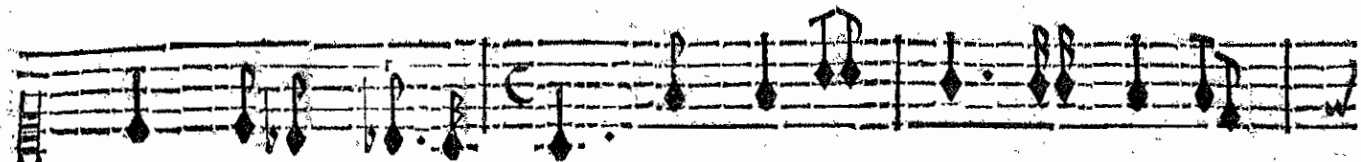
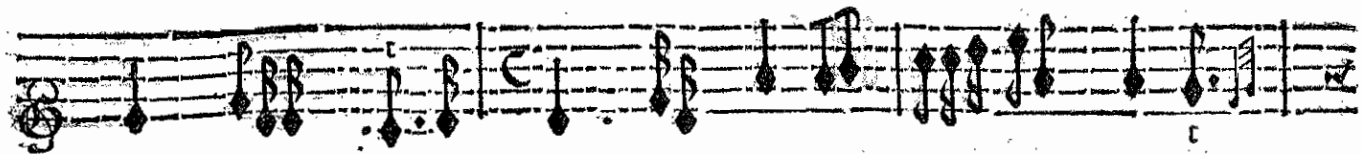
BASSE-CONTINUE.



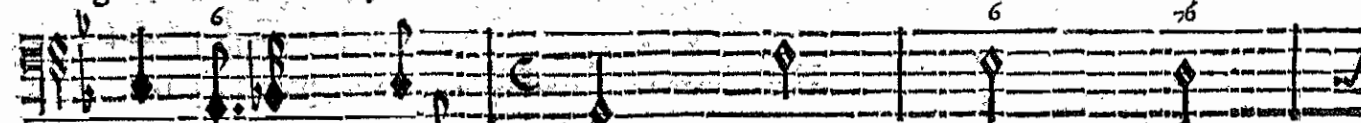
ser ma puissance; Suy l'Amour puisque tu le veux. Infortunée Armide; Suy l'Amour qui te



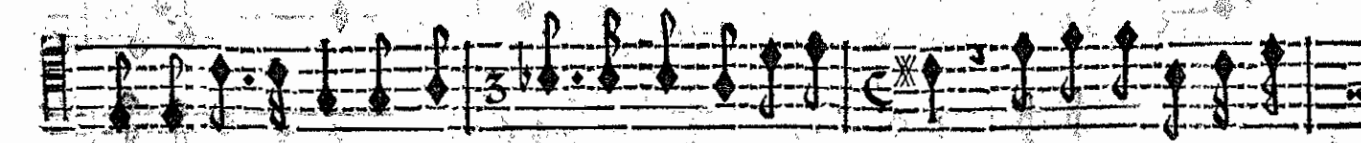
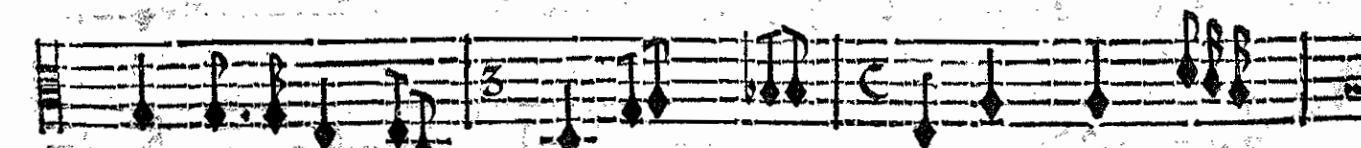
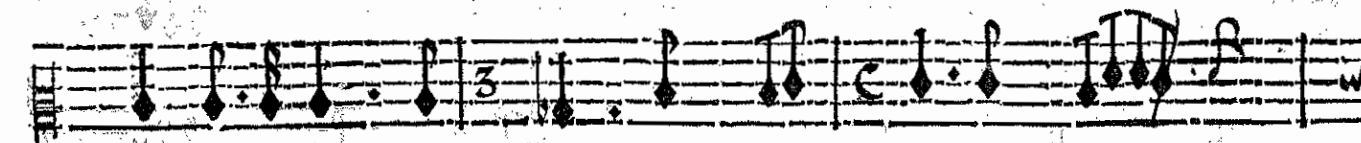
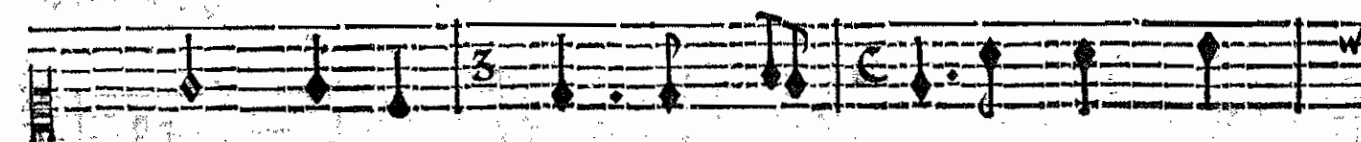
BASSE-CONTINUE.



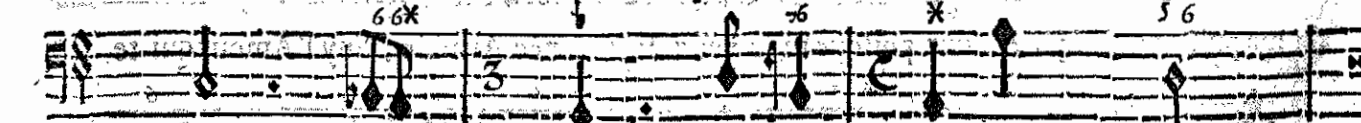
guide Dans un abysme af- freux. Sur ces bords écartez c'est en vain que tu



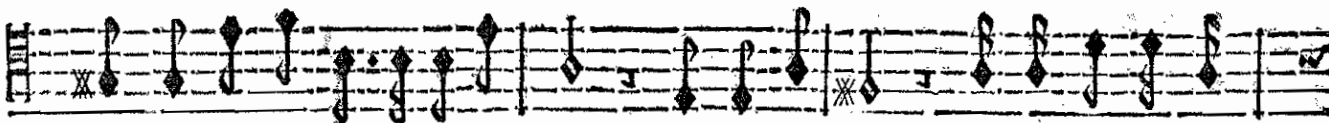
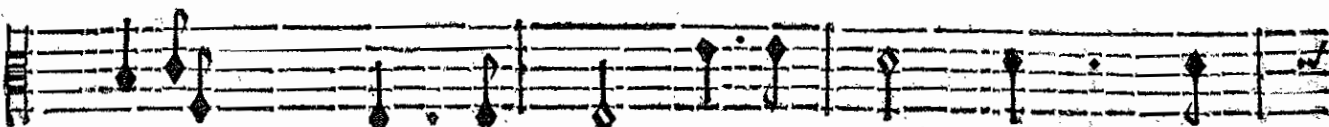
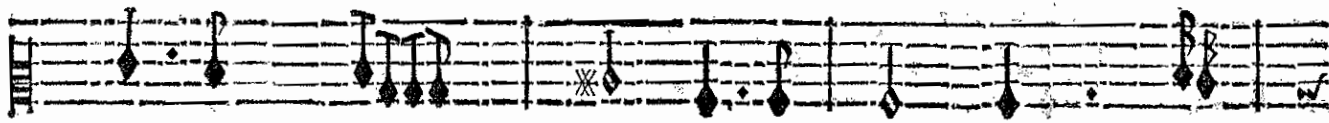
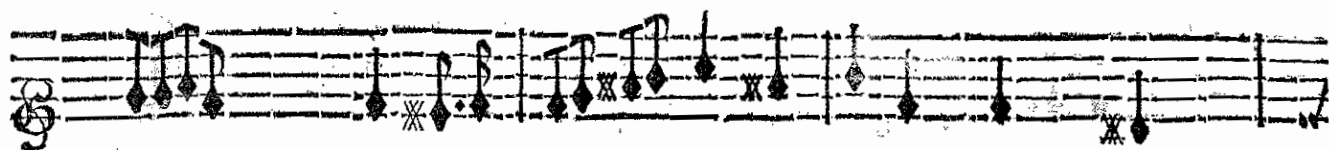
BASSE-CONTINUE.



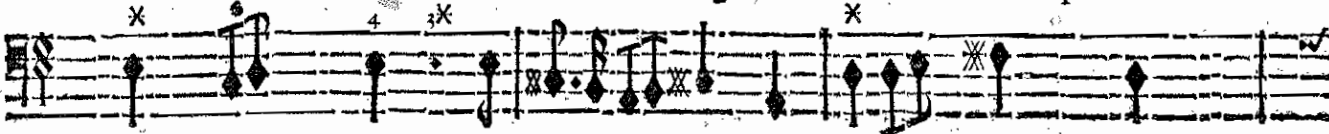
cache Le Heros dont ton cœur s'est trop laissé tou- cher. La Gloire à qui tu l'ar-



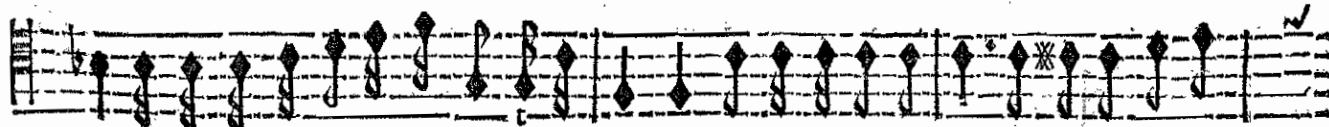
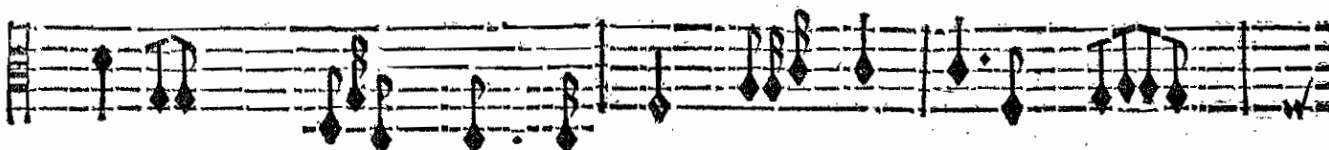
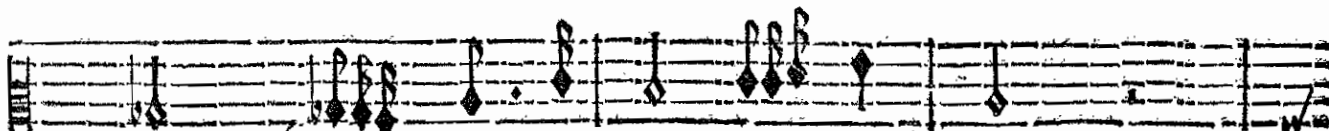
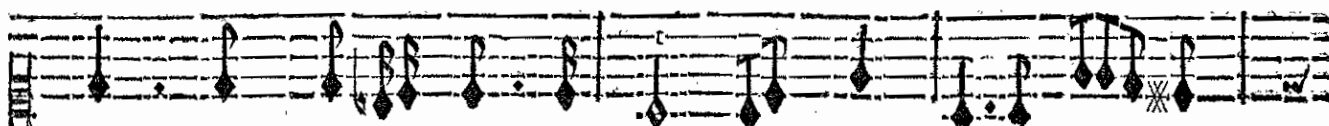
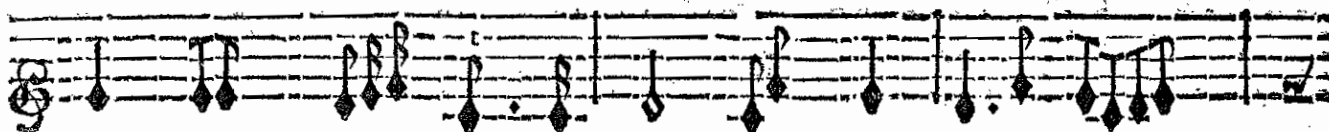
BASSE-CONTINUE.



rache Doit bien-tost te l'arracher. Malgré tes soins, au mépris de tes



BASSE-CONTINUE.



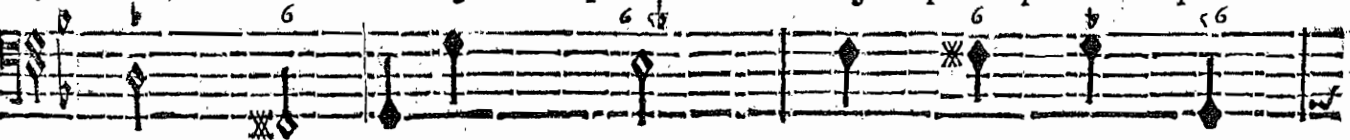
larmes, Tu le verras échaper à tes charmes, Tu me rappelleras peut-être dès ce



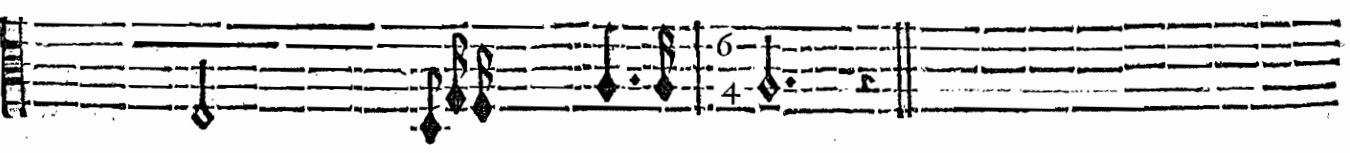
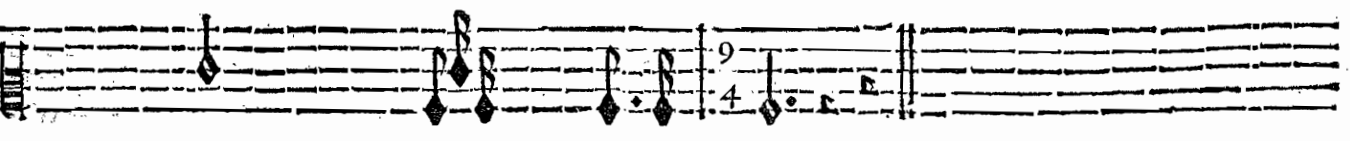
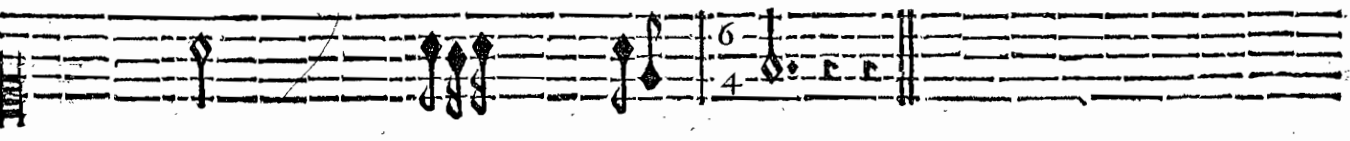
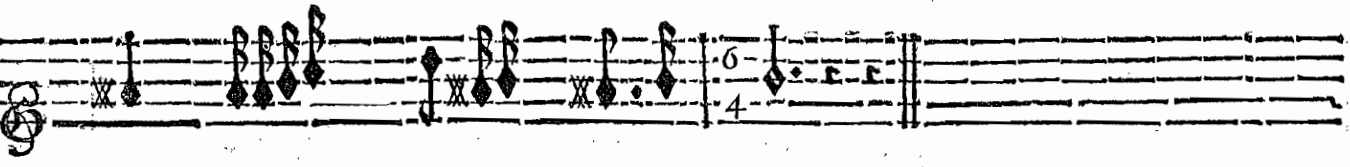
BASSE-CONTINUE.



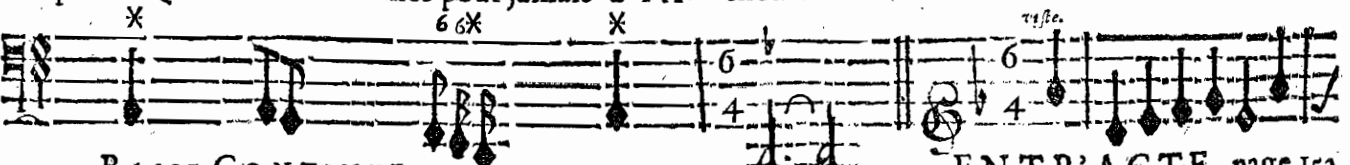
jour, Et ton attente fera vaine, Jevais te quitter sans retour; Jene puis te punir d'une plus rude



BASSE-CONTINUE.



peine Que de t'abandonner pour jamais à l'A. mour.



BASSE-CONTINUE.

ENTR'ACTE. page 153

FIN DU TROISIÈME ACTE.



ACTE QUATRIESME.

SCENE PREMIERE.

UBALDE, LE CHEVALLIER DANOIS.

vifto.

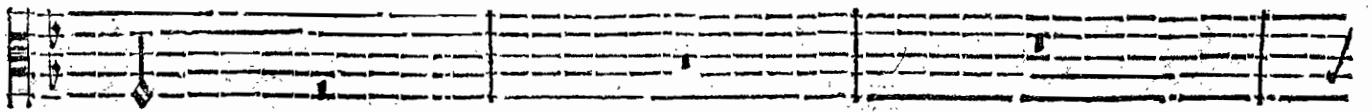
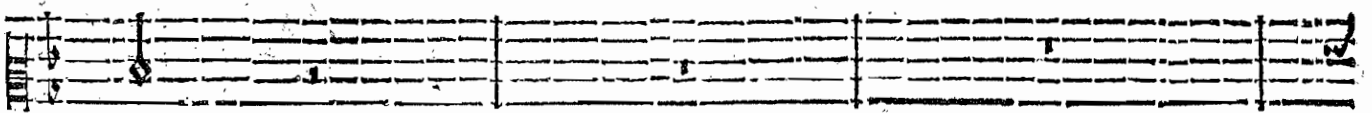
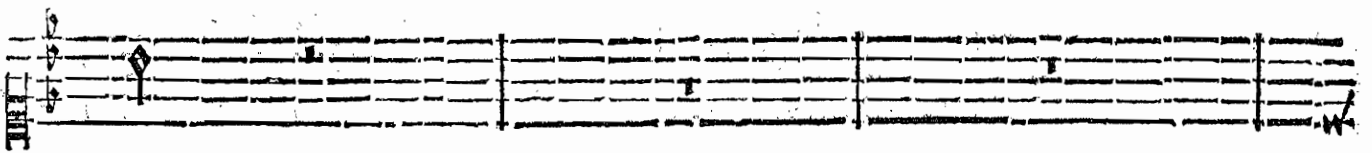
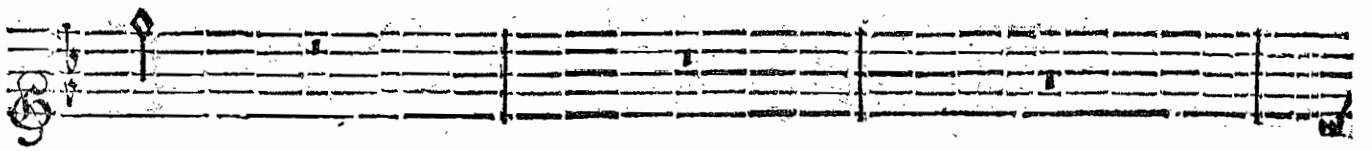
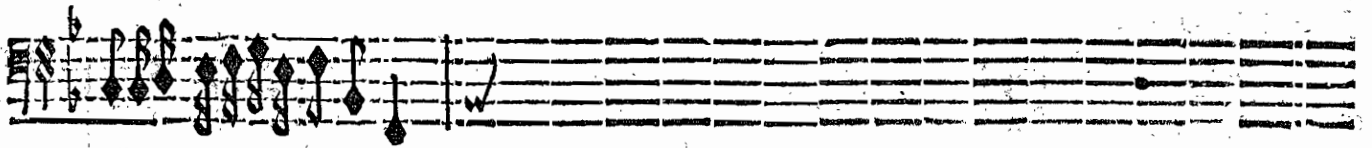
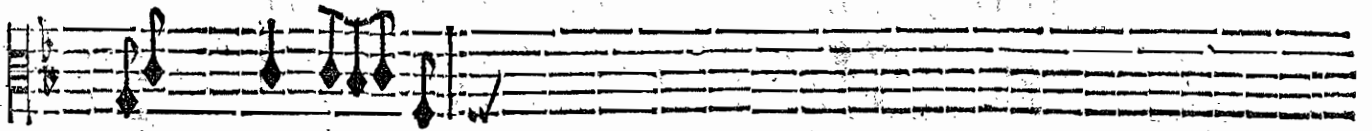
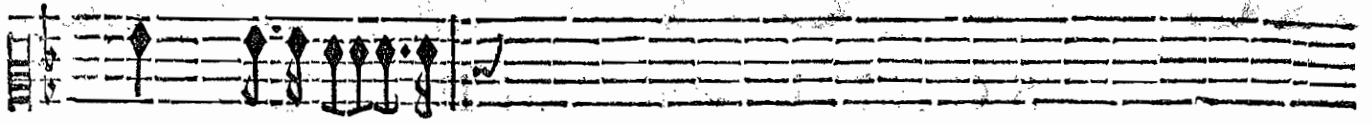
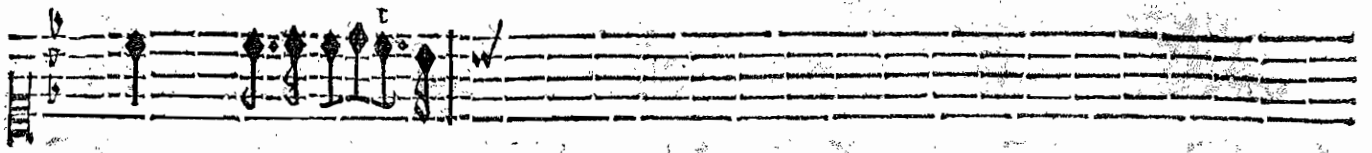
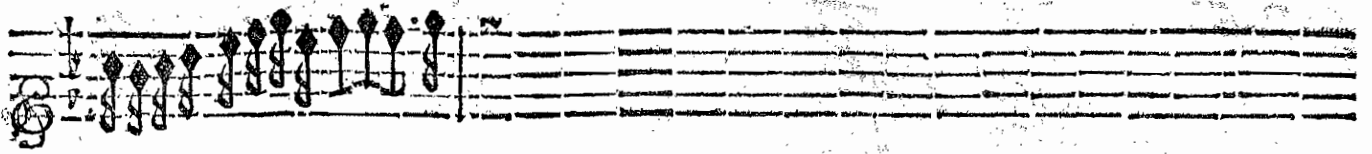
PRELUDE.

vifto.

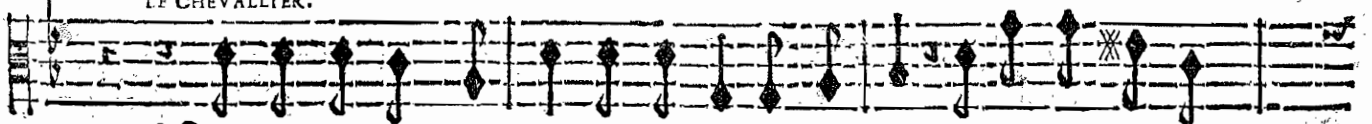
vifto.

vifto.

ARMIDE TRAGÉDIE!



LE CHEVALLIER.



Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces



V BALDE.

Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces



BASSE-CONTINUE.

lieux transporté les Enfers

lieux transporté les Enfers.

BASSE-CONTINUE.

Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ce lieux transporté les En-

Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces lieux transporté les En-

BASSE-CONTINUE

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various ornaments and rests. The lower four staves are for the basso continuo, with the first staff in bass clef and the subsequent three in alto clef. They provide a complex harmonic accompaniment with many sixteenth and thirty-second notes.

fers.

The second system continues the musical piece with five staves. The vocal line and basso continuo accompaniment follow the same format as the first system, with the vocal line at the top and the basso continuo below.

fers.

BASSE-CONTINUE.

The third system of the musical score consists of five staves. The vocal line and basso continuo accompaniment continue, maintaining the same musical structure and notation as the previous systems.

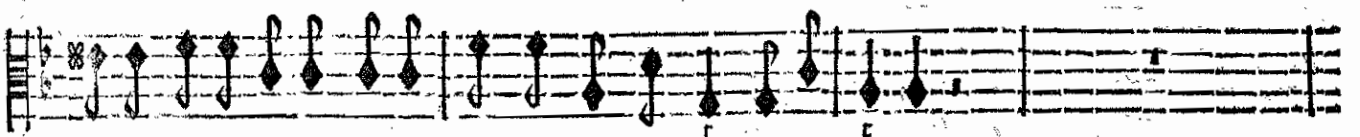
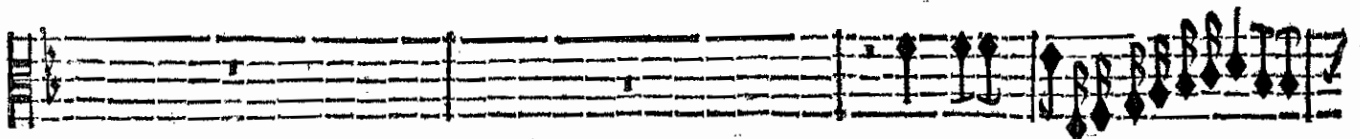
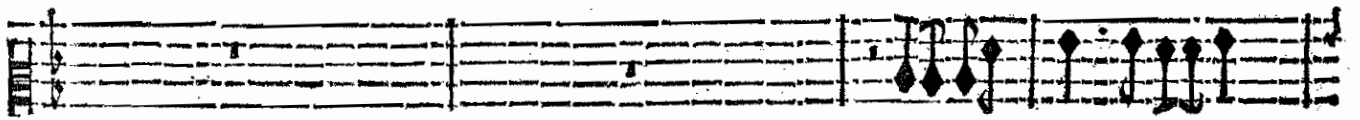
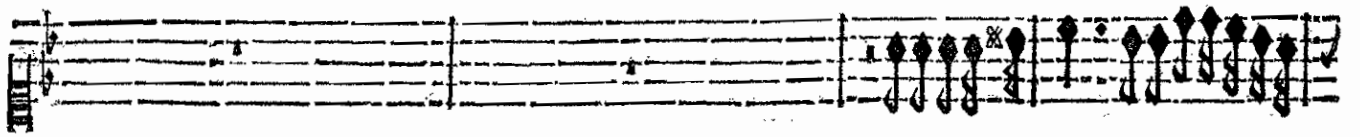
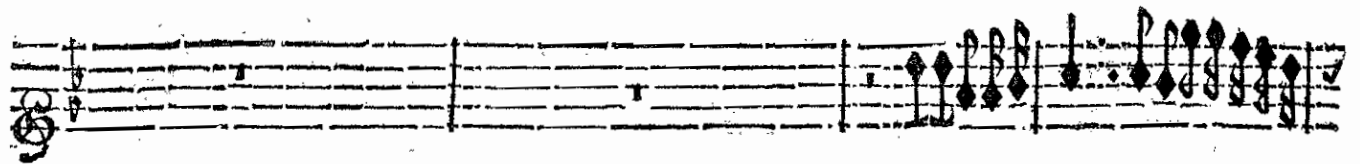
Ah! que d'objets horribles! Que de mōstres terribles! Ah!

The fourth system features the vocal line with the lyrics "Ah! que d'objets horribles! Que de mōstres terribles! Ah!". The basso continuo accompaniment continues below.

Ah/que d'objets horribles! Que de Mōstres terribles! Que de mōstres ter-

The fifth system shows the vocal line and basso continuo accompaniment. The lyrics "Ah/que d'objets horribles! Que de Mōstres terribles! Que de mōstres ter-" are partially visible. The music includes some specific markings like a '6' and a '6x' above notes.

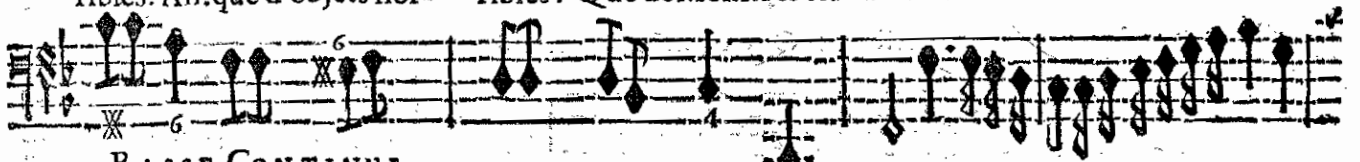
BASSE-CONTINUE.



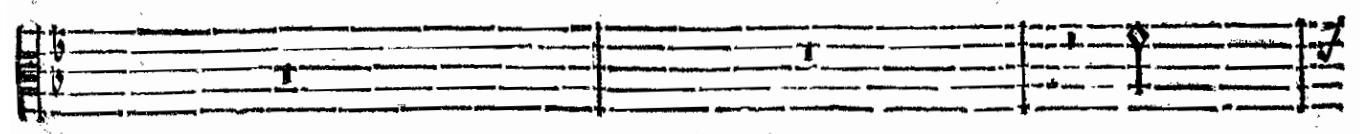
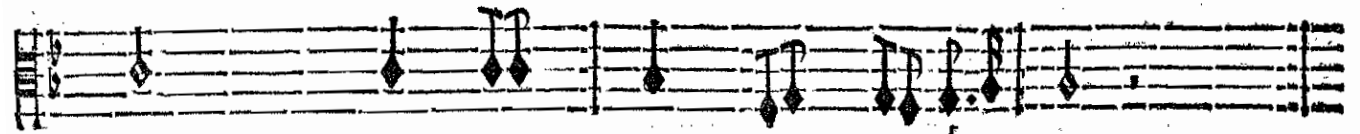
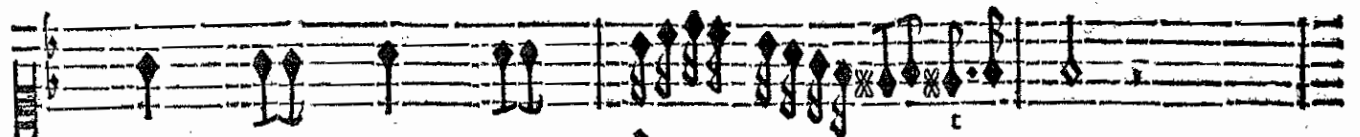
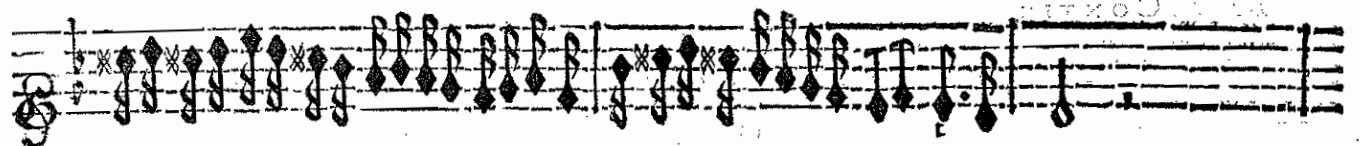
que d'objets horribles! Que de Mōstres, Que de Monstres ter-ribles!



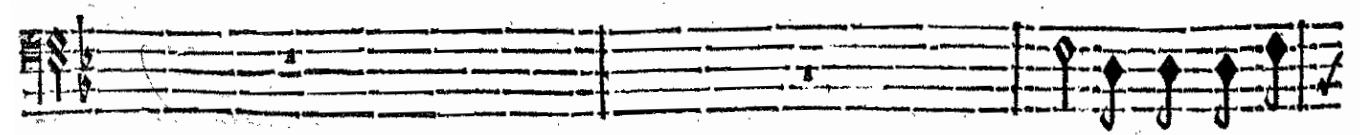
ribles! Ah! que d'objets horribles! Que de Monstres ter-ribles!



BASSE-CONTINUE.



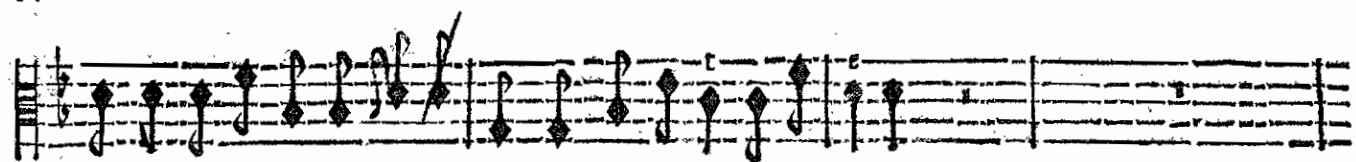
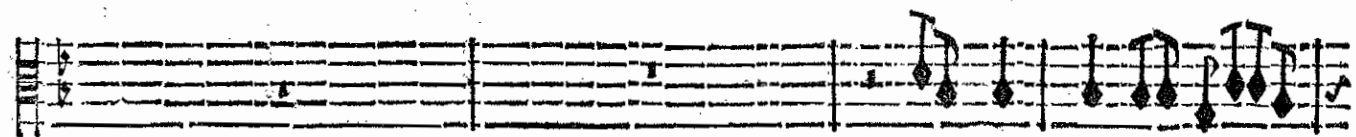
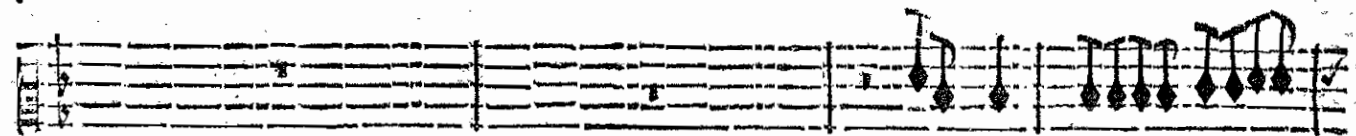
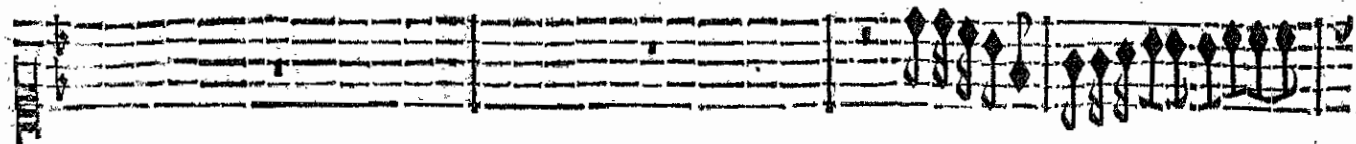
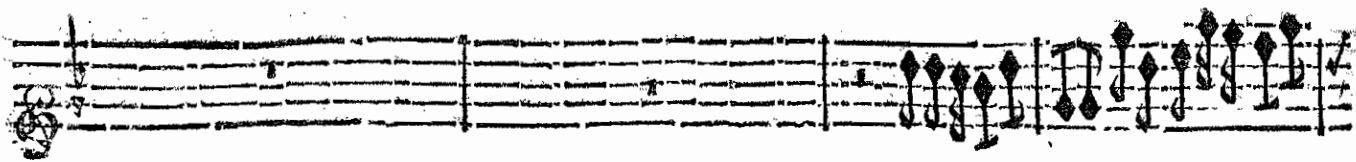
Ah!



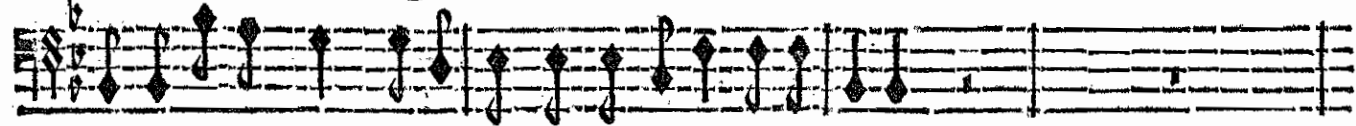
Ah! que d'objets hor-



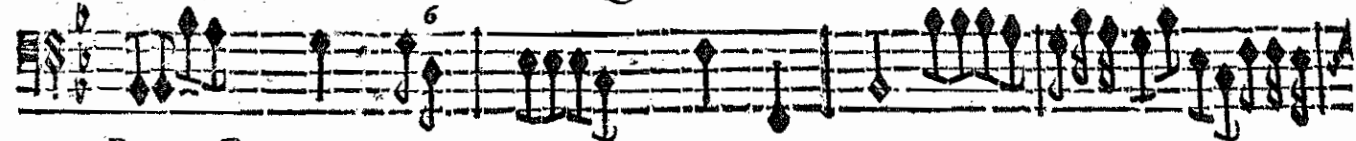
BASSE-CONTINUE.



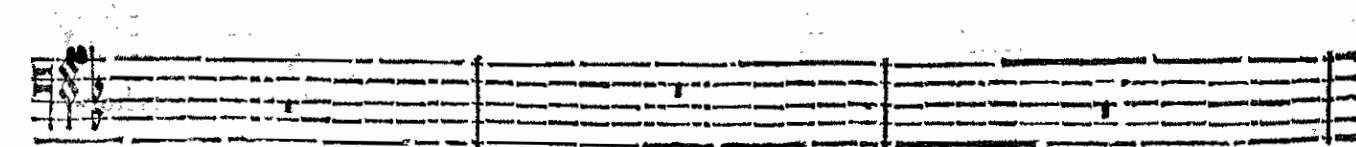
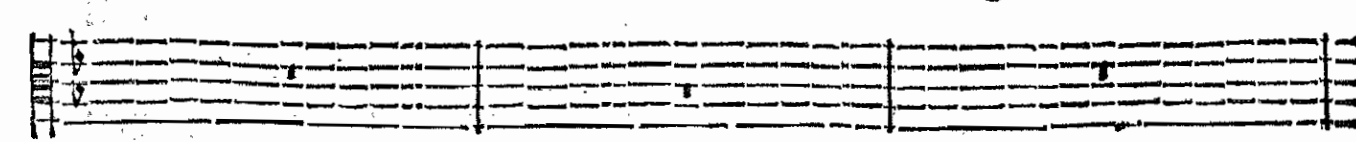
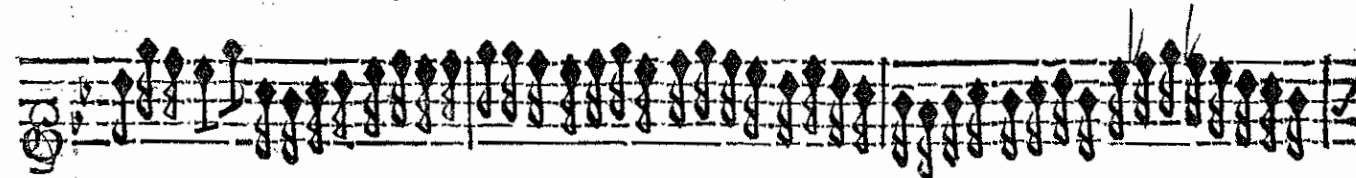
que d'objets horribles! Que de môstres! Que de môstres terribles!



ribles! Que de monstres terribles! Que de môstres terribles!



BASSE-CONTINUE.



BASSE-CONTINUE.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It features a melodic line with various note values, including eighth and sixteenth notes, and rests. Below the vocal line are four staves of keyboard accompaniment, likely for harpsichord or lute, with a bass clef and a common time signature. The accompaniment includes a steady bass line and chords that support the vocal melody.

Celuy qui nous envoie a preveu ce danger, Et no^a a montré

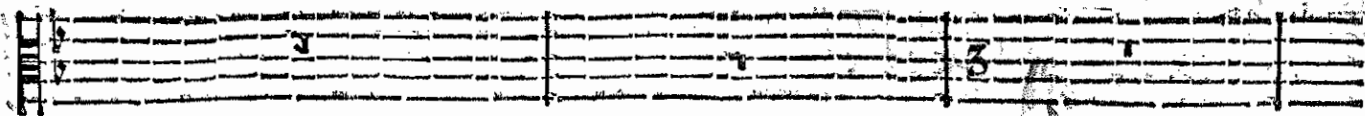
The second system is a single staff of music for the Basse-Continue, written in a bass clef with a common time signature. It contains a series of chords and single notes, with some notes marked with a '6' above them, indicating a sixth finger position. The text 'BASSE-CONTINUE.' is printed below the staff.

The third system consists of two staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains the lyrics 'l'art de nous en déga- ger. Ne craignons point Armide ny ses charmes :'. The bottom staff is a keyboard accompaniment in a bass clef with a common time signature, providing harmonic support for the vocal line.

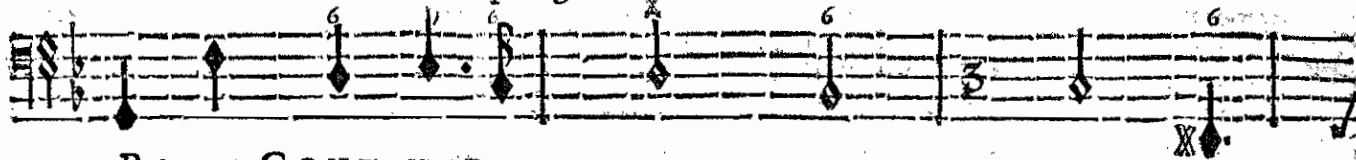
BASSE-CONTINUE.

The fourth system consists of two staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains the lyrics 'Par ce secours plus puissant que nos armes, Nous en ferons aisément garen-'. The bottom staff is a keyboard accompaniment in a bass clef with a common time signature, featuring a steady bass line and chords. The text 'BASSE CONTINUE.' is printed below the staff.

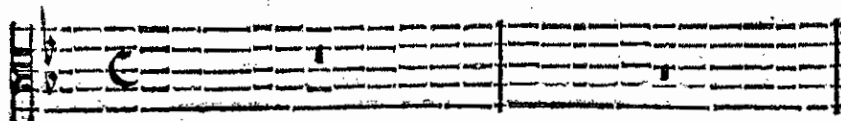
BASSE CONTINUE.



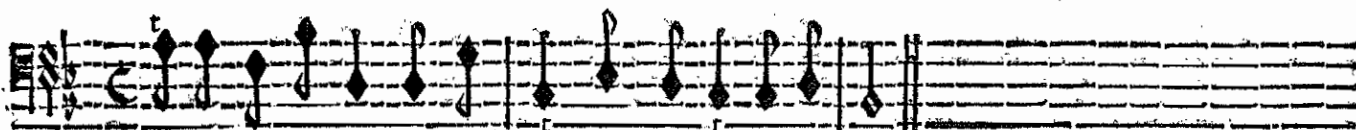
ris. Laissez-nous un libre passage, Monstres, allez ca- cher vostre inutile



BASSE-CONTINUE.



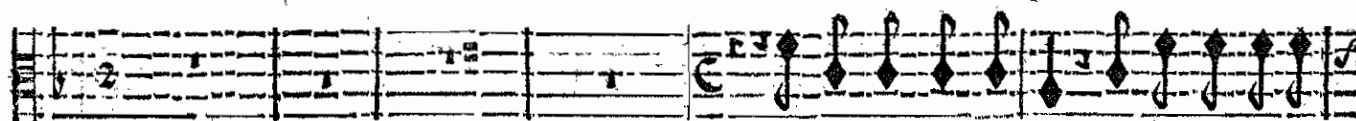
On reprend le Prelude du Commence- ment du Quatrième Acte page 161.



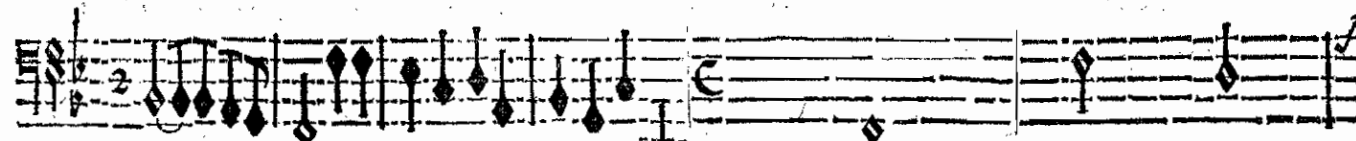
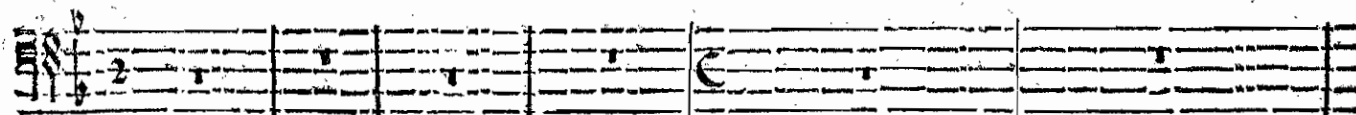
rage Dans les gouffres profonds dont vous estes fertis.



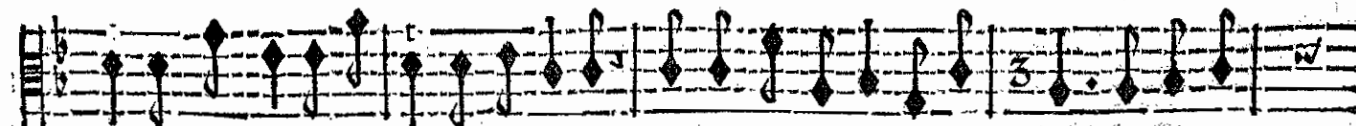
BASSE-CONTINUE.



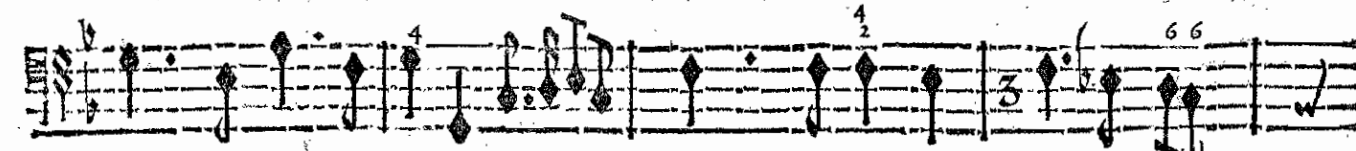
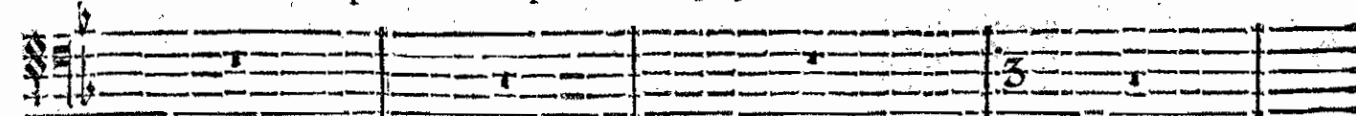
Allons chercher Renaud, le Ciel no⁹ favo-



BASSE-CONTINUE. PRELUDE.



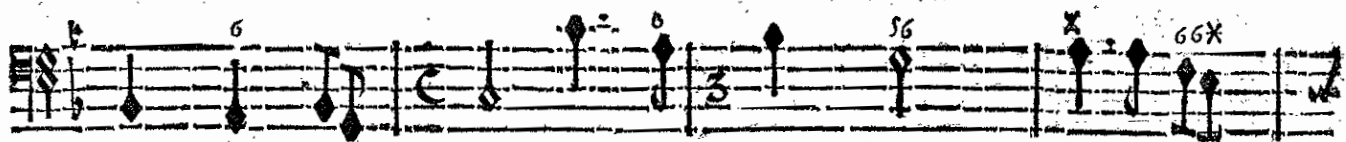
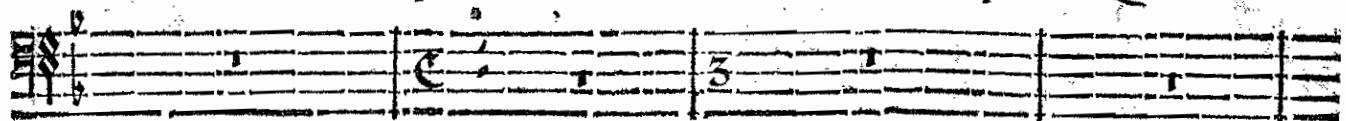
rife Dans nostre penible entreprise Ce qui peut flater nos de- firs Doit à son



BASSE-CONTINUE.



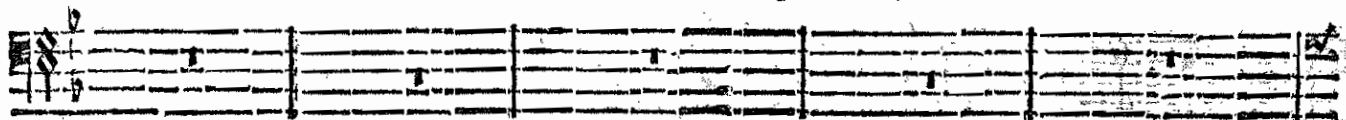
tour tenter de nous sur- prendre. C'est de for- mais du charme des plaisirs Que nous au-



BASSE-CONTINUE.



rons à nous deffendre. C'est de for mais du charme des plaisirs Que nous aurons à nous deffen-



BASSE-CONTINUE.



dre. Redoublons nos soins gardés-nous des perils agreables, des perils agre-



Redoublons nos soins gardons-nous gardons-nous des perils agreables, des perils agre-



BASSE-CONTINUE.



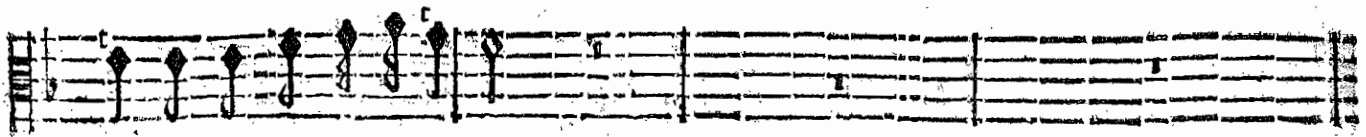
ables. Les enchantements les plus doux Sont les plus redoutables. les enchantements les plus



ables. Les enchantements les plus doux Sont les plus redoutables. les enchantements les plus



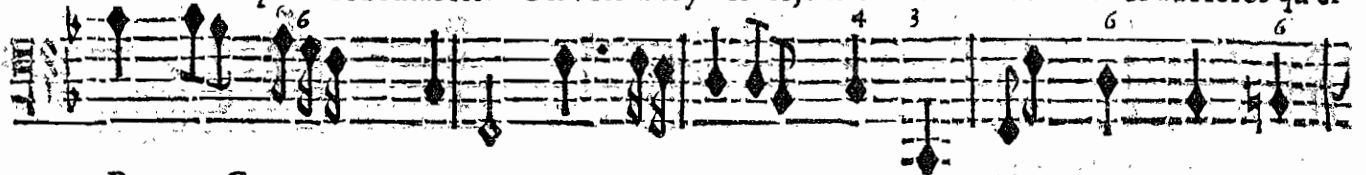
BASSE-CONTINUE.



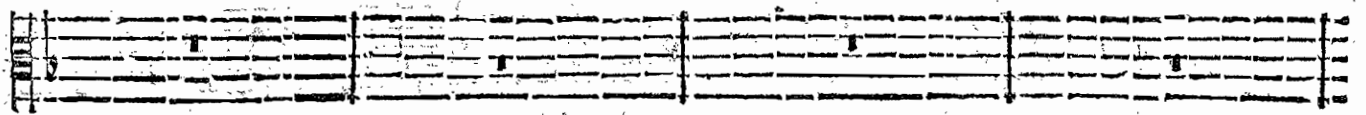
doux Sont les plus redoutables.



doux Sont les plus redoutables. On voit d'icy le sejour enchanté d'Armide & du Heros qu'el-



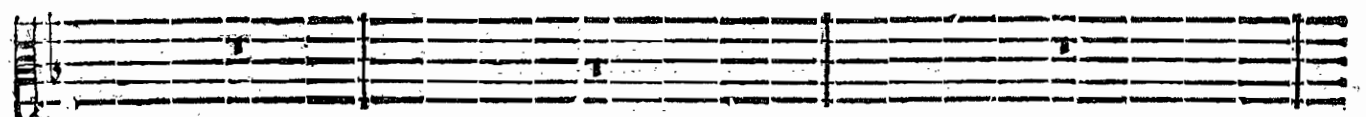
BASSE-CONTINUE.



le aime, Dans ce Palais Renaud est arrêté Par un charme fatal dont la force est ex-



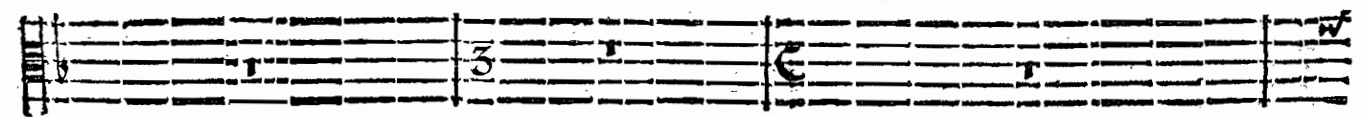
BASSE-CONTINUE.



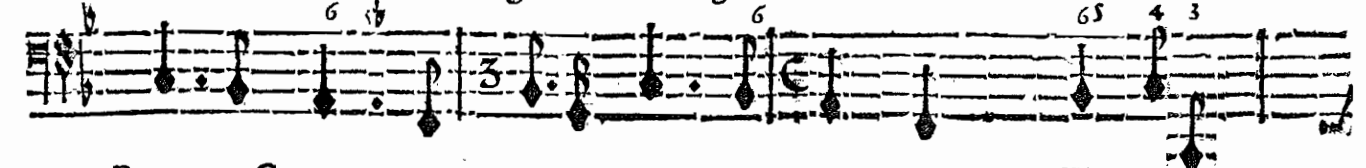
trême. C'est la que ce Vainqueur si fier si redouté Oubliant tout jusqu'à luy-



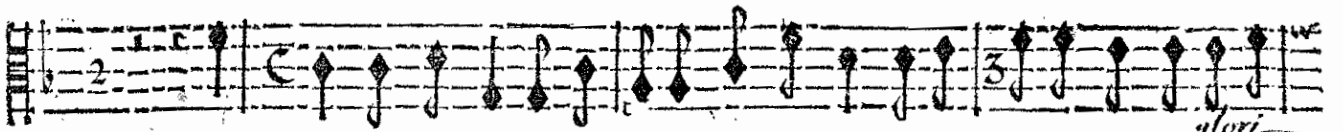
BASSE-CONTINUE.



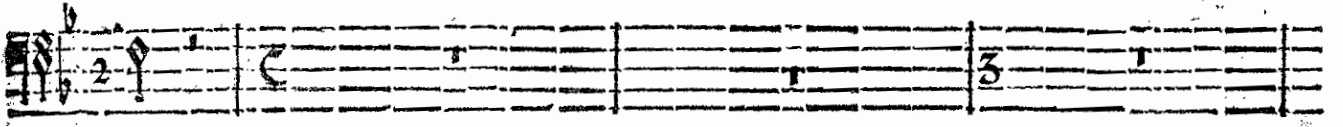
mesme Est réduit à languir avec indignité Dans une molle oisive-



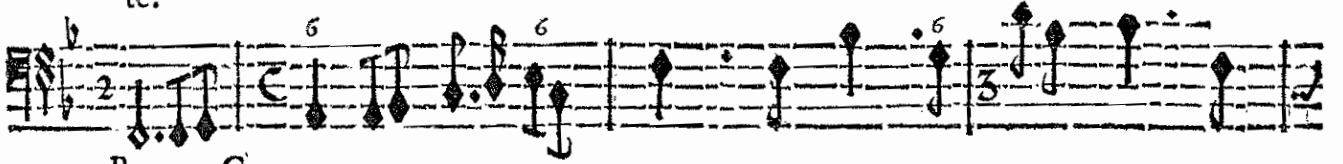
BASSE-CONTINUE.



En- vain tout l'Enfer s'interesse Dans l'amour qui se- duit un cœur si glori- gene



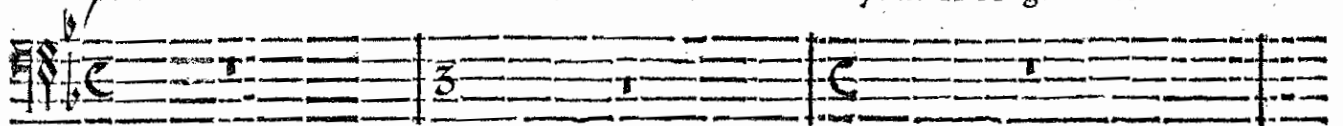
té.



BASSE-CONTINUE.



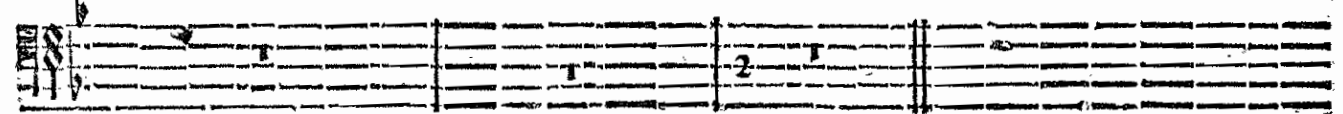
yeux : Si sur ce Boucli- er Renaud tourne les yeux Il rougira de sa foi-



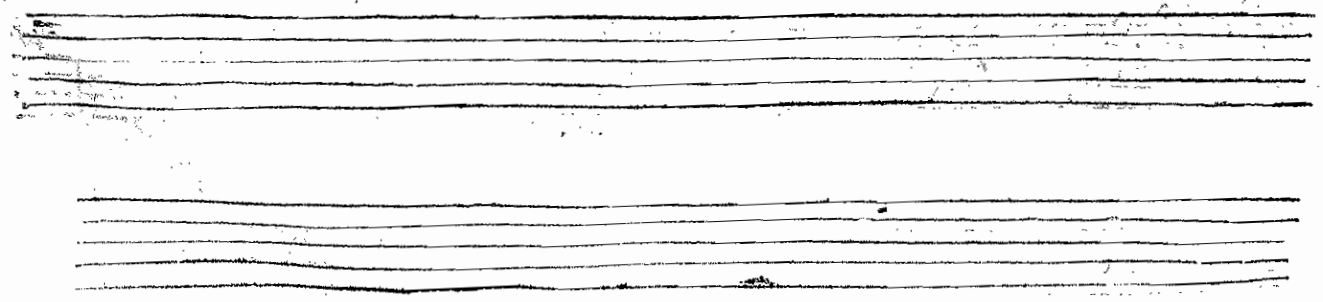
BASSE-CONTINUE.



bleffe, Et nous l'engagerons à partir de ces lieux.



BASSE-CONTINUE.



6
4

AIR.

6
4

6
4

6
4

6
4

6
4

6
4

6
4

6
4

6
4

Five staves of musical notation, likely for instruments such as lute or harp, featuring a series of diamond-shaped notes on a six-line staff.

SCENE II.

LUCINDE, UBALDE, ET LE CHEVALIER DANOIS.

LUCINDE.

First line of musical notation for Lucinde's vocal line, starting with a treble clef and a common time signature. The notes are diamond-shaped.

Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-

Second line of musical notation, labeled 'BASSE-CONTINUE', with a bass clef and diamond-shaped notes. It includes numerical figures like '6' and '6'.

BASSE-CONTINUE.

Third line of musical notation, continuing the vocal line with a treble clef and diamond-shaped notes.

mour. Voicy l'heureux sejour Des Jeux & de l'Amour.

Fourth line of musical notation, labeled 'BASSE-CONTINUE', with a bass clef and diamond-shaped notes.

BASSE-CONTINUE.

CHOEUR.

Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-

Voicy la charmante Retraite De la felicité par- faite: Voicy l'heureux sejour des Jeux & de l'A-

Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-

Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-

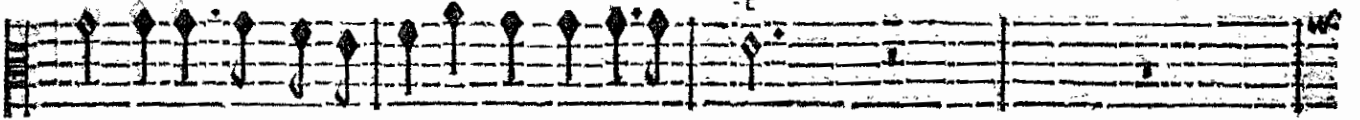
Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-

VIOLONS.

BASSE-CONTINUE.



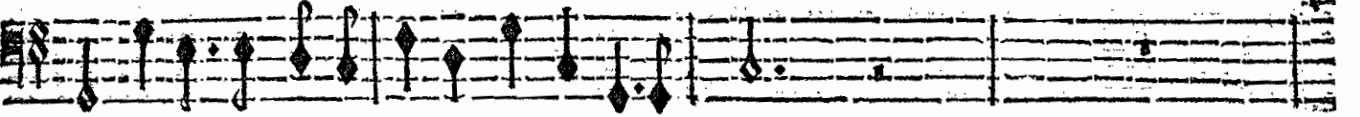
mour. Voicy l'heureux sejour Des Jeux & de l'Amour.



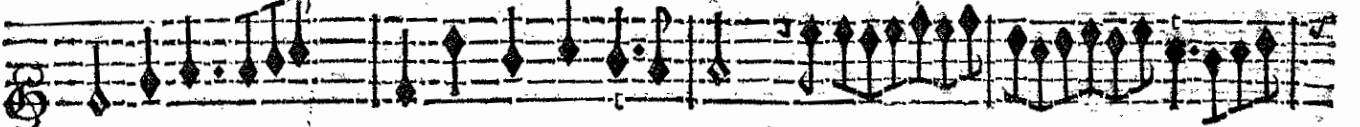
mour. Voicy l'heureux sejour Des Jeux & de l'Amour.



mour. Voicy l'heureux sejour Des Jeux & de l'Amour.



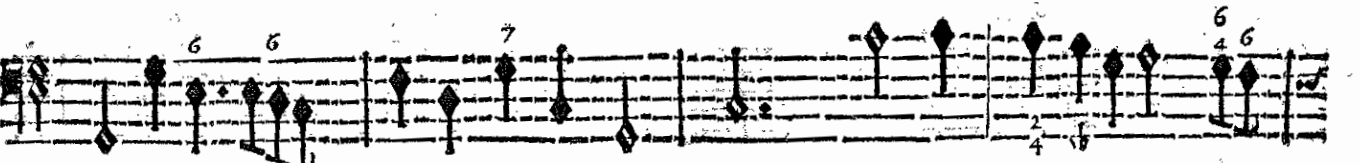
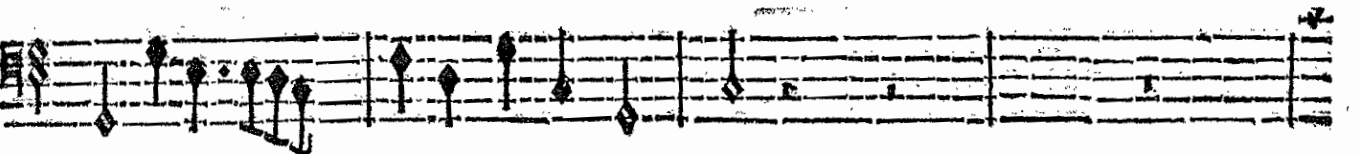
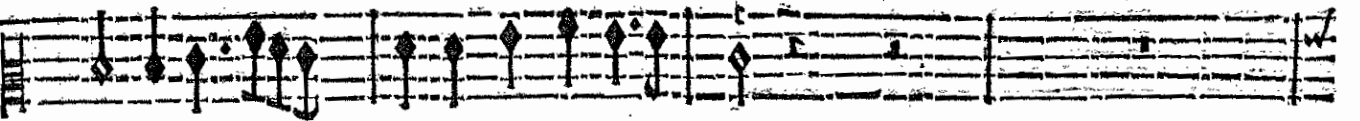
mour. Voicy l'heureux sejour Des Jeux & de l'Amour.



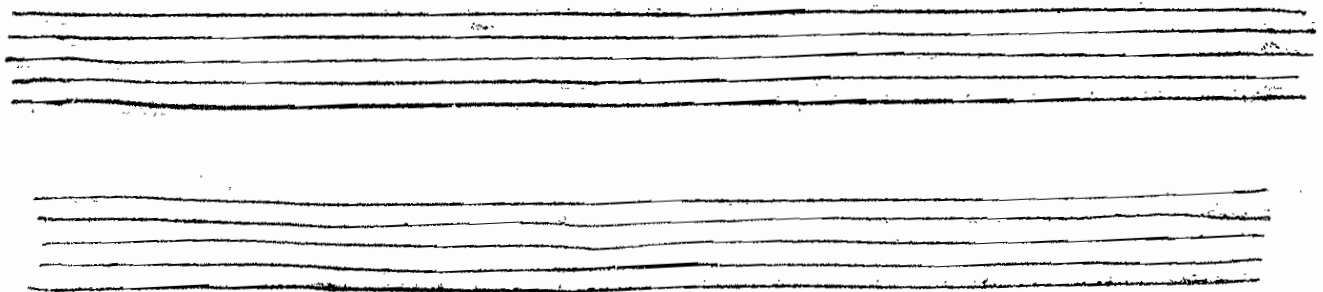
Hautbois.

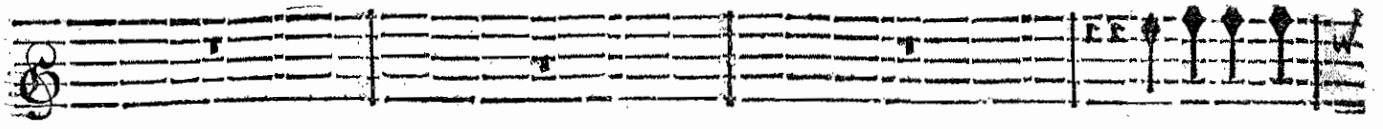


Hautbois.

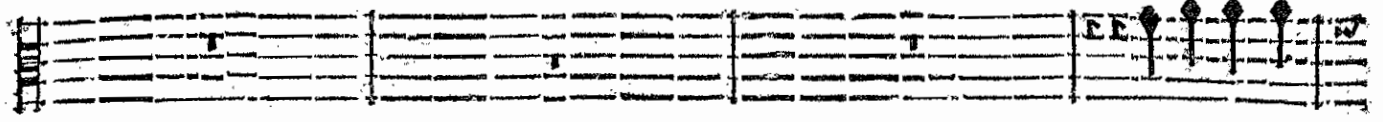


BASSE-CONTINUE.

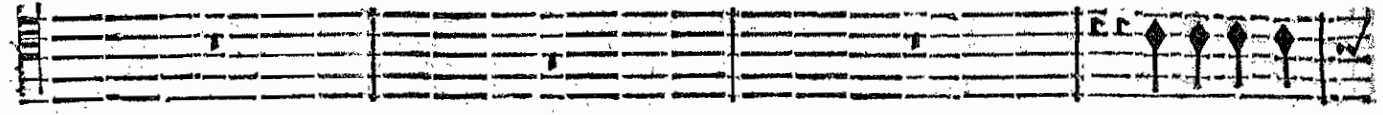




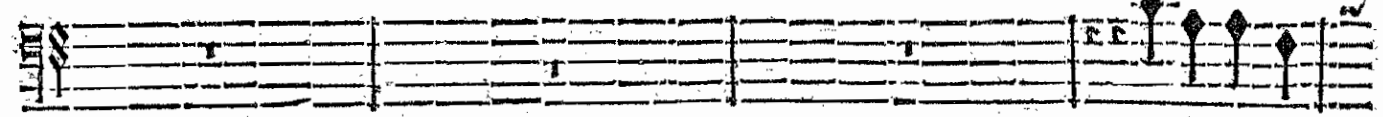
Voicy la char-



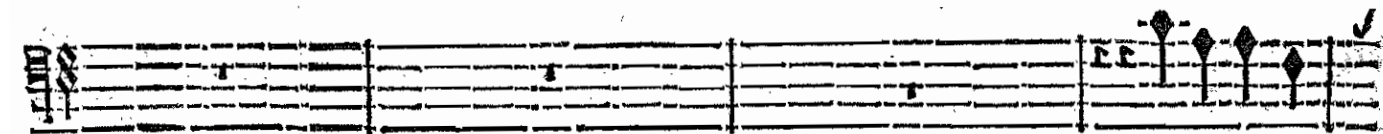
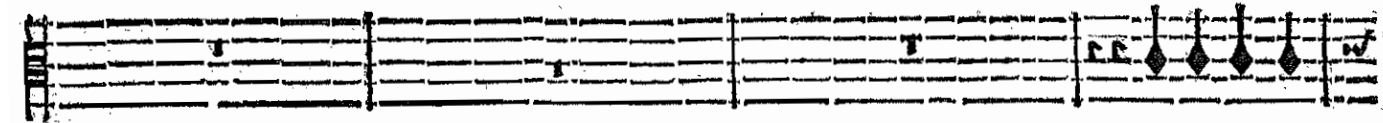
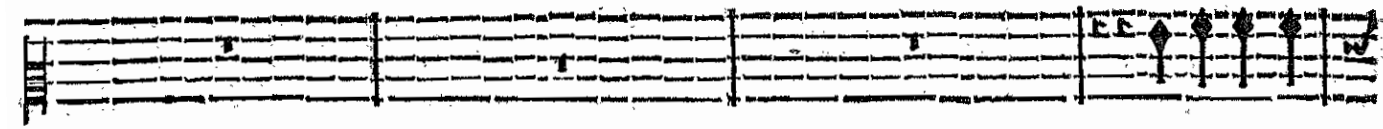
Voicy la char-



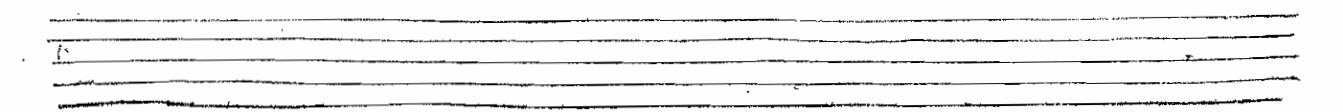
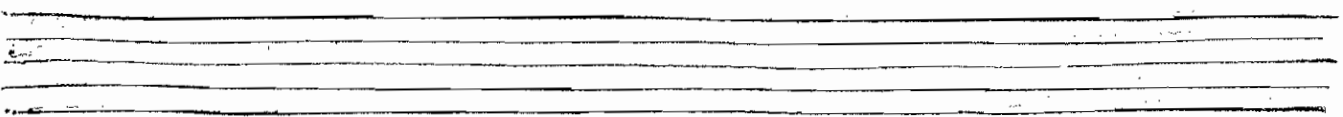
Voicy la char-



Voicy la char-



BASSE-CONTINUE.





mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-



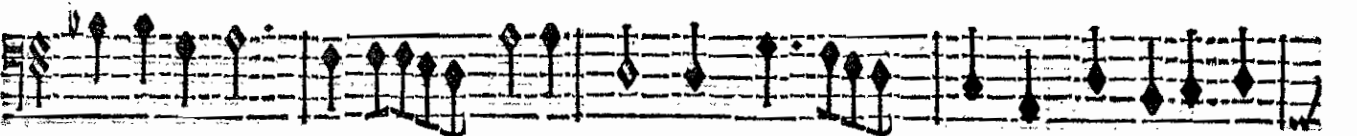
mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-



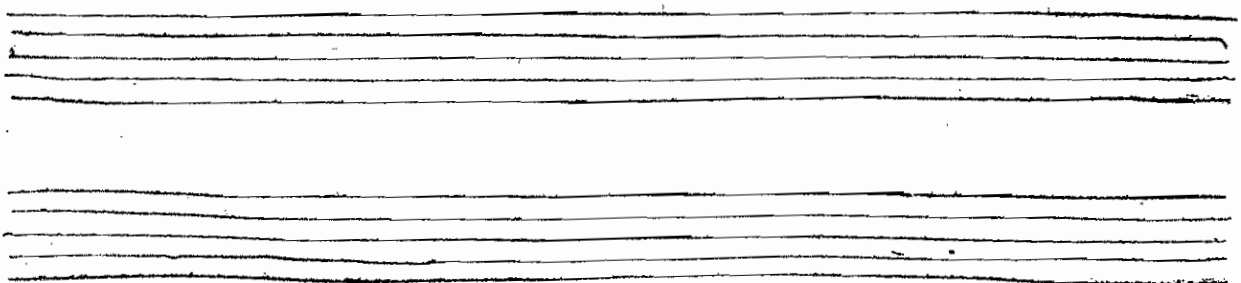
mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-

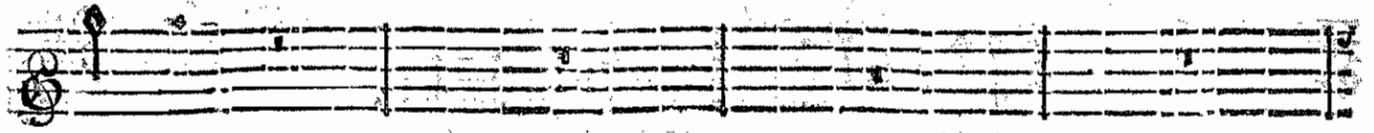


mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-

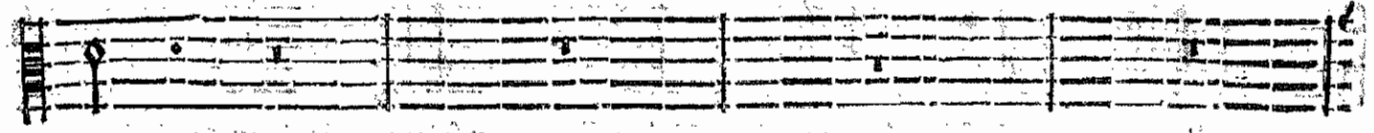


BASSE-CONTINUE.

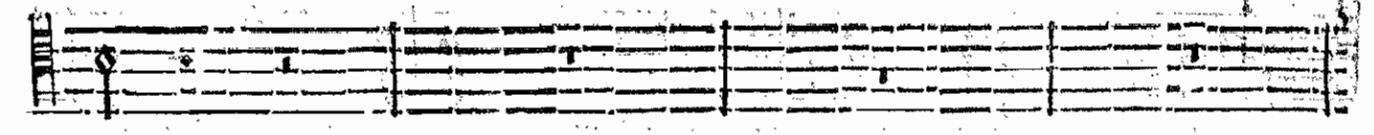




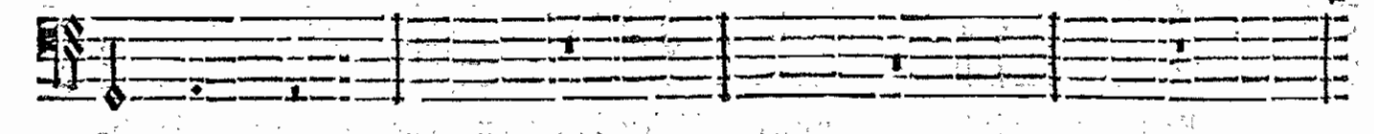
mour.



mour.



mour.



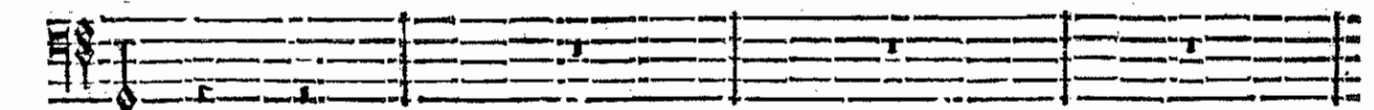
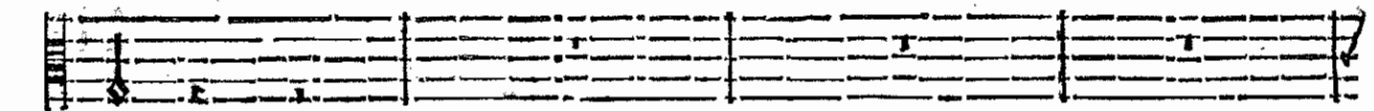
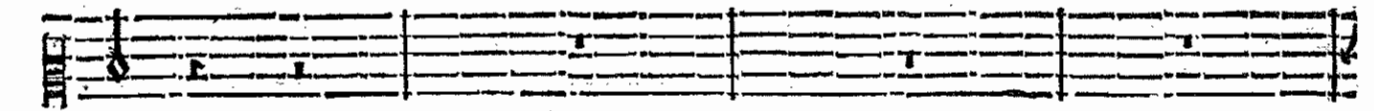
mour.



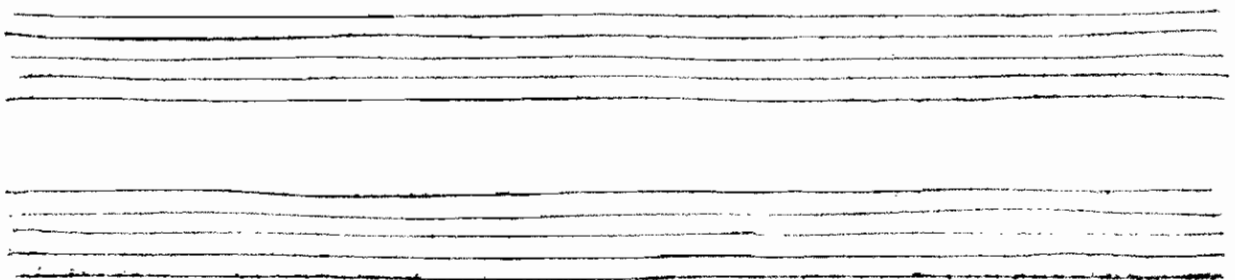
HAUTBOIS.

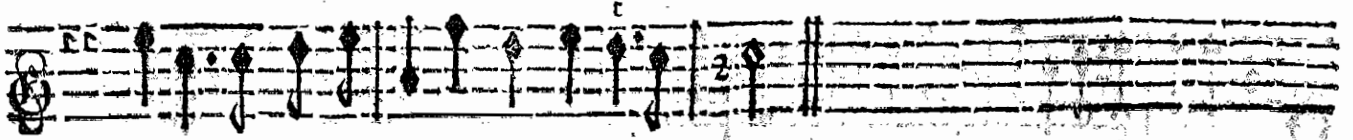


HAUTBOIS.

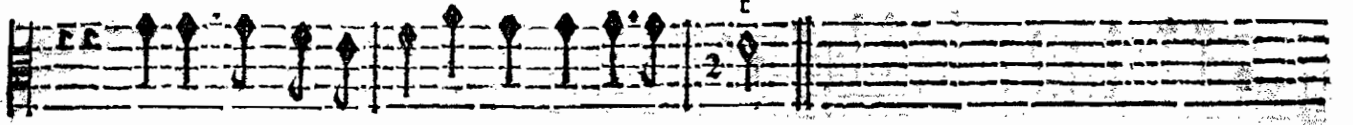


BASSE-CONTINU.

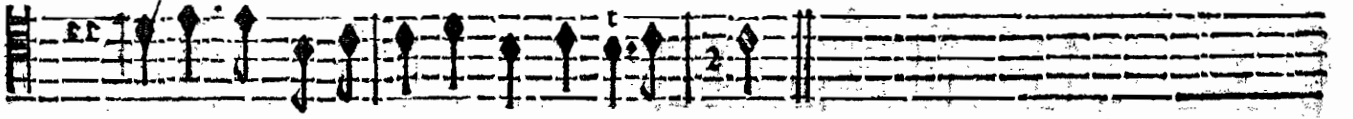




Voicy l'heureux sejour Des Jeux & de l'Amour.



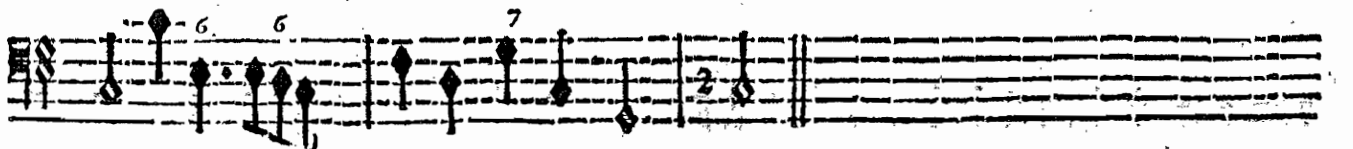
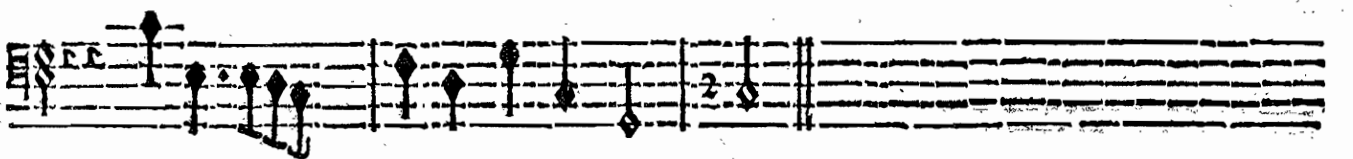
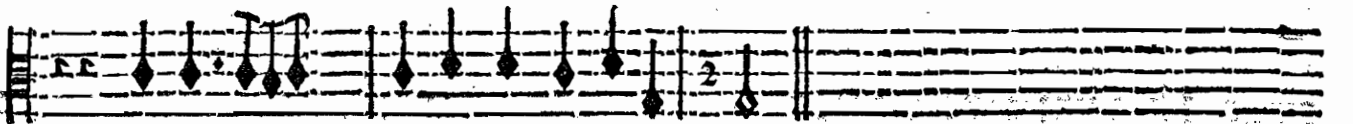
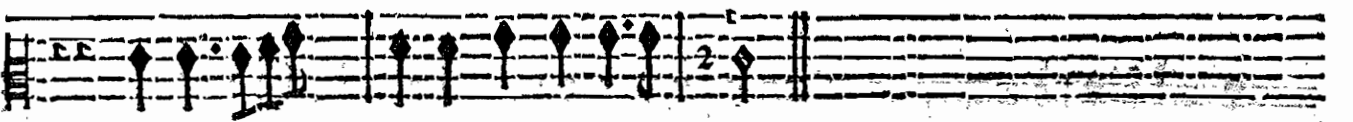
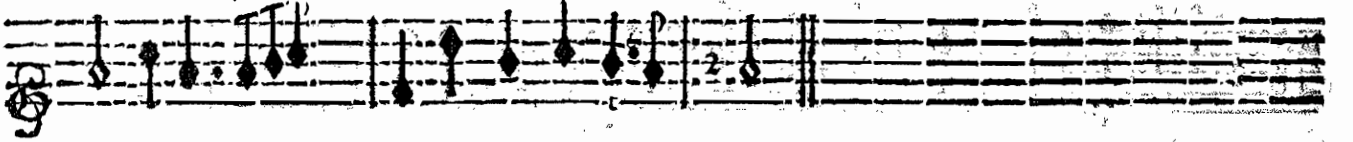
Voicy l'heureux sejour Des Jeux & de l'Amour.



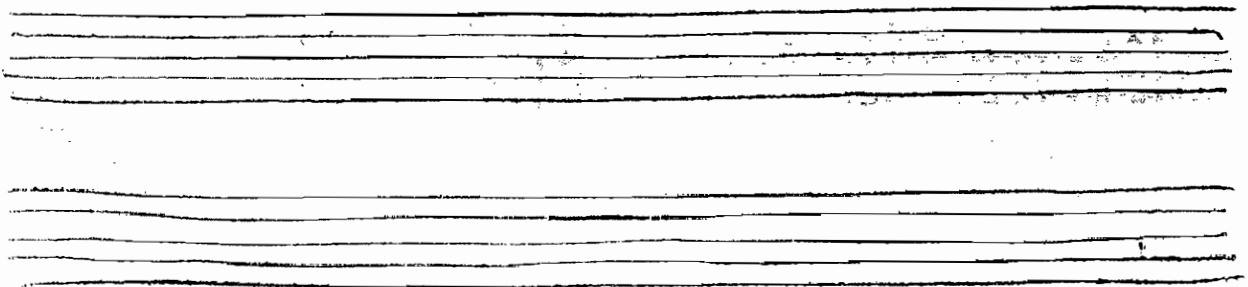
Voicy l'heureux sejour Des Jeux & de l'Amour.



Voicy l'heureux sejour Des Jeux & de l'Amour.



BASSE-CONTINUE.



2

GAVOTE.

2

ACTE QUATRIESME.

A musical staff with a treble clef and a 6/8 time signature. It contains a sequence of notes and rests, including some accidentals.

CANARIES.

A musical staff with a treble clef and a 6/8 time signature. It contains a sequence of notes and rests, including some accidentals.

A musical staff with a treble clef and a 6/8 time signature. It contains a sequence of notes and rests, including some accidentals.

A musical staff with a treble clef and a 6/8 time signature. It contains a sequence of notes and rests, including some accidentals.

A musical staff with a treble clef and a 6/8 time signature. It contains a sequence of notes and rests, including some accidentals.

Two empty musical staves.

A musical staff with a treble clef and a 6/8 time signature. It contains a sequence of notes and rests, including some accidentals.

A musical staff with a treble clef and a 6/8 time signature. It contains a sequence of notes and rests, including some accidentals.

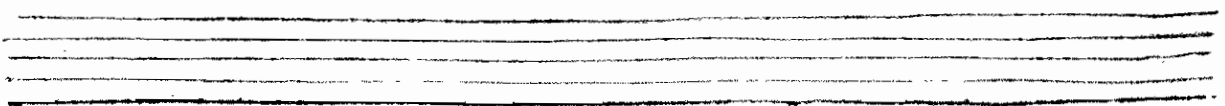
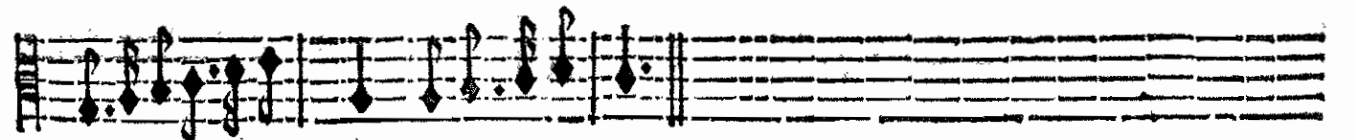
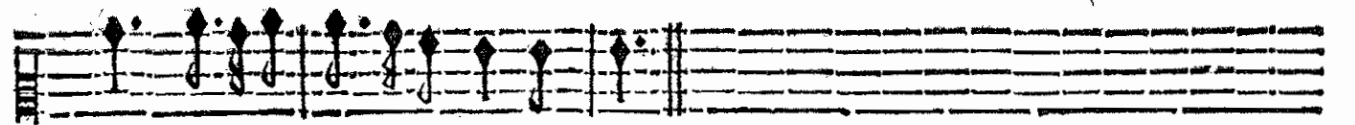
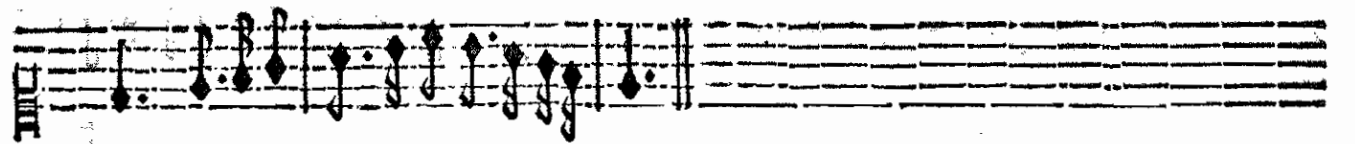
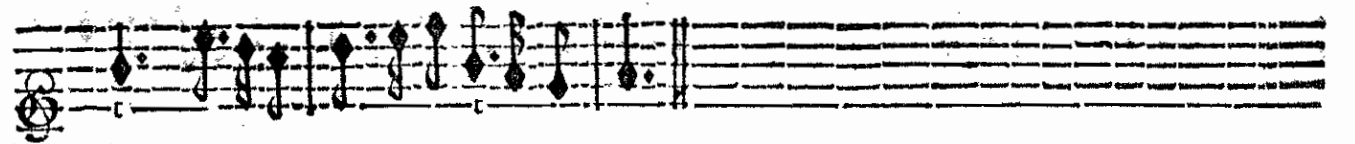
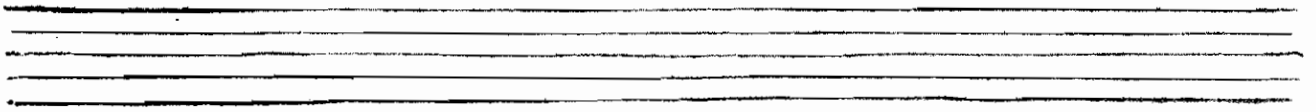
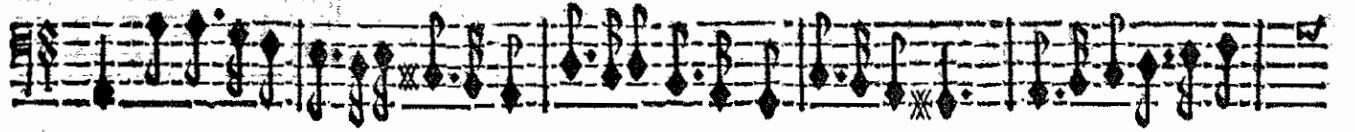
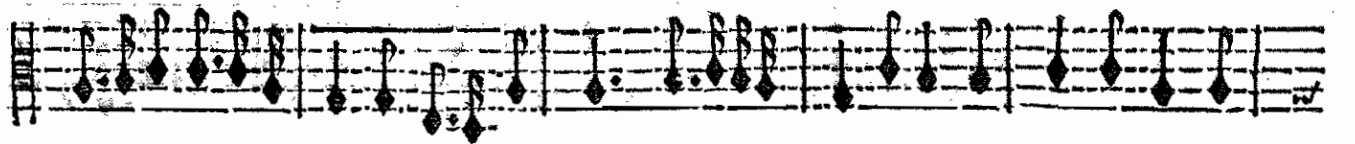
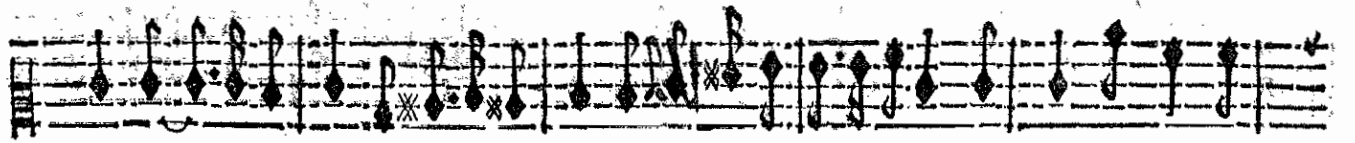
A musical staff with a treble clef and a 6/8 time signature. It contains a sequence of notes and rests, including some accidentals.

A musical staff with a treble clef and a 6/8 time signature. It contains a sequence of notes and rests, including some accidentals.

A musical staff with a treble clef and a 6/8 time signature. It contains a sequence of notes and rests, including some accidentals.

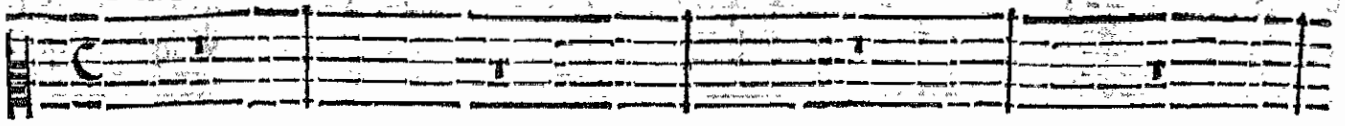
Two empty musical staves.

ARMIDE, TRAGEDIE.

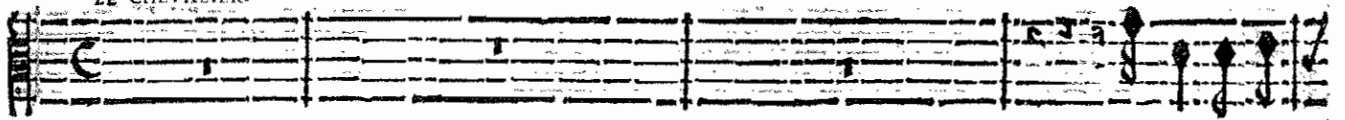


ACTE QUATRIÈME.

LUCINDE.



LE CHEVALIER.



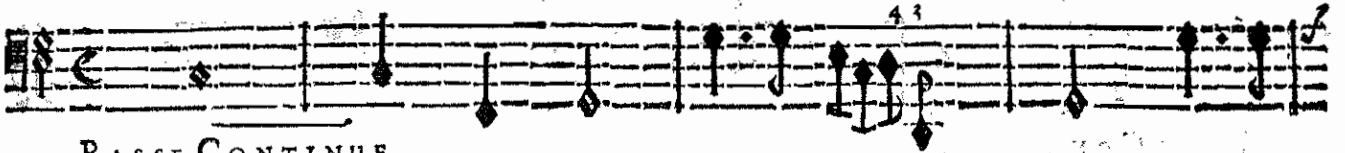
Je voy la Beau-



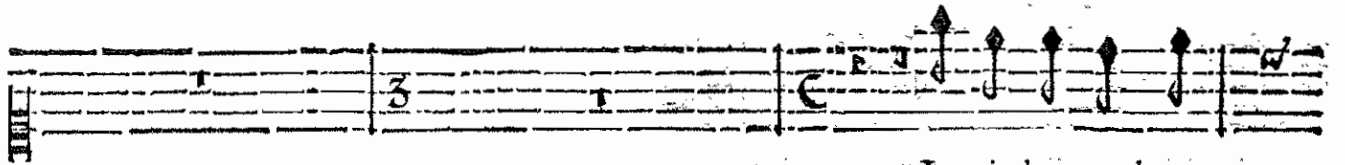
VBALDE.

Allons, qui vous retient encore? Allons, c'est trop vous arre-

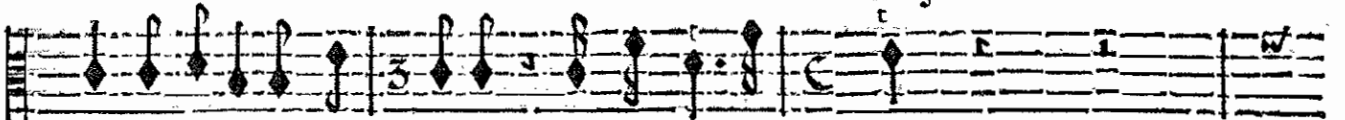
ster.



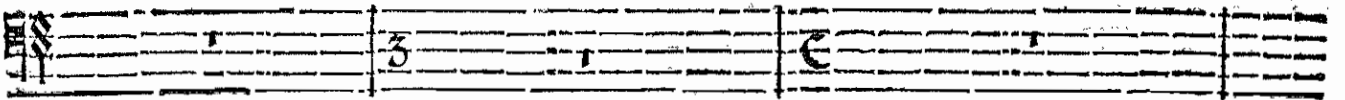
BASSE-CONTINUE.



Jamais dans ces beaux



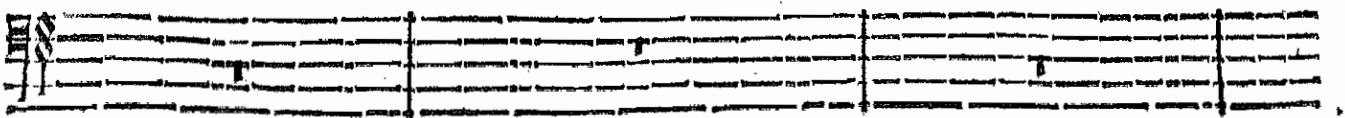
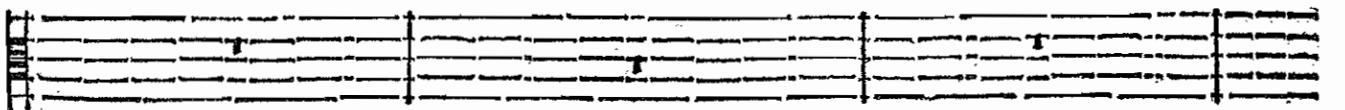
té que j'adore: C'est elle, je n'en puis dou- ter.



BASSE-CONTINUE.

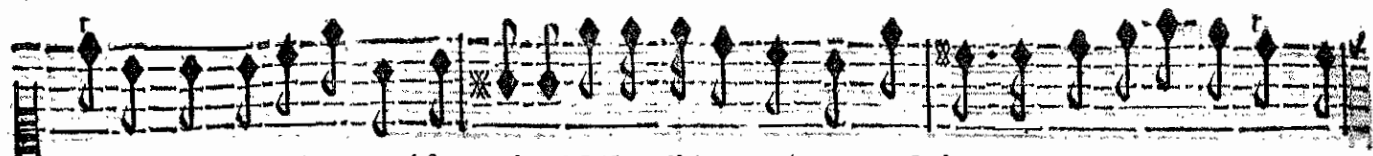


lieux notre attente n'est vaine, Le bien que nous cherchons se vient offrir à

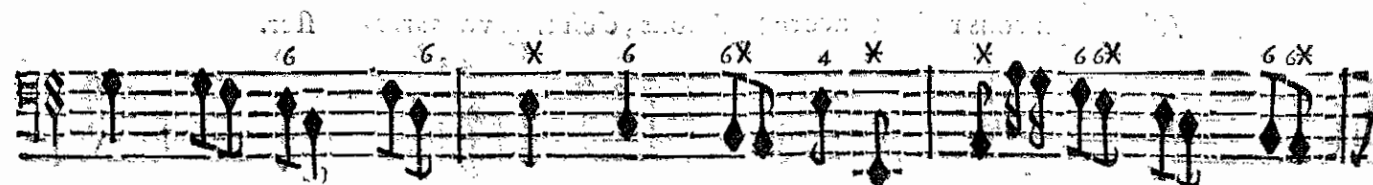
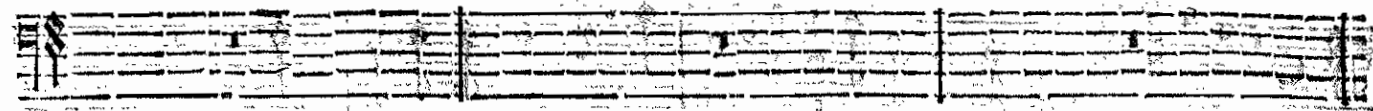
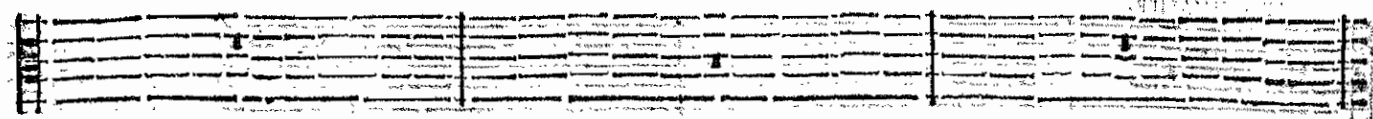


BASSE-CONTINUE.

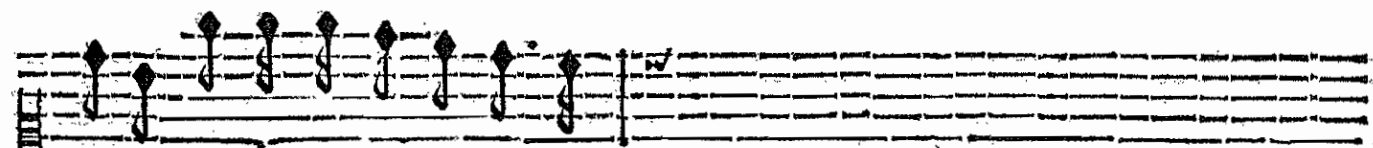
ARMIDE TRAGÉDIE.



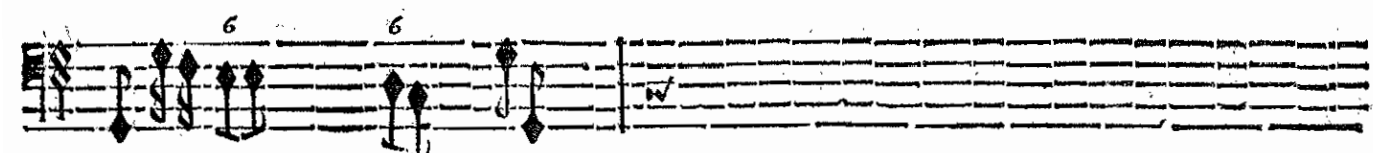
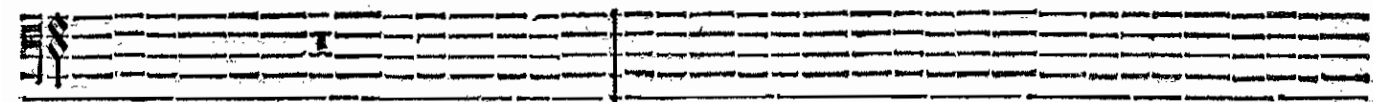
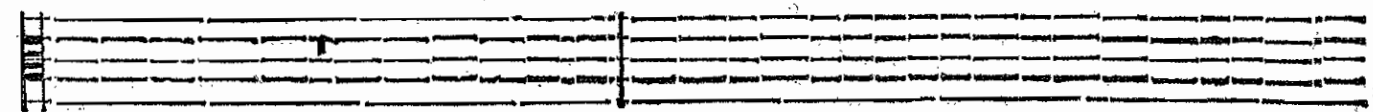
nous , Et pour l'avoir trouvé sans peine No⁹ ne l'è trouvós pas moins doux. Et pour l'avoir trouvé sans



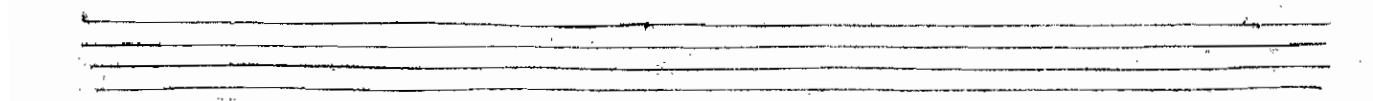
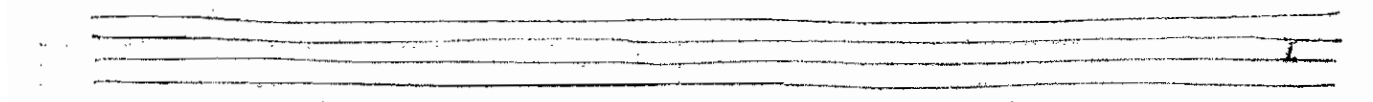
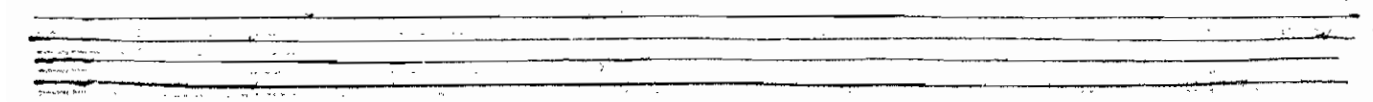
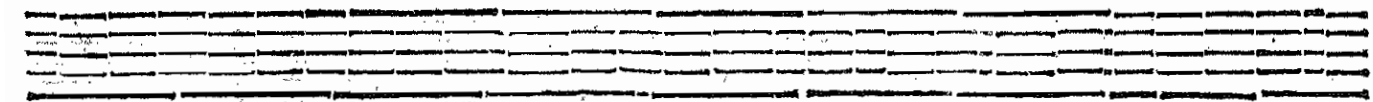
BASSE-CONTINUE.



peine Nous ne l'en trouvons pas moins



BASSE-CONTINUE.



doux.

CHOEUR.



Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



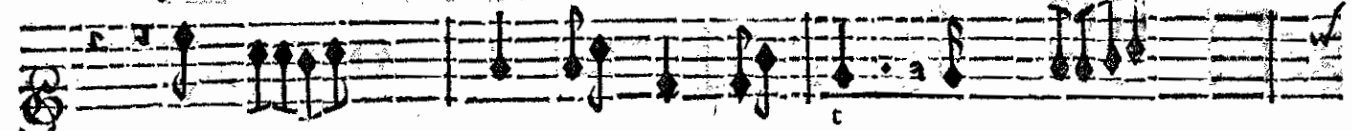
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



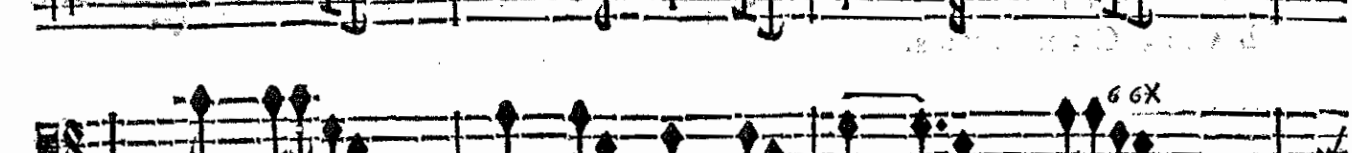
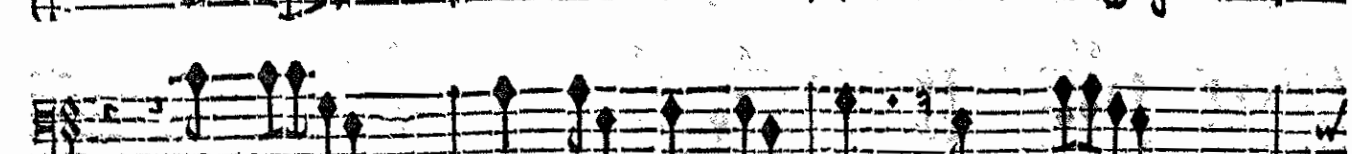
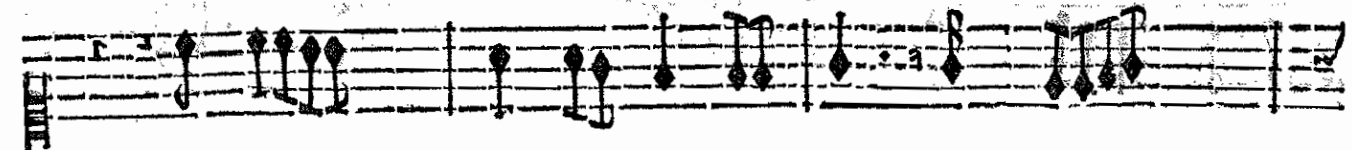
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



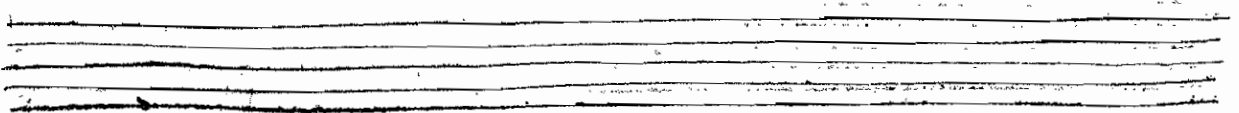
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



VIOLONS.

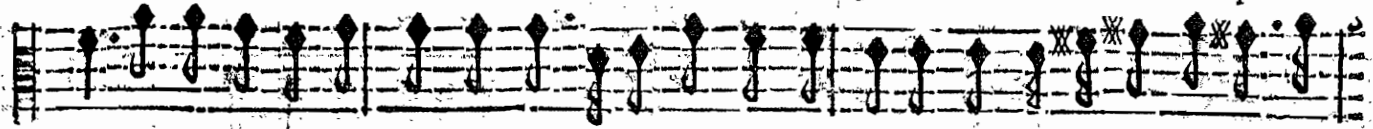


BASSE-CONTINUE.





chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins



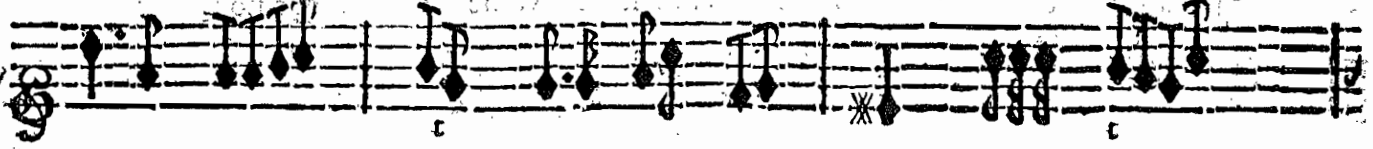
chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins



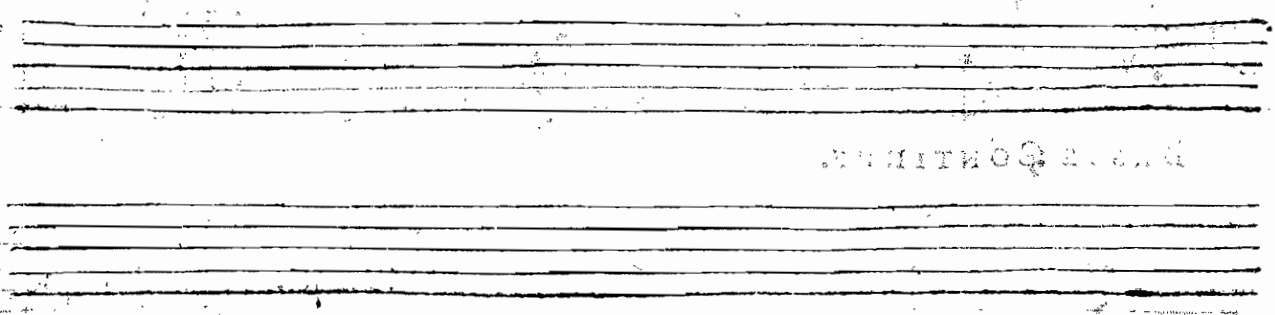
chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins



chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins



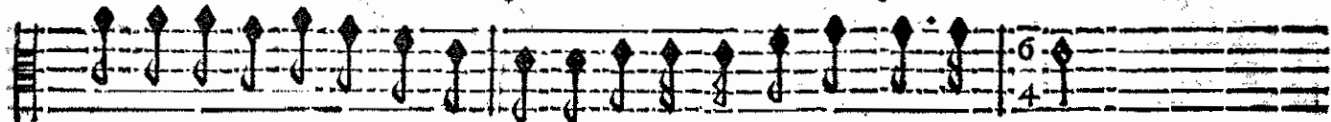
BASSE-CONTINUE.



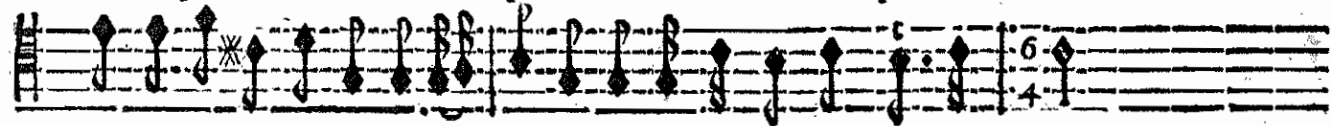
Musical notation or publisher's mark



doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



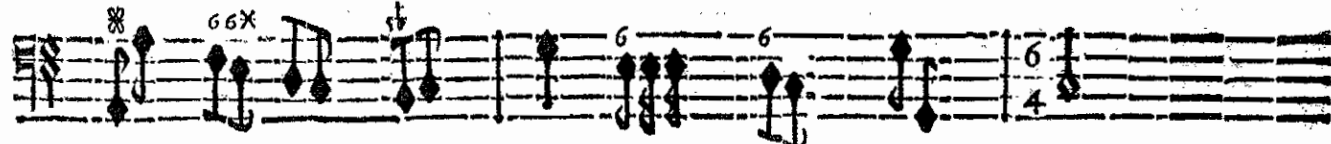
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



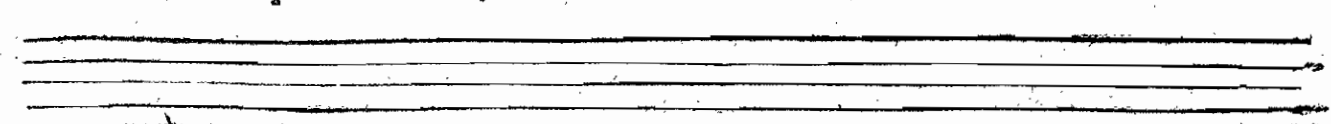
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



BASSE-CONTINUE.



On reprend l'Air Voicy la charmante Retraite. page 173.



ARMIDE, TRAGEDIE.

LYCINDE.

Musical staff for Lycinde, 3/4 time signature, featuring a series of eighth and sixteenth notes.

Enfin je voy l'Amant pour qui mon cœur soupire, Je re-

LE CHEVALIER.

Musical staff for Le Chevalier, 3/4 time signature, featuring a series of eighth and sixteenth notes.

VBALÉ.

Musical staff for Vbalé, 3/4 time signature, featuring a series of eighth and sixteenth notes.

Musical staff for Vbalé continuation, 3/4 time signature, featuring a series of eighth and sixteenth notes with some accidentals.

PRELUDE.

Musical staff for Prelude, 3/4 time signature, featuring a series of eighth and sixteenth notes.

trouve le bien que j'ay tant souhaité.

Musical staff for Prelude continuation, 3/4 time signature, featuring a series of eighth and sixteenth notes.

Puis-je voir icy la Beauté qui m'a soumis à son Em-

Musical staff for Prelude continuation, 3/4 time signature, featuring a series of eighth and sixteenth notes.

Musical staff for Basse-Continue, 3/4 time signature, featuring a series of eighth and sixteenth notes with various ornaments and fingerings.

BASSE-CONTINUE.

Musical staff for Basse-Continue continuation, 3/4 time signature, featuring a series of eighth and sixteenth notes.

Musical staff for Basse-Continue continuation, 3/4 time signature, featuring a series of eighth and sixteenth notes.

pire?

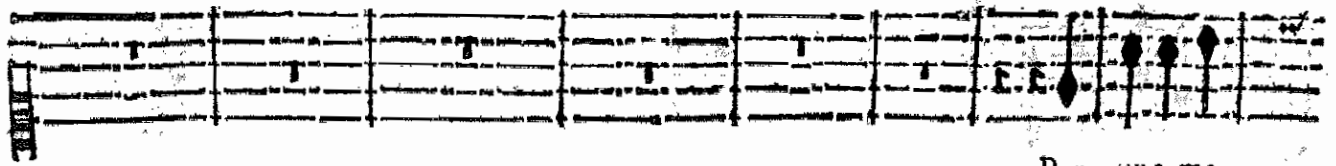
Si loin des bords gla-

Musical staff for Basse-Continue continuation, 3/4 time signature, featuring a series of eighth and sixteenth notes.

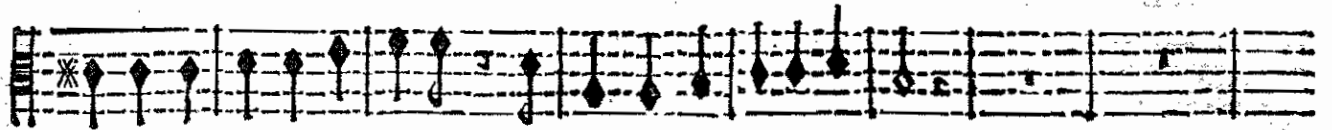
Non, ce n'est qu'un charme trompeur Dont il faut garder vostre cœur.

Musical staff for Basse-Continue continuation, 3/4 time signature, featuring a series of eighth and sixteenth notes.

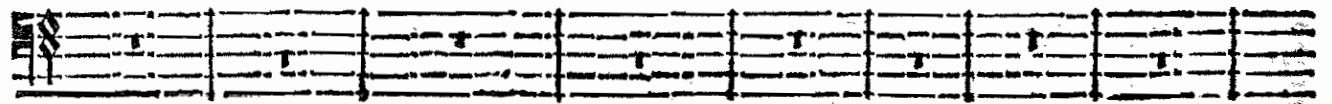
BASSE-CONTINUE.



Par une ma-



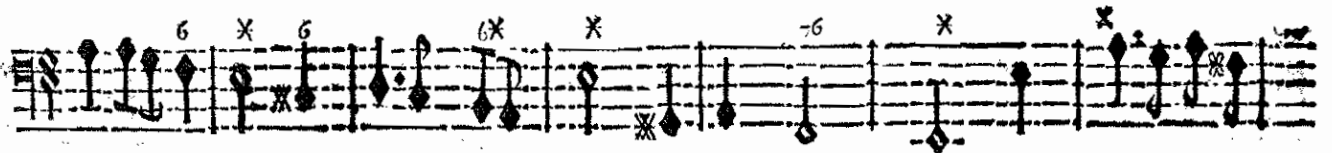
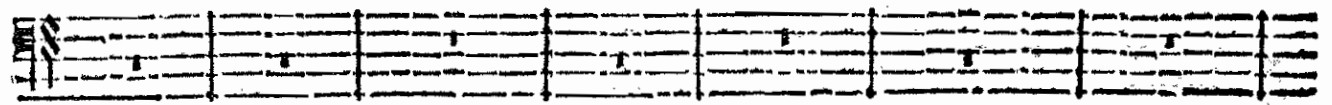
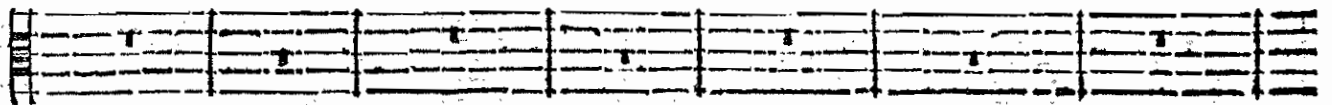
cez où vous pristes naissance, Qui peut vous offrir à mes yeux ?



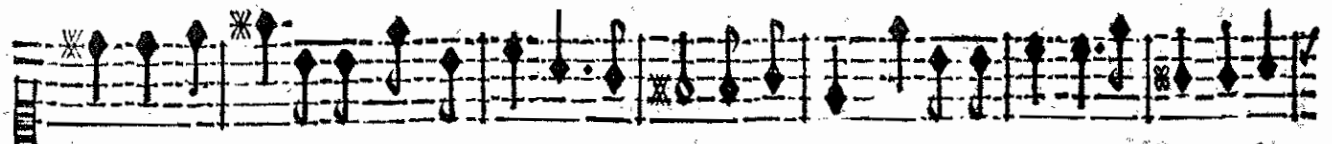
BASSE-CONTINUE.



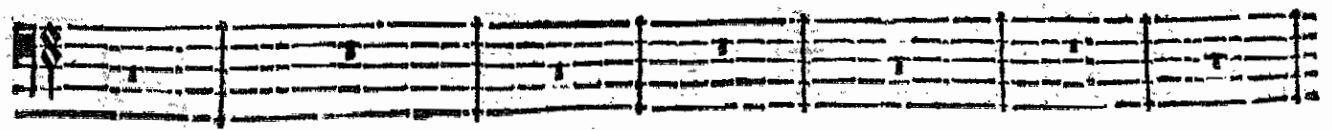
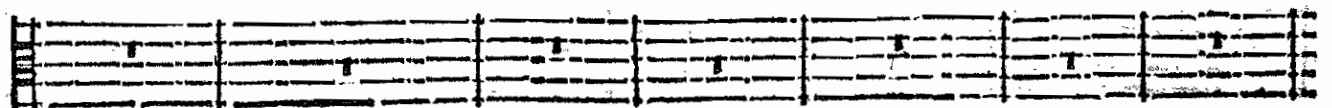
gique puissance Armide m'a conduite en ces aimables lieux, Et je vivois dans la



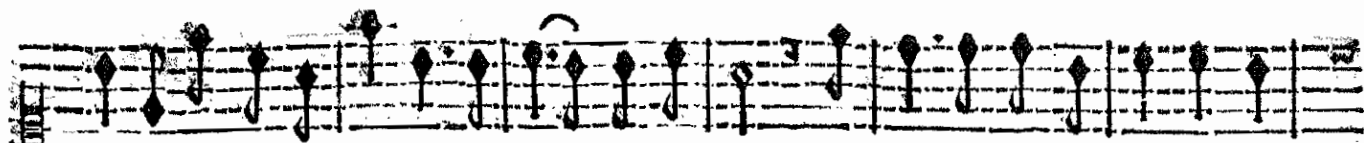
BASSE-CONTINUE.



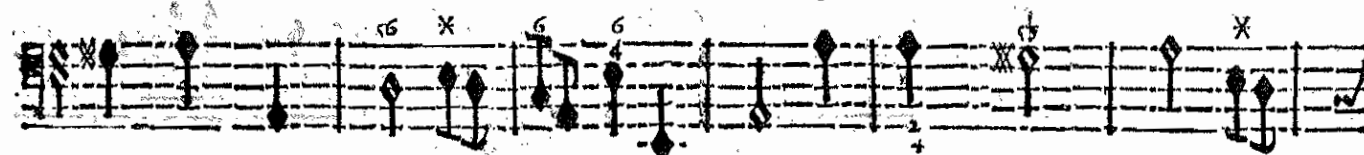
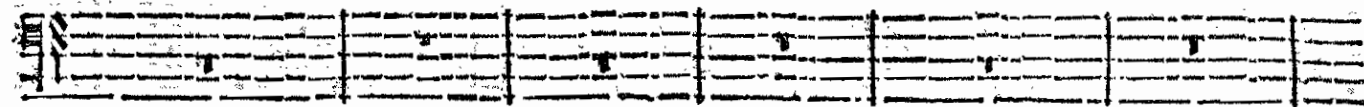
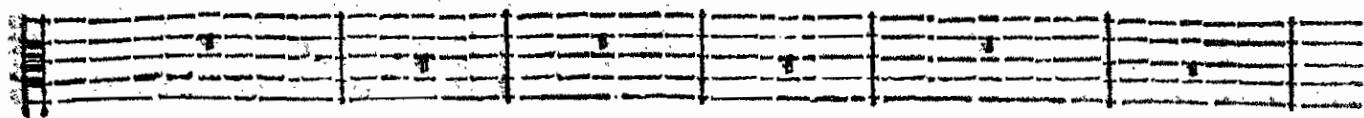
douce esperance D'y voir bien-tost ce que j'aime le mieux. Et je vivois dans la douce espe-



BASSE-CONTINUE.



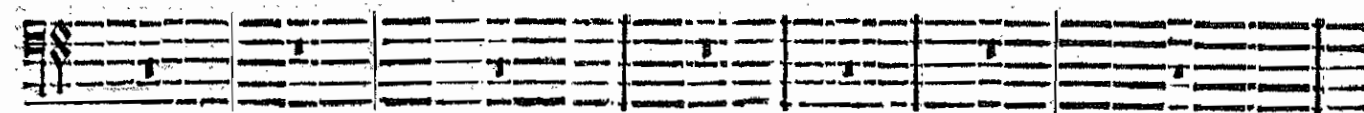
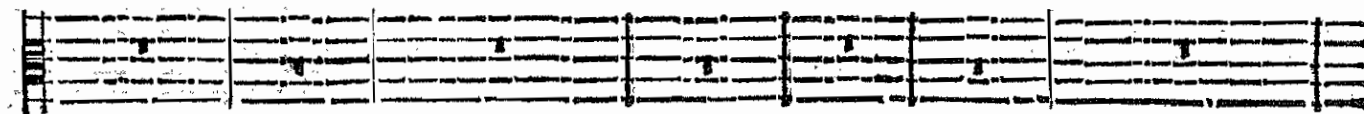
rance D'y voir bien-tost ce que j'ai- me le mieux. Gouffons les doux plaisirs que pour



BASSE-CONTINUE.



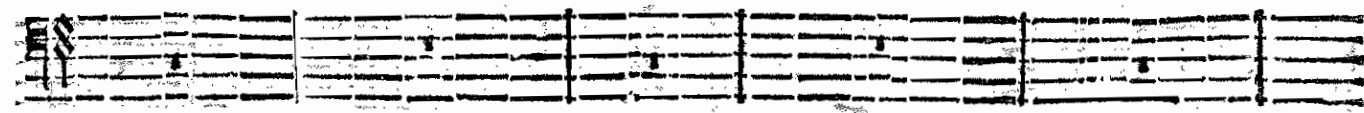
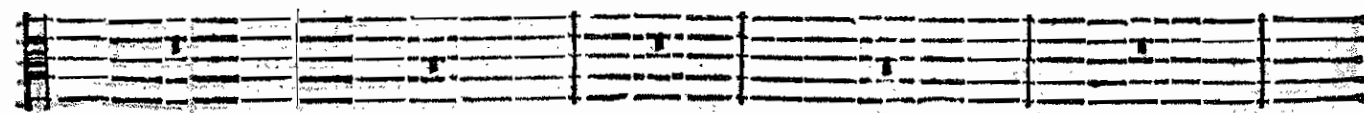
nos cœurs fi- delles Dans cét heureux sejour l'Amour a preparez. Le Devoir par des loix cru-



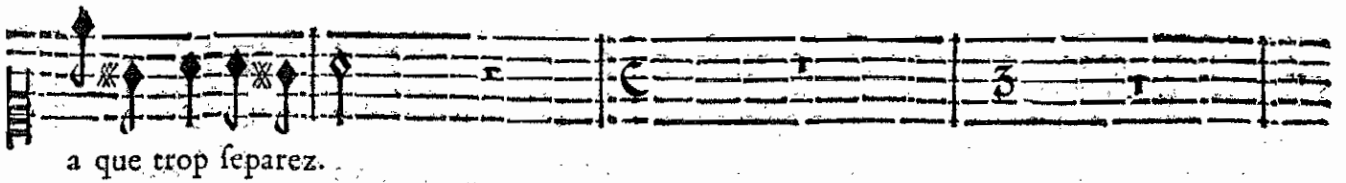
BASSE-CONTINUE.



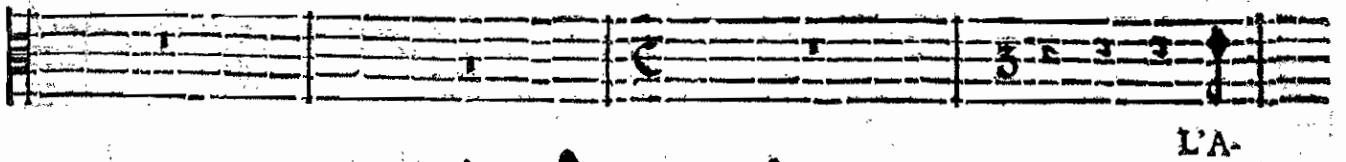
elles. Ne nous a que trop separez. Le Devoir par des loix cruelles Ne nous



BASSE-CONTINUE.



a que trop separez.



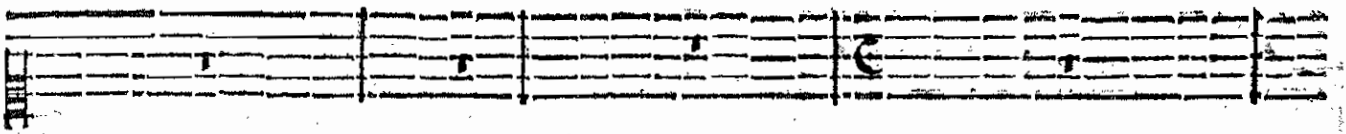
L'A-



Fuyez, Fuyez, faites-vous violence



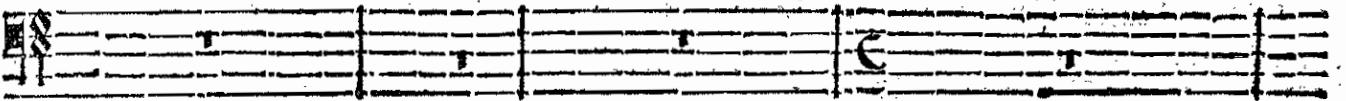
BASSE-CONTINUE.



mour ne me le permet pas.




Contre de si charmants apas Mon cœur est sans def.



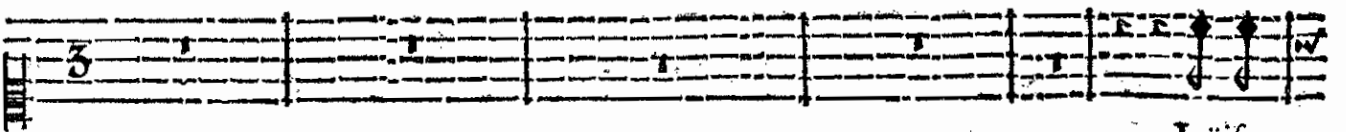
BASSE-CONTINUE.



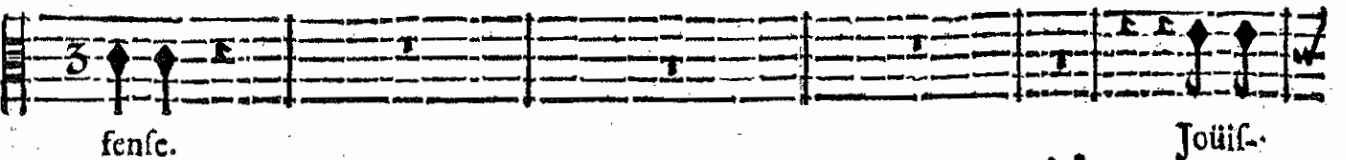
BASSE-CONTINUE.



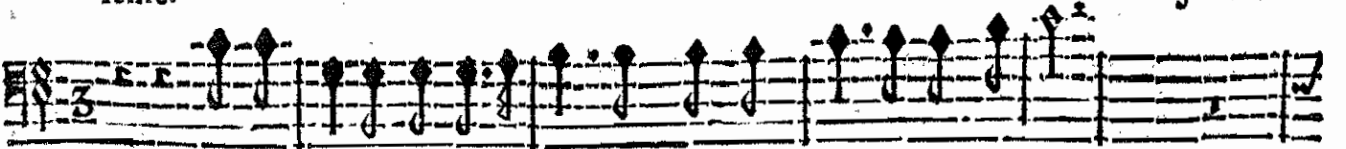
Jouif.



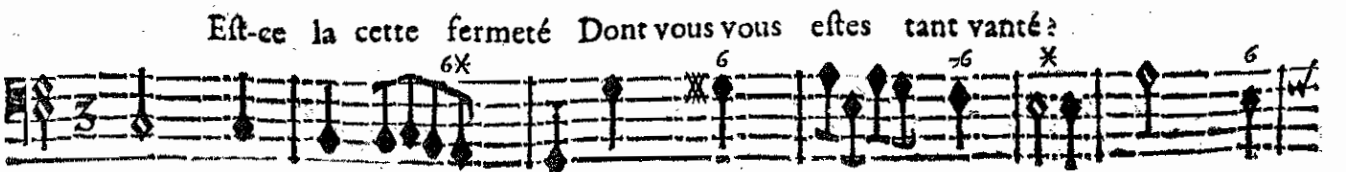
Jouif.



ferme.



Est-ce la cette fermeté Dont vous vous estes tant vanté?



BASSE-CONTINUE.

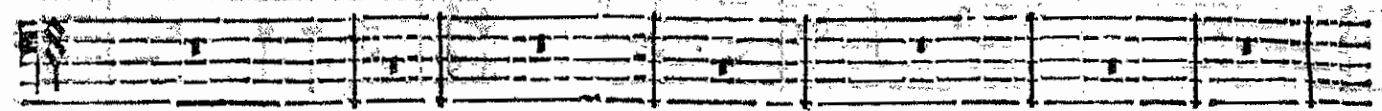
BASSE-CONTINUE.



sons d'un bonheur extrême, Hé! quel autre bien peut valoir Le plaisir de voir ce qu'on aime?



sons d'un bonheur extrême, Hé! quel autre bien peut valoir Le plaisir de voir ce qu'on aime?



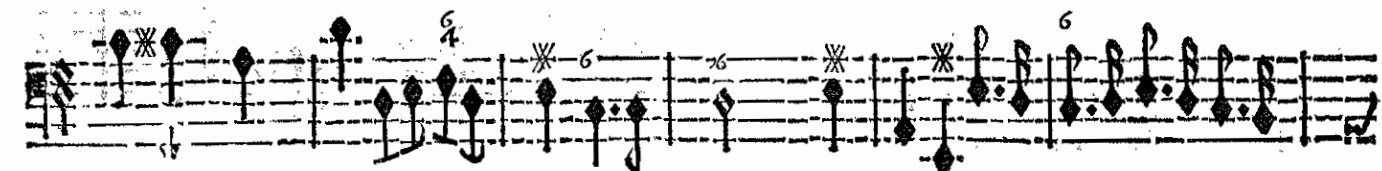
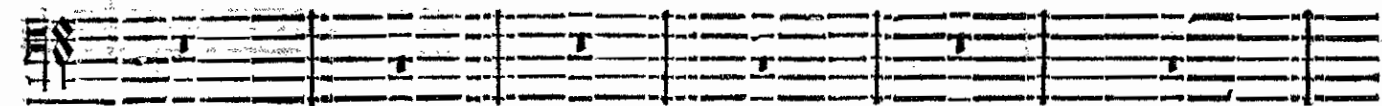
BASSE-CONTINUE.



Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



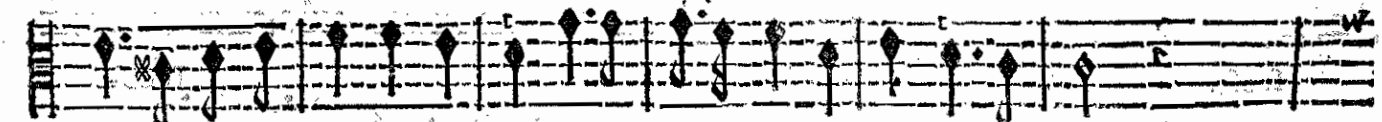
Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



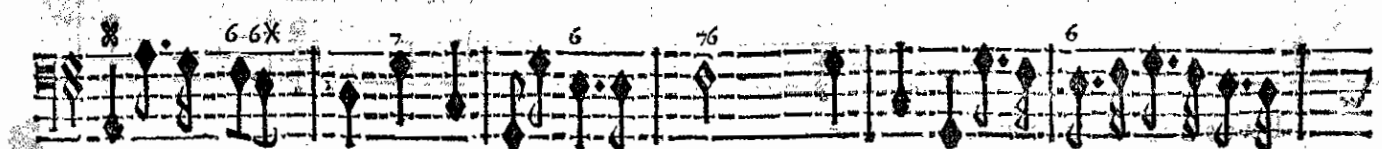
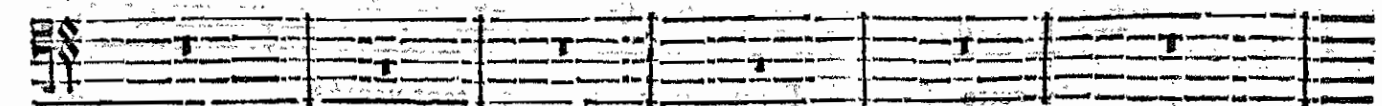
BASSE-CONTINUE.



Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



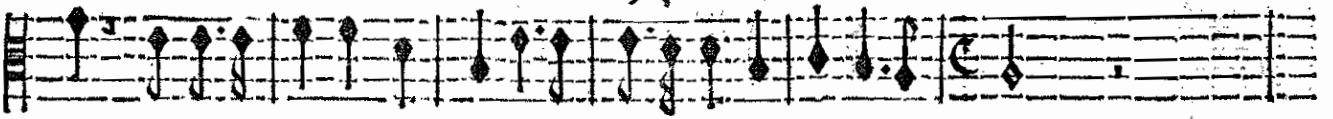
Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



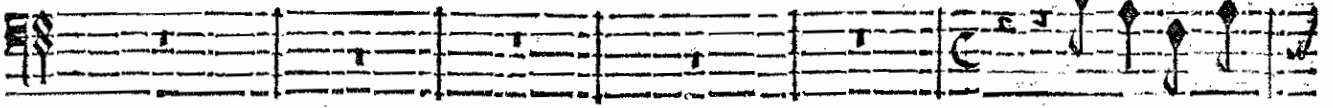
BASSE-CONTINUE.



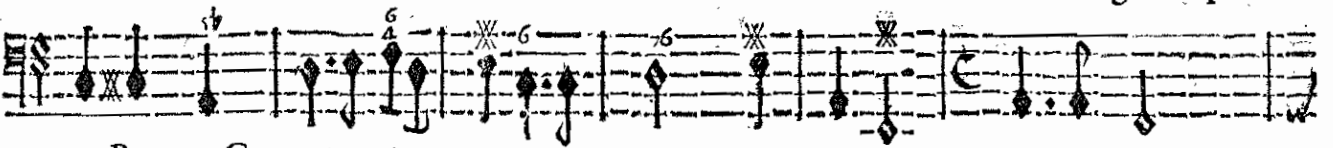
Hé! quel autre bien peut va- loir Le plai- sir Le plai- sir de vous voir?



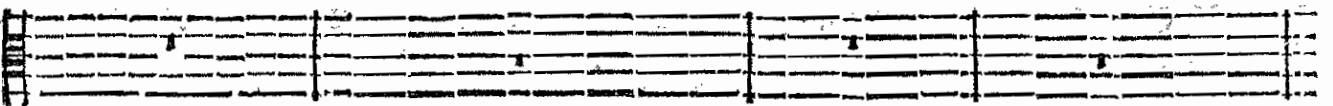
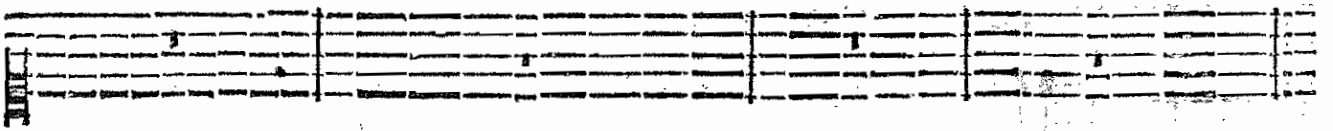
Hé! quel autre bien peut va- loir Le plai- sir Le plai- sir de vous voir?



Malgré la puif-



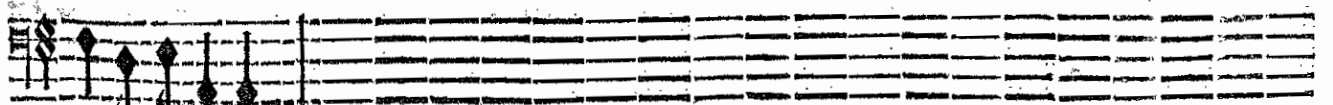
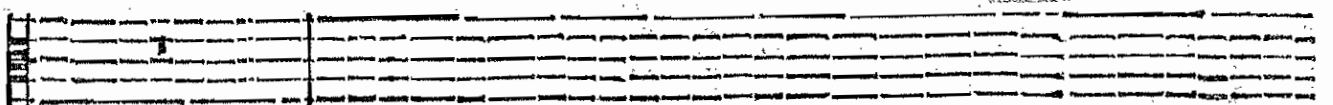
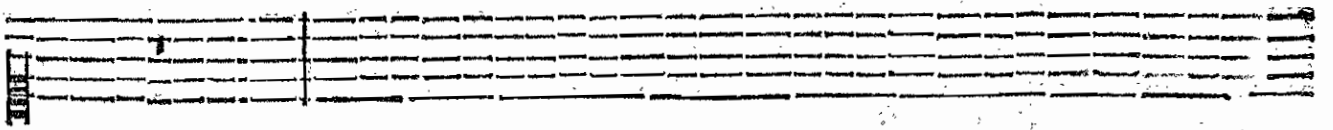
BASSE-CONTINUÉ.



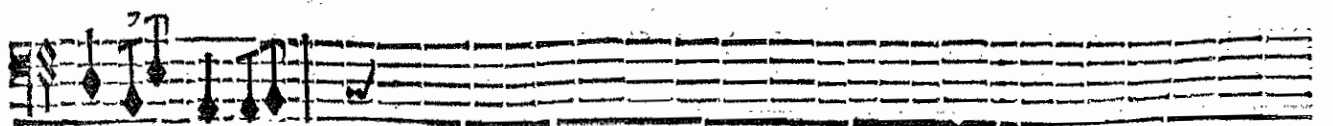
fance infernale, Malgré vous-mesme il faut vous détromper. Ce Sceptre d'or peut dissiper Une et-



BASSE-CONTINUE.



reur si fatale.



BASSE-CONTINUE.

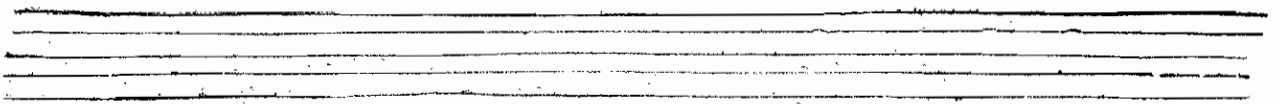
B b

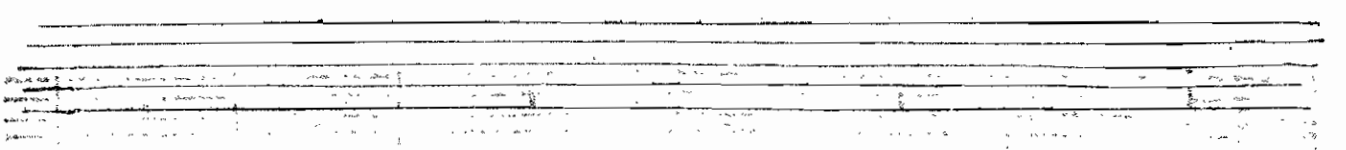
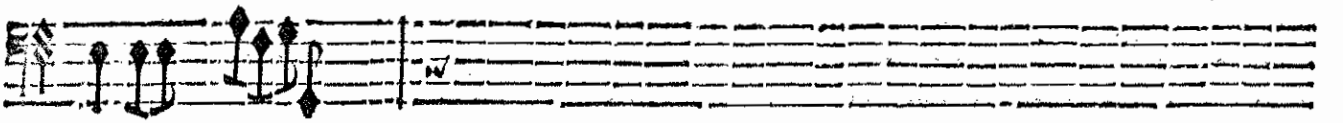
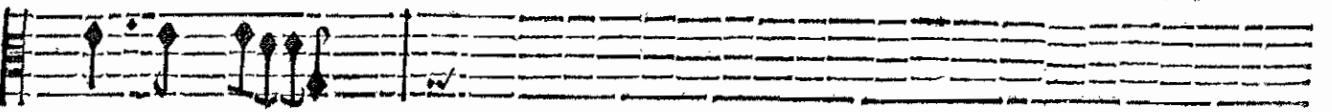
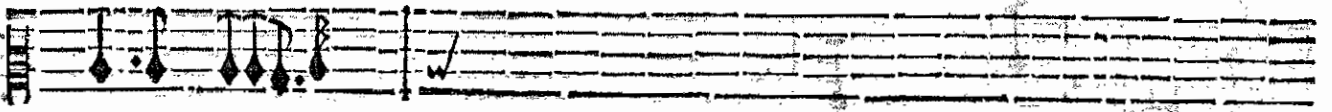
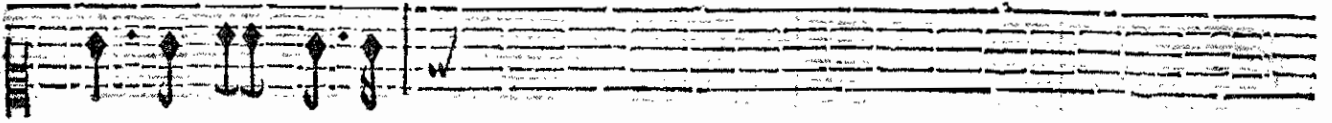
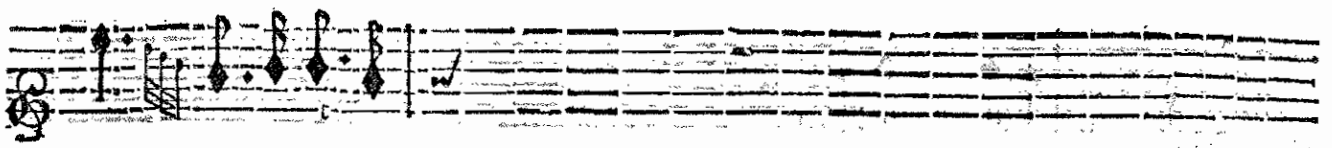
SCENE III.

UBALDE, LE CHEVALLIER DANOIS.

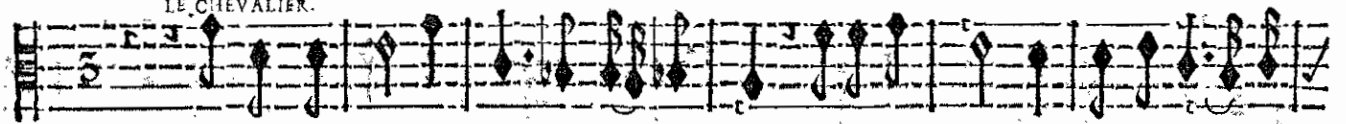
vif.

PRELUDE.



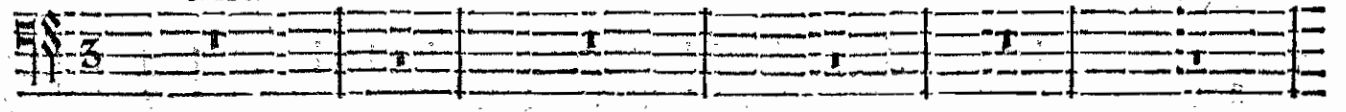


LE CHEVALIER.



Je tourne en vain les yeux de toutes parts Je ne voy plus cette Beauté fi-

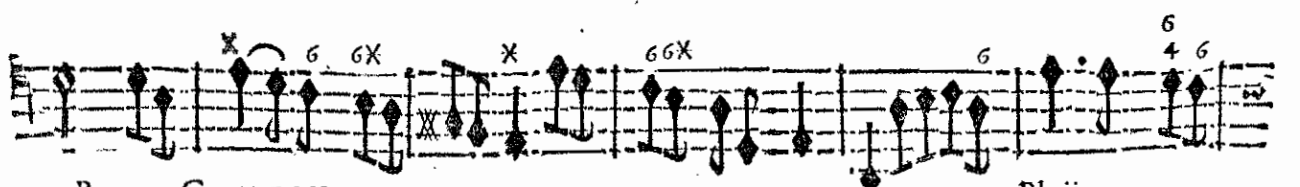
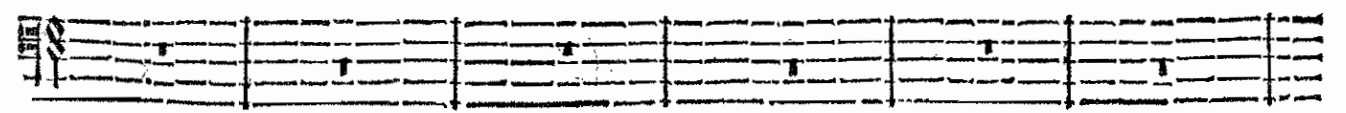
VBALDE.



BASSE-CONTINUE.



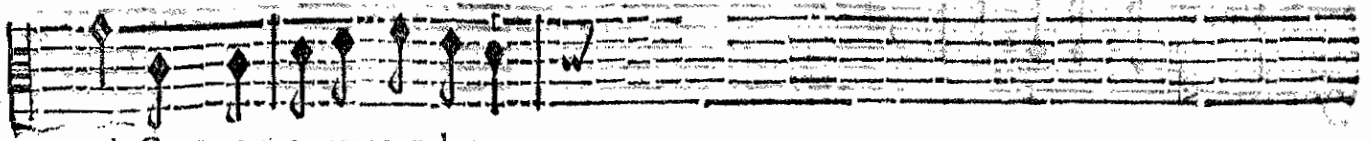
chere. Elle eschape à mes regards Comme une vapeur legere. Elle eschape à mes re-



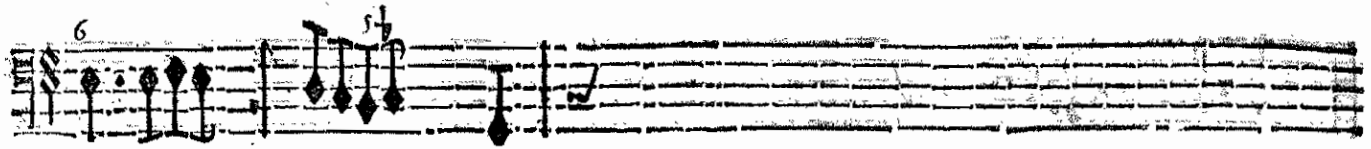
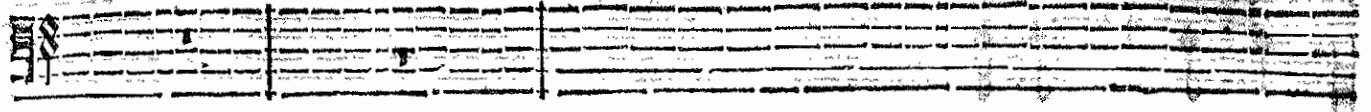
BASSE-CONTINUE.

Bb ij

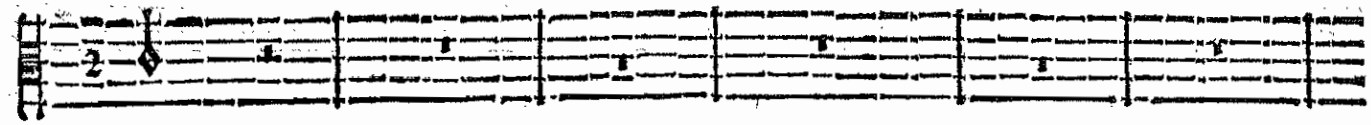
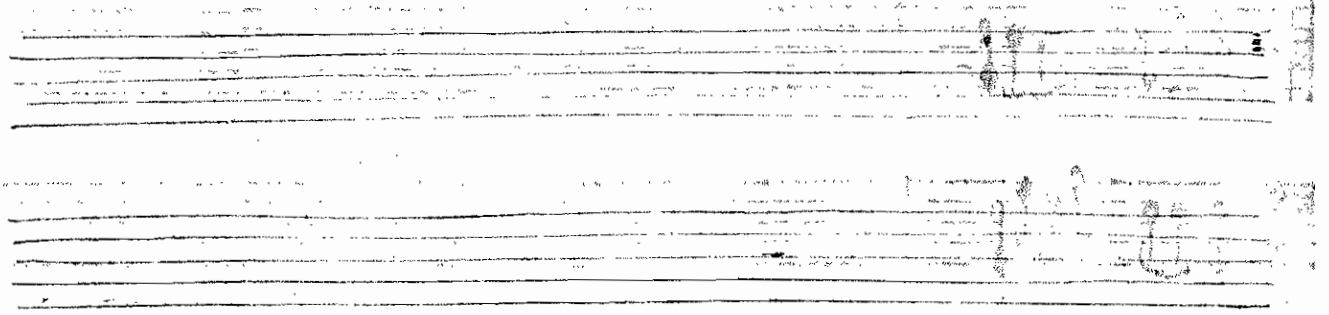
ARMIDE TRAGÉDIE.



gards Comme une vapeur lege-



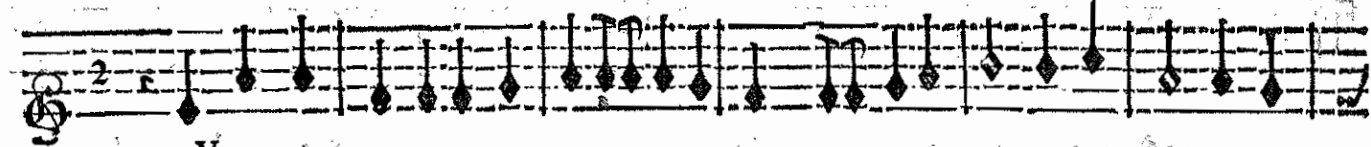
BASSE-CONTINUE.



re.



VIOLON.

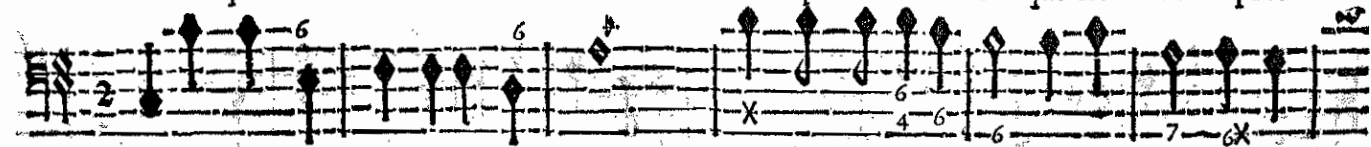


VIOLON.

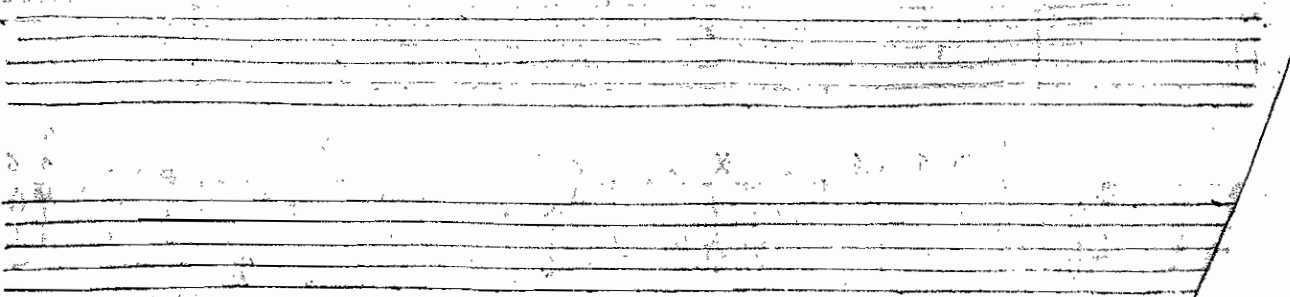


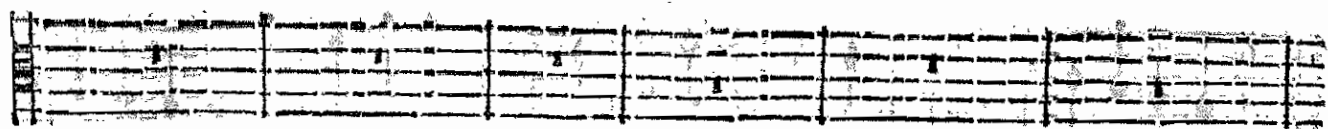
Ce que l'Amour a de charmant

N'est qu'une illusion qui ne laisse apres

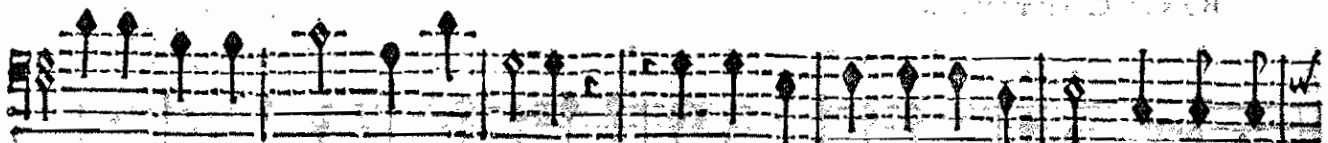


BASSE-CONTINUE.

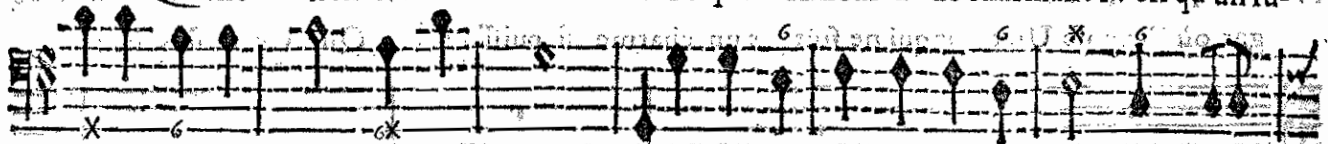




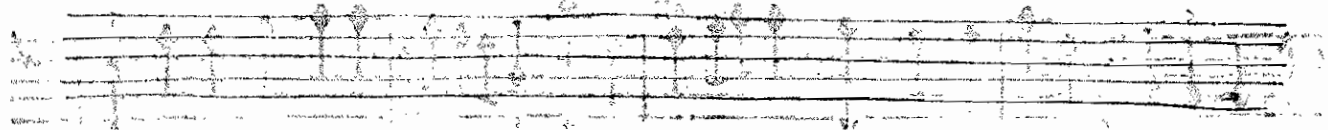
...elle est votre... U... de... a regard de vos



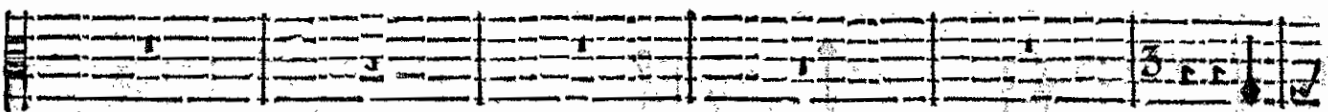
elle Qu'une honte eter- nelle. Ce que l'Amour a de charmant N'est qu'un fu-



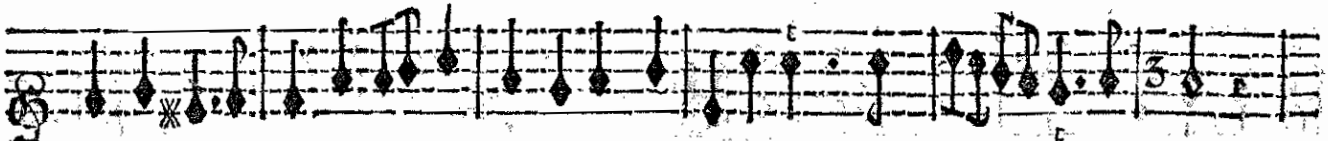
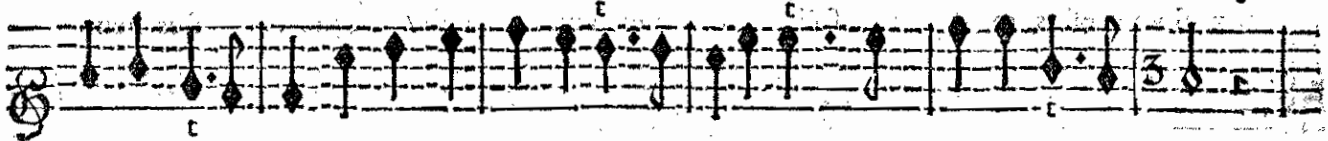
BASSE-CONTINUE.



BASSE-CONTINUE



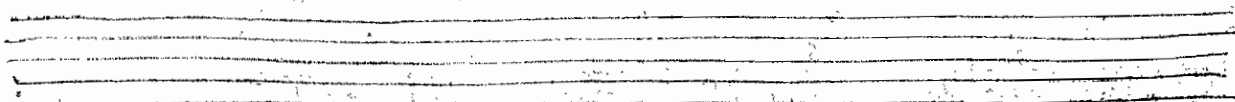
Je

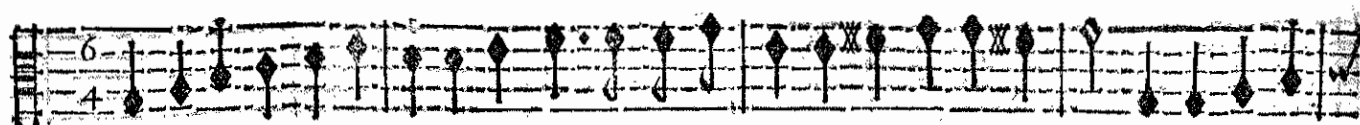


neste enchantement. Ce que l'amour a de charmant N'est qu'un funeste enchan- tement.

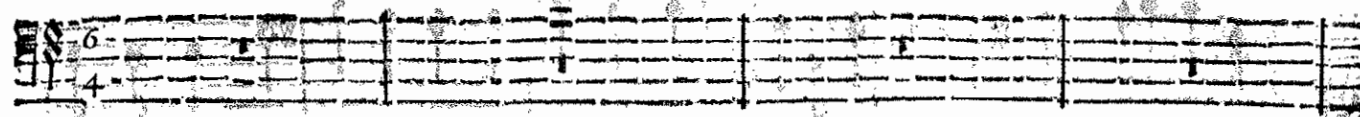


BASSE-CONTINUE.

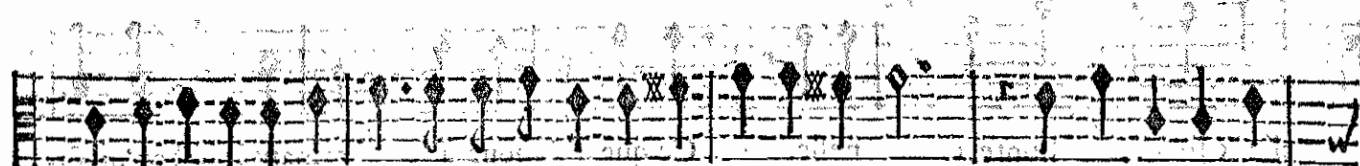




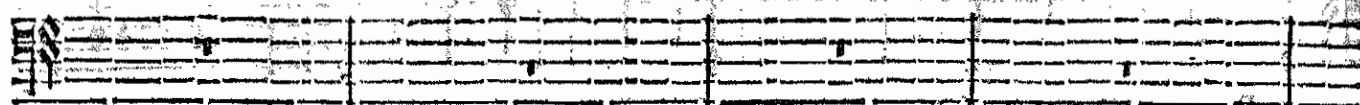
voilà le danger où s'expose Un cœur qui ne fuit pas un charme si puissant. Je voy le dan-



BASSE CONTINUE.



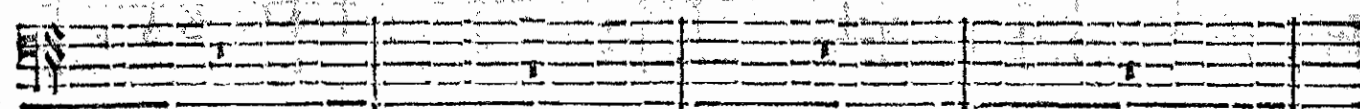
ger où s'expose Un cœur qui ne fuit pas un charme si puissant. Que vous estes heu-



BASSE CONTINUE.



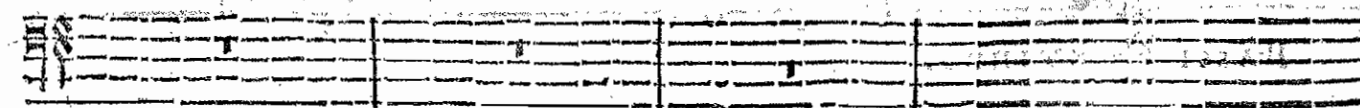
reux si vous estes exempt Des foibleffes que l'amour cause! Que vous estes heu-



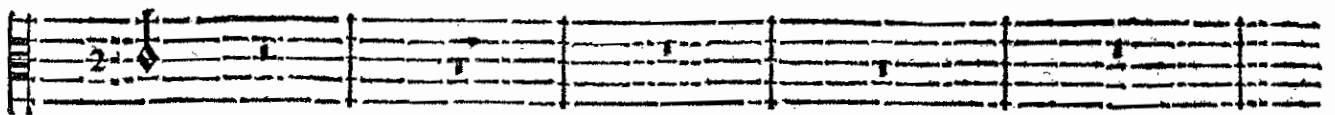
BASSE CONTINUE.



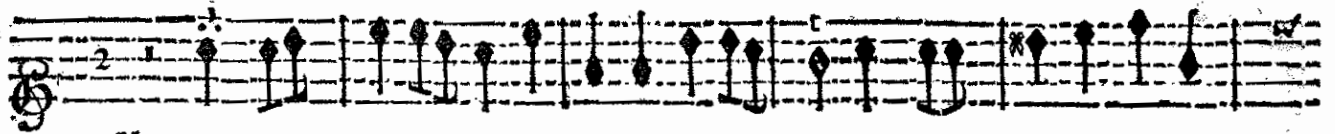
reux si vous estes exempt Des foibleffes que l'amour cau-



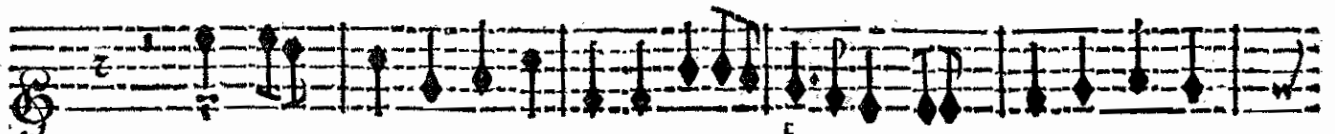
BASSE CONTINUE.



fe.



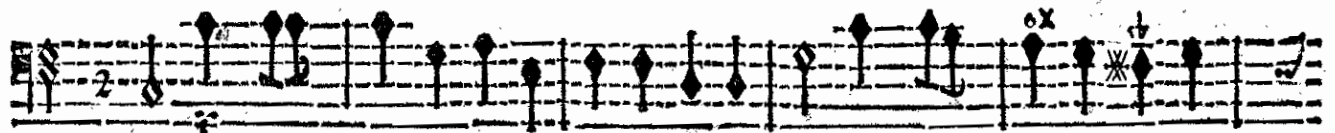
VIOLONS.



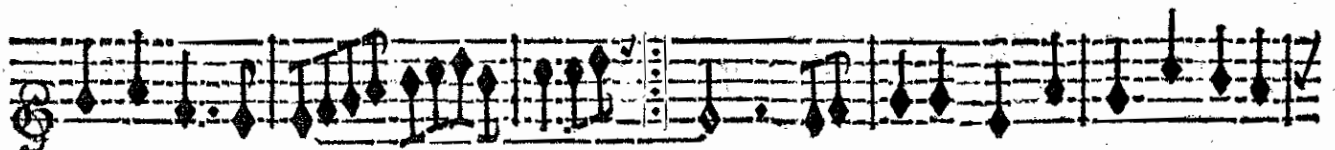
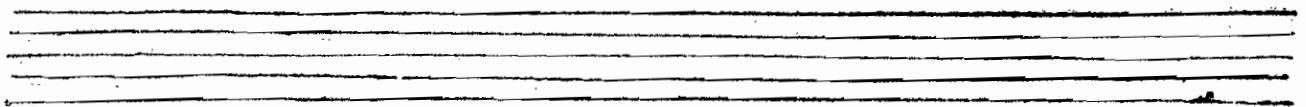
VIOLONS.



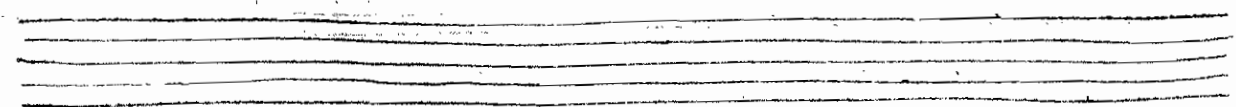
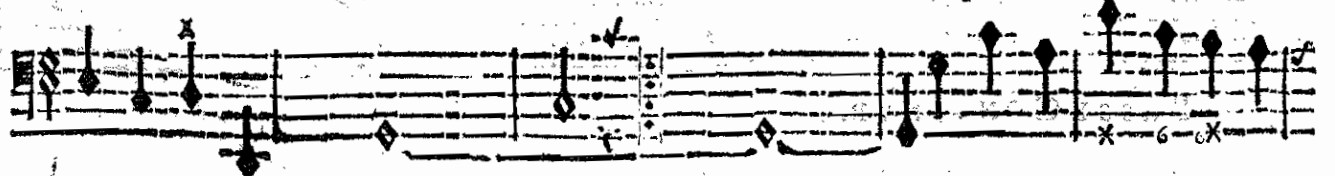
Non, je n'ay point gardé mon cœur jusqu'à ce jour, Prés de l'objet que j'aime il

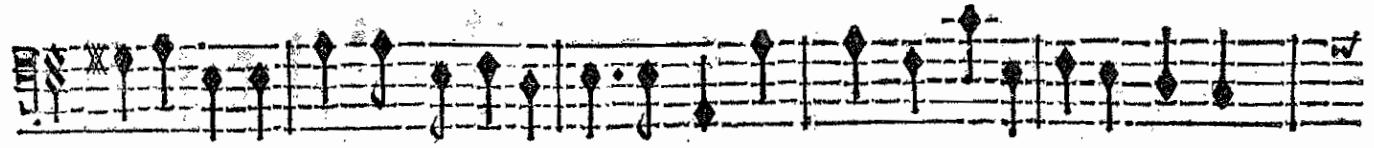
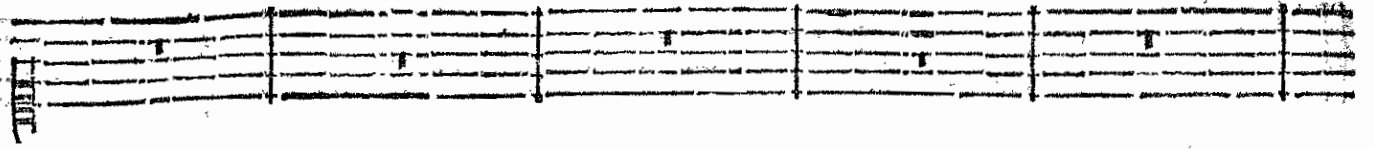


BASSE-CONTINUE.

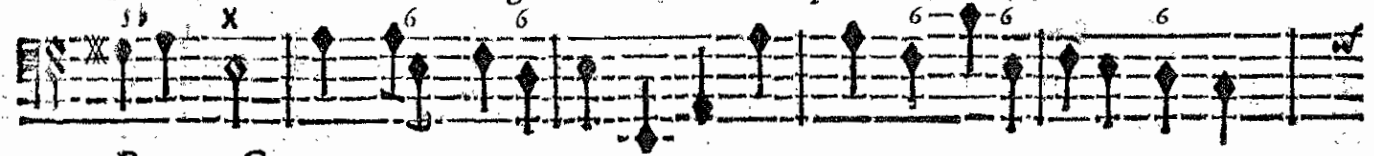


m'effoit doux de vivre. vivre. Mais quand la Gloire ordonne

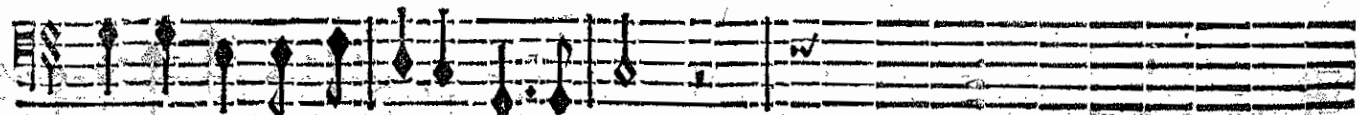
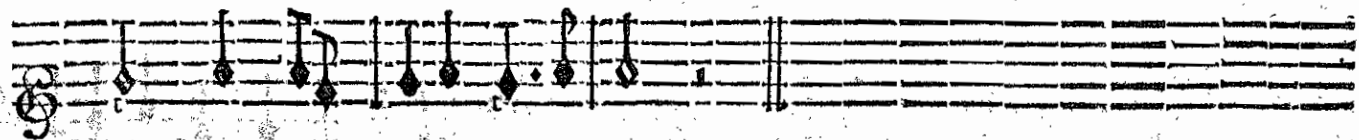
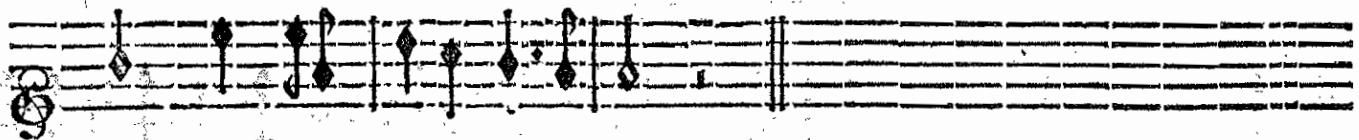
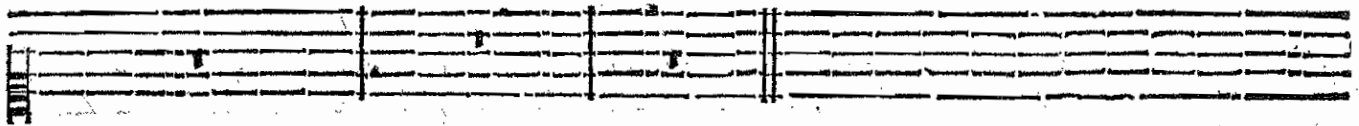
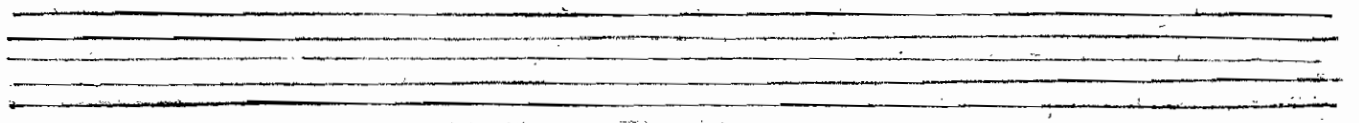




de la fivre Il faut laisser gemir l'Amour. Mais quand la Gloire ordonne de la



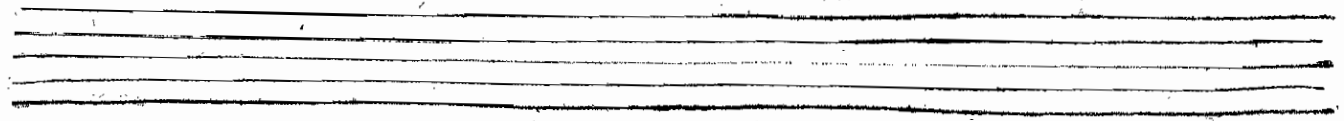
BASSE-CONTINUE.

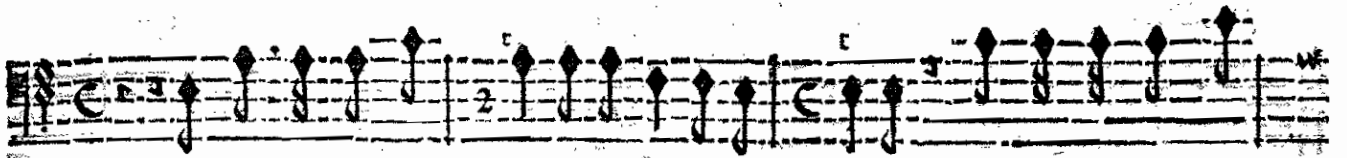
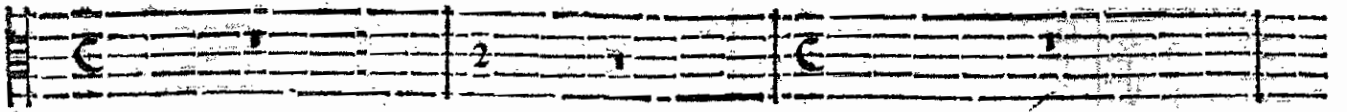


fivre Il faut laisser gemir l'Amour.

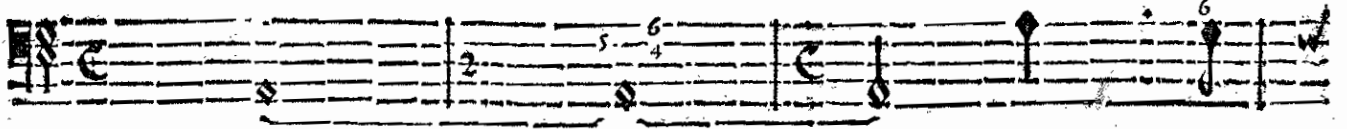


BASSE-CONTINUE.

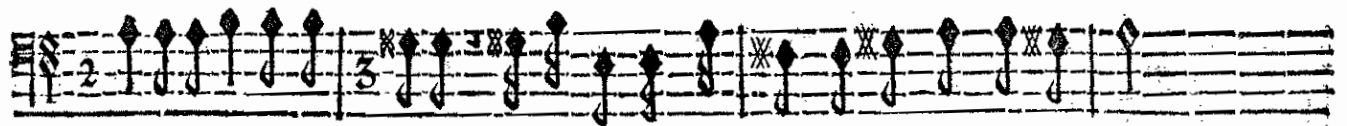
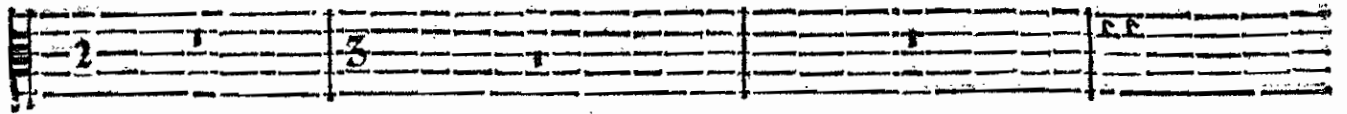




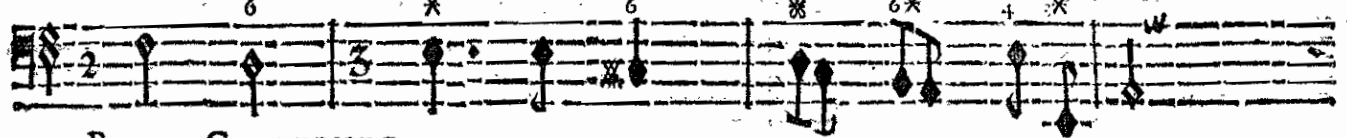
Des charmes les plus forts la raison me def- gage. Rien ne nous doit l-



BASSE-CONTINUE.



cy retenir davan- tage, Profitons des conseils que l'on nous a donnez.



BASSE-CONTINUE.

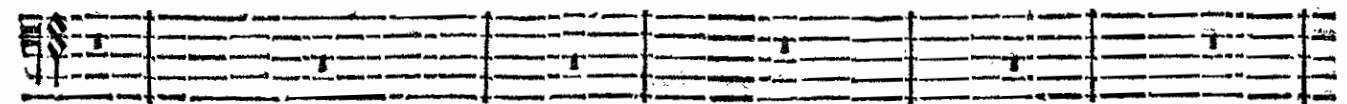
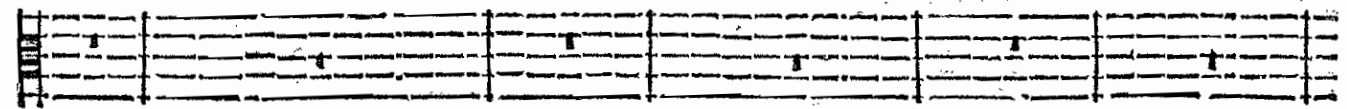
SCÈNE IV.

MELISSE, UBALDE, ET LE CHEVALIER DANOIS.

MELISSE.



D'où vient que vous vous destournez De ces Eaux & de cét ombrage ? Goustez un doux re-



BASSE-CONTINUE.



pas, Estrangers fortunez, Délassez-vous icy d'un penible voyage. Un

6 6 6 1

BASSE-CONTINUE.

favorable sort vous appelle au partage Des biens qui vous font desti- nez.

6 7 6 6X Est-ce

BASSE-CONTINUE.

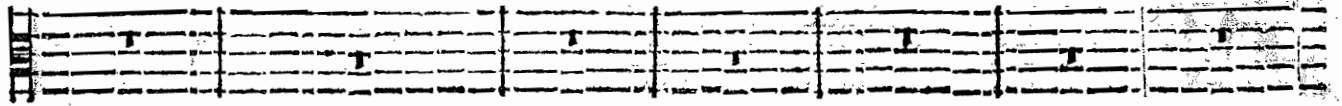
Est-ce vous, cher Amant, Est-ce vous que je voy. Au rap-

6 7 4 3 4 3 Au rap-

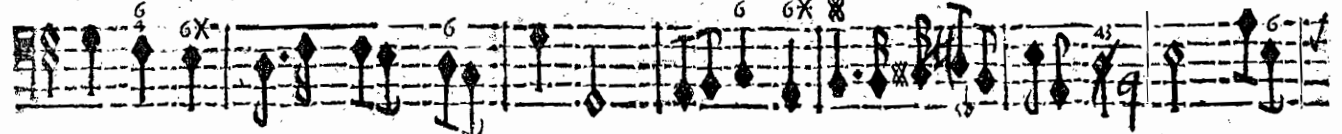
BASSE-CONTINUE.



port de mes yeux je n'ose adjoûter foy. Se peut-il qu'en ces lieux l'Amour nous réu- nisse? Est-ce

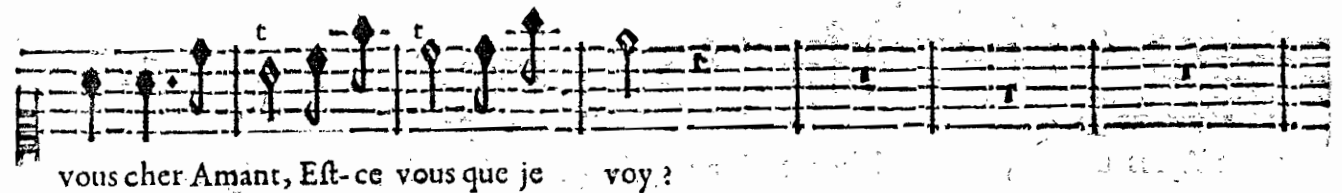



port de mes yeux je n'ose adjoûter foy. Se peut-il qu'en ces lieux l'Amour nous réu- nisse?

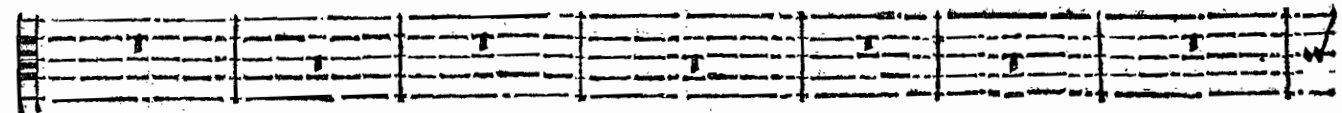
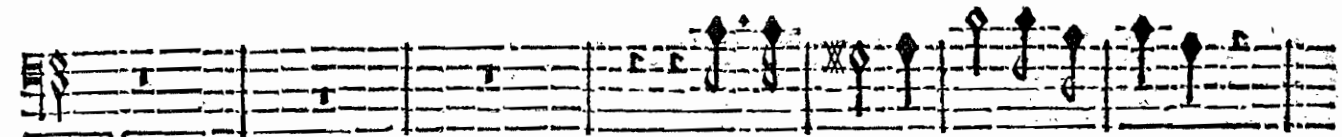


6 6X 6 6X 43 6

BASSE-CONTINUE.



vous cher Amant, Est-ce vous que je voy?

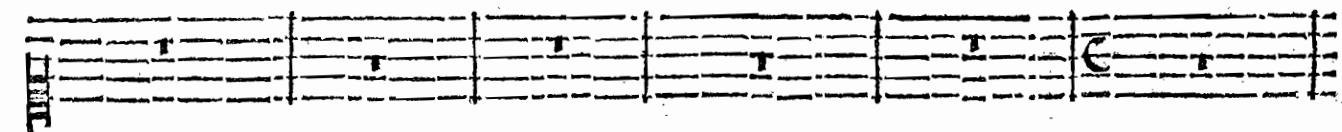



Est-ce vous charmante Me- lisse?

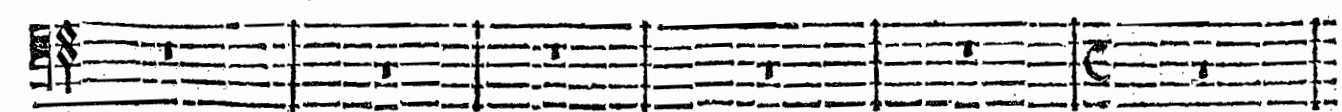


6 7 4 3

BASSE-CONTINUE.




Non, ce n'est qu'un charme trôpeur, Dont il faut garder vostre cœur. Fuyez Fuyez faites vous vio-

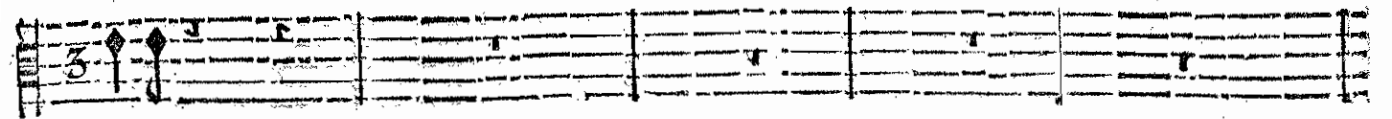



6 6 43

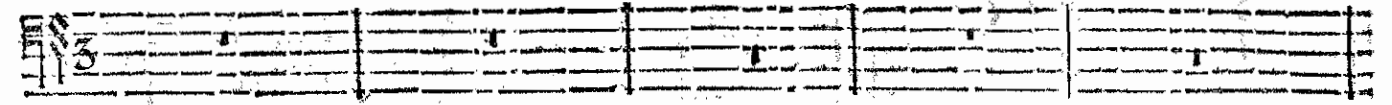
BASSE-CONTINUE.



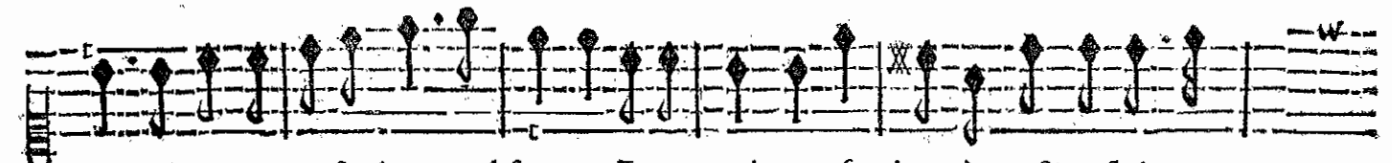
Pourquoy faut-il encor m'arracher mon Amant? Faut-il ne nous voir qu'un mo-



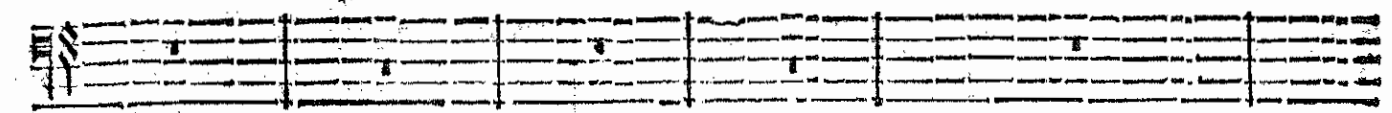
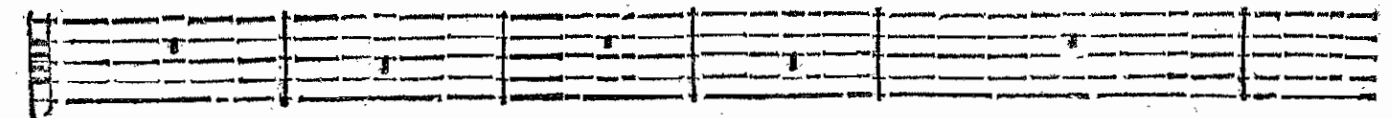
lence.



BASSE-CONTINUE.



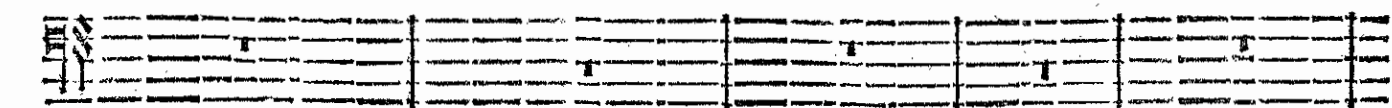
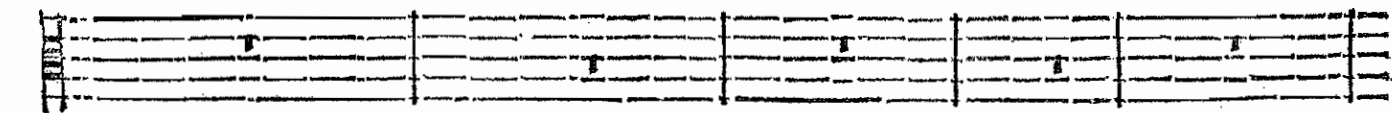
ment Apres une si longue absence? Je ne puis consentir à vostre esloigne-



BASSE-CONTINUE.



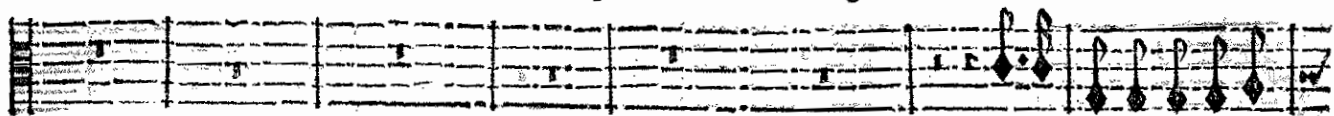
ment. Je n'ay que trop souffert un si cruel tourment, & je mourray s'il recommen-



BASSE-CONTINUE.



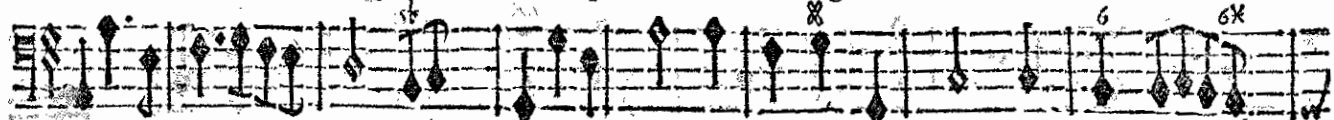
ce. Faut-il ne nous voir qu'un moment Après une si longue absence ?



Est-ce là cette ferme-

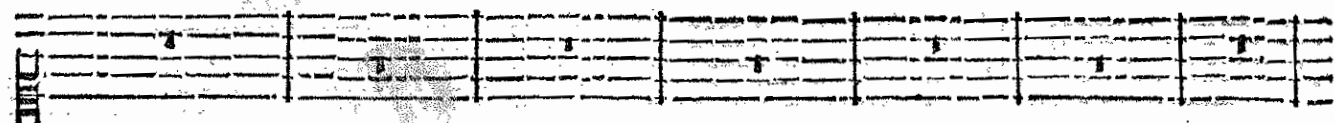


Faut-il ne no^o voir qu'un moment Après une si longue absence ?



BASSE-CONTINUE.

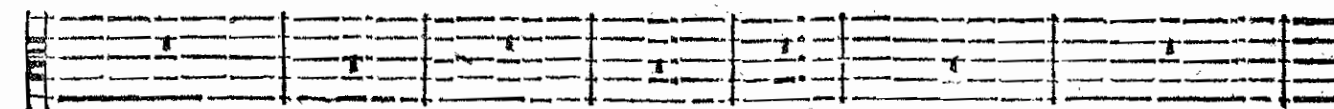
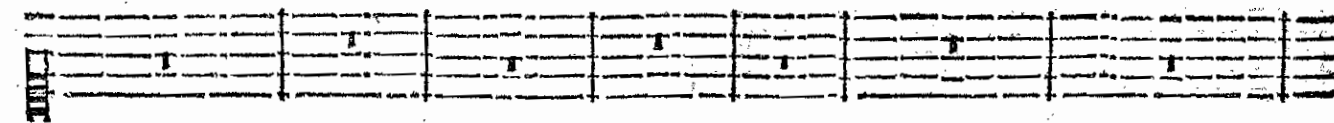
BASSE-CONTINUE.



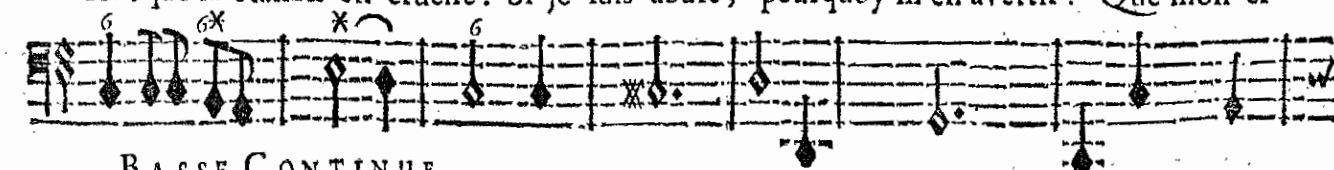
té Dont vous vous estes tant vanté? Sortez, sortez de vostre erreur, la Raison vous appelle.



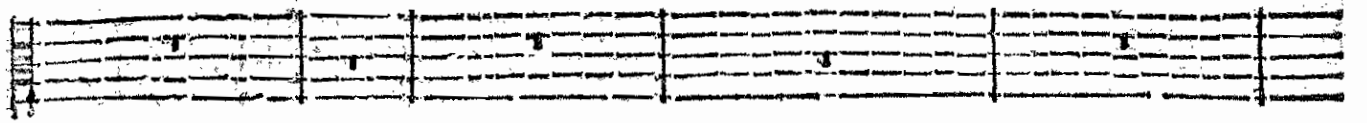
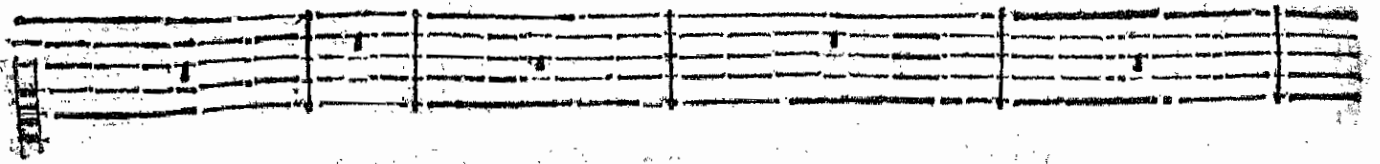
BASSE-CONTINUE.



Ah! que la Raison est cruelle! Si je suis abusé, pourquoi m'en avertir? Que mon er-



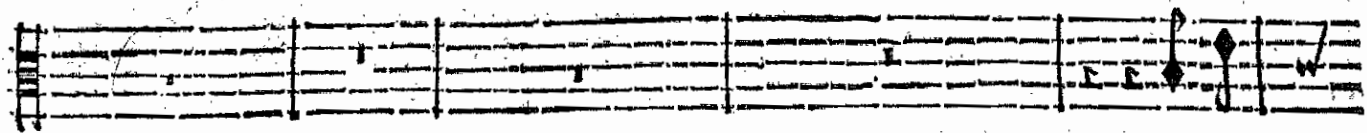
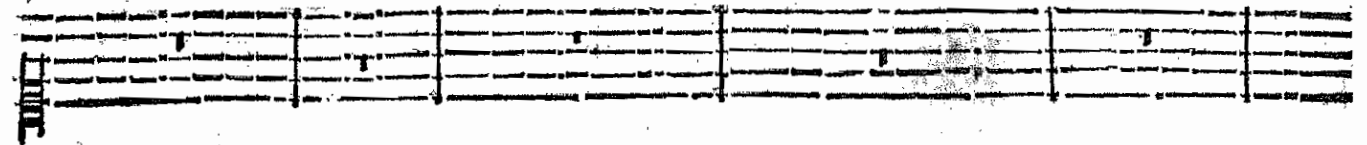
BASSE-CONTINUE.



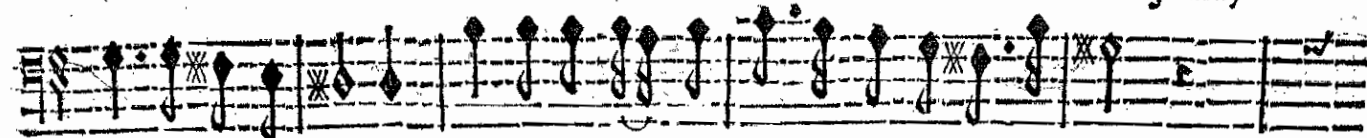
reur me paroist belle! Que je serois heureux de n'en jamais sortir! Que mon er-



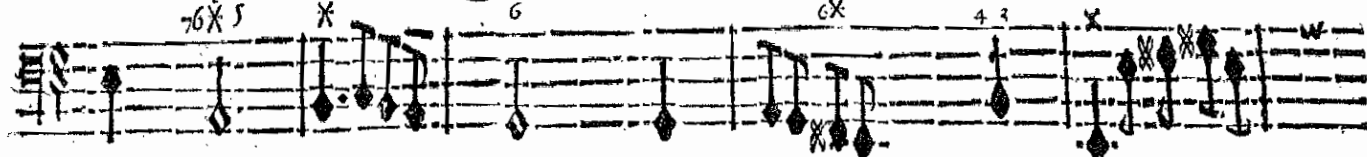
BASSE-CONTINUE.



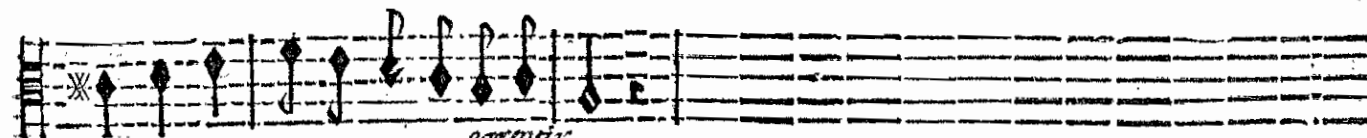
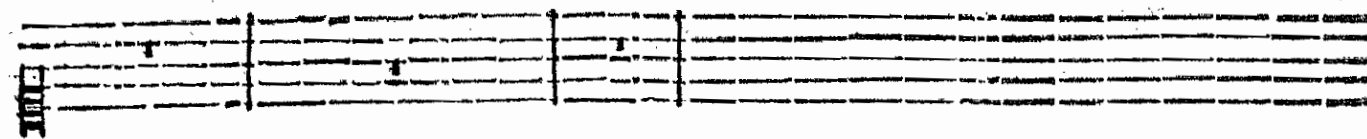
J'auray



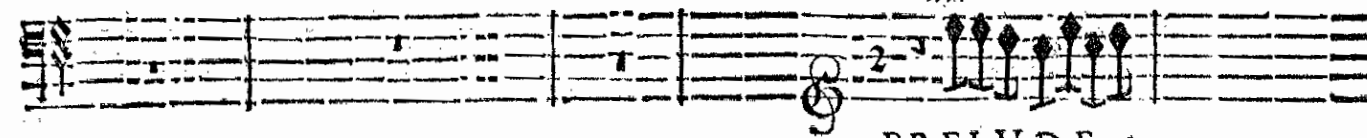
reur me paroist belle! Que je serois heureux de n'en jamais sortir!



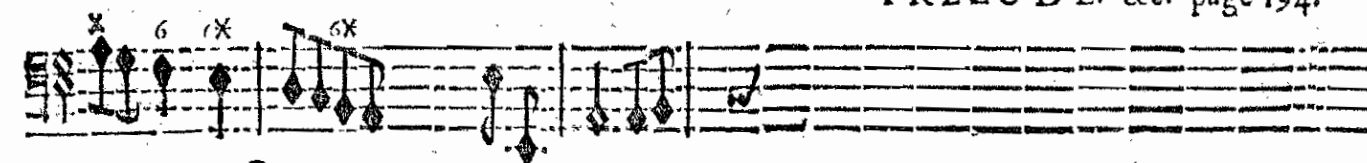
BASSE-CONTINUE.



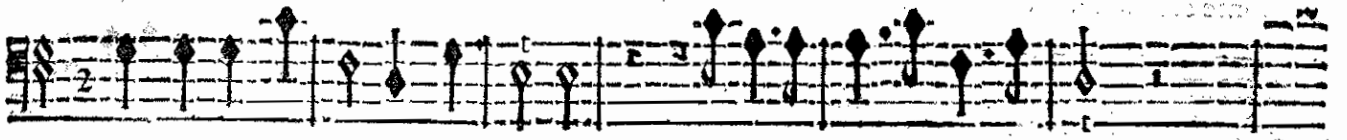
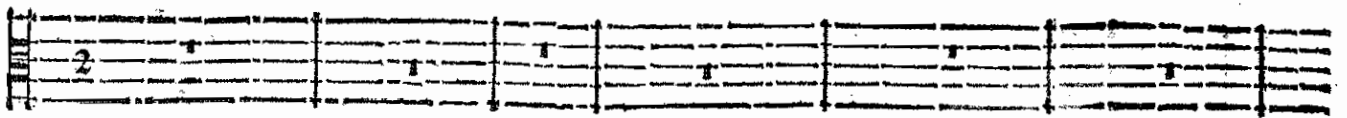
soin malgré vous de vous en dégager.



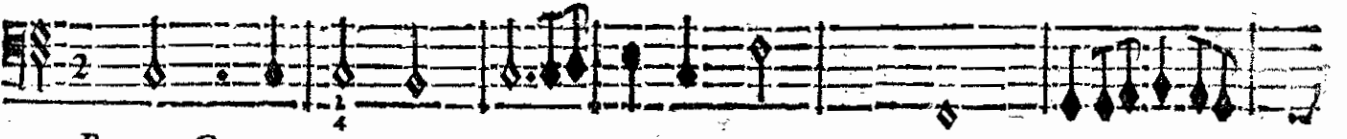
PRELUDE. &c. page 194.



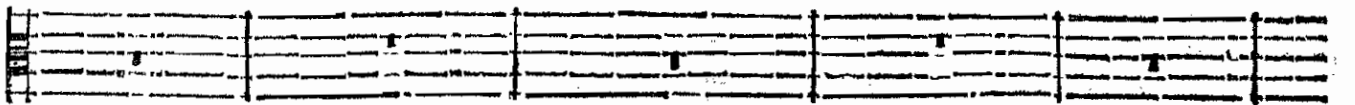
BASSE-CONTINUE.



Que devient l'objet qui m'enflame? Melisse disparoist soudain!



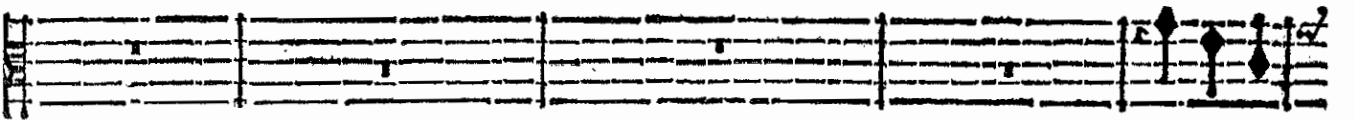
BASSE-CONTINUE.



Ciel! faut-t'il Qu'un fantosme vain Cause tant de trouble à mon ame?



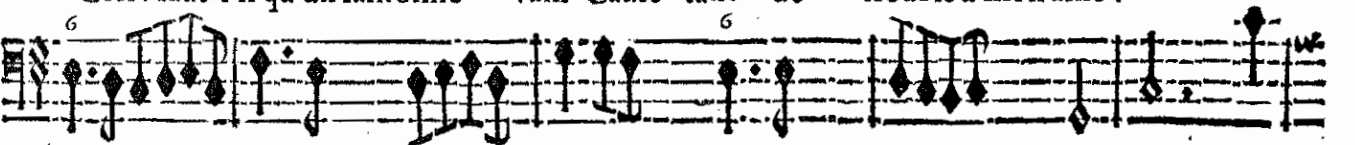
BASSE-CONTINUE.



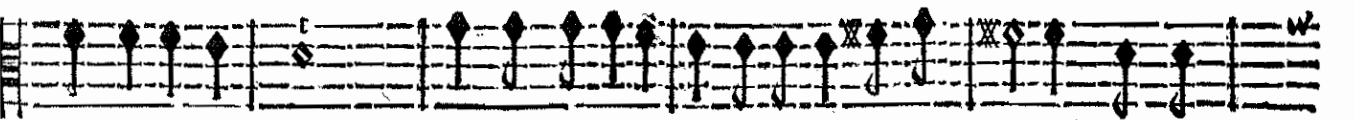
Ce que l'a-



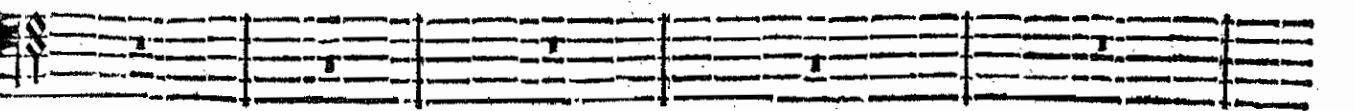
Ciel! faut-t'il qu'un fantosme vain Cause tant de trouble à mon ame?



BASSE-CONTINUE.



mour a de charmant N'est qu'une illusion qui ne laisse apres elle Qu'une

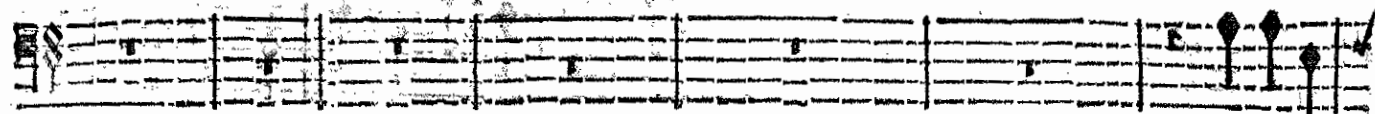


BASSE-CONTINUE.

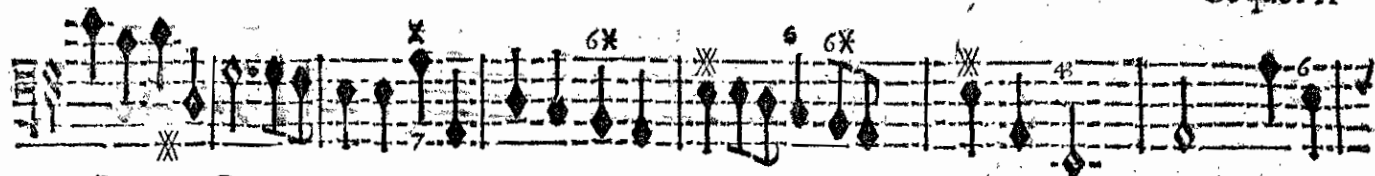
ARMIDE, TRAGEDIE:



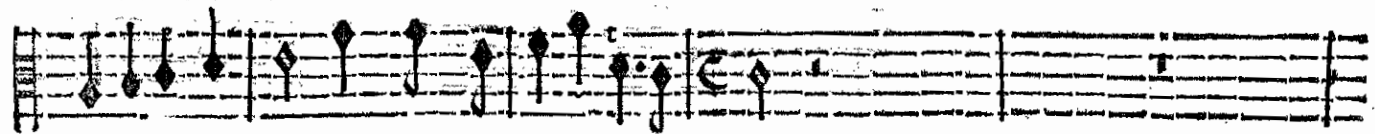
honte éternelle. Ce que l'Amour a de charmant N'est qu'un funeste enchantement. Ce que l'A-



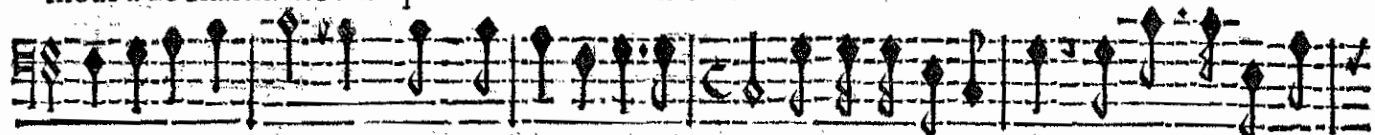
Ce que l'A-



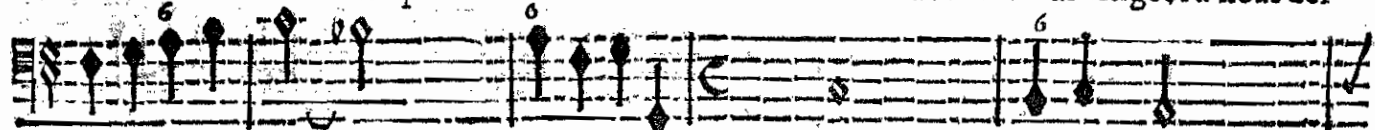
BASSE-CONTINUE.



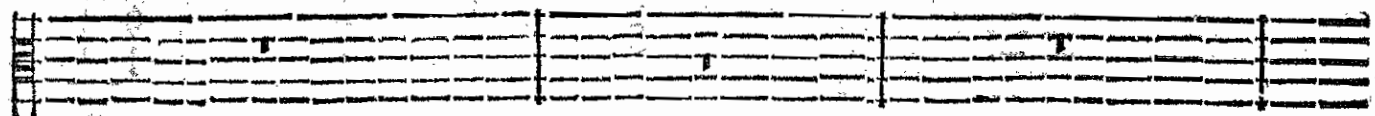
mour a de charmant N'est qu'un funeste enchantement.



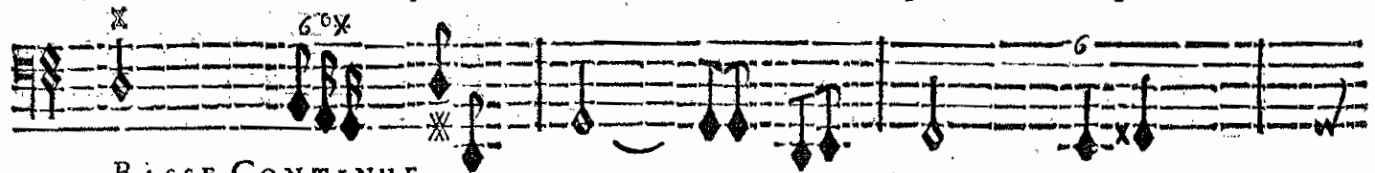
mour a de charmant N'est qu'un funeste enchantement. D'une nouvelle erreur songeôs à nous def-



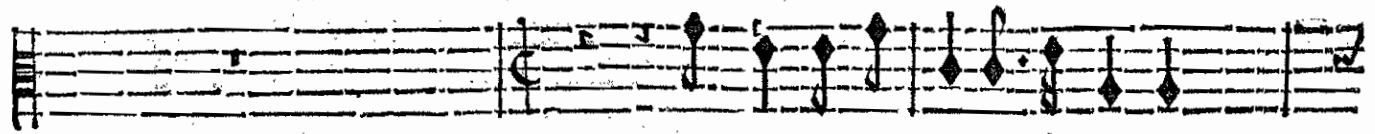
BASSE-CONTINUE



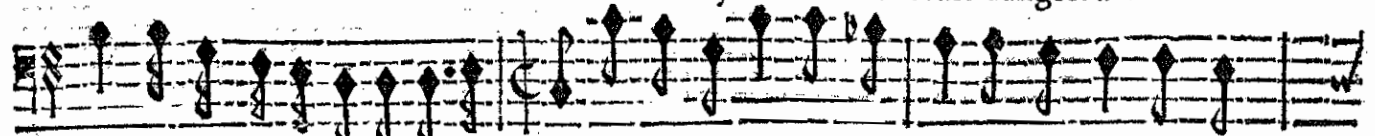
fendre, Evitons de trompeurs attraits, Ne nous destournons pas du chemin qu'il faut



BASSE-CONTINUE.



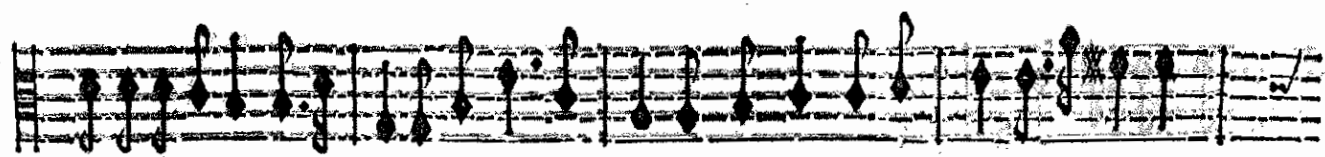
Fuyons les douceurs dangereuses



prendre pour arriver à ce Pa- lais. Fuyons Fuyons les douceurs les douceurs dange-



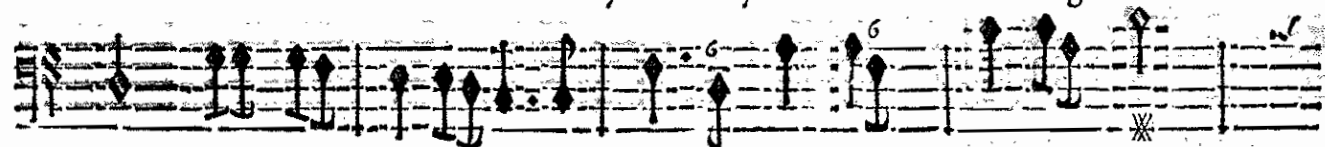
BASSE-CONTINUE.



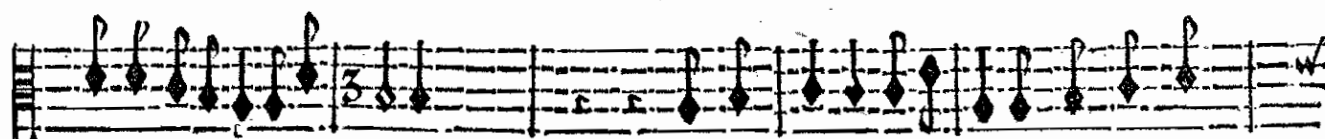
Des illusions amoureuses: Fuyons Fuyons les douceurs les douceurs dangereuses



reuses Des illusions amoureuses: Fuyons Fuyons les douceurs dangereuses



BASSE-CONTINUE.



Des illusions amoureuses: On s'égare, on s'égare quand on les



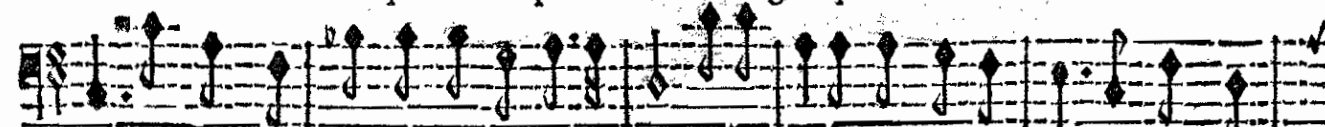
Des illusions amoureuses: On s'égare quand on les fuit; On s'égare quand on les



BASSE-CONTINUE.



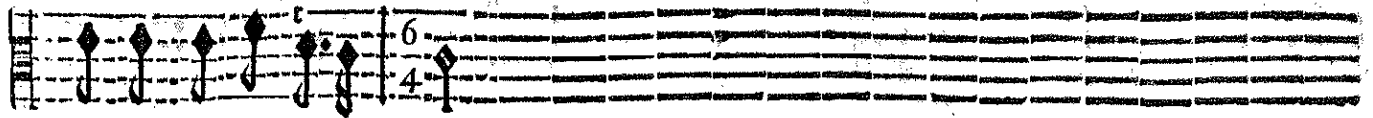
fuit; Heureux Heureux qui n'en est pas seduit! On s'égare quand on les fuit; Heureux Heu-



fuit; Heureux Heureux qui n'en est pas seduit! On s'égare quand on les fuit; Heureux Heu-



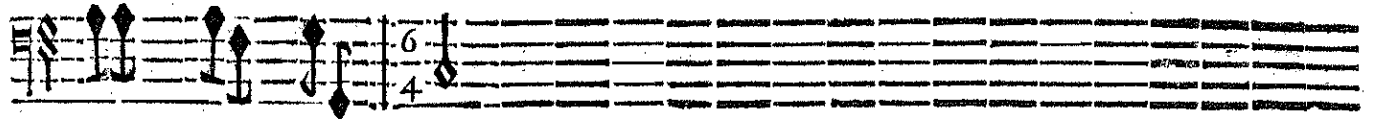
BASSE-CONTINUE.



ceux qui n'en est pas seduit!



ceux qui n'en est pas seduit!



BASSE-CONTINUE.



ENTR'ACTE page 172.

FIN DU QUATRIESME ACTE.





ACTE CINQUIESME.

Le Theatre change & represente le Palais enchanté
d'Armide.

SCENE PREMIERE.

RENAUD, ARMIDE.

SONT.

RITOURNELLE.

SONT.

SONT.

BASSE-CONTINUE.

BASSE-CONTINUE.

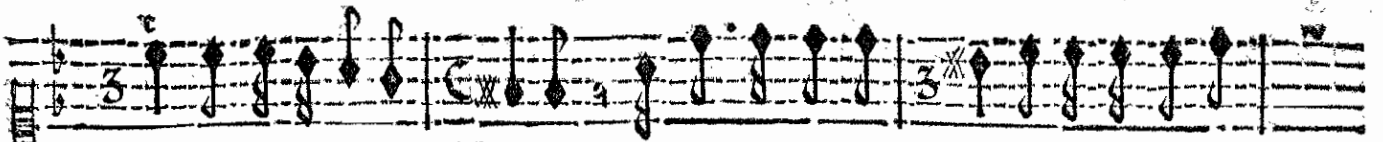
ARMIDE.

J'ay besoin des Enfers, je vay les consulter; Mon

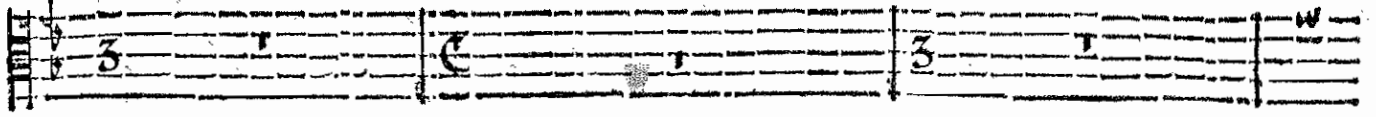
RENAUD.

Armide, vous m'allez quitter!

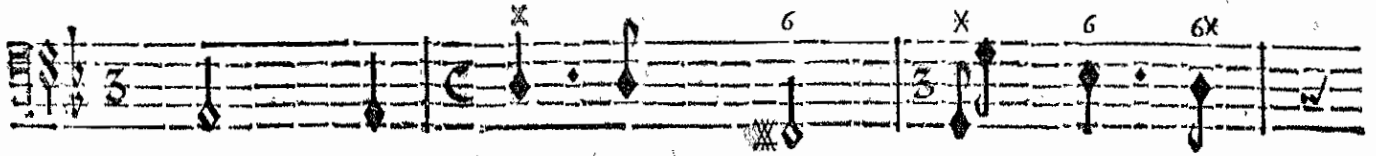
BASSE-CONTINUE.



art veut de la soli- tude; L'amour que j'ay pour vous cause l'inquie-

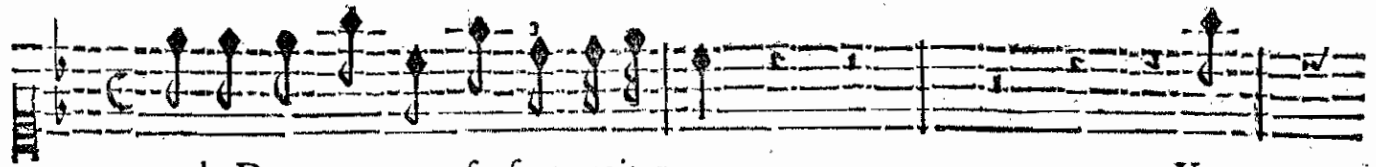


tude Dont mon cœur se sent agiter. Voy-

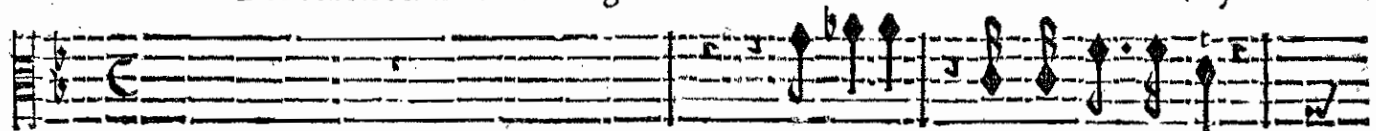


Armide, vous m'allez quitter!

BASSE-CONTINUE.



ez en quels lieux je vous laisse. Les plai- firs vous suivront sans cesse.

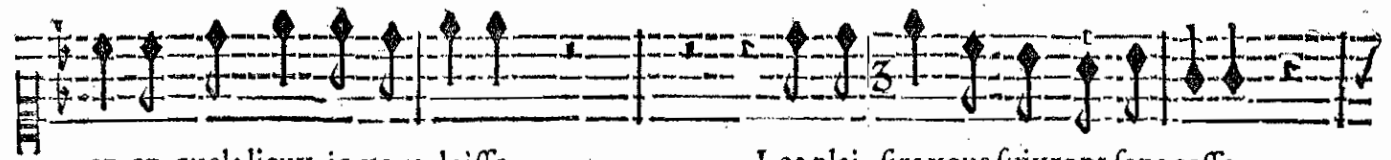


Puis-je rien voir que vos appas? En est-



Un noir pressentiment me trouble & me tourmente, Il m'annonce vn mal-

BASSE-CONTINUE.



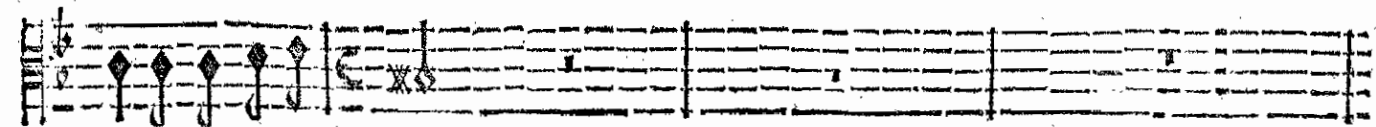
il où vous n'estes pas?



BASSE-CONTINUE.

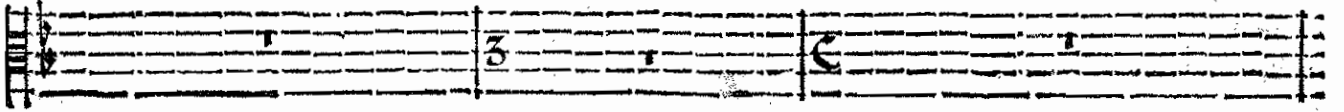


BASSE-CONTINUE.

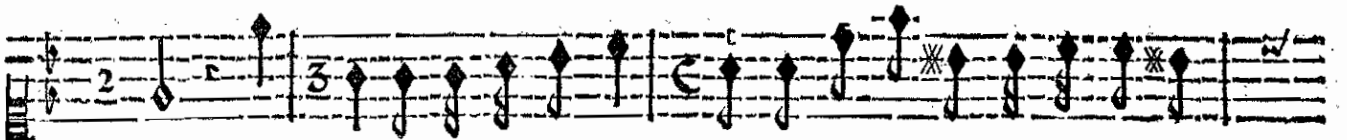




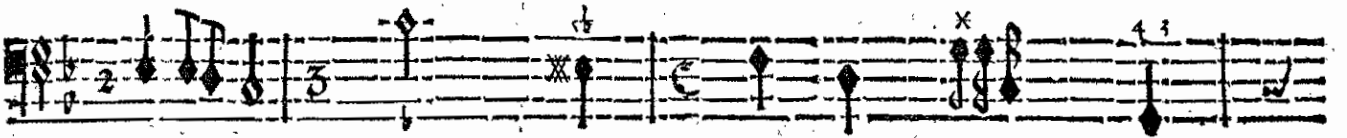
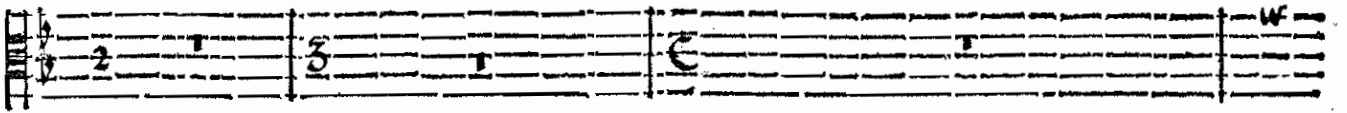
heur que je veux prevenir ; Et plus nostre bonheur m'en- chante, Plus je crains de le voir fi-



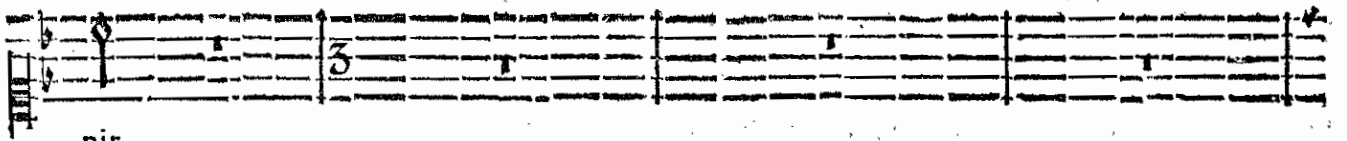
BASSE-CONTINUE.



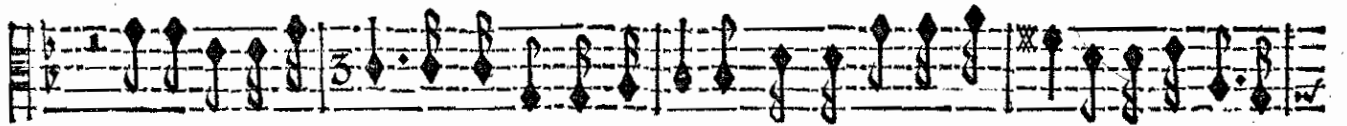
nir. Et plus nostre bonheur m'en- chante, Plus je crains de le voir fi-



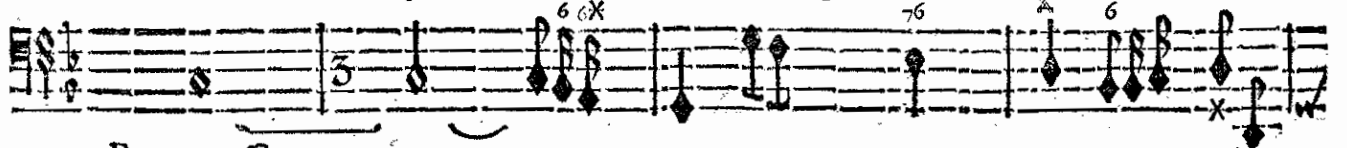
BASSE-CONTINUE.



nir.



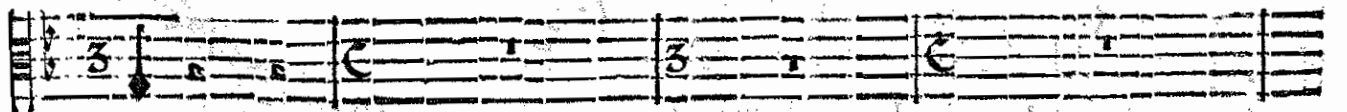
D'une vaine ter- reur pouvez-vous estre atteinte, Vo' qui faites trembler le tenebreux se-



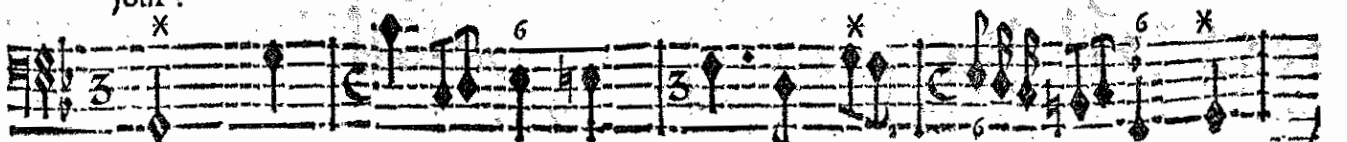
BASSE-CONTINUE.



Vous m'appre- nez à connoître l'A- mour, L'Amour m'apprend à connoître la

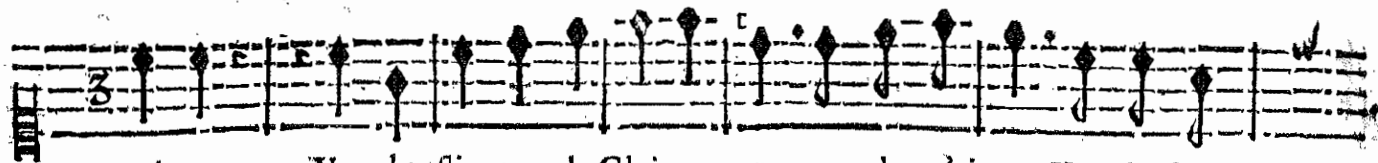


jour ?

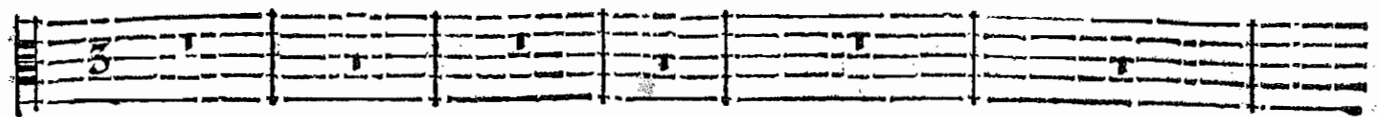


BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.



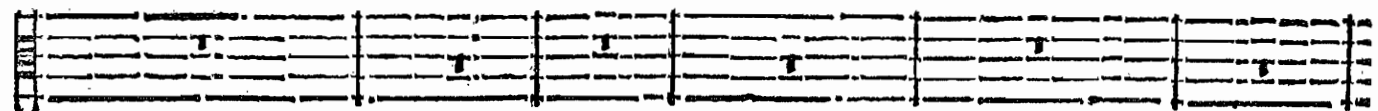
crainte. Vous brûliez pour la Gloire avant que de m'aimer, Vous la cher-



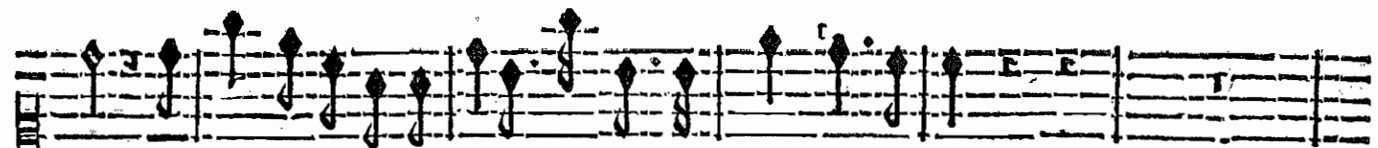
BASSE-CONTINUE.



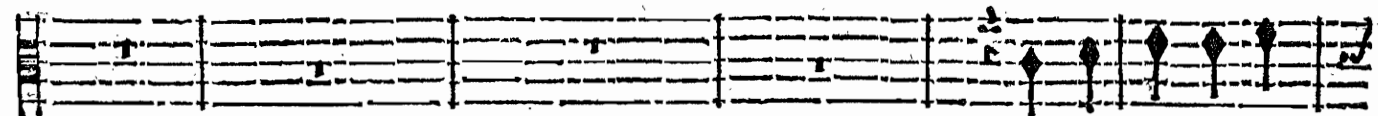
chiez part tout d'une ardeur sans esgale: La Gloire est une Rivale Qui doit toujours m'allar-



BASSE-CONTINUE.

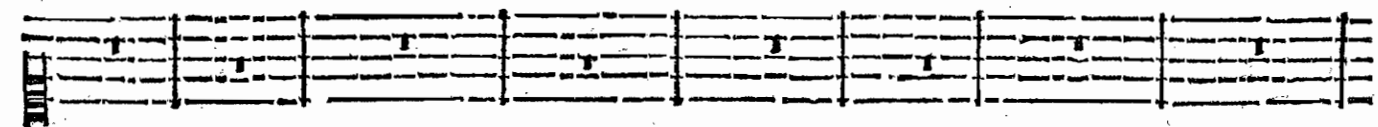


mer. La Gloire est une Rivale Qui doit toujours m'allarmer.

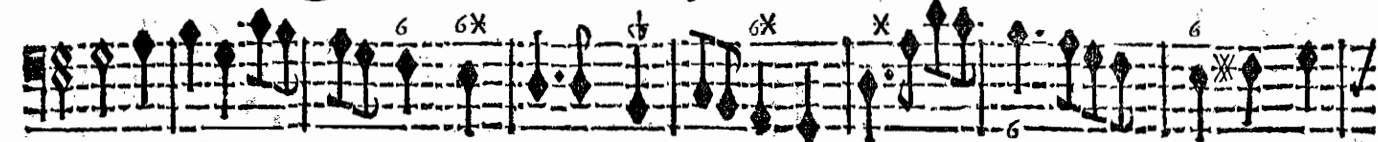


Que j'estois infen-

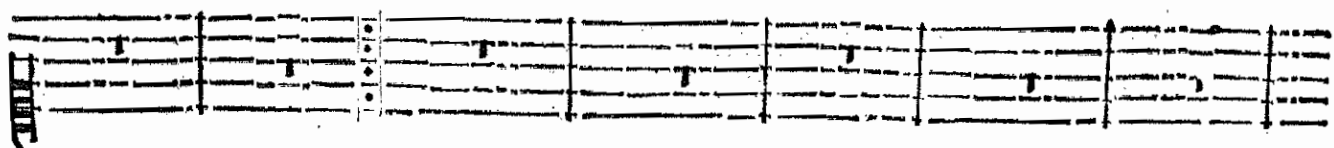
BASSE-CONTINUE.



sé de croire Qu'un vain Laurier donné par la Victoire, De tous les biens fût le



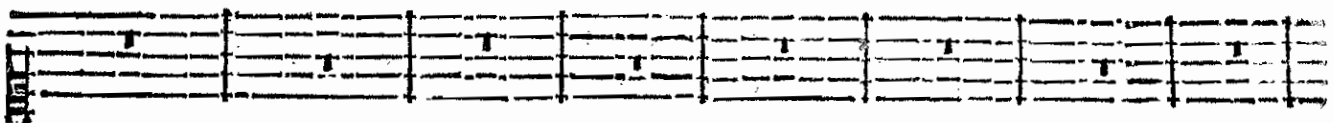
BASSE-CONTINUE.



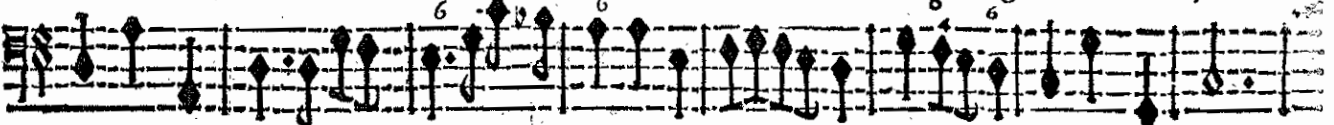
plus precieux! cieux! Tout l'Esclat dont brille la Gloire vaut-il un re-



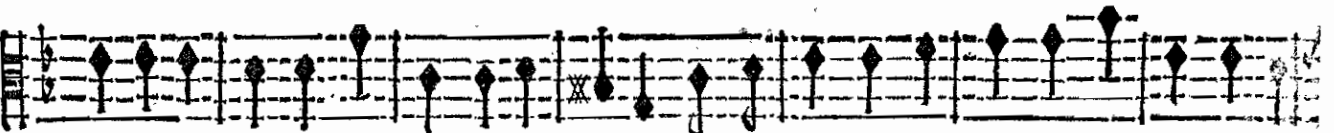
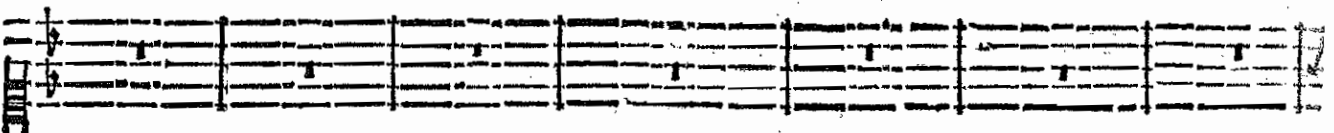
BASSE-CONTINUE.



gard de vos yeux? Tout l'esclat dont brille la Gloire Vaut-il un regard de vos yeux?



BASSE-CONTINUE.



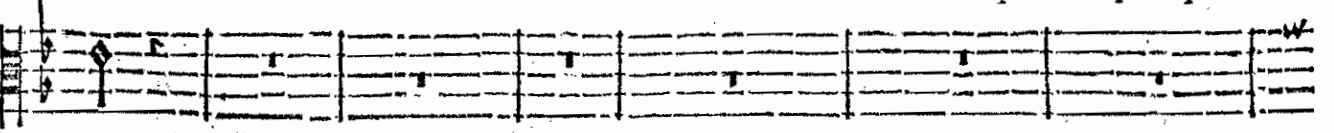
Est-il un bien si charmant & si rare Que celuy dont l'Amour veut combler mon es-



BASSE-CONTINUE.



La severe Raifon & le Devoir barbare Sur les Heros n'ont que trop de pou-



voir.



BASSE-CONTINUE.

ARMIDE TRAGEDIE.

First system of musical notation for the voice part, consisting of a single staff with a treble clef and a key signature of one flat (B-flat).

voir.

Second system of musical notation for the voice part, continuing the melody from the first system.

J'en suis plus amoureux plus la raison m'esclaire : Vous aimer , belle Ar.

First system of musical notation for the basso continuo part, featuring a bass clef and figured bass notation.

BASSE CONTINUE.

Third system of musical notation for the voice part.

Second system of musical notation for the basso continuo part.

mide, est mon premier devoir, Je fais ma gloire de vous plaire, Et tout mon bon-

Third system of musical notation for the basso continuo part.

BASSE-CONTINUE.

Fourth system of musical notation for the voice part.

Fourth system of musical notation for the basso continuo part.

heur de vous voir. Je fais ma gloire de vous plaire, Et tout mon bonheur de vous

Fifth system of musical notation for the basso continuo part.

BASSE-CONTINUE.

Fifth system of musical notation for the voice part.

Que sous d'aimables loix mon ame est asservie !

Sixth system of musical notation for the voice part.

voir.

Sixth system of musical notation for the basso continuo part.

Qu'il m'est doux de vous voir parta-

BASSE-CONTINUE.

ACTE CINQUIESME

Qu'il m'est doux d'enchaîner un si fameux Vainqueur !

ger ma langueur.

Que mes fers sont dignes d'en-

BASSE-CONTINUE.

Aimons-nous, Aimons-nous, tout nous y convie, Ah! si vous aviez la ri-

vie! Aimons-nous, tout nous y convie, Ah! si vous aviez la ri-

BASSE-CONTINUE.

gueur De m'oster vostre cœur Vous m'osteriez la vi- e. Ah! si vous aviez la rigueur De m'o-

gueur De m'oster vostre cœur Vous m'osteriez la vic. Ah! si vous aviez la rigueur De m'o-

BASSE-CONTINUE.

ster vostre cœur Vous m'osteriez la vi- e.

ster vostre cœur Vous m'osteriez la vi- e. Non, je perdray plutôt le jour, Que d'e-

BASSE-CONTINUE.

Ee

ARMIDE, TRAGÉDIE.

Non, rien ne peut changer mon ame. Non, non, rien ne peut chāger mon ame.

esteindre ma flāme.

Non,

BASSE-CONTINUE.

Non, je per-

non, je perdray plutôt le jour, Que de me dégager d'un si charmant amour. Non, non, je per-

BASSE-CONTINUE.

dray plutôt le jour, Non, non, je perdray plutôt le jour Que d'esteindre ma flāme. Non, non rien ne

dray plutôt le jour, Non, je perdray plutôt le jour Que d'esteindre ma flāme, Non, non rien ne

BASSE-CONTINUE.

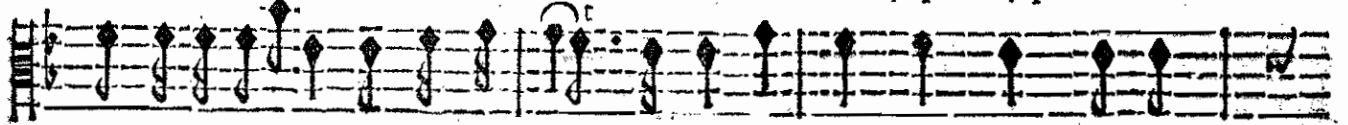
peut changer mon ame. Non, non, rien ne peut chāger mon ame. Non, non, je perdray plutôt le jour,

peut changer mon ame. Non, non rien ne peut chāger mon ame. Non, je perdray plutôt le jour,

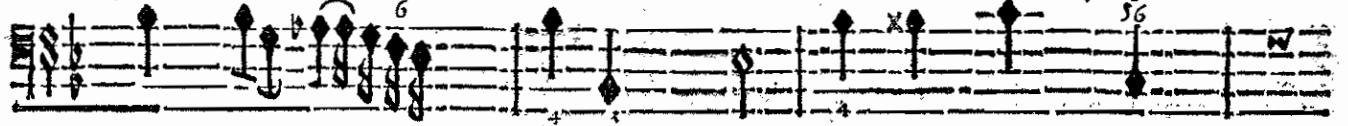
BASSE-CONTINUE.



Que de me dégager d'un si charmant Amour. Non, je perdray plustost le



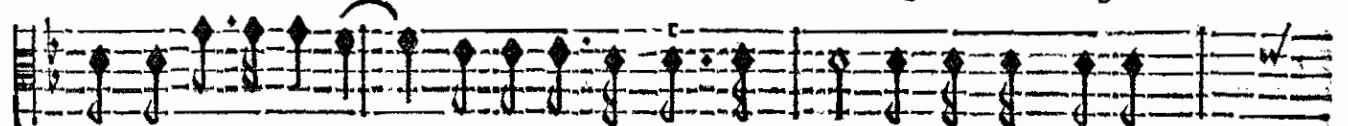
Que de me dégager d'un si charmant Amour. Non, non, non, non je per-



BASSE-CONTINUE.



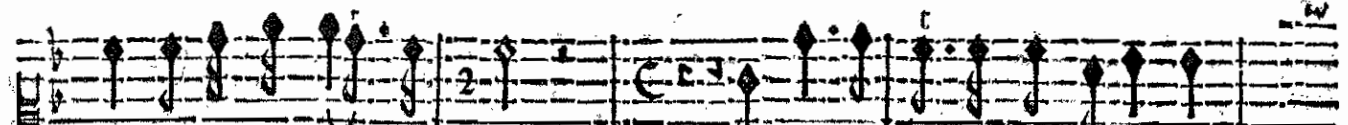
jour, Non, non, non, non je perdray plustost le jour, Que de me déga-



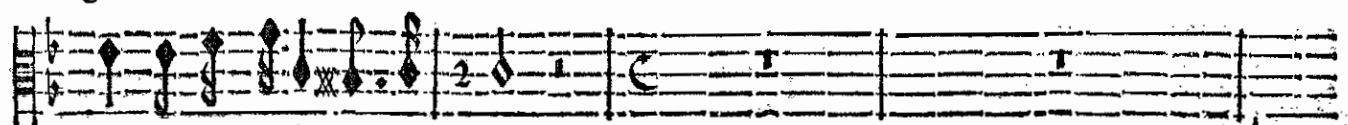
dray plustost le jour, Non je perdray plustost le jour, Que de me déga-



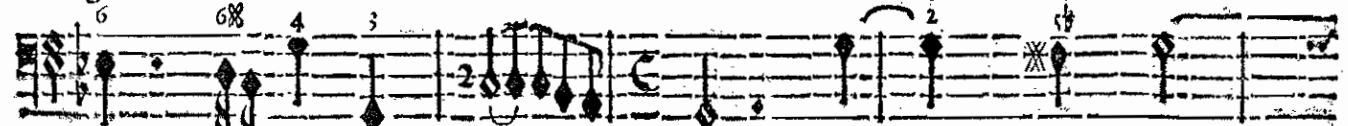
BASSE-CONTINUE.



ger d'un si charmant A- mour. Tesmoins de nostre amour extrême,



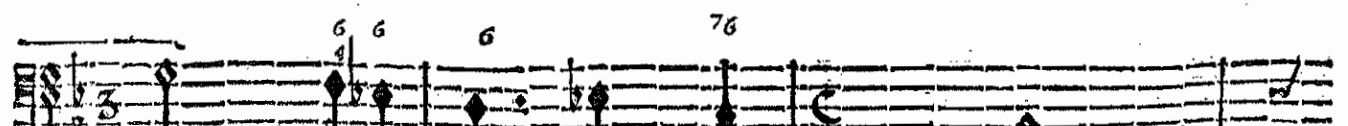
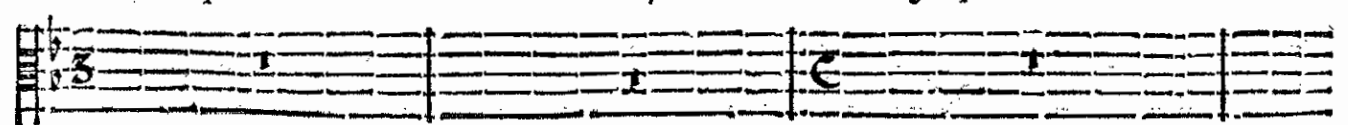
ger d'un si charmant Amour.



BASSE-CONTINUE.



Vous, qui suivez mes loix dans ce séjour heu- reux Jusques à mon re-



BASSE-CONTINUE.

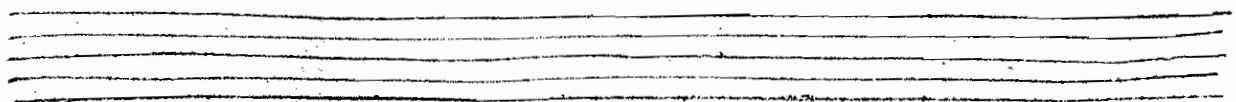
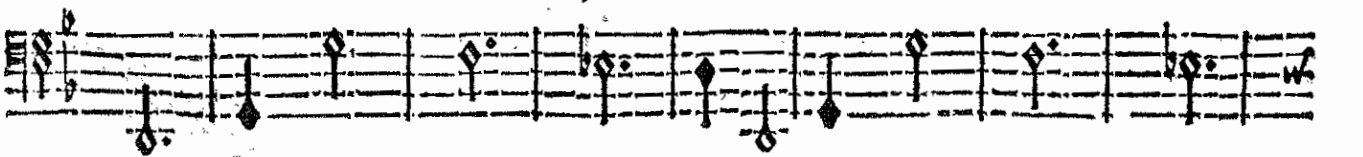
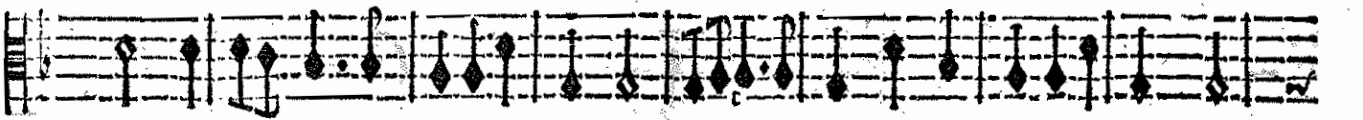
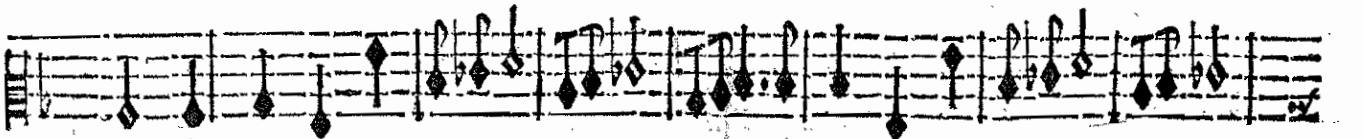
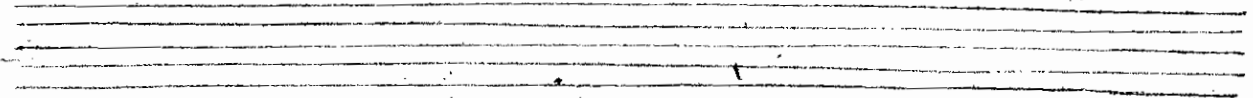
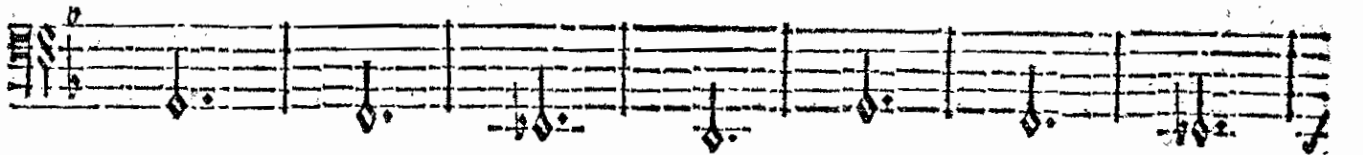
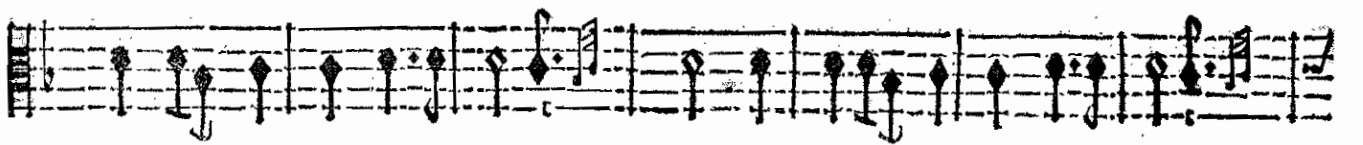
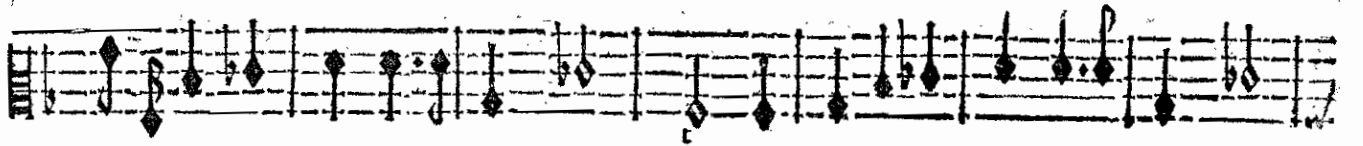
tout par d'agreables jeux; Occupez le Heros que j'aime.

BASSE-CONTINUE.

PASSACAILLE.

BASSE-CONTINUE.

ACTE CINQUIESME.



ARMIDE, TRAGEDIE.

A musical staff in treble clef with a key signature of one flat (B-flat). It contains a series of notes, including quarter and eighth notes, with some slurs and accents.

FLUTES.

A musical staff in treble clef with a key signature of one flat. It contains notes with various articulations, including slurs and accents.

FLUTES.

A musical staff in treble clef with a key signature of one flat. It contains notes with slurs and accents.

A musical staff in treble clef with a key signature of one flat. It contains notes with slurs and accents.

A musical staff in treble clef with a key signature of one flat. It contains notes with slurs and accents.

Two empty musical staves.

A musical staff in treble clef with a key signature of one flat. It contains notes with slurs and accents, including a *tr.* marking.

A musical staff in treble clef with a key signature of one flat. It contains notes with slurs and accents.

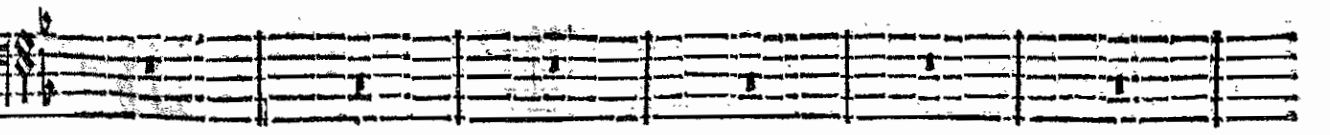
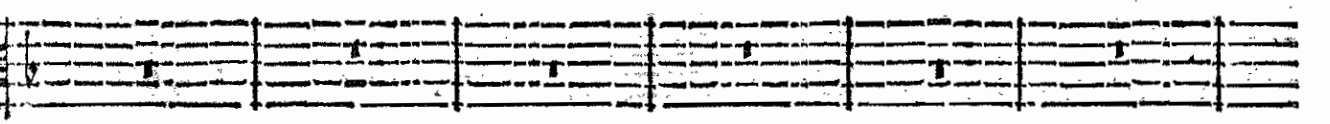
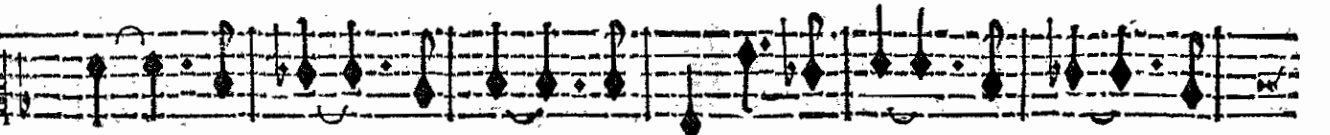
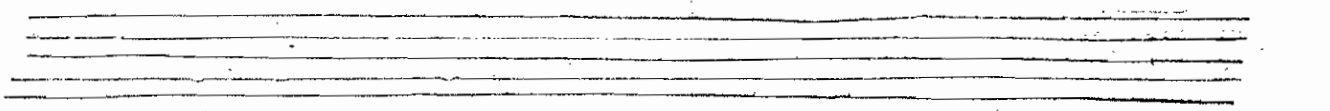
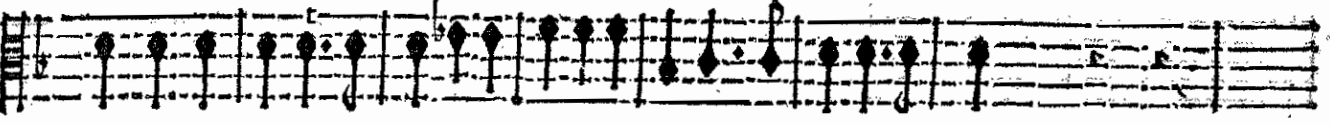
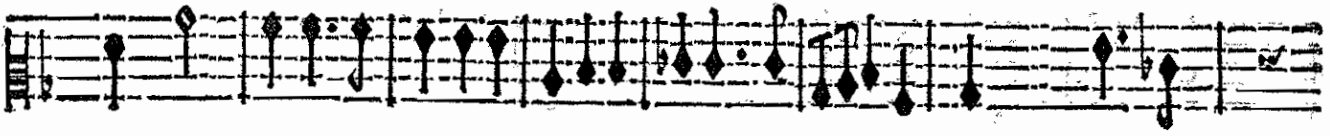
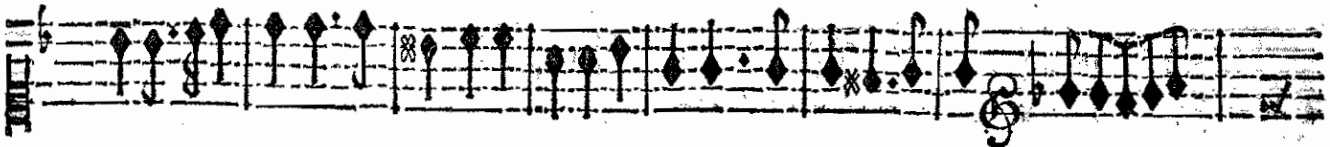
A musical staff in treble clef with a key signature of one flat. It contains notes with slurs and accents.

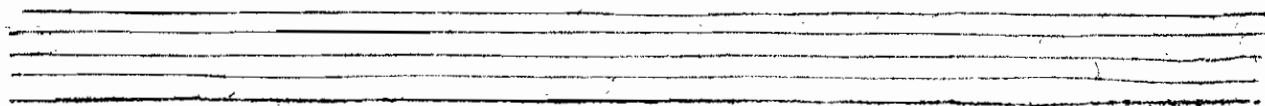
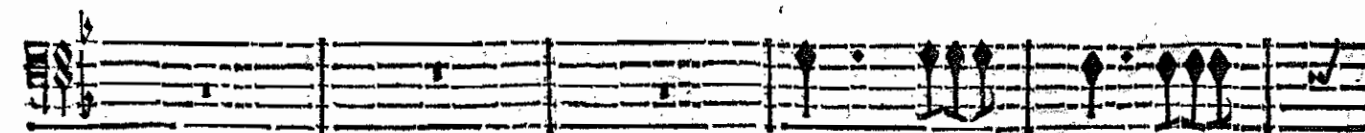
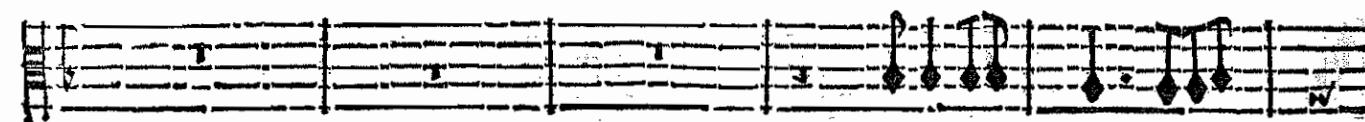
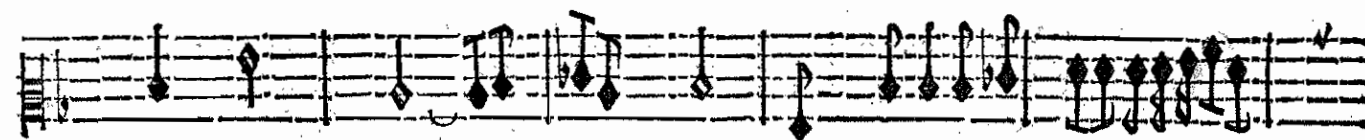
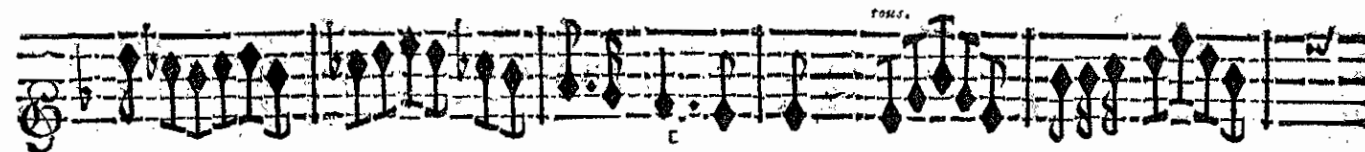
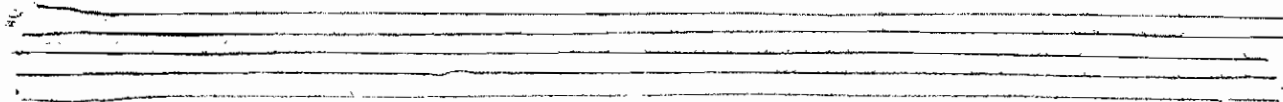
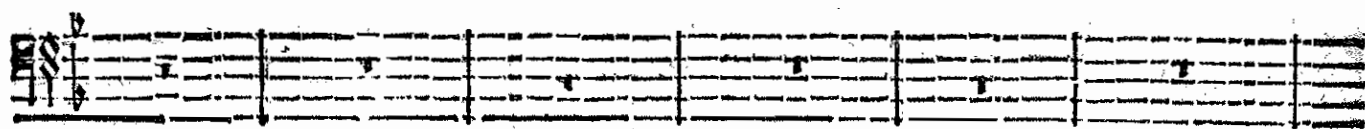
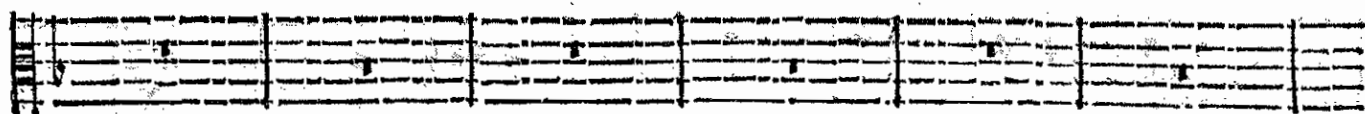
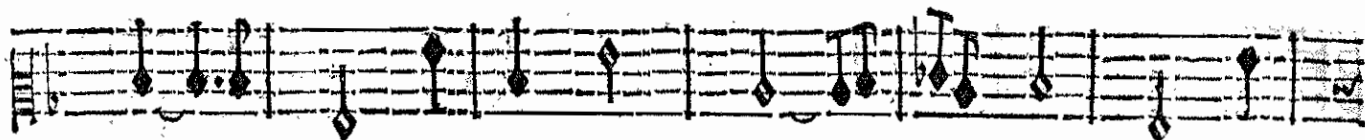
A musical staff in treble clef with a key signature of one flat. It contains notes with slurs and accents.

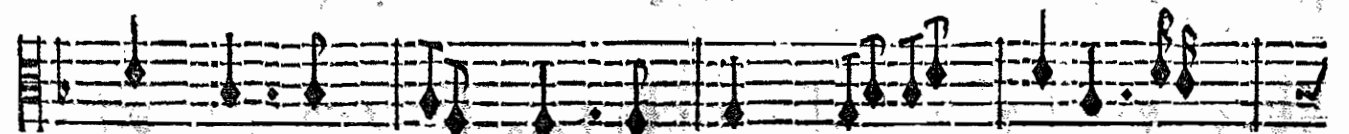
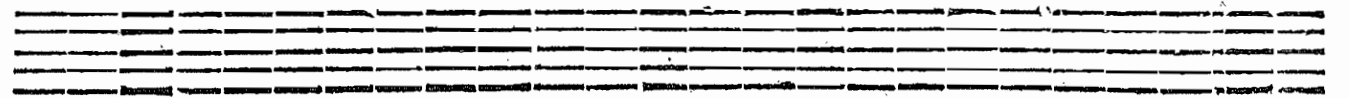
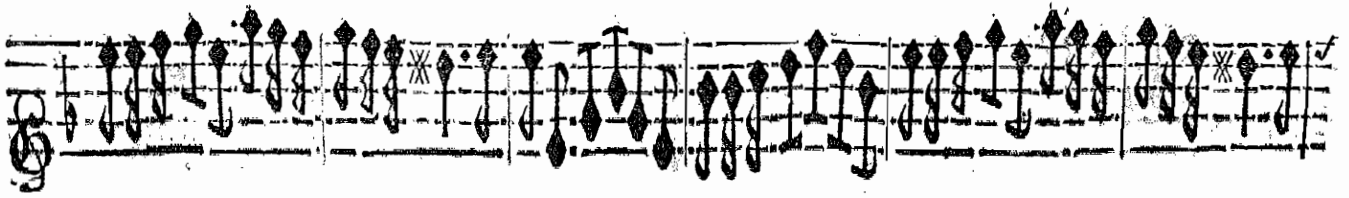
A musical staff in treble clef with a key signature of one flat. It contains notes with slurs and accents.

Two empty musical staves.

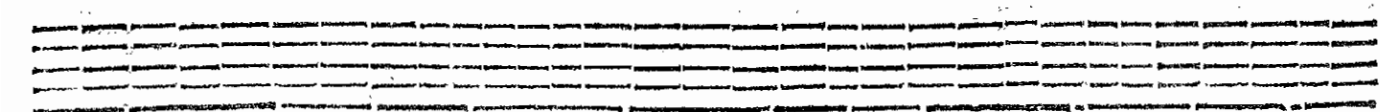
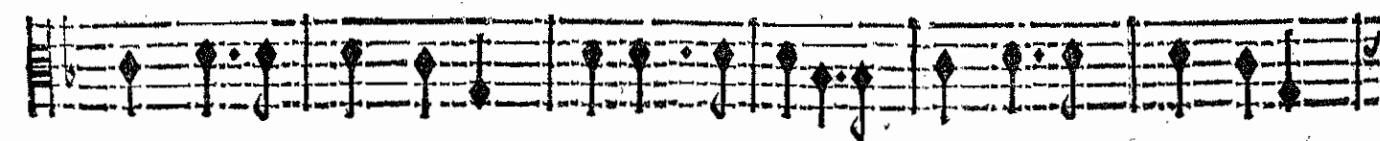
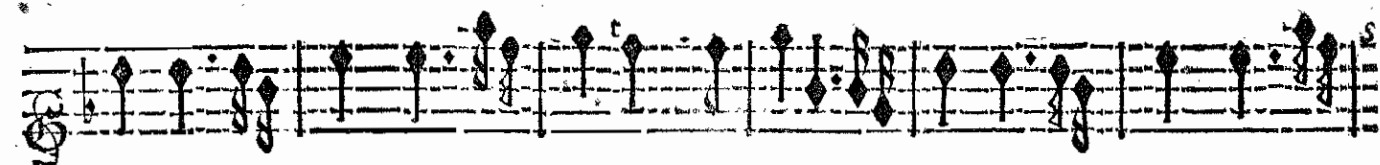
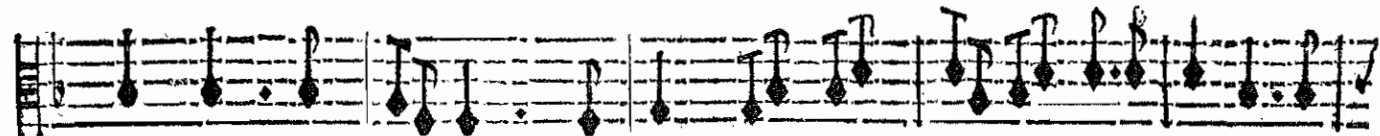
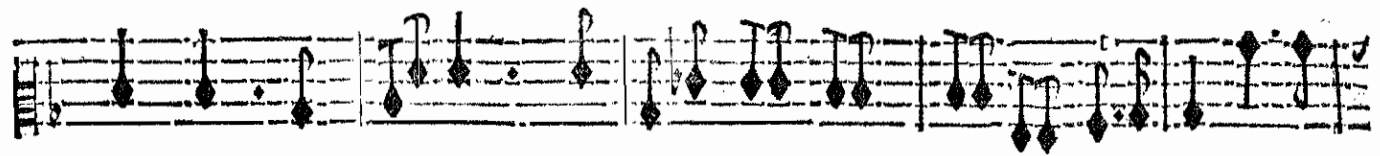
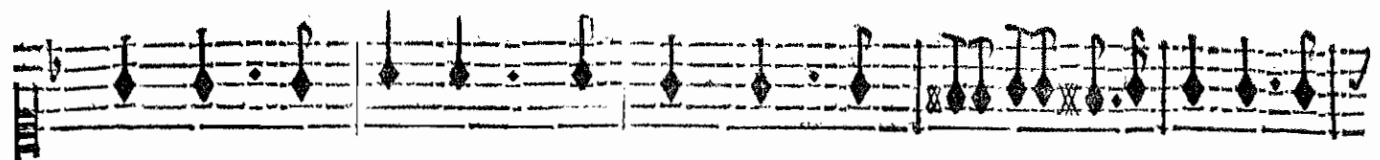
ACTE CINQUIESME!

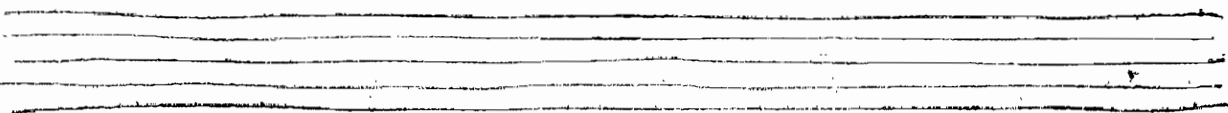
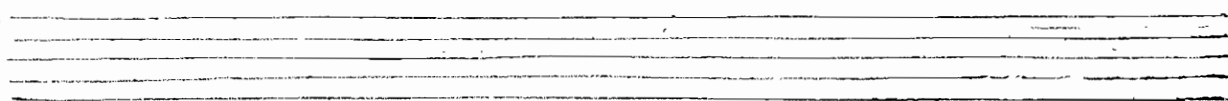
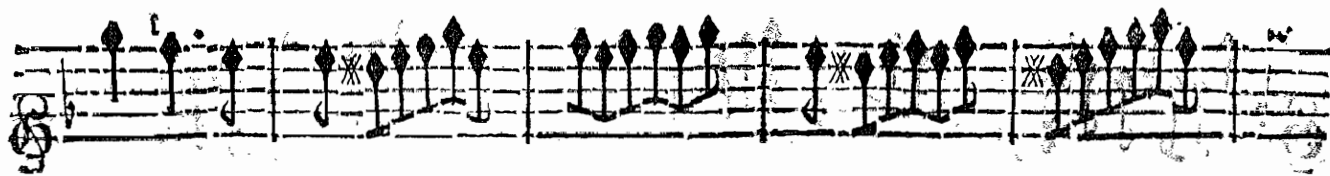




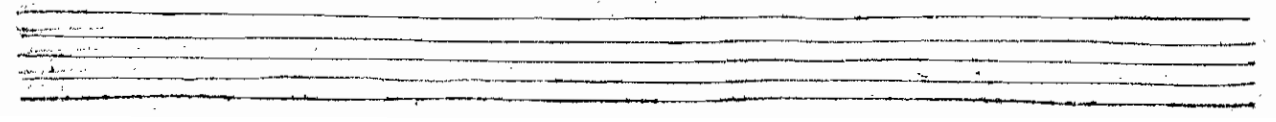
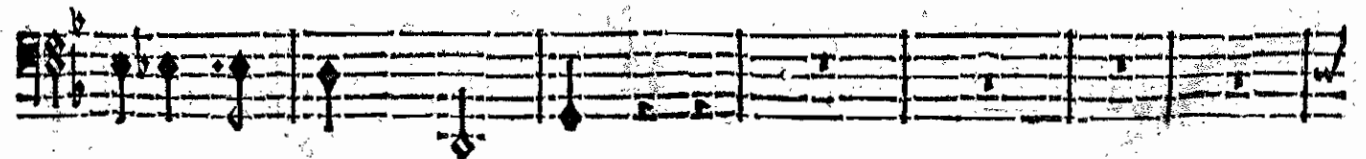
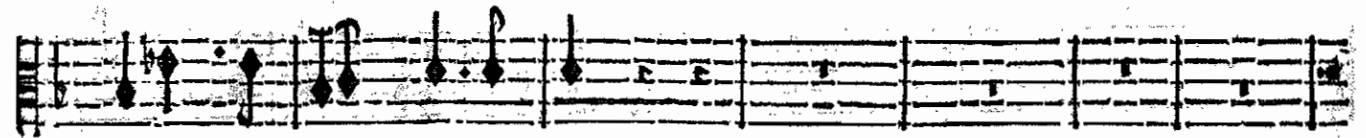
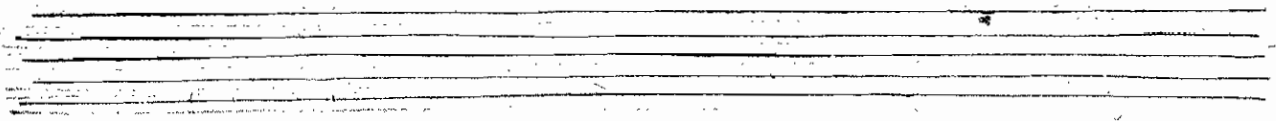
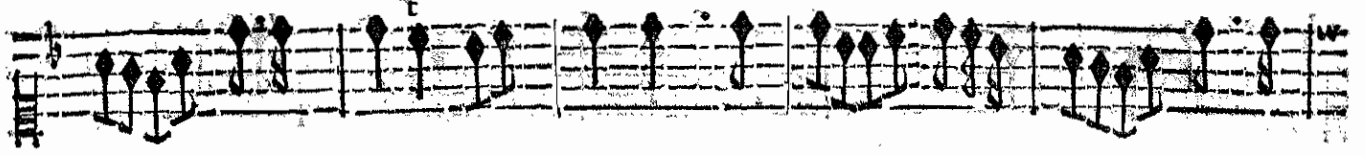
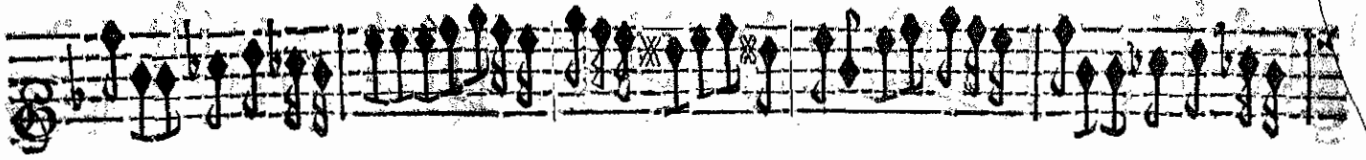


ARMIDE TRAGEDIE.

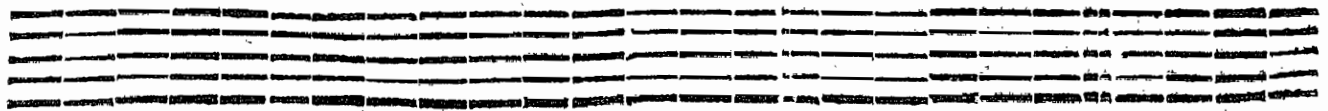
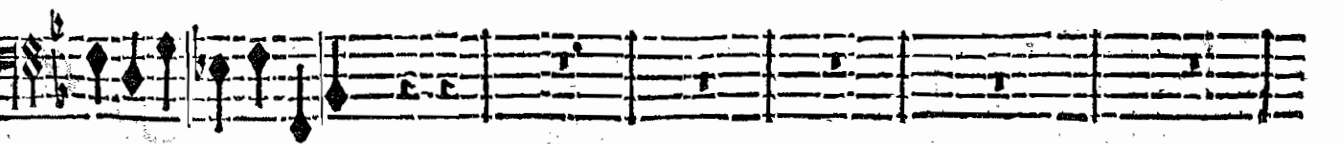
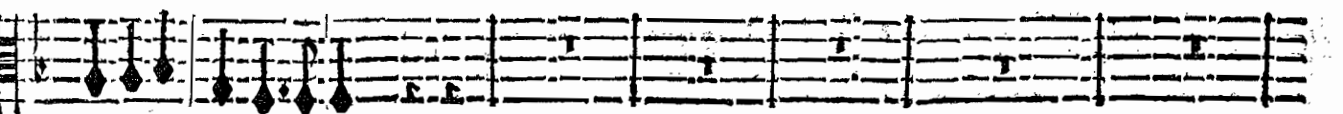
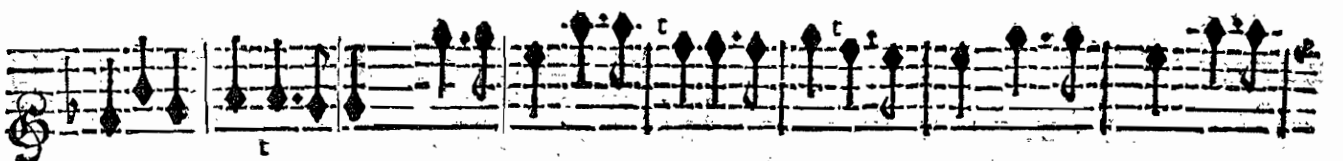
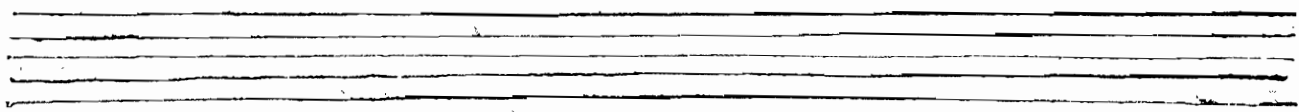
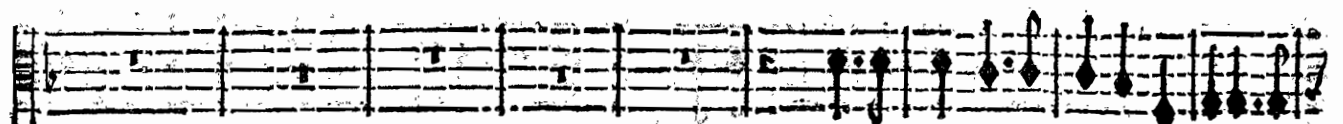
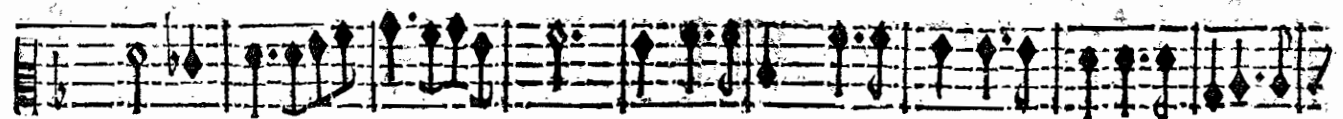
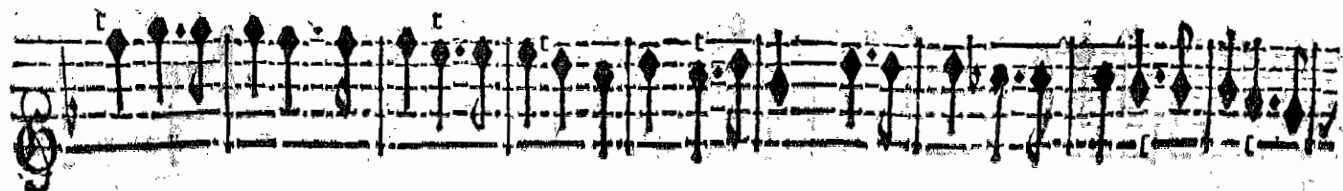




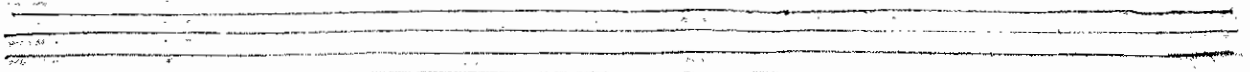
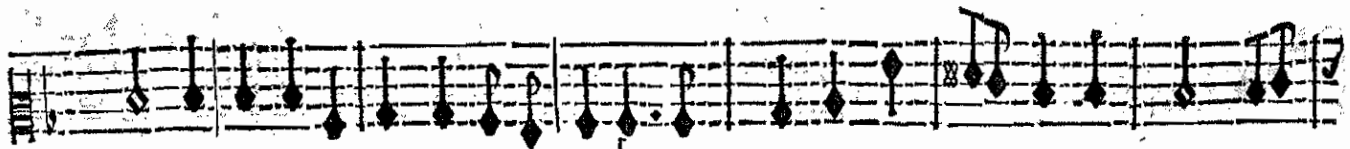
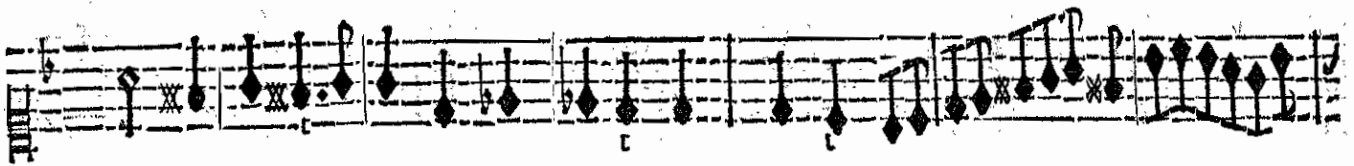
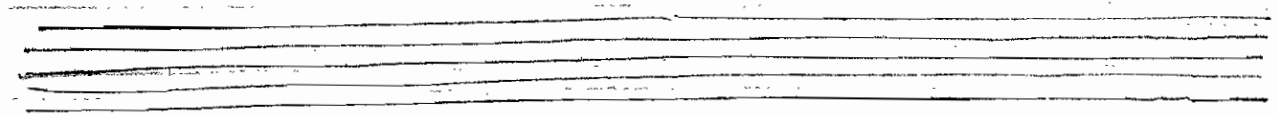
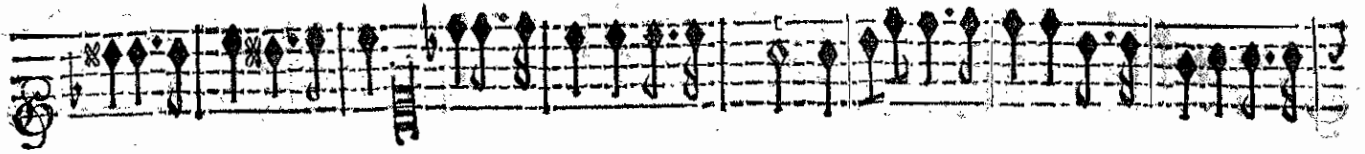
ARMIDE, TRAGÉDIE.

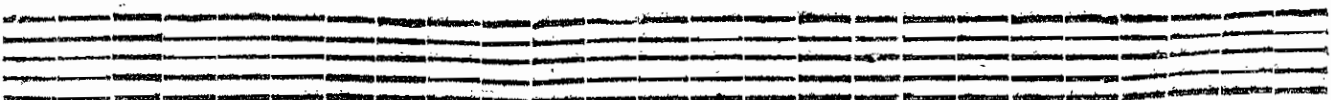
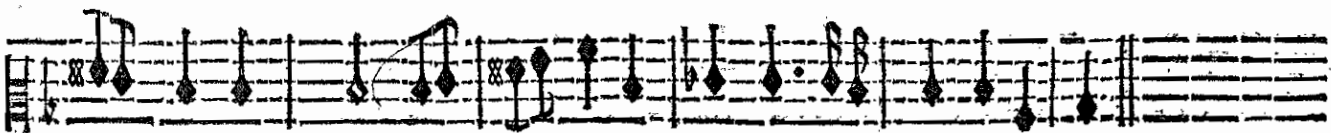
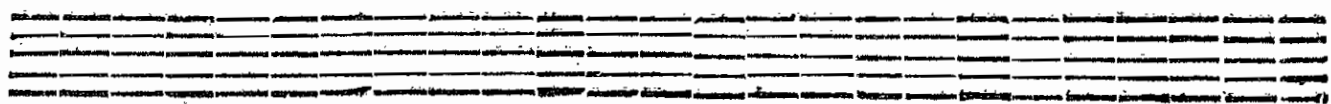
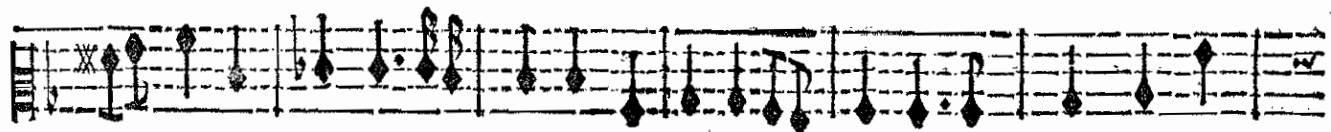


ACTE CINQUIÈME.



ARMIDE TRAGEDIE.





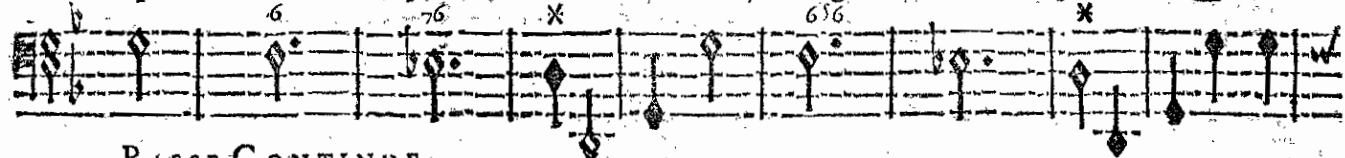
ARMIDE, TRAGÉDIE.

UN AMANT FORTUNE.



Les plaisirs ont choisi pour azile

Ce séjour agreable & tranquile; Que ces



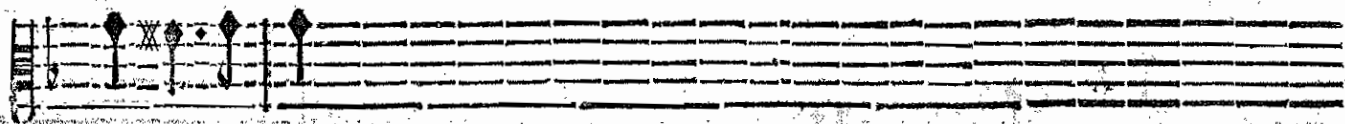
BASSE-CONTINUE.



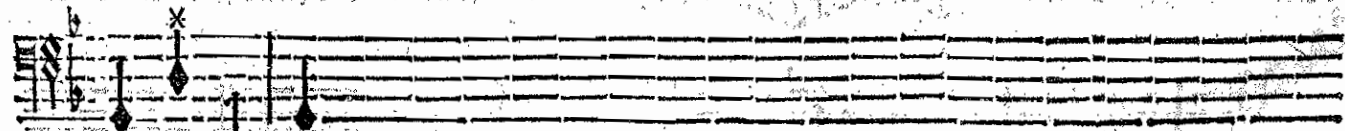
lieux font charmants Pour les heureux Amants! Que ces lieux font charmants Pour les



BASSE-CONTINUE.



heueux Amants!



BASSE-CONTINUE.

ACTE CINQUIESME.



Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



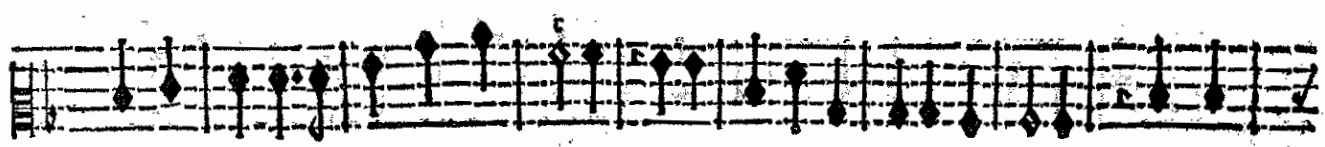
Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



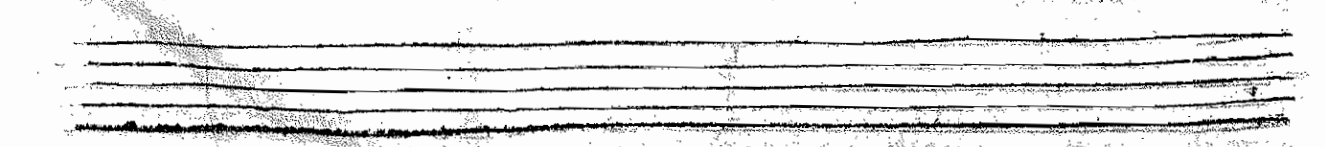
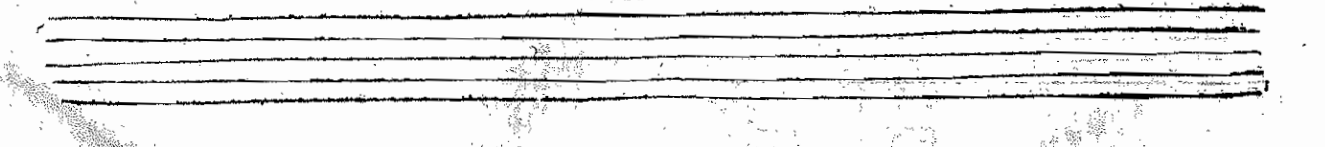
Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



V I O L O N S .



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

A musical staff in G major, 3/4 time, featuring a melody with several asterisks marking specific notes.

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*

A musical staff in G major, 3/4 time, continuing the melody from the first staff.

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*

A musical staff in G major, 3/4 time, featuring a melody with several asterisks marking specific notes.

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*

A musical staff in G major, 3/4 time, continuing the melody.

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts! *fin.*

A musical staff in G major, 3/4 time, featuring a melody with several asterisks marking specific notes.

A musical staff in G major, 3/4 time, featuring a melody with several asterisks marking specific notes.

A musical staff in G major, 3/4 time, featuring a melody with several asterisks marking specific notes.

A musical staff in G major, 3/4 time, featuring a melody with several asterisks marking specific notes.

A musical staff in G major, 3/4 time, featuring a melody with several asterisks marking specific notes.

A musical staff in G major, 3/4 time, featuring a melody with several asterisks marking specific notes.

BASSI-CONTINUE.

UNIFORME

Four empty musical staves for the Bass Continuo part.

ACTE CINQUIESME

FLUTES.

FLUTES.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

FLUTES.

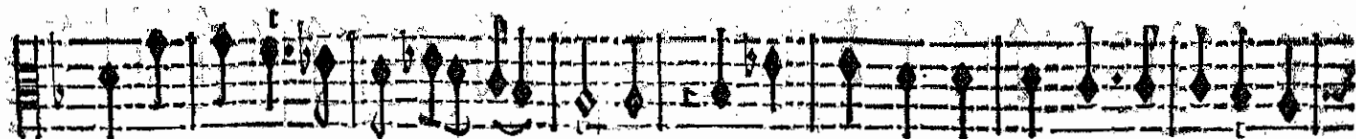
FLUTES.

BASSE-CONTINUE.

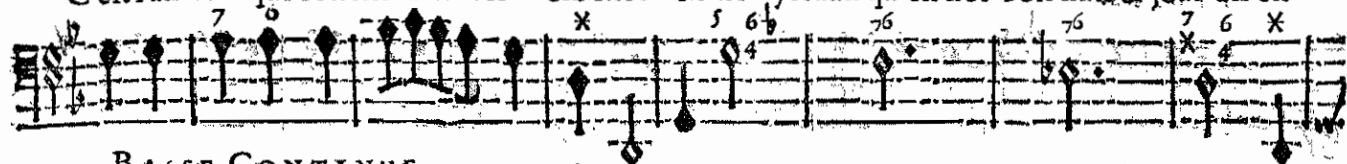
BASSE-CONTINUE.

BASSE-CONTINUE.

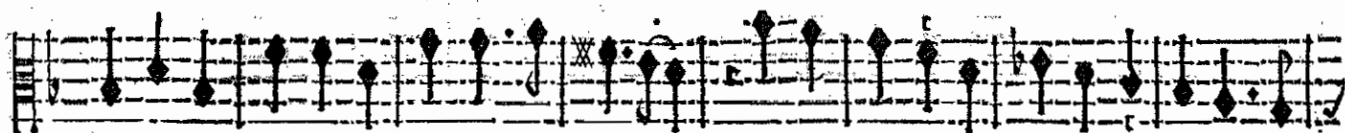
ARMIDE, TRAGÉDIE



C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-



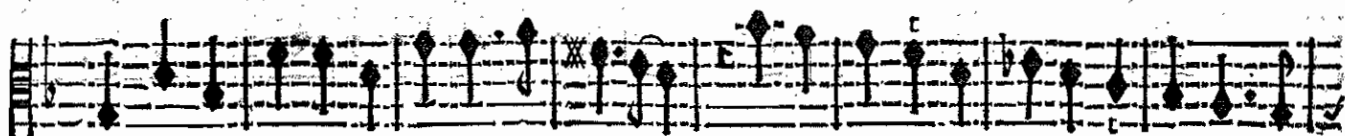
BASSE-CONTINUE.



tend. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroient pas



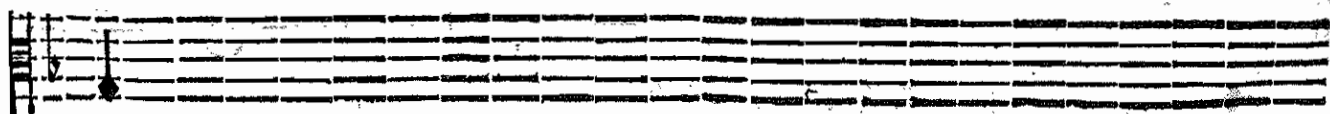
BASSE-CONTINUE.



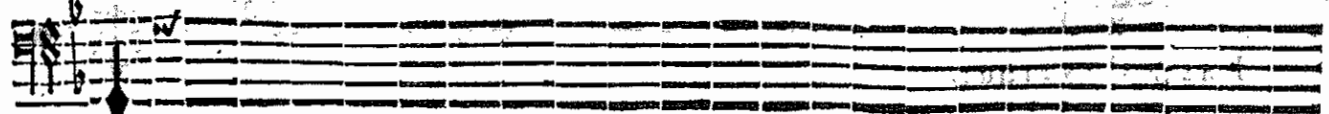
tant. Si l'amour ne caufoit que des peines, Les oyseaux amoureux ne chanteroient pas



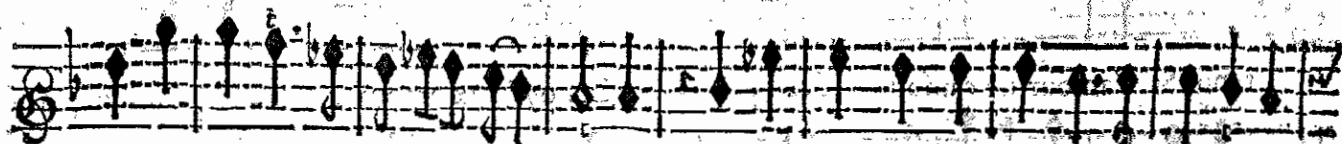
BASSE-CONTINUE.



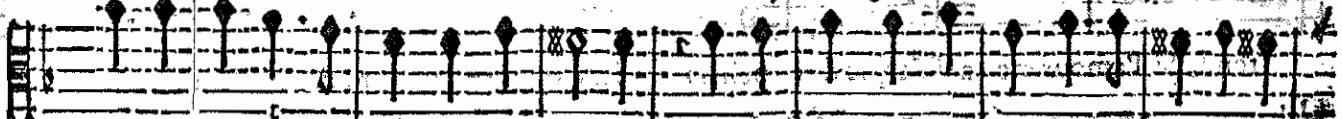
tant.



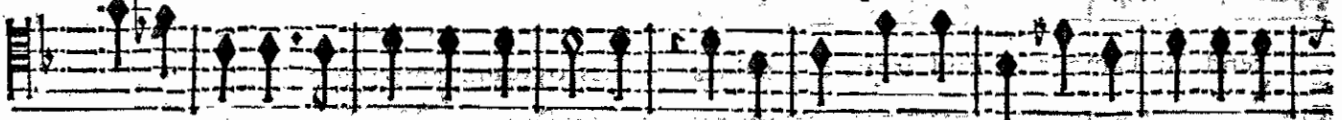
CHOEUR.



C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-



C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-



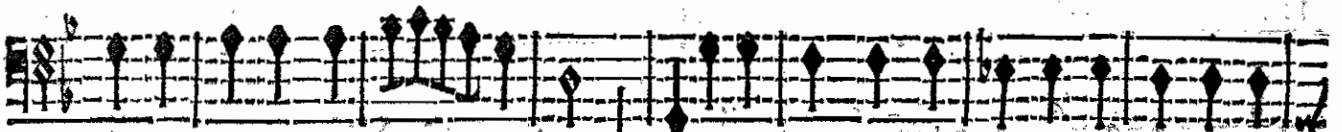
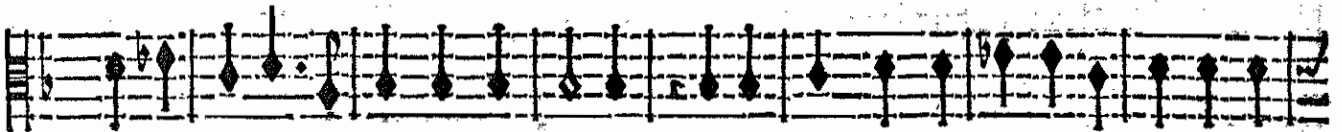
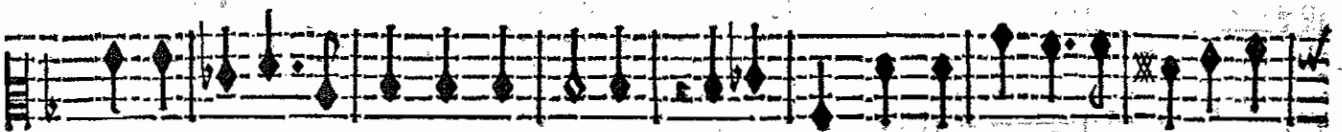
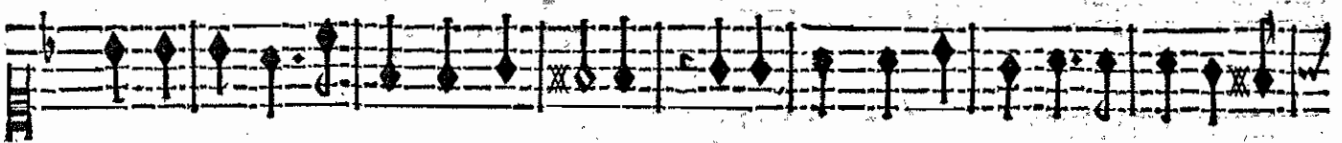
C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-



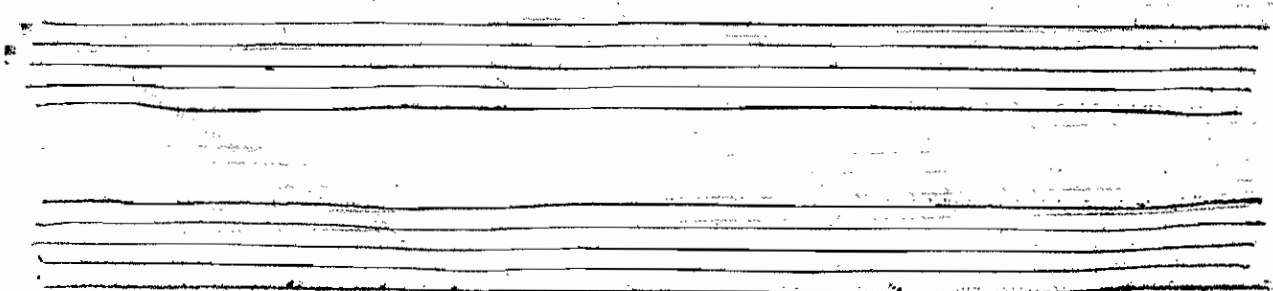
C'est l'amour qui retient dans les chaînes Mille oyseaux qu'en nos bois nuit & jour on en-



VIOLONS.



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

First musical staff with a treble clef and a key signature of one flat. It contains a series of notes and rests, including a double bar line with repeat dots.

tend, Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas

Second musical staff, similar to the first, with a treble clef and a key signature of one flat.

tend, Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas

Third musical staff, similar to the first, with a treble clef and a key signature of one flat.

tend. Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas

Fourth musical staff, similar to the first, with a treble clef and a key signature of one flat.

tend, Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas

Fifth musical staff, similar to the first, with a treble clef and a key signature of one flat.

Sixth musical staff, similar to the first, with a treble clef and a key signature of one flat.

Seventh musical staff, similar to the first, with a treble clef and a key signature of one flat.

Eighth musical staff, similar to the first, with a treble clef and a key signature of one flat.

Ninth musical staff, similar to the first, with a treble clef and a key signature of one flat.

Tenth musical staff, similar to the first, with a treble clef and a key signature of one flat. It includes some numerical figures like '6', '7', '6', 'x' below the notes.

BASSE CONTINUE.

Four empty musical staves at the bottom of the page, intended for the Basse Continue accompaniment.



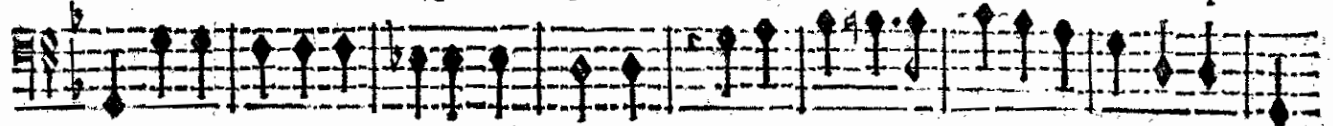
tant. Si l'amour ne causoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.



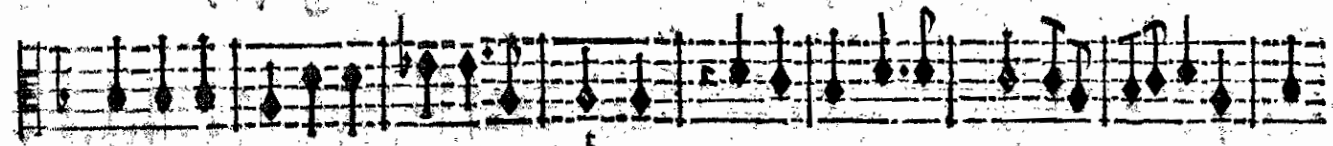
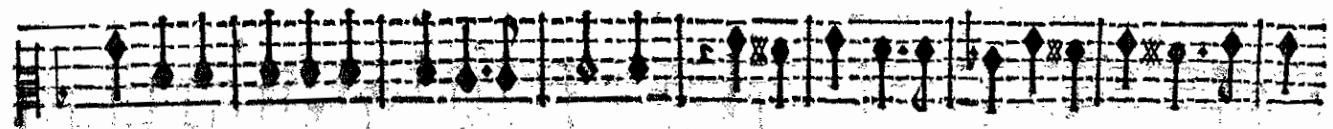
tant. Si l'amour ne causoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.



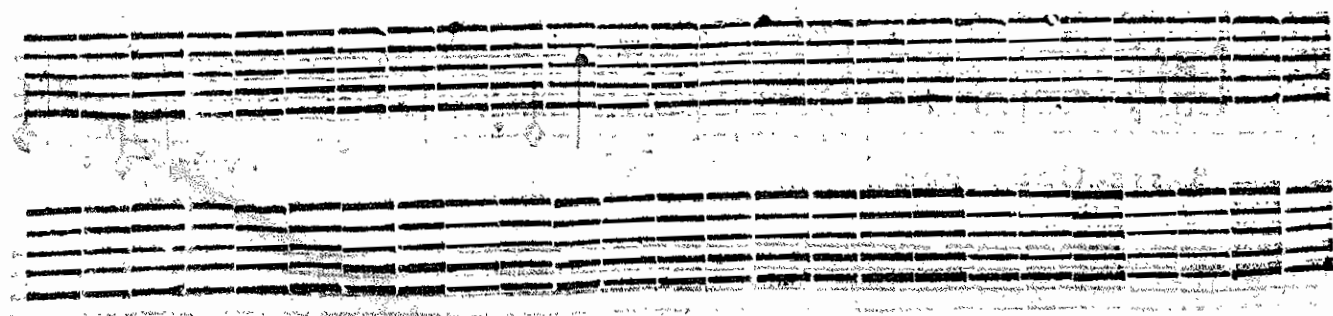
tant. Si l'amour ne causoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.



tant. Si l'amour ne causoit que des peines, Les oyseaux amoureux ne chanteroient pas tant.



BASSE-CONTINUE.



ARMIDE, TRAGEDIE.

First system of musical notation for Flutes, featuring a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various ornaments and slurs.

FLUTES.

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

FLUTES.

Third system of musical notation for Flutes, showing a continuation of the melodic pattern.

Fourth system of musical notation for Flutes, continuing the melodic line.

First system of musical notation for Basse-Continue, featuring a bass clef and a key signature of one flat. It includes sixteenth-note patterns and rests.

BASSE-CONTINUE.

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

Third system of musical notation for Basse-Continue, featuring a treble clef and a key signature of one flat. It includes a 'SON.' marking.

Fourth system of musical notation for Basse-Continue, continuing the melodic line.

Fifth system of musical notation for Basse-Continue, continuing the melodic line.

Sixth system of musical notation for Basse-Continue, continuing the melodic line.

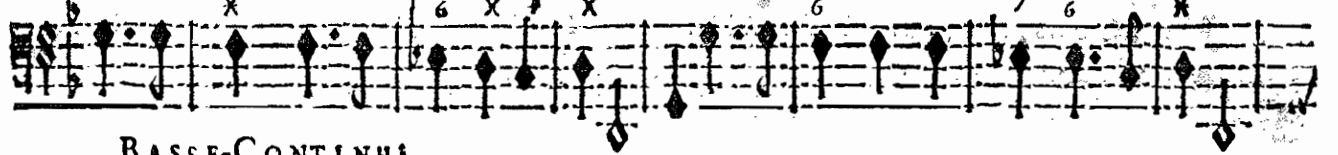
Seventh system of musical notation for Basse-Continue, including measures numbered 76, 76 1/2, and 77.

BASSE-CONTINUE.

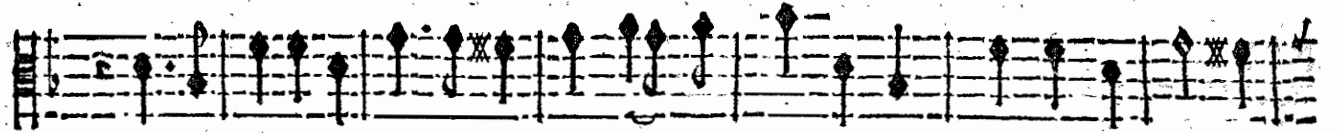
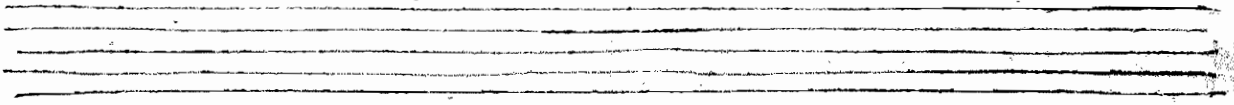
Eighth system of musical notation for Basse-Continue, showing the final measures of the piece on this page.



Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



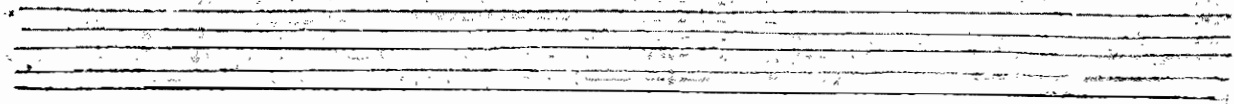
BASSE-CONTINUE.



Dans l'hiver de nos ans, l'Amour ne re-gne plus. Les beaux jours que l'on perd sont



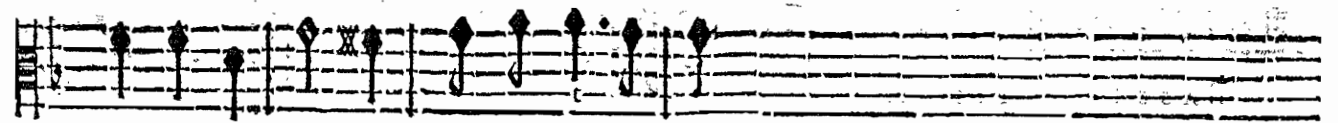
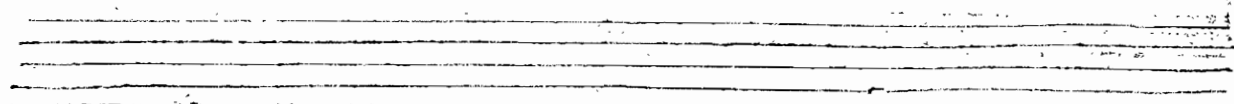
BASSE-CONTINUE.



pour jamais perdus. Dans l'hiver de nos ans, l'Amour ne re-gne plus. Les beaux



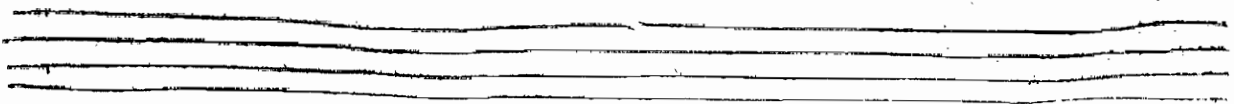
BASSE-CONTINUE.



jours que l'on perd sont pour jamais perdus.



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

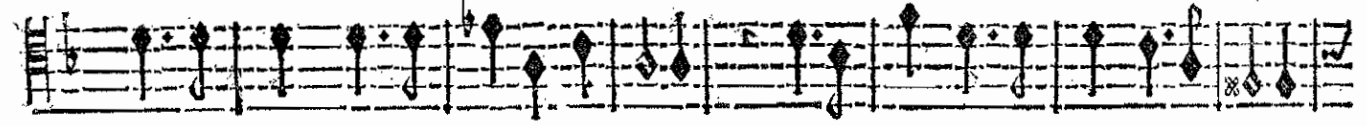
CHOEUR.



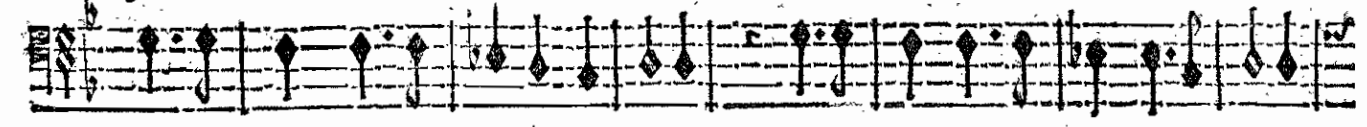
Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



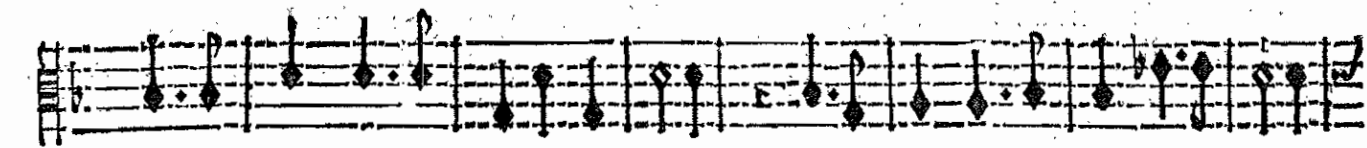
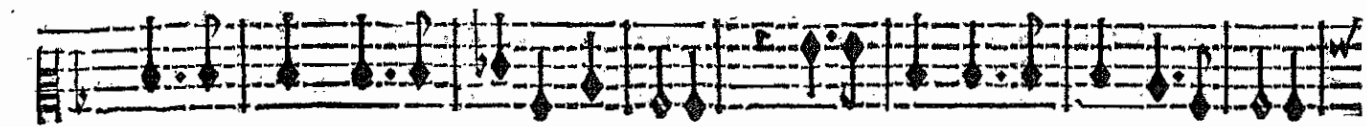
Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



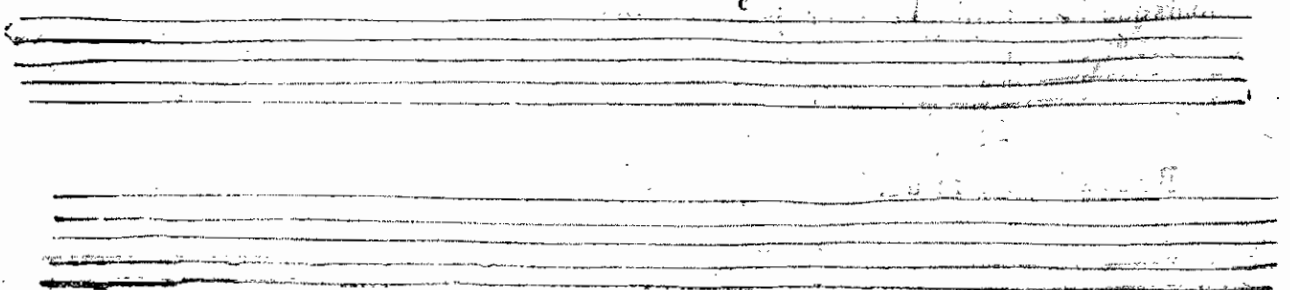
Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



VIOLONS.



BASSE-CONTINUE.



Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

VIOLONS.

BASSE-CONTINUE.



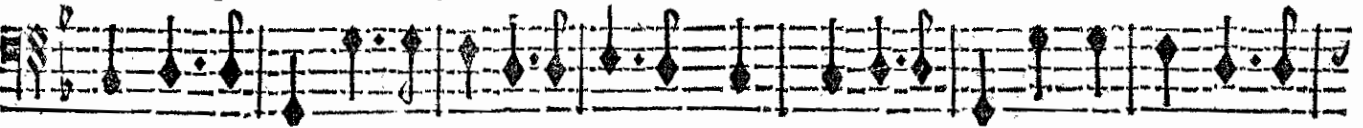
ja- mais perdus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on



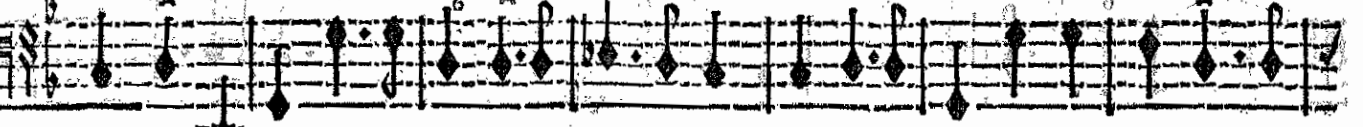
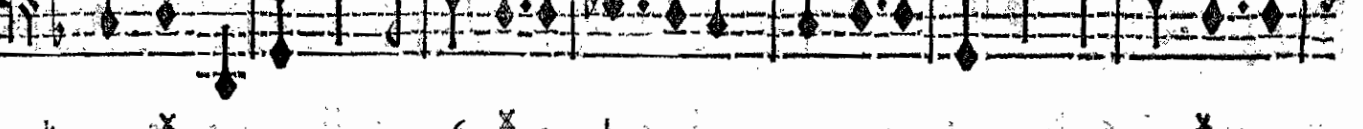
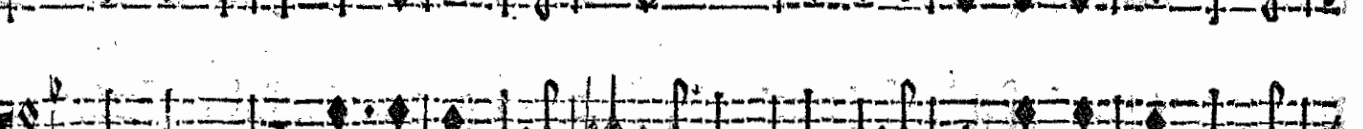
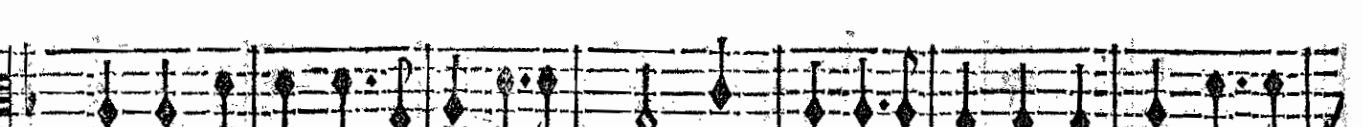
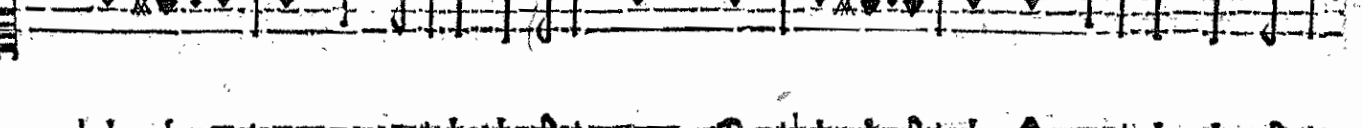
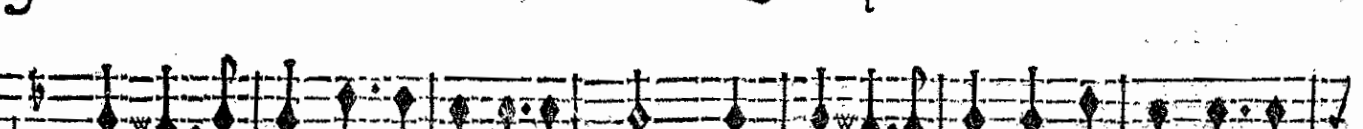
jamais perdus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on



jamais' perdus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on

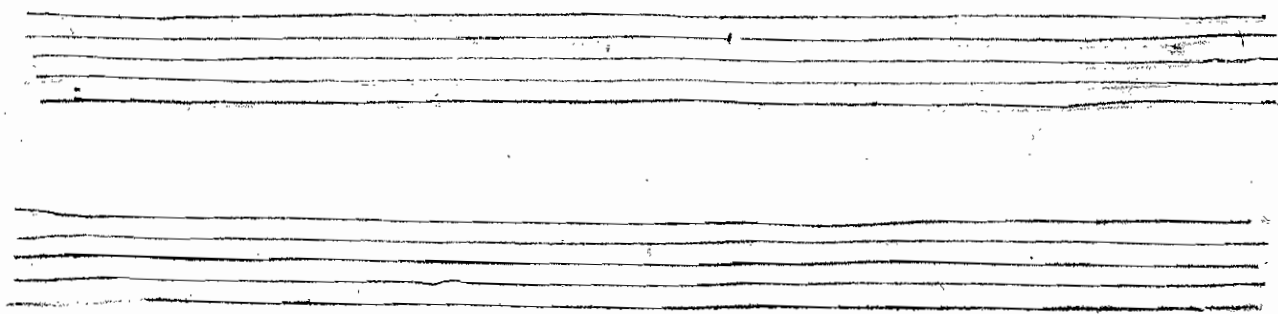


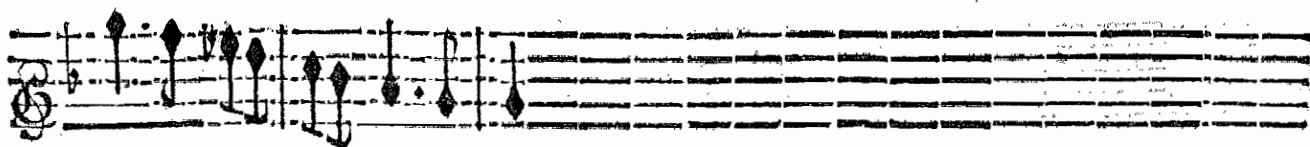
jamais' perdus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on



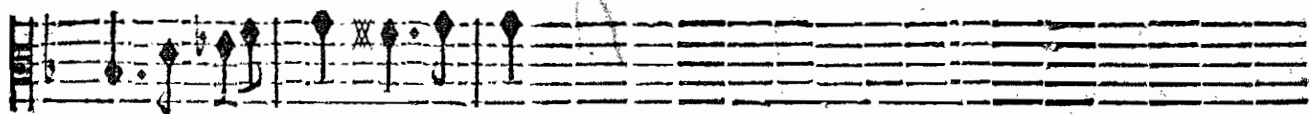
BASSE CONTINUE.

BASSE CONTINUE.

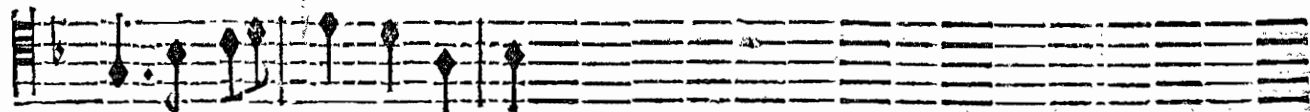




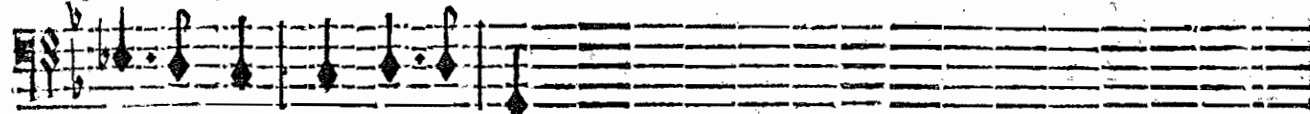
perd font pour ja- mais perdus.



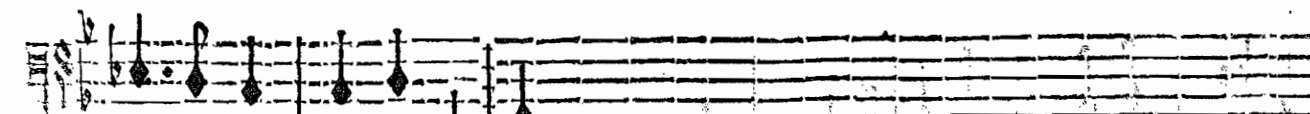
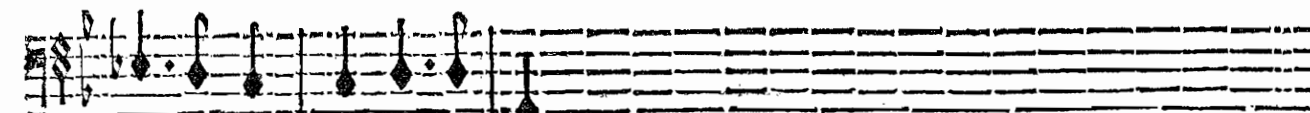
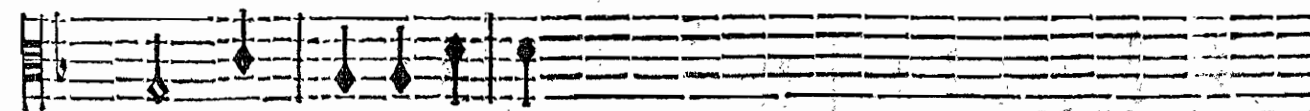
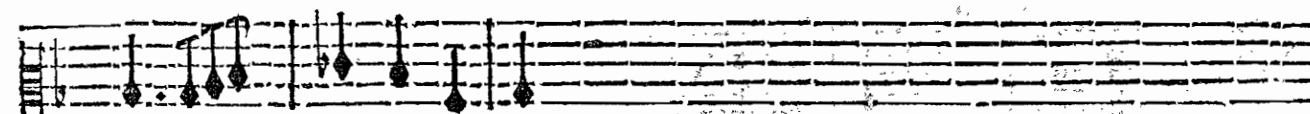
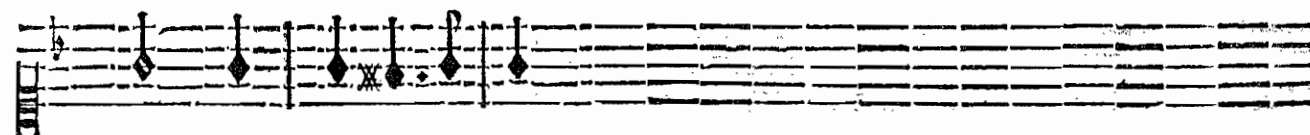
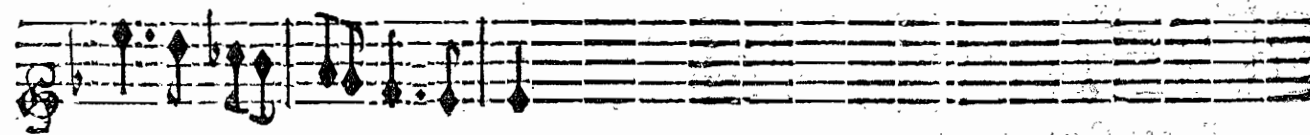
perd font pour jamais perdus.



perd font pour jamais perdus.

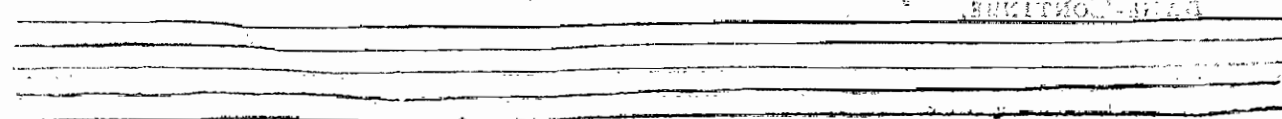


perd font pour jamais perdus.



BASSE-CONTINUE.

On reprend le premier Recit & le premier couplet du Chœur de la Passacaille page 233. jusques à ce mot fin. puis on joue la Passacaille de violons page 220. & on reprend encore le premier Recit & le premier couplet du Chœur.



ARMIDE, TRAGÉDIE

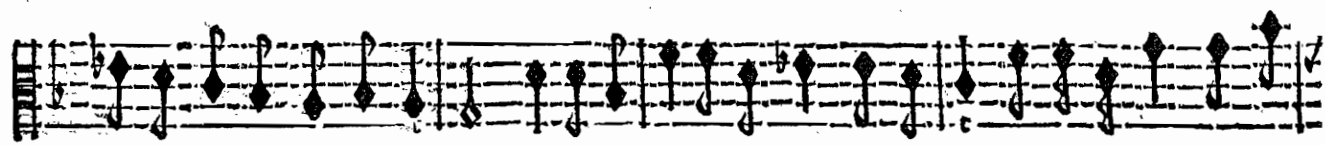
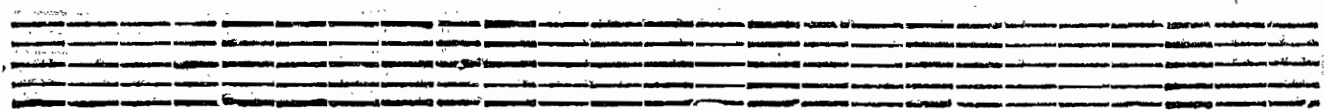
RÉNAVY.



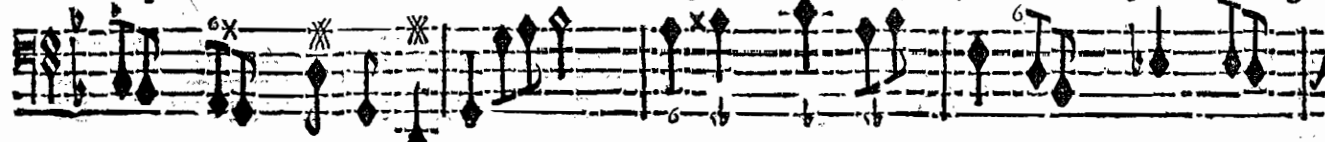
Allez, allez, éloignez- vous de moy Doux Plaisirs, atten-



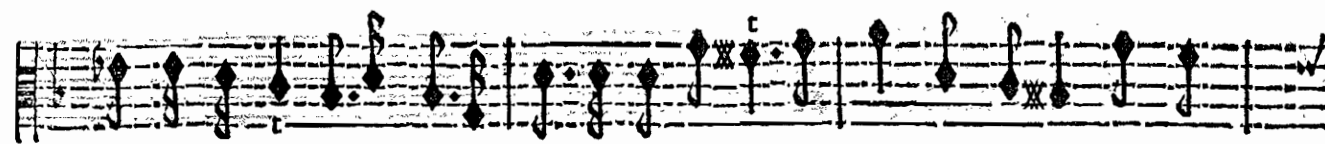
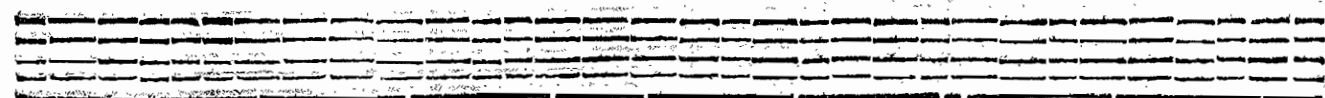
BASSE-CONTINUE.



dez qu' Armide vous rameine : Sans la Beauté qui me tient sous sa loy Rien ne me plaist tout aug-



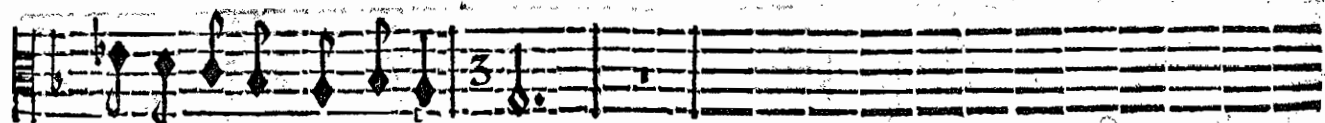
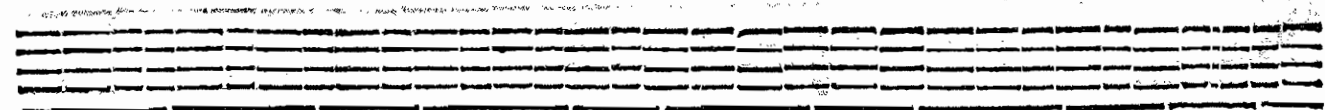
BASSE-CONTINUE.



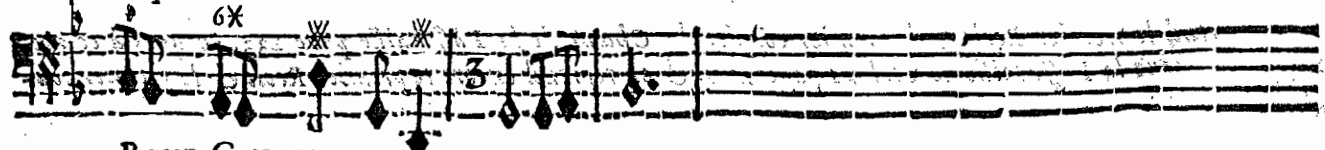
mente ma peine. Allez, allez, éloignez- vous de moy Doux Plaisirs, atten-



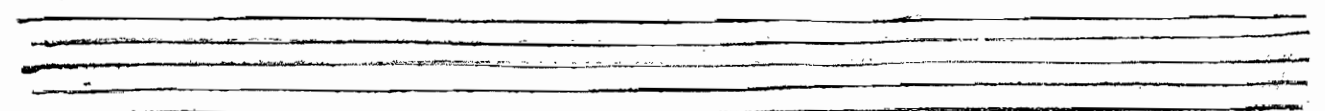
BASSE-CONTINUE.



dez qu' Armide vous ramei- ne.

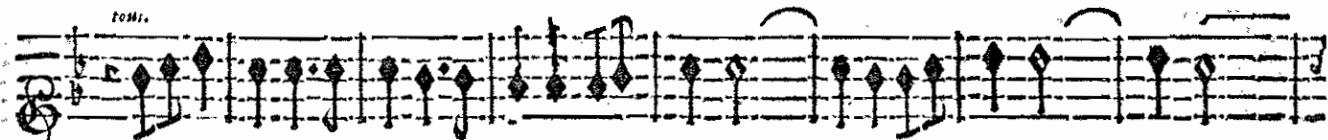


BASSE-CONTINUE.



SCENE III.

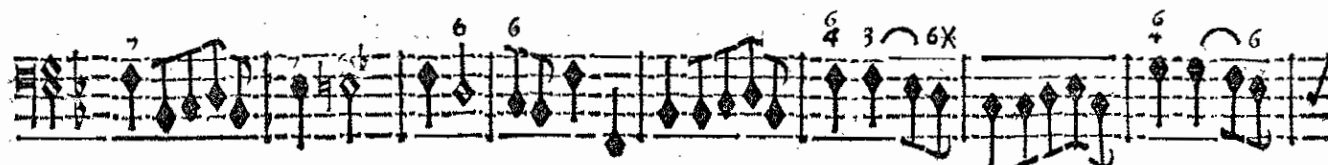
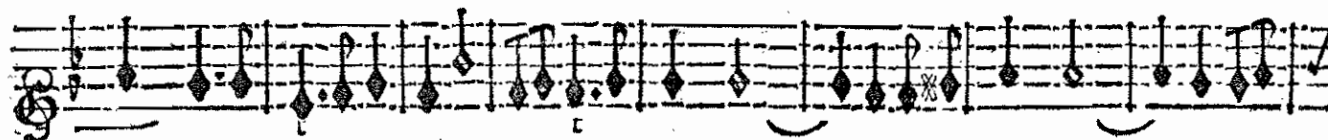
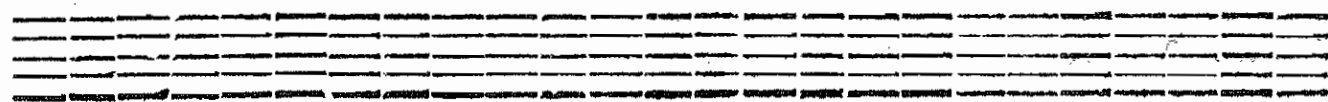
RENAUD, UBALDE, LE CHEVALLIER DANOIS.



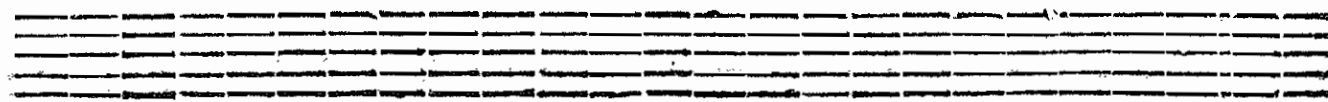
PRELUDE.



BASSE-CONTINUE.



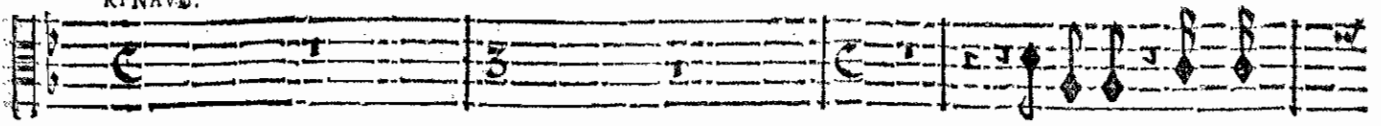
BASSE-CONTINUE.



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

RENAUD.



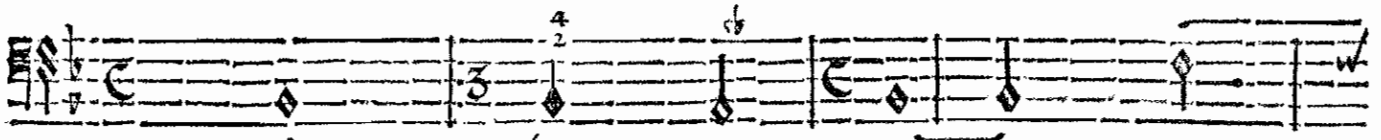
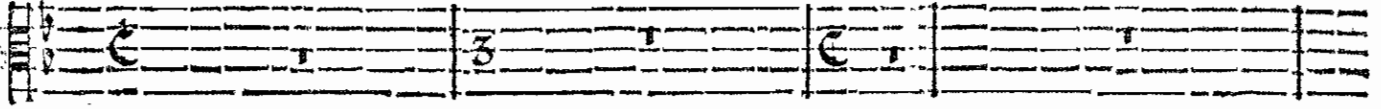
Que vois-je ? quel ef-

YBALE.

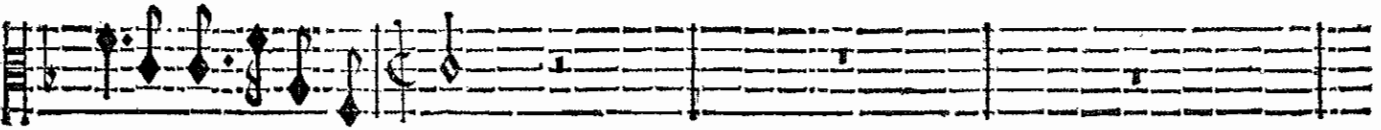


Il est seul; profi- tons d'un temps si preci- eux.

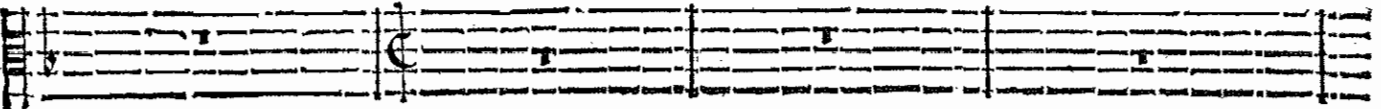
LE CHEVALIER.



BASSE-CONTINUE.



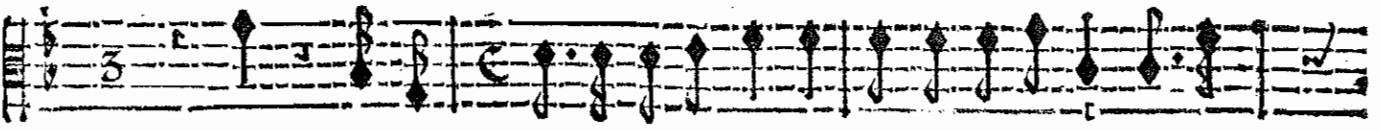
clat me vient fraper les yeux ?



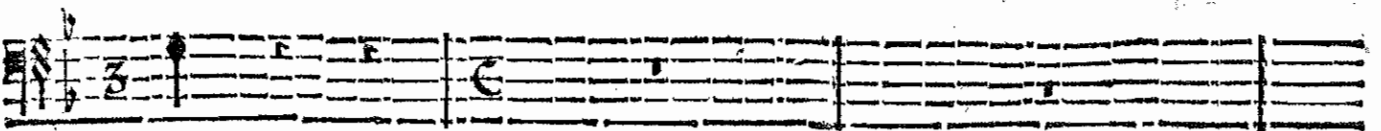
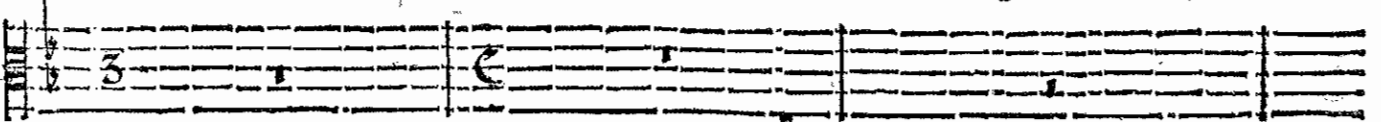
Le Ciel veut vous faire connoître L'erreur dont vos sens font se-



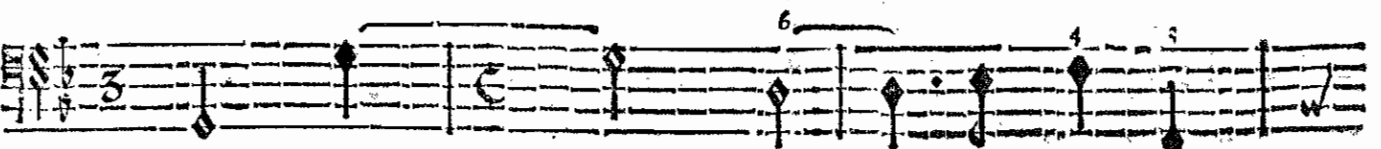
BASSE-CONTINUE.



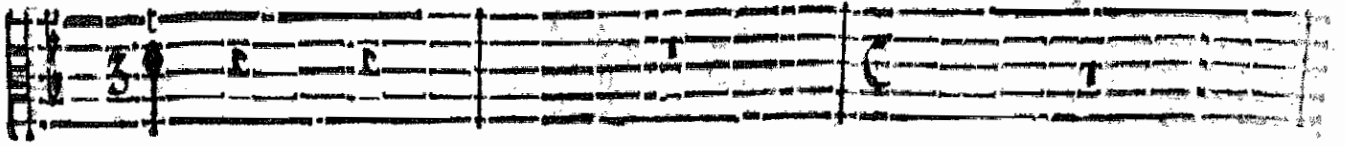
Ciel ! quelle honte de paraître Dans l'indigne estat où je



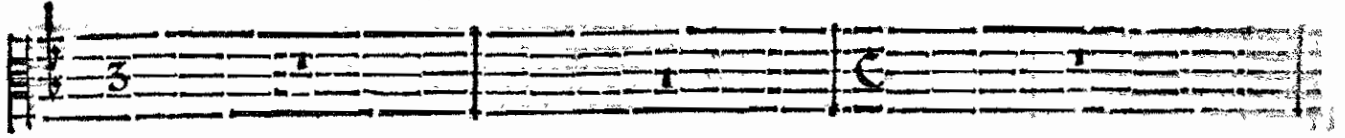
duits.



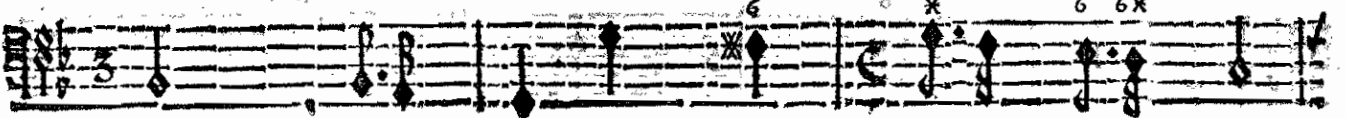
BASSE-CONTINUE.



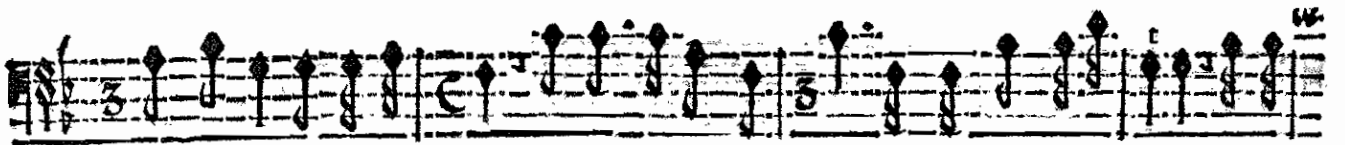
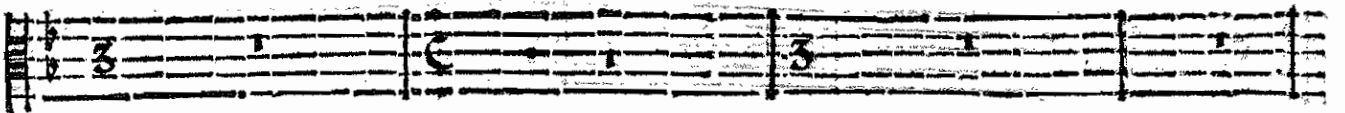
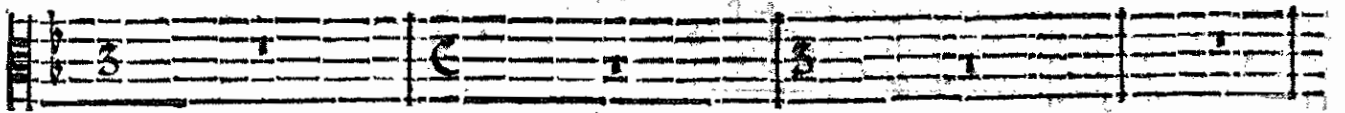
fuis :



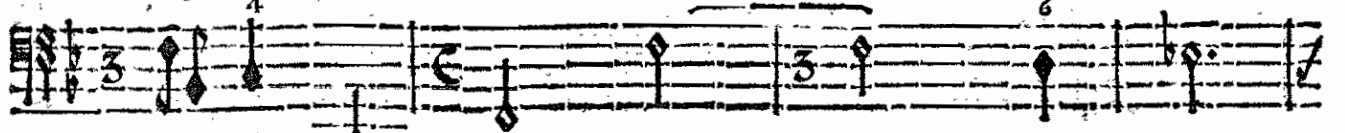
Nofre General vous r'apelle; La Viçtoire vous garde une Palme immortelle. Tout



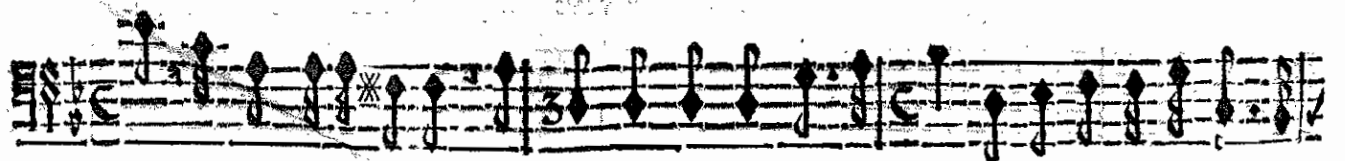
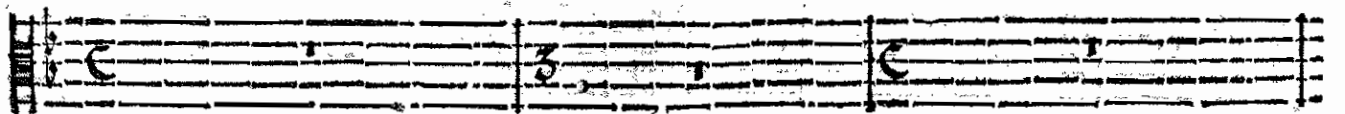
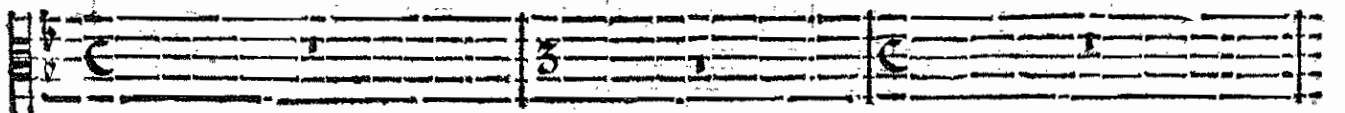
BASSE-CONTINUE.



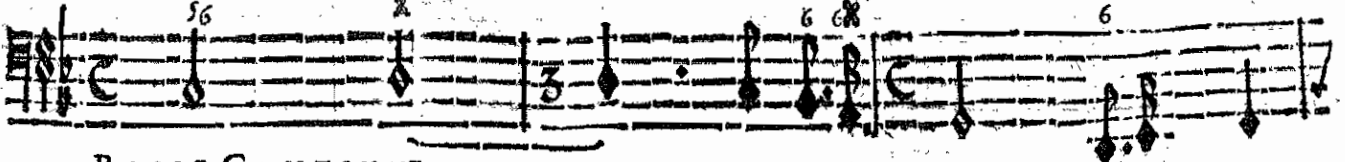
doit preffer vofre re- tour. De cent divers Climats chacun court à la Guerre; Renaud



BASSE-CONTINUE.



feul, au bout de la Terre, Caché dans un charmant fejour, Veut-t'il fuivre un hôteux A-

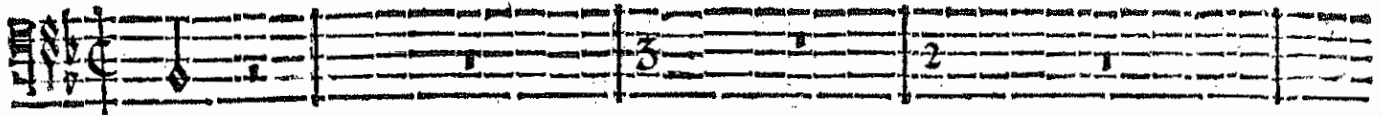
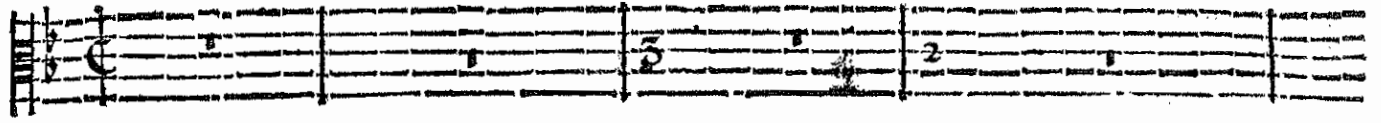


BASSE-CONTINUE.

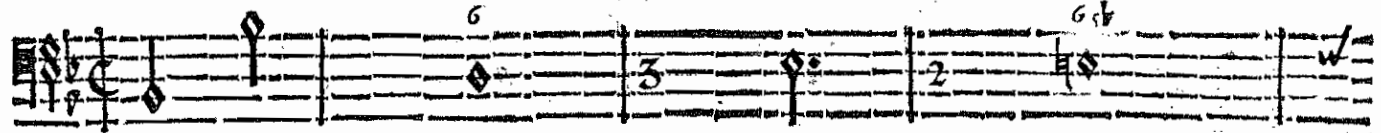
ARMIDE TRAGEDIE.



Vains Ornaments d'une indigne mo- leffe, Nem'offrez plus vos frivoles at-



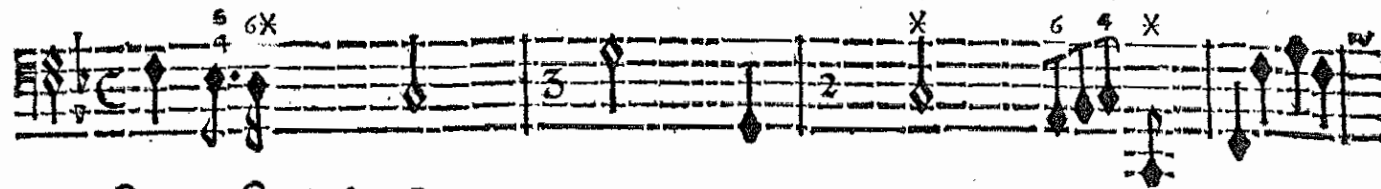
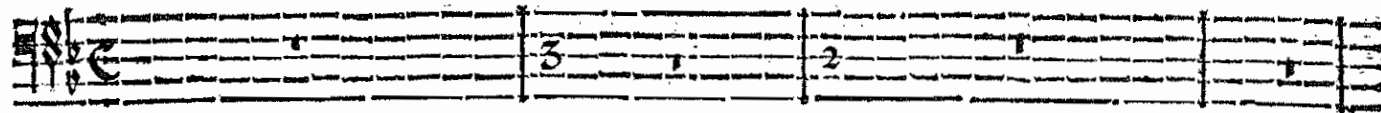
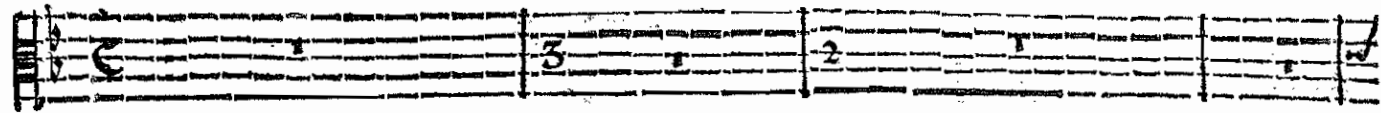
mour.



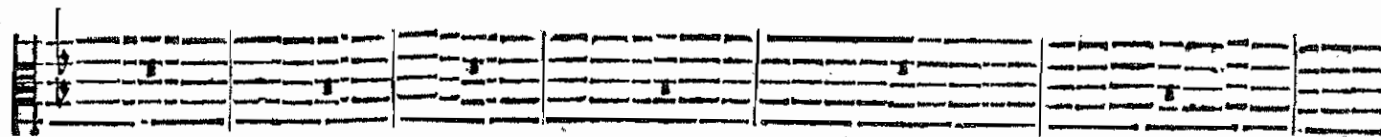
BASSE-CONTINUE.



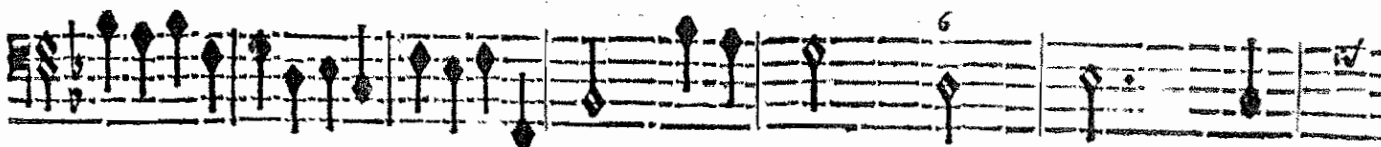
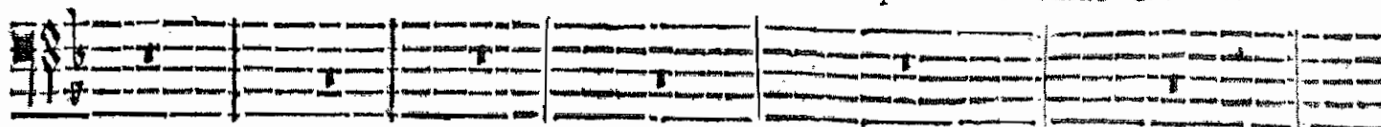
traits: Restes honteux de ma foi- bleffe, Allez, Al- lez, quittez-moy pour jamais.



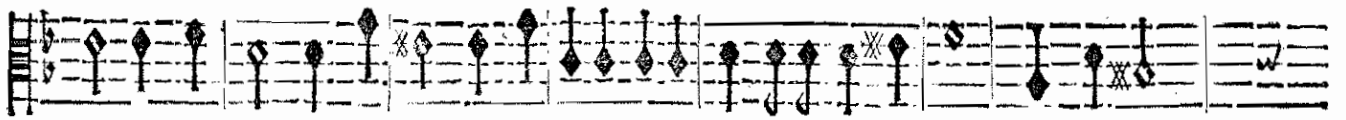
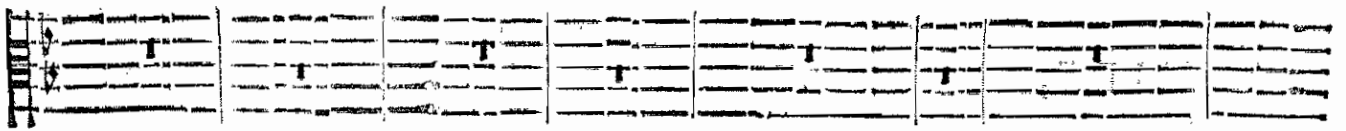
BASSE-CONTINUE.



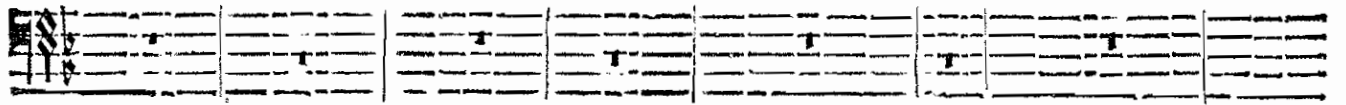
Defrobez-vous aux pleurs d'Armide C'est l'u-



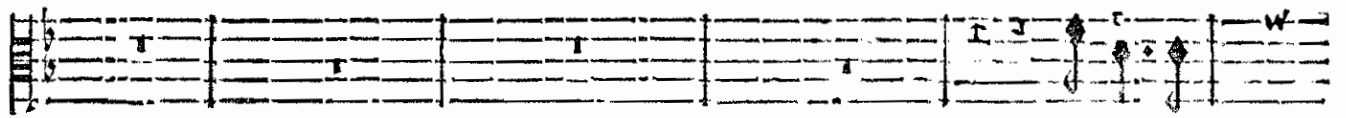
BASSE-CONTINUE.



nique danger dont vostre ame intrepide A besoin de se garentir Dans ces lieux



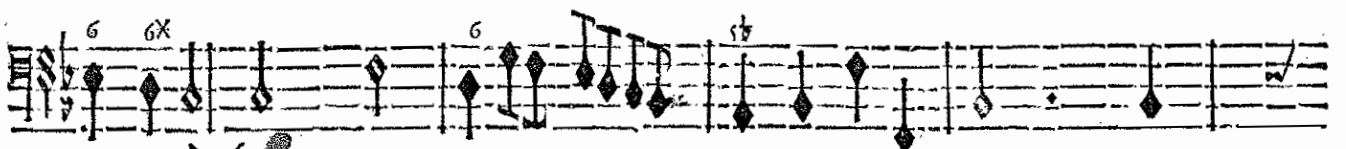
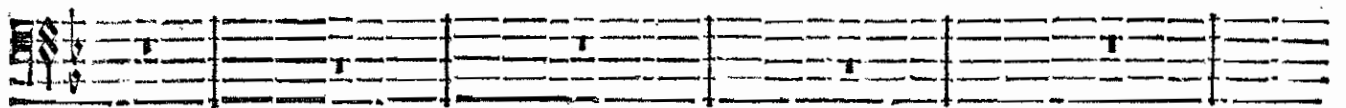
BASSE-CONTINUE.



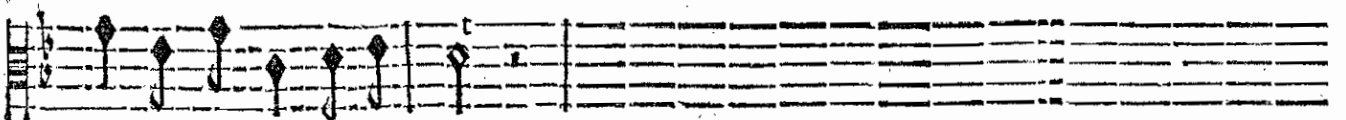
Allons , al-



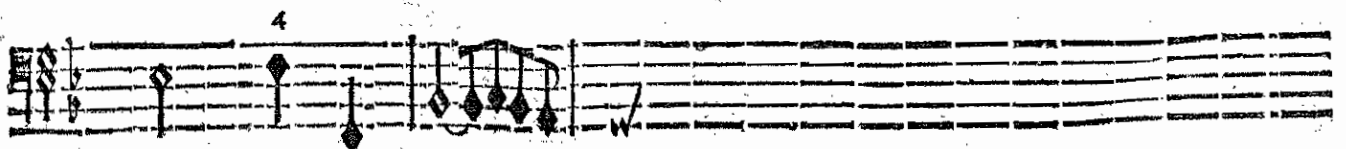
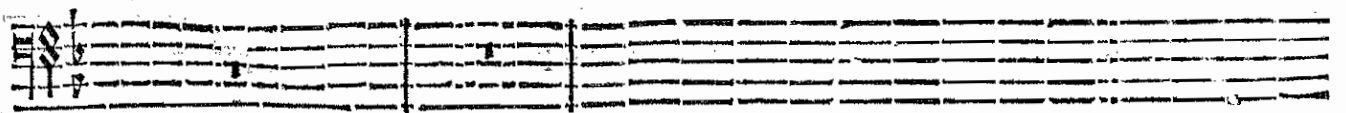
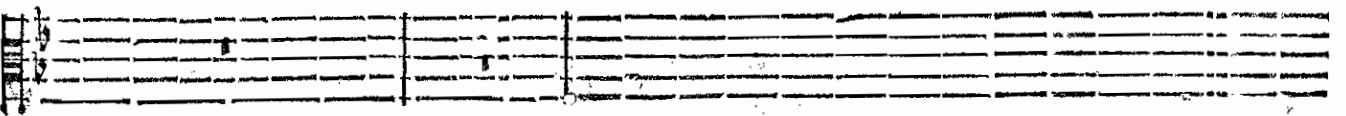
enchantez la Volupté preside Vous n'en sçauriez trop tost sortir.



BASSE-CONTINUE.



lons , hastons-nous de par- tir.



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

SCENE IV.

ARMIDE, RENAUD, UBALDE, LE CHEVALIER DANOIS.

ARMIDE.

Renaud? Ciel! ô mortelle peine! Vous partez? Re-

BASSE-CONTINUE.

naud! vous partez? De- mons, suivez ses pas, volez, & l'arre-

BASSE-CONTINUE.

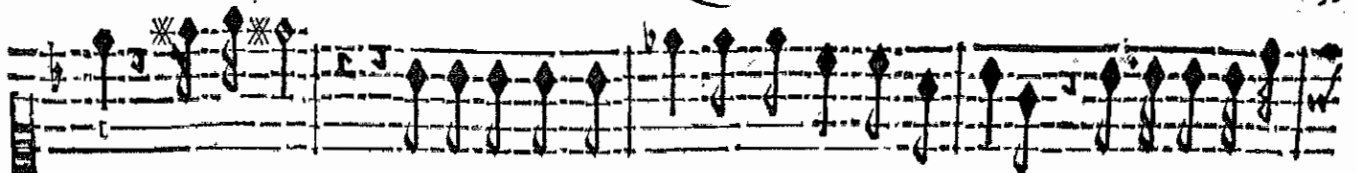
tez; He- las! tout me trahit, & ma puissance est vaine. Renaud!

BASSE-CONTINUE.

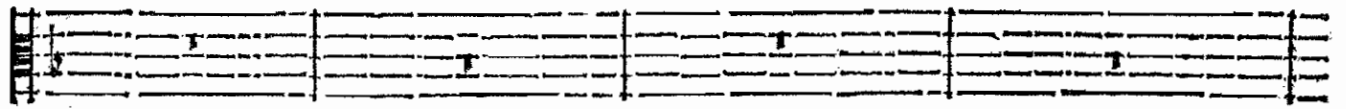
Ciel! ô mortelle peine! Mes cris ne sont pas écou- tez! Vous partez, Re-

BASSE-CONTINUE.

ACTE CINQUIESME!



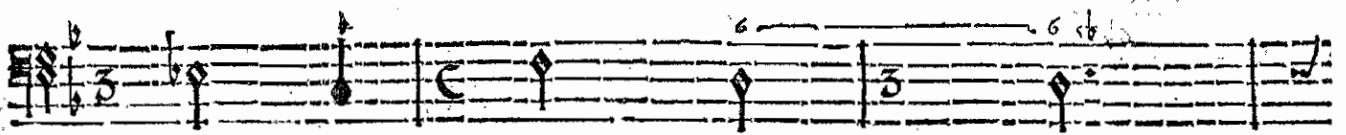
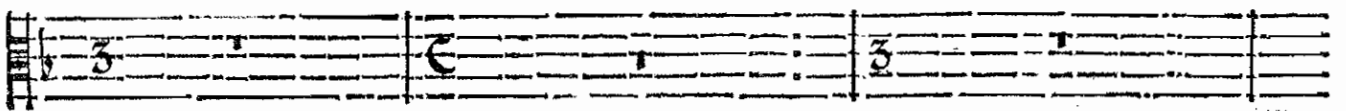
naud ! vous partez ? Si je ne vous vois plus croyez-vous que je vive ? Ay-je pû meri-



BASSE-CONTINUE.



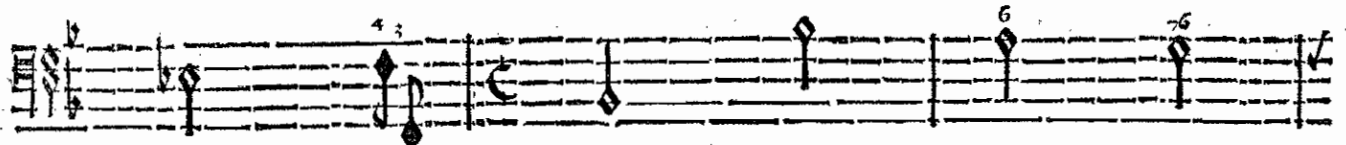
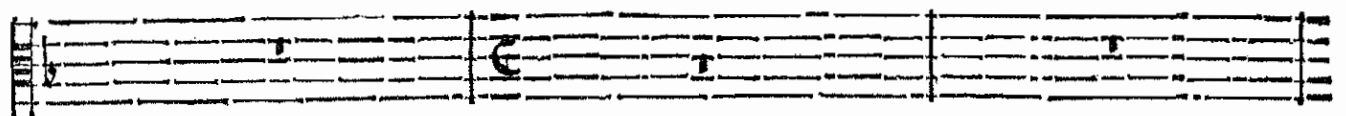
ter un si cruel tour- ment ? Du moins, comme Enne- my, si ce n'est comme A-



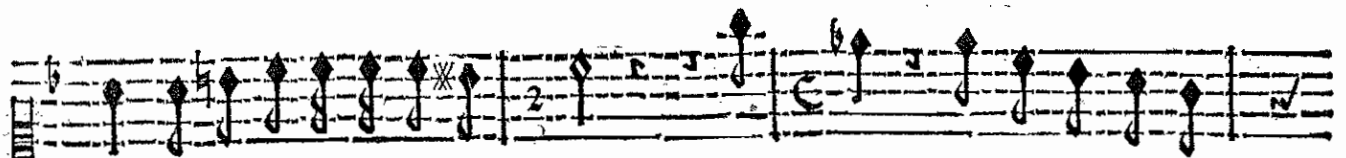
BASSE-CONTINUE.



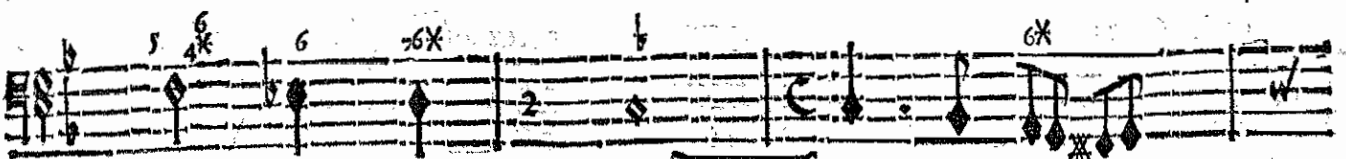
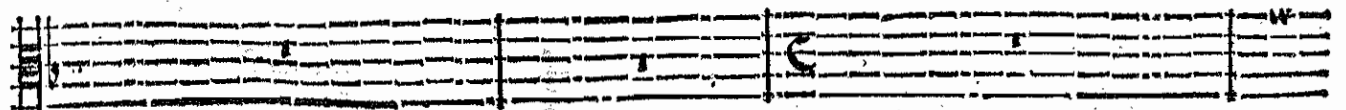
mant, Emmenez Armide cap- tive. J'iray dans les combats, J'iray m'offrir aux



BASSE-CONTINUE.

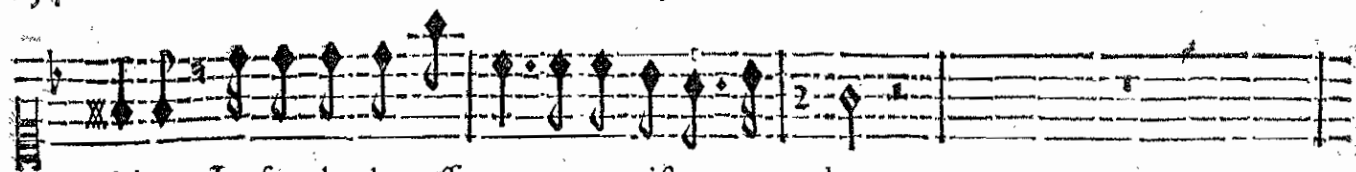


coups Qui seront destinez pour vous. Re- naud, pourveu que je vous

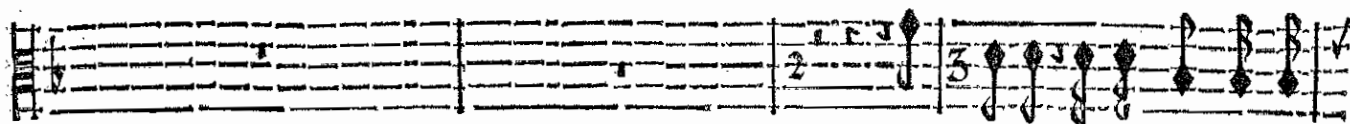


BASSE-CONTINUE.

AR M I D E, TRAGEDIE.



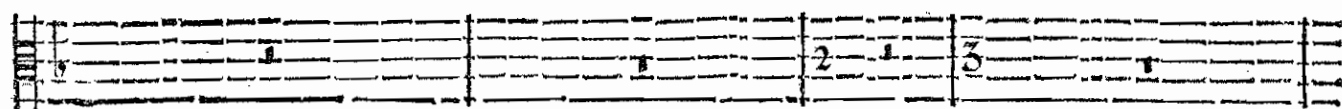
fuive Le fort le plus affreux me paroitra trop doux.



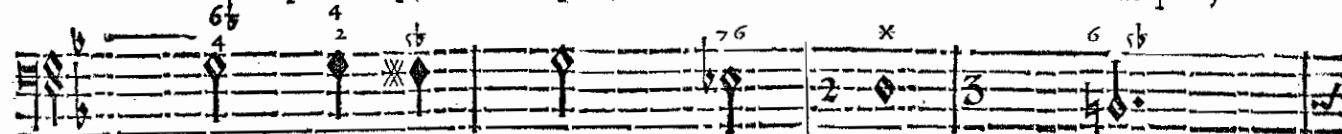
Ar- mide, Il est temps que j'é-



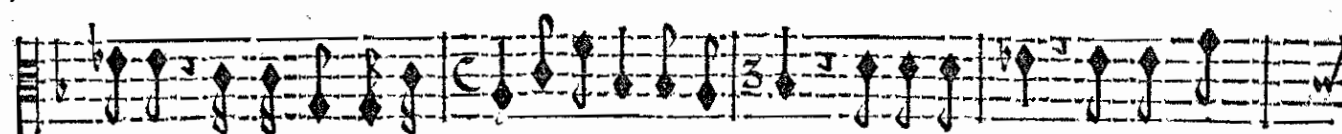
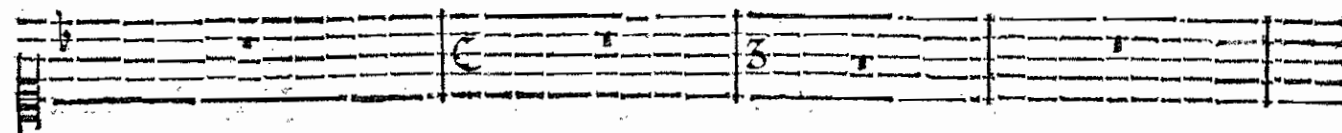
BASSE-CONTINUE.



vite Le peril trop charmant que je trouve à vous voir. La Gloire veut que je vous



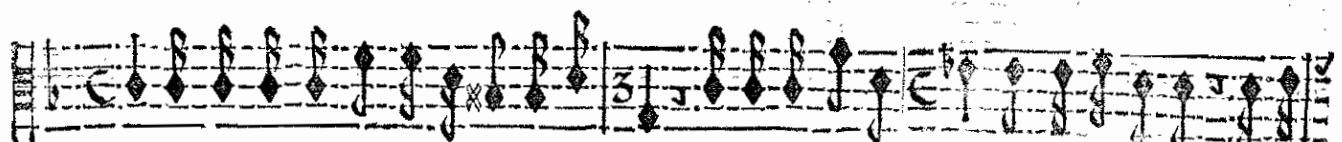
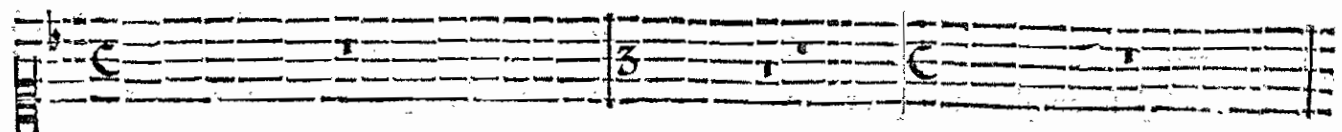
BASSE-CONTINUE.



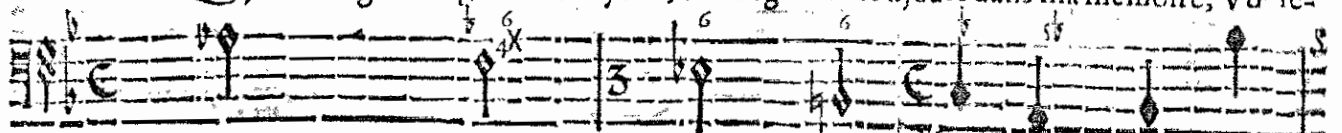
quitte, Elle ordonne à l'Amour de ceder au Devoir. Si vous souffrez, vous pouvez



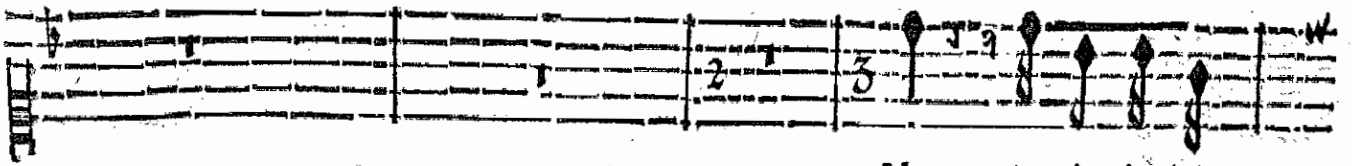
BASSE-CONTINUE.



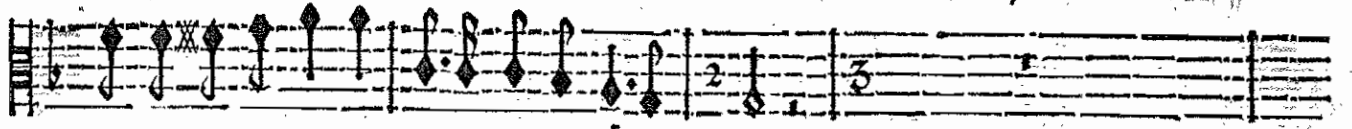
croire Que je m'éloigne à regret de vos yeux, Vo^o regnerez toujours dans ma memoire, Vo^o se-



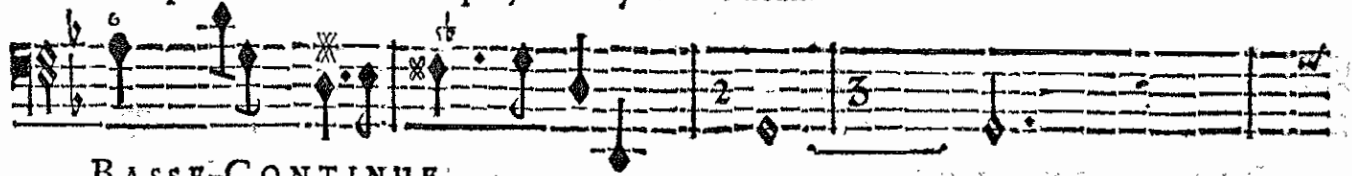
BASSE-CONTINUE.



Non, jamais de l'A-



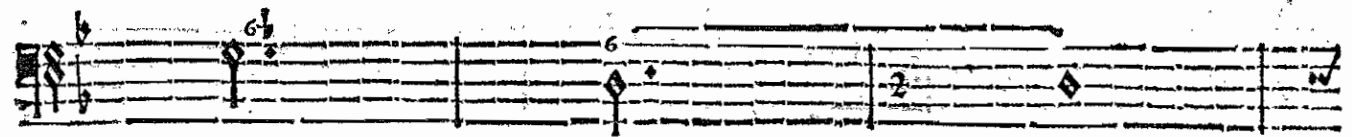
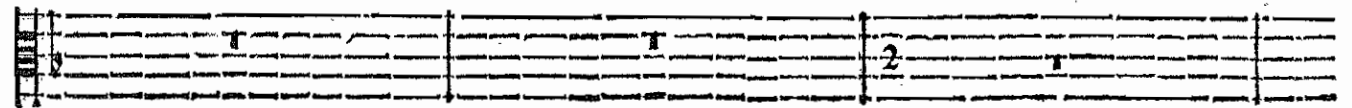
rez après la Gloire Ce que j'aimeraï le mieux.



BASSE-CONTINUE.



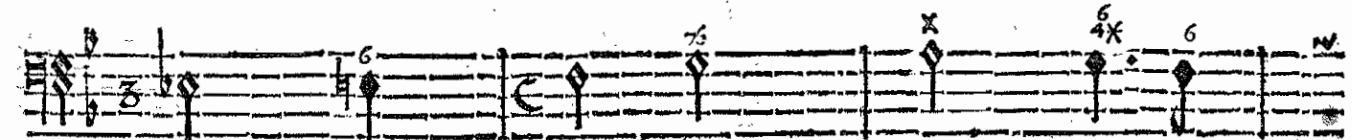
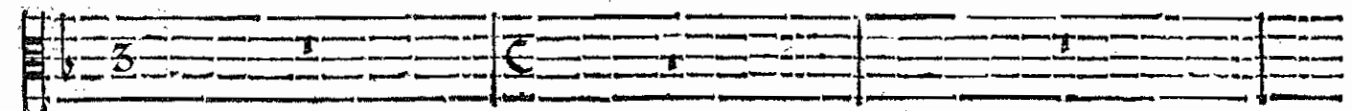
mour tu n'as senty le charme, Tu te plais à cau- ser de funestes mal-



BASSE-CONTINUE.



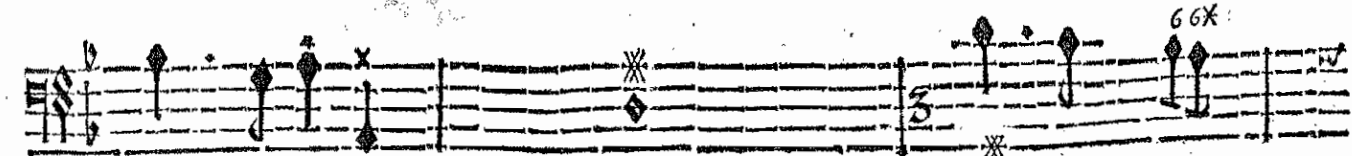
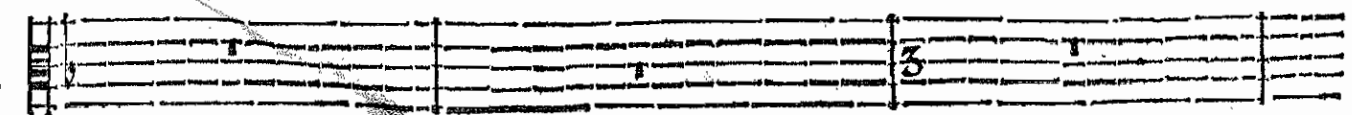
heurs. Tu m'entends soupi- rer, tu vois couler mes pleurs, Sans me rendre un sou-



BASSE-CONTINUE.



pir, sans verser une larme. Par les nœuds les plus doux je te conjure en

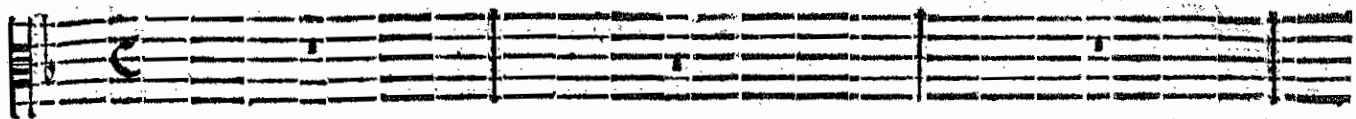


BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.



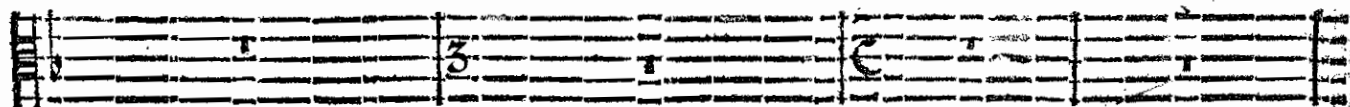
vain; Tu fais un fier Devoir, tu veux qu'il nous se- pare: Non, non, ton



BASSE-CONTINUE.



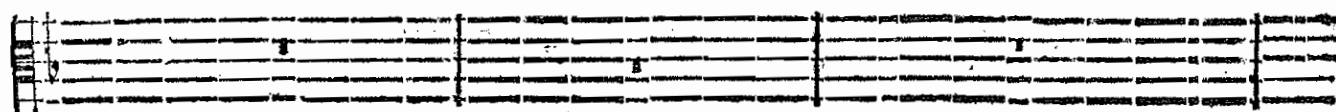
cœur n'a rien d'humain, Le cœur d'un Tigre est moins bar- bare. Je mourray si tu pars, &



BASSE-CONTINUE.



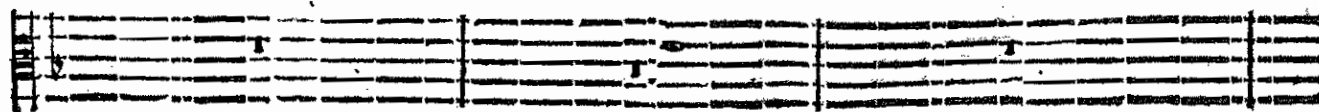
tu n'en peux douter, Ingrat, sans toy je ne puis vivre. Mais après mon tré-



BASSE-CONTINUE.



pas ne crois pas éviter Mon Ombre obstinée à te suivre. Tu la verras s'ar-



BASSE-CONTINUE.

mer contre ton cœur fans foy, Tu la trouveras inflexible. Comme tu l'as esté pour

BASSE-CONTINUE.

moy, Et sa fureur s'il est possible Egalera l'amour dont j'ay brûlé pour toy.

BASSE-CONTINUE

Ah! la lumiere m'est ravie! Barbare est-tu content, Tu jouis en par-

BASSE CONTINUE.

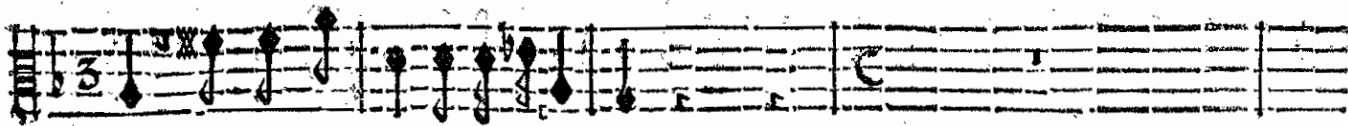
tant Du plaisir dem'oster la vie.

Trop mal'heureuse Armide! he-

BASSE-CONTINUE,

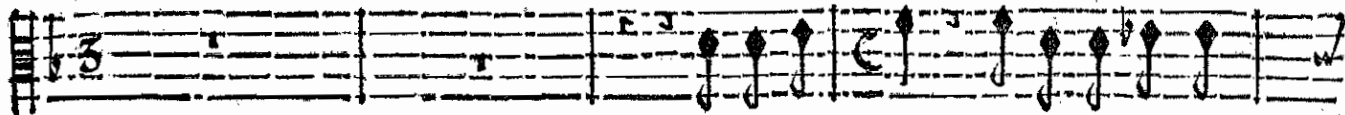
Kk

ARMIDE TRAGÉDIE.



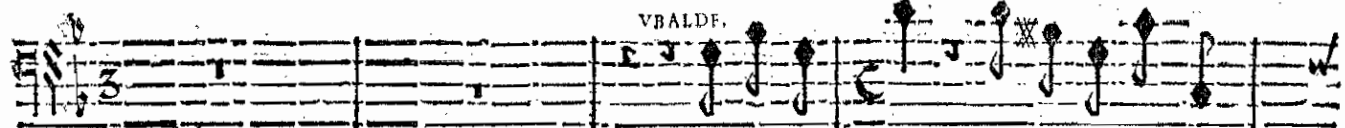
pas ! Que ton destin est déplorable.

LE CHEVALIER.



Il faut par-tir, hastez, hastez-vos

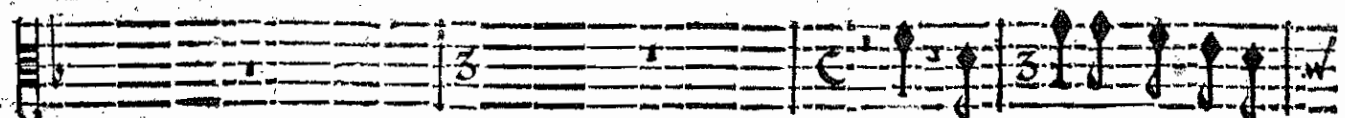
VBALDE.



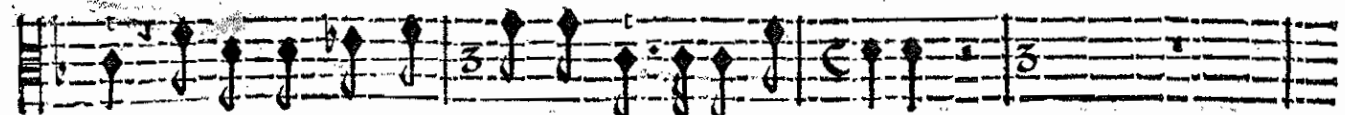
Il faut par-tir, hastez, hastez vos



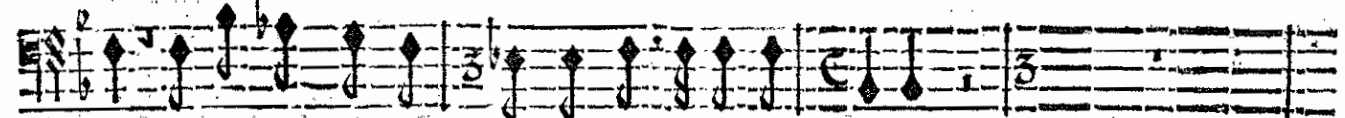
BASSE-CONTINUE.



Non, la Gloire n'ordonne



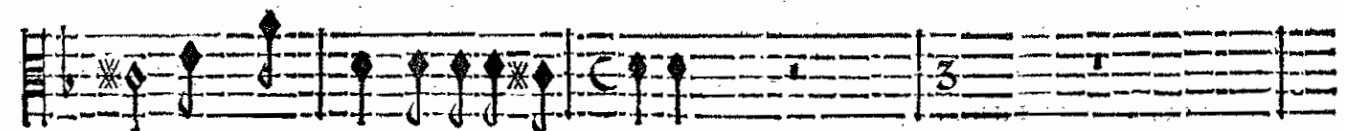
pas, La Gloire attend de vous un cœur inébran-lable.



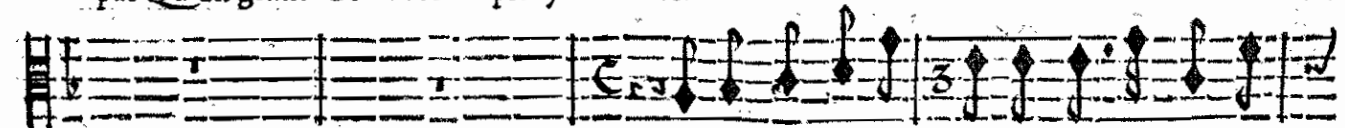
pas, La Gloire attend de vous un cœur inébran-lable.



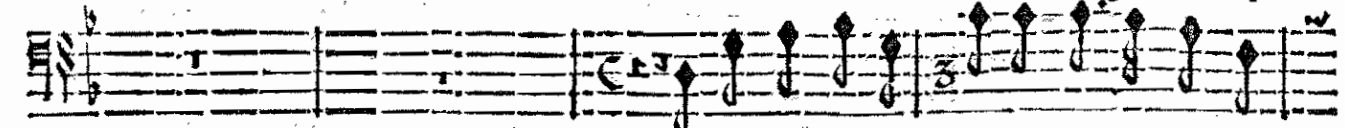
BASSE-CONTINUE.



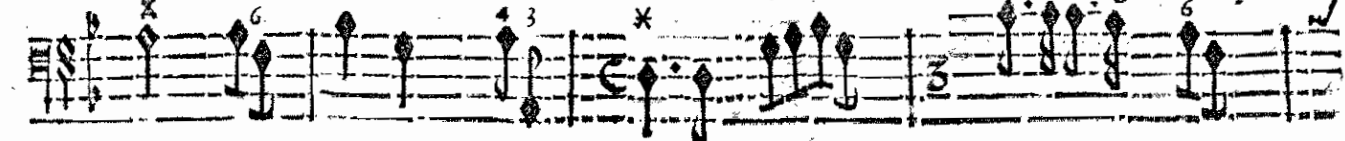
pas Qu'un grand Cœur soit impitoy-able.



Il faut vous arra-cher aux dangereux ap-



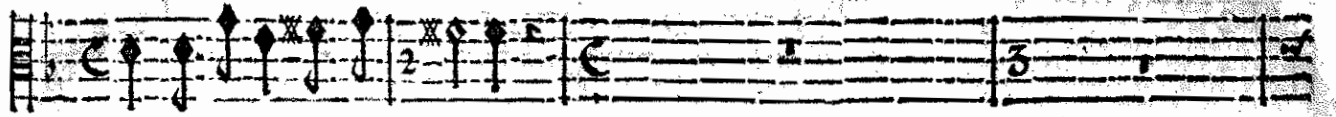
Il faut vous arra-cher aux dangereux ap-



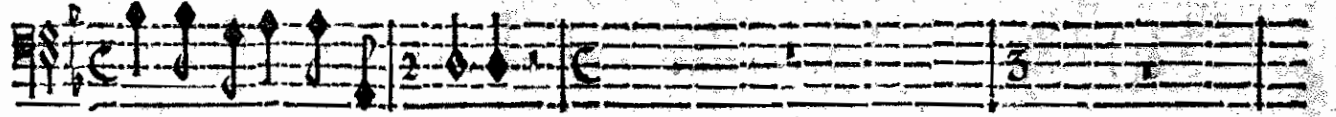
BASSE-CONTINUE.



Trop malheureuse Armide: he- las! Que ton de-



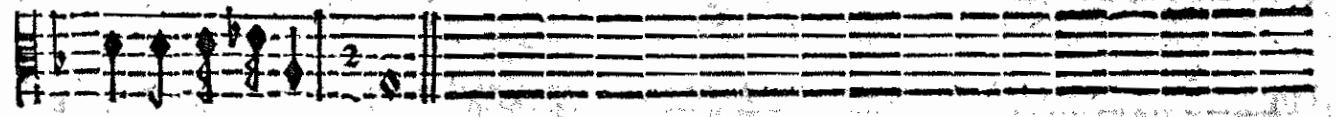
pas d'un objet trop ai- mable.



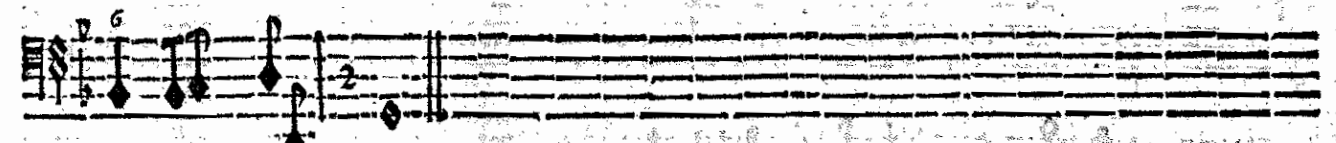
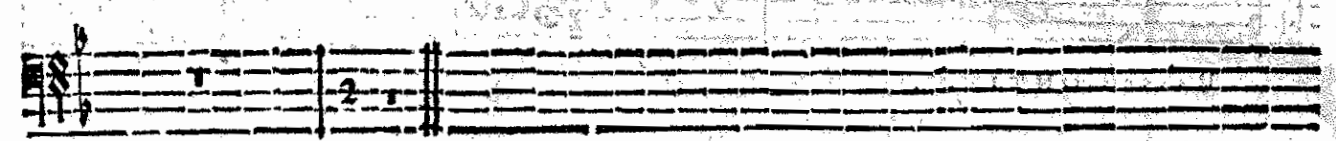
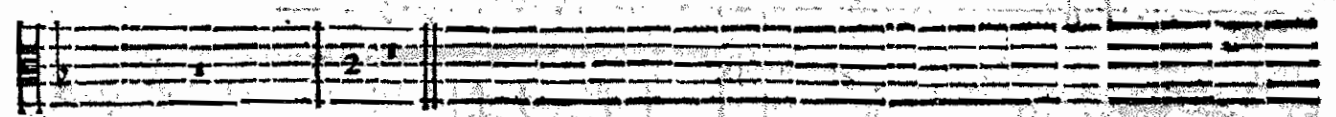
pas d'un objet trop ai- mable.



BASSE-CONTINUE.



stin est deplora- ble.



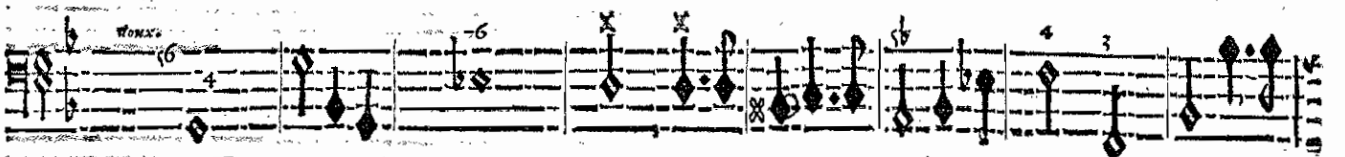
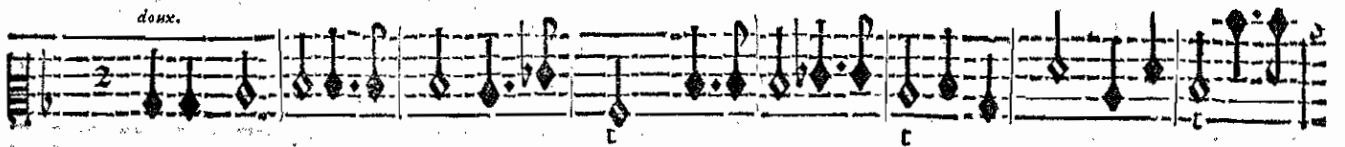
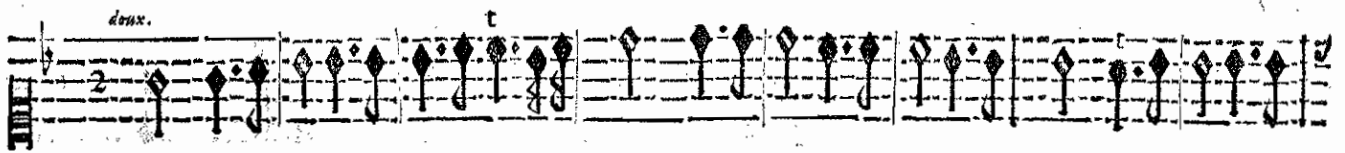
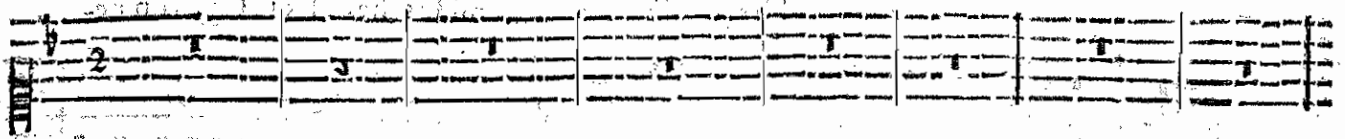
BASSE-CONTINUE.



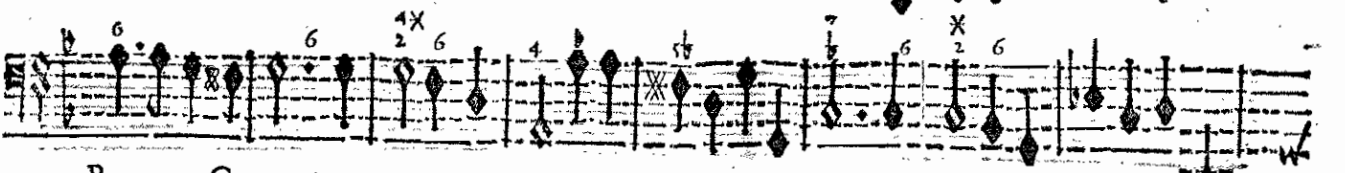
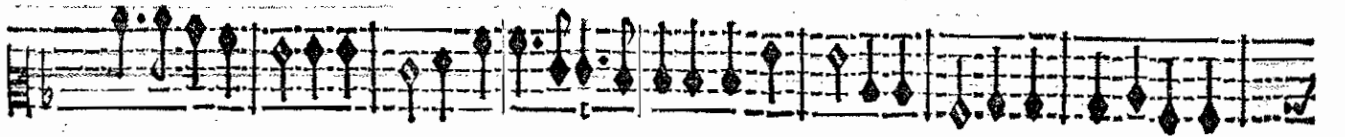
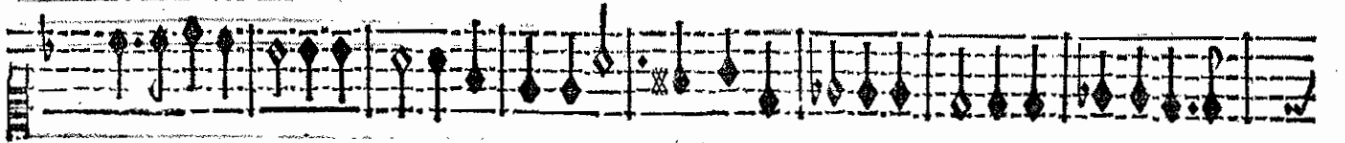
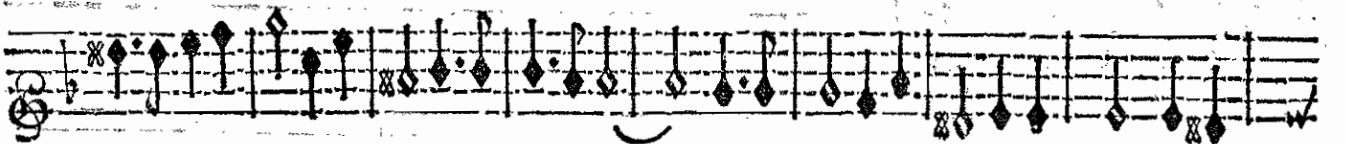
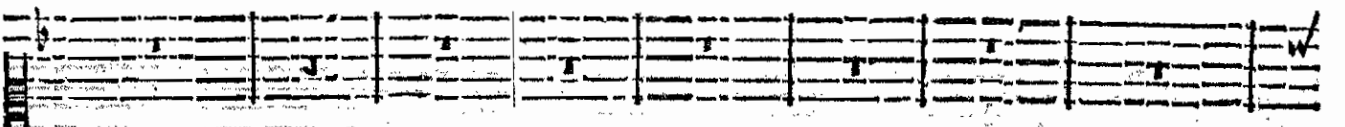
ARMIDE, TRAGEDIE.

SCENE V.

ARMIDE seule.



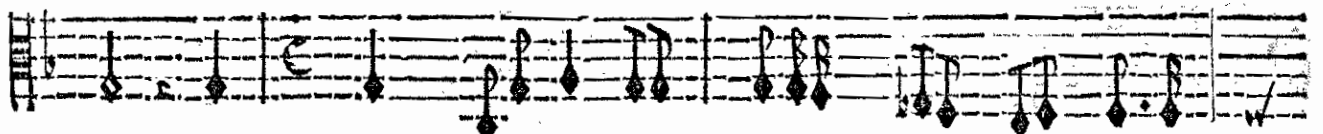
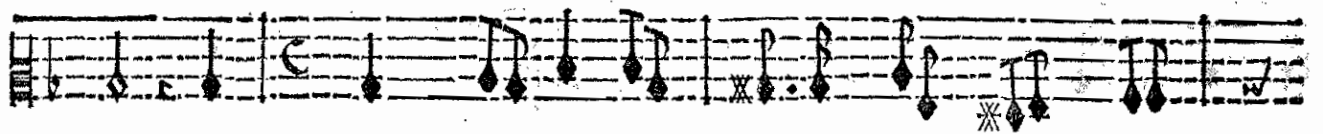
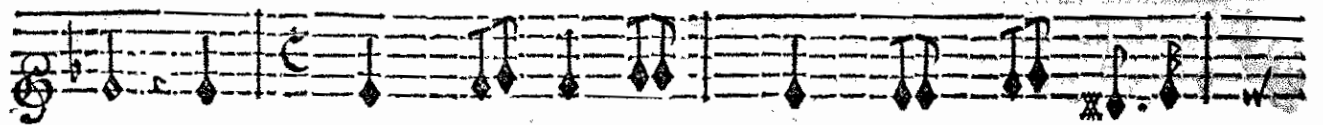
BASSE-CONTINUE.



BASSE-CONTINUE.



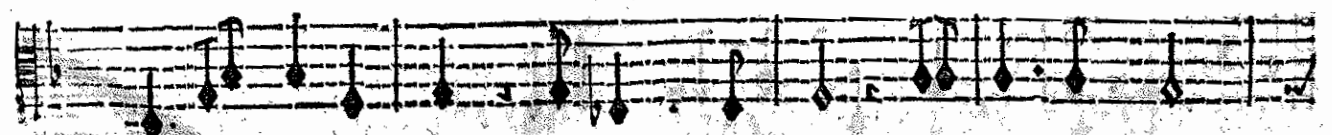
Le per- fide Renaud me fuit, Tout perfide qu'il est mon lâche cœur le



BASSE-CONTINUE.



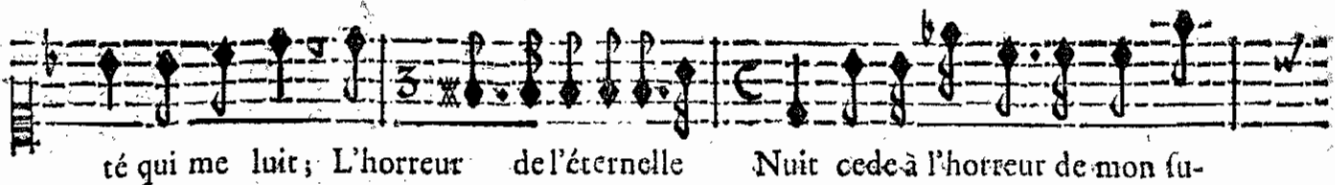
fuit. Il me laisse mourante, Il veut que je perisse. A regret je revoiy la clar-



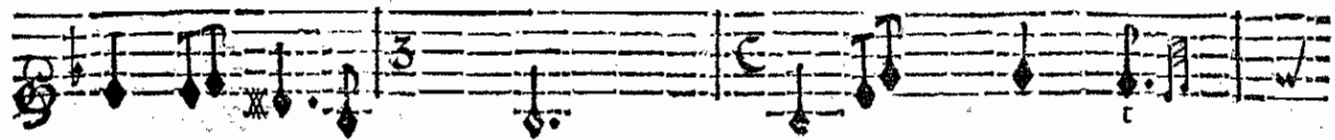
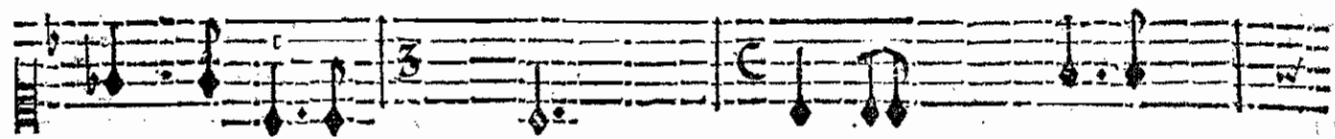
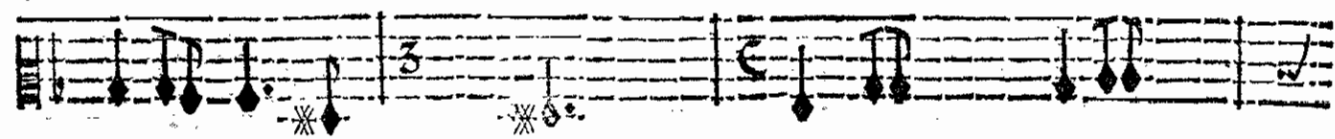
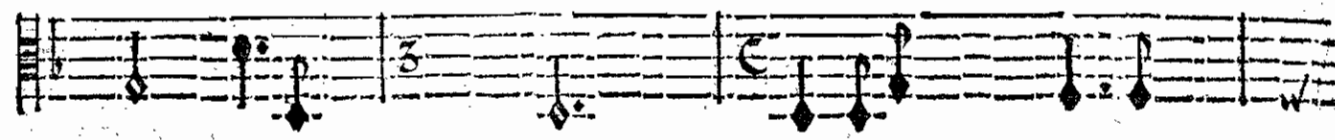
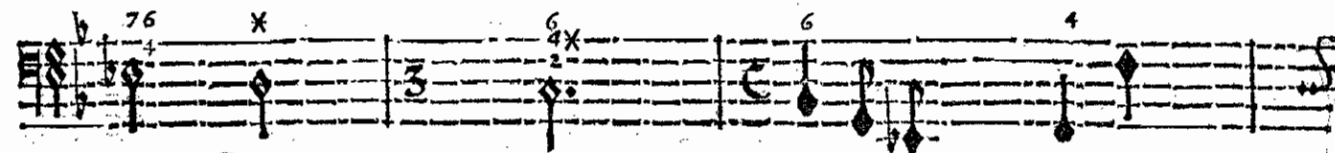
BASSE-CONTINUE

КНИТКОД: 11111

ARMIDE TRAGÉDIE.



té qui me luit; L'horreur de l'éternelle Nuit cede à l'horreur de mon fu-

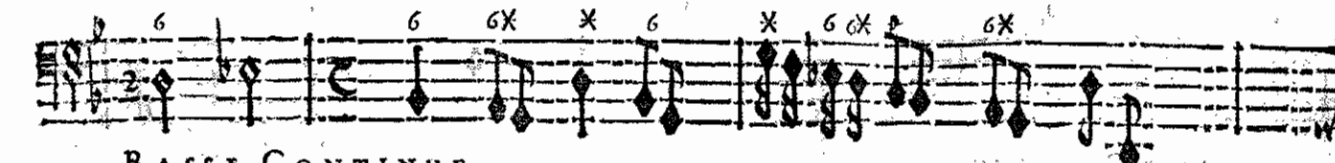
BASSE-CONTINUE.



plice. Le per- fide Renaud me fuit, Tout perfide qu'il est mon lasche cœur le







BASSE-CONTINUE.

Suit.

Quand le Barbare estoit en ma puif.

BASSE-CONTINUE.

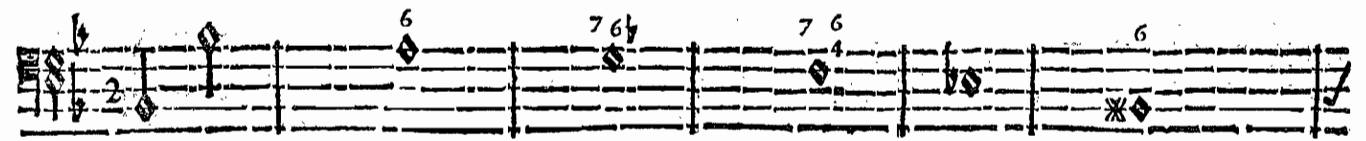
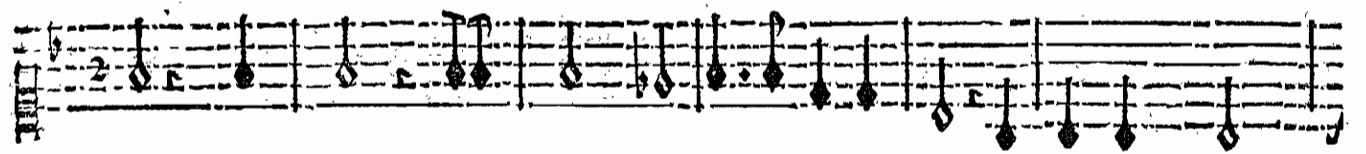
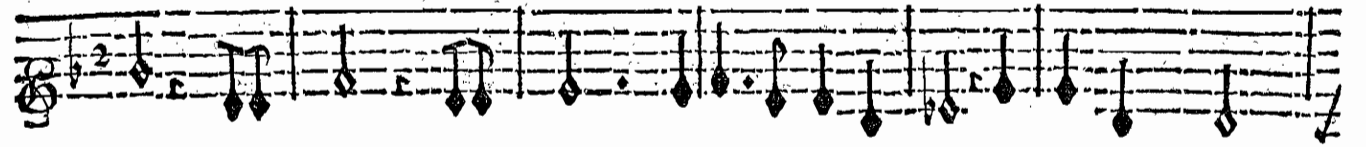
fance, Que n'ay-je crû la Haine & la Vengeance! Que n'ay-je suivy leurs transf-

BASSE-CONTINUE.

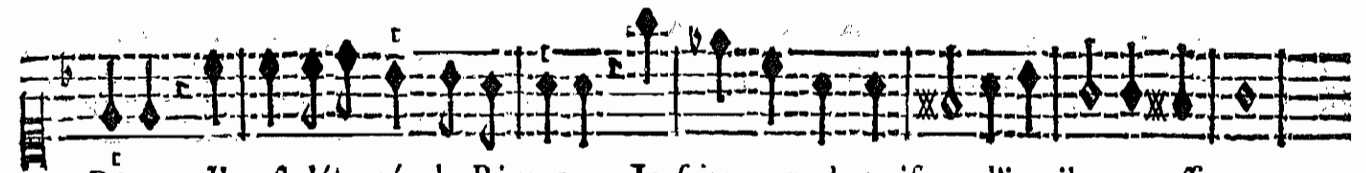
ARMIDE, TRAGÉDIE.



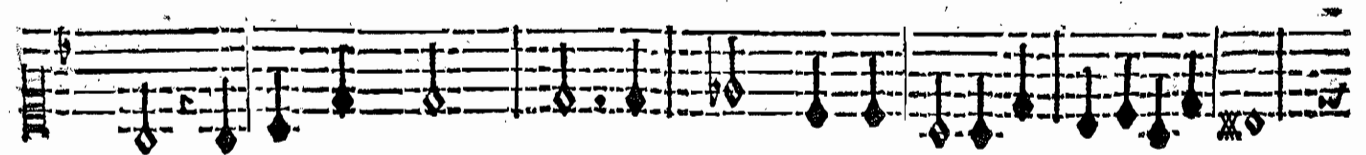
ports! Il m'échape, Il s'esloigne, Il va quitter ces Bords, Il brave l'Enfer & ma



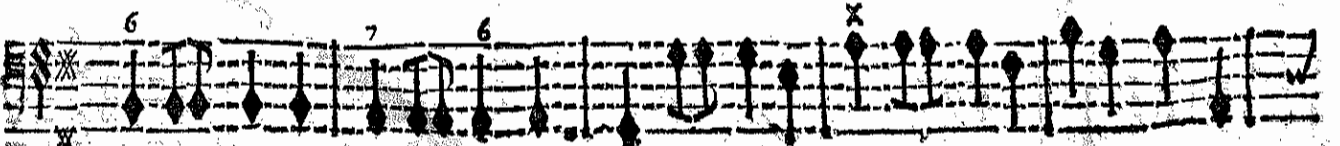
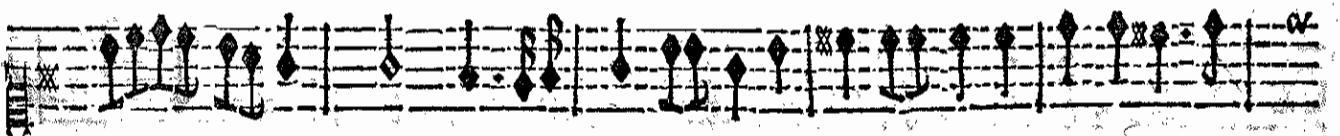
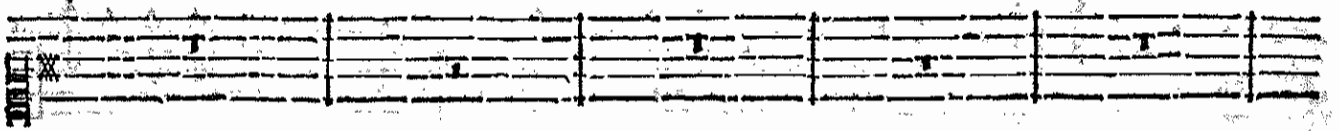
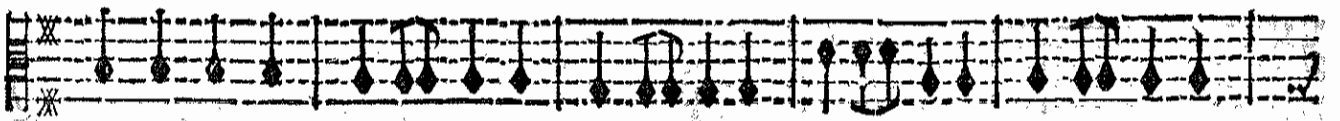
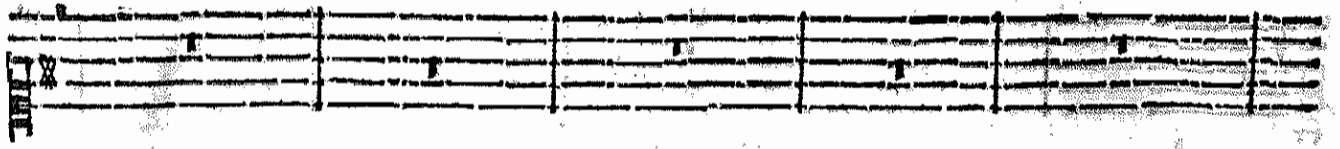
BASSE-CONTINUE.



Rage; Il est déjà près du Rivage, Je fais pour m'y traîner d'inutiles efforts.

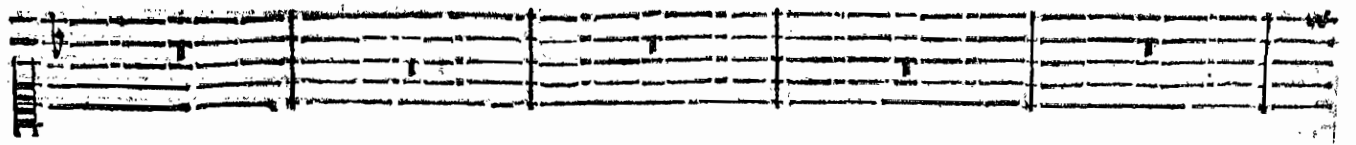


BASSE-CONTINUE.



BASSE-CONTINUE.

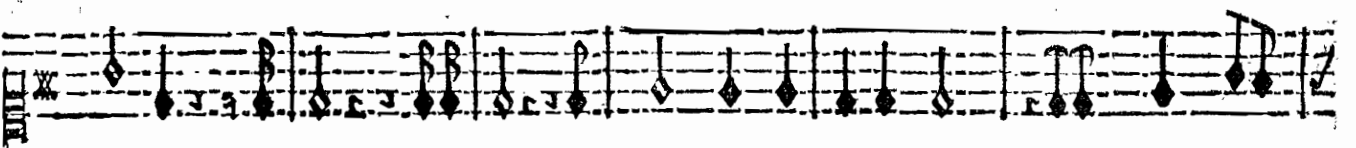
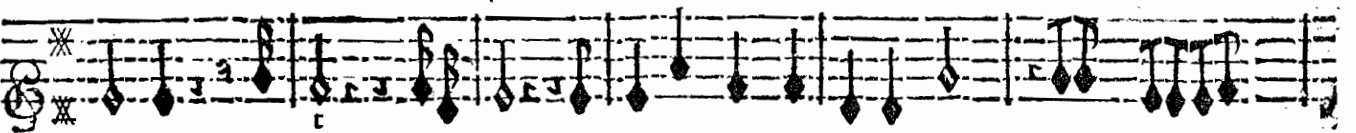
ARMIDE, TRAGEDIA



BASSE-CONTINUE.

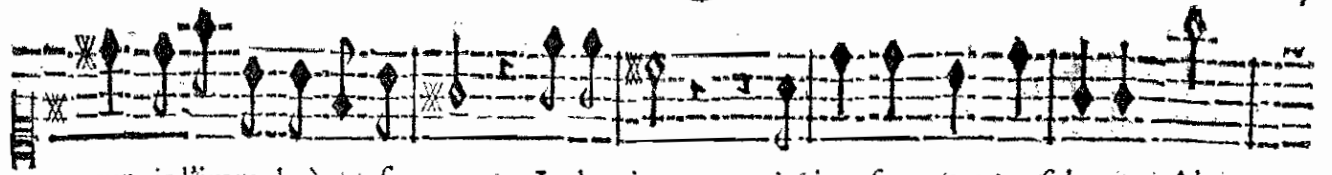


Traître, atten, . . . je le tien . . . je tien son cœur perfide. Ah! je l'immole à ma fu-

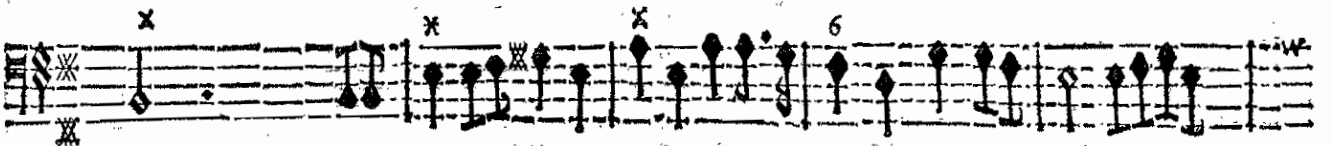
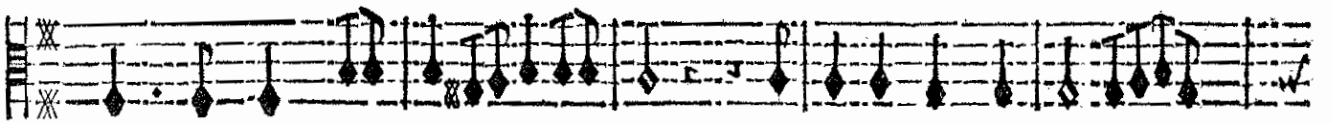
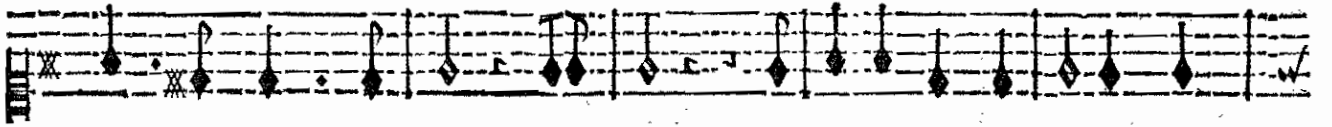
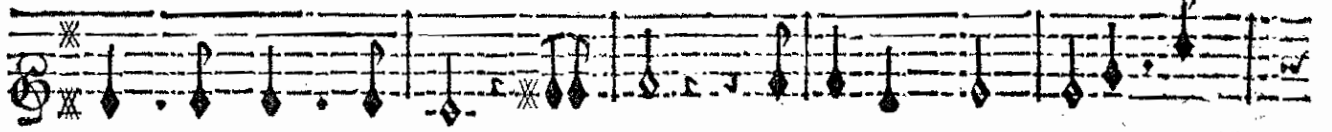


BASSE-CONTINUE.

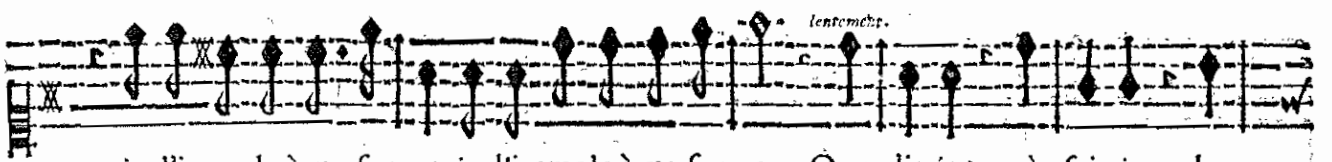
ACTE CINQUIESME.



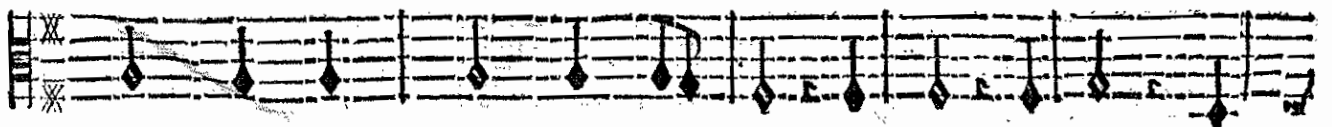
reur. je l'immole à ma fureur. Je le tiens. . . je tiens son cœur perfide. Ah!



BASSE-CONTINUE.



je l'immole à ma fureur. je l'immole à ma fureur. Que dis-je? où suis-je? he-



BASSE-CONTINUE.

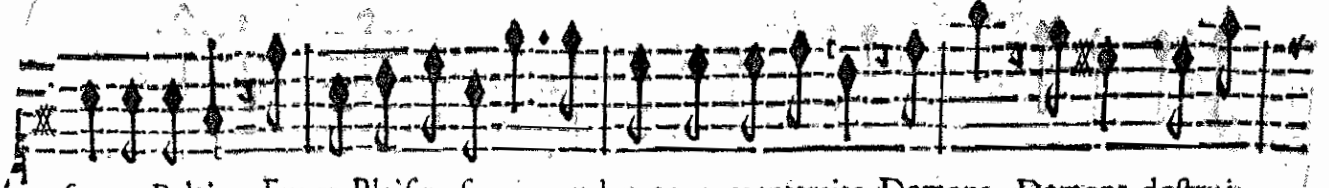
ARMIDE, TRAGEDIE

las! Infortunée Armide! Où t'emporte une aveugle erreur? L'espoir de la ven-

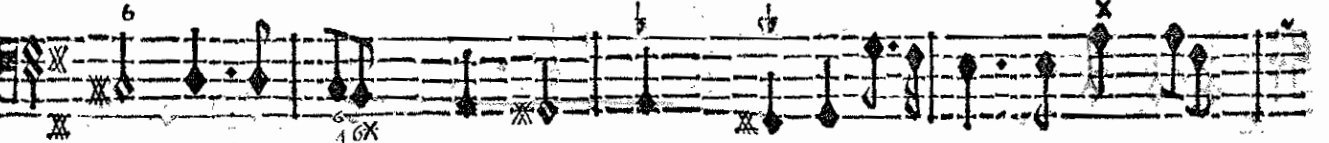
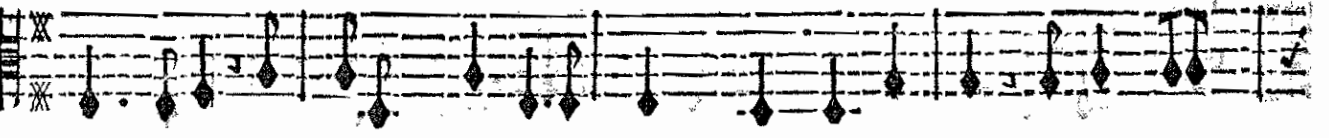
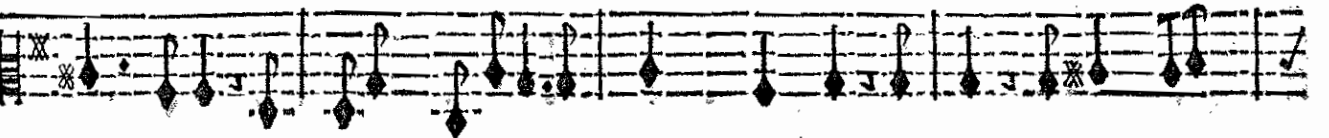
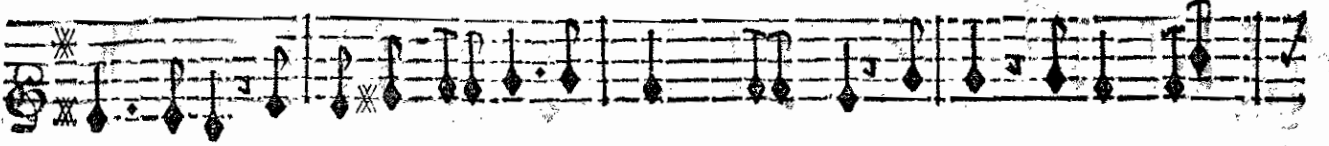
BASSE-CONTINUE.

geance est le seul qui me reste. Fuyez plaisirs, fuyez, perdez tous vos attraits. Demons détrui-

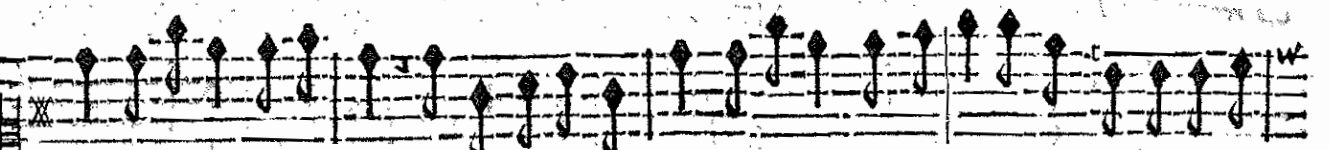
BASSE-CONTINUE.



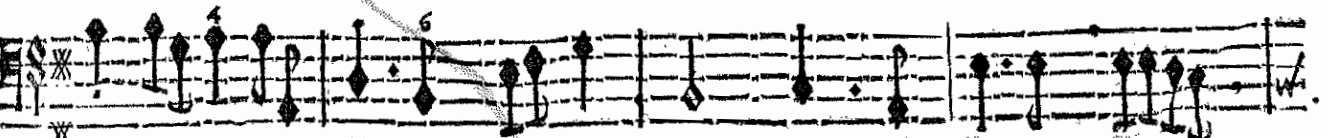
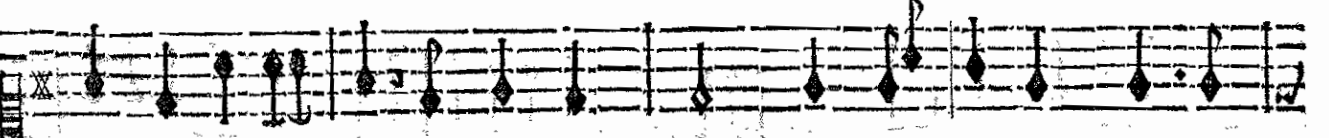
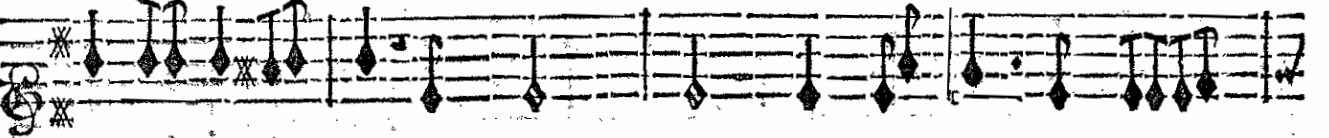
sez ce Palais. Fuyez Plaisirs, fuyez, perdez tous vos attraits. Demons, Demons, destrui-



BASSE-CONTINUE.



sez, destruiuez ce Palais. L'espoir de la vengeance est le seul qui me reste. Partons, & s'il se



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

peut que mon amour funeste Demeure ensevely dans ces lieux pour jamais.

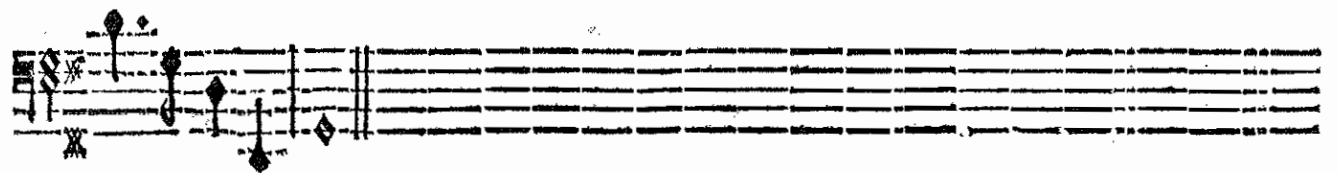
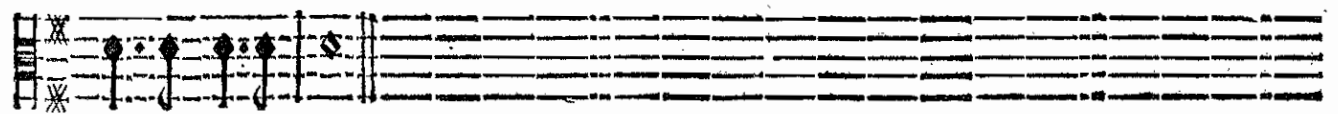
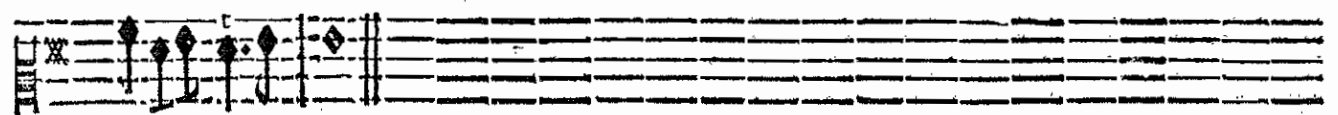
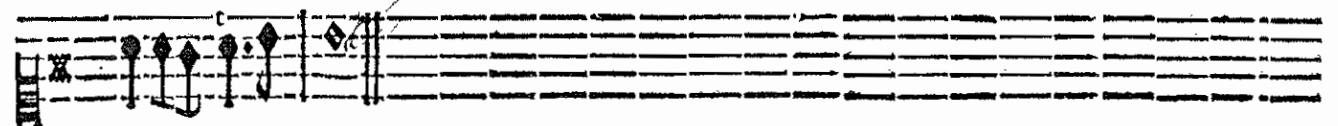
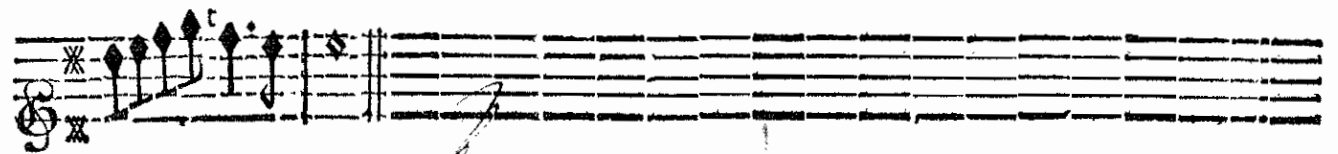
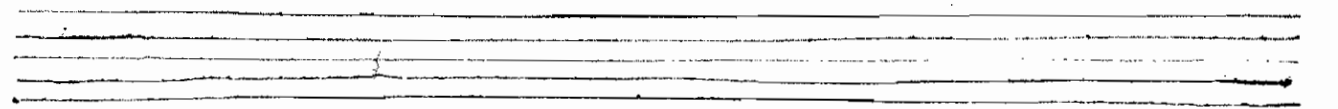
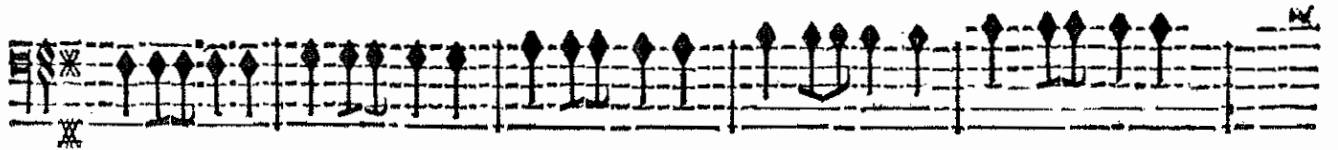
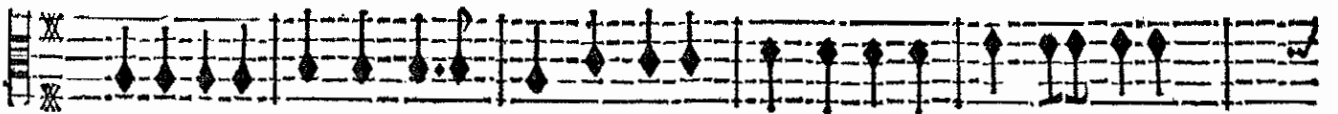
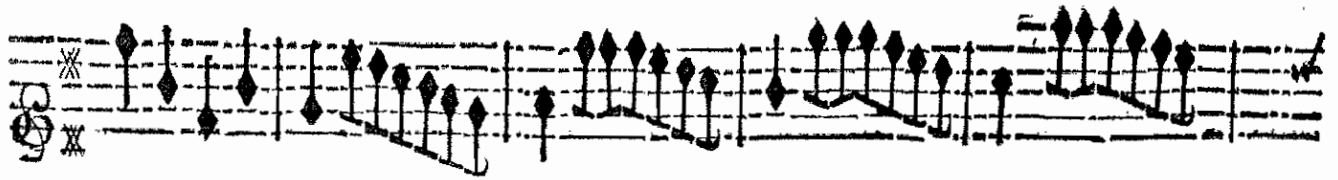
6

BASSE-CONTINUE.

On reprend le Prelude cy-devant page 247. & on le jouë tres wiste, & après on prend celuy qui suit.

ACTE CINQUIESME:

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BASSE-CONTINUE.

FIN DU CINQUIESME ET DERNIER ACTE.

Adm. de la Cour

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