

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE FRANÇAISE DE STYLE CONCERTANT

Sébastien de Brossard (1655-1730)
La Cheutte de Salomon

Cantate à voix seule avec un violon ou une flûte et une basse continue, SdB.71



Gravement

mesuré

Is - ra-ël jou-ïs - soit d'u - ne pro - fon - de

DESSUS de VIOLON ou de FLUTE

fort *doux*

BASSE CONTINUE

5

paix, Sous les loix d'un hé - ro des mor - tels le plus sa - ge. Il n'a-voit sou - hait-

9

té la sagesse en par - ta - ge, Que pour com - bler de biens ses fi-del - les su - jets, Il n'a-voit sou - hait-

13

té la sa-gesse en par - ta - ge, Que pour com - bler de biens ses fi-del - les su - jets.

AIR
Un peu vivement

17

Sans le cru-el se - cours des ar - mes,

fort *doux*

24

Il con - fond tous ses en - ne - mis; Ses sa - ges dé - crets ont des char-mes Qui ren - dent ses peu - ples sou-

33

1. 2.

mis. -mis. Dé - jà son nom vol - - - - - le

40

Jus - ques aux bar - riè - res du jour; Dé - jà de l'un et l'au-tre pô - le, Il est la ter -

47

reur, il est la ter - reur, la ter - reur ou l'a - mour, Dé - jà son nom vol - - -

fort *doux*

55

le Jus-ques aux bar - riè - res du jour. Dé - jà de l'un et l'au-tre

62

pô - le, Il est la ter - reur, il est la ter - reur, la ter - reur, ou l'a - mour.

69

69

75 *RECITATIF*

Tout ad-mi-re, tout craint sa puis-san - ce su-prê-me. Dans sa bril-lan - te cour tout en-cha-n-te les

78 *Lentement mesuré*

yeux. Mais par-mi tant de tré-sors pré-ci - eux, On n'en re-mar-que point de plus grand que luy mê-me. Heu-

81

- reux si des at-trait d'un a-mour en-cha-n - teur, Sa - lo-mon pour ja-mais eût ga-ren - ty son cœur.

AIR
Gayement

84

L'a-mour tient son em - pi - re Dans le pa-lais_ des Roys. Mais un Roy ne sou-

88

pi - re Ja-mais plus d'u - ne fois, Mais un Roy ne sou - pi - re Ja - mais_ plus d'u - ne

91

fois. Tout s'em-presse à luy plai - re, Tout flat - te ses ar - deurs. Cha-que beau-

94

Key signature: one flat (B-flat). The music consists of a vocal line in the treble clef and a bass line in the bass clef. The vocal line starts with a dotted quarter note, followed by eighth notes, and includes a sharp sign above a note in the third measure. The bass line provides a steady accompaniment with eighth and quarter notes.

té sem - ble luy fai - re Un hom - ma - ge de ses fa - veurs. L'a - mour tient son em -

97

Key signature: one flat (B-flat). The music continues with a vocal line and a bass line. The vocal line features a slur over several notes in the second measure and rests in the third measure. The bass line continues with eighth and quarter notes.

pi - re Dans le pa - lais — des Roys. Mais un Roy ne sou - pi - re Ja - mais — plus d'u - ne

100

Key signature: one flat (B-flat). The music continues with a vocal line and a bass line. The vocal line starts with a sharp sign above a note in the first measure and includes a slur over several notes in the second measure. The bass line continues with eighth and quarter notes.

fois, Mais un Roy ne sou - pi - re Ja - mais — plus d'u - ne fois. Si l'a - mour — sçait nous — sur -

103

pren - dre Mal-gré ses soins, ses sou - pirs, Com-ment pou-voir s'en def - fen - dre, Lors-qu'il pré-vient nos__ dé -

106

sirs. L'a-mour tient son em - pi - re Dans le pa-lais__ des Roys. Mais un Roy ne sou - pi - re Ja-mais__ plus d'u - ne

110

fois, Mais un Roy ne sou - pi - re Ja - mais__ plus d'u - ne fois.

113

118 *RECITATIF*

C'en est fait! ce mo - narque a-ban-don-ne son a - me Aux ter-ri- bles ex - cez de son in-di - gne

121

fla - me. On le ver-ra bien-tost im-mo-ler à ses feux, Tou-tes les sain-tes loix du Dieu de ses a-

Lentement
mesuré

124

yeux. Hé - las! fu - neste a - mour, que tes flâ - mes cru-

129

el - les Vont bien van - ger ces na - ti-ons re - bel - les, Qui souf - froient à re - gret ce

135

Prin - ce trop heu - reux Les as - ser - vir au joug de son rè - gne fa - meux.

Mouvement de Rigaudon*un peu gay, mais tendrement*

140

Musical score for measures 140-147. The score is in 3/4 time and B-flat major. It consists of three staves: a top staff with rests, a middle staff for 'DESSUS de VIOLON ou de FLUTE' starting with a *fort* dynamic, and a bottom staff for 'BASSE CONTINUE'.

148

Musical score for measures 148-155. The score is in 3/4 time and B-flat major. It consists of three staves: a top staff with rests, a middle staff for 'DESSUS de VIOLON ou de FLUTE' starting with a *doux* dynamic, and a bottom staff for 'BASSE CONTINUE'.

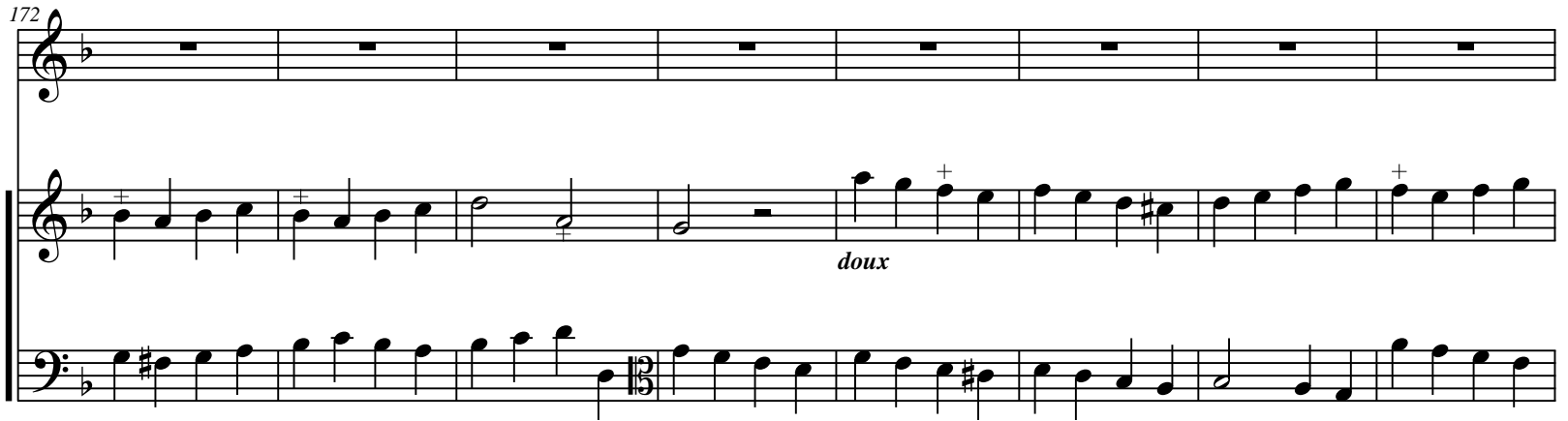
156

Musical score for measures 156-163. The score is written in 3/4 time with a key signature of one flat (B-flat). The top staff (treble clef) contains whole rests for all measures. The middle staff (treble clef) contains a melodic line with eighth and quarter notes, including some accidentals (sharps and flats) and a '+' sign above the staff. The bottom staff (bass clef) contains a bass line with eighth and quarter notes, including some accidentals.

164

Musical score for measures 164-171. The score is written in 3/4 time with a key signature of one flat (B-flat). The top staff (treble clef) contains whole rests for all measures. The middle staff (treble clef) contains a melodic line with eighth and quarter notes, including some accidentals (sharps and flats) and a '+' sign above the staff. The bottom staff (bass clef) contains a bass line with eighth and quarter notes, including some accidentals. The word *fort* is written below the middle staff at the beginning of the section.

172



doux

This system of music contains measures 172 through 179. It features three staves: a top staff with whole rests, a middle staff with a melodic line in treble clef, and a bottom staff with a bass line in bass clef. The key signature has one flat (B-flat). The tempo/mood is indicated as 'doux'. The middle staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes, with some notes marked with a '+' sign. The bass line also consists of quarter and eighth notes. A double bar line with a repeat sign is present between measures 176 and 177.

180



This system of music contains measures 180 through 187. It features three staves: a top staff with whole rests, a middle staff with a melodic line in treble clef, and a bottom staff with a bass line in bass clef. The key signature has one flat (B-flat). The middle staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes, with some notes marked with a '+' sign. The bass line also consists of quarter and eighth notes. A slur is present over the final three notes of the bottom staff in measure 187.

188

Musical score for measures 188-195. The top staff is a vocal line with whole rests. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat).

196

Musical score for measures 196-203. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat).

Gar-dons nous de nous lais-ser sur -

doux

203

pren-dre; Mal-heu - reuse une â - me trop ten - dre Qu'A - mour peut en-fla - mer: Il n'est point d'er-

210

reur où n'en - traî-ne Cet-te dé-plo-ra-ble chaî-ne Quand on s'en lais - se char - mer. On doit com - bat - tre sans

217

ces - se, Cet - te fla-teu - se ten - dres - se, Pour en de-meu - rer vain - queur: Le plus doux

223

fruit de la sa - ges-se, C'est de vaincre u - ne foi - bles-se Si fu - neste à nô - tre cœur.

fort

230

Gar-dons nous de nous lais-ser sur - pren-dre; Mal-heu - reuse une

doux

237

â - me trop ten - dre Qu'A - mour peut en - fla - mer: Il n'est point d'er - reur où n'en - traî-ne Cet-te

244

dé-plo-ra-ble chaî-ne Quand on s'en lais - se char - mer. Quel-le plus dou-ce vic - toir - re Qui peut

250

mieux com - bler de gloire - re Un jeune et sa - ge hé - ros: Par u - ne va-leur - su -

255

prê - me, Il tri - om - phe__ de__ luy__ mê-me, Il as - seu - - - - - re__ son re-

261

pos._____ Gar-dons nous de nous lais - ser sur -

doux *fort*

268

pren-dre; Mal-heu - reuse une â - me trop ten - dre Qu'A - mour peut en - fla - mer: Il n'est

274

point d'er - reur où n'en - traî - ne Cet - te dé - plo - ra - ble chaî - ne Quand on s'en

279

lais - se char - mer.

fort

286

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Gravement
mesuré

Violon
ou Flûte

fort *doux*

4

9

13

AIR
Un peu vivement

17 *fort* *doux*

24

32 1. 2.

39 3 3

47  *fort* *doux*

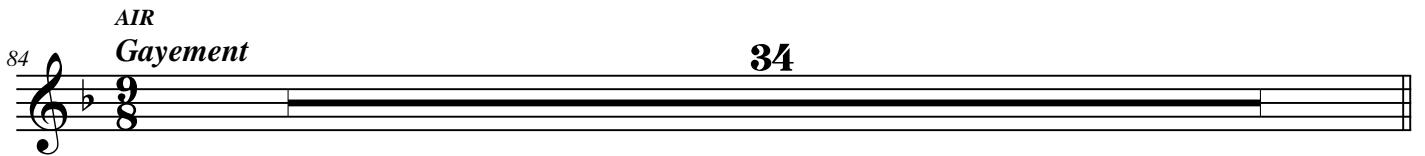
53 

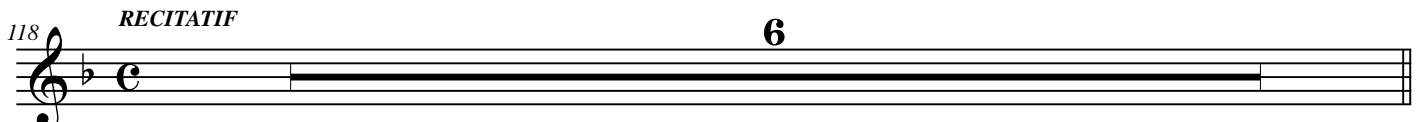
58 

64 

70 

75 *RECITATIF* **9** 

84 *AIR*
Gayement **34** 

118 *RECITATIF* **6** 

124 *Lentement*
mesuré **5** **11** 

Mouvement de Rigaudon

un peu gay, mais tendrement

140  *fort*

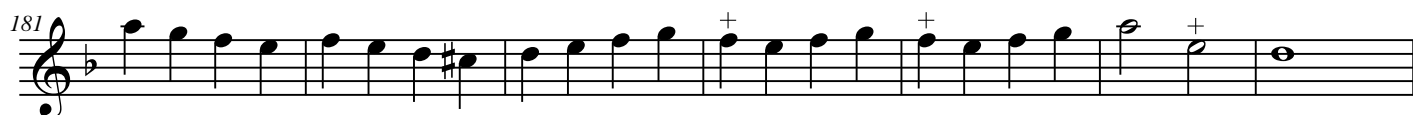
147  *doux*

154 

160  *fort*

167 

174  *doux*

181 

188 

195  *doux*

203 

210  12

228  *fort* *doux*

235 

242  13

261  *doux* *fort*

268 

275  *fort*

281 

287 

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Basse continue

Gravement
mesuré



6



13



AIR
Un peu vivement

17



24



33



41



48



Musical staff 48-53: Bass clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The staff contains a series of eighth and quarter notes with some accidentals (sharps and flats).

54



Musical staff 54-60: Bass clef, key signature of two flats. The staff contains a series of eighth and quarter notes, ending with a slurred eighth-note triplet.

61



Musical staff 61-67: Bass clef, key signature of two flats. The staff contains a series of eighth and quarter notes, including a dotted half note.

68



Musical staff 68-74: Bass clef, key signature of two flats. The staff contains a series of quarter and eighth notes, ending with a half note.

75 **RECITATIF**



Musical staff 75-79: Bass clef, key signature of two flats, common time signature. The staff contains a series of quarter and eighth notes, starting with a half note.

Lentement
mesuré.

80



Musical staff 80-83: Bass clef, key signature of two flats. The staff contains a series of quarter and eighth notes, including a dotted quarter note.

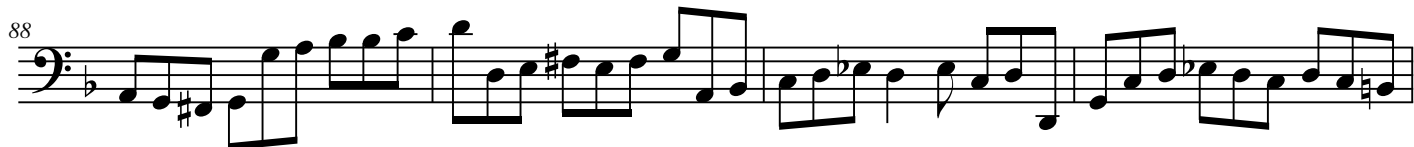
AIR
Gayement

84



Musical staff 84-87: Bass clef, key signature of two flats, 3/8 time signature. The staff contains a series of eighth and quarter notes.

88

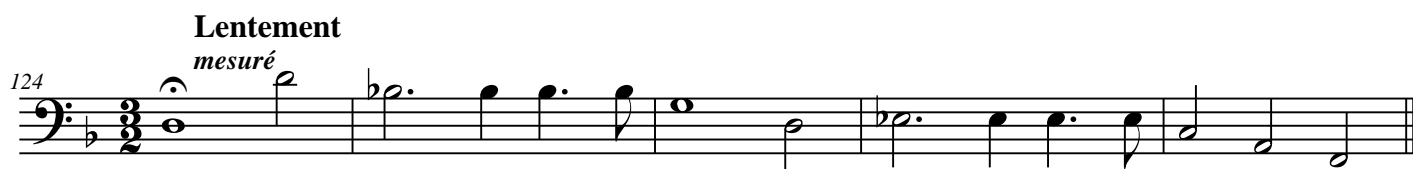


Musical staff 88-91: Bass clef, key signature of two flats, 3/8 time signature. The staff contains a series of eighth and quarter notes.

92



Musical staff 92-95: Bass clef, key signature of two flats, 3/8 time signature. The staff contains a series of eighth and quarter notes.



Mouvement de Rigaudon*un peu gay, mais tendrement*

140



Musical staff 140-146: Bass clef, common time signature. The staff begins with a whole rest. The melody consists of eighth and quarter notes, with a key signature change to one sharp (F#) at measure 145.

147



Musical staff 147-153: Bass clef, common time signature. The staff features a melodic line with eighth and quarter notes, including a slur over measures 150-151 and a key signature change to one sharp (F#) at measure 152.

154



Musical staff 154-160: Bass clef, common time signature. The staff contains a continuous melodic line of eighth and quarter notes.

161



Musical staff 161-166: Bass clef, common time signature. The staff features a melodic line with eighth and quarter notes, including a key signature change to one sharp (F#) at measure 164.

167



Musical staff 167-173: Bass clef, common time signature. The staff contains a melodic line with eighth and quarter notes, including a key signature change to one sharp (F#) at measure 170.

174



Musical staff 174-180: Bass clef, common time signature. The staff features a melodic line with eighth and quarter notes, including a key signature change to one sharp (F#) at measure 177.

181



Musical staff 181-187: Bass clef, common time signature. The staff contains a melodic line with eighth and quarter notes, including a key signature change to one sharp (F#) at measure 184 and a slur with a '+' sign over measures 186-187.

188



Musical staff 188-194: Bass clef, common time signature. The staff features a melodic line with eighth and quarter notes, including a key signature change to one sharp (F#) at measure 191.

195



Musical staff 195-201: Bass clef, common time signature. The staff contains a melodic line with eighth and quarter notes, including a key signature change to one sharp (F#) at measure 198 and a slur over measures 200-201.

202



Musical staff 202-208: Bass clef, common time signature. The staff features a melodic line with eighth and quarter notes, including a key signature change to one sharp (F#) at measure 205.

209



Musical staff 209-215: Bass clef, common time signature. The staff contains a melodic line with eighth and quarter notes, including a key signature change to one sharp (F#) at measure 212.

216

A single-staff musical line in bass clef with a key signature of one flat. It contains 15 notes, including several slurs and a final half note.

223

A single-staff musical line in bass clef with a key signature of one flat. It contains 15 notes, including several slurs and a final half note.

230

A single-staff musical line in bass clef with a key signature of one flat. It contains 15 notes, including several slurs and a final half note.

237

A single-staff musical line in bass clef with a key signature of one flat. It contains 15 notes, including several slurs and a final half note.

244

A single-staff musical line in bass clef with a key signature of one flat. It contains 15 notes, including several slurs and a final half note.

250

A single-staff musical line in bass clef with a key signature of one flat. It contains 15 notes, including several slurs and a final half note.

256

A single-staff musical line in bass clef with a key signature of one flat. It contains 15 notes, including several slurs and a final half note.

263

A single-staff musical line in bass clef with a key signature of one flat. It contains 15 notes, including several slurs and a final half note.

270

A single-staff musical line in bass clef with a key signature of one flat. It contains 15 notes, including several slurs and a final half note.

277

A single-staff musical line in bass clef with a key signature of one flat. It contains 15 notes, including several slurs and a final half note.

281

A double-staff musical line with a treble clef on top and a bass clef on the bottom. It contains 15 notes across both staves, including several slurs and a final half note.

287

A single-staff musical line in bass clef with a key signature of one flat. It contains 15 notes, including several slurs and a final half note.

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