

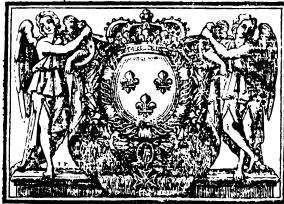
ACHILLE  
ET  
POLIXENE,  
TRAGÉDIE

Dont le Prologue & les quatre derniers  
Actes ont esté mis en Musique

PAR P. COLLASSE,

Maître de Musique de la Chapelle du Roy.

*Et le premier Acte par feu M<sup>r</sup> J. B. de Lully, Conseiller Secretaire du Roy,  
& Sur-Intendant de la Musique de la Chambre de Sa Majesté.*



A PARIS,

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

ET SE VEND

A la Porte de l'Academie Royale de Musique, ruë S. Honoré.

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M. D C. L X X X V I I.





# A U R O Y.



I R E,

*Depuis l'enfance je n'ay point eu de passion plus violente, que celle de me rendre capable de servir VOSTRE MAIESTE': C'est cette mesme passion qui m'a fait essuyer des fatigues incroyables pendant douze années entieres à travailler avec le plus habile homme du monde, & mettre au jour les productions de son Genie. La reconnoissance que je luy avois de m'avoir donné à VOSTRE MAIESTE', m'a retenu dans le silence,*

*que, j'interromps aujourd'huy, en offrant à VOSTRE MAISTE' les  
premierces de mes Ouvrages. Ce n'a pas esté sans une juste crainte que j'ay pris  
cette liberté: Mais quand je me suis flatté que je pourrois estre entendu du  
plus grand Roy du monde; j'ay crû de voir tout entreprendre, animé par le seul  
desir de luy plaire. Je seray trop heureux, S I R E, si pendant le reste de mes  
jours, mes veilles & mes soins peuvent contribuer à vos moindres plaisirs,  
& vous marquer le zele ardent, & le tres-profond Respect avec lequel je suis,*

S I R E,

DE VOSTRE MAIESTE',

. Le tres - humble, tres - obéissant,  
& tres-fidel Serviteur & Sujet,  
P. COLLASSE.



# A C H I L L E ET P O L I X E N E, *TRAGÉDIE.*

## PROLOGUE.

PRELUDE.

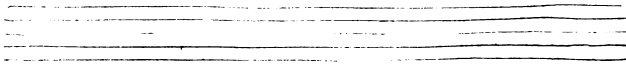
The first staff of music for the prelude, written in treble clef with a key signature of one sharp (F#). It begins with a common time signature (C) and contains a series of chords and melodic fragments.

The second staff of music for the prelude, continuing the melodic and harmonic development from the first staff.

The third staff of music for the prelude, showing further progression of the musical theme.

The fourth staff of music for the prelude, continuing the sequence of notes and rests.

BASSE CONTINUE.

The fifth and final staff of music for the prelude, labeled 'BASSE CONTINUE'. It includes various ornaments and fingerings indicated by numbers 5, 6, 7, and 8 above the notes.

BASSE-CONTINUE.

## MERCURE.

S Cavañtes Sœurs, arbitres de la Scene, Quel accident fu-  
 neste a fait cesser vos

BASSE-CONTINUE.

jeux? Je ne voy plus icy vostre appareil pompeux Et je ne reconnois qu'à

BASSE-CONTINUE.

peine Thalie & Melpo- mene; Et vous dont les charmans Con-

BASSE-CONTINUE.

PROLOGUE.

lij

certs autrefois en ces lieux refonnoïët dans les airs; Quel trouble ou quelle indiffe-

BASSE-CONTINUE.

rence Cause aujourd'huy votre si- lence? Ignorez-vous que le plus grand des

BASSE-CONTINUE.

Rois, Estendant chaque jour ses conquêtes, Et signalant son bras par de nouveaux ex-

BASSE-CONTINUE.

ploits, A negli- gé nos plus superbes festes. Depuis ce fatal mo- ment Nos spectacles pri-

BASSE-CONTINUE.

vez de leur magnifi- cence Ne sçauroiët plus a- voir l'éclat & l'agré-

BASSE-CONTINUE.

## ACHILLE,

ment qu'ils ne doivent qu'à sa pre- fense. La tri- steffe regne en ces lieux, Nous rougif-

BASSE-CONTINUÉ.

sons de ne pouvoir luy plaire: Helas! ne sçaurions nous rien faire Digne de paroître à ses

BASSE-CONTINUÉ.



PROLOGUE.

TALIE.

He- las! hélas! ne sçaurions-nous rien faire Digne de paroître à ses yeux?

TERPSICRÉE.

yeux? He- las! hélas! ne sçaurions-nous rien faire Digne de paroître à ses yeux?

ME PÉNÈLE.

He- las! hélas! ne sçaurions-nous rien faire Digne de paroître à ses yeux?

BASSE-CONTINUE.

MERCURE.

Terminez vos regrets, que vostre douleur cesse, Dans vostre sort Jupiter s'inté-

BASSE-CONTINUE.

BASSE-CONTINUE.

resse Et veut icy revoir dès ce mesme moment Un spectacle char-

BASSE-CONTINUE.

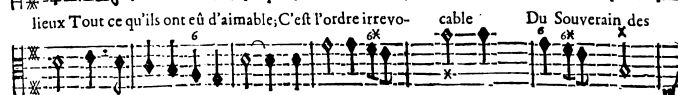
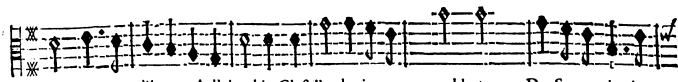
FLUTES.

FLUTES.

FLUTES.

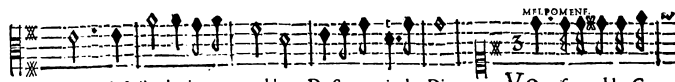
mant. Qu'un changement favorable Redonne à ces tristes

BASSE-CONTINUE.



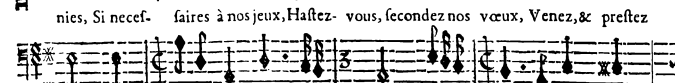
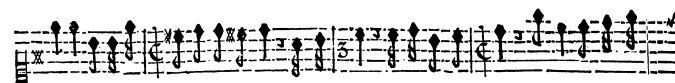
lieux Tout ce qu'ils ont eü d'aimable; C'est l'ordre irrevocable Du Souverain des

BASSE-CONTINUE.



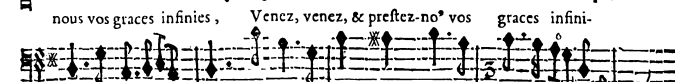
Dieux. C'est l'ordre irrevocable Du Souverain des Dieux. Vous, favorables Ge-

BASSE-CONTINUE.



nies, Si nécessaires à nos jeux, Hâtez-vous, secondez nos vœux, Venez, & prestez

BASSE-CONTINUE.



nous vos grâces infinies, Venez, venez, & prestez-nous vos grâces infini-

BASSE-CONTINUE.

PROLOGUE.

vij

TRÉPSCICORE.

Animez d'une ardeur nouvelle, Venez remplir nos desirs, Et

MELIOMINE.

es. Animez d'une amour nouvelle, Venez remplir nos desirs, Et

BASSE-CONTINUE.

faites que nos plaisirs Doivent leur charme à votre zele. Animez d'une ardeur nou-

faites que nos plaisirs Doivent leur charme à votre zele. Animez d'une ardeur nou-

BASSE-CONTINUE.

velle, Venez remplir nos desirs, Et faites que nos plaisirs Doivent leur

velle, Venez remplir nos desirs, Et faites que nos plaisirs Doivent leur

BASSE-CONTINUE.

charme à votre zele. Et faites que nos plaisirs Doivent leur charme à votre zele.

charme à votre zele. Et faites que nos plaisirs Doivent leur charme à votre zele.

BASSE-CONTINUE.

## ENTRÉE DES GENIES DE MELPOMENE.

*graves.*

A 1 R. <sup>c</sup>

PROLOGUE.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line. The third and fourth staves are also bass clefs with a key signature of one sharp and a common time signature, likely representing different parts of a string ensemble. The fifth staff is a treble clef with a key signature of one sharp and a common time signature, containing a melodic line. There are some markings like 'c' and 't' under the notes in the first staff.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp and a common time signature, containing a melodic line. The second staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line. The third and fourth staves are also bass clefs with a key signature of one sharp and a common time signature, likely representing different parts of a string ensemble. The fifth staff is a treble clef with a key signature of one sharp and a common time signature, containing a melodic line. The system concludes with double bar lines and repeat signs.



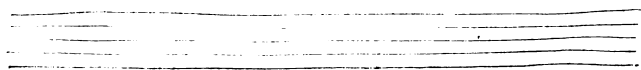
PROLOGUE.

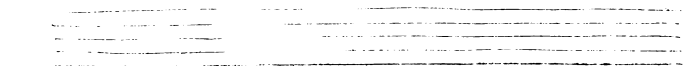
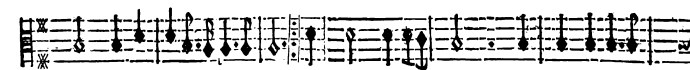
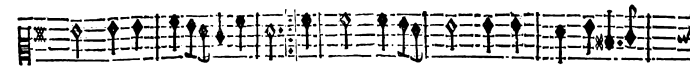
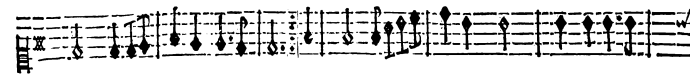
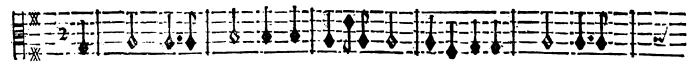
xj

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is a treble clef. The fourth and fifth staves are bass clefs. The music is written in a complex, multi-measure style with various rhythmic values and accidentals.



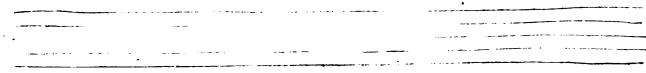
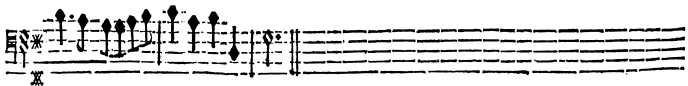
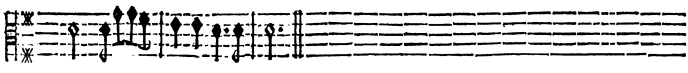
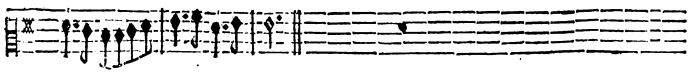
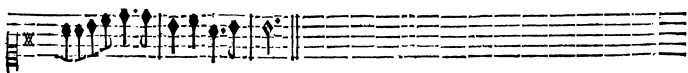
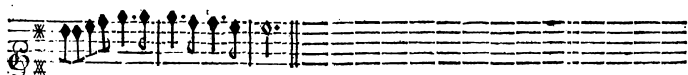
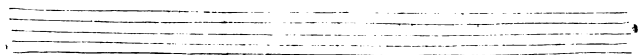
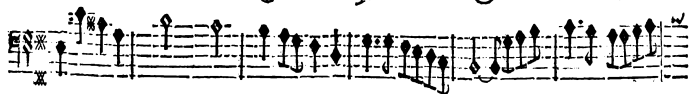
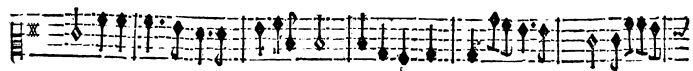
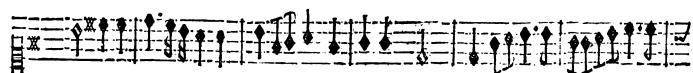
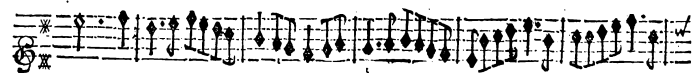
The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a bass clef. The third staff is a treble clef. The fourth and fifth staves are bass clefs. The music continues with various rhythmic patterns and accidentals.







PROLOGUE.



A C H I L L E,  
C H O E U R.

Animez d'une ardeur nouvelle, Nous venons remplir vos desirs. Nous venons remplir vos de-

Animez d'une ardeur nouvelle, Nous venons remplir vos desirs. Nous venons remplir vos de-

Animez d'une ardeur nouvelle, Nous venons remplir vos desirs. Nous venons remplir vos de-

Animez d'une ardeur nouvelle, Nous venons remplir vos desirs. Nous venons remplir vos de-

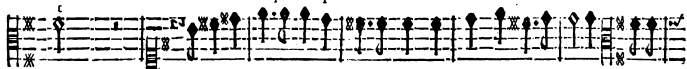
V I O L O N S.

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

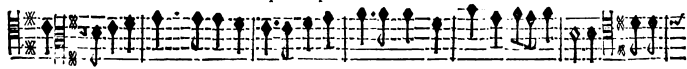
PROLOGUE.



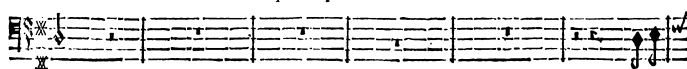
firs. Nous nous flatôs que vos plaisirs Devrôt leur charme à nostre zele. Ani-



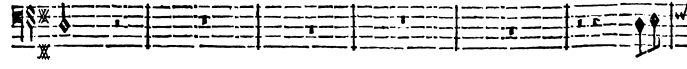
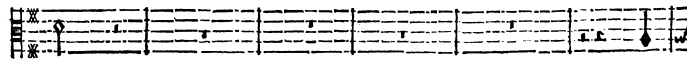
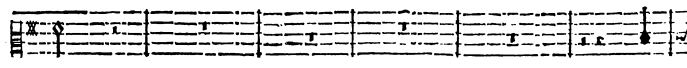
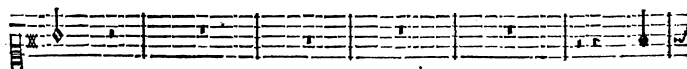
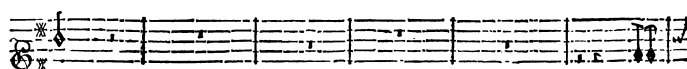
firs. Nous vo<sup>o</sup> flatôs que vos plaisirs Devrôt leur charme à nostre zele. Ani-



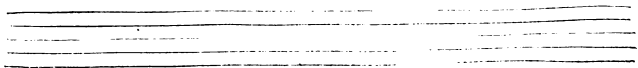
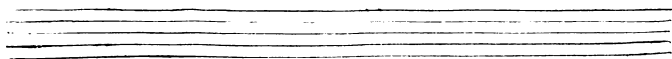
firs. Nous no<sup>o</sup> flatôs Nous no<sup>o</sup> flatôs que vos plaisirs Devrôt leur charme à no-stre zele. Ani-



firs. Ani-



BASSE-CONTINUE.



mez d'une ardeur nou- velle Nous venons rem- plir vos desirs. Nous venons remplir vos de-

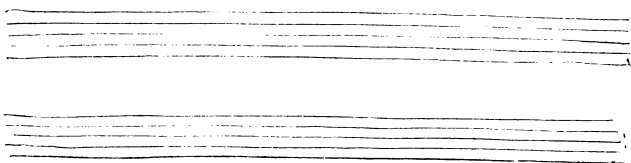
mez d'une ardeur nou- vellé Nous venons rem- plir vos desirs. Nous venons remplir vos de-

mez d'une ardeur nou- velle Nous venons rem- plir vos desirs. Nous venons remplir vos de-

mez d'une ardeur nou- velle Nous venons rem- plir vos desirs. Nous venons remplir vos de-

The musical score consists of ten systems of staves. The first system includes a vocal line with lyrics and a basso continuo line. The second system continues the vocal line with lyrics. The third system continues the vocal line with lyrics. The fourth system continues the vocal line with lyrics. The fifth system continues the vocal line with lyrics. The sixth system continues the vocal line with lyrics. The seventh system continues the vocal line with lyrics. The eighth system continues the vocal line with lyrics. The ninth system continues the vocal line with lyrics. The tenth system continues the vocal line with lyrics.

BASSE-CONTINUE.



PROLOUE.

xvij

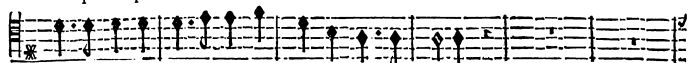
The musical score consists of ten staves. The first four staves are vocal parts, each starting with the word "sirs." and followed by the lyrics: "Nous nous flatons, Nous no<sup>o</sup> fla-". The fifth and sixth staves continue the vocal parts with the lyrics: "Nous nous flatons que vos plaisirs, No<sup>o</sup> nous fla-". The seventh and eighth staves continue the vocal parts with the lyrics: "Nous nous fla-". The ninth and tenth staves are for the basso continuo, with the label "BASSE-CONTINUUS." below the first staff. The basso continuo line includes figured bass notation: "x x x" and "6 4 x".



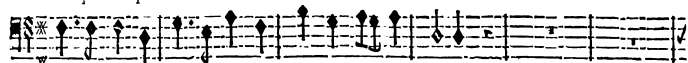
tons que vos plaisirs Devront leur charme à nostre zele.



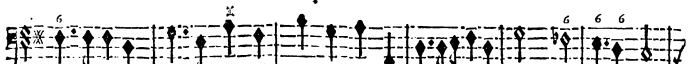
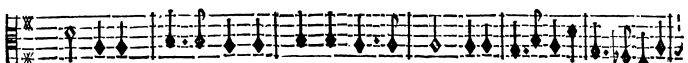
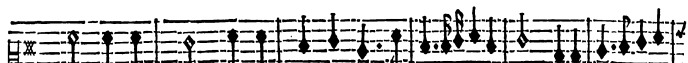
tons que vos plaisirs Devront leur charme à nostre zele.



tons que vos plaisirs Devront leur charme à nostre zele.



tons que vos plaisirs Devront leur charme à nostre zele.



BASSE-CONTINUE.



Nous nous flatons que vos plaisirs Devront leur charme à nostre ze- le.

Nous nous flatons que vos plaisirs Devront leur charme à nostre ze- le.

Nous nous flatons que vos plaisirs Devront leur charme à nostre ze- le.

Nous nous flatons que vos plaisirs Devront leur charme à nostre ze- le.

BASSE CONTINUE.

ACHILLE,

TALIE.

Vous, qui sçavez si bien par une heureuse adresse Calmer les noirs chagrins, Bâner les foïs fa-

BASSE-CONTINUE.

cheux, Favorisez mes Sœurs, & mêlez dâs leurs jeux Quelques traits de votre allegresse. Fa-

BASSE-CONTINUE.

vorisez mes Sœurs, & mêlez dâs leurs jeux Quelques traits de votre allegresse.

BASSE-CONTINUE.

ENTRÉE DES GENIES DE TALIE.



PROLOGUE.

xxj

The first system of the musical score consists of five staves. The top staff is in treble clef with a 3/4 time signature. The second staff is in bass clef with a 3/4 time signature. The third and fourth staves are in bass clef with a 3/4 time signature. The fifth staff is in bass clef with a 3/4 time signature. The music is written in a style typical of 19th-century piano accompaniment, featuring a variety of rhythmic patterns and dynamic markings such as *mf* and *ff*.

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 in treble clef with a 3/4 time signature. The second staff is in bass clef with a 3/4 time signature. The third and fourth staves are in bass clef with a 3/4 time signature. The fifth staff is in bass clef with a 3/4 time signature. The music continues with similar rhythmic and dynamic characteristics as the first system, including markings like *mf* and *ff*.

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

ACHILLE,

First system of musical notation for Achille, consisting of three staves. The top staff is a vocal line with a treble clef and a common time signature. The middle and bottom staves are piano accompaniment with grand staves. The music features a melodic line with various ornaments and rests, and a rhythmic accompaniment. The system concludes with a double bar line.

Second system of musical notation for Achille, consisting of four staves. The top staff is a vocal line with a treble clef and a common time signature. The bottom three staves are piano accompaniment with grand staves. The section is labeled "RONDEAU:" and includes dynamic markings such as "f." and "ff.". The music continues with a similar melodic and rhythmic structure to the first system.

Four empty musical staves, likely representing the continuation of the piano accompaniment for the second system.

PROLOGUE.

xxij

*On reprend le Rondeau.*

*On reprend le Rondeau.*

**TALIE.**  
Que nos Jeux vont avoir de charmes! Tous nos Chants vont inspirer l'amour.

**BASSE-CONTINUE.**

**RONDEAU.**

Que nos Jeux vont avoir de charmes! Tous nos Chants vont inspirer l'amour. *fin.*

Que nos Jeux vont avoir de charmes! Tous nos Chants vont inspirer l'amour. *fin.*

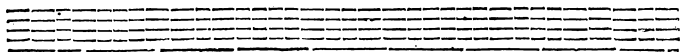
Que nos Jeux vont avoir de charmes! Tous nos Chants vont inspirer l'amour. *fin.*

A C H I L L E,  
TERPSICORE'.

Venez tous, rendez luy les armes, Il est doux dans cét heureux sejour.

BASSE-CONTINUE.

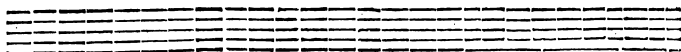
*On reprend le Rondeau.*



Ce n'est plus le temps des allarmes, Les Plaisirs sont enfin de retour.

BASSE-CONTINUE.

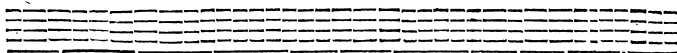
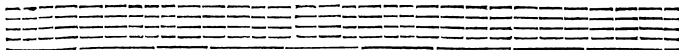
*On reprend le Rondeau.*



MERCURE.

Jupiter va paroître Redoublez vos efforts pour plaire à vostre Maistre.

BASSE-CONTINUE.



PROLOGUE.

xxv

Redoublons nos efforts pour plaire à nostre Maître Redoublons, Redoublons nos ef-

Redoublons nos efforts pour plaire à nostre Maître Redoublons, Redoublons nos ef-

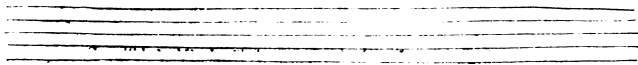
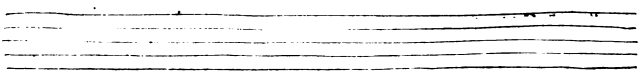
Redoublons nos efforts pour plaire à nostre Maître Redoublons, Redoublons nos ef-

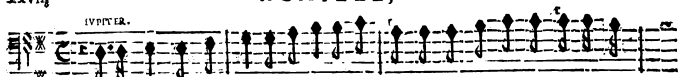
Redoublons nos efforts pour plaire à nostre Maître Redoublons, Redoublons nos ef-

BASSE-CONTINUE.

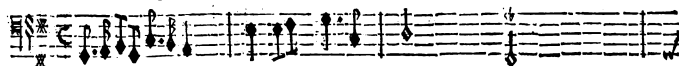


BOUREE.



Il ne manque aux apprêts de la Feste nouvelle Que Mercure a fait prepa-



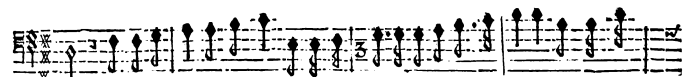
BASSE-CONTINUE.



rer, Que le choix du Heros qu'on y doit celebrer, Le soin de le choisir auprès de vous m'appel-



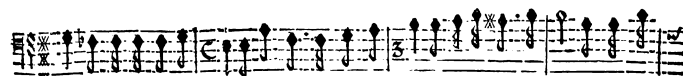
BASSE-CONTINUE.



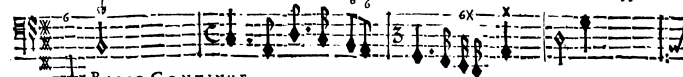
le. Renouvez dans vos Jeux Le souvenir de l'invincible Achille, Et rappel-



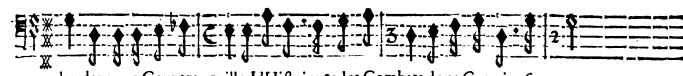
BASSE-CONTINUE.



lez dans une Cour tranquille L'Histoire & les Combats de ce Guerrier fameux. Et rappel-



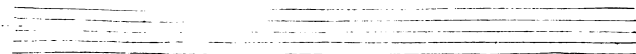
BASSE-CONTINUE.



lez dans une Cour tranquille L'Histoire & les Combats de ce Guerrier fameux.



BASSE-CONTINUE.





PROLOGUE.

TALIE.

Renouvel- lons dans nos jeux Le fouve- nir de l'invincible Achille Et rapel-

TRIPICOMÈ.

Renouvel- lons dans nos jeux Le fouve- nir de l'invincible Achille Et rapel-

MELPOMÈNE.

Renouvel- lons dans nos jeux Le fouve- nir de l'invincible Achille Et rapel-

BASSE-CONTINUE.

lons dans une Cour tran- quille L'histoire & les com- bats de ce Guerrier fameux. Et rapel-

lons dans une Cour tran- quille L'histoire & les com- bats de ce Guerrier fameux. Et rapel-

lons dans une Cour tran- quille L'histoire & les com- bats de ce Guerrier fameux. Et rapel-

BASSE-CONTINUE.

lons dans une Gour tran- quille L'histoire & les com- bats de ce Guerrier fa- meux.

lons dans une Cour tran- quille L'histoire & les com- bats de ce Guerrier fa- meux.

lons dans une Cour tran- quille L'histoire & les com- bats de ce Guerrier fa- meux.

BASSE-CONTINUE.





mon- de. Sa Valeur, sa Bonté, sa Sagesse profonde, Nous preferoût d'i-

mon- de. Sa Valeur, sa Bonté, sa Sagesse profonde, Nous preferoût d'i-

mon- de. Sa Valeur, sa Bonté, sa Sagesse profonde, Nous preferoût d'i-

mon- de. Sa Valeur, sa Bonté, sa Sagesse profonde, Nous preferoût d'i-

BASSE-CONTINUE.

PROLOGUE.

xxxij

nimitables traits. Sa Valeur, sa Bonté, sa Sageſſe profonde, Nous preſteront d'i-

nimitables traits. Sa Valeur, sa Bonté, sa Sageſſe profonde, Nous preſteront d'i-

nimitables traits. Sa Valeur, sa Bonté, sa Sageſſe profonde. Nous preſteront d'i-

nimitables traits. Sa Valeur, sa Bonté, sa Sageſſe profonde. Nous preſteront d'i-

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nimitables traits. Sa Valeur, sa Bonté, sa Sageſſe profonde. Nous preſteront d'i-

BASSE-CONTINUE.

ACHILLE,

nimitables traits. Confacrons tous nos jeux au plus grand Roy du mon-

nimitables traits. Confacrons tous nos jeux au plus grand Roy du mon-

nimitables traits. Confacrons tous nos jeux au plus grand Roy du mon-

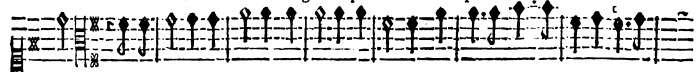
BASSE-CONTINUE.

PROLOUE.

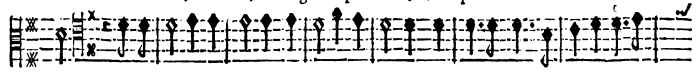
XXXV



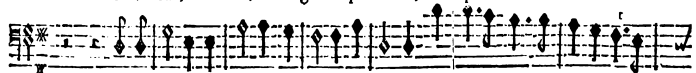
de. Sa Valeur, sa Bonté, sa Sageſſe profonde, Nous preſteront d'inimitables



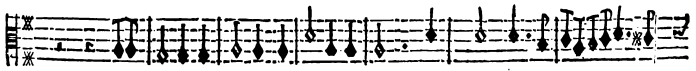
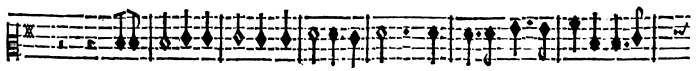
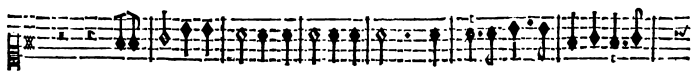
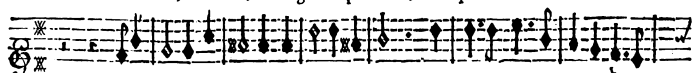
de. Sa Valeur, sa Bonté, sa Sageſſe profonde, Nous preſteront d'inimitables



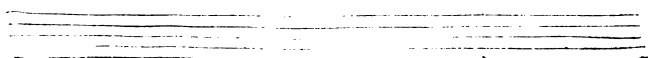
de. Sa Valeur, sa Bonté, sa Sageſſe profonde, Nous preſteront d'inimitables



Sa Valeur, sa Bonté, sa Sageſſe profonde, Nour preſteront d'inimitables



BASSE CONTINUE.







mon- de. Confacrons tous nos jeux au plus grand Roy du

mon- de. Confacrons tous nos jeux au plus grand Roy du

mon- de. Confacrons tous nos jeux au plus grand Roy du

mon- de. Confacrons tous nos jeux au plus grand Roy du

BASSE-CONTINUE.

monde. Confacrons tous nos jeux au plus grand Roy du monde.

monde. Confacrons tous nos jeux au plus grand Roy du monde.

monde. Confacrons tous nos jeux au plus grand Roy du monde.

monde. Confacrons tous nos jeux au plus grand Roy du monde.

BASSE-CONTINUE.

Detailed description: This block contains the musical score for the song. It consists of ten staves of music. The first four staves are vocal parts, each with the lyrics 'monde. Confacrons tous nos jeux au plus grand Roy du monde.' written below. The remaining six staves are for the basso continuo, with the label 'BASSE-CONTINUE.' at the beginning of the section. The music is written in a historical style with various clefs and time signatures.

*Collet* FIN DU PROLOGUE. *Bellon*

*On joue l'Ouverture qui suit pour Entre-Acte.*





# A C H I L L E,

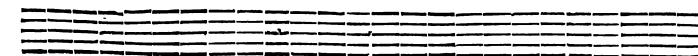
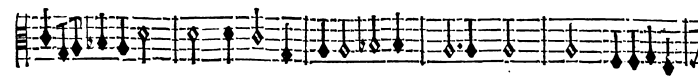
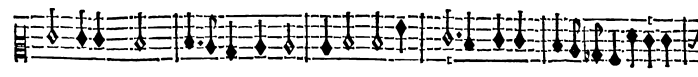
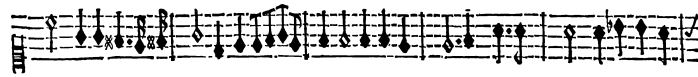
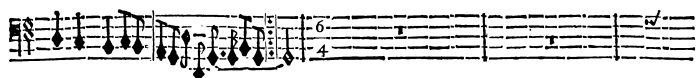
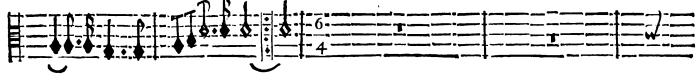
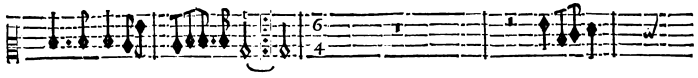
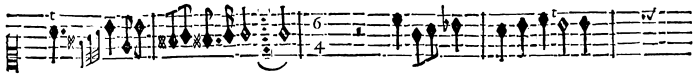
TRAGÉDIE.



ACTE PREMIER.  
MIS EN MUSIQUE  
PAR FEU MONSIEUR DE LULLY.

OUVERTURE.

ACHILLE,



ACTE PREMIER.

3

Musical score for Acte Premier, page 3. The score consists of two systems of five staves each. The first system includes a vocal line (treble clef) and four piano accompaniment staves (alto, tenor, bass clefs). The second system includes a vocal line (treble clef) and four piano accompaniment staves (alto, tenor, bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. The score ends with a double bar line and repeat dots.

ACHILLE.

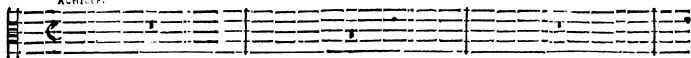
The first system of the musical score consists of five staves. The top staff is in treble clef, and the lower four staves are in bass clef. The music is written in a common time signature (C) and features a complex, rhythmic melody with many sixteenth and thirty-second notes. There are several dynamic markings, including 'w' (pizzicato) and 'c' (crescendo), and some accidentals like flats and naturals. The system concludes with a double bar line and a repeat sign.

The second 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 common time signature (C) and features a complex, rhythmic melody with many sixteenth and thirty-second notes. There are several dynamic markings, including 'lento' (lento), and some accidentals like flats and naturals. The system concludes with a double bar line and a repeat sign.

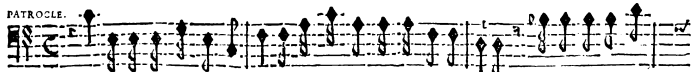
SCÈNE PREMIÈRE.

ACHILLE, PATROCLE.

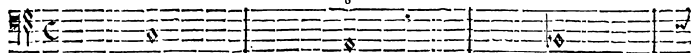
ACHILLE.



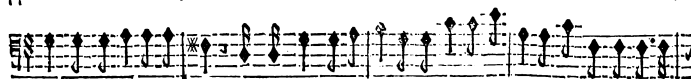
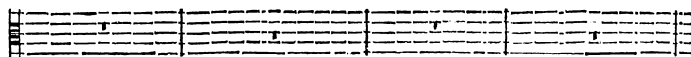
PATROCLE.



Non, je ne sçauois plus me taire, Je vousdois un conseil sincere, Ne rougissez-vous



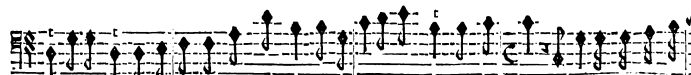
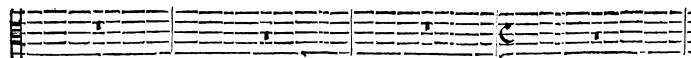
BASSE-CONTINUE.



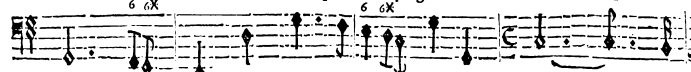
point d'un iridigne repos? Quand les Grecs agitez de mortelles allarmes, Imploront à go-



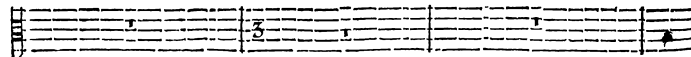
BASSE-CONTINUE.



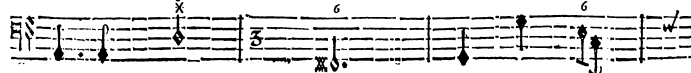
noux le secours de vos armes Contr'Hector après vo<sup>r</sup> le pl<sup>s</sup> grad des He- ros. Tâtoft ce guerrier ter-



BASSE-CONTINUE.



rible Des Grecs épouvan- tez embrase les vaisseaux, Tantoft fon bras invin-



BASSE-CONTINUE.

cible Fait rougir de leur sang & la terre & les eaux, Il court de victoire en vi-

BASSE-CONTINUE.

toire, Chaque jour le bruit de sa gloire Va remplir l'Univers, & vole jusqu'à

BASSE-CONTINUE.

Je vois avec plaisir  
vous : Des honneurs qu'il obtient n'estes-vous point jaloux ?

BASSE-CONTINUE.

sir les pertes de la Grèce, La valeur d'Hector m'a vengé, Le fier Agamem-

BASSE-CONTINUE.



non connoitra sa foiblesse, Et se repentira de m'avoir outragé.

De quoy

BASSE-CONTINUE.

fert à ce Roy coupable D'avoir osé vous ravir Brifeis: Son atten-

BASSE-CONTINUE.

tat reçoit un digne prix, Et pour luy Brifeis paroist inexorable.

BASSE-CONTINUE.

Quand un rival puissant vient troubler nos amours, Si l'objet de nos vœux luy refiste tou-

BASSE-CONTINUE.

## ACHILLE,

jours, Est-il de plus douce vengeance Que de voir ce rival aymer sans espe-

BASSE-CONTINUE.

ran- ce? Est-il de plus douce vengeance Que de voir ce rival aimer

BASSE-CONTINUE.

Connoy mieux les raisons de mon juste cou-roux, Ce n'est point seule-  
fans esperan- ce?

BASSE-CONTINUE.

ment par un dépit ja- loux Que je refuse aux Grecs un secours necessaire; Ils m'ont mar-

BASSE-CONTINUE.

ACTE PREMIER.

9

qué trop de mépris pour moy, Ils m'ont laissé fu- bir la violente loy de leur Chef teme-

BASSE-CONTINUE.

raite. Non, jamais leurs malheurs ne sçauroient m'émouvoir, Leurs Vaiffeaux embra-

BASSE-CONTINUE.

sez, leurs troupes fugi- tives, Leur camp dé-truit, tous leurs Rois fans pouvoir, Leurs corps é-

BASSE-CONTINUE.

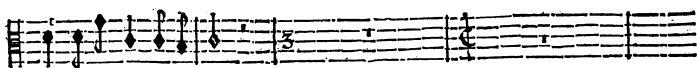
pars sur ces sanglantes rives Seroient en- cor des objets impuiffans Pour suspendre un mo-

BASSE-CONTINUE.

M<sup>re</sup> J. B. LULLY.

B

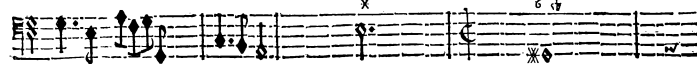
## LA MORT D'ACHILLE!



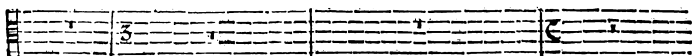
ment la fureur que je sens.



Eh bien, d'un œil content regardez nos al-



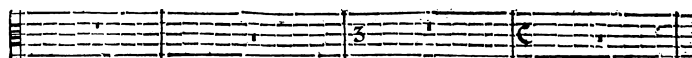
BASSE-CONTINUE.



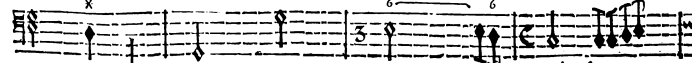
larmes; Mais quand vous nous méprisez-tous, Du moins accordez-moy ces armes Que Vul-



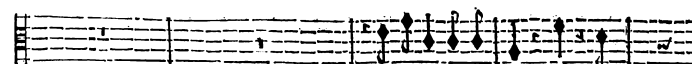
BASSE-CONTINUE.



cain prepara pour vous: J'iray combatr' Hector & me combler de gloire, Je remporte-



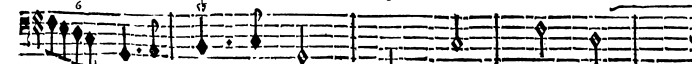
BASSE-CONTINUE.



Qu'ose-tu proposer? Dieux! que



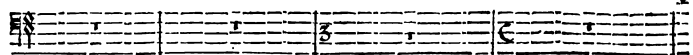
ray la victoire, Où j'expireray sous les coups.



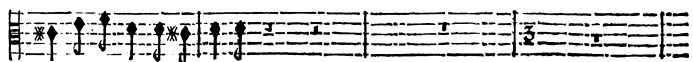
BASSE-CONTINUE.



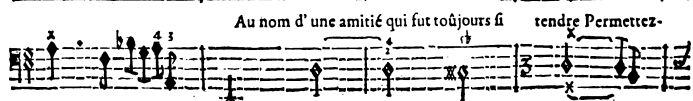
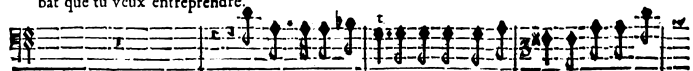
viens-je d'entendre? Je commence à trem- bler pour la première fois Quand je fonge au com-



BASSE-CONTINUE.

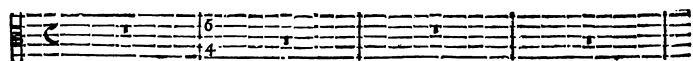


bat que tu veux entreprendre.

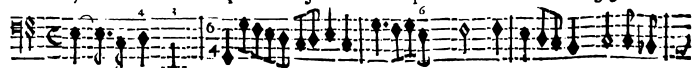


Au nom d'une amitié qui fut toujours si tendre Permettez-

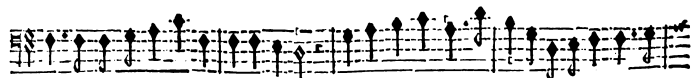
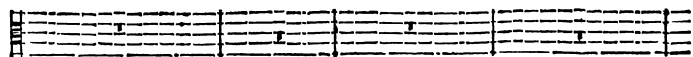
BASSE-CONTINUE.



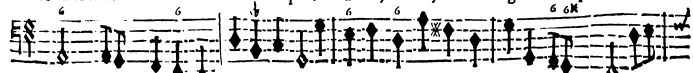
moy d'imiter vos ex- ploits. Je connois les perils où mon destin m'engage. Tout



BASSE-CONTINUE.



semble m'annoncer les fers ou le trépas; Mais si j'en croy mô courage Ce superbe enne-

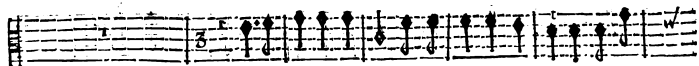


BASSE-CONTINUE.

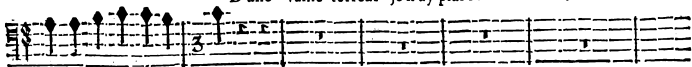
M<sup>re</sup> J. B. DE LULLY.

B ij

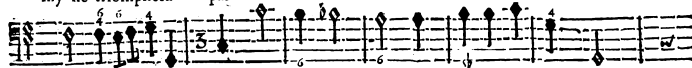
## LA MORT D'ACHILLE;



D'une vaine terreur je n'ay plus l'ame atteinte, Va com-



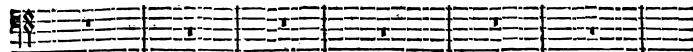
my ne triomphera pas.



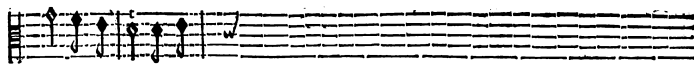
BASSE-CONTINUE.



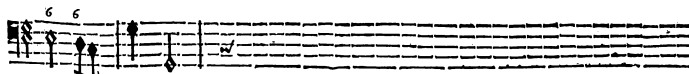
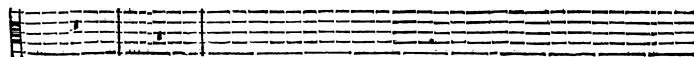
battre, le Ciel prendra soin de ton sort, Puisque ton cœur est sans crainte Ton



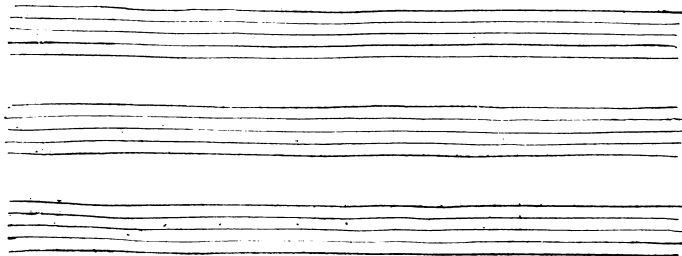
BASSE-CONTINUE.



bras ne fera que trop



BASSE-CONTINUE.

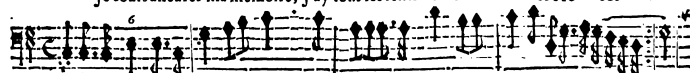




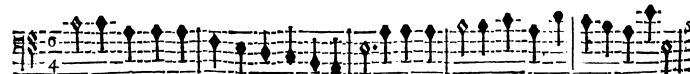
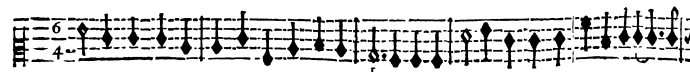
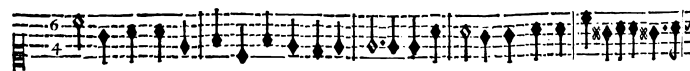
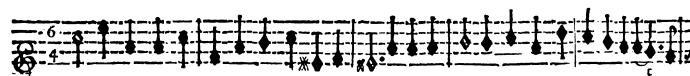
fort.



Je cours affermer ma memoire, J'ay tous les sentimèts &amp; les soins des He- ros. ros.



BASSE-CONTINUE.



Non, les jours les plus doux passez dans le repos Ne valent pas un jour marqué par la victoi-



BASSE-CONTINUE.

## ACHILLE,

re. Non, non, nō, non, les jours les pl<sup>9</sup> doux passez dans le repos Ne valent pas un jour marqué

BASSE-CONTINUE.

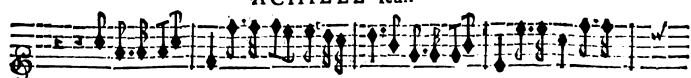
par la victoi- re.

BASSE-CONTINUE..

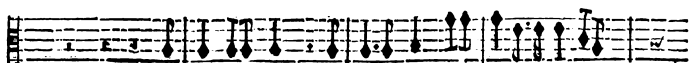


SCENE II.

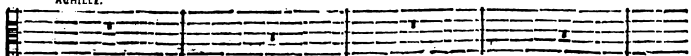
ACHILLE seul.



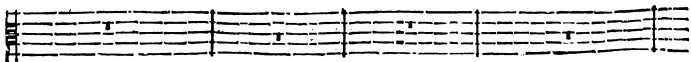
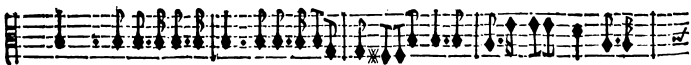
PRELUDE.



ACHILLE.



BASSE-CONTINUE.



BASSE-CONTINUE.

## ACHILLE, TRAGEDIE.

*doux.*

*doux.*

*doux.*

*doux.*

*doux.*

Patrocle va com-

BASSE-CONTINUE.

batte? & j'ay peu consentir Qu'il courût aux dangers qui menacent sa vie? Ah! je de-

*sf*

BASSE-CONTINUE.

vois l'empêcher de partir, Helas! de quels re-grets sa mort feroit sui-vie? Si le

BASSE-CONTINUE.

Ciel irri-té pour accabler mon cœur Le faisoit expirer sous le fer d'un vain-

M<sup>re</sup> J. B. LULLY.

ACHILLE TRAGEDIE.

PRELUDE.

*doux.*

*doux.*

*doux.*

*doux.*

queur. 6<sup>4</sup> 5 6 6<sup>4</sup> 6 6<sup>4</sup> X X 6<sup>4</sup> 4 Prevenez justes 6<sup>4</sup>

BASSE-CONTINUE.

Dieux, mon desespoir funeste! Cét a- my genereux est le seul qui me reste

BASSE-CONTINUE.

Conferez les jours par pi-tié / On m'a pri-vé de l'objet que j'adore, Ce seroit trop d'hor-

BASSE-CONTINUE.

SCENE III.  
ACHILLE, DIOMEDE.

reur de me priver encore De l'objet de mon ami-tié.

BASSE-CONTINUE.

PRELUDE.

DIONÈDE.

NE répôdrez-vo<sup>o</sup> point aux defirs de la Grece ? Il faut qu'en fa- veur vostre colere

BASSE-CONTINUE.

ceffe, Elle ne peut fans vous triompher des Troyens, En vain nous affiegeons leur

BASSE-CONTINUE.

Ville, Nos Dieux sôt pl<sup>s</sup> forts que les fiens, Sa prise est refer- vée à la valeur d'A- chille.

BASSE-CONTINUE.

ACHILLE.

De quel employ vous chargez vous ? N'esperez pas de fléchir m<sup>o</sup> couroux, Dio-

BASSE-CONTINUE.

mede, je veux achev er ma ven- gance; Vos Roys & vos Peuples ingrats Auroient en-

BASSE-CONTINUE.

cor pour moy la mesme indifférence, S'ils n'avoient befoin de mon bras. Quoy? leur prôpt repen-

BASSE-CONTINUE.

ACTE PREMIER.

21

ACHILLE.

tir ne peut vous satis- faire? Ils ont pris trop de soïn d'attirer ma cho- lere.

BASSE-CONTINUE.

DEUSMEIN.

Mais pouvez-vous aimer un si triste sejour, Et languir en ces lieux dans une vie ob-

BASSE-CONTINUE.

scure? Vous à qui les Destins promet-toient chaque jour Quelque glorieuse avan- ture.

BASSE-CONTINUE.

ACHILLE.

Malgré mes cruels déplaisirs La Déesse de Cythere En faveur de Thetis ma

BASSE-CONTINUE.

mere, Interrompt mes regrets, & suspend mes soupirs. Cette charmante Déesse

BASSE-CONTINUE.

vient en ces lieux tous les jouts, Je vois avec elle sans cesse, Les Grâces, les Plai-

BASSE-CONTINUE.

sirs, les Jeux, & les amours; Leur preséce est d'un grád secours Contre la plus sombre tristef-

BASSE-CONTINUE.

fe. C'est pour ser- vir nos ennemis Qu'on prend ces soins mortels à vostre

BASSE-CONTINUE.

gloire, Songez que de vous seul dépend nostre vi- gloire, Et que tout nostre

BASSE-CONTINUE.

fort en vos mains est re- mis. Faut-il que vostre cœur se livre A l'A-

BASSE-CONTINUE.

mour des vains plaisirs? Faut il que vostre cœur se livre A l'amour des vains plaisirs, Quelque dou-

BASSE-CONTINUE.

ceur que l'on goûte à les suivre, Un Heros doit former de plus nobles desirs. Quelque dou-

BASSE-CONTINUE.



ACTE PREMIER.

23

ACHILLE

ceur que l'on goûte à les suivre Un Heros doit former de plus nobles de- firs. La De-

BASSE-CONTINUE.

esse paroît & déjà sa presence Donne à ces lieux mille beautez; tez; J'ad-

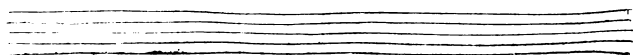
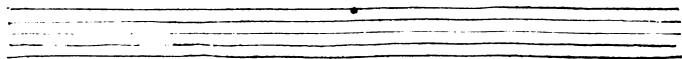
BASSE-CONTINUE.

mire les bien-faits, j'admire sa puissance, Trop heureux de jouir sur ces

BASSE-CONTINUE.

bords écarterz Des plaisirs innocens qui me sont presentez.

BASSE-CONTINUE.



ACHILLE:  
SCENE IV.

PRELUDE.

BASSE-CONTINUE.

This system contains the first five staves of music. The first staff is a treble clef with a key signature of two flats and a common time signature. The second and third staves are alto clefs. The fourth and fifth staves are bass clefs. The word "PRELUDE." is written below the first staff, and "BASSE-CONTINUE." is written below the fifth staff. The music consists of a series of chords and melodic lines.

BASSE-CONTINUE.

This system contains the next five staves of music. The first staff is a treble clef, and the remaining four staves are bass clefs. The word "BASSE-CONTINUE." is written below the fifth staff. The music continues with various rhythmic patterns and chordal structures.

ACTE PREMIER.

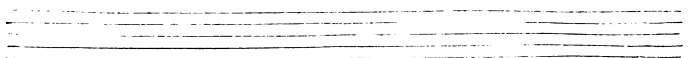
VENUS.

J'abandonne les Cieux, je descends sur la Terre Pour finir de tes maux le déplorable

BASSE-CONTINUE.

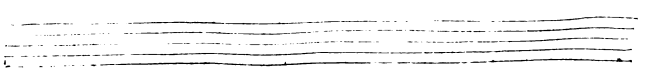
cours. En vain l'injuste fort t'a déclaré la guerre espere tout de mon se-

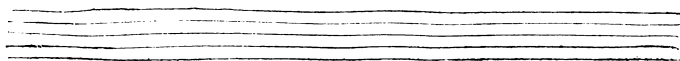
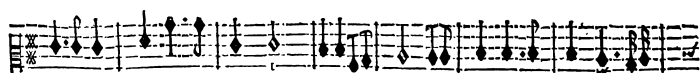
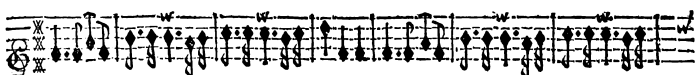
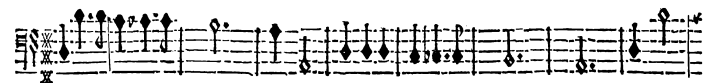
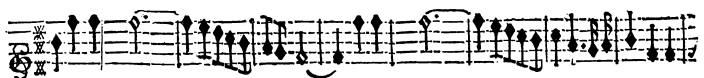
BASSE-CONTINUE.

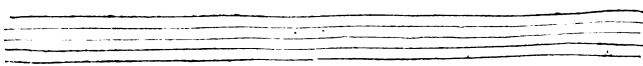
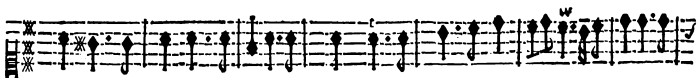
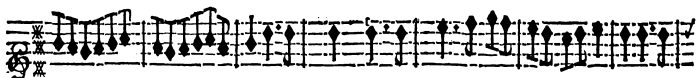
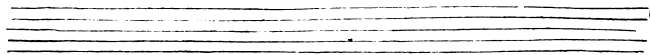
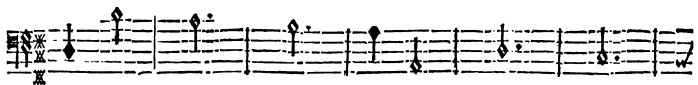


CHACONNE.

COURS.







## ACHILLE;

Five staves of musical notation for Achille. The first four staves are for voice, and the fifth is for basso continuo. The music is in a major key and 4/4 time, with various ornaments and dynamics.

## V E N U S:

Two staves of musical notation for Venus. The first staff is for voice and the second is for basso continuo. The music is in a major key and 4/4 time, with various ornaments and dynamics.

Vous, Divinitez aimables, Du plus grãd des Heros calmez le tri- ste cœur.

BASSE-CONTINUE.

Two staves of musical notation for Venus. The first staff is for voice and the second is for basso continuo. The music is in a major key and 4/4 time, with various ornaments and dynamics.

Vous, Divinitez aimables, Du plus grãd des Heros calmez le tri- ste cœur, Et

BASSE-CONTINUE.

Two staves of musical notation for Venus. The first staff is for voice and the second is for basso continuo. The music is in a major key and 4/4 time, with various ornaments and dynamics.

faites succeder à sa vive douleur Les plaisirs les plus agree- bles. Et faites succe-

BASSE-CONTINUE.

ACTE PREMIER.

19

der à fa vive douleur Les plaisirs les plus agrea- bles.

BASSE-CONTINUE.

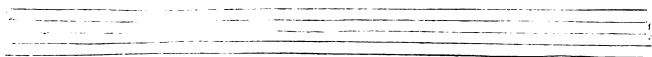
SCENE V.

VENUS ET LES GRACES.

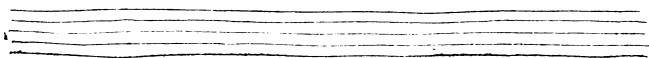
AIR.

## ACHILLE;

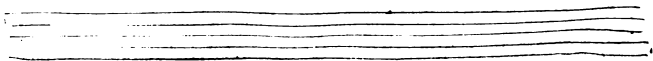
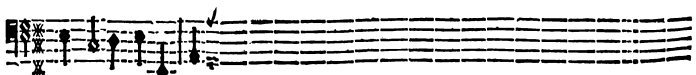
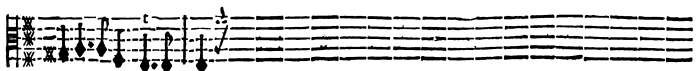
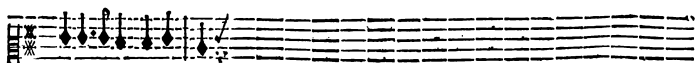
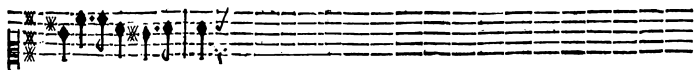
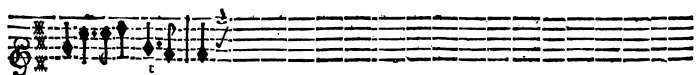
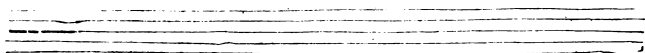
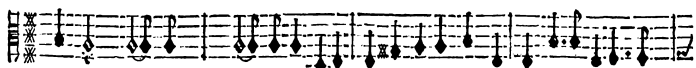
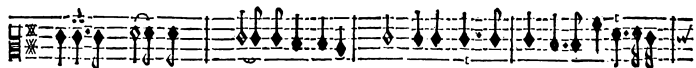
The first system of the musical score for 'ACHILLE;' consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It features a melodic line with various ornaments and slurs. The lower four staves are accompaniment for a keyboard instrument, with a grand staff (treble and bass clefs) and a key signature of one flat. The accompaniment includes chords, arpeggios, and rhythmic patterns. The system concludes with a double bar line and repeat signs.



The second system of the musical score for 'ACHILLE;' consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It features a melodic line with various ornaments and slurs. The lower four staves are accompaniment for a keyboard instrument, with a grand staff (treble and bass clefs) and a key signature of one flat. The accompaniment includes chords, arpeggios, and rhythmic patterns. The system concludes with a double bar line and repeat signs.





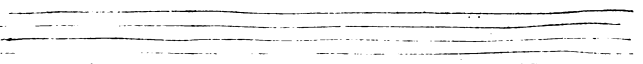
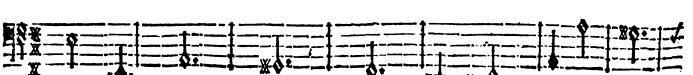
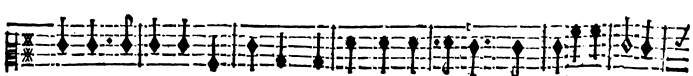
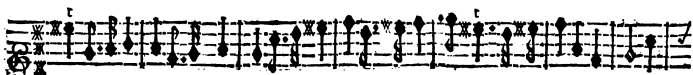
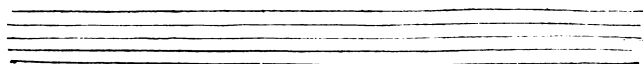
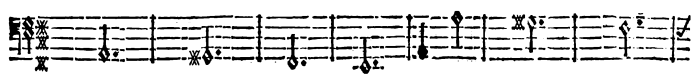


PASSACAILLE.

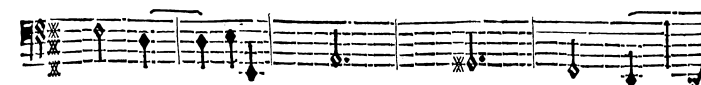
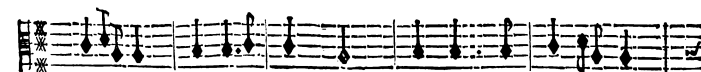
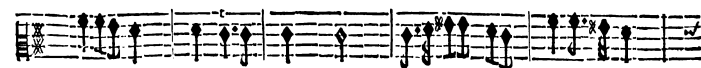
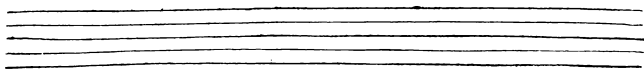
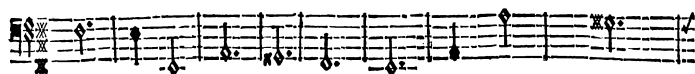
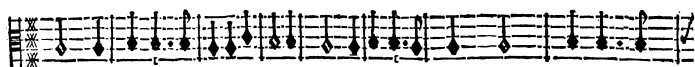
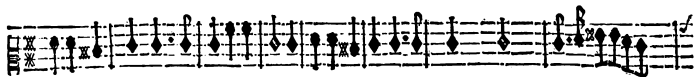
The musical score is arranged in two systems of six staves each. The first system contains the first five staves of the piece, and the second system contains the remaining seven staves. The notation includes treble and bass clefs, a 3/4 time signature, and various musical symbols such as slurs, accidentals, and dynamic markings. The piece concludes with a double bar line and a fermata on the final note.

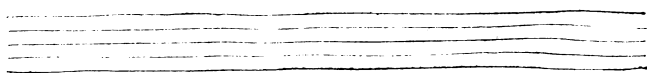
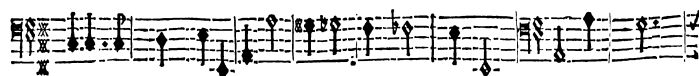
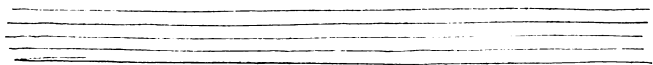
ACTE PREMIER:

37

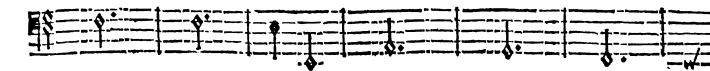
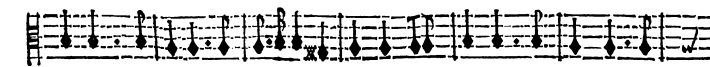
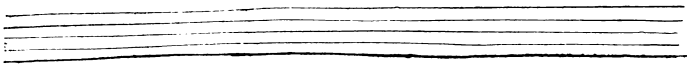
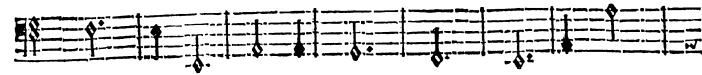
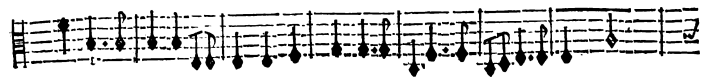


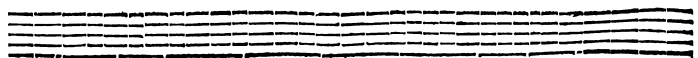
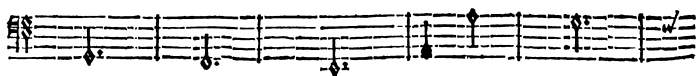
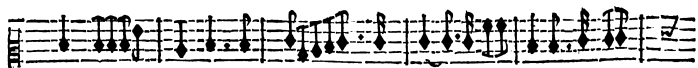
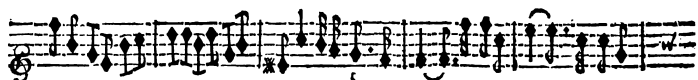
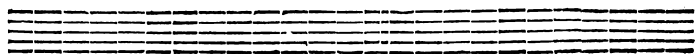
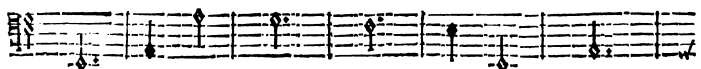
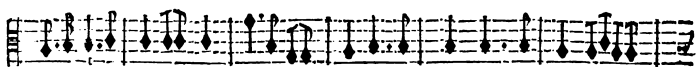
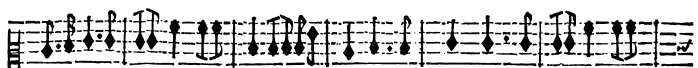
## ACHILLE.





## ACHILLE;

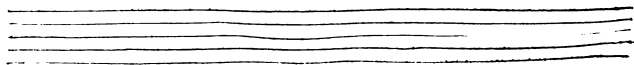
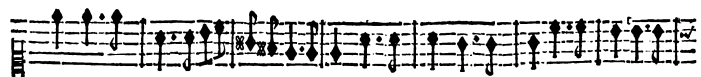
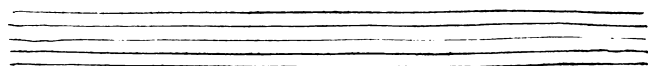
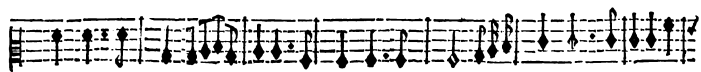




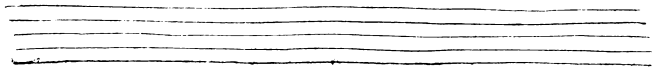
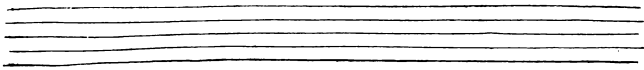
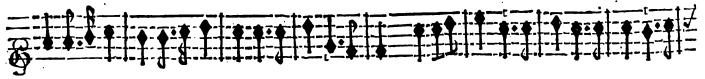
## ACHILLE,

Musical score for Achille, page 32. The score consists of two systems of staves. The first system has five staves: a vocal line in G-clef, and four piano accompaniment staves (treble and bass clefs). The second system has five staves: a vocal line in G-clef, and four piano accompaniment staves. The piano accompaniment includes various textures such as chords, arpeggios, and sixteenth-note patterns. There are asterisks on some notes in the vocal line and piano accompaniment. The score ends with a double bar line and repeat dots.





## ACHILLE.



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. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in bass clef. The music is written in a style typical of 19th-century French opera.

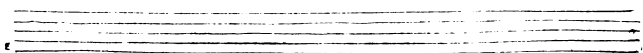
A set of five empty musical staves, consisting of two grand staves (treble and bass clefs) and three single staves.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in bass clef. The music continues with various rhythmic patterns and melodic lines.

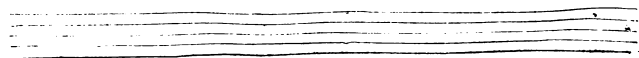
A set of five empty musical staves, consisting of two grand staves (treble and bass clefs) and three single staves.

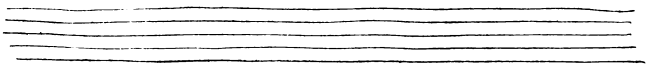
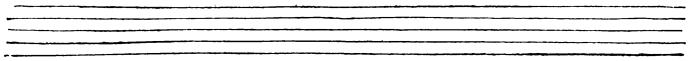
Musical score for Achille, page 42. The score consists of two systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system contains five staves, and the second system contains six staves. The music is in a major key and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The vocal line consists of a single melodic line with various ornaments and dynamics.

The first system of music consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are bass clefs. The fourth and fifth staves are also bass clefs. The music includes various note values, rests, and dynamic markings such as 'c' and 'f'. There are also some markings that look like 'x' or asterisks on the staves.

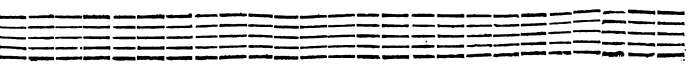
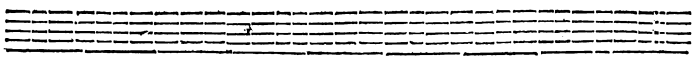


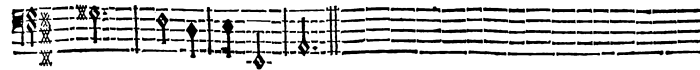
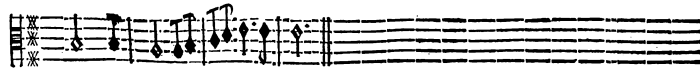
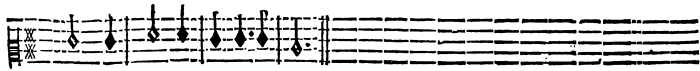
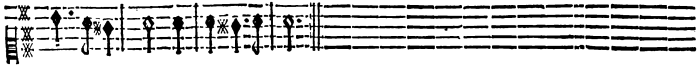
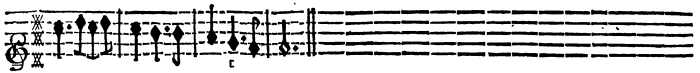
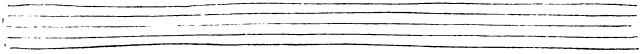
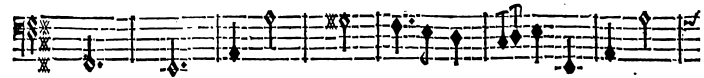
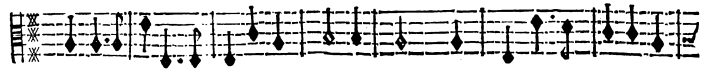
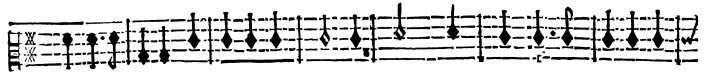
The second system of music consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are bass clefs. The fourth and fifth staves are also bass clefs. The music includes various note values, rests, and dynamic markings such as 'c' and 'f'. There are also some markings that look like 'x' or asterisks on the staves.





ACTE PREMIER.







VNE GRACE

Grand Heros, le Ciel vous est propice, Vos vertus se font rendre justice, Tout conf-

BASSE-CONTINUE.

pire aujourd'huy A finir vôtre ennuy. Tout conspire aujourd'huy A finir vôtre ennuy.

BASSE-CONTINUE.

VN PLAISIR

Si l'Amour a causé vos allarmes, Ses faveurs en auront plus de charmes: Prepa-

BASSE-CONTINUE.

rez vôtre cœur Au plus parfait bonheur. Preparez vôtre cœur Au plus parfait bon-heur.

BASSE-CONTINUE.

VNE GRACE

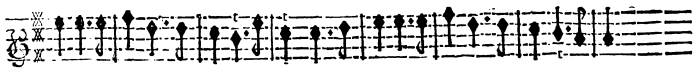
Quel mortel osa jamais pretendre Les foins qu'icy nous venons vous rendre? Qui veut

VNE GRACE

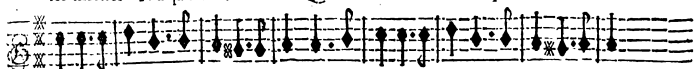
Quel mortel osa jamais pretendre Les foins qu'icy nous venons vous rendre? Qui veut

Quel mortel osa jamais pretendre Les foins qu'icy nous venons vous rendre? Qui veut

BASSE-CONTINUE.



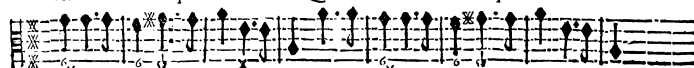
les meriter N'a qu'à vous imiter. Qui veut les meriter N'a qu'à vous imiter,



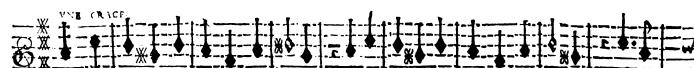
les meriter N'a qu'à vous imiter. Qui veut les meriter N'a qu'à vous imiter.



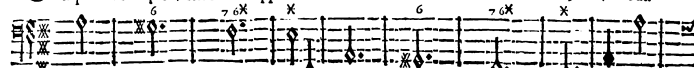
les meriter N'a qu'à vous imiter. Qui veut les meriter N'a qu'à vous imiter.



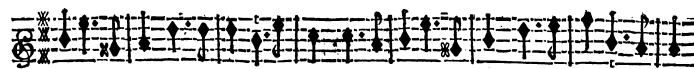
BASSE-CONTINUE.



C'Est pour vous que Venus nous appelle, Profitez de nostre ardeur fidelle, Veus au-



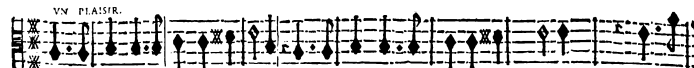
BASSE-CONTINUE.



rez en ces lieux To' les plaisirs des Dieux. Vo' aurez en ces lieux Tous les plaisirs des Dieux,



BASSE-CONTINUE.



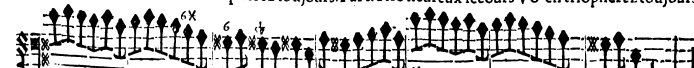
C'est en vain que la haine & l'envie Sont d'accord pour troubler vostre vie; Par nô-



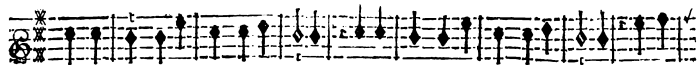
BASSE-CONTINUE.



tre heureux secours Vo' en triôpherez toujours. Par nôtre heureux secours Vo' en triôpherez toujours.



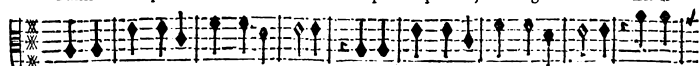
BASSE-CONTINUE.



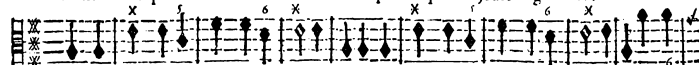
Puissez-vous par nos soins favorables Ne passer que des jours agreables: Est-il



Puissez-vous par nos soins favorables Ne passer que des jours agreables: Est-il



Puissez-vous par nos soins favorables Ne passer que des jours agreables: Est-il



BASSE-CONTINUE.



rien de si doux Que de vivre avec nous? Est il rien de si doux Que de vivre avec nous.



rien de si doux Que de vivre avec nous? Est-il rien de si doux Que de vivre avec nous.



rien de si doux Que de vivre avec nous? Est-il rien de si doux Que de vivre avec nous.



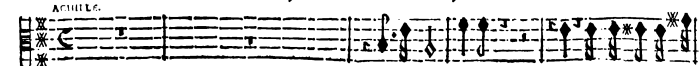
BASSE-CONTINUE.

*Les Instruments reprènent la fin de la Passacaille en bé quatre.*

SCENE V.

ACHILE, DIOMEDE, ARCAS.

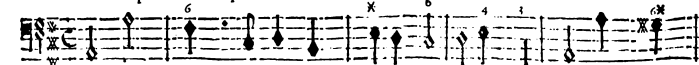
ACHILLE.



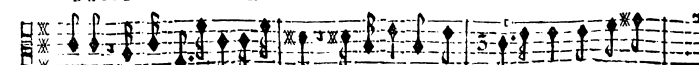
Je fremis, parle? Ciel! quelle affreuse nou-



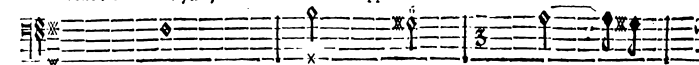
O déplorable coup du fort! O malheur! Patrocle est mort.



BASSE-CONTINUE.



nelle: Laisse-moy, fuyez de ses lieux, Vos appas, vos con-



BASSE-CONTINUE.

G

ACHILLE,

Dieux Ne ſçauraient plus cal- mer ma triffefſe mortelle. Courons van- ger cét amy que je

BASSE-CONTINUE.

perds, Que de fang & de morts tous ces champs ſoient couverts! Que fon fier vainqueur pe-

BASSE-CONTINUE.

riffe! Je dois à l'ami- tié ce juſte ſacrifice.

BASSE-CONTINUE.

PRELUDE.

ACHILLE.

BASSE-CONTINUE.

ACTE PREMIER.

doux.

PRELUDE.

doux.

doux.

doux.

ACHILLE.

MAnes de ce Guer-rier dont je pleure le fort, Je vous pro- mets une prompte ven-

BASSE-CONTINUE.

geance, J'en atteste des Dieux la suprême puissance, Je cours chercher Hector, je cours hâter sa

BASSE-CONTINUE.



mort, D'as l'eternelle nuit s'ombre va vous suivre, Ou moy-mém'aujourd'huy je cesseray de vivre.

BASSE-CONTINUE

*On reprend l'Air de devant la Passacaille. page 29.*

FIN DU PREMIER ACTE.





# ACTE SECOND.

M I S

## EN MUSIQUE

PAR MONSIEVR COLASSE.

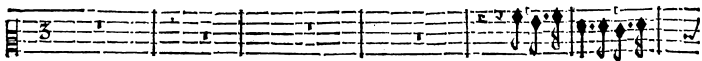
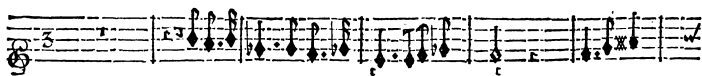


SCENE PREMIERE.

AGAMEMNON, DIOMEDE.



PRELUDE.



DIOMEDE.

Puisqu' Achille combat, nous allons triompher, Nostre victoire est cer-

BASSE-CONTINUE.

taine, Cessez de le haïr, hastez-vous d'étouffer Le malheureux A-

BASSE-CONTINUE.

mour qui cause vostre haine. Vous devez rendre à ce Heros Le charmât objet de sa

BASSE-CONTINUE.

AGAMEMNON.

flâme. Ah! s'il faut à ce prix affermer son re- pos Dieux qu'il en coute-

BASSE-CONTINUE.



ACTE SECOND.

ra de tourmens à mon a- me! Dieux! qu'il en coûte- ra de tourmens à mon a-

BASSE-CONTINUE.

me! Si vous pouviez fléchir la cruelle beauté Dont votre cœur est en- chan-

BASSE-CONTINUE.

té, J'excuserois une injustice Qui finiroit vostre sort rigoureux; Mais je doy condam-

BASSE-CONTINUE.

ner un funeste ca- price Qui vous rend à la fois injuste & malheureux. Mais je doy condam-

BASSE-CONTINUE.

ner un funeste ca- price Qui vous rend à la fois injuste & malheureux. Il est vray que j'at-

BASSE-CONTINUE.

taque un cœur inexo- rable; Je ne puis fléchir sa rigueur; Mais cõprenez-vous pour rien la flat-

BASSE-CONTINUE.

## ACHILLE,

teuse douceur De rendre un Rival misera- ble? Mais cõptez vo<sup>r</sup> pour rien la flatteuse dou-

BASSE-CONTINUE.

teur De rendre un Rival misera- ble? Le malheur d'un ri- val flatte-t'il vostre en-

BASSE-CONTINUE.

nuy Quand vous estes en- cor plus malheureux que luy? Rappellez vostre cou-

BASSE-CONTINUE.

rage, Que la raison vo<sup>r</sup> d'égage De vos fatales a-

BASSE-CONTINUE.

VIOLON.

AGAMEMNON.  
mours, Que peut de la rai- son le triste & vain secours. Contre les traits vainqueurs d'une beauté cru-

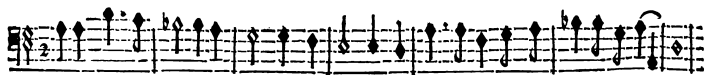
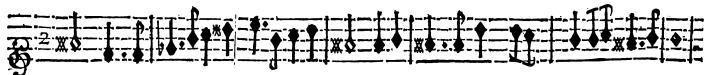
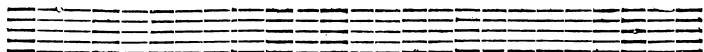
BASSE-CONTINUE.



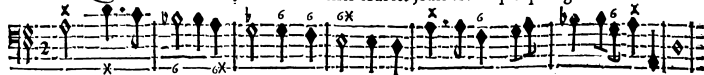
elle: Quand l'amour à nos yeux vient l'offrir tous les jours Avec quelque grace nou-



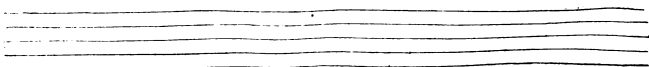
BASSE-CONTINUE.



velle. Quand l'amour à nos yeux vient l'offrir tous les jours Avec quelque grace nouvel- le.



BASSE-CONTINUE.



## ACHILLE.

Ranimons toute fois mon courage abba- tu, C'est nourrir trop long-

BASSE-CONTINUE.

temps une vaine ten- dresse, Surmontons ma foi- blese Par un dernier ef-

BASSE-CONTINUE.

fort digne de ma vertu. Surmontons ma foiblesse Par un dernier effort digne de ma ver-

BASSE-CONTINUE.

tu. Achille est triomphant, je le voy qui s'avance Suivi de nos soldats charmez de sa va-

BASSE-CONTINUE.

leur. Eloignons-nous, évi- tons sa presence, Je ne sçauois encor répondre de mon cœur.

BASSE-CONTINUE.

ACTE SECOND.  
SCENE II.

ACHILLE, Chefs & Soldats Grecs.

TROMP. TES.

MARCHE.

VIOLONS.

The musical score is arranged in two systems. The first system is for Trombones (Tromp. Tes.) and is marked 'MARCHE.' It consists of four staves, each with a treble clef and a 2/4 time signature. The second system is for Violins (Violons.) and is marked 'VIOLONS.' It consists of four staves, each with a treble clef and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'fn.'. The piece concludes with a double bar line and a fermata on the final note.

ACHILLE.

This musical score for Achille consists of ten staves. The first five staves are for various instruments, likely strings and woodwinds, with complex rhythmic patterns and some dynamic markings like 'f' and 'c'. The sixth staff is a rest for the strings. The seventh staff is labeled 'TROMPETES.' and features a melodic line with dynamic markings 'f' and 'c'. The eighth and ninth staves continue the instrumental accompaniment, with the ninth staff showing some dense rhythmic textures. The tenth staff concludes the section with a melodic line.

ACTE SECOND.

Musical score for Violons, Acte Second, page 61. The score consists of 12 staves of music for strings. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "VIOLONS." is printed below the first staff. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and accidentals. The score is arranged in a standard orchestral format with multiple staves for each instrument.

A C H I L L E

Musical notation for Violins, first system. It consists of two staves with treble clefs. The music features a melodic line with eighth and sixteenth notes, and a supporting bass line.

V I O L O N S.

Musical notation for Violins, second system. Continuation of the melodic and bass lines from the first system.

Musical notation for Bass Continuo, first system. It consists of a single staff with a bass clef. The music is a rhythmic accompaniment with a steady pulse.

Guerrier terrible, Soyez toujours invincible! Que vos exploits Fassent

BASSE-CONTINUE.

Musical notation for Bass Continuo, second system. Continuation of the rhythmic accompaniment.

Musical notation for Bass Continuo, third system. Continuation of the rhythmic accompaniment.

Musical notation for Bass Continuo, fourth system. Continuation of the rhythmic accompaniment.

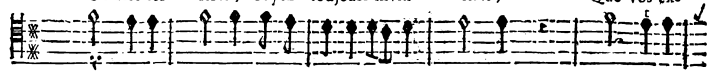
trembler tous les Roys.

BASSE CONTINUE.





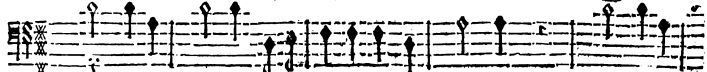
Guerrier ter-rible, Soyez toujours invin-cible, Que vos ex-



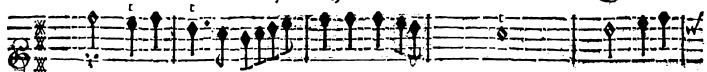
Guerrier ter-rible, Soyez toujours in- vin-cible, Que vos ex-



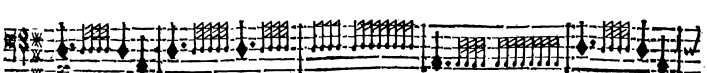
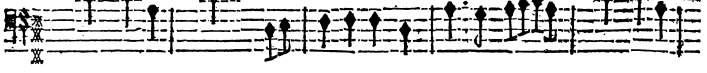
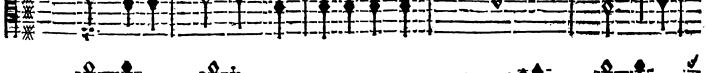
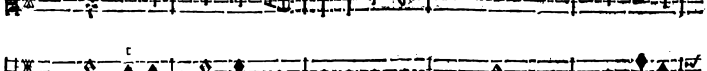
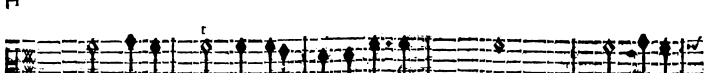
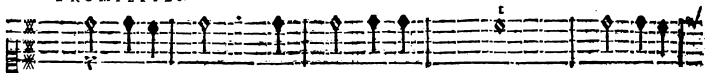
Guerrier ter-rible, Soyez toujours invin-cible, Que vos ex-



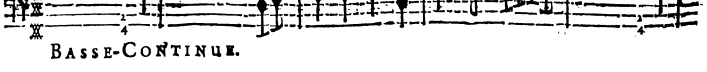
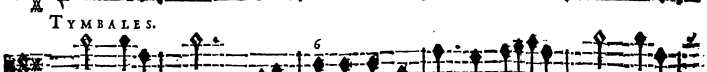
Guerrier ter-rible, Soyez toujours invin-cible, Que vos ex-



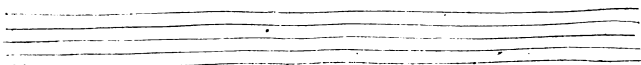
TROMPETTES.

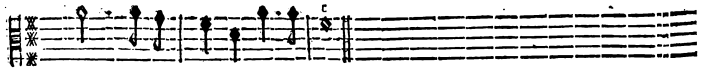


TYMBALES.

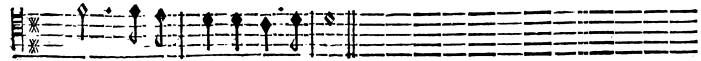


BASSE-CONTINU.

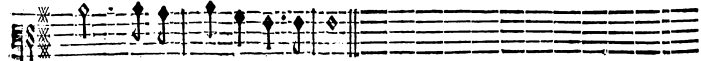




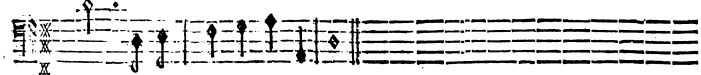
ploits Fassent trembler tous les Roys.



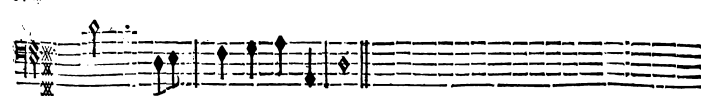
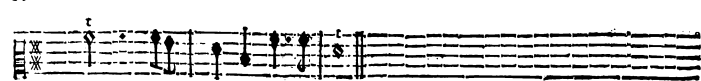
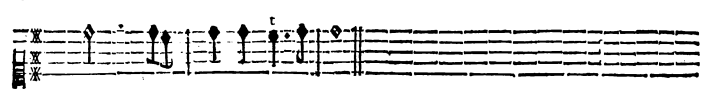
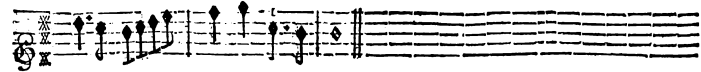
ploits Fassent trembler tous les Roys.



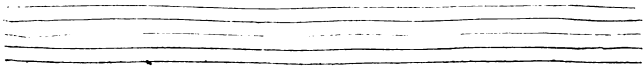
ploits Fassent trembler tous les Roys.



ploits Fassent trembler tous les Roys.



BASSE-CONTINUE.



ACTE SECOND.

65

V I O L O N S.

Ciel equitable Sois luy toûjours favorable! Que son bonheur Soit égal à sa valeur.

BASSE-CONTINUE.

*On reprend seulement le Chœur des Trompettes page 63.*

V I O L O N S.

Quelle allegresse, Quel triomphe pour la Grece, Ses ennemis Luy feront bien-toft sôûmis.

BASSE-CONTINUE.

*On reprend encore le Chœur des Trompettes page 63.*

I

## ACHILLE,

Musical score for Trompettes and Tymballes. The score is written for six parts: two Trompettes (Trumpets) and four Tymballes (Drums). The time signature is 6/4. The key signature is one sharp (F#). The score is divided into two systems. The first system contains the first five staves, and the second system contains the remaining five staves. The Trompettes part is marked with 't' above the notes. The Tymballes part is marked with 'T' above the notes. The score includes various musical notations such as notes, rests, and dynamic markings.

TROMPETTES.

TYMBALLES.

Continuation of the musical score for Trompettes and Tymballes. The score is written for six parts: two Trompettes (Trumpets) and four Tymballes (Drums). The time signature is 6/4. The key signature is one sharp (F#). The score is divided into two systems. The first system contains the first five staves, and the second system contains the remaining five staves. The Trompettes part is marked with 't' above the notes. The Tymballes part is marked with 'T' above the notes. The score includes various musical notations such as notes, rests, and dynamic markings.

This page contains ten systems of musical notation. Each system consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano). The first six systems contain continuous musical notation, while the last four systems (7-10) feature double bar lines followed by blank staves, indicating the end of a section or a measure rest.

First musical staff for woodwinds, featuring treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The staff contains a series of eighth and sixteenth notes, with some notes beamed together. A fermata is placed over the final measure.

HAUBOIS.

Second musical staff for woodwinds, identical in notation to the first staff.

Third musical staff for woodwinds, identical in notation to the first staff.

Four empty musical staves.

Fourth musical staff for woodwinds, identical in notation to the first staff.

Fifth musical staff for woodwinds, identical in notation to the first staff.

Sixth musical staff for woodwinds, identical in notation to the first staff.

Seven empty musical staves.

Eighth musical staff for woodwinds, identical in notation to the first staff.

Ninth musical staff for woodwinds, identical in notation to the first staff.

Tenth musical staff for woodwinds, identical in notation to the first staff, with a '6' above the final measure.

Eleven empty musical staves.



Venez tous à l'envy seconder nostre ardeur, Honorez vostre heureux deffeneur.



Venez tous à l'envy seconder nostre ardeur, Honorez vostre heureux deffeneur.



BASSE-CONTINUE.



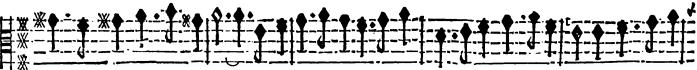
Celebrez sa victoire, Chantez sa valeur & sa gloire, Que tous nos Roys charmez de ses ex-



Celebrez sa victoire, Chantez sa valeur & sa gloire, Que tous nos Roys charmez de ses ex-



BASSE-CONTINUE.



ploits soient sôumis à ses loix. Celebrez sa victoire, Chantez sa valeur & sa gloire, Que tous nos



ploits soient sôumis à ses loix. Celebrez sa victoire, Chantez sa valeur & sa gloire, Que tous nos



BASSE-CONTINUE.



Roys Charmez de ses exploits Soient sôumis à ses loix.



Roys Charmez de ses exploits Soient sôumis à ses loix.



BASSE-CONTINUE.

## ACHILLE.

Suivons, suivons sans cesse Ce He-

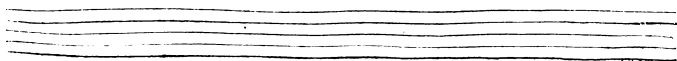
Suivons, suivons sans cesse Ce He-

Suivons, suivons sans cesse Ce He-

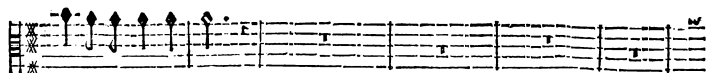
Suivons, suivons sans cesse Ce Heros, ce fameux vainqueur; Suivons, suivons sans cesse Ce He-

TROMPETTES.

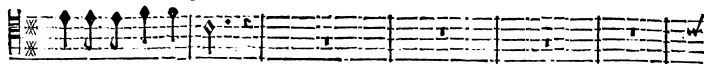
BASSE-CONTINUE.



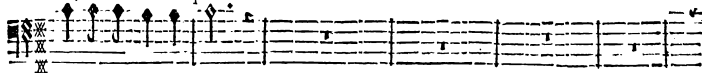




ros, ce fameux vainqueur.



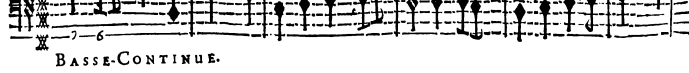
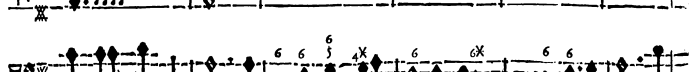
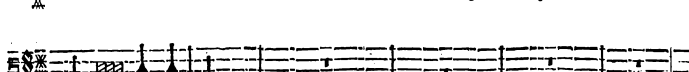
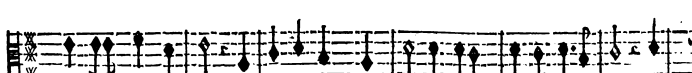
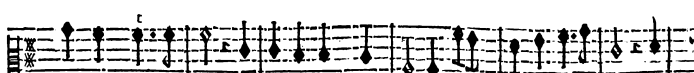
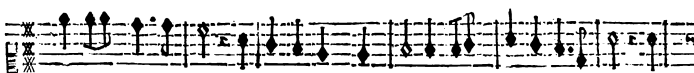
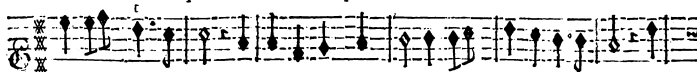
ros, ce fameux vainqueur.



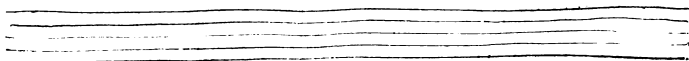
ros, ce fameux vainqueur.



ros, ce fameux vainqueur, C'est à son bras que la Grece Doit sa force & son bonheur. C'est



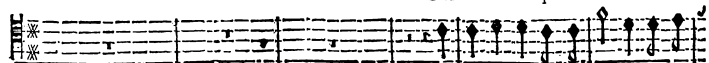
BASSE-CONTINUE.



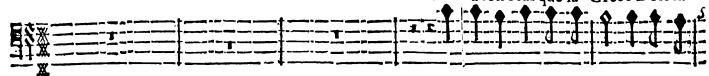
## ACHILLE;



C'est à son bras que la Grece Doit fa



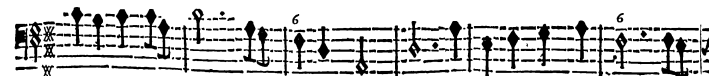
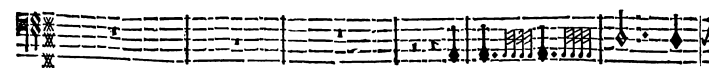
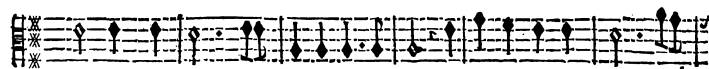
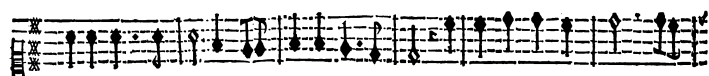
C'est à son bras que la Grece Doit fa



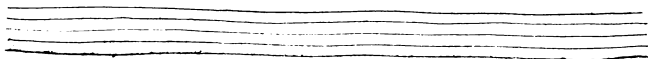
C'est à son bras que la Grece Doit fa



à son bras que la Grece Doit fa force &amp; son bonheur. C'est à son bras que la Grece Doit fa

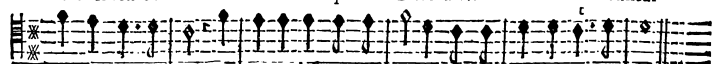


BASSE-CONTINUE.

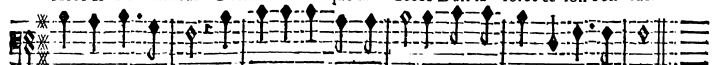




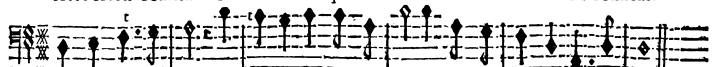
force & son bonheur. C'est à son bras que la Grece Doit sa force & son bonheur.



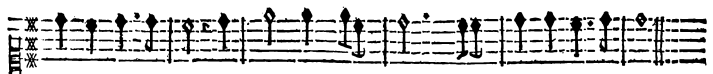
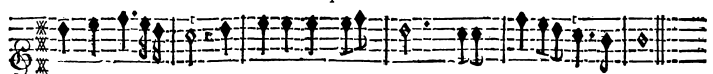
force & son bonheur. C'est à son bras que la Grece Doit sa force & son bonheur.



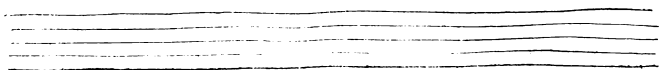
force & son bonheur. C'est à son bras que la Grece Doit sa force & son bonheur.



force & son bonheur. C'est à son bras que la Grece Doit sa force & son bonheur.



BASSE-CONTINUE.



TROMPETTES.

The musical score for Trompettes (Trumpets) is written in 2/4 time. It consists of 12 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score is divided into two systems of six staves each. The first system (staves 1-6) begins with a treble clef and a key signature of one sharp (F#). The second system (staves 7-12) begins with a bass clef and a key signature of one sharp (F#). The music features a variety of melodic lines and rhythmic patterns, including some passages with repeated notes and others with more complex rhythmic figures.

ACTE SECOND.

The musical score for Acte Second, page 75, consists of ten systems of music. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The first system shows a vocal melody with eighth and sixteenth notes. The second system features a piano accompaniment with a prominent sixteenth-note pattern. The third system continues the vocal melody. The fourth system shows the piano accompaniment with a similar sixteenth-note pattern. The fifth system features a vocal melody with a sixteenth-note run. The sixth system shows the piano accompaniment with a sixteenth-note pattern. The seventh system features a vocal melody with a sixteenth-note run. The eighth system shows the piano accompaniment with a sixteenth-note pattern. The ninth system features a vocal melody with a sixteenth-note run. The tenth system shows the piano accompaniment with a sixteenth-note pattern. The score concludes with a double bar line and repeat signs.

## ACHILLE



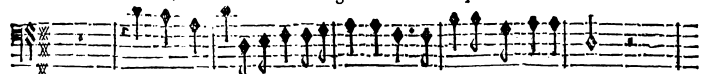
Chantons, chantons la valeur & la gloire Du Heros qui nous a sauvez.



Chantons, chantons la valeur & la gloire Du Heros qui nous a sauvez.



Chantons, chantons la valeur & la gloire Du Heros qui nous a sauvez.

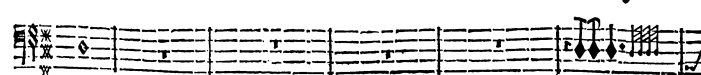
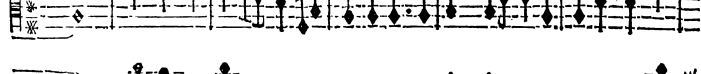
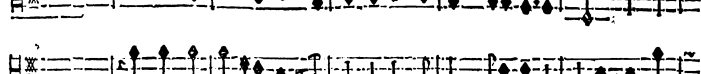


Chantons, chantons la valeur & la gloire Du Heros qui nous a sauvez.

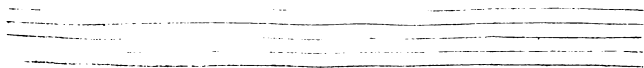


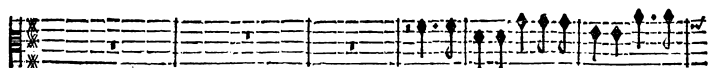
VIOLONS.

TROMPETTES.

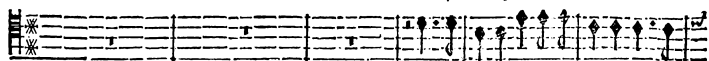


BASSE-CONTINUE.

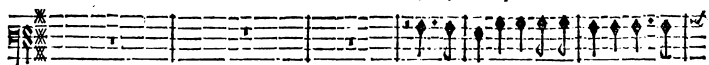




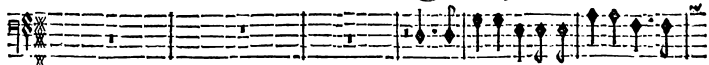
Qu'il jouisse après sa victoire Des hon-



Qu'il jouisse après sa victoire Des hon-



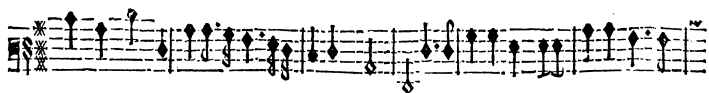
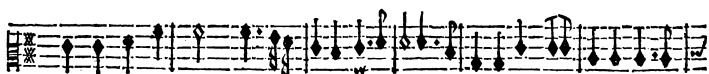
Qu'il jouisse après sa victoire Des hon-



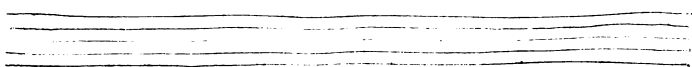
Qu'il jouisse après sa victoire Des hon-

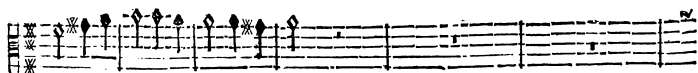


VIOLONS.

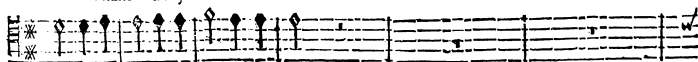


BASSE-CONTINUE.

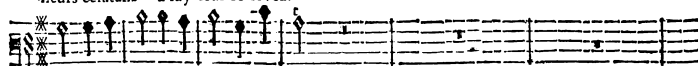




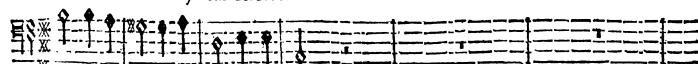
neurs éclatans à luy seul refer- vez.



neurs éclatans à luy seul refervez.



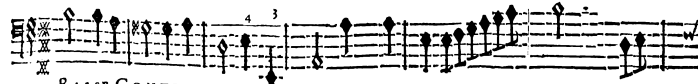
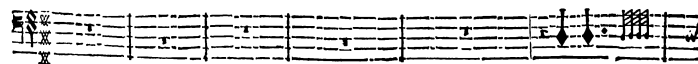
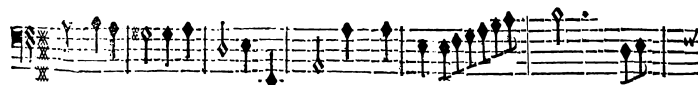
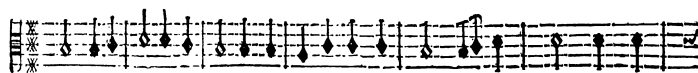
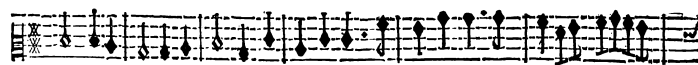
neurs éclatans à luy seul refervez.



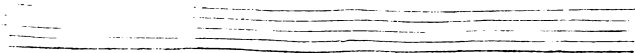
neurs éclatans à luy seul refervez.



TROMPETTES.



BASSE CONTINUE.





ACTE SECOND.

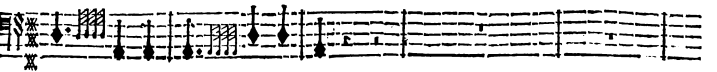
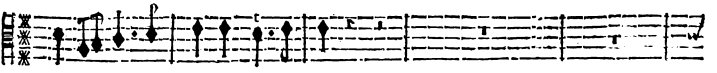
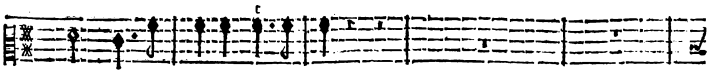
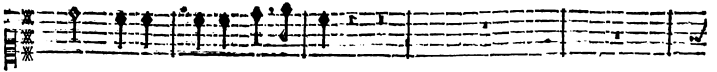
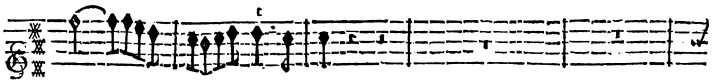
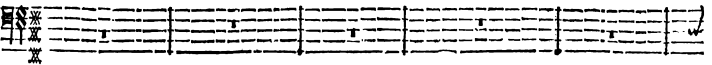
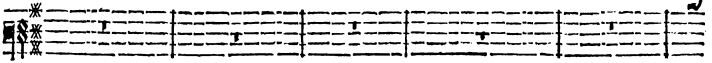
79



*f* Chantons la valeur & la Gloire Du He-



Chantons, Chantés la valeur & la Gloire Du He-



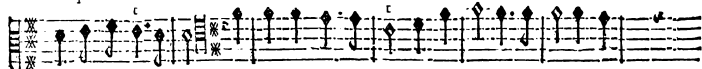
BASSE-CONTINUE.



## ACHILLE,



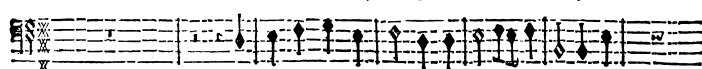
ros qui nous a sauvez. De ses heureux travaux Cherifions la memoire, Con-



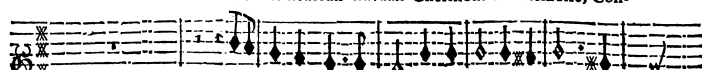
ros qui nous a sauvez. De ses heureux travaux Cherifions la memoire, Con-



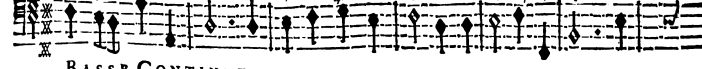
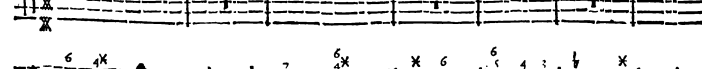
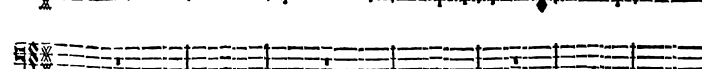
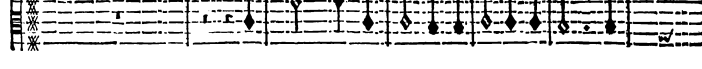
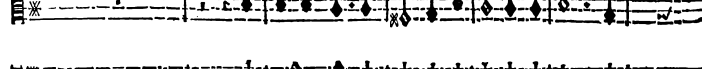
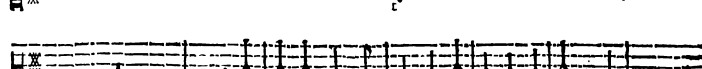
De ses heureux travaux Cherifions la memoire, Con-



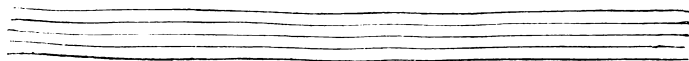
De ses heureux travaux Cherifions la memoire, Con-



VIOLONS.



BASSE-CONTINUE.



ACTE SECOND.

81

façons luy des jours qu'il nous a confervez.

façons luy des jours qu'il nous a confervez.

façons luy des jours qu'il nous a confervez.

façons luy des jours qu'il nous a confervez.

façons luy des jours qu'il nous a confervez.

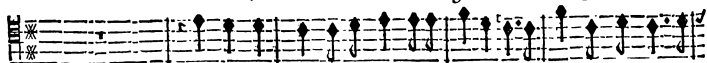
TROMPETES.

BASSE-CONTINUE.

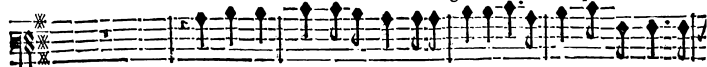
## ACHILLE.



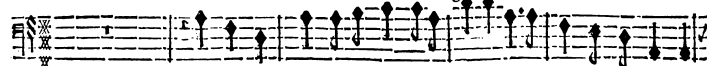
Chantons, chantons la valeur & la gloire Du Heros qui nous a fau-



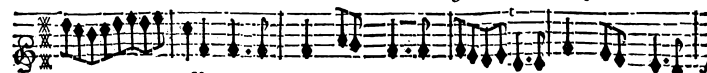
Chantons, chantons la valeur & la gloire Du Heros qui nous a fau-



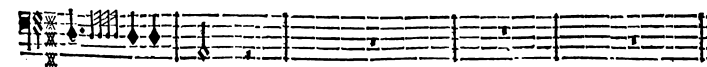
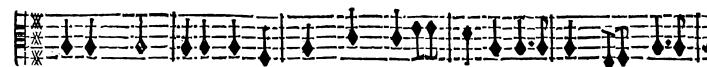
Chantons, chantons la valeur & la gloire Du Heros qui nous a fau-



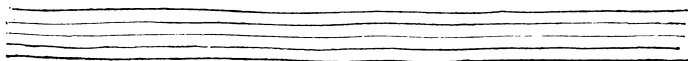
Chantons, chantons la valeur & la gloire Du Heros qui nous a fau-



VIOLENS.



BASSE-CONTINUE.



ACTE SECOND.

First musical staff with notes and dynamics markings. It begins with a *c* (crescendo) marking and contains several measures of music.

vez. *fort.* Qu'il jouisse après sa victoire Des honneurs éclatans à luy seul réservé. Qu'il joui-

Second musical staff, continuing the melody from the first staff.

vez. *fort.* Qu'il jouisse après sa victoire Des honneurs éclatans à luy seul réservé. Qu'il joui-

Third musical staff, continuing the melody.

vez.

Fourth musical staff, continuing the melody.

vez.

Fifth musical staff, continuing the melody.

Sixth musical staff, continuing the melody.

Seventh musical staff, continuing the melody.

Eighth musical staff, continuing the melody.

Ninth musical staff, continuing the melody.

Tenth musical staff, continuing the melody.

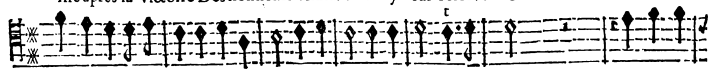
Eleventh musical staff, continuing the melody. It includes dynamic markings *6-6X*, *X*, *6 6X*, and *6X*. Below the staff, the text "BASSE-CONTINUE." is written.

Two empty musical staves at the bottom of the page.

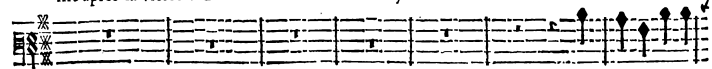
## ACHILLE,



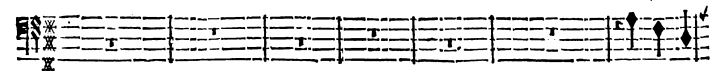
isse après sa victoire Des honneurs éclatans à luy seul reservez. Chantés, chantons, Chan-



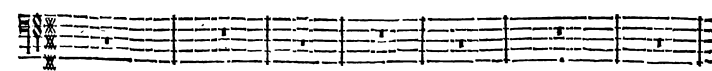
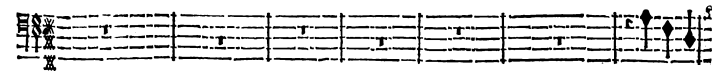
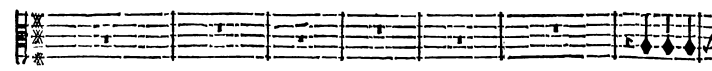
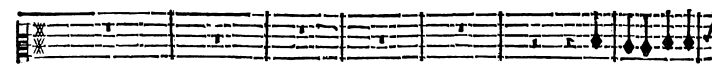
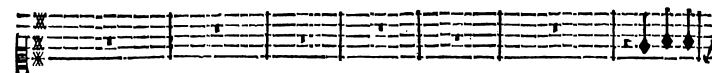
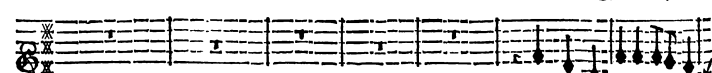
isse après sa victoire Des honneurs éclatans à luy seul reservez. Chantons, chan-



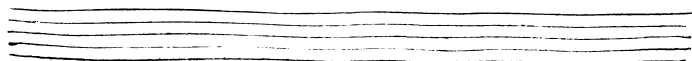
Chantons, ij. chan-



Chantons, chan-



BASSE-CONTINUE.



ACTE SECOND.

tons la valeur & la gloire Du Heros qui nous a fauvez.

tons la valeur & la gloire Du Heros qui nous a fauvez.

tons la valeur & la gloire Du Heros qui nous a fauvez.

tons la valeur & la gloire Du Heros qui nous a fauvez.

tons la valeur & la gloire Du Heros qui nous a fauvez.

TROMPETTES.

BASSE-CONTINUE.

## ACHILLE,

Chantons, chantons la valeur & la gloire Du He-

Chantons, chantons la valeur & la gloire Du He-

Chantons, chantons la valeur & la gloire Du He-

Chantons, chantons la valeur & la gloire Du He-

Chantons, chantons la valeur & la gloire Du He-

## VIOLONS.

## BASSE-CONTINU.



ACTE SECOND.

ros qui nous a fau- vez. De

ros qui nous a fau- vez. De

ros qui nous a fau- vez. De

ros qui nous a fau- vez. De

ros qui nous a fau- vez. De

TROMPETTES.

TROMPETTES.

TROMPETTES.

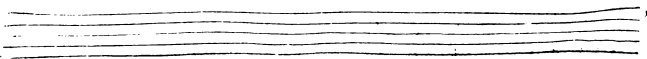
TROMPETTES.

TROMPETTES.

TROMPETTES.

TROMPETTES.

BASSE-CONTINUE.



ACHILLE.

Musical staff with vocal line and lyrics: fes heureux travaux cherissons la memoire, Confacrons luy des jours qu'il nous

Musical staff with vocal line and lyrics: fes heureux travaux cherissons la memoire, Confacrons luy des jours qu'il nous

Musical staff with piano accompaniment

Musical staff with piano accompaniment

Musical staff with piano accompaniment

Musical staff with piano accompaniment

Musical staff with piano accompaniment

Musical staff with piano accompaniment

Musical staff with piano accompaniment

Musical staff with piano accompaniment

Musical staff for Basse-Continue with figured bass notation

BASSE-CONTINUE.

Empty musical staff

ACTE SECOND.

a confervez. Chantons la valeur & la gloire Du Heros qui nous a fait-

a confervez. Chantons Chantons la valeur & la gloire Du Heros qui nous a fait-

a confervez. Chantons Chantons la valeur & la gloire Du Heros qui nous a fait-

a confervez. Chantons Chantons la valeur & la gloire Du Heros qui nous a fait-

a confervez. Chantons Chantons la valeur & la gloire Du Heros qui nous a fait-

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a confervez. Chantons Chantons la valeur & la gloire Du Heros qui nous a fait-

a confervez. Chantons Chantons la valeur & la gloire Du Heros qui nous a fait-

a confervez. Chantons Chantons la valeur & la gloire Du Heros qui nous a fait-

a confervez. Chantons Chantons la valeur & la gloire Du Heros qui nous a fait-

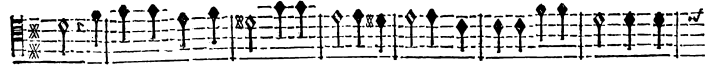
4 4 3 6 6 6

BASSE CONTINUE.

## ACHILLE.



vez. De ses heureux travaux cherissons la memoire, Confacrons luy des jours qu'il nous



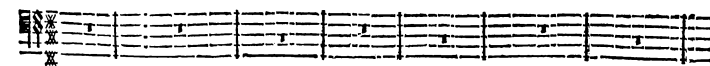
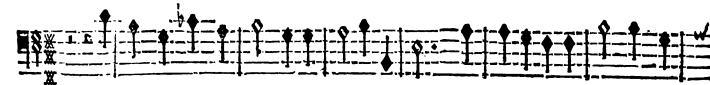
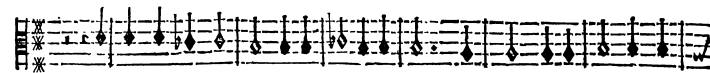
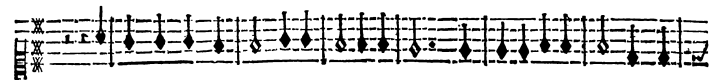
vez. De ses heureux travaux cherissons la memoire, Confacrons luy des jours qu'il nous



vez. De ses heureux travaux cherissons la memoire, Confacrons luy des jours qu'il nous

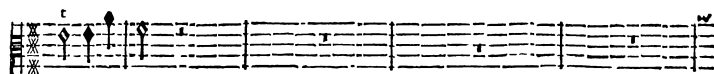


vez. De ses heureux travaux cherissons la memoire, Confacrons luy des jours qu'il nous

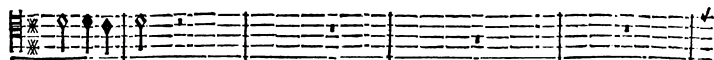


BASSE-CONTINUE.

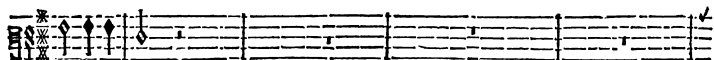




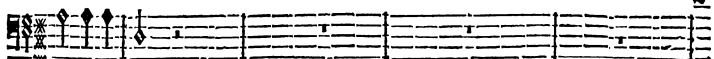
a conservez.



a conservez.




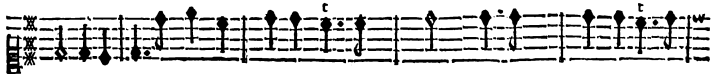
a conservez.



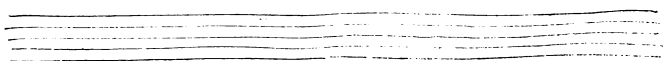
a conservez.



TROMPETTES.



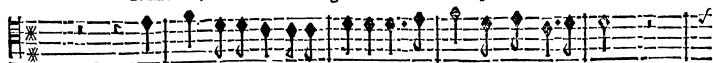
BASSE-CONTINUE.



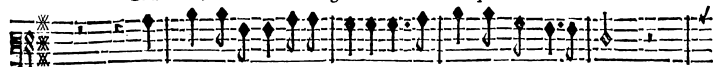
## ACHILLE:



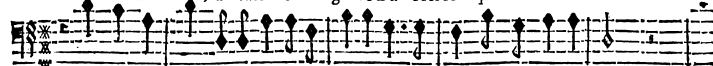
Chantons, la valeur & la gloire Du Heros qui nous a fauvez.



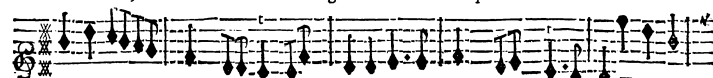
Chantons, la valeur & la gloire Du Heros qui nous a fauvez.



Chantons, la valeur & la gloire Du Heros qui nous a fauvez.



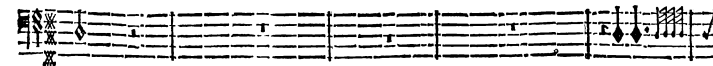
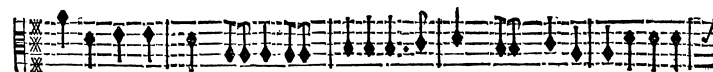
Chantons, chantons la valeur & la gloire Du Heros qui nous a fauvez.



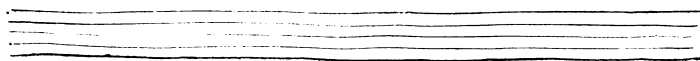
VIOLONS.



TROMPETES.

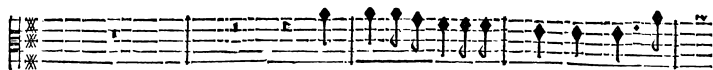


BASSE-CONTINUE.

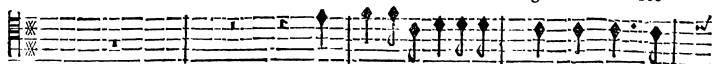


ACTE PREMIER.

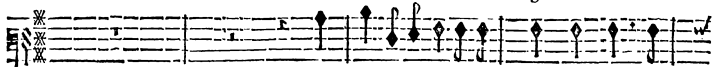
95



Chantons la valeur & la gloire Du He-



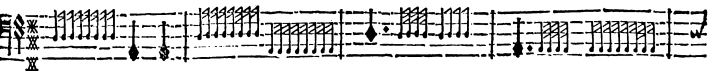
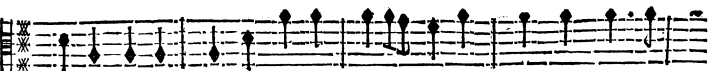
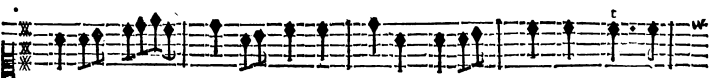
Chantons la valeur & la gloire Du He-



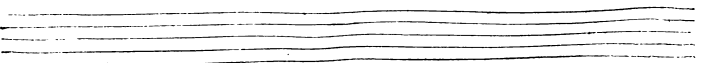
Chantons la valeur & la gloire Du He-

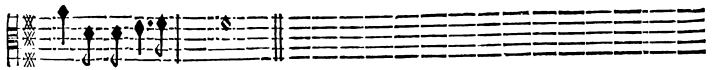


Chantons, chantons, la valeur & la gloire Du He-

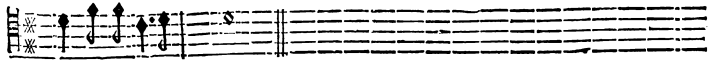


BASSE-CONTINUE.

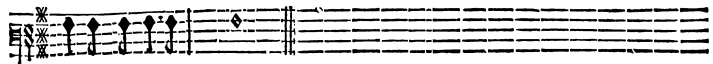




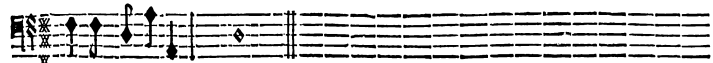
ros qui nous a fau- vez.



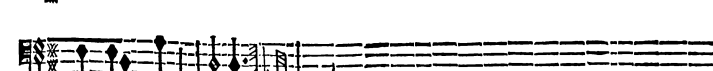
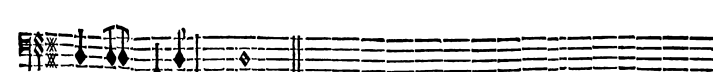
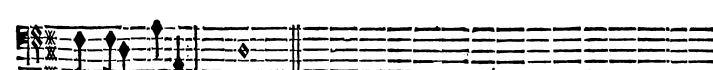
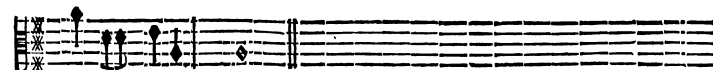
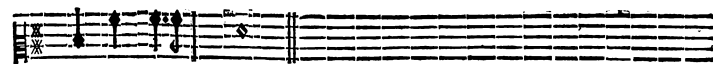
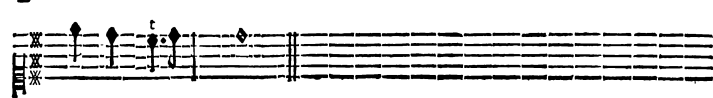
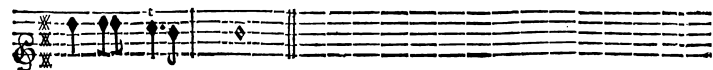
ros qui nous a fau- vez.



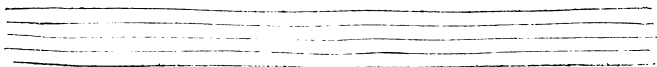
ros qui nous a fau- vez.



ros qui nous a fau- vez.



BASSE-CONTINUE.





ACTE SECOND.

ACHILLE.

Allez, que chacun coure où son devoir l'appelle, Vos soins pour moy feroiēt trop de ja-

BASSE-CONTINUE.

loux, Et de mes ennemis la vengeance cru- elle Ne pouvant m'accabler retomberoit sur vo<sup>s</sup>.

BASSE-CONTINUE.

SCENE III.

ARCAS, PRIAM, ANDROMAQUE, POLIXENE,

SUITE DES TROYENS.

Gay.

PRELUDE.

## ACHILLE.

Musical score for Achille, featuring five staves of music. The first staff is a vocal line with lyrics "c" and "c" below it. The second and third staves are for a string instrument. The fourth and fifth staves are for a keyboard instrument.

## A R C A S.

Musical score for Arcas, featuring two staves of music. The first staff is a vocal line with lyrics "Venez, marchez sans défiance, Les Grecs vous ont donné leur foy; A-". The second staff is for a keyboard instrument.

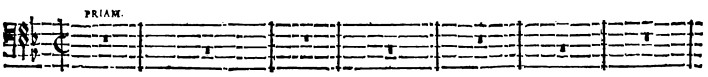
BASSE-CONTINUE.

Musical score for Arcas, featuring two staves of music. The first staff is a vocal line with lyrics "chille est généreux; craignez moins sa presence, Et qu'une juste esperance Succede à votre effroy.". The second staff is for a keyboard instrument.

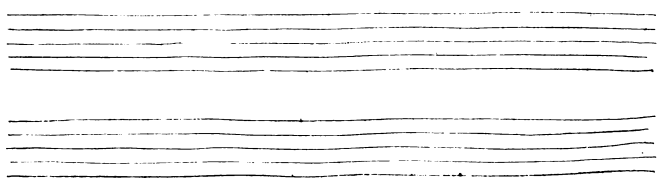
BASSE-CONTINUE.

SCENE IV.

PRIAM, ANDROMAQUE, POLIXENE.



BASSE-CONTINUE.

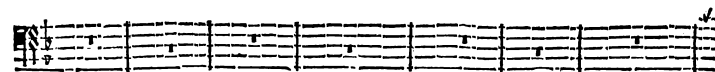
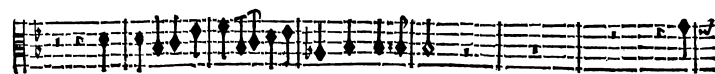
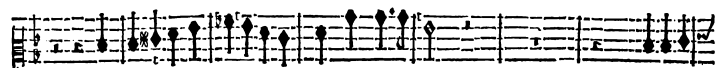


ACHILLE,

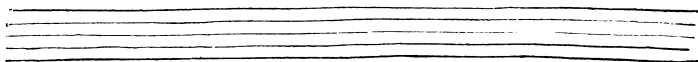
The musical score for Achille consists of seven staves. The first six staves are melodic lines, likely for a vocal or instrumental part, featuring a variety of note values and rests. The seventh staff is a bass line, marked 'BASSE-CONTINUE.', and includes dynamic markings: *c*, *6X*, *f*, *X*, *mf*, *b*, and *c*.

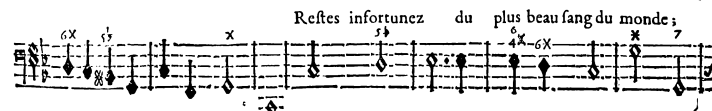
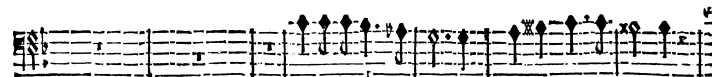
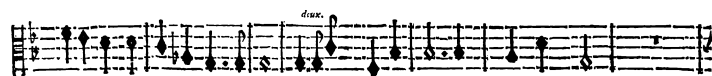
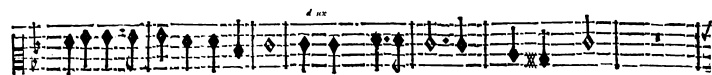
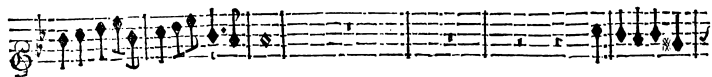
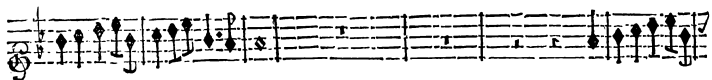
BASSE-CONTINUE.

Three empty musical staves, each consisting of five lines, provided for the Bass-Continue section.

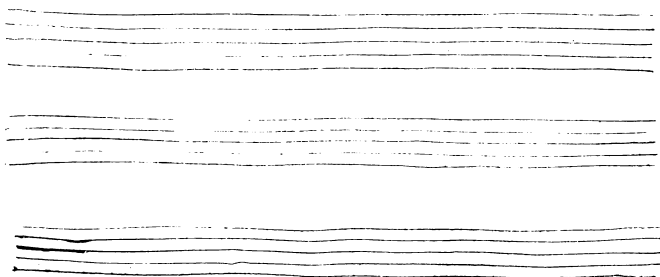


BASSE-CONTINUÛ.





BASSE-CONTINUE.



Polixene, ma fille, & vous veuve d'Hector, Meflez vos pleurs aux miens, &

BASSE-CONTINUE.

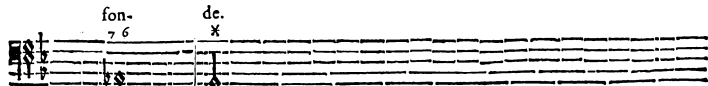
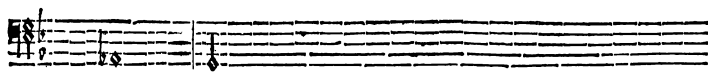
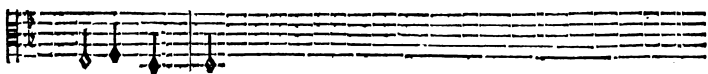
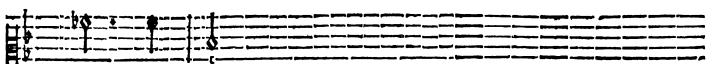
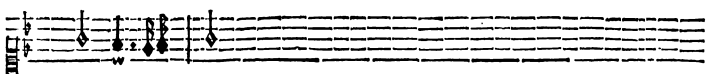
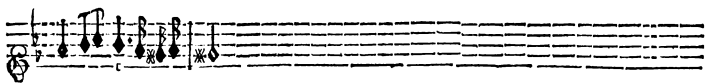
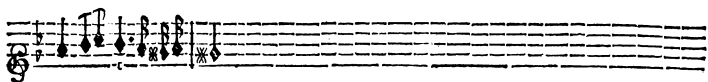
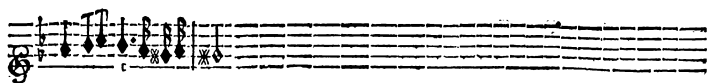
A C H I L L E

s'il se peut encor, Que tout redouble icy nostre douleur pro-

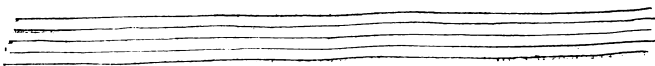
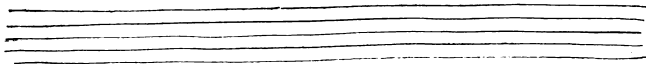
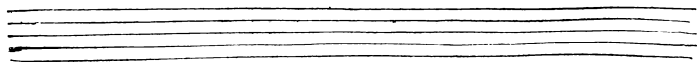
BASSE-CONTINUE.



ACTE SECOND.



BASSE-CONTINUE.



## ACHILLE,

ANDROMAQUE.  
P. LIENE.  
PRIAM.

Puiffions-nous attendrir le cœur De ce fu- perbe vainqueur. Puiffions-no' attendrir le

Puiffions-nous attendrir le cœur De ce fu- perbe vain-

BASSE-CONTINUE.

cœur. Puiffions-no' attendrir le cœur De ce superbe vainqueur. Puiffions-no' attendrir le

queur Puiffions-no' attendrir le cœur De ce superbe vainqueur. Puiffions-no' attendrir le

Puiffions-no' attendrir le cœur De ce superbe vainqueur.

BASSE-CONTINUE.

cœur Puiffions-nous attendrir le cœur De ce superbe vain-

cœur Puiffions-nous attendrir le cœur De ce superbe vain-

cœur Puiffions no' attendrir le cœur De ce superbe vain-

BASSE-CONTINUE.

SCENE V.

ACHILLE, ARCAS, PRIAM, ANDROMAQUE, POLIXENE.

Musical staff for Flutes, first system. The staff contains a series of notes and rests, primarily eighth and sixteenth notes, with some beamed groups.

FLUTES.

Musical staff for Flutes, second system. Similar to the first system, it contains a series of notes and rests.

FLUTES.

Musical staff for Violins, first system. It features a few notes, mostly quarter notes, with some rests.

queur!

VIOLONS.

Musical staff for Violins, second system. It features a few notes, mostly quarter notes, with some rests.

queur!

VIOLONS.

Musical staff for Violins, third system. It features a few notes, mostly quarter notes, with some rests.

Musical staff for Violins, fourth system. It features a few notes, mostly quarter notes, with some rests.

Musical staff for Violins, fifth system. It features a few notes, mostly quarter notes, with some rests.

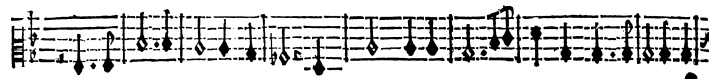
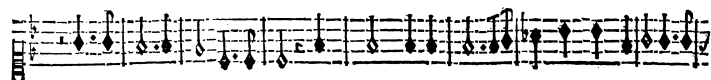
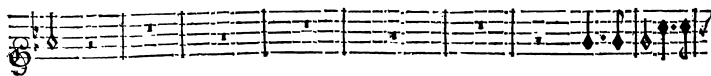
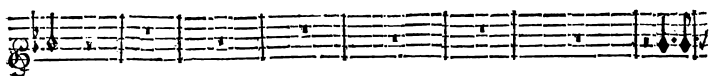
queur!

Musical staff for Bass Continuo, first system. It contains a series of notes and rests, with some accidentals and fingerings indicated by numbers 1-7 and asterisks.

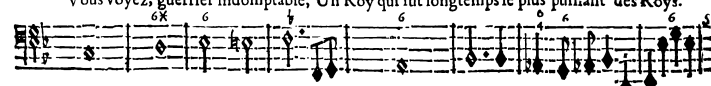
BASSE-CONTINUE.

Empty musical staff.

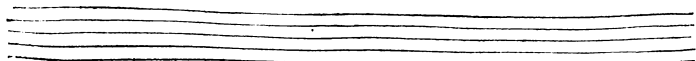
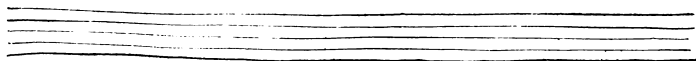
Empty musical staff.

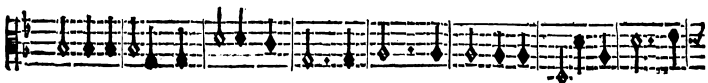
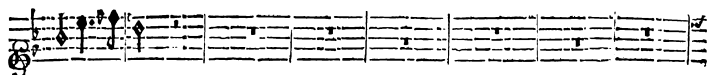
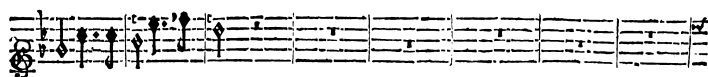


Vous voyez, guerrier indomptable, Un Roy qui fut longtemps le plus puissant des Roys.

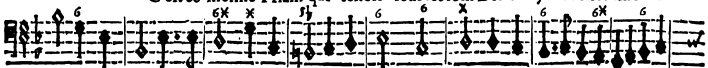


BASSE-CONTINUE.

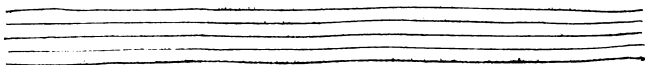
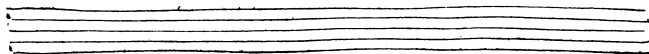




C'est ce même Priam qui tenoit sous ses loix Des Troyens renommez l'Em-



BASSE-CONTINUE.



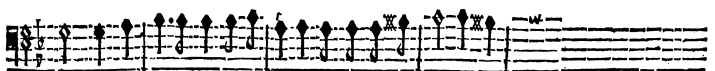
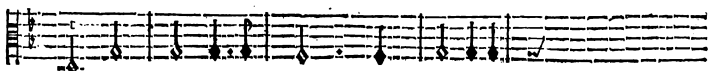
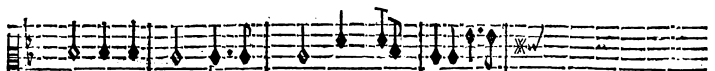
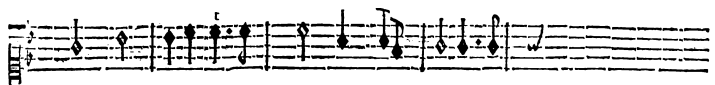
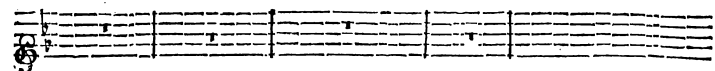
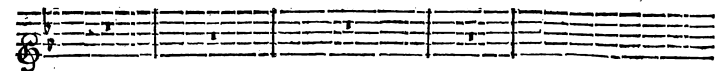
## ACHILLE,

pire redoutable. C'est luy que le dernier de vos fameux ex-

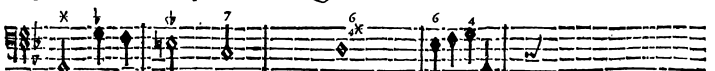
BASSE CONTINUE.

ACTE SECOND.

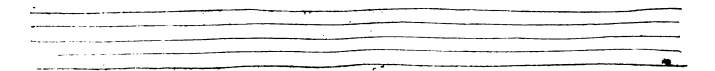
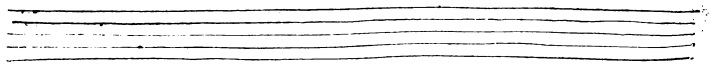
109



ploits Vient de rendre plus miserable Qu'il ne fut heureux autre-



BASSE-CONTINUE.



## ACHILLE,

ACHILLE.

fois. Le sort ne peut changer l'auguste caractère Dont les Dieux vo<sup>o</sup> ont revêtu, Je

BASSE-CONTINUE.

le respecte en vous, je plains vostre vertu, Je sens expirer ma co- lere, Je cesse de ha-

BASSE-CONTINUE.

ïr mes plus grâds ennemis Si-toft que je les vois ou vaincus ou sou-

BASSE-CONTINUE.

mis. *ANDR. MARQUE.*  
*doux.* J'ay perdu mon ef- poux dans un combat fu- neste, Vostre va-

*doux.*

*doux.*

*doux.*

BASSE-CONTINUE.



ACTE SECOND:

118

leur me l'a ravy : Mon amour chez les morts l'auroit déjà fuiuy Sans les foins que je

BASSE-CONTINUE.

dois au seul fils qui me reste; Vous le sçavez, Dieux que j'at- teste, Au

BASSE-CONTINUE.

fort de cét enfant mon fort est affer- vy, Je l'ay perdu cét Espoux que j'a-

BASSE-CONTINUE.

dore, Et pour comble d'horreur je fçay qu'il est encore indignement pri-

BASSE-CONTINUE.

vé par des ordres cruels D'un droit que le trépas donne à tous les mortels. Souf-

**BASSE-CONTINUE.**

rez que je le rende aux murs qui l'ont vu naître, Qu'un superbe tombeau fasse du moins con-

**BASSE-CONTINUE.** P

noître La splen- deur de son sang, son fort, & mon a- mour. Ce tombeau servira de

This system contains the first five staves of music. The top staff is the vocal line in G major, 3/4 time. The bottom staff is the basso continuo line. The lyrics are: "noître La splendeur de son sang, son fort, & mon amour. Ce tombeau servira de".

## BASSE-CONTINUE;

temple à vostre gloire, Puisque tout l'avenir y verra quelque jour L'hi-

This system contains the next five staves of music. The top staff is the vocal line. The bottom staff is the basso continuo line. The lyrics are: "temple à vostre gloire, Puisque tout l'avenir y verra quelque jour L'hi-".

## BASSE-CONTINUE.

ACTE SECOND.

foire de nos maux & de votre victoi- re. Ce tombeau servi-

BASSE-CONTINUE.

Detailed description: This system contains the first two musical systems. The top system is a vocal line in G major, 3/4 time, with lyrics 'foire de nos maux & de votre victoi- re. Ce tombeau servi-'. The second system is the basso continuo line, featuring figured bass notation with figures such as 6 4, 6, and 6K.

ra de temple à votre gloire, Puisque tout l'ave- nir y verra quelque

BASSE-CONTINUE.

Detailed description: This system contains the next two musical systems. The top system is a vocal line with lyrics 'ra de temple à votre gloire, Puisque tout l'ave- nir y verra quelque'. The second system is the basso continuo line, with figured bass notation including figures like 6 6K, b, 6, 4K, and ♯.

## ACHILLE,

jour L'histoire de nos maux & de vostre victoire.

BASSE-CONTINUE.

ACHILLE.

Quels regrets! quels tristes accens! Dieux! que sa douleur est tendre! Que ses soupirs sont puis-

BASSE-CONTINUE.

sants! que je souffre a les entendre!

BASSE-CONTINUE.



ACTE SECOND.

117

*doux.* *c*

*doux.* *c* *c*

*doux.*

*doux.*

*PRIMA.* *c* *c* *c* *c* *c* *c*

Par vos sacrez ayeux, par le nom de The- tis, Laissez-moy recueillir les cendres de mon

*c* *c* *c* *c* *c* *c*

BASSE-CONTINUE.

*c* *c* *c* *c* *c* *c*

*c* *c* *c* *c* *c* *c*

*c* *c* *c* *c* *c* *c*

*c* *c* *c* *c* *c* *c*

*c* *c* *c* *c* *c* *c*

*fil.*

Pour m'accor. der la grace que j'ef-

*c* *c* *c* *c* *c* *c*

BASSE-CONTINUE.

Musical score for the first system, featuring vocal line and basso continuo accompaniment. The vocal line is in G major, 3/4 time, with lyrics: "pere, Souvenez-vo<sup>s</sup> de vostre Pere, Et fongez quel amour il eut toujours pour". The basso continuo part is in G major, 3/4 time, with figured bass notation.

pere, Souvenez-vo<sup>s</sup> de vostre Pere, Et fongez quel amour il eut toujours pour

BASSE-CONTINUE.

Musical score for the second system, featuring vocal line and basso continuo accompaniment. The vocal line is in G major, 3/4 time, with lyrics: "vous : Je sento<sup>s</sup> pour mon fils une égale tendresse, Ah! jugez par l'ex-". The basso continuo part is in G major, 3/4 time, with figured bass notation.

vous : Je sento<sup>s</sup> pour mon fils une égale tendresse, Ah! jugez par l'ex-

BASSE-CONTINUE.



cés de cét amour si doux Quel doit être aujourd' huy l'excés de ma tristesse. Ah! jugez par l'ex-

BASSE-CONTINUE.

cez de cét amour si doux Quel doit estre aujourd' huy l'excex de ma tristesse

BASSE-CONTINUE.

## ACHILLE

POLIXÈNE.

Que pourrois-je esperer du secours de mes pleurs Si mon pere & ma feur vous trouvent infl-

BASSE-CONTINUE.

xible, Si vous meprifez leurs dou- leurs, A mes plaintes, hélas! ferez-vous plus fen-

BASSE-CONTINUE.

sible. A mes plaintes, hé- las! ferez-vous plus fen- sible.

BASSE-CONTINUE.

Sorti du fang des Dieux imitez leurs bontez, A nos soupirs rendez-vous favo-

*dux.*

*d. av.*

*dux.*

*dux.*

BASSE-CONTINUE.

ACTE SECOND.

able, N'augmentez point l'exces de nostre adverfi- té Par un refus impito-

BASSE-CONTINUE.

able. N'augmentez point l'ex- ces de nostre adverfi- té Par un refus impitoy- yable.

BASSE-CONTINUE.

e

## ACHILLE,

ACHILLE.

Que peut-on refuser au pouvoir de vos yeux? Vous pouvez tout en ces lieux. Que peut-

BASSE-CONTINUE.

on re-fuser au pouvoir de vos yeux? Vous pouvez tout en ces lieux. Rasseurez-

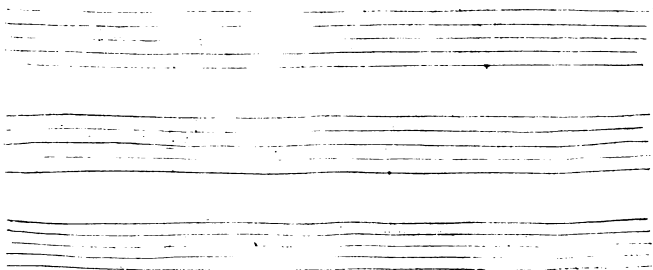
BASSE-CONTINUE.

vous, calmez la douleur qui vous presse, Emportez dans vos murs ce Heros glori-

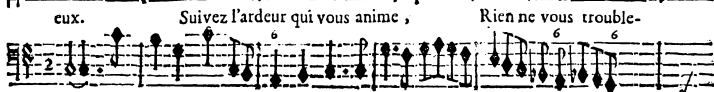
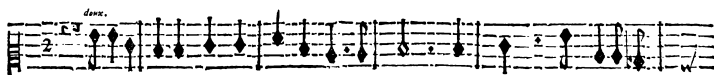
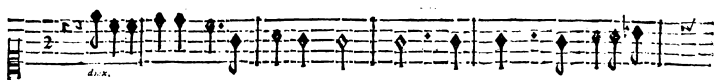
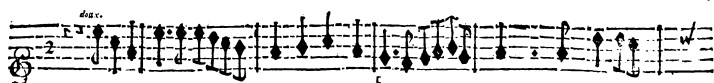
BASSE-CONTINUE.

rieux, Ne craignez point les efforts de la Grece j'arrestera y fes dellesins furi-

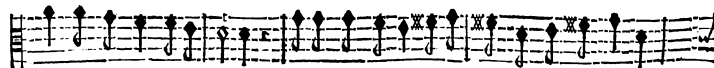
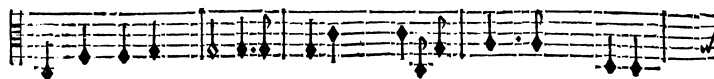
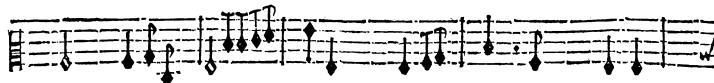
BASSE-CONTINUE.



ACTE SECOND.

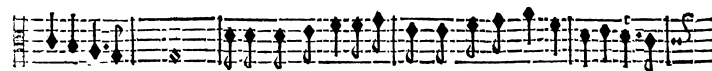
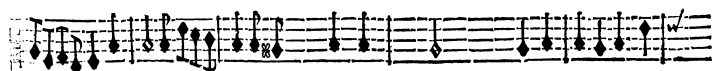
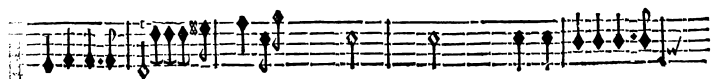


BASSE-CONTINUE.



BASSE-CONTINUE.

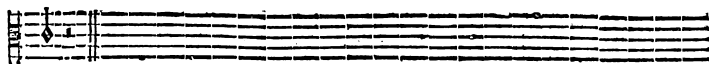
## ACHILLE;



ne éternelle paix. Je ne veux songer deormais Qu'a vous donner une éternelle



BASSE CONTINUE.



Paix.

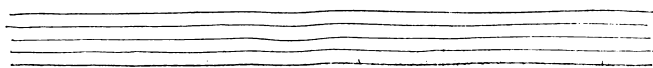
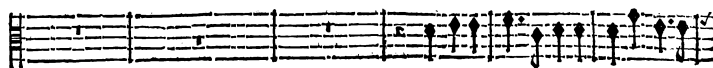
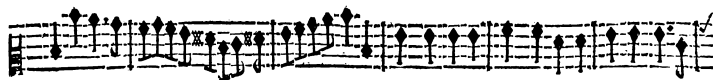
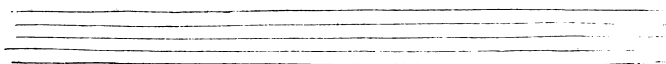
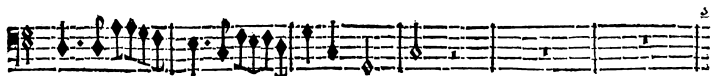


ENTRE-ACTE.



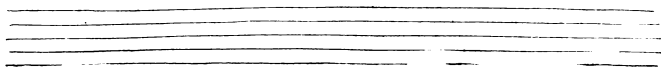
ACTE SECOND:

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ACHILLE.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with various ornaments and slurs. The second staff is a bass clef with a common time signature, providing a harmonic accompaniment. The third and fourth staves are also bass clefs, likely for a second instrument or voice part, with similar accompaniment. The fifth staff is a bass clef with a common time signature, possibly for a third instrument or voice part. The system concludes with a double bar line.

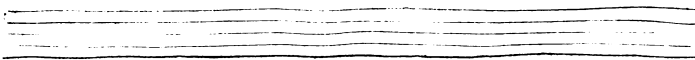
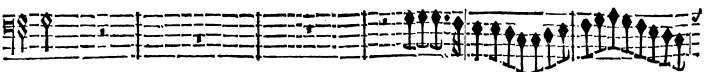
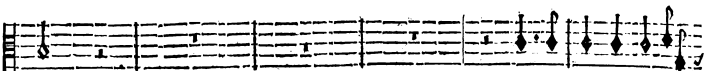
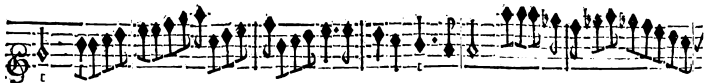
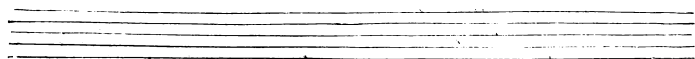
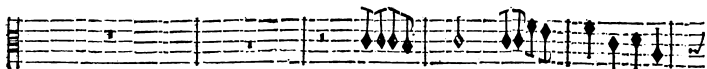
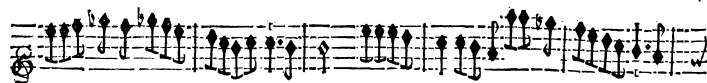


The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with various ornaments and slurs. The second staff is a bass clef with a common time signature, providing a harmonic accompaniment. The third and fourth staves are also bass clefs, likely for a second instrument or voice part, with similar accompaniment. The fifth staff is a bass clef with a common time signature, possibly for a third instrument or voice part. The system concludes with a double bar line.





ACTE SECOND.



ACHILLE.

A musical score for the character Achille, consisting of five staves of music. The first staff is a vocal line in G-clef with a treble clef and a key signature of one flat (B-flat). The second staff is a piano accompaniment in C-clef with a bass clef. The third and fourth staves are also piano accompaniment in C-clef with a bass clef. The fifth staff is a piano accompaniment in F-clef with a bass clef. The music is written in a style typical of 19th-century opera scores, featuring various note values, rests, and dynamic markings.



FIN DU SECOND ACTE.





# ACTE TROISIEME. SCENE PREMIERE.

ACHILLE, ARCAS.

ACHILLE.

C'En est fait, cher Arcas, j'adore Polixene, Quoy qu'il en coute en-

BASSE-CONTINUE.

fin, je veux la posseder, C'est toy que j'ay choisi pour l'aller demander, Cours à Troye il est

BASSE-CONTINUE.

ARCAS.

ACHILLE.

temps de soulager ma peine, Son pere à vostre amour voudra-t il l'accorder? Il fera trop heu-

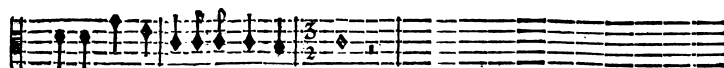
BASSE-CONTINUE.

reux de me donner sa fille Et de me voir devenir son époux; L'amitié que ce nœud fera

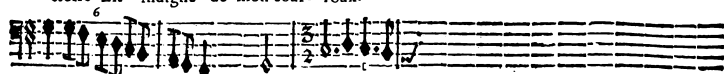
BASSE-CONTINUE.

R





Coire Est indigne de mon cour- roux.



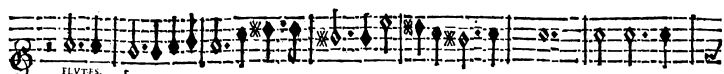
BASSE-CONTINUE.

SCENE II.

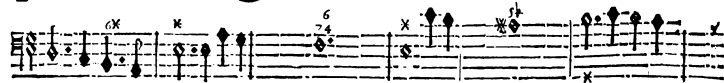
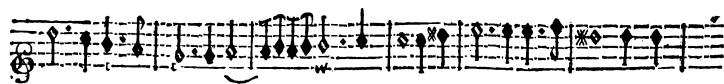
ACHILLE seul.



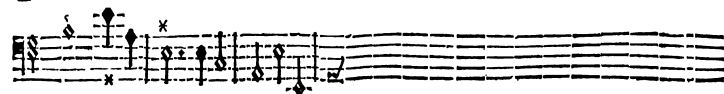
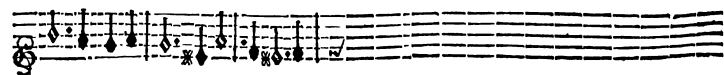
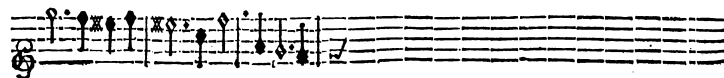
FLUTES.  
RITOURNELLE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

## ACHILLE;

FLUTES.

FLUTES.

ACHILLE.

Quand après un cruel tourment L'hymen succede Aux tendres desirs d'un amant, Que le

BASSE-CONTINUE.

trouble qui precede Ce bien-heureux moment Est doux & charmant! Que le

BASSE-CONTINUE.

trouble qui precede Ce bien heureux moment Est doux & charmant!

BASSE-CONTINUE.

Mais, on vient en ces lieux, ma surprise est ex-trefme, C'est Agamemnon luy-mefme.

BASSE-CONTINUE.

## SCENE III.

## ACHILLE, AGAMEMNON.

AGAMEMNON.

Je ne fcaurois plus longtems Conserver contre vous mes chagrins & ma

BASSE-CONTINUE.

haine, Apres vos exploits eclatans Un mouvement plus doux pres de vous me ra-

BASSE-CONTINUE.

meine. Avec les jours d'He&ccedil;tor nos perils s&ccedil;t passez, Troye a perdu le bras qui pouvoit la deffendre.

BASSE-CONTINUE.

ACHILLE.

J'ay fait mon devoir, c'est af-fez, Vous n'avez point de graces & me r&ccedil;ndte: Je n'ay point

BASSE-CONTINUE.

## ACHILLE,

crû servir ceux qui m'ont outragé, Et c'est Patrocle seul que mon bras a van-

BASSE-CONTINUE.

AGAMEMNON.  
gé. Votre colere dure encore, Elle éclatte dans vos discours, Il faut pour en finir le

BASSE-CONTINUE.

eours Vous rendre la beauté qui vous aime toujours, Et que votre cœur a-

BASSE-CONTINUE.

doire. Venez, charmant objet, revoyez votre amant.

BASSE-CONTINUE.

## SCENE IV.

ACHILLE, BRISEIS, AGAMEMNON, DIOMEDE.

ACHILLE.  
Ah! Ciel! ma raison cede à mon estonnement.

BASSE-CONTINUE.



Musical staff for Violon, first system.

VIOLON.

Musical staff for Violon, second system.

VIOLON.  
AGA. EMNON.

Musical staff for Bass-Continue, first system.

Mes respects, mes sôûpirs, les marques de ma flamme N'ont fait qu'allumer son cou-

Musical staff for Bass-Continue, second system.

BASSE-CONTINUE.

Musical staff for Violon, third system.

Musical staff for Violon, fourth system.

Musical staff for Bass-Continue, third system.

roux. Mes respects, mes sôûpirs, les marques de ma flamme N'ont fait qu'allumer son cou-

Musical staff for Bass-Continue, fourth system.

BASSE-CONTINUE.

Musical staff for Violon, fifth system.

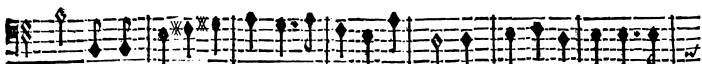
Musical staff for Violon, sixth system.

Musical staff for Bass-Continue, fifth system.

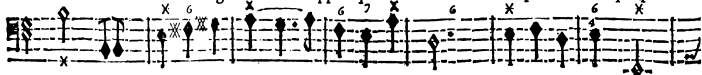
roux. Ses constantes rigueurs m'ont a pris que son ame Ne peut bruler que pour

Musical staff for Bass-Continue, sixth system.

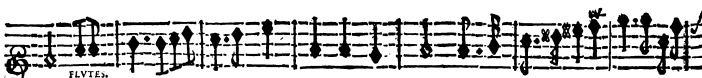
BASSE-CONTINUE.



vous. Ses constantes rigueurs m'ont appris que son ame Ne peut brûler que pour



BASSE-CONTINUE.



vous. Jouissez du bon-heur que l'amour vous pre- sen- te, Que vostre ardeur s'aug-



BASSE-CONTINUE.



mente De moment en moment. Jouissez du bon-heur que l'amour vous pre- sen- te,



BASSE-CONTINUE.

ACTE TROISIEME.



Que vostre ardeur s'augmente De moment en moment. Que c'est un plaisir char-



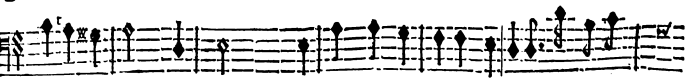
BASSE-CONTINUE.



mant Après une absence cruelle De retrouver sa maistresse fidel- le? Que



BASSE-CONTINUE.



c'est un plaisir charmant Après une absence cruelle De retrou-



BASSE-CONTINUE.

ver sa maistresse fidel- le!

BASSE-CONTINUE.

SCENE V.  
ACHILLE, BRISEIS.

BRISIS.  
Quel tri-ste accueil! Dieux qu'est-ce que je voy! Suis-je encor Brise-

BASSE-CONTINUE.

is! n'estes vous plus Achille! Pouvez-vous me revoir, & demeurer tran- quille!

BASSE-CONTINUE.



Qu'est devenu l'amour dont vous bruffiez pour moy? Vous ne répondez

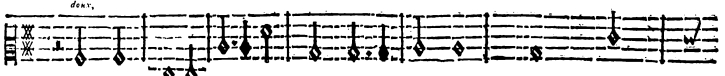
*doux.*



*doux.*



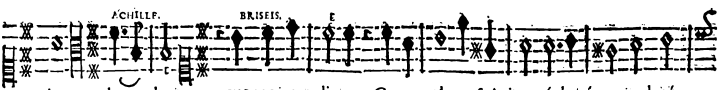
*doux.*



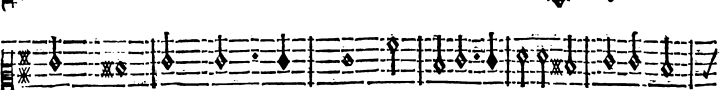
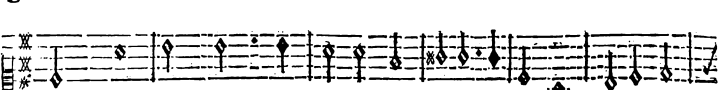
*doux.*



BASSE-CONTINUE.



point? he- las! que me veut dire Ce regard, ce soupir échapé malgré



BASSE-CONTINUE.

## ACHILLE,

vous? Ah! que mon destin fera doux Si c'est encor pour moy que vôtre cœur soupi-

BASSE-CONTINUE.

re! Ah! Ah! que mon destin fera doux Si c'est encor pour moy que vo-

BASSE-CONTINUE.

ACTE TROISIEME.

141

ACHILLE

stre cœur sou- pi- re. O Ciel! que je suis malheureux! Dans quel temps venez-

BASSE-CONTINUE.

vous m'accabler de vos larmes! Que ne suis-je à mon gré le maître de mes vœux! Je fini-

*doux*

*doux.*

*doux.*

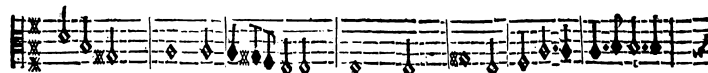
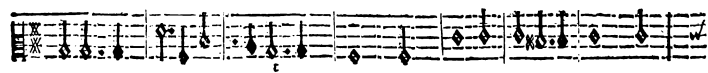
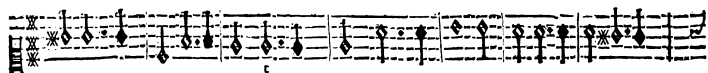
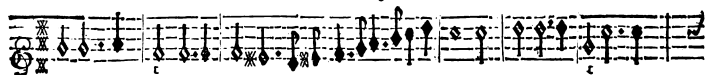
*doux.*

BASSE-CONTINUE.

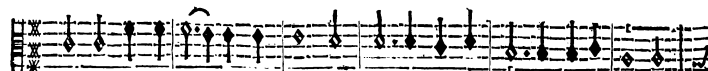
## ACHILLE,



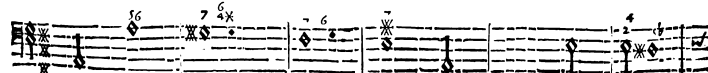
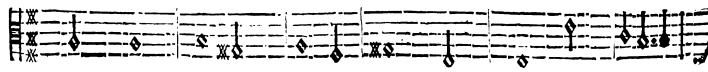
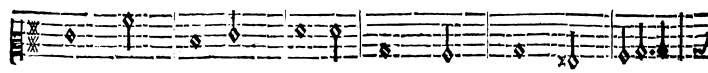
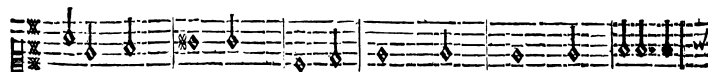
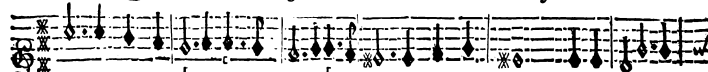
rois bien-toſt vos mortelles allarmes, Je finirois bien-toſt vos mortelles al-



BASSE-CONTINUE.



larmes. Que ne ſuis- je à mon gré le Maître de mes vœux ! Je finirois bien-



BASSE-CONTINUE.



ACTE TROISIEME.

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toft vos mortelles allarmes. Je finirois bien-toft vos mortelles al-

BASSE-CONTINUE.

Detailed description: This system contains the first five staves of music. The top staff is a vocal line with lyrics. The second staff is a treble clef accompaniment. The third and fourth staves are bass clef accompaniment. The fifth staff is the basso continuo line, featuring figured bass notation with figures such as \* 6, X, 6, 7 6 X, X, 6, and \*.

lar- mes.

BASSE-CONTINUE.

Detailed description: This system contains the next five staves of music. The top staff is a vocal line with lyrics. The second staff is a treble clef accompaniment. The third, fourth, and fifth staves are bass clef accompaniment. The sixth staff is the basso continuo line, featuring figured bass notation with figures such as 6, 5, and 6.

## ACHILLE,

ACHILLE.

Mais un charme fatal... BY LESSES. Perfide, c'est assez. Je voy toute mon infor-

BASSE-CONTINUE.

tune, Une autre amour te rend ma tendresse importune, Je te fatigue en-

BASSE-CONTINUE.

fin par mes soins empressez, Le bruit de cet ardeur nouvelle Estoit venu jusques à

BASSE-CONTINUE.

moy, Mais je n'ay pû le croire & soupçonner ta foy, J'ay crû tó cœur trop grâd pour

BASSE-CONTINUE.

n'estre pas fidel- le. C'enest donc fait? je ne doy plus pen-

BASSE-CONTINUE.

fer A l'Hymen qui faisoit toute mon espe- rance, A ce suprême hon-

BASSE CONTINUE.

ACTE TROISIEME.

145

neur il me faut renoncer, D'un amour si parfait funeste recompense! Dieux qu'elle est ma dou-

BASSE-CONTINUE.

leur! je cede à son effort, Cruel peux-tu la voir avec indifférence?

BASSE-CONTINUE.

Et ne sçais-tu pas que ma mort Suivra de près ton inconstance? Je ne puis en-

BASSE-CONTINUE.

tendre Une plainte si tendre. Je souffre autant que vous. Les Dieux m'en sôt té-

BASSE-CONTINUE.

moins. Faut-il vous immoler ma vie, Ordonnez. ce fera le plus doux de mes

BASSE-CONTINUE.

soins De fati- faire à vostre envie. Mais calmez vos transports & ne m'affligez

BASSE-CONTINUE.

ACHILLE;

plu Par des reproches superflus. Vous connoissez mon cœur incapable de

BASSE-CONTINUE.

feindre, Je suis moins criminel que je ne suis à plaindre, Du fort & de l'a-

BASSE-CONTINUE.

mour l'indispensable loy M'entraîne ailleurs malgré moy.

BASSE-CONTINUE.

SCENE VI.  
BRISEIS seule;

Quel amant m'est ra-

RITOURNELLE.

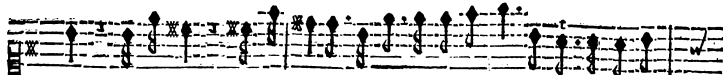
BASSE-CONTINUE.

BASSE-CONTINUE.

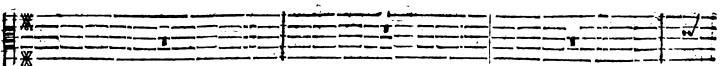
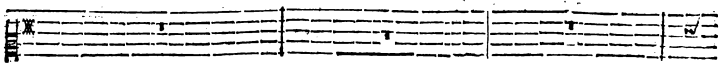
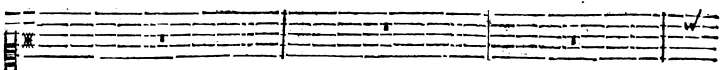
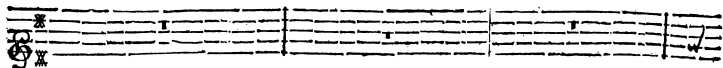
BASSE-CONTINUE.

BASSE-CONTINUE.

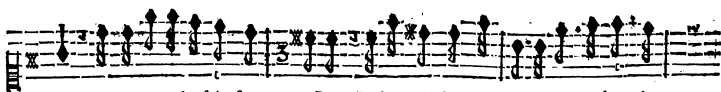
ACTE TROISIEME.



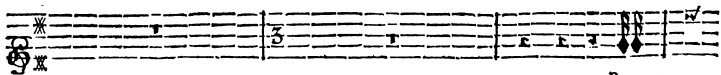
vy: sa valeur, sa noblesse, L'élevé au dessus du reste des mor-



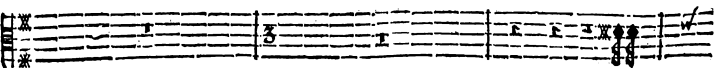
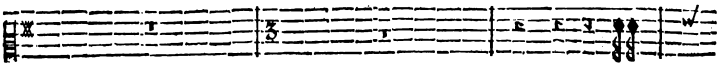
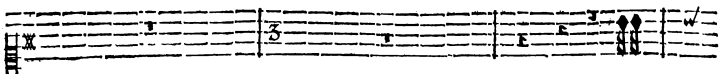
BASSE-CONTINUE.



tels, La victoire le fuit sans cesse, Et les moindres vertus méritent des Au-



RITOURNELLE



BASSE-CONTINUE.

T ij

cel.

BASSE-CONTINUE.

BRIGIÉS.

Dans le haut rang où son destin l'appelle Il eût été parfait, s'il eût été fi-

BASSE-CONTINUE.

delle. Mais n'est-il pas quelque moyen De détour- ner l'hymen où son cœur se pre-

BASSE-CONTINUE.

pare? Ah! faisons que Junon cõtre luy se déclare; Elle hait tout le sãg Troyen, Et ne souffrira

BASSE-CONTINUE.

ACTE TROISIÈME.

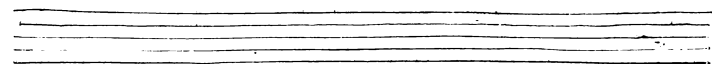
149

pas que cét hymen funeste Sauve un peuple quelle dé-

6 4

BASSE-CONTINUE.

This block contains the first system of a musical score. It features a vocal line on a single staff and a basso continuo line on a five-line staff. The lyrics are "pas que cét hymen funeste Sauve un peuple quelle dé-". The music includes various notes, rests, and ornaments. The basso continuo line has a '6' above the first measure and a '4' above the fourth measure.

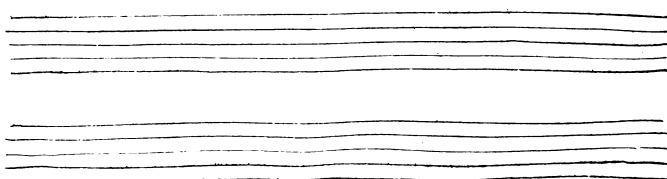


tefte.

PRELUDE.

BASSE-CONTINUE.

This block contains the second system of the musical score, starting with a prelude. It features a vocal line and a basso continuo line. The lyrics "tefte." are positioned below the first measure of the vocal line. The word "PRELUDE." is centered below the vocal line. The music is more complex, with many sixteenth and thirty-second notes. The basso continuo line has a '2' above the first measure.



Musical score for the first system, including staves for strings and basso continuo.

**BASSE-CONTINUE.**

Puiffante Reyne des Cieux, Efcoutez- moy , daignez jeter les yeux Sur le mal-

*doux.*

*doux.*

Musical score for the second system, including staves for strings and basso continuo.

**BASSE-CONTINUE.**



ACTE TROISIEME.

151

heur qui me menace, Prevenez ma honte & ma mort, En prenant pitié de mon sort Des per-

BASSE-CONTINUE.

fides Troyens vous confondrez l'audace.

BASSE-CONTINUE.

## ACHILLE,

BRISIS.

Mes vœux sont exaucez, Junon descend des Cieux, Et pour me secou-

BASSE-CONTINUE.

rir s'approche de ces lieux.

BASSE-CONTINUE.

SCENE VII.  
JUNON, BRISIS.

PRELUDE.

BASSE-CONTINUE.

The first system of music consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various ornaments and dynamics. The second and third staves are alto clefs, and the fourth and fifth staves are bass clefs. The fifth staff is labeled 'BASSE-CONTINUE.' and contains a bass line with figured bass notation. The system concludes with a double bar line and a repeat sign.

BASSE-CONTINUE.

Two empty musical staves, one above the other, with five lines each.

The second system of music consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various ornaments and dynamics. The second and third staves are alto clefs, and the fourth and fifth staves are bass clefs. The fifth staff is labeled 'BASSE-CONTINUE.' and contains a bass line with figured bass notation. The system concludes with a double bar line and a repeat sign.

BASSE-CONTINUE.

Two empty musical staves, one above the other, with five lines each.

IVNON

Cal- me tes déplaifirs, Ne verfe plus de larmes, L'hymen qui gaufe tes al-

BASSE-CONTINUE.

larmes Ne fera jamais achevé, En vain Priam croit fon País fauvé; Son Trône va tom-

BASSE-CONTINUE.

ber, & de toute fa gloire Il ne reftera rien qu'une trifte me-

BASSE-CONTINUE.

moire. Je vais évoquer des En-

BASSE-CONTINUE.

ACTE TROISIÈSME.

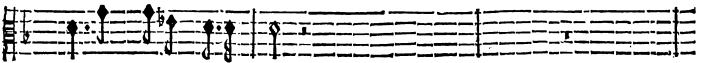
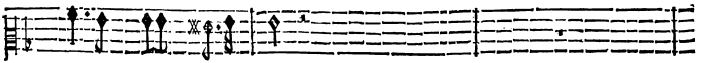
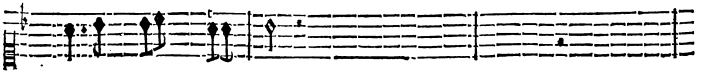
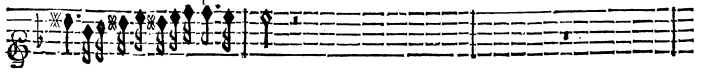
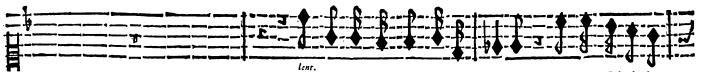
fers La Haine, la Fureur, la Discorde & l'En- vie; Leur pre- fence fera suivie De

BASSE-CONTINUE.

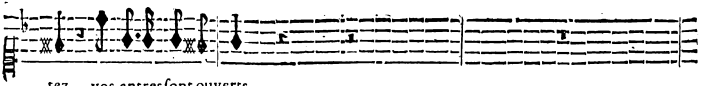
cent prodiges di- vers.

BASSE-CONTINUE.

## ACHILLE;



BASSE-CONTINUE.



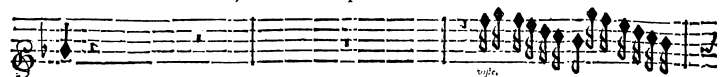
BASSE-CONTINUE.

ACTE TROISIEME.

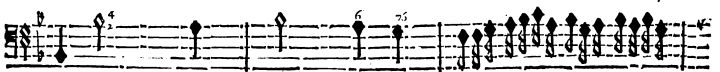
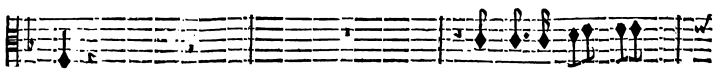
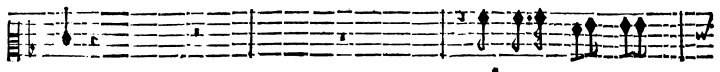
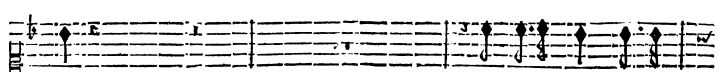


*lent. mod.*

L'horreur de leur sejour se répend dans les airs.

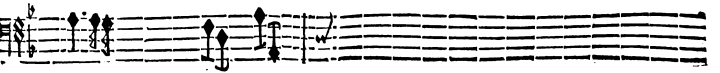
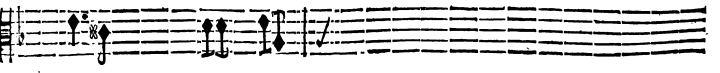
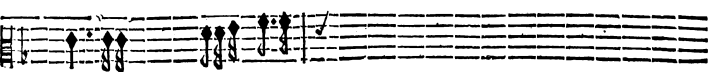
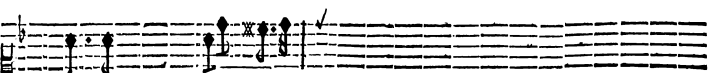
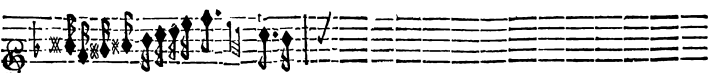
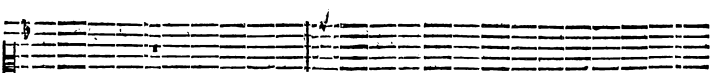


*forte.*



BASSE-CONTINUE.

*lent.*



BASSE-CONTINUE.

Volcz , portez par tout vostre rage fatale, Verlez dans tous les

BASSE-CONTINUE.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 3/4 time, with lyrics 'Volcz , portez par tout vostre rage fatale, Verlez dans tous les'. The bottom staff is a basso continuo line with figured bass notation. The music is marked 'Lento'.

cœurs vostre mortel poison ; Chassez la paix de cette terre Et faites-y regner la

BASSE-CONTINUE.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics 'cœurs vostre mortel poison ; Chassez la paix de cette terre Et faites-y regner la'. The bottom staff continues the basso continuo line. The music is marked 'Lento'.

guerre, la vengeance, & la trahison, Verlez dans tous les cœurs vostre mortel poi- son.

BASSE-CONTINUE.

Detailed description: This system contains the third two staves of music. The top staff concludes the vocal line with lyrics 'guerre, la vengeance, & la trahison, Verlez dans tous les cœurs vostre mortel poi- son.'. The bottom staff concludes the basso continuo line. The music is marked 'Lento'.

AIR DES FURIES.

Detailed description: This system contains the first staff of the 'AIR DES FURIES' section, which is a single melodic line in G major, 3/4 time.

Detailed description: This system contains the second staff of the 'AIR DES FURIES' section, continuing the melodic line.

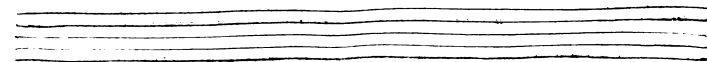
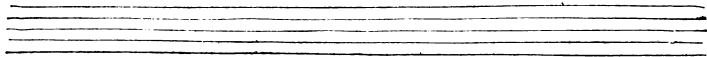
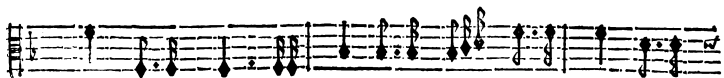
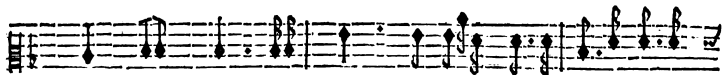
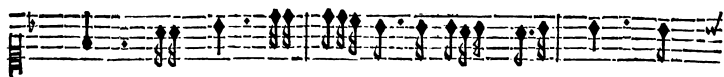
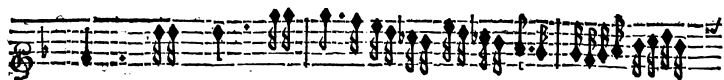
Detailed description: This system contains the third staff of the 'AIR DES FURIES' section, continuing the melodic line.

Detailed description: This system contains the fourth staff of the 'AIR DES FURIES' section, continuing the melodic line.

Detailed description: This system contains the fifth staff of the 'AIR DES FURIES' section, continuing the melodic line.

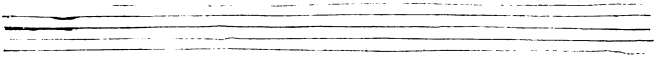




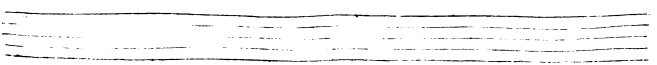


ACHILLE,

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is an alto clef with a common time signature, featuring a similar melodic line. The third and fourth staves are bass clefs with a common time signature, providing harmonic support with chords and bass lines. The fifth staff is a bass clef with a common time signature, likely for a cello or double bass, with a more active melodic line. The system concludes with a double bar line and repeat dots.



The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is an alto clef with a common time signature, featuring a similar melodic line. The third and fourth staves are bass clefs with a common time signature, providing harmonic support with chords and bass lines. The fifth staff is a bass clef with a common time signature, likely for a cello or double bass, with a more active melodic line. The system concludes with a double bar line and repeat dots.



The image displays a page of musical notation for Acte Troisième, page 161. The score is organized into two systems, each containing five staves. The notation is complex, featuring various musical symbols such as clefs, notes, rests, and accidentals. The first system consists of five staves of music, and the second system also consists of five staves of music. The second system concludes with a double bar line and repeat signs. The page number 161 is located in the top right corner, and the title 'ACTE TROISIEME.' is centered at the top.

## ACHILLE,

JUNON.  
 P ourfuiuez vostre carrière, Soleil, & rendez-nous vostre clarté premiere. Favo-

BASSE-CONTINUE.

rable Déesse, J'attens le succéz de vos foins. Avant la fin du jour tes yeux seront té-

BASSE-CONTINUE.

moins De l'effet de ma pro- messe.

BASSE-CONTINUE.

## SCENE VIII.

BRISEIS seule.

Juno pour moy vient de se déclarer, Elle a fait à mes yeux éclater sa puis-

BASSE-CONTINUE.

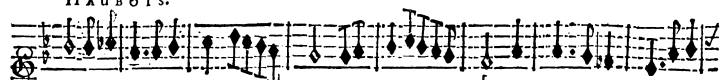
sance; Je doyt tout esperer De sa divine affi- sance.

BASSE-CONTINUE.

ACTE TROISIEME.



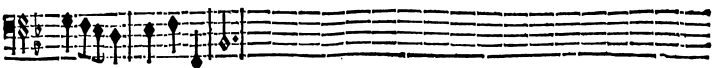
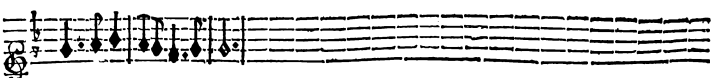
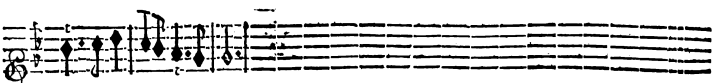
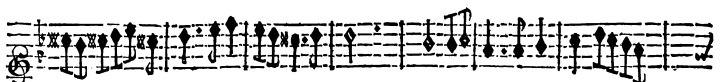
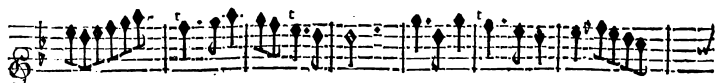
H A U B O I S .



H A U B O I S .



B A S S O N .



TRISTES.

*lentem. doux.*  
Mais quel bruit harmonieux Se fait entendre dans ces lieux.

VIOLONS.  
*doux.*

*doux.*

*doux.*

*doux.*

BASSE-CONTINUE.

*For.*

HAUBOIS.

*For.*

HAUBOIS.

BASSON.

ACTE TROISIEME:

*BRISÉS:*

*lentem.*

Ah! je voy les Bergers que l'horreur de la guerre: Avoit chassé de cette

*doux.*

*doux.*

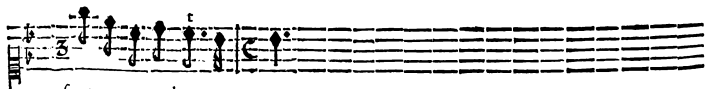
*doux.*

*doux.*

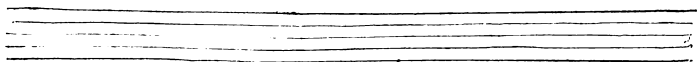
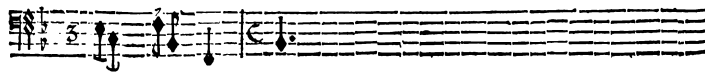
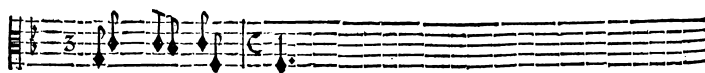
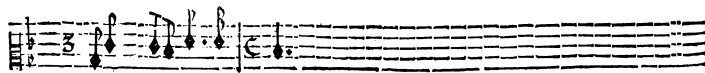
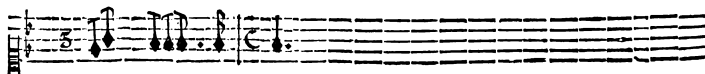
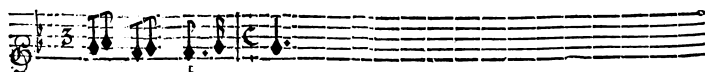
BASSE-CONTINUE.

terre, La trêve les rap- pelle à leur premier se- jour, Et déjà leurs chan-

BASSE-CONTINUE.



fons annoncent leur re- tour.



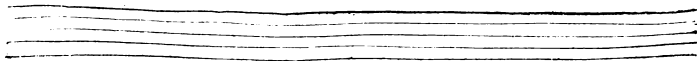
HAUBOIS.



HAUBOIS.



BASSE-CONTINUE.





ACTE TROISIEME.

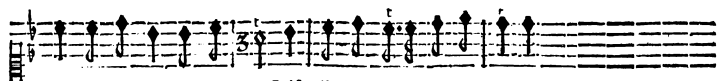
167



Que leurs chants irritent la peine, Et la douleur que je sens, Fuyons, Fuyons, je ne puis



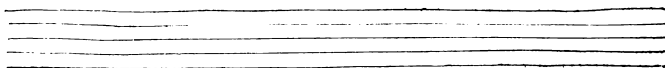
BASSE-CONTINUE.



voir leurs plaisirs innocens, Puisqu'ils sont dûs à Polixene.

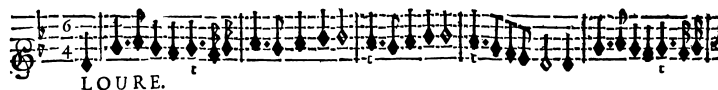


BASSE-CONTINUE.

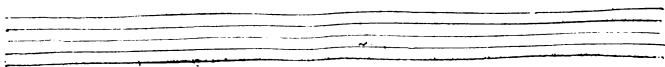
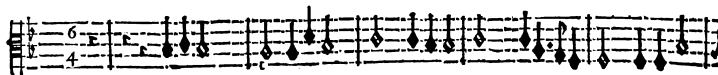


SCENE IX.

ENTREE DE PASTRES TROYENS.



LOURE.

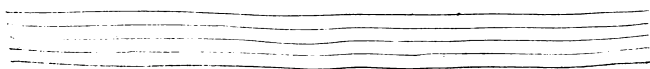


## ACHILLE,

The first system of the musical score for 'ACHILLE,' consists of five staves. The top staff is a vocal line in G major, marked with a fermata and a 't' above it. The second staff is a piano accompaniment in G major, marked with a 't' above it. The third staff is a piano accompaniment in G major, marked with a 't' above it. The fourth staff is a piano accompaniment in G major, marked with a 't' above it. The fifth staff is a piano accompaniment in G major, marked with a 't' above it. The system concludes with a double bar line and a fermata.



The second system of the musical score for 'ACHILLE,' consists of five staves. The top staff is a vocal line in G major, marked with a fermata and a 't' above it. The second staff is a piano accompaniment in G major, marked with a 't' above it. The third staff is a piano accompaniment in G major, marked with a 't' above it. The fourth staff is a piano accompaniment in G major, marked with a 't' above it. The fifth staff is a piano accompaniment in G major, marked with a 't' above it. The system concludes with a double bar line and a fermata.



Violins I  
Violins II  
Violas  
Cellos  
Double Basses

FLUTES.

FLUTES.

VN PART I.

Après tant de trouble & de larmes Un doux repos succede à nos allarmes. Un doux repos suc-

BASSE-CONTINUE.

The first system of music consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains several measures of music with various note values and rests. The lower staff is a basso continuo line in G major, starting with a bass clef and a common time signature, providing harmonic support for the vocal line.

cede à nos allar- mes. Benifions à jamais Le genereux vainqueur qui nous donne la

The second system of music consists of two staves. The upper staff is a vocal line in G major, continuing from the first system. The lower staff is a basso continuo line in G major, continuing from the first system.

BASSE-CONTINUE.

The third system of music consists of two staves. The upper staff is a vocal line in G major, continuing from the second system. The lower staff is a basso continuo line in G major, continuing from the second system.

The fourth system of music consists of two staves. The upper staff is a vocal line in G major, continuing from the third system. The lower staff is a basso continuo line in G major, continuing from the third system.

The fifth system of music consists of two staves. The upper staff is a vocal line in G major, continuing from the fourth system. The lower staff is a basso continuo line in G major, continuing from the fourth system.

paix. Benifions à jamais Le genereux vainqueur qui nous donne la paix. Benifions à ja-

The sixth system of music consists of two staves. The upper staff is a vocal line in G major, continuing from the fifth system. The lower staff is a basso continuo line in G major, continuing from the fifth system.

BASSE-CONTINUE.

The seventh system of music consists of two staves. The upper staff is a vocal line in G major, continuing from the sixth system. The lower staff is a basso continuo line in G major, continuing from the sixth system.

The eighth system of music consists of two staves. The upper staff is a vocal line in G major, continuing from the seventh system. The lower staff is a basso continuo line in G major, continuing from the seventh system.

The ninth system of music consists of two staves. The upper staff is a vocal line in G major, continuing from the eighth system. The lower staff is a basso continuo line in G major, continuing from the eighth system.

mais Le genereux vainqueur qui nous donne la paix.

The tenth system of music consists of two staves. The upper staff is a vocal line in G major, continuing from the ninth system. The lower staff is a basso continuo line in G major, continuing from the ninth system.

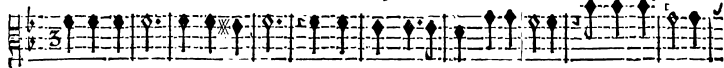
BASSE-CONTINUE.

*Vn Pastre & une Pastourelle chantent une fois le Chœur qui suit.*

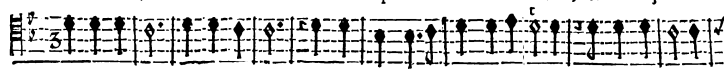
C H O E U R .



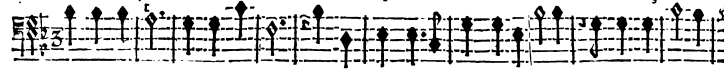
Cét heureux jour doit no<sup>o</sup> charmer, Dás nos châps mille fleurs vôt renaiſtre, Recómençons d'ai-



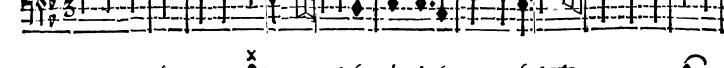
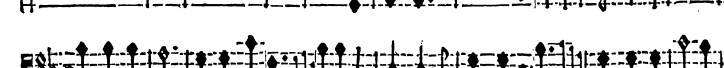
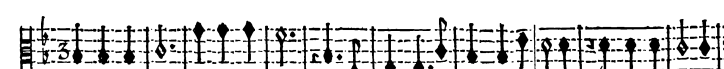
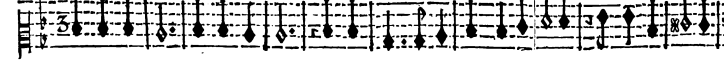
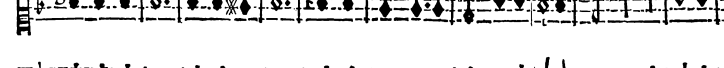
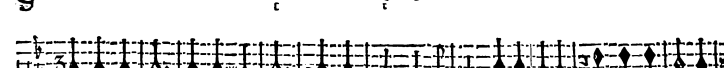
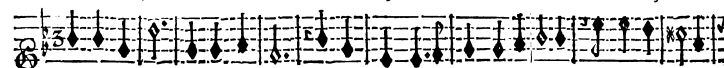
Cét heureux jour doit no<sup>o</sup> charmer, Dás nos châps mille fleurs vôt renaiſtre, Recómençons d'ai-



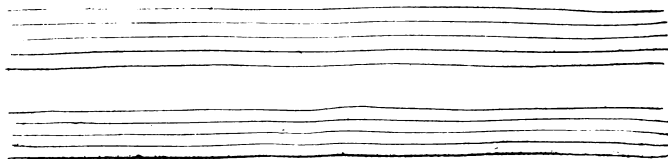
Cét heureux jour doit no<sup>o</sup> charmer, Dás nos châps mille fleurs vôt renaiſtre, Recómençons d'ai-



Cét heureux jour doit no<sup>o</sup> charmer, Dás nos châps mille fleurs vôt renaiſtre, Recómençons d'ai-

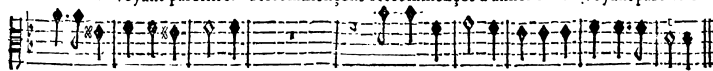


B A S S E - C O N T I N U E .





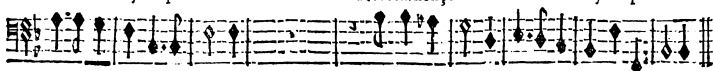
mer en les voyant paroître. Recommençons Recommençons d'aimer en les voyant paroître.



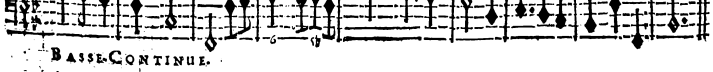
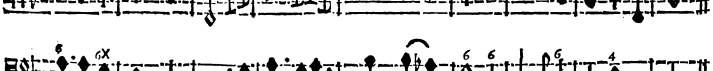
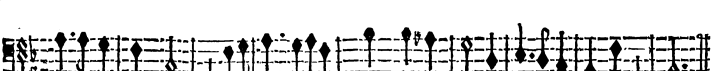
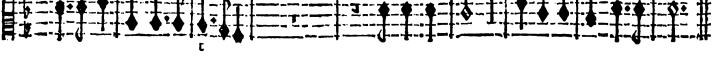
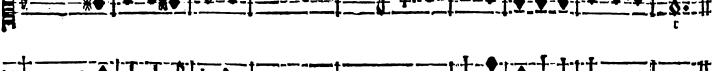
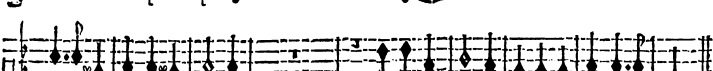
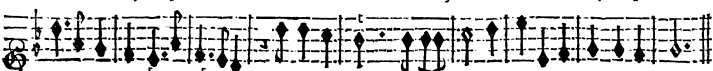
mer en les voyant paroître. Recommençons d'aimer en les voyant paroître.



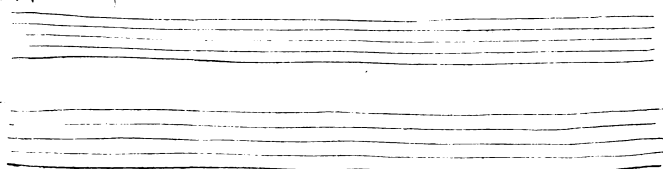
mer en les voyant paroître. Recommençons d'aimer en les voyant paroître.



mer en les voyant paroître. Recommençons d'aimer en les voyant paroître.

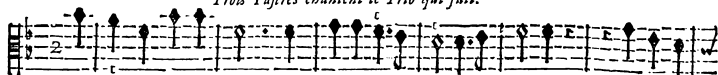


BASSE-CONTINUE.

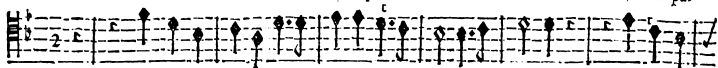


ACTE TROISIÈME.

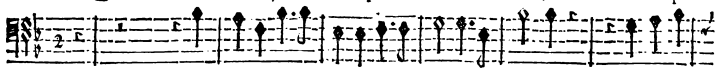
Trois Pastres chantent le Trio qui suit.



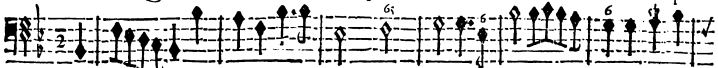
Cherchons cherchons avec empressement Ces retraites, ces lieux pai-



Cherchons cherchons ij. avec empressement Ces retraites, ces lieux pai-



Cherchons cherchons avec empressement Ces retraites, ces lieux pai-



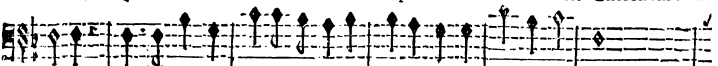
BASSE-CONTINUE.



fibles, Que le Ciel a fait seulement Pour les plaisirs des cœurs sensibles. Cher-



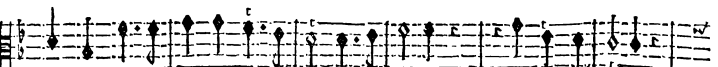
fibles, Que le Ciel a fait seulement Pour les plaisirs des cœurs sensibles. Cherchons cher-



fibles, Que le Ciel a fait seulement Pour les plaisirs des cœurs sensibles.



BASSE-CONTINUE.



chons cherchons avec empressement Ces retraites, ces lieux paisibles,



chons cherchons avec empressement ces retraites, ces lieux paisibles,



Cherchons avec empressement ces retraites, ces lieux paisibles,



BASSE-CONTINUE.

A C H I L L E,

Que le Ciel a fait feulement Pour les plaisirs des cœurs sensibles.

Que le Ciel a fait feulement Pour les plaisirs des cœurs sensibles.

Que le Ciel a fait feulement Pour les plaisirs des cœurs sensibles.

Que le Ciel a fait feulement Pour les plaisirs des cœurs sensibles.

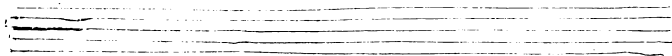
BASSE-CONTINUE.

A I R.

pizz.



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 second staff is a vocal line with a bass clef. The third staff is a piano accompaniment with a treble clef. The fourth staff is a piano accompaniment with a bass clef. The fifth staff is a vocal line with a treble clef. The music is written in a style typical of 19th-century French opera, with frequent use of slurs and dynamic markings.



The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a bass clef. The third staff is a piano accompaniment with a treble clef. The fourth staff is a piano accompaniment with a bass clef. The fifth staff is a vocal line with a treble clef. The music continues with complex rhythmic patterns and melodic lines.

*Un Pasteur & une Pastourelle chantent alternativement avec les Violons le Chœur qui suit.*



ACHILLE;  
C H O E U R.

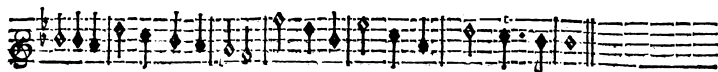
Tristes bocages Reprenez vos feuillages, Servez toujours D'azile à nos amours : Paix ado-

Tristes bocages Reprenez vos feuillages, Servez toujours D'azile à nos amours : Paix ado-

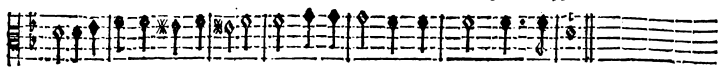
Tristes bocages Reprenez vos feuillages, Servez toujours D'azile à nos amours : Paix ado-

Tristes bocages Reprenez vos feuillages, Servez toujours D'azile à nos amours : Paix ado-

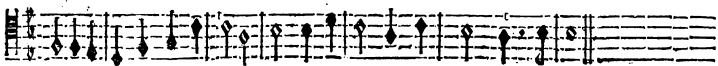
BASSE-CONTINUE.



nable Soyez toujours durable, Sans vous helas! Ces lieux n'ont point d'appas.



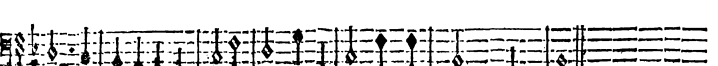
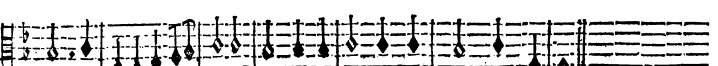
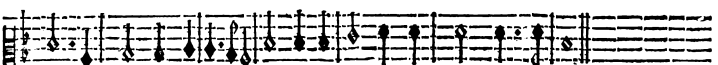
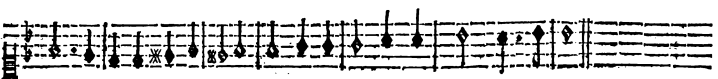
nable Soyez toujours durable, Sans vous helas! Ces lieux n'ont point d'appas.



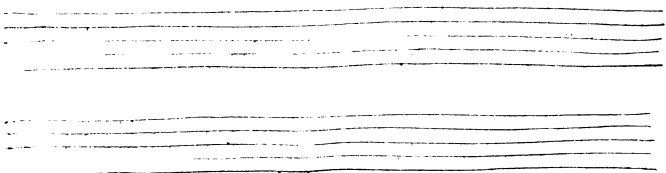
nable Soyez toujours durable, Sans vous helas! Ces lieux n'ont point d'appas.



nable Soyez toujours durable, Sans vous helas! Ces lieux n'ont point d'appas.



BASSE CONTINUE.



HAUBOIS.

First staff of music for HAUBOIS. It begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, with several accents marked above the notes.

HAUBOIS.

Second staff of music for HAUBOIS, continuing the melodic line from the first staff.

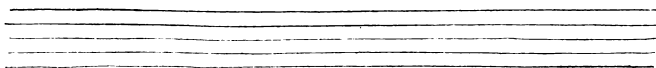
BASSON.

Third staff of music for BASSON. It begins with a bass clef and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes.

Fourth staff of music for BASSON, continuing the melodic line.

Fifth staff of music for BASSON, continuing the melodic line.

Sixth staff of music for BASSON, continuing the melodic line.



MENUET.

Seventh staff of music for MENUET. It begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, with several accents marked above the notes.

Eighth staff of music for MENUET, continuing the melodic line.

Ninth staff of music for MENUET, continuing the melodic line.

Tenth staff of music for MENUET, continuing the melodic line.

Eleventh staff of music for MENUET, continuing the melodic line.

Five staves of musical notation, likely representing a vocal or instrumental melody. The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The music consists of five lines of notes with stems, some with accidentals, and repeat signs.

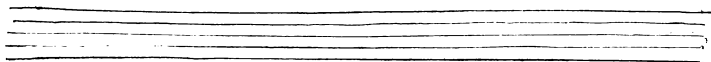
CANARIES.

Five staves of musical notation for a piece titled "CANARIES". The notation includes treble clefs, a key signature of one flat, and a 6/8 time signature. The music consists of five lines of notes with stems, some with accidentals, and repeat signs.

The first system of the musical score consists of five staves. The top staff is the vocal line for Achilles, written in a soprano clef with a treble clef and a key signature of one flat. The remaining four staves are for piano accompaniment, with the second staff in a bass clef and the others in treble clefs. The music is in a 4/4 time signature and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

The second system of the musical score also consists of five staves, continuing the vocal and piano parts from the first system. The notation is consistent, showing the vocal line and the piano accompaniment across the staves. The music continues with similar rhythmic complexity and melodic development.

The first system of music consists of five staves. The top staff is a treble clef with a 2/4 time signature. The second staff is an alto clef. The third and fourth staves are tenor clefs. The fifth staff is a bass clef. All staves contain rhythmic patterns of eighth and sixteenth notes, with some rests and bar lines.



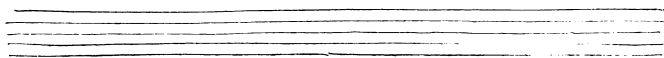
CANARIES.

The second system of music, titled "CANARIES.", consists of five staves. The top staff is a treble clef with a 6/8 time signature. The second staff is an alto clef. The third and fourth staves are tenor clefs. The fifth staff is a bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some triplets. There are also some rests and bar lines.

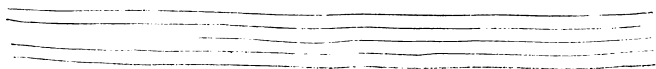


## ACHILLE:

The first system of the musical score for Achille consists of five staves. The top staff is the vocal line, written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including some triplets. The lower four staves are for piano accompaniment, with the first two in bass clef and the last two in treble clef. They provide harmonic support with chords and rhythmic patterns.



The second system of the musical score for Achille consists of five staves. The top staff is the vocal line, continuing the melody from the first system. The piano accompaniment continues with similar harmonic and rhythmic patterns. The system concludes with a double bar line and repeat signs.





ACTE TROISIEME.  
CHOEUR.

Après tant de trouble & de larmes Un doux repos succede à nos allarmes.

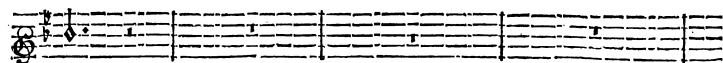
Après tant de trouble & de larmes Un doux repos succede à nos allarmes.

Après tant de trouble & de larmes Un doux repos succede à nos al-

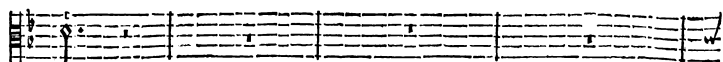
Après tant de trouble & de larmes Un doux repos succede à nos al-

BASSE-CONTINUE.

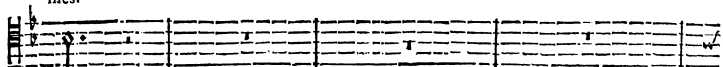




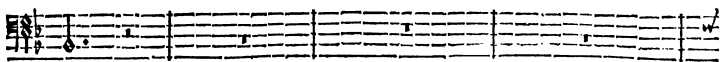
*mes.*



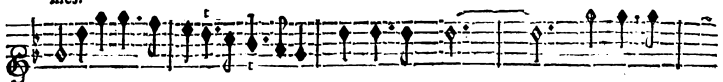
*mes.*



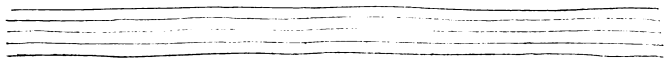
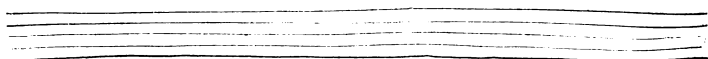
*mes.*



*mes.*



BASSE-CONTINUE.



Après tant de trouble & de larmes

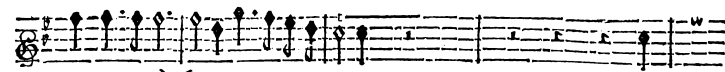
Après tant de trouble & de larmes

Après tant de trouble & de larmes

Après tant de trouble & de larmes Un doux re-

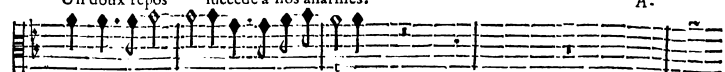
BASSE-CONTINUE.

The musical score consists of ten staves. The first three staves are vocal lines, each with the lyrics "Après tant de trouble & de larmes". The fourth staff is a vocal line with the lyrics "Après tant de trouble & de larmes Un doux re-". The remaining six staves are for the basso continuo, starting with the label "BASSE-CONTINUE." and containing various musical notations including accidentals and figured bass symbols (X, 6).



Un doux repos succède à nos allarmes.

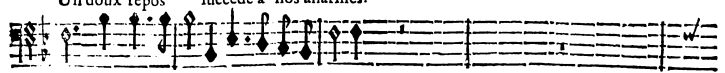
A.



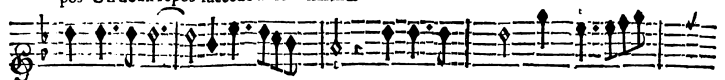
Un doux repos succède à nos allarmés.



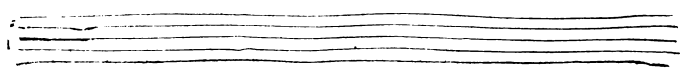
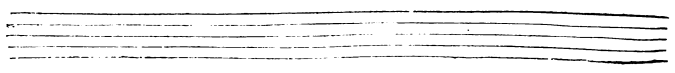
Un doux repos succède à nos allarmes.



pos Un doux repos succède à nos allarmes.



BASSE-CONTINUE.



prés tant de trouble & de larmes Un doux re- pos succede à nos allar-

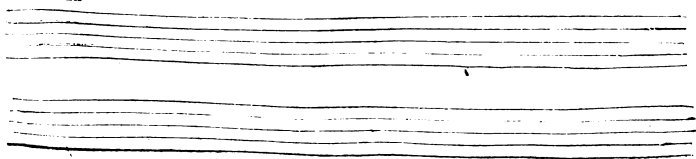
Un doux repos succede à nos allarmes. Un doux repos succede à nos allar-

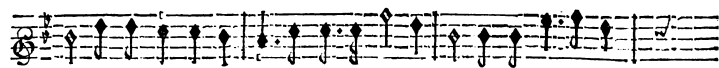
Un doux repos succede à nos allarmes. Un doux repos succede à nos allar-

Un doux repos succede à nos allarmes. Un doux repos succede à nos allar-

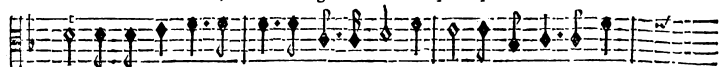
75 3

BASSE-CONTINUE.





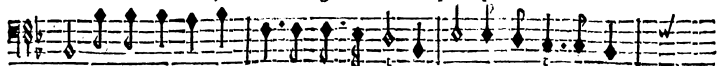
mes. Beniffons à jamais Le genereux Vainqueur qui nous donne la



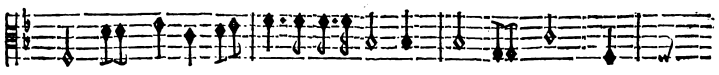
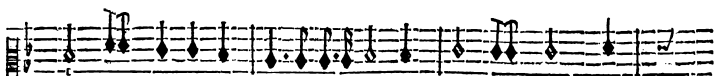
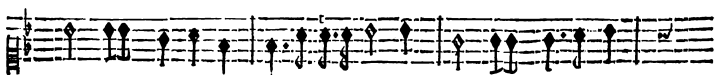
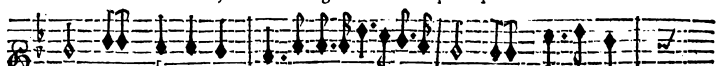
mes. Beniffons à jamais Le genereux Vainqueur qui nous donne la



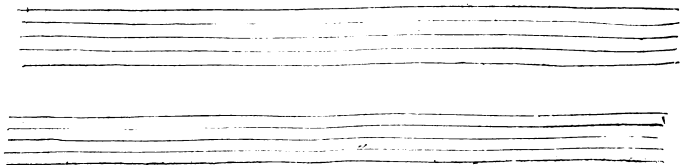
mes. Beniffons à jamais Le genereux Vainqueur qui nous donne la

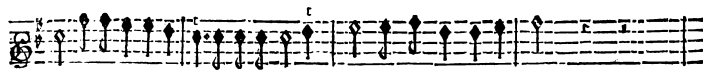


mes. Beniffons à jamais Le genereux Vainqueur qui nous donne la

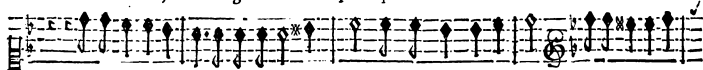


BASSI-CONTINUE.

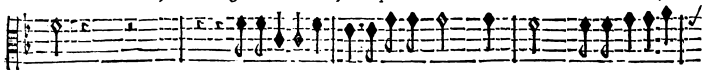




Paix. Benissons à jamais Le genereux Vainqueur qui nous donne la Paix.



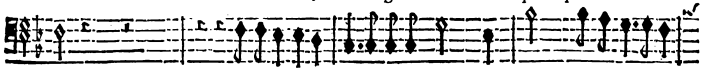
Benissons à jamais Le genereux Vainqueur qui nous donne la Paix. Benissons à ja-



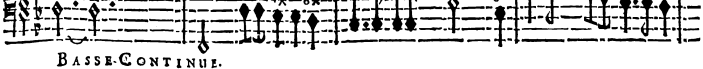
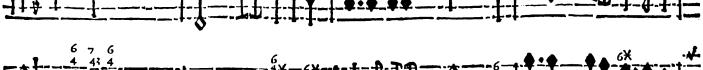
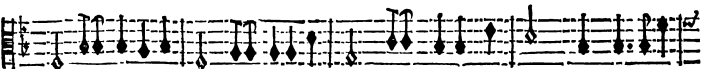
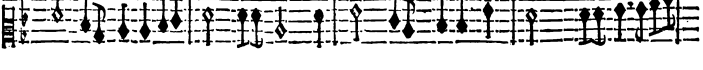
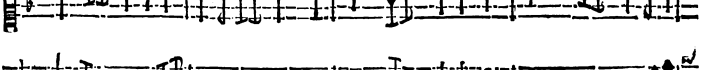
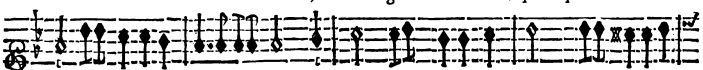
Paix. Benissons à jamais Le genereux Vainqueur qui nous donne la



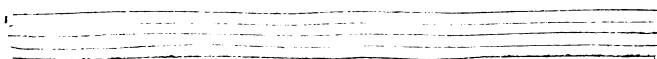
Paix. Benissons à jamais le genereux Vainqueur qui nous donne la



Paix. Benissons à jamais le genereux Vainqueur qui nous donne la



BASSE CONTINUE.



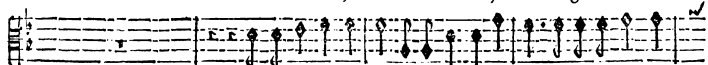




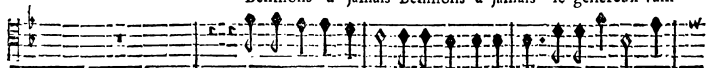
## ACHILLE;



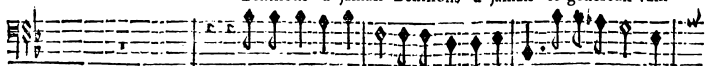
Beniffons à jamais Beniffons à jamais le genereux vain-



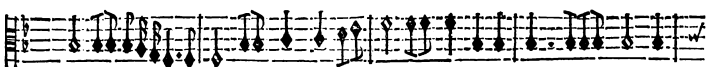
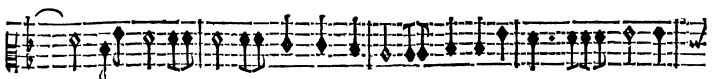
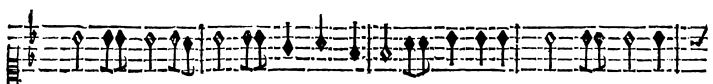
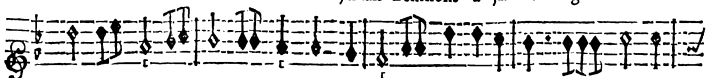
Beniffons à jamais Beniffons à jamais le genereux vain-



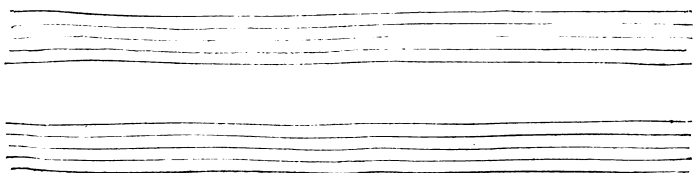
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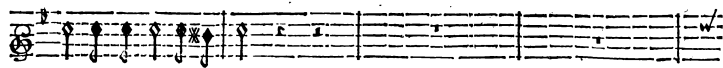


Beniffons à jamais Beniffons à jamais le genereux vain-

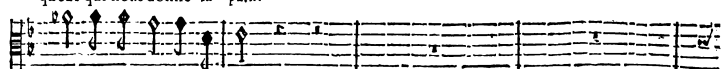


BASSE-CONTINUE.

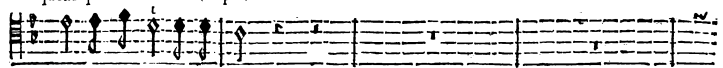




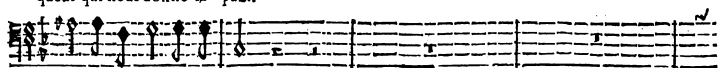
queur qui nous donne la paix.



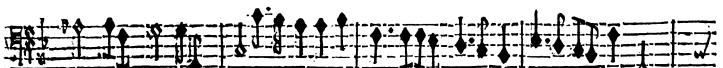
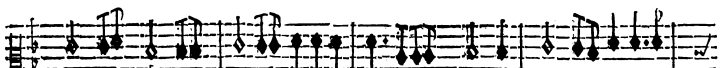
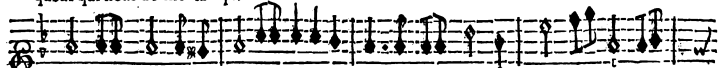
queur qui nous donne la paix.



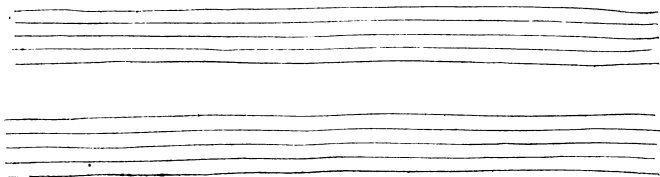
queur qui nous donne la paix.



queur qui nous donne la paix.



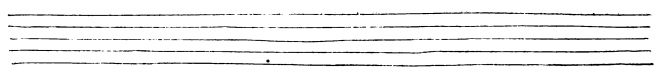
BASSE-CONTINUE.

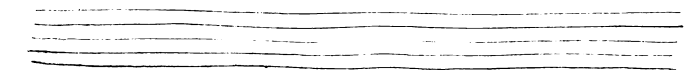
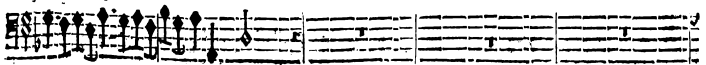
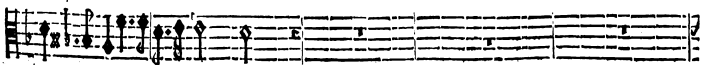
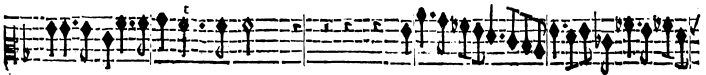
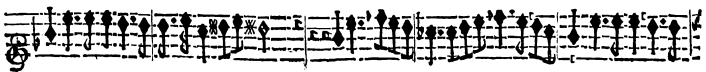
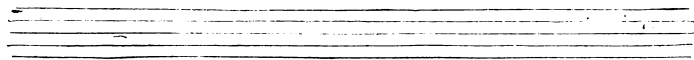
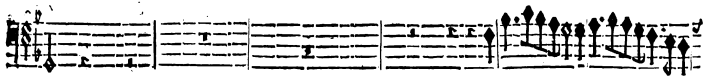
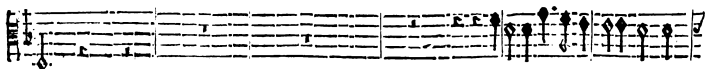


## ACHILLE,



ENTRE-ACTE.





The first system of music consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The second staff is a piano accompaniment in G major, starting with a treble clef and a common time signature. The third staff is a piano accompaniment in G major, starting with a bass clef and a common time signature. The fourth staff is a piano accompaniment in G major, starting with a bass clef and a common time signature. The fifth staff is a piano accompaniment in G major, starting with a bass clef and a common time signature.

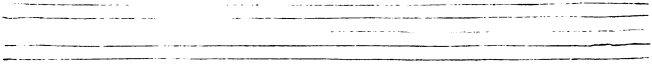
Two empty musical staves, one above the other, consisting of five lines each.

The second system of music consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature, with the instruction *lentement.* below it. The second staff is a piano accompaniment in G major, starting with a treble clef and a common time signature, with the instruction *lentement.* below it. The third staff is a piano accompaniment in G major, starting with a bass clef and a common time signature, with the instruction *lentement.* below it. The fourth staff is a piano accompaniment in G major, starting with a bass clef and a common time signature. The fifth staff is a piano accompaniment in G major, starting with a bass clef and a common time signature.

Two empty musical staves, one above the other, consisting of five lines each.

ACHILLE,

The first system of the musical score consists of five staves. The top staff is the vocal line for Achille, written in a soprano clef with a treble clef and a key signature of one flat. The lower four staves are for piano accompaniment, with the first three staves in treble clef and the fourth in bass clef. The music is in a 4/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



The second system of the musical score consists of five staves, continuing the vocal and piano accompaniment from the first system. The notation is consistent with the first system, showing the vocal line and piano accompaniment.

FIN DU TROISIEME ACTE.







# ACTE QUATRIESME.

## SCENE PREMIERE.

POLIXENE seule.

POLIXENE.

ENfin je me voy seule, & je puis sans contrainte Faire éclai-

BASSE-CONTINUE.

ter les divers mouvements dont mon ame est atteinte, Et connoistre à la

BASSE-CONTINUE.

fin quels sont mes sentiments. Depuis l'instant fatal où l'invincible A-

BASSE-CONTINUE.

chille A daigné par ses soins soulager nostre ennuy, Je suis cent

BASSE-CONTINUE.

fois moins tranquille, Et je songe toujours à luy. Serroit- ce qu'en ef-

BASSE-CONTINUE.

fer une indigne foiblesse Me prendroit en sa faveur? Non, non, je me souviens sans

BASSE-CONTINUE.

cesse Des maux que m'a causé sa funeste valeur, Et le vainqueur d'Hector, le vangeur de la

BASSE-CONTINUE.

Grece Ne peut avoir aucun droit sur mon cœur. C'en est fait je triomphe,

BASSE-CONTINUE.

& dès ce moment même, je ne veux plus m'en souvenir. Puisse grands

BASSE-CONTINUE.

Dieux, vostre pouvoir suprême Me condamner & me punir! Si jamais...

BASSE-CONTINUE.

ACTE QUATRIÈME.

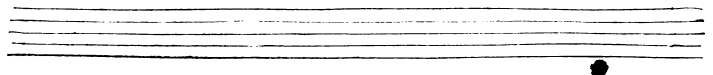
201

Ciel! que fais-je? & quel transport m'inspire? Mal'heureuse, qu'allois-je dire? Doy-je

BASSE-CONTINUE.

faire un serment pour ne le pas te- nir?

BASSE-CONTINUE.



POLIXÈNE.

Je souffre trop dans les cruels combats; Qu'il m'en coûte pour me défendre, Et je

BASSE-CONTINUE.

## ACHILLE;

trouve mille appas A me ren- dre. Et je trouve mille appas A me ren- dre.

**BASSE-CONTINUE.**

Mais, puis-je avouër fans honte Que l'amour me sur- monte? N'ê-

*dux.*

*dux.*

*dux.*

*dux.*

**BASSE-CONTINUE.**

couteray- je plus ni raison ni de- voir? Contre ce Dicu leur force est impuif-

BASSE-CONTINUE.

fante, Est-il un cœur qui s'e- xempte De recon- noître son pouvoir? Est-il un

BASSE-CONTINUE.

## ACHILLE.

cœur qui s'e- xempte De recon- noitte son pou-

BASSE-CONTINUE.

voir? Je luy cede aujour- d'huy, tous mes efforts sont vains, Je ne puis refi-

BASSE-CONTINUE.

ster à l'ardeur qui m'enflame; Mais du moins si l'a- mour dispose de mon

BASSE CONTINUE.

ame, C'est en faveur du plus grâd des humains.

BASSE-CONTINUE.

## SCÈNE II.

## ANDROMAQUE, POLIXÈNE.

ANDROMAQUE. E

Ah ! ma sœur, sçavez-vous qu'A- chille Se flatte qu'un hymen tranquille Avant la fin du

BASSE-CONTINUE.

jour doit vous unir tous deux ; Souffrirez-vo° que ce nœud s'accomplisse ? Et pouvez-

BASSE-CONTINUE.

vous fans injustice De ce fier ennemy favoriser les vœux ? Auriez-vo° oublié que son

BASSE-CONTINUE.

bras sanguinaire A terminé le sort de vostre frere ? D'un frere la ter-

BASSE-CONTINUE.

reur & l'amour des mortels. Cette sanglante mort, cette affreuse victoire, Toujours pre-

BASSE-CONTINUE.

POLIVÈNE.

fente à ma mémoire, A condamné mes yeux à des pleurs eter- nels. Est-ce de

BASSE-CONTINUE.

ANDROMAQUE.

moy que mon sort doit dépendre: Priam seul en peut dispo- ser. Par ce dé-

BASSE-CONTINUE.

tour croyez-vous m'abu- ser? Non, non, je com- mence à comprendre Quels

BASSE-CONTINUE.

font vos sentimens secrets, Vos yeux ti- mides & distraits Ne me les font que trop enten-

BASSE-CONTINUE.

POLIVÈNE.

dre. Que voulez-vous me dire? & que soupçonnez- vous? Que loin de seconder ma

ANDROMAQUE.

BASSE-CONTINUE.

haine. Vous verrez sans peine Ce funeste enne- my devenir vostre époux.

BASSE-CONTINUE.



ACTE QUATRIESME.

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Vous voulez joiir de la gloire-De triompher de la fierté; C'est une agre-

BASSE-CONTINUE.

able victoire Pour vostre vanité. C'est une agreable victoire Pour

BASSE-CONTINUE.

vostre vanité. Quand je voy ce Heros digne de mon estime Sentir pour

BASSE-CONTINUE.

moy l'amour le plus par- fait; Est-ce un grand crime De m'en applaudir en fe-

BASSE-CONTINUE.

cret? Est-ce un grand crime De m'en applaudir en secret. Après un tel a-

BASSE-CONTINUE.

veu je n'ay plus rien à craindre, C'est le dernier espoir que je puis redou-

BASSE-CONTINUE.

ter. Helas! helas! que me fert de me plaindre? Per-

BASSE-CONTINUE.

fonne ne veut m'écou-

BASSE-CONTINUE.

ter. Cher époux dont l'illustre vie Fût si digne d'envie, Tout ton sang te'tra-

doux.

doux.

BASSE-CONTINUE.

bit pour plaie à ton Vainqueur. Je pleure envain ta mort triste effet de tes armes, Je

BASSE-CONTINUUM.

voy mépriser mes larmes Et par ton pere & par ta sœur. Mais leur exemple au-

BASSE-CONTINUUM.

moins ne peut rien sur mon ame. Je sens encor la mesme flame Et la mesme dou-

BASSE-CONTINUE.

leur. Le seul espoir dont mon cœur est flatté. C'est qu'en donnant tou-

BASSE-CONTINUE.

ACTE TROISIEME.

jours des pleurs a ta memoire Je ren- dray ma fidelité Aussi fa-

BASSE-CONTINUE.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is the basso continuo line, featuring figured bass notation with figures such as 56b, 6, 4 6, x, 6, and 6. The music is in a minor key and 3/2 time.

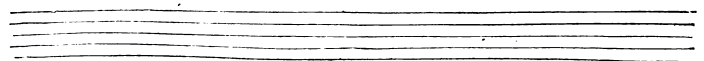
meuse que ta gloi- re.

BASSE-CONTINUE.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with the lyrics 'meuse que ta gloi- re.'. The bottom staff continues the basso continuo line with figured bass notation, including figures like 6, 6x, and x. The music continues in the same key and time signature.

ACHILLE.  
SCENE III.  
POLIXENE feule.

First system of musical notation. It consists of five staves. The top four staves are vocal lines (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the Basse-Continue, with the label "BASSE-CONTINUE." written below it. The music is in a 3/4 time signature and features various rhythmic patterns and ornaments.



Second system of musical notation. It consists of five staves. The top four staves are vocal lines (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the Basse-Continue, with the label "BASSE-CONTINUE." written below it. The music continues with various rhythmic patterns and ornaments.

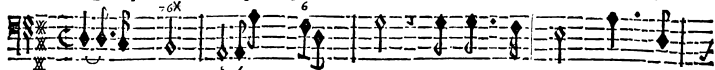
ACTE QUATRIÈME.

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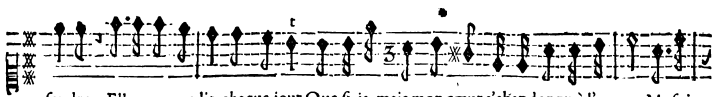
POLINÈNE.



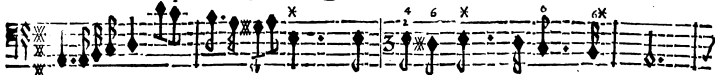
Quel reproche fatal ! Je rougis de l'entendre ; Il me fait souvenir des conseils de Caf-



BASSE-CONTINUE.



fandre ; Elle me prédit chaque jour Que si ja-mais mon cœur s'abandonne à l'amour Ma foi-



BASSE-CONTINUE.



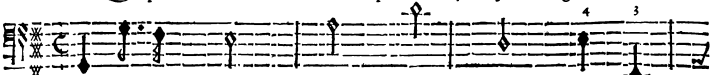
blesse fera suivie D'éternelles douleurs. Elle m'annonce enfin de si cruels mal-



BASSE-CONTINUE.



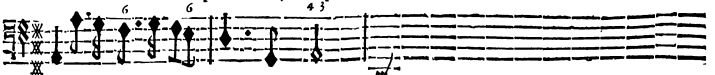
heurs Qu'ils pourrôit me coûter la vie. N'importe, je ne puis changer de senti-



BASSE-CONTINUE.



ment, Mon cœur est occupé d'un objet trop char-



BASSE-CONTINUE.

mant. Malgré les conseils qu'on me donne D'une plus vive ardeur je me fens enfla-

dox.

dox.

dox.

6 7 X 6 6 6

BASSE-CONTINUE.

uer; Mal- mer; Un cœur que le peril e- stonne N'est pas digne d'aimer. Un

6 X 6 4

BASSE-CONTINUE.



ACTE QUATRIESME.

215

cœur que le peril estonne N'est pas digne d'aimer.

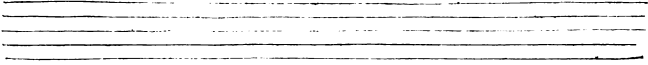
BASSE-CONTINUE.

SCENE IV.

PRIAM, POLIXENE, ARCAS, Suite de Priam & d'Arcas.

ACHILLE;

The first system of music for Achille consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time and features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The lower four staves are accompaniment parts, likely for piano and strings, showing chordal textures and rhythmic patterns that support the vocal line. The system concludes with a fermata over the final note.



The second system of music for Achille consists of five staves. The top staff continues the vocal line from the first system, maintaining the same key signature and time signature. The accompaniment parts continue with similar textures. The system concludes with a fermata over the final note.



PRIAM.  
Ma fille il n'est plus temps de répandre des pleurs, Voicy le jour heureux qui finit nos mal-

BASSE-CONTINUE.

heurs. Le fier Achille rend les armes A tes charmes. Le fier A-

BASSE-CONTINUE.

chille rend les armes A tes charmes Et te fait annoncer par son Embassa-

BASS-CONTINUË.

deur Et la fin de la guerre & le don de son cœur.

BASS-CONTINUË.

ACTE QUATRIÈME.

219

ARCAS.

Princeffe, ce Heros ne cherche qu'à vous plaire, Vous avez en vos mains & fa

BASSE-CONTINUE.

vie & fa mort; C'est à vous de regler son fort. Il a déjà l'aveu de vostre

BASSE-CONTINUE.

pere, Mais pour assûrer son bonheur Il veut sçavoir si vostre cœur A ses tendres de

BASSE-CONTINUE.

POLIXÈNE.

firs ne sera pas contrai- re. Il suf- fit que le Roy m'ordonne d'obe-

BASSE-CONTINUE.

ir, Je connoy mon devoir; je ne le puis tra-

BASSE-CONTINUE.



ACTE QUATRIEME.

211

ble De sentir quelque plaisir! Aurois-je crû m<sup>o</sup> cœur encor capable De sen-

BASSE-CONTINUE.

tir quelque plaisir.

BASSE-CONTINUE.

Malgré ce changement un chagrin legitime En trouble la douceur & s'oppose à la Paix, Mais le

BASSE-CONTINUE.

soin de l'estat est le seul qui m'anime, Et je prefere à tout le bien de mes su- jets.

BASSE-CONTINUE.

Vous, que vostre sort inté- resse Dans cét événement heureux, Peuples, monstrez vostre alle-

BASSE-CONTINUE.

gresse Par les jeux les pl<sup>s</sup> pompeux. Peuples môstrez vostre allegresse Par les jeux les pl<sup>s</sup> pom- peux.

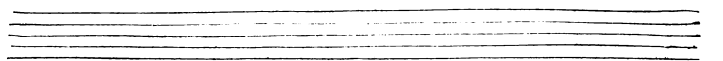
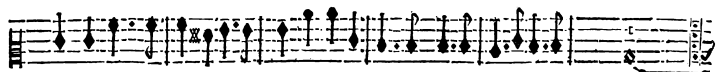
BASSE-CONTINUE.

A I R.



ACTE QUATRIÈME.

223



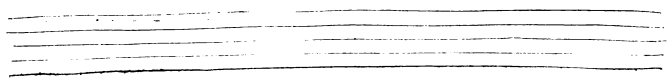
## ACHILLE;

The first system of the musical score for 'ACHILLE' consists of five staves. The top staff is the vocal line, written in treble clef with a common time signature. It features a melodic line with various ornaments and rests. The lower four staves are accompaniment, with the first being the right hand in treble clef and the second through fourth being the left hand in bass clef. The music is in a minor key, indicated by a single flat (B-flat) in the key signature. The system concludes with a double bar line and a repeat sign.

The second system of the musical score for 'ACHILLE' also consists of five staves, mirroring the structure of the first system. It continues the vocal melody and accompaniment. The notation includes various rhythmic values and ornaments. The system ends with a double bar line and a repeat sign.



CHACONE.



## ACHILLE,

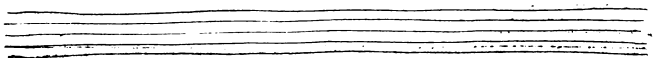
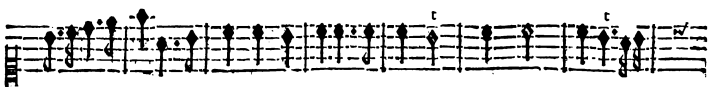
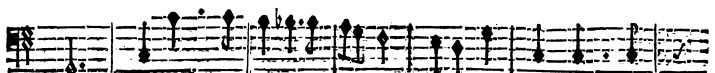
First system of musical notation for Achille, consisting of five staves. The top staff is a vocal line in G-clef with a treble clef. The lower four staves are piano accompaniment in F-clef. The music is in 4/4 time and features a melodic line with eighth and sixteenth notes, often beamed together. There are some markings like 'x' and 'z' on the piano staves, possibly indicating fingerings or specific notes.



Second system of musical notation for Achille, consisting of five staves. The top staff is a vocal line in G-clef with a treble clef. The lower four staves are piano accompaniment in F-clef. The music continues with similar melodic patterns and accompaniment as the first system. There are some markings like 'x' and 'z' on the piano staves.



ACTE QUATRIESMÉ.

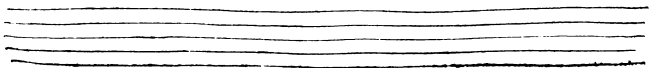


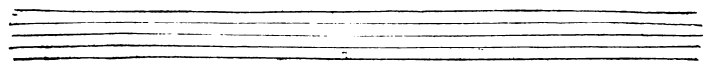
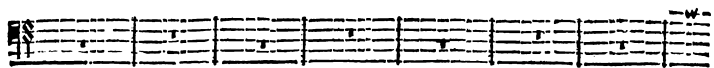
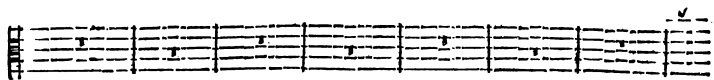
## ACHILLE;

The first system of the musical score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a bass clef with a bass line. The third staff is a bass clef with a bass line. The fourth staff is a bass clef with a bass line. The fifth staff is a bass clef with a bass line. The music is in a 2/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the notes, possibly indicating dynamics or articulation.

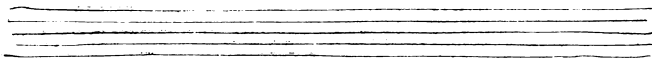


The second system of the musical score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a bass clef with a bass line. The third staff is a bass clef with a bass line. The fourth staff is a bass clef with a bass line. The fifth staff is a bass clef with a bass line. The music continues with similar rhythmic patterns and markings as the first system.





The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The subsequent four staves are bass clefs. The music is written in a style characteristic of 19th-century opera, featuring a mix of eighth and sixteenth notes, rests, and dynamic markings.



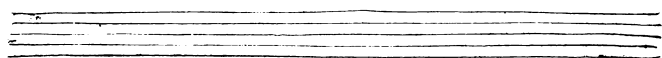
The second system of the musical score consists of five staves, identical in layout to the first system. It features a treble clef staff at the top and four bass clef staves below. The musical notation continues with various rhythmic patterns and rests.





ACTE QUATRIESME.

The first system of music consists of five staves. The top staff is a treble clef with a complex melodic line. The second staff is a bass clef with a more rhythmic accompaniment. The third and fourth staves are also bass clefs, providing harmonic support. The fifth staff is a bass clef with a melodic line that mirrors the top staff. The system concludes with a double bar line and a repeat sign.



The second system of music consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a bass clef with a rhythmic accompaniment. The third and fourth staves are also bass clefs, providing harmonic support. The fifth staff is a bass clef with a melodic line that mirrors the top staff. The system concludes with a double bar line and a repeat sign.



## ACHILLE,

First system of musical notation for Achille, featuring a treble clef and a piano dynamic marking. The notation includes a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and arpeggiated figures.

SECOND DESSUS.

Second system of musical notation for Achille, featuring a treble clef and a piano dynamic marking. The notation includes a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and arpeggiated figures.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Third system of musical notation for Achille, featuring a treble clef and a piano dynamic marking. The notation includes a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and arpeggiated figures.

Fourth system of musical notation for Achille, featuring a treble clef and a piano dynamic marking. The notation includes a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and arpeggiated figures.

Fifth system of musical notation for Achille, featuring a treble clef and a piano dynamic marking. The notation includes a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and arpeggiated figures.

Sixth system of musical notation for Achille, featuring a treble clef and a piano dynamic marking. The notation includes a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and arpeggiated figures.

Seventh system of musical notation for Achille, featuring a treble clef and a piano dynamic marking. The notation includes a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and arpeggiated figures.

Empty musical staff.



## ACHILLE;

seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous les Rois.

BASSE-CONTINUE.

## CHOEUR.

Vos beaux yeux adorable Princesse Ont détruit les desseins de la Grece, Un

Vos beaux yeux adorable Princesse Ont détruit les desseins de la Grece, Un

Vos beaux yeux adorable Princesse Ont détruit les desseins de la Grece, Un

Vos beaux yeux adorable Princesse Ont détruit les desseins de la Grece, Un

Vos beaux yeux adorable Princesse Ont détruit les desseins de la Grece, Un

VIOLONS.

BASSE-CONTINUE.



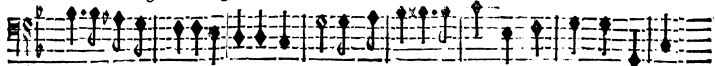
seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous les Rois.



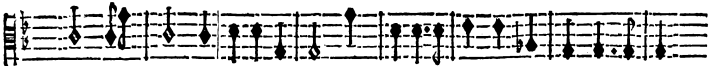
seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous les Rois.



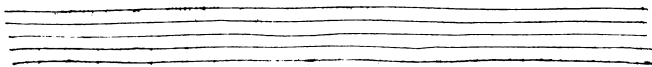
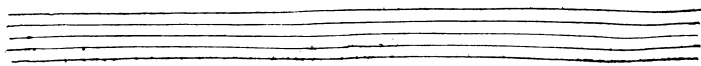
seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous les Rois.



seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous les Rois.



BASSE-CONTINUE.





mis. Que ne peuvent point vos charmes! Tout leur est foûmis.

## C H Œ U R.

Que ne peuvent point vos charmes! Tout leur est foûmis. Ils ar-

Que ne peuvent point vos charmes! Tout leur est foûmis. Ils ar-

Que ne peuvent point vos charmes! Tout leur est foûmis. Ils ar-

Que ne peuvent point vos charmes! Tout leur est foûmis. Ils ar-

BASSE-CONTINUE.

rachent les armes A vos ennemis. Que ne peuvent point vos charmes? Tout leur est foûmis.

rachent les armes A vos ennemis. Que ne peuvent point vos charmes? Tout leur est foûmis.

rachent les armes A vos ennemis. Que ne peuvent point vos charmes? Tout leur est foûmis.

rachent les armes A vos ennemis. Que ne peuvent point vos charmes? Tout leur est foûmis.

rachent les armes A vos ennemis. Que ne peuvent point vos charmes? Tout leur est foûmis.

BASSE-CONTINUE.

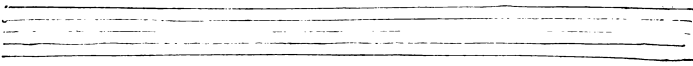


ACTE QUATRIESME.

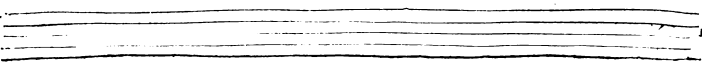
LEBEMENT OF ALEX.

CHACONNE.

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lower four staves are for piano accompaniment, with the bottom-most staff using a bass clef. The music is written in a common time signature and features a variety of rhythmic patterns and chordal textures.

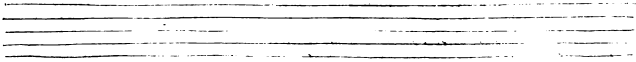


The second system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lower four staves are for piano accompaniment, with the bottom-most staff using a bass clef. This system includes various musical notations such as accents, slurs, and dynamic markings like 'c' and 'f'.



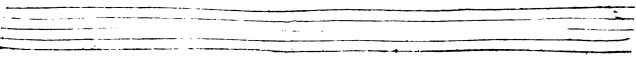
ACHILLE,

The first system of the musical score for Achille consists of five staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat major or D minor) and a common time signature. It features a melodic line with various ornaments and slurs. The four lower staves are for piano accompaniment, with the first two in treble clef and the last two in bass clef. They provide harmonic support with chords and arpeggiated figures.

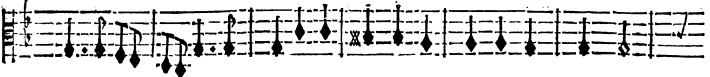
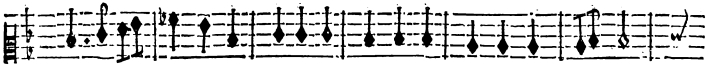


*Gay & form.*

The second system of the musical score for Achille consists of five staves. The top staff is the vocal line, marked with the tempo and style instruction "Gay & form." in italics. It continues the melodic line from the first system. The four lower staves are for piano accompaniment, continuing the harmonic support with chords and arpeggiated figures.



ACTE QUATRIÈME.

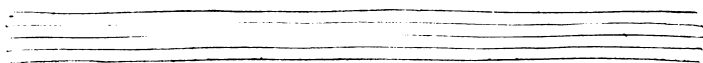
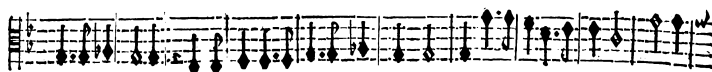
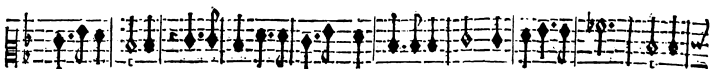
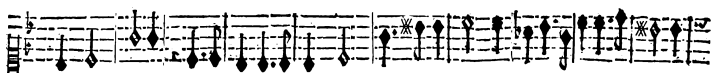
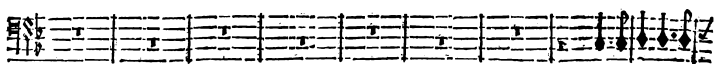
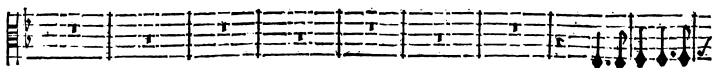


The first system of the musical score for 'ACHILLE.' consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lower four staves are for piano accompaniment, with the first two staves using a grand staff (treble and bass clefs) and the last two staves using a grand staff with a different clef arrangement. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings like 'c' and 'p' above notes, and a double bar line with repeat dots at the end of the system.



The second system of the musical score for 'ACHILLE.' consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lower four staves are for piano accompaniment, with the first two staves using a grand staff (treble and bass clefs) and the last two staves using a grand staff with a different clef arrangement. The music continues with similar rhythmic patterns and dynamics as the first system. There are markings like 'c' and 'p' above notes, and a double bar line with repeat dots at the end of the system.





## ACHILLE,

The first system of the musical score for 'ACHILLE' consists of five staves. The top staff is a vocal line in G major, marked with a 'c' (crescendo) and ending with a fermata. The second staff is a piano accompaniment in G major, marked with a 'c' and ending with a fermata. The third staff is a piano accompaniment in G major, marked with a 'c' and ending with a fermata. The fourth staff is a piano accompaniment in G major, marked with a 'c' and ending with a fermata. The fifth staff is a piano accompaniment in G major, marked with a 'c' and ending with a fermata.



The second system of the musical score for 'ACHILLE' consists of five staves. The top staff is a vocal line in G major, marked with a 'c' and ending with a fermata. The second staff is a piano accompaniment in G major, marked with a 'c' and ending with a fermata. The third staff is a piano accompaniment in G major, marked with a 'c' and ending with a fermata. The fourth staff is a piano accompaniment in G major, marked with a 'c' and ending with a fermata. The fifth staff is a piano accompaniment in G major, marked with a 'c' and ending with a fermata.

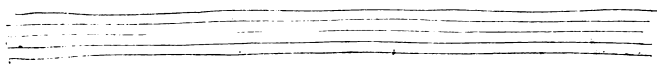


ACTE QUATRIÈME.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third, fourth, and fifth staves are alto clefs. The music is written in a common time signature (C) and features a variety of rhythmic values including eighth and sixteenth notes, as well as rests. The notation includes slurs, ties, and dynamic markings.



The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a bass clef. The third, fourth, and fifth staves are alto clefs. The music continues from the first system, maintaining the same rhythmic and melodic patterns. It includes various note values, rests, and articulation marks.

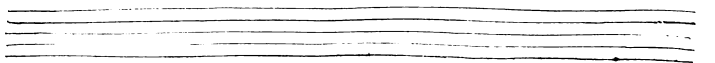
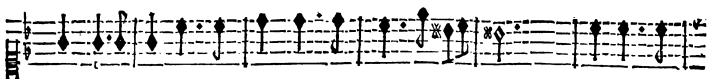
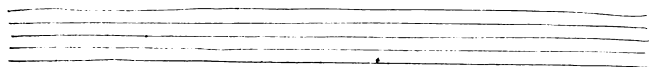
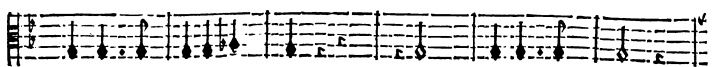
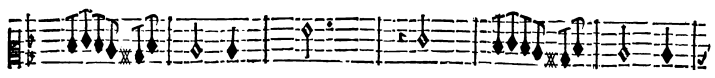
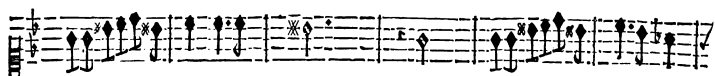


The first system of the musical score consists of five staves. The top staff is the vocal line for Achilles, written in a soprano clef with a treble clef and a key signature of one flat. It features a melodic line with various ornaments and dynamics. The second staff is the piano accompaniment, written in a bass clef with a key signature of one flat, providing harmonic support with chords and moving lines. The third staff is a second piano part, also in a bass clef with a key signature of one flat, featuring a more active melodic line. The fourth and fifth staves are empty, likely representing a third and fourth piano part or a continuation of the previous parts.

The second system of the musical score consists of five staves. The top staff is the vocal line for Achilles, continuing the melodic line from the first system. The second staff is the piano accompaniment, continuing the harmonic support. The third staff is a second piano part, continuing the active melodic line. The fourth and fifth staves are empty, likely representing a third and fourth piano part or a continuation of the previous parts.



ACTE QUATRIÈME.



Que l'amour est puissant sur les cœurs! Il enchaîne, Il enchaîne Sans

BASSE-CONTINUE.

peine Les plus redoutables Vainqueurs.

BASSE-CONTINUE.

Que l'Amour est puissant sur les cœurs! Il enchaîne, Il enchaîne

Que l'Amour est puissant sur les cœurs! Il enchaîne

BASSE-CONTINUE.

ACTE QUATRIÈME.

249

ne Sans peine Les plus redoutables Vainqueurs. Il enchai- ne Sans

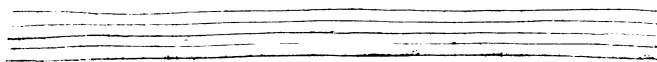
ne Sans peine Les plus redoutables Vainqueurs. Il en-

BASSE-CONTINUE.

peine Les plus redoutables Vainqueurs. Les plus redoutables Vainqueurs.

chai- ne Sans peine Les plus redoutables Vainqueurs.

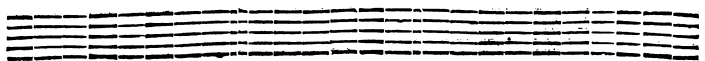
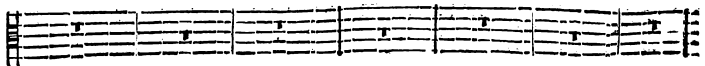
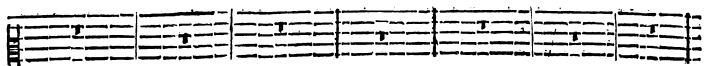
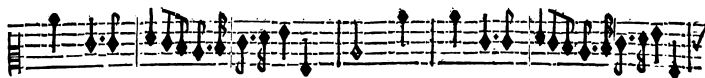
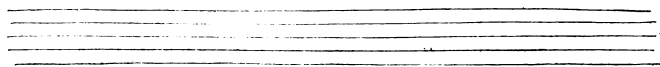
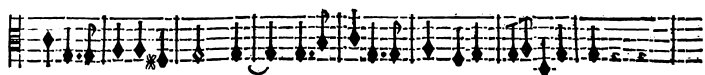
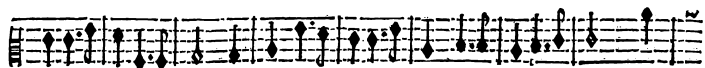
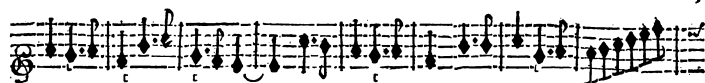
BASSE-CONTINUE.





ACTE QUATRIESME.

271



Musical score for Achille, page 252. The score consists of ten systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The music is in a minor key and features a mix of eighth and sixteenth notes, with some triplet figures. The piano part includes chords and arpeggiated patterns. The score ends with a double bar line and a repeat sign.



The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third and fourth staves are grand staves (treble and bass clefs). The fifth staff is a bass clef. The music is written in a style typical of 19th-century opera scores, featuring a mix of eighth and sixteenth notes, rests, and dynamic markings.



The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a bass clef. The third and fourth staves are grand staves. The fifth staff is a bass clef. The music continues with similar notation to the first system, including various rhythmic values and articulation marks.



ACTE QUATRIESME.

The first system of music contains five staves. The top two staves are for vocal parts, with a soprano staff and an alto staff. The bottom three staves are for piano accompaniment, including a right-hand piano part, a left-hand piano part, and a bass part. The notation includes various note values, rests, and dynamic markings.

A set of five empty musical staves, consisting of two vocal staves and three piano accompaniment staves, positioned between the first and second systems of music.

The second system of music contains five staves, identical in layout to the first system. It features two vocal staves and three piano accompaniment staves. The musical notation continues with various note values and rests.

A set of five empty musical staves, consisting of two vocal staves and three piano accompaniment staves, positioned at the bottom of the page.

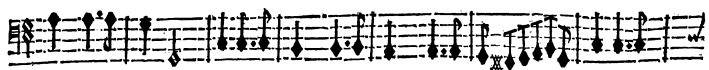
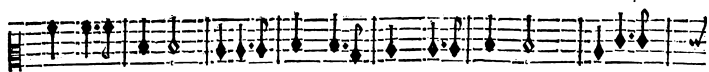
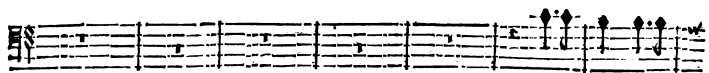
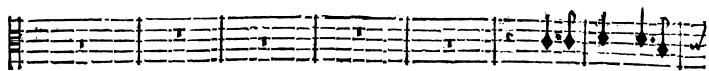
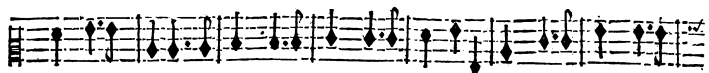
## ACHILLE,

First system of musical notation for Achille, consisting of five staves. The top staff is the vocal line, and the lower four staves are piano accompaniment. The music is in a major key and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There are several trills marked with a 't' above the notes.

Second system of musical notation for Achille, consisting of five staves. The top staff is the vocal line, and the lower four staves are piano accompaniment. The music continues from the first system. The piano part maintains the eighth-note accompaniment. There are several trills marked with a 't' above the notes. The system concludes with a double bar line.

ACTE QUATRIÈME.

257



Musical score for Achille, page 258. The score is written in a single system with multiple staves per system, typical of a piano score. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The score is divided into ten systems, each containing five staves. The first system begins with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and repeat dots.

ACTE QUATRIÈME.

Musical score for five staves, likely vocal and instrumental parts. The notation includes various rhythmic values and accidentals.

Empty musical staff.

Vous si long temps bannis de ce sacré séjour, Jeux charmans revenez dans cette auguste

BASSE-CONTINUE.

Cour. Jeux charmans revenez dans cette auguste Cour.

BASSE-CONTINUE.

Empty musical staff.

La Paix rameine icy l'abondance, Faites voir vofre magnifi-

BASSE-CONTINUE.

cence, Par vos châts ré-dou-blez celebrez ce grand jour, Et de vofre bon-

BASSE CONTINUE.

heur rendez grace à l'amour. Et de vofre bon-heur rendez grace à l'amour.

BASSE-CONTINUE.

ACTE QUATRIÈME.

CHOEUR.

La Paix ramène icy l'Abondance, Faisons voir nostre magnificence.

La Paix ramène icy l'Abondance, Faisons voir nostre magnificence.

La Paix ramène icy l'Abondance, Faisons voir nostre magnificence.

La Paix ramène icy l'Abondance, Faisons voir nostre magnificence.

VIOLONS.

BASSE-CONTINUE.

## ACHILLE,

*forte.*  
Par nos châts redoublez celebrôs ce gräd jour, Et de nostre böheur rädôs grace à l'amour.

*forte.*  
Par nos châts redoublez celebrôs ce gräd jour, Et de nostre böheur rädôs grace à l'amour.

*forte.*  
Par nos châts redoublez celebrôs ce gräd jour, Et de nostre böheur rädôs grace à l'amour.

*forte.*  
Par nos châts redoublez celebrôs ce gräd jour, Et de nostre böheur rädôs grace à l'amour.

Par nos chants redou-

Par nos chants redou-

Par nos chants redou-

Par nos chants redou-

Par nos chants redou-

Par nos chants redou-

Par nos chants redou-

Par nos chants redou-

Par nos chants redou-

BASSE-CONTINUE.

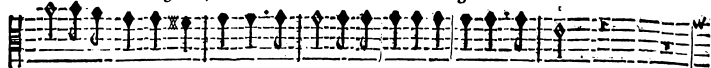


ACTE QUATRIÈME.

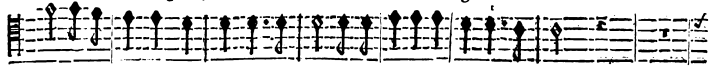
263



blez celebrons ce grand jour. Et de nostre bonheur rendôs grace à l'amour.



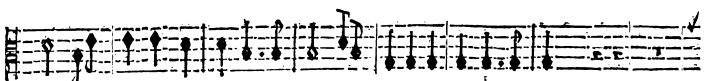
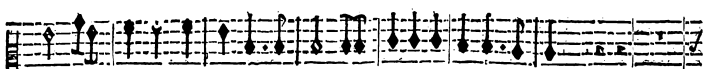
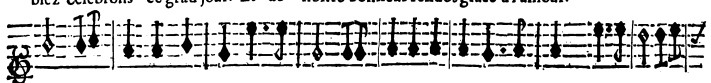
blez celebrons ce grand jour. Et de nostre bonheur rendôs grace à l'amour.



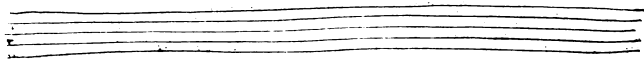
blez celebrons ce grand jour. Et de nostre bonheur rendôs grace à l'amour.



blez celebrons ce grand jour. Et de nostre bonheur rendôs grace à l'amour.



BASSE-CONTINUE.



## ACHILLE,

Par nos chants redoublez celebrons ce grand jour, Et de nostre bon-

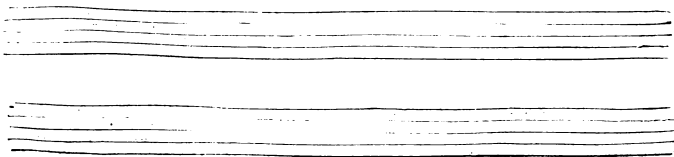
Par nos chants redoublez celebrons ce grand jour, Et de nostre bon-

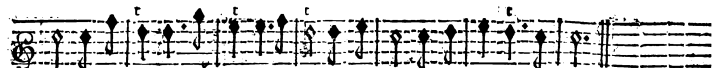
Par nos chants redoublez celebrons ce grand jour, Et de nostre bon-

Par nos chants redoublez celebrons ce grand jour, Et de nostre bon-

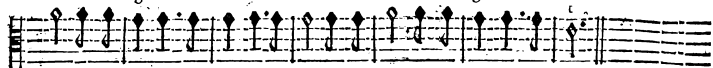
Par nos chants redoublez celebrons ce grand jour, Et de nostre bon-

BASSE-CONTINUE.





heur rendons grace à l'amour. Et de nostre bonheur rendons grace à l'amour.



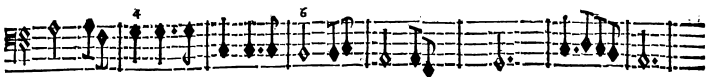
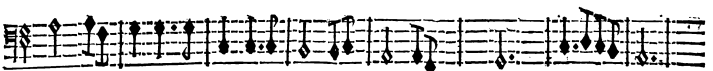
heur rendons grace à l'amour. Et de nostre bonheur rendons grace à l'amour.



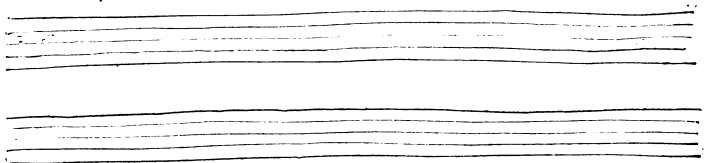
heur rendons grace à l'amour. Et de nostre bonheur rendons grace à l'amour.



heur rendons grace à l'amour. Et de nostre bonheur rendons grace à l'amour.

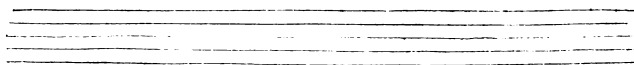


BASSE-CONTINUE.





Musical score for Achille, Entree-acte. The score consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a key with one flat (F major or D minor). The score includes various musical notations such as notes, rests, and ornaments. The text "ENTRE-ACTE." is written below the first staff.



Musical score for Achille, Fin du quatrieme acte. The score consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a key with one flat (F major or D minor). The score includes various musical notations such as notes, rests, and ornaments. The text "FIN DU QUATRIESME ACTE." is written below the fifth staff.

FIN DU QUATRIESME ACTE.





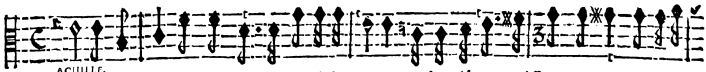
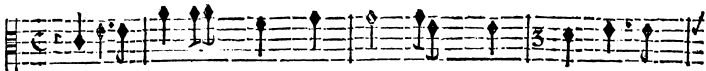
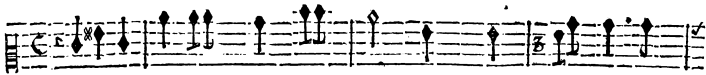
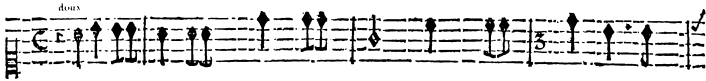
# ACTE CINQUIESME.

## SCENE PREMIERE.

A C H I L L E seul.



VIOLONS.



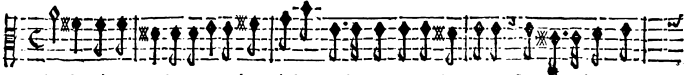
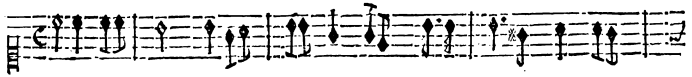
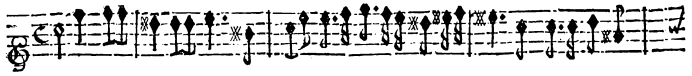
A C H I L L E.

Ah! que sur moy l'amour regne avec violence! Que de trāsports puissants mō cœur est agi-



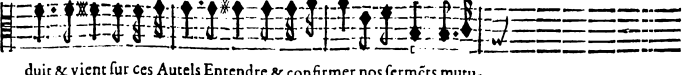
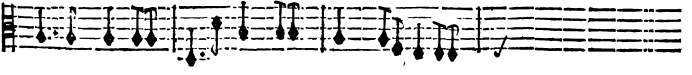
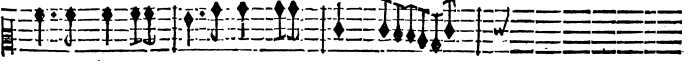
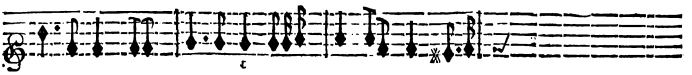
BASSE-CONTINUE.





té; Mais j'aperçoy la divine beauté Qui cause mon impatience. Son père la con-

BASSE-CONTINUE.



duit & vient sur ces Autels Entendre & confirmer nos sermets mutu-

BASSE-CONTINUE.

SCENE II.

ACHILLE, PRIAM, POLIXENE. Chœur de Grecs de la fuite d'Achille,  
Chœur de Troyens & de filles Troyennes qui suivent Priam.

PRELUDE



ACHILLE.

Princesse, enfin le Ciel répond à mon at- tente, Il af- feure à mon cœur les plai-

BASSE-CONTINUE.

sirs les plus doux; Ah! que mon sort doit faire de jaloux, Si l'hymen dont l'espoir m'en-

BASSE-CONTINUE.

chante N'est pas un supplice pour vous. Ah! que mon sort doit faire de jaloux Si l'hy-

BASSE-CONTINUE.

men dot l'espoir m'enchâte N'est pas un supplice pour vo°. Quoy? ce trās-port ne fert qu'à vo° cō-

BASSE-CONTINUE.

fondre? Craignez-vo° de me répôdre? Pourquoi tourner vos yeux de toutes parts? N'osez-

BASSE-CONTINUE.

vous sur moy seul arrester vos re- gards? Parlez, beauté charmante, Le don de vostre

BASSE-CONTINUE.



ACTE CINQUIESME.

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POLIXENE.

cœur suivra-t'il vostre foy? He- las! plus je vous voy, Et plus mon trouble s'aug-

BASSE CONTINUE.

ACHILLE.

mente. Puis-je du moins en ma faveur Expli- quer ce profond si-

BASSE CONTINUE.

POLIXENE.

lence? Un Heros tel que vous quâd il dône sô cœur, N'est-il pas assureé de la reconnois-

BASSE CONTINUE.

ACHILLE.

fance. C'en est fait, vos bontez passent mon espe- rance. TRIAM.

BASSE CONTINUE.

ACHILLE.

gnez à la pudeur l'entier a- veu de sa foiblesse, Je vous répons de son

BASSE CONTINUE.

ACHILLE.

cœur, Son trouble & son silence ont trahy sa ten- dresse.

BASSE CONTINUE.

VIOLON.

VIOLON.

Commençons à jouir en ce jour, Commençons à jouir en ce jour Des plaisirs que la

BASSE-CONTINUE.

Paix nous ramei- ne, Les feux de la haine Cedent à ceux de l'Amour. Les

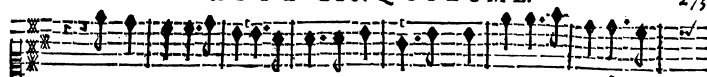
BASSE-CONTINUE.

feux de la haine Cedent à ceux de l'A-

BASSE-CONTINUE.

ACTE CINQUIÈME.

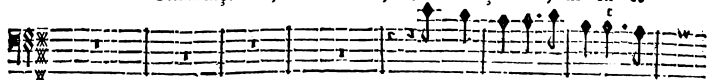
273



Commençons à jouir en ce jour, Commençons, Commençons à jouir en ce



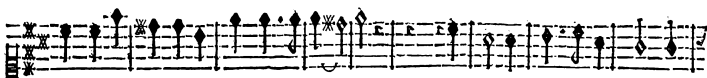
Commençons à jouir en ce jour, Commençons à jouir en ce



Commençons à jouir en ce



BASSE-CONTINUE.



jour Des plaisirs que la Paix nous ramei- ne. Les feux, Les feux de la haine



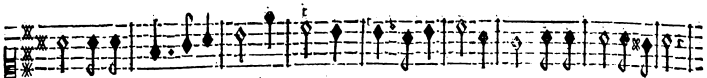
jour Des plaisirs que la Paix nous ramei- ne. Les feux de la haine Cedent à ceux de l'a-



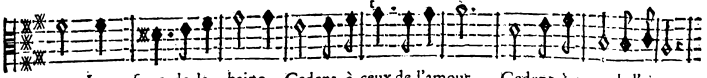
jour Des plaisirs que la Paix nous ramei- ne. Les feux de la haine Cedent à ceux de la



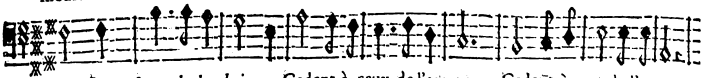
BASSE-CONTINUE.



Cedent à ceux de l'amour. Les feux, Les feux de la haine Cedent à ceux de l'amour.



mour. Les feux de la haine Cedent à ceux de l'amour. Cedent à ceux de l'amour.



mour. Les feux de la haine Cedent à ceux de l'amour. Cedent à ceux de l'amour.



BASSE-CONTINUE.

Mm

ACHILLE  
Peuples soumis à mes loix. Secondez les transports de mon ame, Joignez vos voix Pour chan-

BASSE-CONTINUE.

ter les beautez de l'objet qui m'enflamme. Joignez vos voix Pour chanter la beau-

BASSE-CONTINUE.

tez de l'objet qui m'enflamme.

BASSE-CONTINUE.

doux.

VIOLONS.

doux.

doux.

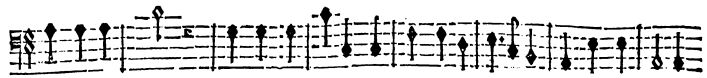
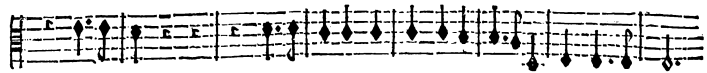
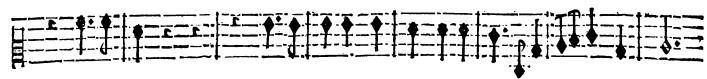
doux.

PR. A. 1  
Peuples soumis à mes loix Vous jouïssiez d'un fort tranquille, Joignez vos

BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

## ACHILLE,

## C H O E U R.

Que tous ces lieux re- ten- tissent, Que tous ces lieux re- ten- tissent Du

Que tous ces lieux re- ten- tissent, Que tous ces lieux reten- tissent Du

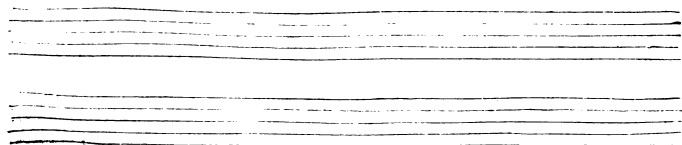
Que tous ces lieux reten- tissent, Que tous ces lieux reten- tissent Du

Que tous ces lieux re- ten- tissent, Que tous ces lieux re- ten- tissent Du

The vocal line consists of five systems of music. Each system contains a vocal line with lyrics and a basso continuo line. The lyrics are: "Que tous ces lieux re- ten- tissent, Que tous ces lieux re- ten- tissent Du". The music is in a major key and 4/4 time. The vocal line features a melodic line with some grace notes and a basso continuo line with figured bass notation.

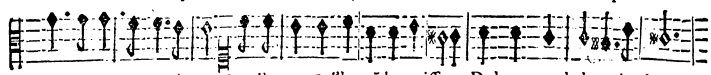
BASSE-CONTINUE.

The basso continuo part consists of five systems of music. Each system contains a basso continuo line with figured bass notation. The figured bass notation includes various symbols such as ♯, ♭, and x, indicating the notes to be played. The music is in a major key and 4/4 time.

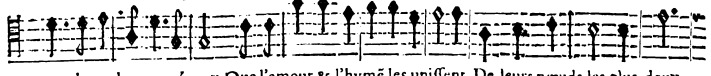




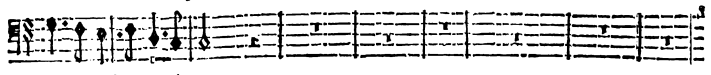
nom de ces heureux époux, Que l'amour & l'hymē les unissent De leurs nœuds les plus doux.



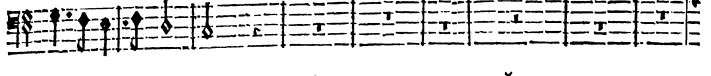
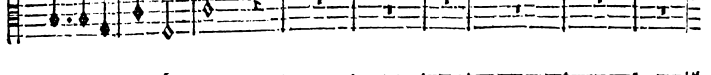
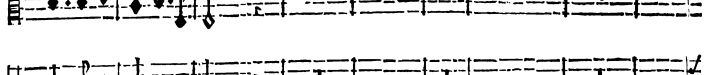
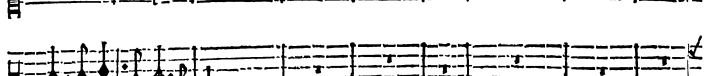
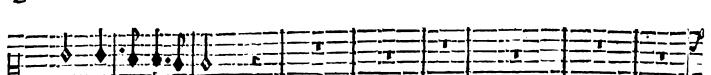
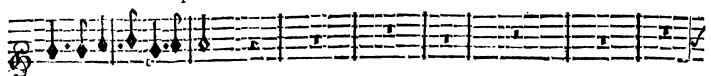
nom de ces heureux époux, Que l'amour & l'hymē les unissent De leurs nœuds les plus doux.



nom de ces heureux époux, Que l'amour & l'hymē les unissent De leurs nœuds les plus doux.



nom de ces heureux époux.



BASSE-CONTINUE.



Que to° ces lieux retentissent, Que to° ces lieux retētissent Du nō de ces heureux époux. Que l'a-  
 Que to° ces lieux re-ten- tissent, Que to° ces lieux retētissent Du nō de ces heureux époux. Que l'a-  
 Que to° ces lieux re-ten- tissent, Que to° ces lieux retētissent Du nō de ces heureux époux. Que l'a-  
 Que to° ces lieux re-ten- tissent, Que to° ces lieux re-tē- tifsēt Du nō de ces heureux époux.

The musical score consists of several staves. The top staff is a vocal line in G major, 4/4 time, with lyrics. Below it are several piano accompaniment staves. The bottom staff is labeled 'BASSE-CONTINUE' and contains figured bass notation. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

BASSE-CONTINUE.



ACTE CINQUIESME.

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mour & l'Hymen les unissent De leurs nœuds les plus doux. Que l'Amour & l'Hymē les u-  
 mour & l'Hymen les unissent De leurs nœuds les plus doux. Que l'Amour & l'Hymen les u-  
 mour & l'Hymen les unissent De leurs nœuds les plus doux. Que l'Amour & l'Hymen les u-  
 Que l'Amour & l'Himē les u-

BASSE-CONTINUE.

nissent De leurs nœuds les plus doux.

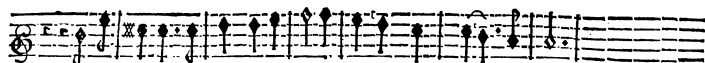
nissent De leurs nœuds les plus doux.

nissent De leurs nœuds les plus doux.

nissent De leurs nœuds les plus doux.

nissent De leurs nœuds les plus doux.

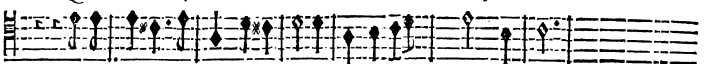
BASSE-CONTINUE.



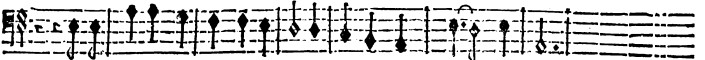
Que l'amour & l'hymen les unissent De leurs nœuds les plus doux.



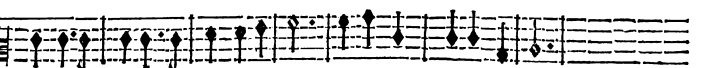
Que l'amour & l'hymen les unissent De leurs nœuds les plus doux.



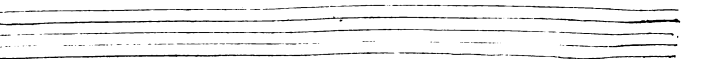
Que l'amour & l'hymen les unissent De leurs nœuds les plus doux.



Que l'amour & l'hymen les unissent De leurs nœuds les plus doux.



BASSE-CONTINUE.



ACHILLE,

Musical staff 1: Treble clef, 2/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes.

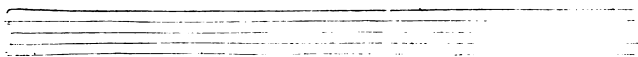
AIR.

Musical staff 2: Treble clef, 2/4 time signature. Continuation of the melody from staff 1.

Musical staff 3: Treble clef, 2/4 time signature. Continuation of the melody from staff 1.

Musical staff 4: Treble clef, 2/4 time signature. Continuation of the melody from staff 1.

Musical staff 5: Treble clef, 2/4 time signature. Continuation of the melody from staff 1.



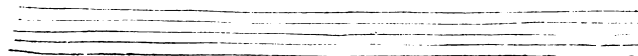
Musical staff 6: Treble clef, 2/4 time signature. Continuation of the melody from staff 1.

Musical staff 7: Treble clef, 2/4 time signature. Continuation of the melody from staff 1.

Musical staff 8: Treble clef, 2/4 time signature. Continuation of the melody from staff 1.

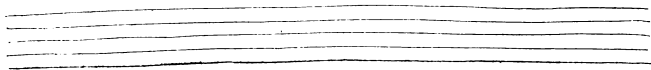
Musical staff 9: Treble clef, 2/4 time signature. Continuation of the melody from staff 1.

Musical staff 10: Treble clef, 2/4 time signature. Continuation of the melody from staff 1.

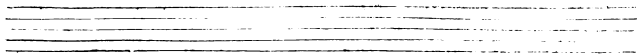


ACTE CINQUIESME.

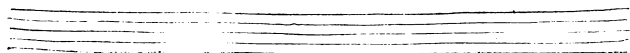
233

The first system of the musical score for Achille consists of five staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a melodic phrase in the right hand and a bass line in the left hand. The subsequent four staves are for piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The system concludes with a double bar line.



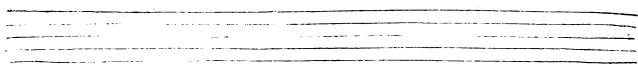
The second system of the musical score for Achille consists of five staves. The top staff is the vocal line, continuing the melody from the first system. The piano accompaniment continues with chords and rhythmic patterns. The system concludes with a double bar line.



ACTE CINQUIESME:

285

The first system of music consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The following four staves are accompaniment for a keyboard instrument, likely the harpsichord or spinet, with a C-clef. The music is in a 3/4 time signature and features a melodic line with eighth and sixteenth notes, and a bass line with chords and moving lines.



Ah! que vos chaînes font belles! Tendres amants, que vous ferez heureux! Seuls

The second system of music includes a vocal line and a basso continuo line. The vocal line continues the melody from the first system. The basso continuo line is written in a bass clef and includes figured bass notation (e.g., 6, x, 6, x) and other performance markings. The lyrics are: "Ah! que vos chaînes font belles! Tendres amants, que vous ferez heureux! Seuls".

BASSE CONTINUE.

dignes l'un de l'autre & pleins des memes feux, Egalement charmez, également fi-

The third system of music includes a vocal line and a basso continuo line. The vocal line continues the melody. The basso continuo line includes figured bass notation (e.g., 6, 6, x, 6) and other performance markings. The lyrics are: "dignes l'un de l'autre & pleins des memes feux, Egalement charmez, également fi-".

BASSE-CONTINUE.

delles; Tendres amants que vous ferez heureux.

The fourth system of music includes a vocal line and a basso continuo line. The vocal line concludes the phrase. The basso continuo line includes figured bass notation (e.g., x, 6, x, x) and other performance markings. The lyrics are: "delles; Tendres amants que vous ferez heureux."

BASSE-CONTINUE.



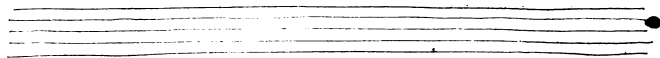


ACTE CINQUIESME.

287

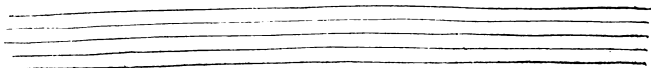
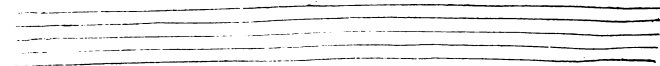
cun de son amour fait sa gloire suprême. Tendres Amans que vous ferez heu-  
 cun de son amour fait sa gloire suprême. Tendres Amans que vous ferez heu-  
 cun de son amour fait sa gloire suprême.

BASSE-CONTINUE.



reux! Tendres Amans que vous ferez heureux!  
 reux! Tendres Amans que vous ferez heureux!  
 reux! Tendres Amans que vous ferez heureux!  
 reux! Tendres Amans que vous ferez heureux!

BASSE-CONTINUE.



ACHILLE,  
CHOEUR.

Tendres Amans que vous ferez heureux ! Tendres Amans que vous ferez heu-

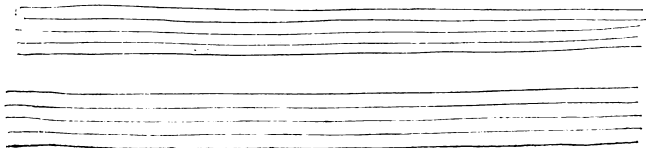
Tendres Amans que vous ferez heureux ! Tendres Amans que vous ferez heu-

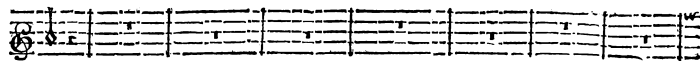
Tendres Amans que vous ferez heureux ! Tendres Amans que vous ferez heu-

Tendres Amans que vous ferez heureux ! Tendres Amans que vous ferez heu-

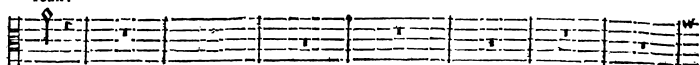
VIOLONS.

BASSE-CONTINUE.

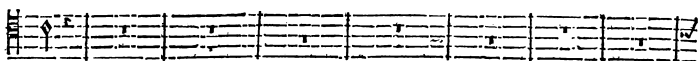




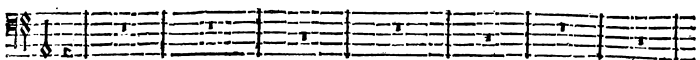
reux!



reux!



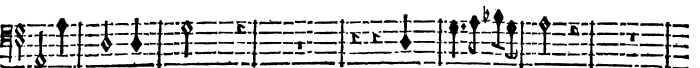
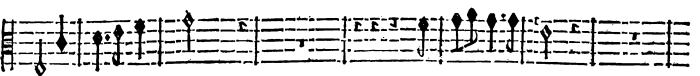
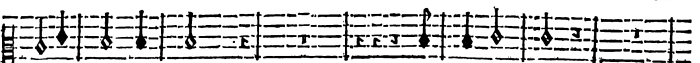
reux!



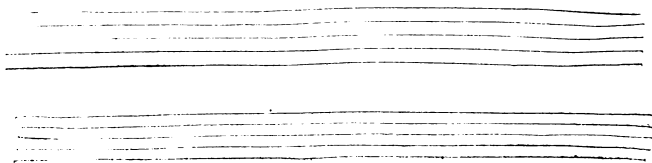
reux!



SECOND DESSUS.



BASSE-CONTINUE.



ACHILLE,

Tendres amans que vous ferez heureux! Tendres a-

Tendres amans que vous ferez heureux! Tendres a-

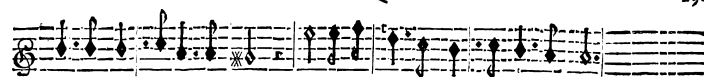
Tendres amans que vous ferez heureux! Tendres a-

Tendres a-

A. DESSY.

Tendres a-

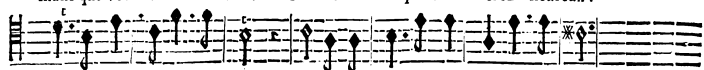
BASSE-CONTINUE.



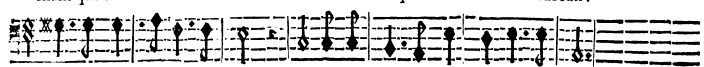
mans que vous ferez heureux! Tendres amans que vous ferez heureux!



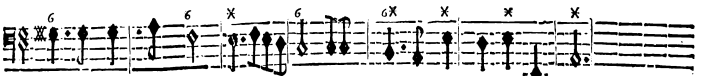
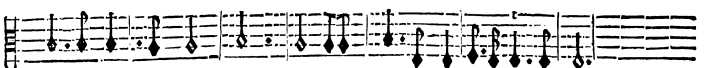
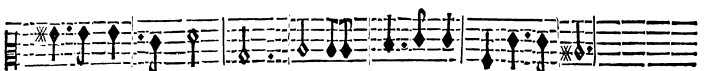
mans que vous ferez heureux! Tendres amans que vous ferez heureux!



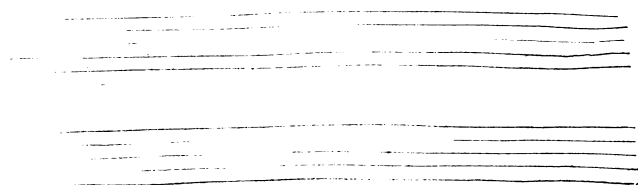
mans que vous ferez heureux! Tendres amans que vous ferez heureux!



mans que vous ferez heureux! Tendres amans que vous ferez heureux!



BASSE-CONTINUE.



A I R.

The first system of the musical score consists of five staves. The top staff is the vocal line, marked with a treble clef and a common time signature. It begins with a 6/4 time signature and contains several measures of music, including a melodic line with a fermata. The lower four staves are for piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. The piano part features a steady 6/4 rhythm with chords and moving lines. The system concludes with a double bar line.

The second system of the musical score consists of five staves. The top staff is the vocal line, continuing from the first system. It features a melodic line with various ornaments and a fermata. The piano accompaniment continues with a consistent 6/4 rhythm, providing harmonic support for the vocal line. The system concludes with a double bar line.

Five staves of musical notation, likely for woodwinds. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The first four staves contain dense musical passages, while the fifth staff has a more sparse, rhythmic pattern.

A single empty musical staff with a treble clef and a key signature of one flat.

Three staves of musical notation for flutes. Each staff begins with a treble clef and a key signature of one flat. The word "FLUTES." is printed below the first and second staves. The notation includes various rhythmic values and rests.

A single empty musical staff with a treble clef and a key signature of one flat.

Two empty musical staves with a treble clef and a key signature of one flat.

RONDEAU.

FLUTES.

*On reprend le Rondeau.*

FLUTES.

*On reprend encore le Rondeau, & en suite l'Air qui est devant en b quarré.*



PRIM.

Ne perdons plus de precieux momens, Allons sur les Autels consacrer les fer-

BASSE-CONTINUE.

mens D'une Paix éternelle.

BASSE-CONTINUE.



POUSINE

Ne perdons plus de precieux momens. Allons sur les Au-

Ne perdons plus Ne per- dons plus de precieux momens, Allons sur les Au-

BASSE-CONTINUE.

tels consacrer les fermens D'une Paix éternelle, Et d'une amour tendre & fi-

tels consacrer les fermens D'une Paix éternelle, Et d'une a-

BASSE-CONTINUE.

delle, Allons, Allons sur les Autels, Allons, Allons consacrer les fer-  
 -mour tendre & fi- delle, Allons, Allons sur les Au- tels consacrer les fer-

BASSE-CONTINUE.

mens d'une Paix é-ternel- le, Et d'une amour, Et d'u- ne a-  
 mens d'une Paix é-ter- nelle. Et d'une amour tendre & fi- delle, Et d'une a-

BASSE-CONTINUE.

mour ten-dre & fi- del- le.  
 mour ten- dre & fidel- le.

BASSE CONTINUE.

## SCENE III.

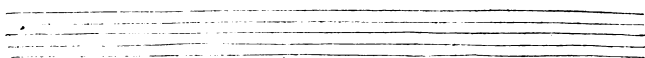
BRISEIS seule.

RITOURNELLE.

BASSE-CONTINUE.

First system of musical notation, including a vocal line and a basso continuo line.

BASSE-CONTINUE.



Second system of musical notation, including a vocal line and a basso continuo line.

QUE voy-je? C'en est fait, & mon perfide- mant Espouse en ce mo-

BASSE-CONTINUE.

Third system of musical notation, including a vocal line and a basso continuo line.

ment Sa nouvelle mai- stresse. Ah! Junon est-ce ain- si que tu tiens ta pro-

BASSE-CONTINUE.

Fourth system of musical notation, including a vocal line and a basso continuo line.

messe? Est-ce ainsi que tu romps ces funestes li- ens Qui vont causer ma

BASSE-CONTINUE.

*pp*

mort & fau- ver les Troyens? Un juste defespoirm'a- nime, Mon amour outra-

BASSE-CONTINUE.

gé demande une victime, Courons, cou- rons l'immoler ou pe-

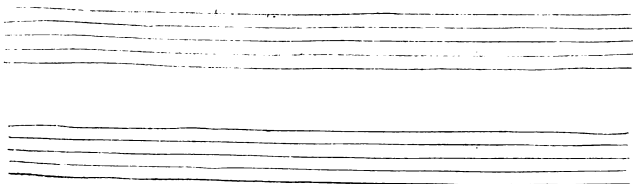
BASSE-CONTINUE.

rir, Si mes transports ja- loux me font commettre un crime Pour l'expi-

BASSE-CONTINUE.

er je suis preste à mou-

BASSE-CONTINUE.



Flûte

rit.

Fuyons, fuyons, une mort certaine, Nous n'avons pl<sup>s</sup> de défen-

Fuyons, fuyons, une mort certaine, Nous n'avons pl<sup>s</sup> de défen-

Fuyons, fuyons, une mort certaine, Nous n'avons pl<sup>s</sup> de défen-

Fuyons, fuyons, fuyons, fuyons, une mort certaine, Nous n'avons pl<sup>s</sup> de défen-

VIOLONS.

BASSE-CONTINUE.

## ACHILLE,

feur. Fuyons, fuyons, une mort certaine, Nous n'avôs pl' de défen- feur.

feur. Fuyons, fuyons, une mort certaine, Nous n'avôs pl' de défen- feur.

feur. Fuyons, fuyons, une mort certaine, Nous n'avôs pl' de défen- feur.

feur. Fuyons, fuyons, fuyons, fuyons, une mort certaine, Nous n'avôs pl' de défen- feur.

**BASSE-CONTINUE.**

ACTE CINQUIESME. 1

301

BRISEIS. ARCAS.

Où courez-vous? Quelle terreur Loin de ces lieux vous entraîne? Achille ne vit

BASSE-CONTINUE.

BRISEIS. ARCAS.

plus. Ciel! quel est son vainqueur? L'indigne ravisseur d'He-

BASSE-CONTINUE.

BRISEIS.

lene Par une trahison a terminé son fort. Quoy! le

BASSE-CONTINUE.

POLIXENE.

traître Paris est l'auteur de sa mort? Dieux!

BASSE-CONTINUE.

ACHILLE,  
SCÈNE V.  
POLIXÈNE, BRISEÏS.

quel horrible spectacle! Le perfide Paris triomphe sans obstacle

*doux.*

*doux.*

*doux.*

*doux.*

BASSE-CONTINUE.

Il jouit de son crime, & ne me permet pas D'embrasser mon époux même après son tré-

*c.*

*c.*

*c.*

*c.*

BASSE-CONTINUE.



pas, d'un coup mortel j'ay veu fraper Achille, J'ay retiré le trait dont il estoit percé : He-

BASSE-CONTINUE.

Detailed description: This system contains six staves. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The fourth staff is the vocal line with lyrics. The fifth staff is the vocal line with lyrics. The sixth staff is the basso continuo line with figured bass notation including '6', 'X', '6-6X', '67', and '47'.

las! dans les douleurs d'ot m'oeur est pressé, Ce trait fatal peut m'estre utile.

BASSE-CONTINUE.

Detailed description: This system contains six staves. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The fourth staff is the vocal line with lyrics. The fifth staff is the vocal line with lyrics. The sixth staff is the basso continuo line with figured bass notation including '6', '4X', and '6'.

TRISTE.

Je vay presser nos Chefs & nos Soldats De vanger la meurtre d'Achile.

BASSE-CONTINUE.

Où, dans mô desespoir je conduiray leurs pas Sur les remparts de vôtre Ville.

BASSE-CONTINUE.

*Andant.*

Puisse le juste Ciel se declarer pour nous, Et puissent aujourd' huy les Troyés perir tous.

BASSE-CONTINUE.

COLIENE.

Va punir les Troyës, cours hâter la vâgeâce Du Heros qu'õ viét d'immoler, Laiffe-moy feule i-

doux.

doux.

doux.

BASSE-CONTINUE.

cy, ne viens plus me troubler Par ton odieuse preñence. Par ces foins écla-

BASSE-CONTINUE.

## ACHILLE,

tans va prouver ton amont; Pourfuy Paris, fais luy ravir le jour; Au Heros que tu perds

BASSE-CONTINUE.

On te verra sur- vivre? Depuis qu'il ne vit plus Rien ne plaist à mes yeux, Une fanglante

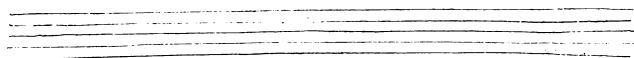
BASSE-CONTINUE.

ACTE CINQUIESME.

mort va finir en ces lieux Les horribles tourmens où sa perte me livre. Ah! n'est-il

The first system of music consists of five staves. The top staff is a vocal line in G major with a common time signature. It contains the lyrics "mort va finir en ces lieux Les horribles tourmens où sa perte me livre. Ah! n'est-il". Below the vocal line are four staves for the basso continuo, including a grand staff (treble and bass clefs) and a single bass clef staff. The music is written in a style typical of 18th-century French opera.

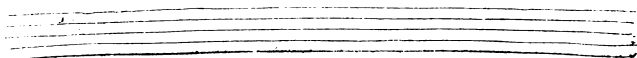
BASSE-CONTINUE.



pas moins glorieux De le vanger que de le fuivre ?

The second system of music consists of five staves. The top staff is a vocal line in G major with a common time signature. It contains the lyrics "pas moins glorieux De le vanger que de le fuivre ?". Below the vocal line are four staves for the basso continuo, including a grand staff (treble and bass clefs) and a single bass clef staff. The music continues from the first system.

BASSE-CONTINUE.



PRELUDE.

TOURNENT.

Mais, quels tristes ob- jets viennent s'offrir à moy ? Dieux !  
doux. tous.

doux.

doux.

BASSE-CONTINUE.

qu<sup>t</sup>el fa<sup>t</sup>issement ! que<sup>t</sup>lle hor<sup>t</sup>reur ! que<sup>t</sup>l effroy ! Ah ! je vois m<sup>o</sup> Espoux sur l'<sup>t</sup>infernale

*doux.*

BASSE-CONTINUE.

rive, J'entens les cris de son ombre plaintive. Elle m'appelle!

*for.* *doux.* *for.* *doux.* *for.*

BASSE-CONTINUE.

## ACHILLE,

Elle me tend les bras! Ciel! je voy dans les yeux éclater la co-

*doux.* *fort.* *doux.*

BASSE-CONTINUE.

lere! Chere Ombre, atten... je vay te fati-

*fort.* *doux.* *fort.* *doux. fort.*

BASSE-CONTINUE.







ACTE CINQUIESME.

113

mains pour terminer ma vie, Funeste trait, seconde mon envie, Que ton se-

6 4, 6 6, 6 4, 6

BASSE-CONTINUE.

cours me fera doux Si tu frapes mon cœur d'une atteinte mortelle: Il s'avance luy

b, 4, 2, 6, x, 6 7 b, 4, b

BASSE-CONTINUE.

mesme au devant de tes coups, Trop heureux si tu m'es fi- delle !

BASSE-CONTINUE.

Detailed description: This system contains five staves. The top staff is the vocal line for Achilles, with lyrics underneath. The second and third staves are for the right and left hands of the basso continuo. The fourth staff is the basso continuo line, with figured bass notation (e.g., 6X, 7, ♯, 6, ♭, 6, X, 6, ♭, 6, X, ♯) written below the notes. The fifth staff is a blank line.

C'en est fait, le suczczé ré- pond à mon attente, Je n'ay plus guère à souf-

BASSE-CONTINUE.

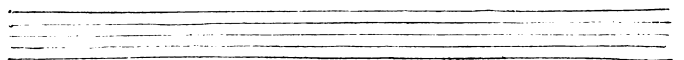
Detailed description: This system contains five staves. The top staff is the vocal line for Achilles, with lyrics underneath. The second and third staves are for the right and left hands of the basso continuo. The fourth staff is the basso continuo line, with figured bass notation (e.g., 6, ♭, 6, ♯, 6, ♭, 6, X, ♯) written below the notes. The fifth staff is a blank line.



## ACHILLE,

toy que je me sacrifie; Sans toy je deteste la vie; Oüy, je le jure, he-

BASSE-CONTINUE.



las: je frissonne, je meurs.

BASSE-CONTINUE.

FIN DU CINQUIESME ET DERNIER ACTE.

