



CINQUIEME ENTREE. LA TUROUIE.

Le Théâtre représente les Jardins du Serail
du Grand Seigneur, & dans le fond,
l'Appartement des Sultanes.



SCENE PREMIERE.

Z A I D E.

P R E L U D E.

Z A I D E.

The musical score consists of six staves. The first staff is for the vocal part, labeled 'Z A I D E.', and contains a simple melody with rests. The second staff is for the Violons, labeled 'VIOLONS.', and features a more complex melodic line with various ornaments and dynamics. The third and fourth staves continue the instrumental texture. The fifth and sixth staves are for the Basse-Continue, labeled 'BASSE-CONTINUE.', and include figured bass notation with numbers (6, 7, 6, 7, 6, 5) and asterisks (*, 3*) indicating specific fingerings or ornaments.

BASSE-CONTINUE.

The first system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one flat. The second staff is a vocal line with lyrics. The third and fourth staves are for a keyboard instrument, likely a harpsichord or spinet. The fifth and sixth staves are for a string instrument, likely a violin or flute. The system concludes with a double bar line and a repeat sign.

The second system of the musical score consists of six staves, continuing the composition from the first system. It features the same instrumental and vocal parts. The system concludes with a double bar line and a repeat sign.

CINQUIÈME ENTREE, SCENE I.

AIR.

MES Yeux, ne pourrez-vous ja- mais Forcer mon vainqueur à se ren-

Doux.

The first system of the musical score consists of six staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are written below the notes. The second staff is the piano accompaniment, starting with a bass clef. The remaining four staves continue the piano accompaniment. The bottom staff includes figured bass notation: 6, 7 6, x, 6, 6, 6, 6, 4, 3x.

dre; Faut-il, avec un cœur si ten- dre, Avoir de si foi- bles at- traits? Mes

The second system of the musical score consists of six staves. The top staff is the vocal line, continuing the lyrics. The second staff is the piano accompaniment. The remaining four staves continue the piano accompaniment. The bottom staff includes figured bass notation: 6, 6, 6, 7, 43.

Ggg

Yeux, ne pourrez- vous jamais Forcer mon vainqueur à se rendre.

For.

Detailed description: This system contains the first musical phrase. It consists of a vocal line on a single staff and a piano accompaniment on five staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the vocal staff. The piano accompaniment includes various rhythmic patterns and fingerings, with some notes marked with 'x' to indicate specific techniques. A dynamic marking of 'For.' (Forzando) is placed below the second staff of the piano part.

Au moment de mon esclavage, Quand on me condui-

Doux.

Doux.

Detailed description: This system contains the second musical phrase. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are written below the vocal staff. The piano accompaniment is written on five staves and includes various rhythmic figures and fingerings. Two dynamic markings of 'Doux.' (Dolce) are present: one below the second staff and another below the fifth staff of the piano part.

fit dans ce riche Palais, Il parut à mes yeux l'Antre le plus fau- vage, Je le fis reten-

The first system of the musical score consists of six staves. The top staff is the vocal line, and the bottom staff is the basso continuo line. The lyrics are: "fit dans ce riche Palais, Il parut à mes yeux l'Antre le plus fau- vage, Je le fis reten-". The music is in common time (C) and features various rhythmic values including eighth and sixteenth notes, as well as rests. The basso continuo line includes figured bass notation with numbers like 56, 6, and 5.

tir de mes tri- stes re- grets, Je me fis une image af- freu- se Du Souve-

The second system of the musical score also consists of six staves. The top staff is the vocal line, and the bottom staff is the basso continuo line. The lyrics are: "tir de mes tri- stes re- grets, Je me fis une image af- freu- se Du Souve-". The music continues in common time (C) with similar rhythmic patterns. The basso continuo line includes figured bass notation with numbers like 6, 6x, and 6.

rain que j'adore aujourd'huy, Mais, sa présence, en- fin dissipa mon en- nuy, Et je me trou-

This system contains a vocal line and four instrumental staves. The vocal line begins with the lyrics "rain que j'adore aujourd'huy, Mais, sa présence, en- fin dissipa mon en- nuy, Et je me trou-". The instrumental staves provide accompaniment for the vocal line.

vay trop heu- reu- se D'être captive auprès de luy.

Fort.

This system continues the musical score with a vocal line and four instrumental staves. The vocal line begins with the lyrics "vay trop heu- reu- se D'être captive auprès de luy." The instrumental staves provide accompaniment. A dynamic marking of *Fort.* is present. The system concludes with a double bar line and a repeat sign.

Les Beantez dont il est le maitre, Par son ordre bientôt s'assemblent dans ces lieux,

Doux.

This system contains a vocal line and five instrumental staves. The vocal line begins with the lyrics "Les Beantez dont il est le maitre, Par son ordre bientôt s'assemblent dans ces lieux,". The instrumental staves provide accompaniment, with the second staff marked "Doux.".

Amour, Amour, fay-luy connoître Le cœur qui le merite mieux. Amour,

H h h

This system continues the musical score with a vocal line and five instrumental staves. The vocal line begins with the lyrics "Amour, Amour, fay-luy connoître Le cœur qui le merite mieux. Amour,". The instrumental staves provide accompaniment, with the bottom staff ending with the instruction "H h h".

Amour, fay- luy connoître Le cœur qui le merite mieux. Mais, c'est luy que je

Bequars.

7 76 6 6 54

vois, gardons-nous de paroître, Il n'est pas temps encor de m'offrir à ses yeux.

1 2 6 5 4

SCENE II.

ZULIMAN, ROXANE.

RITOURNELLE.

Vivace.

VIOLONS,

BASSE-CONTINUE.

This system contains the first three staves of the musical score. The top staff is for Violins, the middle for a second Violin part, and the bottom for Basse-Continue. The music is in 2/4 time and begins with a 'Vivace' tempo marking. The Basse-Continue part includes figured bass notation with numbers 6, 7, and 6.

This system contains the next three staves of the musical score. It continues the instrumental parts for Violins and Basse-Continue. The Basse-Continue part includes figured bass notation with numbers 6 and 7.

This system contains the next three staves of the musical score. It continues the instrumental parts for Violins and Basse-Continue. The Basse-Continue part includes figured bass notation with numbers 6, 7, and 6.

This system contains the final three staves of the musical score on this page. It concludes the instrumental parts for Violins and Basse-Continue. The Basse-Continue part includes figured bass notation with numbers 6, 7, and 7.

ROXANE.

Quoy ! par d'autres appas, votre ame est enflamée ? Mes soupirs désormais vont être super-

flus : Ah ! pourquoy m'avez-vous aimée ? Ou pourquoy ne m'aimez-vous plus ? Ah ! pour-

quoy m'avez-vous aimé, Ou pourquoy ne m'aimez-vous plus ? Ou pour-

quoy ne m'aimez vous plus ?

A I R.

VIOLONS.

ZULIMAN
J'ene romprois pas nôtre chaîne, Si vous sçaviez m'y retenir : nir :

Mon cœur s'accorde fans peine, A qui sçait mieux l'obtenir ; Mon cœur s'accorde fans peine,

A qui sçait mieux l'obte- nir.

ROXANE.

Que vôtre inconstance est cruelle ? Helas ! vous m'ôtez vôtre cœur , Et mal-

BASSE-CONTINUE.

gré toute ma dou- leur, Je n'ose vous trai- ter d'Ingrat & d'Infi- delle ; Je

vois avec horreur mépriser mes appas, Je fens les plus vives allarmes; Mais, le respect me

force à murmurer tout bas; Et me fait dévorer mes soupirs & mes larmes.

VIOLONS.

ZULIMAN.
Vous méritez un sort plus doux, Et mon cœur à regret se détache du vôtre: La pi-

tié parle encor pour vo^s; Mais l'amour parle pour une autre. La pitié parle encor pour

vous, Mais l'amour parle pour une au- tre. C'En est d'oc fait, Seigneur, mes beaux

ZULIMAN.

jours sont pas- sez. J'En'oublierai ja- mais que vous me fîtes chere.

ROXANE.

Vous ne m'aimez plus, c'est assez, Tout le reste me desespere; Que ne puis-je oublier

ZULIMAN.

que je vous ay sçu plaire, Je ne sentirois pas que vous me trahif- sez. ON ap-

proche, cessez une plainte trop vaine. Celles qu'icy mon ordre ameine, Vont par leurs

jeux répondre à mes desirs. Dissimulez votre peine, Et respectez mes plai-

ROXANE, à part.

sirs. Voyons du moins l'Objet de ses nouveaux desirs, Sçachons à qui je dois ma haine.

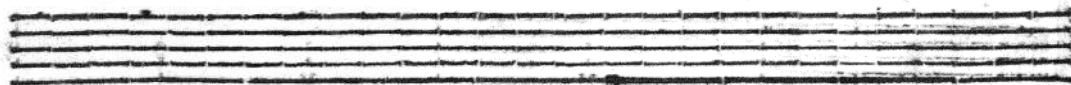


SCENE III.

ZULIMAN, ROXANE, ZAYDE & les autres Sultanes.

PASSACAILLE.

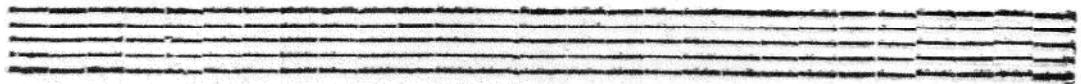
VIOLONS.



CINQUIEME ENTREE, SCENE III.



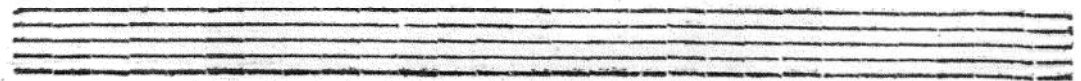
Musical score system 1, consisting of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a piano accompaniment with a grand staff (treble and bass clefs). The third and fourth staves are for a string quartet (violin I, violin II, viola, and cello). The fifth staff is a bass line with a bass clef. The system ends with a double bar line and a fermata over the final note.



A set of five empty musical staves, likely representing a section of the score that is not present in this image.



Musical score system 2, consisting 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 piano accompaniment with a grand staff (treble and bass clefs). The third and fourth staves are for a string quartet (violin I, violin II, viola, and cello). The fifth staff is a bass line with a bass clef. The system ends with a double bar line and a fermata over the final note.



A set of five empty musical staves, likely representing a section of the score that is not present in this image.

L'EUROPE GALANTE, BALLET,

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 and third staves are for a keyboard instrument, likely a harpsichord or spinet, with a treble and bass clef. The fourth and fifth staves are for a string instrument, likely a violin or viola, with a treble and bass clef. The notation includes various note values, rests, and dynamic markings.

A set of five empty musical staves, consisting of a grand staff (treble and bass clefs) and three individual staves below it.

The second system of the musical score consists of five staves, similar in layout to the first system. It continues the musical composition with a melodic line in the top staff and accompaniment for keyboard and string instruments in the lower staves. The notation includes various note values, rests, and dynamic markings.

A set of five empty musical staves, consisting of a grand staff (treble and bass clefs) and three individual staves below it.

FLUTES.
FLUTES.
Deux.
VIOLONS.

This section of the score contains five staves. The first two staves are for Flutes, with the second staff labeled 'Deux.' The third staff is for Violons. The fourth and fifth staves are empty, indicating that the instruments are silent for those measures.

Tous.

This section of the score contains five staves. The first staff is for 'Tous' (All instruments). The second and third staves are for Flutes. The fourth and fifth staves are for Violons. The score includes various musical notations such as notes, rests, and dynamic markings.

The first system of music consists of five staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The second and third staves are in alto clef and contain rhythmic accompaniment. The fourth staff is in bass clef and contains a lower melodic line. The fifth staff is in bass clef and contains a complex rhythmic pattern, including a sixteenth-note figure marked with a '6' above it.

A set of five empty musical staves, consisting of five horizontal lines each.

The second system of music consists of five staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests, including a note marked with a '7' above it. The second and third staves are in alto clef and contain rhythmic accompaniment. The fourth staff is in bass clef and contains a lower melodic line. The fifth staff is in bass clef and contains a complex rhythmic pattern, including a sixteenth-note figure marked with a '6' above it.

A set of five empty musical staves, consisting of five horizontal lines each.

CINQUIEME ENTREE, SCENE III

A musical score for five instruments, likely strings and woodwinds. The score consists of five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is written in a common time signature. The notation includes various note values, rests, and dynamic markings. There are several 'x' marks above the notes in the fifth staff, possibly indicating fingerings or specific performance instructions. The score is enclosed in a large bracket on the left side.

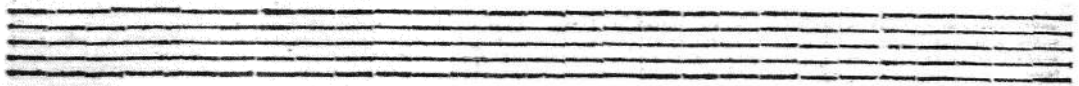
Two empty musical staves, one above the other, with five lines each.

A musical score for Flutes and Violins. The score consists of five staves. The first staff is in treble clef and is labeled "FLUTES." and "Tous." The second staff is in treble clef and is labeled "FLUTES." The third staff is in treble clef and is labeled "Doux." and "VIOLONS." The fourth and fifth staves are in bass clef. The music is written in a common time signature. The notation includes various note values, rests, and dynamic markings. The score is enclosed in a large bracket on the left side.

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

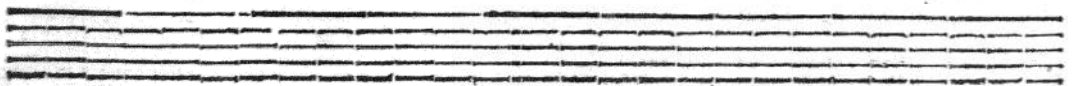
FLUTES.
FLUTES.
doux.
VIOLONS.

This section of the score features five staves. The first two staves are for Flutes, the third for Violins (marked 'doux'), and the fourth and fifth are for other instruments. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and dynamic markings.



TOUTS.

This section of the score features five staves. The first three staves are for woodwinds (labeled 'TOUTS'), and the fourth and fifth are for strings. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and dynamic markings. At the bottom of the fifth staff, there are markings: $\frac{6}{3}$, 76, and $\frac{6}{3}$.



CINQUIEME ENTREE, SCENE III.



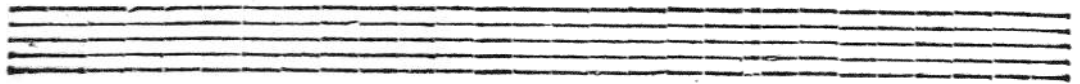
The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various rhythmic values, including eighth and sixteenth notes. The second staff is a bass clef with a common time signature, containing a bass line. The third and fourth staves are also bass clefs with common time signatures, likely representing different instruments or voices. The fifth staff is a bass clef with a common time signature, containing a bass line with some markings like '7 6 6X' and '6X' below it. Below the fifth staff are two empty staves.



The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various rhythmic values, including eighth and sixteenth notes. The second staff is a bass clef with a common time signature, containing a bass line. The third and fourth staves are also bass clefs with common time signatures, likely representing different instruments or voices. The fifth staff is a bass clef with a common time signature, containing a bass line with some markings like '6' and '6X' below it. Below the fifth staff are two empty staves.



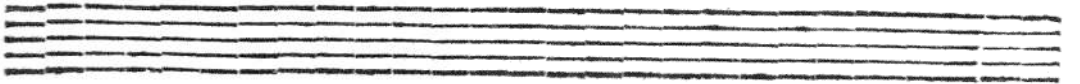
The first system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a bass clef. The third staff is a tenor clef. The fourth staff is an alto clef. The fifth staff is a bass clef. The music is written in a style typical of 18th-century French ballet music, featuring a mix of eighth and sixteenth notes, often with slurs and ornaments. There are some 'x' marks above the first and third staves, possibly indicating fingerings or specific performance instructions.



A set of five empty musical staves, consisting of a treble clef staff, a bass clef staff, a tenor clef staff, an alto clef staff, and another bass clef staff.



The second system of music also consists of five staves, with the same clef and key signature arrangement as the first system. The notation continues with similar rhythmic patterns and melodic lines. There are 'x' marks above the first and third staves. At the end of the system, there are some numerical markings: '6 6 x' above the first staff, '6 6 x' above the second staff, and '6 x' above the fifth staff.



A second set of five empty musical staves, identical in clef and key signature to the first set.

The first system of the score consists of five staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The subsequent four staves are for other instruments, likely strings and woodwinds, with various clefs and key signatures. The music is a continuous melodic line with some rests and dynamic markings.

A I R.

Zayde, alternativement avec les autres Sultanes.

ZAYDE.

The second system of the score features a vocal line and instrumental accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are: "Que l'Amour dans nos cœurs, Fasse naître Mille ardeurs Pour nôtre auguste Maître;". Below the vocal line are staves for Flutes and Violons. The flute part is marked "Doux." and the violin part is marked "VIOLONS.".

Que l'Amour dans nos cœurs, Fasse naître Mille ardeurs Pour nôtre auguste Maître;

FLUTES.
Doux.

VIOLONS.

The third system of the score features a vocal line and instrumental accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are: "Que nos ten-dres sôûpirs Prévienêt ses desirs. Que nos ten-dres sôûpirs Prévienêt ses desirs." Below the vocal line are staves for Flutes and Violons.

Que nos ten-dres sôûpirs Prévienêt ses desirs. Que nos ten-dres sôûpirs Prévienêt ses desirs.

M m m

LES SULTANES.

Que l'Amour dans nos cœurs, Fasse naître Mille ardeurs Pour nôtre auguste Maître ;
 Que l'Amour dans nos cœurs, Fasse naître Mille ardeurs Pour nôtre auguste Maître ;

FLUTES.

Fort.

VIOLONS.

Que nos ten-dres soupirs Préviennent ses desirs, Que nos ten-dres soupirs Préviennent ses desirs.
 Que nos tendres soupirs Préviennent ses desirs, Que nos tendres soupirs Préviennent ses desirs.

FLUTES.

VIOLONS.

ZAYDE.

Dans ces lieux, tout doit le satisfaire ; Pour ce charmant Vainqueur, laissons-nous enflâmer ; Atten-

FLUTES.

Doux.

VIOLONS.

CINQUIEME ENTREE, SCENE III

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dans le bonheur de luy plaire, En jouissant toujours du plaisir de l'aimer. Atten- mer.
 dans le bonheur de luy plaire, En jouissant toujours du plaisir de l'aimer. Atten- mer.

LES SULTANES.

Dans ces lieux tout doit le satisfaire; Pour ce charmant vainqueur, laissons-nous enflâ-
 Dans ces lieux tout doit le satisfaire; Pour ce charmant Vainqueur, laissons-nous enflâ-

FLUTES.

Forc.

VIOLONS.

mer; Attendôz le bonheur de luy plaire, En jouissant toujôurs du plaisir de l'aimer. Atten- mer.
 mer; Attendôz le bonheur de luy plaire, En jouissant toujôurs du plaisir de l'aimer. Atten- mer.

FLUTES.

VIOLONS.

PRELUDE.

ZULIMAN, à ZAYDE,

A I R.

Vous brillez seule en ces Retraites, Vous effacez tous les autres appas :

BASSE-CONTINUE.

Vous brillez... pas: L'Amour ne se plaît qu'où vous êtes, Il languit, Il lan-

guit où vous n'êtes pas. L'A- pas. Mon cœur ne sent que trop le plaisir que vous

ZAYDE. ZULIMAN.
fai-tes. Quoy? Seigneur! C'Est de vous que je me sens épris: Depuis le

jour que je vous vis, Mon cœur, belle Zayde, en secret vous adore.

ZAYDE. ZULIMAN.
Hélas! s'il estoit vray, vous me l'aurez ap- pris. Non, & c'est un se-

cret, que je tairois en- core, Si vos ten- dres regards ne me l'avoient surpris.

A I R.

VIOLONS.

J'Esperois affranchir mon ame Du peril d'engager sa foy, l'espe-

BASSE-CONTINUE.

foy; Et je ne voulois pas me permettre une flâme, Qui prit trop d'empire sur

moy. Et je ne voulois pas me permettre une flame, Qui prit trop d'empire sur moy.

RECITATIF.

J'ay longtemps differé de vous rendre les armes : Pour éviter d'éternel-les

BASSE-CONTINUE.

mours, Des Beautz de ces lieux j'empruntois le secours ; Mais , vous triomphez de leurs

charmes , Et je vous aime enfin, pour vous aimer toujours. **AH!** c'en est

Elle tire son poignard , pour en frapper ZAYDE. **ZULIMAN.**
 trop, je cède à cet outrage : Verfons le fang que demande ma rage. **Ciel!** que

CINQUIEME ENTREE, SCENE III

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Il attache le poignard.

ROXANE.

vois-je? Quelle fureur! Malheureuse, qu'oses-tu faire? JE vou-

lois la punir d'avoir trop sçu te plaire, Et de m'avoir ravi ton cœur; Le defef-

poir dont je suis animée, S'enflâme encor par tes discours; Tu luy jures, Cru-

el, les plus tendres amours, Tu l'aimas cent fois plus que tu ne m'as aimée.

Quand tu formas les nœuds que tu romps pour jamais, J'éprouvay ta fierté jusques dans ta ten-

dresse; Helas! c'est avec d'autres traits Que l'amour aujourd'huy te

bleffé, Devant ses yeux ton orgueil cesse; J'ay voulu vanger mes at-

ZULIMAN.

traits, Et te punir de ta foiblesse. Quoy! ne crain-tu pas que la mort Soit le

6 6 43

ROXANE.

prix de ton infolence? J'En'ay pû remplir ma vengeance, Ce regret seul fans

IZAYDE.

toy, peut terminer mon fort. Mais, toy, Rivale trop cruelle, Pren ce

56 76 6

fer infidelle à mon juste couroux, Portes-en à mon cœur une atteinte mortelle,

6

ZULIMAN.

Tu m'as déjà porté de plus sensibles coups. Qu'on l'ôte de mes yeux, & qu'on s'assure d'elle.

6 4 6

SCENE IV.

ZULIMAN, ZAYDE, & les autres SULTANES.

A I R.

ZAYDE

AU nom de nos ten-dres ardeurs, Oubliez la jalouse ra-

ge; Ne vous vangez de ses fureurs, Qu'en m'aimant davanta- ge. Ne vous van-

ZULIMAN. A I R.

gez de ses fureurs, Qu'en m'ai-mant davanta- ge. Je suis épris de vos ar-

traits Autant qu'on le peut être; Mon feu ne sçauroit croître, Ny s'affoiblir ja-

mais; Mon feu ne sçauroit croître, Ny s'affoiblir jamais.

O o o

ENSEMBLE.

HAUTE.

Livrons nos cœurs à la tendresse, Ne formons que d'heureux desirs, Livrons nos

ZULIMAN.

Livrons nos cœurs à la tendresse, Ne formons que d'heureux desirs; Livrons nos

BASSE-CONTINUE.

cœurs à la tendresse, Ne formons que d'heureux desirs; Aimons-

cœurs à la tendresse, Ne formons que d'heureux desirs; Aimons-nous, Aimons-

nous sans cesse, Comptons nos jours par nos plaisirs. Aimons-nous, Aimons-nous sans

nous sans cesse, Comptons nos jours par nos plaisirs. Aimons-nous, Aimons-nous sans

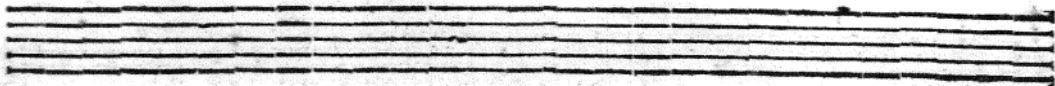
cesse, Comptons nos jours par nos plaisirs. Comptons nos jours par nos plaisirs.

cesse, Comptons nos jours par nos plaisirs. Comptons nos jours par nos plaisirs.

ZULIMAN.

Que tout signale i- cy nos ardeurs mutu- elles, Qu'on offre à nos re- gards les

Fêtes les plus belles.



Sans des Paroles franques, du Divertissement qui suit.

Vive le Souverain qui nous donne des Loix ;
 Chantons, chantons, répetons mille fois,
 Vive le Souverain, qui nous donne des Loix ;

Qu'il ignore à jamais les peines,
 Qu'il éprouve mille douceurs,
 Qu'il brille autant que les fleurs,
 Qu'il dure autant que les chefnes.

Qu'il réünisse en luy, la force & le courage ;
 Que ses voisins jaloux,
 Craignent plus son courroux,
 Que nos fruits ne craignent l'orage.

Qu'audevant de ses vœux les cœurs viennent s'offrir ;
 Que pour son bonheur, tout conspire ;
 Et que le Ciel fasse toujours fleurir,
 Et ses Jardins, & son Empire.





SCENE V.

ZULIMAN, ZAYDE, & les autres SULTANES.

Les Bostangis ou Jardiniers du Grand Seigneur, forment plusieurs Jeux, suivant leur caractère.

MARCHE DES BOSTANGIS.

VIOLONS.

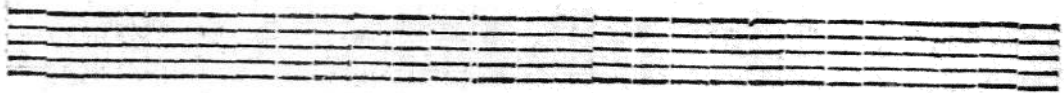
BASSE-CONTINUE.



GINQUIEME ENTREE, SCENE V.



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. The second staff is an alto clef. The third staff is a tenor clef. The fourth staff is a bass clef. The fifth staff is a double bass clef. The music is written in a style typical of 18th-century French opera, with various note values and rests.



A set of five empty musical staves, likely representing a section of the score that is not present in this image or is a placeholder.



The second system of music also consists of five staves, similar in clefs and notation to the first system. It continues the musical piece with various rhythmic patterns and melodic lines.



A second set of five empty musical staves, identical in format to the first set.

PPP

Le Chef des Bostangis, à qui le Chœur répond.

Grave.

Doux.
VIOLONS.

LE BOSTANGI.

B-C. **V** Ivir, Vivir, gran Sultana, Vivir, Vivir gran Sultana.

C H O E U R.

V Ivir, Vivir, gran Sul- tana, Vivir, Vivir, gran Sultana.

V Ivir, Vivir, gran Sul- tana, Vivir, Vivir, gran Sultana.

V Ivir, Vivir, gran Sul- tana, Vivir, Vivir gran Sultana.

V Ivir, Vivir, gran Sul- tana, Vivir, Vivir, gran Sultana.

VIOLONS.

CINQUIEME ENTREE, SCENE V.

AIR.

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

VIOLONS.

LE BOSTANGI.

Unir, Unir li cantara, Mille volte exclamara, Unir, Unir li cantara,

BASSE-CONTINUE.

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

Unir, Unir li cantara, Mille volte exclamara. Unir, Unir li cantara,

Musical score for 'LEUROPE GALANTE, BALLETT.' consisting of six staves. The first staff includes dynamic markings: *LUZZ.*, *Fort.*, *Doux.*, and *Fort.*. The fifth staff contains the lyrics: "Mille volte exclamara. Mille volte exclamara." The score concludes with two empty staves.



CINQUIEME ENTREE, SCENE V.

LE CHOEUR.

UNir, unir li cantara , Mille volte exclamara, Unir, unir li cantata , U-

UNir, unir li cantara , Mille volte exclamara. Unir, unir li cantara, U-

UNir, unir li cantara , Mille volte exclamara. Unir, unir li cantara. U-

UNir, unir li cantara, Mille volte exclamara. Unir, unir li cantara, U-

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

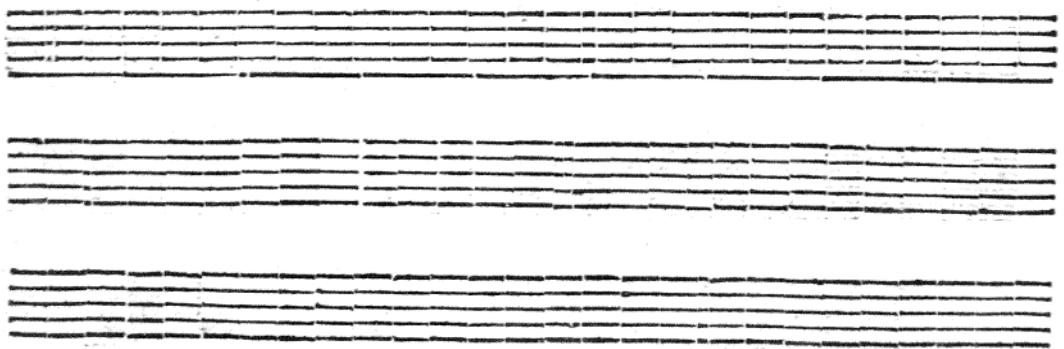
nir, unir li cantara, Mille volte excla-mara. Unir, unir li cantara, U-

nir, unir li cantara, Mille volte excla- mara, Unir, unir li cantara, U-

nir, unir li cantara, Mille volte excla- mara. Unir, unir li cantara, U-

nir, unir li cantara, Mille volte excla- mara, Unir, unir li cantara, U-

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff. The music is in a 3/4 time signature. The lyrics are repeated three times, each time with a slight variation in the melody. The score ends with a double bar line and a repeat sign.



nir, unir li cantara, Mille volte exclamara, Unir, unir li cantara, U-

nir, unir li cantara, Mille volte exclamara, Unir, unir li cantara, U-

nir, unir li cantara, Mille volte exclamara, Unir, unir li cantara, U-

nir, unir li cantara, Mille volte exclamara, Unir, unir li cantara, U-

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves. The music is in 3/4 time and features a repeating melodic phrase. The lyrics are: "nir, unir li cantara, Mille volte exclamara, Unir, unir li cantara, U-". The piano accompaniment includes fingerings such as 5, 4, 3, 6, 7, 6.

Three empty musical staves, each consisting of five horizontal lines, arranged vertically.

nir, unir li cantara, Mille volte exclamara, Mille volte exclamara.

nir, unir li cantara, Mille volte exclamara, Mille volte exclamara.

nir, unir li cantara, Mille volte exclamara, Mille volte exclamara.

LE BOSTANGI.

nir, unir li cantara, Mille volte exclamara, Mille volte exclamara. Vir...
doux

6 7 6 6 6 4 3 6 4 3 6 4 3

Le Bostangi Bacchi repete Vivir, & le Chœur aussi. Ensuite on reprend la Marche, page 253.

A I R.

Le BOSTANGI, alternativement avec le CHOEUR.

Doux.

LE BOSTANGI.

Bello como star un flor, Durar quanto far arbor, Durar quanto far ar-

BASSE-CONTINUE.

bor. A l'Enemigos fu sciabo- la, Como à frutas Tempe- sta. A l'Enc-

migos fu sciabo- la, A l'Enc- migos fu sciabo- la, Como à frutas Tempe-

sta. Como à frutas Tempe- sta.

LE CHOEUR.

Bello como star un flor, Durar quanto far arbor. Durar quanto far arbor.

Bello como star un flor, Durar quanto far arbor. Durar quanto far arbor.

Bello como star un flor, Durar quanto far arbor. Durar quanto far arbor.

Bello como star un flor, Durar quanto far arbor. Durar quanto far arbor.

VIOLONS.

Allegro.

LE BOSTANGL

LA Ruciada matu- tina, Far florir su Jar- dina, Favor cele- sta Coprir,

Coprir su Turban- ta, Favor cele- sta, Coprir, Coprir su Turban-

Fort.

ta. Coprir, Coprir su Turban- ta. *Tournez vite S. V. P. pour le CHOEUR.*

L E C H O E U R.

Favor cele- sta Coprir, coprir su Turbanta. Coprir, Coprir su Turbanta.

Favor cele- sta, Coprir, coprir su Turban- ta. Coprir, Coprir su Turbanta.

Favor cele- sta, Coprir, coprir su Turbanta. Coprir, Coprir su Turbanta.

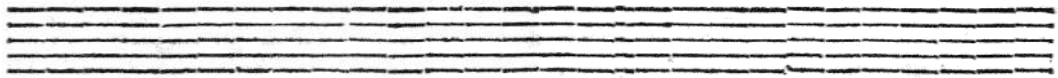
Favor cele- sta, Coprir, coprir, su Turbanta. Coprir, Coprir su Turbanta.

VIOLONS.

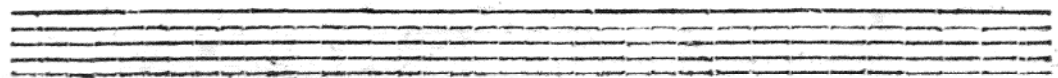
PREMIER AIR, POUR LES BOSTANGIS.

CINQUIEME ENTREE, SCENE V.

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 and third staves are alto clefs, and the fourth and fifth staves are bass clefs. The fifth staff includes dynamic markings such as '4 3*' and '6-6-'. There are also some 'x' marks above the notes in the first and third staves.

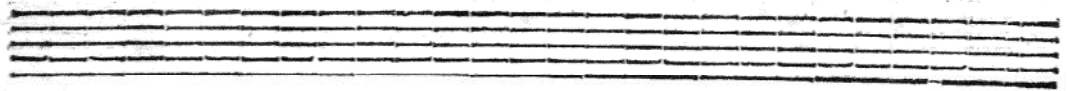


The second system of the musical score consists of five staves, continuing the musical notation from the first system. It features similar clefs and key signatures. The fifth staff includes dynamic markings such as '6x', '4 3*', and '6-6-'. There are also some 'x' marks above the notes in the first and third staves.



L'EUROPE GALANTE, BALLET.
DEUXIÈME AIR, POUR LES MESMES.

VIOLONS.



CINQUIEME ENTRE E, SCENE V.

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second and third staves are in alto and tenor clefs, respectively, and contain harmonic accompaniment. The fourth staff is in bass clef and contains a bass line. The fifth staff is in bass clef and contains a bass line with some sixteenth-note patterns. There are dynamic markings such as 'x' and '6' throughout the system.

A set of five empty musical staves, consisting of five horizontal lines each, positioned between the first and second systems of music.

The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second and third staves are in alto and tenor clefs, respectively, and contain harmonic accompaniment. The fourth staff is in bass clef and contains a bass line. The fifth staff is in bass clef and contains a bass line with some sixteenth-note patterns. There are dynamic markings such as 'x' and '6' throughout the system.

A set of five empty musical staves, consisting of five horizontal lines each, positioned at the bottom of the page.

A I R.

Le Bofangi, alternativement avec le Chœur.

Doux.
VIOLONS.
 LE BOSTANGL.

Star contento, Star, potente, Del mondo star l'amor, ô lo spavento.

BASSE-CONTINUE.

L E C H O E U R.

FIN.

Star contento, Star potente, Del mondo star l'amor, ô lo spavento.

Star contento, Star potente, Del mondo star l'amor, ô lo spavento.

Star contento, Star potente, Del mondo star l'amor, ô lo spavento.

Star contento, Star potente, Del mondo star l'amor, ô lo spavento.

VIOLONS.

BASSE-CONTINUE.

FIN.

VIOLONS.

LEBOSTANGI

EN Regnar, En amar, Far tributir l'Occidento l'Oriento. En Regnar, En amar, Sempre sen-

BASSE-CONTINUE.

tir Plazer senfa tormento, Dir è far, O disfar Subito, subito Sù lò momento.

On reprend le second Air, page 254. & le Bostangi recommence Star Contento, page 256. tout de suite jusqu'au mot Fin.

Toutes les Basses.

EN Regnar, En amar, Far tributir l'Occidento, l'Oriento.

VIOLONS.

T. S. V. P. pour le Chœur.

LE CHOEUR.

EN Regnar, en amar, Sempre sentir Plazer senza tormento.

EN Regnar, en amar, Sempre sentir Plazer senza tormento.

EN Regnar, en amar, Sempre sentir Plazer senza tormento.

EN Regnar, en amar, Sempre sentir Plazer senza tormento.

VIOLONS.

BASSE-CONTINUE.
Doux.

LE BOSTANGI.

Dir é far, O disfar, Subito, subito Sì lò momento. Star contento



SCENE SIXIÈME, ET DERNIERE.

VENUS, LA DISCORDE, & les ACTEURS de la Scene précédente.

LA DISCORDE

C'En est fait, Déesse inhu-
Doux

VIOLENS.

PRELUDE. BASSE-CONTINUE.

Detailed description: This system contains the first musical staff with a vocal line and five instrumental staves. The vocal line begins with the lyrics 'C'En est fait, Déesse inhu-' and 'Doux' below it. The instrumental staves are labeled 'VIOLENS.', 'PRELUDE.', and 'BASSE-CONTINUE.'. The music is in common time (C) and features various rhythmic patterns and dynamics.

maine, Laisse-moy fuir de ce fatal fé- jour; Tu n'as que trop jotté de ma cruelle

Detailed description: This system continues the musical score with a vocal line and five instrumental staves. The vocal line begins with the lyrics 'maine, Laisse-moy fuir de ce fatal fé- jour; Tu n'as que trop jotté de ma cruelle'. The instrumental staves continue the accompaniment for the vocal line. The music maintains the same tempo and key signature as the first system.

L'EUROPE GALANTE, BALLET.

peine, O Ciel! tout echape à ma haine, Et tout cède à l'Amour.

The first system of music consists of six staves. The top staff is the vocal line, with lyrics written below it. The remaining five staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three individual staves. The music is in common time (C) and features a mix of eighth and sixteenth notes.

Vite.

J'excitois vainement le Dépit & la Rage, La

Fort. *Doux.*

Fort.

The second system of music consists of six staves. The top staff is the vocal line, with lyrics written below it. The remaining five staves are for piano accompaniment. The tempo is marked 'Vite.' and the time signature is 2/4. The music includes dynamic markings 'Fort.' and 'Doux.' and features a variety of rhythmic patterns, including sixteenth-note runs and chords.

force de l'Amour en brilloit davantage; Fuyons, Fuyons de l'Univers, Fuyons, Fuy-

The first system consists of a vocal line and four instrumental staves. The vocal line begins with the lyrics "force de l'Amour en brilloit davantage; Fuyons, Fuyons de l'Univers, Fuyons, Fuy-". The instrumental staves provide accompaniment with various rhythmic patterns and melodic lines.

ons de l'Univers, Allons du moins regner dans les Enfers. Fuyons, Fuyons de l'Uni-

The second system continues the musical piece with a vocal line and four instrumental staves. The vocal line includes the lyrics "ons de l'Univers, Allons du moins regner dans les Enfers. Fuyons, Fuyons de l'Uni-". The instrumental accompaniment continues with similar textures to the first system.

Vuu

vers, Fuyons, Fuyons de l'Univers, Allons dumoins regner dans les Enfers.

Fort.

This system contains the first six staves of music. The top staff is the vocal line with lyrics. The piano accompaniment consists of five staves below it. The music is in a minor key and features a driving eighth-note accompaniment. The vocal line has a melodic contour that rises and then falls. The piano part includes various textures, including sixteenth-note runs and chords.

VENUS.

LA Discorde à l'Amour, cède en-

Doux.

This system contains the second six staves of music. The top staff is the vocal line with lyrics. The piano accompaniment consists of five staves below it. The music continues in the same style as the first system. The vocal line has a more melodic and softer character, reflecting the 'Doux' dynamic marking. The piano part features more flowing sixteenth-note passages and rests.

CINQUIÈME ENTRÉE, SCÈNE VI.

263

fin la victoi- re. Vous, Jeux char-mants, tendres Plai- firs, Volez

This system contains the first five staves of the musical score. The top staff is the vocal line, and the remaining four staves are the piano accompaniment. The lyrics are: "fin la victoi- re. Vous, Jeux char-mants, tendres Plai- firs, Volez".

de toutes parts, pour servir ses desirs; Allez accroître encor son Em-

This system contains the next five staves of the musical score. The top staff is the vocal line, and the remaining four staves are the piano accompaniment. The lyrics are: "de toutes parts, pour servir ses desirs; Allez accroître encor son Em-".

pire & fa gloi- re. Volez de toutes

This system contains the first six staves of music. The top staff is the vocal line with lyrics. The second staff is the treble clef piano accompaniment. The third, fourth, and fifth staves are the right hand of the harpsichord. The sixth staff is the left hand of the harpsichord, featuring several sixteenth-note passages and trills.

parts, pour servir ses desirs; Allez accroître encor son Empire & fa gloi-

This system contains the next six staves of music. The top staff is the vocal line with lyrics. The second staff is the treble clef piano accompaniment. The third, fourth, and fifth staves are the right hand of the harpsichord. The sixth staff is the left hand of the harpsichord, featuring several sixteenth-note passages and trills.

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, starting with a fermata and the dynamic marking *rc.* The second staff is a treble clef instrument, likely a violin or flute. The third and fourth staves are bass clef instruments, likely a cello and double bass. The fifth staff is a bass clef instrument, likely a piano, with a *Fort.* dynamic marking and includes fingering numbers (6, 6-6, 6, 6-1) and asterisks (*) above certain notes.

The second 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, ending with a fermata. The second staff is a treble clef instrument, likely a violin or flute. The third and fourth staves are bass clef instruments, likely a cello and double bass. The fifth staff is a bass clef instrument, likely a piano, with a *Fort.* dynamic marking and includes fingering numbers (5, 6, 5) and asterisks (*) above certain notes.

FIN DE LA CINQUIEME ET DERNIERE ENTREE.


Xxx



T A B L E.

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Dans la longue espace de temps que cette Piece a été Representée , on y a adjoint plusieurs Airs Italiens qui se trouvent dans le Recueil des meilleurs Airs Italiens ; ainsi il ne les faut point chercher dans la Table cy-dessus.

L'Ariette venez Regner &c. qu'on a chanté dans cette Reprise , a été composée par Monsieur Campra , pour être ajoutée à *Tobis & Poldo* : elle est imprimée en un seul Livre In-quarto , avec plusieurs autres Ariettes , faites pour le même sujet.



ATTRIBUTION DE LA CHARGE

de Seul Imprimeur du Roy pour la Musique.



A R Lettres Patentes du Roy données à Fontainebleau le cinquième jour du mois d'Octobre, l'An de Grace 1695. Signées, LOUIS: Et plus bas, Par le Roy, PHELYPEAUX; Scellées du grand Sceau de cire jaune; Confirmées par Lettres de Surannation, données à Marly le vingt-huitième jour de May mil sept cent quinze, Signées comme dessus: Toutes lesdites Lettres Verifiées & Registrées en Parlement le 7. Juin 1715. Il est permis (à J-B-Christophe Ballard, Seul Imprimeur du Roy pour la Musique, & Noteur de la Chapelle de Sa Majesté,) d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale, qu'Instrumentale, de quelque Auteur ou Auteurs que ce soit, avec très-expresses inhibitions & défenses à tous Imprimeurs, Libraires, Tailleurs & Fondeurs de Caracteres, & autres personnes generalement quelconques, de Tailler, Fondre, ni contrefaire les Notes, Caracteres, Lettres grises, & autres choses inventées par ledit Ballard; ni d'entreprendre ou faire entreprendre ladite Impression de Musique, en aucun lieu de ce Royaume, Terres & Seigneuries de l'obéissance de Sa Majesté, nonobstant toutes Lettres à ce contraires, sans le congé & permission dudit Ballard; A peine de confiscation des Livres ou Exemplaires, Notes, Caracteres & autres Instruments servant au fait de ladite Impression de Musique, & de six mille livres d'Amende; Ainsi qu'il est plus amplement déclaré esdites Lettres: Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.

