

Des. F. 536

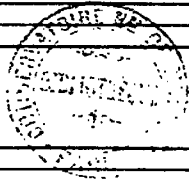
Ballet des Muses

par Bonserade
musique de Lully(?)

Septieme Divertissement

Des vieux ballets.

Recueil selectif d'airs de Ballet
de différentes époques et auteurs divers



Ms. F. 536

Fragment
du
Ballet
des
Muses
de Guinault, Benserade
et Lully

Ouverture du Ballet des muses

First system of musical notation, treble and bass staves. The treble staff features a melodic line with several accidentals (sharps and naturals) and a triplet of eighth notes at the end. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, treble and bass staves. The treble staff continues the melodic line with more accidentals. The bass staff features a more active line with many eighth notes and some accidentals.

Third system of musical notation, treble and bass staves. Both staves show a change in texture with the use of triplets and longer note values, including half notes and whole notes.

Recit 6^e Quertissement

enfin apres tant de hagarde

Fourth system of musical notation, treble and bass staves. The treble staff begins with a double bar line and a 2/2 time signature. The lyrics "enfin apres tant de hagarde" are written below the staff.

nous decouvrons les heureuses prouinces, ou le plus

Fifth system of musical notation, treble and bass staves. The lyrics "nous decouvrons les heureuses prouinces, ou le plus" are written below the staff.

grand et le plus grand des prin ces faire assembler de toutes

Sixth system of musical notation, treble and bass staves. The lyrics "grand et le plus grand des prin ces faire assembler de toutes" are written below the staff.

parts, la gloire les vertue, l'abon dance et les arte

choeur des musee

Rangeons no. sous serloix il est beau de les sui... ure, rangeons

nous sous serloix, il est beau de les sui... ure.

Rien n'est fi

4

Doux que de vi... ure a la cour de Louis le plus par

fait des Rois

a la cour de Louis le plus parfait des

Handwritten musical score for the first system, measures 1-4. It features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes.

Roye a la cour de Louie le plus

Roye a la cour de Louie le plus

Handwritten musical score for the second system, measures 5-8. It continues the melody from the first system. The lyrics are written below the notes.

parfait des Roys a la cour de Louie le plus

parfait des Roys a la Cour de Louie le plus

Handwritten musical score for the third system, measures 9-12. It continues the melody from the second system. The lyrics are written below the notes.

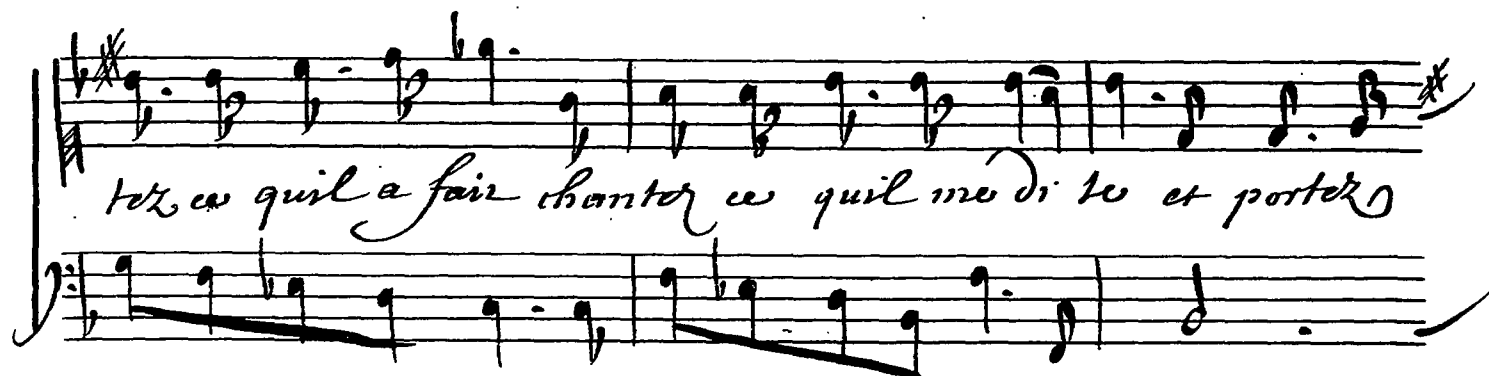
parfait des Roys

parfait des Roys

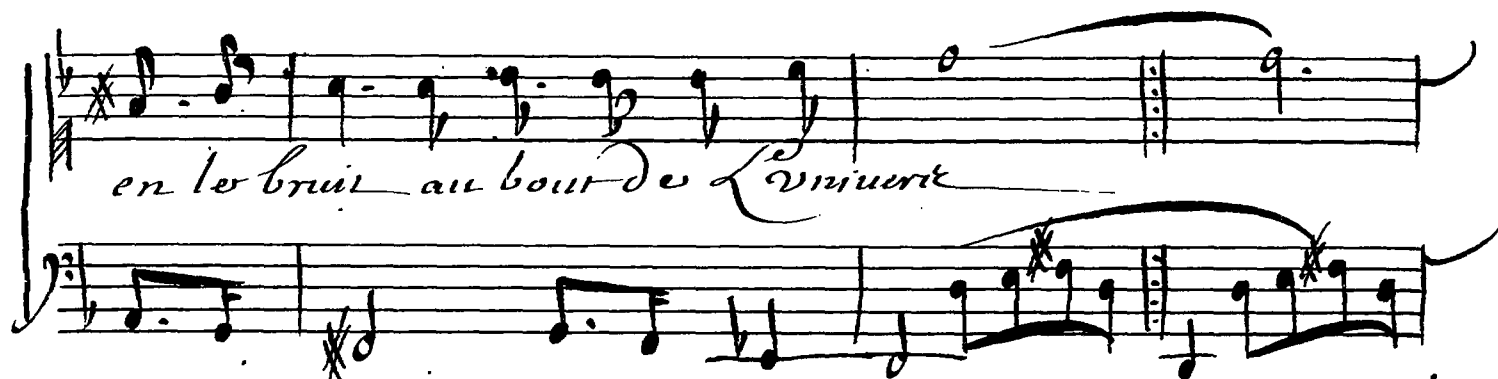
Mnemofine



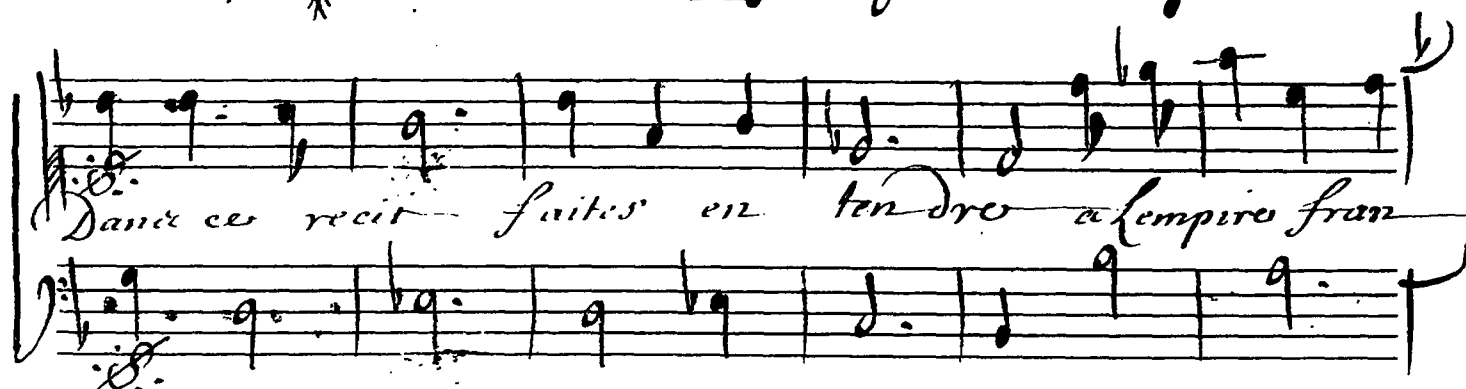
Vivant sous sa conduite mûres dans vos concerts, chan



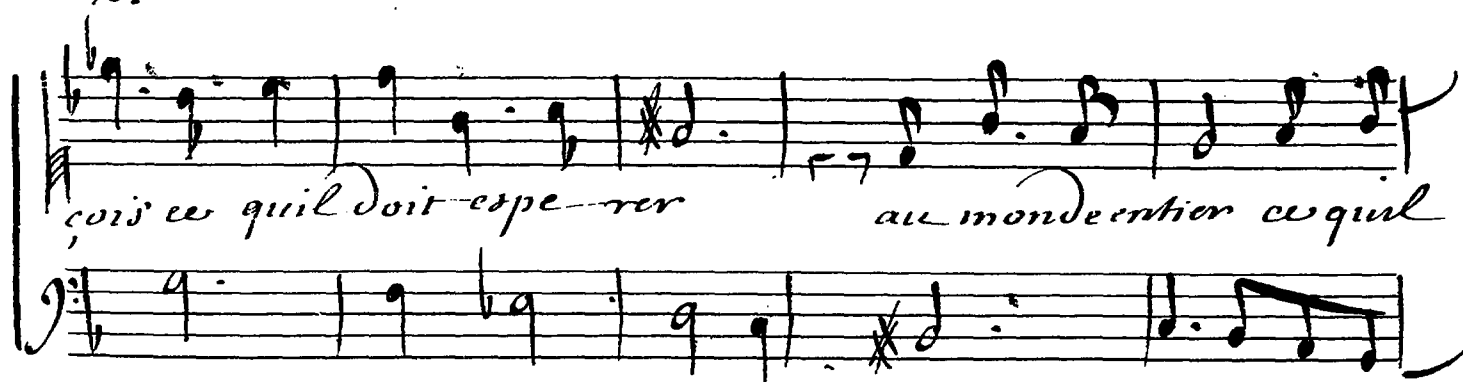
tez ce qu'il a fait chanter ce qu'il me di te et porter



en le bruit au bout de l'univers



Dans ce récit faites en tendre à l'empire fran



çois ce qu'il doit espérer au monde entier ce qu'il



doit admirer, aux Roys ce qu'ils doivent ap pren

7

dre, aux Rois qui le daient appren

dre

Premier air po. les septieme Plunettes

Premier air po. les septieme Plunettes

Premier air po. les septieme Plunettes

Premier air po. les septieme Plunettes

Un peu vite 8

Deux air, Pyrame et Thisbée

Handwritten musical score for 'Deux air, Pyrame et Thisbée'. The piece is marked 'Un peu vite' and has a tempo indicator of 8. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is written in a flowing, lyrical style with many slurs and ties.

Handwritten musical score for 'Deux air, Pyrame et Thisbée'. The piece is marked 'Un peu vite' and has a tempo indicator of 8. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is written in a flowing, lyrical style with many slurs and ties.

Handwritten musical score for 'Deux air, Pyrame et Thisbée'. The piece is marked 'Un peu vite' and has a tempo indicator of 8. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is written in a flowing, lyrical style with many slurs and ties.

Handwritten musical score for 'Deux air, Pyrame et Thisbée'. The piece is marked 'Un peu vite' and has a tempo indicator of 8. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is written in a flowing, lyrical style with many slurs and ties.

Sarabande du batai de l'amour malade

Handwritten musical score for 'Sarabande du batai de l'amour malade'. The piece is in 3/4 time and has a key signature of one sharp (F#). It consists of two staves, treble and bass clef. The melody is written in a flowing, lyrical style with many slurs and ties.

Handwritten musical score for 'Sarabande du batai de l'amour malade'. The piece is in 3/4 time and has a key signature of one sharp (F#). It consists of two staves, treble and bass clef. The melody is written in a flowing, lyrical style with many slurs and ties.

9

Handwritten musical score for the first system, measures 9-10. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat. Both staves contain musical notation with eighth and sixteenth notes, rests, and bar lines. The system concludes with a double bar line and repeat dots. Below the staves are three empty staves.

Ritournelle pour le roi d'Esculape

Handwritten musical score for the second system, measures 11-12. It consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The middle staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and a key signature of one flat. The system concludes with a double bar line and repeat dots.

Handwritten musical score for the third system, measures 13-14. It consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The middle staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and a key signature of one flat. The system concludes with a double bar line and repeat dots.

Handwritten musical score for the fourth system, measures 15-16. It consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The middle staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and a key signature of one flat. The system concludes with a double bar line and repeat dots.

Recit d'Esculape 10

Bel art qui re tar- des qui re tar-

dé l'insatiable trespas en secret merueit leurs

vostre si len- cea bonde fait il que vo- nen

ay eto pac- contre le plus commun de tous les

maux de tous les maux du mon- de fait

il que vo- nen ayer pac- Con tre le plus com

mon de tous les maux du monde

on reprend la Ritournelle

Premier air des Espagnols

fin

fin

12

Second air des Espagnols

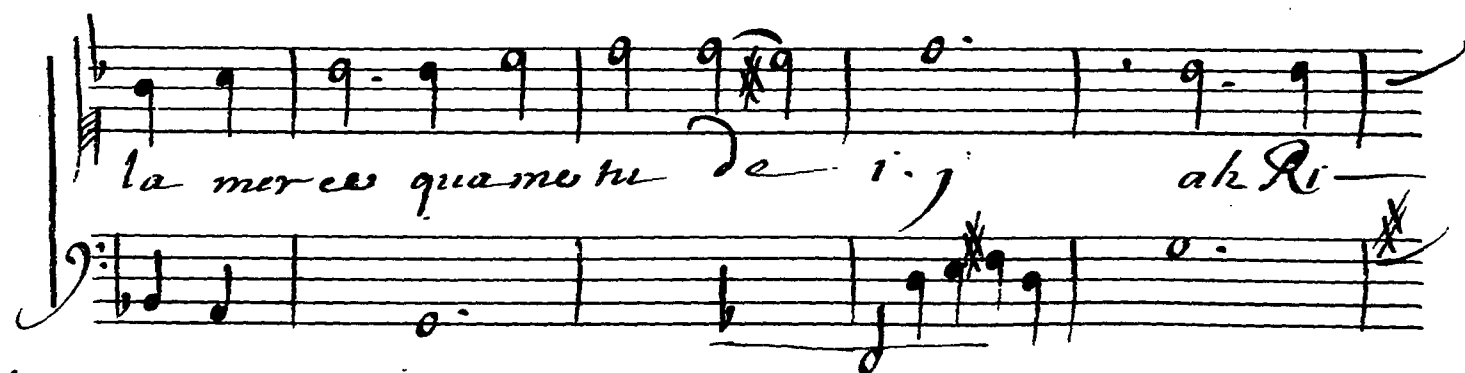
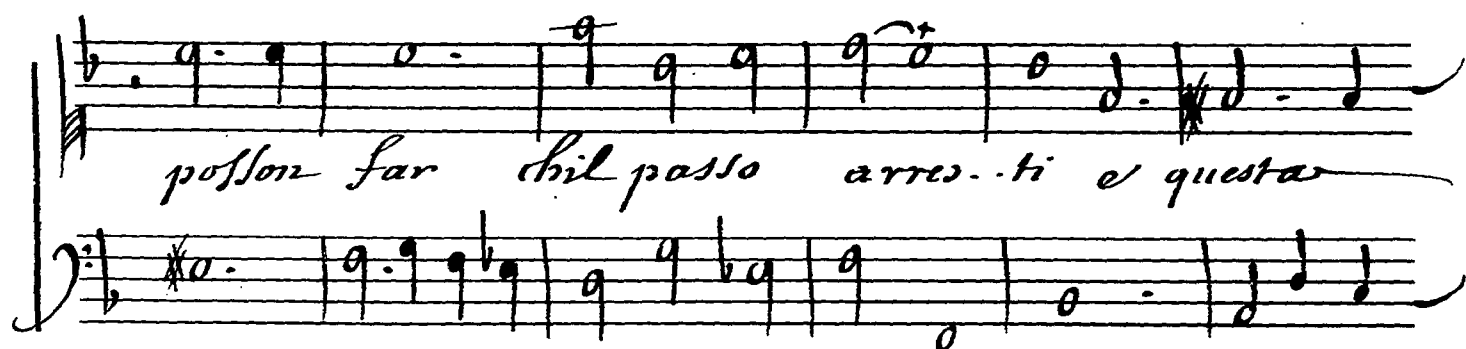
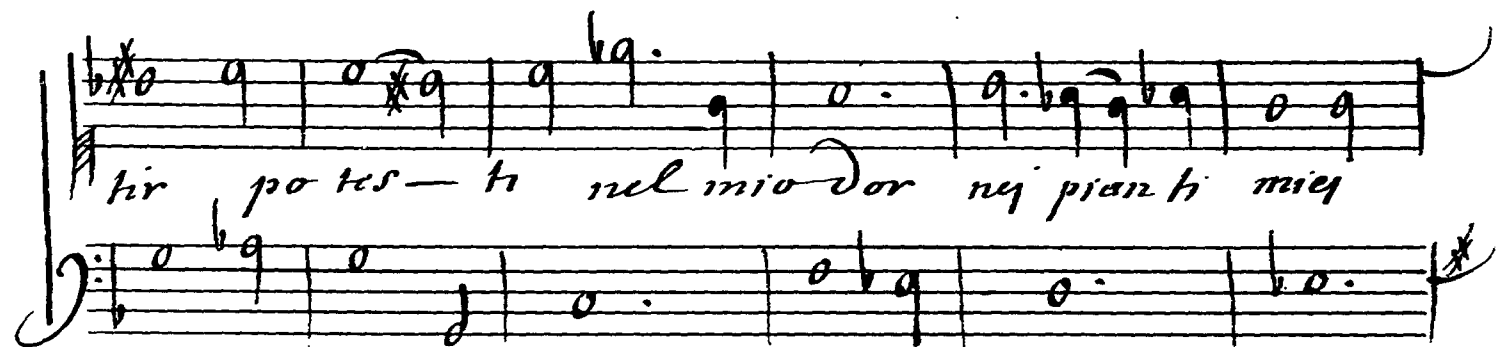
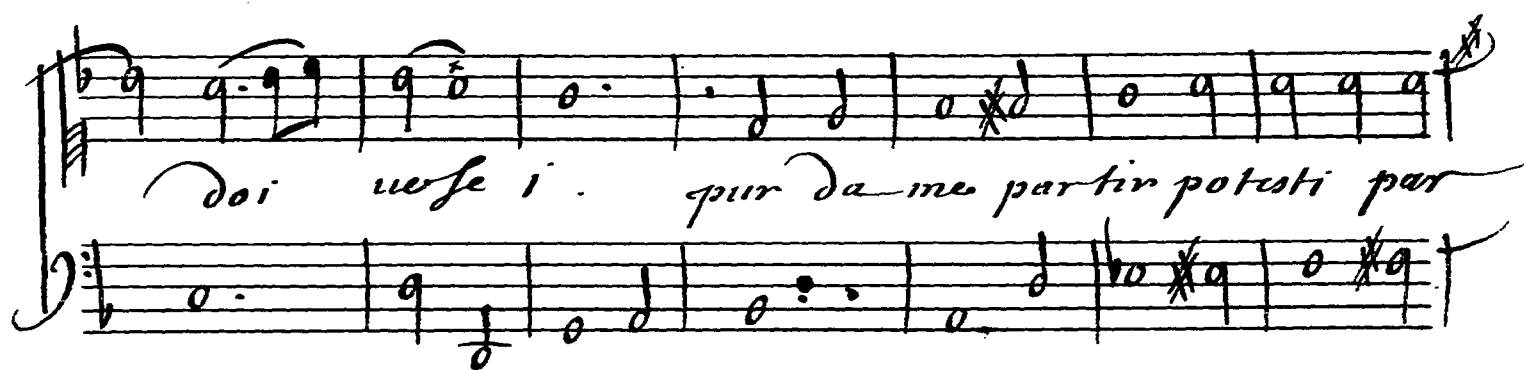
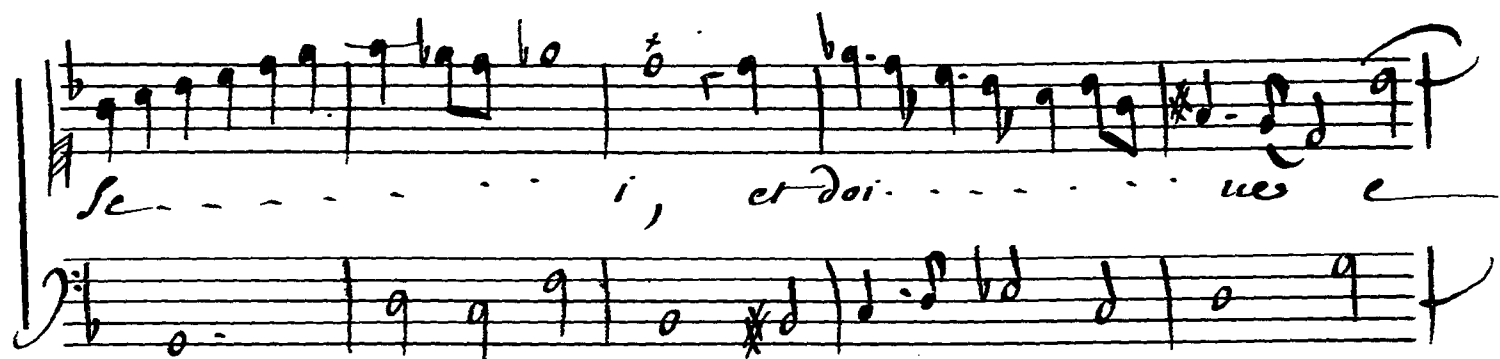
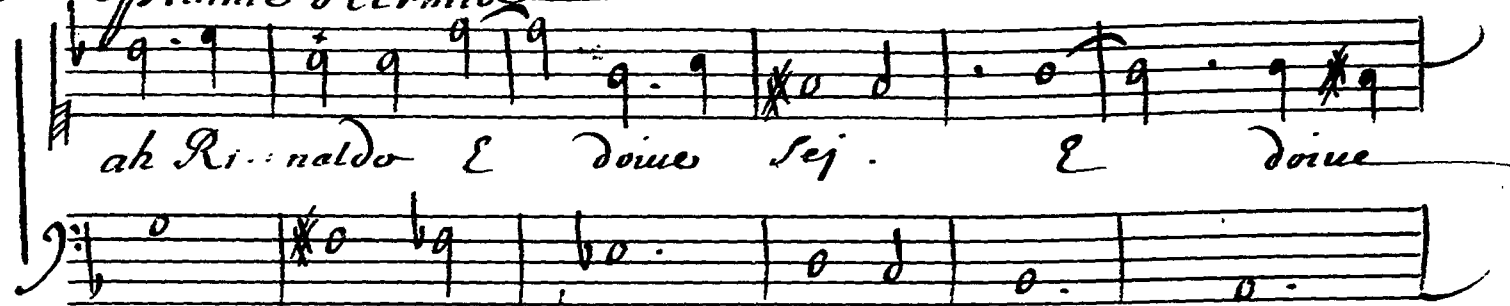
Handwritten musical score for 'Second air des Espagnols'. The piece is in 3/4 time and features a treble and bass staff. The melody is written in a key with one sharp (F#) and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The notation is in a cursive, handwritten style.

Handwritten musical score for 'Second air des Espagnols'. The piece is in 3/4 time and features a treble and bass staff. The melody is written in a key with one sharp (F#) and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The notation is in a cursive, handwritten style.

Handwritten musical score for 'Second air des Espagnols'. The piece is in 3/4 time and features a treble and bass staff. The melody is written in a key with one sharp (F#) and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The notation is in a cursive, handwritten style.

Handwritten musical score for 'Second air des Espagnols'. The piece is in 3/4 time and features a treble and bass staff. The melody is written in a key with one sharp (F#) and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The notation is in a cursive, handwritten style.

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plainte d'Arnide

14

naldo E doue sej. E doue se

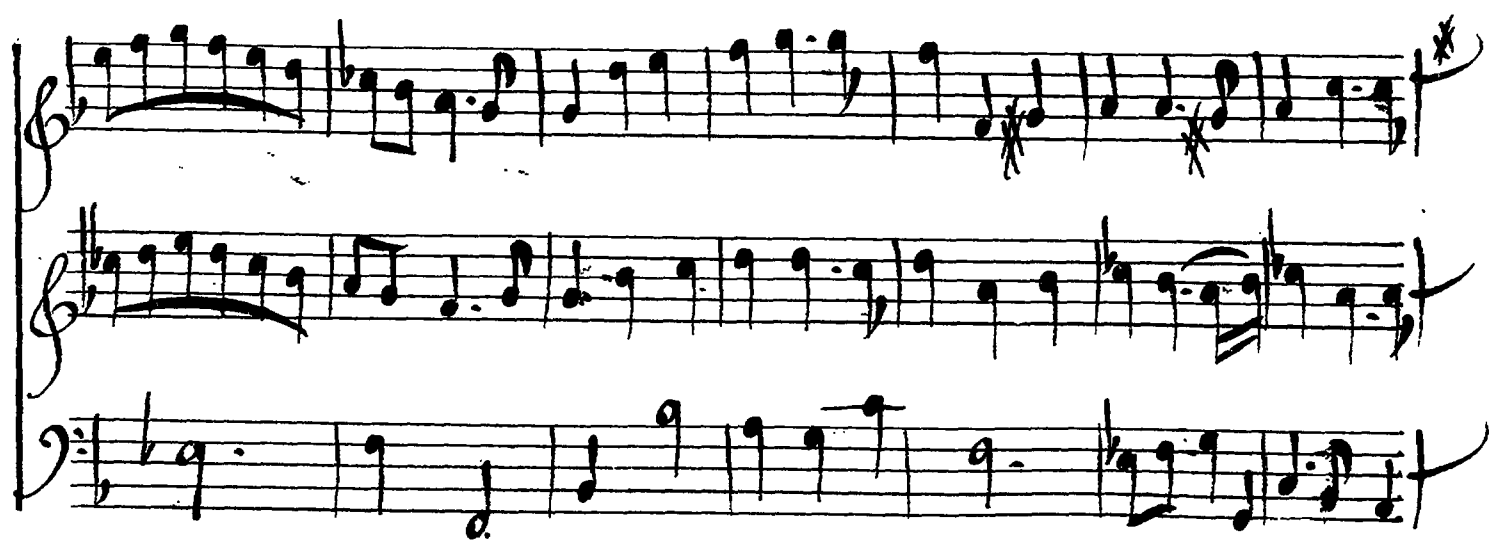
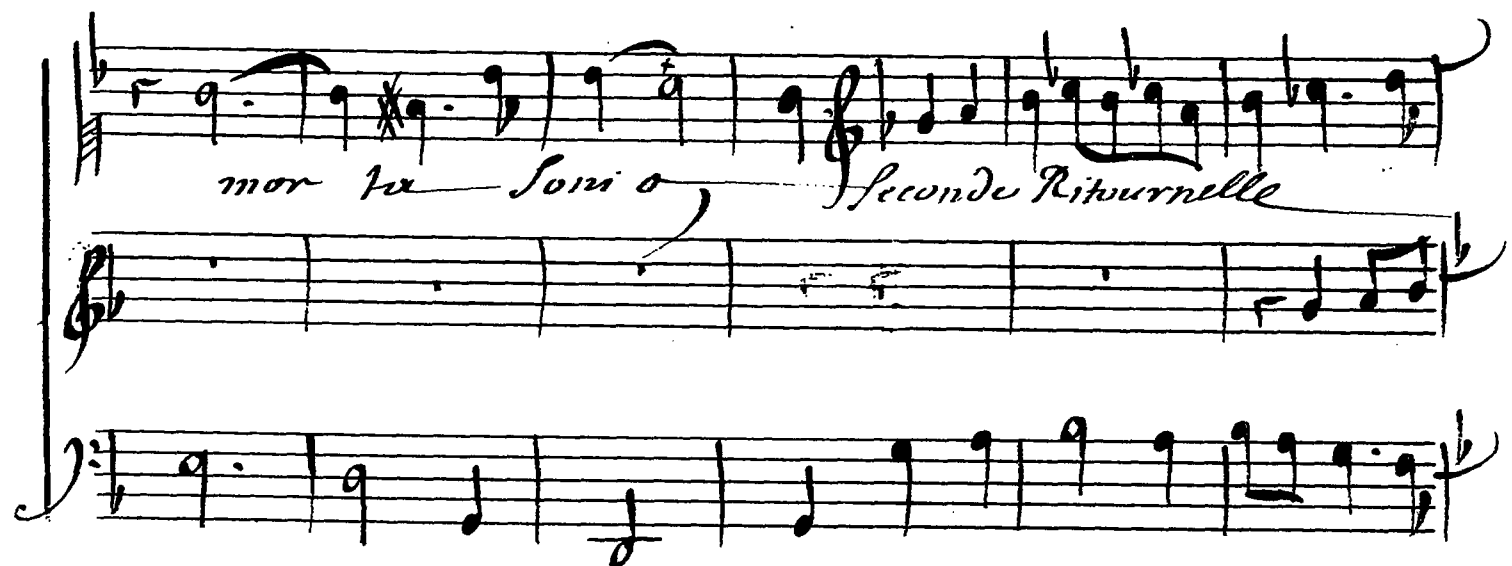
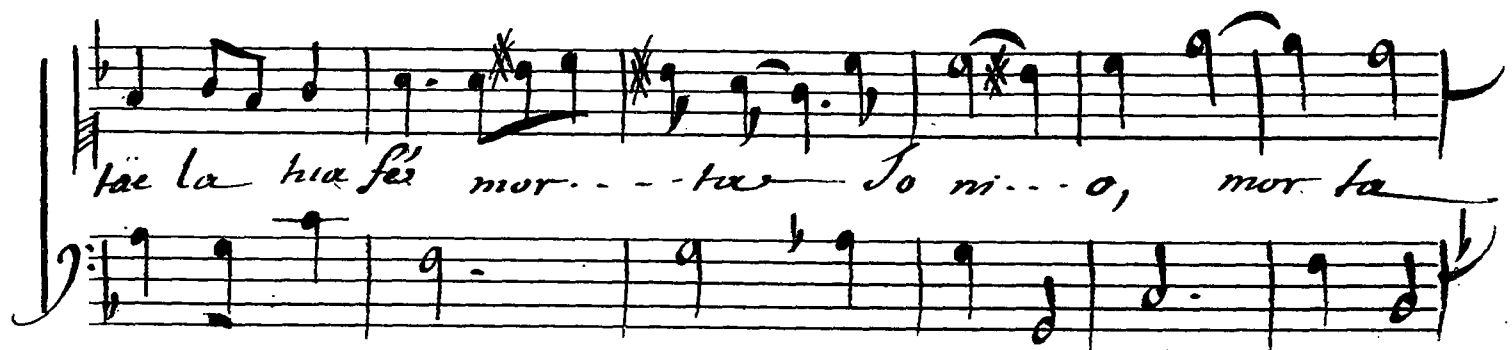
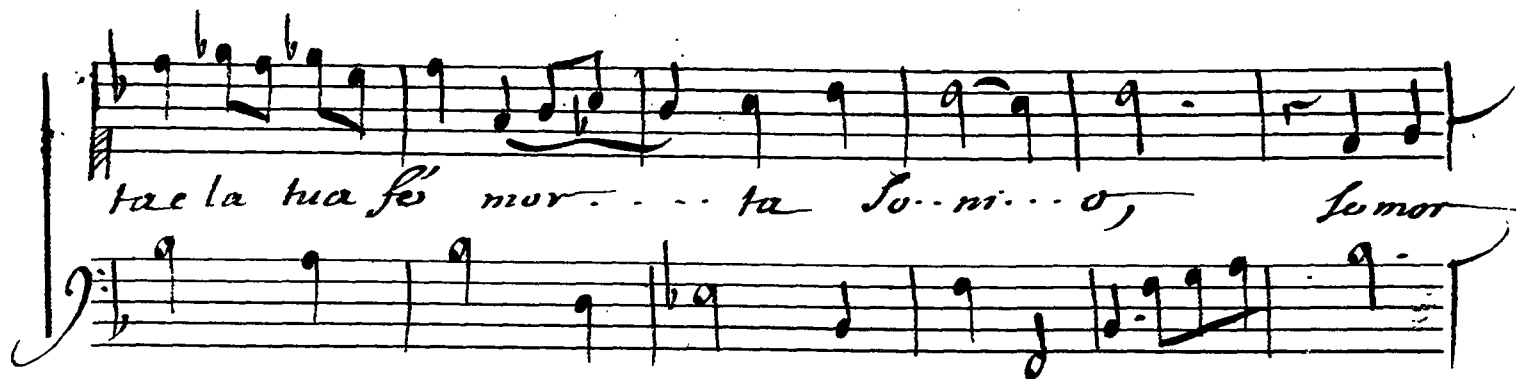
... e doue se... e doue

se. - i.

ahi quese vo... la Lon ge dame

E dio chi scolar e dio chi scolar sibernori

mango di rotar se for ma



armide

Dun quel bel so... co-, e

tarse gia che du to il loco che du to il loco

ah duro gia co di feri... ta deh torna

deh torna y dolo mio se mor

ta E tua fe e morta Son i... o se mor

ta E tua fe mor... ta Son i... o, mor tu

mus ta son g... o, Ritournelle

armide
ah che spargoin d'arno gridi

armide
voy che foste on dio mi moro del mio ben del

mio tesoro che chiamor custodi in fidi. Spa

18

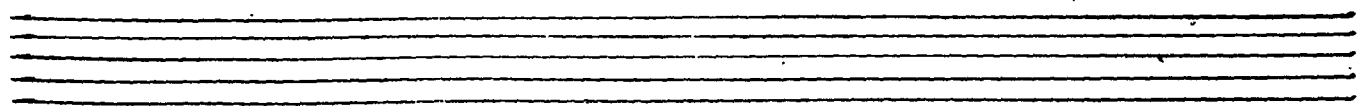
rito sua nite fuggito da me spa

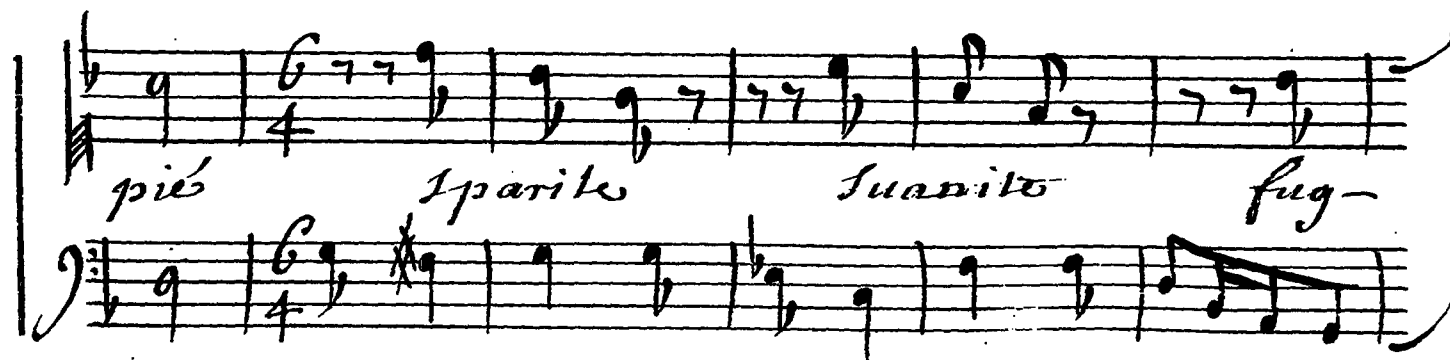
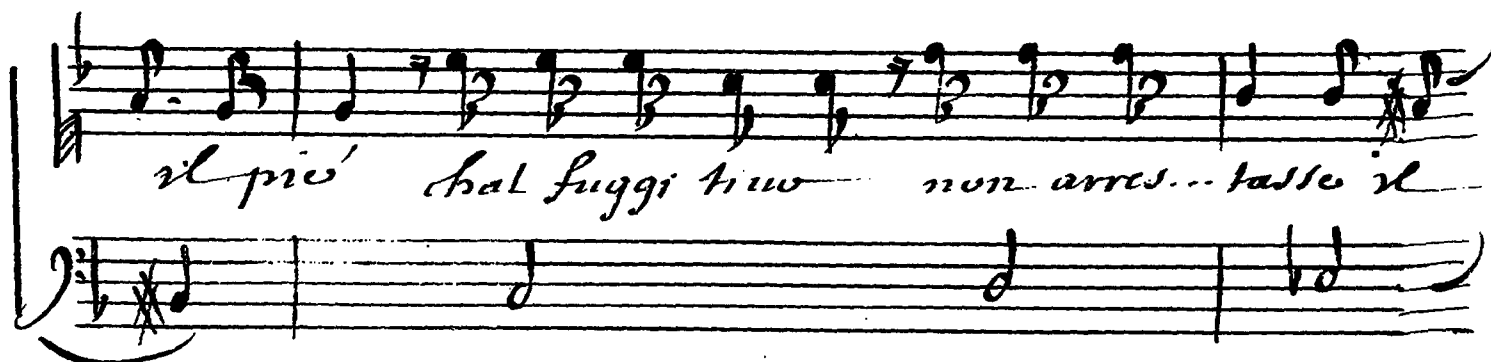
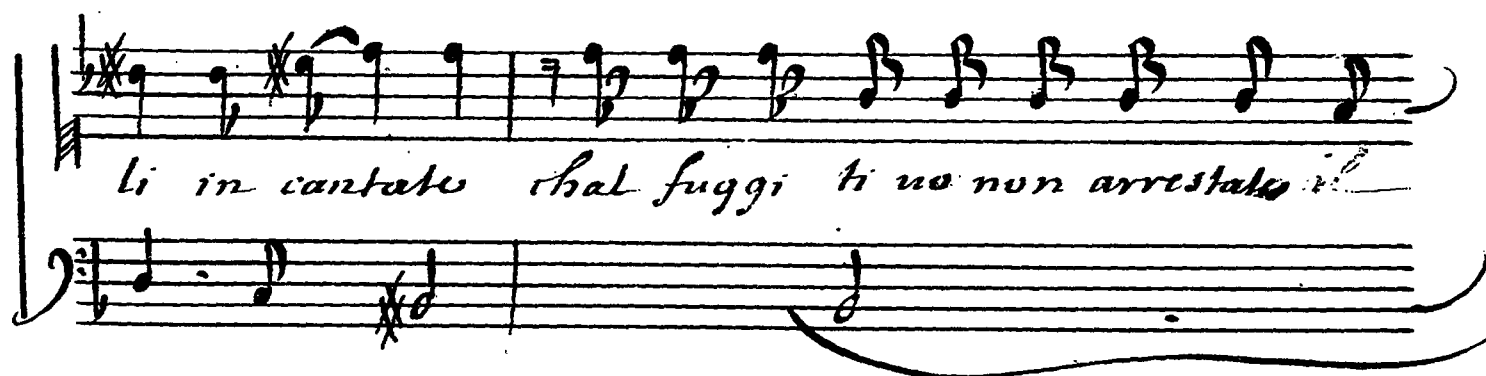
ri to sua ni le fuggito da me fuggito da me spa

ri to sua ni le sua nite da me Sparito fug-

gi to da me Sparito fug gi to da me

Ritournelle





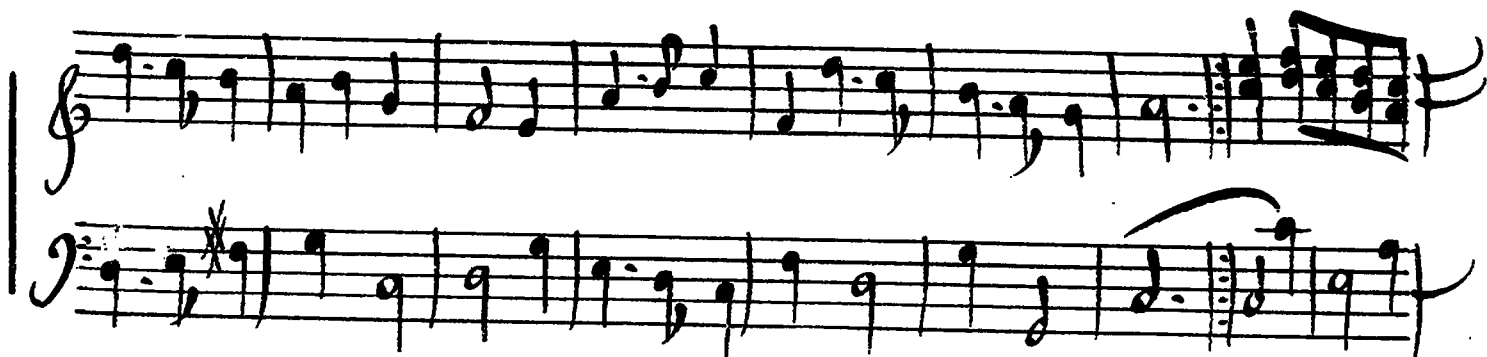
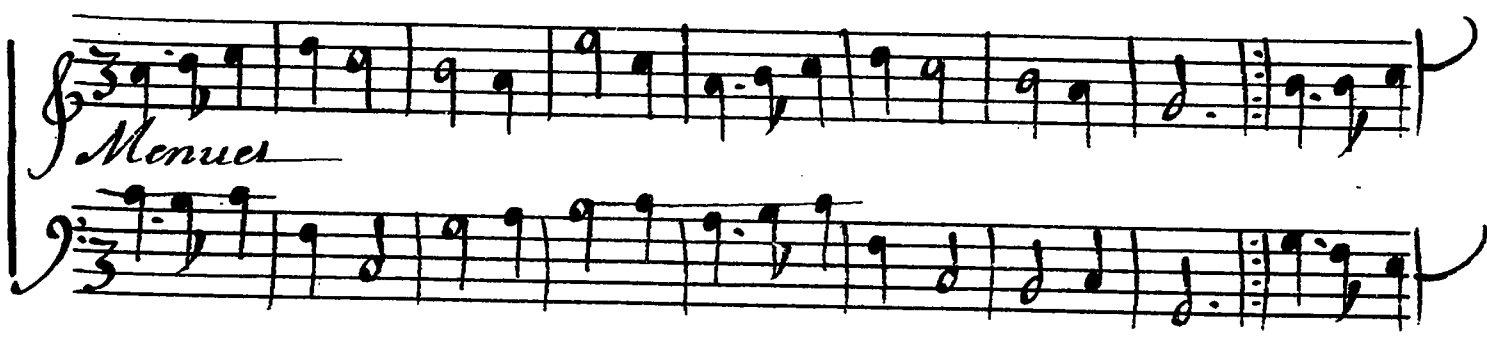
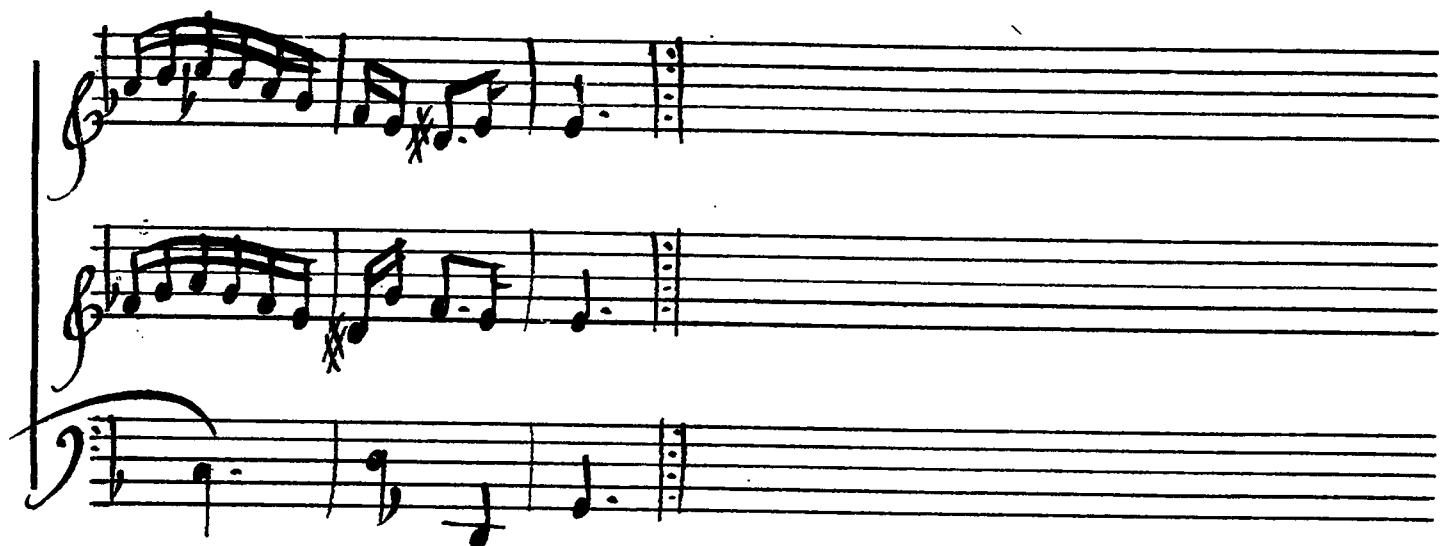
20

gite' dame Spari le sua mi le fug gi le da

me fuggite dame Spari le fuggite da

me da me Spari le fug gi le dame spe

rite fug gi le dame, Ritournelle



Mouet chantant

22

ah quel fait beau dans ce bocca ge, ah quel fel don

ne un beau jour
Le Rossignol sous ses tendres feuillage

ce beau se
chantent aux lios leur doux re-tour

jour ce doux ra-mage ce beau se jour nous j'ir
jour ce doux ra-mage ce beau se jour nous j'ir

Handwritten musical score for three staves. The lyrics "ui te a la mour" are written below the first two staves. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests and a final double bar line.

Handwritten musical score for three staves, titled "Second Menuet". The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests and a final double bar line.

Handwritten musical score for three staves, continuing the "Second Menuet". The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests and a final double bar line.

Handwritten musical score for three staves, continuing the "Second Menuet". The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests and a final double bar line.

Menuet des Postillons

voy ma Climeine, voy sous ces chesnes sentre bai-

voy ma Climeine voy sous ces chesnes sentre bai-

ser ces oy seaux amoureux, Ils nont rien dans leurs

Ils nont rien dans leurs

voeux qui les gesne dans leur doux ~~seux~~ leur ame est pleine

voeux qui les gesne dans leur doux ~~seux~~ leur ame est pleine

qu'ils sont heureux no. pouvons tous deux si tu le veux, es—
 qu'ils sont heureux no. pouvons tous deux si tu le veux es

tre Comme eux, Estre Comme eux
 tre Comme eux Estre Comme eux

Choeur des Nations

Quels Spectacles charmans, quels plaisirs goutons nous, les dieux
 quels Spectacles charmans, quels plaisirs goutons nous, les Dieux

mesmes les dieux, les dieux mesmes les dieux nen ont point nen ont
mesmes, les dieux, les dieux mesmes, les dieux nen ont point, nen ont

point de plus doux
point de plus doux

quels spectacles charmanx
quels spectacles charmans
quels plai-
quels plai-

Sirs goûtons nous ——— *quels plaisirs, quels plaisirs goûtons*

Sirs goûtons nous ——— *quel plaisir quel plaisir goûtons*

nous ——— *les dieux mesmes les*

nous ——— *Les Dieux mesmes les*

Dieux n'en ont point de plus doux ——— *Les Dieux*

Dieux n'en ont point de plus doux ——— *Les Dieux*

28

mesme les dieux nen ont point de plus douce

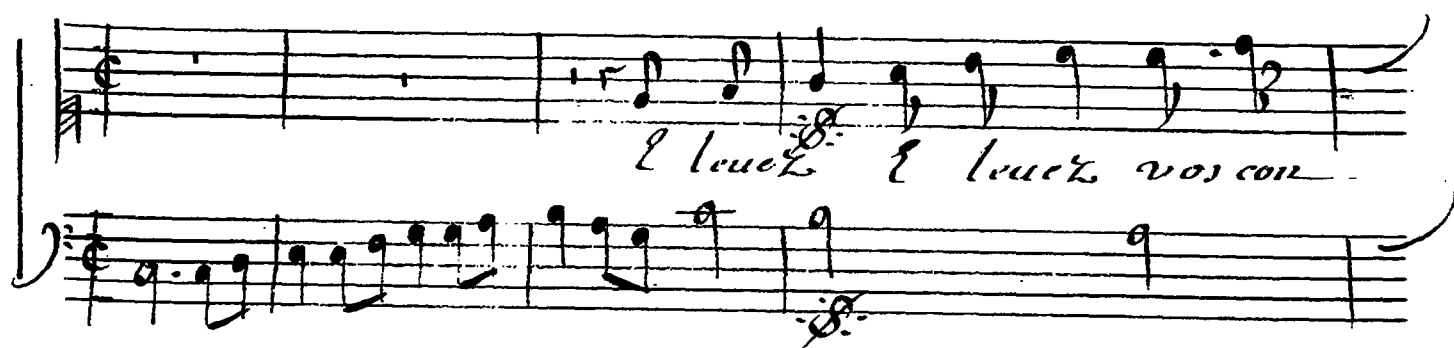
mesme les dieux nen ont point de plus douce

Les dieux mesme les dieux les dieux

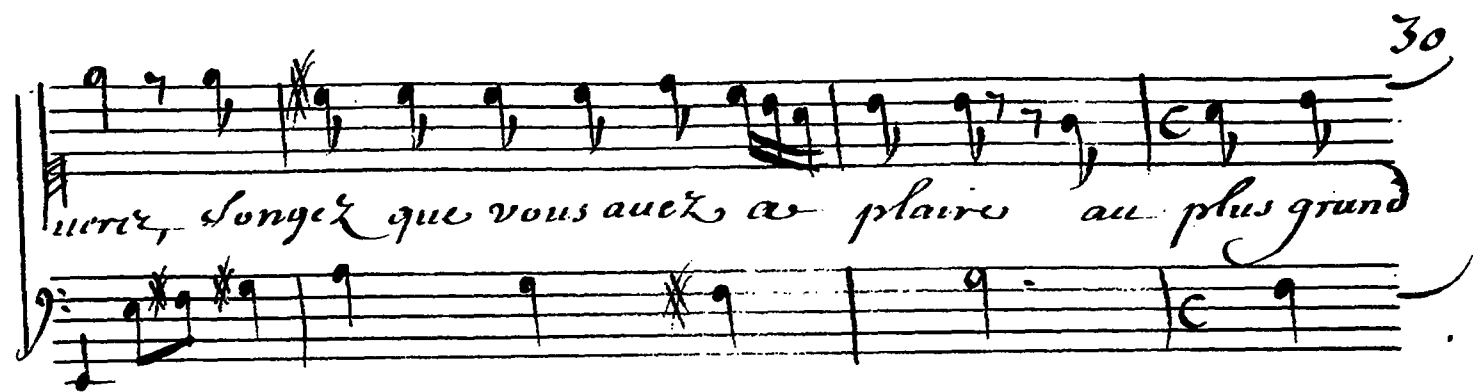
Les Dieux mesme les Dieux les dieux

mesme les dieux nen ont point nen ont point de plus douce

mesme les dieux nen ont point nen ont point de plus douce



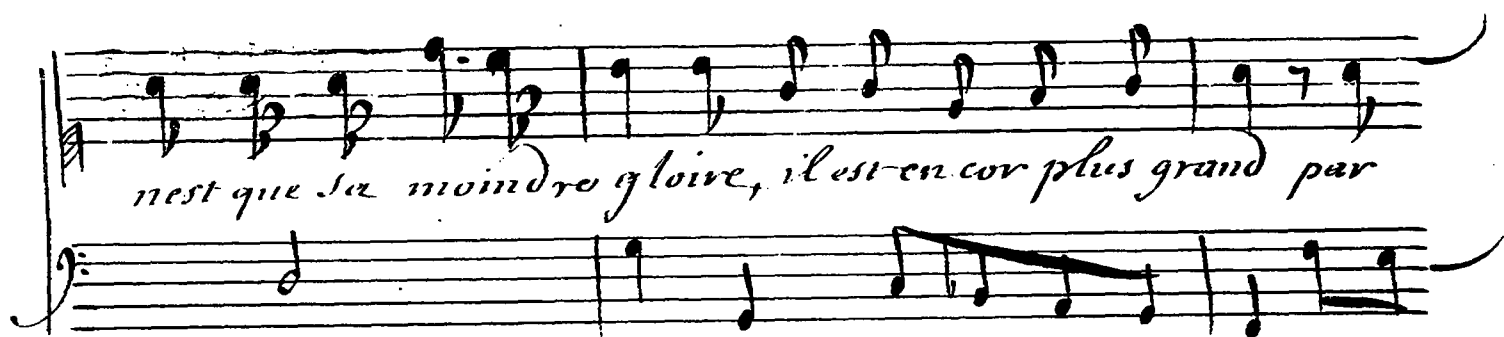
30



uerre, Songez que vous avez le plaisir au plus grand



Roy de la guerre Le grand Titre de Roy



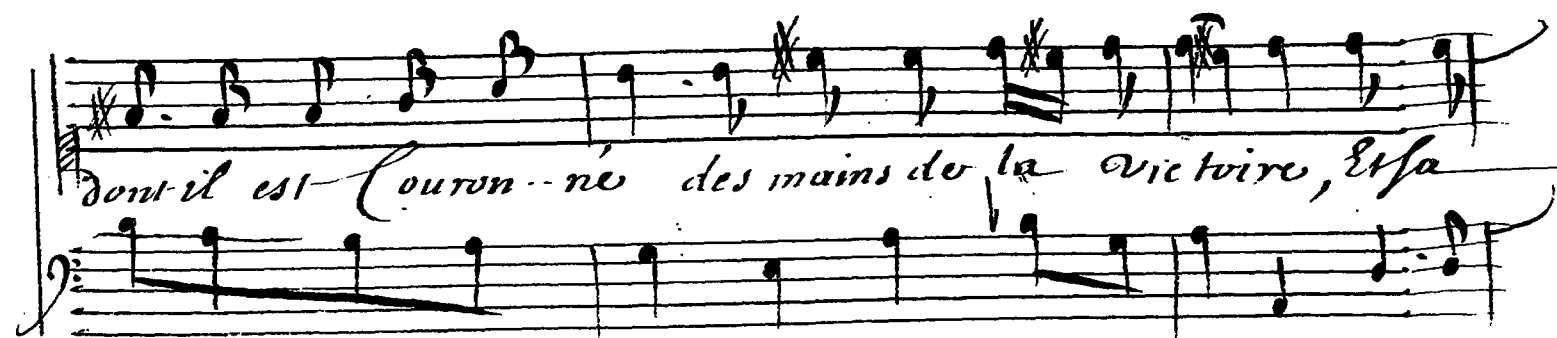
nest que la moindre gloire, il est en cor plus grand par



les travaux guerriers Et la propre va



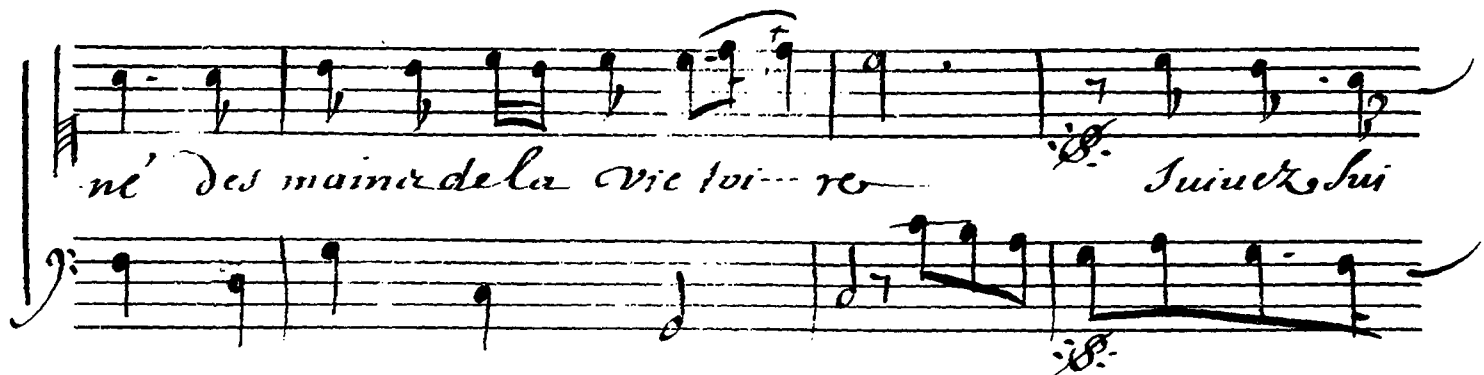
leur a cueillir les Lauriers dont il est Couronné



dont il est Couronné des mains de la victoire, Et sa



propre valeur a Cueillir des Lauriers dont il est Couron



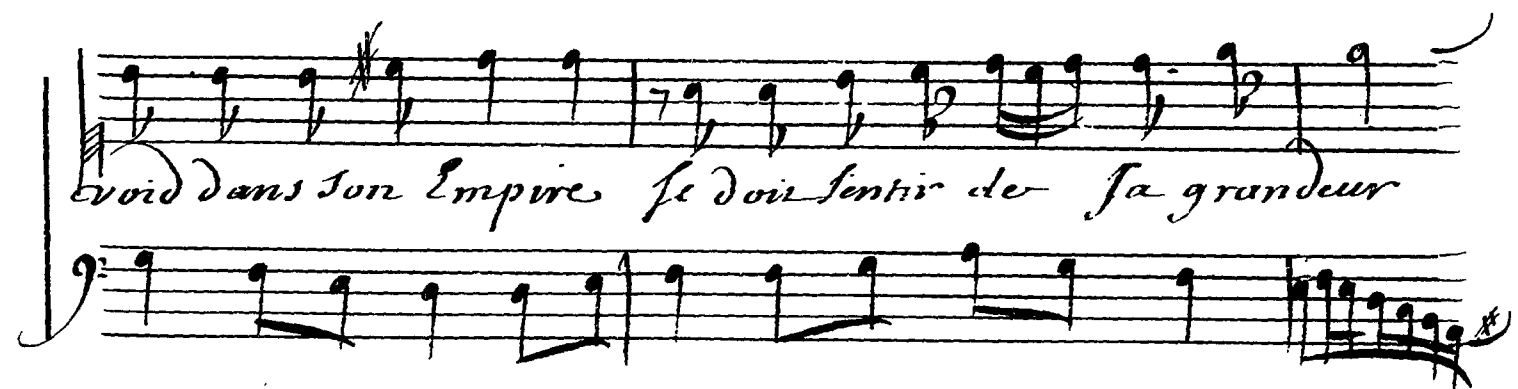
né des mains de la vic-ti-me re Suiuez Sui



uez la noble ardeur q. vo? Inspire Suiuez Suiuez la noble ar



deur qui vous inspire Tout ce qu'on



voit dans son Empire se doit sentir de sa grandeur



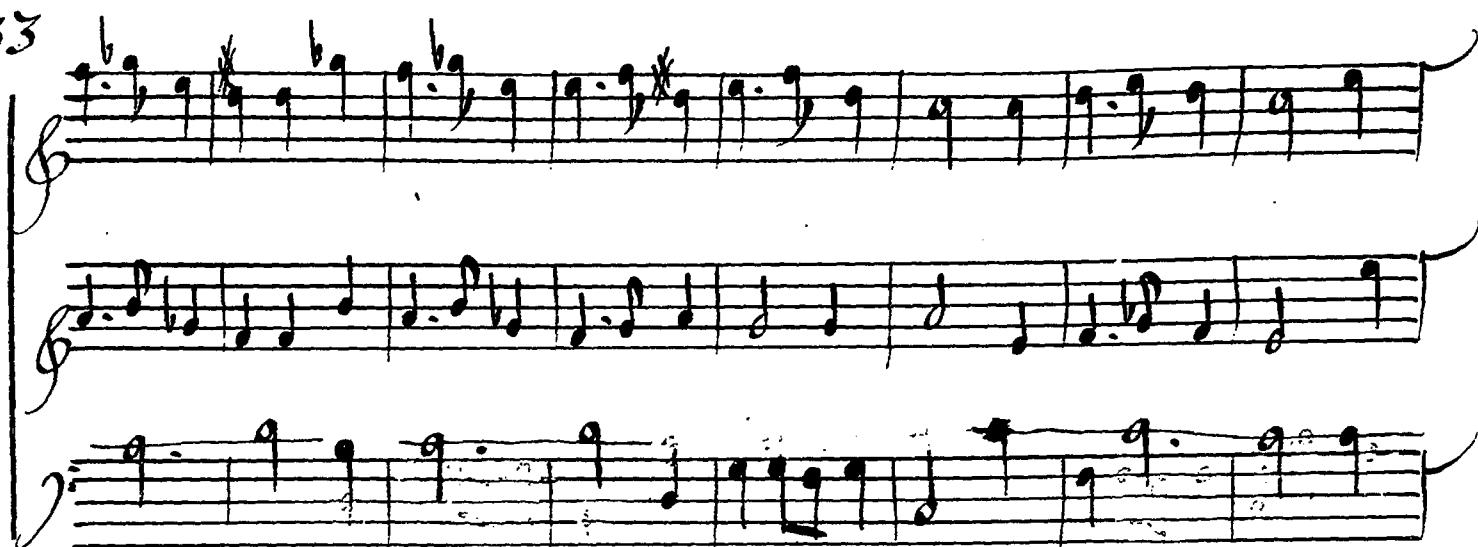
Tout ce qu'on voit dans son empire se doit sen

Handwritten musical score for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics "tir de sa grandeur," are written below the voice staff. The music consists of a few measures, ending with a double bar line and repeat dots.

Handwritten musical score for piano, consisting of three staves (treble, middle, and bass clefs). The title "Symphonie po. la des conte des machinee" is written across the staves. The music is a continuous melody with many sixteenth and thirty-second notes, typical of a symphonic or march-like piece.

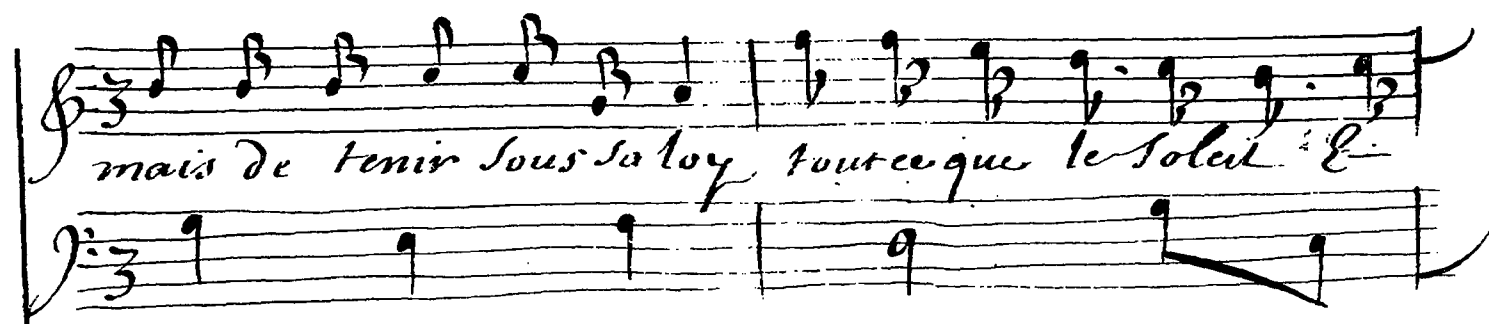
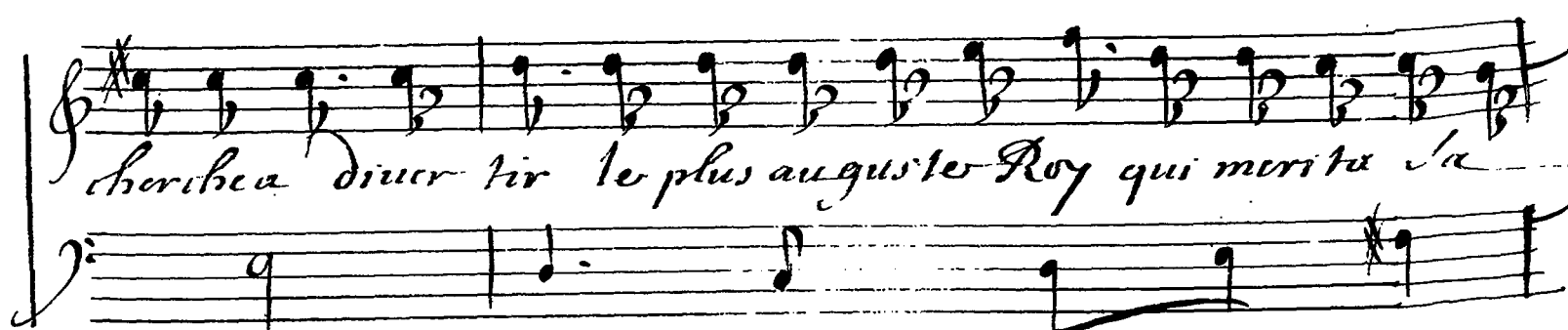
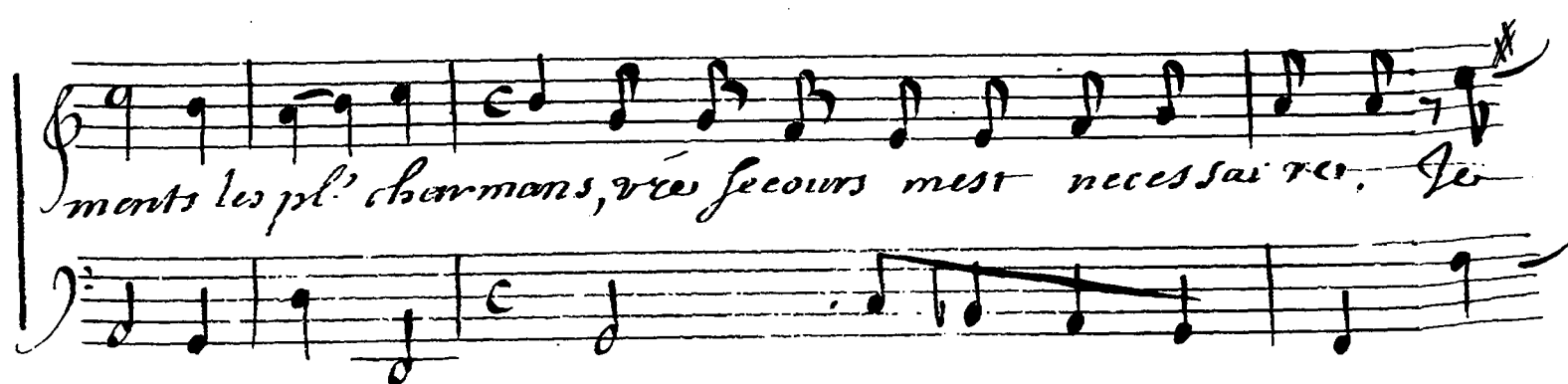
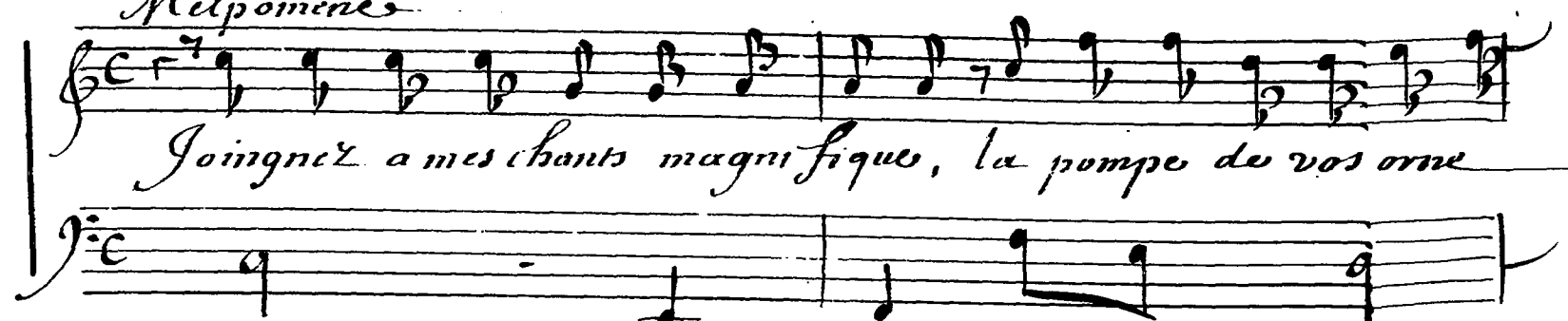
Handwritten musical score for piano, consisting of three staves (treble, middle, and bass clefs). This section continues the melody from the previous system, featuring a mix of eighth and sixteenth notes.

Handwritten musical score for piano, consisting of three staves (treble, middle, and bass clefs). This section continues the melody, with some notes marked with sharp symbols (#) and flat symbols (b), indicating key changes or accidentals.





Melpomene



clai·re (est a moy de pretendre a luy plaire C'est a
 (est a moy C'est a moy de pretendre a luy plai-

moy de pretendre a luy plaire de pretendre a luy
 re C'est a moy C'est a moy C'est a moy C'est a

plaire C'est a moy de pretendre a luy plaire de pre
 moy de pre tendre a luy plaire C'est a moy de pre

tendre a luy plai re (est moy dont la voix l'a
 tendre a luy plai re

36

tante a droit de le brer les exploits les plus

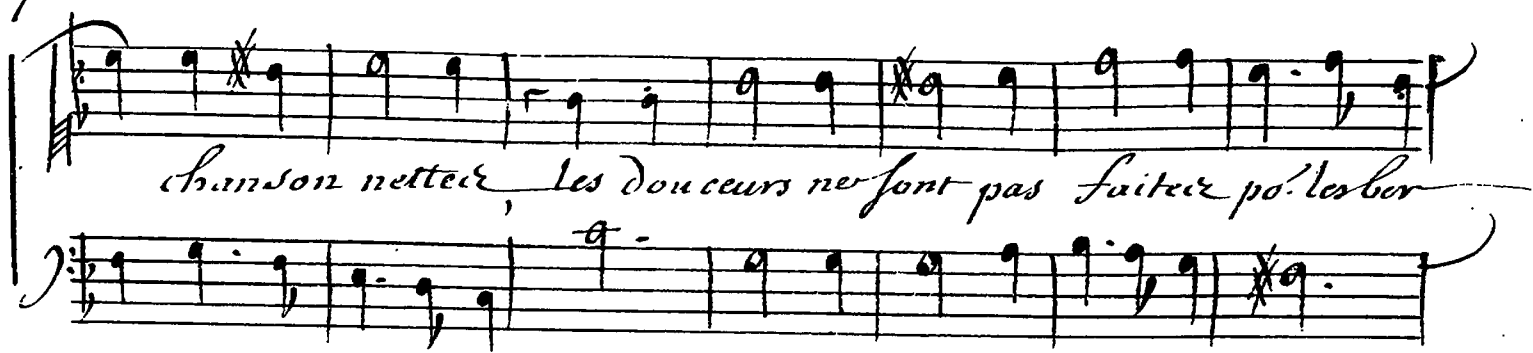
grands les nobles recits que je

chantent font les plus dignes jeux des plus grands conquerans les

nobles recits que je chantent font les plus dignes

jeux des plus grands Conquerance

C'est un doux a nul se ment que d'ai ma bleie



chanson nette, les douceurs ne font pas faire po. les ber



gers Seule-ment les tendres a mourettes



que lon chante a l'ombre des bois sur les mu set



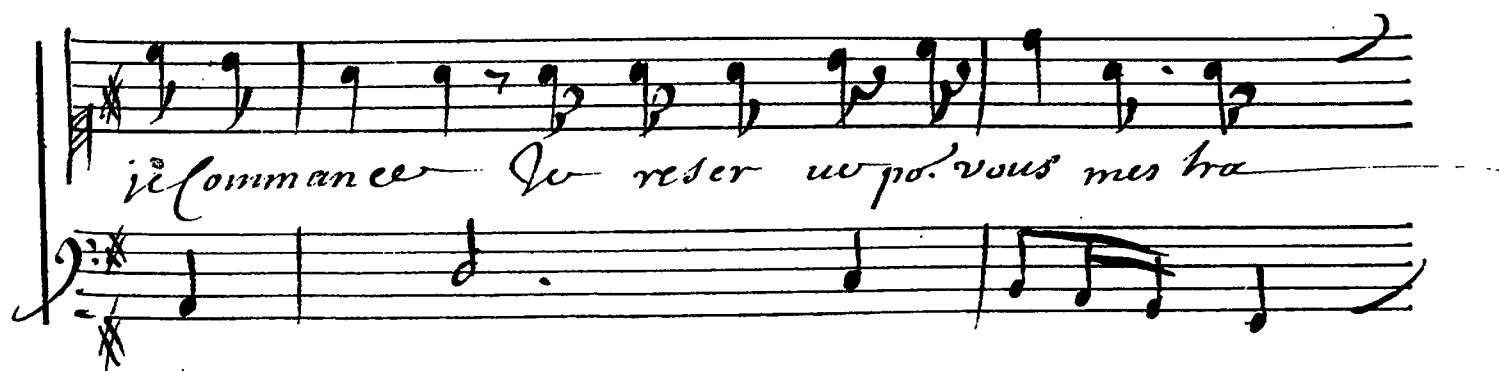
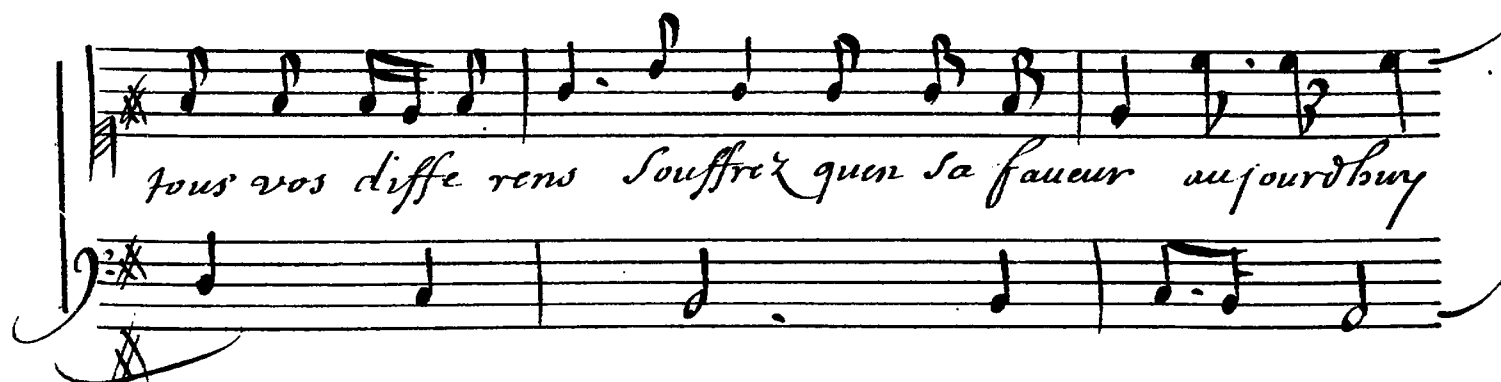
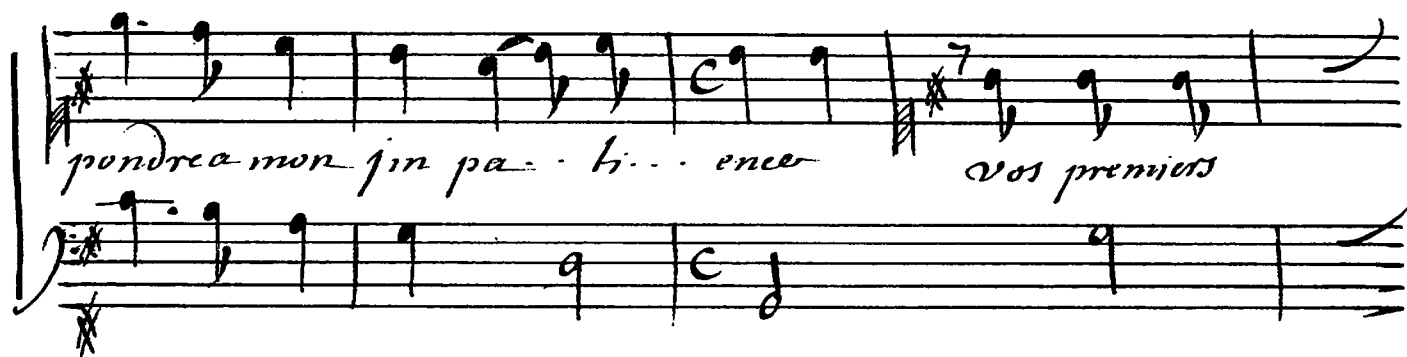
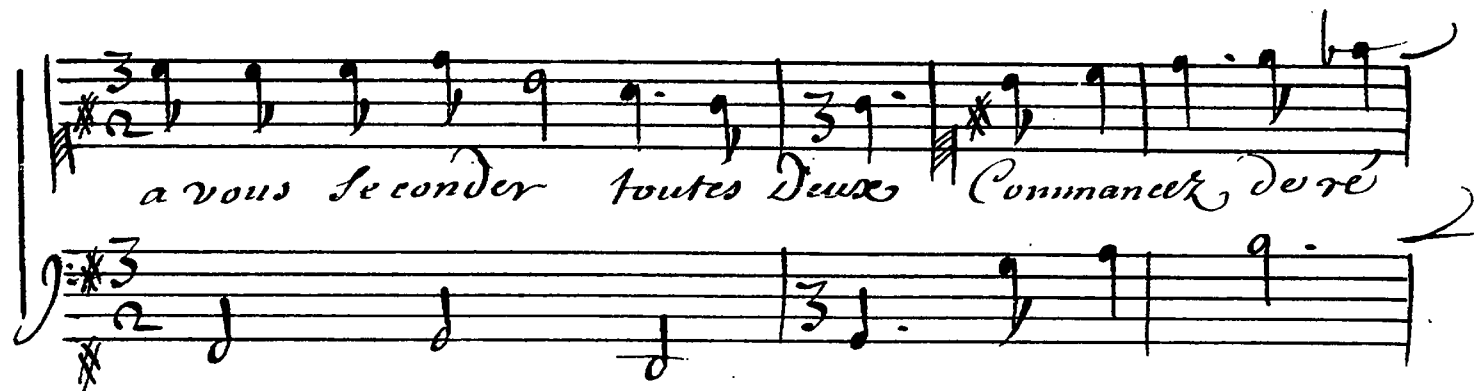
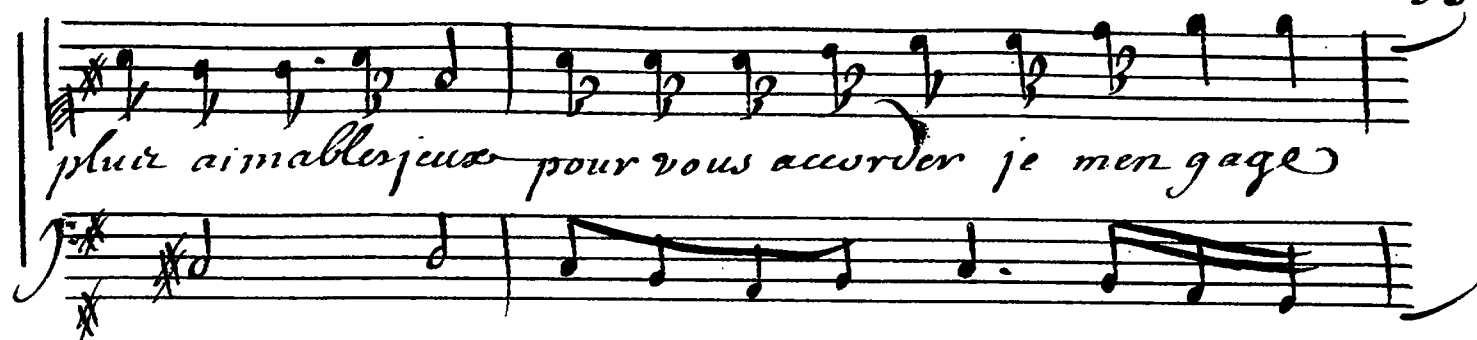
ter ne sont pas quelque fois des jeux in dignes



des grands Roys, Il faut entre mes



soeurs que mon sein se par tage, preparez tour-a-tour vos



Les trois muses ensemble

que nostre accord est
que nostre accord est
doux les plus grands
que nostre accord est

doux que nostre accord est doux que tout ce qui nous suit sac
doux que nostre accord est doux que tout ce qui nous suit sac

corde comme nous que tout ce qui nous suit que tout ce qui nous
corde comme nous que tout ce qui nous suit que tout ce qui nous
que tout ce qui nous suit que tout ce qui nous

Handwritten musical score for three voices and basso continuo. The first system contains four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for basso continuo. The lyrics are: "Suis l'accordeur comme nous que tout ce qui nous suis fac". The notation is in a historical style with various note values and rests.

Suis l'accordeur comme nous que tout ce qui nous suis fac

Suis l'accordeur Comme nous, que tout ce qui nous suis fac

Suis l'accordeur comme nous que tout ce qui nous suis fac

Handwritten musical score for three voices and basso continuo. The first system contains four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for basso continuo. The lyrics are: "corder comme nouë". The notation is in a historical style with various note values and rests.

corder comme nouë

corder Comme nouë

corder Comme nouë

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

Pour les héros, Pasteur et ouvrier de l'art

3/4

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the third system, featuring a treble and bass staff with various notes and rests.

Empty musical staves.

Empty musical staves.

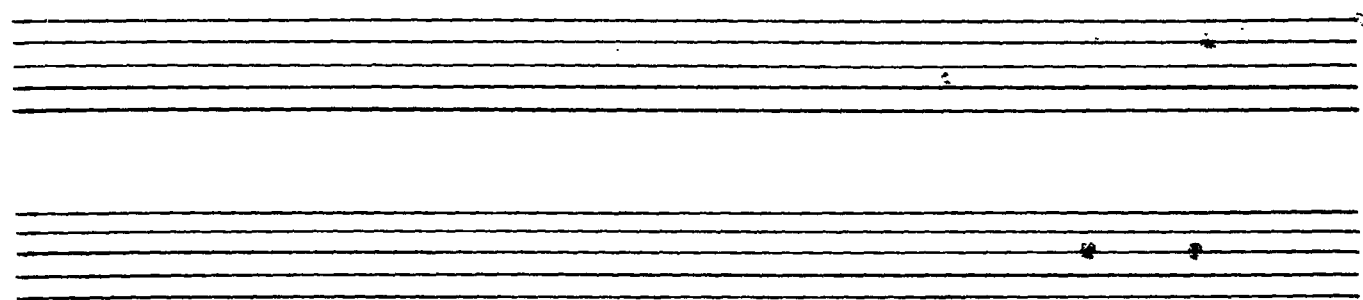
Handwritten musical notation for the fourth system, featuring a treble and bass staff with lyrics in French.

Joignons nos soins et nos voix Joignons nos

Joignons nos

Joignons nos soins et nos voix Joignons nos soins et nos -

Handwritten musical score for three voices and basso continuo, measures 1-4. The first system contains four staves. The top staff is for Soprano, the middle two for Alto and Tenor, and the bottom for Basso Continuo. The lyrics are: *Soins et nos voix pour plaire au plus grande des Roys*.



Handwritten musical score for three voices and basso continuo, measures 5-8. The system contains six staves. The lyrics are: *Pour plaire au pl. grand des Roys*, *pour plaire au pl. grand des Roys*, and *pour plaire au pl. grand des roys, Joignons nos soins et nos*.

Handwritten musical score for the first system, measures 1-4. The system consists of six staves. The first two staves are empty. The third staff contains a vocal line with the lyrics "voix po' plaire au plus grand des Roys Joignons nos". The fourth staff contains a vocal line with the lyrics "voix pour plaire au plus grand des Roys Joignons nos". The fifth and sixth staves contain instrumental accompaniment.

voix po' plaire au plus grand des Roys Joignons nos

voix pour plaire au plus grand des Roys Joignons nos

Handwritten musical score for the second system, measures 5-8. The system consists of six staves. The first two staves contain instrumental accompaniment. The third staff contains a vocal line with the lyrics "pour plaire au plus grand des Roys". The fourth staff contains a vocal line with the lyrics "pour plaire au plus grand des Roys". The fifth staff contains a vocal line with the lyrics "Joindre et nos voix pour plaire au pl' grand des Roys Joignons nos". The sixth staff contains instrumental accompaniment.

pour plaire au plus grand des Roys

pour plaire au plus grand des Roys

Joindre et nos voix pour plaire au pl' grand des Roys Joignons nos

Pour plaire au plus grand des Roys
pour plaire au plus grand des Roys
joins et nos voix pour plaire au plus grand des Roys joignons nos
joignons nos

Pour plaire au pl. grand des Roys
pour plaire au plus grand des Roys
pour plaire au plus grand des Roys joignons nos
joins et nos voix pour plaire au plus grand des Roys, joignons nos

Handwritten musical score for the first system, measures 46-51. The system consists of six staves. The first two staves are empty. The third staff contains a vocal line with the lyrics "Sonne et nos voix pour plaire au pl. grand des Roys," and the word "melpomene" written above it. The fourth staff contains a vocal line with the lyrics "Sonne et nos voix pour plaire au pl. grand des Roys". The fifth and sixth staves are empty.

Handwritten musical score for the second system, measures 52-57. The system consists of six staves. The first two staves are empty. The third staff contains a vocal line with the lyrics "toute chantons la gloire des armes chantons chantons la". The fourth staff contains a vocal line with the lyrics "Chantons, chantons la". The fifth and sixth staves are empty.

gloire des armes la gloire des armes chan
gloire des armes la gloire des armes

Chantons chantons la dou
tous les douces de serloix, chantons chantons la dou
Chantons chantons la dou

ceur des Loix

ceur des Loix faisons tout retentir du bruit des ex

ploits et faisons retentir du bruit des exploits fai-

faisons tout retentir des bruits des ex

Handwritten musical score for the first system, measures 1-4. The system consists of six staves. The first two staves are treble clef, and the last two are bass clef. The middle two staves contain the vocal melody. The lyrics are written below the middle staves.

Sous tout retentir du bruit de ses exploits faisons tout
exploits; faisons tout retentir du bruit de ses exploits

Handwritten musical score for the second system, measures 5-8. The system consists of six staves. The first two staves are treble clef, and the last two are bass clef. The middle two staves contain the vocal melody. The lyrics are written below the middle staves.

retentir du bruit de ses exploits *for*
Faisons tout retentir du bruit de ses exploits

mons des concerts pleins de charmes, faisons entendre

This system contains the first four measures of the musical score. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics are 'mons des concerts pleins de charmes, faisons entendre'. The notation is in a cursive hand, typical of 18th or 19th-century manuscripts.

nos hautbois faisons entendre nos hautbois

This system contains the next four measures of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'nos hautbois faisons entendre nos hautbois'. The notation is in a cursive hand, typical of 18th or 19th-century manuscripts.

Handwritten musical score on page 51, featuring two systems of staves. The first system consists of six staves: the top three are empty, and the bottom three contain musical notation. The second system also consists of six staves: the top three are empty, and the bottom three contain musical notation. The notation includes notes, rests, and a marking 'faj' in the fourth staff of the second system.

The first system of staves (measures 1-6) shows a melodic line in the fifth staff (treble clef) and a bass line in the sixth staff (bass clef). The notation includes various note values and rests. The second system (measures 7-12) continues the melodic and bass lines. The fourth staff of the second system contains the marking 'faj'.

Handwritten musical score for the first system, measures 1-4. The system consists of five staves. The first two staves are empty. The third staff contains a melody in treble clef. The fourth staff contains a melody in bass clef with the lyrics "faisons tout retentir du bruit des ex". The fifth staff contains a melody in treble clef with the lyrics "ploir".

faisons tout retentir du bruit des ex

ploir

Handwritten musical score for the second system, measures 5-8. The system consists of five staves. The first two staves are empty. The third staff contains a melody in treble clef. The fourth staff contains a melody in bass clef with the lyrics "ploir". The fifth staff contains a melody in treble clef with the lyrics "faisons tout retentir du bruit des ex".

ploir

faisons tout retentir du bruit des ex

Handwritten musical score for the first system, measures 1-4. The system consists of five staves. The first two staves are empty. The third staff contains a melody in treble clef. The fourth staff contains a melody in bass clef. The fifth staff contains a melody in treble clef. The lyrics are written below the fourth staff.

Sonix tout retentir du bruit du bruit des ex ploits fai

ploits faisons tout retentir du bruit des exploits fai-

Handwritten musical score for the second system, measures 5-8. The system consists of five staves. The first two staves are empty. The third staff contains a melody in treble clef. The fourth staff contains a melody in bass clef. The fifth staff contains a melody in treble clef. The lyrics are written below the fourth staff.

Sonix tout retentir du bruit des exploits, prepa

Sonix tout retentir du bruit des exploits

rons préparons des fêtes nouvelles que nos chansons

soient Immortelles que nos chants soient doux et touchants

Handwritten musical score for the first system, measures 1-4. The system consists of six staves. The first staff is a treble clef with a whole note. The second staff is a treble clef with a whole note. The third staff is a treble clef with a melody of eighth and quarter notes, with the lyrics "que nos chants soient doux Et touchants, meslons, meslons aux" written below it. The fourth staff is a bass clef with a whole note. The fifth staff is a treble clef with a whole note. The sixth staff is a bass clef with a melody of eighth and quarter notes.

Handwritten musical score for the second system, measures 5-8. The system consists of six staves. The first staff is a treble clef with a whole note. The second staff is a treble clef with a whole note. The third staff is a treble clef with a melody of eighth and quarter notes, with the lyrics "plus aimables chants les dances les plus belle & nus" written below it. The fourth staff is a bass clef with a whole note. The fifth staff is a treble clef with a whole note. The sixth staff is a bass clef with a melody of eighth and quarter notes.

Handwritten musical score for the first system, measures 1-4. The system consists of six staves. The first two staves are treble clef, and the next two are bass clef. The third and fifth staves contain the vocal melody. The lyrics are written below the third staff.

l'ouïe aux plus aimables chants les dances les dances les plus

Handwritten musical score for the second system, measures 5-8. The system consists of six staves. The first two staves are treble clef, and the next two are bass clef. The third and fifth staves contain the vocal melody. The lyrics are written below the third staff.

belles, me l'ouïe aux plus aimables chants les dances les

The page contains two systems of musical notation. Each system consists of five staves: two for vocal parts (treble and bass clef) and three for piano accompaniment (treble, bass, and a middle staff). The first system includes the lyrics "Dances les plus bel...leur, mes toner aux plus aimable". The second system includes the lyrics "chants les dances les plus bel leur, les dances les". The notation is handwritten in ink on aged paper.

Dances les plus bel...leur, mes toner aux plus aimable

chants les dances les plus bel leur, les dances les

Joignons nos

Dancez les plus belle Joignons nos sons et nos

Joignons nos sons et nos voix pour

Joignons nos sons et nos voix pour

plaire au plus grand des Roys pour plaire au
plaire au plus grand des Roys Pour plaire au plus
plaire au plus grand des Roys pour plaire au plus

plus grand des Roys
grand des Roys
grand des Roys, souignons nos sons et nos voix po. plaire au plus

Handwritten musical score for the first system. It consists of six staves. The top two staves are vocal parts, each with the word "pour" written below them. The third staff is a keyboard accompaniment. The fourth staff contains the lyrics "grand des Roys, Joignons nos sons et nos voix pour". The fifth and sixth staves are keyboard accompaniment.

Handwritten musical score for the second system. It consists of six staves. The top two staves are vocal parts, each with the lyrics "plaire au plus grand des Roys" and the word "pour" written below them. The third staff is a keyboard accompaniment. The fourth staff contains the lyrics "plaire au pl. grand des roys Joignons nos sons et nos voix pour". The fifth and sixth staves are keyboard accompaniment. A large number "2" is written at the end of the sixth staff.

plaire au pl^s grand des Roys pour

plaire au plus grand des Roys pour

plaire au plus grand des Roys, soignons nos soins et nos vœux, po.

The first system of the handwritten musical score consists of six staves. The first two staves are vocal parts with lyrics in French. The third staff continues the vocal line with a longer phrase. The fourth staff is a bass line. The fifth and sixth staves are instrumental parts, likely for a keyboard or lute, with a treble and bass clef respectively.

plaire au pl^s grand des roys

plaire au plus grand des Roys

plaire au plus grand des Roys, soignons nos soins et nos

The second system of the handwritten musical score continues the composition. It also consists of six staves, with the first three staves containing vocal parts and lyrics, and the last three staves being instrumental parts. The notation and style are consistent with the first system.

Handwritten musical score for a vocal piece. The score consists of five staves. The first two staves are for a vocal line, with a treble clef and a key signature of one flat (B-flat). The third staff is for a piano accompaniment, with a bass clef and a key signature of one flat. The fourth and fifth staves are for a second vocal line, with a treble clef and a key signature of one flat. The lyrics "Voix de plaisir au plus grand des Roys" are written across the third and fourth staves.

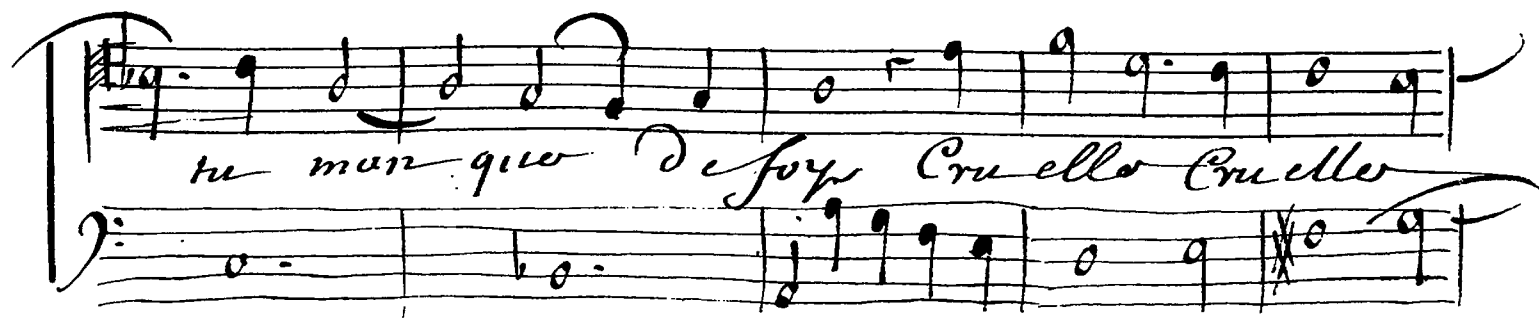
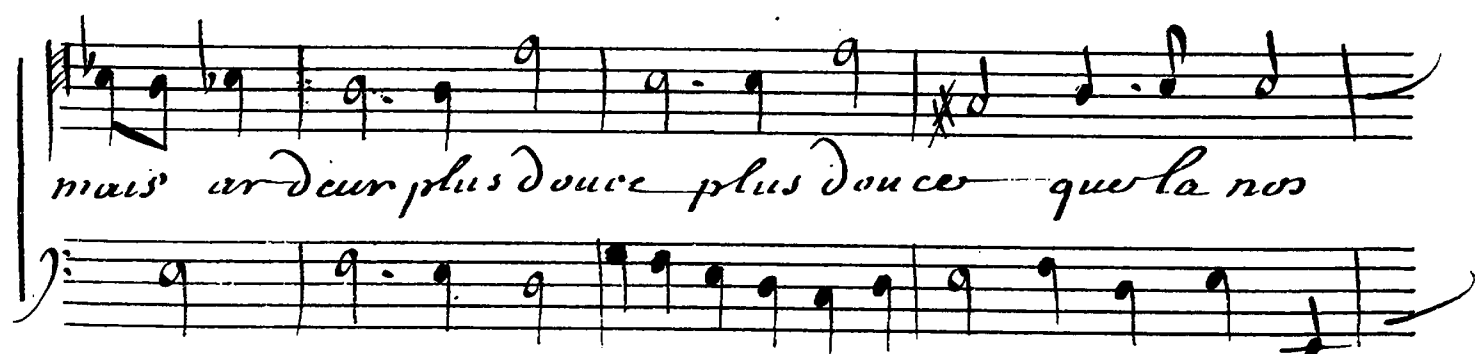
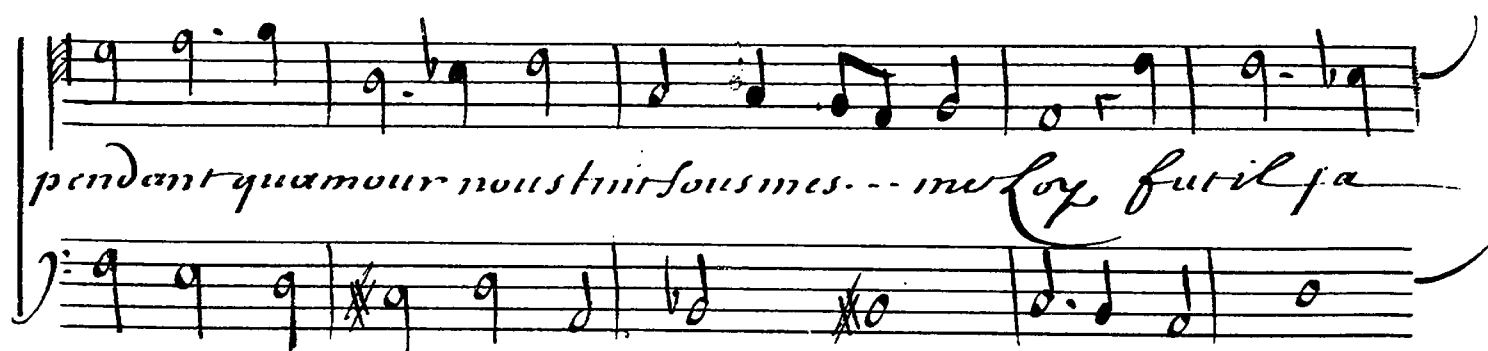
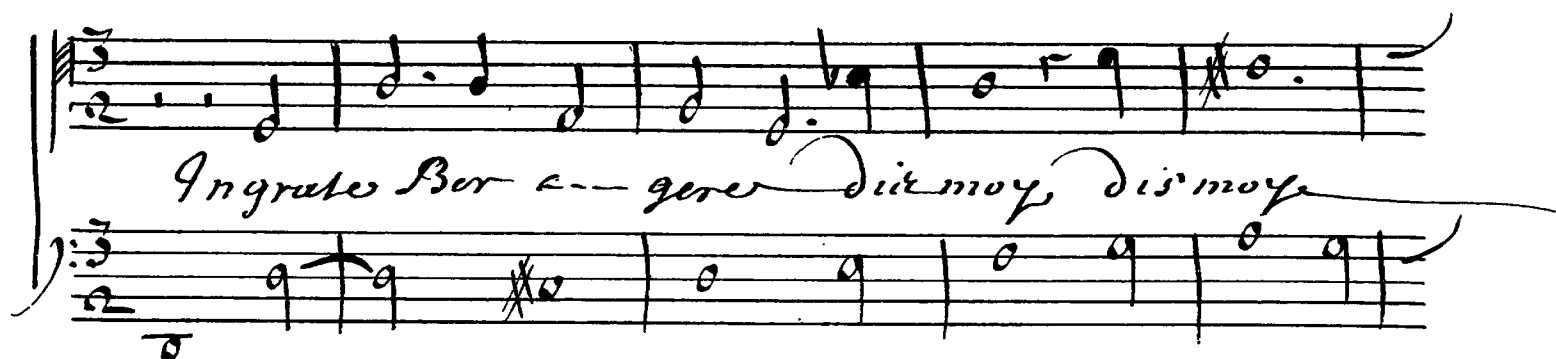
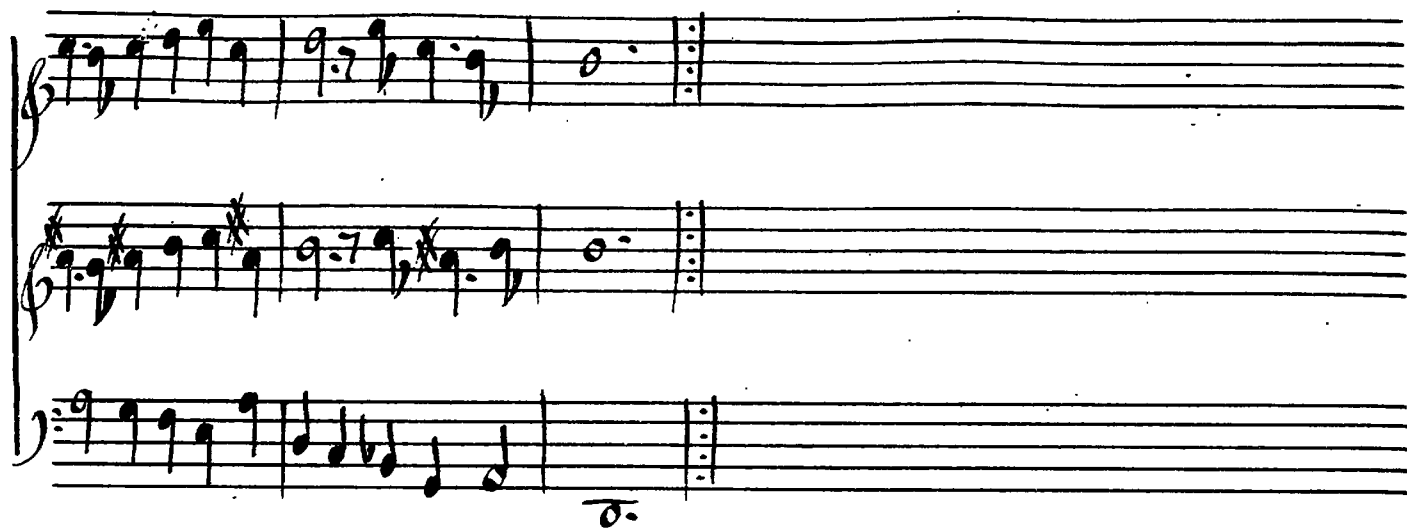
Voix de plaisir au plus grand des Roys

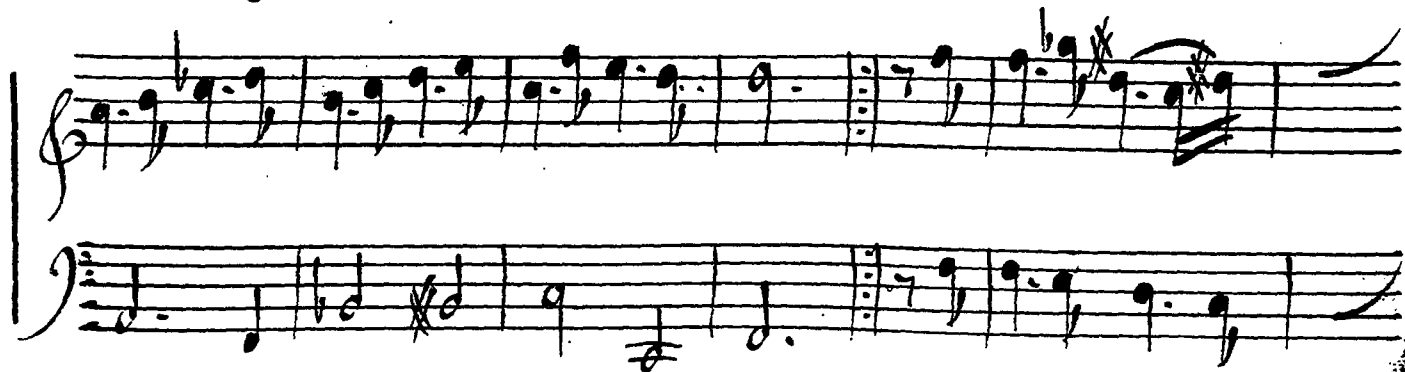
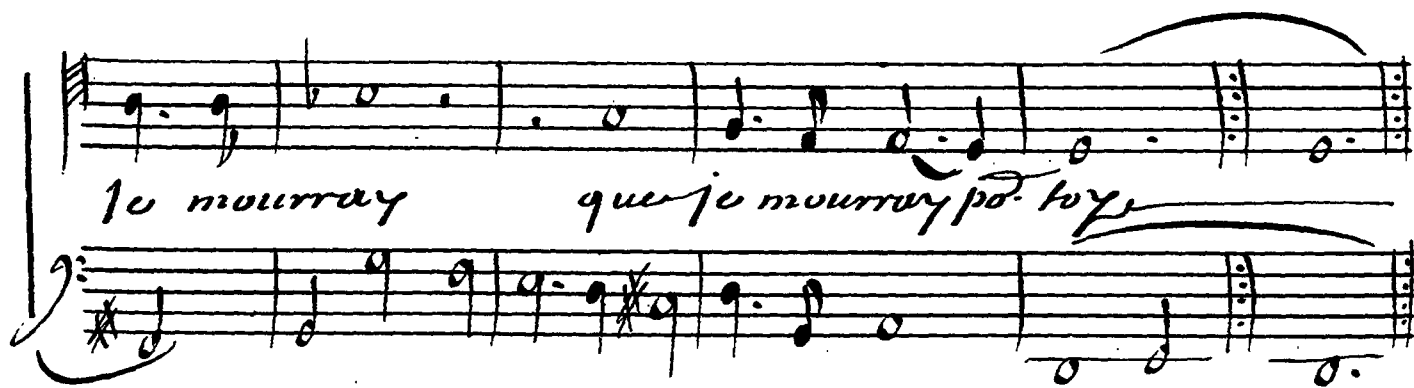
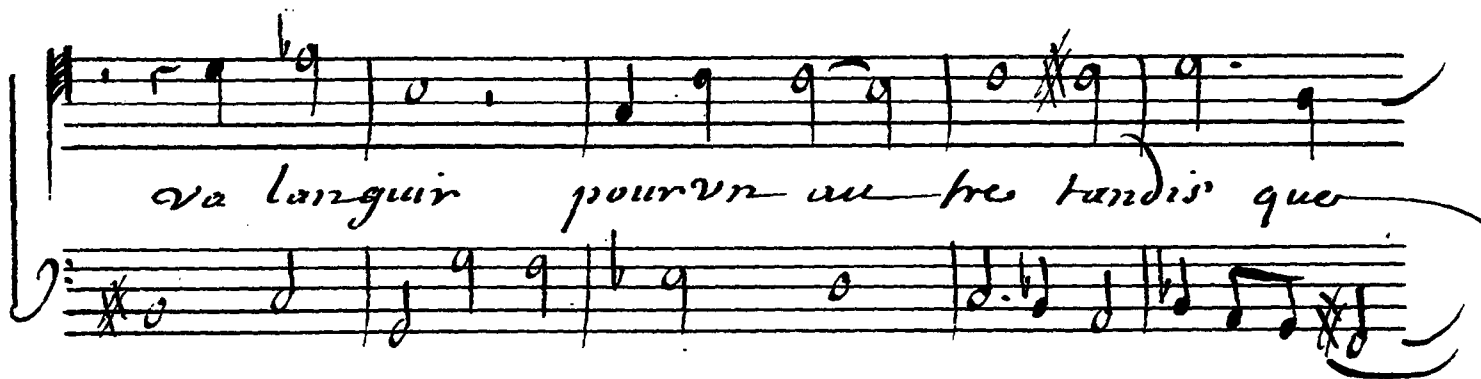
Handwritten musical score for a piano piece. The score consists of three staves. The first two staves are for a piano accompaniment, with a treble clef and a key signature of one flat. The third staff is for a second piano accompaniment, with a bass clef and a key signature of one flat. The time signature is 3/2.

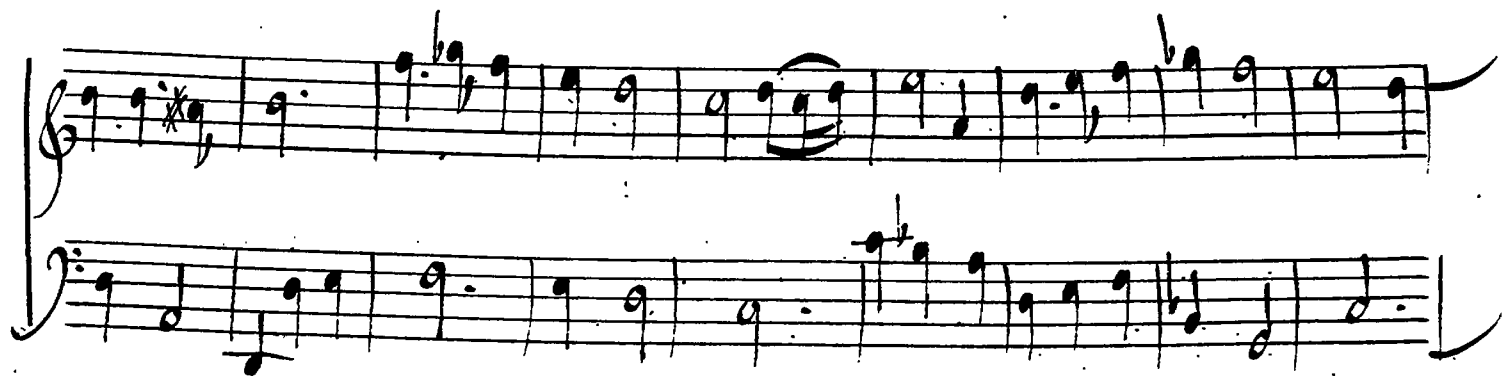
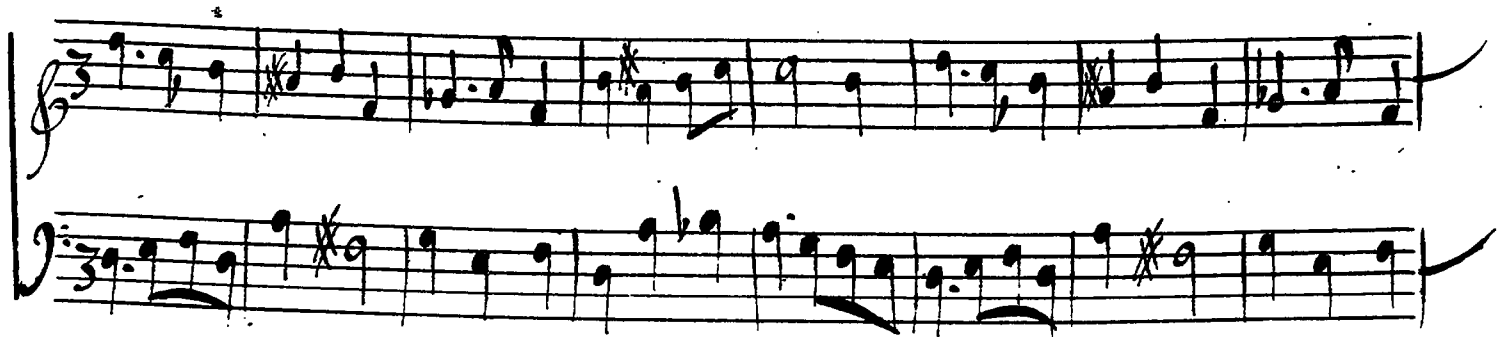
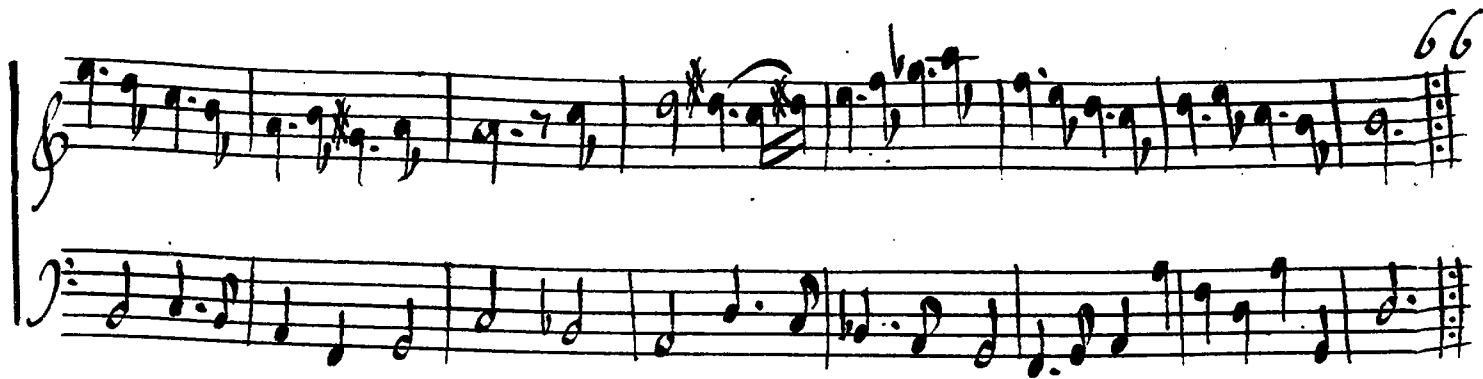
Ritournelle pour l'air Ingrate Bergere

Handwritten musical score for a piano piece. The score consists of three staves. The first two staves are for a piano accompaniment, with a treble clef and a key signature of one flat. The third staff is for a second piano accompaniment, with a bass clef and a key signature of one flat. The time signature is 3/2.

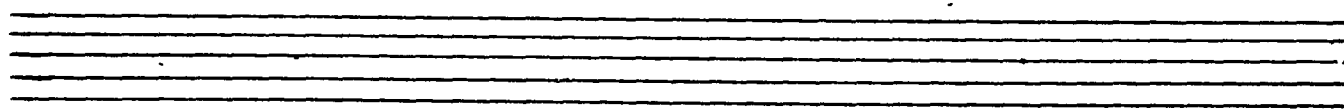
This image displays a handwritten musical score for three systems, each consisting of three staves (treble, alto, and bass clef). The notation is in a historical style, featuring various musical symbols such as notes, rests, accidentals, and bar lines. The first system begins with a treble clef and a key signature of one sharp (F#). The second system continues the composition with similar notation. The third system also follows the same pattern. The handwriting is clear and legible, with some ink bleed-through visible from the reverse side of the page.



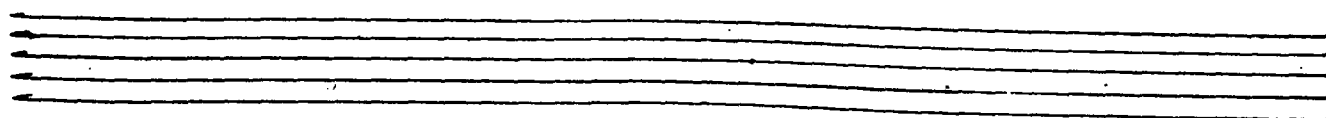




Handwritten musical score for the first system, measures 67-70. The system consists of five staves. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "Vous sçavez l'amour extreme q: j'ay pris dans vos beaux yeux" are written below the staff. The second staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "Tous" are written below the staff. The third staff is a vocal line in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "Vous sçavez" are written below the staff. The fourth staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "vous sçavez" are written below the staff. The fifth staff is a bass line in bass clef with a key signature of one sharp (F#) and a common time signature (C).



Handwritten musical score for the second system, measures 71-74. The system consists of five staves. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "Tous" are written below the staff. The second staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "l'amour extreme que j'ay pris dans vos beaux yeux" are written below the staff. The third staff is a vocal line in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "l'amour extreme que j'ay pris dans vos beaux yeux" are written below the staff. The fourth staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "l'amour extreme que j'ay pris dans vos beaux yeux" are written below the staff. The fifth staff is a bass line in bass clef with a key signature of one sharp (F#) and a common time signature (C).



vous d'aimer du même, les moments sont précieux, tôt ou

This system contains a vocal melody on a single staff and four piano accompaniment staves. The piano part is written in a grand staff format (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are written in cursive below the vocal staff.

tard il faut qu'on aime et le plus tôt est le mieux

Raster

Raster

This system continues the musical piece with a vocal line and four piano accompaniment staves. The piano part continues in the same grand staff format. The lyrics are written in cursive below the vocal staff. The word "Raster" is written in cursive below the piano staves, appearing twice. The system concludes with a double bar line.

69

vous d'aimer de même les moments sont précieux tout ou

vous d'aimer de même les moments sont précieux tout ou

tard il faut qu'on aime le plus tôt on est le mieux

tard il faut qu'on aime le plus tôt on est le mieux



aimons nous

viuons heureux ai mons nous bergere, vi

viuons heureux ai mons nous bergere, vi

dans un Endroit soli-

ions heureux aimons nous,

72

faire fuiront les yeux des jaloux

Vivons heureux

Vivons heureux

aimons nous bergere Vivons heureux aimons

aimons nous bergere Vivons heureux aimons

Handwritten musical score for the first system, measures 73-77. The system consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "dameons dessus la fou... gere Jou-ons aux jeux". 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 treble clef. The fifth staff is a piano accompaniment in bass clef.

dameons dessus la fou... gere Jou-ons aux jeux

Handwritten musical score for the second system, measures 78-82. The system consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "les plus doux". 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 treble clef. The fifth staff is a piano accompaniment in bass clef.

les plus doux

Vivons heureux aimons nous ber

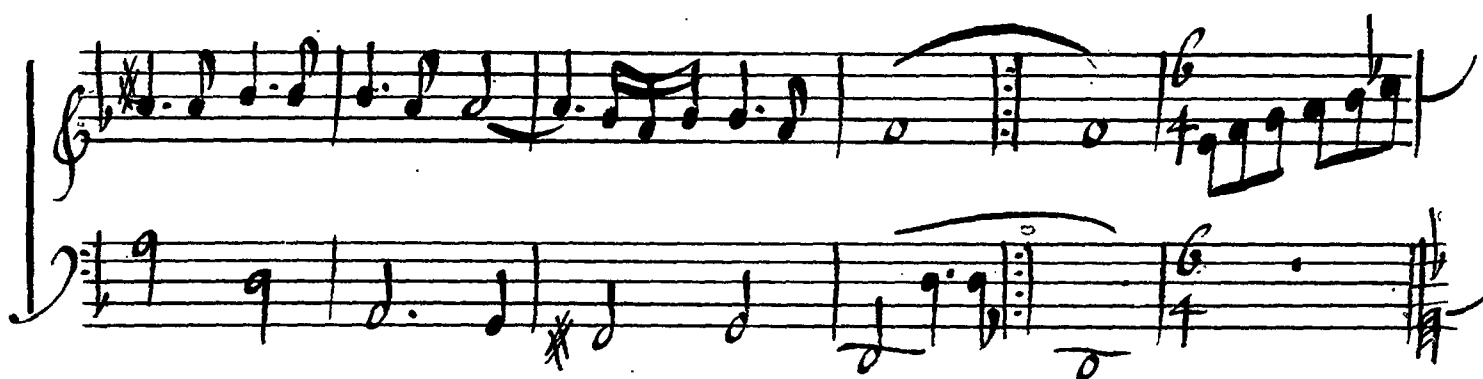
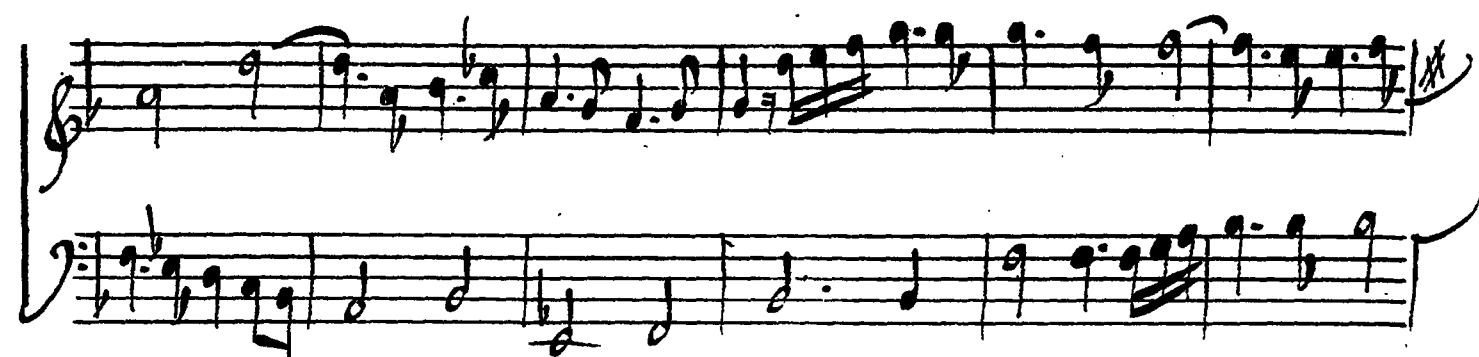
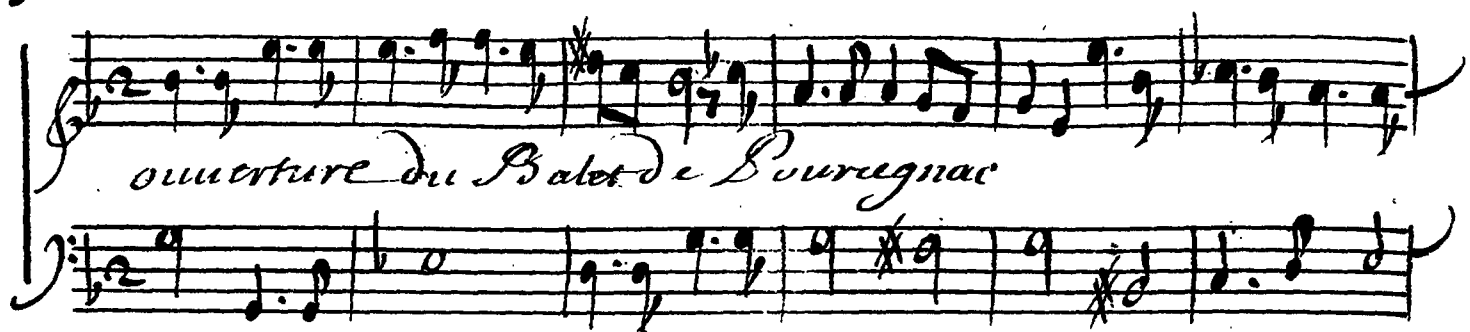
Vivons heureux aimons nous ber

gere, Vivons heureux aimons nous

gere Vivons heureux aimons nous

En douceur l'amour a

En douceur l'amour a

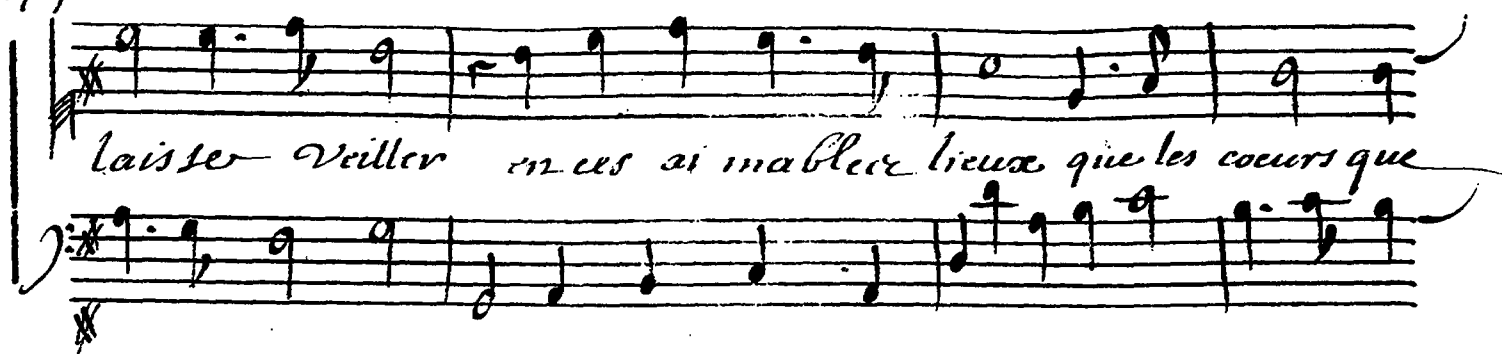


76

Ritournelle po' la serenade

Repands charmante nuit, repands sur tous les

jeux de tes paupots la douce vio- lence, Et ne

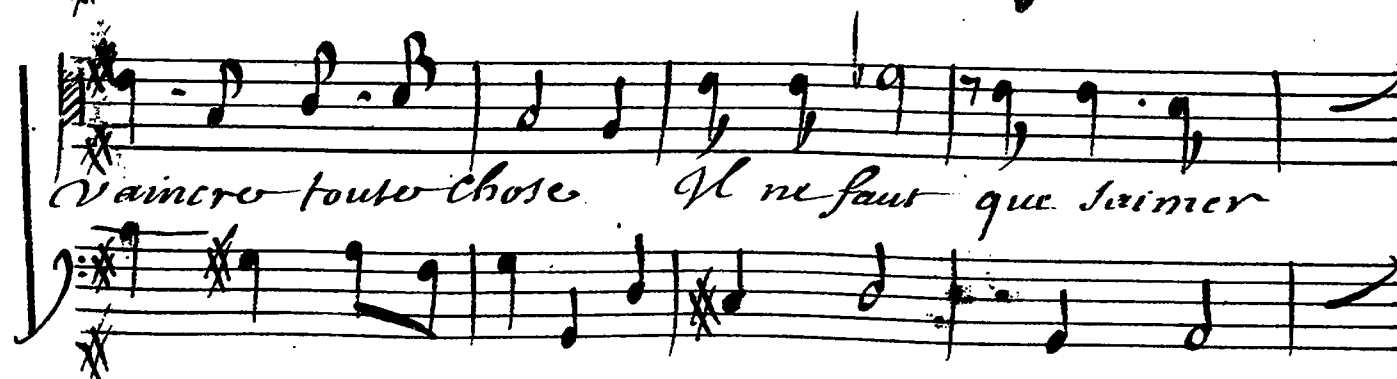
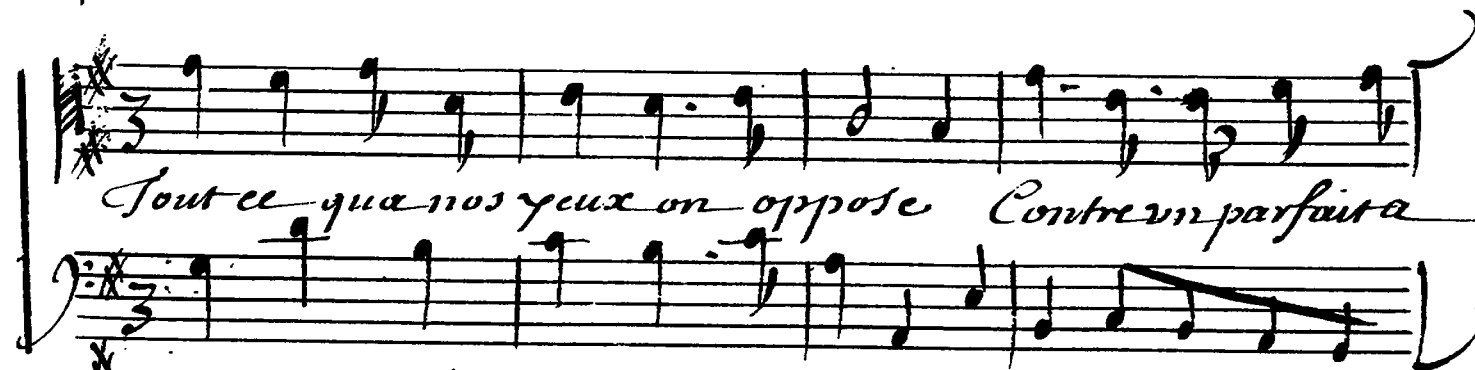
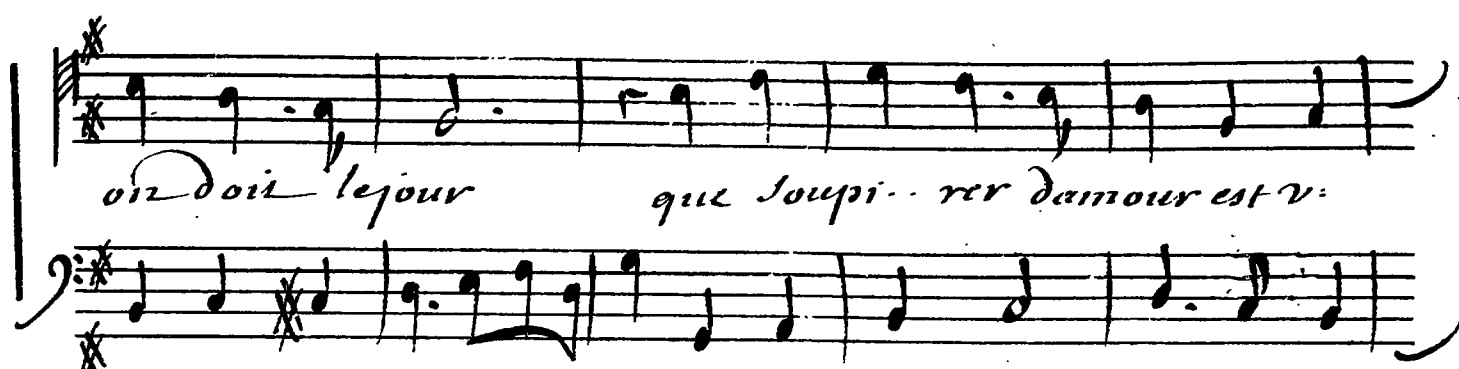
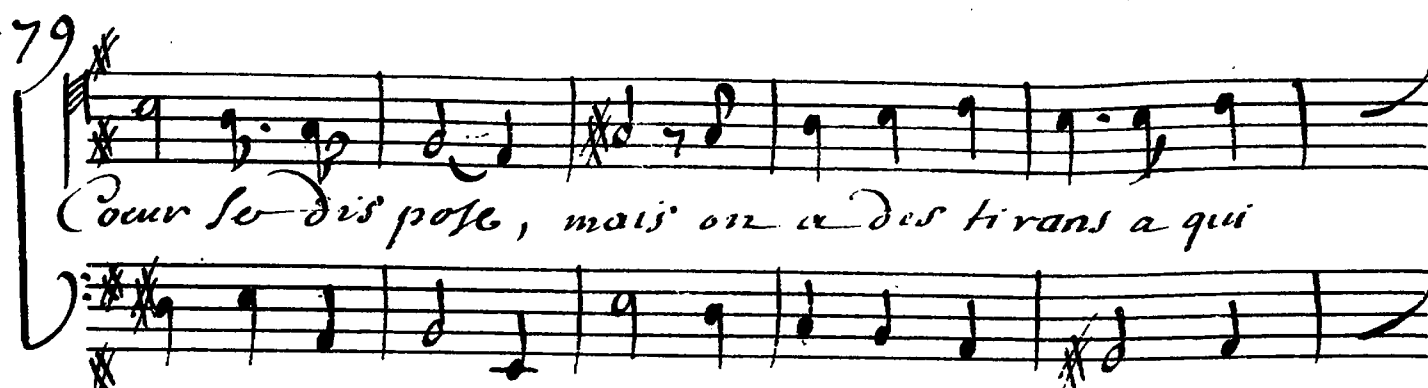


Ritournelle

que Soupirer d'amour est une douce chose

quand rien à nos yeux ne suppose, que Soupirer d'amour

est une douce chose à d'aimables penchants, notre



80

bien Et pour vaincre toutes choses Il ne faut
que Saimer bien

aimons no. donc d'une ardeur Eternelle

aimons nous donc d'une amour Eternelle

aimons nous donc d'une amour Eternelle

aimons nous donc d'une ar

aimons nous donc d'une ar

aimons nous donc d'une ar

deur d'une ardeur Eternelle

deur d'une ardeur Eternelle

deur d'une ardeur Eternelle

Les Rigueurs de parenté

la con

trainte Cruelle les travaux

l'absence la fortune re

ne font que redoubler vne ami- tie' fidel

belle

le aimons nous donc d'une ardeur Eter nelle

aimons no' donc d'une ardeur Eter nelle

aimons nous donc d'une ardeur Eter nelle

Flute

aimons aimons d'une ar

aimons aimons d'une ar

aimons aimons d'une ar

deux d'une ardeur Eternelle

deux d'une ardeur Eternelle

deux d'une ardeur Eternelle

quand deux cœurs s'aiment bien toute

quand des cœurs s'aiment bien toute

quand deux cœurs s'aiment bien toute

reste nest rien

reste nest rien

reste nest rien

The image shows a handwritten musical score on aged paper, numbered 83 in the top left. It consists of four systems of music, each with four staves. The first three systems have lyrics written below the staves, and the fourth system has lyrics written above the staves. The lyrics are in French and appear to be a song about love and eternity. The notation is in a historical style, with various note values and clefs. The paper shows signs of age, including some staining and wear.

Handwritten musical score for the first system, featuring four staves. The lyrics are written below the staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps.

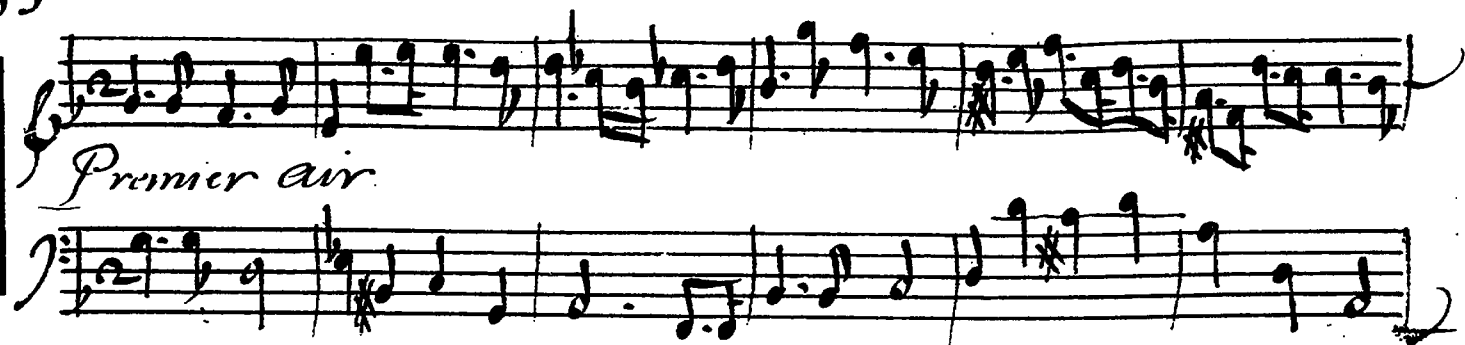
quand deux coeurs s'aiment bien, quand deux
quand deux
quand deux coeurs s'aiment bien quand deux

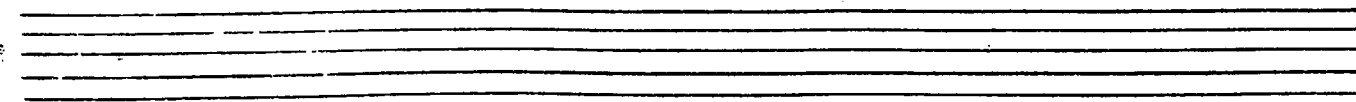
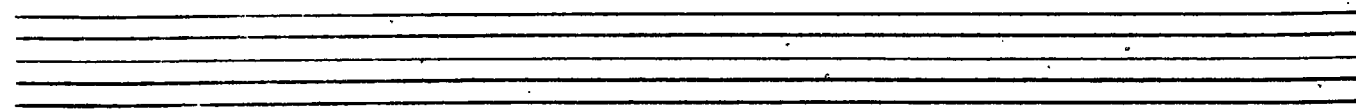
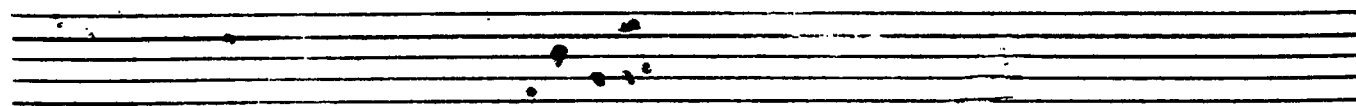
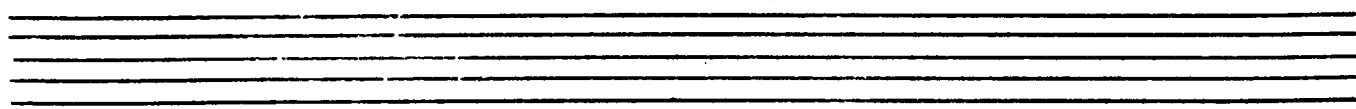
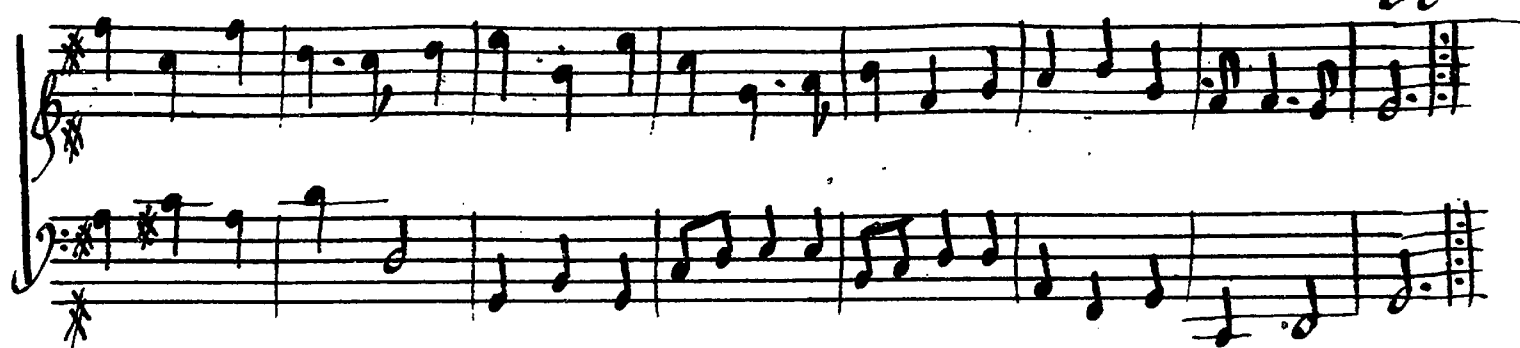
Handwritten musical score for the second system, featuring four staves. The lyrics are written below the staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps.

coeurs s'aiment bien tout le reste tout le reste nest
coeurs s'aiment bien tout le reste tout le reste nest
coeurs s'aiment bien tout le reste tout le reste nest

Handwritten musical score for the third system, featuring four staves. The lyrics are written below the staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps.

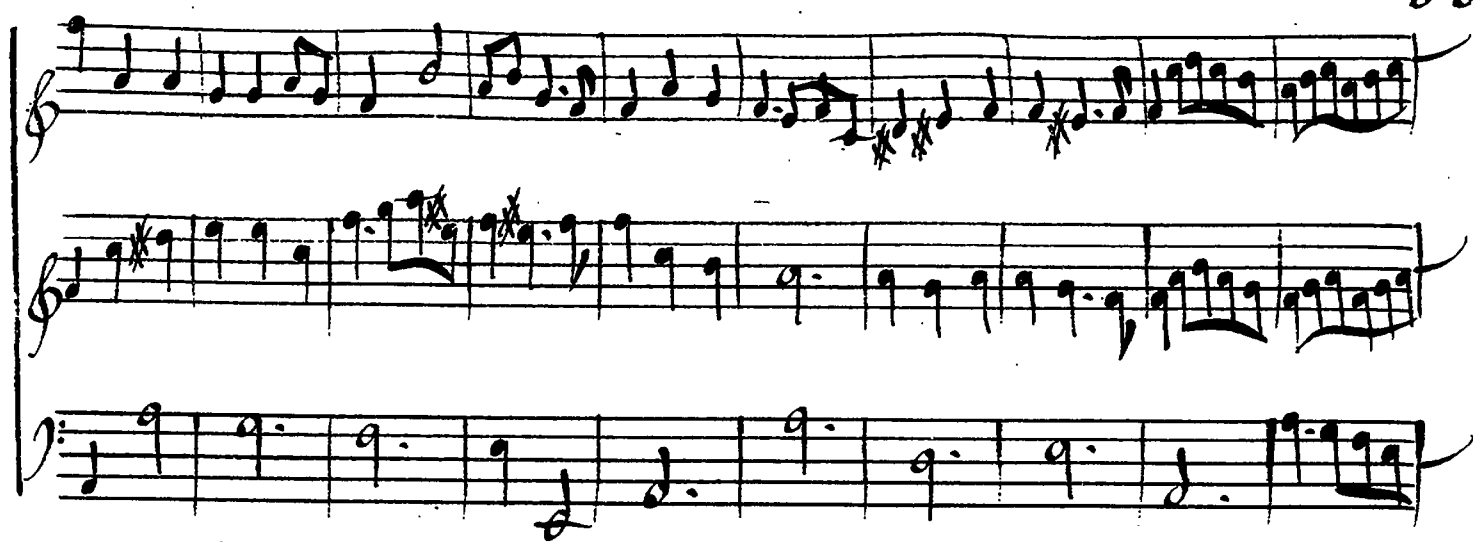
rien
rien
rien





Retournelle pour la Chaconne Italienne





Cedde al vostro valore ogni Dei... ta, la fortuna e la

Cedde al vostro valore ogni Dei ta la fortuna e la

more per vinto fida Cedde al vostro valore ogni dei-

more per vinto fida Cedde al vostro valore ogni dei-

ta la fortuna e l'amore per vinto fida per

ta la fortuna e l'amore per vinto fida per

vin - - - to per vinto fida

vin - - - to per vinto fida la for

per vinto s'ida

nae la more

per vinto si

per vinto per vinto s'ida, la fortuna e la

da

La fortuna e la

more per vinto s'ida. forte cogn liegero vo tu bel gi-

more per vinto s'ida

ro vo tu bel giro sua inconstanza

rie ra per sempre fer mo Guai in

This system contains the first four measures of the musical piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics 'rie ra per sempre fer mo Guai in' are written below the staff. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The left hand starts with a key signature change to one sharp (F#) and a common time signature (C). The system ends with a fermata over the final note of the vocal line.

constant cariera per sempre fer mo

This system contains measures 5 through 8. The vocal line continues with the lyrics 'constant cariera per sempre fer mo'. The piano accompaniment continues with the same instrumentation. The system ends with a fermata over the final note of the vocal line.

per sempre fer mo Lietu vostro fauore Im

This system contains measures 9 through 12. The vocal line continues with the lyrics 'per sempre fer mo Lietu vostro fauore Im'. The piano accompaniment continues with the same instrumentation. The system ends with a fermata over the final note of the vocal line.

mo bil sis ta lietua vostro fauo---

This system contains measures 13 through 16. The vocal line continues with the lyrics 'mo bil sis ta lietua vostro fauo---'. The piano accompaniment continues with the same instrumentation. The system ends with a fermata over the final note of the vocal line.

92

re Immo bil sista Cede al vostro valore o

Cede al vostro valore o

ny de... ita la fortuna e la more per vinto sida Cede al

ny De ita la fortuna e la more per vinto si da Cede al

vostro valore ogni dei... ta la fortuna e la more

vostro valore ogni dei... ta la fortuna e la

re per vinto sida, per vin... to per

more per vinto sida per vin... to per

vento si da per vinto si

vento si da la fortuna e la more

da per vinto per

per vinto si da

vinto si da la fortuna e la more per vinto fida

la fortuna e la more per vinto si da statti in

Se de diu na a more da fet a more di

fe' quest'ainhosno desti... na al vostro del'

pié -- 7 quest'ainhosno destina al vostro bel'

pié a vostro bel pié

persi nobil ardore dolce sol-- ha persi

nobil ardo... re doluisse folli

l'iddéal vostro valore ogni dei tu la fortuna e la
tia l'iddéal vostro valore ogni dei-tà, la fortuna e la

more per vinto si da, l'iddéal vostro dolore ogni dei-
more per vinto si da l'iddéal vostro dolore o gny dei-

tu la fortuna e l'amore per vinto si da per
ta la fortuna e l'amore per vinto si da per

94

vin... to per vinto Si da

per vinto Si da

tuna e la more

per vinto per vinto Si da la fortuna la

la fortuna la

more per vinto Si da

on reprend la Ritournelle page. 87.

Ritournelle

Si du trisle ne cil

de mon jnquie he De se trouble

le repos de vostre Soli tude Roche ne soy

ez point fachez *quand*

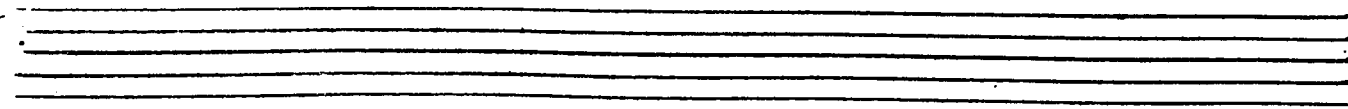
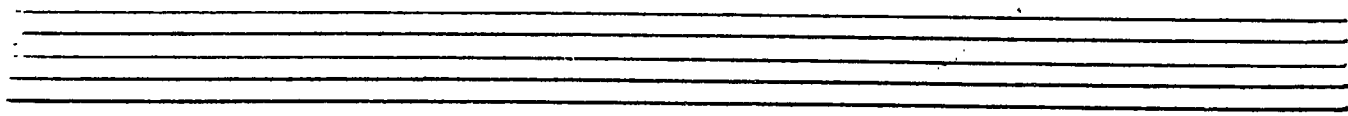
vous scaurez l'exces de mes peines se cret

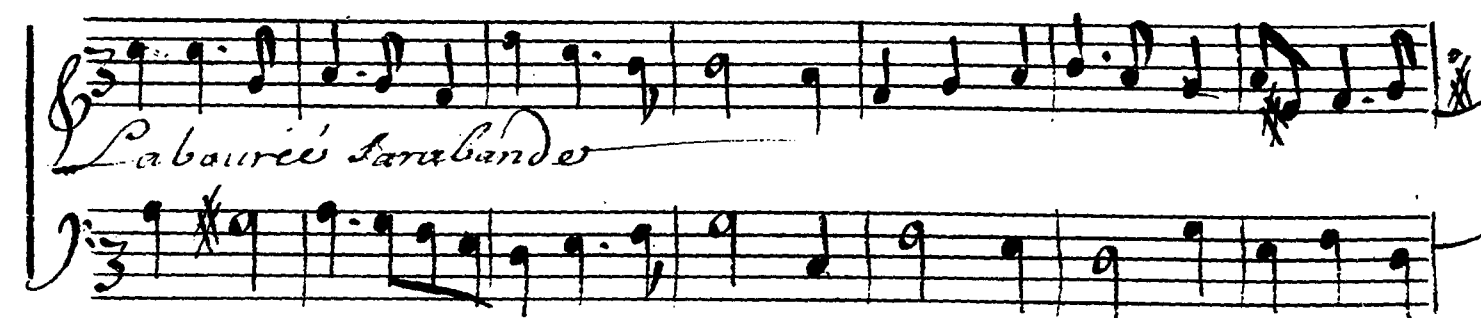
tes, tout rocher que vous estes vous en se

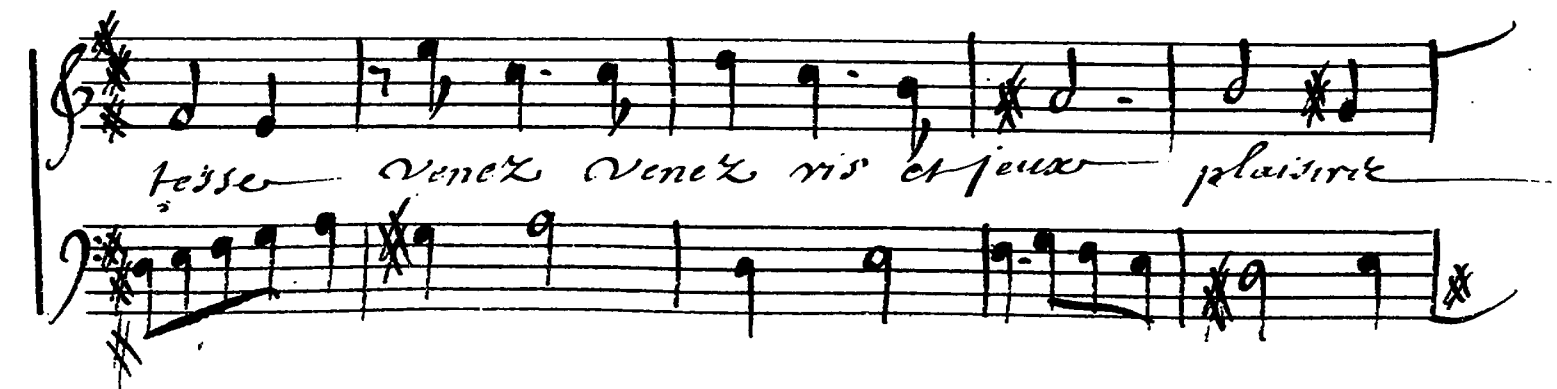
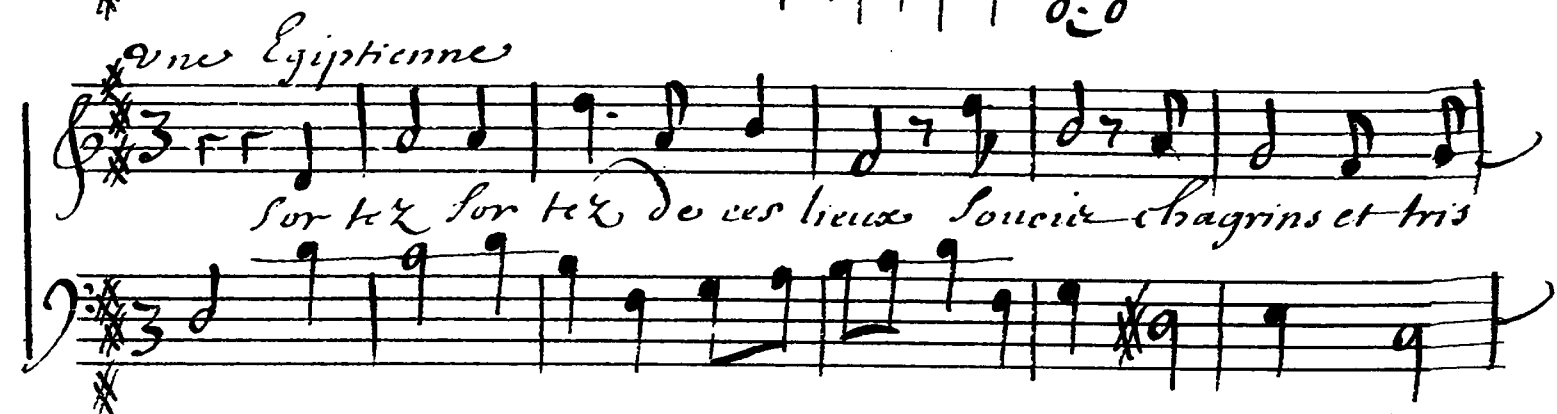
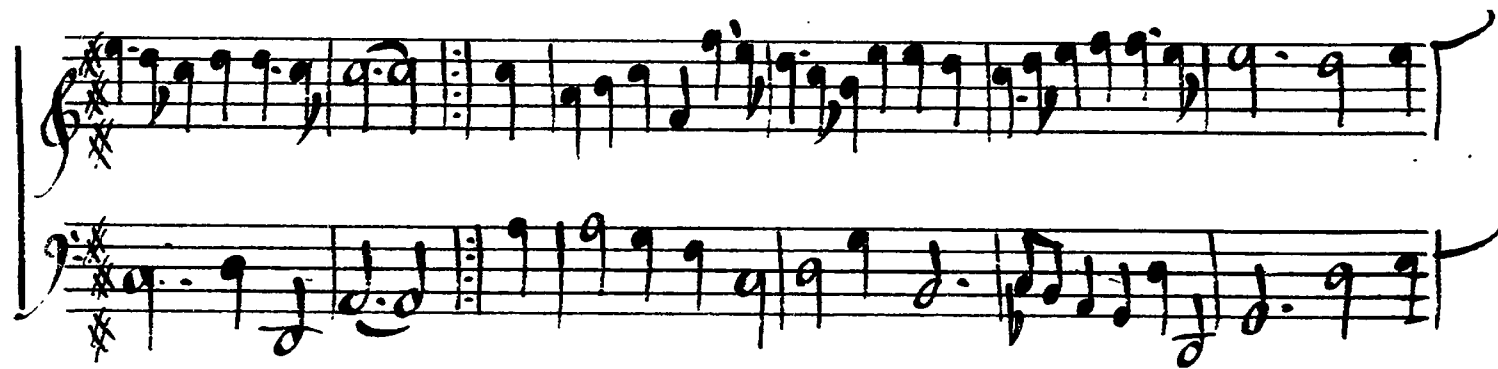
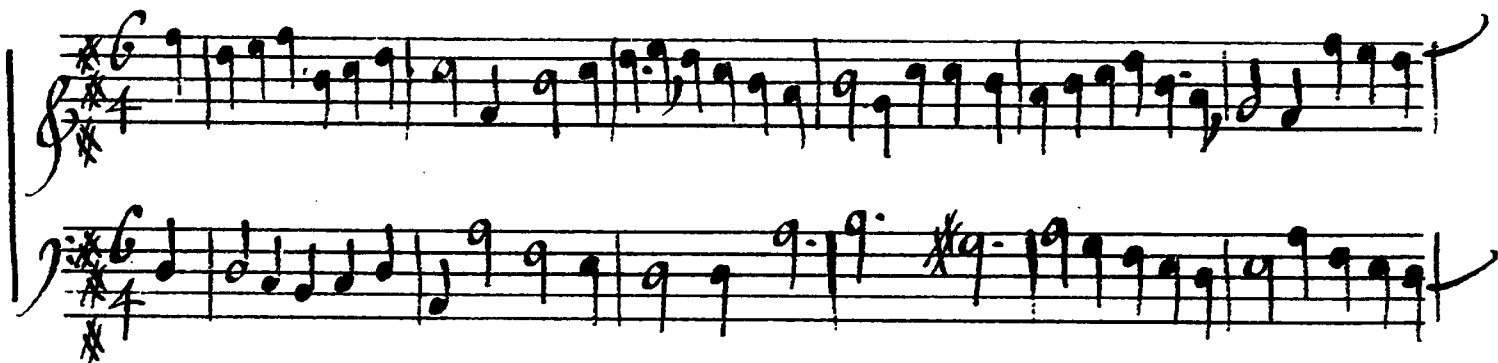
rez toucher tout rocher que vous estes

vous en serez toucher

vous en serez tou... cher







amour et tendresse ne songeons qua

nous re-jouir la grande affaire est le plaisir

ne songeons qua nous re-jouir la grande affaire est

le plaisir

Ne songeons qu'au re-jouir, la grande af

Ne songeons qu'au re-jouir, la grande af

The image shows a handwritten musical score on a single page, numbered 102 in the top right corner. The score is written in French and consists of two systems of staves. Each system has four staves: two for the vocal melody (treble and bass clefs) and two for the accompaniment (treble and bass clefs). The lyrics are written in a cursive hand below the vocal staves.

fai re est le plaisir

faire est le plaisir

ne Songeons ne Songeons qu'anous re jou

ne Songeons ne Songeons qu'anous re jou

ir, la grande affaire est le plaisir la grande af

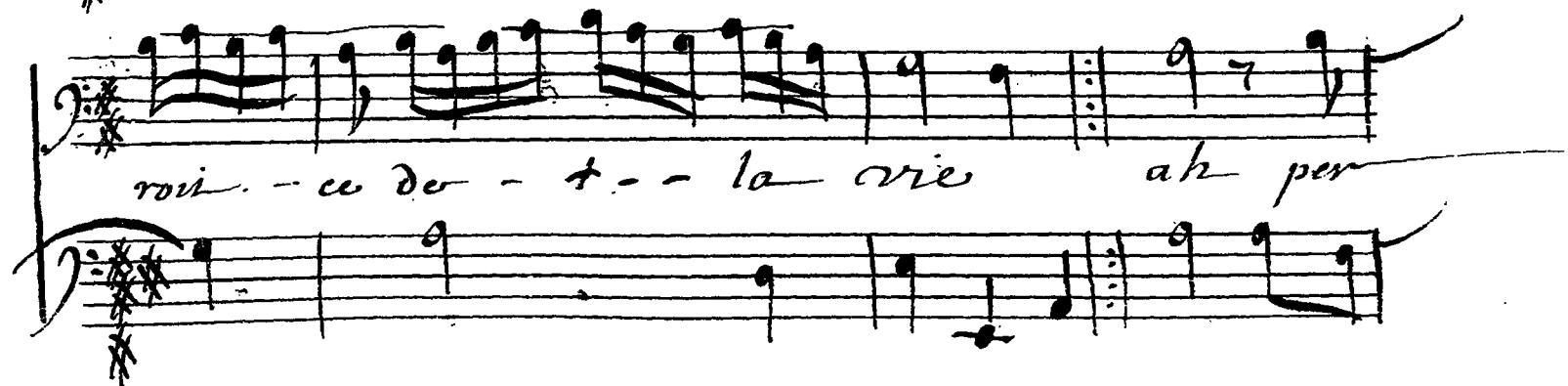
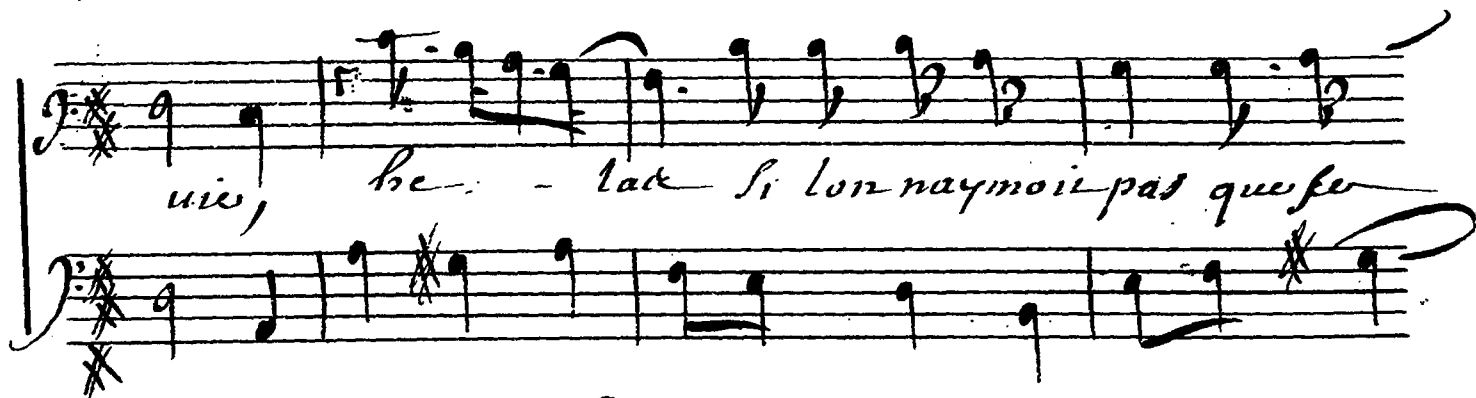
ir la grande affaire est le plaisir, la grande affaire

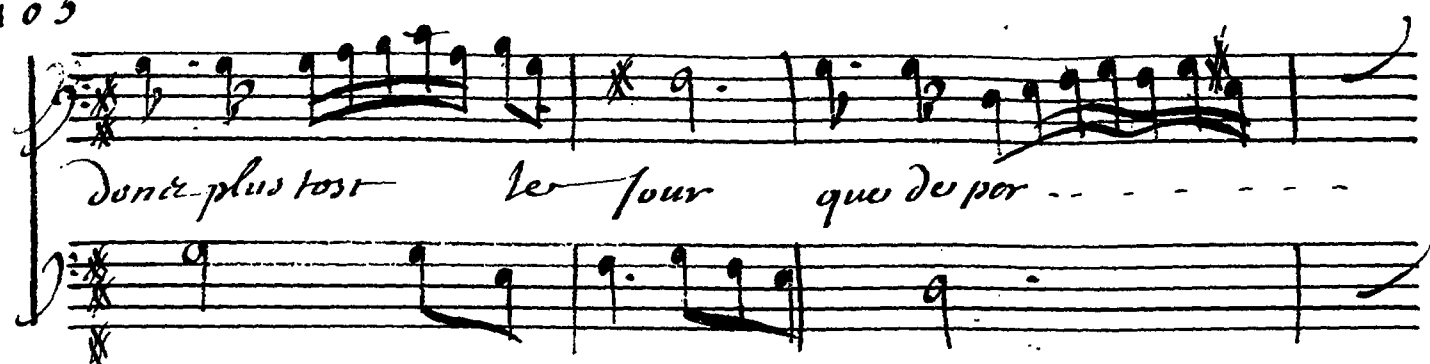
faire, la grande affaire est le plaisir la grande affaire est
 faire la grande affaire est le plaisir la grande affaire est

le plaisir est le plaisir
 le plaisir est le plaisir;

Une Boémienne

a me suivre toute jay votre ardeur est non com-
 mune / et si vous estes en soucy de vostre





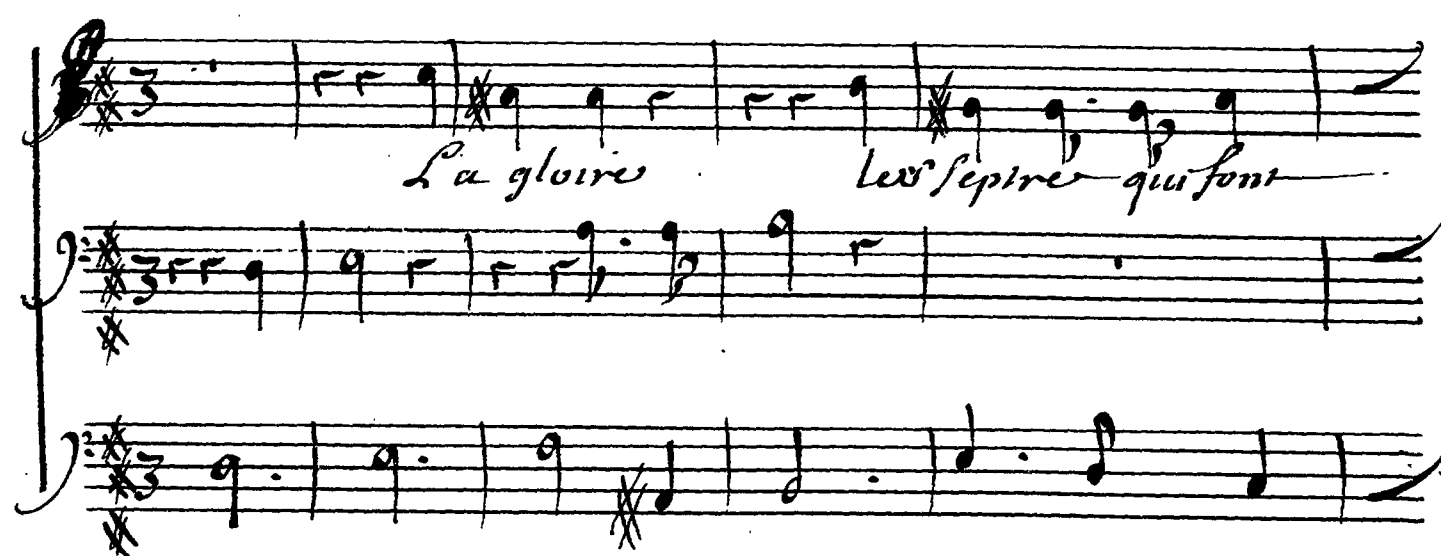
donc plus tost le jour que de per - - - -



dre nostre amour, ah - - - - pardons plus ton l^r



jour que de per dre nostre amour



La gloire Les sept^r qui font



tant d'enui e

tout nest rien Si lamour ny mes

Il n'est rien sans l'amour de plaisirs dante la

Le ses arduant

vi... e *soyons toujours amoureux*

soyons toujours amoureux

C'est le moyen d'être heureux *soyons toujours amou*

reux a amoureux *C'est le moyen d'être heureux*

Sus sus chantonr sus sus chantonr tous En sem ble dan

Sus sus chantonr sus sus chantonr tous En sem ble dan

conr Sautonr daneons Sautons jouons nous, daneons sau

cons Sautonr daneons Sautons jouons nous, daneons sau

tonr jouons nous, daneons daneons Sautonr jouons nous

tonr jouons nous, daneons, Sautonr Sautonr jouons nous

Lors que pour rire on s'as semble le plus sa ger ce me

s'as ble, sont ceux qui sont les plus fous qui sont les plus

fous qui sont les plus fous Lors q: pour rire on s'as

Lors que pour rire on s'as

Seemle Les plus sages ce me semble sont
Seemle les plus sages ce me semble sont

This system contains the first four measures of the musical piece. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in a simple, rhythmic style with quarter and eighth notes. The lyrics are written in a cursive hand below the staves.

Ceux qui sont qui sont les plus foux qui sont les pl' foux les
ceux qui sont les plus foux, sont ceux qui sont les plus foux qui

This system contains measures 5 through 8. The musical notation continues with the same key and time signature. The lyrics are written in a cursive hand below the staves.

Sont les plus foux sont ceux qui sont les plus foux, qui sont les pl'
sont les plus foux sont ceux qui sont les plus foux, sont ceux qui sont

This system contains the final four measures of the piece, measures 9 through 12. The musical notation concludes with the same key and time signature. The lyrics are written in a cursive hand below the staves.

foux ne songeons qu'à nous rejouir la grande affaire est
foux Ne songeons qu'à nous rejouir la grande affaire est

le plaisir
le plaisir

ne songeons ne songeons qu'à nous rejouir
Ne songeons ne songeons qu'à nous rejouir

ir, la grande affai--re est le plaisir, la grande af
 ir la grande affaire est le plaisir La gran de af

faire la grande affaire est le plaisir, la grande af
 faire la grande affaire est le plaisir La gran de af

faire est le plaisir est le plaisir
 faire est le plaisir est le plaisir

Pour les Sauvages & Biscariens

112

Premier Air

