

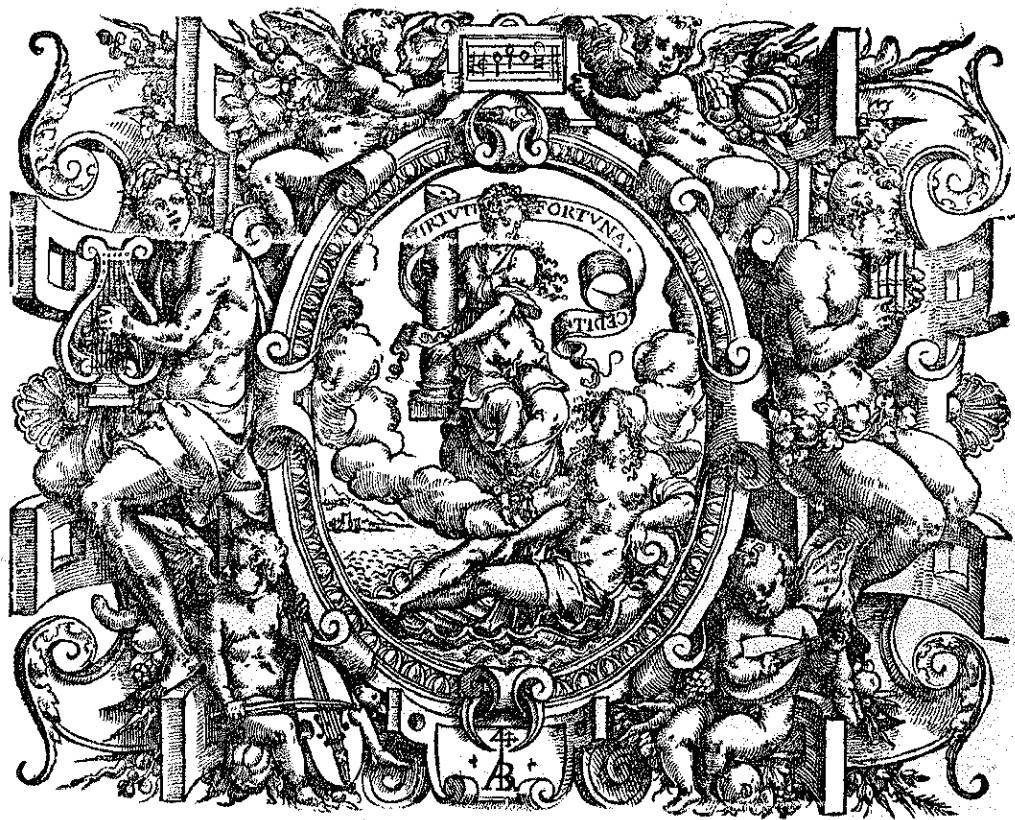
ROLAND,

TRAGÉDIE

MISE

EN MUSIQUE,

*Par Monsieur de Lully, Escuyer, Conseiller
Secretaire du Roy, Maison, Couronne de
France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.*



A PARIS,

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

ET SE VEND

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

M. DC. LXXV.

AVEC PRIVILEGE DE SA MAJESTE.



A U R O Y .



S I R E ,

Ie ne cesseray jamais de Vous consacrer mes Ouvrages , & je seray trop heureux si VOSTRE MAIESTE' les reçoit toujours favorablement. Ie Vous suis redevable, SIRE, du sujet de cet Opera; le choix que Vous en avez fait m'a engage' d'y travailler avec ardeur , & cest veritablement de VOSTRE MAIESTE' que ie tiens le Present que ie Luy offre. Dans le temps, SIRE , quil Vous plût de m'ordonner de composer ces Concerts nouveaux, Vous vous disposiez à partir pour aller éteindre une seconde fois la guerre

Le décidé du sort
ils poseroient les Ar-
ver le dessein glorieux
que même par avan-
parer les Chants de ioye
qui devoient suivre un si grand Evenement. VOSTRE
MAIESTE' a bien voulu m'honorer de cet
employ, & Elle a eu la bonté de m'assurer que cette
nouvelle production de mon genie avoit le bon-heur de luy
plaire. Il n'y a rien au monde, SIRE, qui me touche
tant que vostre aprobation: C'est le prix que ie me propose
dans mes travaux, & mes desirs seront comblez si VOSTRE
MAIESTE', après avoir pris plaisir à entendre sur le
Theatre la Musique de cette Tragedie, luy accorde encore sa
protection sur le papier, & regarde le don que ie luy en fais
comme un témoignage de la passion tres-ardente & tres-res-
pectueuse avec laquelle ie suis,

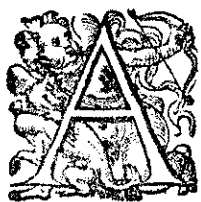
SIRE,

De VOSTRE MAJESTE',

Le tres-humble, tres-obeïssant,
& tres-fidelle Serviteur & Sujet,
JEAN-BAPT. DE LULLY.



AU ROY.



Gréez de mon art les présens ordinaires.
Ne les recevez point en hommages vulgaires
Dans la foule de ceux qu'attire ce séjour.
Vostre mérite est tel que tout luy fait la cour.
La Déesse aux aisles légères
Luy fait par tout des tributaires:
Il en vient des portes du jour.*

* Les siamois

C'est de là que partit la belle*
Qui préféra Medor au Héros de ces vers.
Son hymen attira cent Monarques divers.
L'amante de Paris avoit jadis comme elle
Intéressé dans sa querelle
Tous les Maistres de l'univers.

* Angelique estoit
Reyne du Catay
c'est la grande
Tartarie & le
Royaume de la
Chine.

Le bruit que ces beautés au Dieu Mars ont fait faire
N'est rien prés des combats qu'il entreprend pour vous.
Vos exploits ont rempli l'un & l'autre hémisphere
D'admirateurs & de jaloux:
Au milieu des plaisirs d'un triomphe si doux
Plaignez le Paladin que mon art vous présente.
Son malheur fût d'aymer; quelle ame en est exempte?
Il suivit à la fin de plus sages conseils:
Au lieu de ses amours il servit sa patrie.
Son Prince disposa du reste de sa vie.
Vous sçavez mieux qu'aucun employer ses pareils.

Charlemagne vous cede, il vainquit; mais la suite
Détruisit apres luy ces grands événemens:
Maintenant cet empire a par vostre conduite
D'inébranlables fondemens.

Leurs chants en sont plus beaux
S'j'en crois Apollon les miens or
Puissent-ils relascher tous vos foy
Vous imposez silence à la fureur
Gouttez dans nos chansons les

Leurs voix
:ques charmes.
Jamais !
De...
es ;
s de la paix.

LULLY

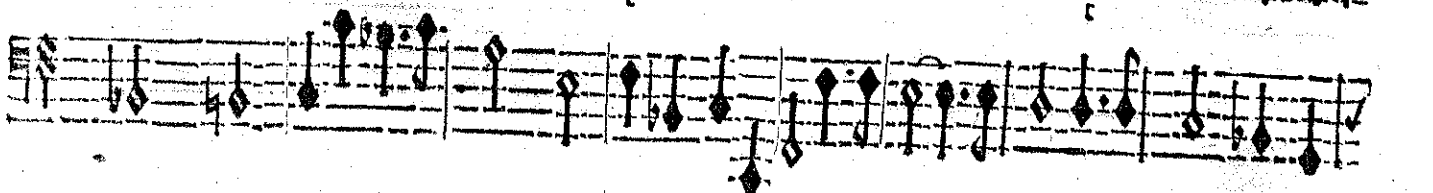
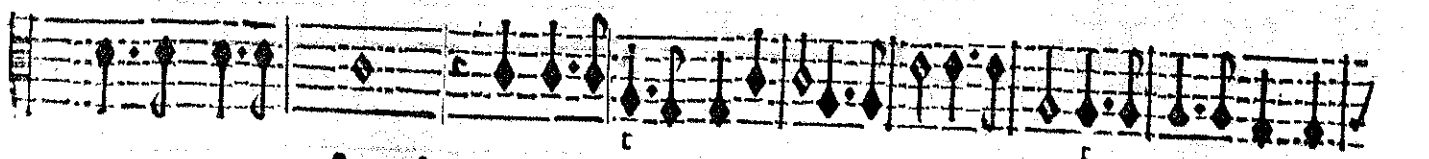
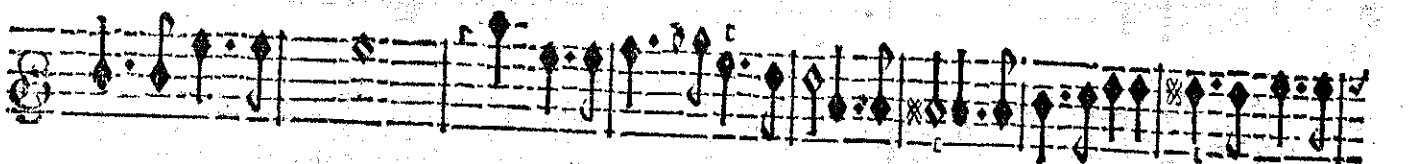
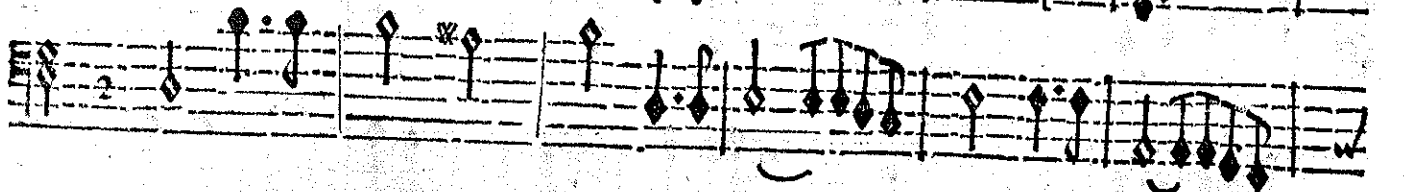
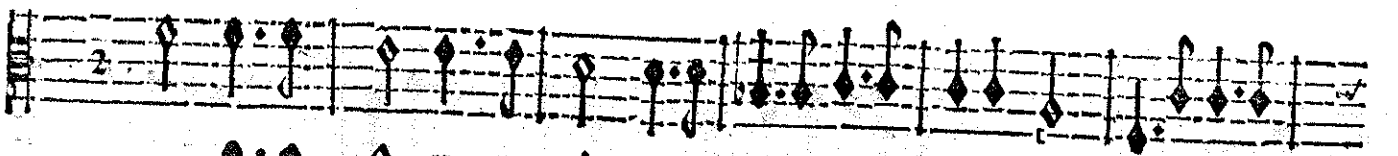
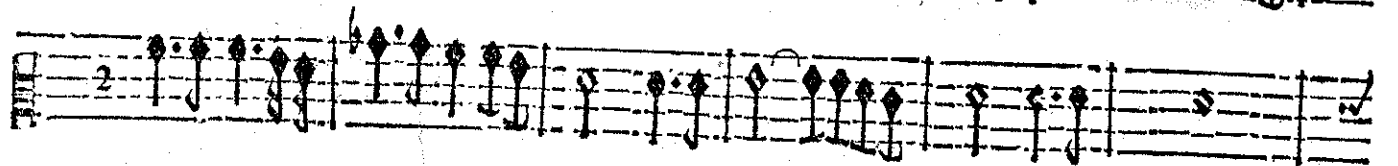
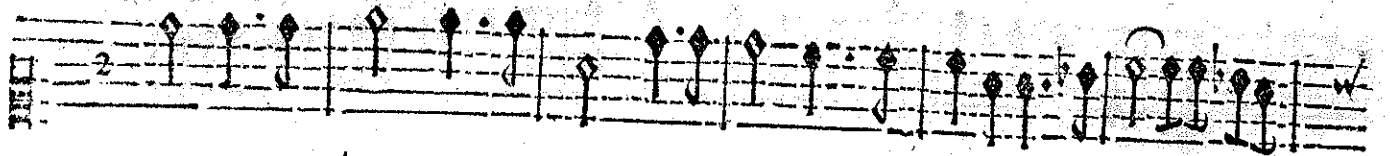


PROLOGUE.

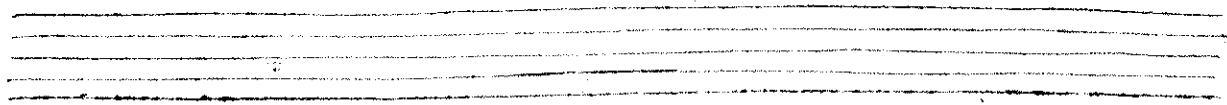
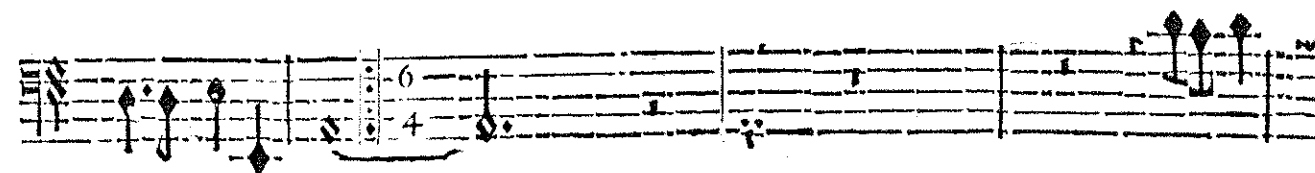
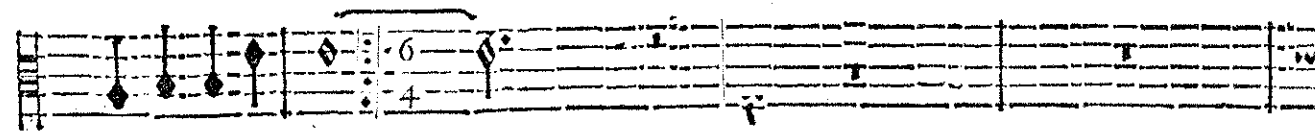
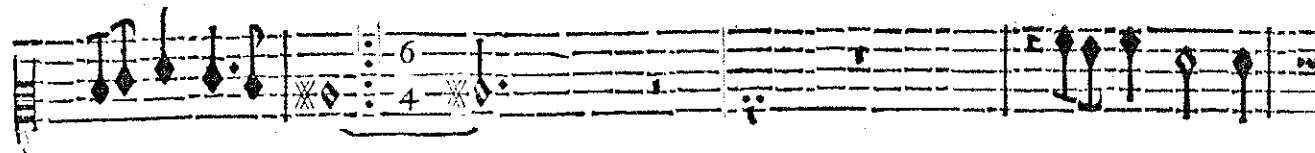
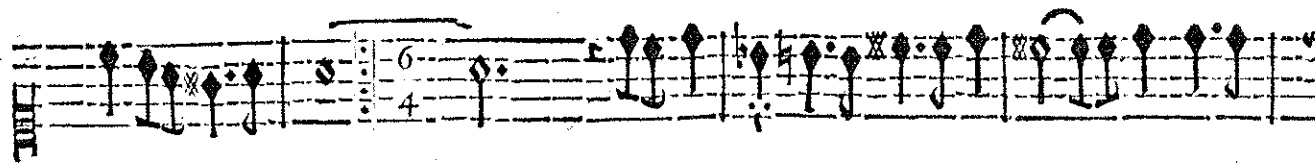
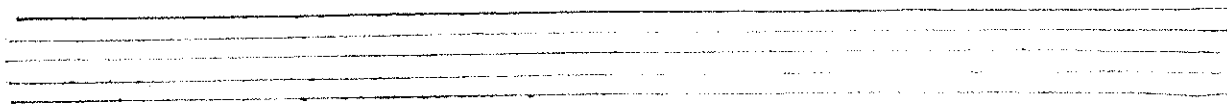
Le Theatre represente le Palais de Demogorgon.



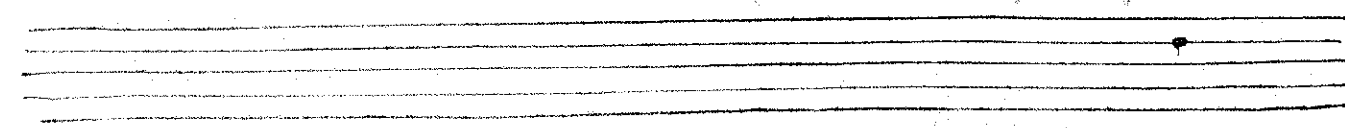
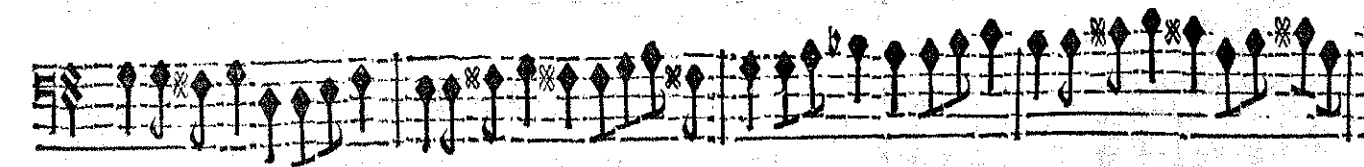
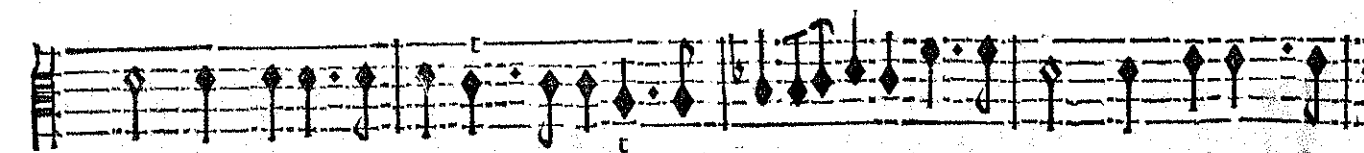
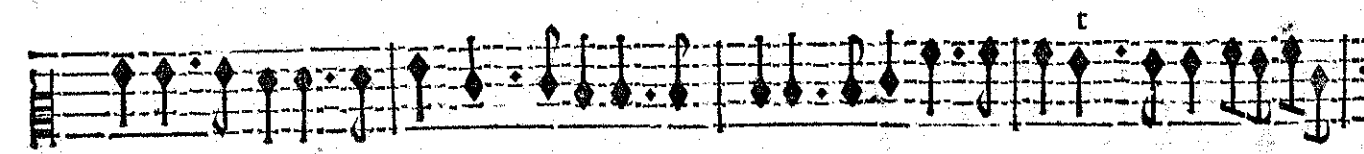
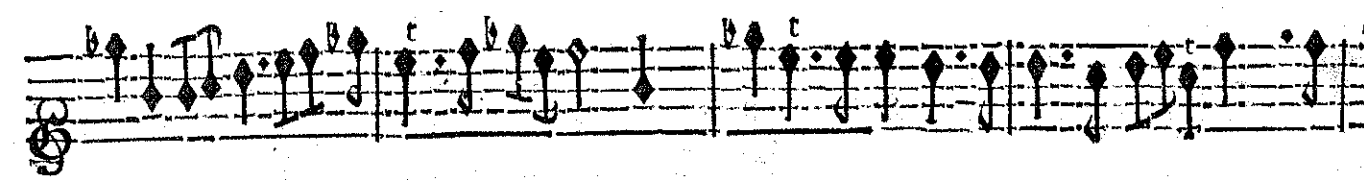
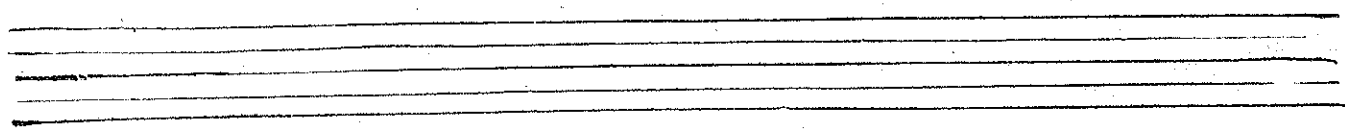
OUVERTURE.



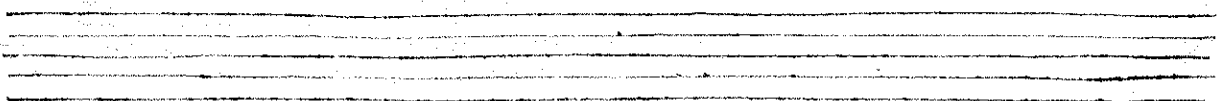
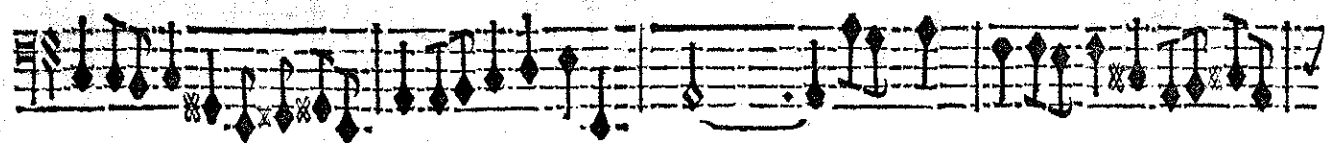
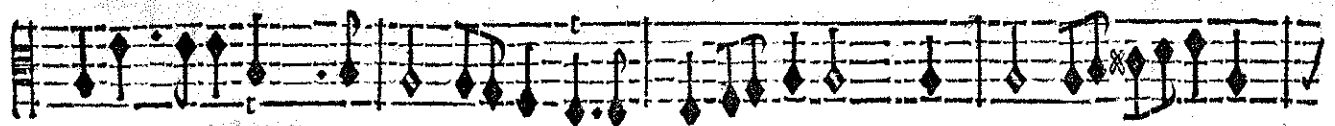
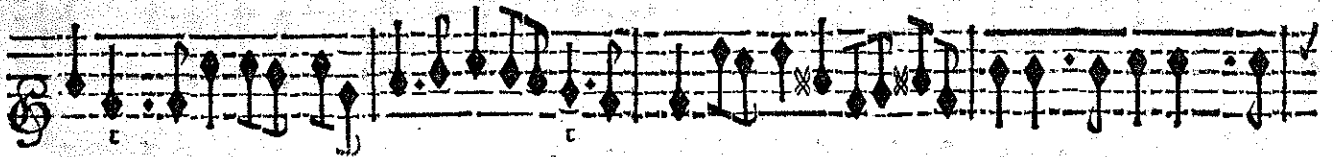
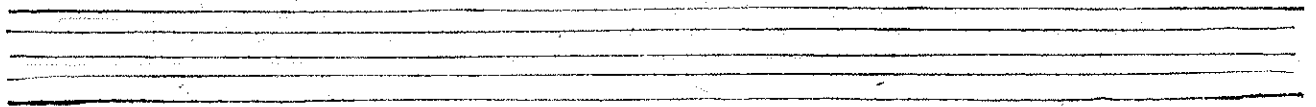
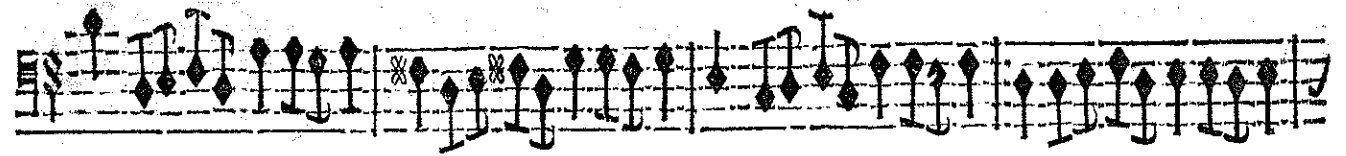
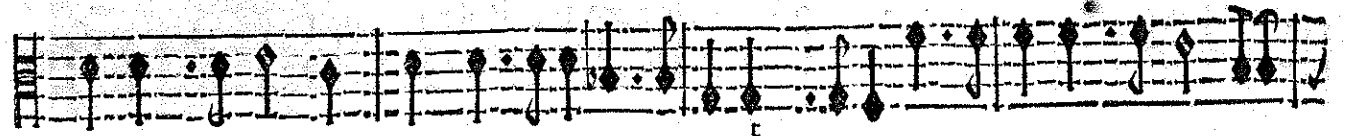
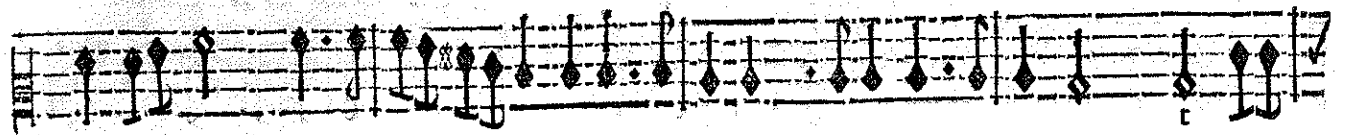
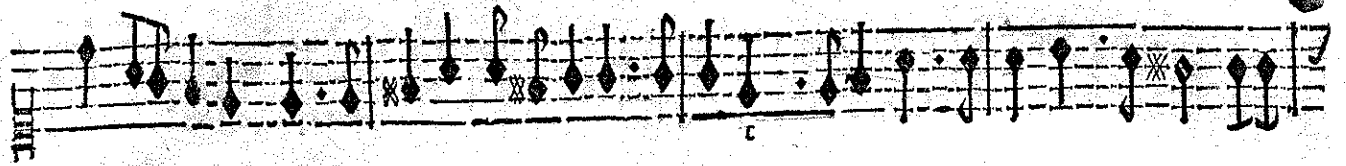
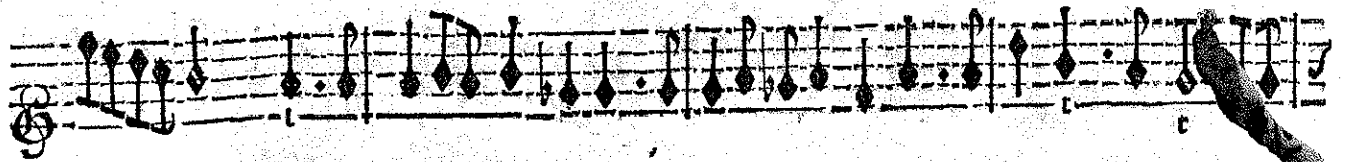
PROLOGUE.



P R O L O G U E



PROLOGUE.



PROLOGUE.

Musical staff 1: Treble clef, 2/4 time signature, 'lentement.' marking. The staff contains a series of eighth and sixteenth notes, with some accidentals and a fermata over the final measure.

Musical staff 2: Bass clef, 2/4 time signature, 'lentement.' marking. The staff contains a series of eighth and sixteenth notes, with some accidentals and a fermata over the final measure.

Musical staff 3: Bass clef, 2/4 time signature, 'lentement.' marking. The staff contains a series of eighth and sixteenth notes, with some accidentals and a fermata over the final measure.

Musical staff 4: Bass clef, 2/4 time signature, 'lentement.' marking. The staff contains a series of eighth and sixteenth notes, with some accidentals and a fermata over the final measure.

Musical staff 5: Bass clef, 2/4 time signature, 'lentement.' marking. The staff contains a series of eighth and sixteenth notes, with some accidentals and a fermata over the final measure.

Two empty musical staves, one above the other.

Musical staff 6: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, with some accidentals and a fermata over the final measure.

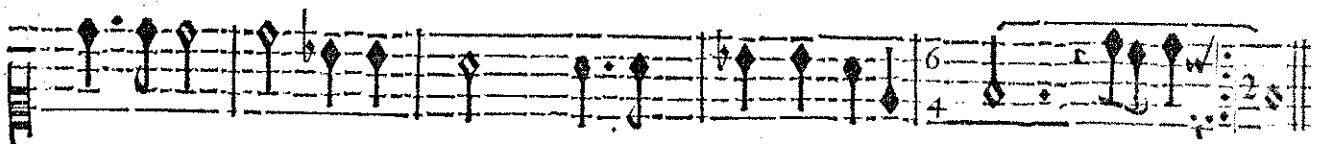
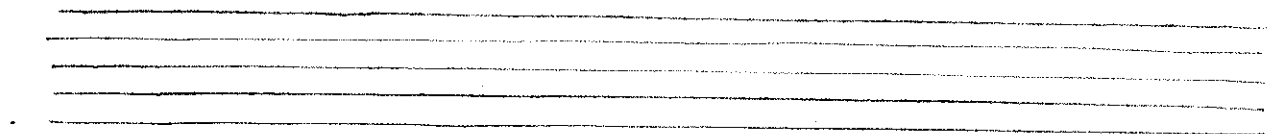
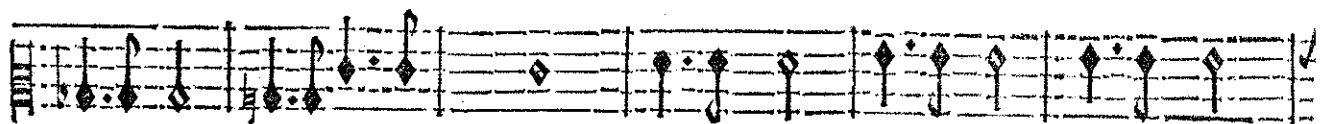
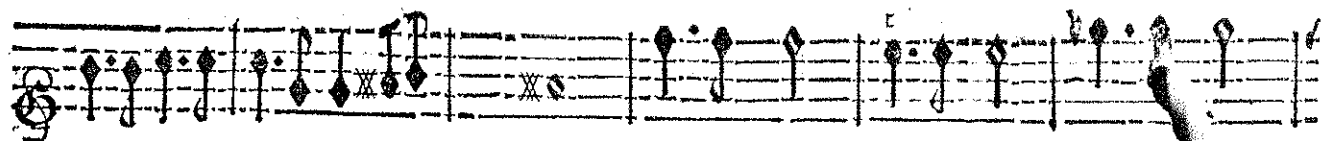
Musical staff 7: Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, with some accidentals and a fermata over the final measure.

Musical staff 8: Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, with some accidentals and a fermata over the final measure.

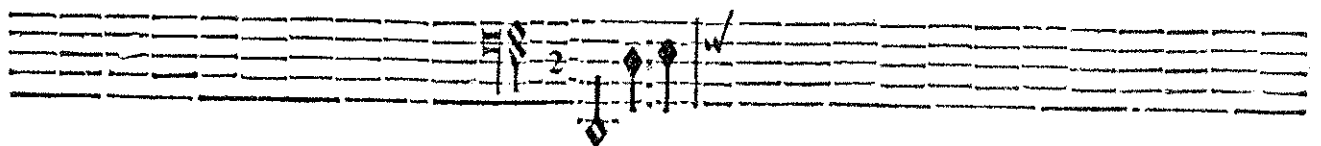
Musical staff 9: Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, with some accidentals and a fermata over the final measure.

Musical staff 10: Bass clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, with some accidentals and a fermata over the final measure.

Two empty musical staves, one above the other.



A la fin de l'Ouverture, la Basse-Continue prend la mesure qui suit, pour donner le ton au Prelude suivant.



PROLOGUE.

Demogorgon est sur son Thrône, accompagné d'une Troupe de Genies, & d'une Troupe de Fées.

First musical staff with notes and the instruction "doux" above it.

Second musical staff with notes and the instruction "doux" above it.

Third musical staff with notes and the instruction "doux" above it.

Fourth musical staff with notes and the instruction "doux" above it.

Fifth musical staff with notes and the instruction "DENOGORGON." above it.

Sixth musical staff with notes, fingerings (6, 5, 4, 6, 7, 6, 7), and the number "98" at the end.

BASSE-CONTINUE.

Seventh musical staff (Basse-Continue) with notes.

Eighth musical staff (Basse-Continue) with notes.

Ninth musical staff (Basse-Continue) with notes.

Tenth musical staff (Basse-Continue) with notes.

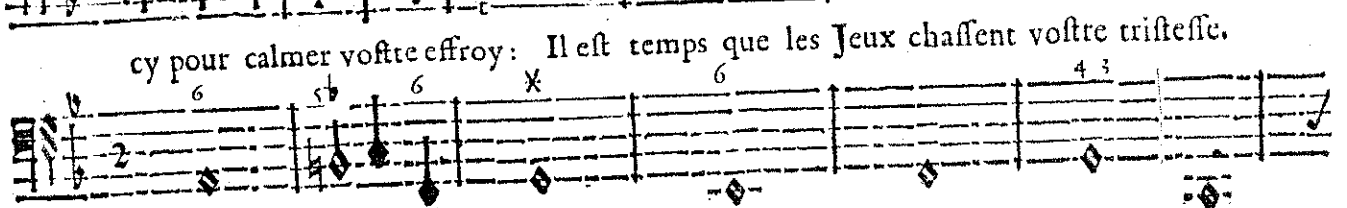
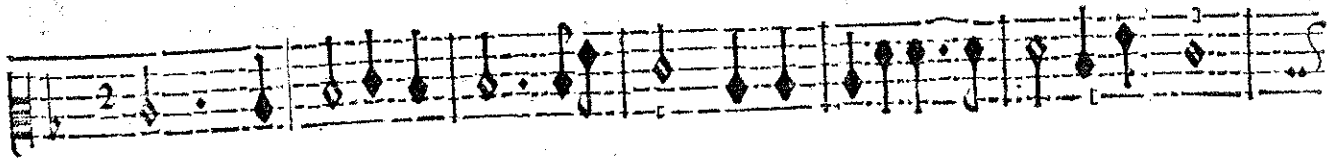
Eleventh musical staff (Basse-Continue) with notes.

Le Ciel qui m'a fait vostre Roy. Dans vostre destin m'interesse. Je vous assemble i-

Twelfth musical staff (Basse-Continue) with notes and fingerings (6, 6).

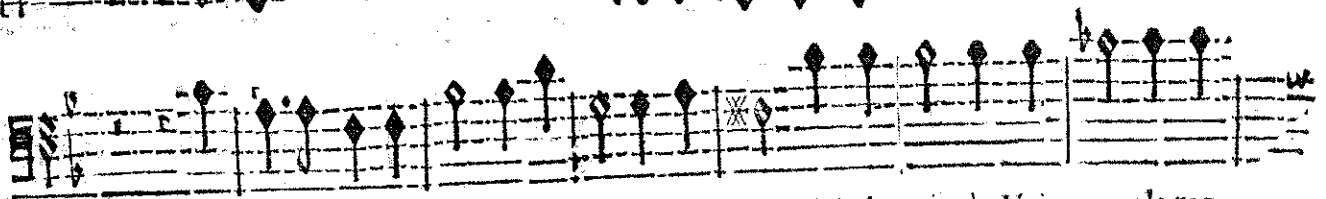
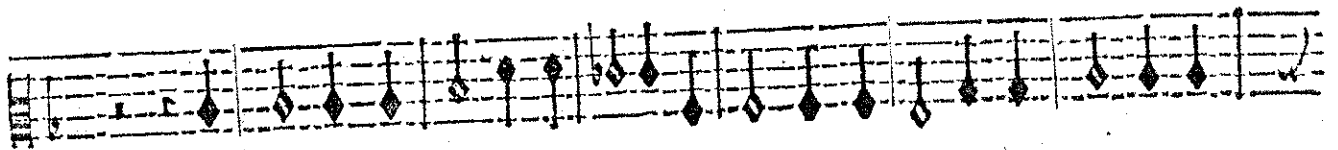
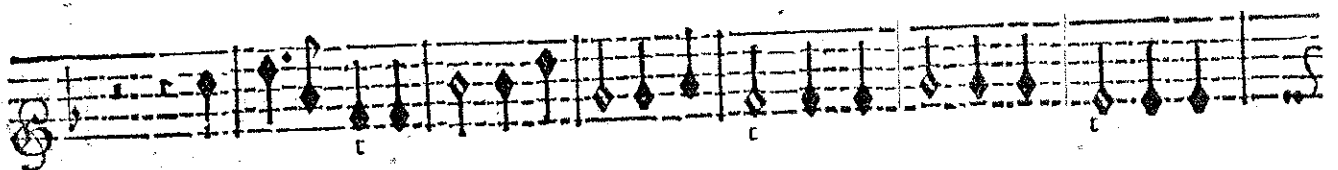
BASSE-CONTINUE.

PROLOGUE.

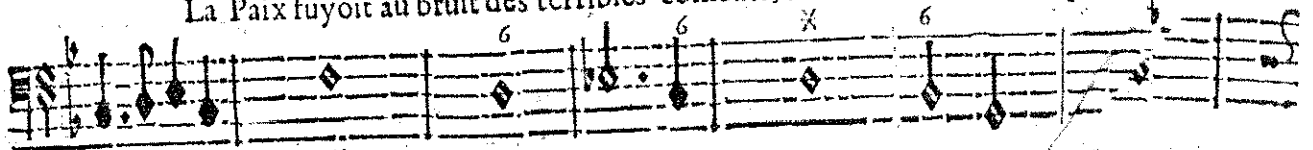


cy pour calmer vostre effroy: Il est temps que les Jeux chassent vostre tristesse.

BASSE-CONTINUE.



La Paix fuyoit au bruit des terribles combats, Mais la voix du Vainqueur la rap



BASSE-CONTINUE.

PROLOGUE.

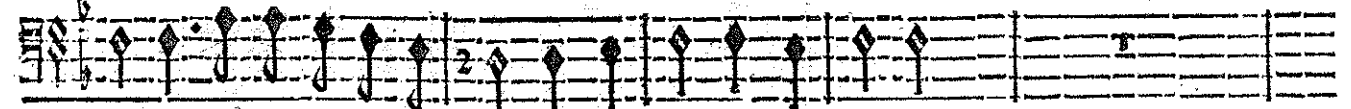
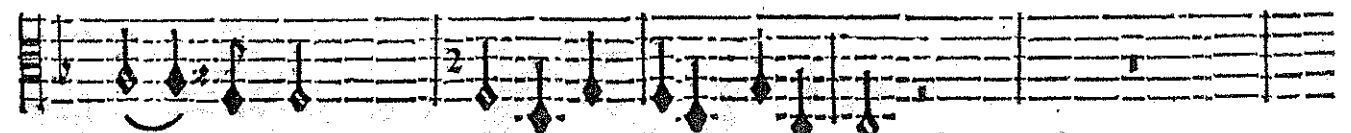
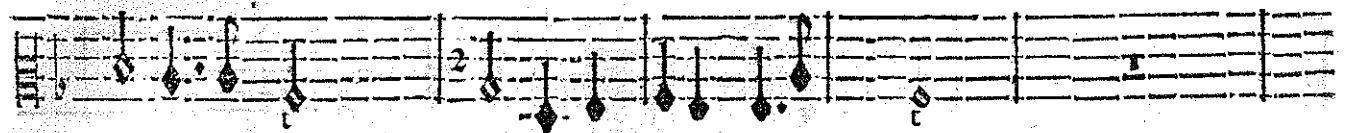
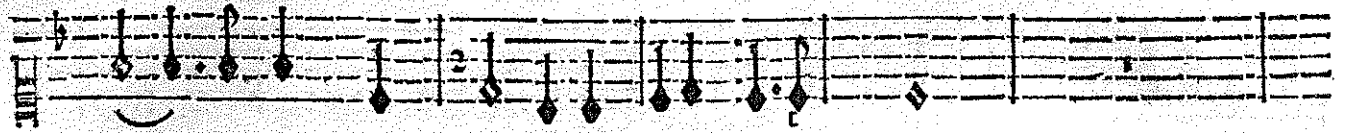
pelle icy bas. La Guerre impitoyable, & ses fureurs affreuses, Ne ravageront

BASSE-CONTINUE.

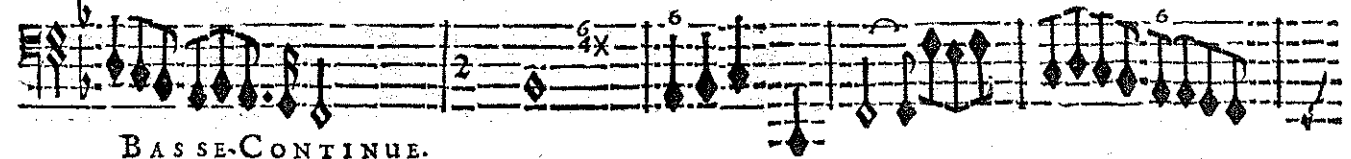
point vos Re. traites heu- reuses. La Guerre impitoyable, & ses fureurs af-

BASSE-CONTINUE.

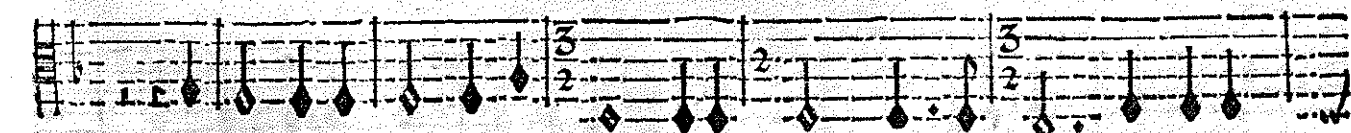
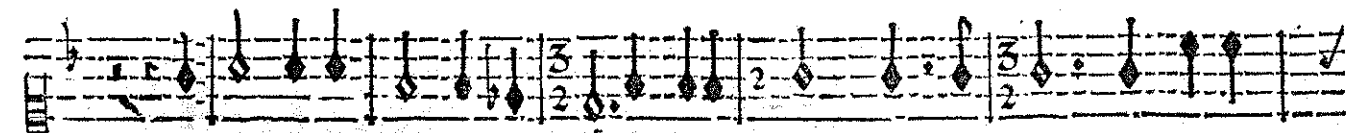
P R O L O G U E



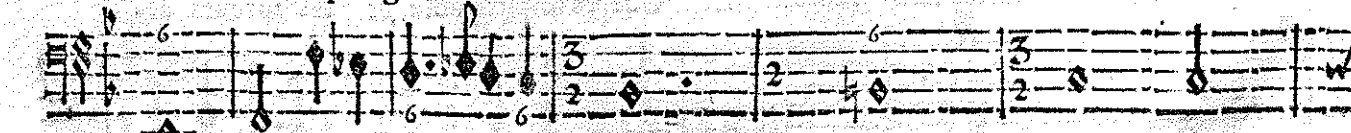
reuses, Ne ravageront point vos Re- traires heu- reuses.



BASSE-CONTINUE.



Tout cede au plus grand des Heros, En vain l'Envie & la Rage s'assemblent, En vain l'En-



BASSE-CONTINUE.

PROLOGUE.

The first system of the musical score consists of five staves. The top staff is a treble clef with a 2/2 time signature. The second and third staves are alto clefs with 3/2 time signatures. The fourth and fifth staves are bass clefs with 2/2 time signatures. The music is written in a single key signature and features a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

vie & la Rage s'as- semblent, Il ne punit ses Ennemis qui tremblent, Qu'en les condam-

The second system includes vocal lines and a basso continuo line. The vocal lines are written in treble clef with lyrics underneath. The basso continuo line is in bass clef. The system contains several measures with complex rhythmic patterns and some accidentals.

BASSE-CONTINUE.

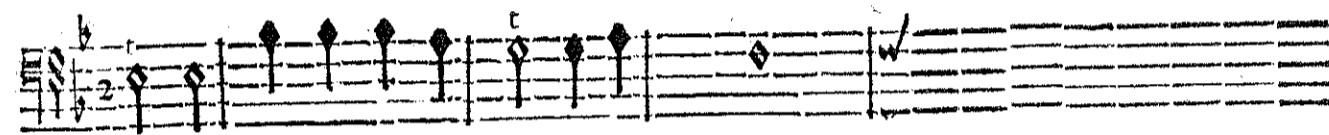
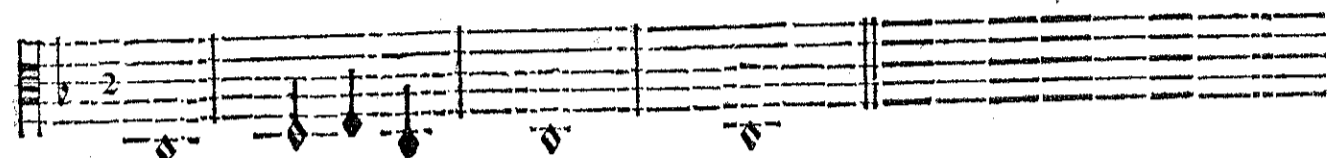
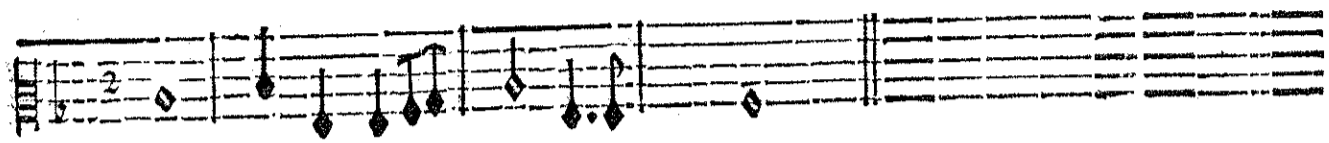
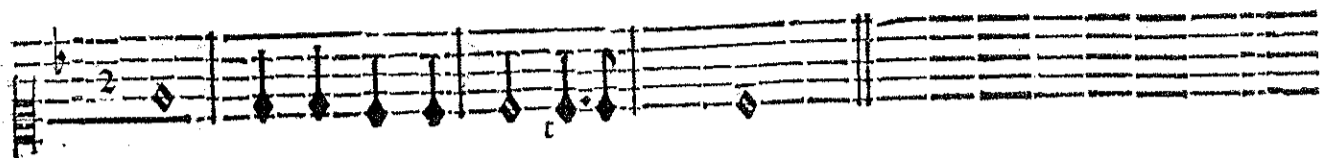
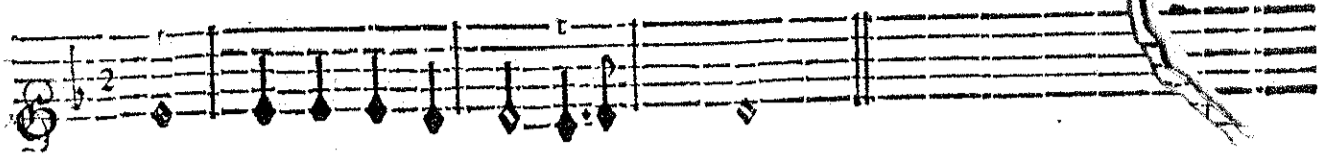
The third system consists of five staves of instrumental music. The top staff is a treble clef, and the lower four staves are bass clefs. The music continues with various rhythmic patterns and time signatures, including 2/2 and 3/2.

nant au re- pos. Il ne pu- nit ses Ennemis qui

The fourth system features a basso continuo line in bass clef. It includes several measures with complex rhythmic patterns and some accidentals, continuing the instrumental piece.

BASSE-CONTINUE.

PROLOGUE



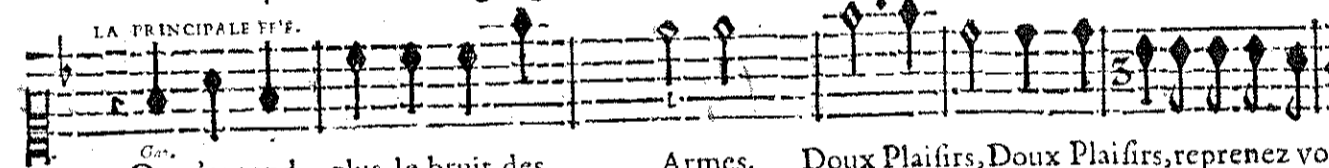
tremblent Qu'en les condamnant au re- pos.



BASSE-CONTINUE.

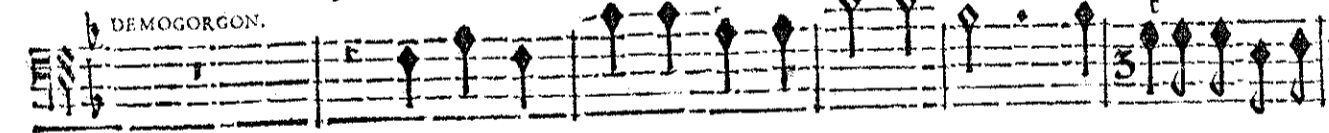
Demogorgon, & la Principale Fée.

LA PRINCIPALE FÉE.



On n'entend plus le bruit des Armes. Doux Plaisirs, Doux Plaisirs, reprenez vos

DEMOGORGON.



On n'entend plus le bruit des Armes. Doux Plaisirs, reprenez vos

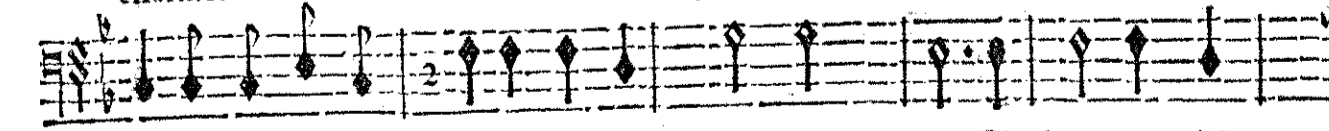


BASSE-CONTINUE.

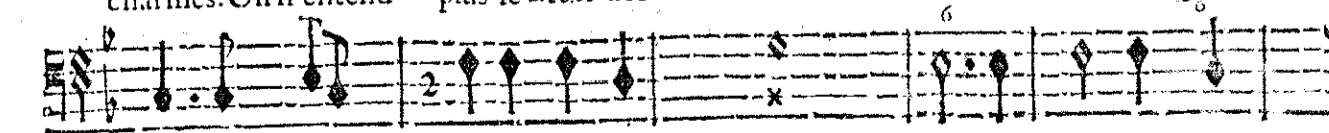


charmes.

On n'entend plus le bruit des Armes. Doux Plai-



charmes. On n'entend plus le bruit des Armes. Doux Plaisirs, Doux plai-



BASSE-CONTINUE.

PROLOGUE.

firs reprenez vos charmes. Jeux innocents, venez vous rassembler. Rien ne vo^s peut trou-

firs reprenez vos charmes. Jeux innocents, venez vous rassembler. Rien ne vo^s peut trou-

BASSE-CONTINUE.

bler. Jeux innocents, venez vous rassembler. Rien ne vous peut troubler. venez ve-

bler. Jeux innocents, venez vous rassembler. Rien ne vous peut troubler. venez ve-

BASSE-CONTINUE.

nez vous rassembler. Rien ne vous peut trou-

nez vous rassembler. Rien ne vous peut trou-

BASSE-CONTINUE.

P A O L O G U E .

bler.
Tutti.

VIOLONS.

BASSE-CONTINUE.

PROLOGUE.

charmes. On n'entend plus le bruit des armes, Doux Plai-firs reprenez vos

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charmes. On n'entend plus le bruit des armes, Doux Plai-firs reprenez vos

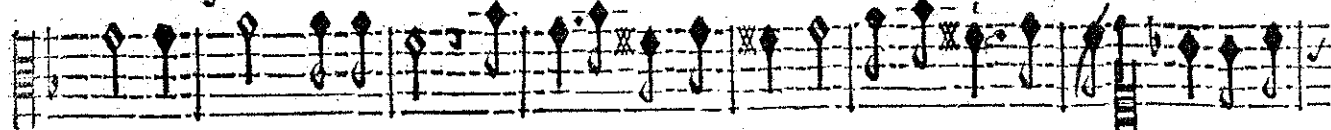
charmes. On n'entend plus le bruit des ar- mes. Doux Plai-firs, Doux Plai-firs reprenez vos

BASSE-CONTINUE.

PROLOGUE.



charmes. Jeux innocens, venez vous rassembler, Rien ne vo^o peut troubler. Jeux inno-



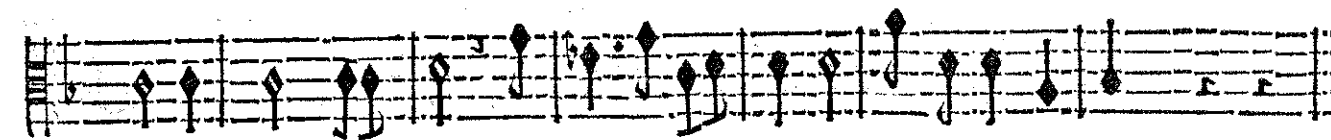
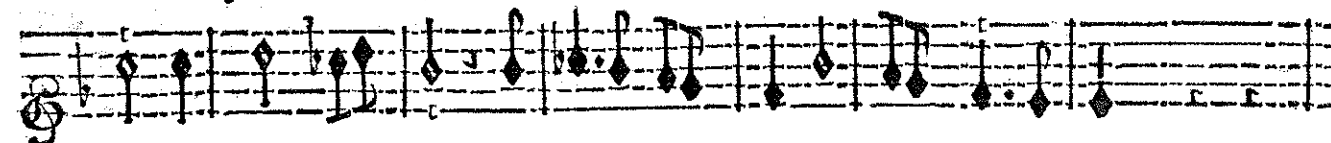
charmes. Jeux innocens, venez vous rassembler, Rien ne vo^o peut troubler. Jeux inno-



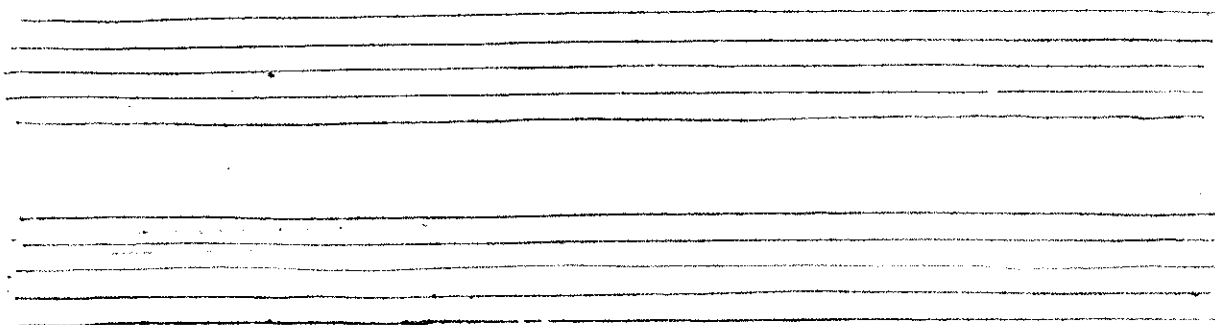
charmes. Jeux innocens, venez vous rassembler, Rien ne vo^o peut troubler. Jeux inno-



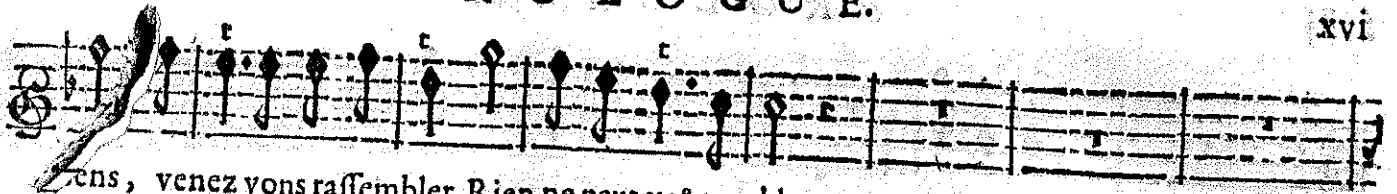
charmes. Jeux innocens, venez vous rassembler, Rien ne vo, peut troubler.



BASSE CONTINUE.



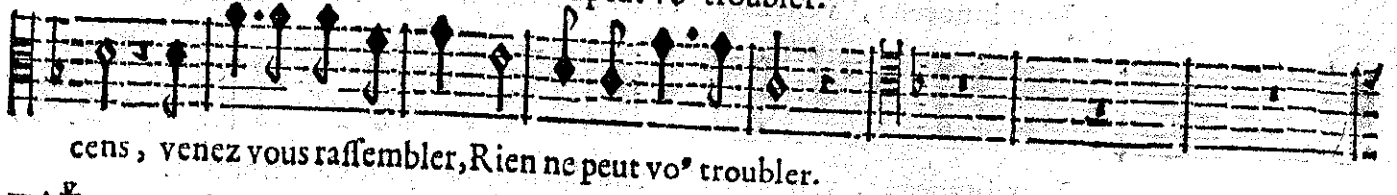
P R O L O G U E.



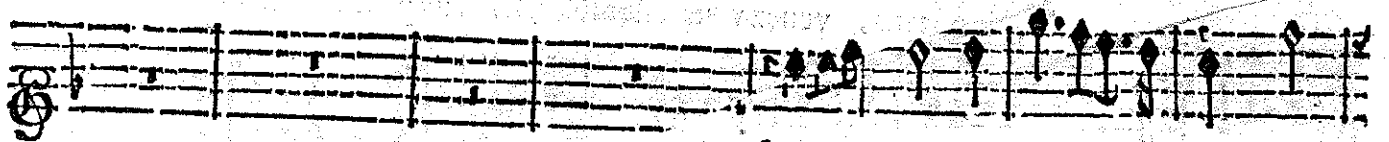
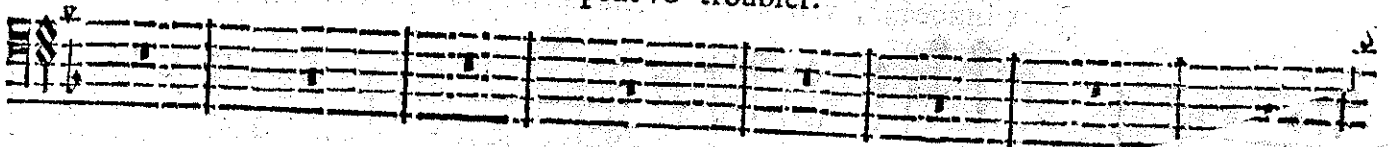
cens, venez vous rassembler, Rien ne peut vo' troubler.



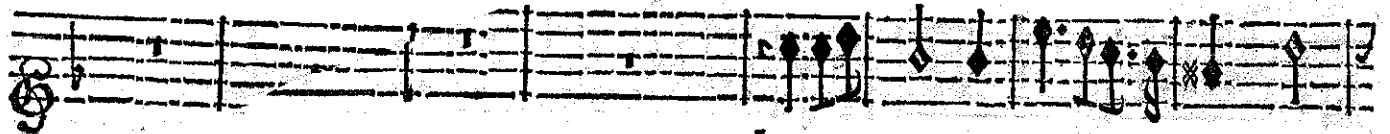
cens, venez vous rassembler, Rien ne peut vo' troubler.



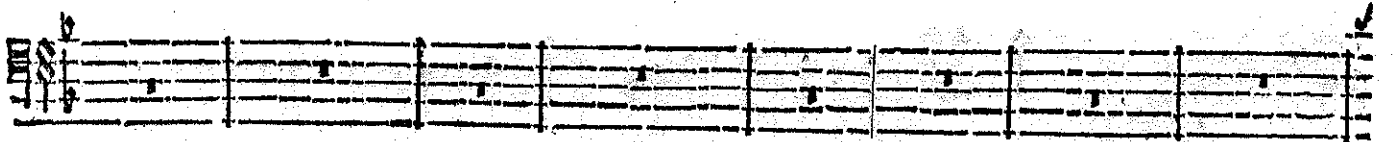
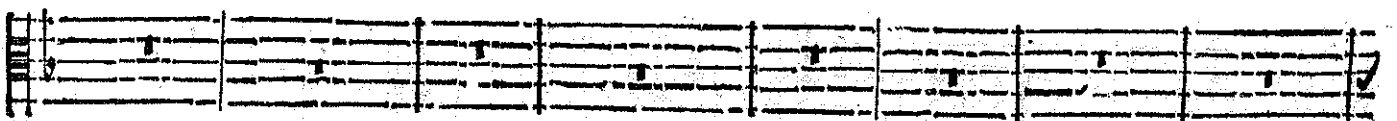
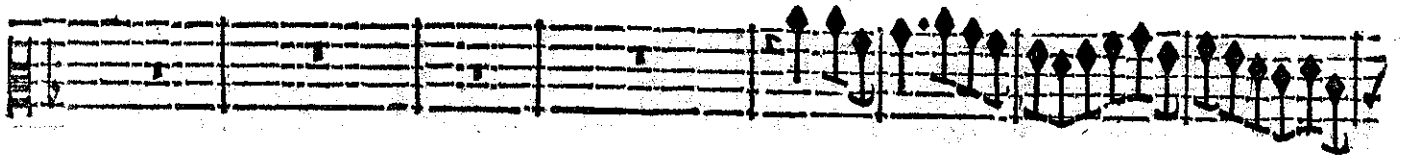
cens, venez vous rassembler, Rien ne peut vo' troubler.



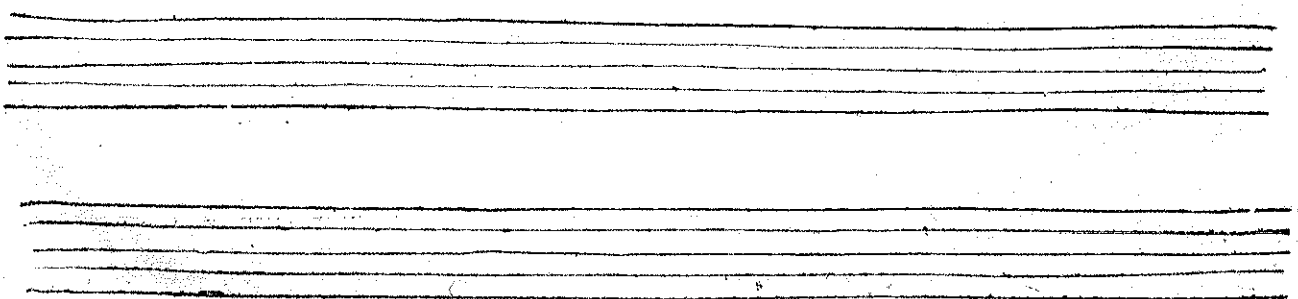
INSTRUMENTS.



INSTRUMENTS.



BASSE-CONTINUE.



PROLOGUE.

Jeux innocens, venez vous rassembler, Rien ne peut vous troubler.

Jeux innocens, venez vous rassembler, Rien ne peut vous troubler.

Jeux innocens, venez vous rassembler, Rien ne peut vous troubler.

Jeux innocens, venez vous rassembler, Rien ne peut vous troubler.

Jeux innocens, venez vous rassembler, Rien ne peut vous troubler.

Jeux innocens, venez vous rassembler, Rien ne peut vous troubler.

Jeux innocens, venez vous rassembler, Rien ne peut vous troubler.

Jeux innocens, venez vous rassembler, Rien ne peut vous troubler.

Jeux innocens, venez vous rassembler, Rien ne peut vous troubler.

Jeux innocens, venez vous rassembler, Rien ne peut vous troubler.

BASSE-CONTINUE.

PREMIERE ENTREE.

Musical staff with treble clef, 3/8 time signature, and notes with 't' markings.

MENUET.

Musical staff with bass clef and notes.

Musical staff with bass clef and notes.

Musical staff with bass clef and notes.

Musical staff with bass clef and notes.

Empty musical staff.

Musical staff with treble clef and notes.

Musical staff with bass clef and notes.

Musical staff with bass clef and notes.

Musical staff with bass clef and notes.

Musical staff with bass clef and notes.

Empty musical staff.

Musical staff 1: Treble clef, 3/4 time signature, first system of notes.

MENUET.

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

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

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

Musical staff 5: Treble clef, 3/4 time signature, fifth system of notes.

Empty musical staff 6: Six blank staves.

Musical staff 7: Treble clef, 3/4 time signature, sixth system of notes.

Musical staff 8: Bass clef, 3/4 time signature, seventh system of notes.

Musical staff 9: Treble clef, 3/4 time signature, eighth system of notes.

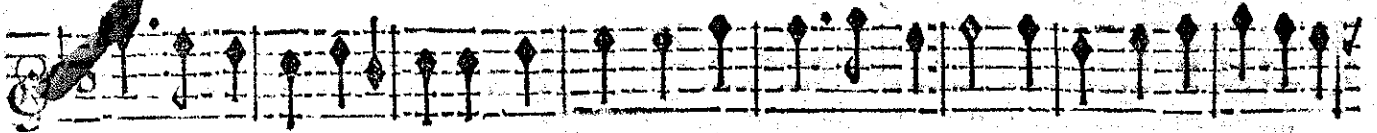
Musical staff 10: Bass clef, 3/4 time signature, ninth system of notes.

Musical staff 11: Treble clef, 3/4 time signature, tenth system of notes.

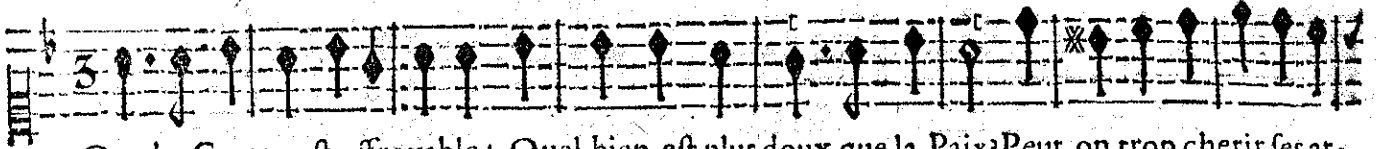
Empty musical staff 12: Six blank staves.

P R O L O G U E.

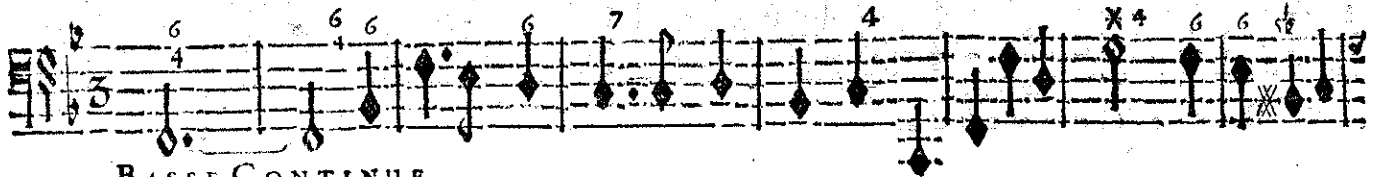
Chœur des Fées.



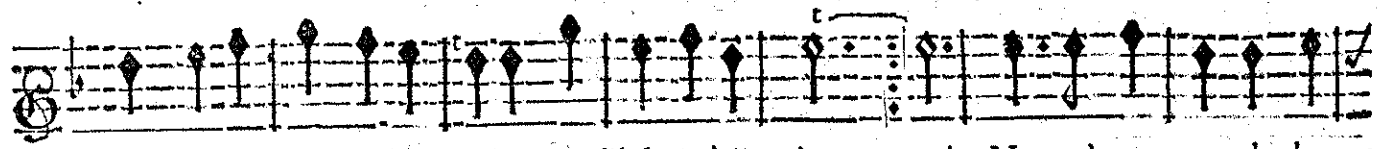
Que la Guerre est effroyable! Quel bien est plus doux que la Paix? Peut-on trop cherir ses at-



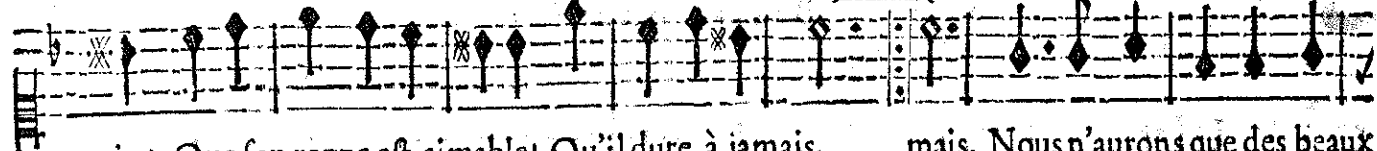
Que la Guerre est effroyable! Quel bien est plus doux que la Paix? Peut-on trop cherir ses at-



BASSE-CONTINUE.



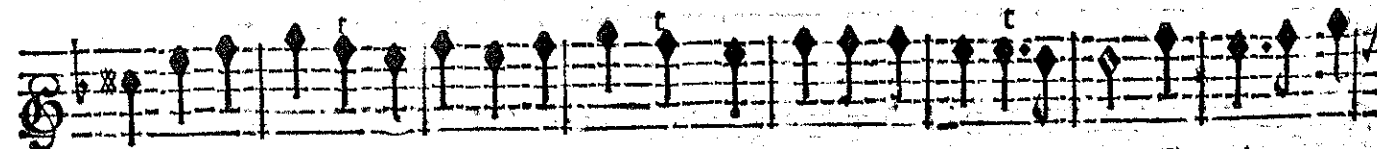
traits? Que son regne est aimable! Qu'il dure à jamais. mais. Nous n'aurons que des beaux



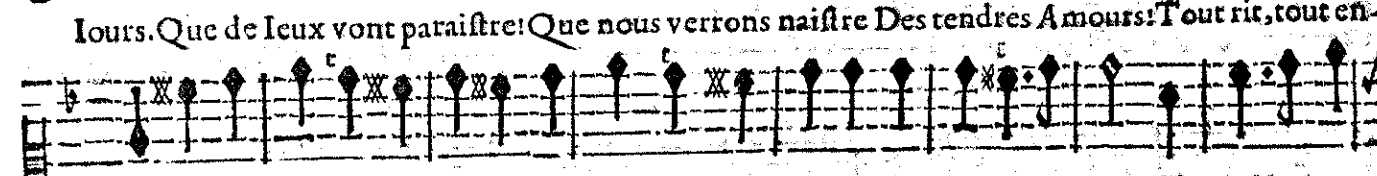
traits? Que son regne est aimable! Qu'il dure à jamais. mais. Nous n'aurons que des beaux



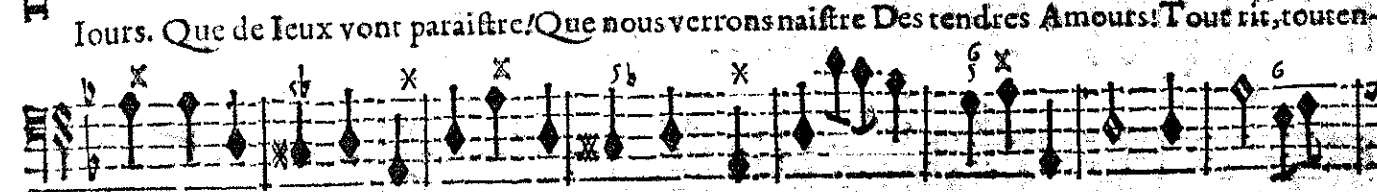
BASSE-CONTINUE.



jours. Que de leux vont paraître! Que nous verrons naître Des tendres Amours! Tout rit, tout en-



jours. Que de leux vont paraître! Que nous verrons naître Des tendres Amours! Tout rit, tout en-



BASSE-CONTINUE.



chante. Chantons la Paix charmante, Chantons le Sort heureux Qui va combler nos



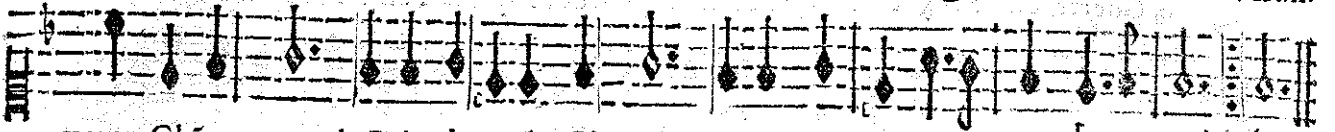
chan-, Chantons la Paix charmante, Chantons le Sort heureux Qui va combler nos



BASSE-CONTINUE



vœux. Châtons tous la Paix charmâte. Chantôs le Sort heureux Qui va côbler nos vœux. vœux.



vœux. Châtons tous la Paix charmâte Chantôs le Sort heureux Qui va côbler nos vœux. vœux.

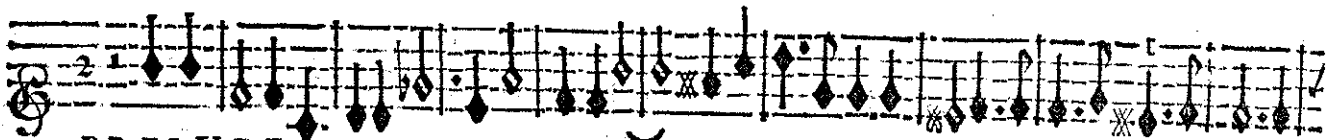


BASSE-CONTINUE.

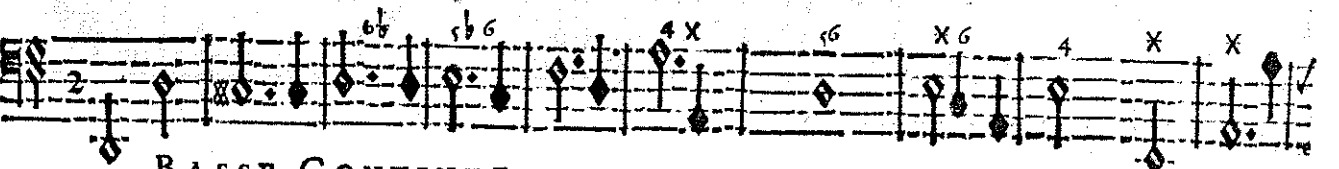
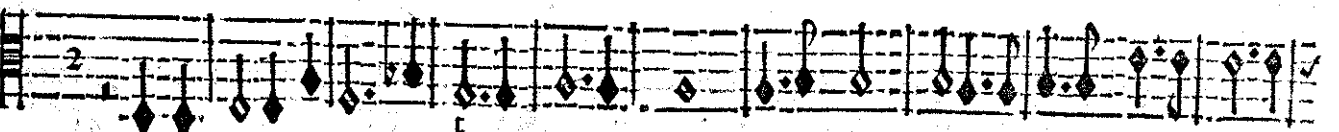
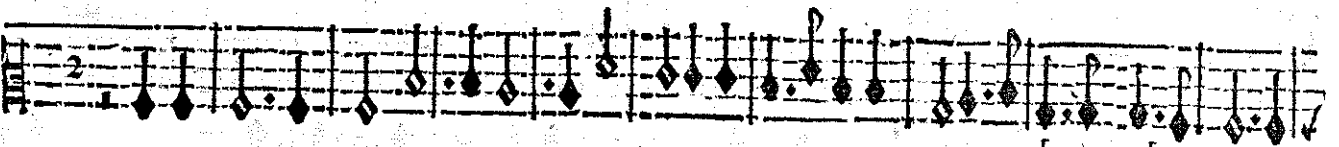
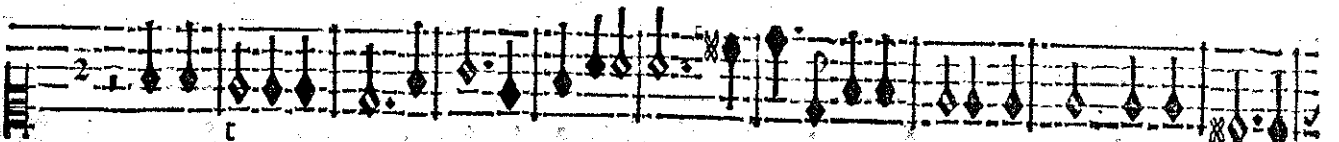
On reprend les deux Menuets precedents, Les Fées redisent leur Chœur, puis on rejouë encore une fois le premier Menuet.



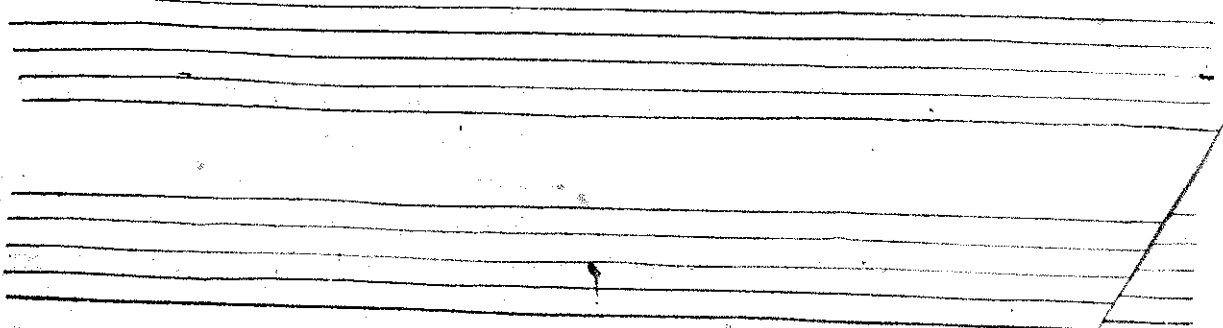
BASSE-CONTINUE.



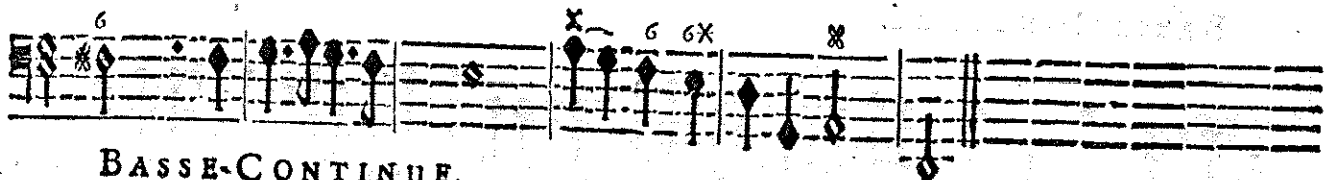
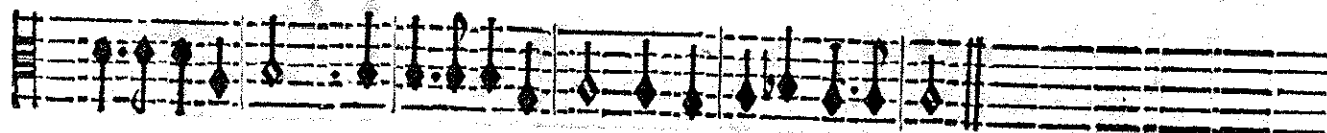
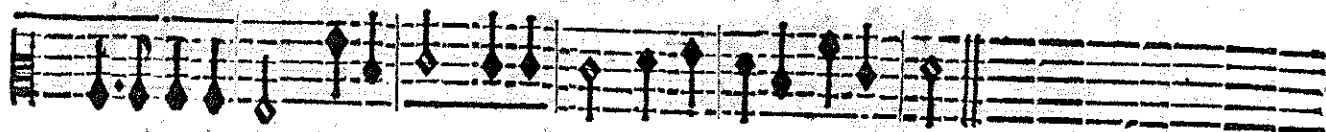
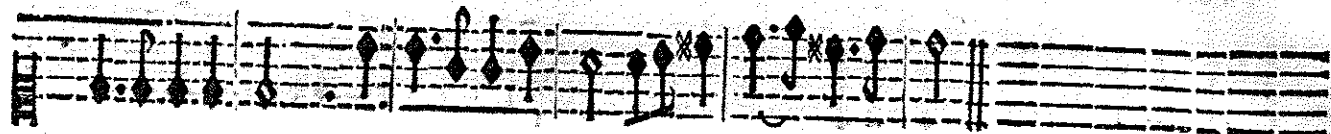
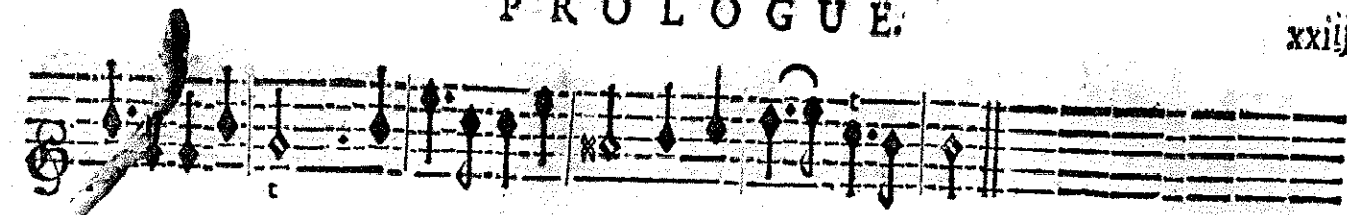
PRELUDE.



BASSE-CONTINUE.

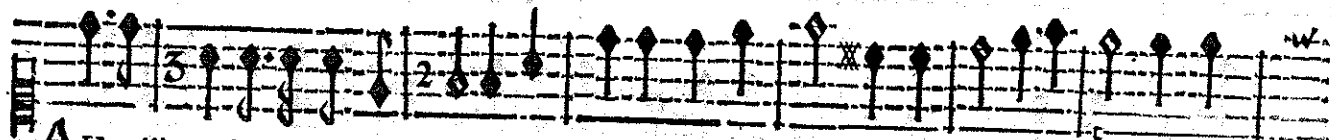


PROLOGUE.

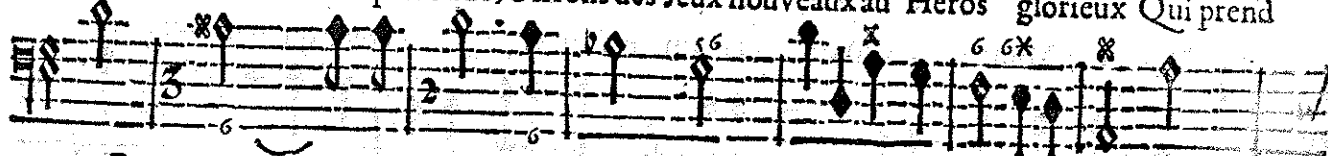


BASSE-CONTINUE.

LA PRINCIPALE FEE.



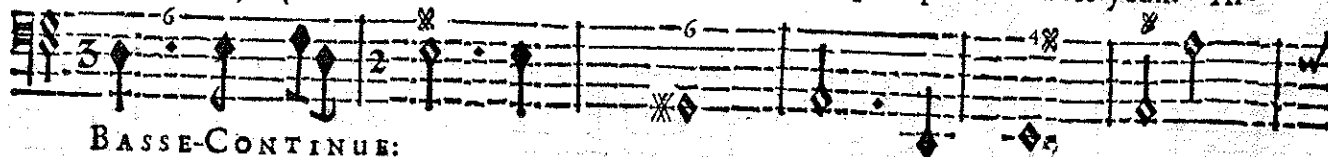
AU milieu d'une Paix profonde, Offrons des Jeux nouveaux au Heros glorieux Qui prend



BASSE-CONTINUE.



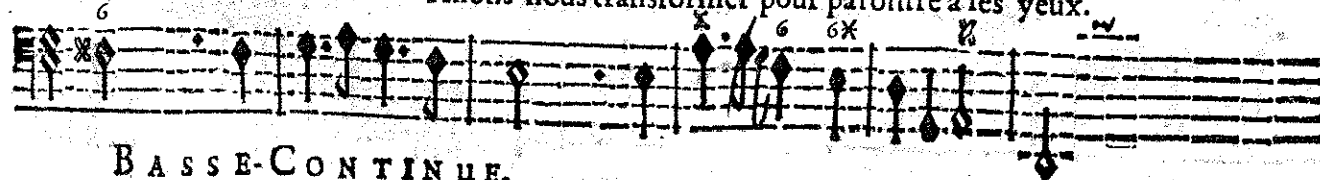
soin du bonheur du Monde. Allons nous transformer pour paroistre à ses yeux. Al-



BASSE-CONTINUE:



lons nous transformer Allons nous transformer pour paroistre à ses yeux.



BASSE-CONTINUE.

PROLOGUE

Violons.

DU ^{EMERSON} celebre Roland renouvelons l'Hi- stoire. La France luy donna le

BASSE CONTINUE.

VIOLONS.

jour. Montrons Montrons les erreurs où l'Amour Peut engager un cœur qui ne- glige la

BASSE-CONTINUE.

VIOLONS.

Gloi- re. Montrons Montrons les erreurs où l'Amour Peut engager un

BASSE-CONTINUE.

PROLOGUE.

Musical staff for Violons, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests.

VIOLONS.

Musical staff for LA PRINCIPALE FEE, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests.

LA PRINCIPALE FEE.

Allons, allons faire entendre nos voix Sur les

Musical staff for cœur qui ne- glige la, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests.

cœur qui ne- glige la Gloi-

re. Allons faire entendre nos voix Sur les

Musical staff for BASSE-CONTINUE, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests.

BASSE-CONTINUE.

Musical staff for Bords heureux de la Seine, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests.

Bords heureux de la Seine, Allons faire entendre nos voix Au Vaïqueur Au Vaïqueur d'ôt tout fuit les

Musical staff for Bords heureux de la Seine, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests.

Bords heureux de la Seine, Allons, allons faire entendre nos voix Au Vaïqueur d'ôt tout fuit les

Musical staff for BASSE-CONTINUE, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests.

BASSE-CONTINUE.

Musical staff for loix. HAUTOIS, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests.

loix. HAUTOIS.

Musical staff for loix., featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests.

loix.

Musical staff for BASSE-CONTINUE, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests.

BASSE-CONTINUE.

Two empty musical staves at the bottom of the page.

PROLOGUE.

Musical staff for Hautbois, first system. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, some with slurs and accents.

HAUTBOIS.

Musical staff for Hautbois, second system. Continuation of the first system's notation.

Musical staff for Bass-Continue, first system. It begins with a bass clef and contains mostly whole and half notes.

Allons faire entendre nos

Musical staff for Bass-Continue, second system. Continuation of the first system's notation.

Allons faire entendre nos

Musical staff for Bass-Continue, third system. Includes fingerings such as '6' and 'X' above notes.

BASSE-CONTINUE.

Two empty musical staves, likely for a second Hautbois part.

Musical staff for Hautbois, third system. Continuation of the first Hautbois part.

HAUTBOIS.

Musical staff for Hautbois, fourth system. Continuation of the first Hautbois part.

Musical staff for Bass-Continue, fourth system. Continuation of the first Bass-Continue part.

voix Au Vaïqueur dont tout fuit les loix.

Musical staff for Bass-Continue, fifth system. Continuation of the first Bass-Continue part.

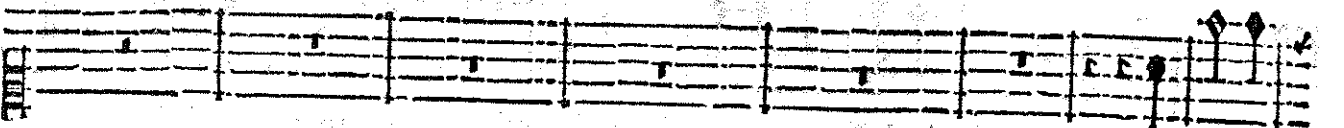
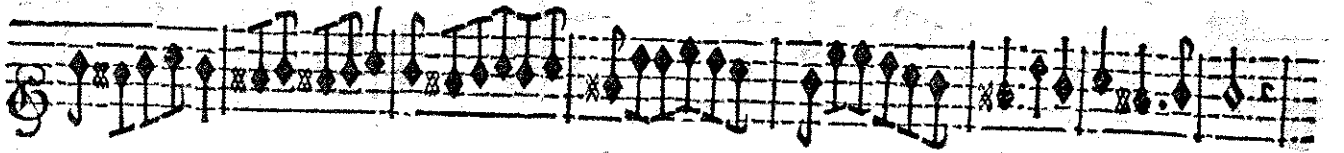
voix Au Vaïqueur dont tout fuit les loix.

Musical staff for Bass-Continue, sixth system. Includes fingerings such as '6', '7', and '4' below notes.

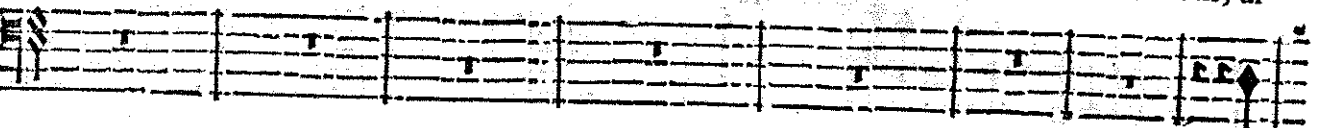
BASSE-CONTINUE.

Two empty musical staves, likely for a second Bass-Continue part.

PROLOGUE.



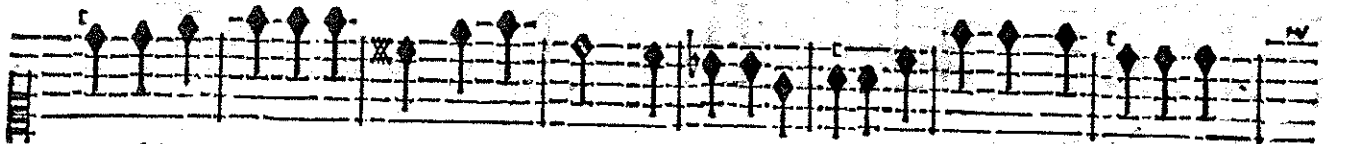
Allons, al-



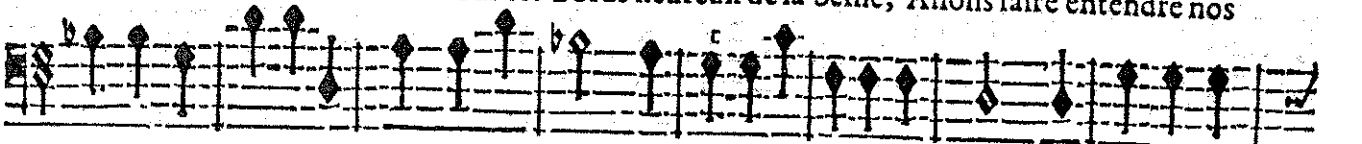
Al-



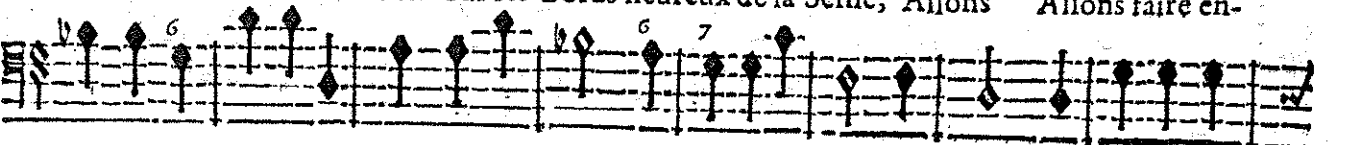
BASSE-CONTINUE.



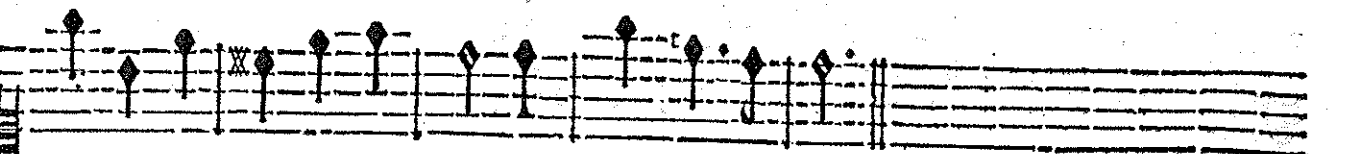
lons faire entendre nos voix Sur les Bords heureux de la Seine, Allons faire entendre nos



lons faire entendre nos voix Sur les Bords heureux de la Seine, Allons Allons faire en-



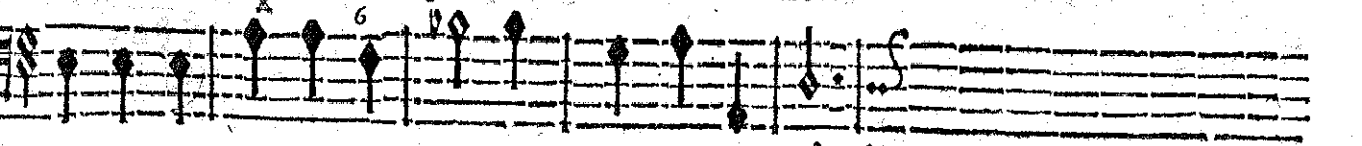
BASSE-CONTINUE.



voix Au Vainqueur Au Vainqueur dont tout suit les loix.



tendre nos voix Au Vainqueur dont tout suit les loix.



BASSE-CONTINUE.

PROLOGUE:

doux

HAUTBOIS.

doux.

Il avoit mis aux fers la Discorde inhumaine; En vain elle a rompu sa chaîne, Il l'en-

BASSE-CONTINUE.

chaî- ne encore une fois. Il avoit mis aux

BASSE-CONTINUE.

fers la Discorde inhumaine; En vai elle a rôpu sa chaîne, Il l'enchaî-

BASSE-CONTINUE.

Chœurs de Genies & de Fées.

Tous.
Allons, Allons faire entendre nos voix Sur les Bords heureux de la Seine, Al-

Hautbois.
Allons faire entendre nos voix Sur les Bords heureux de la Seine, Al-

Hautbois.
Allons faire entendre nos voix Sur les Bords heureux de la Seine, Al-

Tous.
Allons faire entendre nos voix Sur les Bords heureux de la Seine, Al-

Tous.
Allons faire entendre nos voix Sur les Bords heureux de la Seine, Al-

Tous.
VIOLONS.
Allons faire entendre nos voix Sur les Bords heureux de la Seine, Al-

Tous.
Allons faire entendre nos voix Sur les Bords heureux de la Seine, Al-

Tous.
Allons faire entendre nos voix Sur les Bords heureux de la Seine, Al-

Tous.
Allons faire entendre nos voix Sur les Bords heureux de la Seine, Al-

Tous.
Allons faire entendre nos voix Sur les Bords heureux de la Seine, Al-

Tous.
BASSE-CONTINUE.
Allons faire entendre nos voix Sur les Bords heureux de la Seine, Al-

Tous.
Allons faire entendre nos voix Sur les Bords heureux de la Seine, Al-

Tous.
Allons faire entendre nos voix Sur les Bords heureux de la Seine, Al-

PROLOGUE

lons faire entendre nos voix Au Vañqueur Au Vainqueur dont tout fuit les loix.

lons, allons faire entendre nos voix Au Vainqueur dont tout fuit les loix,

lons faire entendre nos voix Au Vañqueur, Au Vainqueur dont tout fuit les loix,

lons, allons faire entendre nos voix Au Vainqueur dont tout fuit les loix.

lons, allons faire entendre nos voix Au Vainqueur dont tout fuit les loix.

HAUTBOIS.

lons, allons faire entendre nos voix Au Vainqueur dont tout fuit les loix.

HAUTBOIS.

lons, allons faire entendre nos voix Au Vainqueur dont tout fuit les loix.

Bassons.

lons, allons faire entendre nos voix Au Vainqueur dont tout fuit les loix.

lons, allons faire entendre nos voix Au Vainqueur dont tout fuit les loix.

lons, allons faire entendre nos voix Au Vainqueur dont tout fuit les loix.

BASSE-CONTINUE.

PROLOGUE.

The musical score consists of ten staves. The first four staves contain simple rhythmic patterns with rests. The fifth and sixth staves feature complex rhythmic patterns with many notes and ornaments. The seventh and eighth staves return to simple rhythmic patterns. The ninth and tenth staves contain more complex rhythmic patterns with notes and ornaments. The notation includes various note values, rests, and ornaments, typical of 17th or 18th-century manuscript notation.

BASSE-CONTINUE.

Two sets of empty musical staves, each consisting of five lines, provided for the Basse-Continue section.

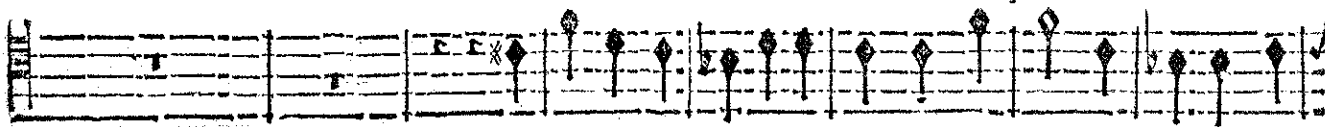
PROLOGUE



Allons faire entendre nos voix Au Vaïqueur dont tout fuit les



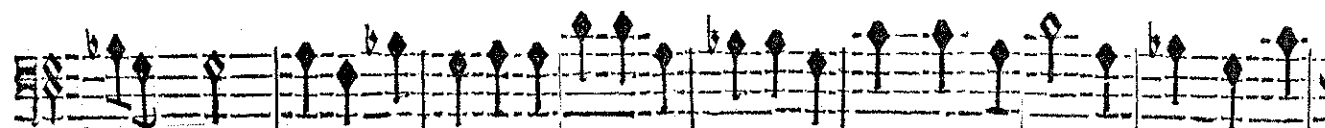
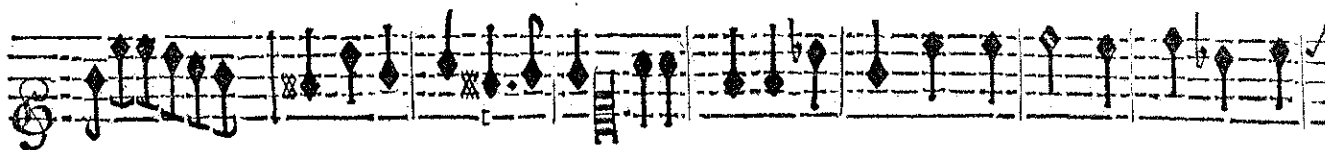
Allons faire entendre nos voix Au Vaïqueur dont tout fuit les



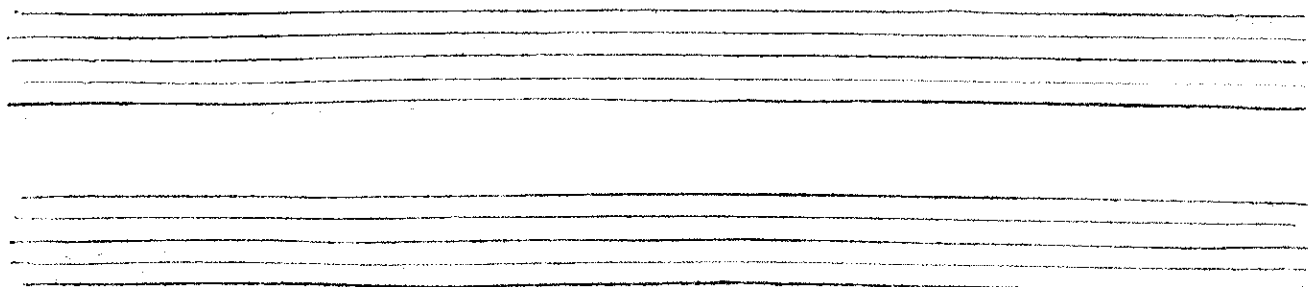
Allons faire entendre nos voix Au Vaïqueur dont tout fuit les



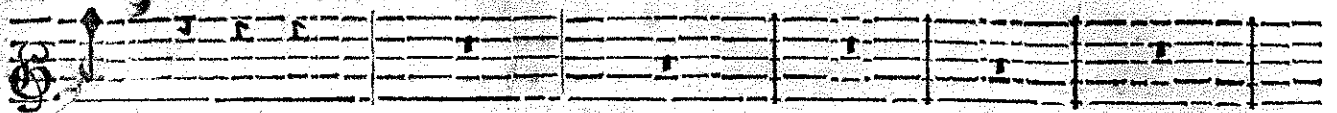
Allons faire entendre nos voix Au Vaïqueur dont tout fuit les



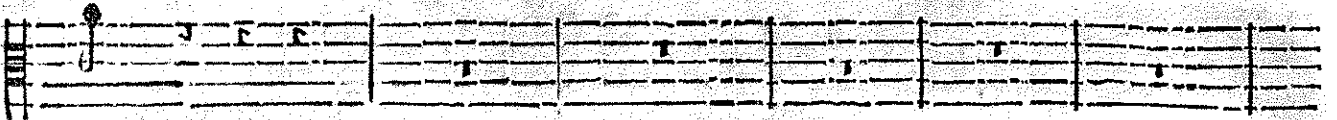
BASSE-CONTINUE.



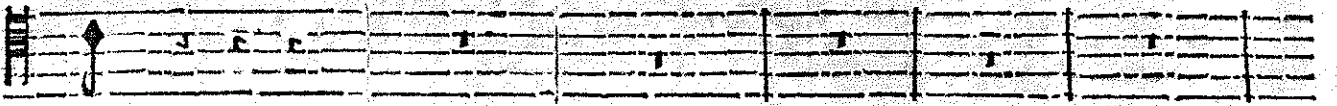
PROLOGUE.



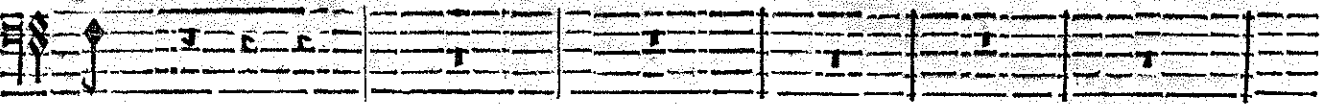
Loix.



Loix,



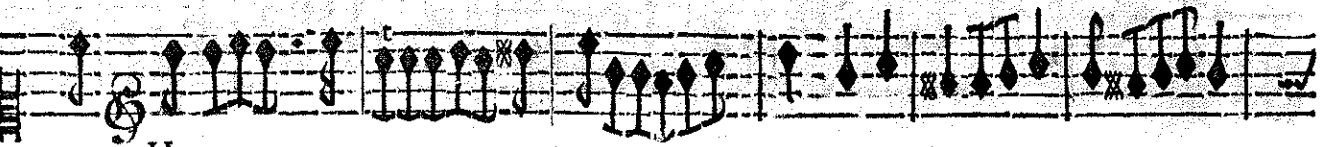
Loix.



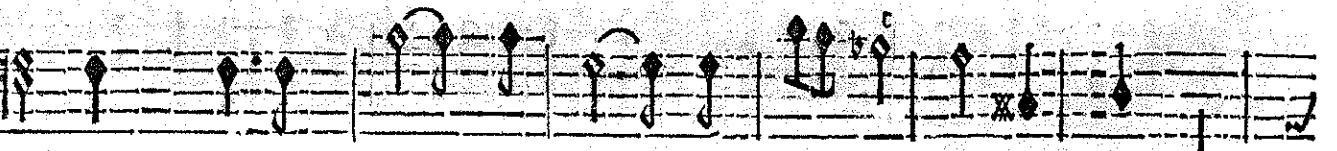
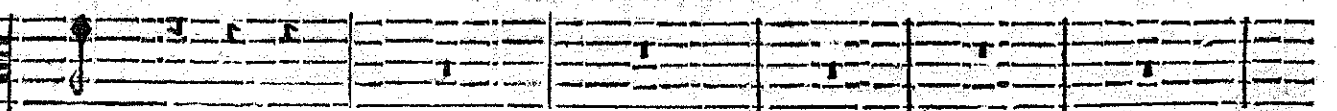
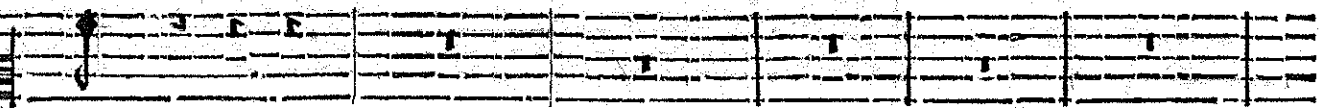
Loix.



HAUTBOIS.



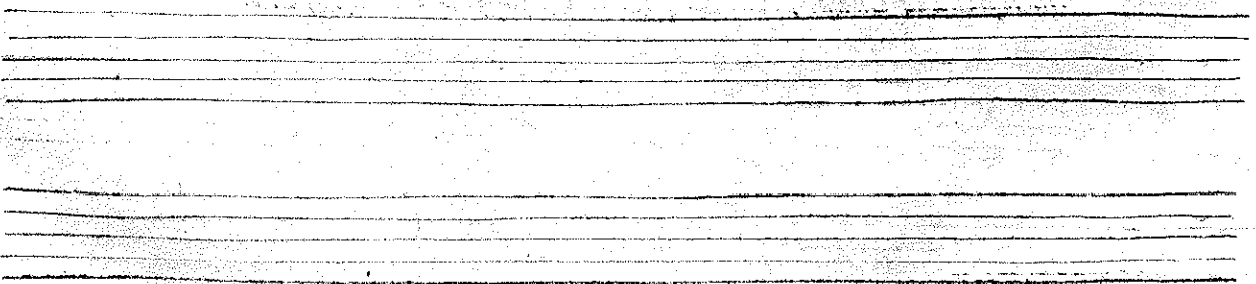
HAUTBOIS.



BASSONS.



BASSE-CONTINUE.



PROLOGUE.

Musical staff 1: Treble clef, vocal line with lyrics "Allons, Al-". The staff contains several measures of music, including a whole note and a half note.

Musical staff 2: Treble clef, vocal line with lyrics "Al-". The staff contains several measures of music, including a whole note and a half note.

Musical staff 3: Treble clef, vocal line with lyrics "Al.". The staff contains several measures of music, including a whole note and a half note.

Musical staff 4: Treble clef, vocal line with lyrics "Al-". The staff contains several measures of music, including a whole note and a half note.

Musical staff 5: Treble clef, piano accompaniment featuring a series of sixteenth notes and chords, typical of a harpsichord or lute part.

Musical staff 6: Treble clef, piano accompaniment featuring a series of sixteenth notes and chords, typical of a harpsichord or lute part.

Musical staff 7: Bass clef, piano accompaniment featuring a series of quarter notes and chords.

Musical staff 8: Bass clef, piano accompaniment featuring a series of quarter notes and chords.

Musical staff 9: Bass clef, piano accompaniment featuring a series of quarter notes and chords.

Musical staff 10: Bass clef, piano accompaniment featuring a series of sixteenth notes and chords, typical of a harpsichord or lute part.

BASSE-CONTINUE.

On reprend le Chœur, Allons. page xxix. jusques à ce mot, Fin.

Four empty musical staves provided for the Basse-Continue section, intended for the performer to play the original music from page xxix.

PROLOGUE.

SECONDE ENTREE.

Les Genies & les Fées font un essay des Danfes & des Chanfons
qu'ils veulent preparer.

Musical staff 1: Treble clef, 6/4 time signature, first system of notes.

GIGUE.

Musical staff 2: Bass clef, 6/4 time signature, second system of notes.

Musical staff 3: Bass clef, 6/4 time signature, third system of notes.

Musical staff 4: Bass clef, 6/4 time signature, fourth system of notes.

Musical staff 5: Bass clef, 6/4 time signature, fifth system of notes.

Empty musical staves.

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

Musical staff 7: Bass clef, 6/4 time signature, seventh system of notes.

Musical staff 8: Bass clef, 6/4 time signature, eighth system of notes.

Musical staff 9: Bass clef, 6/4 time signature, ninth system of notes.

Musical staff 10: Bass clef, 6/4 time signature, tenth system of notes.

PROLOGUE:

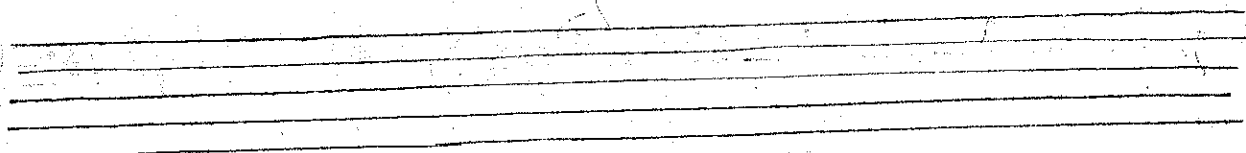
Premiere Reprise.

Premiere Reprise.

Premiere Reprise.

Premiere Reprise.

Premiere Reprise.



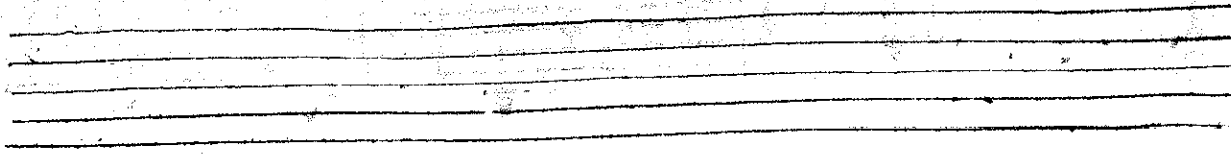
Seconde Reprise.

Seconde Reprise.

Seconde Reprise.

Seconde Reprise.

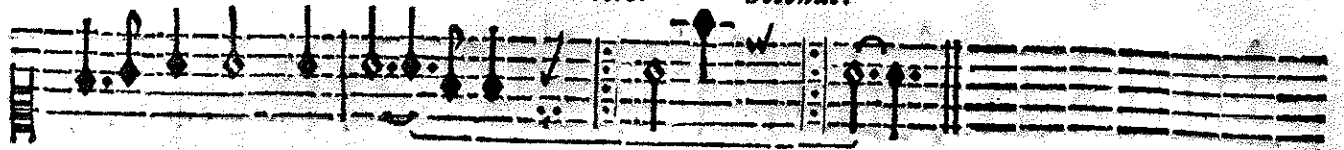
Seconde Reprise.



PROLOGUE.



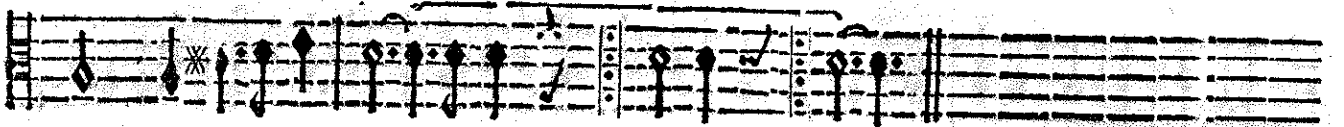
Premiere. Seconde.



Premiere. Seconde.



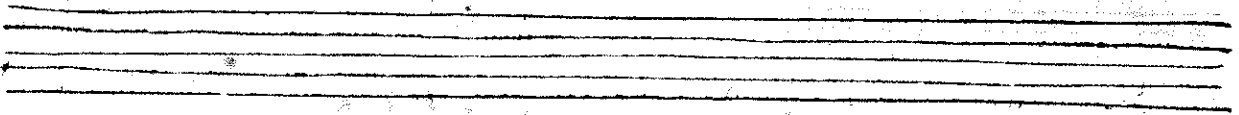
Premiere. Seconde.



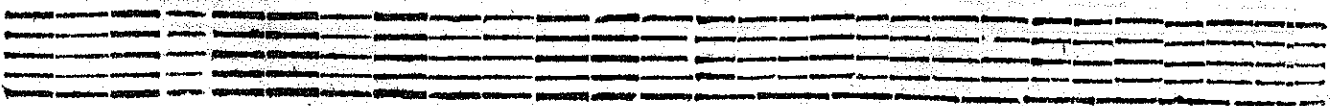
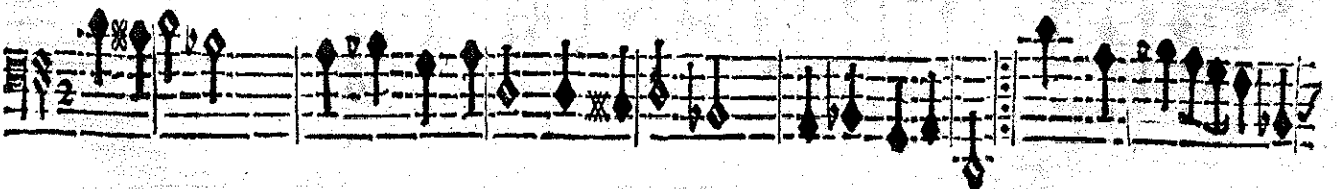
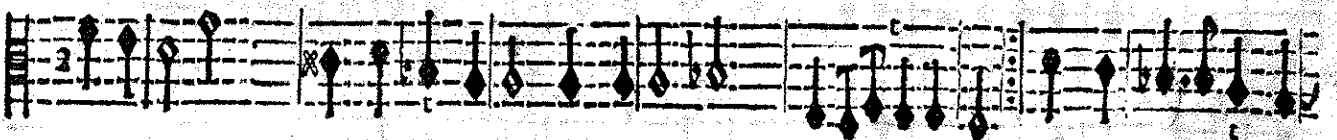
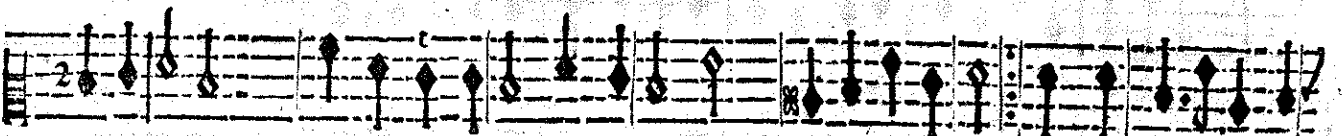
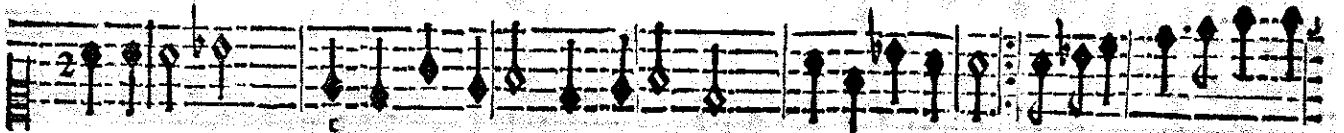
Premiere. Seconde.



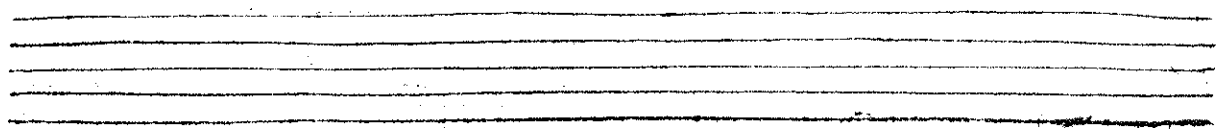
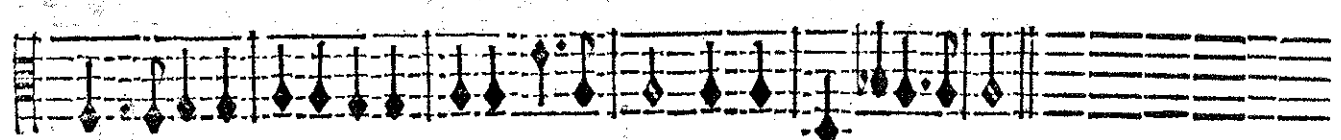
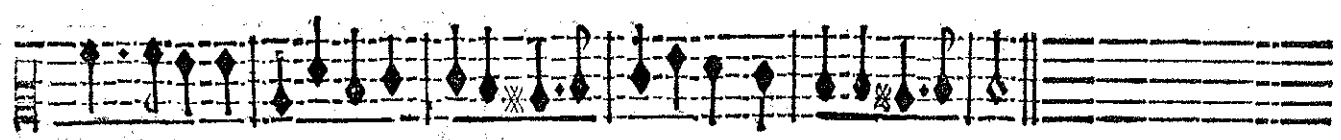
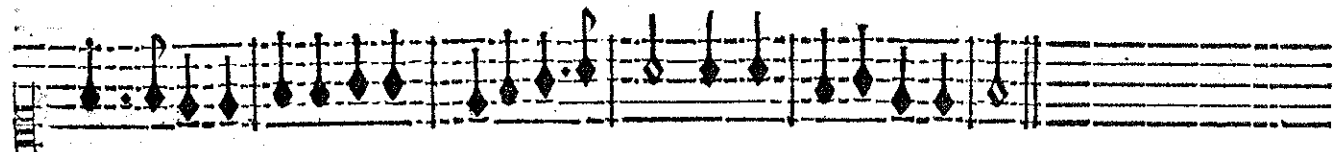
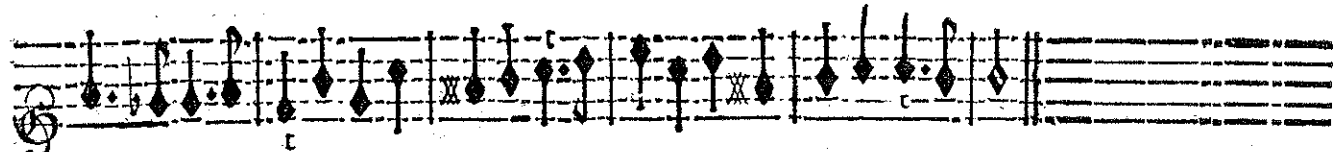
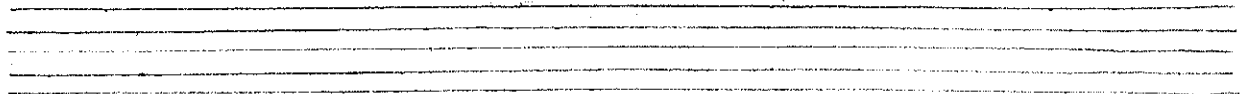
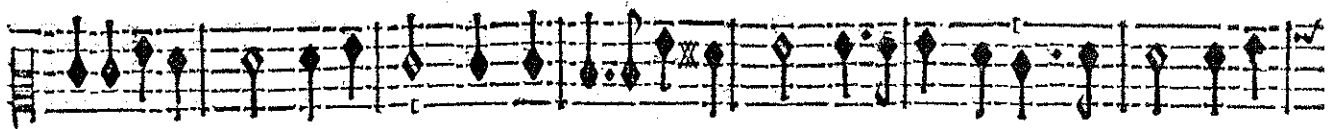
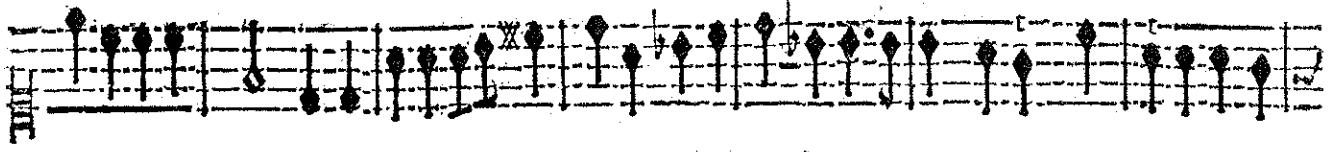
Premiere. Seconde.



GAVOTTE.



PROLOGUE

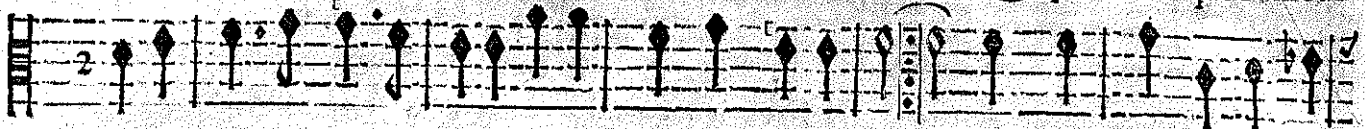


P R O L O G U E.

Une Fée chante ce qui suit, & les Chœurs des Genies & des Fées luy respondent.



C'est l'Amour qui nous menace; Que de Cœurs sont en danger! ger! Quelques maux que l'amour



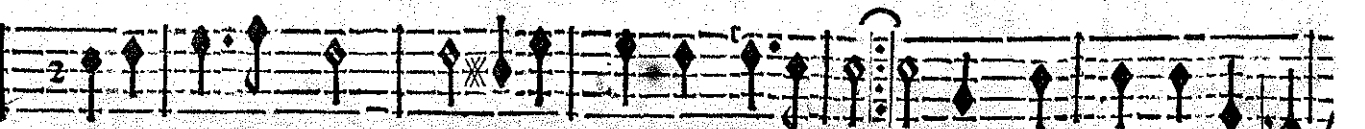
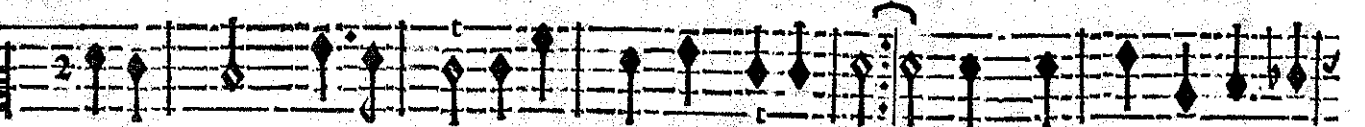
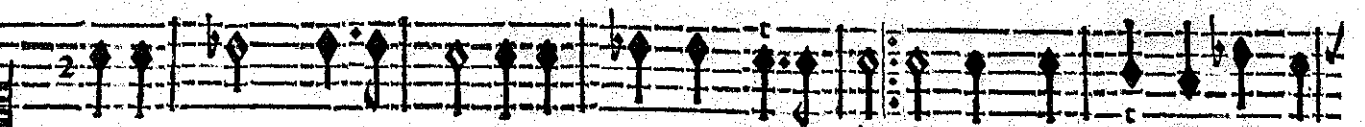
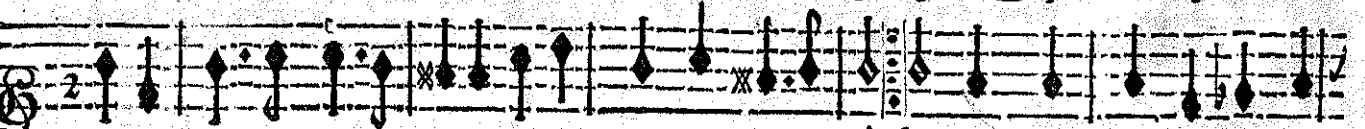
C'est l'Amour qui nous menace; Que de Cœurs sont en danger! ger! Quelques maux que l'amour



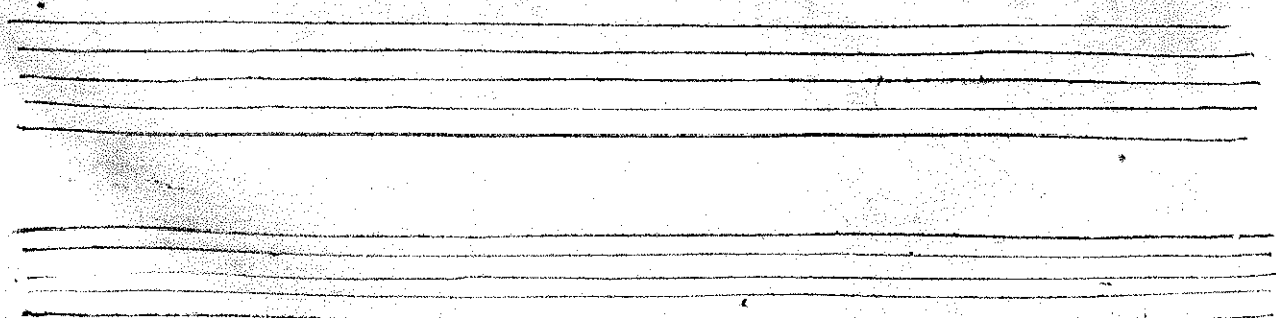
C'est l'Amour qui nous menace; Que de Cœurs sont en danger! ger! Quelques maux que l'amour



C'est l'Amour qui nous menace; Que de Cœurs sont en danger! ger! Quelques maux que l'amour

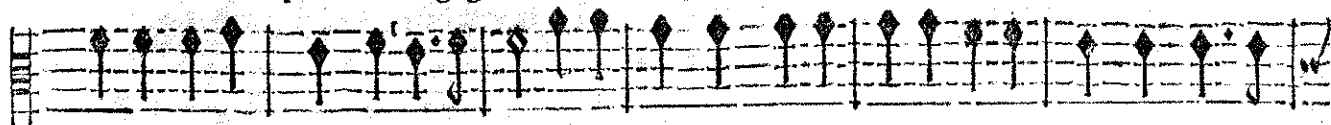


BASSE-CONTINUE.





fasse, On ne peut s'en dégager. Il revient quand on le chasse, Il se plaist à se van-



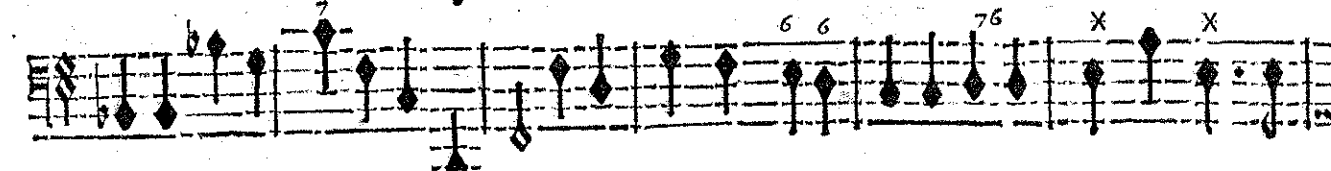
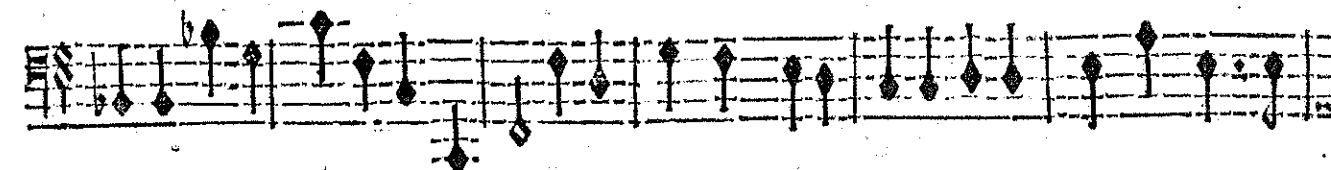
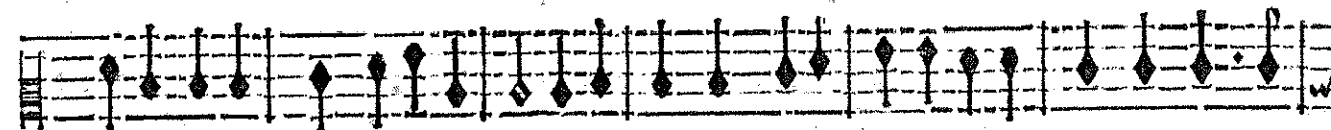
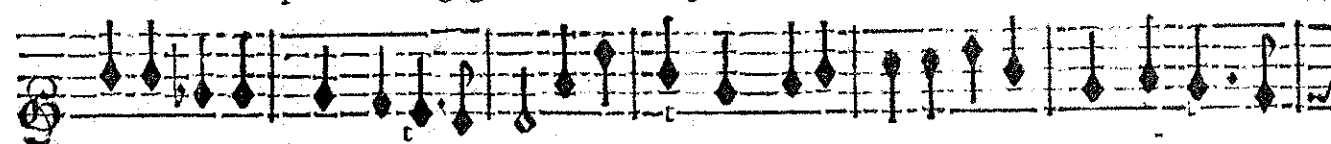
fasse, On ne peut s'en dégager. Il revient quand on le chasse, Il se plaist à se van-



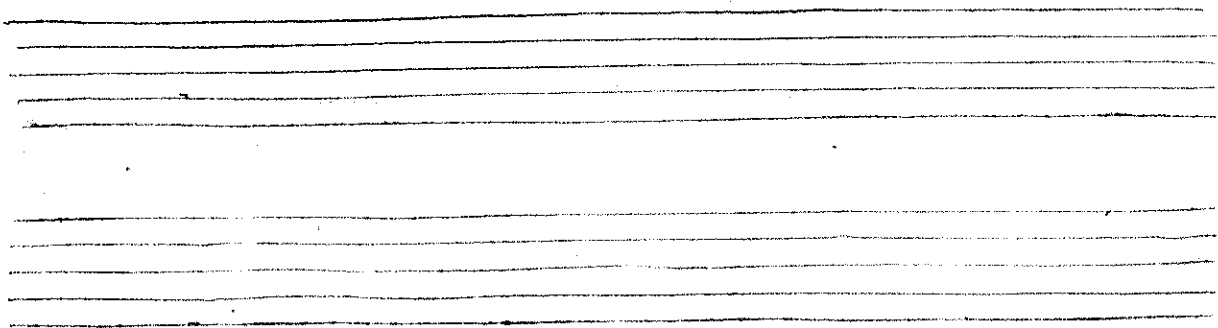
fasse, On ne peut s'en dégager. Il revient quand on le chasse, Il se plaist à se van-



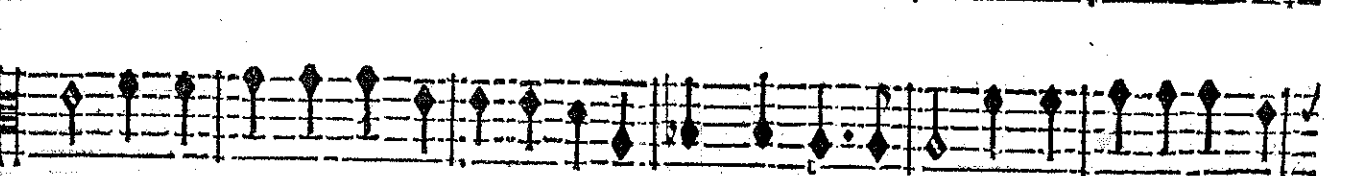
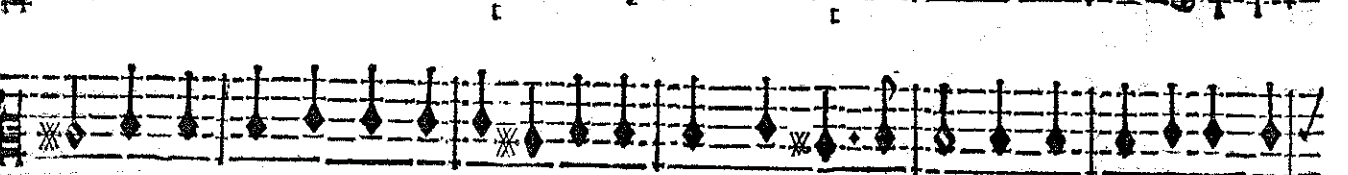
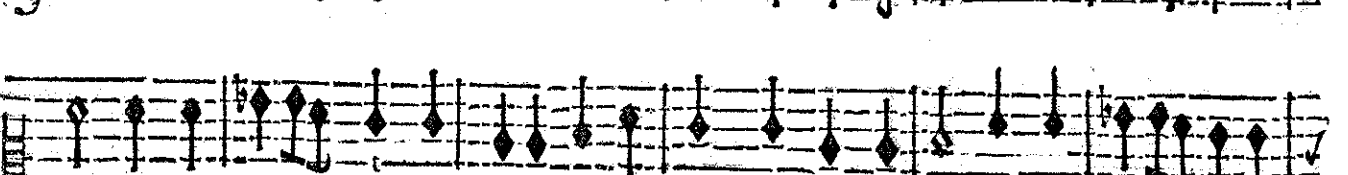
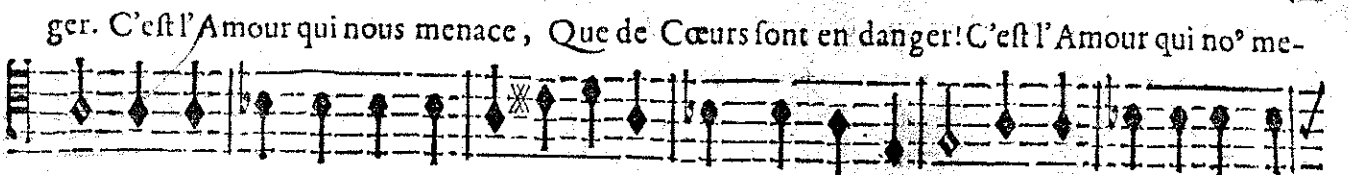
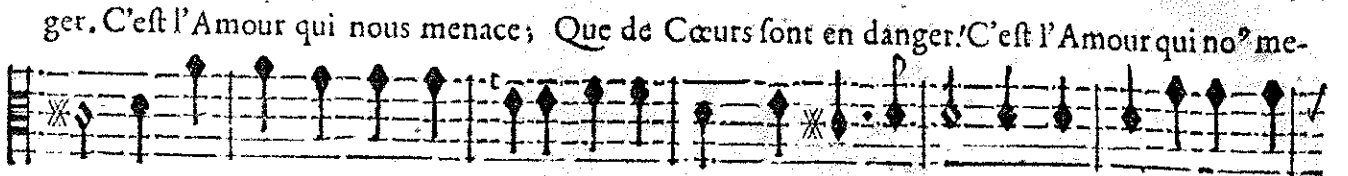
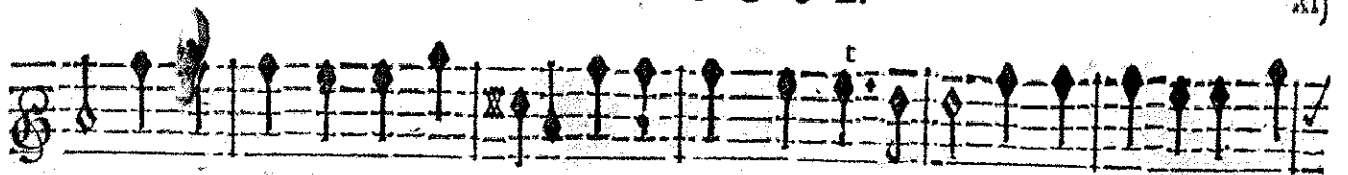
fasse, On ne peut s'en dégager. Il revient quand on le chasse, Il se plaist à se van-



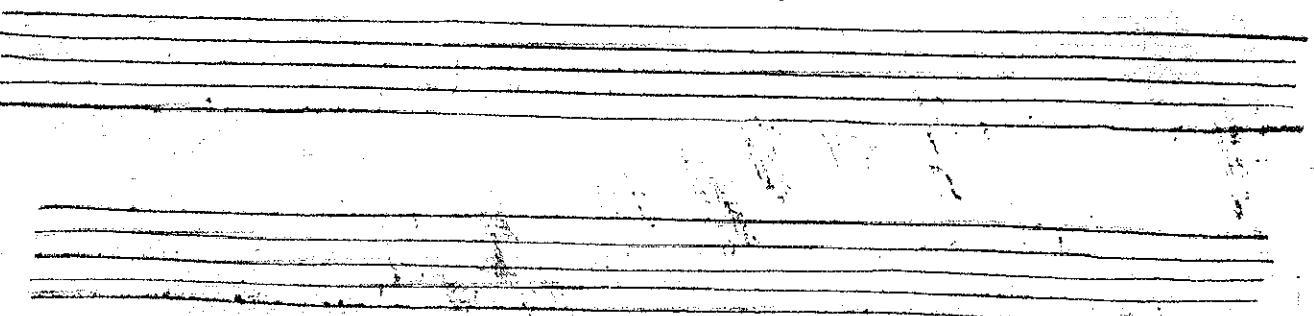
BASSE-CONTINUE.



PROLOGUE.



BASSE-CONTINUE.



PROLOGUE:

nace; Que de Cœurs font en danger! ger!

nace; Que de Cœurs font en danger! ger!

nace; Que de Cœurs font en danger! ger!

nace; Que de Cœurs font en danger! ger!

BASSE-CONTINUE.

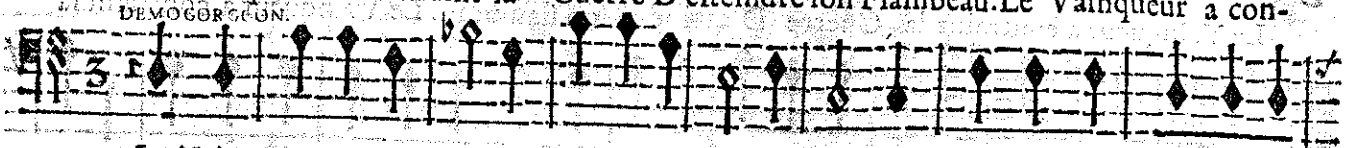
PROLOGUE
Demogorgon, & la Principale Fée.

LA PRINCIPALE FÉE.

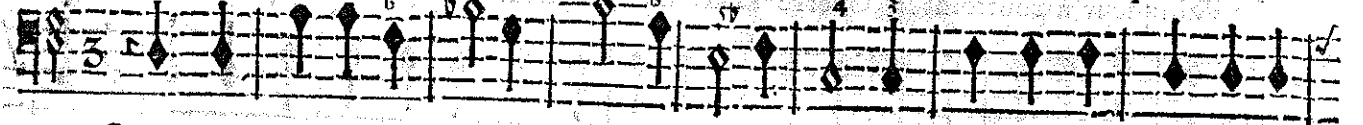


Le Vainqueur a contraint la Guerre D'esteindre son Flambeau. Le Vainqueur a con-

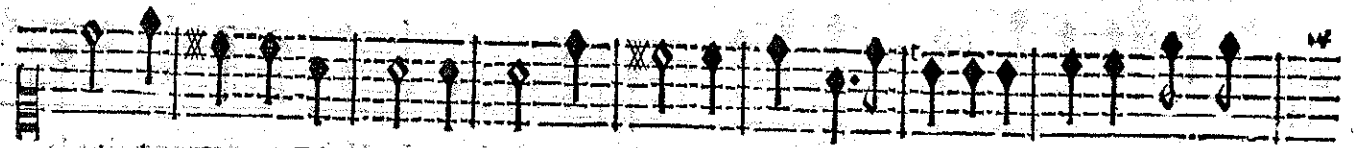
DEMOGORGON.



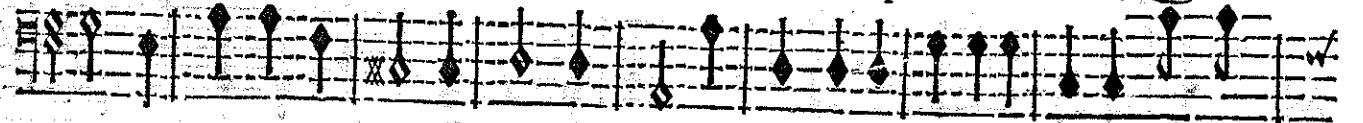
Le Vainqueur a contraint la Guerre D'esteindre son Flambeau. Le Vainqueur a con-



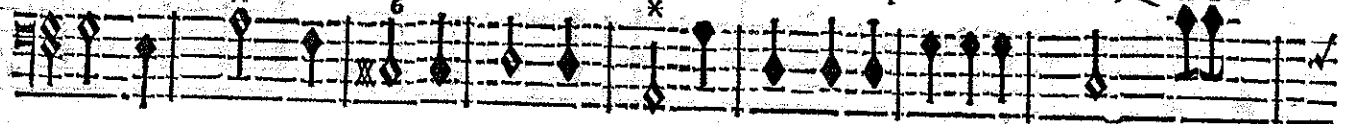
BASSE-CONTINUE.



traint la Guerre D'esteindre son flambeau. Il rend le repos à la Terre, Quel Tri-



traint la Guerre D'esteindre son flambeau. Il rend le repos à la Terre, Quel Tri-



BASSE-CONTINUE.



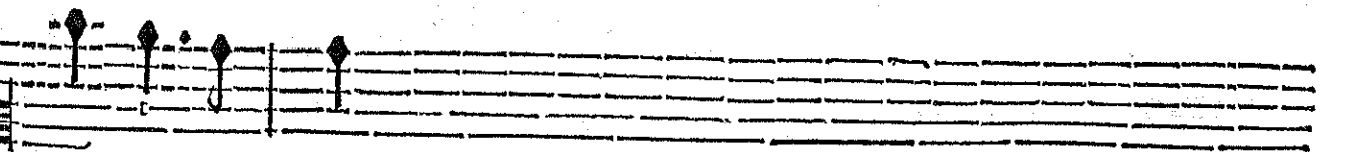
omphe! Quel Triom- phe! Quel Triomphe est plus beau! Quel Triom-



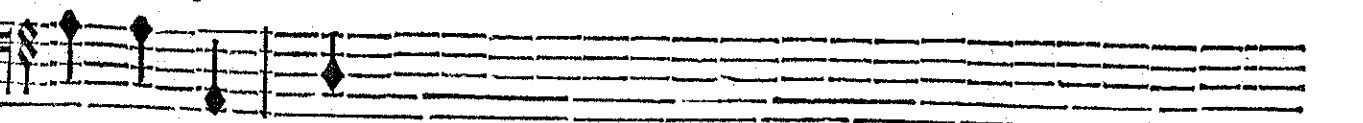
om- phe est plus beau! Quel Triom- phe est plus beau! Quel Tri-



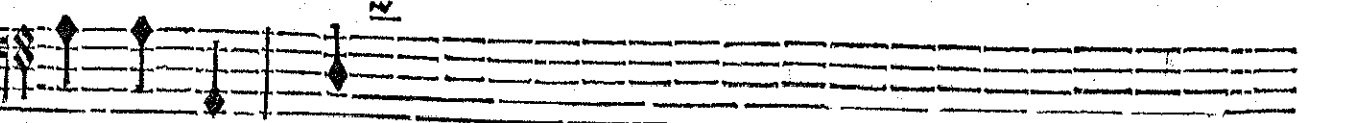
BASSE-CONTINUE.



phe est plus beau!



omphe est plus beau!



BASSE-CONTINUE.

PROLOGUE

CHOEURS.

Le Vainqueur a contraint la Guerre D'éteindre son flambeau. Le Vainqueur a contraint la

Le Vainqueur a contraint la Guerre D'éteindre son flambeau. Le Vainqueur a contraint la

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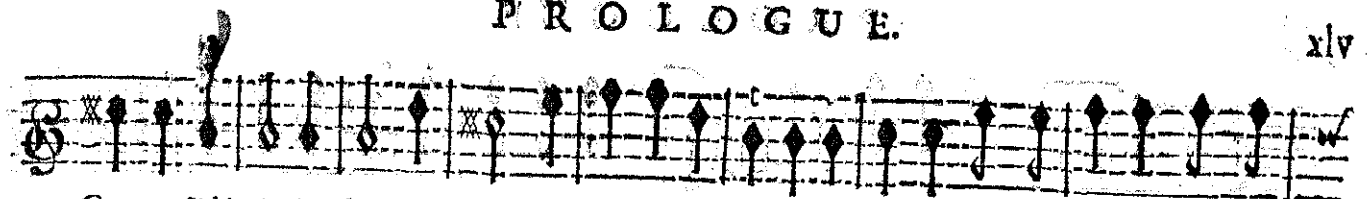
Le Vainqueur a contraint la Guerre D'éteindre son flambeau. Le Vainqueur a contraint la

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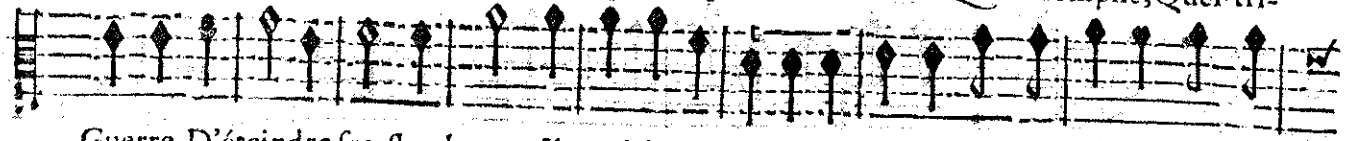
Le Vainqueur a contraint la Guerre D'éteindre son flambeau. Le Vainqueur a contraint la

BASSE-CONTINUE.

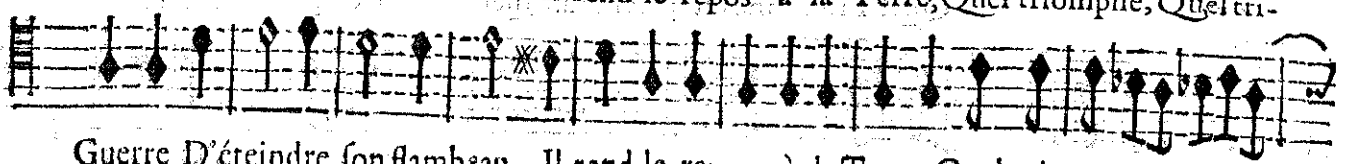
PROLOGUE.



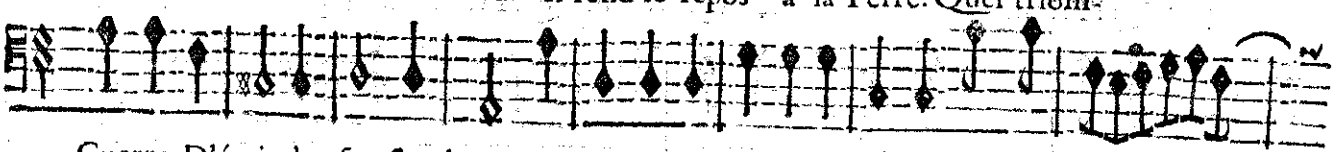
Guerre D'éteindre son flambeau. Il rend le repos à la Terre, Quel triomphe, Quel tri-



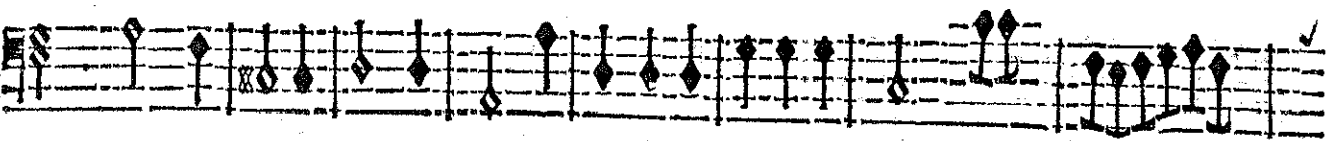
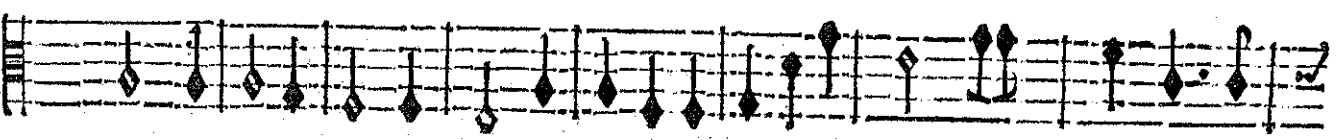
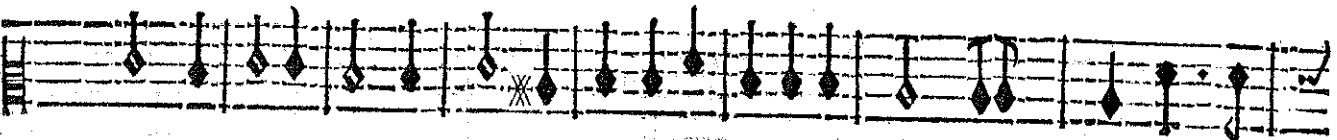
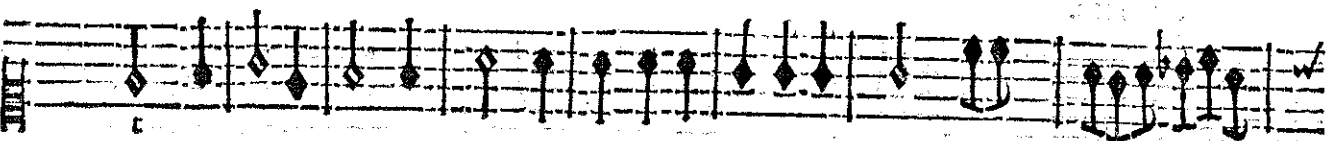
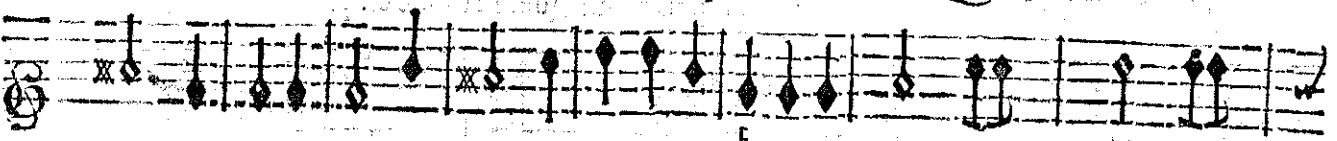
Guerre D'éteindre son flambeau. Il rend le repos à la Terre, Quel triomphe, Quel tri-



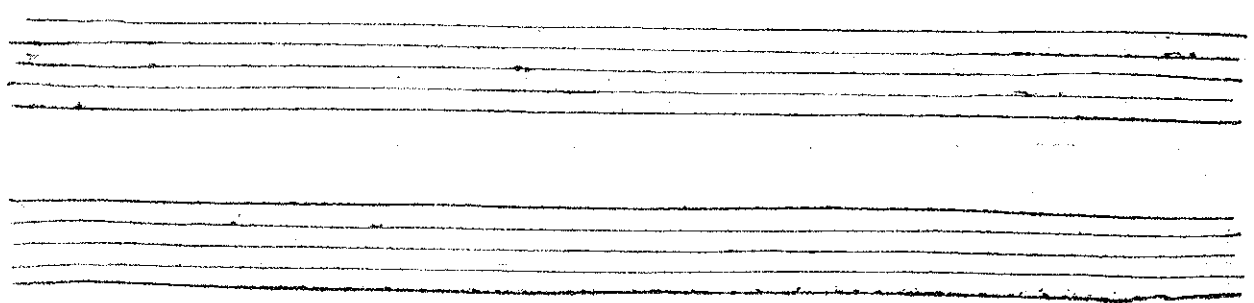
Guerre D'éteindre son flambeau. Il rend le repos à la Terre. Quel triom-



Guerre D'éteindre son flambeau. Il rend le repos à la Terre. Quel triom-



BASSE-CONTINUE.



PROLOGUE



om- phe Quel Triom- phe Quel Triomphe est plus beau! Il rend le re-



om- phe Quel Triomphe est plus beau! Quel Triomphe est plus beau! Il rend le re-



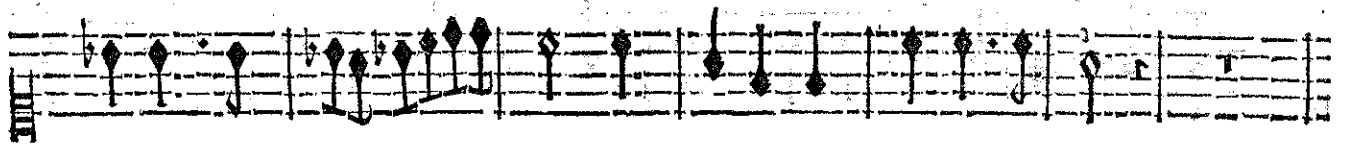
phe Quel Triom- phe est plus beau! Quel Triomphe est plus beau! Il rend le re-



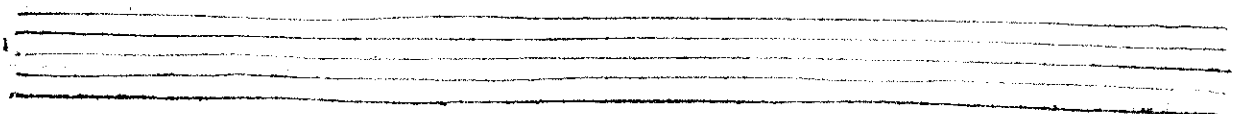
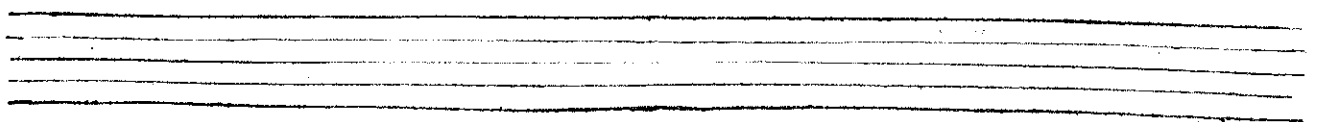
phe Quel Triom- phe est plus beau! Quel Triomphe est plus beau!



VIOLONS.



BASSE-CONTINUE.



PAOLOGUE.

pos à la Terre, Il rend le re- pos à la Terre, Quel Triom- phe est plus

pos à la Terre, Il rend le re- pos à la Terre, Quel Triomphe Quel Triomphe est plus

pos à la Terre, Il rend le re- pos à la Terre, Quel Triomphe Quel Triomphe est plus

Il rend le re- pos à la Terre, Quel Triom- phe est plus

VIOLONS.

BASSE-CONTINUE.

PROLOGUE.

beau. Il rend le repos à la Terre. Quel triomphe Quel triom- phe est plus

beau. Il rend le repos à la Terre. Quel triom- phe Quel triom-

beau. Il rend le repos à la Terre.

beau. Il rend le repos à la Terre.

beau. Il rend le repos à la Terre.

beau. Il rend le repos à la Terre.

beau. Il rend le repos à la Terre.

beau. Il rend le repos à la Terre.

beau. Il rend le repos à la Terre.

beau. Il rend le repos à la Terre.

BASSE-CONTINUE.

PROLOGUE.

beau! Quel triomphe! Quel triomphe est pl' beau! Quel triom- phe! Quel triomphe est plus phe est plus beau! Quel triomphe est plus beau! Quel triom- phe est pl' beau! Quel tri- Quel triomphe est plus beau! Quel triom- phe est Quel triom- phe est plus beau! Quel triom-

BASSE-CONTINUE.

PROLOGUE.

Musical staff with lyrics: beau. Quel triom- phe est plus beau ?

Musical staff with lyrics: omphe est plus beau; Quel triomphe est plus beau.

Musical staff with lyrics: beau! Quel triom- phe est plus beau !

Musical staff with lyrics: phe est plus beau; Quel triomphe est plus beau ?

Musical staff with lyrics: phe est plus beau; Quel triomphe est plus beau ?

Musical staff

Musical staff

Musical staff

Musical staff

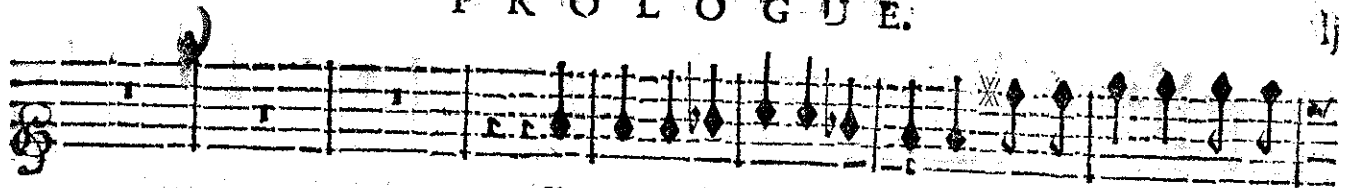
Musical staff with fingerings 6, 4, 6

BASSE-CONTINUE.

Empty musical staff

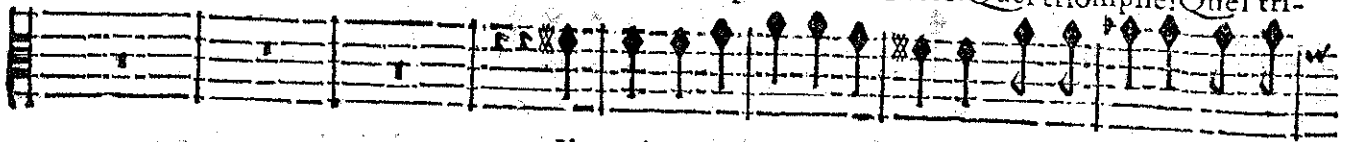
Empty musical staff

PROLOGUE.



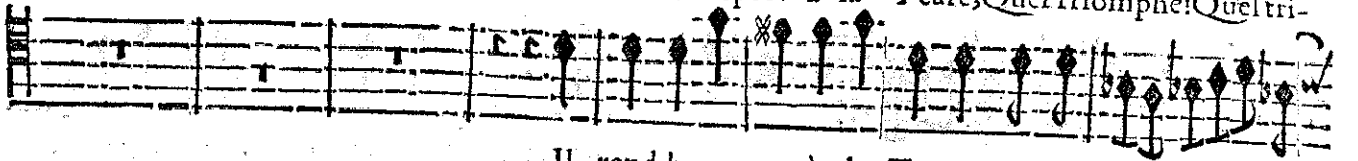
Musical staff with treble clef, starting with a C-clef. The notes are: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are some markings above the staff, including a star and a cross.

Il rend le repos à la Terre, Quel triomphe! Quel tri-



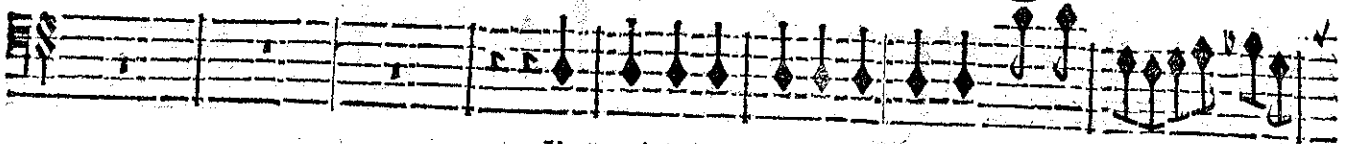
Musical staff with treble clef, notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are some markings above the staff, including a star and a cross.

Il rend le repos à la Terre, Quel triomphe! Quel tri-



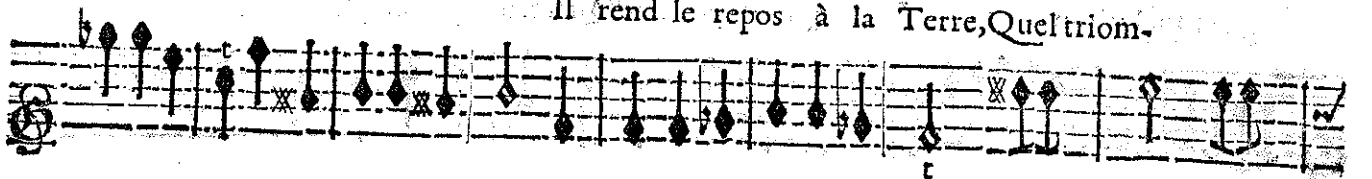
Musical staff with treble clef, notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are some markings above the staff, including a star and a cross.

Il rend le aepos à la Terre, Quel triom-



Musical staff with treble clef, notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are some markings above the staff, including a star and a cross.

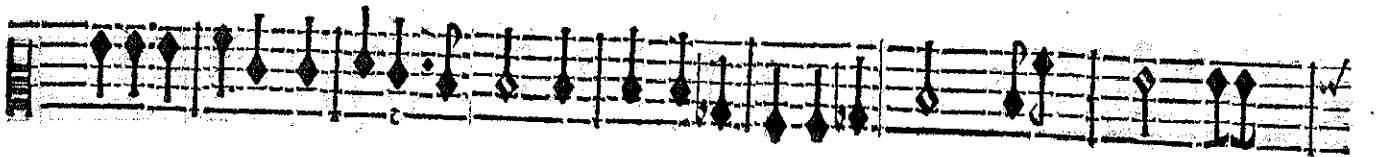
Il rend le repos à la Terre, Quel triom-



Musical staff with treble clef, notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are some markings above the staff, including a star and a cross.



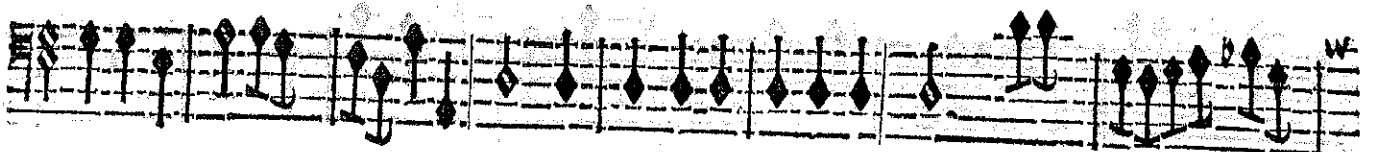
Musical staff with treble clef, notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are some markings above the staff, including a star and a cross.



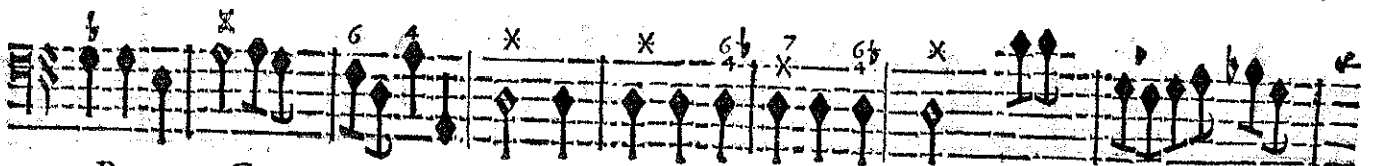
Musical staff with treble clef, notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are some markings above the staff, including a star and a cross.



Musical staff with treble clef, notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are some markings above the staff, including a star and a cross.

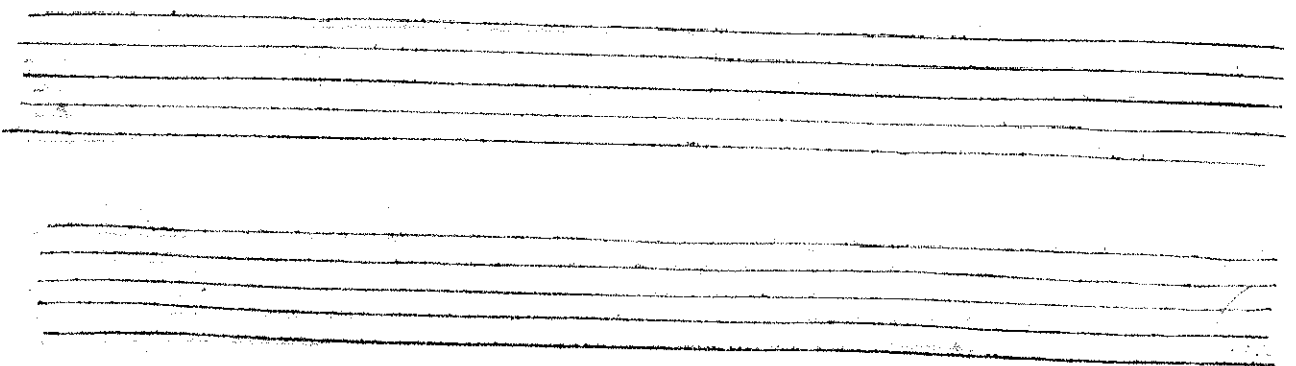


Musical staff with treble clef, notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are some markings above the staff, including a star and a cross.



Musical staff with treble clef, notes: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are some markings above the staff, including a star and a cross.

BASSE-CONTINUE.



Four empty musical staves for the basso continuo part.

P R O L O G U E.

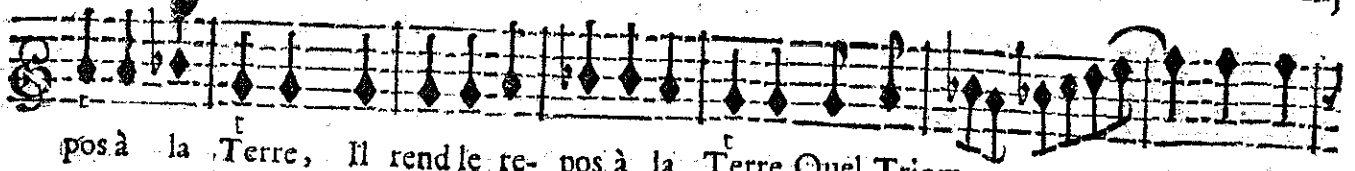
om- phe est plus beau! Quel triomphe est plus beau! Il rend le re-
om- phe est plus beau! Quel triomphe! Quel triomphe est plus beau! Il rend le re-
phe, Quel triom- phe est p^o beau! Quel triomphe est plus beau! Il rend le re-
phe Quel triom- phe est pl^o beau! Quel triomphe est plus beau!

VIOLONS.

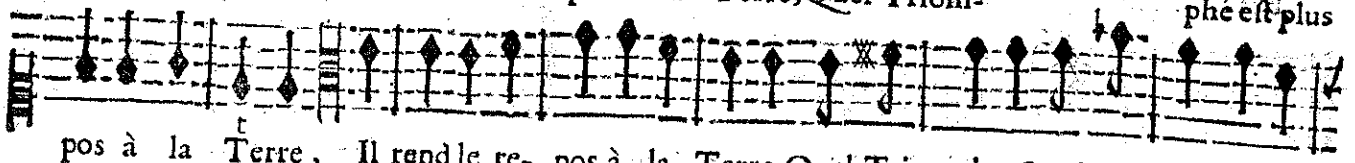
VIOLONS.

BASSE-CONTINUE.

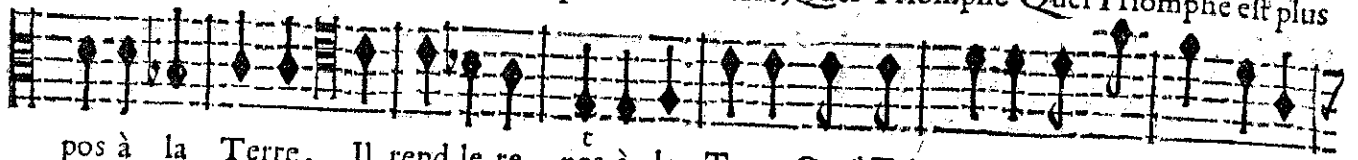
PAOLOGUE.



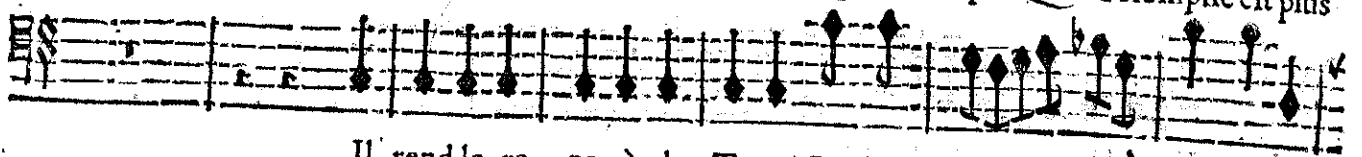
pos à la Terre, Il rend le re- pos à la Terre, Quel Triom- phe est plus



pos à la Terre, Il rend le re- pos à la Terre, Quel Triomphe Quel Triomphe est plus



pos à la Terre, Il rend le re- pos à la Terre, Quel Triomphe Quel Triomphe est plus


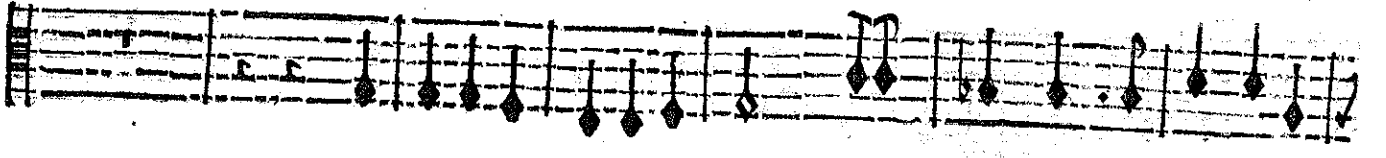
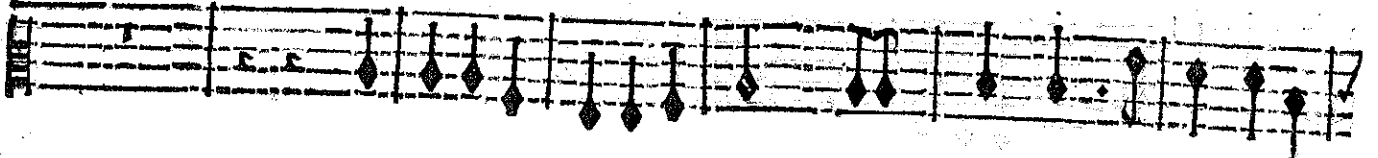
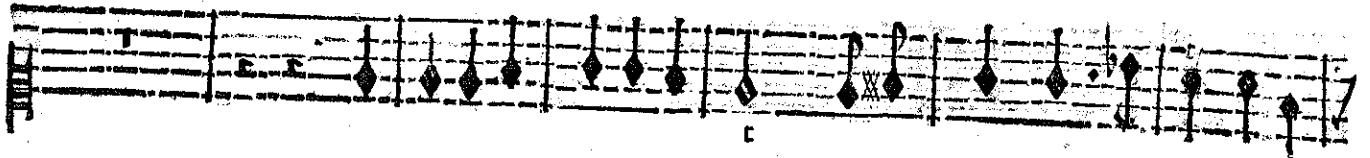


Il rend le re- pos à la Terre, Quel Triom- phe est plus



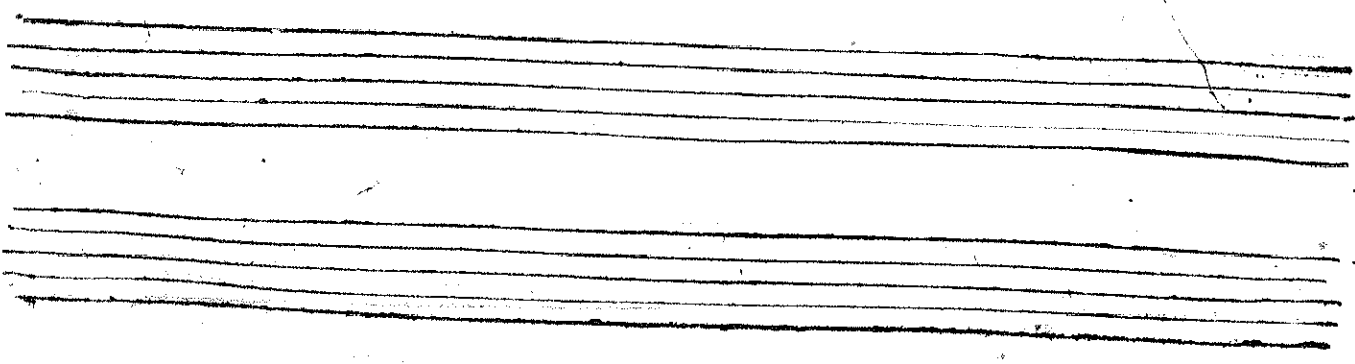
Il rend le re- pos à la Terre, Quel Triom- phe est plus

VIOLONS.



6 6 7 6 6 6 4x

BASSE-CONTINUE.



PROLOGUE.

beau. Il rend le repos à la Terre. Quel triomphe Quel triom- phe est plus

beau. Il rend le repos à la Terre. Quel triom- phe Quel triom-

beau. Il rend le repos à la Terre.

beau. Il rend le repos à la Terre.

beau. Il rend le repos à la Terre.

BASSE-CONTINUE.

Continuo

PROLOGUE.

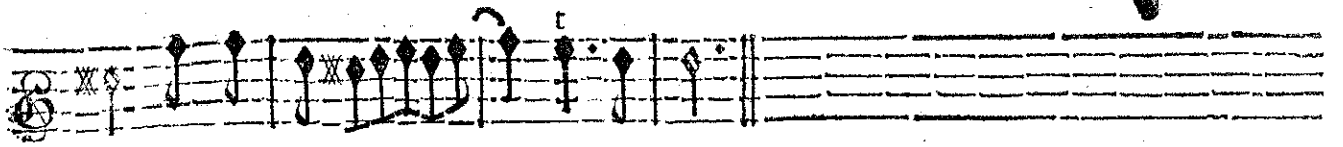
beau! Quel triomphe! Quel triomphe est pl⁹ beau! Quel triom-
 phe! Quel triomphe est plus
 phe est plus beau! Quel triomphe est plus beau! Quel triom-
 phe est pl⁹ beau! Quel tri-
 Quel triomphe est plus beau! Quel triom-
 phe est
 Quel triom-
 phe est plus beau! Quel triom-

(Note: The score includes 10 staves of music. The first two staves are vocal parts with lyrics. The remaining eight staves are for the Basse-Continue. The lyrics are repeated across the staves in a fragmented manner.)

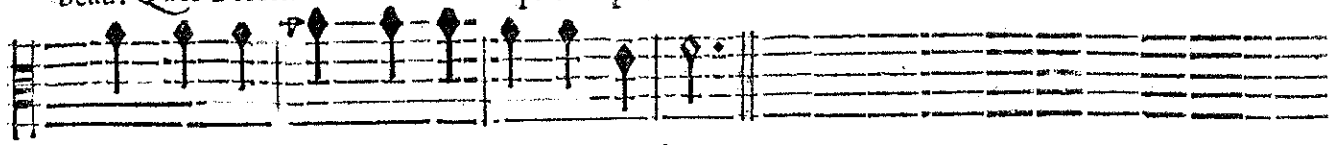
BASSE-CONTINUE.

(Note: Four empty musical staves are provided for the Basse-Continue part of the score.)

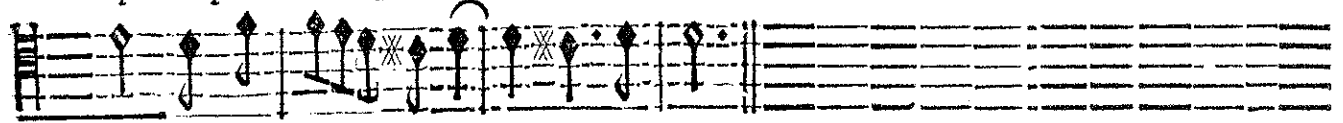
PROLOGUE.



beau! Quel Triom- phe est plus beau!



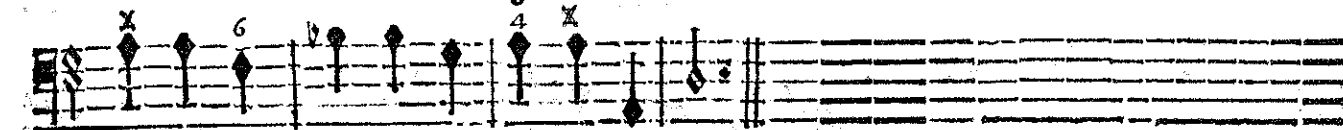
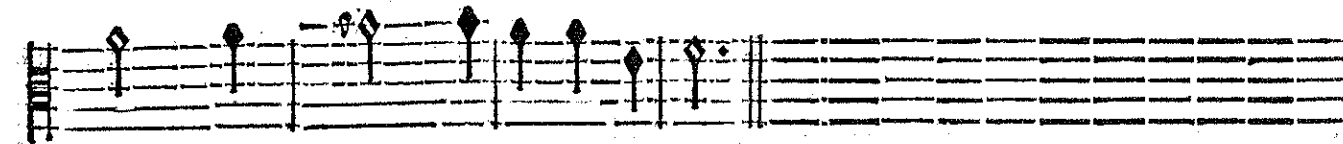
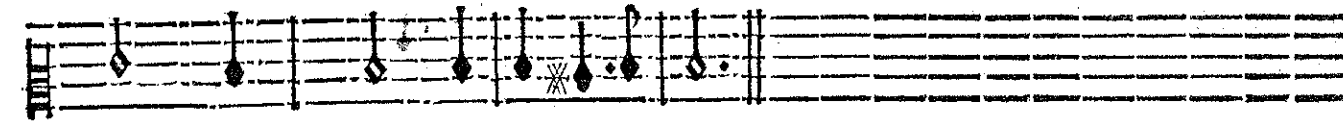
omphe est plus beau! Quel Triomphe est plus beau!



beau! Quel Triom- phe est plus beau!



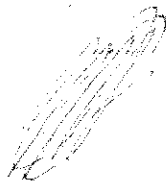
phe est plus beau! Quel Triomphe est plus beau!



BASSE-CONTINUE.

On reprend l'Ouverture pour l'Entr'Acte, page premiere.

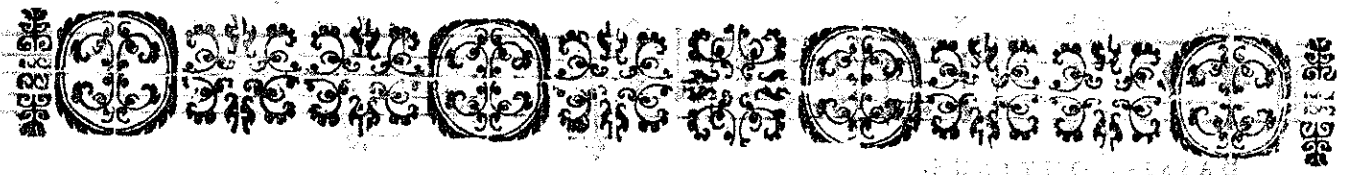
FIN DU PROLOGUE.





ROLAND.

TRAGÉDIE.



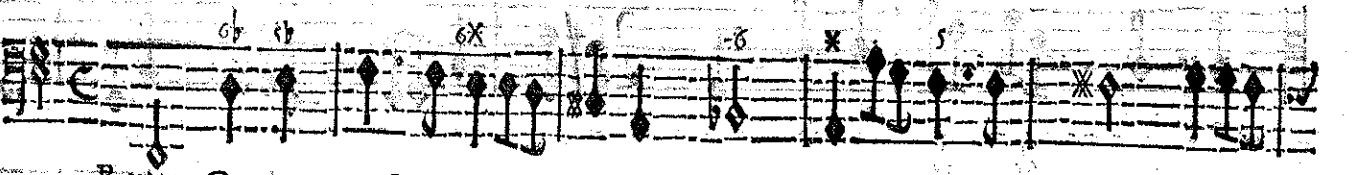
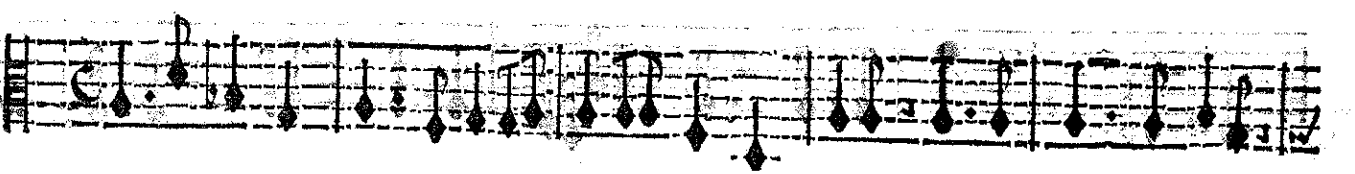
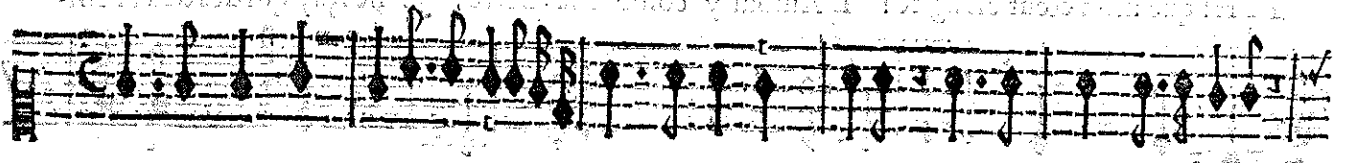
ACTE PREMIER.

SCÈNE PREMIÈRE.

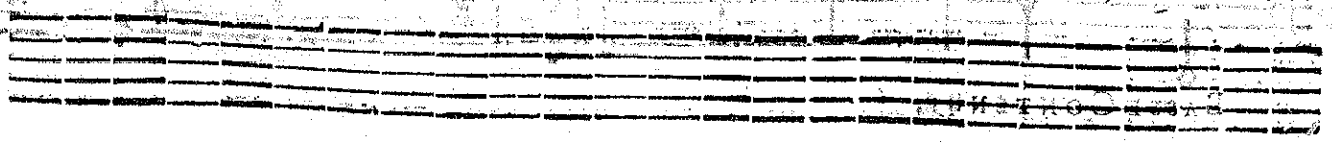
MAUDILLOVA



PRELUDE



BASSE-CONTINUUS



ROLAND,

Musical staff for Roland, Treble clef, first system.

Musical staff for Roland, Treble clef, second system.

Musical staff for Roland, Treble clef, third system.

Musical staff for Roland, Treble clef, fourth system.

Musical staff for Roland, Bass clef, fifth system.

BASSE-CONTINUE.]

Empty musical staff.

ANGELIQUE seule.

Musical staff for Angelique, Treble clef, first system.

AH: que mon cœur est agité! L'Amour y combat la fierté, Je ne çay qui des deux l'em-

Musical staff for Angelique, Treble clef, second system.

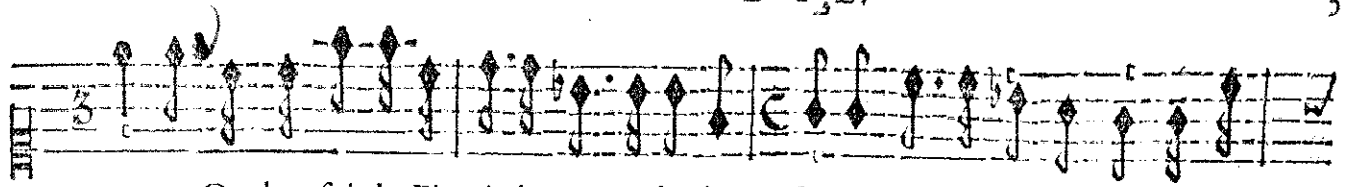
Musical staff for Angelique, Treble clef, third system.

Musical staff for Angelique, Treble clef, fourth system.

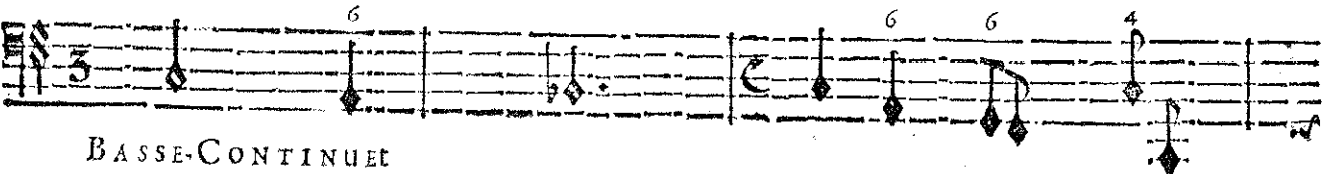
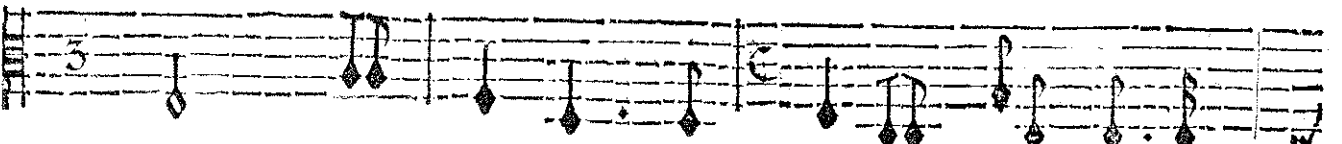
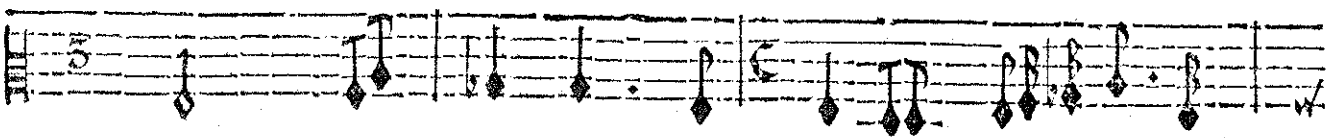
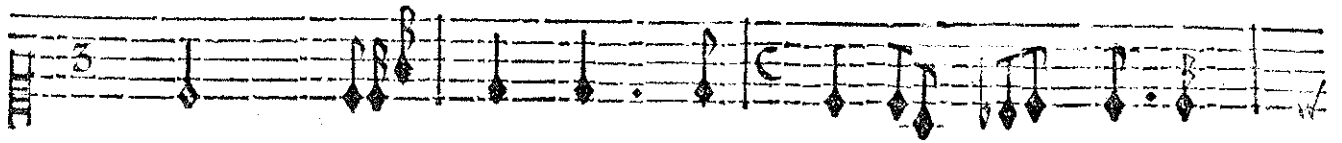
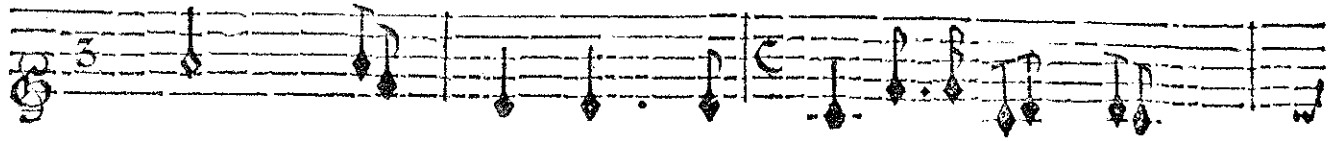
Musical staff for Angelique, Treble clef, fifth system.

Musical staff for Angelique, Bass clef, sixth system.

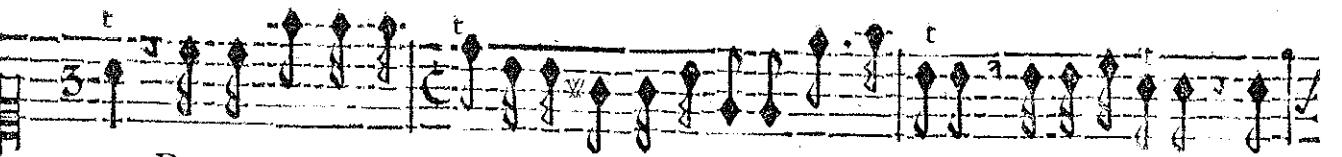
BASSE-CONTINUE.



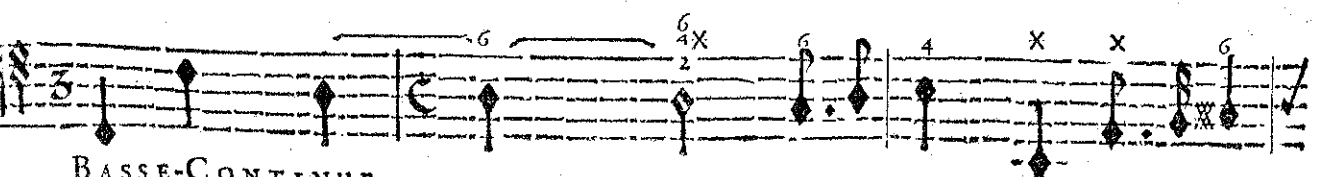
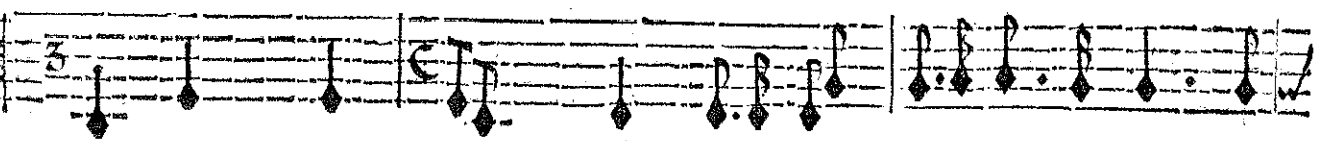
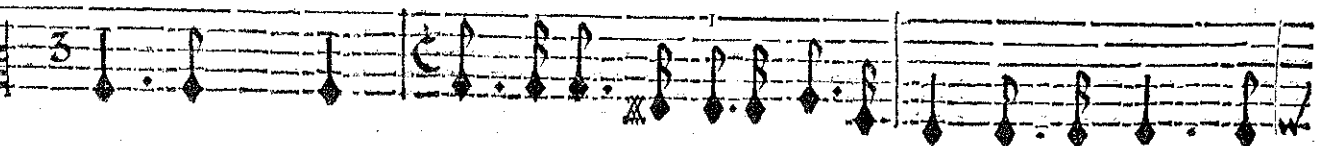
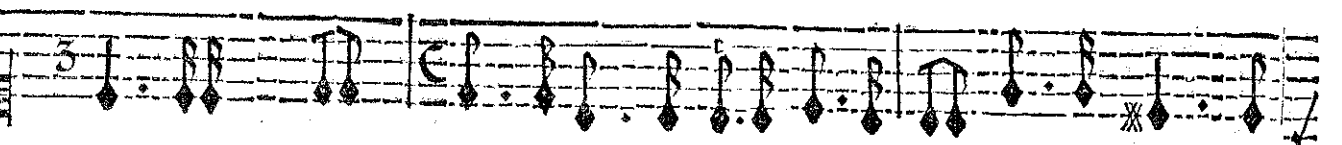
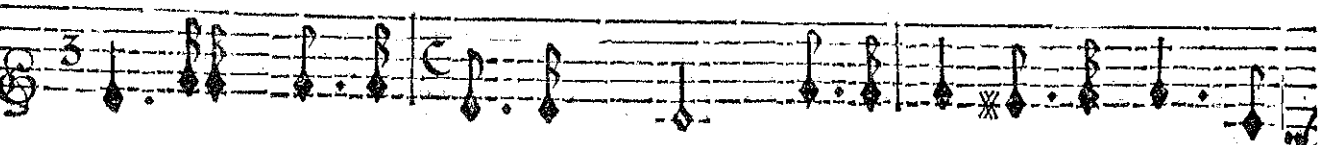
porte; Quelquefois la Fierté demeure la plus forte; Quelquefois l'Amour est vain-



BASSE-CONTINUET

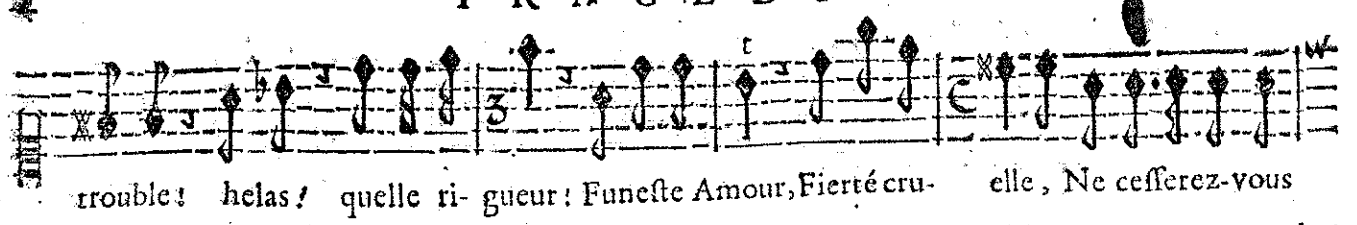


queur: De moment en moment une guerre mortelle Dans mon ame se renouvelle. Quel

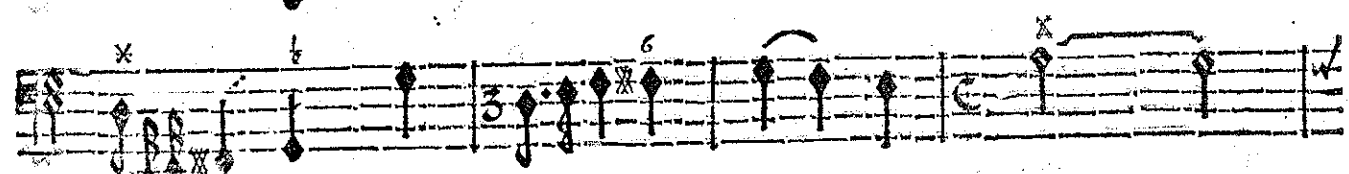
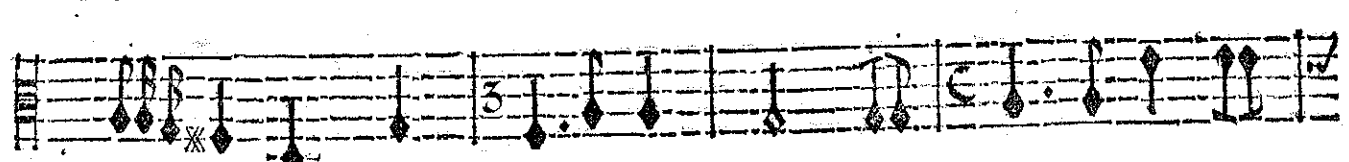
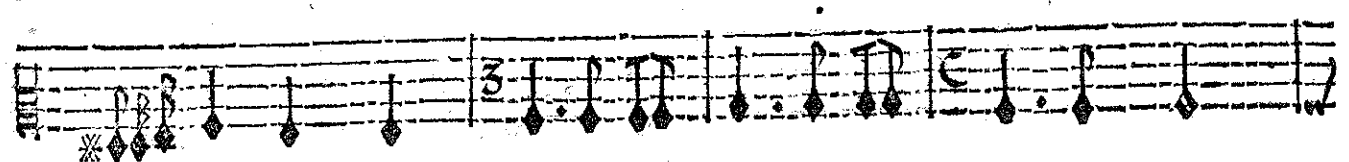
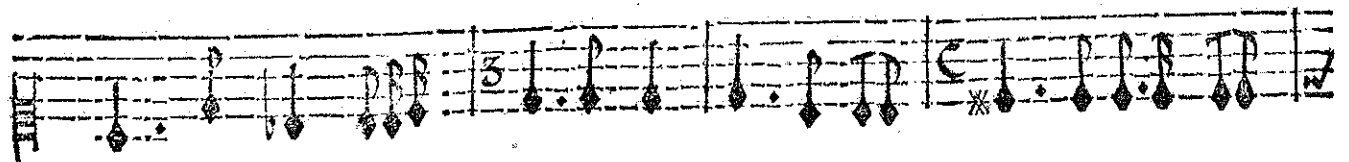


BASSE-CONTINUE,

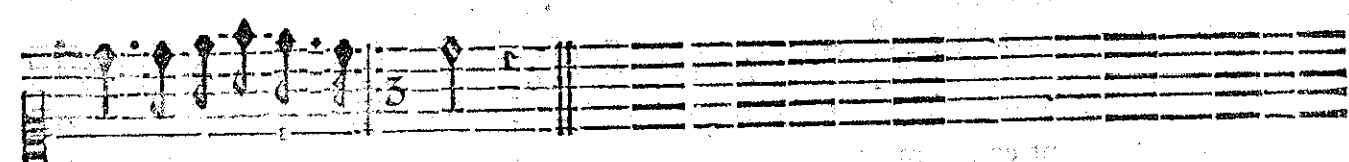
TRAGÉDIE.



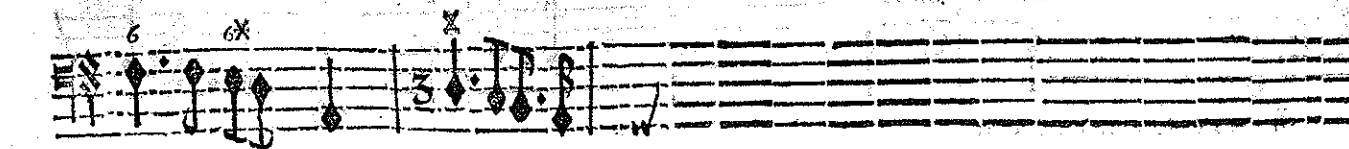
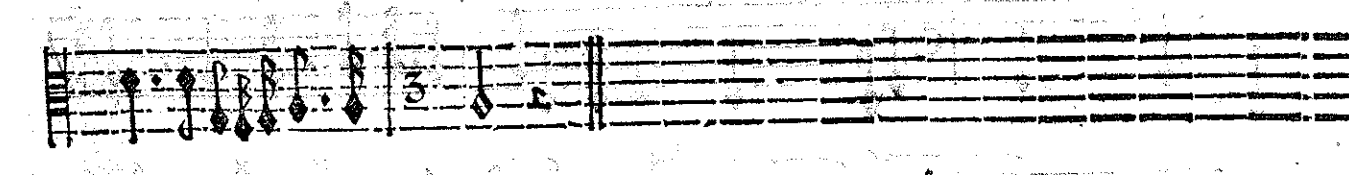
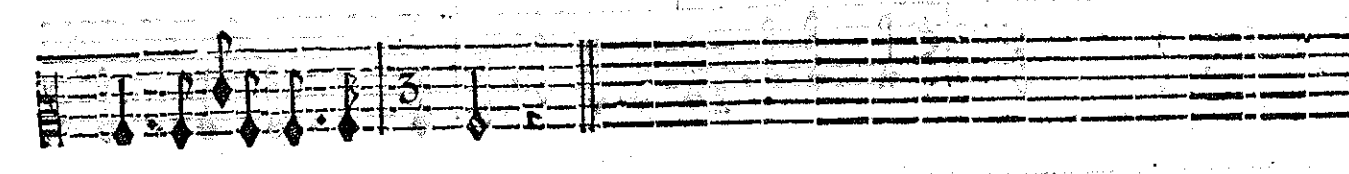
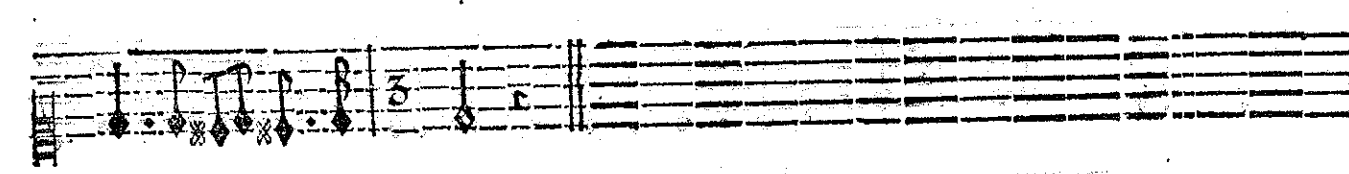
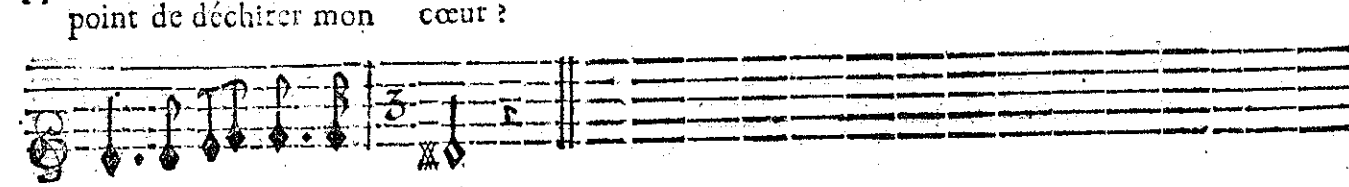
trouble! hélas! quelle rigueur! Funeste Amour, Fierté cruelle, Ne cesserez-vous



BASSE-CONTINUE.



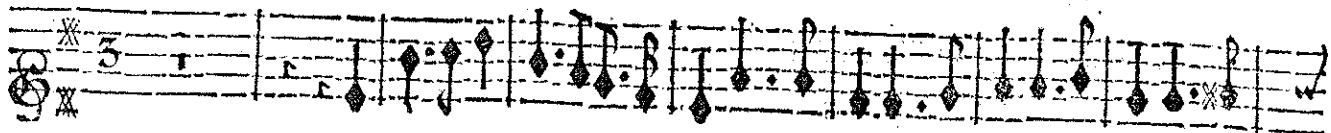
point de déchirer mon cœur?



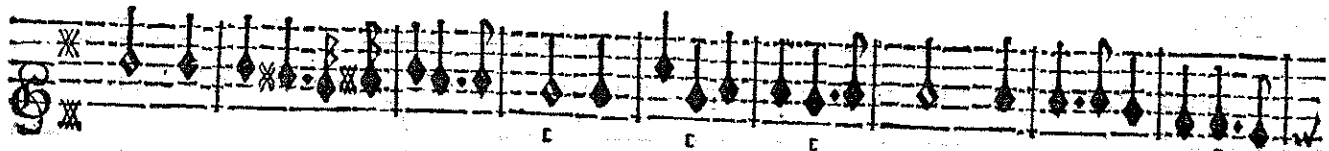
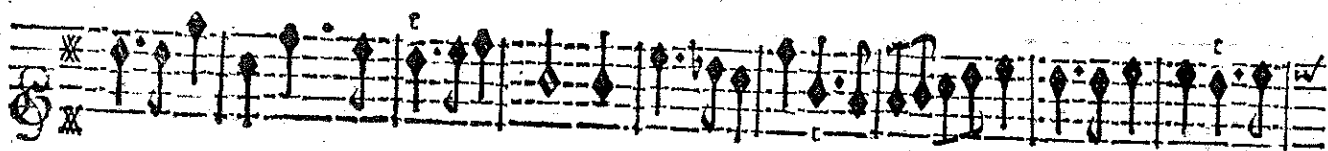
BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE II.

ANGÉLIQUE, TEMIRE.

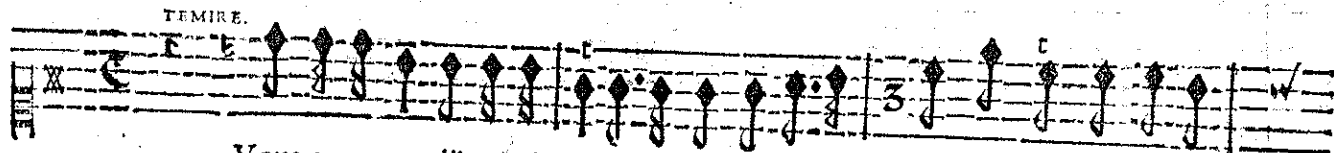
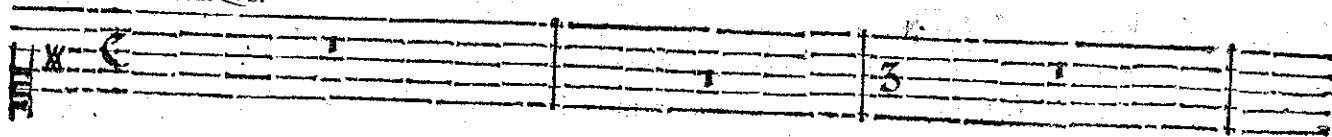


BASSE-CONTINUE.

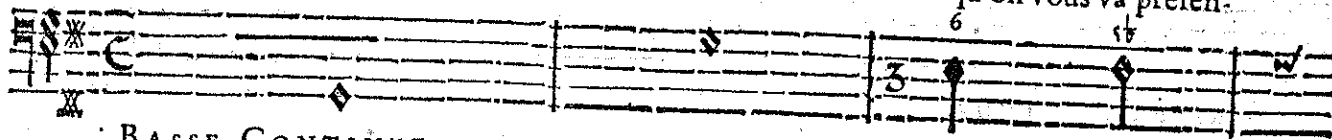


BASSE-CONTINUE.

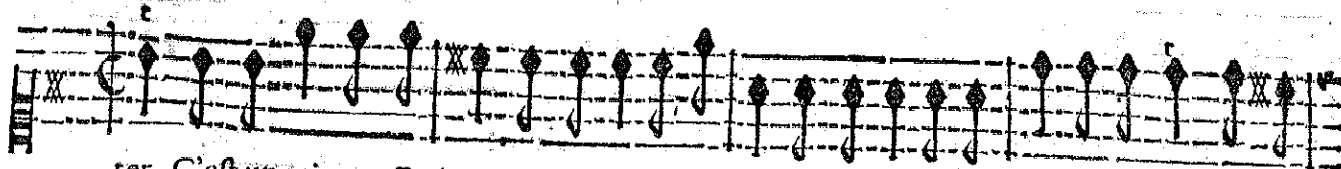
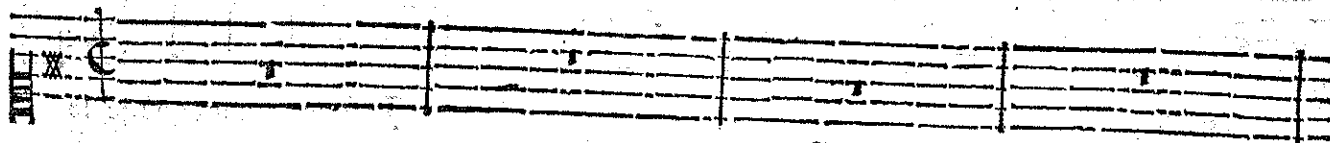
ANGÉLIQUE.



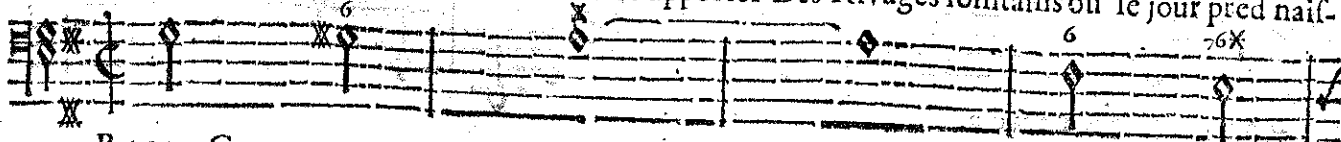
Vous avez peu d'impatience De voir le riche Don qu'on vous va presen-



BASSE-CONTINUE.

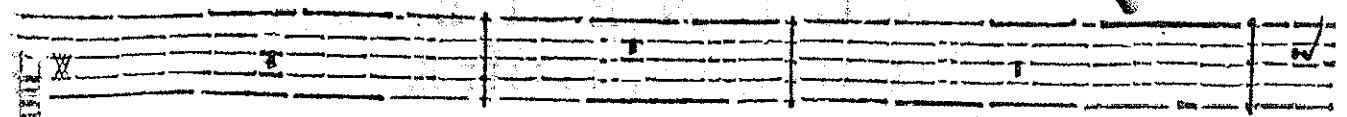


ter, C'est un prix que Roland vous a fait apporter Des Rivages lointains où le jour prend naîs-

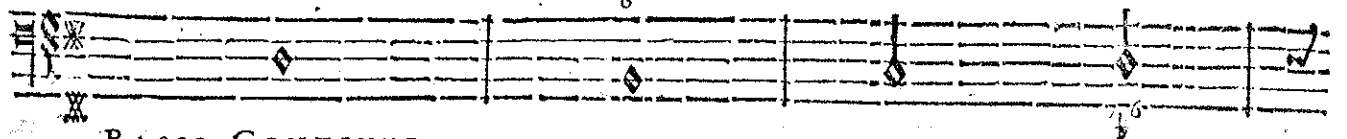


BASSE-CONTINUE.

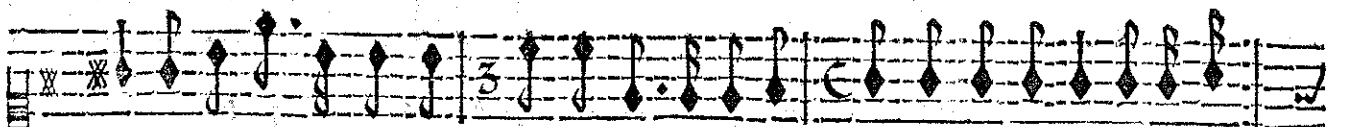
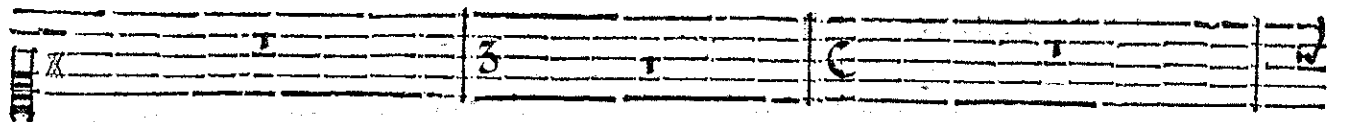
ROLAND,



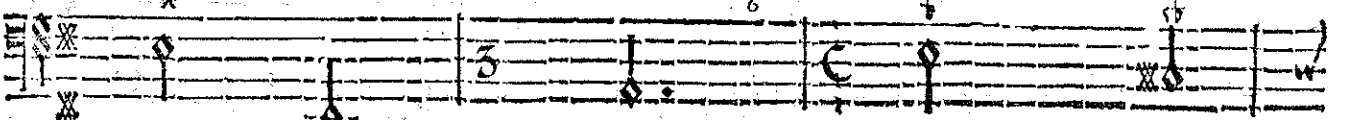
sance, Pour vous par mille Exploits Il a sceu l'acheter; Serez-vous sans reconnois-



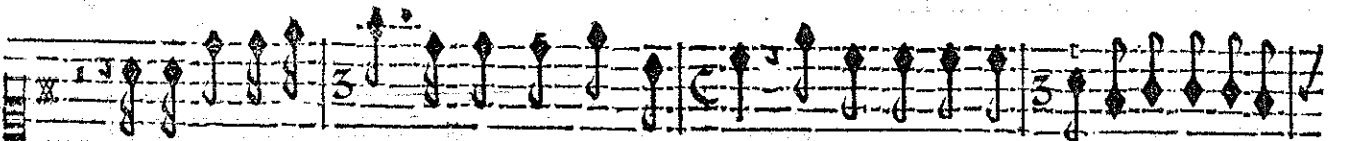
BASSE-CONTINUE.



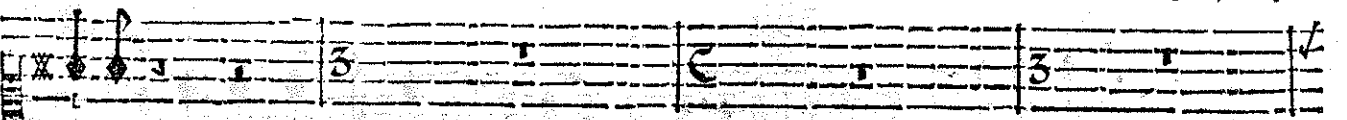
sance? Faut-il que tant d'a- mour ne puisse meri- ter Qu'une eternelle indiffe-



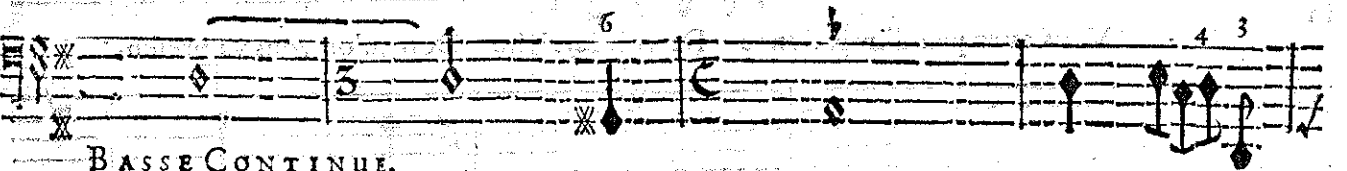
BASSE-CONTINUE:



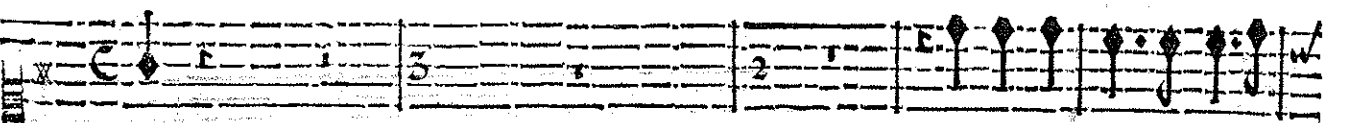
L'invincible Ro- land n'a que trop fait pour moy, Fay moy ressouve- nir de ce que je luy



rence?

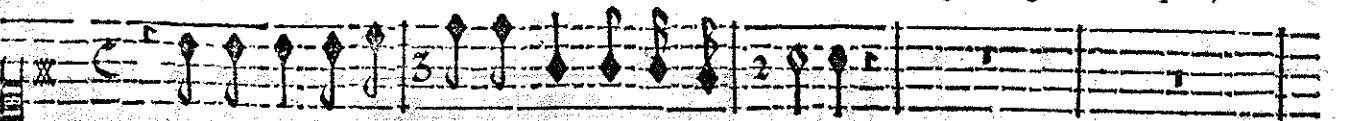


BASSE CONTINUE.

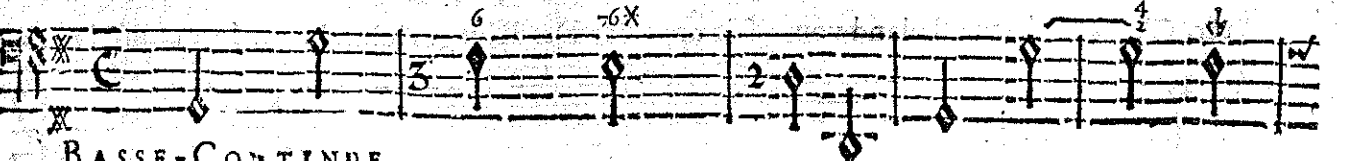


doy.

Je songe autant que je le



Pourriez-vous oubli- er l'ardeur dont il vous aime?



BASSE-CONTINUE.

TRAGEDIE.

puis, A sa rare valeur, à son amour extrême: Mais malgré tous mes soins dans le

BASSE-CONTINUE.

trouble où je suis, Je crains, je crains de m'oublier moy mesme: Mais malgré to^o mes soins dans le

BASSE-CONTINUE.

trouble où je suis, Je crains, je crains de m'oublier moy-mesme. Je crains que ma fier-

BASSE-CONTINUE.

té ne succombe en ce jour.

Aimez, aimez Roland à vostre tour, Il n'est point de Cli-

BASSE-CONTINUE.

mats ou la gloire ne vo- le. Ai- vo- le. Du moins la fierté se console Quand la

BASSE-CONTINUE.

gloire l'oblige à ceder à l'amour. Dumoins la fierté se console Quand la gloire l'o-

BASSE-CONTINUE.

blige à ceder à l'amour. Roland renverse tout par l'effort de ses armes, Son bras sçait affer-

BASSE-CONTINUE.

Helas! helas! que Medor à de charmes! Ah! que n'a-il la gloire de Ro-

mir un Throſne chancelant.

BASSE-CONTINUE.

TRAGÉDIE.

land! Ma foiblesse t'estonne, Ne me déguise rien, parle, je te l'ordonne

Medor!

BASSE-CONTINUE.

Represente à mon cœur la honte de son choix.

Medor d'un sang obscur a reçu la lu-

BASSE-CONTINUE.

miere, Pourroit-il estre aimé d'une Reyne si fiere: D'une Reyne qui sous ses

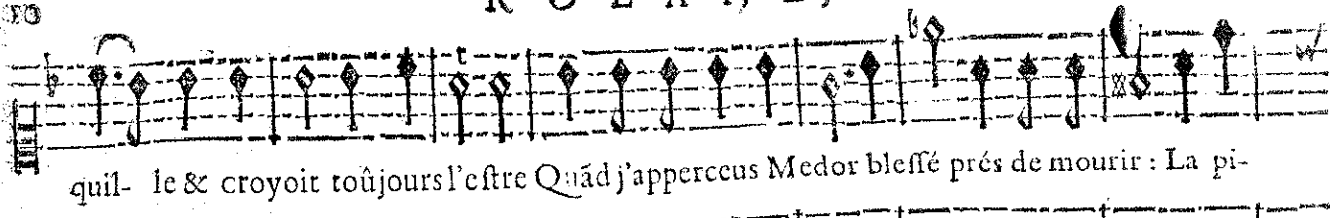
BASSE-CONTINUE.

Mon Cœur estoit tran-

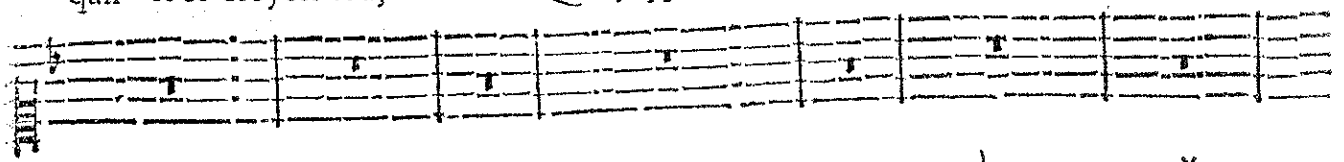
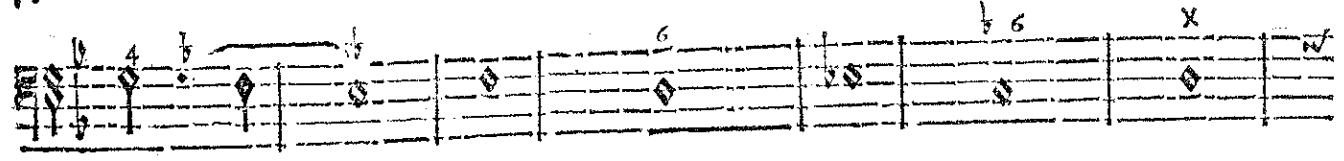
loix Ne void quavec mépris les Heros & les Roys.

BASSE-CONTINUE.

ROLAND;



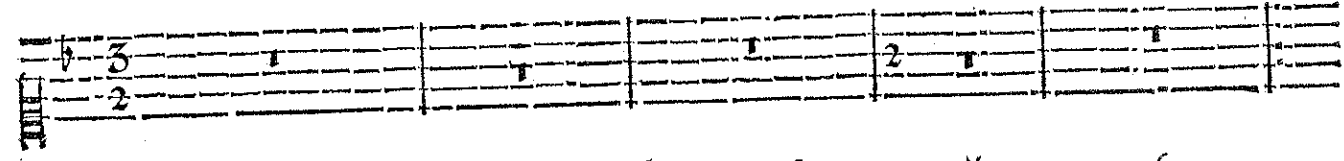
quil- le & croyoit toujours l'estre Quand j'apperceus Medor blessé près de mourir : La pi-

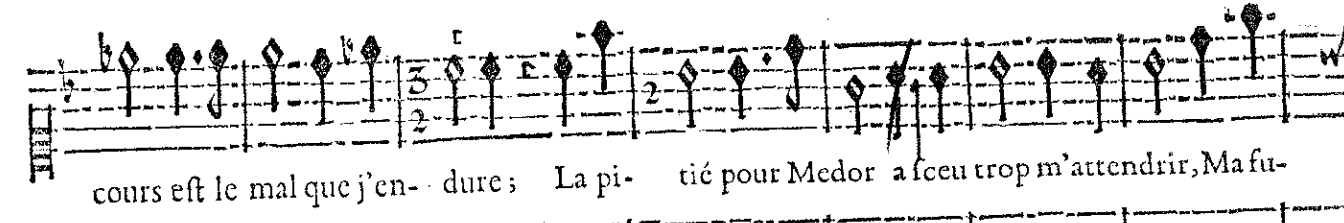
BASSE-CONTINUE.



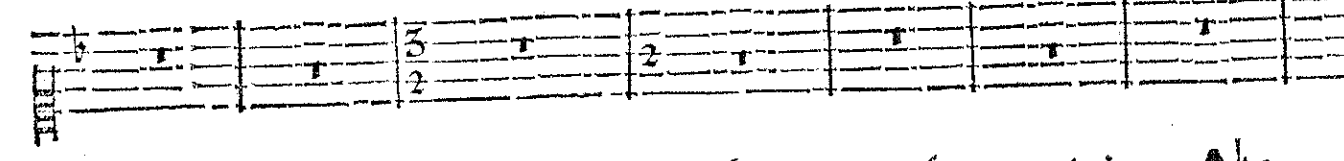
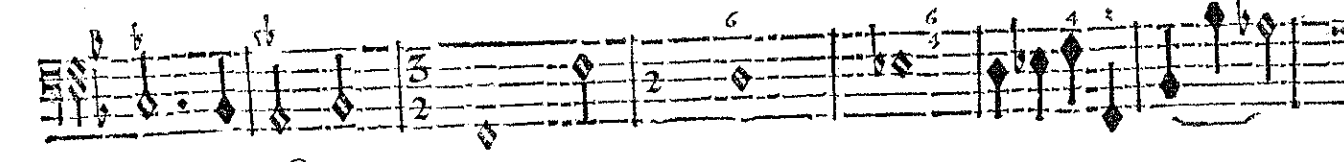
tié dans ce lieu champêtre M'arresta pour le secou-rir. Le prix de mon se-



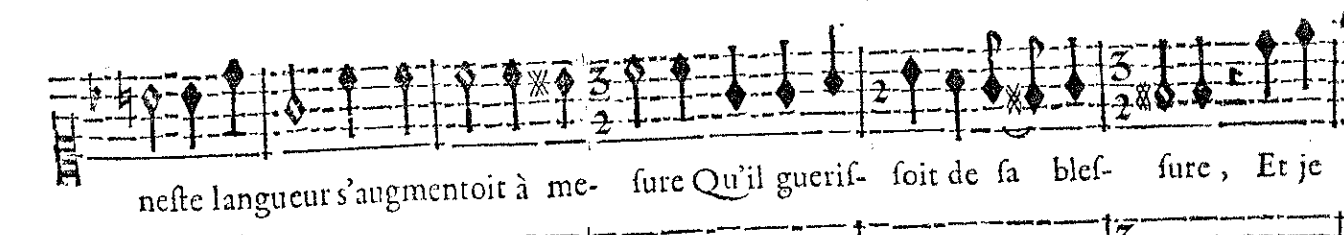

BASSE-CONTINUE.



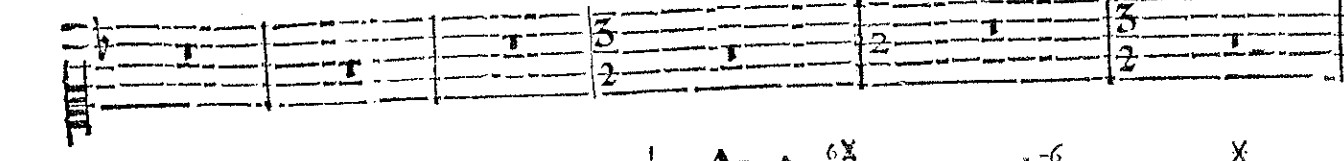
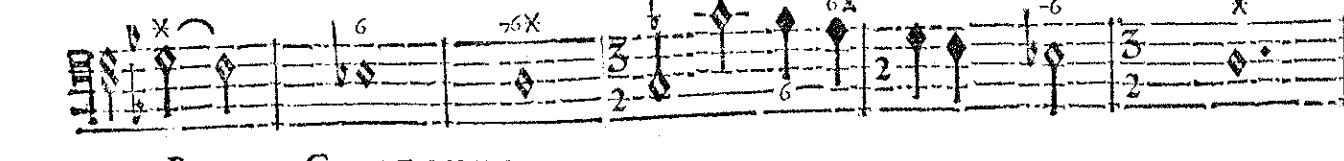
cours est le mal que j'en- dure; La pi- tié pour Medor a fceu trop m'attendrir, Ma fu-

BASSE-CONTINUE.

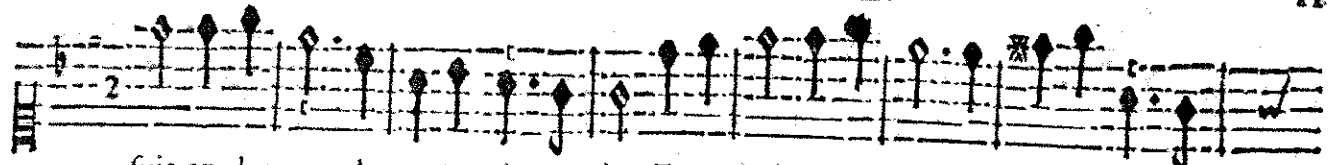


neste langueur s'augmentoît à me- sure Qu'il guerif- soit de sa bles- sure, Et je

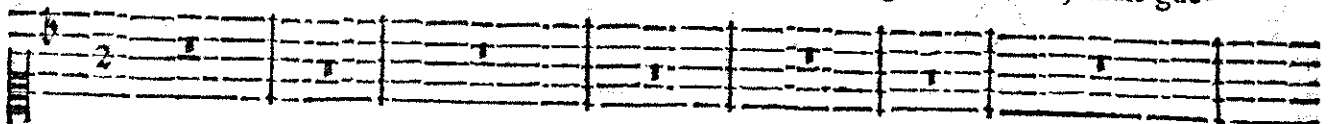



BASSE-CONTINUE.

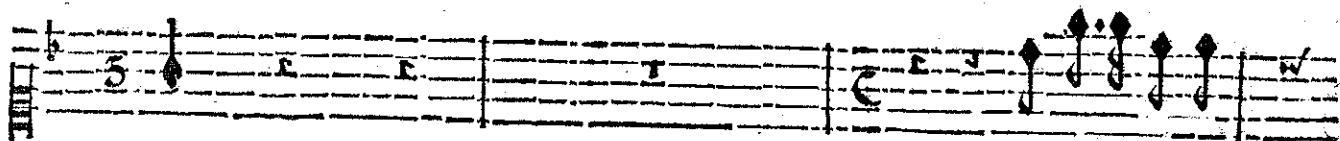
TRAGÉDIE.



fuis en danger de ne jamais guerir. Et je suis en danger de ne jamais gue-



BASSE-CONTINUE.

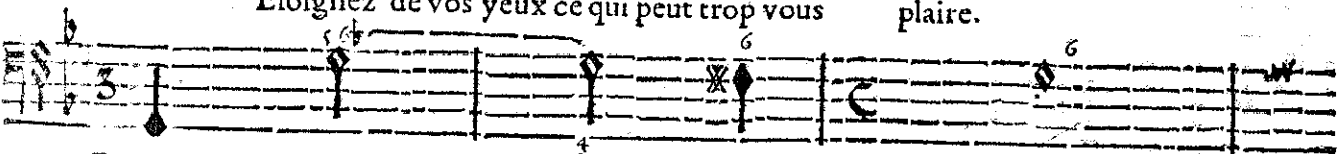


rir:

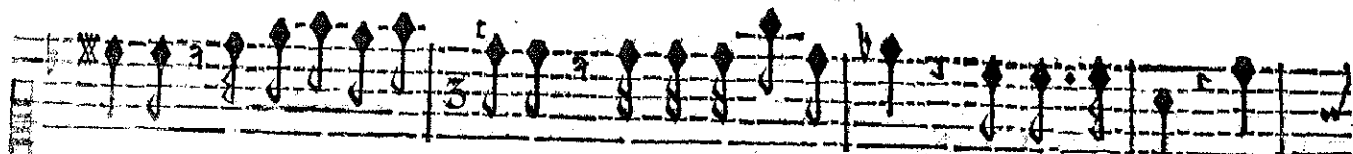
Ma gloire le de-



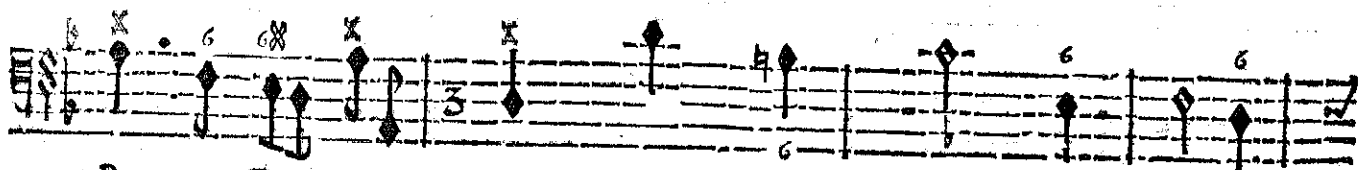
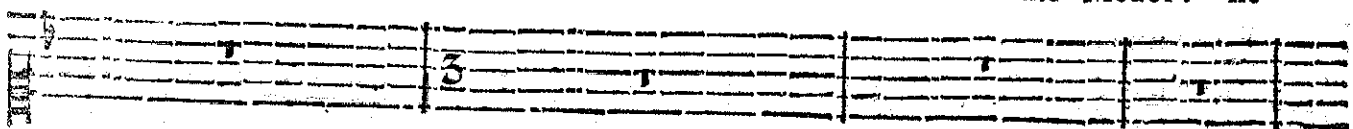
Eloignez de vos yeux ce qui peut trop vous plaire.



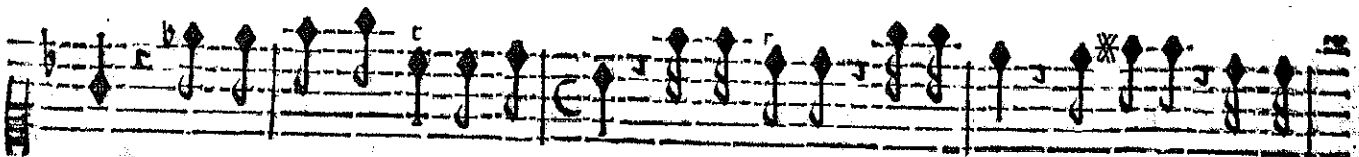
BASSE-CONTINUE.



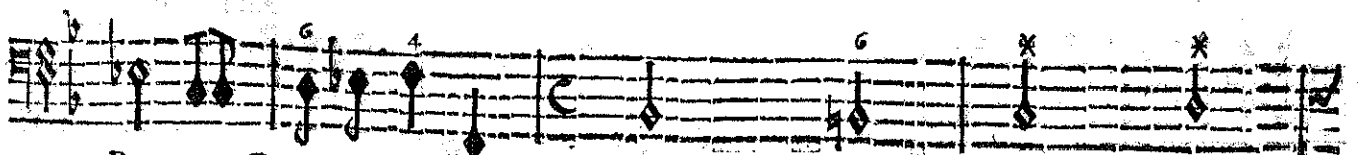
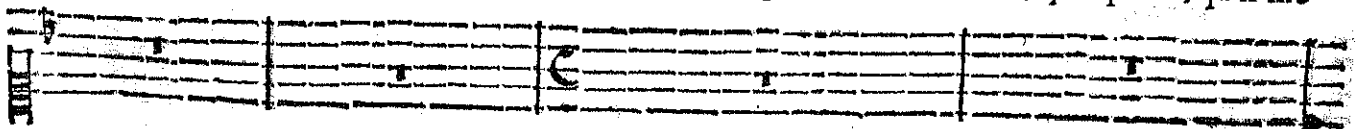
mande, Il faut la satis- faire: Il faut bannir Medor... bannir Medor? he-



BASSE-CONTINUE.



las! C'est me condamner au tré- pas. Il n'importe, il le faut, qu'il parte, qu'il me



BASSE-CONTINUE.

ROLAND;

elle aperçoit Medor.
quitte. Il refve, Il tourne icy ses pas. Que je suis interdite: Ne

BASSE-CONTINUE.

BASSE-CONTINUE.

SCENE III.

MEDOR.

PRELUDE.

MEDOR.

BASSE-CONTINUE.

TRAGÉDIE.

ment De garder en aimant Un eter- nel silence! Ah! quel tour-

BASSE-CONTINUE.

ment D'aimer sans esperan- ce! J'aime une

BASSE-CONTINUE.

ROLAND;

VIOLONS.

Reyne, hélas! par quel enchantement Ai-je oublié son rang & ma naissance? Et com-

BASSE-CONTINUE.

bien entre nous le fort met de distance? Mal'heureux que je suis,

BASSE-CONTINUE.

TRAGÉDIE.

Musical staff for Violons, first system. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests and dynamic markings like *mf*.

VIOLONS.

Musical staff for Violons, second system. Continuation of the melody from the first system.

Musical staff for Violons, third system. Continuation of the melody.

Musical staff for Violons, fourth system. Continuation of the melody.

Musical staff for Basse-Continue, first system. It begins with a bass clef and a key signature of one flat. The accompaniment features a steady eighth-note pattern with some rests and dynamic markings like *p*.

J'aime un objet charmant Que tant de Roys ont aimé vainement ! Je doy ca-

Musical staff for Basse-Continue, second system. Continuation of the accompaniment.

BASSE-CONTINUE.

Musical staff for Violons, fifth system. Continuation of the melody.

VIOLONS.

Musical staff for Violons, sixth system. Continuation of the melody.

Musical staff for Violons, seventh system. Continuation of the melody.

Musical staff for Violons, eighth system. Continuation of the melody.

Musical staff for Basse-Continue, third system. Continuation of the accompaniment.

cher un amour qui l'of- fense, Il faut me faire à tout moment. Une cruelle vio-

Musical staff for Basse-Continue, fourth system. Continuation of the accompaniment.

BASSE-CONTINUE.

ROLAND,

Musical staff for Violons, first system. The staff is in 3/4 time and contains a melodic line with various note values and rests.

VIOLONS.

Musical staff for Violons, second system. Continuation of the melodic line from the first system.

Musical staff for Violons, third system. Continuation of the melodic line.

Musical staff for Violons, fourth system. Continuation of the melodic line.

Musical staff for Violons, fifth system. Continuation of the melodic line.

lence. Ah! quel tourment! De garder en aimant Un éternel fi-

Musical staff for Basse-Continue, first system. The staff contains a bass line with various note values and rests.

BASSE-CONTINUE.

Musical staff for Basse-Continue, second system. Continuation of the bass line.

Musical staff for Basse-Continue, third system. Continuation of the bass line.

Musical staff for Basse-Continue, fourth system. Continuation of the bass line.

Musical staff for Basse-Continue, fifth system. Continuation of the bass line.

Musical staff for Basse-Continue, sixth system. Continuation of the bass line.

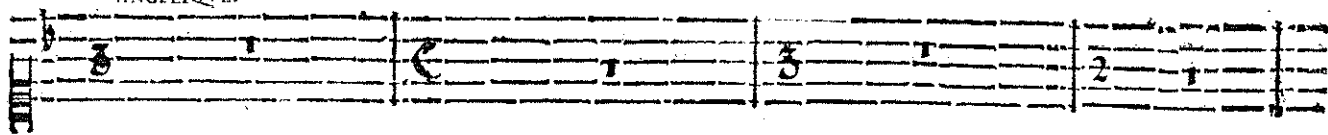
lence! Ah! quel tourment D'aimer sans esperan- cet

Musical staff for Basse-Continue, seventh system. Continuation of the bass line.

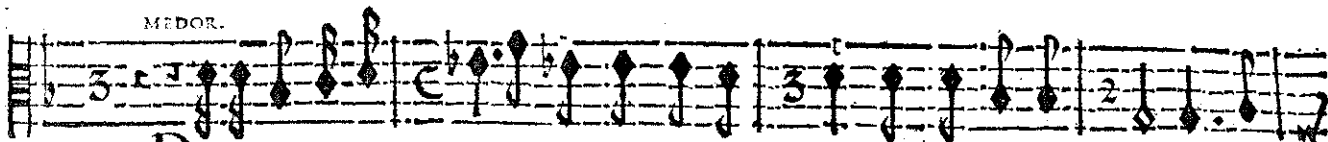
BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE IV.
MEDOR, ANGÉLIQUE.

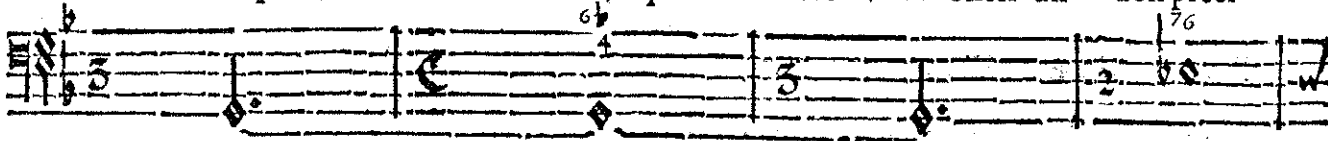
ANGÉLIQUE.



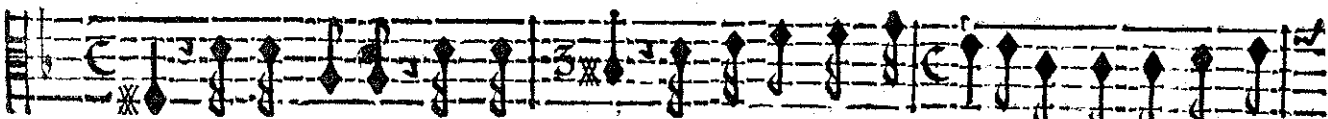
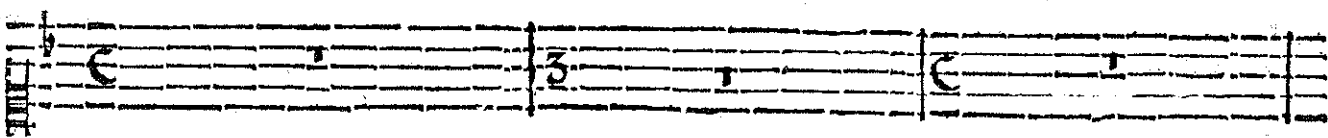
MEDOR.



DE la part de Ro-land on vient jusqu'en ces lieux Vous offrir un don preci-



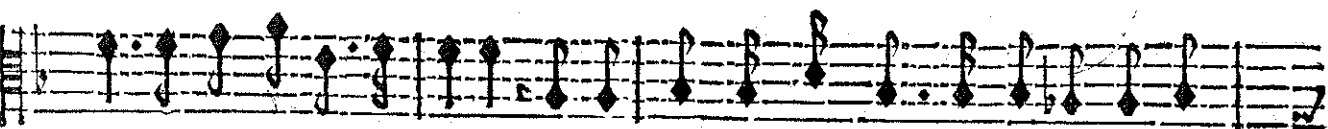
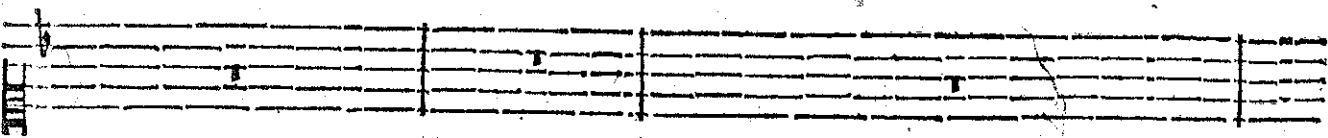
BASSE-CONTINUE.



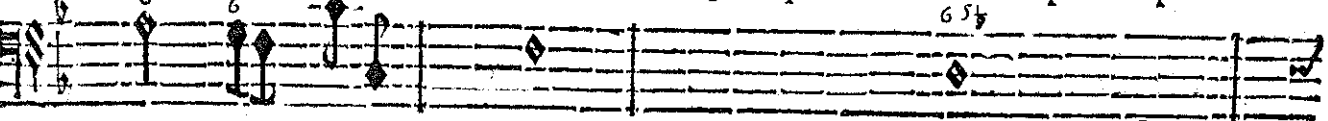
eux. Il vous aime, il vous sert, son amour peut pa-raître, Et tout absent qu'il



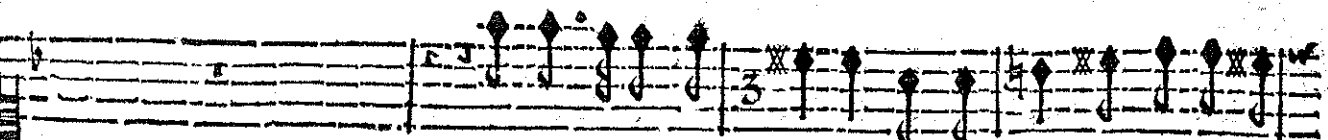
BASSE-CONTINUE.



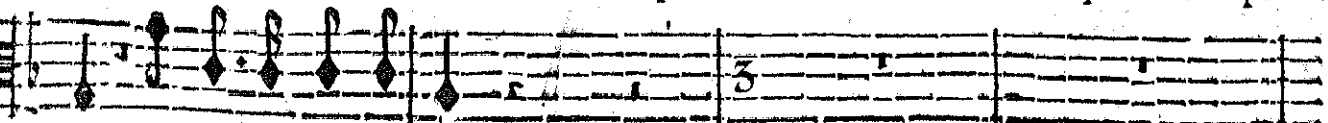
est, il vous le fait connaître : Ses travaux quels qu'ils soient sont trop recompen-



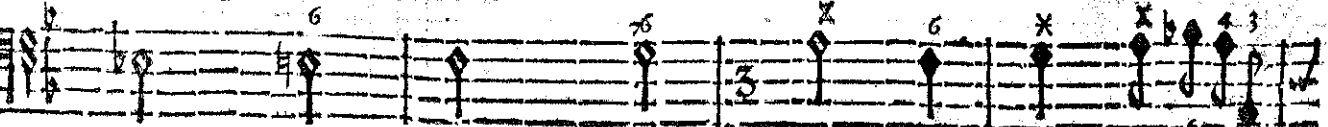
BASSE-CONTINUE.



Roland fera peut-estre Moins heureux que vous ne pen-



sez, O trop heureux Roland !

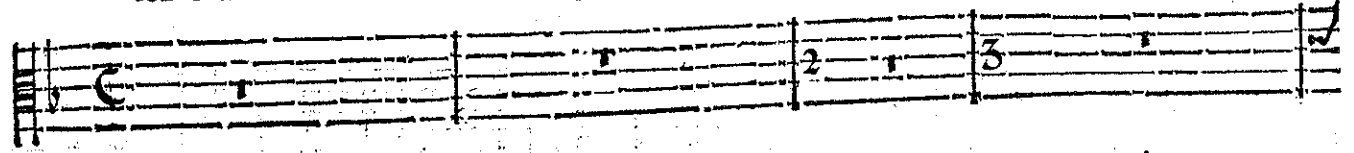
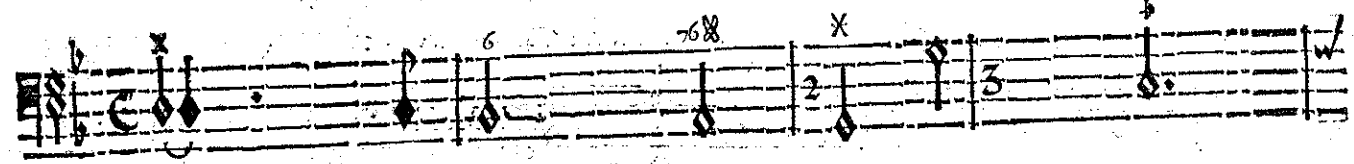


BASSE-CONTINUE.

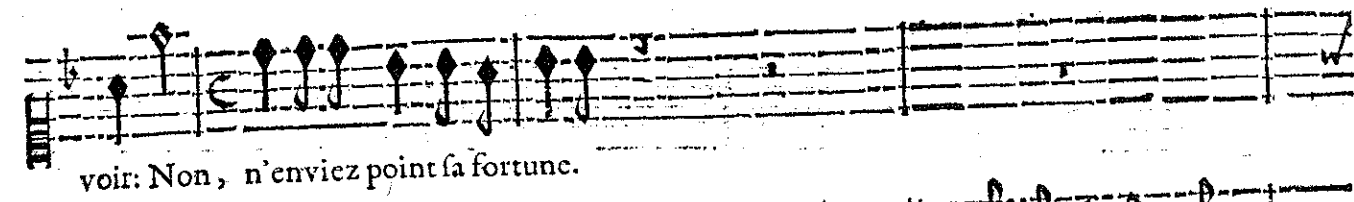
ROLAND,



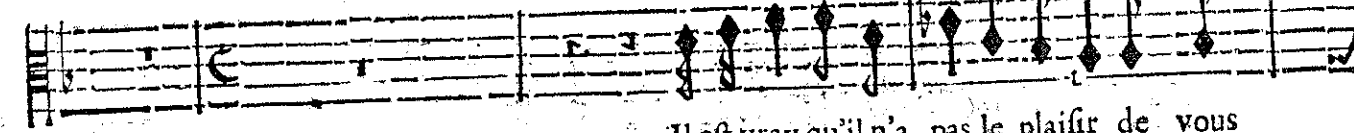
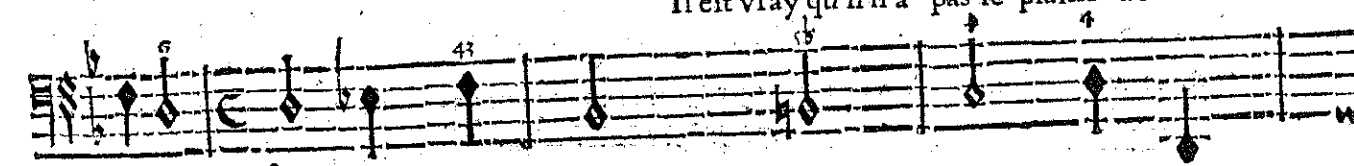
sez. Plus son amour esclatte, & plus il m'importe, J'ay honte de luy trop de-

BASSE-CONTINUE.

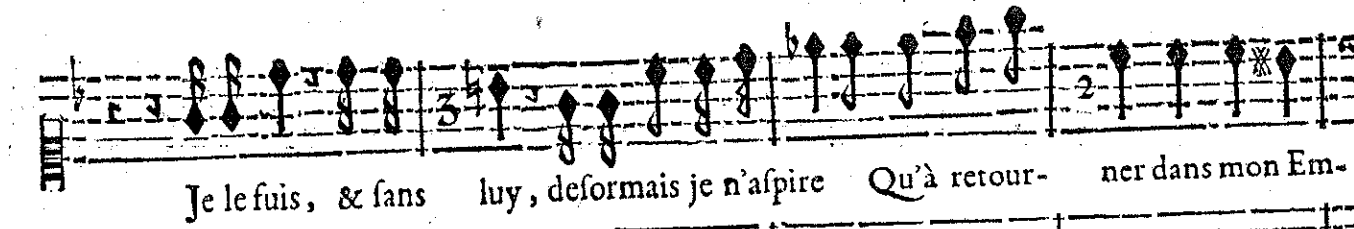


voir: Non, n'enviez point sa fortune.

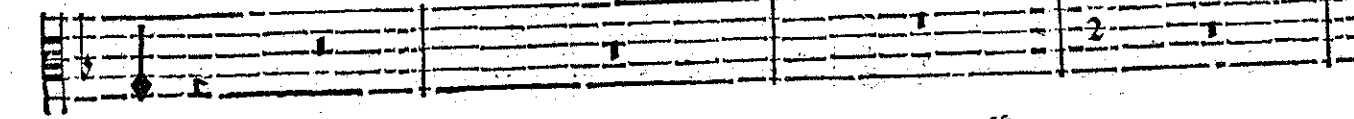
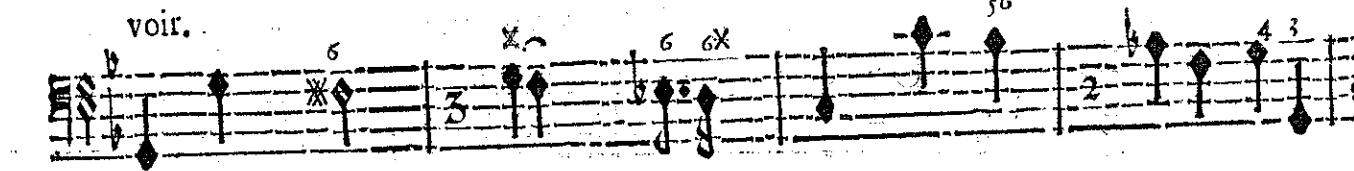



Il est vray qu'il n'a pas le plaisir de vous

BASSE-CONTINUE.



Je le fuis, & sans luy, desormais je n'aspire Qu'à retourner dans mon Em-

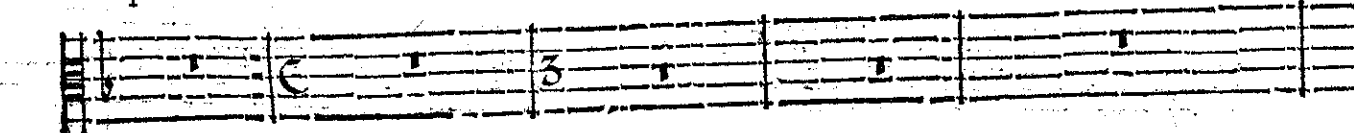
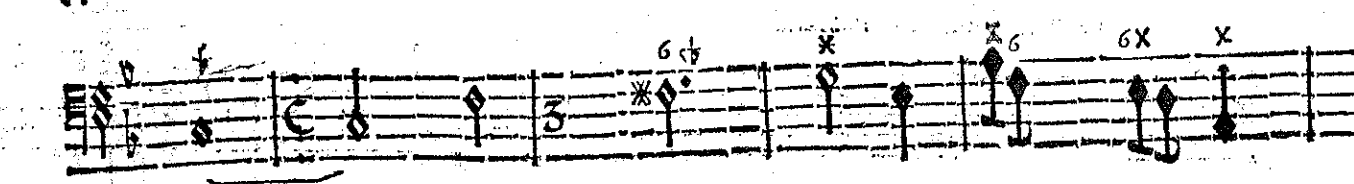



voir.

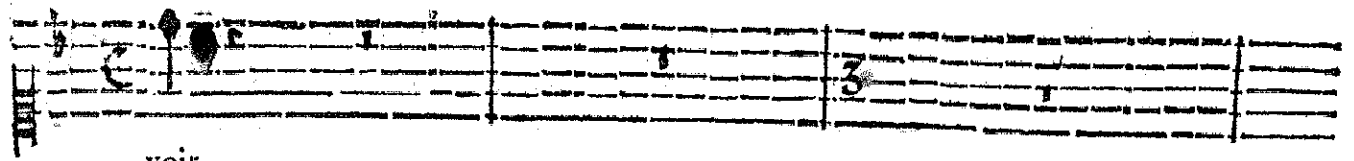
BASSE-CONTINUE.



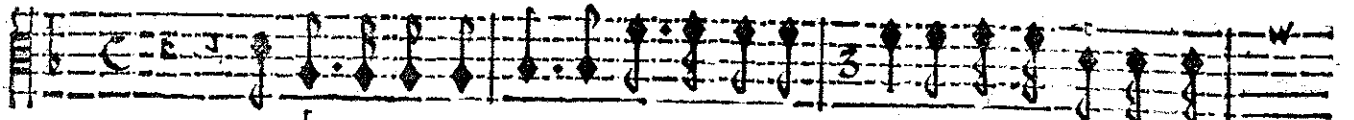
pire. En-fin, Medor, en-fin, je veux sçavoir Si j'ay sur vous un absolu pou-

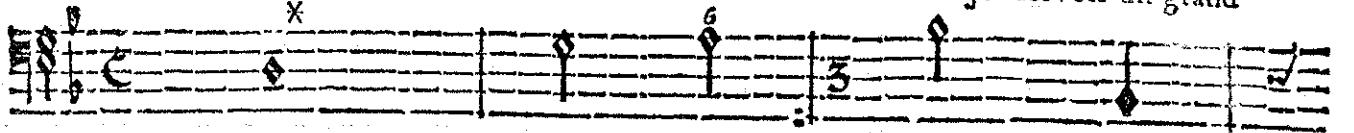
BASSE-CONTINUE.



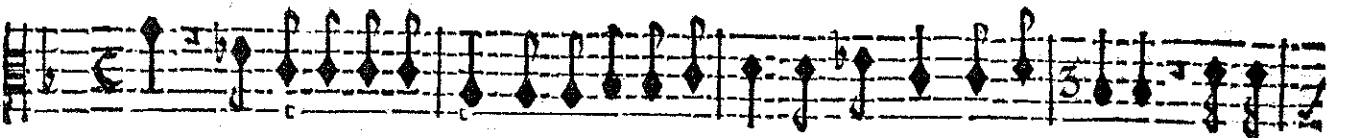
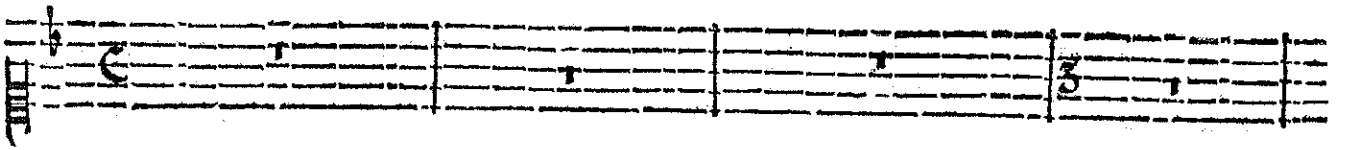
voir.



Vous estes de mon sort Maistresse souve- raine. Je servois un grand



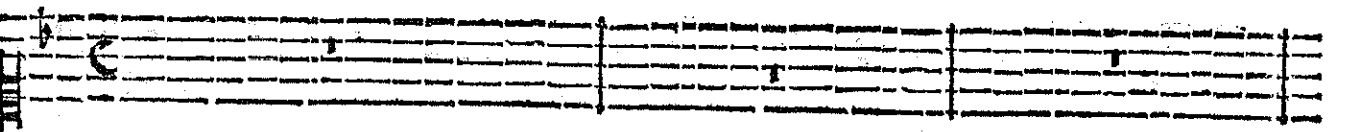
BASSE-CONTINUE.



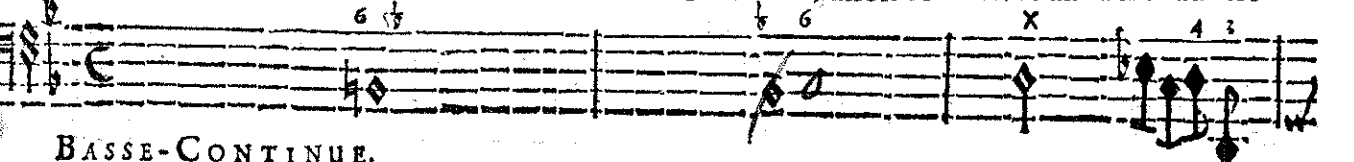
Roy, j'avois fuiivy fes pas Des Rivages du Nil jusqu'aux bords de la Seine; Il est



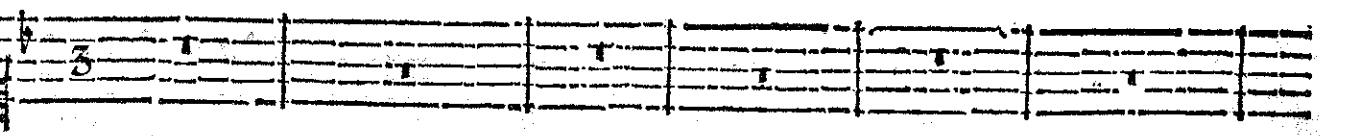
BASSE-CONTINUE.



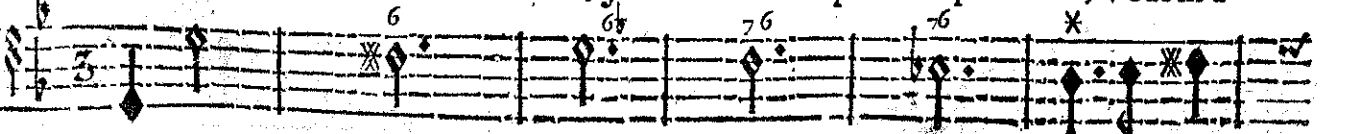
mort en cherchant la Gloise & les Combats: Sans vous j'allois le suivre au delà du tré-



BASSE-CONTINUE.

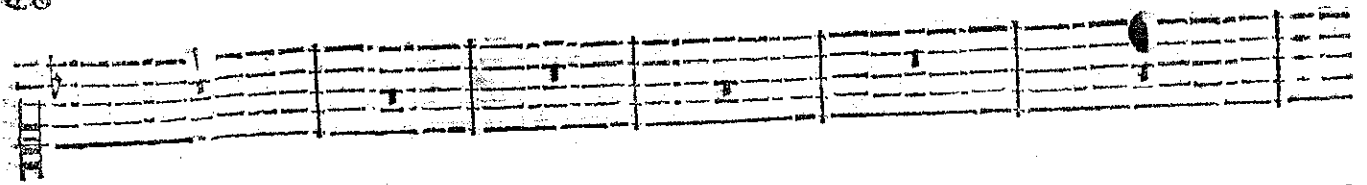


pas. Vous servir est ma seule envie, J'en fais mon espoir le plus doux, Vous m'a-



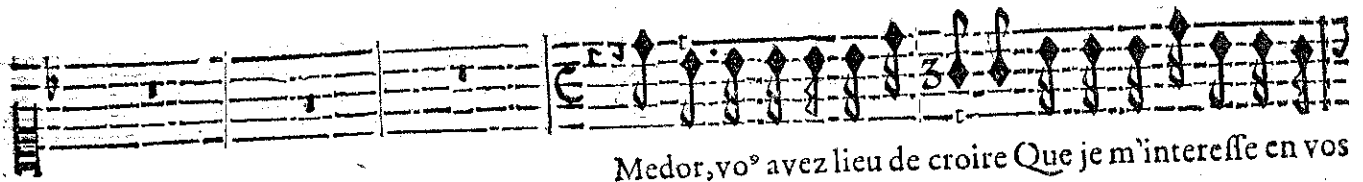
BASSE-CONTINUE.

ROLAND;

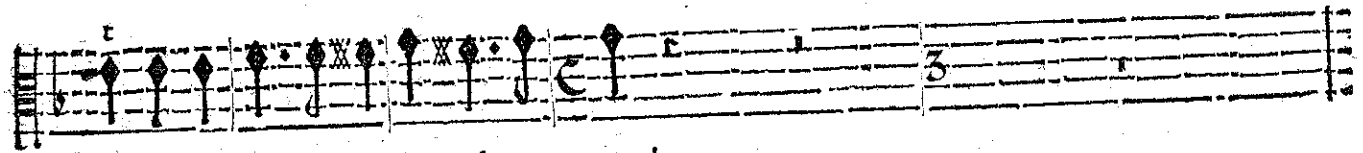


vez conservé la vie, Heureux si je la perds pour vous! Vous m'avez conservé la

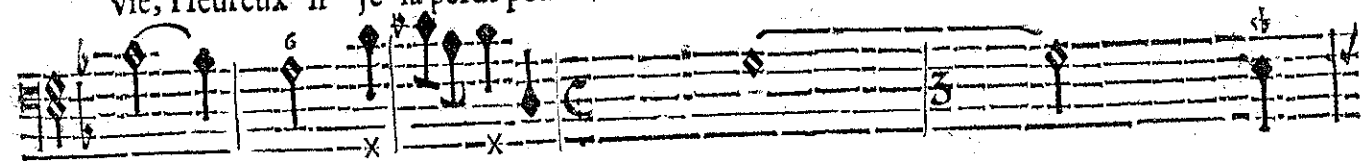
BASSE-CONTINUE



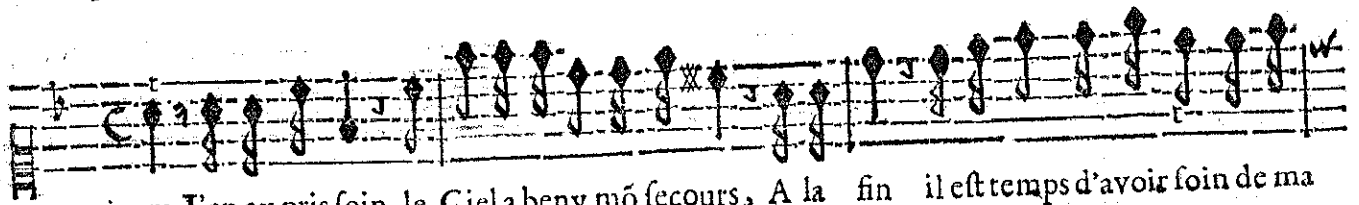
Medor, vo^z avez lieu de croire Que je m'intéresse en vos



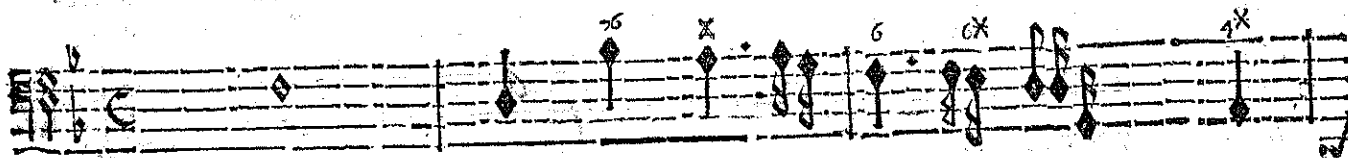
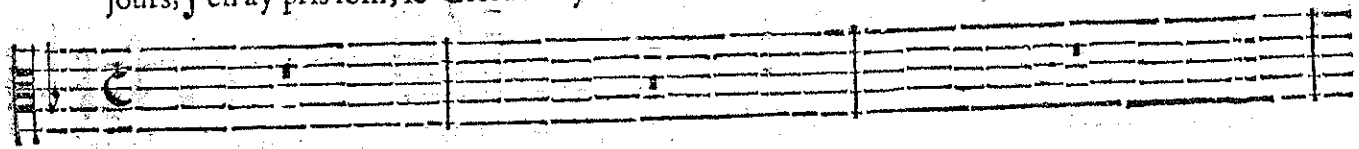
vie, Heureux si je la perds pour vous!



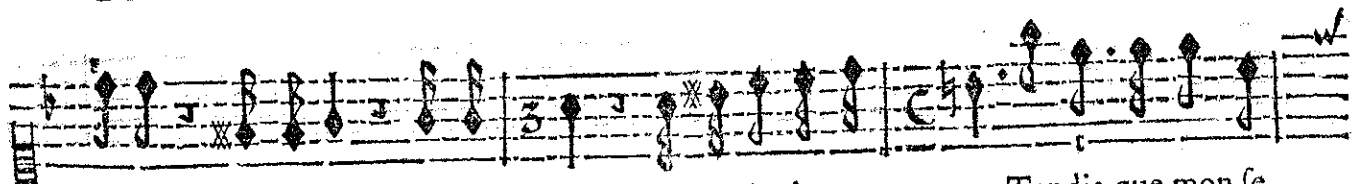
BASSE-CONTINUE.



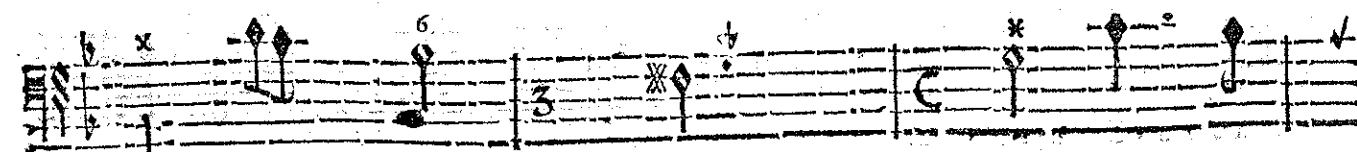
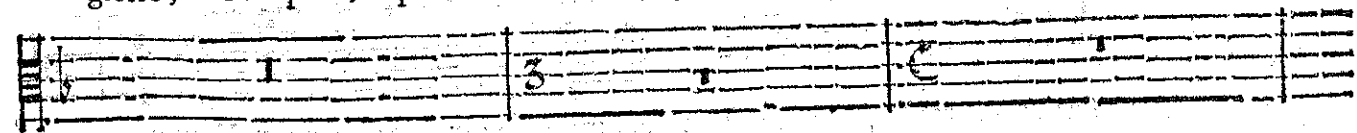
jours; J'en ay pris soin, le Ciel a beny mô secours, A la fin il est temps d'avoir soin de ma



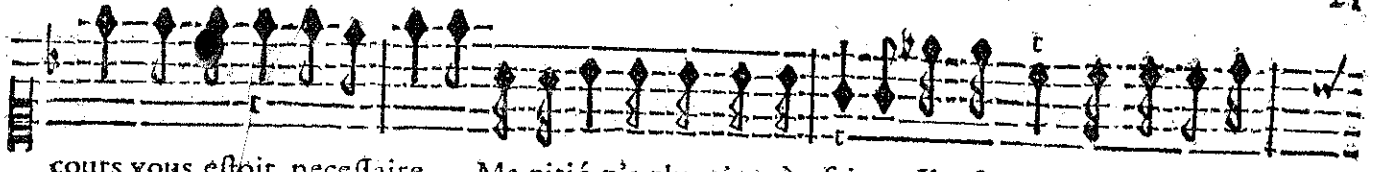
BASSE-CONTINUE



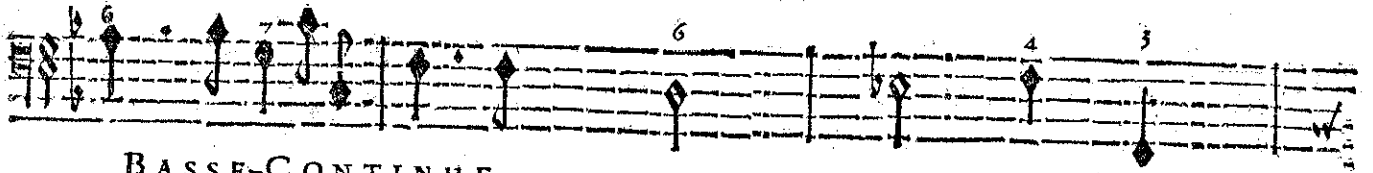
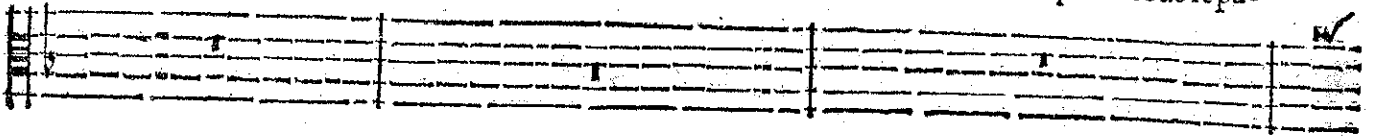
gloire, Par pitié, près de vous, j'ay voulu demeurer, Tandis que mon se-



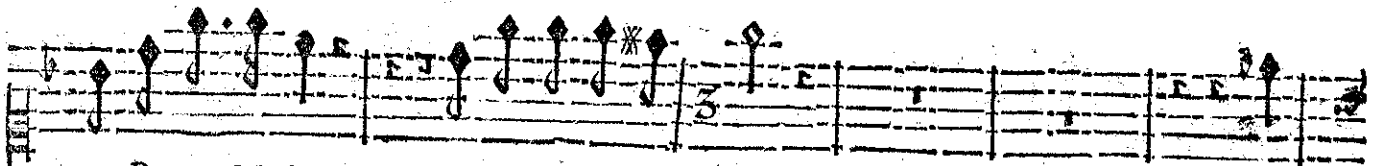
BASSE-CONTINUE.



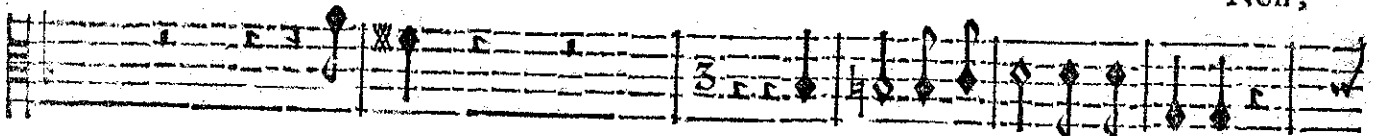
cours vous estoit necessaire, Ma pitié n'a plus rien à faire, Il est temps de nous sepa-



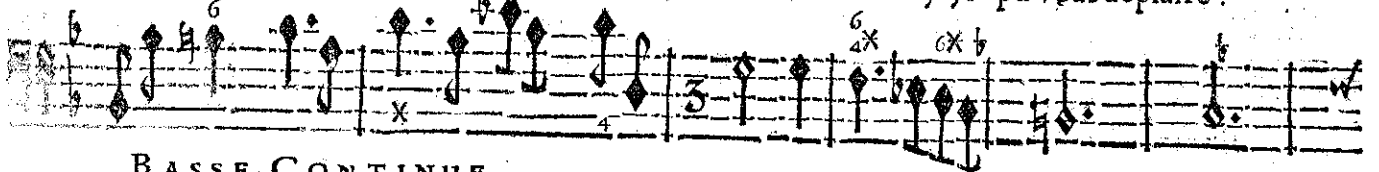
BASSE-CONTINUE.



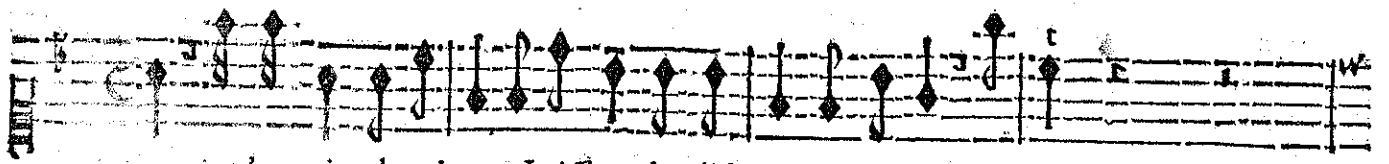
rer: Partez, Medor, Partez sans diffe- rer. Non,



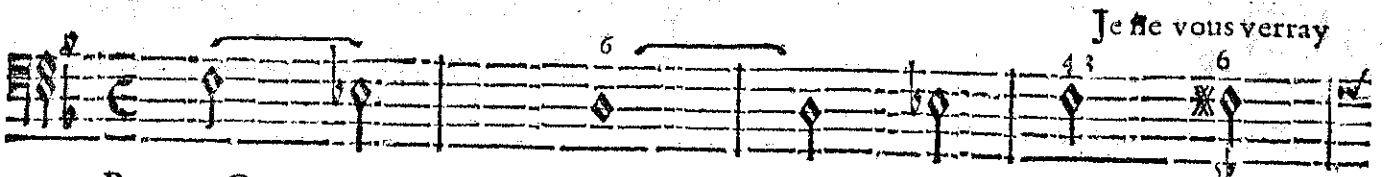
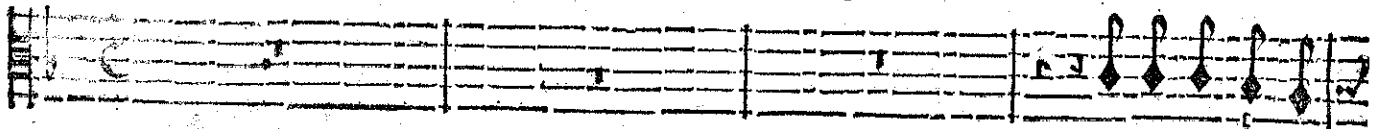
O Ciel! Helas! ay-je pû vous déplaire?



BASSE-CONTINUE.

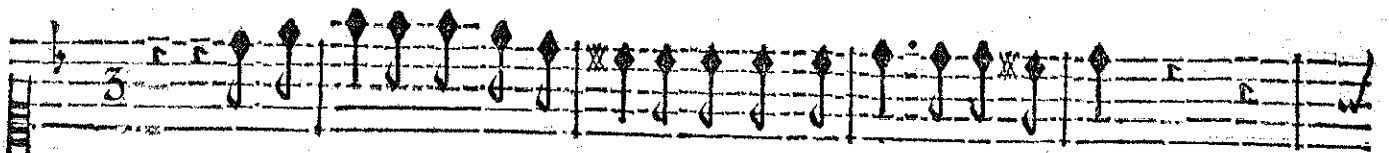


non, je n'ay point de colere, Laissons des discours superflus: Partez.

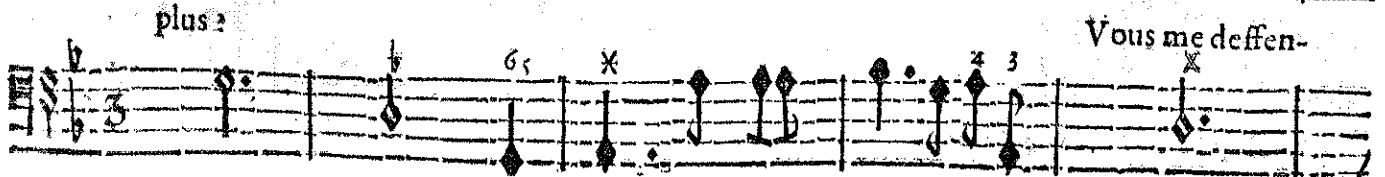
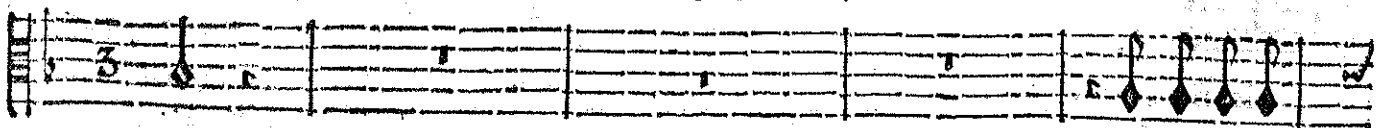


Je ne vous verray

BASSE-CONTINUE.



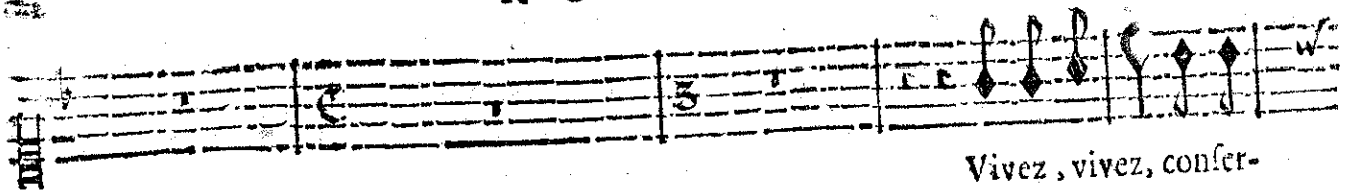
Choisissez où vous voulez vivre, Je prendray soin de vostre sort.



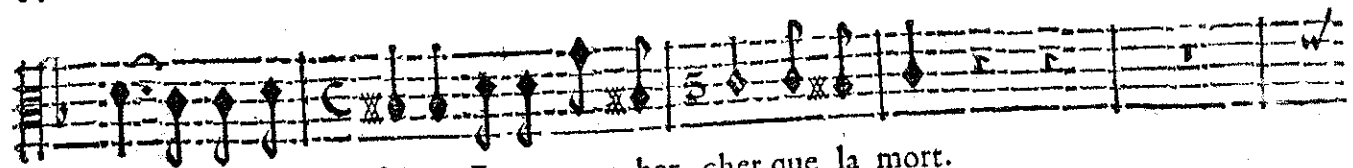
plus: Vous me deffen-

BASSE-CONTINUE.

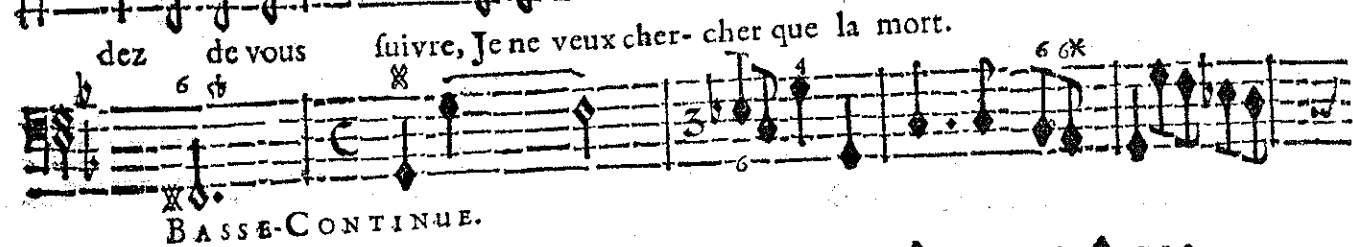
ROLAND;



Vivez, vivez, confer-



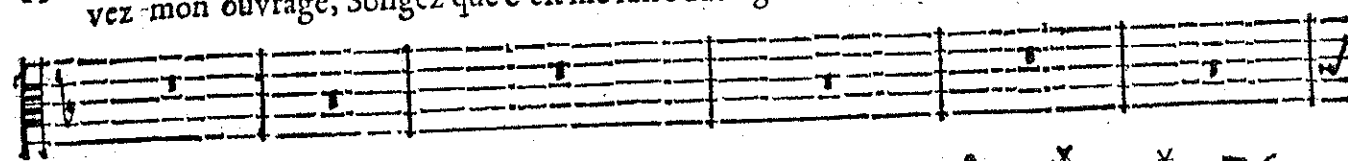
dez de vous fuivre, Je ne veux cher- cher que la mort.



vcz mon ouvrage, Songez que c'est me faire outrage De voir vos jours avec mépris Après le




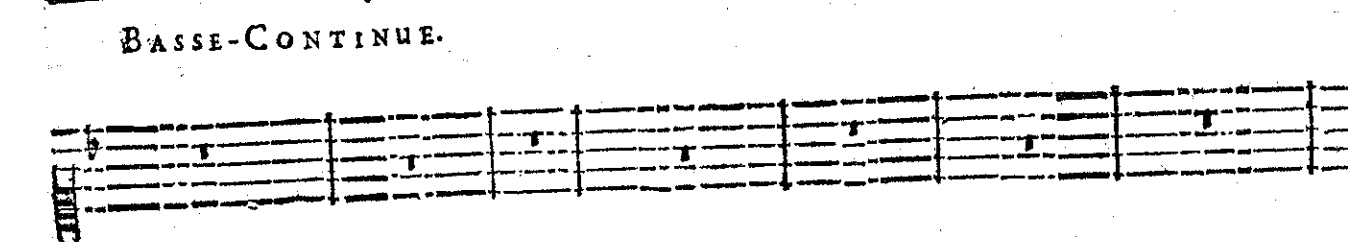
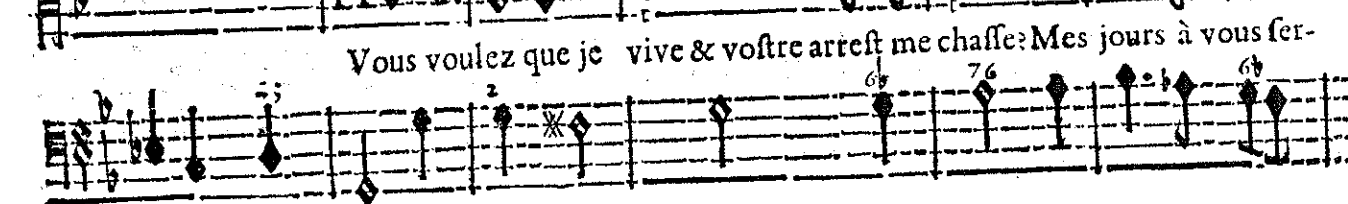
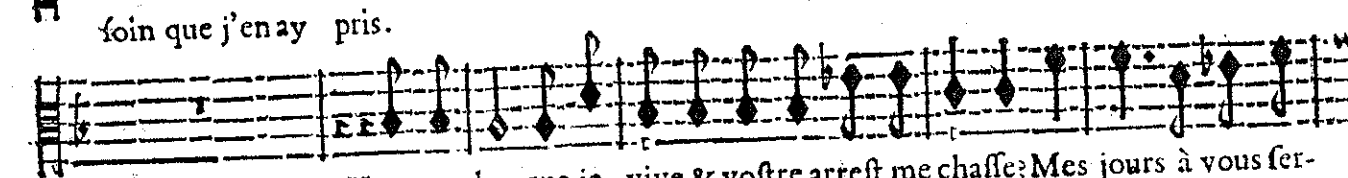
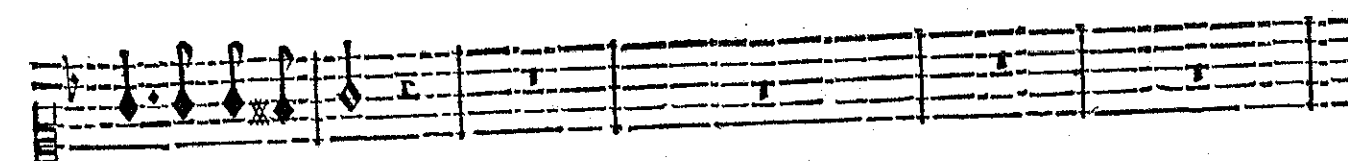
foin que j'enay pris.

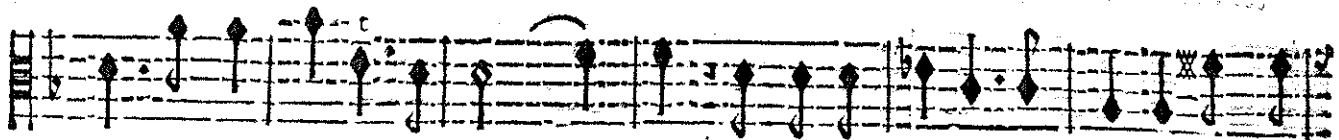
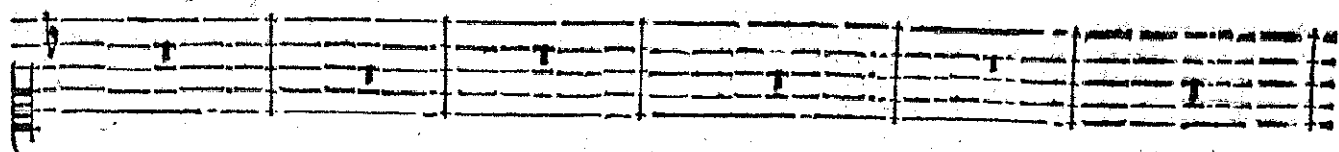


Vous voulez que je vive & vostre arrest me chasse? Mes jours à vous fer-



vit ne font pas reservez? Eh! que voulez-vous que je fasse De ces jours mal-heu-

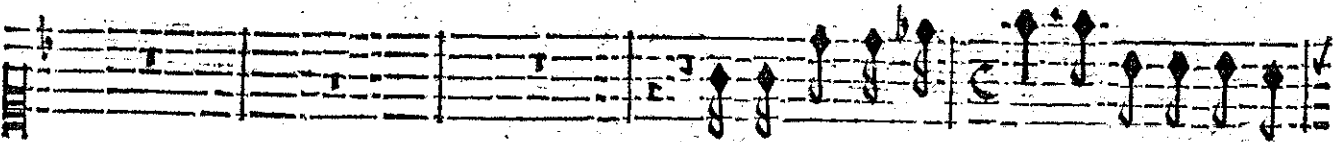




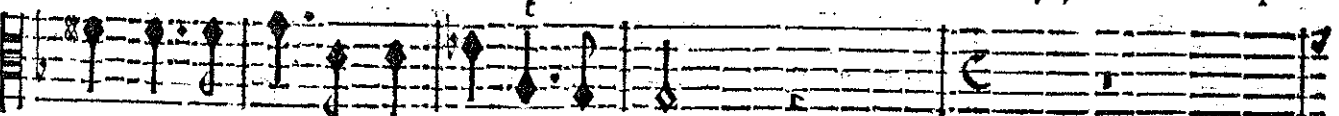
reux que vous m'avez sauvés ? Eh ! que voulez-vous que je fasse De ces



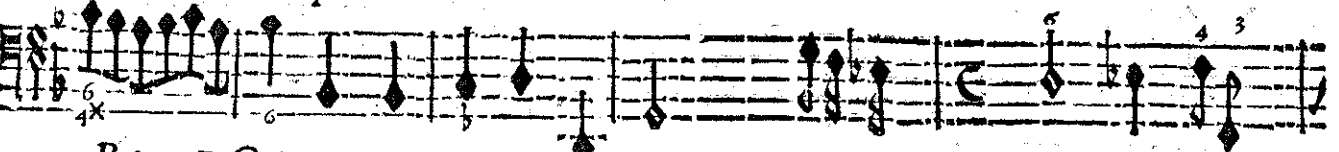
BASSE-CONTINUE.



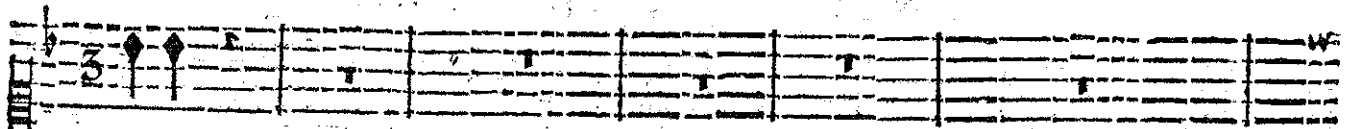
Puissiez vous loin de moy jouir d'un fort pai-



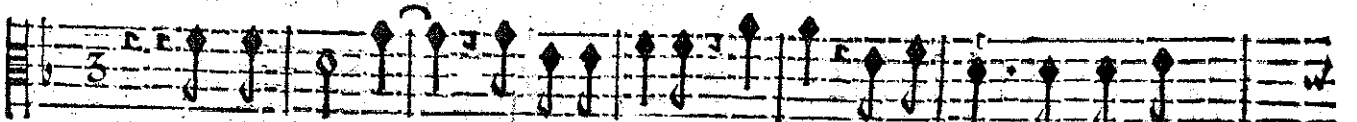
jours mal'heureux que vous m'avez sauvés ?



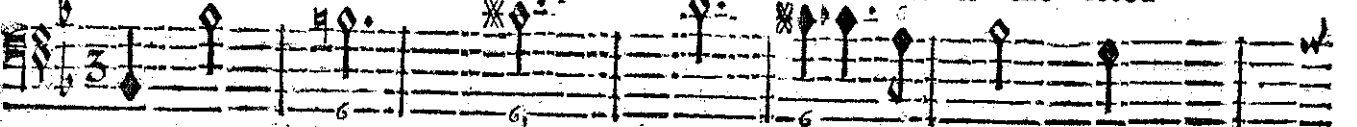
BASSE-CONTINUE.



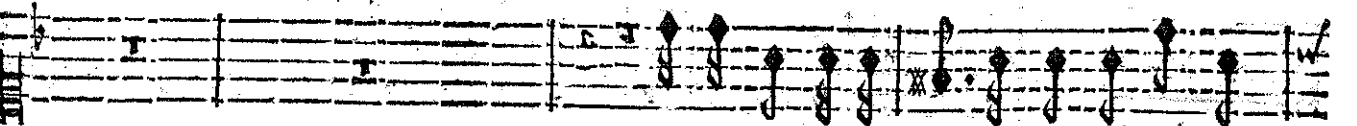
fible.



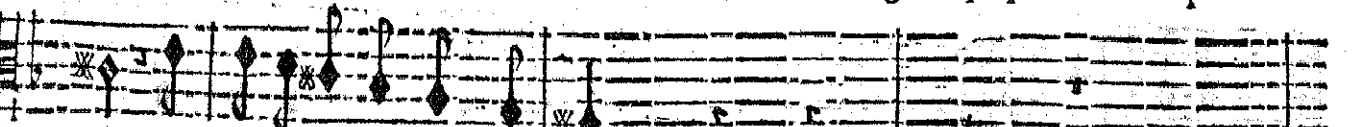
Loin de vous ! Ciel ! est-il possible ? Ah ! falloit-il me secou-



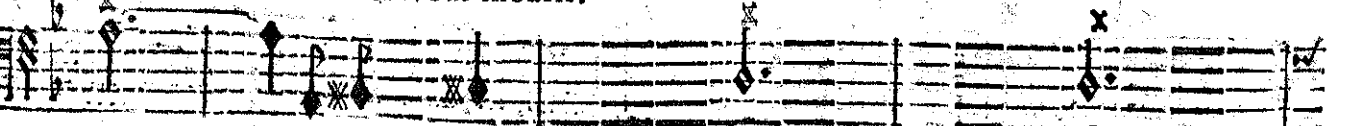
BASSE-CONTINUE.



Terminons des regrets qui pourroient trop s'é-



rir ? Que ne me laissez-vous mourir.



BASSE-CONTINUE.

ROLAND;

rendre: Ne me dites plus rien, Je ne veux rien entendre. Il est temps de nous sepa-

rer. Partez, Medor, Partez sans differe- rer.

BASSE-CONTINUE.

O Ciel!

BASSE-CONTINUE.

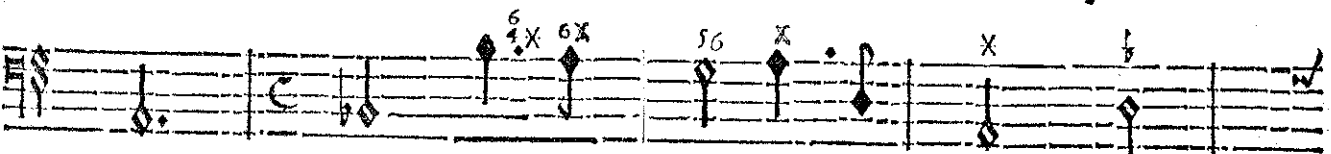
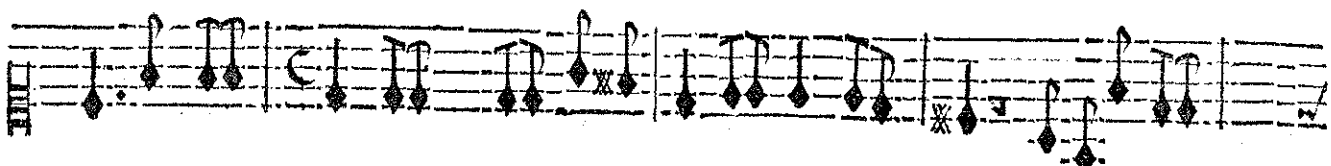
SCENE V.
ANGELIQUE, TEMIRE.

Je ne verray plus ce que j'aime, Conçois tu

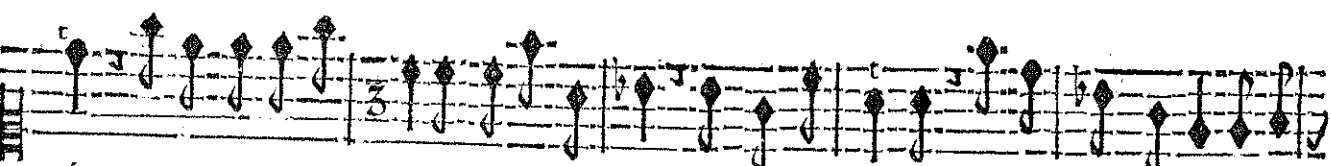
BASSE-CONTINUE.



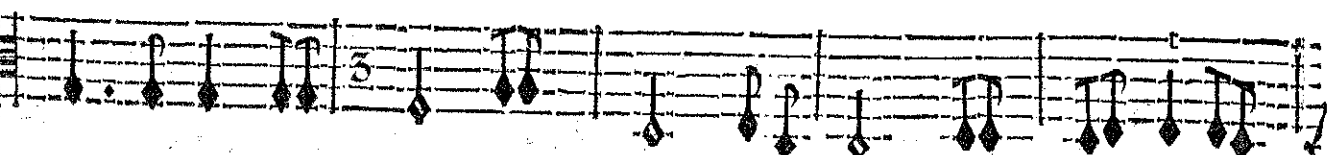
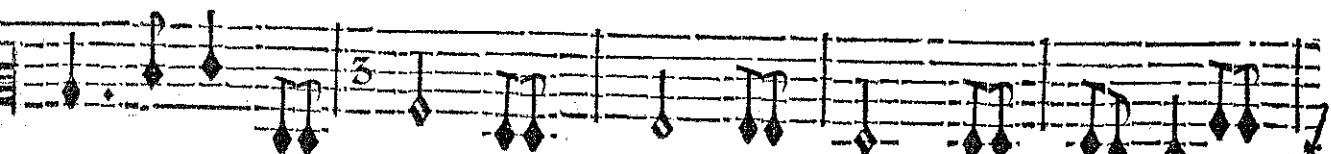
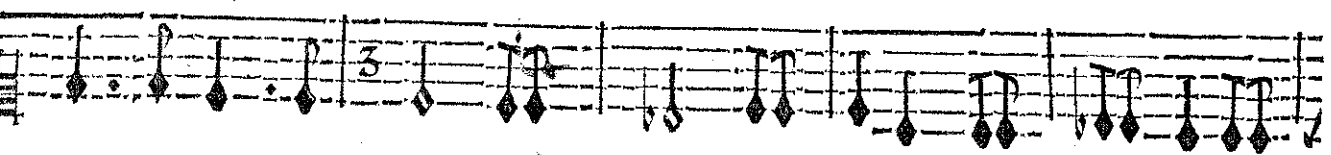
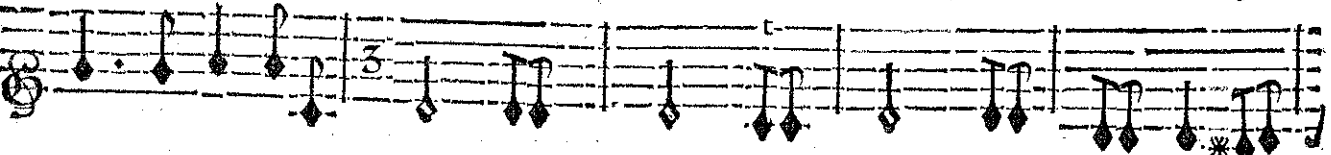
bien l'effort ex- trême Que pour bannir Medor je me fais aujourd' huy. Il part de despe-



BASSE-CONTINUE.



ré, tu vois ou je l'ex- pose. Il va mourir, j'en suis la cause, Je mourray bientôt après



BASSE-CONTINUE.

R O L A N D ;

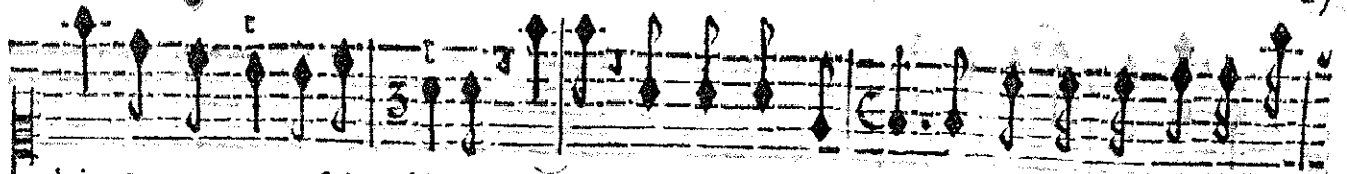
luy. Non, un trop tendre amour dans ses jours m'intéresse. Non, qu'il ne parte

BASSE-CONTINUE.

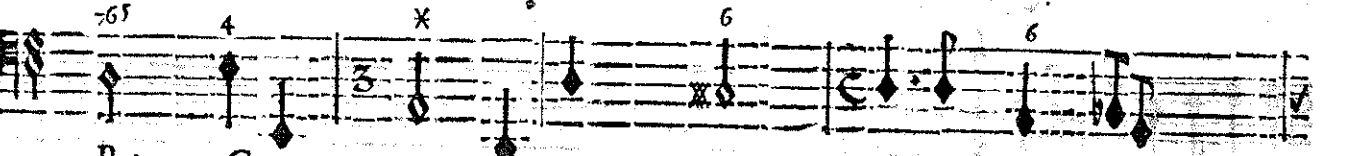
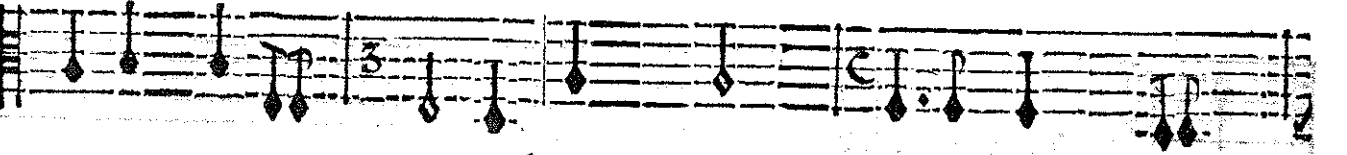
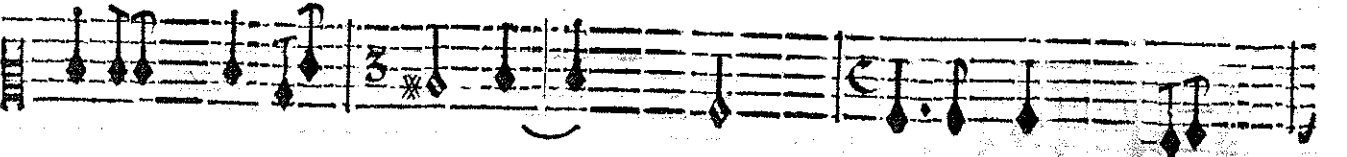
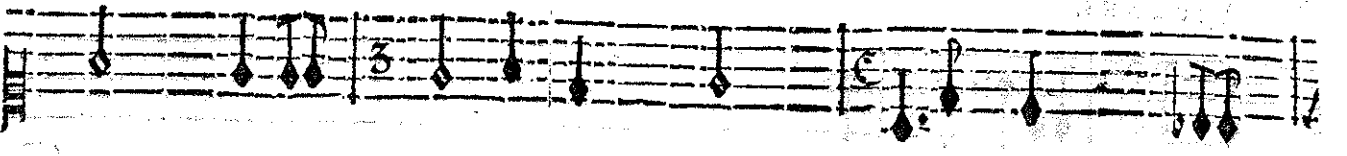
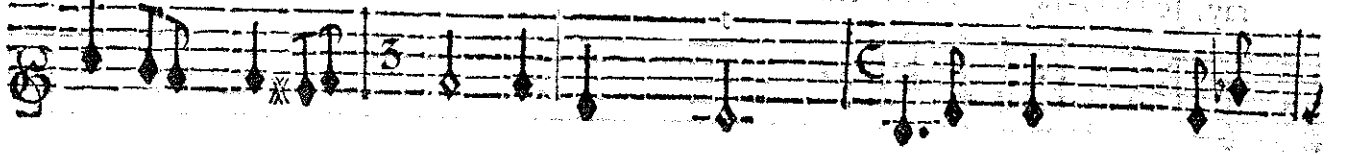
point, allons le r'appeller... Infortunée, où veux-tu aller? Je vais trahir ma

BASSE-CONTINUE.

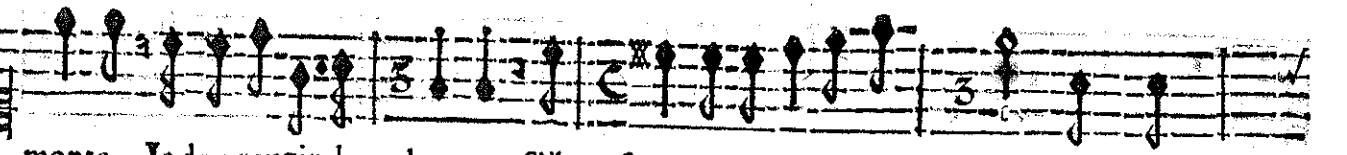
TRAGÉDIE.



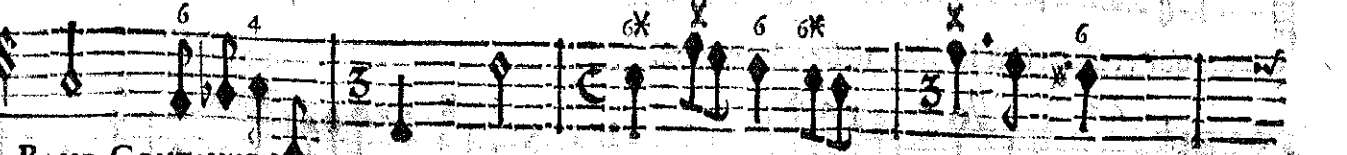
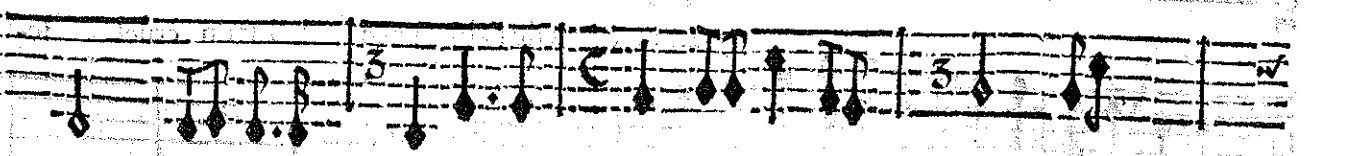
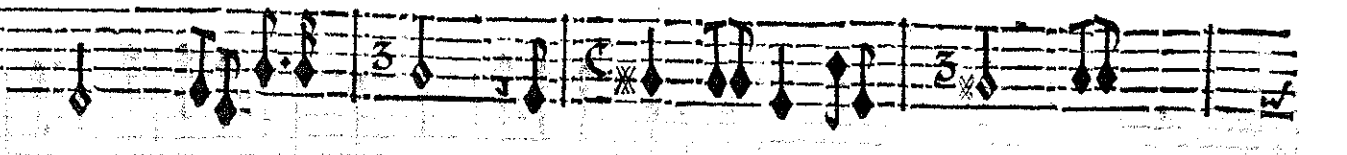
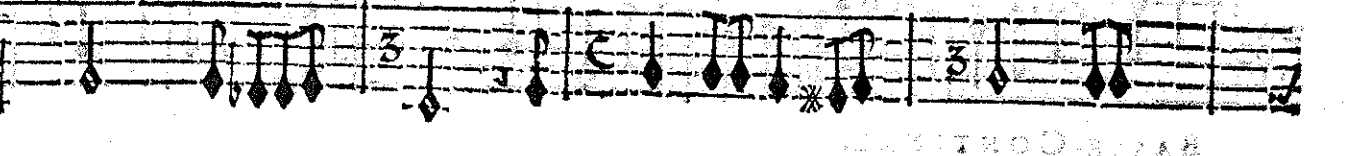
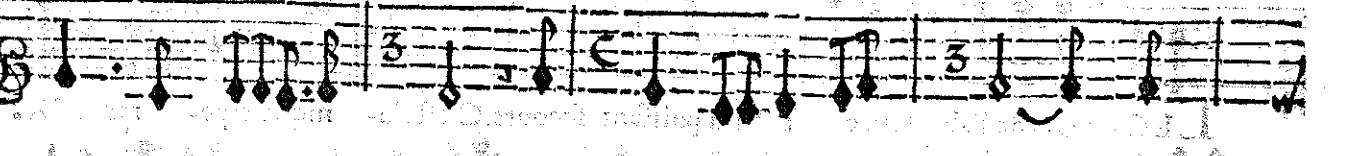
gloire & montrer ma foi- bleſſe. Ciel! quel eſt mon mal'heur ? s'il faut que l'amour me fur-



BASSE-CONTINUE.



monte, Je doy rougir de honte, S'il faut l'arracher de mon cœur, Je mour-



BASSE-CONTINUE.

Dij

ROLAND,

ray, Je mour-ray de dou-leur.

VIOLONS.

BASSE-CONTINUE.

TEMINE.

Le se-cours de l'ab-sence Est un puissant secours. C'est l'u-nique espe-rance Des

BASSE-CONTINUE.

Le se-cours de l'ab-sence Est un cruel se-

Cœurs qui veulent fuir les fu- nestes A- mours.

BASSE-CONTINUE.

TRAGÉDIE.

cours. Ah! quelle vio- lence De fuir incessam- ment ce qui charme toû jours. Le se-

BASSE-CONTINUE.

cours de l'ab- sence Est un cruel se-cours. Le se- cours de l'ab- sence Est un cru-

Le se- cours de l'ab- sence Est un puis-

BASSE-CONTINUE.

el se-cours. Le se- cours de l'ab- sence Est un cruel se- cours. Quoy! Medor pour ja-

fant se-cours. Le se-cours de l'ab- sence Est un puissant se- cours.

BASSE-CONTINUE.

mais d'avec moy se se- pare? Devois-tu m'inspi- rer un dessein si bar-

BASSE-CONTINUE.

ROLAND,

bare? Temire, j'ay suivy tes conseils rigoureux: Fay revenir Medor; que rien ne te re-

BASSE-CONTINUE.

tienne, Va, cours..mais s'il revient... n'importe, qu'il re- vienne. At- ten... je veux... he-

BASSE-CONTINUE.

las! sçay-je ce que je veux?

Ne puis-je en liber-

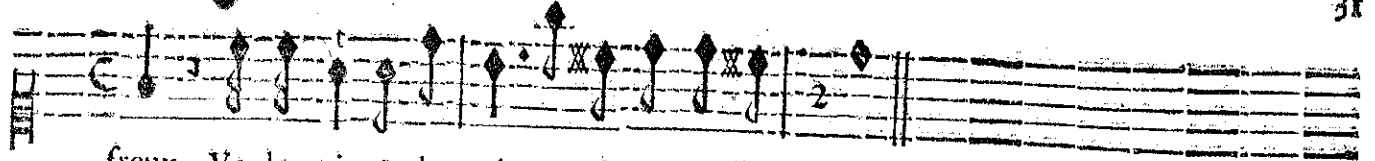
Voyez ces Estrangers, contraignez-vo^e pour eux.

BASSE-CONTINUE.

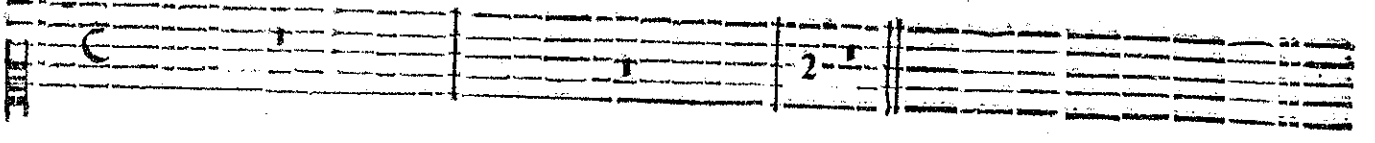
té soupirer & me plaindre? Faudra-t'il toujourns me contraindre? Sans Medor tout me semble af-

BASSE-CONTINUE.

TRAGÉDIE.



freux. Va le voir, & du moins console un mal'heu- reux.

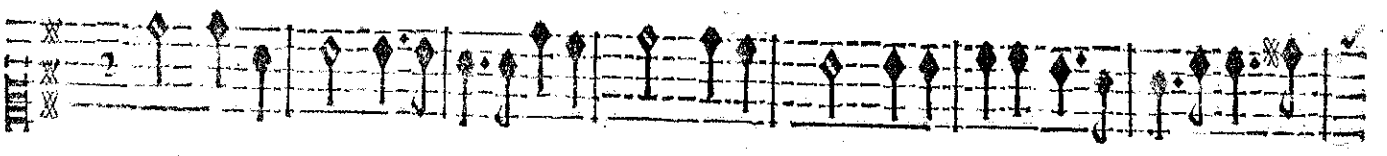


BASSE-CONTINUE.

SCENE VI.

ZILIANTE. TROUPE D'INSULAIRES ORIENTAUX.

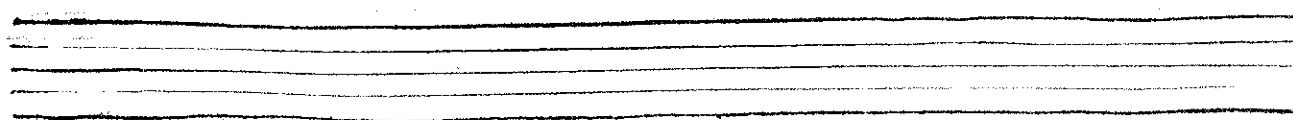
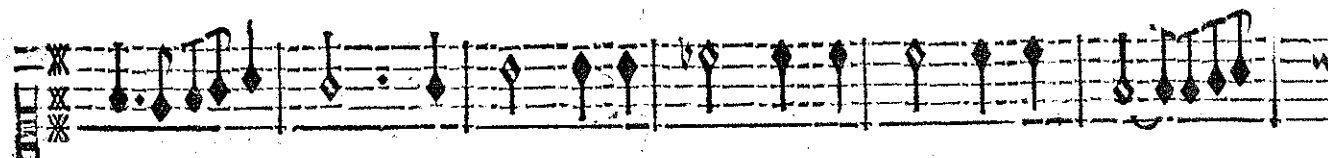
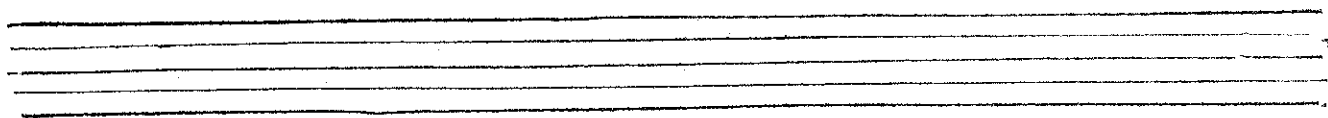
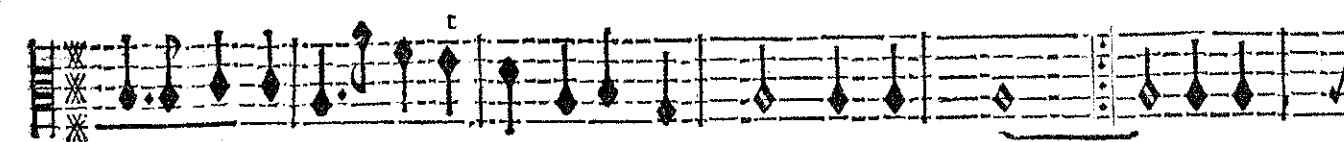
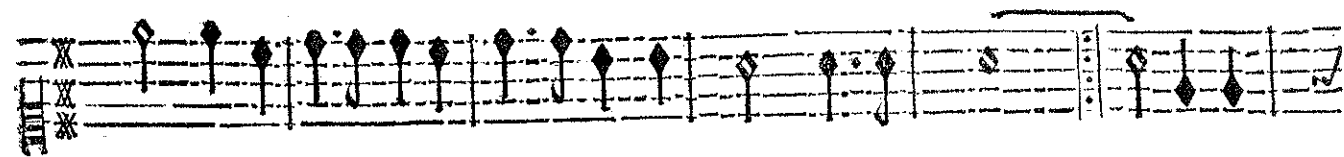
MARCHE.

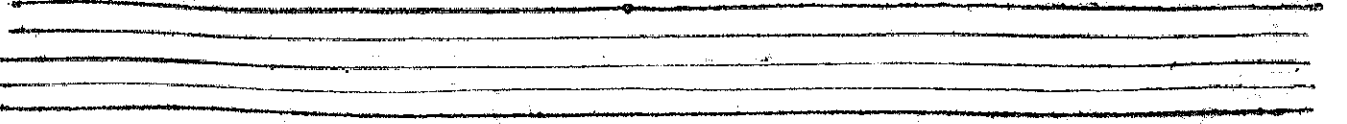
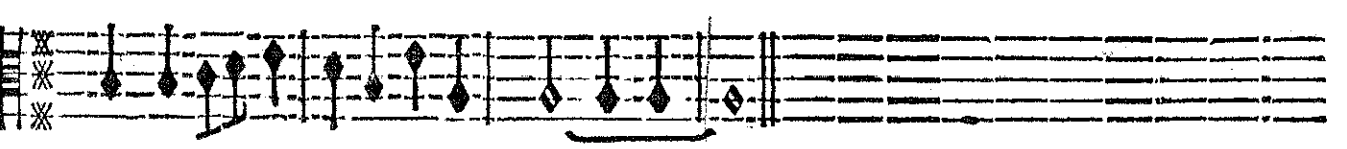
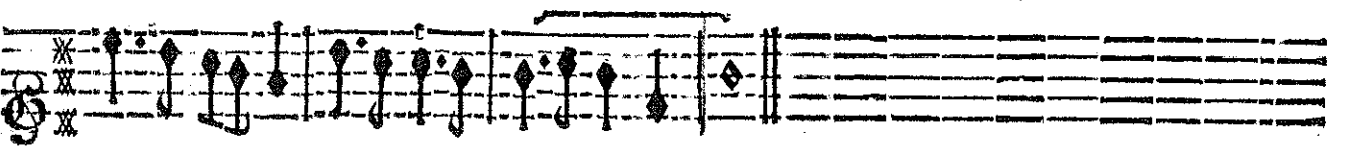
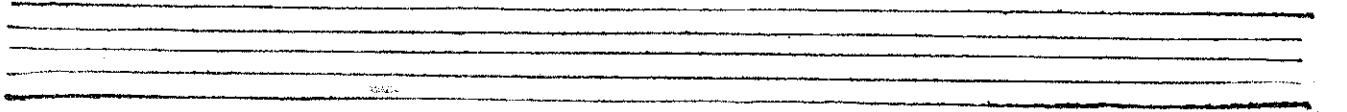
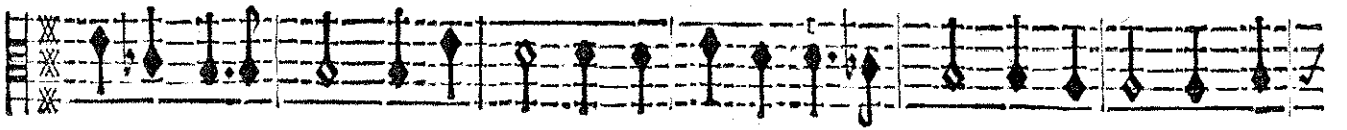
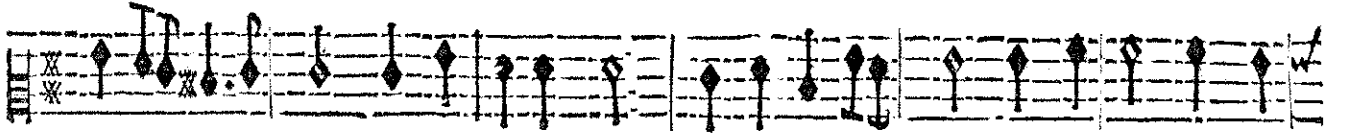
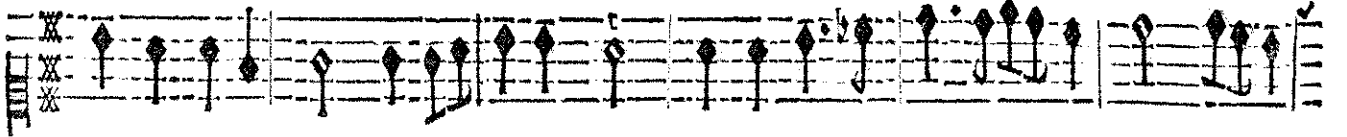
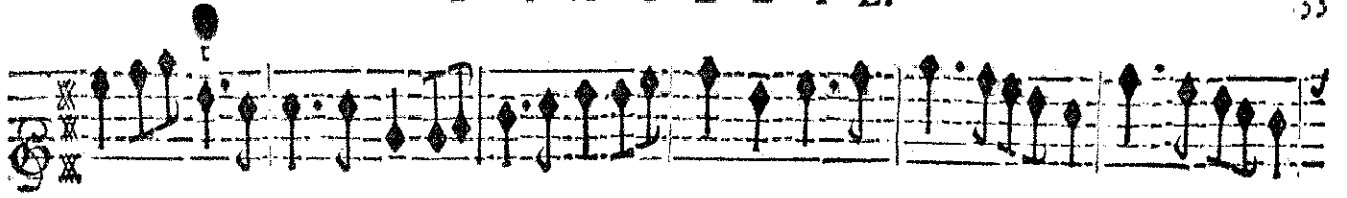


Roland

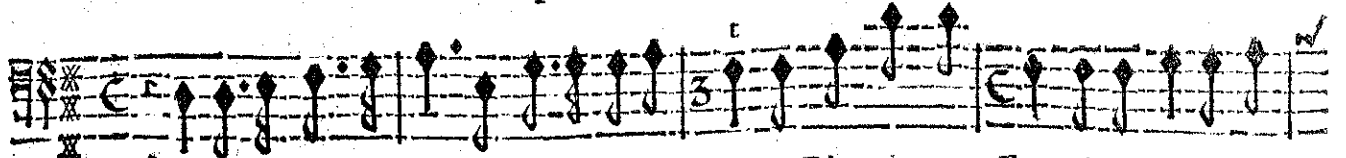
~~PIRETON,~~

32

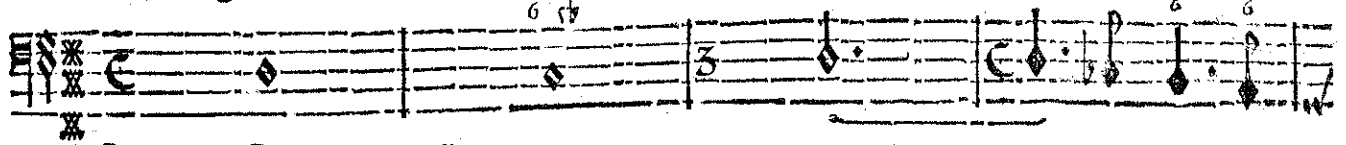




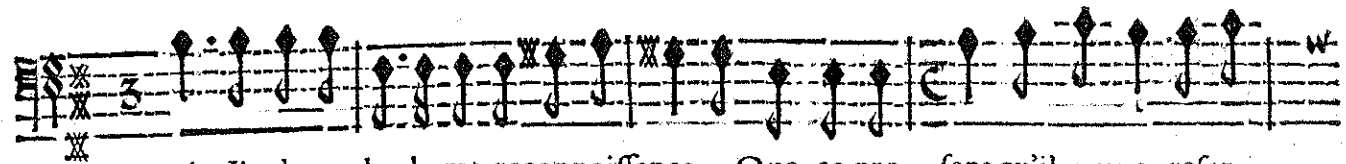
ZILIANTE portant un brasselet à Angelique.



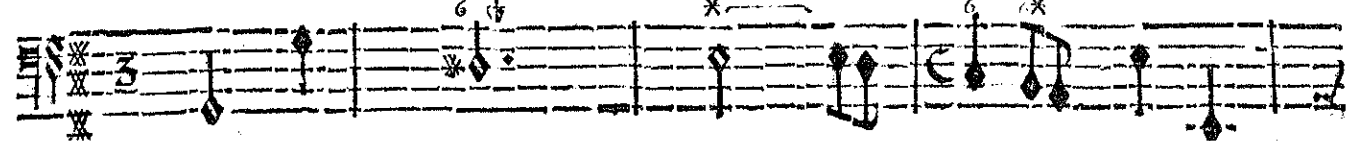
AU genereux Roland je doy ma delivrance; D'un charme affreux sa valeur m'a sau-



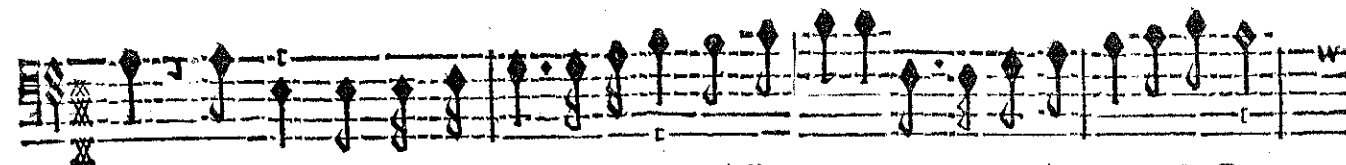
BASSE-CONTINUE.



vé; Il n'a voulu de ma reconnoissance Que ce present qu'il vous a refer-



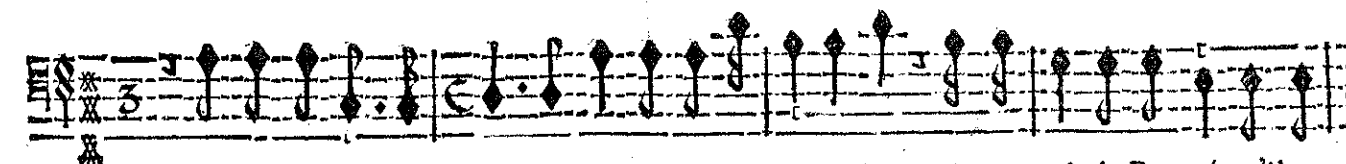
BASSE-CONTINUE.



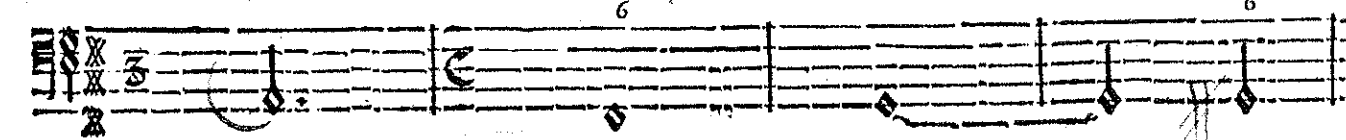
vé. Je viens pour vous l'offrir du Rivage où l'Aurore Ouvre la Barriere du Jour.



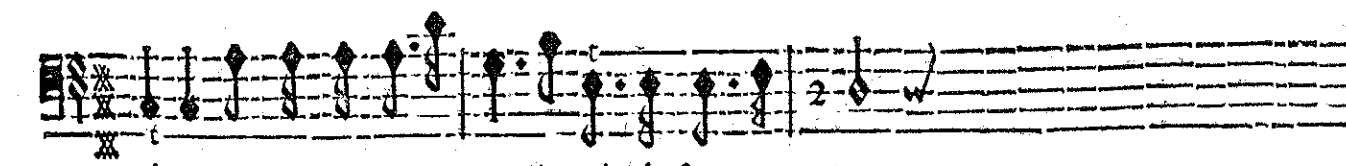
BASSE-CONTINUE.



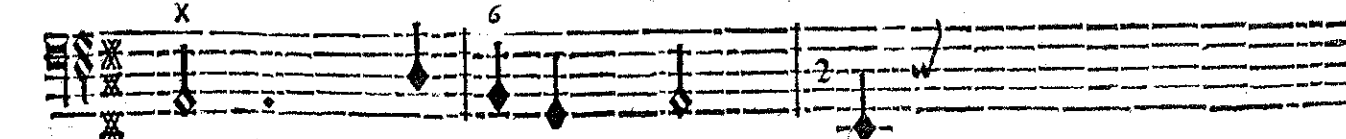
Vous embravez Roland d'un feu qui le devore: Mais qui peut voir la Beauté qu'il a-



BASSE-CONTINUE.



dore Voit sans estonnement l'excès de son amour.



BASSE-CONTINUE.

TRAGÉDIE

tres-doux

ZILIANTE.

Triomphez, charmâte Reine, Triôphez des pl^e grands cœurs. Triomphez,

BASSE-CONTINUE.

Triomphez, charmante Reine, Triôphez, Triom-

BASSE-CONTINUE.

ROLAND,

VIOLONS.

chez des pl^o grâds cœurs. Ce n'est qu'aux pl^o fameux Vainqueurs Qu'il est permis de porter vofre

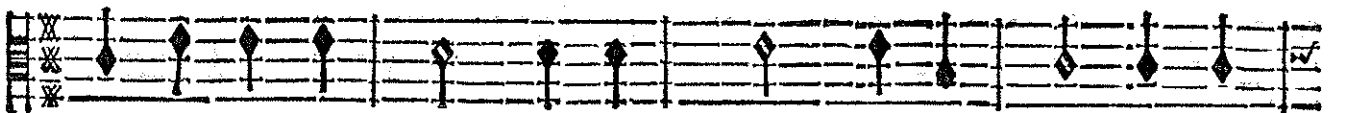
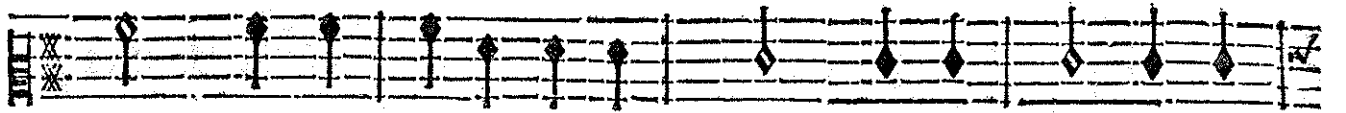
BASSE-CONTINUE.

VIOLONS.

chaif-

ne. Ce n'est qu'aux plus fameux Vain-

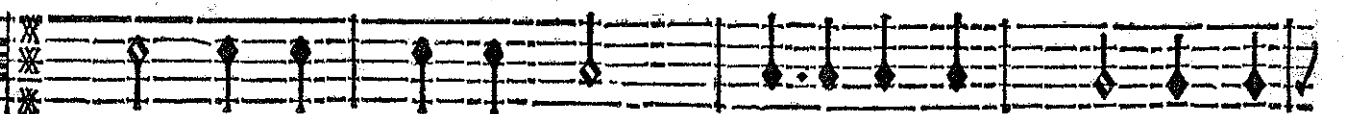
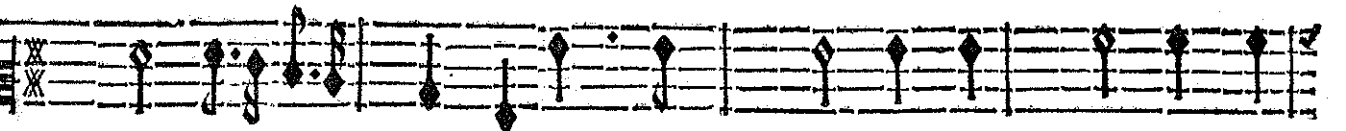
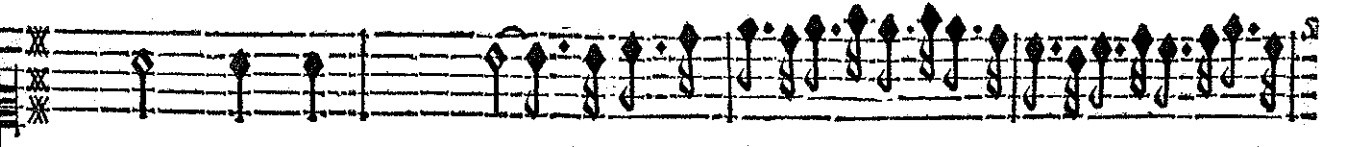
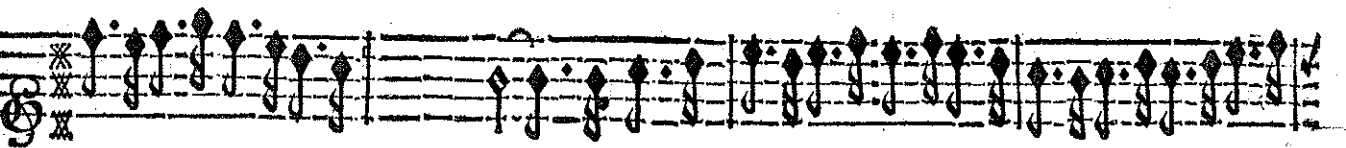
BASSE-CONTINUE.



queurs Qu'il est permis de porter vostre chaif-



BASSE-CONTINUE



ne. Ce n'est qu'aux plus fameux Vain-



BASSE-CONTINUE.

R O L A N D,

Violon I and Violon II staves with musical notation. The Violon I staff has a treble clef and a key signature of one flat. The Violon II staff has an alto clef. Both staves contain rhythmic patterns of eighth and sixteenth notes.

VIOLONS.

Violon I and Violon II staves with musical notation, continuing the rhythmic patterns from the first system.

Violon I and Violon II staves with musical notation, continuing the rhythmic patterns.

Violon I and Violon II staves with musical notation, continuing the rhythmic patterns.

Violon I and Violon II staves with musical notation, continuing the rhythmic patterns.

queurs, Qu'il est per- mis de por- ter de por- ter vostre chaif.

Basse-Continue staff with musical notation. It features a bass clef and a key signature of one flat. The notation includes rhythmic patterns and some accidentals.

BASSE-CONTINUE.

Violon I and Violon II staves with musical notation, continuing the rhythmic patterns.

VIOLONS.

Violon I and Violon II staves with musical notation, continuing the rhythmic patterns.

Violon I and Violon II staves with musical notation, continuing the rhythmic patterns.

Violon I and Violon II staves with musical notation, continuing the rhythmic patterns.

Violon I and Violon II staves with musical notation, continuing the rhythmic patterns.

ne. Triom- phez, Triom- phez,

Basse-Continue staff with musical notation, continuing the rhythmic patterns.

BASSE-CONTINUE.

TRAGÉDIE.

A musical staff for Violins, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of eighth and sixteenth notes, with some beams connecting them. The music concludes with a double bar line and a fermata.

VIOLONS.

A musical staff for Violins, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of eighth and sixteenth notes, with some beams connecting them. The music concludes with a double bar line and a fermata.

A musical staff for Violins, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of eighth and sixteenth notes, with some beams connecting them. The music concludes with a double bar line and a fermata.

A musical staff for Violins, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of eighth and sixteenth notes, with some beams connecting them. The music concludes with a double bar line and a fermata.

A musical staff for Violins, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of eighth and sixteenth notes, with some beams connecting them. The music concludes with a double bar line and a fermata.

charmante Reyne, Triom-phez, Triom-phez des plus grands Cœurs.

A musical staff for Bass Continuo, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of eighth and sixteenth notes, with some beams connecting them. The music concludes with a double bar line and a fermata.

BASSE CONTINUE.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

ROLAND, CHOEUR.

Triomphez, Triomphez, charmante Reyne, Triomphez
 Triomphez, Triomphez, charmante Reyne, Triomphez
 Triomphez, charmante Reyne, Triomphez des plus grands cœurs, Triom-
 Triomphez, charmante Reyne, Triomphez des plus grands cœurs, Triom-

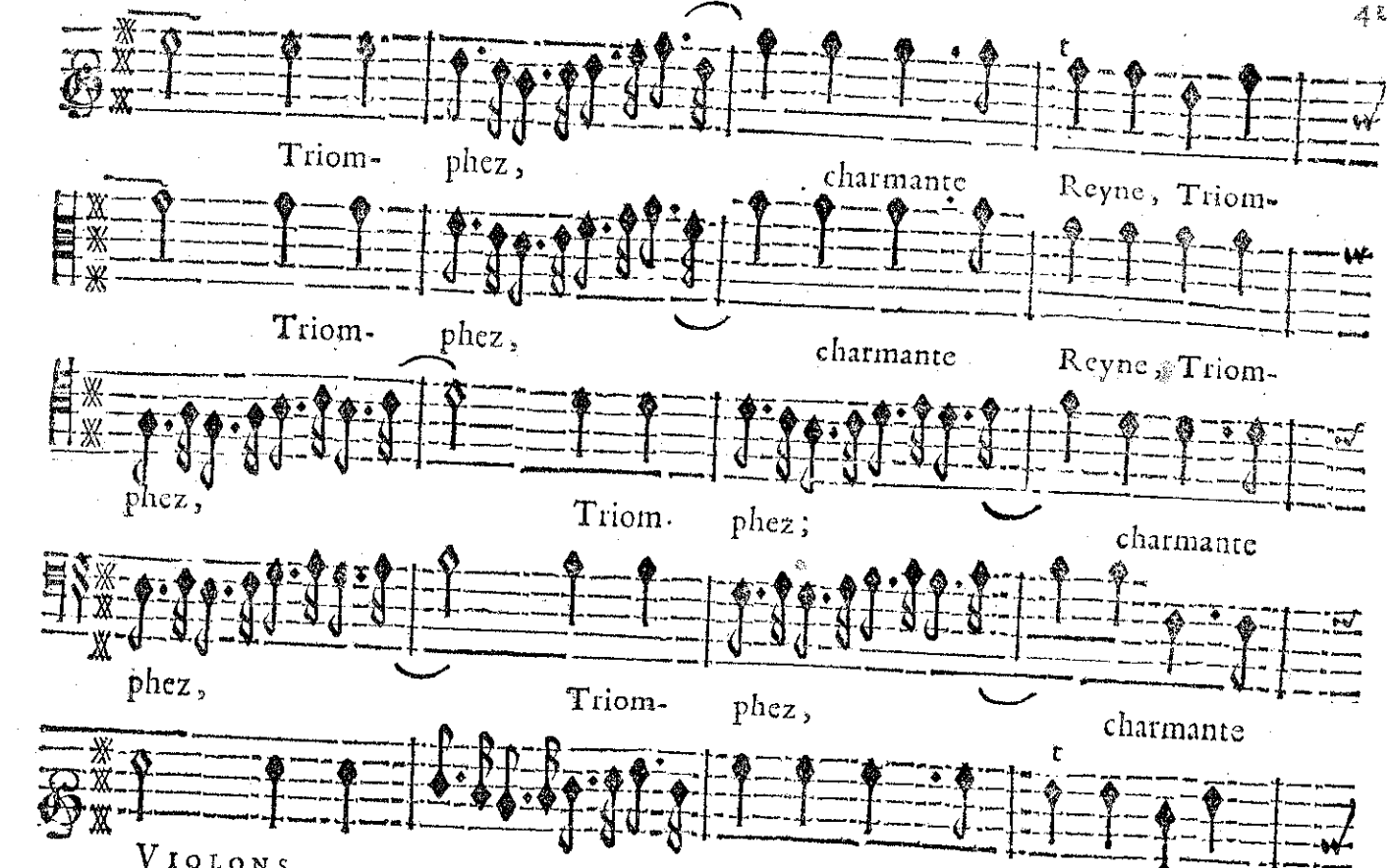
VIOLONS.

Violin and Viola staves with musical notation. The notation includes various note values and rests. There are some markings above the staves, including a '6' and a '4x'.

BASSE-CONTINUE:

Bass Continuo staves with musical notation. The notation includes various note values and rests. There are some markings above the staves, including a '6' and a '4x'.

TRAGÉDIE.



Triom- phez, charmante Reyne, Triom- phez, charmante Reyne, Triom- phez; charmante

VIOLONS.



BASSE-CONTINUE.

ROLAND;

phez des plus grâds Cœurs: Triomphez des plus grâds Cœurs: Ce n'est qu'aux pl^e fameux Vain-

phez des plus grâds Cœurs: Triomphez des plus grâds Cœurs: Ce n'est qu'aux pl^e fameux Vain-

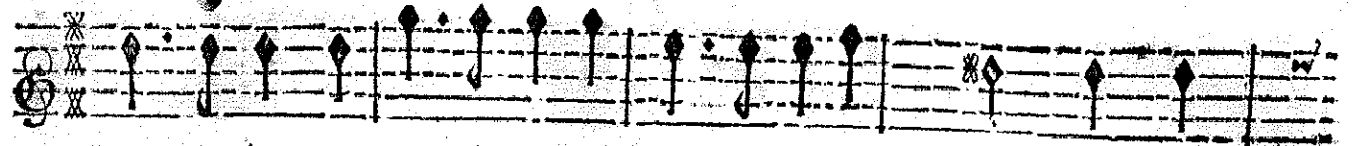
Reyne, Triomphez, Triomphez des plus grâds Cœurs: Ce n'est qu'aux pl^e fameux Vain-

Reyne: Triomphez, Triomphez des plus grâds Cœurs: Ce n'est qu'aux pl^e fameux Vain-

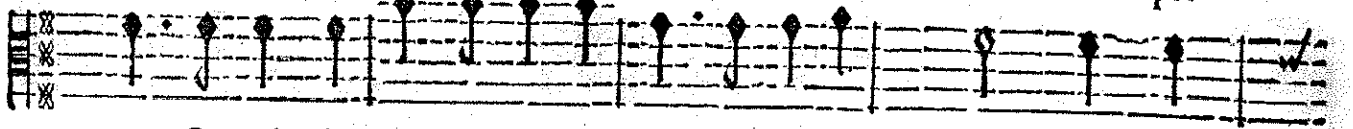
VIOLONS.

BASSE-CONTINUE.

TRAGÉDIE.



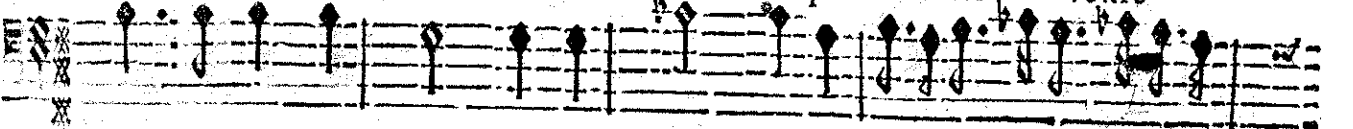
queurs Ce n'est qu'aux plus fameux Vainqueurs Qu'il est per- mis de por-



queurs Ce n'est qu'aux plus fameux Vainqueurs Qu'il est per- mis de por-



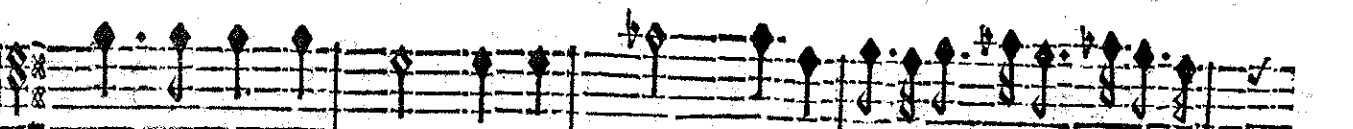
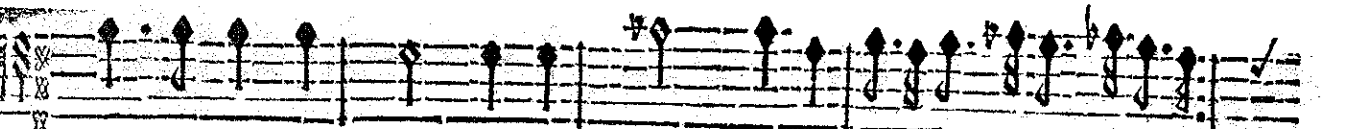
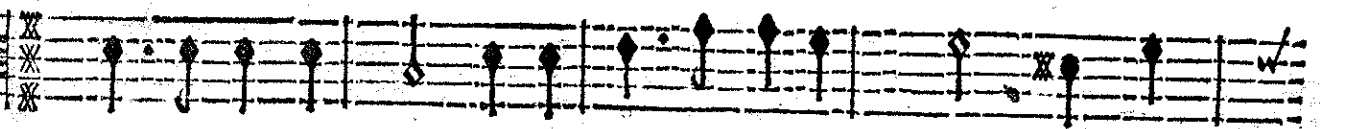
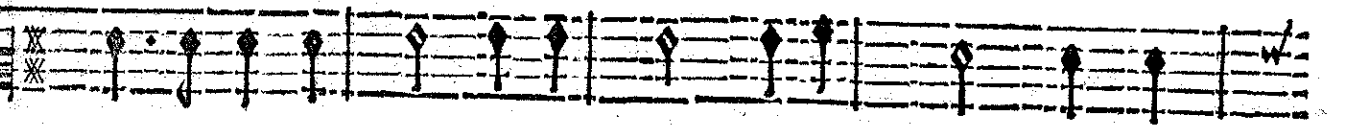
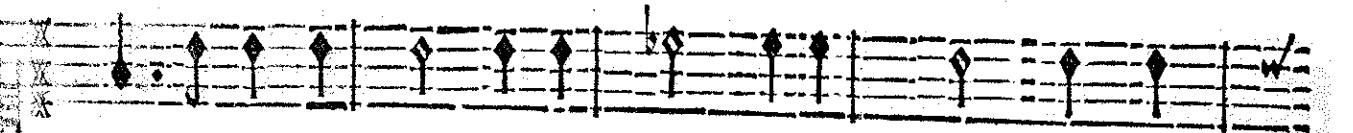
queurs Qu'il est per- mis de por- ter de por- ter vof-



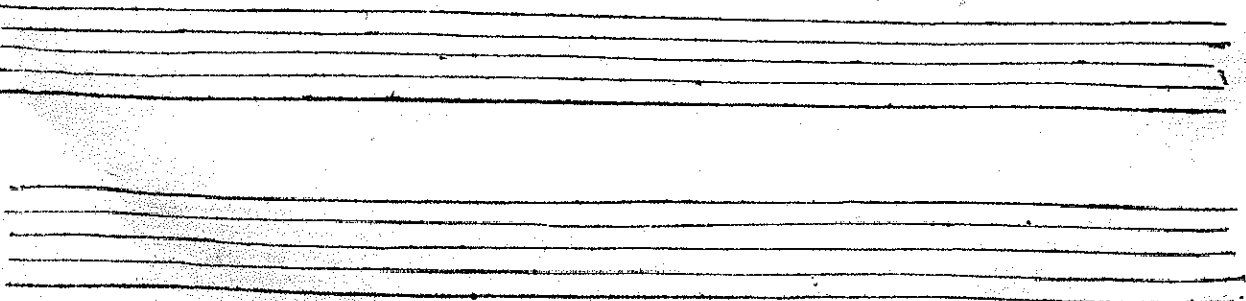
queurs Qu'il est per- mis De por- ter vof- tre chais-



VIOLONS.



BASSE-CONTINUE.



ROLAND,

ter vostre chaif- ne. Ce n'est qu'aux plus fameux Vain-
ter vostre chaifne. Ce n'est qu'aux plus fameux Vainqueurs Qu'il est per-
chaif- ne. Ce n'est qu'aux plus fameux Vain-
chaif- ne. Ce n'est qu'aux plus fameux Vainqueurs Qu'il est per-

BASSE-CONTINUE.

TRAGÉDIE.

queurs Qu'il est per- mis de por- ter vofre chaif-

mis de por- ter de por- ter vofre chaif-

queurs Ce n'est qu'aux plus fameux Vainqueurs Qu'il est per- mis de por-

mis de por- ter vofre chaif-

BASSE-CONTINUE.

ROLAND,

ne. Ce n'est qu'aux plus fameux Vainqueurs Ce n'est qu'aux plus fameux Vain-

ne. Ce n'est qu'aux plus fameux Vainqueurs Ce n'est qu'aux plus fameux Vain-

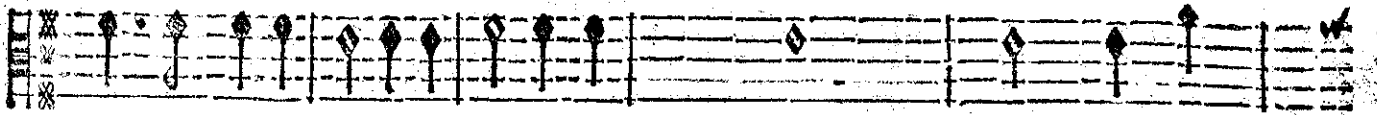
ter Vostre chaif- ne. Ce n'est qu'aux plus fameux Vain-

ne. Ce n'est qu'aux plus fameux Vainqueurs qu'il est per-

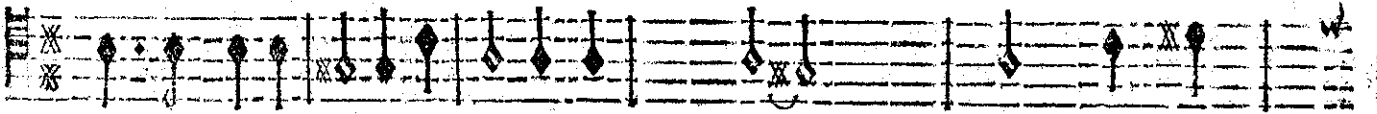
BASSE-CONTINUE.



queurs Qu'il est permis de porter vostre chaif- ne. Triom-



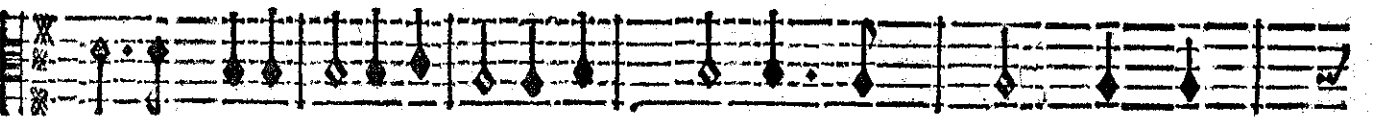
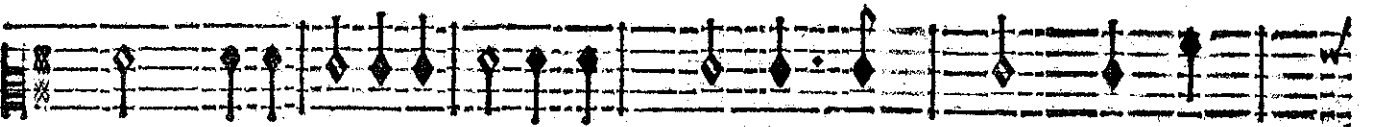
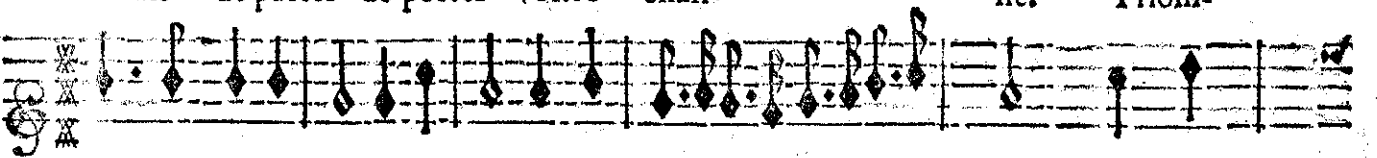
queurs Qu'il est permis de porter vostre chaif- ne. Triom-



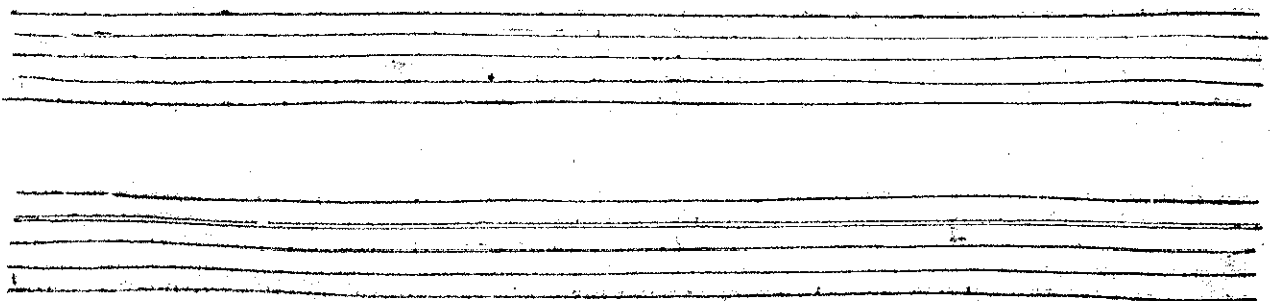
queurs Qu'il est permis de porter vostre chaif- ne. Triom-



mis de porter de porter vostre chaif- ne. Triom-



BASSE-CONTINUE.



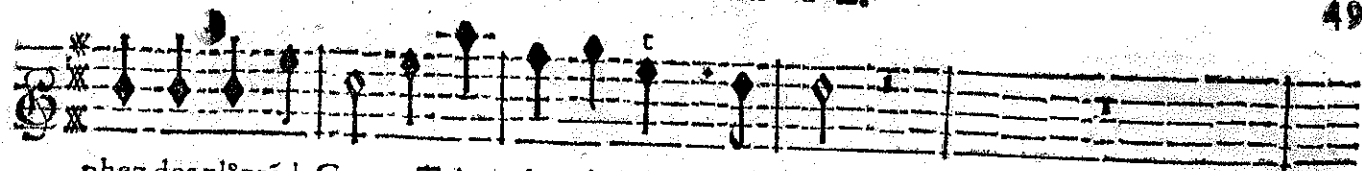
ROLAND,

48

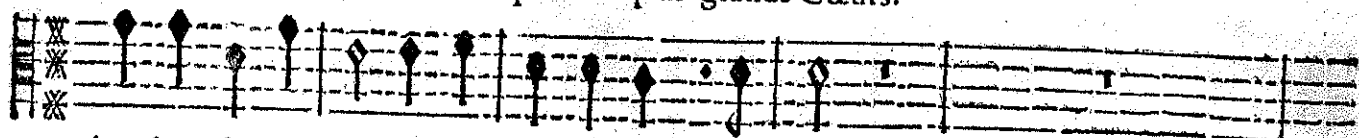
phez, Triom- phez, charmante Reyne, Triom-
 phez, Triom- phez, charmante Reyne, Triom-
 phez, charmante Reyne, Triom- phez, charmante
 phez, Triom- phez, charmante
 phez, Triom- phez, charmante

VIOLONS.

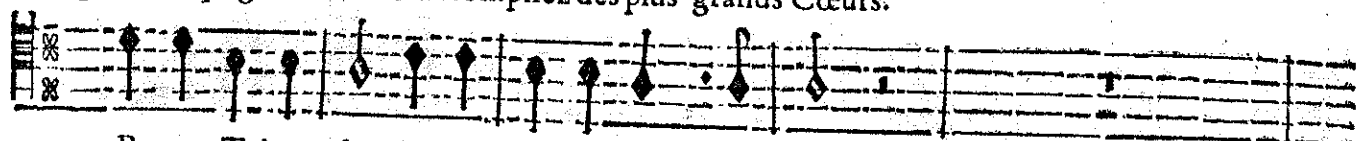
BASSE-CONTINUE.



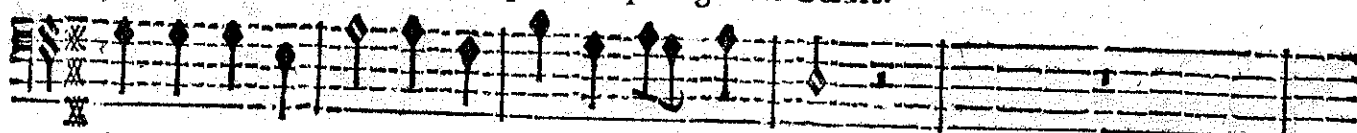
phez des pl^ogrands Cœurs. Triomphez des plus grands Cœurs.



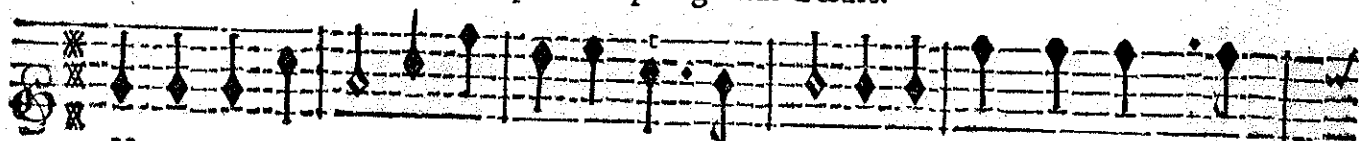
phez des pl^ogrands Cœurs. Triomphez des plus grands Cœurs.



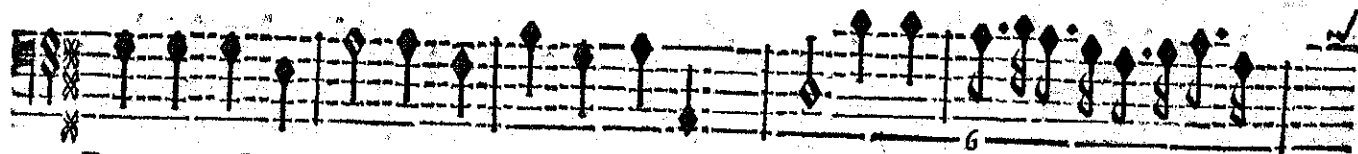
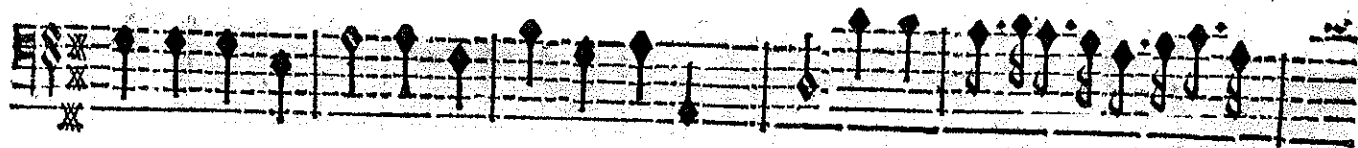
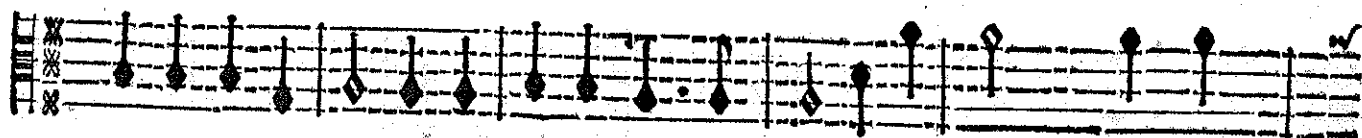
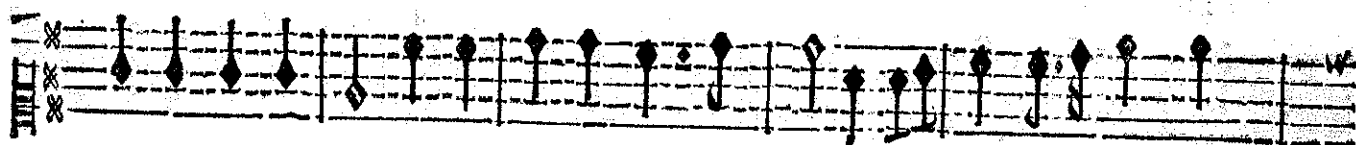
Reyne, Triom-phez, Triom-phez des plus grands Cœurs.



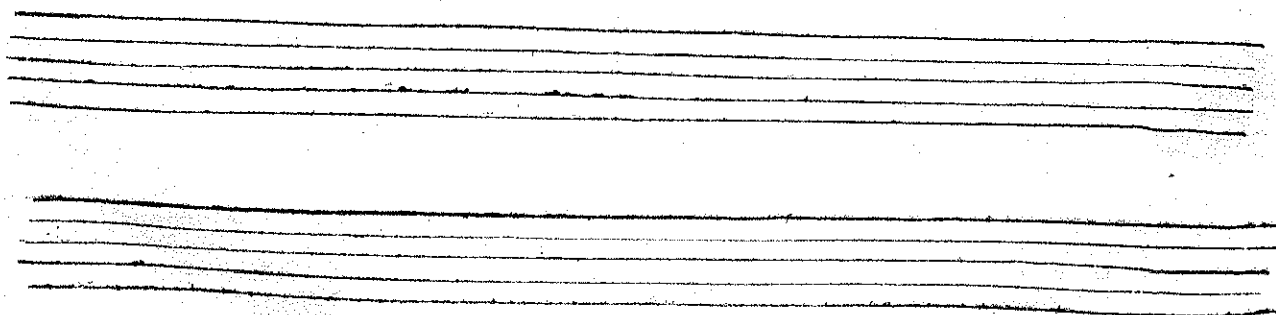
Reyne, Triom- phez, Triom-phez des plus grands Cœurs.



VIOLONS.



BASSE-CONTINUE.



ROLAND;

58

Musical staff with notes and lyrics: Triom- phez, Triom-

Musical staff with notes and lyrics: Triom- phez, Triom-

Musical staff with notes and lyrics: Triom- phez, charmante

Musical staff with notes and lyrics: Triom- phez, charmante

Musical staff with notes and lyrics: Triom- phez, charmante

VIOLONS.

Musical staff for Violons with notes

Musical staff for Violons with notes

Musical staff for Violons with notes

Musical staff for Violons with notes

Musical staff for Violons with notes

BASSE-CONTINUE.

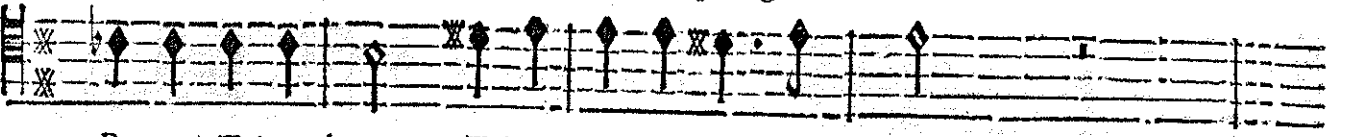
Empty musical staves for Basse-Continue



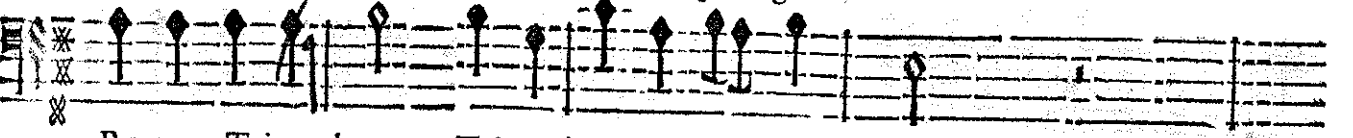
phez charmante Reyne Triomphez des plus grands cœurs.



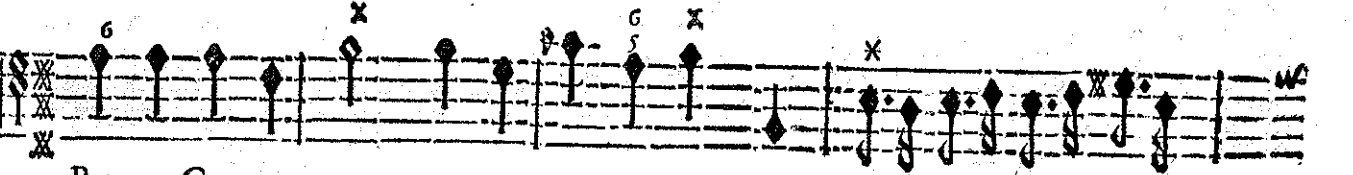
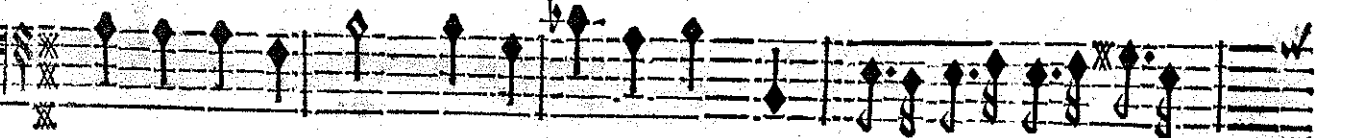
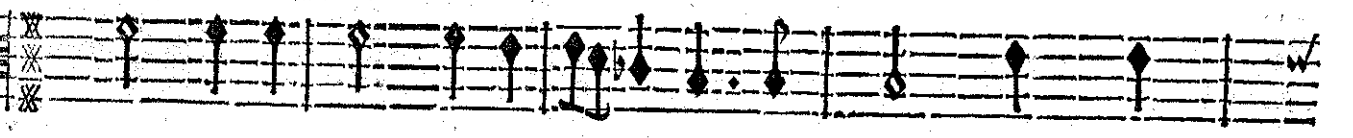
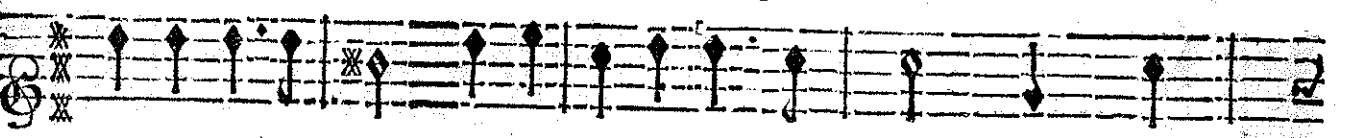
phez charmante Reyne Triomphez des plus grands cœurs.



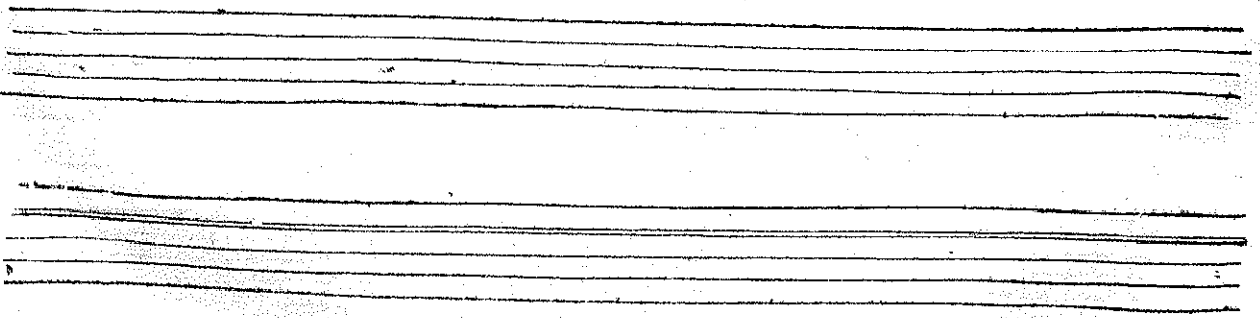
Reyne Triomphez Triomphez des plus grands cœurs.



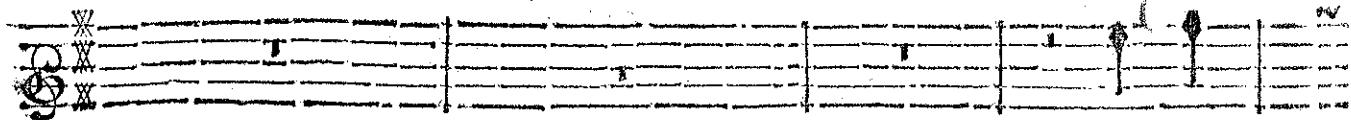
Reyne Triomphez Triomphez des plus grands cœurs.



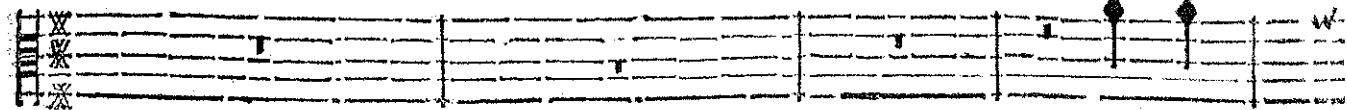
BASSE-CONTINUE.



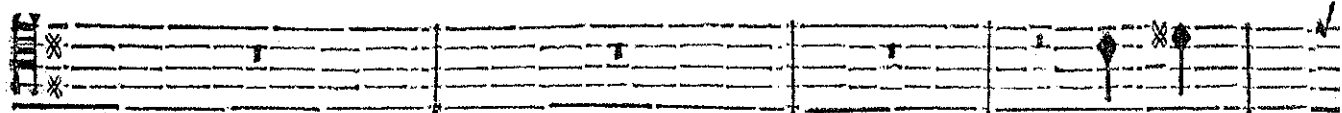
R O L A N D,



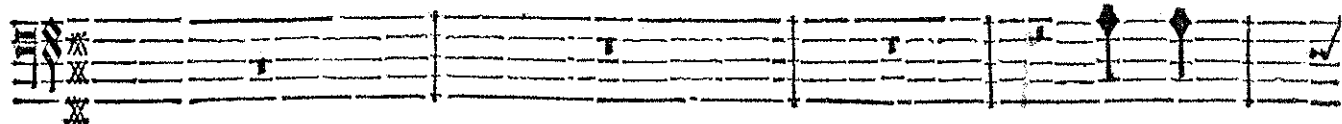
Triom-



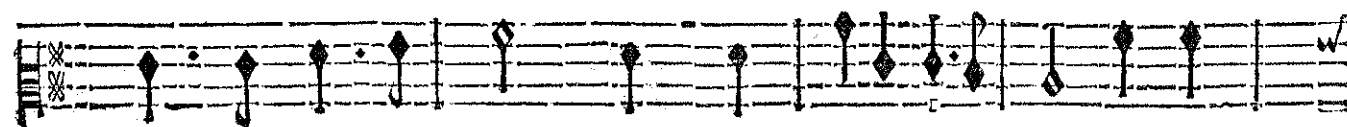
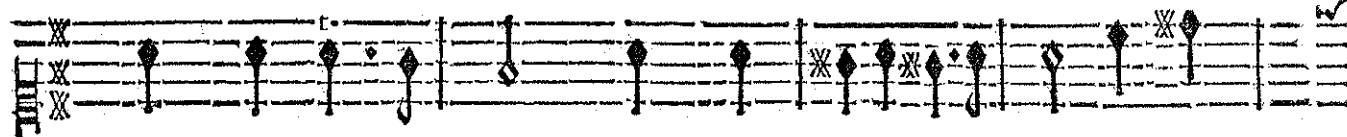
Triom-



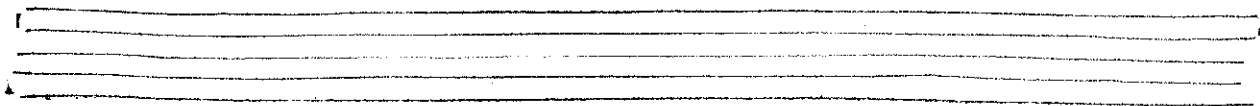
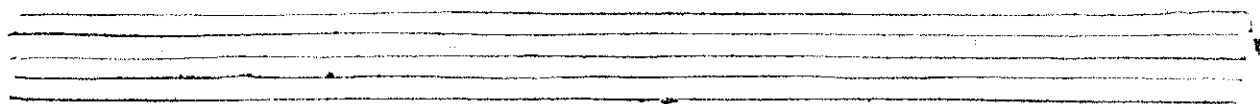
Triom-



Triom-



BASSE-CONTINUE.



TRAGÉDIE

phez, Triom- phez,

charmante Reyne, Triom-

phez, Triom- phez, charmante Reyne, Triom.

phez, charmante Reyne, Triom- phez, charmante

phez, Triom- phez, charmante

VIOLONS.

BASSE-CONTINUE.

R O L A N D;

phez des plus grāds Cœurs Triomphez des plus grāds Cœurs:

phez des plus grāds Cœurs: Triomphez des plus grāds Cœurs:

Reyne, Triomphez, Triomphez des plus grāds Cœurs:

Reyne: Triomphez, Triomphez des plus grāds Cœurs:

V I O L O N S.

BASSE-CONTINUE.

Ce n'est qu'aux plus fameux Vainqueurs Ce n'est qu'aux plus fameux Vain-

Ce n'est qu'aux plus fameux Vainqueurs Ce n'est qu'aux plus fameux Vain-

Ce n'est qu'aux plus fameux Vainqueurs Qu'il est permis de por-

Ce n'est qu'aux plus fameux Vainqueurs Qu'il est permis de por-

VIOLONS.

BASSE-CONTINUE.

R O L A N D;

queurs Qu'il est per- mis de por- ter vofre chaif-

queurs Qu'il est per- mis de por- ter vofre chafne: Ce n'est qu'aux

ter de por- ter vofre chaif- ne: Ce n'est qu'aux

ter vofre chaif- ne: Ce n'est qu'aux

V I O L O N S.

BASSE-CONTINUE.

ne. Ce n'est qu'aux plus fameux Vainqueurs Qu'il est permis de porter vostre

plus fameux Vainqueurs Qu'il est permis de porter vostre chais.

plus fameux Vainqueurs Qu'il est permis de porter de porter vostre

plus fameux Vainqueurs Qu'il est permis de porter de porter vostre

BASSE-CONTINUE.

ROLAND,

chais- ne. Ce n'est qu'aux plus fameux Vain-
ne. Ce n'est qu'aux plus fameux Vainqueurs Ce n'est qu'aux plus fameux Vain-
chaisne. Ce n'est qu'aux plus fameux Vainqueurs Ce n'est qu'aux plus fameux Vain-
chais- ne. Ce n'est qu'aux

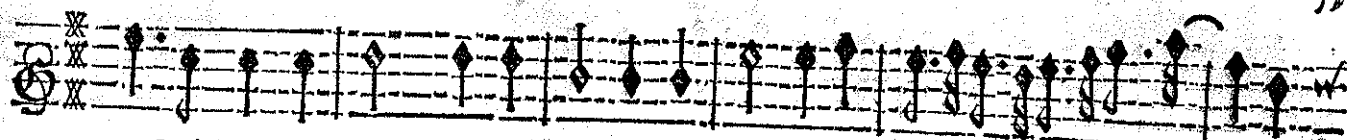
The first system shows a vocal line in treble clef with lyrics. The piano accompaniment is in the lower staves, featuring a complex rhythmic pattern with many sixteenth notes.

VIOLONS.


The violin part consists of five staves of music, showing a melodic line with various ornaments and rhythmic patterns. The basso continuo part is shown in the final system, with a single staff of music.

BASSE-CONTINUE.

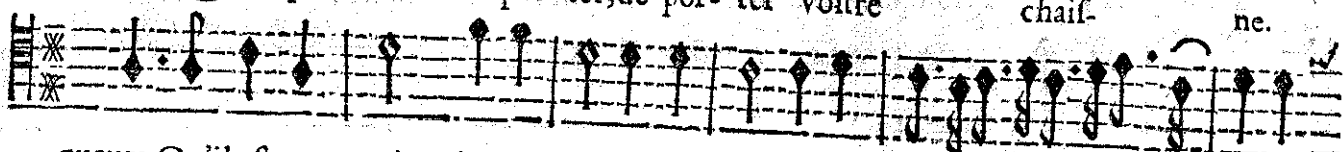
Two empty musical staves are provided for the basso continuo part, indicating that the specific notation for this part is not present on this page.



queurs, Qu'il est per- mis de por- ter, de por- ter vostre chaif-



ne.



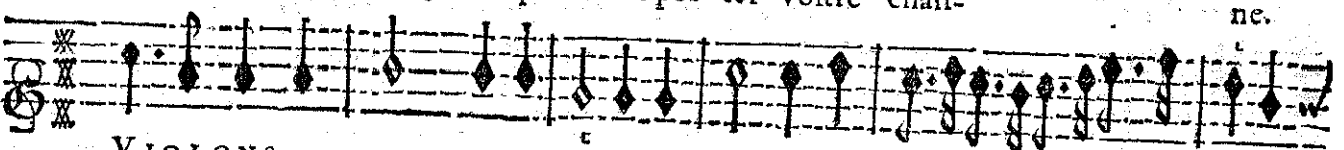
chaif-

ne.



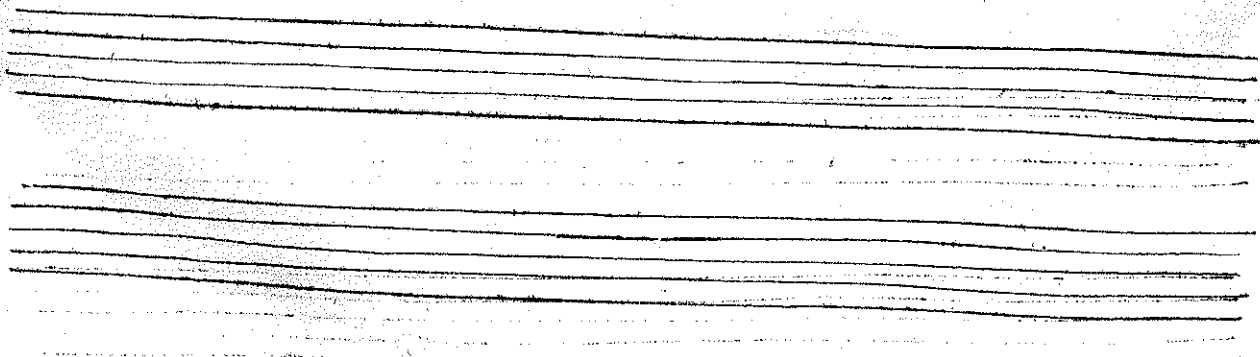
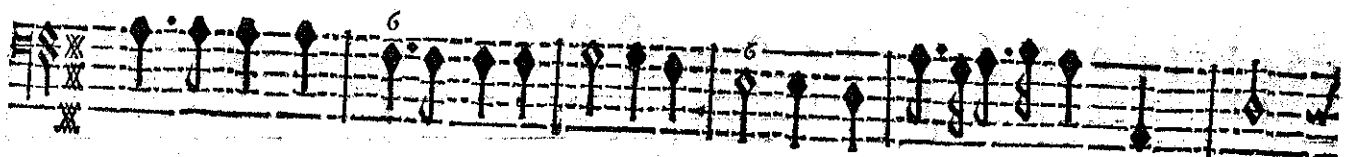
ne.

plus fameux Vaïqueurs, Qu'il est permis de por- ter vostre chaif-



ne.

VIOLONS.



Triomphez, Triomphez, charmante Reyne, Triomphez

Triomphez, charmante Reyne, Triomphez des plus grands cœurs, Triom-

Triomphez, charmante Reyne, Triomphez des plus grands cœurs, Triom-

VIOLONS.

6 4x

BASSE-CONTINUE:

Triom- phez, charmante Reyne, Triom-

Triom- phez, charmante Reyne, Triom-

phiez, Triom- phez, charmante

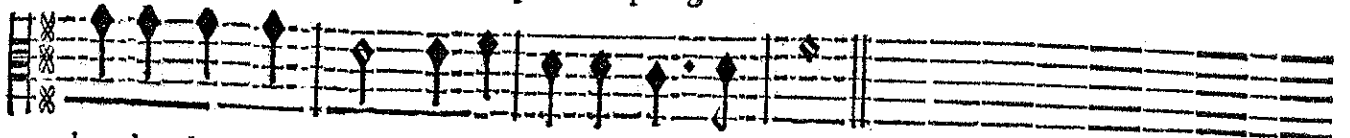
phiez, Triom- phez, charmante

VIOLONS.

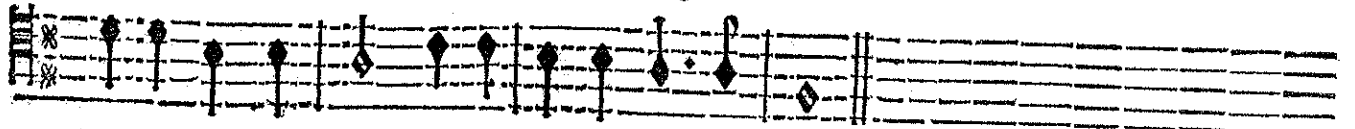
BASSE-CONTINUE.



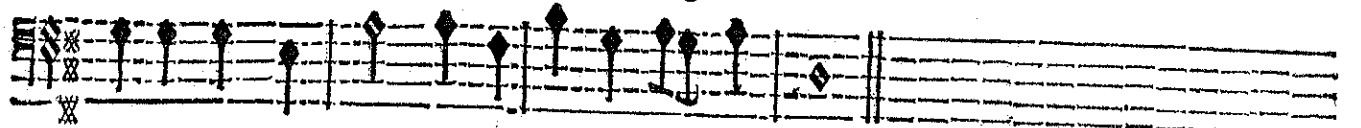
phez des plus grāds Cœurs : Triomphez des plus grāds Cœurs.



phez des plus grāds Cœurs : Triomphez des plus grāds Cœurs.



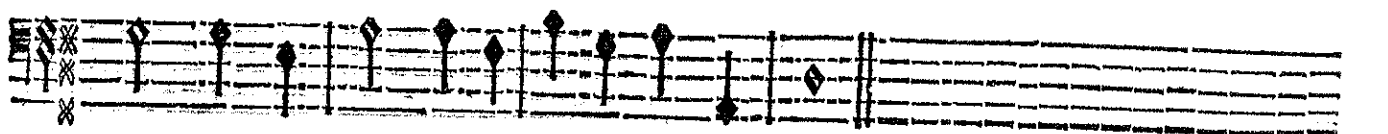
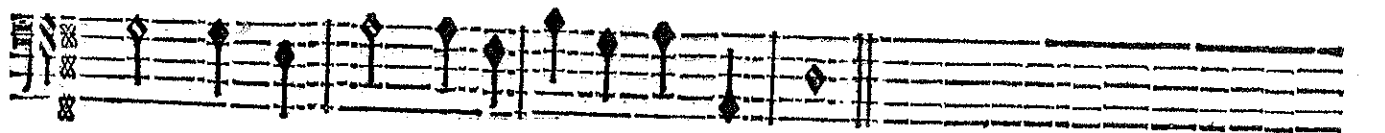
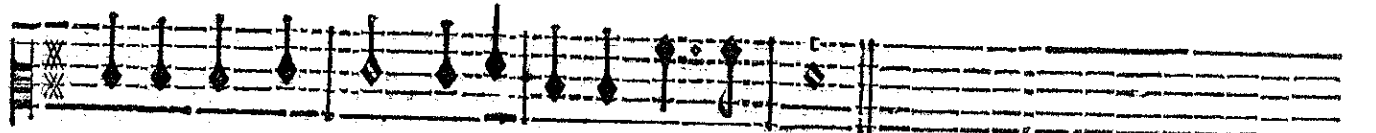
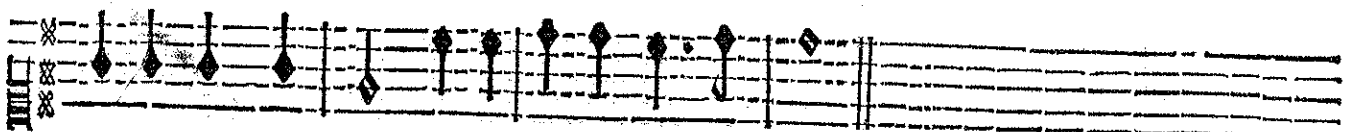
Reyne , Triomphez , Triomphez des plus grāds Cœurs.



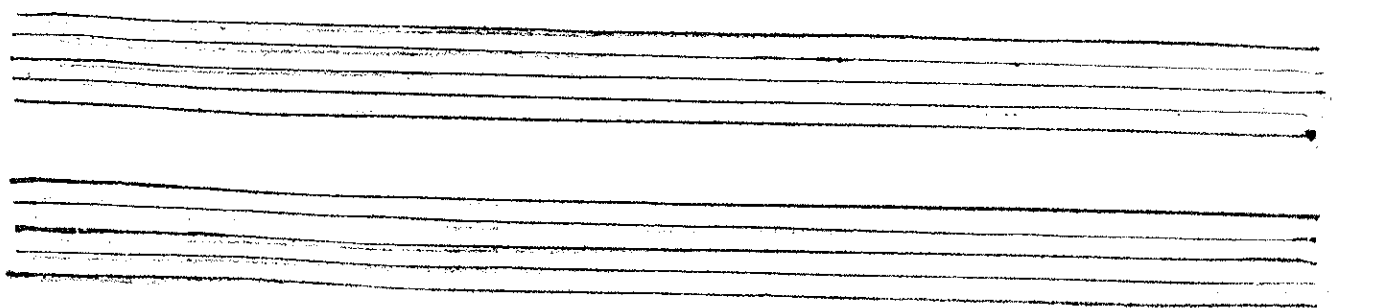
Reyne : Triomphez , Triomphez des plus grāds Cœurs.

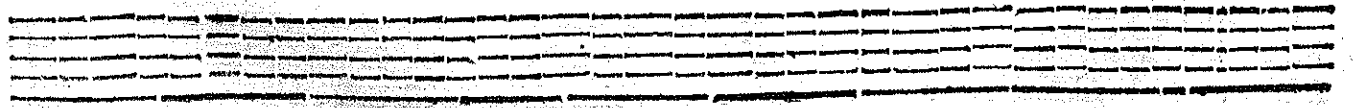
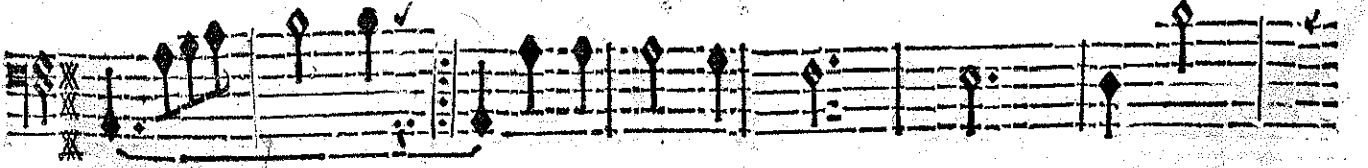
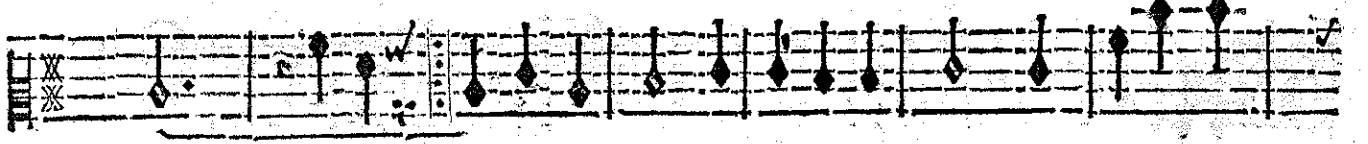
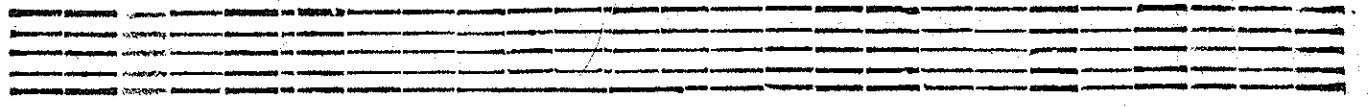
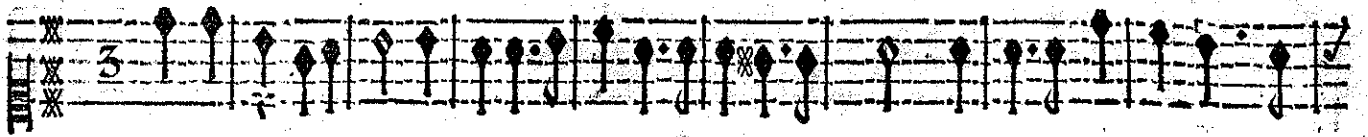


V I O L O N S .

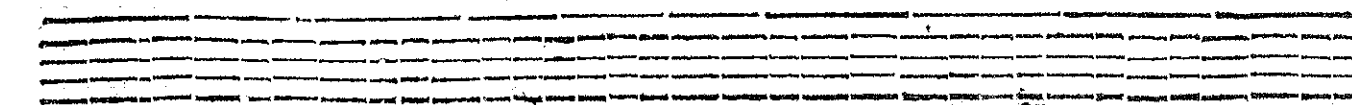
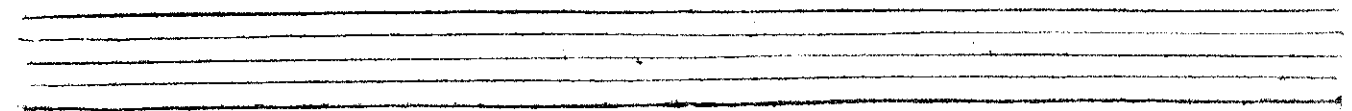
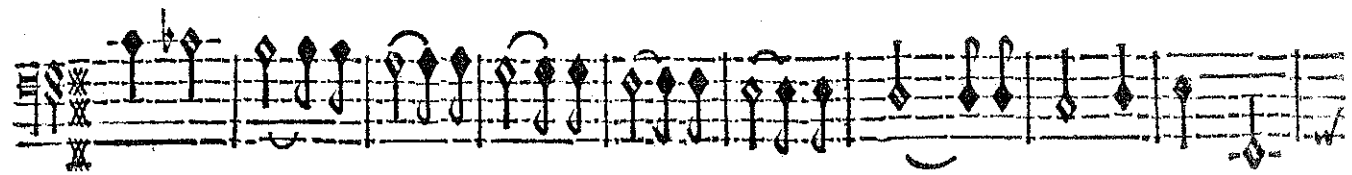
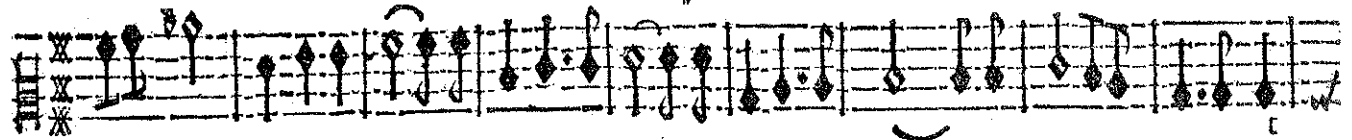


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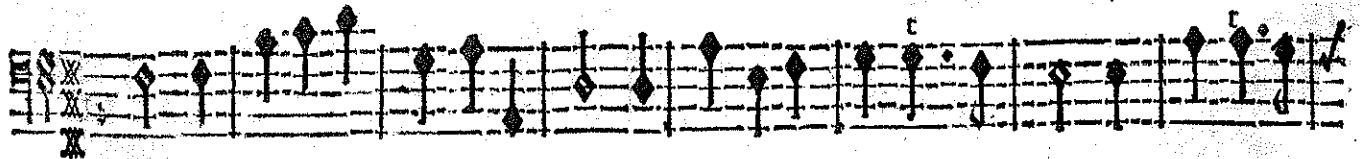
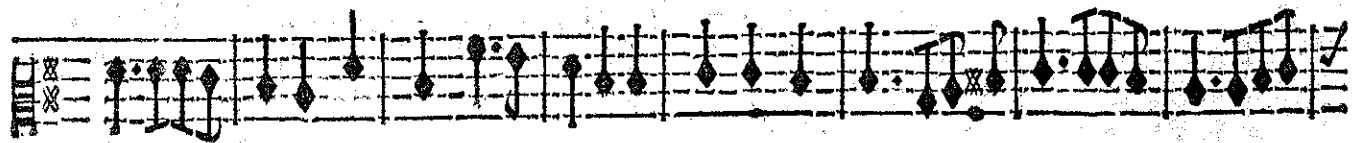
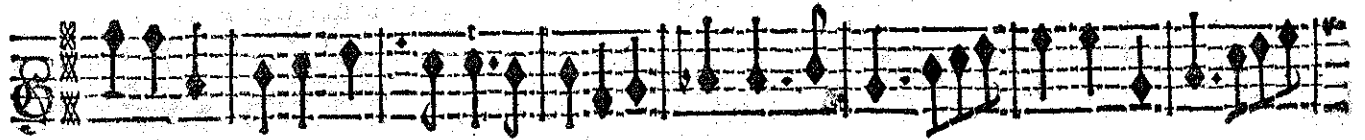
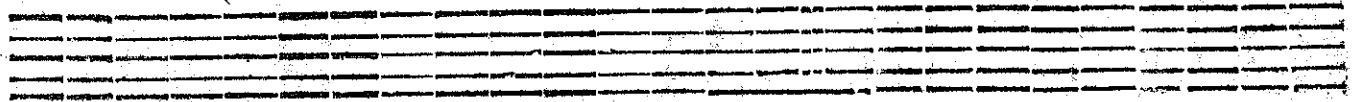
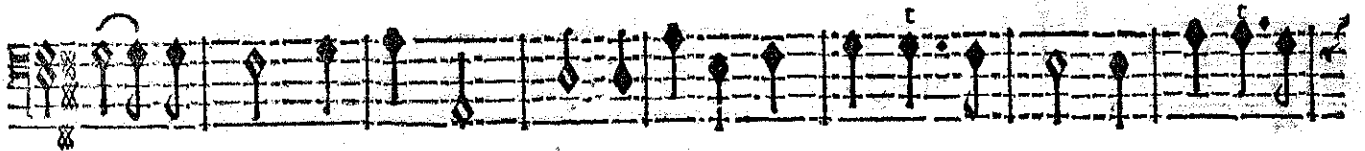
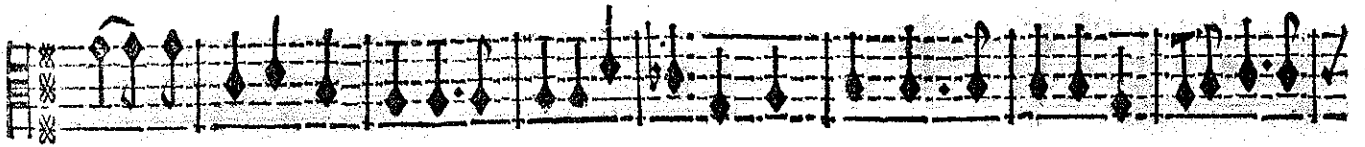
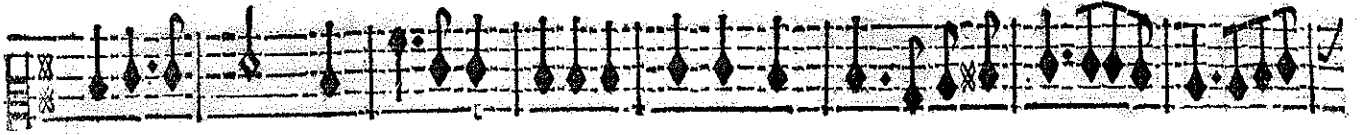
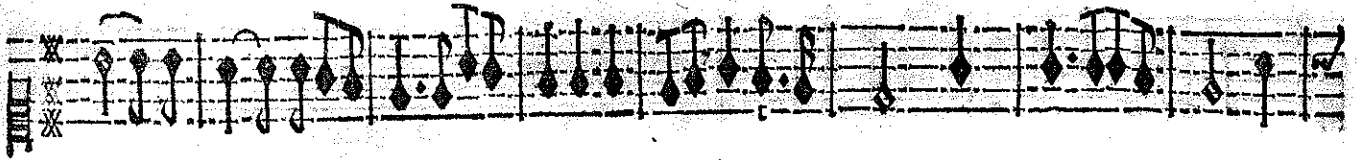
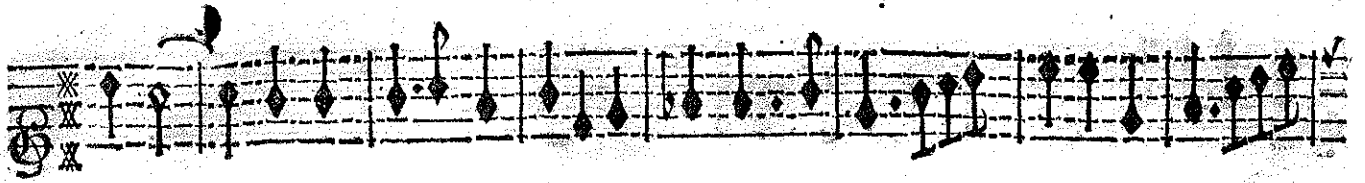




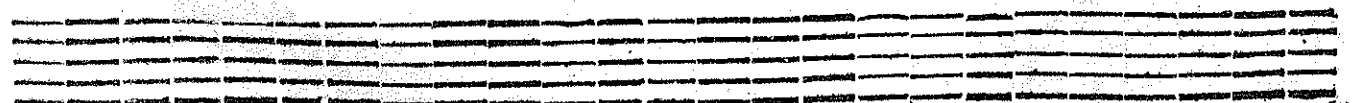
R O L A N D,



TRAGÉDIE.



BASSE-CONTINUE.



ROLAND,

DEUX INSULAIRES.

Dans nos Climats Sans chagrin on sou-pire, L'Amour dont nous suivons l'Empire N'a
 Sans les Amours On s'en-nuïroit de vivre, Mais nous devons cesser de suivre Qui

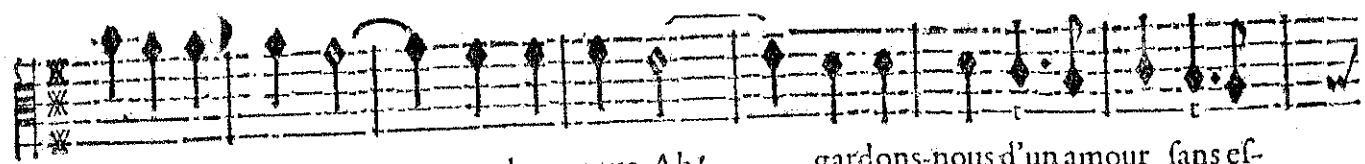
Dans nos Climats Sans chagrin on sou-pire, L'Amour dont nous suivons l'Empire N'a
 Sans les Amours On s'en-nuïroit de vivre, Mais nous devons cesser de suivre Qui

BASSE-CONTINUE.

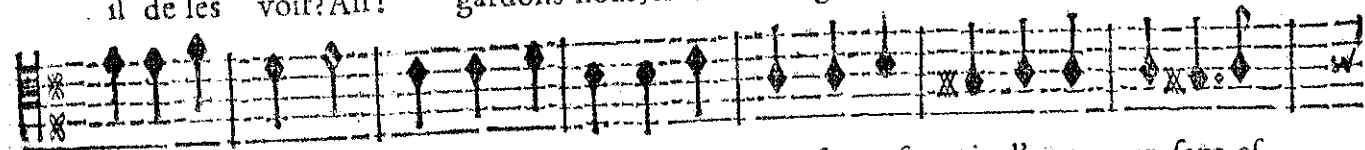
que des ap- pas : pas: Fuyons les belles Cruelles, Craignós leur pouvoir, Que fert-
 nous fuit tou- jours : jours:

que des ap- pas : pas: Fuyons les belles Cruelles, Craignós leur pouvoir, Que fert-
 nous fuit tou- jours : jours:

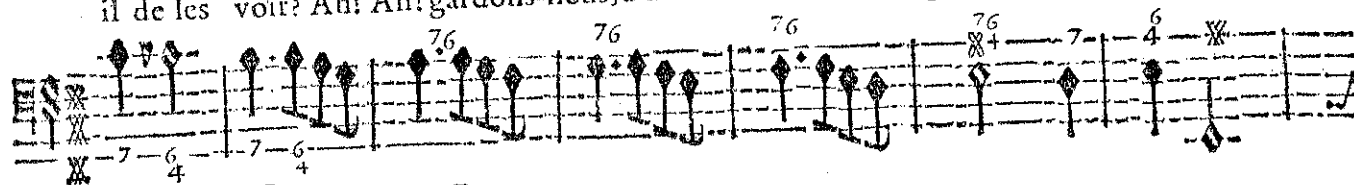
BASSE-CONTINUE.



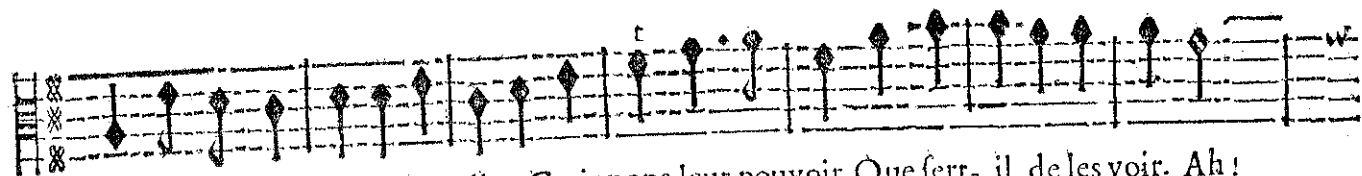
il de les voir? Ah! gardons-nous, Ah! gardons-nous d'un amour sans es-



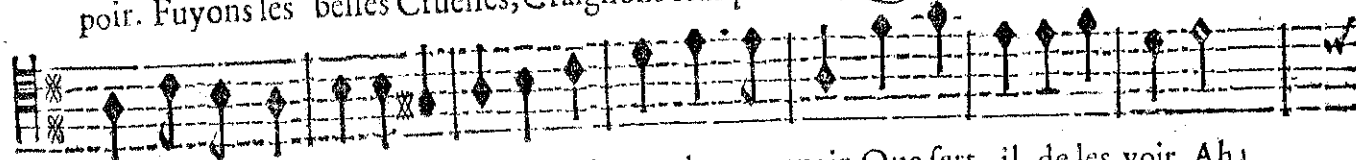
il de les voir? Ah! Ah! gardons-nous, d'un a- mour sans es- poir, d'un amour sans es-



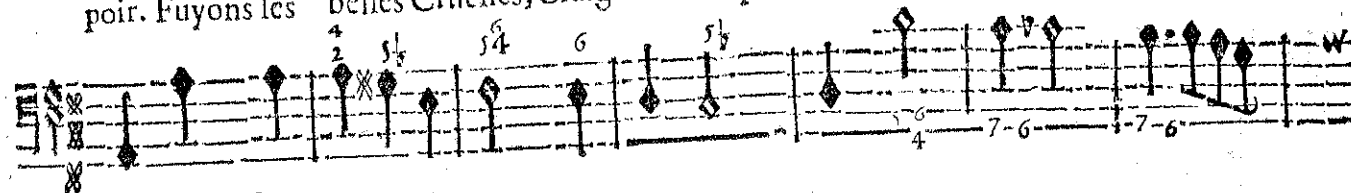
BASSE-CONTINUE.



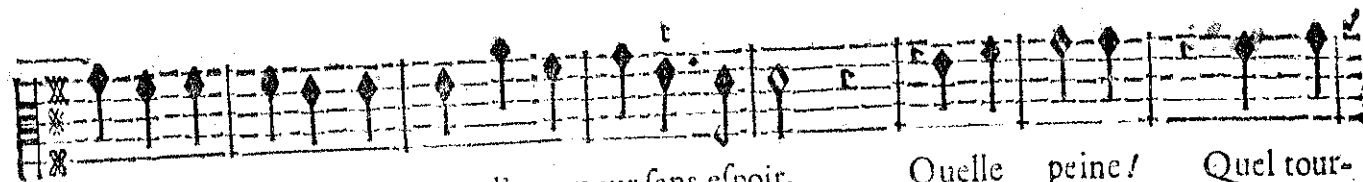
poir. Fuyons les belles Cruelles, Craignons leur pouvoir, Que fert- il de les voir. Ah!



poir. Fuyons les belles Cruelles, Craignons leur pouvoir. Que fert- il de les voir. Ah!



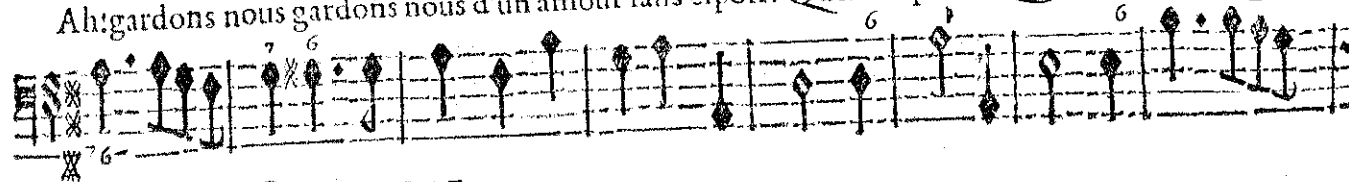
BASSE-CONTINUE.



gardons nous gardons nous d'un amour sans espoir. Quelle peine! Quel tour-



Ah! gardons nous gardons nous d'un amour sans espoir. Quelle peine! Quel tourment! Quel tour-



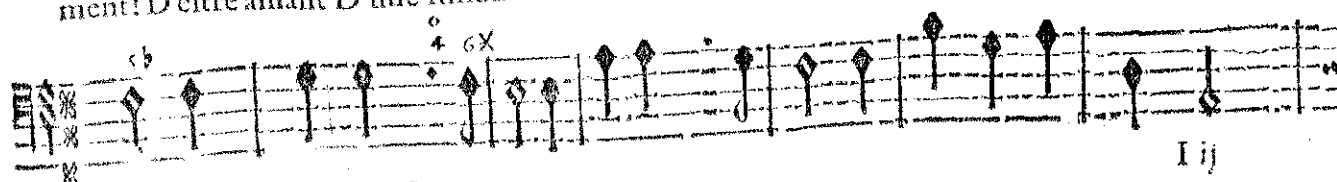
BASSE-CONTINUE.



ment! D'estre amant D'une inhumaine. Si nous devenons amoureux, Amons pour estre heu-

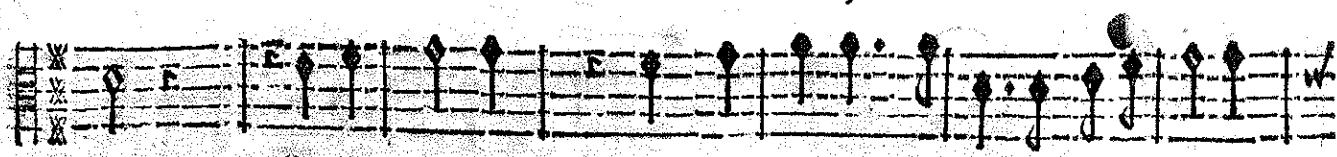


ment! D'estre amant D'une inhumaine. Si nous devenons amoureux, Amons pour estre heu-

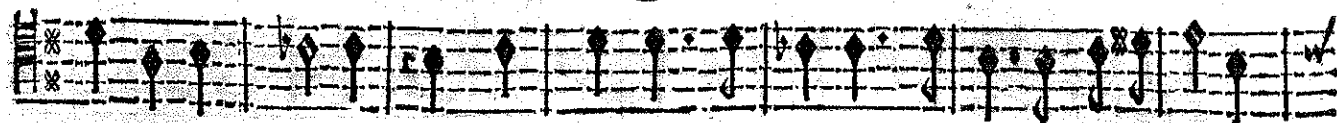


BASSE-CONTINUE.

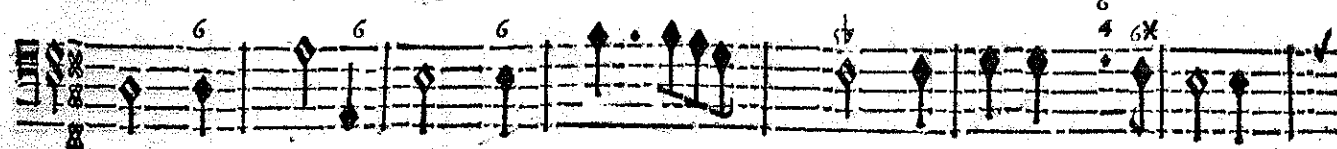
ROLAND,



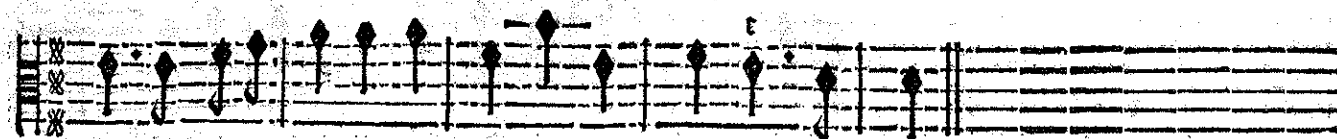
reux. Quelle peine! Quel tourment! D'estre amant D'une inhumaine.



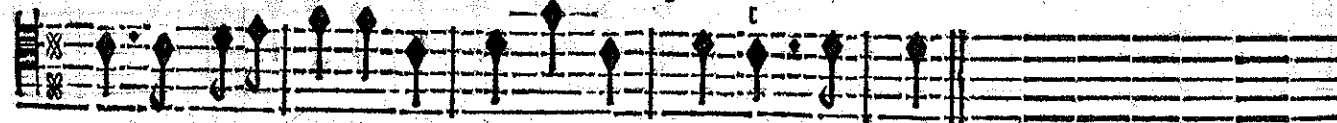
reux. Quelle peine! Quel tourment! Quel tourment! D'estre amant D'une inhumaine.



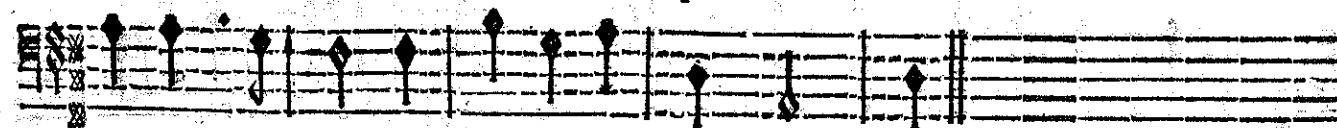
BASSE-CONTINUE.



Si nous devenons amoureux, Aimons pour estre heureux.



Si nous devenons amoureux, Aimons pour estre heureux.



BASSE-CONTINUE.

On reprend l'Air & la Chanson encore une fois, puis le Chœur jusques au premier endroit où les Violons jouent seuls.

ENTRE-ACTE.  page. 63

FIN DU PREMIER ACTE.





ACTE SECON D.

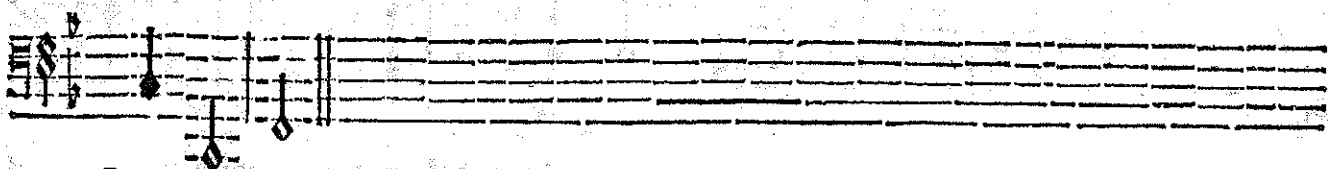
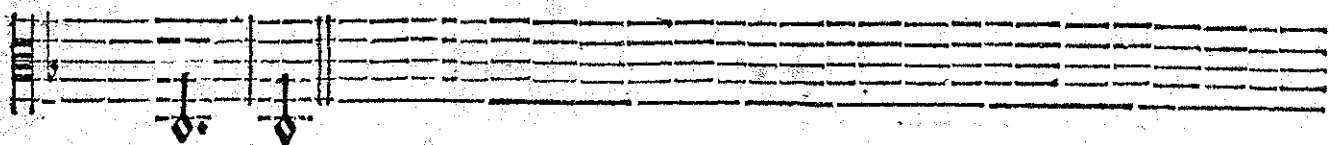
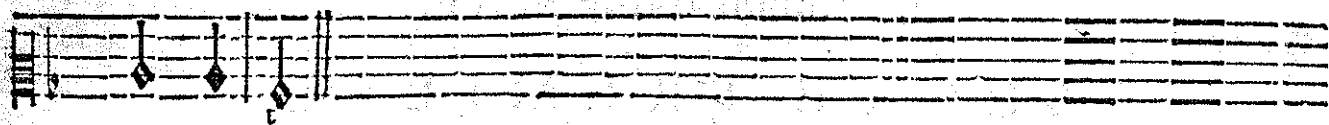
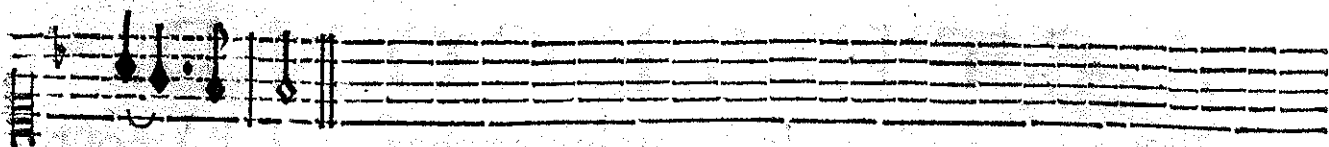
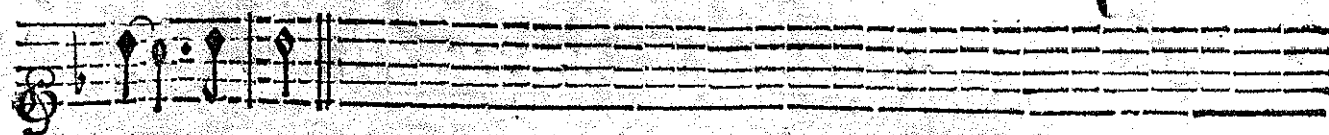
Le Theatre represente la Fontaine enchantée de l'Amour
au milieu d'une Forest.

SCENE PREMIERE.

RITOURNELLE.

BASSE-CONTINUE.

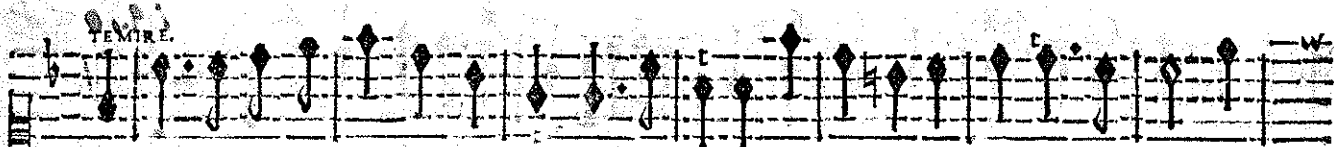
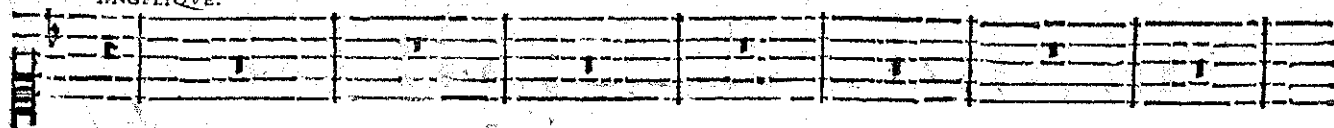
BASSE-CONTINUE.



BASSE-CONTINUE.

ANGELIQUE, TEMIRE, SUITE D'ANGELIQUE.

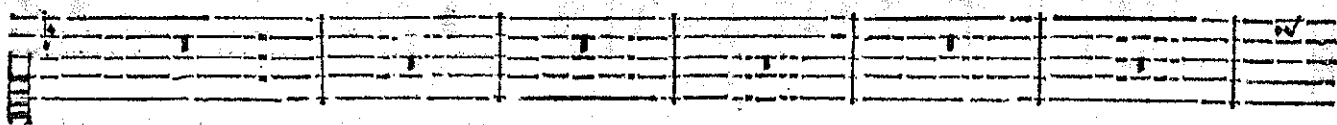
ANGELIQUE.



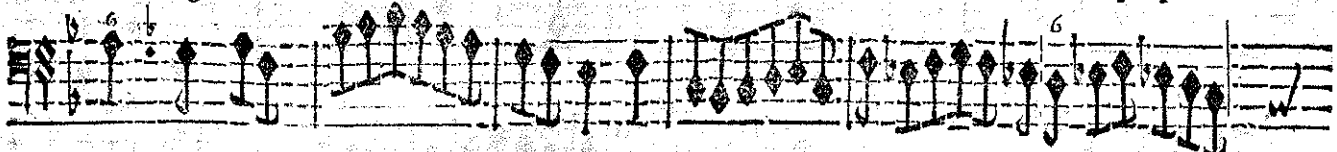
V N charme dangereux dans ces bois vous attire, Il faut en détourner vos pas: L'A-



BASSE-CONTINUE.



mout regne en ces lieux, Evitez les appas, Heureux! Heureux! qui peut



BASSE-CONTINUE.

Je porte au fond du cœur mon funeste mar- tyre. He-

fuir son Empi- re.

BASSE-CONTINUE.

las! où puis-je aller? où puis-je fuir? hélas! Où l'amour ne me fuive pas? Ah! j'ay bāny Me-

dor : ma tristesse est mortelle. Que ne le pressois tu de me desobeir?

BASSE-CONTINUE.

Je devois vous

Pour empescher ma mort n'osois-tu me trahir? O! fideli-

BASSE-CONTINUE.

estre fi- delle.

BASSE-CONTINUE.

ROLAND,

te trop cruel- le! Le trouble de mon cœur ne peut plus se calmer: Non, je n'espere

BASSE-CONTINUE.

plus de remede à mes peines. Merlin, dans ces Fo- refts enchanta deux Fon-

BASSE-CONTINUE.

taines, Dont l'une fait haïr, & l'autre fait ai- mer. C'est la Fon- taine de la

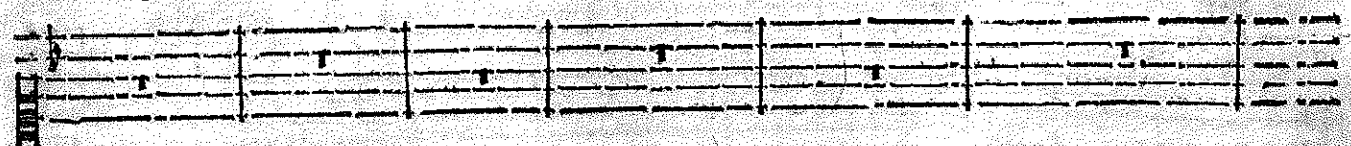
BASSE-CONTINUE.

haine Que je veux chercher en ce jour; Helas! que me fert-il de pren-dre un long de-

BASSE-CONTINUE.



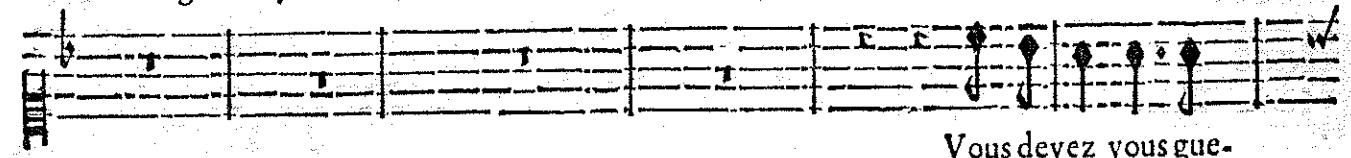
tour? Je m'égare en ces bois, & ma recherche est vaine. Toujours un sort fa-




BASSE-CONTINUE.



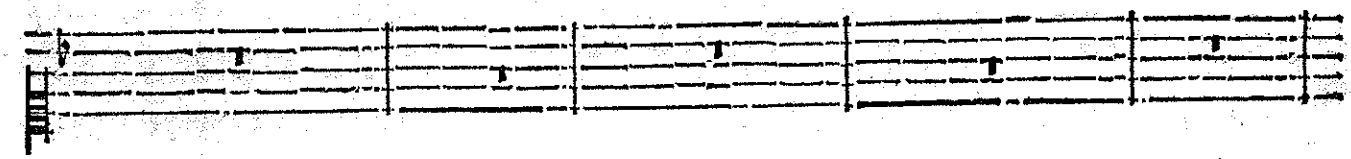
tal malgré moy me rameine A la fontaine del'amour.



Vous devez vous gue-

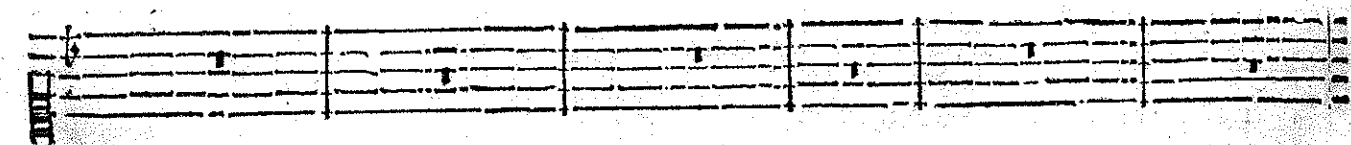


BASSE-CONTINUE.




rir du mal qui vous possède, N'avez rien à vous reprocher. Vous en trouverez le re-

BASSE-CONTINUE.




mede, Si vous le voulez bien chercher. Vo^s en trouverez le remede, Si vous voulez bien le cher-

BASSE-CONTINUE.

K

ROLAND,

Non, je ne cherche plus la fontaine terrible Qui fait d'un tendre amour une haine infle-

6x

BASSE-CONTINUE.

xible, C'est un secours cruel, je n'y puis recourir. Je haïrois Me-

6 6 6 6 6 6

BASSE-CONTINUE.

dor? Non, il n'est pas possible, Par ce remede affreux je ne veux point gue-

6 6 6 6

BASSE-CONTINUE.

lentement.
rit, Je consens plutost à mourir.

6 4 2 w

BASSE-CONTINUE.

TEMIRE. un Suivant & une Suivante d'Angelique.

TEMIRE.

Non, non, on ne peut trop plaindre Non, non on ne peut trop plaindre Un

VNE SUIVANTE.

Non, non on ne peut trop plaindre Non, non, non on ne peut trop plaindre Un

VN SUIVANT.

Non, non, on ne peut trop plaindre Non, non, on ne peut trop plaindre Un

BASSE-CONTINUE.

cœur qui se laisse enflam- mer. Ah! Ah! quel tourment/quel tour-

cœur qui se laisse enflam-mer. Ah! quel tourment d'aimer! Ah! Ah! quel tourment! quel tour-

cœur qui se laisse enflam- mer. Ah! Ah! quel tourmēt d'aimer! Ah! Ah! quel tour-

ment d'aimer! Ah! Ah! quel tourment d'aimer! Ah! Ah! quel tourmēt quel tour-

ment d'aimer! Ah! Ah! quel tourment quel tourment d'aimer! Ah! Ah! quel tour-

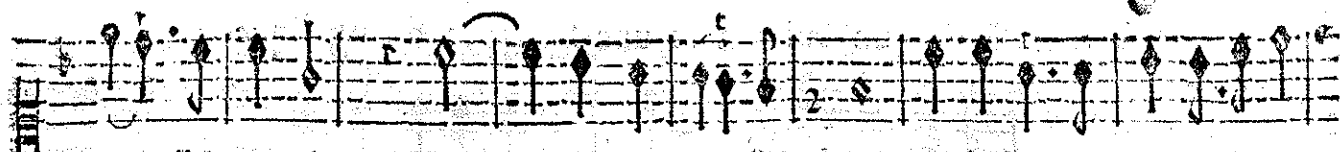
ment d'aimer! Ah! Ah! quel tourment quel tourment d'aimer! Ah! Ah! quel tourment quel tout-

BASSE-CONTINUE.

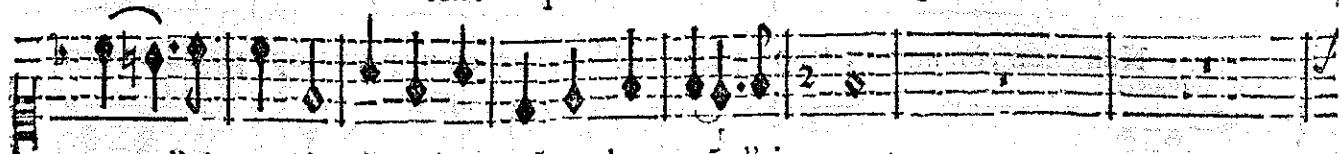
BASSE-CONTINUE.

BASSE-CONTINUE.

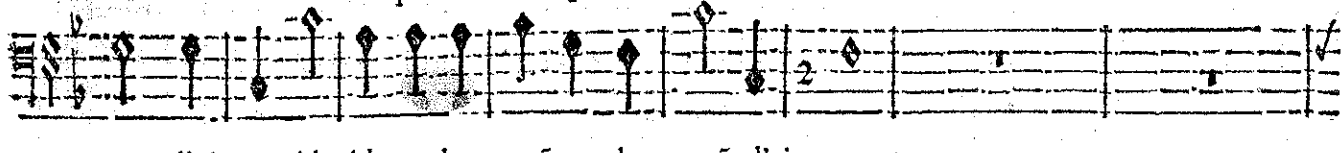
ROLAND,



ment d'aimer! Ah! Ah! quel tourment d'aimer! Que le feu d'amour est à crain-



ment d'aimer! Ah! Ah! quel tourmēt quel tourmēt d'aimer!



ment d'aimer! Ah! Ah! quel tourmēt quel tourmēt d'aimer!

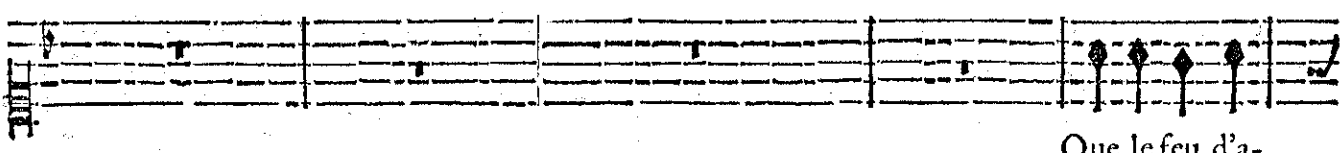


ment d'aimer! Ah! Ah! quel tourmēt quel tourmēt d'aimer!

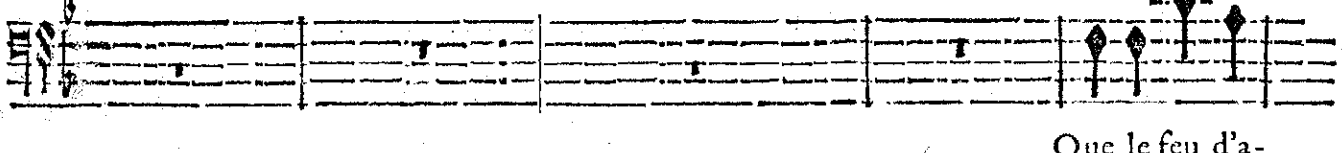
BASSE-CONTINUE.



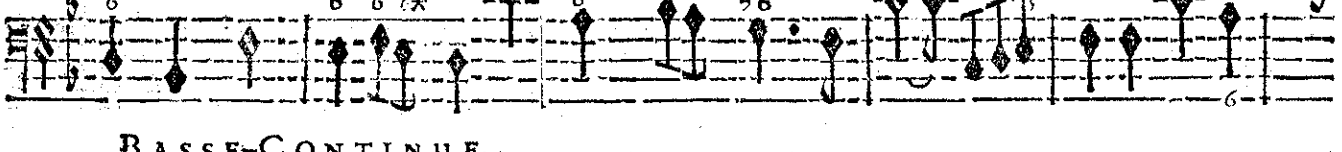
dre! Qu'il est aisé de l'allumer! Qu'il est mal-aisé de l'esteindre! Que le feu d'a-



Que le feu d'a-

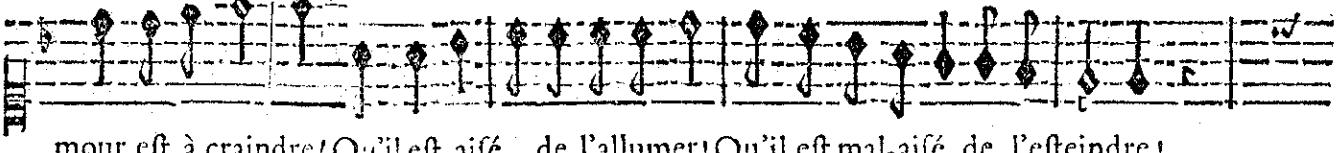


Que le feu d'a-

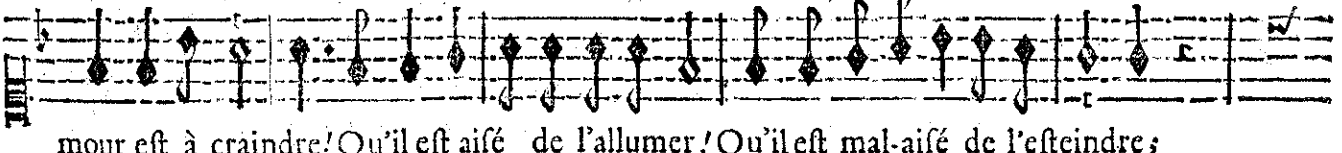


Que le feu d'a-

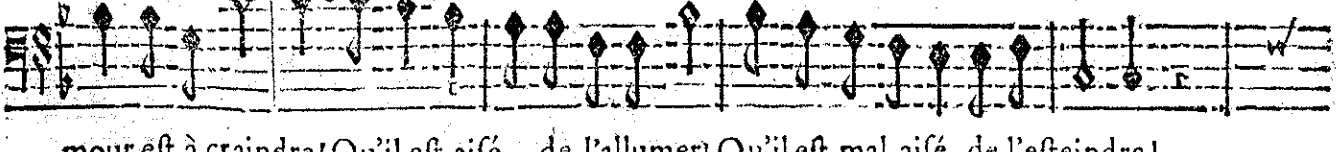
BASSE-CONTINUE.



mour est à craindre! Qu'il est aisé de l'allumer! Qu'il est mal-aisé de l'esteindre!



mour est à craindre! Qu'il est aisé de l'allumer! Qu'il est mal-aisé de l'esteindre;



mour est à craindre! Qu'il est aisé de l'allumer! Qu'il est mal-aisé de l'esteindre!



mour est à craindre! Qu'il est aisé de l'allumer! Qu'il est mal-aisé de l'esteindre!

BASSE-CONTINUE

Non, non, on ne peut trop plaindre, Non, non, on ne peut trop plaindre Un cœur qui se

Non, non, on ne peut trop plaindre, Non, non, non, on ne peut trop plaindre Un cœur qui se

Non, non, on ne peut trop plaindre. Non, non, on ne peut trop plaindre Un cœur qui se

BASSE-CONTINUE.

laisse enflam-mer. Ah! Ah! quel tourmēt! quel tourment d'ai-

laisse enflam-mer! Ah! quel tourment d'aimer! Ah! Ah! quel tourmēt! quel tourment d'ai-

laisse enflam mer! Ah! Ah! quel tourment d'aimer! Ah! Ah! quel tourment d'ai-

BASSE-CONTINUE.

mer! Ah Ah! Ah! quel tourment d'aimer! Ah! Ah! quel tourmēt quel tourment d'ai-

mer! Ah! Ah! quel tourmēt quel tourment d'aimer! Ah! Ah! quel tourment d'ai-

mer! Ah! Ah! quel tourmēt! quel tourment d'aimer! Ah! Ah! quel tourmēt quel tourment d'ai-

BASSE-CONTINUE.

ROLAND,

mer! Ah! Ah quel tourment d'ai-

mer! Ah! Ah! quel tourmēt quel tourment d'ai-

mer! Ah! Ah! quel tourmēt quel tourment d'ai-

mer! Ah! Ah! quel tourmēt quel tourment d'ai-

BASSE-CONTINUE.

ANGELIQUE.

Quelqu'un viēt, c'est Ro- land, Il se

mer! Ce Guerrier invin- cible Abandonne tout pour vo^e voir.

mer!

mer!

mer!

BASSE-CONTINUE.

flatte d'un vain espoir; Cétan- neau, quand je veux, peut me rēdre invi- sible.

flatte d'un vain espoir; Cétan- neau, quand je veux, peut me rēdre invi- sible.

flatte d'un vain espoir; Cétan- neau, quand je veux, peut me rēdre invi- sible.

BASSE-CONTINUE.

TRAGÉDIE

SCÈNE II.

ROLAND, ANGÉLIQUE devenue invisible. TEMIRE. Suite.

ROLAND.

Belle An-gelique, enfin, je vous trouve en ces lieux :

PRELUDE.

Ciel! quel enchantement vous desrobe à mes yeux? Ange- lique, charmante Reyne. Mes

BASSE-CONTINUE.

cris font vaine- ment retentir ces Fo- rests. Ange- lique, In- grate, Inhu-

BASSE-CONTINUE.

maine, Quel plai- sir trouvez-vous dans mes tristes re- grets? Ange- lique, In-

BASSE-CONTINUE.

grate, Inhu- maine, Quel barbare plai- sir trouvez-vous dans ma peine?

BASSE-CONTINUE.

R O L A N D ;

Musical staff for Violons, first system.

VIOLONS.

Musical staff for Violons, second system.

Musical staff for Violons, third system.

Quelle cruau-té! quel mespris! Tu fçais ce que j'ay fait pour elle, Tu connois mon amour fi.

Musical staff for Basse-Continue, first system.

BASSE-CONTINUE.

Musical staff for Violons, fourth system.

TEMPE.

Peut-

VIOLONS.

Musical staff for Violons, fifth system.

Musical staff for Violons, sixth system.

delle, Et tu vois quel en est le prix. Quelle cruau-té! quel mespris!

Musical staff for Basse-Continue, second system.

BASSE-CONTINUE.

Musical staff for Violons, seventh system.

on vous mespriser sans crime? La Va-leur vous a fait un merite esclatant. Peut-

Musical staff for Basse-Continue, third system.

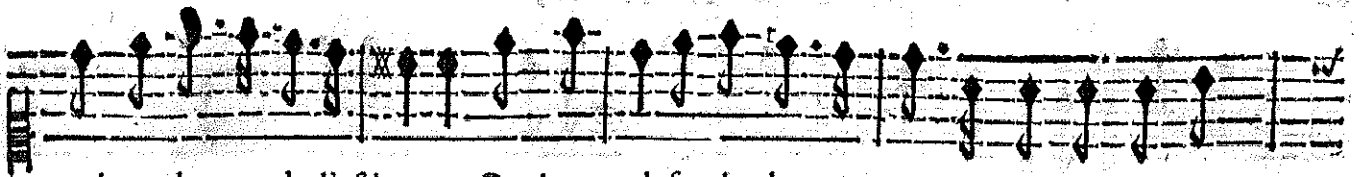
BASSE-CONTINUE.

Musical staff for Violons, eighth system.

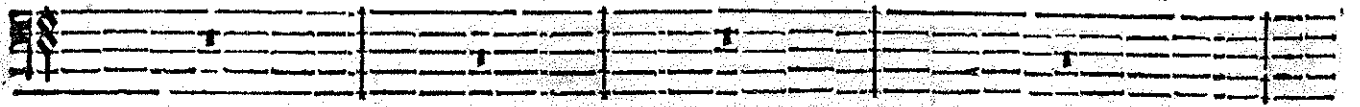
on vous mespriser sans crime? La Valeur vous a fait un merite esclatant. Si vous n'avez ja-

Musical staff for Basse-Continue, fourth system.

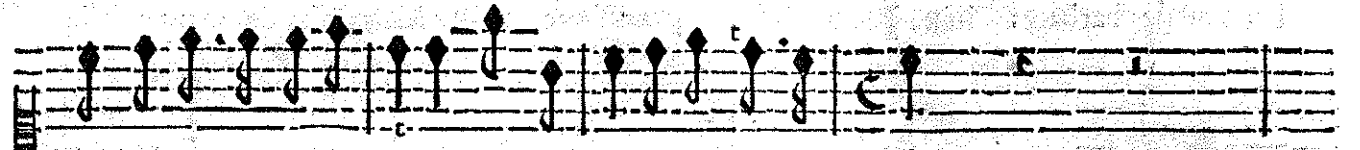
BASSE-CONTINUE.



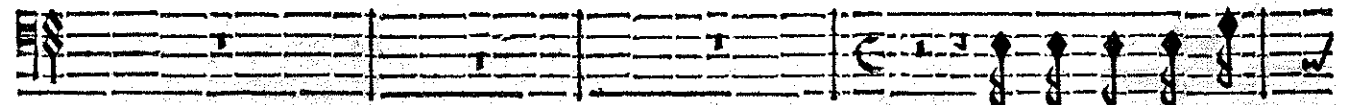
mais voulu que de l'estime, Quel mortel seroit plus content? Si vous n'aviez ja-



BASSE-CONTINUE.



mais voulu que de l'estime, Quel mortel seroit plus con- tent?



Que devient ma Ver-



BASSE-CONTINUE.



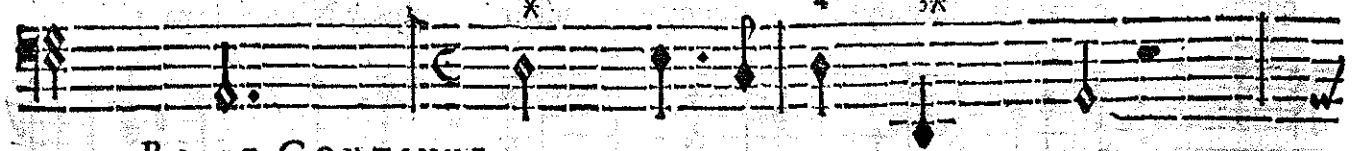
tu, ma force est inutile. Eh! que me sert-il aujour- d'huy D'avoir les Dons du



BASSE-CONTINUE.



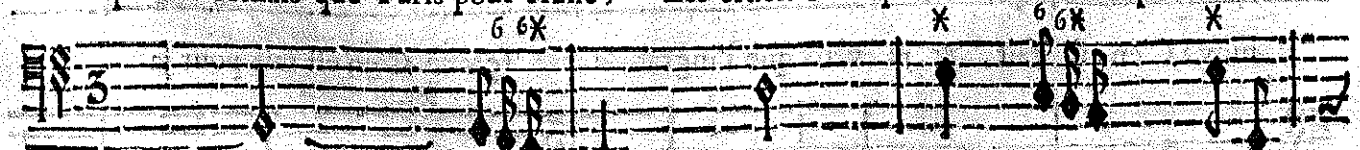
Ciel qu'eust autre-fois A- chille? Je laisse mon Roy sans appuy. Il n'a



BASSE-CONTINUE.



plus deormais que Paris pour Azile; Les cruels Affriquains vont triompher de

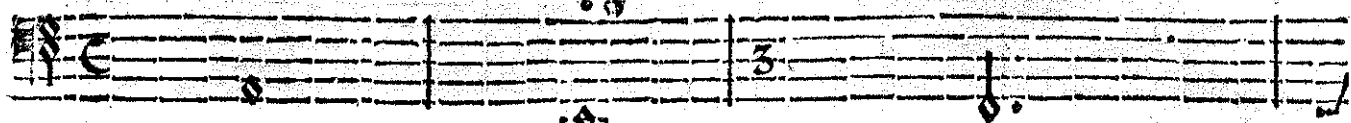


BASSE-CONTINUE.

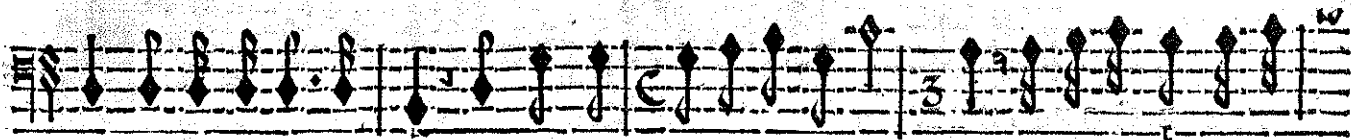
R O L A N D,



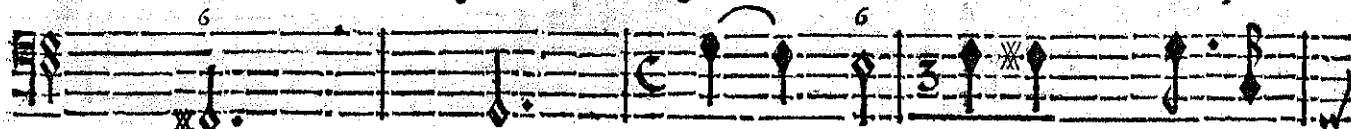
luy. Je voy le sort affreux de ma triste Pa- trie, Elle est presté à tom-



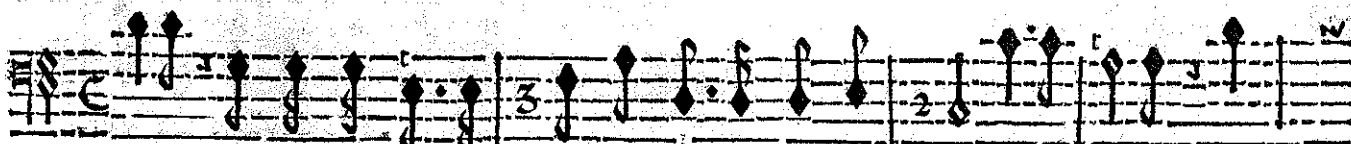
BASSE-CONTINUE.



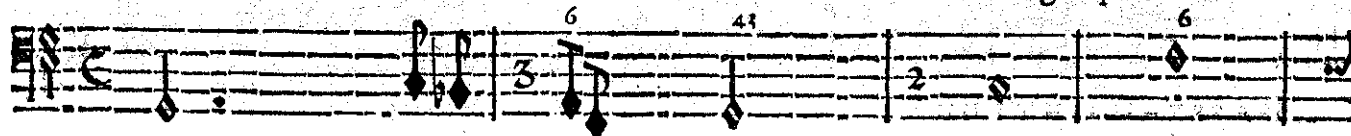
ber sous de barbares loix: J'entends sa gemissante voix: Mais c'est vainement qu'elle



BASSE-CONTINUE.



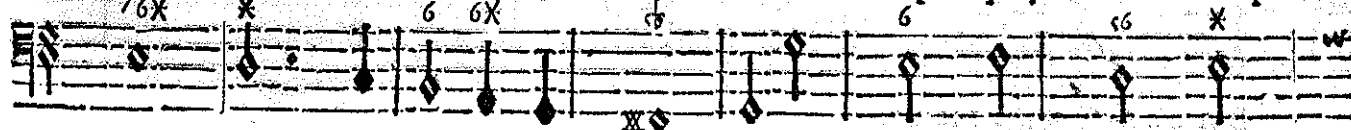
crie, Un mal'heureux a- mour m'enchanté dans ce bois. Angelique, en-



BASSE-CONTINUE.



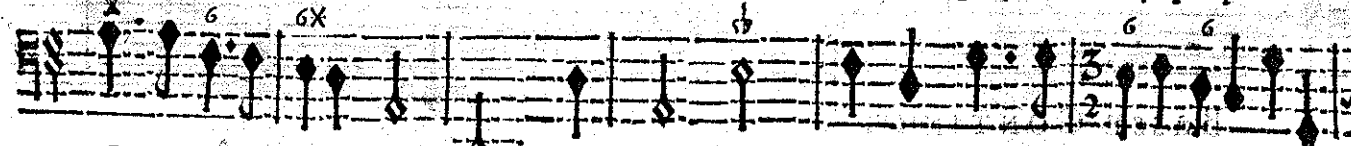
vain je l'appelle; Elle est sans pitié, la cruelle, Eh! pourquoy tant souffrir! pour-



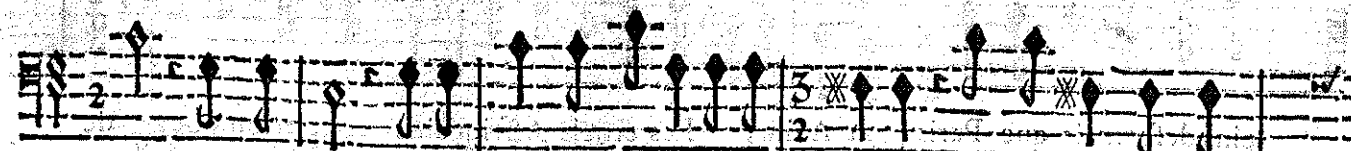
BASSE-CONTINUE.



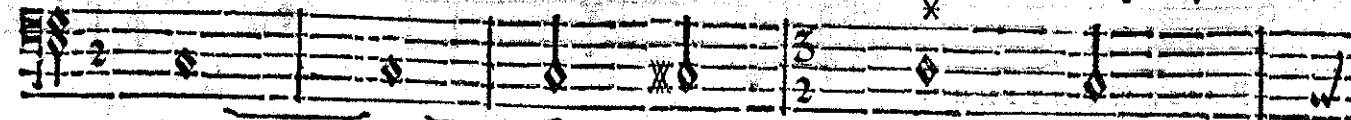
quoy N'aurai-je pas pitié de moy? Eh! pourquoy tant souffrir! pourquoy N'aurai-je pas pitié de



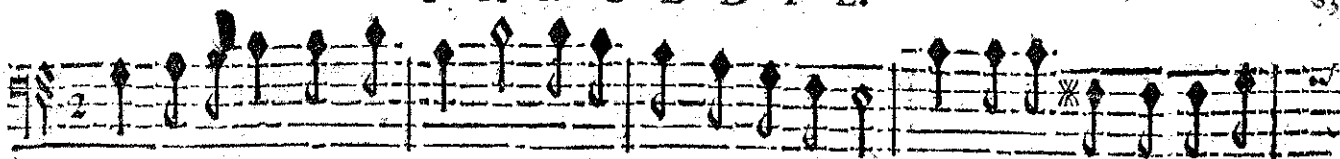
BASSE-CONTINUE.



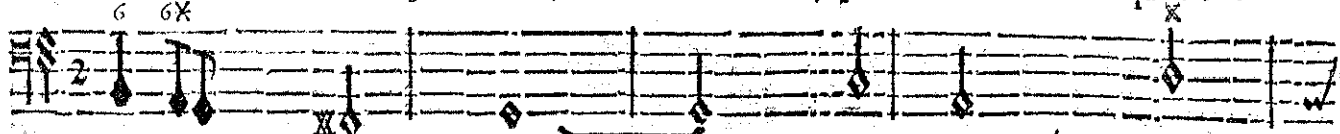
moy: C'en est fait, & je veux que l'ingrate le sçache. C'en est fait pour ja-



BASSE-CONTINUE.



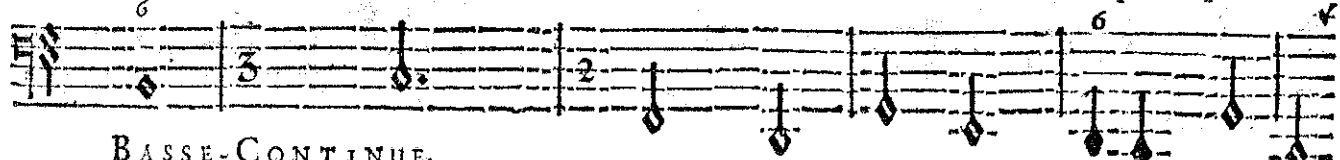
mais, mes liens sont rompus; Non, je ne la chercheray plus, C'est vainement qu'elle se



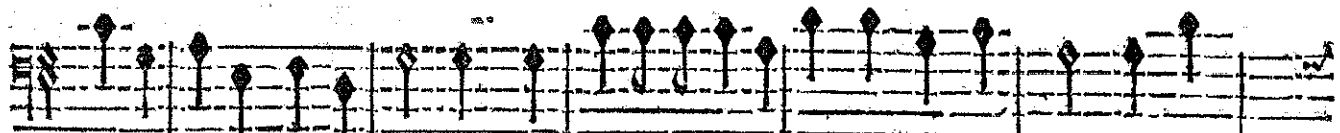
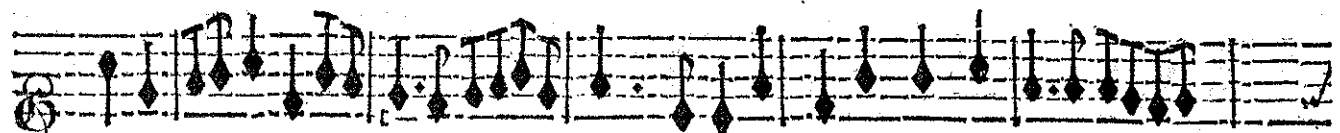
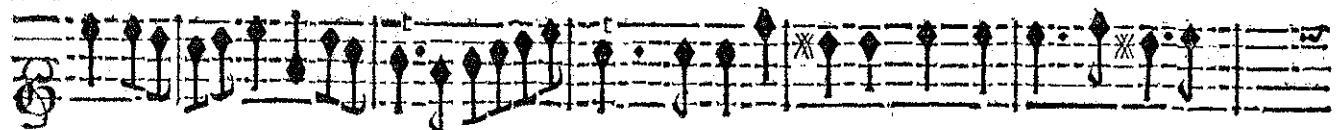
BASSE-CONTINUE.



cache. Non, non, je ne veux plus voir sa fatale Beauté, Il ne m'en à que trop cousté.



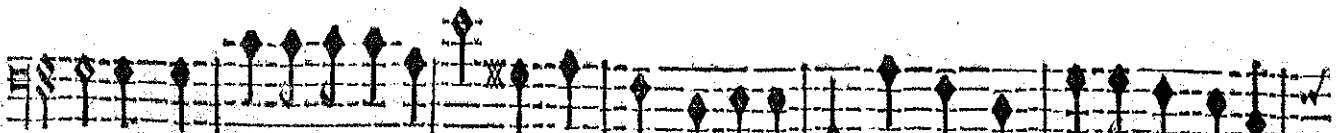
BASSE-CONTINUE.



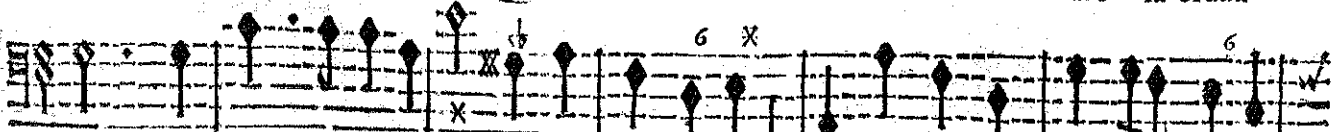
Le Depit esteint ma flâme. Heureuse la cruauté Qui rend la paix à mon



BASSE-CONTINUE.

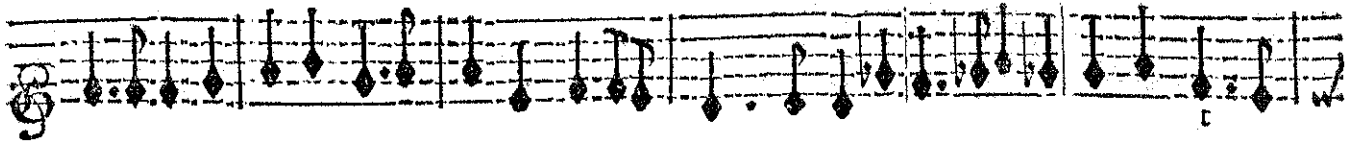


ame! Heureuse la cruauté Qui me rend ma liberté! Heureuse Heureuse la cruau-

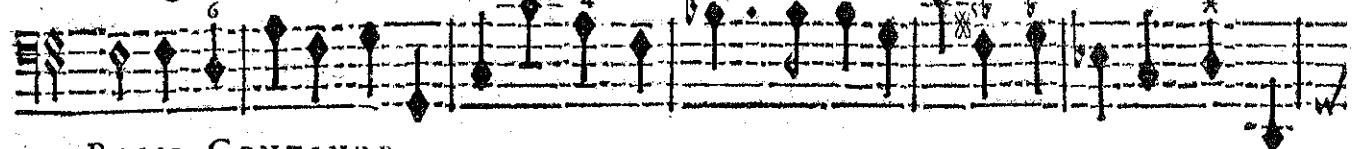


BASSE-CONTINUE,

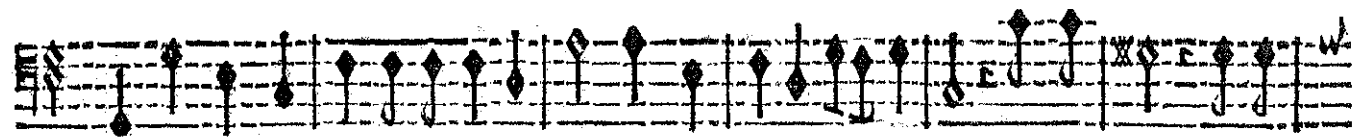
ROLAND,



té Qui me rend la li- berté! Heureuse! Heureuse la cruauté Qui me rend la li- ber-



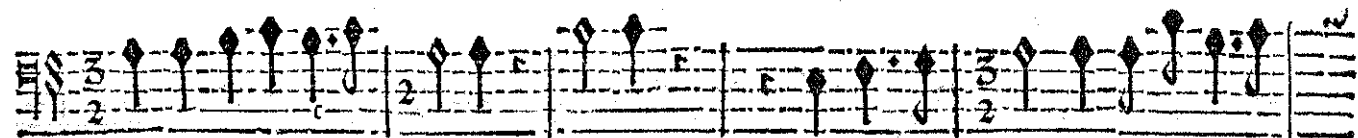
BASSE-CONTINUE.



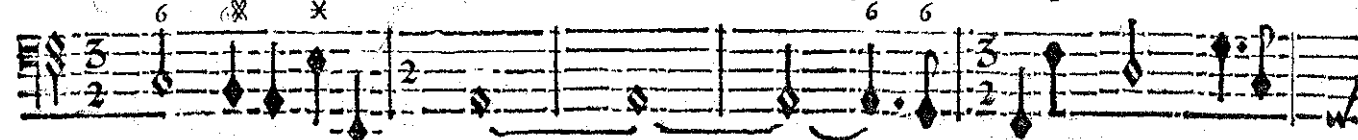
té. Heureuse! Heureuse la cruauté Qui me rend la li- berté. Mal-heureux! je me



BASSE-CONTINUE.



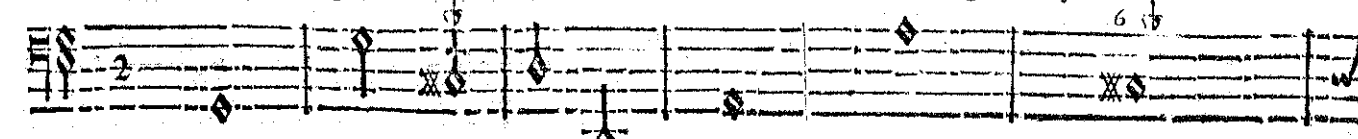
flatte & ma colere est vaine. Lasche! ne puis-je rompre une honteuse



BASSE-CONTINUE.



chaisne! Que je fens de troubles secrets? Mō cœur suit malgré moy de funestes ar-



BASSE-CONTINUE.

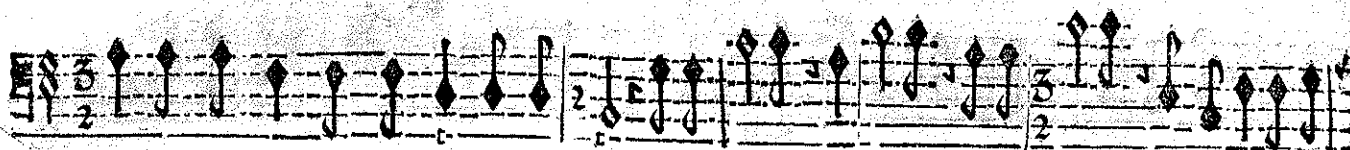
TRAGÉDIE.



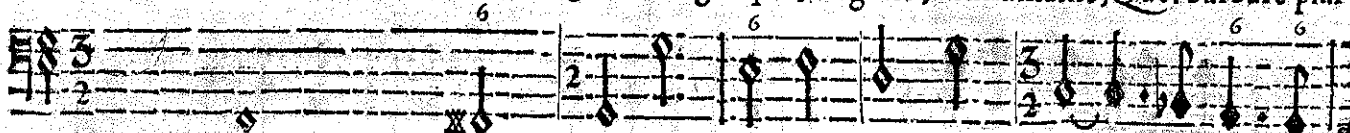
traits, Je cede au charme qui m'entraîne. Angelique, ingrante, inhumaine, Quel plai-



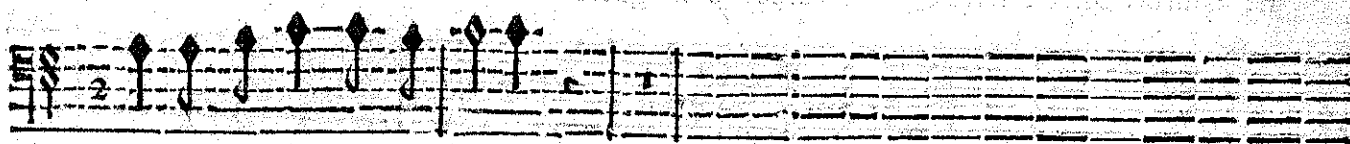
BASSE-CONTINUE.



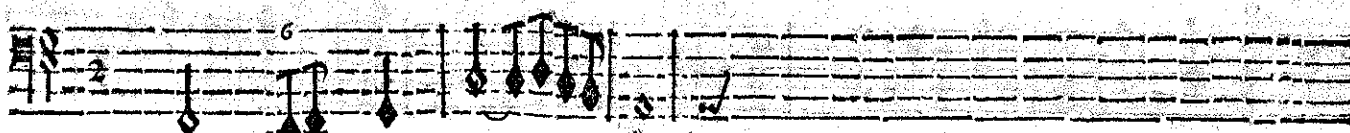
fir trouvez vous d'as mes tristes re-grets? Angelique, ingrante, inhumaine, Quel barbare plai-



BASSE-CONTINUE.



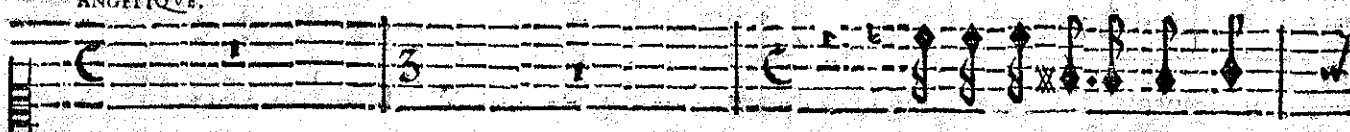
fir trouvez-vo' dans ma peine?



BASSE-CONTINUE.

SCENE III.
ANGELIQUE, TEMIRE.

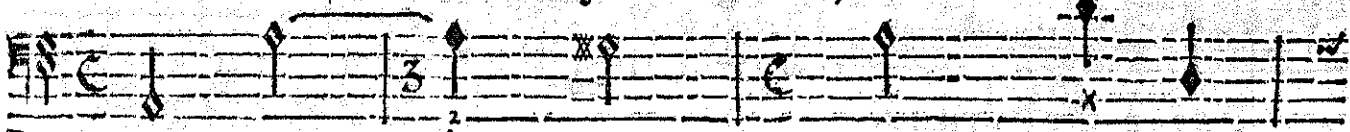
ANGELIQUE.



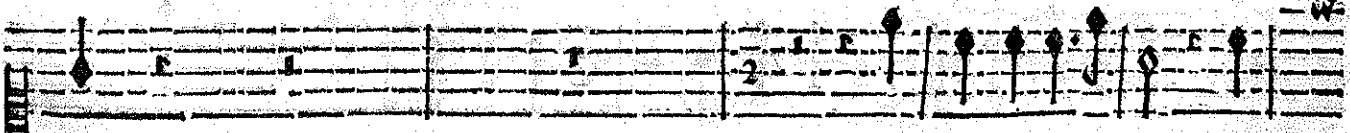
Je ne me cache pas pour



Où dois-je al-ler? ... Je vous re- voy.

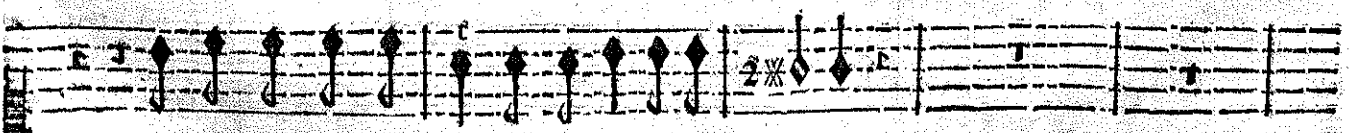


BASSE-CONTINUE.

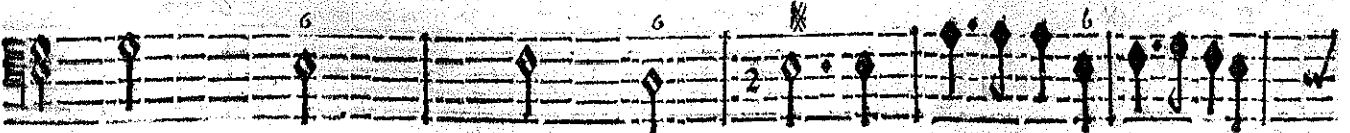


toy.

Mon cœur est engagé, Ro-



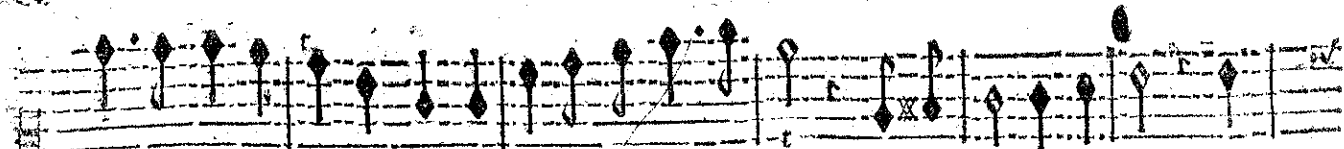
Roland vo' cherche en vain d'as ce lieu foli- taire.



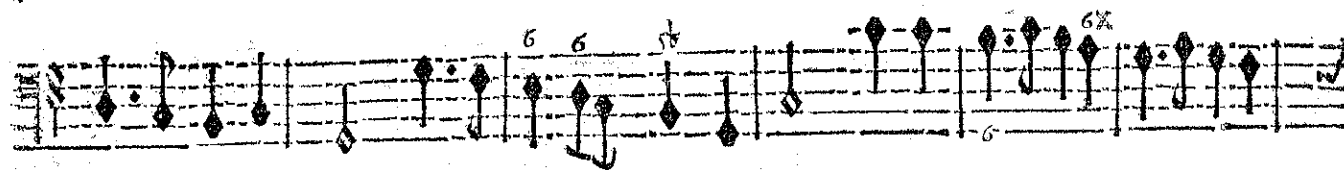
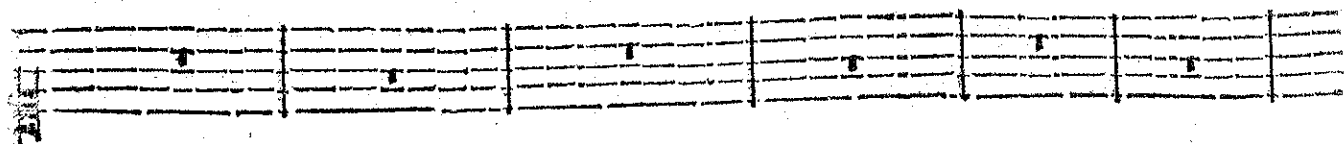
BASSE-CONTINUE.

ADUPTHOODZINE

ROLAND,



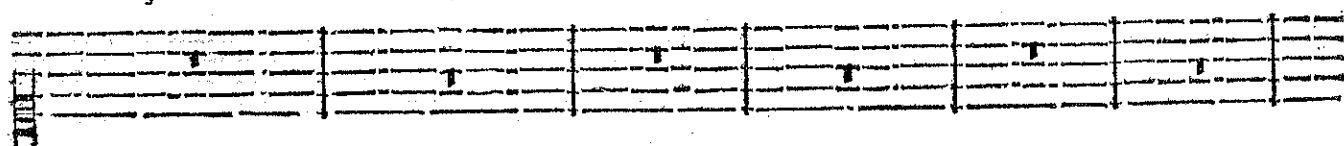
land ne peut me plaire, Quel espoir luy pourrois-je offrir? Je le fais par pitié, Je



BASSE-CONTINUE.



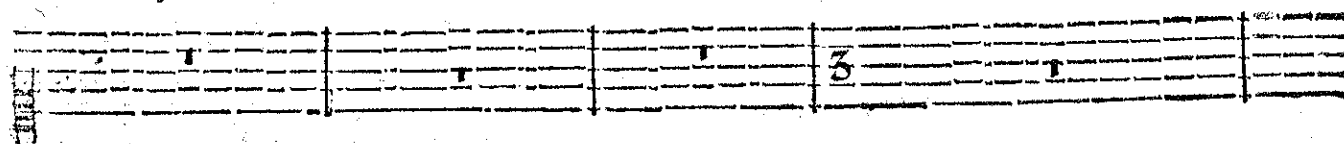
ne sçurois mieux faire Que de l'aider à se guerir. Je le fais par pitié, je



BASSE-CONTINUE.



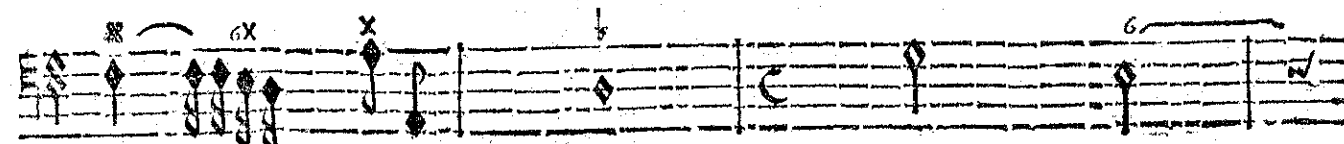
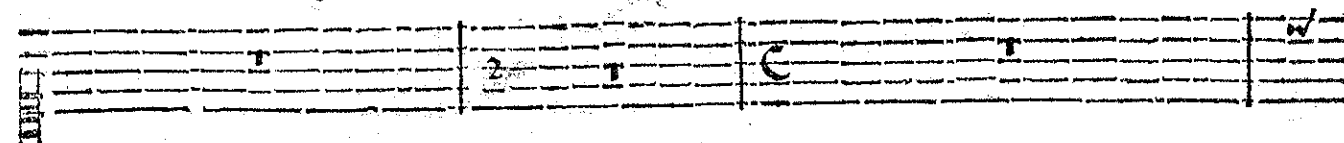
ne sçauois mieux faire Que de l'aider à se guerir. Où peut estre Me-



BASSE-CONTINUE.



dor? Le defespoir le presse. Que ne puis-je le retrouver Au



BASSE-CONTINUE.

moins j'y veux s'oger sans cesse. Parle-moy de Me-

Vostre cœur pour Roland doit se refer- ver...

dor, ou laiffe-moy refer- ver. C'est l'amour qui prend soin luy- mesme D'embel-

BASSE-CONTINUE.

C'est l'amour qui prend soin luy- mesme D'embel-

lir ces ai- mables lieux. C'est l'amour qui prend soin luy mesme D'embellir ces ai-

mables lieux. Mais, je n'y voy pas ce que j'aime, Rien n'y scauroit plaire à mes

BASSE-CONTINUE.

Mais, je n'y voy pas ce que j'aime, Rien n'y scauroit plaire à mes

Rien n'y scauroit plaire à mes

Rien n'y scauroit plaire à mes

BASSE-CONTINUE.

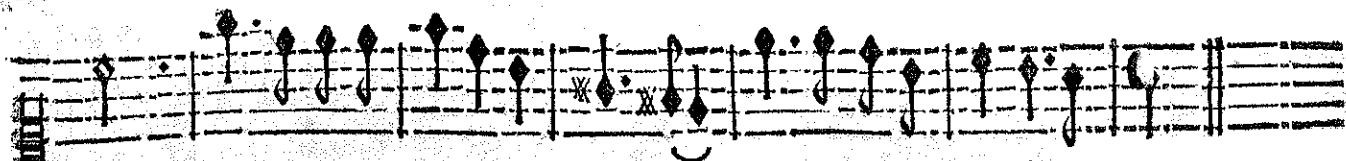
Rien n'y scauroit plaire à mes

Rien n'y scauroit plaire à mes

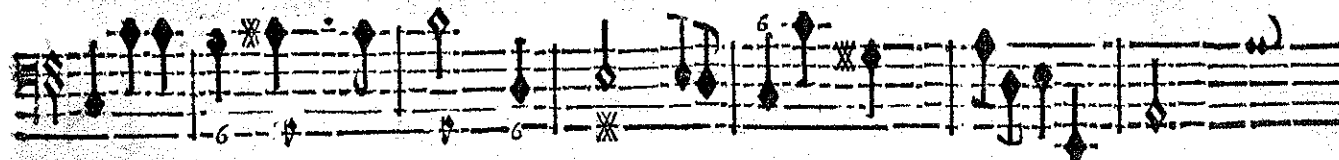
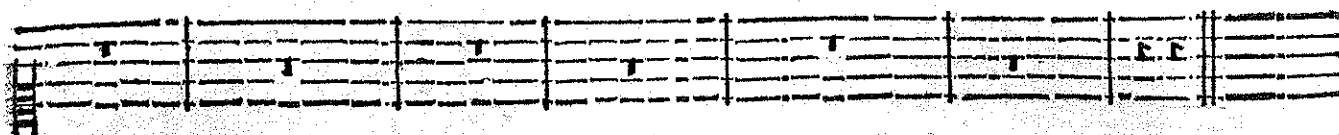
Rien n'y scauroit plaire à mes

BASSE-CONTINUE.

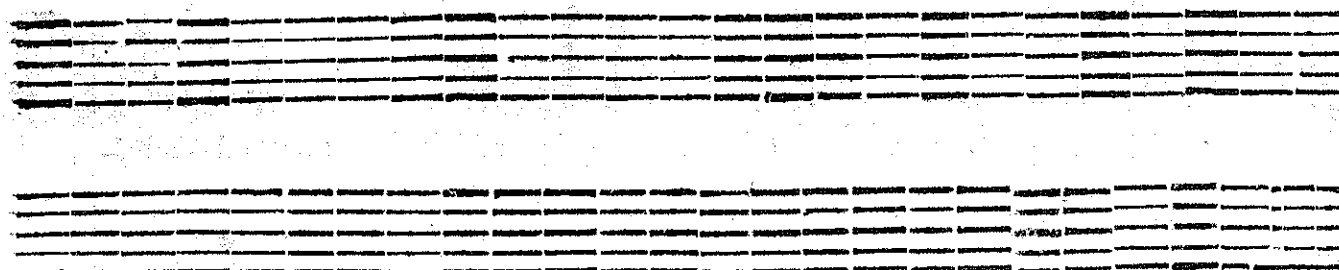
R O L A N D,



yeux. Mais, je n'y voy pas ce que j'aime, Rien ne scauroit plaire à mes yeux.

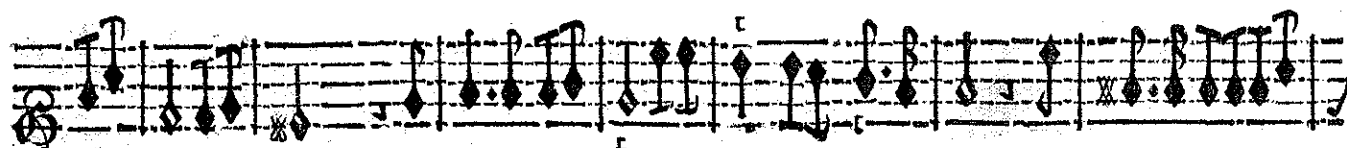


BASSE-CONTINUE.



S C E N E I V.

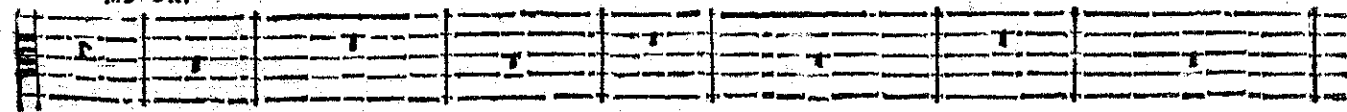
M E D O R, A N G E L I Q U E, T E M I R E.



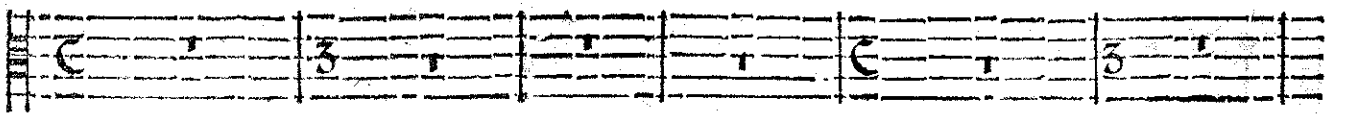
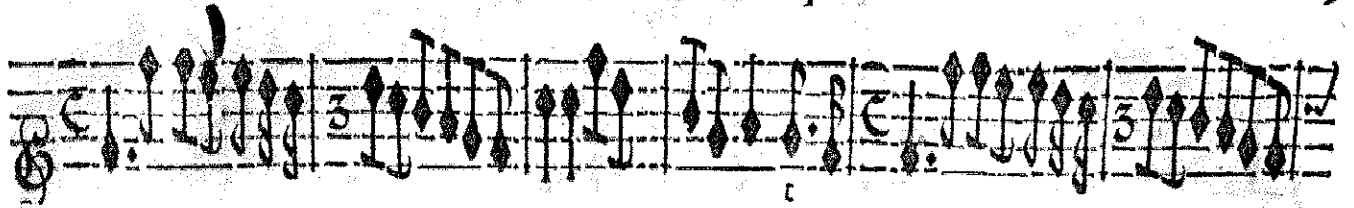
RITOURNELLE.



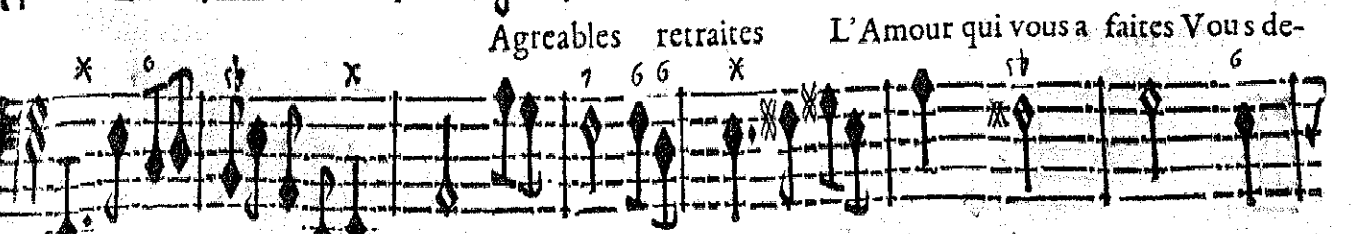
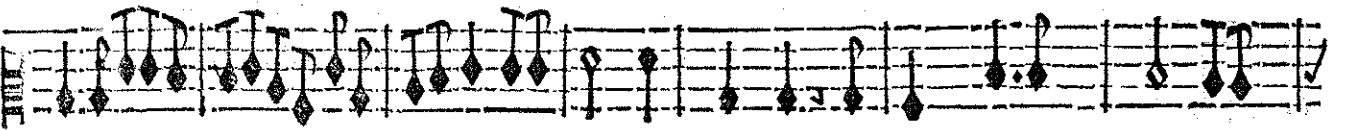
M E D O R.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

R O L A N D,

stine aux Amâts cõtêrs. Je trouble vos douceurs secretes, Mais dâs mô defespoir mes plaintes indif-

BASSE-CONTINUE.

cretes Ne vous troubleront pas longtemps. Mais dans mon defes- poir mes plaintes indif-

BASSE-CONTINUE.

ANGÉLIQUE

C'est Medor que je viens d'en-tendre. Ciel!

TEMIRE.

Quoy, vous le ver-

cretes Ne vous troubleront pas long-temps.

BASSE-CONTINUE.

Eh! puis-je m'en deffendre? C'est trop suivre un cruel de- voir; Je retrouve Me-

rez?

BASSE-CONTINUE.

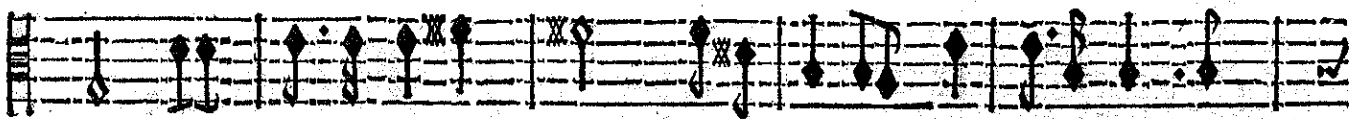
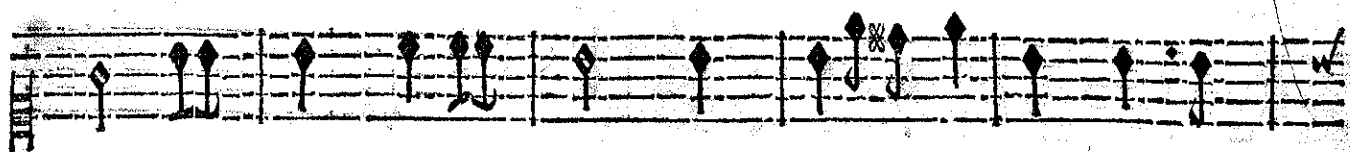
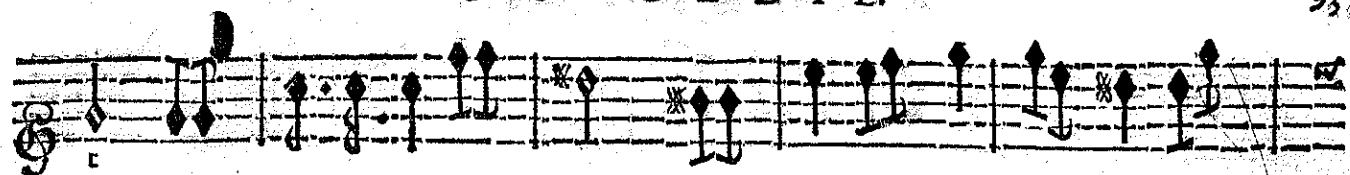
ROLAND;

dor, L'Amour veut me le rendre, Je ne puis vivre sans le voir.

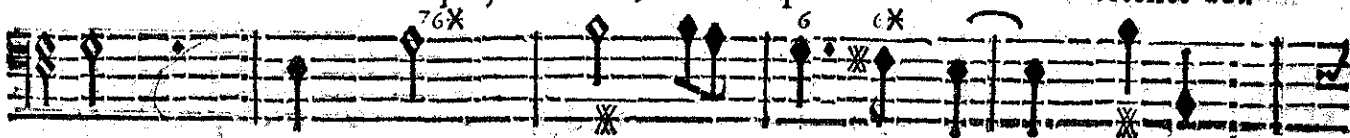
BASSE-CONTINUE.

Fontaine, qui d'une eau si pure Arrosez ces brillantes fleurs, En vain vostre charmât mur-

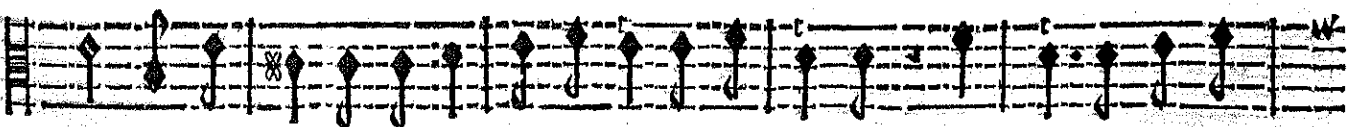
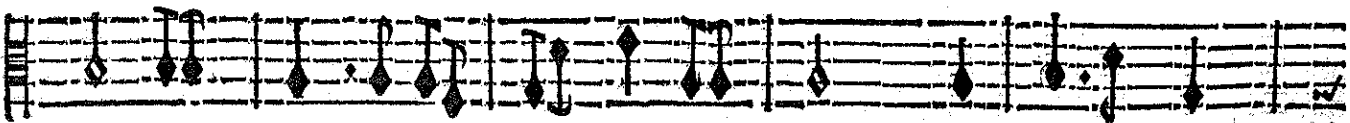
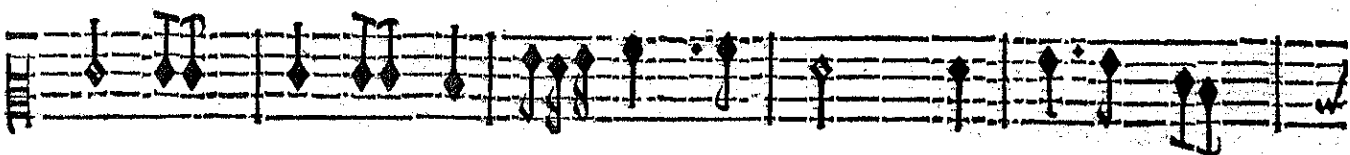
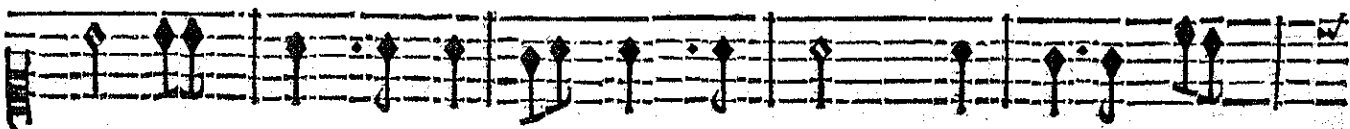
BASSE-CONTINUE.



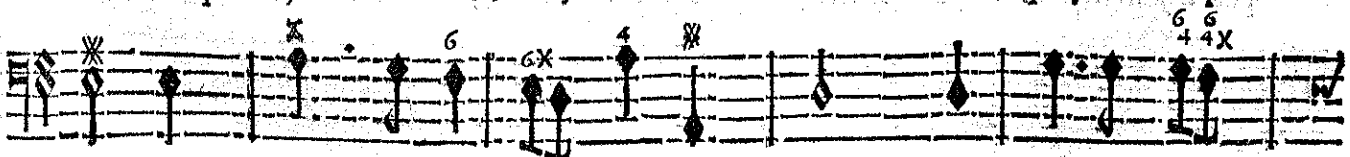
mure, Flate le tourment que j'en- dure, Rien ne peut enchanter mes mortelles dou-



BASSE-CONTINUE.



leurs. Ce que j'aime me fuit, & je fuistout le Monde: Pour-quoy traifner plus



BASSE-CONTINUE.

ROLAND;

loin ma vie & mes malheurs. Ruisseaux, je vais mesler mon sang avec vo-^tstre onde, C'est trop

BASSE-CONTINUE.

peu d'y mesler mes *Medor tire son Espée pour s'en fraper, & Angelique la luy oste de la main.*

BASSE-CONTINUE.

TRAGÉDIE

ANGÉLIQUE.

Vivez, vivez, Medor.

pleurs.

Reyne adorable, Vous avez trop de soin des jours d'un mise-

BASSE-CONTINUE.

Pourquoy courez-vous au trépas?

nable.

C'est un suplice insupportable De

BASSE-CONTINUE.

Je croyois que sur vous j'avois plus de puis-

vivre & de ne vous voir pas.

BASSE-CONTINUE.

fance...

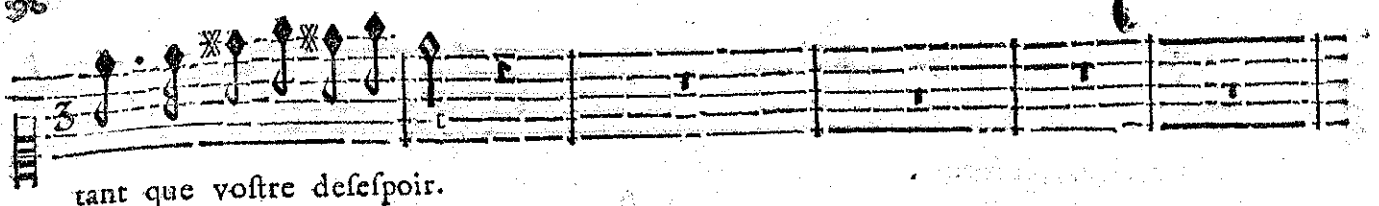
Rien ne m'offense

Helas! si vous pouviez sçavoir jusqu'à quel point je vpus offense.

BASSE-CONTINUE.

ROLAND;


96



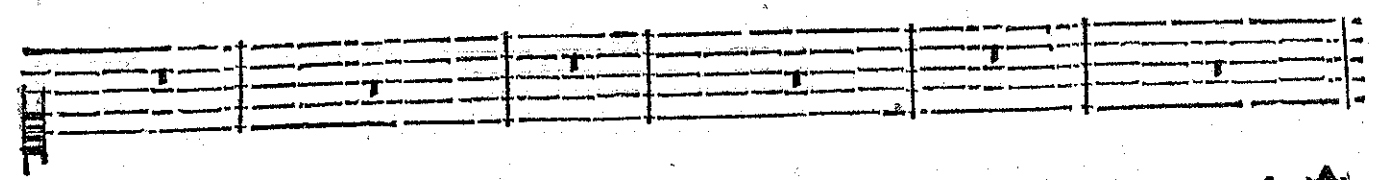
tant que vostre defespoir.



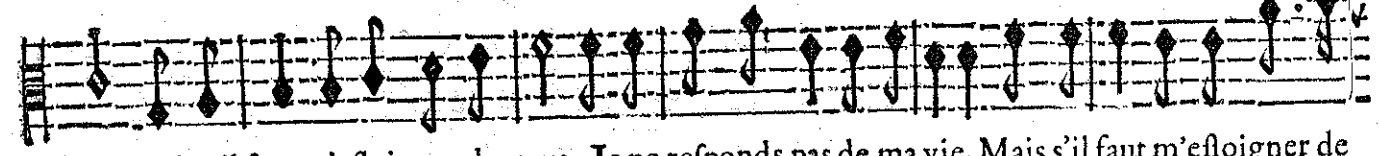
Je vivray, si c'est vostre envie, Je vous voy, mon fort est trop



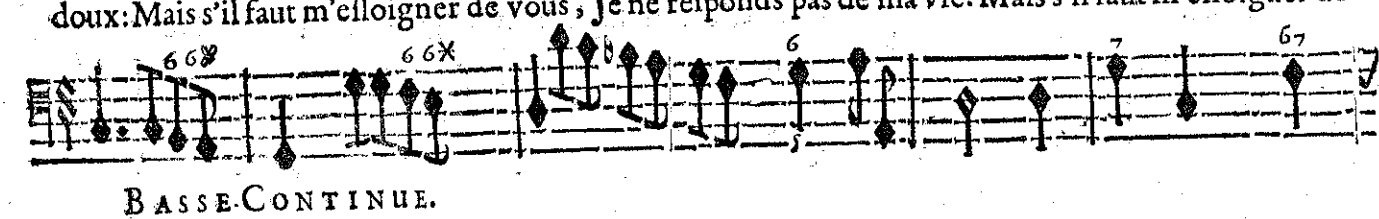
BASSE-CONTINUE.



doux: Mais s'il faut m'esloigner de vous, Je ne respons pas de ma vie. Mais s'il faut m'esloigner de



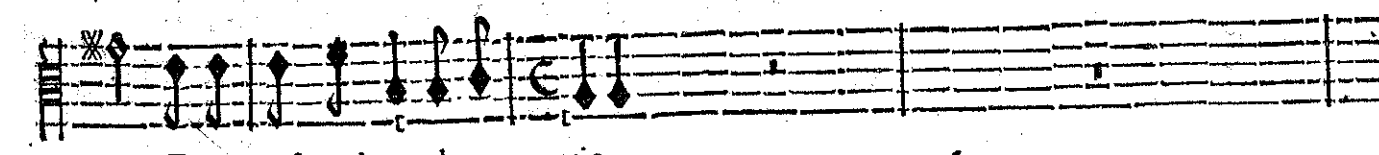
doux: Mais s'il faut m'esloigner de vous, Je ne respons pas de ma vie. Mais s'il faut m'esloigner de



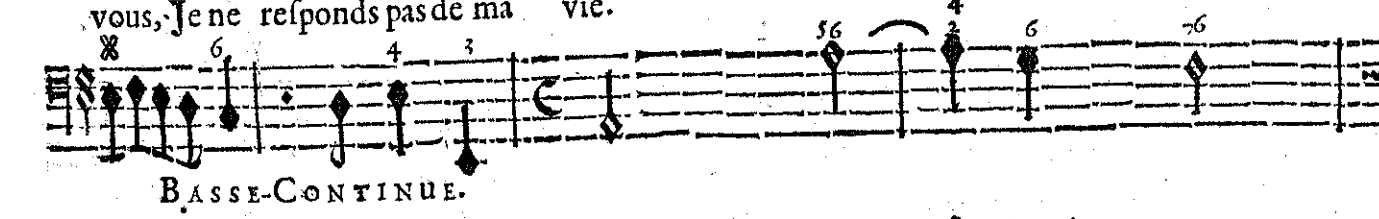
BASSE-CONTINUE.



Prenez soin de vos jours, Medor, vous le de-



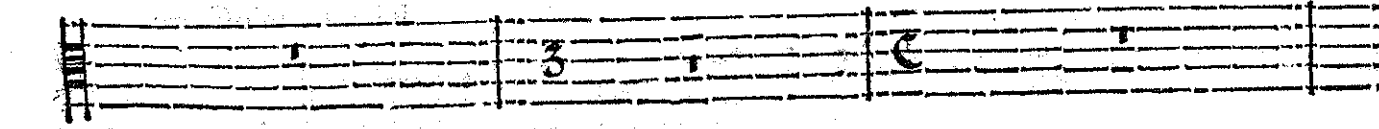
vous, Je ne respons pas de ma vie.



BASSE-CONTINUE.



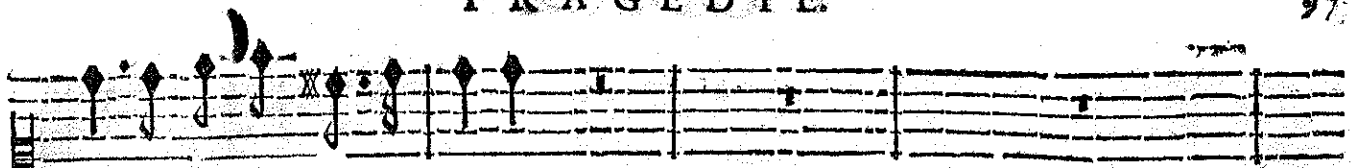
vez; Il m'en couste assez cher de les avoir fau- vez: Ils me font preci-



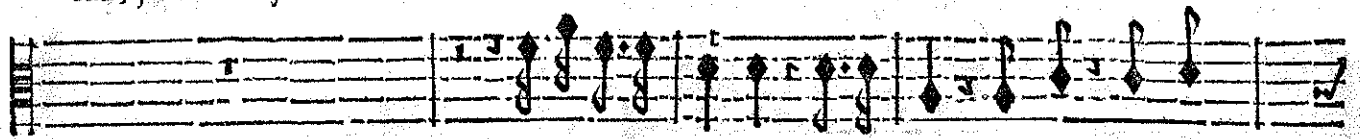
vez; Il m'en couste assez cher de les avoir fau- vez: Ils me font preci-



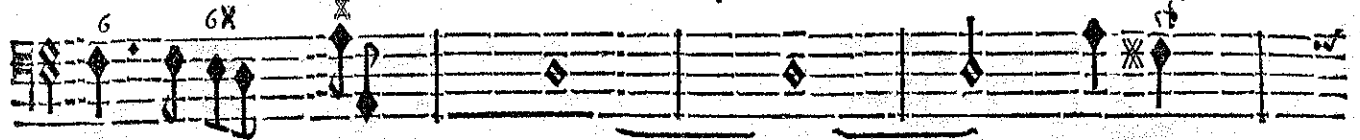
BASSE-CONTINUE.



eux, je vous l'ay fait connoître.



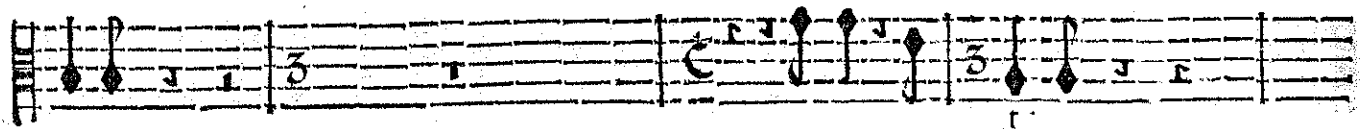
Generose Reyne, achevez. Sans vous puis-je



BASSE-CONTINUE.

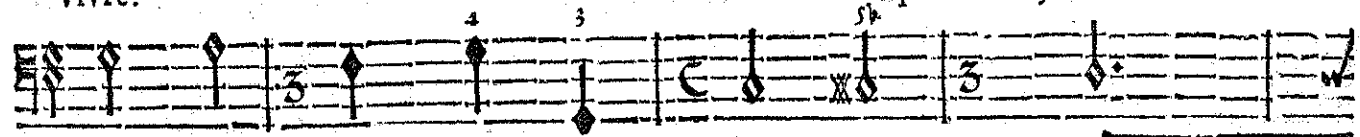


Vivez A quelque prix que ce puisse estre. Il n'est plus

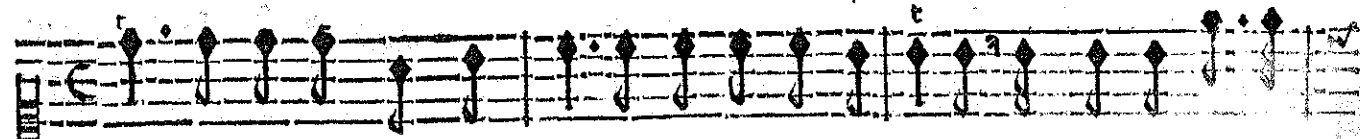


vivre?

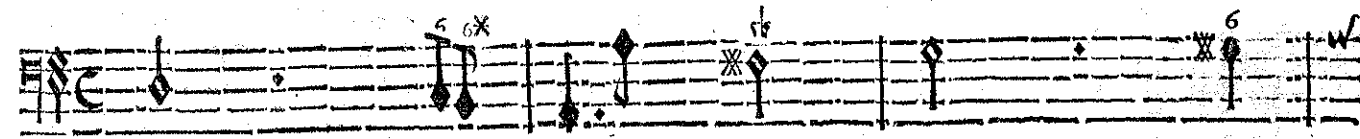
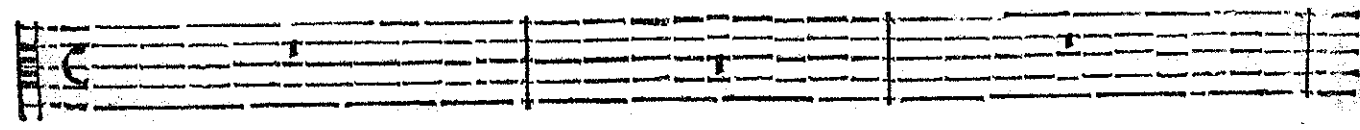
O Ciel ! qu'entend-je ?



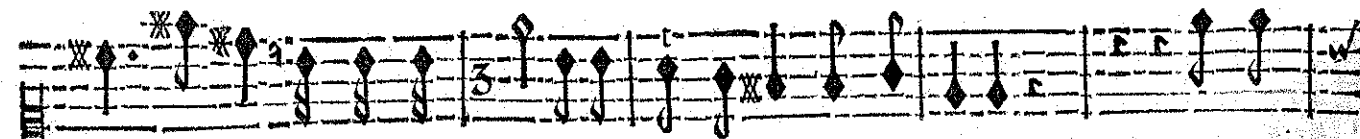
BASSE-CONTINUE.



temps Que nous craignons tous deux de nous en trop apprendre : Nous n'en difons que

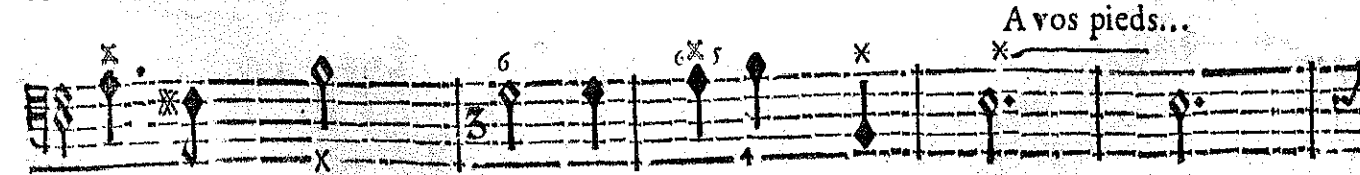
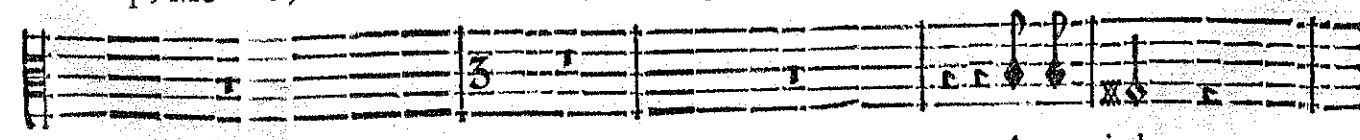


BASSE-CONTINUE.



trop, Medor, je vous entends, Et je vous permets de m'entendre.

Levez-



A vos pieds...

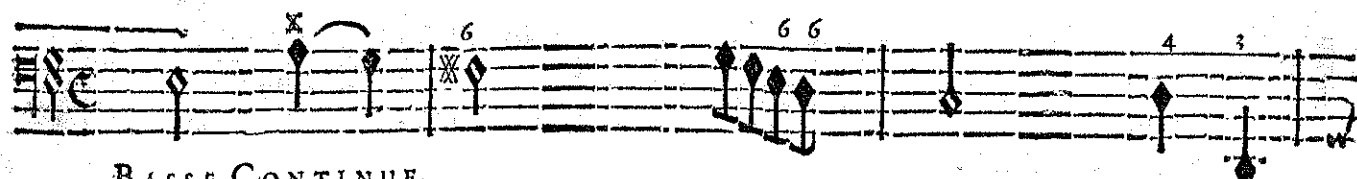
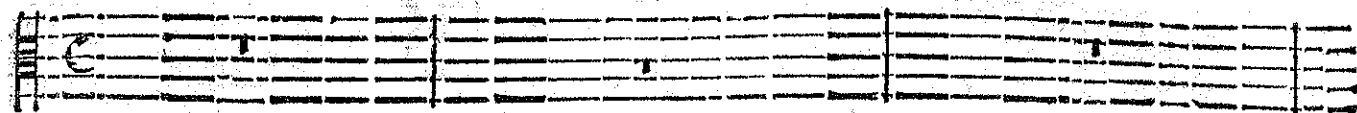
BASSE-CONTINUE.

N

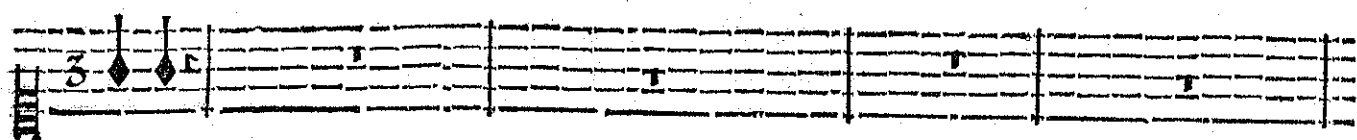
ROLAND,



vous, j'ay droit de faire un Roy. Je veux unir sous mesme loy Vostre destinée & la



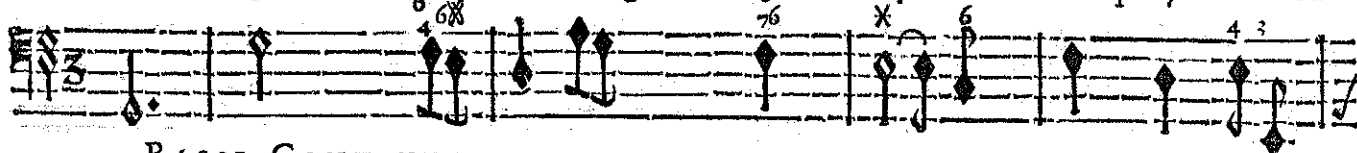
BASSE-CONTINUE.



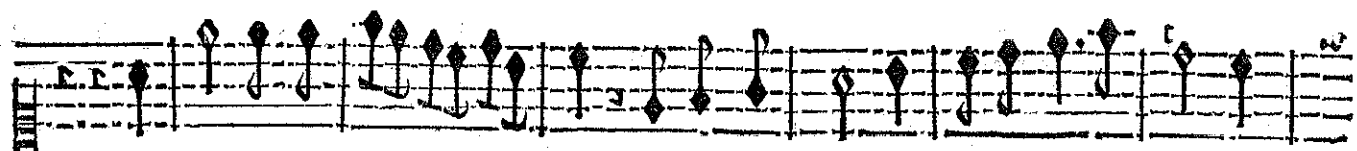
mienne.



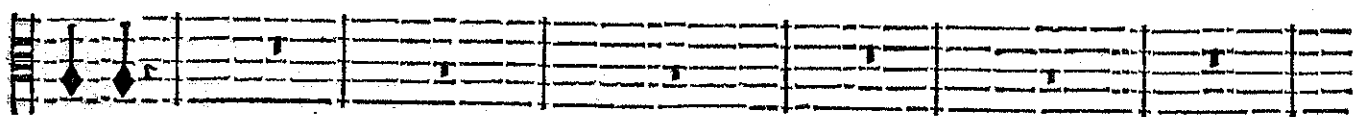
Ah! plus vous oubliez vostre grandeur pour moy, Plus il faut que je m'en sou-



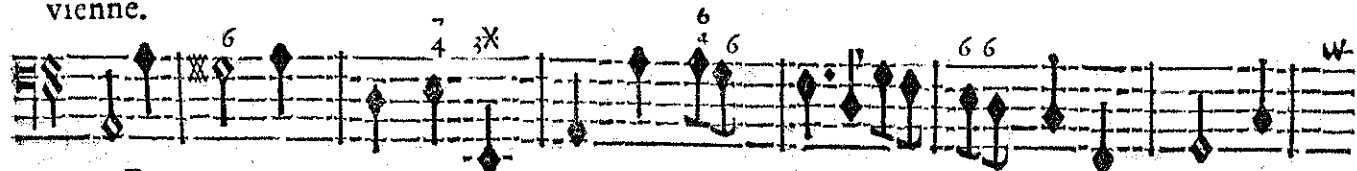
BASSE-CONTINUE.



Ma gloire murmure en ce jour, Je voy mon fort trop au dessus du vostre:



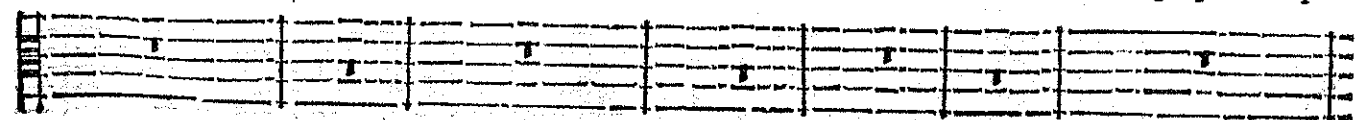
vienne.



BASSE-CONTINU.



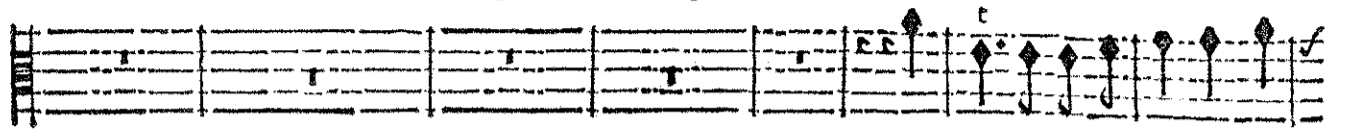
Mais qui peut empêcher l'Amour D'unir deux cœurs qu'il a fait l'un pour l'autre? Mais qui peut empê-



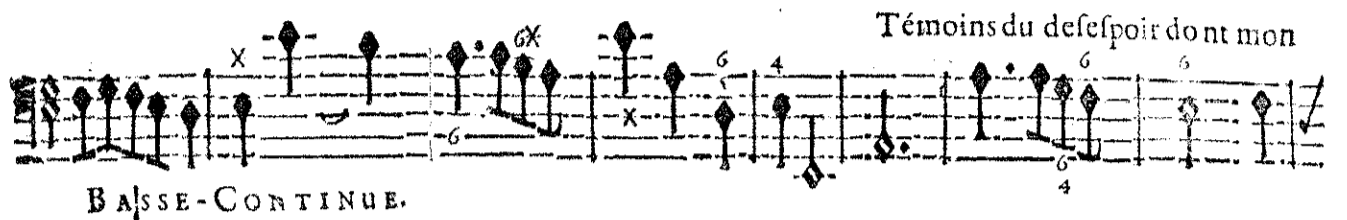
BASSE-CONTINUE.



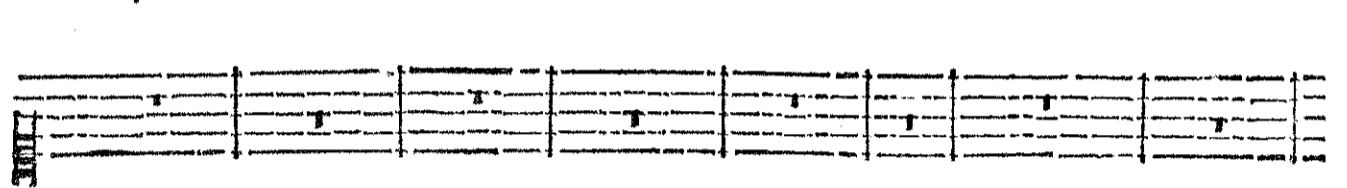
cher l'Amour D'unir deux cœurs qu'il a faits l'un pour l'autre ?



Témoins du desespoir dont mon



cœur fut pressé, Lieux où la Mort fut mon unique attente, Qui l'auroit dit ? qui



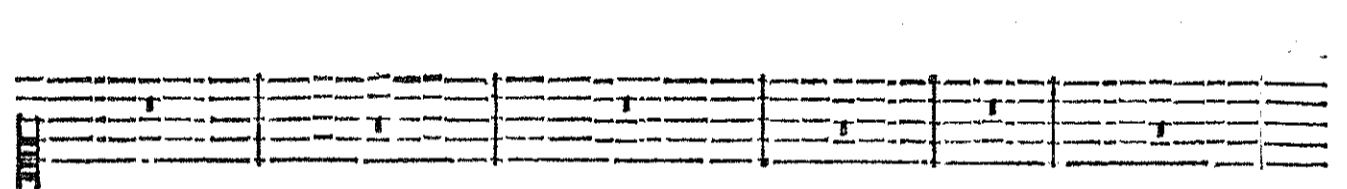
l'eust jamais pensé ? Que vous seriez témoins du bonheur qui m'enchan- te ?



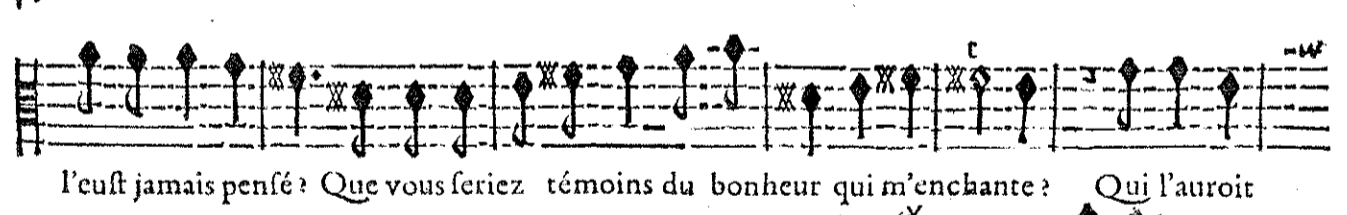
dit ? qui l'eust jamais pensé ? Que vous seriez témoins du bonheur qui m'enchan- te ?



dit ? qui l'eust jamais pensé ? Que vous seriez témoins du bonheur qui m'enchan- te ?



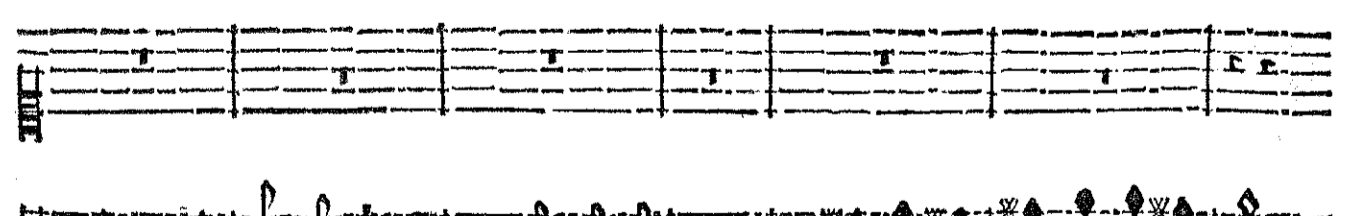
dit ? qui l'eust jamais pensé ? Que vous seriez témoins du bonheur qui m'enchan- te ?



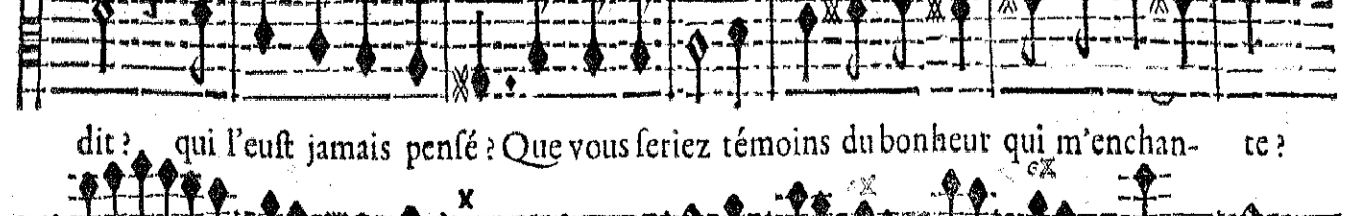
dit ? qui l'eust jamais pensé ? Que vous seriez témoins du bonheur qui m'enchan- te ?



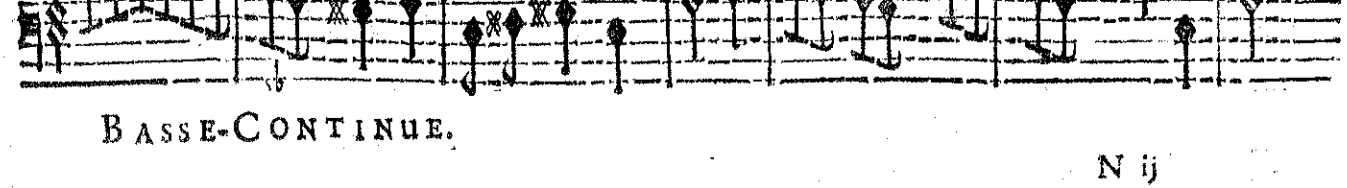
dit ? qui l'eust jamais pensé ? Que vous seriez témoins du bonheur qui m'enchan- te ?



dit ? qui l'eust jamais pensé ? Que vous seriez témoins du bonheur qui m'enchan- te ?



dit ? qui l'eust jamais pensé ? Que vous seriez témoins du bonheur qui m'enchan- te ?



dit ? qui l'eust jamais pensé ? Que vous seriez témoins du bonheur qui m'enchan- te ?

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

ROLAND; SCENE V.

Troupe d'Amours, Troupe de Sirenes & Dieux des Eaux, Troupe de Nymphes,
de Silvains, & d'Amants enchantez.

ANGELIQUE, & MEDOR.

CHOEUR DE NYMPHES.

Tous. ANGELIQUE. Tous.

Aimez, aimez-vous, Aimons, aimons-nous. Aimez, aimez-vous. L'Amour vous ap- pelle.

Tous. MEDOR. Tous.

Aimez, aimez-vous. Aimons, aimons nous. Aimez, aimez-vous. L'Amour vous ap- pelle.

Tous. Tous.

Aimez, aimez-vous.

Aimez, aimez-vous. L'Amour vous ap- pelle.

BASSE-CONTINUE.

Que sa flâme est belle! L'A-mour vous appelle tous. L'A-mour vous appelle tous. Ai-

Que sa flâme est belle! L'A-mour vous appelle tous. L'A-mour vous appelle tous. Ai-

Que sa flâme est belle! L'A-mour vous appelle tous. L'A-mour vous appelle tous. Ai-

BASSE-CONTINUE.

ANGELIQUE. Tous. ANGELIQUE.

mez, aimez-vous. Aimons, aimons-nous. L'Amour vous ap- pelle. L'Amour nous ap- pelle.

MEDOR. Tous. MEDOR.

mez, aimez-vous. Aimons, aimons-nous. L'Amour vous ap- pelle. L'Amour nous ap- pelle.

Tous.

mez, aimez- vous.

L'Amour vous ap- pelle.

BASSE-CONTINUE.

Tous. ANGÉLOVE.

Tous. MÉDOR.

Tous.

Tous.

BASSE-CONTINUE.

Tous.

Tous.

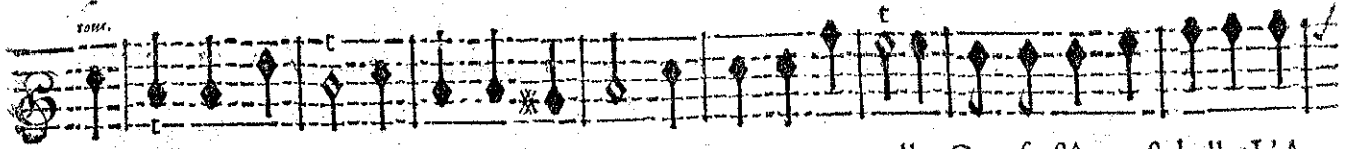
Tous.

Tous.

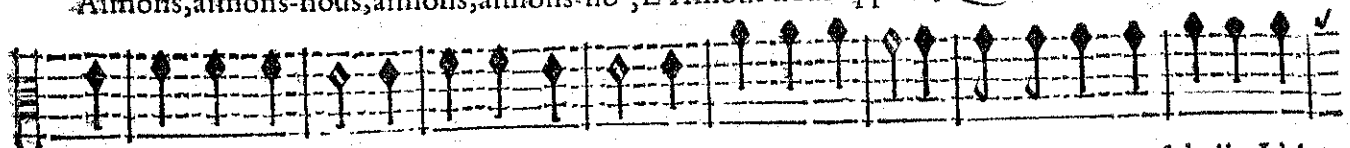
BASSE-CONTINUE.

ROLAND;

Chœur des Amours, Sirenes, Dieux des eaux, Nymphes, Silvains,
& Amants enchantez.



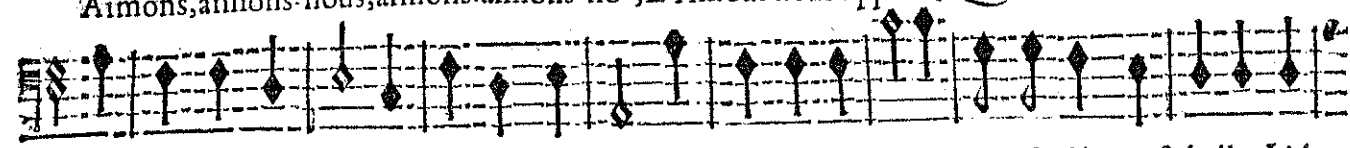
Aimons, aimons-nous, aimons, aimons-no°, L'Amour nous appelle, Que sa flâme est belle! L'A-



Aimons, aimons nous, aimons, aimons-no°, L'Amour nous appelle, Que sa flâme est belle! L'A-



Aimons, aimons-nous, aimons. aimons-no°, L'Amour nous appelle, Que sa flâme est belle! L'A-



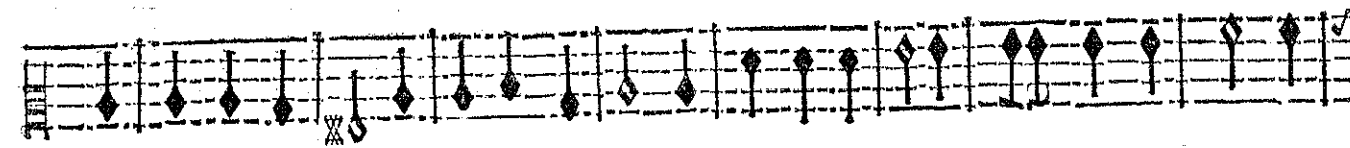
Aimons, aimons-nous, aimons, aimons-no°, L'Amour nous appelle, Que sa flâme est belle! L'A-



Aimons, aimons-nous, aimons, aimons-no°, L'Amour nous appelle, Que sa flâme est belle! L'A-



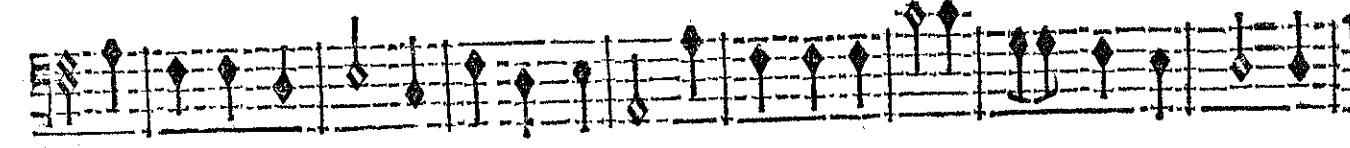
Aimons, aimons-nous, aimons, aimons-no°, L'Amour nous appelle, Que sa flâme est belle! L'A-



Aimons, aimons-nous, aimons, aimons-no°, L'Amour nous appelle, Que sa flâme est belle! L'A-



Aimons, aimons-nous, aimons, aimons-no°, L'Amour nous appelle, Que sa flâme est belle! L'A-

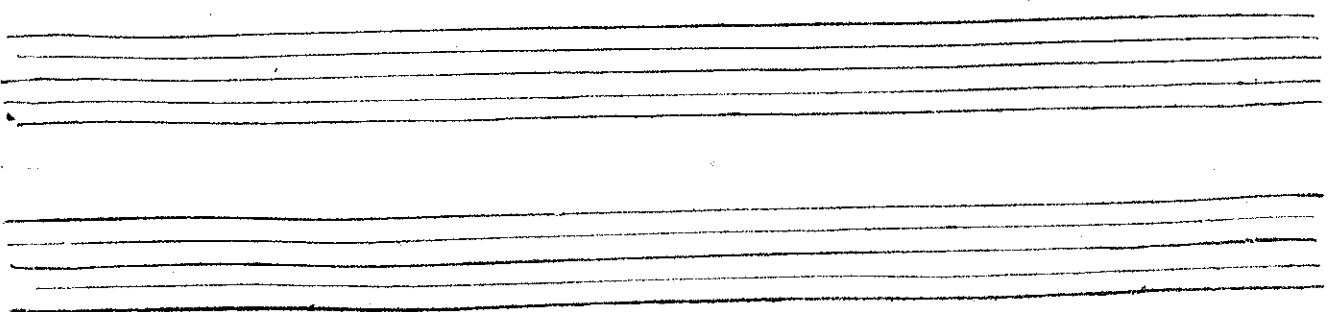


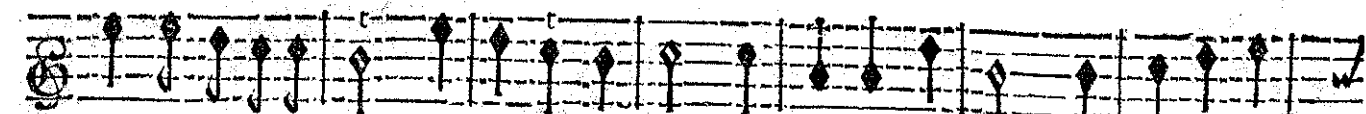
Aimons, aimons-nous, aimons, aimons-no°, L'Amour nous appelle, Que sa flâme est belle! L'A-



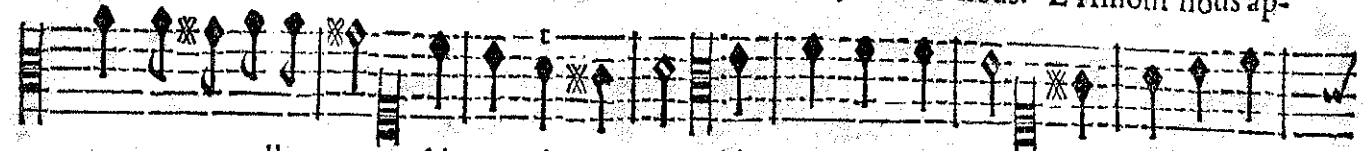
Aimons, aimons-nous, aimons, aimons-no°, L'Amour nous appelle, Que sa flâme est belle! L'A-

BASSE-CONTINUE.





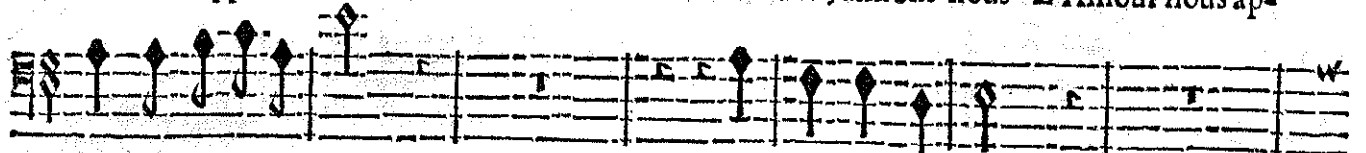
mour nous appelle tous. Aimez, aimez-vous. Aimons, aimons-nous. L'Amour nous ap-



mour nous appelle tous. Aimez, aimez-vous. Aimons, aimons-nous L'Amour nous ap-

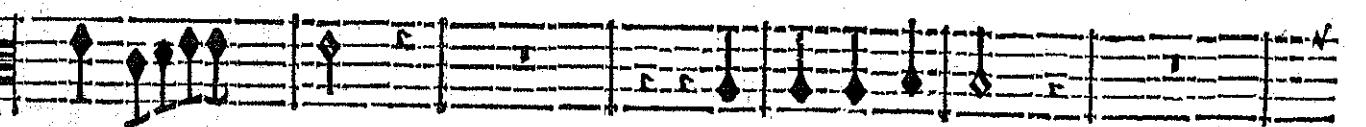
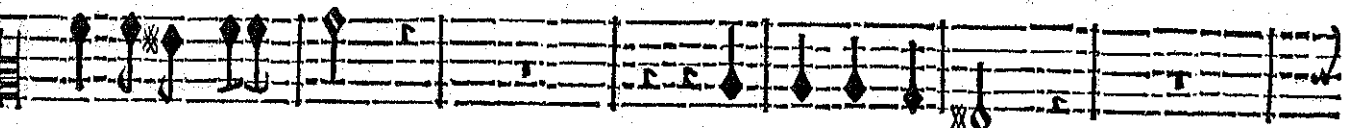


mour nous appelle tous. Aimez, aimez-vous. Aimons, aimons-nous L'Amour nous ap-

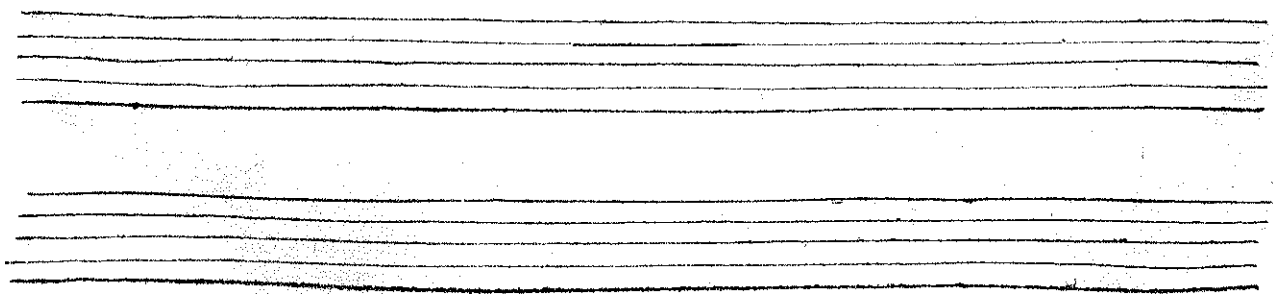


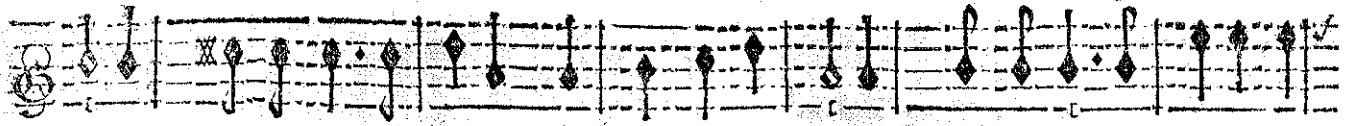
mour nous appelle tous.

Aimons : aimons-nous.

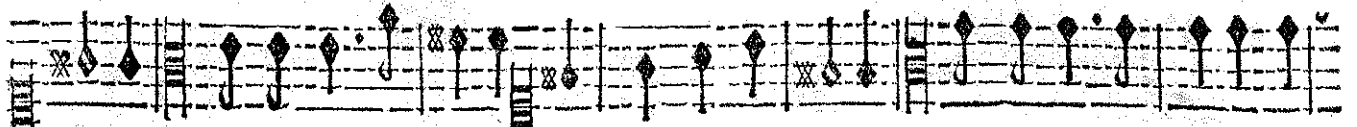


BASSE-CONTINUE.

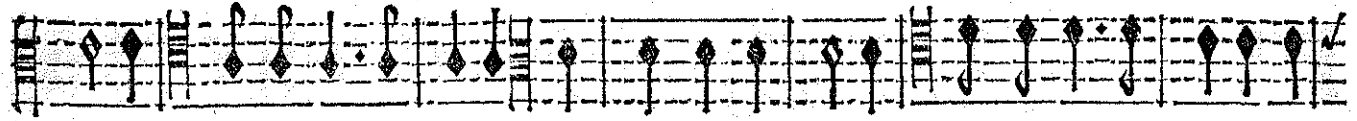




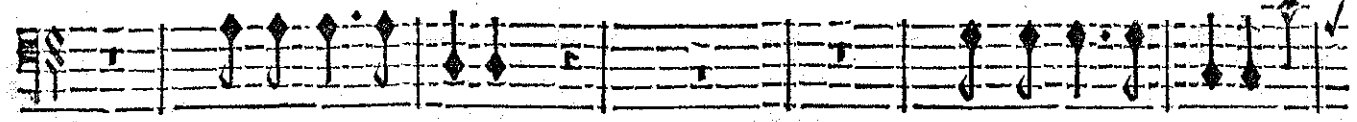
pelle. Que sa flâme est belle ! L'Amour vous appelle. Que sa flâme est belle ! L'A-



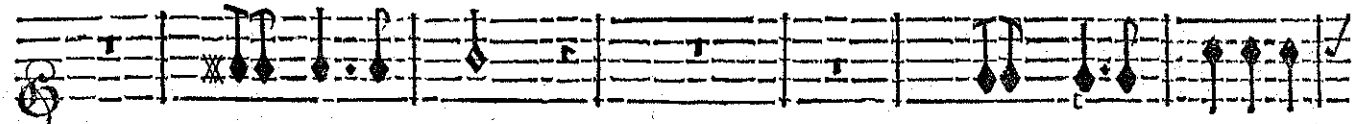
pelle. Que sa flâme est belle ! L'amour vous appelle. Que sa flâme est belle ! L'A-



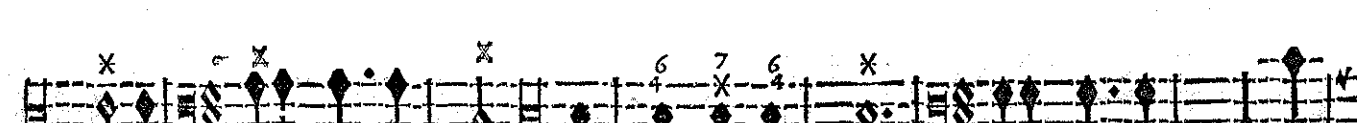
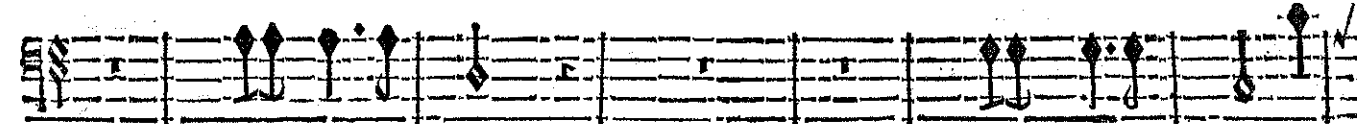
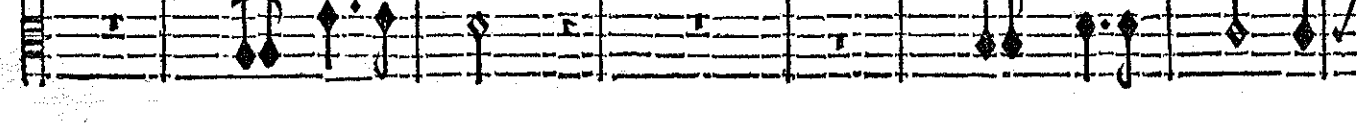
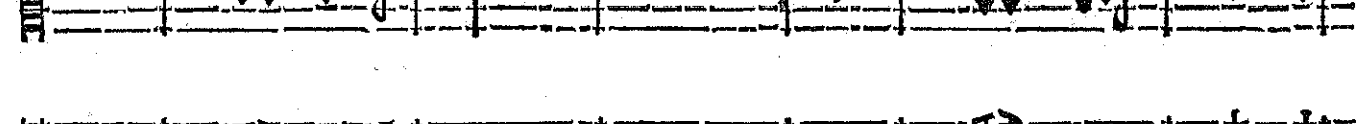
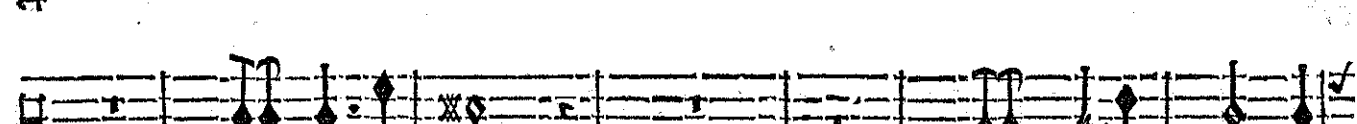
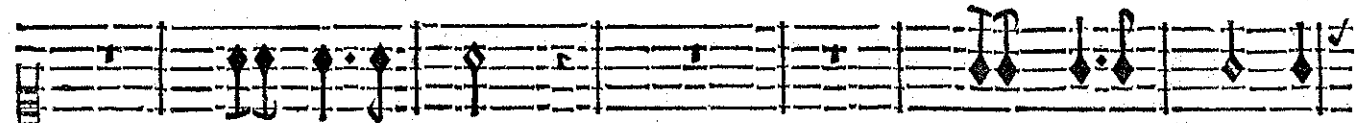
pelle. Que sa flâme est belle ! L'Amour vous appelle. Que sa flâme est belle ! L'A-



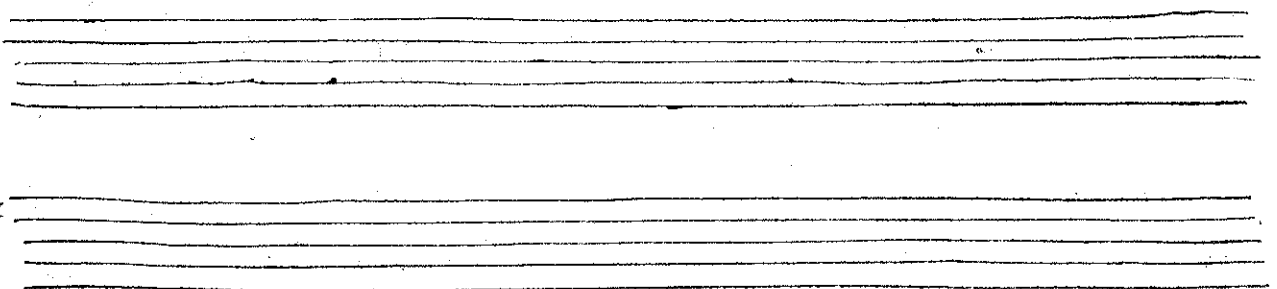
Que sa flâme est belle ! Que sa flâme est belle ! L'A-

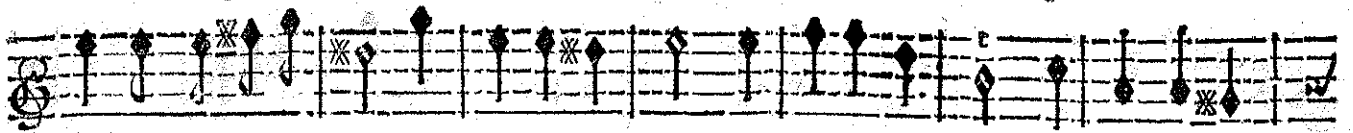


VIOLONS.



BASSE-CONTINUE.

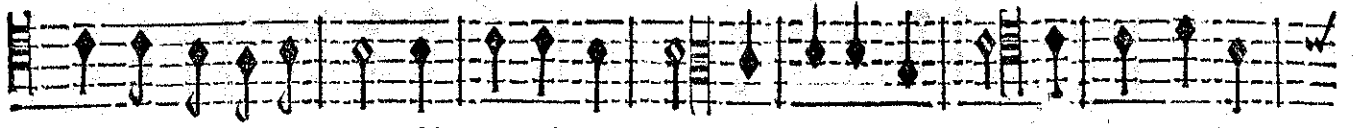




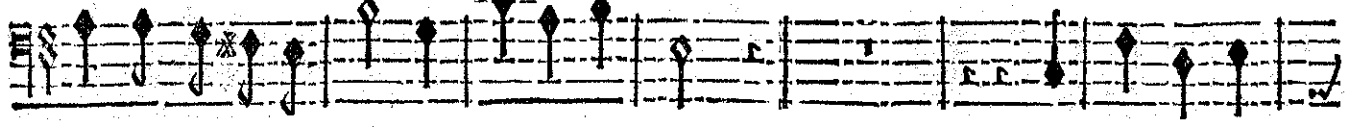
mour nous appelle tous; Aïmons, aïmons nous. Aïmez, aïmez vous. Aïmons, aïmons



mour nous appelle tous; Aïmons, aïmons nous. Aïmez, aïmez vous. Aïmons, aïmons

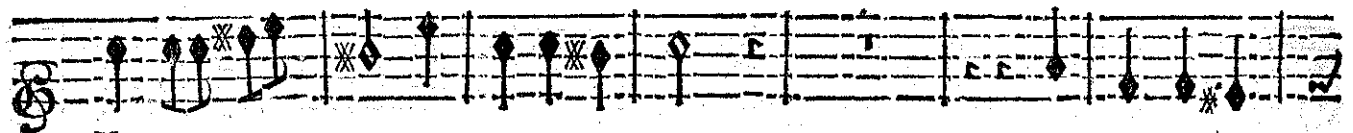


mour nous appelle tous; Aïmons, aïmons nous. Aïmez, aïmez vous. Aïmons, aïmons

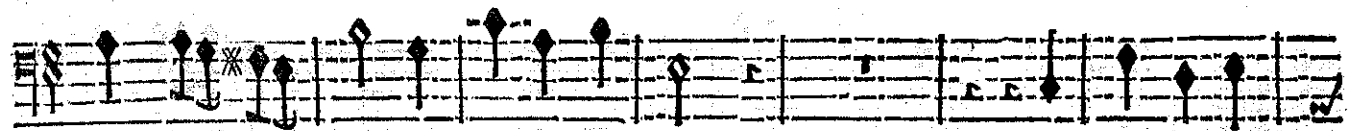
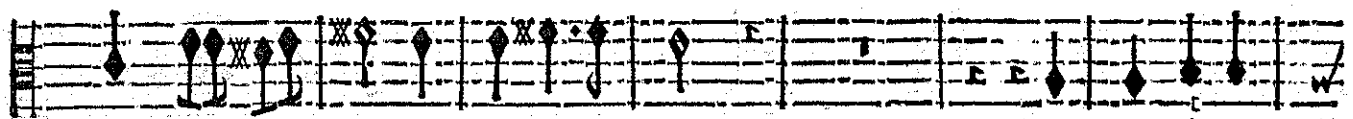
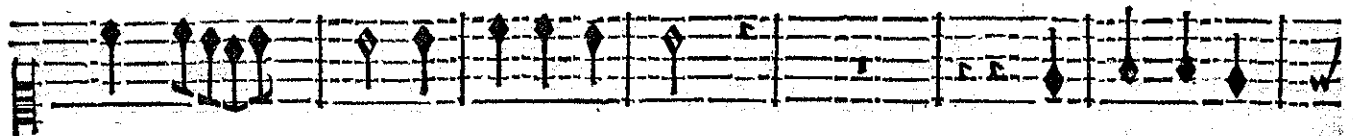


mour nous appelle tous; Aïmons, aïmons nous.

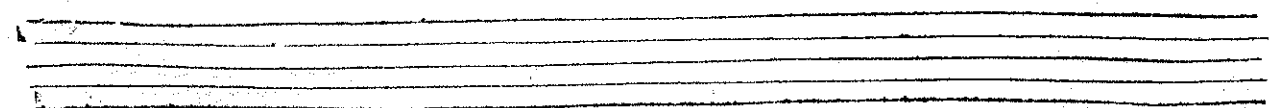
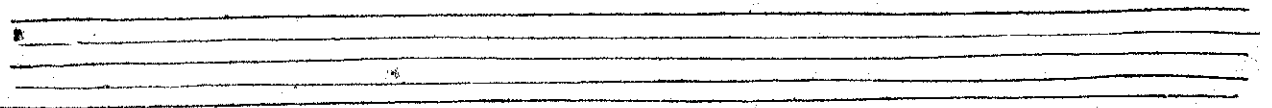
Aïmons, aïmons



VIOLONS.



BASE-CONTINUE.



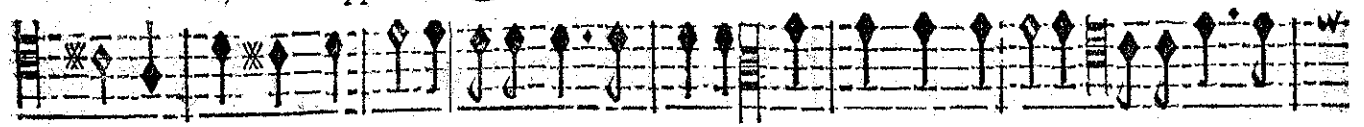
R O L A N D,



nous. L'Amour nous appelle ; Que sa flâme est belle ! L'Amour vous appelle ! Que sa flâme est



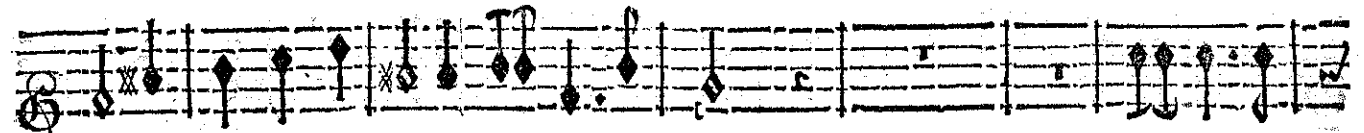
nous. L'Amour nous appelle ; Que sa flâme est belle ! L'Amour vous appelle ! Que sa flâme est



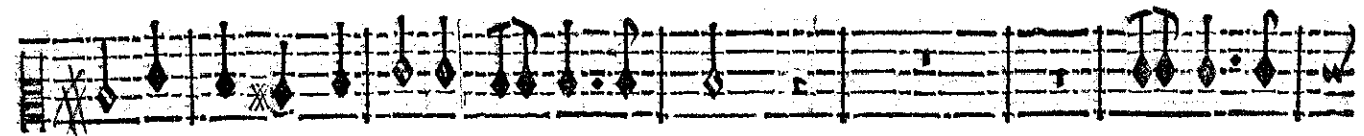
nous. L'Amour nous appelle ; Que sa flâme est belle ! L'Amour vous appelle ! Que sa flâme est



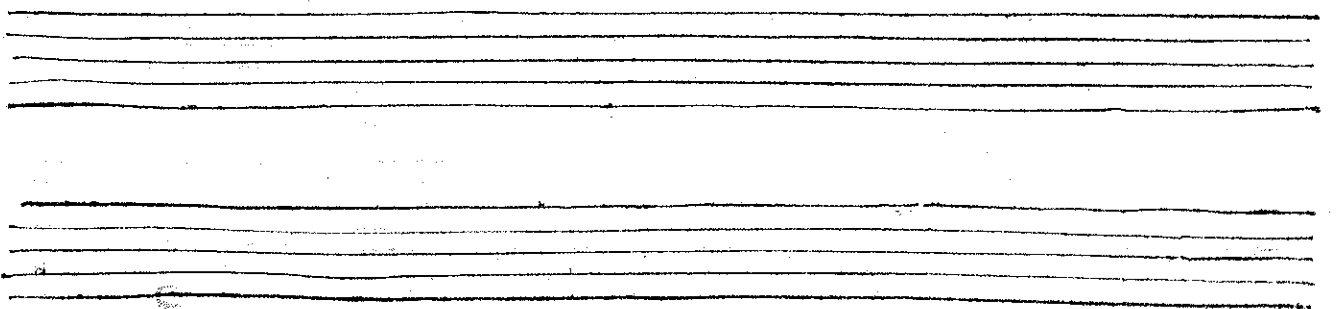
nous L'Amour nous appelle ; Que sa flâme est belle ! Que sa flâme est

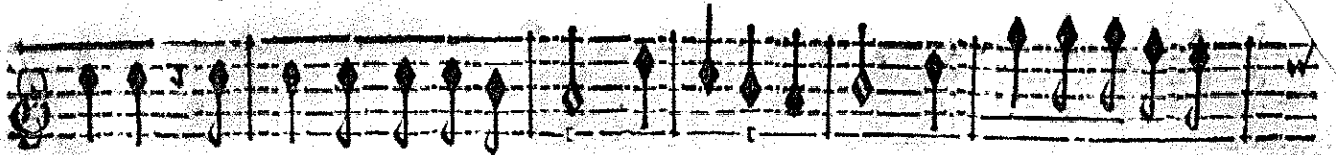


V I O L O N S.

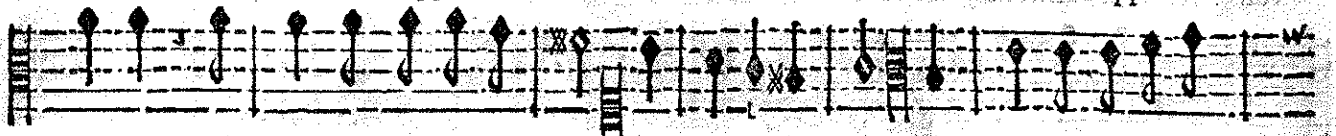


B A S S E - C O N T I N U E.





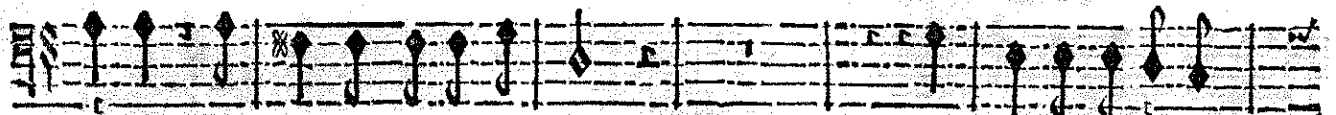
belle! L'Amour nous appelle tous. Aimez, aimez-vous. L'Amour nous appelle



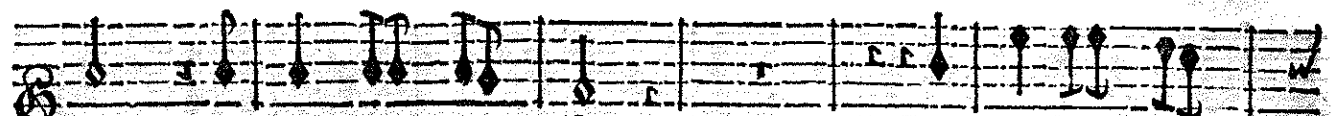
belle! L'Amour nous appelle tous. Aimez, aimez-vous. L'Amour nous appelle



belle! L'Amour nous appelle tous. Aimez, aimez-vous. L'Amour nous appelle

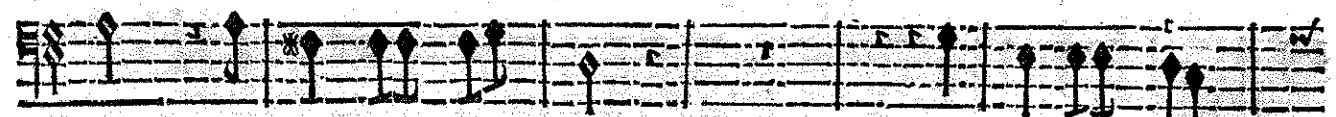
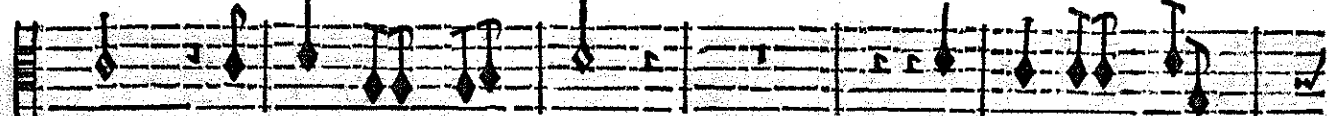
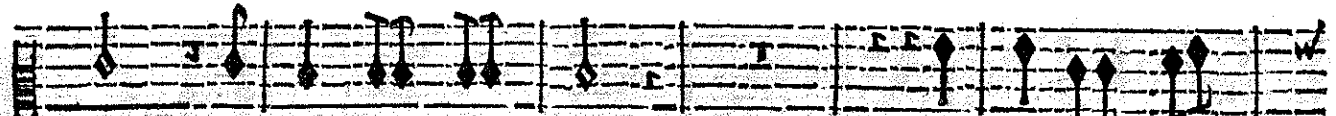
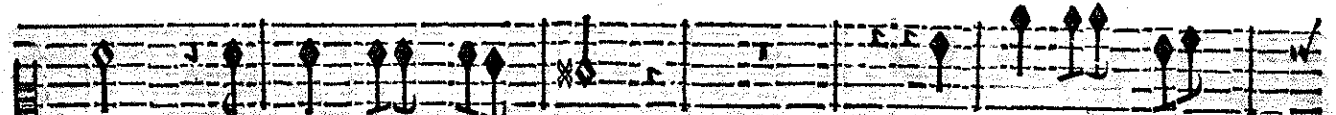


belle! L'Amour nous appelle tous. Aimez, aimez-vous. L'Amour nous appelle

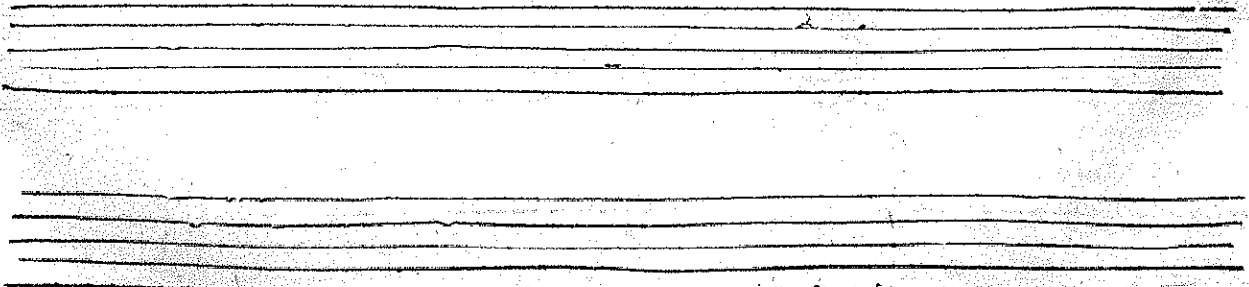


belle! L'Amour nous appelle tous. Aimez, aimez-vous. L'Amour nous appelle

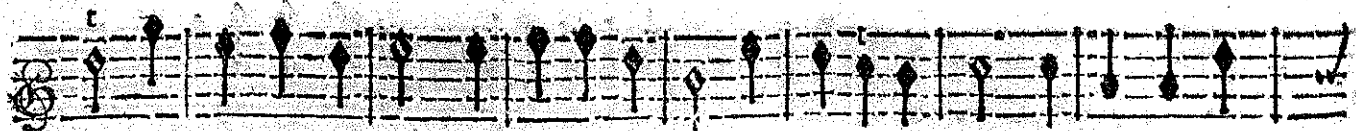
VIOLONS.



BASSE-CONTINUE.



R O L A N D,



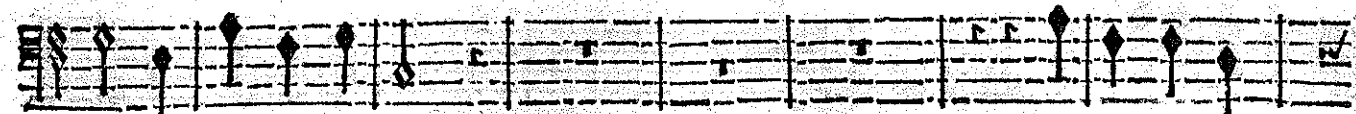
tous! Aimons, aimons-nous. Aimez, aimez-vous. Aimez, aimez-vous. Aimons, aimons-



tous! Aimons, aimons-nous. Aimez, aimez-vous. Aimez, aimez-vous. Aimons, aimons-

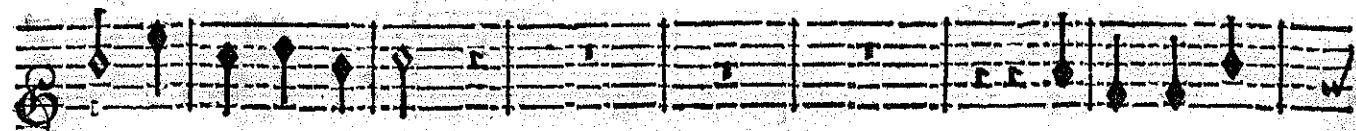


tous! Aimons, aimons-nous. Aimez, aimez-vous. Aimez, aimez-vous. Aimons, aimons-

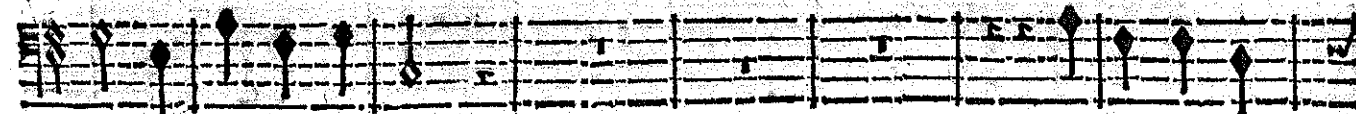
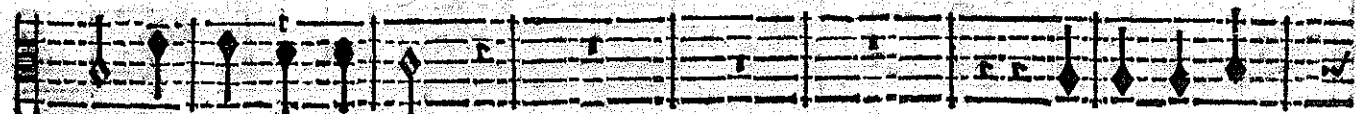
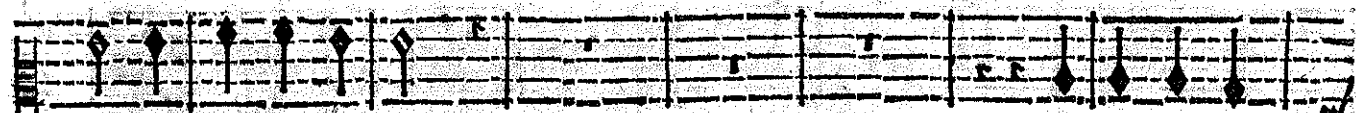
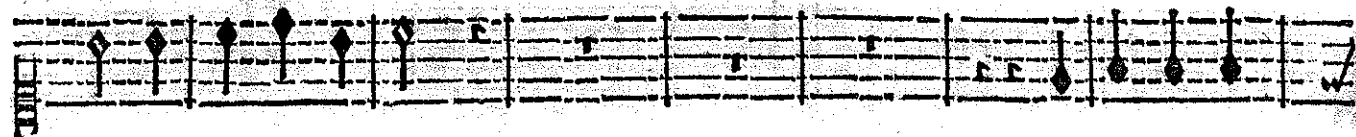


tous! Aimons, aimons-nous.

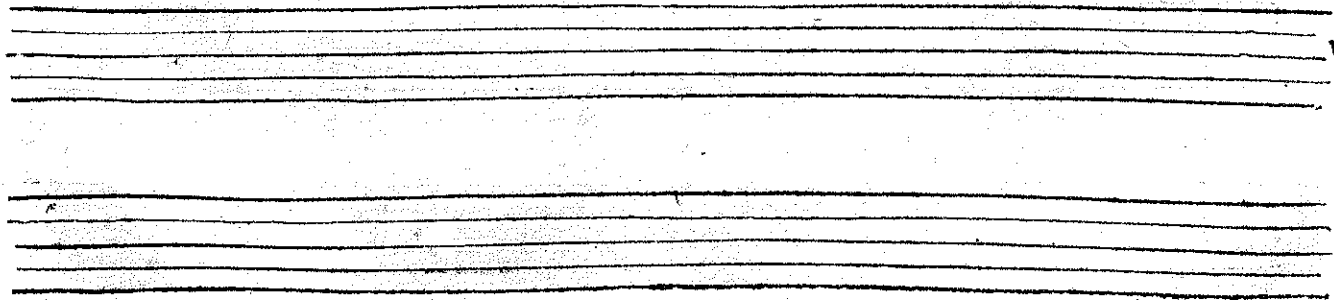
Aimons, aimons-



VIOLONS.



BASSE-CONTINUE.



nous, Aimons, aimons-nous. Il punit un cœur rebelle, On n'évite point les coups. Il pu-

nous, Aimons, aimons-nous. Il punit un cœur rebelle: On n'évite point les coups. Il pu-

nous, Aimons, aimons-nous. Il punit un cœur rebelle, On n'évite point les coups. Il pu-

nous, Aimons, aimons-nous.

Il pu-

VIOLONS.

BASSE-CONTINUE.

ROLAND;

nit un cœur rebelle, On n'évite point ses coups. Il punit un cœur rebelle, On n'é-

nit un cœur rebelle, On n'évite point ses coups. Il punit un cœur rebelle, On n'é-

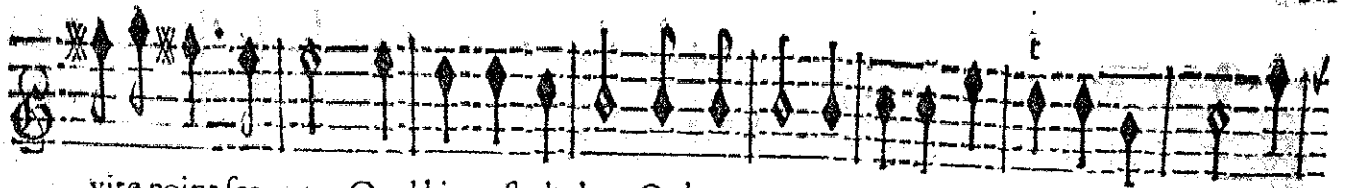
nit un cœur rebelle, On n'évite point ses coups. Il punit un cœur rebelle, On n'é-

nit un cœur rebelle, On n'évite point ses coups. Il punit un cœur rebelle, On n'é-

VIOLONS.

BASSE-CONTINUE.

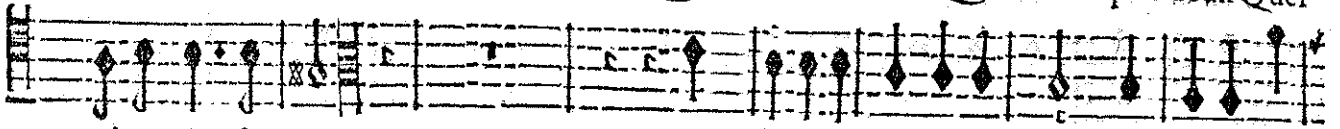
TRAGÉDIE.



vite point les coups. Quel bien est pl^s doux Qu'une amour fidelle? Quel bien est plus doux Quel

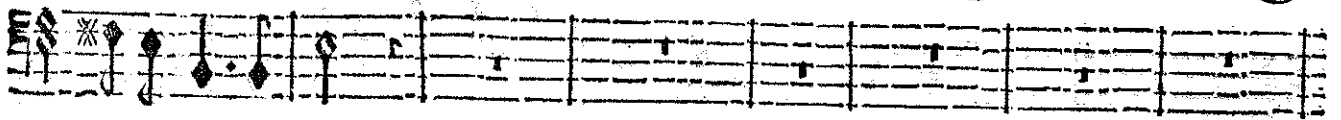


vite point les coups. Quel bien est pl^s doux Qu'une amour fidelle? Quel bien est plus doux Quel

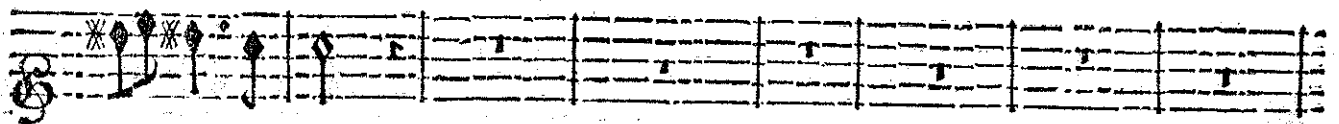


vite point les coups.

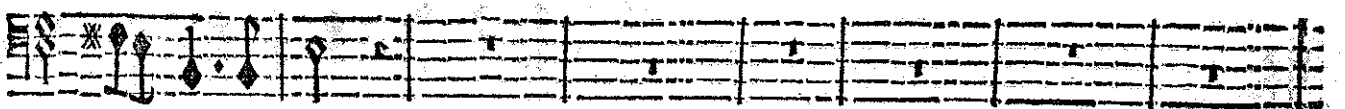
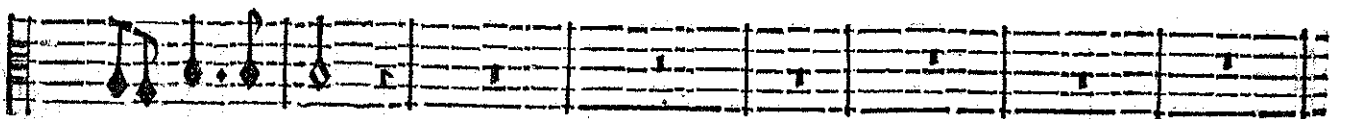
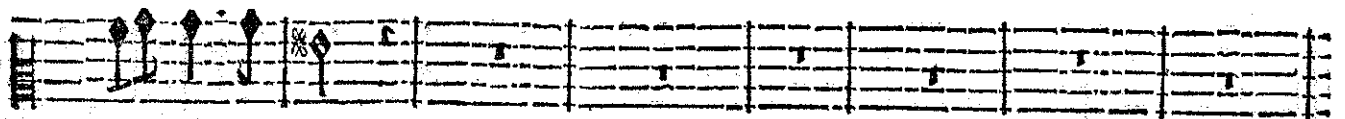
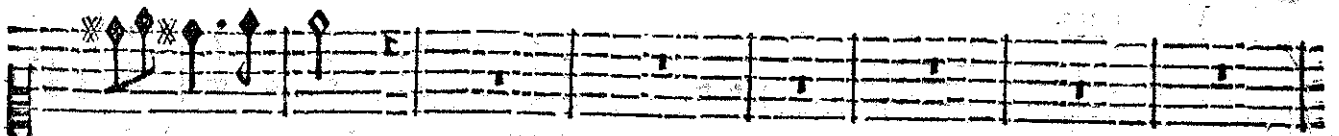
Quel bien est pl^s doux Qu'une amour fidelle? Quel



vite point les coups.



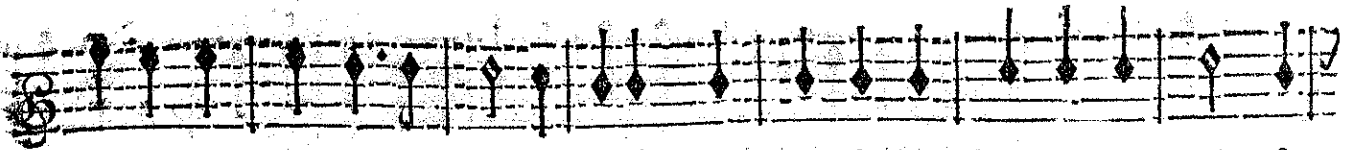
VIOLONS.



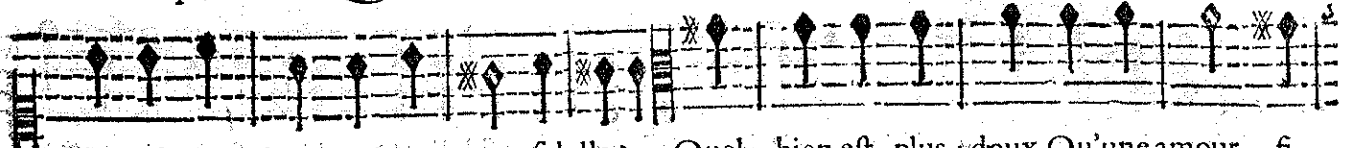
BASSE-CONTINUE.



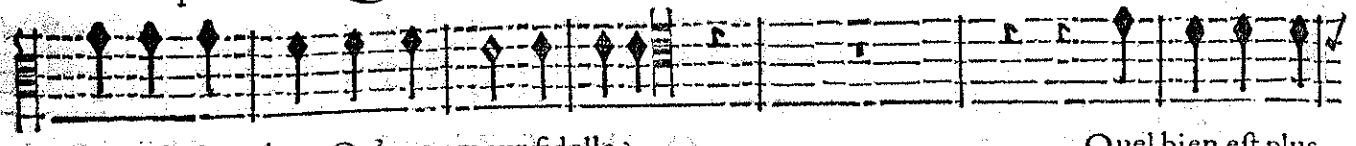
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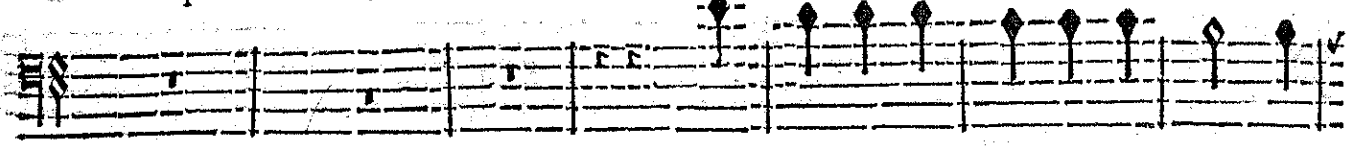
bien est plus doux Qu'une amour fidelle ? Quel bien est plus doux Qu'une amour fi-



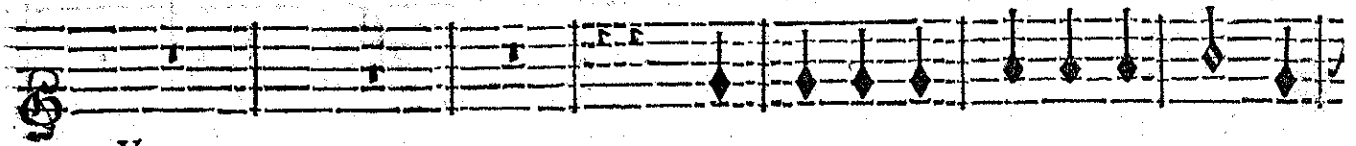
bien est plus doux Qu'une amour fidelle ? Quel bien est plus doux Qu'une amour fi-



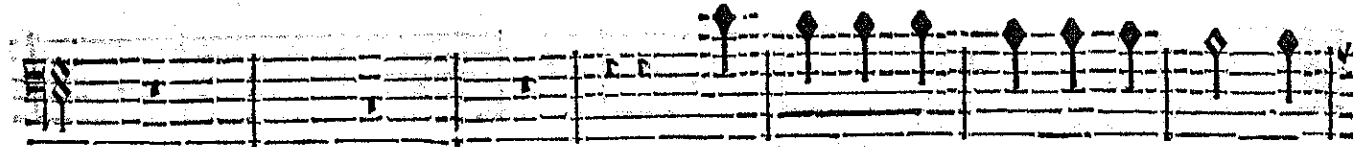
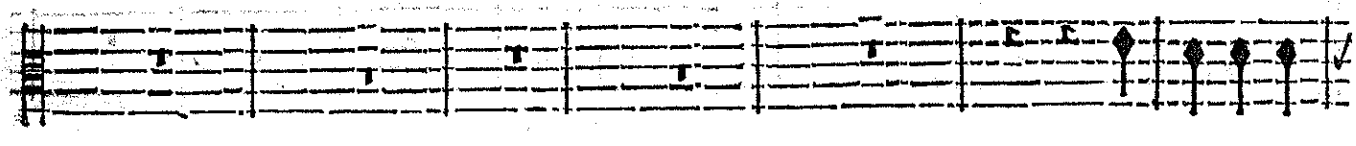
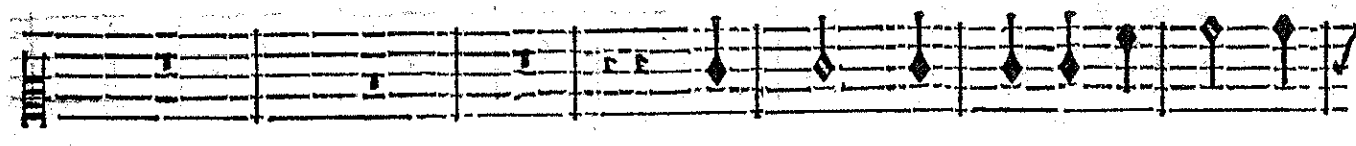
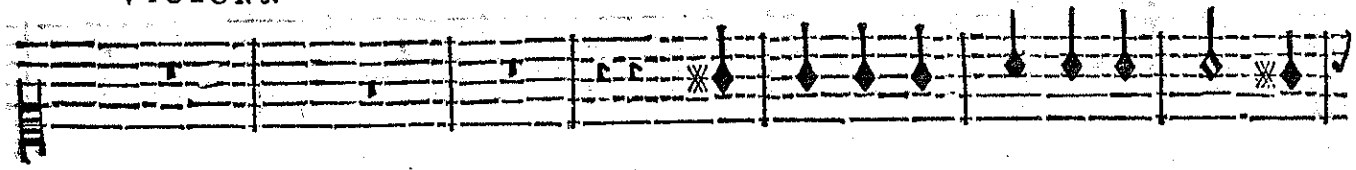
bien est plus doux Qu'une amour fidelle ? Quel bien est plus



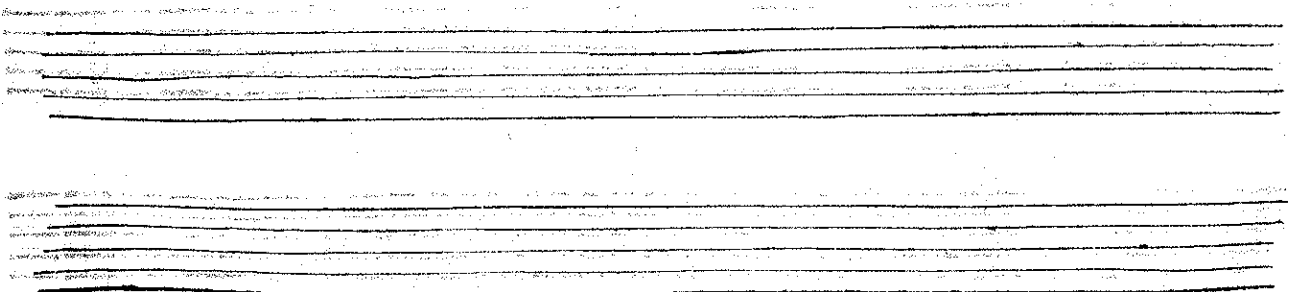
Quel bien est plus doux Qu'une amour fi-



VIOLONS.

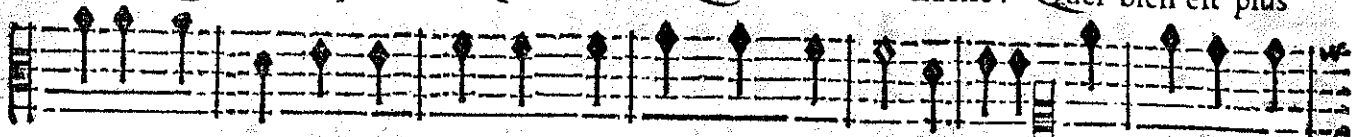


BASSE-CONTINUE.





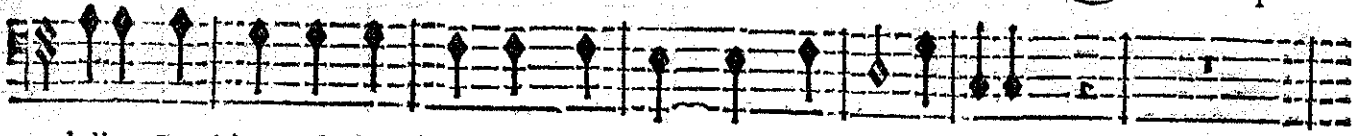
delle? Quel bien est plus doux Qu'une amour Qu'une amour fidelle? Quel bien est plus



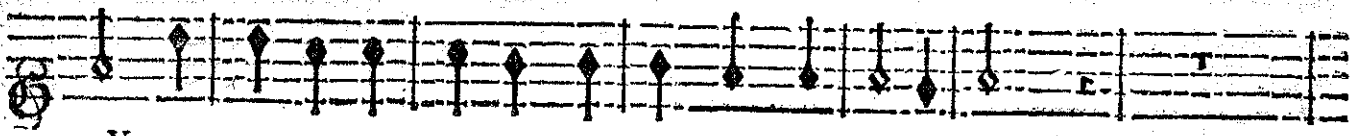
delle? Quel bien est plus doux Qu'une amour Qu'une amour fidelle? Quel bien est plus



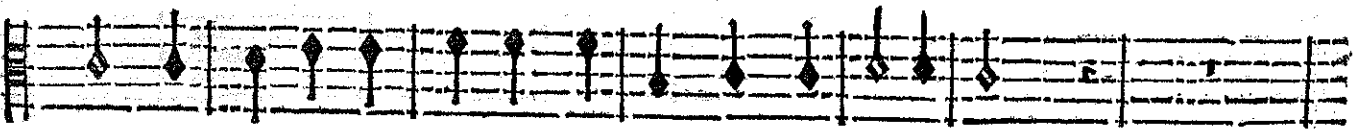
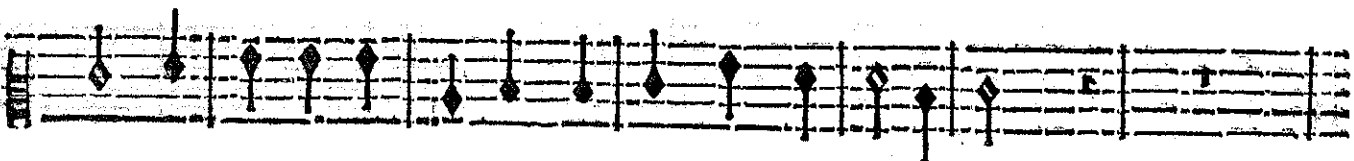
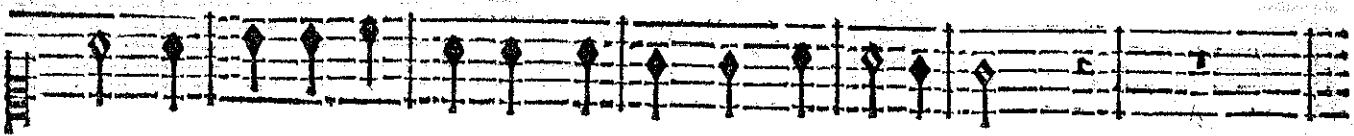
doux Quel bien est plus doux Qu'une amour Qu'une amour fidelle? Quel bien est plus



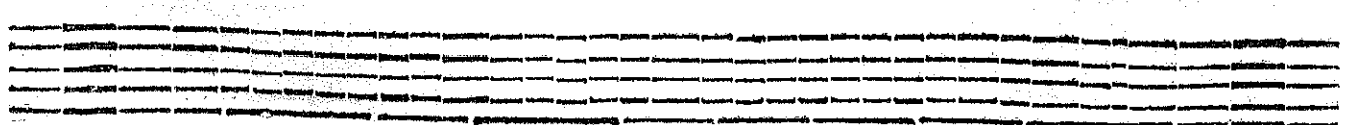
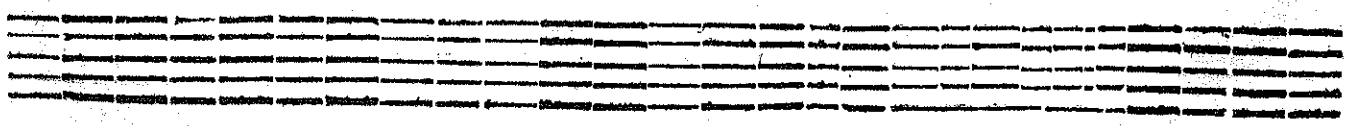
delle? Quel bien est plus doux Qu'une amour Qu'une amour fidelle?



VIOLONS.



BASSE-CONTINUE.



R O L A N D;

doux Qu'une amour fidelle? Quel bien est plus doux Quel bien est plus doux Qu'une amour fi-

doux Qu'une amour fidelle? Quel bien est plus doux Quel bien est plus doux Qu'une amour fi-

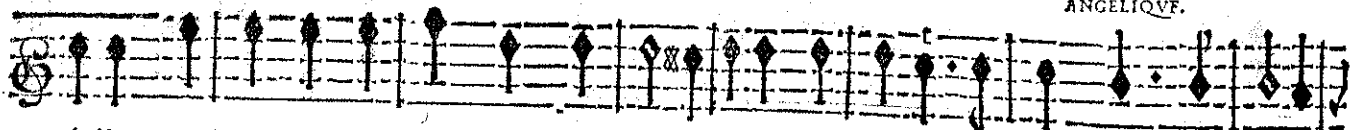
doux Qu'une amour fidelle? Quel bien est plus doux Quel bien est plus doux Qu'une amour fi-

VIOLONS.

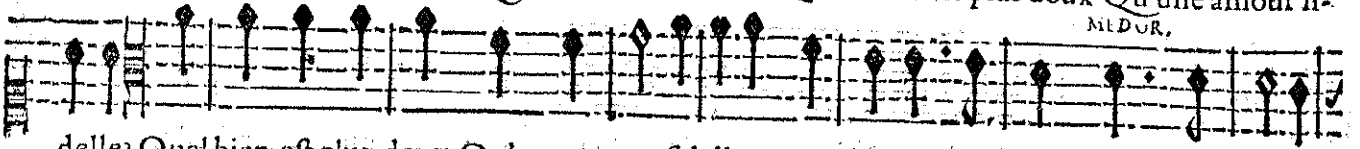
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BASSE-CONTINUE.

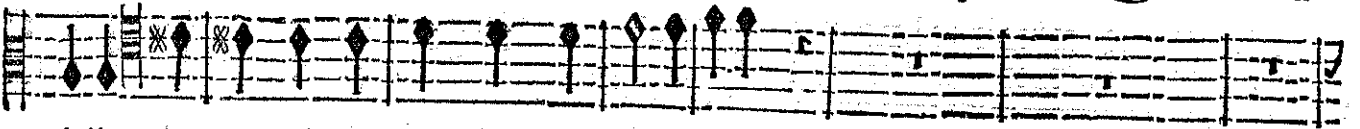
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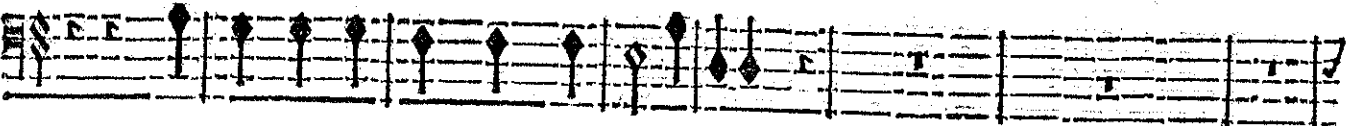
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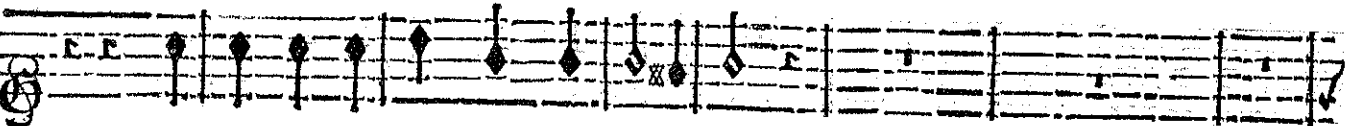
delle? Quel bien est plus doux Qu'une amour fidelle? Quel bien est plus doux Qu'une amour fi-



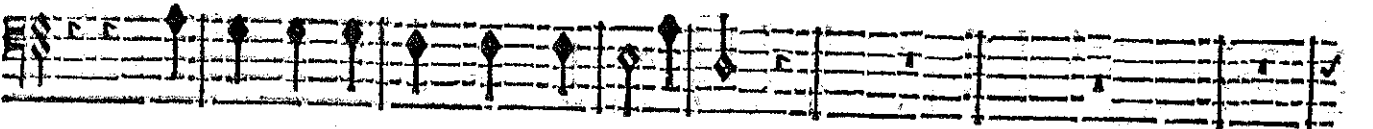
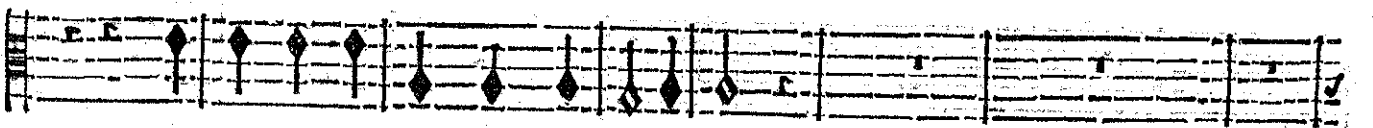
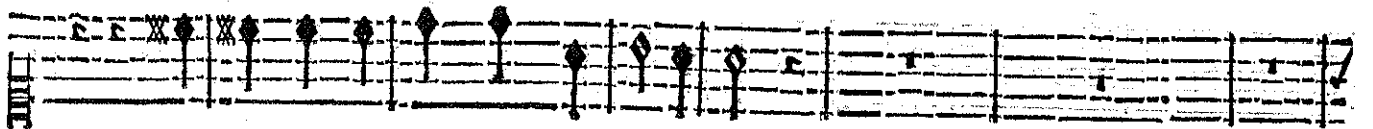
delle? Quel bien est plus doux Qu'une amour fidelle?



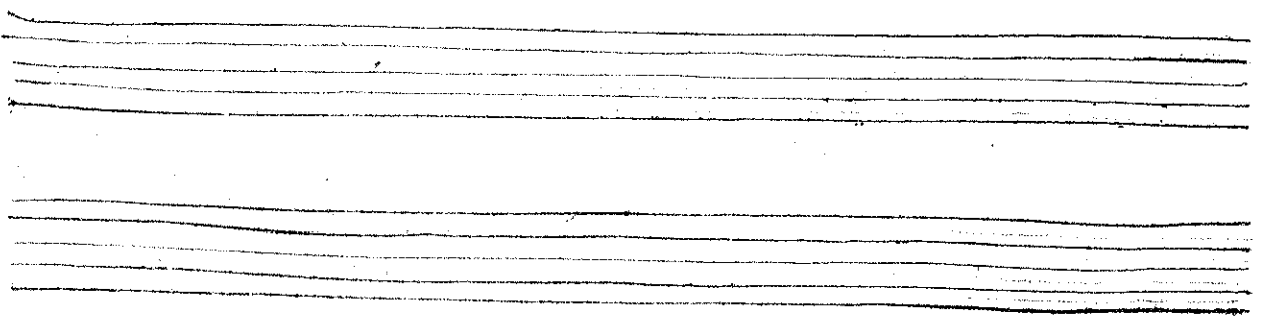
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VIOLONS.



BASSE-CONTINUE.



ROLAND,

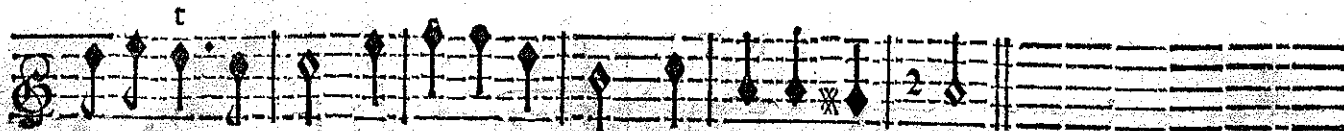
orig.
 delle? Quel bien est plus doux Qu'une amour fidelle? Il punit un cœur rebelle, On n'é-

delle? Quel bien est plus doux Qu'une amour fidelle? Il punit un cœur rebelle, On n'é-

Quel bien est plus doux Qu'une amour fidelle? Il punit un cœur rebelle, On n'é-

Quel bien est plus doux Qu'une amour fidelle?

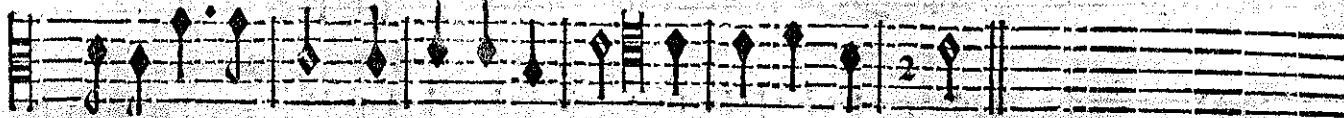
BASSE-CONTINU.



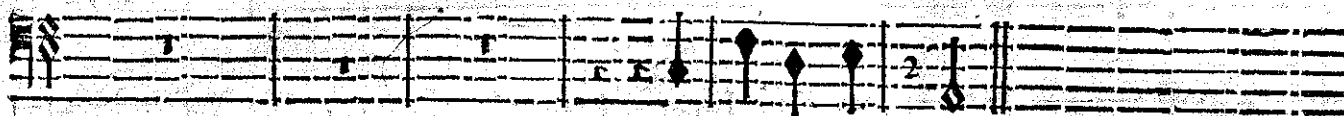
vite point les coups. Aimez, aimez-vous. Aimons, aimons- nous.



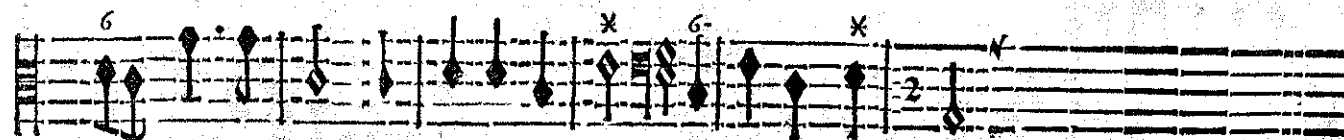
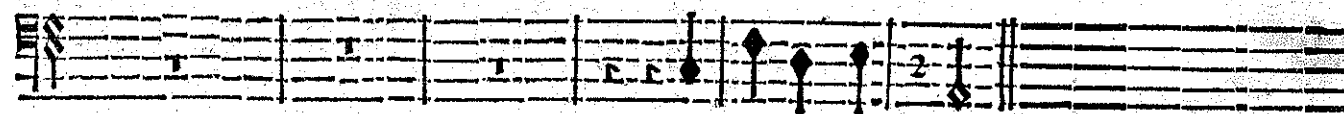
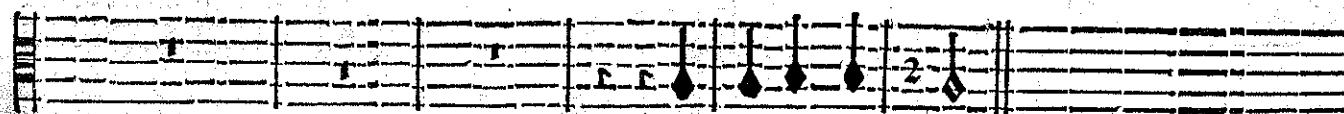
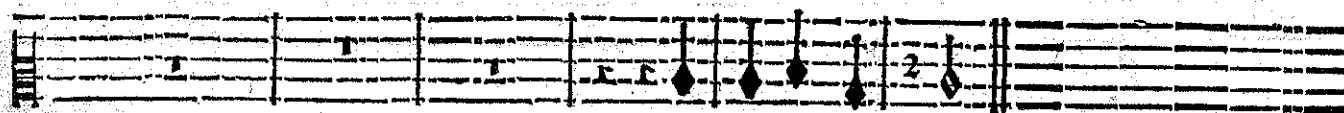
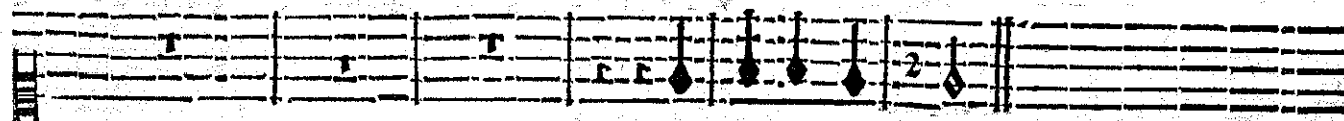
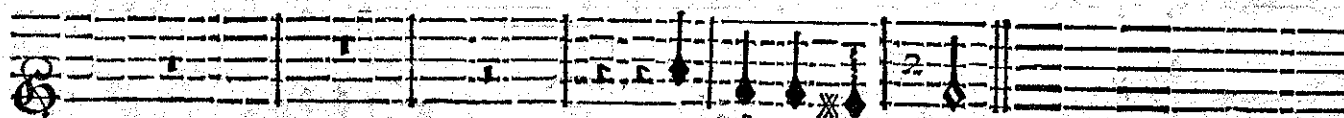
vite point les coups. Aimez, aimez-vous. Aimons, aimons- nous.



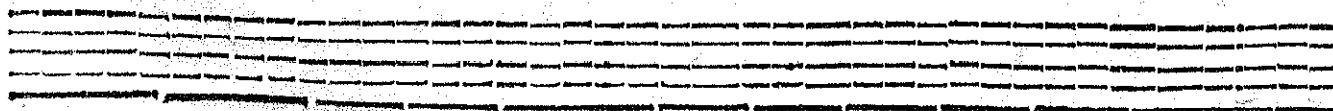
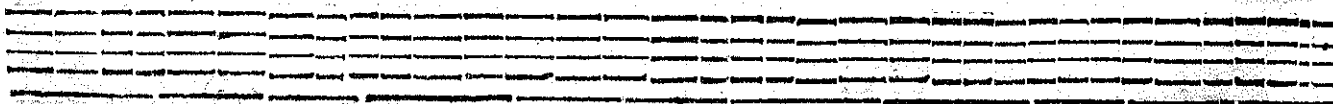
vite point les coups. Aimez, aimez-vous. Aimons, aimons- nous.



Aimons, aimons- nous:



BASSE-CONTINUE.



ROLAND,

ENTRÉE.

lentement.

GAVOTTE.

Deux Amantes contentes chantent l' Air qui suit.

QUI gouste de ces Eaux ne peut plus se deffen- dre De suivre d'amoureuſes

Qui gouste de ces Eaux ne peut plus se deffen- dre De suivre d'amoureuſes

BASSE-CONTINUE.

Loix: Loix: Gouſtons- en mille & mille fois, Quand on prend de l'Amour on n'en ſçau-

Loix: Loix: Gouſtons- en mille & mille fois, Quand on prend de l'Amour on n'en ſçau-

BASSE-CONTINUE.

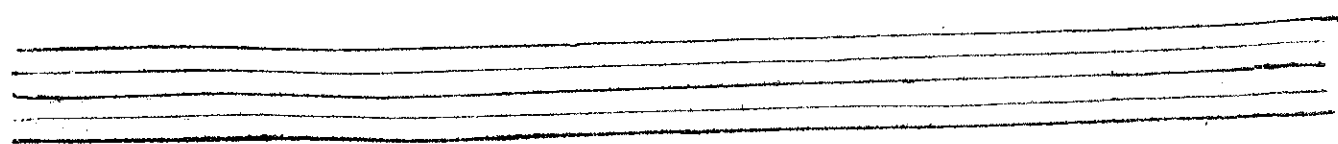
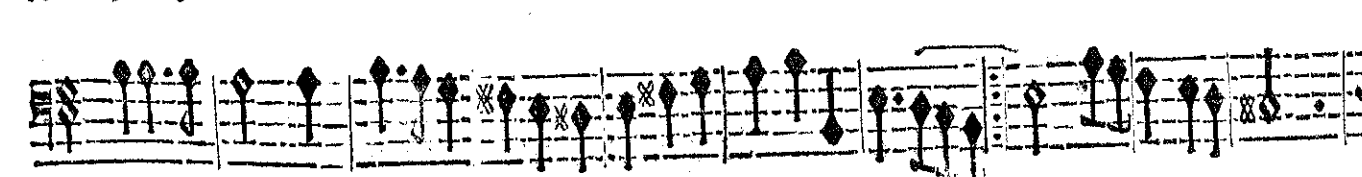
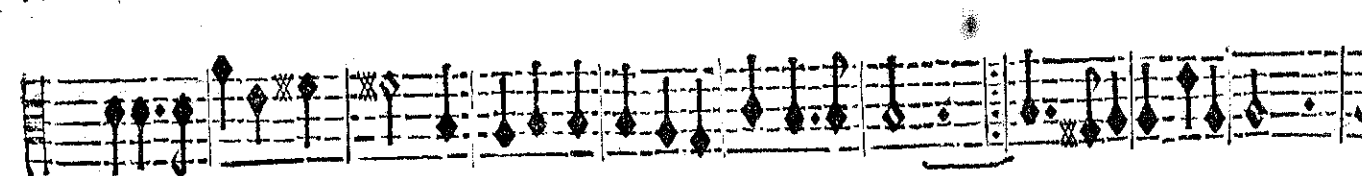
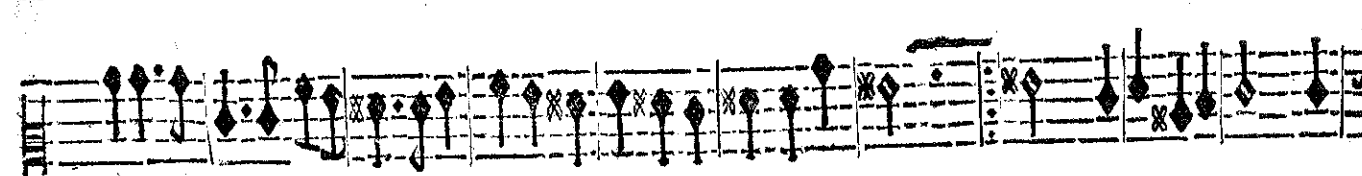
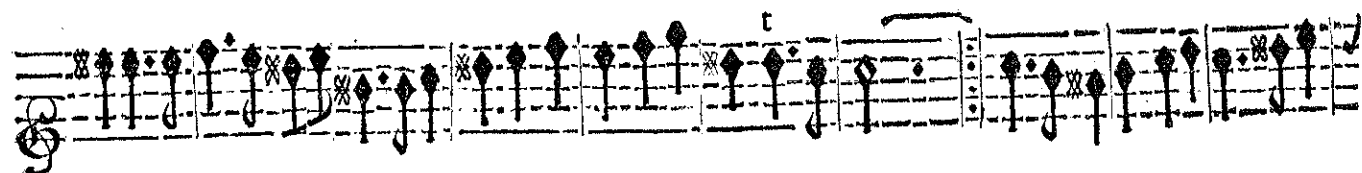
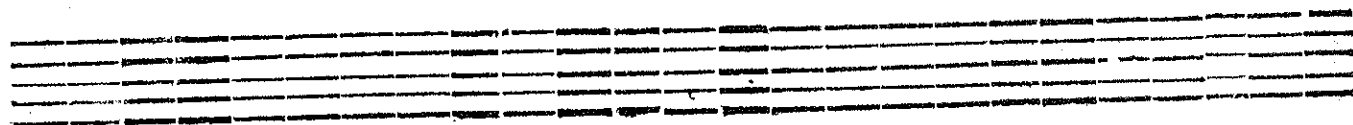
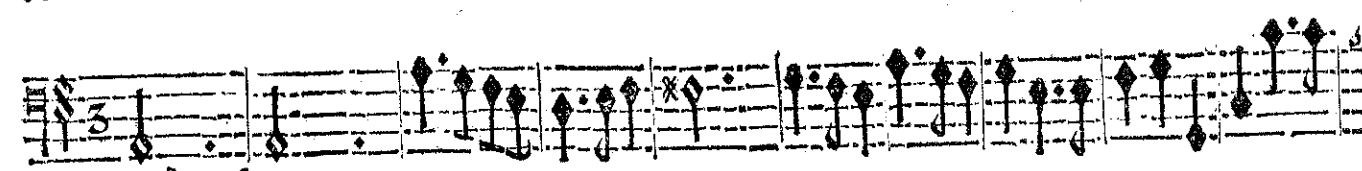
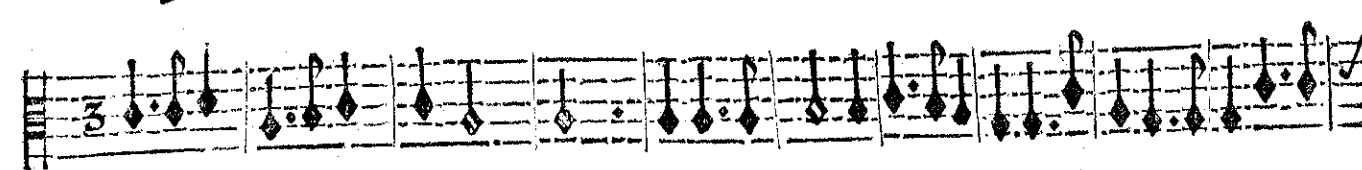
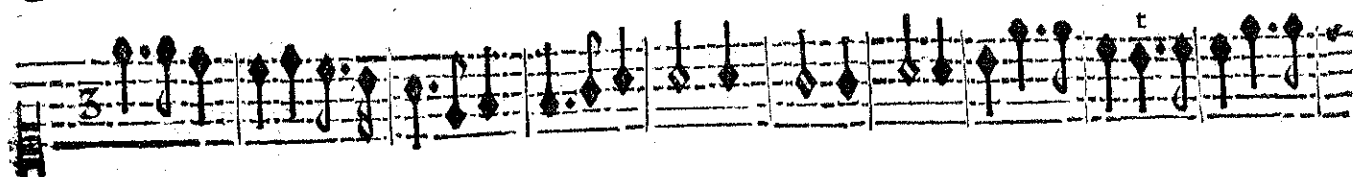
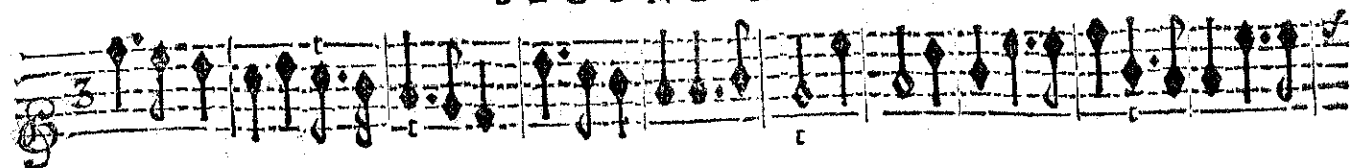
roit trop prendre. Quand on prend de l'Amour on n'en ſçau- roit trop pren- dre, dre.

roit trop prendre. Quand on prend de l'Amour on n'en ſçau- roit trop pren- dre, dre.

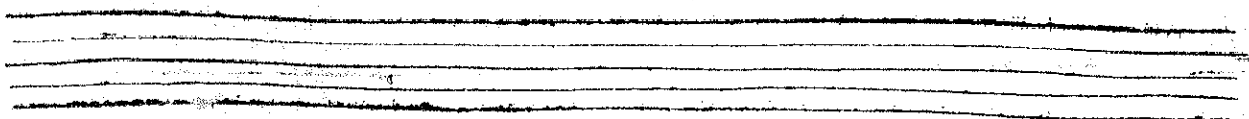
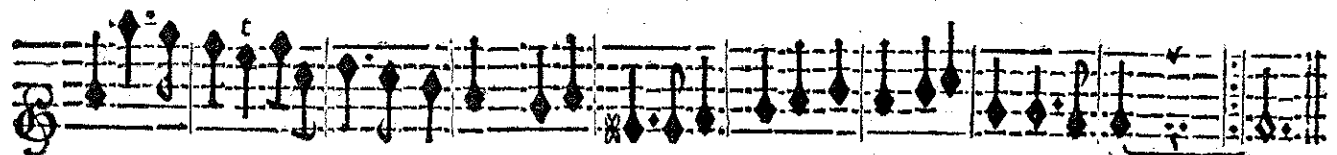
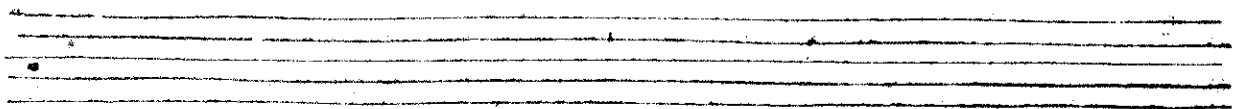
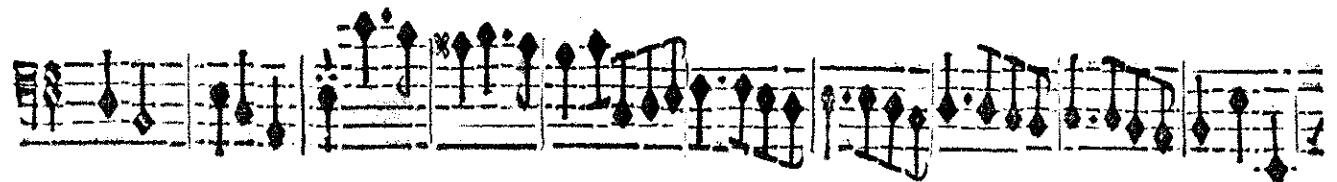
BASSE-CONTINUE.

On reprend la Gavotte, puis l' Air des Violons qui ſuit.

ROLAND;
SECOND AIR.



TRAGÉDIE.



ROLAND;

Que pour jamais un nœud charmât nous lie. Tendres Amours Enchâtez-no° toujours. Triste rai-

Que pour jamais un nœud charmât nous lie. Tendres Amours Enchâtez, no° toujours. Triste rai-

Que pour jamais un nœud charmât nous lie. Tendres Amours Enchâtez-no° toujours. Triste rai-

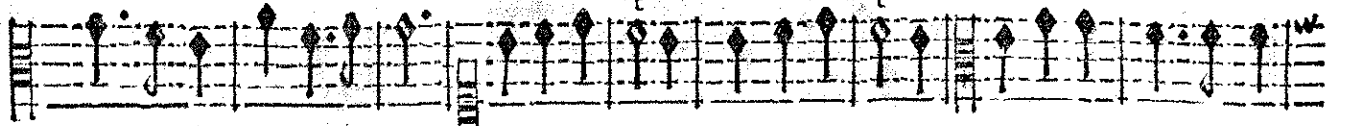
Tendres Amours Enchâtez, no° toujours, Triste rai-

VIOLONS.

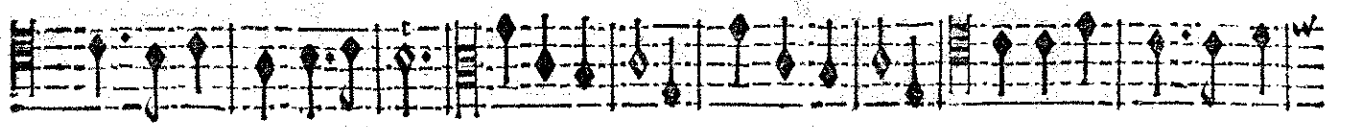
BASSE-CONTINUE.



son nous fuyons ton secours. O douce vie Digne d'envie! Rien de fâcheux n'en trou-



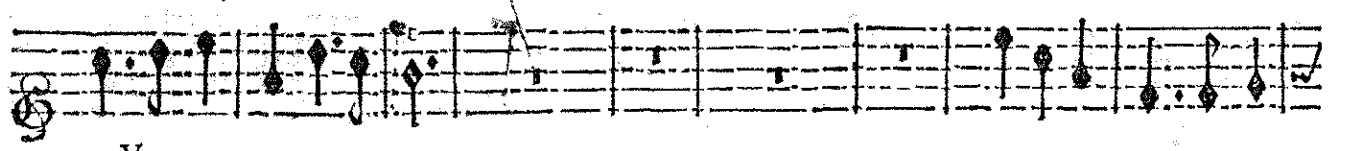
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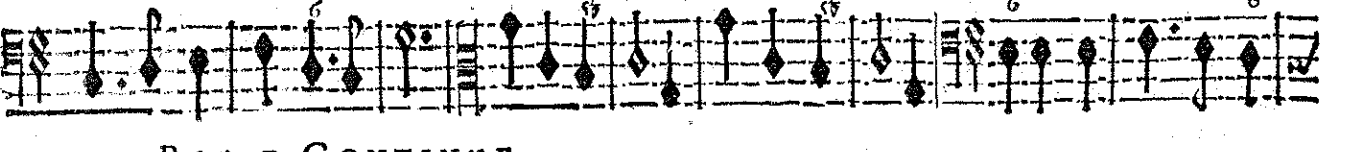
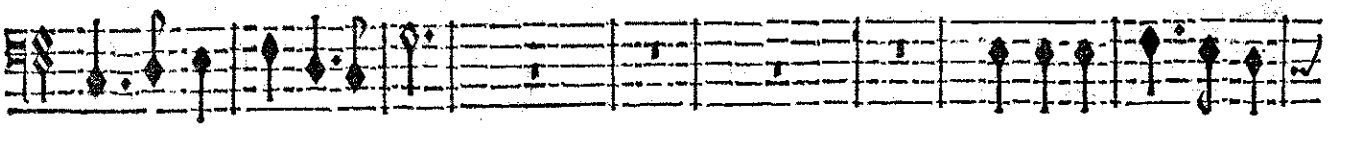
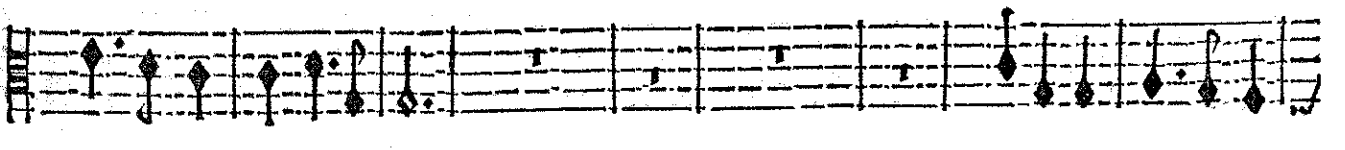
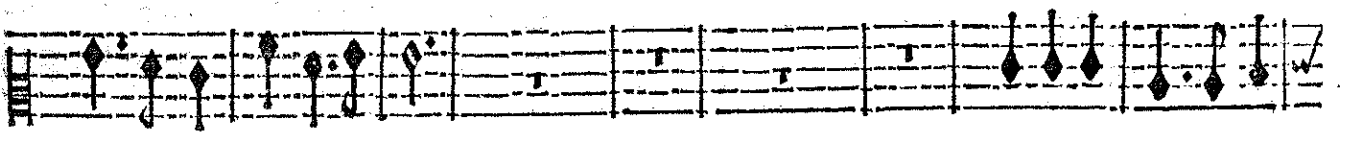
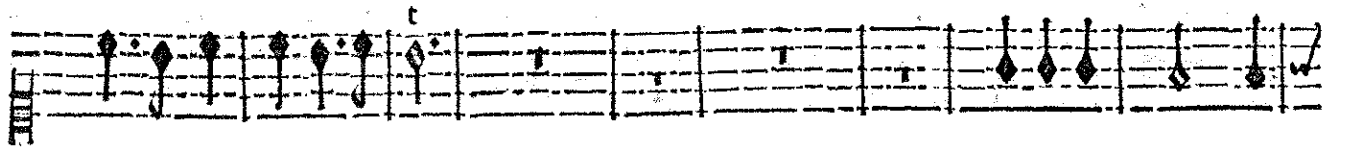
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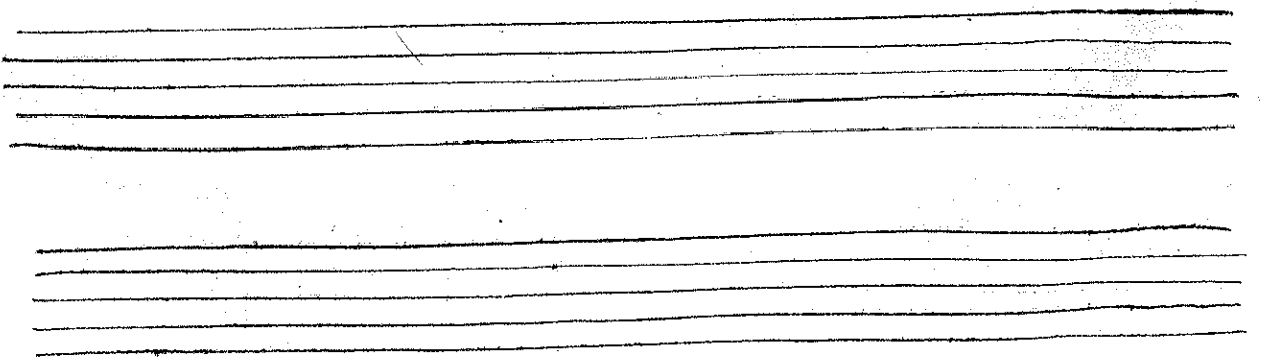
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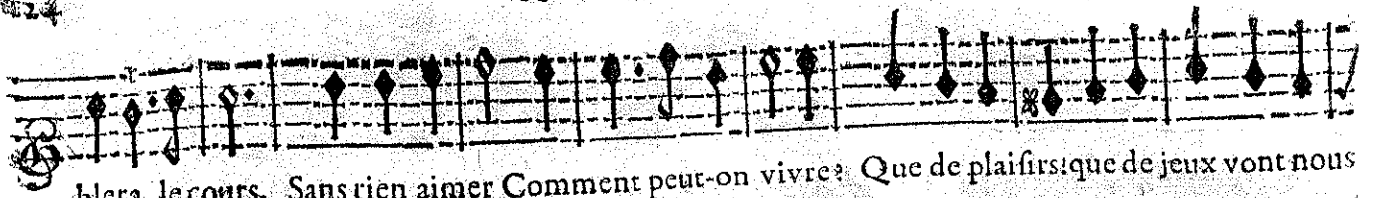
VIOLONS.



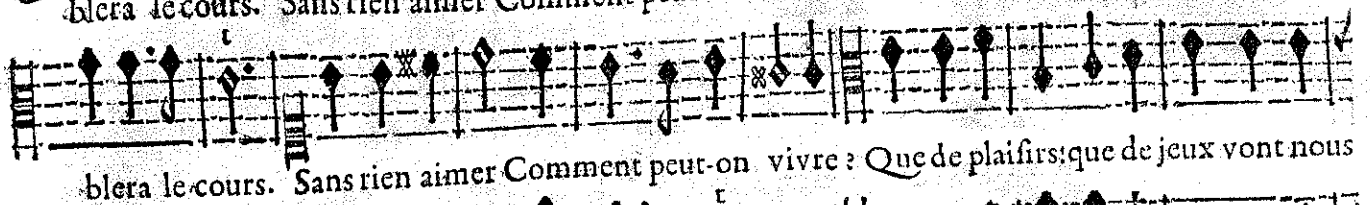
BASSE-CONTINUE.



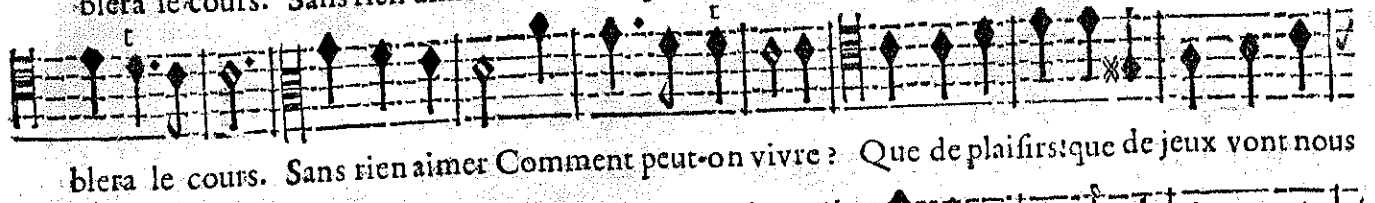
R O L A N D,



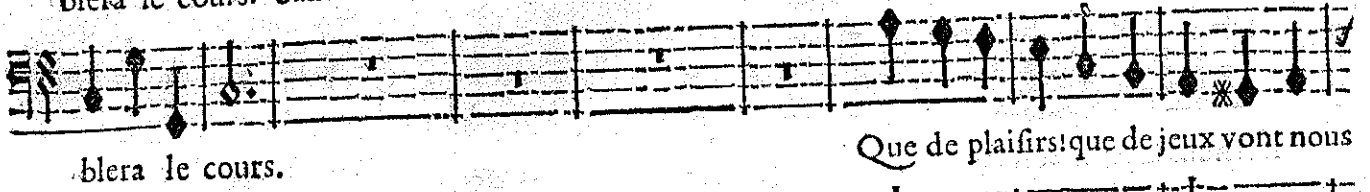
blera le cours. Sans rien aimer Comment peut-on vivre? Que de plaisirs! que de jeux vont nous



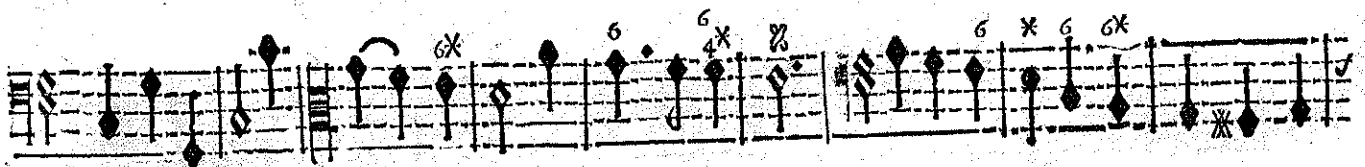
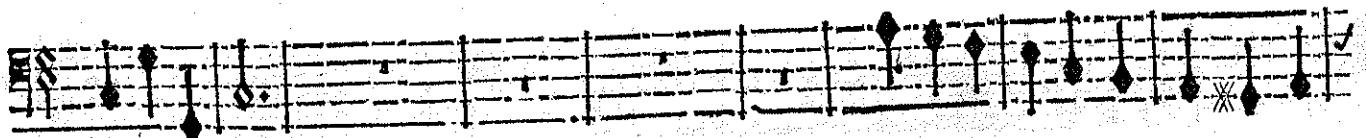
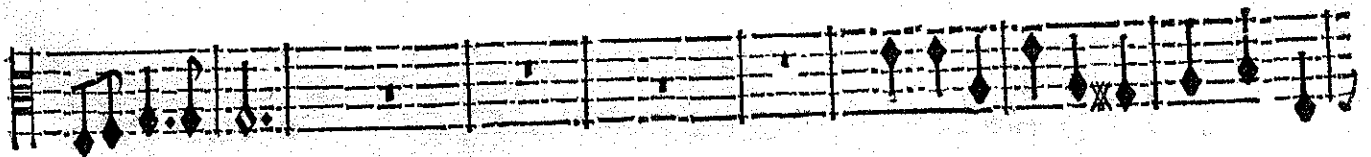
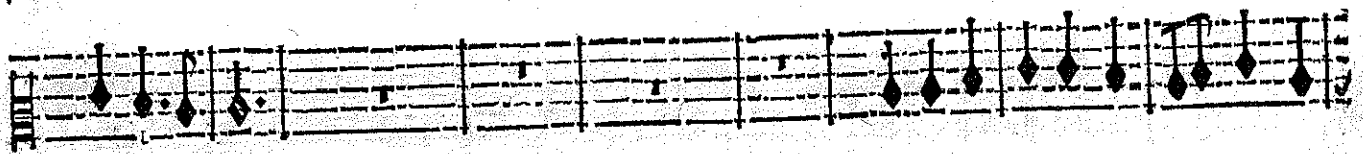
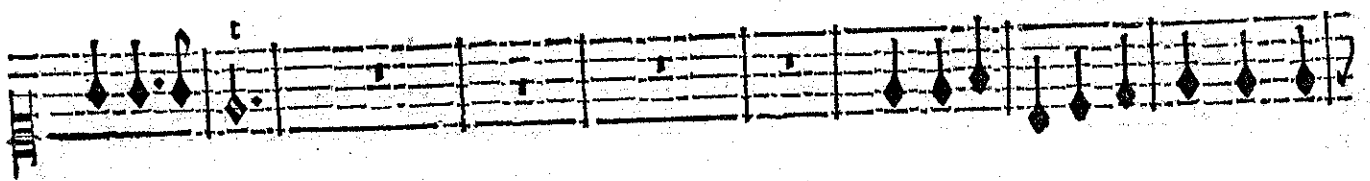
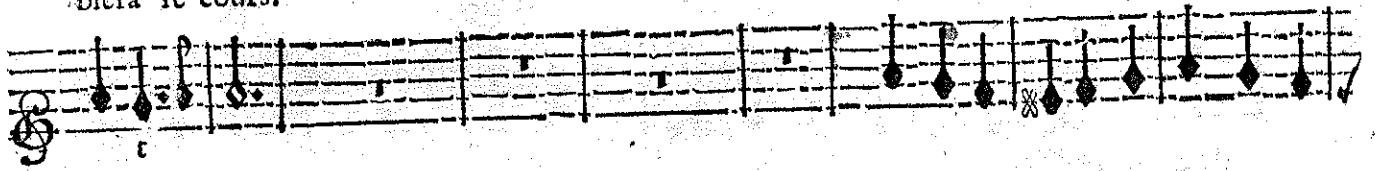
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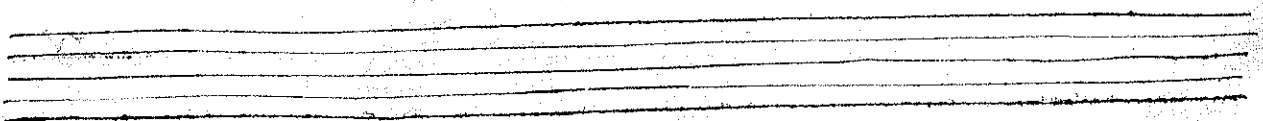
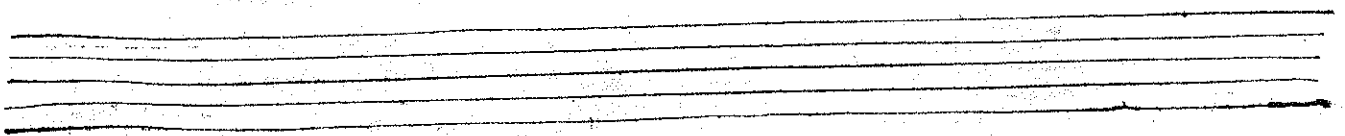
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blera le cours. Que de plaisirs! que de jeux vont nous



BASSE-CONTINUE.

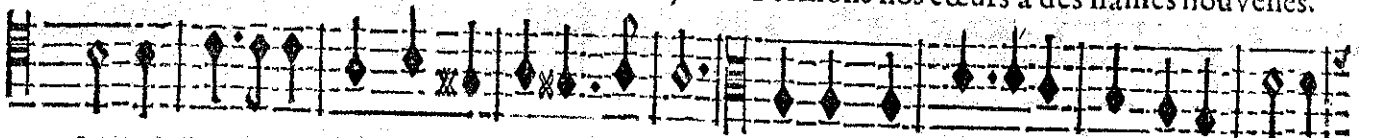




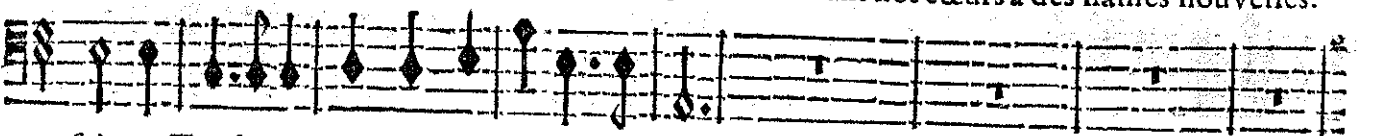
suivre. Tendres amours Enchantez-nous toujours. Fermons nos cœurs à des flâmes nouvelles.



suivre. Tendres amours Enchantez-nous toujours. Fermons nos cœurs à des flâmes nouvelles.



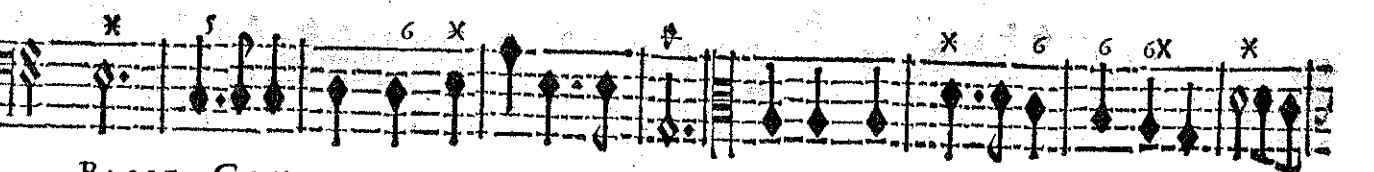
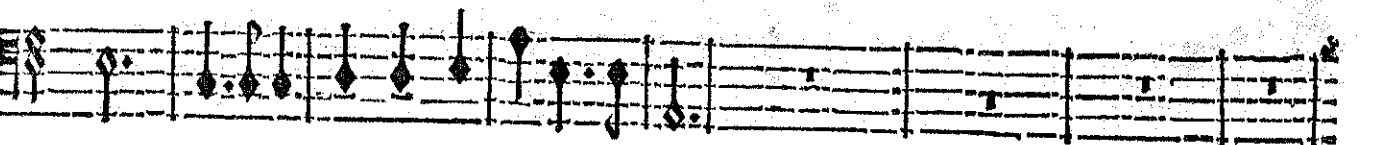
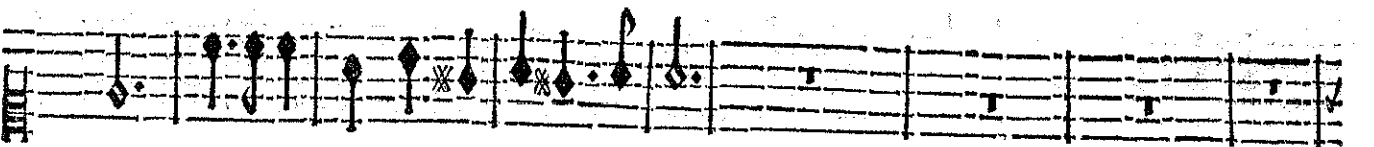
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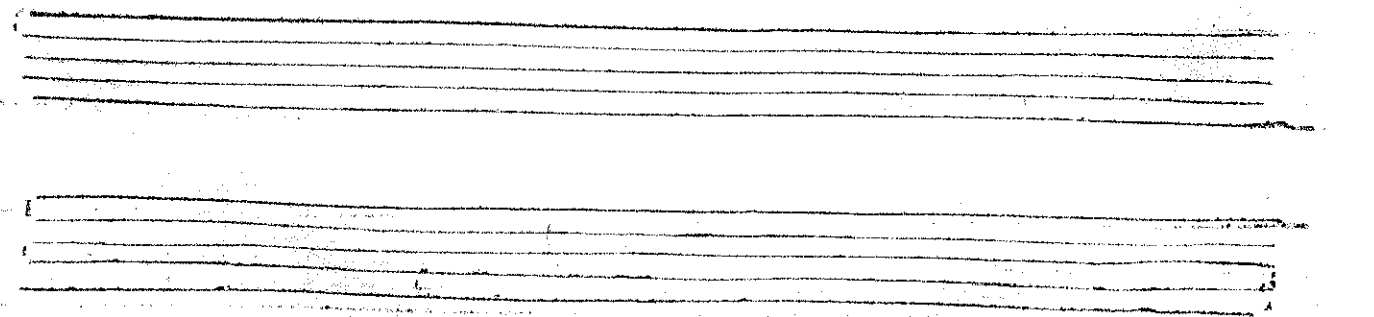
suivre. Tendres amours Enchantez-nous toujours.



VIOLONS.



BASSE-CONTINUE.



ROLAND,

226

Gardons nous bien d'esteindre un feu si beau. Vivons heureux dans des chaînes si

Gardons nous bien d'esteindre un feu si beau. Vivons heureux dans des chaînes si

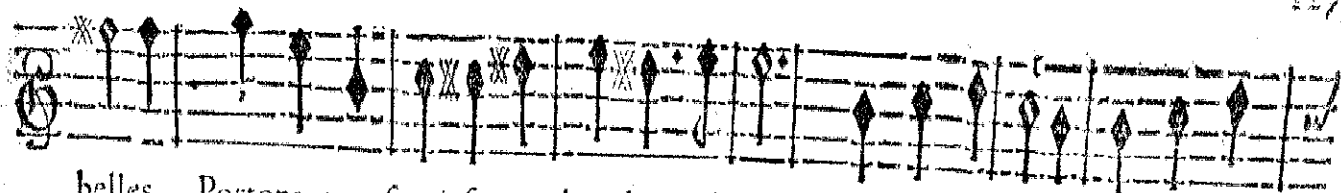
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Gardons nous bien d'esteindre un feu si beau.

Gardons nous bien d'esteindre un feu si beau.

VIOLONS.

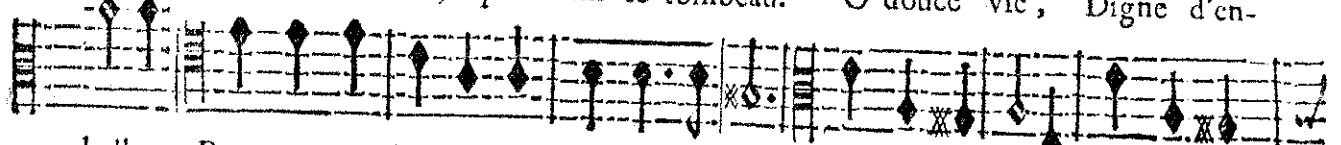
BASSE-CONTINUE.



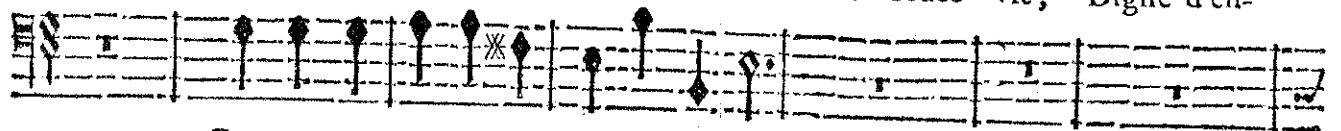
belles. Portons nos fers jusques dans le tombeau. O douce vie Digne d'en-



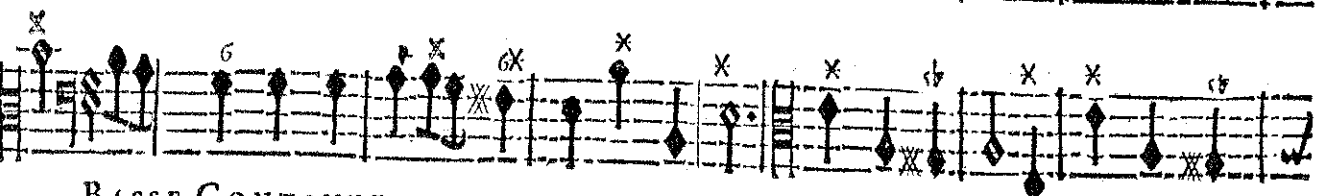
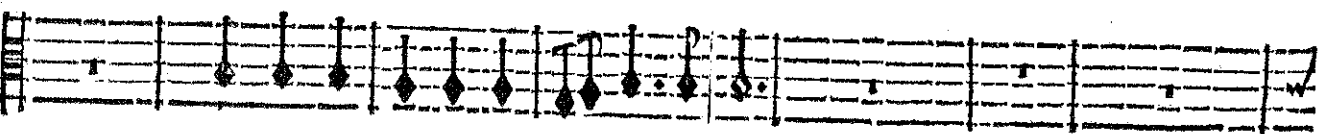
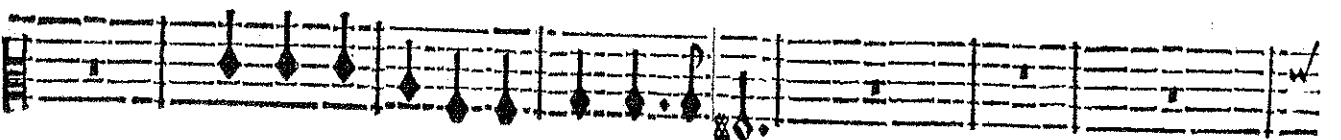
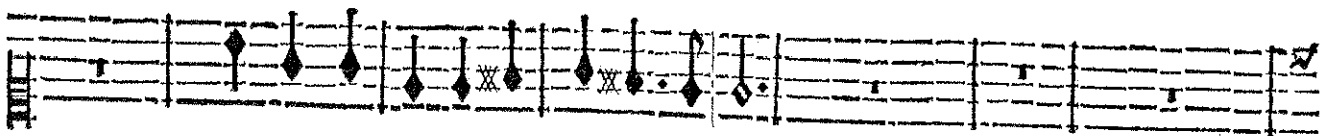
belles. Portons nos fers jusques dans le tombeau. O douce vie, Digne d'en-



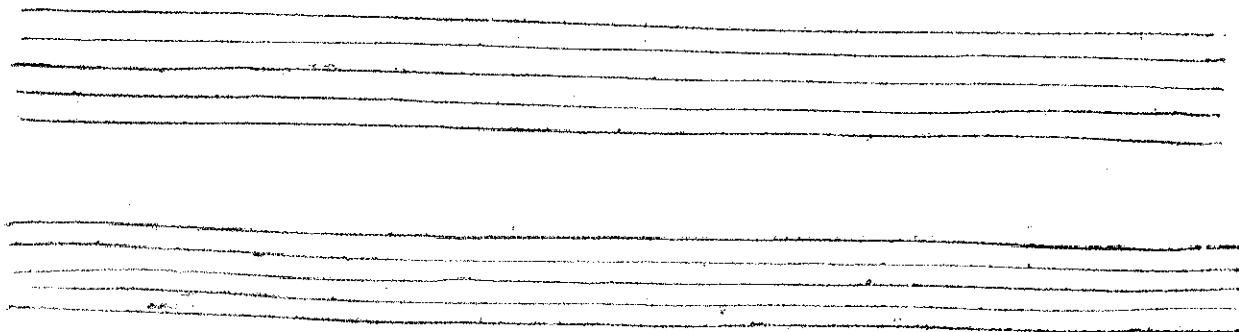
belles. Portons nos fers jusques dans le tombeau. O douce vie, Digne d'en-



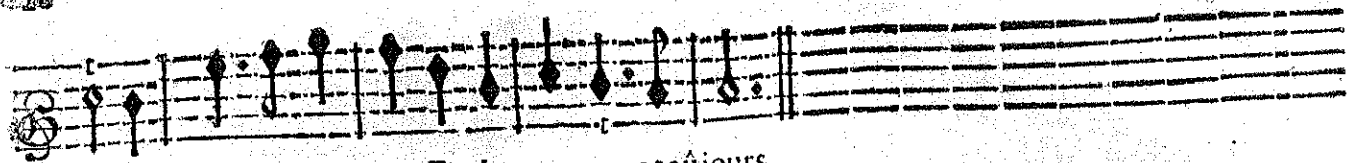
Portons nos fers jusques dans le tombeau.



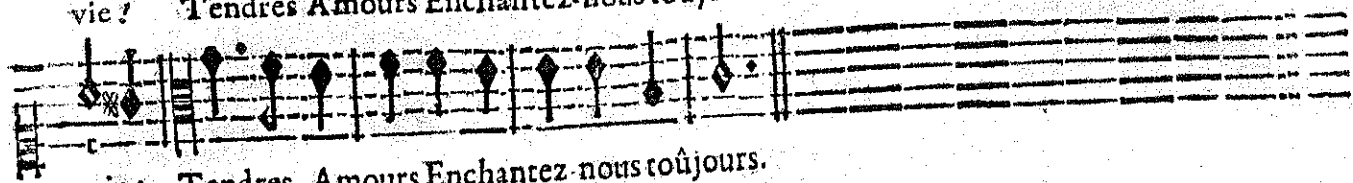
BASSE-CONTINUE.



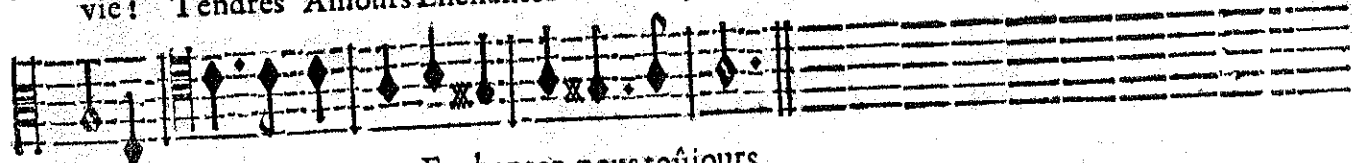
R O L A N D;



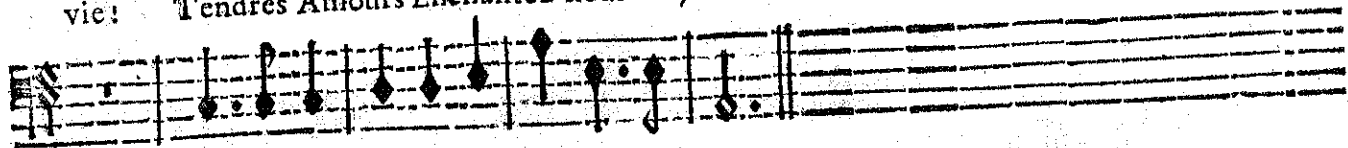
vie! Tendres Amours Enchantez-nous toujours.



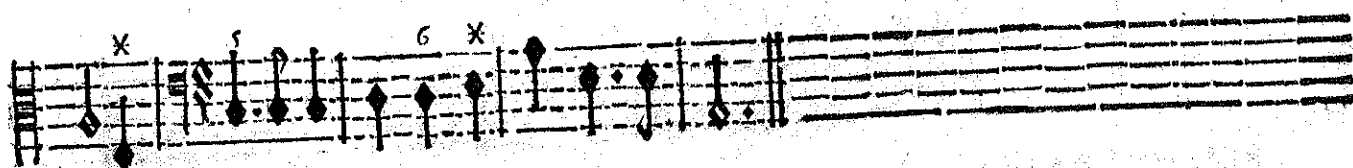
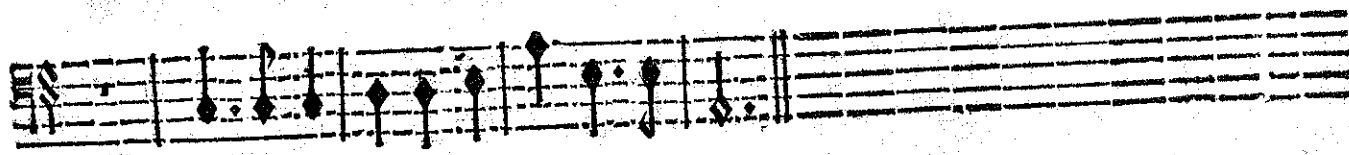
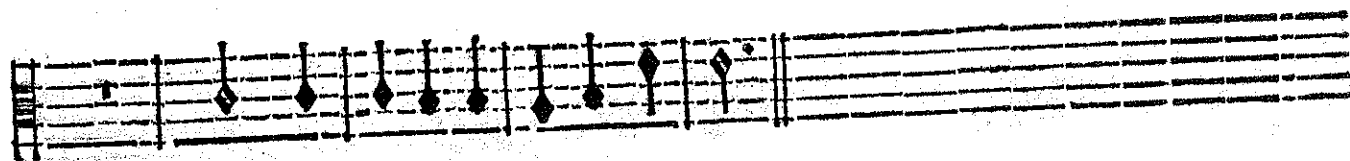
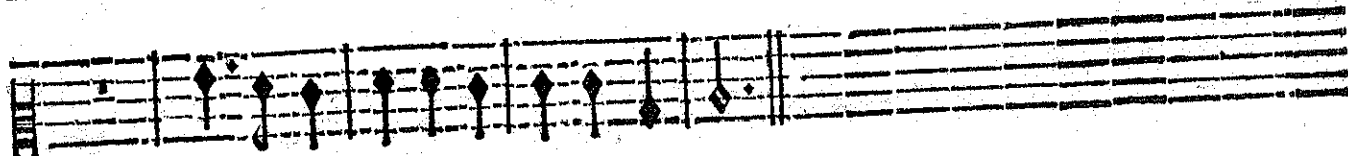
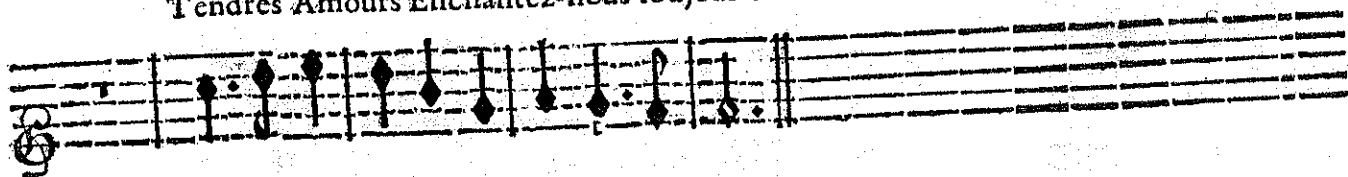
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vie! Tendres Amours Enchantez-nous toujours.

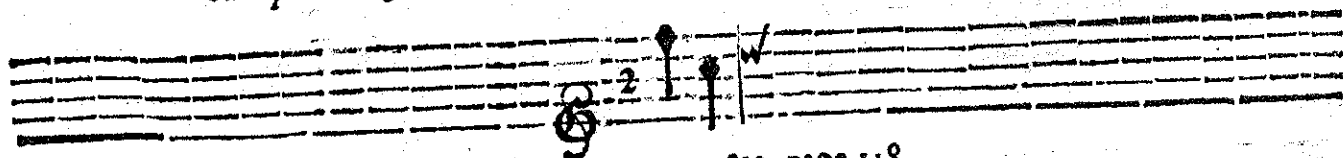


Tendres Amours Enchantez-nous toujours.



BASSE-CONTINUE.

On reprend le second Air une fois, & le Chœur, qui suit pour finir.



La Gavotte sert d'entr' Acte.

&c. page 118.

FIN DU SECOND ACTE,





ACTE TROISIEME.

Le Theatre change & montre un Port de Mer.

SCENE PREMIERE.

MEDOR, TEMIRE.

1014.

RITOURNELLE.

1015.

1016.

BASSE-CONTINUE.

BASSE-CONTINUE.

1017.

BASSE-CONTINUE.

ROLAND;

(

TEMIRE.

MEDOR.

Non, je n'entends vos conseils qu'avec peine; Pout nuire à mon a-mour vous avez tout ten-

BASSE-CONTINUE.

Vos jours sont en pe- ril, Ils sont chers à ma Reyne, Ne doutez point de ma fideli-

te.

BASSE-CONTINUE.

te. Roland est dans ces lieux, c'est un Rival ter- rible, Et vostre perte est infail-

BASSE-CONTINUE.

lible, Si vous vo^e expo- sez à son fatal couroux.

Un malheureux doit voir le trépas sans al-

BASSE-CONTINUE.

Vostre bonheur fera mille jaloux; Une fiere Beauté vous a

larmes.

BASSE-CONTINUE.

rendu les armes. Vos deux cœurs sont unis par des nœuds les plus doux. Ah! si la-

BASSE-CONTINUE.

vie est sans appas pour vous, Pour qui peut-elle avoir des char- mes? Ah! si la

BASSE CONTINUE.

vie est sans appas pour vous, Pour qui peut-elle avoir des charmes. Regardez le glorieux

BASSE-CONTINUE.

ROLAND;

132

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

Elle le craint pour vous c'est son unique en-

Eh! ne craint telle point Roland au desef- poir.

BASSE-CONTINUE.

vie De mettre en l'effoignant vos jours en seure- té,

S'il faut que ma felici-

BASSE-CONTINUE.

té Par mon Ri-val me soit ra- vie, S'il faut que ma felici- té Par mon Ri-val me soit ra-

BASSE-CONTINUE.

vie, C'est une cruau- té D'avoir soin de ma vie. C'est une cruau- té D'avoir

BASSE-CONTINUE.

ROLAND,

De ces sombres chagrins il faut vous déli- vrer.

soin de ma vi- Je n'ois pas espe-

BASSE-CONTINUE.

rer le bié que l'Amour me donne, Un si grand bôheur m'estonne, Et j'ay peine à m'asseurer Qu'il

BASSE-CONTINUE.

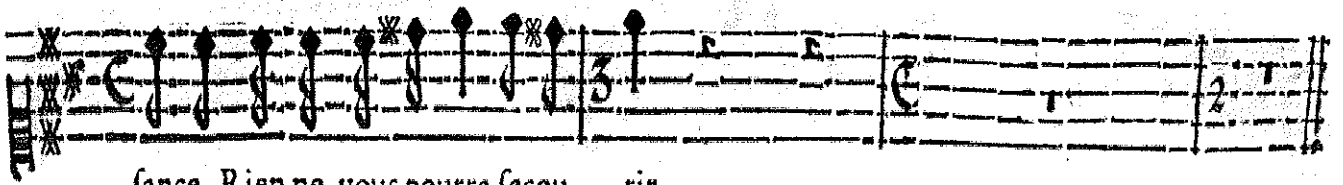
puisse long-temps du- rer. Et j'ay peine à m'asseurer Qu'il puisse long-temps du-

BASSE-CONTINUE.

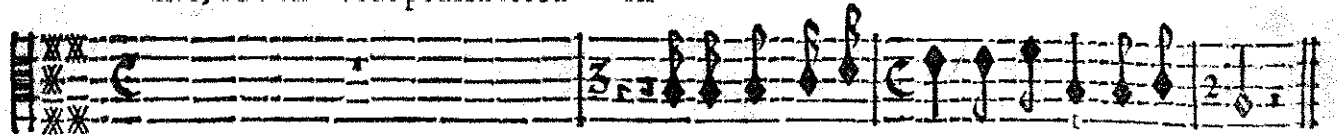
Retirons-nous, Roland s'a- vance. S'il a de vostre amour la moindre connois-

rer.

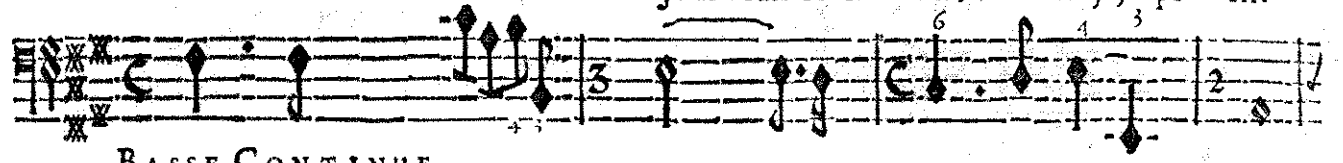
BASSE-CONTINUE.



fance, Rien ne vous pourra secou- rir.



Je le veux obser- ver, en deussay-je pe- rir.



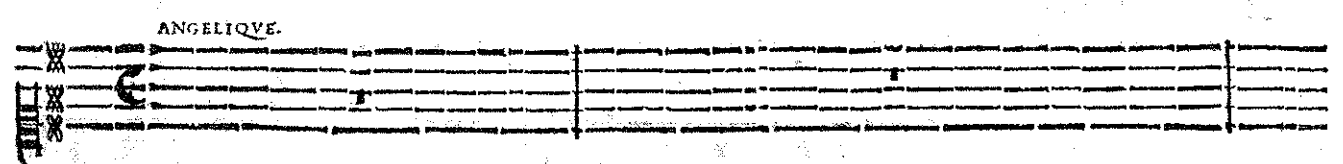
BASSE-CONTINUE.

SCENE II.

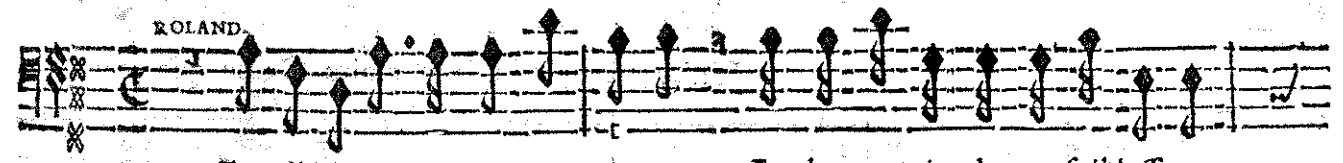
ROLAND, ANGELIQUE.



PRELUDE.

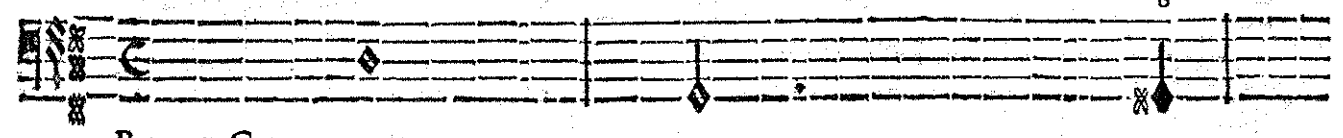


ANGELIQUE.

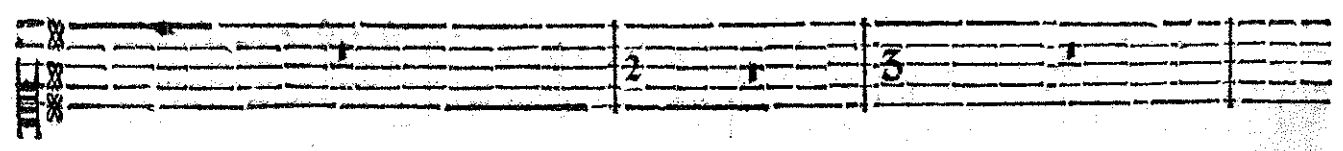


ROLAND.

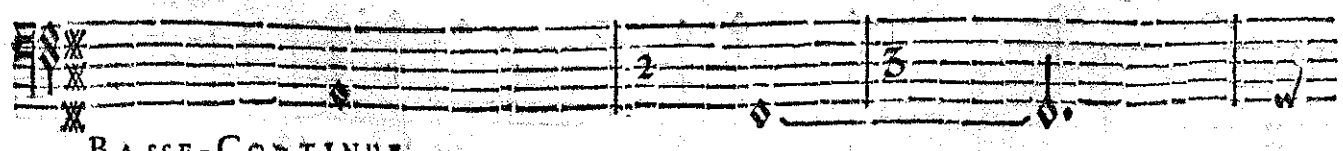
Faut-il encor que je vous aime? Je doy rougir de ma foiblesse ex-



BASSE-CONTINUE.



trême; Ingrate, vous en abu- sez: Plus je vous fers, plus vous me mépri-



BASSE-CONTINUE.

ROLAND,

1

sez: Quelle honte à mon cœur d'estre encor si fi- dellet Pourquoy vous trouvai-je si

BASSE-CONTINUE.

belle? Non, avec tant d'attraits si charmants & si doux, Vous ne meritez pas, cru-

BASSE-CONTINUE.

Jen'ay point perdu la memoire De ce que je vous

elle, L'amour que j'ay pour vous.

doy: Vous seriez delivré du trouble ou je vous voy Si vous aviez voulu me croire.

BASSE-CONTINUE.

Vous le savez, c'est malgré moy Qu'un si grand cœur s'obstine à languir sous ma

BASSE-CONTINUE.

loy : J'ay fait ce que j'ay pû pour le rendre à la gloi- re.

Ah! je ne sçay que

BASSE-CONTINU.

trop avec quelle rigueur Vo^e punissez mô lâche cœur; Vostre mépris éclate, il n'est pl^s tēps de

BASSE-CONTINUE.

feindre, Tous les déguisements sont vains, Je pardonne au mépris du reste des hu-

BASSE-CONTINUE.

ROLAND

mains, Je l'ay bien merit , j'aurois tort de me plaindre.

BASSE-CONTINUE.

VIOLONS.

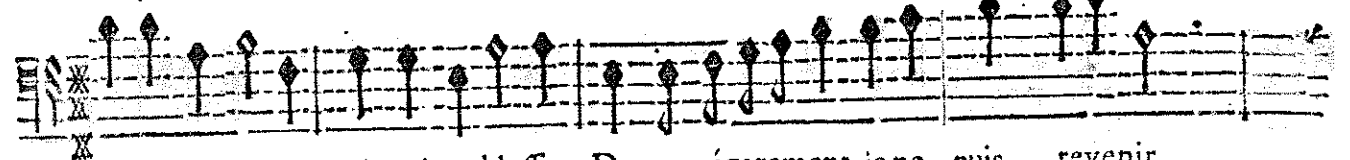
J'abandonne ma gloire & la laisse ternir, Je cheris le trait qui me blesse.

BASSE-CONTINUE.

VIOLONS.

De mon  garement je ne puis revenir. J'abandonne ma gloire & la laisse ter-

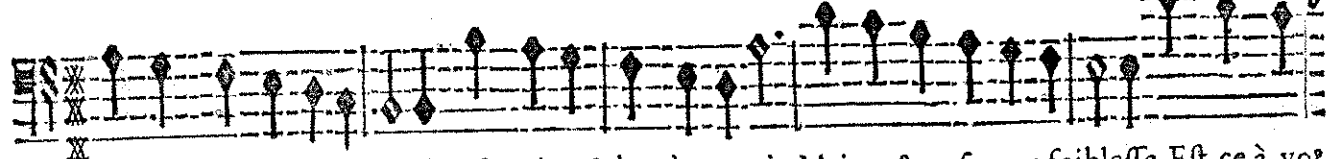
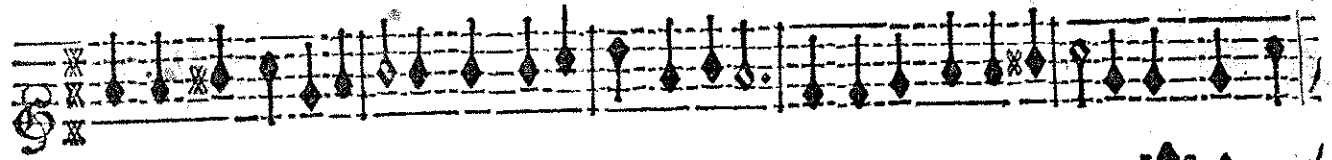
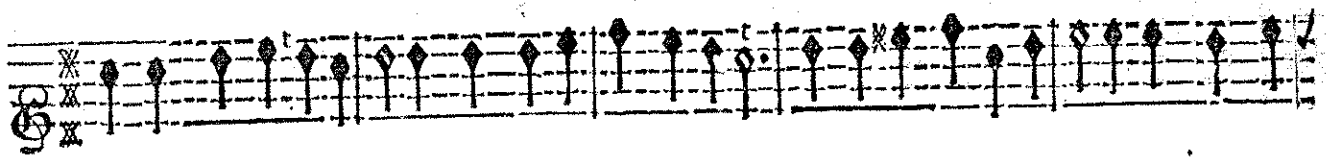
BASSE-CONTINUE.



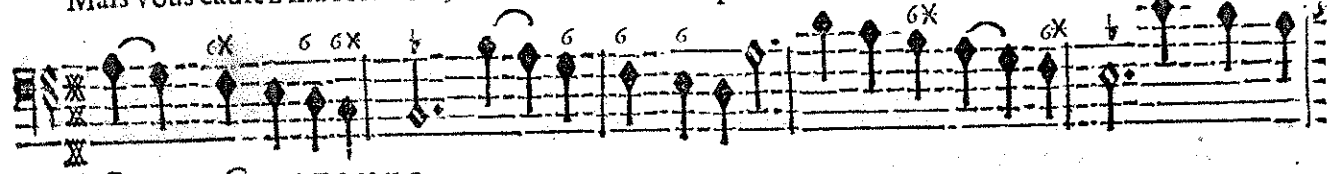
nir, Je chéris le trait qui me blesse. De mon égarement je ne puis revenir.



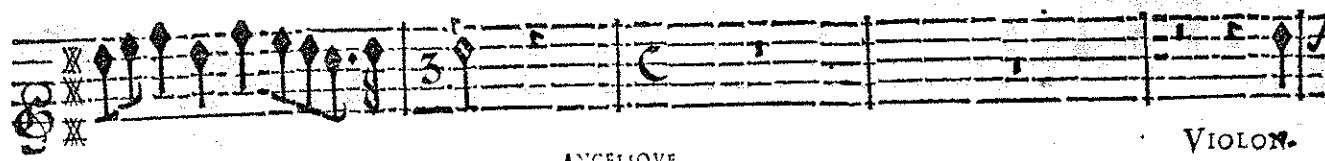
BASSE-CONTINUE.



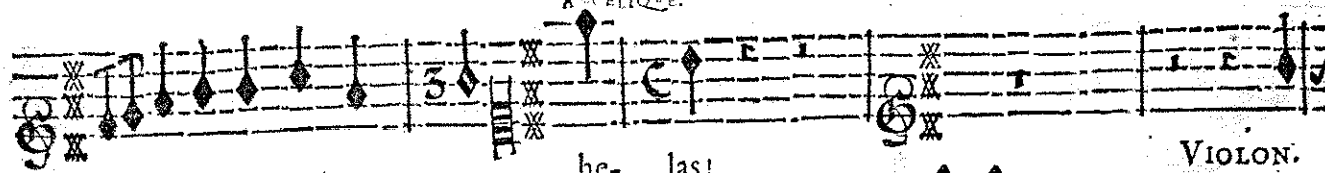
Mais vous causez ma foiblesse, Est-ce à vo⁹ de m'en punir? Mais vo⁹ causez ma foiblesse, Est-ce à vo⁹



BASSE-CONTINUE.



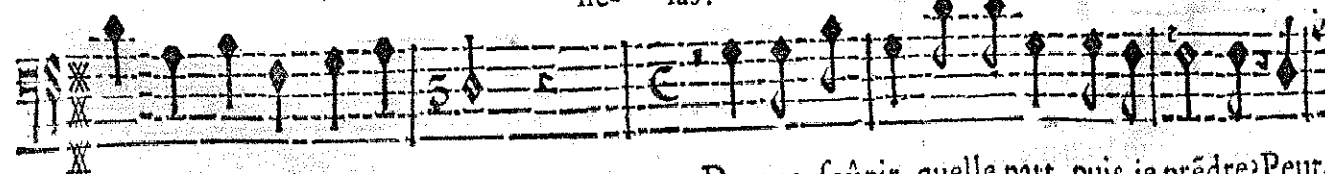
VIOLON.



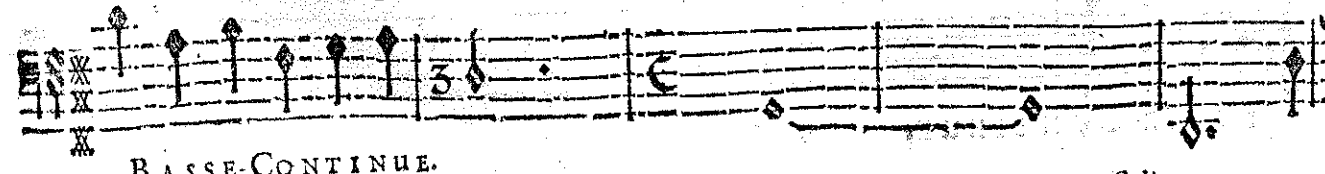
ANGÉLIQUE.

he- las!

VIOLON.



Est-ce à vous de m'en punir? Dans ce soupir quelle part puis-je prédre? Peut-



BASSE-CONTINUE.

ROLAND

Musical staff with treble clef, 3/2 time signature, and notes.

Musical staff with treble clef, 3/2 time signature, and notes.

Musical staff with treble clef, 3/2 time signature, and notes.

estre un soupir si tendre S'a- dresse à quelqu'autre Amant. Me le faites-vous en-

Musical staff with treble clef, 3/2 time signature, and notes.

BASSE-CONTINUE.

Musical staff with treble clef, 3/2 time signature, and notes.

Musical staff with treble clef, 3/2 time signature, and notes.

Musical staff with treble clef, 3/2 time signature, and notes.

tendre Pour redoubler mô tourment? Me le faites-vous entendre Pour redou-

Musical staff with treble clef, 3/2 time signature, and notes.

BASSE-CONTINUE.

Musical staff with treble clef, 3/2 time signature, and notes.

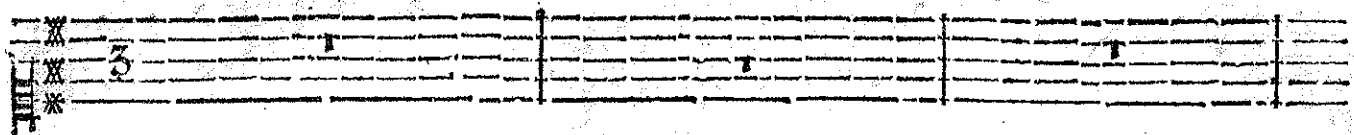
Musical staff with treble clef, 3/2 time signature, and notes.

Musical staff with treble clef, 3/2 time signature, and notes.

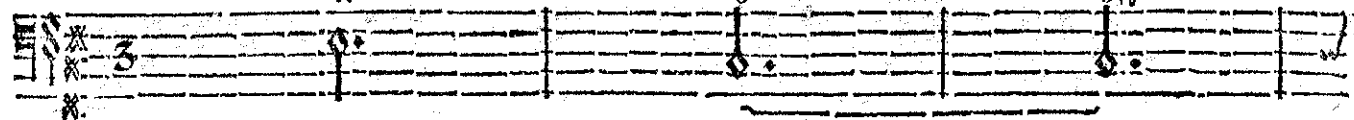
bler mon tourment? Inhu-

Musical staff with treble clef, 3/2 time signature, and notes.

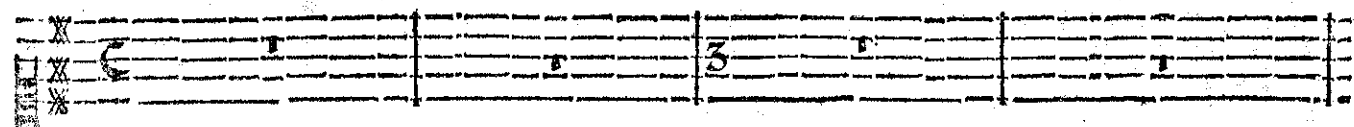
BASSE-CONTINUE.



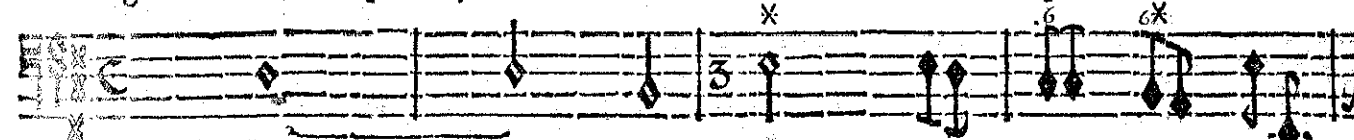
maine! ah! s'il est possible, Qu'au mépris d'un amour qui n'eut jamais d'é-



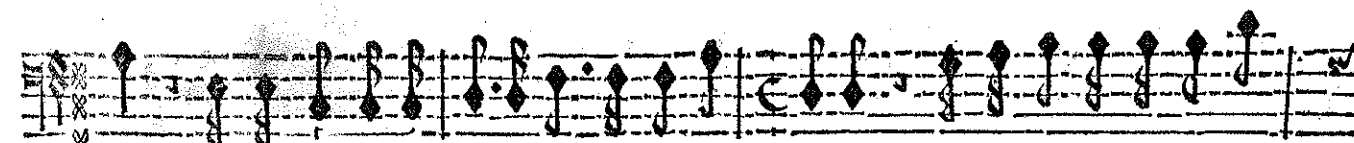
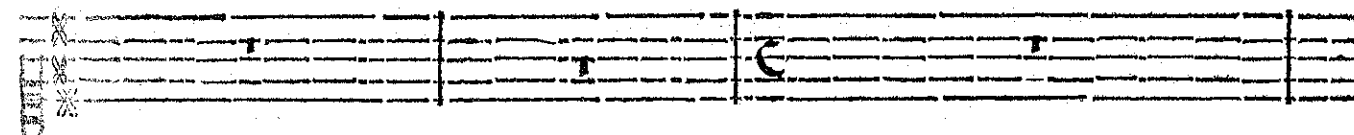
BASSE-CONTINUE.



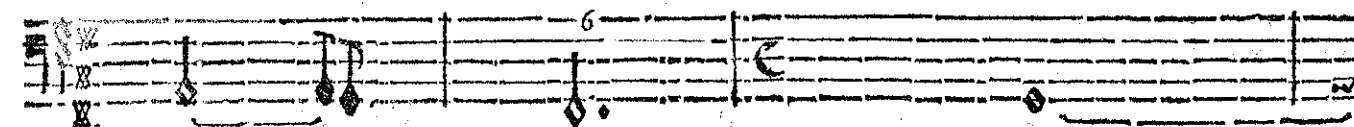
gal, Pour un autre que moy vo^e deveniez sensible, Tréblez, Tréblez pour mô heureux Ri-



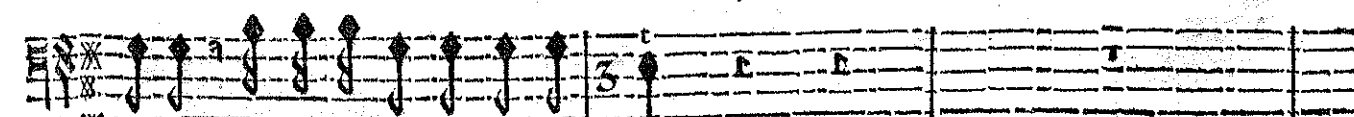
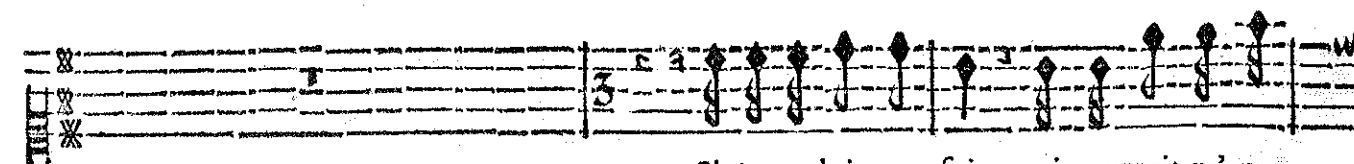
BASSE-CONTINUE.



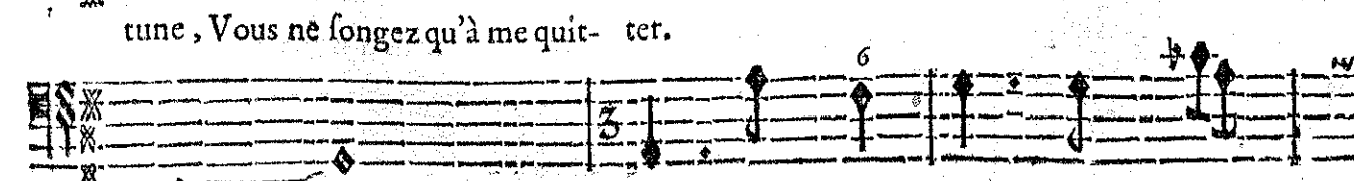
val. Dans vos yeux inquiets je lis mon infortune; Ma presence vous impor-



BASSE-CONTINUE.



Si je voulois vous fuir qui pourroit m'arre-



tune, Vous ne songez qu'à me quitter.

BASSE-CONTINUE:

ROLAND,

ster? Je vous ay déjà fait connaître Qu'il m'est aisé de disparaître Aux regards impor-

BASSE-CONTINUE.

tuns que je veux éviter.

Ah! du moins laissez-moy le seul bien qui me

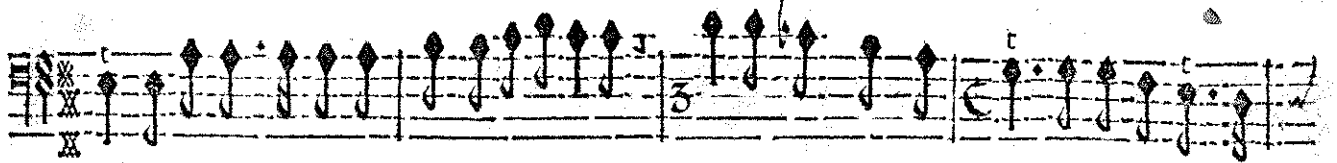
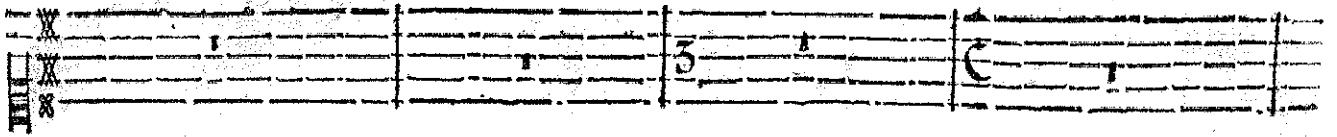
BASSE-CONTINUE.

reste, Laissez-moy la douceur funeste De voir de si charmans ap-

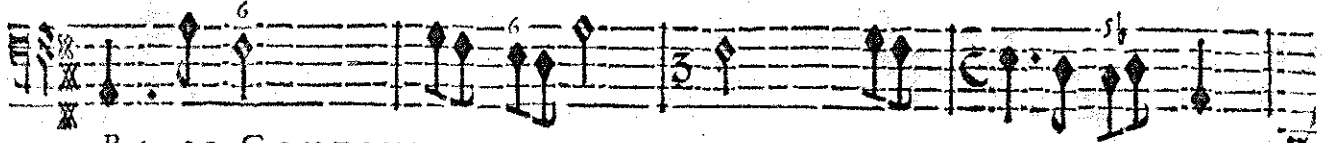
BASSE-CONTINUE.

pas. C'est sans espoir que je suivray vos pas; Vous ne serez jamais à mes vœux favo-

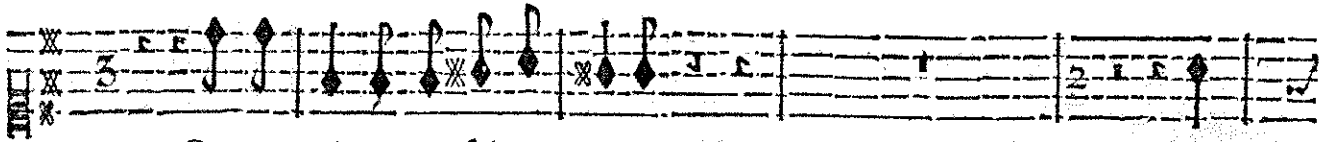
BASSE-CONTINUE.



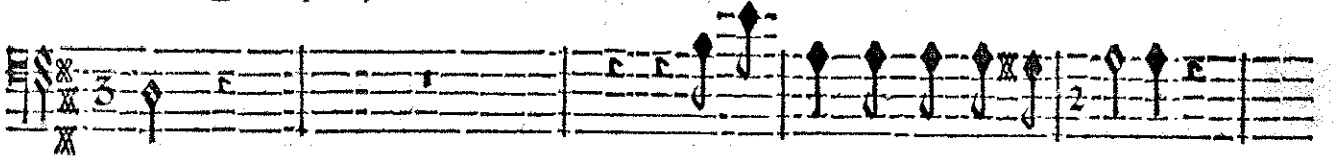
nable, Je vous verray toujours impitoyable; Mais le plus grand des maux Est de ne-vous voir



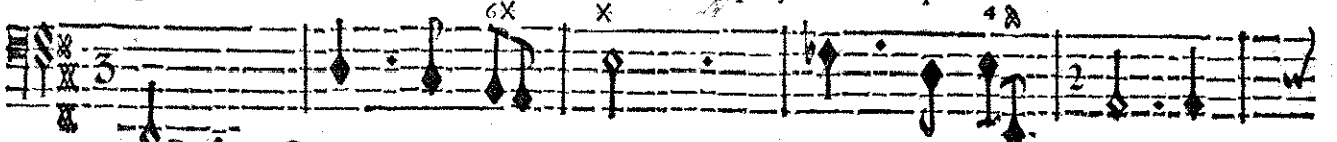
BASSE-CONTINUE.



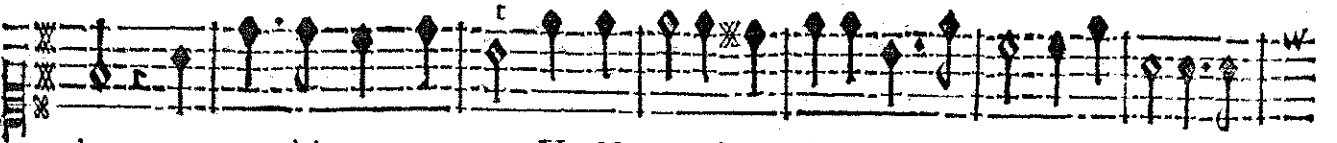
Que ne puis-je vous fuir en- core! He-



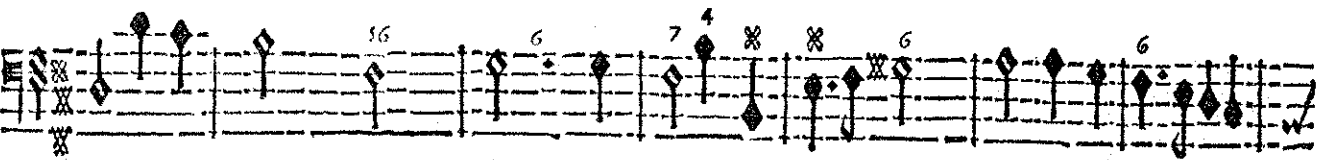
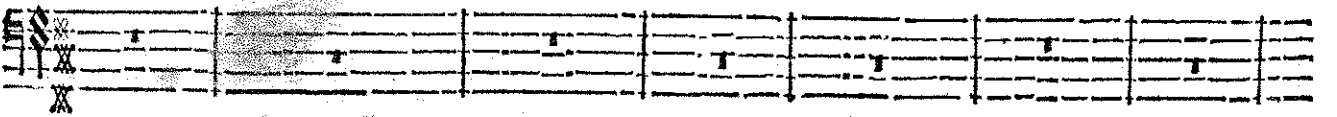
pas. Pourquoi craindre qui vous a- dore?



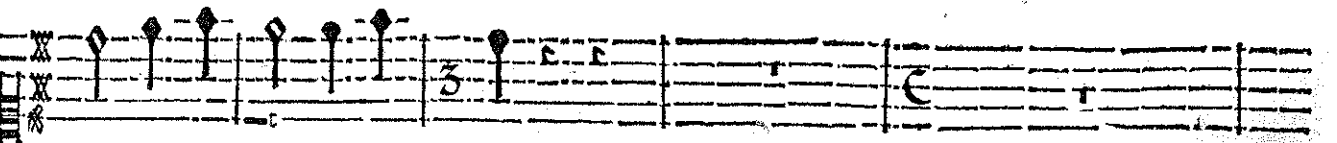
BASSE-CONTINUE.



las! pourquoi m'aimez-vous tant? Un Heros indomptable N'est que trop redou- table A-



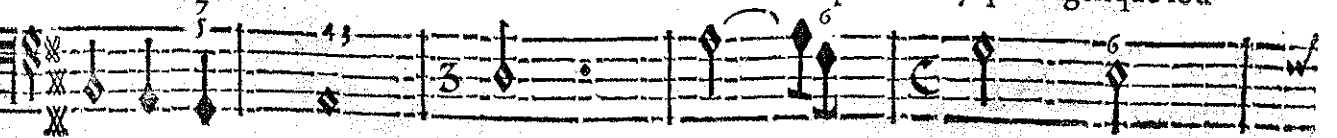
BASSE-CONTINUE.



vec un a- mour si con- stant.



Ciel! ô Ciel! c'est pour moy qu'Angelique sou-



BASSE-CONTINUE.

ROLAND;

Musical staff with lyrics: Vous me contraignez d'en trop dire. Je ne puis l'avoüer qu'à re-

Musical staff with lyrics: pire! Vous m'aimez!

BASSE-CONTINUE.

Musical staff with lyrics: gret. Votre constance est triom- phante, N'en faites pas un ef- clat indis- cret.

Musical staff

Musical staff

BASSE-CONTINUE.

Musical staff with lyrics: Votre constance est triom- phante, N'en faites pas un ef- clat indis- cret;

Musical staff

Musical staff

BASSE-CONTINUE.

Musical staff with lyrics: Espargnez ma fier- té mou- rante, Contentez- vous d'un triomphe se- cret.

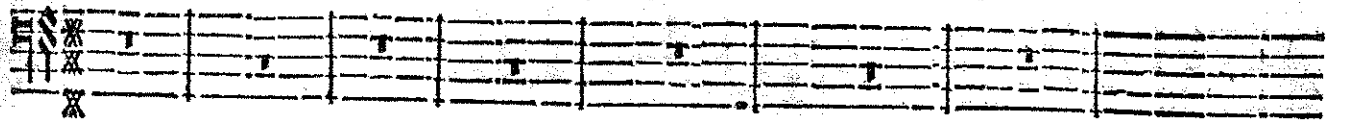
Musical staff

Musical staff

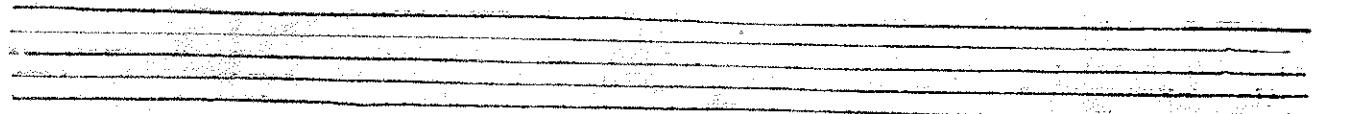
BASSE-CONTINUE.



Espargnez ma fierté mourante, Contentez-vous d'un triomphe se-



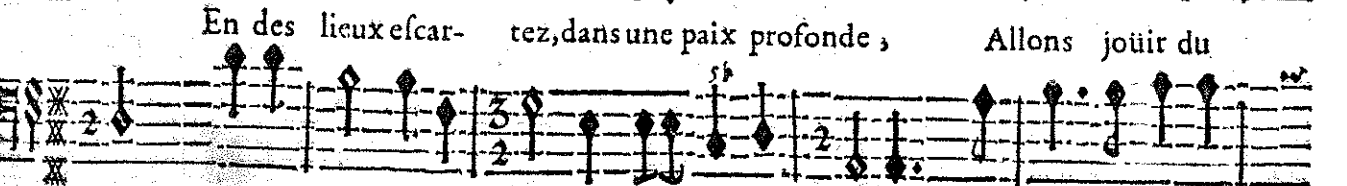
BASSE-CONTINUE.



cresc. VIOLON.

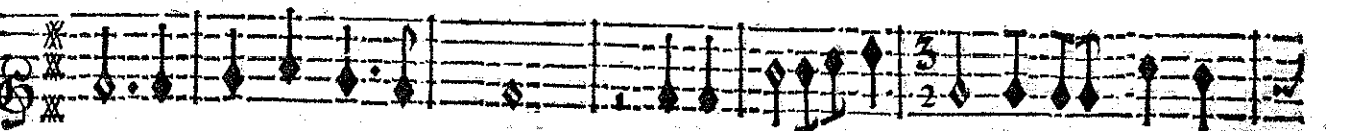
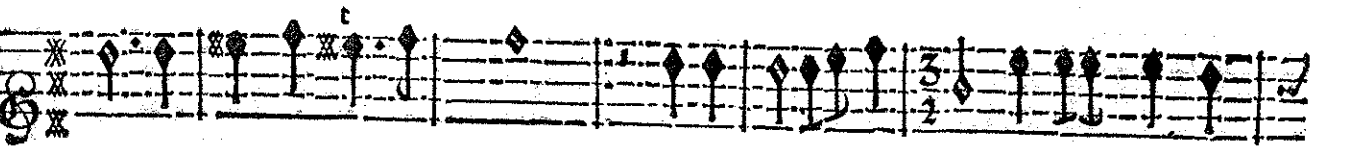


VIOLON.



En des lieux escar- tez, dans une paix profonde, Allons jouir du

BASSE-CONTINUE.



fort qui va combler nos vœux. En des lieux escar- tez dans une paix pro-

BASSE-CONTINUE.

T

ROLAND,

46

First system of musical notation, featuring a treble clef staff with a 2/4 time signature and a bass clef staff with a 2/4 time signature. The music consists of eighth and sixteenth notes.

Second system of musical notation, including a treble clef staff and a bass clef staff labeled "BASSE-CONTINUE." The lyrics "fonde, Allons jouir du fort qui va combler nos vœux. Que deux cœurs u-" are written below the staff. The bass staff includes fingerings such as 7, 6, 6x, and 6-4x.

Third system of musical notation, featuring a treble clef staff and a bass clef staff. The music continues with eighth and sixteenth notes.

Fourth system of musical notation, including a treble clef staff and a bass clef staff labeled "BASSE-CONTINUE." The lyrics "nis font heu- reux D'oublier le reste du monde. Que deux cœurs unis font heu-" are written below the staff. The bass staff includes fingerings such as 7, 6x, 3, 2, 6, 6x, 4, 6, 6, and 6.

Fifth system of musical notation, featuring a treble clef staff and a bass clef staff. The lyrics "Laissez moy r'envoyer des Peuples empref-" are written below the staff.

Sixth system of musical notation, including a treble clef staff and a bass clef staff labeled "BASSE-CONTINUE." The lyrics "reux D'oublier le reste du monde." are written below the staff. The bass staff includes fingerings such as 5, 4, and 6x.

fez Dont nous serions embarassez; attende moy plus loin, J'ray partout vous

BASSE-CONTINUE.

suivre, C'est pour vous seul que je veux vi- vre.

BASSE-CONTINUE.

PRELUDE.

SCENE III.

ANGELIQUE, MEDOR, TEMIRE.

ANGELIQUE.

TEMIRE

Ou voulez-vous al-

MEDOR.

Ah! je souffre un tour- ment plus cruel que la mort!

BASSE-CONTINUE.

ROLAND;

448

Laiſſe-moy calmer ſon transport; Voy ſi Ro-

ler? que pouvez-vous pre-tendre?

BASSE-CONTINUE.

land ne peut point nous entendre.

BASSE-CONTINUE.

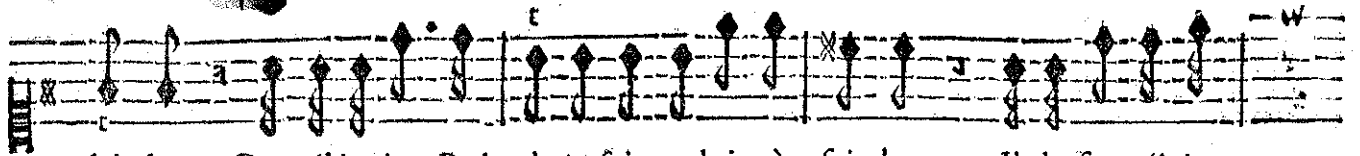
SCENE IV.

ANGELIQUE, MEDOR.

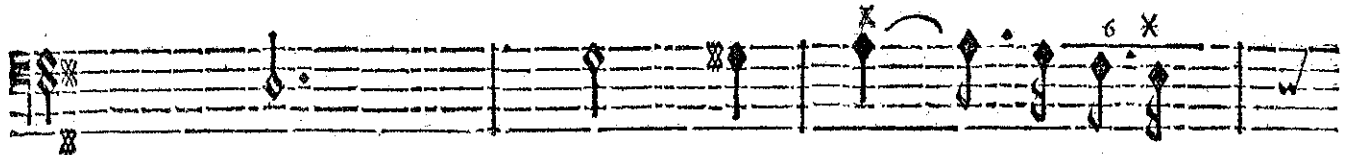
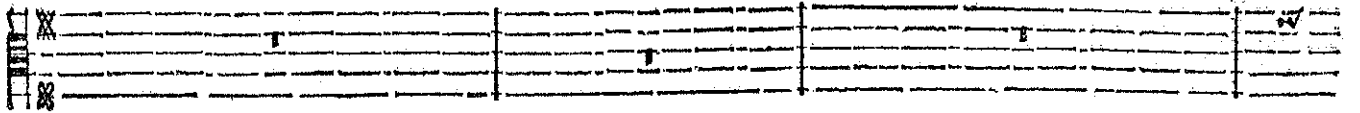
Voulez-vo° m'offencer quād vous devez me

Se peut-il qu'à ſes vœux vous ayez répon-du?

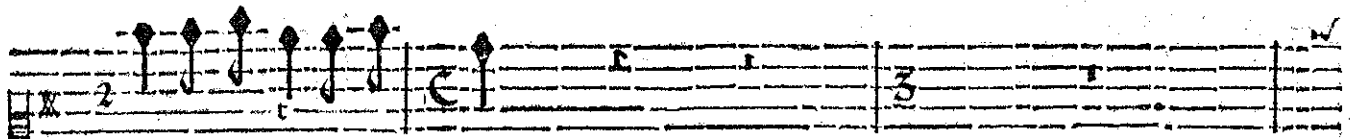
BASSE-CONTINUE.



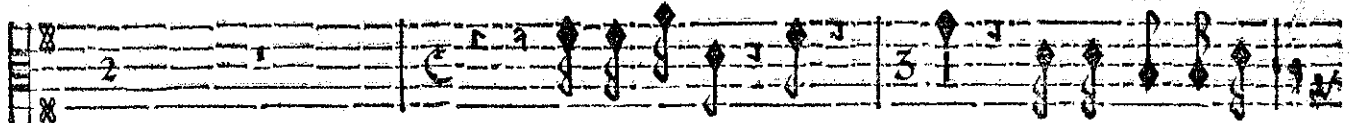
plaindre? Pour ébloüir Roland je suis reduite à feindre, Il le faut éloi-



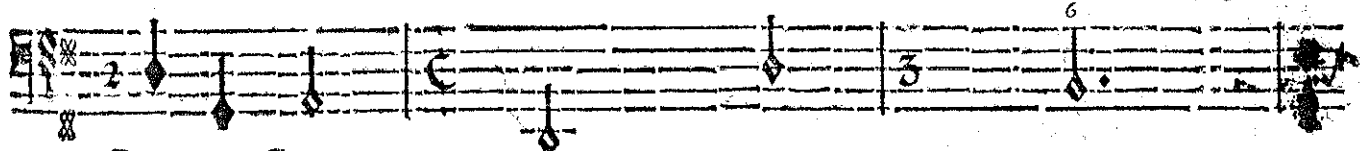
BASSE-CONTINUE.



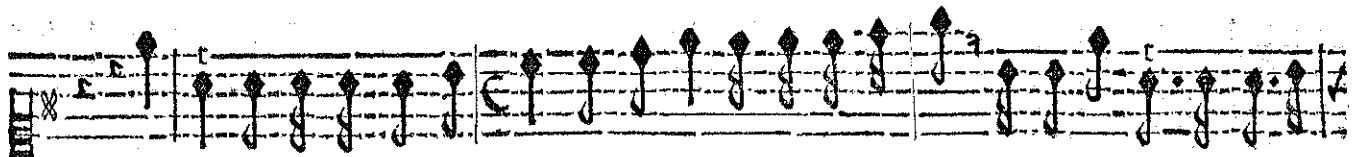
gner, où vous estes perdu.



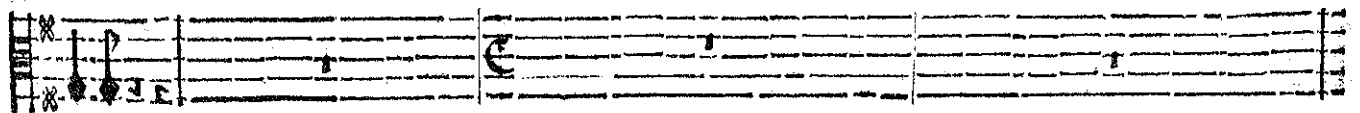
Vous le suivrez? non, non, que plutôt je pe-



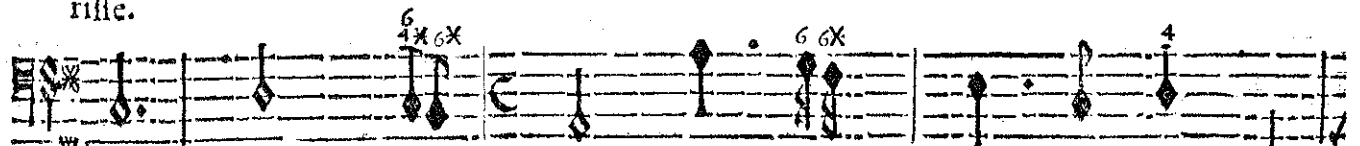
BASSE-CONTINUE.



Helas! tout le pouvoir hu- main Contre luy s'armeroit en vain; Ne nous armôs que d'arti-



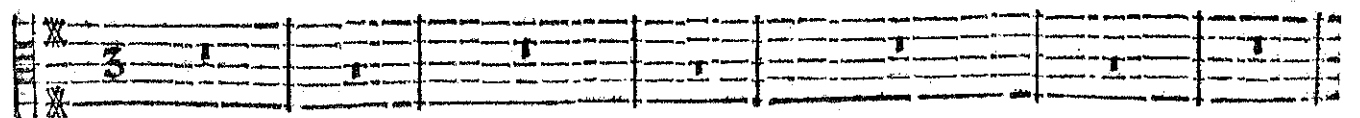
riffe.



BASSE-CONTINUE.



fice. Medor, je tremble pour vos jours, Ils font dâs un peril extrefme: Medor, je

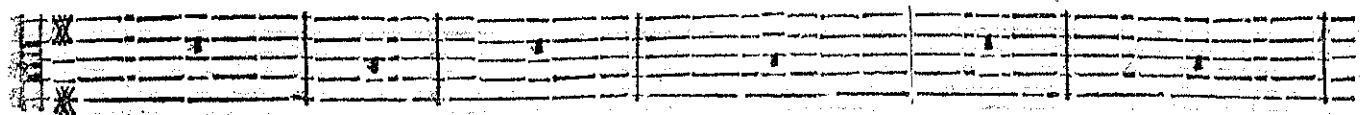


BASSE-CONTINUE.

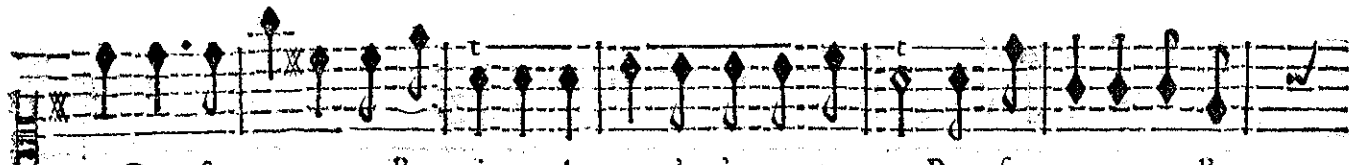
ROLAND;



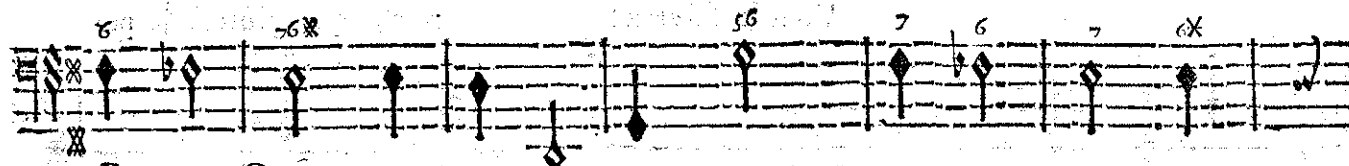
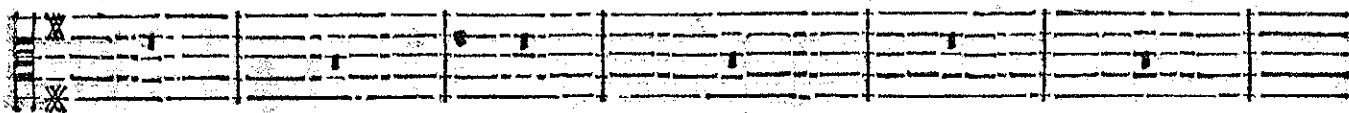
treuble pour vos jours, Ils sont dans un peril dans un peril extrefme. A quoy n'a-t'on pas re-



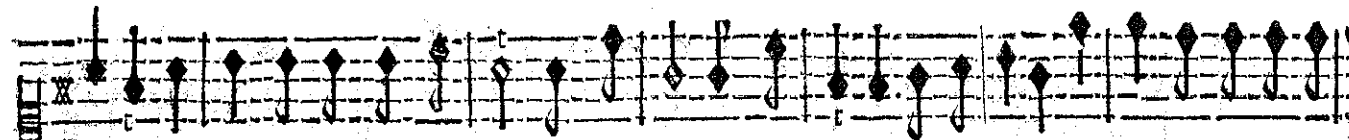
BASSE CONTINUE.



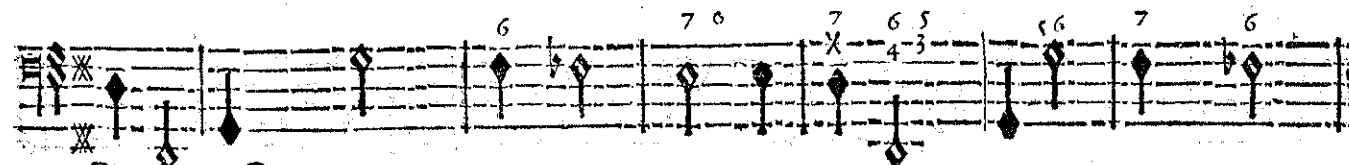
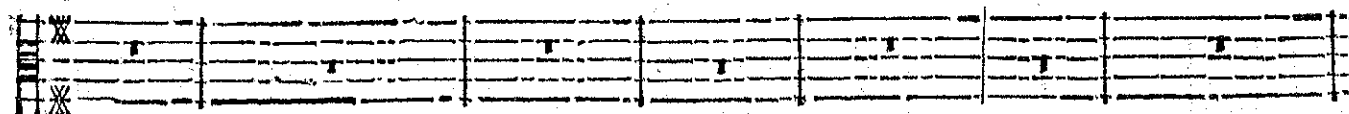
cours Pour fauver ce que l'on aime? A quoy n'a-t'on pas recours Pour fauver ce que l'on



BASSE-CONTINUE.



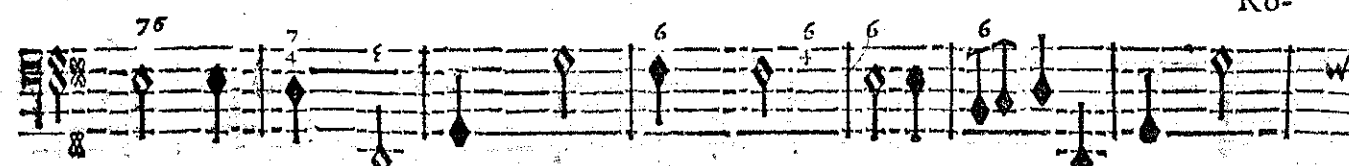
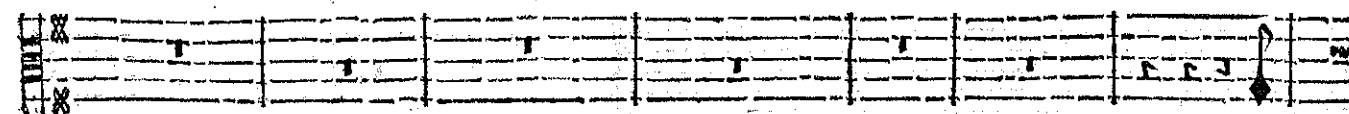
aime? A quoy n'a-t'on pas recours Pour fauver Pour fauver ce que l'õ aime? A quoy n'a-t'on pas re-



BASSE-CONTINUE.

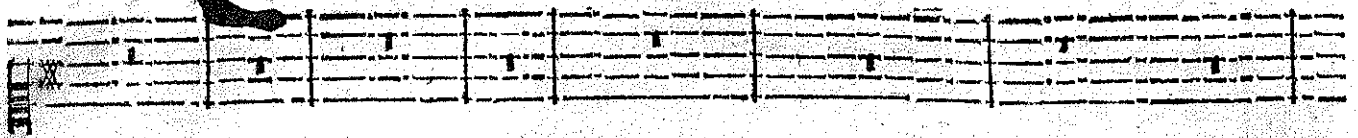


cours Pour fauver Pour fauver ce que l'on aime? Pour fauver ce que l'on aime?

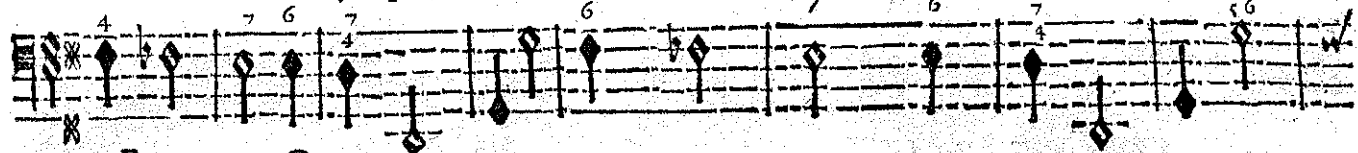


BASSE-CONTINUE.

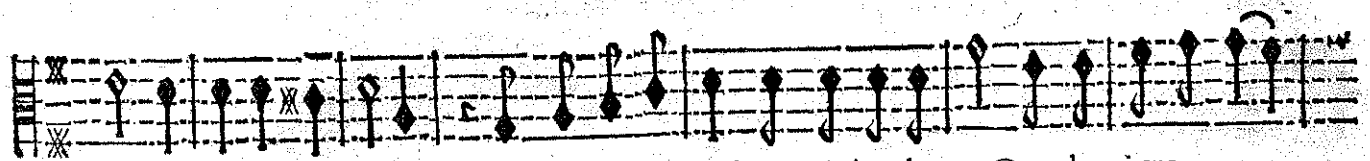
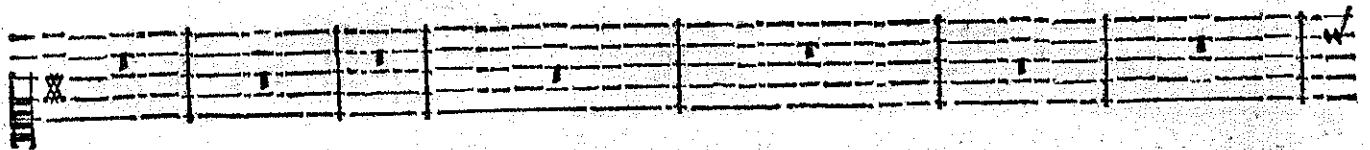
Ro-



land va m'oster l'Objet que j'adore, Qu'ay-je à redouter Que de vivre encore? Roland va m'o-



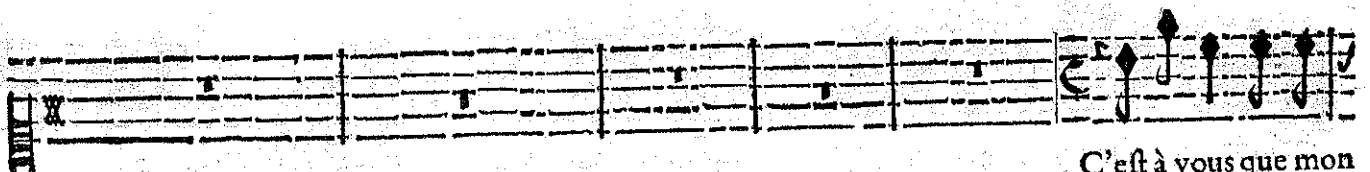
BASSE-CONTINUE.



ster l'Objet que j'adore, Qu'ay-je à redouter? Qu'ay-je à redouter Que de vivre enco-



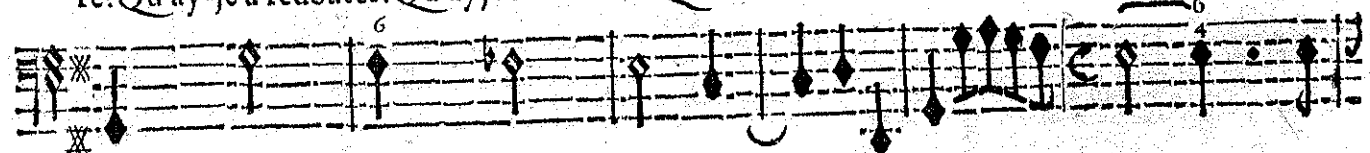
BASSE-CONTINUE.



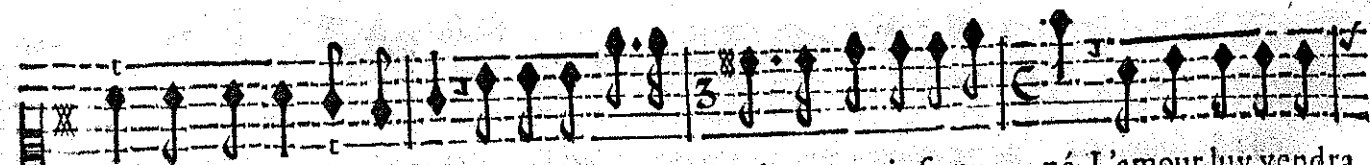
C'est à vous que mon



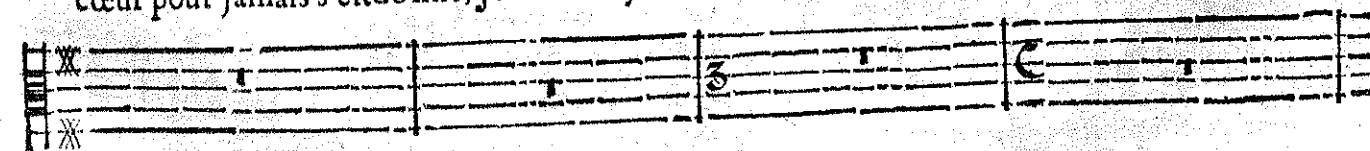
re? Qu'ay-je à redouter? Qu'ay-je à redouter Que de vivre encore?



BASSE-CONTINUE.



cœur pour jamais s'est donné; Je ne rédray Ro-land que trop infortu- né; L'amour luy vendra



BASSE-CONTINUE.

ROLAND,

cher une vaine esperance. Je puis par cét Anneau disparaître à ses yeux, Bien-toft, vous me ver-

BASSE-CONTINUE.

rez, bien-toft, loin de ces lieux, Nos fidelles Amours seront en assurance. Je veux metre en vos

BASSE-CONTINUE

mais ma suprême puissan- ce. Je ne veux que vostre cœur, C'est l'unique Empire Pour

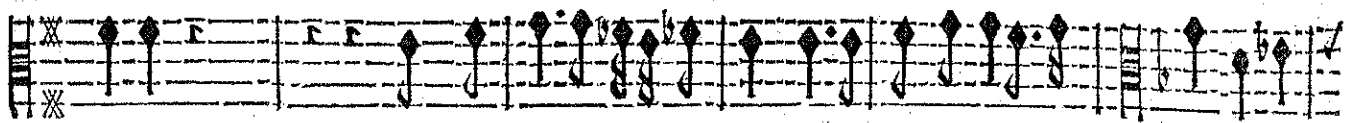
BASSE-CONTINUE.

que je soupire. Je ne veux que vo- stre cœur, C'est l'unique empire Pour qui je sou-

BASSE-CONTINUE.



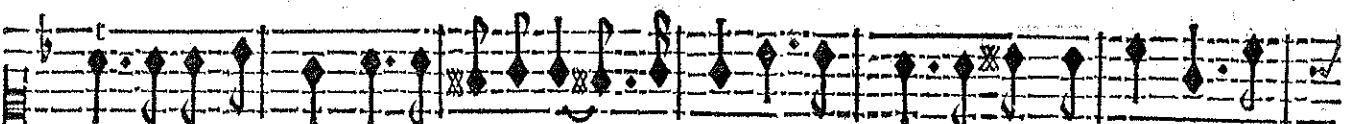
pire. Je ne veux que vo- stre cœur, C'est assez C'est assez pour mon bon- heur. Je ne



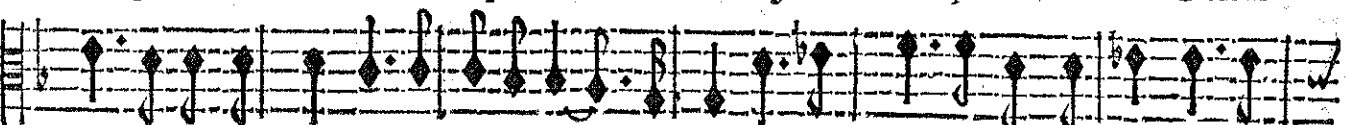
pire. Je ne veux que vo- stre cœur, C'est assez pour mō bon- heur. Je ne



BASSE-CONTINUE.



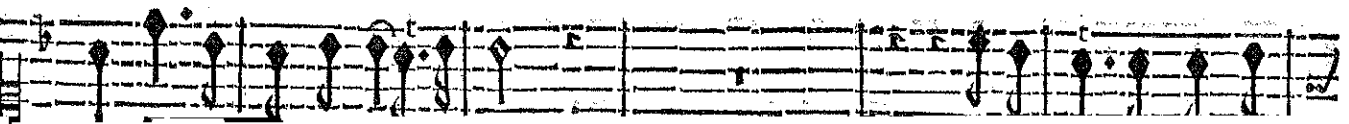
veux que vostre cœur C'est assez pour mon bonheur. Je ne veux que vostre cœur C'est af-



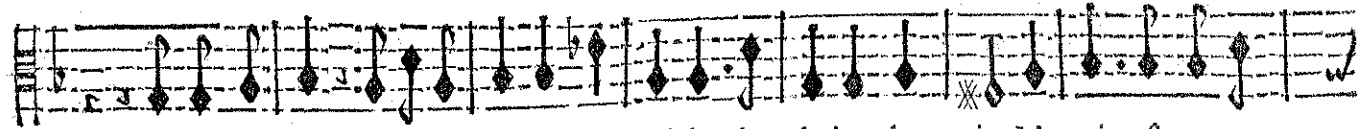
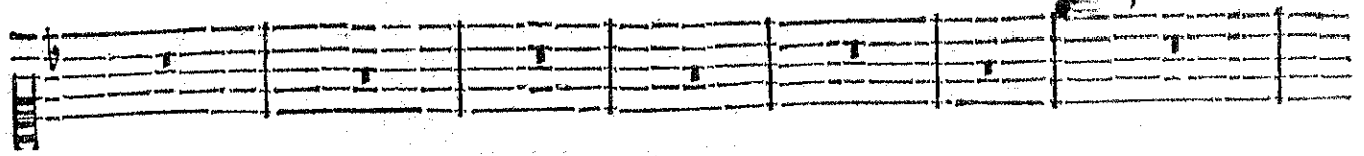
veux que vostre cœur C'est assez pour mon bonheur. Je ne veux que vostre cœur C'est af-



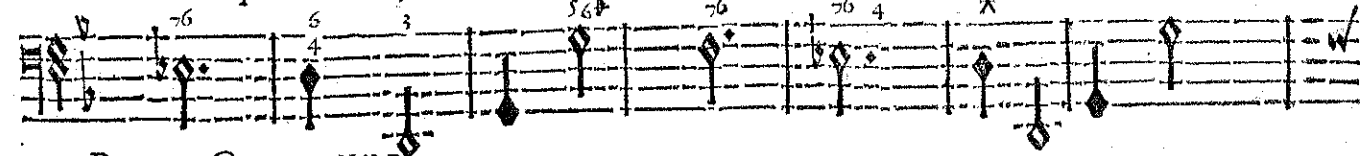
BASSE-CONTINUE.



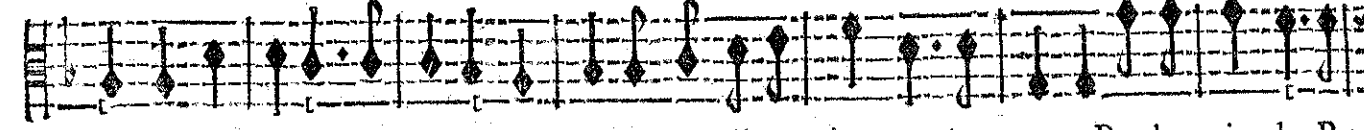
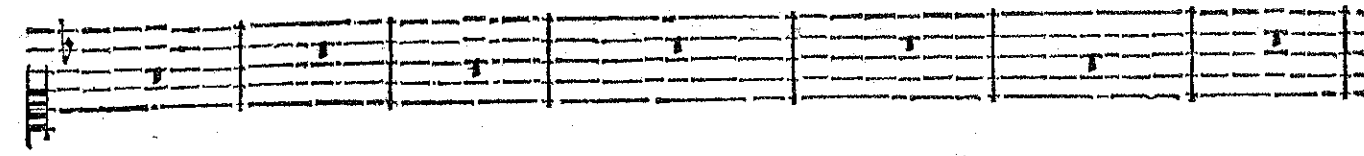
ROLAND;



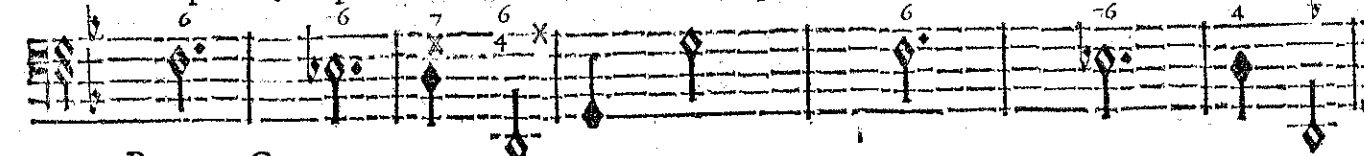
Vous me quittez, & je demeure Troublé du chagrin le plus noir: Ma vie est atta-



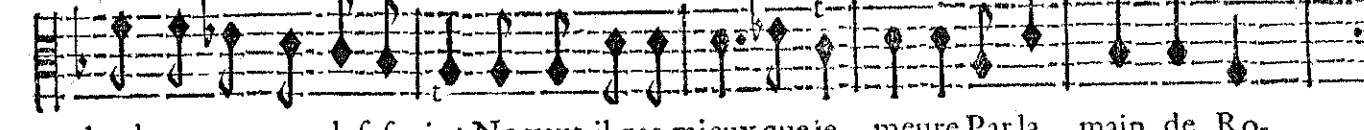
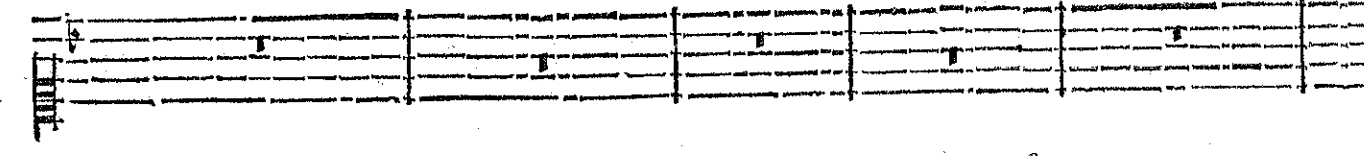
BASSE-CONTINUE



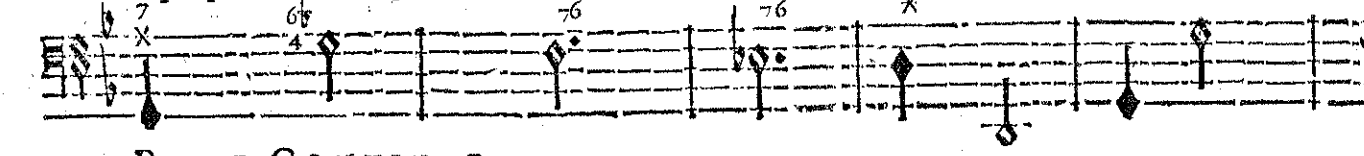
chée au plaisir, au plaisir de vous voir. Ne vaut-il pas mieux que je meure Par la main de Ro-



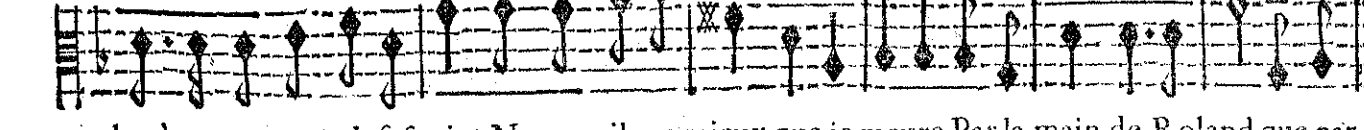
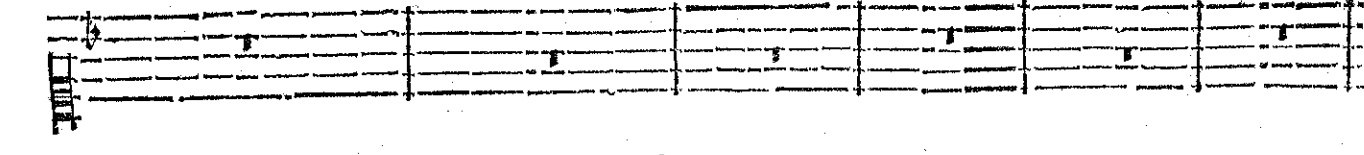
BASSE-CONTINUE.



land que par mon defespoir? Ne vaut-il pas mieux que je meure Par la main de Ro-



BASSE-CONTINUE.

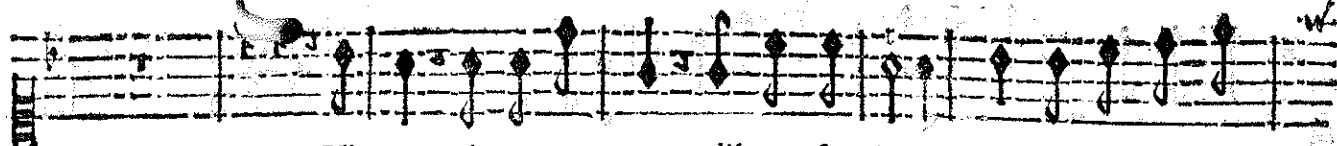


land que par mon defespoir? Ne vaut-il pas mieux que je meure Par la main de Roland que par

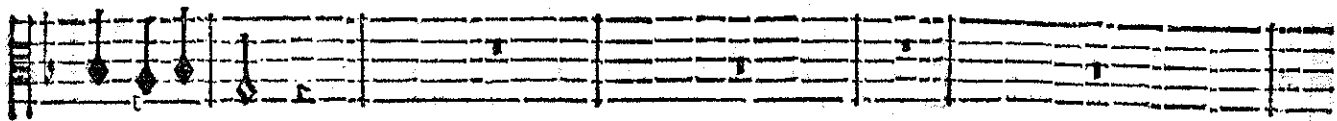


BASSE-CONTINUE;

TRAGÉDIE.



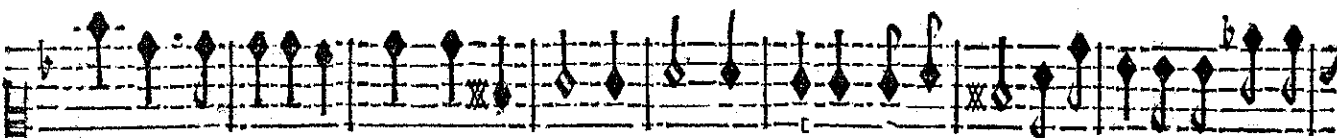
Vivez, vivez pour moy: qu'il vous souvienne Que vostre deffi-



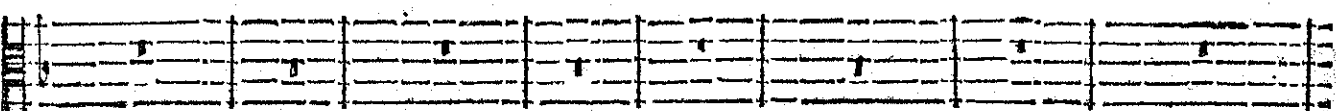
mon defespoir?



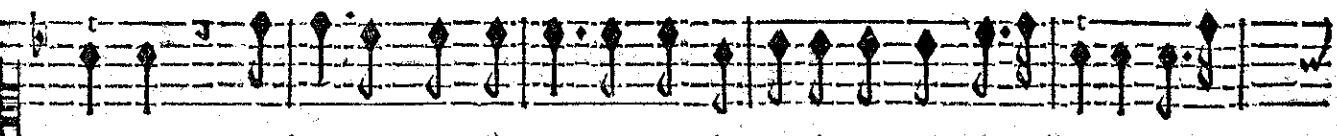
BASSE-CONTINUE.



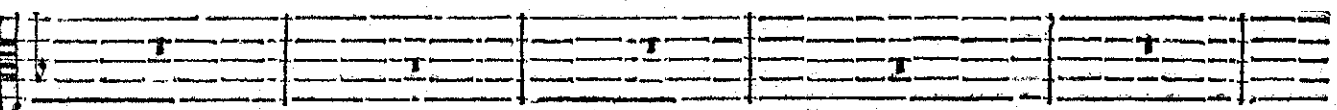
née est unie à la mienne. Ma mort, ma mort suivroit vostre trépas: Evitons un destin tra-



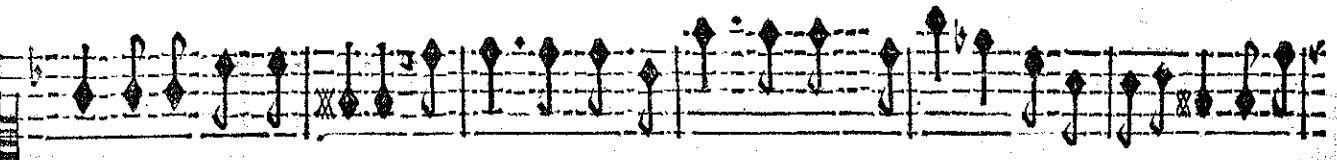
BASSE-CONTINUE.



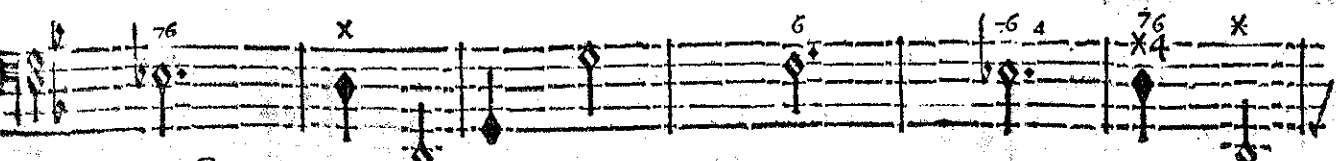
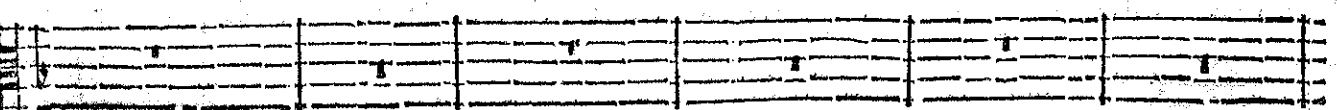
gique. Medor ne veut-il pas ne veut-il par vivre pour Angelique? Evi-



BASSE-CONTINUE.



tons un destin tragique; Medor ne veut-il pas? ne veut-il pas vivre pour Angelique? Me-



BASSE-CONTINUE.

ROLAND;

dor ne veut-til pas ne veut-til pas vivre pour Angeli- que?

Si je ne vivois pas pour

BASSE-CONTINUE.

Vivons l'Amour nousy convie, Refervons-

vous Je ne pourrois souffrir la vie.

BASSE-CONTINUE.

nous, Refervons-nous, Pour nous aimer malgré l'Envie. Refervons-nous, Pour vivre heu-

reux loin des ja- lous. Je ne pourrois souffrir la vie, Si je ne vivois pas pour

BASSE-CONTINUE.

reux loin des ja- lous. Je ne pourrois souffrir la vie, Si je ne vivois pas pour

reux loin des ja- lous. Je ne pourrois souffrir la vie, Si je ne vivois pas pour

BASSE-CONTINUE.

vous. Je ne pourrais souffrir la vie, Si je ne vivois pas pour vous. Vivons,vi-

Vivons,vi- vous l'A-

BASSE-CONTINUE.

vous l'A- mour nous y con- vie, Refervons-nous Pour un amour si doux. Refervons-

mour nous y con- vie, Refervons-nous, Refervons-nous Pour un amour si doux. Vivons,vi-

BASSE-CONTINUE.

nous, Refervons nous Pour un a- mour Pour un a- mour si doux. Refer- vons-

vous l'A- mour nous y con- vie, Refervons-nous, Refervons-nous Pour un a-

BASSE-CONTINUE.

nous, Refervons-nous Pour un amour si doux. Refervons-nous L'Amour nous y con-

mour si doux. Pour un amour si doux. Refervons-nous L'A-

BASSE-CONTINUE.

ROLAND,

vie, Refervons-nous, Refervons-nous, Pour un amour si doux, Refervons-no; Refervons-

BASSE-CONTINUE.

nous, Pour un amour si doux. Refervons-nous, Refervons-nous, Pour un amour si doux.

BASSE-CONTINUE.

SCENE V.

TROUPE DE PEUPLES DE CATAY.

ANGELIQUE, MEDOR.

ANGELIQUE parlant à ses Sujets.

Vous, qui voulez faire pa- raitre Le zele ardant que vous avez pour moy, Reconnoissez Me-

BASSE-CONTINU.

dor pour vostre Maistre, Rendez, Rendez hommage à vostre Roy.

BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE VI.

Les Peuples de Catay rendent hommage à Medor.

Musical staff 1: Treble clef, 6/4 time signature, key signature of one sharp (F#), starting with a treble clef and a key signature change to one sharp. The word "AIR." is written below the staff.

R O L A N D,

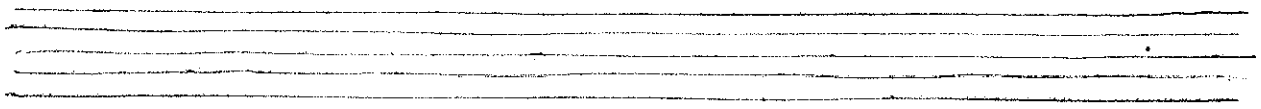
TRAGÉDIE.
CHACONNE.

Cry.

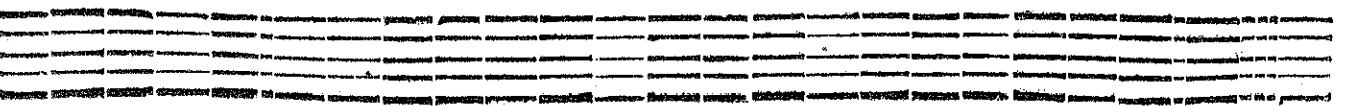
BASSE-CONTINUE.

ROLAND;

The first system of music 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 bass clef, providing harmonic support. The fourth and fifth staves are also in bass clef, continuing the harmonic accompaniment. The system concludes with a double bar line and a repeat sign.



The second system of music consists of five staves. The top staff is 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 bass clef, providing harmonic support. The fourth and fifth staves are also in bass clef, continuing the harmonic accompaniment. The system concludes with a double bar line and a repeat sign.



R O L A N D S

Musical staff 1: Treble clef, G-clef, key signature of two flats, 4/4 time signature. Contains a melodic line with eighth and sixteenth notes.

Musical staff 2: Treble clef, G-clef, key signature of two flats, 4/4 time signature. Contains a melodic line with eighth and sixteenth notes.

Musical staff 3: Treble clef, G-clef, key signature of two flats, 4/4 time signature. Contains a melodic line with eighth and sixteenth notes.

Musical staff 4: Treble clef, G-clef, key signature of two flats, 4/4 time signature. Contains a melodic line with eighth and sixteenth notes.

Musical staff 5: Treble clef, G-clef, key signature of two flats, 4/4 time signature. Contains a melodic line with eighth and sixteenth notes.

Empty musical staff with five lines.

Musical staff 6: Treble clef, G-clef, key signature of two flats, 4/4 time signature. Contains a melodic line with eighth and sixteenth notes.

Musical staff 7: Treble clef, G-clef, key signature of two flats, 4/4 time signature. Contains a melodic line with eighth and sixteenth notes.

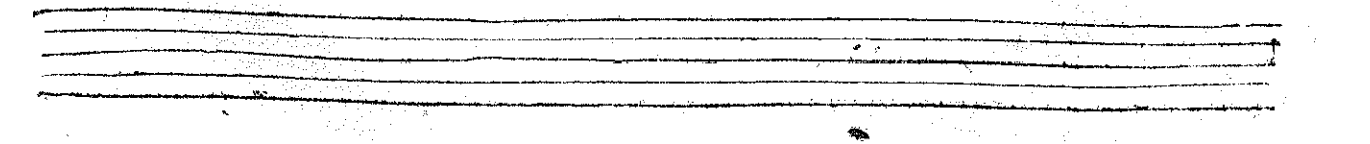
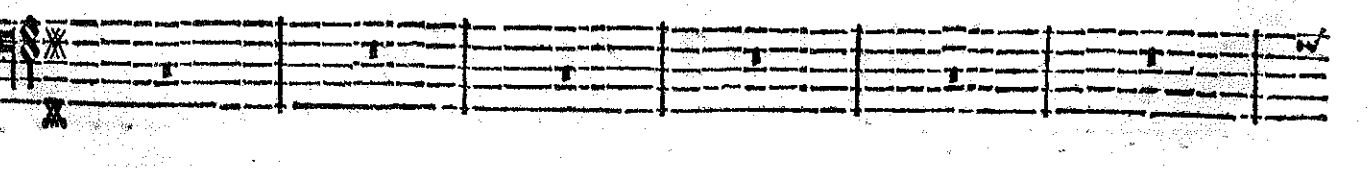
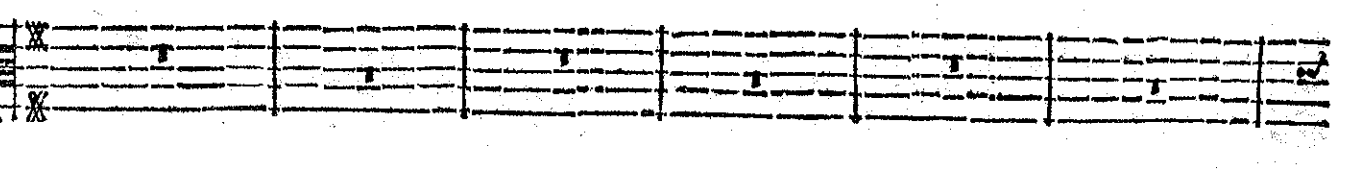
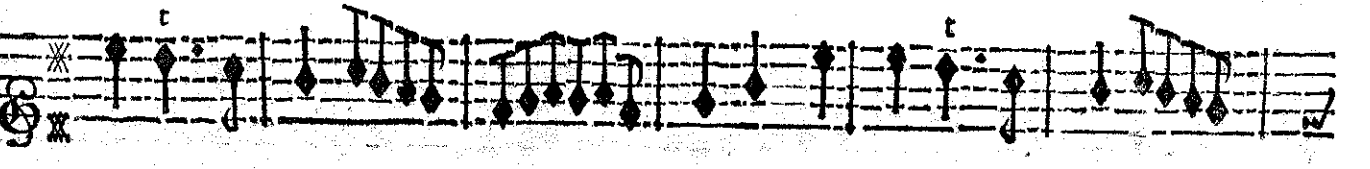
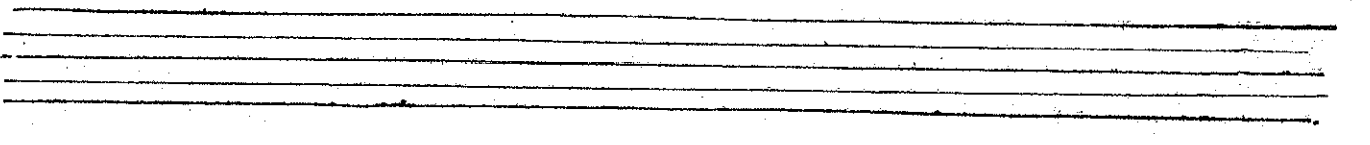
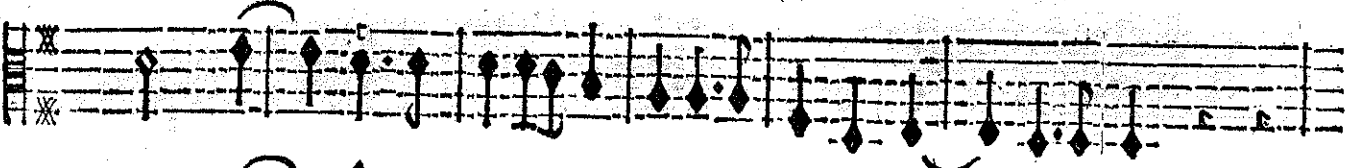
Musical staff 8: Treble clef, G-clef, key signature of two flats, 4/4 time signature. Contains a melodic line with eighth and sixteenth notes.

Musical staff 9: Treble clef, G-clef, key signature of two flats, 4/4 time signature. Contains a melodic line with eighth and sixteenth notes.

Musical staff 10: Treble clef, G-clef, key signature of two flats, 4/4 time signature. Contains a melodic line with eighth and sixteenth notes.

Empty musical staff with five lines.

TRAGEDIE.



ROLAND;

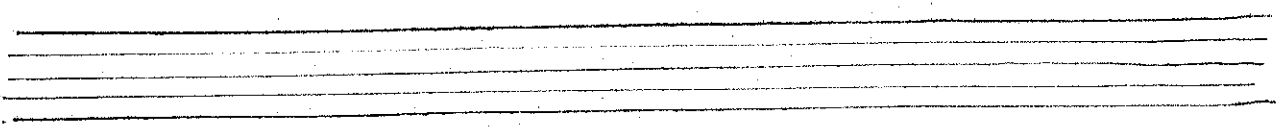
First musical staff, treble clef, featuring a melodic line with eighth and sixteenth notes, including a trill and a fermata. A 'c' marking is present above the staff.

Second musical staff, treble clef, continuing the melodic line with similar rhythmic patterns and a 'c' marking above the staff.

Third musical staff, treble clef, continuing the melodic line with similar rhythmic patterns and a 'c' marking above the staff.

Fourth musical staff, treble clef, continuing the melodic line with similar rhythmic patterns and a 'c' marking above the staff.

Fifth musical staff, treble clef, continuing the melodic line with similar rhythmic patterns and a 'c' marking above the staff.



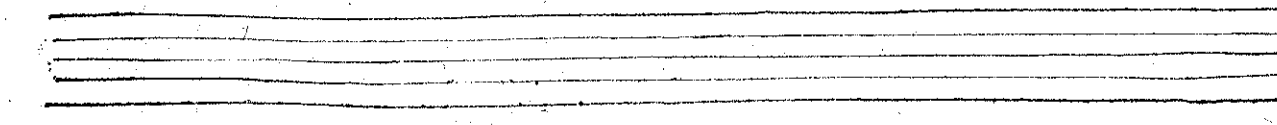
Sixth musical staff, treble clef, continuing the melodic line with similar rhythmic patterns and a 'c' marking above the staff.

Seventh musical staff, treble clef, continuing the melodic line with similar rhythmic patterns and a 'c' marking above the staff.

Eighth musical staff, treble clef, continuing the melodic line with similar rhythmic patterns and a 'c' marking above the staff.

Ninth musical staff, treble clef, continuing the melodic line with similar rhythmic patterns and a 'c' marking above the staff.

Tenth musical staff, treble clef, continuing the melodic line with similar rhythmic patterns and a 'c' marking above the staff.



TRAGEDIE.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, including a double bar line and a fermata over a note.

Reprise.

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, including a double bar line and a fermata over a note.

Reprise.

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, including a double bar line and a fermata over a note.

Reprise.

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, including a double bar line and a fermata over a note.

Reprise.

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, including a double bar line and a fermata over a note.

Reprise.

Two empty musical staves, one above the other.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, including a double bar line and a fermata over a note.

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, including a double bar line and a fermata over a note.

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, including a double bar line and a fermata over a note.

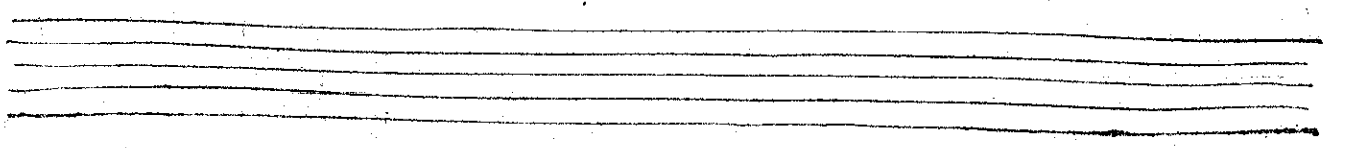
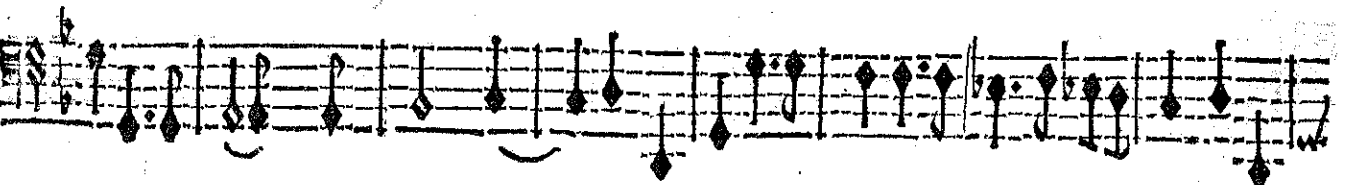
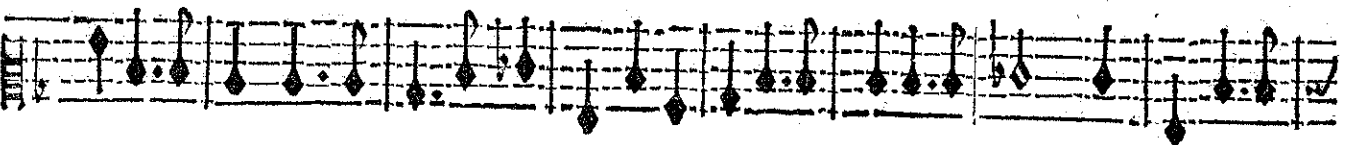
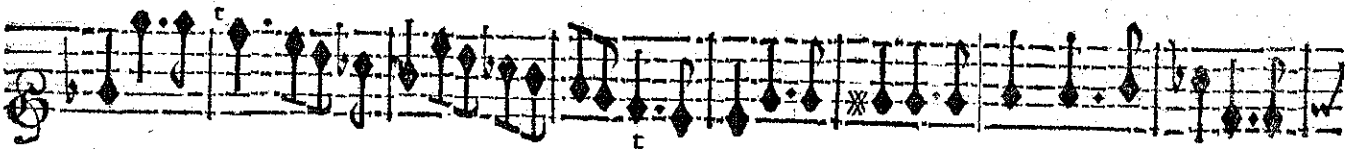
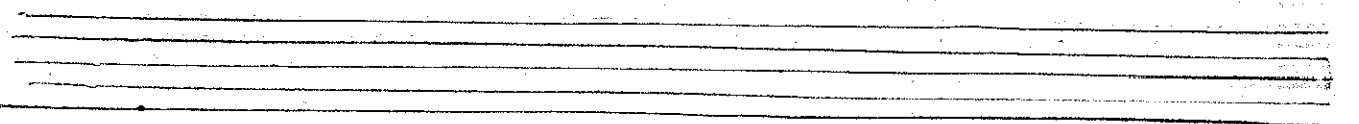
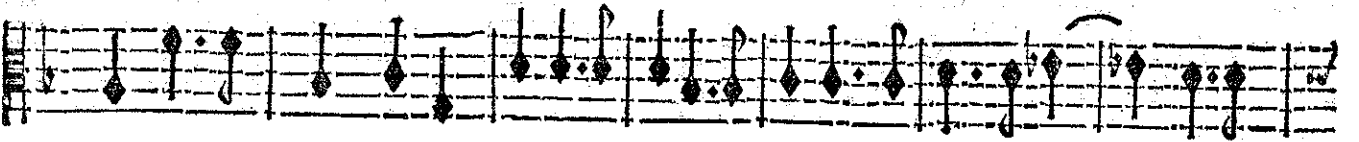
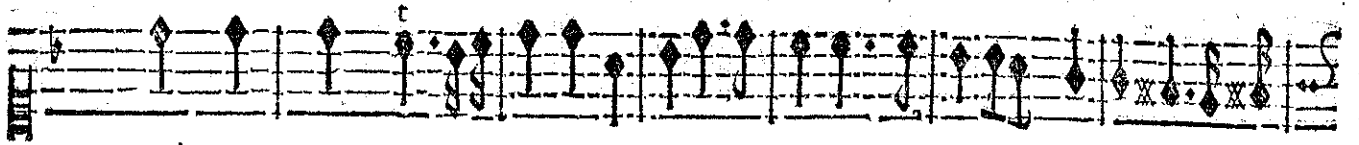
A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, including a double bar line and a fermata over a note.

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, including a double bar line and a fermata over a note.

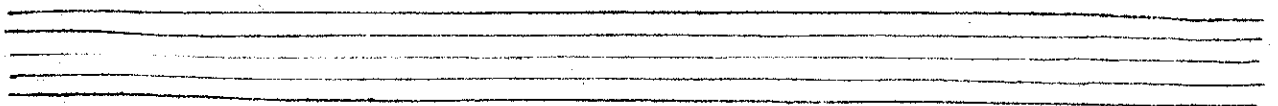
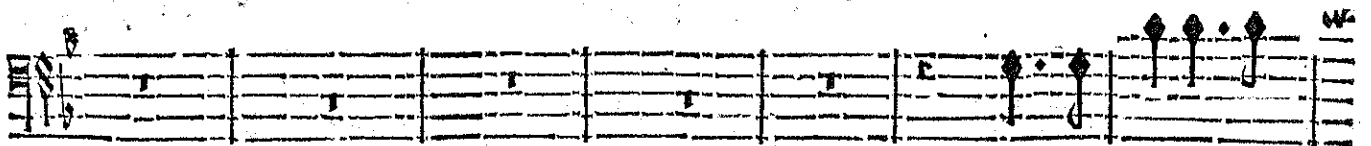
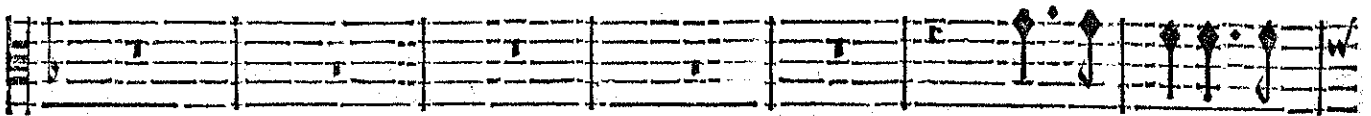
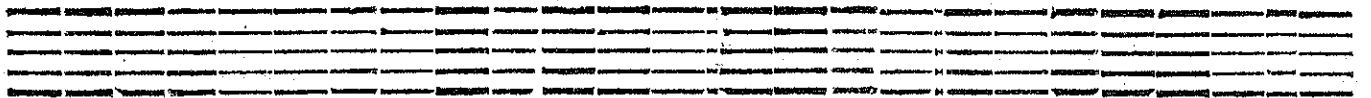
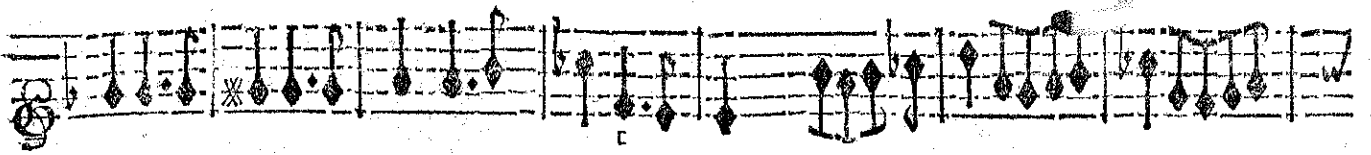
Two empty musical staves, one above the other.

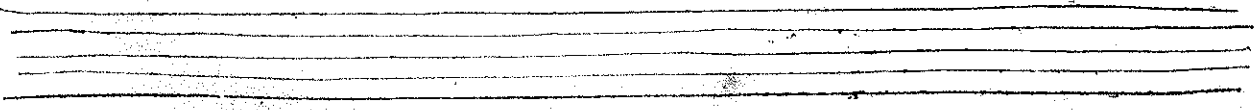
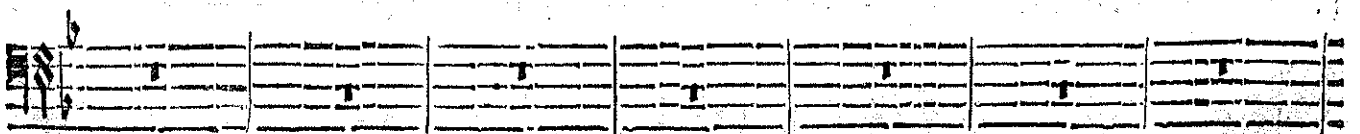
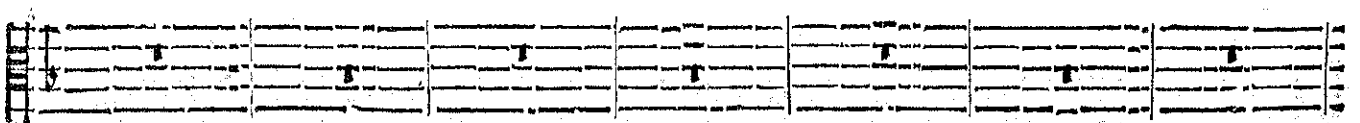
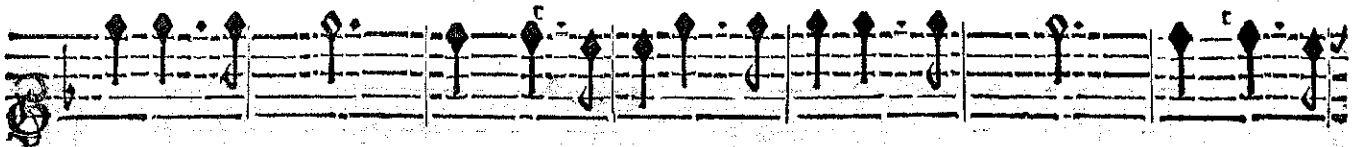
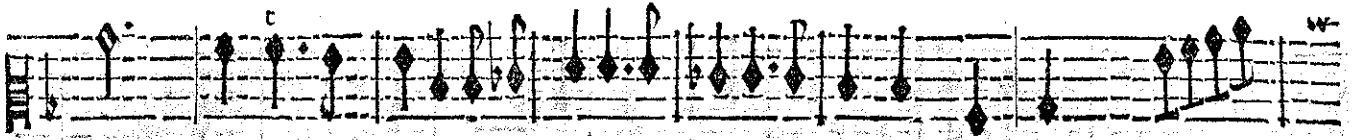
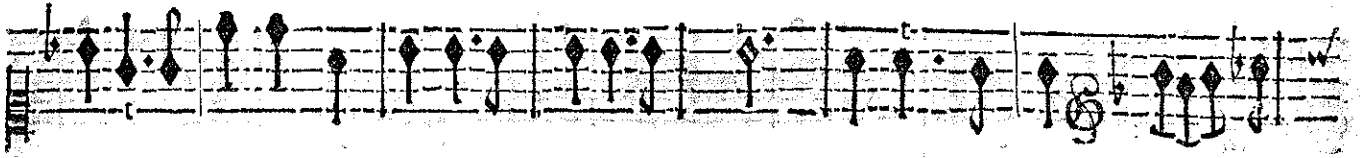
ROLAND,

This musical score for 'ROLAND' is presented in a traditional format with multiple systems of staves. Each system typically consists of a treble clef staff and a bass clef staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is written in a key signature of one flat (B-flat major or D minor). The score is divided into several systems, with some systems containing only one staff (likely for a vocal line) and others containing two staves (likely for a piano accompaniment). The notation is clear and legible, with standard musical symbols and clefs used throughout. The overall structure suggests a piece of music with a vocal melody and a supporting instrumental accompaniment.

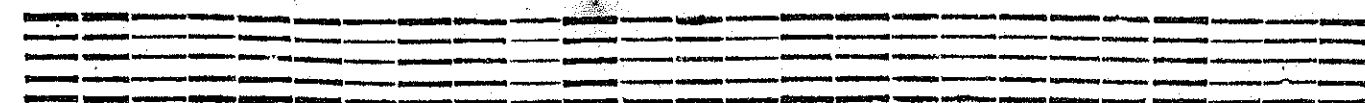
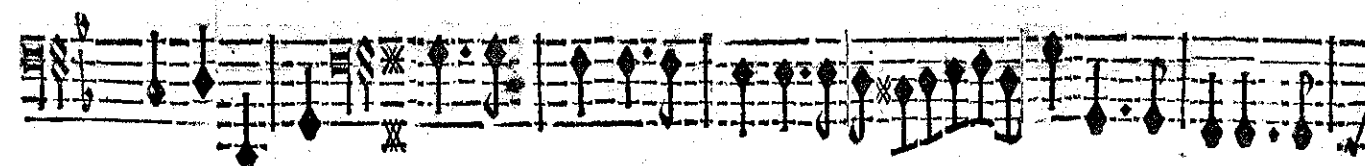
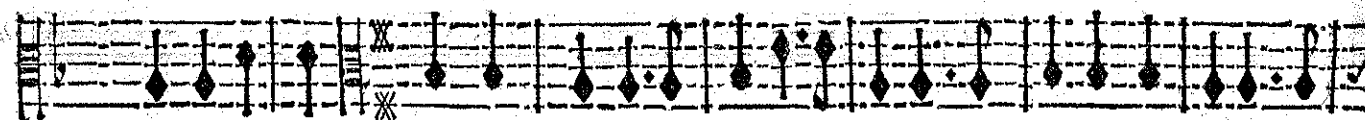
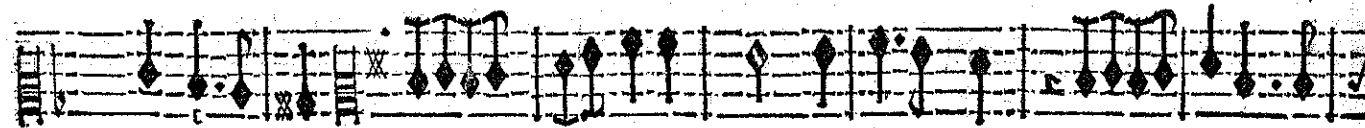
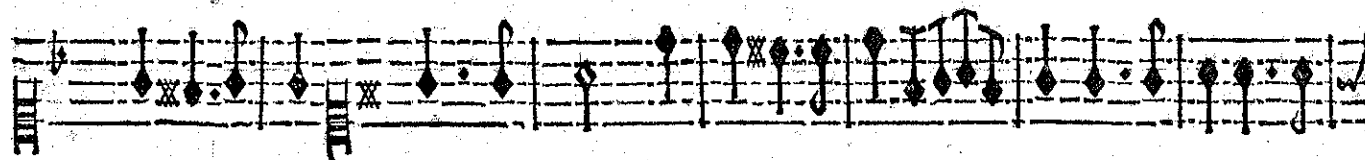
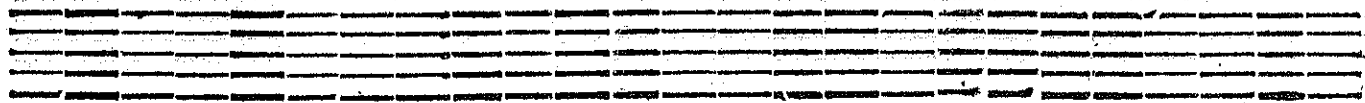
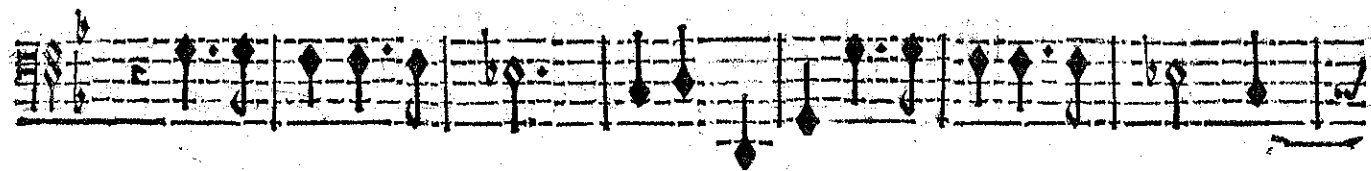
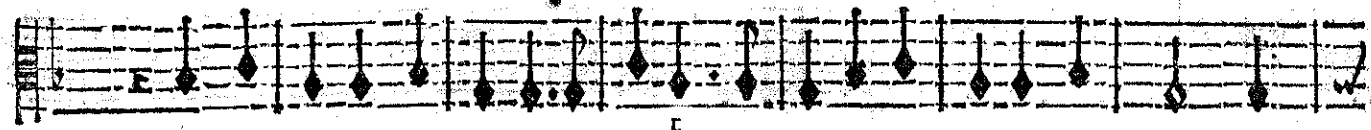
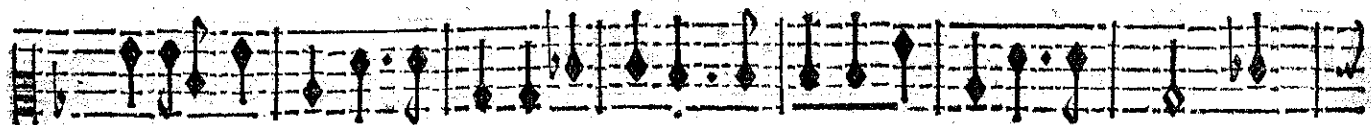
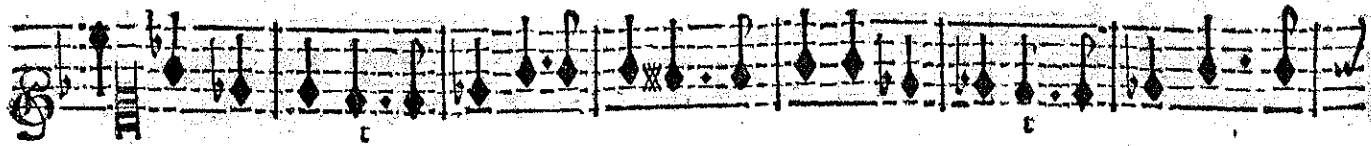
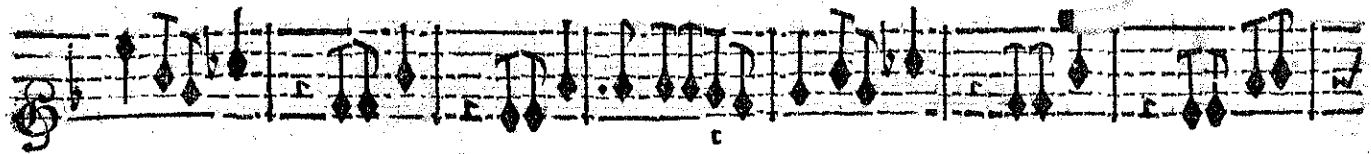


R O L A N D,

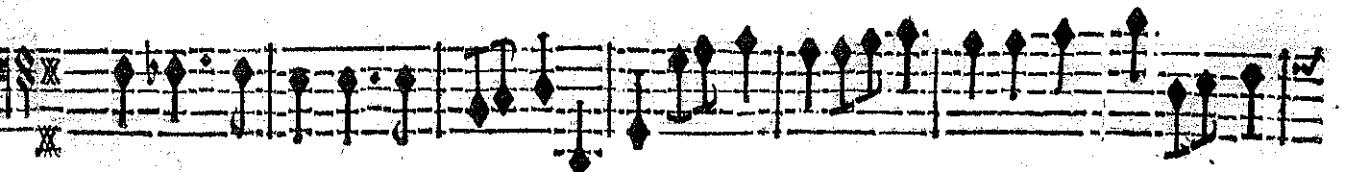
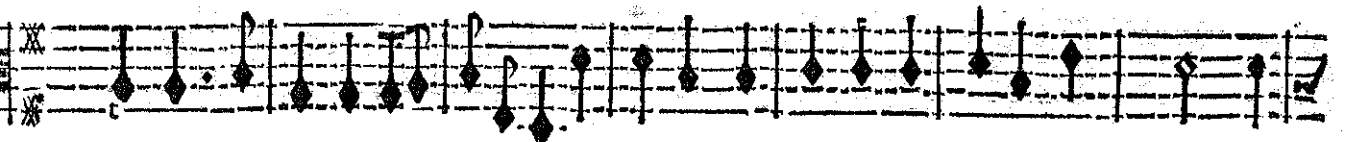
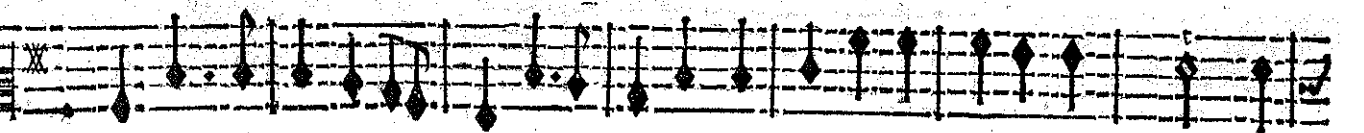
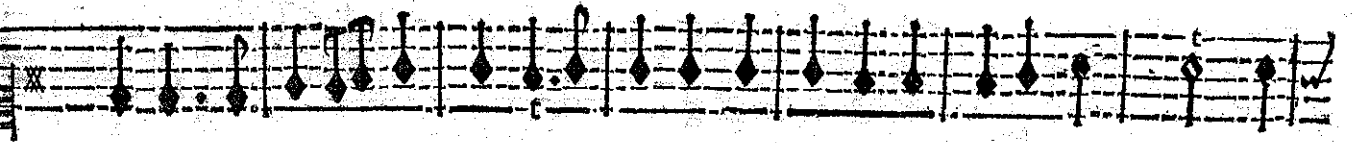
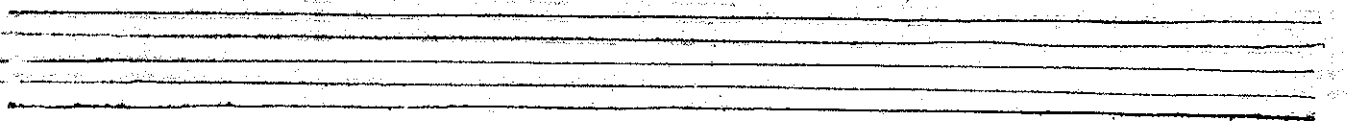
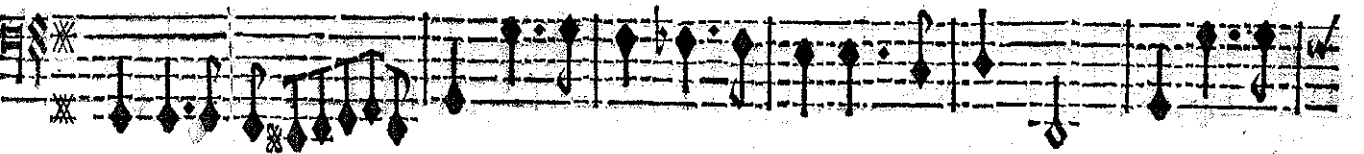




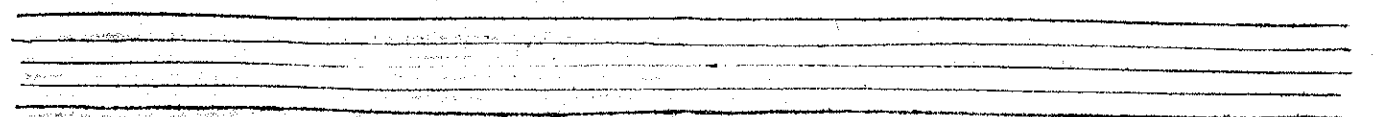
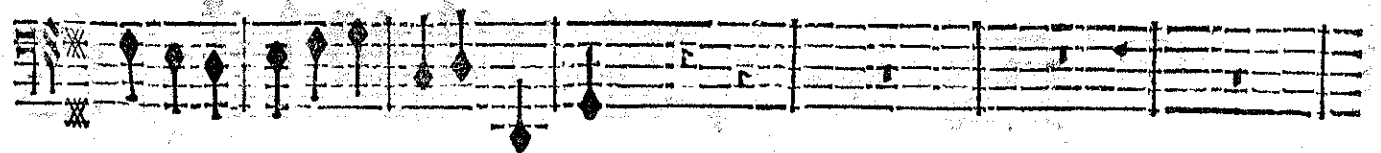
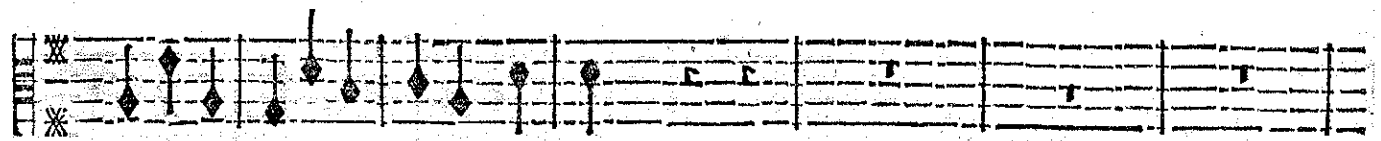
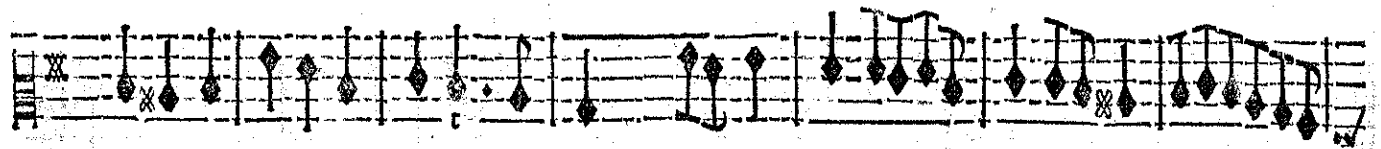
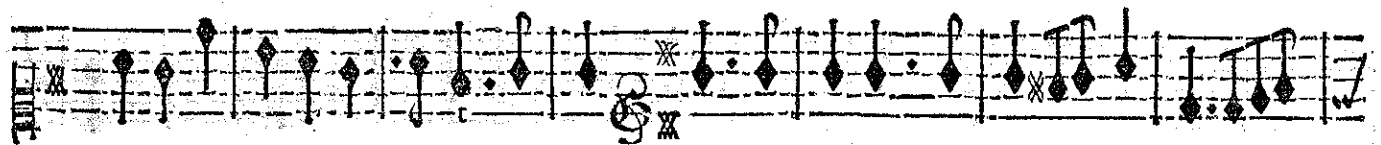
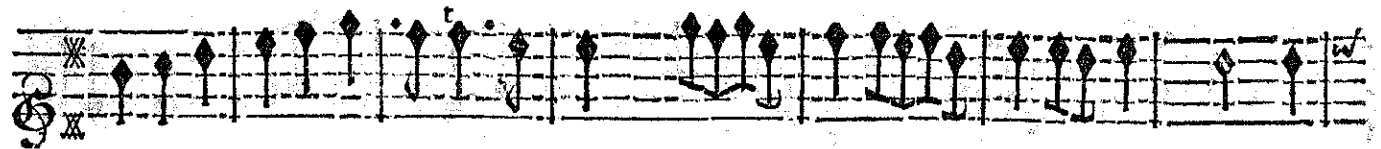
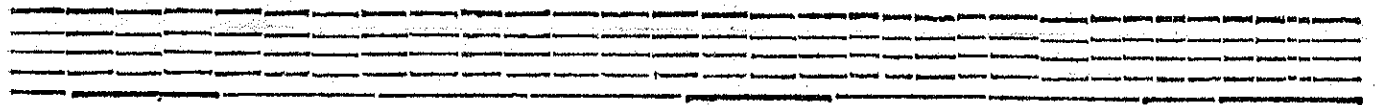
R O L A N D,

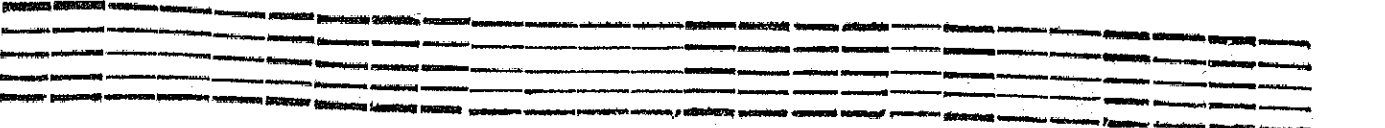
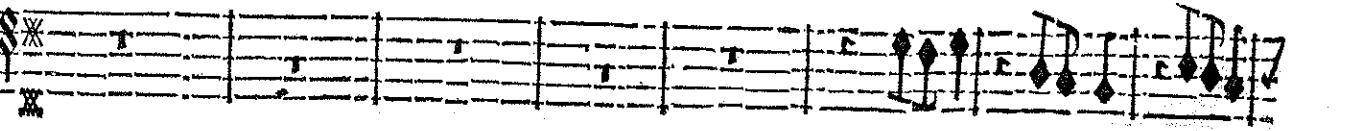
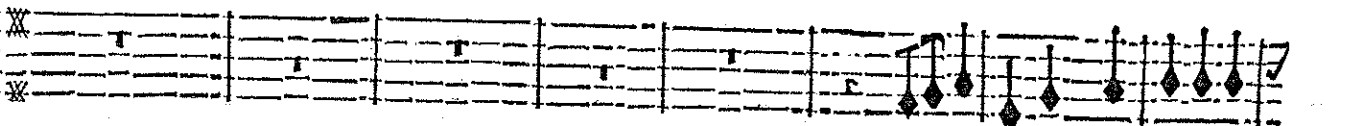
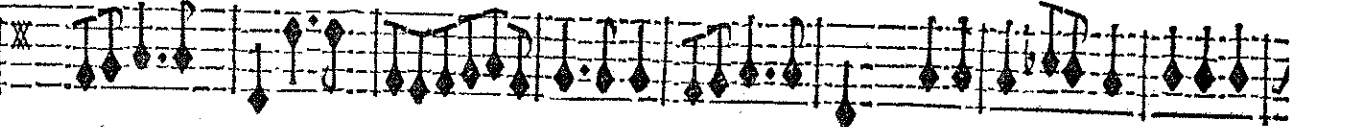
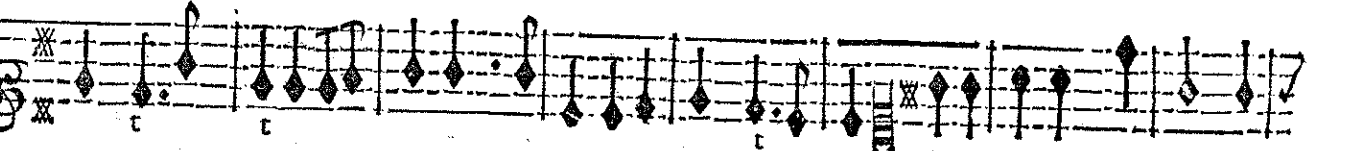
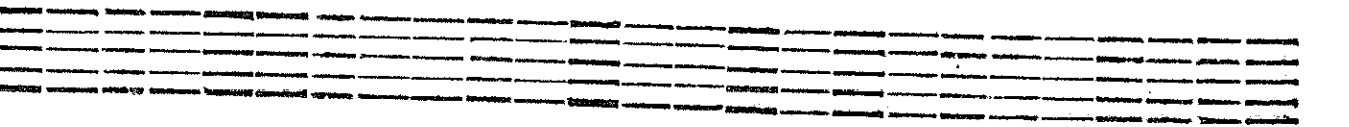
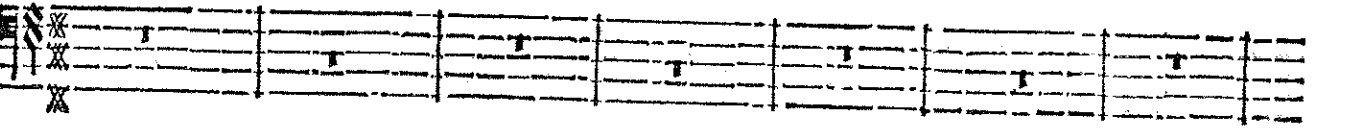
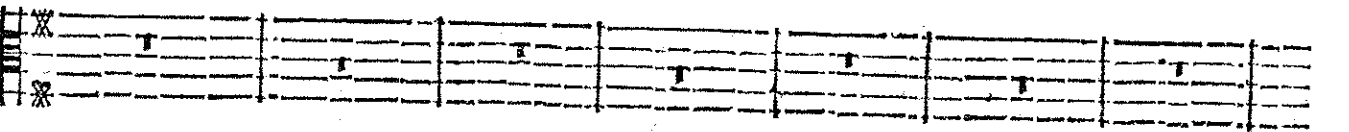
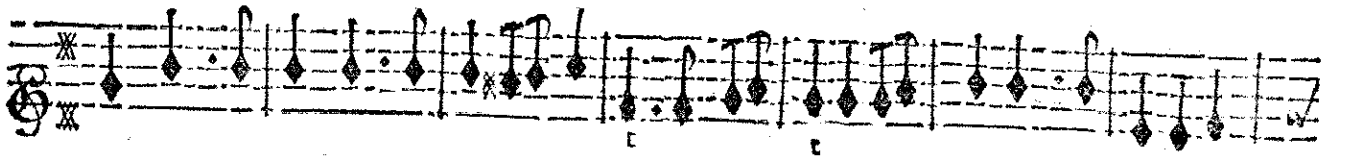
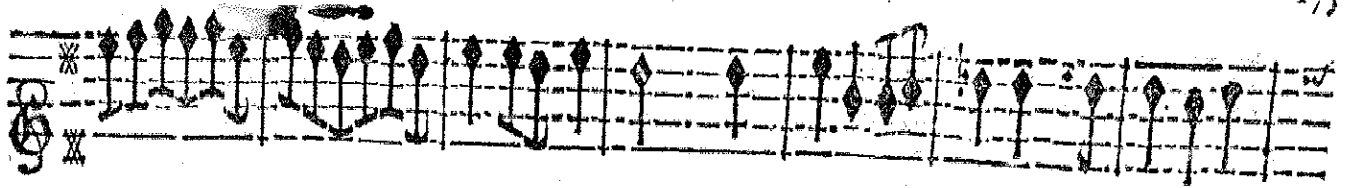


TRAGEDIE.

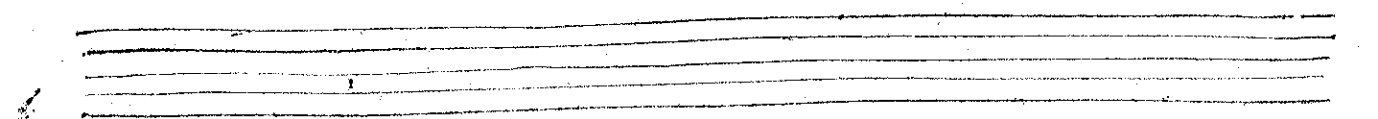
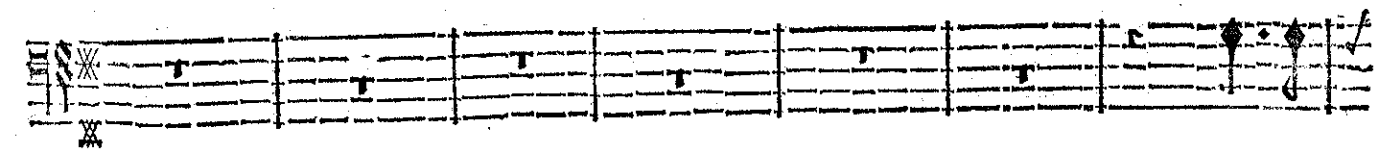
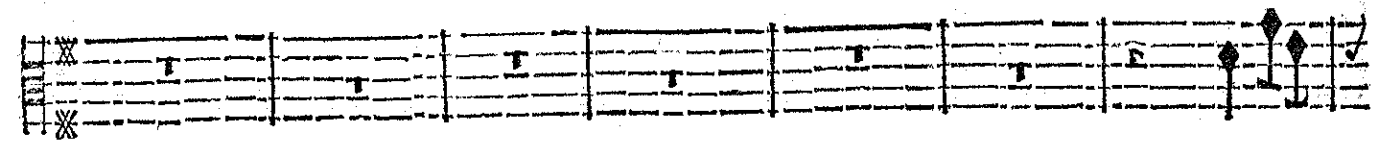
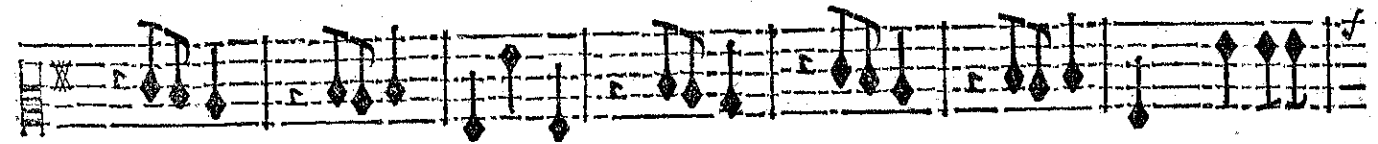
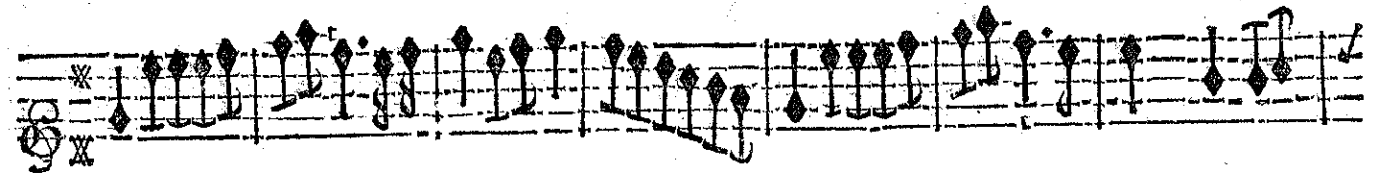
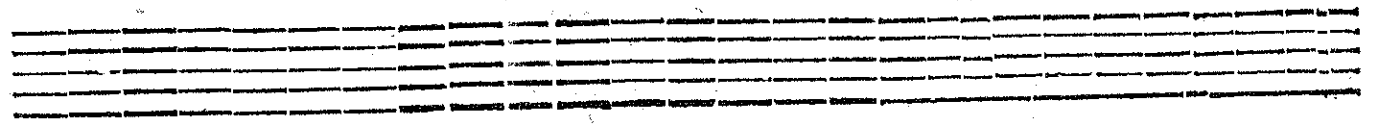
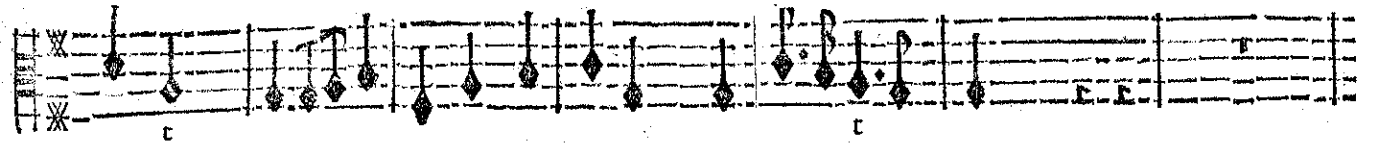
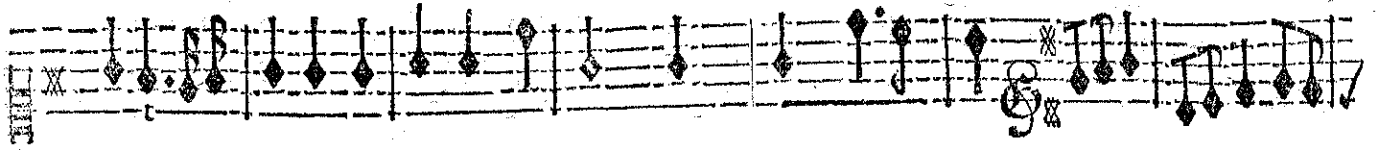


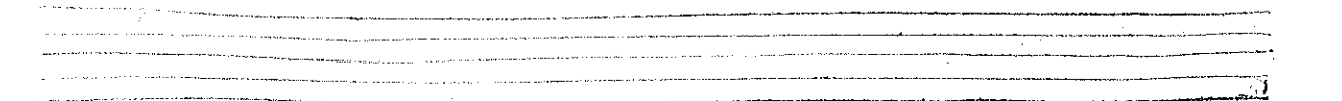
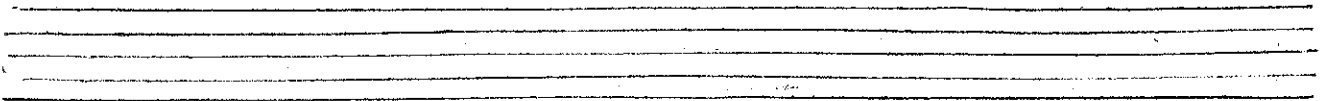
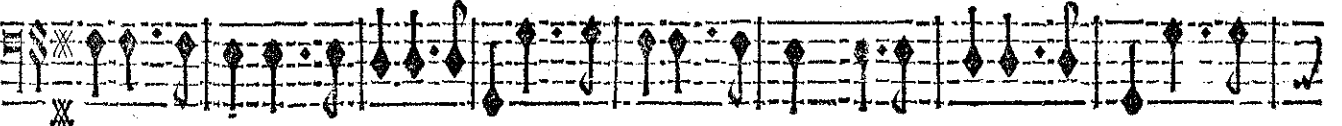
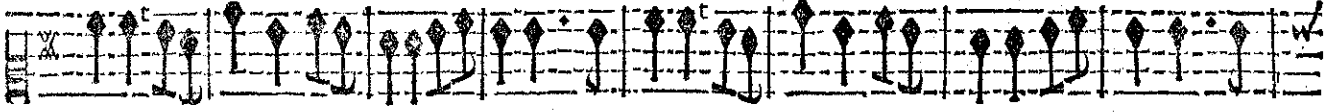
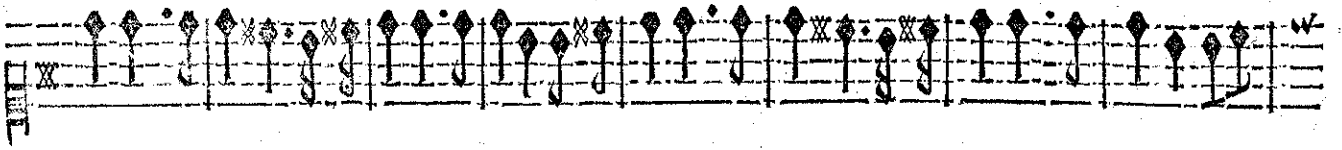
ROLAND,





R O L A N D,





ROLAND,
CHOEURS.

C'est Medor qu'une Reyne si belle A choisi pour regner avec elle. Est-il un Mor-

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VIOLONS.

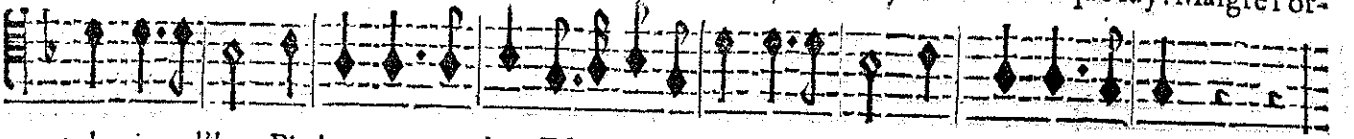
Figured bass notation: $\frac{4}{2}$ 6, 7 6, *, $\frac{4}{2}$ 6, 7 6, *



tel aujourd'huy Pl^o heureux que luy? Est-il un Mortel aujourd'huy Pl^o heureux que luy?



tel aujourd'huy Pl^o heureux que luy? Est-il un Mortel aujourd'huy Pl^o heureux que luy? Malgré l'or- Vn suivant d'Angelique.



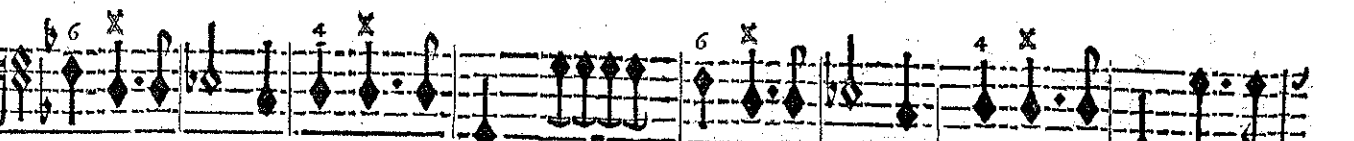
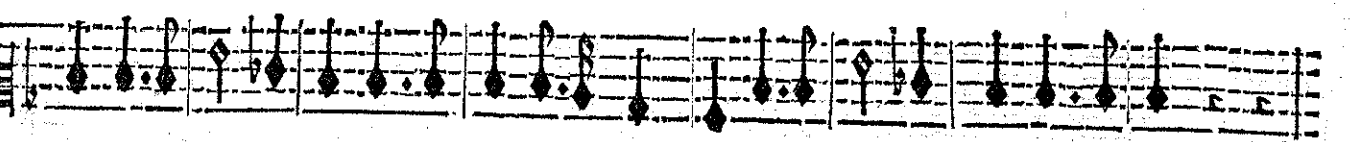
tel aujourd'huy Pl^o heureux que luy? Est il un Mortel aujourd'huy Pl^o heureux que luy?



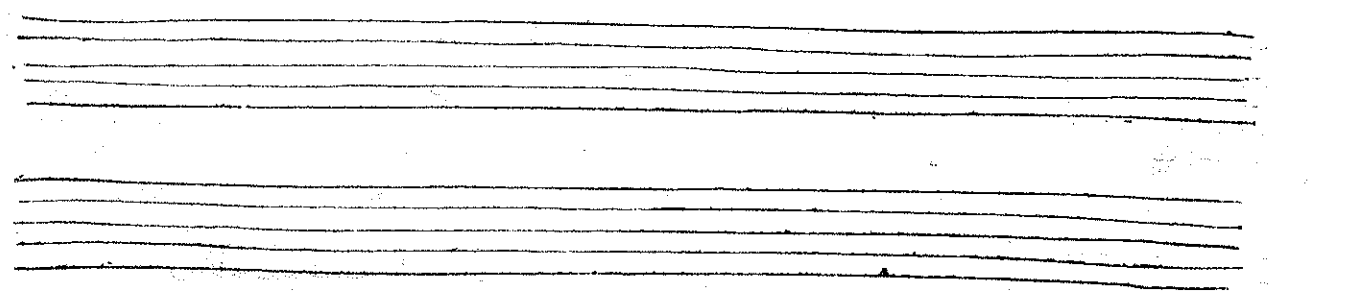
tel aujourd'huy Pl^o heureux que luy? Est-il un Mortel aujourd'huy Pl^o heureux que luy?



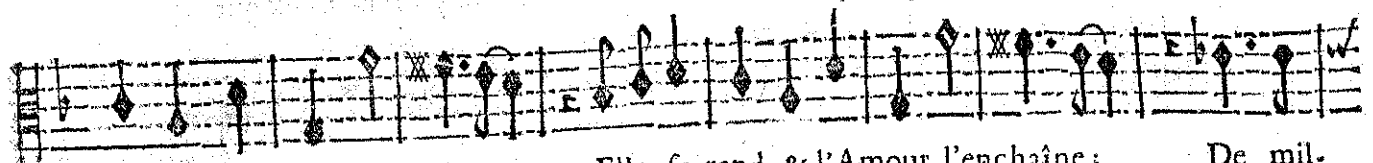
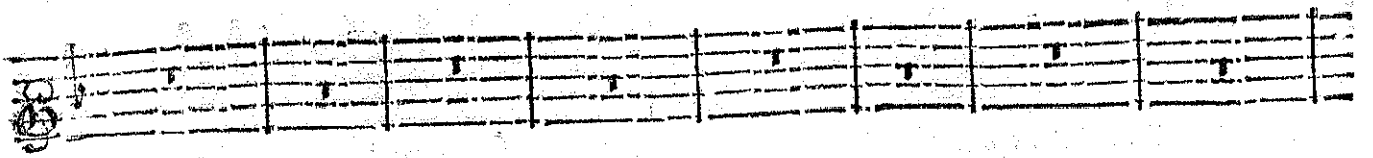
VIOLONS.



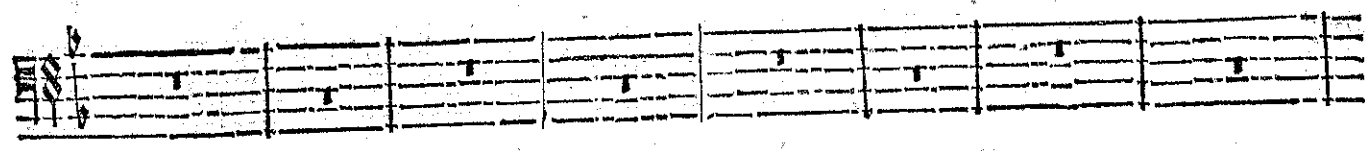
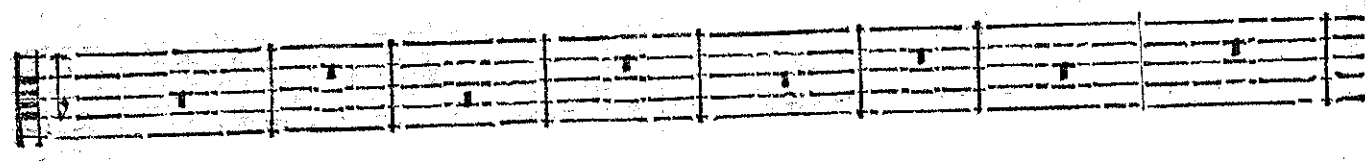
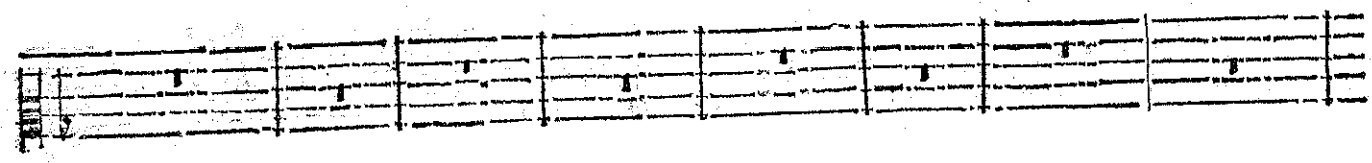
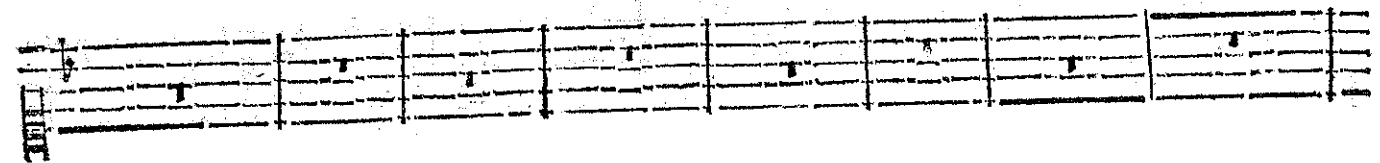
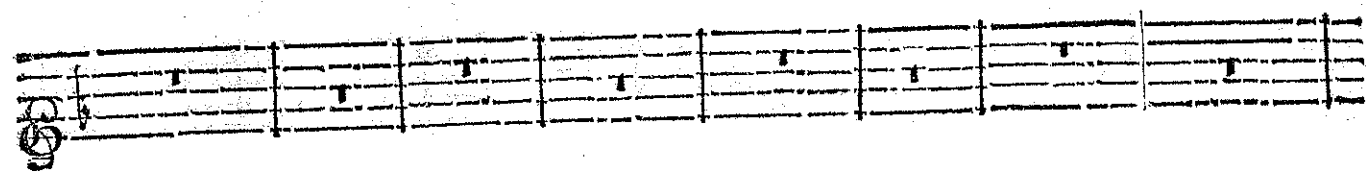
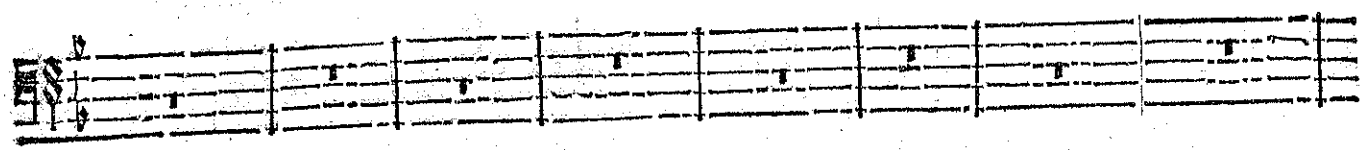
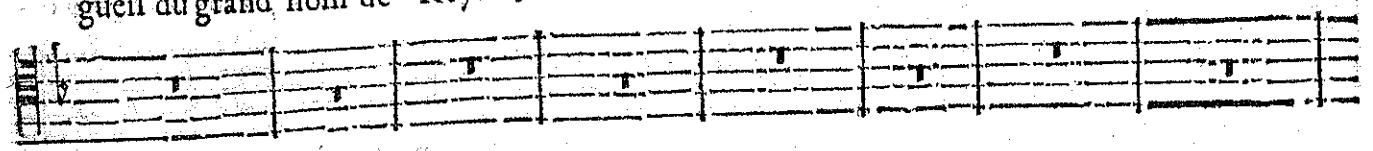
BASSE-CONTINUE.



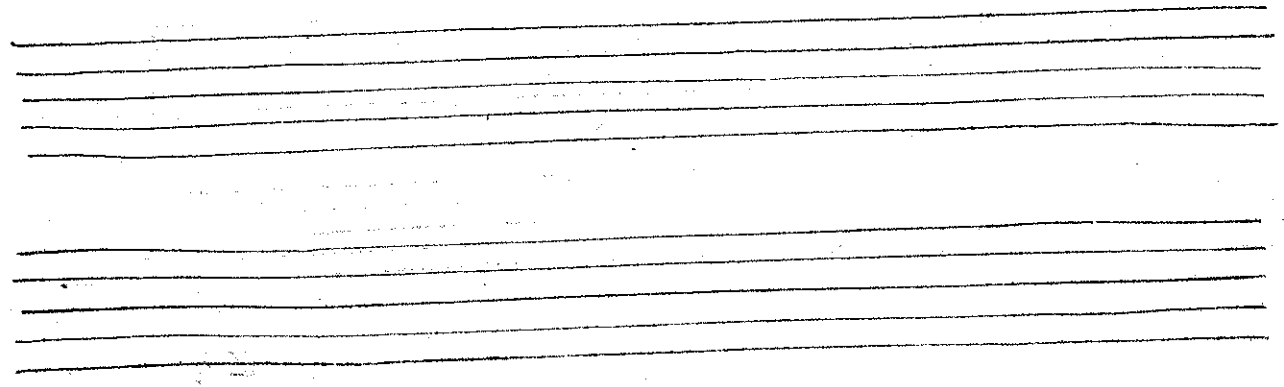
ROLAND;



gueil du grand nom de Reyne, Elle se rend, & l'Amour l'enchaîne; De mil.



BASSE-CONTINUE.



TRAGÉDIE.

Vue des Suivantes d'Angelique.

A musical staff in treble clef with a key signature of one flat (B-flat). It contains several measures of music, primarily consisting of whole and half notes with stems pointing upwards.

Trop heu-

A musical staff in treble clef with a key signature of one flat. It contains several measures of music, primarily consisting of eighth and sixteenth notes with stems pointing upwards.

le & mille Amants son cœur s'estoit fauvé, Pour l'aimable Medor il estoit reservé.

A musical staff in treble clef with a key signature of one flat. It contains several measures of music, primarily consisting of whole and half notes with stems pointing upwards.

A musical staff in treble clef with a key signature of one flat. It contains several measures of music, primarily consisting of whole and half notes with stems pointing upwards.

A musical staff in treble clef with a key signature of one flat. It contains several measures of music, primarily consisting of whole and half notes with stems pointing upwards.

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A musical staff in treble clef with a key signature of one flat. It contains several measures of music, primarily consisting of whole and half notes with stems pointing upwards.

A musical staff in treble clef with a key signature of one flat. It contains several measures of music, primarily consisting of eighth and sixteenth notes with stems pointing upwards. Some notes have 'x' marks above them. There are also some '6' and '6x' markings below the staff.

BASSE-CONTINUE.

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

ROLAND,

reux un Amant qui s'exempte Des chagrins d'une ennuyeuse at- tente! Que l'A-

BASSE-CONTINUE

musical staff with notes and lyrics: mour pour Medor a fait d'aimables nœuds! A peine est-il Amant qu'il est Amant heu-

musical staff with notes

musical staff with notes

musical staff with notes

musical staff with notes

musical staff with notes

musical staff with notes

musical staff with notes

musical staff with notes

musical staff with notes and figured bass: 7 6 7 6 7 X 6b 7 6 7 6 X

BASSE-CONTINUE.

empty musical staves

R O L A N D,

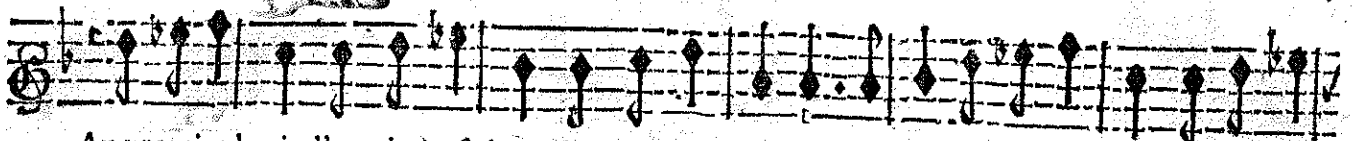
reux. Ses Rivaux n'ont plus rien à pretendre. Que de plaintes se vont faire entendre.

Ses Rivaux n'ont plus rien à pretendre. Que de plaintes se vont faire entendre.

Ses Rivaux n'ont plus rien à pretendre. Que de plaintes se vont faire entendre.

4 2, 6 4 x, 6 5 6, 6 4 x, 4 2, 6 4 x, 6 5 6, 6 4 x

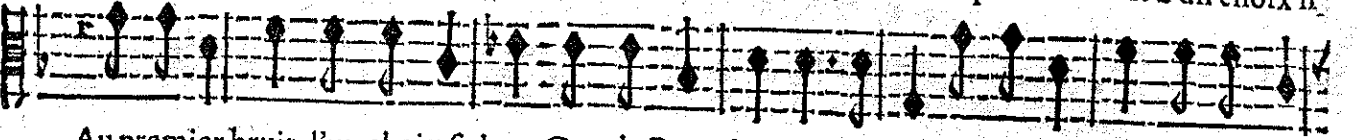
BASSE-CONTINUE.



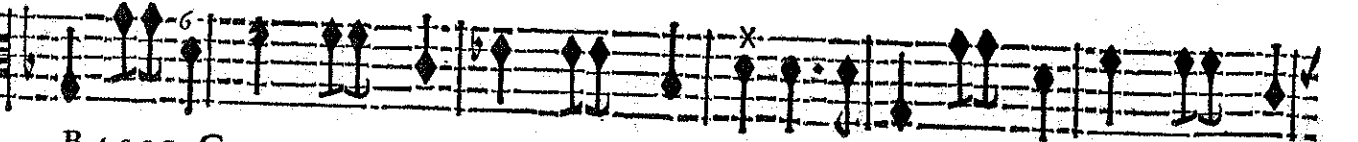
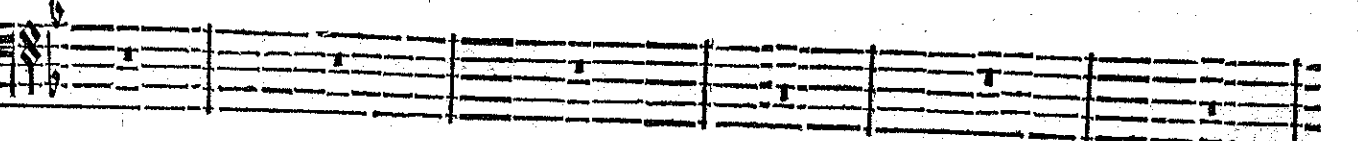
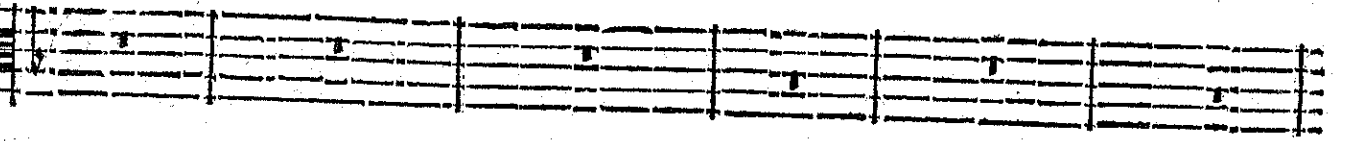
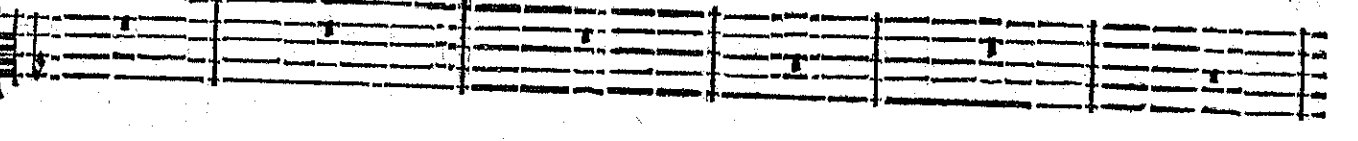
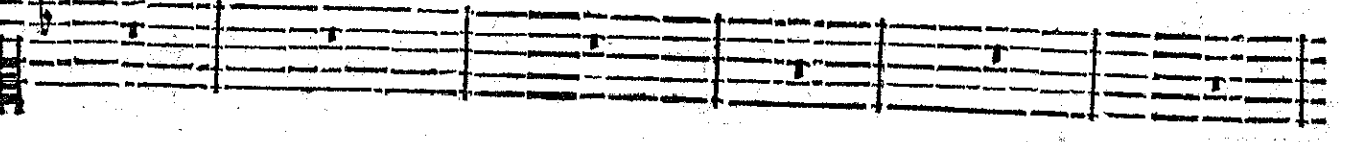
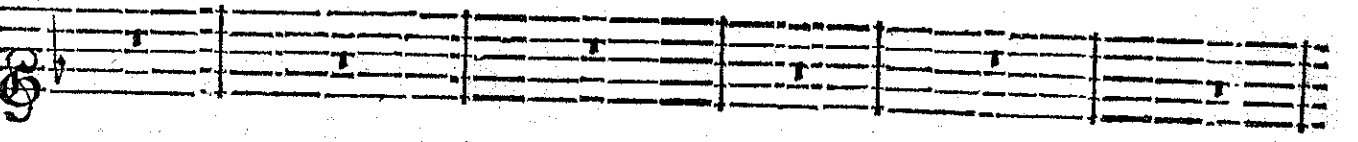
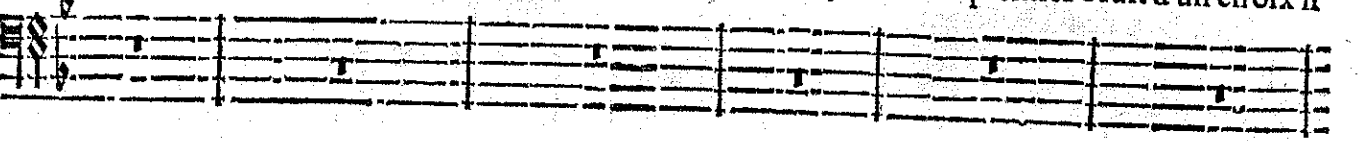
Au premier bruit d'un choix si doux Que de Roys seront jaloux. Au premier bruit d'un choix si



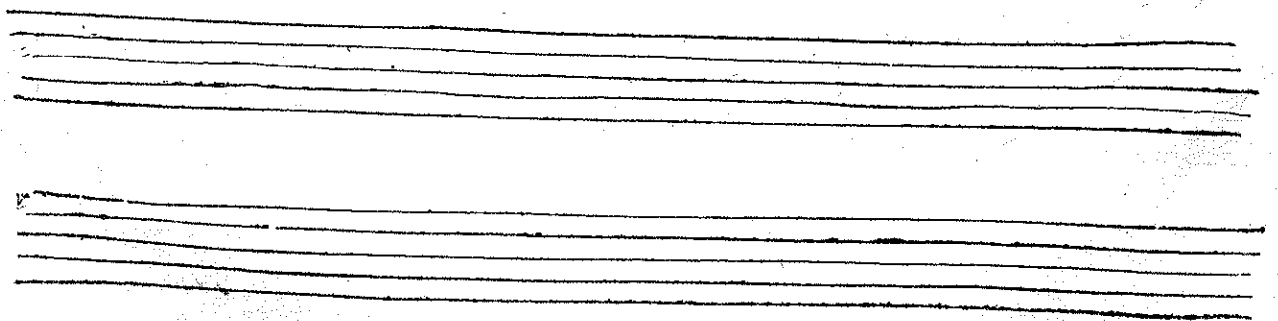
Au premier bruit d'un choix si doux Que de Roys seront jaloux. Au premier bruit d'un choix si



Au premier bruit d'un choix si doux Que de Roys seront jaloux. Au premier bruit d'un choix si



BASSE-CONTINUE.



ROLAND,

doux Que de Roys seront jaloux. Nous venons tous Vous presenter nostre hōmage; Regner sur
 doux Que de Roys seront jaloux. Nous venons tous Vous presenter nostre hōmage; Regner sur
 doux Que de Roys seront jaloux. Nous venons tous Vous presenter nostre hōmage; Regner sur

Nous venons tous Vous presenter nostre hōmage; Regner sur.

VIOLONS.

BASSE-CONTINUE.

nous Est vostre moindre avantage. L'Amour donne un bonheur qui vaut mieux mille

nous Est vostre moindre avantage. L'Amour donne un bonheur qui vaut mieux mille

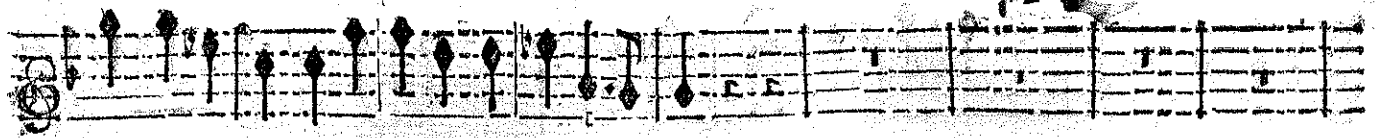
nous Est vostre moindre avantage. L'Amour donne un bonheur qui vaut mieux mille

nous Est vostre moindre avantage. L'Amour donne un bonheur qui vaut mieux mille

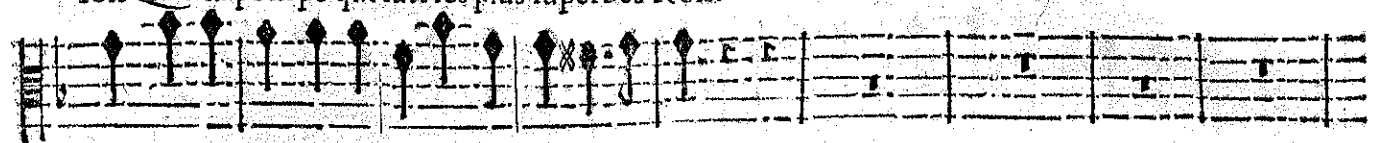
VIOLONS.

BASSE-CONTINUE.

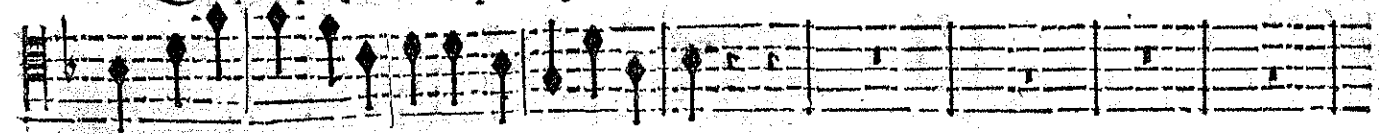
R O L A N D, T



fois Que la pompe qui suit les plus superbes Rois.



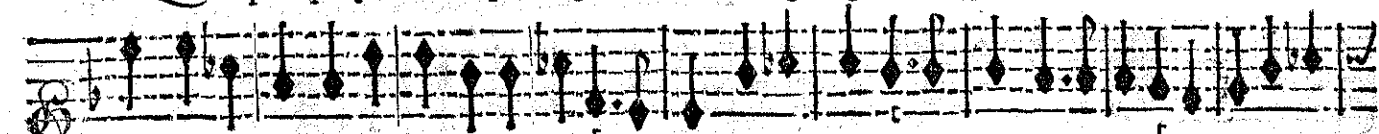
fois Que la pompe qui suit les plus superbes Rois.



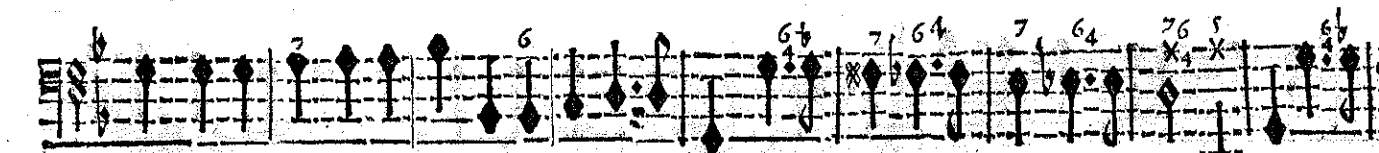
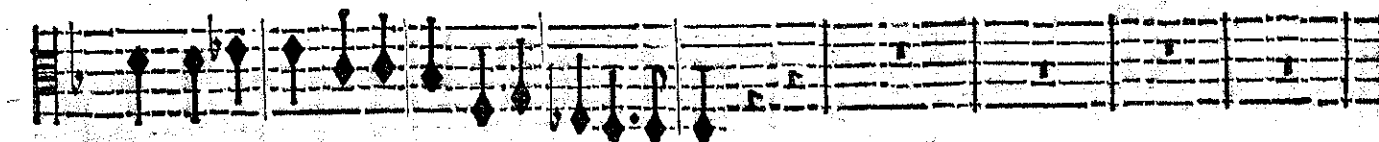
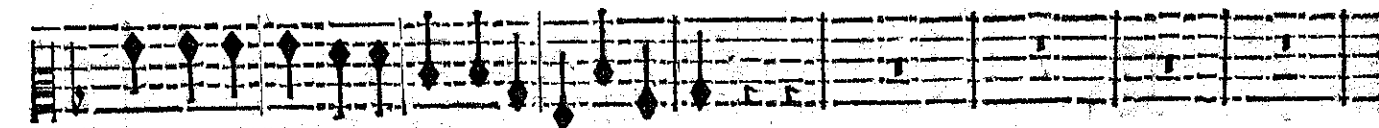
fois Que la pompe qui suit les plus superbes Rois.



fois Que la pompe qui suit les plus superbes Rois. Angelique n'est plus insensible, Sa fier-

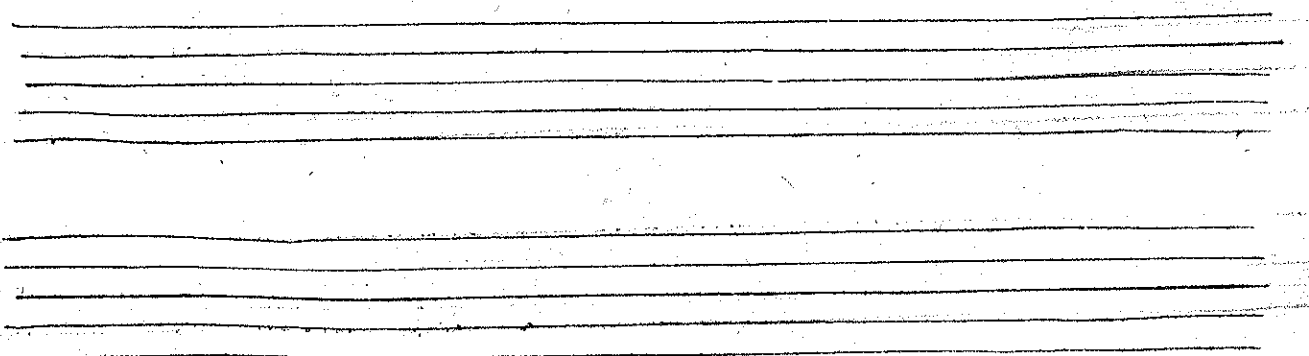


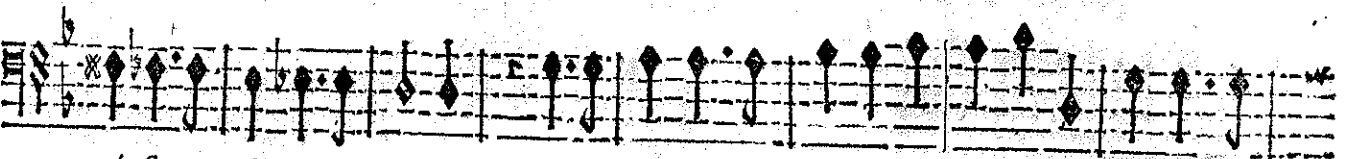
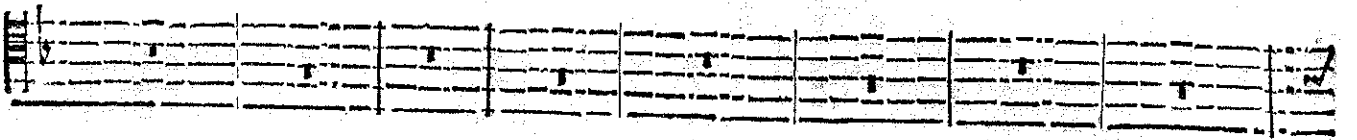
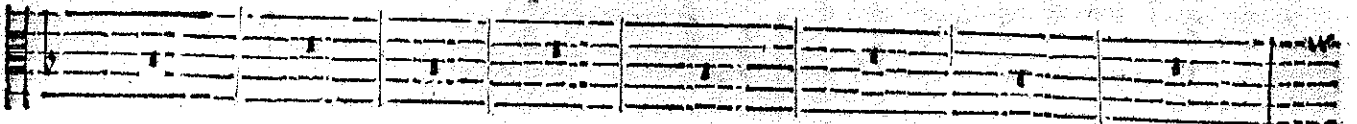
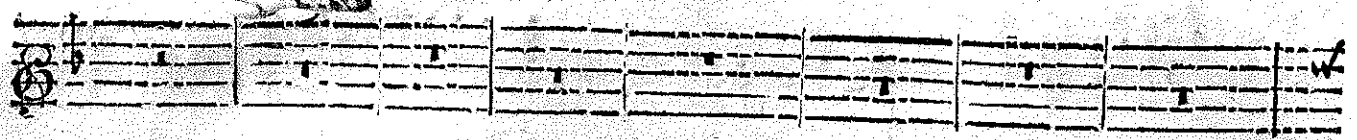
VIOLONS.



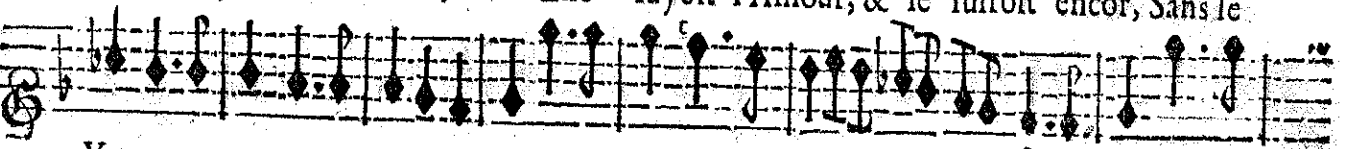
BASSE-CONTINUE.

BASSE-CONTINUE

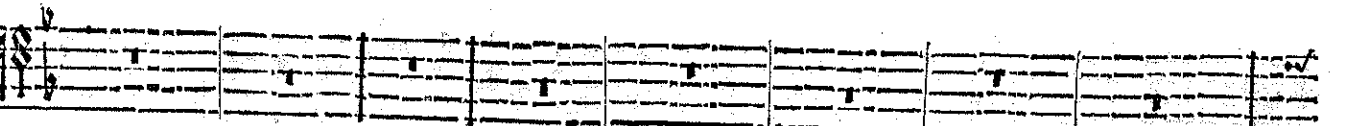
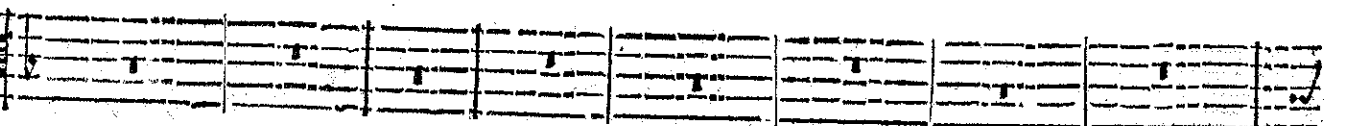
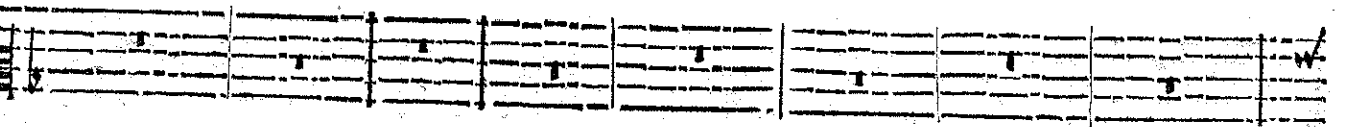
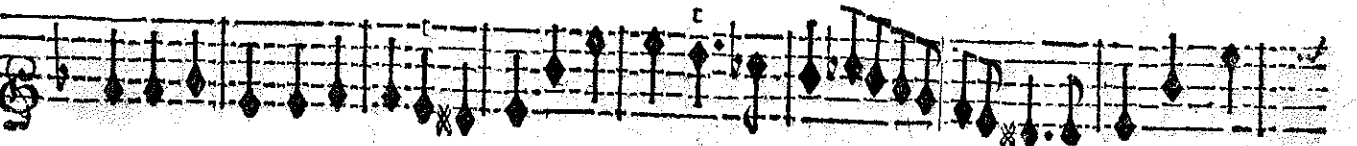




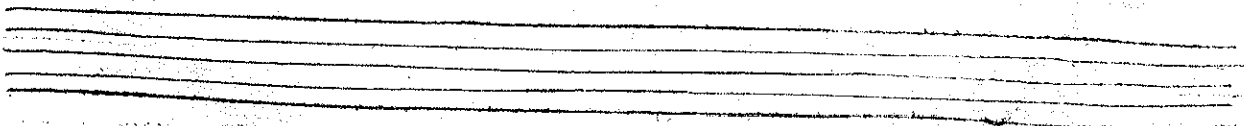
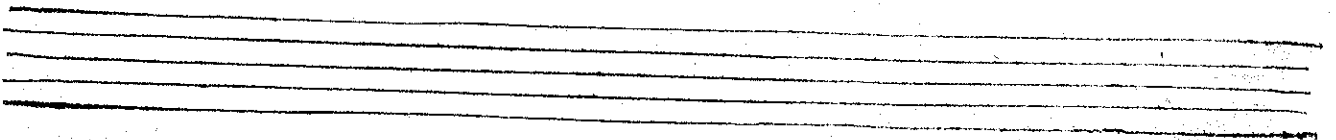
ré se croyoit invincible, Elle fuyoit l'Amour, & le fuyoit encor, Sans le



VIOLONS.



BASSE-CONTINUE.



ROLAND,

Heureux Medor ! quelle gloire D'avoir rempor-

Heureux Medor ! quelle gloire D'avoir rempor-

Heureux Medor ! quelle gloire D'avoir rempor-

charme puissant des regards de Medor. Heureux Medor ! quelle gloire D'avoir rempor-

VIOLONS.

BASSE-CONTINUE.

té une entiere victoire Sur tant de fierté. Quel bonheur est plus rare! Que

té une entiere victoire Sur tant de fierté. Quel bonheur est plus rare! Que

té une entiere victoire Sur tant de fierté. Quel bonheur est plus rare! Que

té une entiere victoire Sur tant de fierté.

BASSE-CONTINUE.

ROLAND,

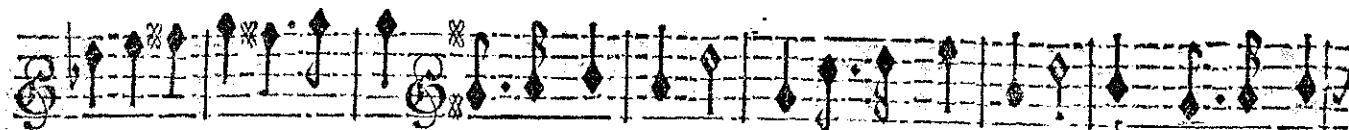
vos feux font beaux! Que l'Amour vous prepare De plaisirs nouveaux! Que l'Amour vous pre-

vos feux font beaux! Que l'Amour vous prepare De plaisirs nouveaux! Que l'Amour vous pre-

vos feux font beaux! Que l'Amour vous prepare De plaisirs nouveaux! Que l'Amour vous pre-

Que l'Amour vous prepare De plaisirs nouveaux! Que l'Amour vous pre-

BASSE-CONTINUE.



pare De plaisirs nouveaux. C'est pour vous que sont faits Les plus doux de ses traits. C'est pour vo°



pare De plaisirs nouveaux C'est pour vous que sont faits Les plus doux de ses traits. C'est pour vo°



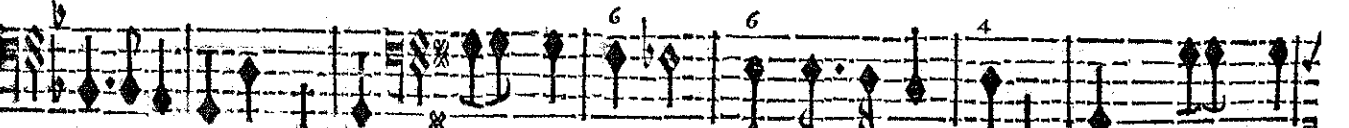
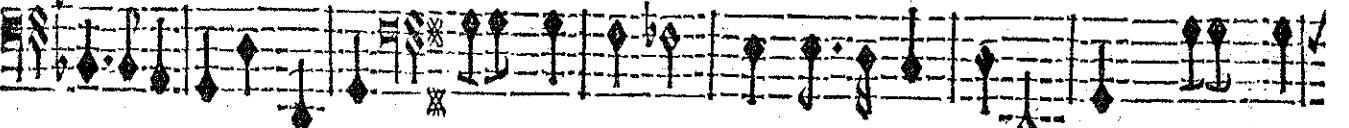
pare De plaisirs nouveaux C'est pour vous que sont faits Les plus doux de ses traits. C'est pour vo°



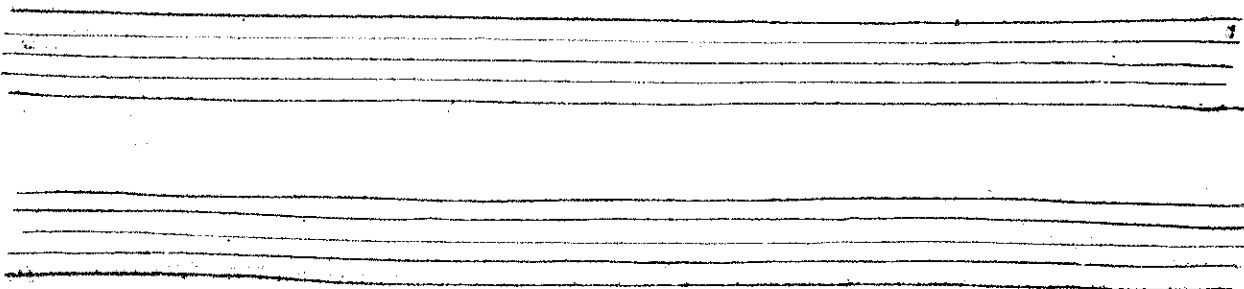
pare De plaisirs nouveaux C'est pour vous que sont faits Les plus doux de ses traits. C'est pour vo°



VIOLONS.



BASSE-CONTINUE.



R O L A N D,

que font faits Les pl^o doux de fes traits. *Vne des suivantes d'Angelique.* Un cœur si fier est à son tour Sensitive & tendre, Medor l'ob-

que font faits Les pl^o doux de fes traits.

que font faits Les pl^o doux de fes traits.

que font faits les pl^o doux de fes traits.

BASSE-CONTINUE.

tient qu'ad s' amour N' oit l' attendre. Mais un bonheur qu' on n' attend pas N' en a que pl' d' ap-

BASSE-CONTINUE.

ROLAND,

pas. Mais un bonheur qu'on n'attend pas N'en a que plus d'appas. Vous portez une riche Cou-

Vous portez une riche Cou-

Vous portez une riche Cou-

Vous portez une riche Cou-

BASSE-CONTINUE.

ronne, Un Objet plein d'attraits vous la donne.

ronne, Un Objet plein d'attraits vous la donne. Qu'il est doux d'accorder l'Amour

ronne, Un Objet plein d'attraits vous la donne.

ronne, Un Objet plein d'attraits vous la donne.

BASSE-CONTINUE.

R O L A N D,

The first system consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a rest. The lower staff is a guitar accompaniment line with a treble clef and a key signature of one sharp. It features a rhythmic pattern of eighth notes and chords.

& la Grandeur. Quãd on peut les unir, c'est un parfait bonheur.

The second system is a guitar accompaniment line with a treble clef and a key signature of one sharp, continuing the rhythmic pattern from the first system.

The third system is a guitar accompaniment line with a treble clef and a key signature of one sharp, continuing the rhythmic pattern.

The fourth system consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp. The lower staff is a guitar accompaniment line with a treble clef and a key signature of one sharp.

INSTRUMENTS.

The fifth system is a guitar accompaniment line with a treble clef and a key signature of one sharp, featuring more complex rhythmic patterns.

The sixth system is a guitar accompaniment line with a treble clef and a key signature of one sharp, continuing the instrumental part.

The seventh system is a guitar accompaniment line with a treble clef and a key signature of one sharp, continuing the instrumental part.

The eighth system is a guitar accompaniment line with a treble clef and a key signature of one sharp, continuing the instrumental part.

The ninth system consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp, featuring some grace notes. The lower staff is a guitar accompaniment line with a treble clef and a key signature of one sharp.

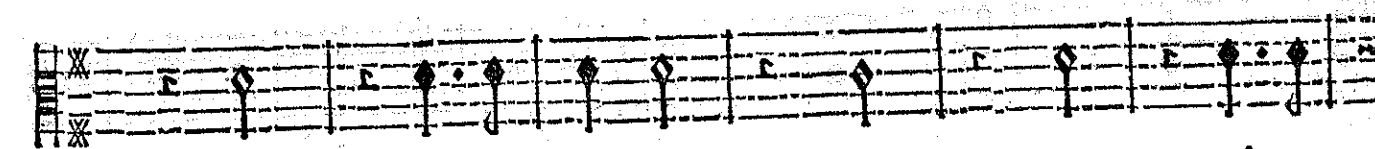
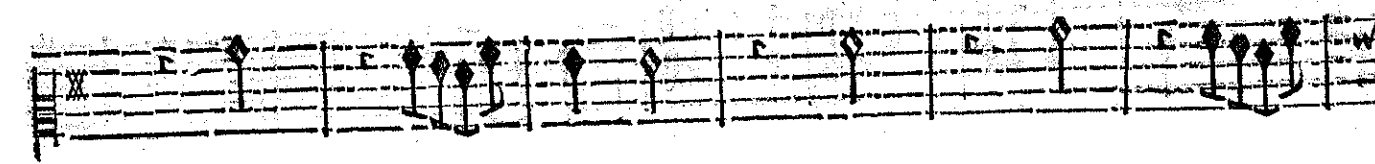
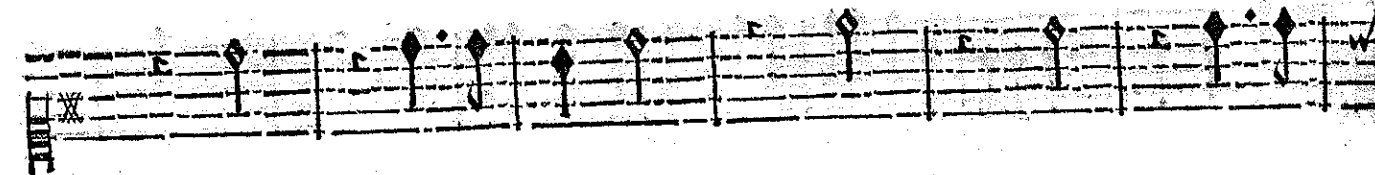
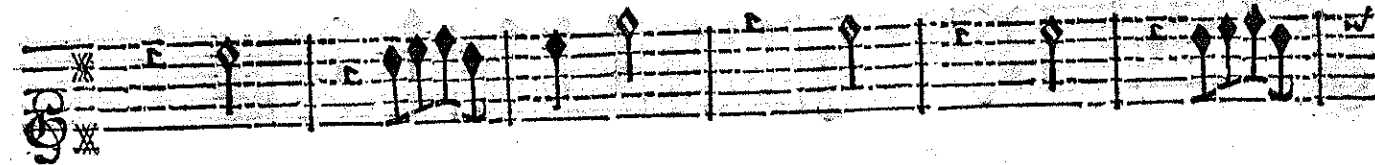
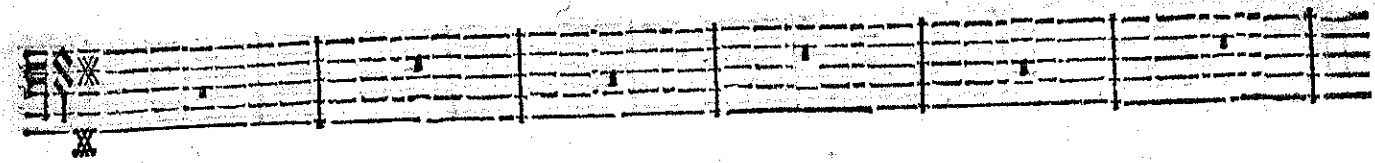
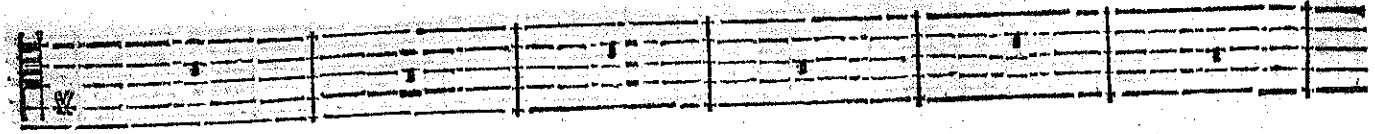
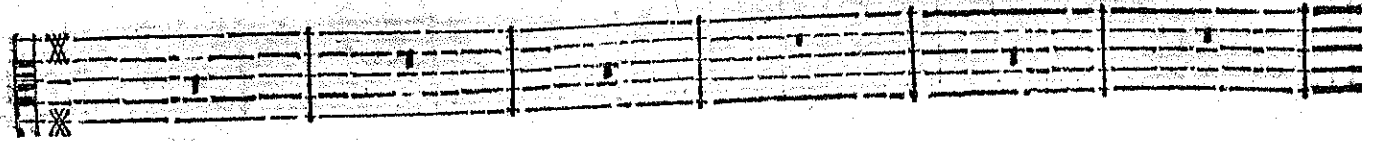
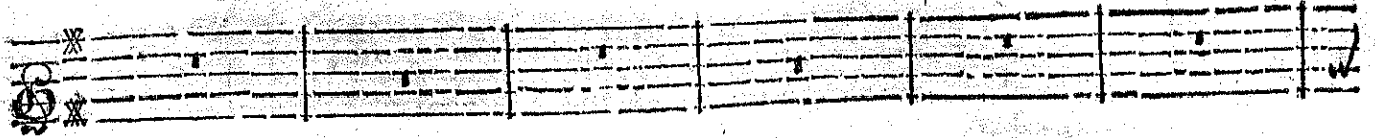
BASSE-CONTINUE

Five empty musical staves are provided for the Basse-Continue instrument, which is not played in this section of the score.

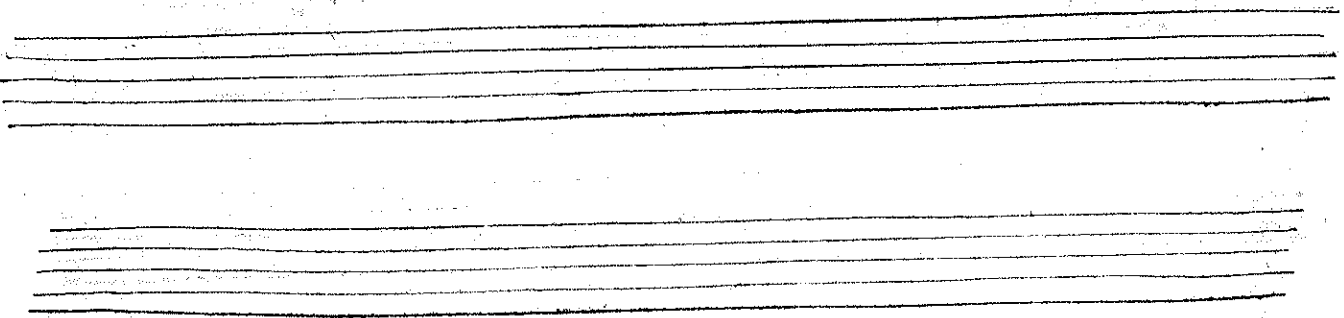
TRAGEDIE

BASSE-CONTINUE.

ROLAND,



BASSE-CONTINUE.

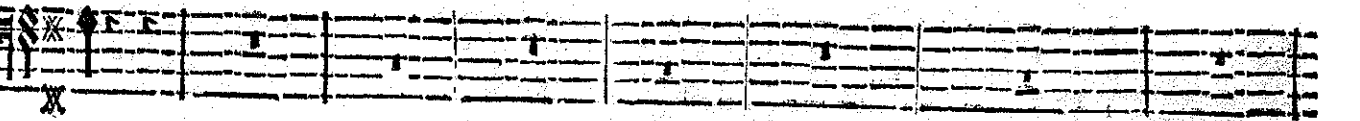
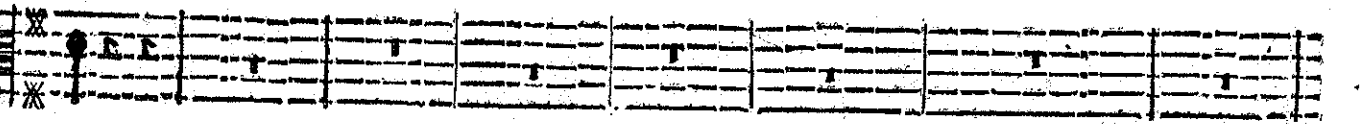
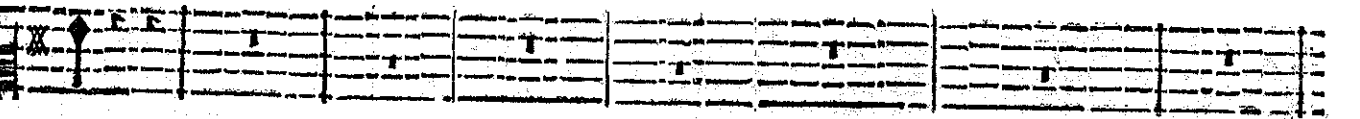
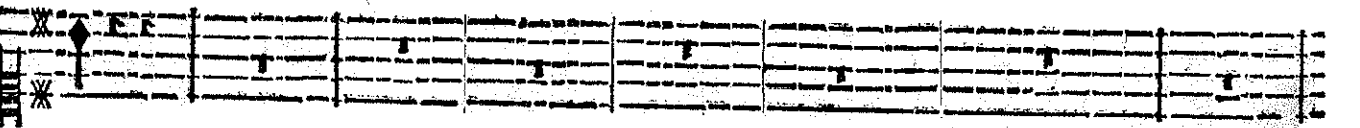
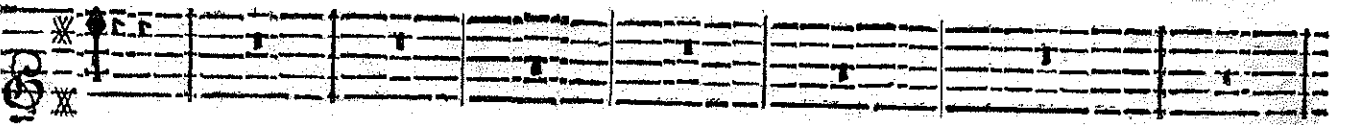
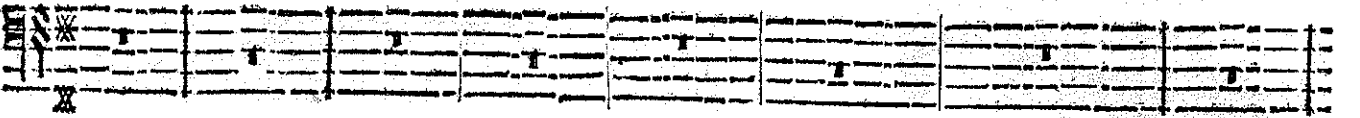
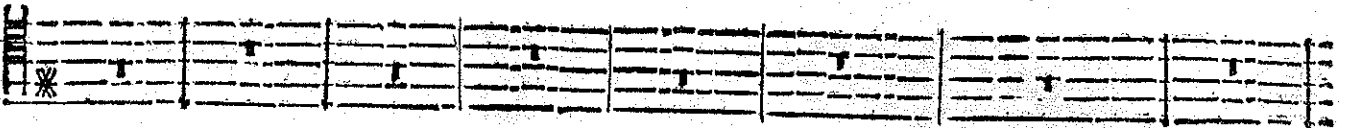
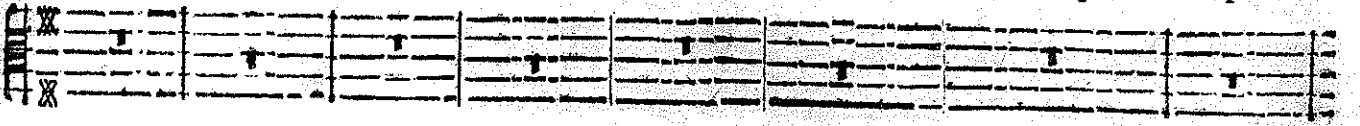


TRAGÉDIE

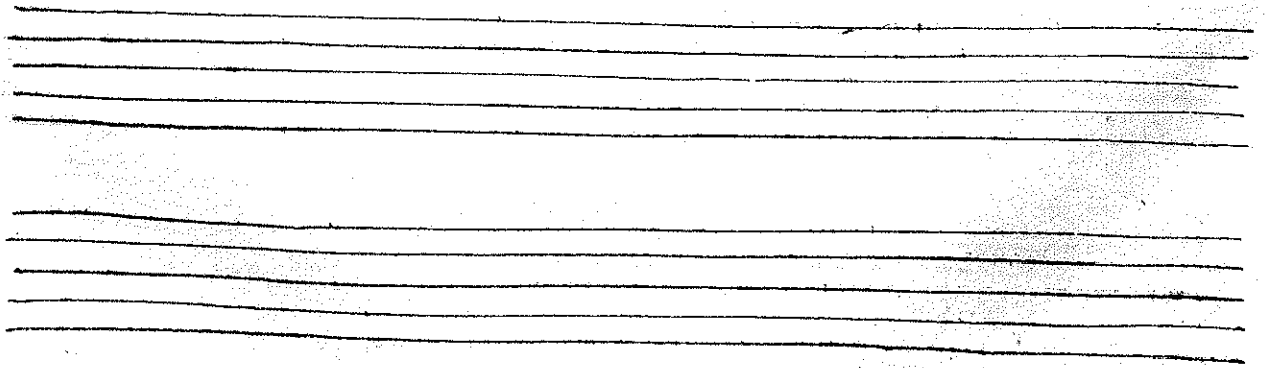


Tendres cœurs puiffiez-vo^s aimer tranquillement;

Il n'est poit de fort pl^{is} char-



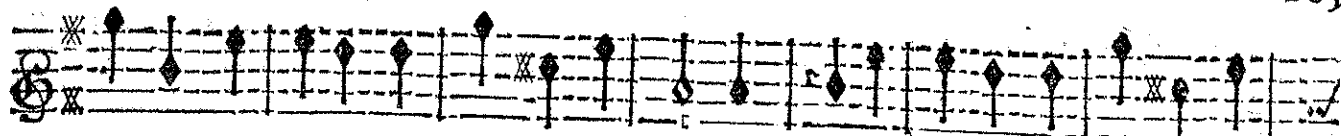
BASSE-CONTINUE.



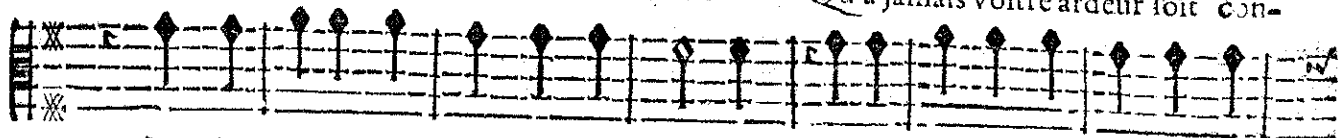
ROLAND,

vnt. Tédtes cœurs puiffiez-vo' aimer tranquilliement ; Il n'est poit dr fort pl' char-

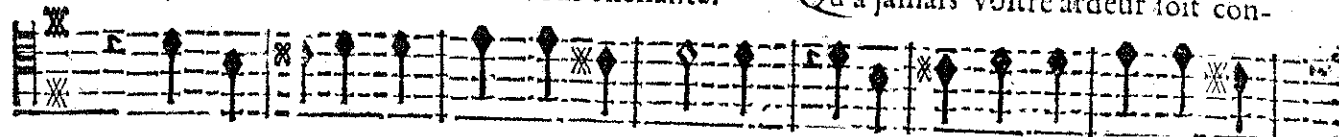
BASSE-CONTINUE.



mant. Que l'Amour en tous lieux vous enchante. Qu'à jamais vostre ardeur soit con-



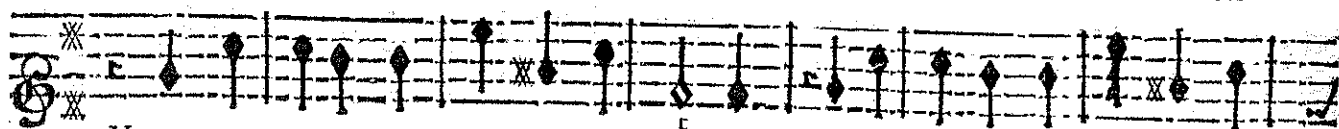
Que l'Amour en tous lieux vous enchante. Qu'à jamais vostre ardeur soit con-



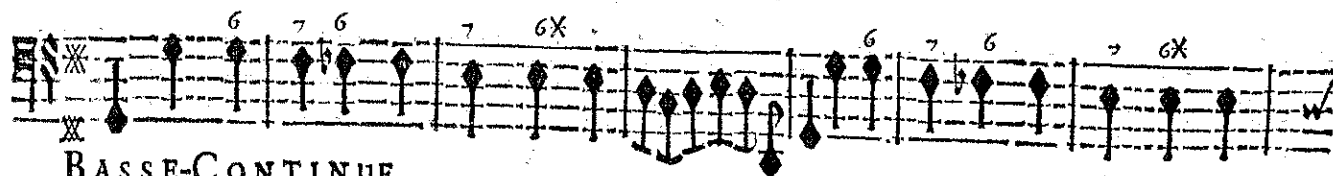
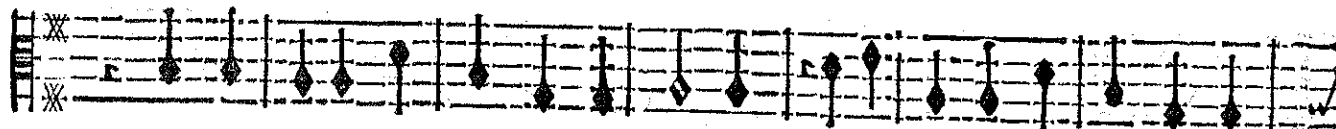
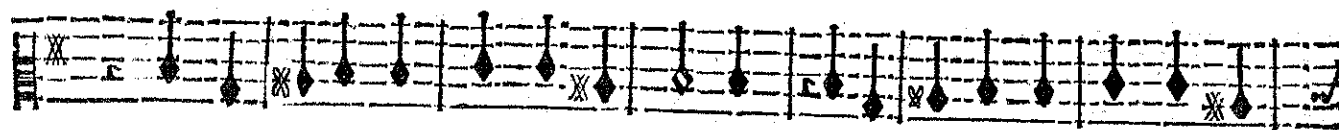
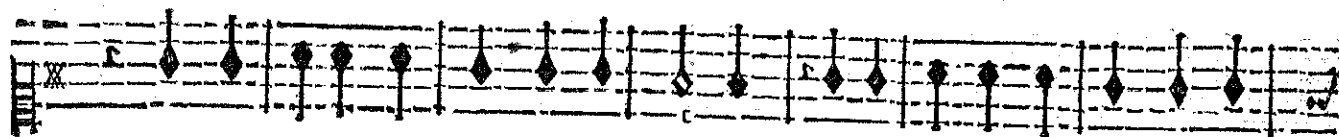
Que l'Amour en tous lieux vous enchante. Qu'à jamais vostre ardeur soit con-



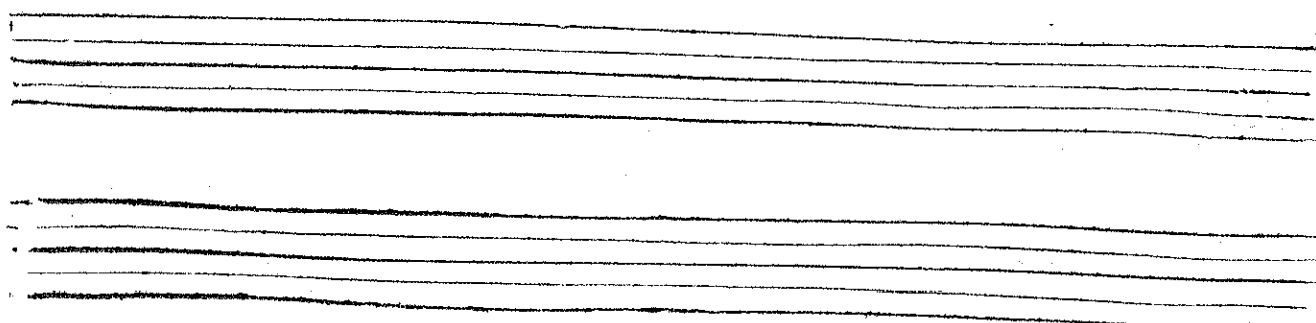
Que l'Amour en tous lieux vous enchante. Qu'à jamais vostre ardeur soit con-



VIOLONS.



BASSE-CONTINUE.



R O L A N D,

flante. Oubliez vos grandeurs plustost que vos amours, Vostre bonheur dé-

flante. Oubliez vos grandeurs plustost que vos amours, Vostre bonheur dé-

flante. Oubliez vos grandeurs plustost que vos amours, Vostre bonheur dé-

flante. Oubliez vos grandeurs plustost que vos amours, Vostre bonheur dé-

flante. Oubliez vos grandeurs plustost que vos amours, Vostre bonheur dé-

BASSE CONTINUE.

pend de vous aimer toujours.

pend de vous aimer toujours.

pend de vous aimer toujours.

pend de vous aimer toujours.

VIOLONS.

BASSE-CONTINUE.

R O L A N D,

206

For.
Aimez, regnez en dépit de l'en- vie.

Aimez, regnez en dépit de l'en- vie,

Aimez, regnez en dépit de l'ena vie,

BASSE-CONTINUE.

Goustez les biens les plus doux de la vie; La Fortune & l'Amour, la Gloi-

Goustez les biens les plus doux de la vie; La Fortune & l'Amour, la Gloi-

Goustez les biens les plus doux de la vie; La Fortune & l'Amour, la Gloi-

BASSE-CONTINUE.

Guerre, Dans tous les Climats, Jusqu'au bout de la Terre, Nous suivrons vos pas. Puiffe

Guerre, Dans tous les Climats, Jusqu'au bout de la Terre, Nous suivrons vos pas. Puiffe

Guerre, Dans tous les Climats, Jusqu'au bout de la Terre, Nous suivrons vos pas. Puiffe

Guerre, Dans tous les Climats, Jusqu'au bout de la Terre, Nous suivrons vos pas. Puiffe

BASSE-CONTINUE.

ROLAND,

First musical staff for Soprano voice, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and sixteenth notes.

P'heureux Medor estre un des plus grands Roys. Puisse-il rendre heureux ceux qui suivrôt ses Loix.

Second musical staff for Alto voice, featuring a treble clef, a key signature of one flat, and a common time signature. The melody is similar to the Soprano part.

P'heureux Medor estre un des plus grands Roys. Puisse-il rendre heureux ceux qui suivrôt ses Loix.

Third musical staff for Tenor voice, featuring a bass clef, a key signature of one flat, and a common time signature. The melody is similar to the other parts.

P'heureux Medor estre un des plus grands Roys. Puisse-il rendre heureux ceux qui suivrôt ses Loix.

Fourth musical staff for Bass voice, featuring a bass clef, a key signature of one flat, and a common time signature. The melody is similar to the other parts.

P'heureux Medor estre un des plus grands Roys. Puisse-il rendre heureux ceux qui suivrôt ses Loix.

Fifth musical staff for Continuo, featuring a bass clef, a key signature of one flat, and a common time signature. It contains a figured bass line with numbers 6, 4, and 6.

Sixth musical staff for Continuo, featuring a bass clef, a key signature of one flat, and a common time signature. It contains a figured bass line with numbers 6, 4, and 6.

Seventh musical staff for Continuo, featuring a bass clef, a key signature of one flat, and a common time signature. It contains a figured bass line with numbers 6, 4, and 6.

Eighth musical staff for Continuo, featuring a bass clef, a key signature of one flat, and a common time signature. It contains a figured bass line with numbers 6, 4, and 6.

Ninth musical staff for Continuo, featuring a bass clef, a key signature of one flat, and a common time signature. It contains a figured bass line with numbers 6, 4, and 6.

Tenth musical staff for Continuo, featuring a bass clef, a key signature of one flat, and a common time signature. It contains a figured bass line with numbers 6, 4, and 6.

BASSE-CONTINUE.

On reprend la Chaconne des Violons à la Reprise, page 161. Et la suite des Chœur finit.

FIN DU TROISIESME ACTE.





ACTE QUATRIESME.

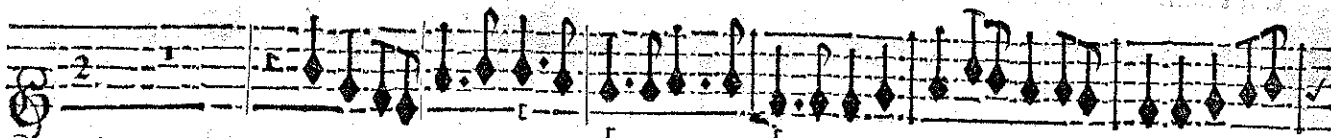
Le Theatre change, & represente une Grotte
au milieu d'un Boccage.

SCENE PREMIERE.

ROLAND, ASTOLFE.



RETOURELLE.



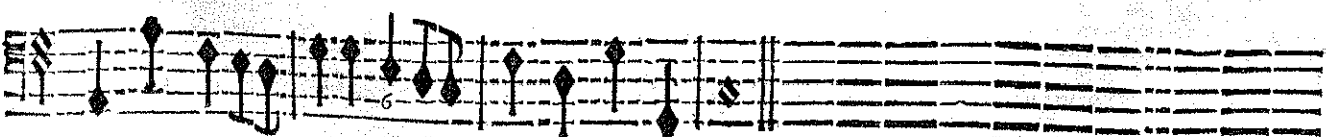
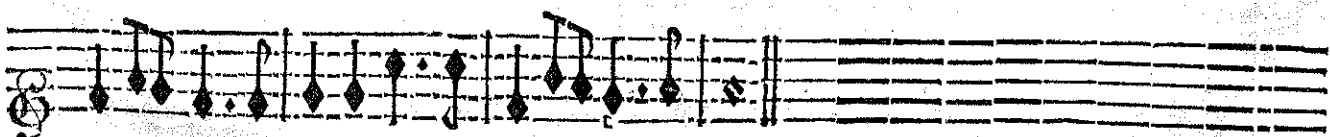
RITOURNELLE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

ROLAND;

ASTOLFE.

Quel charme vous re-

ROLAND.

Va, ton soin m'importune; Astolfe, laisse-moy.

BASSE-CONTINUE.

tient dans ce lieu soli- taire?

A- my, je n'ay point pour toy De secret, ny de my-

BASSE-CONTINUE.

stere, Ange- lique ne me fuit plus. J'estois content de voir sa rigueur adou-

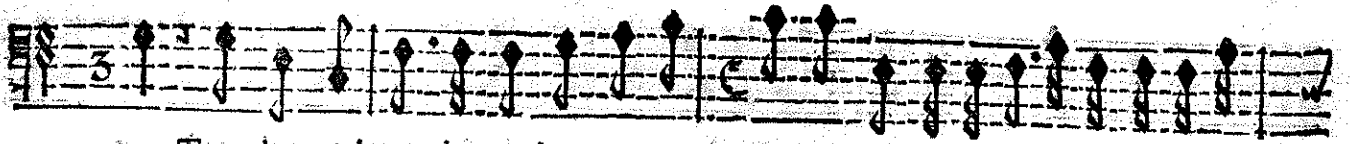
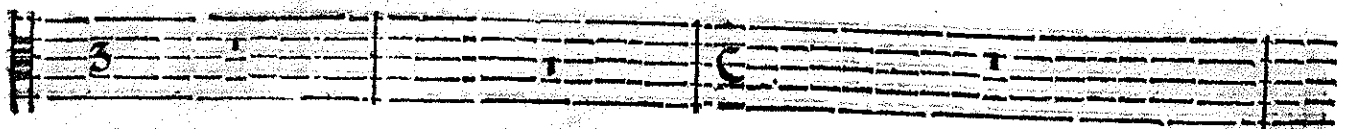
BASSE-CONTINUE.

cie, Quand nous avons trou- vé le Roy de Circas- sie, Et le superbe Fera-

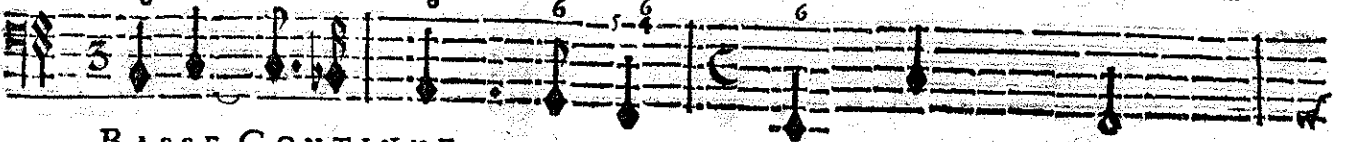
BASSE-CONTINUE.

cie, Quand nous avons trou- vé le Roy de Circas- sie, Et le superbe Fera-

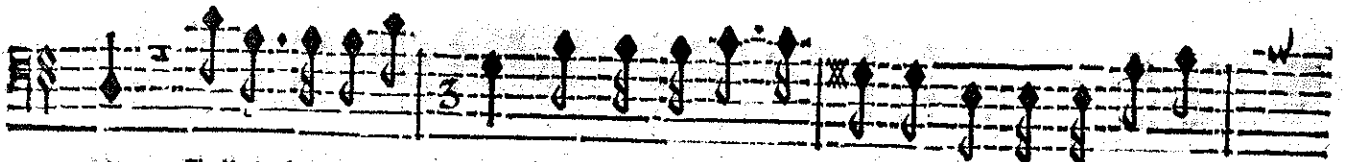
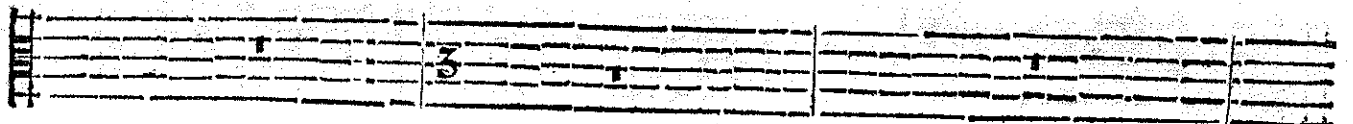
BASSE-CONTINUE.



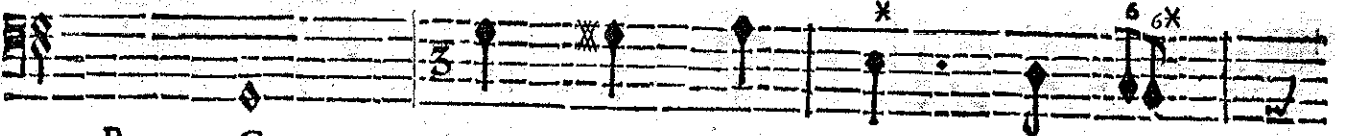
gus Tous deux jaloux de mon bonheur ex- trême, M'ont abordé les armes à la



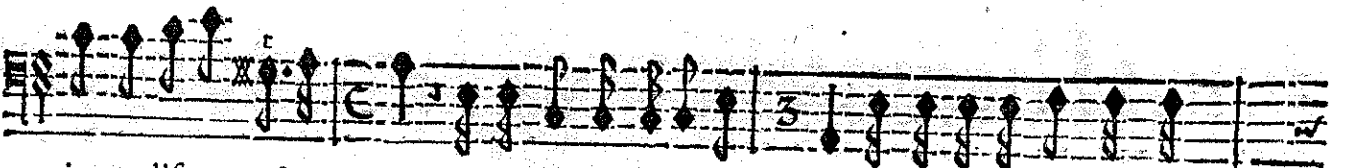
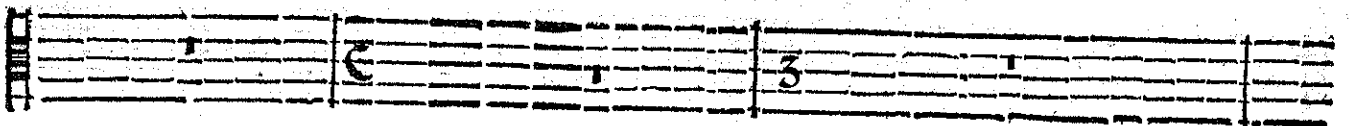
BASSE-CONTINUE.



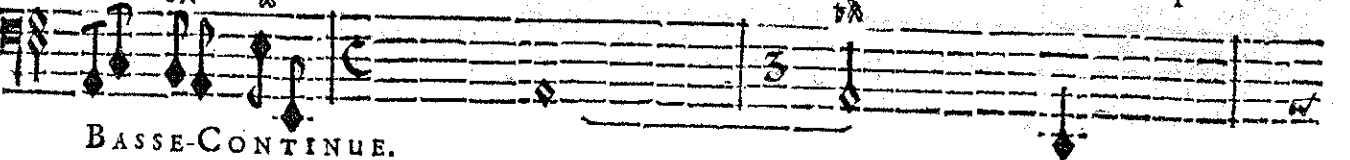
main; J'allois les en pu- nir, mais la Beauté que j'ai mé Par son anneau ma-



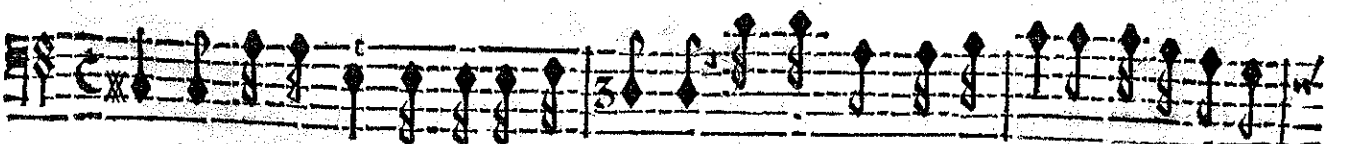
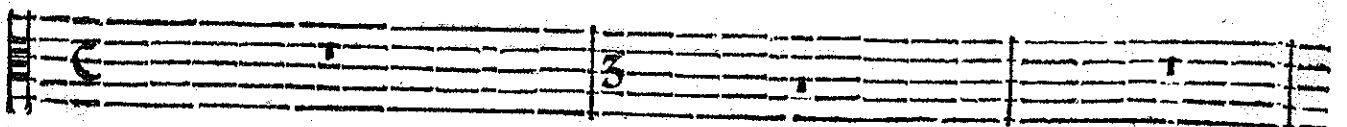
BASSE-CONTINUE.



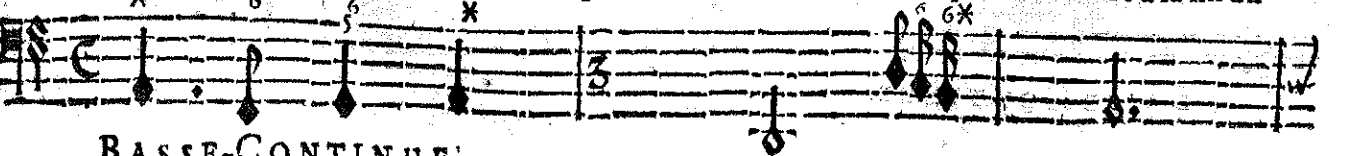
gique a disparu sou- dain. Mes Rivaux l'ot suivie en vain. Elle avoit eü soin de m'ap-



BASSE-CONTINUE.

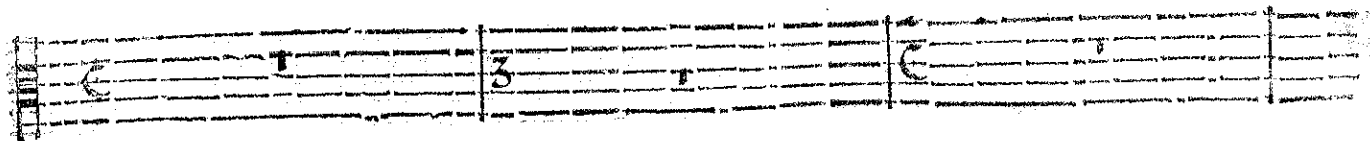


prendre Le chemin qu'elle devoit prendre. Nons nous sommes promis d'estre à la fin du

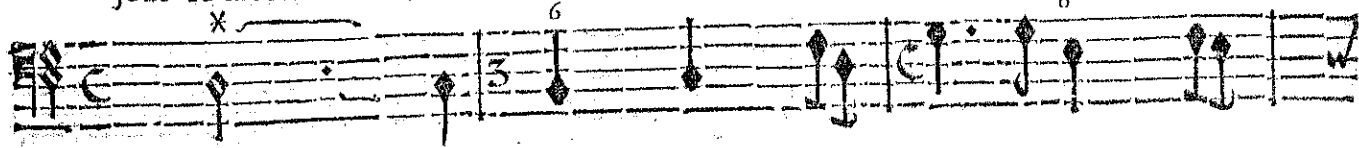


BASSE-CONTINUE.

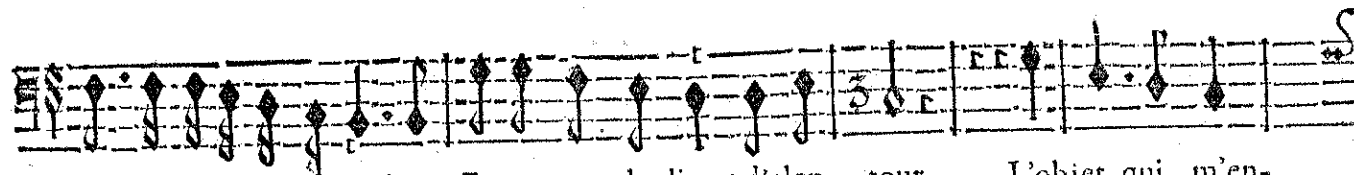
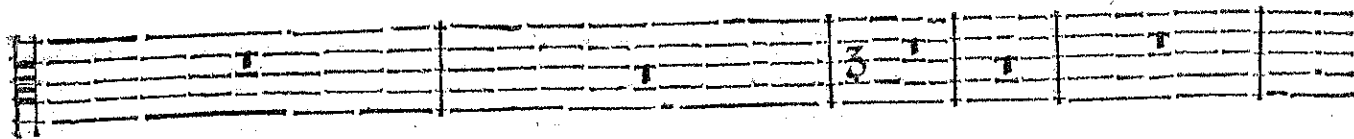
ROLAND!



jour A la fontaine de l'Amour; Je suis venu trop tost m'y rendre. Je vais audevant



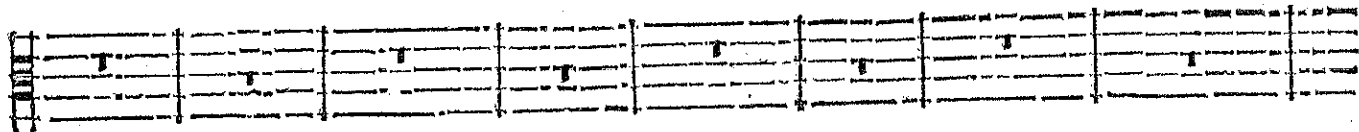
BASSE-CONTINUE.



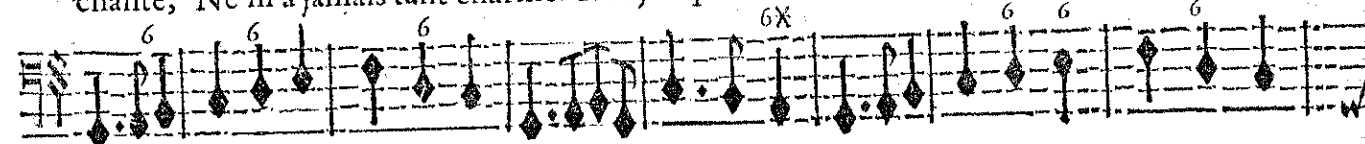
delle impatient d'attendre, Je parcours les lieux d'alen- tour. L'objet qui m'en-



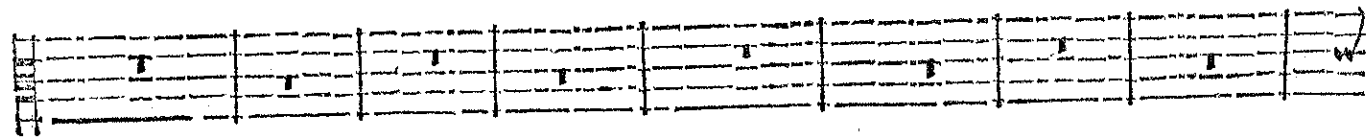
BASSE-CONTINUE.



chante, Ne m'a jamais tant charmé. L'objet qui m'enchanté, Ne m'a jamais tant char-



BASSE CONTINUE.



mé. Que l'amour s'augmente Par le plaisir d'estre aimé! Que l'amour s'augmente



BASSE-CONTINUE.

Cet Empire en vous seul a mis son esperance: Si vous ne pre-

Par le plaisir d'estre ai-mé.

BASSE-CONTINUE.

nez la deffense Il tombera dans peu de temps Sous une barbare puissance. Son-

BASSE-CONTINUE.

gez, songez que vous perdez de precieux instants. Songez que vous perdez de precieux in-

BASSE-CONTINUE.

stants. Venez, venez couronner vostre reste Dulau-

Je songe au bonheur que j'attents.

BASSE-CONTINUE.

ROLAND;

Je voy l'amour qui s'apreste A combler ma felici-

Je voy l'amour qui s'apreste A combler ma felici-

rier immortel qui vous est presenté.

rier immortel qui vous est presenté.

6
6/4
BASSE-CONTINUE.

BASSE-CONTINUE.

té. Je voy l'amour qui s'apreste A combler ma felicité. Je vais jouir de la con-

té. Je voy l'amour qui s'apreste A combler ma felicité. Je vais jouir de la con-

6 6X 6 6 6X 6

BASSE-CONTINUE.

queste D'un cœur qui m'a tât coûté. Je vais jouir de la conquête D'un cœur qui m'a tant cou-

queste D'un cœur qui m'a tât coûté. Je vais jouir de la conquête D'un cœur qui m'a tant cou-

6 6 6 6 6 6

BASSE-CONTINUE.

Le grand cœur de Rolád n'est fait que pour la Gloire, Peut-il languir dans un honteux re-

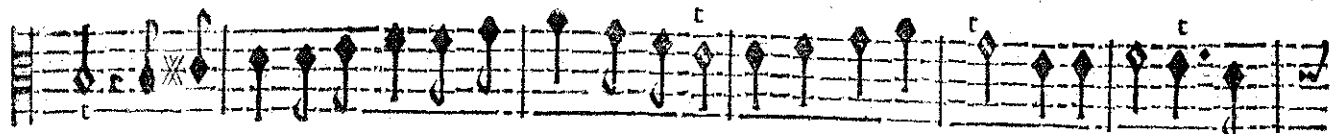
Le grand cœur de Rolád n'est fait que pour la Gloire, Peut-il languir dans un honteux re-

ré.

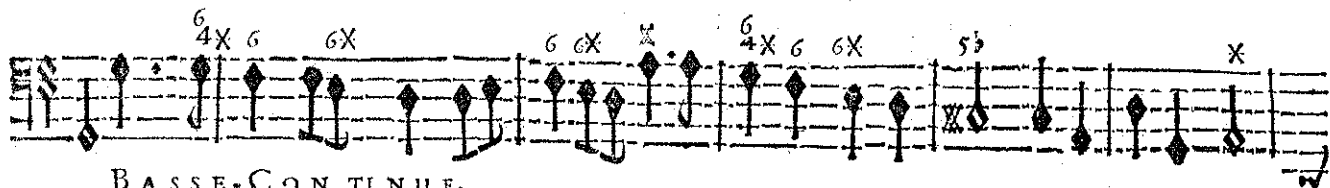
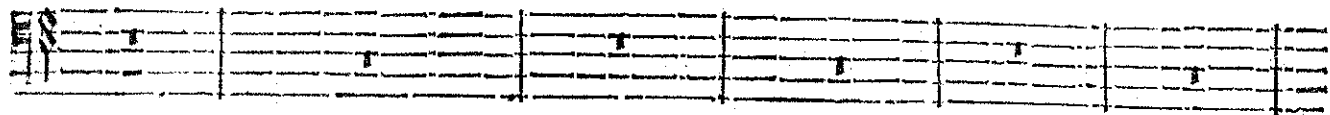
ré.

76X 43 5/4

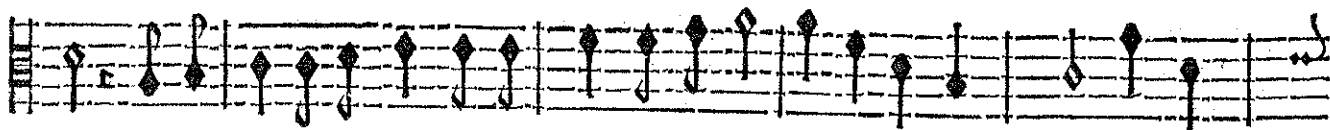
BASSE-CONTINUE.



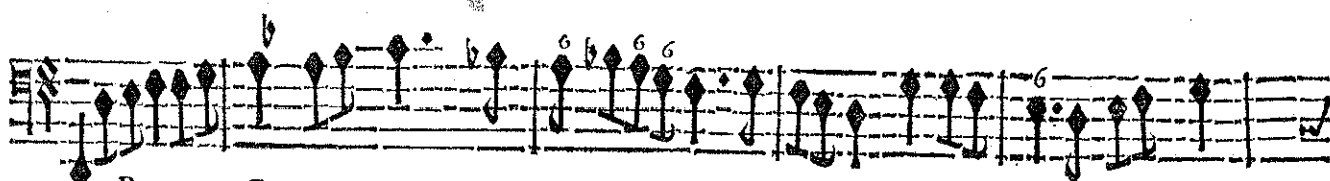
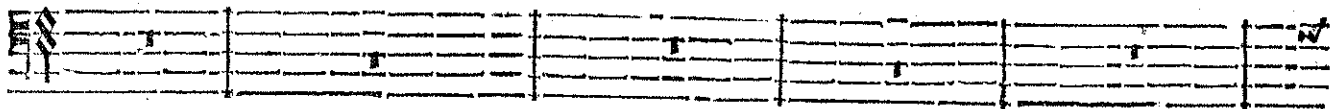
pos? Triomphez de l'Amour, il n'est point de Victoire Qui montre mieux la vertu d'un He-



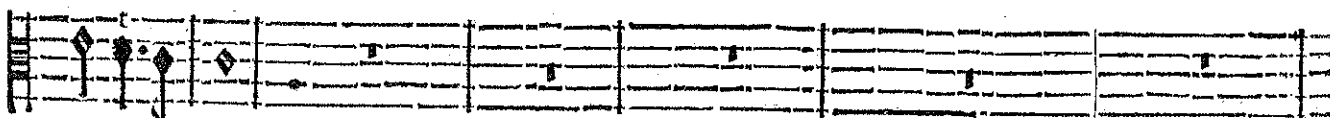
BASSE-CONTINUE.



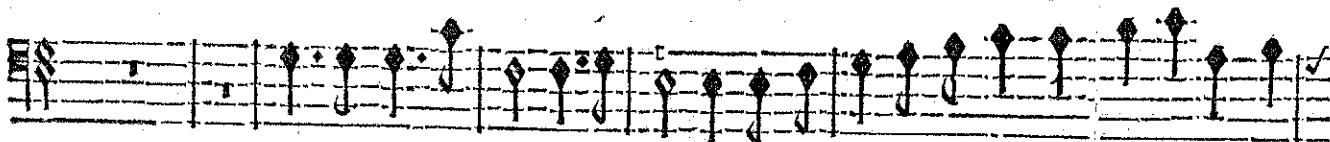
ros. Triomphez de l'Amour, il n'est point de Victoire Qui montre mieux la Ver-



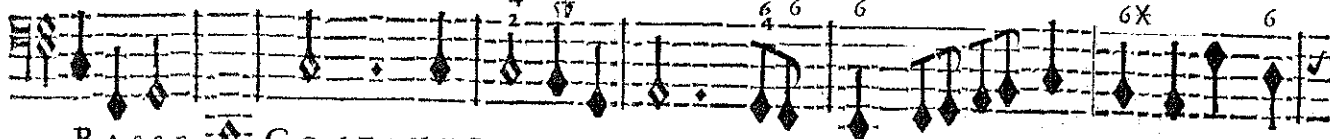
BASSE-CONTINUE.



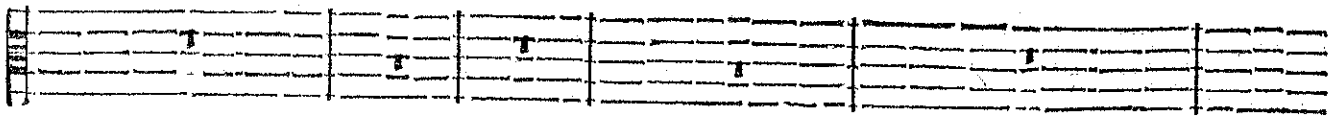
tu d'un Heros.



Lorsque des rigueurs inhumaines Ont payé mon amour d'un si cruel tour-



BASSE-CONTINUE.

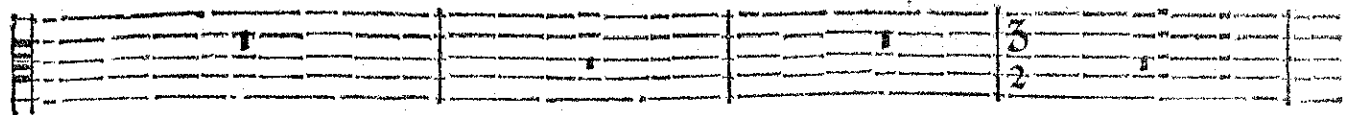


ment, Je n'ay pû sortir de mes chaînes: Puis je me dégager d'un lien si char-

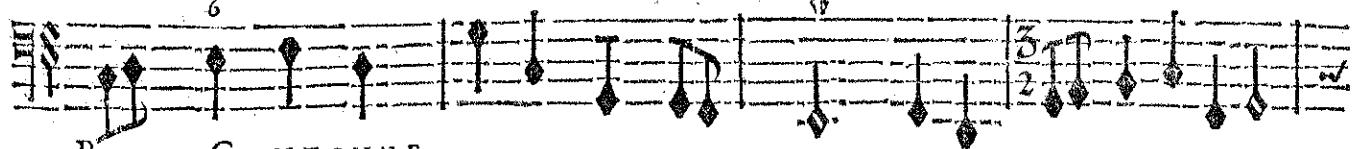


BASSE-CONTINUE.

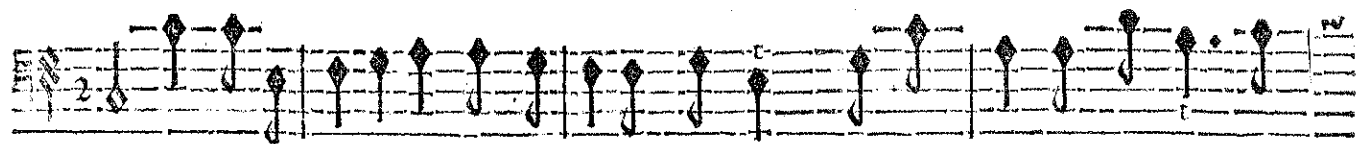
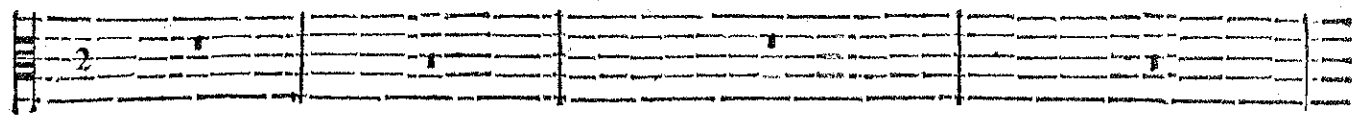
E e



mant, Quand je touche à l'heureux moment Où je doy recevoir le prix de tant de pei-



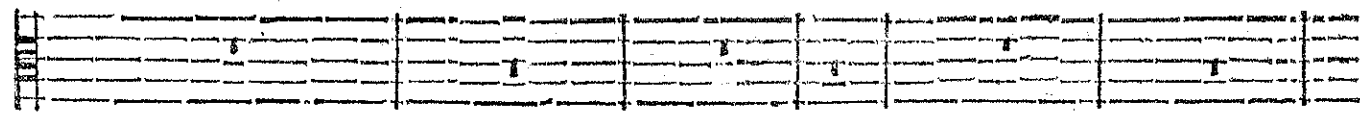
BASSE-CONTINUE.



nes? Puis-je me degager d'un lien si charmant, Quand je touche à l'heureux mo-



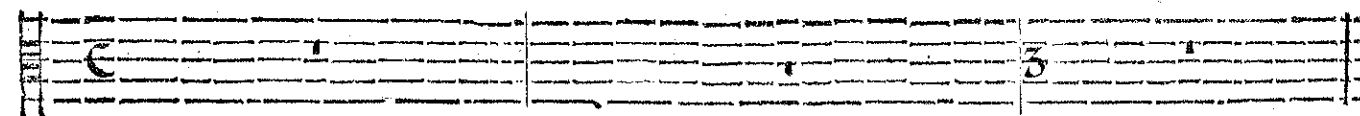
BASSE-CONTINUE.



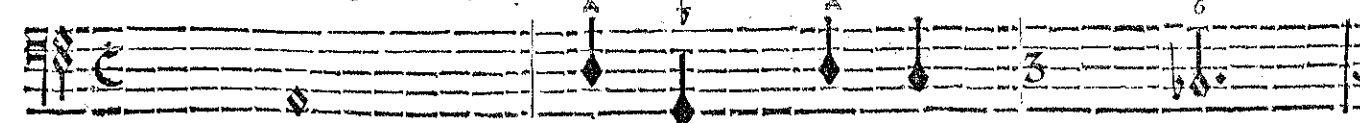
ment Où je doy recevoir le prix de tant de peines? Va, laisse moy seul dans ces



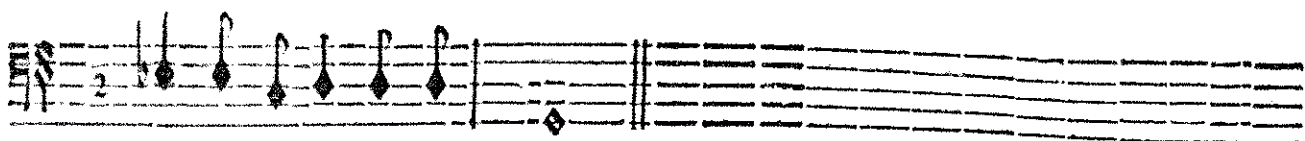
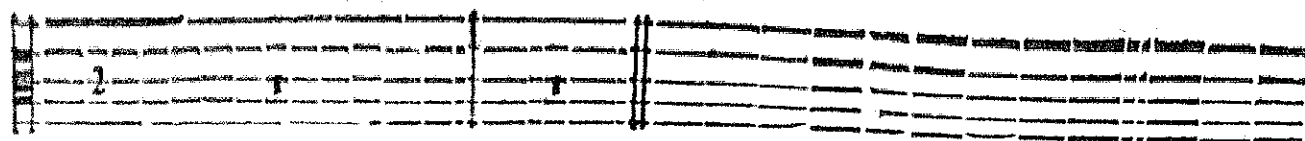
BASSE-CONTINUE.



lieux. Angelique pour moy sensible, Veut pour tout autre estre in-^{visi}visible; Va. ne l'empesche



BASSE-CONTINUE.



point de paraître à mes yeux.



BASSE-CONTINUE.

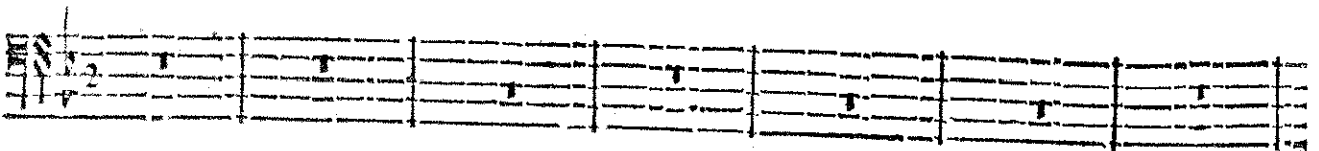
SCENE II.

Astolfe se retire, & Roland regarde de tous costez pour trouver Angelique.

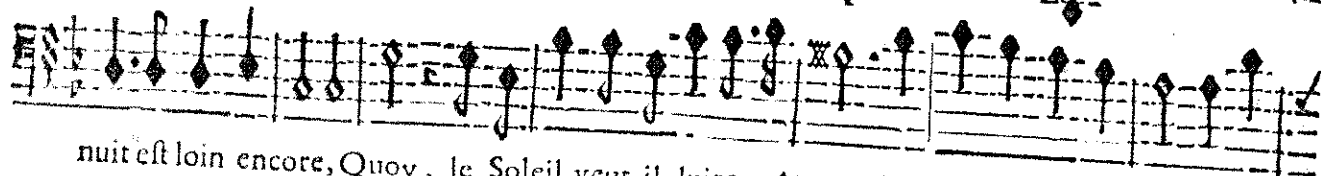
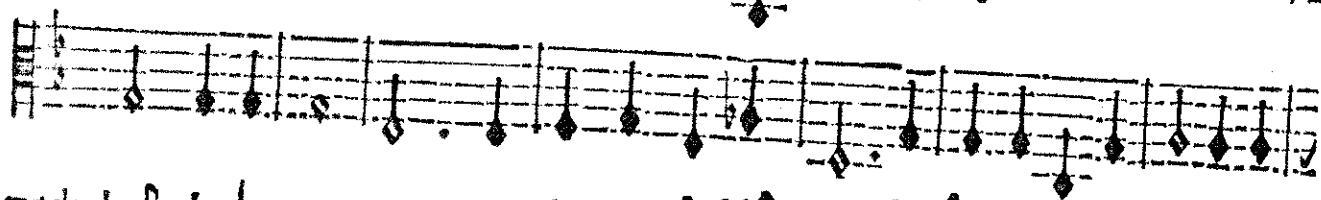
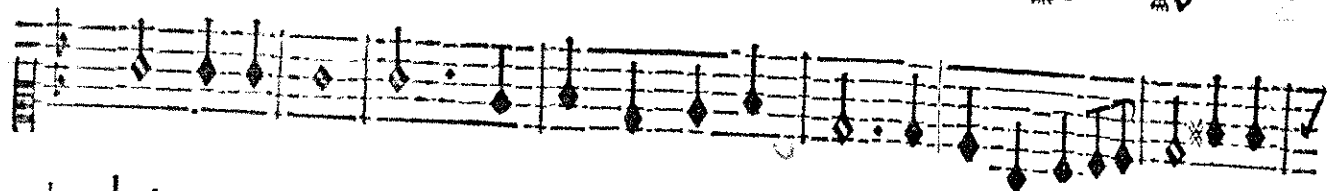
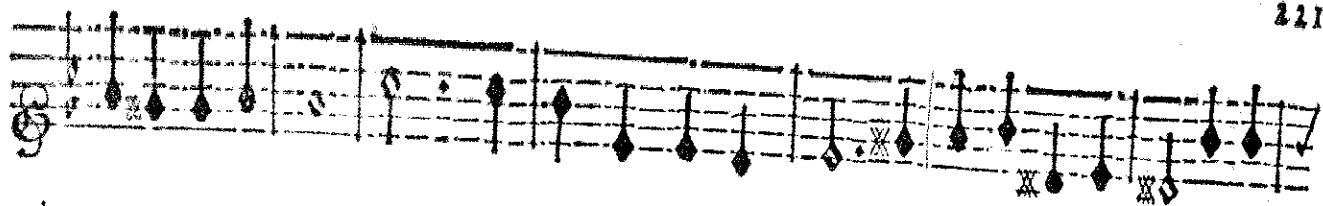
ROLAND seul.



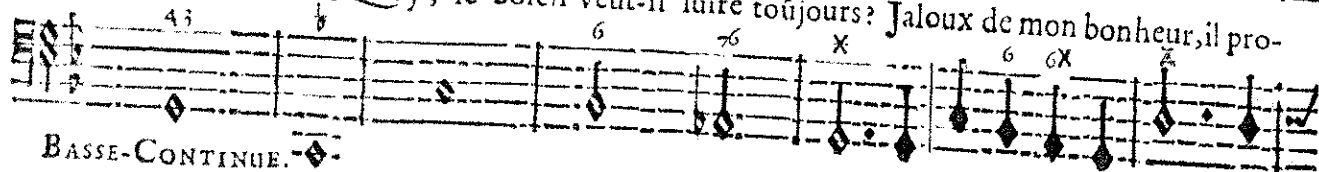
PRELUDE



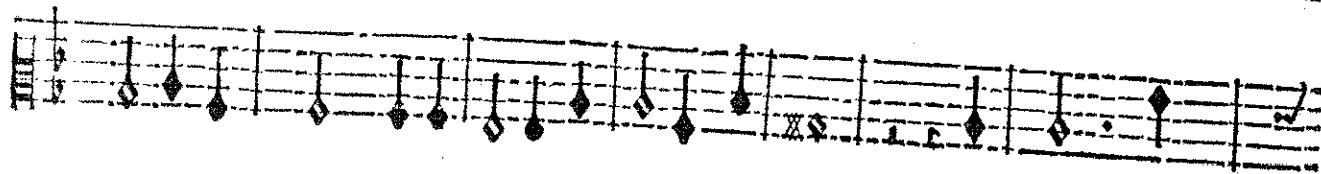
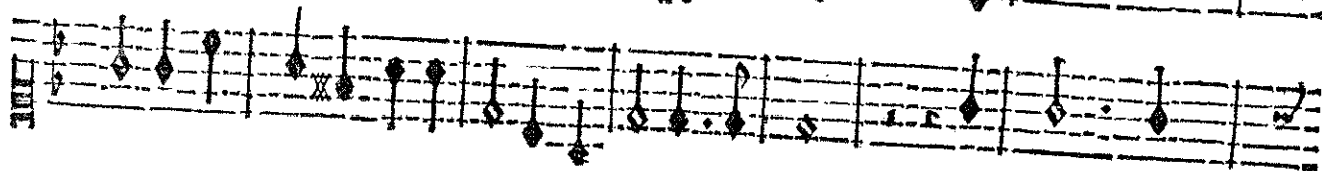
BASSE-CONTINUE.



nuit est loin encore, Quoy, le Soleil veut-il luire toujours? Jaloux de mon bonheur, il pro-



BASSE-CONTINUE.



longe son cours. Pour retarder la Beauté que j'adore.

O Nuit! favori-



BASSE-CONTINUE.

R O L A N D,

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The subsequent four staves are for the basso continuo, with the first staff in bass clef and the others in alto clef. The music is written in a style characteristic of 17th or 18th-century French lute tablature, with rhythmic values and accidentals clearly marked.

sez mes desirs amoureux. Pressez l'Astre du jour de descendre dans l'Onde; Dépli-

The second system of the musical score consists of one staff of music with tablature. It features various symbols such as 'x', '8', '4', '3', and '6' placed above the notes, indicating specific fret positions on the strings. The staff is in bass clef.

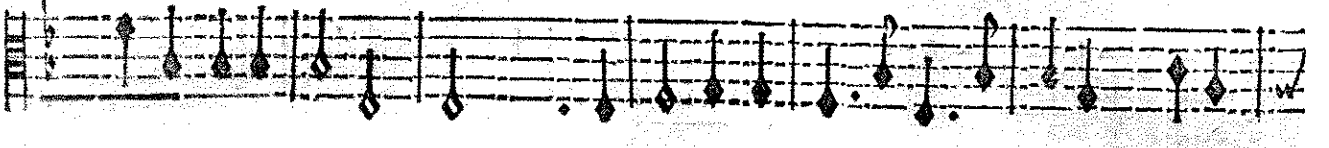
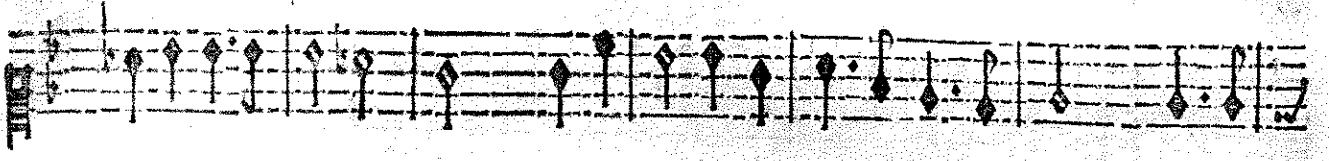
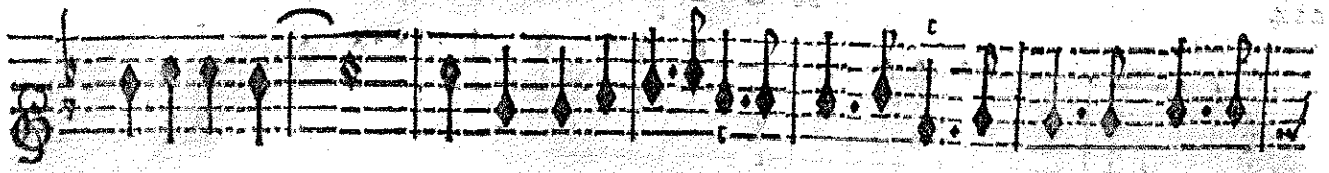
BASSE-CONTINUE.

The third system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The subsequent four staves are for the basso continuo, with the first staff in bass clef and the others in alto clef. The music continues with rhythmic patterns and accidentals.

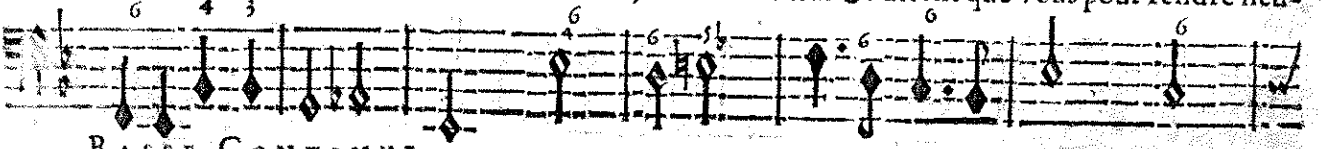
ez dans les airs vos voiles tenebreux, Je ne troubleray pl⁹ par mes cris douloureux Vostre trā-

The fourth system of the musical score consists of one staff of music with tablature. It features various symbols such as '6', '76', and '6' placed above the notes, indicating specific fret positions on the strings. The staff is in bass clef.

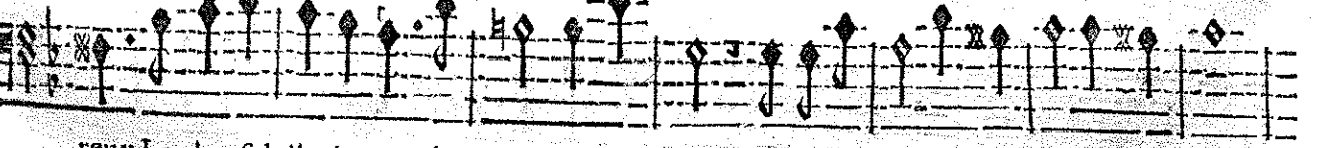
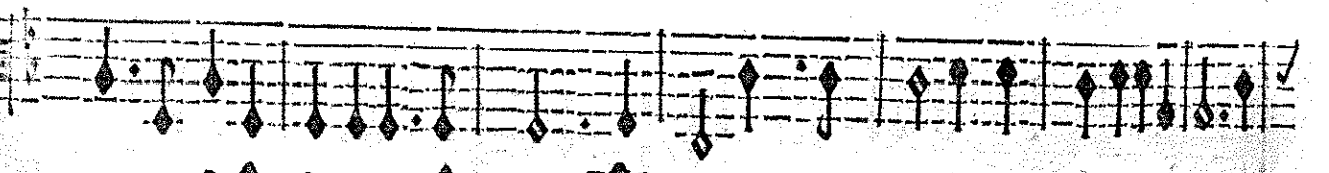
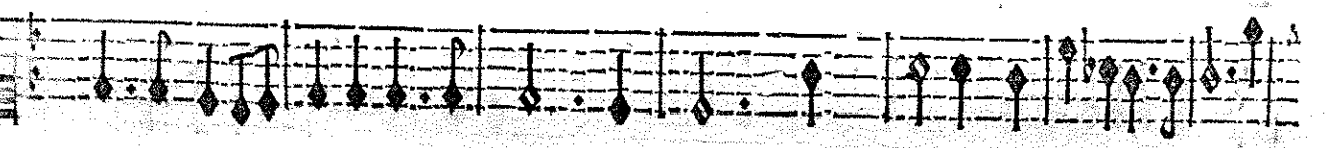
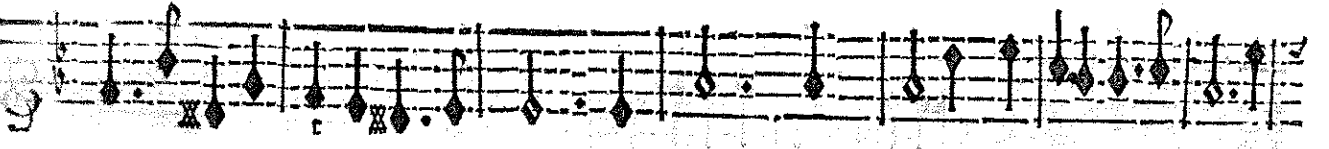
BASSE-CONTINUE.



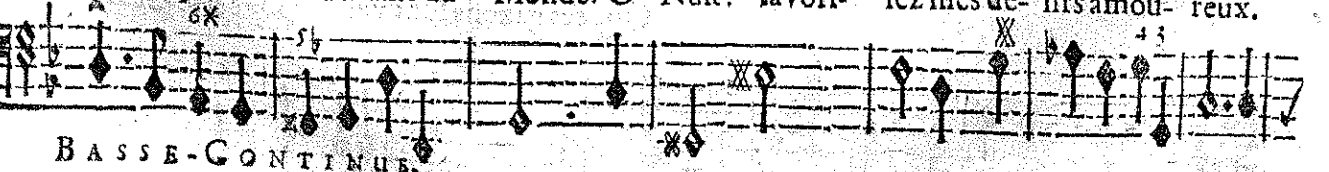
quilité pro- fonde. Le charmant Objet de mes vœux N'attent que vous pour rendre heu-



BASSE-CONTINUE.

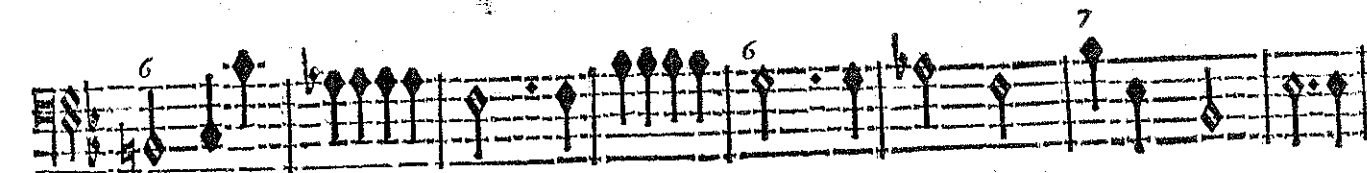
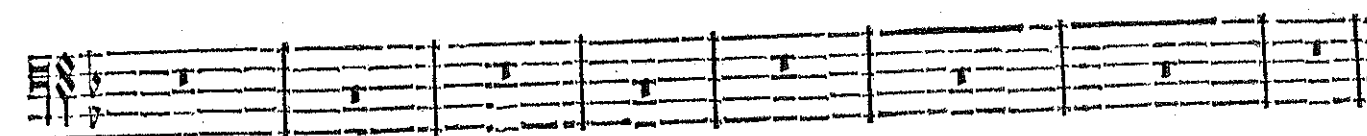
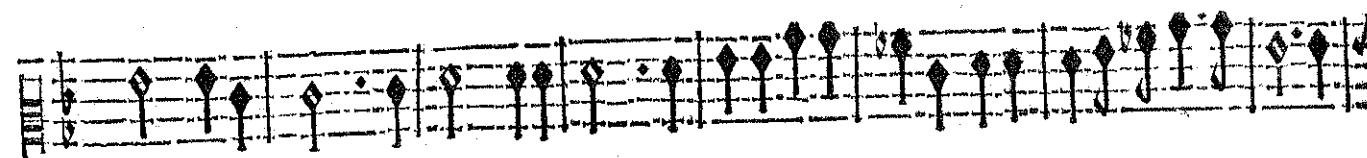
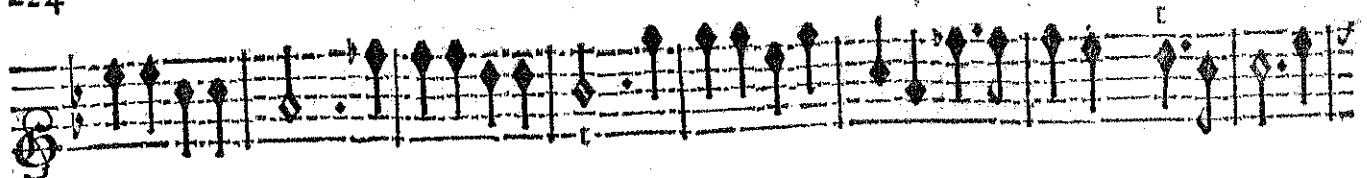


reux Le plus fidelle Amant du Monde. O Nuit! favori- sez mes de- firs amou- reux.

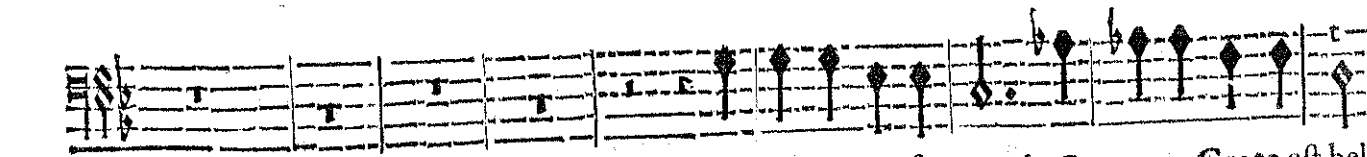
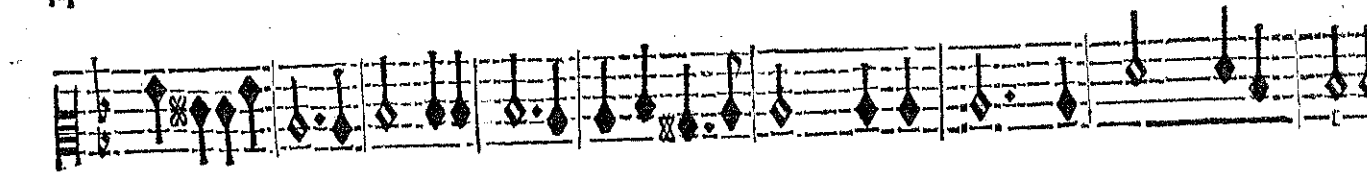
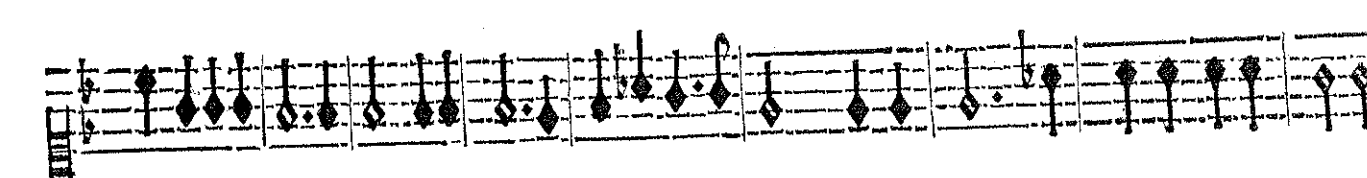
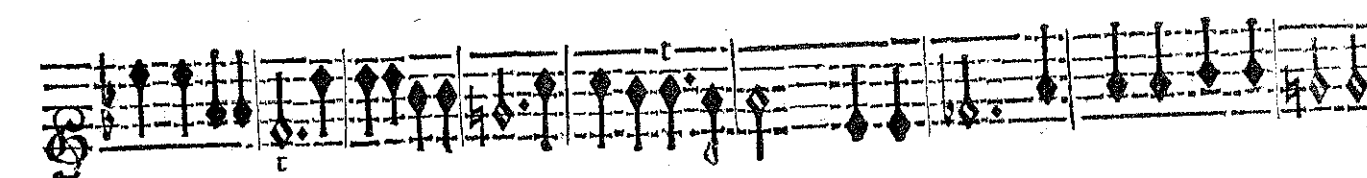


BASSE-CONTINUE.

ROLAND,



BASSE-CONTINUE.



Que ces gazons font verds! Que cette Grotte est belle!



BASSE-CONTINUE.

The first system of music consists of six staves. The top staff is a vocal line in G-clef. The second and third staves are for a keyboard instrument, likely harpsichord or spinet, in C-clef. The fourth and fifth staves are for a basso continuo, also in C-clef, featuring figured bass notation with numbers 6, 6 4, 6 4 X, 8, 6, 6, 7, and 6. The sixth staff is a bass line in F-clef.

BASSE-CONTINUE.

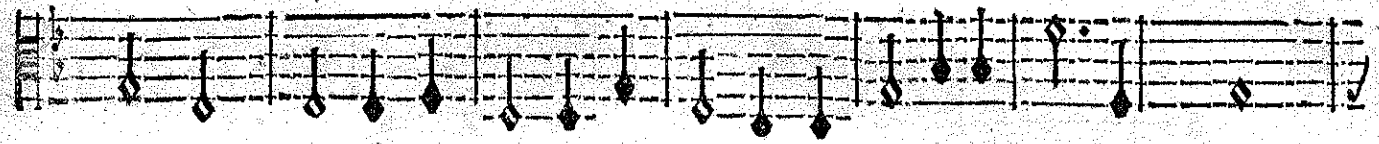
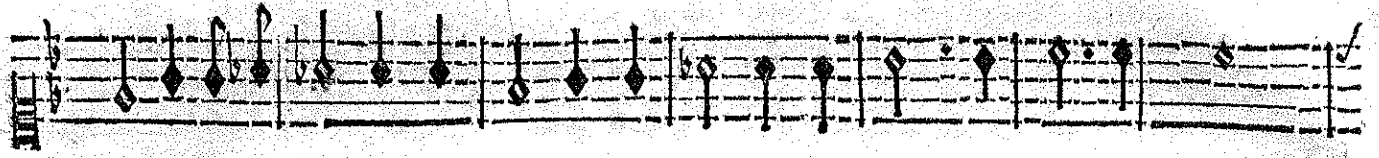
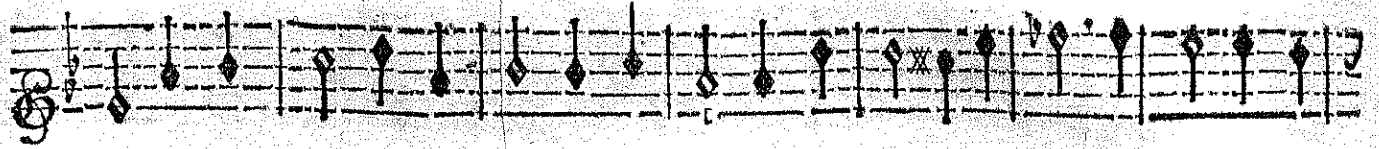
The second system of music consists of six staves. The top staff is a vocal line in G-clef. The second and third staves are for a keyboard instrument in C-clef. The fourth and fifth staves are for a basso continuo in C-clef. The sixth staff is a bass line in F-clef.

Ce que je lis m'apprend que l'amour a conduit Dans ce boc-

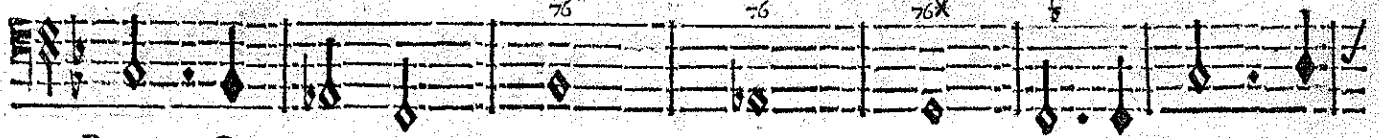
The third system of music consists of two staves. The top staff is a basso continuo in C-clef with figured bass notation (6, 6, 6, 7, 6). The bottom staff is a bass line in F-clef.

BASSE-CONTINUE.

R O L A N D,



cage loin du bruit Deux Amants qui bruloient d'une ardeur mutuelle. J'espere qu'avec



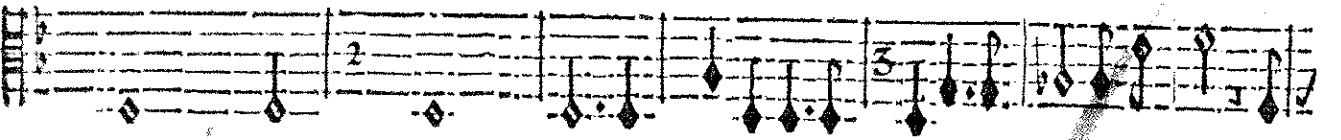
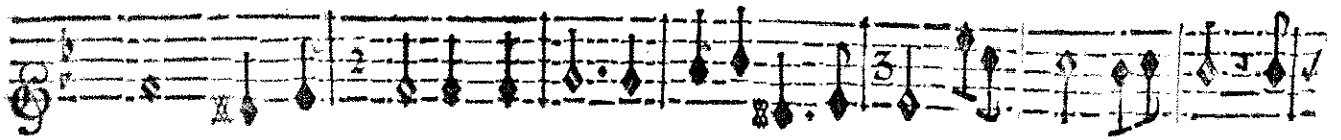
BASSE-CONTINUE.



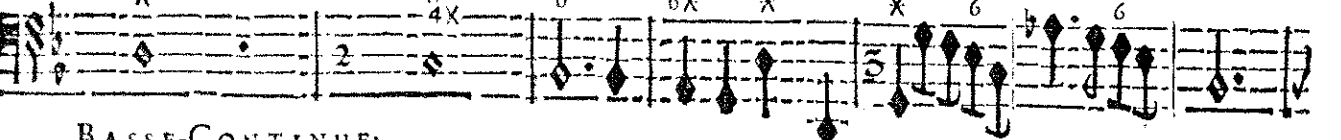
moy l'Amour bientost i- cy condui- ra la Beauté que j'aime. Enchantez d'un bonheur ex-



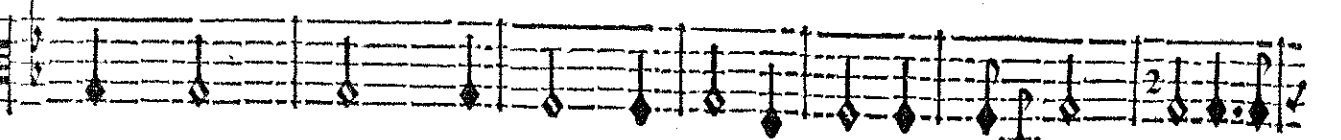
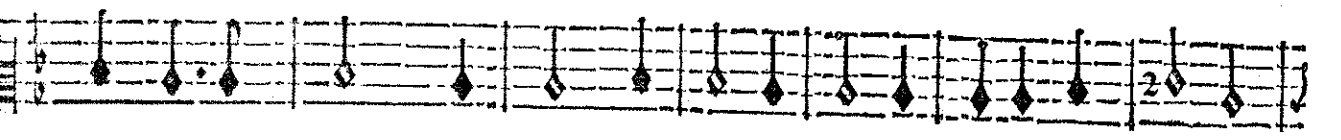
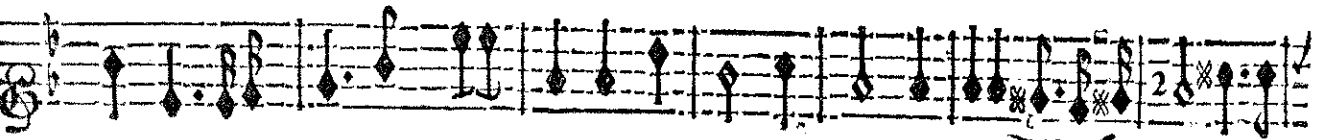
BASSE-CONTINUE.



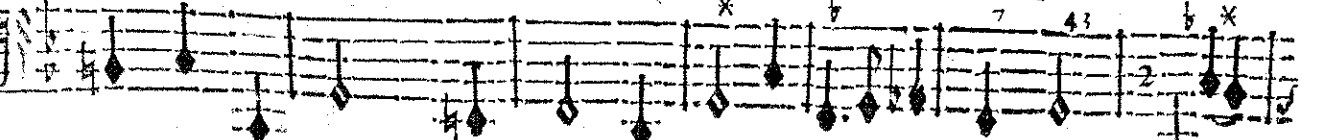
tresme Sur ces Grottes bientost nous escrirons au- si Beaux lieux, doux azile De



BASSE-CONTINUE:



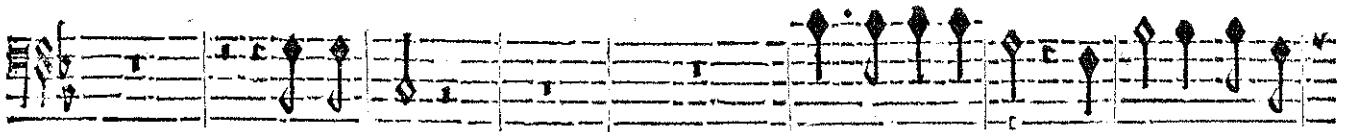
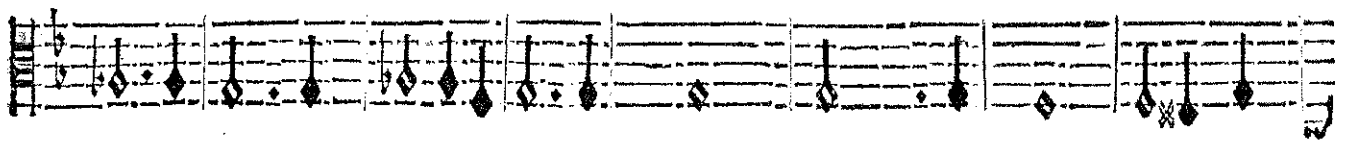
nos heureufes amours, Puiffiez vous estre toujours Charmant & tranquil- le.



BASSE-CONTINUE.

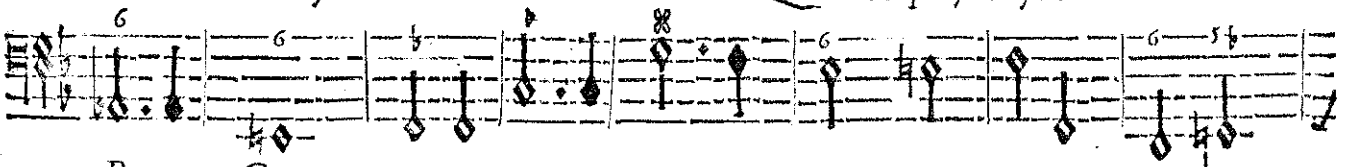
Ffij

ROLAND,

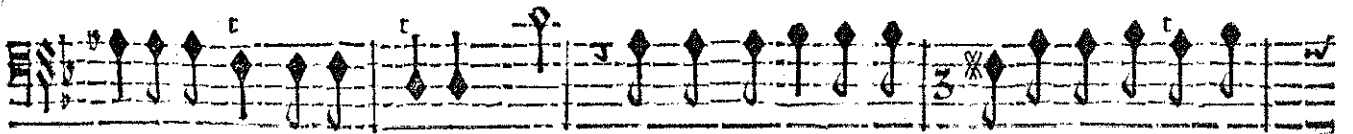
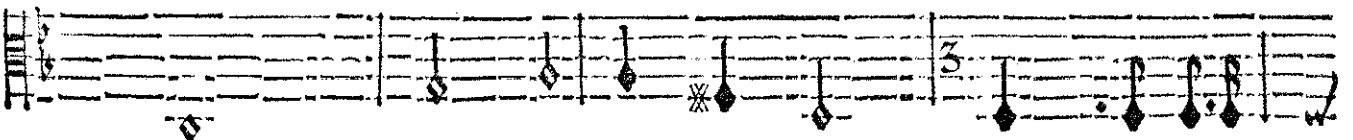
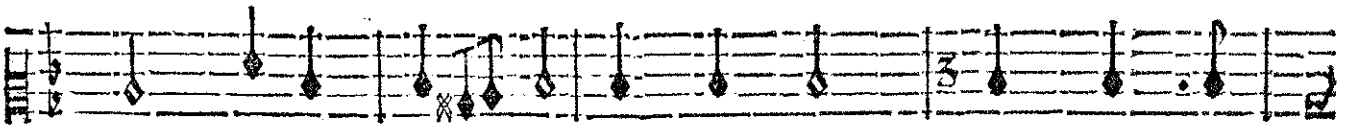


Voyons tout.

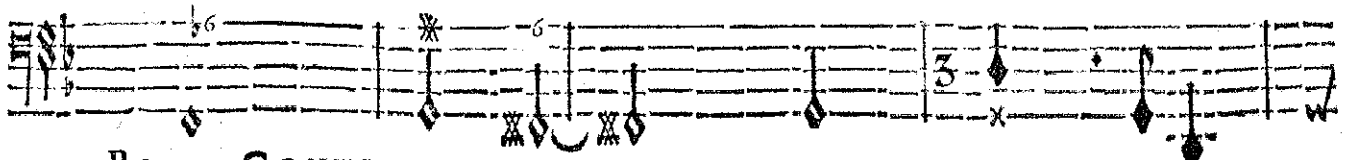
Qu'est-ce que je voy? Ces mots sèblent tra-



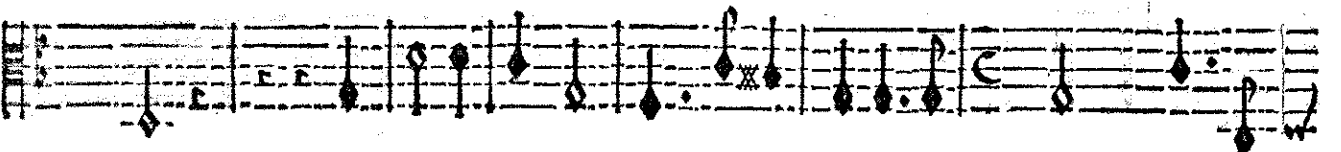
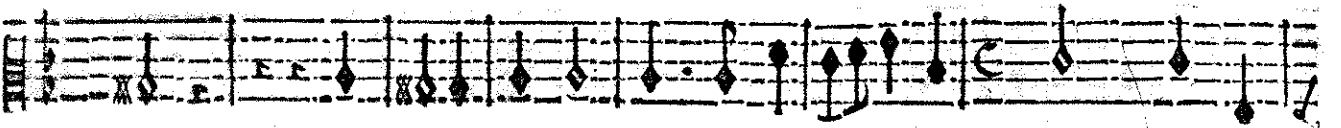
BASSE-CONTINUE.



cez de la main d'Ange-lique. Ciel! c'est pour un autre que moy que son amour s'ex-



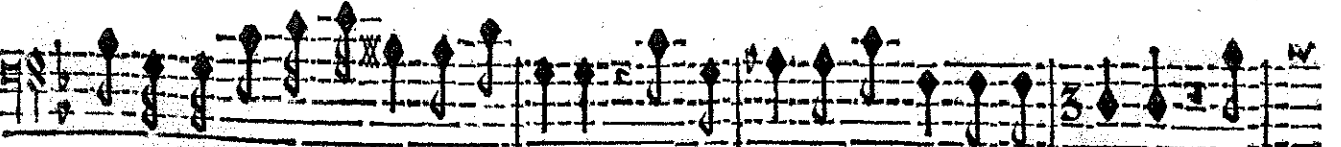
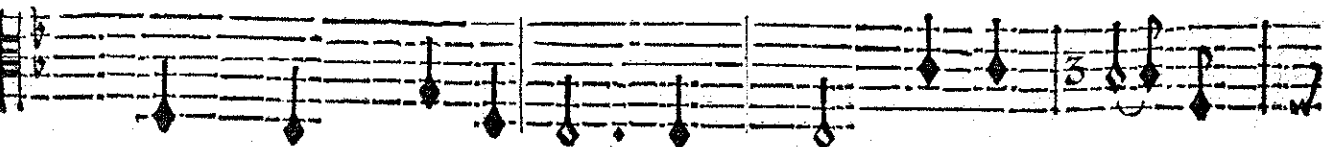
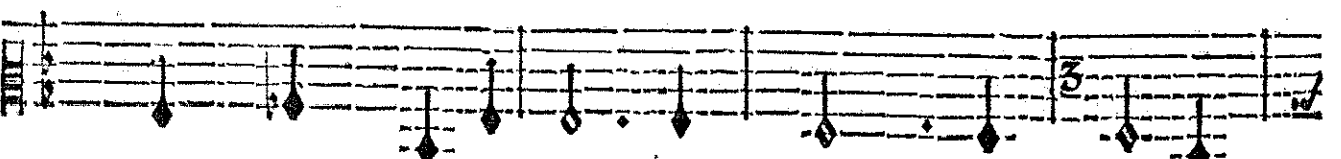
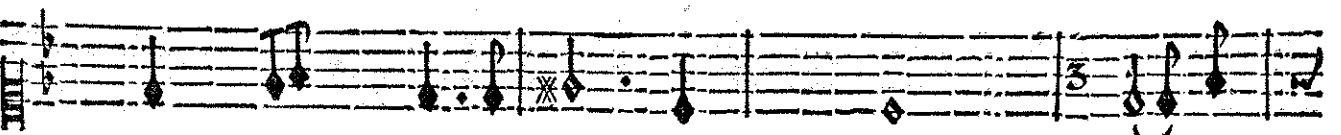
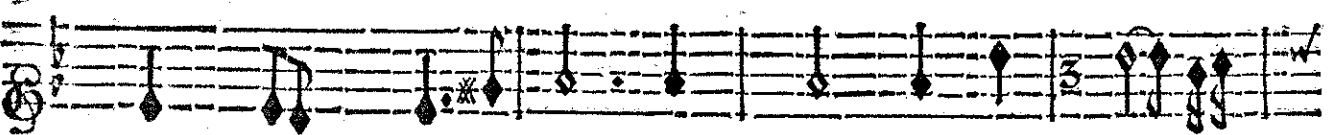
BASSE-CONTINUE



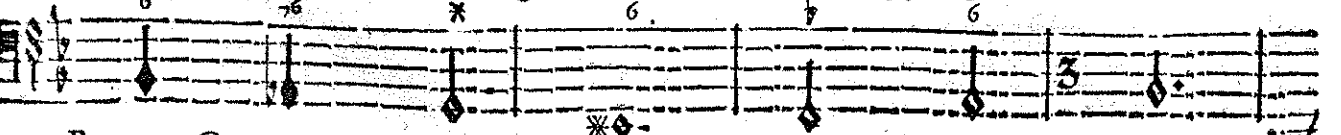
plique. Angelique engage son cœur, Medor en est vain-queur. Elle m'auroit flat-



BASSE-CONTINUE.

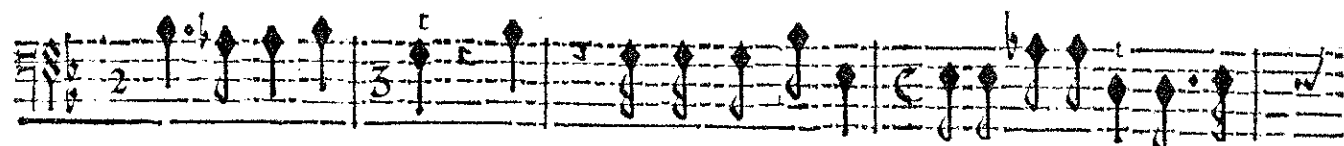
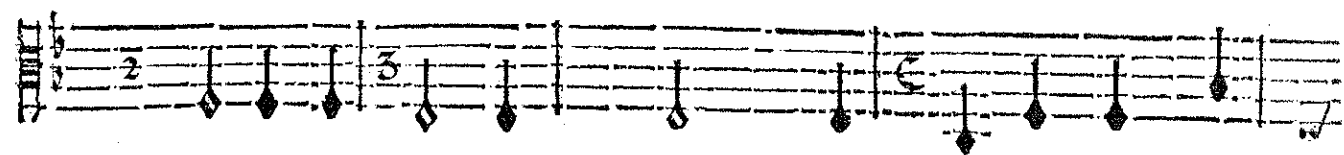
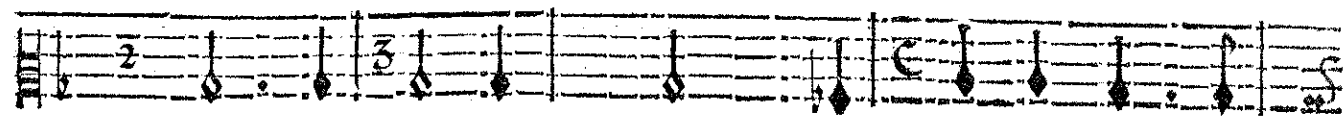
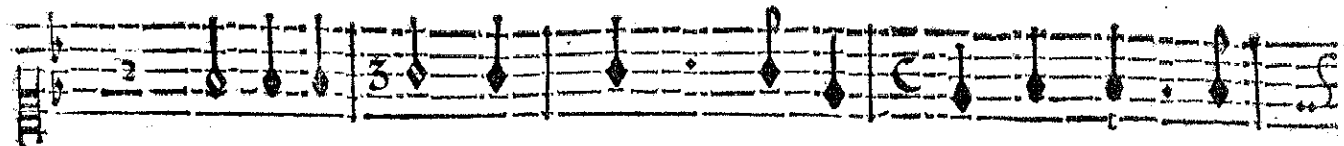
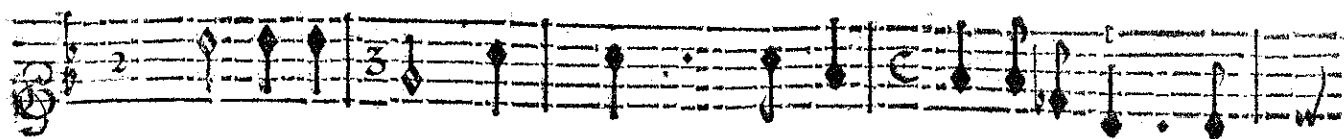


ré d'une vaine esperance ? L'Ingratte! N'est ce point un soupçon qui l'of- fense ? Me-

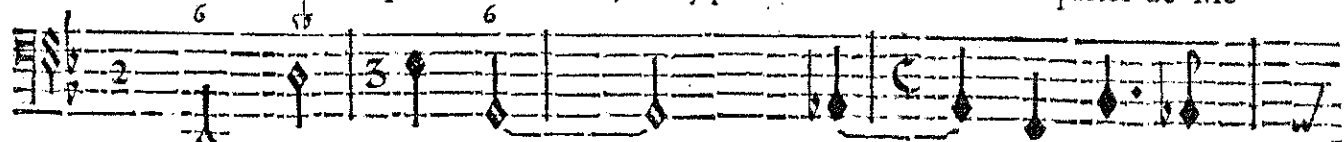


BASSE-CONTINUE.

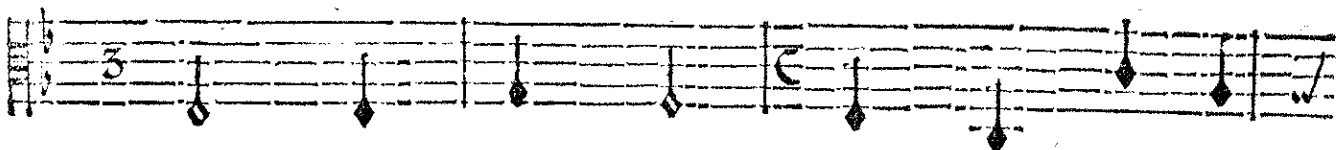
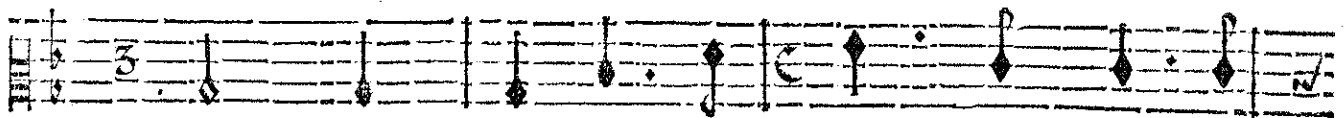
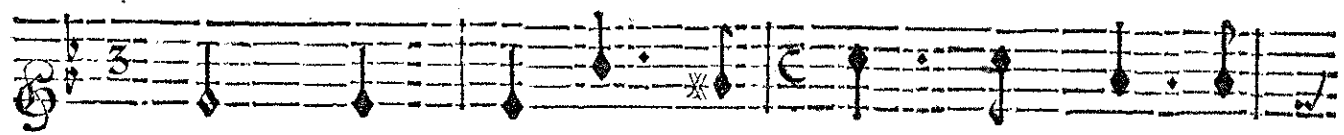
ROLAND;



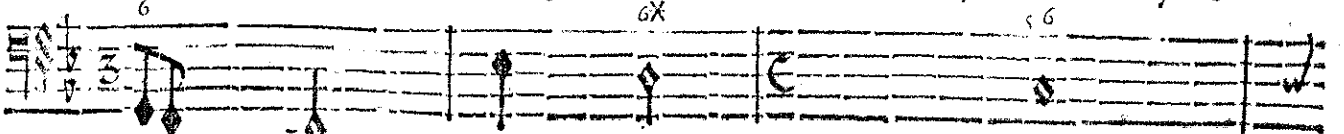
dor en est vain-queur! Non, je n'ay point encor Entendu parler de Me-



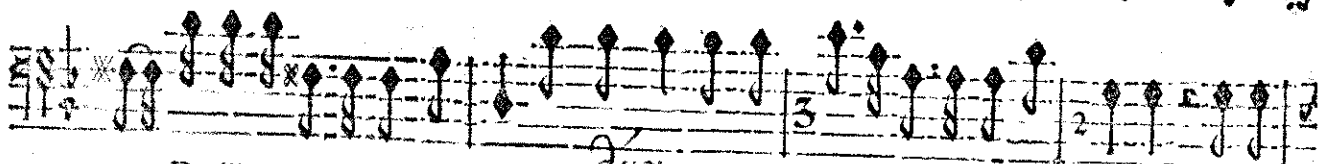
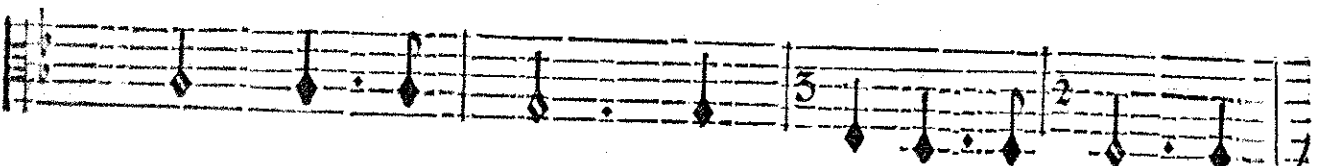
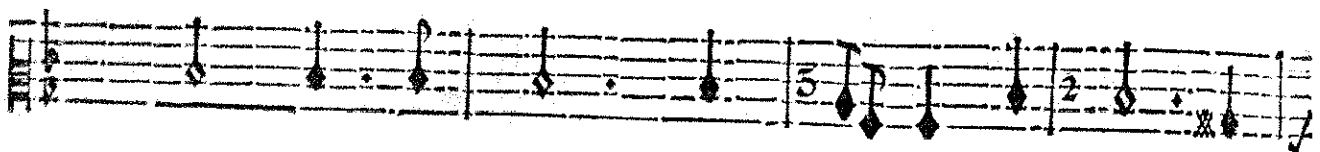
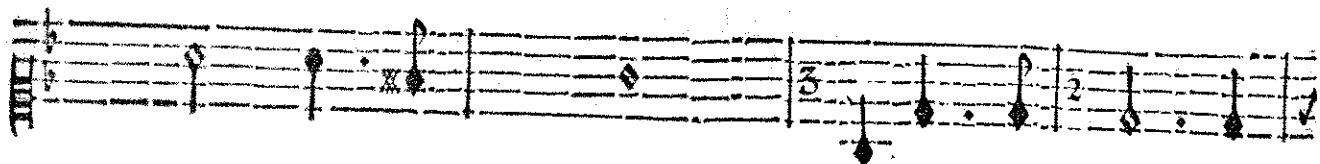
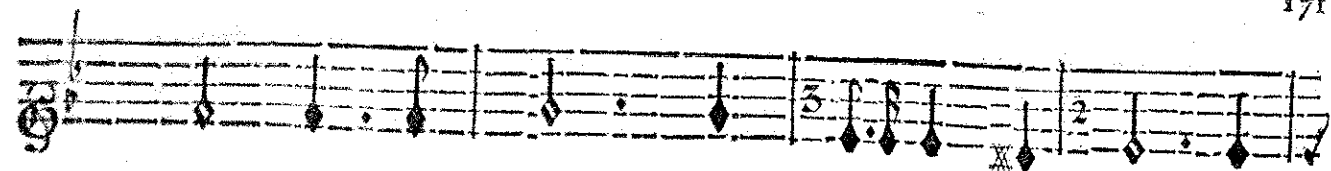
BASSE CONTINUE.



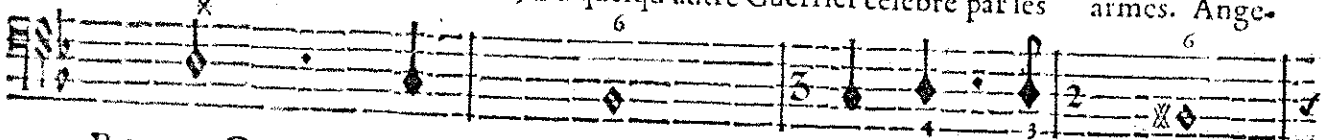
dor. Mon amour auroit lieu de prendre des al- larmes Si je trouvois icy le



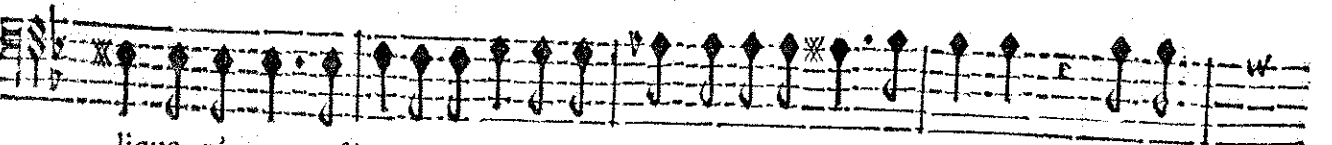
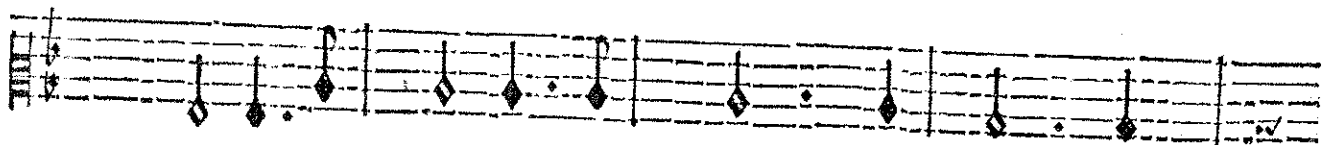
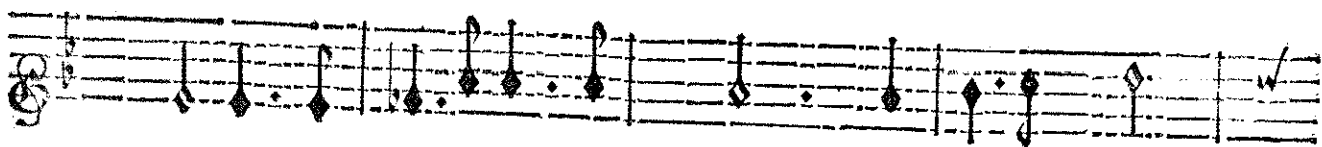
BASSE-CONTINUE.



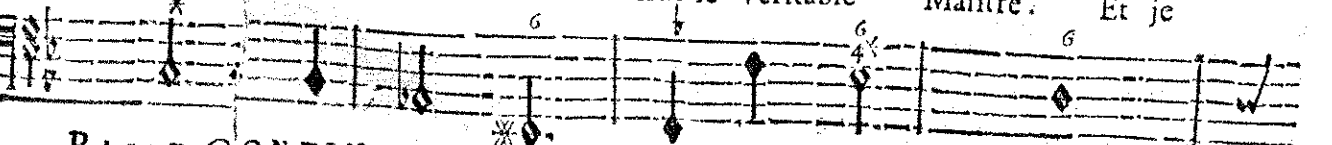
nom De l'intrepide fils d'Aimô, Ou ^{quelqu'} autre Guerrier celebre par les armes. Ange-



BASSE-CONTINUE.



lique n'a pas osé Avouer de son cœur le veritable Maître. Et je



BASSE-CONTINUE.

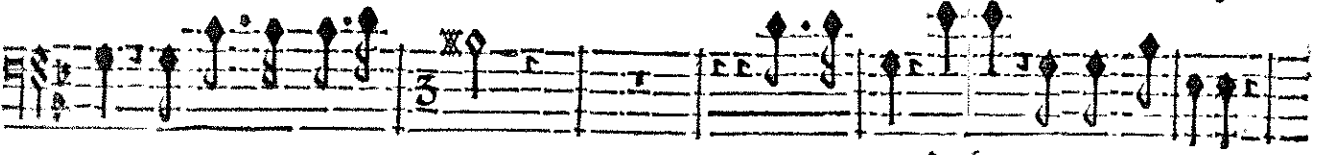
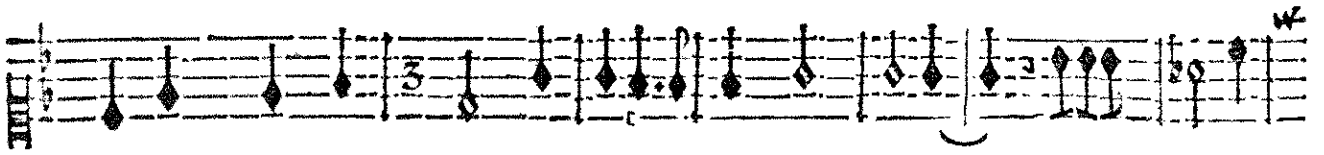
ROLAND;

puis aisément con- naître Qu'elle parle de moy sous un nom suppo- sé. C'est pour moy

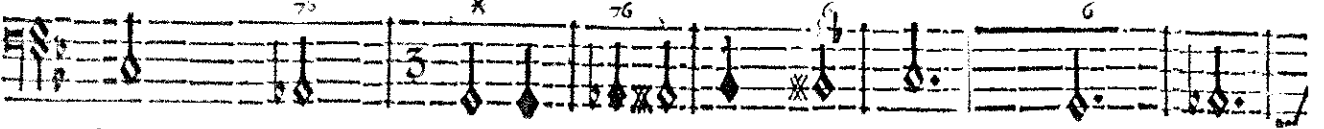
BASSE-CONTINUE.

seul qu'elle sou- pire, Elle me l'a trop dit, & j'en suis trop certain. Lisons ces autres

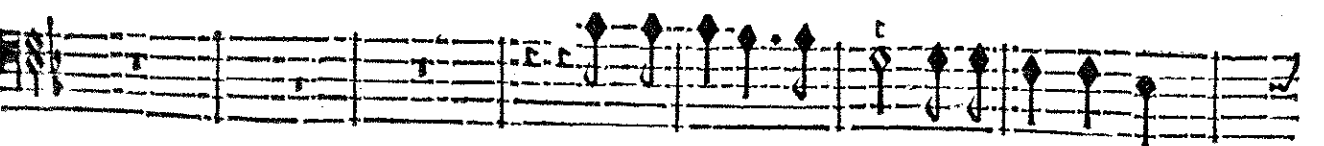
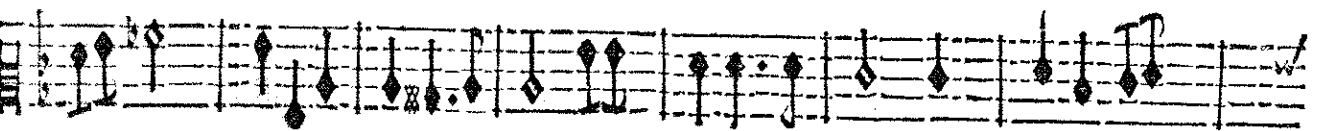
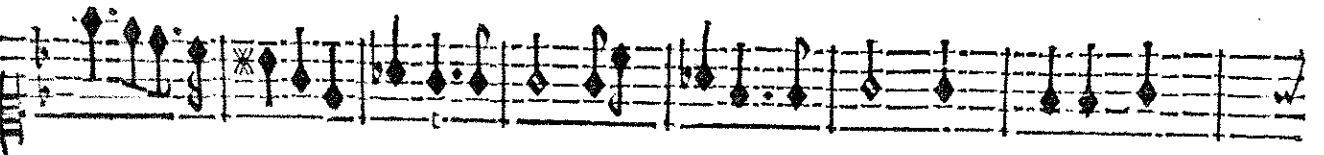
BASSE-CONTINUE.



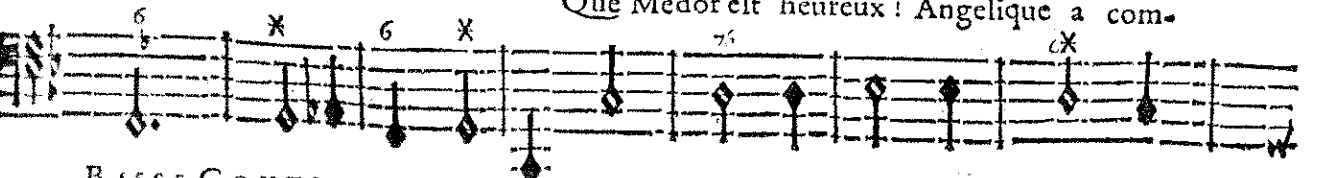
mots; ils font d'un autre main... Qu'ai-je leu? Ciel! Il faut relire...



BASSE-CONTINUE.

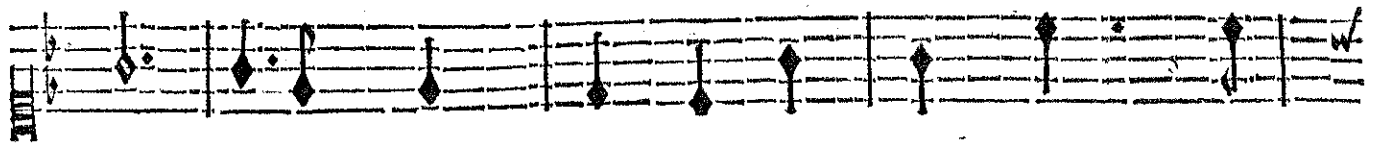


Que Medor est heureux! Angelique a com-

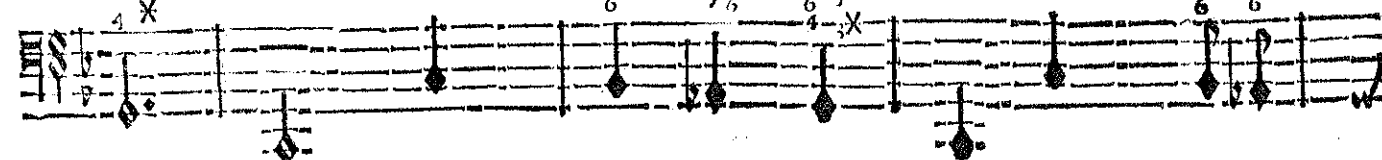


BASSE-CONTINUE.

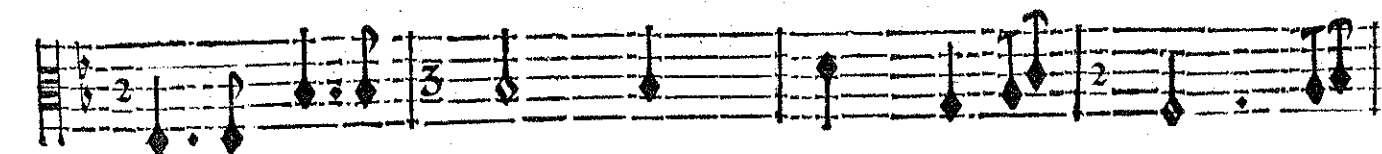
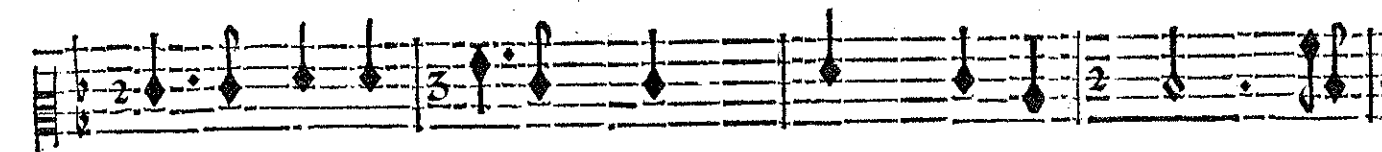
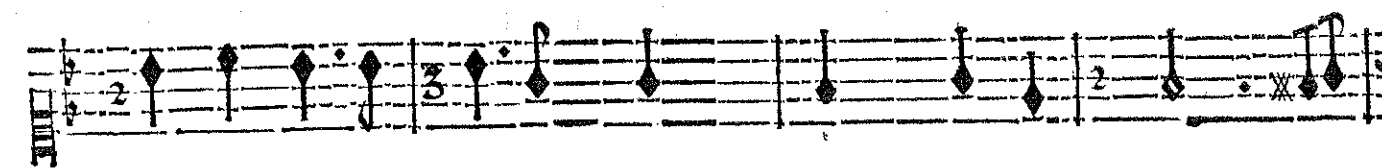
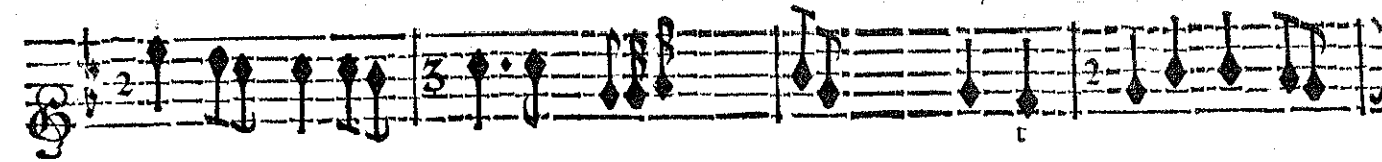
Gg



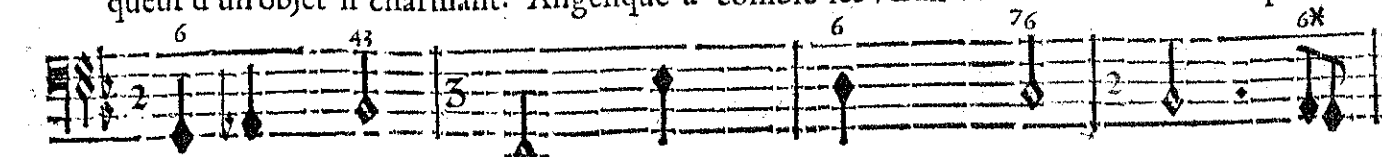
blé ses vœux. Ce Medor quel qu'il soit sedonneicy la gloire D'estre l'heureux Vain-



BASSE-CONTINUE.



queur d'un objet si charmant. Angelique a comblé les vœux d'un autre amât? Elle a pû me tra-



BASSE-CONTINUE.

hir: Non, je ne le puis croire. Non, non, quelqu'Envi- eux a voulu par ces

BASSE-CONTINUE.

mots Noitcit l'Objet que j'aime & troubler mon re- pos.

BASSE-CONTINUE.

ROLAND,

Musical staff for Hautbois, first system. It begins with a treble clef, a 3/8 time signature, and a key signature of one flat. The melody consists of eighth and sixteenth notes.

HAUTBOIS.

Musical staff for Hautbois, second system. Continuation of the melody from the first system.

HAUTBOIS.

Musical staff for Hautbois, third system. Continuation of the melody.

Musical staff for Hautbois, fourth system. Continuation of the melody.

Musical staff for Hautbois, fifth system. Continuation of the melody.

Musical staff for Hautbois, sixth system. Continuation of the melody.

Musical staff for Hautbois, seventh system. Continuation of the melody.

Musical staff for Hautbois, eighth system. Continuation of the melody.

Musical staff for Hautbois, ninth system. Continuation of the melody.

Musical staff for Hautbois, tenth system. Continuation of the melody.

Musical staff for Roland, first system. It begins with a bass clef, a 2/4 time signature, and a key signature of one flat. The melody consists of eighth and sixteenth notes.

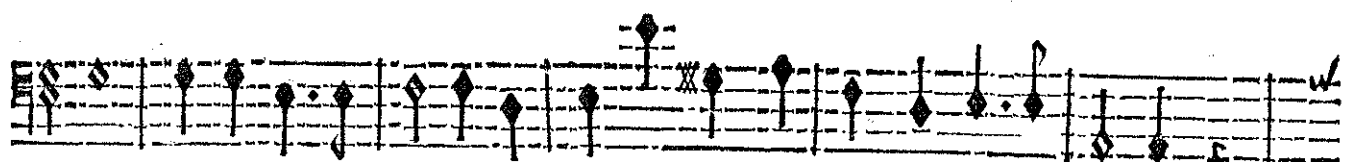
ROLAND.

J'entens un bruit de Musique champestre,

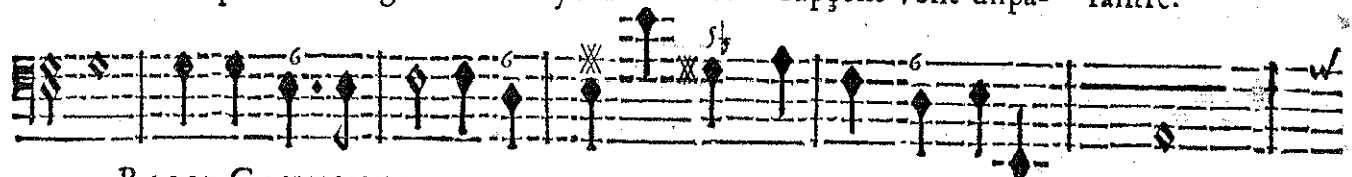
Il faut chercher Angelique en ces

Musical staff for Roland, second system. Continuation of the melody with lyrics. It includes a sixteenth rest and a sixteenth note.

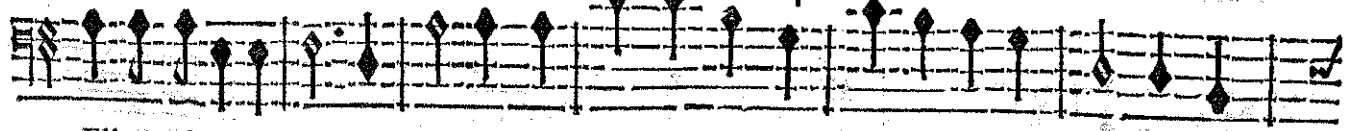
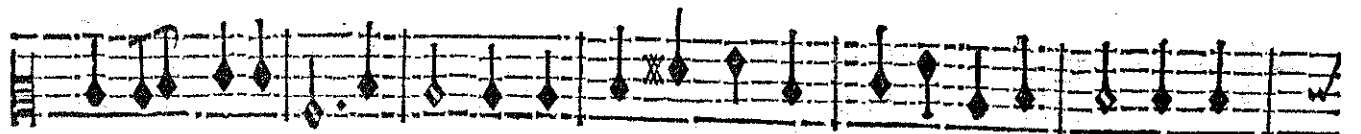
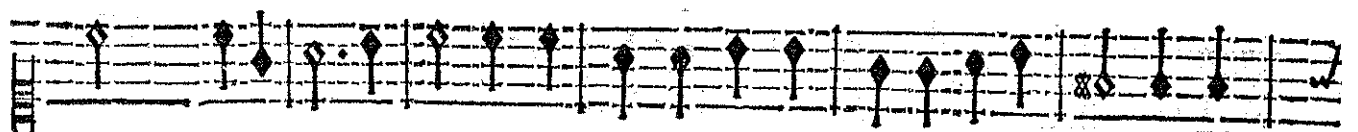
BASSE-CONTINUE.



lieux. Au premier regard de ses yeux Mes noirs soupçons vont disparaître.



BASSE-CONTINUE.



Elle s'arrêtera peut-être A voir danser au son des Chalumeaux Les Ber-



BASSE-CONTINUE.

ROLAND,

The first system consists of five staves of music. The top staff is a treble clef with a common time signature. The following four staves are bass clefs. The music features a variety of note values, including eighth and sixteenth notes, and rests.

gers des prochains Hameaux. Elle s'arrestera peut-estre A voir danser au

The second system continues the musical notation with lyrics. The lyrics are: "gers des prochains Hameaux. Elle s'arrestera peut-estre A voir danser au". The music includes fingerings such as '6' and '6 6 6' above certain notes.

BASSE-CONTINUE.

The third system consists of five staves of music. The top staff is a treble clef, and the following four are bass clefs. This system features several triplet markings (indicated by a '3' over a group of notes) and continues the melodic and harmonic development.

son des Chalumeaux Les Bergers des prochains Hameaux.

The fourth system continues the musical notation with lyrics: "son des Chalumeaux Les Bergers des prochains Hameaux." It includes fingerings such as '6 6' above notes.

BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE III.

Une Nopce de Village.

LE MARIE'

MARCHE. *fin.* Hautbois.

fin. Hautbois.

fin.

fin.

fin.

fin. Hautbois. *fin.*

Hautbois.

fin.

fin.

fin.

BASSE-CONTINUE.

ROLAND;

Musical staff 1: Treble clef, first system of notes.

Hautbois.

Musical staff 2: Bass clef, second system of notes.

Hautbois.

Musical staff 3: Bass clef, third system of notes.

Musical staff 4: Bass clef, fourth system of notes.

Musical staff 5: Bass clef, fifth system of notes.

Empty musical staff 6: Six empty staves.

Musical staff 7: Treble clef, sixth system of notes.

Hautbois.

Musical staff 8: Bass clef, seventh system of notes.

Hautbois.

Musical staff 9: Bass clef, eighth system of notes.

Musical staff 10: Bass clef, ninth system of notes.

Musical staff 11: Bass clef, tenth system of notes.

Empty musical staff 12: Six empty staves.

LE CHOEUR.

Musical staff with lyrics: Quand on vient dans ce bocage, Peut-on s'empescher d'aimer? Que l'Amour sous cét ombrage

Musical staff with lyrics: Quand on vient dans ce bocage, Peut-on s'empescher d'aimer? Que l'Amour sous cét ombrage

Musical staff with lyrics: Quand on vient dans ce bocage, Peut on s'empescher d'aimer? Que l'Amour sous cét ombrage

Musical staff with lyrics: Quand on vient dans ce bocage, Peut-on s'empescher d'aimer? Que l'Amour sous cét ombrage

Musical staff with lyrics: Quand on vient dans ce bocage, Peut-on s'empescher d'aimer? Que l'Amour sous cét ombrage

Musical staff with lyrics: Quand on vient dans ce bocage, Peut-on s'empescher d'aimer? Que l'Amour sous cét ombrage

Musical staff with lyrics: Quand on vient dans ce bocage, Peut-on s'empescher d'aimer? Que l'Amour sous cét ombrage

Musical staff with lyrics: Quand on vient dans ce bocage, Peut-on s'empescher d'aimer? Que l'Amour sous cét ombrage

Musical staff with lyrics: Quand on vient dans ce bocage, Peut-on s'empescher d'aimer? Que l'Amour sous cét ombrage

Musical staff with lyrics: Quand on vient dans ce bocage, Peut-on s'empescher d'aimer? Que l'Amour sous cét ombrage

BASSE-CONTINUE.

Empty musical staff for Bass Continuo

Empty musical staff for Bass Continuo

R O L A N D,



fait bientoft nous de farmer! Sans effort il nous engage Dans les nœuds qu'il veut former.



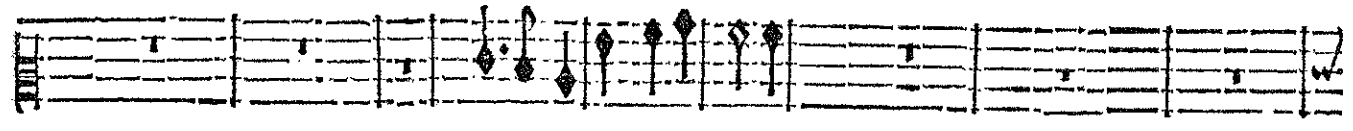
fait bientoft nous de farmer! Sans effort il nous engage Dans les nœuds qu'il veut former.



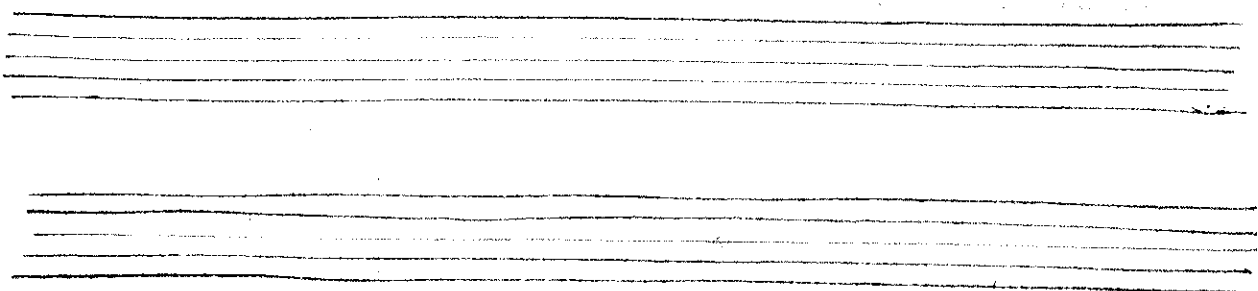
fait bientoft nous de farmer! Sans effort il nous engage Dans les nœuds qu'il veut former.



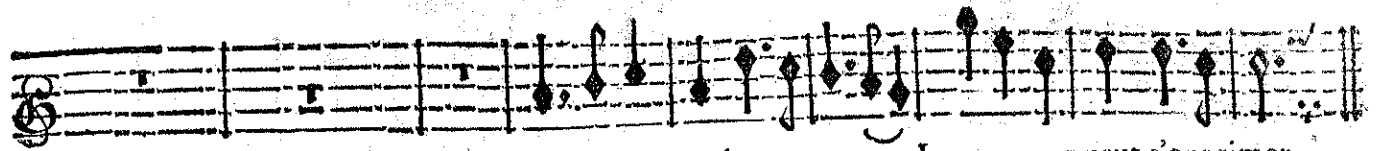
Sans effort il nous engage



BASSE-CONTINUE.



ROLAND;



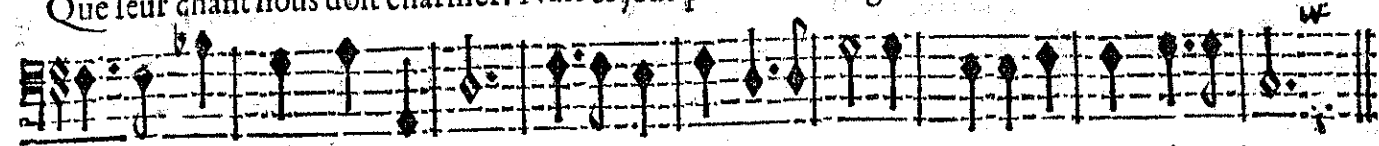
Nuit & jour par leur ramage Leur amour veut s'exprimer.



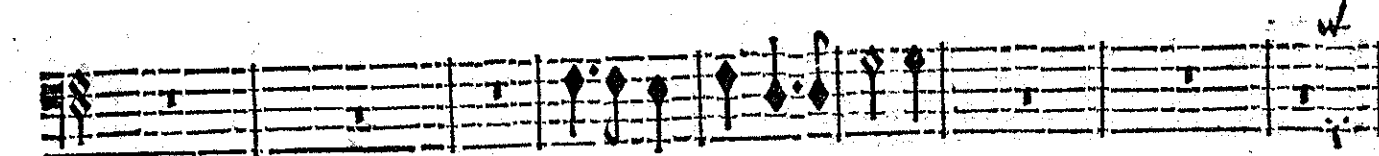
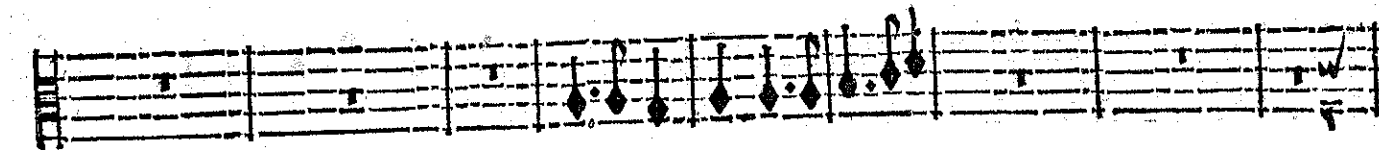
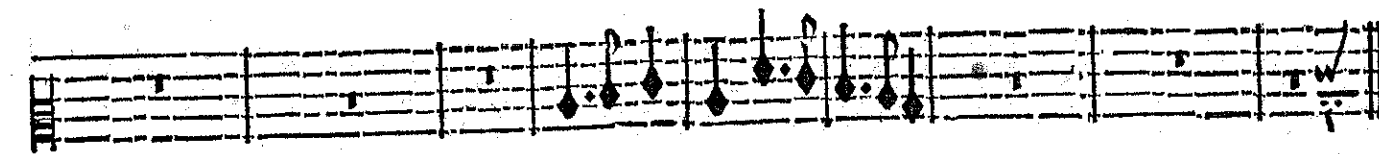
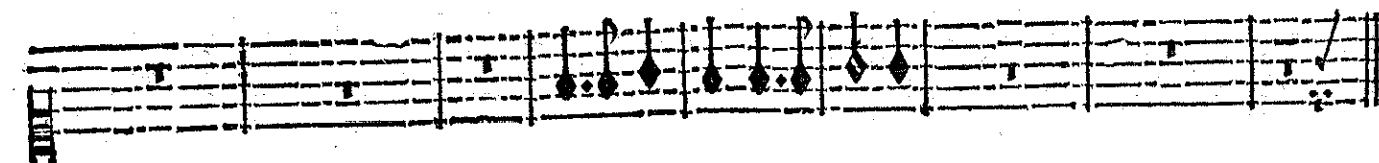
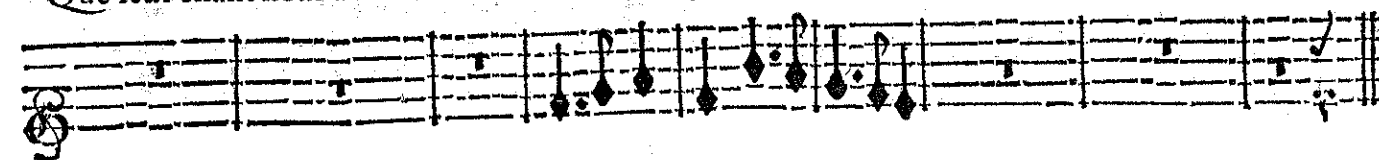
Que leur chant nous doit charmer. Nuit & jour par leur ramage Leur amour veut s'exprimer.



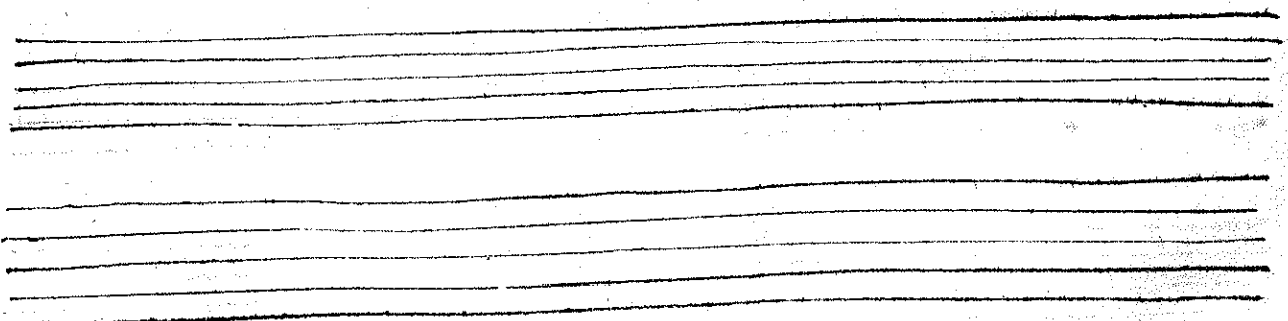
Que leur chant nous doit charmer. Nuit & jour par leur ramage



Que leur chant nous doit charmer. Nuit & jour par leur ramage Leur amour veut s'exprimer.



BASSE-CONTINUE



TRAGÉDIE.

MENUET.

BASSE-CONTINUE.

ROLAND,

Musical staff for Hautbois, first system. Treble clef, 3/4 time signature. The staff contains a series of eighth and sixteenth notes, mostly beamed together, with some rests. The piece ends with a fermata.

HAUTOIS.

Musical staff for Hautbois, second system. Treble clef, 3/4 time signature. Continuation of the first system with similar rhythmic patterns.

HAUTOIS.

Musical staff for Hautbois, third system. Treble clef, 3/4 time signature. Continuation of the first system.

Musical staff for Hautbois, fourth system. Treble clef, 3/4 time signature. Continuation of the first system.

Musical staff for Hautbois, fifth system. Treble clef, 3/4 time signature. Continuation of the first system.

Musical staff for Hautbois, sixth system. Treble clef, 3/4 time signature. Continuation of the first system.

Entrée de Pastres, de Pastourelles, de Bergers & de Bergeres.

Musical staff for Hautbois, seventh system. Treble clef, 8/4 time signature. The tempo is marked *fort gay.* The staff contains a series of eighth notes, mostly beamed together. The piece ends with a fermata.

Musical staff for Hautbois, eighth system. Treble clef, 8/4 time signature. Continuation of the seventh system. The piece ends with a fermata.

Musical staff for Hautbois, ninth system. Treble clef, 8/4 time signature. Continuation of the seventh system. The piece ends with a fermata.

Musical staff for Hautbois, tenth system. Treble clef, 8/4 time signature. Continuation of the seventh system. The piece ends with a fermata.

Musical staff for Hautbois, eleventh system. Treble clef, 8/4 time signature. Continuation of the seventh system. The piece ends with a fermata.

T R A G E D I E.

The first system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with various note values and rests. The second staff is in bass clef and contains a bass line with similar notation. The third and fourth staves are also in bass clef and contain more complex rhythmic patterns. The fifth staff is in bass clef and contains a melodic line. The system concludes with a double bar line and a fermata.

A set of five empty musical staves, consisting of five horizontal lines without any notation.

The second system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line. The second staff is in bass clef and contains a bass line. The third, fourth, and fifth staves are in bass clef and contain more complex rhythmic patterns. The system concludes with a double bar line and a fermata.

A set of five empty musical staves, consisting of five horizontal lines without any notation.

R O L A N D ;

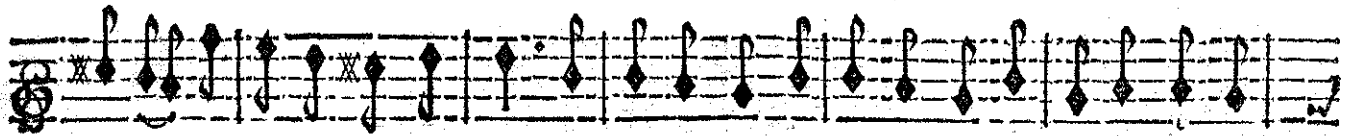
Five staves of musical notation for the piece 'Roland'. The first staff is in treble clef, and the subsequent four are in bass clef. The music consists of rhythmic patterns with various note values and accidentals, typical of a lute or harpsichord accompaniment.

Un Pastre, & une Pastourelle, chantent l'Air qui suit.

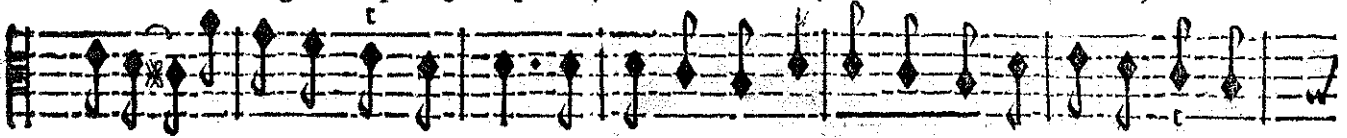
Three staves of musical notation with lyrics in French. The first staff is in treble clef, and the second and third are in bass clef. The lyrics are: "Vivez en paix, Vivez en paix, Amants, foyez fidelles, Aimez-vous à jamais. Vos". The music is in 8/4 time and includes dynamic markings like *fn.* and *tr.*

Three staves of musical notation with lyrics in French. The first staff is in treble clef, and the second and third are in bass clef. The lyrics are: "ardeurs mutuelles Comblent vos souhaits. C'est un bonheur extrême, D'obtenir ce qu'on". The music includes various rhythmic patterns and accidentals.

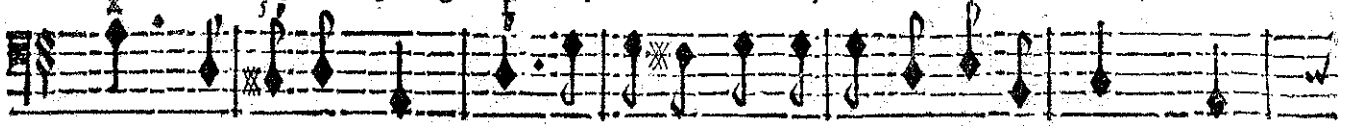
BASSE-CONTINUE.



aime Sans languir trop longtemps. Soyez constants, Soyez constants, Aimez toujours de



aime Sans languir trop longtemps. Soyez constants, Soyez constants, Aimez toujours de



BASSE-CONTINUE.



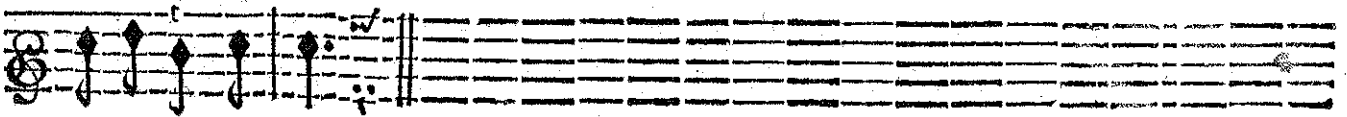
mesme, Vivez toujours contêts. Que les amours sont belles Quand elles sont nouvelles ! Quel



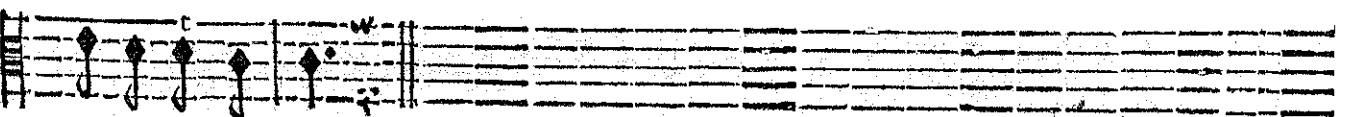
mesme, Vivez toujours contêts. Que les amours sont belles Quand elles sont nouvelles ! Quel



BASSE-CONTINUE.



bien a plus d'attraits !



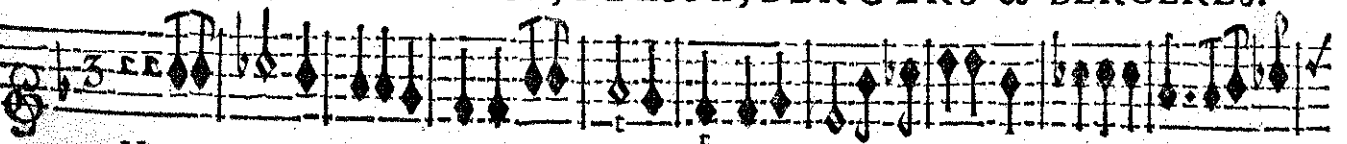
bien a plus d'attraits !



BASSE-CONTINUE.

SCENE IV.

ROLAND, CORIDON, BELISE, BERGERS & BERGERES.



HAUTBOIS.



HAUTBOIS.



BASSE-CONTINUE.

ROLAND,

The first system consists of two staves. The upper staff is a treble clef staff with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with various note values and rests. The lower staff is a bass clef staff with figured bass notation, including figures such as 6, 6, 6x, x, 6, 6x, and 4.

BASSE-CONTINUE.

The second system features a treble clef staff with the lyrics "J'aimeray toujours mon Berger." written below it. The notation includes a key signature of one flat and a common time signature.

J'aimeray toujours mon Berger.

The third system consists of two staves. The upper staff is a treble clef staff with the lyrics "J'aimeray toujours ma Bergere, Mon amour est fin-" written below it. The lower staff is a bass clef staff with figured bass notation, including figures such as 6x, x, 6, 6x, 4, and x.

J'aimeray toujours ma Bergere,

Mon amour est fin-

BASSE-CONTINUE.

The fourth system features a treble clef staff with the lyrics "Mon cœur ne peut changer. J'aimeray toujours mon Ber-" written below it. The notation includes a key signature of one flat and a common time signature.

Mon cœur ne peut changer. J'aimeray toujours mon Ber-

The fifth system consists of two staves. The upper staff is a treble clef staff with the lyrics "cere. J'aimeray toujours ma Bergere." written below it. The lower staff is a bass clef staff with figured bass notation, including figures such as 6, 6, 4, 3, 6x, 6, 1x, 4, and 3.

cere. J'aimeray toujours ma Bergere.

BASSE-CONTINUE.

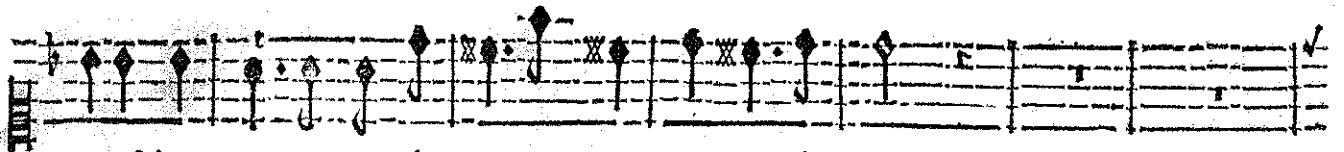
The sixth system features a treble clef staff with the lyrics "ger. Mon amour est sincere Mon cœur ne peut chāger. Mō cœur ne peut chāger. Mō amour est fin-" written below it. The notation includes a key signature of one flat and a common time signature.

ger. Mon amour est sincere Mon cœur ne peut chāger. Mō cœur ne peut chāger. Mō amour est fin-

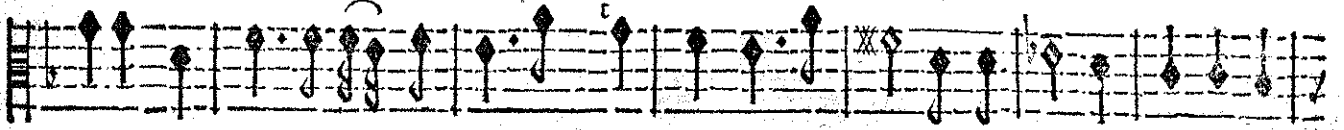
The seventh system consists of two staves. The upper staff is a treble clef staff with the lyrics "Mon amour est sincere Mon cœur ne peut chāger. Mō cœur ne peut chāger. Mō amour est fin-" written below it. The lower staff is a bass clef staff with figured bass notation, including figures such as 6 and 6x.

Mon amour est sincere Mon cœur ne peut chāger. Mō cœur ne peut chāger. Mō amour est fin-

BASSE-CONTINUE.



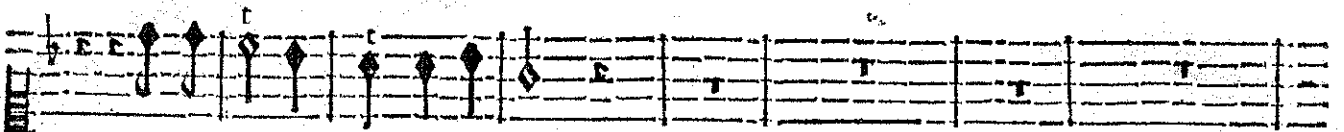
cere, Mon cœur ne peut changer. Mon cœur ne peut changer.



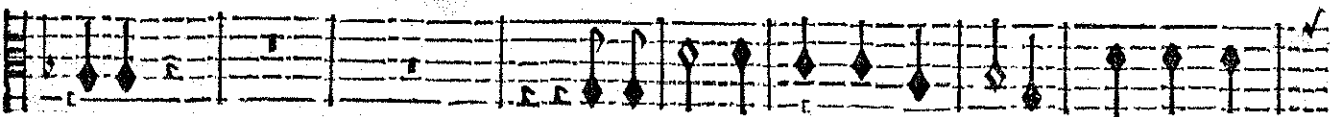
cere, Mon cœur ne peut changer. Mon cœur ne peut changer. J'aimeray toujours ma Ber-



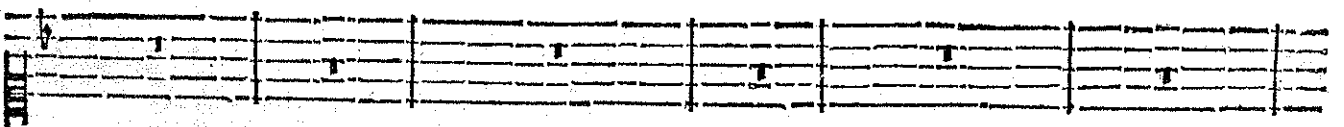
BASSE-CONTINUE.



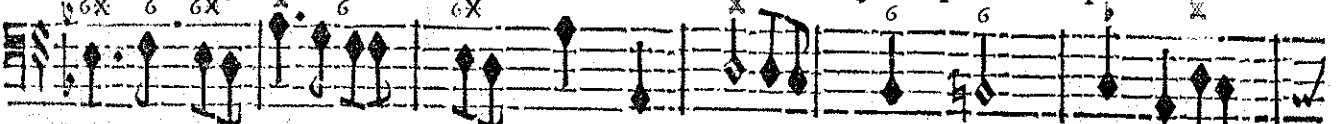
J'aimeray toujours mon Berger.



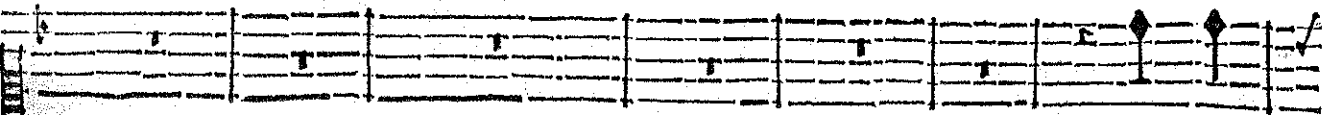
BASSE-CONTINUE.



gers ny ses appas Ne me rendroïent point infidelle. Je ne quitterois pas Ma Ber-



BASSE-CONTINUE.



Quand des



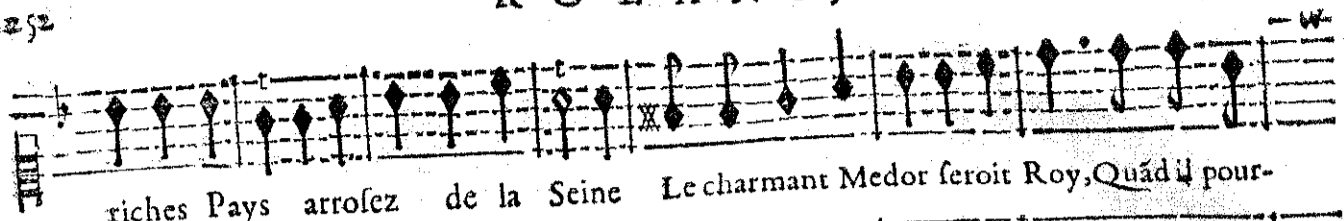
gere pour elle. Je ne quitterois pas Ma Bergere pour elle.



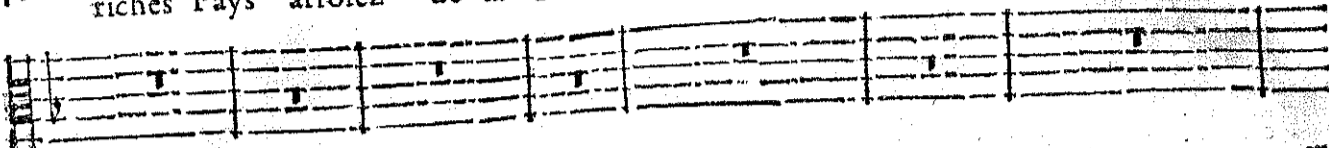
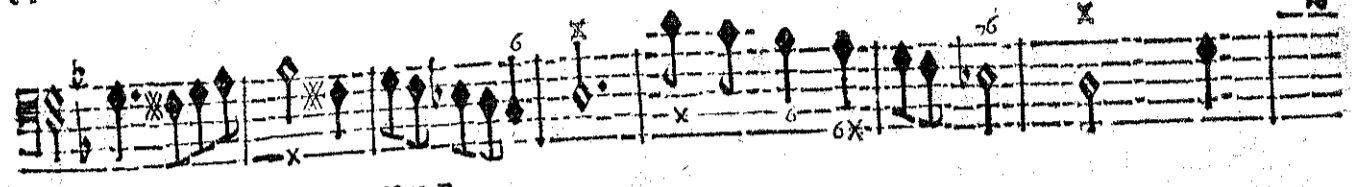
BASSE-CONTINUE.

ROLAND,


252



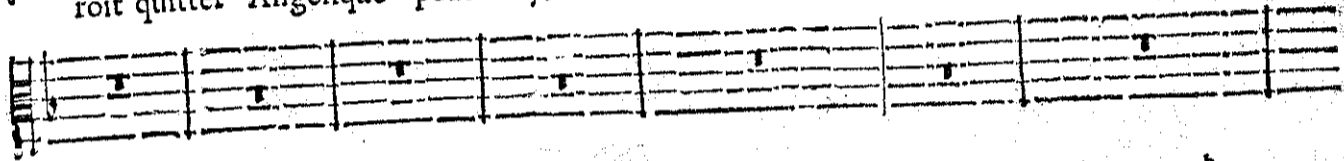
riches Pays arrosez de la Seine Le charmant Medor seroit Roy, Quand il pour-

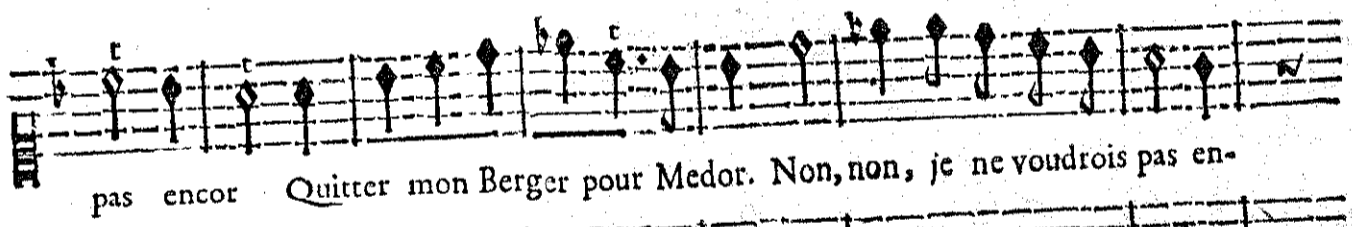
BASSE-CONTINUE.



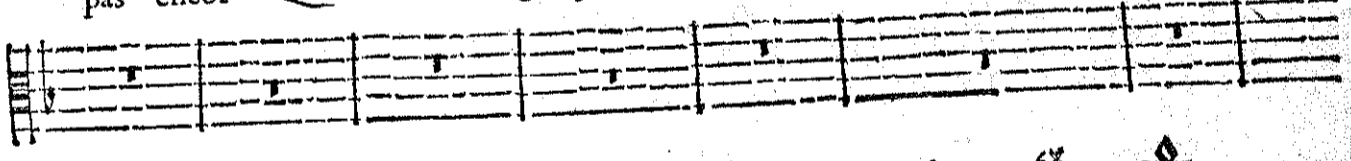
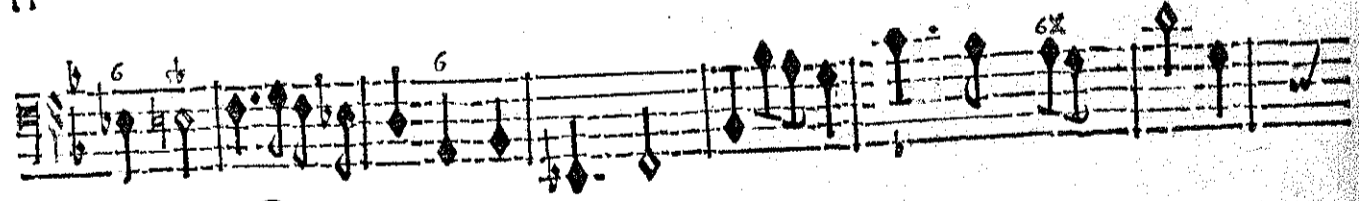
roit quitter Angelique pour moy, Et me faire une grande Reyne, Non, je ne voudrois



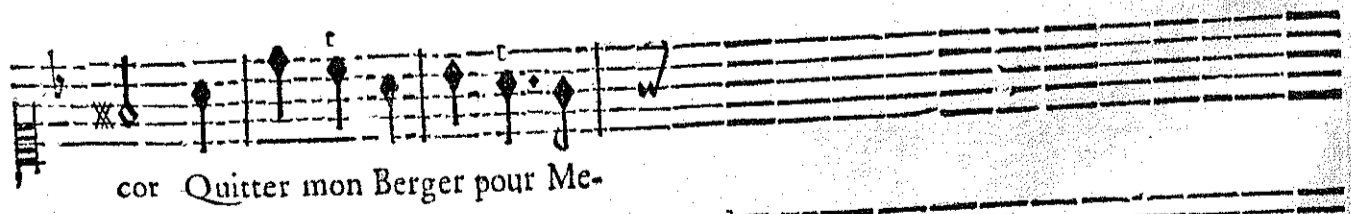

BASSE-CONTINUE.



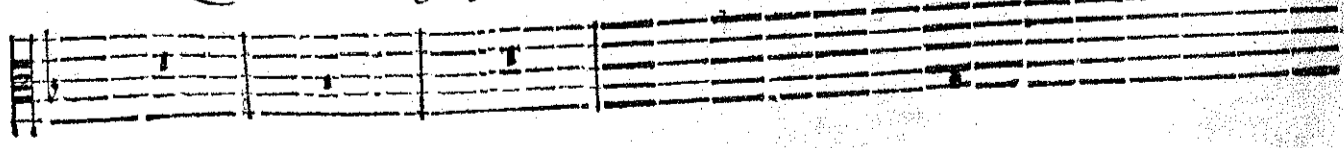
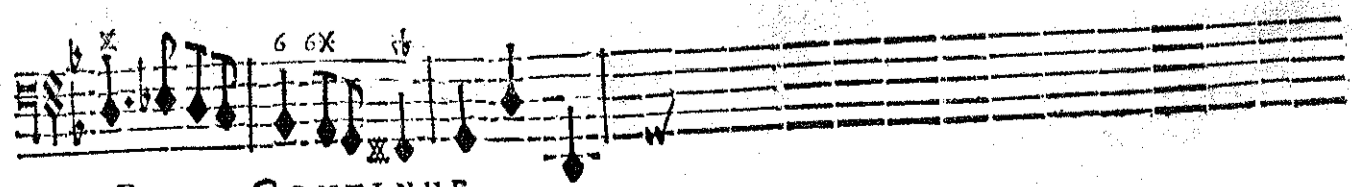
pas encor Quitter mon Berger pour Medor. Non, non, je ne voudrois pas en-

BASSE-CONTINUE.



cor Quitter mon Berger pour Me-

BASSE-CONTINUE

dor.

ROLAND.

Ce font d'heureux Amâts dont l'histoire est pu-

Que dites-vousi- cy de Medor, d'Ange- lique ?

BASSE-CONTINUE.

Ils ont avec re- gret quitté ce beau fe-

blique Dans tous les Hameaux d'alen- tour.

BASSE-CONTINUE.

jour; Ces Arbres, ces Rochers, cette Grotte ru- stique, Tout parle icy de leur a-

BASSE-CONTINUE.

ROLAND,

mour.

Reposez- vous sur ce lit de ver-

Ah! ah! je succombe au tourment que j'en- dure.

BASSE-CONTINUE:

Vous paraissez chagrin; Elcoutez à loisir De ces heureux Amans l'agreable avan-

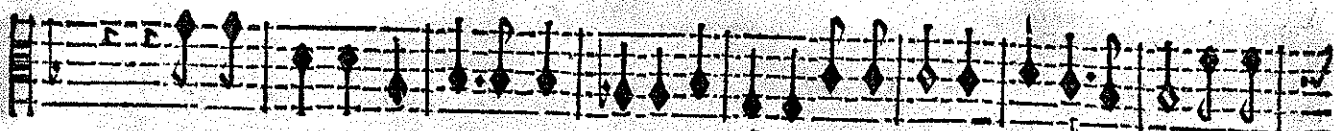
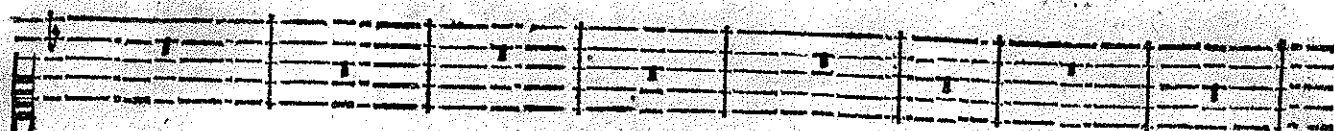
dure.

BASSE-CONTINUE.

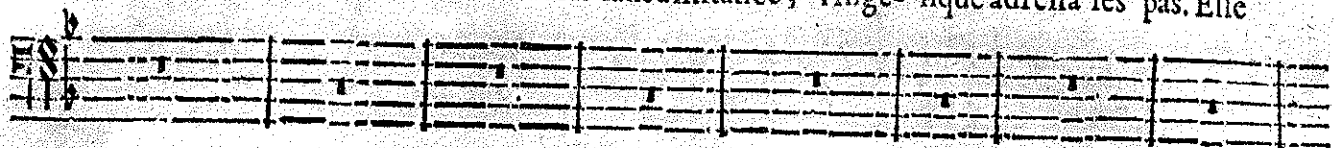
ture, Vous l'entendrez avec plai- fir.

BASSE-CONTINUE.

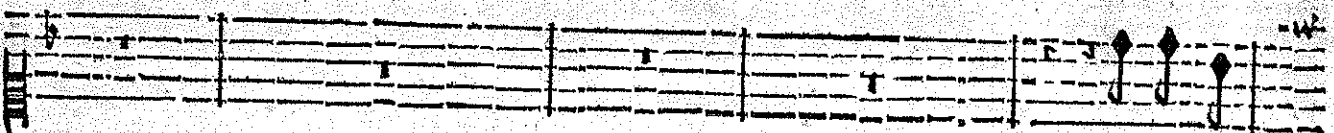
PRELUDE.



En des lieux où Medor mourroit sans assistance, Ange-lique adressa ses pas. Elle



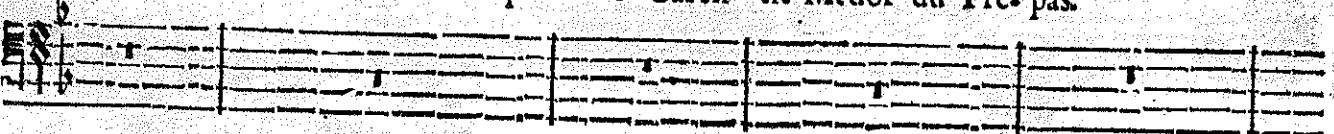
BASSE-CONTINUE.



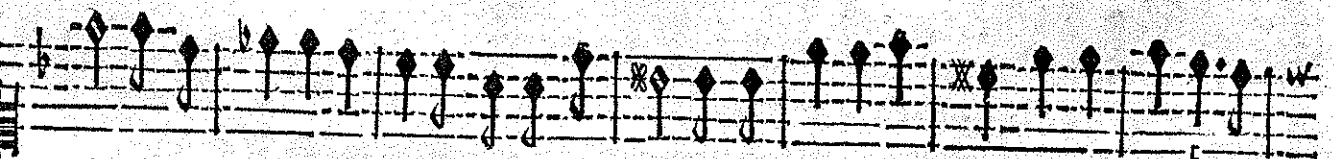
D'un grand Em-



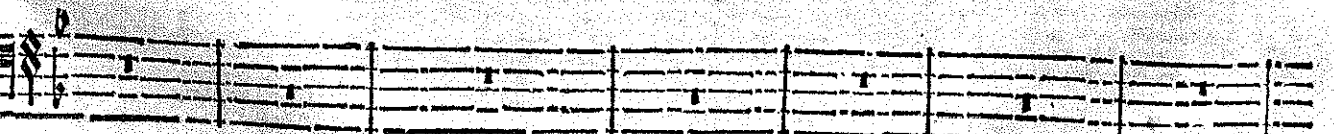
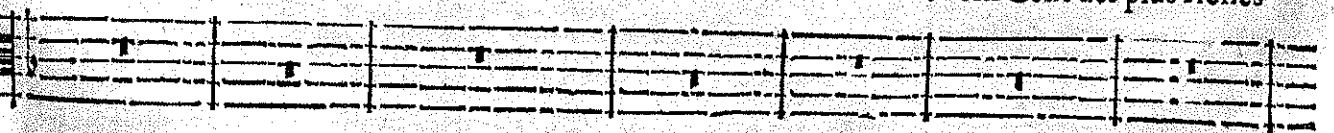
peut se servir d'un Art dont la puissance Garen-tit Medor du Tré-pas.



BASSE-CONTINUE.



pire Angelique est Maistresse: Elle est charmante, elle avoit à son choix Cent des plus riches



BASSE-CONTINUE.

ROLAND;

Rois; Medor est sans biens, sans noblesse; Mais Medor est si beau qu'elle l'a preferé A cent

BASSE-CONTINUE

Rois qui pour elle ont en vain soupiré. Mais Medor est si beau qu'elle l'a preferé A cent

BASSE-CONTINUE.

Rois qui pour elle ont en vain soupiré.

On ne peut s'aimer davantage, Jamais bon-

BASSE-CONTINUE.

Ils se font donné devant nous La foy de mari- age.

heur ne fut plus doux. Quand le festin fut

BASSE-CONTINUE.

Ils estoient enchantez dans ces belles Retraites.

prest, il falut les chercher. On eût

BASSE-CONTINUE.

peine à les arracher De l'endroit charmant ou vous estes.

Ou suis-je? juste Ciel! ou

BASSE-CONTINUE.

ROLAND,

Demeurez, & voyez nos danfes & nos jeux.

On m'a promis cette

fuis-je? mal'heureux!

BASSE-CONTINUE.

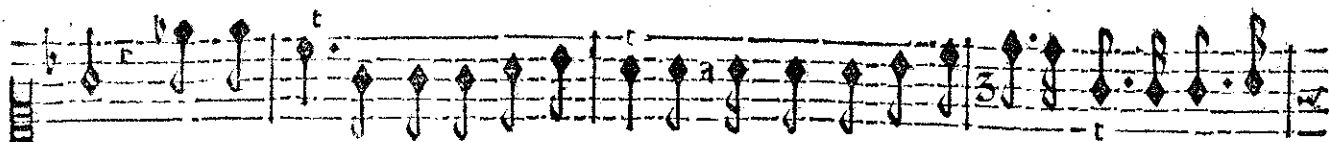
belle Bergere; Honnorez nostre Nopce, on la fera demain.

BASSE-CONTINUE.

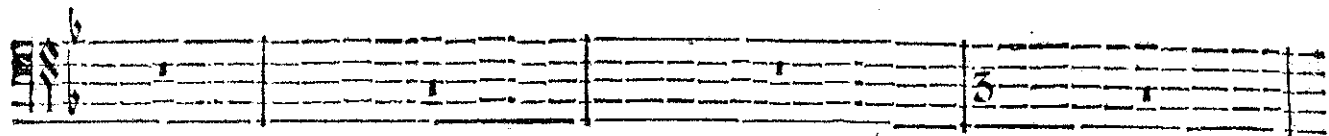
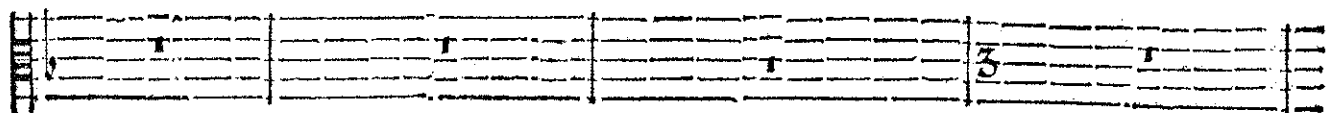
Ils ont prié mon Pere De les conduire au Port le plus prochain. Le voi-

mants?

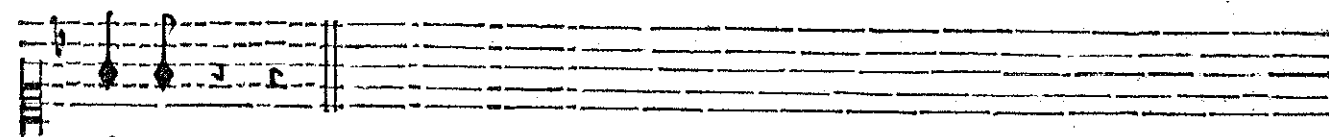
BASSE-CONTINUE.



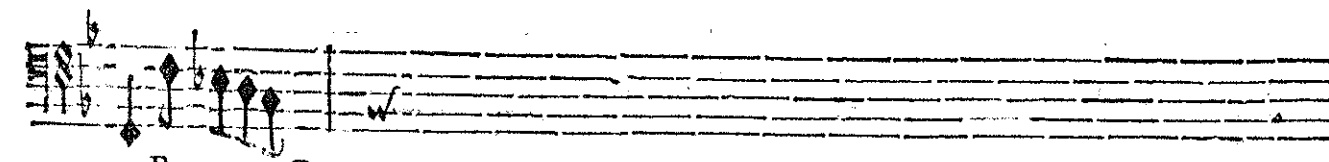
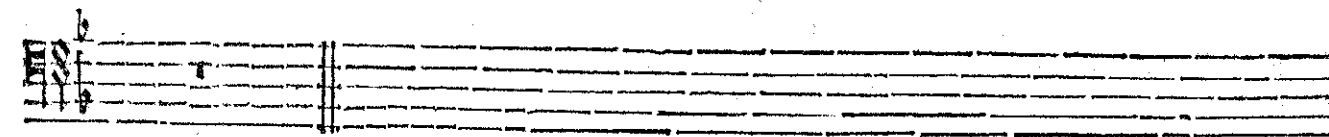
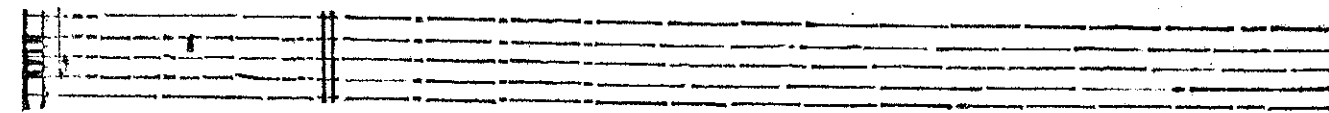
cy. Demeurez, si vous me voulez croire, Vous apprendrez de luy le reste de l'Hi-



BASSE-CONTINUE.



toire.

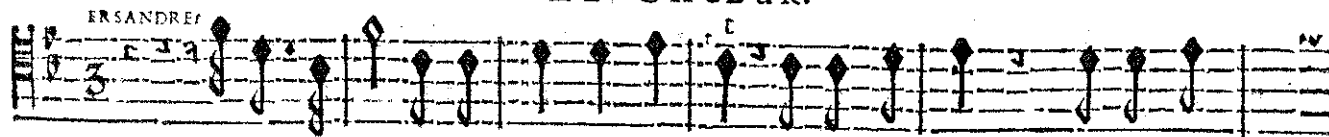


BASSE-CONTINUE.

SCENE V.

TERSANDRE, ROLAND, CORIDON, BELISE,

LE CHOEUR.



Allez, Allez, laissez-nous Soins fascheux, esloignez-vous Esloignez-

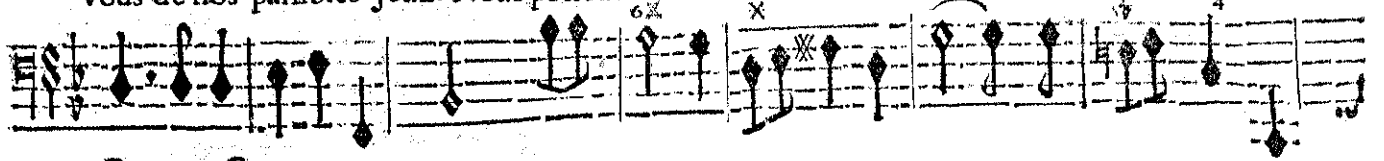


BASSE-CONTINUE.

ROLAND;



vous de nos paisibles Jeux. Nous possédons un bien inestimable Qui comblera nos



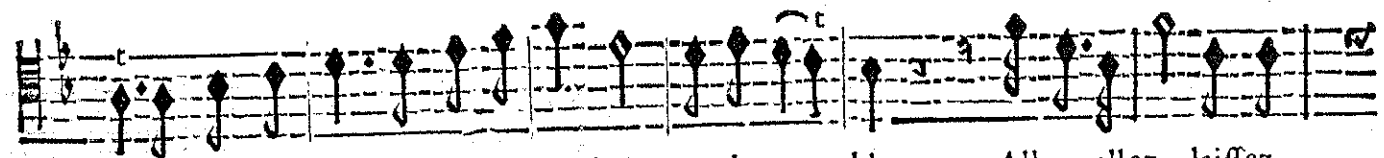
BASSE-CONTINUE.



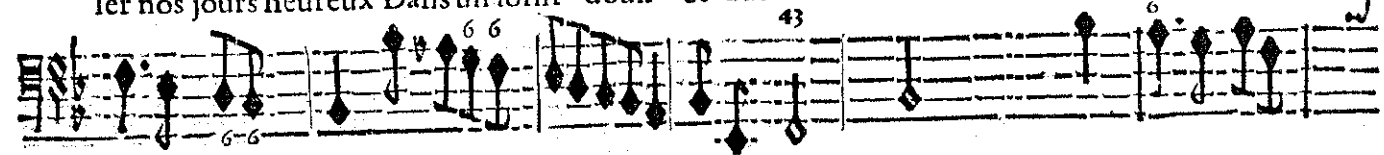
vœux. Laissez couler nos jours heureux Dans un loisir doux & durable. Laissez cou-



BASSE-CONTINUE.



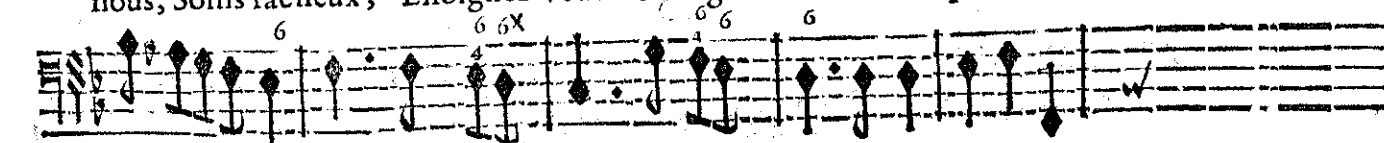
ler nos jours heureux Dans un loisir doux & durable. Allez, allez, laissez-



BASSE-CONTINUE.

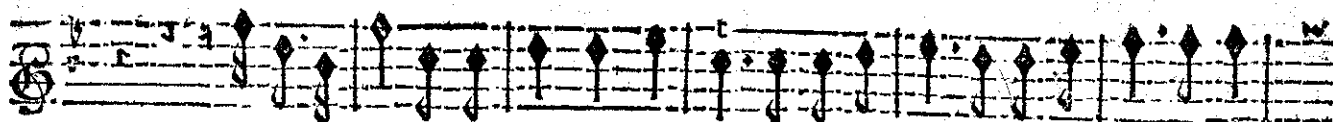


nous, Soins fâcheux, Esloignez-vous Esloignez-vous de nos paisibles

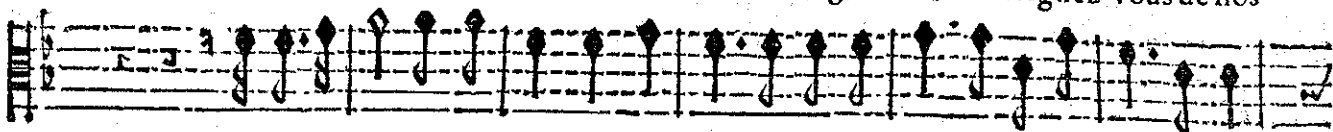


BASSE-CONTINUE.

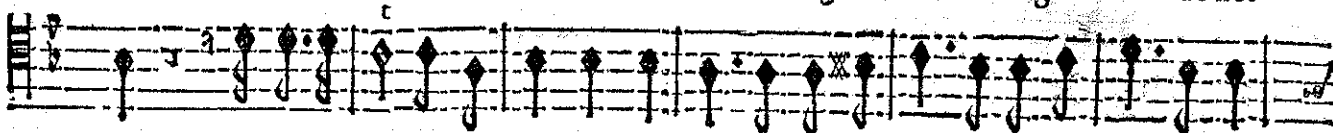
CHOEURS.



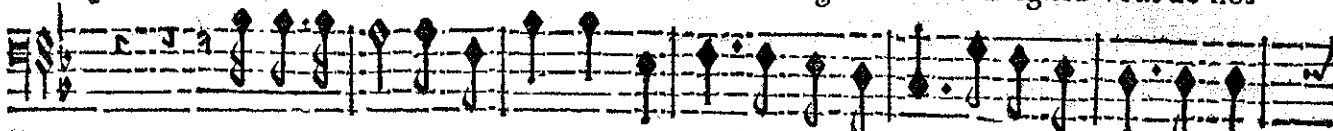
Allez, allez, laissez-nous Soins fâcheux, Esloignez-vous Esloignez vous de nos



Allez, allez, laissez-nous Soins fâcheux, Esloignez-vous Esloignez vous de nos



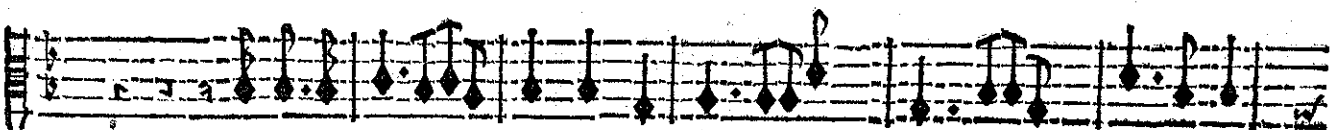
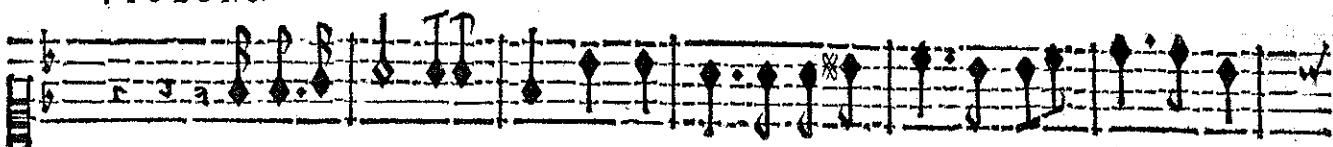
Jeux. Allez, allez, laissez-nous Soins fâcheux, Esloignez-vous Esloignez-vous de nos



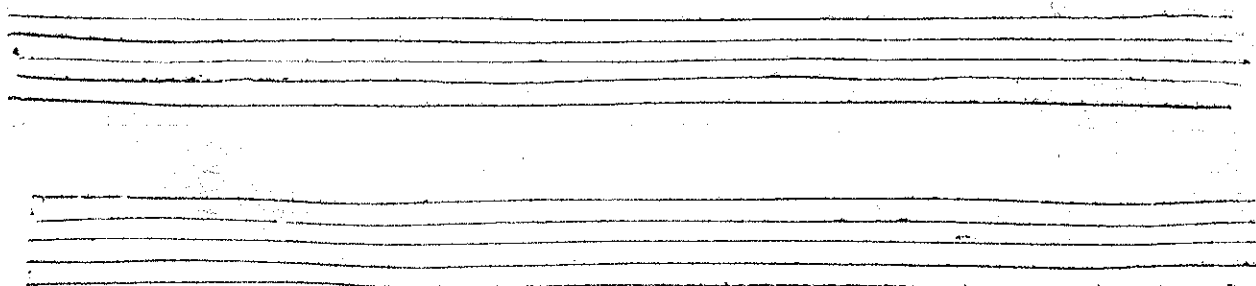
Allez, allez, laissez-nous, Soins fâcheux, Esloignez vous Esloignez-vous de nos



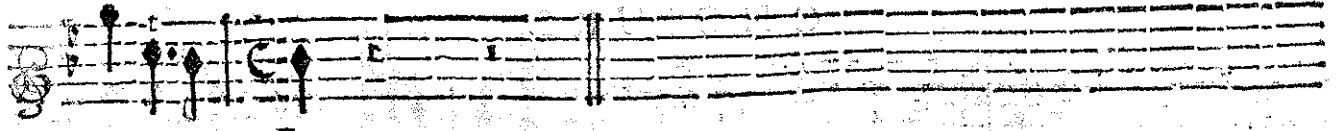
VIOLONS.



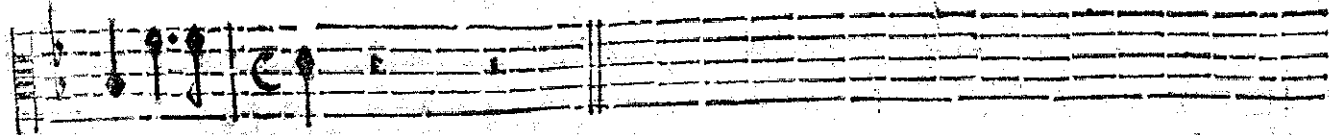
BASSE-CONTINUE.



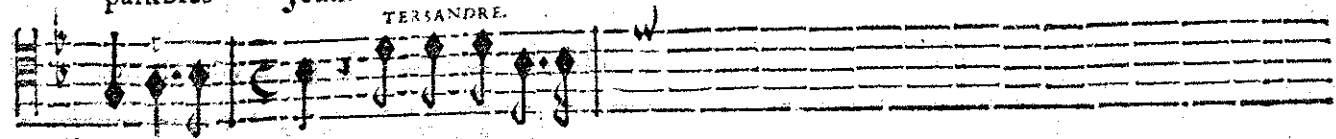
ROLAND;



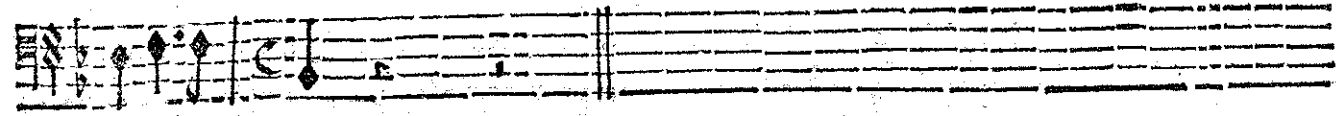
paissibles Jeux.



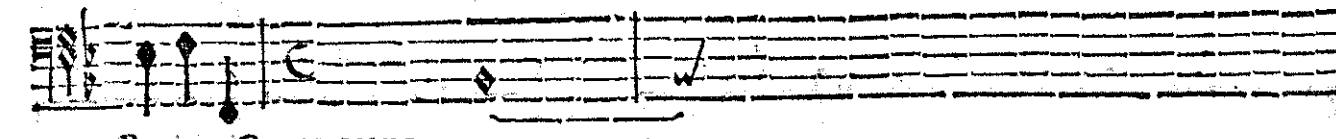
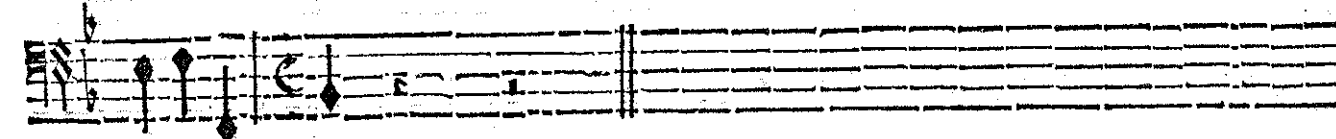
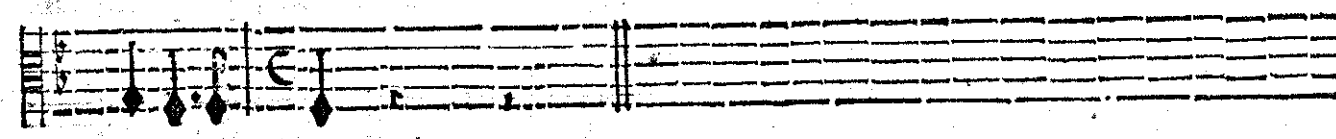
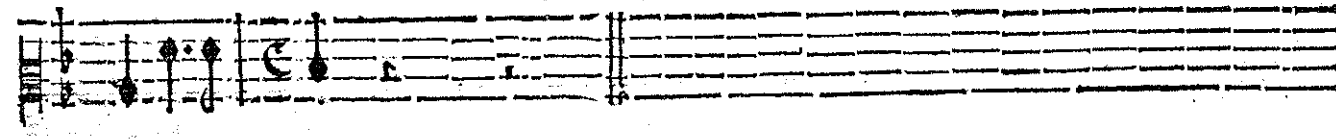
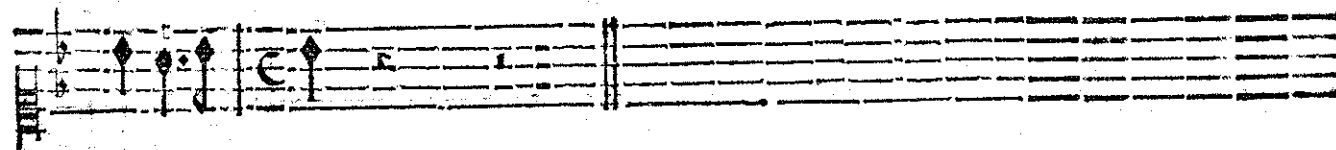
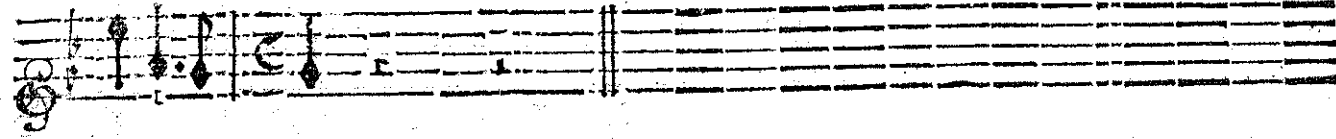
paissibles Jeux.



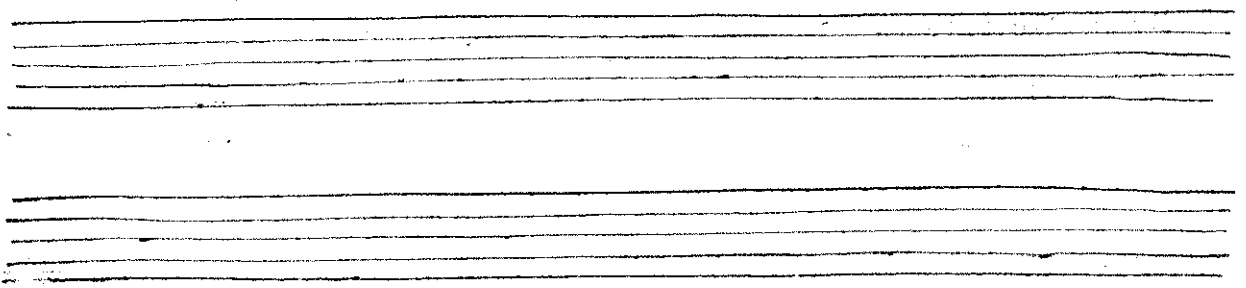
paissibles Jeux. J'av veu partir du

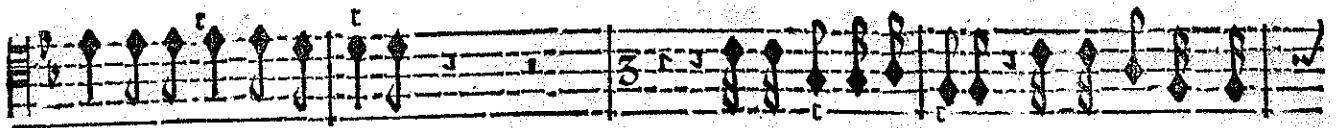


paissibles Jeux.



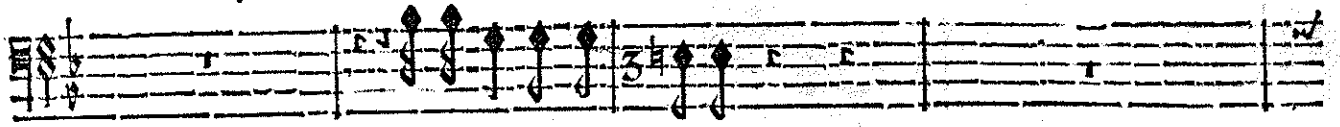
BASSE CONTINUE.



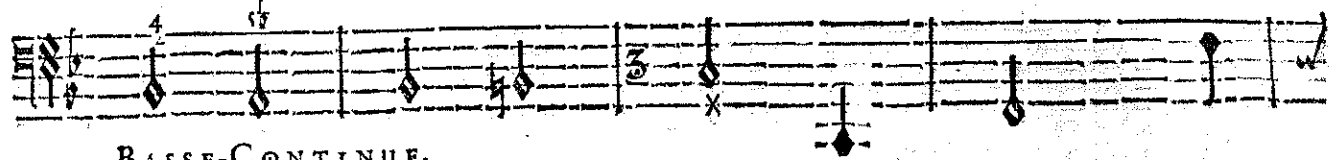


Port cette Reyne si belle.

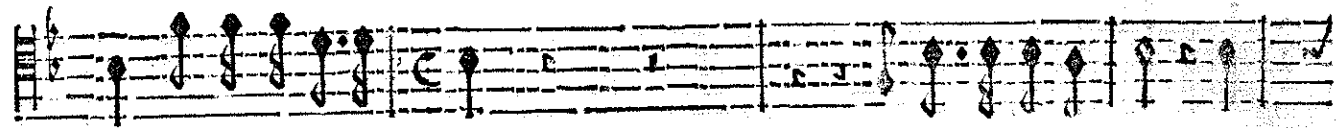
Et Medor avec elle : Elle en fait un grand



Angeliqûe est partie ?

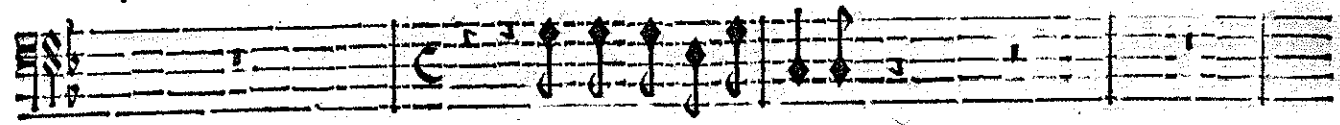


BASSE-CONTINUE.

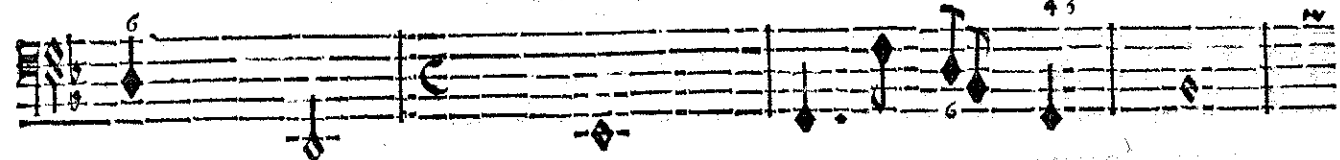


Roy, c'est son unique soin.

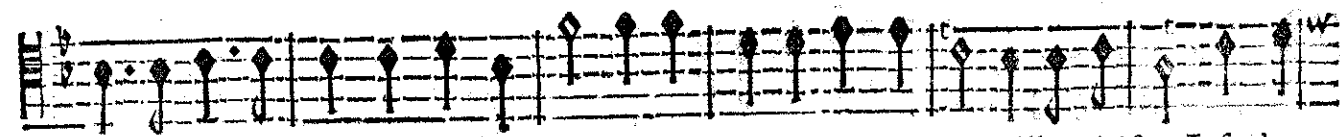
Ils sont déjà bien loin. Dans



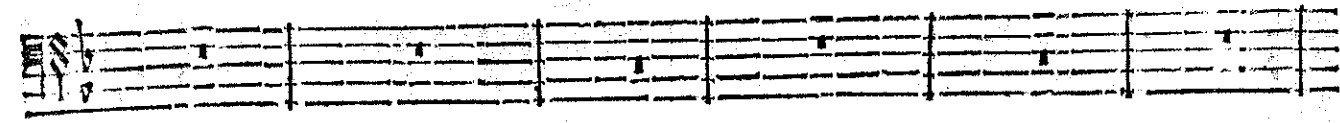
Ils sont partis ensemble ?



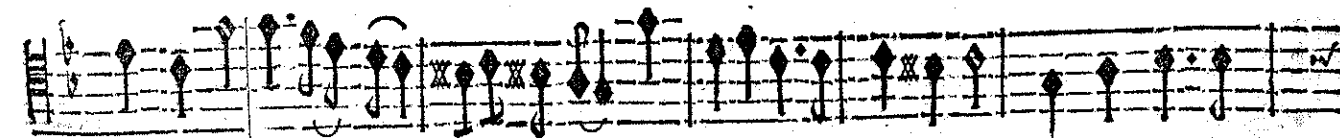
BASSE-CONTINUE.



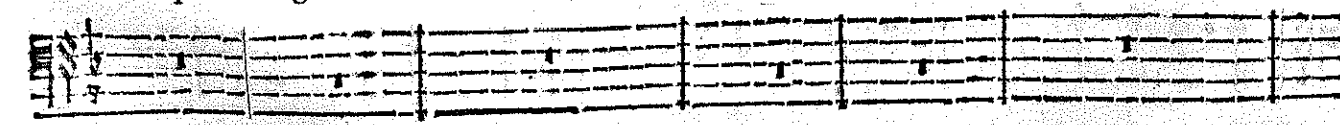
les Climats les plus heureux du Monde, Ils vont en paix goûter mille plaisirs. Jusqu'au



BASSE-CONTINUE.



vent qui re-gne sur l'On de, Tout favorise leurs desirs. Jusqu'au vent qui



BASSE-CONTINUE.

ROLAND,

re- gne sur l'On- de, Tout favo-

BASSE-CONTINUE.

rife leurs de- firs. Angelique a vou.

Ils se font des robes tous deux à ma van- geance!

BASSE-CONTINUE.

lu passer nostre espe- rance. Voyez ce Brasse- let.

Que voy-je: Infortuné! J'ay remis en ses

BASSE-CONTINUE.

Pour le

mains ce Prix de mon cou- rage, De mon fidel amour c'est un precieux gage.

BASSE-CONTINUE.

BELISE. TERSANDRE.

prix de nos soins elle nous l'a donné.

O Ciel! J'ay receu ce Don de sa main

CORIDON.

Ciel! O Ciel!

BASSE-CONTINUE.

mesme; Nous fumes les tesmoins de son bonheur extrême, Elle a voulu nous rendre heu-

BASSE-CONTINUE.

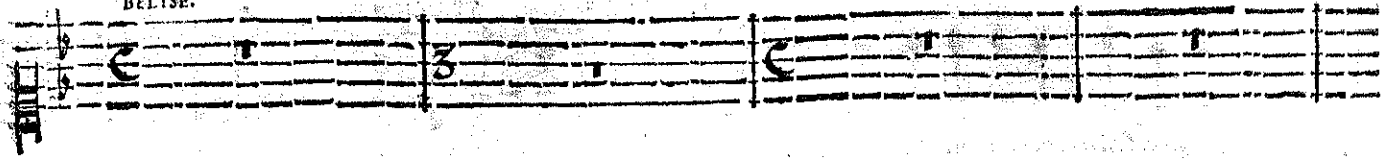
reux.

Ciel! puis-je estre accablé par un coup plus affreux!

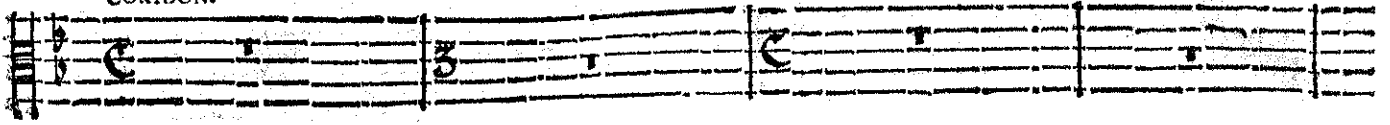
BASSE-CONTINUE.

ROLAND;

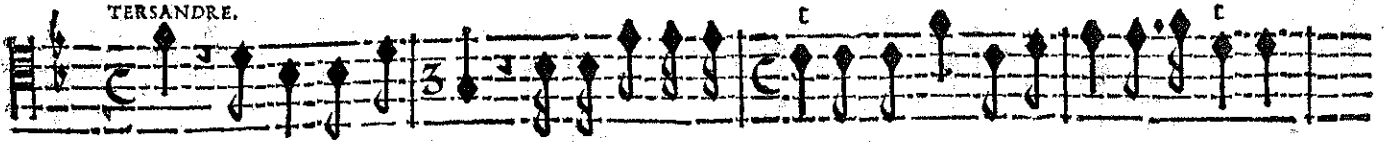
BELISE.



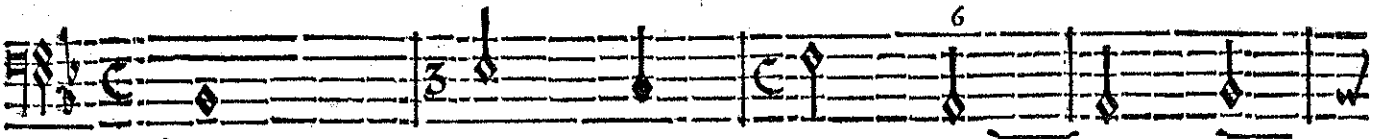
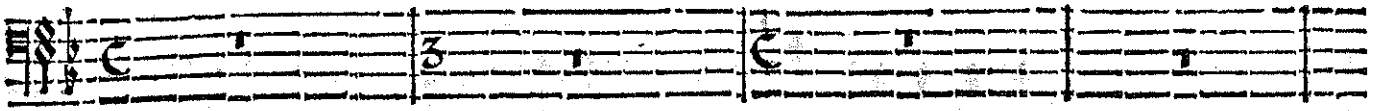
CORIDON.



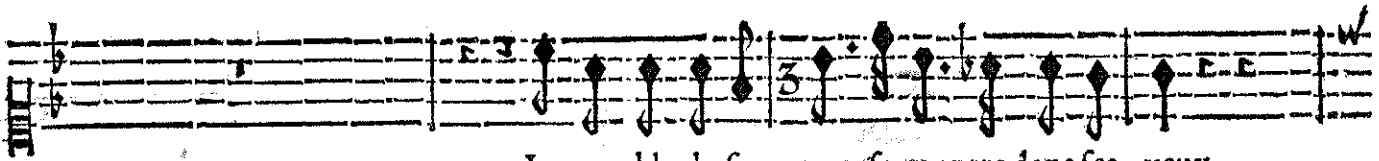
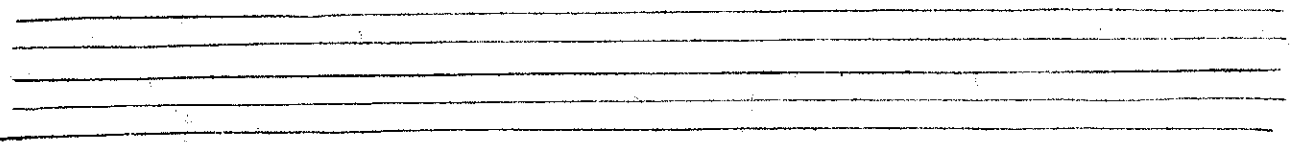
TERSANDRE.



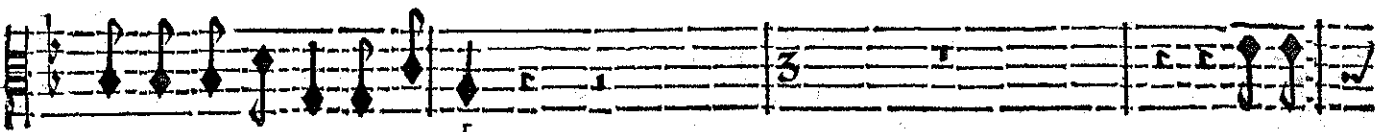
Mais, quel est ce Guerrier? aisément on de- vine Qu'il fort d'une illustre Origine.



BASSE-CONTINUE.

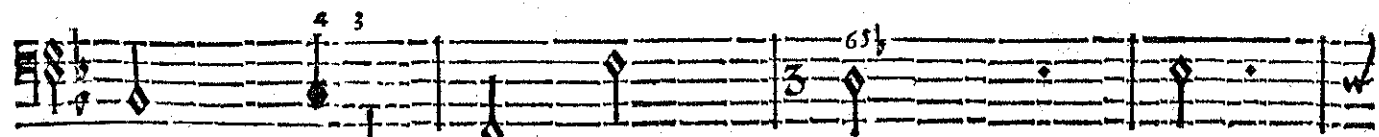
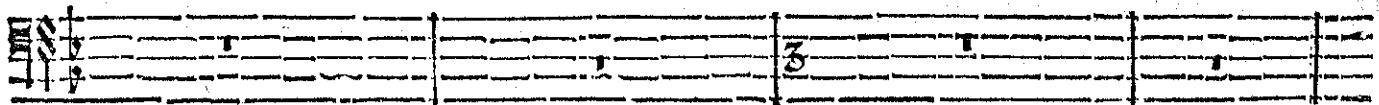


Le trouble de son cœur se montre dans ses yeux.

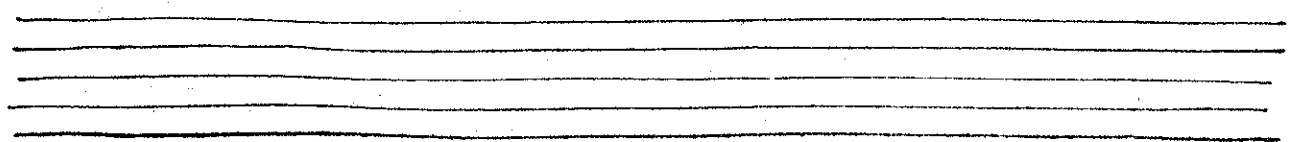


Nous l'avons trouvé dans ces lieux.

Il s'a-



BASSE-CONTINUE.



Il menace...

Il soupire...

gite...

Il pallit...

Son cœur souffre peut-être un amoureux mar-

BASSE-CONTINUE.

Quels terribles re-

gards.

tite. Nous devons plaindre ses dou-

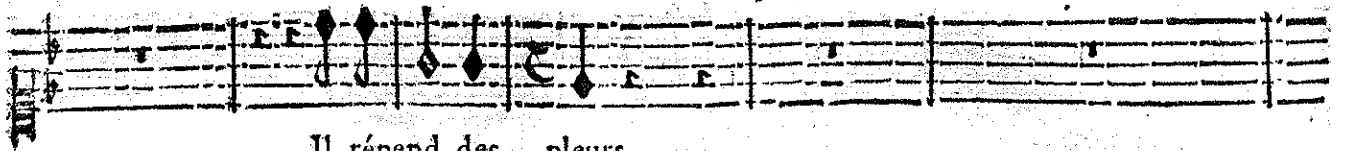
leurs.

Il mur-

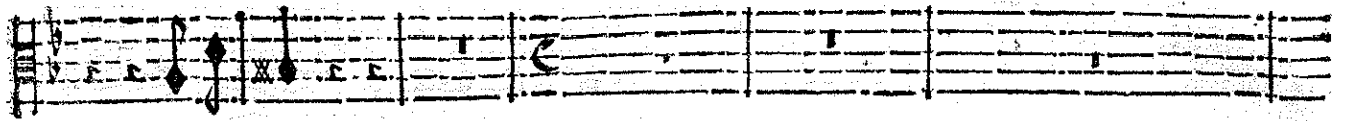
La Perfide...

BASSE-CONTINUE.

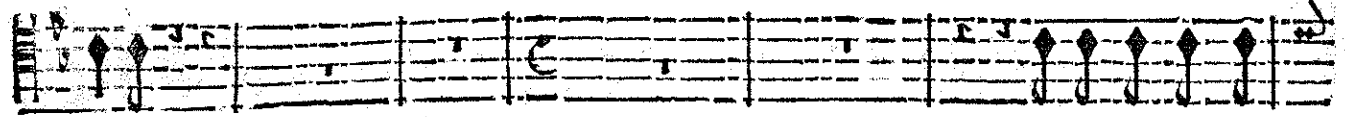
ROLAND,



Il réprend des pleurs.

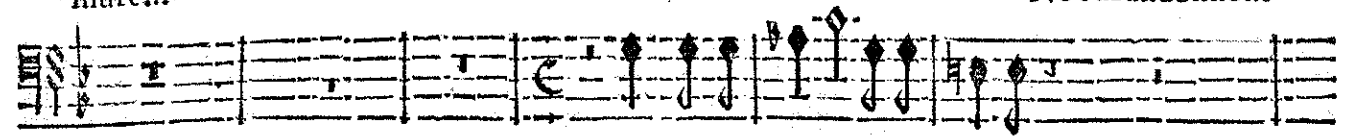


Il fremit!



mure...

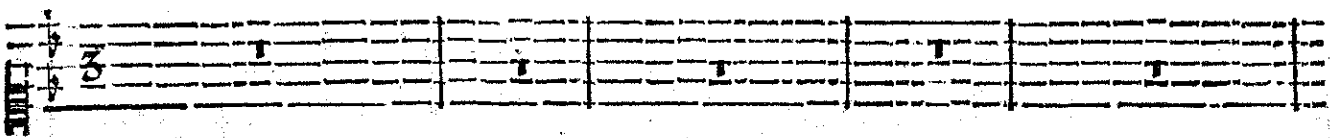
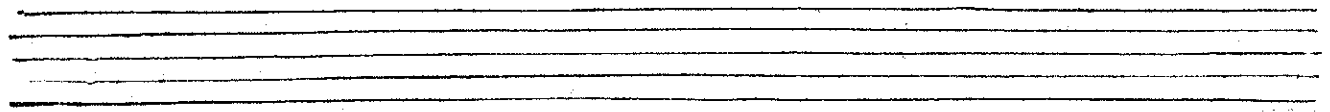
Ne l'abandonnons



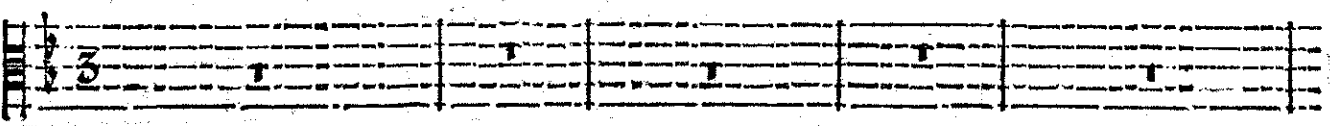
Tant de serments! ah! la Parjure!



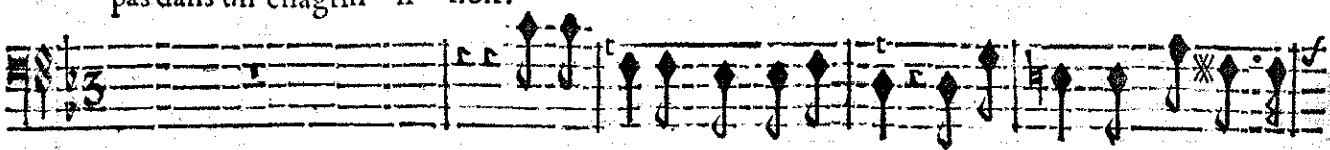
BASSE-CONTINUE.



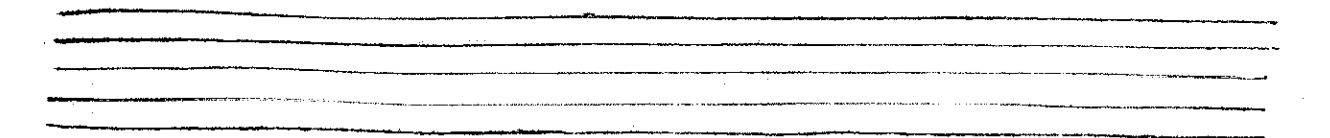
pas dans un chagrin si noir.

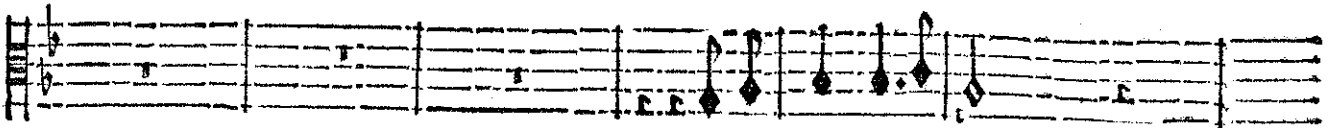
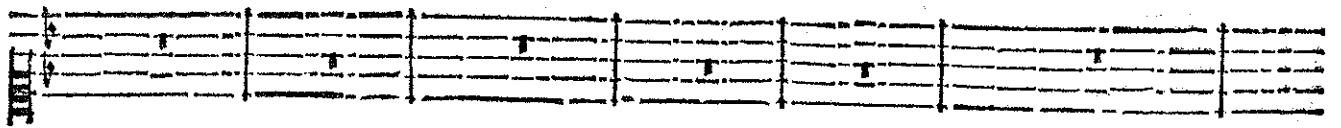


Elle rit de mon desespoir. Je l'aimois d'un amour si

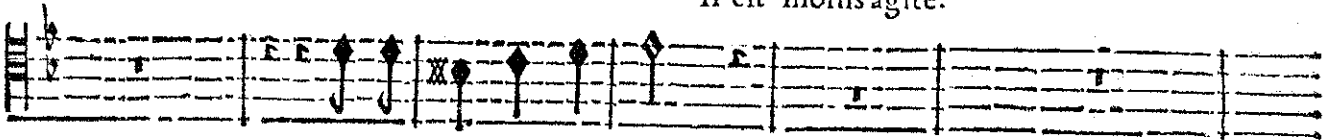


BASSE-CONTINUE.

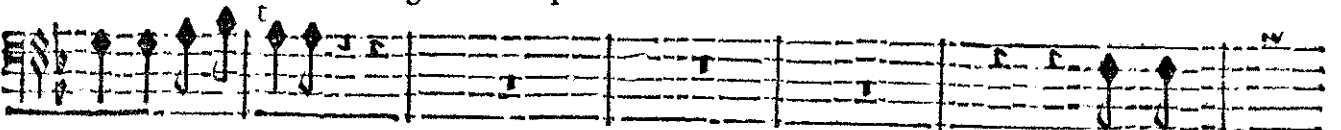




Il est moins agité.

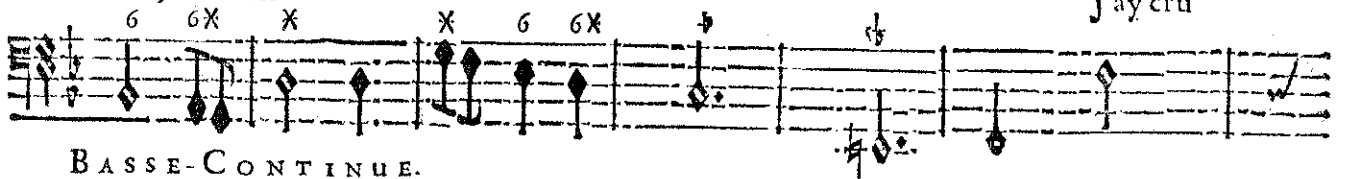


Ses regards sont plus doux.

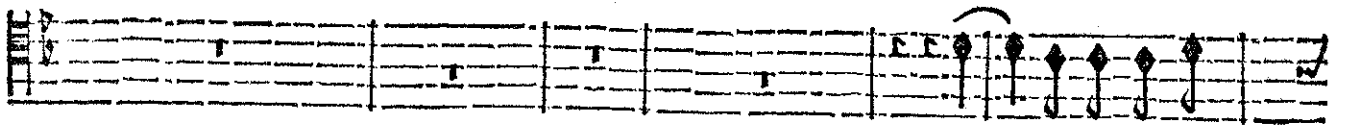
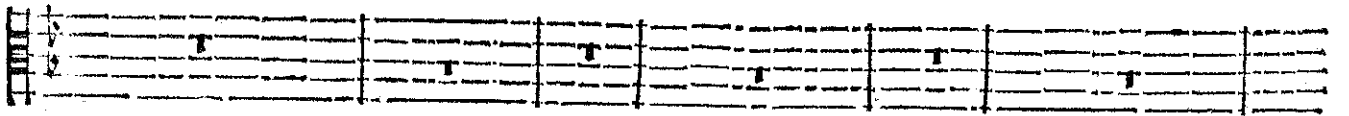
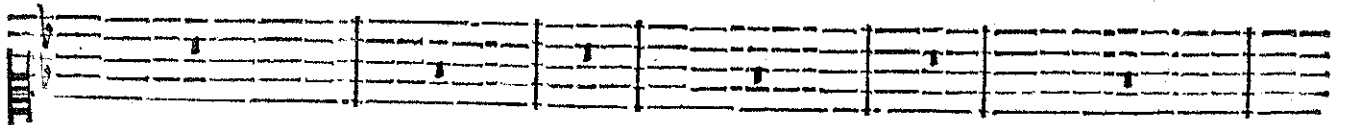
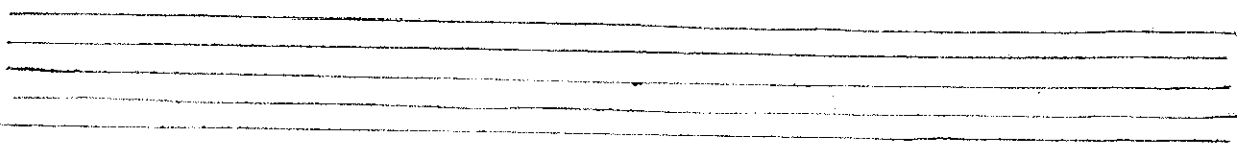


tendre, si fidelle.

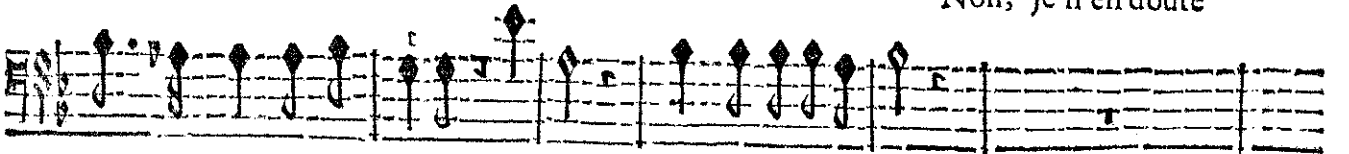
J'ay crû



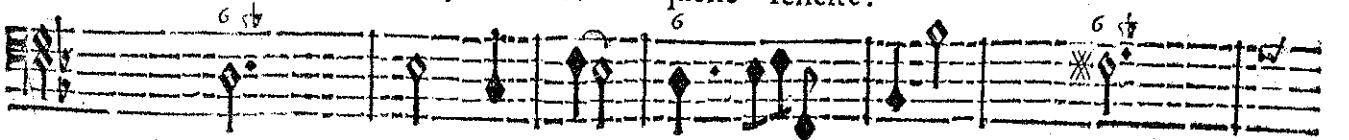
BASSE-CONTINUE.



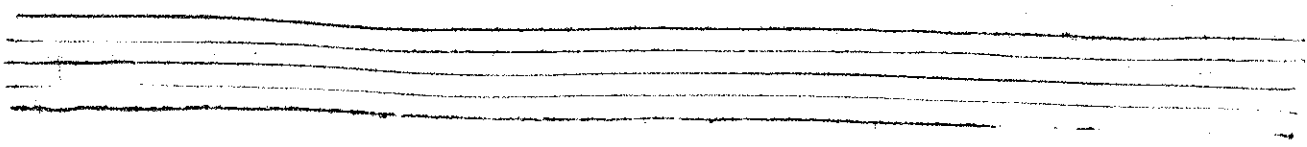
Non, je n'en doute



vivre heureux avec elle, Helas! quelle felicité!



BASSE-CONTINUE.



ROLAND,

Musical staff with notes and clef, part of the vocal line.

L'Amour peut-il causer cette sombre tristesse? On a

Musical staff with notes and clef, part of the vocal line.

Musical staff with notes and clef, part of the vocal line.

point, c'est l'Amour qui le blesse.

Musical staff with notes and clef, part of the vocal line.

Musical staff with notes, clef, and figured bass (6 6 6 X 6). Part of the basso continuo line.

BASSE-CONTINUE.

Empty musical staff.

Musical staff with notes and clef, part of the vocal line.

veu des Amants si contents dans ces Bois.

Musical staff with notes and clef, part of the vocal line.

Musical staff with notes and clef, part of the vocal line.

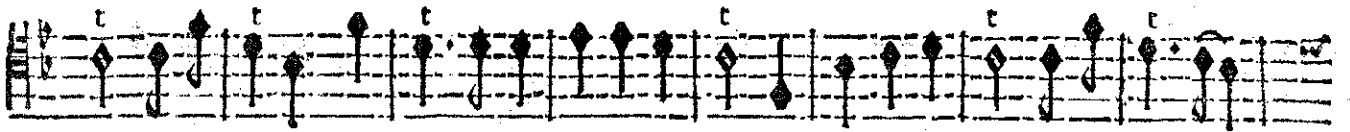
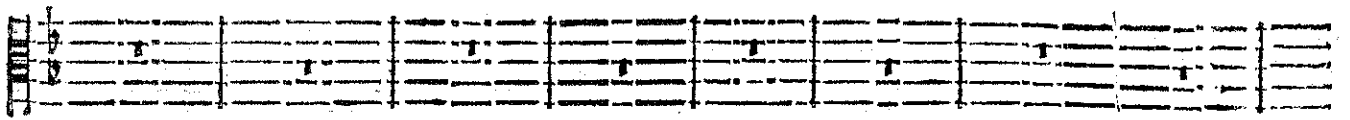
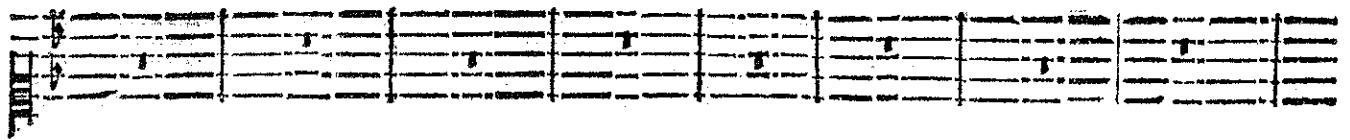
Qui fuit les amoureuses loix S'expose à des

Musical staff with notes and clef, part of the vocal line.

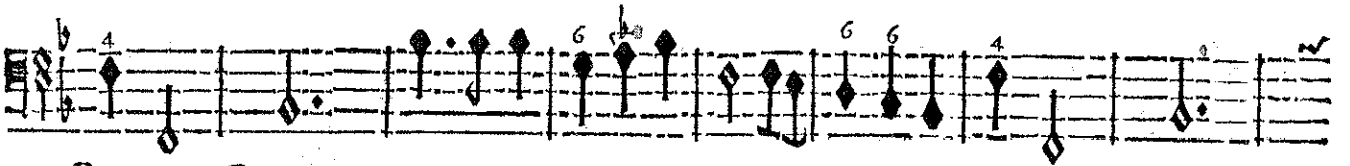
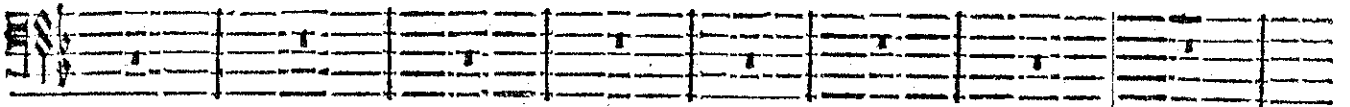
Musical staff with notes, clef, and figured bass (6 4 3 6 5b 6 6). Part of the basso continuo line.

BASSE-CONTINUE.

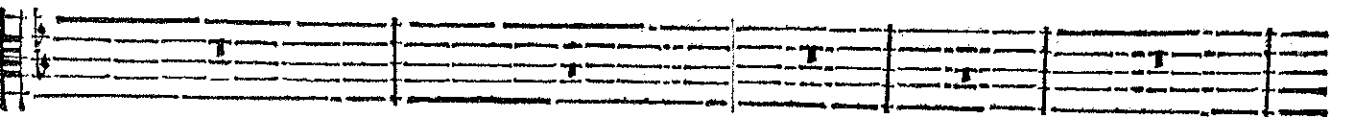
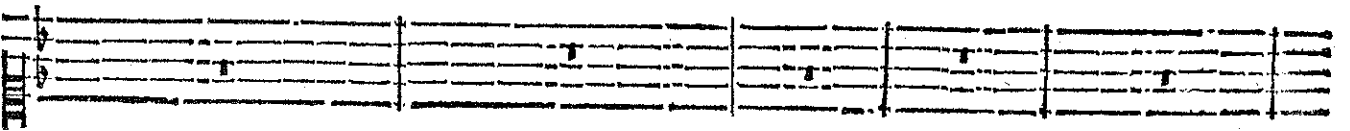
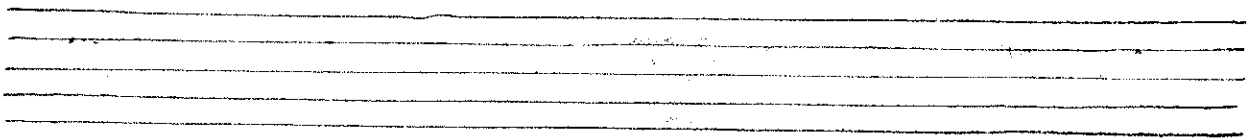
Empty musical staff.



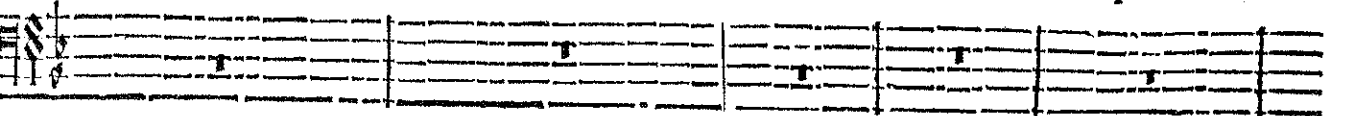
maux effroyables. Qui fuit les amoureuses loix S'expose à des maux effroyables.



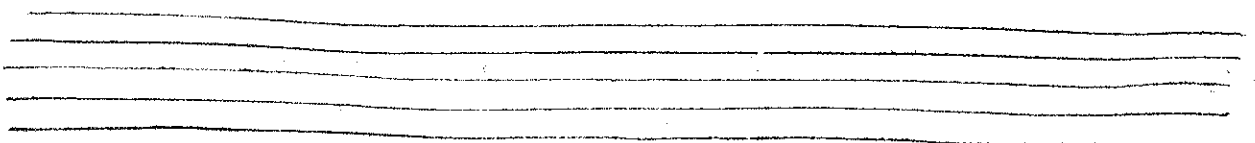
BASSE-CONTINUE.



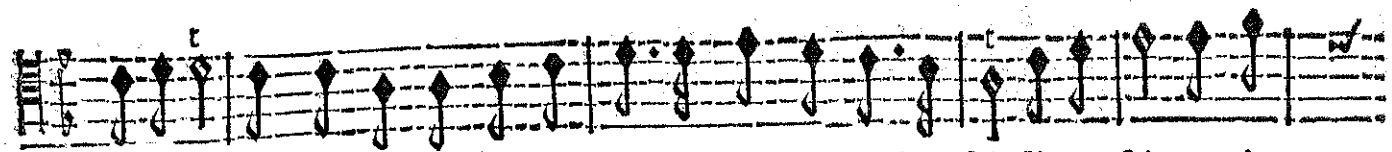
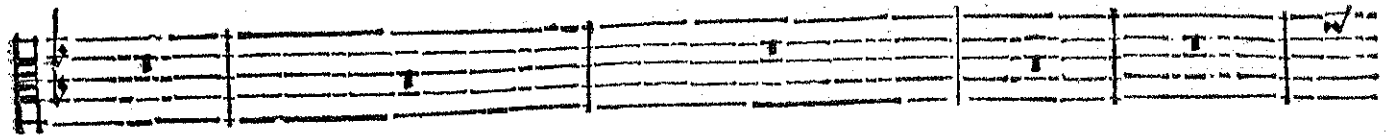
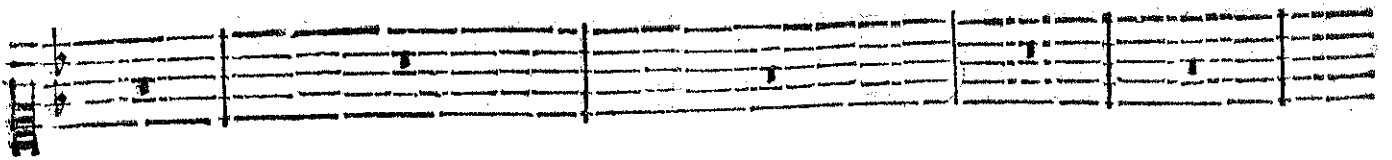
Pour deux Amants heureux qu'Amour fait quelque fois Il en fait tous les jours plus de cent



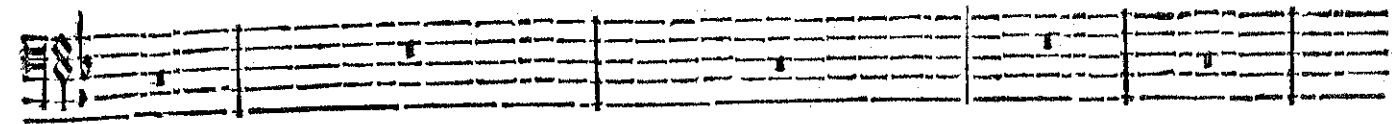
BASSE-CONTINUE.



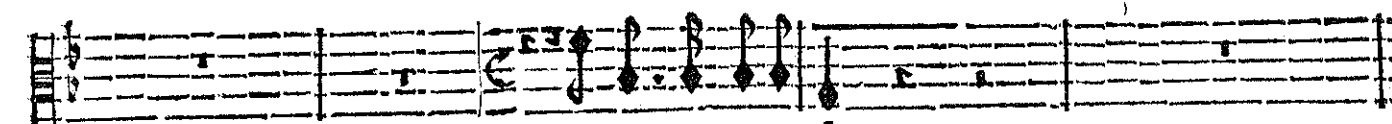
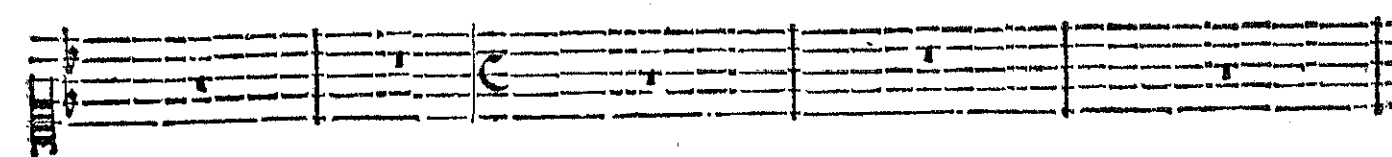
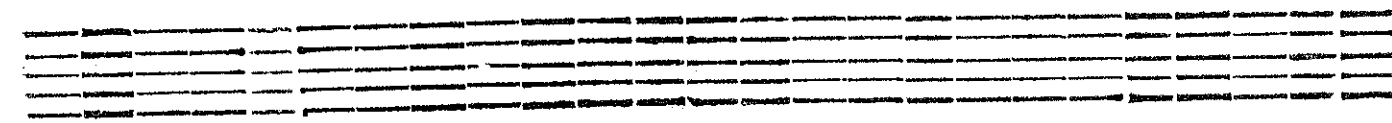
ROLAND,



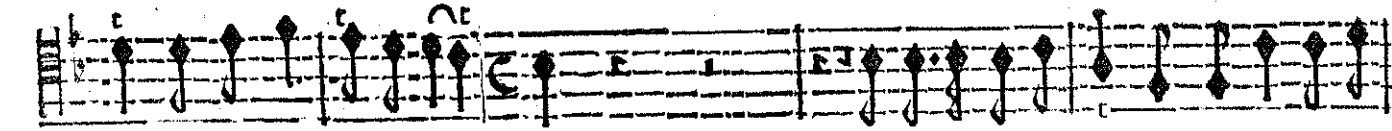
miserable, Pour deux Amants heureux qu'Amour fait quelque fois Il en fait tous les



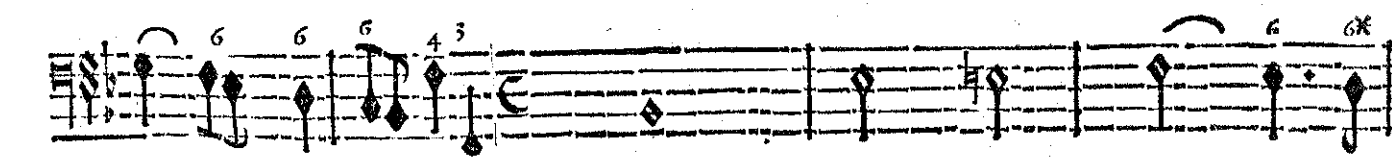
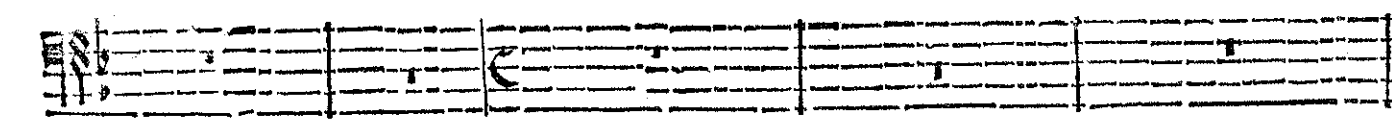
BASSE-CONTINUE.



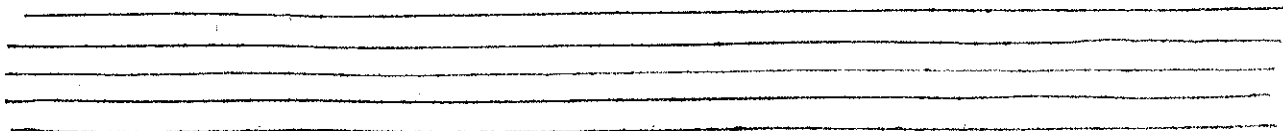
Son trouble est agité.

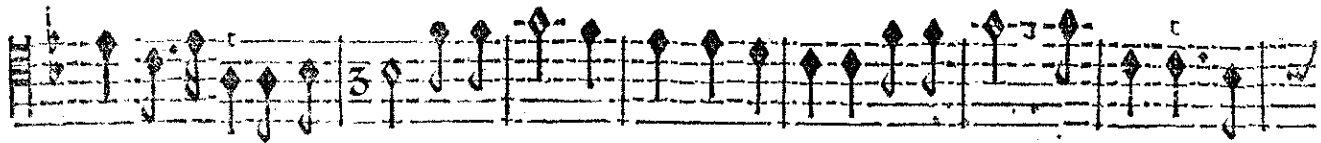
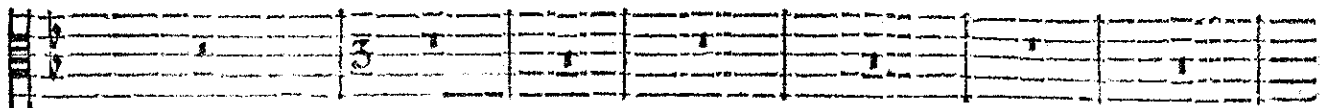
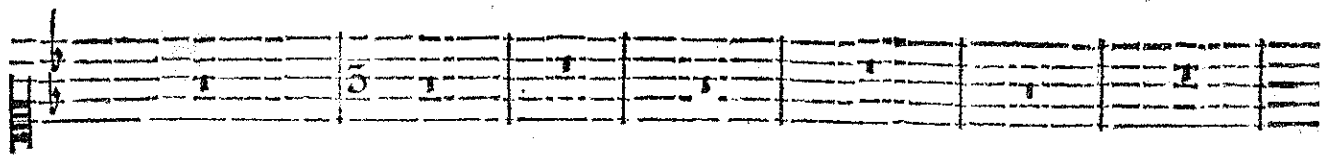


jours plus de cent misera- bles. J'espere qu'à la fin Nous pourrons adou-

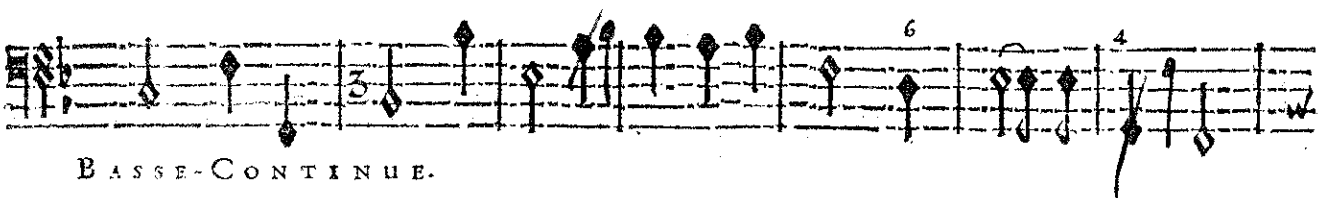
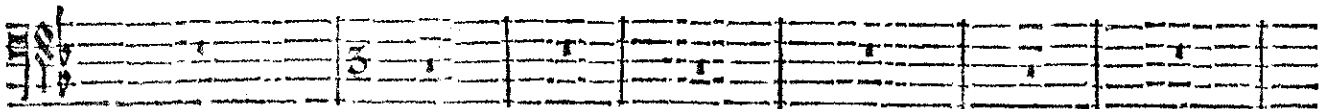


BASSE-CONTINUE

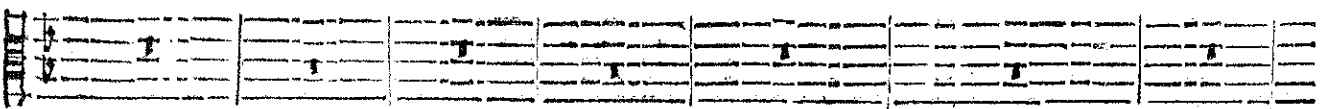
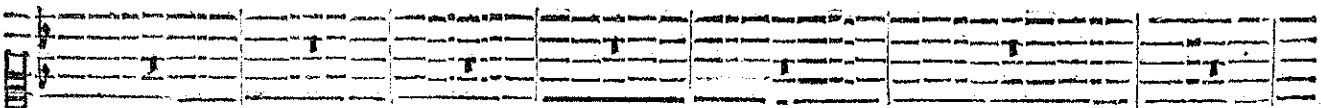
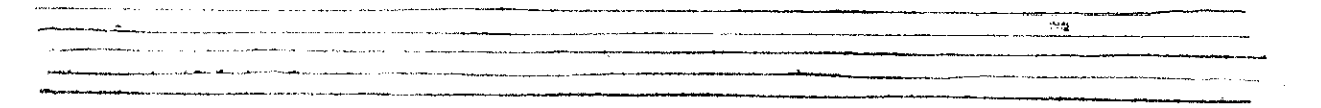




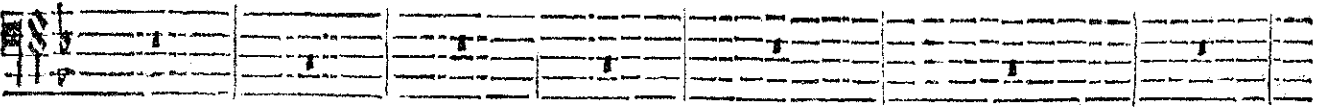
cir son funeste cha- grin. Benifions l'amour d'Angelique, Benifions l'Amour de Me-



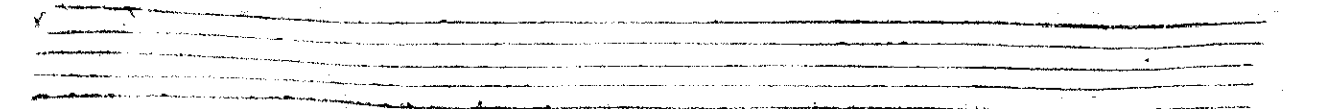
BASSE-CONTINUE.



dor. Dans le riche fejour d'une Cour magnifique Puissent-ils sur un Thrône d'or S'ai-



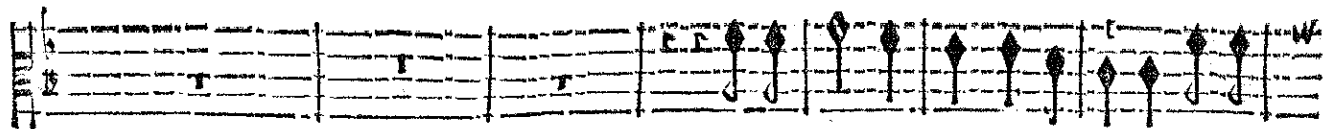
BASSE-CONTINUE.



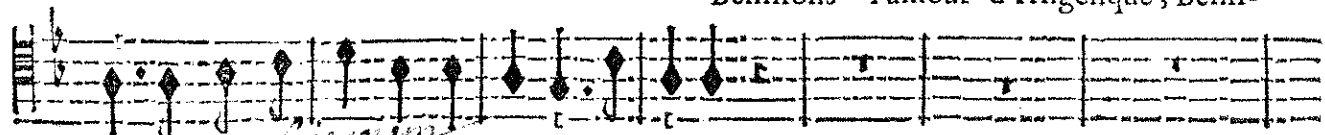
ROLAND,



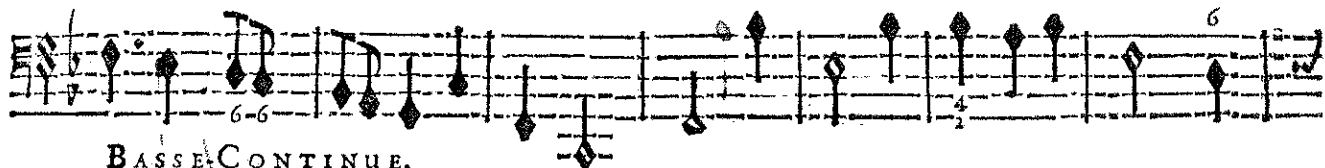
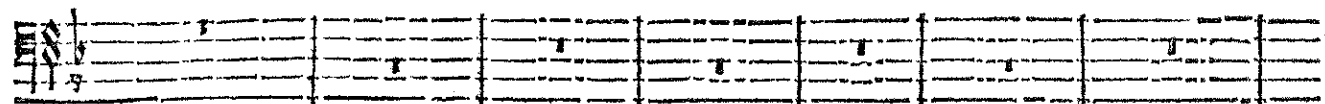
Beniffons l'amour d'Angelique, Benif-



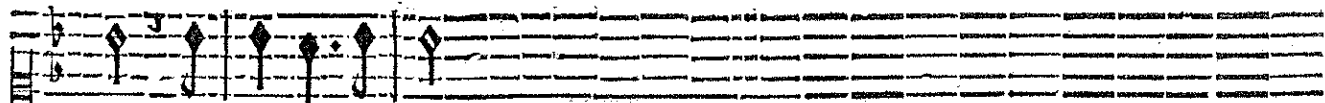
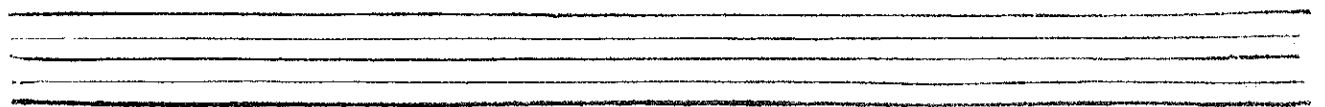
Beniffons l'amour d'Angelique, Benif-



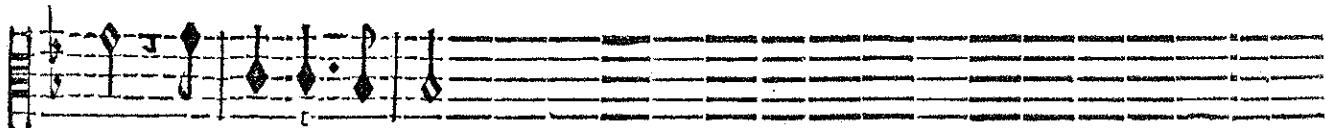
mer comme ils ^{faisoient} dans ce sejour rustique.



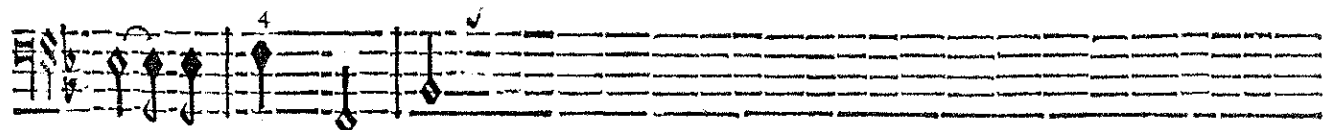
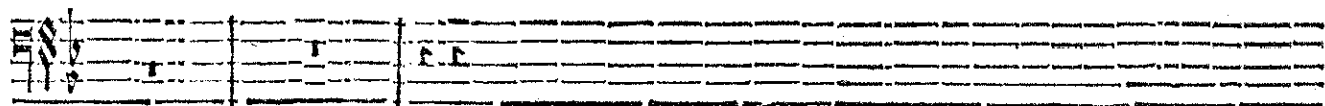
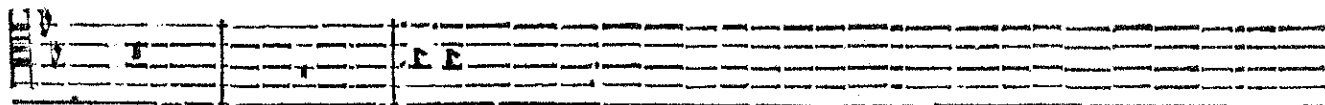
BASSE-CONTINUE.



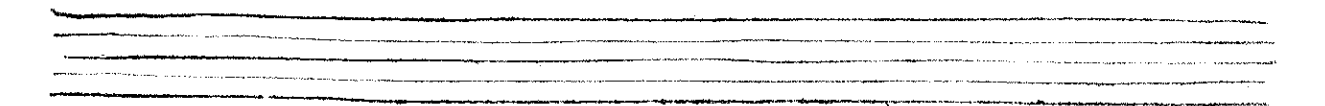
fons l'amour de Medor.



fons l'amour de Medor.



BASSE-CONTINUE.



TERSANDRE, CORIDON, ANGELIQUE, & le Chœur.

Beniffons l'amour d'Angelique, Benifsôs l'amour de Medor.

Beniffons l'amour d'Angelique, Benifsôs l'amour de Medor.

Beniffons l'amour d'Angelique, Benifsôs l'amour de Medor.

Beniffons l'amour d'Angelique, Benifsôs l'amour de Medor. Taisez-vo', malheureux; ofetez-vo'sàs

VIOLONS.

BASSE-CONTINUE.

ceffe Percer mon triste cœur des plus horribles coups? Malheureux, taisez-

BASSE-CONTINUE.

Mm ij

R O L A N D,

Musical staff for Roland, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody consists of eighth and sixteenth notes.

vous; Rendez grace à vostre bas- sesse Qui vous dérobe à mon cou- roux.

Musical staff corresponding to the lyrics above, with notes aligned under the words. It includes a treble clef, a key signature of one flat, and a 6/8 time signature.

BASSE-CONTINUE.

C H O E U R.

First musical staff for the Choeur, featuring a treble clef, a key signature of one flat, and a 6/8 time signature. The melody is simple and rhythmic.

Ah! fuyons, fuyons tous. Fuyons, Fuyons tous.

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

Ah! fuyons, fuyons tous. Fuyons, Fuyons tous.

Third musical staff for the Choeur, continuing the melody.

Ah! fuyons, fuyons tous. Fuyons, Fuyons tous.

Fourth musical staff for the Choeur, continuing the melody.

Ah! fuyons, fuyons tous. Fuyons, Fuyons tous.

Fifth musical staff for the Choeur, continuing the melody.

VIOLONS.

First musical staff for the Violons, featuring a treble clef, a key signature of one flat, and a 6/8 time signature. The melody is simple and rhythmic.

Second musical staff for the Violons, continuing the melody.

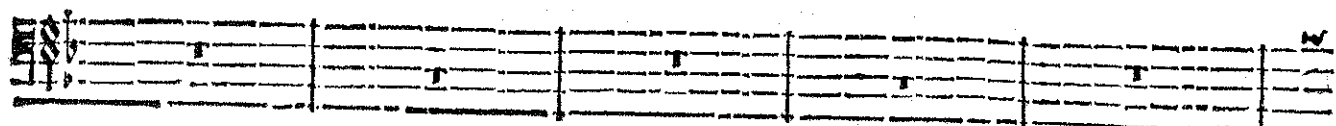
Third musical staff for the Violons, continuing the melody.

Fourth musical staff for the Violons, continuing the melody.

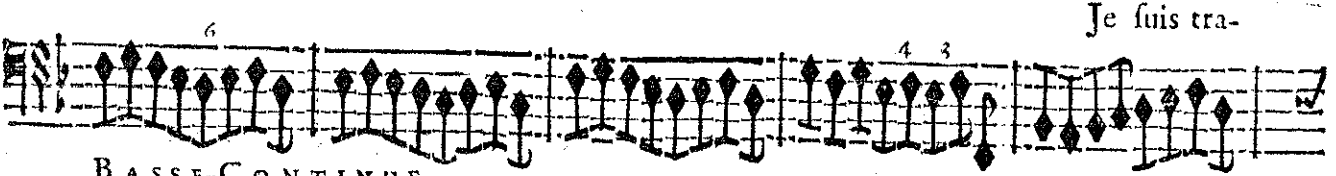
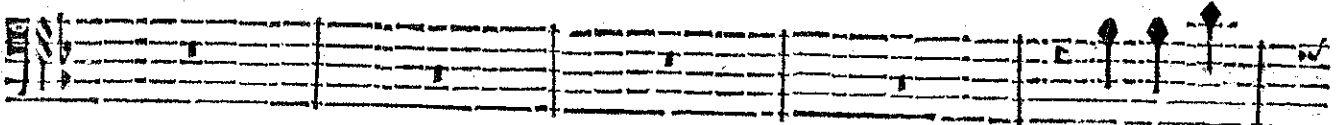
Fifth musical staff for the Violons, continuing the melody.

BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE VI.
ROLAND seul.



vite.
BASSE-CONTINUE:



BASSE-CONTINUE.



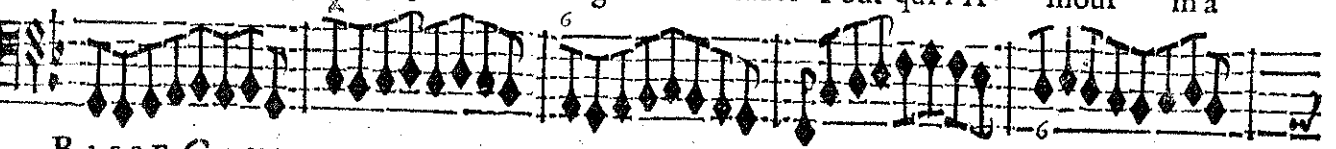
hi! Ciel! qui l'auroit pû croire? O Ciel!



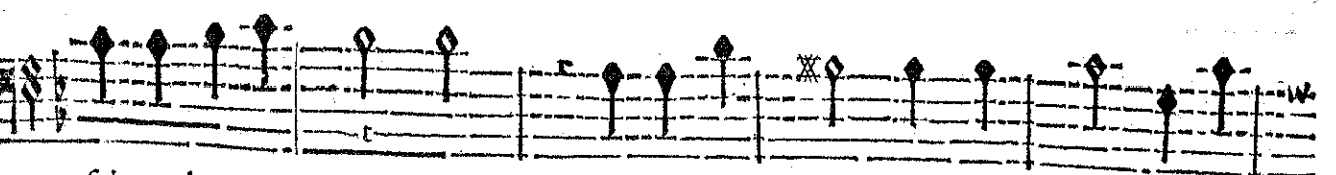
BASSE-CONTINUE.



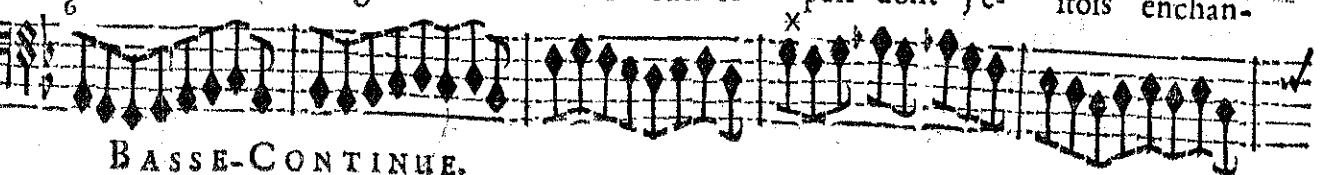
je suis tra- hy par l'in- grate Beauté Pour qui l'A- mour m'a



BASSE-CONTINUE.



fait trahir ma gloire. O doux es- poir dont j'e- stois enchan-



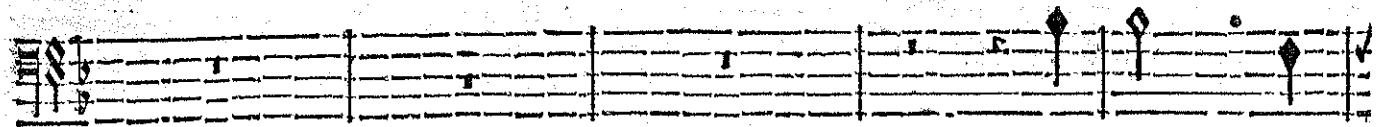
BASSE-CONTINUE.



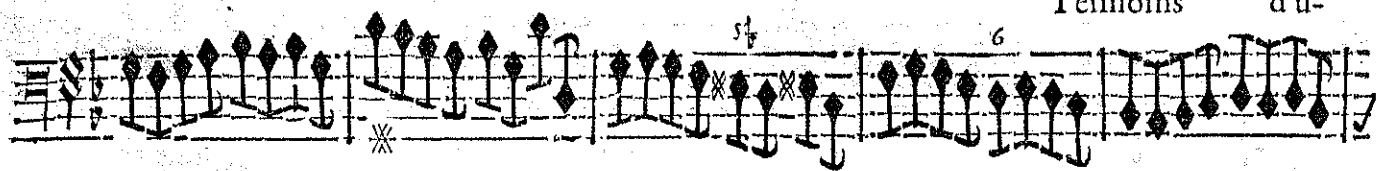
té, Dans quel abîsme affreux m'as-tu précipité?



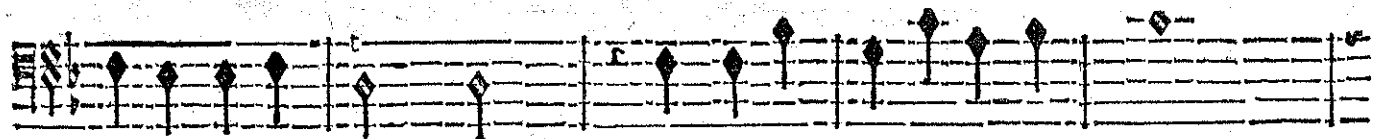
BASSE-CONTINUE.



Tesmoins d'u-



BASSE-CONTINUE.



ne odieuse flâme, Vous avez trop blessé mes yeux.



BASSE-CONTINUE.



Que tout ref- sente dans ces lieux L'horreur qui regne dans mon ame.



BASSE-CONTINUE.



Que tout ref- sente dans ces lieux L'horreur qui regne dans mon ame.



BASSE-CONTINUE.

Roland arrache les Inscriptions, & mesme les Arbres, & des morceaux de Rochers.

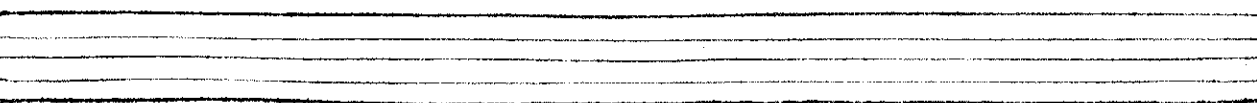
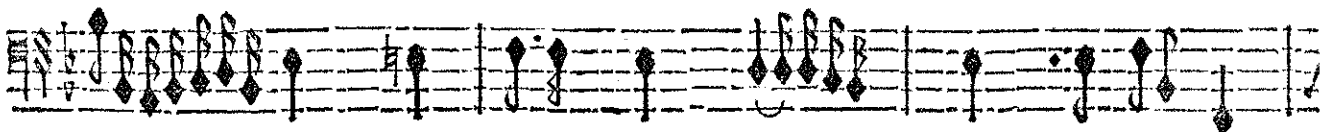
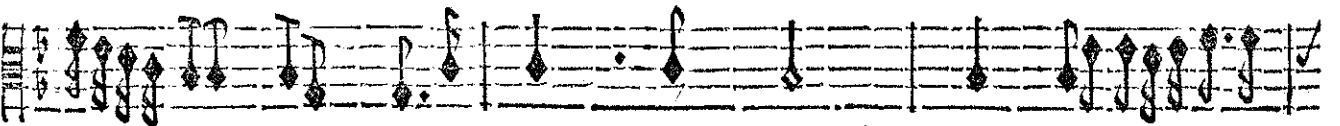
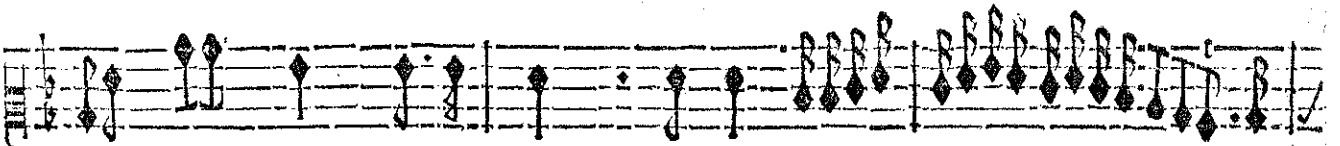
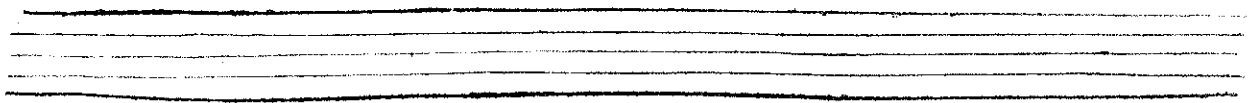
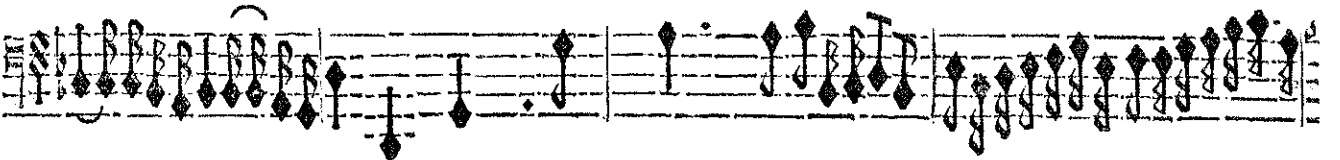
TRAGÉDIE.

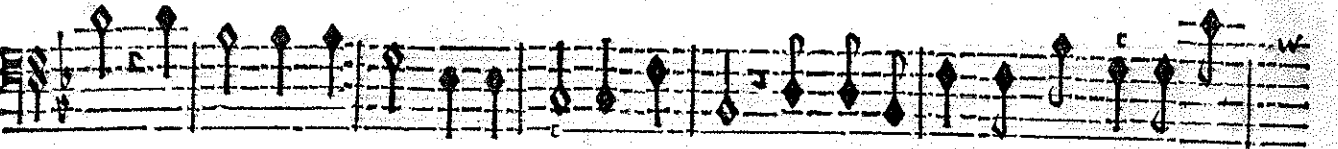
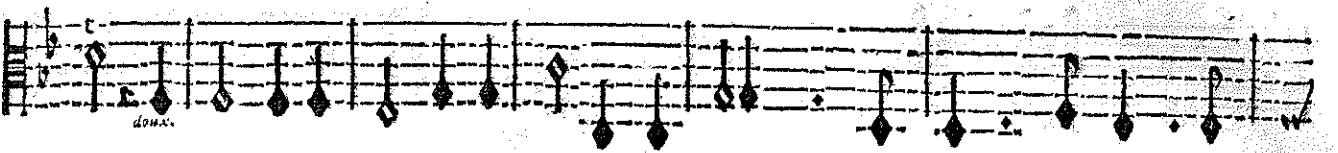
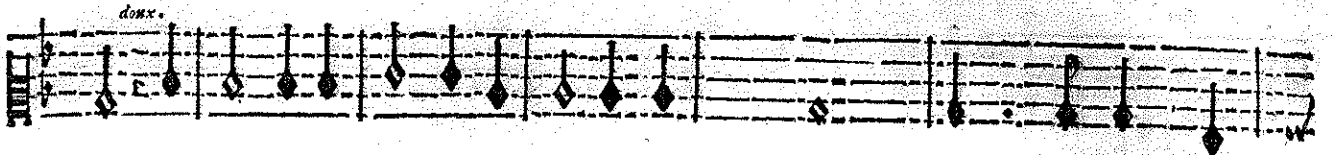
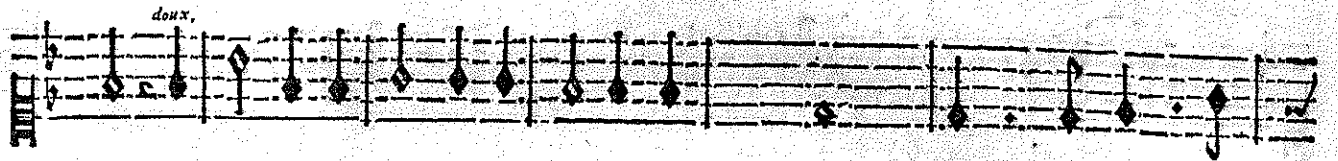
PRELUDE.

vifto.

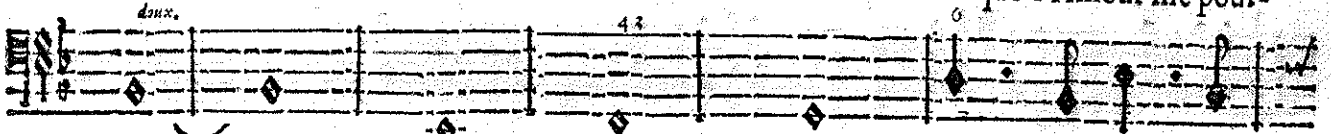
Deux fois

ROLAND,

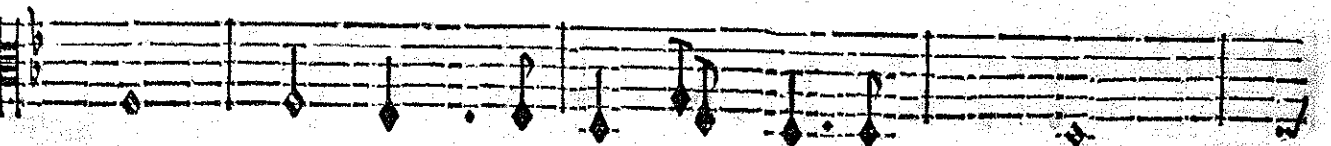
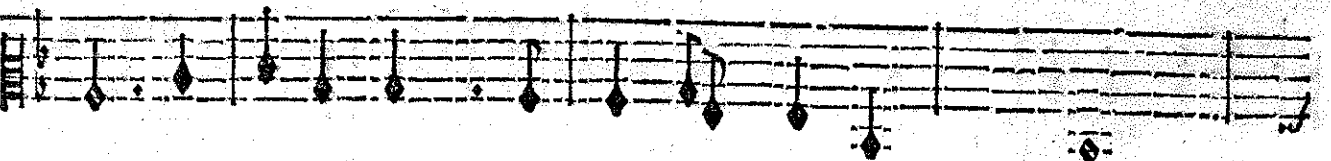
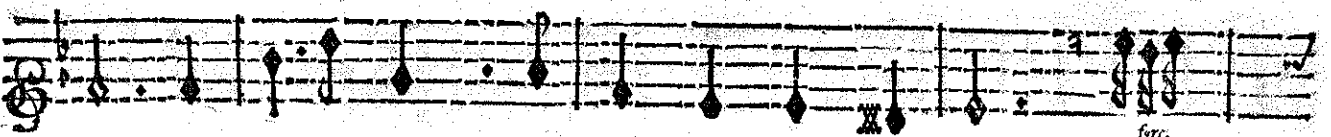




Ah! je suis descendu dans la Nuit du Tombeau. Faut-il encor que l'Amour me pour-



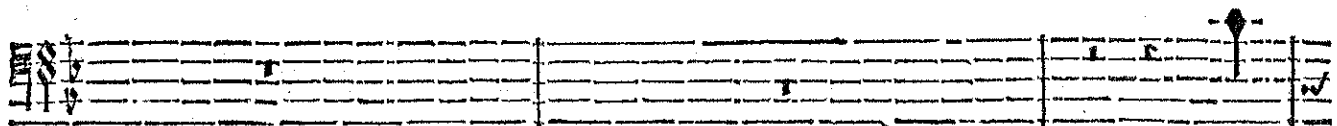
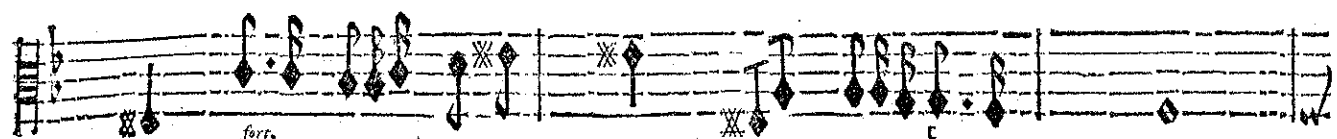
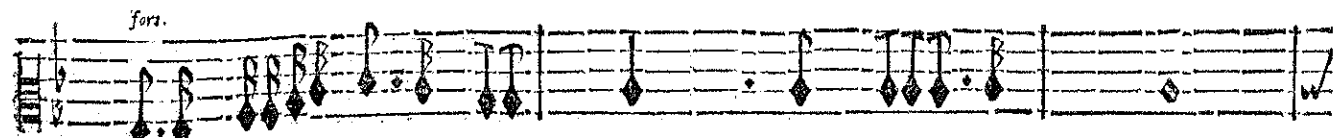
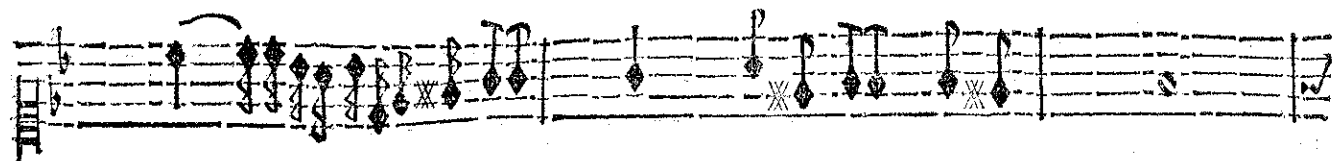
BASSE-CONTINUE.



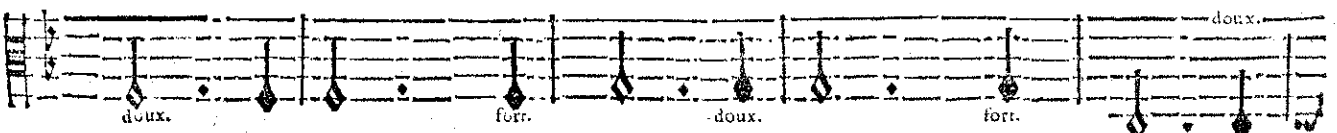
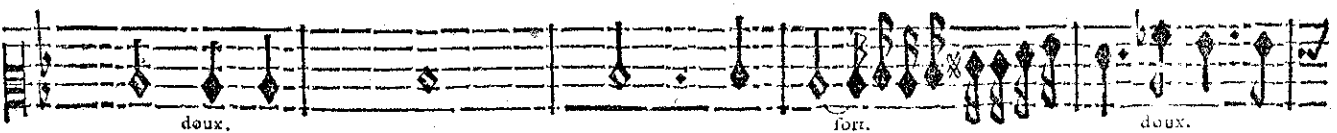
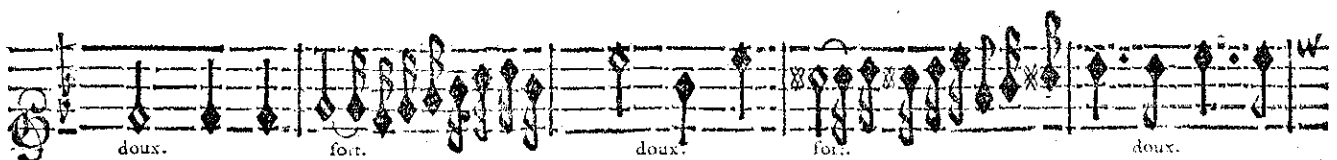
suive? Ce Fer n'est plus qu'un vain fardeau Pour un ombre plaintive.



BASSE-CONTINUE.



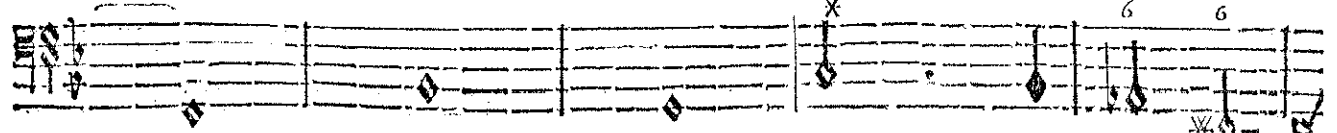
ROLAND jette ses armes & se met dans un grand desordre.
BASSE-CONTINUE.



gouffre s'est ouvert!

Qu'est ce que j'apperçoy ?

Quelle voix fu-



BASSE-CONTINUE.

nebre s'é-crie ? Les Enfers arment contre moy Une impitoy-

BASSE-CONTINUE.

yable Furi- e. Barbare, ah ! tu me réds au jour ? Que pretens-

BASSE-CONTINUE.

ROLAND!

fort. doux.



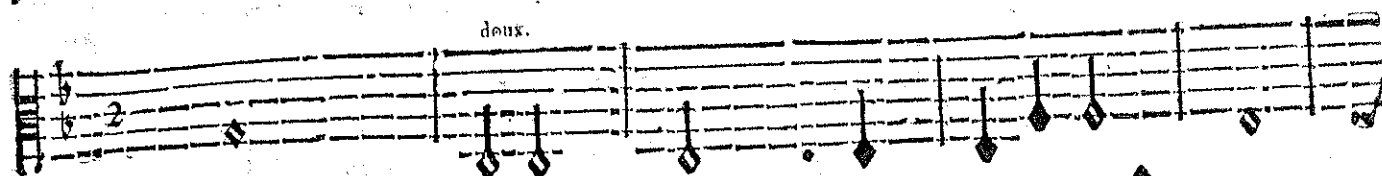
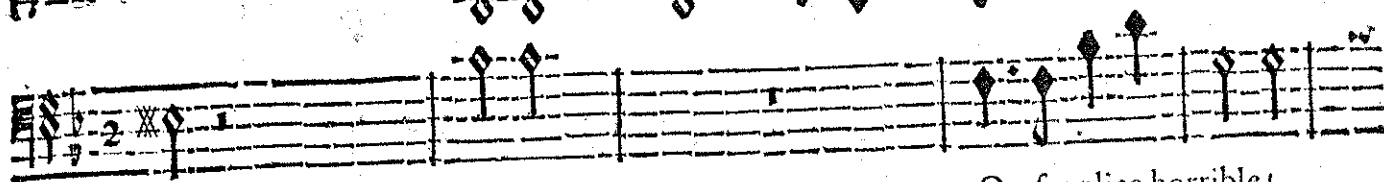
fort. doux.



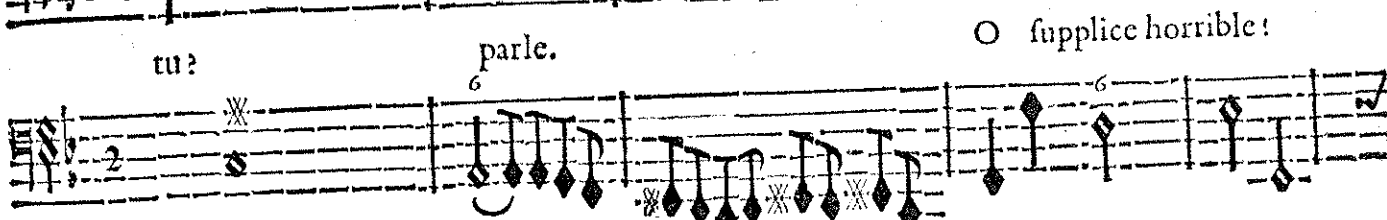
doux.



doux.

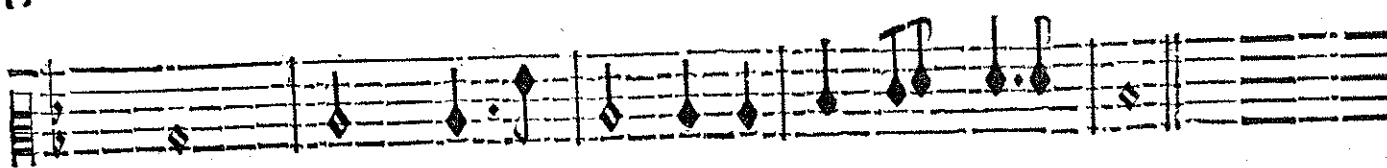
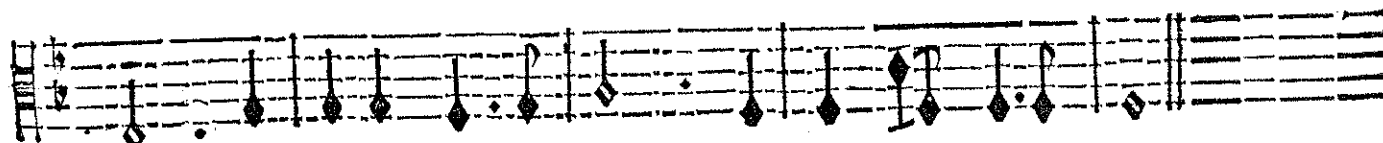



tu? parle. O supplice horrible!

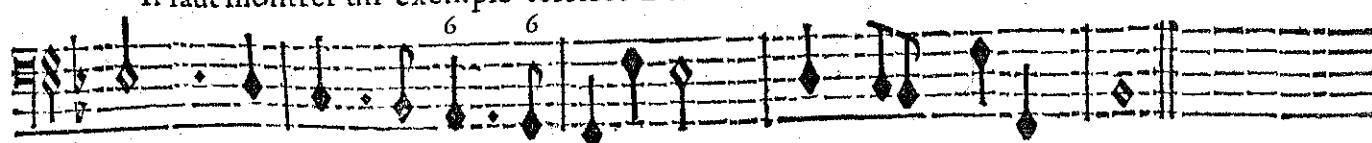


BASSE-CONTINUE.




Il faut montrer un exemple terrible Des tourments d'un funeste amour.



BASSE-CONTINUE.

On joue pour l'entr'Acte deux fois le Prelude cy-devant, page 279. jusques à ce mot. Fin.

FIN DU QUATRIESME ACTE.



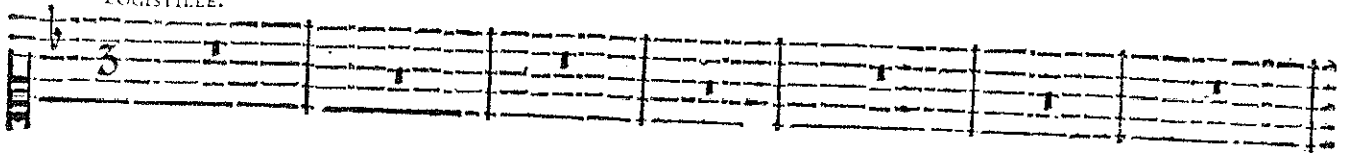


ACTE CINQVIESME.

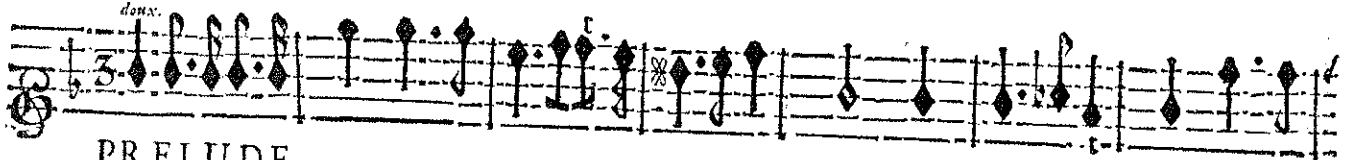
SCENE PREMIERE.

ASTOLFE, LOGISTILLE.

LOGISTILLE.



doux.

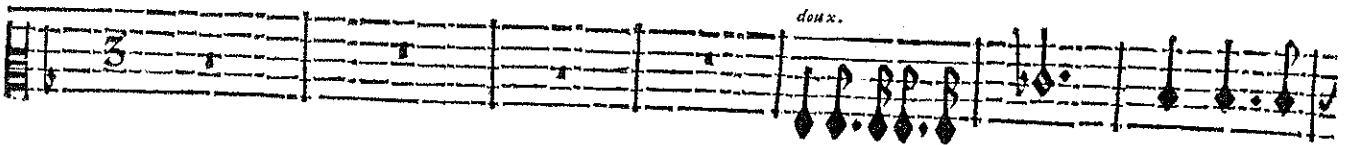


PRELUDE

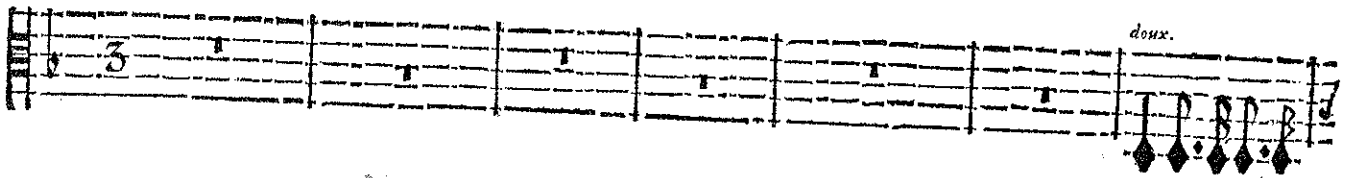
doux.



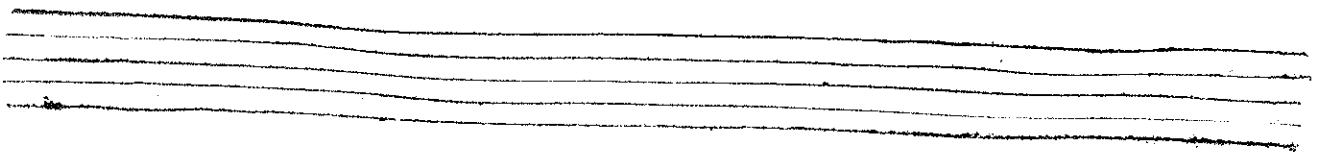
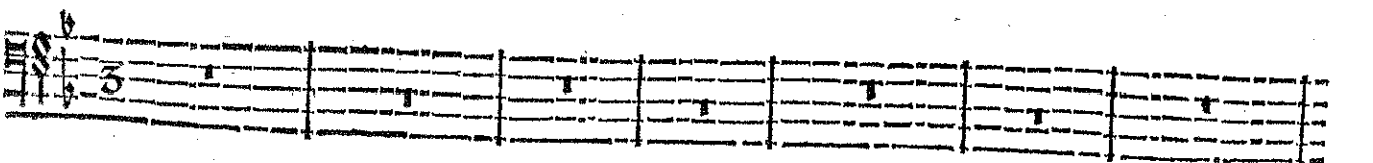
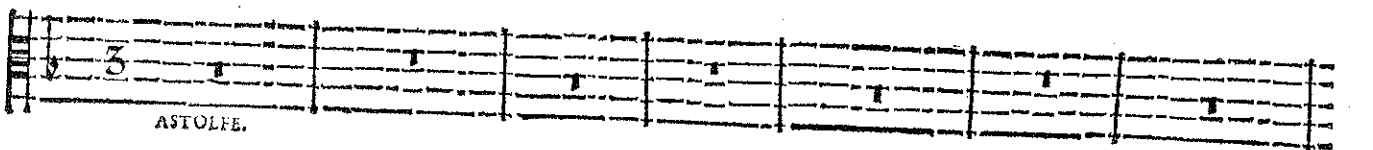
doux.



doux.



ASTOLFE.



ROLAND,

This musical score for 'ROLAND' consists of 14 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score is divided into several systems. The first system contains the first three staves. The second system contains the next four staves. The third system contains the next four staves, with the word 'doux' written above the second staff of this system. The fourth system contains the final three staves. The notation is dense, with many notes beamed together, suggesting a fast or intricate piece of music. The key signature appears to be one flat (B-flat), and the time signature is not explicitly shown but likely common time (C) based on the note values.

First system of musical notation. It consists of a vocal line (soprano) and a basso continuo line. The vocal line features a melodic line with various note values and rests. The basso continuo line provides harmonic support with chords and single notes.

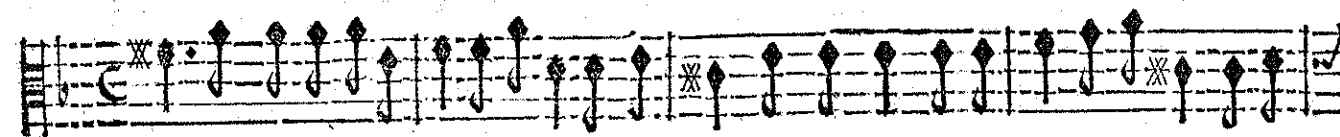
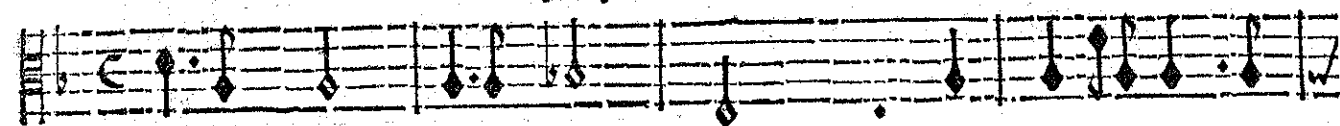
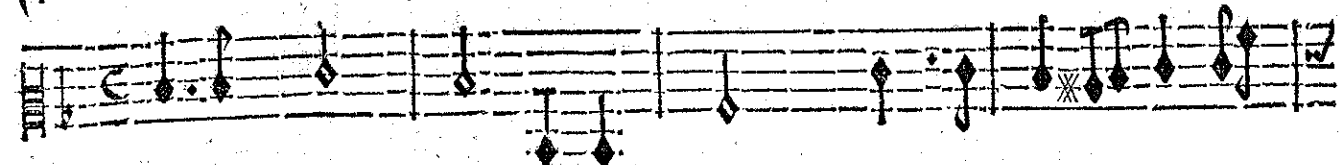
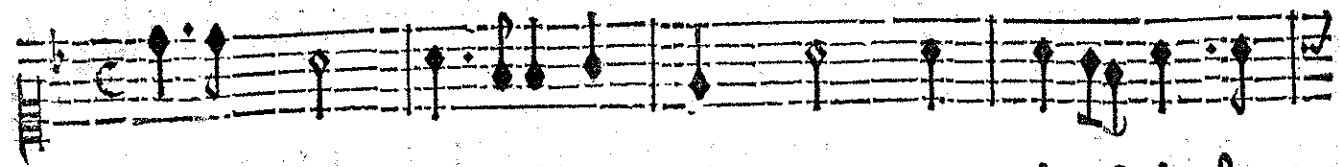
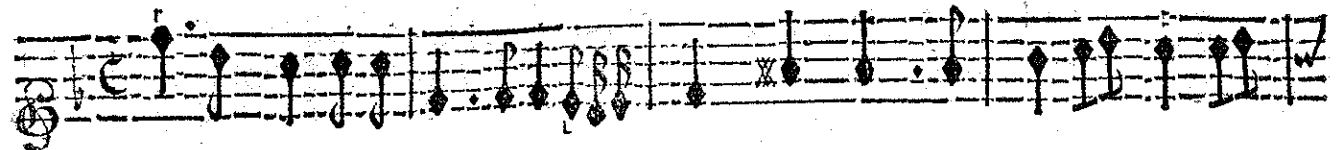
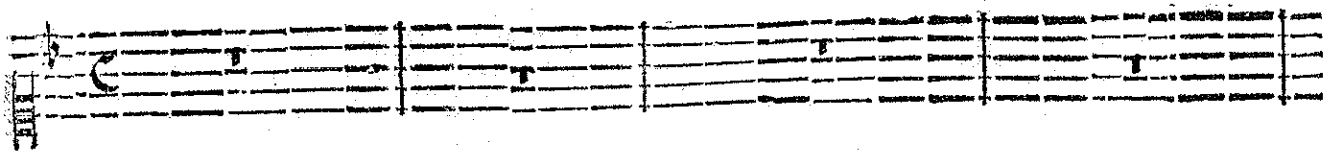
BASSE-CONTINUE.

Second system of musical notation. It includes a vocal line and a basso continuo line. The vocal line has the lyrics: "Sage & divine Fée à qui tout est possible, Vous dont le genereux se-". The basso continuo line includes performance markings such as "doux." and "6^e".

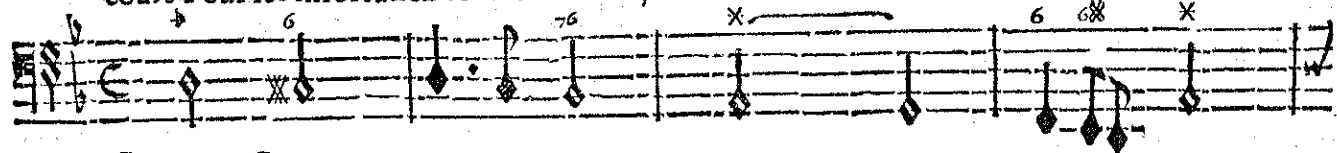
Sage & divine Fée à qui tout est possible, Vous dont le genereux se-

BASSE-CONTINUE.

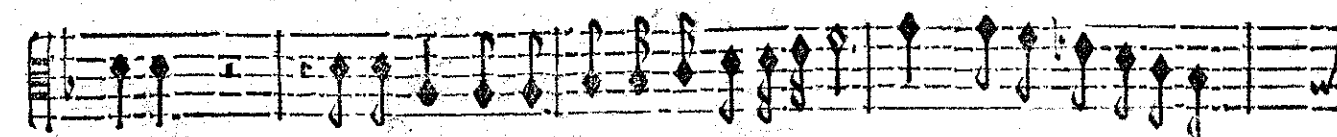
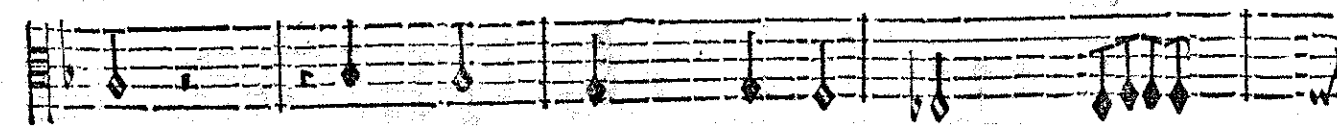
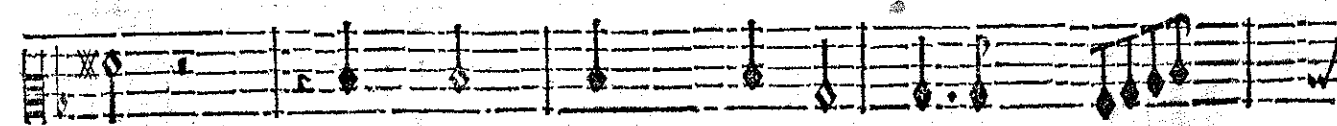
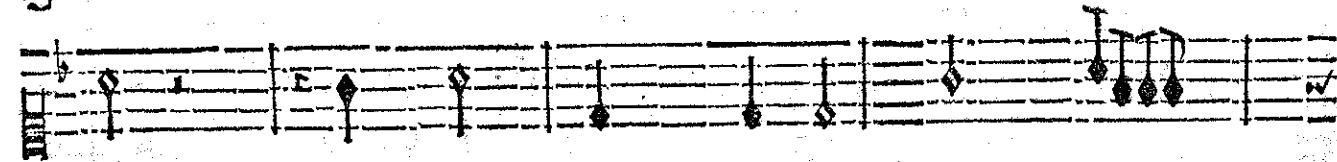
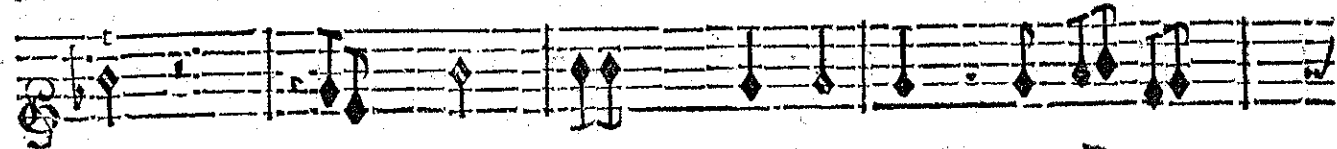
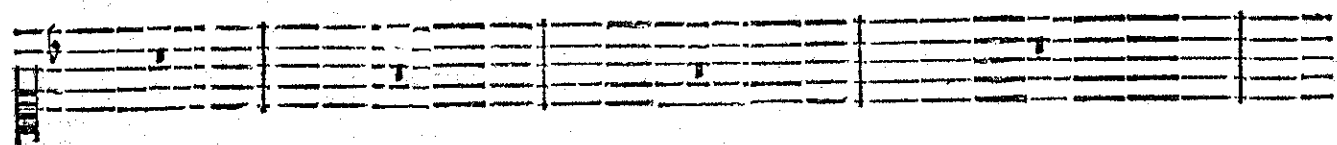
ROLAND;



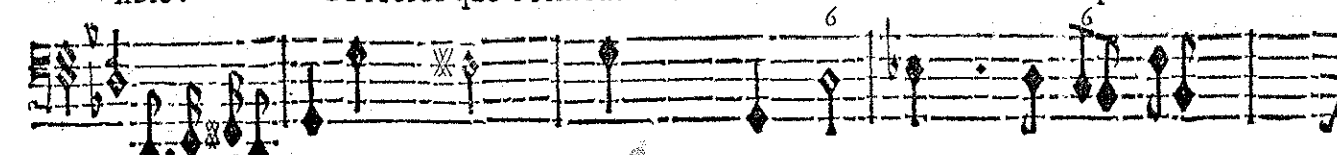
cours Pour les infortunez se declare toujours Aux malheurs de Roland serez-vous infen-



BASSE-CONTINUE.



fible? Ce Heros que l'Amour a rendu furieux Traisne une déplorable



BASSE-CONTINUE.

The first system of the musical score consists of a vocal line and four staves of keyboard accompaniment. The vocal line begins with the lyrics "vie : Son sort qui fut si glorieux". The accompaniment features a complex texture with many sixteenth and thirty-second notes.

vie : Son sort qui fut si glorieux Fait autant de pitié qu'il avoit fait d'envi-

This block shows the continuation of the musical score from the first system, including the vocal line and keyboard accompaniment. It includes the lyrics "nus déjà par des chemins aux Mortels incon-".

BASSE-CONTINUE.

The second system of the musical score begins with the vocal line and four staves of keyboard accompaniment. The vocal line starts with the lyrics "Vos justes vœux sont preve-".

Vos justes vœux sont preve- nus déjà par des chemins aux Mortels incon-

This block shows the continuation of the musical score for the second system, including the vocal line and keyboard accompaniment. The lyrics "nus déjà par des chemins aux Mortels incon-" are repeated across the vocal line.

c.

This block shows the final part of the musical score for the second system, including the vocal line and keyboard accompaniment.

BASSE-CONTINUE.

nus J'ay fait passer Roland dans cet heureux a- zile. Le charme d'un som-

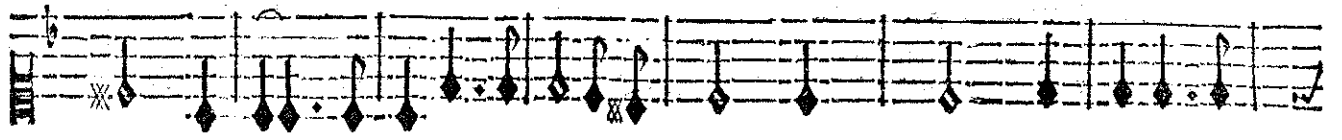
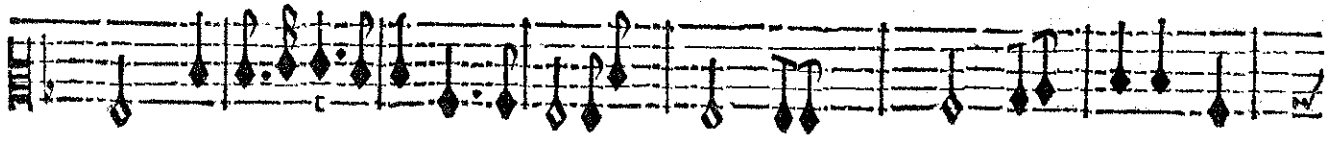
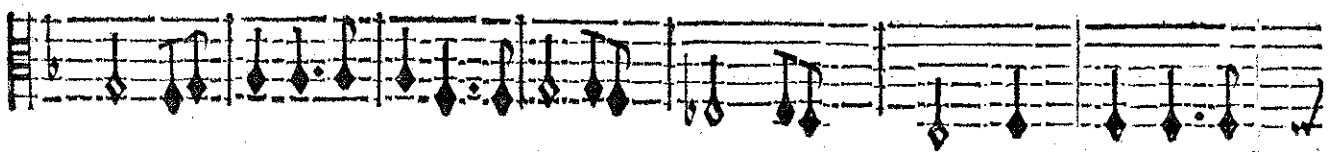
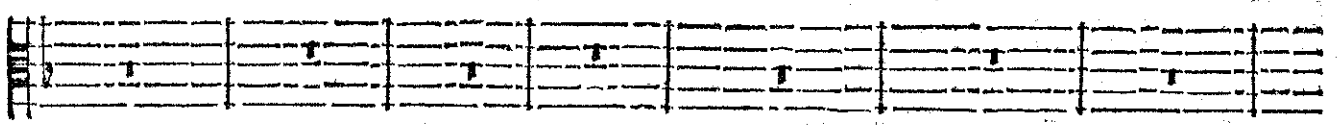
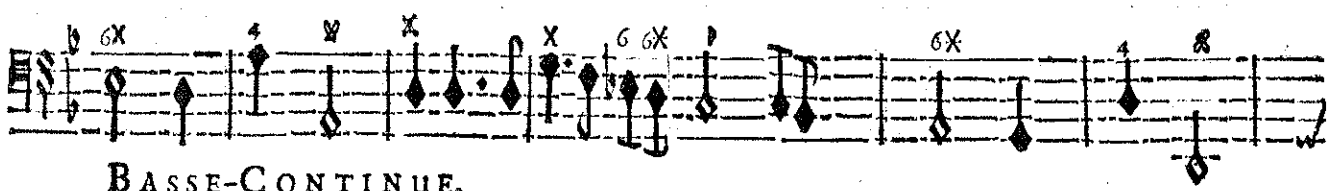
BASSE-CONTINUE.

meil tranquille Suspend le mal de ce Heros. Mais il est difficile De luy

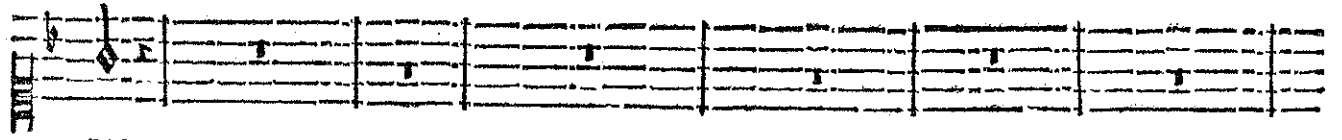
BASSE-CONTINUE.



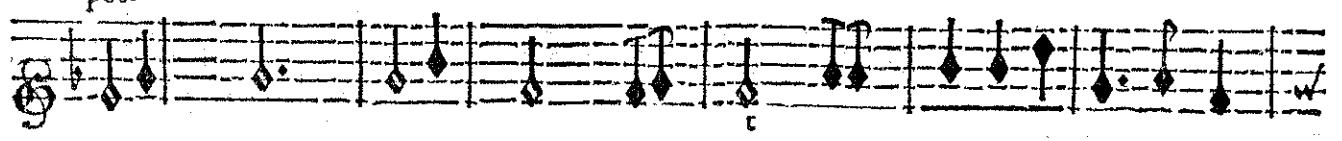
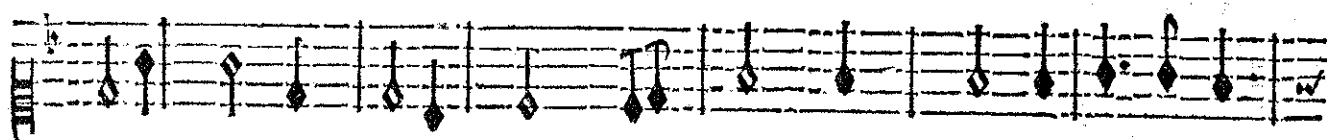
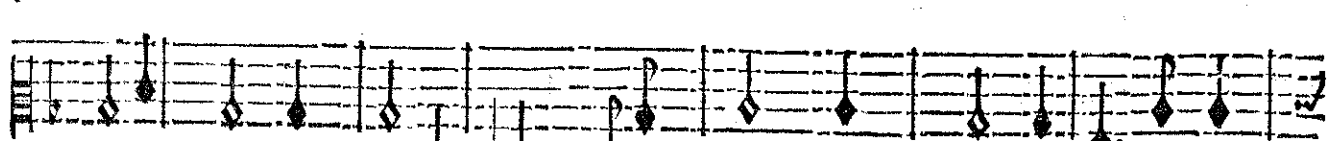
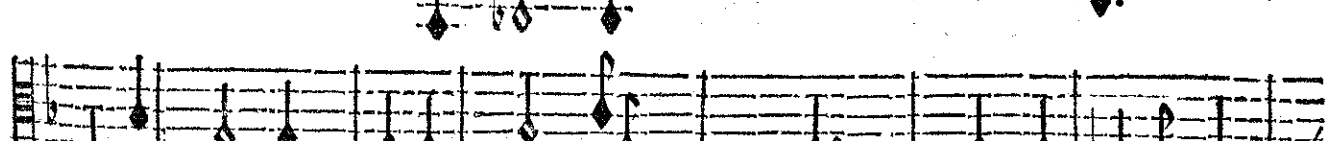
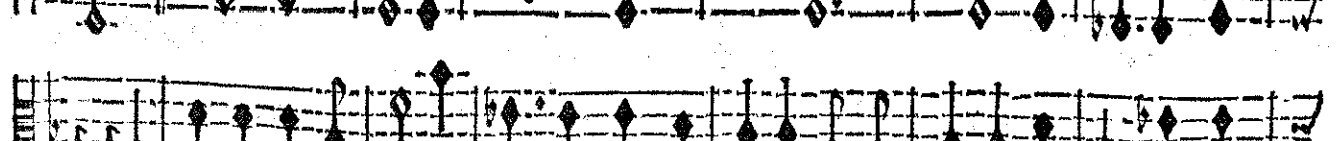
rendre un parfait repos. Mais il est difficile De luy rendre un parfait re-

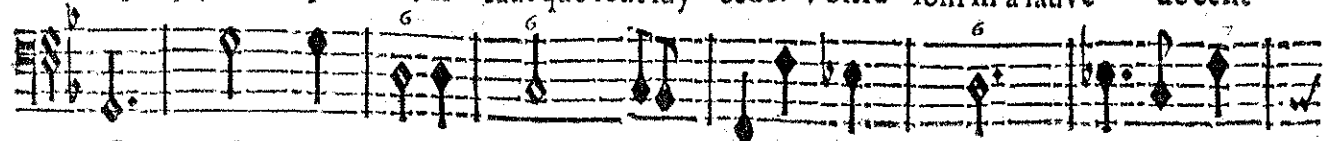
BASSE-CONTINUE.



pos.

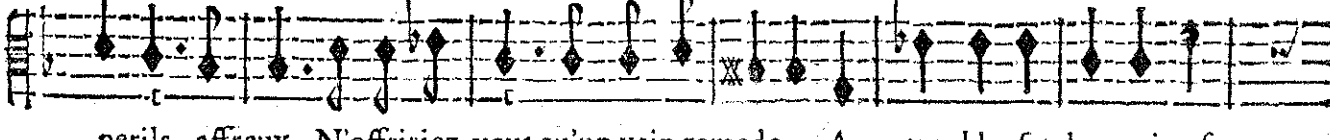
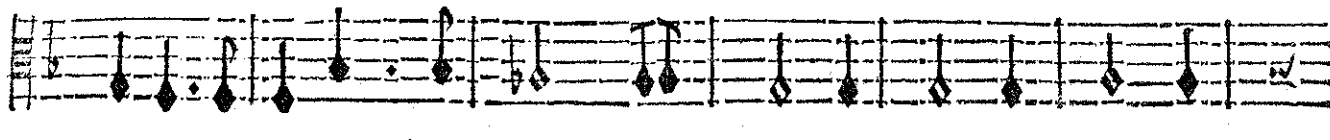
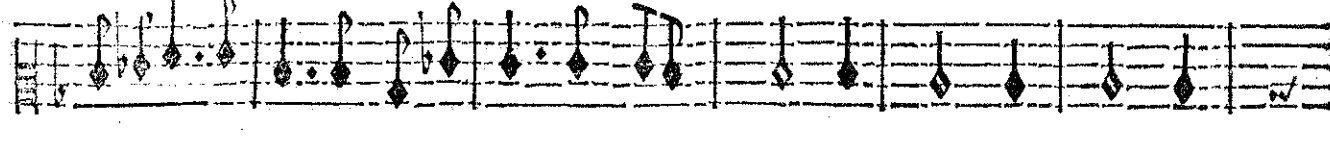
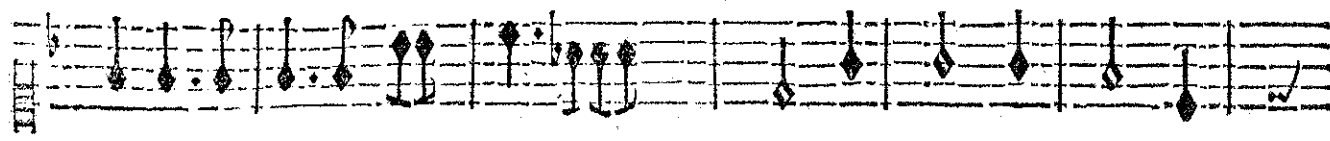
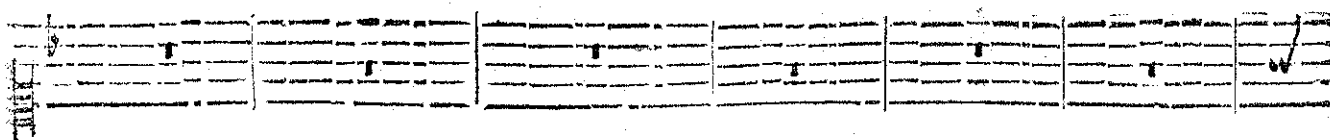
Je sçay vostre pouvoir, Il faut que tout luy cede. Vostre soin m'a sauvé de cent



BASSE-CONTINUE.

Oo ij

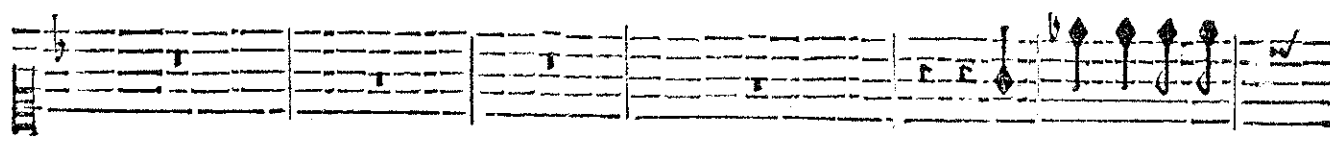
ROLAND,



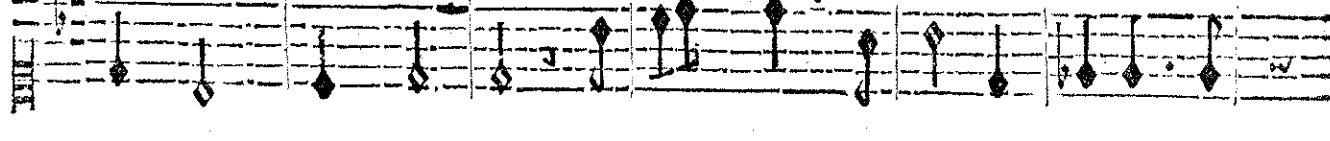
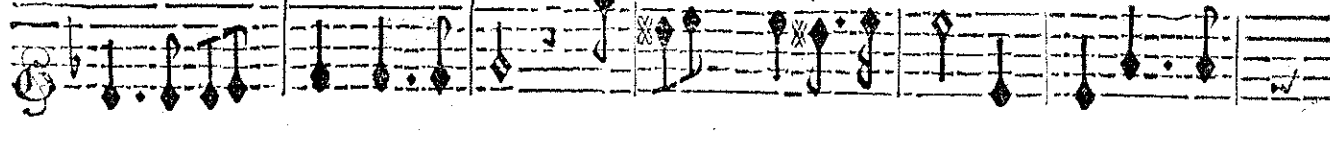
perils affreux. N'offriez-vous qu'un vain remede Au trouble fatal qui pos-



BASSE-CONTINUE.



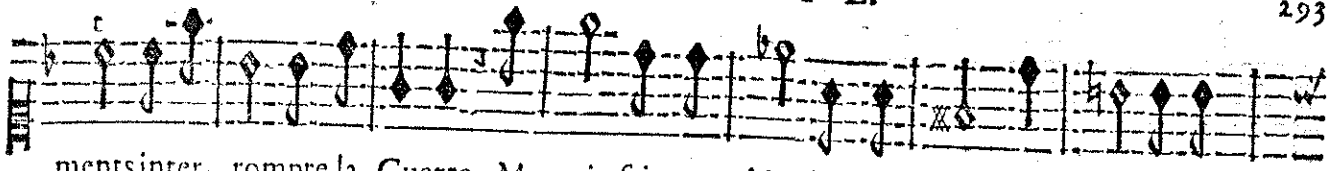
Je puis des Ele-



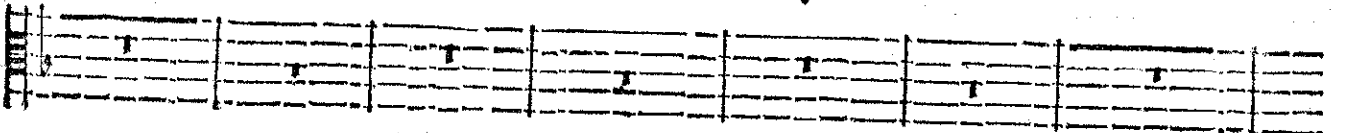
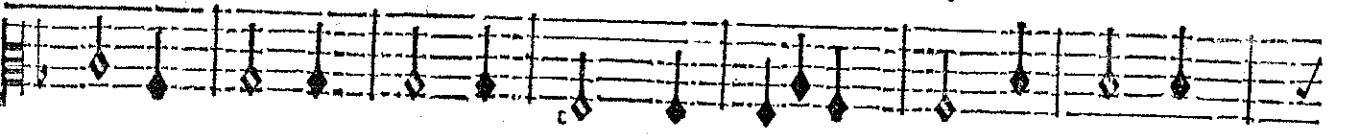
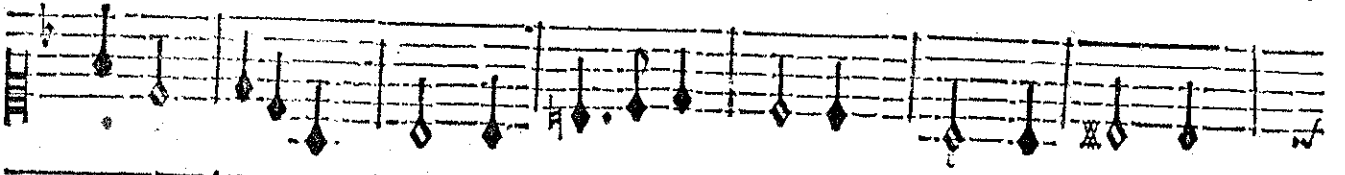
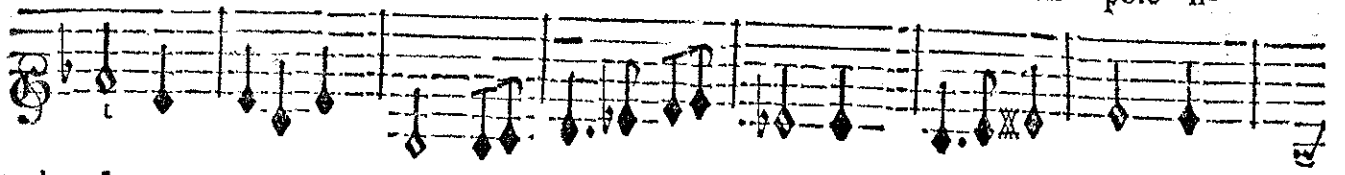
fede Le plus grand des Heros, & le plus mal- heureux?



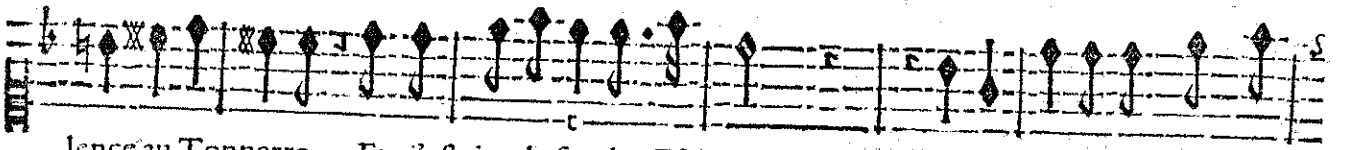
BASSE-CONTINUE.



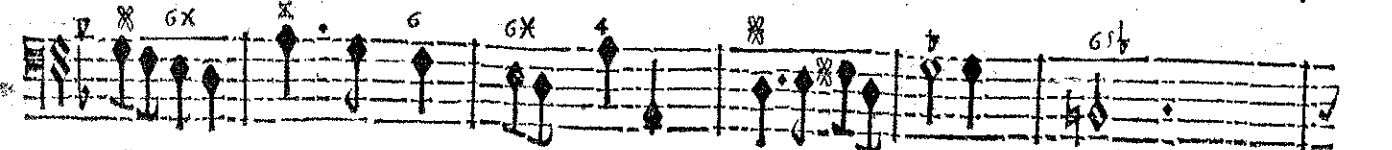
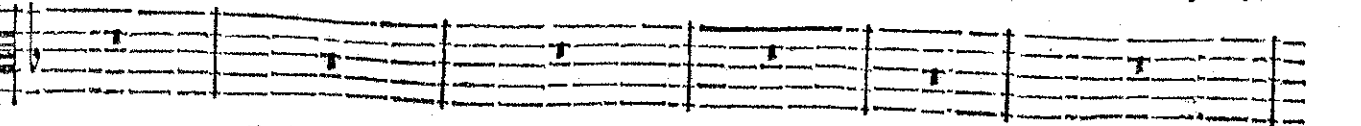
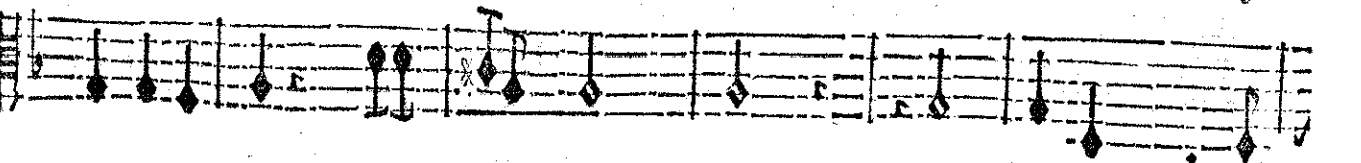
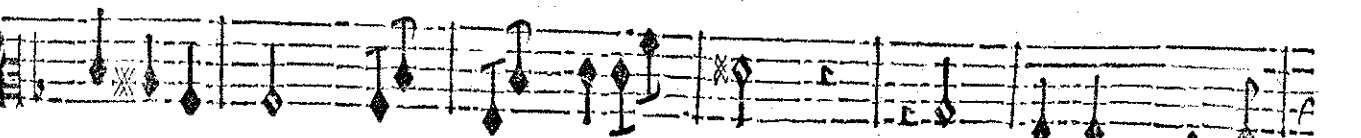
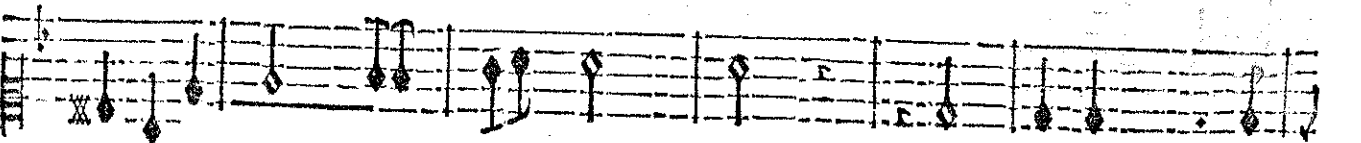
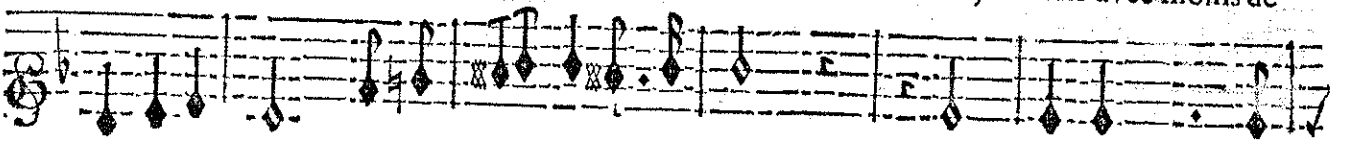
mentsinter- rompre la Guerre : Ma voix fait trembler les En- fers ; l'im- pose fi-



BASSE-CONTINUE.

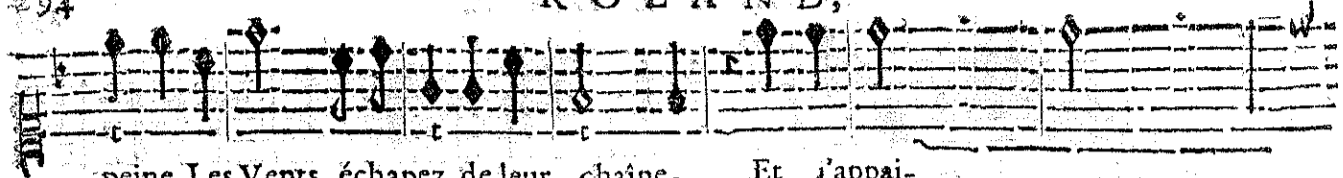


lence au Tonnerre , Et j'esteins le feu des Esclairs. Mais je calme avec moins de

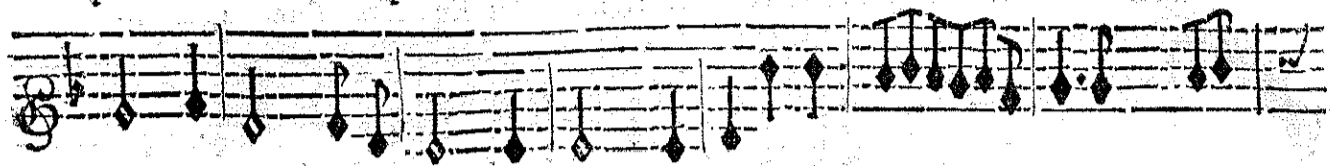
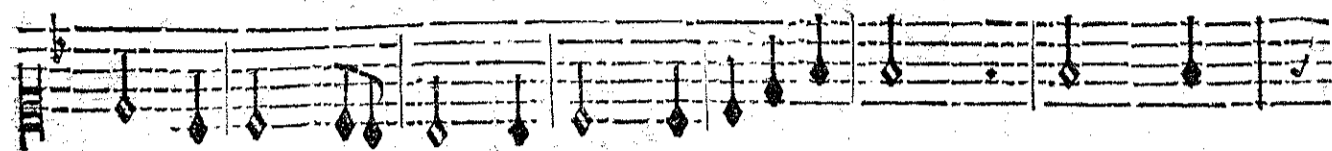
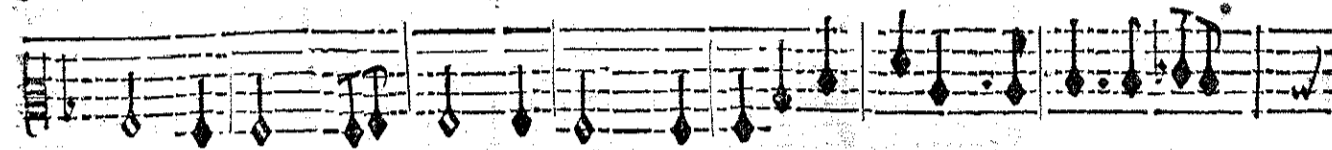


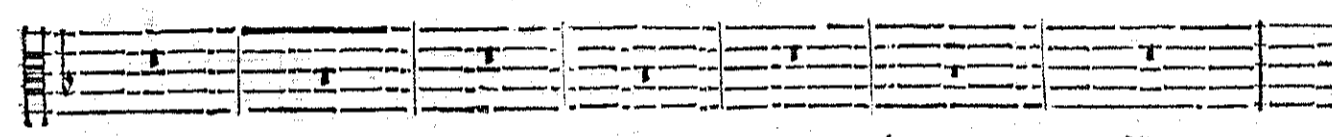
BASSE-CONTINUE.

ROLAND,



peine Les Vents échapez de leur chaîne, Et j'appai-

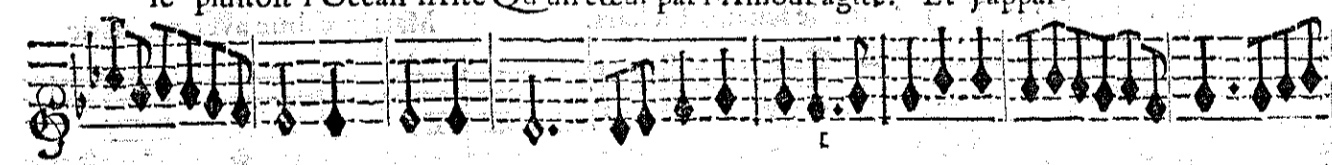
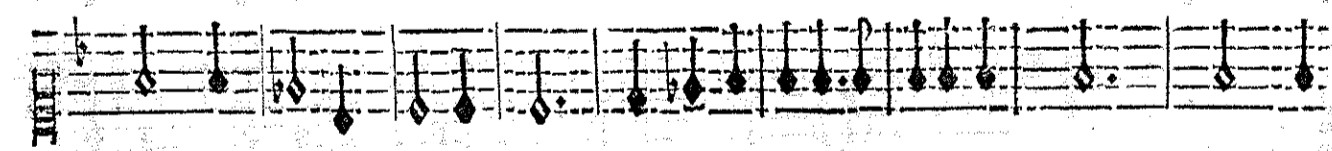




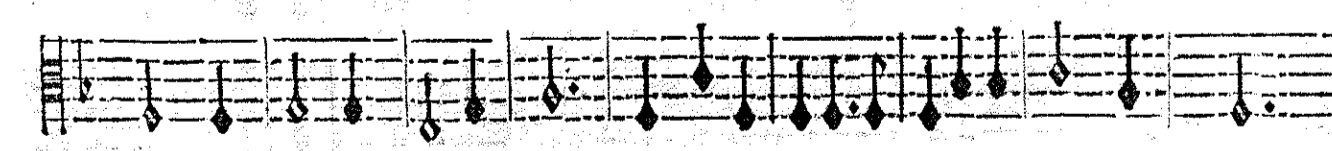
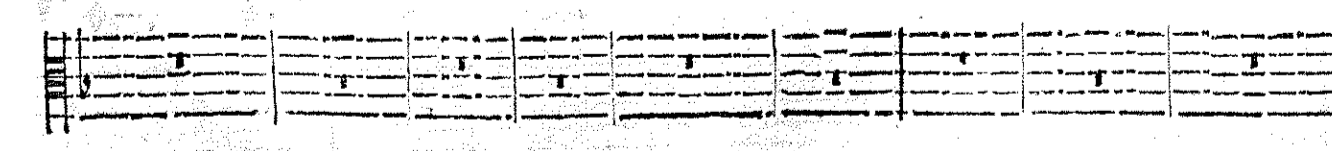



BASSE-CONTINUE.



se plusost l'Ocean irrité Qu'un cœur par l'Amour agité. Et j'appai-


BASSE-CONTINUE.

se plutôt l'Océan irrité Qu'un cœur par l'amour agité.

J'attens tout pour Ro-

BASSE-CONTINUE.

Nos efforts vont se redoubler, Allez, éloignez-

land de vos soins salutaires.

BASSE-CONTINUE.

vous de nos secrets mystères, Vos regards pourroient les troubler.

BASSE-CONTINUE.

ROLAND, SCENE II.

LOGISTILLE, ROLAND endormy. Troupe de Fées.

LOGISTILLE.

A single musical staff for the character Logistille, showing a sequence of notes on a five-line staff.

doux.

A musical staff for the symphony, featuring a treble clef and a series of notes with stems pointing downwards.

SYMPHONIE,

doux.

A musical staff for the symphony, continuing the melodic line with various note values and rests.

doux.

A musical staff for the symphony, showing a continuation of the musical theme.

doux.

A musical staff for the symphony, featuring a treble clef and a series of notes.

doux.

A musical staff for the basso continuo, including numerical figures such as 4, 2, 6, and 6X.

BASSE-CONTINUE.

A single musical staff for the character Logistille, showing a sequence of notes on a five-line staff.

A musical staff for the symphony, featuring a treble clef and a series of notes with stems pointing downwards.

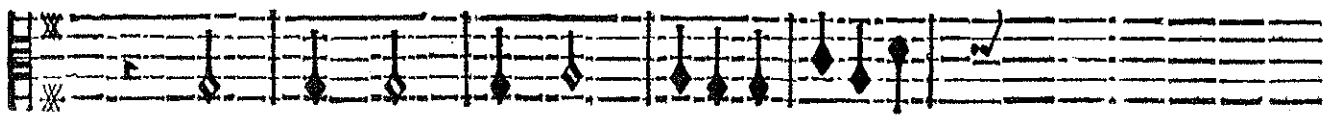
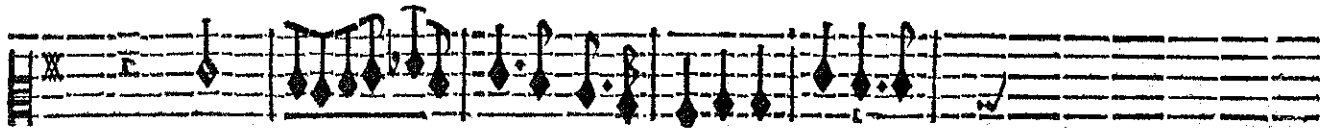
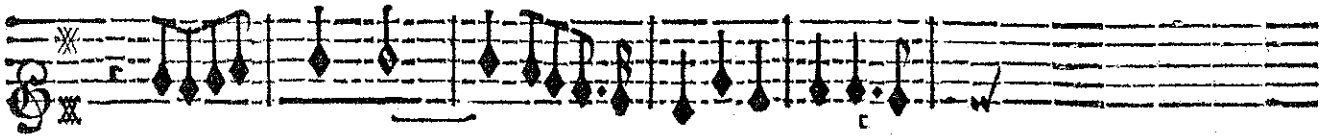
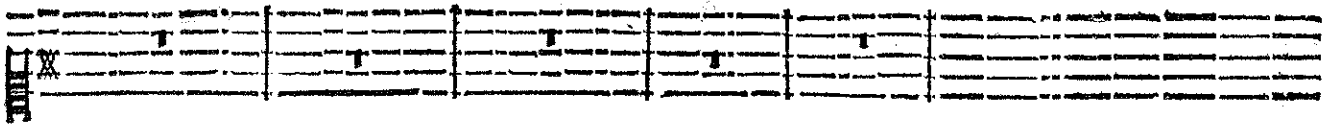
A musical staff for the symphony, continuing the melodic line with various note values and rests.

A musical staff for the symphony, showing a continuation of the musical theme.

A musical staff for the symphony, featuring a treble clef and a series of notes.

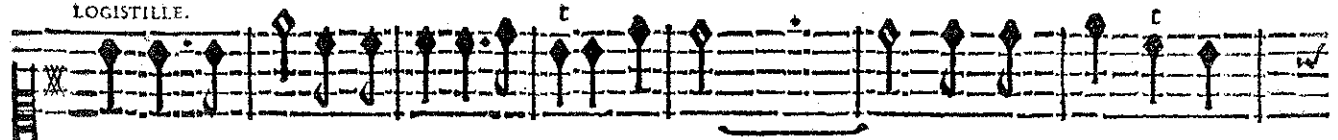
A musical staff for the basso continuo, including numerical figures such as 4, 2, 6, and 6X.

BASSE-CONTINUE.



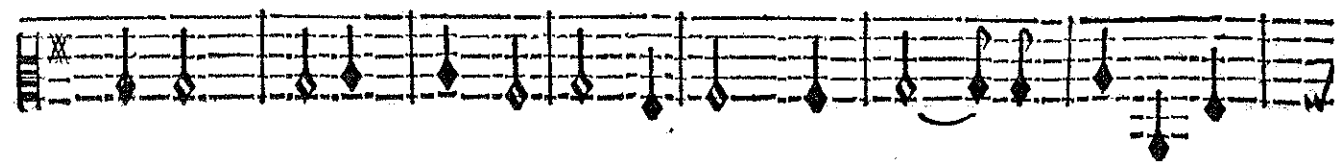
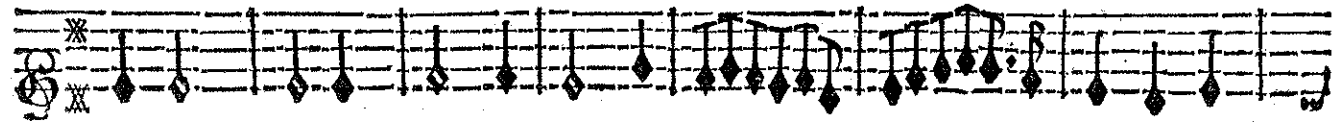
BASSE-CONTINUE.

LOGISTILLE.



Par le secours d'une douce harmonie, Calmons

ce grand cœur pour ja-



BASSE-CONTINUE.

pp

ROLAND,

mais. Rendons luy sa premie-re paix. Puisse- telle calmer l'Amour qui l'a bannie. Heu-

BASSE-CONTINUE.

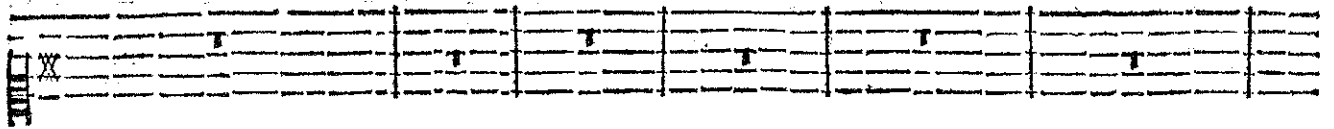
reux! Heureux! qui se deffend toujours, Du char-me fatal des amours.

Chœur des Fées.

Heureux! Heu-

Heureux! Heu-

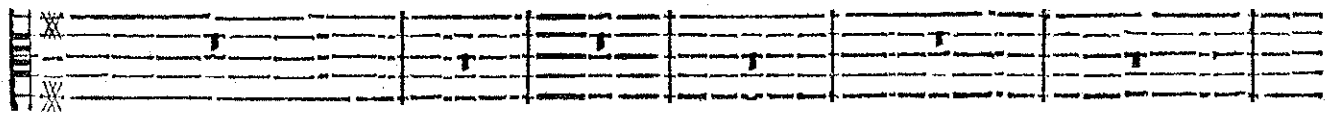
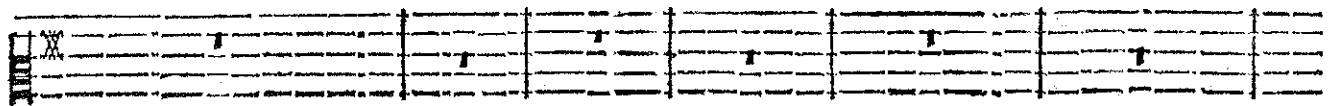
BASSE-CONTINUE.



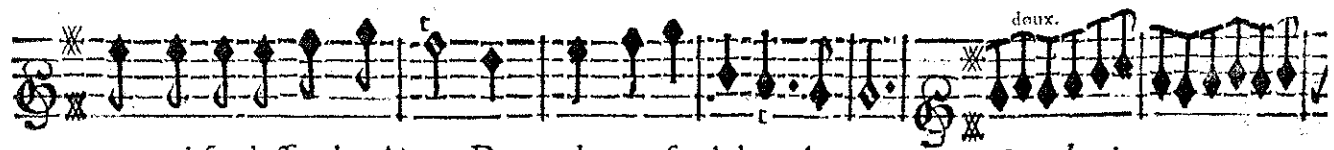
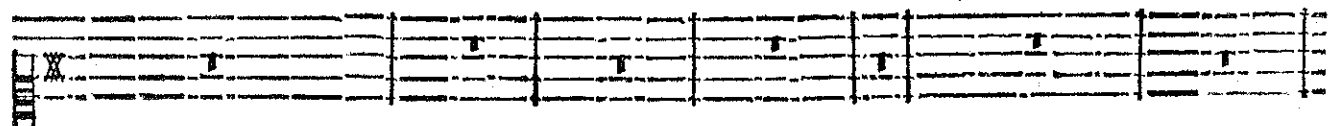
reux qui se deffend toûjours Du charme fa- tal des Amours. Heu- reux Heu-



reux qui se deffend toûjours Du charme fa- tal des Amours. Heu- reux Heu-



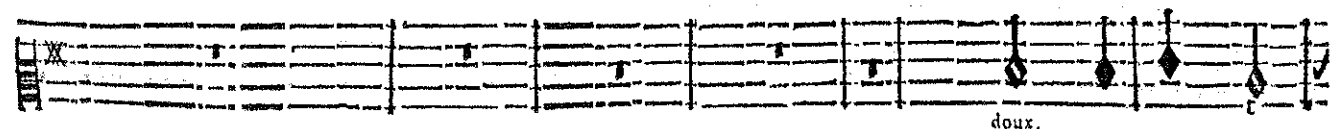
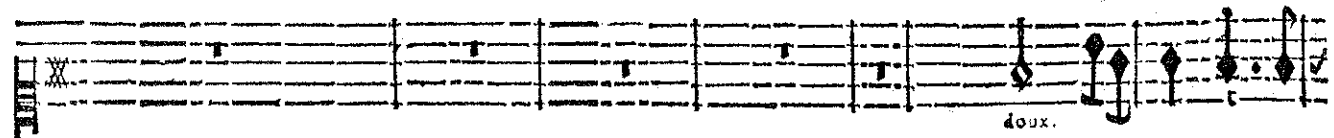
BASSE-CONTINUE.



reux qui se deffend toûjours Du charme fatal des Amours. *Symphonie.*



reux qui se deffend toûjours Du charme fatal des Amours.



BASSE-CONTINUE.

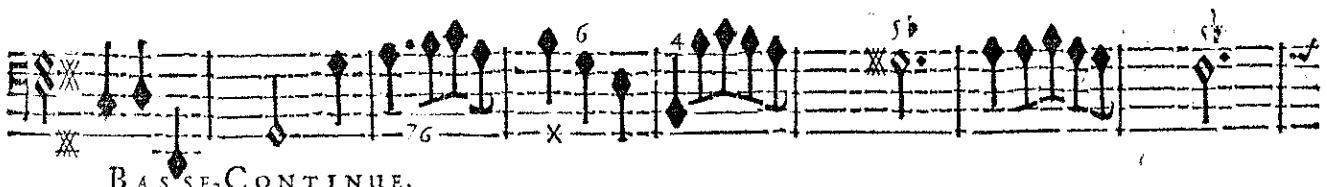
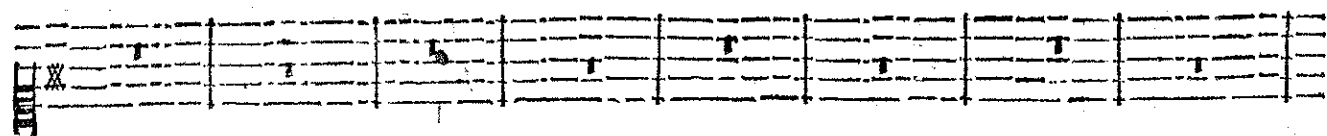
ROLAND,

The first system of the musical score consists of five staves. The top staff is a treble clef staff with a key signature of one flat and a common time signature. The second staff is a bass clef staff with a key signature of one flat and a common time signature. The third and fourth staves are treble clef staves with a key signature of one flat and a common time signature. The fifth staff is a bass clef staff with a key signature of one flat and a common time signature. The music includes various note values, rests, and ornaments, with some notes marked with an asterisk.

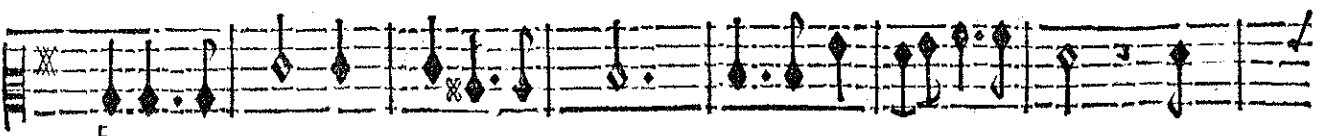
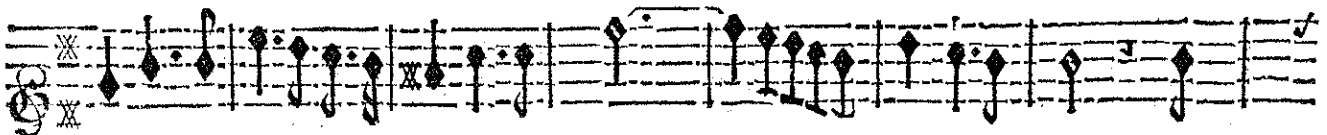
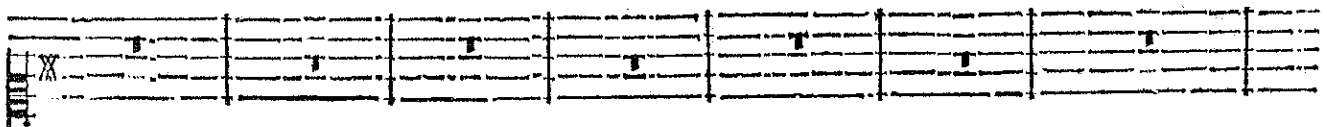
BASSE-CONTINUE.

The second system of the musical score consists of five staves. The top staff is a treble clef staff with a key signature of one flat and a common time signature. The second staff is a bass clef staff with a key signature of one flat and a common time signature. The third and fourth staves are treble clef staves with a key signature of one flat and a common time signature. The fifth staff is a bass clef staff with a key signature of one flat and a common time signature. The music includes various note values, rests, and ornaments, with some notes marked with an asterisk.

BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

ROLAND,

Rendez à ce Héros vostre clar-

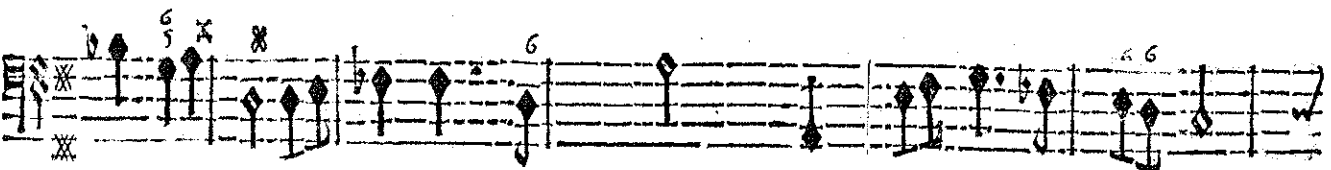
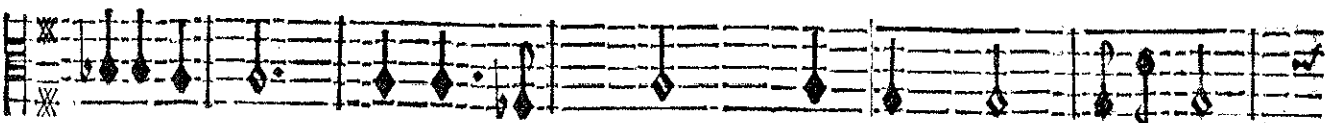
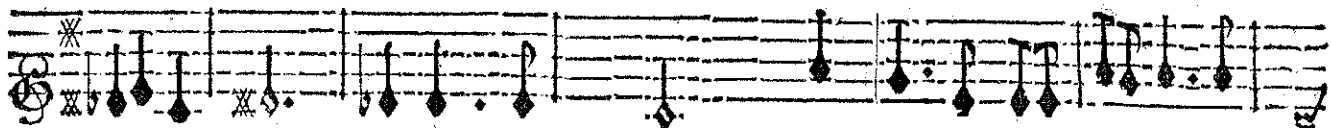
BASSE-CONTINUE.

té celeste, Divine Raïson revenez, revenez. Divine Raïson reve-

BASSE-CONTINUE.



nez. revenez. Qu'un cœur est malheureux quâd vo' l'abandonnez Dans un égarement fu-

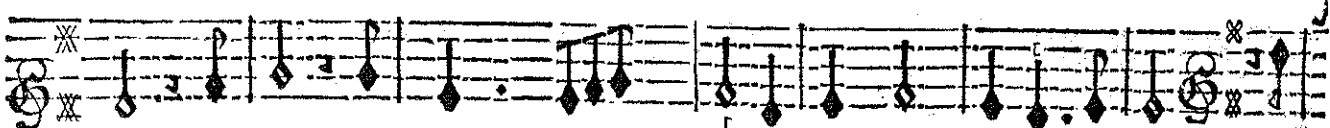


BASSE-CONTINUE.



Chœur.

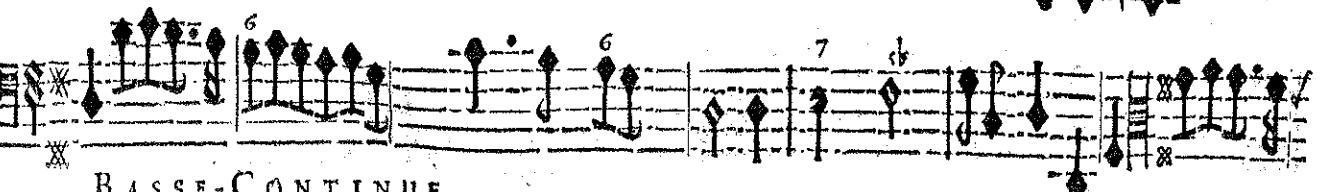
neste. Heureux ! Heureux ! qui se deffend toûjours Du char-me fatal des Amours.



Heu-

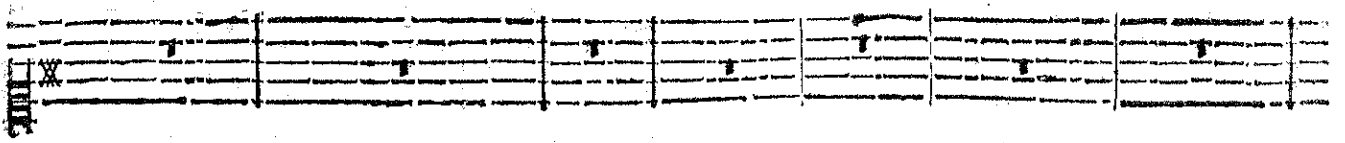


Heu-

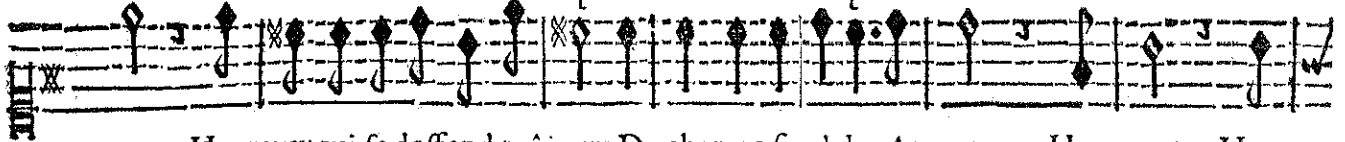


BASSE-CONTINUE.

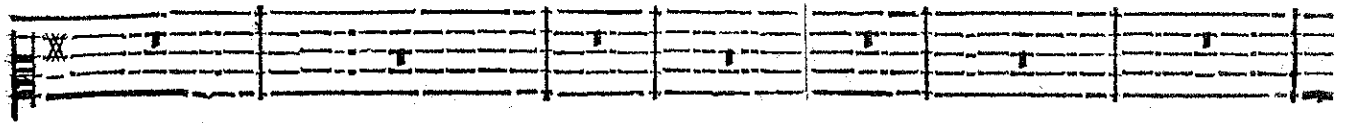
ROLAND,



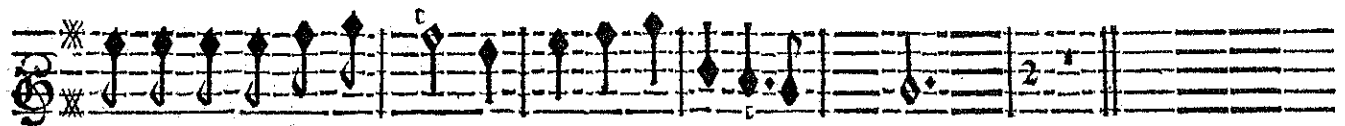
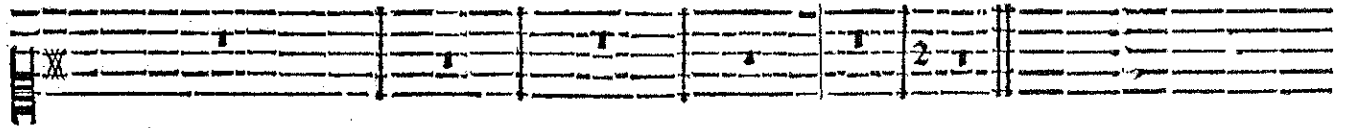
reux! Heureux! qui se deffend toujours Du charme fatal des Amours. Heureux! Heu-



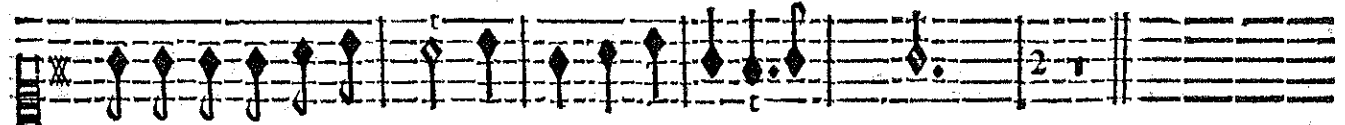
reux! Heureux! qui se deffend toujours Du charme fatal des Amours. Heureux! Heu-



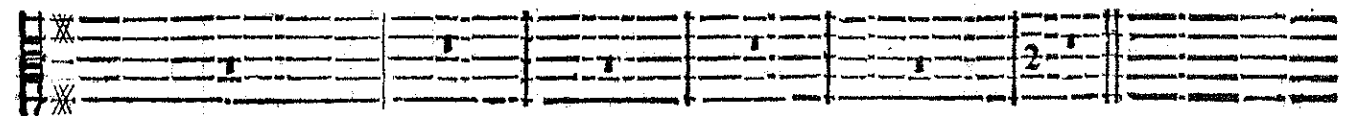
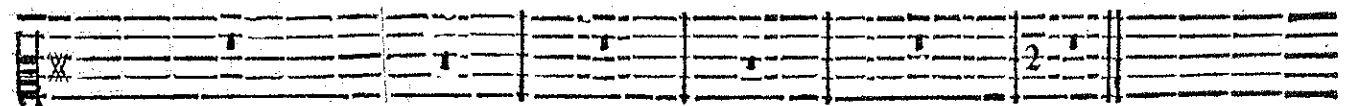
BASSE-CONTINUE.



reux! qui se deffend toujours Du charme fatal des Amours.



reux! qui se deffend toujours Du charme fatal des Amours.



BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE III.

doux.

PRELUDE.

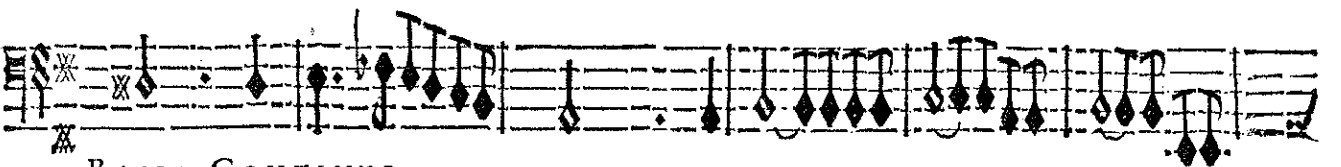
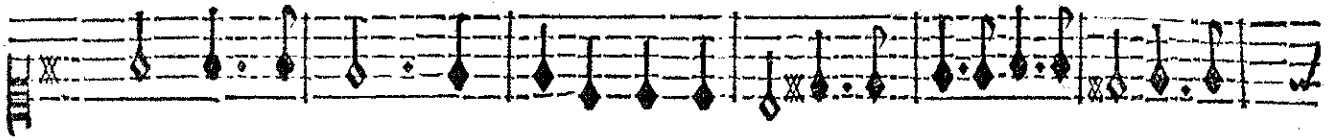
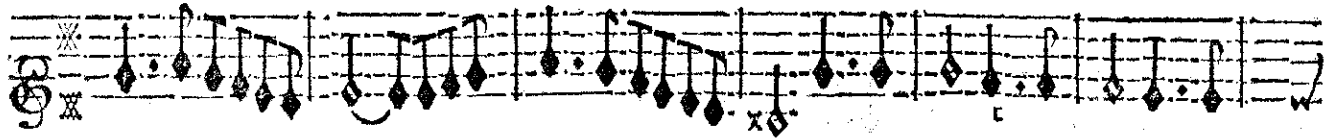
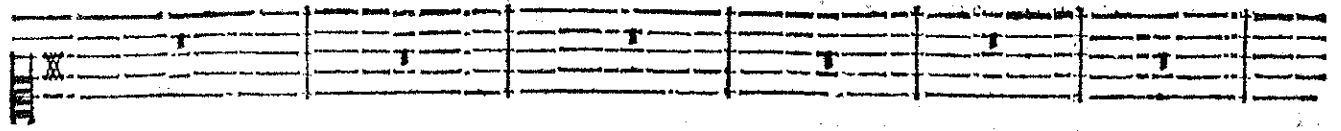
doux.

doux.

doux.

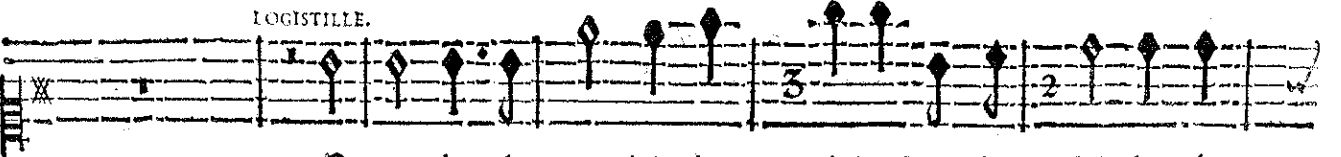
BASSE-CONTINUE.

BASSE-CONTINUE.



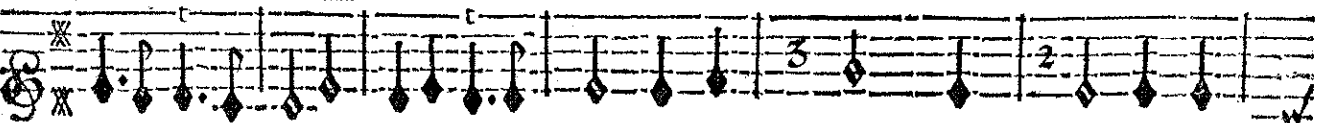
BASSE-CONTINUE.

LOGISTILLE.

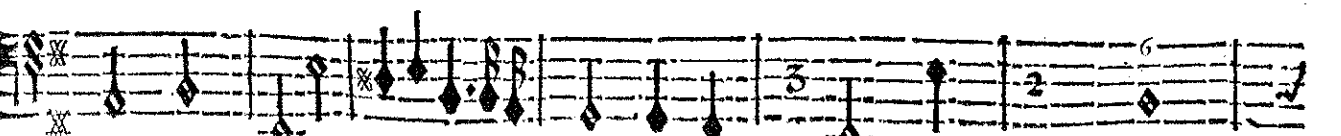
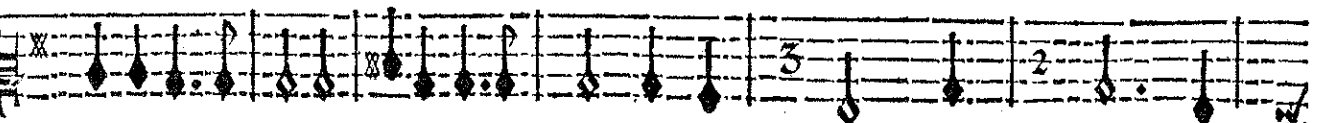
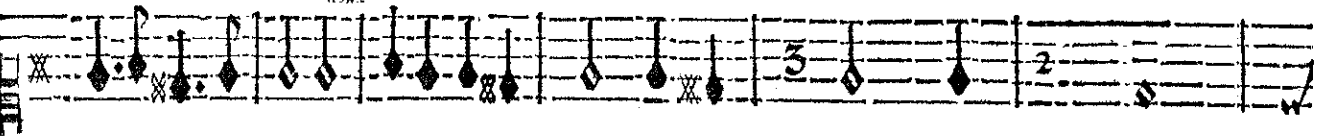


O vous, dont le nom plein de gloire Dans la Nuit du tré-

doux



doux



BASSE-CONTINUE.

Qq ij

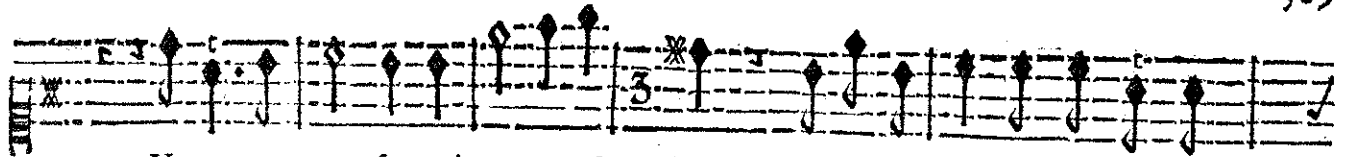
R O L A N D,

pas n'est point enfe- ly, Vous dont la celebre memoire Triomphe pour ja-

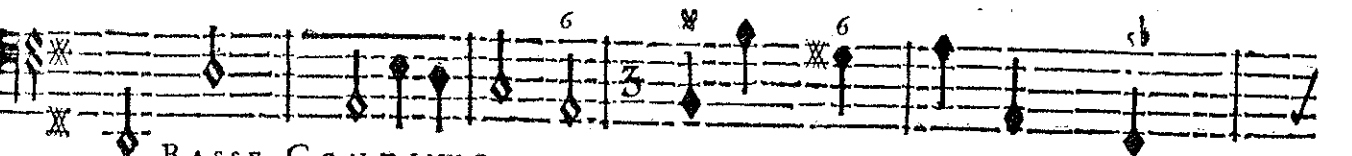
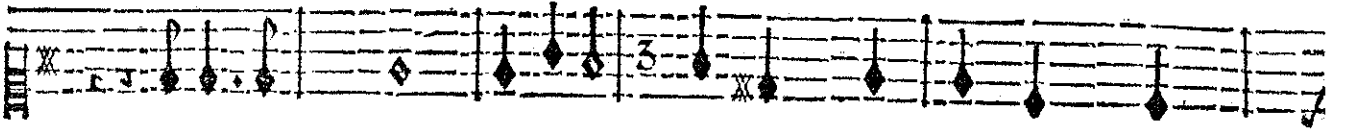
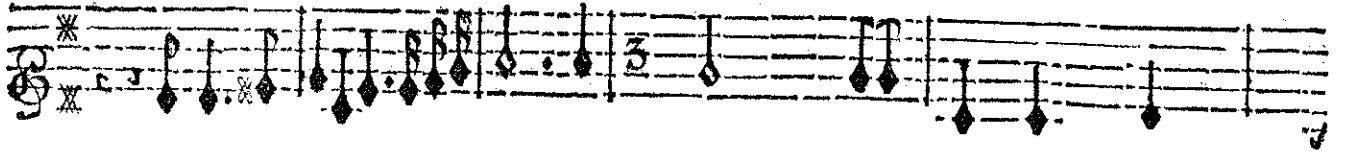
BASSE-CONTINUE.

mais du Temps & de l'Ou- bly. Venez, venez heroï- ques Ombres,

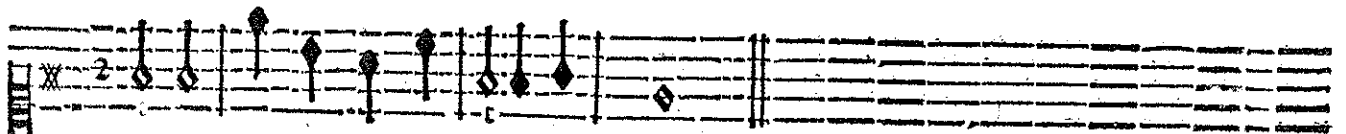
BASSE-CONTINUE.



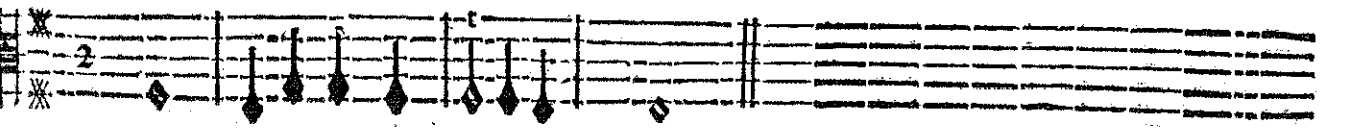
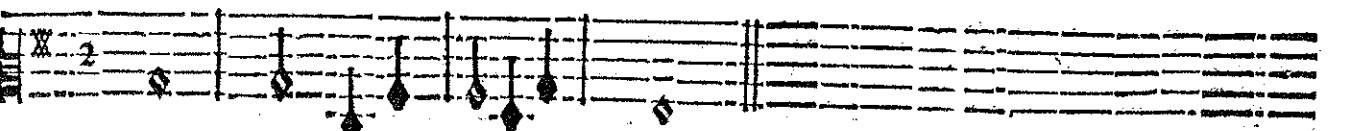
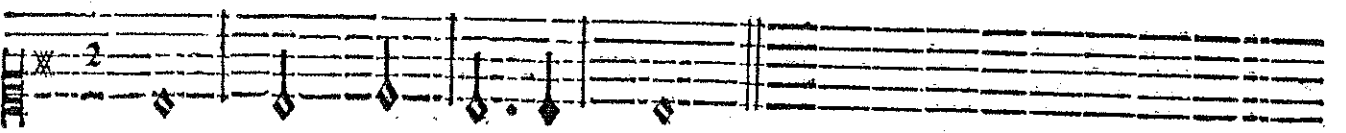
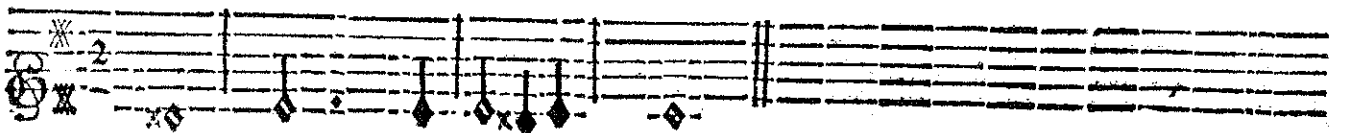
Venez, venez feconder nos ef- forts. Sortez, sortez des Retraites



BASSE-CONTINUE.



sombres Du profond Empire des Morts.



BASSE-CONTINUE.

ROLAND,

vife.

PRELUDE.

vife.

vife.

vife.

vife.

BASSE-CONTINUE.

BASSE-CONTINUE

TRAGÉDIE.

FOCISTILE.

Roland, courez aux armes, aux ar- mes, courez aux armes, Que la

BASSE-CONTINUE.

Gloire a de charmes! Que la Gloire a de char- mes! L'Amour de ses divins ap-

BASSE-CONTINUE.

pas Fait vivre au dela du trépas. L'Amour de ses divins appas Fait vivre au de-

BASSE-CONTINUE.

la du trépas. Roland, courez aux armes, aux ar- mes, courez aux

armes; Que la Gloire a de charmes! Que la Gloire a de

BASSE-CONTINUE.

ROLAND;

char- mes.

CHOEURS.

Roland, courez aux armes, courez aux armes, courez aux

Roland, courez aux armes, courez aux armes, courez aux

Roland, Roland, courez aux armes, courez aux armes, cou-

Roland, courez aux armes, courez aux armes, cou-

VIOLONS.

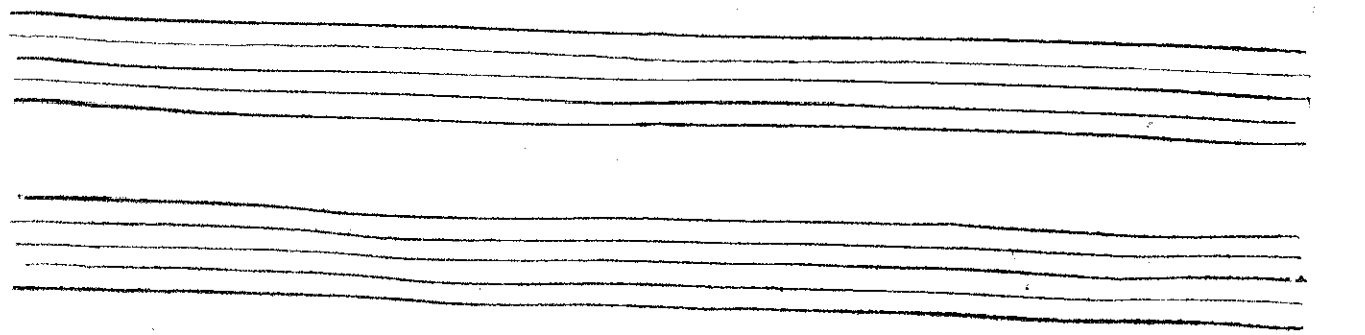
BASSE CONTINUE.



armes, aux armes, aux ar- mes, Que la Gloire a de charmes! Que la Gloire a de char-
armes, aux armes, aux ar- mes, Que la Gloire a de charmes! Que la Gloire a de char-
rez aux armes, aux ar- mes, Que la Gloire a de charmes! Que la Gloire a de char-
rez aux armes, aux ar- mes, Que la Gloire a de charmes! Que la Gloire a de char-



BASSE-CONTINUE.



ROLAND,

mes.

mes.

mes.

mes.

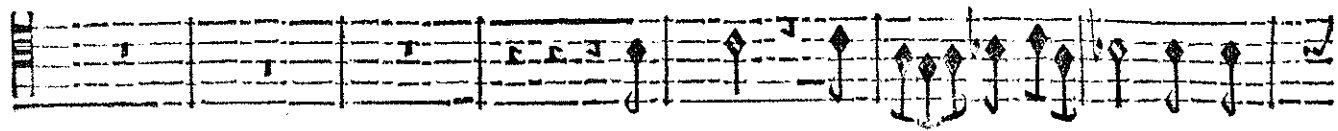
BASSE-CONTINUE.



Courez aux armes, Courez aux



Courez aux armes, Courez aux



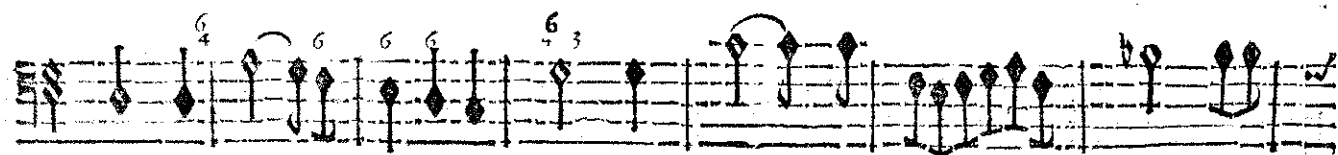
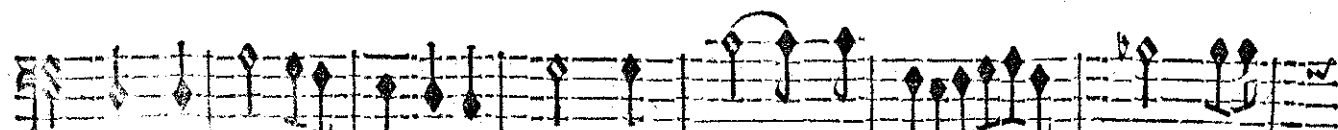
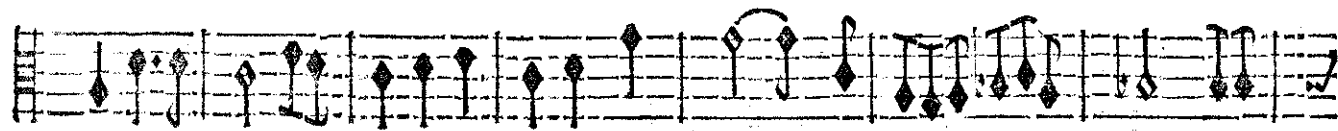
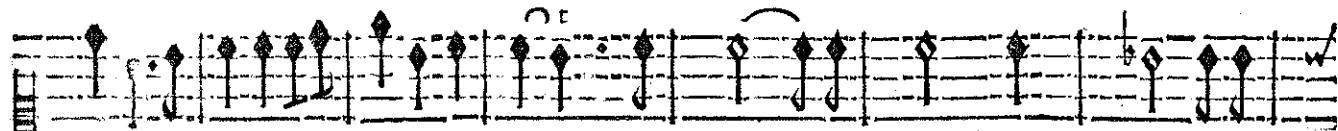
Roland. courez aux armes, cou-



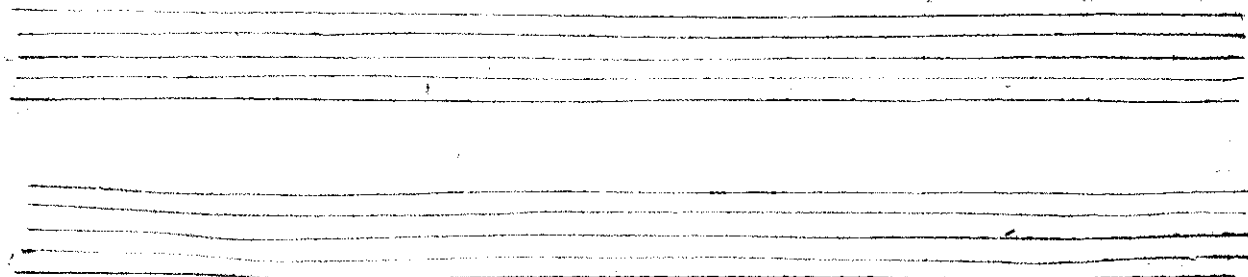
Roland, courez aux armes, cou-



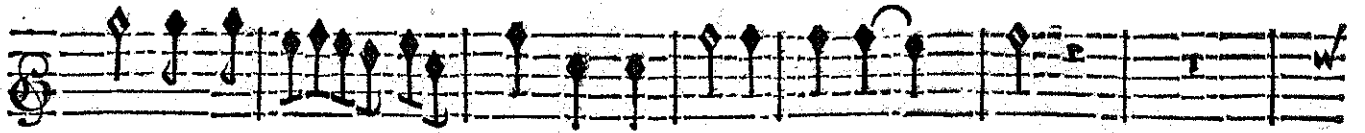
VIOLONS.



BASSE-CONTINUE.



R O L A N D,



armes, courez aux armes, aux armes, aux ar- mes.



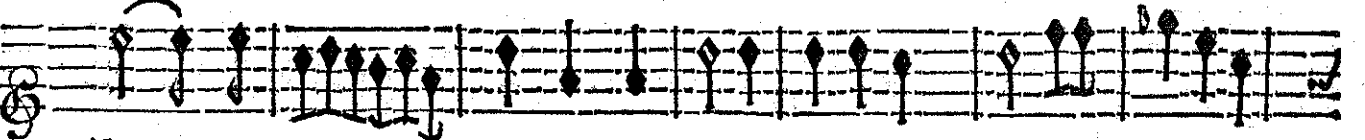
armes, courez aux armes, aux armes, aux ar- mes,



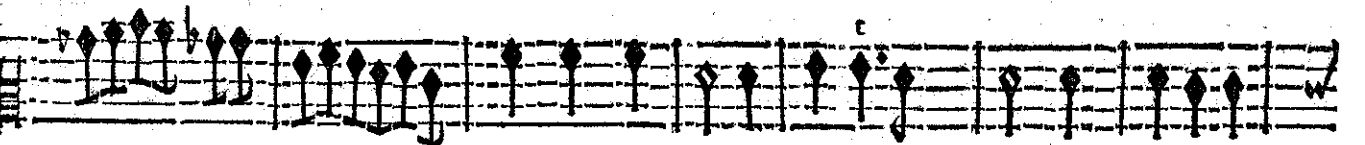
rez aux armes, aux armes, aux armes, aux ar- mes.



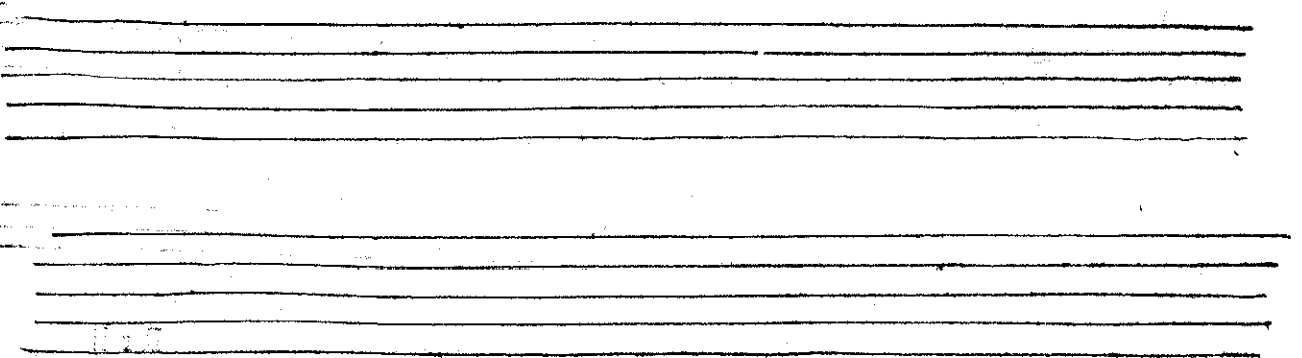
rez aux armes, courez aux armes, aux ar- mes.

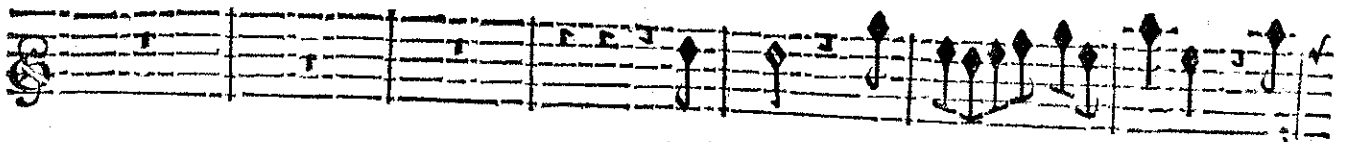


VIOLONS.



BASSE-CONTINUE.

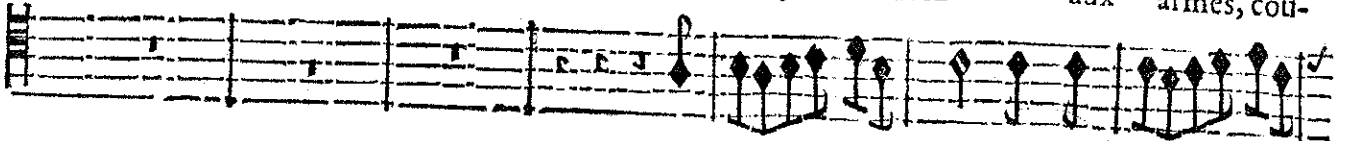




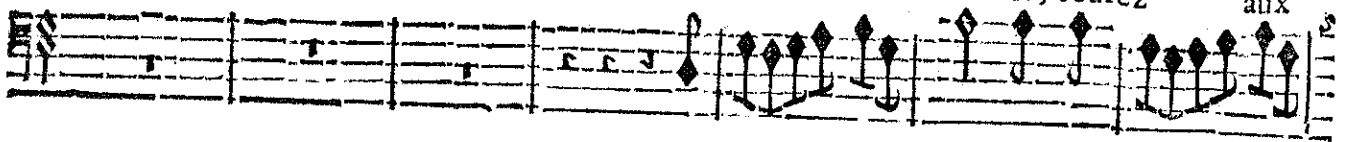
Roland, courez aux armes, cou-



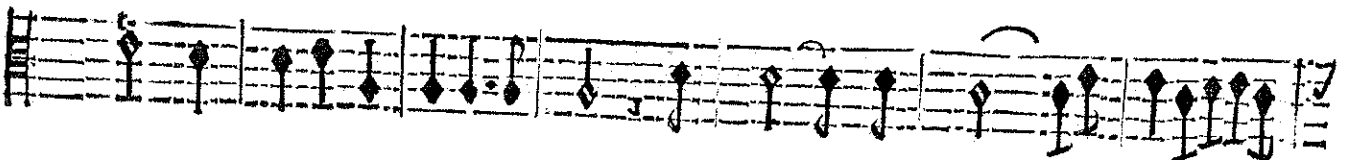
Roland, courez aux armes, cou-



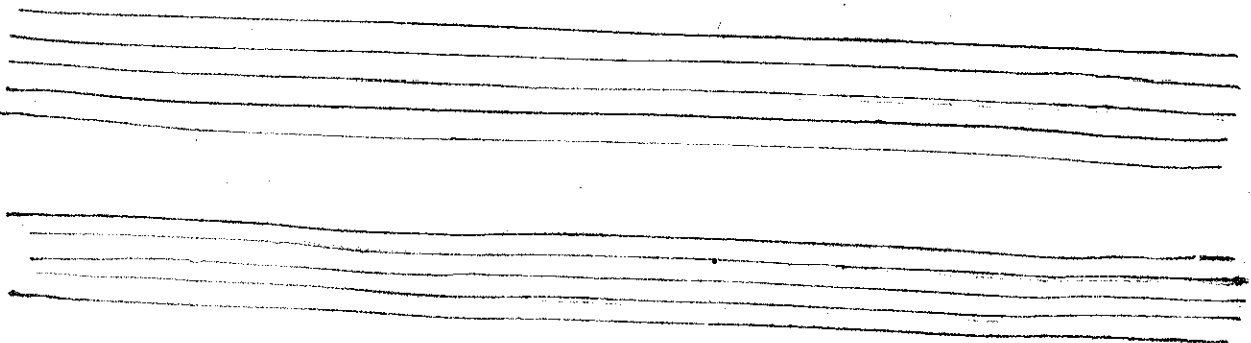
Courez aux armes, courez aux



Courez aux armes, courez aux



BASSE-CONTINUE.



Musical staff with treble clef, containing notes and rests. Some notes are marked with an asterisk (*).

rez aux armes, aux armes, aux ar- mes, Que la Gloire à de charmes! Que la

Musical staff with treble clef, containing notes and rests.

rez aux armes, aux armes, aux ar- mes, Que la Gloire à de charmes! Que la

Musical staff with treble clef, containing notes and rests.

armes, Courez aux armes, aux ar- mes, Que la Gloire à de charmes! Que la

Musical staff with treble clef, containing notes and rests.

armes, Courez aux armes, aux ar- mes, Que la Gloire à de charmes! Que la

Musical staff with treble clef, containing notes and rests. Some notes are marked with an asterisk (*).

Musical staff with treble clef, containing notes and rests.

Musical staff with treble clef, containing notes and rests.

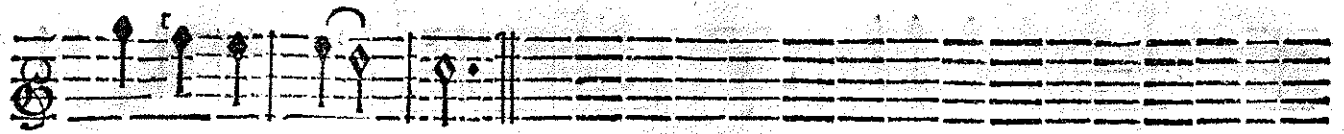
Musical staff with treble clef, containing notes and rests.

Musical staff with treble clef, containing notes and rests.

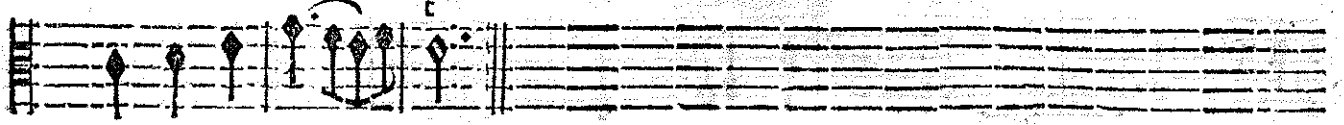
Musical staff with treble clef, containing notes and rests. Some notes are marked with an asterisk (*). Fingerings 6, 4, 3, 6, 4, 6 are indicated below the staff.

BASSE-CONTINUE.

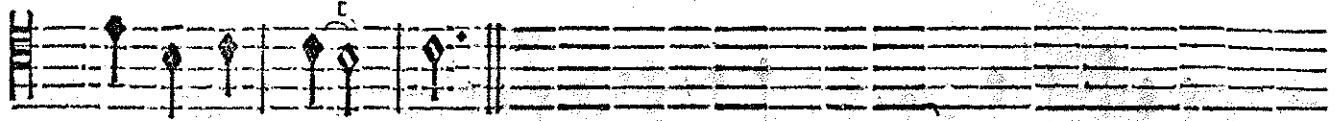
Four empty musical staves for the Bass Continuo part.



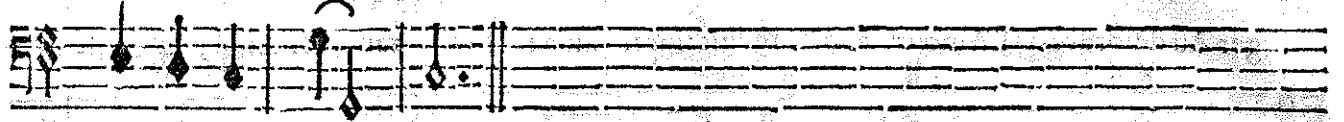
Gloire a de char- mes.



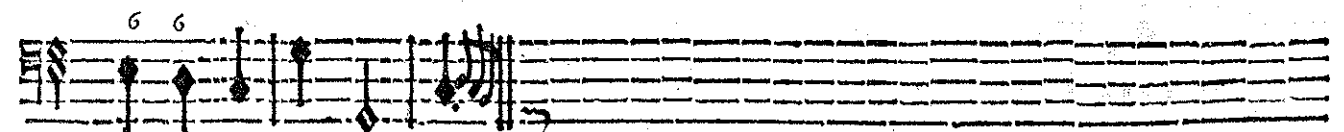
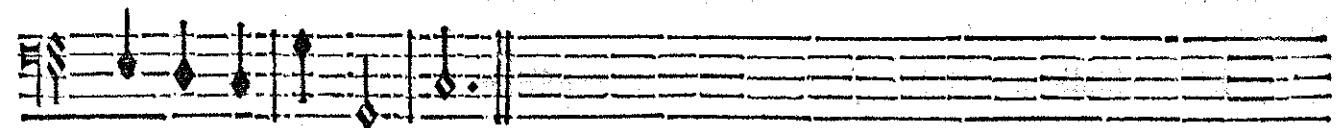
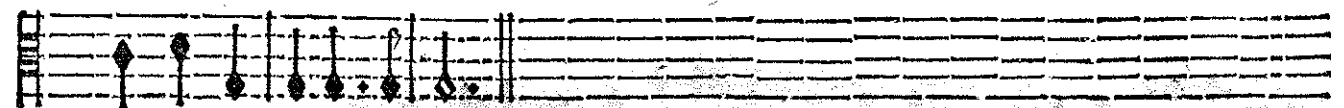
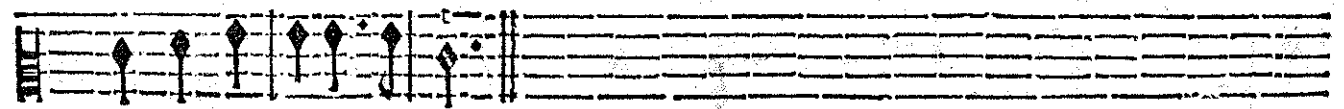
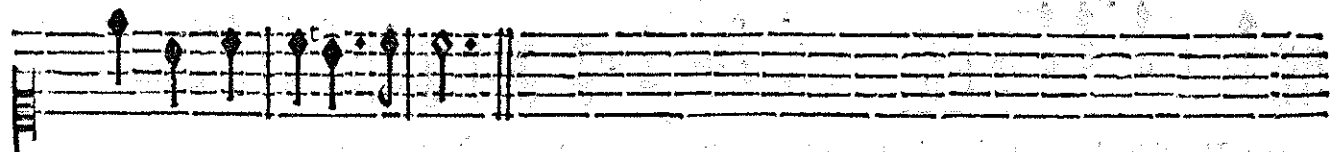
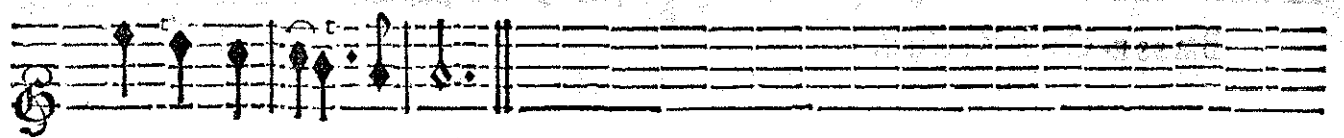
Gloire a de char- mes.



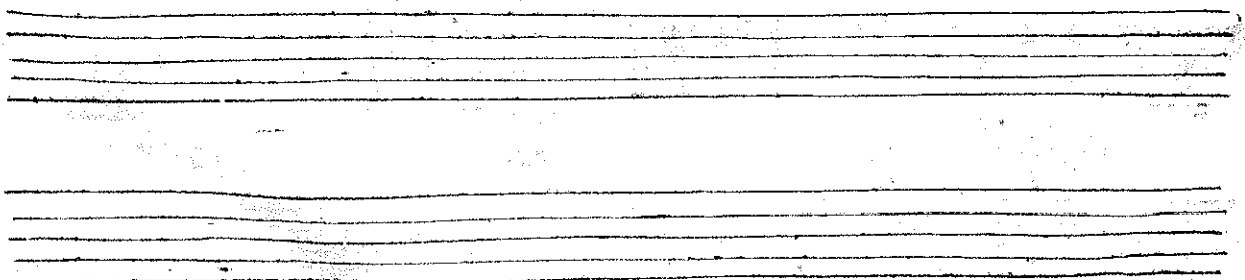
Gloire a de char- mes.



Gloire a de char- mes.

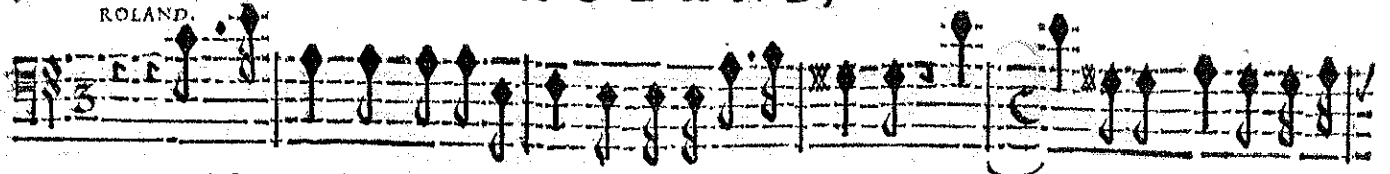


BASSE-CONTINUE.

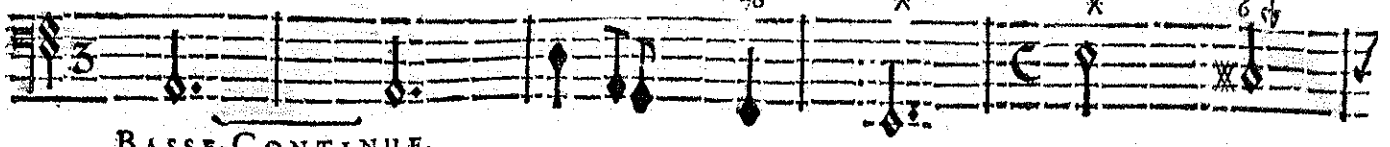


ROLAND,

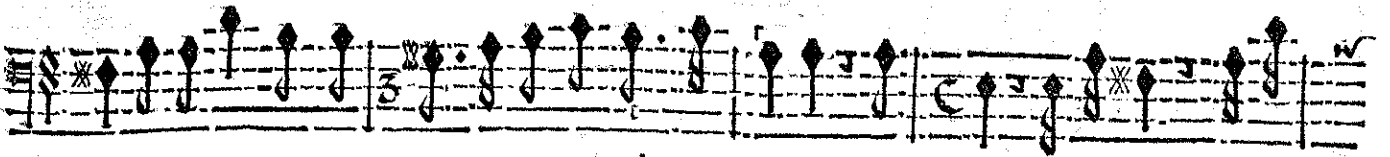
ROLAND.



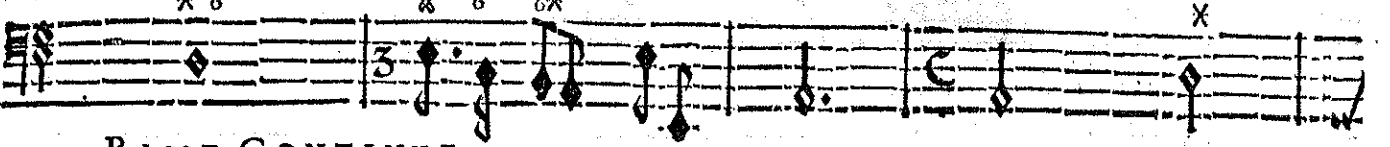
Quel secours vient me dégager De ma fatale flâme ? Ciel ! sans horreur puis-je sô-



BASSE-CONTINUE.



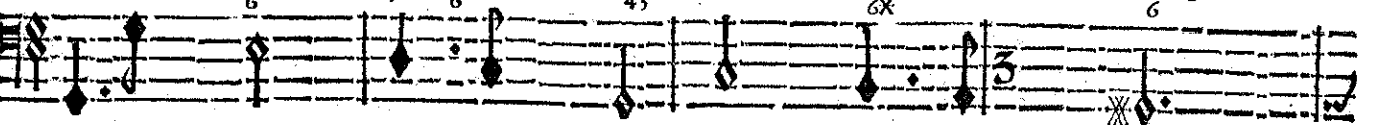
ger Au desordre ou l'Amour avoit réduit mon ame ! Er- rant, Insensé, Furi-



BASSE-CONTINUE.



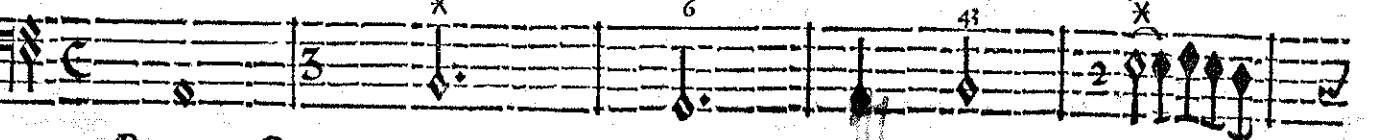
eux, J'ay fait de ma foiblesse un spectacle odieux : Quel reproche à jamais ne dois-je point me



BASSE-CONTINUE.



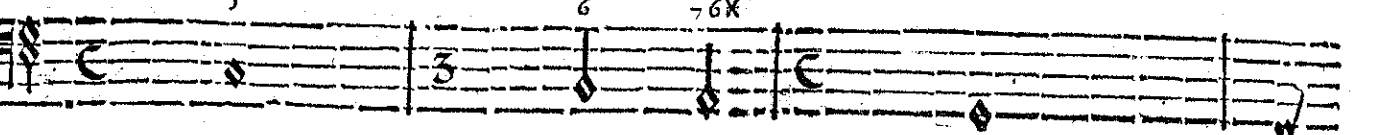
faire ? Malheureux ! la Raison m'esclaire Pour offrir ma honte à mes yeux !



BASSE-CONTINUE.



Que survivre à ma gloire est un suplice ex- trême ! Infortuné Ro-



BASSE-CONTINUE.

land, cherche un autre escarté, Va, s'il se peutte cacher à toy mesme Dans l'éter-

BASSE-CONTINUE.

LOGISTILLE.

lentement

nelle obscu- ri- té. Moderez la tristesse Qui fait vo- stre

BASSE-CONTINUE.

cœur. Quel Heros, quel Vainqueur Est exempt de foiblesse. Quel Heros, quel Vain-

BASSE-CONTINUE.

queur est exempt de foibles- se.

BASSE-CONTINUE.

ROLAND,

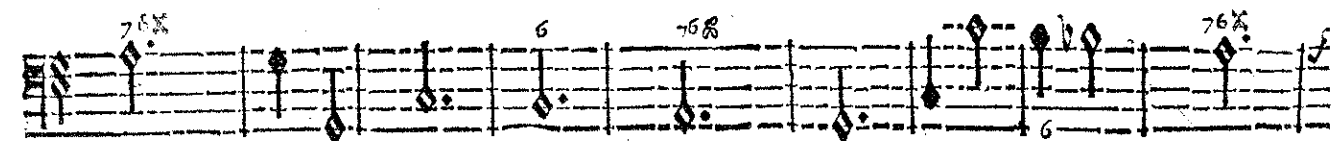
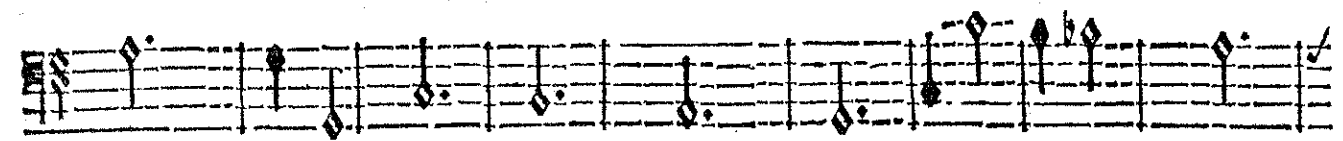
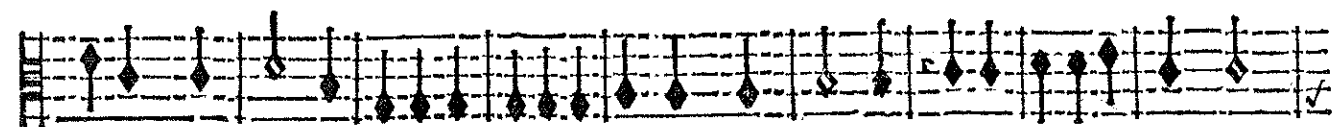
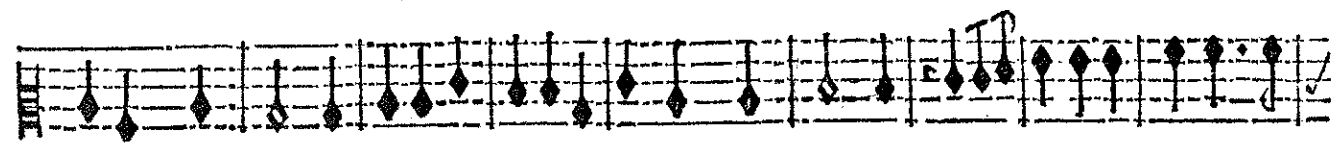
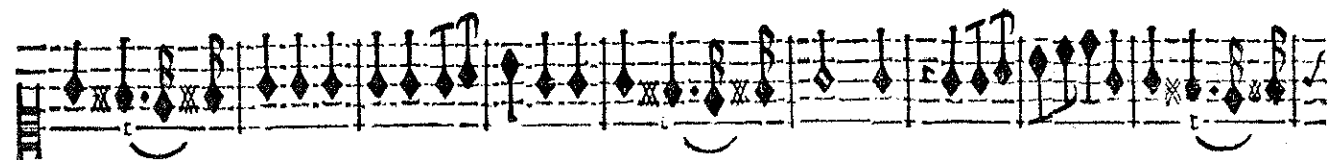
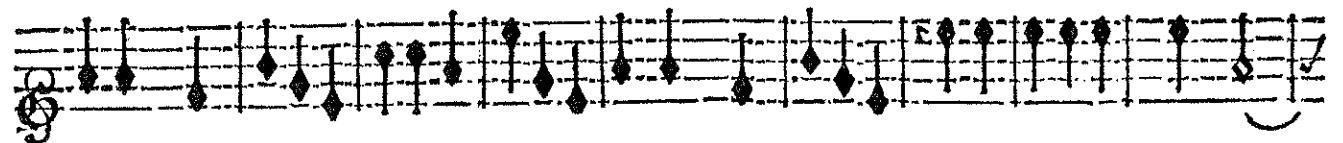
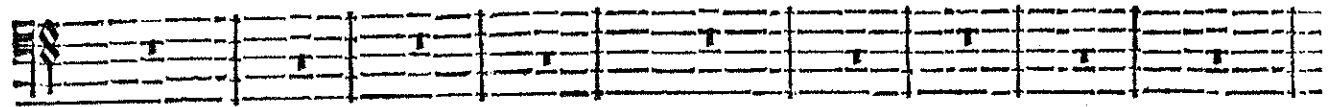
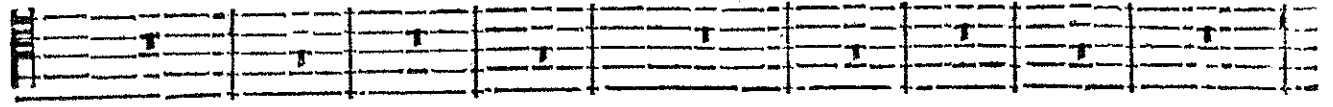
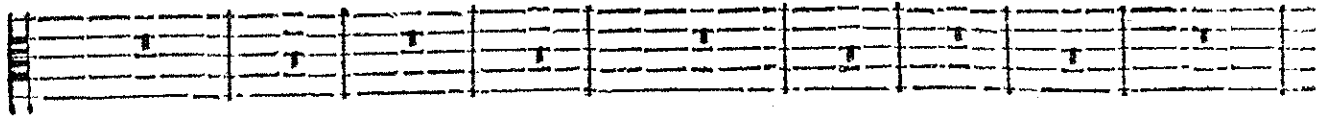
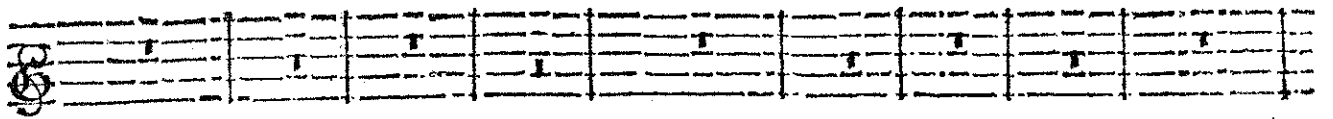
Sortez pour jamais en ce jour Des liens honteux de l'Amour.

Sortez pour jamais en ce jour Des liens honteux de l'Amour.

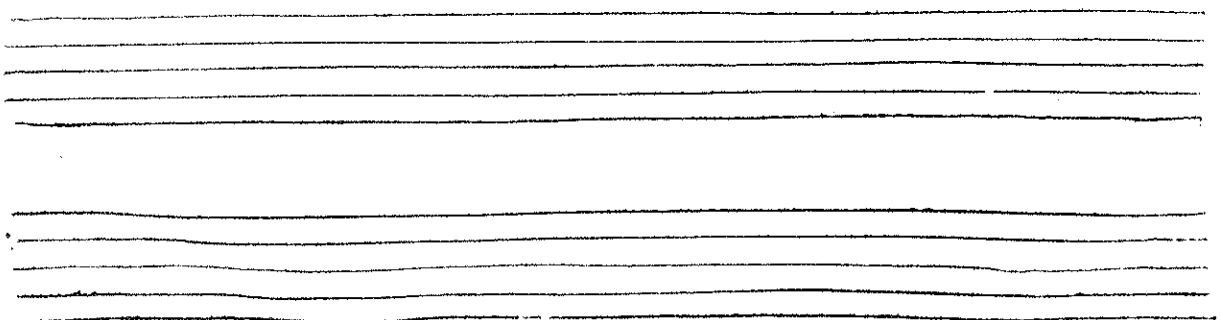
Sortez pour jamais en ce jour Des liens honteux de l'Amour.

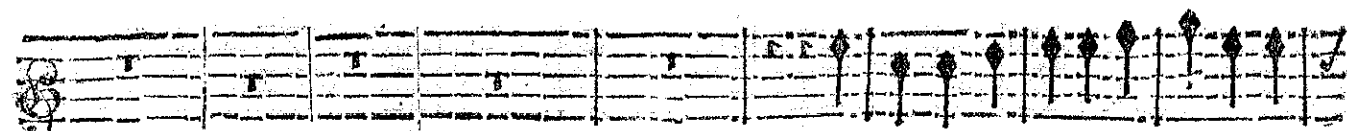
Sortez pour jamais en ce jour Des liens honteux de l'Amour.

BASSE-CONTINUE.

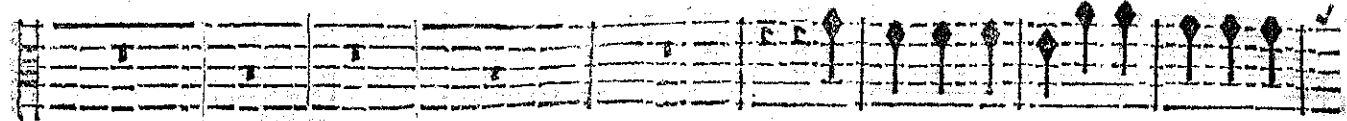


BASSE-CONTINUE

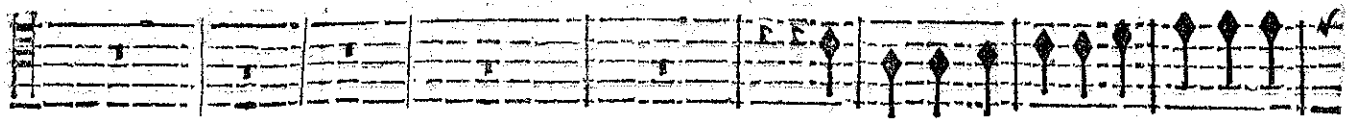




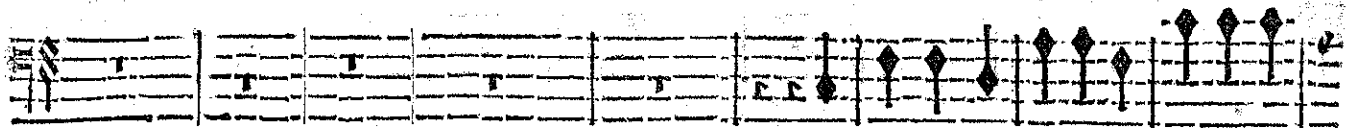
Sortez pour jamais en ce jour Des li-



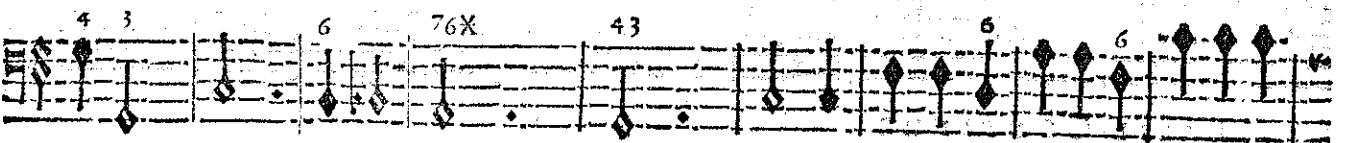
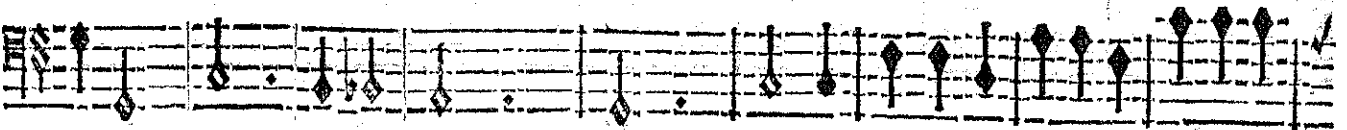
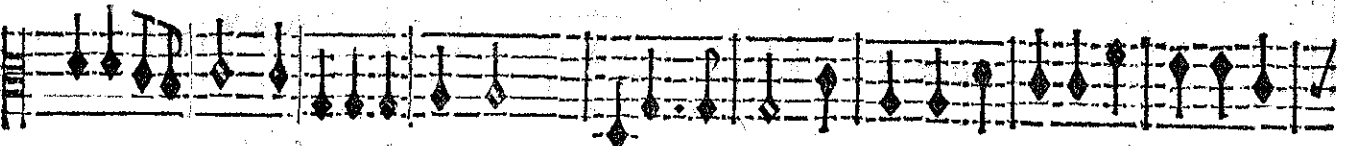
Sortez pour jamais en ce jour Des li-



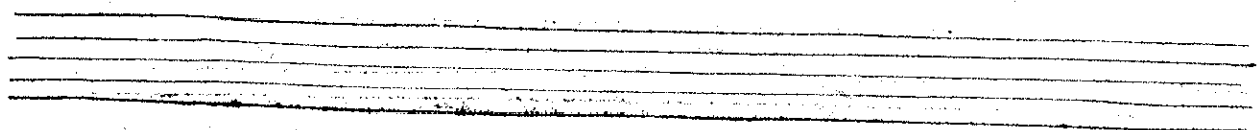
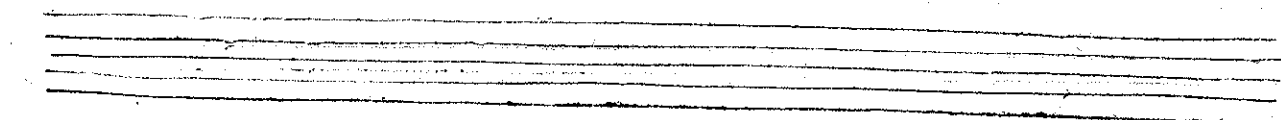
Sortez pour jamais en ce jour Des li-



Sortez pour jamais en ce jour Des li-

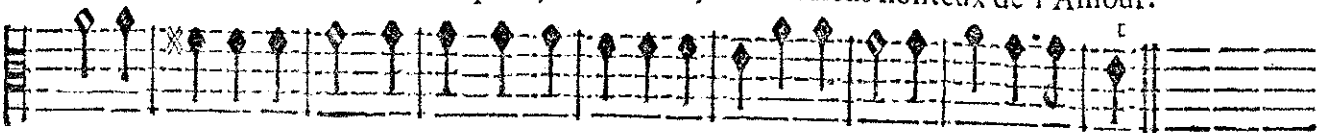


BASSE-CONTINUE.

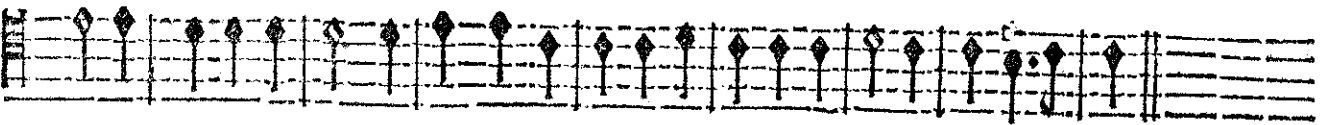




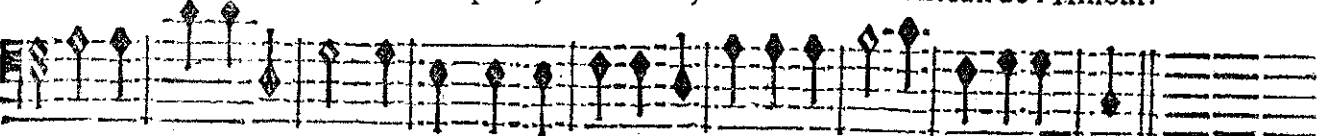
ens honteux de l'Amour. Sortez pour jamais en ce jour Des liens honteux de l'Amour.



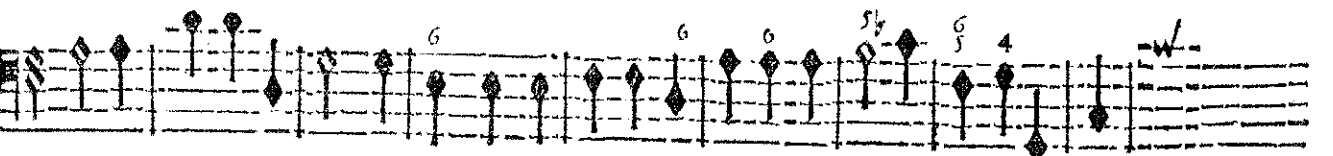
ens honteux de l'Amour. Sortez pour jamais en ce jour Des liens honteux de l'Amour.



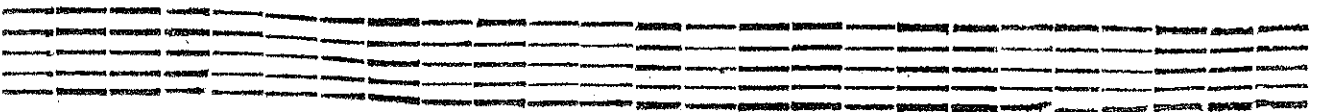
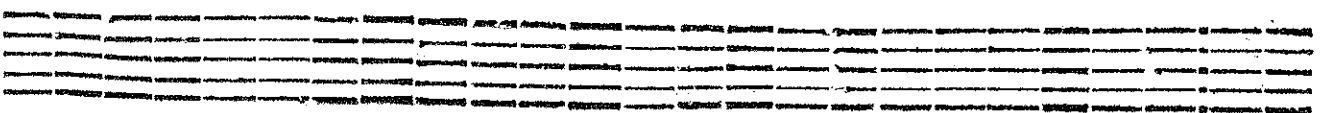
ens honteux de l'Amour. Sortez pour jamais en ce jour Des liens honteux de l'Amour.



ens honteux de l'Amour. Sortez pour jamais en ce jour Des liens honteux de l'Amour.



BASSE-CONTINUE.



ROLAND;

LOGISTILLE.

avec vitesse.

Musical staff for Logistille, featuring a treble clef and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

Allez, allez, fuivez la Gloire.

ROLAND.

Musical staff for Roland, featuring a treble clef and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

Allons, courons aux armes, courons aux

Musical staff for Roland continuation, featuring a treble clef and a 3/4 time signature. It includes a sixteenth-note triplet and a sixteenth-note group.

avec vitesse.

BASSE-CONTINUE.

Empty musical staff with a treble clef and a 3/4 time signature.

Musical staff for Bass Continuation, featuring a bass clef and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

armes, aux armes, aux ar- mes, Que la Gloire a de charmes! Que la Gloire a de

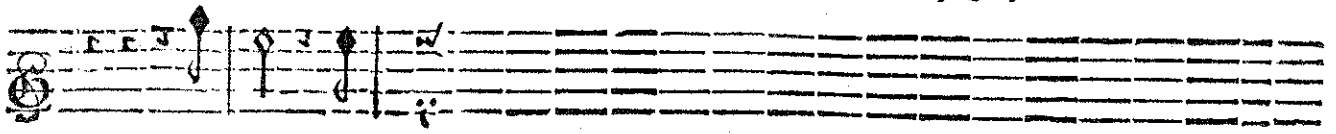
Musical staff for Bass Continuation continuation, featuring a bass clef and a 3/4 time signature. It includes a sixteenth-note triplet and a sixteenth-note group.

BASSE-CONTINUE.

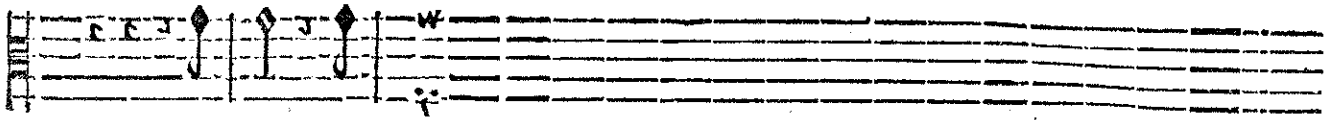
Seven empty musical staves with a treble clef and a 3/4 time signature.

TRAGÉDIE.

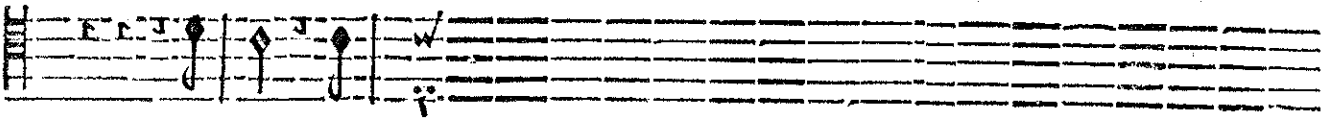
On reprend tout au long le Chœur Courez aux armes. page 312.



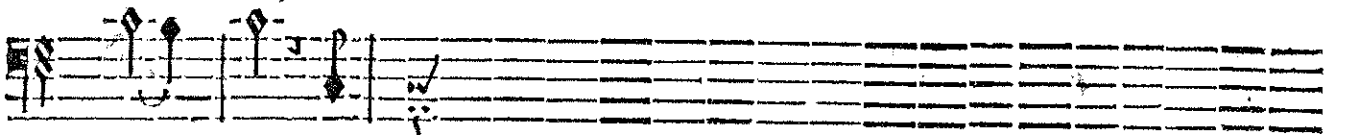
Roland, cou-



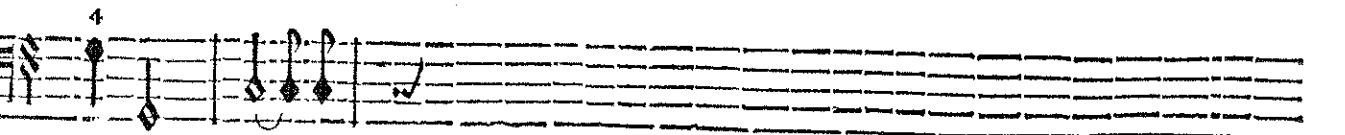
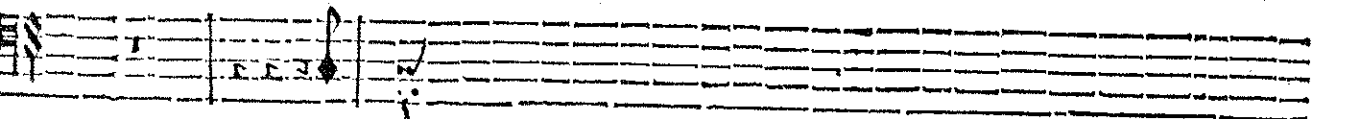
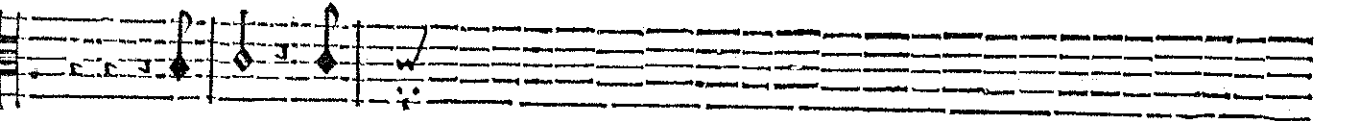
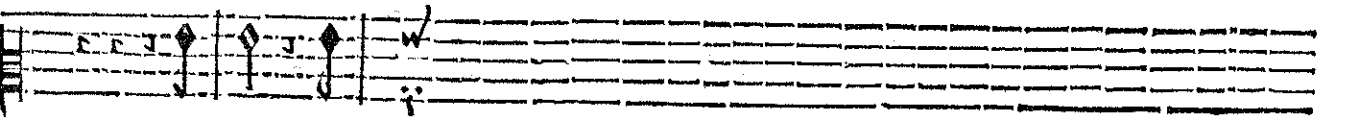
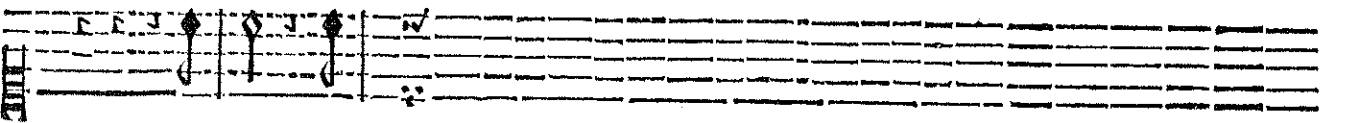
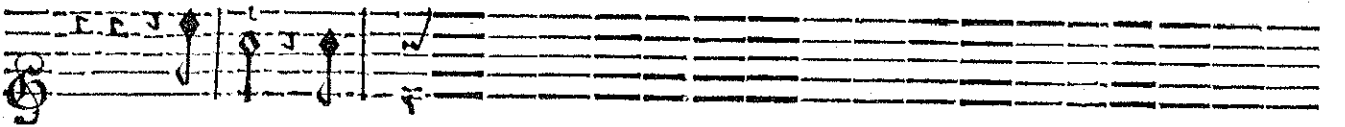
Roland, cou-



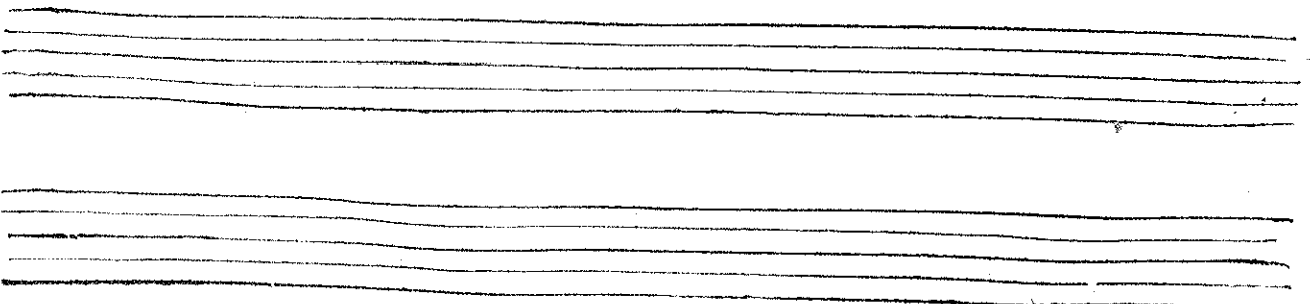
Roland, cou-



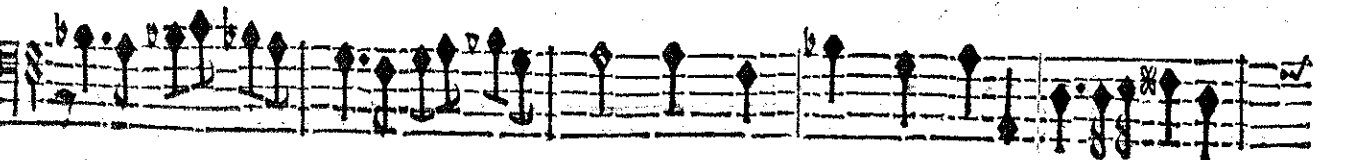
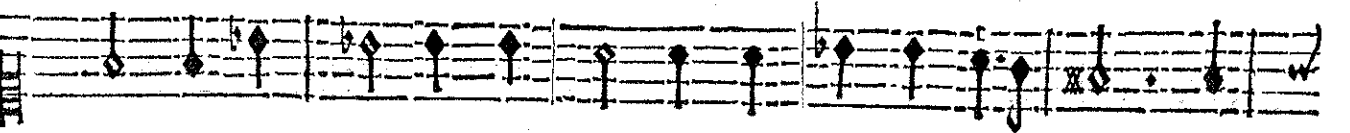
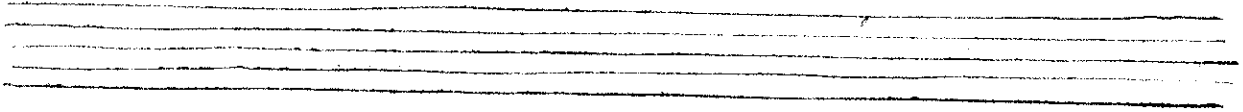
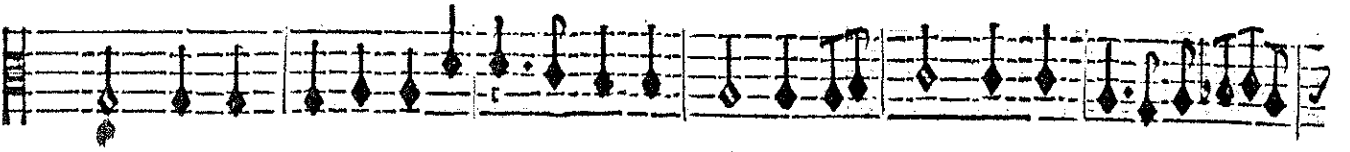
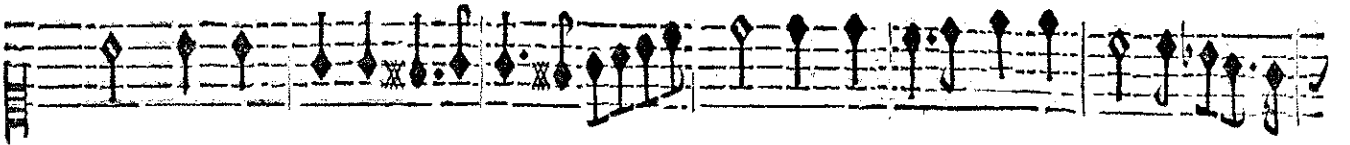
char- mes / Cou-



BASSE-CONTINUE.



TRAGEDIE.



ROLAND,

A musical score for the piece 'ROLAND'. It consists of five staves of music. The first staff is in treble clef, and the second through fifth staves are in bass clef. The music is written in a style typical of 18th or 19th-century keyboard or lute music, featuring a mix of eighth and sixteenth notes, rests, and dynamic markings such as 't' and 'w'. The piece concludes with a double bar line and repeat dots.

BASSE-CONTINUE.

Three empty musical staves, consisting of three horizontal lines each, intended for the 'BASSE-CONTINUE' part of the piece.

SECOND AIR.

A musical score for the piece 'SECOND AIR'. It consists of five staves of music. The first staff is in treble clef, and the second through fifth staves are in bass clef. The music is written in a style typical of 18th or 19th-century keyboard or lute music, featuring a mix of eighth and sixteenth notes, rests, and dynamic markings such as 't' and 'w'. The piece concludes with a double bar line and repeat dots.

Three empty musical staves, consisting of three horizontal lines each, intended for the 'SECOND AIR' part of the piece.

This musical score is arranged in a system of ten staves. The first staff is a vocal line in treble clef. The second and third staves are for a keyboard instrument, likely a harpsichord or spinet, in treble and bass clefs respectively. The fourth and fifth staves are for a string instrument, possibly a violin or viola, in treble and bass clefs. The sixth and seventh staves are for a string instrument, possibly a cello or double bass, in treble and bass clefs. The eighth and ninth staves are for a string instrument, possibly a violin or viola, in treble and bass clefs. The tenth staff is a vocal line in bass clef. The music is written in a style characteristic of 18th-century French opera, with frequent use of accidentals and dynamic markings. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into measures by vertical bar lines, and some measures contain repeat signs or other performance instructions.

The first system of the musical score for 'ROLAND' 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 including eighth and sixteenth notes, and rests. The second staff is a bass clef with a similar melodic line. The third and fourth staves are piano accompaniment, featuring chords and rhythmic patterns. The fifth staff is a grand staff (treble and bass clefs) with a complex accompaniment. The system concludes with a double bar line and a repeat sign.

The second system of the musical score for 'ROLAND' 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 including eighth and sixteenth notes, and rests. The second staff is a bass clef with a similar melodic line. The third and fourth staves are piano accompaniment, featuring chords and rhythmic patterns. The fifth staff is a grand staff (treble and bass clefs) with a complex accompaniment. The system concludes with a double bar line and a repeat sign.

SCÈNE QUATRIÈME

ET DERNIÈRE.

La Gloire, la Renommée, la Terreur, Suite de la Gloire, Roland, Logistille,
Troupe de Fées, Troupe d'Ombres de Héros.

LA GLOIRE.

Roland, il faut armer votre invincible bras, La Terreur se prépare à devancer vos

BASSE-CONTINUE.

pas: Sauvez votre pays d'une guerre cruelle, Ne suivez plus l'amour C'est un guide infi-

BASSE-CONTINUE.

delle. Non, non n'oubliez jamais, Non, non, n'oubliez jamais Les

BASSE-CONTINUE:

LOGISTILLE.

maux que l'amour vous a faits. La Gloire vous appelle, Ne soupirez

BASSE-CONTINUE.

plus Ne soupirez plus que pour elle. La Gloire Vous ap-

BASSE-CONTINUE.

ROLAND,

Musical notation for the first system. The vocal line (top) contains the lyrics: "pelle, Ne soupirez plus Ne soupirez plus que pour elle. Non, non, n'oubliez ja-". The basso continuo line (bottom) features several sixteenth-note chords, with some marked with a '6' and a circled 'X'.

BASSE-CONTINUE.

Musical notation for the second system. The vocal line (top) contains the lyrics: "mais Non, non, n'oubliez jamais Les maux que l'Amour vous a faits. Non,". The basso continuo line (bottom) continues with sixteenth-note chords, including some marked with a '6' and a circled 'X'.

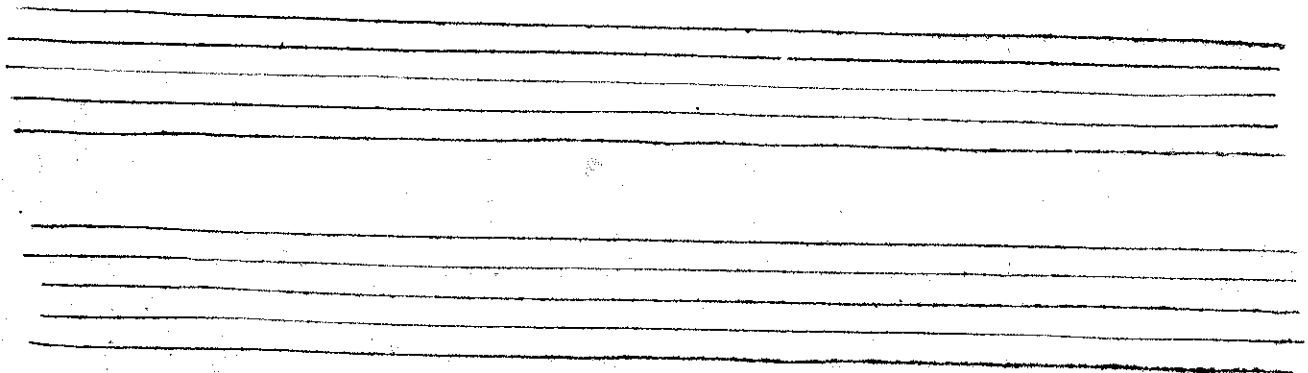
BASSE-CONTINUE.

Musical notation for the third system. The vocal line (top) contains the lyrics: "non, n'oubliez jamais, Non, non, n'oubliez jamais, n'oubliez jamais Les maux que l'A-". The basso continuo line (bottom) continues with sixteenth-note chords, including some marked with a '6' and a circled 'X'.

BASSE-CONTINUE.

Musical notation for the fourth system. The vocal line (top) contains the lyrics: "mour vous a faits." The basso continuo line (bottom) continues with sixteenth-note chords.

BASSE-CONTINUE.



TRAGÉDIE.
CHOEURS.

La Gloi- re vous appelle, Ne soupirez plus Ne soupirez

La Gloi- re vous appelle, Ne soupirez plus Ne soupirez

La Gloire, La Gloire vous appelle, Ne soupirez plus Ne soupirez

La Gloi- re vous appelle, Ne soupirez plus Ne soupirez

66

BASSE-CONTINUE.

ROLAND,

plus que pour elle. La Gloi- re vous appelle, Ne soupirez

plus que pour elle. La Gloire La Gloire vous appelle, Ne soupirez

plus que pour elle. La Gloire La Gloire vous appelle, Ne soupirez

plus que pour elle. La Gloi- re vous appelle, Ne soupirez

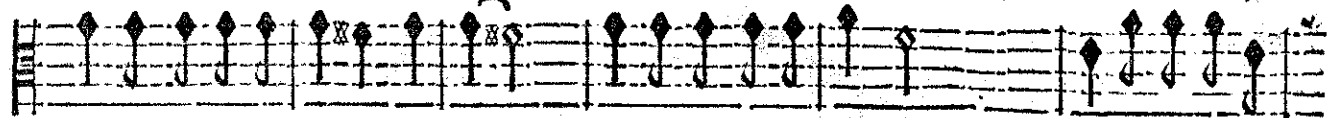
plus que pour elle. La Gloi- re vous appelle, Ne soupirez

VIOLONS.

BASSE-CONTINUE.



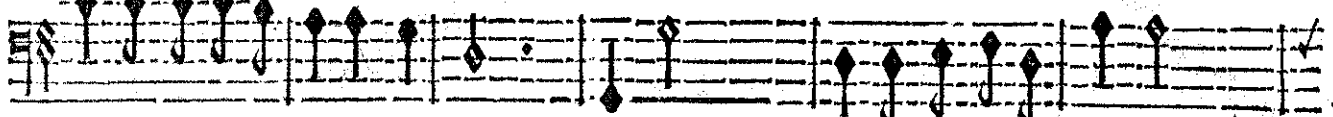
plus Ne soupirez plus que pour el- le. n'oubliez jamais Non, non, n'oubliez ja-



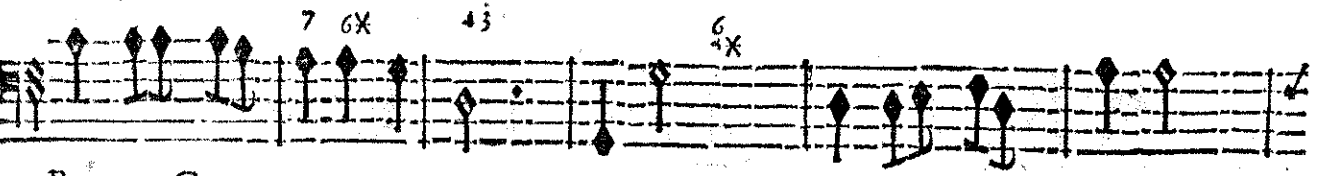
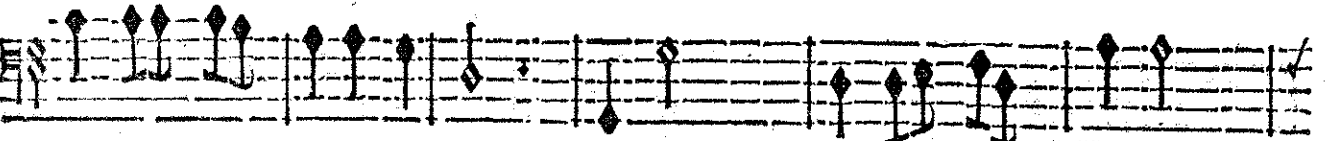
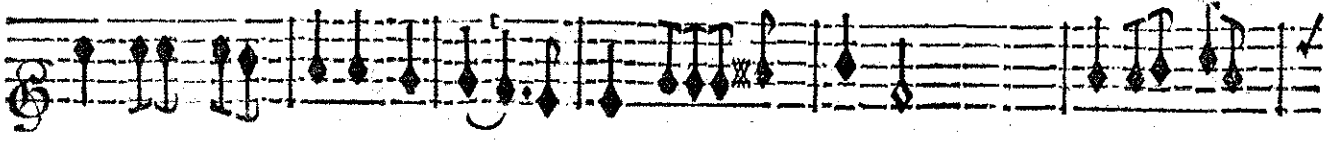
plus Ne soupirez plus que pour el- le. n'oubliez jamais Non, non, n'oubliez ja-



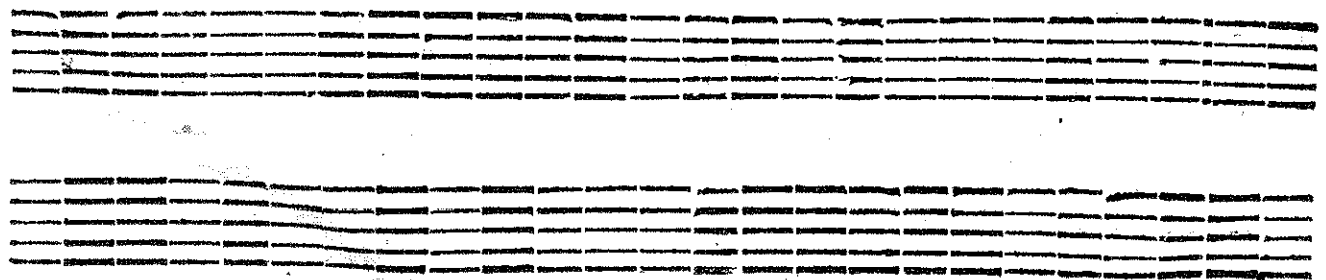
plus Ne soupirez plus que pour el- le. n'oubliez jamais Non, non, n'oubliez ja-



plus Ne soupirez plus que pour el- le. Non, non, n'oubliez jamais Non,



BASSE-CONTINUE.



R O L A N D,

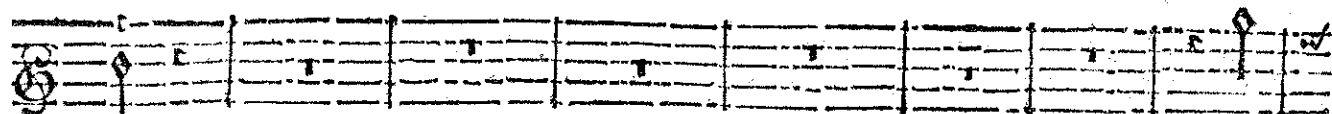
mais Non, non, n'oubliez jamais n'oubliez jamais Les maux que l'Amour vous a

mais Non, non, n'oubliez jamais n'oubliez jamais Les maux que l'Amour vous a

mais Non, non, n'oubliez jamais n'oubliez jamais Les maux que l'Amour vous a

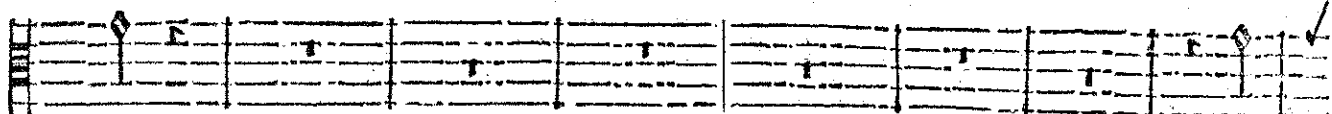
non, n'oubliez ja- mais Non, non, n'oubliez jamais Les maux que l'Amour vous a

BASSE-CONTINUE



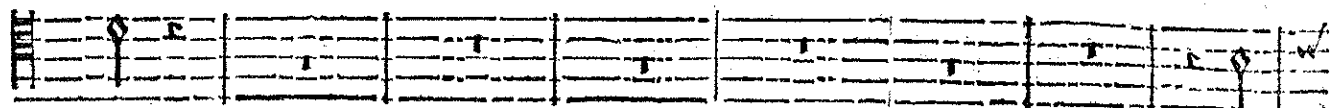
faits.

Non,



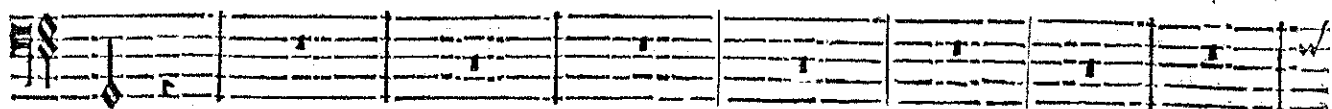
faits.

Non,



faits.

Non,

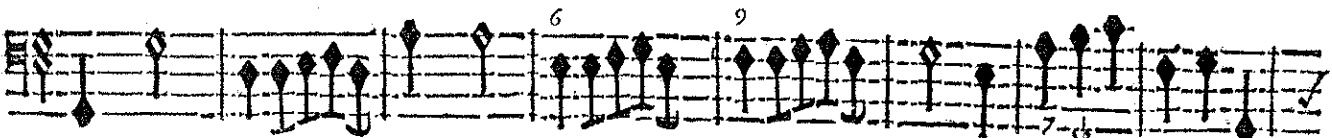
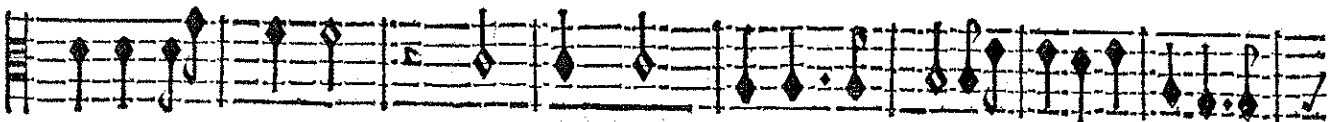


faits.

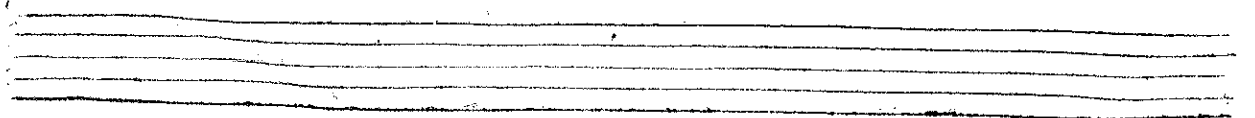
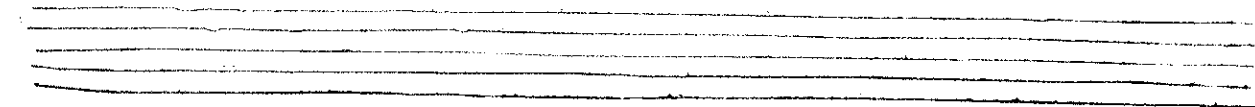
Non,



VIOLONS.



BASSE-CONTINUE.



ROLAND,

non, n'oubliez ja- mais, Non, non, n'oubliez jamais, n'oubliez jamais Les

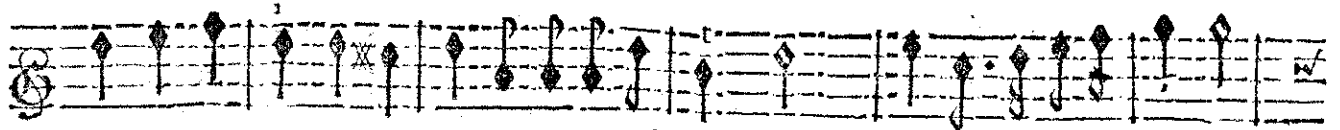
non, n'oubliez ja- mais, Non, non, n'oubliez jamais, n'oubliez jamais Les

non, n'oubliez ja- mais, Non, non, n'oubliez jamais n'oubliez jamais, Les

Non, non, n'oubliez jamais, Non, n'oubliez jamais Les

VIOLONS.

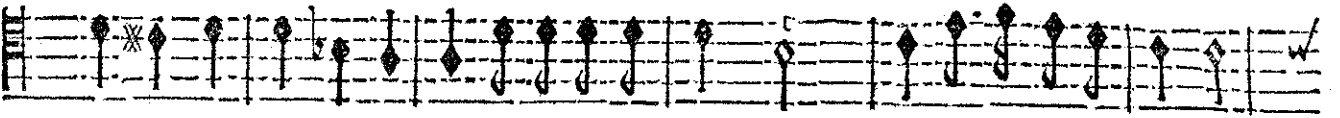
BASSE-CONTINUE.



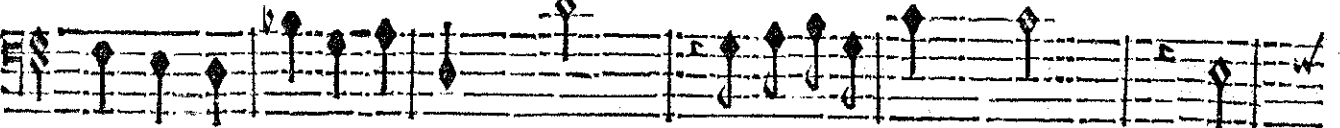
maux que l'Amour nous a faits. n'oubliez jamais, Non, non, n'oubliez jamais, Non,



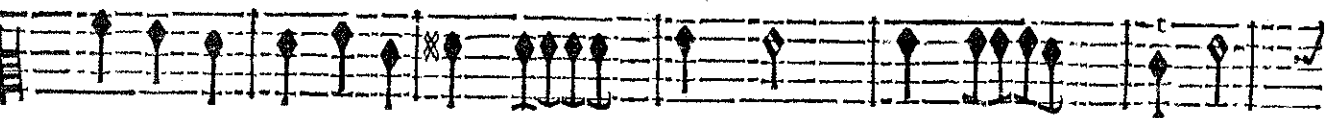
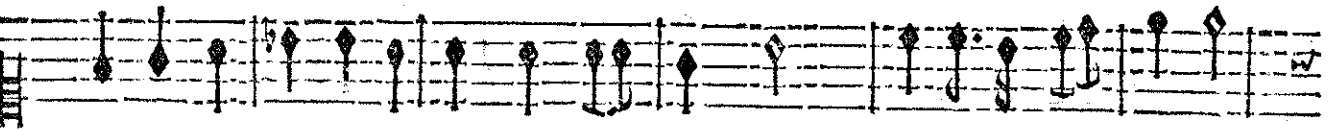
maux que l'Amour nous a faits. n'oubliez jamais, Non, non, n'oubliez jamais, Non,



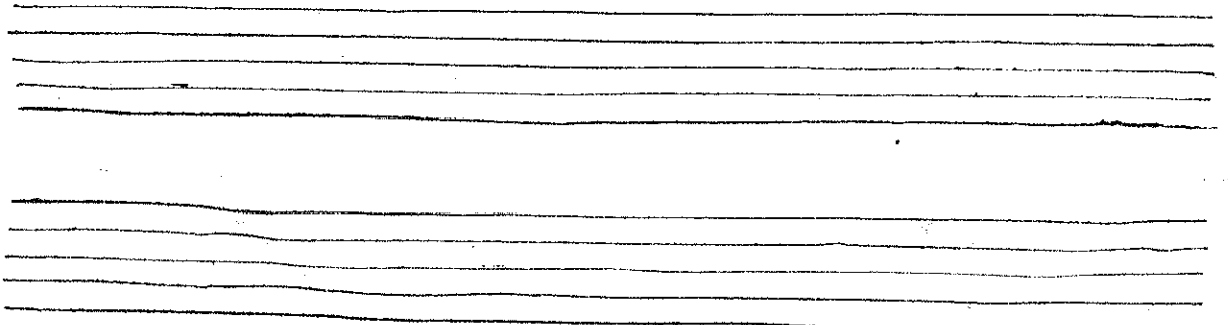
maux que l'Amour vous a faits. n'oubliez jamais, Non, non, n'oubliez jamais, Non,



maux que l'Amour vous a faits. Non, n'oubliez jamais, Non, non,



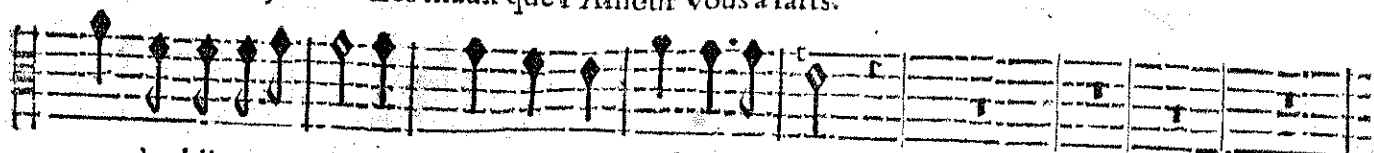
BASSE-CONTINUE.



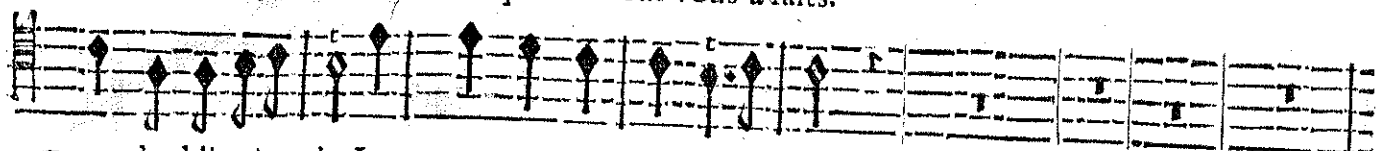
ROLAND,



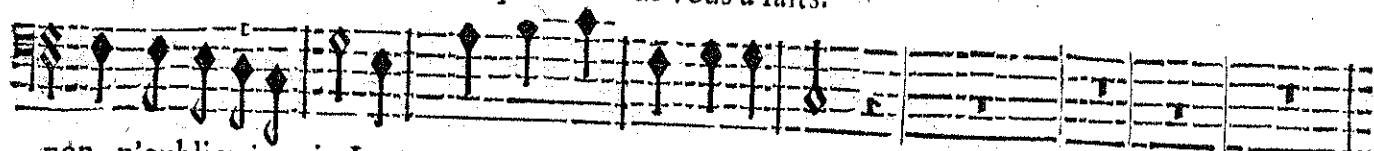
non, n'oubliez jamais Les maux que l'Amour vous a faits.



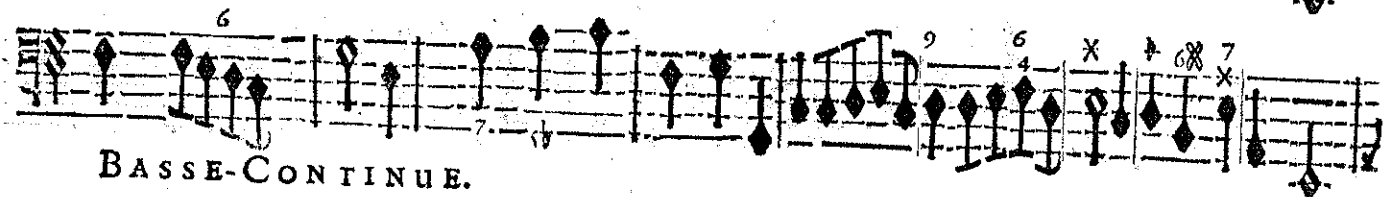
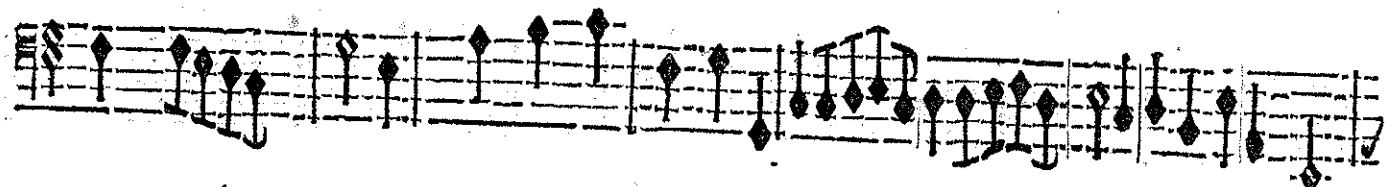
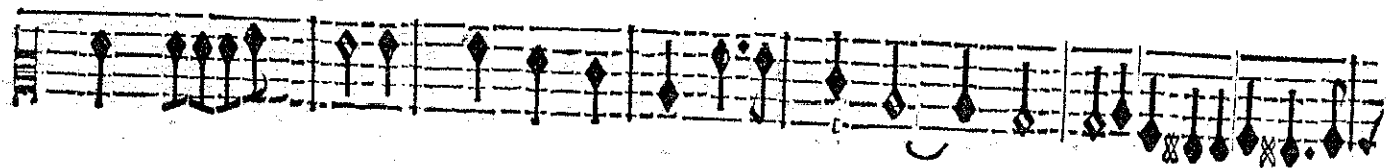
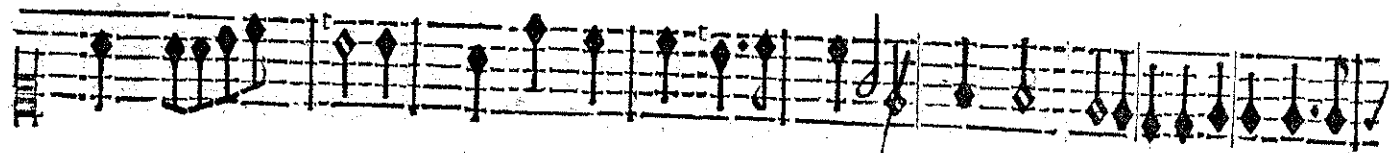
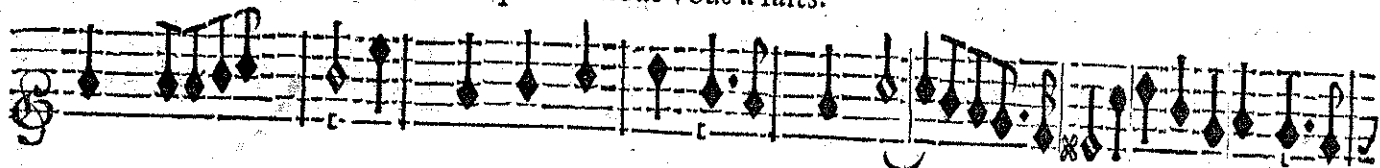
non, n'oubliez jamais Les maux que l'Amour vous a faits.



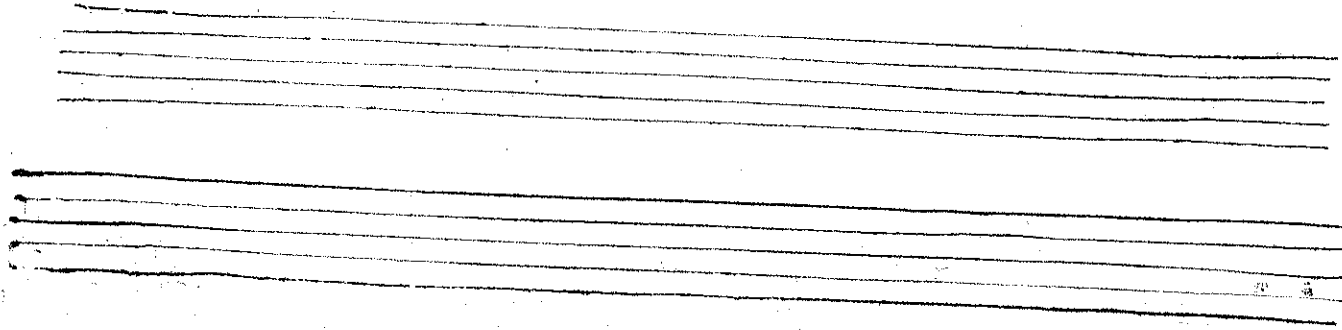
non, n'oubliez jamais Les maux que l'Amour vous a faits.

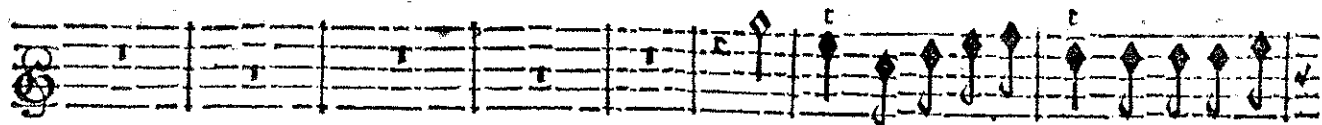


non, n'oubliez jamais Les maux que l'Amour vous a faits.

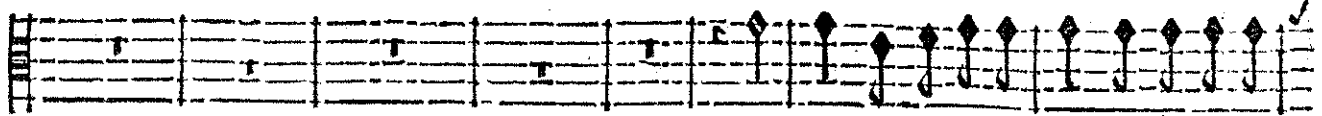


BASSE-CONTINUE.

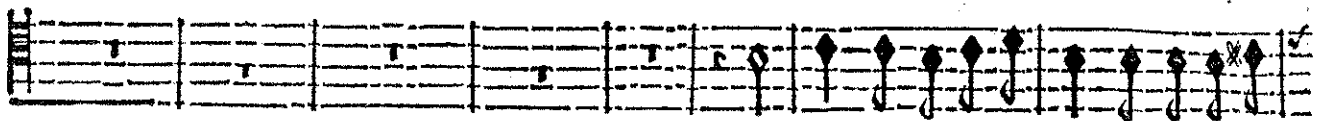




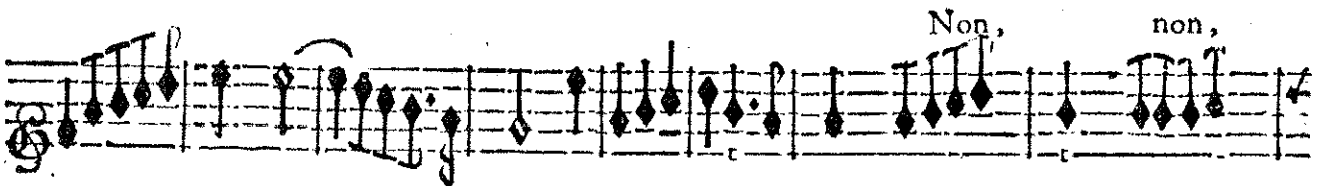
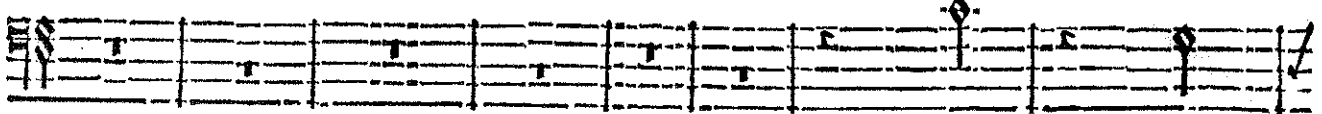
Non, non, n'oubliez jamais, n'oubliez ja-



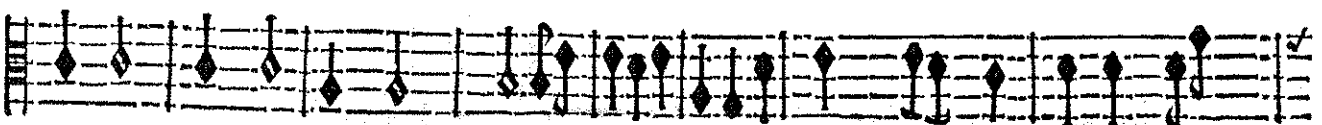
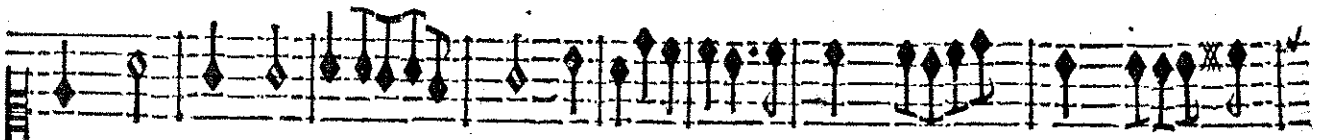
Non, non, n'oubliez jamais, n'oubliez ja-



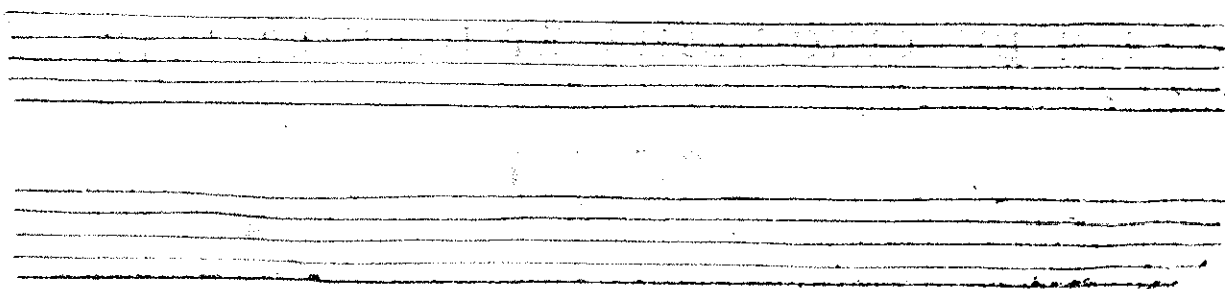
Non, non, n'oubliez jamais, n'oubliez ja-



Non, non,



BASSE-CONTINUE.



R O L A N D,

mais Non, non, n'oubliez jamais, Non, non, n'oubliez jamais les maux que l'Amour vo^e a faits.

mais Non, non, n'oubliez jamais, Non, non, n'oubliez jamais les maux que l'Amour vo^e a faits.

mais Non, non, n'oubliez jamais, Non, non, n'oubliez jamais les maux que l'Amour vo^e a faits.

n'oubliez jamais, Non, non, non, n'oubliez jamais Les maux que l'Amour vo^e a faits.

BASSE-CONTINUE.

FIN DU CINQUIESME ET DERNIER ACTE.



