

## DUO

Première bergère

Voir nos mou - tons dans la\_\_ ver - te prai - ri - e bon - dir sur l her - bet - te fleu - ri - e sans

Deuxième bergère

Basse continue

6 6 6 7 4 3

10

crain - dre la fu - reur des loups; Voir nos mou - tons dans la\_\_ ver - te prai - ri - e bon - dir sur l her -

Voir nos mou - tons dans la\_\_ ver - te prai - ri - e bon - dir sur l her -

7 4 3 6 6 6

19

bet - te fleu - ri - e sans crain - dre la fu - reur des loups. C est pour nous un plai - sir ex - trê - me,

bet - te fleu - ri - e sans crain - dre la fu - reur des loups.

7 4 3 7 4 3

29

mais voir sou - vent ce que l on ai - me c est en - core un plai - sir — plus doux. C est pour nous

C est pour nous

#5 +4 #6

38

un plai - sir ex - trê - me, mais voir sou - vent ce que l on ai - me c est en - core un plai -

un plai - sir ex - trê - me, mais voir sou - vent ce que l on ai - me c est en - core un plai -

#5 +4 #6

47

sir — plus doux, mais voir sou - vent ce que l on ai - me c est en - core un plai - sir — plus

sir — plus doux, mais voir sou - vent ce que l on ai - me c est en - core un plai - sir — plus

#5 +4 #6

## PASSEPIED

The musical score for "PASSEPIED" is arranged for a string ensemble and basso continuo. It consists of seven staves, all in 6/8 time. The first two staves are for the Violin I and Violin II parts, both marked "doux." and containing a simple melodic line with a quarter rest followed by a quarter note. The Violin I part has a flat (b) on the final note of the second measure. The Violin II part has a flat (b) on the final note of the second measure. The Violin III part (Dessus de violon) is in the treble clef and plays a rhythmic pattern of eighth notes with a flat (b) on the final note of the second measure. The Violin IV part (Haute-contre de violon) is in the alto clef and plays a rhythmic pattern of eighth notes. The Viola part (Taille de violon) is in the alto clef and plays a rhythmic pattern of eighth notes. The Violoncello part (Basse de violon) is in the bass clef and plays a rhythmic pattern of eighth notes. The Basso Continuo part (Basse continue) is in the bass clef and plays a rhythmic pattern of eighth notes.

doux.

doux.

Dessus de violon

Haute-contre de violon

Taille de violon

Quinte de violon

Basse de violon

Basse continue

5

Musical score for measures 5-9. The score consists of six staves. The top staff is in treble clef, and the other five are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

10

Musical score for measures 10-14. The score consists of six staves. The top staff is in treble clef, and the other five are in bass clef. The music continues with a complex rhythmic pattern, including some chromaticism and accidentals like sharps and flats. The key signature has one sharp (F#).

15

Musical score for measures 15-19. The score is written for six staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom five staves are in bass clef. The music consists of a complex rhythmic pattern of eighth and sixteenth notes, with various accidentals and dynamics. A flat (b) is visible above the staff in measure 17.

20

Musical score for measures 20-24. The score is written for six staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom five staves are in bass clef. The music continues with a complex rhythmic pattern of eighth and sixteenth notes, with various accidentals and dynamics. A flat (b) is visible above the staff in measure 22.

# PASSEPIED DES HAUTOIS

1. Hautbois

2. Hautbois

Basson

Basse continue

9 8

Detailed description: This system contains the first six measures of the piece. It features two oboe parts (1. and 2. Hautbois) in the upper staves, a bassoon part (Basson) in the middle, and a basso continuo part (Basse continue) in the lower staves. The music is in 6/8 time and begins with a treble clef. The bassoon and basso continuo parts start with a whole note G2, followed by a quarter rest and another whole note G2. The oboe parts enter with a quarter note G4, followed by eighth notes. The bassoon and basso continuo parts have a melodic line with a flat sign (b) on the second measure.

7

9 8

#

Detailed description: This system contains measures 7 through 12. It features two oboe parts (1. and 2. Hautbois) in the upper staves, a bassoon part (Basson) in the middle, and a basso continuo part (Basse continue) in the lower staves. The music continues in 6/8 time. Measure 7 starts with a treble clef. The bassoon and basso continuo parts have a melodic line with a flat sign (b) on the second measure. The oboe parts have a melodic line with a flat sign (b) on the second measure. The bassoon and basso continuo parts have a melodic line with a sharp sign (#) on the eighth measure. The oboe parts have a melodic line with a sharp sign (#) on the eighth measure.

13

Musical score for measures 13-18. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and various accidentals. Below the staves, there are chord symbols: # 7 6, 7 # 7, and # 7.

# 7 6 7 # 7 # 7

19

Musical score for measures 19-24. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and various accidentals. Below the staves, there are chord symbols: 9 8 and 9 8.

9 8 9 8

CHŒUR

Le bruit des tam - bours, des trom - pet-tes ne vien-dra point trou-bler nos jeux.

Le bruit des tam - bours, des trom - pet-tes ne vien-dra point trou-bler nos jeux.

Le bruit des tam - bours, des trom - pet-tes ne vien-dra point trou-bler nos jeux.

Le bruit des tem - bours, des trom - pet-tes ne vien-dra point trou-bler nos jeux.

Flûte, Hautbois  
et Dessus de violon

Haute-contre de violon

Taille de violon

Quinte de violon

Basson et Basse de violon

Basse continue



9

Pre - nons nos pi -

Pre - nons nos pi -

Pre - nons nos pi -

Pre - nons nos pi -

9 8 7 7 7 7

17

peaux, nos mu - set - tes. Chan - tons l amour, chna-tons ses

peaux, nos mu - set - tes. Chan - tons l amour, chan-tons ses

peaux, nos mu - set - tes. Chan - tons l amour, chan-tons ses

peaux, nos mu - set - tes. Chan - tons l amour, chan-tons ses

1. Flûte et Hautbois

2. Flûte et Hautbois

Flûte, Hautbois et Dessus de violon

Basson

# #6 # # #6 #6

25

feux. La guerre et ses

feux. La guerre et ses

feux. La guerre et ses

feux. La guerre et ses

1. Flûte et Hautbois

2. Flûte et Hautbois

Flûte, Hautbois et Dessus de violon

Basson

#

#

#

31

dan - gers af - freux n ap-pro-chent point de nos dou-ces re - trai - tes, le plus grand des hé-

dan - gers af - freux n ap-pro-chent point de nos dou-ces re - trai - tes, le plus grand des hé-

dan - gers af - freux n ap-pro-chent point de nos dou-ces re - trai - tes, le plus grand des hé-

6 6 7 7  
4

38

ros nous y fait vivre heu - reux.

ros nous y fait vivre heu - reux.

ros nous y fait vivre heu - reux.

ros nous y fait vivre heu - reux.

Il vain - cra tant de fois sur la Terre et sur l On - - -

Il vain - cra tant de fois sur la Terre ert sur l On - - -

Il vain - cra tant de fois sur la Terre et sur l On - - -

Il vain - cra tant de fois sur la Terre et sur l On - - -

Dessus de violon

Haute-contre de violon

Taille de violon

Quinte de violon

Basse de violon

Basse continue

# 6 +4 #6 #5 6 6 5 6 4 5 4

6

de, que ses en-ne - mis ter - ras - sés mal - gré tous leurs pro - jets se-ront en - fin for -

8 de, que ses en-ne - mis, que ses en-ne - mis ter - ras - sés mal - gré tous leurs pro - jets se-ront en - fin for -

8 de, que ses en-ne - mis ter - ras - sés mal - gré tous leurs pro - jets se-ront en - fin for -

de, que ses en-ne - mis ter - ras - sés mal - gré tous leurs pro - jets se-ront en - fin for -

8

4

13

1. 2.

cés de souf - frir le re - pos qu il veut don - ner au Mon - de. -de.

cés de souf - frir le re - pos qu il veut don - ner au Mon - de. -de.

cés de souf - frir le re - pos qu il veut don - ner au Mon - de. -de.

cés de souf - frir le re - pos qu il veut don - ner au Mon - de. -de.

7 6 9

*“Après le chœur, le palais s’en retourne d’où il est venu ;  
le tourbillon se renferme et remonte au Ciel”*

*On reprend l’Ouverture*

**FIN DU PROLOGUE**