

BELLEROPHON
TRAGEDIE.
MISE EN MUSIQUE.

*Par Monsieur DE LULLY,
Sur-Intendant de la Musique
du Roy.*



Louise

Movel

A PARIS.

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

Et se vend à l'Entrée de la Porte de l'Academie Royale de Musique,
au Palais Royal, ruë S. Honoré.

M. D C. LXXIX.
AVEC PRIVILEGE DE SA MAJESTE.



A V R O Y



I R E,

T O U S mes Ouvrages appartiennent à VOSTRE MAJESTE' par un droit si absolu , que je n'ay pas à deliberer s'ils meritent de luy estre offerts. Ils sont à Elle tels qu'ils puissent estre ; & j'oze dire mesme avant que d'estre , puisque je ne les conçois que pour servir à ses Nobles divertissemens , à sa magnificence Royale , & à la felicité de son Regne. C'est sur ce principe que je mets BELLEROPHON à ses pieds : C'estoit un Heros chery du Ciel , qui couronna ses grands Exploits par la défaite d'un Monstre de trois Especes

EPISTRE.

differentes , & par le repos d'une partie considerable de la Terre : Mais ce rayon de ressemblance , avec la gloire de VOSTRE MAJESTE' n'excuseroit pas la temerité d'un Ouvrage si chetif , si mes obligations ne le rendoient indispensable. Agréez, SIRE, de les rappeler un moment dans Vostre memoire , & VOSTRE MAJESTE' verra que luy devant tout , Elle est engagée par ses bienfaits à ne dédaigner pas les plus foibles marques de la profonde reconnoissance avec laquelle je suis ,

SIRE,

DE VOSTRE MAJESTE' ,

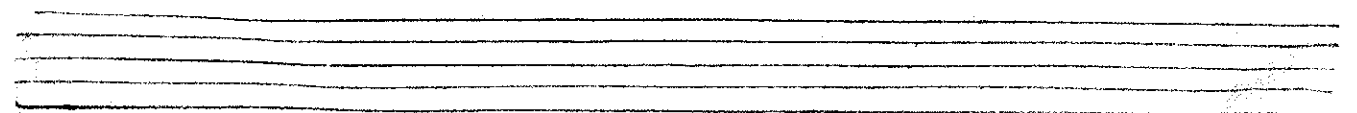
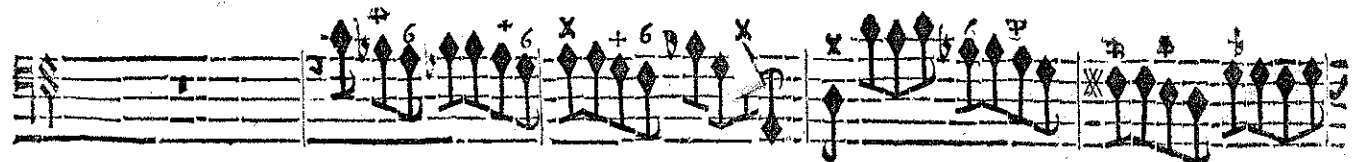
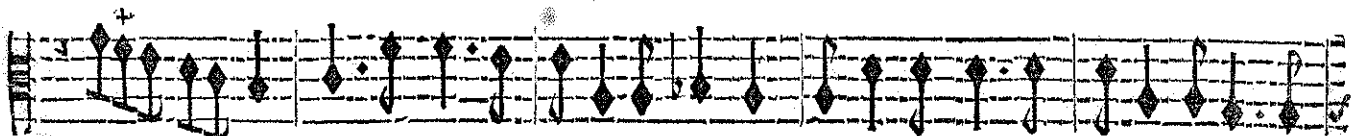
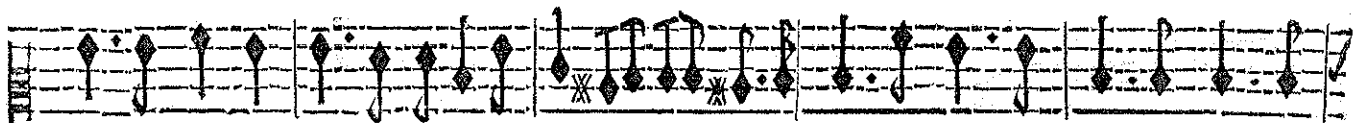
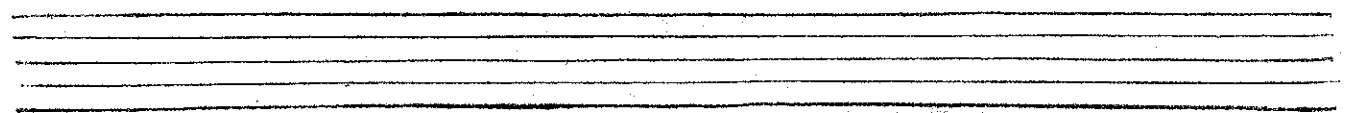
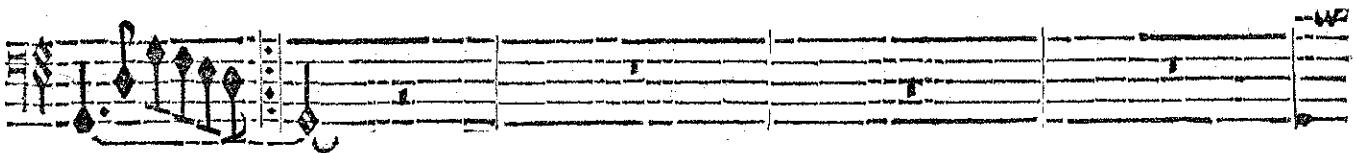
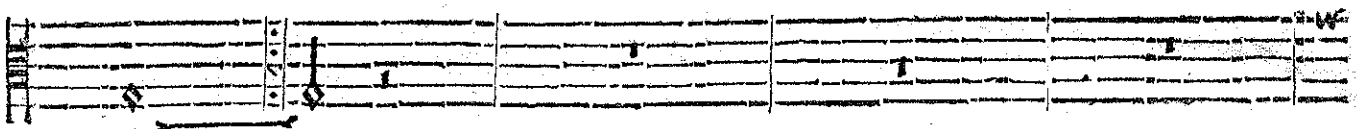
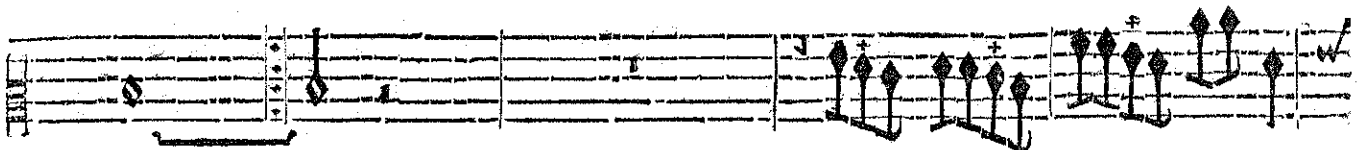
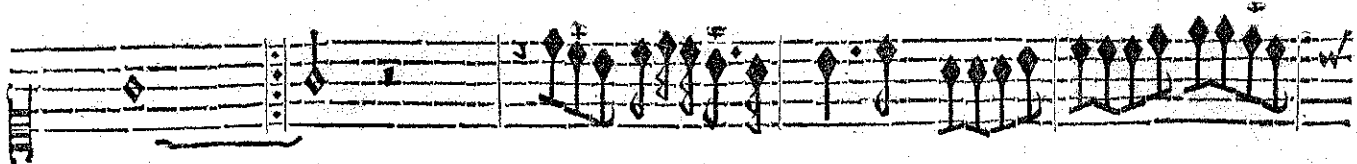
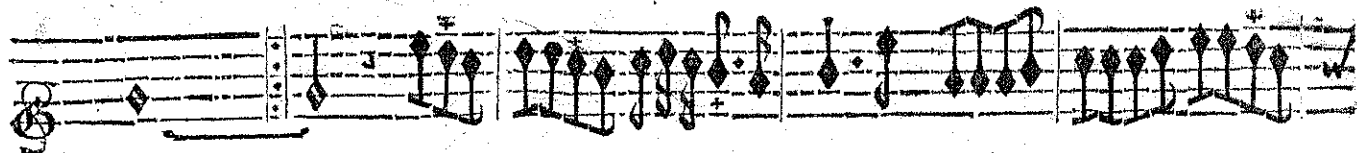
Le tres-humble, tres-obeissant, tres-
fidelle serviteur, & sujet,
JEAN-BAPTISTE LULLY.



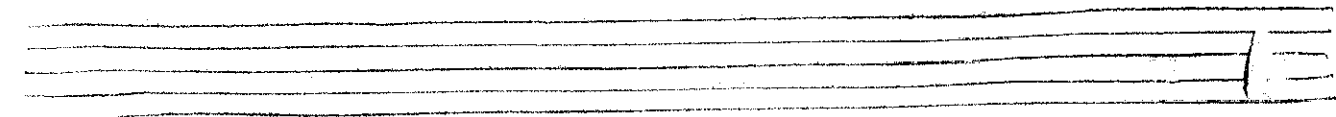
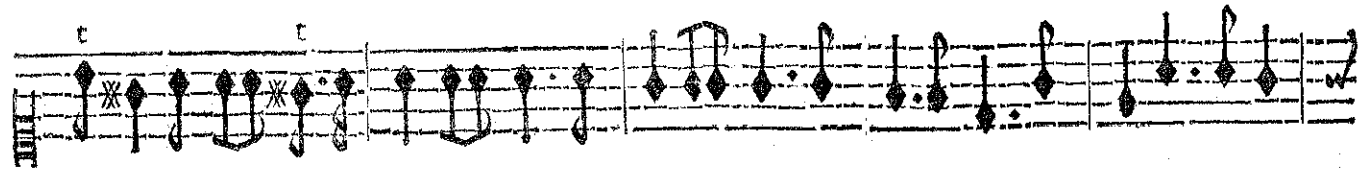
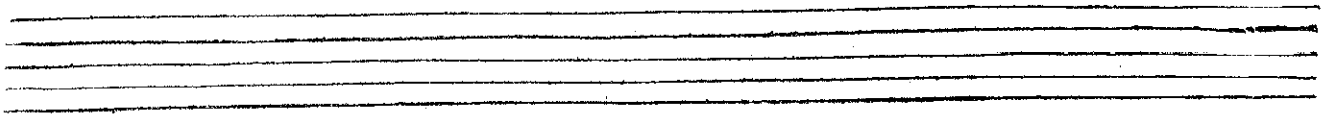
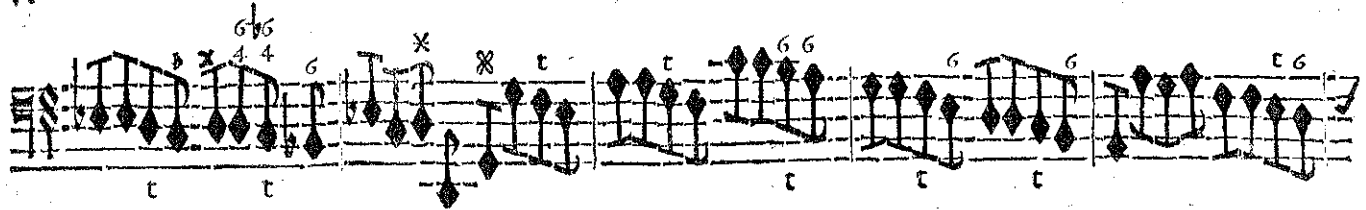
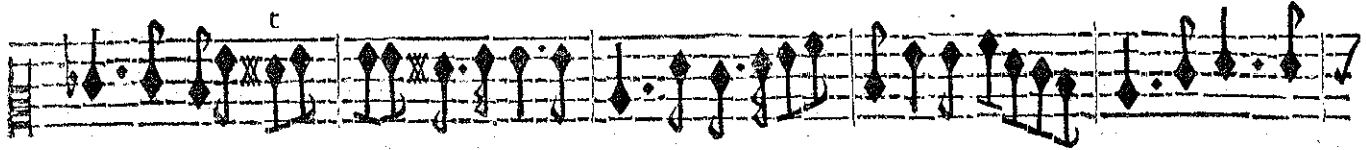
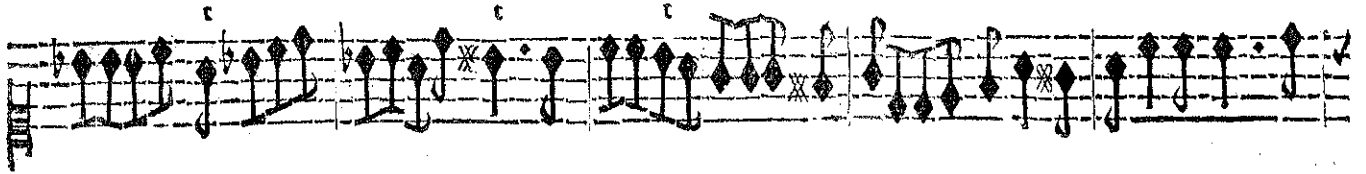
O U V E R T U R E .

A musical score for an overture, consisting of ten staves of notation. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and ornaments. The score is arranged in two systems of five staves each. The first system includes a treble clef on the first staff and a bass clef on the second. The second system includes a bass clef on the first staff and a treble clef on the second. The notation is dense and detailed, with many notes and rests. There are some markings above the notes, including a 't' in the first measure of the first staff, and various numbers (6, 7, 6, 7, 6, 7, 6, 4, 6, 6, 7) and symbols (asterisks) in the lower staves, likely indicating fingerings or specific performance instructions. The score ends with a double bar line and a repeat sign.

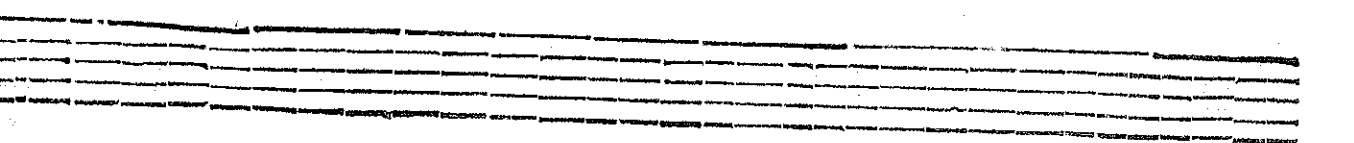
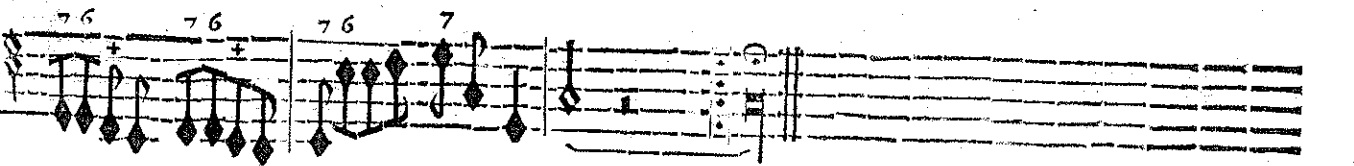
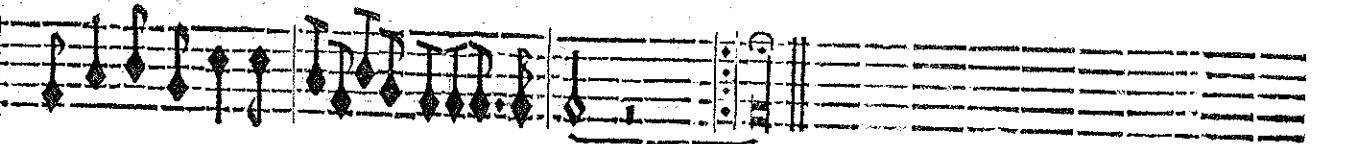
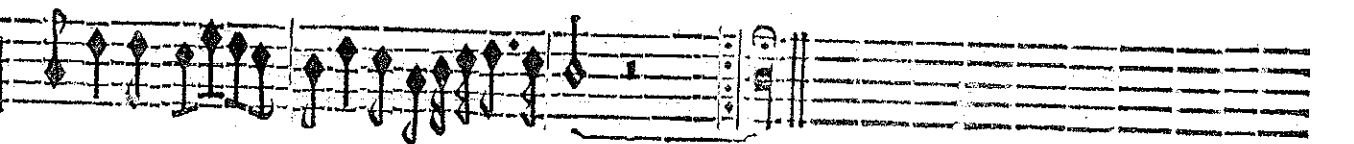
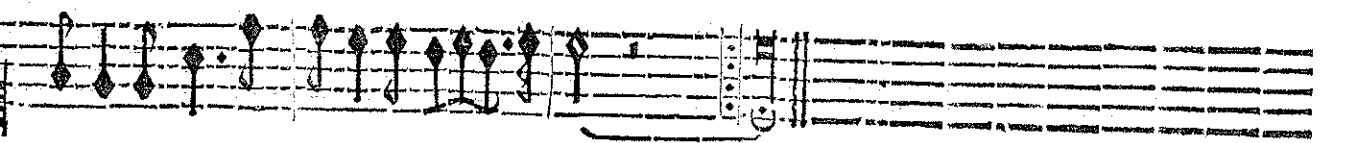
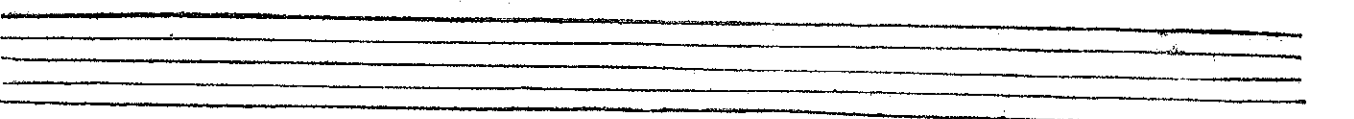
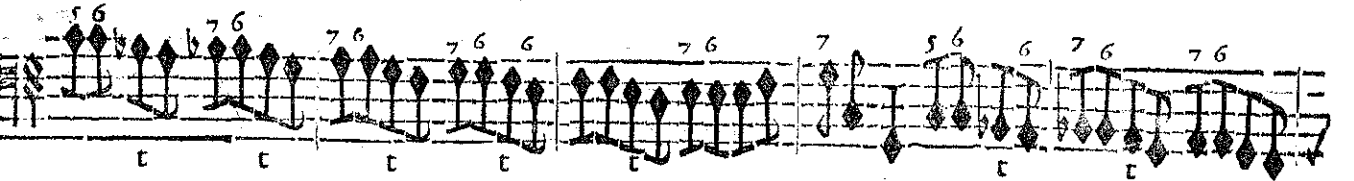
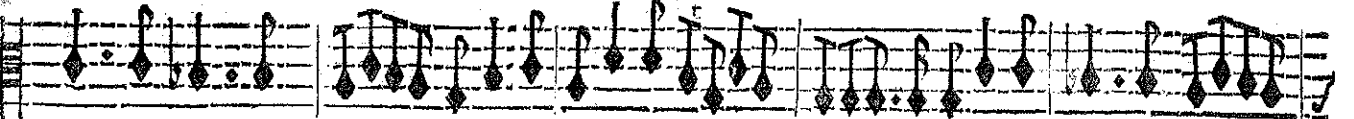
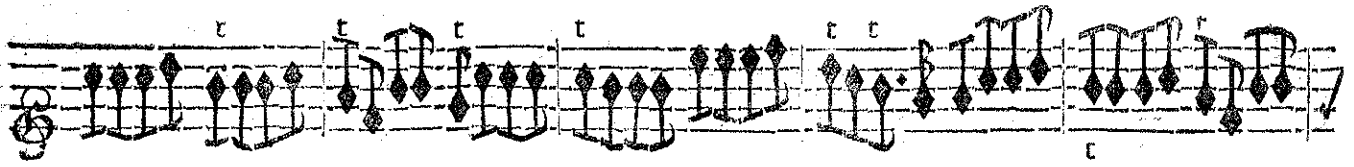
P R O L O G U E.



PROLOGUE



PROLOGUE.



A P O L L O N.



Usés, préparons nos concerts, Le plus grand

Petit Prelude.

Roy de l'Univers Vient d'asseurer le repos de la terre, Sur cet heureux val-

lon Il répand ses bien-faits. Après avoir chanté les fureurs de la guerre, Chan-

çons les douceurs de la paix, Après avoir chanté les fureurs les fureurs de la guerre, Chan-

çons les douceurs les douceurs de la

P R O L O G U E.
A P O L L O N E T L E S M U S E S.

Après avoir chanté les fureurs de la guerre, Chantons .ij. les dou-

Après avoir chanté les fureurs de la guerre, Chantons .ij. les dou-

paix. Après avoir chanté les fureurs les fureurs de la guerre, Chantons .ij. les dou-

BASSE-CONTINUE.

ceurs de la paix. Après avoir chanté les fureurs les fureurs de la guerre, Chantons Chan-

ceurs de la paix. Après avoir chanté les fureurs de la guerre, Chantons Chan-

ceurs de la paix. Après avoir chanté les fureurs de la guerre, Chantons Chan-

BASSE-CONTINUE.

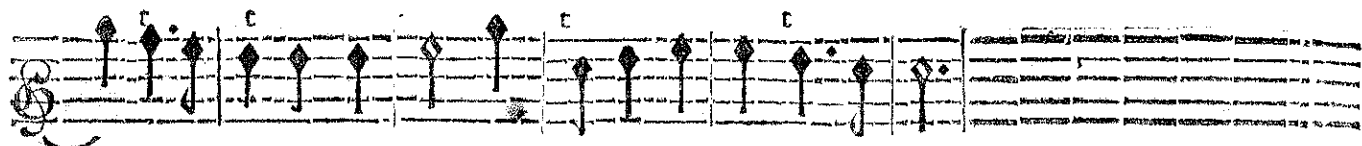
tons les douceurs de la paix. Après avoir chanté les fureurs les fureurs

tons les douceurs de la paix. Après avoir chanté les fureurs les fureurs

tons les douceurs de la paix. Après avoir chanté les fureurs les fureurs les fu-

BASSE-CONTINUE.

PROLOGUE.



de la guerre, Chantons .ij. les douceurs de la paix.



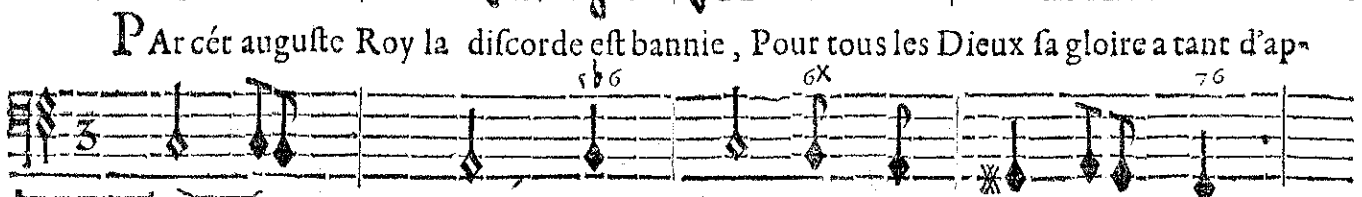
de la guerre, Chantons les douceurs .ij. de la paix.



reurs de la guerre, Chantons Chantons les douceurs de la paix.



BASSE-CONTINUE.



Par cet auguste Roy la discorde est bannie, Pour tous les Dieux sa gloire a tant d'ap-

BASSE-CONTINUE.



pas, Que Pan luy-mesme oubliant nos debats Vient icy de nos chât's augmenter l'harmoni-



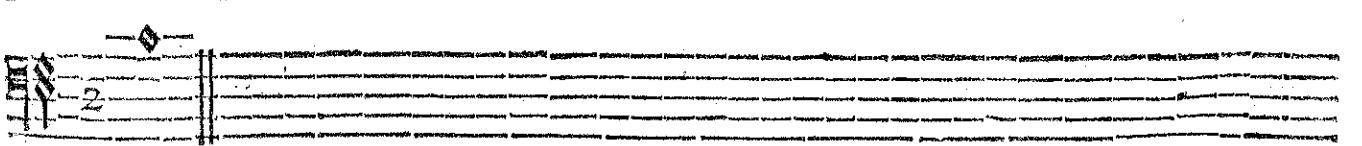
BASSE-CONTINUE.



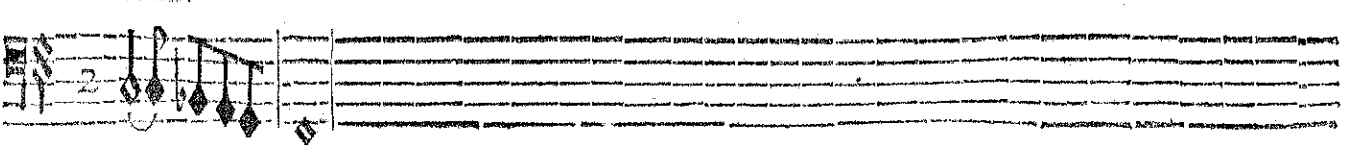
e; Bacchus ainsi que luy va se joindre avec no⁹ Pour redre nos accords pl⁹ charmés & plus



BASSE-CONTINUE.



doux.

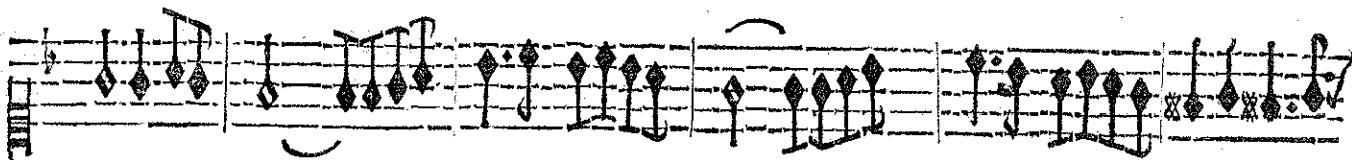
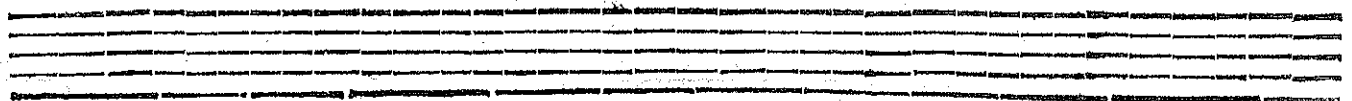
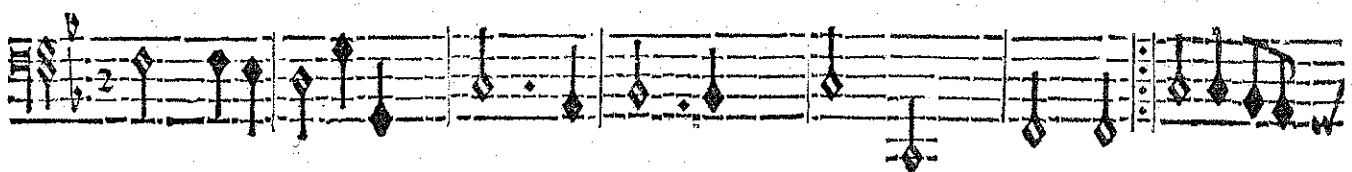
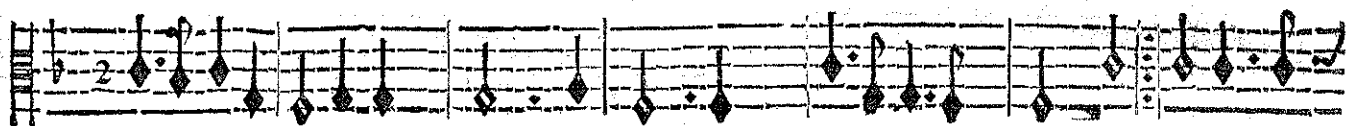
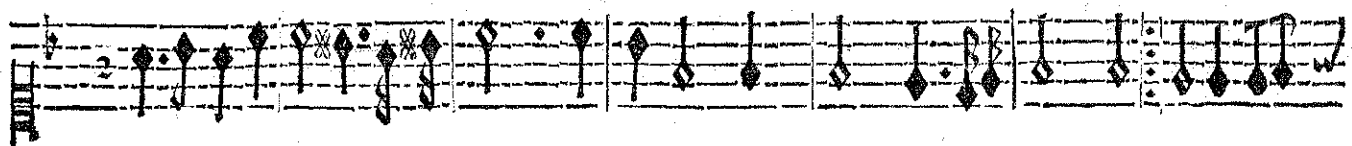


BASSE-CONTINUE.

Les Instrumens font un petit Prelude.

P R O L O G U E.

MARCHE POUR L'ENTRÉE DE BACCHUS ET DE PAN.



PROLOGUE

The image displays a musical score for a piece titled "PROLOGUE". The score is arranged in a system of ten staves. The first five staves contain the main musical notation, including treble and bass clefs, notes, rests, and dynamic markings such as "c" (crescendo) and "p" (piano). The notation includes various rhythmic values and articulation marks. The sixth and seventh staves are empty, followed by the eighth, ninth, and tenth staves which continue the musical notation. The score concludes with a double bar line and a final note on the ninth staff.

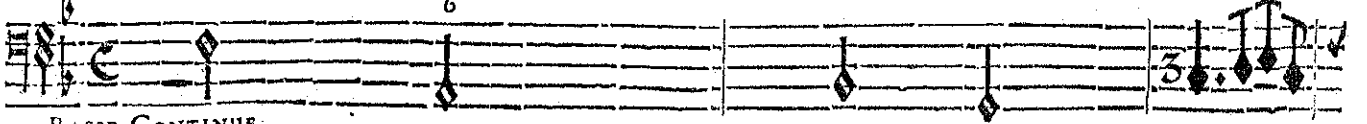
PROLOGUE.

BACCHUS.

Guay



DU fameux bord de l'Inde où toujours la victoire Rangea les Peuples sous ma Loy, Je



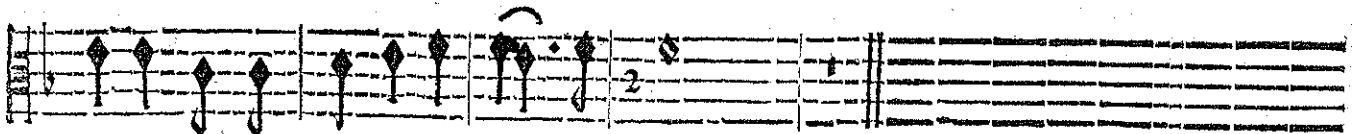
BASSE-CONTINUE.



viens prendre part à la gloire D'un vainqueur aussi grand que moy. Je viens prendre part à la



BASSE-CONTINUE.



gloire D'un vainqueur aussi grand que moy.

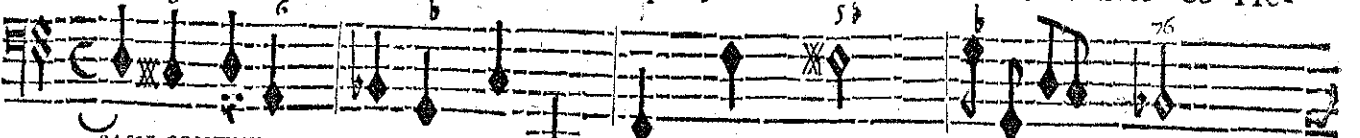


BASSE-CONTINUE.

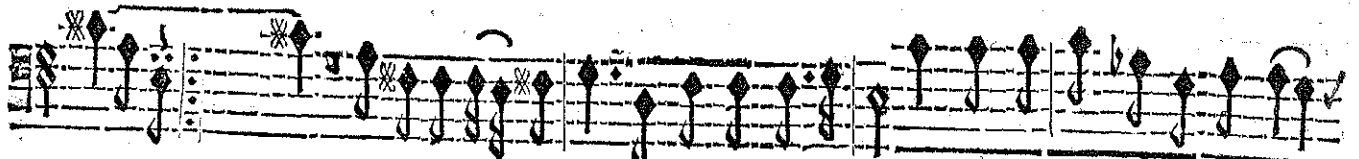
PAN.



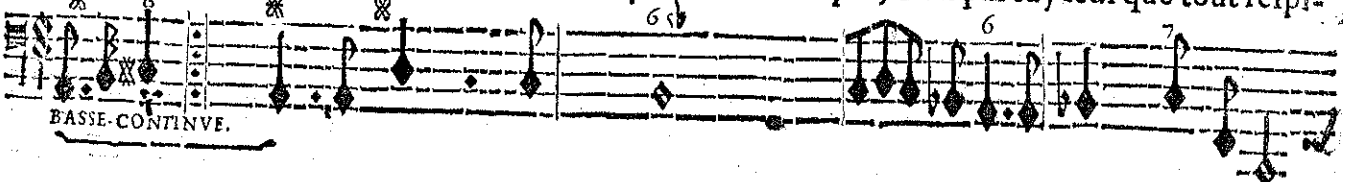
J'ay quitté les Forests où je tiens mon Empire, Pour venir comme vous admirer ce He-



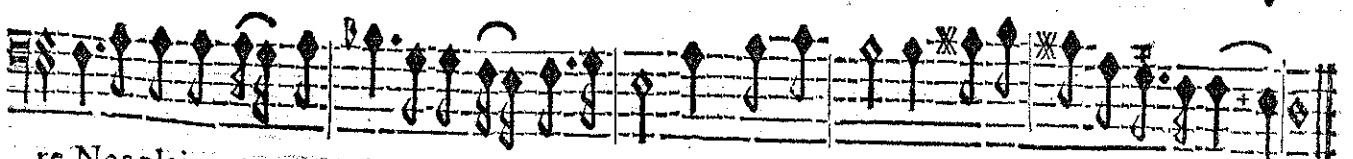
BASSE-CONTINUE.



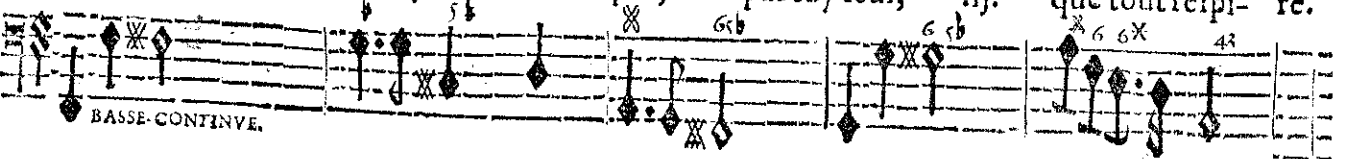
ros. J'ay quit- ros. Nos plaines & nos bois luy doivent leur repos, C'est par luy seul que tout respi-



BASSE-CONTINUE.



re. Nos plaines & nos bois luy doivent leur repos, C'est par luy seul, .ij. que tout respi- re.



BASSE-CONTINUE.

CHOEUR D'APOLLON ET DES MVSES, QUI CHANTE
toujours avec le Chœur de Bacchus & de Pan.

The first three staves of the musical score are empty, showing only the staff lines, clefs (treble and bass), and the 2/4 time signature.

CHOEUR DE BACHUS ET DE PAN.

The first staff of the Chœur de Bacchus et de Pan section, featuring treble clef and 2/4 time signature.

CHantons, .ij. le plus grād des mortels, Chantons, .ij. un Roy digne de nos au-

The first staff of the vocal part, corresponding to the lyrics above, featuring treble clef and 2/4 time signature.

CHantons, .ij. le plus grād des mortels, Chantōs, .ij. un Roy digne de nos au-

The second staff of the vocal part, corresponding to the lyrics above, featuring treble clef and 2/4 time signature.

CHantons, .ij. le plus grād des mortels, Chantōs, .ij. un Roy digne de nos au-

The third staff of the vocal part, corresponding to the lyrics above, featuring treble clef and 2/4 time signature.

CHantons, .ij. le plus grād des mortels, Chantons, .ij. un Roy digne de nos au-

The fourth staff of the vocal part, corresponding to the lyrics above, featuring treble clef and 2/4 time signature.

VIOLONS.

The first staff of the Violons section, featuring treble clef and 2/4 time signature.

The second staff of the Violons section, featuring treble clef and 2/4 time signature.

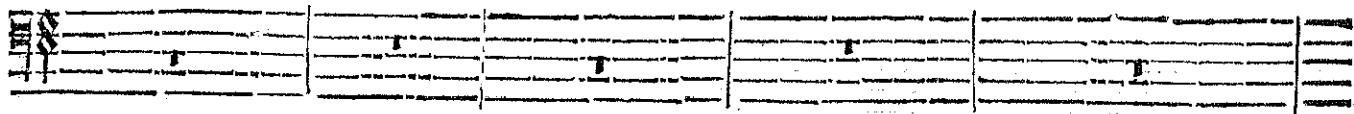
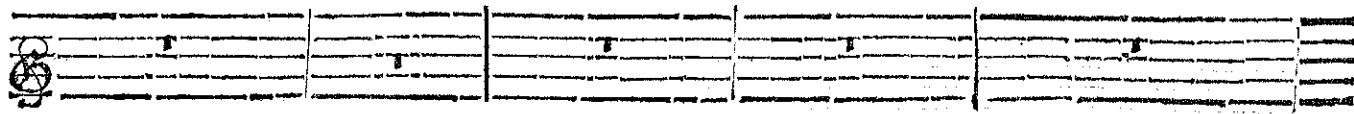
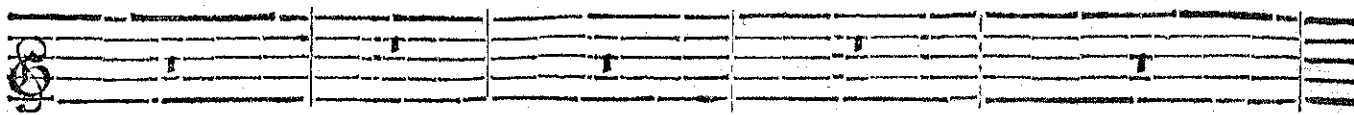
The third staff of the Violons section, featuring treble clef and 2/4 time signature.

The fourth staff of the Violons section, featuring treble clef and 2/4 time signature.

The fifth staff of the Violons section, featuring treble clef and 2/4 time signature.

BASSE-CONTINUE.

R R O L O G U E.



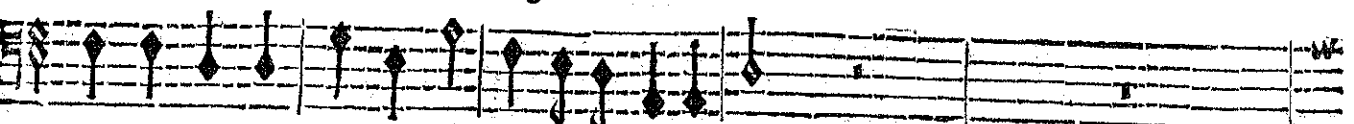
tels. Chantōs, .ij. un Roy digne de nos autels.



tels. Chantons, .ij. un Roy digne de nos autels.



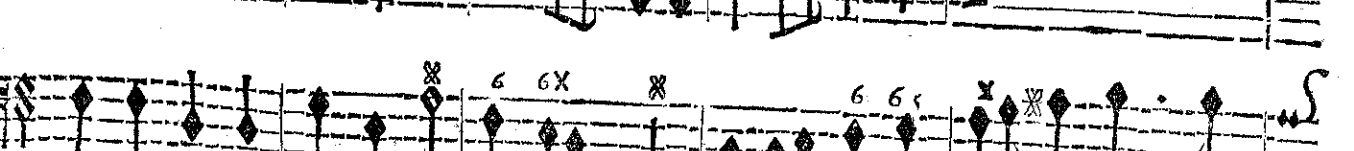
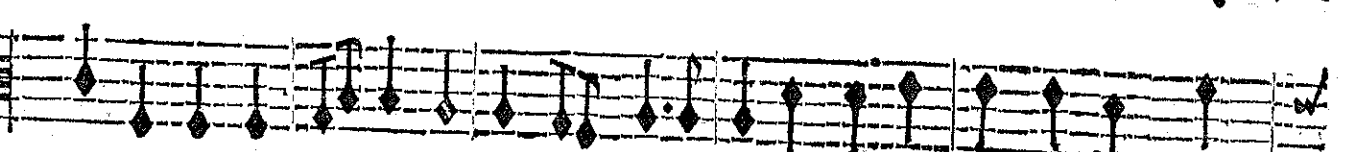
tels. Chantons, .ij. un Roy digne de nos autels.



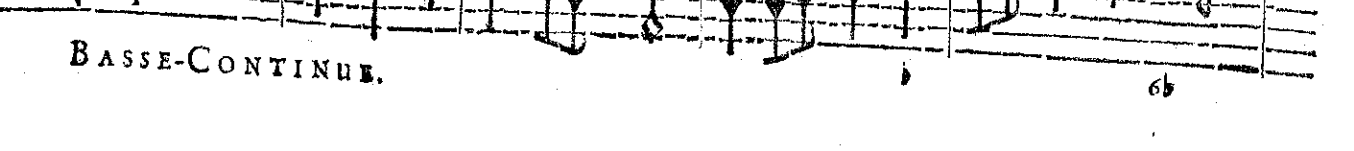
tels. Chantōs, .ij. un Roy digne de nos autels.

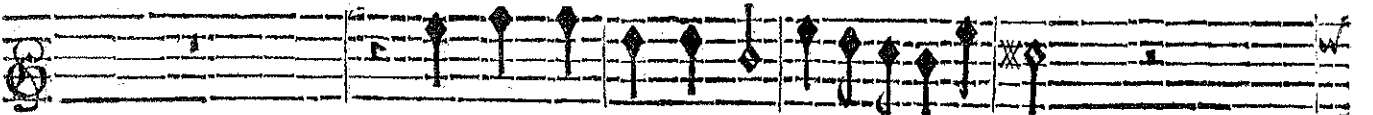
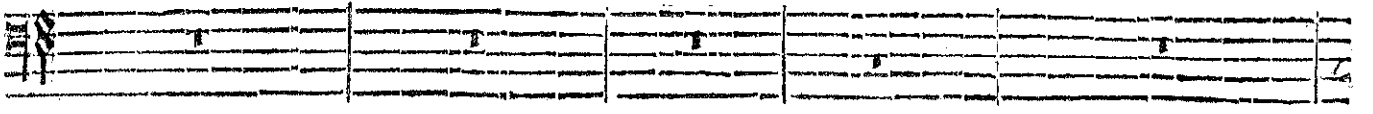
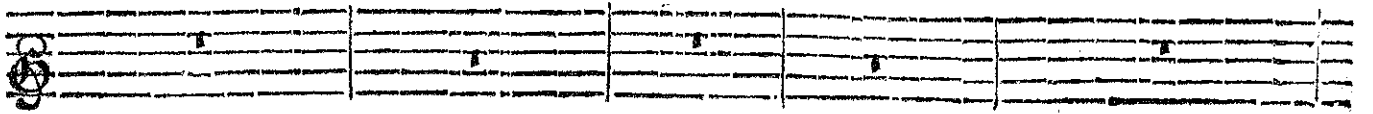
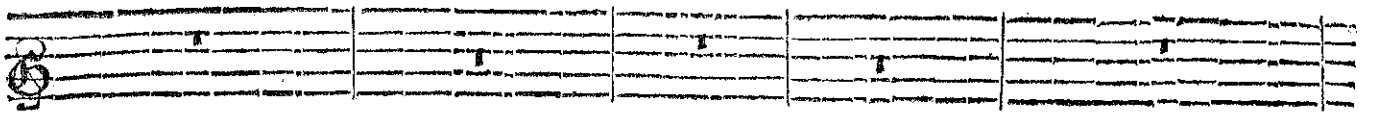


V I O L O N S.

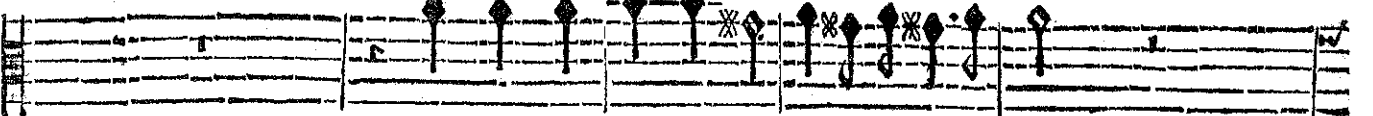


BASSE-CONTINUE.





Chantons, .ij. un Roy digne de nos autels.



Chantons, Chantons un Roy digne de nos autels.



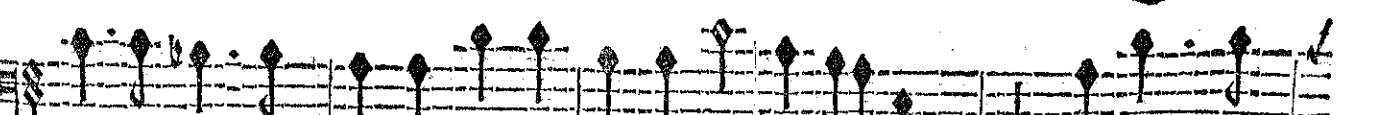
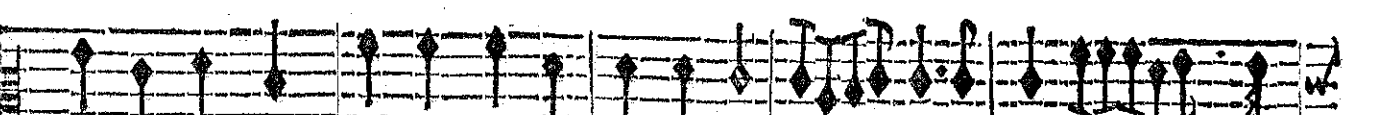
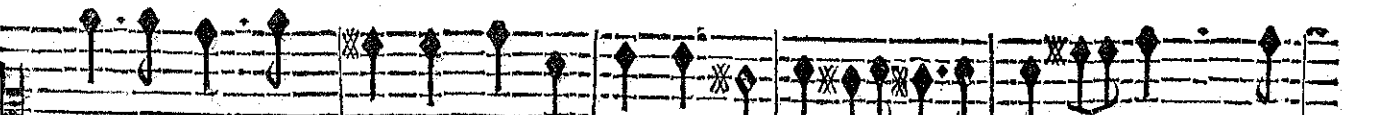
Chantons, .ij. un Roy digne de nos autels.



Chantons, .ij. un Roy digne de nos autels.

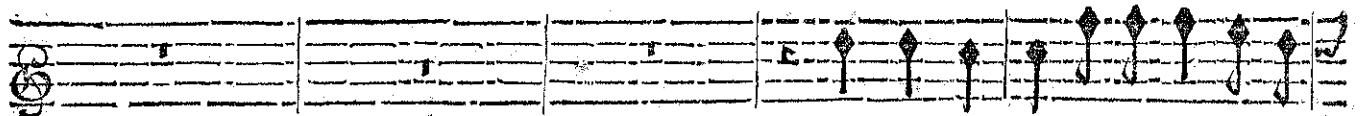
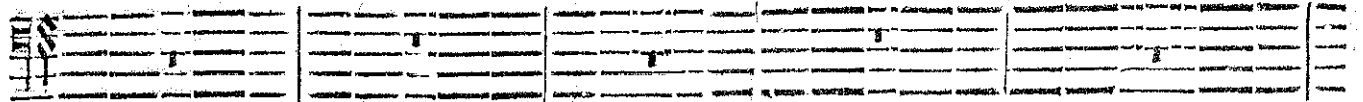
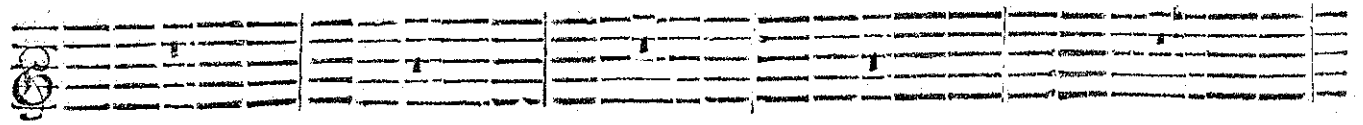
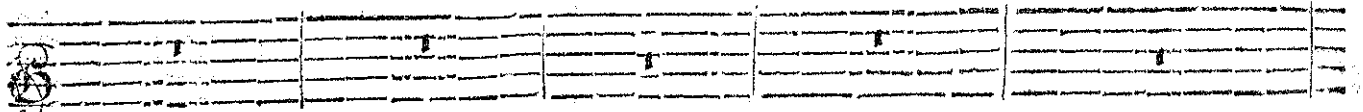


VIOLONS.

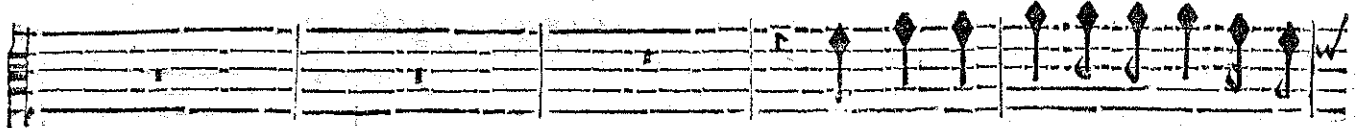


BASSE-CONTINUE.

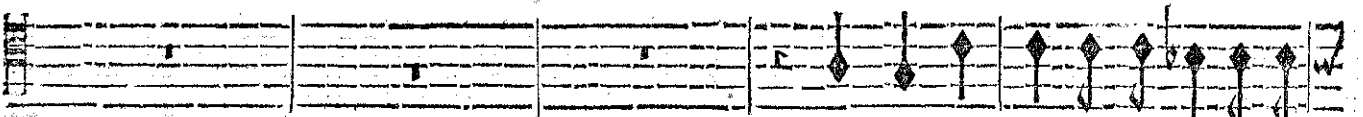
PROLOGUE.



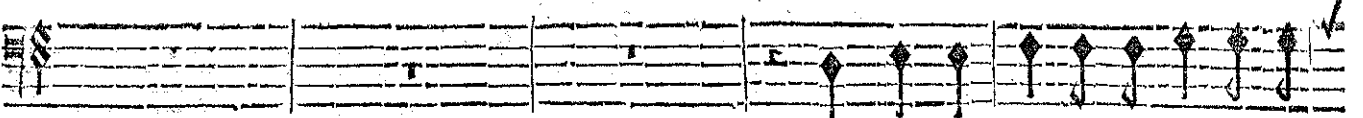
Chantons, .ij. le plus grād des mor-



Chantons, .ij. le plus grād des mor-



Chantons, .ij. le pl^o grād des mor-



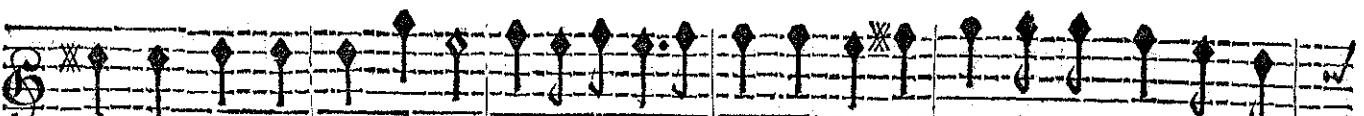
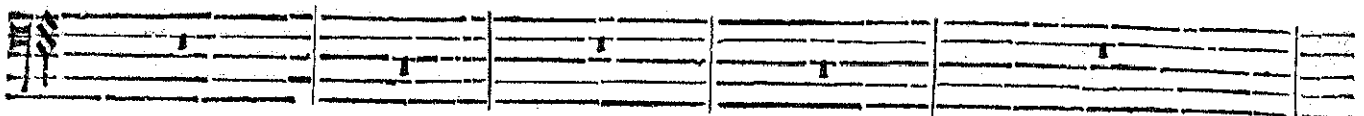
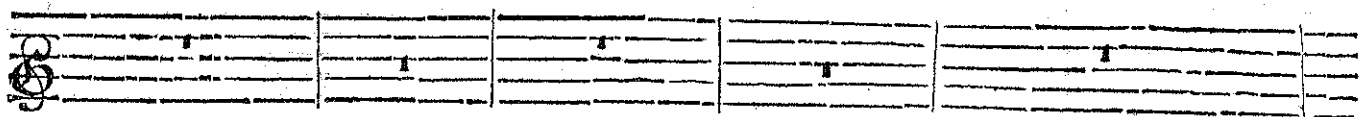
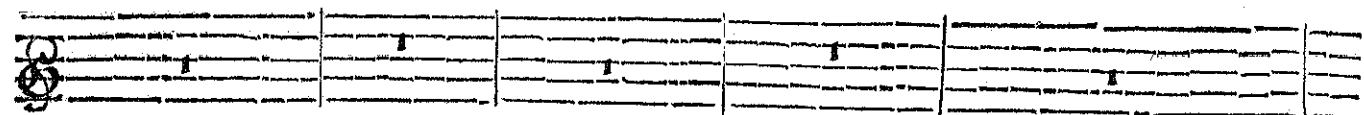
Chantons, .ij. le plus grād des mor-



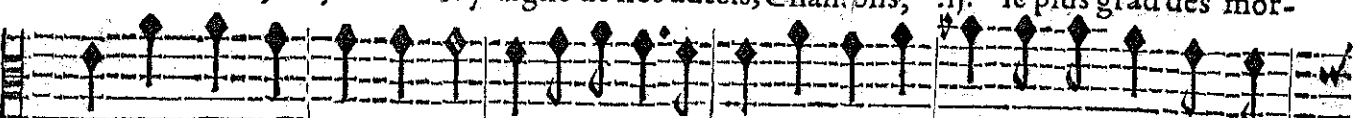
VIOLONS.



BASSE CONTINUE.



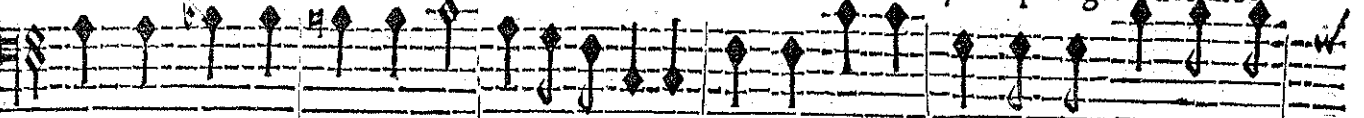
tels, Chantons, .ij. un Roy digne de nos autels, Chantons, .ij. le plus grād des mor-



tels, Chantons, .ij. un Roy digne de nos autels. Chantons, .ij. le plus grād des mor-



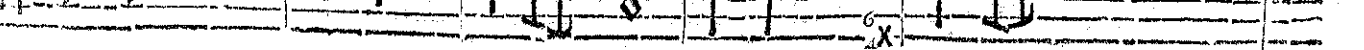
tels, Chantons, .ij. un Roy digne de nos autels. Chantons, .ij. le plus grād des mor-



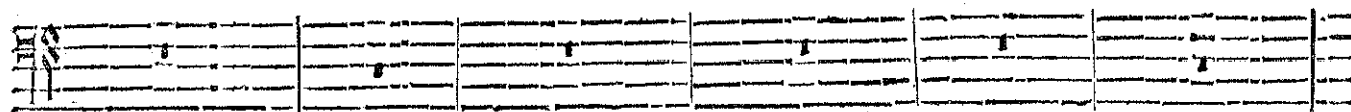
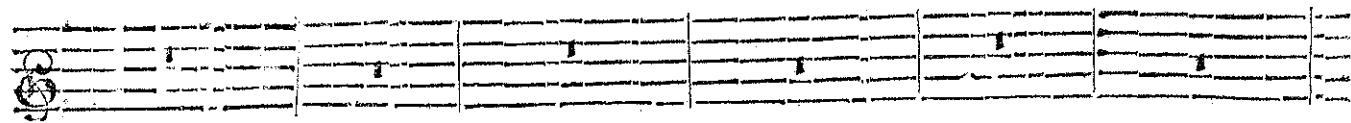
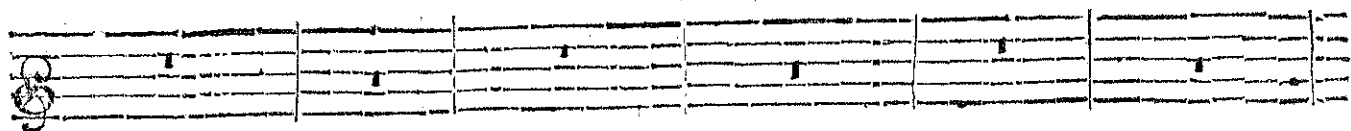
tels. Chantons, .ij. un Roy digne de nos autels. Chantons, .ij. le plus grād des mor-



VIOLONS.



P R O L O G U E



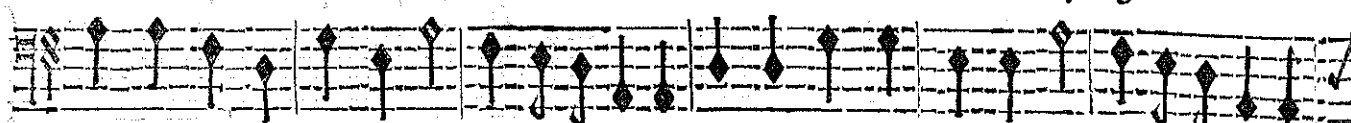
tels. Chantōs, .ij. un Roy digne de nos autels. Chantōs, .ij. un Roy digne de nos au-



tels. Chantōs, .ij. un Roy digne de nos autels. Chantōs, .ij. un Roy digne de nos au-



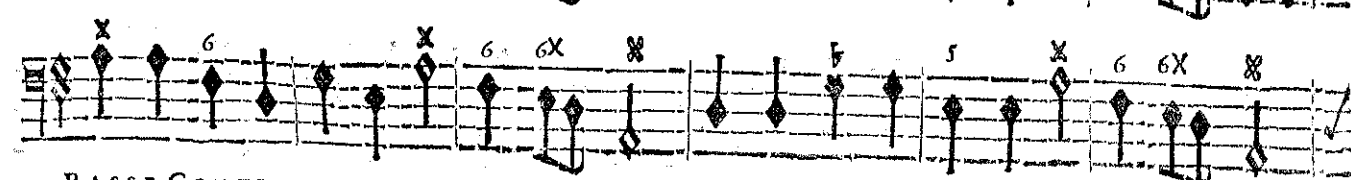
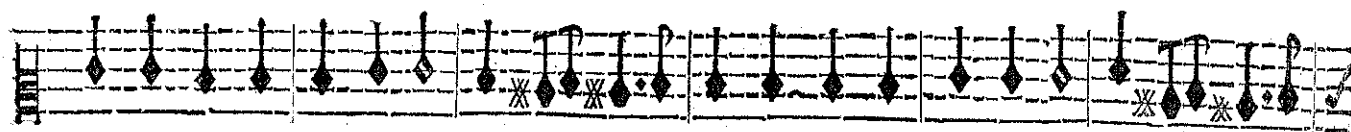
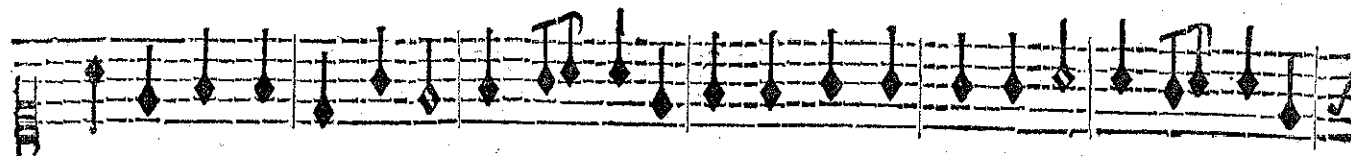
tels. Chantōs, .ij. un Roy digne de nos autels. Chantōs, .ij. un Roy digne de nos au-



tels. Chantōs, .ij. un Roy digne de nos autels. Chantōs, .ij. un Roy digne de nos au-



V I O L O N S.



BASSE CONTINUE.

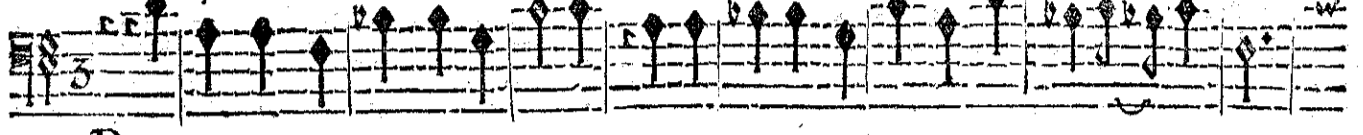
P R O L O G U E .



P Ar luy tous nos Châps reffleuriffent, Les tranquilles plaifirs par luy font de retour,



P Ar luy tous nos Châps reffleuriffent, Les tranquilles plaifirs par luy font de retour,



P Ar luy tous nos Châps reffleuriffent, Les tranquilles plaifirs par luy font de retour,



tels.

Les tranquilles plaifirs par luy font de retour,



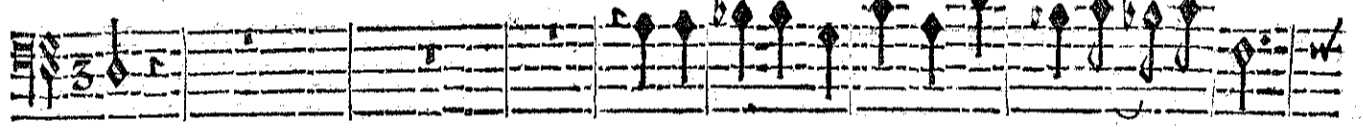
tels.

Les tranquilles plaifirs par luy font de retour,



tels.

Les tranquilles plaifirs par luy font de retour,

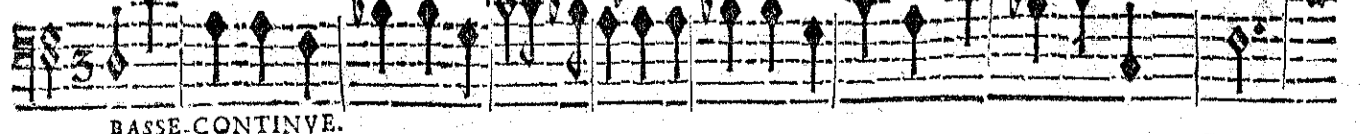
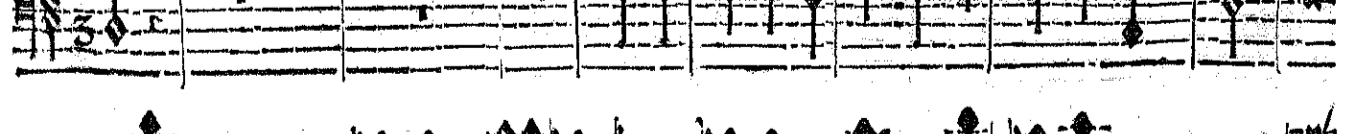
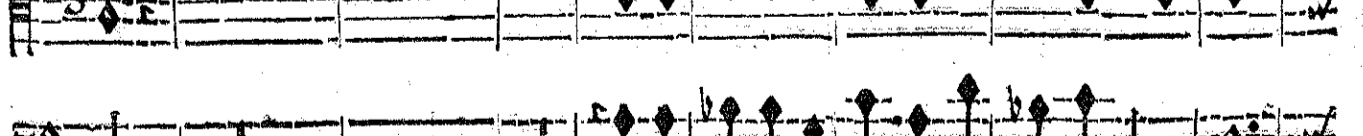
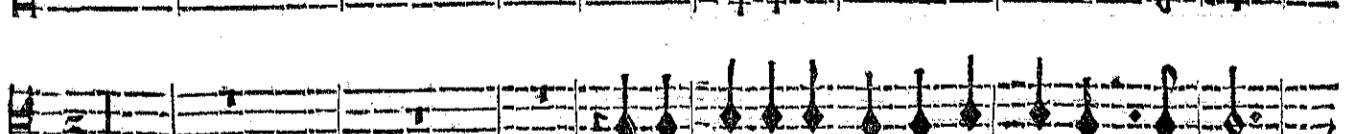


tels.

Les tranquilles plaifirs par luy font de retour,



VIOLONS.



BASSE-CONTINVE.

P R O L O G U E

De son nō feul nos Echos retentissent, Si l'on soupire encor ce n'est plus, ce n'est plus que d'a-

De son nō feul nos Echos retentissent, Si l'on soupire encor ce n'est plus, ce n'est plus que d'a-

De son nō feul nos Echos retentissent, Si l'on soupire encor ce n'est plus, ce n'est plus que d'a-

Si l'on soupire encor ce n'est plus, ce n'est plus que d'a-

Si l'on soupire encor ce n'est plus, ce n'est plus que d'a-

Si l'on soupire encor ce n'est plus, ce n'est plus que d'a-

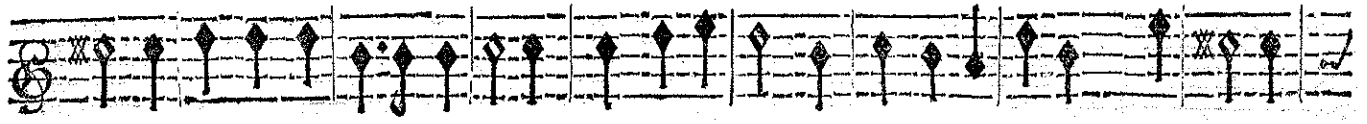
Si l'on soupire encor ce n'est plus, ce n'est plus que d'a-

VIOLONS.

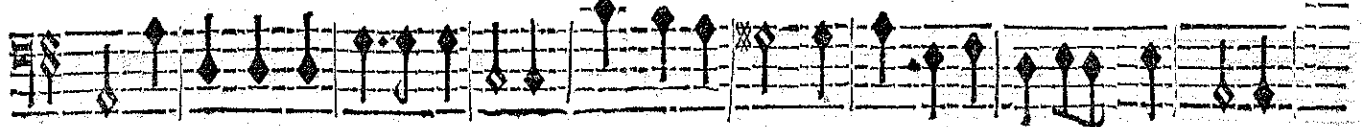
BASSE CONTINUE.



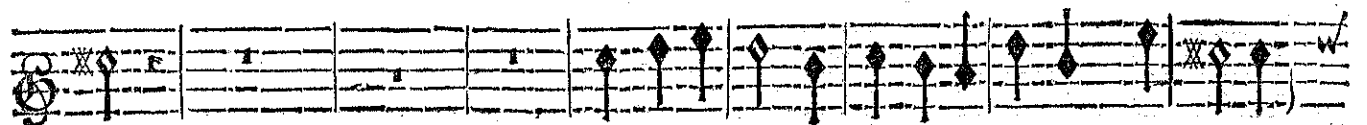
mour. Tout rit dás nos douces retraites, Rien ne viét plus troubler le son de nos Mufettes.



mour. Tout rit dás nos douces retraites, Rien ne viét plus troubler le son de nos Mufettes.



mour. Tout rit dás nos douces retraites, Rien ne viét plus troubler le son de nos Mufettes.



mour. Rien ne viét plus troubler le son de nos Mufettes.



mour. Rien ne viét plus troubler le son de nos Mufettes.



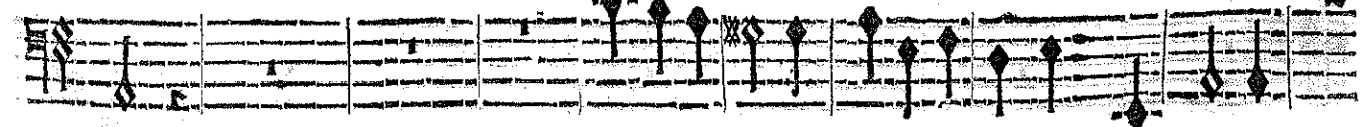
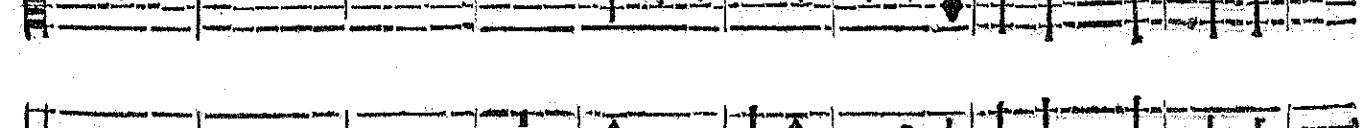
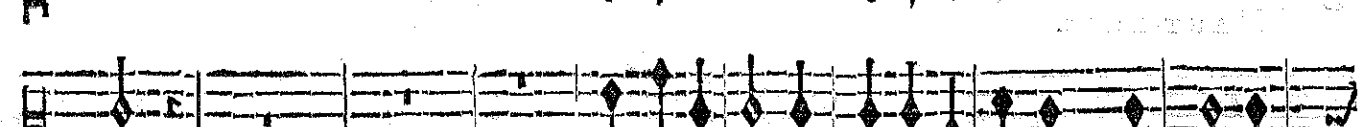
mour. Rien ne viét plus troubler le son de nos Mufettes.



mour. Rien ne viét plus troubler le son de nos Mufettes.



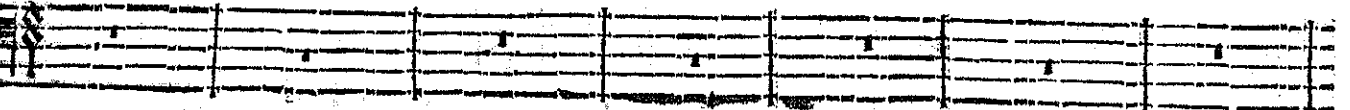
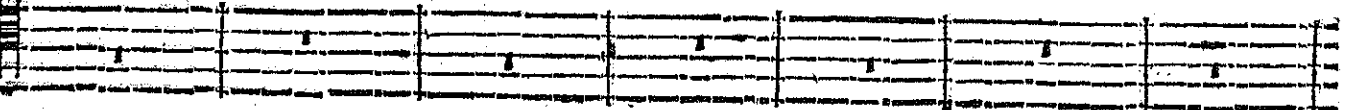
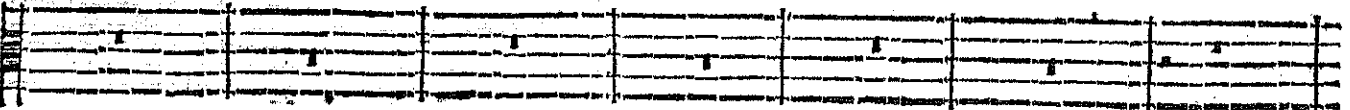
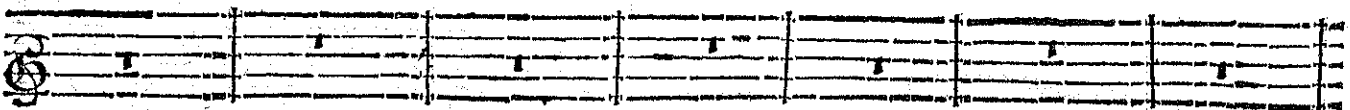
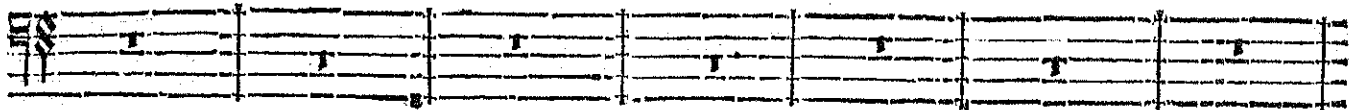
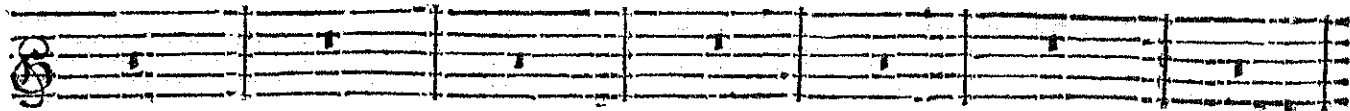
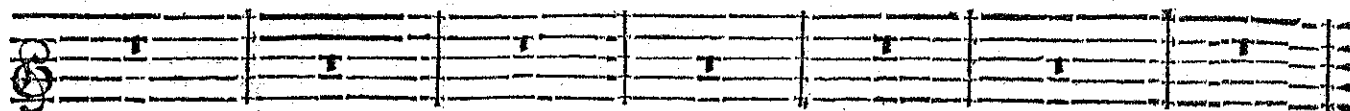
VIOLONS.



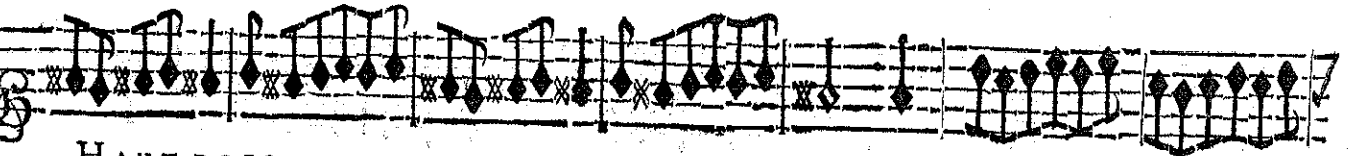
BASSE-CONTINUE.

Cij

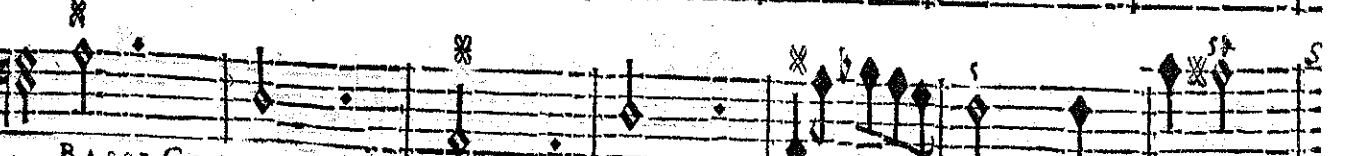
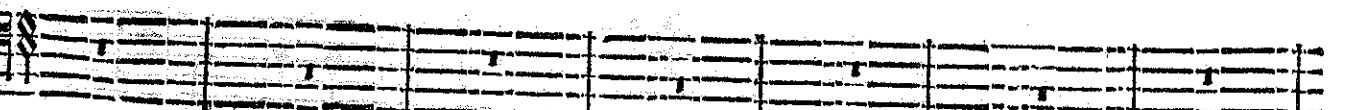
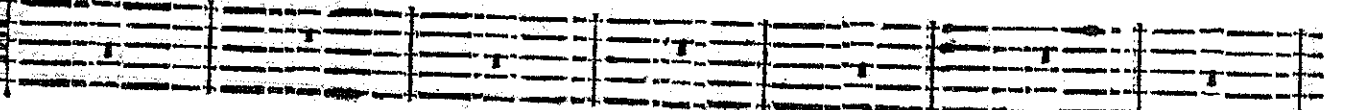
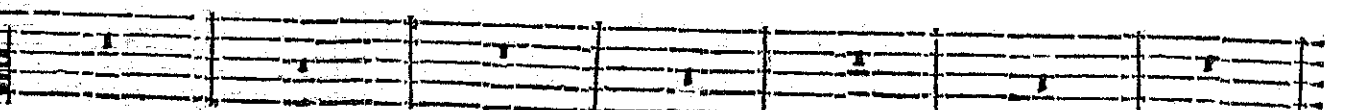
PROLOGUE.



HAUT-BOIS.



HAUT-BOIS.

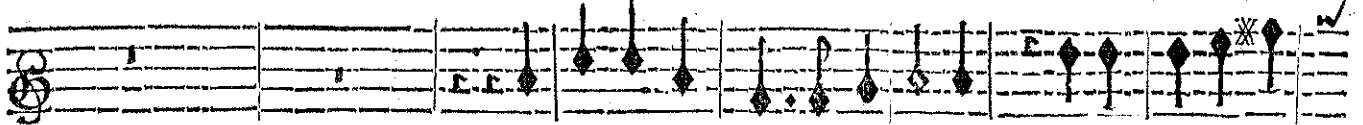


BASSE-CONTINUE.

PROLOGUE



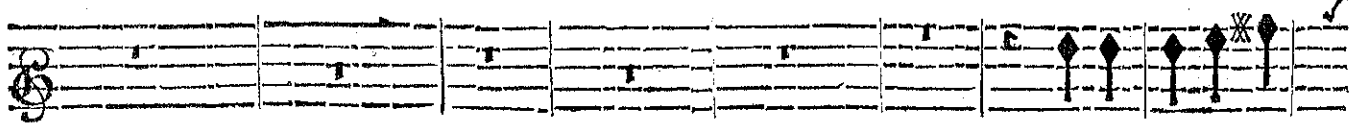
Par luy tous nos Châps reffleurissent, Les tranquilles plai-



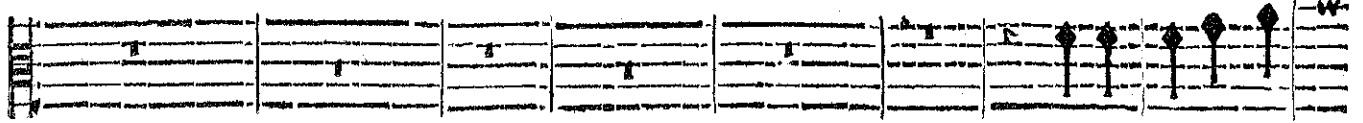
Par luy tous nos Châps reffleurissent, Les tranquilles plai-



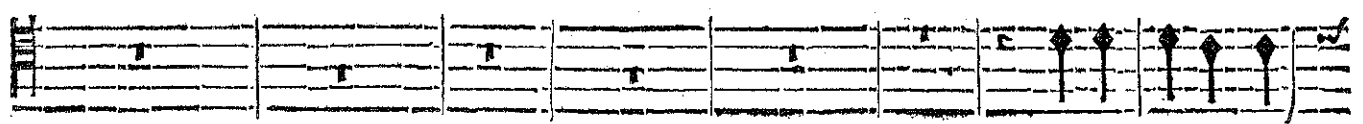
Par luy tous nos Châps reffleurissent, Les tranquilles plai-



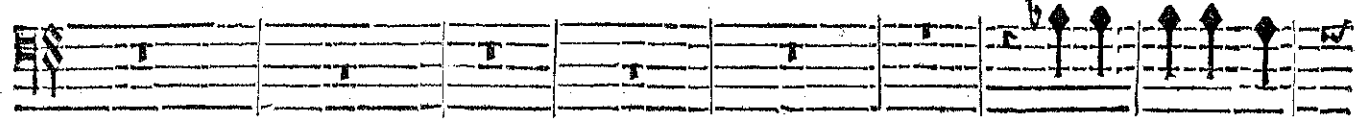
Les tranquilles plai-



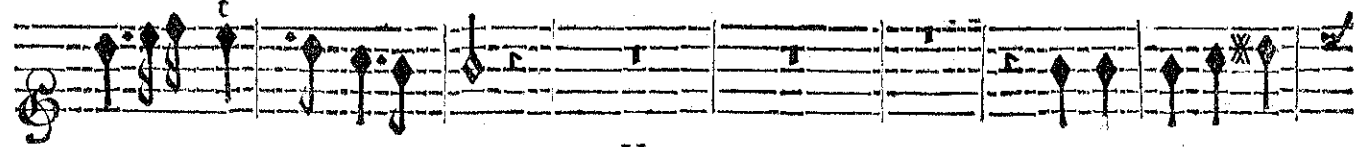
Les tranquilles plai-



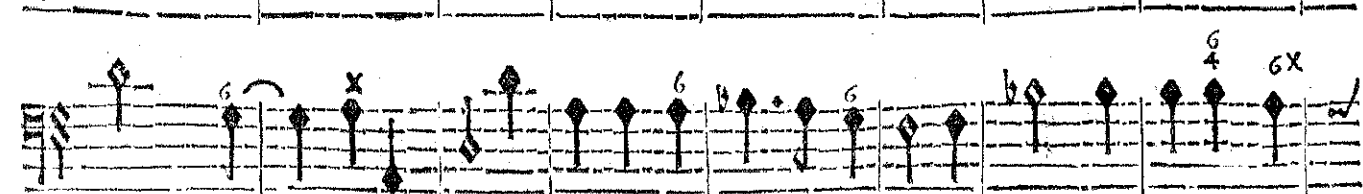
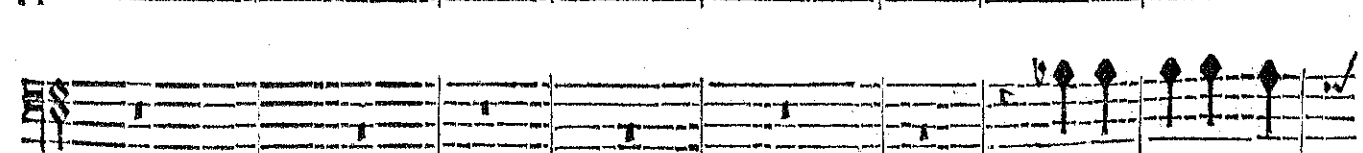
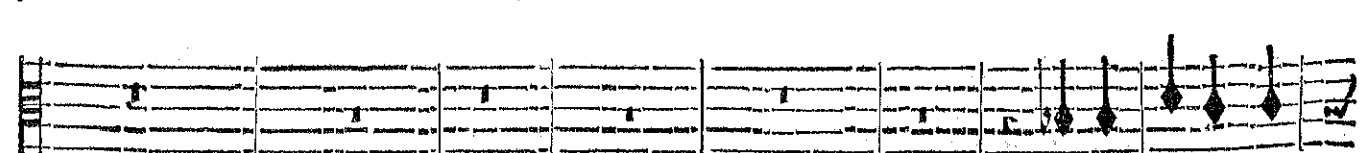
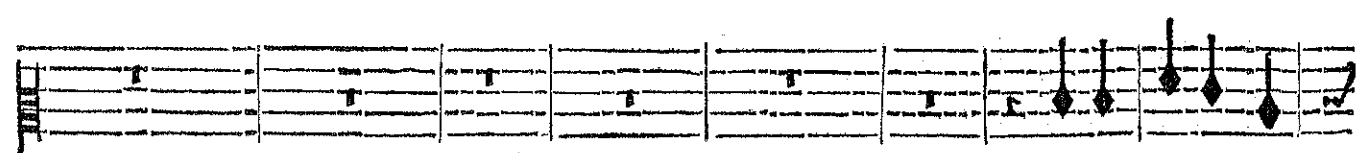
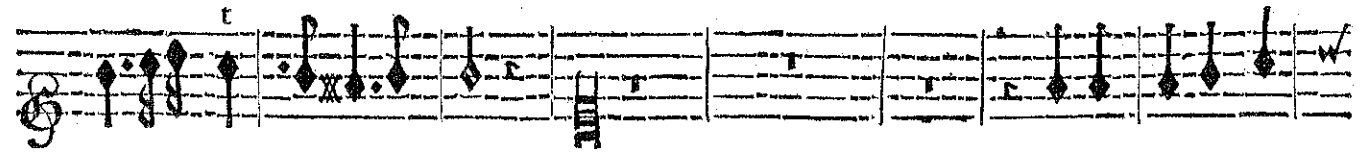
Les tranquilles plai-



Les tranquilles plai-



VIOLONS.



BASSE-CONTINUE.

P R O L O G U E.

firs par luy font de retour, De son nom seul nos echos retentissent, Si l'on souï-

firs par luy font de retour, De son nom seul nos echos retentissent, Si l'on souï-

firs par luy font de retour, De son nom seul nos echos retentissent, Si l'on souï-

firs par luy font de retour.

Si l'on souï-

firs par luy font de retour.

Si l'on souï-

firs par luy font de retour.

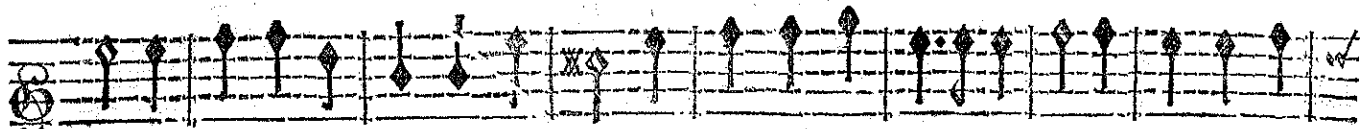
Si l'on souï-

firs par luy font de retour.

Si l'on souï-

V I O L O N S.

BASSE CONTINUE.



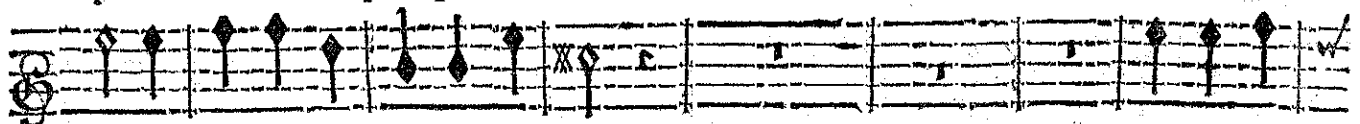
pire encor ce n'est plus que d'amour, Tout rit dans nos douces retraites, Rien ne vient



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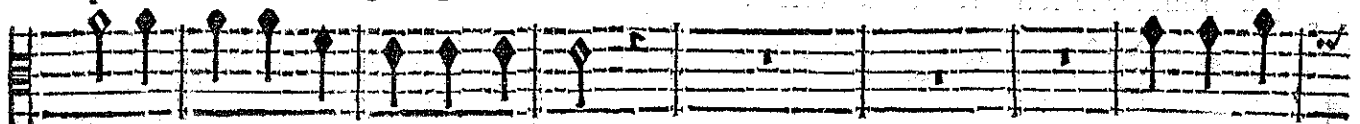


pire encor ce n'est plus que d'amour, Tout rit dans nos douces retraites, Rien ne vient



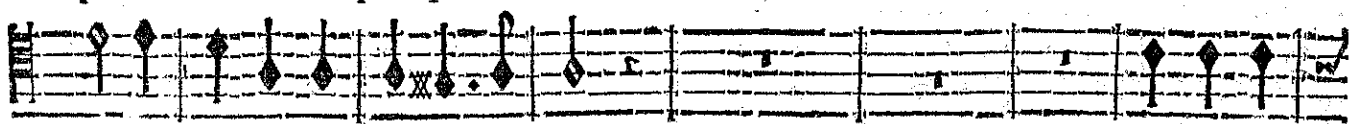
pire encor ce n'est plus que d'amour.

Rien ne vient



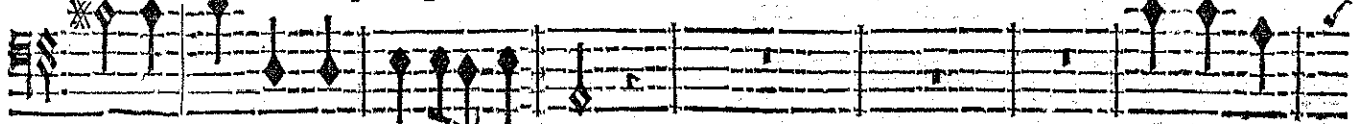
pire encor ce n'est plus que d'amour.

Rien ne vient



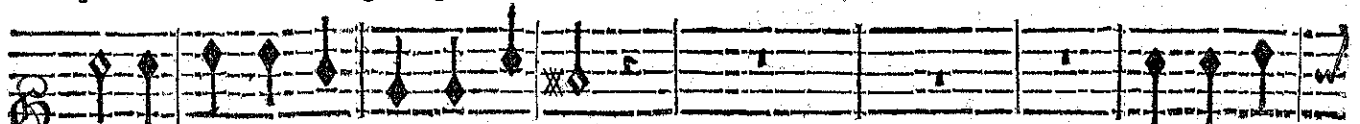
pire encor ce n'est plus que d'amour.

Rien ne vient

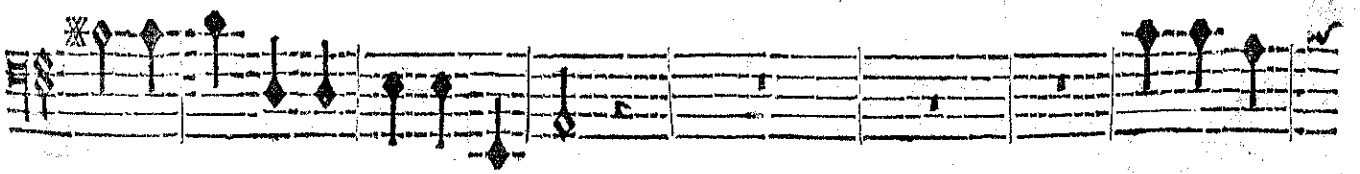
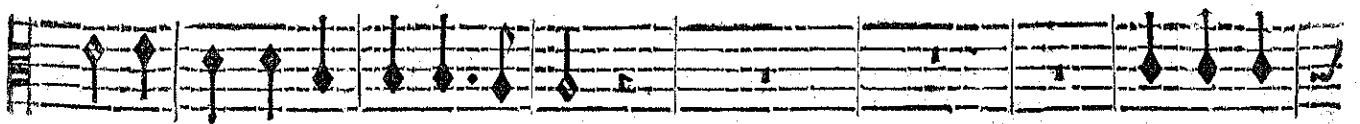
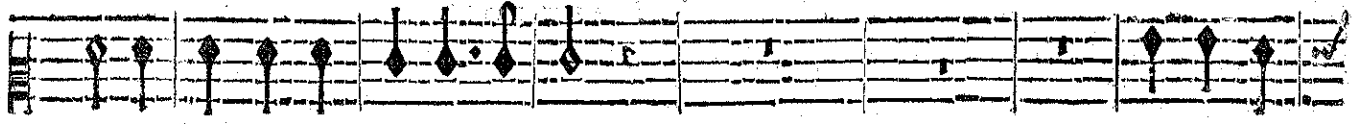
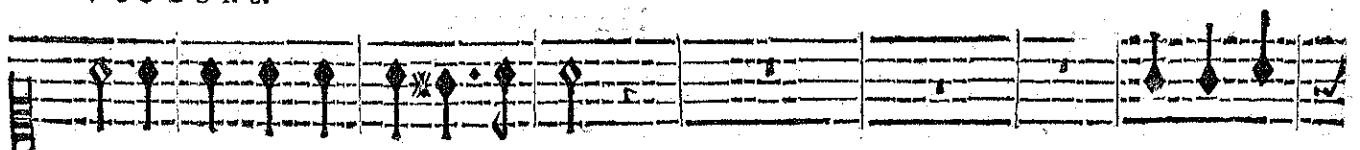


pire encor ce n'est plus que d'amour.

Rien ne vient

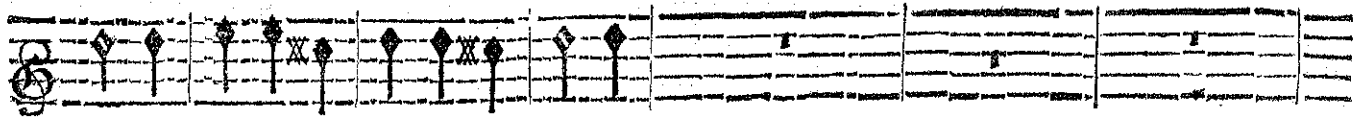


VIOLONS.

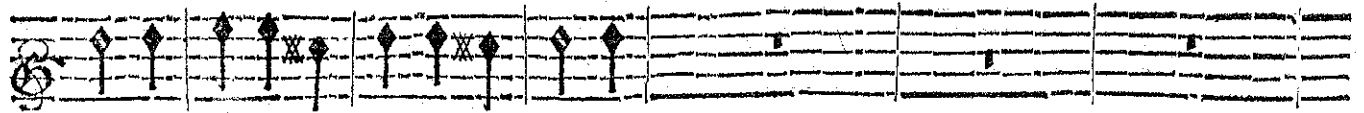


BASSE-CONTINUE.

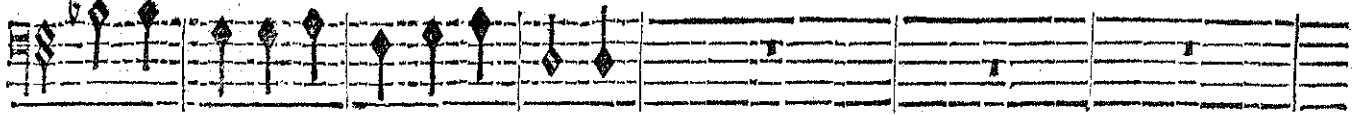
P R O L O G U E



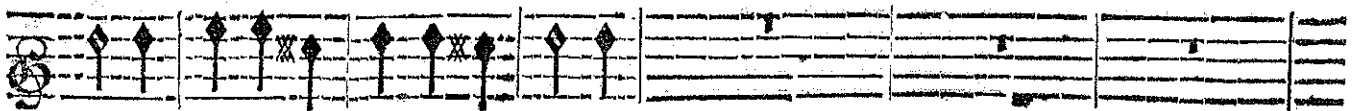
plus troubler le son de nos Mufettes.



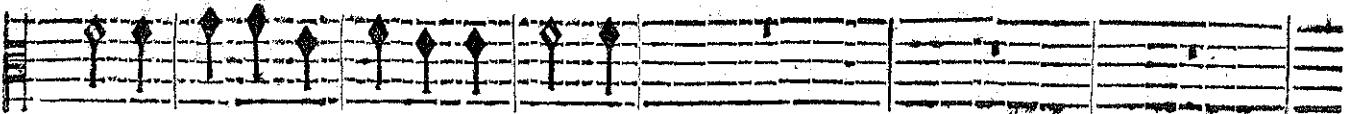
plus troubler le son de nos Mufettes.



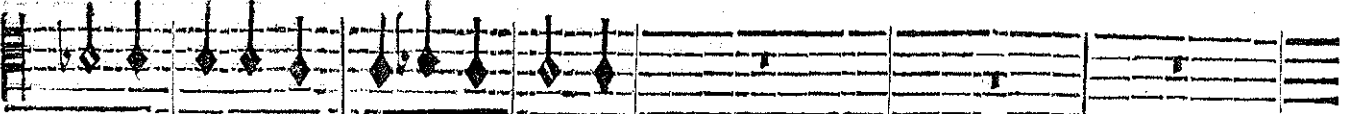
plus troubler le son de nos Mufettes.



plus troubler le son de nos Mufettes.



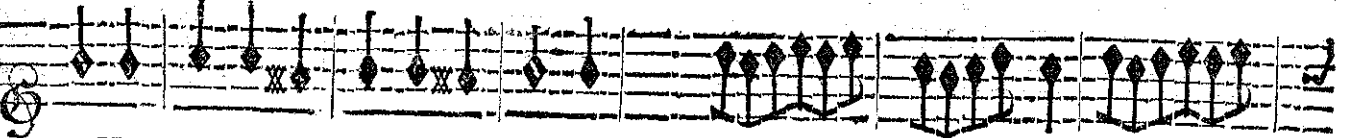
plus troubler le son de nos Mufettes.



plus troubler le son de nos Mufettes.

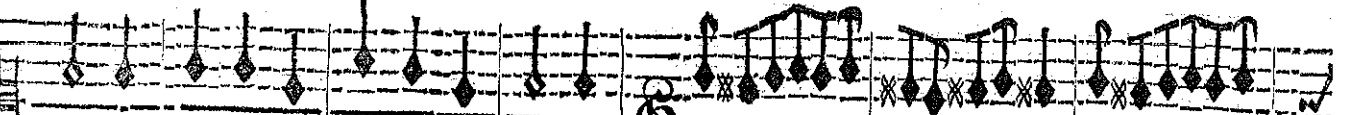


plus troubler le son de nos Mufettes.

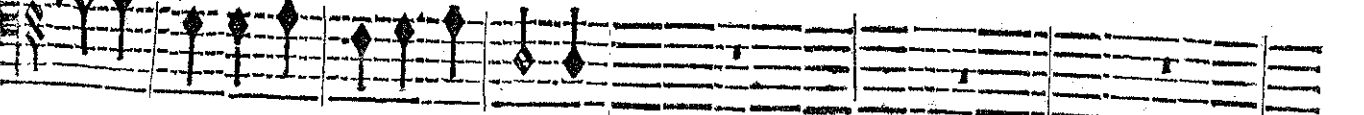
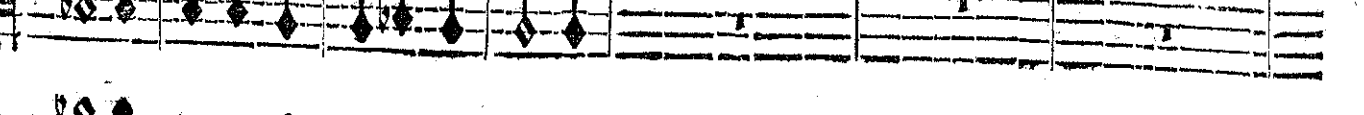
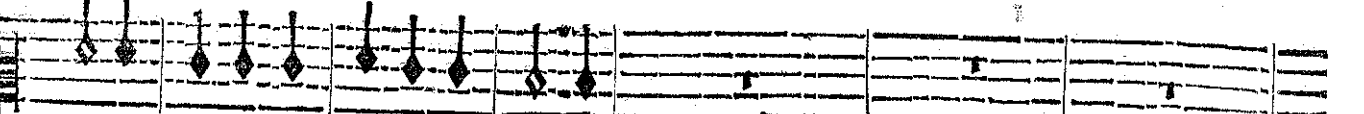


VIOLONS.

HAUT-BOIS.



HAUT-BOIS.



BASSE-CON. INVE. b

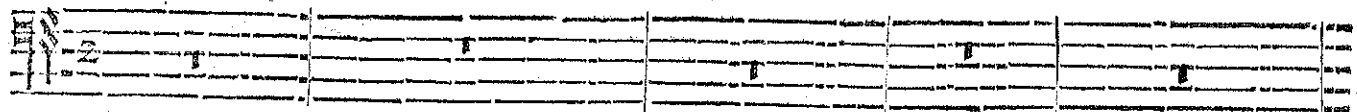
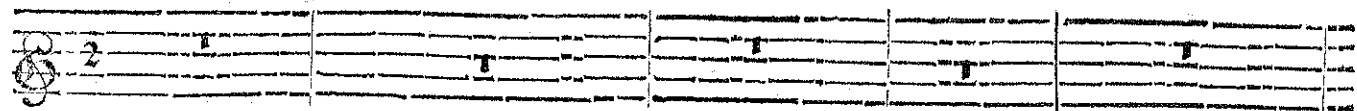
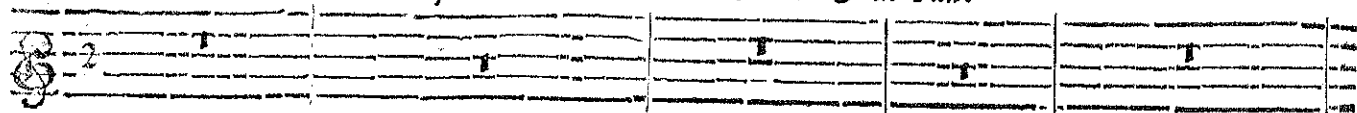
PROLOGUE.

The musical score consists of 13 staves. The first seven staves are relatively simple, featuring single notes and rests. The eighth and ninth staves are more complex, featuring numerous ornaments (diamonds) and slurs. The tenth and eleventh staves return to a simpler notation with notes and rests. The twelfth and thirteenth staves are also more complex, featuring ornaments and slurs. The notation is in a historical style, likely from the 17th or 18th century.

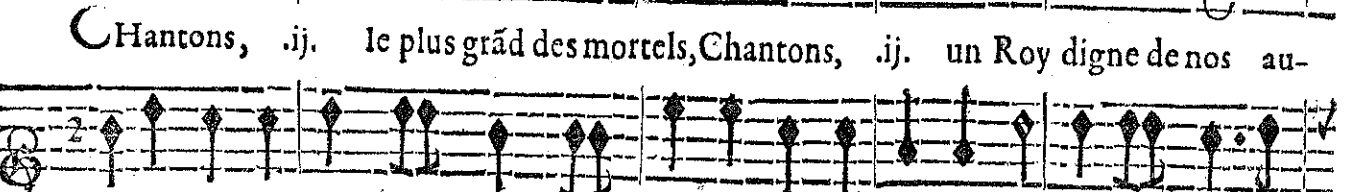
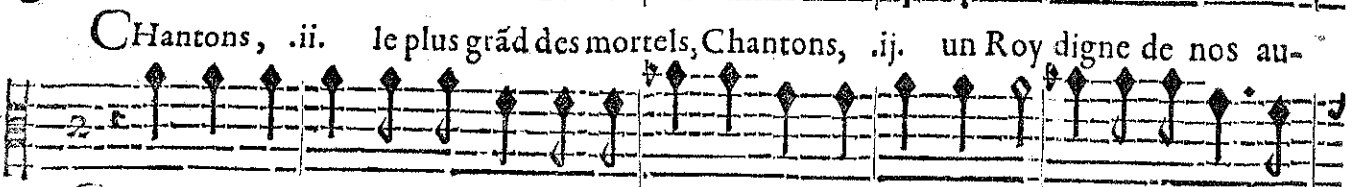
BASSE-CONTINUE.

PROLOGUE.

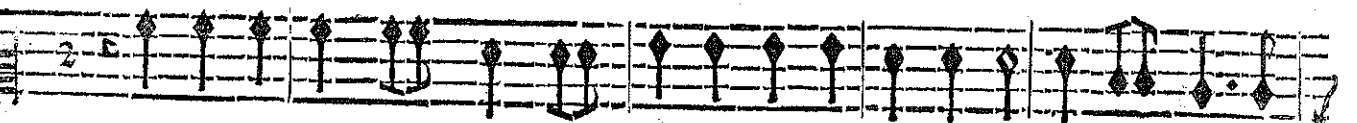
CHOEUR D'APOLLON ET DES MUSES, QUI CHANTE
toujours avec le Chœur de Bacchus & de Pan.



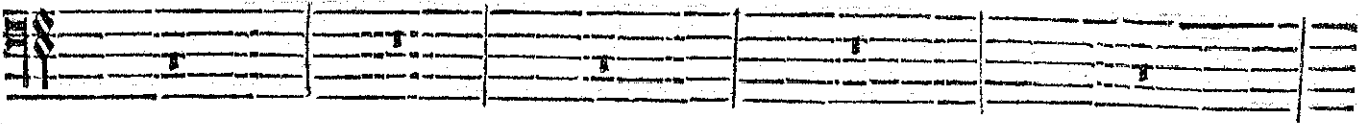
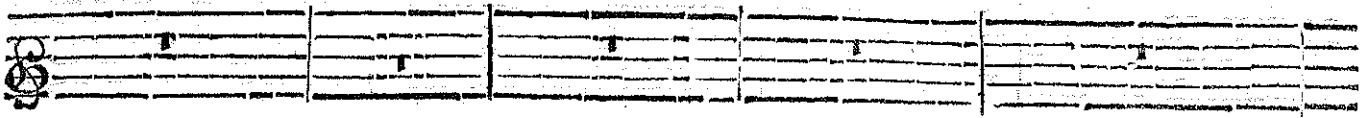
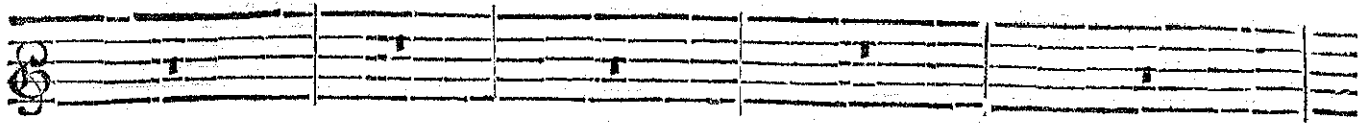
CHOEUR DE BACHUS ET DE PAN.



VIOLONS.



BASSE CONTINUE.



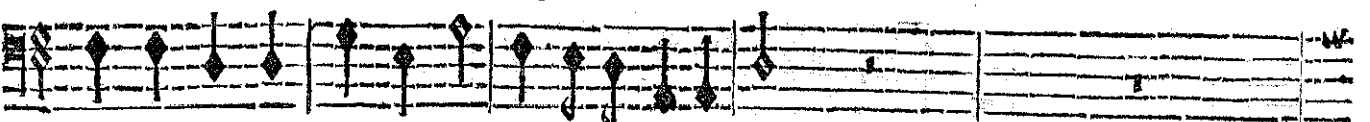
tels, Chantōs, .ij. un Roy digne de nos autels.



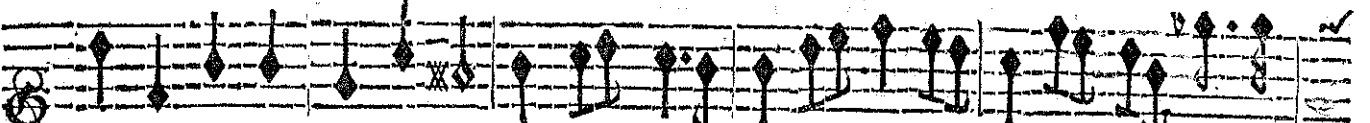
tels. Chantons, .ij. un Roy digne de nos autels.



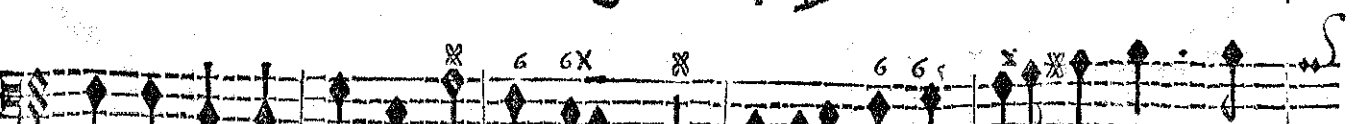
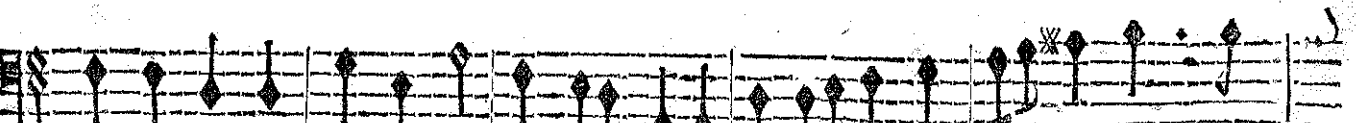
tels. Chantons, .ij. un Roy digne de nos autels.



tels. Chantōs, .ij. un Roy digne de nos autels.

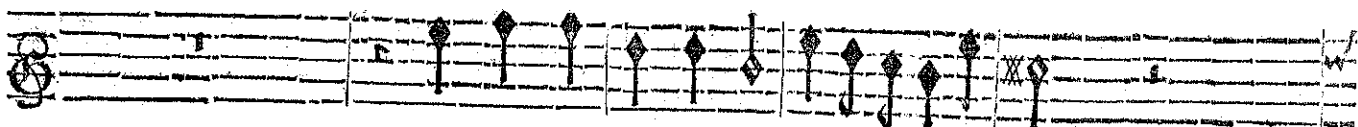
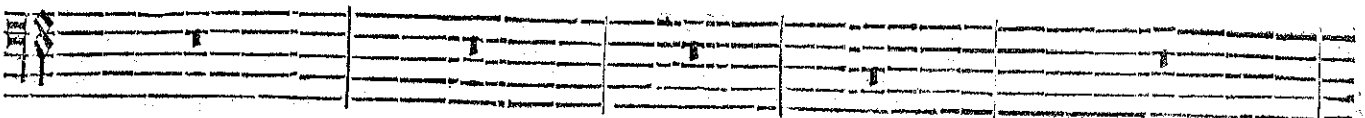
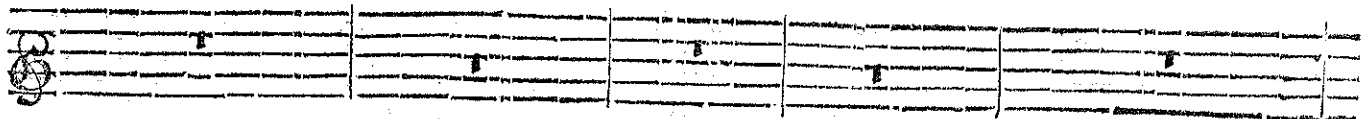
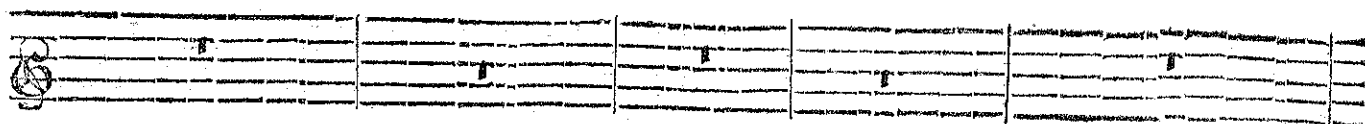


V I O L O N S.



BASSE-CONTINUE.

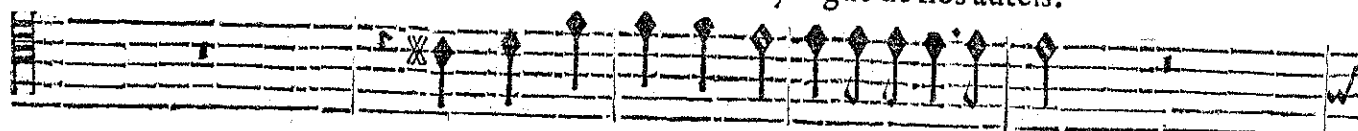
PROLOGUE.



Chantons, .ij. un Roy digne de nos autels.



Chantons, Chantons un Roy digne de nos autels.



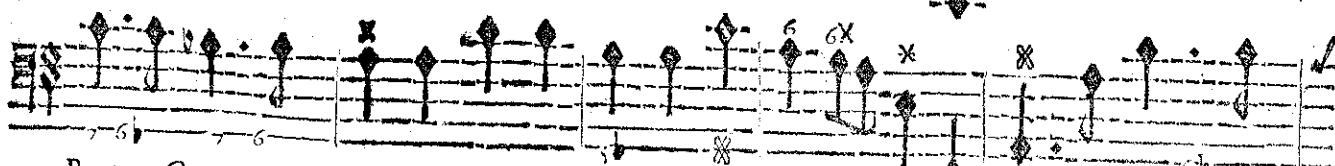
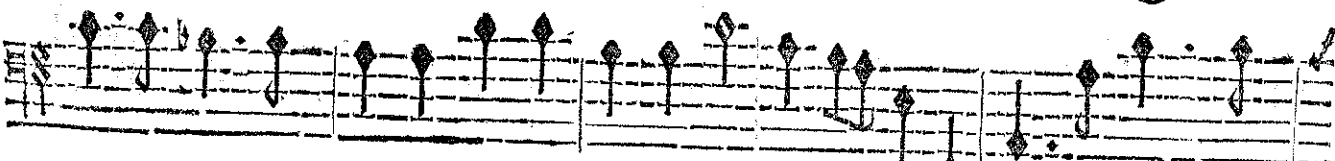
Chantons, .ij. un Roy digne de nos autels.



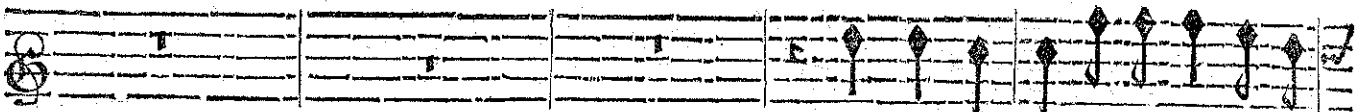
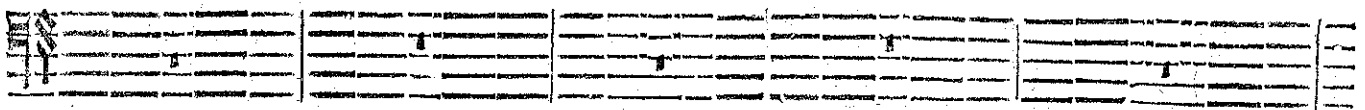
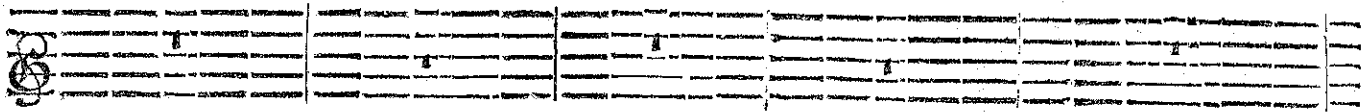
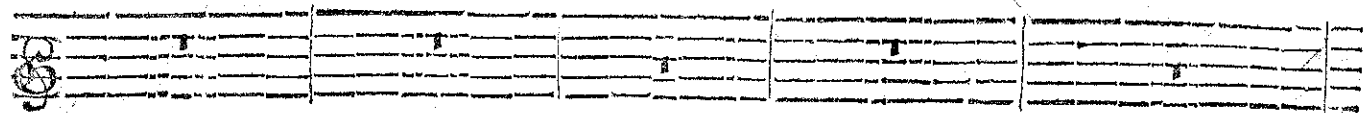
Chantons, .ij. un Roy digne de nos autels.



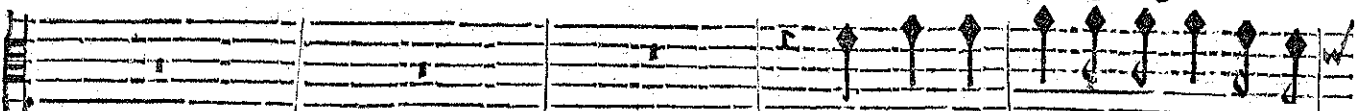
VIOLONS.



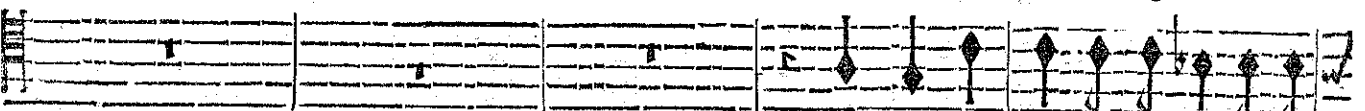
BASSE-CONTINUE.



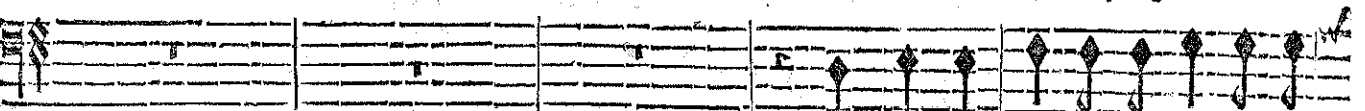
Chantons, .ij. le plus grād des mor-



Chantons, .ij. le plus grād des mor-



Chantons, .ij. le pl° grād des mor-



Chantons, .ij. le plus grād des mor-

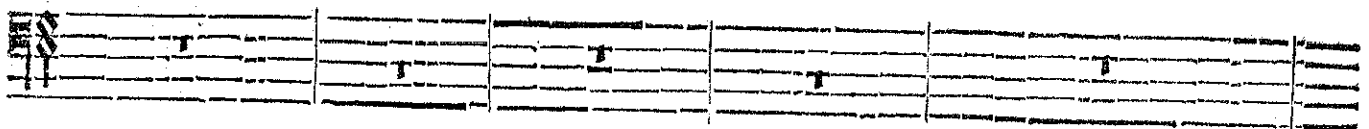
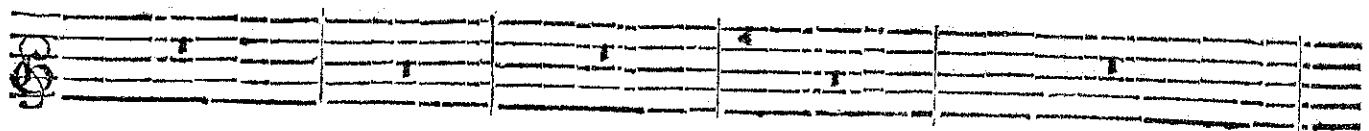
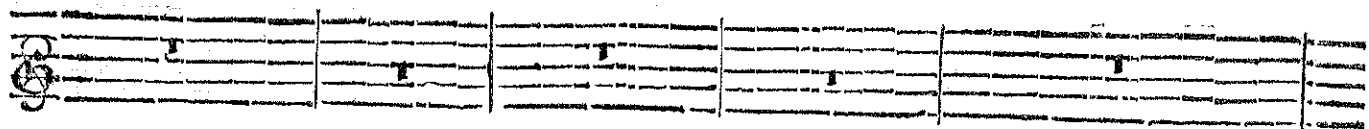


VIOLONS.



BASSE-CONTINUE.

PROLOGUE.



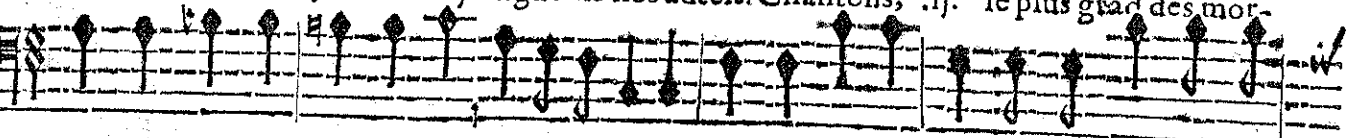
tels, Chantons, .ij. un Roy digne de nos autels, Chantons, .ij. le plus grād des mor-



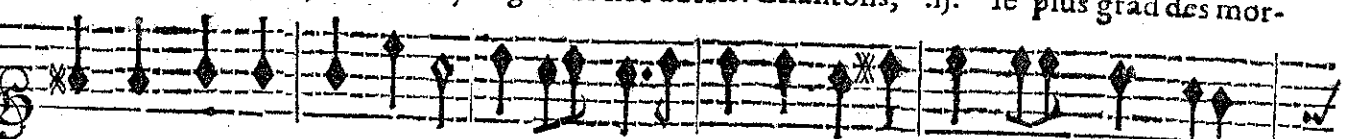
tels, Chantons, .ij. un Roy digne de nos autels. Chantons, .ij. le plus grād des mor-



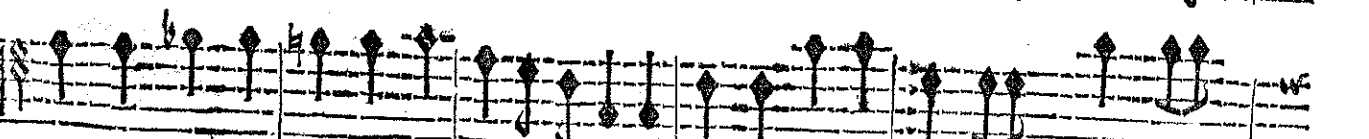
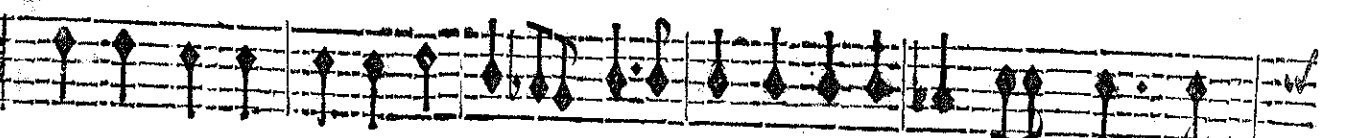
tels, Chantons, .ij. un Roy digne de nos autels. Chantons, .ij. le plus grād des mor-



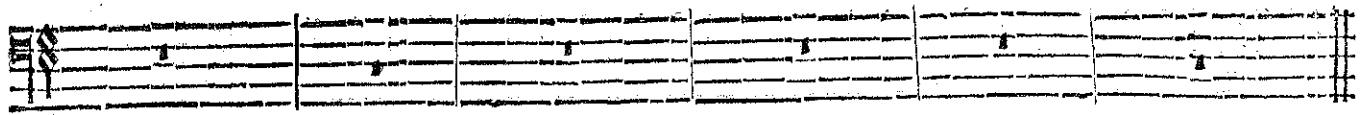
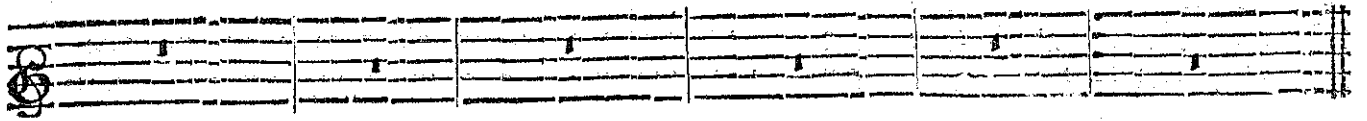
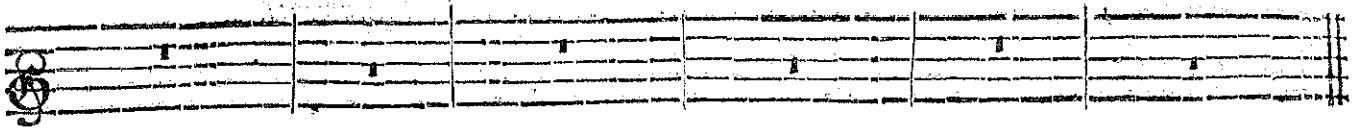
tels. Chantons, .ij. un Roy digne de nos autels. Chantons, .ij. le plus grād des mor-



VIOLONS.



BASSE-CONTINUE.



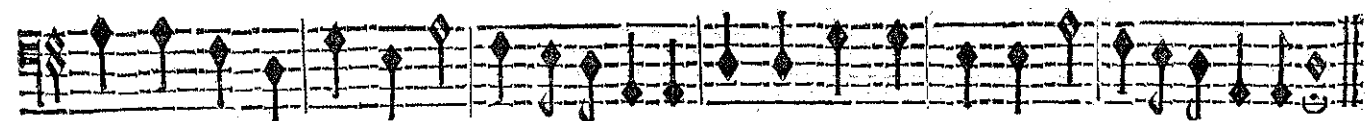
tels. Chantōs, .ij. un Roy digne de nos autels. Chantōs, .ij. un Roy digne de nos autels.



tels. Chantōs, .ij. un Roy digne de nos autels. Chantōs, .ij. un Roy digne de nos autels.



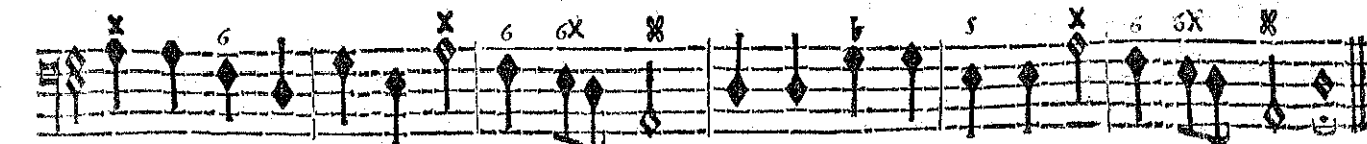
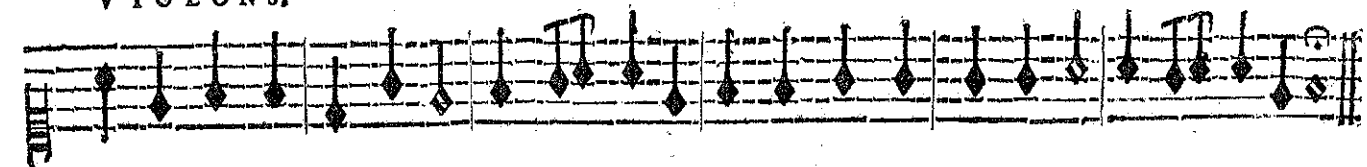
tels. Chantōs, .ij. un Roy digne de nos autels. Chantōs, .ij. un Roy digne de nos autels.



tels. Chantōs, .ij. un Roy digne de nos autels. Chantōs, .ij. un Roy digne de nos autels.



VIOLONS.



BASSE-CONTINUE.

PROLOGUE.

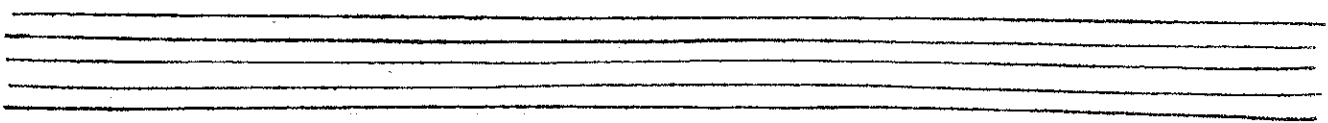
Un Berger chante ce Menuet alternativement après les Instruments.



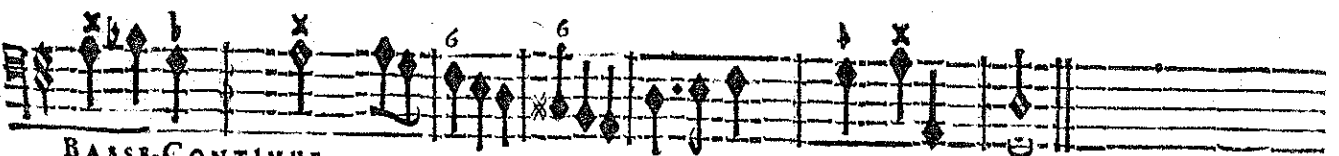
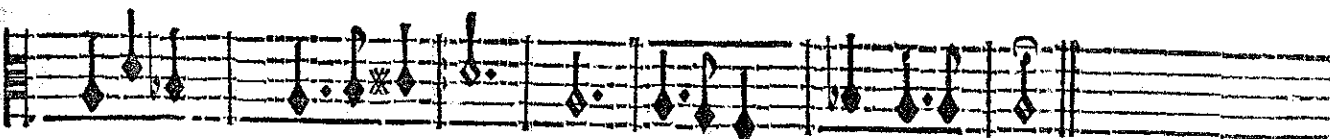
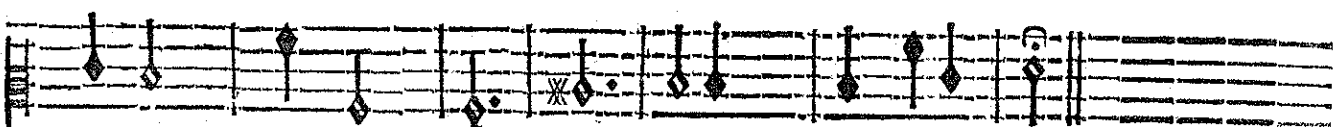
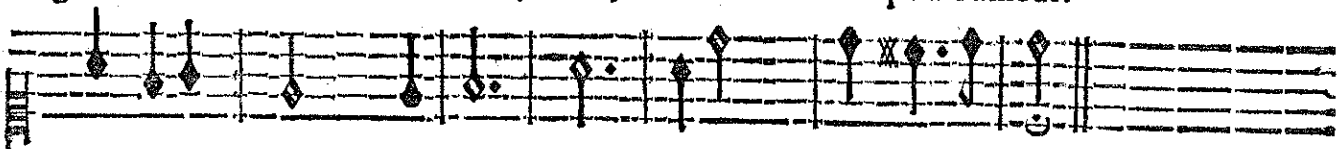
Pourquoy n'avoir pas le cœur ten- dre? Rien n'est si doux que d'aimer: Peut-on aise-
Que sert la fierté dans les bel- les? Tout aime enfin à son tour: Voit-on des ri-



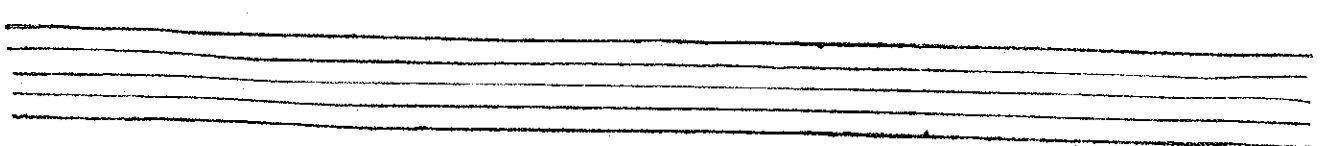
BASSE-CONTINUE.



ment s'en deffen- dre? Non, non, non l'amour doit tout charmer.
guez éternel- les? Non, non, non rien n'écha- pe à l'amour.

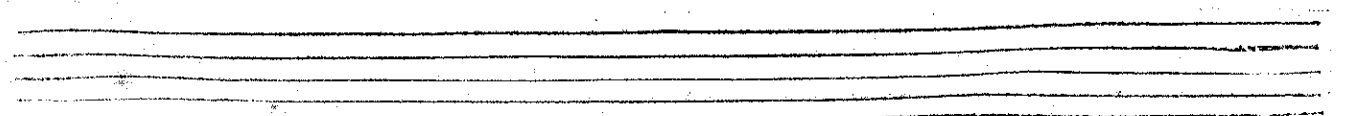
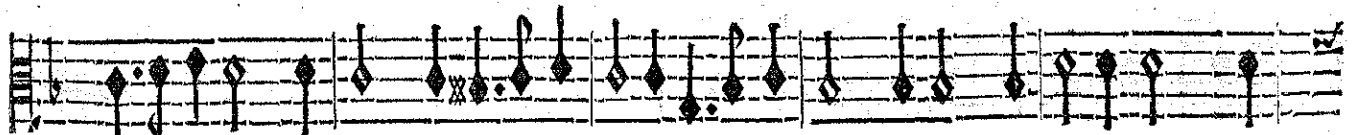
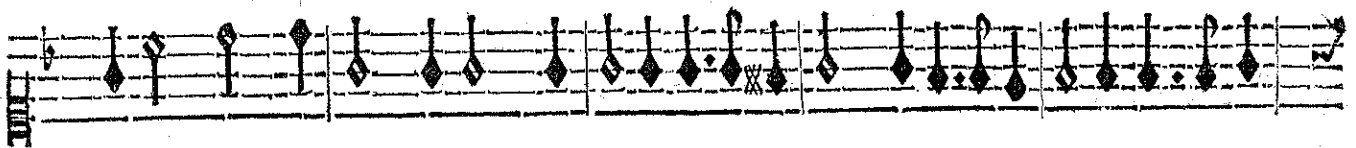
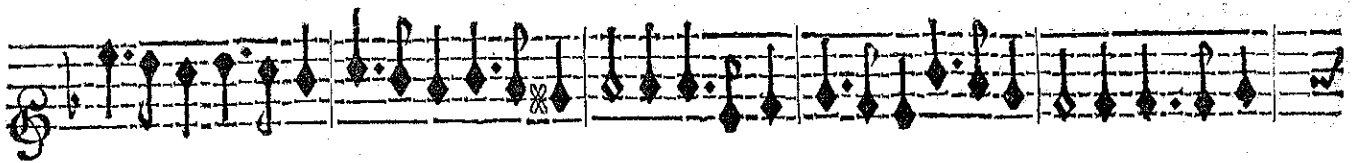
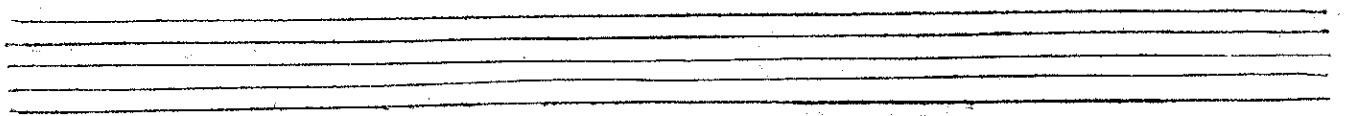
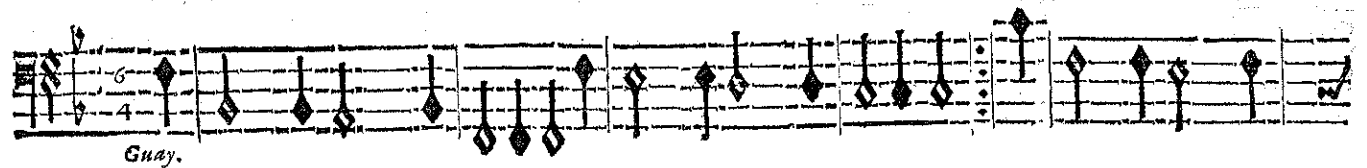
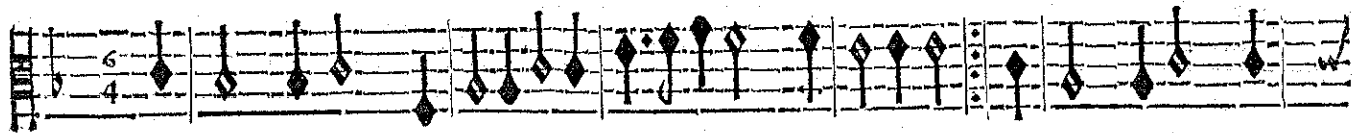
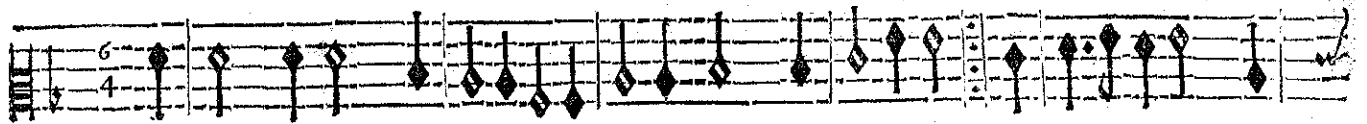
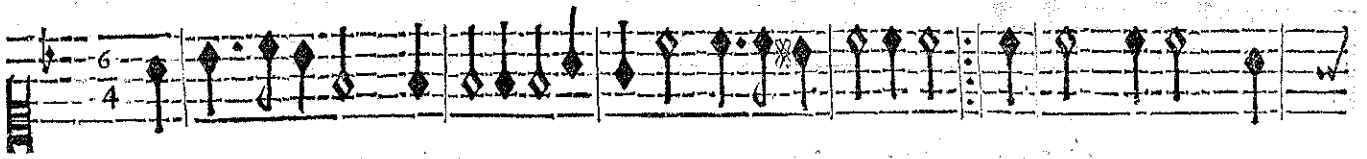


BASSE-CONTINUE.



P R O L O G U E.

ENTRÉE DES ÉGIPSIENS ET DES MENADES.



P R O L O O U E

The Prologue section consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 19th-century piano literature, featuring a mix of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff introduces some triplet-like groupings. The fourth staff features a trill-like figure and a fermata. The fifth staff concludes the section with a final cadence. There are some handwritten annotations, such as '6' and '5', above certain notes in the fifth staff.

M E N U E T P O U R L E S B E R G E R S .

The Minuet for the Shepherds section consists of five staves of music. It is written in 3/4 time and features a key signature of one flat. The first staff begins with a treble clef and a 3/4 time signature. The music is characterized by a steady eighth-note accompaniment in the lower voice and a more melodic line in the upper voice. The second staff continues the piece with similar rhythmic patterns. The third staff features a trill-like figure and a fermata. The fourth staff continues the melody with similar rhythmic patterns. The fifth staff concludes the section with a final cadence. There are some handwritten annotations, such as 't' and 'r', above certain notes in the first staff.

BACCHUS ET PAN.

BACCHUS.

Ils n'ont pas à craindre la

PAN.

Tout est paisible sur la terre, Voicy l'heureux temps des amours.

BASSE-CONTINUE.

guerre Qui des amans troubloit les plus beaux jours.

Ayez, Bergers, Ayez, Ber-

PROLOGUE.

Si l'amour a des maux, il a mille plai-

Si l'amour a des maux, il a mille plai-

gers, Suivez .ij. vos plus tendres desirs.

gers, Suivez .ij. vos plus tendres desirs.

BASSE-CONTINUE.

BASSE-CONTINUE.

firs Qui rendēt ses peines lege- res. Si l'amour a des maux, il a mille plai-

firs Qui rendēt ses peines lege- res.

Si l'amour a des maux, il a mille plai-

Si l'amour a des maux, il a mille plai-

Si l'amour a des maux, il a mille plai-

BASSE-CONTINUE.

BASSE-CONTINUE.

firs Qui rendent ses peines lege- res. On reprend depuis le Menuet.

firs Qui rendent ses peines lege- res.

On reprend depuis le Menuet.

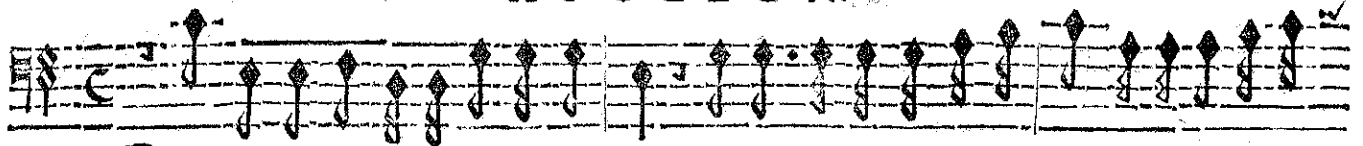
firs Qui rendent ses peines secret- tes.

firs Qui rendent ses peines secret- tes.

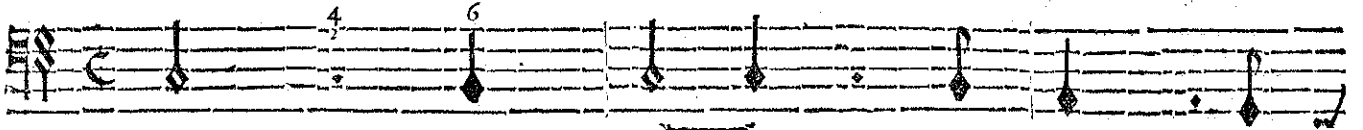
BASSE-CONTINUE.

BASSE-CONTINUE.

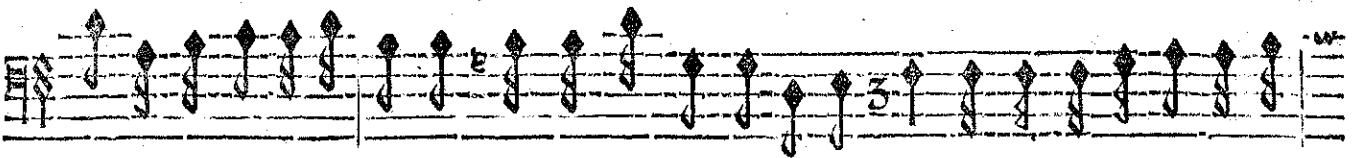
APOLLON.



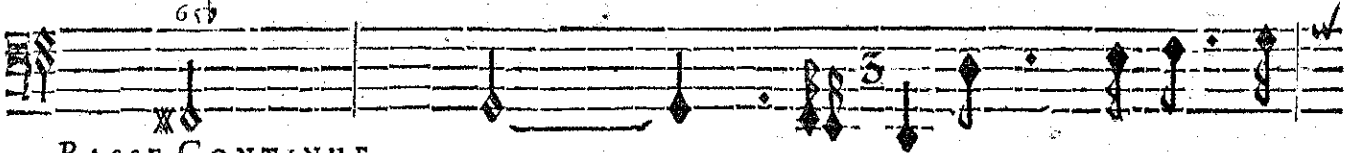
Quittez, quittez de si vaines chansons, Il faut par de plus nobles sons Honorer en ce



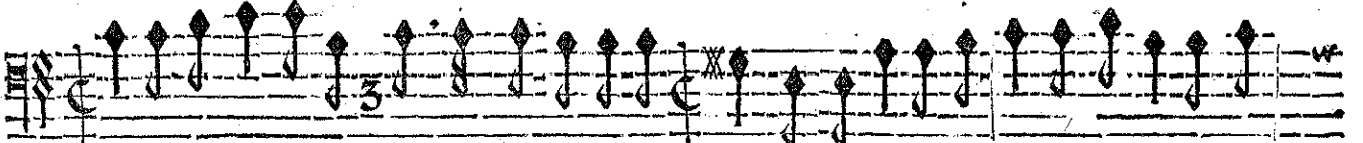
BASSE-CONTINUE.



jour le Heros de la France, Transformons-no^e en ce moment, Et dans un spectacle char-



BASSE-CONTINUE.



mant Celebrons à ses yeux l'heureux evenement Qui jadis au Parnasse a donné la naif-



BASSE-CONTINUE.



fance; Allons, pour ce grād Roy redoublez .ij. vos efforts, Preparez, Preparez vos plus



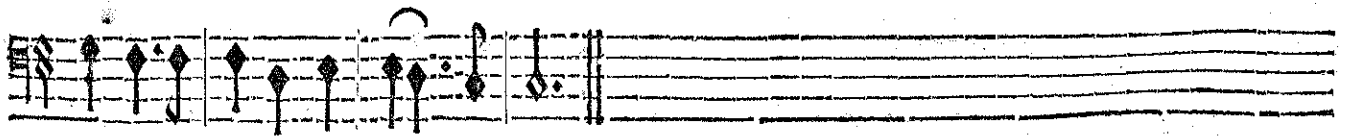
BASSE-CONTINUE.



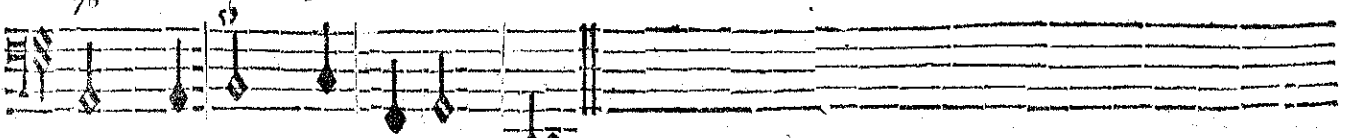
doux accords. Allons, allons pour ce grād Roy redoublez redoublez vos efforts, Prepa-



BASSE-CONTINUE.



rez Preparez vos plus doux accords.



BASSE-CONTINUE.

P R O L O G U E.

CHOEUR D'APOLLON, DES MUSES, DE BACHUS, ET DE PAN.

Pour ce grand Roy redoublons nos efforts, Preparons nos plus doux accords. Pour ce grand

Pour ce grand Roy redoublons nos efforts, Preparons nos plus doux accords. Pour ce grand

Pour ce grand Roy redoublons nos efforts, Preparons nos plus doux accords. Pour ce grand

Pour ce grand Roy redoublons nos efforts.

Pour ce grand

Pour ce grand Roy redoublons nos efforts.

Pour ce grand

Pour ce grand Roy redoublons nos efforts.

Pour ce grand

Pour ce grand Roy redoublons nos efforts.

Pour ce grand

V I O L O N S.

BASSE-CONTINUE.

A musical staff in treble clef containing a series of notes and stems, primarily eighth and sixteenth notes, with some rests.

Roy redoublons nos efforts. Preparons Preparons nos plus doux accords. Pour ce grand

A musical staff in treble clef, continuing the melody from the first staff, with some notes marked with an asterisk.

Roy redoublons nos efforts. Preparons Preparons nos plus doux accords. Pour ce grand

A musical staff in treble clef, continuing the melody, with some notes marked with an asterisk.

Roy redoublons nos efforts. Preparons Preparons nos plus doux accords. Pour ce grand

A musical staff in treble clef, continuing the melody, with some notes marked with an asterisk.

Roy redoublons nos efforts.

Pour ce grand

A musical staff in treble clef, continuing the melody, with some notes marked with an asterisk.

Roy redoublons nos efforts.

Pour ce grand

A musical staff in treble clef, continuing the melody, with some notes marked with an asterisk.

Roy redoublons nos efforts.

Pour ce grand

A musical staff in treble clef, continuing the melody, with some notes marked with an asterisk.

Roy redoublons nos efforts.

Pour ce grand

A musical staff in treble clef, continuing the melody, with some notes marked with an asterisk.

VIOLONS.

A musical staff in treble clef, continuing the melody, with some notes marked with an asterisk.

A musical staff in treble clef, continuing the melody, with some notes marked with an asterisk.

A musical staff in treble clef, continuing the melody, with some notes marked with an asterisk.

A musical staff in treble clef, continuing the melody, with some notes marked with an asterisk.

A musical staff in treble clef, continuing the melody, with some notes marked with an asterisk and numbers 6, 6X, 5, 43.

BASSE-CONTINUE.

P R O L O G U E

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

Roy redoublons nos efforts. Preparons Preparons nos plus doux ac-

VIOLONS.

BASSE-CONTINUE.

cords. Pour ce grand Roy redoublés redou-

cords. Pour ce grand Roy redoublés redou-

cords. Pour ce grand Roy redoublés redou-

cords. Pour ce grand Roy redoublés redou-

cords. Pour ce grand Roy redoublés redou-

cords. Pour ce grand Roy redoublés redou-

cords. Pour ce grand Roy redoublés redou-

cords. Pour ce grand Roy redoublés redou-

HAUT-BOIS.

VIOLONS.

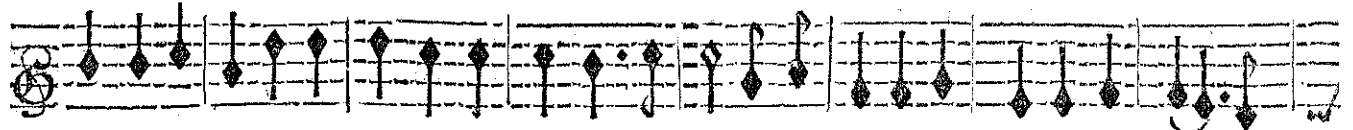
HAUT-BOIS.

BASSE-CONTINUE.

P R O L O G U E.



blons nos efforts. redoublons redoublons nos efforts. Preparons Preparons nos plus doux ac-



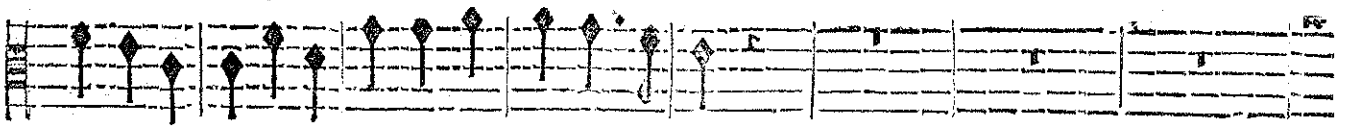
blons nos efforts. redoublons redoublons nos efforts. Preparons Preparons nos plus doux ac-



blons nos efforts. redoublons redoublons nos efforts. Preparons Preparons nos plus doux ac-



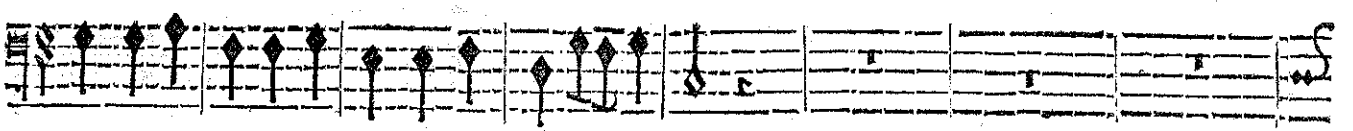
blons nos efforts. redoublons redoublons nos efforts.



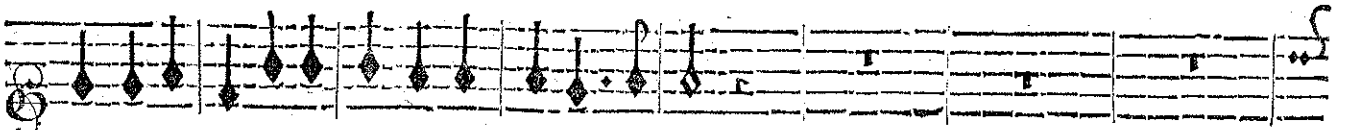
blons nos efforts. redoublons redoublons nos efforts.



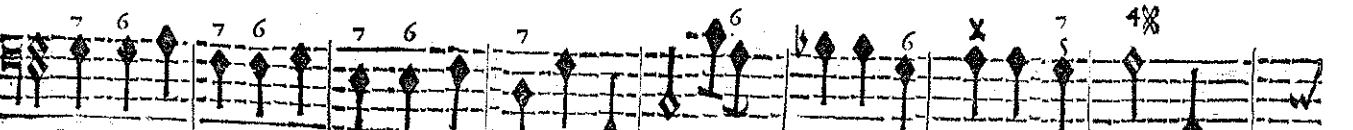
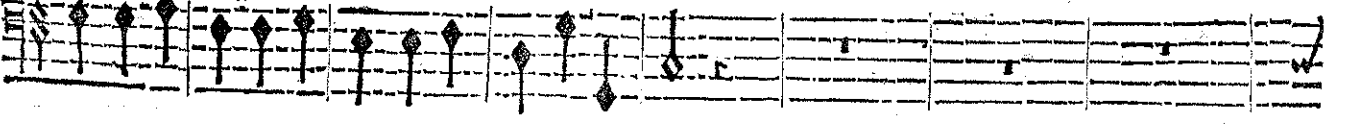
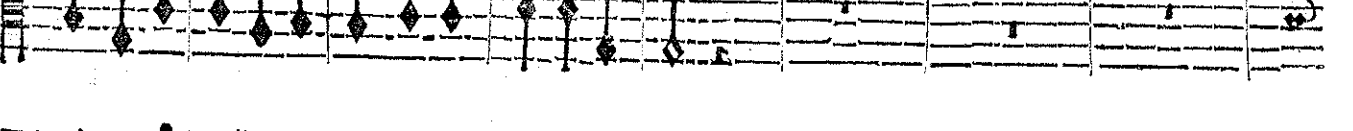
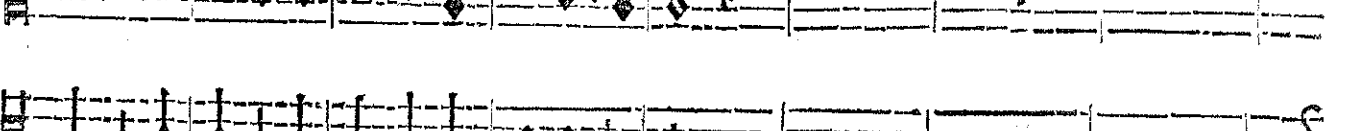
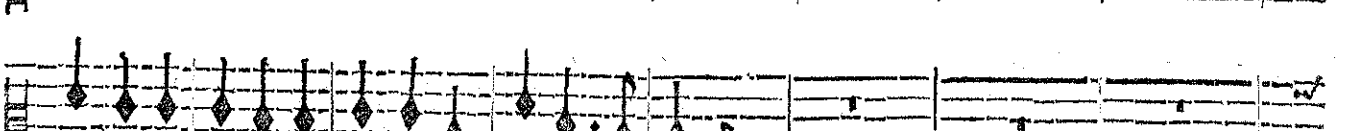
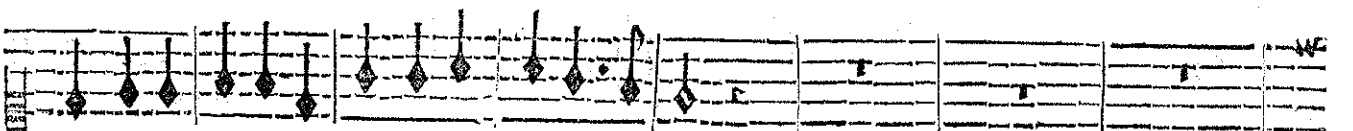
blons nos efforts. redoublons redoublons nos efforts.



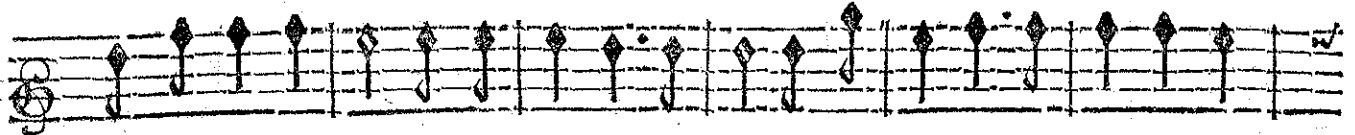
blons nos efforts. redoublons redoublons nos efforts.



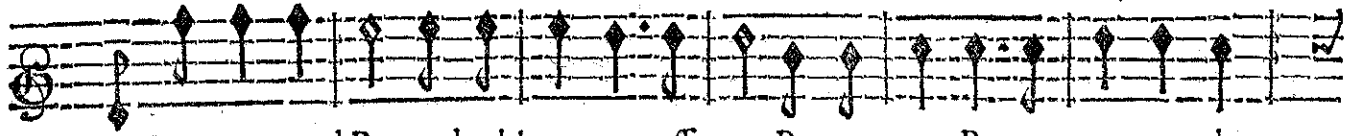
V I O L O N S.



BASSE-CONTINUE.



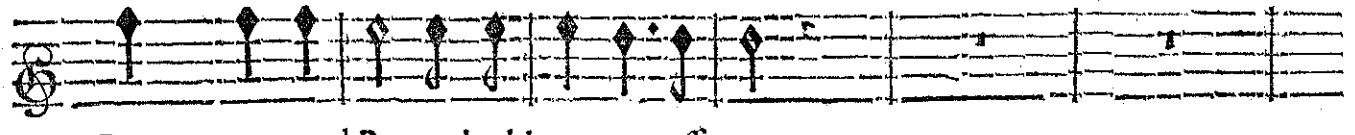
cords. Pour ce grand Roy redoublons nos efforts. Preparons Preparons nos plus



cords. Pour ce grand Roy redoublons nos efforts. Preparons Preparons nos plus



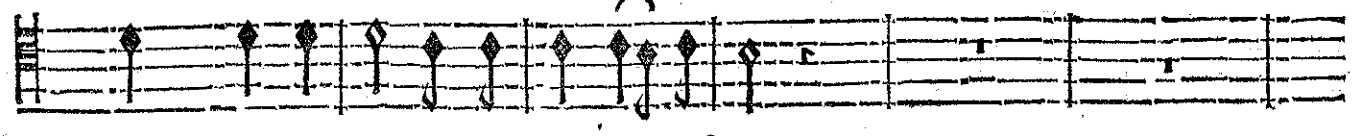
cords. Pour ce grand Roy redoublons nos efforts. Preparons Preparons nos plus



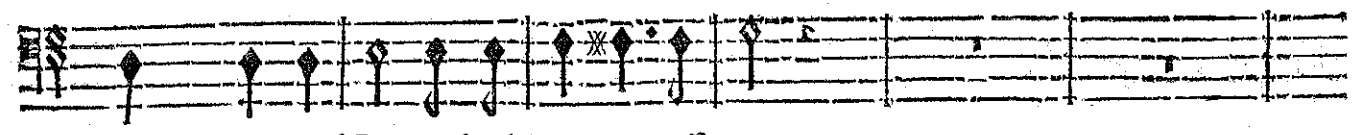
Pour ce grand Roy redoublons nos efforts.



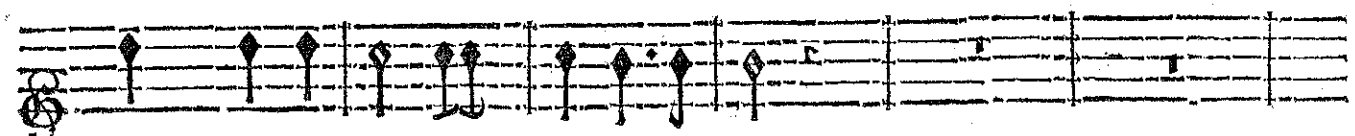
Pour ce grand Roy redoublons nos efforts.



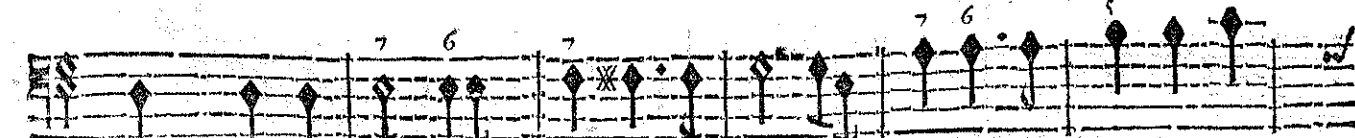
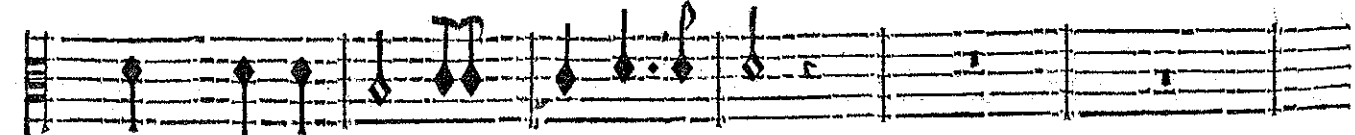
Pour ce grand Roy redoublons nos efforts.



Pour ce grand Roy redoublons nos efforts.



VIOLONS.



BASSE-CONTINUE.

PROLOGUE.

This page contains a musical score for a Prologue, consisting of 13 staves. The notation is as follows:

- Staff 1: Treble clef, single notes.
- Staff 2: Treble clef, single notes.
- Staff 3: Treble clef, single notes.
- Staff 4: Treble clef, single notes.
- Staff 5: Treble clef, single notes.
- Staff 6: Treble clef, single notes.
- Staff 7: Treble clef, single notes.
- Staff 8: Treble clef, single notes.
- Staff 9: Treble clef, single notes.
- Staff 10: Treble clef, single notes.
- Staff 11: Treble clef, single notes.
- Staff 12: Treble clef, single notes.
- Staff 13: Bass clef, labeled "BASSE-CONTINUE". It features a sequence of notes with various ornaments (diamonds) and fingerings (6, 4, 6, 6, 6, 6, 4, 2, 5).

BASSE-CONTINUE.

P R O L O G U E .



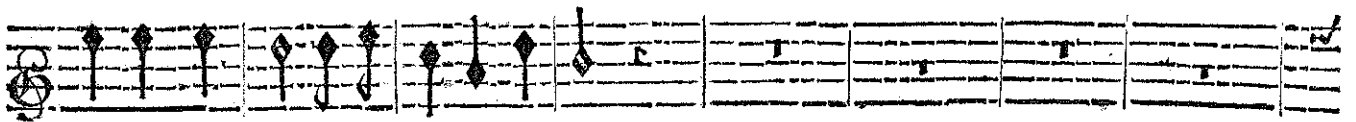
Pour ce grand Roy redoublons nos efforts, Preparons Preparons nos pl^o doux accords.



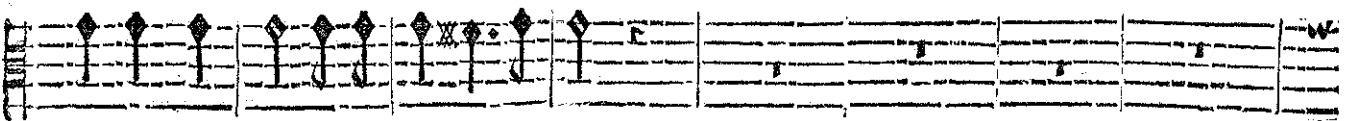
Pour ce grand Roy redoublōs nos efforts, Preparons Preparons nos pl^o doux accords.



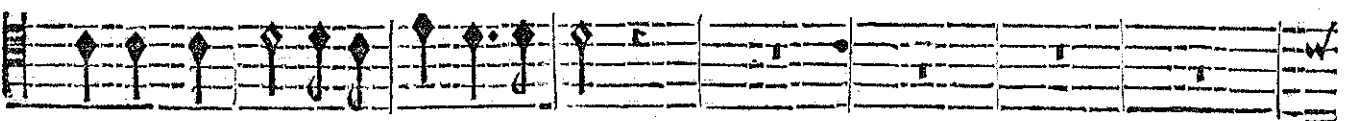
Pour ce grand Roy redoublōs nos efforts, Preparons Preparons nos pl^o doux accords.



Pour ce grand Roy redoublōs nos efforts,



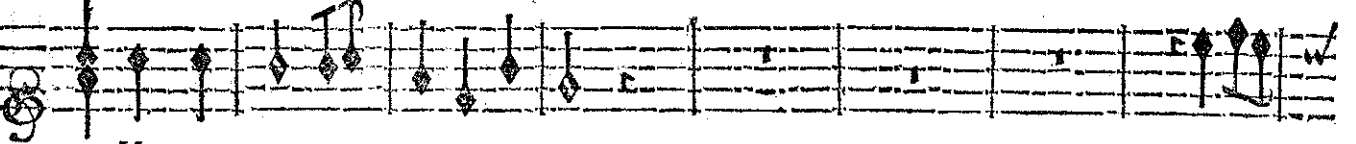
Pour ce grand Roy redoublōs nos efforts,



Pour ce grand Roy redoublōs nos efforts,

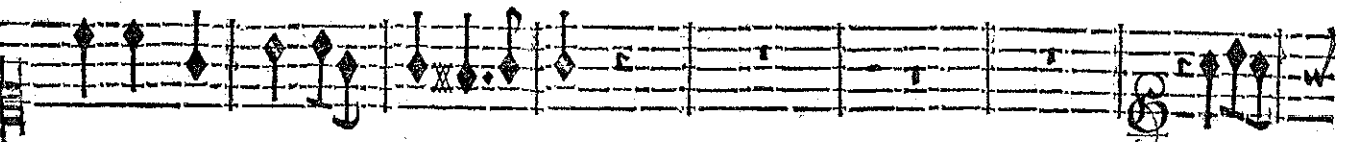


Pour ce grand Roy redoublōs nos efforts,

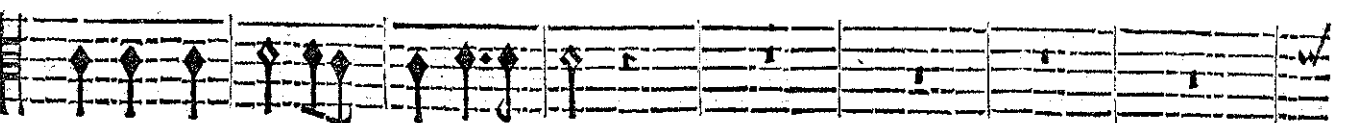
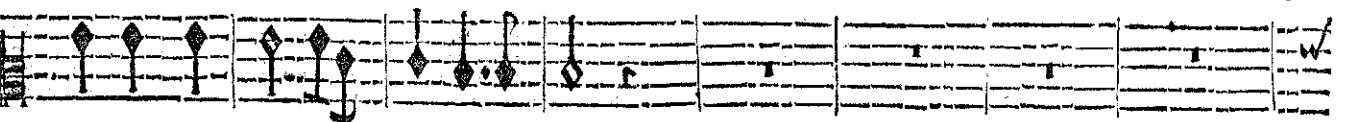


V I O L O N S .

H A U T - B O I S .



H A U T - B O I S .



BASSE-CONTINUE.

PROLOGUE.



Pour ce grand Roy redoublons .ij. nos efforts, Prepa-



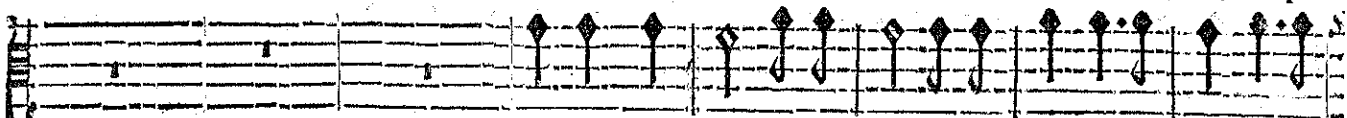
Pour ce grand Roy redoublons .ij. nos efforts, Prepa-



Pour ce grand Roy redoublons .ij. nos efforts, Prepa-



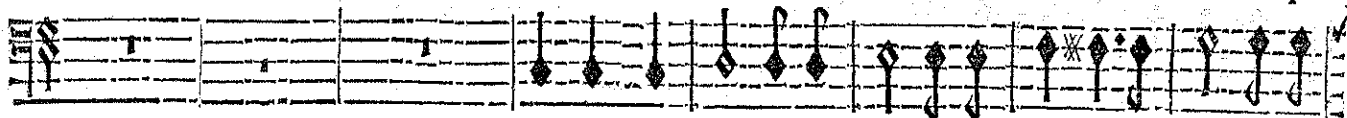
Pour ce grand Roy redoublons .ij. nos efforts, Prepa-



Pour ce grand Roy redoublons .ij. nos efforts, Prepa-



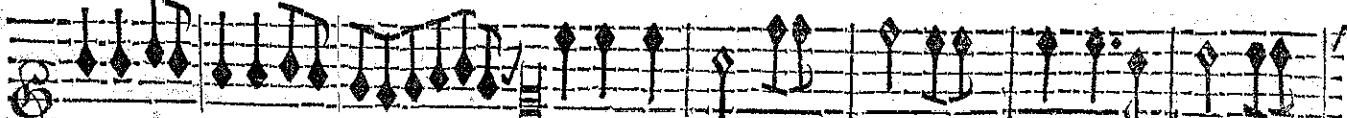
Pour ce grand Roy redoublons .ij. nos efforts, Prepa-



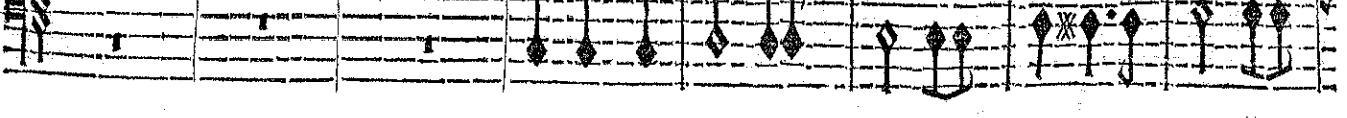
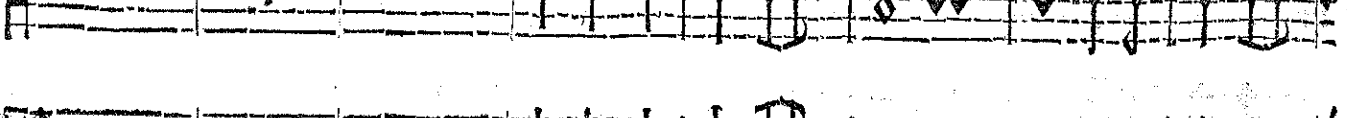
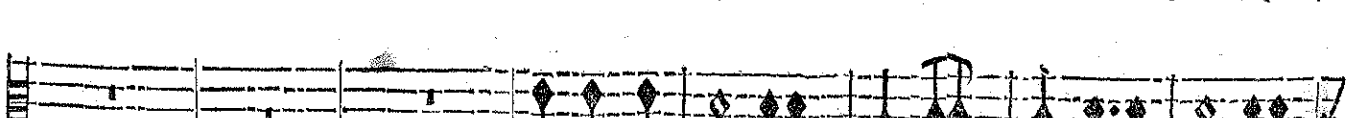
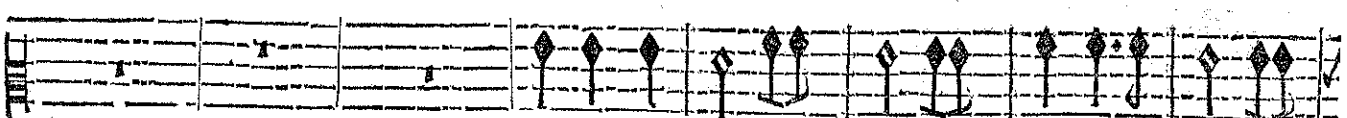
Pour ce grand Roy redoublons .ij. nos efforts, Prepa-



V I O L O N S .



V I O L O N S .



BASSE-CONTINUE.

P R O L O G U E.

rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

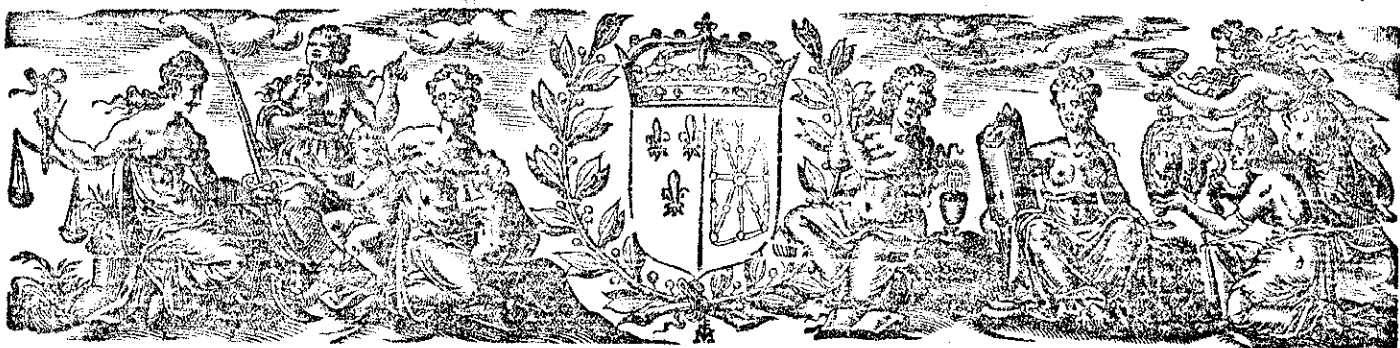
rons .ij. nos plus doux accords. Preparons .ij. nos plus doux accords.

VIOLONS.

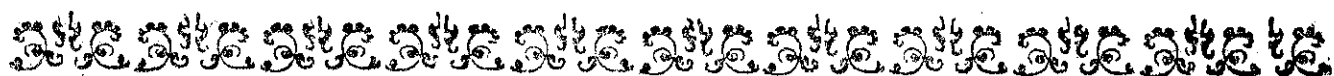
BASSE-CONTINUE.

FIN DU PROLOGUE.

On reprend l'ouverture.



BELLEROPHON, TRAGEDIE.



ACTE PREMIER.

SCENE I.

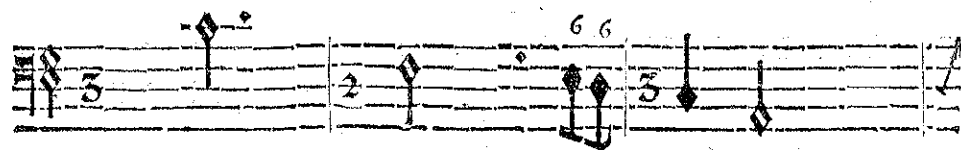
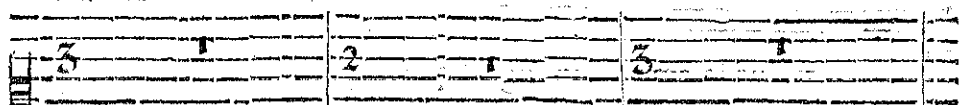
STENOBE'E, ARGIE.

STENOBE'E.



On, les soulevemens d'une Villere- belle ne m'ont point

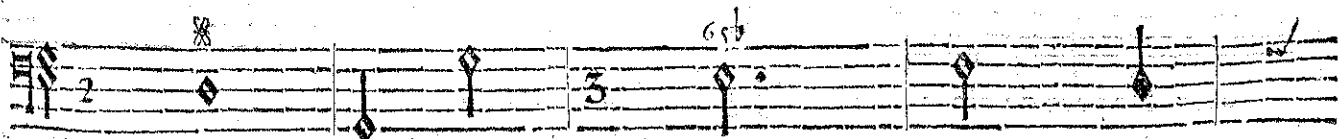
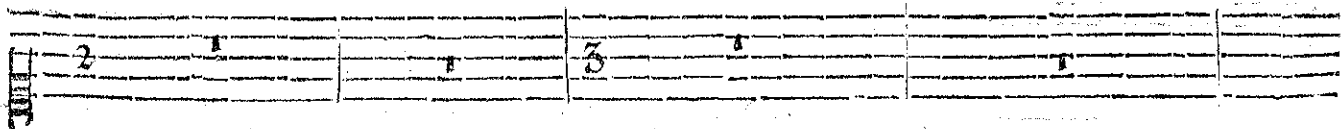
ARGIE.



BASSE-CONTINUE.



fait quitter Argos, C'est l'Amour seul fatal à mon repos, C'est le cruel A-



BASSE-CONTINUE.

BELLEROPHON,

BASSE-CONTINUE.

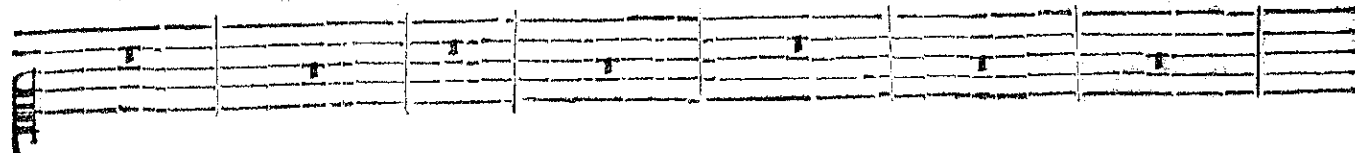
BASSE-CONTINUE.

BASSE-CONTINUE.

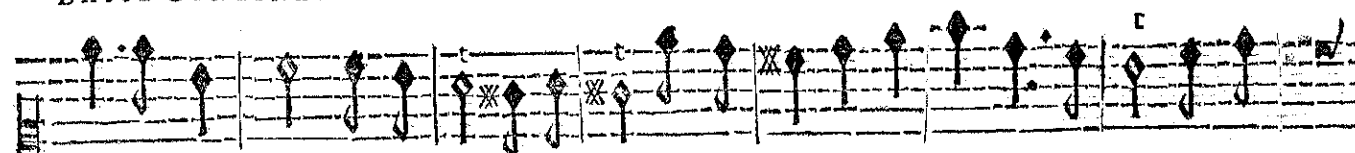
BASSE-CONTINUE.



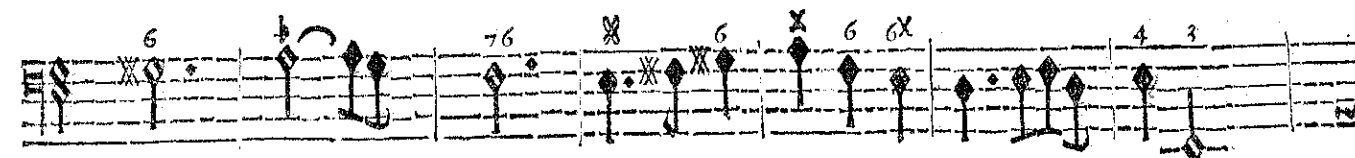
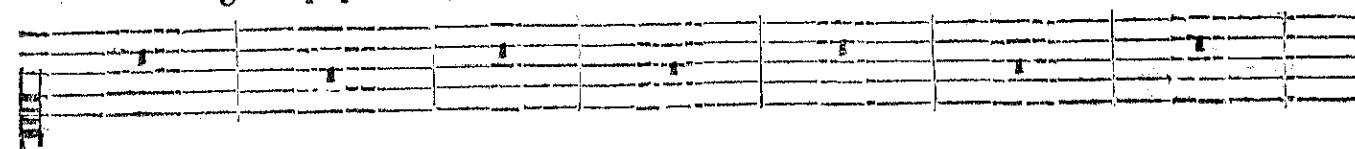
heurs, je serois trop heureuse, Si les mépris pouvoient guerir l'amour. Ma fier-



BASSE-CONTINUE.



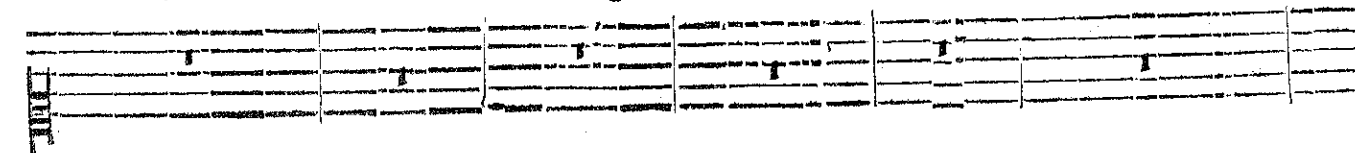
té des long-temps par un juste retour M'auroit fait triompher de ma flame amou-



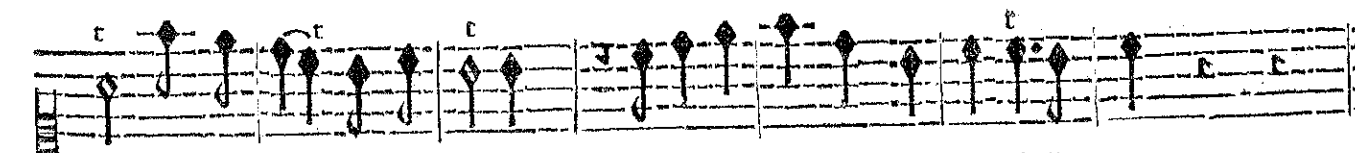
BASSE-CONTINUE.



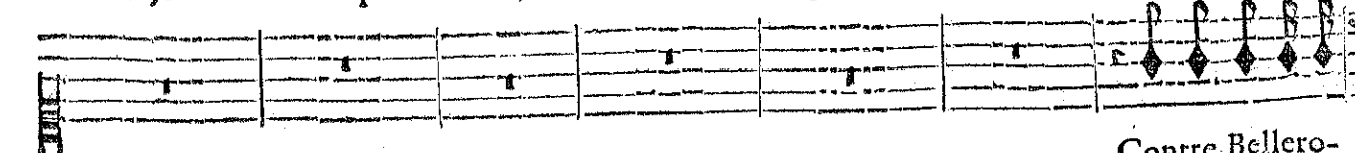
reuse; Mais, hélas! ma tendresse augmente chaque jour; Malgré tous mes mal-



BASSE-CONTINUE.



heurs je serois trop heureuse, Si les mépris pouvoient guerir l'amour.



BASSE-CONTINUE.

Contre Bello-

BELLEROPHON,

phon vostre aveugle co- lere Aux plus sanglâts effets devoit s'autori- fer, L'Amour vo° le fait

BASSE-CONTINUE.

voir toujours digne de plaire, C'est assez, C'est assez pour vous appai-

BASSE-CONTINUE.

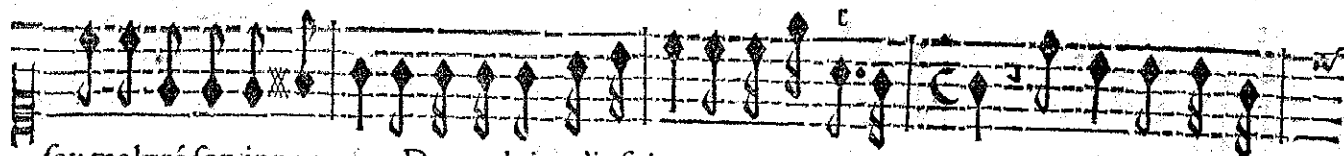
fer. L'Amour vous le fait voir toujours digne de plaire, C'est assez, C'est af-

BASSE-CONTINUE.

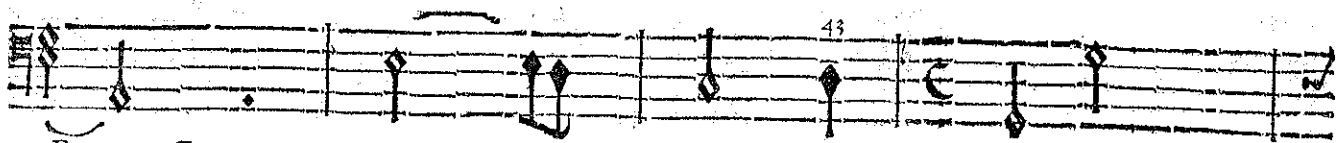
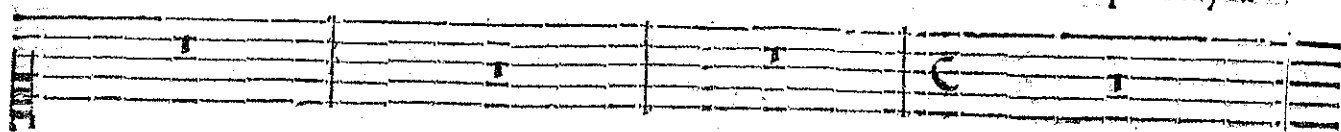
He- las! à quel excès je portay ma ven- geance; Je l'accu-

sez pour vo° appai- fer.

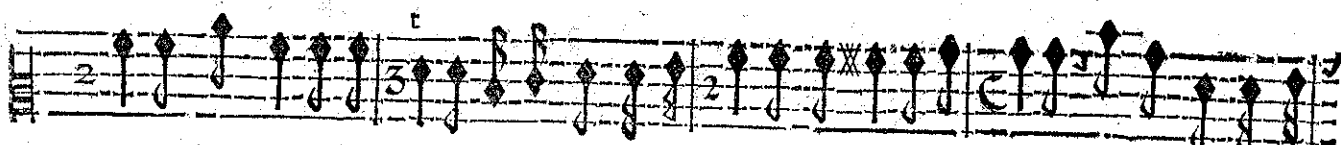
BASSE-CONTINUE.



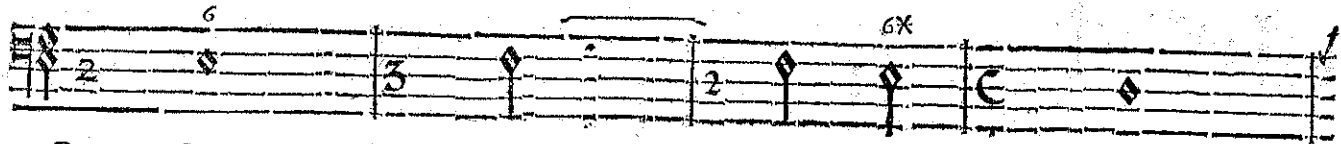
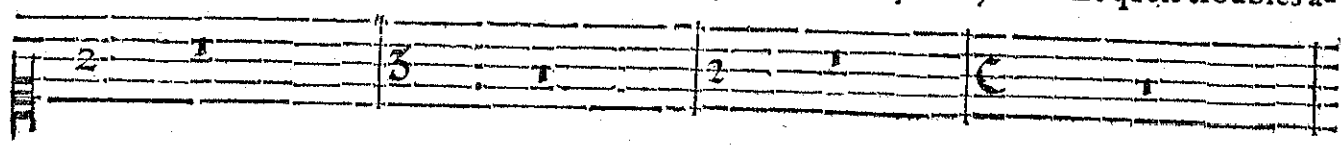
fay malgré son innocence, De vouloir m'inspirer une coupable ardeur. Ce fut pour luy ra-



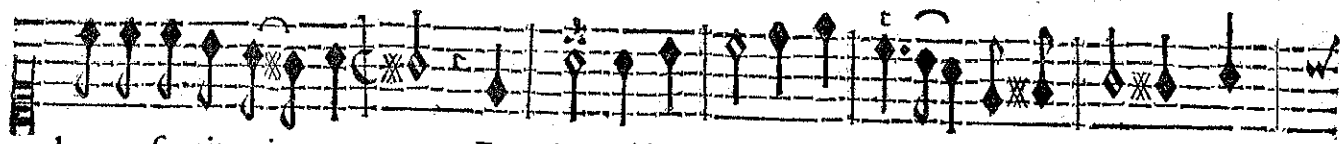
BASSE-CONTINUE.



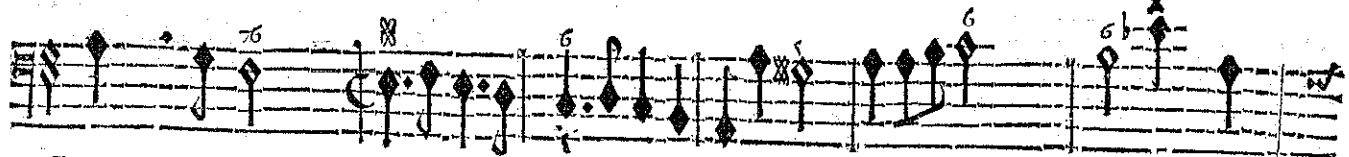
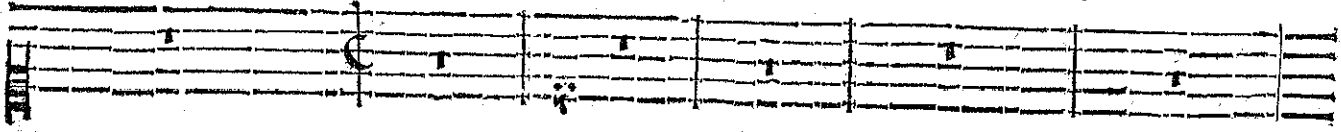
vir & l'honneur & la vie, Que Pretus l'envoya chez le Roy de Lycie? Et quels troubles a-



BASSE-CONTINUE.



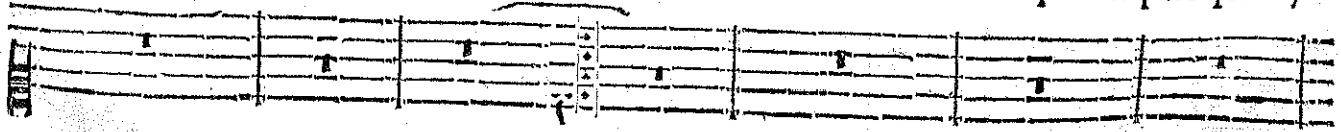
lors ne sentit point mon cœur? En vain quád l'amour est extrême, On veut perdre un in-



BASSE-CONTINUE.



grat qui nous ose outrager: En ger: On prend dás ses malheurs plus de part que luy-



BASSE-CONTINUE.

BELLEROPHON.

même. Helas! quand il se faut vanger de ce qu'on aime, Qu'il en couste pour se vanger. He-

BASSE-CONTINUE.

las! helas! quand il se faut vâger de ce qu'õ aime, Qu'il en couste Qu'il en couste pour se vâ-

BASSE-CONTINUE.

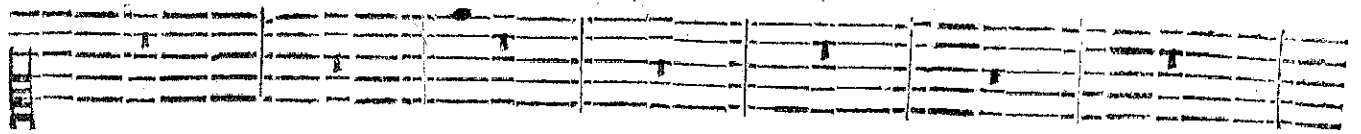
ger.

Ne redoutez plus rien ce Heros invincible, Aux pl^o affreux perils tât de fois expo-

BASSE-CONTINUE.

fé, A sa valeur a trouvé tout possi- ble; Quel triomphe pour vous, s'il vous estoit ai-

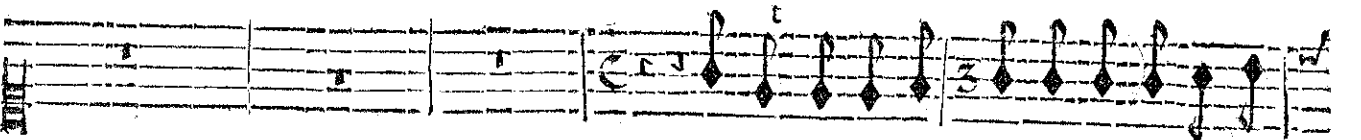
BASSE-CONTINUE.



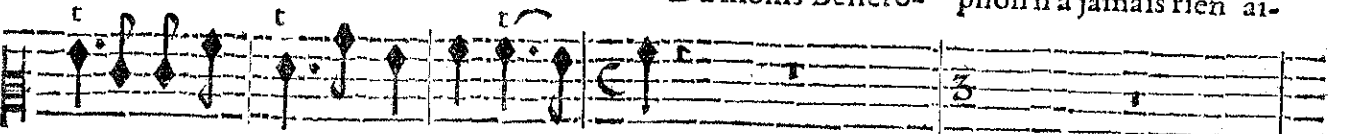
fé, De rendre enfin son cœur sensi- ble. Quel triomphe pour vous, s'il vous estoit ai-



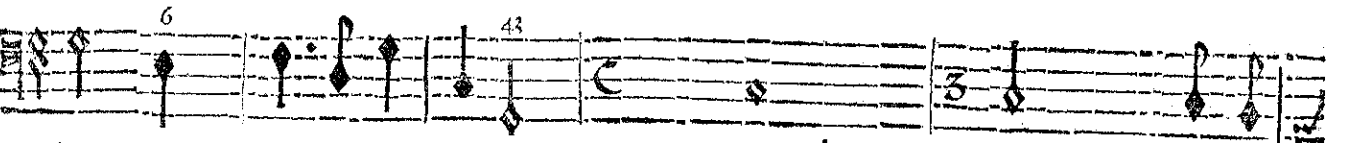
BASSE-CONTINUE.



Du moins Bello- phon n'a jamais rien ai-



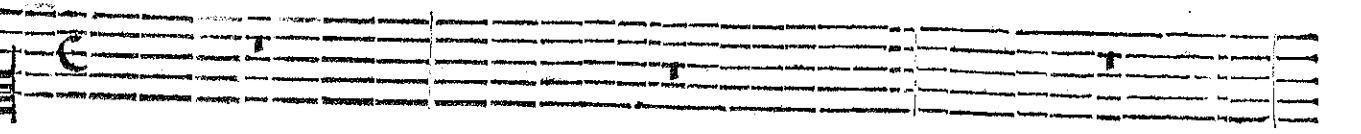
fé, De rendre enfin son cœur sensi- ble.



BASSE-CONTINUE.



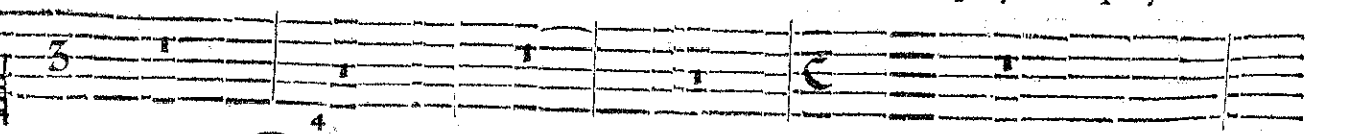
mé; C'est à la gloire qu'il se donne, Et son cœur peut estre charmé, Par les offres de ma Cou-



BASSE-CONTINUE.



ronne, Esprit qui seduisez les Amans malheureux, Pourquoi Pourquoi suf-



BASSE-CONTINUE.

BELLEROPHON,

pendre ma vengeance? Je sçay Je sçay com- bien vous estes dange-reux, Je sçay que vo° al-

BASSE-CONTINUE.

lez entretenir mes feux, Et redoubler leur violence; Cependant vous rentrez dans mon

BASSE-CONTINUE.

cœur amoureux, Et je sens qu'avec vous il est d'intelligence. Espoir qui sedui-

BASSE-CONTINUE.

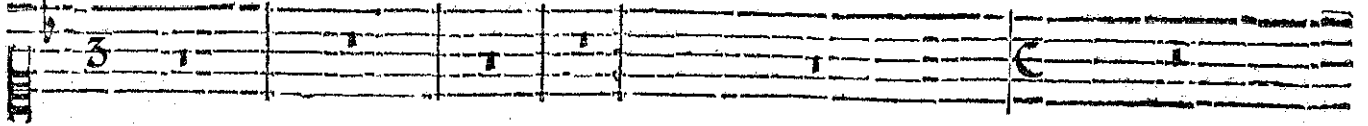
fez les amans mal-heu- reux, Pourquoi .ij. sus- pendre ma vengeance?

BASSE-CONTINUE.

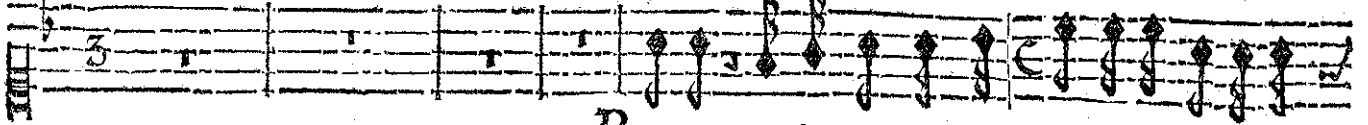
SCÈNE II.

STENOBE'E, PHILONOE', ARGIE.

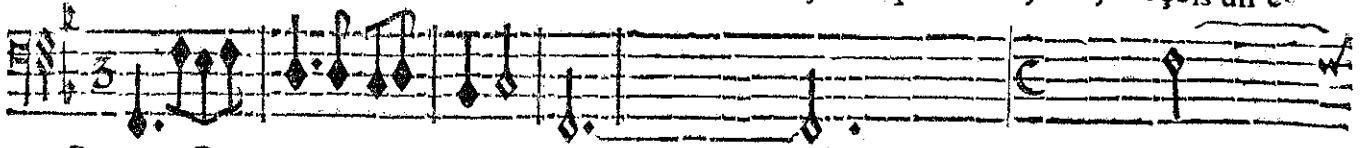
STENOBE'E.



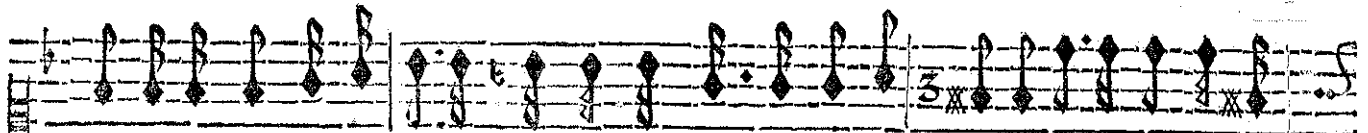
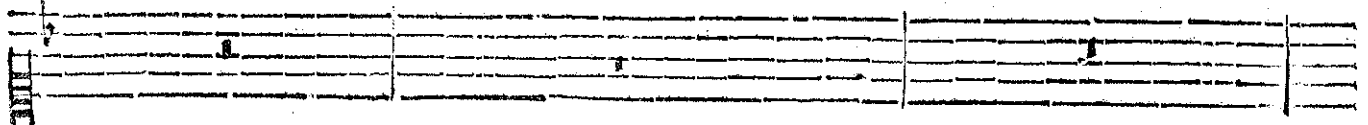
PHILONOE'.



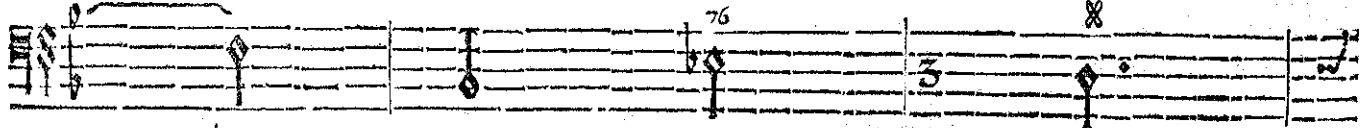
Reine, vous sçavez qu'en ce jour je reçois un é-



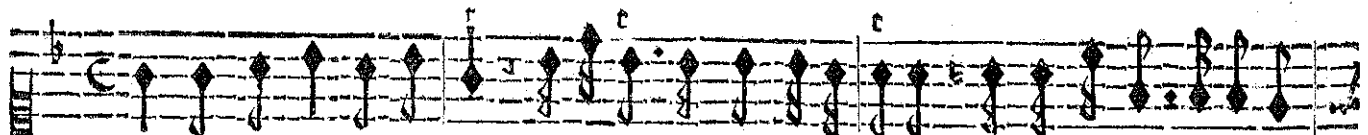
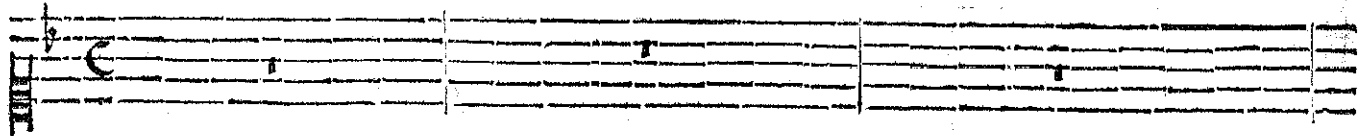
BASSE-CONTINUE.



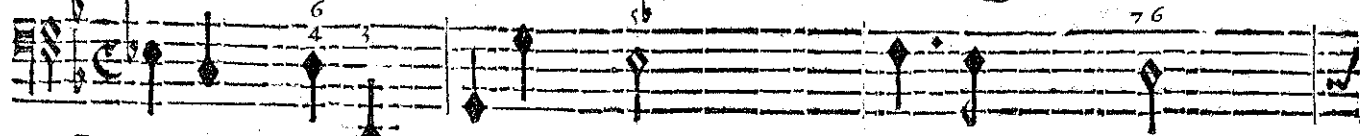
poux de la main de mon Pere, J'attends le choix qu'il en doit faire Entre tous ces a-



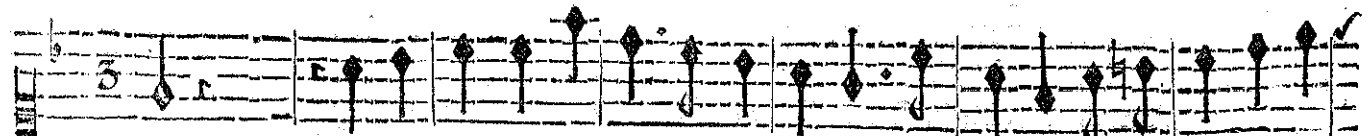
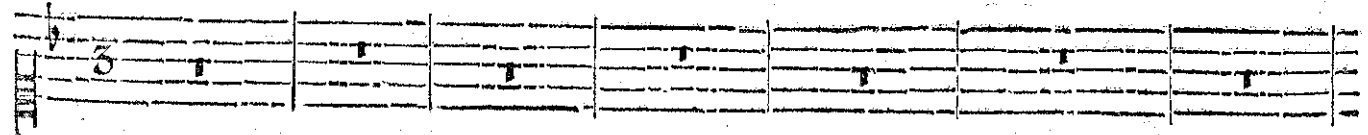
BASSE-CONTINUE.



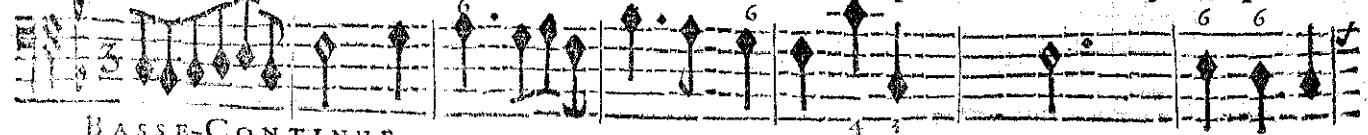
mans qui remplissent sa Cour. Obtenez qu'il n'en delibere Que de concert avec l'A-



BASSE-CONTINUE.

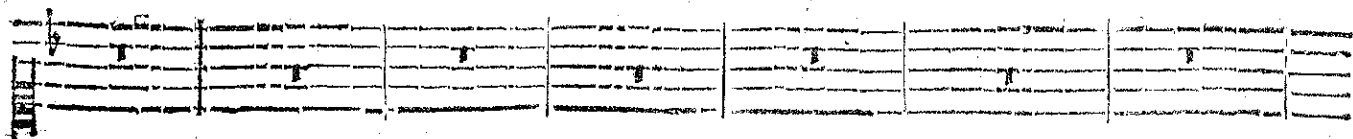


mour. Qu'il est doux de trouver dans un amant qu'on aime Un époux que l'on



BASSE-CONTINUE.

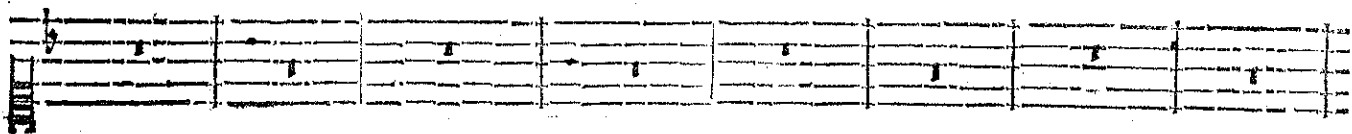
BELLEROPHON,



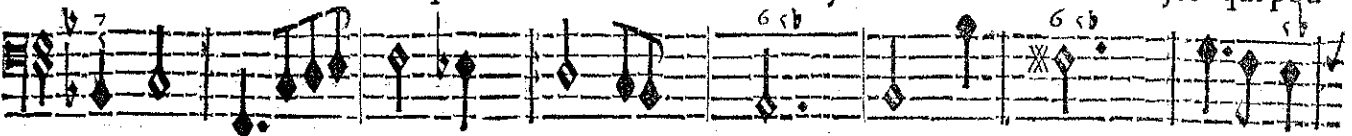
doit aimer! Qu'il est doux de trouver dans un amant qu'on aime Un époux que l'on



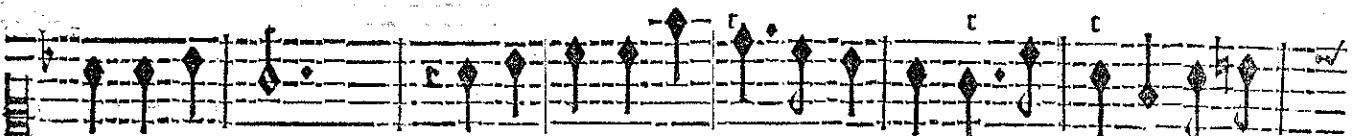
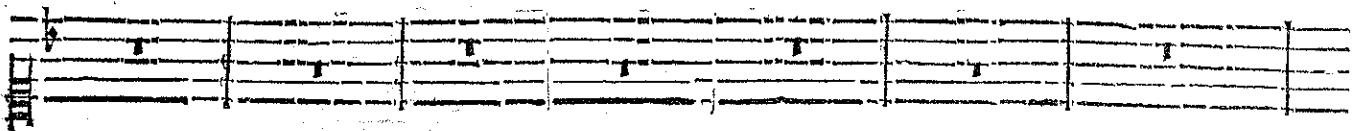
BASSE-CONTINUE.



doit aimer! Lorsque le cœur a choisi de luy mesme Le seul objet qui pou-



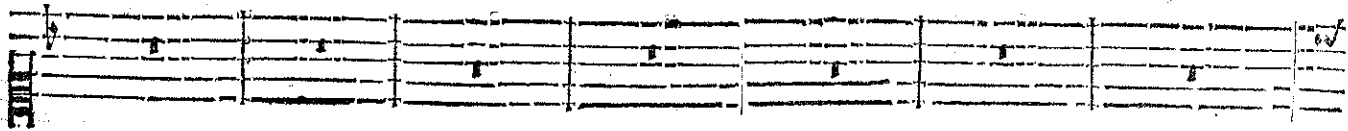
BASSE-CONTINUE.



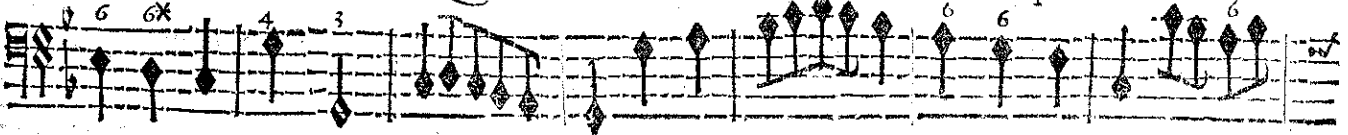
voit l'enflamer, Qu'il est doux de trouver dans un amant qu'on aime Un é-



BASSE-CONTINUE.



poux que l'on doit aimer. Qu'il est doux de trouver dans un amant qu'on aime Un é-



BASSE-CONTINUE.

Quoy, Princesse à l'A-mour vous auriez pû vous rendre ?

poux que l'on doit ai-mer !

En

BASSE-CONTINUE.

Et qui donc aimez vous ?

vain j'ay voulu m'en deffendre.

Un Heros que les dieux Ont fait des cõque-

BASSE-CONTINUE.

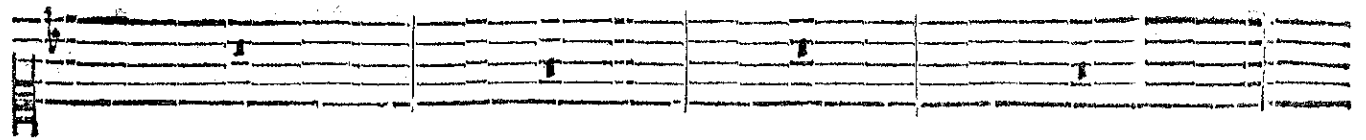
rans l'exemple glori-eux, Estimé dans la paix redouté dans la guerre, Il est & la ter-

BASSE-CONTINUE.

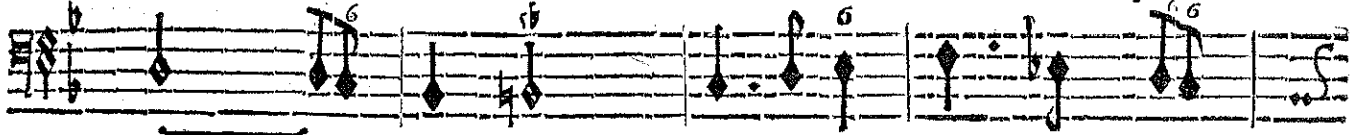
reur & l'amour de la terre, Si pour chercher à vaincre il court dans les ha-

BASSE-CONTINUE.

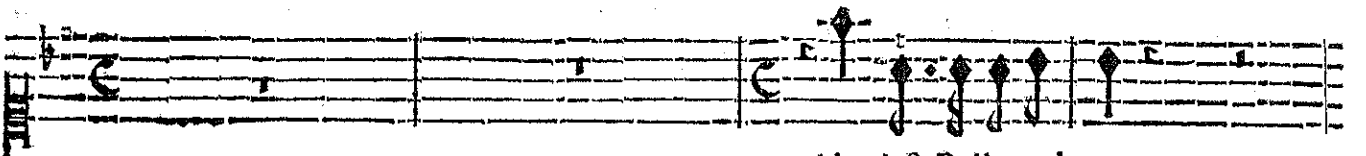
BELLEROPHON,



zards, A ses premiers efforts ses ennemis se rendent; Et s'il aime il n'est point de



BASSE-CONTINUE.



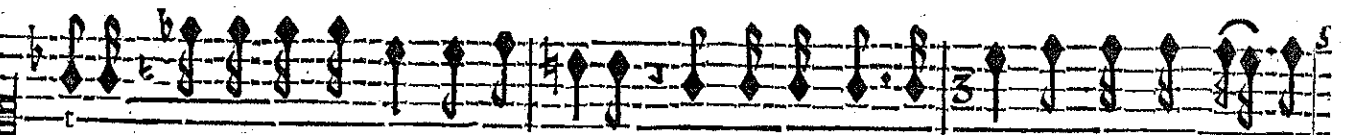
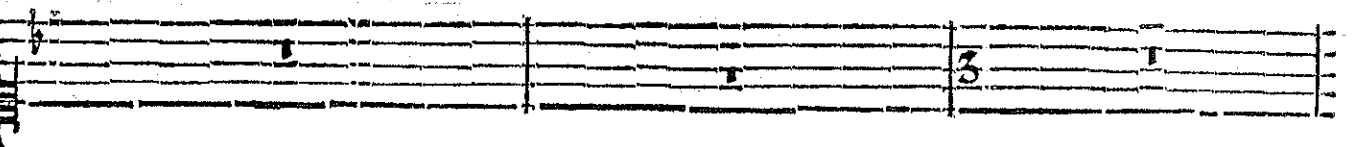
Ah! c'est Bellerophon.



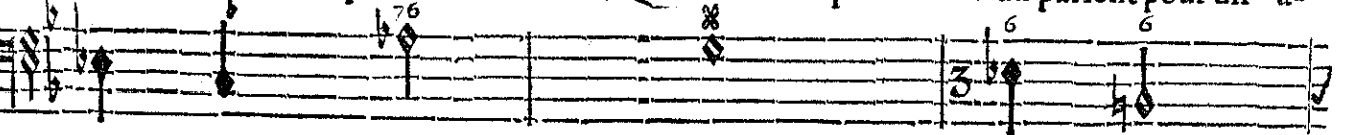
cœurs qui se deffendent De ses premiers regards. C'est luy, je le con-



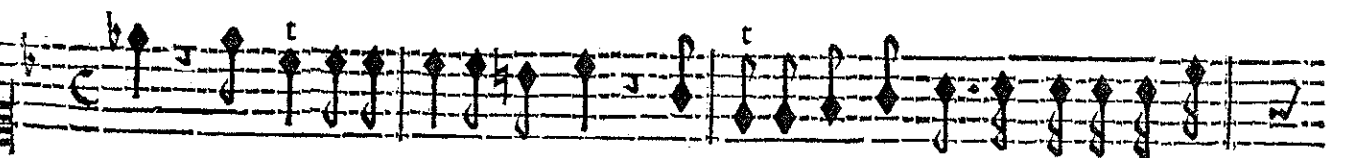
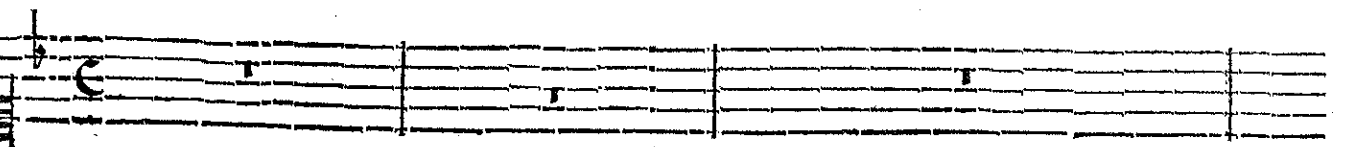
BASSE-CONTINUE.



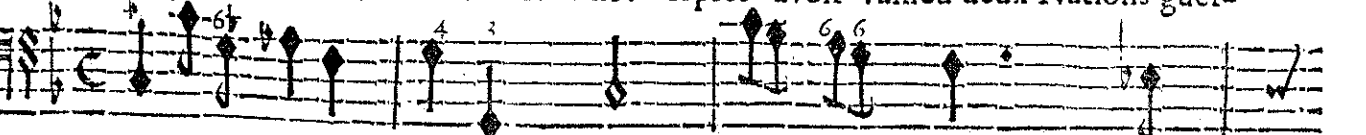
fesse, Ne condânez point ma tendresse; Quand mille exploits fameux parlent pour un a-



BASSE-CONTINUE.



mant, Peut-on resister un moment? Après avoir vaincu deux Nations guer-



BASSE-CONTINUE.

riques, Bellerophon a- meine en ces lieux fortu- nez Les Amazones prifon-

BASSE-CONTINUE.

nieres, Et les Solymes enchainez, Il possede mon cœur, je puis tout sur son

BASSE-CONTINUE.

ame; Reyne, favorifez Une si belle fla- me.

BASSE-CONTINUE.

S C E N E I I I.

STENOBE'E, ARGIE.

STENOBE'E.

ET je croyois qu'aucune ardeur N'eût jamais enflamé son

ARGIE.

BASSE-CONTINUE.

BELLEROPHON.

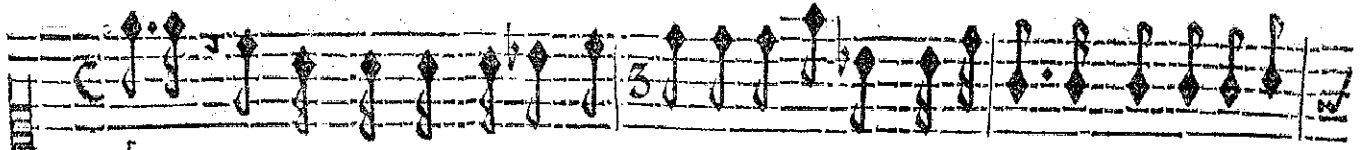
cœur.

BASSE-CONTINUE.

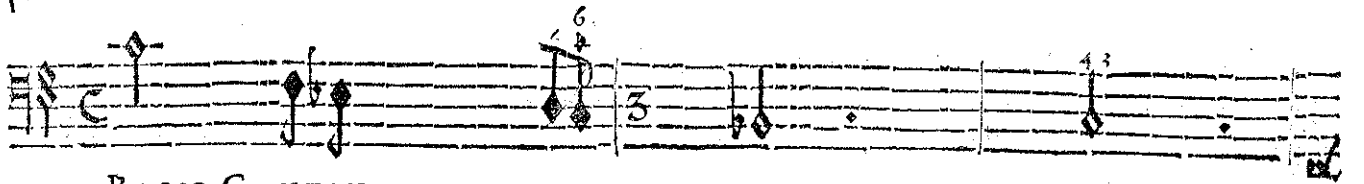
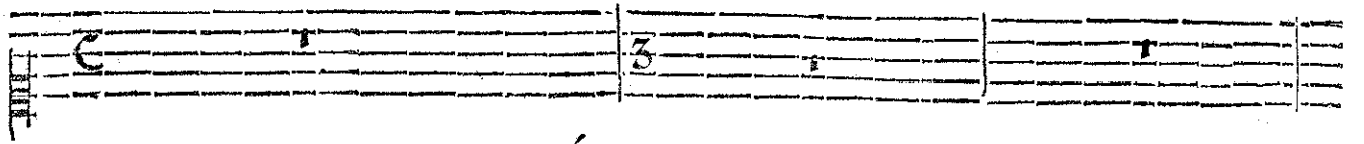
BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.



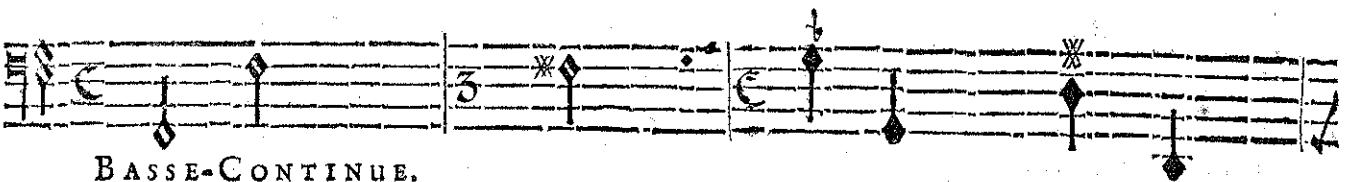
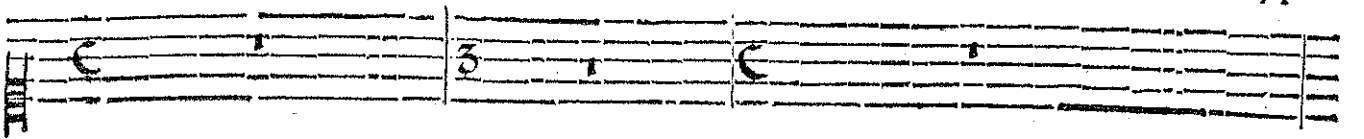
gloire, Du moins il m'estoit doux de croire, Que mon cœur soupiroit pour un indiffe-



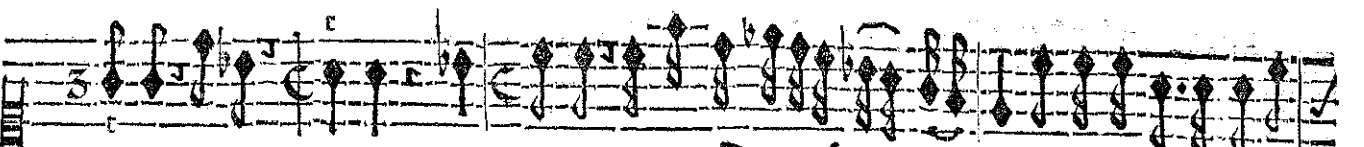
BASSE-CONTINUE.



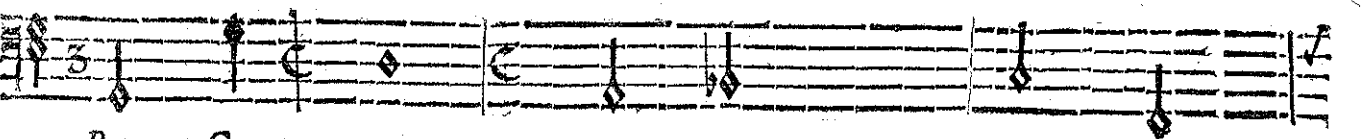
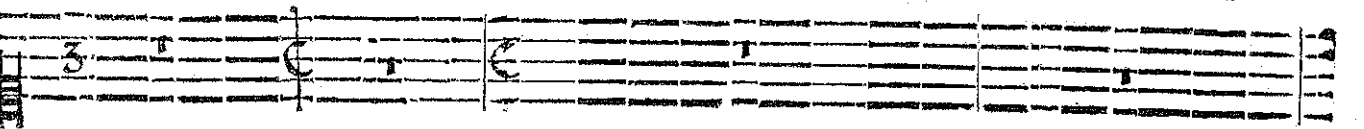
rent. Mais il aime, Et c'est là ce qui me deses- pere, Un autre a fait ce que je n'ay pû



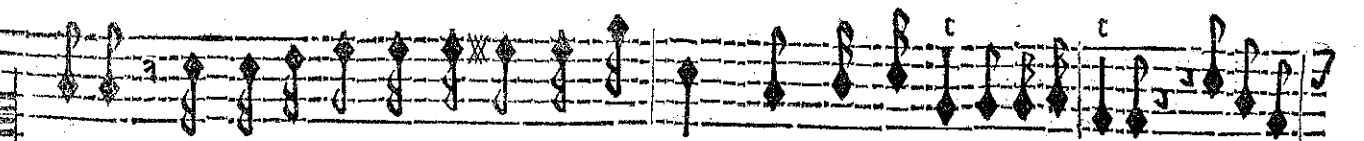
BASSE-CONTINUE.



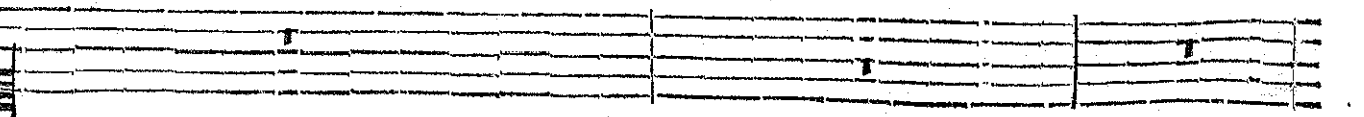
faire: Venez, haine, vengeance, Et versez dans mon cœur Vostre poison le plus fu-



BASSE-CONTINUE.



neste, Vous ne sauriez m'inspirer trop d'horreur, Pour un ingrat que je deteste. Suivons, sui-

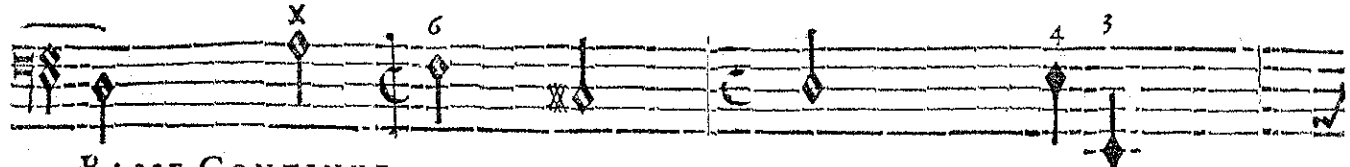
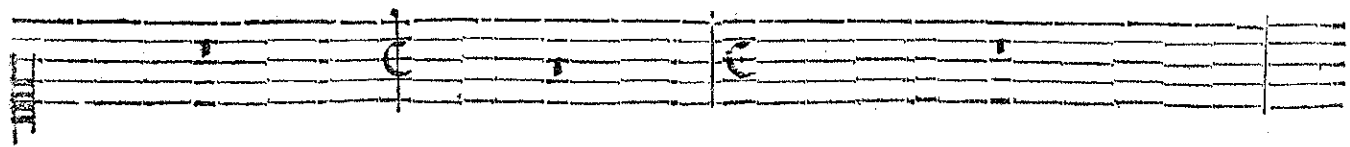


BASSE-CONTINUE.

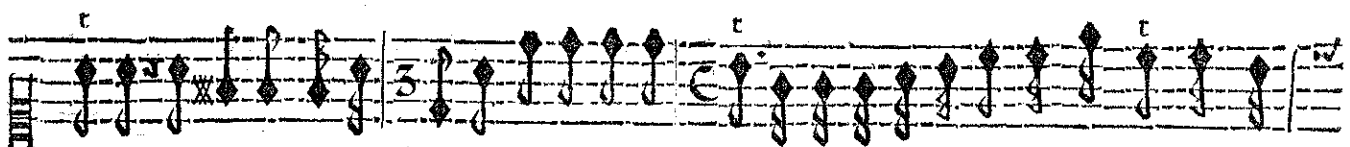
BELLEROPHON,



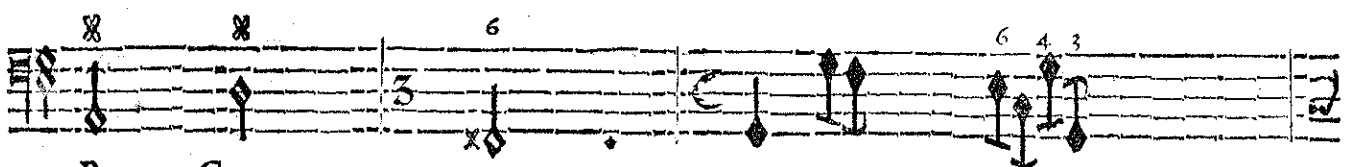
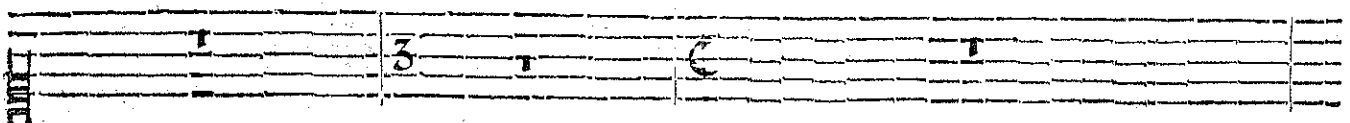
vous ce desespoir, Il faut pour vanger mon outrage, Qu'Amifodar serve ma



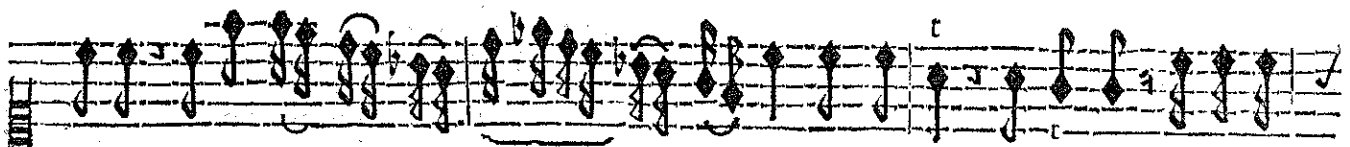
BASSE-CONTINUE.



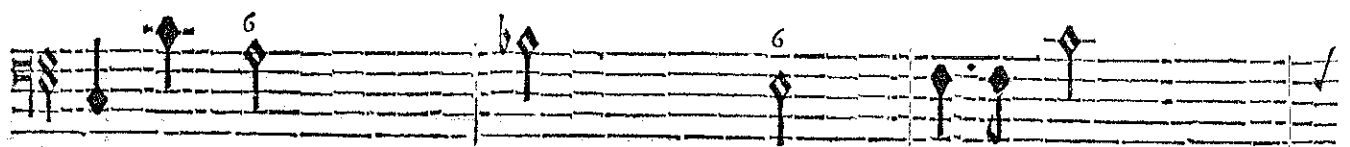
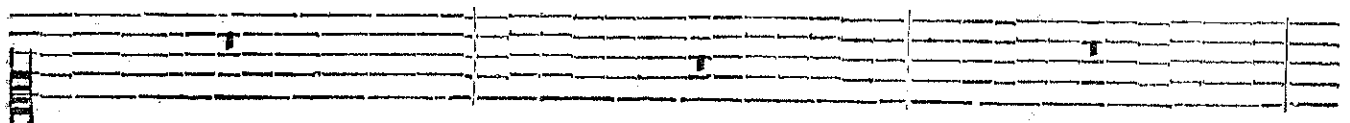
rage; Son art dans les Enfers luy dōne tout pouvoir, Il en peut évoquer quelque monstre effroy-



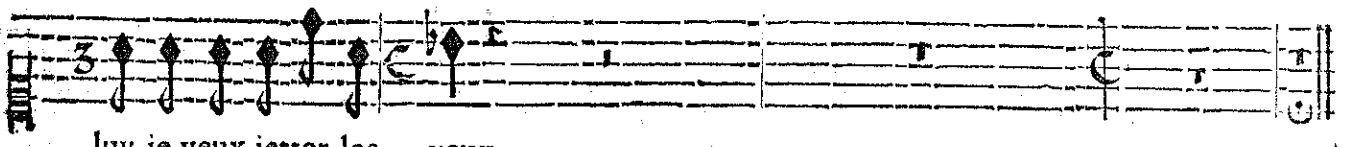
BASSE-CONTINUE.



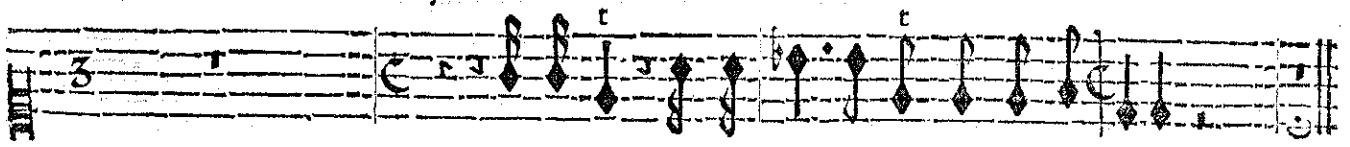
able, Qui porte le ra-va-ge & la flāme en ces lieux. Il m'aime, Et si sur



BASSE-CONTINUE.



luy je veux jeter les yeux.

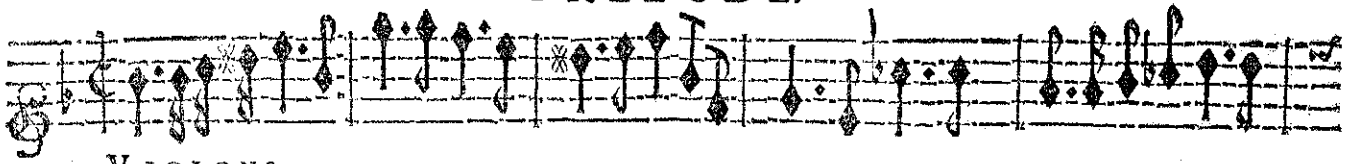


Le Roy vient, contraignez l'ennuy qui vous accable.

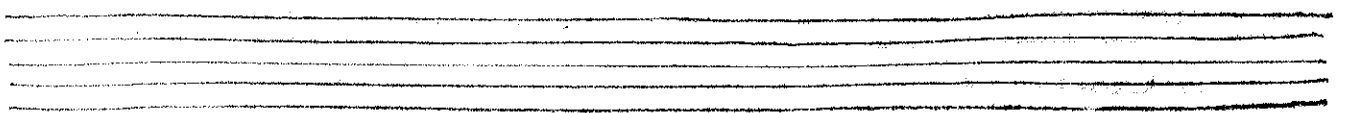
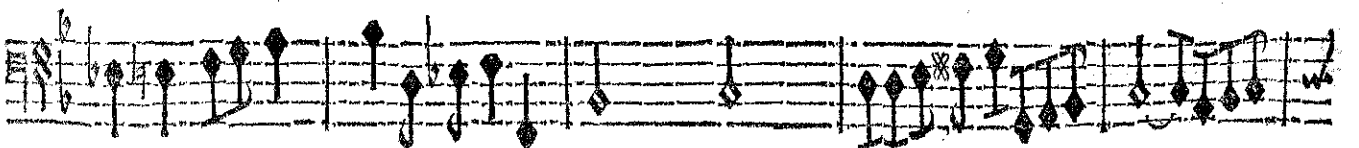
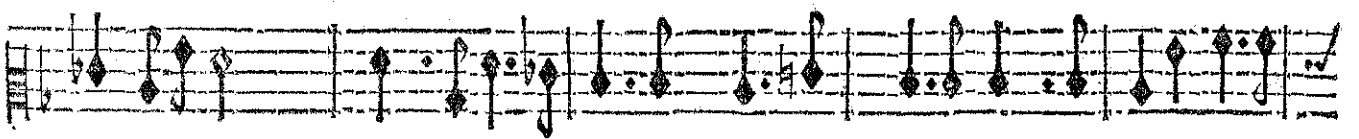
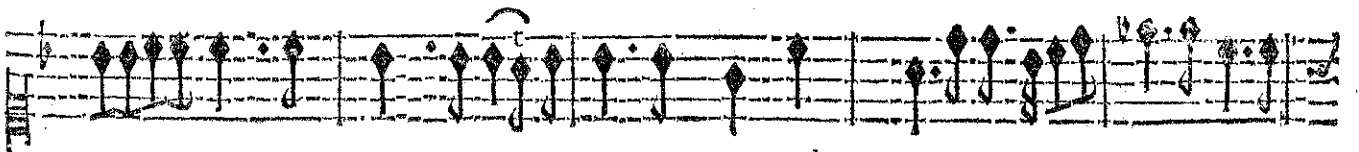
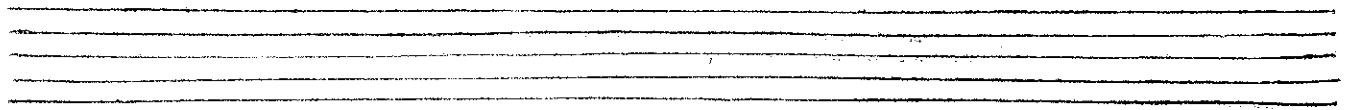
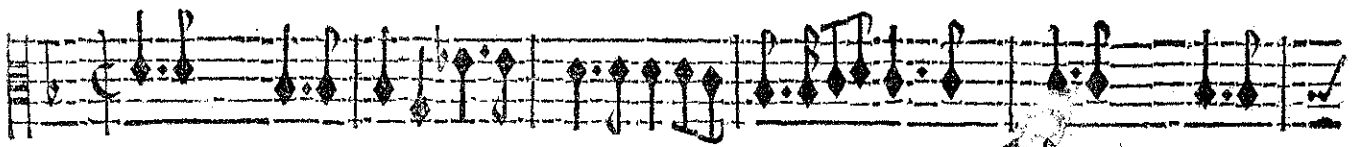
BASSE-CONTINUE.

SCÈNE IV.

PRELUDE.



V I O L O N S .



BELLEROPHON,

Musical score for Bellerophon, consisting of five staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

LE ROY. STENOBE'E. Suite.

STENOBE'E.

Musical staff for STENOBE'E, showing a sequence of notes and rests.

LE ROY.

Musical staff for LE ROY, featuring a melodic line with various rhythmic patterns.

Contre Bellerophon j'ay fait jusqu'à ce jour, Ce que Pretus devoit at-

Musical staff for the vocal line, corresponding to the lyrics above.

BASSE-CONTINUE.

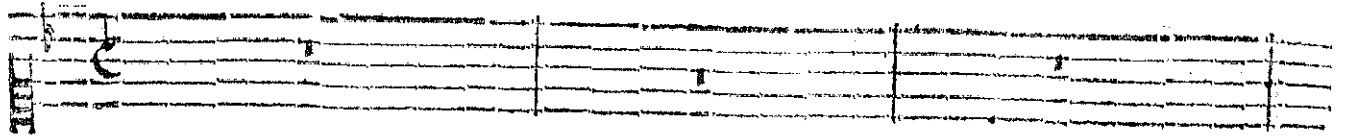
Musical staff for the basso continuo, showing a sequence of notes and rests.

Musical staff for the basso continuo, featuring a melodic line with various rhythmic patterns.

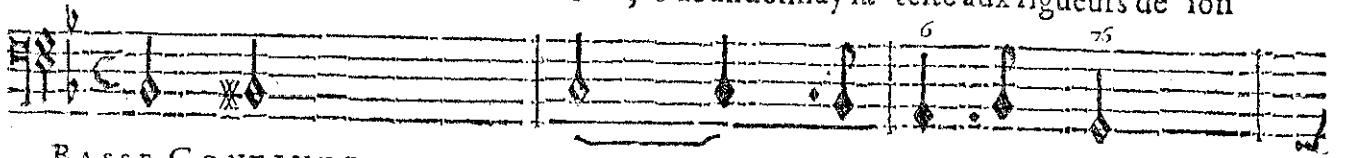
tendre, De l'aveugle zele d'un Gendre, Vous vouliez comme luy qu'il perist dans ma

Musical staff for the basso continuo, corresponding to the lyrics above.

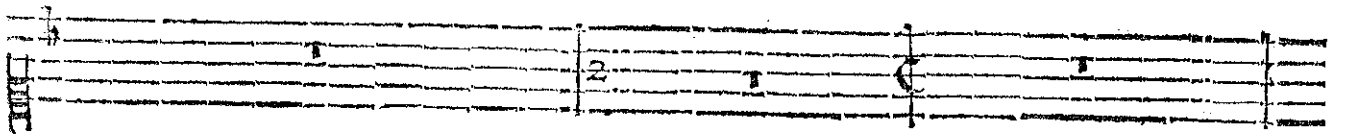
BASSE-CONTINUE.



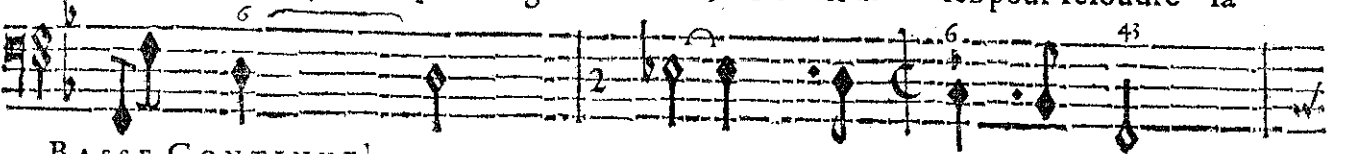
cour, D'abord sans connoître son crime, J'abandonnay sa teste aux rigueurs de son



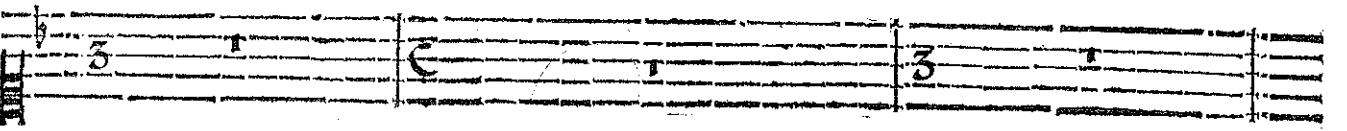
BASSE-CONTINUE.



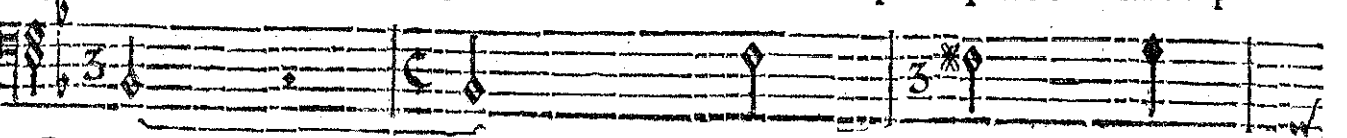
fort, Pretus croyoit sa perte legi- time; C'estoit assez pour refoudre sa



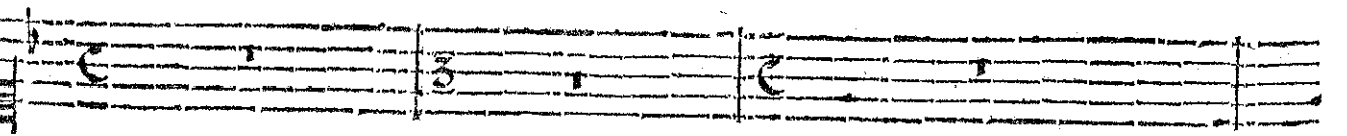
BASSE-CONTINUE.



mort: Mais enfin il est temps de vous ouvrir mon ame, Après qu'il s'est rendu l'ap-



BASSE-CONTINUE.



puy de mes Estats, Je dois me conserver son bras, Ma Fille est l'objet de sa



BASSE-CONTINUE.

BELLEROPHON,

flâme, Aujourd'huy de ma main elle attend un Epoux, C'est luy que je choi-

BASSE-CONTINUE.

Ciel! que me dites-vous, choisir Bellerophon? Et qui l'auroit pû croire?

fis.

Ses Exploits l'ont ren-

BASSE-CONTINUE.

Sengez-vous que Pretus vous demãda sa mort?

du digne de cette gloire.

Les Dieux ne m'õt poît

BASSE-CONTINUE.

Quoy? vous fôutenez un coupable.

fait arbitre de son fort.

Quoy? vostre hayne est impla-

BASSE-CONTINUE.

Ah! cessez de vous obstiner, cessez cessez de vous obstiner,

cable, Ah! cessez de vous obstiner. cessez de vous obstiner. Mal-

BASSE-CONTINUE.

Malgré vos soins pour luy sauver la vie,

gré vostre jalouse envie,

Il merite la

BASSE-CONTINUE.

Il merite la mort que je veux luy donner. Il me-

prix que je veux luy donner.

Il merite le

BASSE-CONTINUE.

rite la mort que je veux luy donner.

prix que je veux que je veux luy donner.

BASSE-CONTINUE.

BELLEROPHON,

Bruit de Trompettes.

Fort guay.

TROMPETTES.

TYMBALES.

BASSE DE VIOLON ET CONTINUE.

STENOBE.

A Ce bruit éclatant je connoy qu'il s'avance, Je ne vous dis plus

BASSE-CONTINUE.

rien, mais vous devez songer Que si vous negligez le soin de ma vengeance, Je fais

BASSE-CONTINUE.

Reyne & puis me van- ger.

BASSE-CONTINUE.

TRAGÉDIE.

MARCHE DES AMAZONES ET DES SOLYMES.

Bruit de Trompettes.

Fort QUAY.

TROMPETTES.

TYMBALLES.

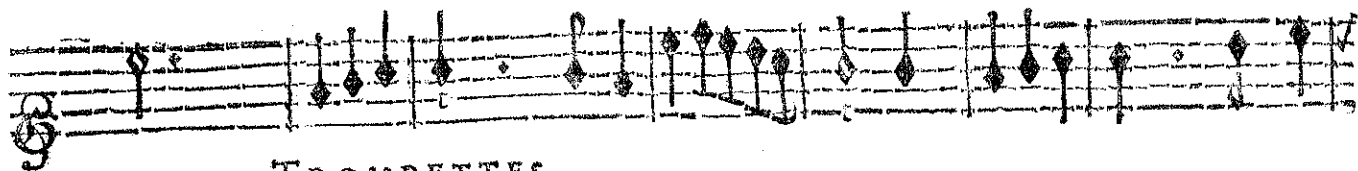
Fort QUAY.

Basse de Violon & Continuë.

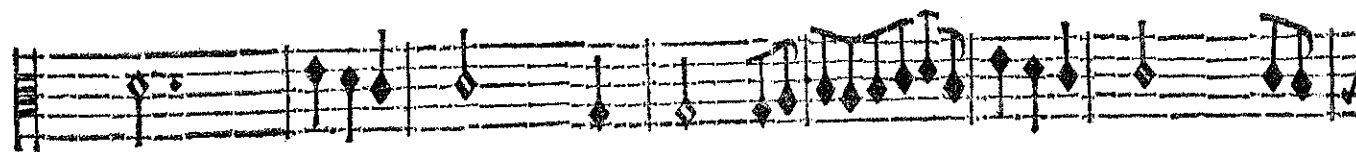
VIOLONS.

Basse de Violon & Continuë.

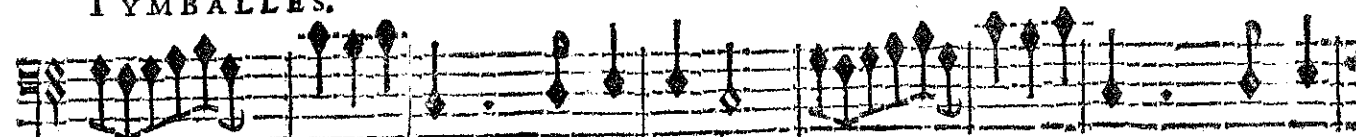
BELLEROPHON.



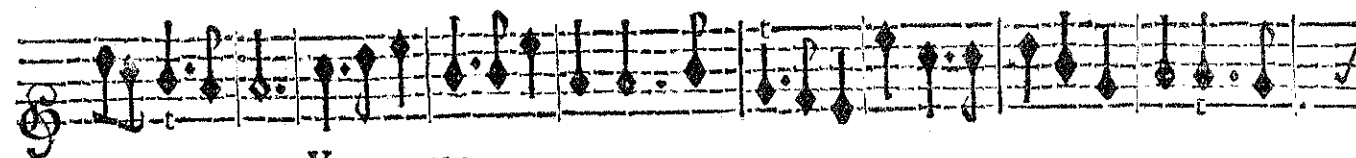
TROMPETTES.



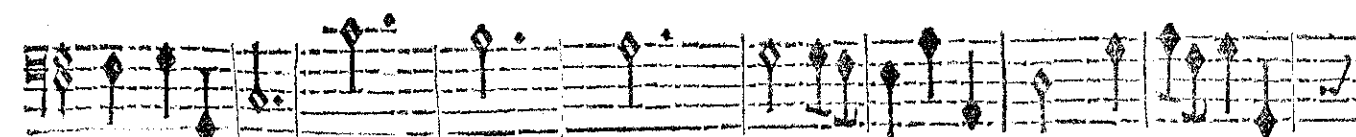
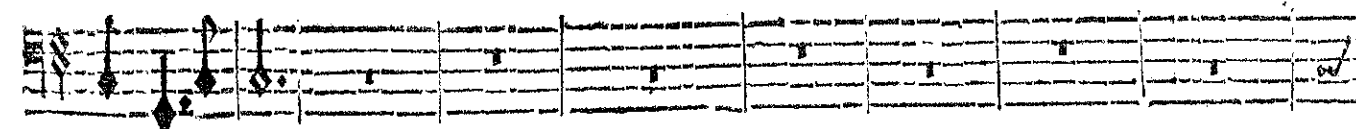
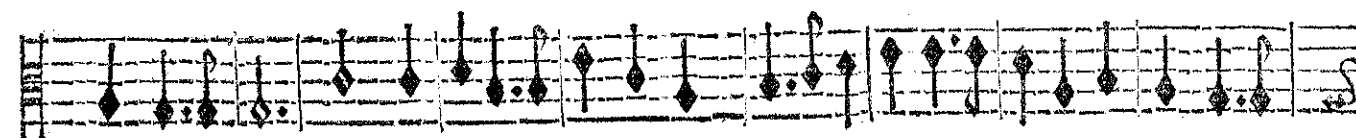
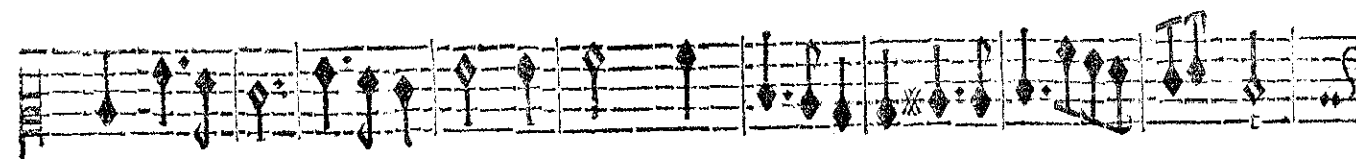
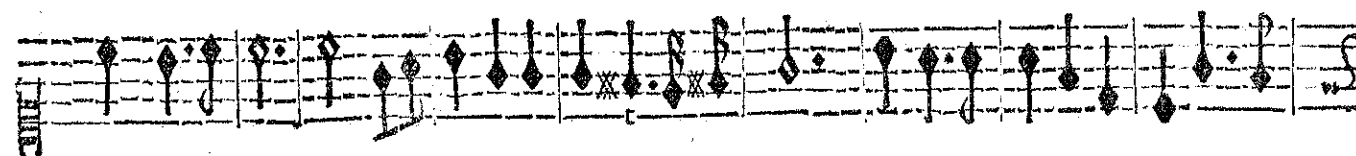
TYMBALLES.



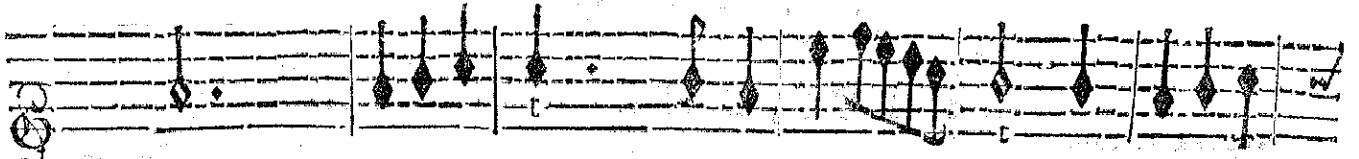
Basse de Violon & Continuë.



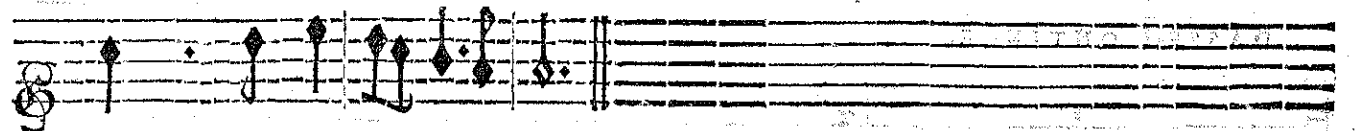
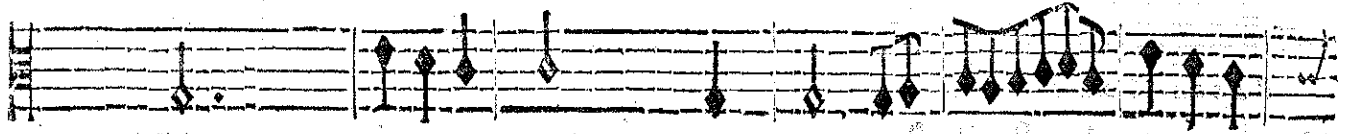
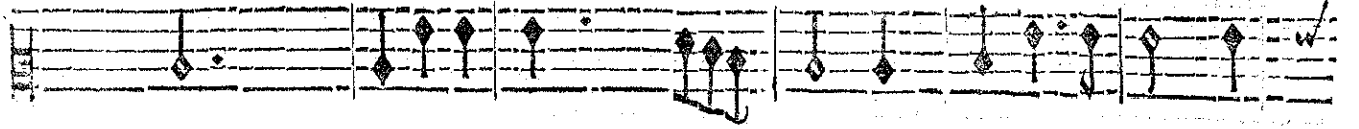
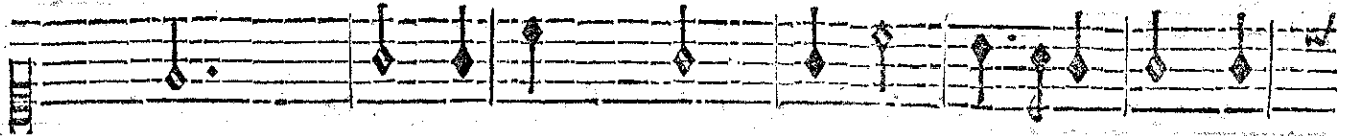
VIOLONS.



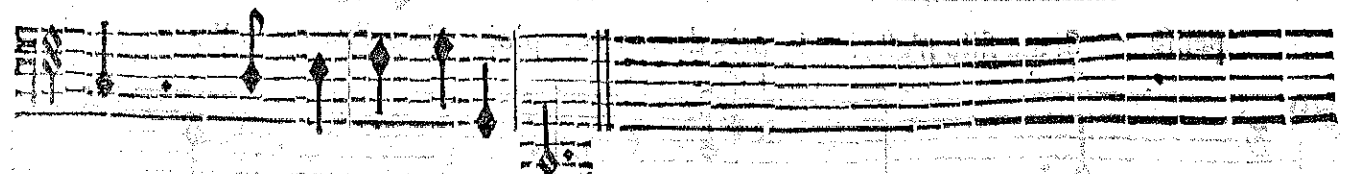
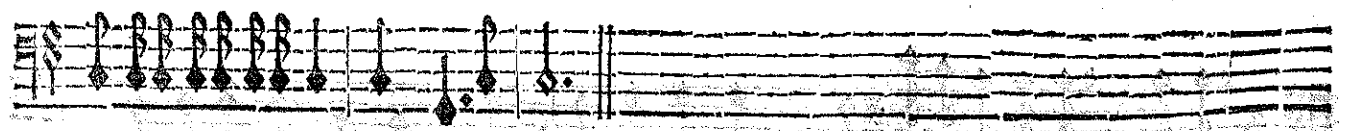
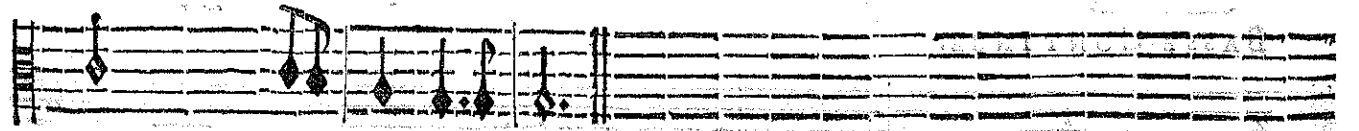
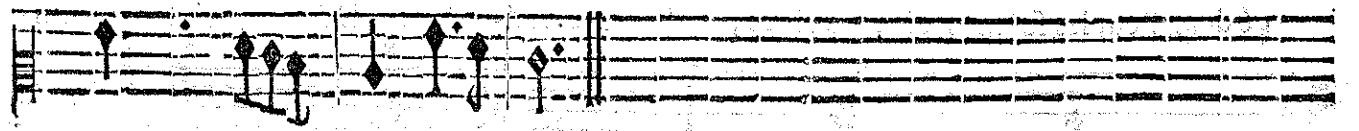
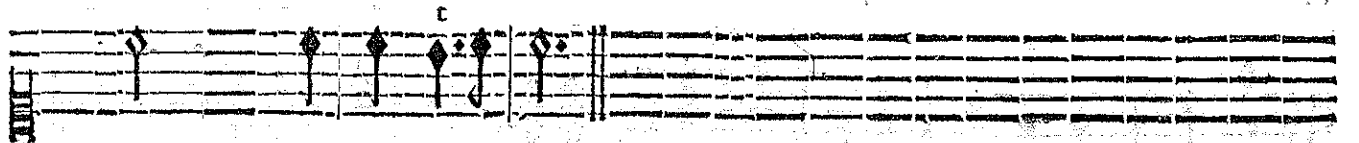
Basse de Violon & Continuë.



TROMPETTES.

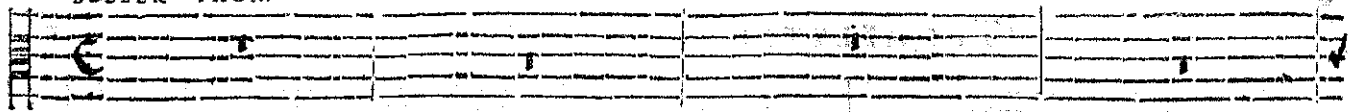


TROMPETTES.



BELLEROPHON,
SCENE V.
LE ROY, BELLEROPHON.

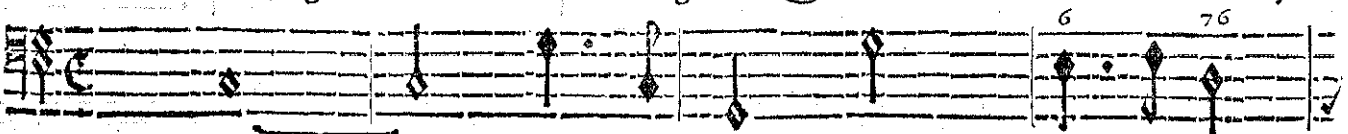
BELLEROPHON.



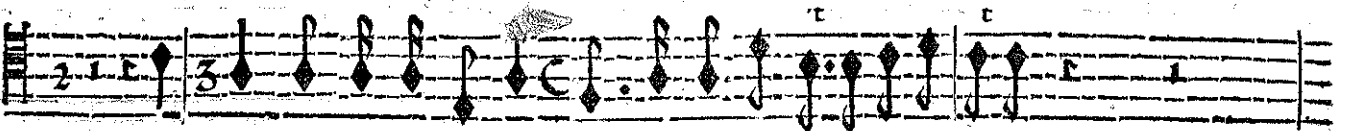
LE ROY.



Venez, .ij. goûter les doux fruits de la gloire Qui dás tout l'Univers vo° fait tant de ja-



BASSE-CONTINUE.

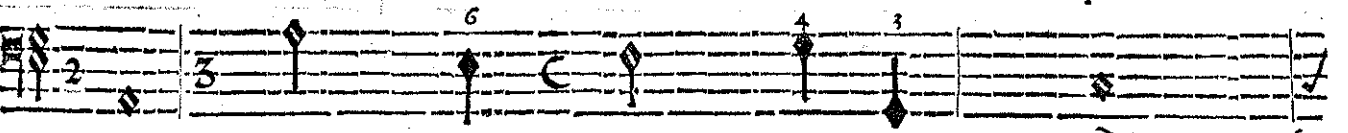


Seigneur, quãd on combat pour vo°, N'est-on pas seur de la victoire?

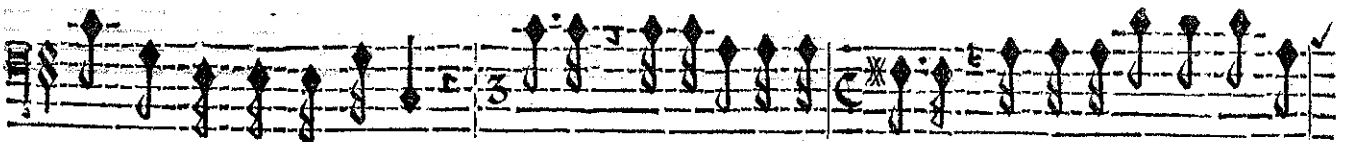
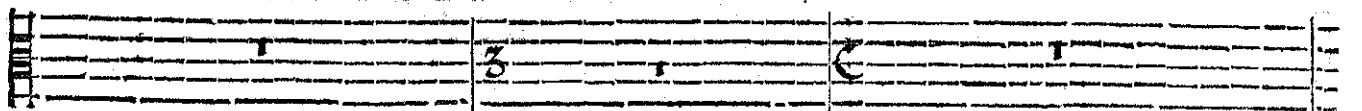


loux.

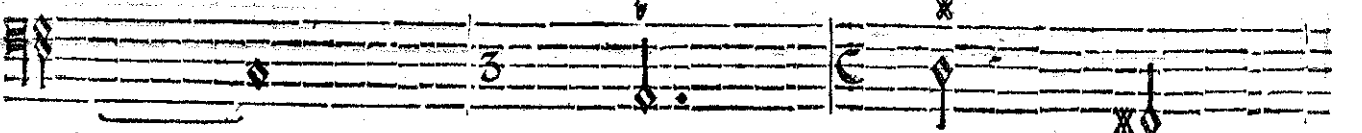
Après avoir ran-



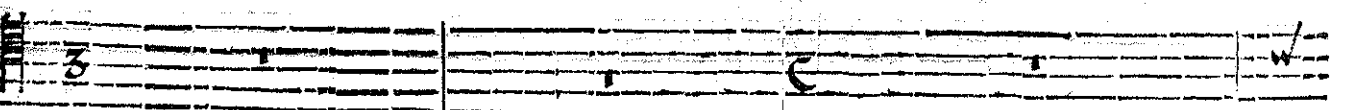
BASSE-CONTINUE.



gé deux Peuples so° mes loix, Prince, vostre rare vail- lance Demeureroit sans recom-



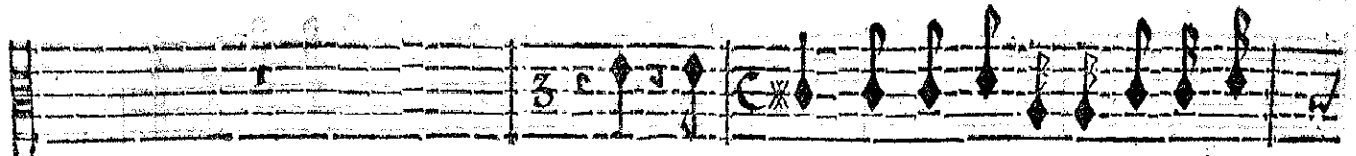
BASSE-CONTINUE.



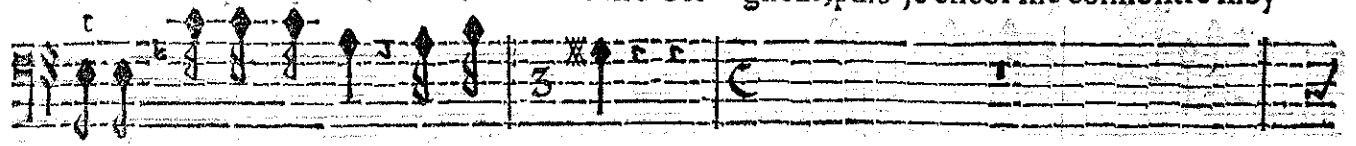
pense Si ma fille n'estoit le prix de vos ex- ploits; Vous l'aimez, elle vous



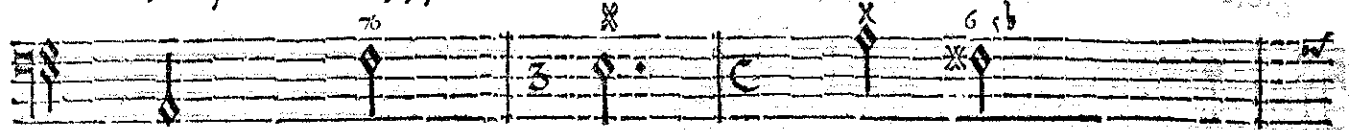
BASSE-CONTINUE.



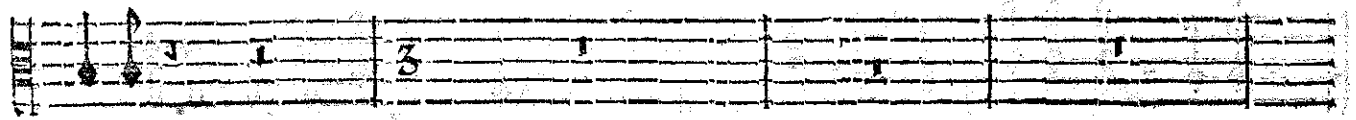
Ah! Sei- gneur, puis-je encor me connoître moy-



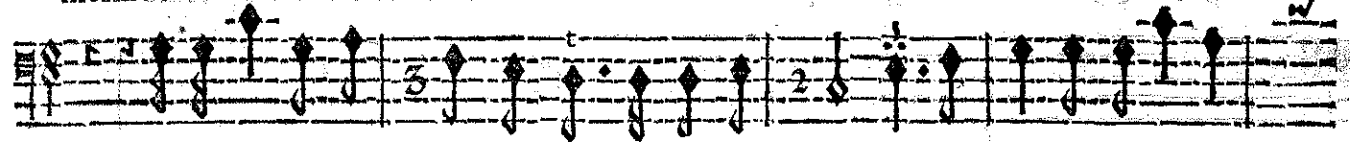
aime; Soyez heureux, j'y con- fens.



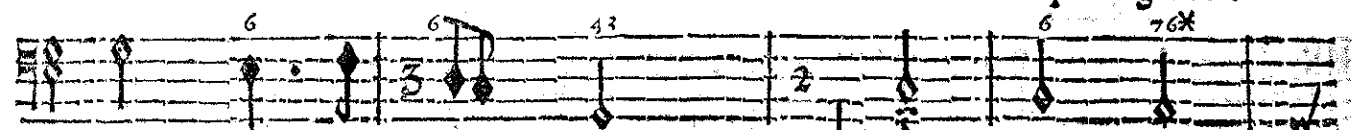
BASSE-CONTINUE.



mesme:



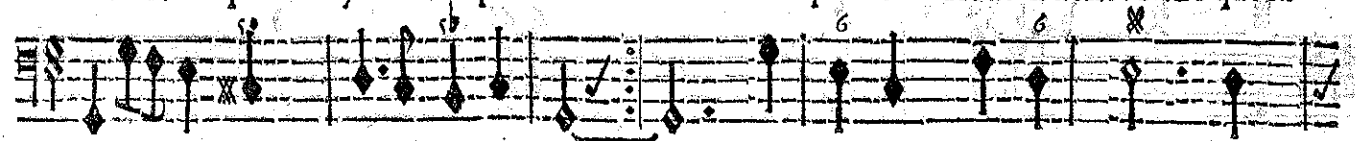
La vailleur obtient tout des cœurs reconnoif- fans: Un Heros que la gloire é-



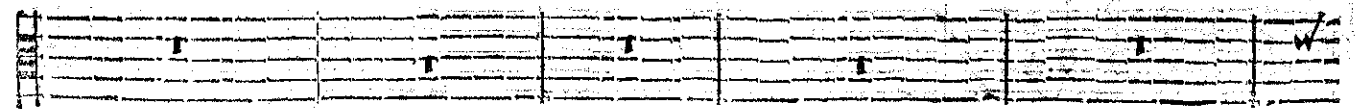
BASSE-CONTINUE.



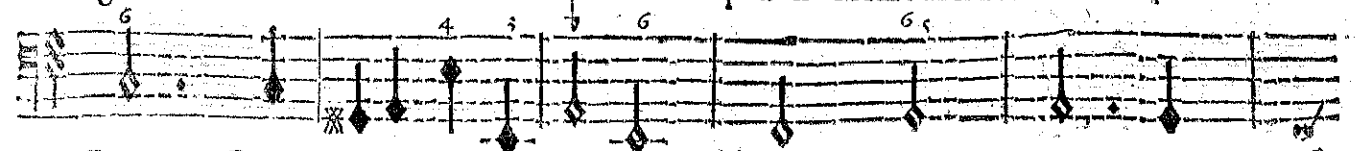
leve N'est qu'à demy recompensé: sé: Et c'est peu si l'Amour n'acheve Ce que la



BASSE-CONTINUE.

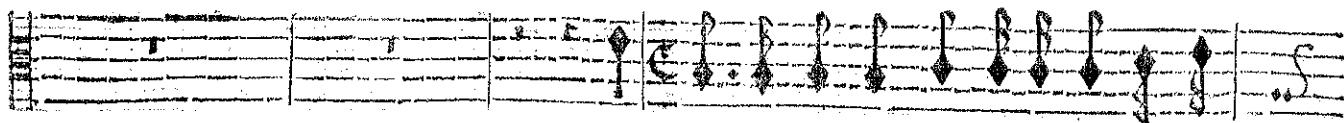


gloi- re a commencé. Et c'est peu si l'Amour n'acheve Ce que la

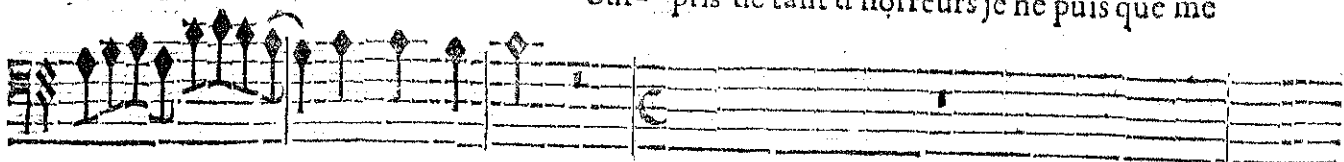


BASSE-CONTINUE.

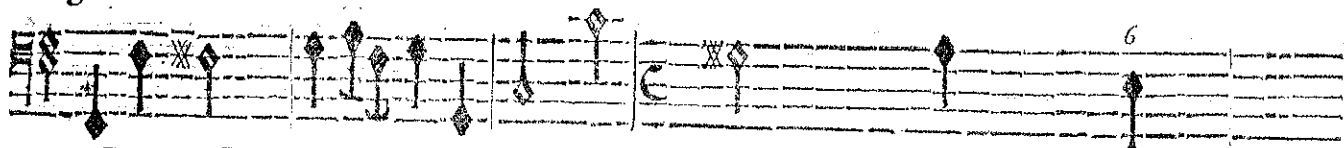
BELLEROPHON,



Sur- pris de tant d'horreurs je ne puis que me



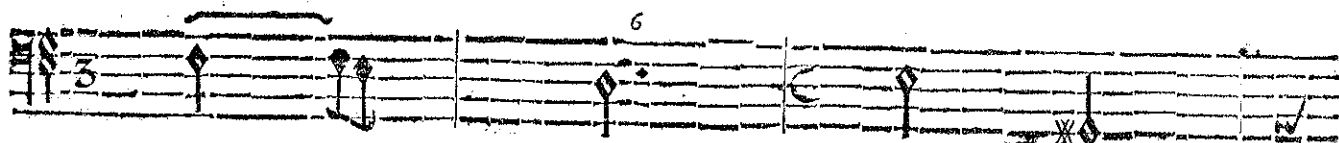
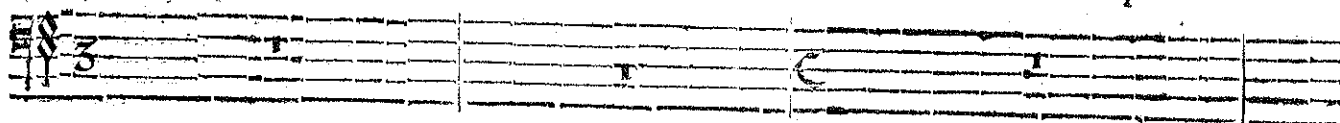
gloi- re a commencé.



BASSE-CONTINUE.



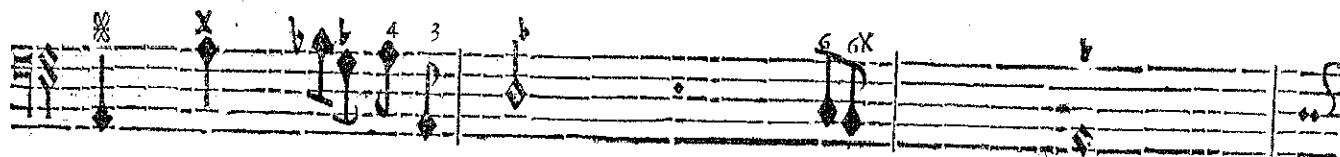
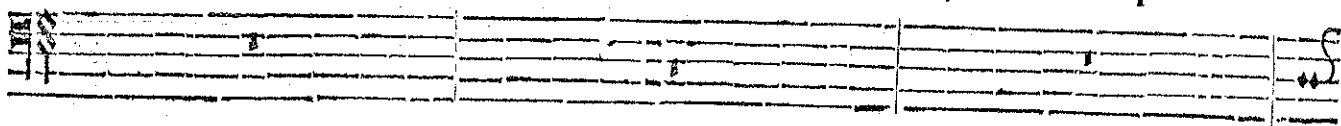
raire; Quel service assez grand pouvoir les meri- ter? J'eusse esté trop teme-



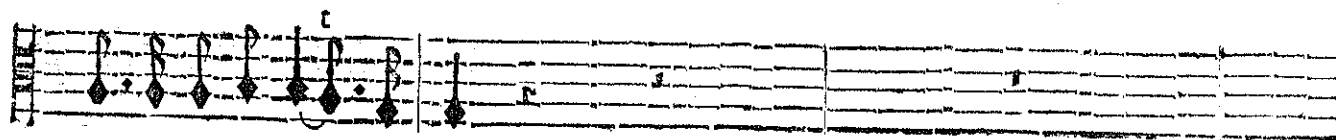
BASSE-CONTINUE.



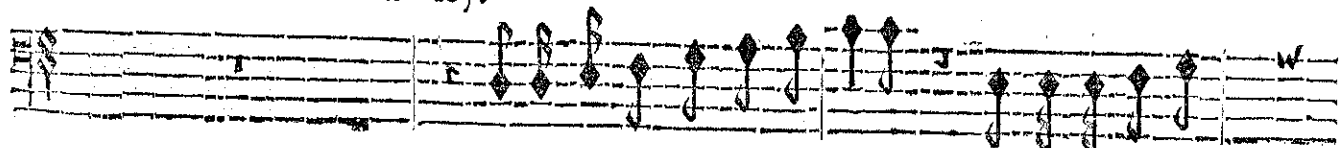
raire Si j'eusse osé m'en flatter, Moy, qu'un frere a chassé d'Ephyre, Où mon pere Glau-



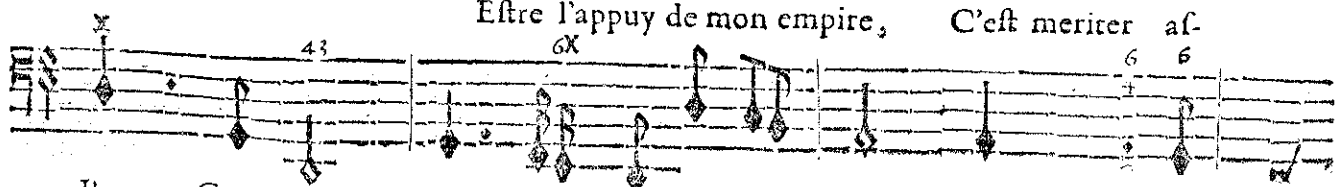
BASSE-CONTINUE.



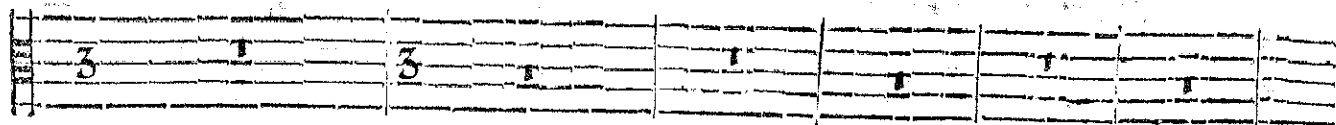
cus avoit donné la loy.



Estre l'appuy de mon empire, C'est meriter af-



BASSE-CONTINUE.



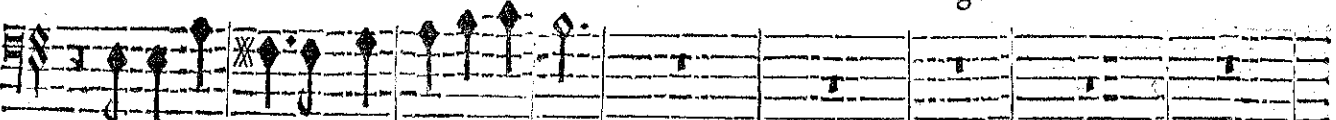
sez d'y regner après moy. Qu'aucun ne garde icy des sujets de tristesse.



BASSE-CONTINUE.



Faites tous voir vostre allegresse En sortant de



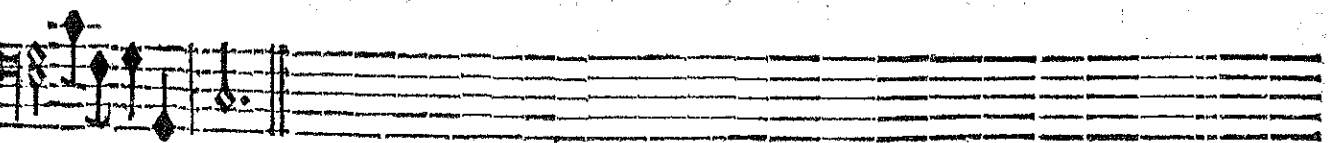
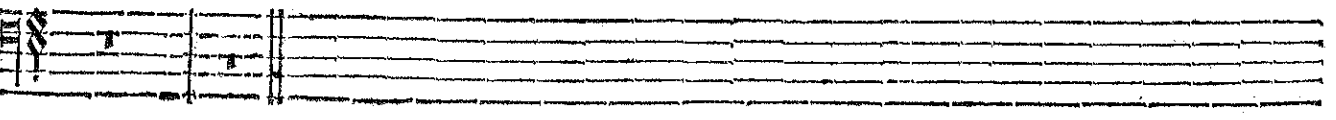
A vos captifs Je rends la liberté.



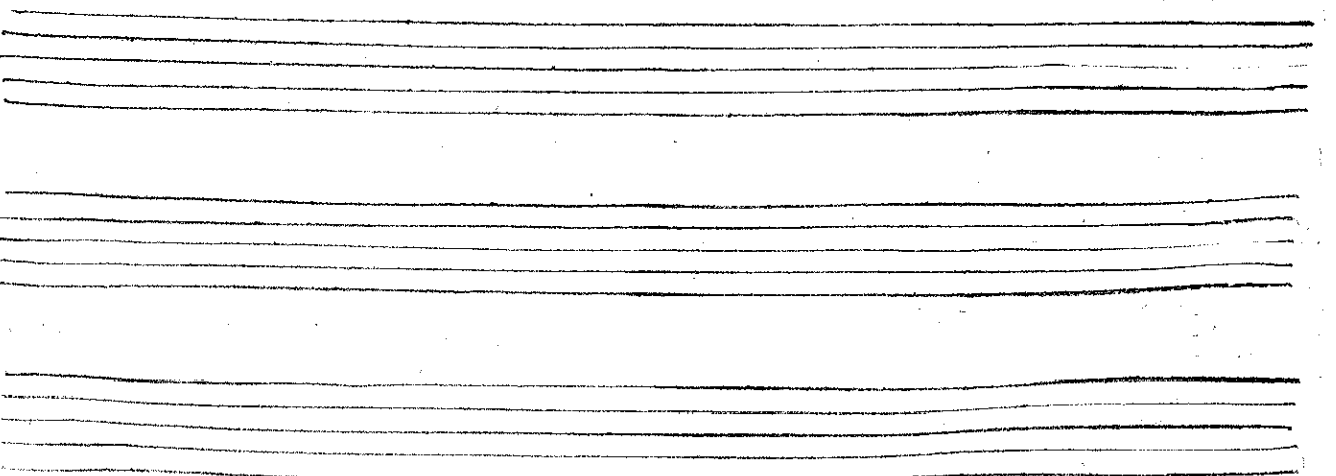
BASSE-CONTINUE.



captivité.



BASSE-CONTINUE.



BELLEROPHON,

Chœur des Amazones qui chante toujours avec le Chœur des Solymes.

The first three staves of the chorus are written in 3/4 time. Each staff begins with a treble clef and a '3' indicating the time signature. The notes are simple, mostly quarter and eighth notes, with some rests.

CHOEUR DES SOLYMES.

The first four staves of the Solymes chorus are written in 3/4 time. Each staff begins with a treble clef and a '3' indicating the time signature. The notation is consistent with the first chorus, featuring simple rhythmic patterns.

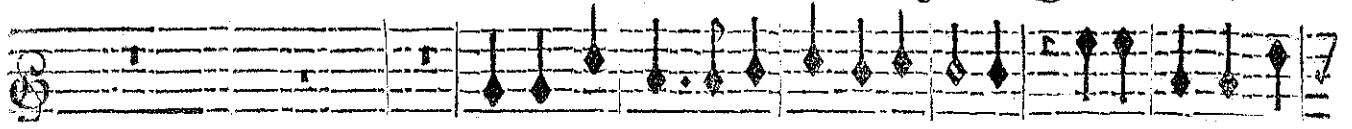
VIOLONS.

The Violins section consists of six staves. The first two staves are in treble clef, and the last four are in bass clef. The time signature is 3/4. The notation is more complex than the vocal parts, featuring sixteenth and thirty-second notes, as well as rests and dynamic markings like 'f' and '6'. The section concludes with a double bar line and a fermata.

BASSE-CONTINUE.



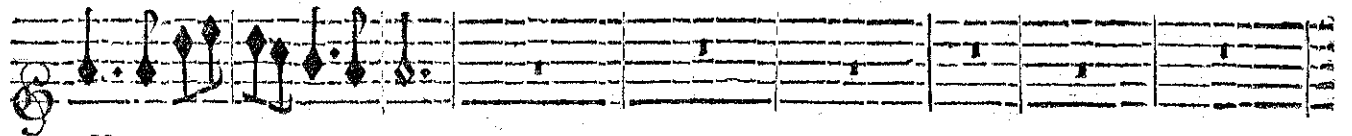
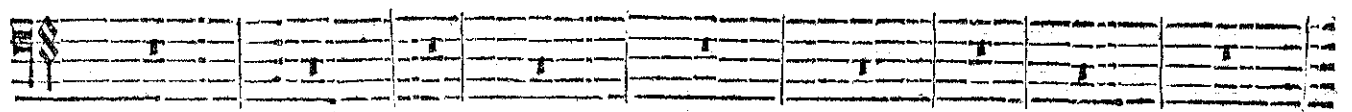
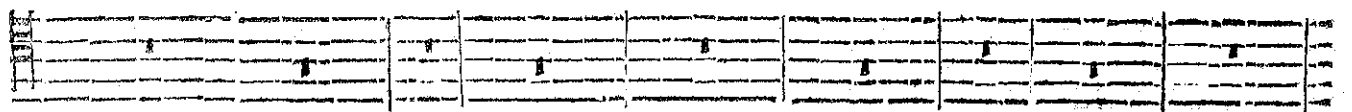
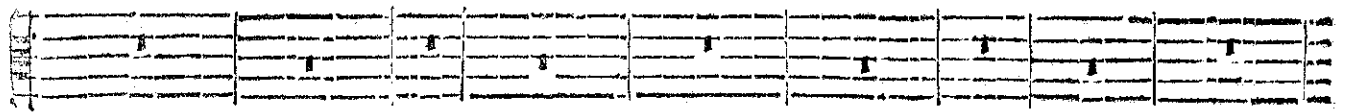
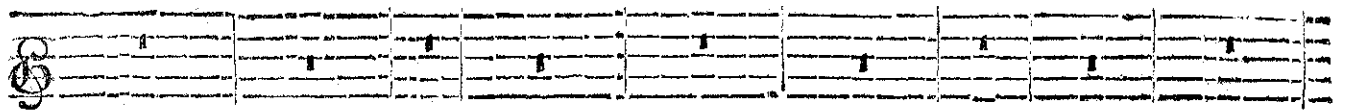
Quand un vainqueur est tout brillât de gloire, Qu'il est doux, Qu'il est



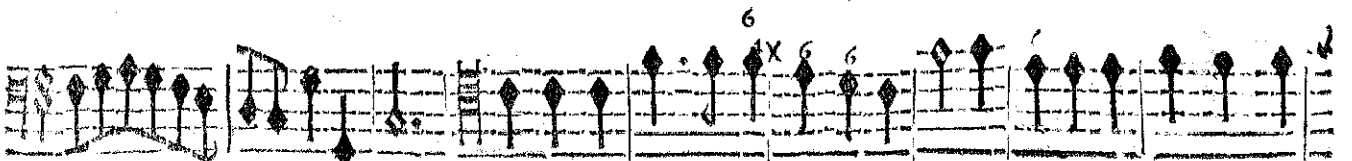
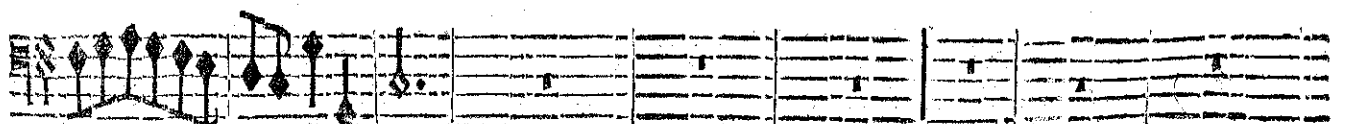
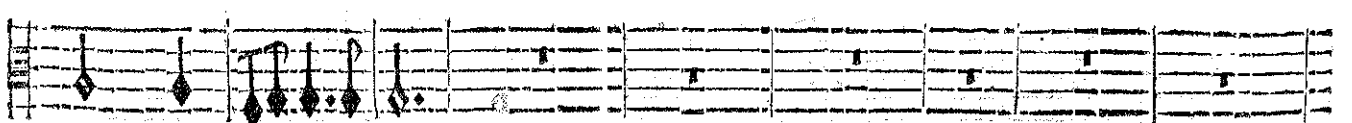
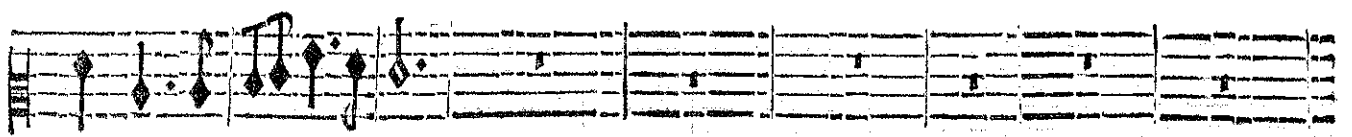
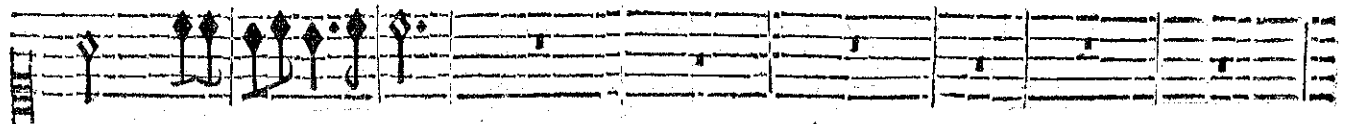
Quand un vainqueur est tout brillât de gloire, Qu'il est doux, Qu'il est



Quand un vainqueur est tout brillât de gloire, Qu'il est doux, Qu'il est



VIOLONS.

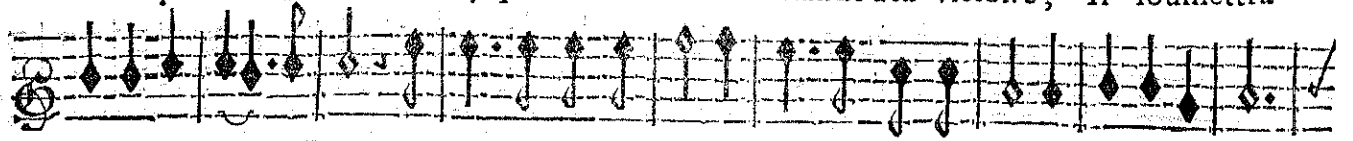


BASSE-CONTINUE.

B E L L E R O P H O N,



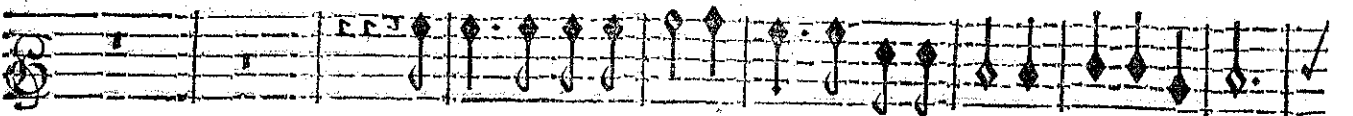
doux de porter ses fers. Celui qui nous soumet commande à la victoire, Il soumettra



doux de porter ses fers. Celui qui nous soumet commande à la victoire, Il soumettra



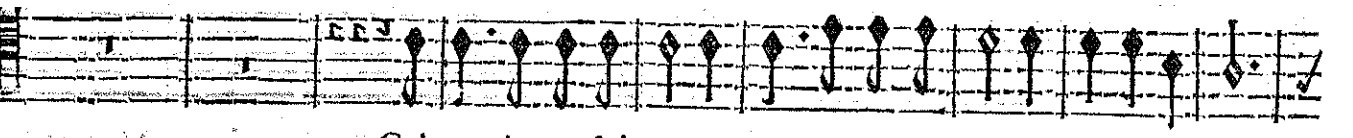
doux de porter ses fers. Celui qui nous soumet commande à la victoire, Il soumettra



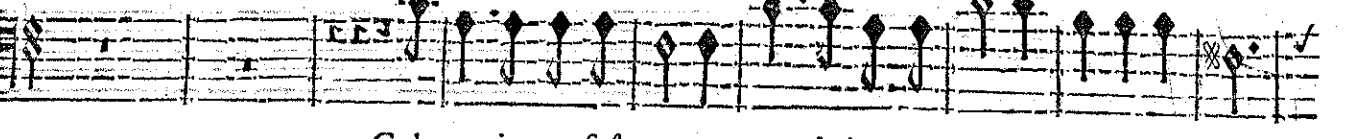
Celuy qui nous soumet commande à la victoire, Il soumettra



Celuy qui nous soumet commande à la victoire, Il soumettra



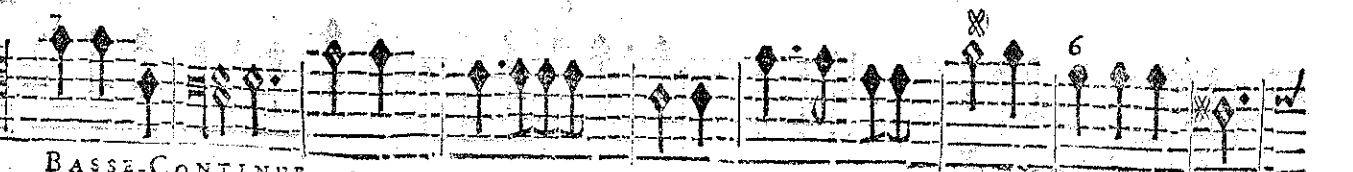
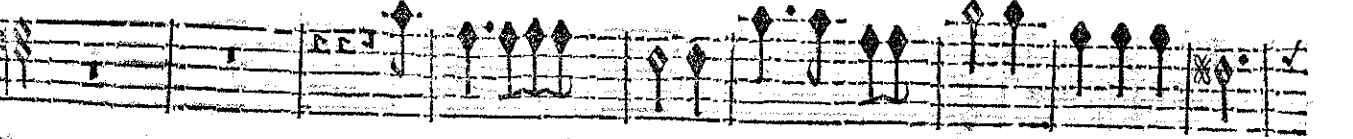
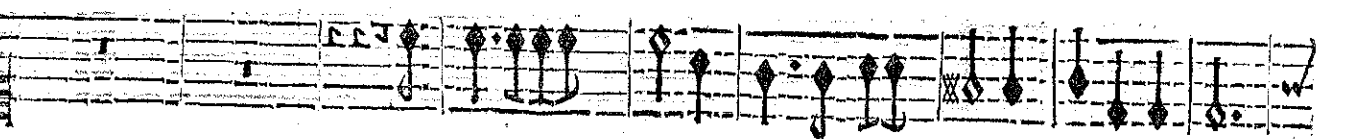
Celuy qui nous soumet commande à la victoire, Il soumettra



Celuy qui nous soumet commande à la victoire, Il soumettra



VIOLONS.



BASSE-CONTINUE.



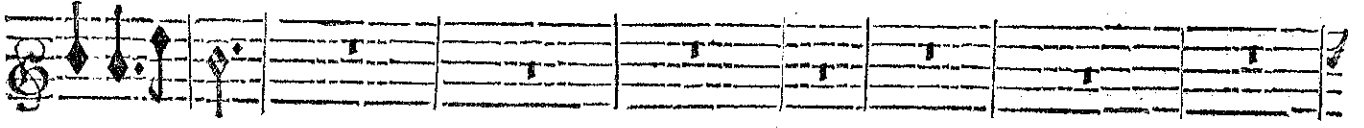
tout l'Univers. Quand un vainqueur est tout brillant de gloire, Qu'il est doux .ij. de por-



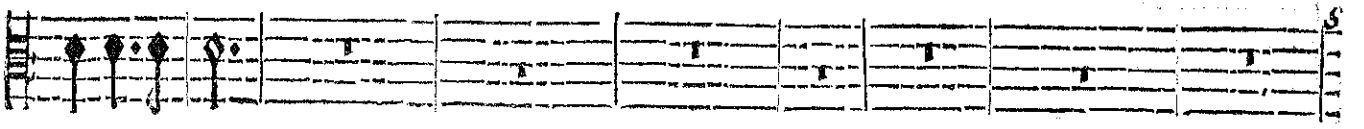
tout l'Univers. Quand un vainqueur est tout brillant de gloire, Qu'il est doux .ij. de por-



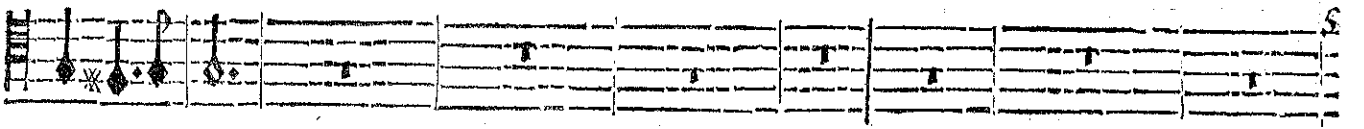
tout l'Univers. Quand un vainqueur est tout brillant de gloire, Qu'il est doux .ij. de por-



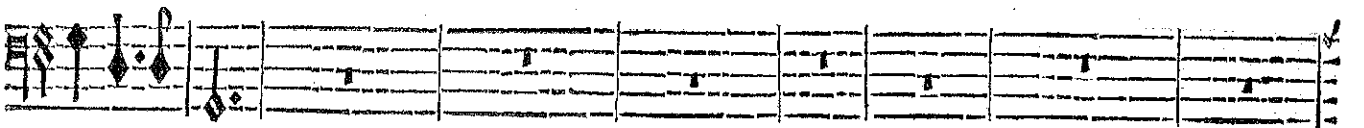
tout l'Univers.



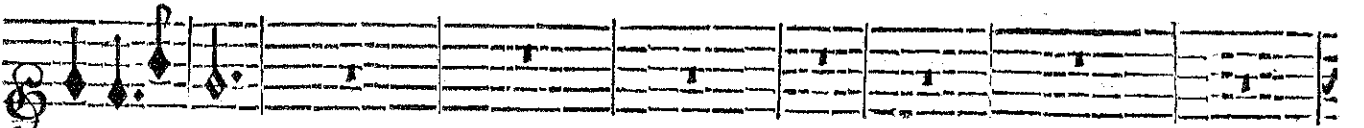
tout l'Univers.



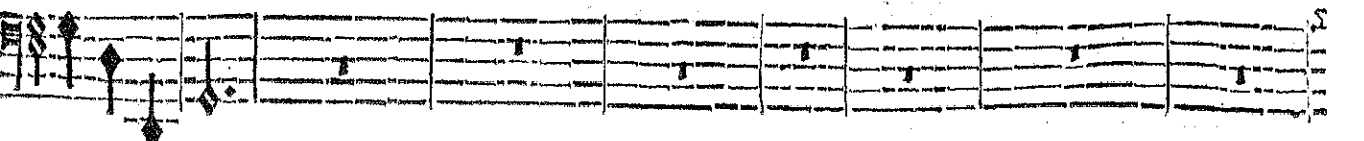
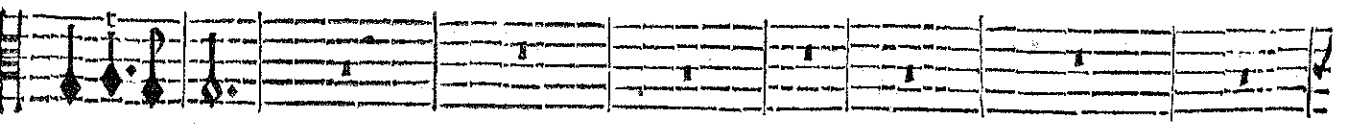
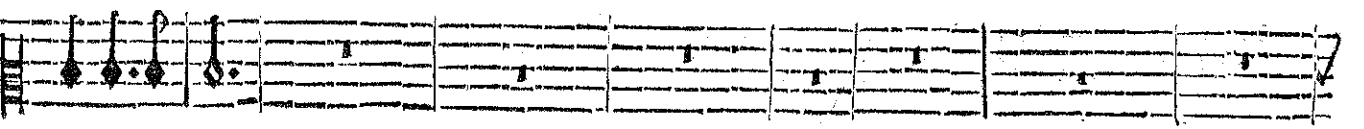
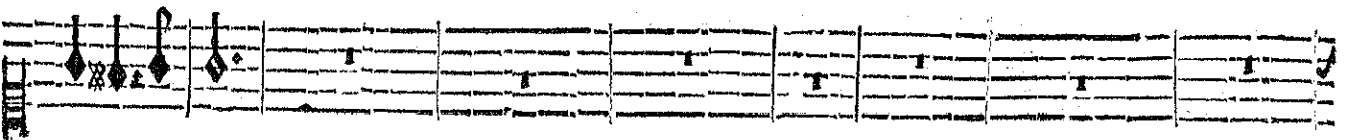
tout l'Univers.



tout l'Univers.



VIOLONS.



BASSE-CONTINUE.

L



ter ses fers, Celuy qui no° soumet .ij. commande à la victoire, Il soumet



ter ses fers, Celuy qui no° soumet .ij. commande à la victoire, Il soumet-



ter ses fers, Celuy qui no° soumet .ij. commande à la victoire, Il soumet-



Celuy qui nous soumet .ij. commande à la victoire, Il soumet-



Celuy qui no° soumet .ij. commande à la victoire, Il soumet.



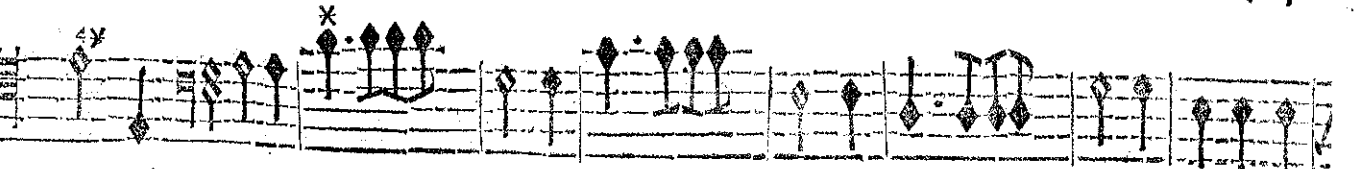
Celuy qui no° soumet .ij. commande à la victoire, Il soumet-



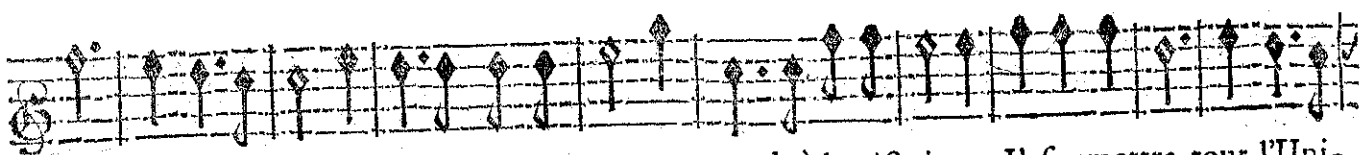
Celuy qui no° soumet .ij. commande à la victoire, Il soumet-



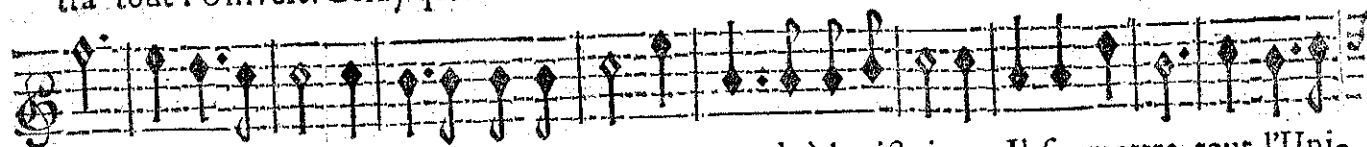
VIOLONS.



BASSE CONTINUE.



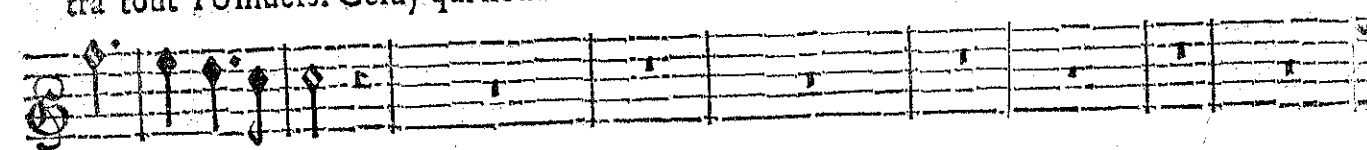
tra tout l'Univers. Celuy qui nous soumet commande à la victoire, Il soumettra tout l'Uni-



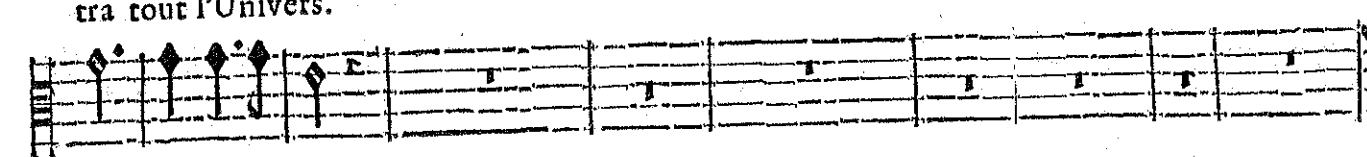
tra tout l'Univers. Celuy qui nous soumet commande à la victoire, Il soumettra tout l'Uni-



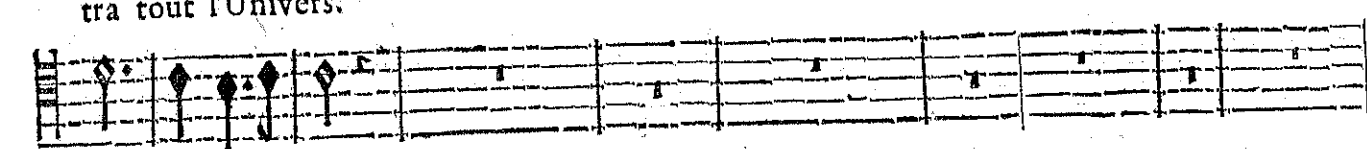
tra tout l'Univers. Celuy qui nous soumet commande à la victoire, Il soumettra tout l'Uni-



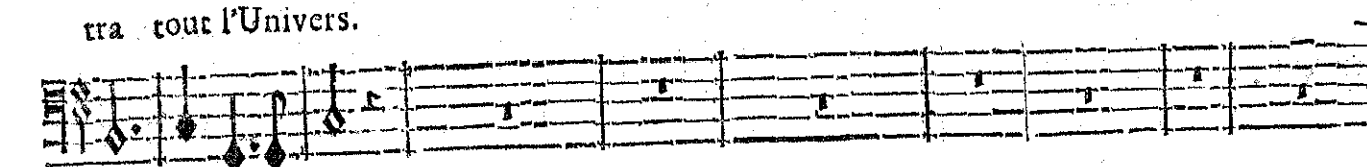
tra tout l'Univers.



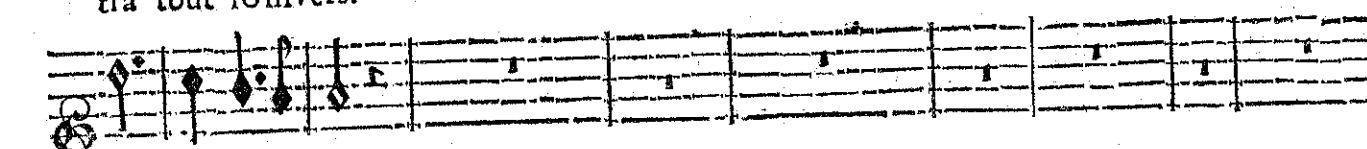
tra tout l'Univers.



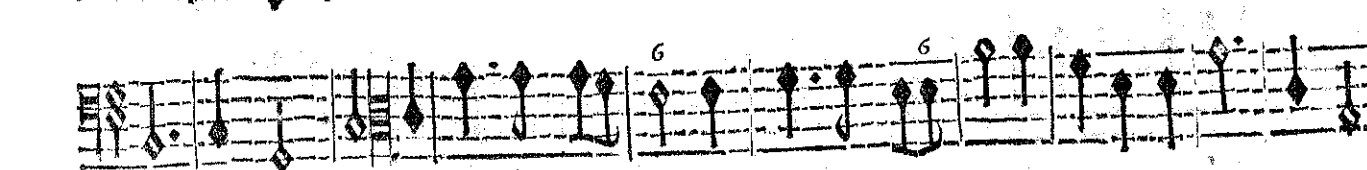
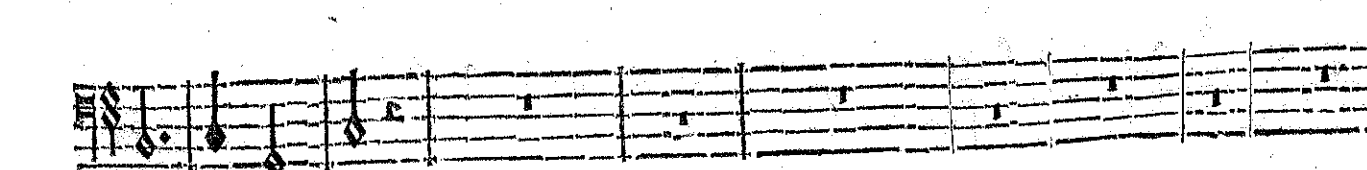
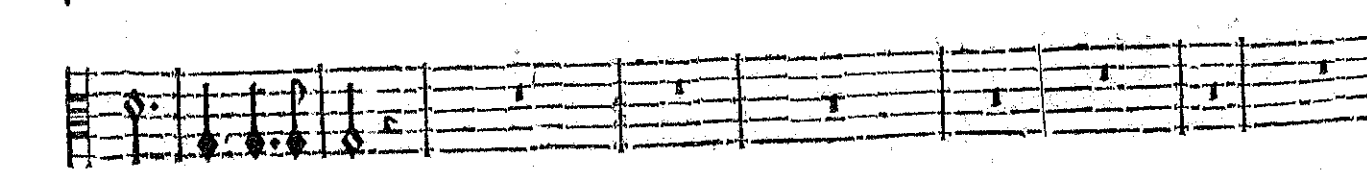
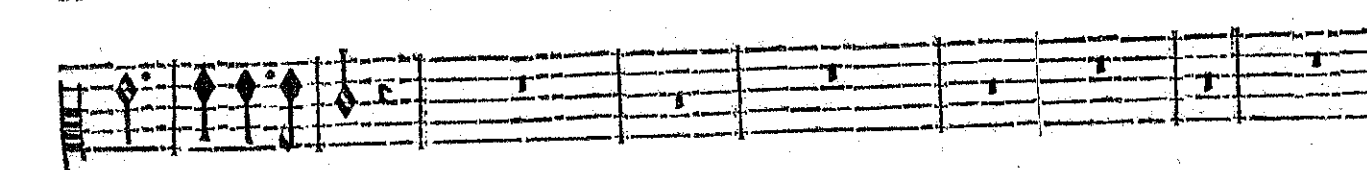
tra tout l'Univers.



tra tout l'Univers.



V I O L O N S.



BASSE-CONTINUE.

BELLEROPHON,



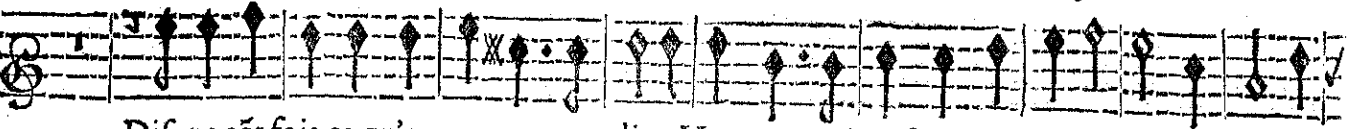
vers. Disons cét fois ce qu'on ne peut trop dire, Heureux qui vit sous son Empire. Heureux heu-



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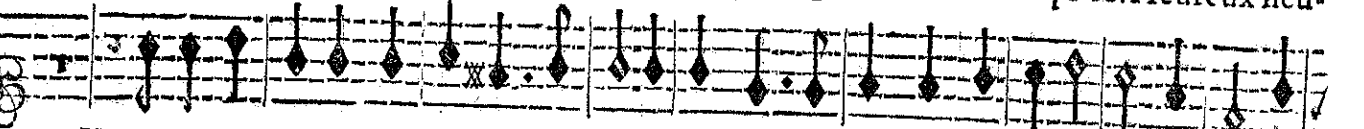
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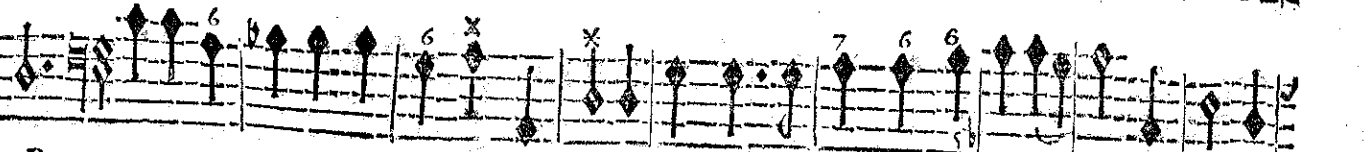
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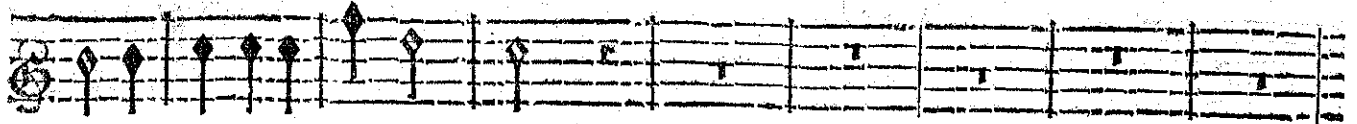
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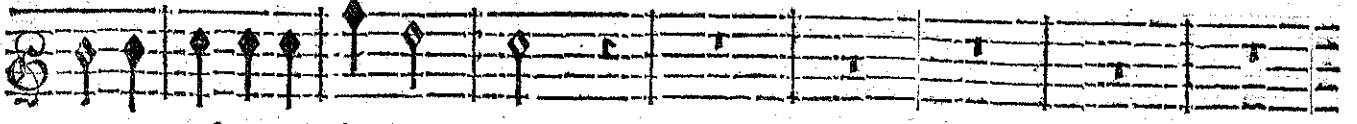
VIOLONS.



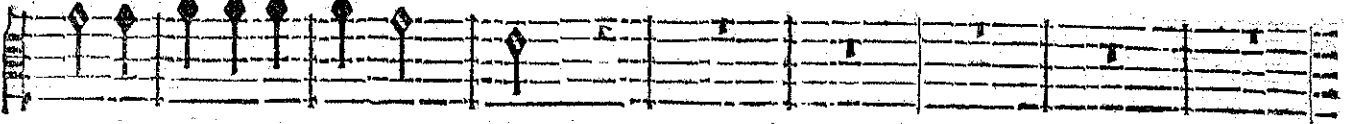
BASSE CONTINUE.



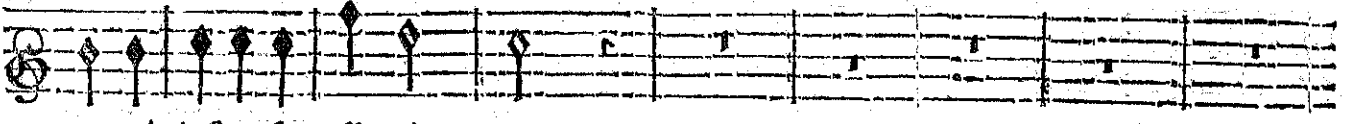
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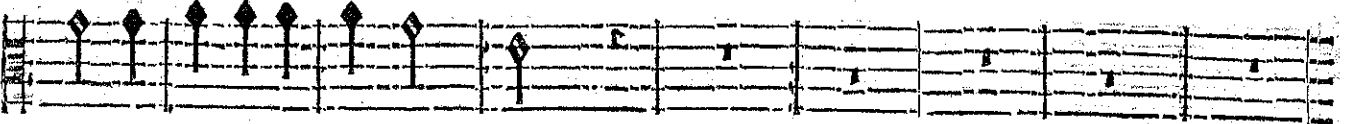
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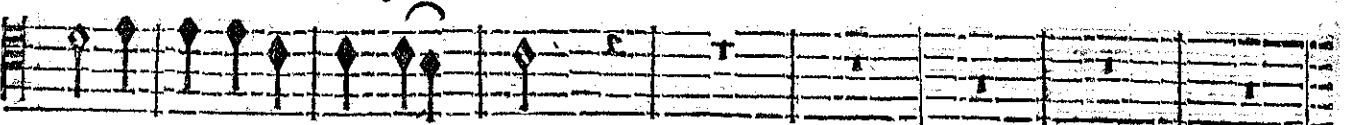
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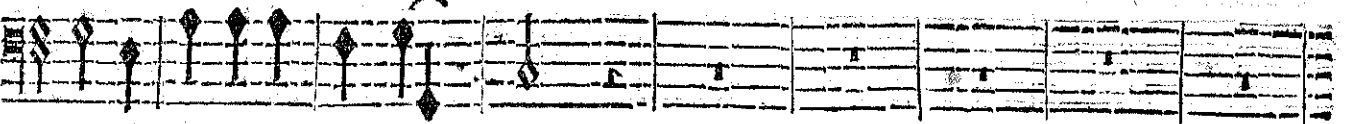
reux qui vit sous son Empi- re.



reux qui vit sous son Empi- re.



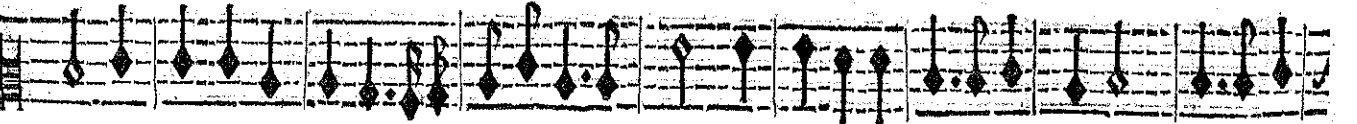
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reux qui vit sous son Empi- re.

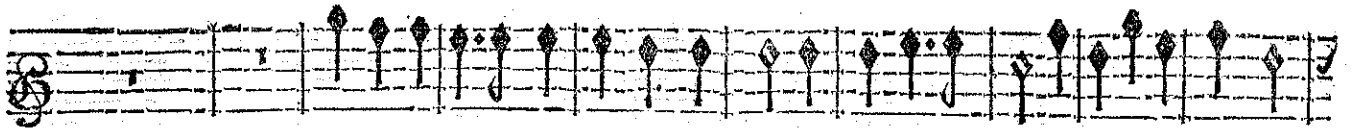


VIOLONS.



BASSE-CONTINUE.

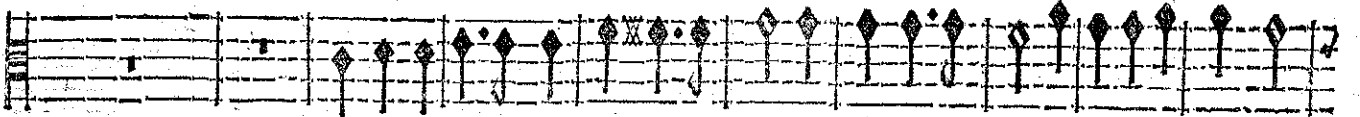
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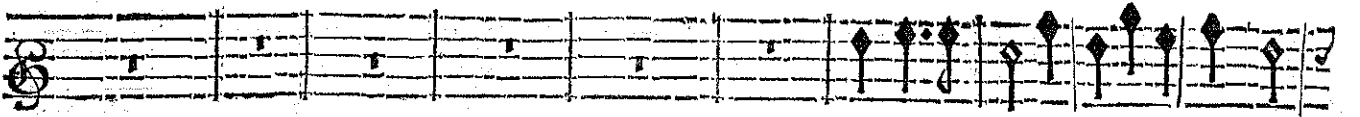
Difons cēt fois ce qu'ō ne peut trop dire. Heureux .ij. qui vit so^o son Empi-



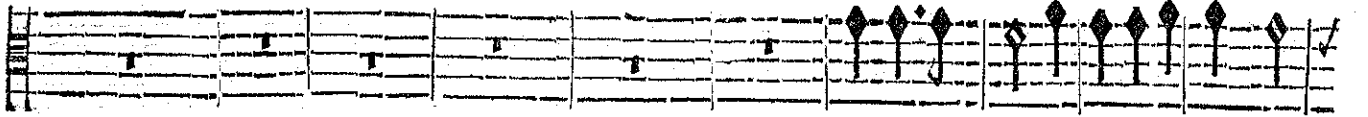
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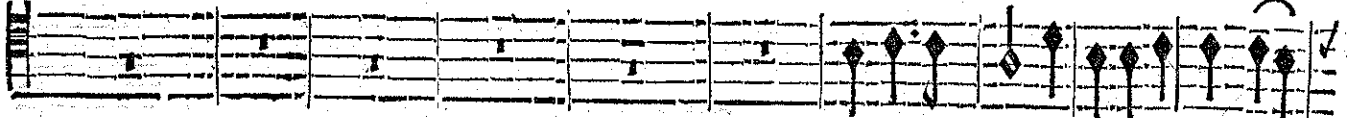
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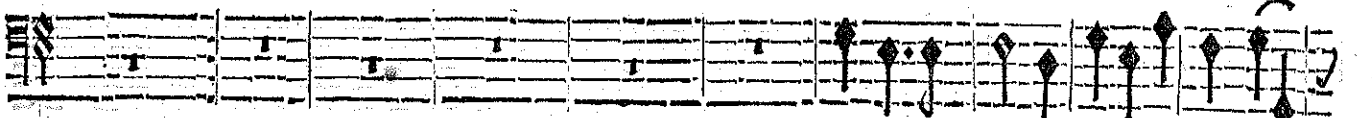
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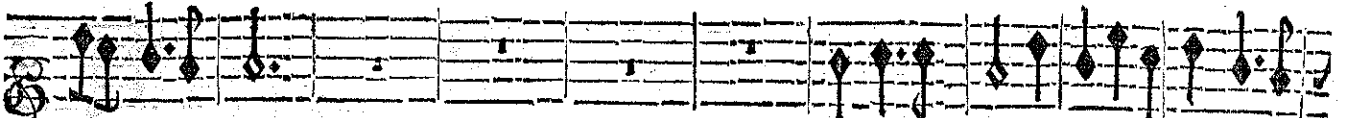
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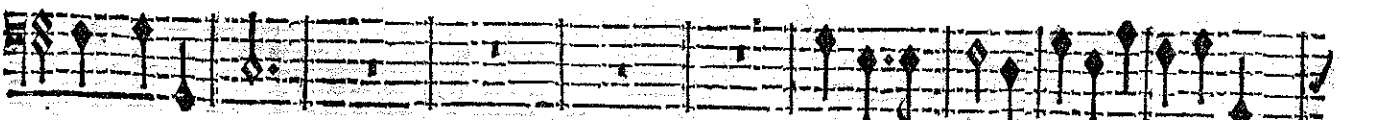
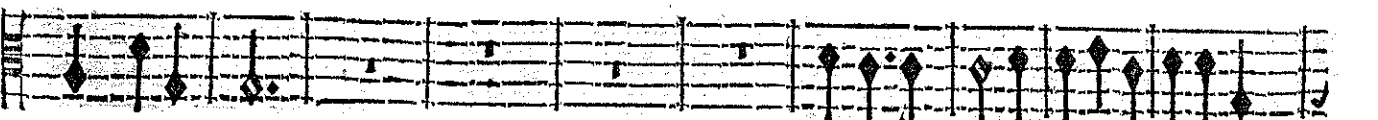
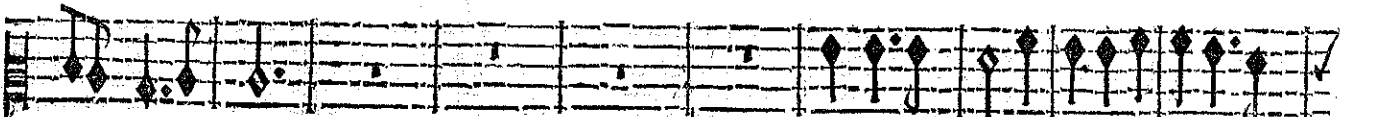
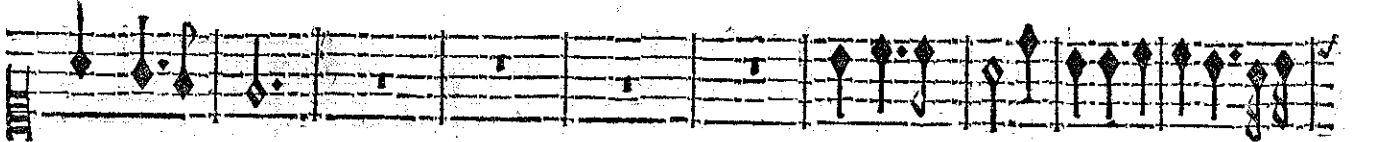
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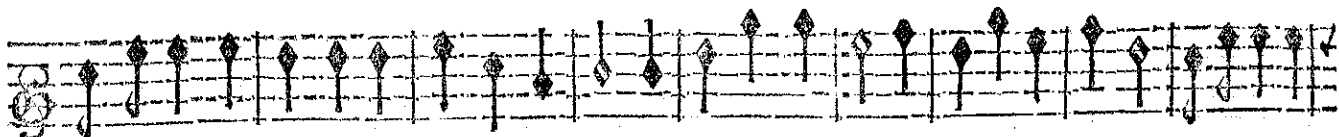
Heureux .ij. qui vit so^o son Empi-



VIOLONS.



BASSE-CONTINUE.



re. Difons cēt fois ce qu'ō ne peut trop dire. Heureux .ij. qui vit sous son Empire. Difons cēt



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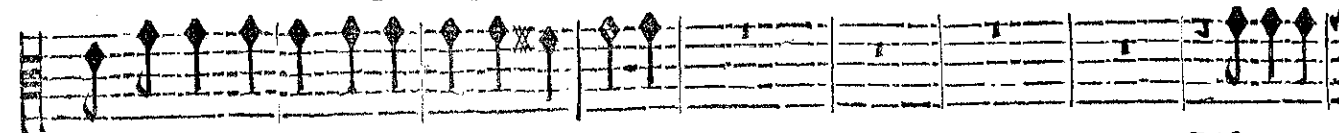


re. Difons cēt fois ce qu'ō ne peut trop dire. Heureux .ij. qui vit sous son Empi-re, Difons cēt



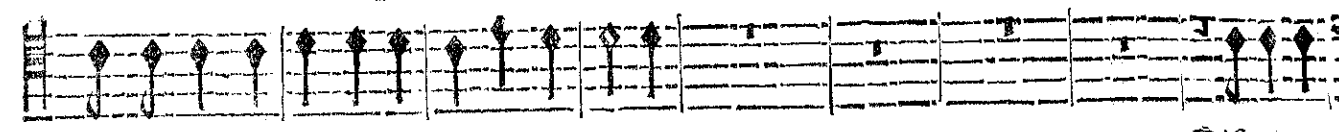
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Difons cent



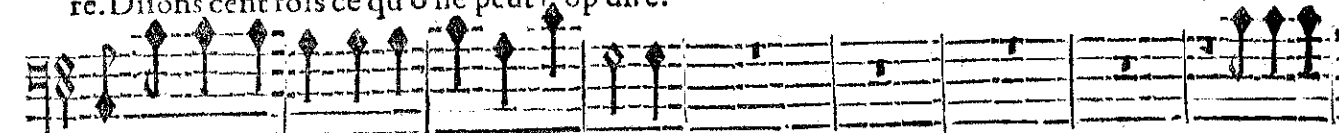
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Difons cent



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Difons cent

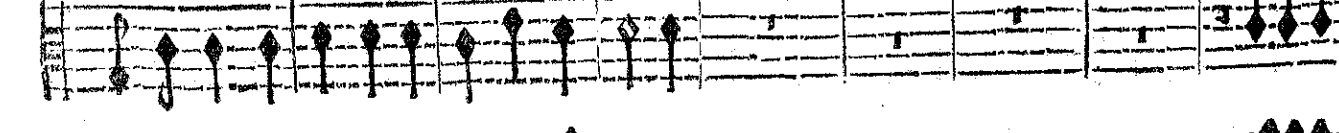
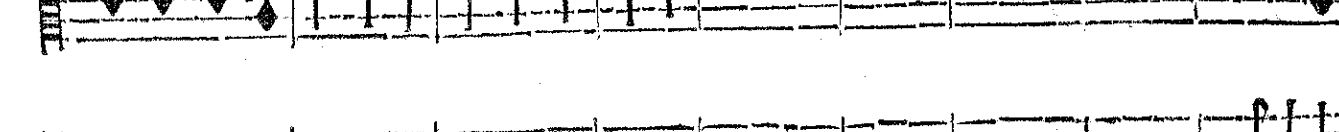
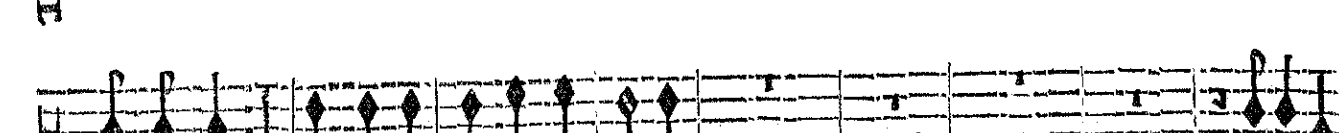


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Difons cent

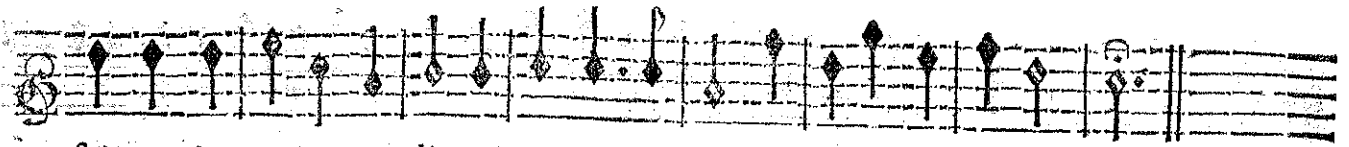


VIOLONS.



BASSE-CONTINUE.

BELLEROPHON,



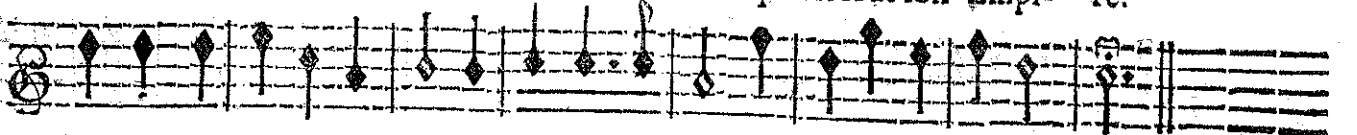
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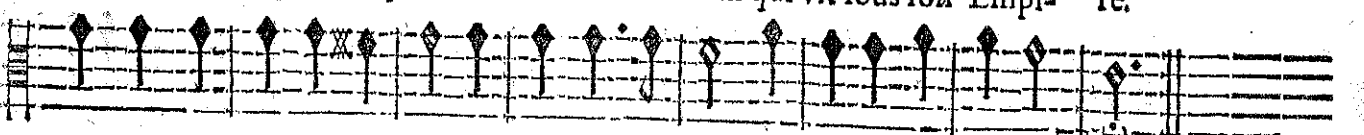
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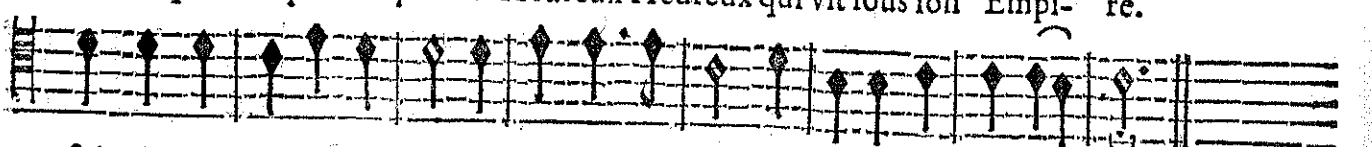
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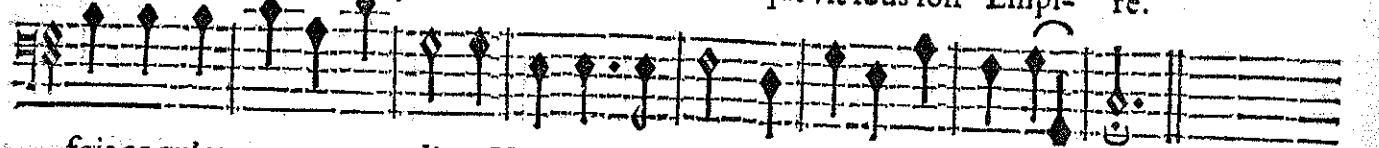
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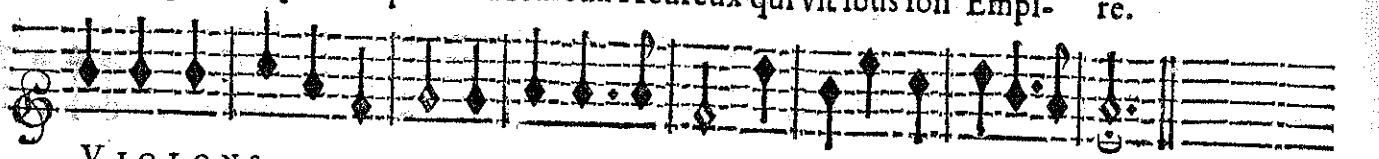
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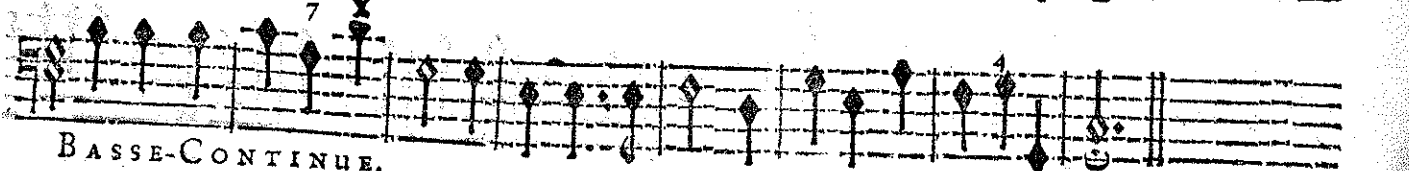
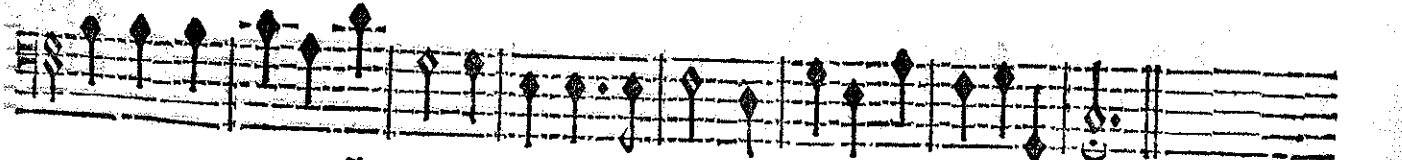
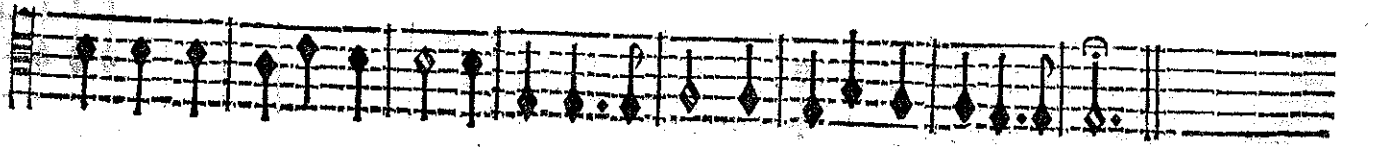
fois ce qu'on ne peut trop dire. Heureux Heureux qui vit sous son Empi- re.



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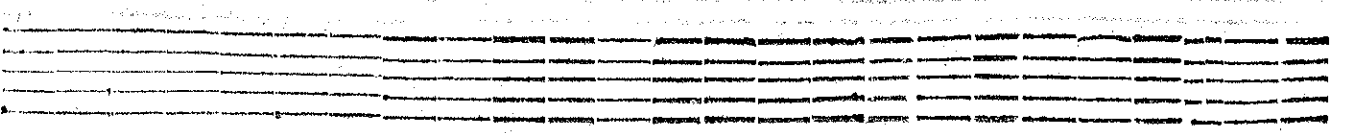
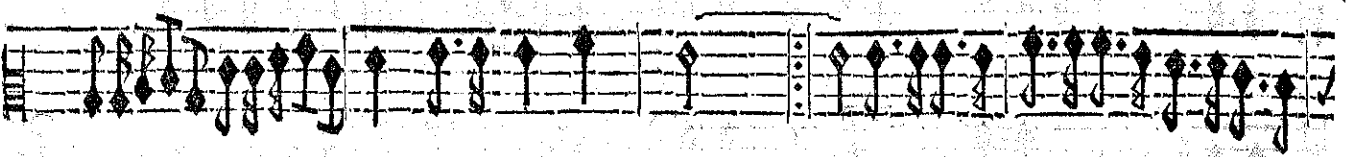
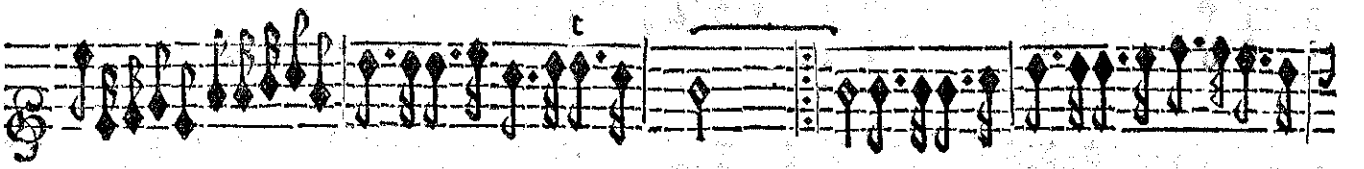
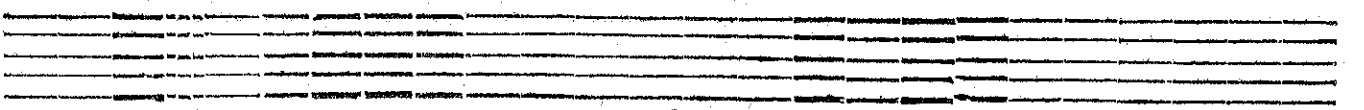
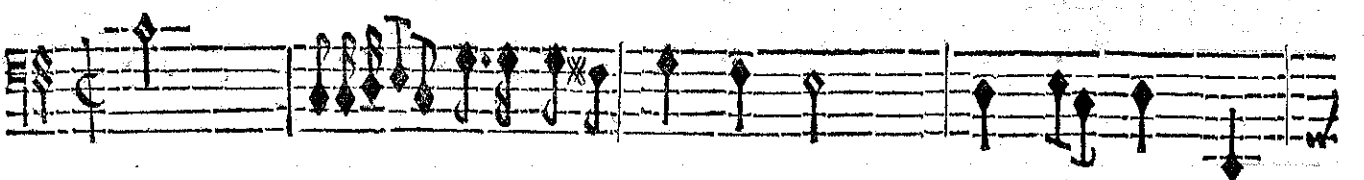
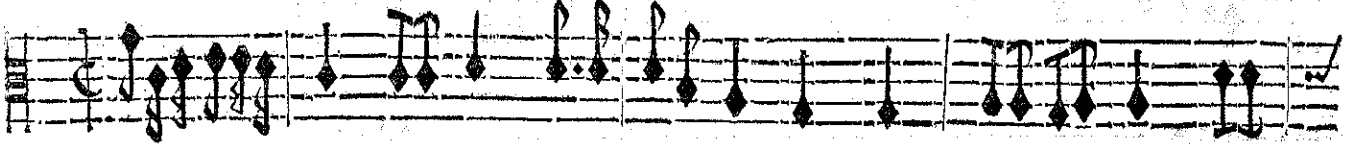
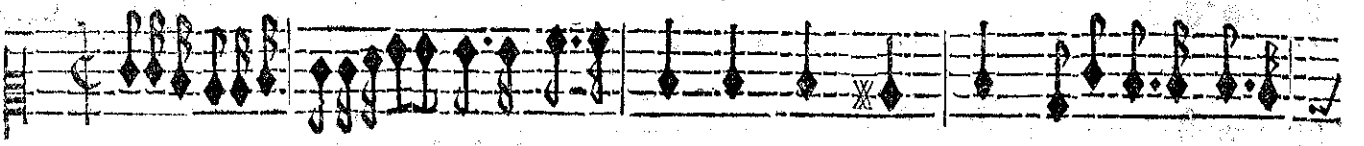
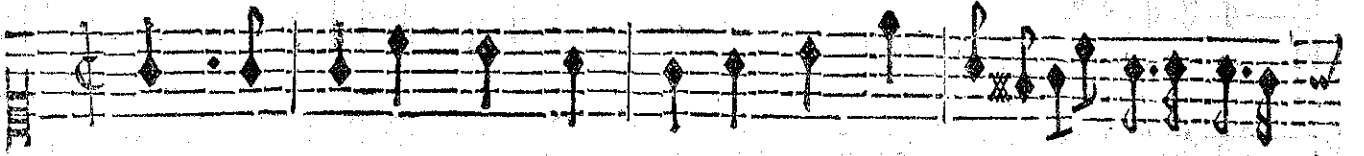
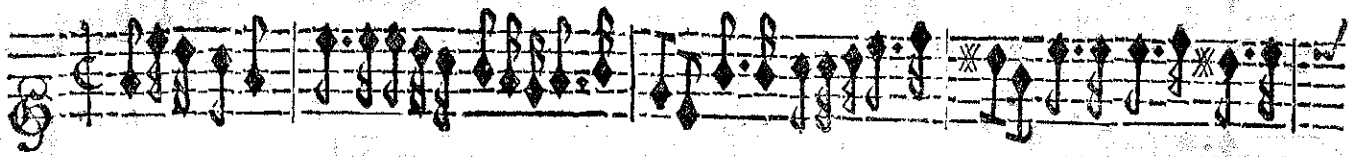
VIOLONS.



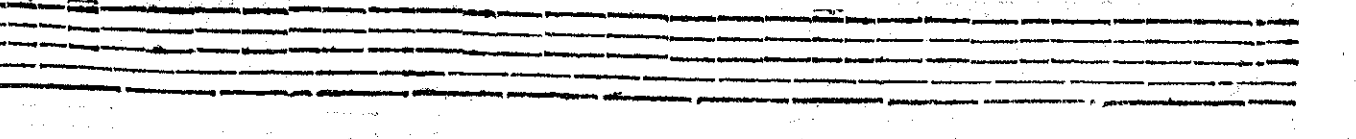
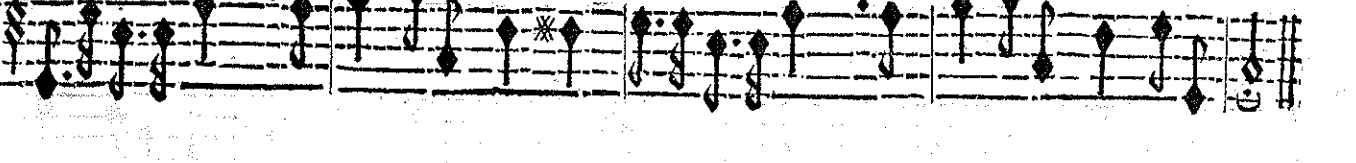
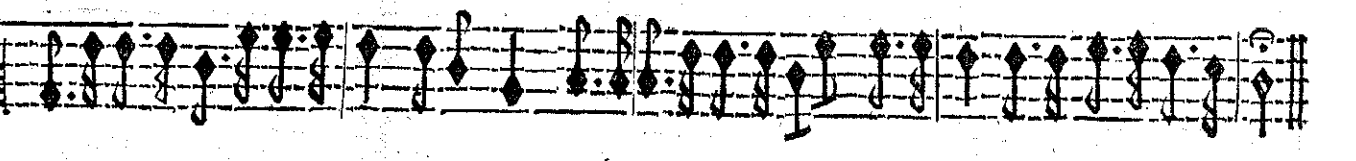
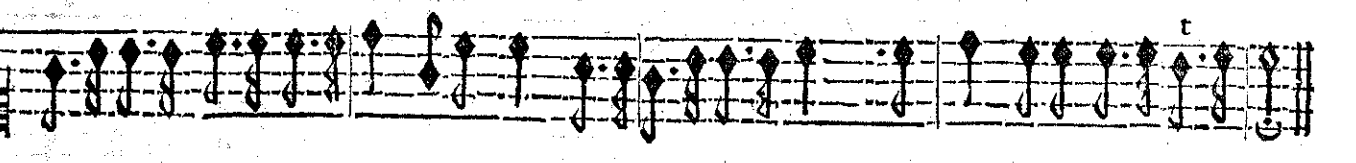
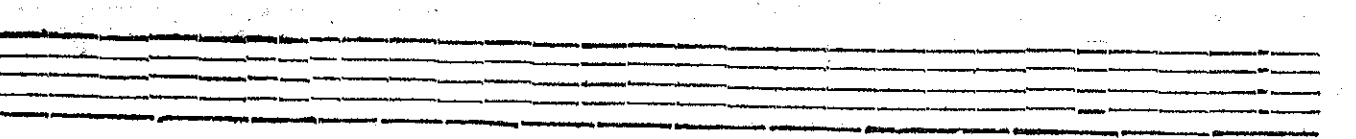
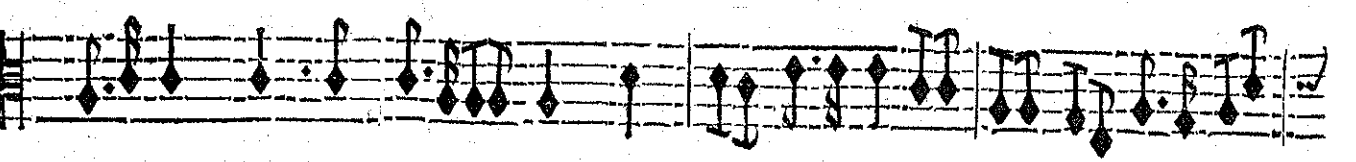
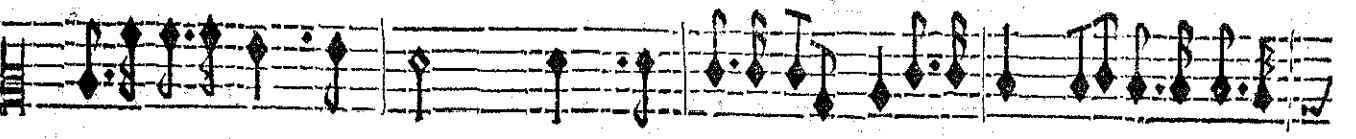
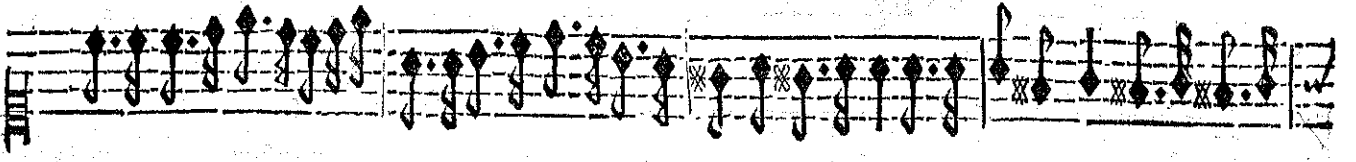
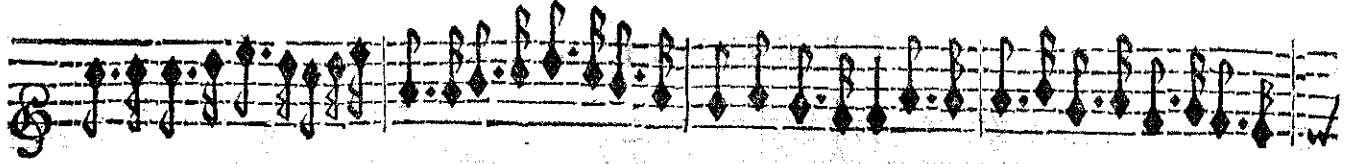
BASSE-CONTINUE.

TRAGÉDIE.

PREMIER AIR.



BELLEROPHON,



TRAGÉDIE.
SECOND AIR.

Vivo.

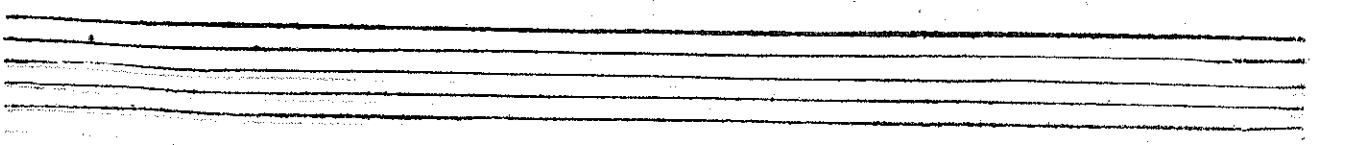
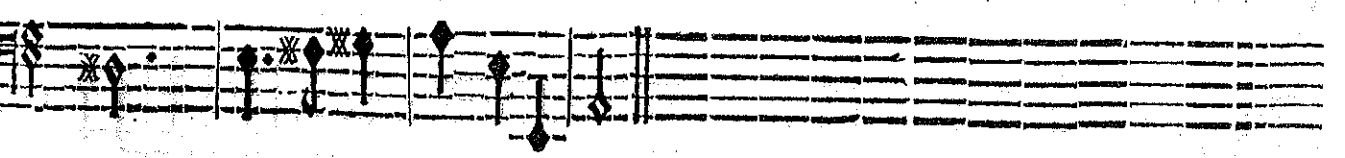
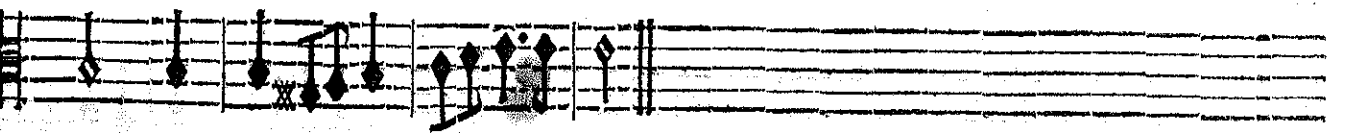
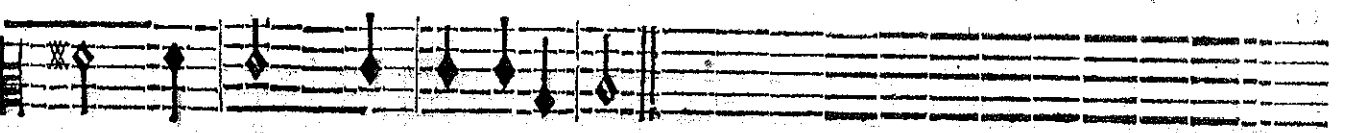
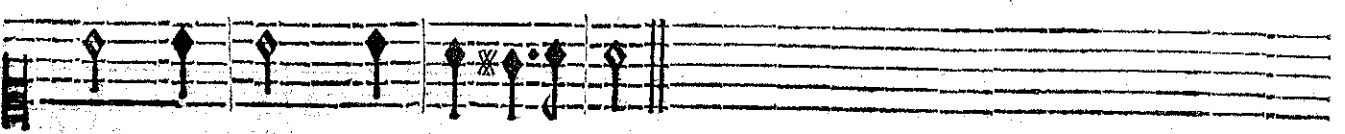
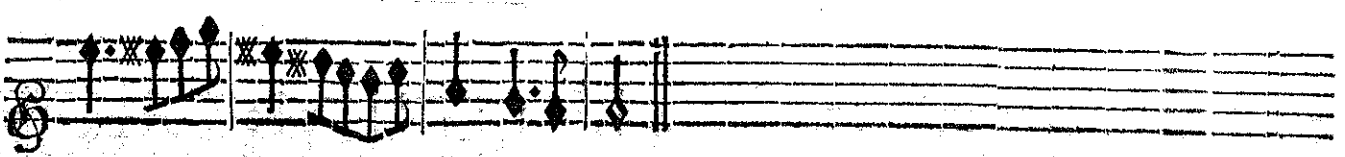
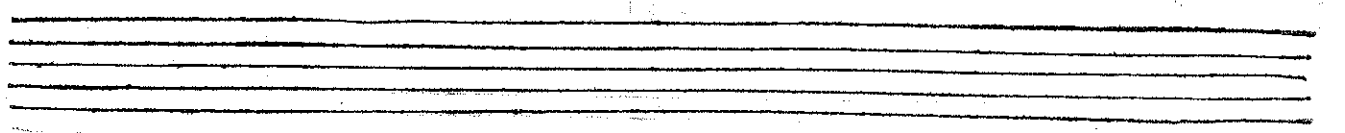
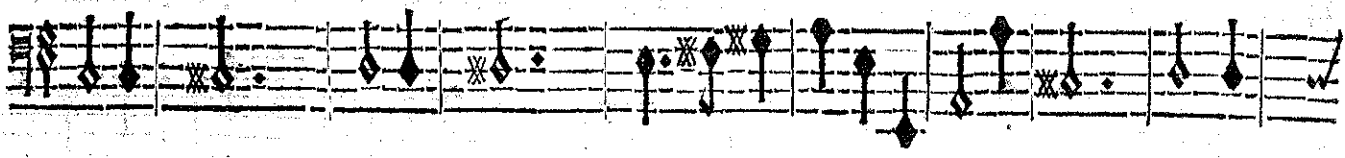
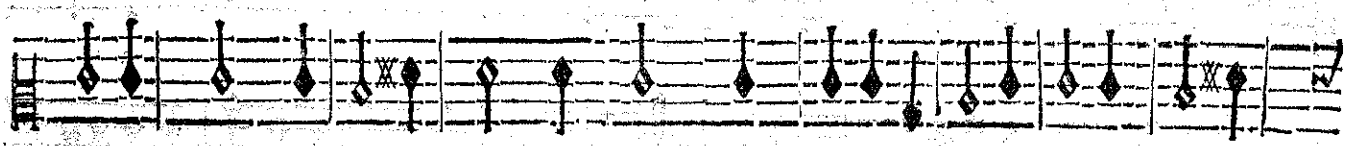
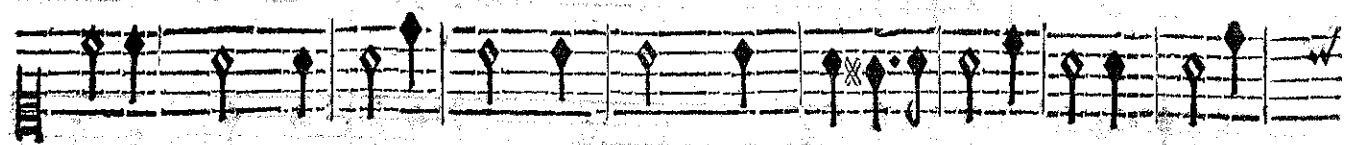
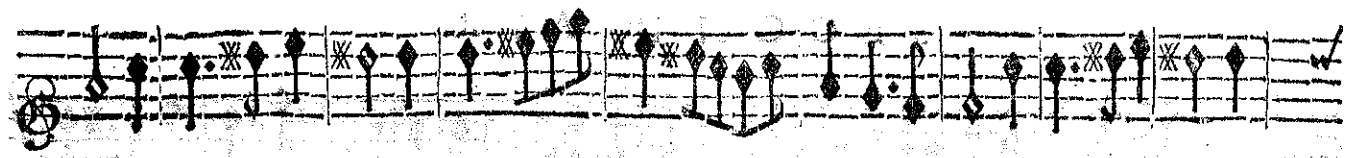
The first system of the musical score consists of five staves. The top staff is in treble clef and contains the melody, starting with a treble clef and a 3/4 time signature. The second and third staves are in bass clef. The fourth and fifth staves are also in bass clef. The music is written in a style typical of 18th-century French opera, with many notes beamed together and various accidentals.

Two empty musical staves, one above the other, with no notation.

The second system of the musical score consists of five staves. The top staff is in treble clef and contains the melody, starting with a treble clef and a 3/4 time signature. The second and third staves are in bass clef. The fourth and fifth staves are also in bass clef. The music continues with similar notation to the first system, including many beamed notes and accidentals.

Two empty musical staves, one above the other, with no notation.

BELLEROPHON,



C H O E U R.

Faisons cesser nos al- lar- mes, Gouffons les biens que rend la liber- té:
 Rompons le cours de nos lar- mes, Nos déplaisirs ont assez écla- té: Ce-

Faisons cesser nos al- larmes, Gouffons les biens que rend la liber- té:
 Rompons le cours de nos larmes, Nos déplaisirs ont assez écla- té: Ce-

Faisons cesser nos al- larmes, Gouffons les biens que rend la liber- té:
 Rompons le cours de nos larmes, Nos déplaisirs ont assez écla- té: Ce-

Faisons cesser nos al- larmes, Gouffons les biens que rend la liber- té:
 Rompons le cours de nos larmes, Nos déplaisirs ont assez écla- té: Ce-

V I O L O N S.

BASSE-CONTINUE.

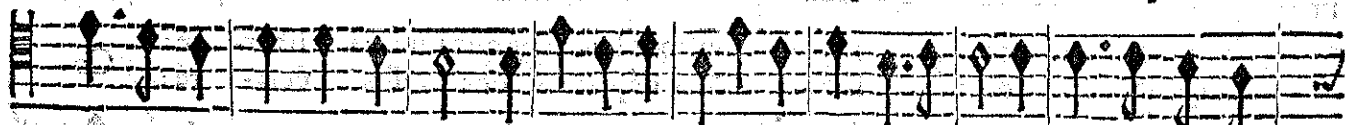
BELLEROPHON,



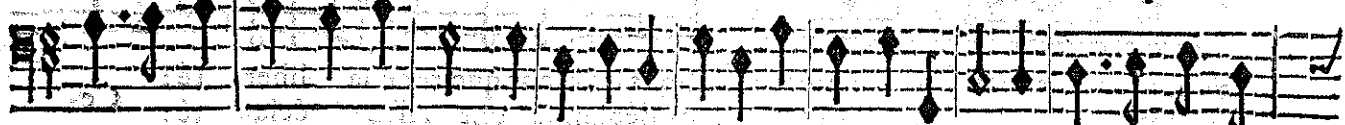
luy dont chacun craint les armes A fait finir nostre captivité, Un fort si plein de



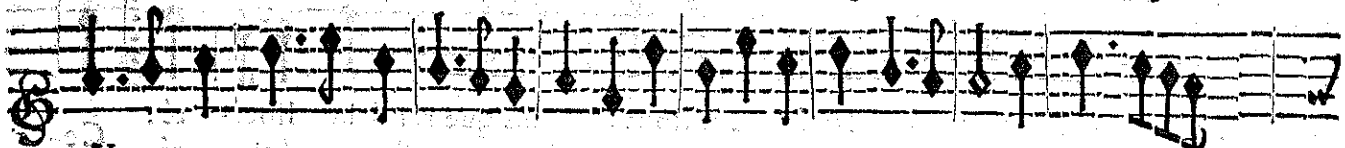
luy dont chacun craint les armes A fait finir nostre captivité, Un fort si plein de



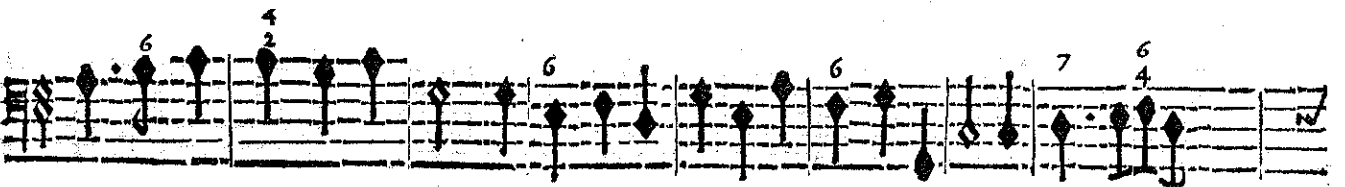
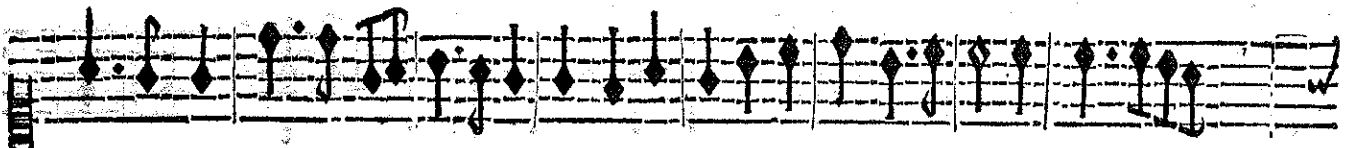
luy dont chacun craint les armes A fait finir nostre captivité, Un fort si plein de



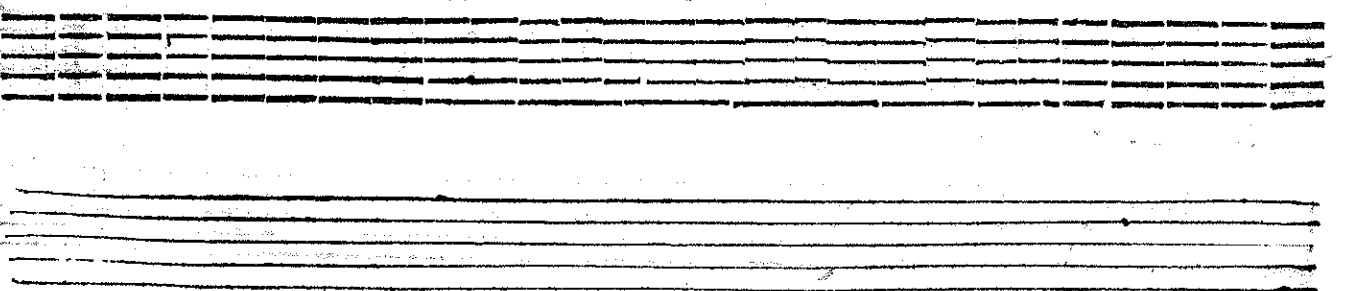
luy dont chacun craint les armes A fait finir nostre captivité, Un fort si plein de

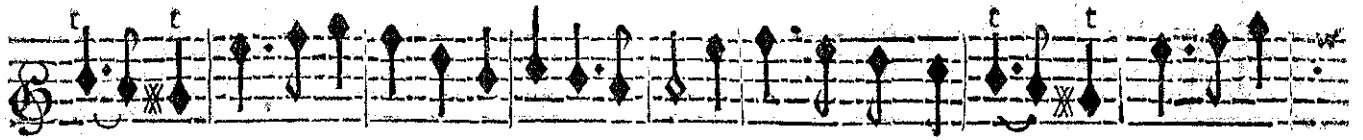


VIOLENS.



BASSE-CONTINUE.





char- mes Met nostre gloire enfin en seureté. Un fort si plein de char- mes Met nostre



charmes Met nostre gloire enfin en seureté. Un fort si plein de charmes Met nostre



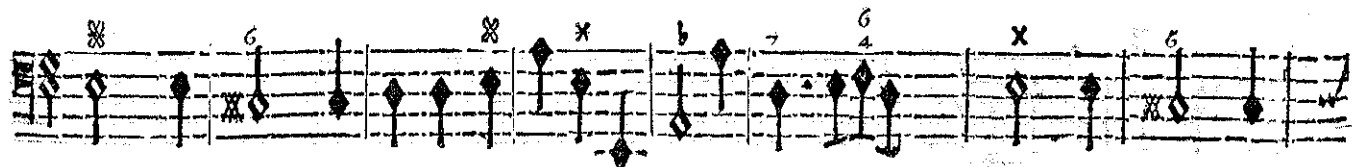
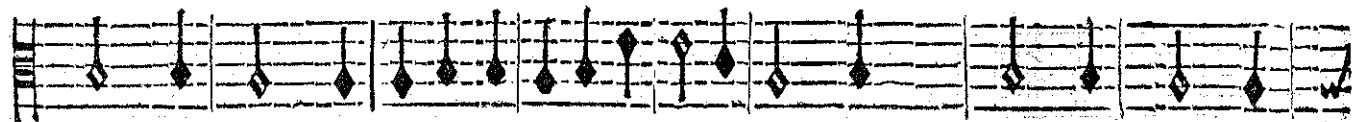
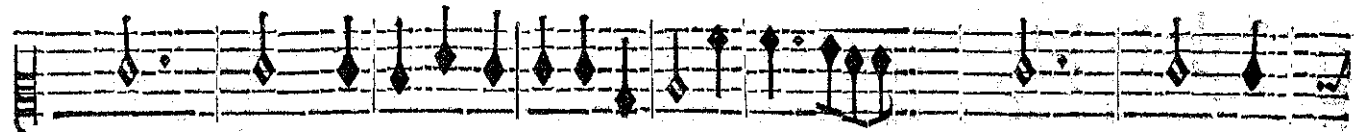
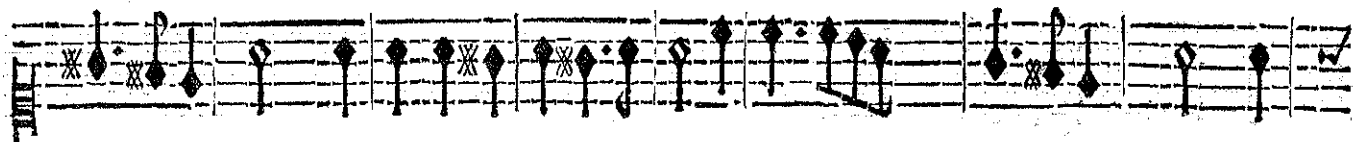
charmes Met nostre gloire enfin en seureté. Un fort si plein de charmes Met nostre



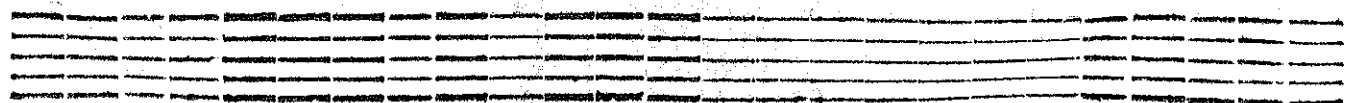
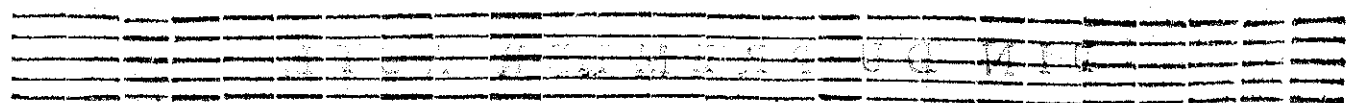
charmes Met nostre gloire enfin en seureté. Un fort si plein de charmes Met nostre



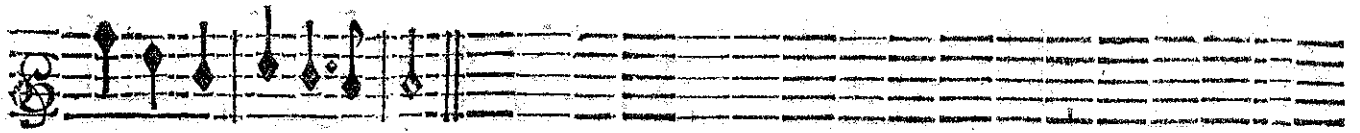
VIOLONS.



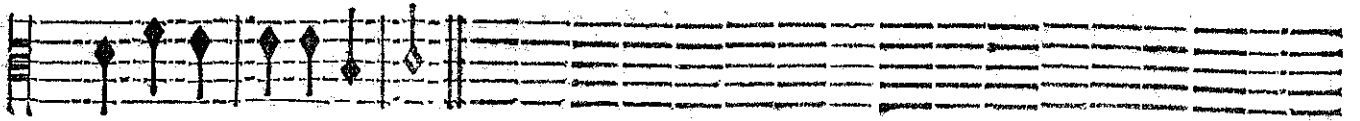
BASSE-CONTINUE.



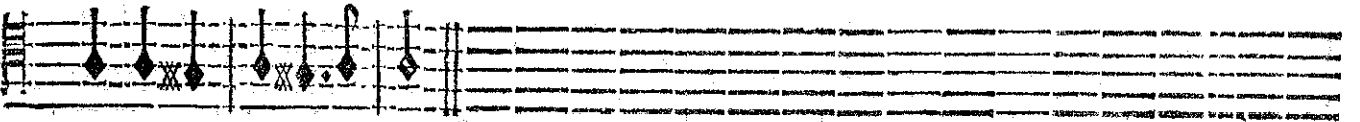
B E L L E R O P H O N,



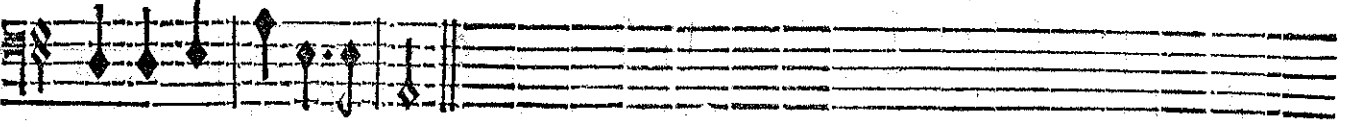
gloire enfin en seureté.



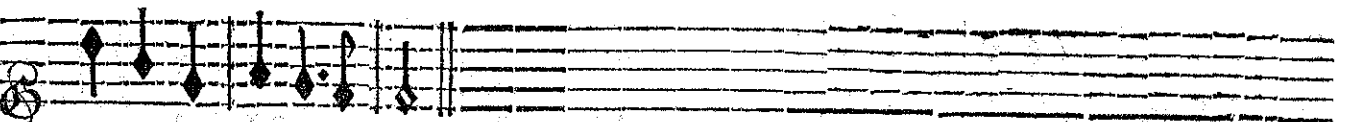
gloire enfin en seureté.



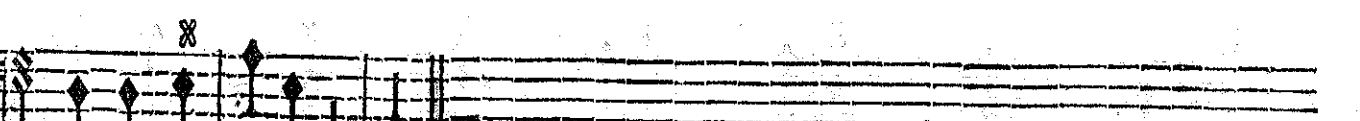
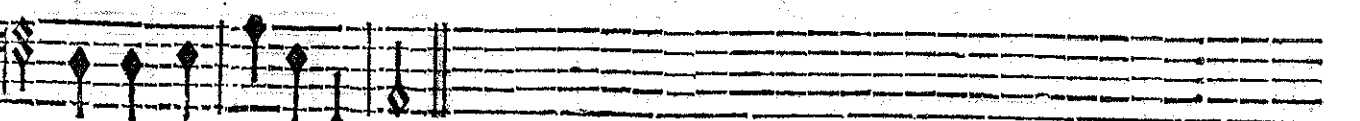
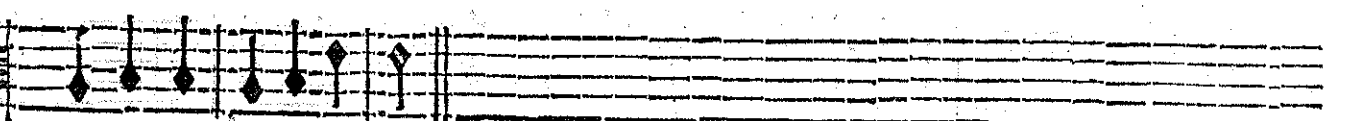
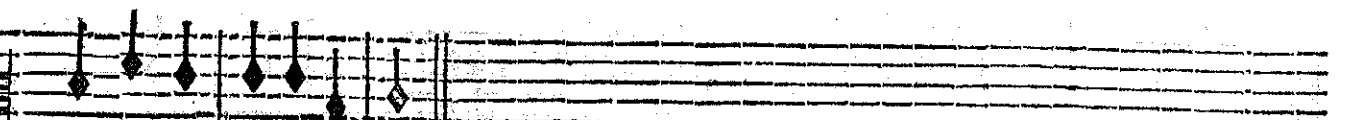
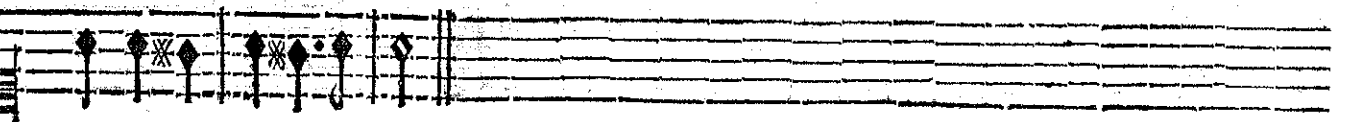
gloire enfin en seureté.



gloire enfin en seureté.



VIOLONS.



BASSE-CONTINUE.

FIN DU PREMIER ACTE.

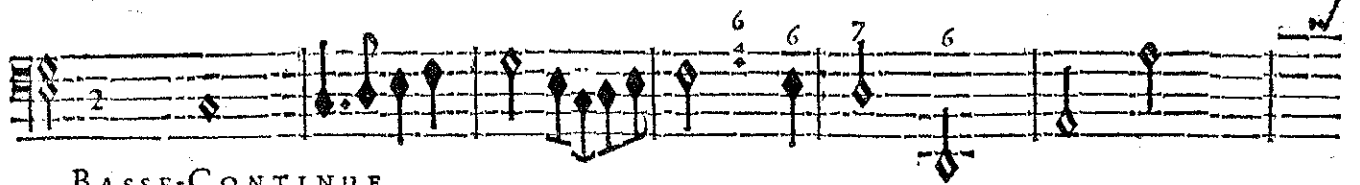




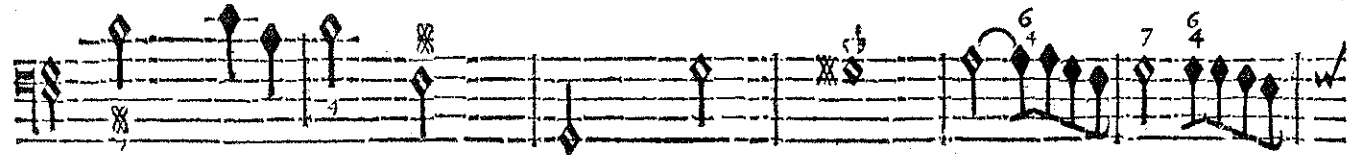
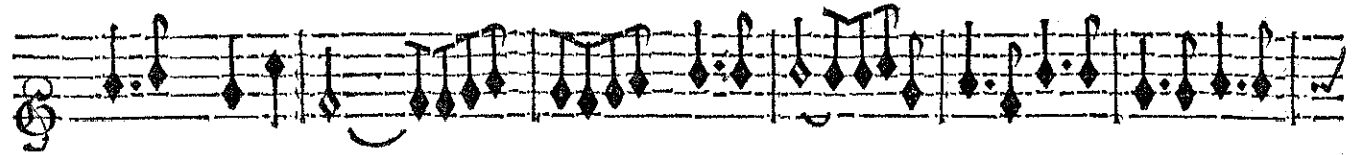
ACTE SECOND.

SCENE I.

RITOURNELLE.



BASSE-CONTINUE.

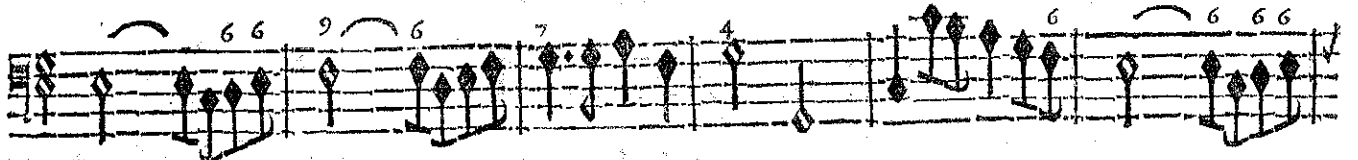
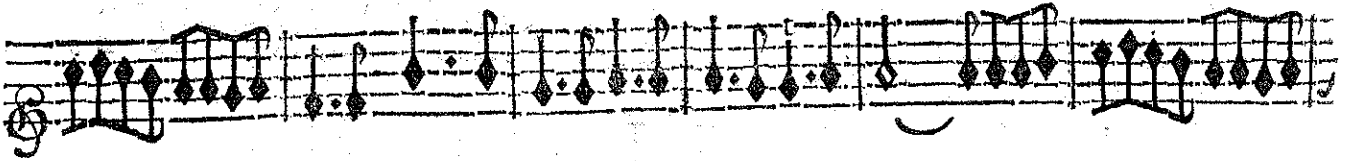
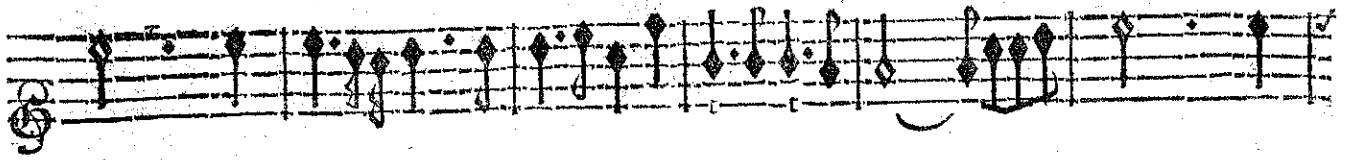


BASSE-CONTINUE.

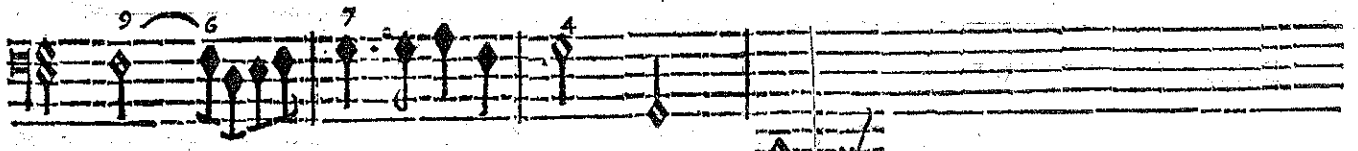
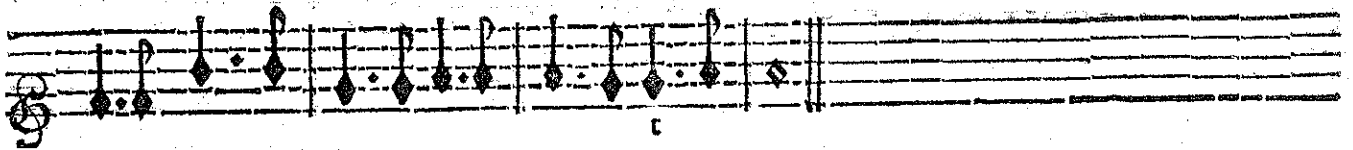
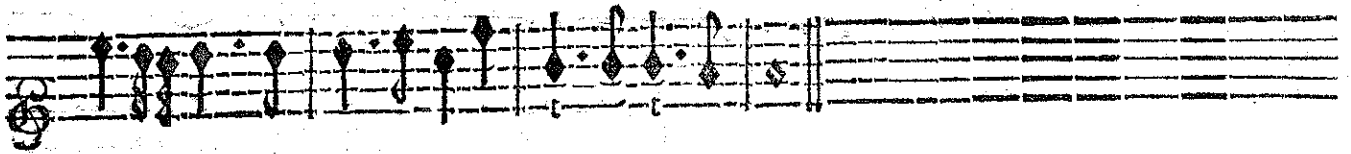


BASSE-CONTINUE.

BELLEROPHON,



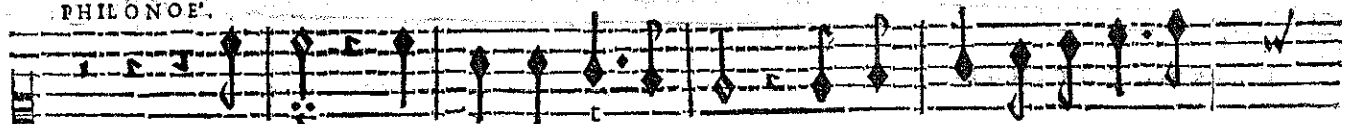
BASSE-CONTINUE.



BASSE-CONTINUE.

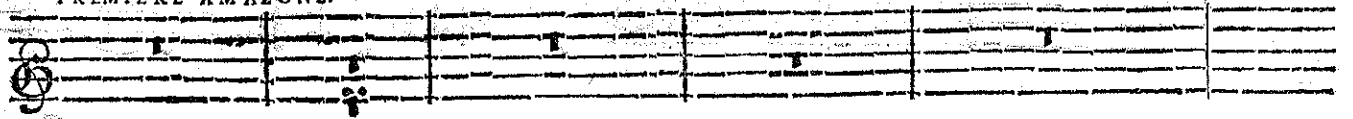
PHILONOE', DEUX AMAZONES.

PHILONOE'.

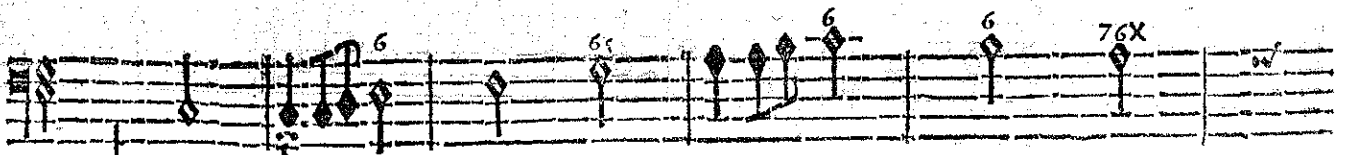
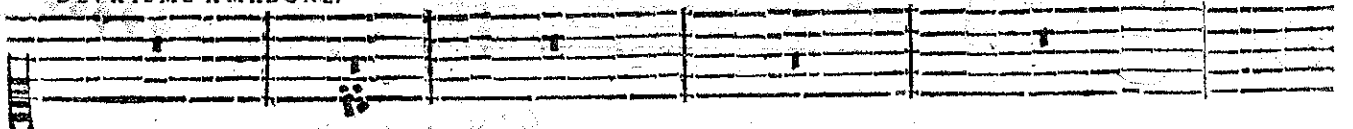


AMour, mes vœux sont satisfaits, Il m'est doux de porter tes

PREMIERE AMAZONE.



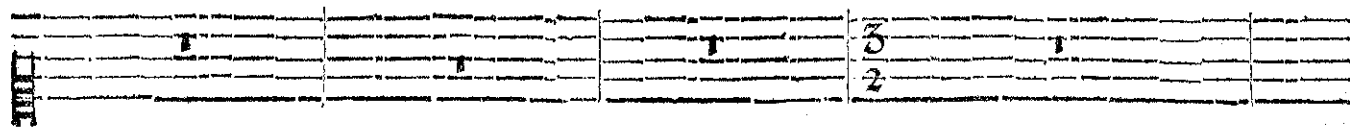
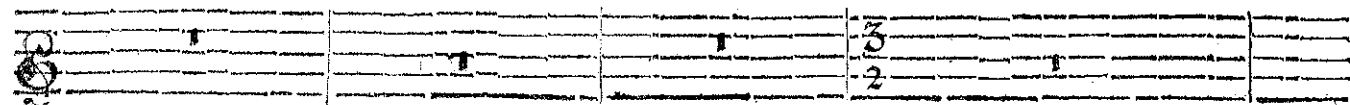
DEUXIEME AMAZONE.



BASSE-CONTINUE.



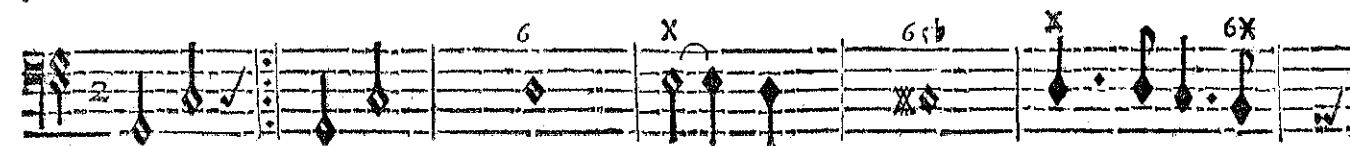
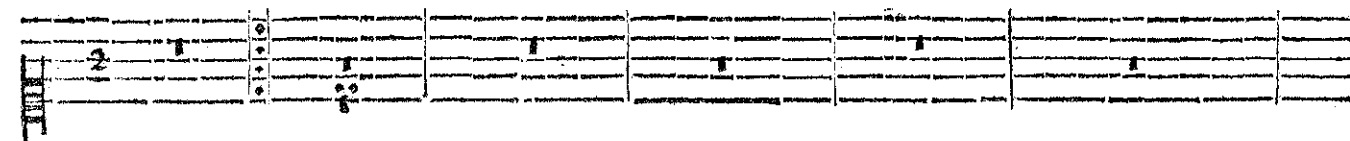
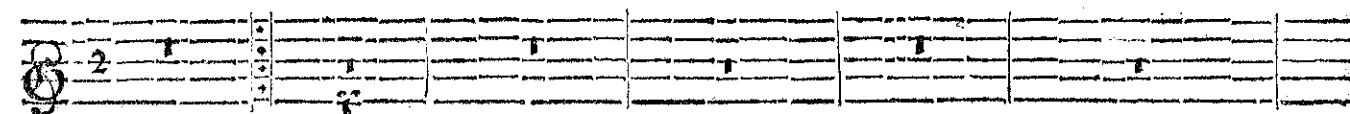
chaines, Et j'oublie aujourd'huy les peines Qui de mon cœur avoient troublé la



BASSE-CONTINUE.



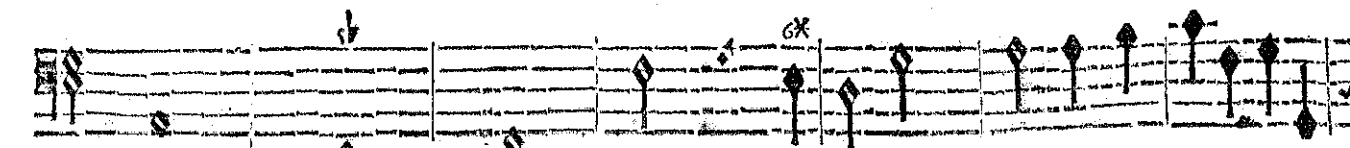
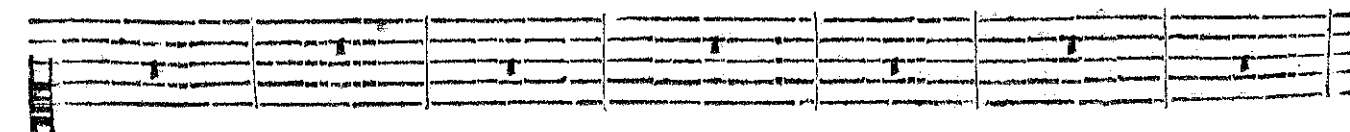
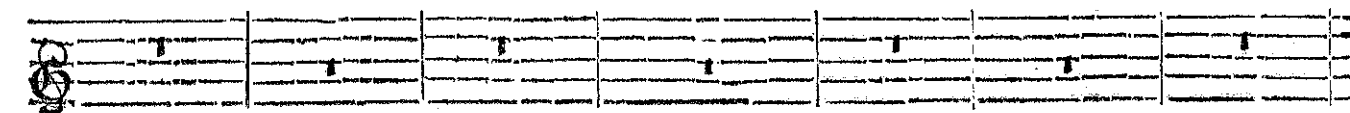
paix: A- paix: Cruelles inquietudes, Soupirs languissans, Si j'ay souff-



BASSE-CONTINUE.



fert vos tourmens les plus rudes, Je n'ay pas trop payé les douceurs .ij, que je



BASSE-CONTINUE.

BELLEROPHON,

sens: Cru- sens :

Les douceurs que l'amour fait trouver dans ses chaif- nes Aux

BASSE-CONTINUE.

plus heureux amans ont cousté des soupirs.

Les plaisirs qui n'ont point commencé par les

BASSE-CONTINUE.

Chantez, .ij. la vailleur écla-

peines Ne font ja- mais de vrais plaisirs.

BASSE-CONTINUE.

tante du plus grand des Heros :

ros: Si la Lycie est triomphante, C'est à

BASSE-CONTINUE.

luy qu'elle doit sa gloi-

re & son repos. Si la Lycie est triomphante, C'est à

BASSE-CONTINUE.

luy qu'elle doit sa gloi-

re & son repos.

Que de lau- riers sur une seule

BASSE-CONTINUE.

teste, Avec luy la victoire a peine à respirer.

De l'Univers entier il eust fait la con-

BASSE-CONTINUE.

Chantons Chantons la valeur écla-

queste, Si son grand cœur n'eust sçeu se moderer. Chantons Chantons la valeur écla-

BASSE-CONTINUE.

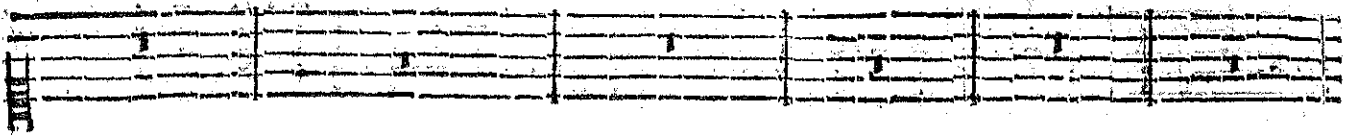
tante du plus grand des Heros :

ros: Si la Lycie est triomphante, C'est à

tante du plus grand des Heros :

ros: Si la Lycie est triomphante, C'est à

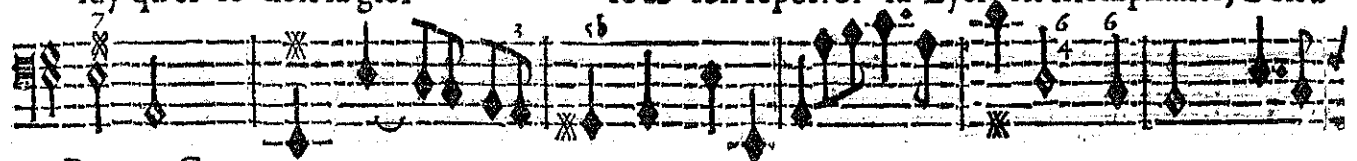
BASSE-CONTINUE.



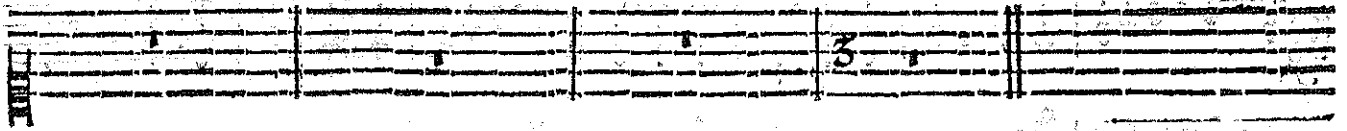
luy qu'el-le doit sa gloi- re & son repos. Si la Lycie est triomphante, C'est à



luy qu'el-le doit sa gloi- re & son repos. Si la Lycie est triomphante, C'est à



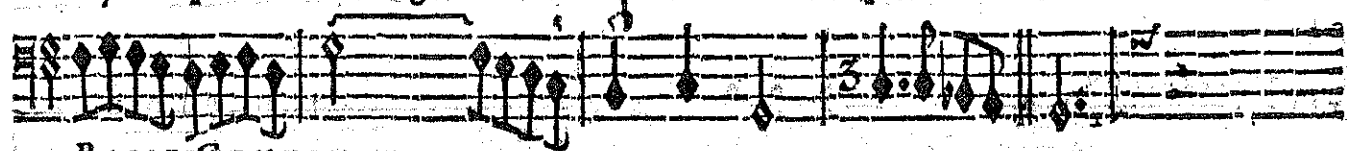
BASSE-CONTINUE.



luy qu'elle doit sa gloi- re & son re- pos.



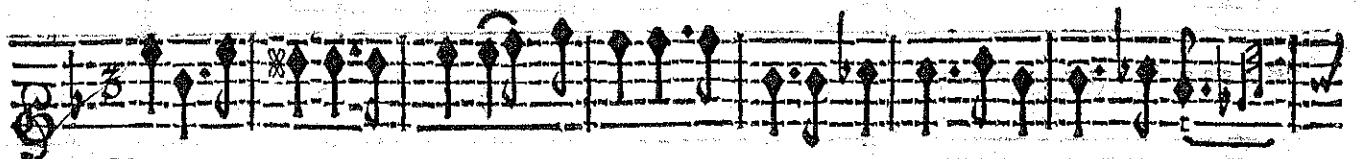
luy qu'elle doit sa gloi- re & son re- pos.



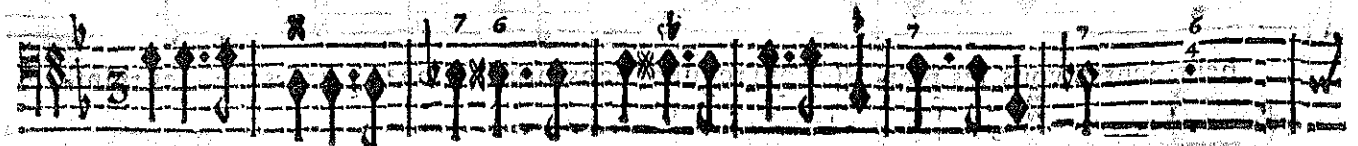
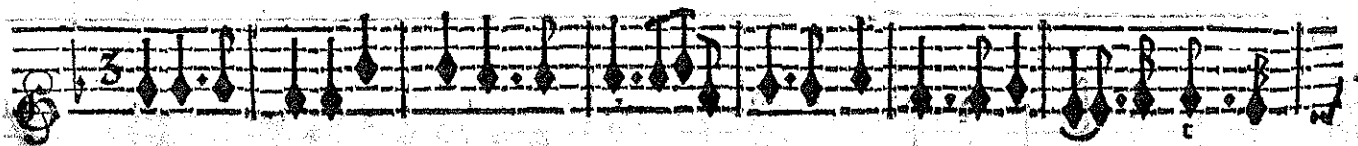
BASSE-CONTINUE.

SCENE II.

PRELUDE.

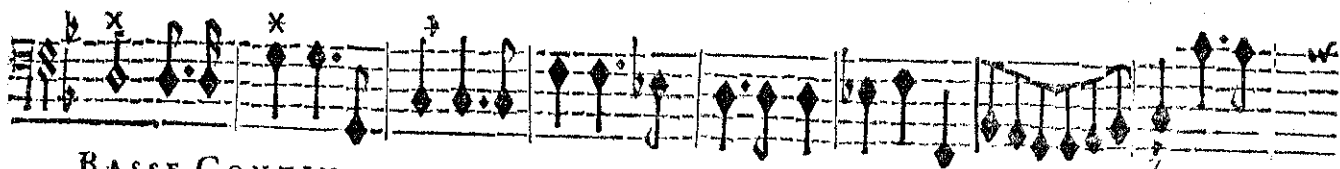


VIOLONS.

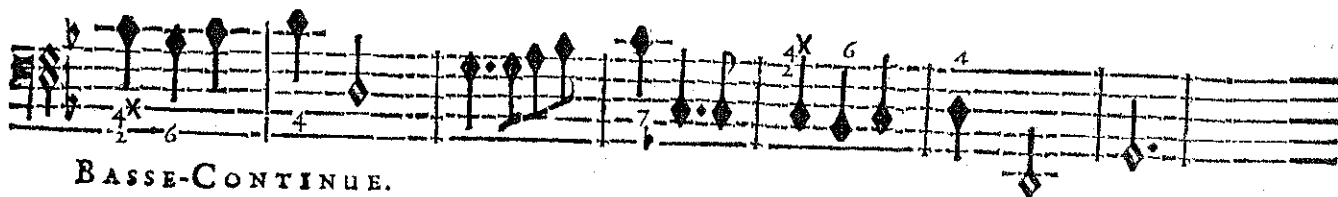
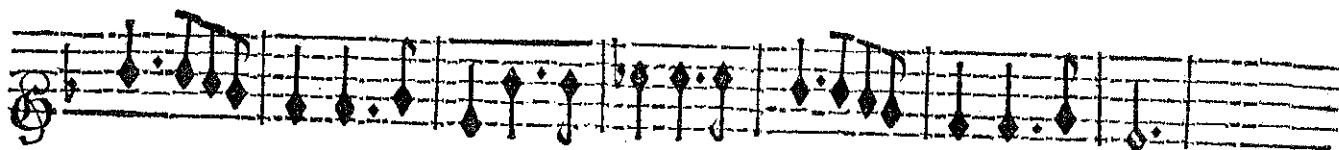


BASSE-CONTINUE.

BELLEROPHON,



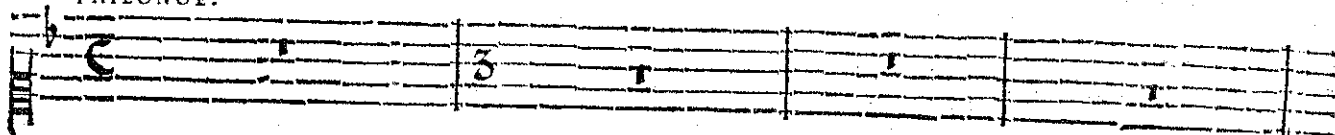
BASSE-CONTINUE.



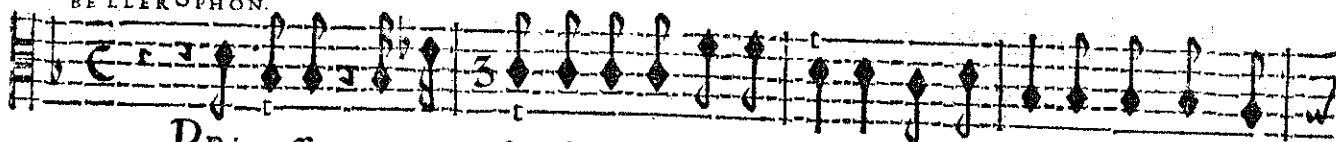
BASSE-CONTINUE.

BELLEROPHON, ET PHILONOE:

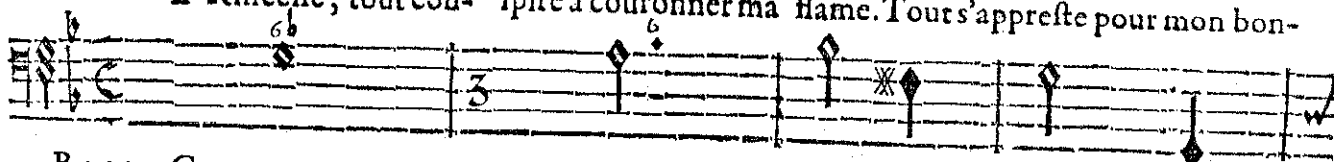
PHILONOE:



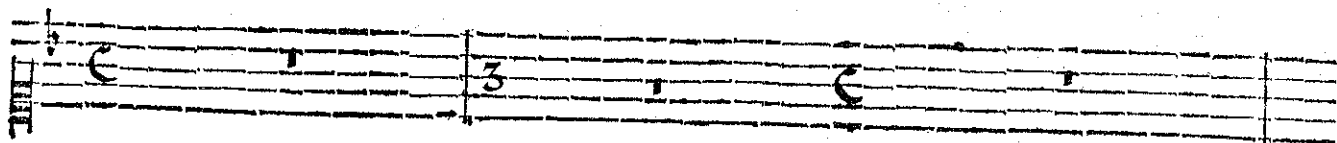
BELLEROPHON.



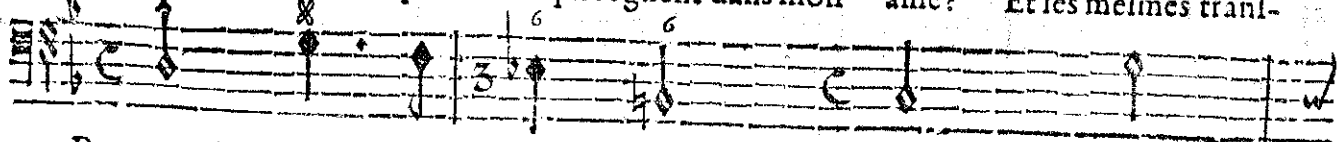
Princesse, tout con- spire à couronner ma flame. Tout s'appreste pour mon bon-



BASSE-CONTINUE.



heur; Sentez vous les plai- firs qui regnent dans mon ame? Et les mesmes transf-



BASSE-CONTINUE.

L'Amour qui nous unit par de si dou- ces

ports charment-ils vostre

cœur?

BASSE-CONTINUE.

chaînes

A dés long-temps uny tous nos desirs.

L'Amour qui nous u-

BASSE-CONTINUE.

nit par de si dou- ces chaînes

A dés longtemps uny

tous nos de-

BASSE-CONTINUE.

firs. A vos soupirs cent fois j'ay meslé mes soupirs, Et si j'ay partagé vos

BASSE-CONTINUE.

BELLEROPHON,

peines, Je dois partager vos plaisirs. Et si j'ay partagé vos peines, Je

BASSE-CONTINUE.

dois partager vos plaisirs.

Qu'un si doux aveu doit me plaire: Qu'il rend mō destin glori-

BASSE-CONTINUE.

Quand ma bouche pourroit se taire L'Amour .ij. feroit parler mes

eux!

BASSE-CONTINUE.

yeux. Que tout parle à l'envy de nostre amour extrême, A ses transf-

Que tout parle à l'envy de nostre amour extrême, A ses transf-

BASSE-CONTINUE.




ports abandonnons nos cœurs, Que tout parle à l'envy de nostre amour ex-



ports abandonnons nos cœurs, Que tout parle à l'envy de nostre amour ex-

BASSE-CONTINUE.

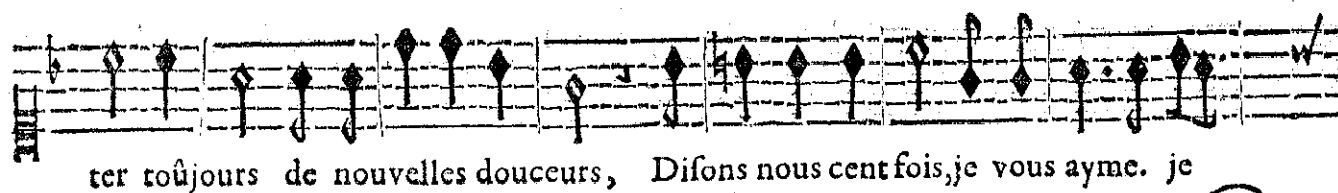


trême, A ses trans-ports abandonnons nos cœurs, Et pour goustier. Et pour goû-

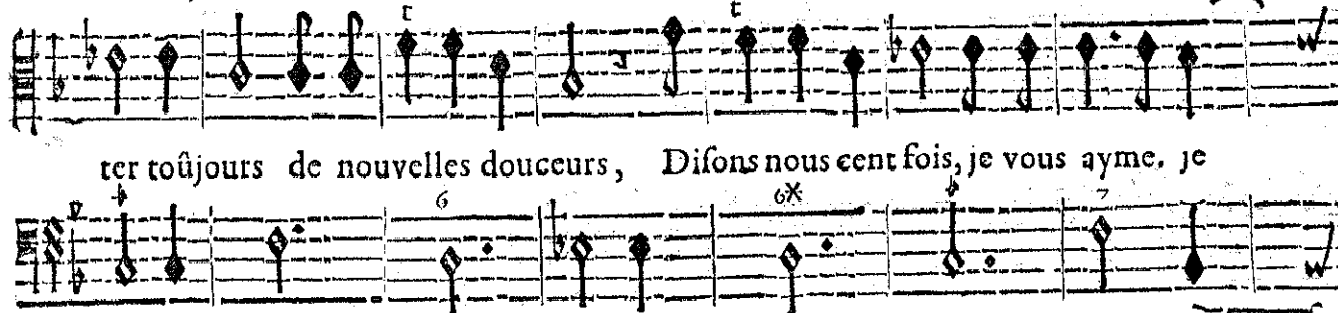


trême, A ses transports abandonnons nos cœurs, Et pour goû-

BASSE-CONTINUE.



ter toujours de nouvelles douceurs, Difons nous cent fois, je vous ayme. je

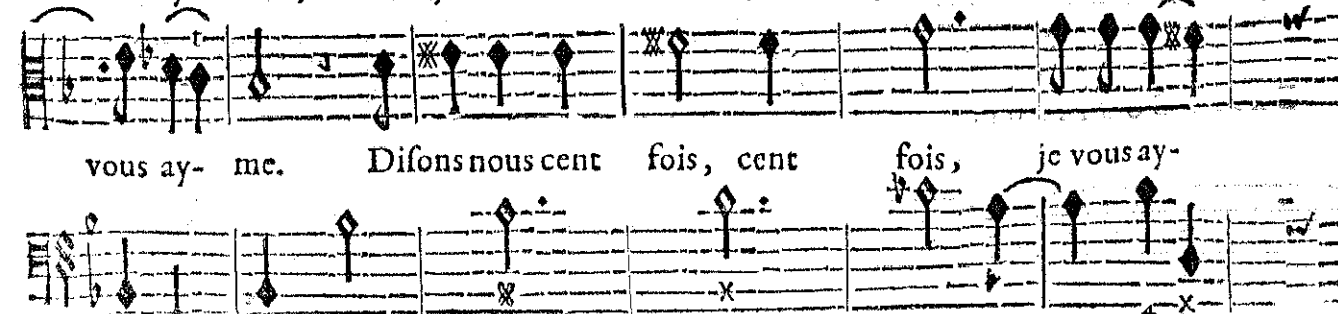


ter toujours de nouvelles douceurs, Difons nous cent fois, je vous ayme. je

BASSE-CONTINUE.



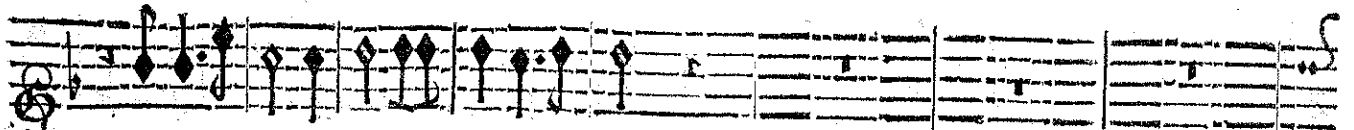
vous ay- me, je vous ayme. .ij. je vous ayme. je vous ay-



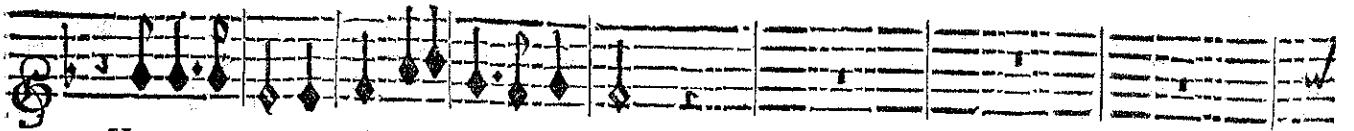
vous ay- me. Difons nous cent fois, cent fois, je vous ay-

BASSE-CONTINUE.

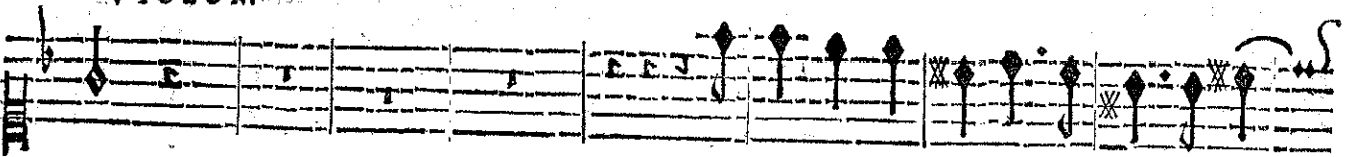
BELLEROPHON,



VIOLON.

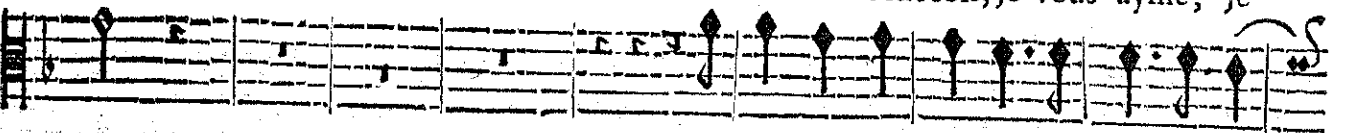


VIOLON.



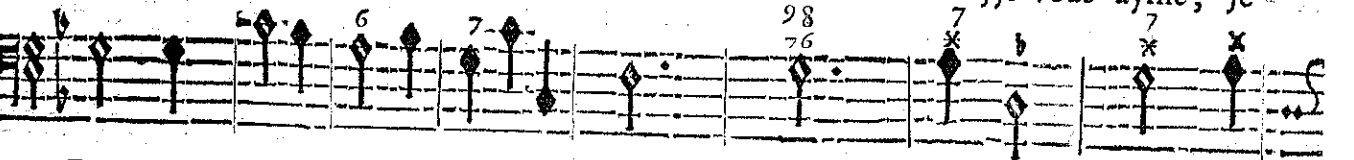
mc.

Difons nous cent fois, je vous ayme, je

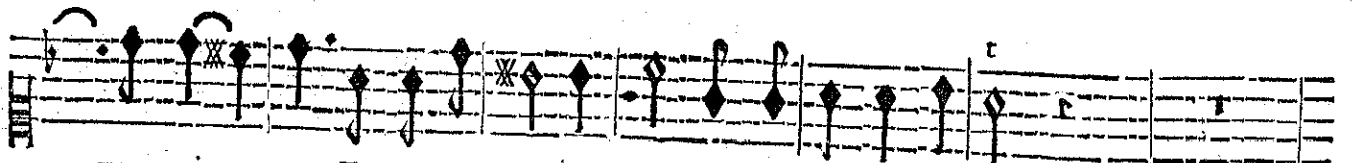
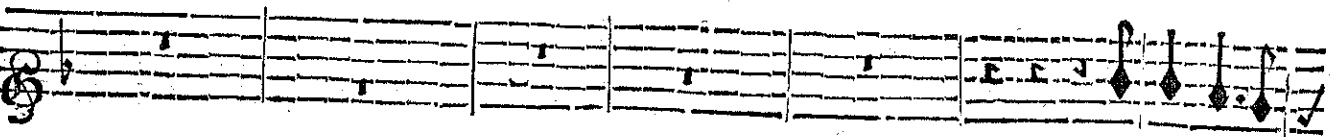
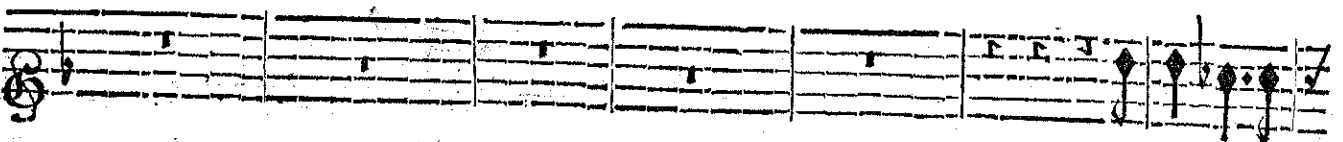
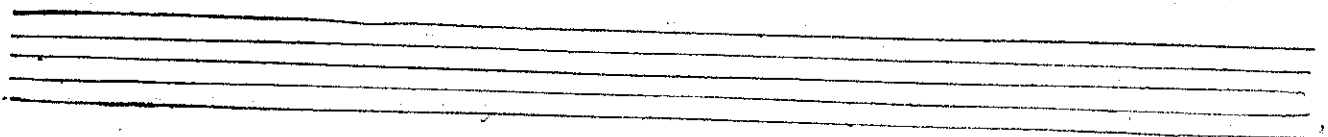


mc.

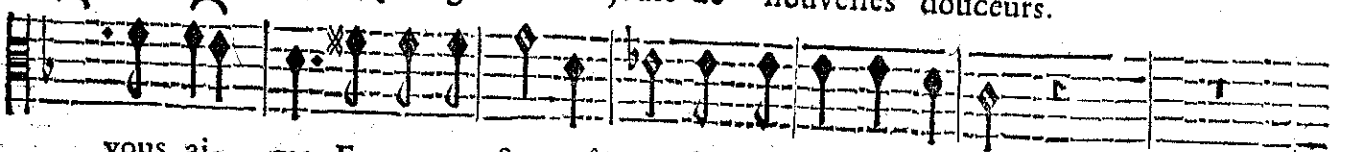
Difons nous cent fois, je vous ayme, je



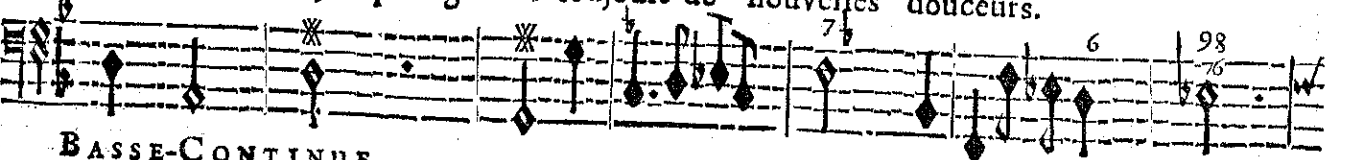
BASSE-CONTINUE.



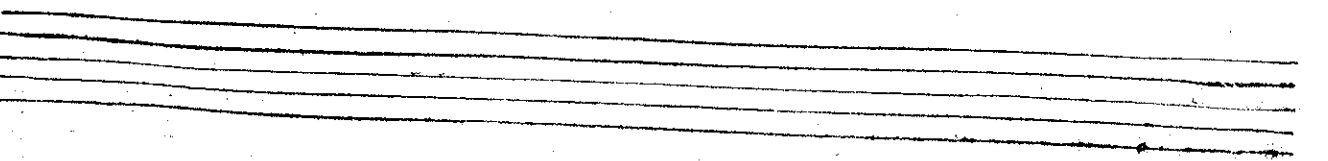
vous ai- me, Et pour gouster toujours de nouvelles douceurs.

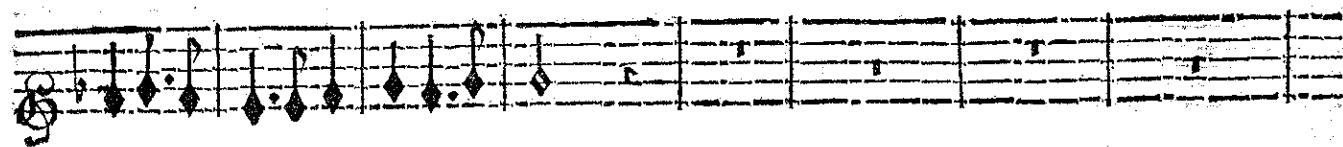
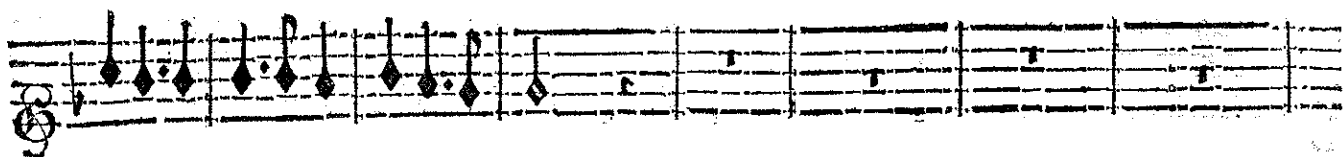


vous ai- me, Et pour gouster toujours de nouvelles douceurs.

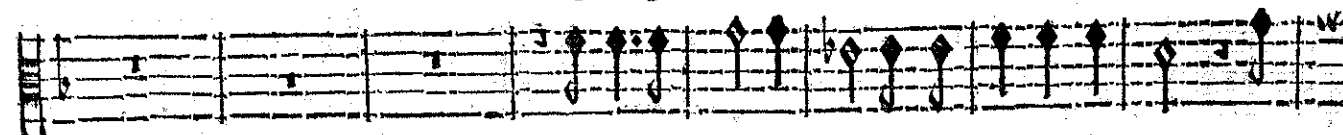


BASSE-CONTINUE.

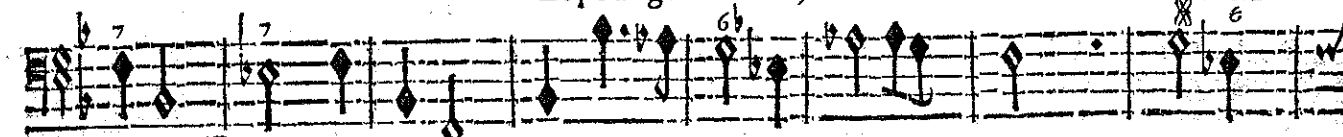




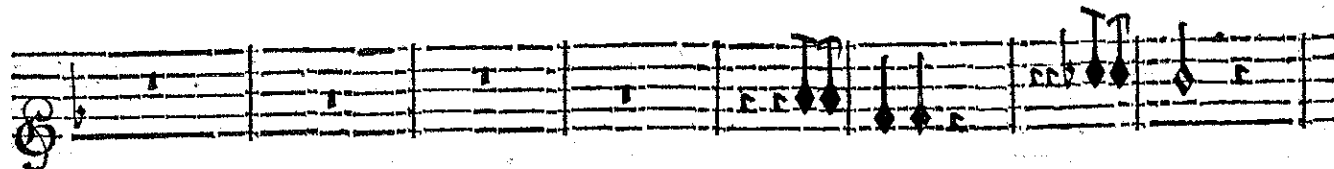
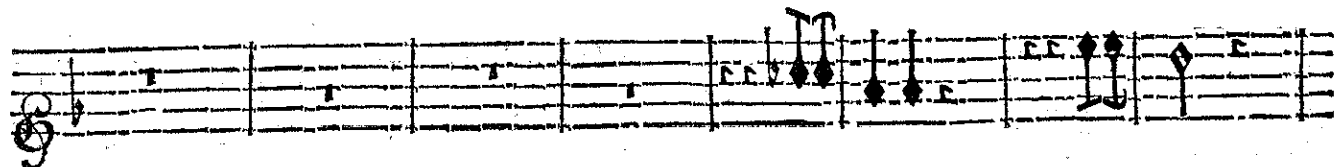
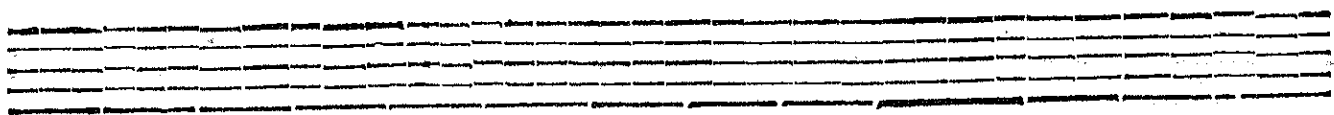
Et pour goûter toujours de nouvelles douceurs, Di-



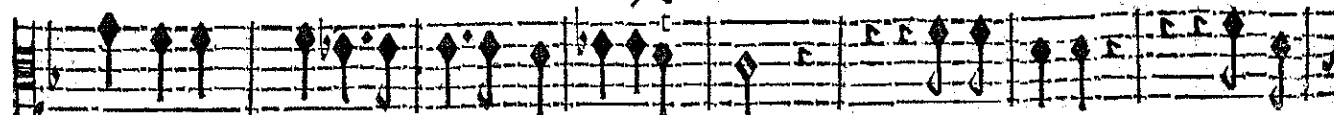
Et pour goûter toujours de nouvelles douceurs, Di-



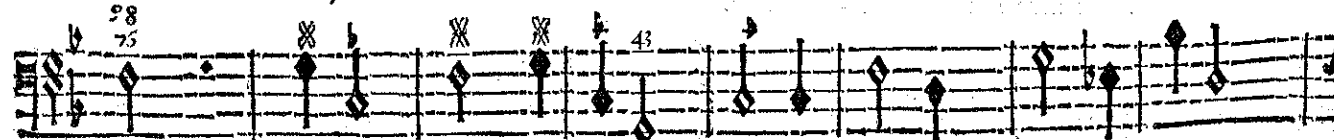
BASSE-CONTINUE.



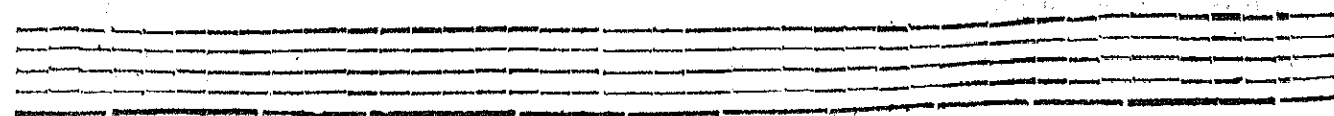
fons-nous cent fois je vous aime. je vous ai- me. je vous aime. je vous



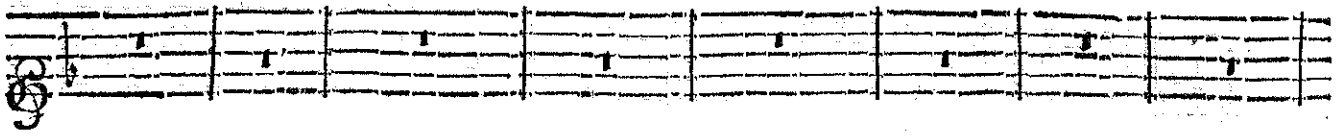
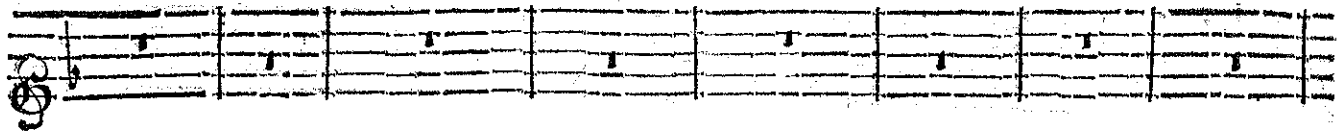
fons-nous cent fois je vous aime. je vous ai- me. je vous aime. je vous



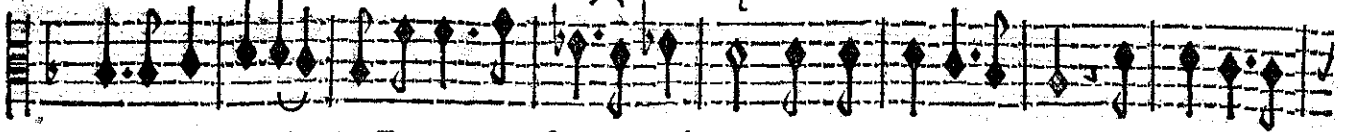
BASSE-CONTINUE.



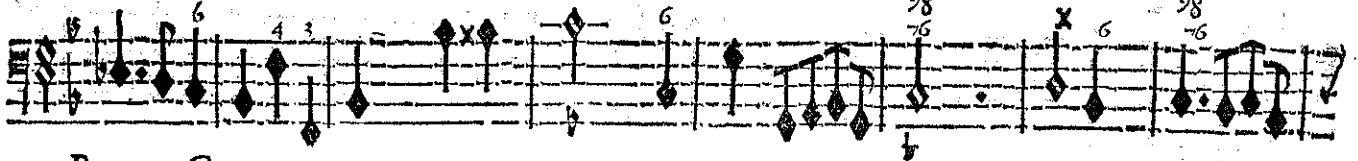
B E L L E R O P H O N ,



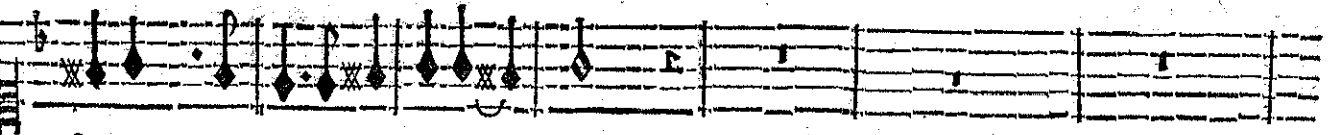
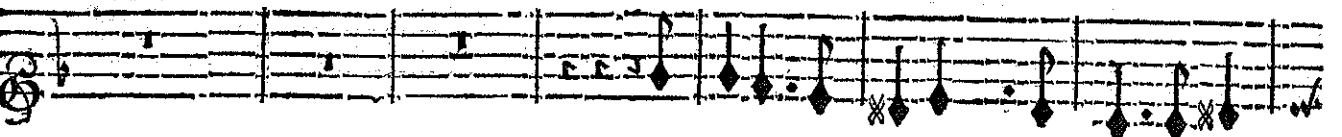
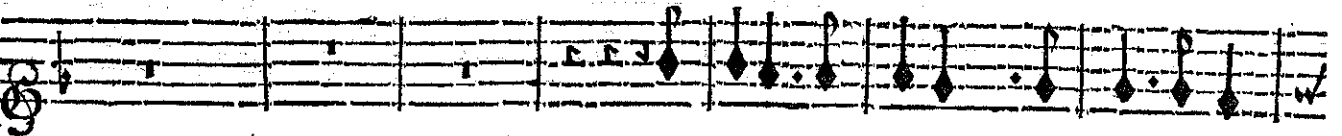
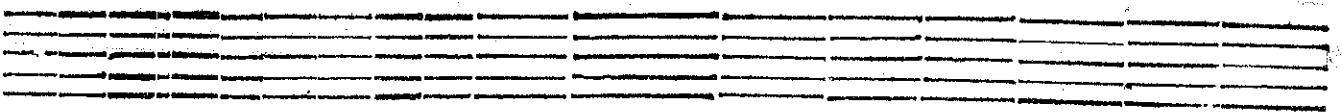
aime. je vous ai- me. Et pour goûter toujours de nouvelles douceurs, Disons-nous cent



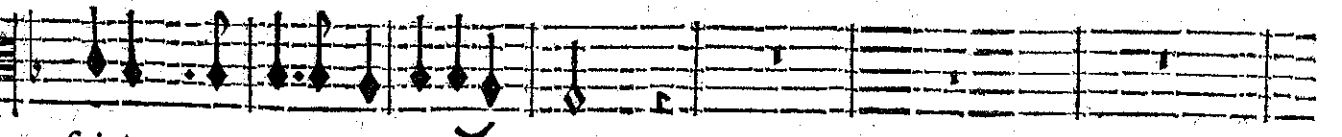
aime. je vous ai- me. Et pour goûter toujours de nouvelles douceurs, Disōs-nous cent



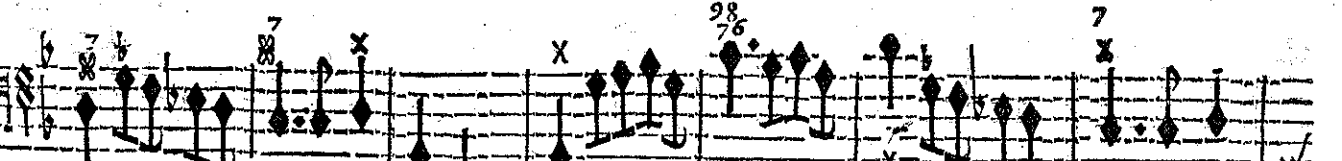
BASSE-CONTINUE.



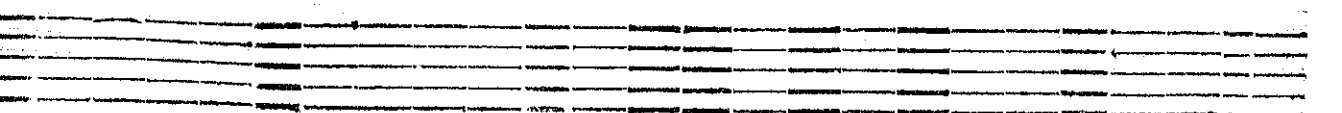
fois je vous aime. je vous ai- me.

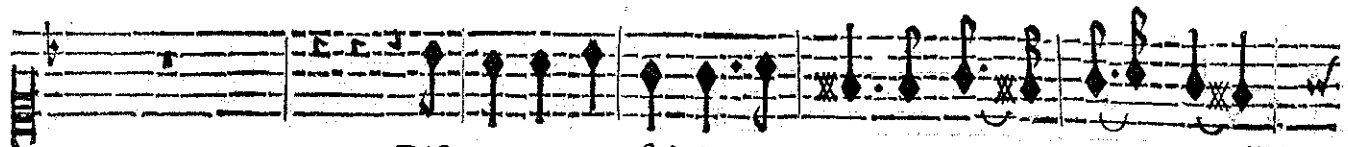
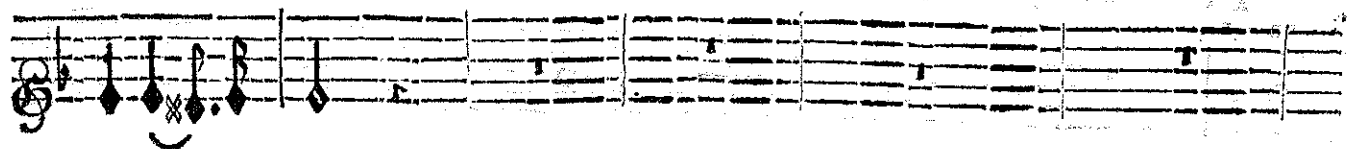
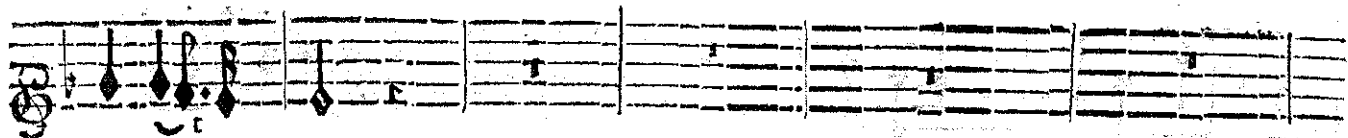


fois je vous aime je vous ai- me.



BASSE-CONTINUE.

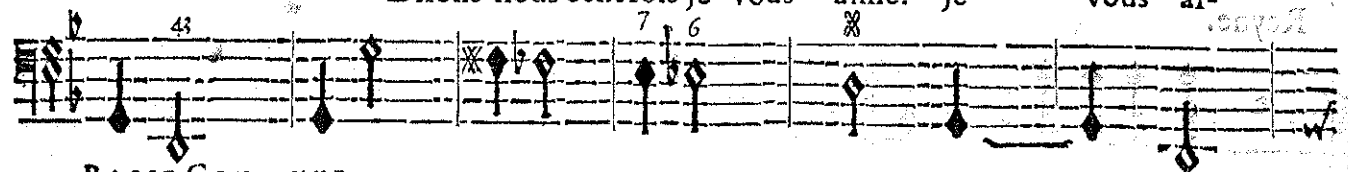




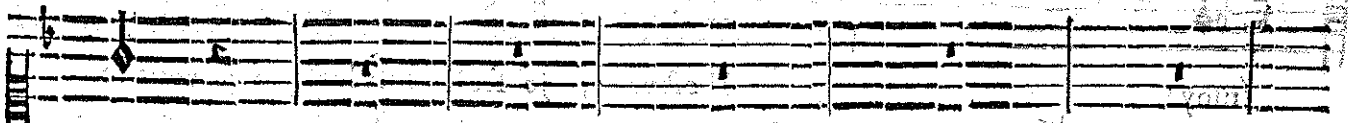
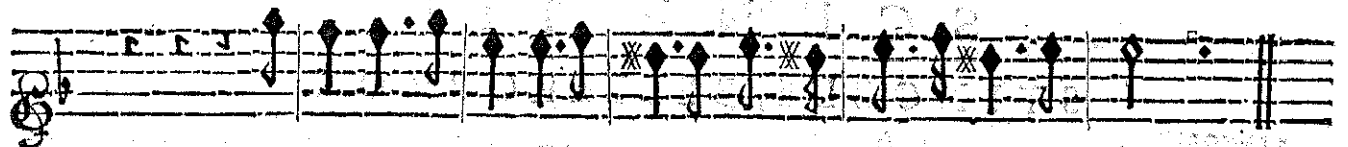
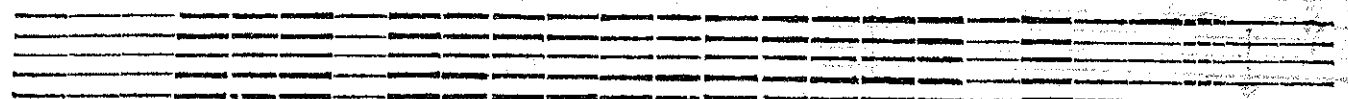
Difons-nous cent fois je vous aime. je vous ai-



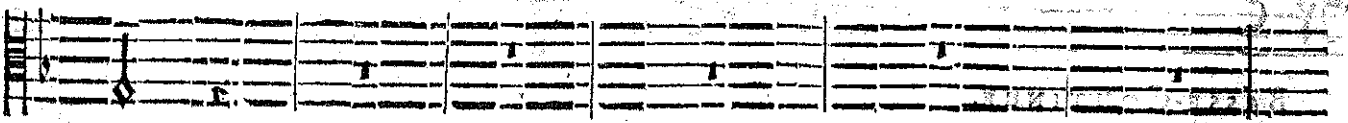
Difons-nous cent fois je vous aime. je vous ai-



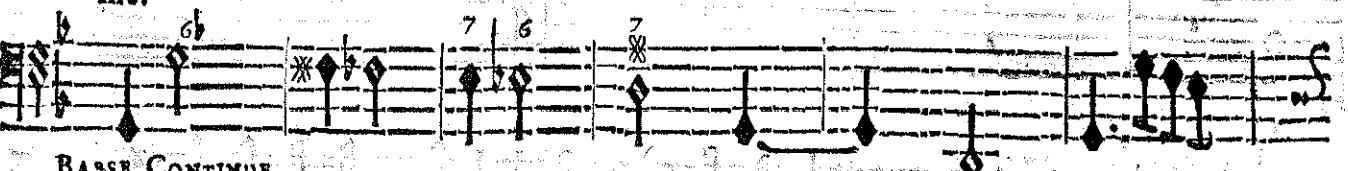
BASSE-CONTINUE.



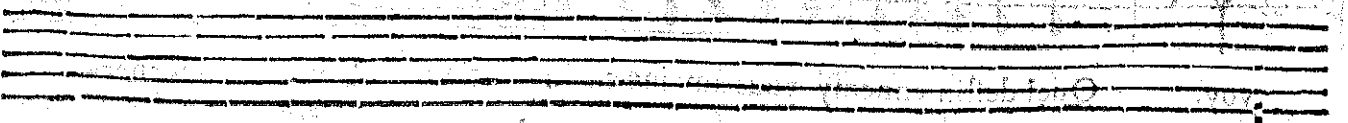
me.



me.



BASSE-CONTINUE.



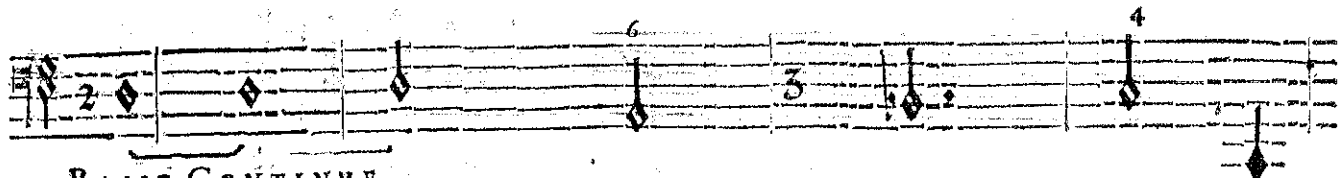
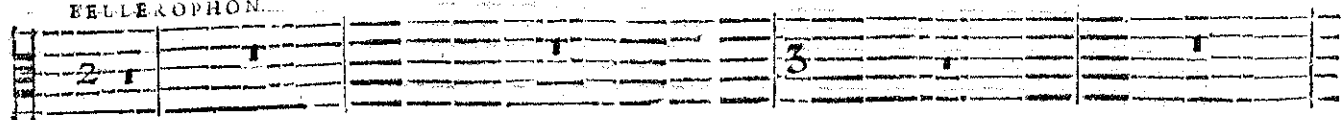
BELLEROPHON,

PHILONOE.

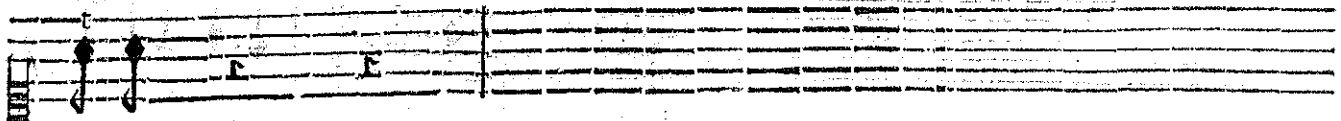


Prince, adieu, mon devoir m'appelle auprès du Roy, Je vous laisse le soin d'entretenir la

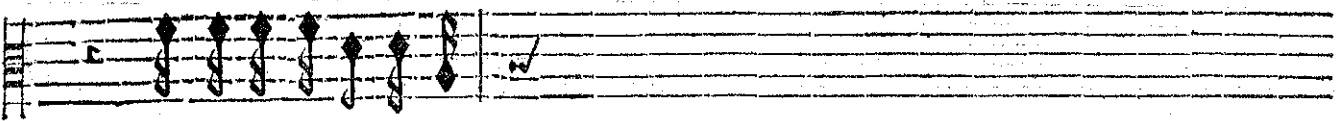
BELLEROPHON.



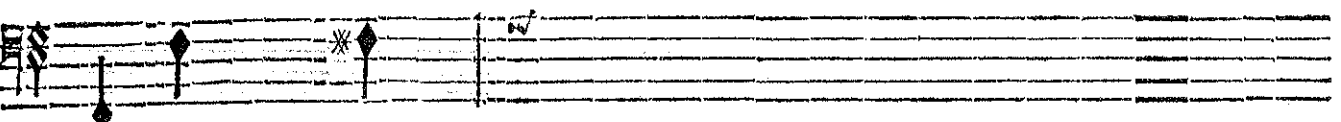
BASSE-CONTINUE.



Reyne.



Quel cruel supplice pour

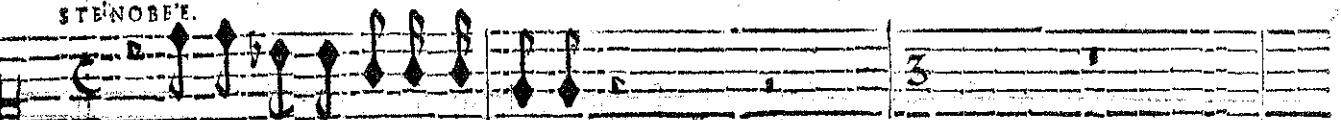


BASSE-CONTINUE.

SCENE III.

STENOBE'E, BELLEROPHON.

STENOBE'E.



MA presence icy te fait peine?

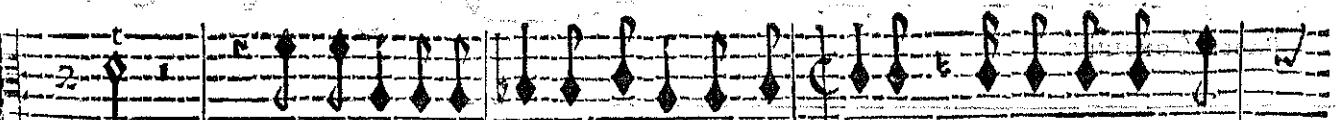
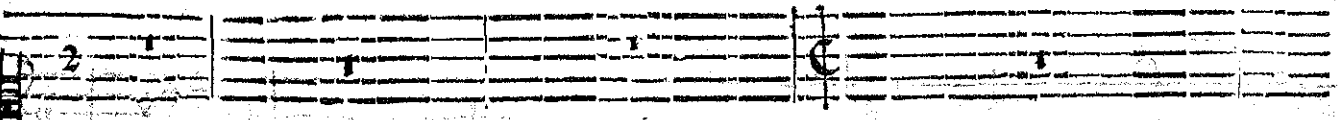


moy!

Il est vray, je fremis lorsque je vous re-

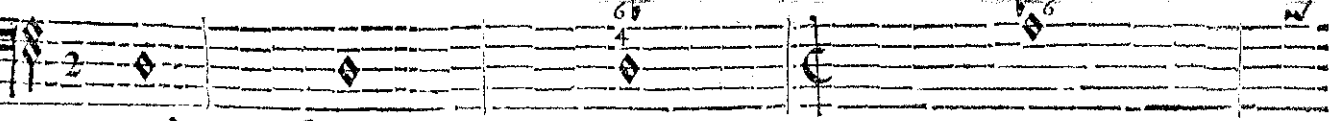


BASSE-CONTINUE.

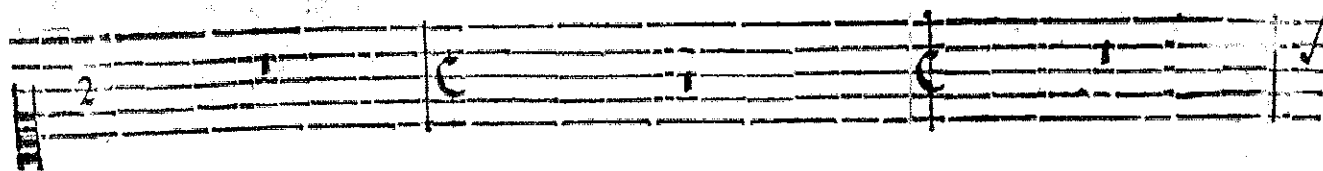


voy.

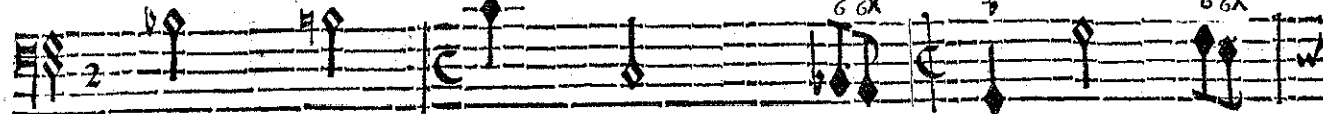
Quel destin ennemy vous amaine en Li- cie? Y venez-vous cher-



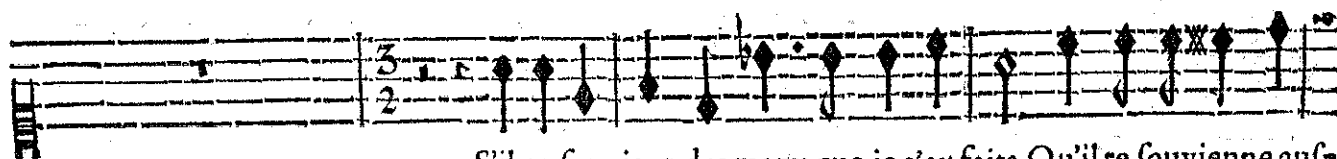
BASSE-CONTINUE.



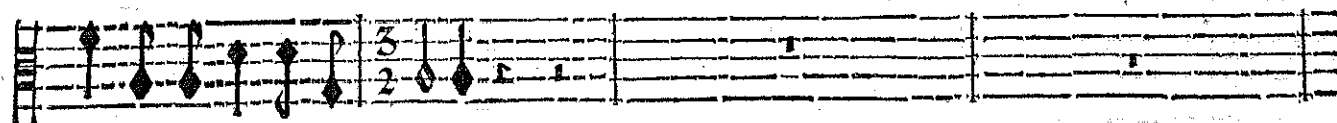
cher à troubler mon re- pos? Vous m'avez fait bannir d'Ar- gos, Ne verray-je ja-



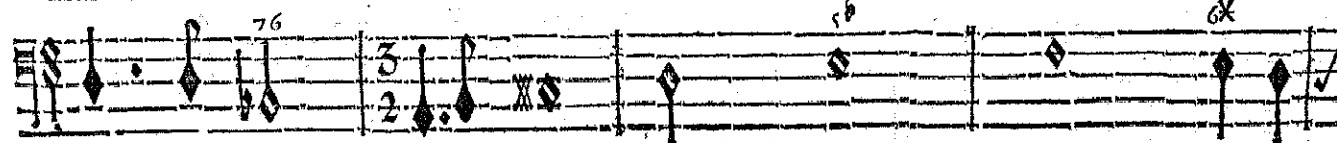
BASSE-CONTINUE.



S'il te souvient des manx que je t'ay faits, Qu'il te souviene au-



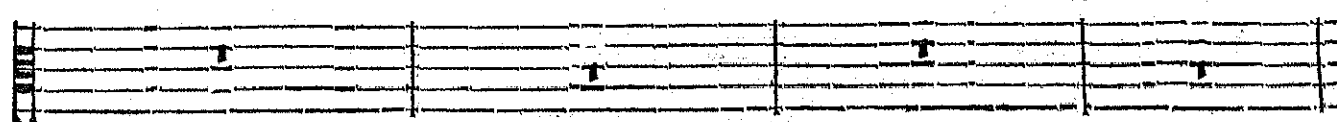
mais vostre haine adou- cie?



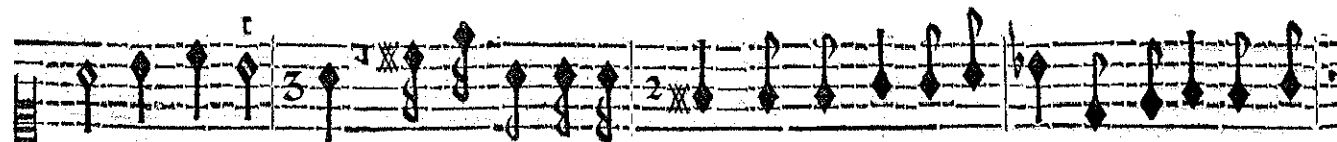
BASSE-CONTINUE.



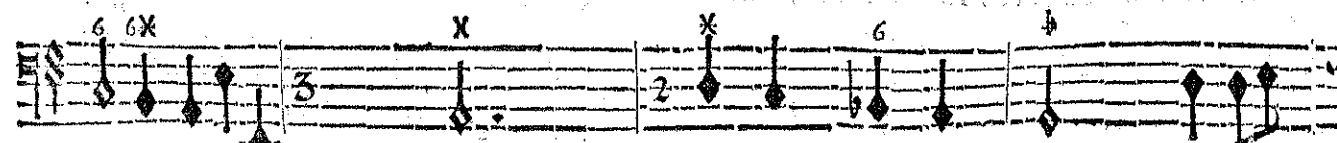
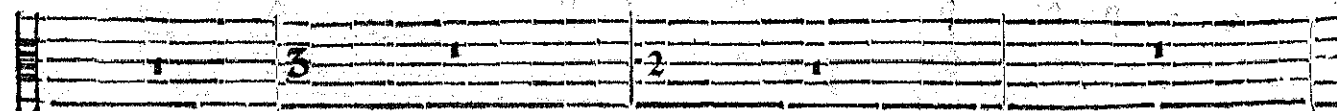
si de ma tendres- se extrême. Ne me reproche point, ingrât, que je te haïs, Ou reproche



BASSE-CONTINUE.

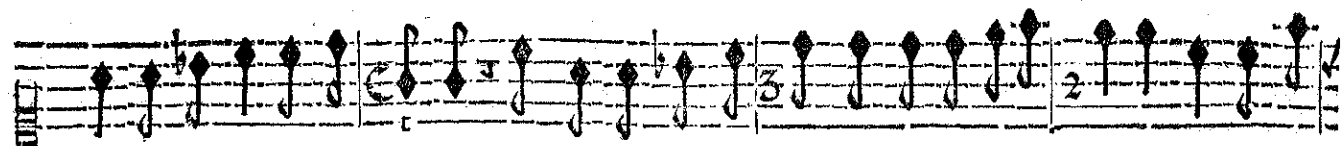


moy que je t'ay- me. J'ay tâché de te perdre, & j'ay crû le vouloir, J'ay suivy les tranf-

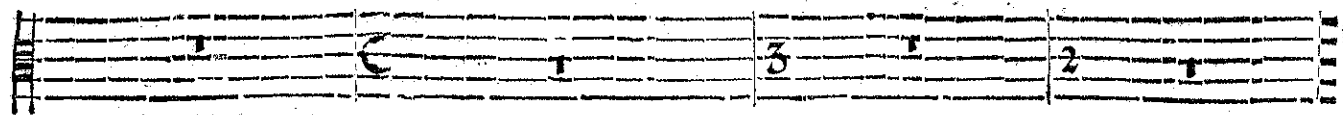


BASSE-CONTINUE.

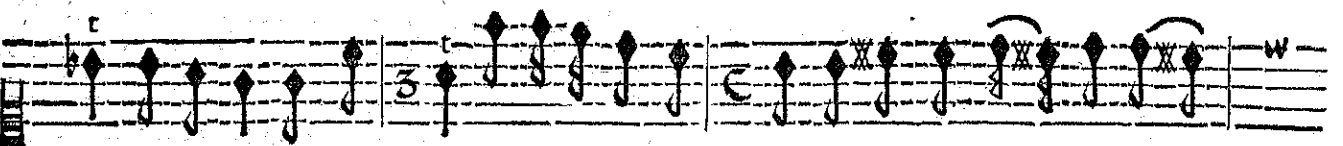
BELLEROPHON,



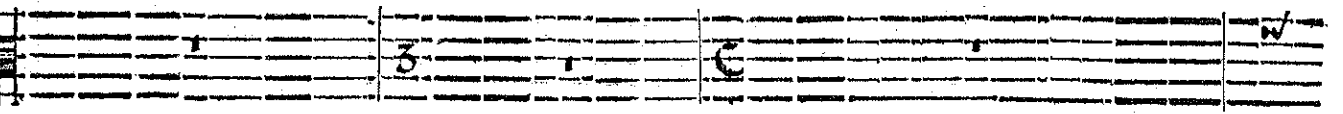
ports d'une aveugle vengeance; Mais plus à mon a-mour j'ay fait de vio- lence, Plus sur mon



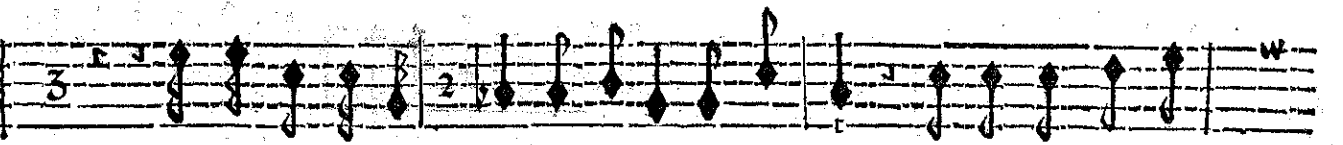
BASSE-CONTINUE.



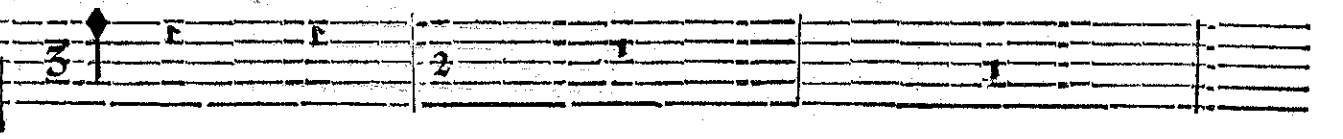
cœur il a pris de pou- voir, Et je ne t'ay ja- mais hay qu'en ap- paren-



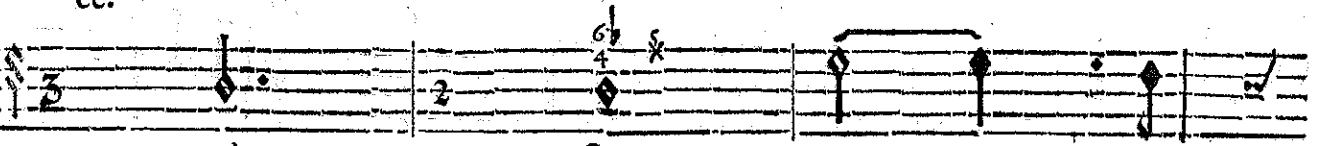
BASSE-CONTINUE.



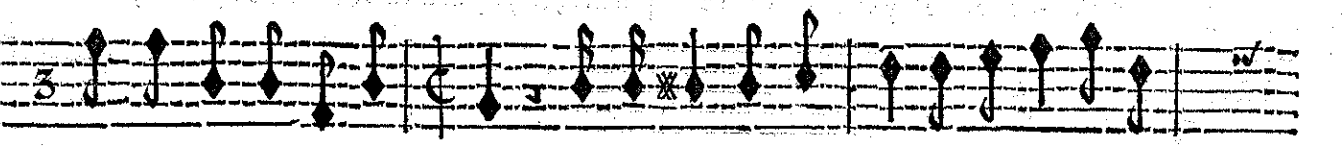
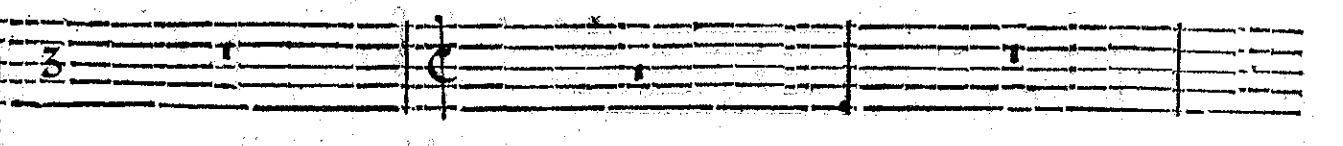
Vous m'avez sans re- lâche accablé de mal-heurs, Je n'ay point recon-



ce.



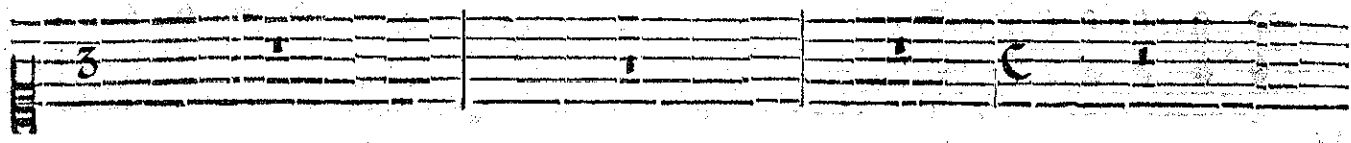
BASSE-CONTINUE.



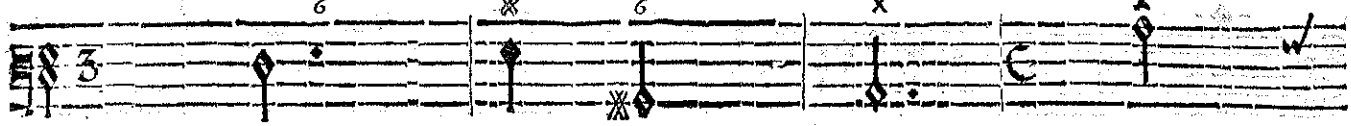
nu l'amour dans vos fu- reurs; Si l'amour quelque fois s'abandonne à la



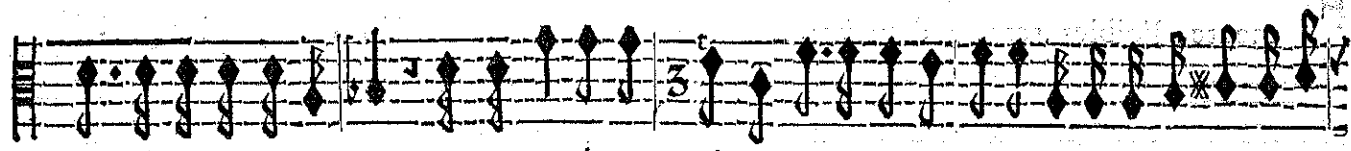
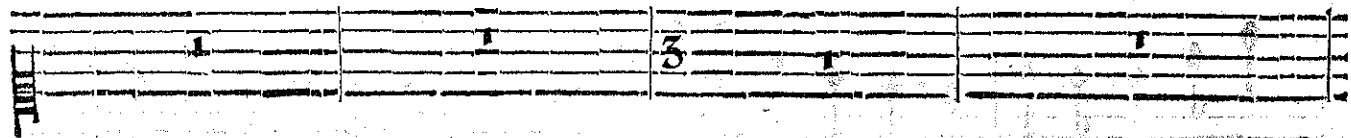
BASSE-CONTINUE.



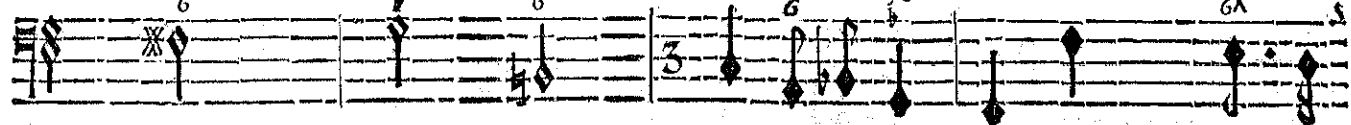
rage, Il est toujours amour, même quand il outrage. Mais vous, toujours con-



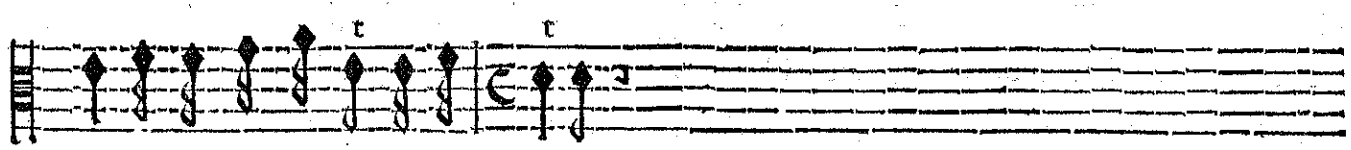
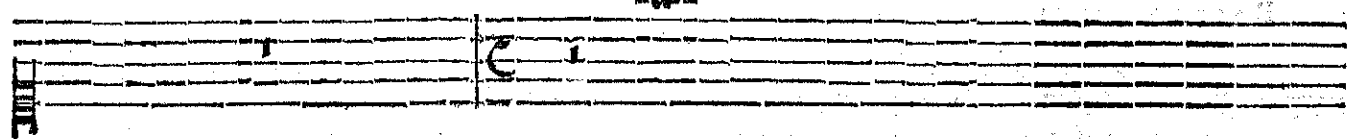
BASSE-CONTINUE.



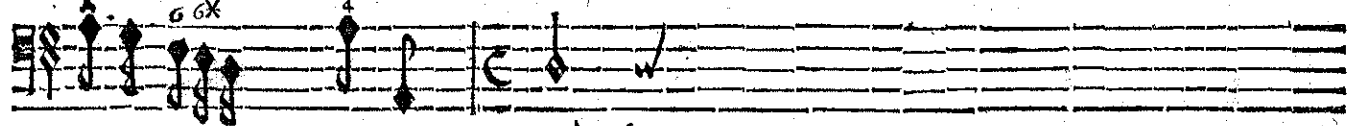
stante à me persécuter, Vous n'avez épargné ma gloire ny ma vie, Et je ne dois rien écou-



BASSE-CONTINUE.



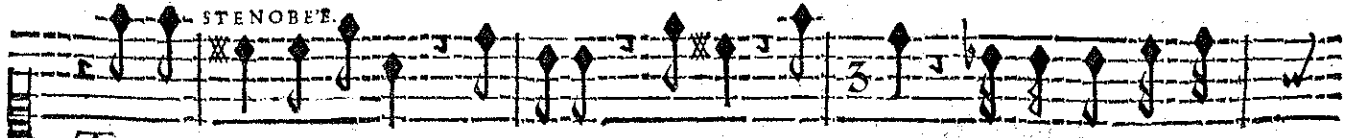
ter De ma plus mortelle ennemie.



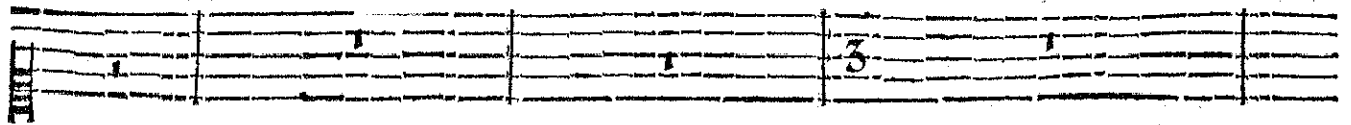
BASSE-CONTINUE.

SCENE IV.

STENOBE'E, ARGIE.



Tu me quittes, cruel, arrête. Il fuit, hélas! Mon amour voit sa

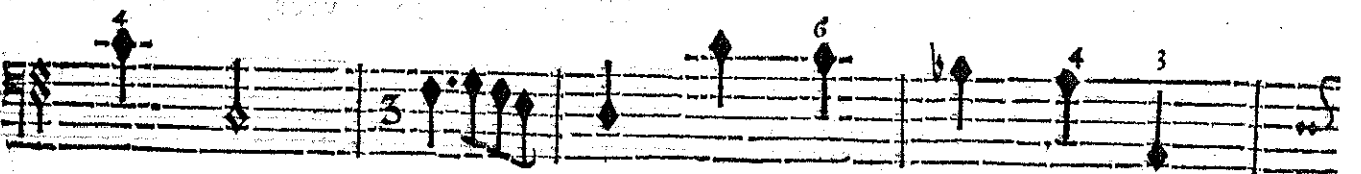
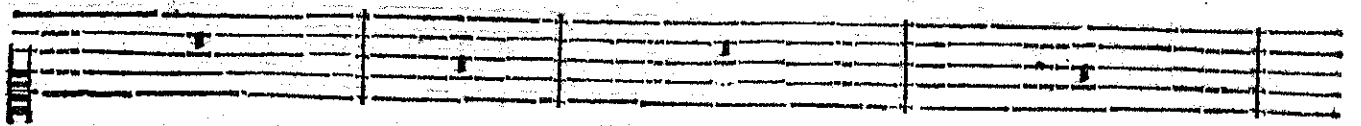


BASSE-CONTINUE.

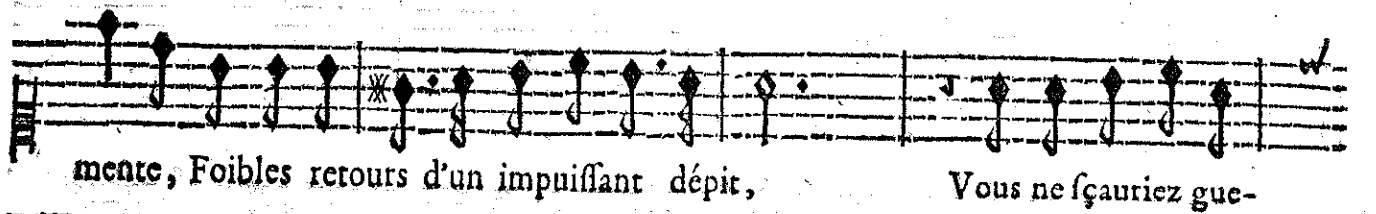
BELLEROPHON;



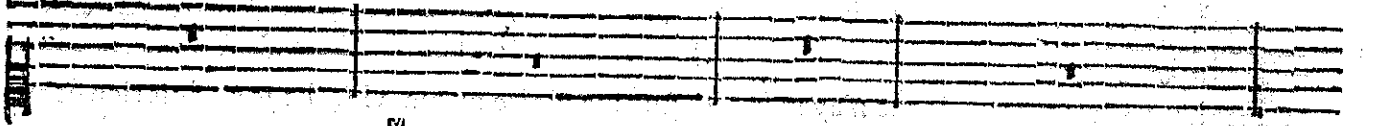
honte, &n'en profite pas. Vous ne sçauriez guerir le mal qui me tour-



BASSE-CONTINUE.



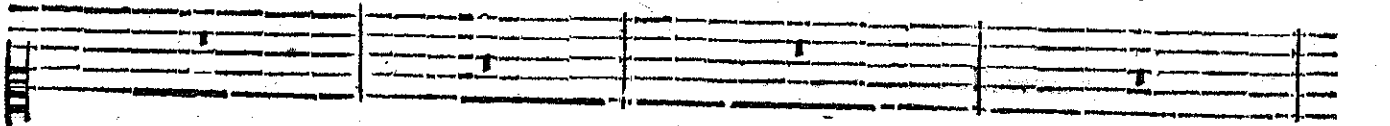
mente, Foibles retours d'un impuissant dépit, Vous ne sçauriez gue-



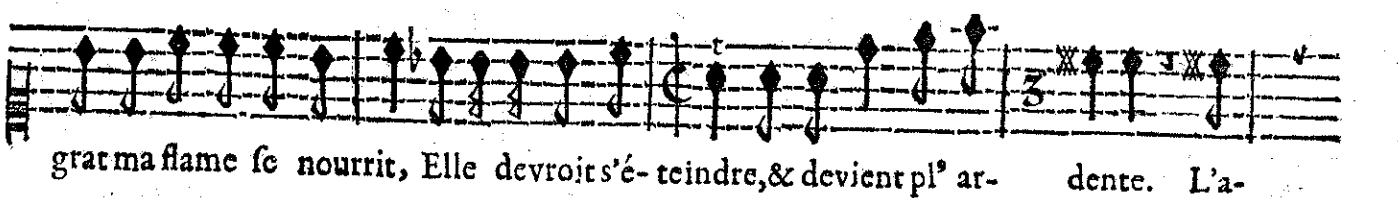
BASSE-CONTINUE.



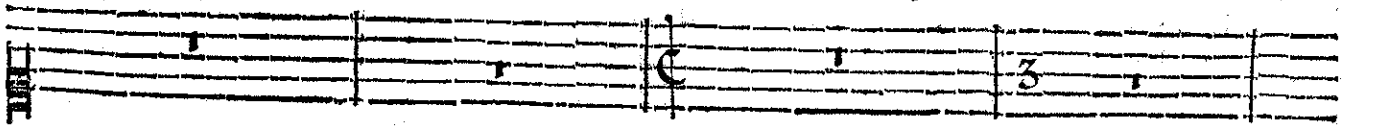
rir le mal qui me tourmente, Foibles retours d'un impuissant dépit. Des mépris d'un in-



BASSE-CONTINUE.



grat ma flame se nourrit, Elle devrait s'é-teindre, & devient pl⁹ ar- dente. L'a-



BASSE-CONTINUE.

mour trop heureux s'affoiblit, Mais l'amour mal-heureux s'augmen- te. L'amour trop heu-

BASSE-CONTINUE.

reux s'affoiblit, Mais l'amour malheureux s'augmen- te.

Quoy? vo' pourrez toujours souf-

BASSE-CONTINUE.

Non, il faut dans son sang que mon amour s'é-

frir qu'on vous brave? Qu'on vo' dé- daigne?

BASSE-CONTINUE.

teigne, Perdons tout, faisons tout pe- rir.

BASSE-CONTINUE.

BELLEROPHON,
SCENE V.

RITOURNELLE.

First system of the Ritournelle, consisting of three staves. The top staff is in treble clef with a 2/4 time signature. The middle and bottom staves are in bass clef. The music features a series of eighth and sixteenth notes, with some triplets and slurs. A 'c' time signature change is visible in the second measure of the middle staff.

BASSE-CONTINUE.

Second system of the Basse-Continue, consisting of three staves. The top staff is in treble clef. The middle and bottom staves are in bass clef. The music continues with similar rhythmic patterns, including triplets and slurs. A 'c' time signature change is visible in the second measure of the middle staff.

BASSE-CONTINUE.

Third system of the Basse-Continue, consisting of three staves. The top staff is in treble clef. The middle and bottom staves are in bass clef. The music concludes with a double bar line. A '6' time signature change is visible in the second measure of the bottom staff.

STENOBE'E, AMISODAR.

STENOBE'E.

First system of the vocal line for Stenobe'e, consisting of a single staff in treble clef. The music begins with a 'c' time signature and features a series of eighth and sixteenth notes. A 'c' time signature change is visible in the second measure.

Vous me jurez sans cesse une amour éternelle, Croiray-je Amisodar, croiray-je vos fer-

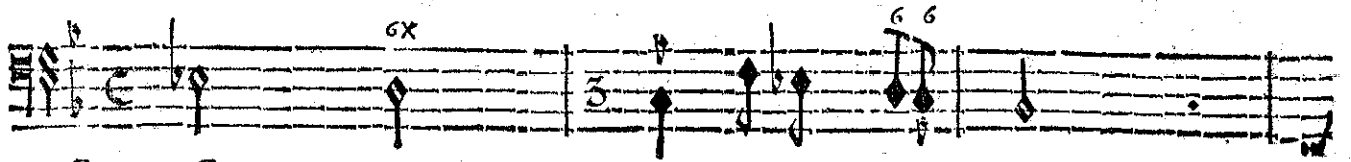
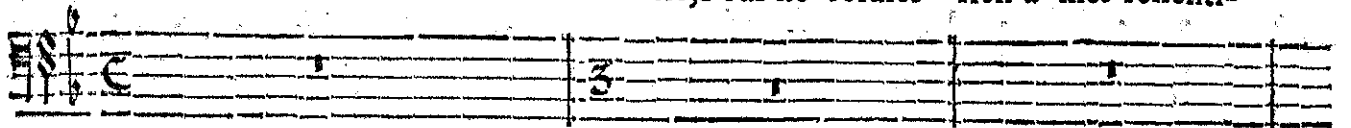
AMISODAR.

Fourth system of the Basse-Continue, consisting of three staves. The top staff is in treble clef. The middle and bottom staves are in bass clef. The music continues with similar rhythmic patterns, including triplets and slurs. A '4' time signature change is visible in the second measure of the bottom staff.

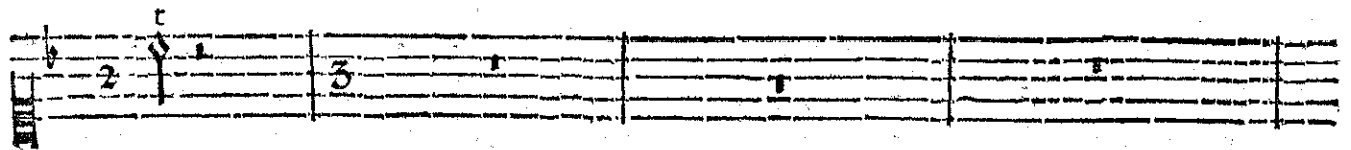
BASSE-CONTINUE.



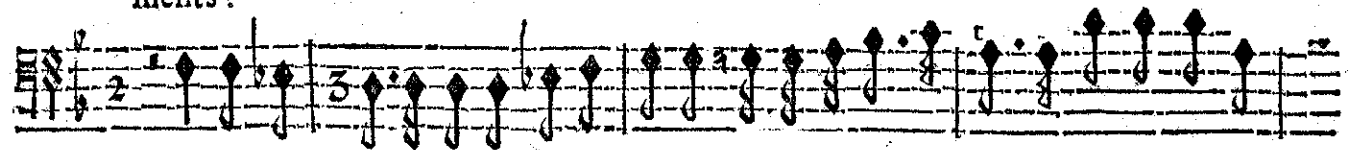
ments? Me ferez-vous assez fi- delle, Pour ne refuser rien à mes ressenti-



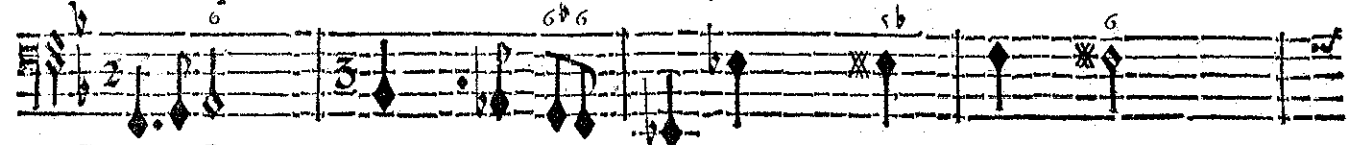
BASSE-CONTINUE.



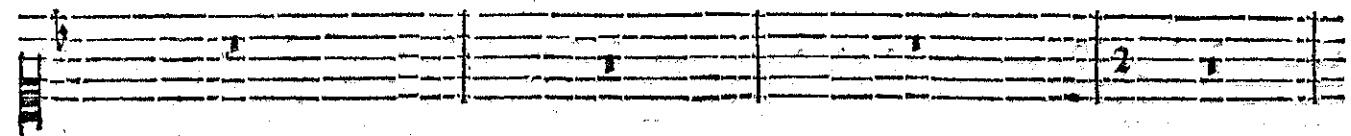
ments?



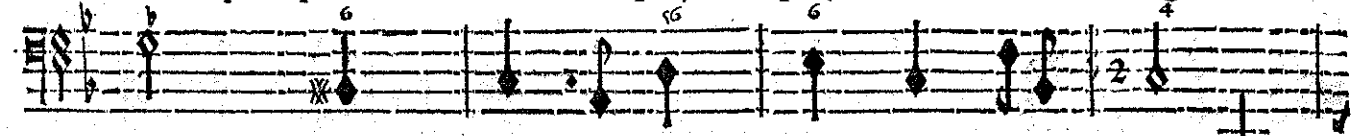
Lorsque l'amour vous asservit mon ame, Votre insensible cœur devoit se conten-



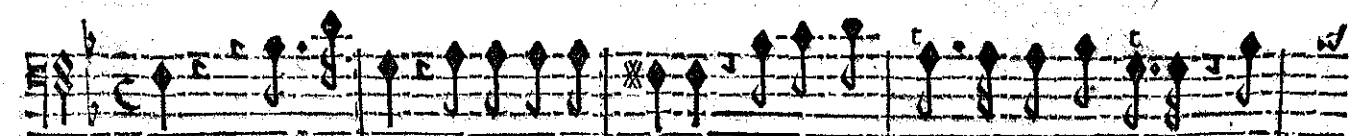
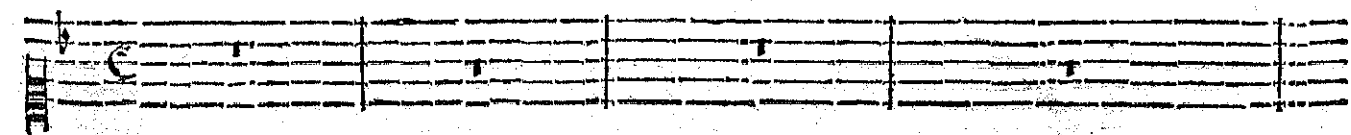
BASSE-CONTINUE.



ter, De ne pas répondre à ma flame? Pourquoi Pourquoi me faire encor l'ou- trage d'en dou-



BASSE-CONTINUE.

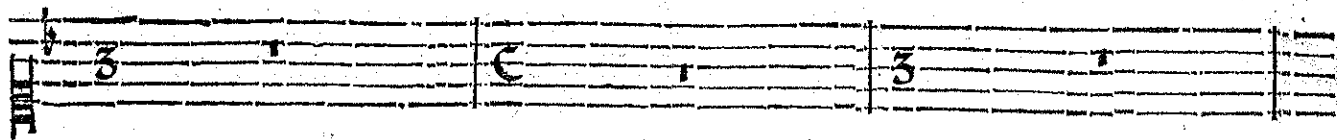


ter? Vos mépris, votre indifférence, Me touche moins que cette offense. Je

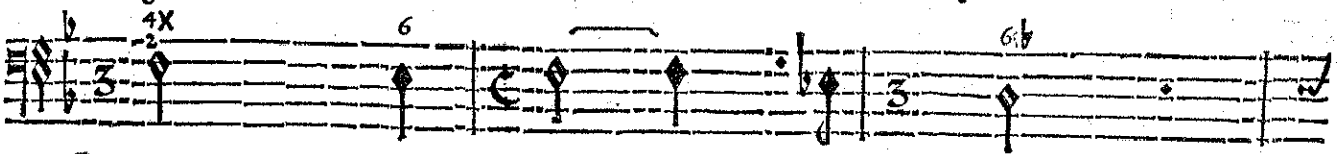


BASSE-CONTINUE.

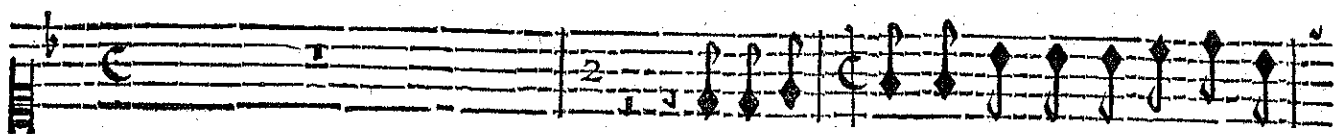
BELLEROPHON,



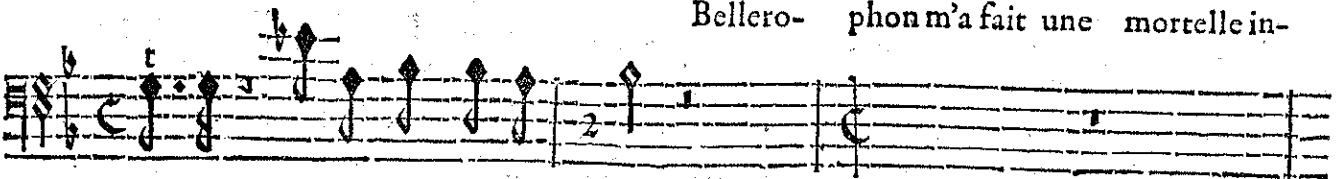
meurs pour vos divins ap- pas, Et viens vous deman- der pour toute recom-



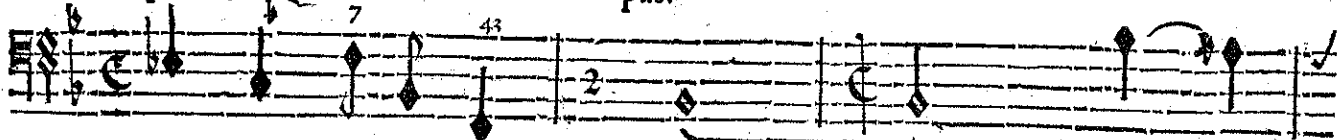
BASSE-CONTINUE.



Bellero- phon m'a fait une mortelle in-



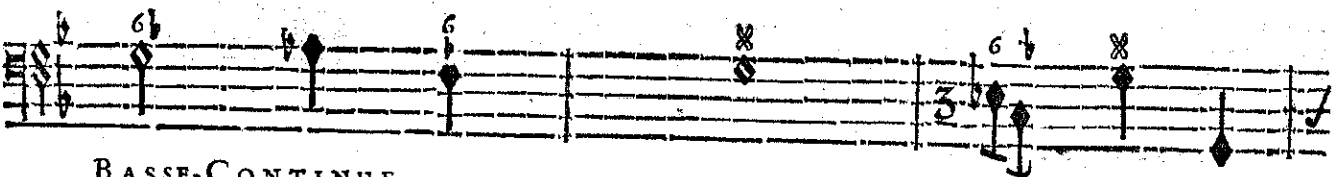
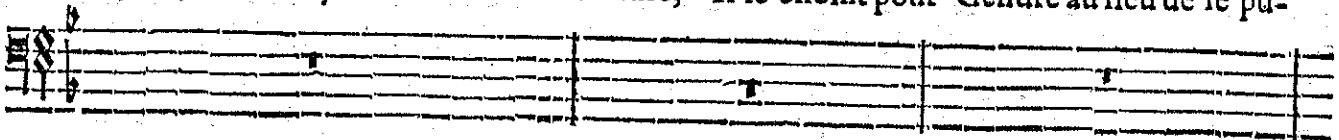
penſe, Que vous n'en doutiez pas.



BASSE-CONTINUE.



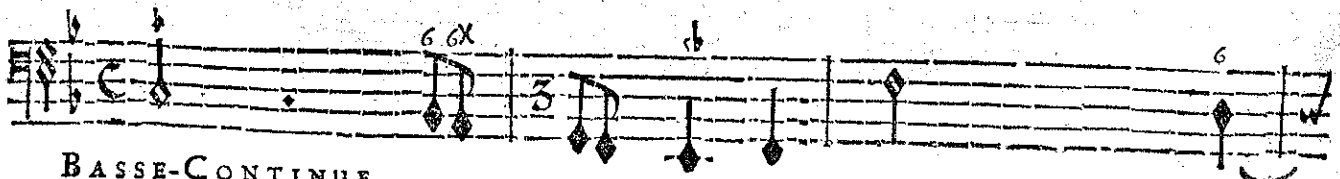
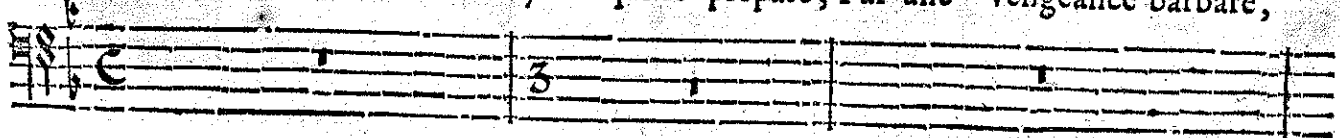
jure, Le Roy la connoist & l'en- dure, Il le choiſit pour Gendre au lieu de le pu-



BASSE-CONTINUE.



nir? Troublons Troublons l'Hymen qui ſe prepare, Par une vengeance barbare,



BASSE-CONTINUE.

Dont le seul souvenir Fasse trembler tout l'ave- nir.

Je

BASSE-CONTINUE.

puis de la nuit infer- nale, Faire sortir un Monstre furieux:

BASSE-CONTINUE.

Mais vous-mesme tremblez d'exercer en ces lieux, Une vengeance si fa-

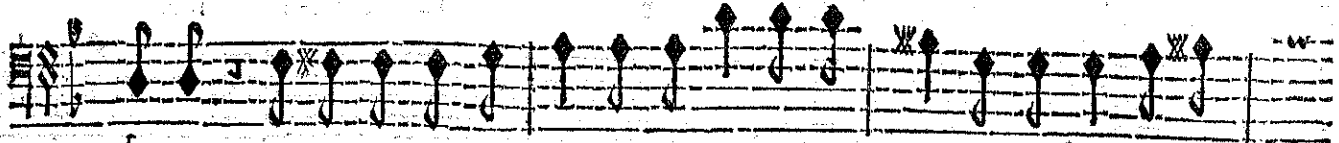
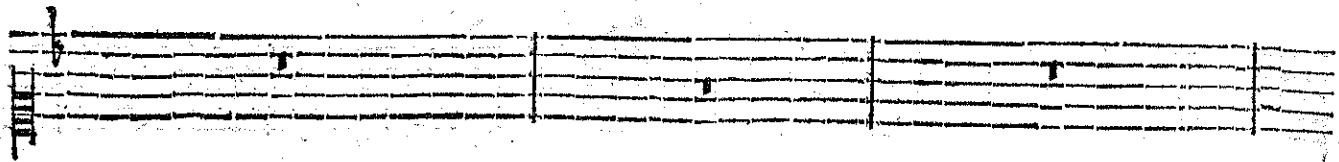
BASSE-CONTINUE.

rale, Preparez-vous à voir nos Peuples allar- mez, Et nos Villes trem-

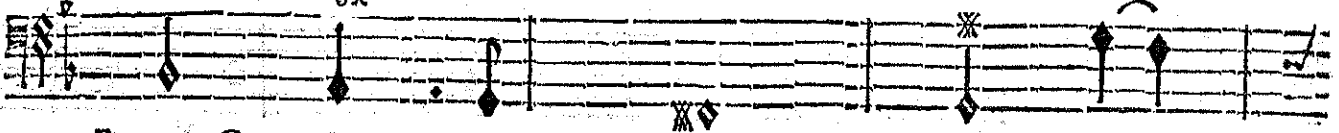
BASSE-CONTINUE.

e

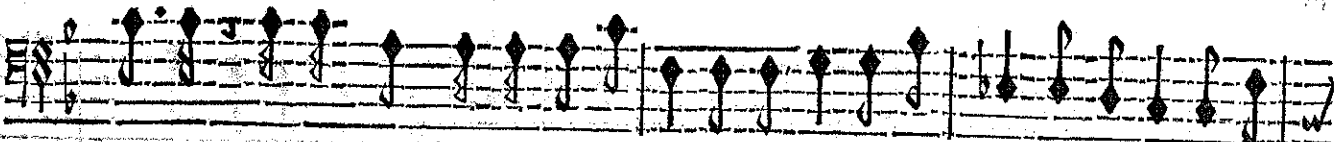
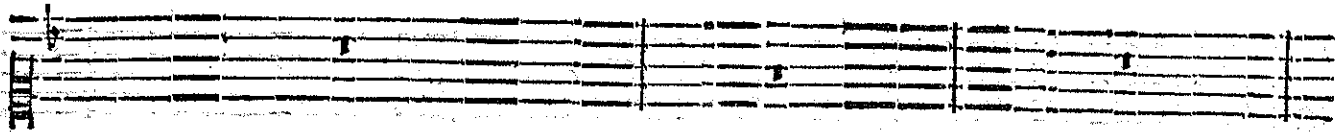
BELLEROPHON,



blantes, Le Monstre couvri- ra de torrents enfla- mez, Nos Campagnes fu-



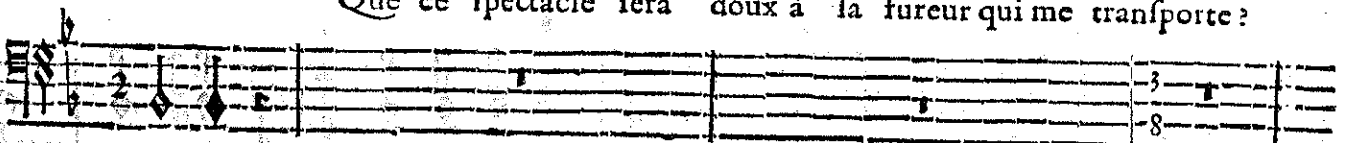
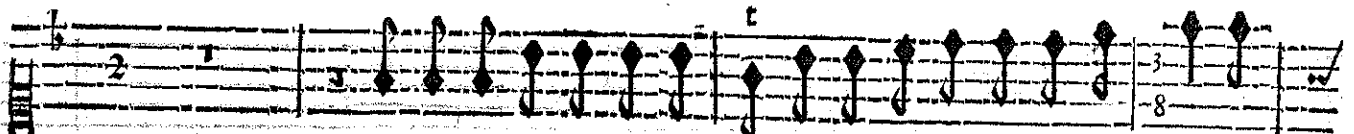
BASSE-CONTINUE.



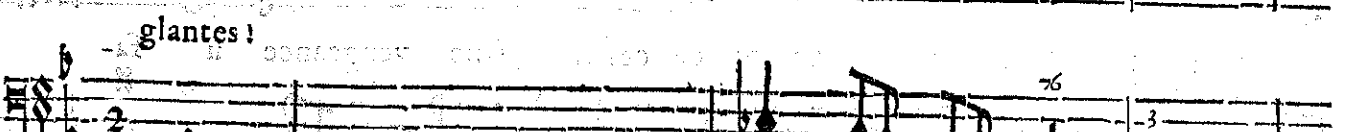
mantes, Et nos champs ne feront semer Que des restes af- freux de victimes fan-



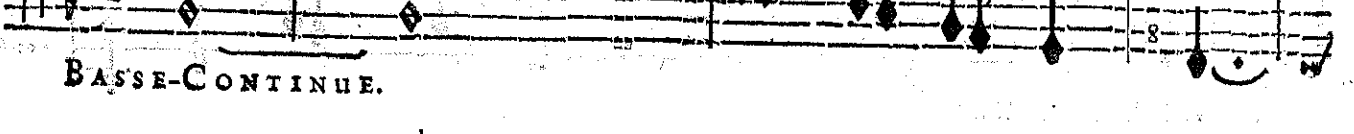
BASSE-CONTINUE.



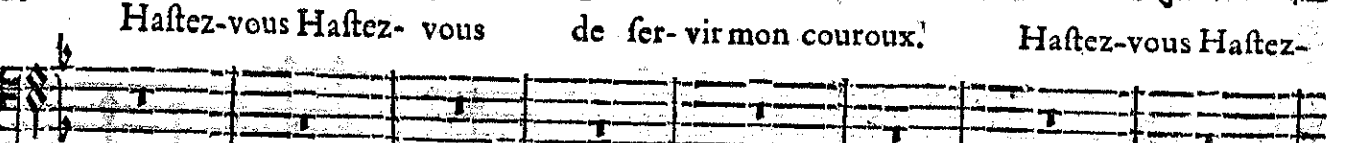
Que ce spectacle fera doux à la fureur qui me transporte?



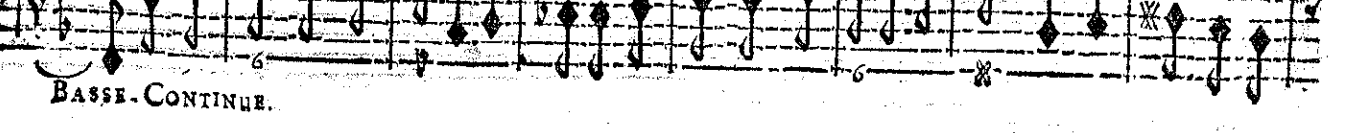
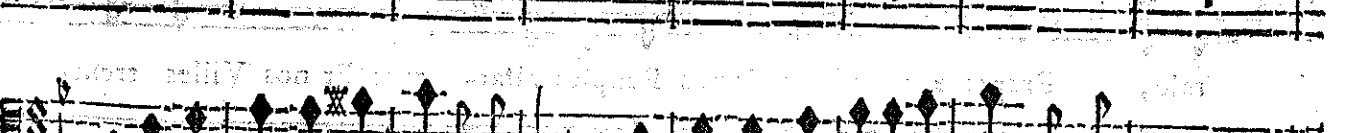
glantes!



BASSE-CONTINUE.



Haftez-vous Haftez- vous de ser- vir mon couroux! Haftez-vous Haftez-



BASSE-CONTINUE.

vous de servir mon couroux. Hastez-vous Hastez-vous de servir mon couroux. Hastez-

BASSE-CONTINUE.

vous Hastez-vous Hastez-vous Hastez-vous, Faites ouvrir la terre & que le Monstre en sorte ?

BASSE-CONTINUE.

Hastez-vous Hastez-vous de servir mon couroux. Hastez-vous Hastez-vous de ser-

BASSE-CONTINUE.

vir mon couroux. Hastez-vous Hastez-vous de servir mon couroux. Hastez-vous Hastez-

BASSE-CONTINUE.

BELLEROPHON,

vous. Hâtez- vous. Hâtez- vous.

Jusqu'au fond des En- fers je vais me faire en-

BASSE-CONTINUE.

rendre? Fuyez, Reine fuyez, Vos yeux seroient trop effrayez, De l'horreur qu'en ces

BASSE-CONTINUE.

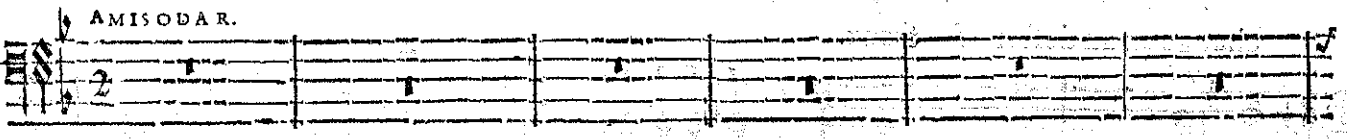
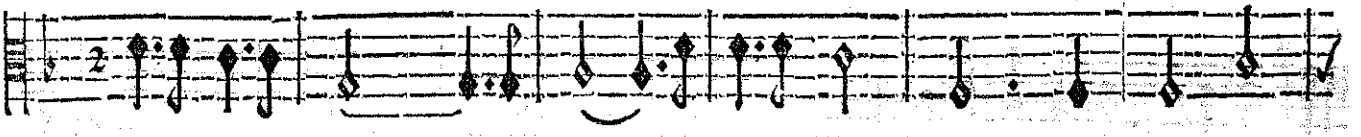
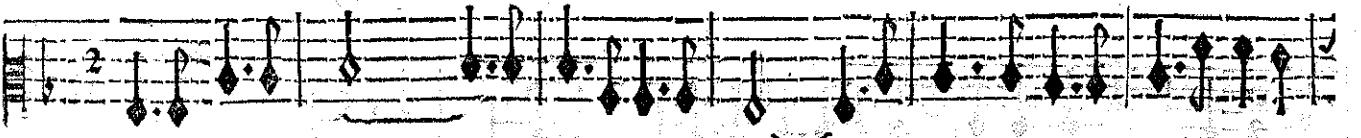
lieux mes charmes vont répan- dre.

BASSE-CONTINUE.

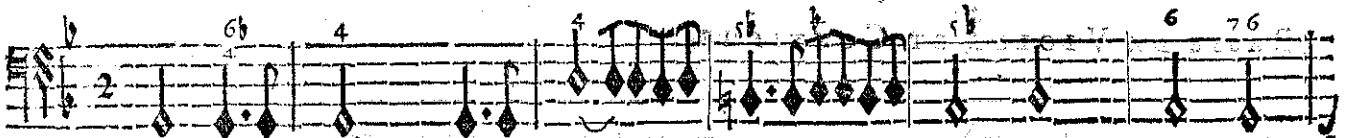
TRAGÉDIE.
SCÈNE VI.
AMISODAR seul.



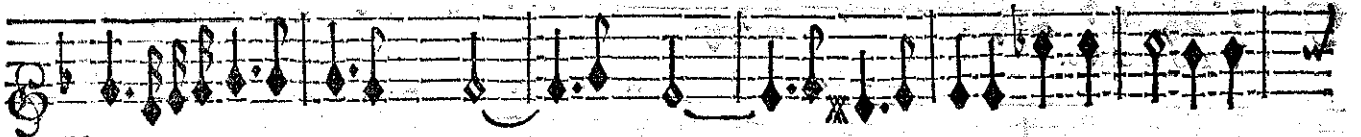
VIOLONS.



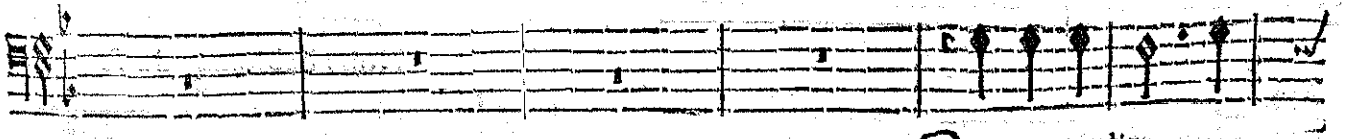
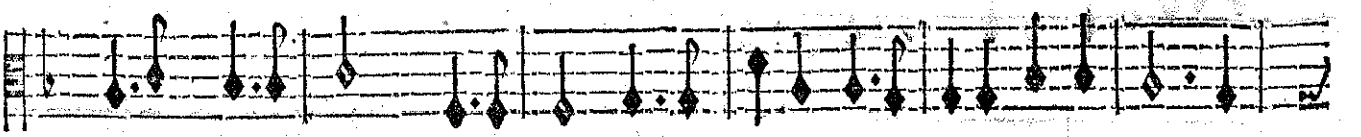
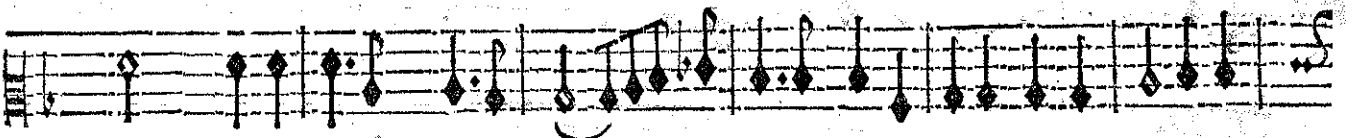
AMISODAR.



BASSE DE VIOLON ET CONTINUE.



VIOLONS.



Que ce jardin ce



BASSE DE VIOLON ET CONTINUE.

BELLEROPHON,

Musical notation for Violons, first system. It consists of a treble clef staff and a bass clef staff. The time signature is 3/2. The music features a series of eighth notes in the treble and sixteenth notes in the bass. A double bar line is present after the first measure. A fermata is placed over the final note of the first measure in the bass staff.

VIOLONS.

Musical notation for Violons, second system. It consists of a treble clef staff and a bass clef staff. The time signature is 3/2. The music continues with eighth and sixteenth notes. A double bar line is present after the first measure. A fermata is placed over the final note of the first measure in the bass staff.

Musical notation for Violons, third system. It consists of a treble clef staff and a bass clef staff. The time signature is 3/2. The music continues with eighth and sixteenth notes. A double bar line is present after the first measure. A fermata is placed over the final note of the first measure in the bass staff.

Musical notation for Violons, fourth system. It consists of a treble clef staff and a bass clef staff. The time signature is 3/2. The music continues with eighth and sixteenth notes. A double bar line is present after the first measure. A fermata is placed over the final note of the first measure in the bass staff.

Musical notation for Basses de Violon et Continues, first system. It consists of a treble clef staff and a bass clef staff. The time signature is 3/2. The music is mostly rests, with some notes appearing in the final measures. A double bar line is present after the first measure. A fermata is placed over the final note of the first measure in the bass staff.

change en un desert af- freux.

Musical notation for Basses de Violon et Continues, second system. It consists of a treble clef staff and a bass clef staff. The time signature is 3/2. The music features eighth notes in the treble and sixteenth notes in the bass. A double bar line is present after the first measure. A fermata is placed over the final note of the first measure in the bass staff.

BASSE DE VIOLON ET CONTINUE.

Musical notation for Violons, fifth system. It consists of a treble clef staff and a bass clef staff. The time signature is 3/2. The music features eighth notes in the treble and sixteenth notes in the bass. A double bar line is present after the first measure. A fermata is placed over the final note of the first measure in the bass staff.

VIOLONS.

Musical notation for Violons, sixth system. It consists of a treble clef staff and a bass clef staff. The time signature is 3/2. The music features eighth notes in the treble and sixteenth notes in the bass. A double bar line is present after the first measure. A fermata is placed over the final note of the first measure in the bass staff.

Musical notation for Violons, seventh system. It consists of a treble clef staff and a bass clef staff. The time signature is 3/2. The music features eighth notes in the treble and sixteenth notes in the bass. A double bar line is present after the first measure. A fermata is placed over the final note of the first measure in the bass staff.

Musical notation for Violons, eighth system. It consists of a treble clef staff and a bass clef staff. The time signature is 3/2. The music features eighth notes in the treble and sixteenth notes in the bass. A double bar line is present after the first measure. A fermata is placed over the final note of the first measure in the bass staff.

Musical notation for Basses de Violon et Continues, third system. It consists of a treble clef staff and a bass clef staff. The time signature is 3/2. The music is mostly rests, with some notes appearing in the final measures. A double bar line is present after the first measure. A fermata is placed over the final note of the first measure in the bass staff.

Noirs habitans du se-

Musical notation for Basses de Violon et Continues, fourth system. It consists of a treble clef staff and a bass clef staff. The time signature is 3/2. The music features eighth notes in the treble and sixteenth notes in the bass. A double bar line is present after the first measure. A fermata is placed over the final note of the first measure in the bass staff.

BASSE DE VIOLON ET CONTINUE.

Musical score for Violons, first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a minor key and features a series of descending eighth notes in the treble and a corresponding bass line.

Musical score for Violons, second system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with descending eighth notes and some rests.

jour tenebreux, Pour m'écouter dans vos demeures sombres Redou-

Musical score for Basses de Violon et Continues, first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a minor key and features a series of descending eighth notes in the treble and a corresponding bass line. There are some rests and a 7/6 time signature change.

BASSE DE VIOLON ET CONTINUE.

Musical score for Violons, third system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with descending eighth notes and some rests.

Musical score for Violons, fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with descending eighth notes and some rests.

blez, s'il se peut le silence des ombres; Et vous à me servir employez tant de

Musical score for Basses de Violon et Continues, second system. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a minor key and features a series of descending eighth notes in the treble and a corresponding bass line. There are some rests and a 6/4 time signature change.

BASSE-CONTINUE.

BELLEROPHON,

Musical staff for Violons, first system. It contains two staves: a treble clef staff and an alto clef staff. The music consists of a series of eighth notes and quarter notes, with some rests.

VIOLONS.

Musical staff for Violons, second system. It contains two staves: a treble clef staff and an alto clef staff. The music continues with eighth and quarter notes.

Musical staff for Violons, third system. It contains two staves: a treble clef staff and an alto clef staff. The music continues with eighth and quarter notes.

Musical staff for Violons, fourth system. It contains two staves: a treble clef staff and an alto clef staff. The music continues with eighth and quarter notes.

Musical staff for Violons, fifth system. It contains two staves: a treble clef staff and an alto clef staff. The music continues with eighth and quarter notes.

fois, Ministres de mon art accourez à ma voix. Et vous à me servir employez tant de

Musical staff for Basses de Violon et Continue, first system. It contains two staves: a treble clef staff and a bass clef staff. The music includes sixteenth notes and rests. Fingerings 6, 4, 6x, 6, 5 are indicated above the notes.

BASSE DE VIOLON ET CONTINUE.

Musical staff for Violons, sixth system. It contains two staves: a treble clef staff and an alto clef staff. The music continues with eighth and quarter notes.

VIOLONS.

Musical staff for Violons, seventh system. It contains two staves: a treble clef staff and an alto clef staff. The music continues with eighth and quarter notes.

Musical staff for Violons, eighth system. It contains two staves: a treble clef staff and an alto clef staff. The music continues with eighth and quarter notes.

Musical staff for Violons, ninth system. It contains two staves: a treble clef staff and an alto clef staff. The music continues with eighth and quarter notes.

Musical staff for Basses de Violon et Continue, second system. It contains two staves: a treble clef staff and a bass clef staff. The music includes sixteenth notes and rests.

fois, Ministres de mon art accourez à ma voix.

Musical staff for Basses de Violon et Continue, third system. It contains two staves: a treble clef staff and a bass clef staff. The music includes sixteenth notes and rests. Fingerings 7, 6, 4, 3, 6b, 7, 6b are indicated above the notes.

BASSE DE VIOLON ET CONTINUE.

T R A G E D I E.

Musical staff for Violons, first system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation consists of a series of eighth and sixteenth notes, some beamed together, with various accidentals.

VIOLONS.

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

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

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

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

Musical staff for Basse de Violon et Continue, first system. It includes the lyrics "accourez accourez à ma voix." and "accourez à ma voix." with musical notation below. Fingerings are indicated with numbers 6, 4, and 7. There are also some 'x' marks above notes.

BASSE DE VIOLON ET CONTINUE.

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

VIOLONS.

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

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

Musical staff for Violons, ninth system. Continuation of the notation.

Musical staff for Violons, tenth system. Continuation of the notation.

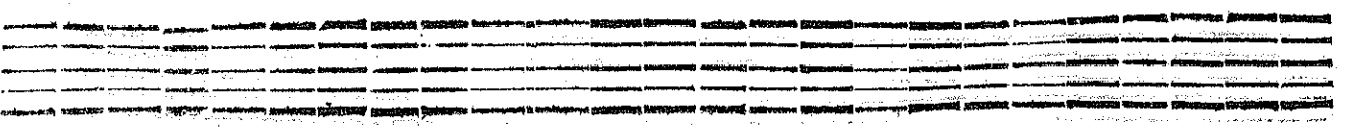
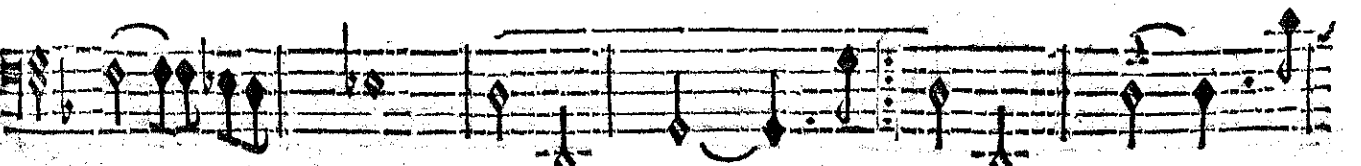
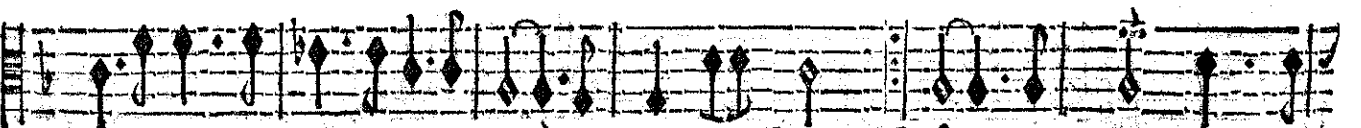
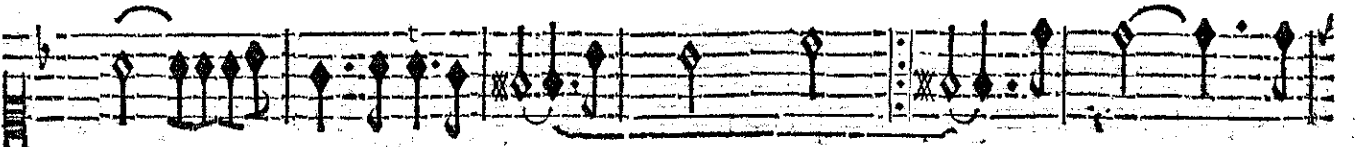
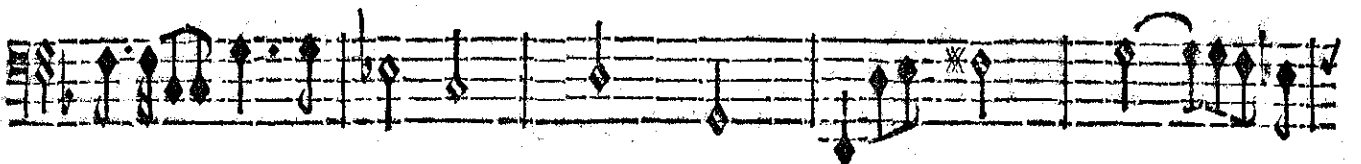
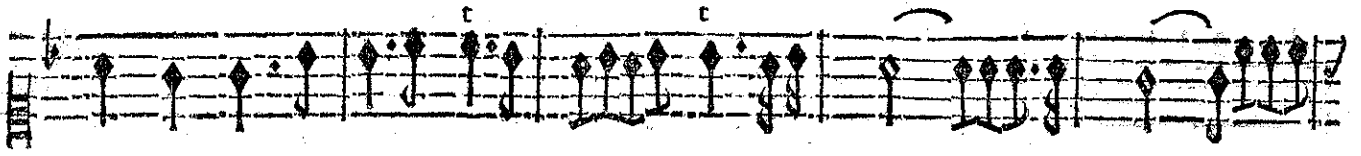
Musical staff for Basse de Violon et Continue, second system. It includes the lyrics "accourez accurez à ma voix." with musical notation below. Fingerings are indicated with numbers 6 and 7.

BASSE DE VIOLON ET CONTINUE.

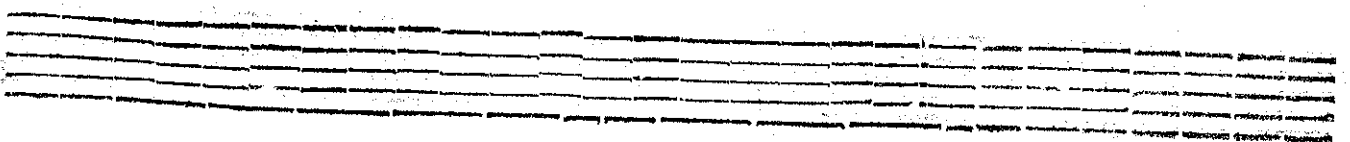
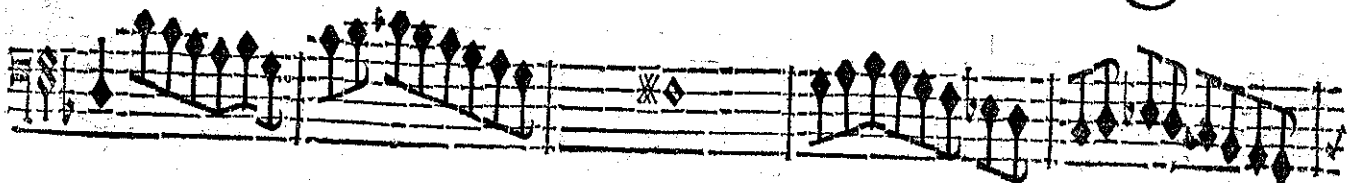
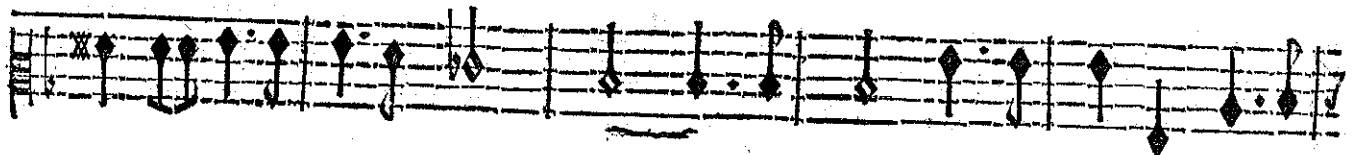
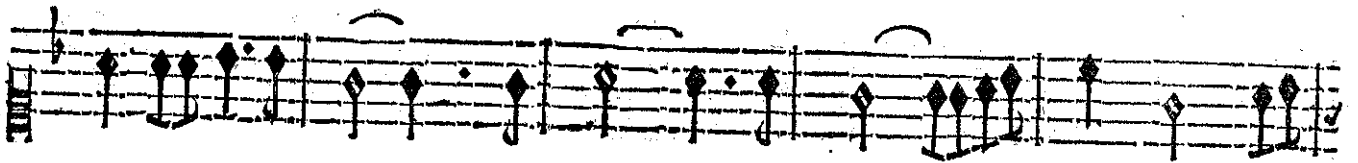
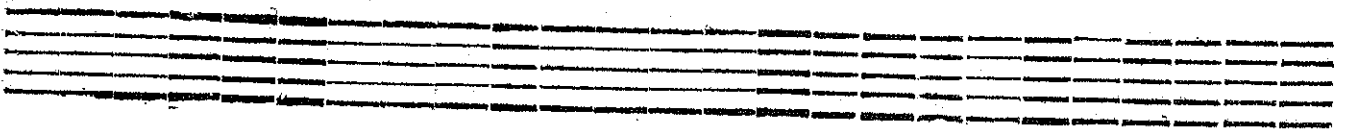
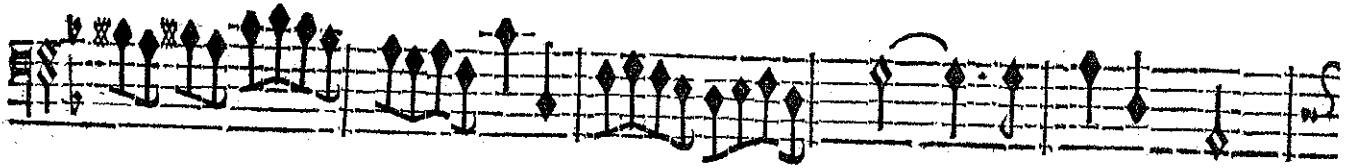
BELLEROPHON,
PREMIER AIR.

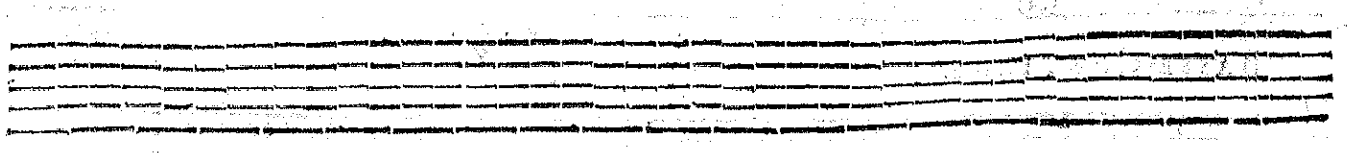
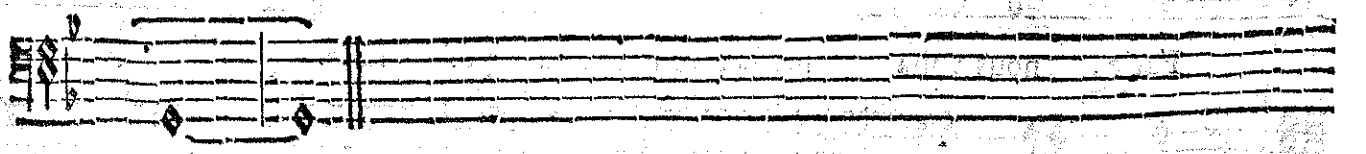
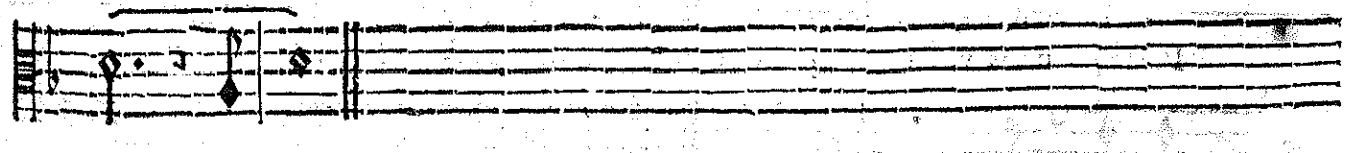
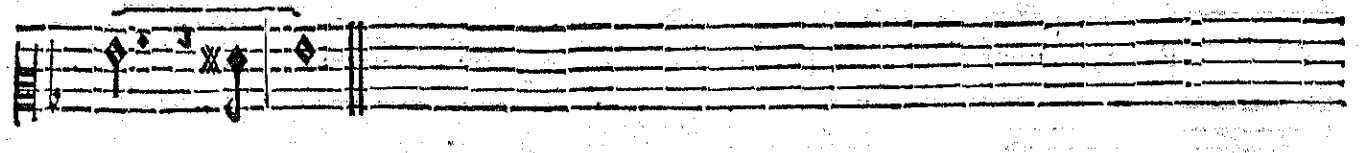
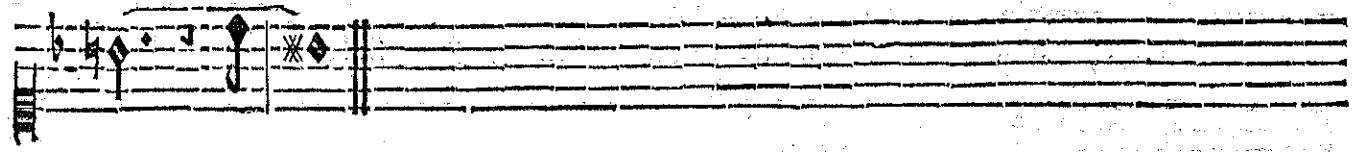
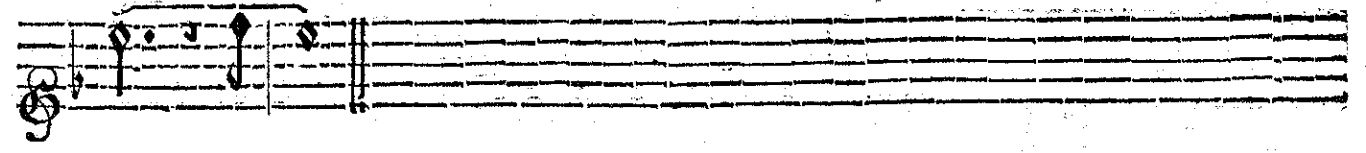
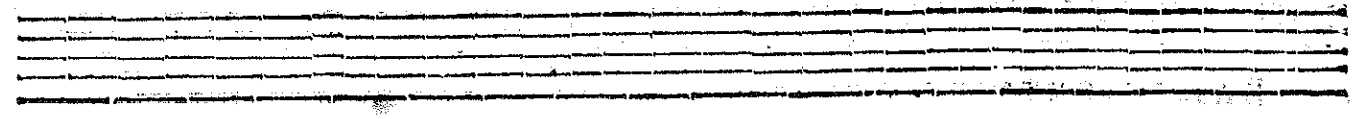
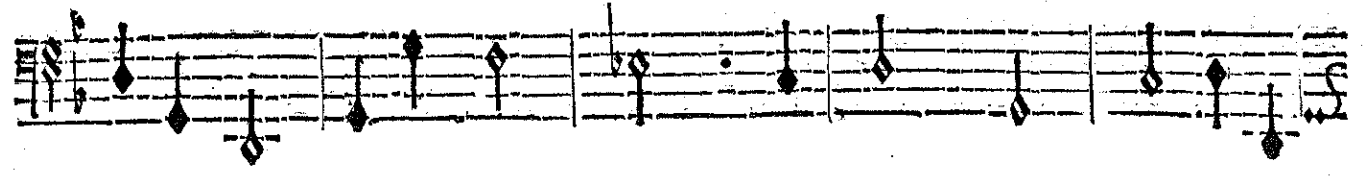
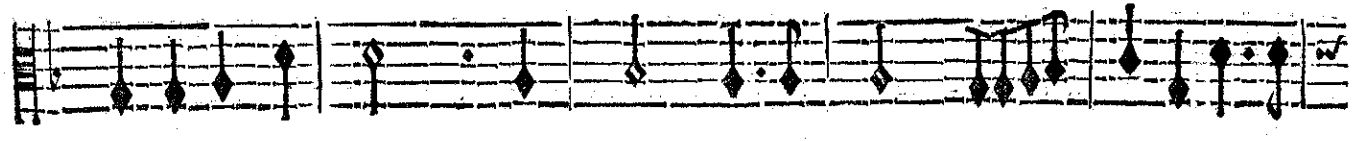
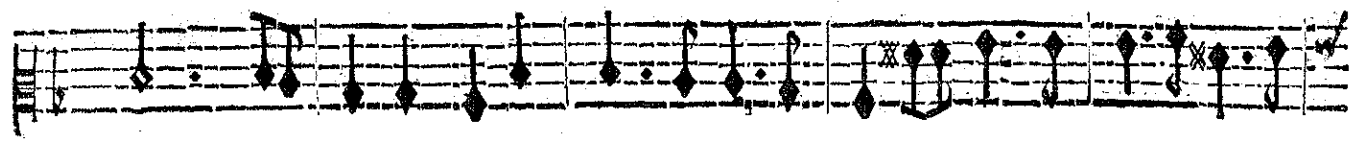
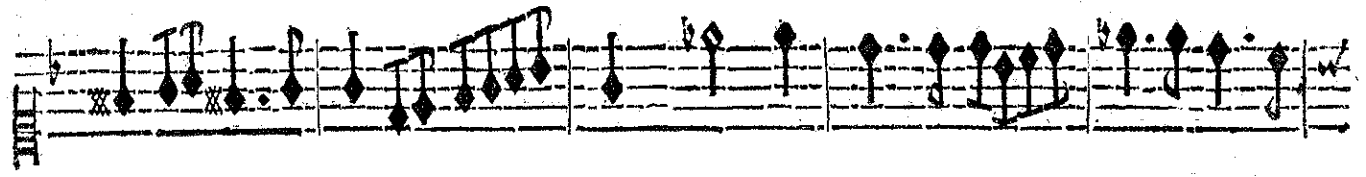
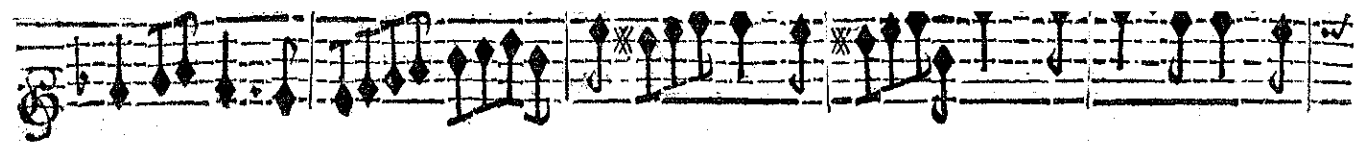
Vifto.

The musical score is written for Violin I and piano. It consists of two systems of five staves each. The first system includes a Violin I staff with a treble clef and a piano staff with a bass clef. The second system also includes a Violin I staff and a piano staff. The music is in 2/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some asterisks in the first system, possibly indicating specific performance techniques or fingerings. The score concludes with a double bar line and a repeat sign.



BELLEROPHON,





BELLEROPHON,
SCENE VII.
AMISODAR, MAGICIENS.

MAGICIENS

Parle, nous voila prests, tout nous sera pos- sible.

Parle, nous voila prests, tout nous sera pos- sible.

Parle, nous voila prests, tout nous sera pos- sible.

Parle, nous voila prests, tout nous sera pos- sible.

Parle, nous voila prests, tout nous sera pos- sible.

BASSE-CONTINUE.

Parle, nous voila prests, tout nous sera pos- sible.

Parle, nous voila prests, tout nous sera pos- sible.

Parle, nous voila prests, tout nous sera pos- sible.

Parle, nous voila prests tout nous sera pos- sible.

Parle, nous voila prests tout nous sera pos- sible.

BASSE-CONTINUE.

AMISODAR.

Faisons sortir un Monstre horrible, Pour l'évoquer employez l'Ache-

BASSE-CONTINUE.

ron, Le Cocyte, le Phlegeton, Faites que vostre voix dās tout l'Enfer rai-

BASSE-CONTINUE.

sonne, C'est moy qui vous l'or- donne.

BASSE-CONTINUE.

MAGICIENS.

PAR ce pressant commandement, Promptement .ij. Que le Tenare

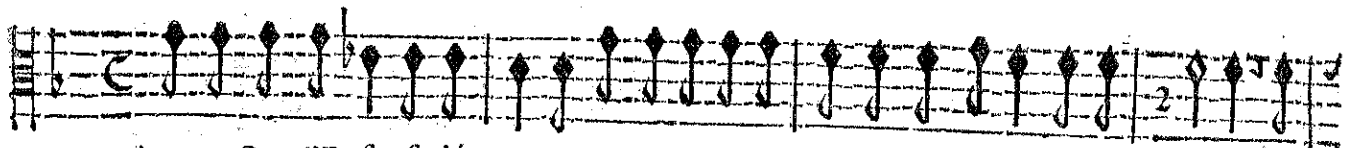
PAR ce pressant commandement, Promptement .ij. Que le Tenare

PAR ce pressant commandement, Promptement .ij. Que le Tenare

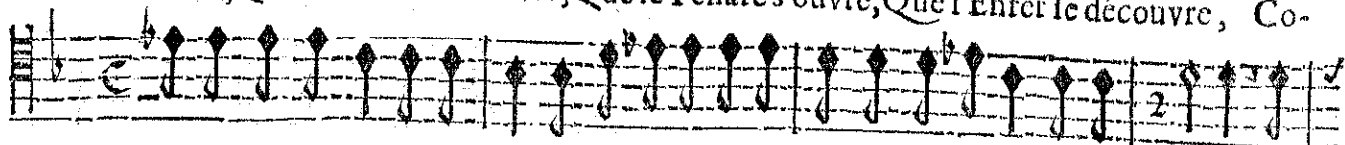
PAR ce pressant commandement, Promptement .ij. Que le Tenare

BASSE-CONTINUE.

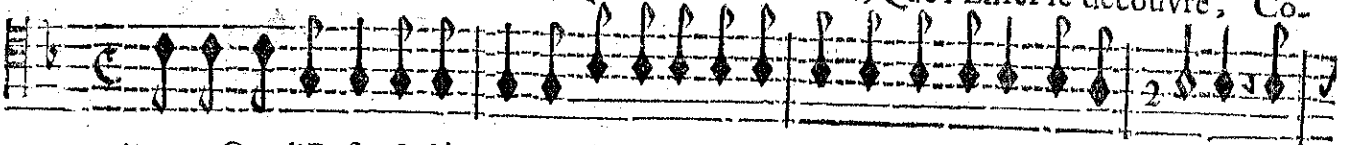
BELLEROPHON;



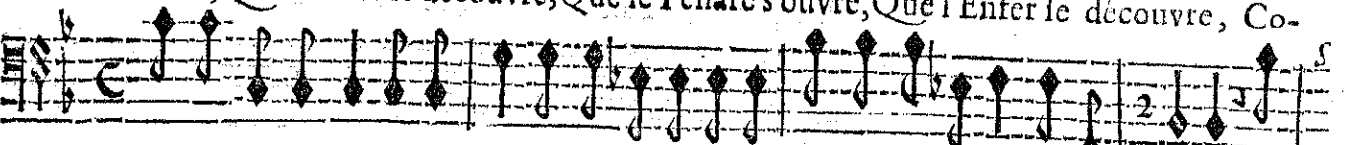
s'ouvre, Que l'Enfer se découvre, Que le Tenare s'ouvre, Que l'Enfer se découvre, Co-



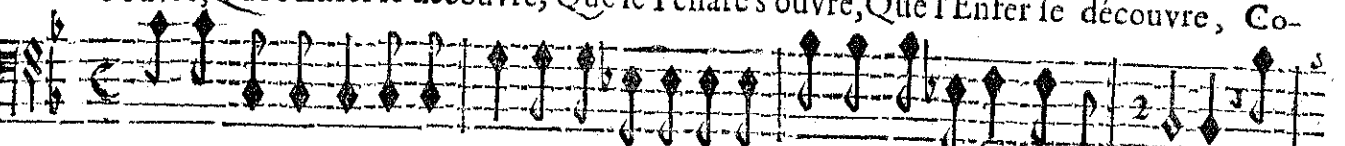
s'ouvre, Que l'Enfer se découvre, Que le Tenare s'ouvre, Que l'Enfer se découvre, Co-



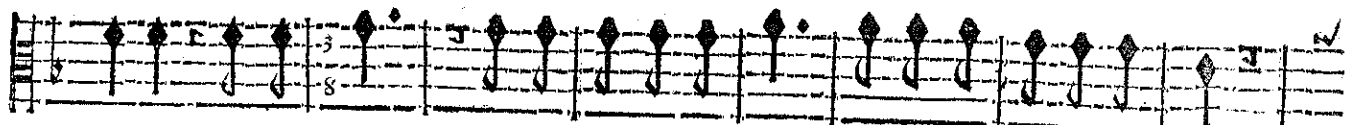
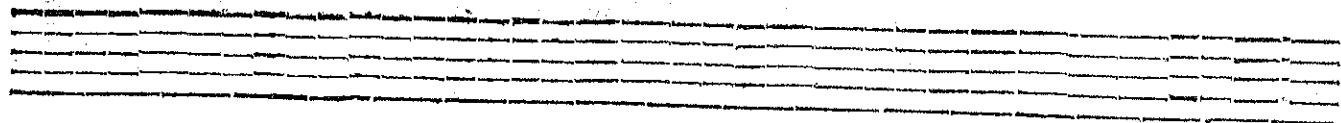
s'ouvre, Que l'Enfer se découvre, Que le Tenare s'ouvre, Que l'Enfer se découvre, Co-



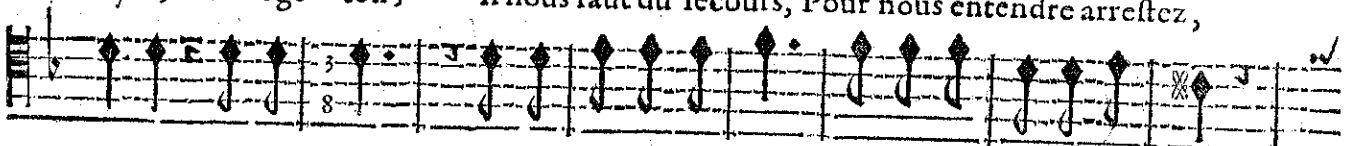
s'ouvre, Que l'Enfer se découvre, Que le Tenare s'ouvre, Que l'Enfer se découvre, Co-



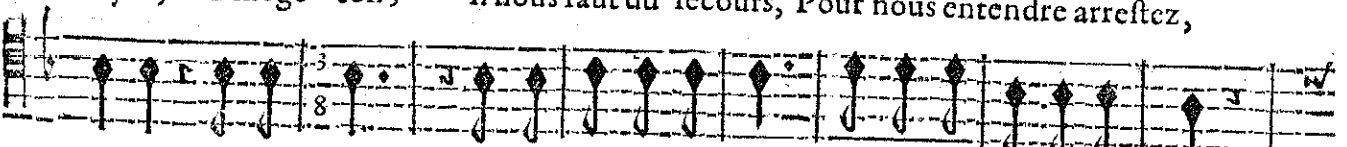
BASSE-CONTINUE.



cyte, Phlege- ton, il nous faut du secours, Pour nous entendre arrêtez,



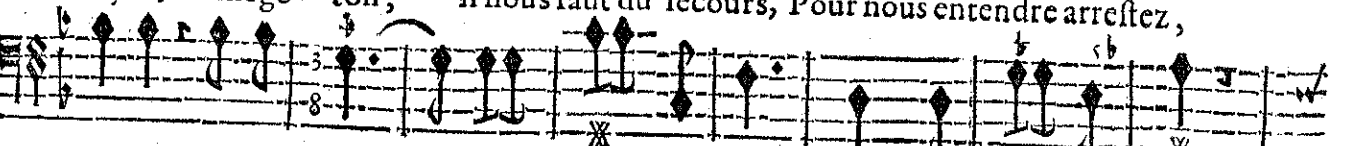
cyte, Phlege- ton, il nous faut du secours, Pour nous entendre arrêtez,



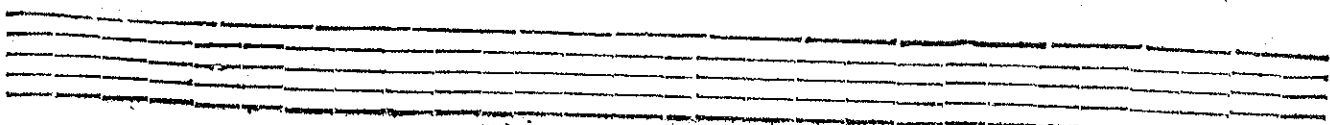
cyte, Phlege- ton, il nous faut du secours, Pour nous entendre arrêtez,



cyte, Phlege- ton, il nous faut du secours, Pour nous entendre arrêtez,



BASSE-CONTINUE.

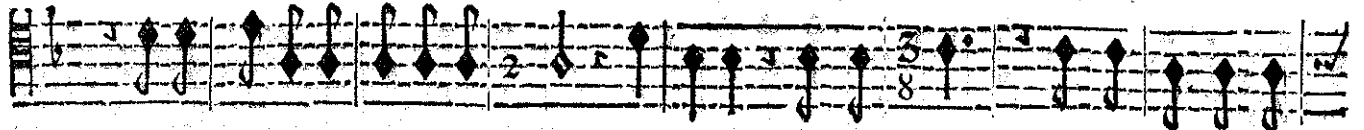




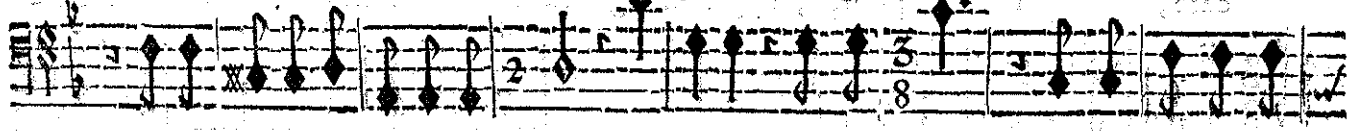
arrestez arrestez vostre cours. Cocyte, Phlege- ton, Il nous faut du se-



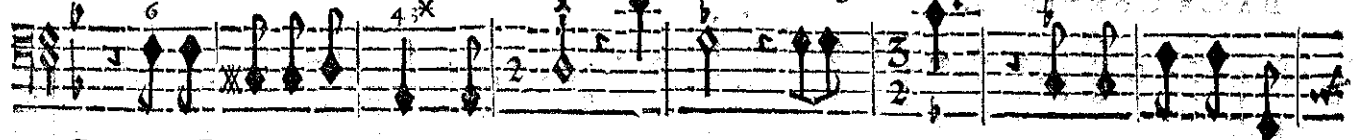
arrestez arrestez vostre cours. Cocyte, Phlege- ton, Il nous faut du se-



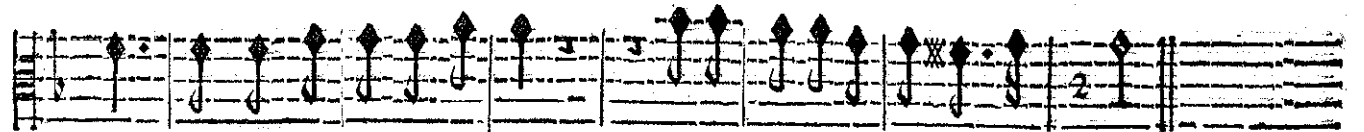
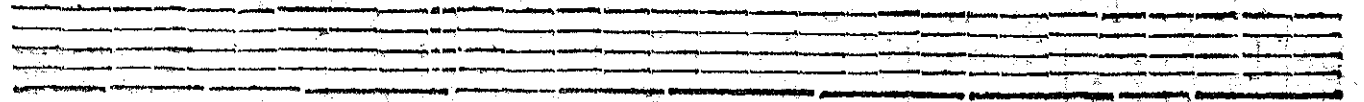
arrestez arrestez vostre cours. Cocyte, Phlege- ton, Il nous faut du se-



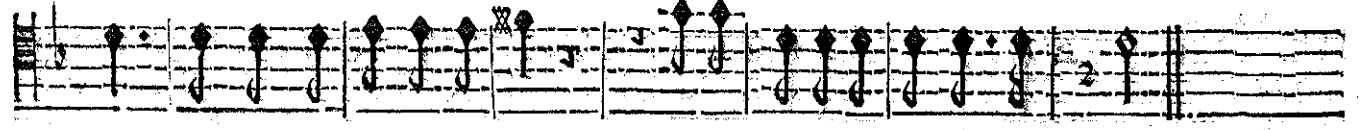
arrestez arrestez vostre cours. Cocyte, Phlege- ton, Il nous faut du se-



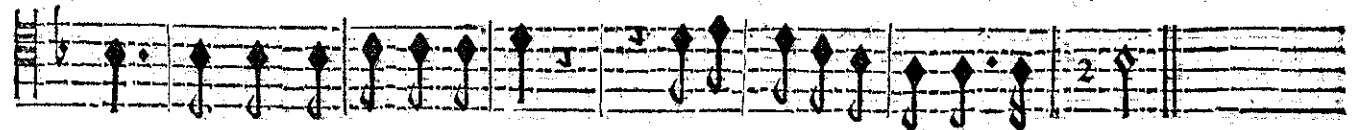
BASSE-CONTINUE.



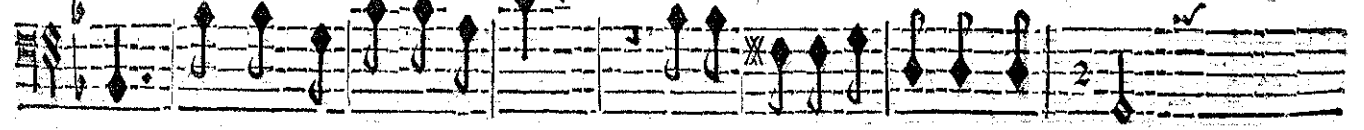
cours, Pour nous entendre arrestez arrestez arrestez vostre cours.



cours, Pour nous entendre arrestez arrestez arrestez vostre cours.



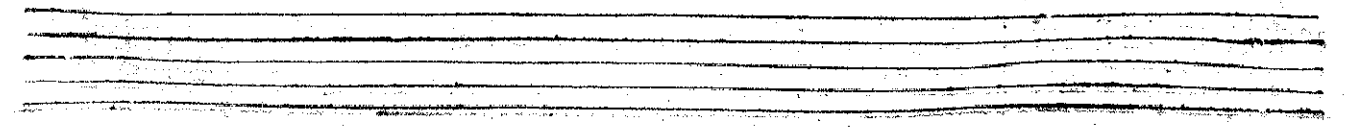
cours, Pour nous entendre arrestez arrestez arrestez vostre cours.



cours, Pour nous entendre arrestez arrestez arrestez vostre cours.



BASSE-CONTINUE.

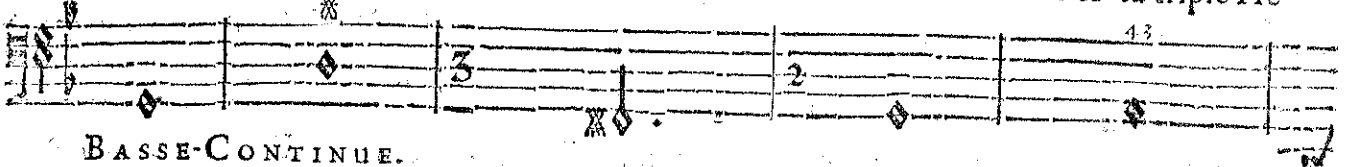


BELLEROPHON,

AMISODAR.



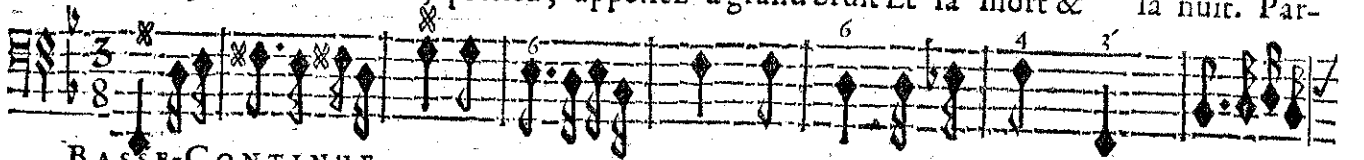
Poursuivez, Que pour moy vostre pouvoir éclate, Par Cerbere & la triple He-



BASSE-CONTINUE.



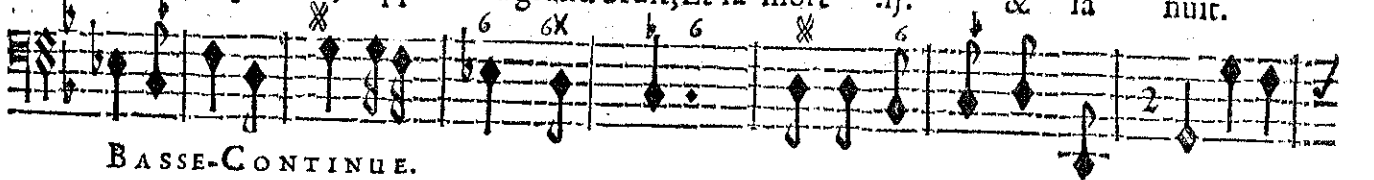
cate, Parlez, pressez, appelez à grand bruit Et la mort & la nuit. Par-



BASSE-CONTINUE.



lez, .ij. pressez, appelez à grand bruit, Et la mort .ij. & la nuit.

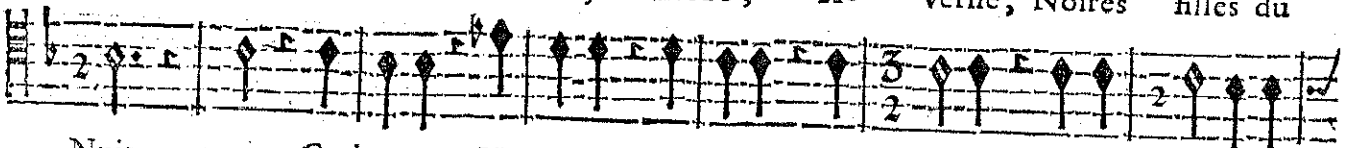


BASSE-CONTINUE.

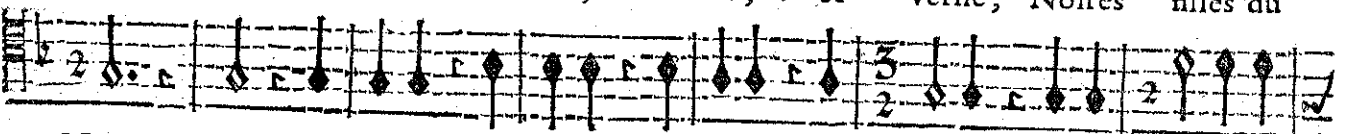
MAGICIENS.



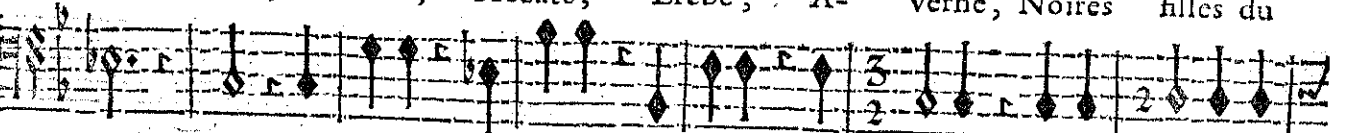
Nuit, mort, Cerbere, Hecate, Erebe, A- verne, Noires filles du



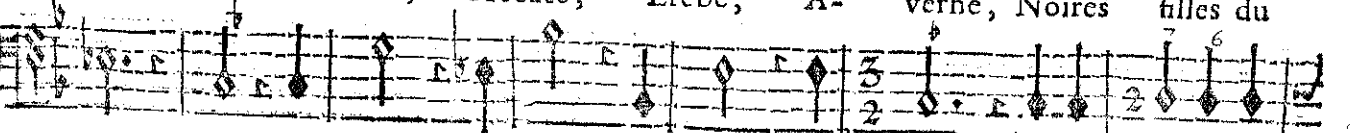
Nuit, mort, Cerbere, Hecate, Erebe, A- verne, Noires filles du



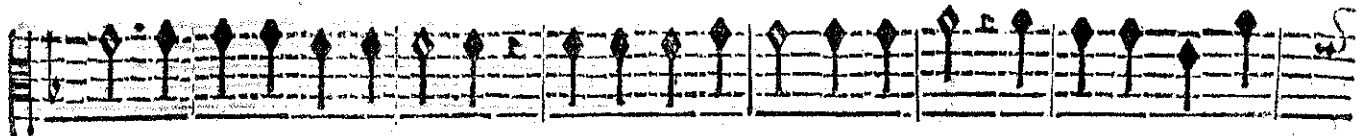
Nuit, mort, Cerbere, Hecate, Erebe, A- verne, Noires filles du



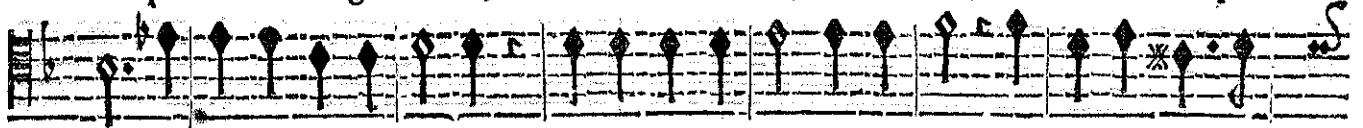
Nuit, mort, Cerbere, Hecate, Erebe, A- verne, Noires filles du



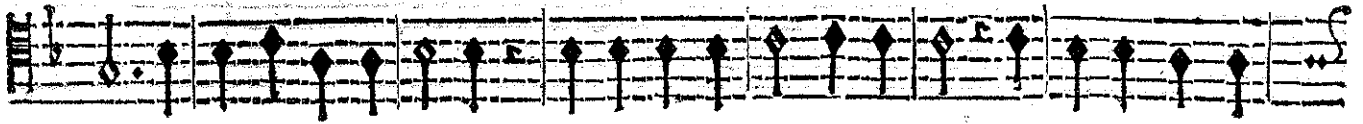
BASSE-CONTINUE.



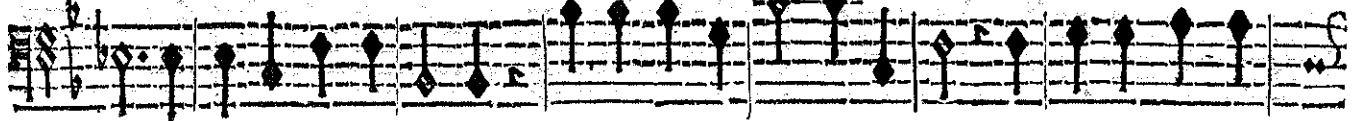
Stix que la fureur gouverne, Entendez nos cris, servez-nous, Nous travaillons pour



Stix que la fureur gouverne, Entendez nos cris, servez-nous, Nous travaillons pour



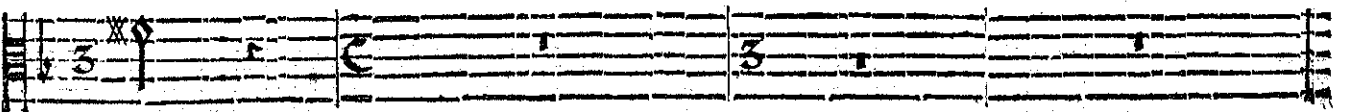
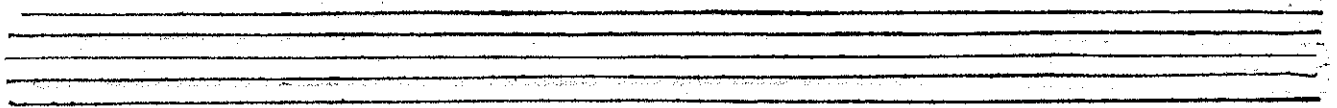
Stix que la fureur gouverne, Entendez nos cris, servez-nous, Nous travaillons pour



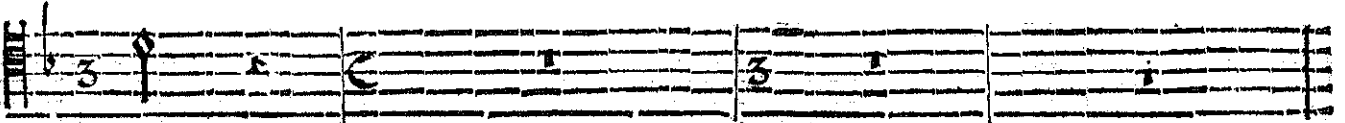
Stix que la fureur gouverne, Entendez nos cris, servez-nous, Nous travaillons pour



BASSE-CONTINUE.



VOUS.



VOUS.

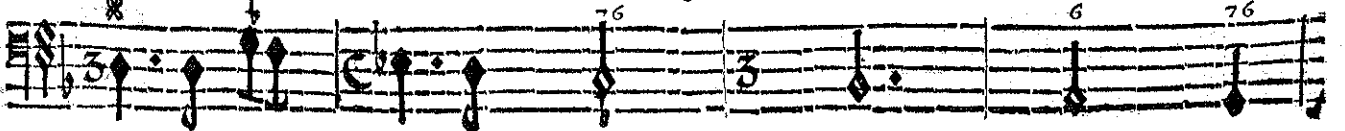


VOUS.

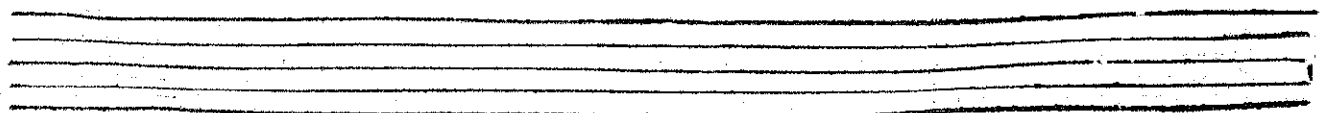
AMISODAR.



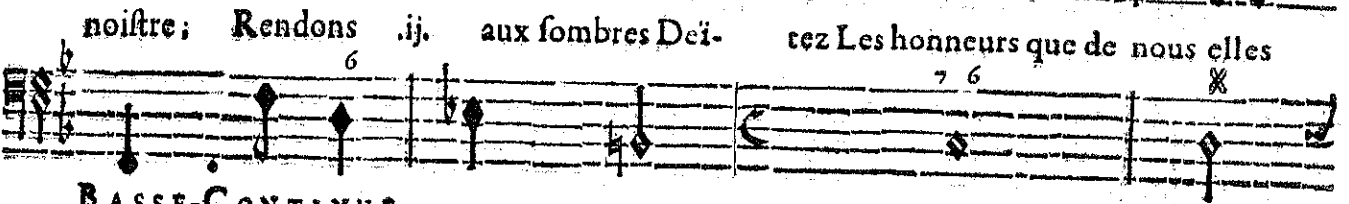
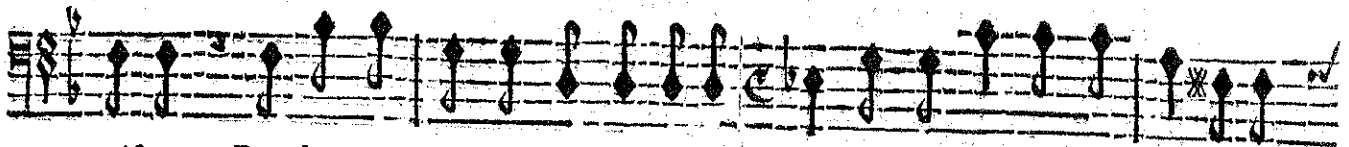
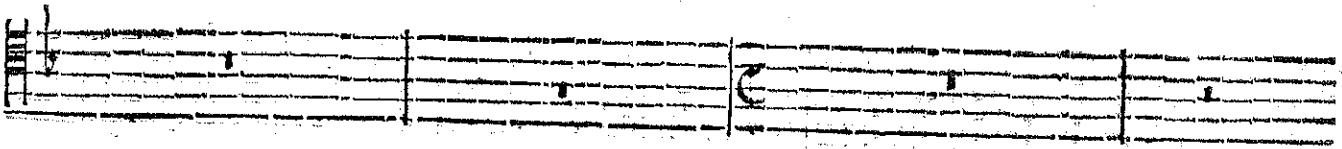
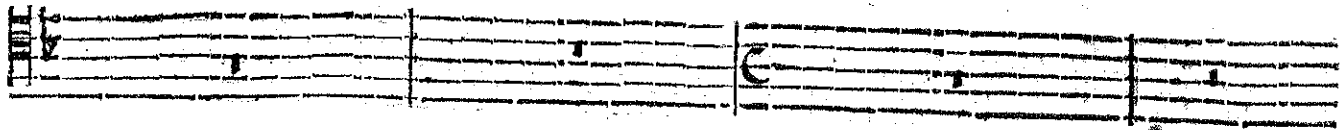
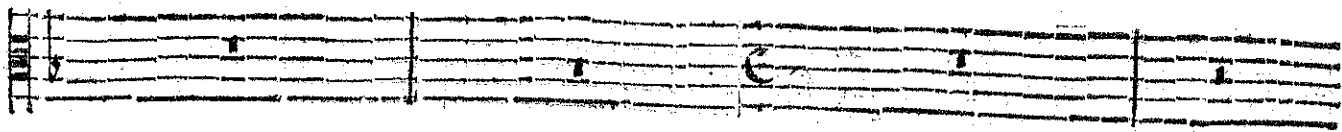
vous. Le charme est fait, les monstres vont paroître, La terre s'ouvre & me le fait con-



BASSE-CONTINUE.

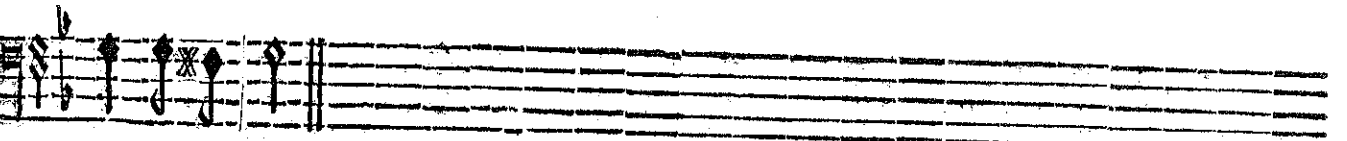
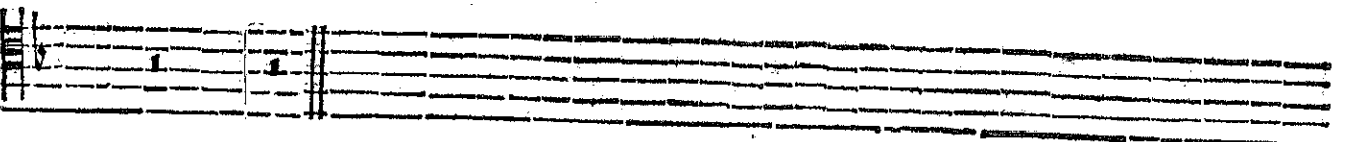
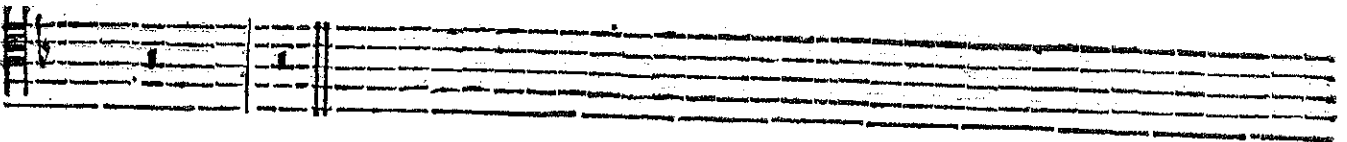
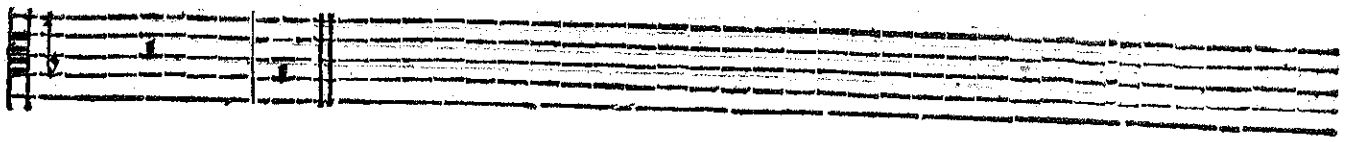
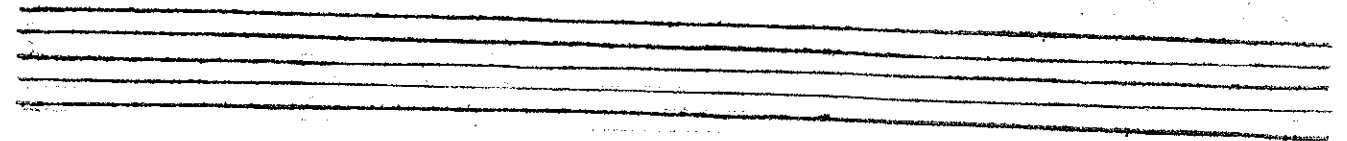


BELLEROPHON,



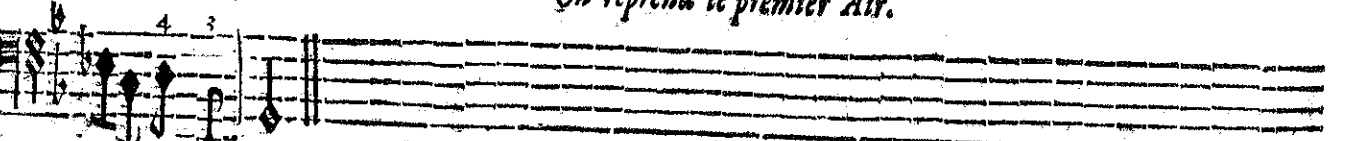
noître; Rendons ij. aux sombres Dei- tez Les honneurs que de nous elles

BASSE-CONTINUE.

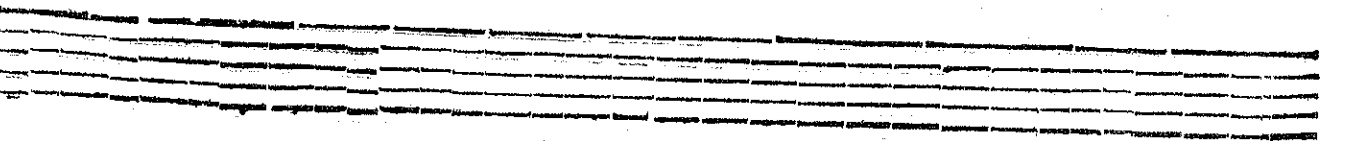


ont meritez.

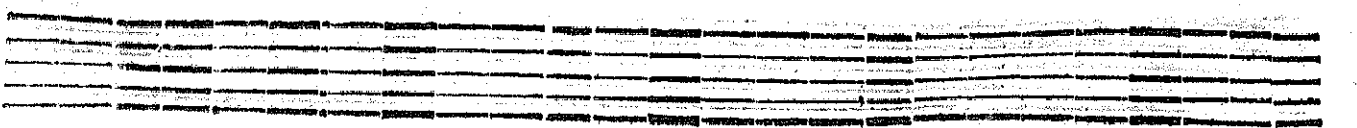
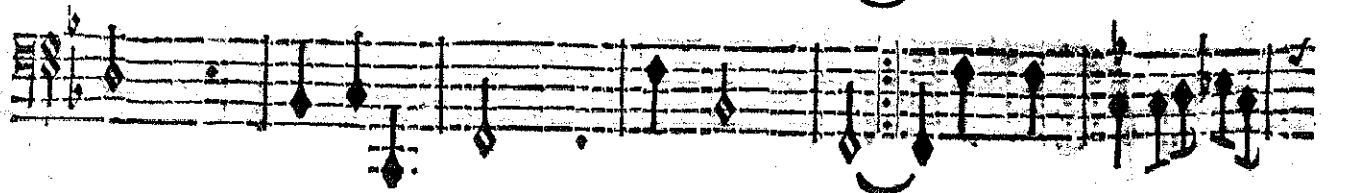
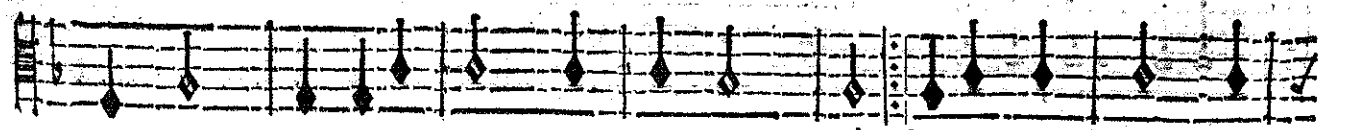
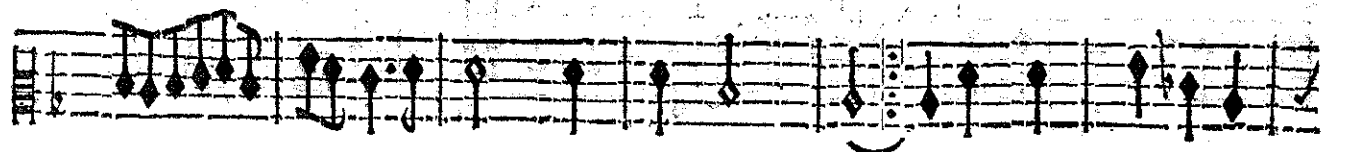
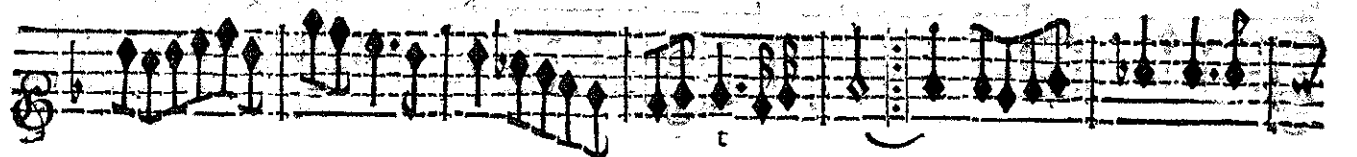
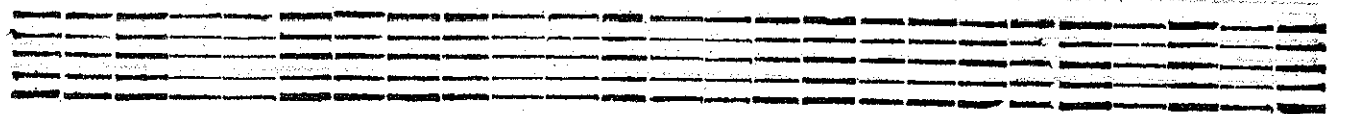
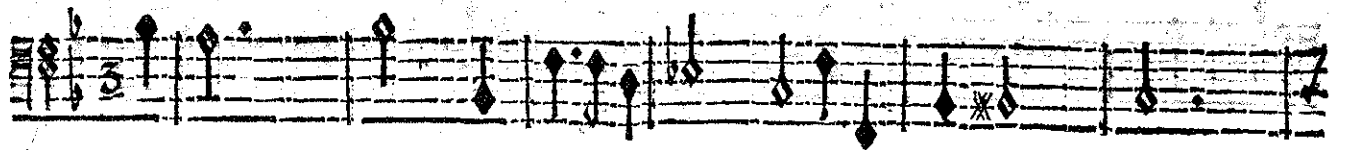
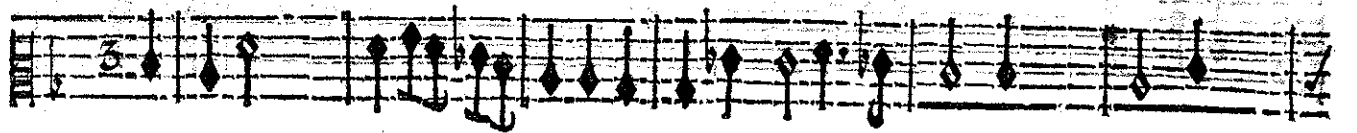
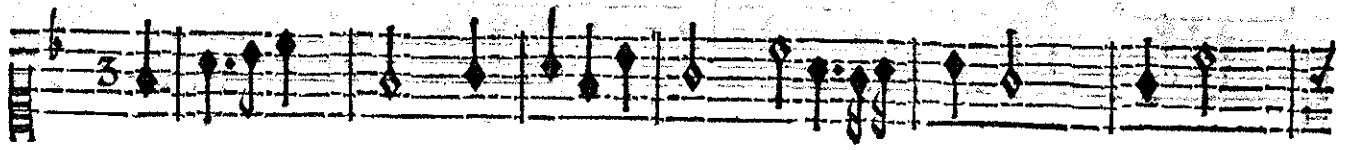
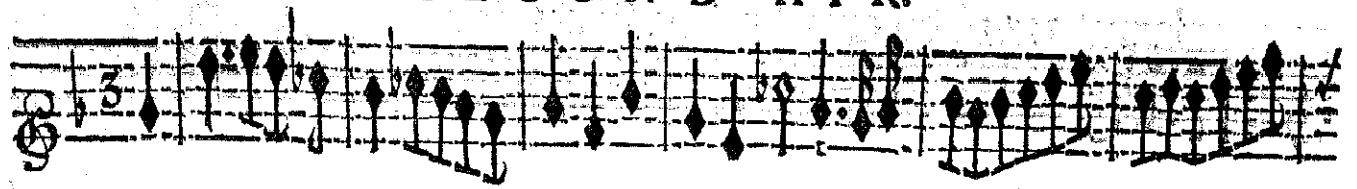
On reprend le premier Air.



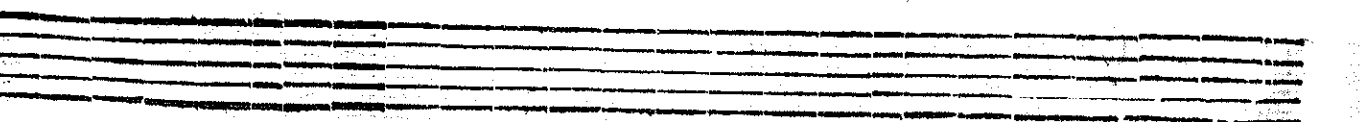
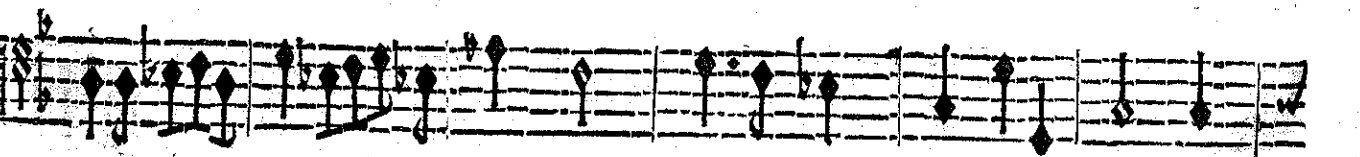
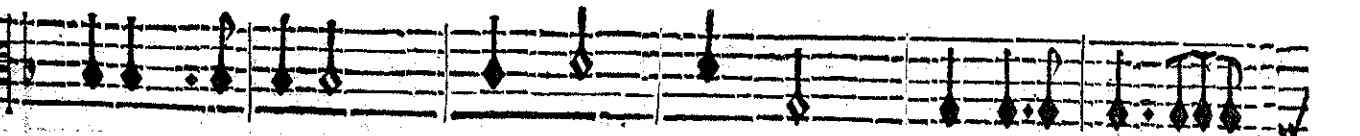
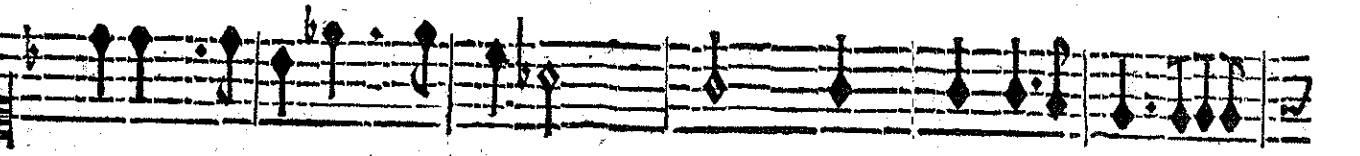
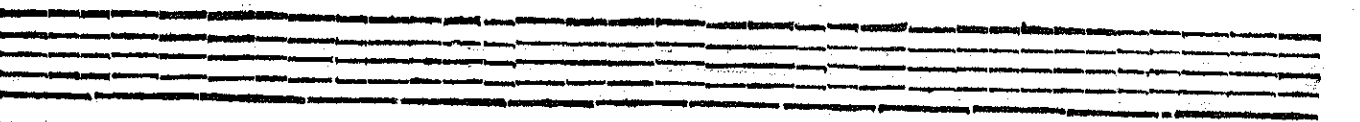
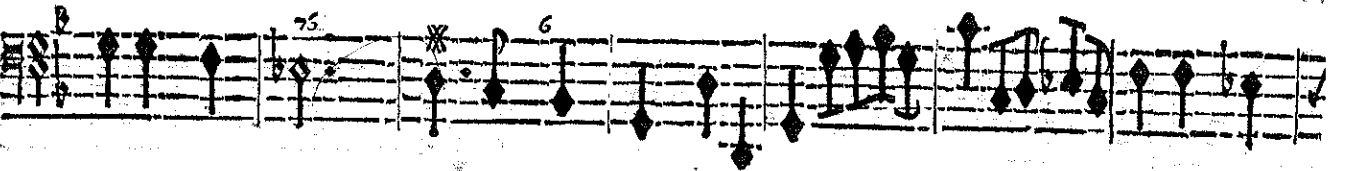
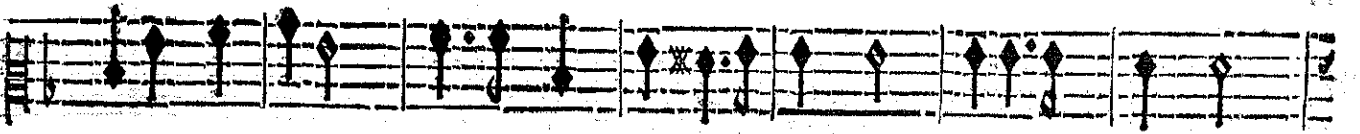
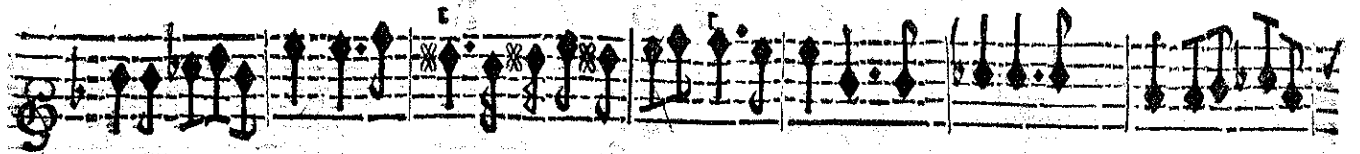
BASSE-CONTINUE.



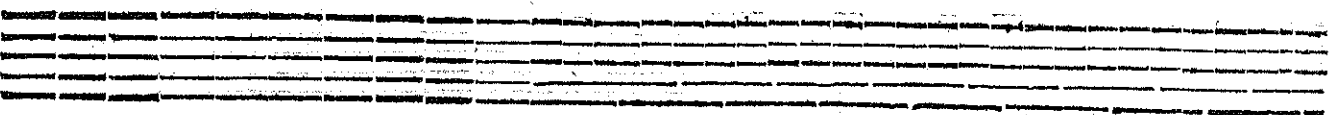
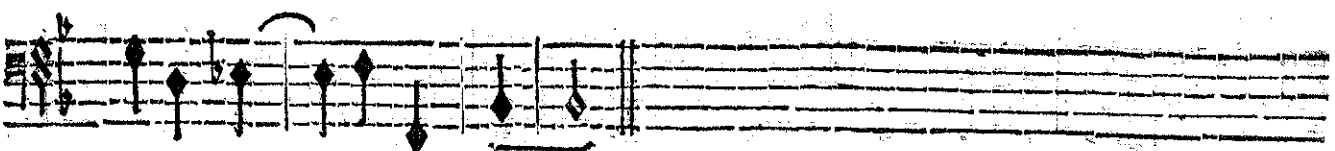
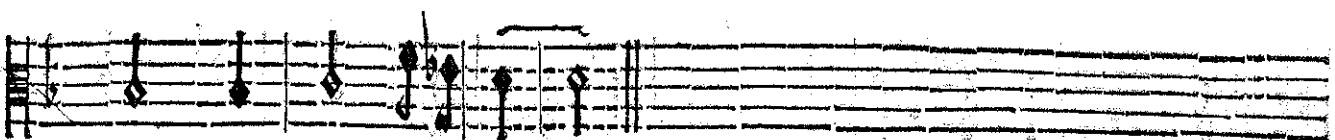
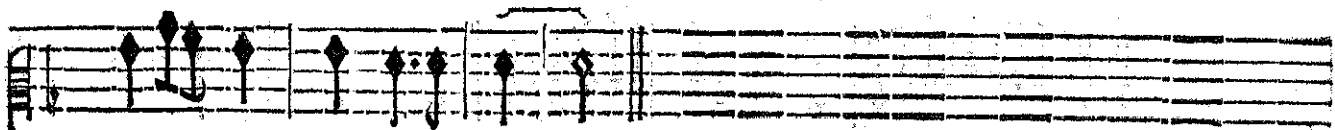
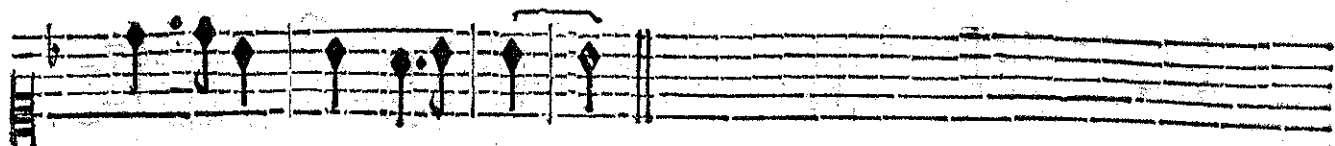
TRAGÉDIE.
SECOND AIR.



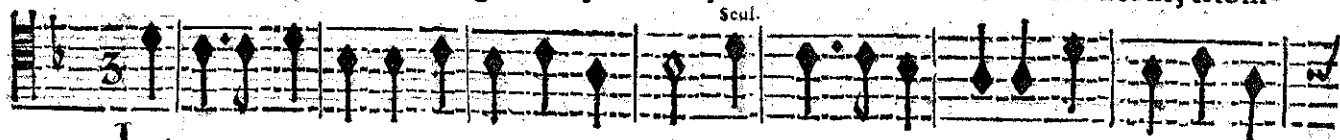
BELLEROPHON,



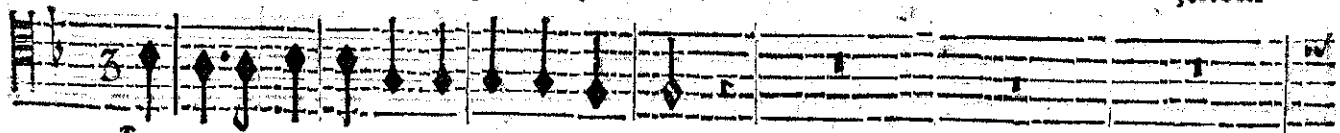
BELLEROPHON,



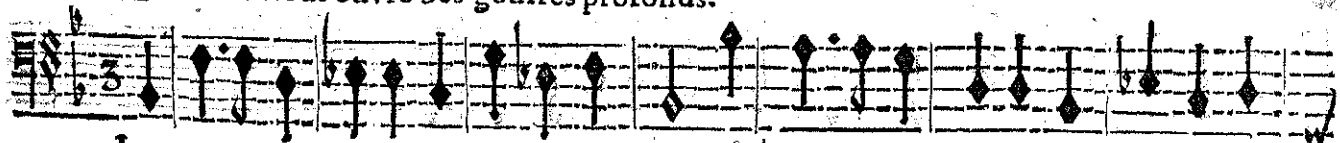
LA terre nous ouvre Ses goufres profonds, L'Enfer se découvre: Chantons, triom-



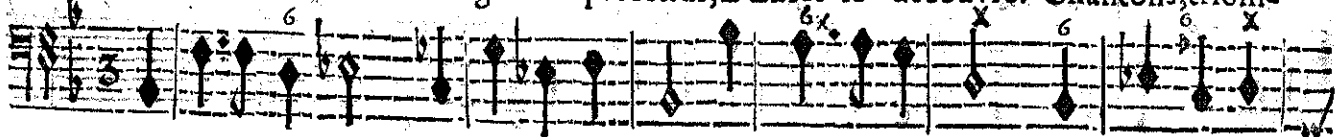
LA terre nous ouvre Ses goufres profonds, L'Enfer se découvre: Chantons, triom-



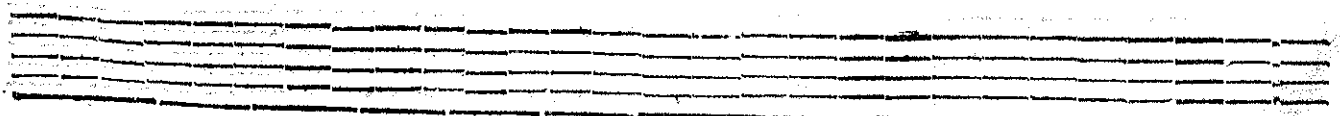
LA terre nous ouvre Ses goufres profonds.



LA terre nous ouvre Ses goufres profonds, L'Enfer se découvre: Chantons, triom-



BASSE-CONTINUE.



phons, On void l'onde noire Pour no' s'arrester. Victoire, .ij. Victoire, Nous avons la

phons, On void l'onde noire Pour no' s'arrester. Victoire, .ij. Victoire, Nous avons la

On void l'onde noire Pour no' s'arrester. Victoire, .ij. Victoire, Nous avons la

phons, On void l'onde noire Pour no' s'arrester. Victoire, .ij. Victoire, Nous avons la

phons, On void l'onde noire Pour no' s'arrester. Victoire, .ij. Victoire, Nous avons la

BASSE-CONTINUE.

gloire De tout surmonter. Triomphe, Victoire, Triomphe, Victoire, Nous avons la

gloire De tout surmonter. Triomphe, Victoire, Triomphe, Victoire, Nous avons la

gloire De tout surmonter. Triomphe, Victoire, Triomphe, Victoire, Nous avons la

gloire De tout surmonter. Triomphe, Victoire, Triomphe, Victoire, Nous avons la

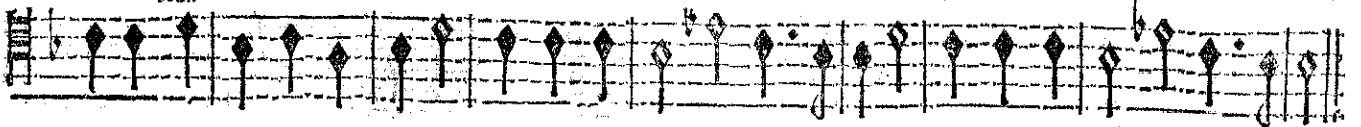
gloire De tout surmonter. Triomphe, Victoire, Triomphe, Victoire, Nous avons la

BASSE-CONTINUE.

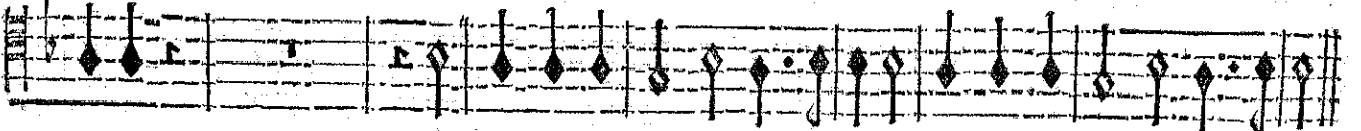
B E L L E R O P H O N ,



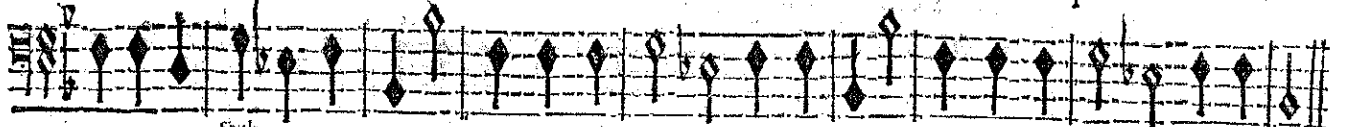
Seul.
gloire De tout surmonter, Non, nō rien ne peut no^o resister. Non, nō rien ne peut no^o resister.



gloire De tout surmonter, Non, nō rien ne peut no^o resister. Non, nō rien ne peut no^o resister.



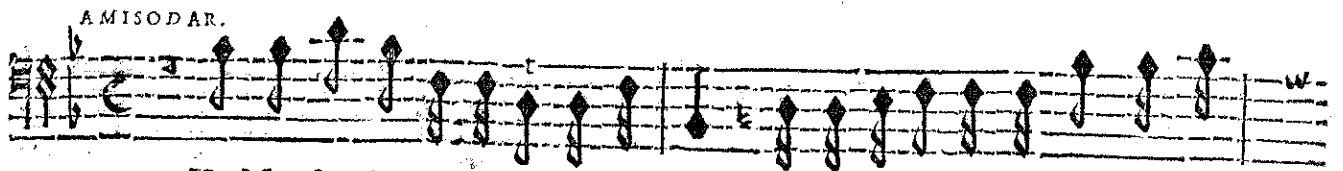
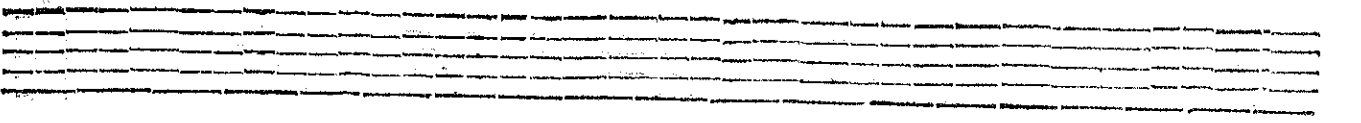
gloire Non, non rien ne peut no^o resister. Non, nō rien ne peut no^o resister.



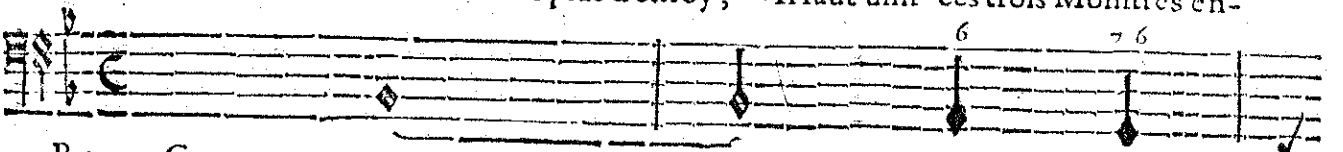
gloire De tout surmonter, Non, nō rien ne peut no^o resister. Non, nō rien ne peut no^o resister.



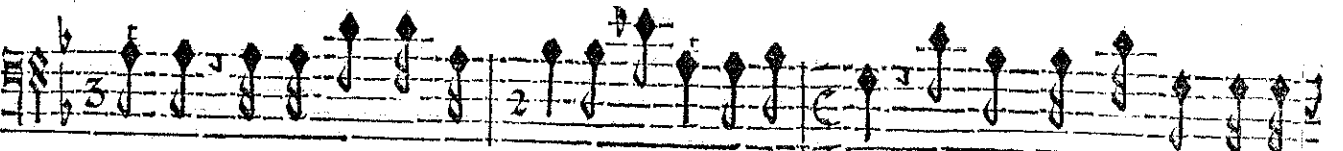
BASSE-CONTINUE.



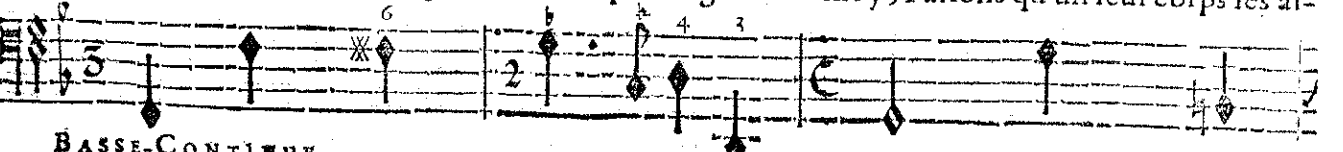
A MISODAR.
Un Monstre seul causeroit plus d'effroy, Il faut unir ces trois Monstres en-



BASSE-CONTINUE.



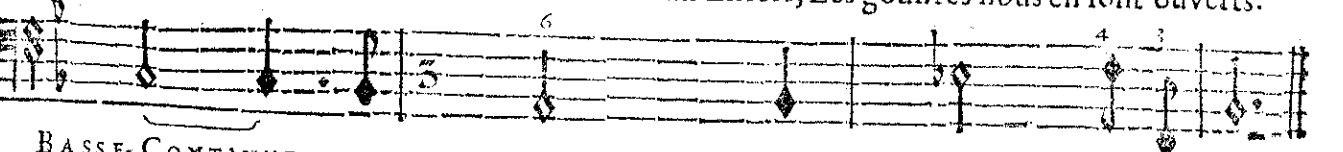
semble. Par un charme plus fort & plus digne de moy, Faisons qu'un seul corps les af-



BASSE-CONTINUE.



semble, Pour en venir à bout descendons aux Enfers, Les gouffres nous en font ouverts.



BASSE-CONTINUE.

FIN DU SECOND ACTE.



ACTE TROISIEME.

SCENE I.

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BELLEROPHON,

STENOBEË, ARGIE.

STENOBEË.

ARGIE.

Que vous faites couler & de sang & de larmes! Dans ces tristes climats tout

BASSE-CONTINUE.

tremble, tout est en al- larmes, On void regner par tout l'image du tré- pas, Et le

BASSE-CONTINUE.

Monstre animé par la force des charmes Marque de mille morts la trace de ses

BASSE-CONTINUE.

Lieux deso- lez, & remplis de car- nage, Campagnes où le

pas.

BASSE-CONTINUE.

Monstre a semé tant d'horreur, Ne me reprochez point ma jalouse fureur, Dôt vostre embrase-

BASSE-CONTINUE.

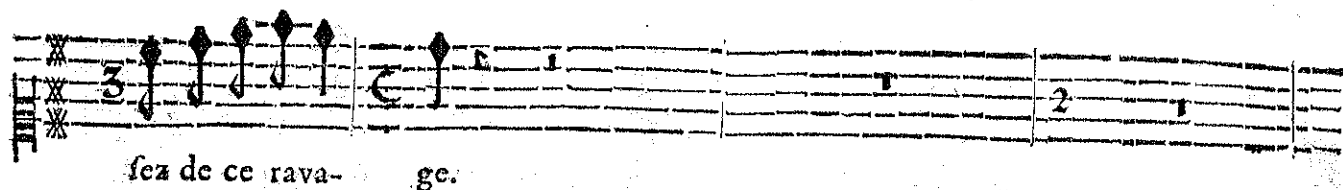
ment est le fatal ou- vrage; L'amour desespe- ré qui regne dans mon cœur Vous vange af-

BASSE-CONTINUE.

sez de ce rava- ge. L'amour desespe- ré qui regne dans mon cœur Vous vange af-

BASSE-CONTINUE.

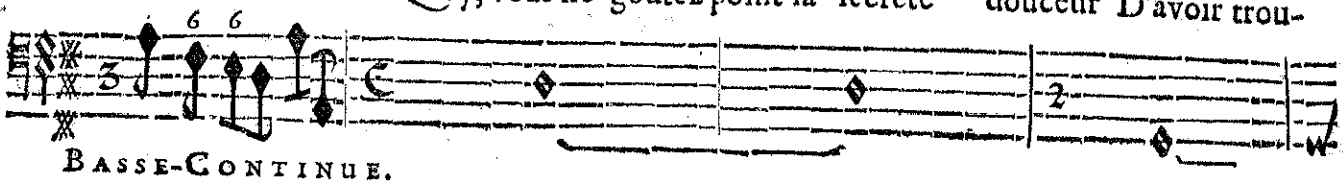
BELLEROPHON,



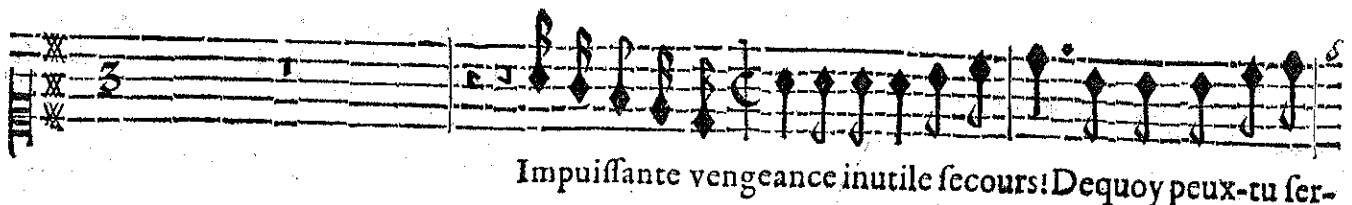
sez de ce rava- ge.



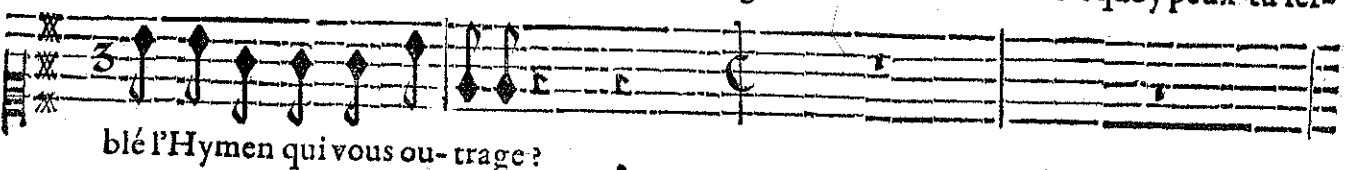
Quoy, vous ne goûtez point la secrete douceur D'avoir trou-



BASSE-CONTINUE.




Impuissante vengeance inutile secours! Dequoy peux-tu ser-



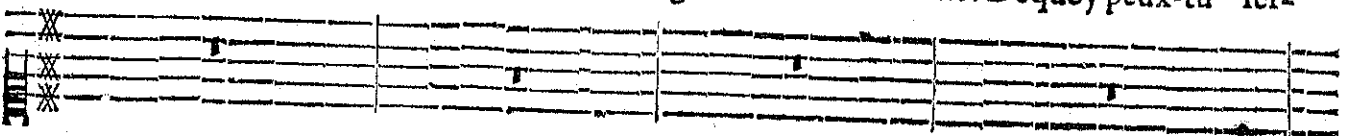
blé l'Hymen qui vous ou- trage?



BASSE-CONTINUE.




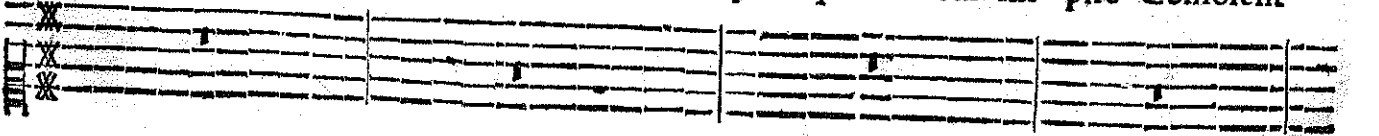
vir quand on aime toujours? Impuissante vengeance inutile secours! Dequoy peux-tu ser-



BASSE-CONTINUE.



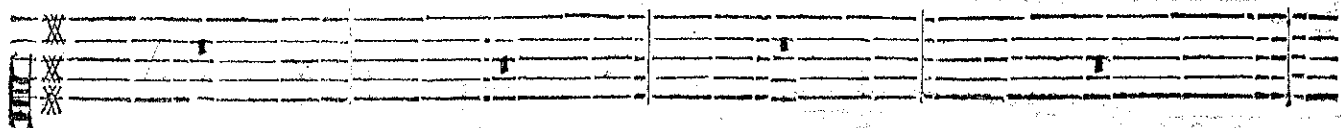
vir quand on aime toujours? Les plus cruels transports que la fureur inf- pire Consolent



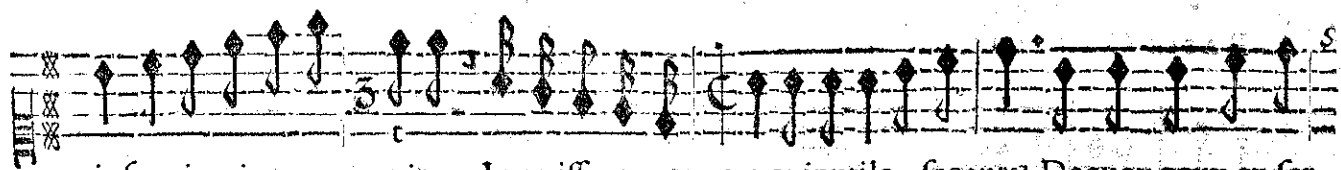
BASSE-CONTINUE.



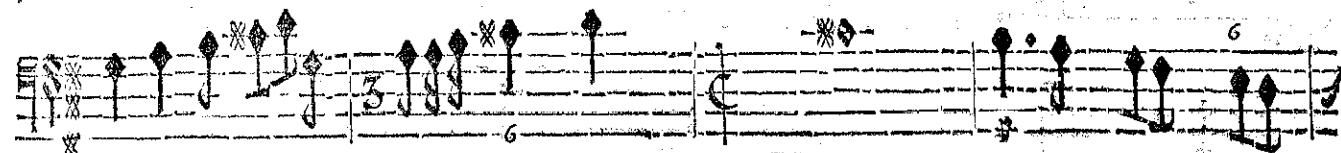
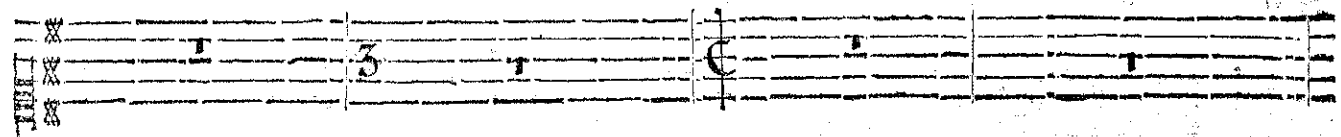
mal un amour outragé. Ce malheureux amour apres s'estre vangé, N'en fait pas moins fen-



BASSE-CONTINUE.



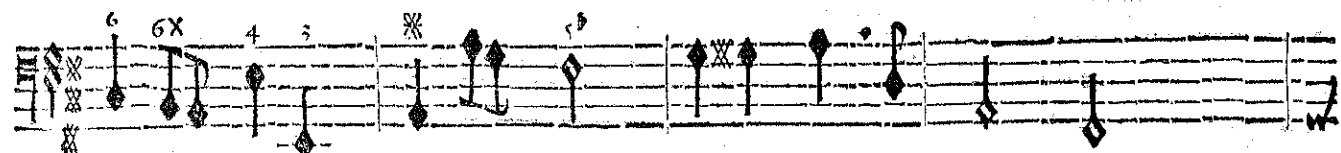
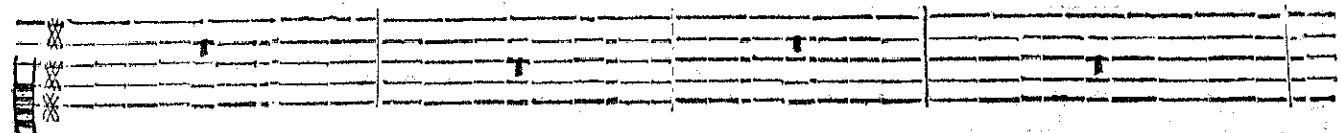
tir son tirannique em- pire, Impuissante vengeance inutile secours! Dequoy peux-tu fer-



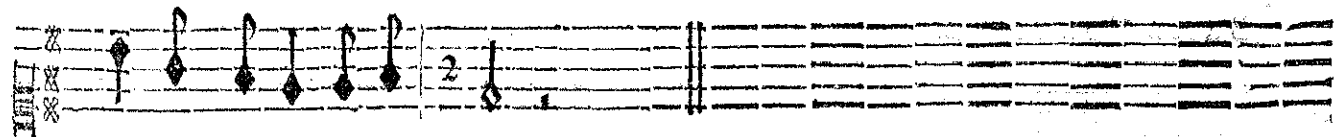
BASSE-CONTINUE.



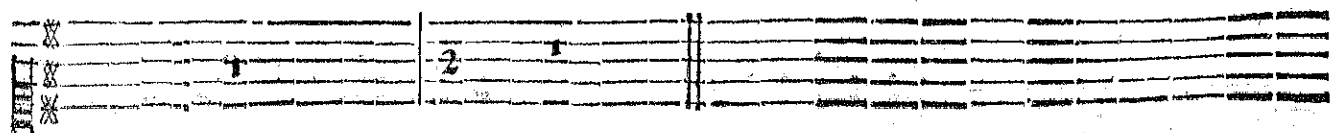
vir quand on aime toujourn? Impuissante vengeance inutile secours! Dequoy peux-tu fer-



BASSE-CONTINUE.



vir quand on aime toujourn?



BASSE-CONTINUE.

BELLEROPHON,
SCENE II.

PRELUDE.

BASSE-CONTINUE.

BASSE-CONTINUE.

LE ROY, STENOBE'E.

STENOBE'E.

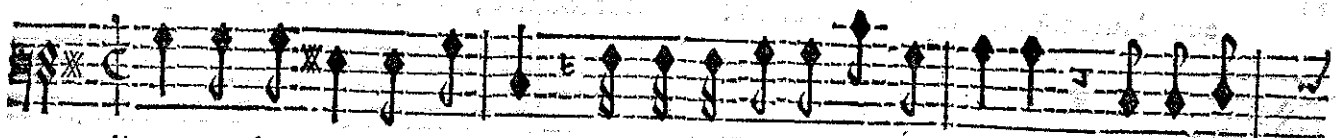
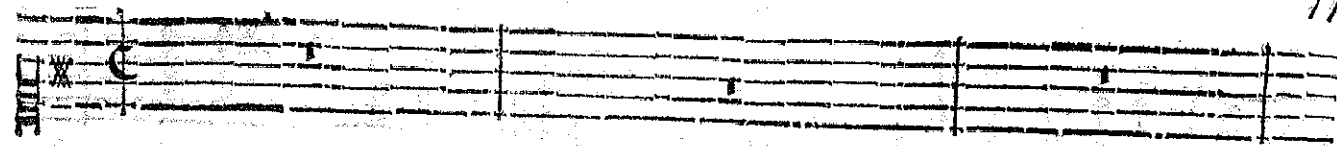
LE ROY.

Que de mal-heurs accablent la Ly-cie? Si le Ciel luy gardoit de si funestes

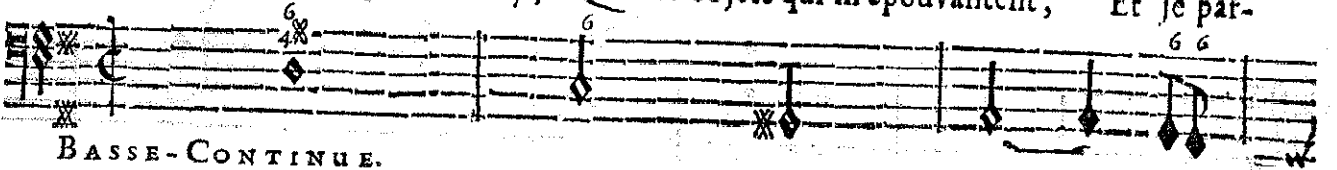
BASSE-CONTINUE.

coups, Avant qu'il fit sur elle eclater son couroux, Que ne m'a-t'il osté la vie? Je ne vois en tous

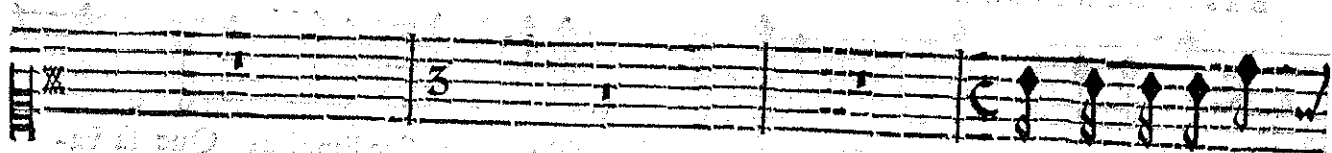
BASSE-CONTINUE.



lieux que des marques d'effroy, Que des objets qui m'épouvantent, Et je par-



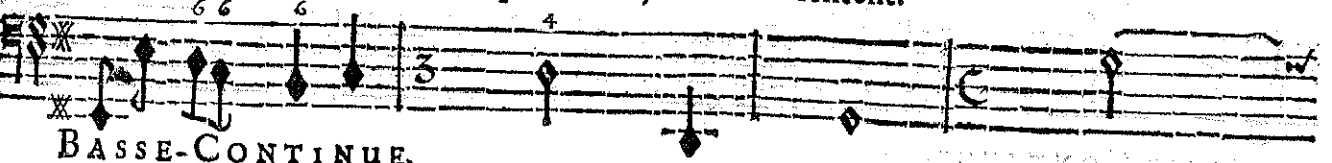
BASSE-CONTINUE.



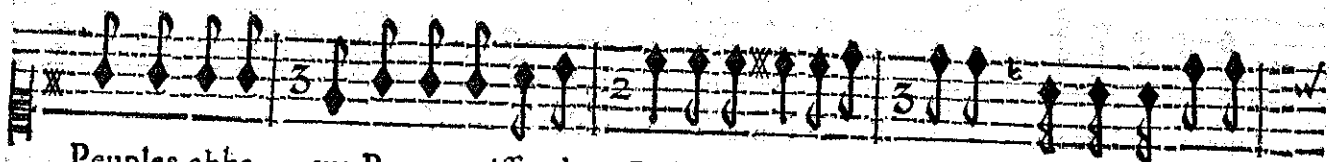
Quand vous voyez vos



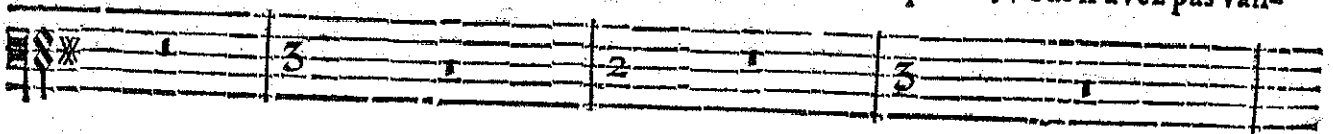
tage comme Roy Les maux que mes Sujets res- sentent.



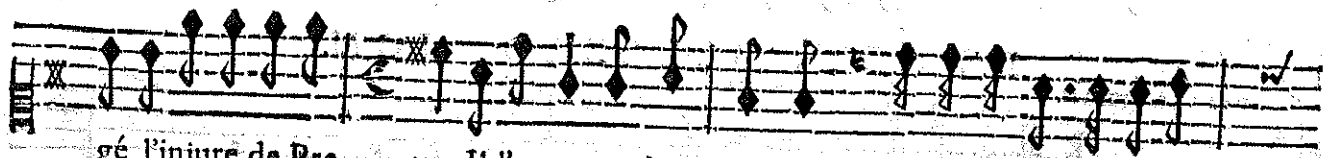
BASSE-CONTINUE.



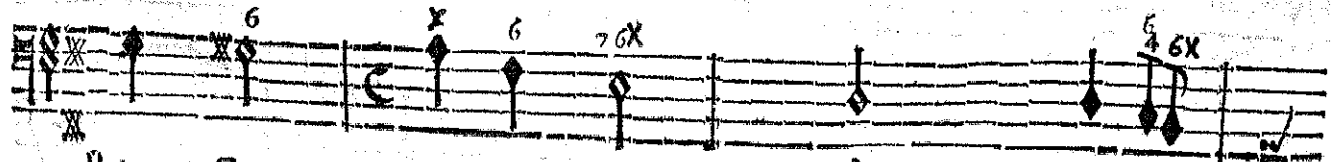
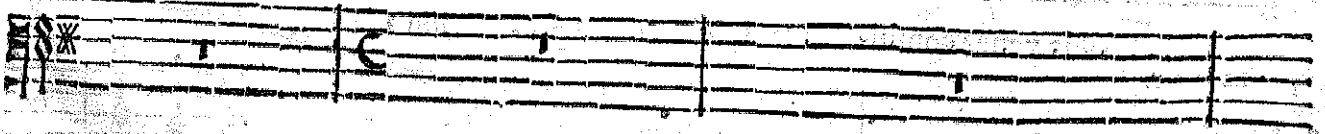
Peuples abba- tus, Reconnoissez du Ciel la Justice su- prême, Vous n'avez pas van-



BASSE-CONTINUE.

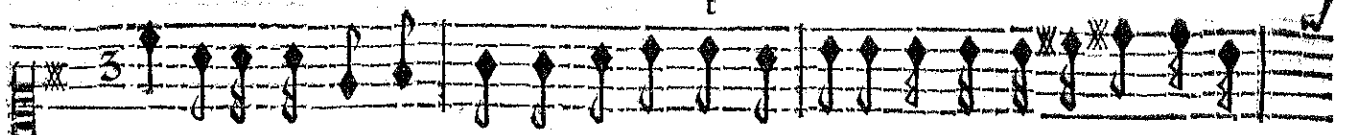


gé l'injure de Pre- tus, Il l'a vange luy-mesme. Bellerophon victori-

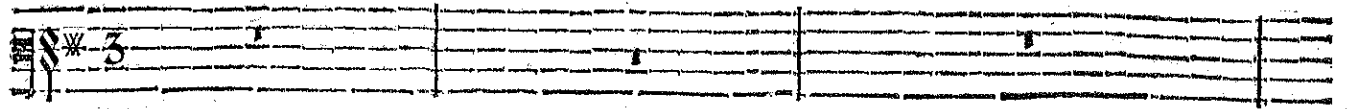


BASSE-CONTINUE.

BELLEROPHON;



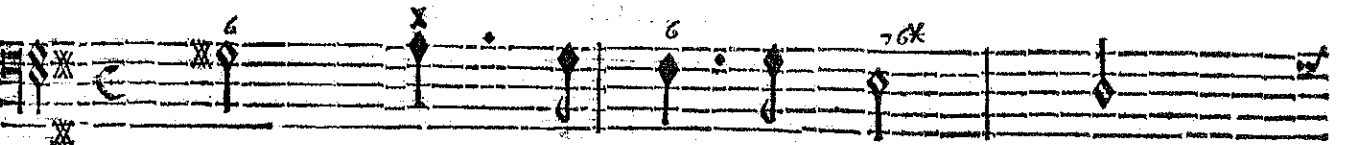
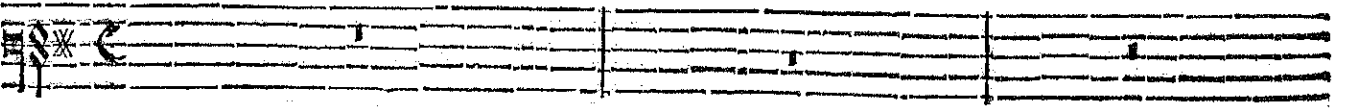
eux Cause tous les mal-heurs dont vostre cœur soupire, C'est contre luy seul que les



BASSE-CONTINUE.



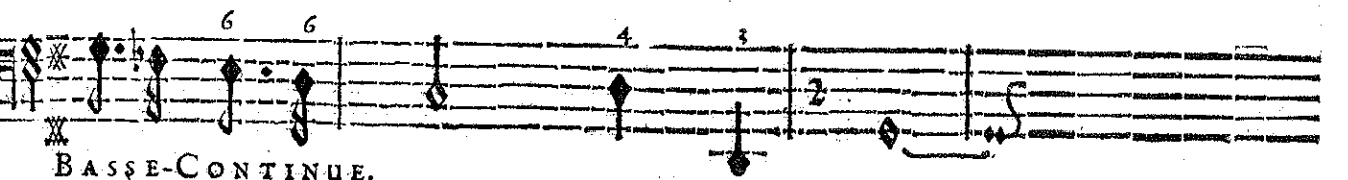
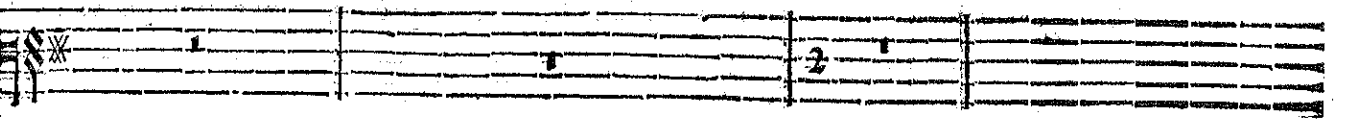
Dieux Ont envoyé le Monstre furieux Qui desole tout vostre Empire; Que sa va-



BASSE-CONTINUE.



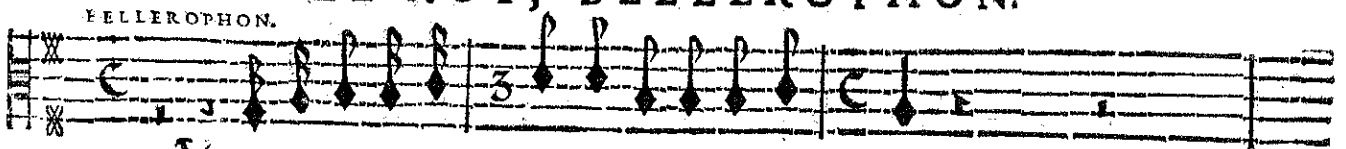
leur en délivre ces lieux Puisque son crime vous l'at- tire.



BASSE-CONTINUE.

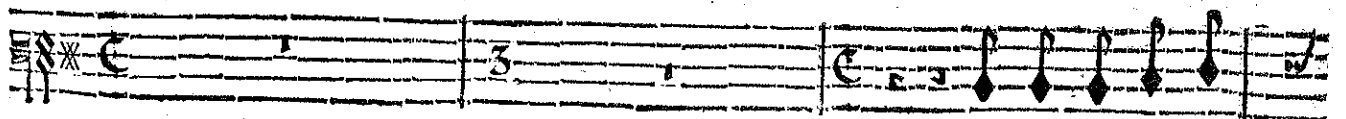
SCENE III.

LE ROY, BELLEROPHON.

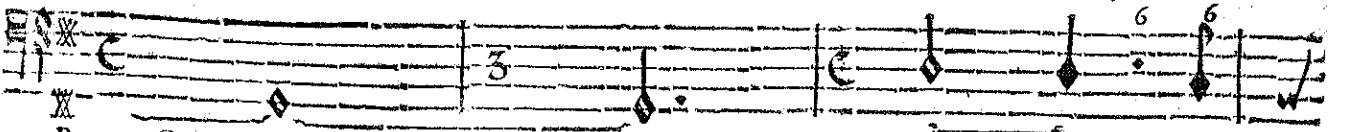


Vous venez consul- ter l'Oracle d'Apol- lon?

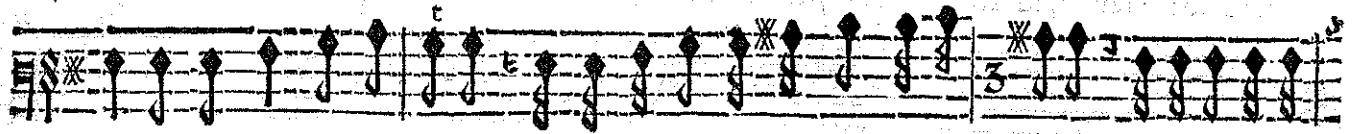
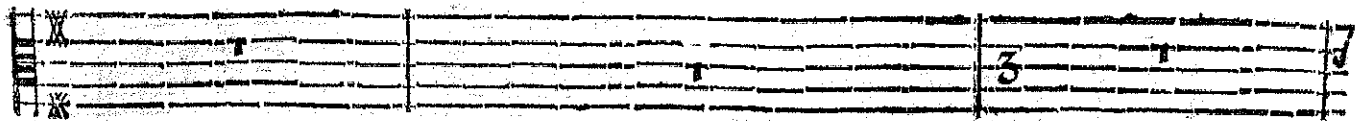
LE ROY.



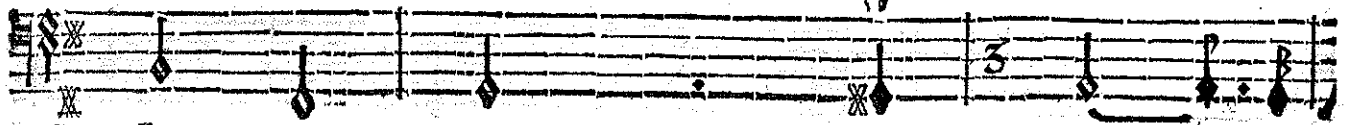
Je viens luy deman-



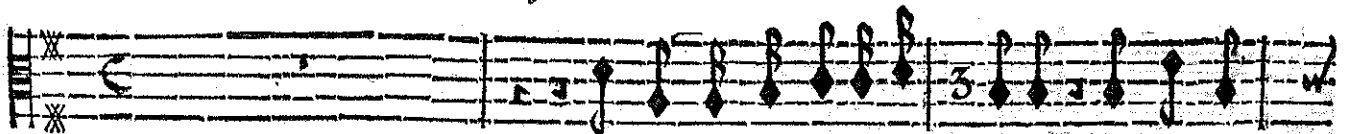
BASSE-CONTINUE.



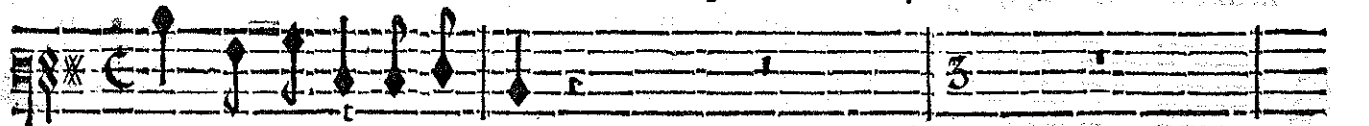
der ce qu'il faut que j'espere; Demes Estats c'est le Dieu rute- laire, Il écoute ma



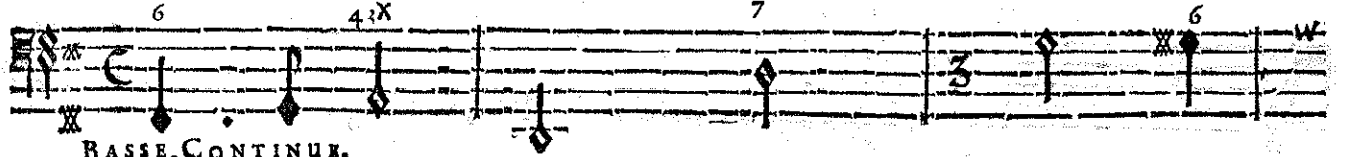
BASSE-CONTINUE.



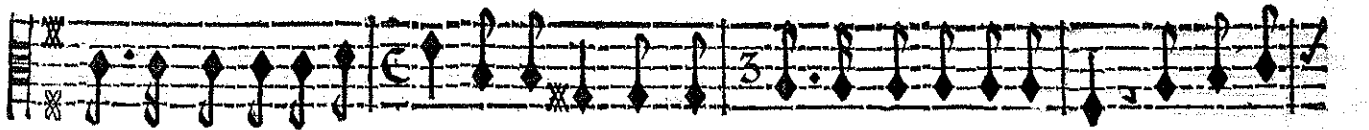
Ce Dieu qui cherit la Ly- cie, Dans ses mal-



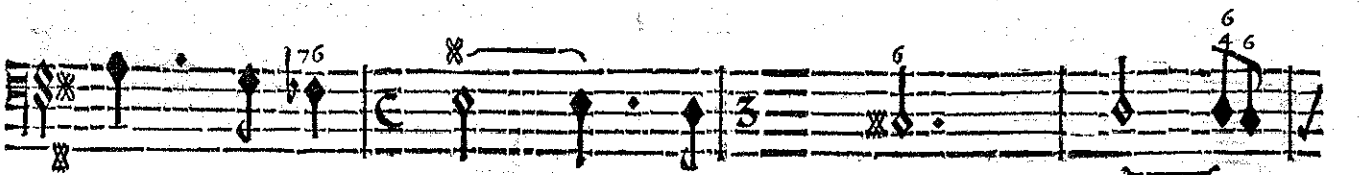
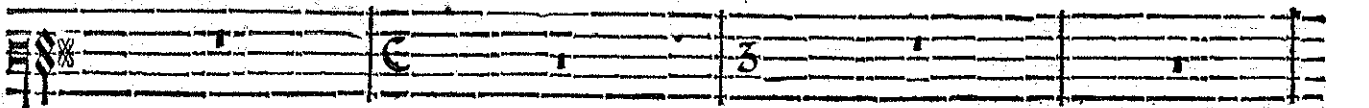
voix quand j'implore son nom.



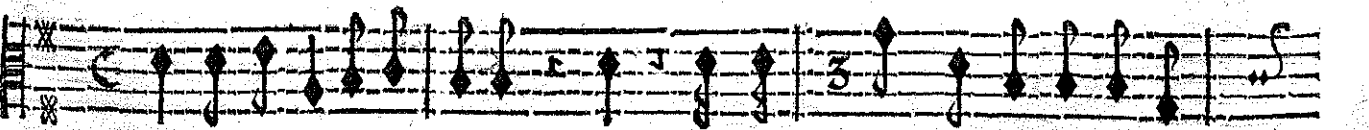
BASSE-CONTINUE.



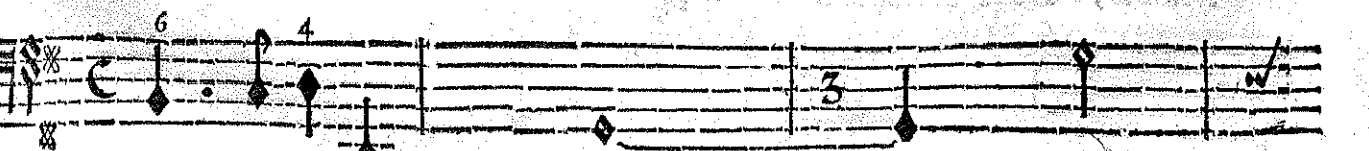
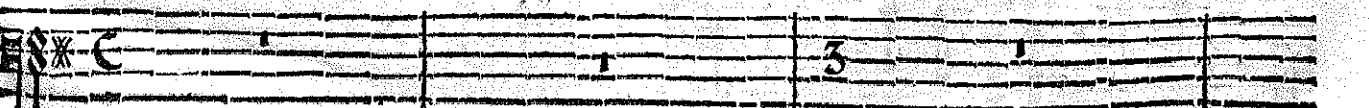
heurs voudra la secou- rit, Et l'encés qu'en ce lieu vous luy venez offrir Rendra du



BASSE-CONTINUE.

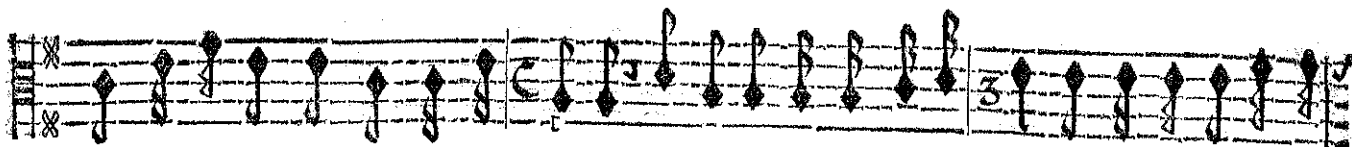


Ciel la colere adoucie. Mais quand le Monstre immole à sa fu-

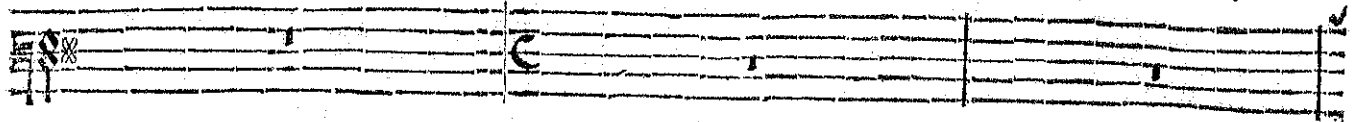


BASSE-CONTINUE.

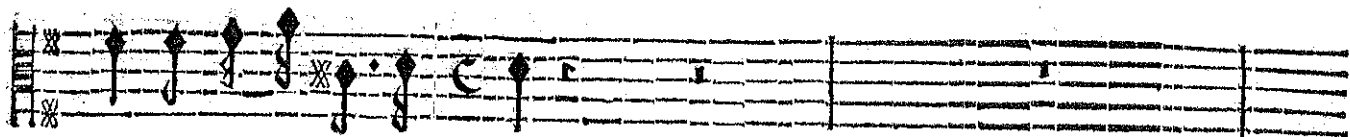
BELLEROPHON,



reur Tour le sang qu'il trouve à ré- pendre Verray-je sans rien entre- prédre Que par luy dās ces



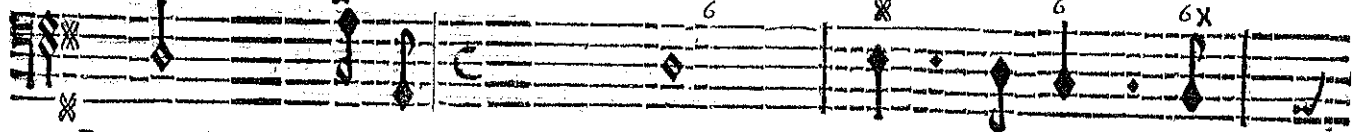
BASSE-CONTINUE.



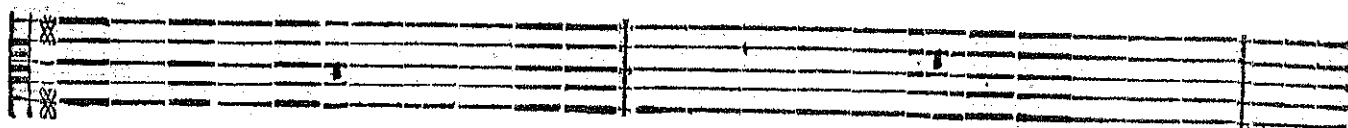
lieux tout soit remply d'hor- reur?



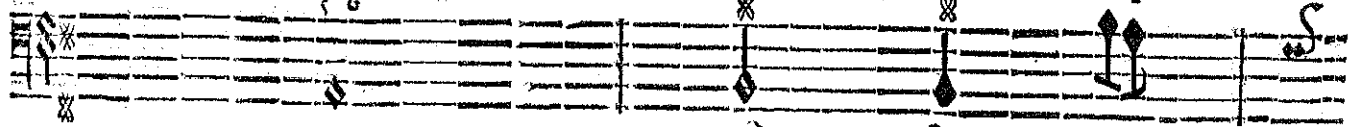
Ah! Prince, songez-vous que trois Monstres en-



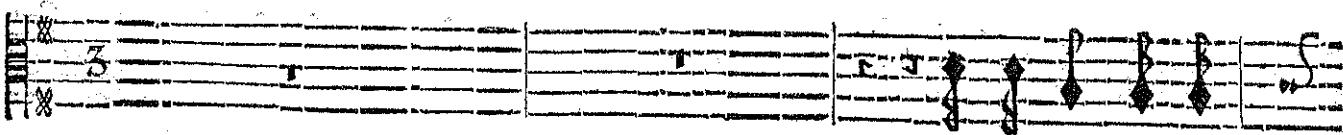
BASSE-CONTINUE.



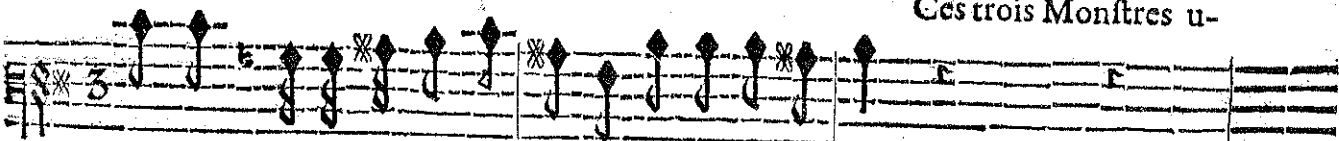
semble Sont unis dans ce Monstre affreux? A son aspect il n'est rien qui ne



BASSE-CONTINUE.



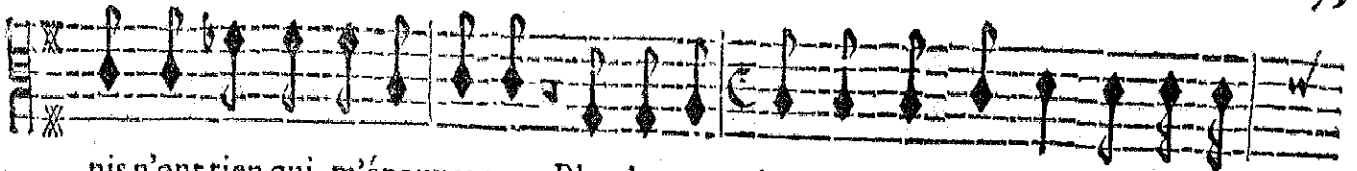
Ces trois Monstres u-



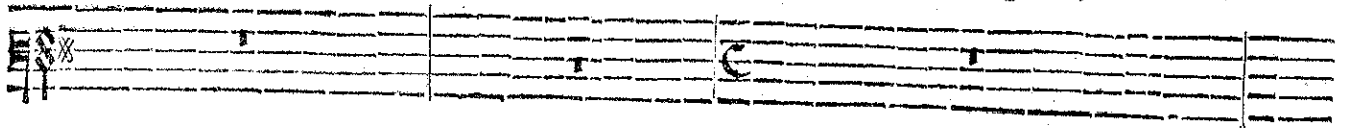
tremble, De sa brûlante haleine il pousse mille feux.



BASSE-CONTINUE.



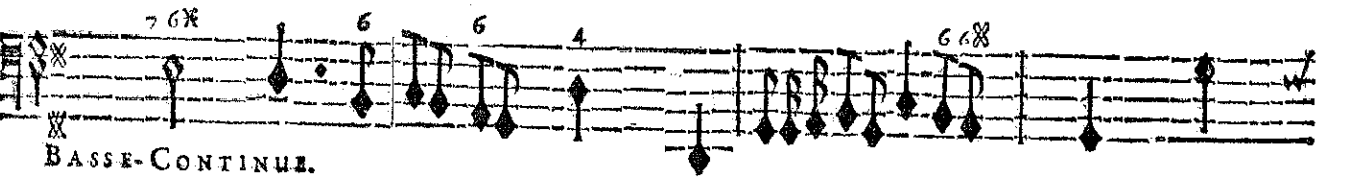
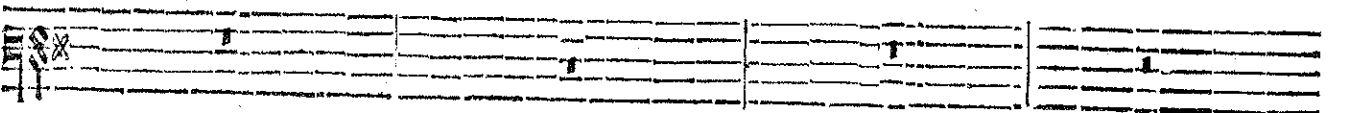
nis n'ont rien qui m'épouvante; Plus le combat couste au vainqueur, Plus la vi-



BASSE-CONTINUE.



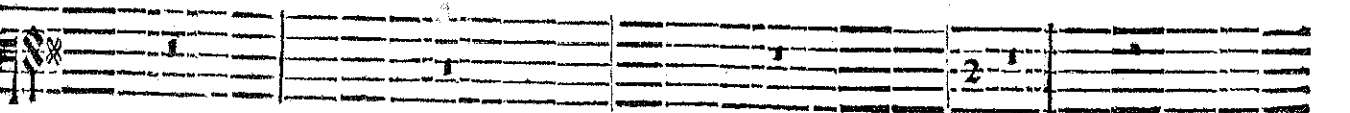
toire est éclatante, Et c'est ce qui flate un grand cœur. Plus le combat couste au vain-



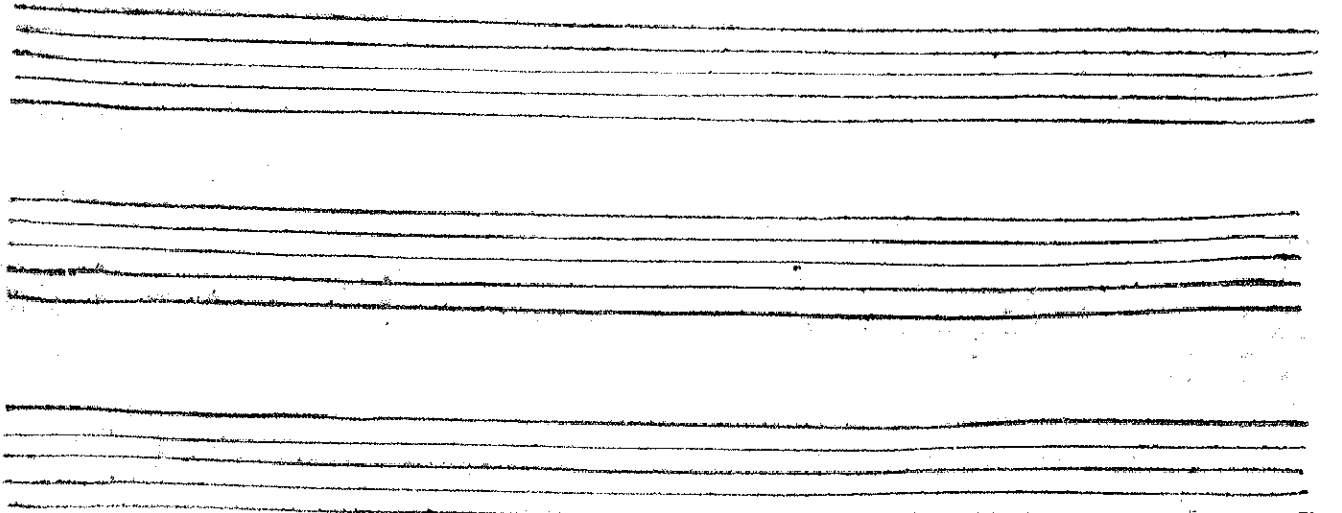
BASSE-CONTINUE.



queur, Plus la victoire est éclatante, Et c'est ce qui flate un grand cœur.



BASSE-CONTINUE.

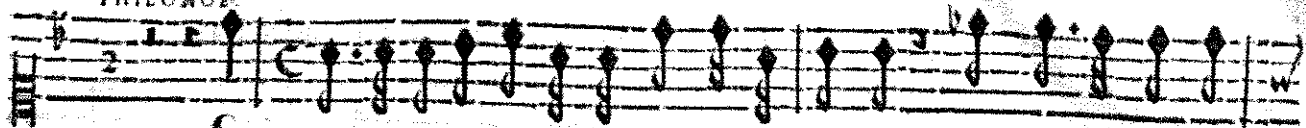


BELLEROPHON,

SCENE IV.

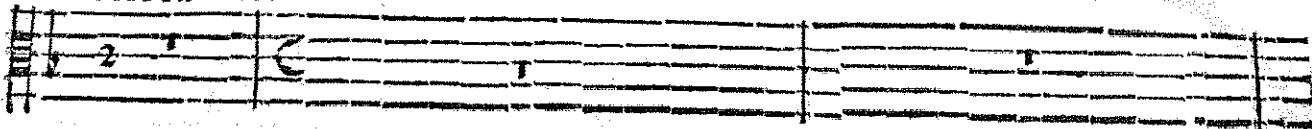
LE ROY, PHILONOE, BELLEROPHON.

PHILONOE

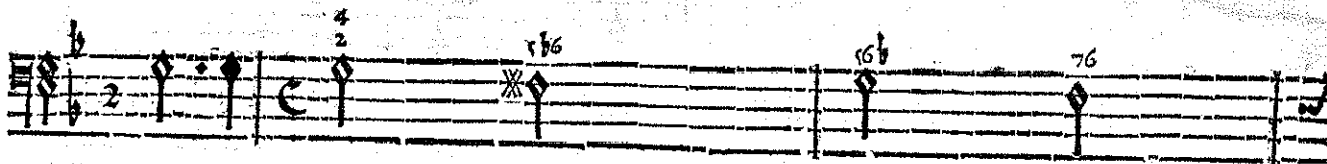
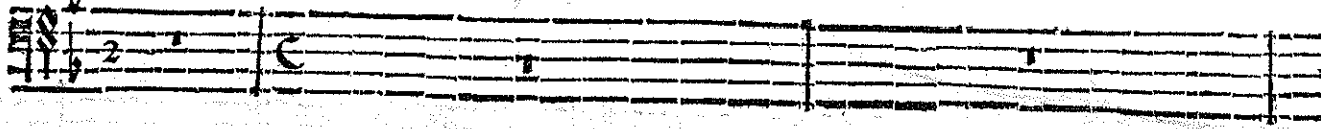


SEigneur, à vostre voix je viens joindre la mienne, Aux vœux que vous of-

BELLEROPHON.



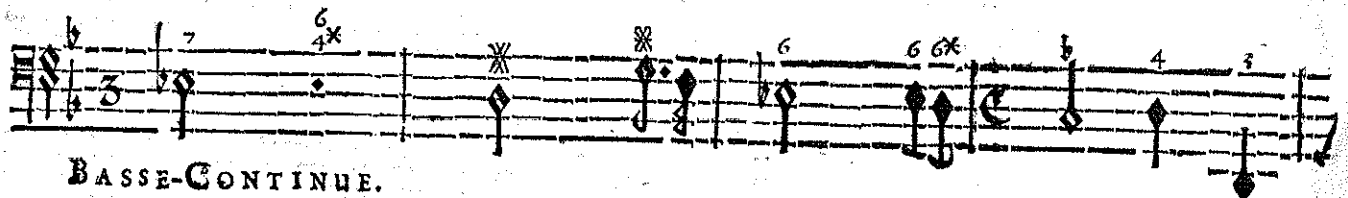
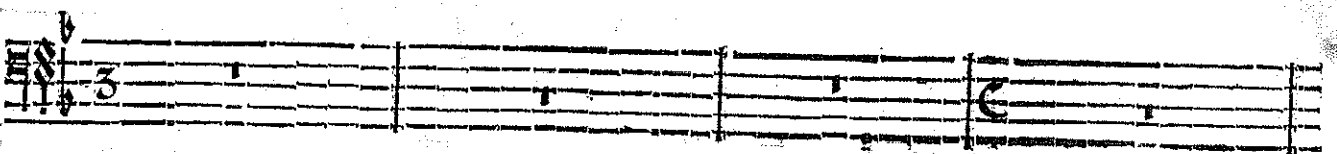
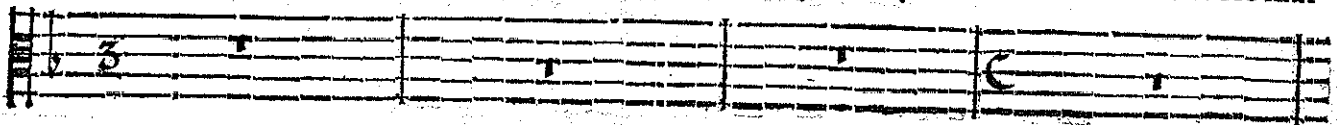
LE ROY.



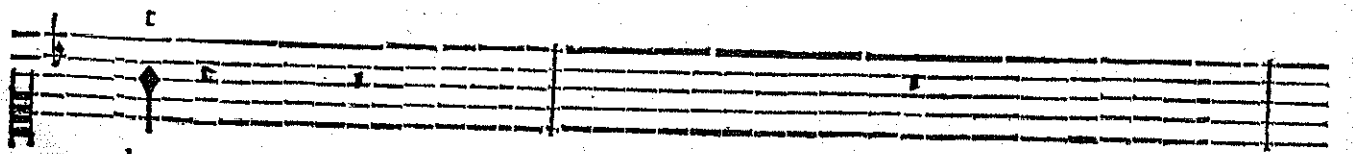
BASSE-CONTINUE.



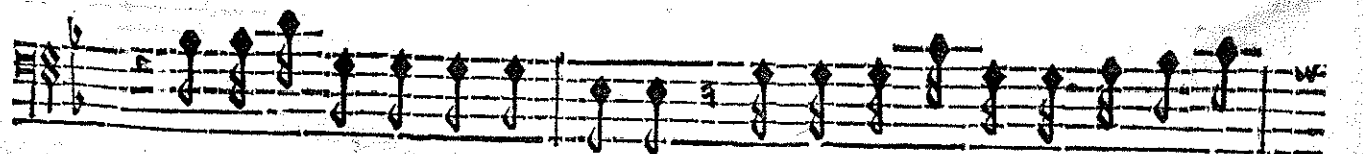
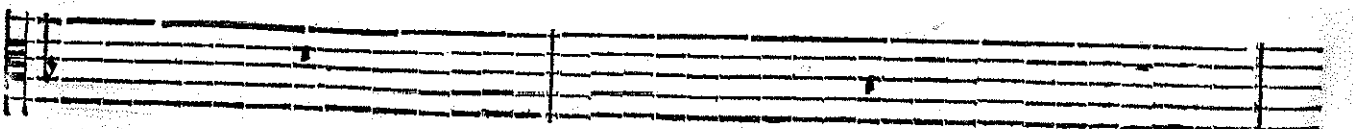
frez je viés meller mes pleurs, Et demander au Ciel que la Lycie ob-tienne La fin de ses mal-



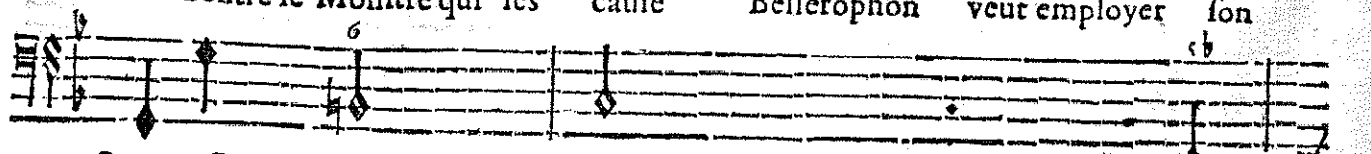
BASSE-CONTINUE.



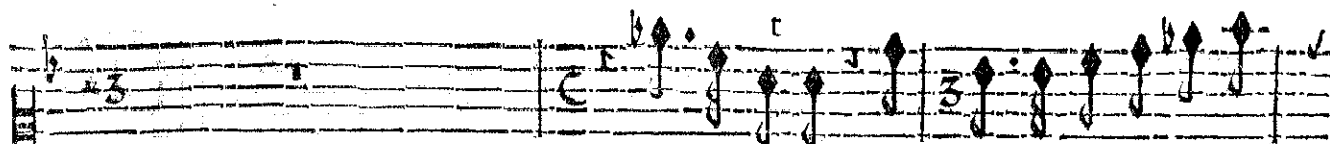
heurs.



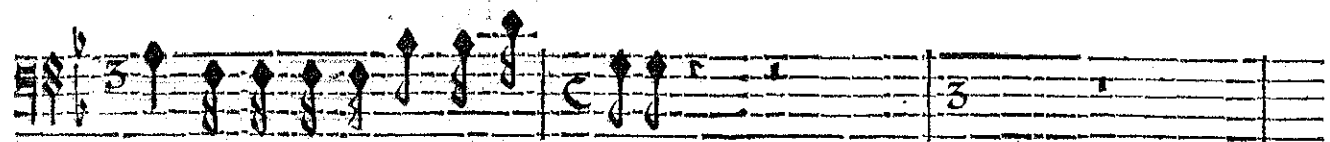
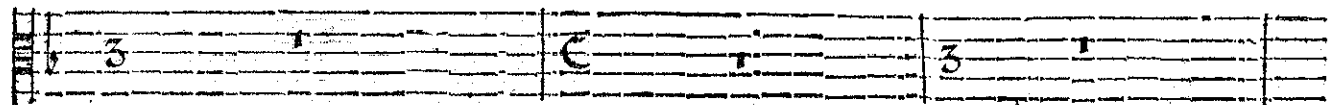
Contre le Monstre qui les cause Bellerophon veut employer son



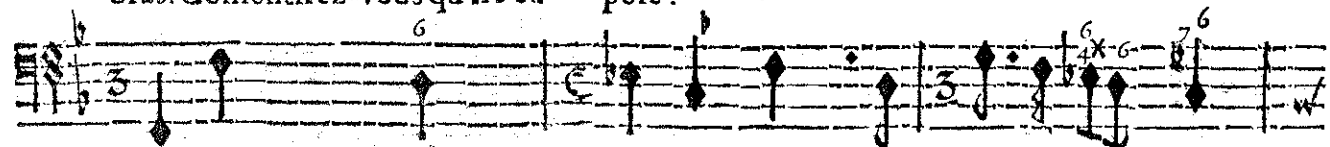
BASSE-CONTINUE.



Ah! vous-mesme, Seigneur, vous n'y consentez



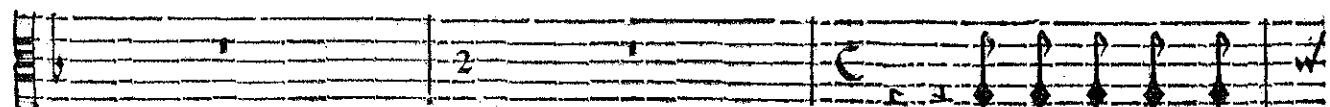
bras. Consentez-vous qu'ils s'ex- pose :



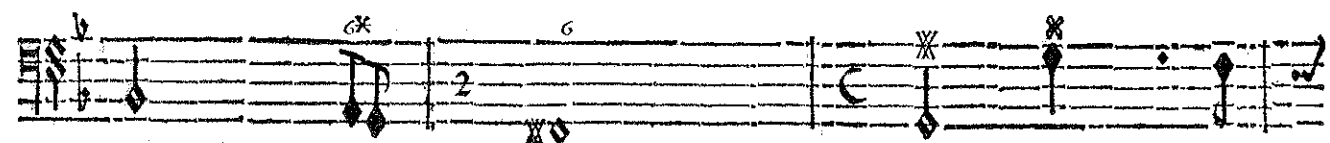
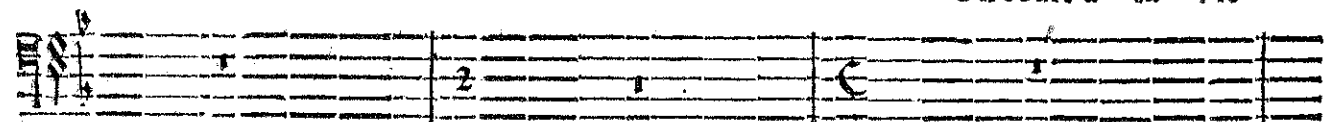
BASSE-CONTINUE.



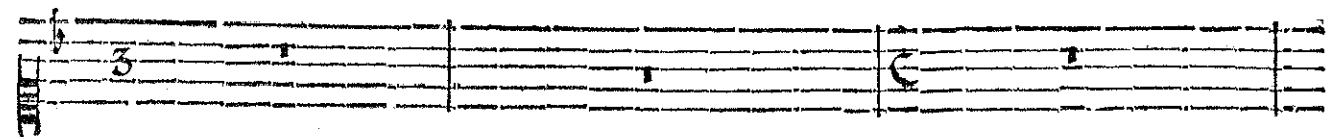
pas; Souffrirez-vous qu'il coure où la mort est cer- taine?



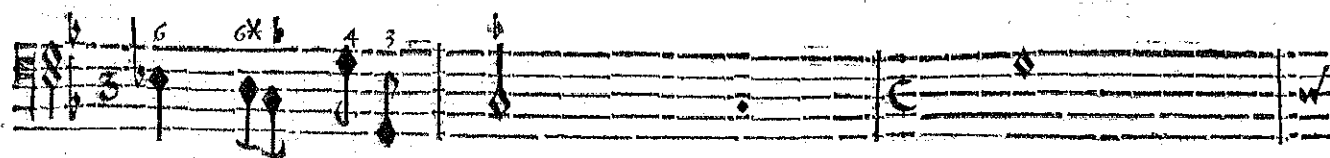
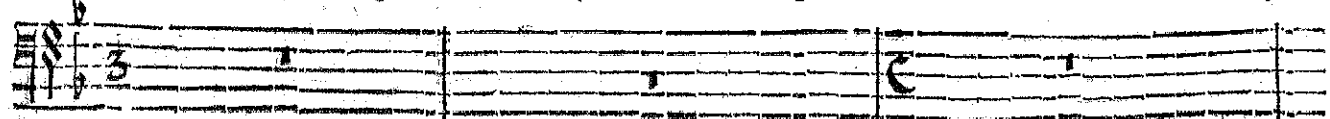
On court à la Vic-



BASSE-CONTINUE.



toire en s'exposant pour vous, Croyez-en l'ardeur qui m'entraîne. Helas! sans les fray-



BASSE-CONTINUE.

BELLEROPHON;

Esperons tout des

eurs dont la Lycie est pleine, Je serois désja vostre Espoux.

BASSE-CONTINUE.

Dieux; un violent orage Améne quelquefois le calme le plus doux.

Le Temple

BASSE-CONTINUE.

s'ouvre; entrons, & par un juste hommage Meritons que le Ciel appaise son couroux.

BASSE-CONTINUE.

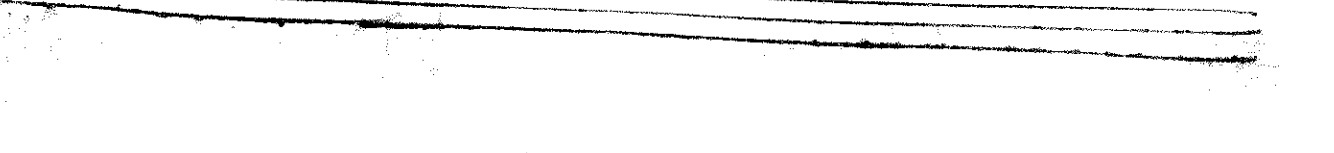
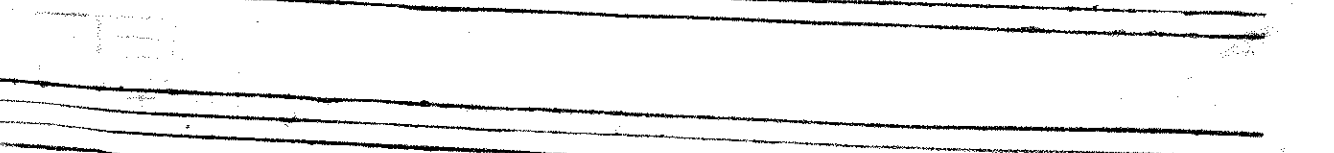
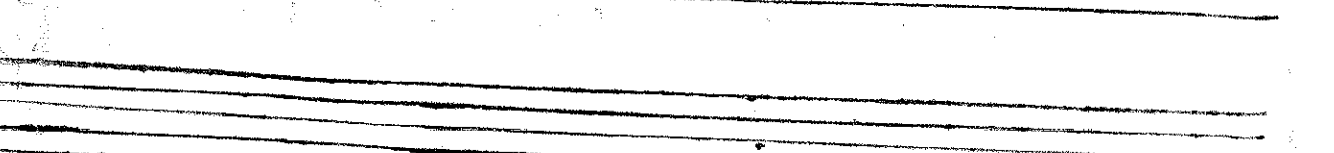
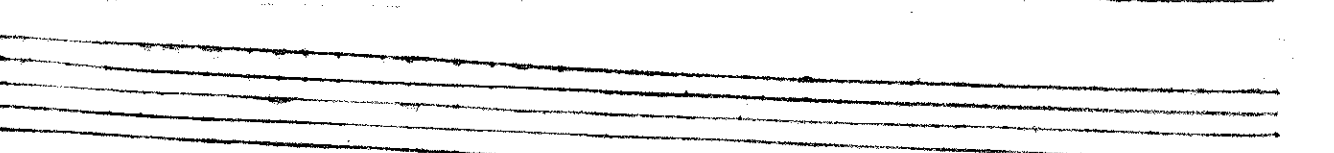
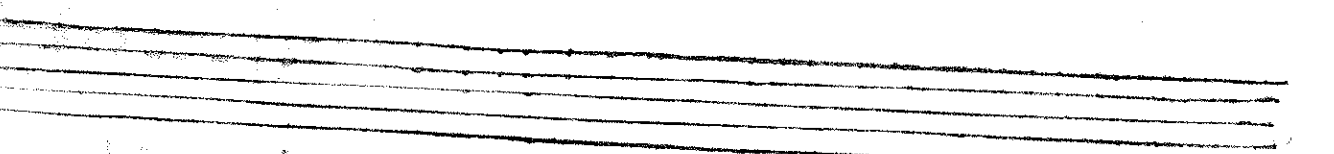
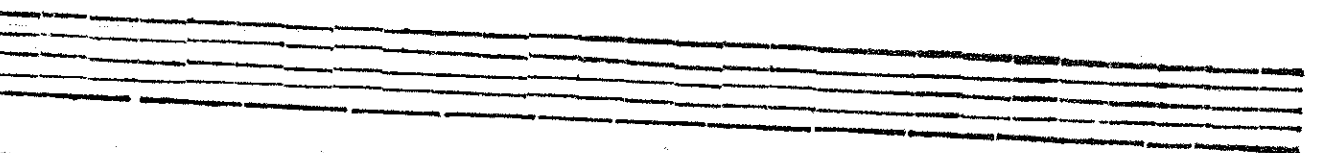
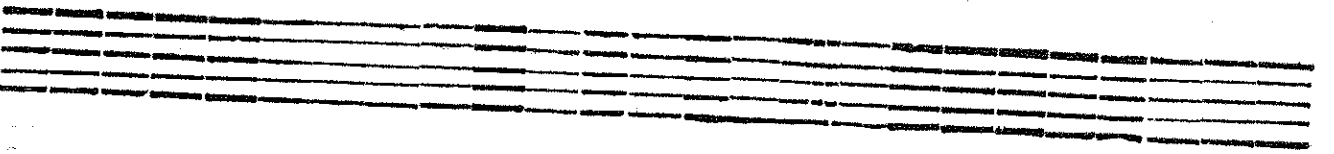
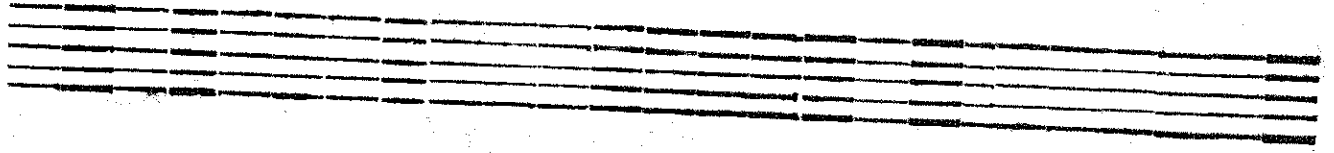
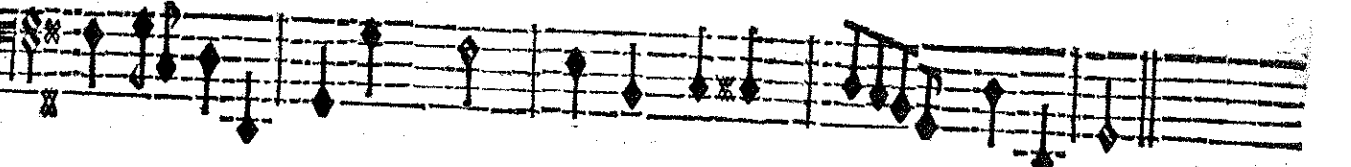
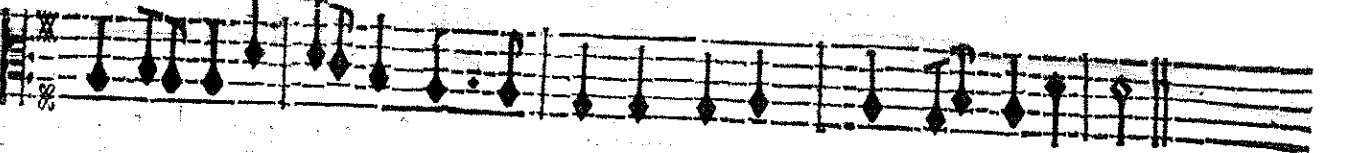
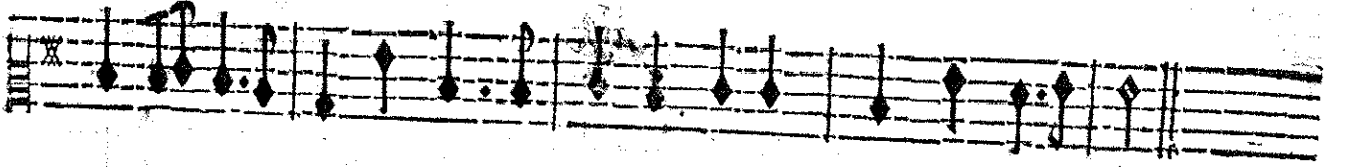
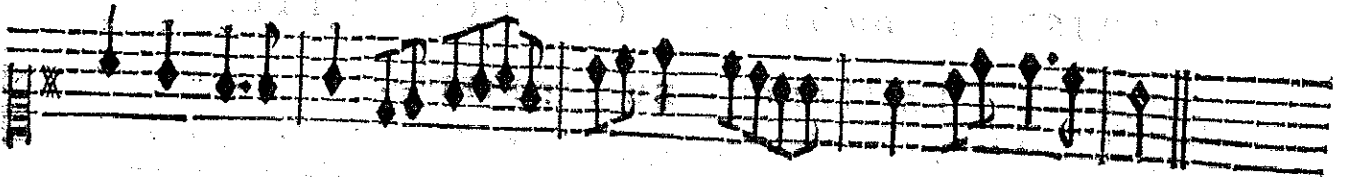
SCÈNE V.

LE ROY, BELLEROPHON, PHILONOE, SACRIFICATEUR,
MINISTRES DU TEMPLE, CHOEUR DE PEUPLE.

LA MARCHE DU SACRIFICE.

The musical score consists of ten staves of notation. The first five staves are grouped together, and the last five are grouped together. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'p' and 'f'. The score concludes with a double bar line and repeat dots on the final staff.

BELLEROPHON,



CHOEUR DE PEUPLE.

LE malheur qui nous accable Demande un Dieu favorable:
Nos soupirs te font connoître Le malheur qui les fait naître: Entends-no⁹, grand Apol-

LE malheur qui nous accable Demande un Dieu favorable:
Nos soupirs te font connoître Le malheur qui les fait naître: Entends-no⁹, grand Apol-

LE malheur qui nous accable Demande un Dieu favorable:
Nos soupirs te font connoître Le malheur qui les fait naître: Entends-no⁹ grand Apol-

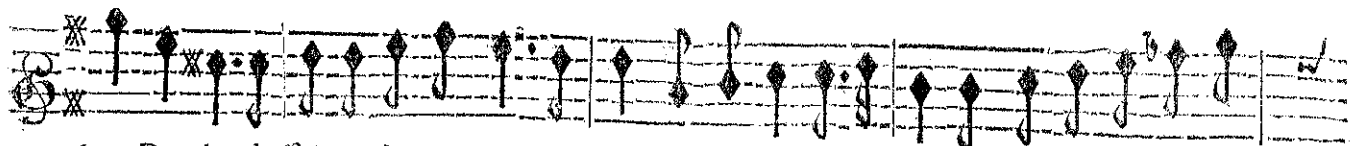
LE malheur qui nous accable Demande un Dieu favorable:
Nos soupirs te font connoître Le malheur qui les fait naître: Entends-no⁹, grand Apol-

LE malheur qui nous accable Demande un Dieu favorable:
Nos soupirs te font connoître Le malheur qui les fait naître: Entends-no⁹, grand Apol-

VIOLONS,

BASSE CONTINUE.

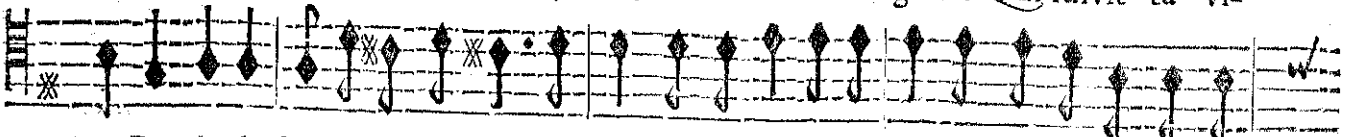
BELLEROPHON,



lon, Par la deffaitte du Serpent Python, Par l'éclat de la gloire Qui suivit ta vi-



lon, Par la deffaitte du Serpent Python, Par l'éclat de la gloire Qui suivit ta vi-



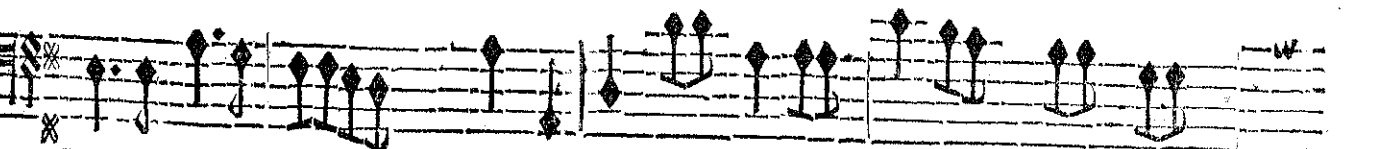
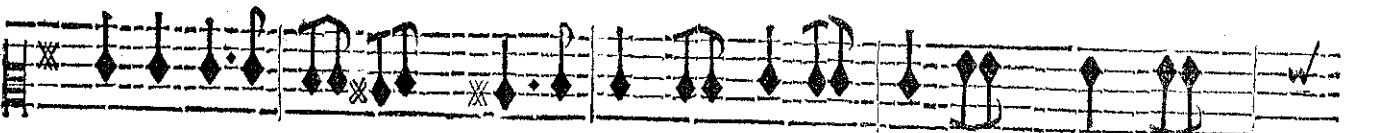
lon, Par la deffaitte du Serpent Python, Par l'éclat de la gloire Qui suivit ta vi-



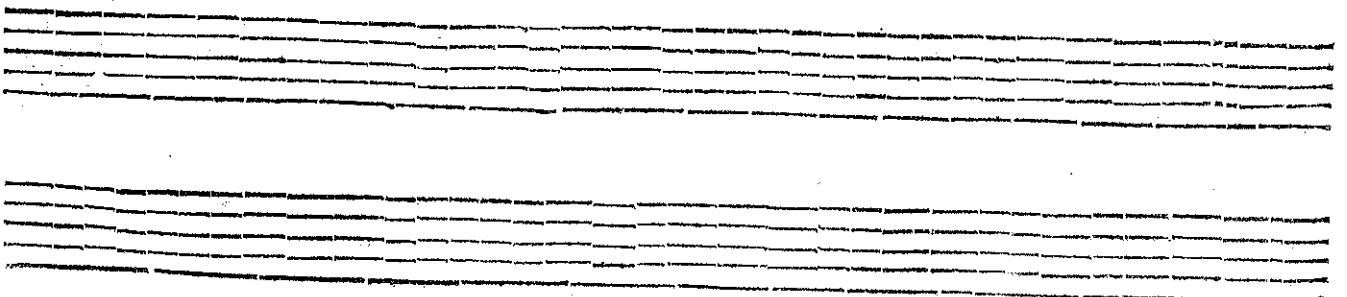
lon, Par la deffaitte du Serpent Python, Par l'éclat de la gloire Qui suivit ta vi-

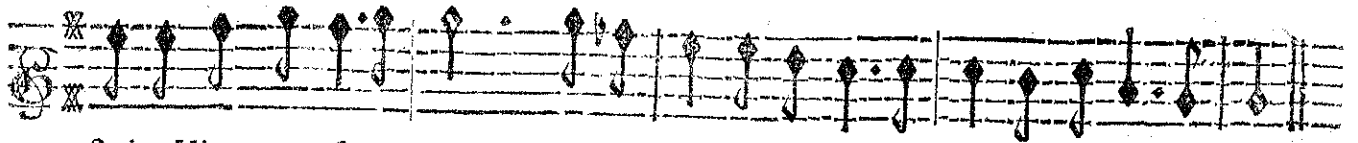


VIOLONS.



BASSE-CONTINUE.





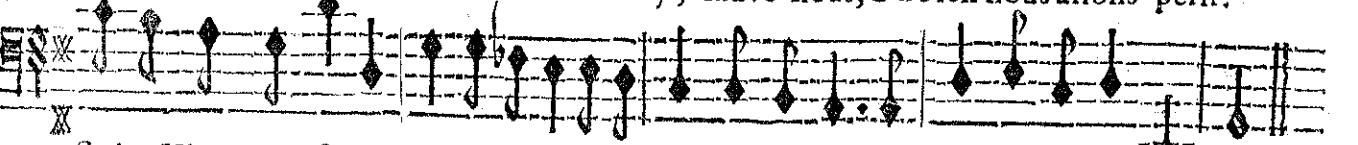
toire, Viens nous secourir, Haste-toy, fauve-nous, Où bien nous allons perir.



toire, Viens nous secourir, Haste-toy, fauve-nous, Où bien nous allons perir.



toire, Viens nous secourir. Haste-toy, fauve-nous, Où bien nous allons perir.



toire, Viens nous secourir. Haste-toy, ij. fauve-nous, Où bien nous allons perir.



VIOLONS.



BASSE-CONTINUE.

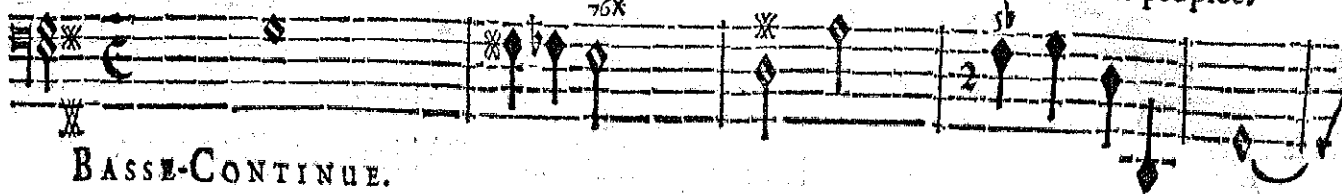


BELLEROPHON,

LE SACRIFICATEUR.

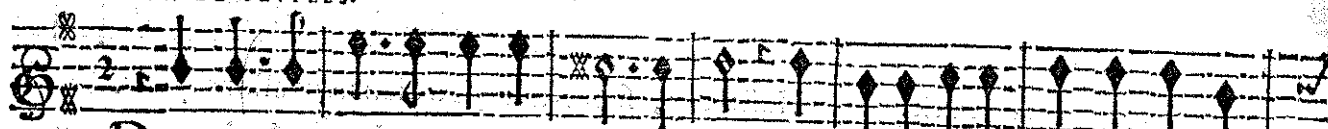


Reçois grand Apollon, reçois ce Sacrifice, Fais que le Ciel nous soit propice.

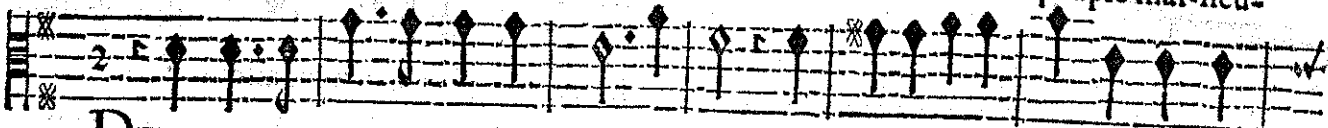


BASSE-CONTINUE.

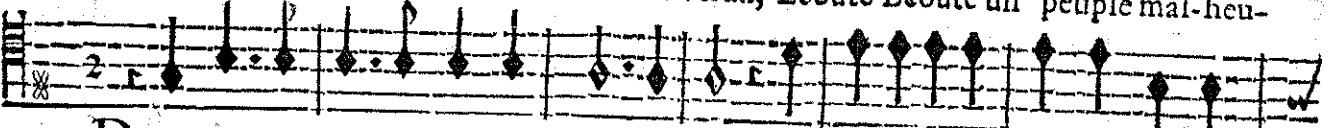
CHOEUR DE PEUPLES.



D'Un cœur soumis nous t'adressons nos vœux, Ecoute Ecoute un peuple mal-heu-



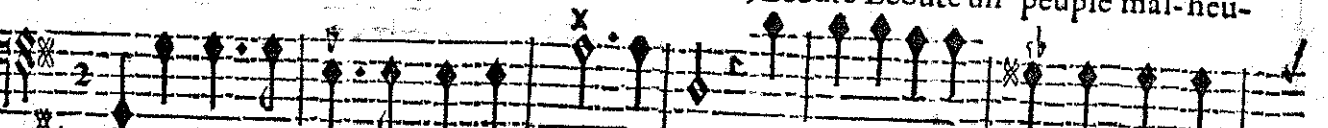
D'Un cœur soumis nous t'adressons nos vœux, Ecoute Ecoute un peuple mal-heu-



D'Un cœur soumis nous t'adressons nos vœux, Ecoute Ecoute un peuple mal-heu-



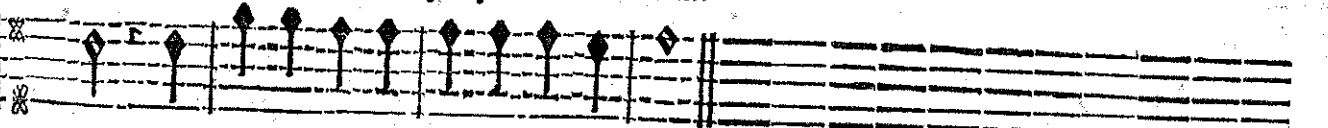
D'Un cœur soumis nous t'adressons nos vœux, Ecoute Ecoute un peuple mal-heu-



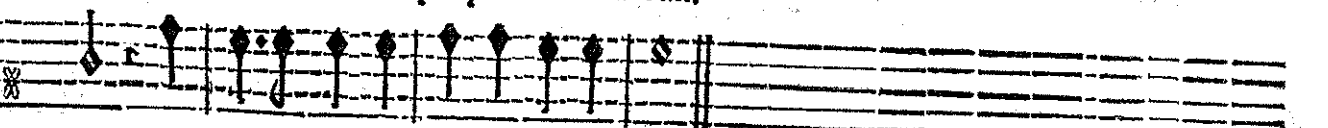
BASSE-CONTINUE.



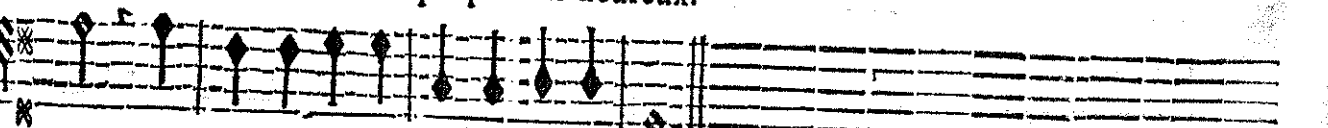
reux. Ecoute Ecoute un peuple mal-heureux.



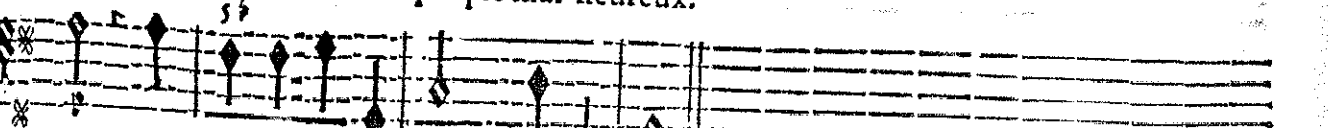
reux. Ecoute Ecoute un peuple mal-heureux.



reux. Ecoute Ecoute un peuple mal-heureux.



reux. Ecoute Ecoute un peuple mal-heureux.



BASSE-CONTINUE.

TRAGÉDIE.

LE SACRIFICATEUR.

84

Par ce vin répandu fais cesser nos allarmes, Arreste le cours de nos larmes. Tu

BASSE-CONTINUE.

vois quel triste sort nous accable aujourd'huy; Preste-nous ton appuy. Vous qu'à me secon-

BASSE-CONTINUE.

der un zele ardent anime, Avancez, il est temps d'immoler la Victime.

BASSE-CONTINUE.

VIOLONS.

BASSE DE VIOLON ET CONTINUE.

BELLEROPHON,

Musical notation for Violins, first system. The staff is in G major (one sharp) and 3/2 time. It begins with a treble clef and a key signature of one sharp. The melody consists of eighth and sixteenth notes, with some slurs and dynamic markings.

V I O L O N S.

Musical notation for Violins, second system. Continuation of the melody from the first system.

Musical notation for Violins, third system. Continuation of the melody.

Musical notation for Violins, fourth system. Continuation of the melody.

Musical notation for Basses and Continues, first system. The staff is in G major and 3/2 time. It begins with a bass clef and a key signature of one sharp. The melody consists of eighth and sixteenth notes, with some slurs and dynamic markings.

BASSE DE VIOLON ET CONTINUE.

CHOEUR DE PEUPLE

Musical notation for Chorus, first system. The staff is in G major and 3/2 time. It begins with a treble clef and a key signature of one sharp. The melody consists of eighth and sixteenth notes, with some slurs and dynamic markings.

Dieux, qui connoissez nos mal-heurs, Laissez-vous toucher de nos pleurs. Dieux, qui connois-

Musical notation for Chorus, second system. Continuation of the melody.

Dieux, qui connoissez nos mal-heurs, Laissez-vous toucher de nos pleurs. Dieux, qui connois-

Musical notation for Chorus, third system. Continuation of the melody.

Dieux, qui connoissez nos mal-heurs, Laissez-vous toucher de nos pleurs. Dieux, qui connois-

Musical notation for Chorus, fourth system. Continuation of the melody.

Dieux, qui cōnoissez nos mal-heurs, Laissez-vous roucher de nos pleurs. Dieux, qui connois-

Musical notation for Basses and Continues, second system. The staff is in G major and 3/2 time. It begins with a bass clef and a key signature of one sharp. The melody consists of eighth and sixteenth notes, with some slurs and dynamic markings.

BASSE-CONTINUE.

sez nos mal-heurs, Laissez-vous toucher de nos pleurs. Laissez-vous toucher de nos pleurs.

sez nos mal-heurs, Laissez-vous toucher de nos pleurs. Laissez-vous toucher de nos pleurs.

sez nos mal-heurs, Laissez-vous toucher de nos pleurs. Laissez-vous toucher de nos pleurs.

sez nos mal-heurs, Laissez-vous toucher de nos pleurs. Laissez-vous toucher de nos pleurs.

BASSE-CONTINUE.

LE SACRIFICATEUR.

Esperons, Esperons, je ne voy que Signes favo- rables, Nos vœux au

BASSE-CONTINUE.

Ciel doivent estre agreables. Esperons, Esperons, je ne voy que Signes favo-

BASSE-CONTINUE.

rables, Nos vœux au Ciel doivent estre agre-

BASSE-CONTINUE.

BELLEROPHON,

CHOEUR DE PEUPLES.

First musical staff for the choir, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G, a quarter note F, and a quarter note E. The rest of the staff contains a series of quarter notes and eighth notes.

Après un augure si doux Tâchons de meriter que les Dieux soiét pour

Second musical staff for the choir, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G, a quarter note F, and a quarter note E. The rest of the staff contains a series of quarter notes and eighth notes.

Après un augure si doux Tâchons de meriter que les Dieux soient pour

Third musical staff for the choir, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G, a quarter note F, and a quarter note E. The rest of the staff contains a series of quarter notes and eighth notes.

Après un augure si doux Tâchons de meriter que les Dieux soiét pour

Fourth musical staff for the choir, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G, a quarter note F, and a quarter note E. The rest of the staff contains a series of quarter notes and eighth notes.

ables. Après un augure si doux Tâchons de meriter que les Dieux soiét pour

Fifth musical staff for the choir, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G, a quarter note F, and a quarter note E. The rest of the staff contains a series of quarter notes and eighth notes.

VIOLONS.

First musical staff for the violins, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G, a quarter note F, and a quarter note E. The rest of the staff contains a series of quarter notes and eighth notes.

Second musical staff for the violins, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G, a quarter note F, and a quarter note E. The rest of the staff contains a series of quarter notes and eighth notes.

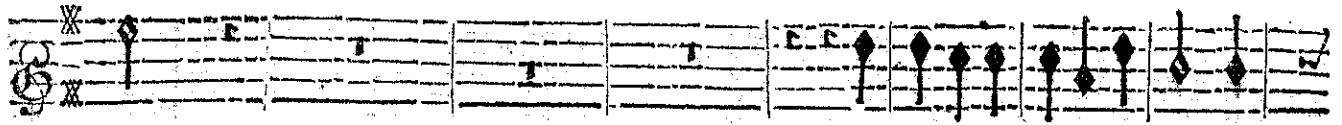
Third musical staff for the violins, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G, a quarter note F, and a quarter note E. The rest of the staff contains a series of quarter notes and eighth notes.

Fourth musical staff for the violins, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G, a quarter note F, and a quarter note E. The rest of the staff contains a series of quarter notes and eighth notes.

Fifth musical staff for the violins, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G, a quarter note F, and a quarter note E. The rest of the staff contains a series of quarter notes and eighth notes.

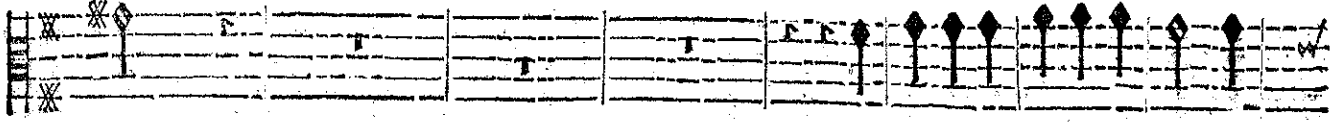
BASSE-CONTINUE.

Five empty musical staves for the basso continuo, each with a treble clef and a key signature of one flat.



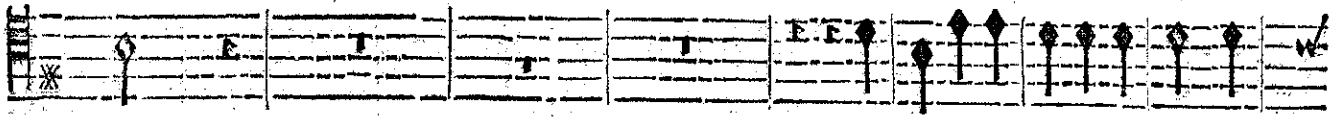
nous.

Après un augure si doux Tâ-



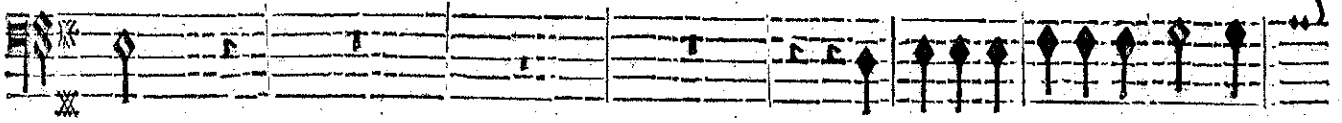
nous.

Après un augure si doux Tâ-



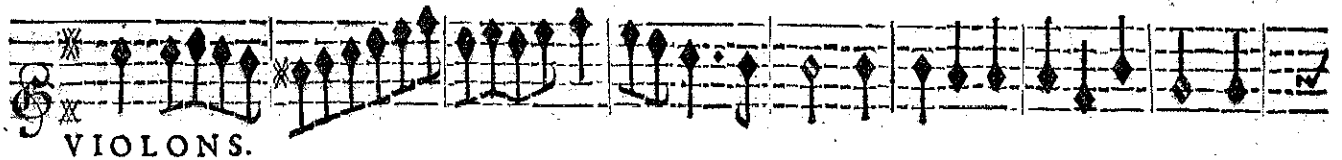
nous.

Après un augure si doux Tâ-

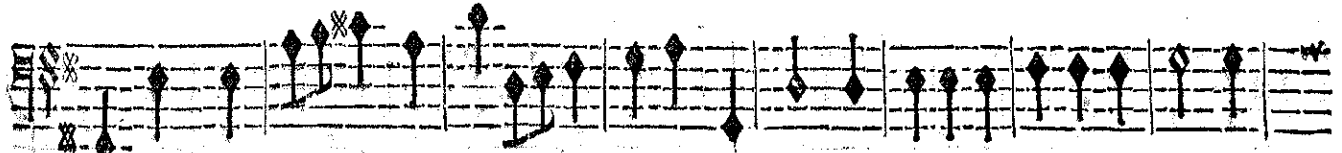
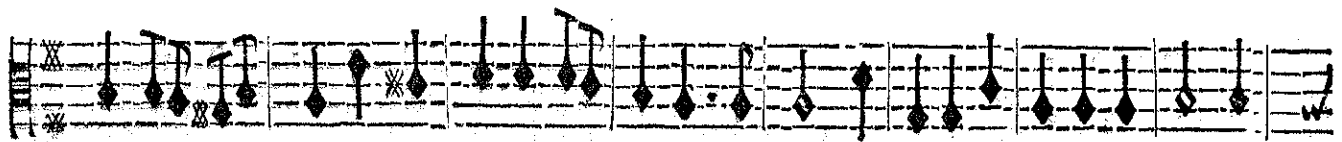


nous.

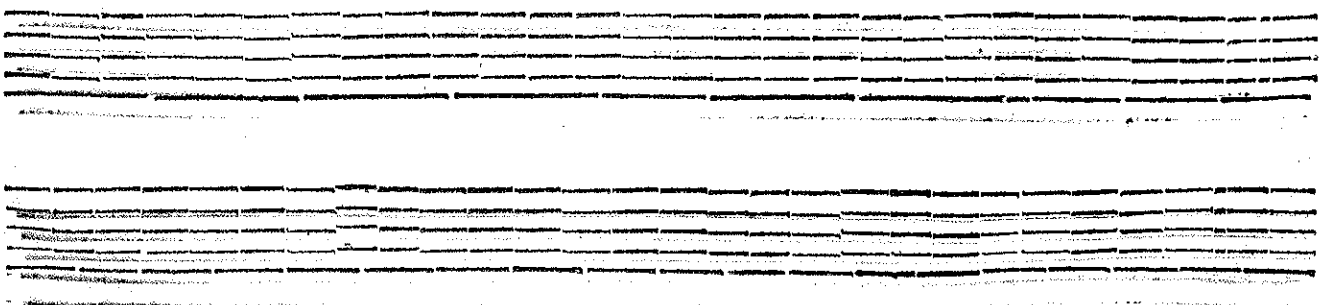
Après un augure si doux Tâ-



VIOLONS.



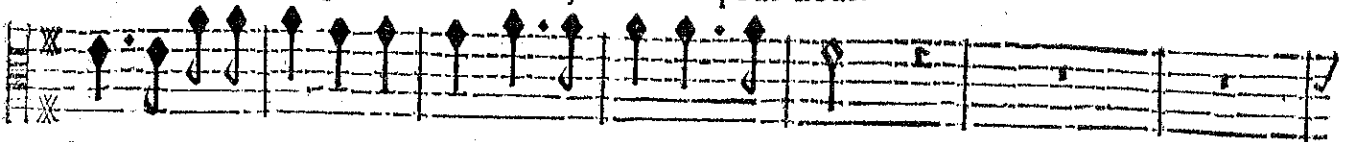
BASSE-CONTINUE.



BELLEROPHON,



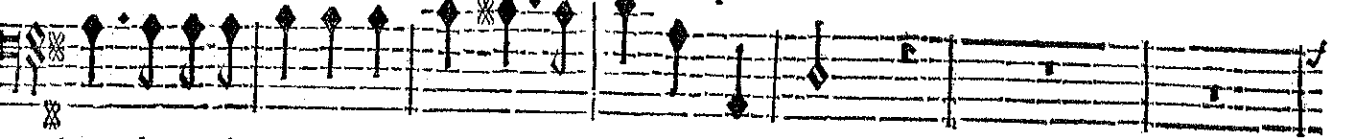
chons de meriter que les Dieux .ij. soient pour nous.



chons de meriter que les Dieux .ij. soient pour nous.



chons de meriter que les Dieux .ij. soient pour nous.



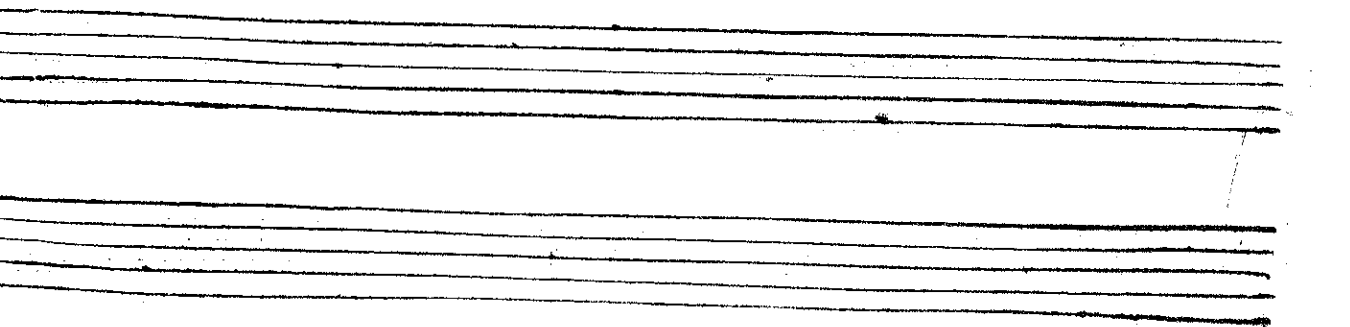
chons de meriter que les Dieux .ij. soient pour nous.



VIOLONS.



BASSE-CONTINUE.



Après un augure si doux Tâchons de meriter que les

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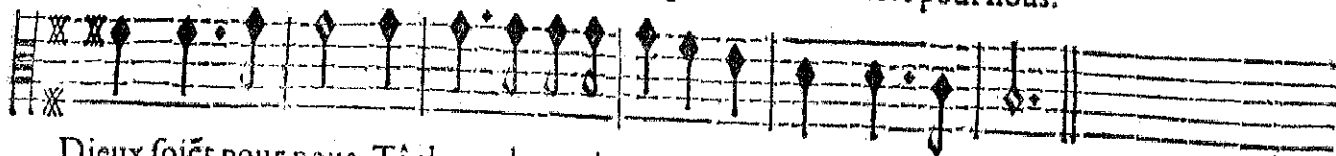
VIOLONS.

BASSE-CONTINUÉ.

BELLEROPHON,



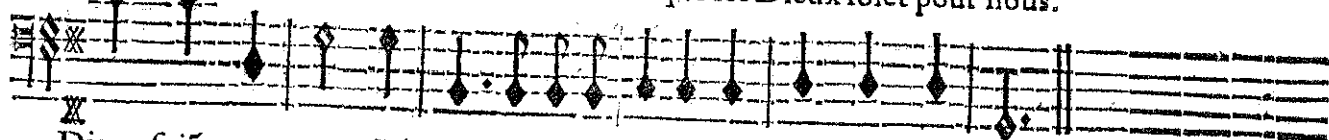
Dieux soiet pour nous. Tâchons de meriter que les Dieux soiet pour nous.



Dieux soiet pour nous. Tâchons de meriter que les Dieux soiet pour nous.



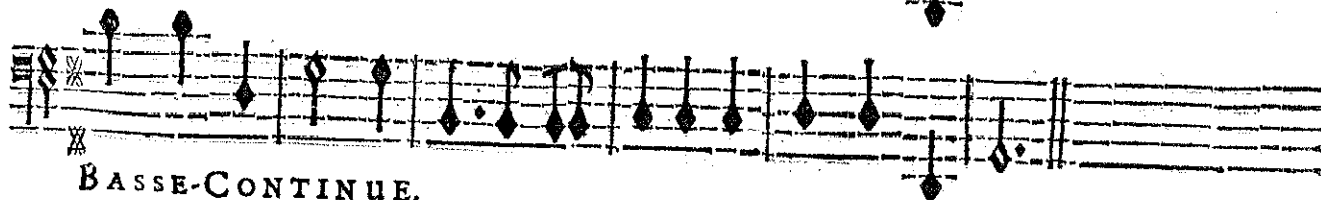
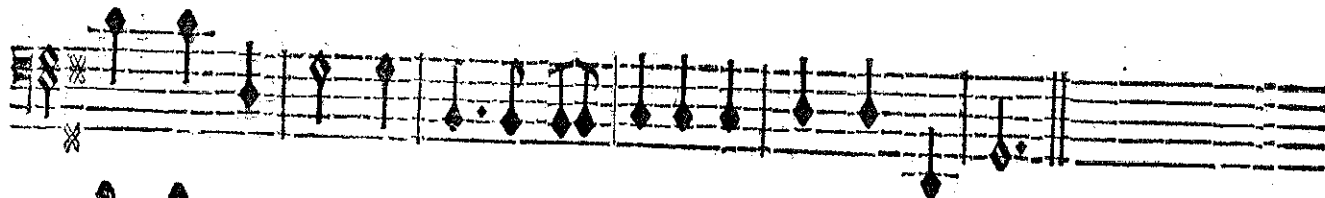
Dieux soiet pour nous. Tâchons de meriter que les Dieux soiet pour nous.



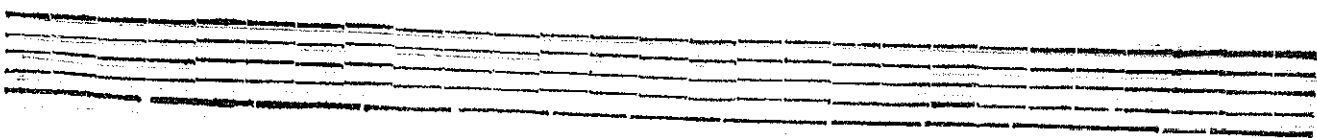
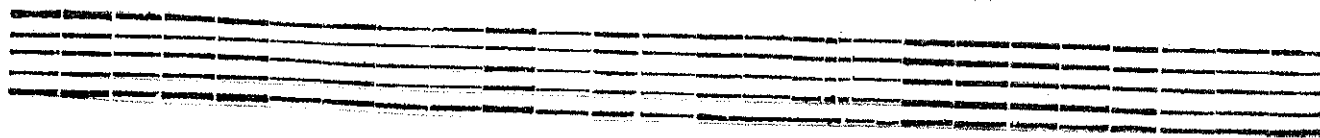
Dieux soiet pour nous. Tâchons de meriter que les Dieux soiet pour nous.



VIOLONS.



BASSE-CONTINUE.



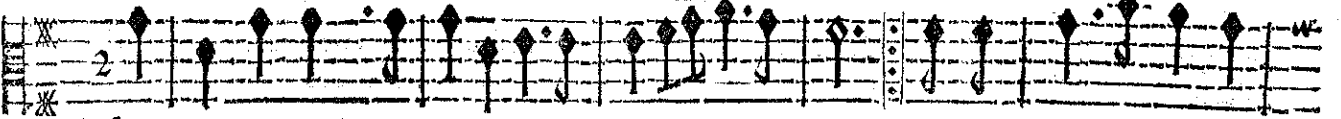
TRAGÉDIE.

Les Violons jouent le Chœur suivant alternativement avec les Voix.

CHOEUR DE PEUPLE.



MONTRONS nostre alle- gresse, Ne parlôs plus de chagrin : Renon- çons à la tri-
Le Ciel veut qu'ô es- pere, Il a- doucit son couroux : Nostre hōmage a sçeu luy



MONTRONS nostre alle- gresse, Ne parlôs plus de cha- grin : Renon- çons à la tri-
Le Ciel veut qu'on es- pere, Il a- doucit son couroux : Nostre hōmage a sçeu luy



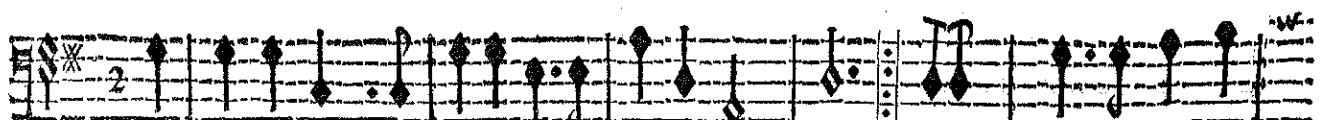
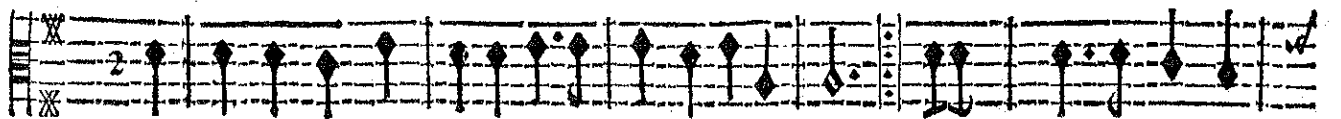
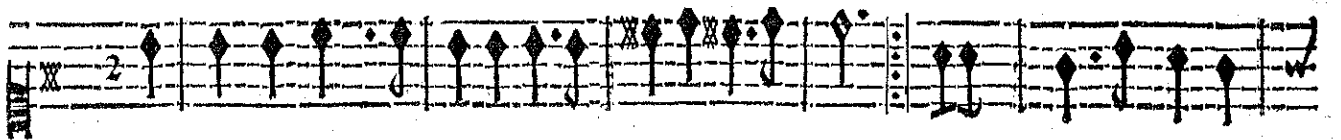
MONTRONS nostre alle- gresse, Ne parlôs plus de chagrin : Renon- çons à la tri-
Le Ciel veut qu'on es- pere, Il a- doucit son couroux : Nostre hōmage a sçeu luy



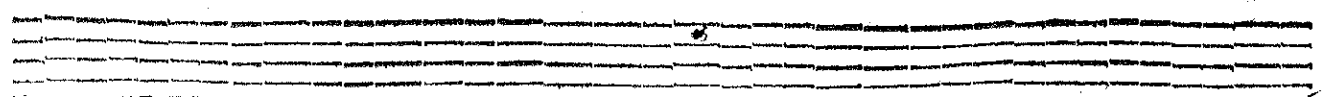
MONTRÔS nostre alle- gresse, Ne parlôs plus de chagrin : Renon- çons à la tri-
Le Ciel veut qu'on es- pere, Il a- doucit son couroux : Nostre hōmage a sçeu luy



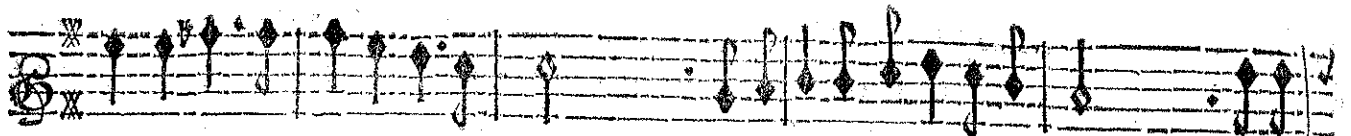
VIOLONS.



BASSE-CONTINUE.



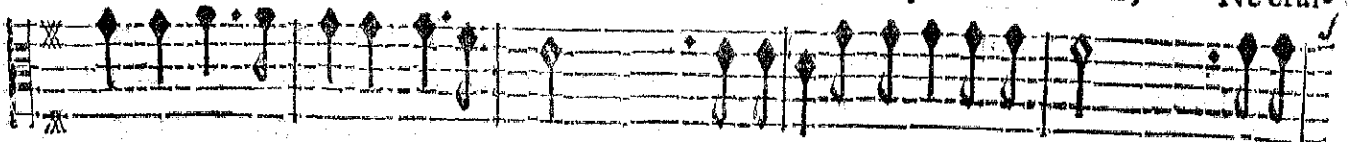
BELLEROPHON,



stesse, Nos mal-heurs vôt prendre fin.
plaire, Tout s'est déclaré pour nous.

Quand le Ciel est propice à nos vœux,
Bannissons les soupirs de ces lieux,

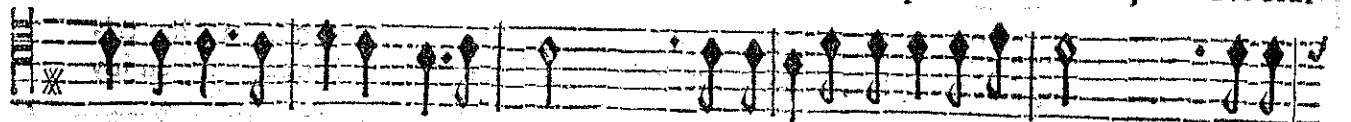
Bannif-
Ne crai-



stesse, Nos mal-heurs vôt prendre fin.
plaire, Tout s'est déclaré pour nous.

Quand le Ciel est propice à nos vœux,
Bannissons les soupirs de ces lieux,

Bannif-
Ne crai-



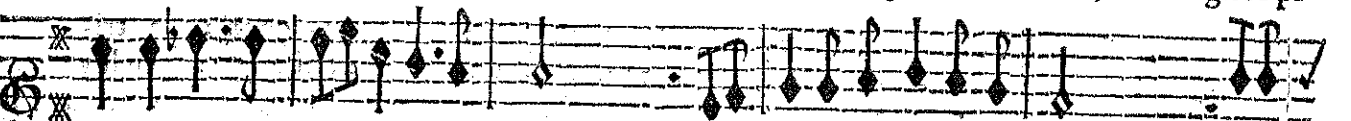
stesse, Nos mal-heurs vôt prendre fin.
plaire, Tout s'est déclaré pour nous.

Quand le Ciel est propice à nos vœux,
Bannissons les soupirs de ces lieux,

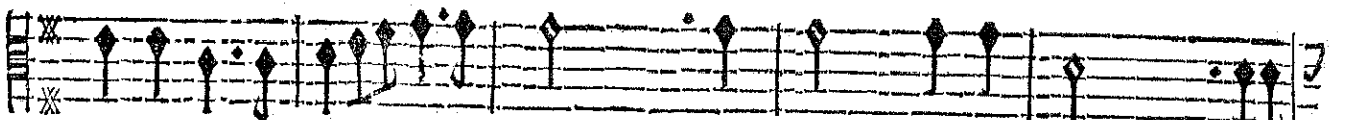
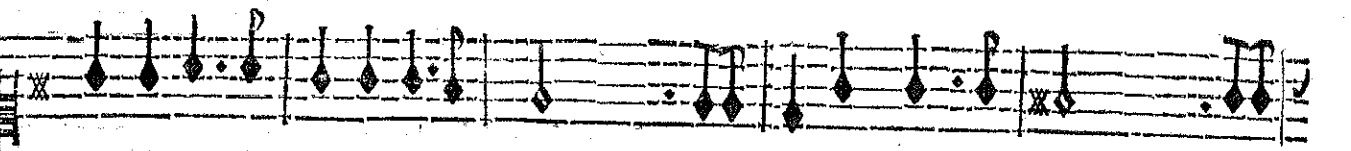
Bannif-
Ne crai-



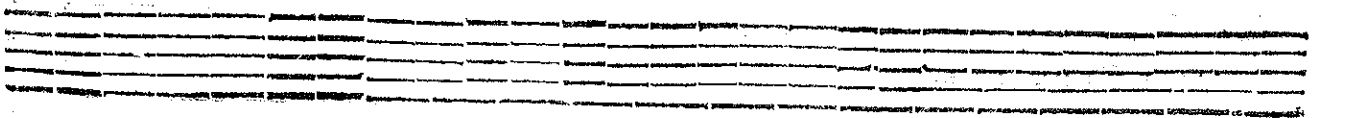
stesse, Nos mal-heurs vôt prédre fin. Quand le Ciel .ij. est propice à nos vœux, Bāniffons l'en-
plaire, Tout s'est déclaré pour nous. Banniffons .ij. les soupirs de ces lieux, Ne craignōs pl^e

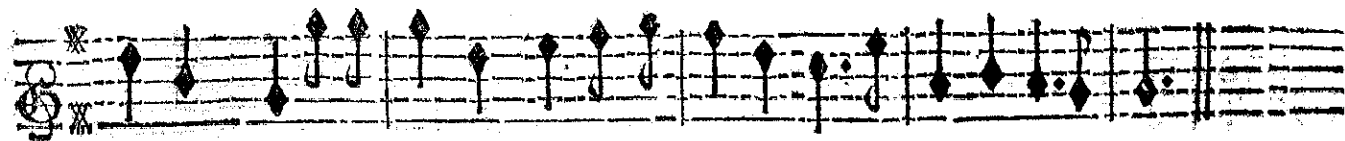


VIOLONS.



BASSE-CONTINUE.





sons l'ennuy Bannissons l'ennuy qui nous presse, Nous allons tous estre heureux.
gnons plus rien Ne craignōs plus rien de contraire, Nos maux ont touché les Dieux.



sons l'ennuy Bannissons l'ennuy qui nous presse, Nous allons tous estre heureux.
gnons plus rien Ne craignōs plus rien de contraire, Nos maux ont touché les Dieux.



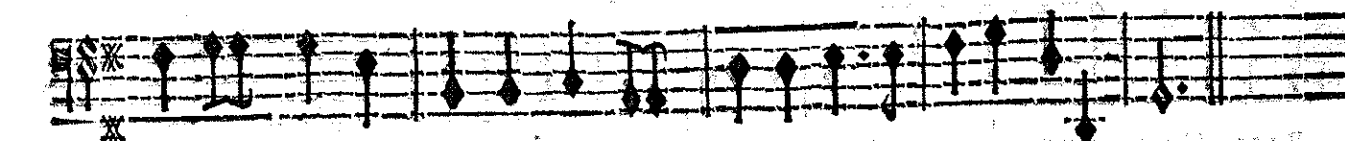
sons l'ennuy Bannissons l'ennuy qui nous presse, Nous allons tous estre heureux.
gnons plus rien Ne craignōs plus rien de contraire, Nos maux ont touché les Dieux.



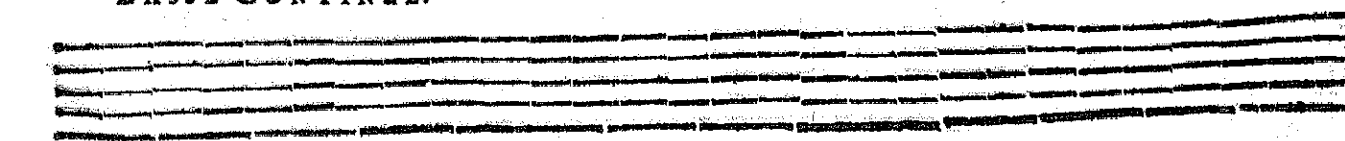
nuy Bannissons l'ennuy l'ennuy qui nous presse, Nous allons tous estre heureux.
rien Ne craignōs plus rien plus rien de contraire, Nos maux ont touché les Dieux.



VIOLONS.



BASSE-CONTINUE.

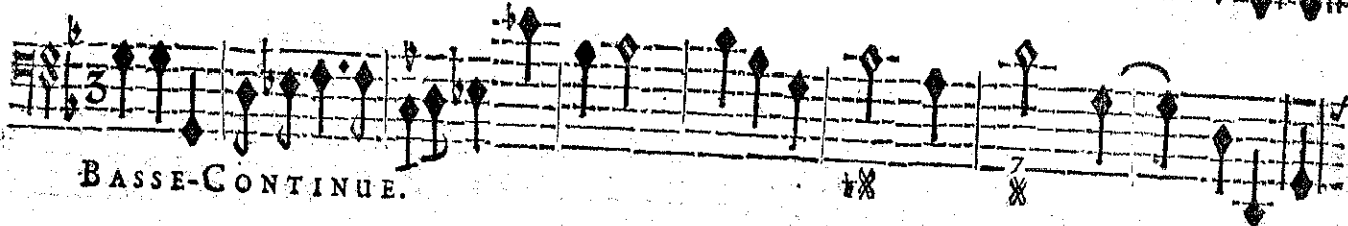


BELLEROPHON,

847.

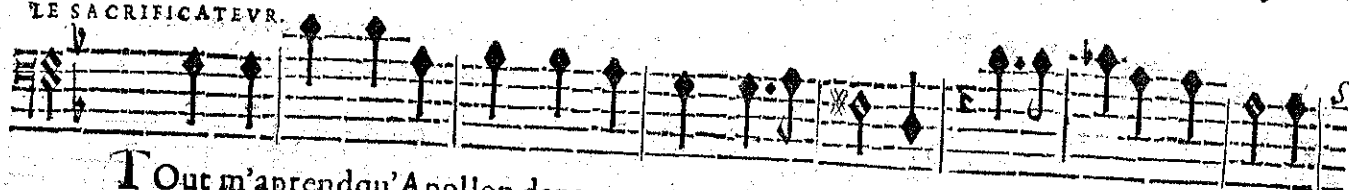


RITOURNELLE.

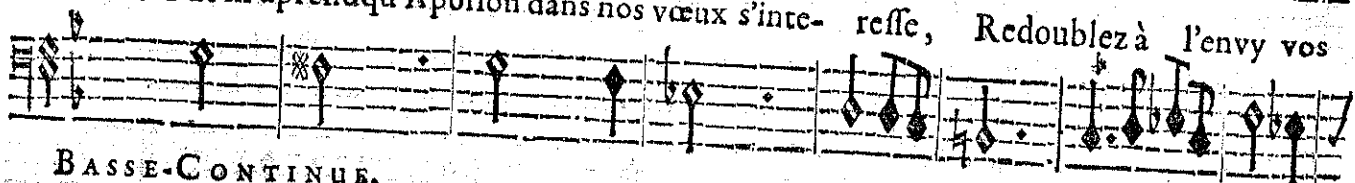


BASSE-CONTINUE.

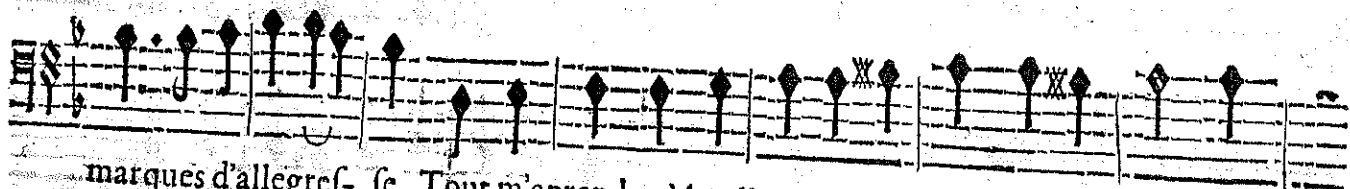
LE SACRIFICATEUR.



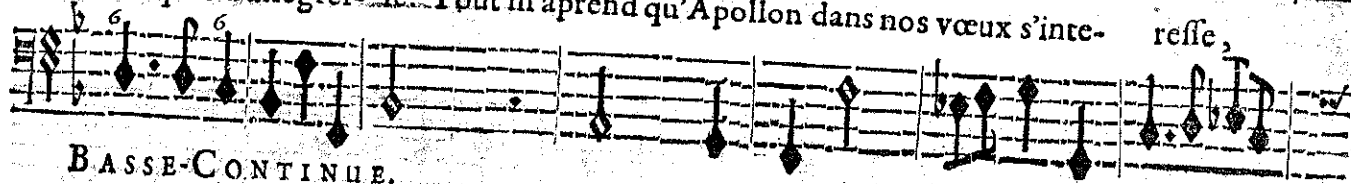
Tout m'apprend qu'Apollon dans nos vœux s'intéresse, Redoublez à l'envy vos



BASSE-CONTINUE.



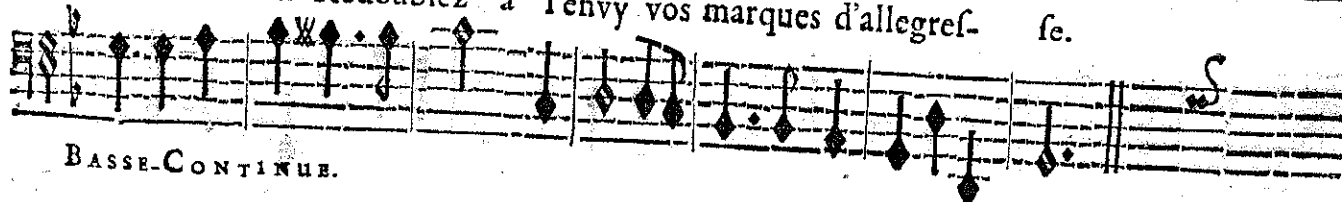
marques d'allégresse. Tout m'apprend qu'Apollon dans nos vœux s'intéresse,



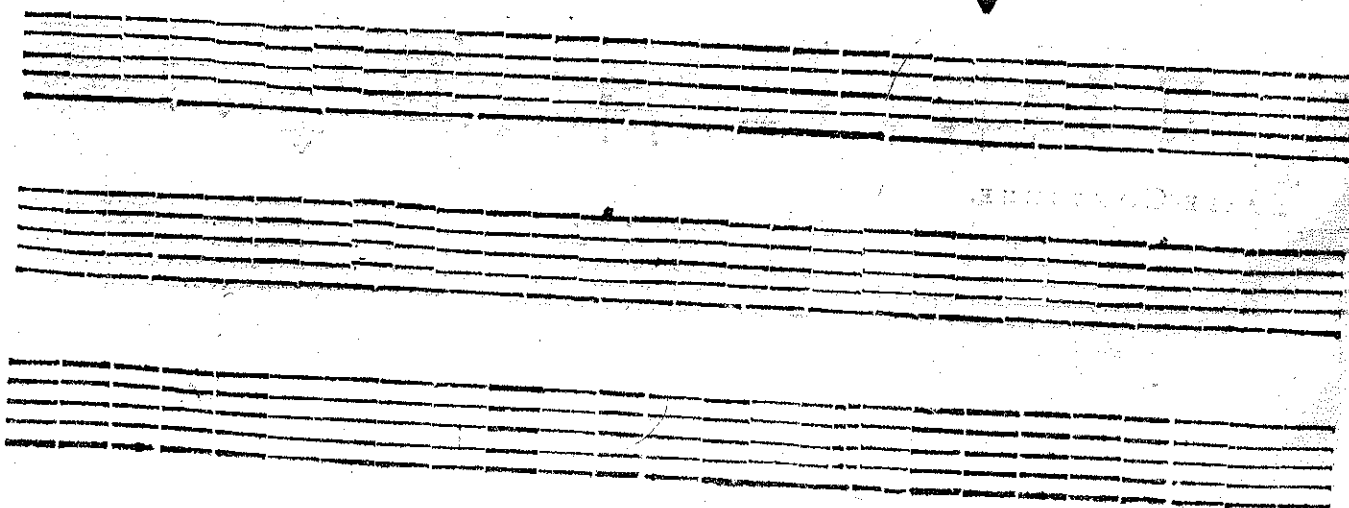
BASSE-CONTINUE.



Redoublez Redoublez à l'envy vos marques d'allégresse.



BASSE-CONTINUE.



TRAGÉDIE:

Le Chœur suivant se chante alternativement avec les Violons.

CHOEUR DE PEUPLE.

Musical staff for the first vocal part of the Chœur de Peuple.

Assez de pleurs Ont suivy nos malheurs. De nostre zele Voy l'ardeur fi-
Un Monstre affreux No⁹ rend tous malheureux. Fais de sa rage Cesser le ra-

Musical staff for the second vocal part of the Chœur de Peuple.

Assez de pleurs Ont suivy nos malheurs. De nostre zele Voy l'ardeur fi-
Un Monstre affreux No⁹ rend tous malheureux. Fais de sa rage Cesser le ra-

Musical staff for the third vocal part of the Chœur de Peuple.

Assez de pleurs Ont suivy nos malheurs.
Un Monstre affreux No⁹ rend tous malheureux.

Musical staff for the fourth vocal part of the Chœur de Peuple.

Assez de pleurs Ont suivy nos malheurs.
Un Monstre affreux No⁹ rend tous malheureux.

Musical staff for the fifth vocal part of the Chœur de Peuple.

Assez de pleurs Ont suivy nos malheurs.
Un Monstre affreux No⁹ rend tous malheureux.

Musical staff for the sixth vocal part of the Chœur de Peuple.

VIOLONS.

FLUTES.

Musical staff for the Violons and Flutes.

FLUTES.

Musical staff for the Violons and Flutes.

Musical staff for the Violons and Flutes.

Musical staff for the Violons and Flutes.

Musical staff for the Basse-Continue.

BASSE-CONTINUE.

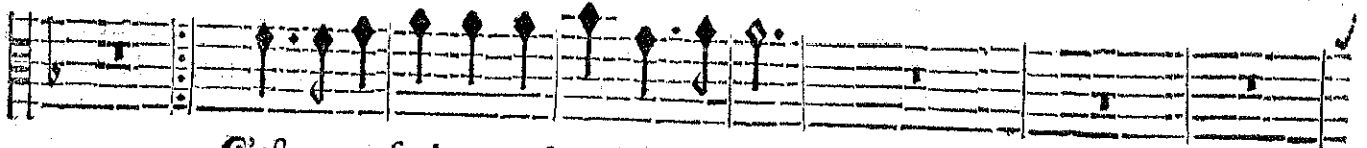
B E L L É R O P H O N,



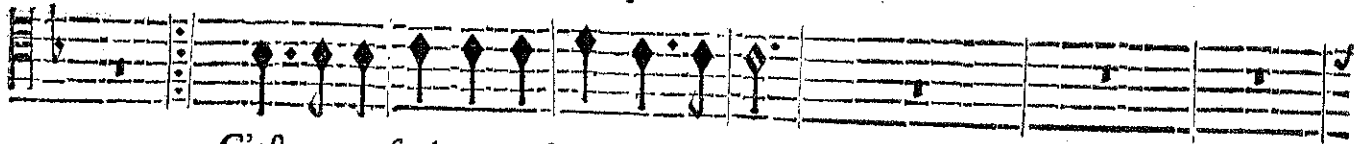
delle: C'est en toy seul que nostre espoir est mis. Viens de nos maux adoucir les at-
vage:



delle: C'est en toy seul que nostre espoir est mis. Viens de nos maux adoucir les at-
vage:



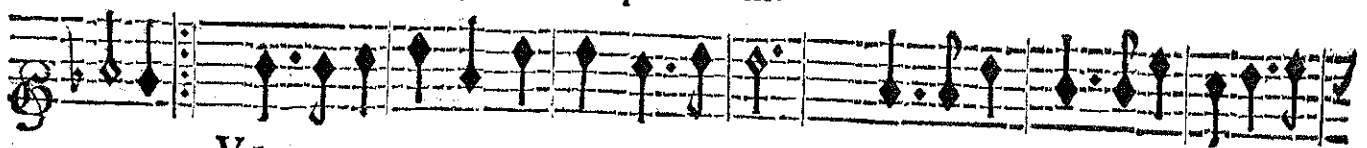
C'est en toy seul que nostre espoir est mis.



C'est en toy seul que nostre espoir est mis.



C'est en toy seul que nostre espoir est mis.

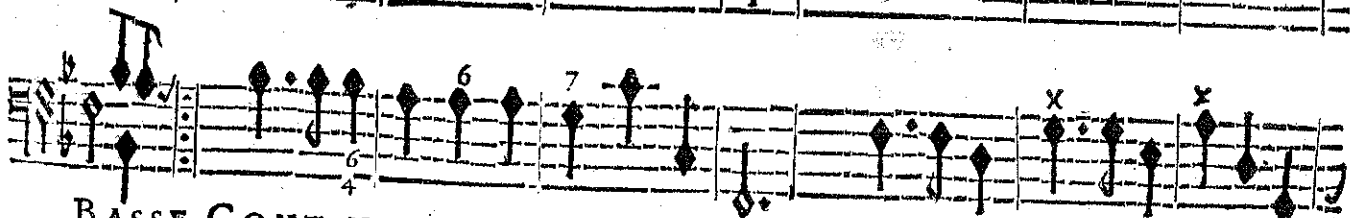


VIOLONS.

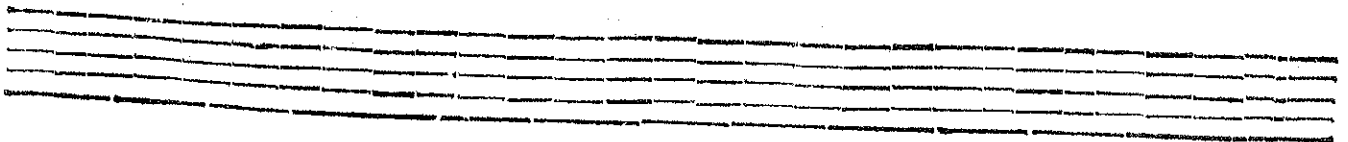
FLUTES.



FLUTES.



BASSE-CONTINUE.

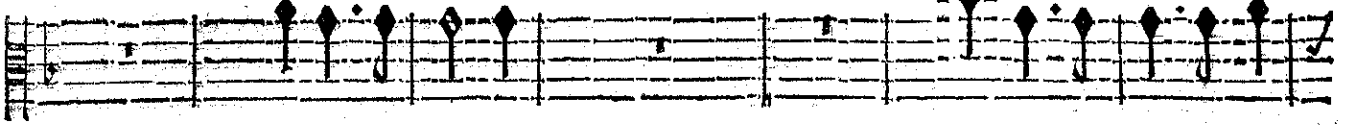




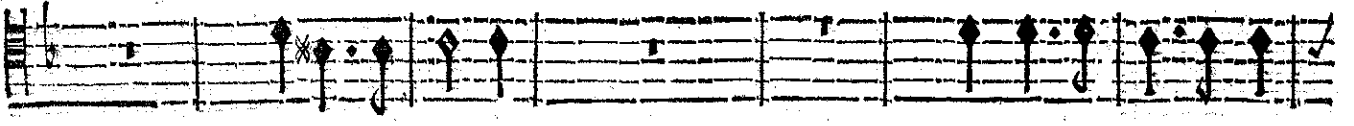
teintes, Finis nos plaintes, Calme nos craintes, Fléchis pour nous les De-



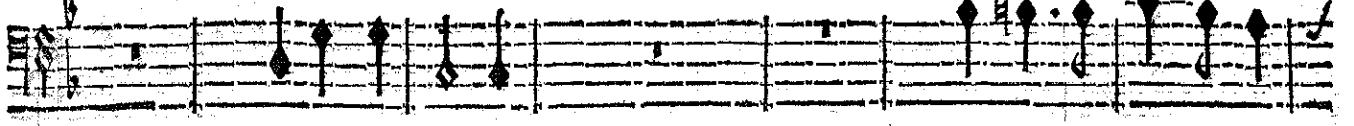
teintes, Finis nos plaintes, Calme nos craintes, Fléchis pour nous les De-



Finis nos craintes, Fléchis pour nous les De-



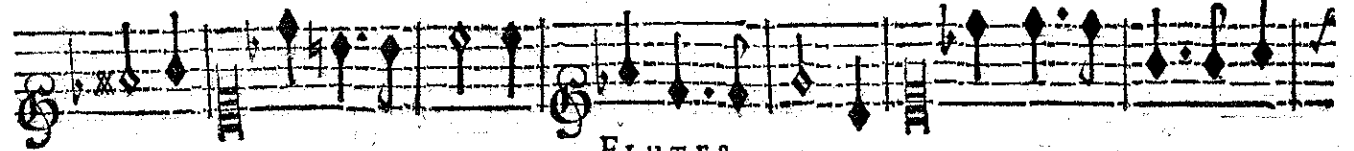
Finis nos craintes, Fléchis pour nous les De-



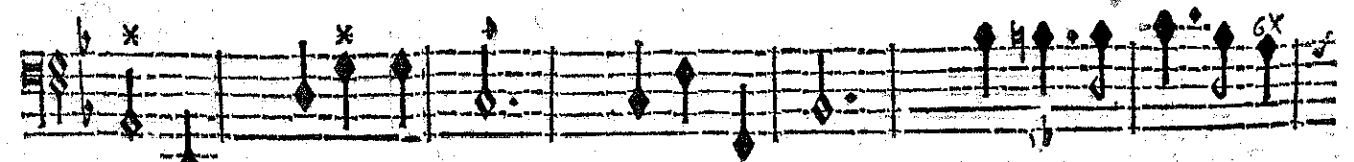
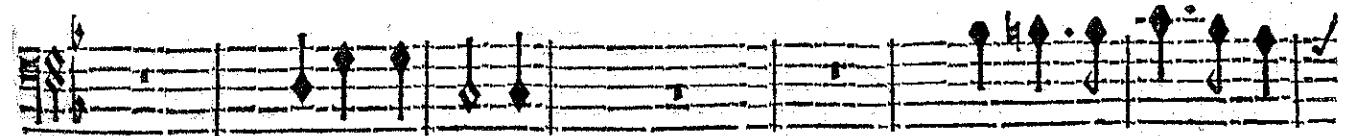
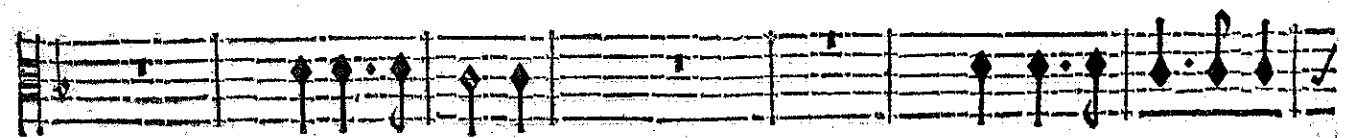
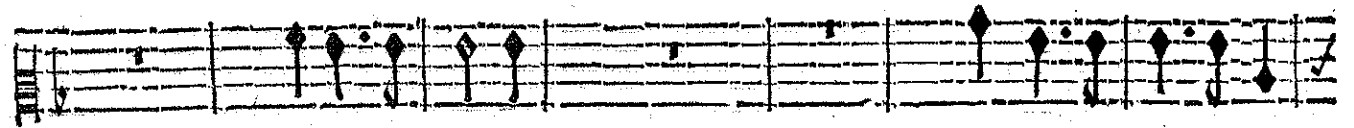
Finis nos craintes, Fléchis pour nous les De-



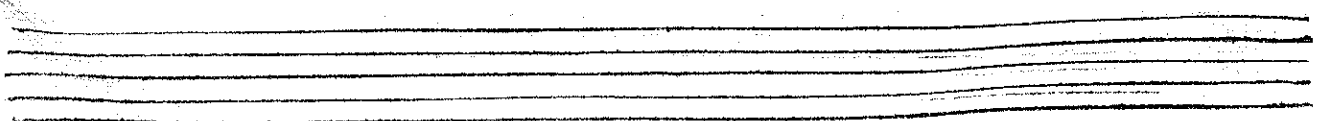
VIOLONS. FLUTES. VIOLONS.



FLUTES.



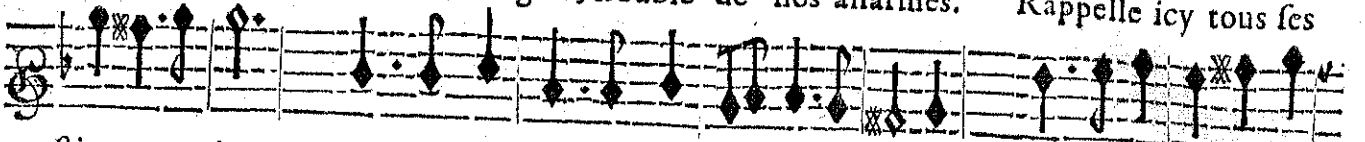
BASSE-CONTINUE.



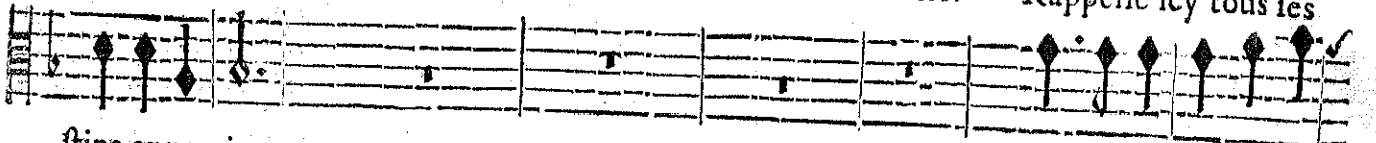
BELLEROPHON,



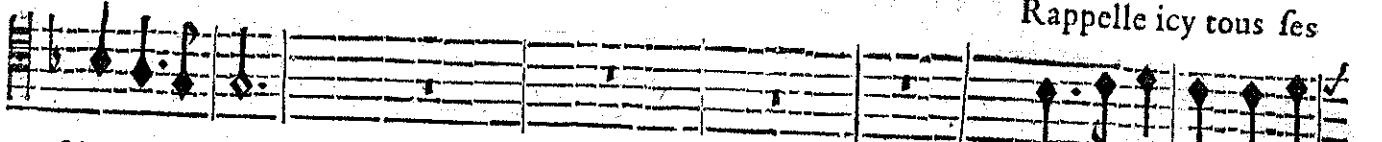
stins ennemis. L'Amour languit, troublé de nos allarmes. Rappelle icy tous fes



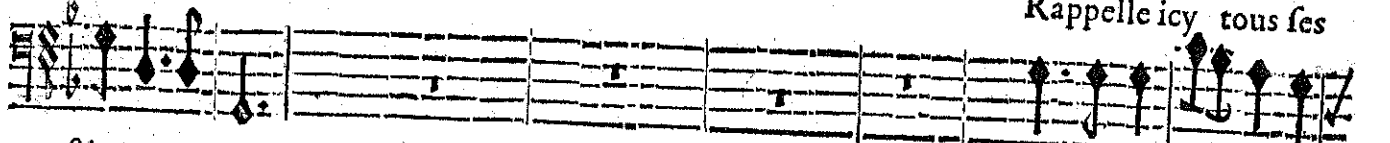
stins ennemis. L'Amour languit, troublé de nos allarmes. Rappelle icy tous fes



stins ennemis. Rappelle icy tous fes



stins ennemis. Rappelle icy tous fes



stins ennemis. Rappelle icy tous les

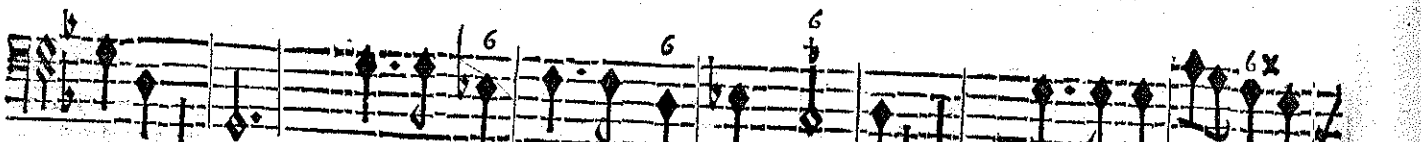
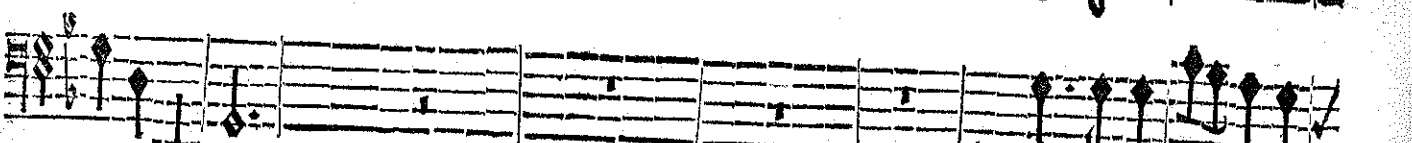
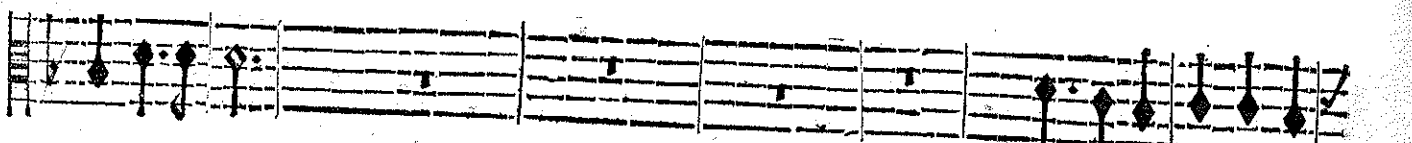
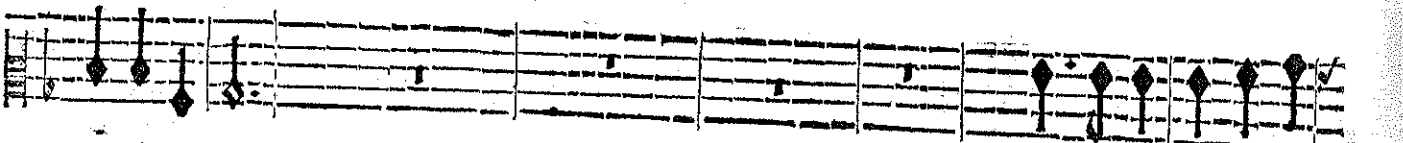


FLUTES.

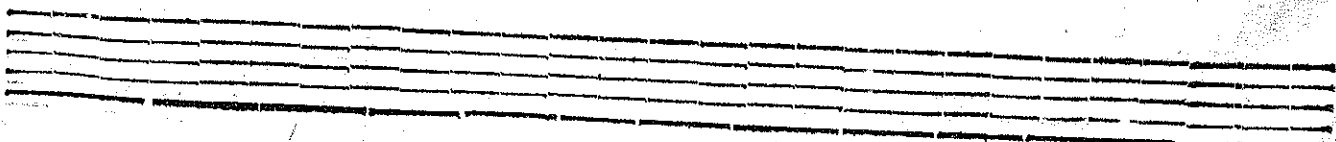
VIOLONS.



FLUTES.



BASSE-CONTINUE.

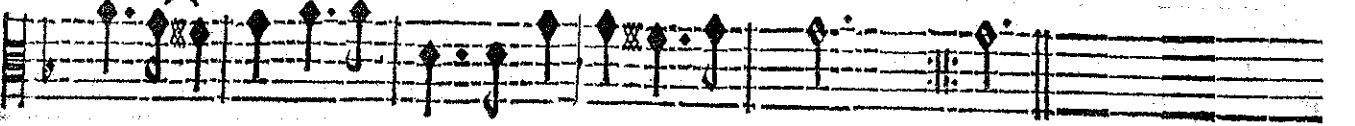




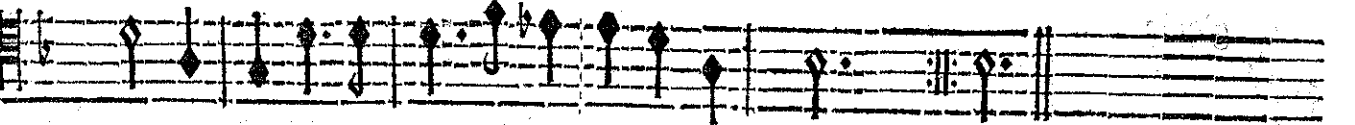
charmes, Toy que ses traits ont tant de fois sou- mis. mis.



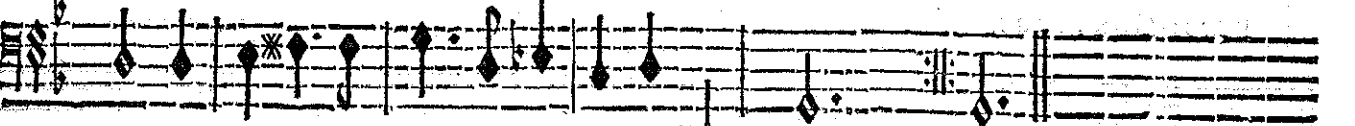
charmes, Toy que ses traits ont tant de fois sou- mis. mis.



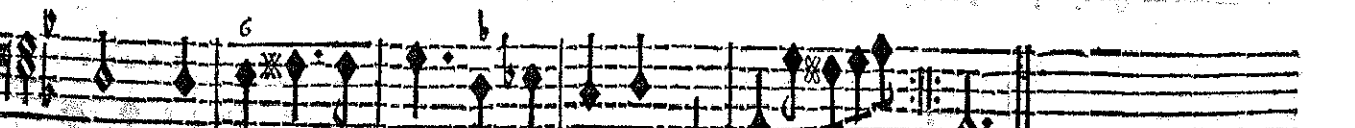
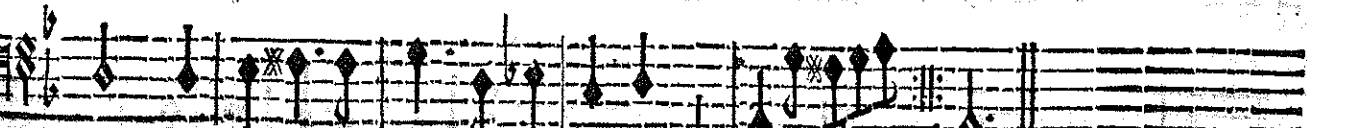
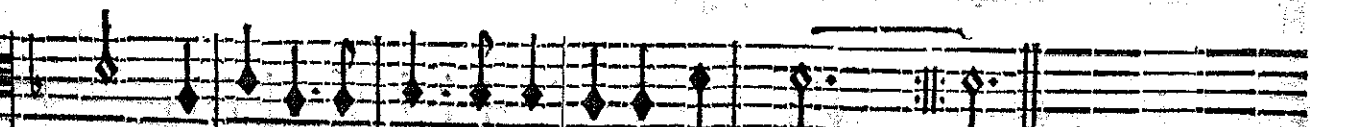
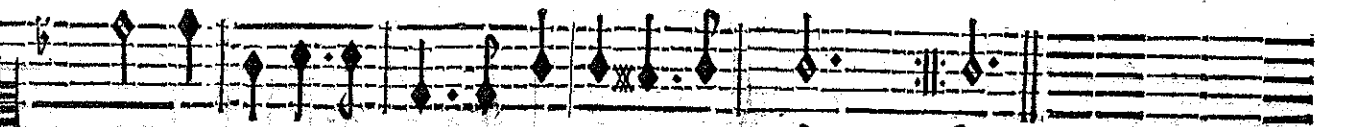
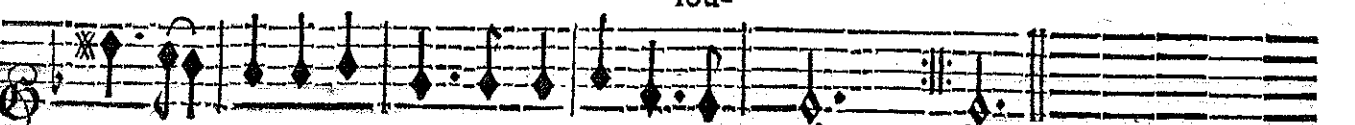
charmes, Toy que ses traits ont tant de fois sou- mis. mis.



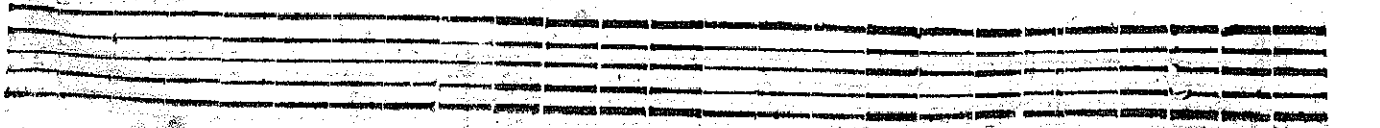
charmes, Toy que ses traits ont tant de fois sou- mis. mis.



charmes, Toy que ses traits ont tant de fois sou- mis. mis.



BASSE-CONTINUE.

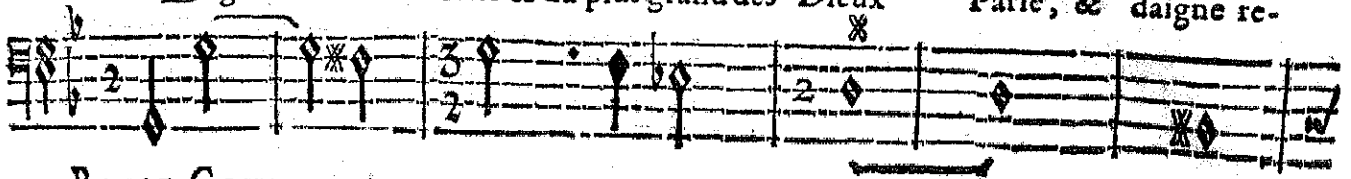


BELLEROPHON,

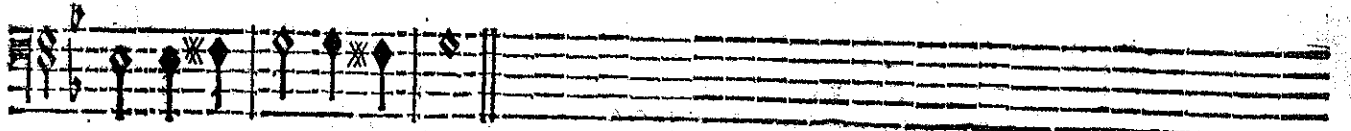
LE SACRIFICATEUR.



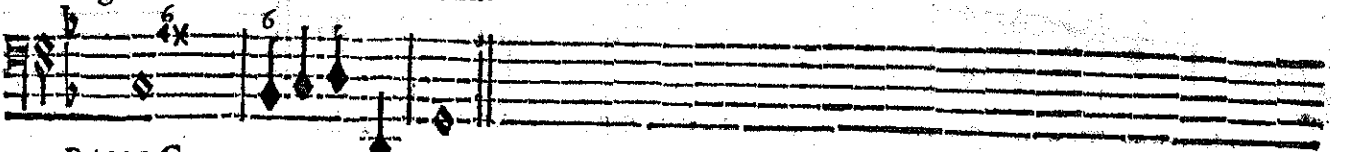
Digne Fils de La- tone & du plus grandes Dieux Parle, & daigne re-



BASSE-CONTINUE.



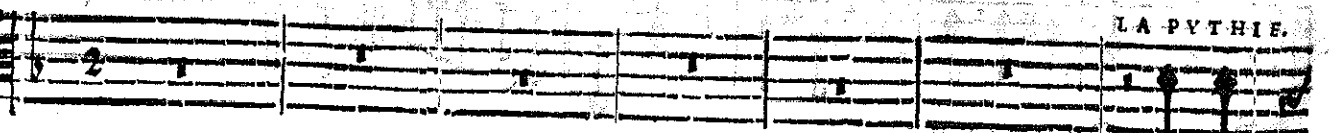
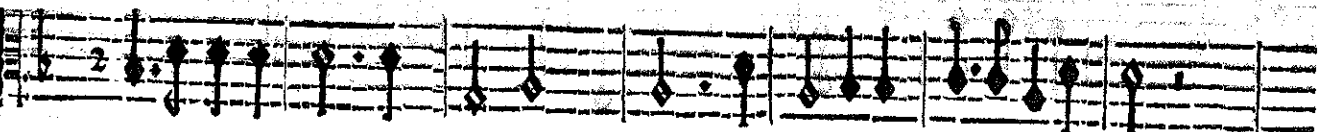
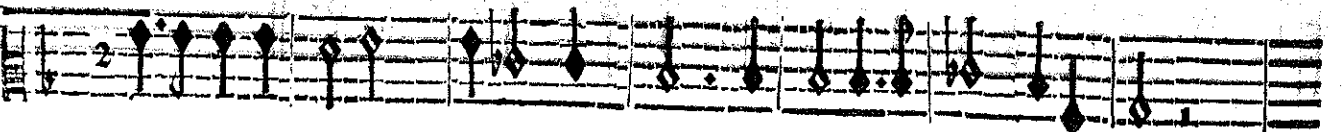
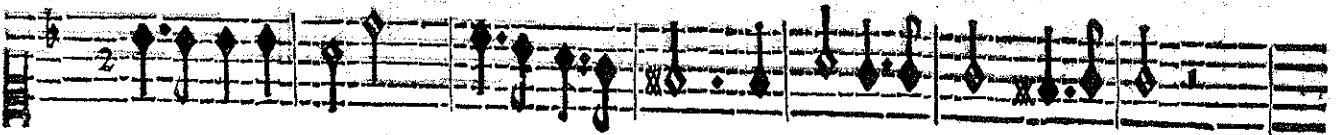
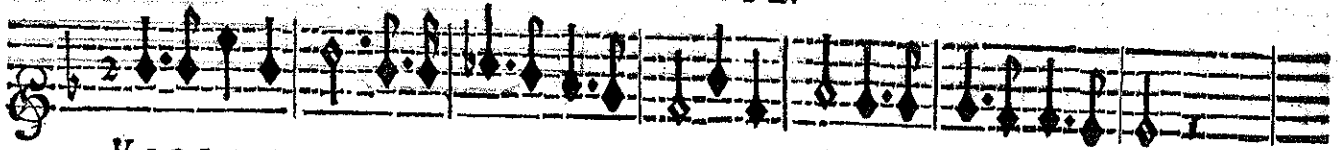
glorie destin de ces lieux.



BASSE-CONTINUE.

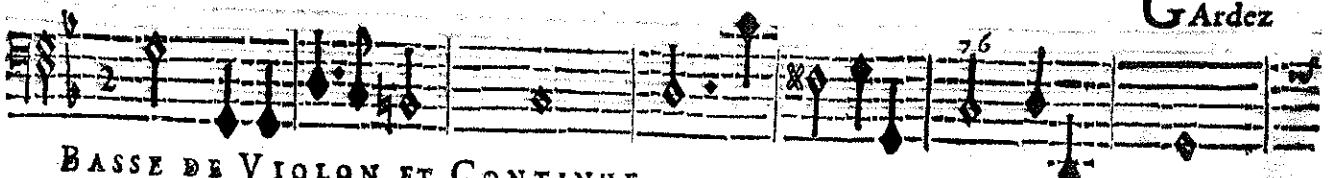
LA PYTHIE.

VIOLONS.



LA PYTHIE.

Gardez



BASSE DE VIOLON ET CONTINUE.

VIOLONS.

tous un silence extrême, Apollon vous entend & va parler luy-même. Son approche dés-

BASSE DE VIOLON ET CONTINUE.

VIOLONS.

ja fait briller les éclairs, Entendez raison-ner le sifflement des airs.

BASSE DE VIOLON ET CONTINUE.

BELLEROPHON,

Musical staff for Violons, first system. It begins with a treble clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests.

VIOLONS.

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

Musical staff for Violons, third system. Continuation of the first system's notation.

Musical staff for Violons, fourth system. Continuation of the first system's notation.

Musical staff for Violons, fifth system. Continuation of the first system's notation.

Musical staff for Basse de Violon et Continue, first system. It begins with a bass clef and a key signature of one flat. The notation consists of quarter and eighth notes.

Ecoutez le bruit du Tonnerre,

BASSE DE VIOLON ET CONTINUE.

Musical staff for Violons, sixth system. Continuation of the first system's notation.

VIOLONS.

Musical staff for Violons, seventh system. Continuation of the first system's notation.

Musical staff for Violons, eighth system. Continuation of the first system's notation.

Musical staff for Violons, ninth system. Continuation of the first system's notation.

Musical staff for Violons, tenth system. Continuation of the first system's notation.

Musical staff for Basse de Violon et Continue, second system. Continuation of the first system's notation.

Ecoutez le bruit du tonnerre,

BASSE DE VIOLON ET CONTINUE.

A musical staff for Violons, first system, featuring a treble clef and a series of eighth and sixteenth notes.

VIOLONS.

A musical staff for Violons, second system, continuing the melodic line with various note values.

A musical staff for Violons, third system, showing a continuation of the instrumental part.

A musical staff for Violons, fourth system, with a mix of rhythmic patterns.

A musical staff for Basse de Violon et Continue, first system, featuring a bass clef and a melodic line.

Voyez trembler

A musical staff for Basse de Violon et Continue, second system, with a tremolo effect indicated by the text above.

BASSE DE VIOLON ET CONTINUE.

A musical staff for Violons, fifth system, continuing the instrumental part.

VIOLONS.

A musical staff for Violons, sixth system, with a treble clef and various note values.

A musical staff for Violons, seventh system, showing a continuation of the instrumental part.

A musical staff for Violons, eighth system, with a treble clef and various note values.

A musical staff for Basse-Continue, first system, featuring a bass clef and a melodic line.

& le Temple & la Terre.

A musical staff for Basse-Continue, second system, with a bass clef and a melodic line.

BASSE-CONTINUE.

BELLEROPHON,

Musical staff for Violins, first system. It contains two staves with musical notation in G major, starting with a treble clef and a key signature of one sharp (F#).

VIOLONS.

Musical staff for Violins, second system. It contains two staves with musical notation in G major.

Musical staff for Violins, third system. It contains two staves with musical notation in G major.

Musical staff for Violins, fourth system. It contains two staves with musical notation in G major.

Musical staff for Violins, fifth system. It contains two staves with musical notation in G major.

Musical staff for Bass Violin and Continuo, first system. It contains two staves with musical notation in G major. The text "Voyez trembler" is written above the staff, and "& le Têple & la" is written below it.

Voyez trembler

& le Têple & la

Basse de Violon & Continuë.

Musical staff for Violins, sixth system. It contains two staves with musical notation in G major. The word "Voyez trembler" is written above the staff.

VIOLONS.

Musical staff for Violins, seventh system. It contains two staves with musical notation in G major.

Musical staff for Violins, eighth system. It contains two staves with musical notation in G major.

Musical staff for Violins, ninth system. It contains two staves with musical notation in G major.

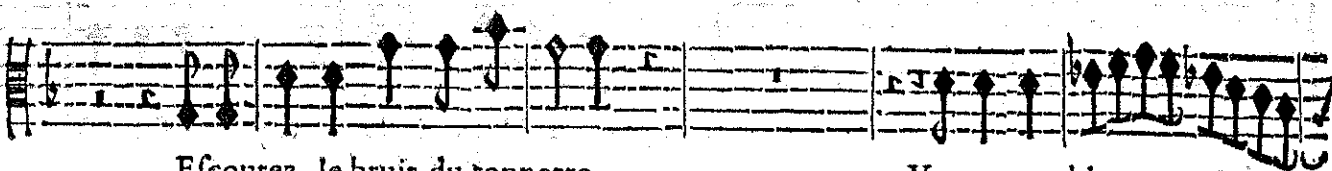
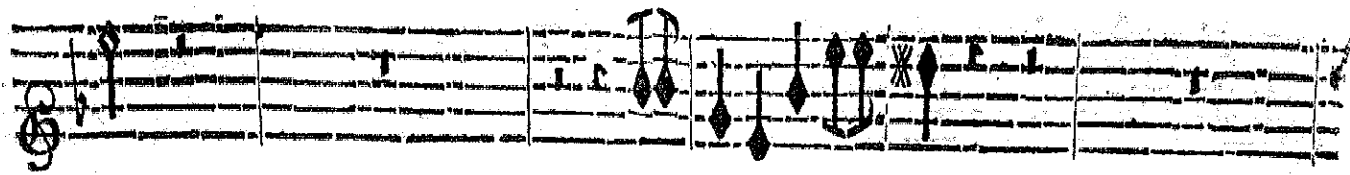
Musical staff for Bass Violin and Continuo, second system. It contains two staves with musical notation in G major. The word "terre." is written above the staff.

terre.

Musical staff for Bass Violin and Continuo, third system. It contains two staves with musical notation in G major.

BASSE DE VIOLON ET CONTINUE.

TRAGÉDIE.



Escoutez le bruit du tonnerre,

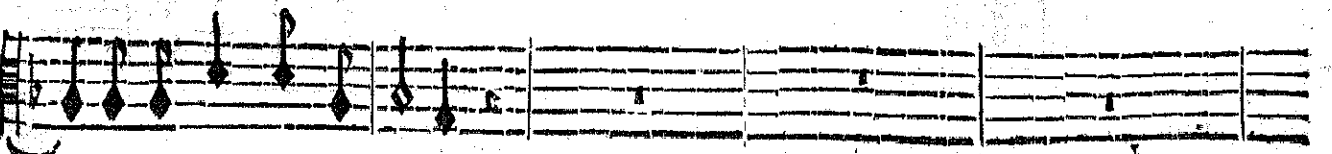
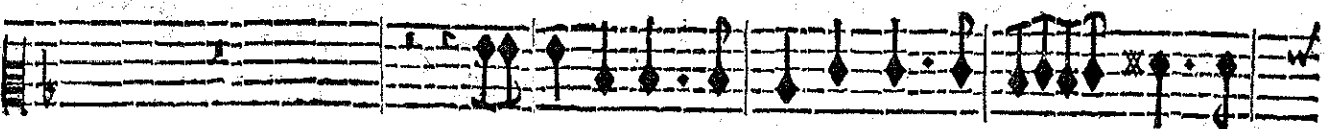
Voyez trembler



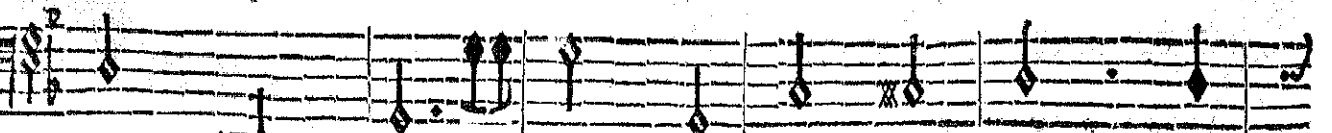
Basse de Violon & Continuë.



VIOLONS.

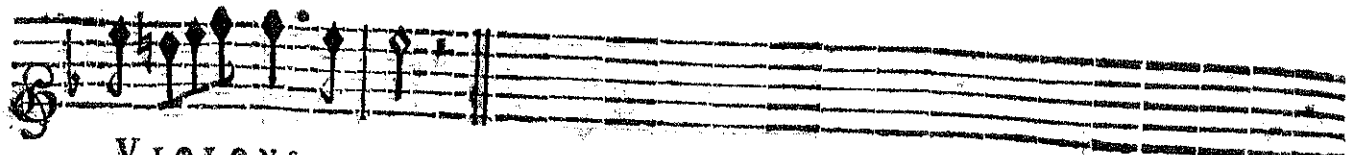


& le Temple & la Terre.

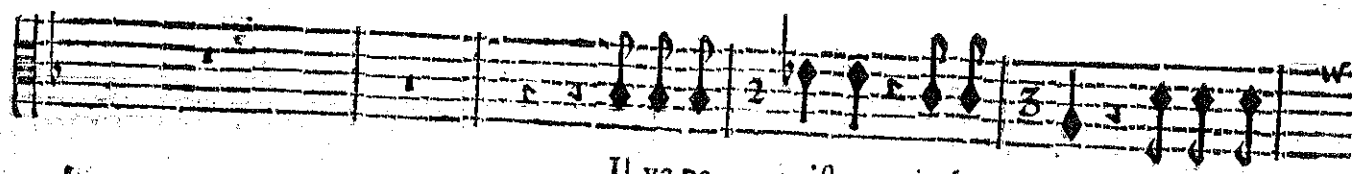
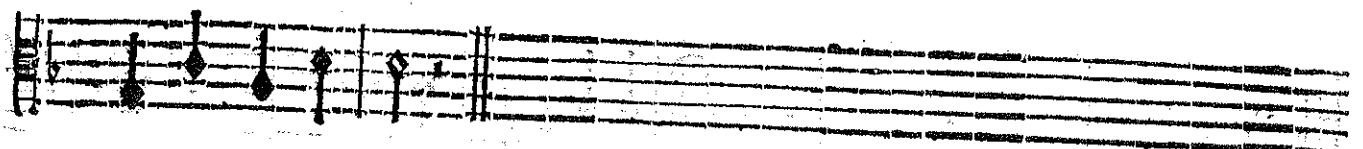
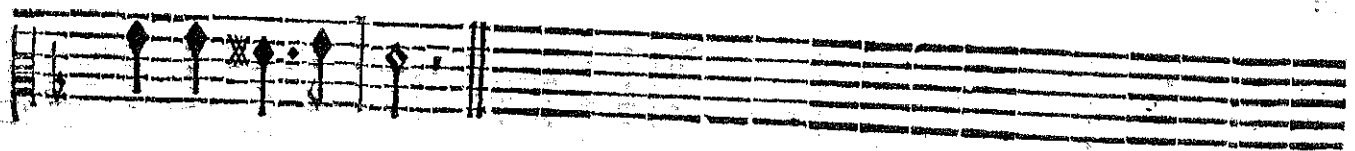
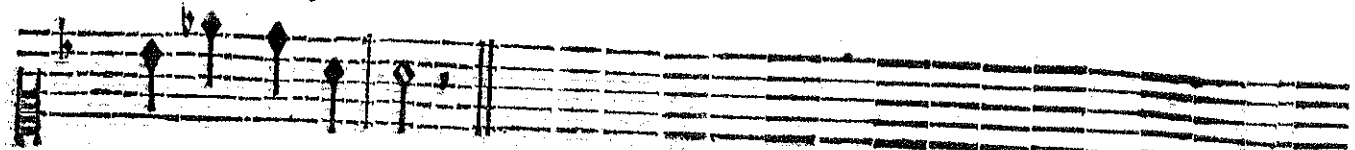


BASSE DE VIOLON ET CONTINUË.

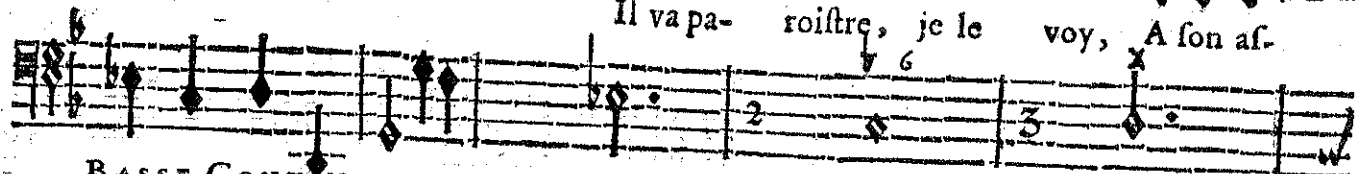
BELLEROPHON.



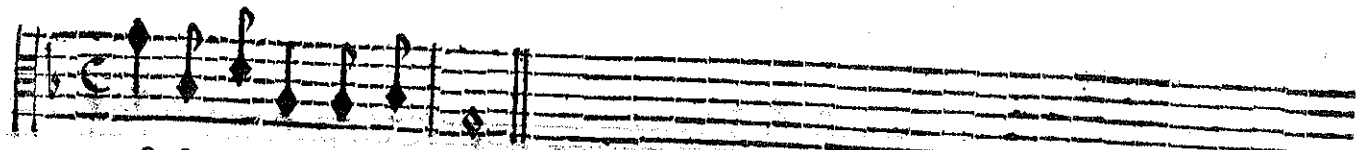
VIOLONS.



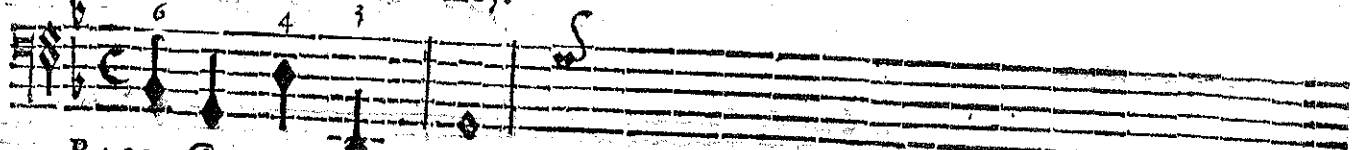
Il va pa- roître, je le voy, A son af-



BASSE-CONTINUE.

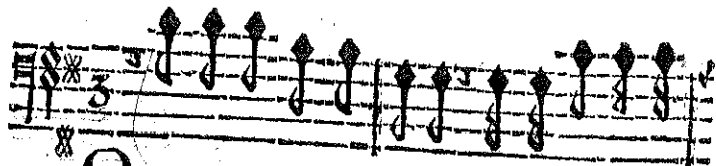


peût fremissez comme moy.

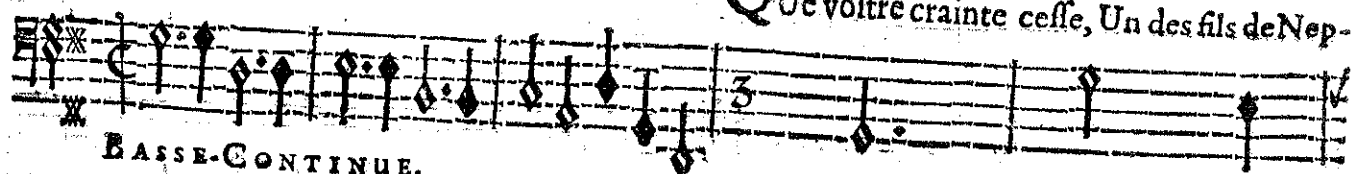


BASSE-CONTINUE.

APOLLON.



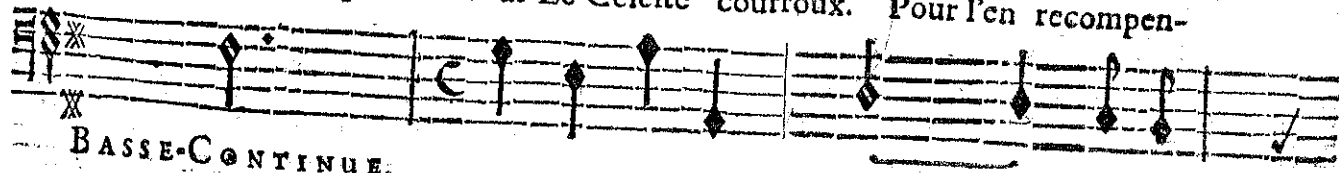
Que vostre crainte cesse, Un des fils de Nep-



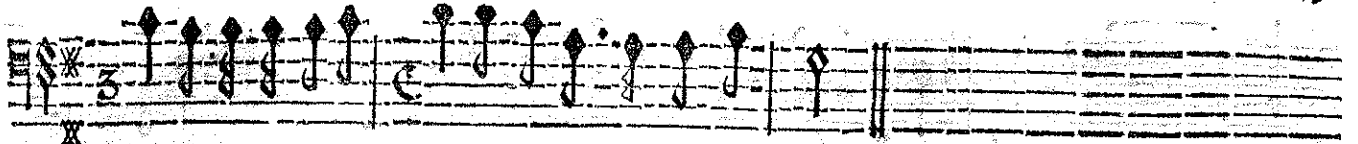
BASSE-CONTINUE.



tune appaisera pour vous Le Celeste courroux. Pour l'en recompen-



BASSE-CONTINUE.



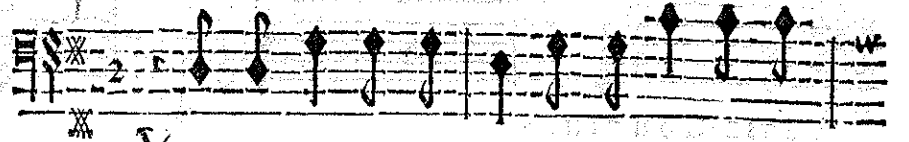
ser, il faut que la Prin- cesse Le prenne pour Espoux.



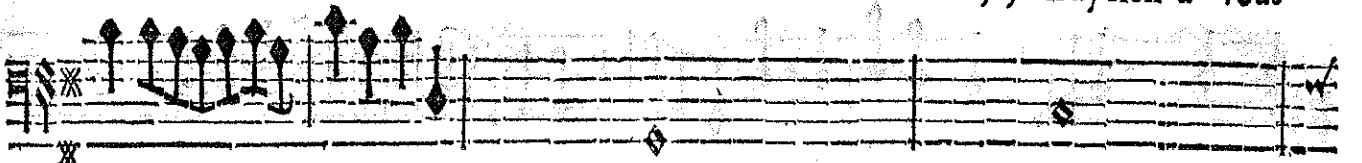
BASSE-CONTINUE.

Symphonie.

LE ROY.



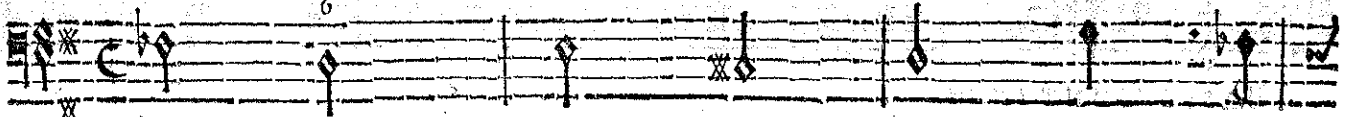
Vous l'avez enten- du, je n'ay rien à vous



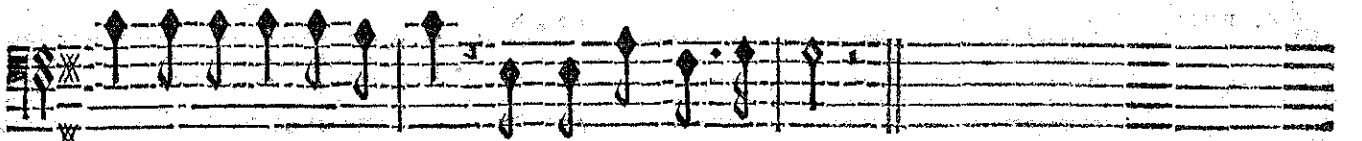
BASSE-CONTINUE.



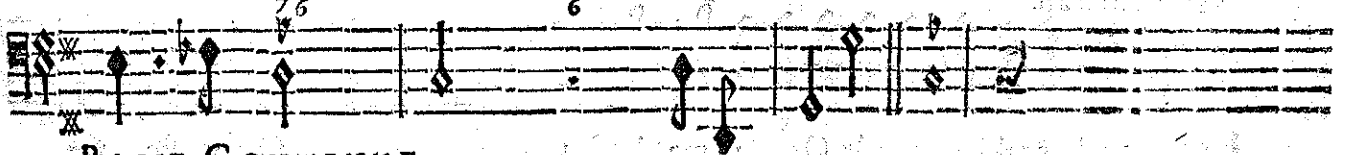
dire, Je plains vos déplai- firs, comme vous j'en sou- pire, Mais rien n'est prefe-



BASSE-CONTINUE.



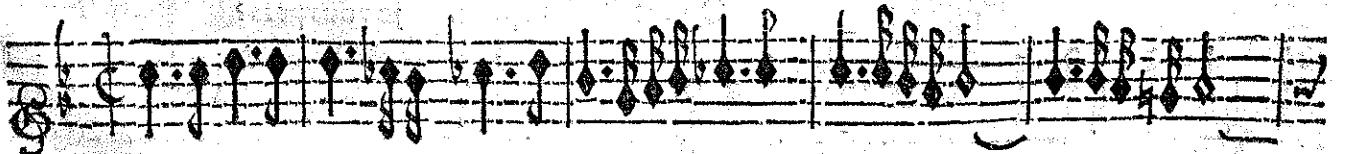
nable au repos de ces lieux; Soumettons-nous aux Dieux.



BASSE-CONTINUE.

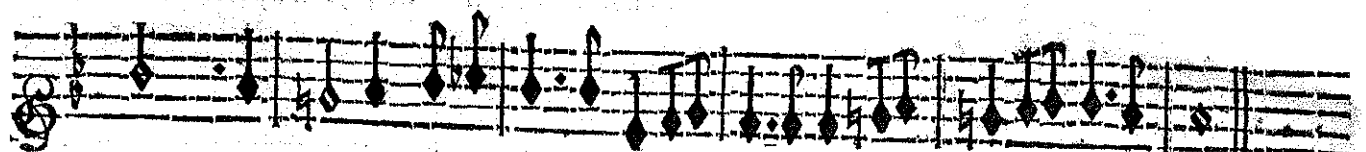
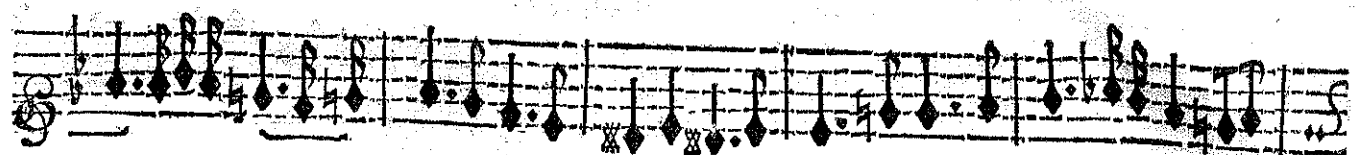
SCENE VI.

RITOURNELLE.



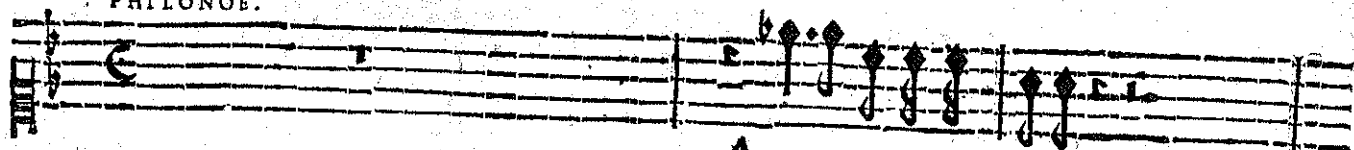
BASSE-CONTINUE.

BELLEROPHON,



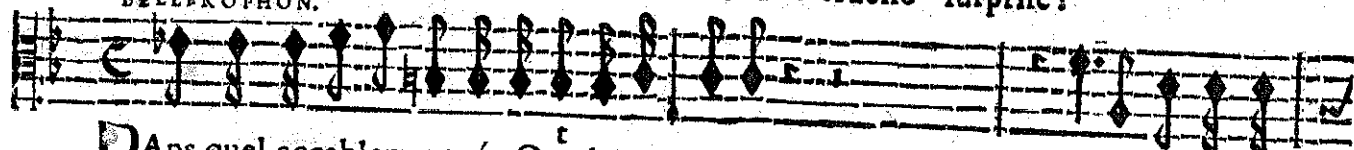
BELLEROPHON, PHILONOE.

PHILONOE.



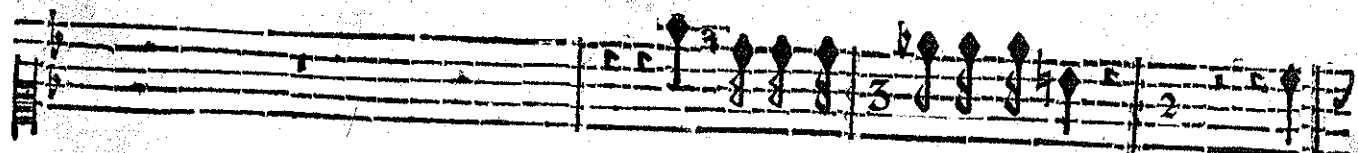
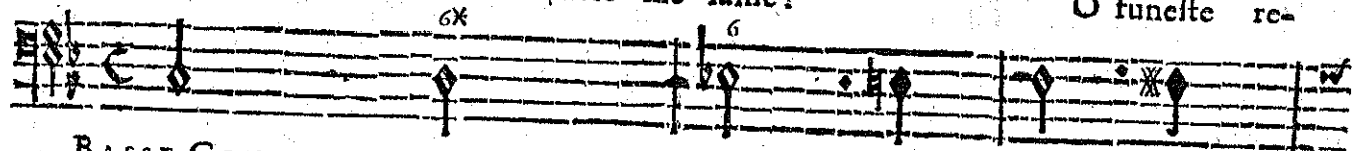
Ah! cruelle surprise!

BELLEROPHON.



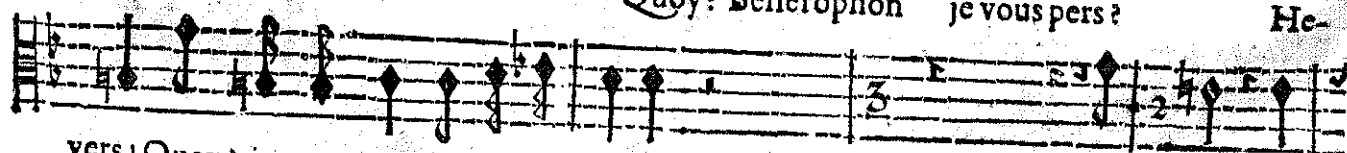
Dans quel accablement cét Oracle me laisse!

O funeste re-



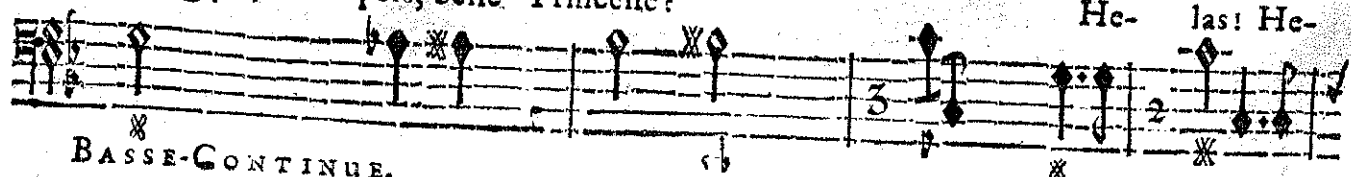
Quoy? Bellerophon je vous pers?

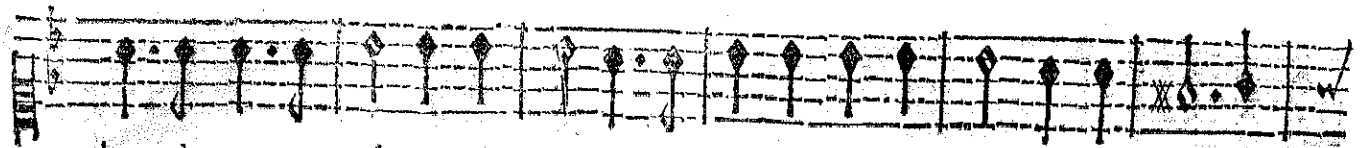
He-



vers! Quoy? je vous pers, belle Princeffe?

He- las! He-

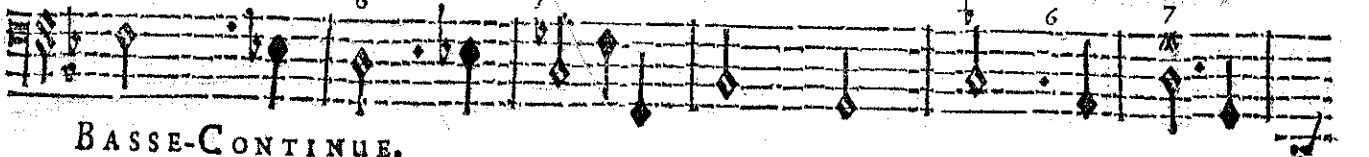




las! n'avons nous eû le destin favo- rable, Que pour mieux ressen- tir le



las! n'avons nous eu le destin favo- rable, Que pour mieux ressen- tir le



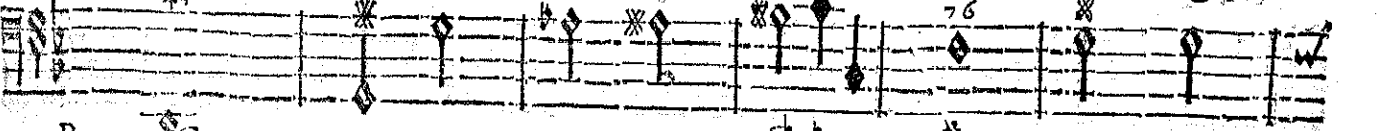
BASSE-CONTINUE.



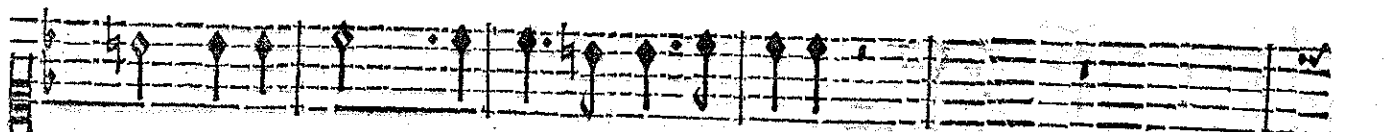
coup qui nous ac- cable? Helas! n'avons nous eû le destin favo- rable, Que pour



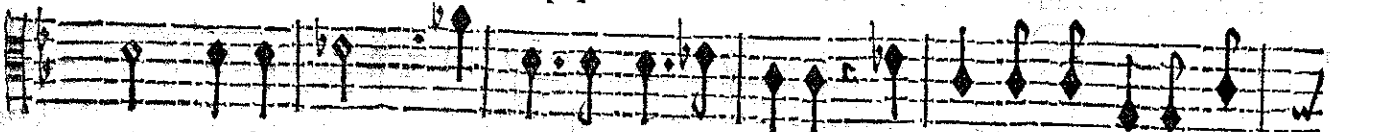
coup qui nous ac- cable? Helas! n'avons nous eû le destin favo- rable, Que pour



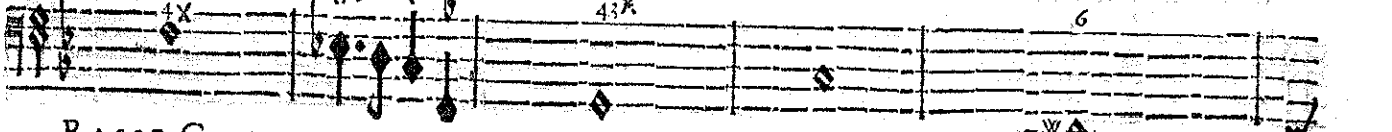
BASSE-CONTINUE.



mieux ressen- tir le coup qui nous ac- cable?



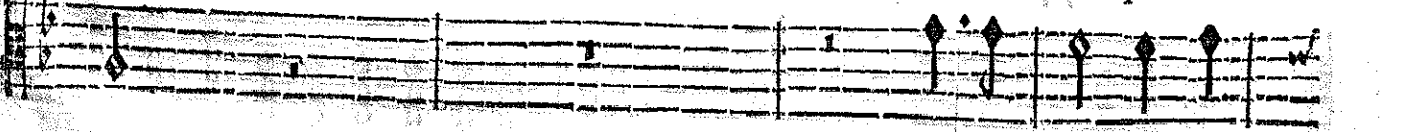
mieux ressen- tir le coup qui nous ac- cable? Mes vœux alloient estre con-



BASSE-CONTINUE.

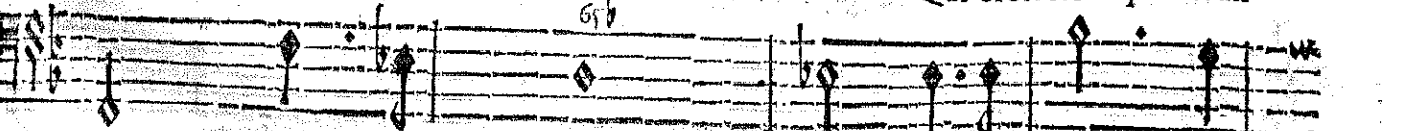


Jamais fort n'eust esté plus heureux que le nostre. Qui croiroit que deux



cents.

Qui croiroit que deux



BASSE-CONTINUE.

BELLEROPHON,

cœurs si tendres, si constants, Ne fussent pas desti- nez l'un pour l'autre? Qui croi-

cœurs si tendres, si constants, Ne fussent pas desti- nez l'un pour l'au-

BASSE-CONTINUE.

roit? Qui croiroit que deux cœurs si tendres, si constants, Ne fussent pas desti-

tre? Qui croiroit que deux cœurs si tendres, si constants, Ne fussent pas desti-

BASSE-CONTINUE.

nez l'un pour l'au- tre?

nez l'un pour l'au- tre? Vous ne ferez donc point à moy? Quel prix d'une ardeur si fi-

BASSE-CONTINUE.

N'y pensons plus.

delle: Quoy? vous pourrez, cru- elle, Engager ailleurs vostre

BASSE-CONTINUE.

Brisez, brisez une fatale chaîne. Quand j'ay recçu l'hom-

BASSE-CONTINUE.

mage de vos vœux, Je croyois que le Ciel consentiroit sans peine Que l'Hy-

BASSE-CONTINUE.

men nous rendit heureux, Et je n'attendois pas l'Oracle ri-gou-

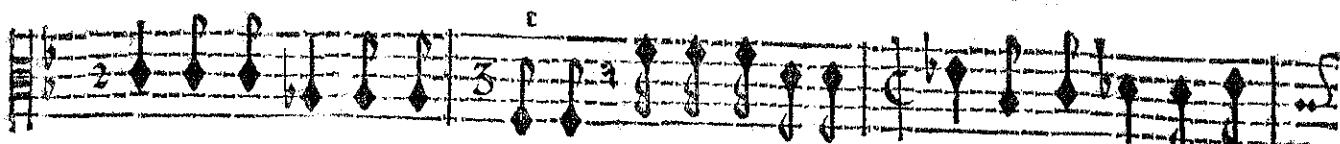
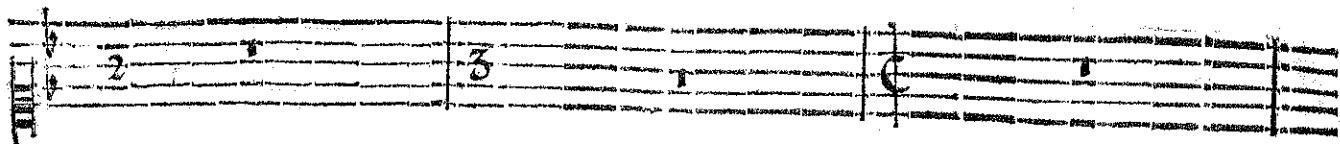
BASSE-CONTINUE.

reux Qui nous sacrifie à la haine.

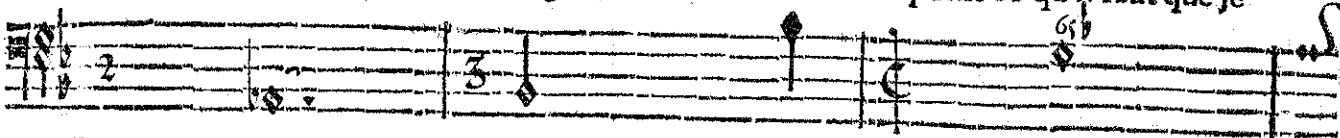
Non, non, quoy qu'il ait ordonné, On ne verra ja-

BASSE-CONTINUE.

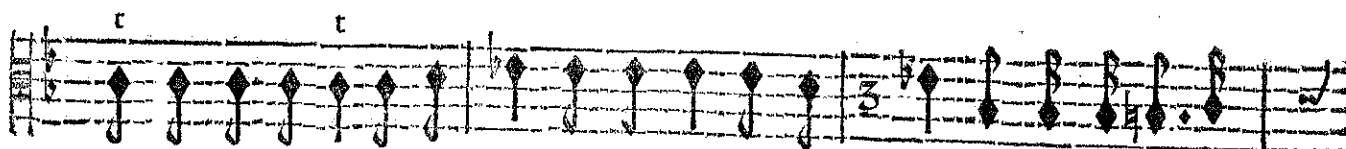
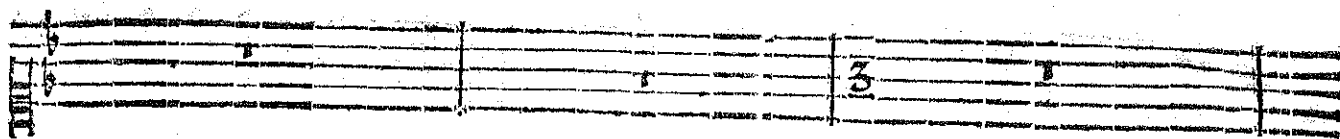
BELLEROPHON,



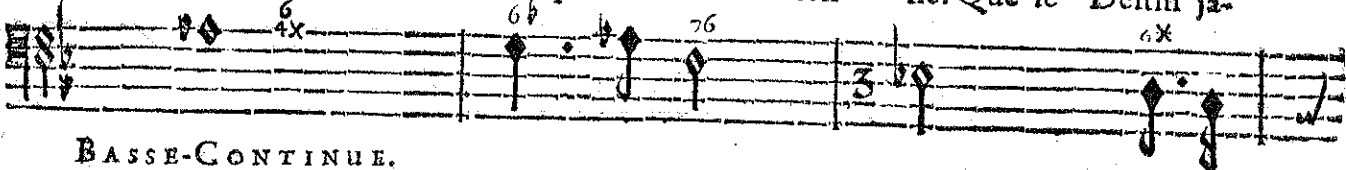
mais que ma flâme s'é- teigne, Je n'examine point ce qu'il faut que je



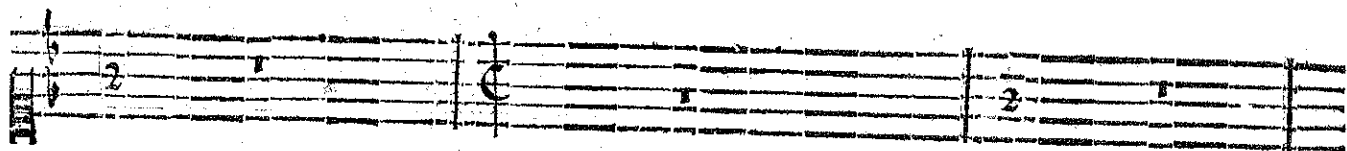
BASSE-CONTINUE.



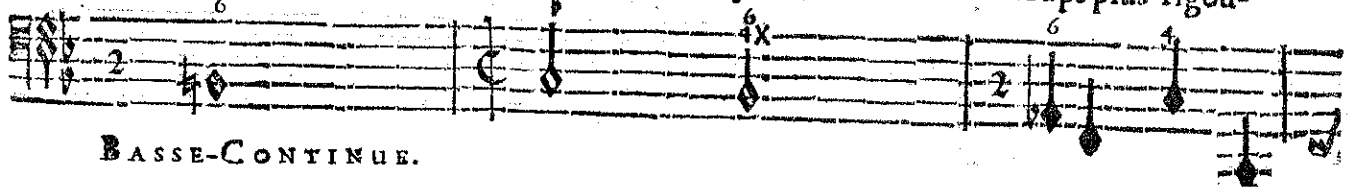
craigne De l'Oracle fa- tal qui vient d'estre don- né. Que le Destin ja-



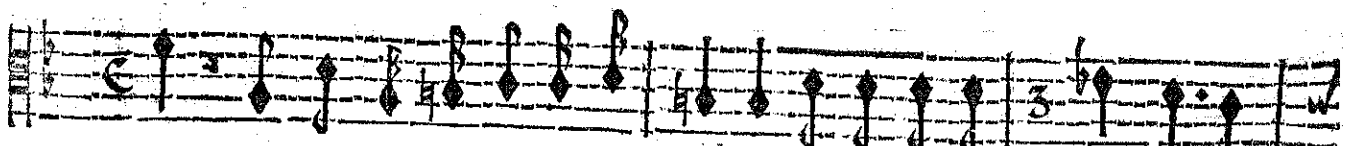
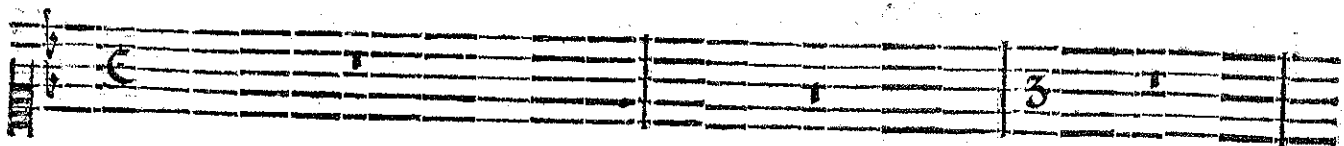
BASSE-CONTINUE.



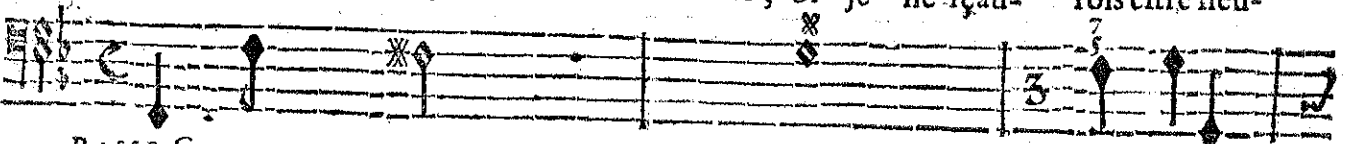
loux d'une flâme si belle Me porte encor des coups plus rigou-



BASSE-CONTINUE.



reux, Au moins je puis estre fi- delle, Si je ne scau- rois estre heu-



BASSE-CONTINUE.

Se peut-il que le Ciel contre un amour si tendre Exerce toutes les ri-

ceux.

BASSE-CONTINUE.

gueurs?

Aimons-nous, Aimons-nous mal-

De ses ordres cruels l'amour doit-il dépendre?

Aimons-nous, mal-

BASSE-CONTINUE.

gré nos malheurs; Aimons-nous, Aimons-nous malgré nos malheurs;

gré nos malheurs; Aimons-nous, Aimons-nous malgré nos malheurs; Ce n'est

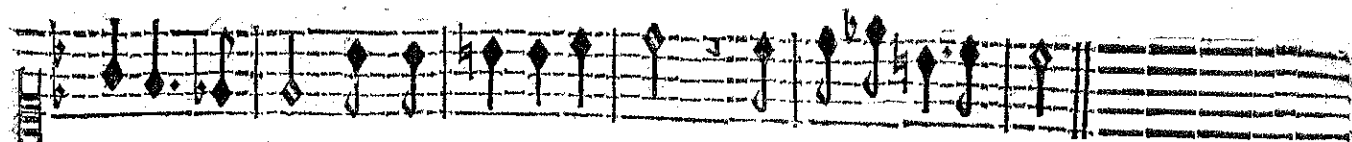
BASSE-CONTINUE.

Ce n'est pas au Destin à separer les cœurs. Ce n'est pas au Destin à se-

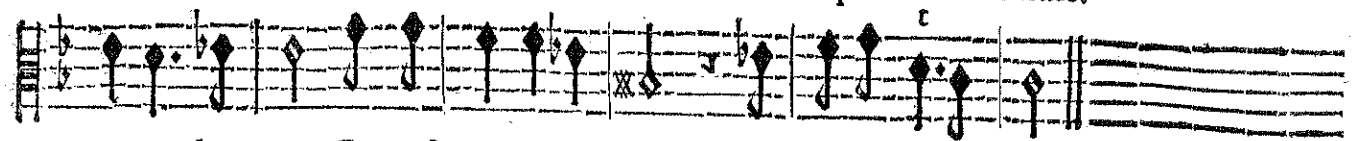
pas au Destin à separer les cœurs. Ce n'est pas au Destin à separer à se-

BASSE-CONTINUE.

BELLEROPHON,



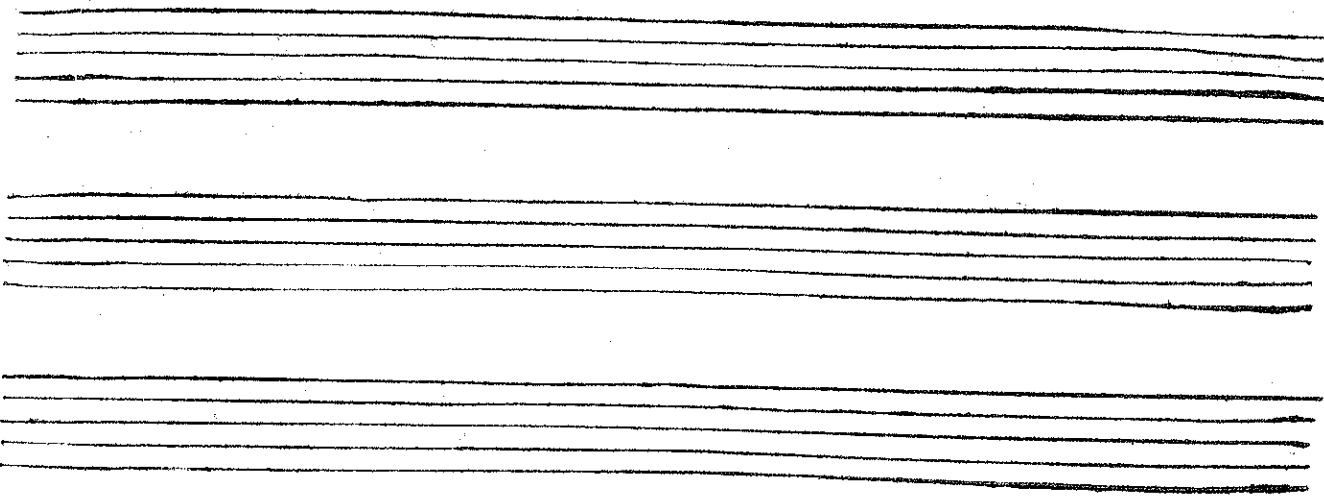
parer les cœurs. Ce n'est pas au Destin à separer les cœurs.



parer les cœurs. Ce n'est pas au Destin à separer les cœurs.



BASSE-CONTINUE.



FIN DU TROISIEME ACTE.



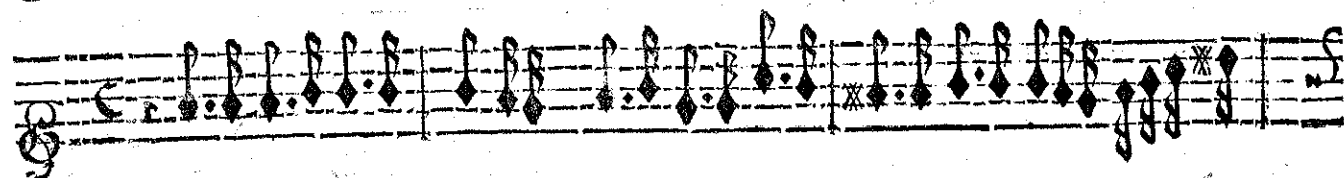
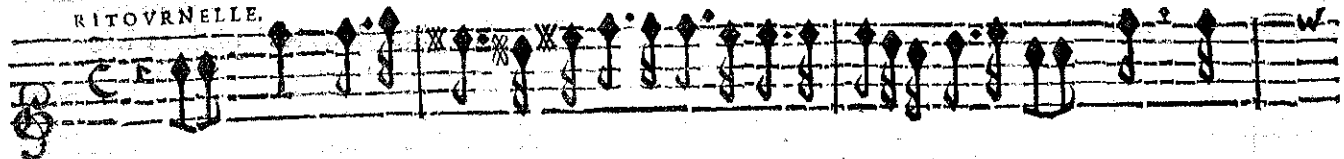


ACTE QUATRIÈME.

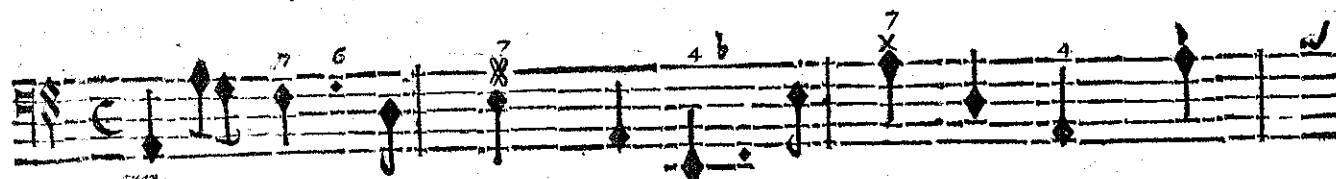
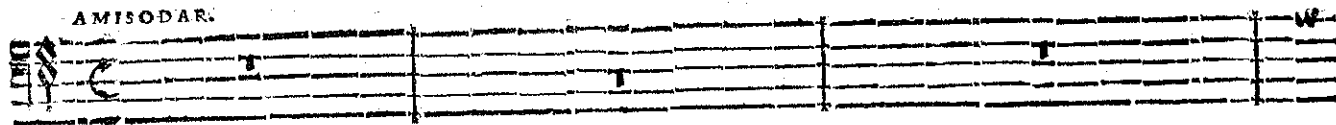
SCÈNE I.

AMISODAR.

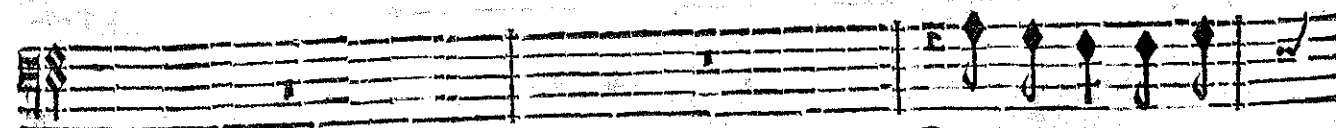
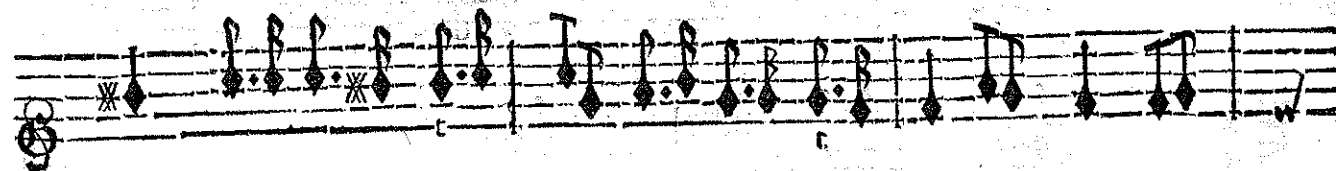
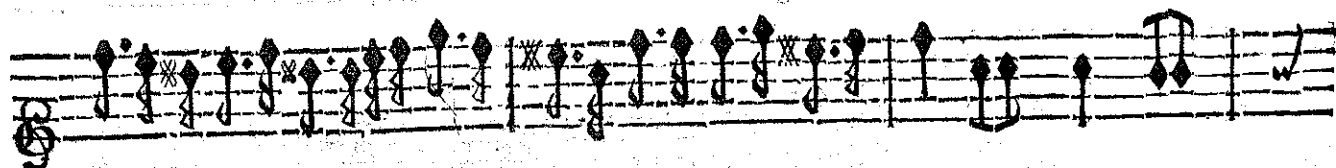
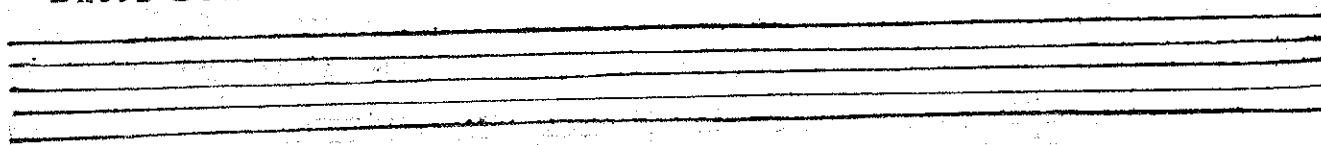
RITOURNELLE.



AMISODAR.



BASSE-CONTINUE.

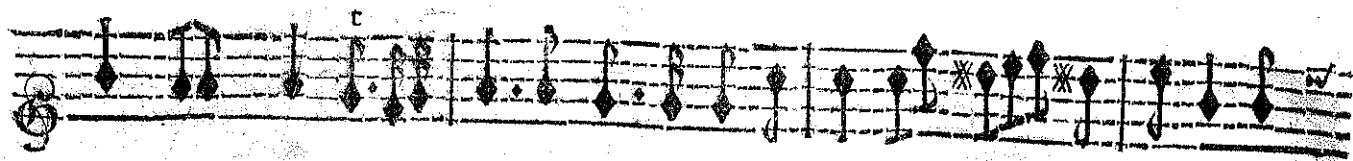


Quel spectacle char-

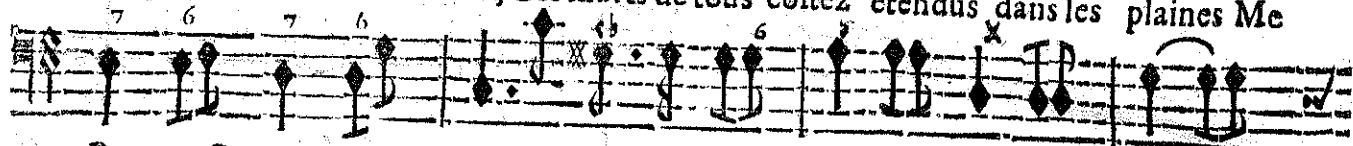


BASSE-CONTINUE.

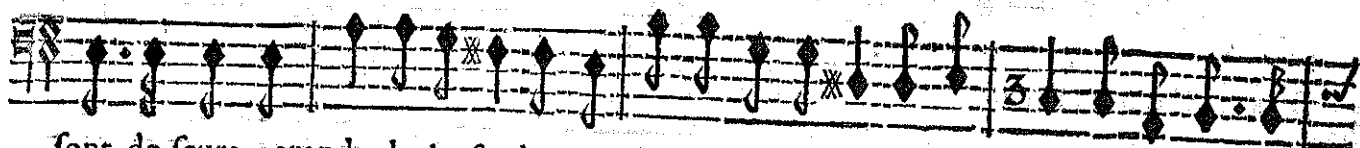
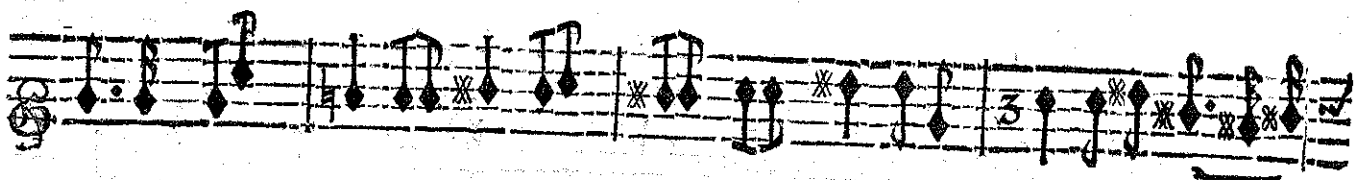
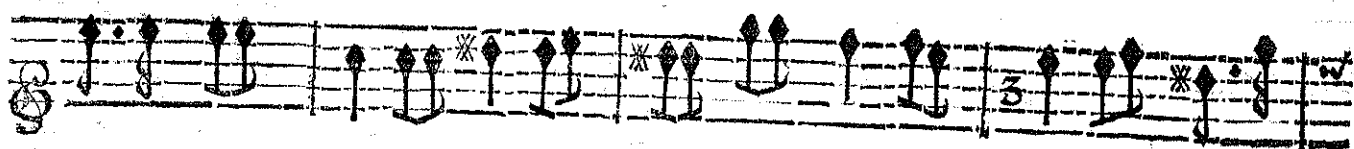
BELLEROPHON,



maint pour mō cœur amoureux, Ces morts de tous costez étendus dans les plaines Me



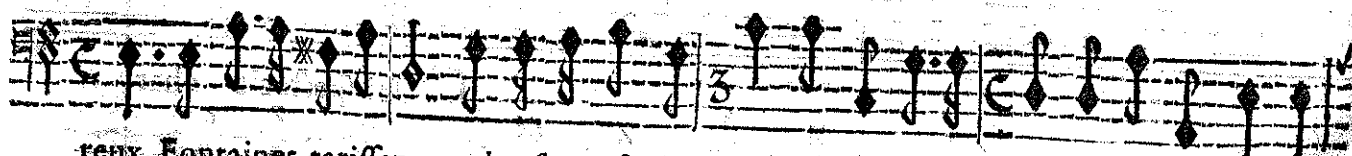
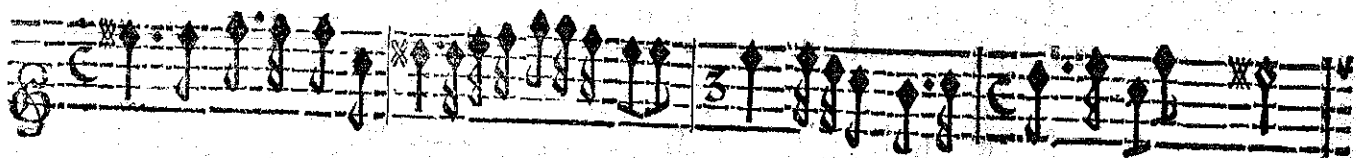
BASSE-CONTINUE.



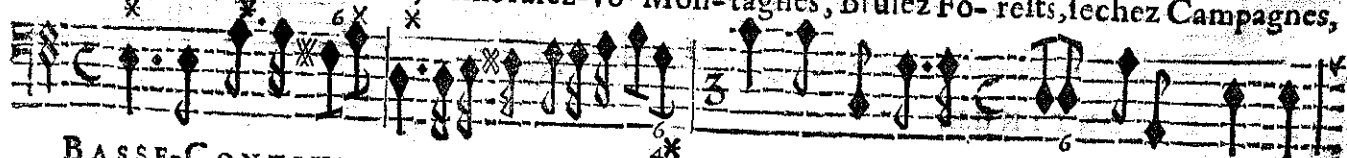
font de leurs garands de la fin de mes peines, Tout perit Tout pe- rit pour me rendre heu-



BASSE-CONTINUE.



reux. Fontaines tarissez, embrassez-vo^s Mon-tagnes, Brûlez Fo- rests, sechez Campagnes,



BASSE-CONTINUE.

Toutes les horreurs que je voy Sont autant de sujets de triomphe pour moy. Sont autant de su-

BASSE-CONTINUE.

jets de triomphe pour moy. Quand on obtient ce qu'on aime Qu'importe Qu'importe à quel

BASSE-CONTINUE.

prix. Quand on obtient ce qu'on aime Qu'importe Qu'importe à quel prix Que tout l'Uni-

BASSE-CONTINUE.

BELLEPHON,

vers surpris Condamne l'amour extrême Qui couste tant de sang, de larmes & de

BASSE-CONTINUE.

cris. Quand on obtient ce qu'on aime Qu'importe Qu'importe à quel prix. Quand on ob-

BASSE-CONTINUE.

tient ce qu'on aime Qu'importe Qu'importe à quel prix.

BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE II.
ARGIE, AMISODAR.

ARGIE.

IL faut pour contenter la Reine Rendre le

AMISODAR.

BASSE-CONTINUE.

Montre à l'éternelle nuit; Bellerophon au désespoir réduit s'apprête à le com-

BASSE-CONTINUE.

BASSE-CONTINUE.

batte, & sa perte est certaine; Mais cette prompte mort finit trop tost sa

BASSE-CONTINUE.

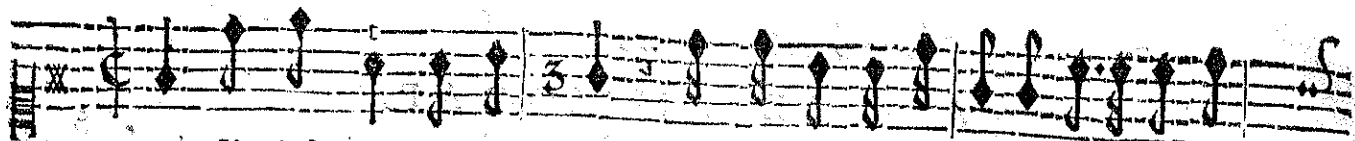
BASSE-CONTINUE.

peine, Quand un fatal Oracle est contraire à ses vœux, S'il ne souffre long-

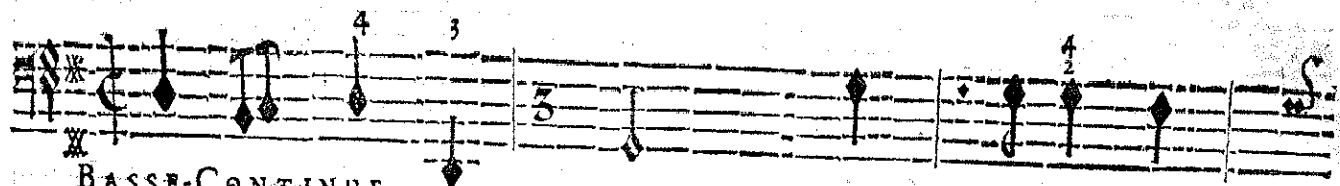
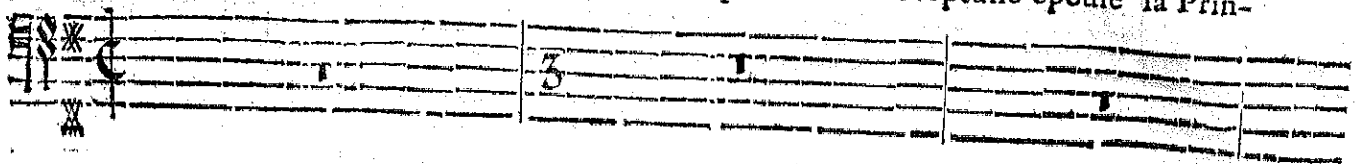
BASSE-CONTINUE.

BASSE-CONTINUE.

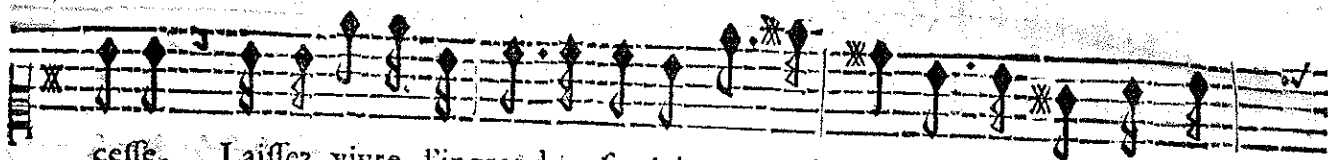
BELLEROPHON,



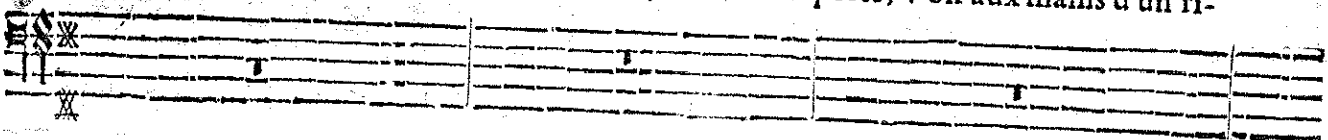
temps Il n'est point malheu- reux. Puisqu'un fils de Neptune épouse la Prin-



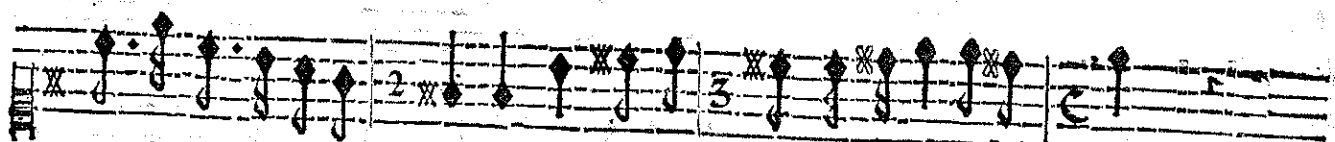
BASSE-CONTINUE.



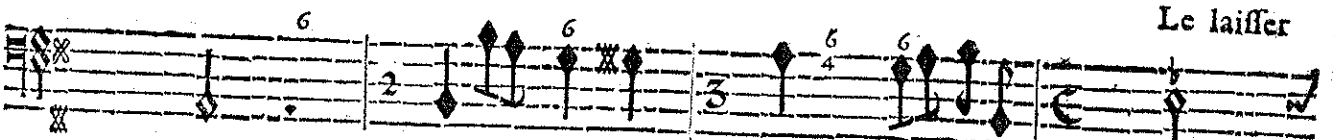
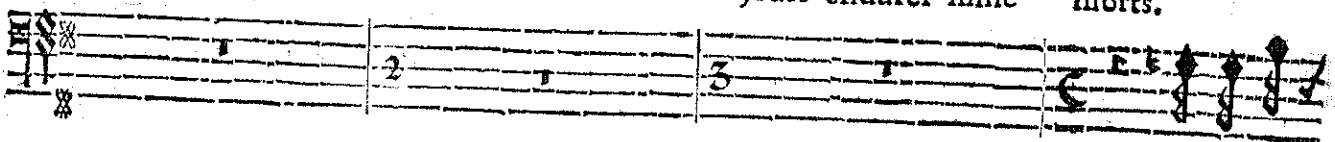
cesse, Laissez vivre l'ingrat dans ses jaloux transports; Voir aux mains d'un ri-



BASSE-CONTINUE.

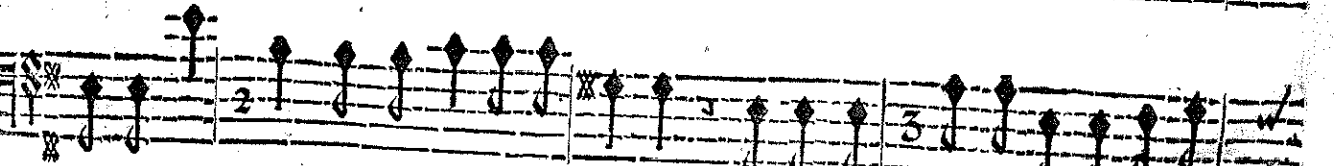
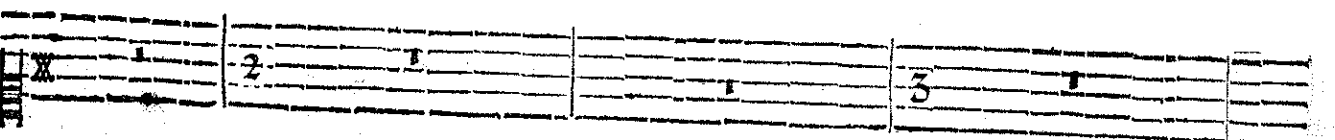


val l'objet de sa ten- dresse, C'est tous les jours endurer mille morts.

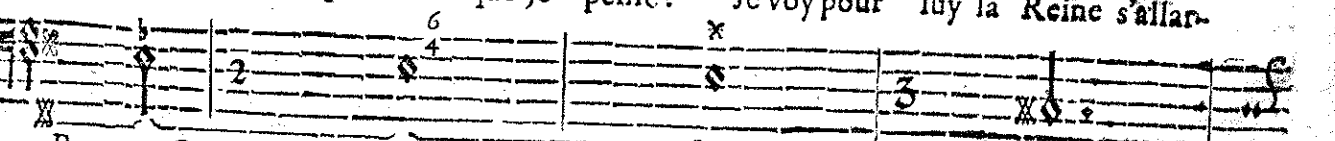


Le laisser

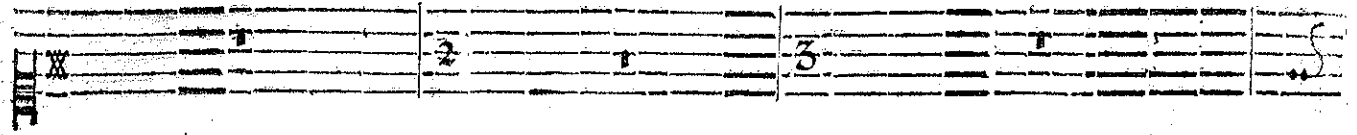
BASSE-CONTINUE.



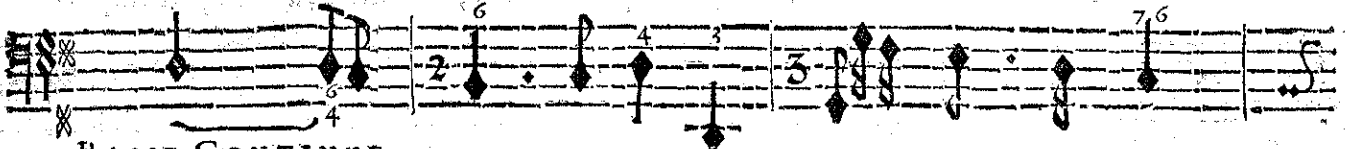
vivre, ha! Dieux, que faut-il que je pense? Je voy pour luy la Reine s'allar-



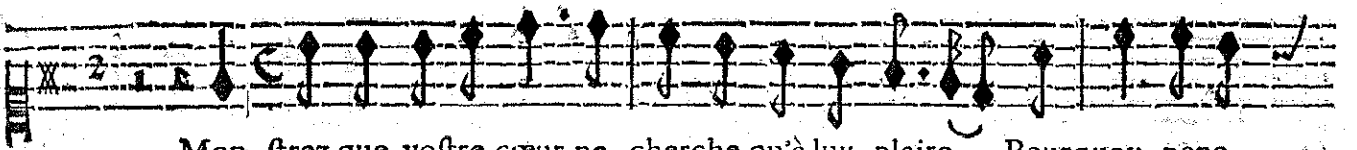
BASSE-CONTINUE.



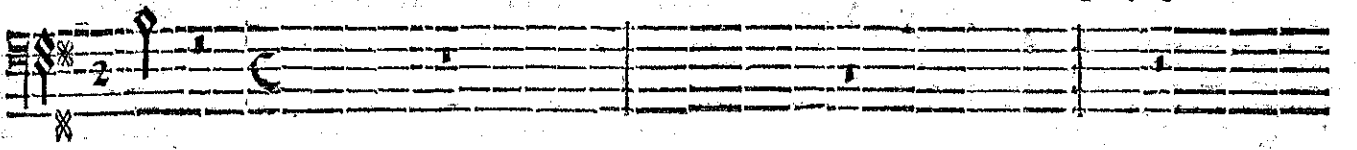
mer, Lorsque sa mort est presté à remplir sa vengeance, Est-ce le hair, ou l'ai-



BASSE-CONTINUE.



Mon- strez que vostre cœur ne cherche qu'à luy plaire, Pourquoi pene-



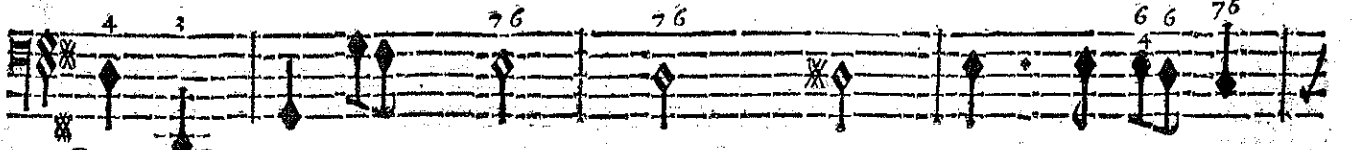
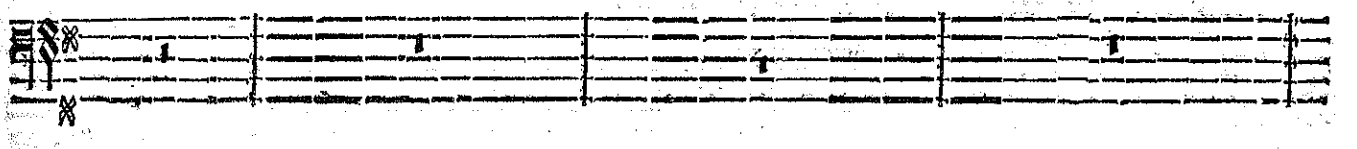
mer?



BASSE-CONTINUE.



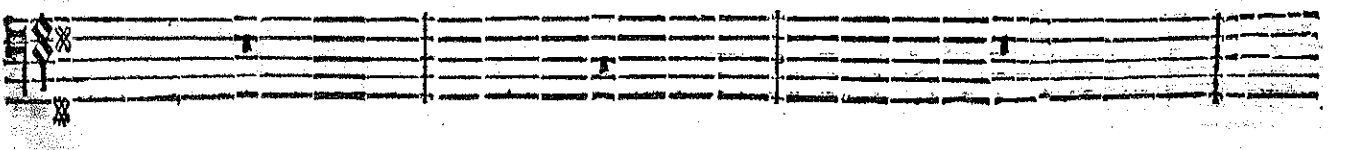
trer dans le sien? Quand l'objet aimé parle un amant doit tout faire, Et n'examiner



BASSE-CONTINUE.

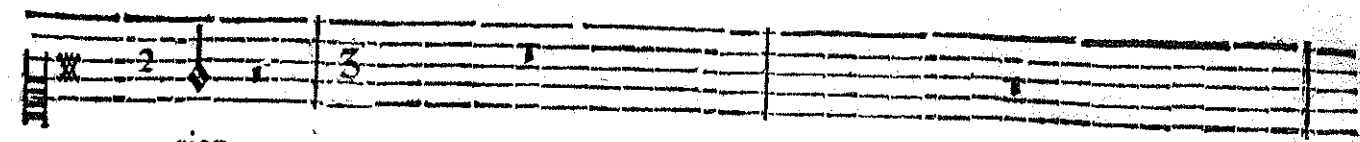


rien. Quand l'objet aimé parle un amant doit tout faire, Et n'exa- mainer

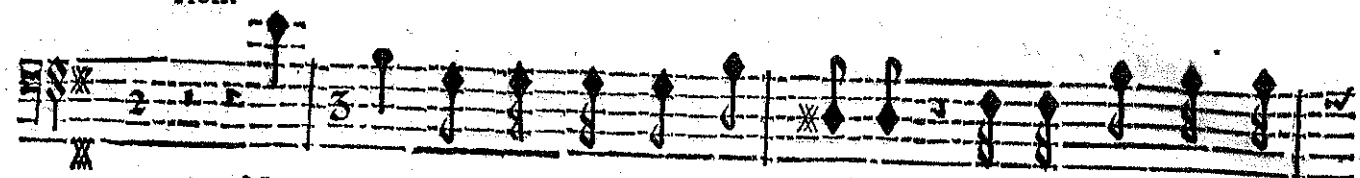


BASSE-CONTINUE.

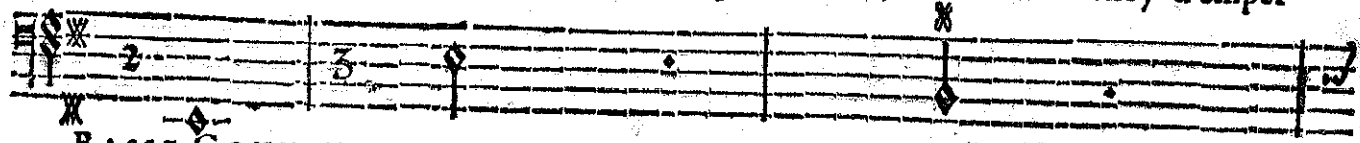
BELLEROPHON,



rien.



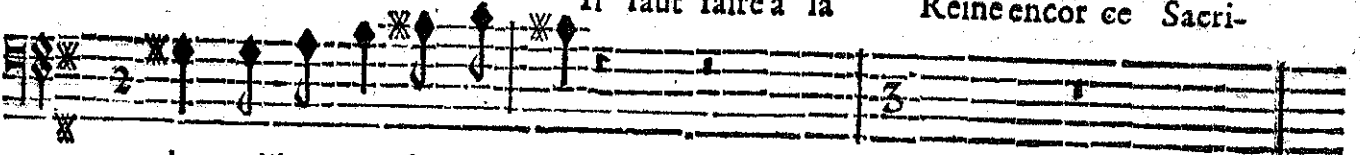
Non, non, que mon Rival pe- risse, Est-ce à moy d'empes-



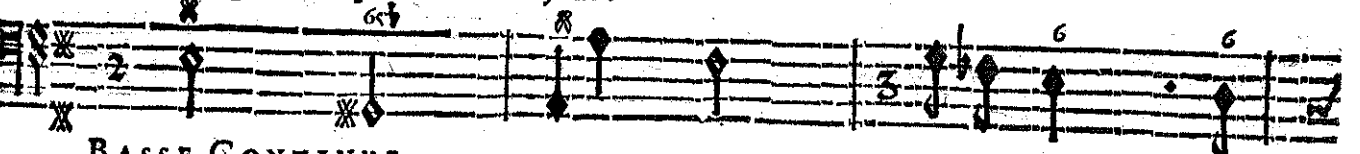
BASSE-CONTINUE.



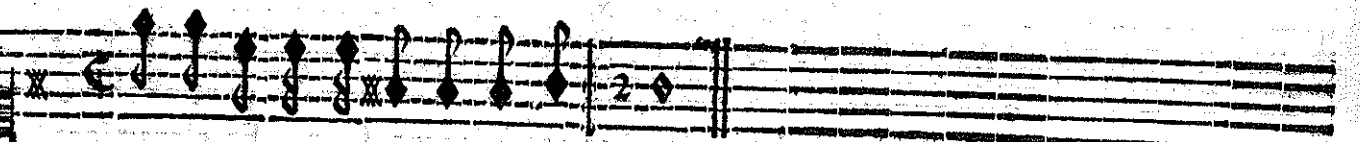
Il faut faire à la Reine encor ce Sacri-



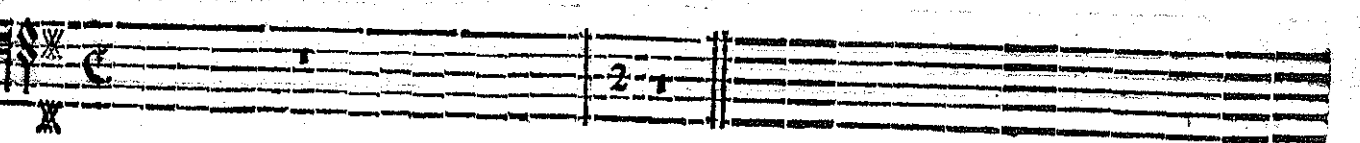
cher qu'il ne perde le jour?



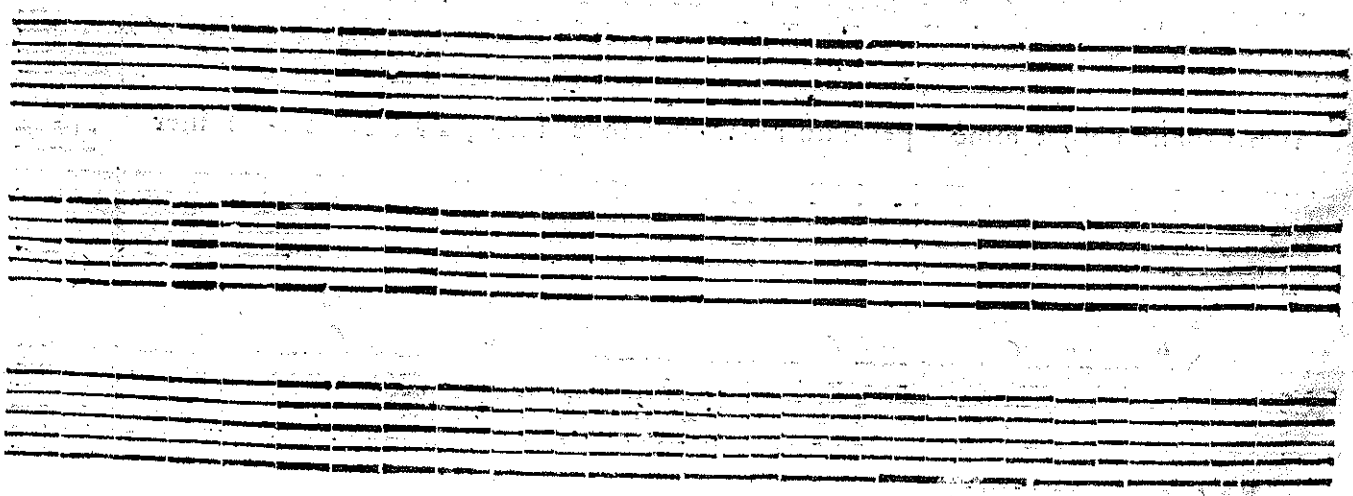
BASSE-CONTINUE.



ficé, Ou renoncer à vostre a- mour.

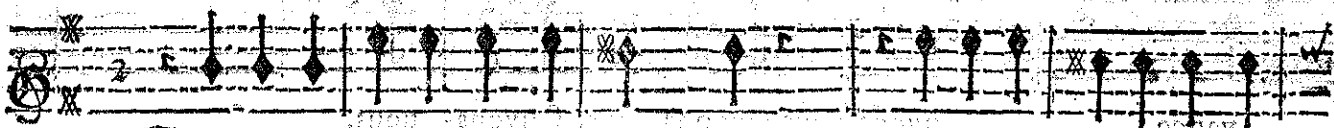
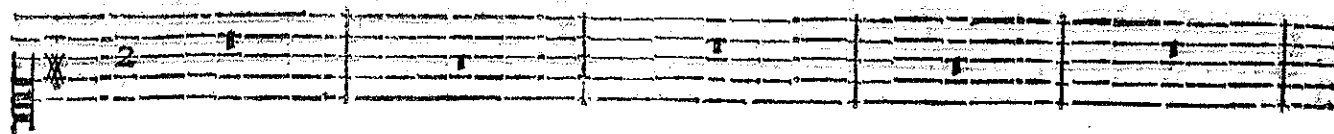


BASSE-CONTINUE.

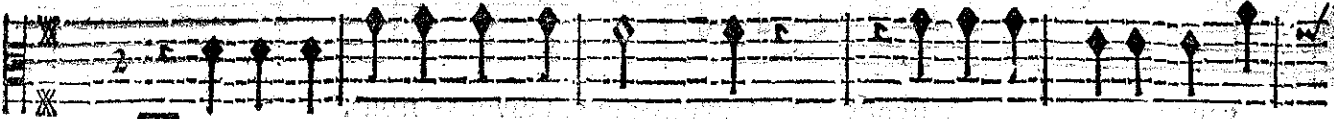


TRAGÉDIE.

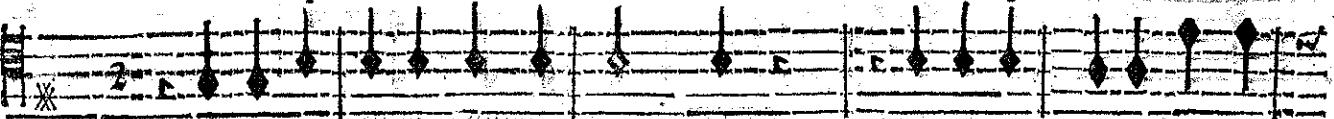
Voix derrière le Theatre.



Tout est perdu, le Monstre avan- ce, Tout est perdu, le Monstre a-



Tout est perdu, le Monstre avan- ce, Tout est perdu, le Monstre a-



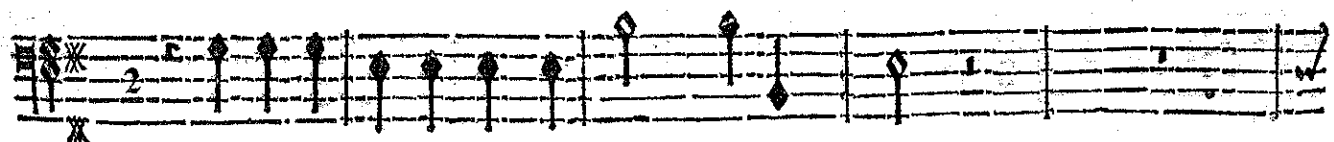
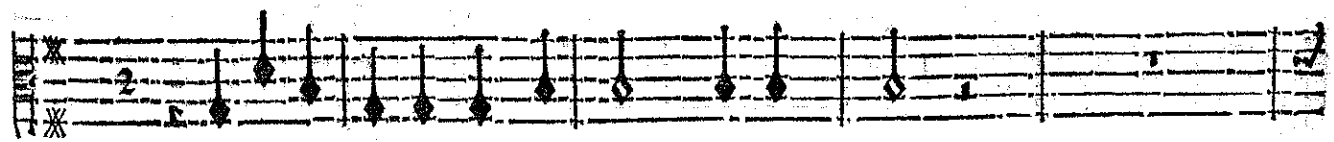
Tout est perdu, le Monstre avan- ce, Tout est perdu, le Monstre a-



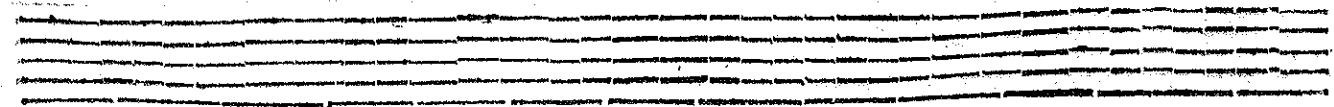
Tout est perdu, le Monstre avan- ce, Tout est perdu, le Monstre a-



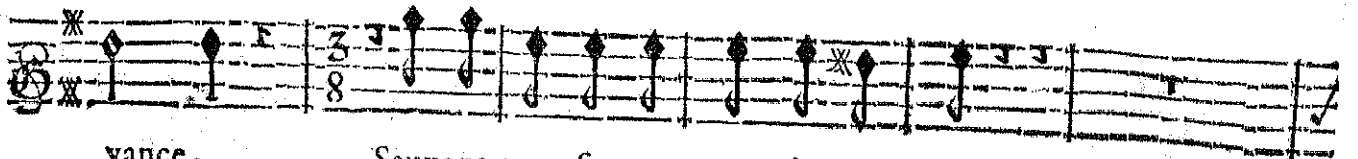
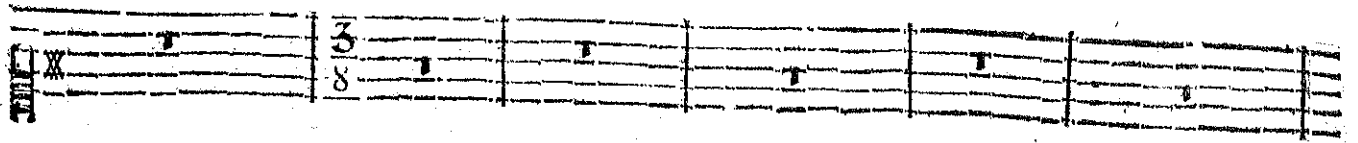
VIOLONS.



BASSE-CONTINUE.



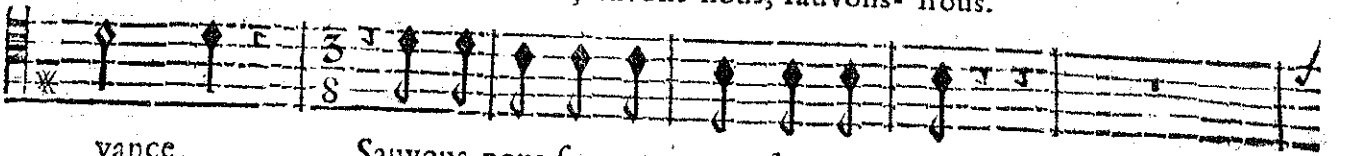
BELLEROPHON,



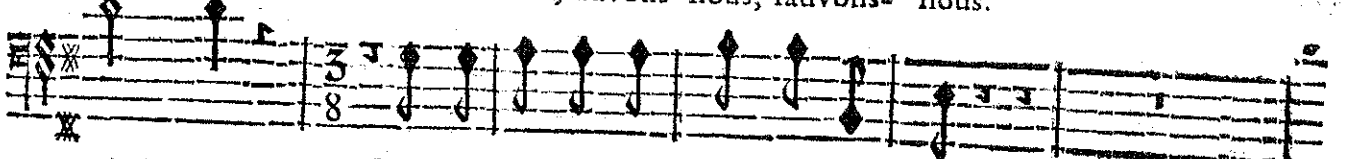
vance, Sauvons-nous, fauvons-nous, fauvons-nous.



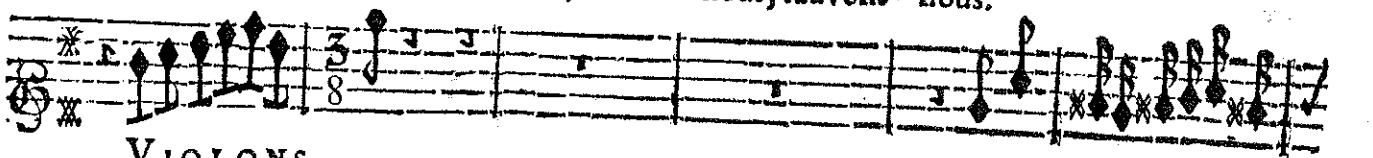
vance, Sauvons-nous, fauvons-nous, fauvons-nous.



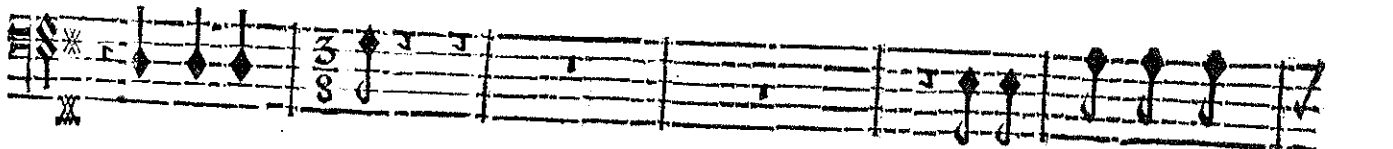
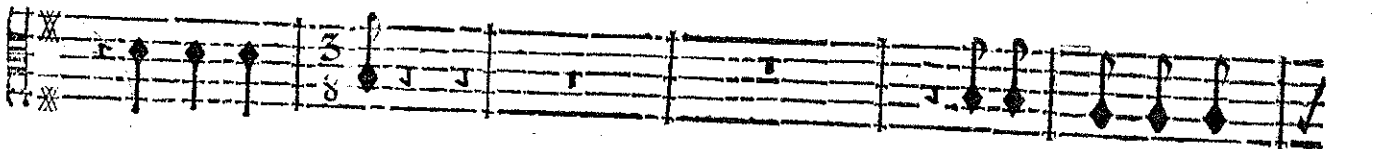
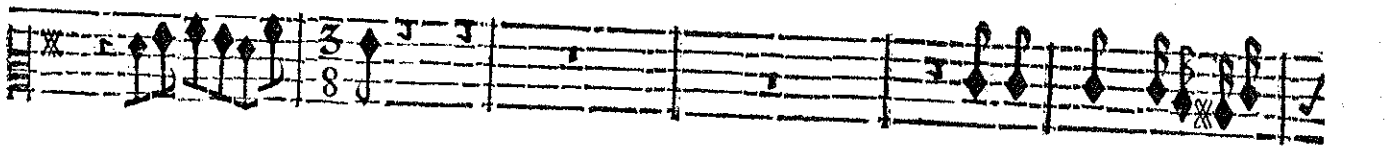
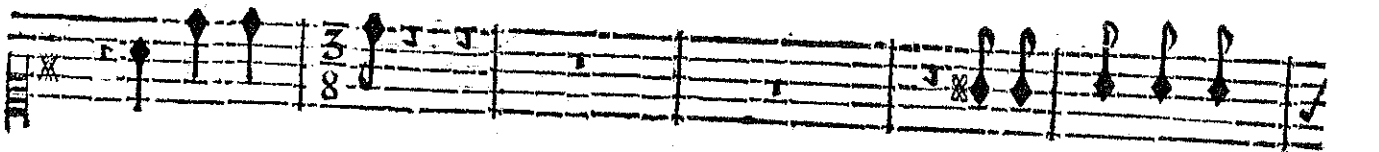
vance, Sauvons-nous, fauvons-nous, fauvons-nous.



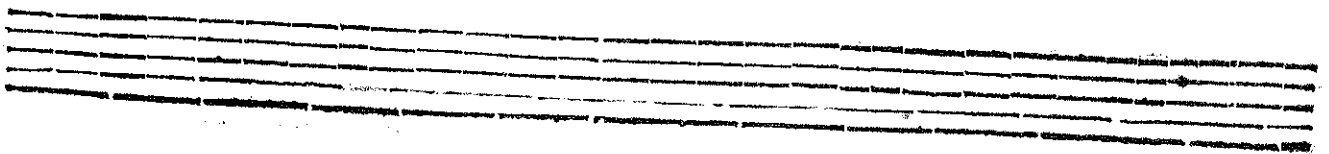
vance, Sauvons-nous, fauvons-nous, fauvons-nous.

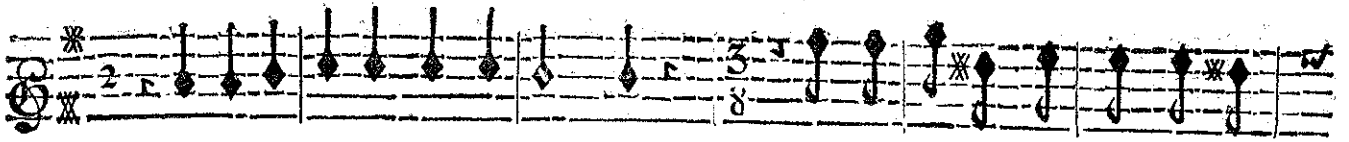
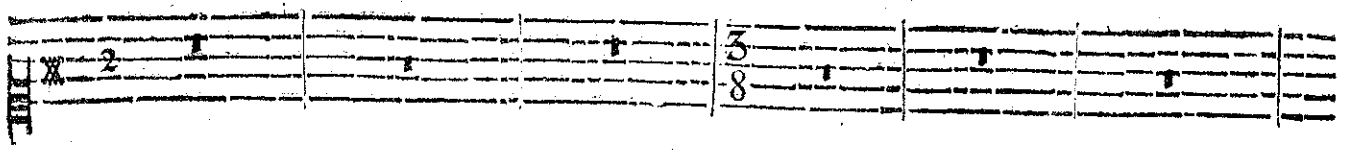


VIOLONS.

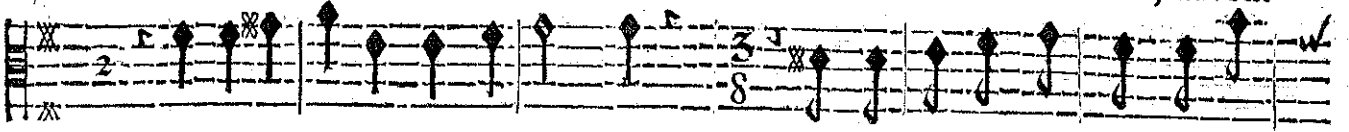


BASSE-CONTINUE.

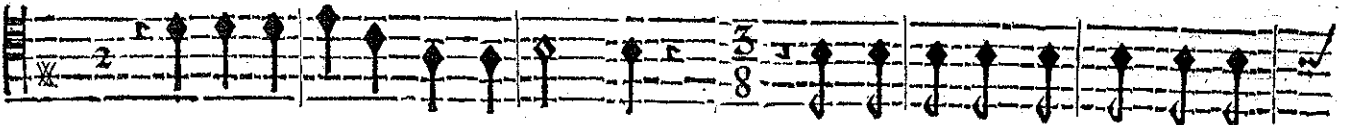




Tout est perdu, le Monstre a- vance, Sauvons-nous, fauvons-nous, fauvons-



Tout est perdu, le Monstre a- vance, Sauvons-nous, fauvons-nous, fauvons-



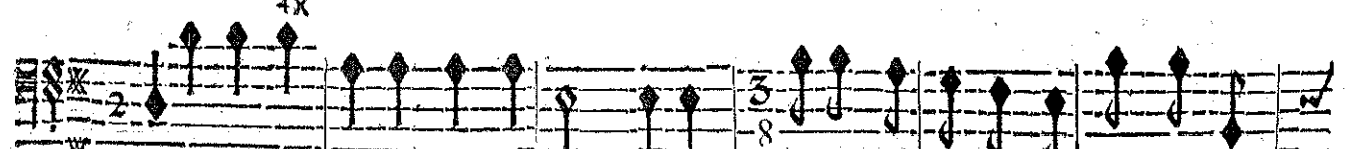
Tout est perdu, le Monstre a- vance, Sauvons-nous, fauvons-nous, fauvons-



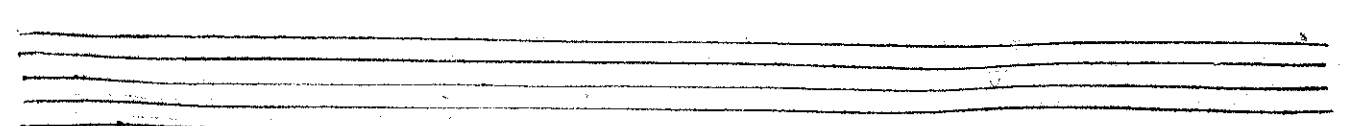
Tout est perdu, le Monstre a- vance, Sauvons-nous, fauvons-nous, fauvons-



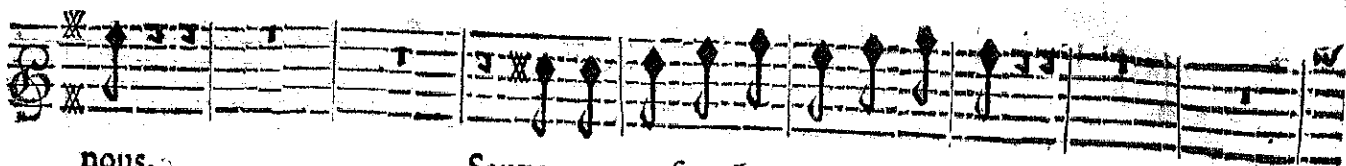
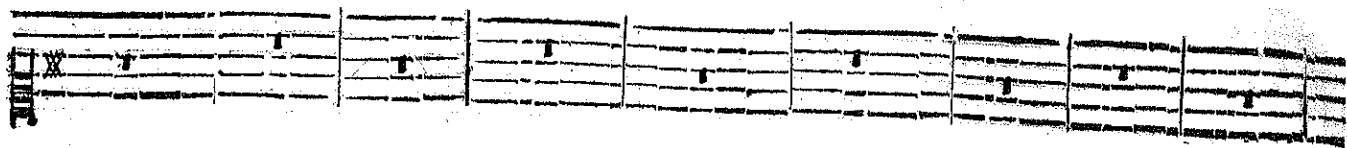
V I O L O N S.



BASSE-CONTINUE.

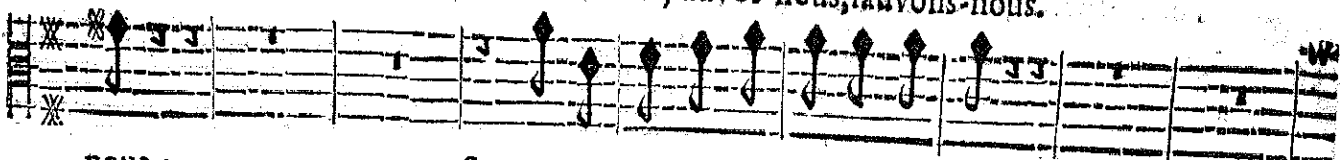


BELLEROPHON,



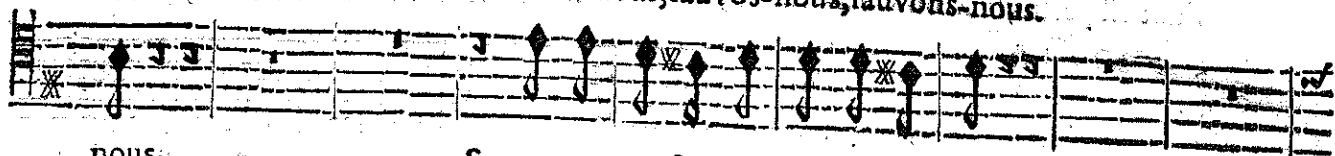
nous.

Sauvons-nous, sauvs-nous, sauvons-nous.



nous.

Sauvons-nous, sauvs-nous, sauvons-nous.



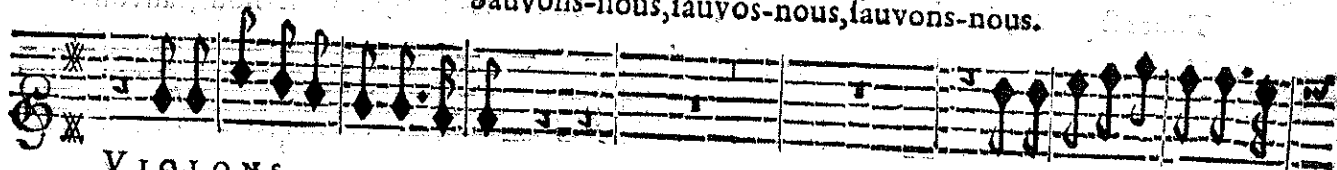
nous.

Sauvons-nous, sauvs-nous, sauvons-nous.

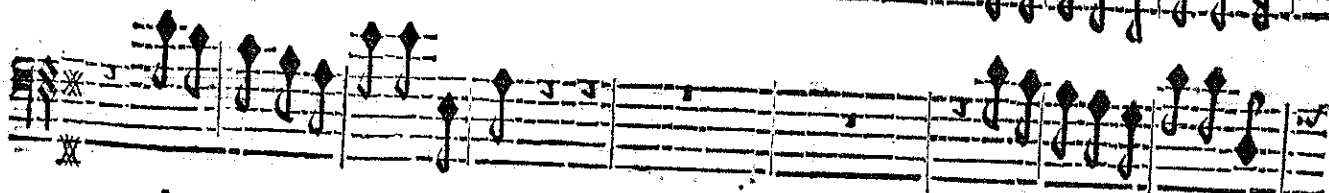
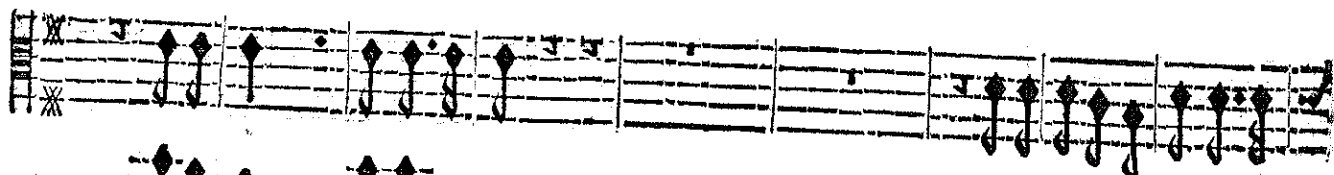
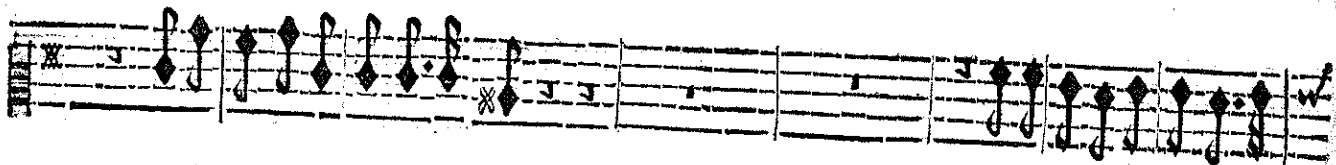
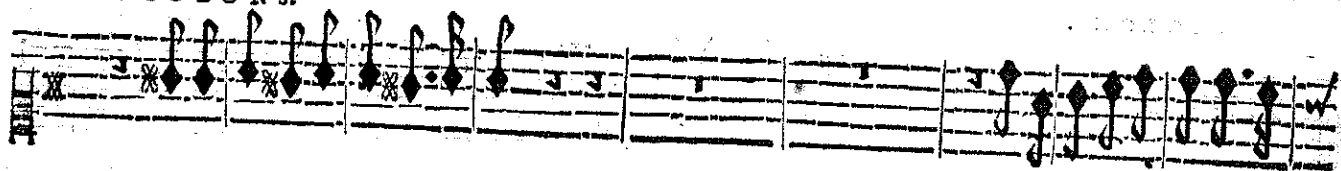


nous.

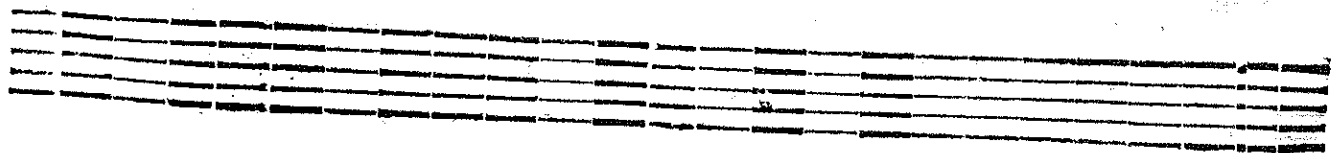
Sauvons-nous, sauvs-nous, sauvons-nous.

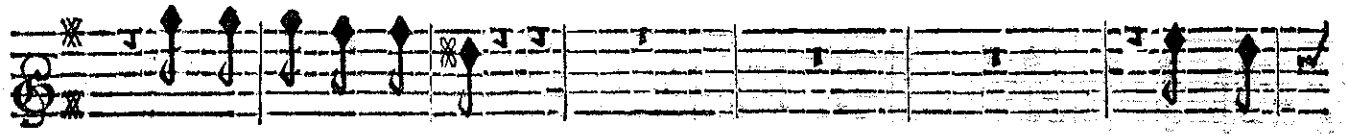
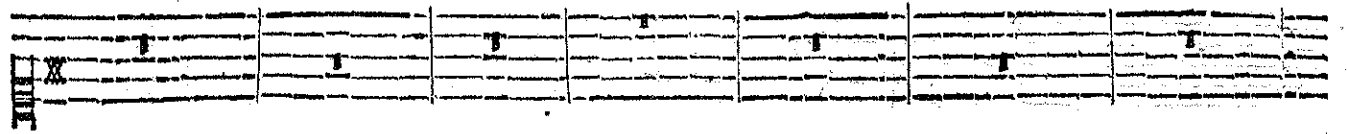


VIOLONS.



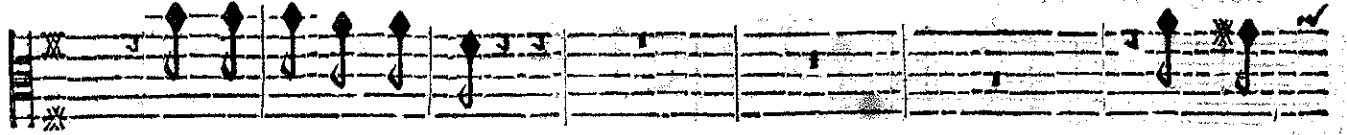
BASSE-CONTINUE.





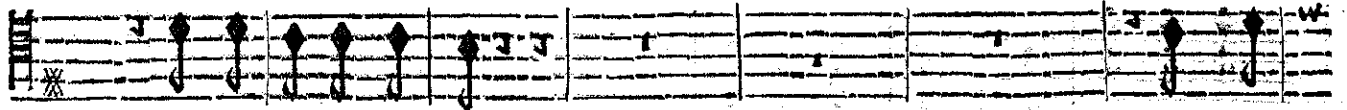
Sauvons-nous, fauvons-nous.

Sauvons-



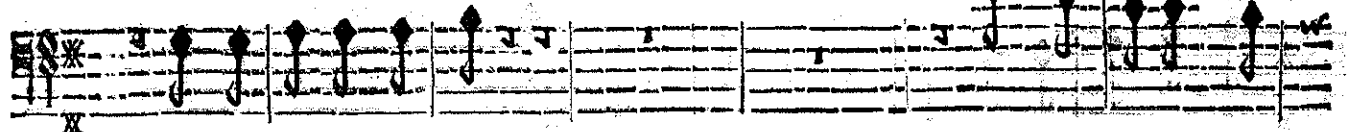
Sauvons-nous, fauvons-nous.

Sauvons-



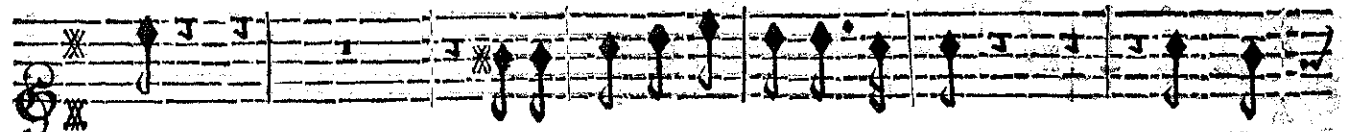
Sauvons-nous, fauvons-nous.

Sauvons-

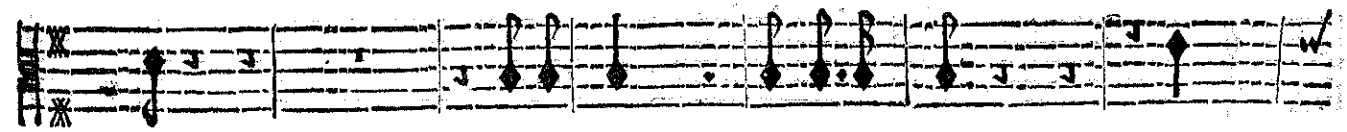
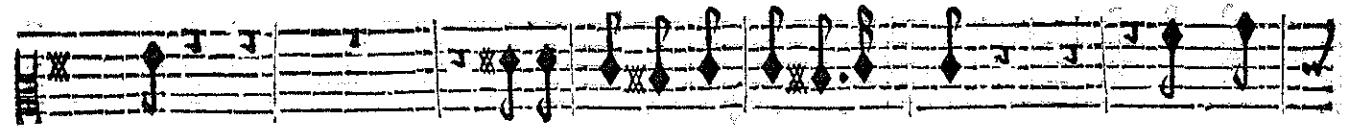


Sauvons-nous, fauvons-nous.

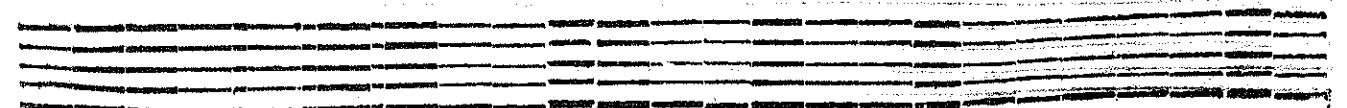
Sauvons-nous, fauvons-



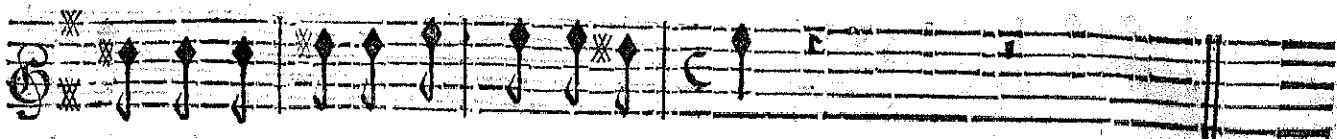
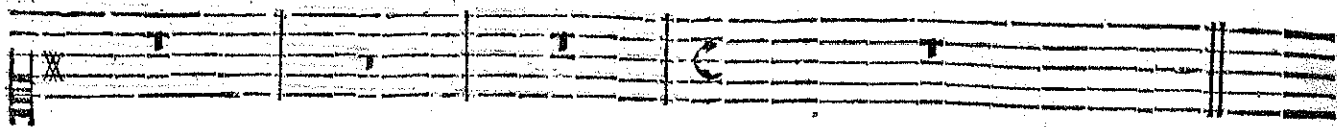
VIOLONS.



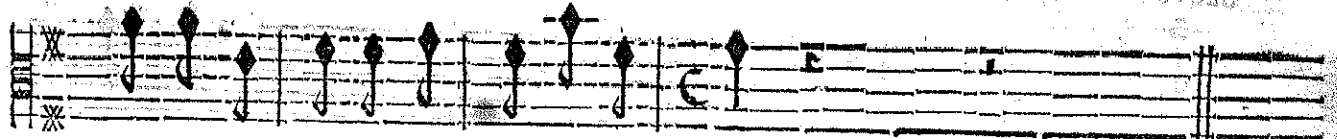
BASSE-CONTINUE.



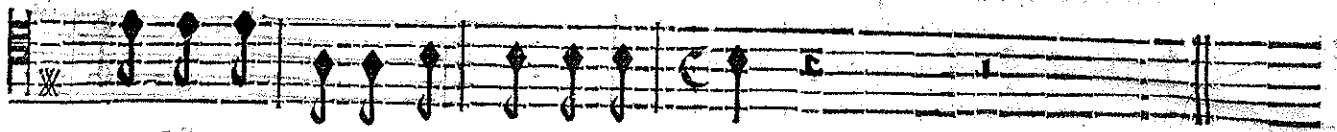
BELLEROPHON,



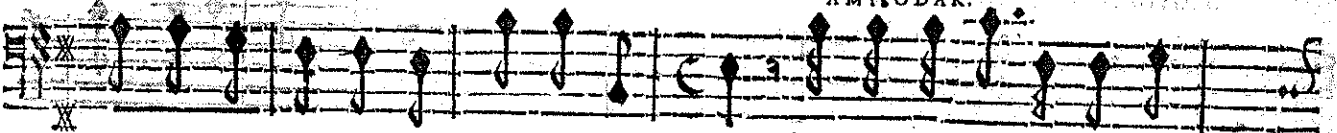
nous, sauvons-nous, sauvons-nous, sauvons-nous.



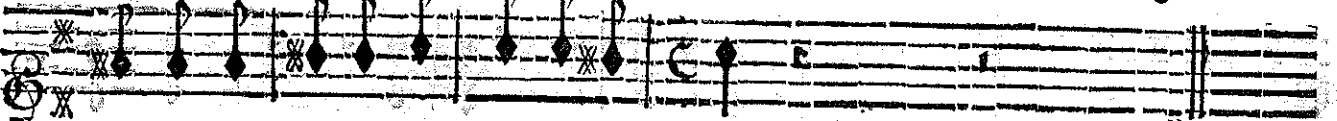
nous, sauvons-nous, sauvons-nous, sauvons-nous.



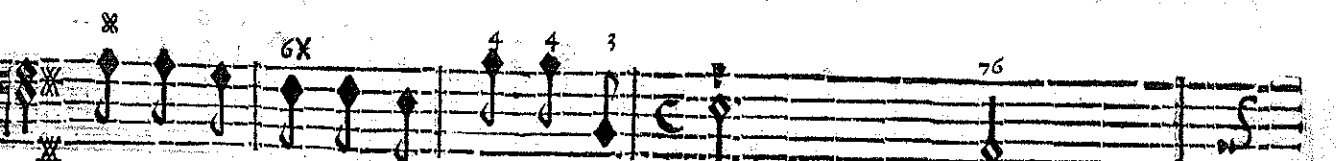
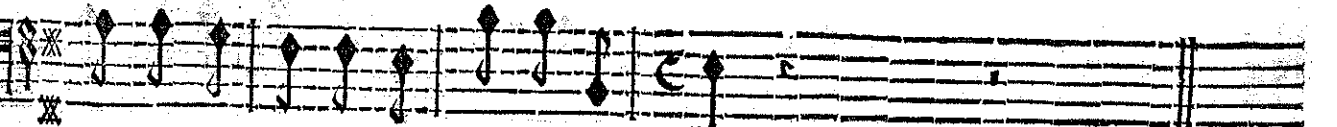
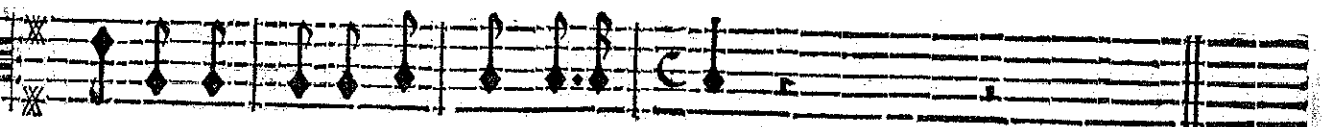
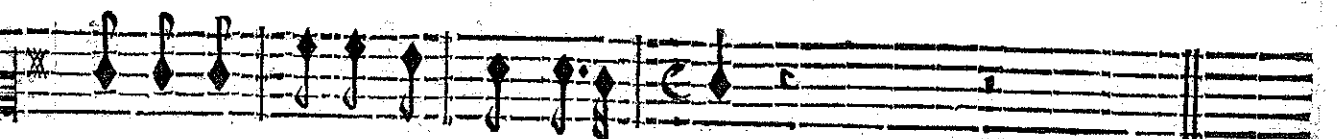
nous, sauvons-nous, sauvons-nous, sauvons-nous.



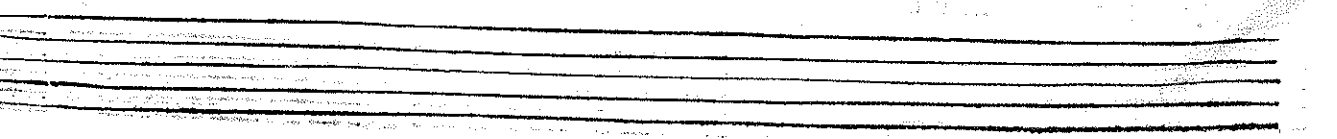
nous, sauvons-nous, sauvons-nous, sauvons-nous. LE Monstre approche éloignez-



VIOLONS.



BASSE-CONTINUE.



ARGIE.

Ciel! Ciel! contre sa fureur embrasse ma défense.

vous.

vous.

BASSE-CONTINUE.

SCENE III.
UNE NAPEE ET UNE DRYADE.

FLUTES.

FLUTES.

BASSE-CONTINUE.

BASSE-CONTINUE.

NAPEE.

Plaignons, ij. les

DRYADE.

Plaignons, ij. les

BASSE-CONTINUE.

BELLEROPHON,

maux qui defolent ces lieux, Plaignons, .ij. les maux qui defolent ces lieux, Les

maux qui defolent ces lieux, Plaignons, .ij. les maux qui defolent ces lieux, Les

BASSE-CONTINUE.

pleurs qu'ils font couler devroient toucher les Dieux. Les pleurs qu'ils font couler devroient tou-

pleurs qu'ils font couler devroient toucher les Dieux. Les pleurs qu'ils font couler devroient tou-

BASSE-CONTINUE.

cher les Dieux. FLUTES:

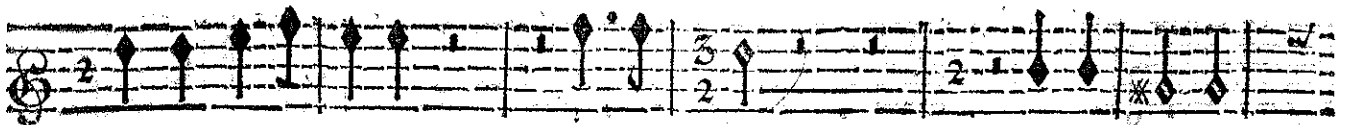
cher les Dieux. FLUTES.

BASSE-CONTINUE.

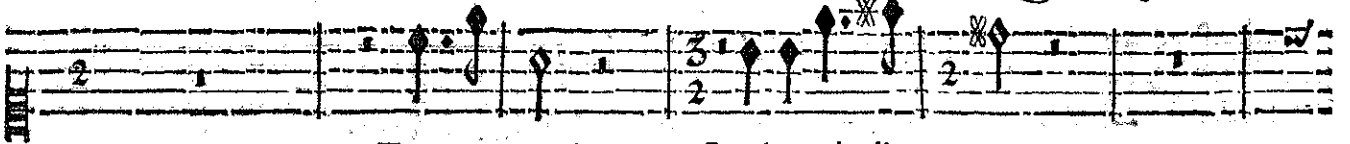
Il n'est plus

Il n'est pl^e d'herbes dans les plaines.

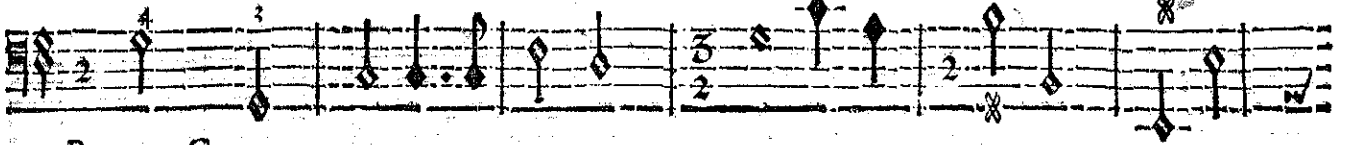
BASSE-CONTINUE.



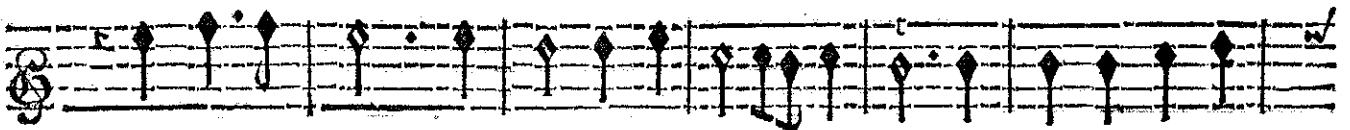
d'eau dans nos fontaines, Tout ta- rit, Quelles peines!



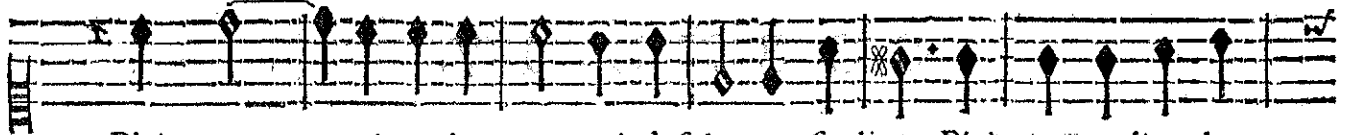
Tout petit, Quel excès d'en- nuis!



BASSE-CONTINUE.



Plaignons, .ij. les maux qui desolent ces lieux, Plaignons .ij. les



Plaignons, .ij. les maux qui desolent ces lieux, Plaignons .ij. les



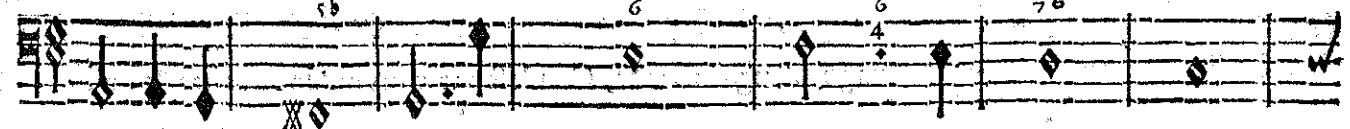
BASSE-CONTINUE.



maux qui desolent ces lieux, Les pleurs qu'ils font couler devroient toucher les Dieux. Les



maux qui desolent ces lieux, Les pleurs qu'ils font couler devroient toucher les Dieux. Les



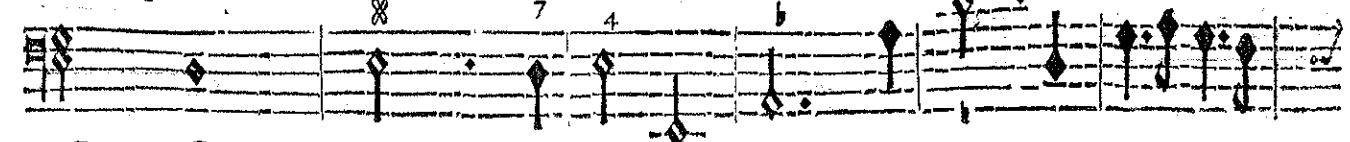
BASSE-CONTINUE.



pleurs qu'ils font couler devroient toucher les Dieux. FLUTES.

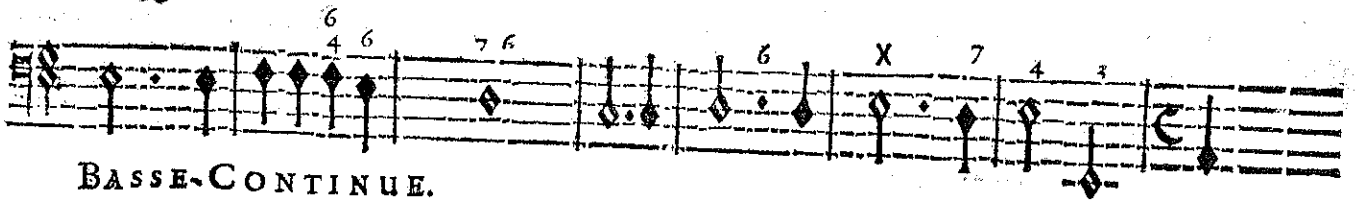
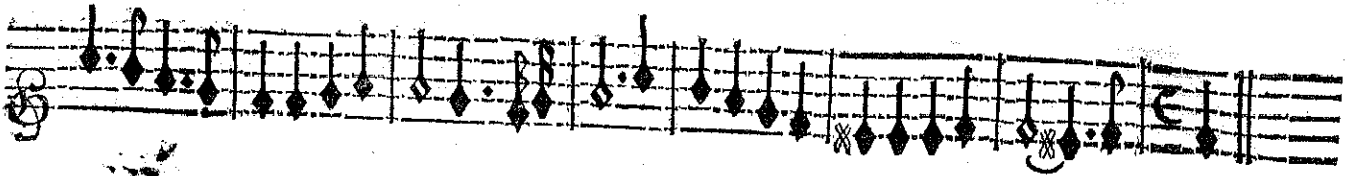


pleurs qu'ils font couler devroient toucher les Dieux. FLUTES.



BASSE-CONTINUE.

B E L L E R O P H O N ,

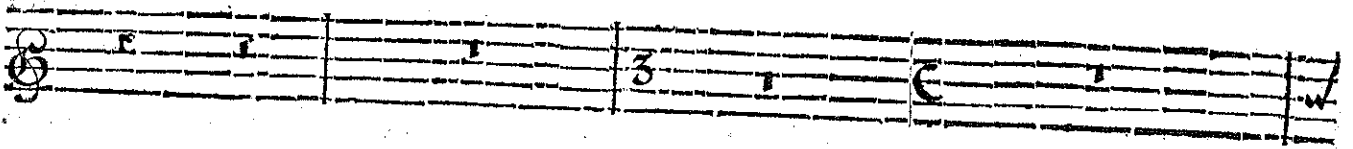


BASSE-CONTINUE.

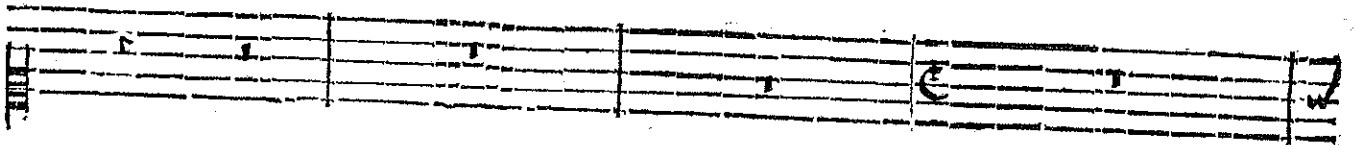
S C E N E I V.

DIEUX DES BOIS, UNE NAPEE,
ET UNE DRYADE.

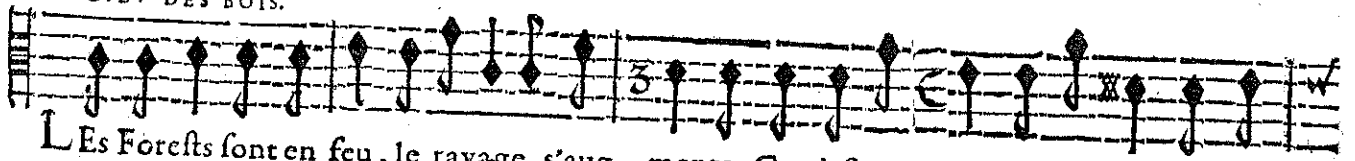
NAPEE.



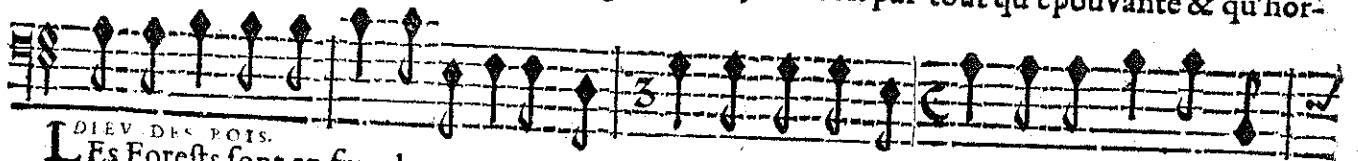
DRYADE.



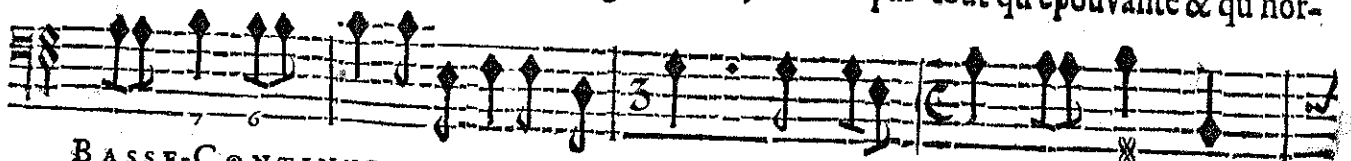
DIEU DES BOIS.



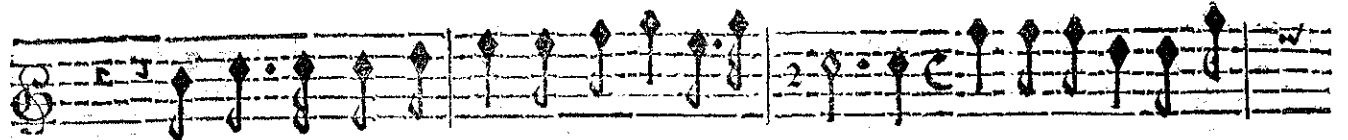
Les Forests font en feu, le ravage s'aug- mente, Ce n'est par tout qu'épouvante & qu'hor-



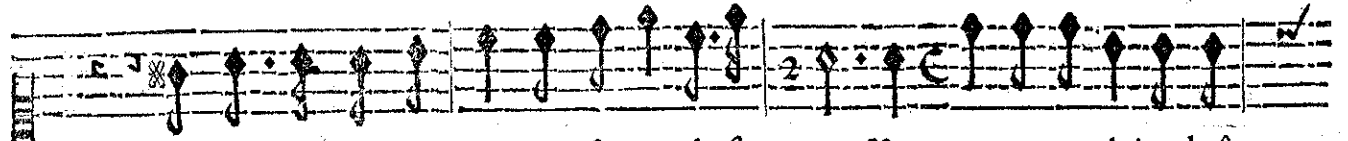
Les Forests font en feu, le ravage s'aug- mente, Ce n'est par tout qu'épouvante & qu'hor-



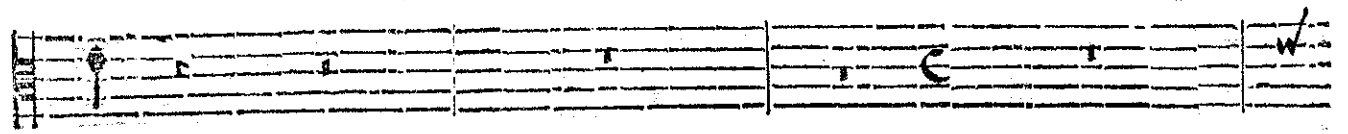
BASSE-CONTINUE.



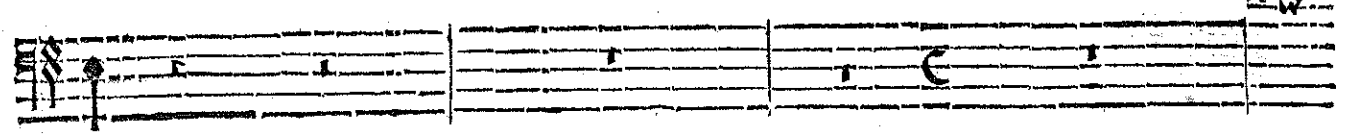
Du Monstre, comme vous, nous sentons la fureur, Voyez cette plaine brû-



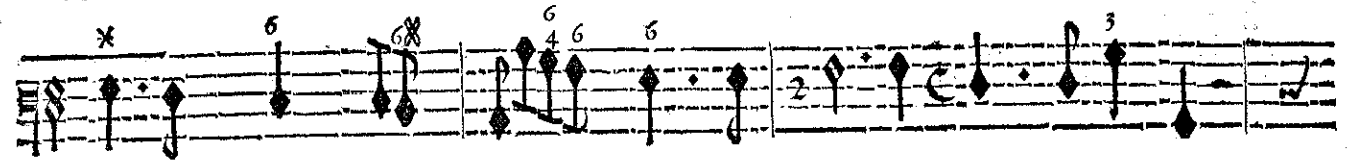
Du Monstre, comme vous, nous sentons la fureur, Voyez cette plaine brû-



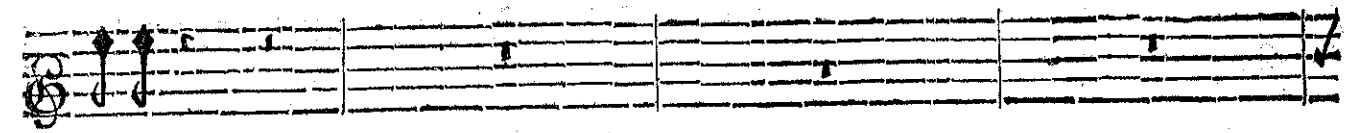
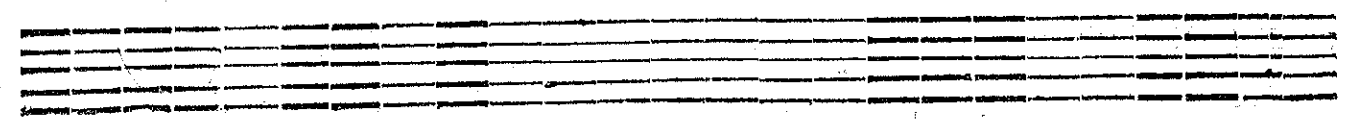
reur.



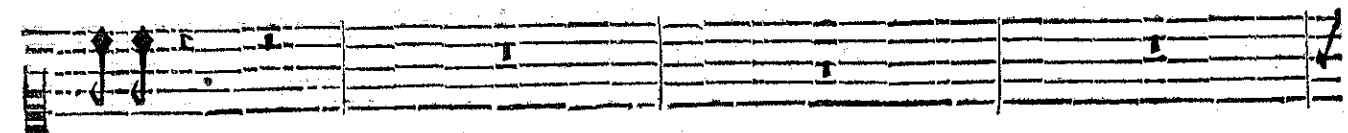
reur.



BASSE-CONTINUE.



lante.



lante.



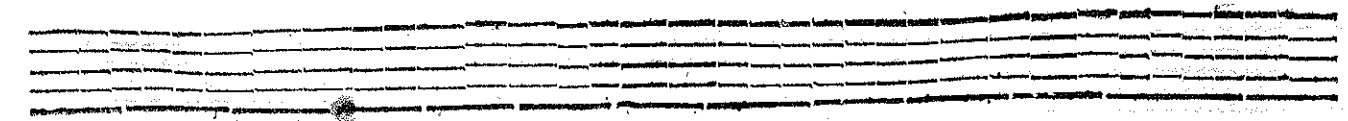
Helas! Helas! que sont-ils devenus, Ces bois dont nous faisons nos retraites tran-



Helas! Helas! que sont-ils devenus, Ces bois dont nous faisons nos retraites tran-



BASSE-CONTINUE.



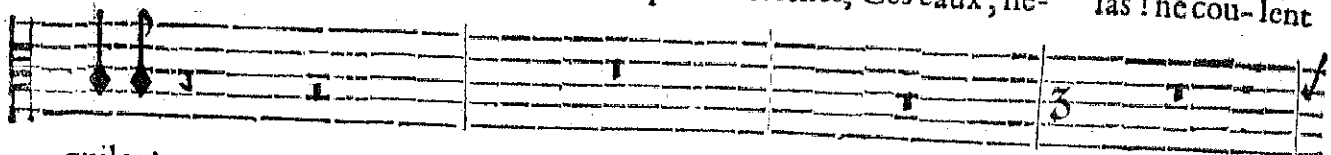
BELLEROPHON,



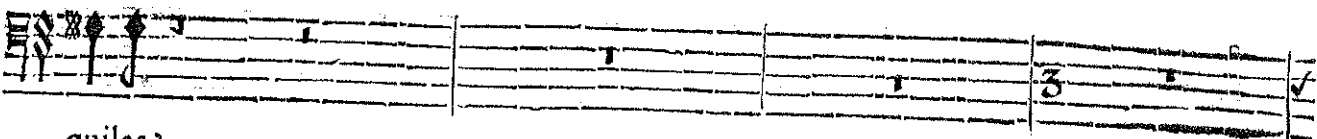
Ces eaux qui ser-pen-toiét dans nos plaines fertiles, Ces eaux, he- las ! ne coulent



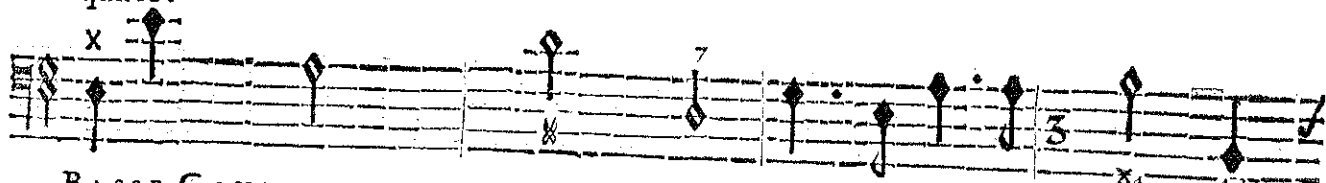
Ces eaux qui ser-pen-toiét dans nos plaines fertiles, Ces eaux, he- las ! ne cou- lent



quiles ?



quiles ?

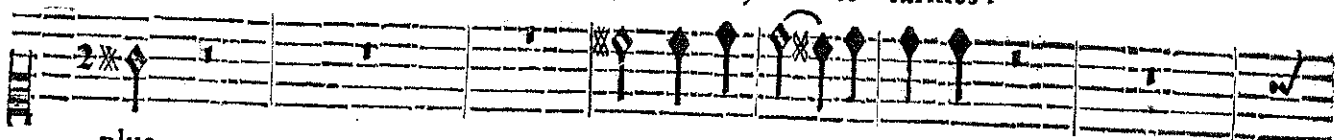


BASSE-CONTINUE.



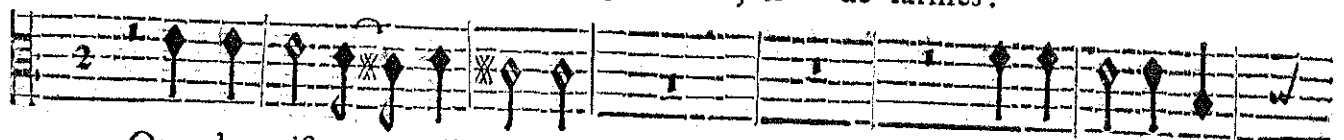
plus.

Que de sujets de larmes !

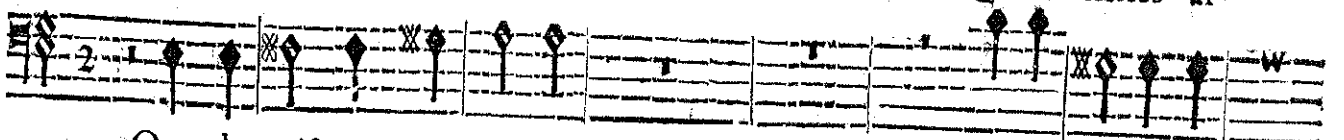


plus.

Que de sujets de larmes !



Que de tristes allarmes !



Que de tristes al-



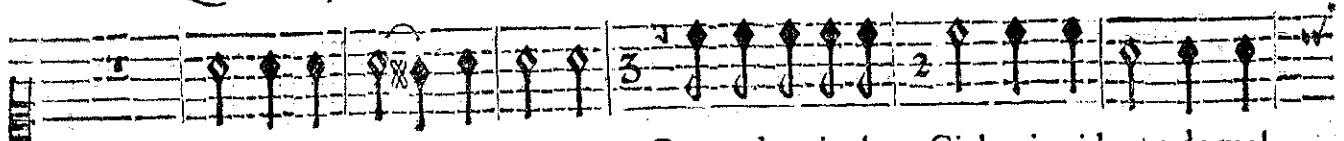
Que de tristes allarmes !

Que de tristes al-

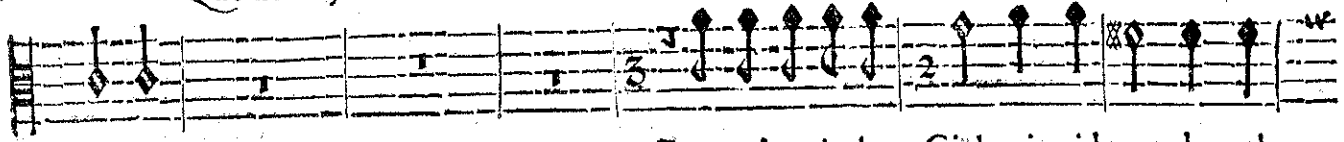
BASSE-CONTINUE.



Que de sujets de larmes! Pour adoucir le Ciel qui void tant de mal-

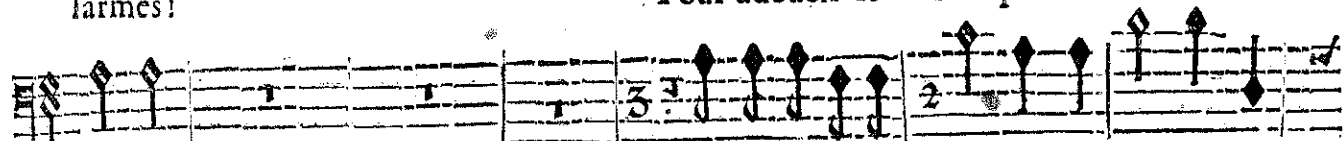


Que de sujets de larmes! Pour adoucir le Ciel qui void tant de mal-



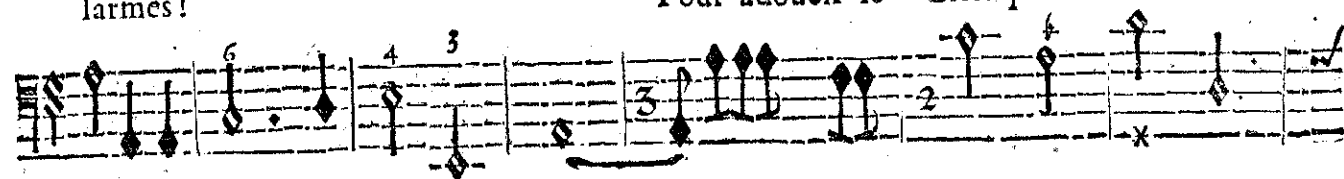
larmes!

Pour adoucir le Ciel qui void tant de mal-

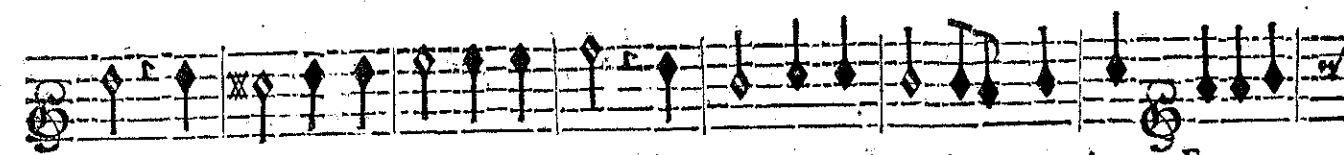
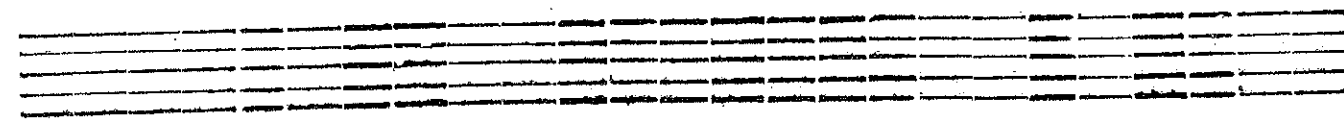


larmes!

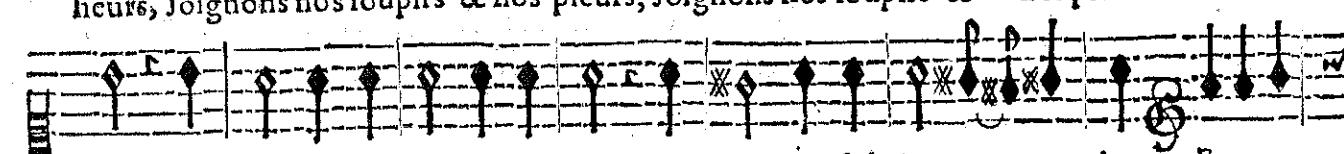
Pour adoucir le Ciel qui void tant de mal-



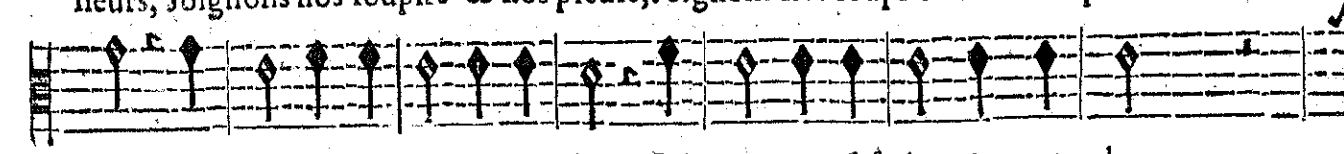
BASSE-CONTINUE.



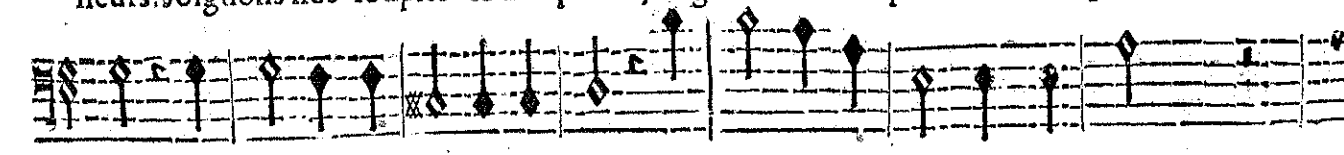
heurs, Joignons nos soupirs & nos pleurs, Joignons nos soupirs & nos pleurs. FLUTES.



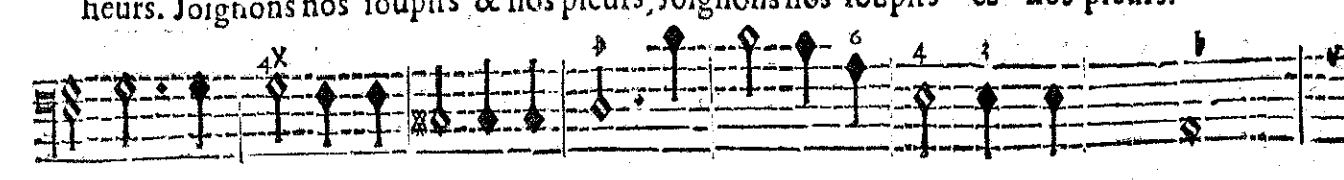
heurs, Joignons nos soupirs & nos pleurs, Joignons nos soupirs & nos pleurs. FLUTES.



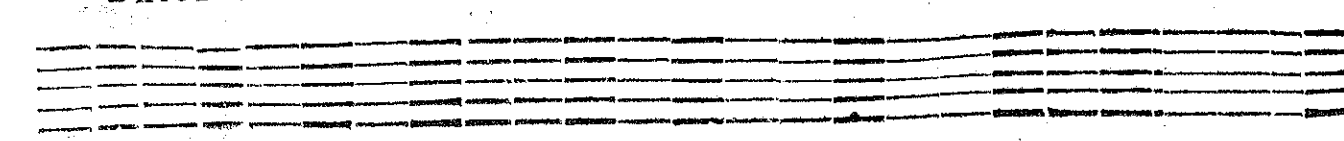
heurs. Joignons nos soupirs & nos pleurs, Joignons nos soupirs & nos pleurs.



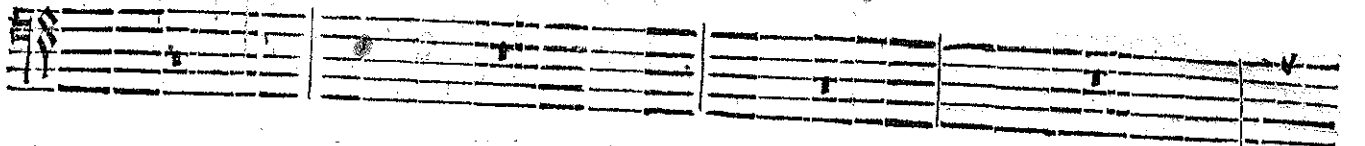
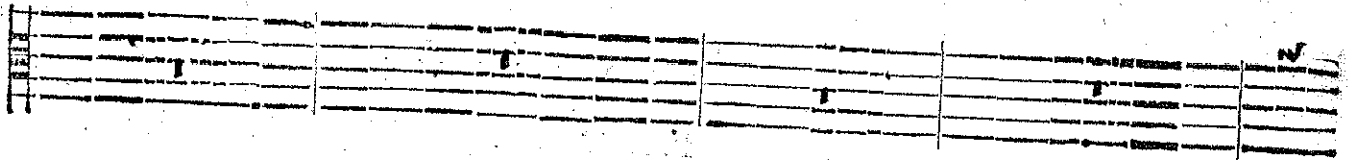
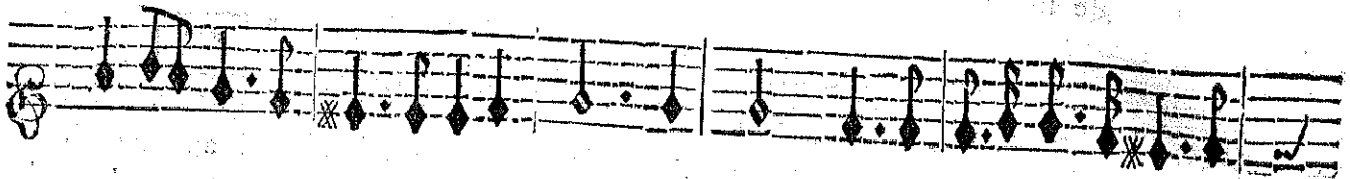
heurs. Joignons nos soupirs & nos pleurs, Joignons nos soupirs & nos pleurs.



BASSE-CONTINUE.



BELLEROPHON,



BASSE-CONTINUE.

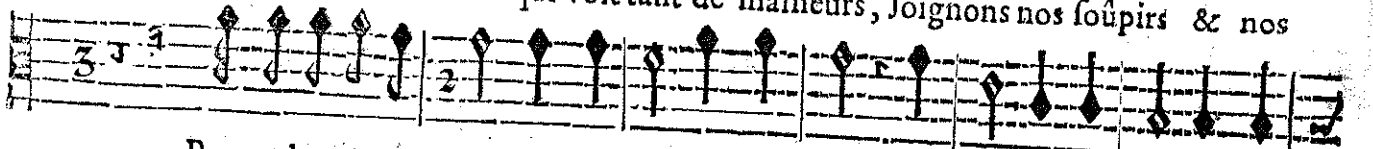
76



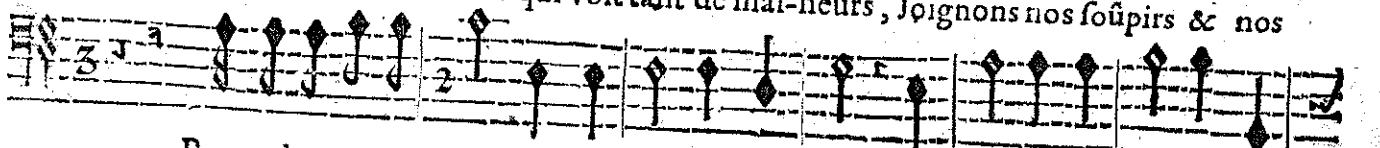
Pour adoucir le Ciel qui voit tant de malheurs, Joignons nos soupirs & nos



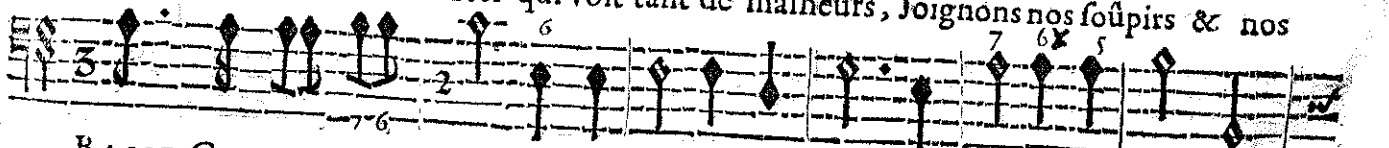
Pour adoucir le Ciel qui voit tant de malheurs, Joignons nos soupirs & nos



Pour adoucir le Ciel qui voit tant de malheurs, Joignons nos soupirs & nos



Pour adoucir le Ciel qui voit tant de malheurs, Joignons nos soupirs & nos



BASSE-CONTINUE.

76

pleurs. FLUTES.

pleurs. FLUTES.

pleurs.

pleurs.

pleurs.

BASSE-CONTINUE.

Pour adoucir le Ciel qui voit tant de malheurs, Joignons nos soupirs & nos pleurs.

Pour adoucir le Ciel qui voit tant de malheurs, Joignons nos soupirs & nos pleurs.

Pour adoucir le Ciel qui voit tant de malheurs, Joignons nos soupirs & nos pleurs.

Pour adoucir le Ciel qui voit tant de malheurs, Joignons nos soupirs & nos pleurs.

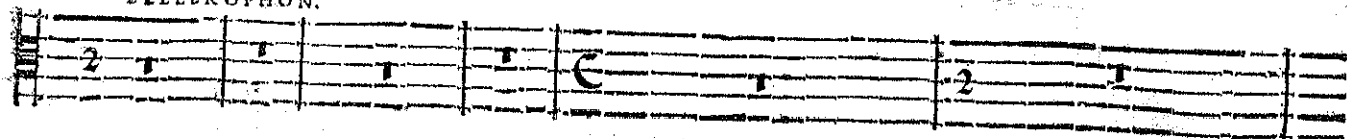
FLUTES.

FLUTES.

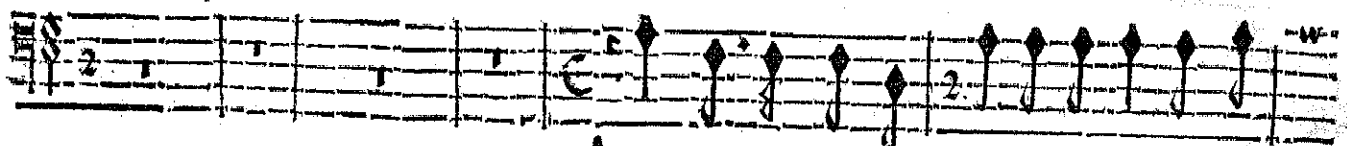
BASSE-CONTINUE.

BELLEROPHON,
SCENE V.
LE ROY, BELLEROPHON.

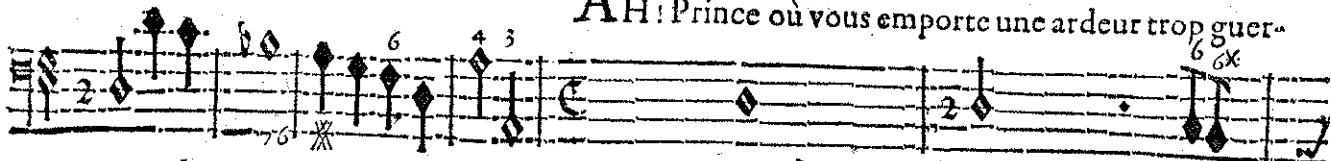
BELLEROPHON.



LE ROY.

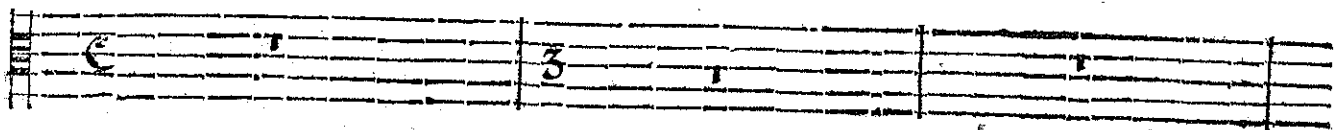


AH! Prince où vous emporte une ardeur trop guer-

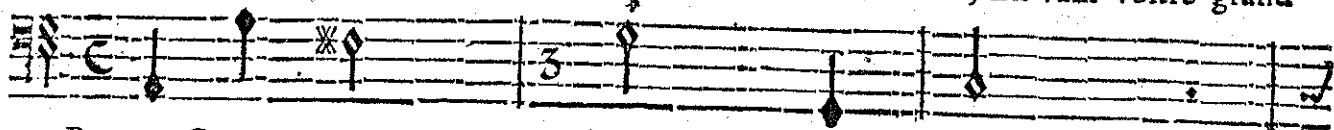


Symphonie.

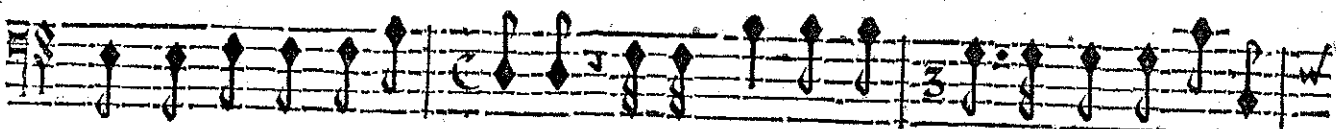
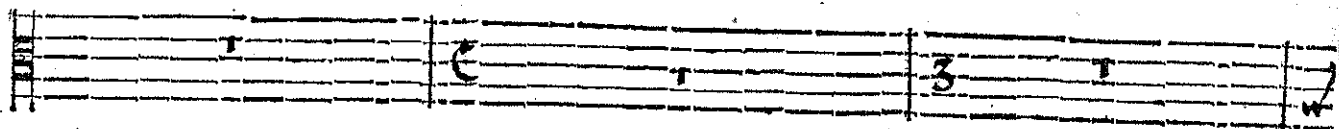
BASSE-CONTINUE.



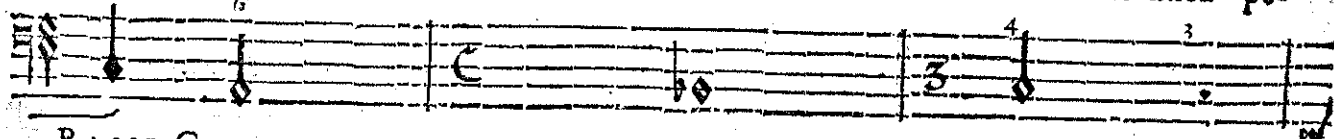
rière? En vain à cent pe- rils on vous a veu cou- rir, En vain vostre grand



BASSE-CONTINUE.



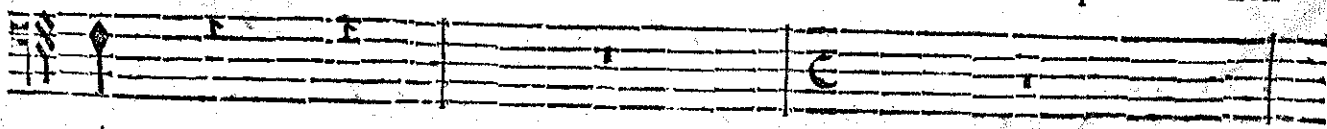
nom remplit la Terre en- tière, Vous cherchez un Com- bat où vous allez pe-



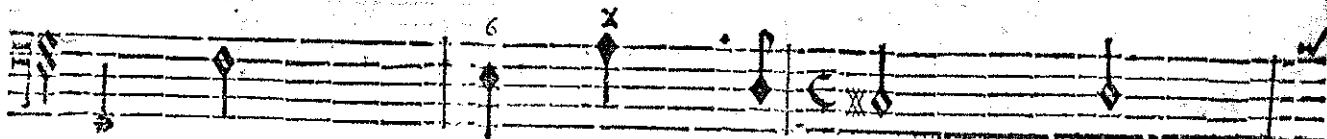
BASSE-CONTINUE.



JE ne vais point combattre un Monstre redou- table, Pour remplir de mon-



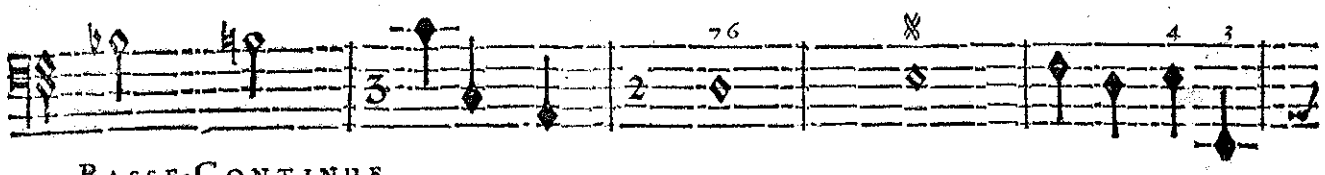
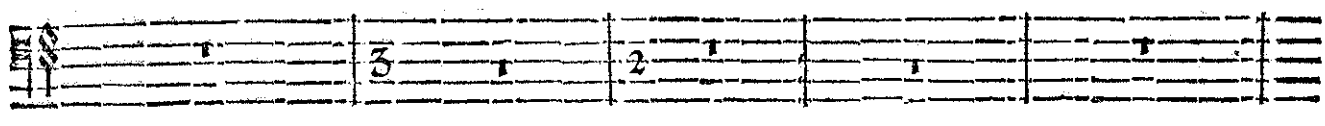
rir.



BASSE-CONTINUE.



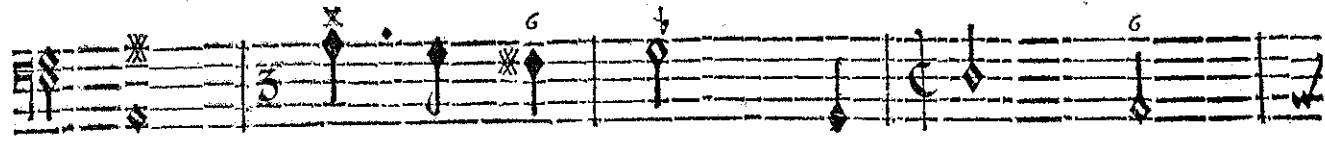
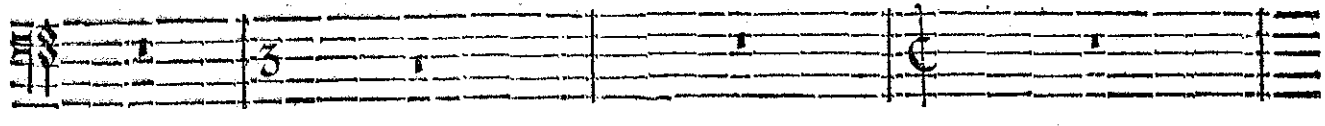
nom l'Univers étonné, Je vais, Amant infortuné, Finir un sort trop déplo-



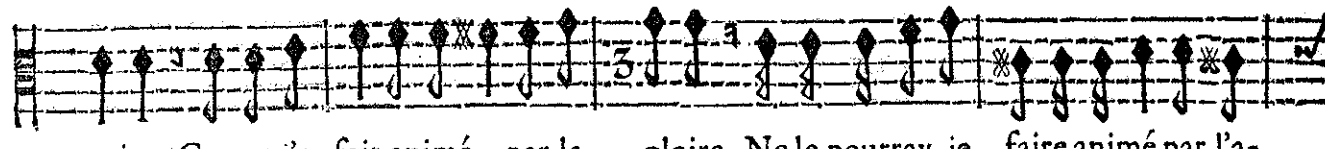
BASSE-CONTINUE.



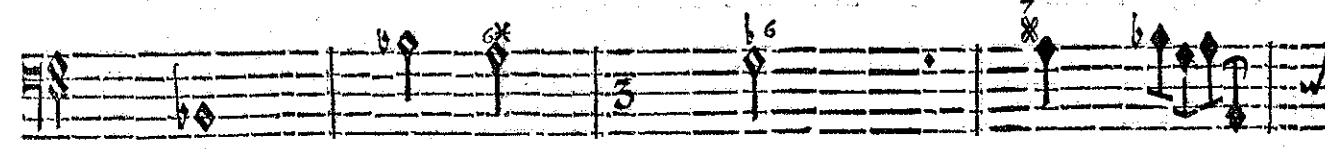
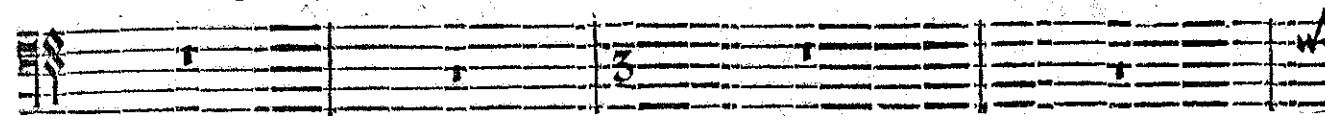
nable. Cent fois, jusqu'à ce triste jour j'ay hazardé ma vie en cherchant la vic-



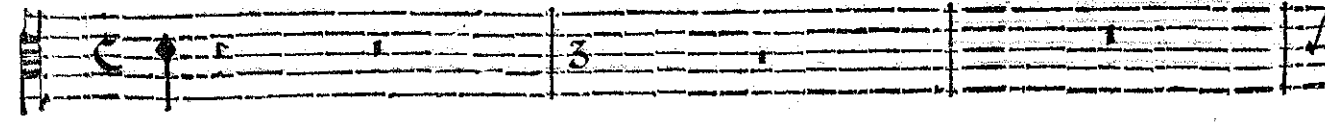
BASSE-CONTINUE.



toire. Ce que j'ay fait animé par la gloire, Ne le pourray-je faire animé par l'a-



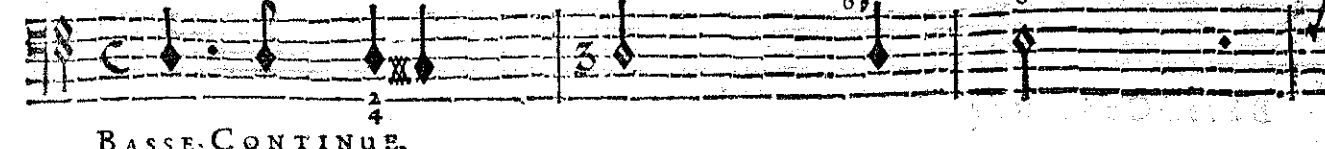
BASSE-CONTINUE.



mour ?

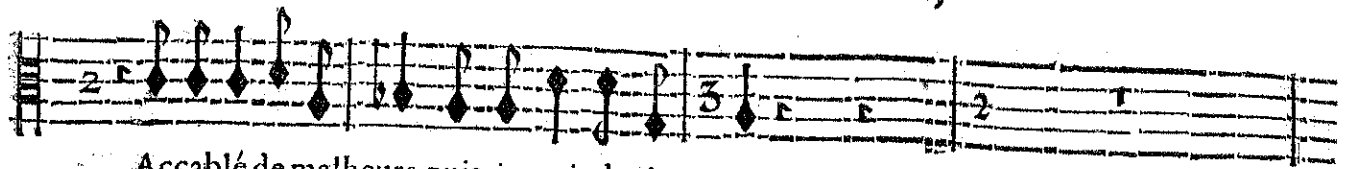


Suivre un amour trop téméraire, C'est vous livrer vous-mesme au plus funeste

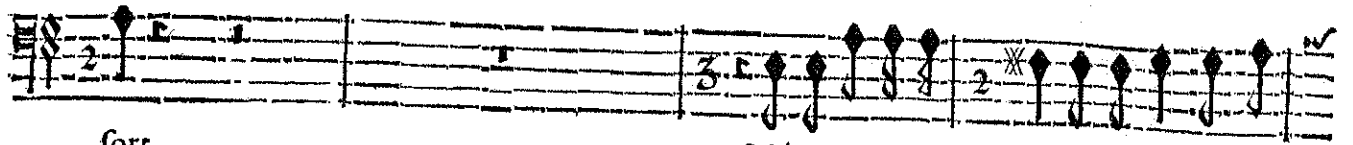


BASSE-CONTINUE.

BELLEROPHON,

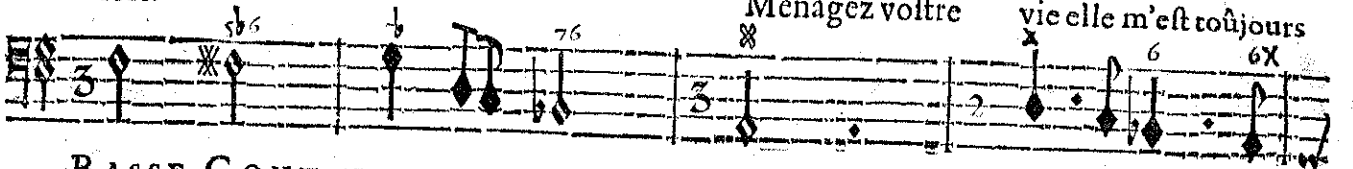


Accablé de malheurs, puis-je craindre la mort?

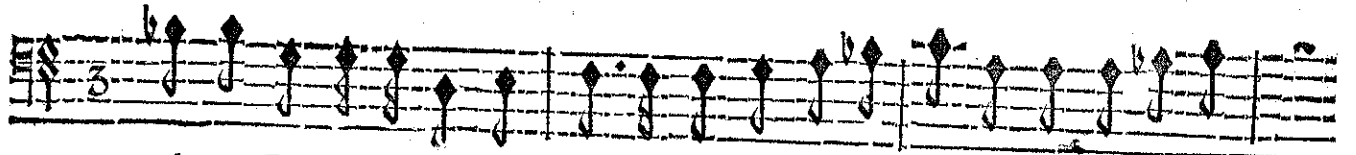
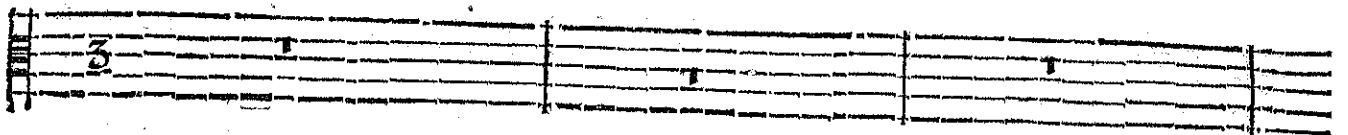


fort.

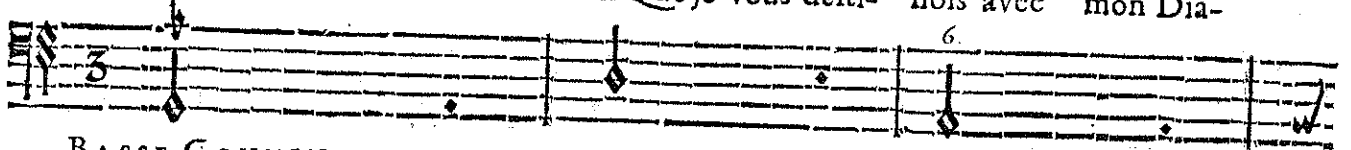
Ménagez vostre vie elle m'est toujours



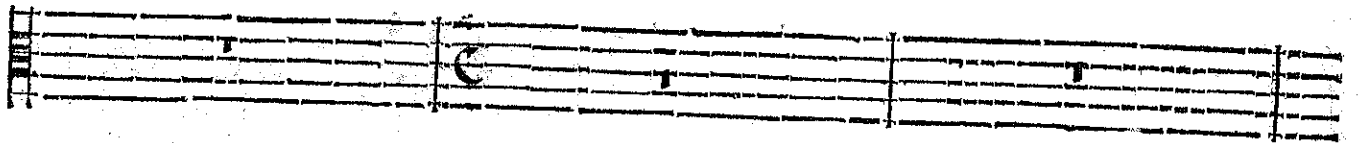
BASSE-CONTINUE.



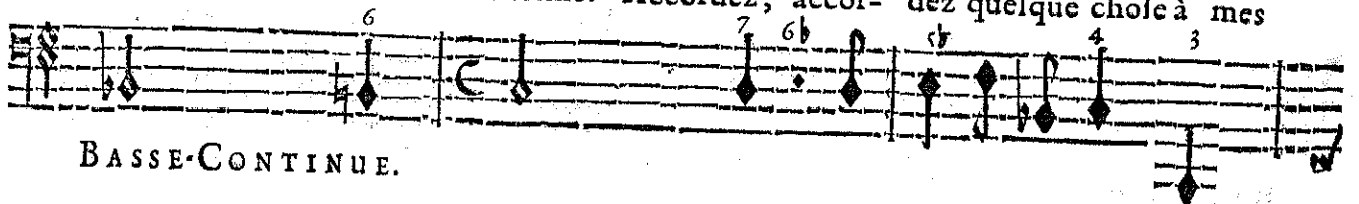
chère, Par ces aimables nœuds Que je vous destinois avec mon Dia-



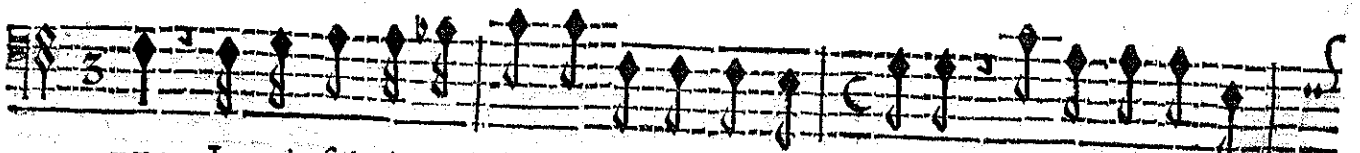
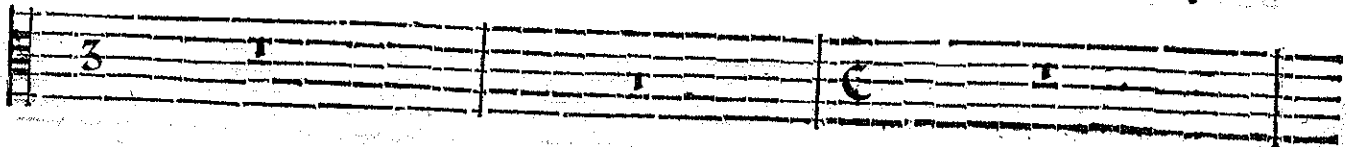
BASSE-CONTINUE.



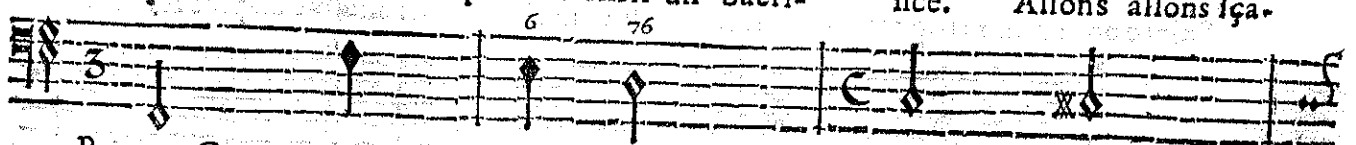
dème, Par la Princesse mesme. Accordez, accordez quelque chose à mes



BASSE-CONTINUE.

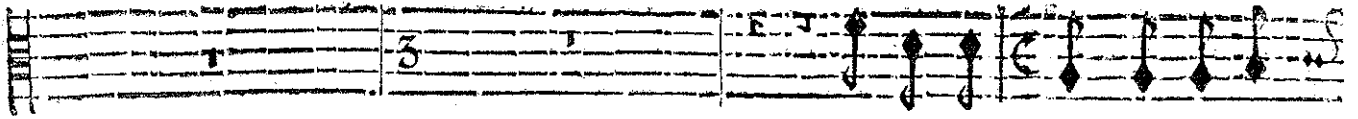


vœux. Je vais faire à Neptune offrir un Sacrifice. Allons allons sça-



BASSE-CONTINUE.

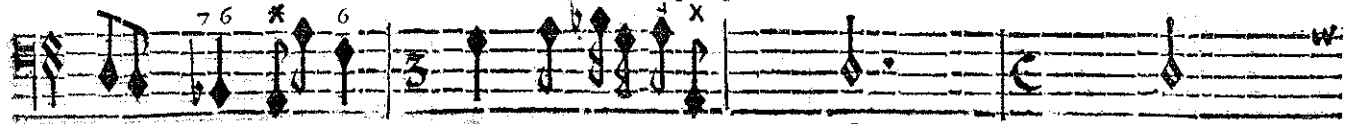
TRAGÉDIE.



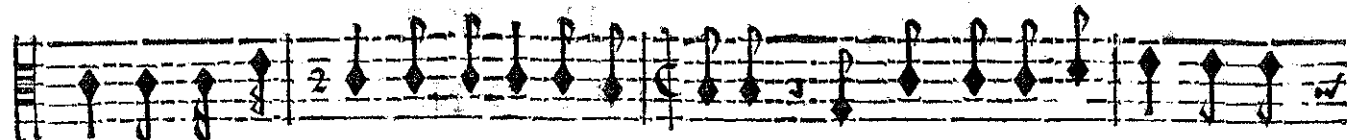
En vain, Sei- gneur, vous me fla-



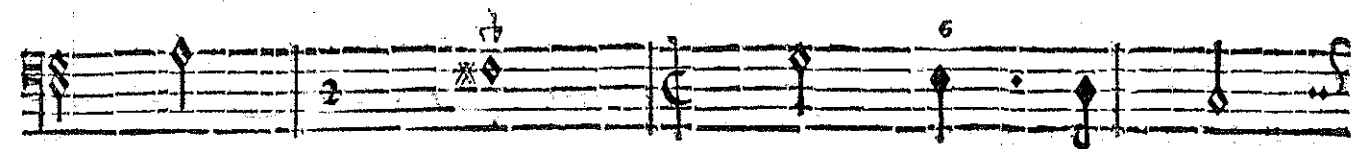
voir ses volon- tez, Peut- estre il nous fera propice,



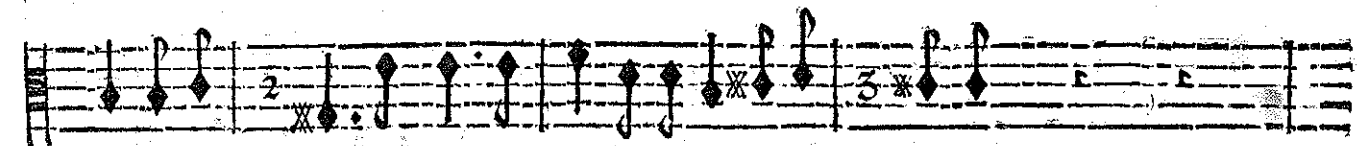
BASSE-CONTINUE.



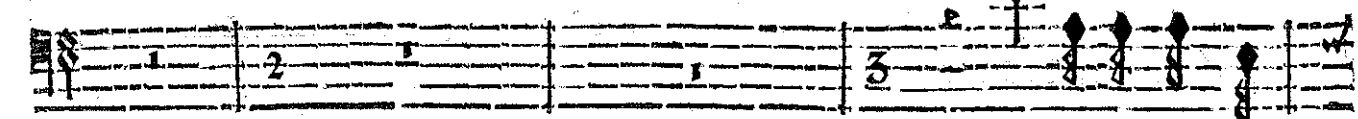
tez, Puisqu'à son fils vous devez la Prin- cesse, Au moins en combattant laissez-moy



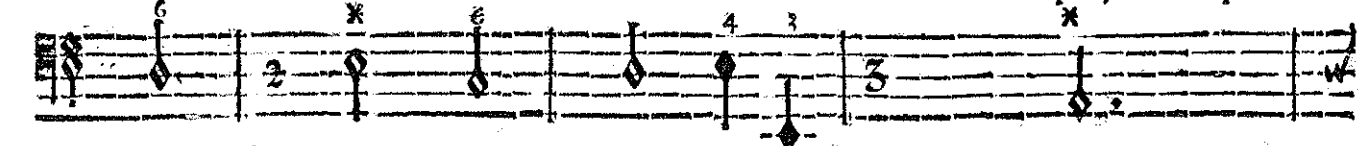
BASSE-CONTINUE.



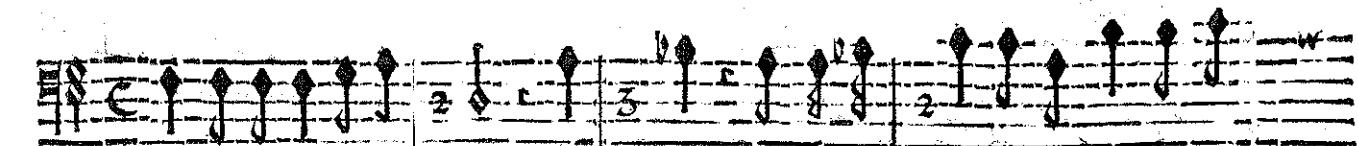
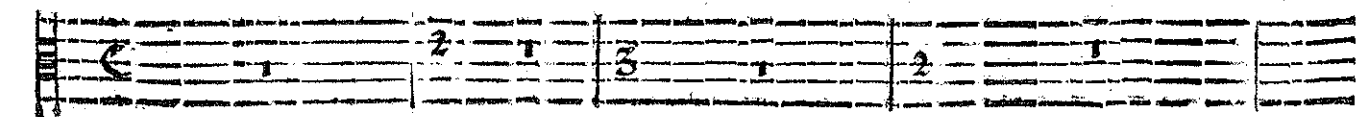
moy faire voir Que mon amour meritoit sa ten- dresse.



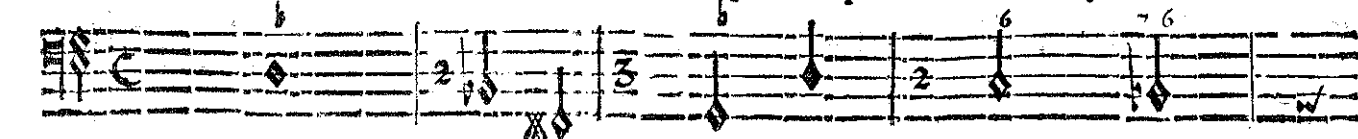
Ah! que je crains pour



BASSE-CONTINUE.

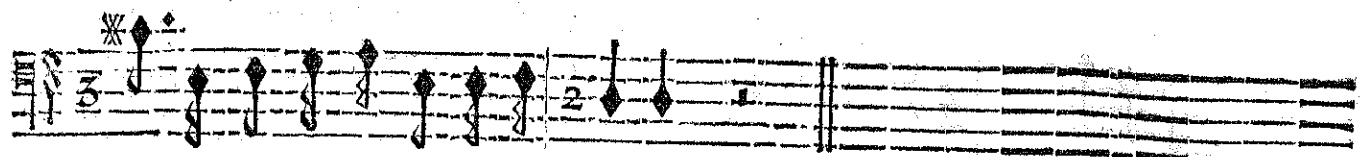
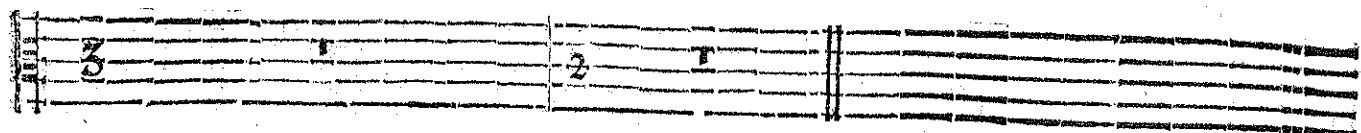


vous ce fatal defef- poir: A- dieu, quand le pe- ril ne vous peut émou-

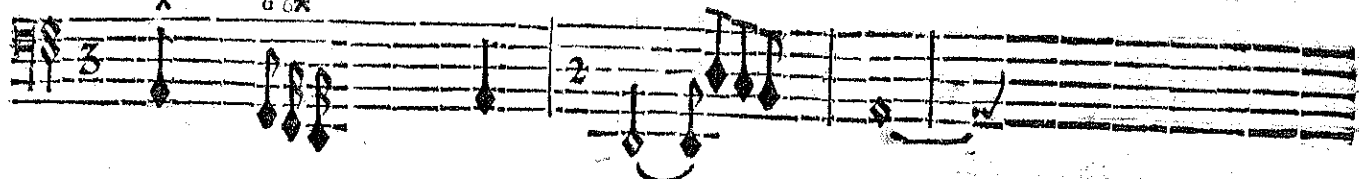


BASSE-CONTINUE.

BELLEROPHON,



voir, Je dois vous cacher ma foiblesse.



S C E N E VI

BELLEROPHON.

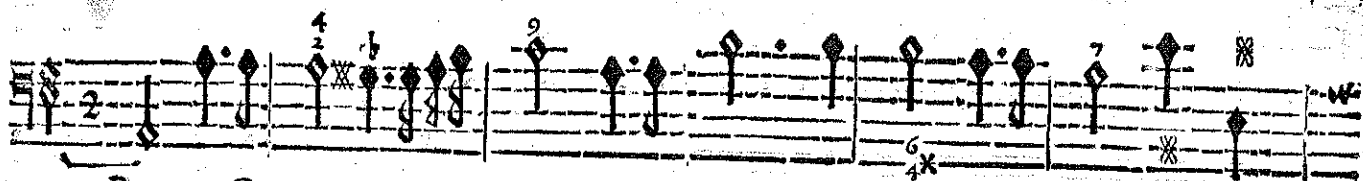
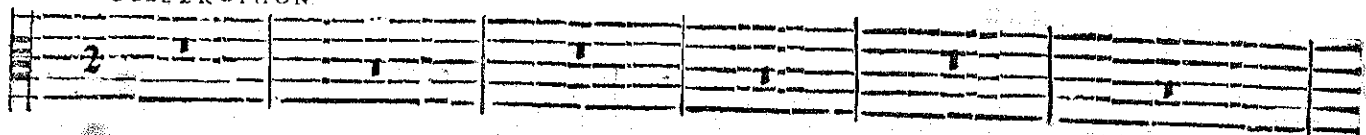


RITOURNELLE.

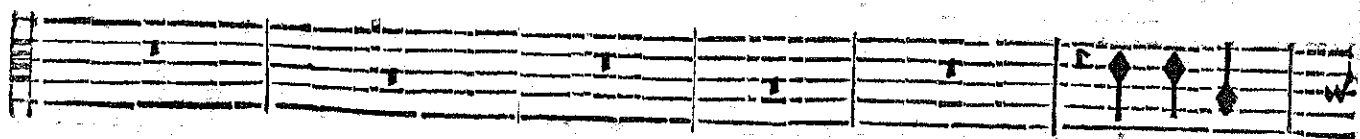
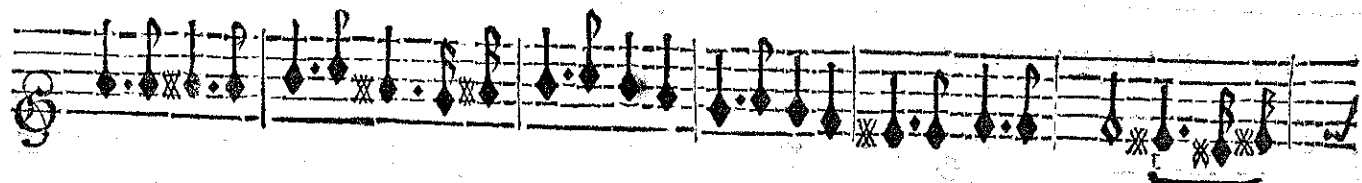


RITOURNELLE.

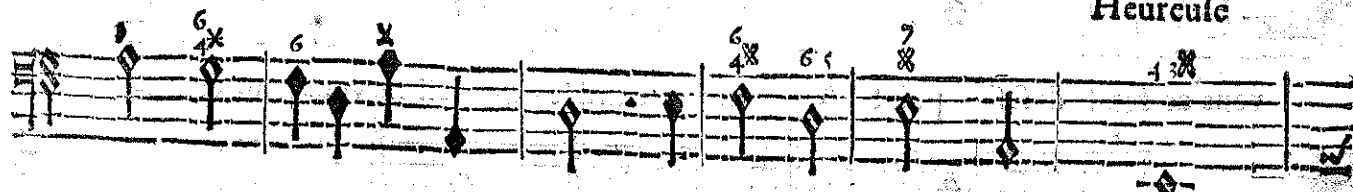
BELLEROPHON.



BASSE-CONTINUE.



Heureuse



mort, tu vas me secourir, Dans mon malheur ex- trême Je cours m'offrir au

BASSE-CONTINUE.

Monstre affeuré de perir; Mais je m'en fais un bien suprême, Quand on a perdu ce qu'on

BASSE-CONTINUE.

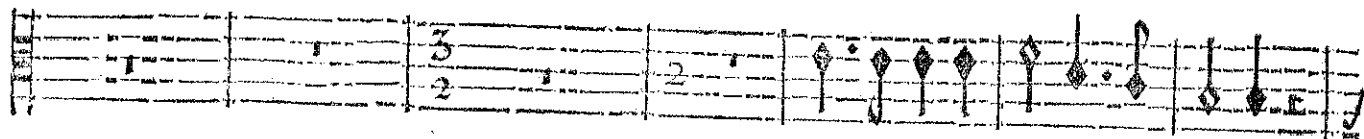
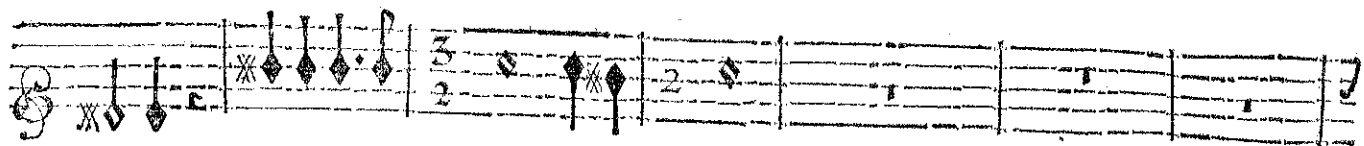
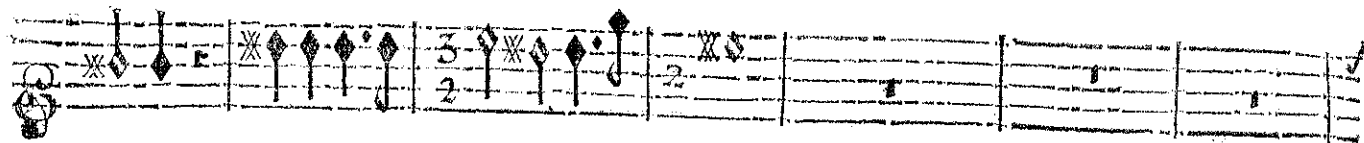
VIOLONS.

VIOLONS.

aime, Il ne reste plus qu'à mou- rir.

BASSE-CONTINUE.

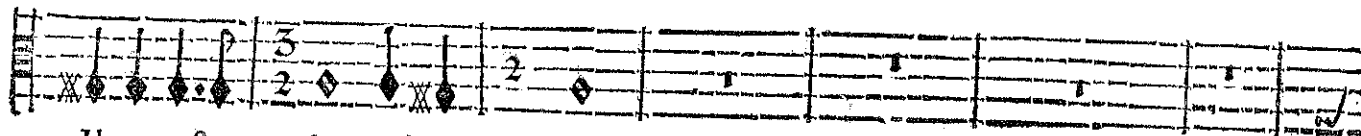
BELLEROPHON,



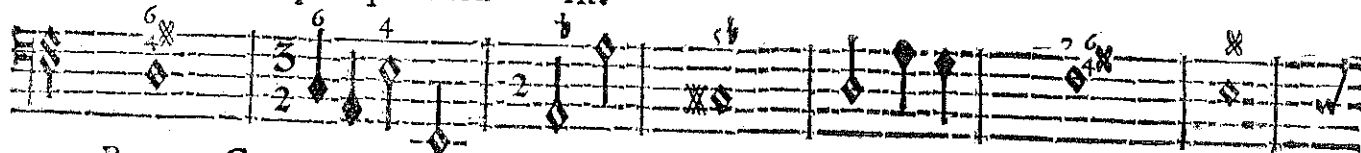
Quand on a perdu ce qu'on aime,



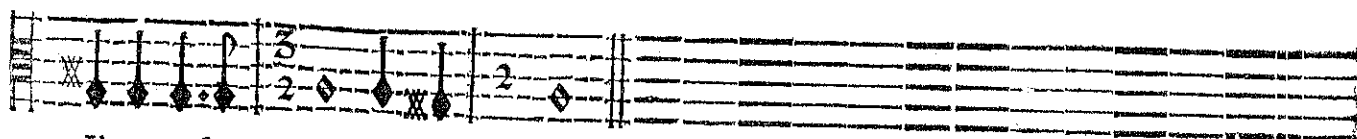
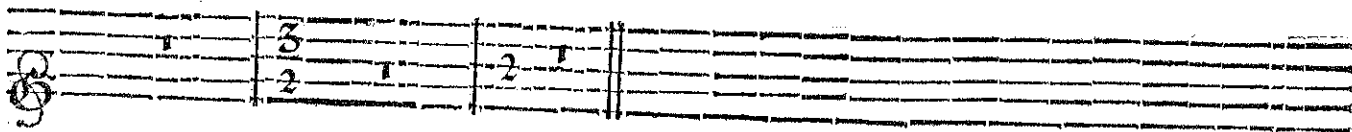
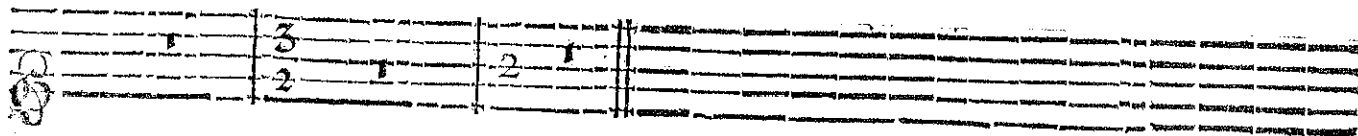
BASSE-CONTINUE.



Il ne reste plus qu'à mourir.



BASSE-CONTINUE.



Il ne reste plus qu'à mourir.



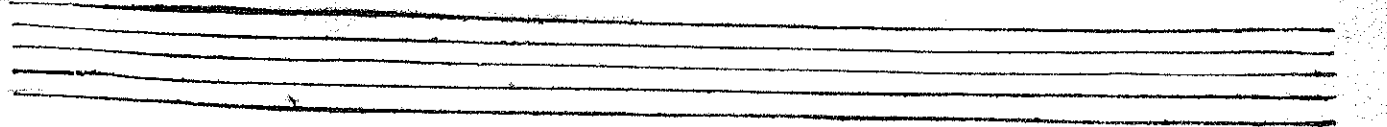
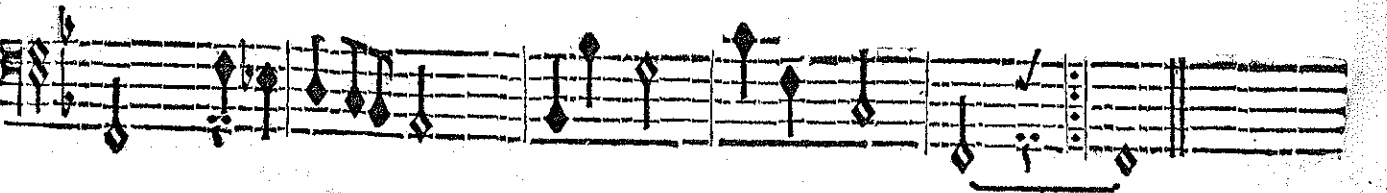
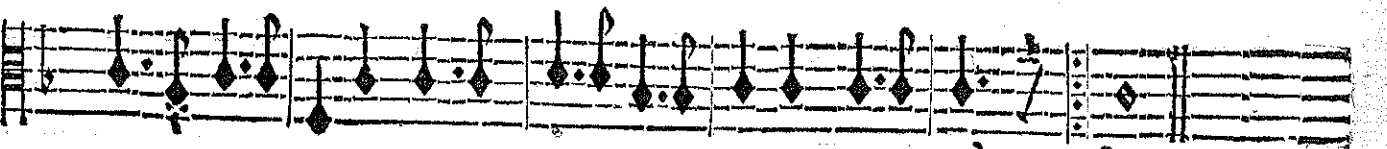
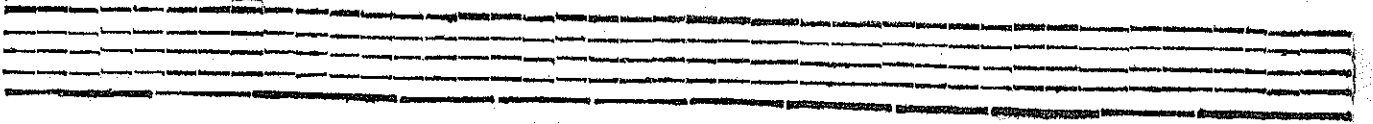
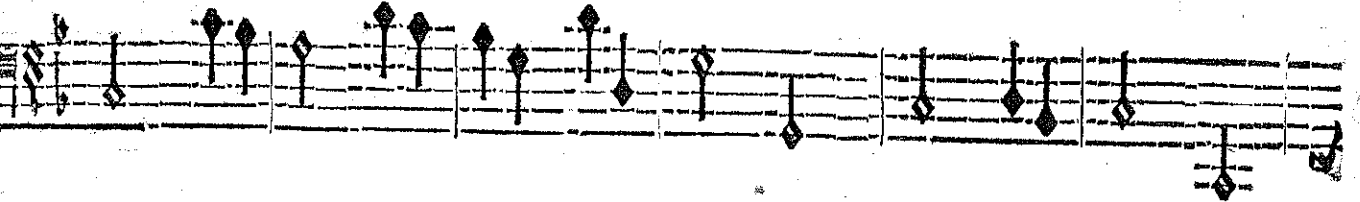
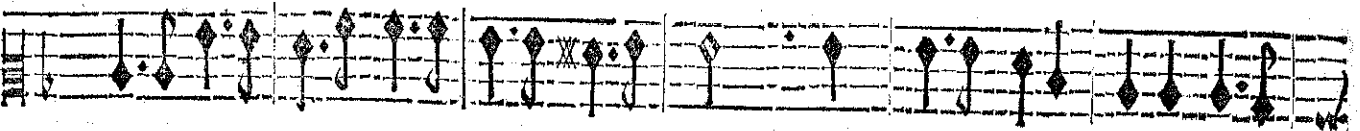
BASSE-CONTINUE.

SCÈNE VII.

PRELUDE.

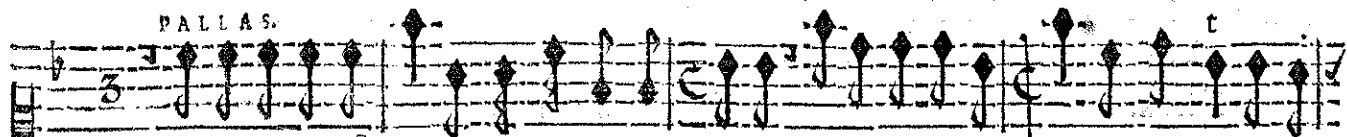
VIOLONS.

BELLEROPHON,



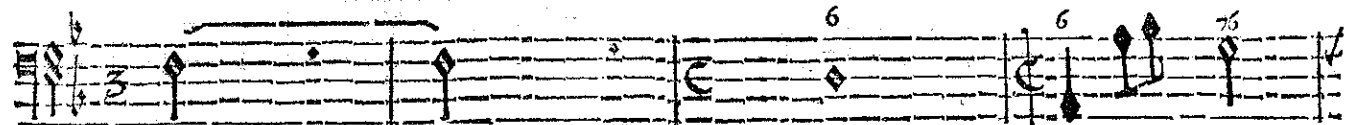
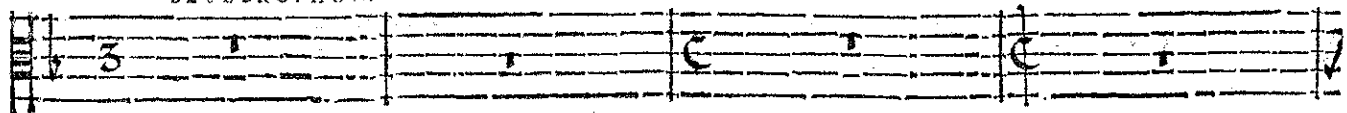
TRAGÉDIE.
PALLAS, BELEROPHON.

PALLAS.

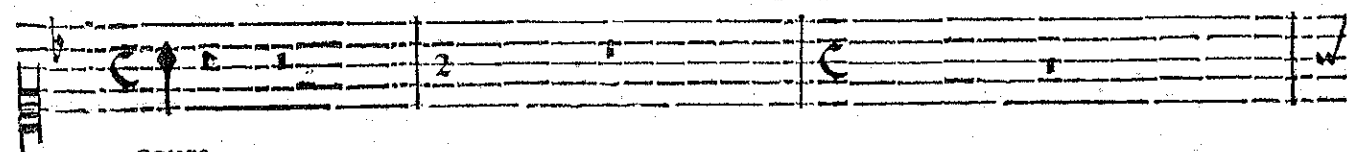


Esperer en ta valeur, Bellerophon, cf- pere, Pallas descéd du Ciel pour t'offrir son se-

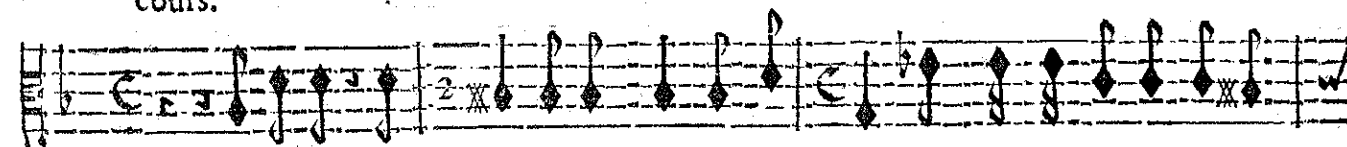
BELLEROPHON.



BASSE-CONTINUE.



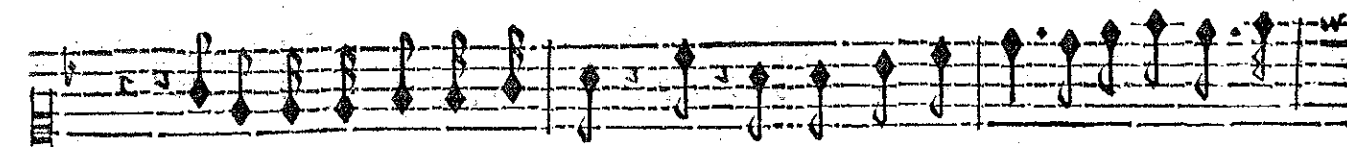
COURS.



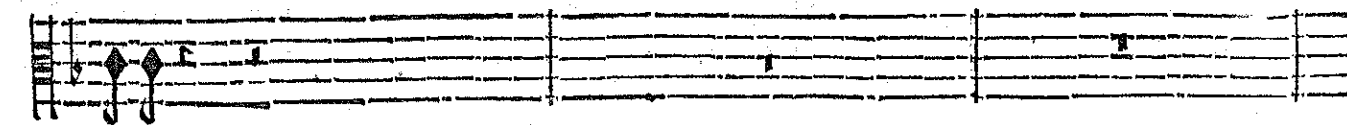
Déesse, en vain tu prens soin de mes jours, Quand la mort seule peut me



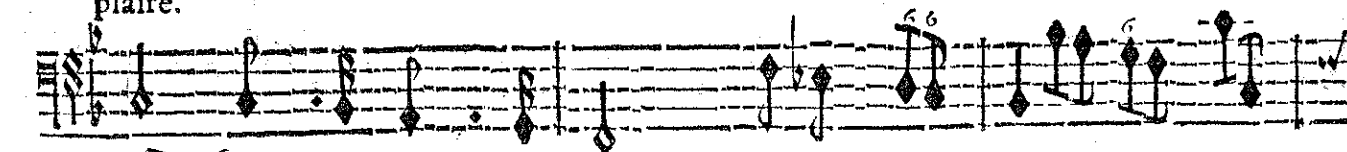
BASSE-CONTINUE.



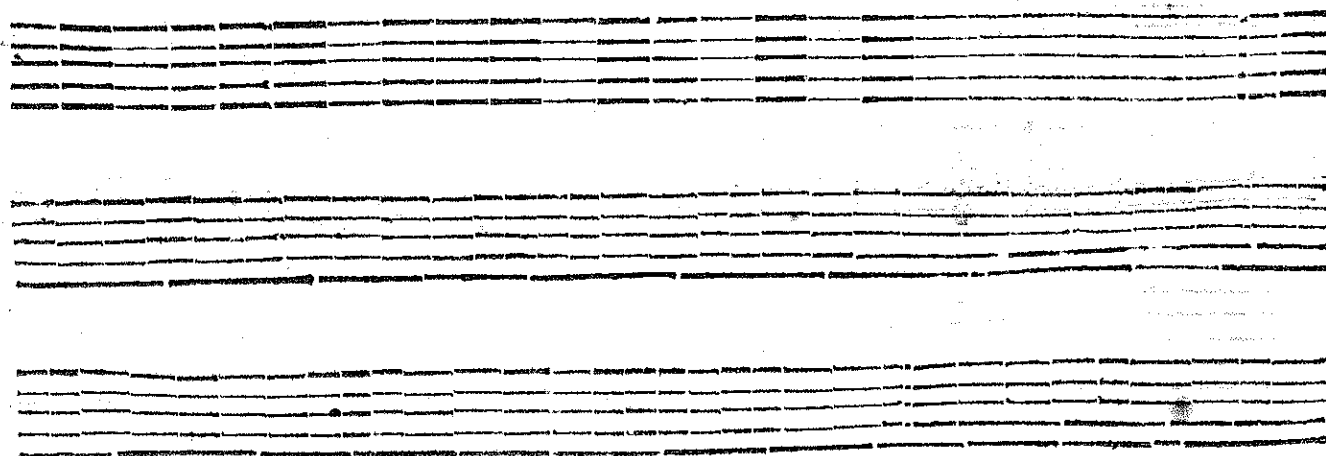
Ton sort est marqué dans les Cieux, Viens, monte dans ce Char, & t'abandonne aux



plaire.



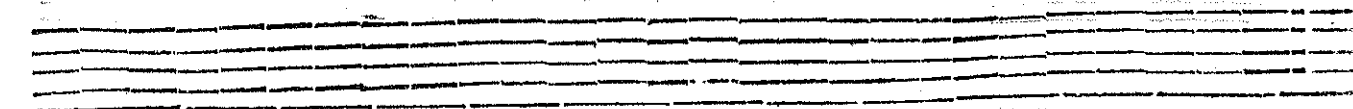
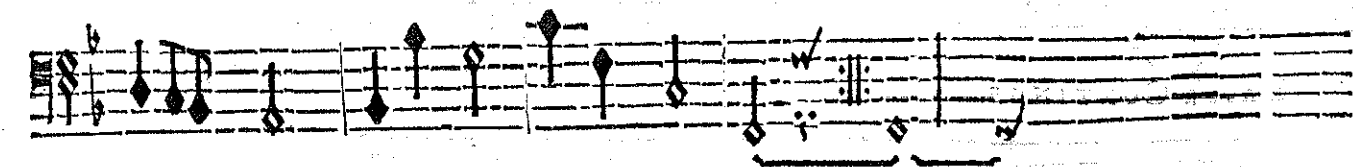
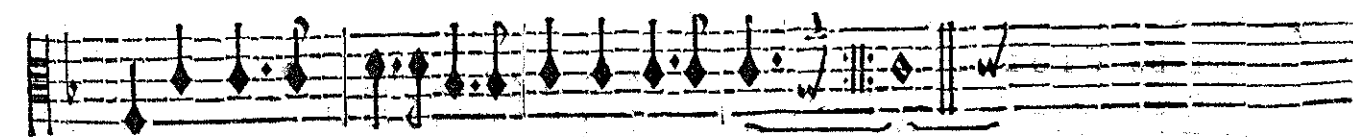
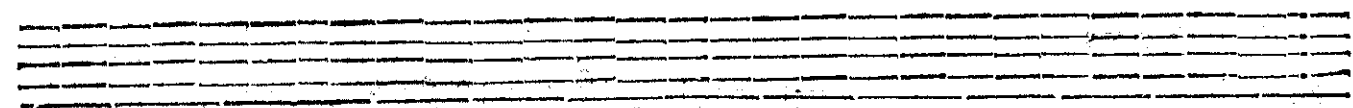
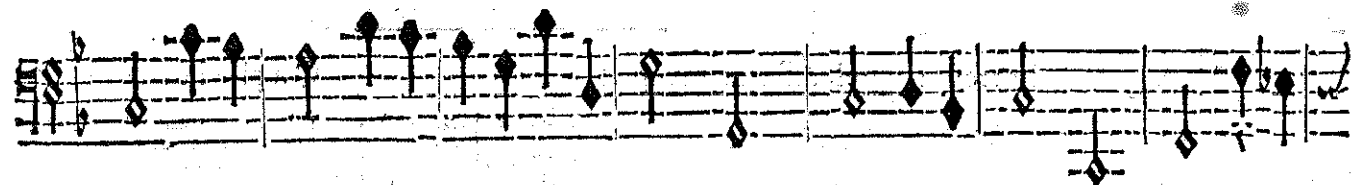
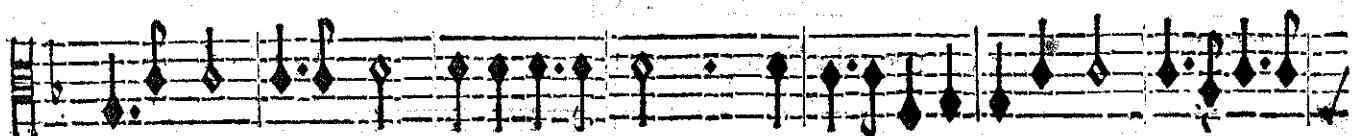
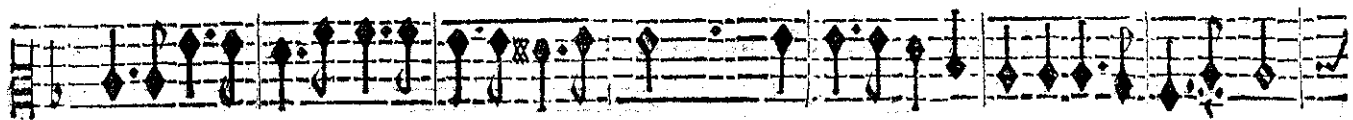
BASSE-CONTINUE.



BELLEROPHON,

Dieux.

PRELUDE.



On esté obligé de mettre ce qui suit en triple simple faute de caractères.

BELLEROPHON,

CHOEUR DE PEUPLE DERRIERE LE THEATRE.

très-vif.

Quelle horreur! quel affreux ravage!

Quelle horreur!

très-vif.

Quelle horreur! quel affreux ravage!

Quelle horreur!

très-vif.

Quelle horreur! quel affreux ravage!

Quelle horreur!

très-vif.

Quelle horreur! quel affreux ravage!

Quelle horreur!

très-vif.

VIOLONS.

très-vif.

très-vif.

très-vif.

très-vif.

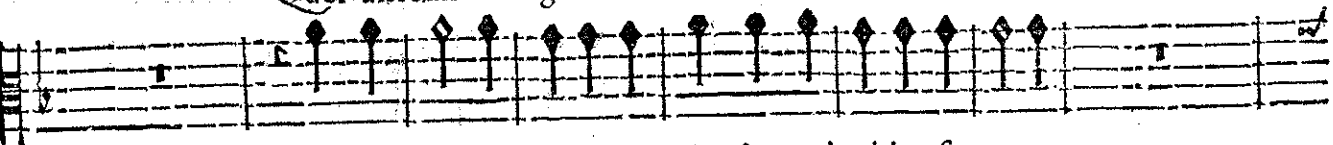
BASSE DE VIOLON.

très-vif.

BASSE-CONTINUE.



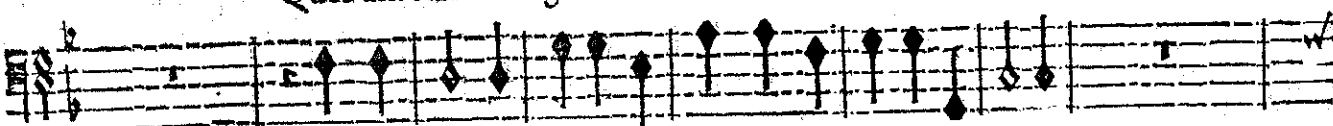
Quel affreux ravage! Le Monstre redouble sa rage.



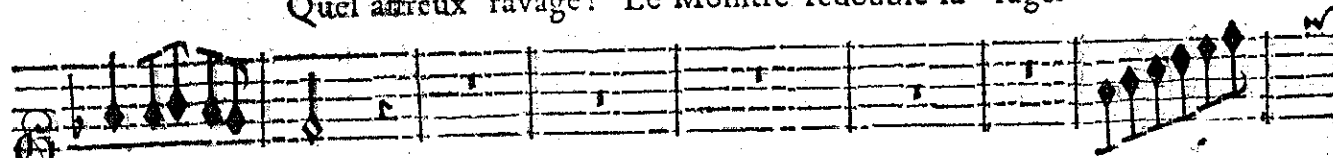
Quel affreux ravage! Le Monstre redouble sa rage.



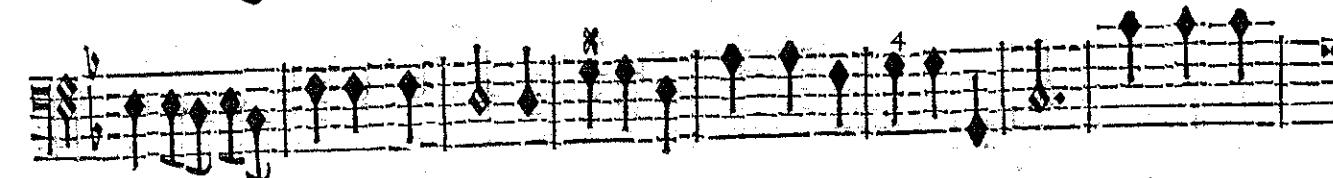
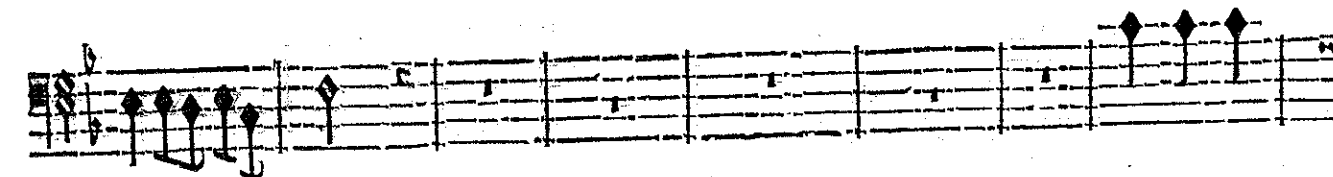
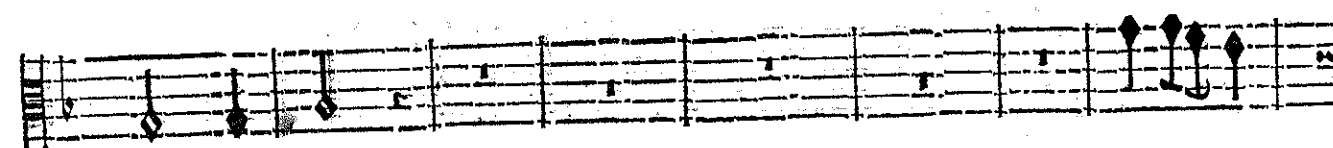
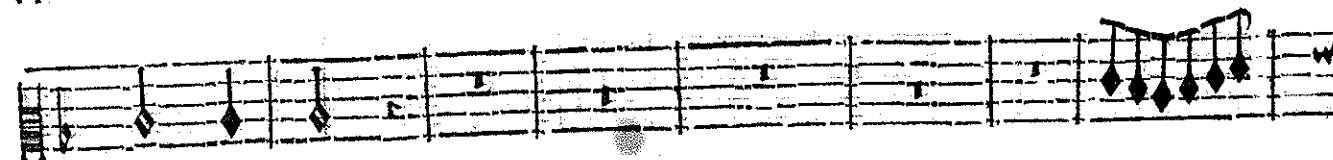
Quel affreux ravage! Le Monstre redouble sa rage.



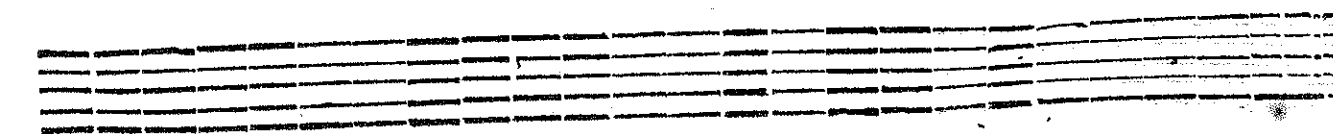
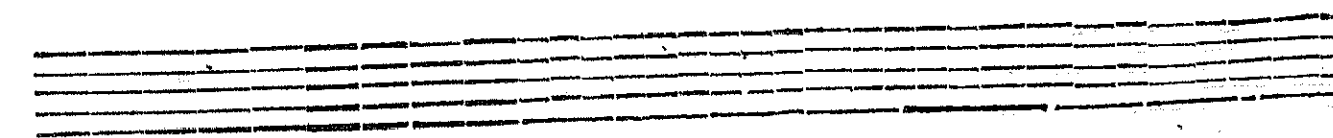
Quel affreux ravage! Le Monstre redouble sa rage.



VIOLONS.



BASSE-CONTINUE.



BELLEROPHON.

Quelle horreur! .ij. Quelle horreur: quel affreux ra-

Quelle horreur! .ij. Quelle horreur: quel affreux ra-

Quelle horreur! .ij. Quelle horreur: quel affreux ra-

Quelle horreur! .ij. Quelle horreur: quel affreux ra-

Quelle horreur! .ij. Quelle horreur: quel affreux ra-

VIOLONS.

BASSE-CONTINUE.



vage! Le Monstre redouble redouble fa rage. Le Monstre redouble fa rage.



vage! Le Monstre redouble redouble fa rage. Le Monstre redouble fa rage.



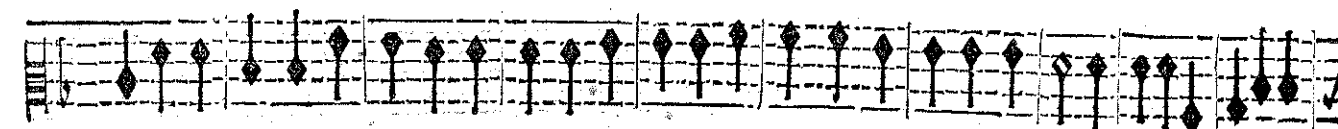
vage! Le Monstre redouble redouble fa rage. Le Monstre redouble fa rage.



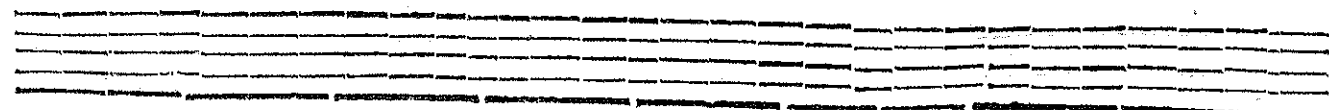
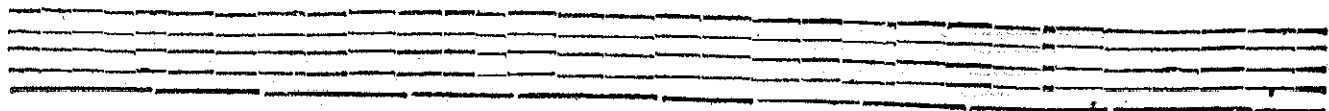
vage! Le Monstre redouble redouble fa rage. Le Monstre redouble fa rage.



VIOLONS.



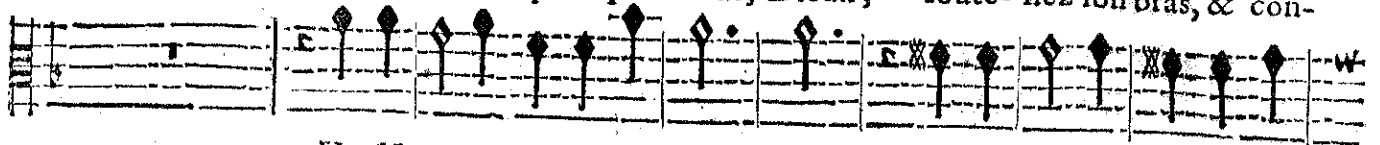
BASSE-CONTINUE.



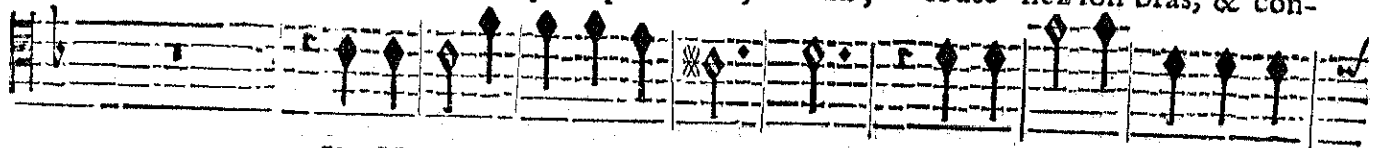
B E L L E R O P H O N ,



Un Heros s'expose pour nous, Dieux, souste- nez son bras, & con-



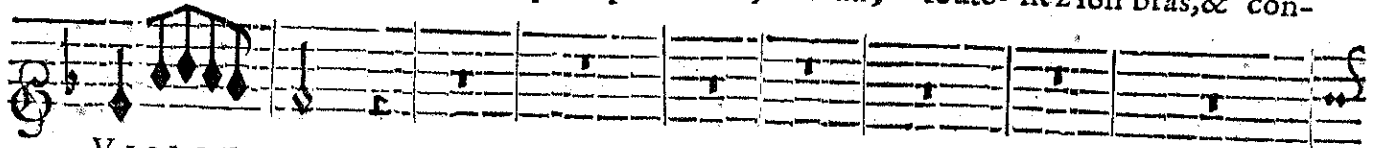
Un Heros s'expose pour nous, Dieux, souste- nez son bras, & con-



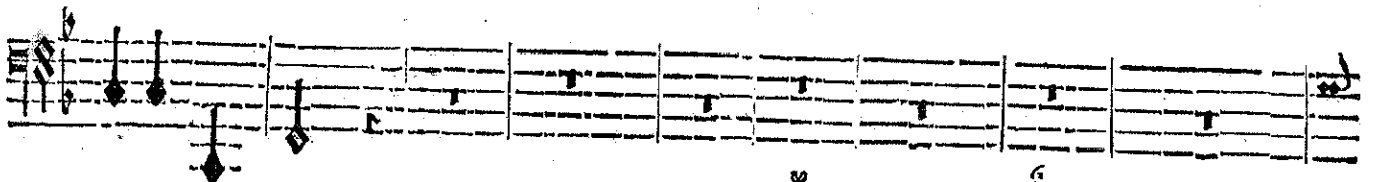
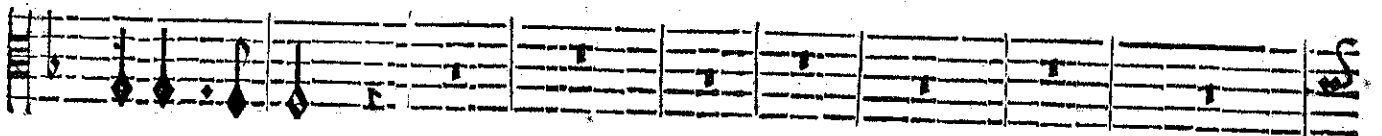
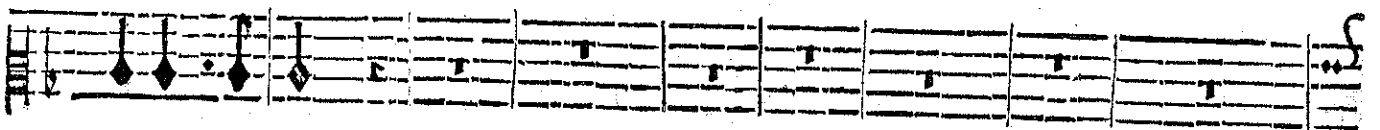
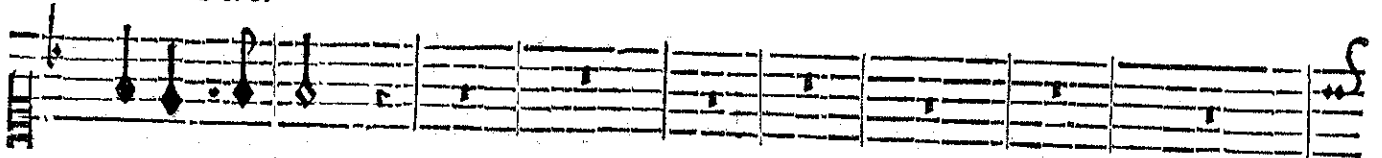
Un Heros s'expose pour nous, Dieux, souste- nez son bras, & con-



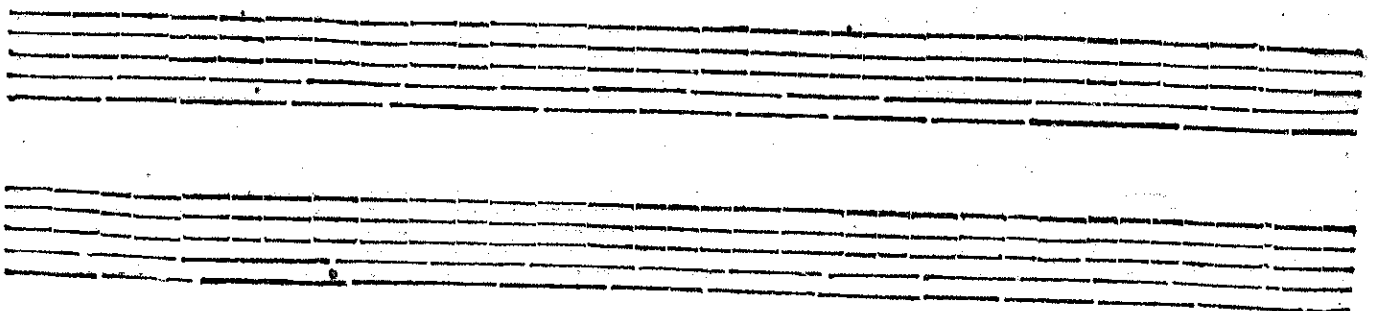
Un Heros s'expose pour nous, Dieux, souste- nez son bras, & con-

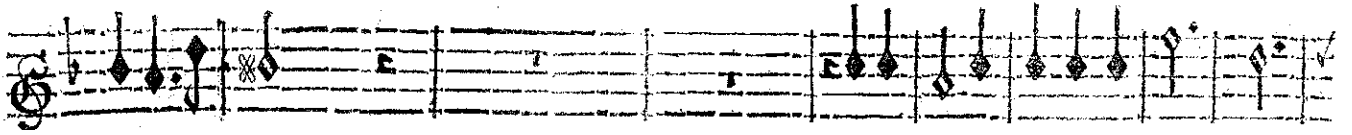


VIOLONS.



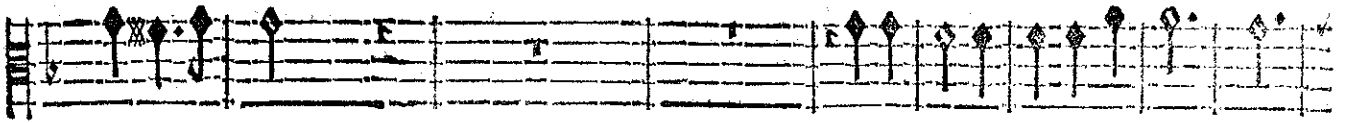
BASSE-CONTINUE.





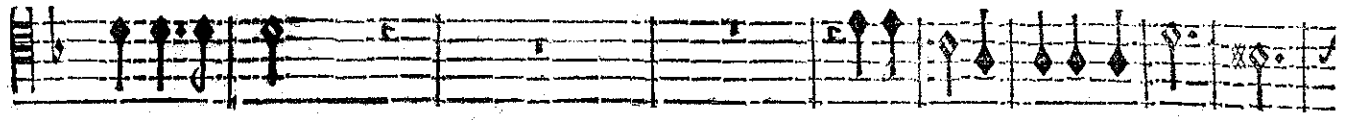
duifez fes coups.

Un Heros s'expose pour nous, Dieux,



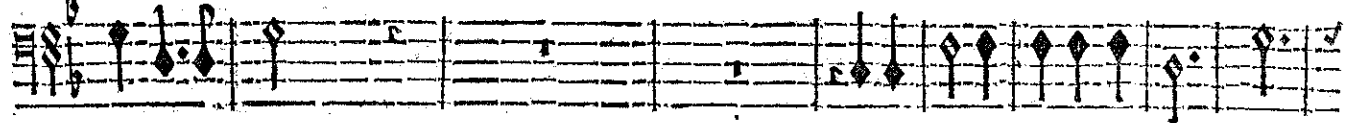
duifez fes coups.

Un Heros s'expose pour nous, Dieux,



duifez fes coups.

Un Heros s'expose pour nous, Dieux,

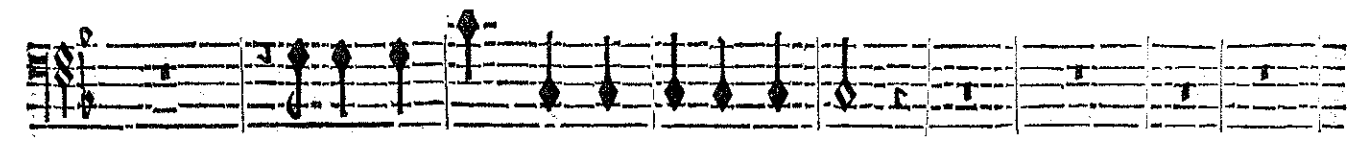


duifez fes coups.

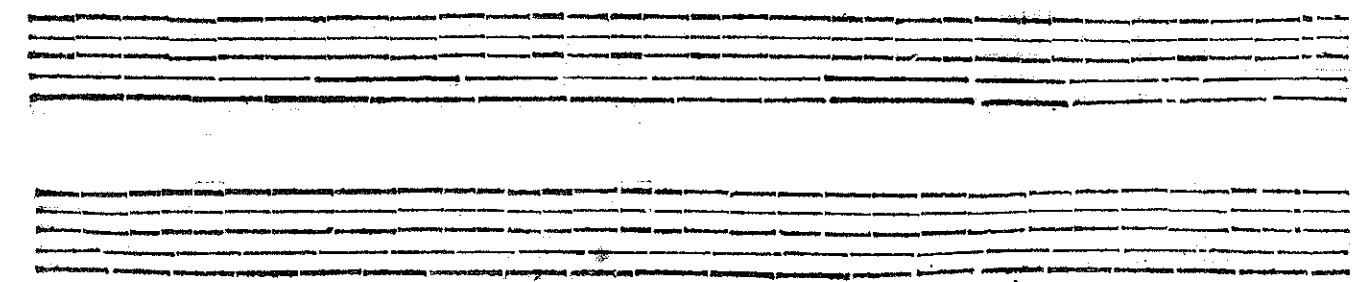
Un Heros s'expose pour nous, Dieux,



VIOLONS.



BASSE-CONTINUE.

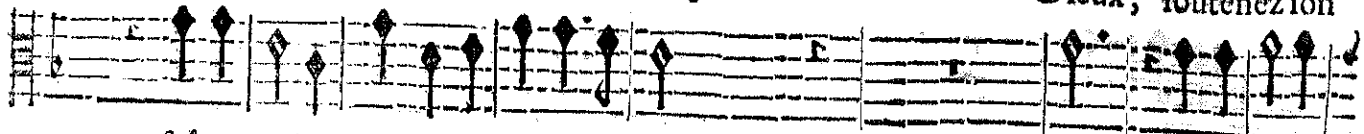


BELLEROPHON,



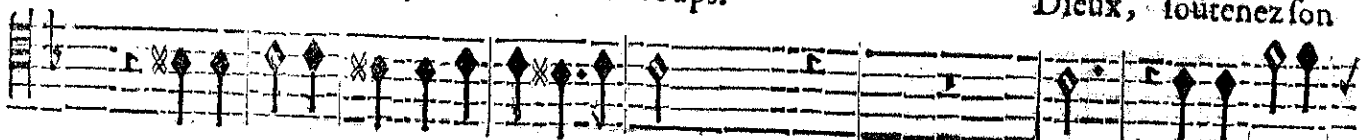
soûtenez son bras, & conduifez ses coups.

Dieux, soûtenez son



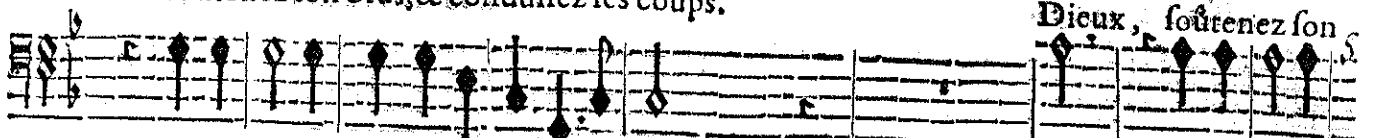
soûtenez son bras, & conduifez ses coups.

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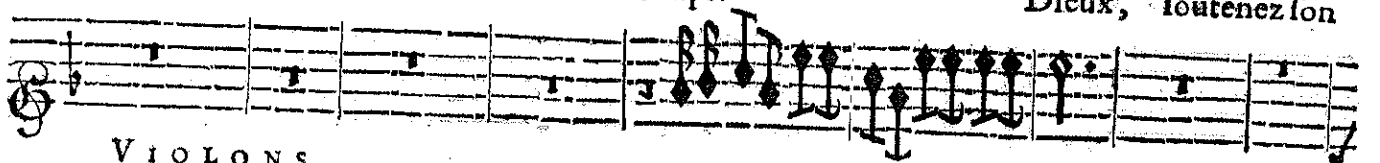
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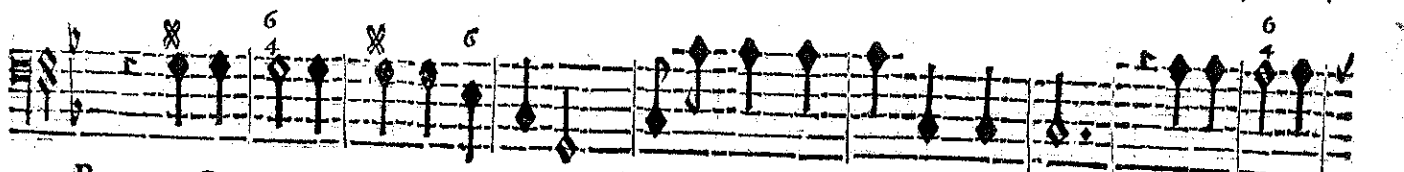
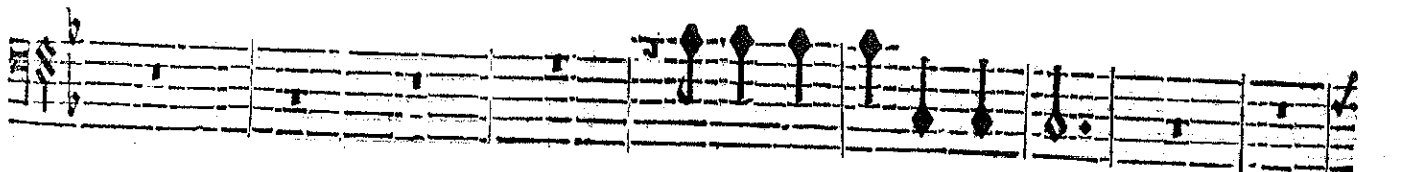


soûtenez son bras, & conduifez ses coups.

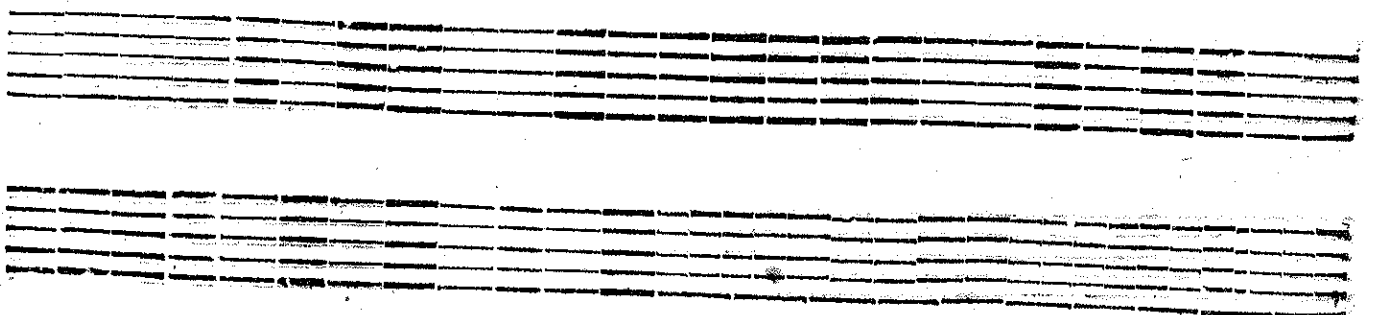
Dieux, soûtenez son



VIOLONS.



BASSE-CONTINUE.



A musical staff in G major, starting with a treble clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The staff continues with several measures of whole rests.

bras, & cōduisez ses coups.

A musical staff in G major, starting with a treble clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The staff continues with several measures of whole rests.

bras, & cōduisez ses coups.

A musical staff in G major, starting with a treble clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The staff continues with several measures of whole rests.

bras, & cōduisez ses coups.

A musical staff in G major, starting with a treble clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The staff continues with several measures of whole rests.

bras, & cōduisez ses coups.

A musical staff in G major, starting with a treble clef. It begins with a whole rest, followed by a complex melodic line consisting of many sixteenth notes, including a sixteenth-note scale: G4-A4-B4-C5-B4-A4-G4.

V I O L O N S.

A musical staff in G major, starting with a treble clef. It begins with a whole rest, followed by a complex melodic line consisting of many sixteenth notes, including a sixteenth-note scale: G4-A4-B4-C5-B4-A4-G4.

A musical staff in G major, starting with a treble clef. It begins with a whole rest, followed by a complex melodic line consisting of many sixteenth notes, including a sixteenth-note scale: G4-A4-B4-C5-B4-A4-G4.

A musical staff in G major, starting with a treble clef. It begins with a whole rest, followed by a complex melodic line consisting of many sixteenth notes, including a sixteenth-note scale: G4-A4-B4-C5-B4-A4-G4.

A musical staff in G major, starting with a treble clef. It begins with a whole rest, followed by a complex melodic line consisting of many sixteenth notes, including a sixteenth-note scale: G4-A4-B4-C5-B4-A4-G4.

A musical staff in G major, starting with a treble clef. It begins with a whole rest, followed by a complex melodic line consisting of many sixteenth notes, including a sixteenth-note scale: G4-A4-B4-C5-B4-A4-G4.

BASSE-CONTINUE.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

BELLEROPHON,



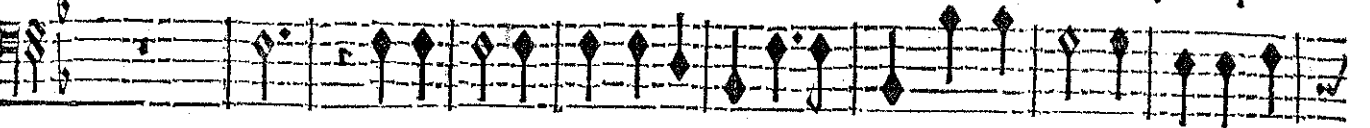
Dieux! soutenez son bras & conduisez ses coups. Un Heros s'expose pour



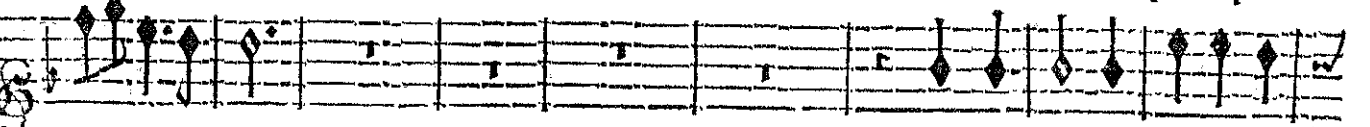
Dieux! soutenez son bras & conduisez ses coups. Un Heros s'expose pour



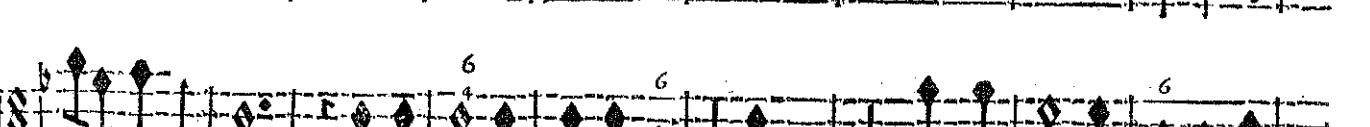
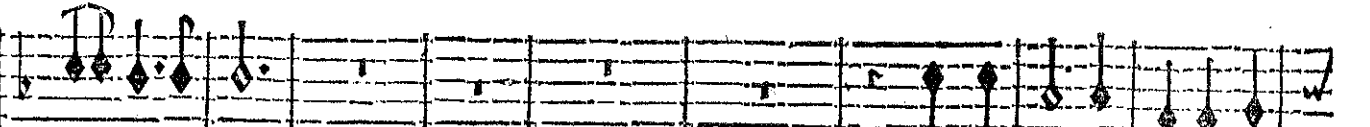
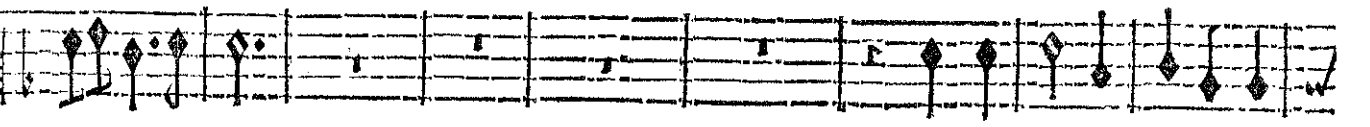
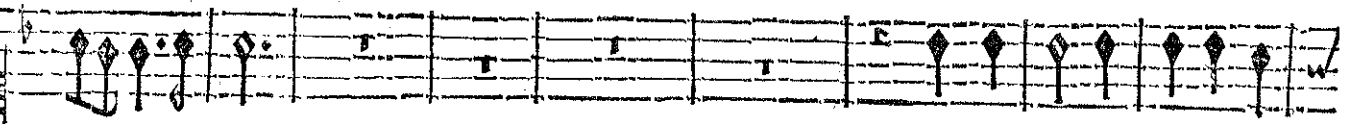
Dieux! soutenez son bras & conduisez ses coups. Un Heros s'expose pour



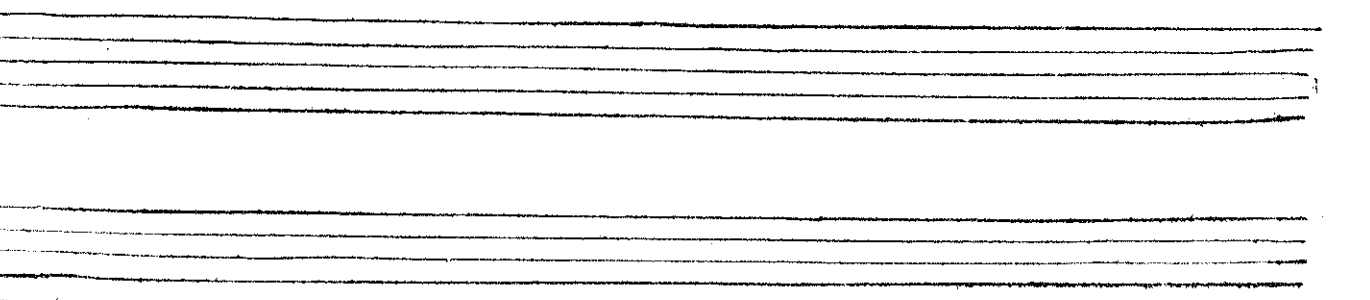
Dieux! soutenez son bras & conduisez ses coups. Un Heros s'expose pour

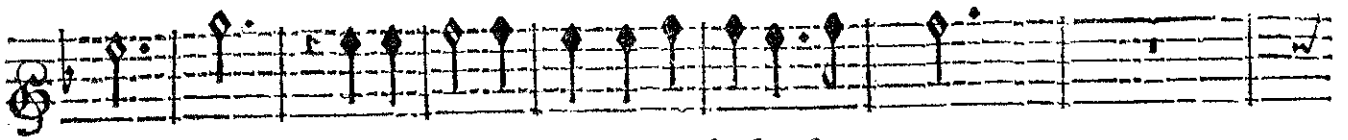


VIOLONS.



BASSE-CONTINUE.





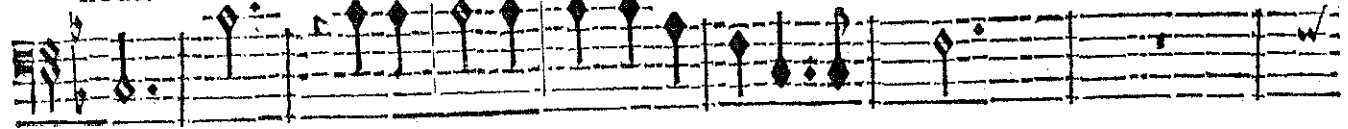
nous. Dieux! soutenez son bras & conduisez ses coups,



nous. Dieux! soutenez son bras & conduisez ses coups,



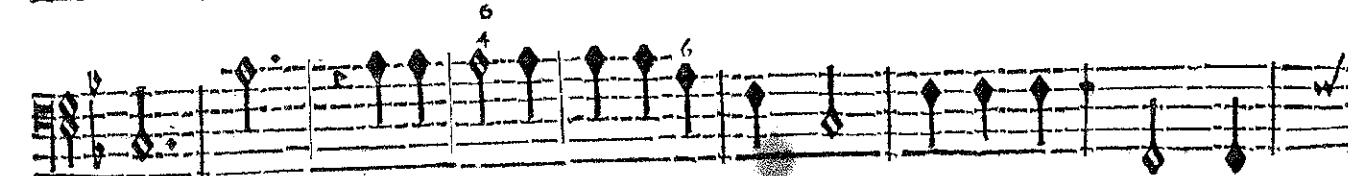
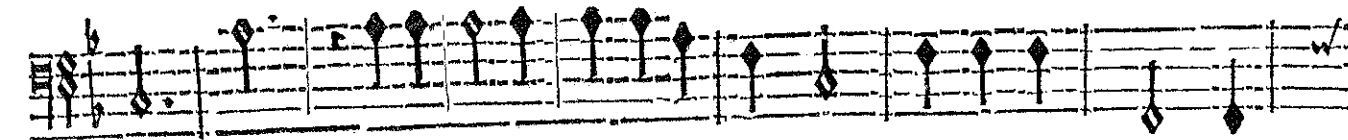
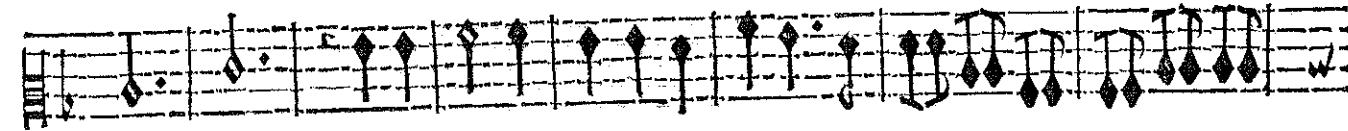
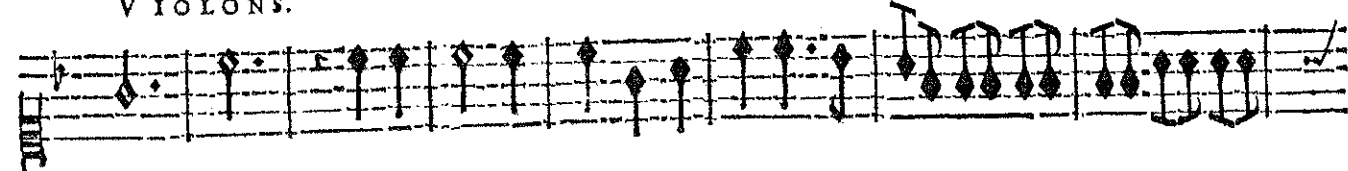
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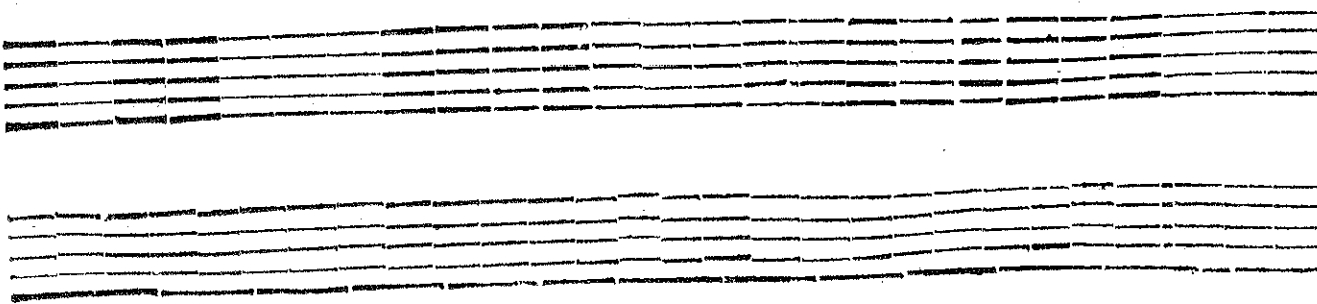
nous. Dieux! soutenez son bras & conduisez ses coups,



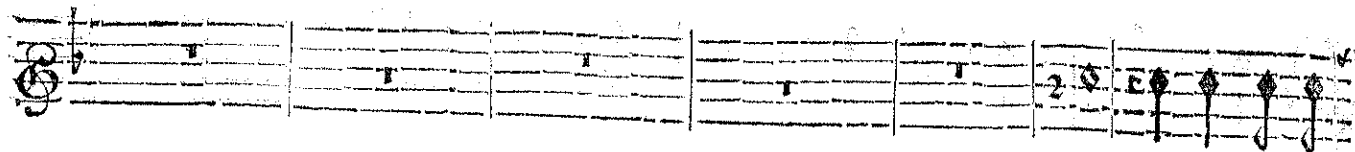
VIOLONS.



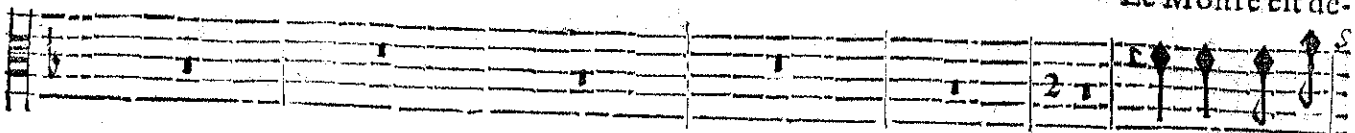
BASSE-CONTINUE.



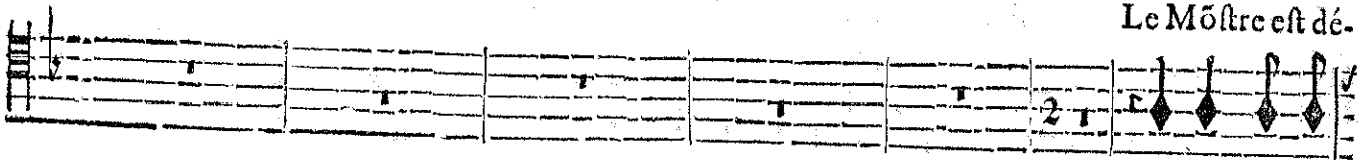
BELLEROPHON,



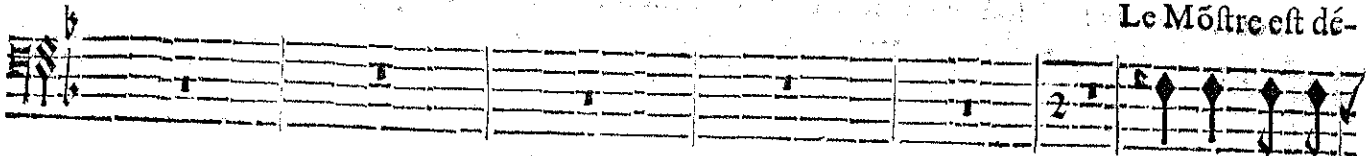
Le Maître est dé-



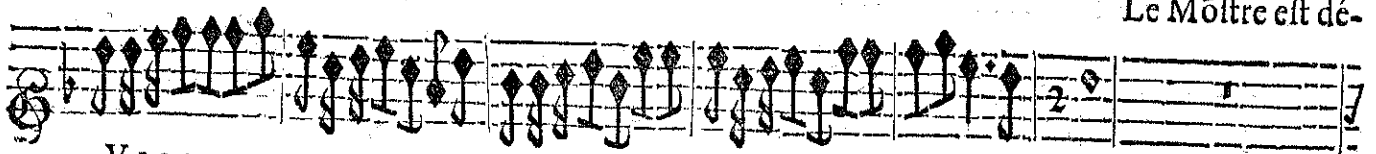
Le Maître est dé-



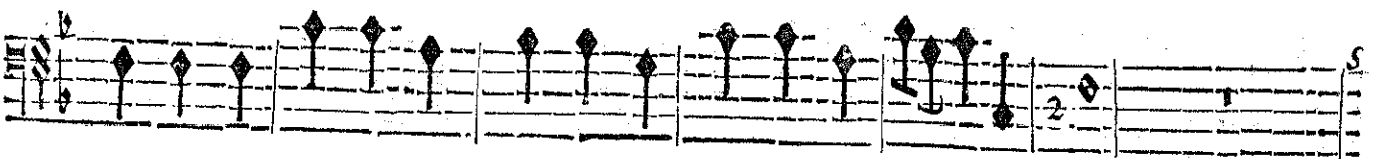
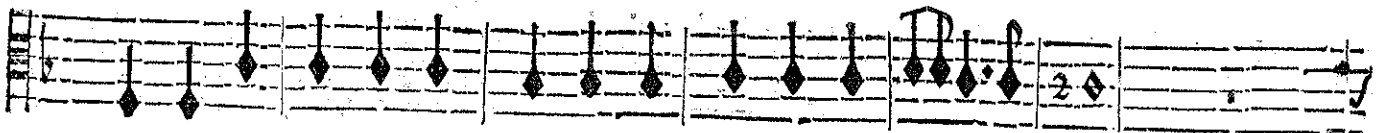
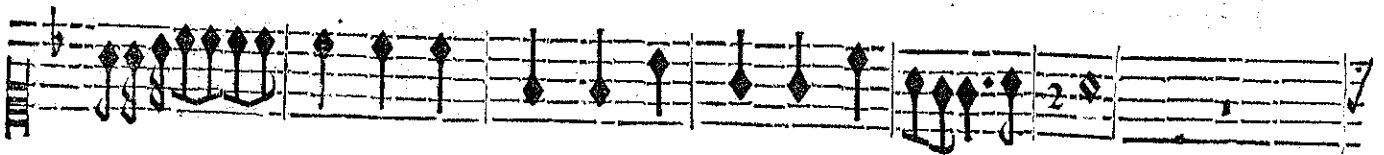
Le Maître est dé-



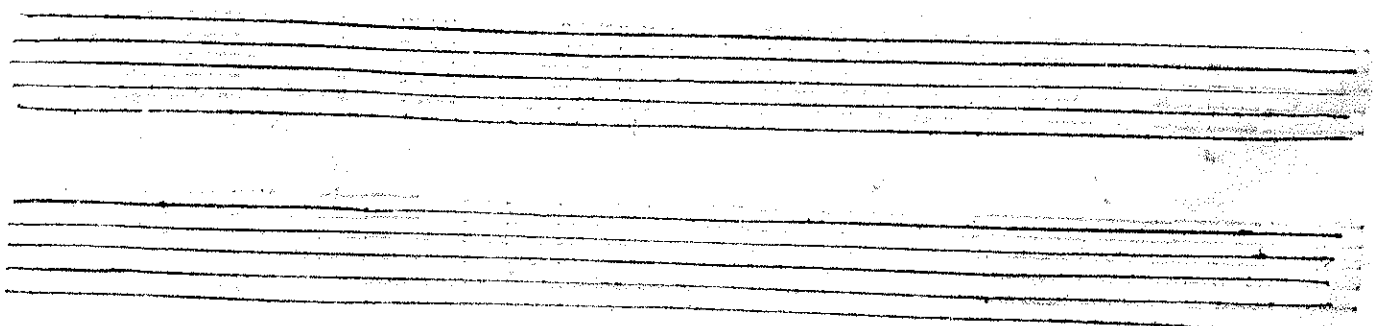
Le Maître est dé-

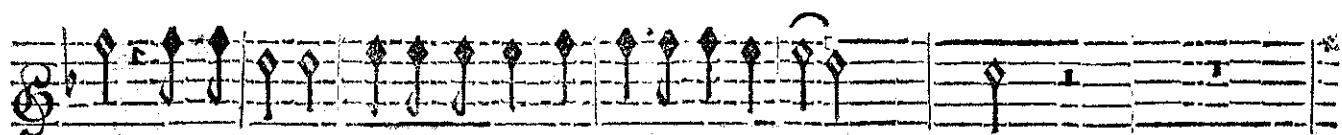


VIOLONS.



BASSE-CONTINUE.





fait Quelle gloire! Bellerophon remporte la victoi- re.



fait Quelle gloire! Bellerophon remporte la victoi- re.



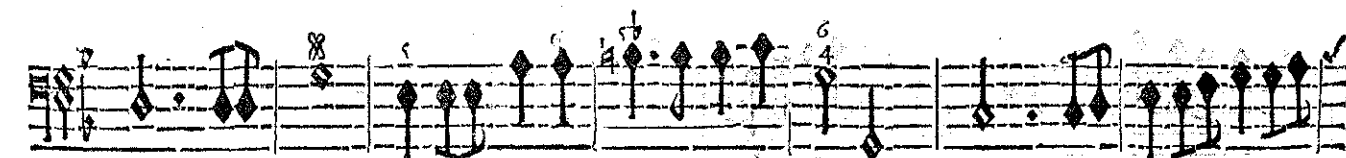
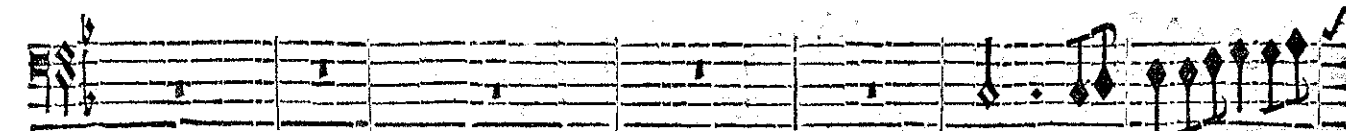
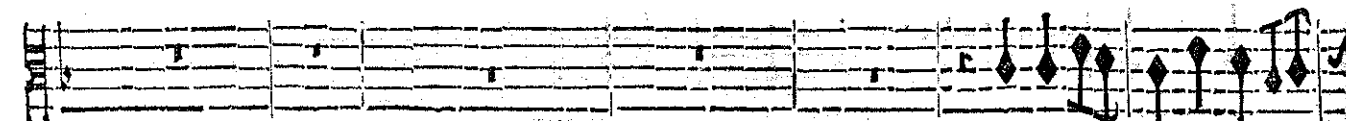
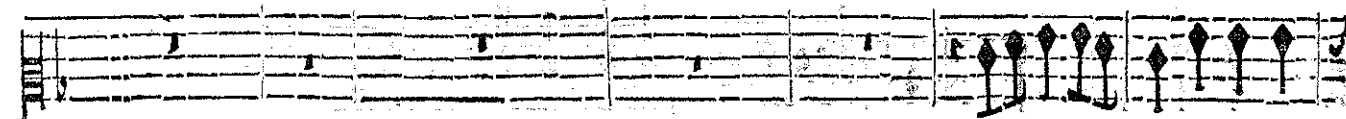
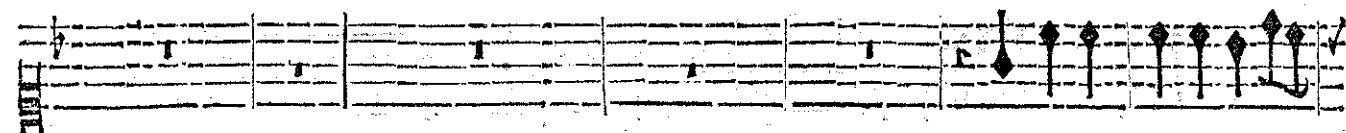
fait, Quelle gloire! Bellerophon rempote la victoi- re.



fait, Quelle gloire! Bellerophon remporte la victoi- re.



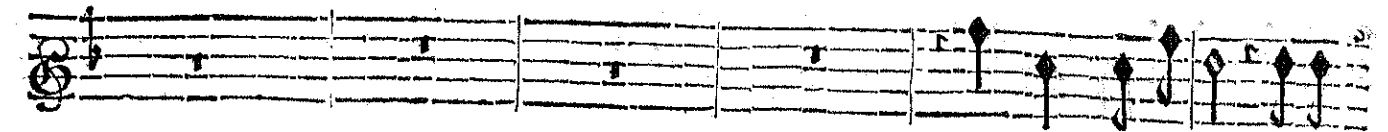
VIOLONS.



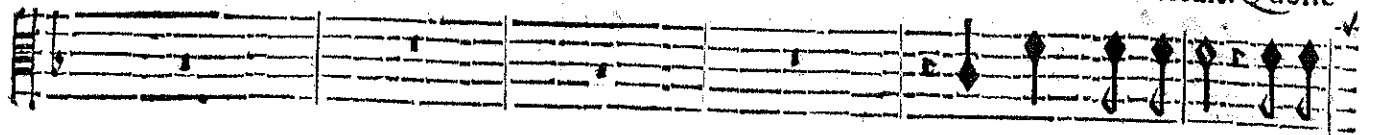
BASSE-CONTINUE.



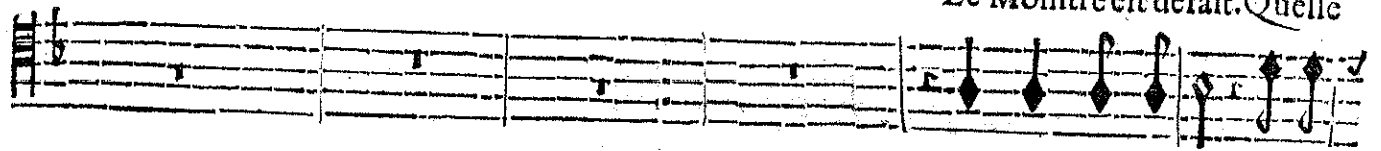
BELLEROPHON,



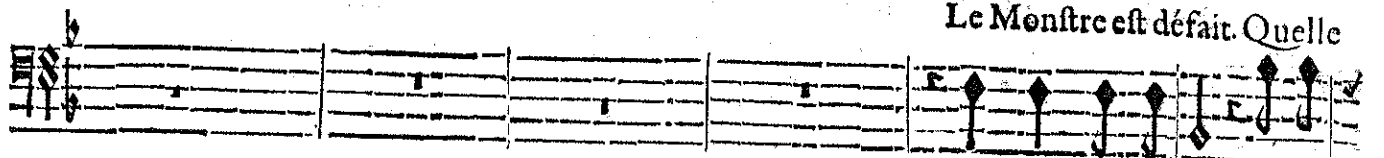
Le Monstre est défait. Quelle



Le Monstre est défait. Quelle



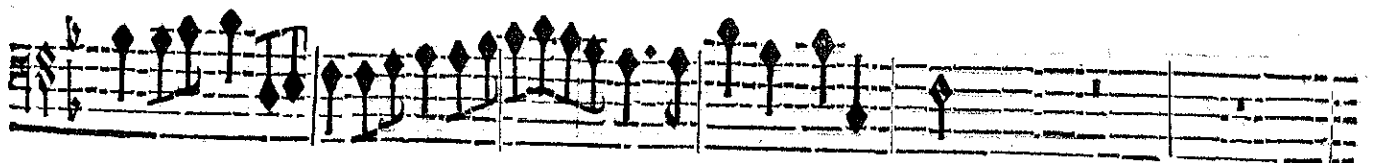
Le Monstre est défait. Quelle



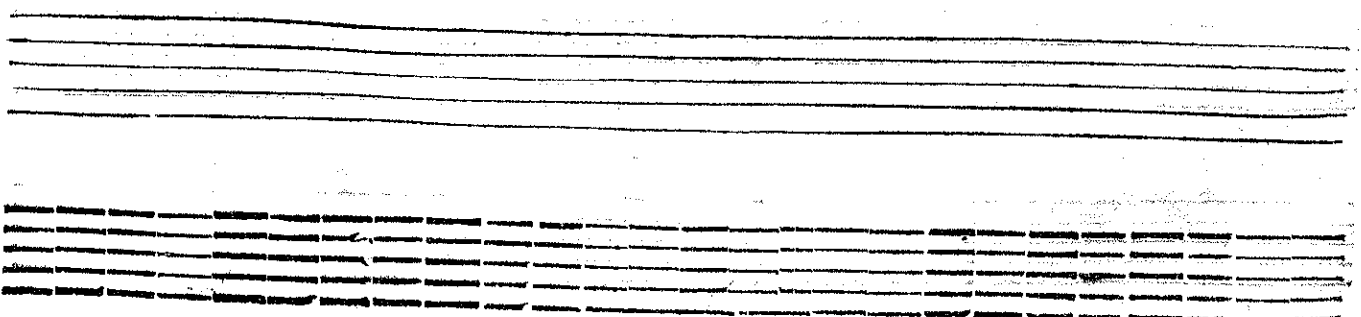
Le Monstre est défait. Quelle



VIOLONS.



BASSE-CONTINUE.





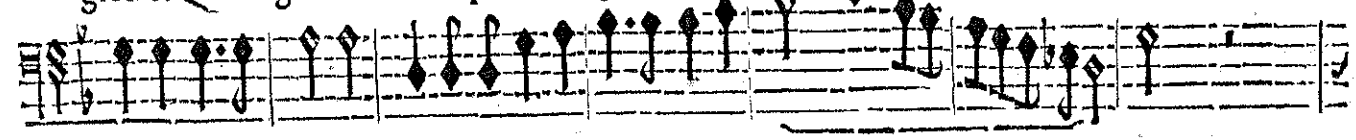
gloire! Quelle gloire! Bellerophon remporte remporte la vi-ctoi-re.



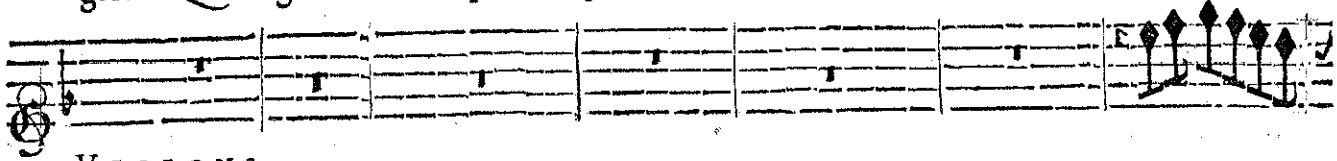
gloire! Quelle gloire! Bellerophon remporte remporte la vi-ctoi-re.



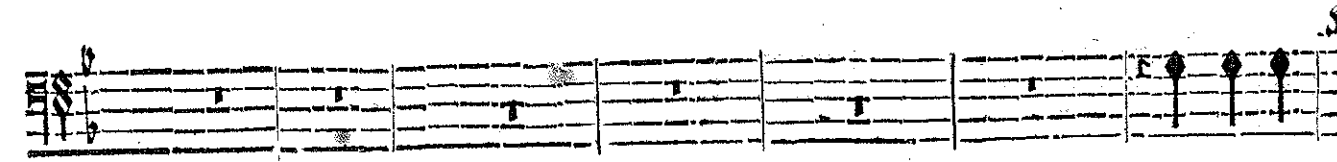
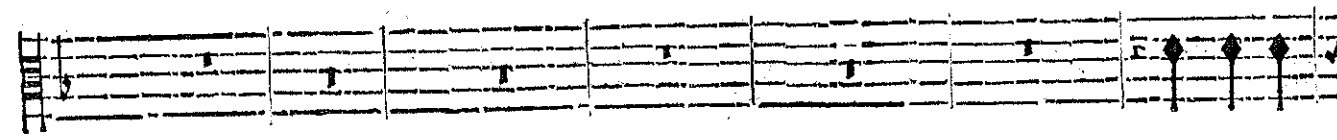
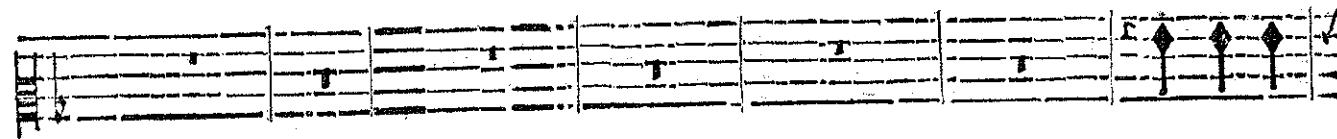
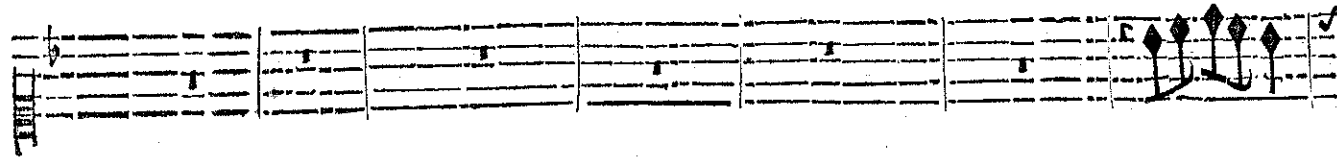
gloire! Quelle gloire! Bellerophon remporte la victoire. la vi-ctoi-re.



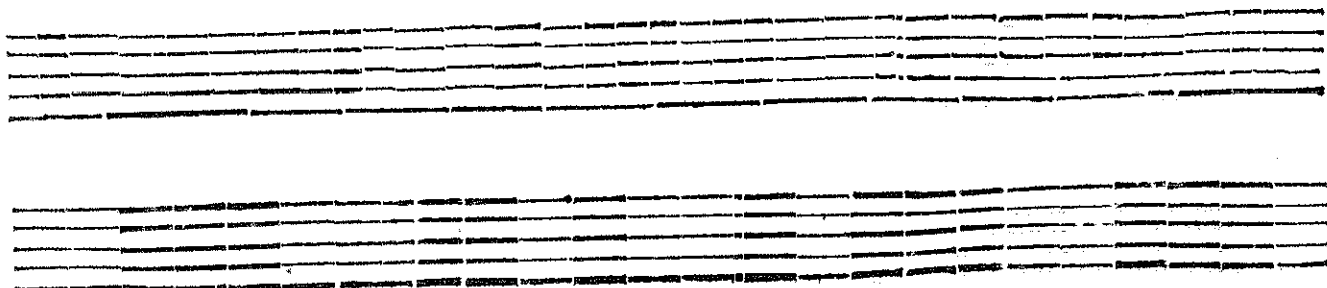
gloire! Quelle gloire! Bellerophō remporte la victoi-re.



VIOLONS.



BASSE-CONTINUE.





Bellerophon remporte remporte la victoi- re.



Bellerophon remporte la victoire. la victoi- re.



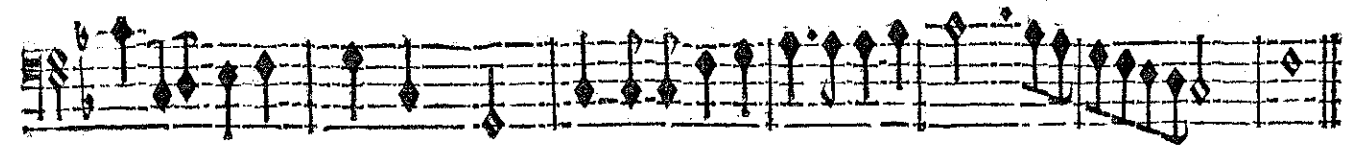
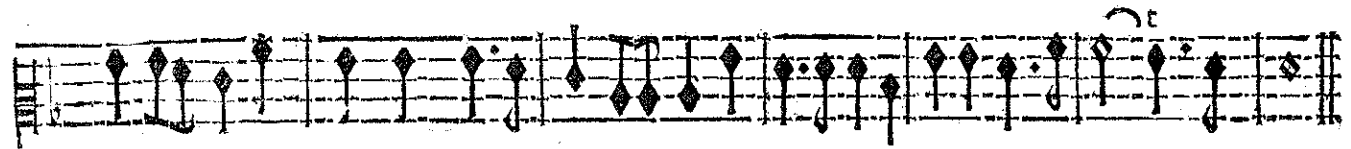
Bellerophon remporte la victoire. la victoi- re.



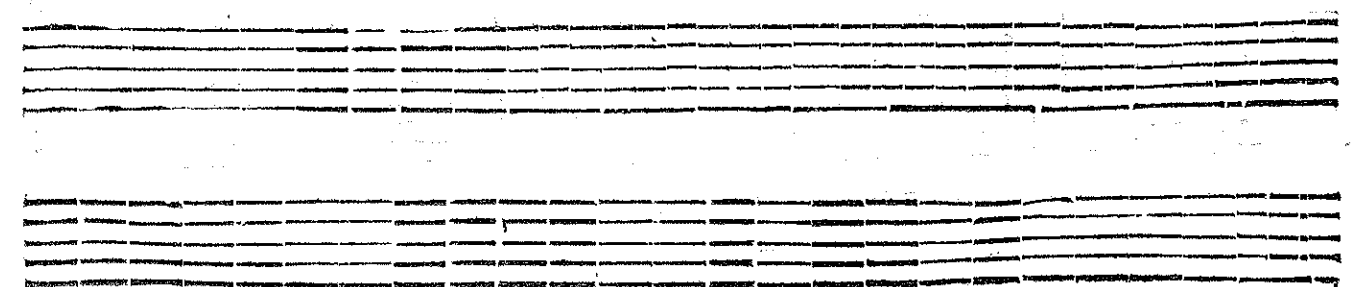
Bellerophon remporte la victoi- re.



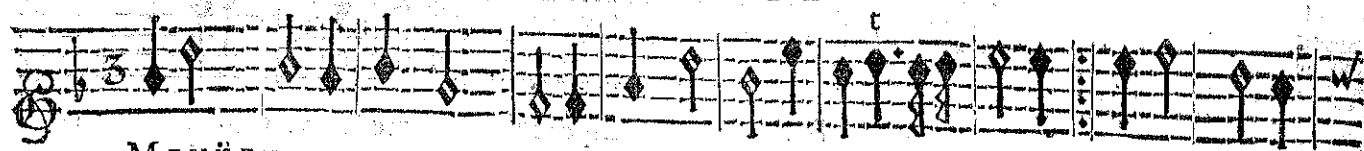
VIOLONS.



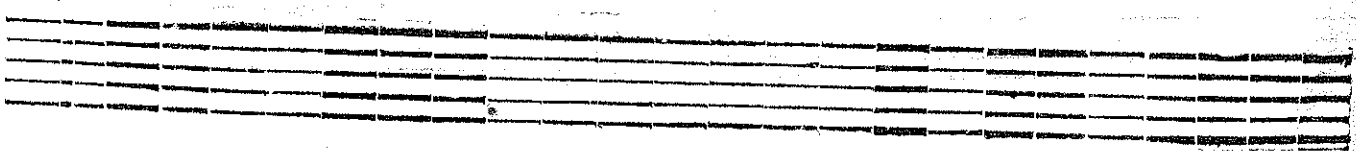
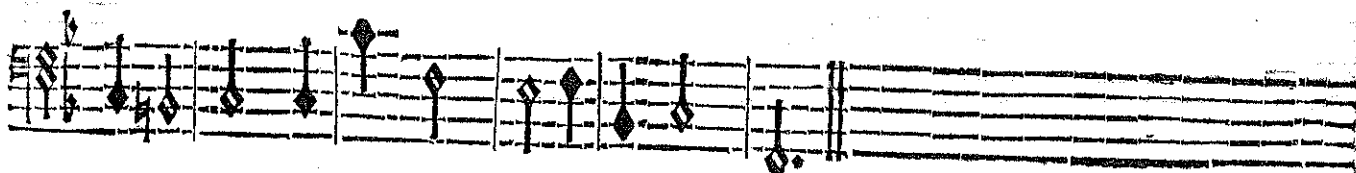
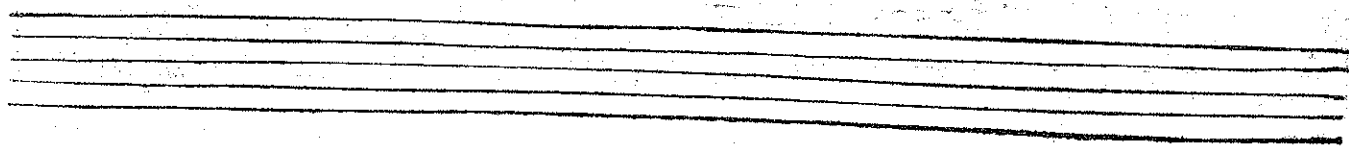
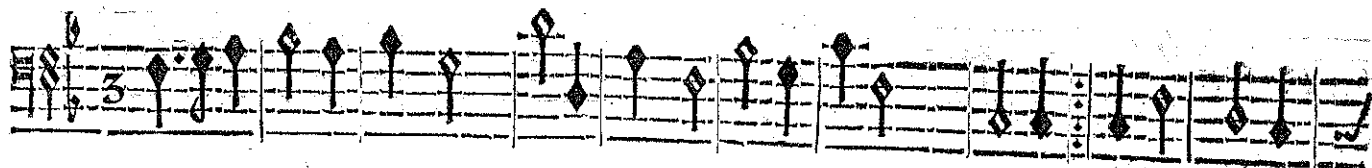
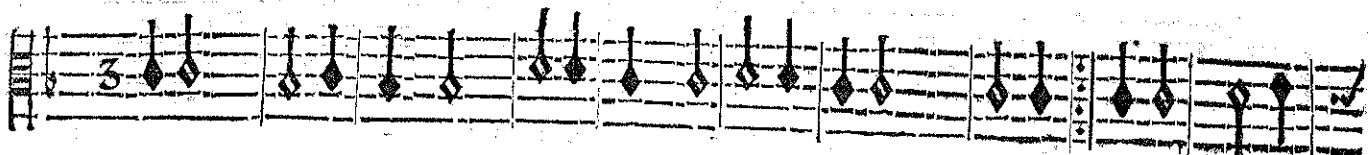
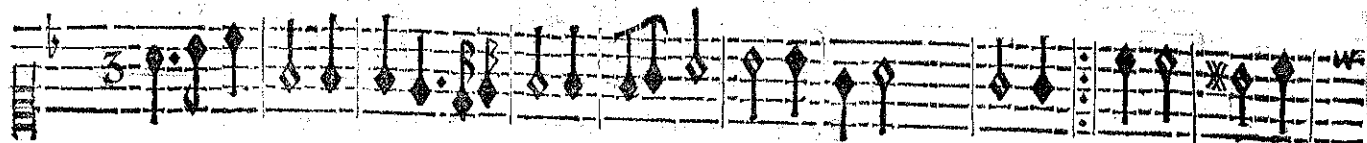
BASSE-CONTINUE.



BELLEROPHON,
ENTR'ACTE.



MENÜET.



FIN DU QUATRIÈME ACTE.

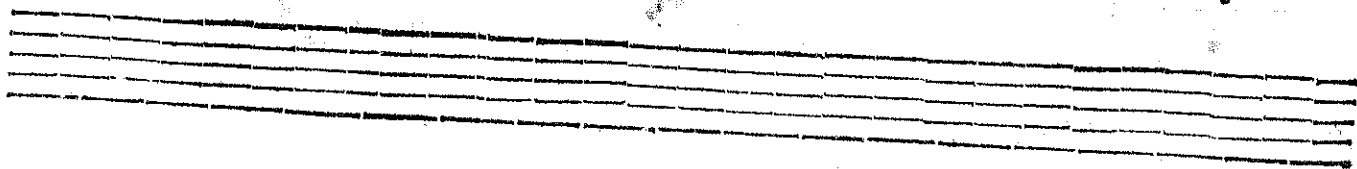
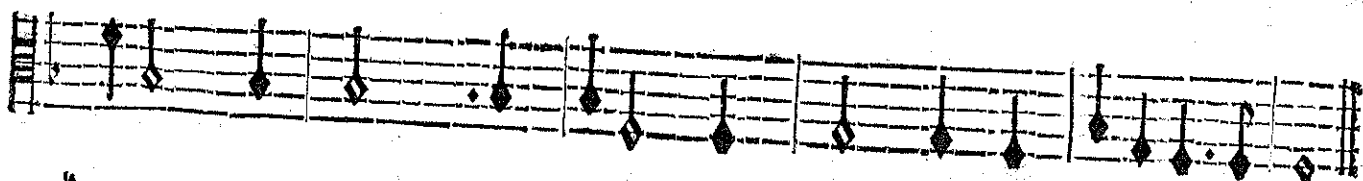
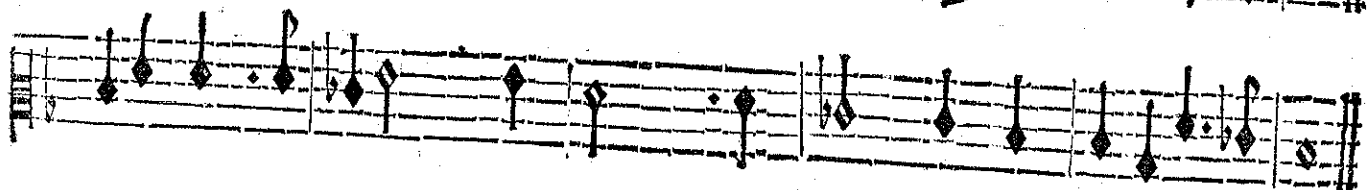
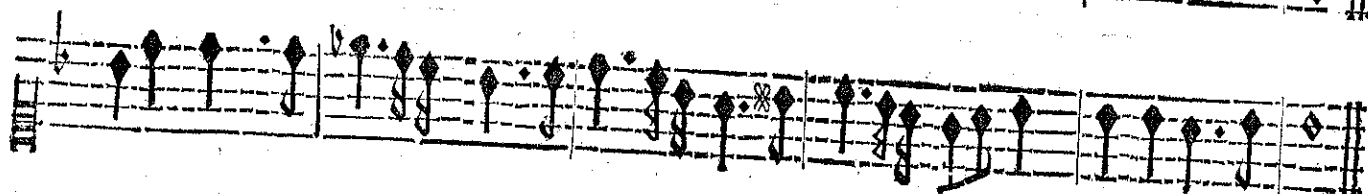
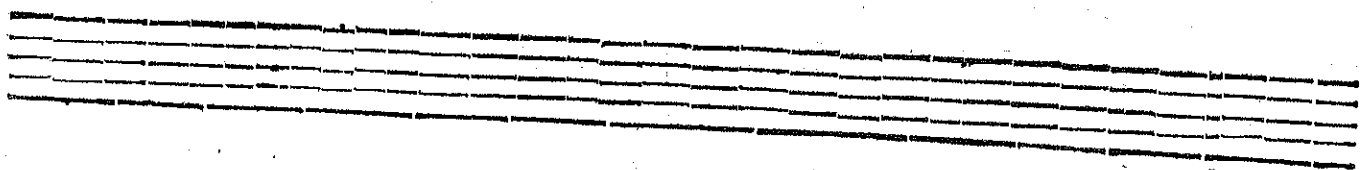
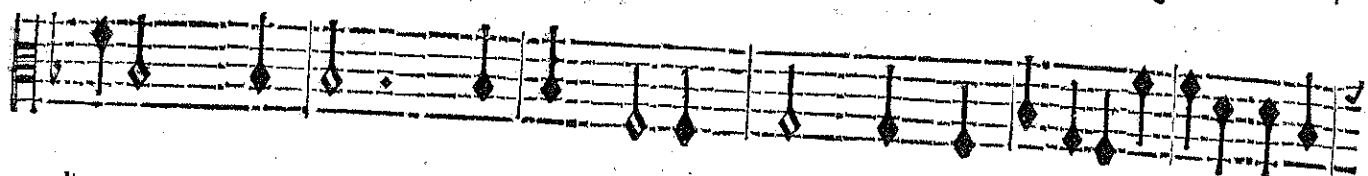
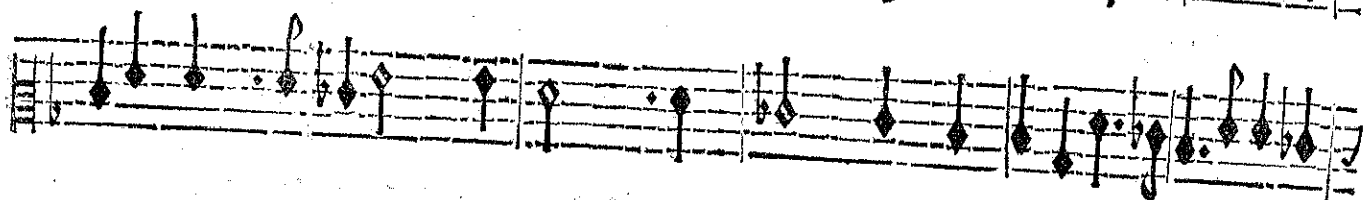
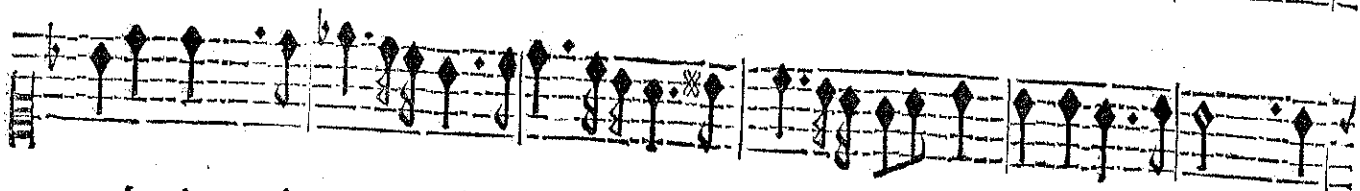


ACTE CINQUIÈME.

SCÈNE PREMIÈRE.

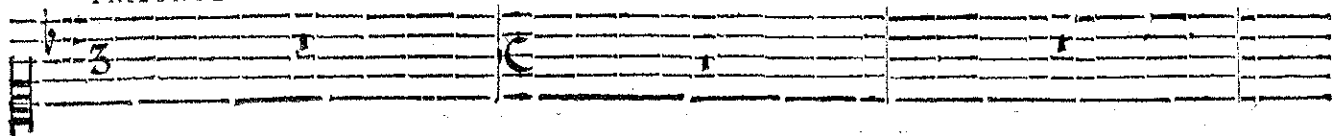
A musical score for a prelude, consisting of ten staves. The first staff is labeled 'PRELUDE.' and begins with a treble clef and a '2' indicating a second ending. The subsequent staves are arranged in pairs, with the first of each pair using a treble clef and the second using an alto clef. The music is written in a style characteristic of 18th-century French opera, featuring a steady eighth-note accompaniment with various melodic lines. The notation includes notes, rests, and dynamic markings such as 'p' and 'f'. The score concludes with a double bar line and a fermata.

BELLEROPHON,



TRAGÉDIE.
LE ROY, PHILONOE.

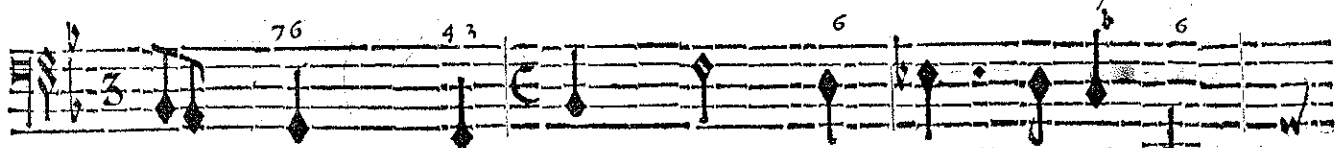
PHILONOE.



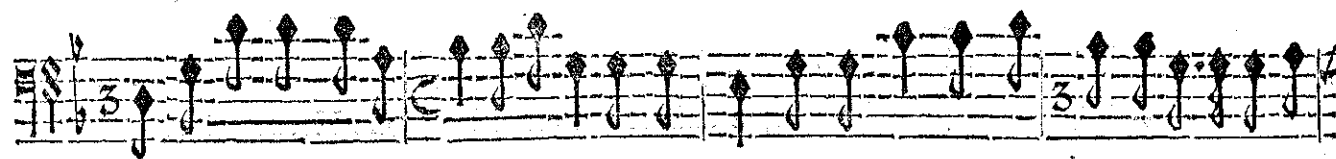
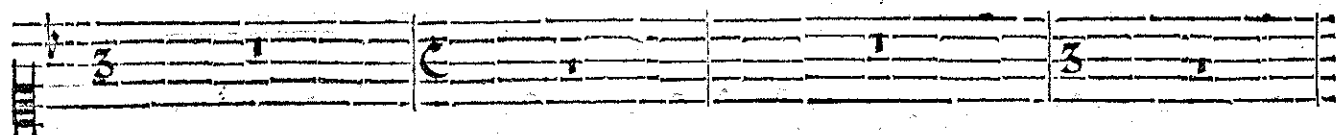
LE ROY.



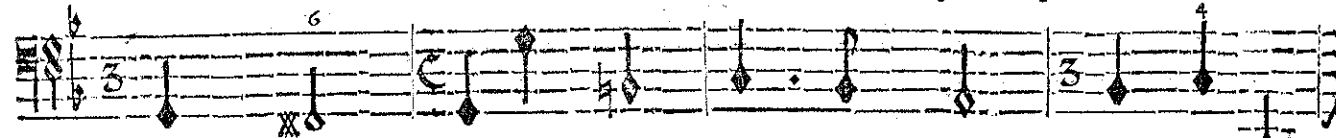
Preparez vos châts d'alle- greffe, Peuple, c'est en ce lieu que pour nostre bon-



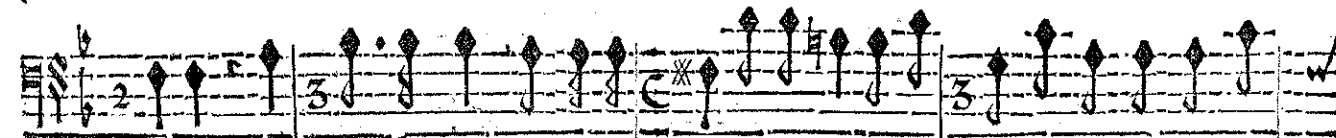
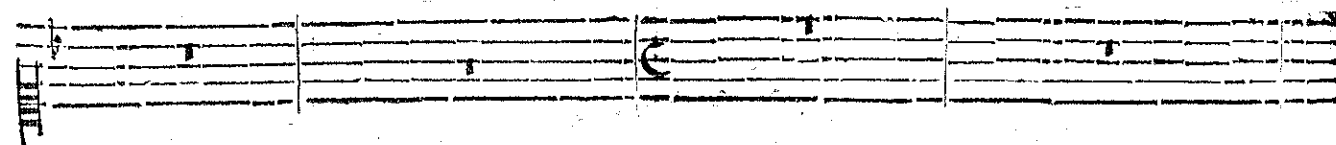
BASSE-CONTINUE.



heur Pallas doit rame- ner un illustre vainqueur Quele Ciel pour é- poux destine à la Prin-



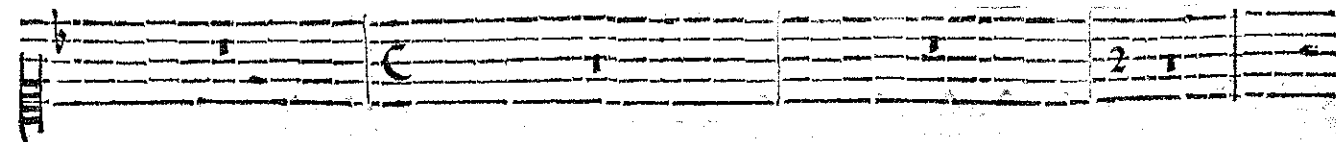
BASSE-CONTINUE.



cesse. En- fin nos vœux ont réüs- si, Un Oracle con- fus faisoit nostre infor-



BASSE-CONTINUE.

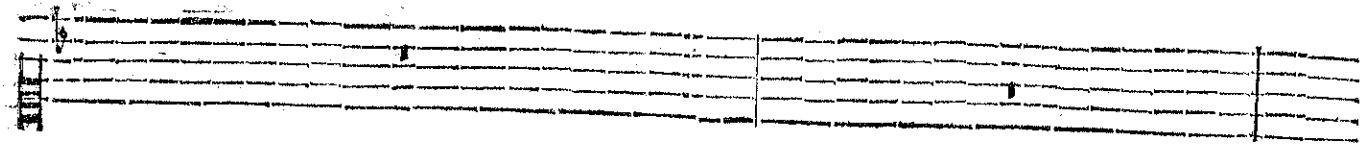


tune; Mais cét O- racle est éclaircy, Bellerophon est le fils de Nep- tune,

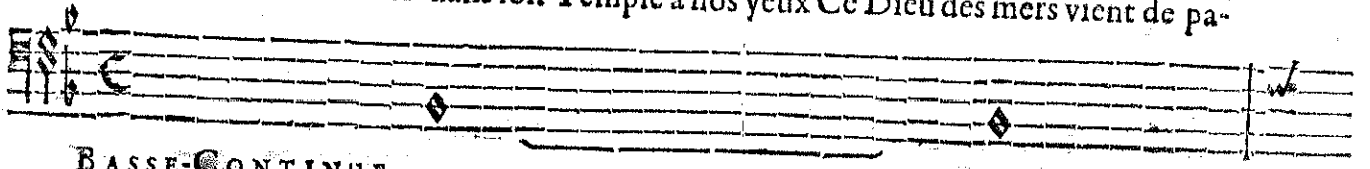


BASSE-CONTINUE.

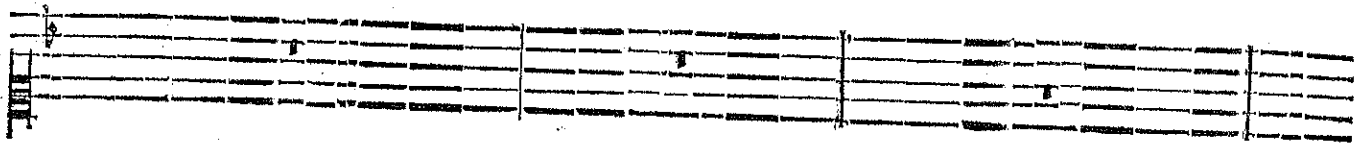
BELLEROPHON,



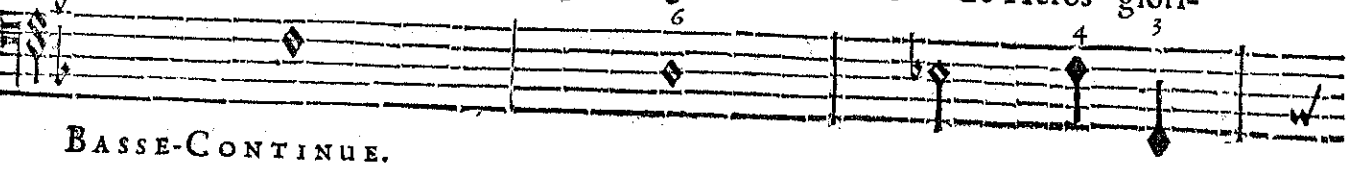
Pour nous le declarer dans son Temple à nos yeux Ce Dieu des mers vient de pa-



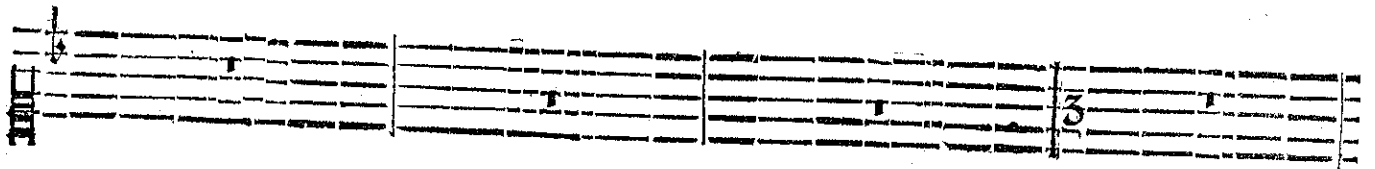
BASSE-CONTINUE.



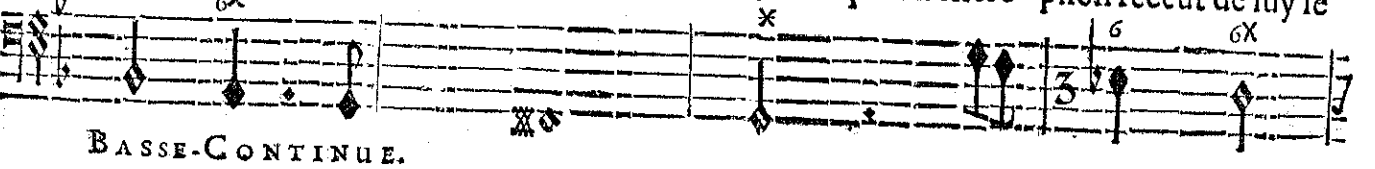
roistre, Luy-mesme pour son sang a daigné reconnoistre Ce Heros glori-



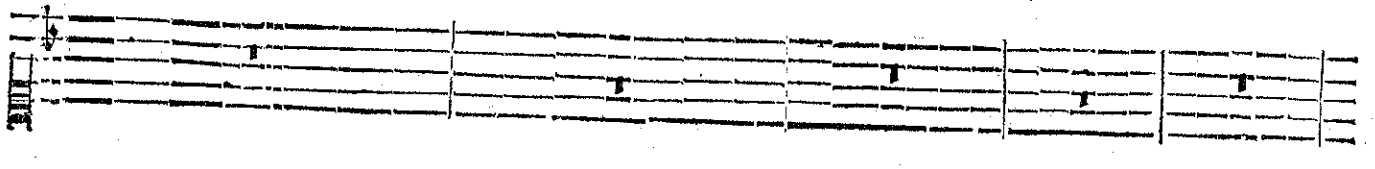
BASSE-CONTINUE.



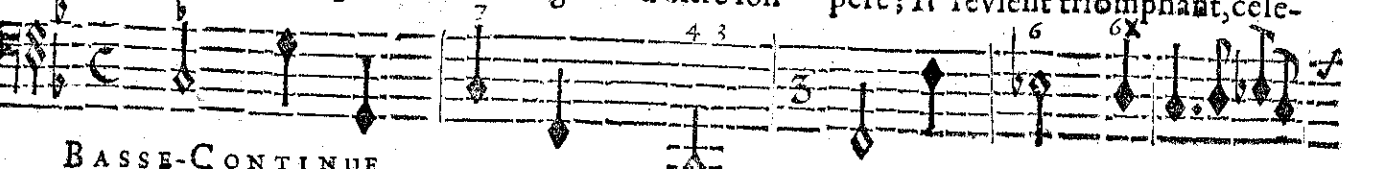
eux. D'une Nymphé jalouse il craignit la colere, Et quâd Bellerophon receut de luy le



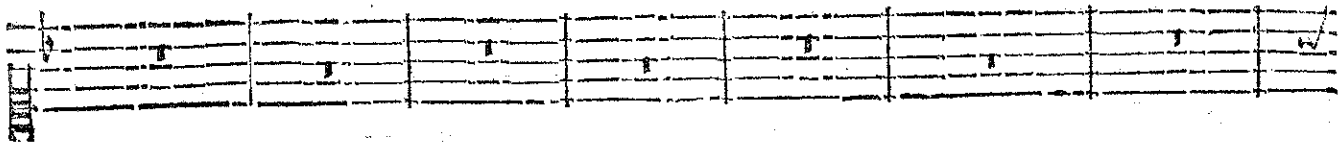
BASSE-CONTINUE.



jour, Il voulut que Glaucus feignist d'estre son pere; Il revient triomphant, cele-



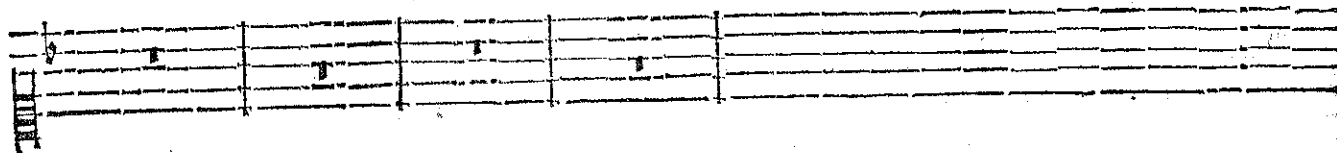
BASSE-CONTINUE.



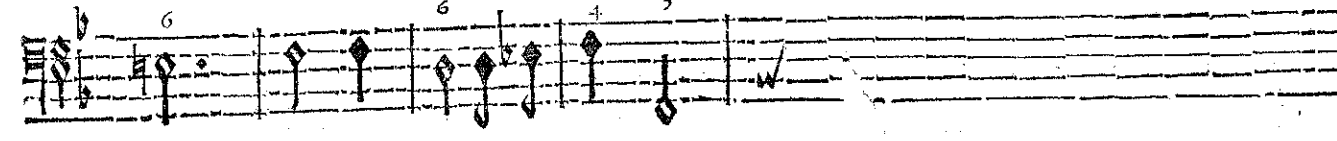
brez son retour, Celebrez Celebrez son retour, Il revient triomphant, Cele-



BASSE-CONTINUE.



brez son retour. Celebrez Celebrez son re-



BASSE-CONTINUE.



BELLEROPHON,

CHOEUR DE PEUPLE.

First musical staff for the choir, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and quarter notes.

Viens, digne sang des Dieux, jouir de ta victoire. Viens, viens, digne

Second musical staff for the choir, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and quarter notes.

Viens, digne sang des Dieux, jouir de ta victoire. Viens, viens, digne

Third musical staff for the choir, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and quarter notes.

Viens, digne sang des Dieux, jouir de ta victoire. Viens, viens, digne

Fourth musical staff for the choir, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and quarter notes.

tour. Viens, digne sang des Dieux, jouir de ta victoire, Viens, viens, digne

Fifth musical staff for the choir, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and quarter notes.

VIOLONS.

First musical staff for the violins, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Second musical staff for the violins, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Third musical staff for the violins, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

Fourth musical staff for the violins, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

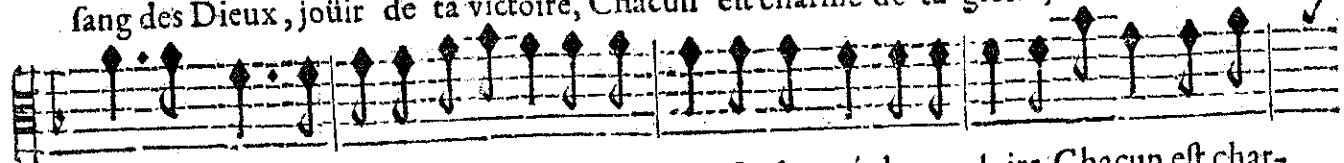
Fifth musical staff for the violins, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and quarter notes.

BASSE-CONTINUE.

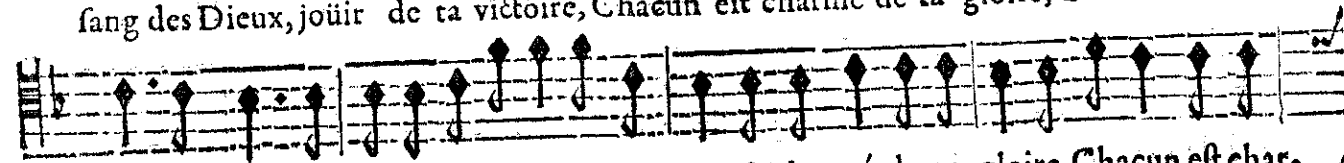
Four empty musical staves for the basso continuo, each with a treble clef and a key signature of one flat.



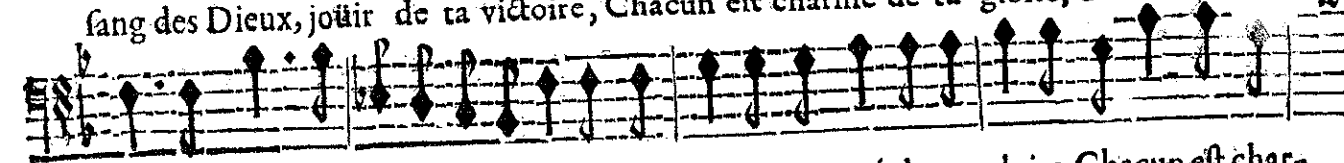
sang des Dieux, jouir de ta victoire, Chacun est charmé de ta gloire, Chacun est char-



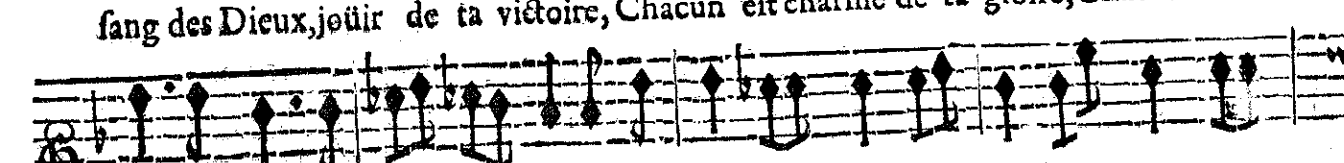
sang des Dieux, jouir de ta victoire, Chacun est charmé de ta gloire, Chacun est char-



sang des Dieux, jouir de ta victoire, Chacun est charmé de ta gloire, Chacun est char-



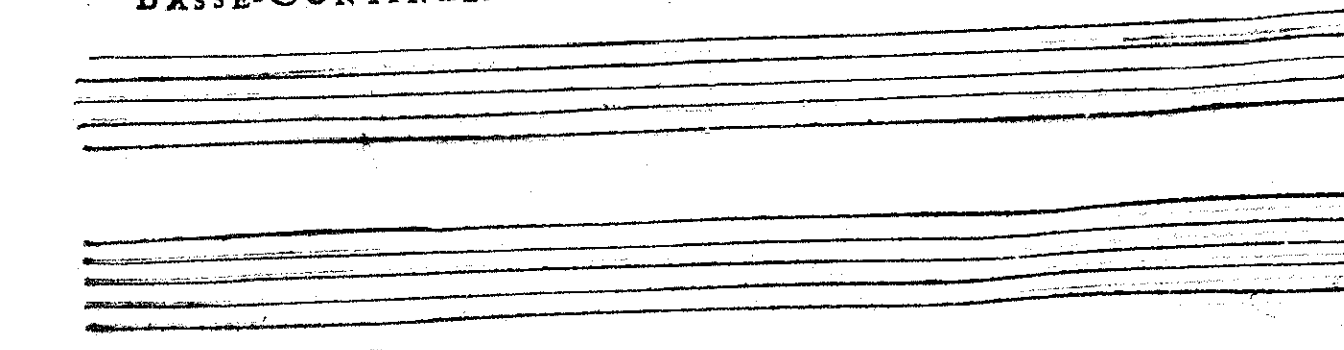
sang des Dieux, jouir de ta victoire, Chacun est charmé de ta gloire, Chacun est char-



VIOLONS.



BASSE-CONTINUE.



BELLEROPHON,



mé de ta gloire, Et pour chanter tes grands exploits Nous allons

mé de ta gloire, Et pour chanter tes grands exploits Nous allons

mé de ta gloire, Et pour chanter tes grands exploits Nous allons

mé de ta gloire, Et pour chanter tes grands exploits Nous allons

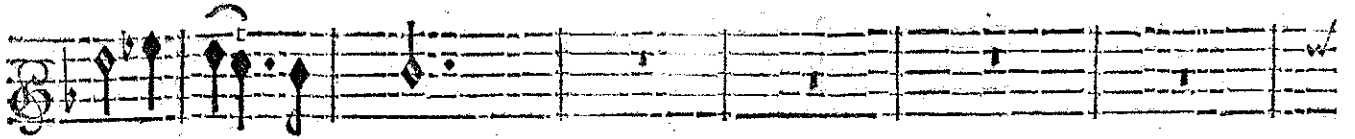
mé de ta gloire, Et pour chanter tes grands exploits Nous allons

VIOLONS.

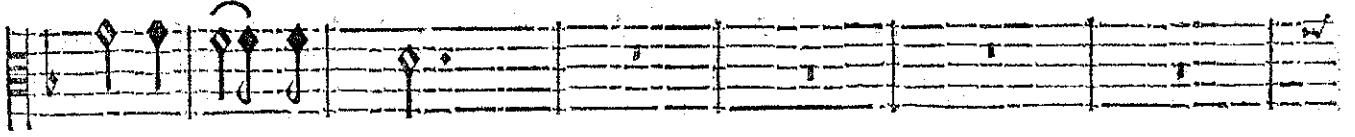


VIOLONS.

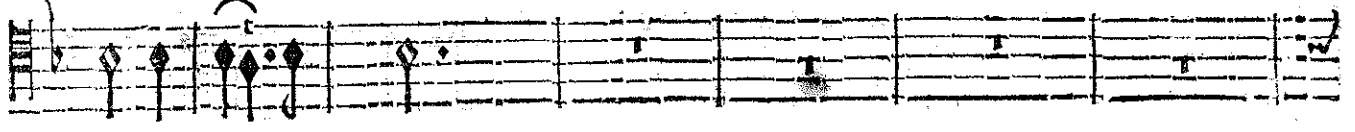
BASSE-CONTINUE.



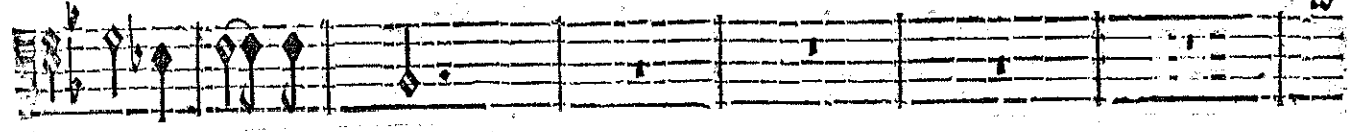
tous unir nos voix.



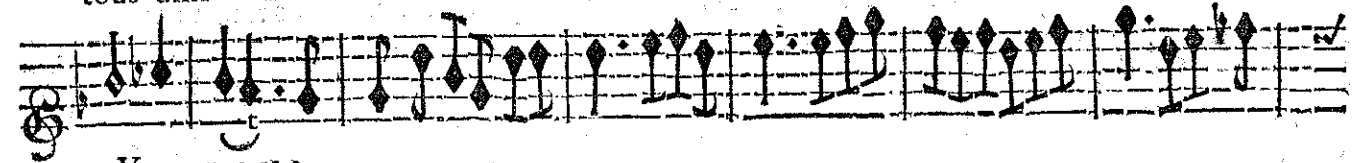
tous unir nos voix.



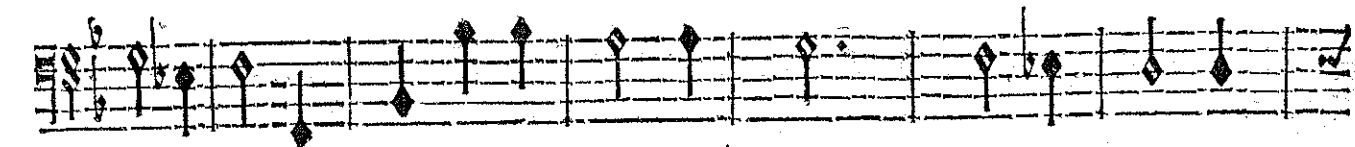
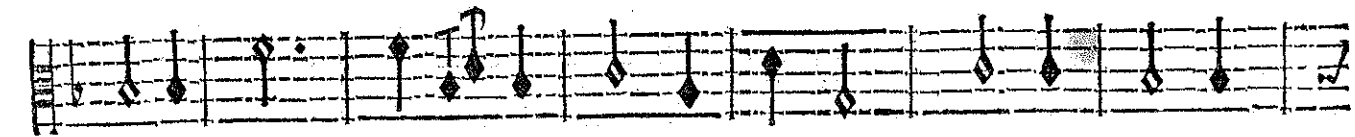
tous unir nos voix.



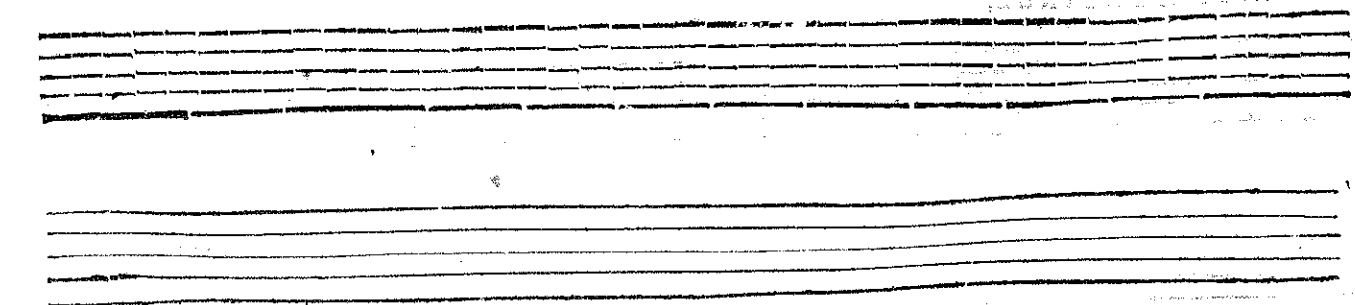
tous unir nos voix.



VIOLONS.



BASSE-CONTINUE.



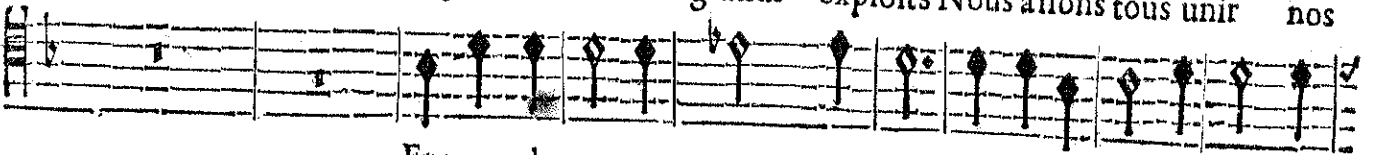
BELLEROPHON,



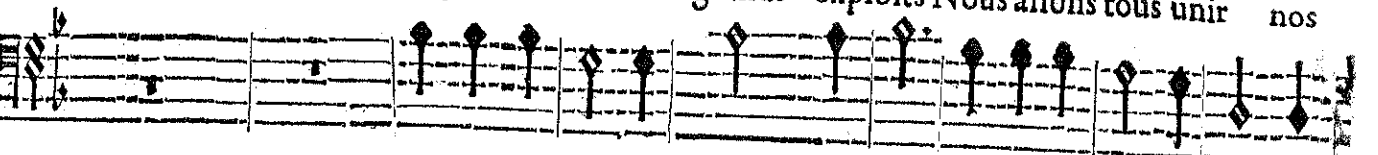
Et pour chanter tes grands ex-ploits No^o allons tous unir nos



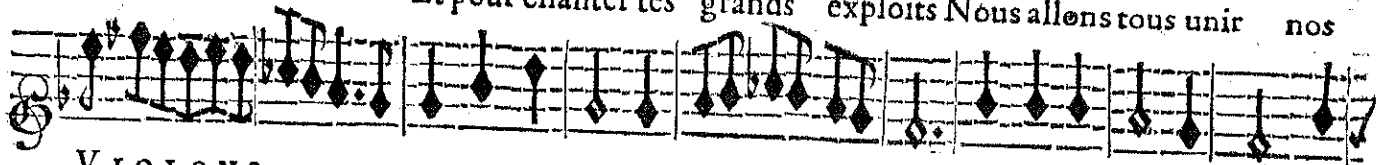
Et pour chanter tes grands exploits Nous allons tous unir nos



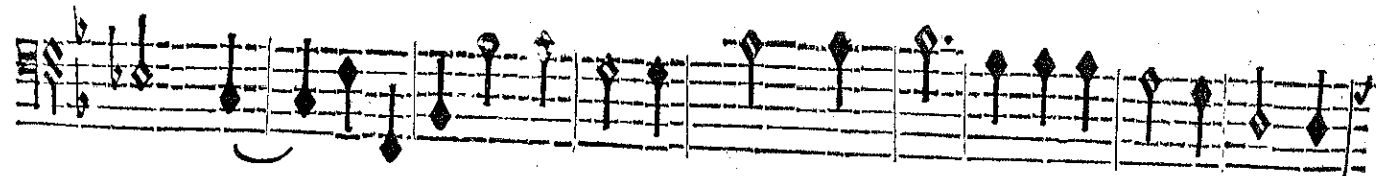
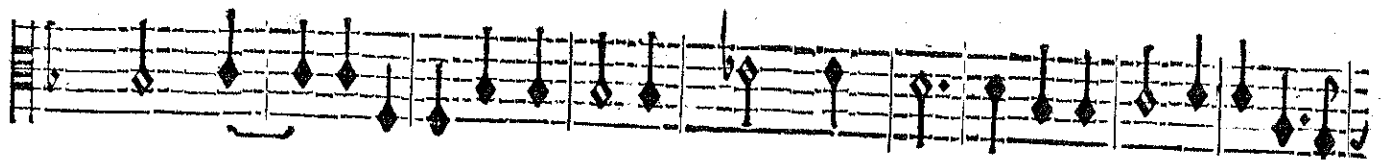
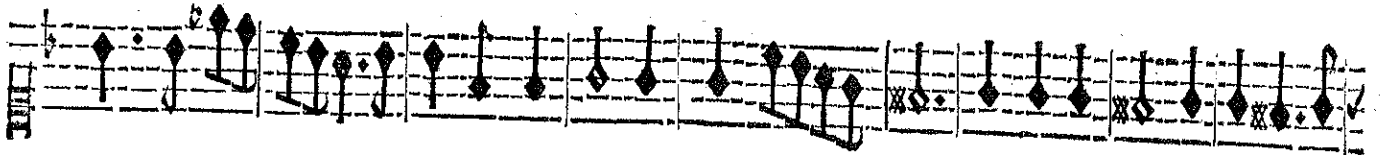
Et pour chanter tes grands exploits Nous allons tous unir nos



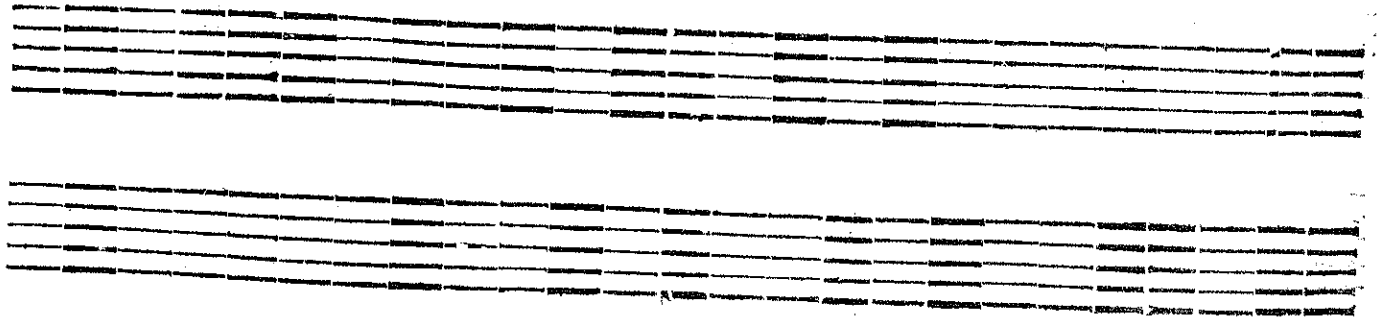
Et pour chanter tes grands exploits Nous allons tous unir nos



VIOLONS.



BASSE-CONTINUE.



voix. Et pour chanter .ij, tes grâds exploits Nous allons tous u-

voix. Et pour chanter .ij, tes grâds exploits Nous allons tous u-

voix. Et pour chanter .ij, tes grâds exploits Nous allons tous u-

voix. Et pour chanter .ij, tes grâds exploits Nous allons tous u-

voix. Et pour chanter .ij, tes grâds exploits Nous allons tous u-

V I O L O N S.

BASSE-CONTINUE.

BELLEROPHON.

First vocal staff with notes and lyrics.

nir nos voix. Et pour chanter tes grands exploits, Nous allons tous u-

Second vocal staff with notes and lyrics.

nir nos voix. Et pour chanter tes grands ex- ploits, Nous allons tous u-

Third vocal staff with notes and lyrics.

nir nos voix. Et pour chanter tes grands ex- ploits, Nous allons tous u-

Fourth vocal staff with notes and lyrics.

nir nos voix. Et pour chanter tes grands ex- ploits, Nous allons tous u-

Fifth vocal staff with notes and lyrics.

V I O L O N S.

First staff for Violins.

Second staff for Violins.

Third staff for Violins.

Fourth staff for Violins.

Fifth staff for Violins.

BASSE-CONTINUE.

Empty musical staves for Bass Continuo.

nir nos voix. Et pour chā-

nir nos voix. Et pour chā-

nir nos voix. Et pour chā-

nir nos voix. Et pour chā-

nir nos voix. Et pour chā-

VIOLONS.

BASSE-CONTINUE.

BELLEROPHON,



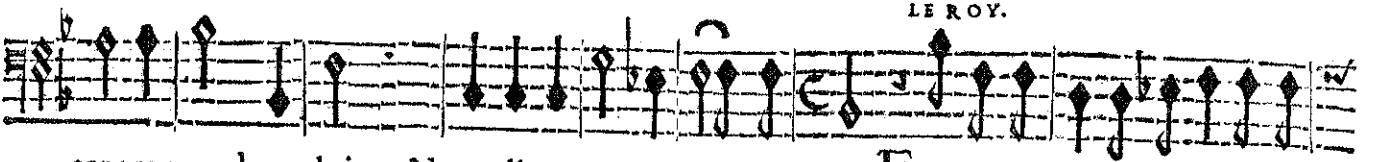
ter tes grands exploits, Nous allons tous unir nos voix.



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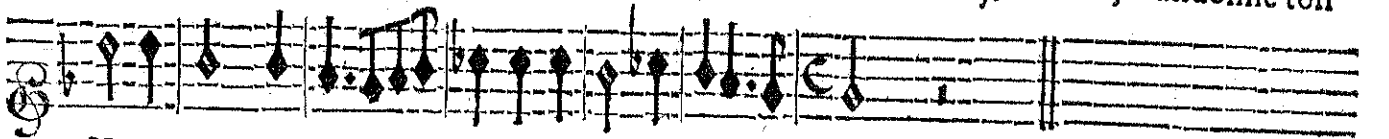


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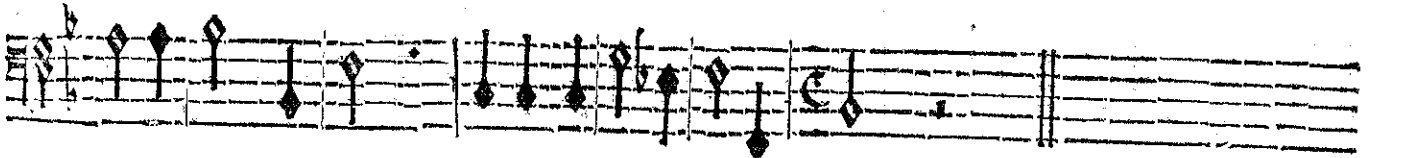
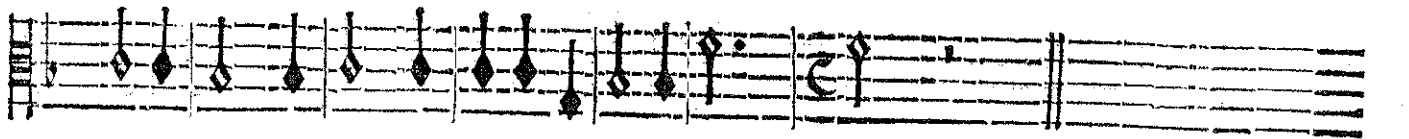


LE ROY.

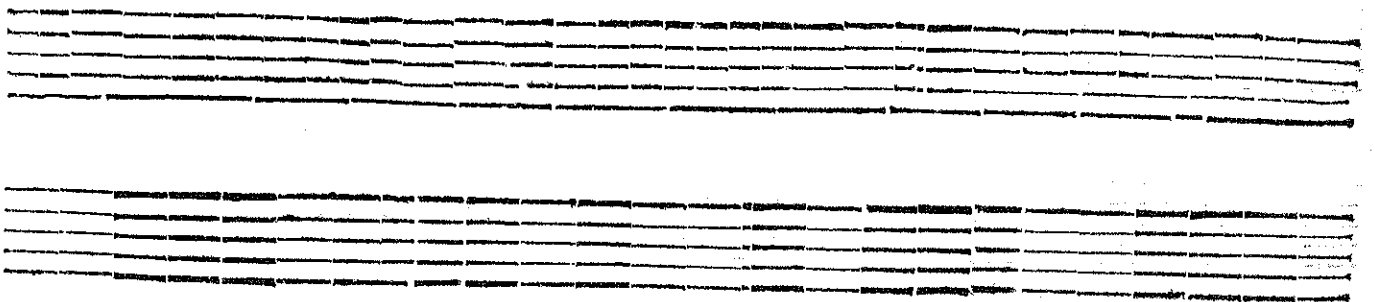
ter tes grands exploits, Nous allons tous unir nos voix. ET toy, ma Fille, abandonne ton



VIOLONS.



BASSE-CONTINUE.



ame Aux transports de ta flâme, Bellerophon t'est donné pour Es-

BASSE-CONTINUE.

PHILONOE.

Après tant de rudes al-larmes, Pouvons-nous trop goûter les

poux.

BASSE-CONTINUE.

charmes D'un changement si doux?

Qu'il est grand ce Hé-ros, qui ne voit point d'ob-

BASSE-CONTINUE.

Pour tout

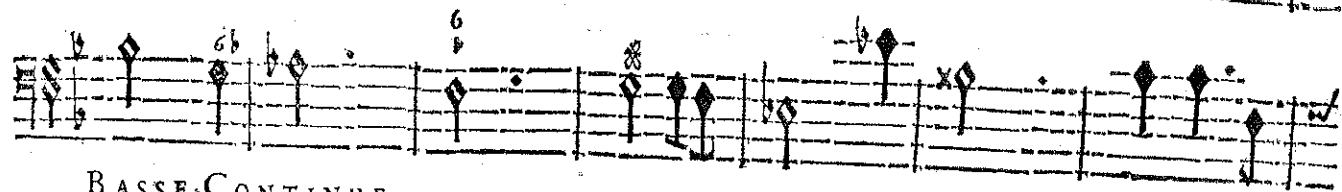
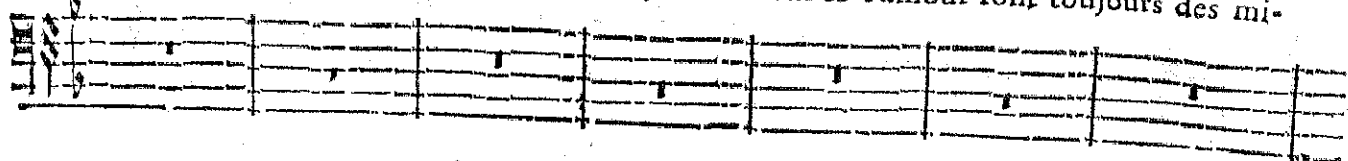
stacles, Que le Sort contre luy ne forme vaine-ment!

BASSE-CONTINUE.

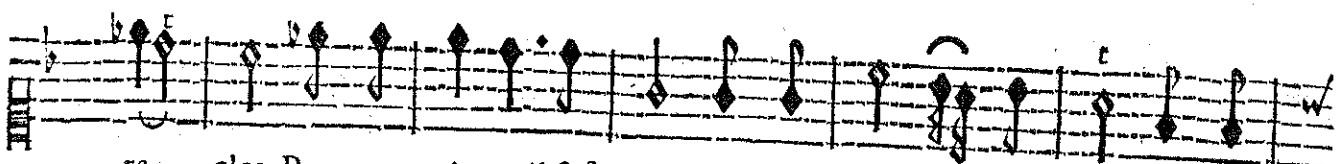
BELLEROPHON,



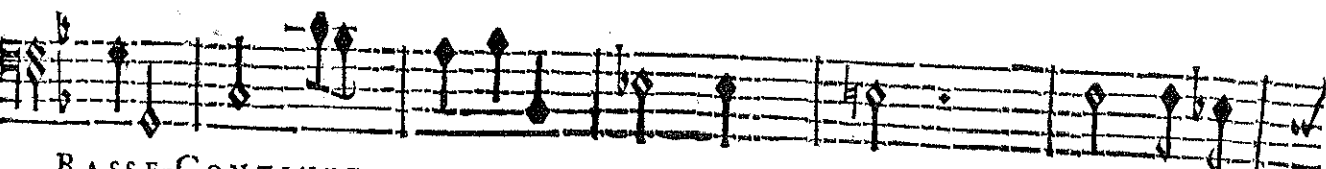
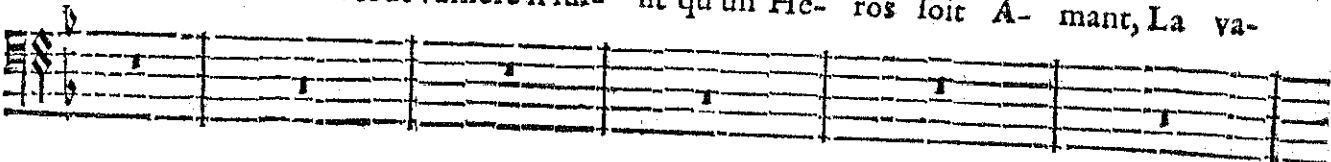
vaincre il suffit qu'un Heros soit Amant, La va- leur & l'amour font toujours des mi-



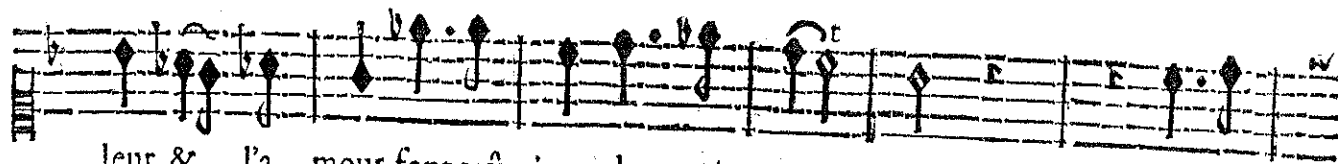
BASSE-CONTINUE.



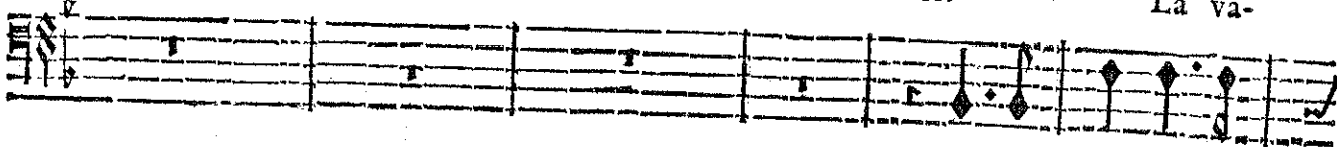
ra- cles. Pour tout vaincre il suf- fit qu'un He- ros soit A- mant, La va-



BASSE-CONTINUE.



leur & l'a- mour font tou- jours des mi- ra- cles. La va-

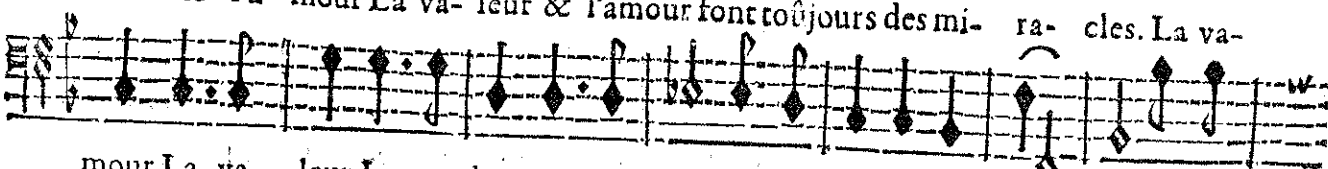


La va- leur & l'a-

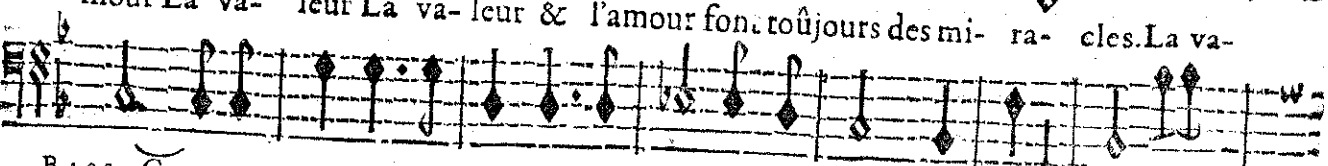
BASSE-CONTINUE.



leur & l'a- mour La va- leur & l'amour font toujours des mi- ra- cles. La va-



mour La va- leur La va- leur & l'amour font toujours des mi- ra- cles. La va-



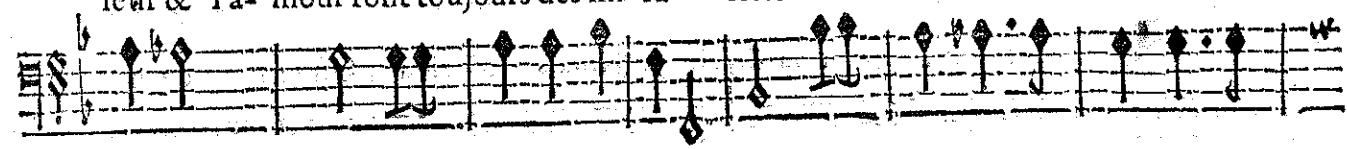
BASSE-CONTINUE.



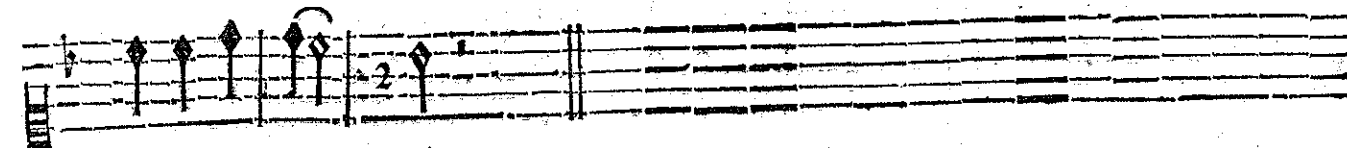
leur & l'a-mour font toujours des mi-ra-cles. La va-leur & l'a-mour font tou-



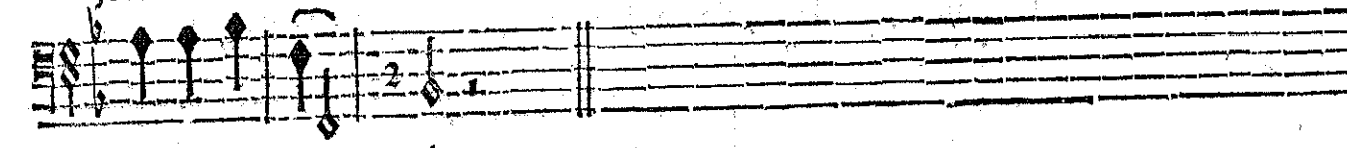
leur & l'a-mour font toujours des mi-ra-cles. La va-leur & l'a-mour font tou-



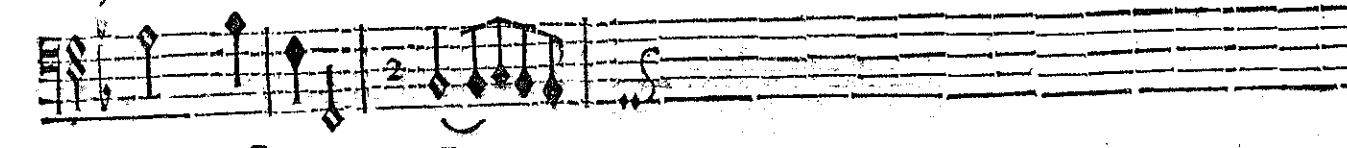
BASSE-CONTINUE.



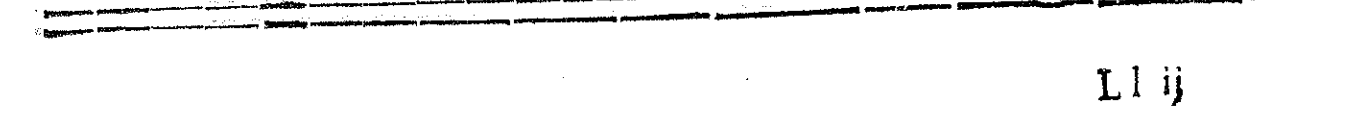
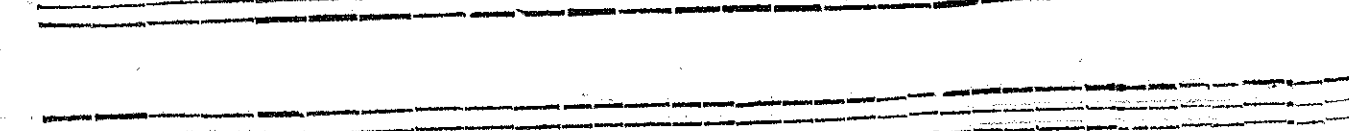
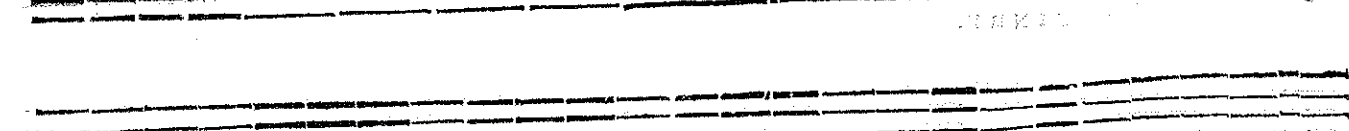
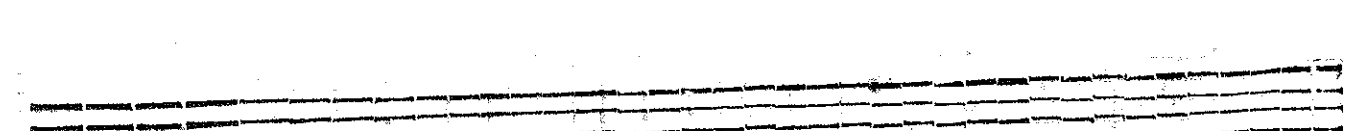
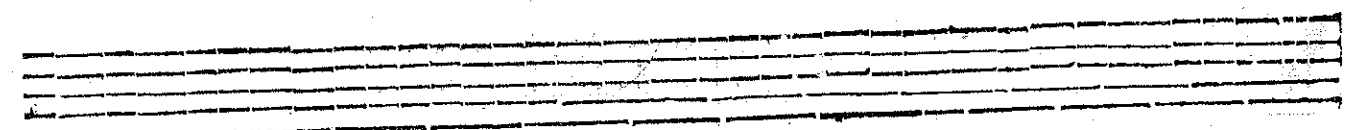
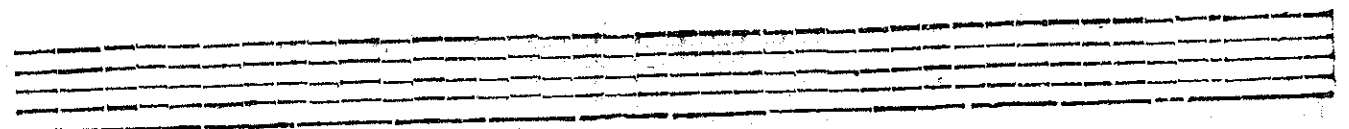
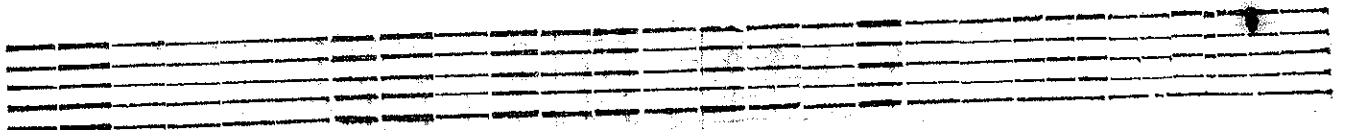
jours des mi-ra-cles.

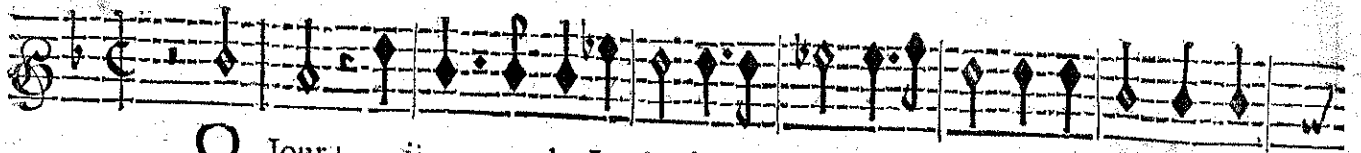


jours des mi-ra-cles.

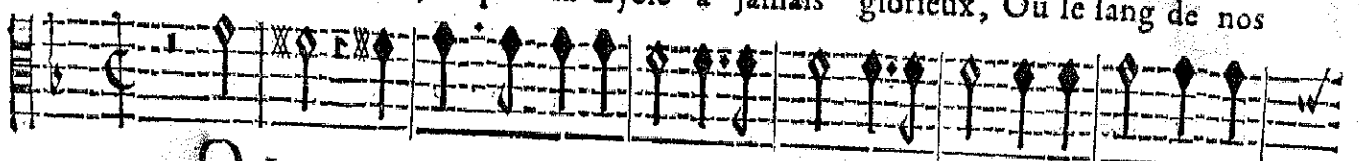


BASSE-CONTINUE.

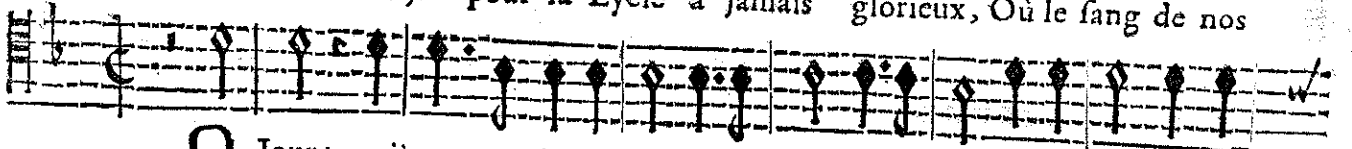




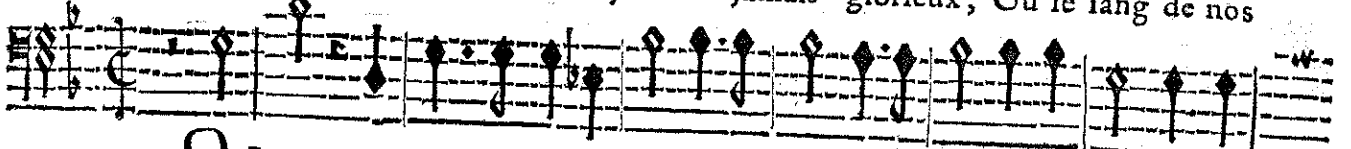
O Jour! .ij. pour la Lycie à jamais glorieux, OÙ le sang de nos



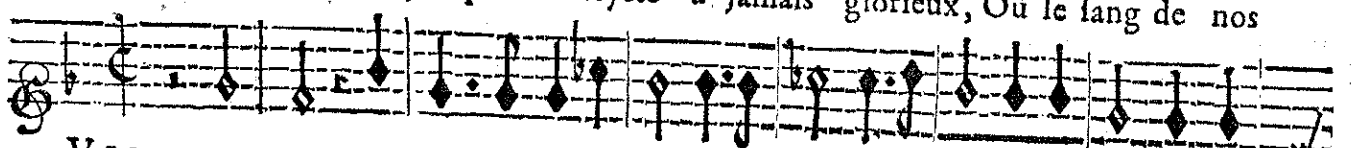
O Jour! .ij. pour la Lycie à jamais glorieux, OÙ le sang de nos



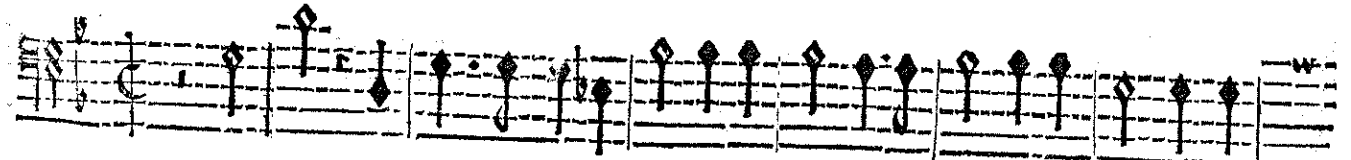
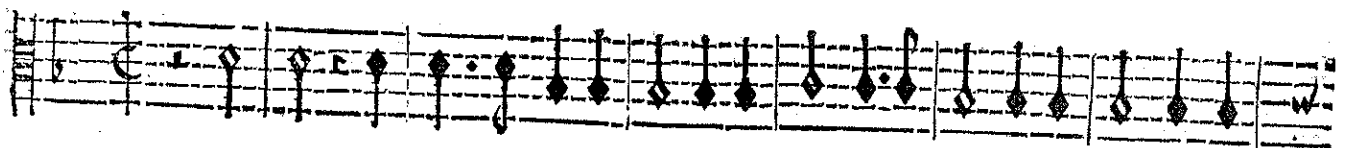
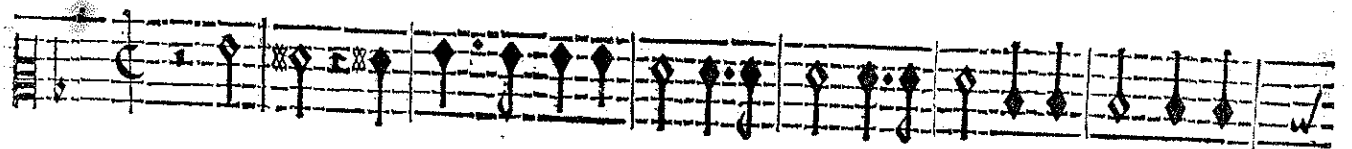
O Jour! .ij. pour la Lycie à jamais glorieux, OÙ le sang de nos



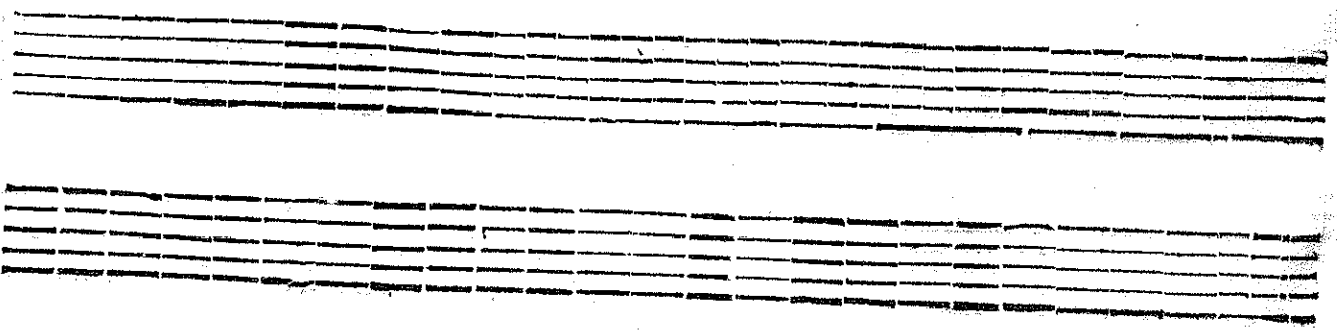
O Jour! .ij. pour la Lycie à jamais glorieux, OÙ le sang de nos



VIOLONS.

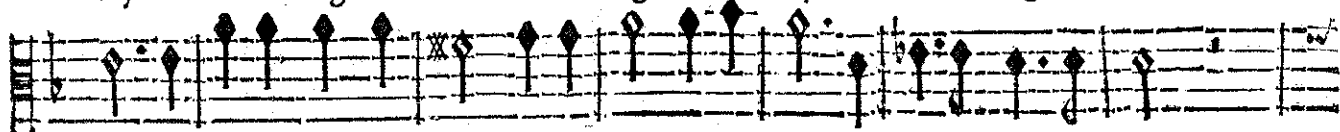


BASSE-CONTINUE.

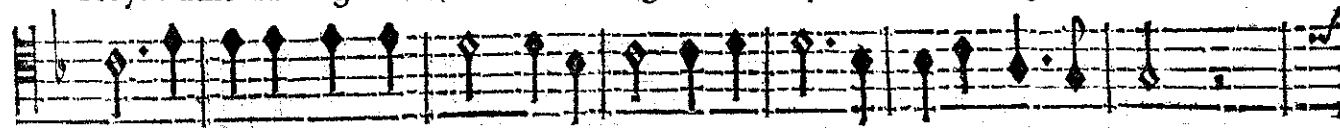




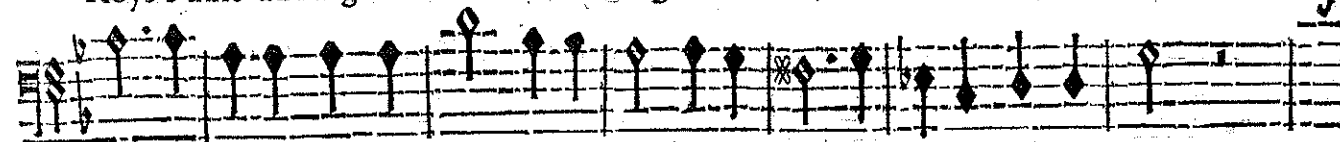
Roys s'unit au sang des Dieux. Où le sang de nos Roys s'unit au sang des Dieux.



Roys s'unit au sang des Dieux. Où le sang de nos Roys s'unit au sang des Dieux.



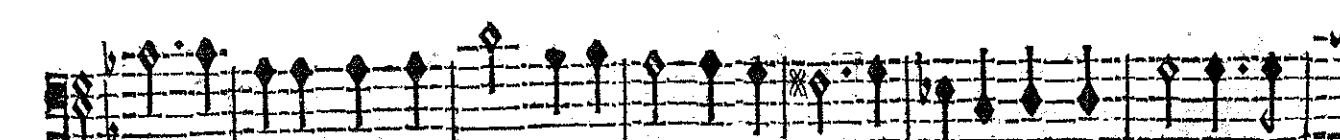
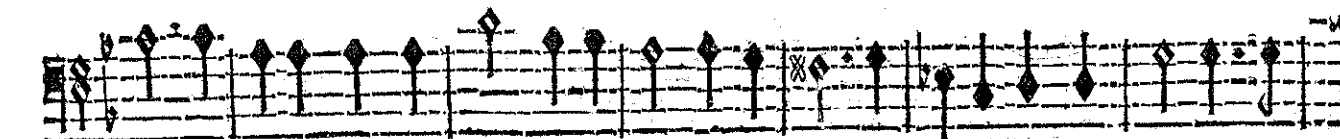
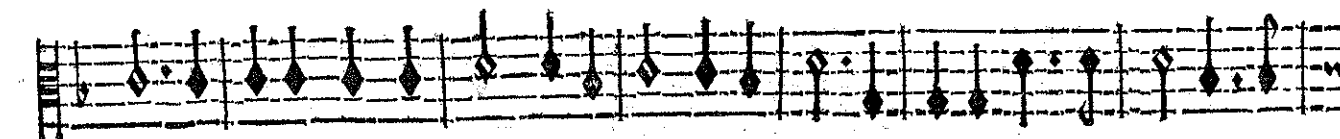
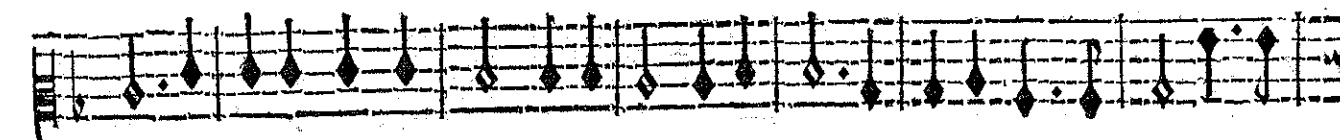
Roys s'unit au sang des Dieux. Où le sang de nos Roys s'unit au sang des Dieux.



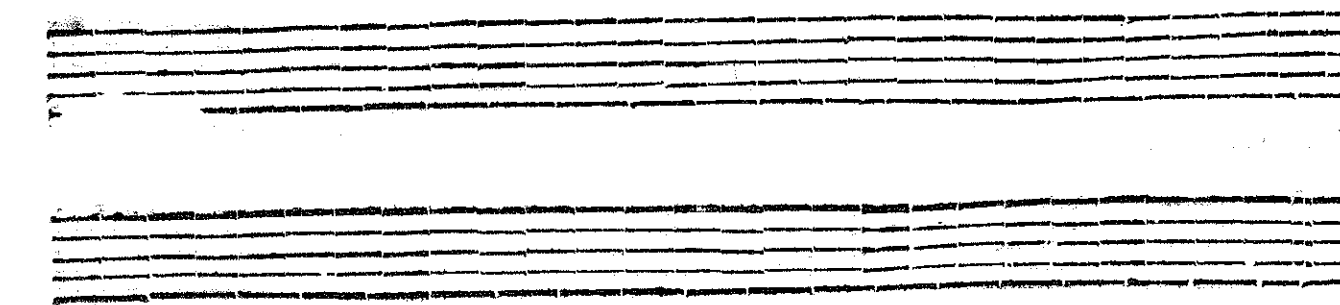
Roys s'unit au sang des Dieux. Où le sang de nos Roys s'unit au sang des Dieux.



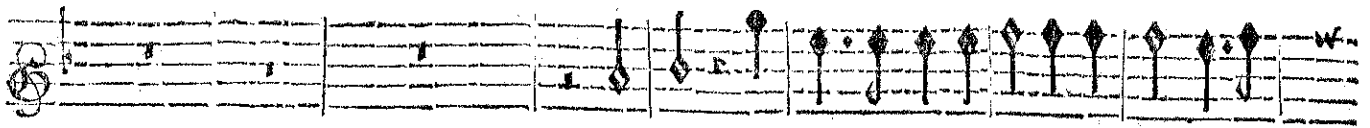
VIOLONS.



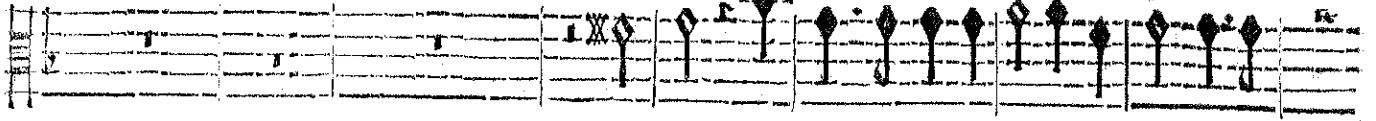
BASSE-CONTINUE.



BELLEROPHON,



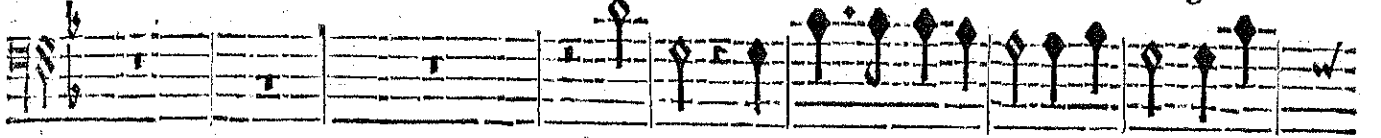
O jour! O jour! pour la Licie à jamais glori-



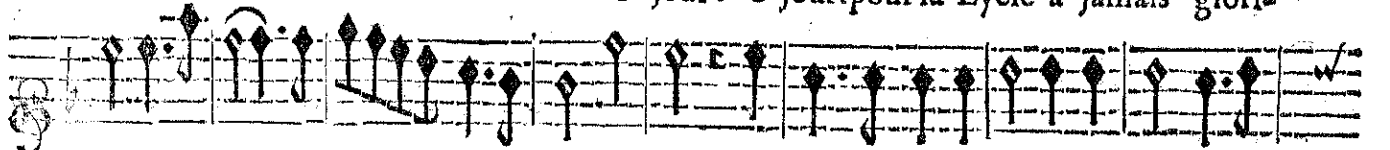
O jour! .ij. pour la Licie à jamais glori-



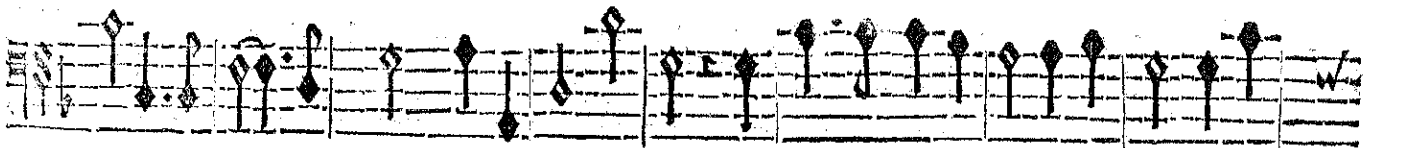
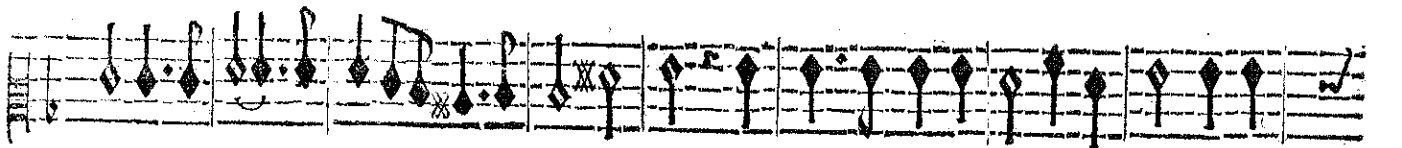
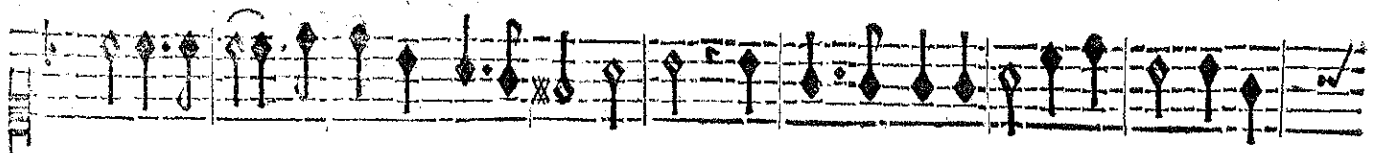
O jour! O jour! pour la Licie à jamais glori-



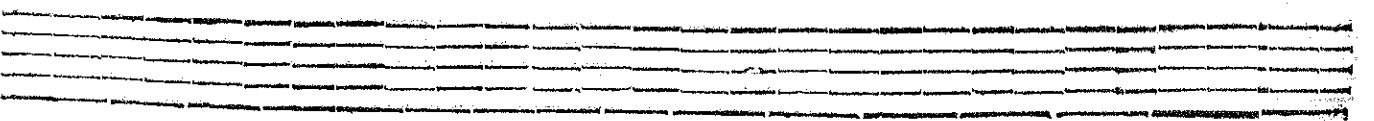
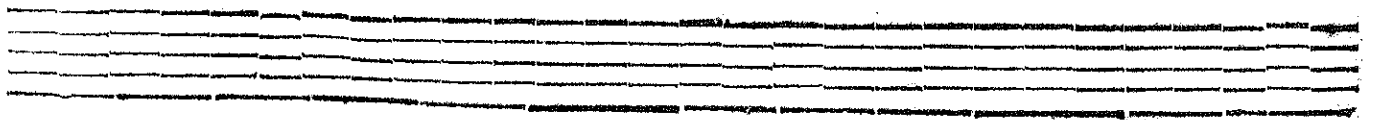
O jour! O jour! pour la Licie à jamais glori-

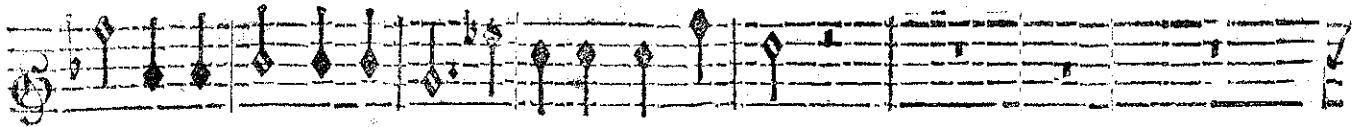


VIOLONS.



BASSE-CONTINUE.

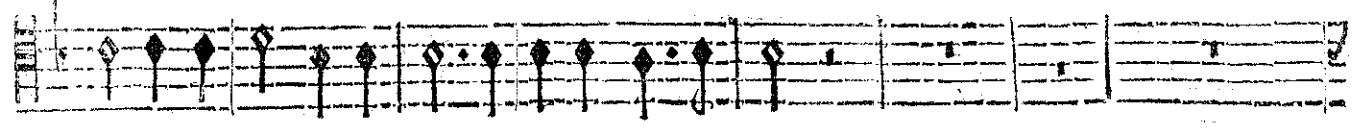




eux Où le sang de nos Roys s'unit au sang des Dieux.



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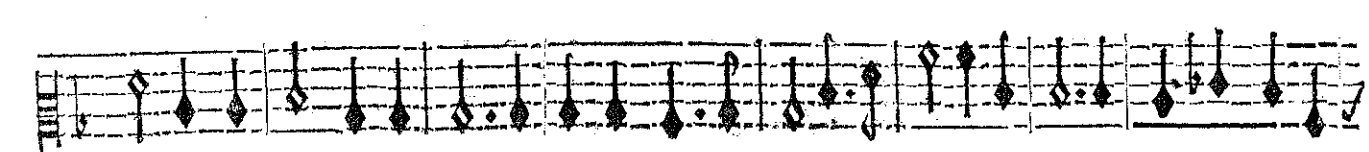
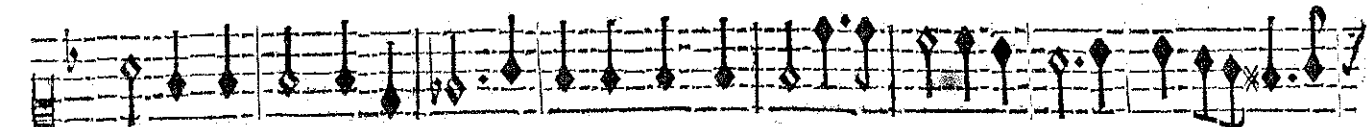
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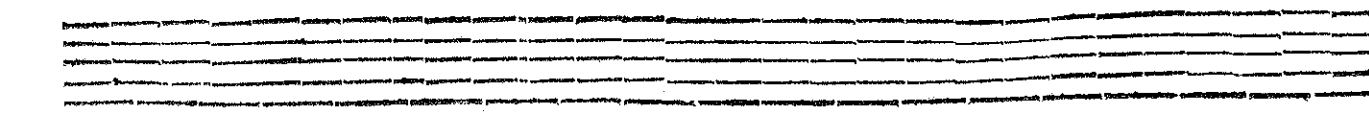
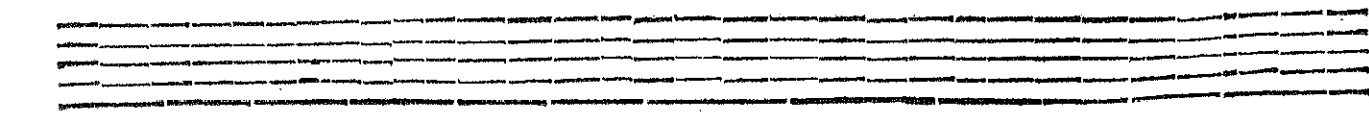
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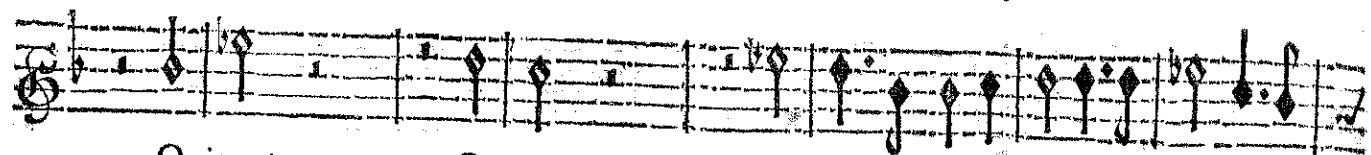
VIOLONS.



BASSE-CONTINUE.



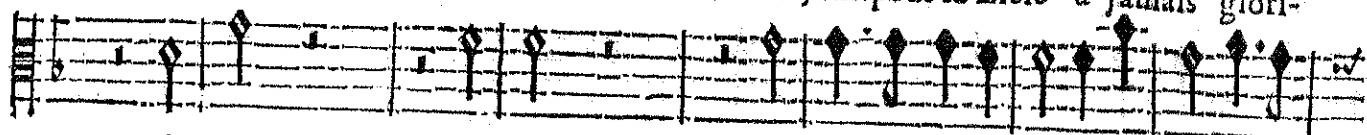
BELLEROPHON,



O jour!

O jour!

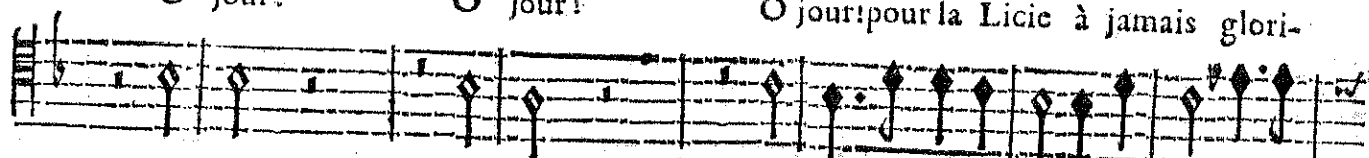
O jour! pour la Licie à jamais glori-



O jour!

O jour!

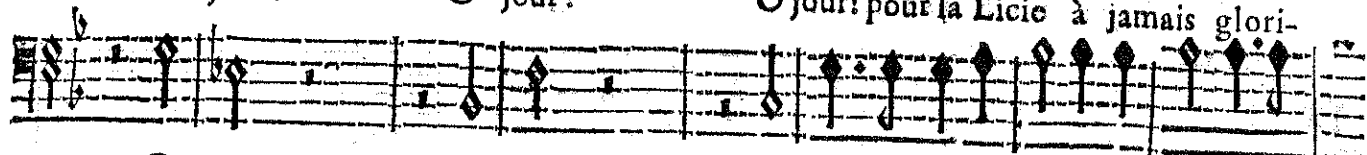
O jour! pour la Licie à jamais glori-



O jour!

O jour!

O jour! pour la Licie à jamais glori-



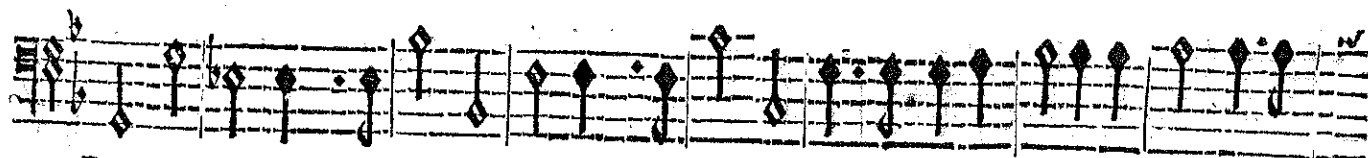
O jour!

O jour!

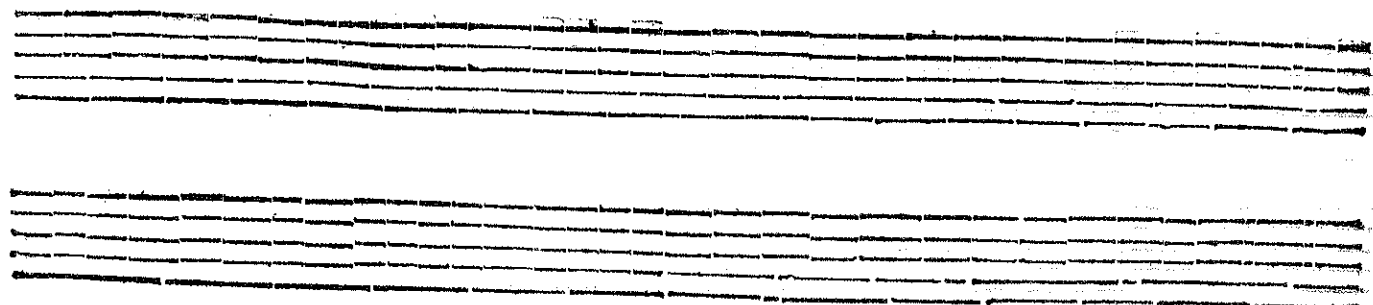
O jour! pour la Licie à jamais glori-



VIOLONS.

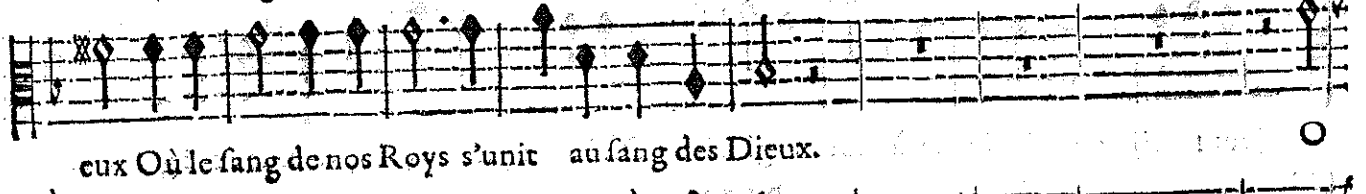


BASSE-CONTINUE.

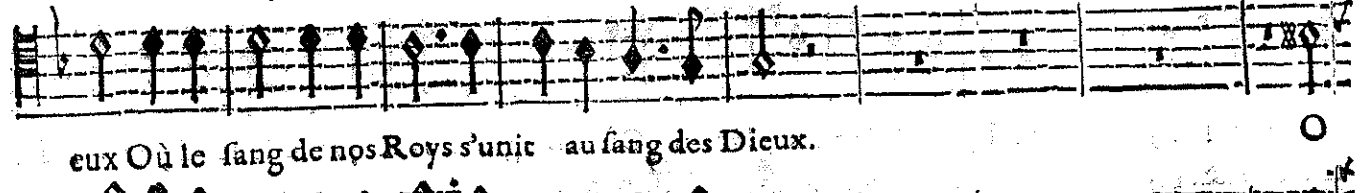




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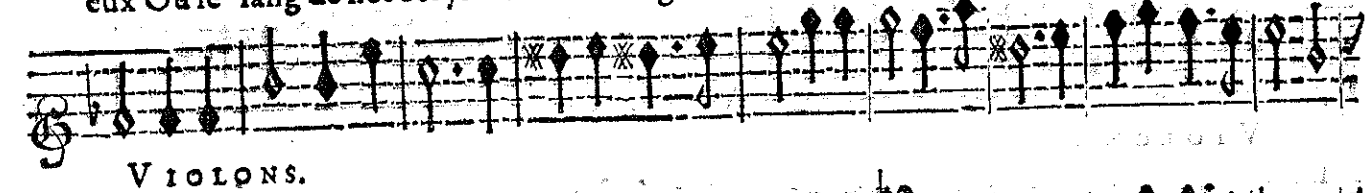
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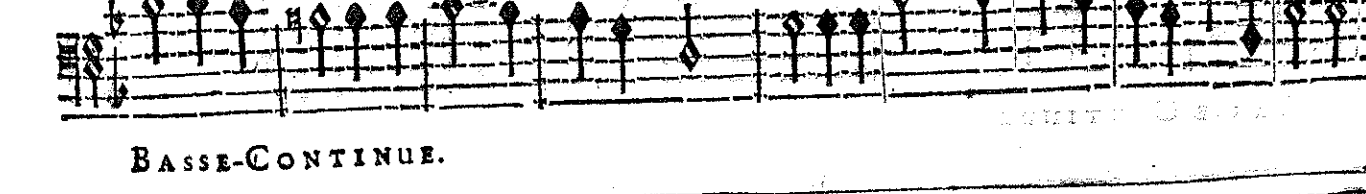
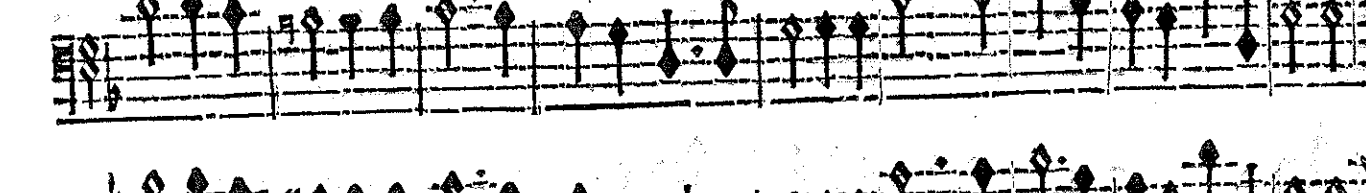
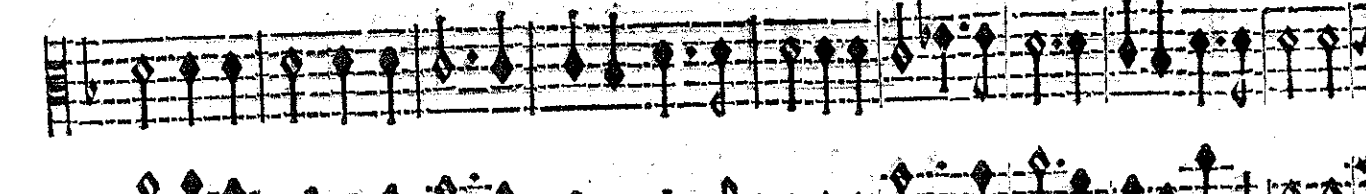
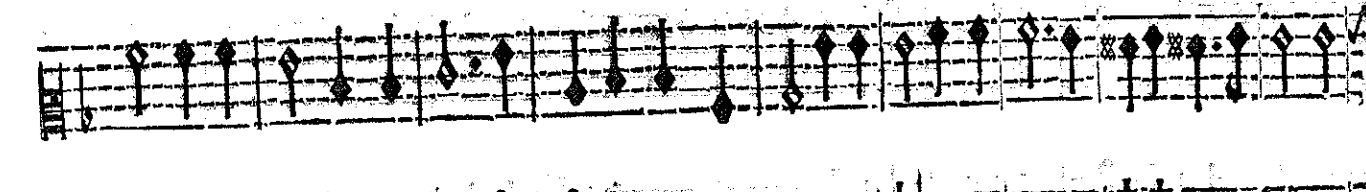
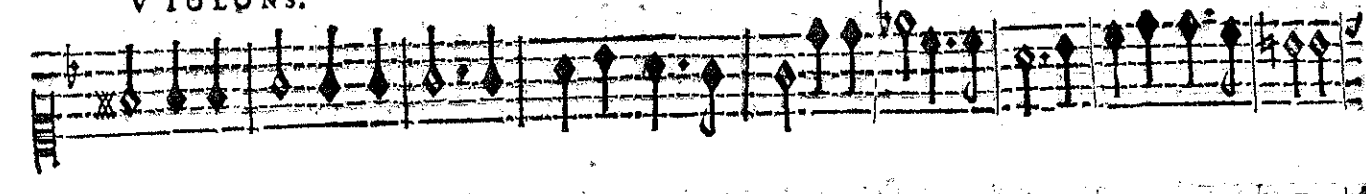


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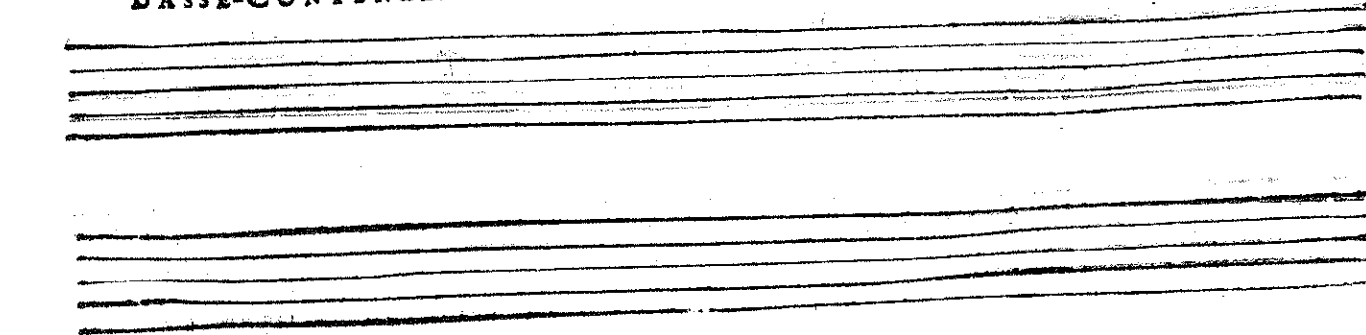


eux Où le sang de nos Roys s'unit au sang des Dieux.

VIOLONS.



BASSE-CONTINUE.



BELLEROPHON.

jour: .ij. pour la Lycie à jamais glorieux Où le sang de nos Roys s'unit au sãg des Dieux.

jour: .ij. pour la Lycie à jamais glorieux Où le sang de nos Roys s'unit au sãg des Dieux.

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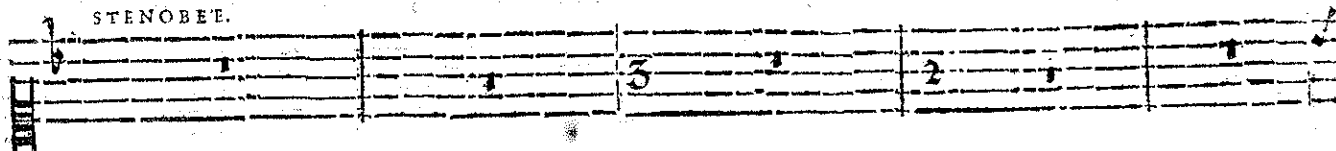
VIOLONS.

BASSE-CONTINUE.

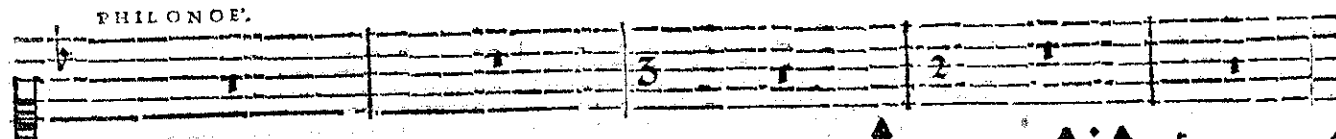
SCÈNE II.

LE ROY, STENOBEË, PHILONOE,
ARGIE, CHOEUR DE PEUPLE.

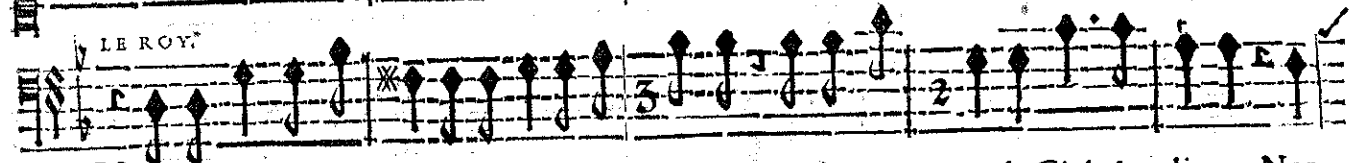
STENOBEË.



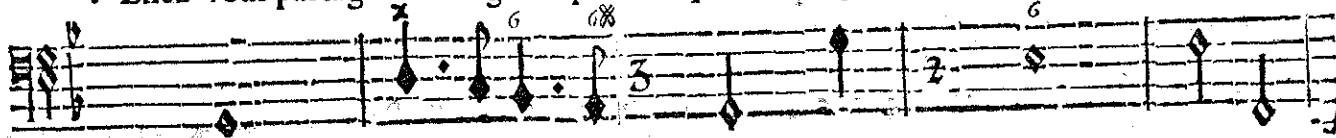
PHILONOE.



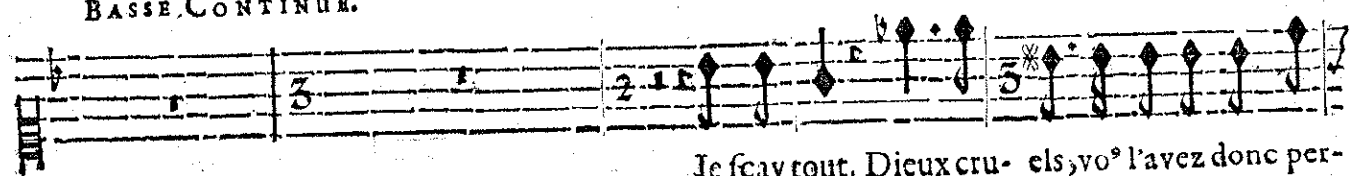
LE ROY.



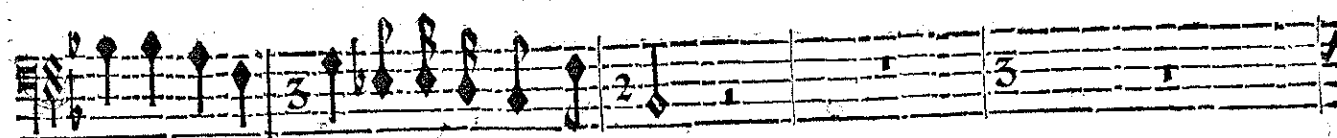
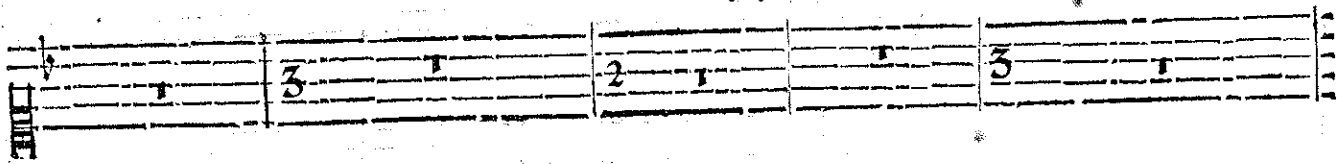
Venez-vous partager l'allégresse pu- blique? Enfin pour nous le Ciel s'explique, Nep-



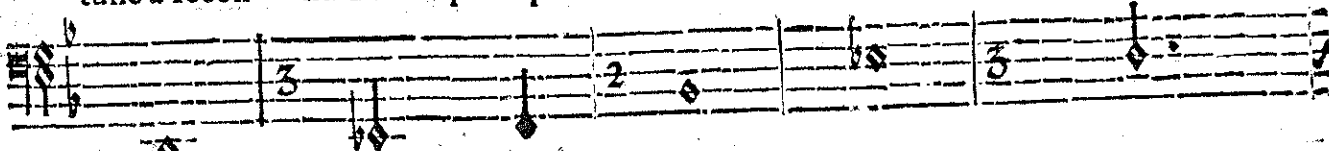
BASSE CONTINUE.



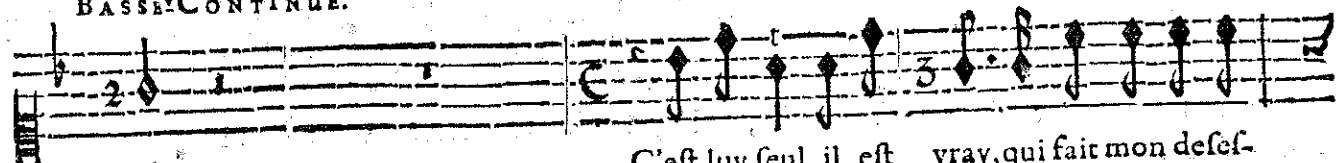
Je çay tout. Dieux cru- els, vo^o l'avez donc per-



tune a recon- nu Bellerophon pour fils.

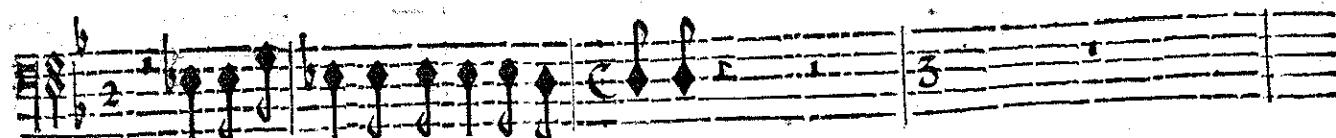
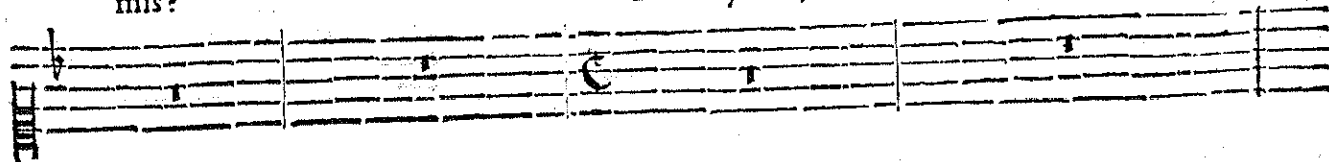


BASSE CONTINUE.

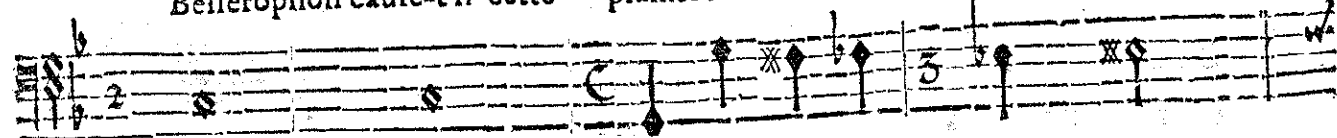


mis?

C'est luy seul, il est vray, qui fait mon defef-



Bellerophon cause-t'il cette plainte?



BASSE CONTINUE.

M m ij

BELLEROPHON,

poir: Du plus brillant a- mour j'eus pour luy l'ame atteinte, Et pour toucher son

6

BASSE-CONTINUE.

cœur j'ay manqué de pou- voir, Toujourn l'in- grat dédaigna ma tendresse; Preste à luy voir en-

6 6

BASSE-CONTINUE.

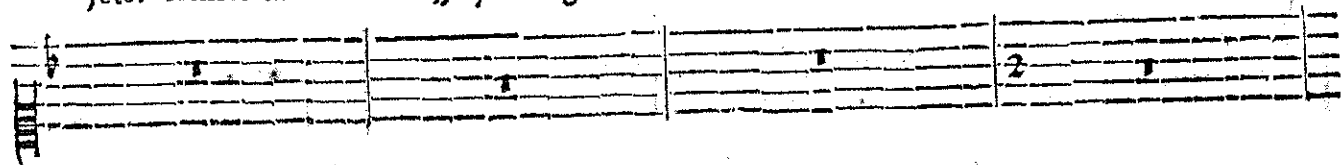
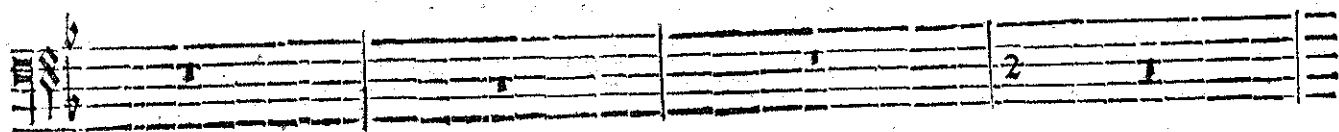
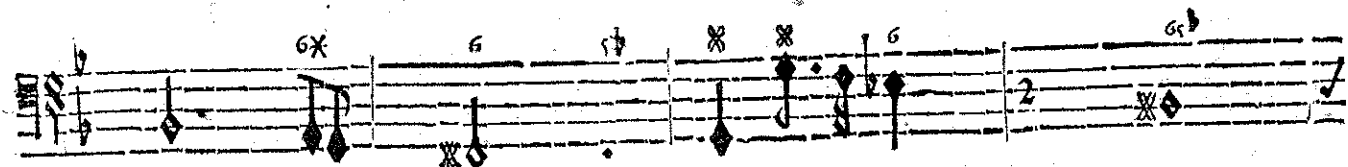
fin épouser la Prin- cesse, J'ay voulu renverser vos odieux pro-

6 76 6 76

BASSE-CONTINUE.



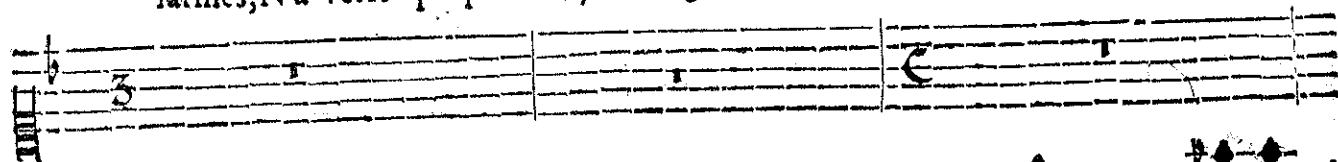
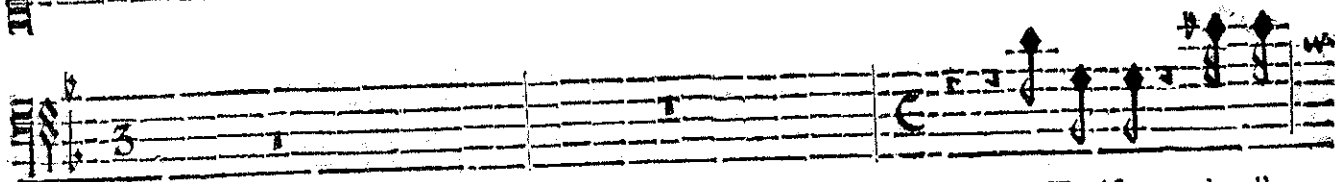
jets. Amifodar m'aimoit, j'ay fait agir ses Charmes, Et le Mōstre par luy remplissant tout d'al-

BASSE-CONTINUE.

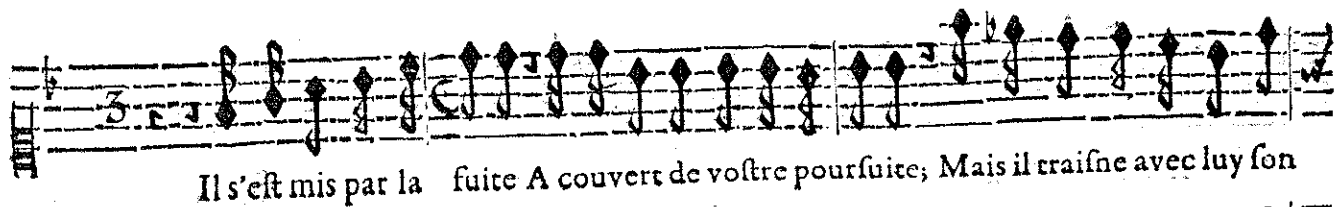


larmes, N'a versé que pour moy le sang de vos Su- jets.

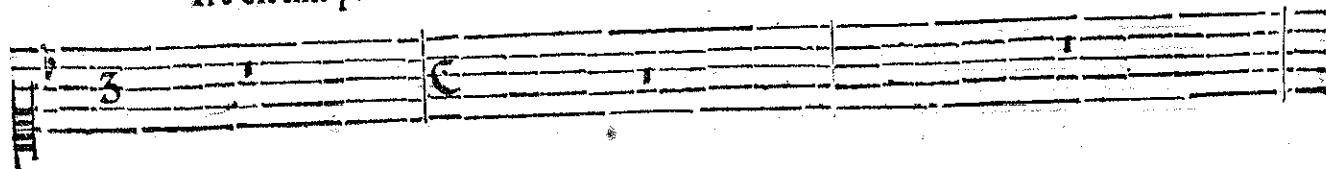
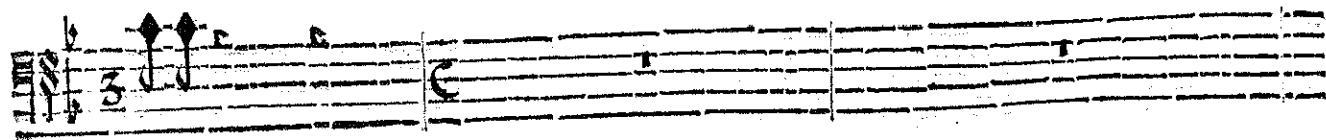





Le Traistre: qu'on l'ar-

BASSE-CONTINUE.



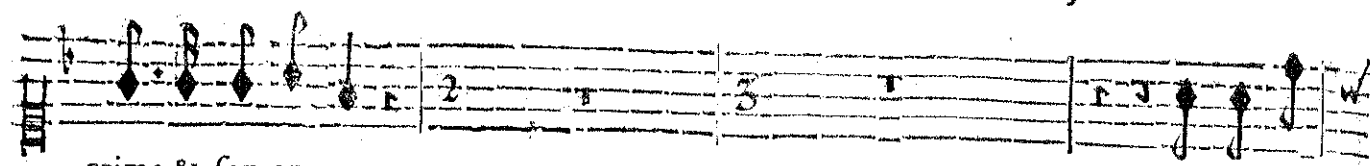
Il s'est mis par la fuite A couvert de vostre poursuite; Mais il traîne avec luy son

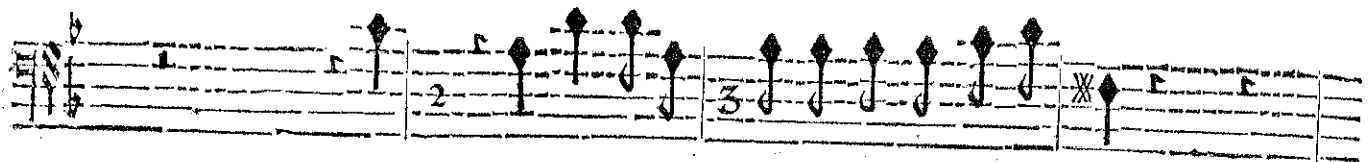
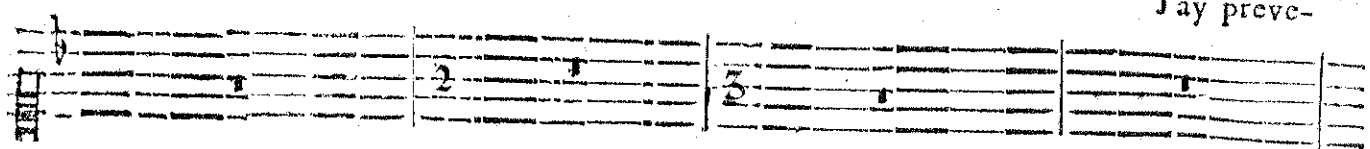
reste.

BASSE-CONTINUE.

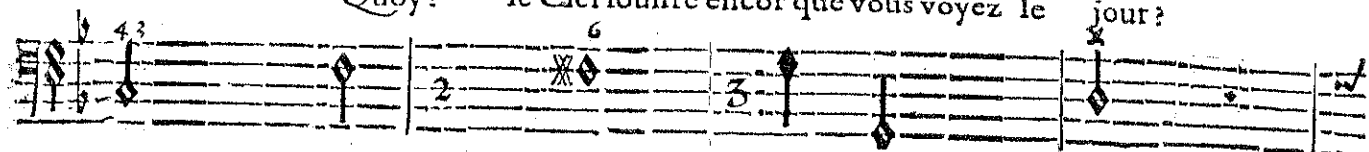
BELLEROPHON,



crime & son amour. J'ay preven-



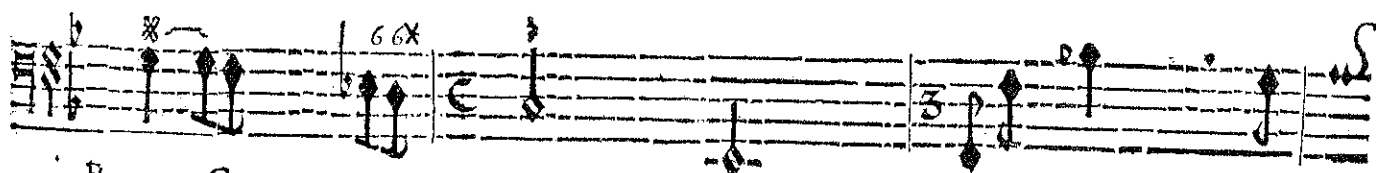
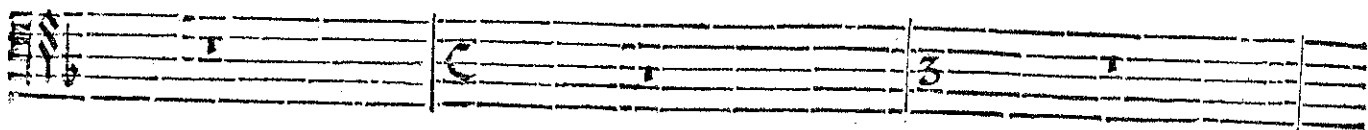
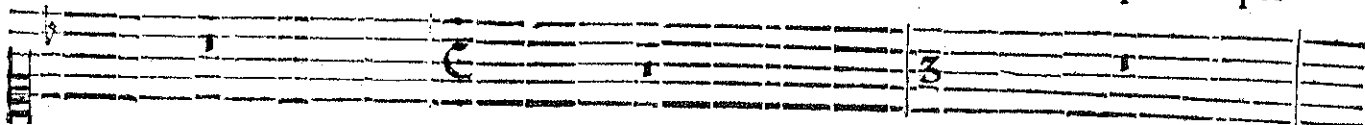
Quoy! le Ciel souffre encor que vous voyez le jour?



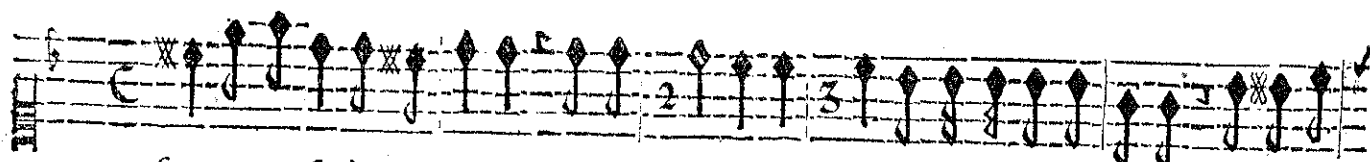
BASSE-CONTINUE.



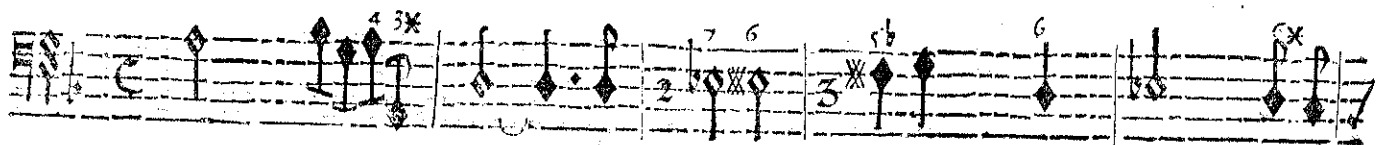
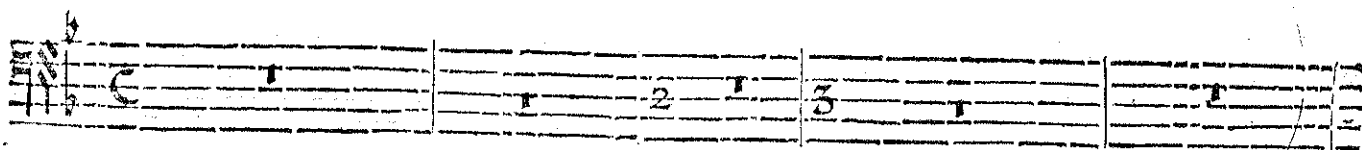
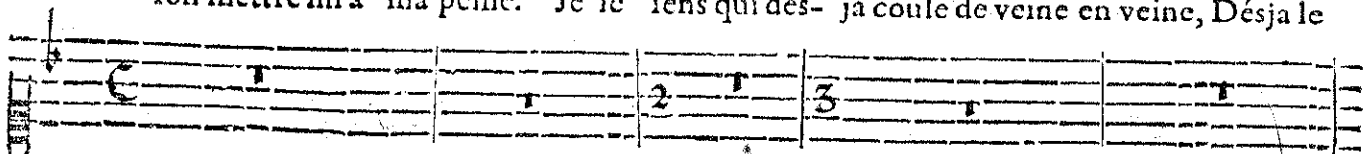
nu tout ce que peut sa haine. La justice que je me rends M'a fait par le poi-



BASSE-CONTINUE.



son mettre fin à ma peine. Je le sens qui dés- ja coule de veine en veine, Désja le



BASSE-CONTINUE.

jour se cache à mes regards mourans. Vous, de qui la rigueur m'a toujours poursui-

jour se cache à mes regards mourans. Vous, de qui la rigueur m'a toujours poursui-

BASSE-CONTINUE.

vie Avec ses plus funestes traits, Dieux inhumains, j'abandonne la vie; Estes-vous satis-

vie Avec ses plus funestes traits, Dieux inhumains, j'abandonne la vie; Estes-vous satis-

BASSE-CONTINUE.

faits? Et toy, cruel Amour, reçois une Viëtime Que tu cherchois à t'immo-

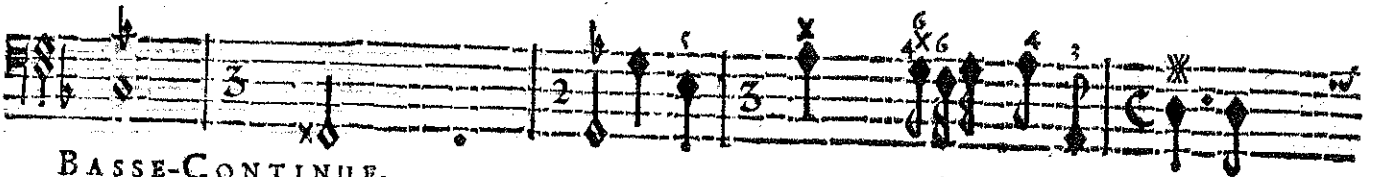
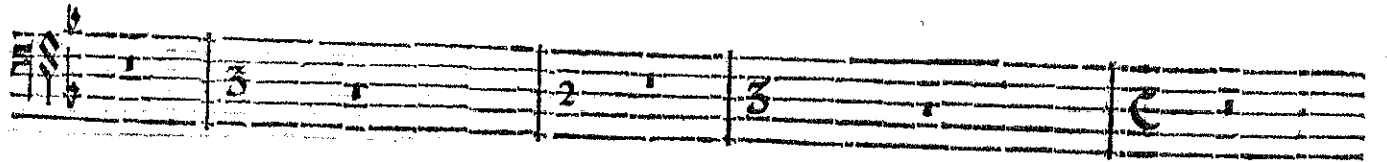
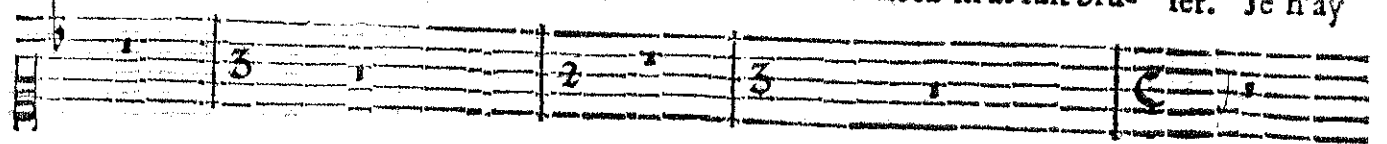
faits? Et toy, cruel Amour, reçois une Viëtime Que tu cherchois à t'immo-

BASSE-CONTINUE.

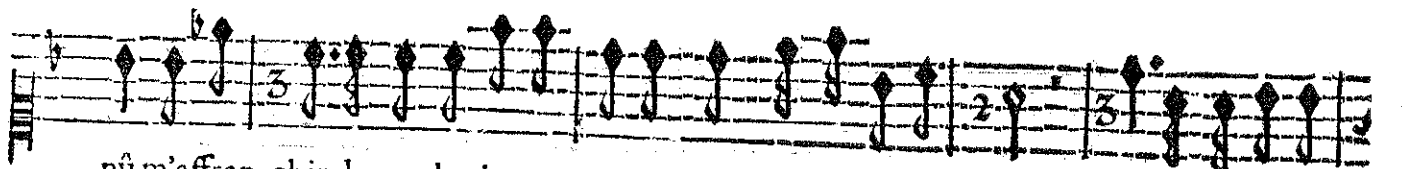
BELLEROPHON,



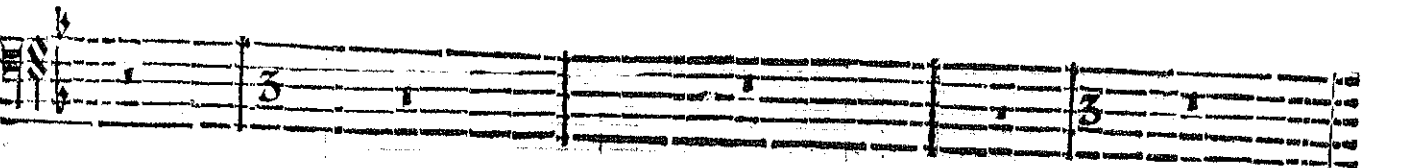
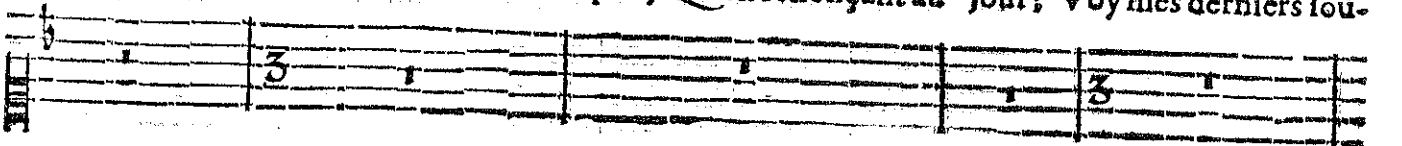
ler; Je meurs pour expier le crime Des feux dont tu m'as fait brû- ler. Je n'ay



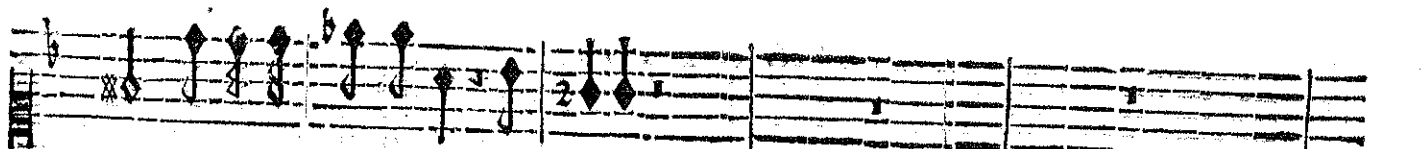
BASSE-CONTINUE.



pû m'affran- chir de ton barbare empire, Qu'en renonçant au jour; Voy mes derniers sou-



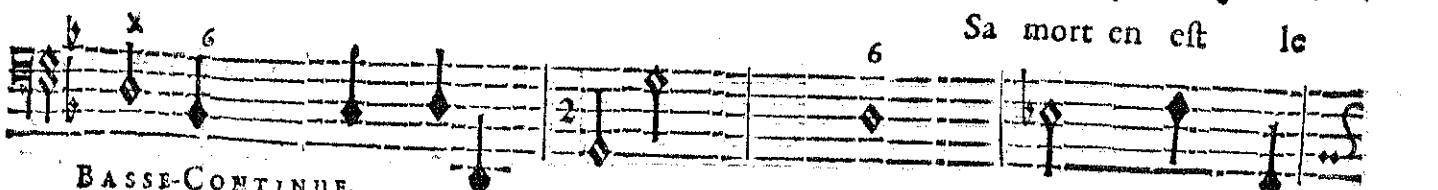
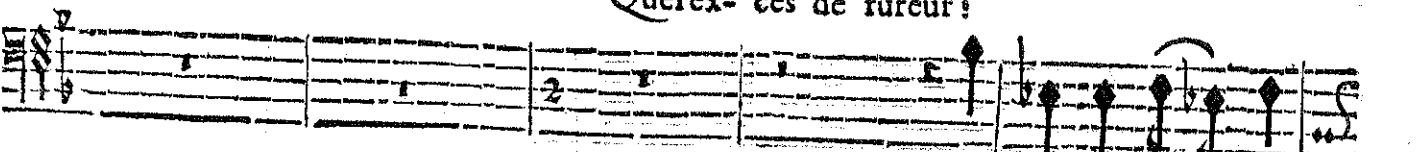
BASSE-CONTINUE.



pirs, Impitoyable Amour j'ex- pire.

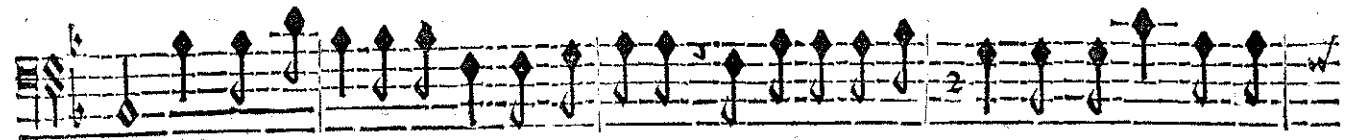
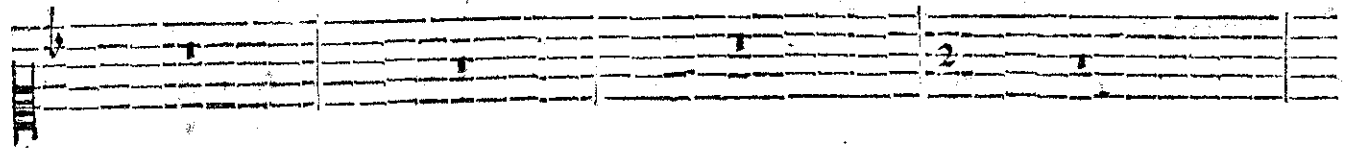
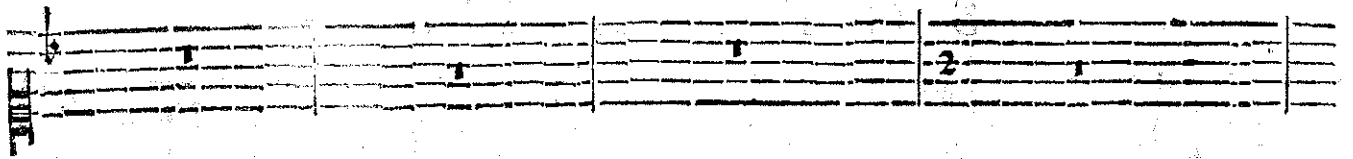


Quelex- cés de fureur!

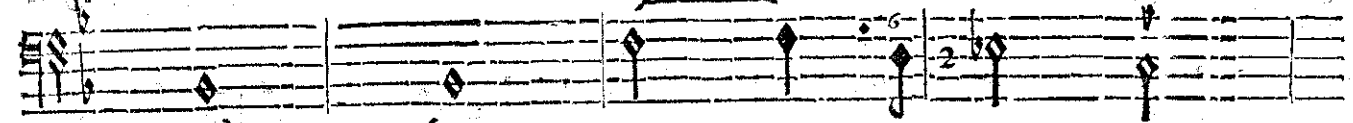


Sa mort en est le

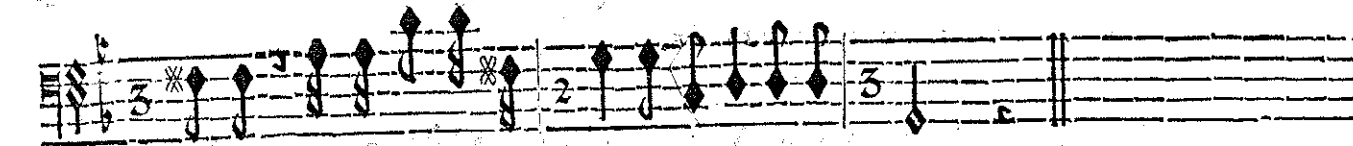
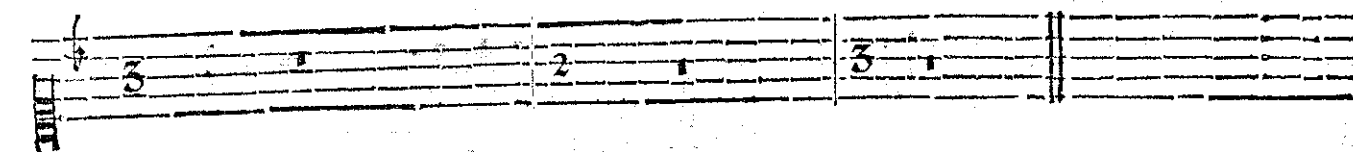
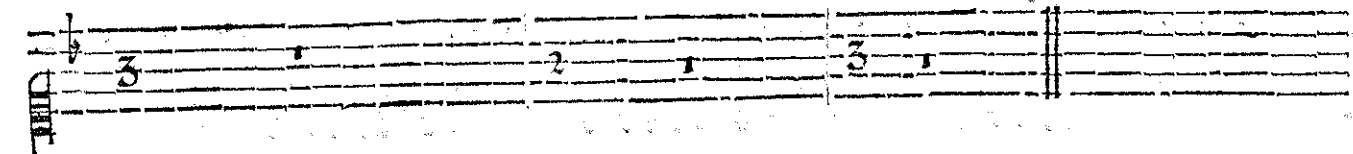
BASSE-CONTINUE.



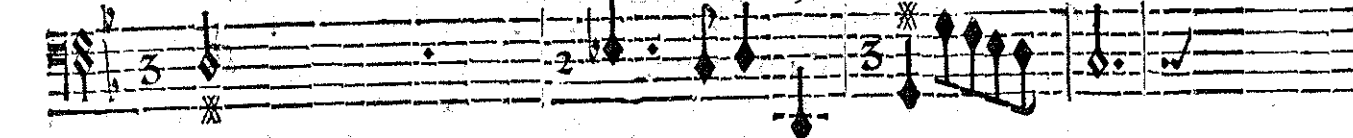
prix; Mais oublions & son crime & fa peine, Voicy Bellerophon que Pallas nous ra-



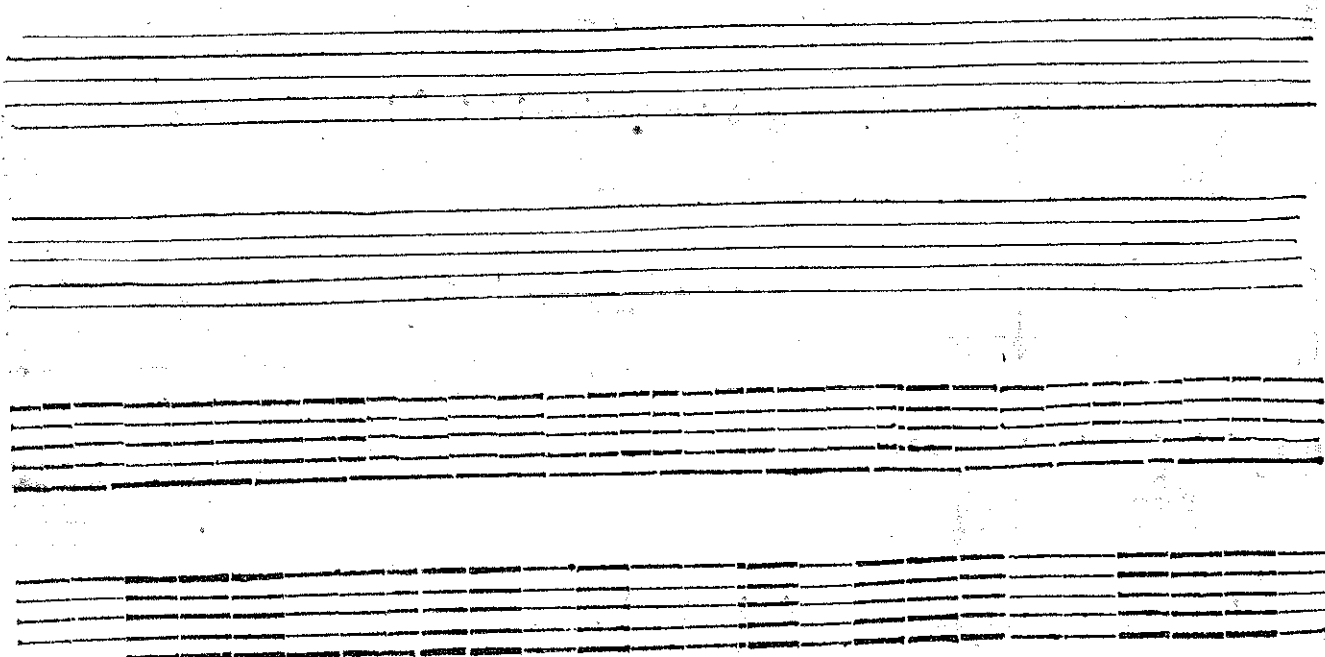
BASSE-CONTINUE.



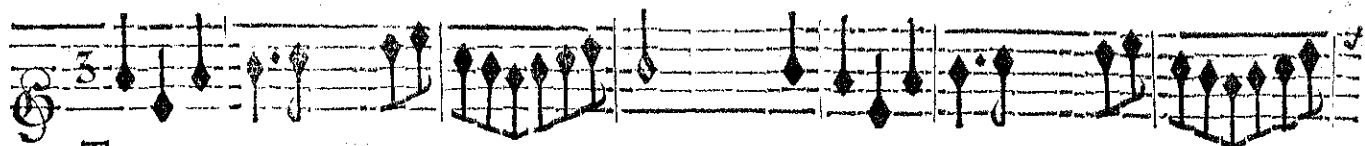
mene, Son triomphe doit seul occuper nos Esprits.



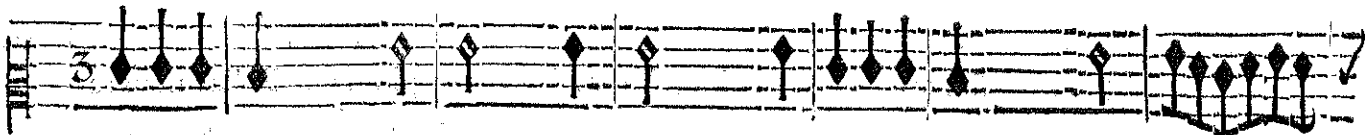
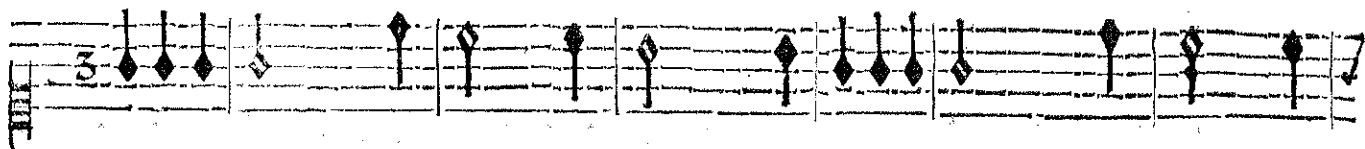
BASSE-CONTINUE.



BELLEROPHON,
SCENE III.



TROMPETTES.



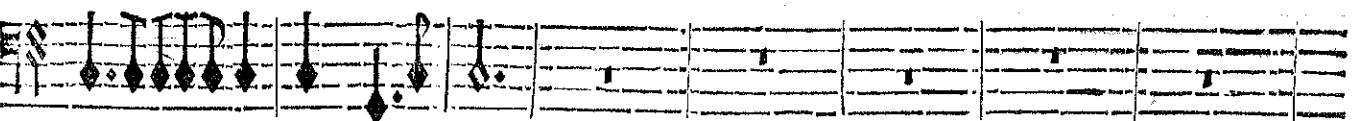
TYMBALES.



BASSE DE VIOLON ET CONTINUE.



VIOLONS.



BASSE DE VIOLON ET CONTINUE.

Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes.

VIOLONS.

Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes.

Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes.

Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes.

Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes.

TYMBALLES.

Musical staff for Tymballes, featuring a treble clef and a series of eighth and sixteenth notes.

BASSE DE VIOLON ET CONTINUE.

Musical staff for Trompettes, featuring a treble clef and a series of eighth and sixteenth notes.

TROMPETTES.

Musical staff for Trompettes, featuring a treble clef and a series of eighth and sixteenth notes.

Musical staff for Trompettes, featuring a treble clef and a series of eighth and sixteenth notes.

Musical staff for Trompettes, featuring a treble clef and a series of eighth and sixteenth notes.

Musical staff for Trompettes, featuring a treble clef and a series of eighth and sixteenth notes.

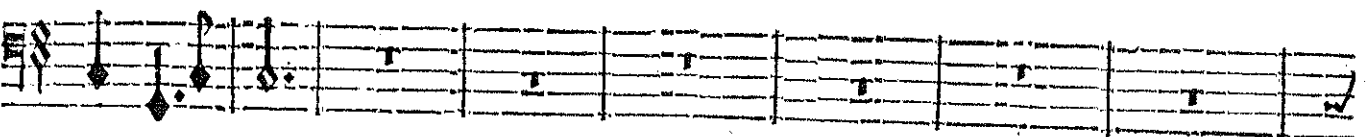
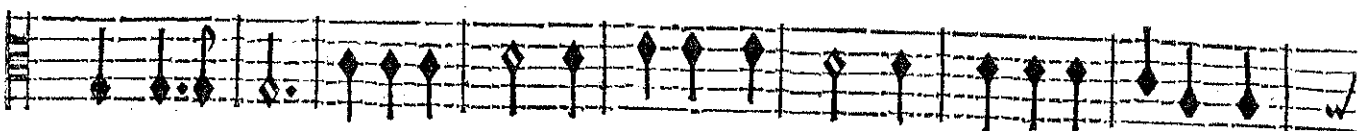
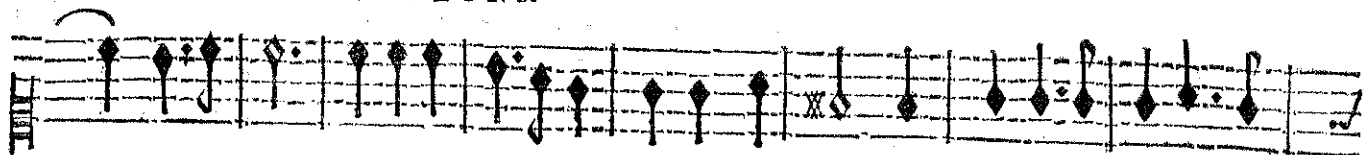
Musical staff for Trompettes, featuring a treble clef and a series of eighth and sixteenth notes.

BASSE DE VIOLON ET CONTINUE.

BELLEROPHON,



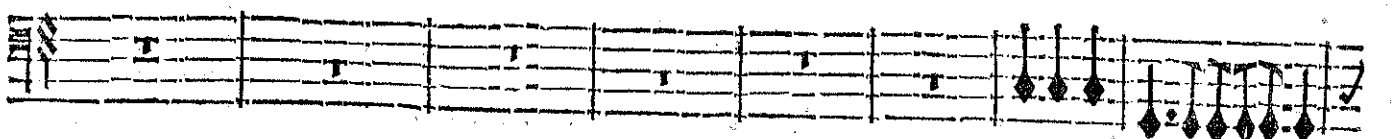
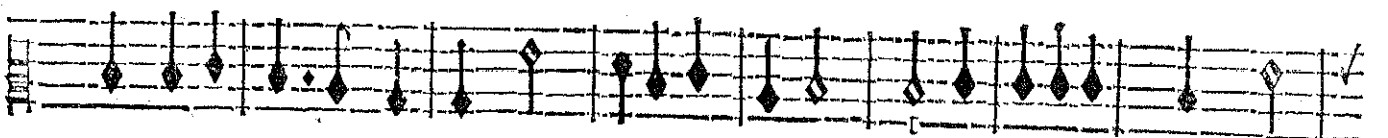
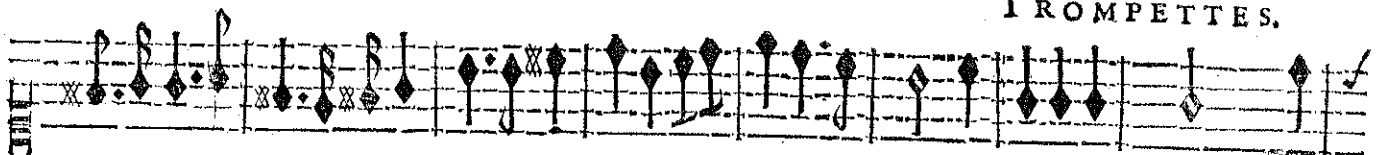
VIOLONS.



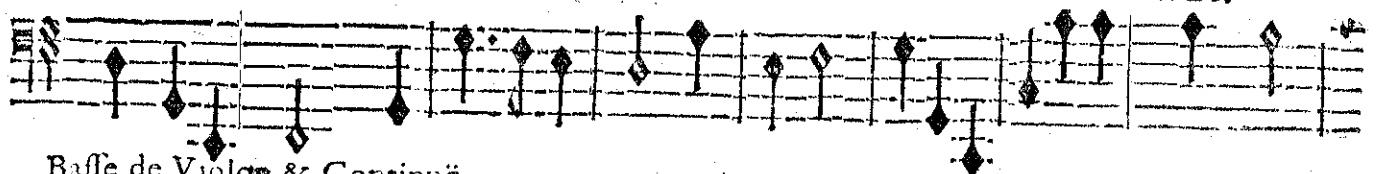
Basse de Violon & Continuë.



TROMPETTES.



TYMBALLES.



Basse de Violon & Continuë.

PALLAS, LE ROY, BELEROPHON, PHILONOE,
CHOEUR DE PEUPLE.

PALLAS.

CONnoissez le Fils de Nep- tune Dans ce jeune Heros. A sa seule va-

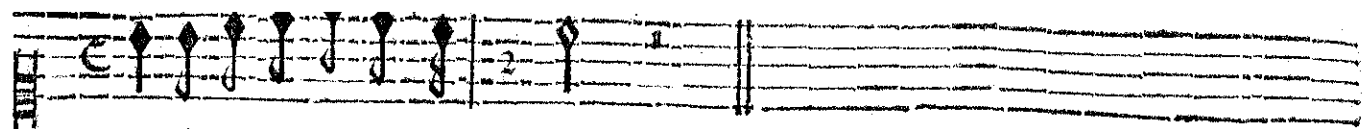
BASSE-CONTINUE.

leur vous devez le re- pos Qui succede à vostre infortune, Pallas le ramene en ces

BASSE-CONTINUE.

lieux; C'est luy qui doit épouser la Princesse, Faites-en tous pa- roistre une entiere alle-

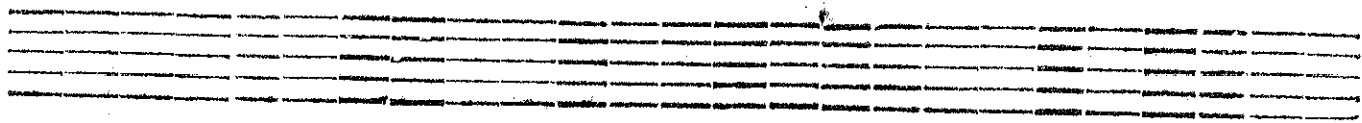
BASSE-CONTINUE.



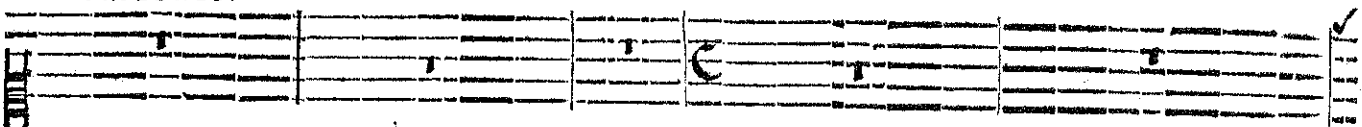
grosse Et rendez grace aux Dieux.



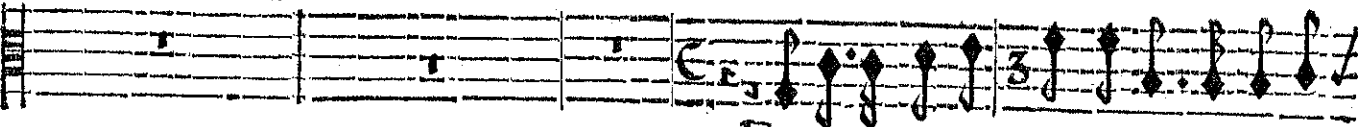
BASSE-CONTINUE. *Symphonie.*



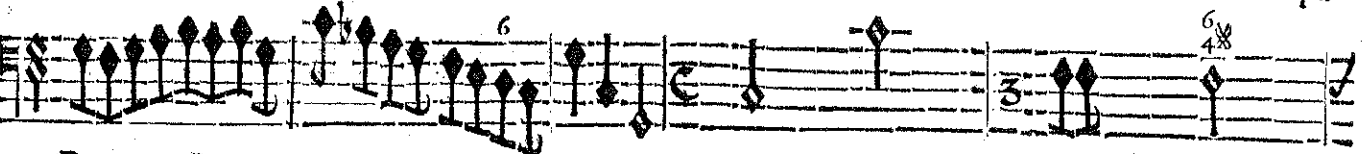
PHILONOE.



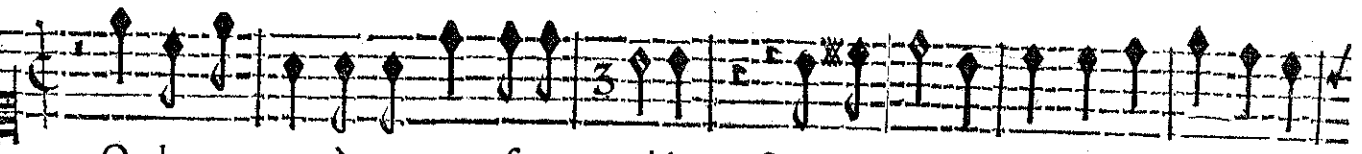
BELLEROPHON.



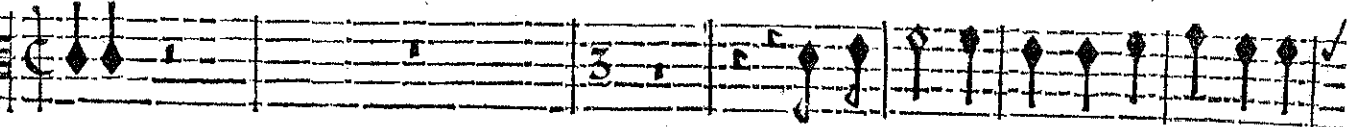
ENfin je vous re- vois, Princesse incompa-



BASSE-CONTINUE.

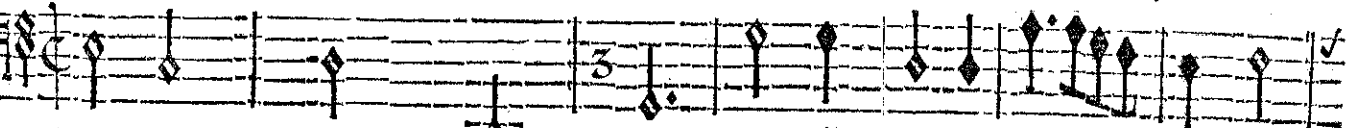


O changement à mes vœux favo- rable! Quel plaisir de voir en ce jour Le De-



rable.

Quel plaisir de voir en ce jour Le De-

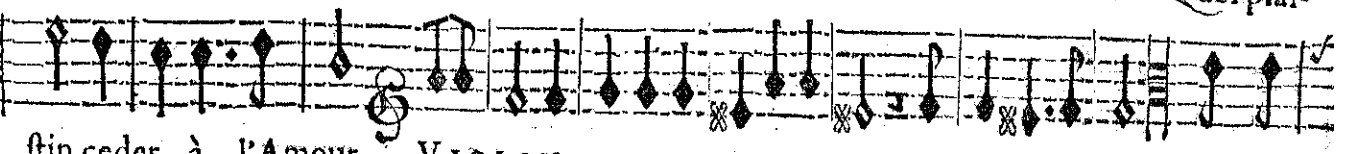


BASSE-CONTINUE.



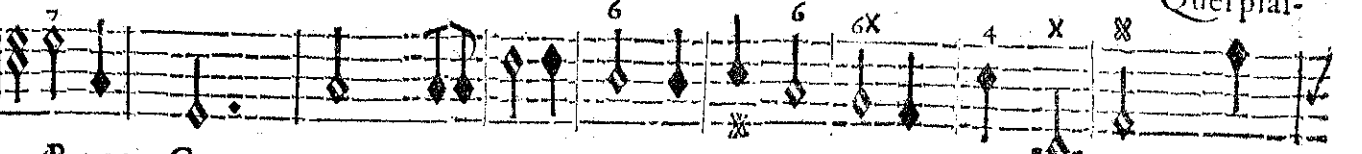
fin ceder à l'Amour. VIOLON.

Quel plai-



fin ceder à l'Amour. VIOLON.

Quel plai-



BASSE-CONTINUE.

fir de voir en ce jour Le Destin ceder à l'Amour. VIOLON. Quel plaisir!

fir de voir en ce jour Le Destin ceder à l'Amour. VIOLON. Quel plaisir!

BASSE-CONTINUE.

VIOLON. Quel plaisir de voir en ce jour Le Destin ceder à l'Amour.

VIOLON. Quel plaisir de voir en ce jour Le Destin ceder à l'Amour.

BASSE-CONTINUE.

VIOLON.

VIOLON.

LE ROY. Oùissez des douceurs que l'hymen vo' pre-

BASSE-CONTINUE.

BELLEROPHON,

Musical staff for Violon, first system.

VIOLON.

Musical staff for Violon, second system.

VIOLON.

Musical staff for Violon, third system.

pare, Vivez heureux, vivez toujours Amans.

Jouïſſez des douceurs que l'hy-

Musical staff for Basse-Continue, first system.

BASSE-CONTINUE.

Musical staff for Violon, fourth system.

Musical staff for Violon, fifth system.

Musical staff for Violon, sixth system.

men vous prepa-

re, Vivez heureux, vivez toujours Amants. Que tous vos moments soient

Musical staff for Basse-Continue, second system.

BASSE-CONTINUE.

Musical staff for Violon, seventh system.

Musical staff for Violon, eighth system.

Musical staff for Violon, ninth system.

doux & charmants, Et qu'un bon-heur ſans fin re-

pare Ce qu'un ſort rigou- reux vous cau-

Musical staff for Basse-Continue, third system.

BASSE-CONTINUE.

A musical staff for a violin, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and a double bar line with repeat dots.

VIOLON.

A second musical staff for a violin, continuing the piece with similar notation and a double bar line.

VIOLON.

A musical staff for the basso continuo, featuring a bass clef and a key signature of one sharp. It includes figured bass notation with numbers 4, 7, 6, and 7, and a double bar line.

fa de tourmens. Et qu'un bonheur fans fin repare Ce qu'un fort rigoureux vous cau-

A second musical staff for the basso continuo, continuing the figured bass notation with numbers 4, 7, 6, and 7, and a double bar line.

BASSE-CONTINUE.

A musical staff for a violin, showing the beginning of a new section with a treble clef and a key signature of one sharp. It ends with a double bar line.

VIOLON.

A second musical staff for a violin, continuing the new section and ending with a double bar line.

VIOLON.

A musical staff for the basso continuo, showing the beginning of a new section with a bass clef and a key signature of one sharp. It ends with a double bar line.

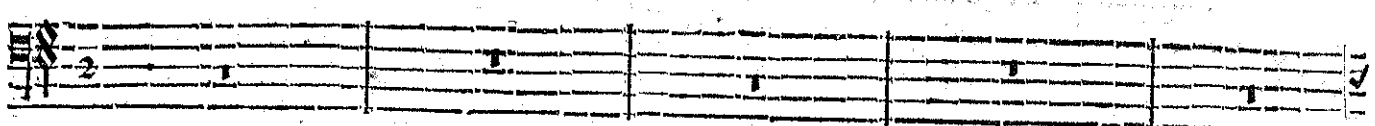
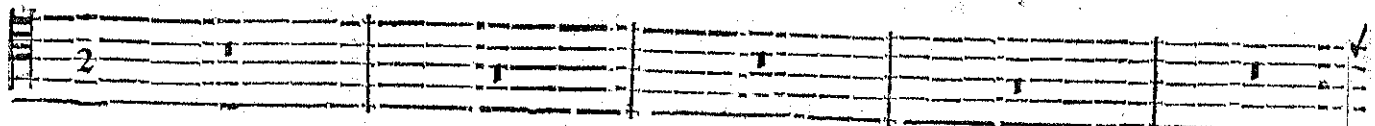
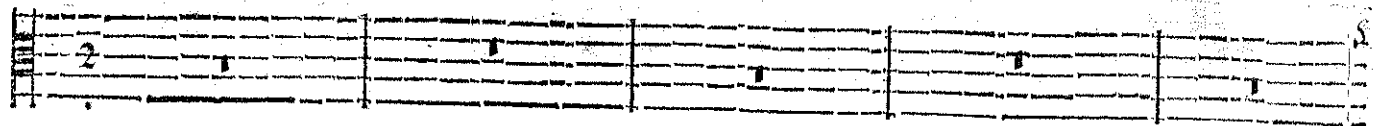
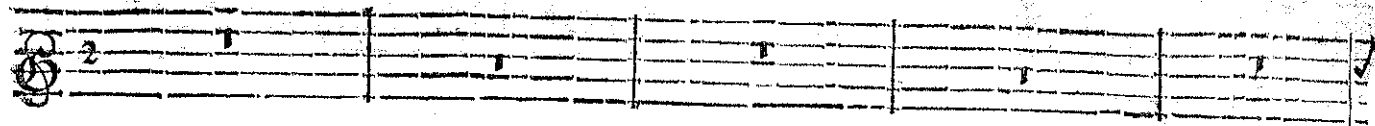
fa de tourmens.

A second musical staff for the basso continuo, continuing the new section with figured bass notation and a double bar line.

BASSE-CONTINUE.

A series of empty musical staves, including two violin staves and two basso continuo staves, arranged in a standard four-staff format.

BELLEROPHON,
CHOEUR DE PEUPLE.



TROMPETTES. Premier Dessus.



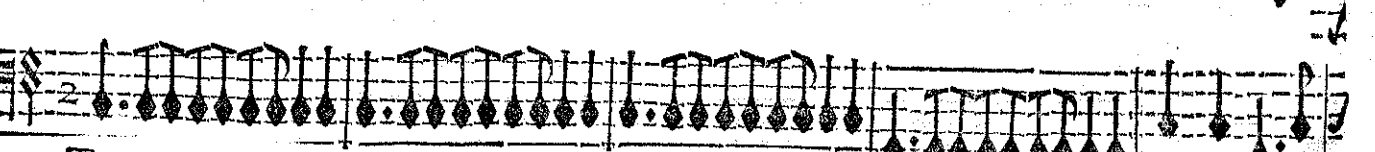
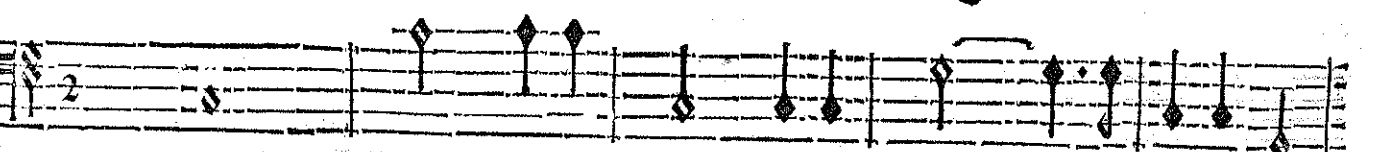
TROMPETTES. Second Dessus.



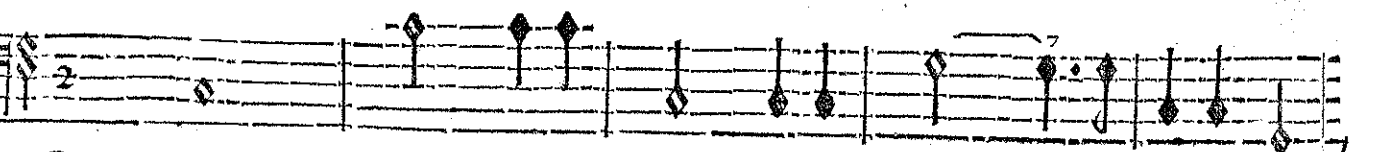
VIOLONS. Premier Dessus.



VIOLONS. Second Dessus.



TYMBALLES.



BASSE-CONTINUE.

Le plus grād des Heros rend le calme à la ter- re, Le plus grād des Heros Le plus
 Le plus grād des Heros rend le calme à la ter- re, Le plus grād des Heros Le plus
 Le plus grād des Heros rend le calme à la ter- re, Le plus grād des Heros Le plus
 Le plus grād des Heros rend le calme à la ter- re, Le plus grād des Heros Le plus

TROMPETTES.

TROMPETTES.

VIOLONS.

TYMBALLES.

BASSE-CONTINUE.

BELLEROPHON,

grand des Heros rend le calme à la ter- re, Il fait cesser les hor-

grand des Heros rend le calme à la ter- re, Il fait cesser les hor-

grand des Heros rend le calme à la ter- re, Il fait cesser les hor-

grand des Heros rend le calme à la ter- re, Il fait cesser les hor-

grand des Heros rend le calme à la ter- re, Il fait cesser les hor-

TROMPETTES.

TROMPETTES.

VIOLONS.

TYMBALLES.

6 76 6

BASSE-CONTINUE.

reurs de la guerre, les horreurs de la guerre, re, Il fait cesser les hor-

reurs de la guerre, les horreurs les horreurs de la guerre, Il fait cesser les hor-

reurs de la guerre, les horreurs de la guerre, Il fait cesser les hor-

reurs de la guerre, Il fait cesser les hor-

reurs de la guerre, Il fait cesser les hor-

TROMPETTES.

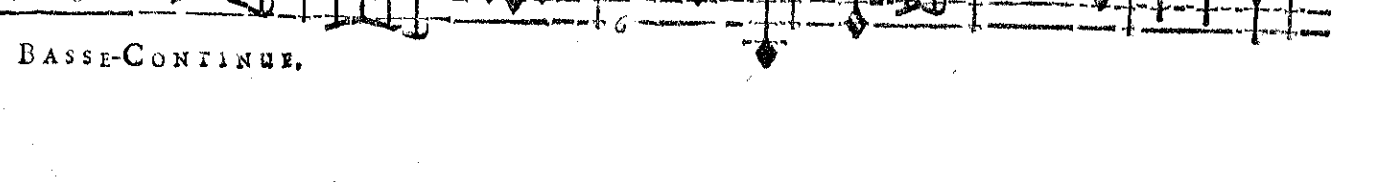
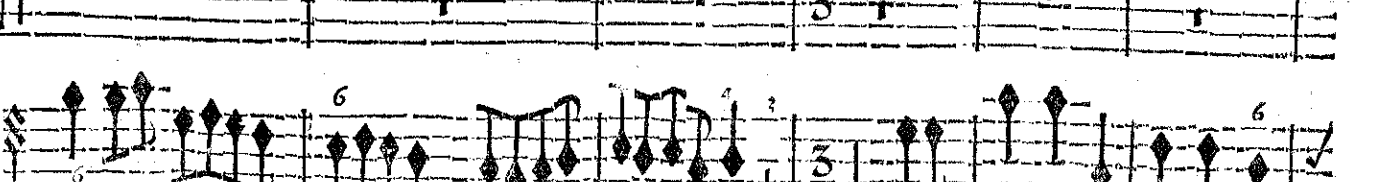
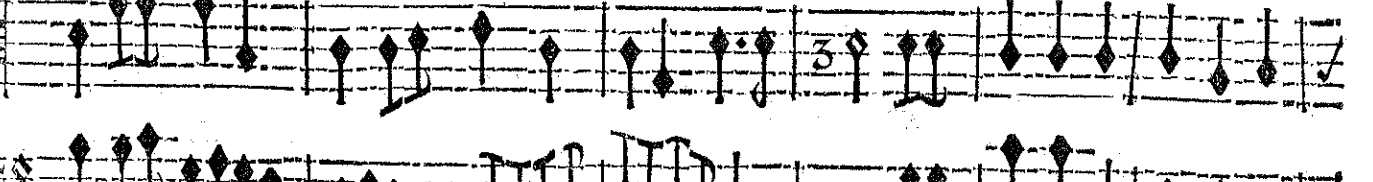
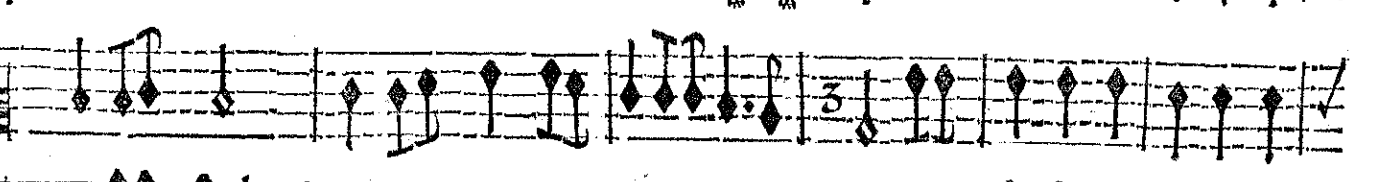
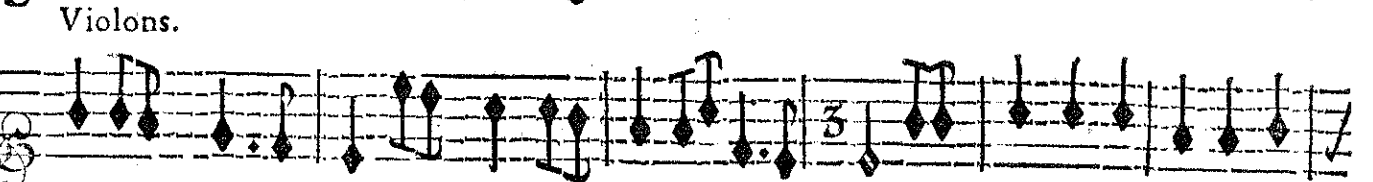
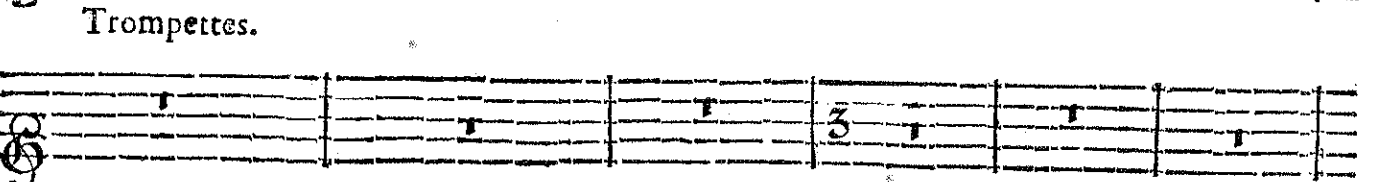
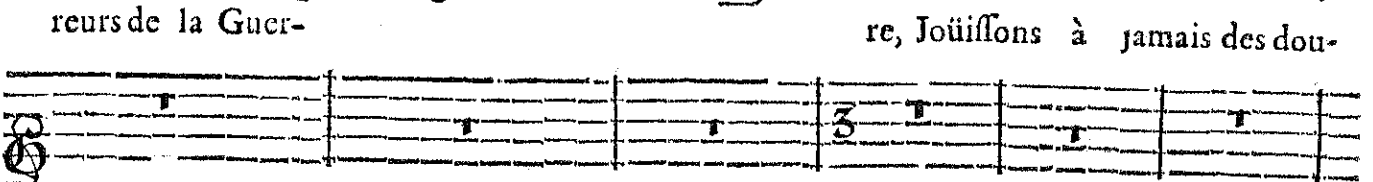
TROMPETTES.

VIOLONS.

TYMBALLES.

BASSE-CONTINUE.

BELLEROPHON.



ceurs de la Paix.

Jouïffons à jamais des douceurs de la Paix. Jouïff-

ceurs de la Paix.

Jouïffons à jamais des douceurs de la Paix. Jouïff-

ceurs de la Paix.

Jouïffons à jamais des douceurs de la Paix. Jouïff-

ceurs de la Paix.

Jouïffons à jamais des douceurs de la Paix. Jouïff-

Trompettes.

Trompettes.

Violons.

Violons.

BASSE-CONTINUE.

B E L L E R O P H O N,



sons à jamais des douceurs des douceurs de la Paix.

Jouïssons à ja-



sons à jamais des douceurs des douceurs de la Paix.

Jouïssons à ja-



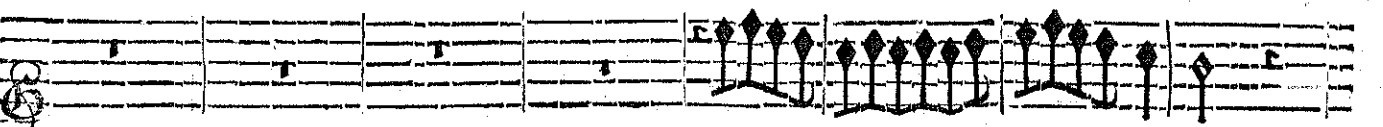
sons à jamais des douceurs des douceurs de la Paix.

Jouïssons à ja-



sons à jamais des douceurs des douceurs de la Paix.

Jouïssons à ja-



Trompettes.



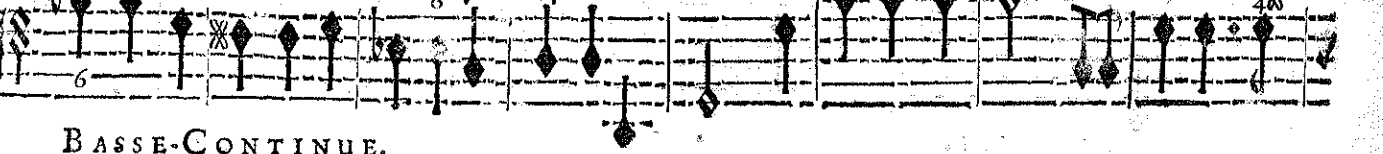
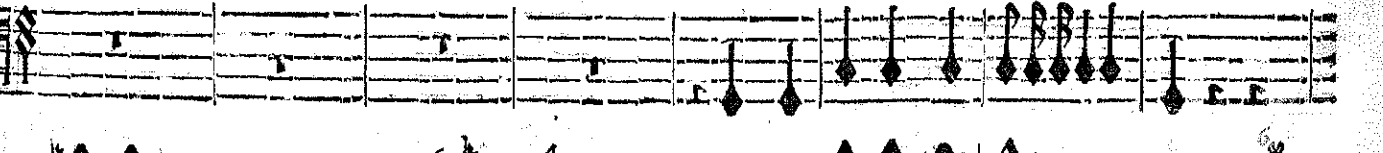
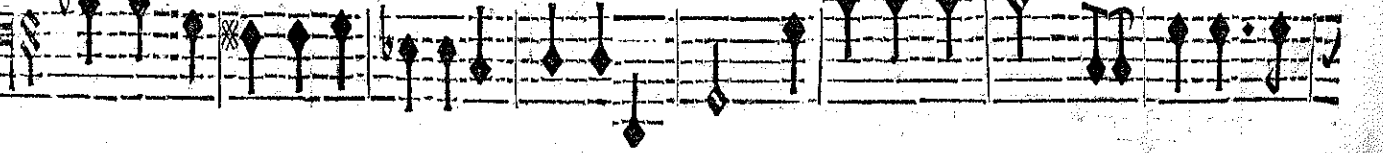
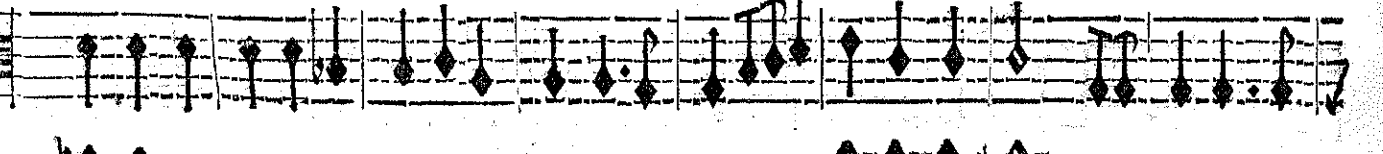
Trompettes.



Violons.



Violons.



BASSE-CONTINUE.

mais des douceurs .ij. de la paix.

mais des douceurs .ij. de la paix.

mais des douceurs .ij. de la paix.

mais les douceurs .ij. de la paix.

TROMPETTES.

TROMPETTES.

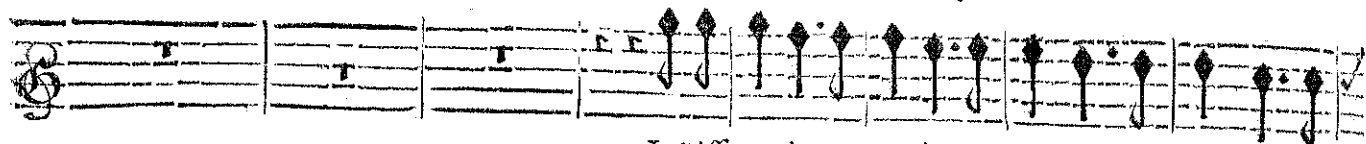
VIOLONS.

TYMBALLES.

BASSE-CONTINUE.

P P

BELLEROPHON,



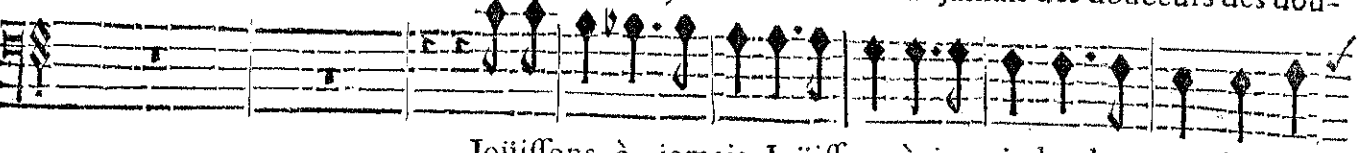
Jouïssons à jamais à jamais des douceurs des dou-



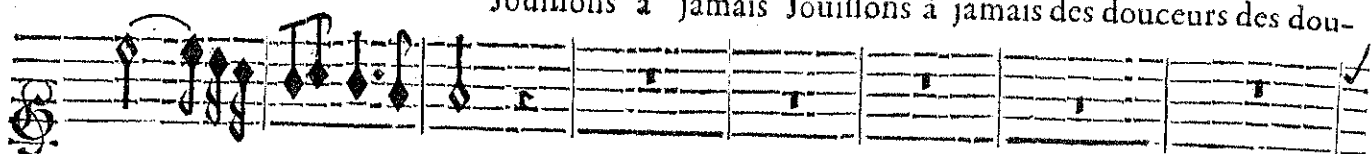
Jouïssons à jamais à jamais des douceurs des dou-



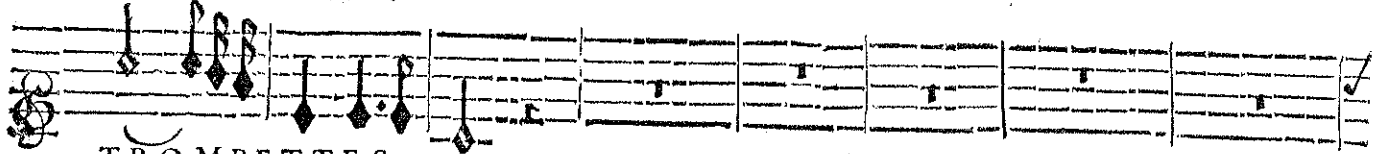
Jouïssons à jamais Jouïssons à jamais des douceurs des dou-



Jouïssons à jamais Jouïssons à jamais des douceurs des dou-



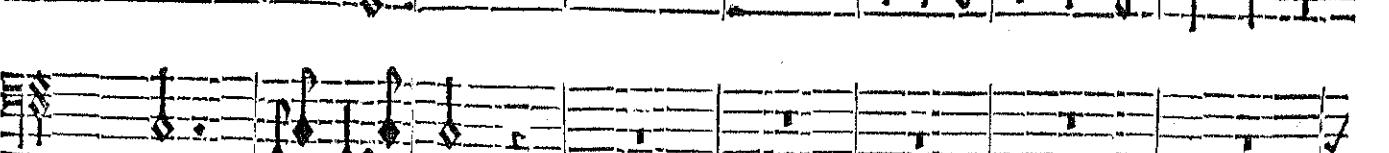
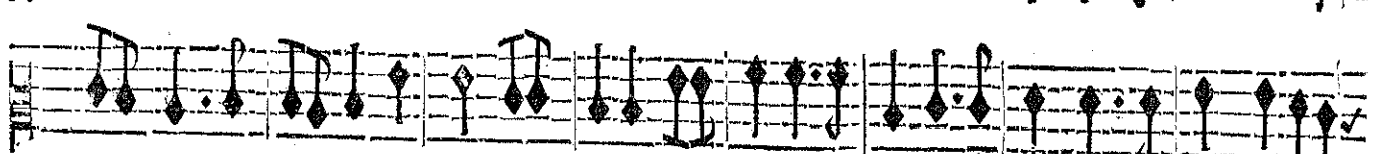
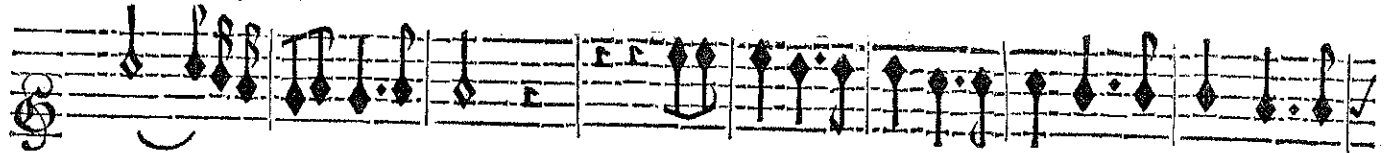
TROMPETTES.



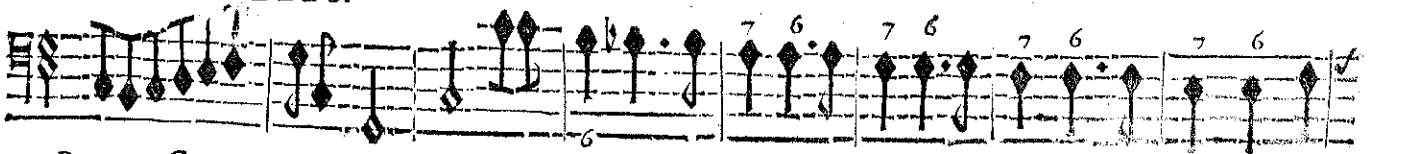
TROMPETTES.



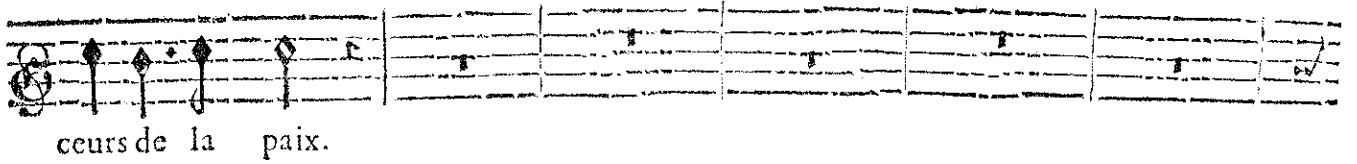
VIOLONS.



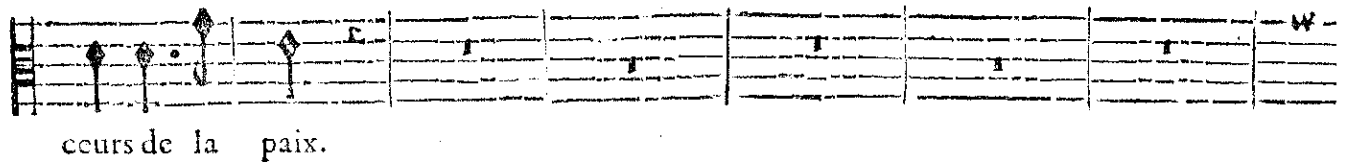
TYMBALLES.



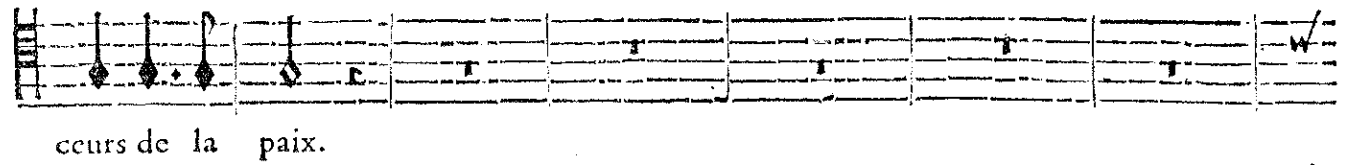
BASSE-CONTINUE.



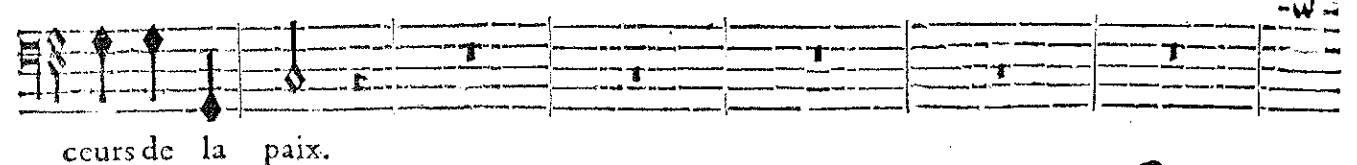
ceurs de la paix.



ceurs de la paix.



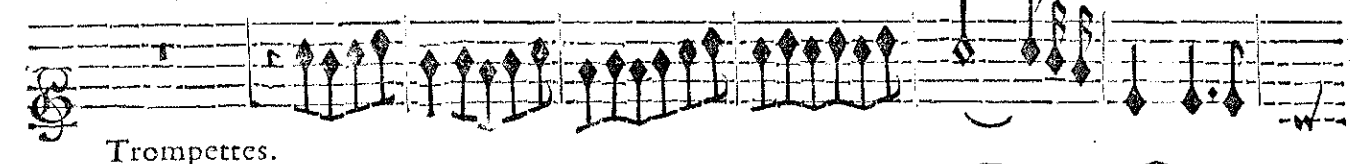
ceurs de la paix.



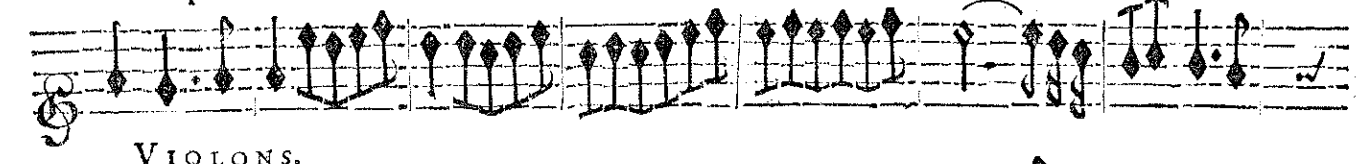
ceurs de la paix.



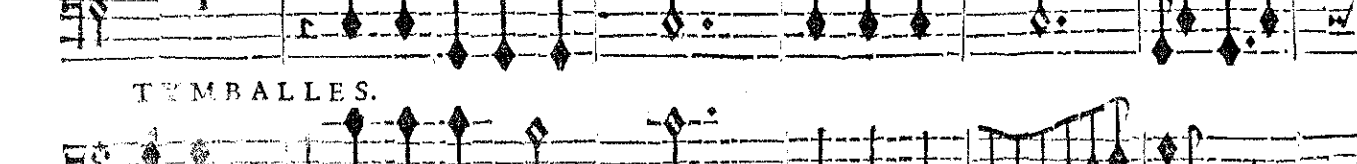
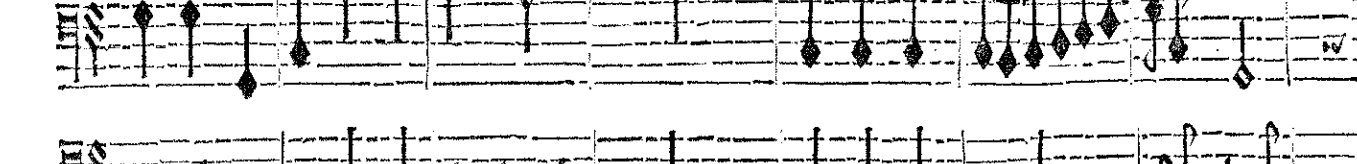
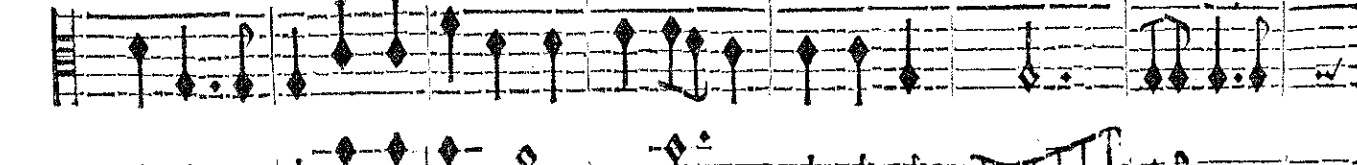
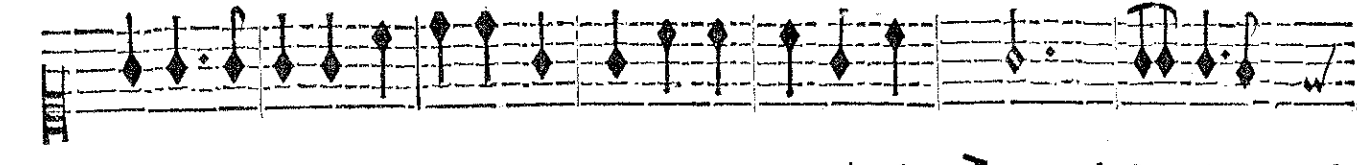
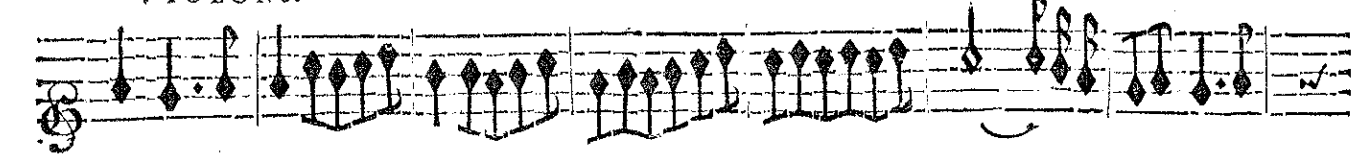
Trompettes.



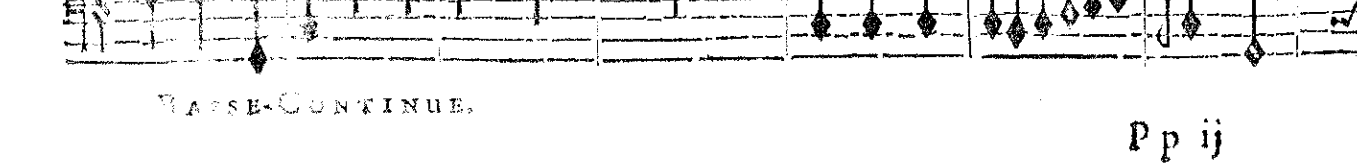
Trompettes.



VIOLONS.



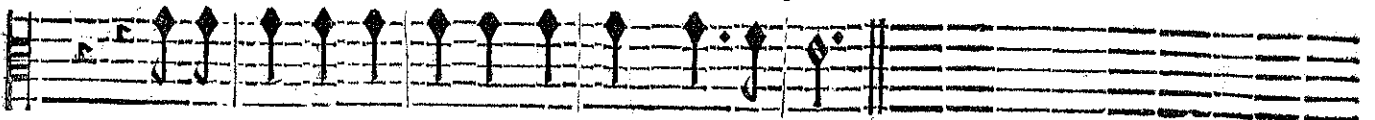
TAMBALLES.



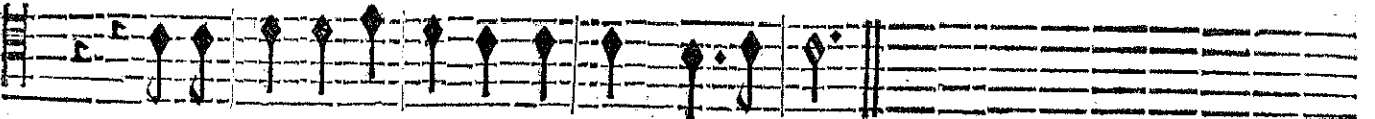
BASSE-CONTINUE.



Jouïffons à jamais des douceurs de la paix.



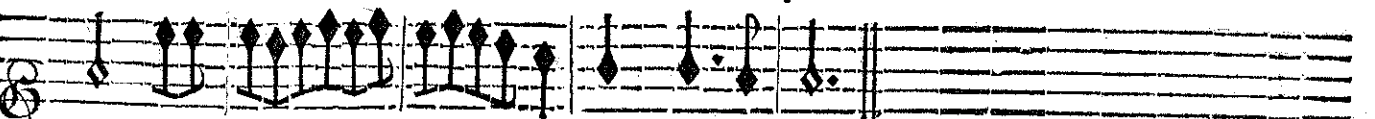
Jouïffons à jamais des douceurs de la paix.



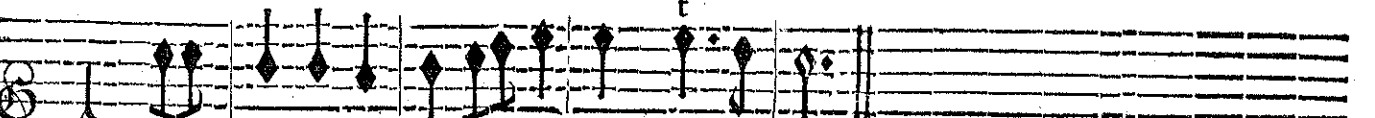
Jouïffons à jamais des douceurs de la paix.



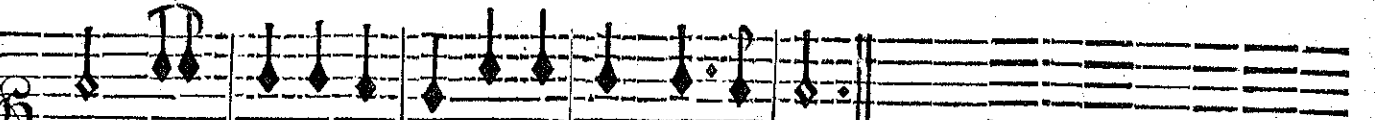
Jouïffons à jamais des douceurs de la paix.



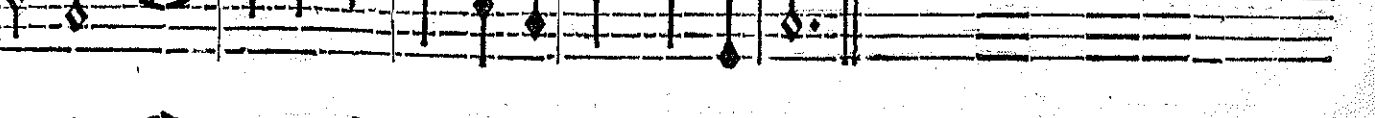
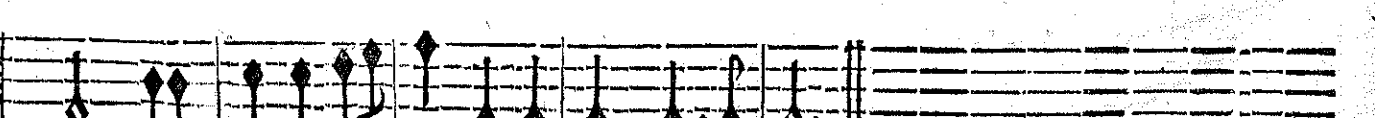
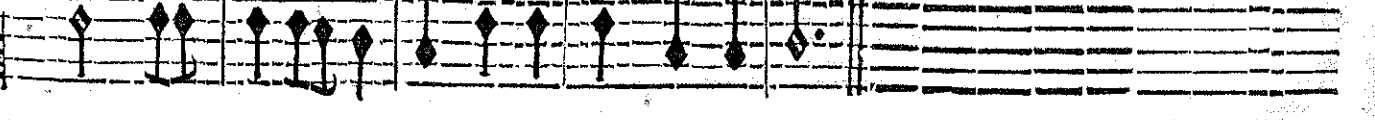
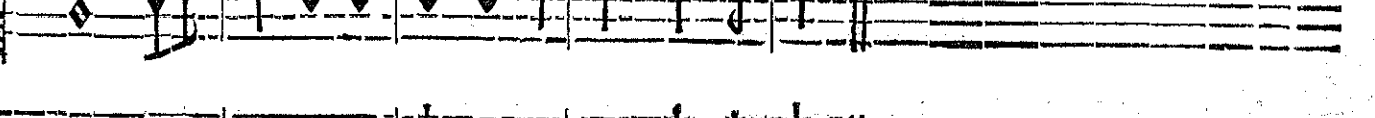
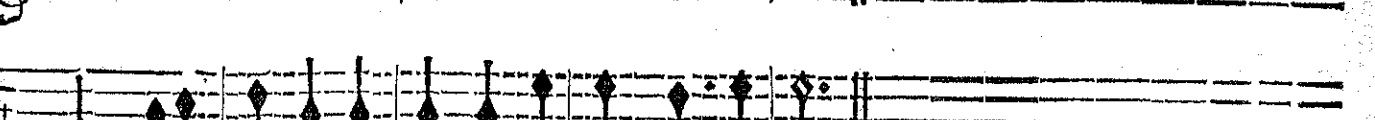
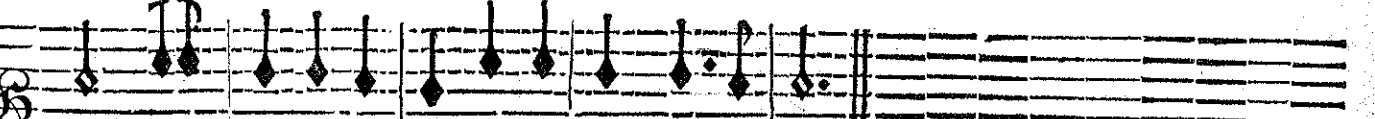
Trompettes.



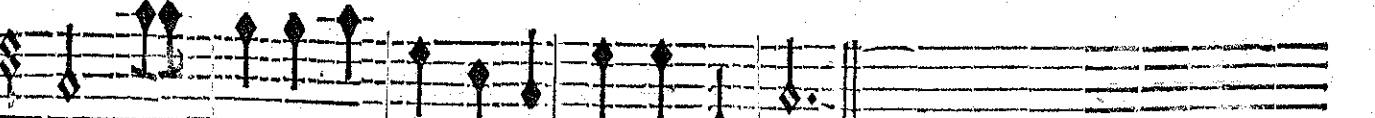
Trompettes.



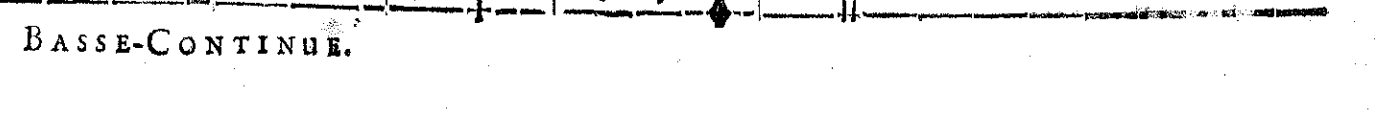
Violons.



TYMBALLES.



BASSE-CONTINUE.



TRAGÉDIE.

PREMIER AIR.

2

VIOLONS.

2

2

2

2

VIOLONS.

VIOLONS.

VIOLONS.

VIOLONS.

VIOLONS.

BELLEROPHON,

Violins, first system. Treble clef, G-clef. The staff contains a melodic line with eighth and sixteenth notes, including some beamed pairs and a fermata over a final note.

VIOLONS.

Violins, second system. Continuation of the melodic line from the first system.

Violins, third system. Continuation of the melodic line.

Violins, fourth system. Continuation of the melodic line.

Violins, fifth system. Continuation of the melodic line.

Two empty musical staves.

Violins, sixth system. Treble clef, G-clef. The staff contains a melodic line with eighth and sixteenth notes, including some beamed pairs and a fermata over a final note.

VIOLONS.

Violins, seventh system. Continuation of the melodic line.

Violins, eighth system. Continuation of the melodic line.

Violins, ninth system. Continuation of the melodic line.

Violins, tenth system. Continuation of the melodic line.

Two empty musical staves.

TRAGÉDIE.
SECOND AIR.

FANFARE.

Musical staff for Trompettes, first system. It features a treble clef, a 6/4 time signature, and a key signature of one flat. The notation includes quarter and eighth notes with stems pointing downwards.

TROMPETTES.

Musical staff for Trompettes, second system. It features a bass clef, a 6/4 time signature, and a key signature of one flat. The notation includes quarter and eighth notes with stems pointing downwards.

Musical staff for Trompettes, third system. It features a bass clef, a 6/4 time signature, and a key signature of one flat. The notation includes quarter and eighth notes with stems pointing downwards.

Musical staff for Trompettes, fourth system. It features a bass clef, a 6/4 time signature, and a key signature of one flat. The notation includes quarter and eighth notes with stems pointing downwards.

Musical staff for Tymboles, first system. It features a treble clef, a 6/4 time signature, and a key signature of one flat. The notation includes quarter notes and dense sixteenth-note passages.

TYMBALES.

Musical staff for Tymboles, second system. It features a treble clef, a 6/4 time signature, and a key signature of one flat. The notation includes quarter and eighth notes with stems pointing downwards.

Musical staff for Trompettes, fifth system. It features a treble clef, a 6/4 time signature, and a key signature of one flat. The notation includes quarter and eighth notes with stems pointing downwards.

TROMPETTES.

Musical staff for Trompettes, sixth system. It features a bass clef, a 6/4 time signature, and a key signature of one flat. The notation includes quarter and eighth notes with stems pointing downwards.

Musical staff for Trompettes, seventh system. It features a bass clef, a 6/4 time signature, and a key signature of one flat. The notation includes quarter and eighth notes with stems pointing downwards.

Musical staff for Trompettes, eighth system. It features a bass clef, a 6/4 time signature, and a key signature of one flat. The notation includes quarter and eighth notes with stems pointing downwards.

Musical staff for Tymboles, third system. It features a treble clef, a 6/4 time signature, and a key signature of one flat. The notation includes quarter notes and dense sixteenth-note passages.

TYMBALES.

Musical staff for Tymboles, fourth system. It features a treble clef, a 6/4 time signature, and a key signature of one flat. The notation includes quarter and eighth notes with stems pointing downwards.

BELLEROPHON,

Musical staff for Trompettes, first system. It features a treble clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, some with stems pointing up and some down, creating a rhythmic pattern.

TROMPETTES.

Musical staff for Trompettes, second system. It continues the rhythmic pattern from the first system with similar note values and stem directions.

Musical staff for Trompettes, third system. The notation continues with eighth and sixteenth notes.

Musical staff for Trompettes, fourth system. The notation continues with eighth and sixteenth notes.

Musical staff for Tymbales, first system. It features a treble clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, some with stems pointing up and some down, creating a rhythmic pattern.

TYMBALES.

Musical staff for Tymbales, second system. It continues the rhythmic pattern from the first system with similar note values and stem directions.

Musical staff for Trompettes, fifth system. It features a treble clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, some with stems pointing up and some down, creating a rhythmic pattern.

TROMPETTES.

Musical staff for Trompettes, sixth system. It continues the rhythmic pattern from the fifth system with similar note values and stem directions.

Musical staff for Trompettes, seventh system. The notation continues with eighth and sixteenth notes.

Musical staff for Trompettes, eighth system. The notation continues with eighth and sixteenth notes.

Musical staff for Tymbales, third system. It features a treble clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, some with stems pointing up and some down, creating a rhythmic pattern.

TYMBALES.

Musical staff for Tymbales, fourth system. It continues the rhythmic pattern from the third system with similar note values and stem directions.

TRAGÉDIE.

Ce Chœur se chante alternativement avec la Fanfare de cy-devant.

CHOEUR DE PEUPLES.

First vocal staff with treble clef, 6/4 time signature, and lyrics: Les plaisirs nous préparét leurs charmes, Ne songeōs pl⁹ qu'à passer de beaux jours! Si le

Que la paix qui succede à la peine Fait aisément oublier les soupirs! Si le

Second vocal staff with bass clef, 6/4 time signature, and lyrics: Les plaisirs nous préparét leurs charmes, Ne songeōs pl⁹ qu'à passer de beaux jours! Si le

Que la paix qui succede à la peine Fait aisément oublier les soupirs! Si le

Third vocal staff with bass clef, 6/4 time signature, and lyrics: Les plaisirs nous préparét leurs charmes, Ne songeōs pl⁹ qu'à passer de beaux jours! Si le

Que la paix qui succede à la peine Fait aisément oublier les soupirs! Si le

Fourth vocal staff with treble clef, 6/4 time signature, and lyrics: Les plaisirs nous préparét leurs charmes, Ne songeōs pl⁹ qu'à passer de beaux jours! Si le

Que la paix qui succede à la peine Fait aisément oublier les soupirs! Si le

Fifth vocal staff with treble clef, 6/4 time signature, and lyrics: Les plaisirs nous préparét leurs charmes, Ne songeōs pl⁹ qu'à passer de beaux jours! Si le

VIOLONS.

First violin staff with bass clef, 6/4 time signature.

Second violin staff with bass clef, 6/4 time signature.

Third violin staff with bass clef, 6/4 time signature.

Fourth violin staff with bass clef, 6/4 time signature.

Fifth violin staff with bass clef, 6/4 time signature.

BASSE-CONTINUE.

Empty bass continuo staff lines.

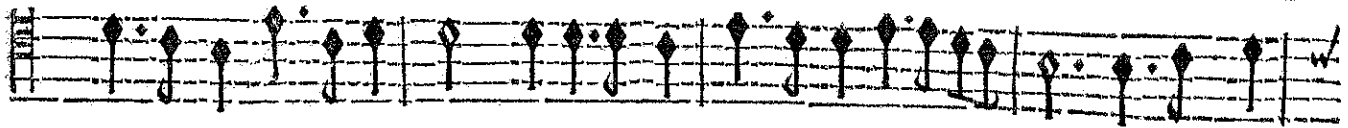
BELLEROPHON.



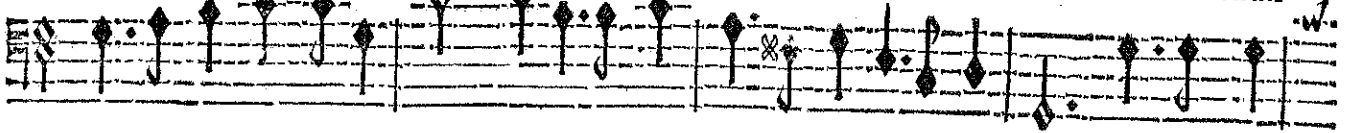
Ciel nous fit verser des larmes, Un heureux sort en arreste le cours; Puis qu'un He-
Ciel nous soumit à sa haïne, Un heureux sort satisfait nos desirs: Dans les beaux



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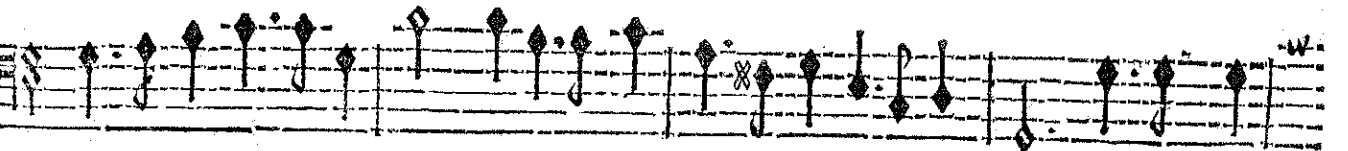
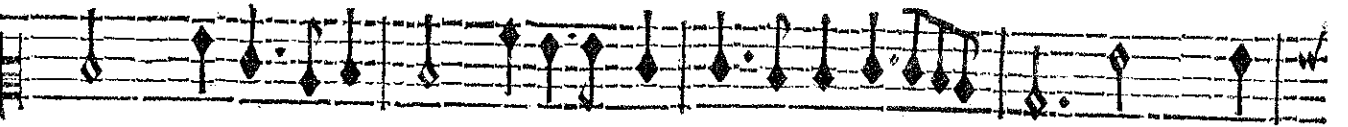
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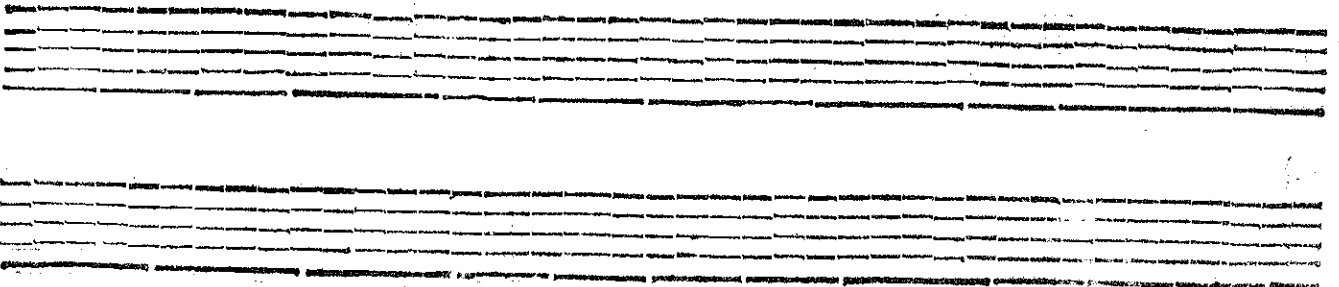
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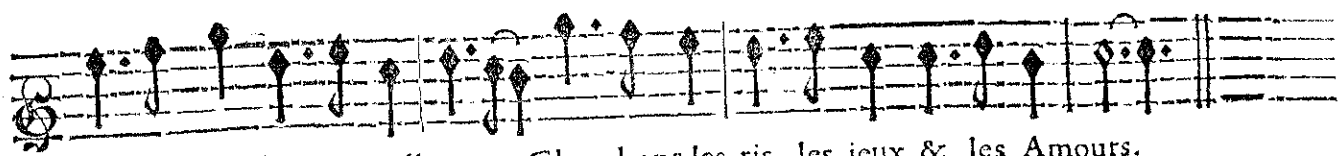


V I O L O N S.

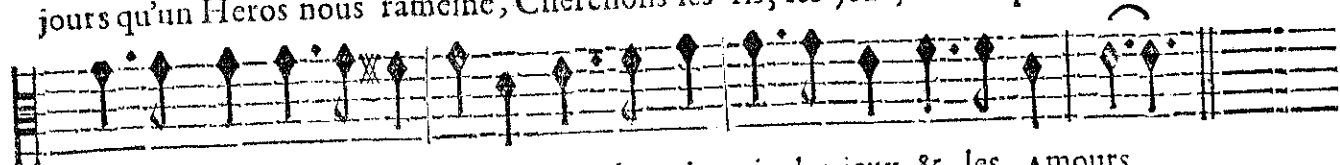


BASSE-CONTINUE.

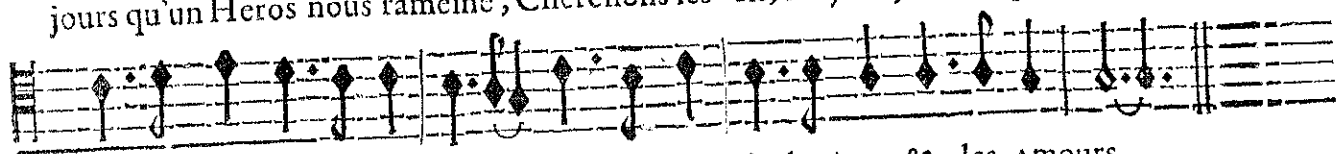




ros fait cesser nos allarmes, Cherchons les ris, les jeux, & les Amours.
 jours qu'un Heros nous rameine, Cherchons les ris, les jeux, & les plaisirs.



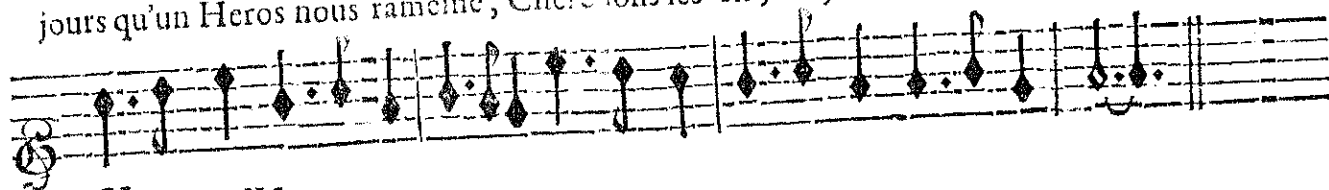
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VIOLONS.



BASSE-CONTINUE.

