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Armide

LWV 71

1686

Deuxièmes dessus de violon, flûte et hautbois

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PROLOGUE

0-1 OUVERTURE

Musical score for the Overture, measures 1 to 31. The score is written in treble clef with a key signature of one flat (B-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first and second endings marked with '1.' and '2.' above the staff. The first ending occurs at measure 10, and the second ending occurs at measure 30. The score ends with a double bar line at measure 31.

0-2 La Gloire, la Sagesse : *Tout doit céder dans l'univers à l'auguste Héros*

Musical score for La Gloire, la Sagesse, measures 49 to 50. The score is written in treble clef with a key signature of one flat (B-flat). The time signature is 3/4. The music consists of two measures, both of which are whole rests, indicating a pause in the music.

0-3 Chœur : *Chantons la douceur de ses lois.*

Musical score for the Chœur, measures 1 to 40. The score is written in treble clef with a key signature of one flat (B-flat). The time signature is 3/4. The music is divided into two parts: Violons (Violins) and Flûtes (Flutes). The Violons part starts at measure 1 and ends at measure 40. The Flûtes part starts at measure 15 and ends at measure 40. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are three first and second endings marked with '1.' and '2.' above the staff. The first ending occurs at measure 10, the second ending occurs at measure 20, and the third ending occurs at measure 30. The score ends with a double bar line at measure 40.

0-4 La Gloire, la Sagesse : *D'une égale tendresse, nous aimons le même vainqueur.*



0-5 Chœur : *Dès qu'on le voit paraître, de quel cœur n'est-il point le maître ?*

Violons

14

27

Flûtes

Violons

41

Flûtes

53

Violons

3

Musical notation for 0-5, showing staves for Violons and Flûtes. The notation includes various notes, rests, and triplets, with measure numbers 14, 27, 41, and 53 indicated.

0-6 ENTRÉE

Violons

Flûtes

8

Violons

Flûtes

15

Violons

22

1. 2.

Flûtes

30

Violons

Flûtes

37

Violons

44

Musical notation for 0-6, showing staves for Violons and Flûtes. The notation includes various notes, rests, and first/second endings, with measure numbers 8, 15, 22, 30, 37, and 44 indicated.

0-7 MENUET

Flûtes

Violons

9

17

0-8 RONDEAU

7

14

0-9 PRÉLUDE

0-10 La Gloire, la Sagesse : *Suivons notre Héros, que rien ne nous sépare.*

74

0-11 Chœur : *Que l'éclat de son nom s'étende au bout du monde.*

Violons

11

22

38

52

68

Flûtes

0-12 ENTRÉE

Musical score for 0-12 ENTRÉE, measures 1-18. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'.

Measures 1-18 are shown across five staves. The first staff contains measures 1-4, the second 5-8, the third 9-12, the fourth 13-16, and the fifth 17-18. The score includes first and second endings at measures 12 and 18.

0-13

Musical score for 0-13, measures 1-12. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'.

Measures 1-12 are shown across two staves. The first staff contains measures 1-11, and the second staff contains measures 12-13. The score includes first and second endings at measures 11 and 13.

0-14 MENUET

Musical score for 0-14 MENUET, measures 1-16. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'.

Measures 1-16 are shown across three staves. The first staff contains measures 1-7, the second 8-15, and the third 16-17. The score includes first and second endings at measures 15 and 17.

0-15 *Que dans le temple de Mémoire son nom soit pour jamais gravé.*

Musical score for 0-15, measures 1-19. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'.

Measures 1-19 are shown across three staves. The first staff contains measures 1-9, the second 10-18, and the third 19-20. The score includes first and second endings at measures 18 and 20.

0-16 CHŒUR

The first staff of music is in 3/4 time and consists of the following notes: quarter note G4, quarter note A4, quarter note B4, eighth note G4, eighth note A4, eighth note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4.

[illegible][illegible]

32

42

Musical notation for measure 42. The staff contains the following notes from left to right: quarter note G4, quarter note A4, quarter note B4, half note C5, quarter note D5, eighth note E5, eighth note F5, quarter note G5, quarter rest, eighth note G5, eighth note F5, quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

52

Measure 52: Treble clef. The melody consists of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109

FIN DU PROLOGUE

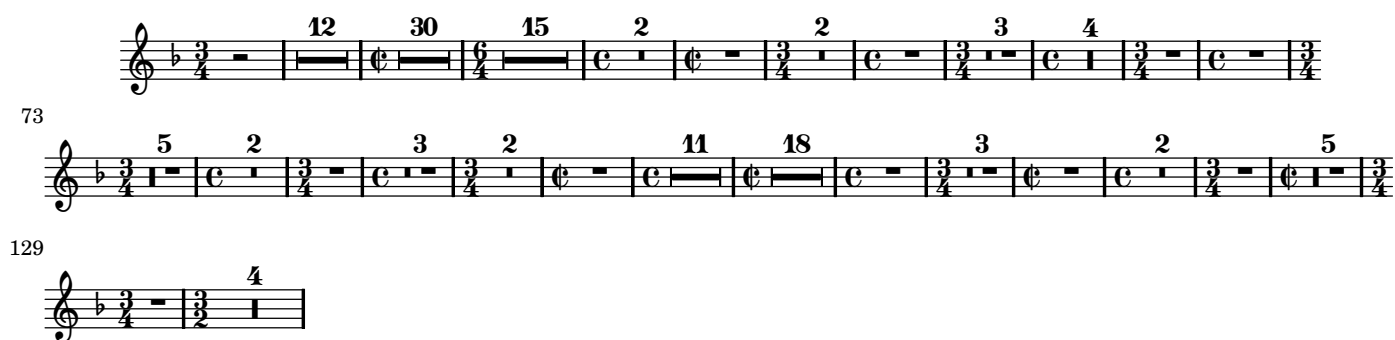
ACTE PREMIER

SCÈNE PREMIÈRE

1-1 Ritournelle



1-2 Armide, Phénice, Sidonie



1-3



SCÈNE II

1-4 Armide, Hidraot

5 2 4 4 2 3 6 6 1. 2.

39 11

60

71

82 18

109 1. 2.

115 19

SCÈNE III

1-5 Ritournelle

7 1. 2.

13

19 1. 2.

1-6 Hidraot, chœur : *Armide est encor plus aimable Qu'elle n'est redoutable.*

8

16



24



32



40



48



1-7 CHŒUR



8



16



24



32



41



49



57



65



1-8 RONDEAU

Musical score for Rondeau, measures 1-45. The score is written in treble clef, 3/4 time, and consists of five staves. The key signature is one sharp (F#). The melody is composed of eighth and quarter notes, with repeat signs at measures 10, 20, 30, and 40. Measure numbers 11, 22, 34, and 45 are indicated at the start of their respective staves.

1-9 Phénice, chœur : *Suivons Armide, et chantons sa victoire.*

Musical score for Phénice, chœur, measures 1-8. The score is written in treble clef, 3/4 time, and consists of a single staff. The key signature is one sharp (F#). The melody is composed of eighth notes, with a repeat sign at measure 8. A measure number of 8 is indicated above the staff.

1-10 CHŒUR EN RONDEAU

Musical score for Chœur en Rondeau, measures 1-8. The score is written in treble clef, 3/4 time, and consists of a single staff. The key signature is one sharp (F#). The melody is composed of eighth notes, with a repeat sign at measure 8.

1-11

Musical score for Chœur en Rondeau, measures 9-16. The score is written in treble clef, 3/4 time, and consists of a single staff. The key signature is one sharp (F#). The melody is composed of eighth notes, with a repeat sign at measure 16. A measure number of 16 is indicated above the staff.

On reprend deux fois le chœur du rondeau page 14.

1-12

Musical score for Chœur en Rondeau, measures 17-24. The score is written in treble clef, 3/4 time, and consists of a single staff. The key signature is one sharp (F#). The melody is composed of eighth notes, with a repeat sign at measure 24. A measure number of 16 is indicated above the staff.

On reprend encore deux fois le même chœur du rondeau page 14 et l'on joue la première sarabande page 14. Et ensuite la sarabande en bémol page 14.

1-13 SARABANDE

Musical score for Sarabande, measures 1-22. The score is written in treble clef, 3/4 time, and consists of three staves. The key signature is one flat (Bb). The melody is composed of eighth and quarter notes, with repeat signs at measures 10, 20, and 30. Measure numbers 11 and 22 are indicated at the start of their respective staves.

1-14 Sidonie, chœur : *Que la douceur d'un triomphe est extrême.*



1-15 CHŒUR EN RONDEAU



1-16



On reprend deux fois le chœur en rondeau page 15.

1-17



On reprend encore deux fois le chœur ci-dessus 15. Et ensuite la sarabande en bémol 14.

SCÈNE IV

1-18 Aronte, Armide, Hidraot : *Ô Ciel, ô disgrâce cruelle !*



1-19 Armide, Hidraot, chœur : *Poursuivons jusqu'au trépas.*



1-20 CHŒUR



On reprend la ritournelle page 12.

FIN DU PREMIER ACTE

SCÈNE PREMIÈRE

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. It begins with a 3/4 time signature, followed by a key signature change to one flat (B-flat). The melody consists of a series of quarter and eighth notes. Above the staff, the numbers 2, 27, 14, 17, 19, and 18 are written, indicating specific measures or phrases. The system ends with a double bar line.

2-2 Armide, Hidraot

52



59



66



73



79



86



93



100



107



114



121



2-3



SCÈNE III

2-4 Renaud

PRÉLUDE
Lentement

Fin



On reprend le prélude

SCÈNE IV

2-5 Une Nymphé : *Ah, temps heureux où l'on sait plaire.*

8

15

2-6 PRÉLUDE

sourdines

6

2-7 CHŒUR DE BERGERS ET BERGÈRES HÉROÏQUES

30

2-8 PREMIER AIR

sourdines

8

16

2-9 SECOND AIR

Measures 1 to 18 of the Second Air. The music is in 6/4 time, key of B-flat major. It features a melody with various intervals, including eighth and sixteenth notes, and rests. There are two first and second endings marked with '1.' and '2.' above the staff.

2-10 Une bergère héroïque : *On s'étonnerait moins que la saison nouvelle*

Measures 1 to 9 of 'Une bergère héroïque'. The music is in 6/4 time, key of B-flat major. It features a melody with various intervals, including eighth and sixteenth notes, and rests.

On reprend le second air en bémol page 20. Et après le premier en bécarré page 19. puis la Bergère chante ce qui suit sur la finale de l'air.

2-11 Une bergère héroïque : *Laissons au tendre amour la jeunesse en partage.*

Measures 10 to 18 of 'Une bergère héroïque'. The music is in 6/4 time, key of B-flat major. It features a melody with various intervals, including eighth and sixteenth notes, and rests.

On reprend le petit chœur *Ah ! quelle erreur !* etc page 19.

Measures 19 to 20 of the end of the chorus. The music is in 6/4 time, key of B-flat major. It features a melody with various intervals, including eighth and sixteenth notes, and rests.

Fin du chœur
Basse continue

SCÈNE V

2-12 Ritournelle

Musical score for Ritournelle 2-12, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests and slurs. Measure numbers 6, 11, and 16 are indicated at the start of their respective lines.

2-13 Armide : *Enfin, il est en ma puissance.*

Musical score for Armide's entry, measures 17-26. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is a simple, rhythmic pattern of eighth notes. Measure numbers 27 and 28 are indicated at the start of their respective lines.

2-14 Ritournelle

Musical score for Ritournelle 2-14, measures 1-10. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some rests and slurs. Measure numbers 10 and 11 are indicated at the start of their respective lines.

2-15 Armide : *Venez seconder mes désir.*

Musical score for Armide's entry, measures 1-6. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is a simple, rhythmic pattern of eighth notes. Measure numbers 6 and 15 are indicated at the start of their respective lines.

On reprend l'entrée page 7.

FIN DU SECOND ACTE

ACTE TROISIÈME

SCÈNE PREMIÈRE

3-1 Armide : *Ah, si la liberté doit m'être ravie.*

Musical score for Armide's aria. The score is written in treble clef with a common time signature (C). It consists of six staves of music. The first staff begins with a treble clef and a common time signature. The second staff starts with a measure rest of 6. The third staff starts with a measure rest of 11. The fourth staff starts with a measure rest of 16. The fifth staff starts with a measure rest of 21. The sixth staff starts with a measure rest of 27. The music features various rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

SCÈNE II

3-2 Armide, Phénice, Sidonie : *Que ne peut point votre art.*

Musical score for the ensemble. The score is written in treble clef with a common time signature (C). It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The second staff starts with a measure rest of 40. The third staff starts with a measure rest of 106. The music features various rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. There are also some numerical markings above the staves, possibly indicating measure numbers or other musical information.

SCÈNE III

3-3 Armide : *Venez, Haine implacable.*

Musical score for Armide's aria "Venez, Haine implacable." The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is divided into eight staves, each starting with a measure number. The notation includes various note values, rests, and dynamic markings.

5

8

11

15

19

24

29

SCÈNE IV

3-4 La Haine, chœur : *Plus on connaît l'Amour et plus on le déteste.*

4

7

11

15

19

23

26

30

34

38

3-5 CHŒUR

6

6

6

9

12

15

18

3-6 Ritournelle

4

8

11

14

17

20

3-7 La Haine, chœur : *Amour, sors pour jamais d'un cœur qui te chasse.***3-8****3-9** AIR

Fin de l'entrée



Basse continue

3-10 La Haine, Armide

5

9

13

17

21

25

29

33

On reprend l'air page 26.

FIN DU TROISIÈME ACTE

ACTE QUATRIÈME

SCÈNE PREMIÈRE

4-1 Prélude

PRELUDE



4-2 Ubalde, le Chevalier danois : *Nous ne trouvons partout que des gouffres ouverts.*



4-3 Ubalde : *Celui qui nous envoie a prévu ce danger.*



4-4 Le Chevalier danois : *Allons chercher Renaud.*



4-5 Ubalde, le Chevalier danois : *Redoublons nos soins.*



4-6 AIR



SCÈNE II

4-7 Lucinde, chœur : *Voici la charmante retraite de la félicité parfaite.*



4-8 CHŒUR



4-9 GAVOTTE



4-10 CANARIES

Musical score for Canaries, measures 1-14. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Measure numbers 5, 9, and 14 are indicated on the left margin.

4-11 Lucinde, le Chevalier danois, Ubalde

Musical score for Lucinde, le Chevalier danois, Ubalde, measures 5 and 8. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. Measure 5 contains a whole note, and measure 8 contains a whole note. Measure numbers 5 and 8 are indicated above the notes.

4-12 CHŒUR

Musical score for Chœur, measures 1-7. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Measure numbers 4 and 7 are indicated on the left margin.

On reprend l'air *Voici la charmante retraite* page 29.

4-13 Lucinde, le Chevalier danois, Ubalde

Musical score for Lucinde, le Chevalier danois, Ubalde, measures 64, 4, 30, and 6. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. Measure 64 contains a whole note, measure 4 contains a whole note, measure 30 contains a whole note, and measure 6 contains a whole note. Measure numbers 64, 4, 30, and 6 are indicated above the notes.

SCÈNE III**4-14 PRÉLUDE**

Musical score for Prélude, measures 1-4. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Measure number 4 is indicated on the left margin.



4-15 Le Chevalier danois, Ubalde

14

21

28

15

49

1

55

2

62

2

SCÈNE IV

4-16 Mélisse, Ubalde, le Chevalier danois



On reprend le prélude page 30.

4-17 Le Chevalier danois, Ubalde



On reprend l'air page 29.

FIN DU QUATRIÈME ACTE

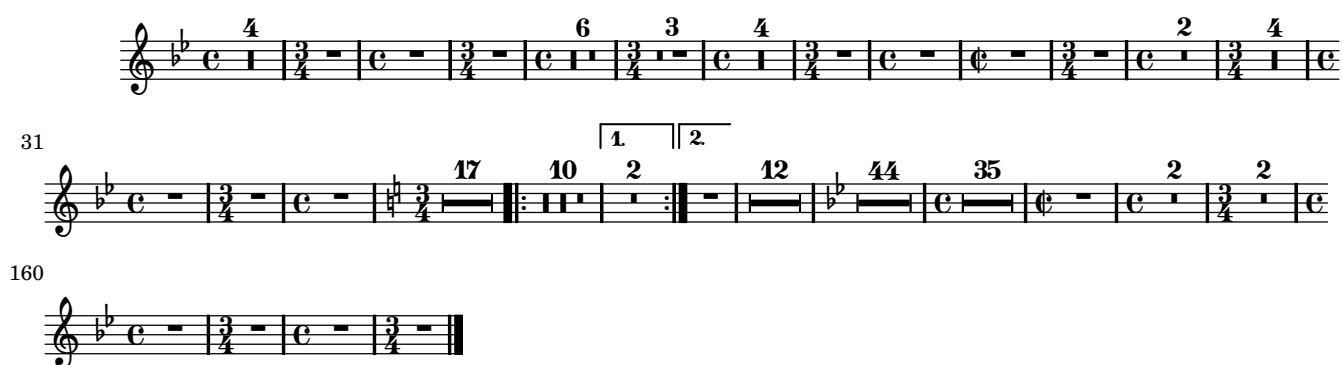
ACTE CINQUIÈME

SCÈNE PREMIÈRE

5-1 RITOURNELLE



5-2 Armide, Renaud



SCÈNE II

5-3 PASSACAILLE

Violons

9

16

24

Flûtes

33

Violons

42

Flûtes

Musical score for Passacaille, measures 9-42. The music is in G minor (two flats) and 3/4 time. It consists of four staves. The first two staves are for Violons (Violins) and the last two staves are for Flûtes (Flutes). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are repeat signs and first/second endings indicated by numbers 1 and 2.

49

55

61 Violons

67

73

79

87

93

99 Flûtes

107 Violons

116 Flûtes

125 Violons

133

141

5-4 Un amant fortuné, chœur : *Les plaisirs ont choisi pour asile.***5-5**

Fin

5-6 Ritournelle**5-7****5-8** Un amant fortuné, chœur : *C'est l'amour qui retient dans ses chaînes.***5-9****5-10** Ritournelle**5-11****5-12** Un amant fortuné, chœur : *Jeunes cœurs, tout vous est favorable.***5-13**

8

16

The image shows two staves of musical notation. The top staff is labeled with the number '8' at the beginning, indicating the eighth measure. It contains a sequence of notes: a quarter rest, a dotted quarter note (Bb), an eighth note (A), a dotted quarter note (B), an eighth note (A), a dotted quarter note (G), an eighth note (F), a dotted quarter note (E), an eighth note (D), a dotted quarter note (C), an eighth note (B), a dotted quarter note (A), an eighth note (G), a dotted quarter note (F), an eighth note (E), and a dotted quarter note (D). The bottom staff is labeled with the number '16' at the beginning, indicating the sixteenth measure. It contains a sequence of notes: a quarter note (Bb), a dotted quarter note (A), an eighth note (G), a dotted quarter note (F), an eighth note (E), a dotted quarter note (D), an eighth note (C), a dotted quarter note (B), an eighth note (A), a dotted quarter note (G), an eighth note (F), a dotted quarter note (E), an eighth note (D), a dotted quarter note (C), an eighth note (B), and a dotted quarter note (A). Both staves are in a key signature of one flat (Bb) and a common time signature (C).

On reprend le premier récit et le premier couplet du chœur de la passacaille page 34 jusques à ce mot *fin*. Puis on joue la passacaille de violons page 32, et on reprend encore le premier récit et le premier couplet du chœur.

5-14 Renaud : *Allez, éloignez-vous de moi doux plaisirs.*

SCÈNE III

5-15 Prélude

5-16 Renaud, le Chevalier Danois, Ubalde

21

22

SCÈNE IV

5-17 Armide, Renaud, le Chevalier Danois, Ubalde

32

56

99



SCÈNE V

5-18 Armide : *Le perfide Renaud me fuit.*

7

14

20

26

31

36

43

5-19 Armide : *Traître, attends, je le tiens, je tiens son cœur perfide.*

6

12

18

25

Lentement

Vite

33

40

46

On reprend le prélude ci-devant page 35 et on le joue très vite, et après on prend celui qui suit.

5-20 Ritournelle

8

FIN DU CINQUIÈME ET DERNIER ACTE.