

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE FRANÇAISE DE STYLE CONCERTANT

Louis Lemaire (1693?-1750?)

La constance

Cantatille à voix seule avec instruments et la basse continue



Récitatif

D'un a-mour mal-heu - reux, trop cons-tan-te vic - ti - me, La fi - del-le Do - ris son - geoit à son Ber-

6

- ger. Son ten - dre cœur que tant d'a-mour a - ni-me, Rap-pel - loit un a-mant qui ve - noit de chan - ger.

Air

12 **Léger**

VOLONS, FLUTES ET HAUTOIS

BASSONS, VIOLONCELLE & BASSE-CONTINUE

17

fort

23

Trop ai - ma - ble Ber - ge - re, Gou - tez u - ne tran-qui-le paix, D'un a-

doux

28

mour trop sin - ce - re, Tri - om - phez, _____ Tri-omphez pour ja-

32

mais. Trop ai - ma-ble Ber - ge-re, Goû -

fort *doux*

37

tez u - ne tran-quil - le paix, D'un a - mour trop sin - ce - re, Tri - om - phez, _____

41

Tri-om-pez pour ja - mais.

fort

45

Pour plus d'u - ne vic-toi-re, gar - dez vos at-trait-s pre - ci - eux. L'a-mour veut

doux

50

pour sa gloi - - - re ne re - gner _____ qu'en vos

54

yeux. L'A-mour veut pour sa gloi - - -

58

re, ne re - gner, ne re - gner qu'en vos

doux

62

yeux.

fort

67

Trop ai - ma - ble Ber - ge - re, goû - tez u - ne tran - quil - le

doux

71

paix. D'un a - mour trop sin - ce - re, tri - om - phez, _____

75

tri - om - phez, tri - om -

Detailed description: This system contains measures 75 through 78. It features three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature is one sharp (F#). The vocal line begins with a half note G4, followed by a dotted half note A4, and a dotted half note B4, all with fermatas. The piano accompaniment consists of a steady eighth-note pattern. The bass line follows a similar eighth-note pattern. The lyrics 'tri - om - phez, tri - om -' are positioned below the vocal staff.

79

phez pour ja - mais.

Detailed description: This system contains measures 79 through 82. It features three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature is one sharp (F#). The vocal line starts with a half note G4, followed by a dotted half note A4, and a dotted half note B4, all with fermatas. The piano accompaniment continues with eighth notes. The bass line also continues with eighth notes. The lyrics 'phez pour ja - mais.' are positioned below the vocal staff.

83 *Récitatif*

Mais que peut sur un cœur par l'a-mour as-ser - vi, De la rai-son le flambeau sa - lu - tai - re, Do -

88

- ris de-vroit don - ner à plus d'u-ne Ber - ge-re Un mo - de - le ___ d'a - mour qui se-ra peu sui - vi.

Air

Léger

95

Musical score for measures 95-100. The score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing six measures of whole rests. The middle staff is labeled "VIOLONS, FLUTES ET HAUTOIS" and contains six measures of whole rests. The bottom staff is labeled "[BASSE-CONTINUE]" and contains six measures of music. The first measure has a quarter rest, followed by eighth notes G4, A4, B4, C5, and D5. The second measure has a quarter rest, followed by eighth notes D5, C5, B4, A4, and G4. The third measure has a quarter rest, followed by eighth notes G4, A4, B4, C5, and D5. The fourth measure has a quarter rest, followed by eighth notes D5, C5, B4, A4, and G4. The fifth measure has a quarter rest, followed by eighth notes G4, A4, B4, C5, and D5. The sixth measure has a quarter rest, followed by eighth notes D5, C5, B4, A4, and G4. There are plus signs above the notes in measures 2, 3, and 6.

101

Musical score for measures 101-106. The score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing six measures of whole rests. The middle staff contains six measures of music. The first measure has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The second measure has a quarter note D5, followed by eighth notes C5, B4, A4, and G4. The third measure has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The fourth measure has a quarter note D5, followed by eighth notes C5, B4, A4, and G4. The fifth measure has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The sixth measure has a quarter note D5, followed by eighth notes C5, B4, A4, and G4. There are plus signs above the notes in measures 1, 2, 3, and 6. The bottom staff contains six measures of music. The first measure has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The second measure has a quarter note D5, followed by eighth notes C5, B4, A4, and G4. The third measure has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The fourth measure has a quarter note D5, followed by eighth notes C5, B4, A4, and G4. The fifth measure has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The sixth measure has a quarter note D5, followed by eighth notes C5, B4, A4, and G4. There are plus signs above the notes in measures 1, 2, and 3.

107

L'A - mant ju - re t'il à sa

doux

113

bel - le Qu'il ne pour - ra ja - mais chan - ger, L'in - grat - te de - vient in - fi - del - le Lors - que tout de -

118

vroit _____ l'en - ga - ger. L'A - mant ju - re t'il à sa

fort *doux*

123

bel - le Qu'il ne pour - ra ja - mais chan - ger, L'in - grat - te de - vient in - fi - del - le Lors - que tout de -

128

vroit l'en - ga - ger. L'in - grat-te de-vient in-fi-

fort *doux*

134

del - le Lors-que tout de - vroit l'en - ga - ger, Lors-que tout de - vroit l'en - ga - ger.

fort

139

Beau - té quand un cœur est vo -

144

la - ge, Il faut bri - ser vos ten - dres nœuds. Beau -

fort *doux*

149

té quand un cœur est vo - la - ge, Il faut bri - ser vos ten - dres nœuds. Quand la cons-

153

tance est son par - ta - ge, Il faut brû - ler des mê - mes feux, Il faut bru - ler des mê - mes

doux

158

feux. Quand la cons - tance est son par - ta - ge, Il faut brû -

fort *[doux]*

Très lent Léger

163

ler des — mê - mes feux. L'A - mant ju-re t'il à sa

fort *doux*

169

bel - le Qu'il ne pour - ra ja - mais chan - ger, L'in - grat - te de - vient in - fi -

173

del - le Lors-que tout de - vroit l'en - ga - ger.

fort

177

L'A - mant ju - re t'il à sa bel - le Qu'il ne pour - ra ja - mais chan - ger. L'in -

doux

182

grat - te de - vient in - fi - del - le Lors - que tout de - vroit l'en - ga - ger.

fort

187

L'in - grat-te de-vient in-fi - del-le Lors-que tout de - vroit l'en - ga - ger, Lors-que tout de-

doux

193

vroit l'en - ga - ger.

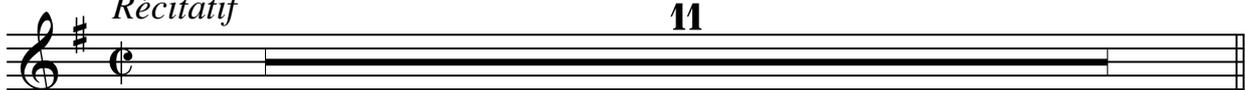
fort

Louis Lemaire (1693?-1750?)

La constance

Cantatille à voix seule avec instruments et la basse continue

Récitatif **11**

Instruments 

BASSONS, VIOLONCELLE & BASSE-CONTINUE

Air

Léger **6**

VIOLONS, FLUTES ET HAUTOIS

fort

doux

fort *doux*

fort

doux

2

2



59 *doux* *fort*

65 *doux*

70

76

83 *Récitatif* 12

Air

95 *Léger* 4 VIOLONS, FLUTES ET HAUTOIS

104

109 *doux*

114 2 *fort*

122 *doux* *fort*

130 *doux*

136 *fort*

141 *fort* *doux*

149 *doux*

157 *fort* [*doux*]

163 *Très lent* *Léger* *fort* *doux*

170 *fort*

178 *doux*

184 *fort* *doux*

189 *fort*

195 *fort*

Louis Lemaire (1693?-1750?)

La constance

Cantatille à voix seule avec instruments et la basse continue

Récitatif

Basse Continue

BASSE-CONTINUE

7

7

Air

12

Léger +

BASSONS, VIOLONCELLE & BASSE-CONTINUE

17

17

23

23

29

29

36

36

42

42



BASSE-CONTINUE



Air



[BASSE-CONTINUE]





