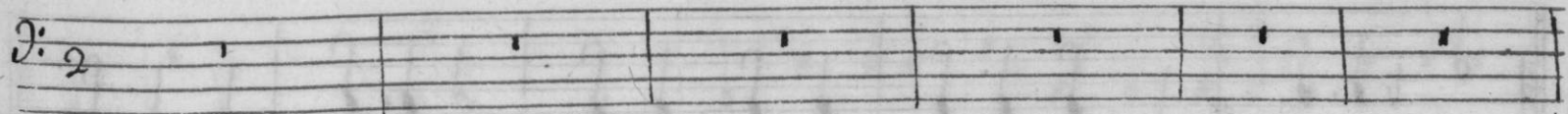
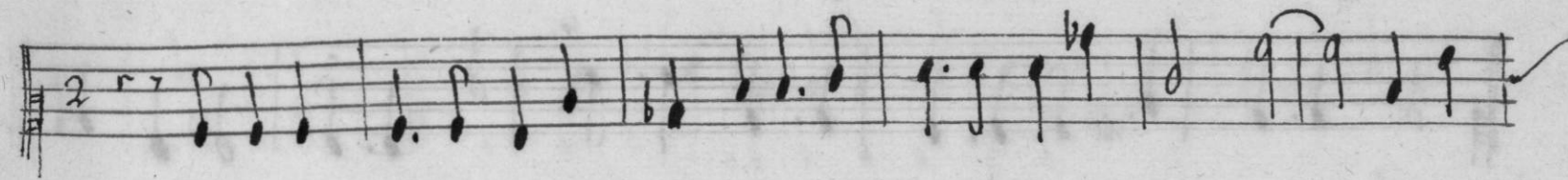
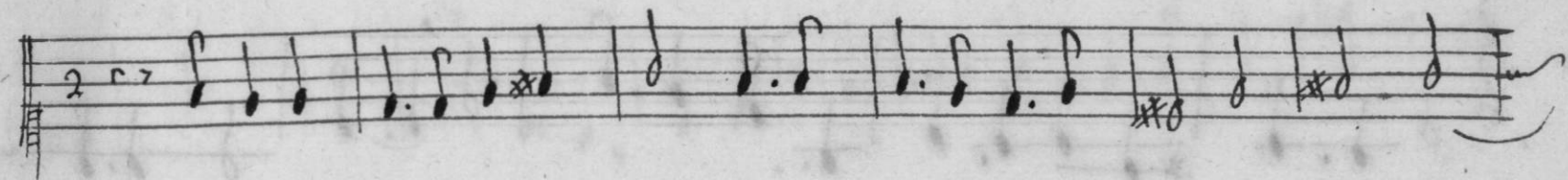
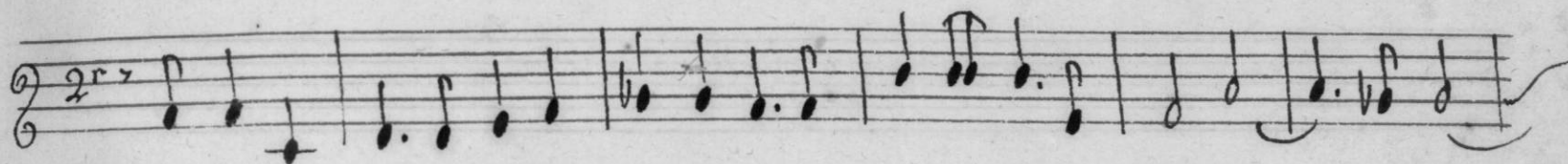
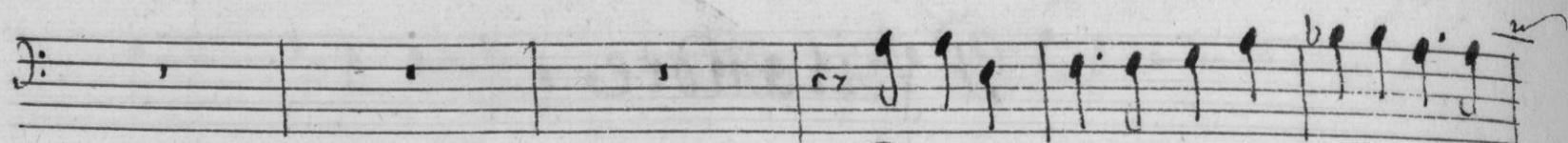
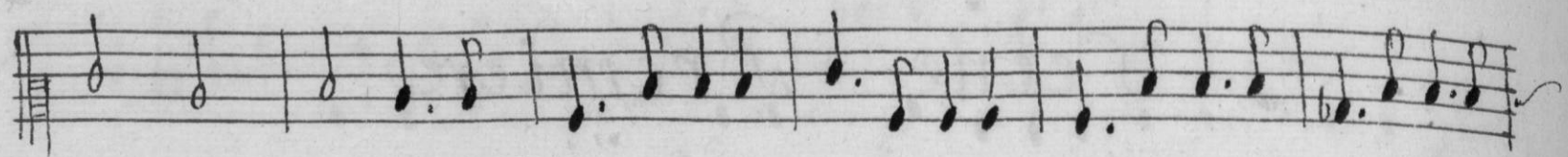
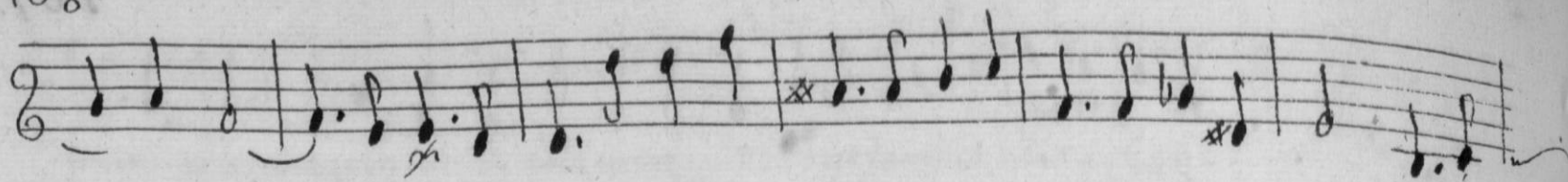


Acte second

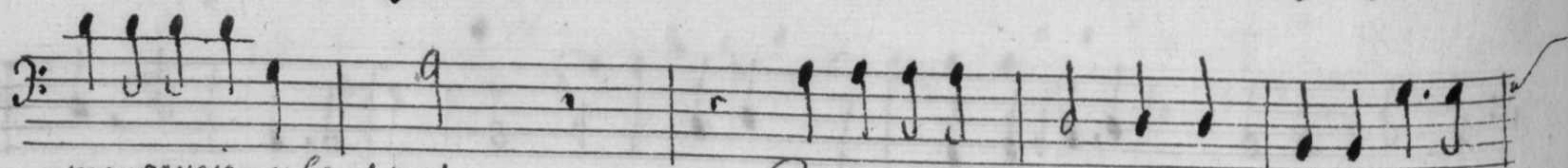
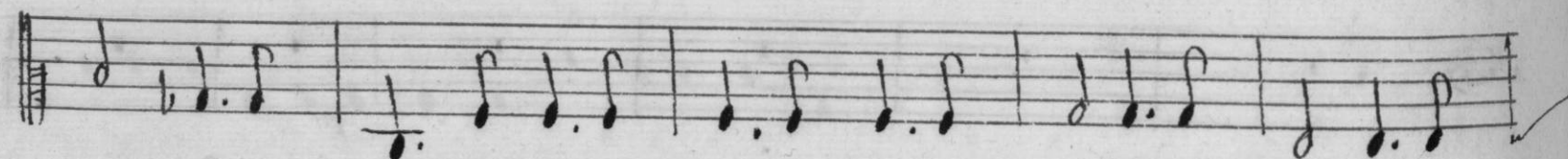
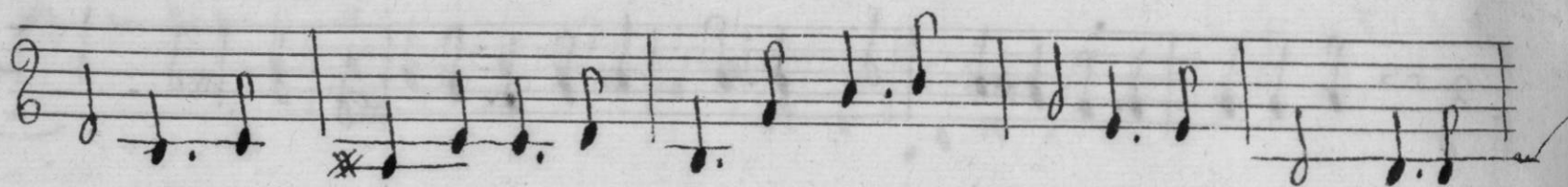
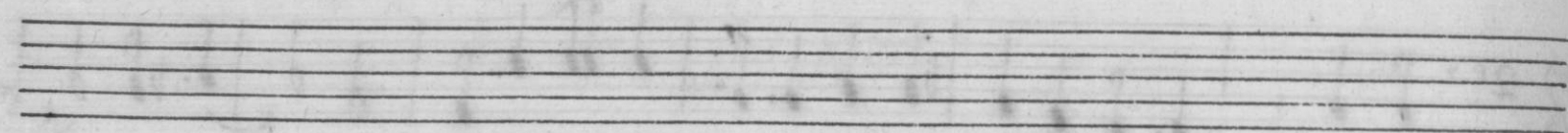
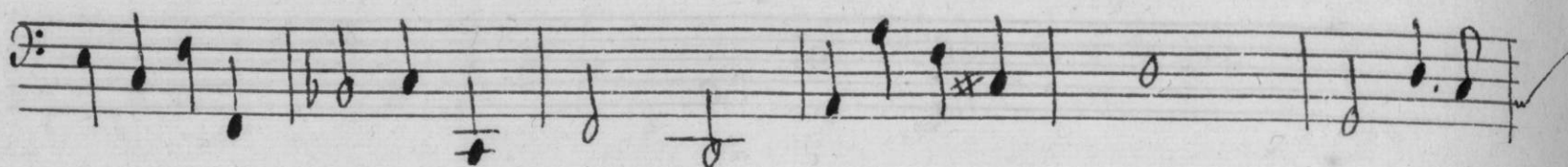
Scene Premiere

Philandre



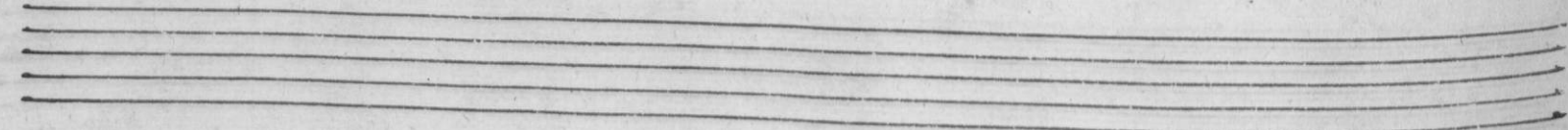
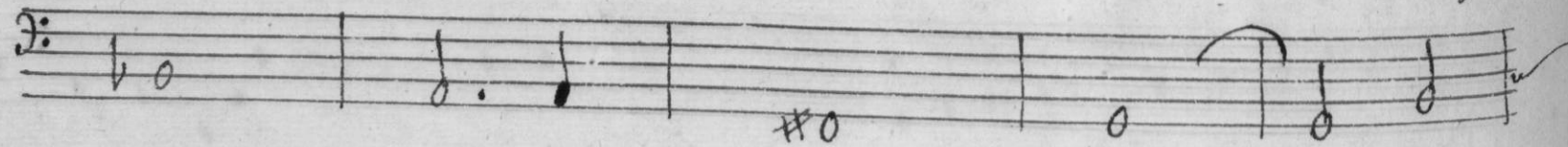


Cessons mon cœur Cessons de seindre Vna:



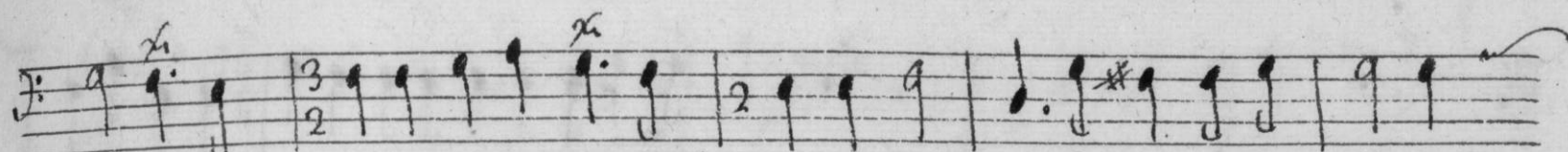
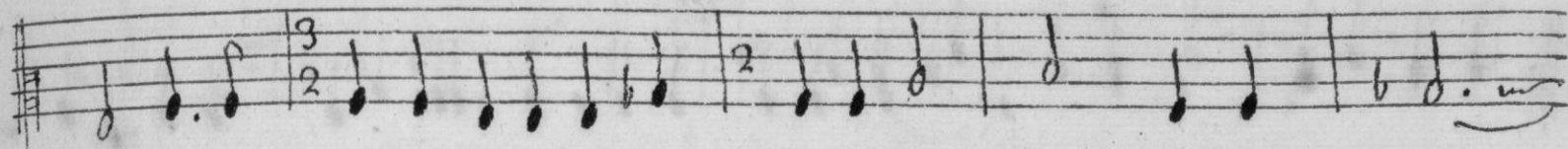
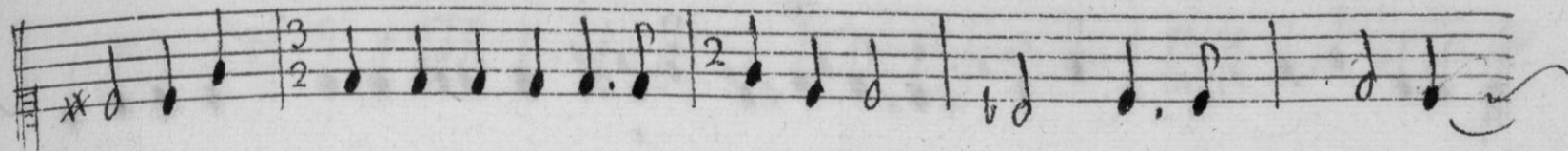
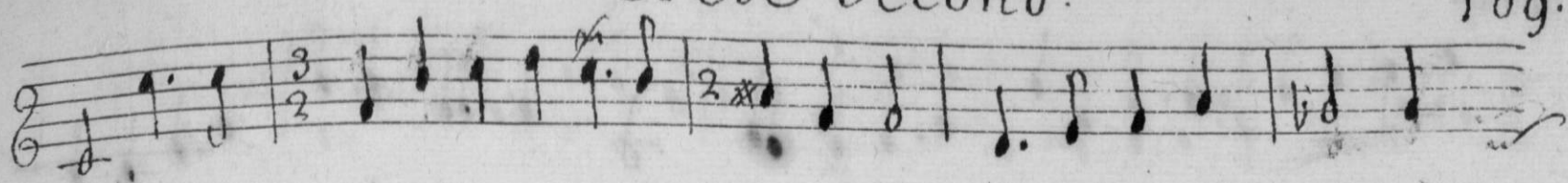
pourque je ne s'ens pas

Pourquoy si long temps me contraindre Ange:

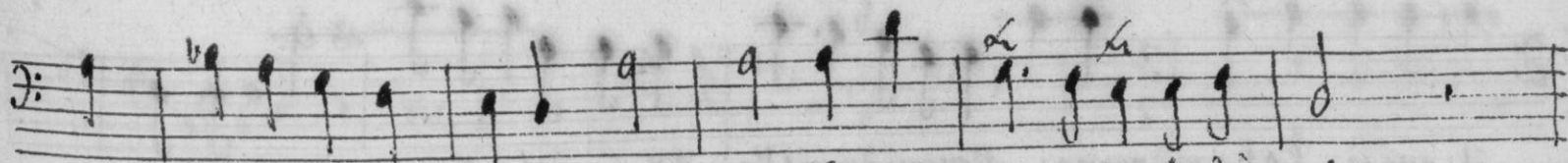
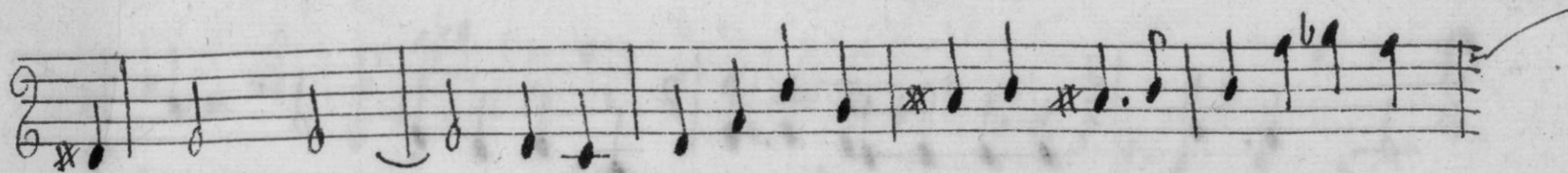
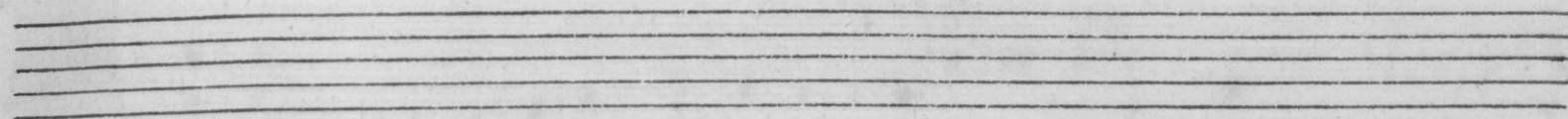
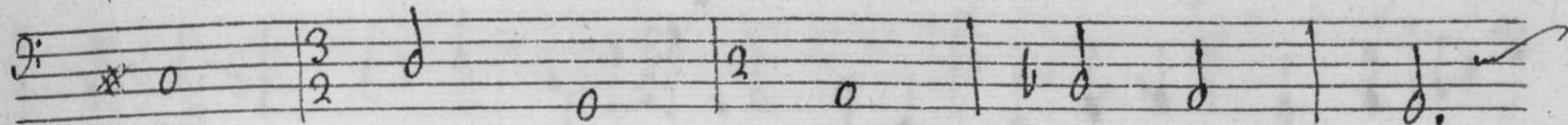


Acte second.

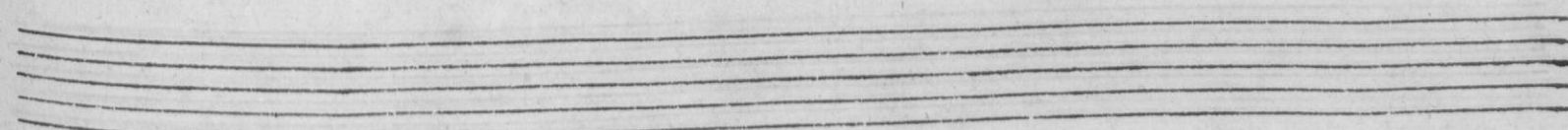
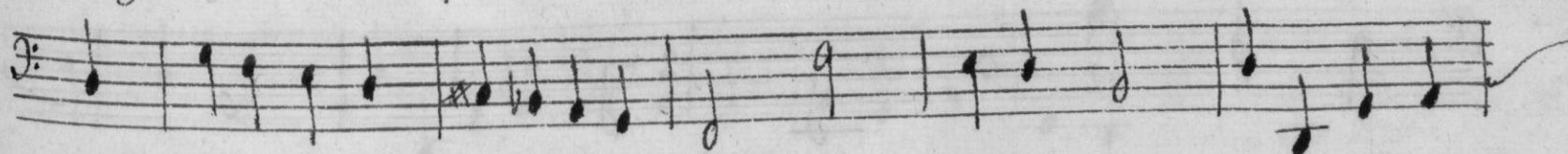
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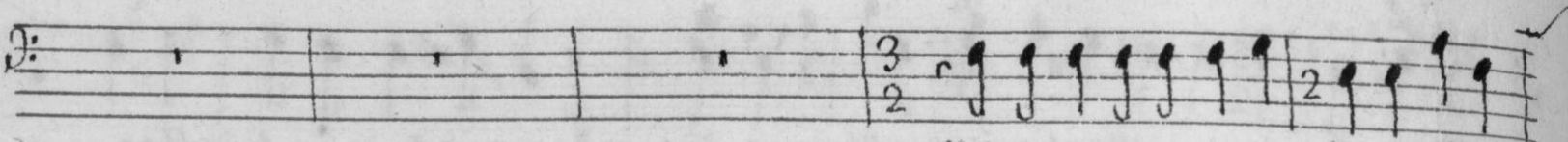
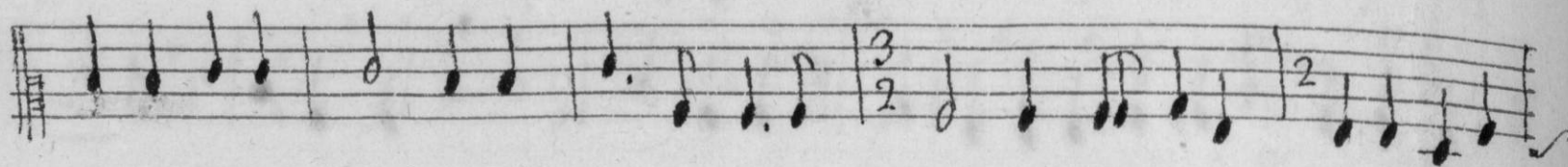
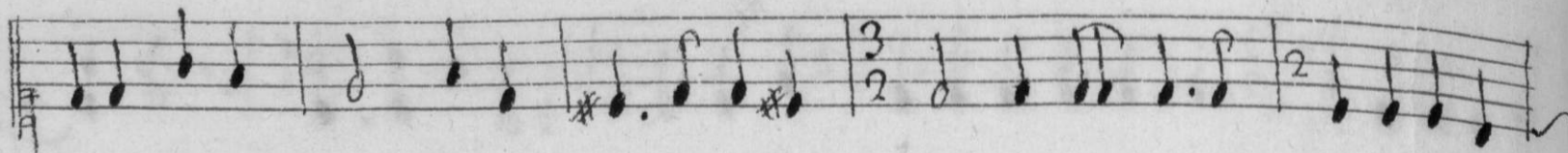


= lique est aimable elle a beaucoup d'appas Cependant je suis infidelle

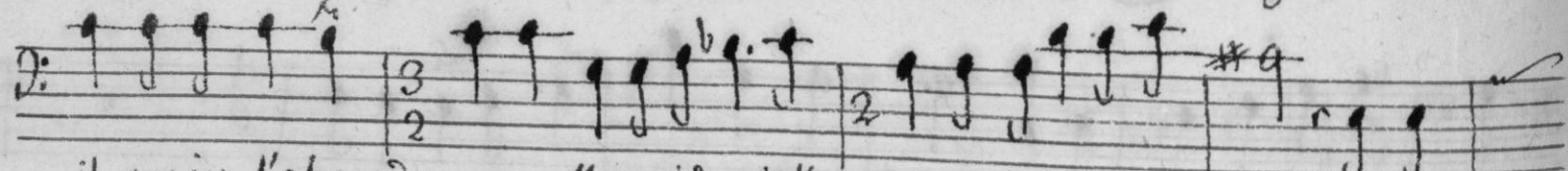
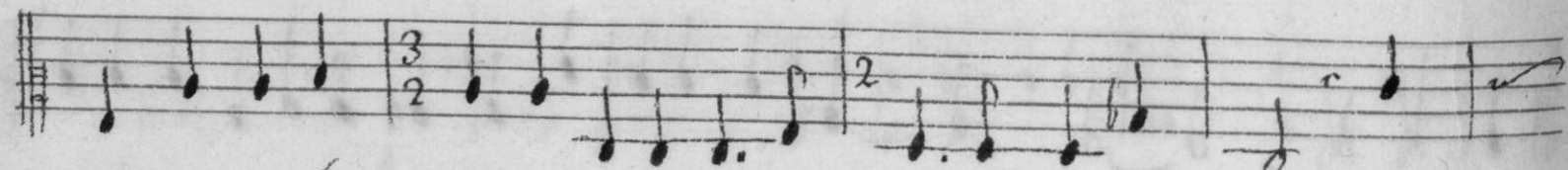
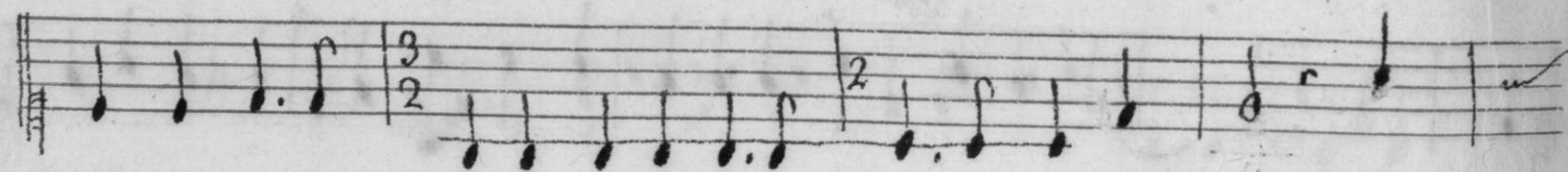
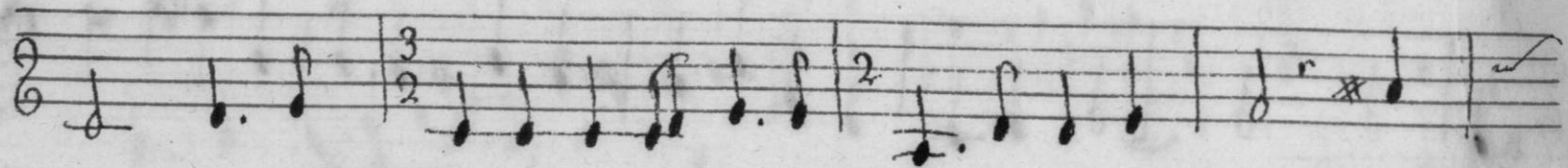
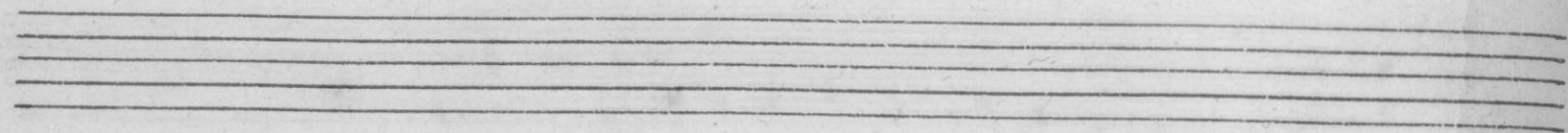
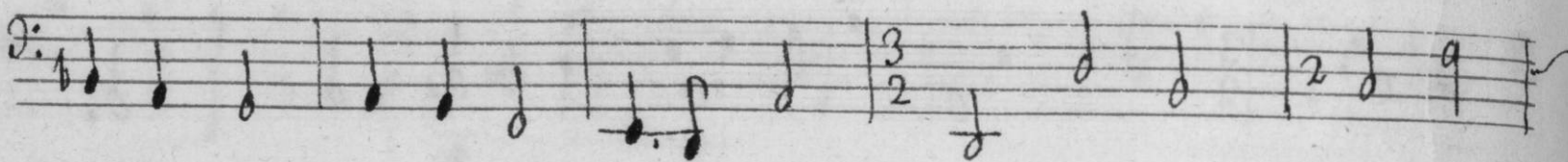


Mes yeux me disent qu'elle est belle Et mon cœur ne me le dit pas

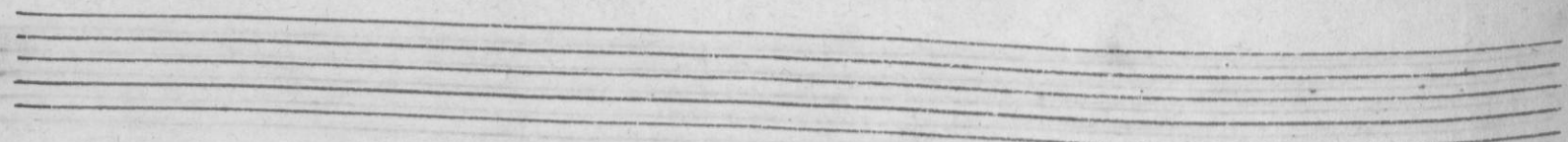
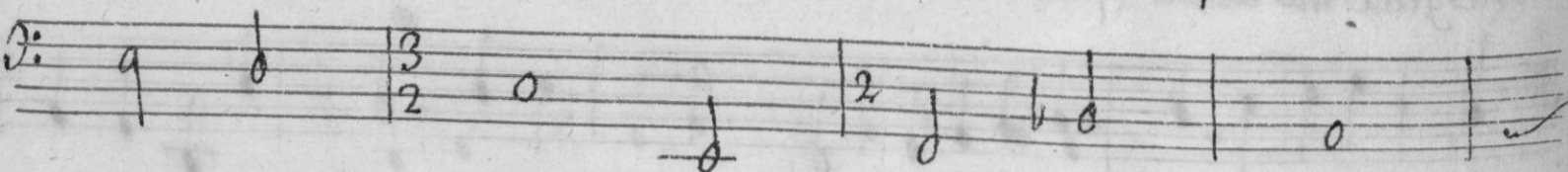




Vn si grand changement m'estonne Quoy faut

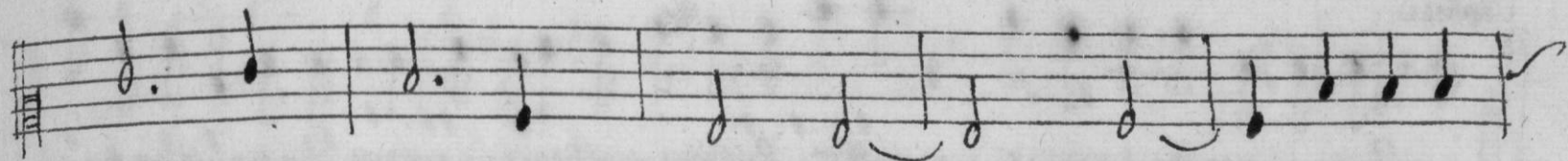
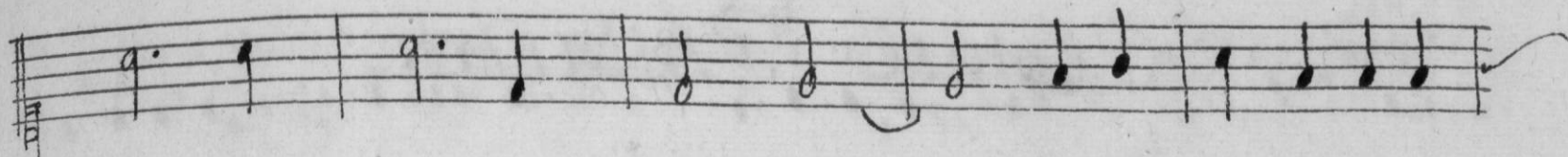
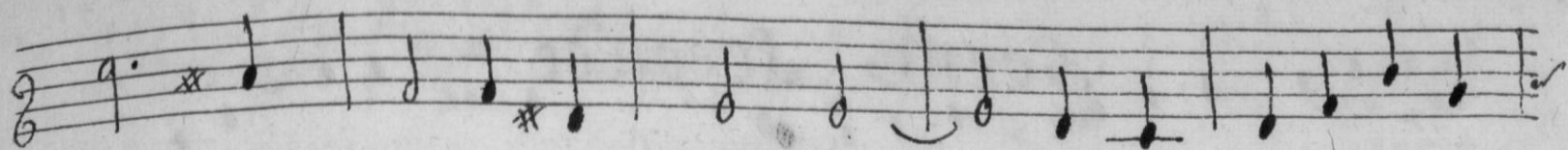


il que je l'abandonne May qui deuois l'aimer au dela du trespas Occu-

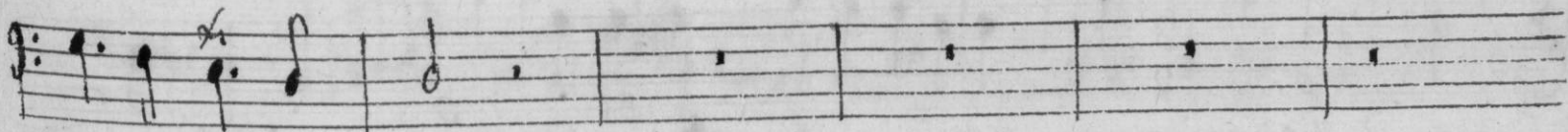
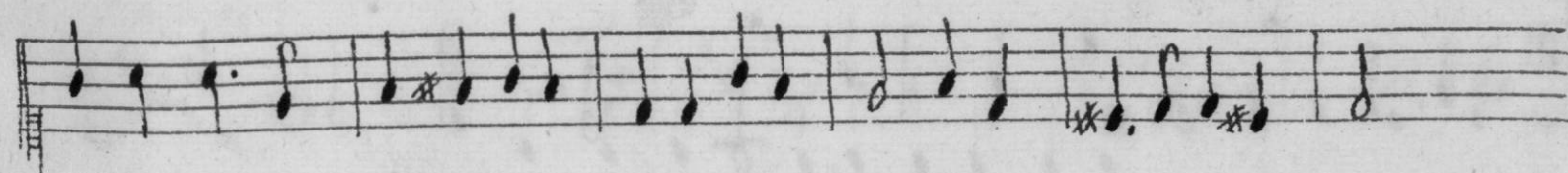
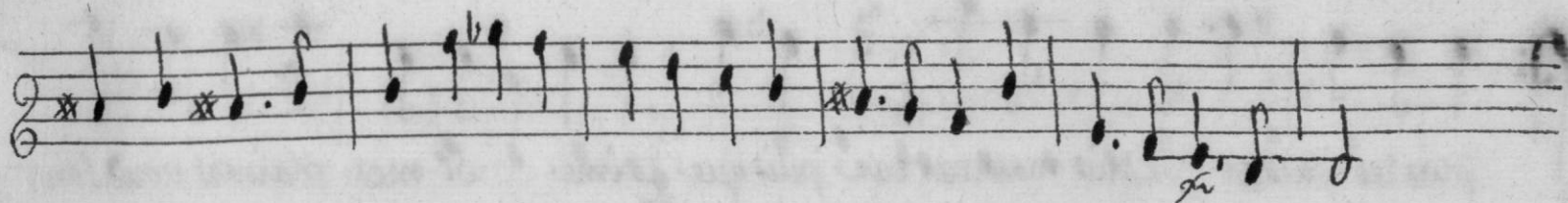
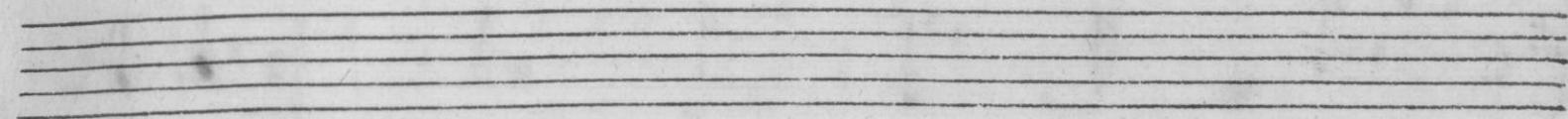


Acte Second

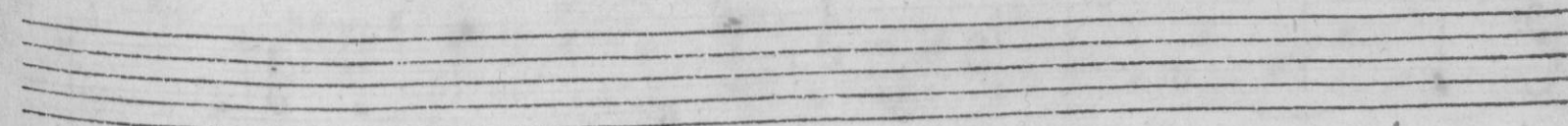
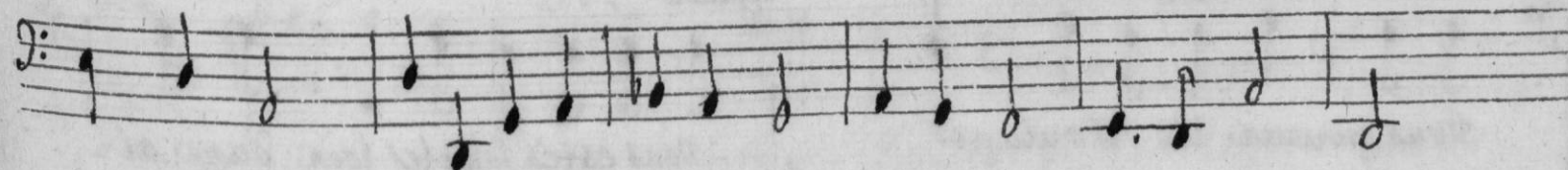
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pe d'une ardeur nouvelle Pourquoi vouloir estre fidel---le Puisque l'a-



mour ne le veut pas



Scene Seconde

Cephise Philandre.

Cephise

Quoy je uerray toujours paroistre Quelque malheureux amant Qui troublera par son

Philandre

chant les plaisirs d'un lieu champêtre L'amour fait tous mes maux Je ne

puis les cacher Je suis malheureux puis que j'aime Si mes plaintes vous sont

peine Vous pouvez les soulager Si mes plaintes vous sont peine

Cephise

Vous pouvez les soulager Vous estes sour les loix d'une ai-

Acte Second

113.

malle Dergere Vous estes maitre de son cœur L'amour n'est

pas une affaire Quand on goute la douceur d'aimer et de plai-

-re L'amour n'est pas une affaire Quand on goute la douceur d'aimer

et de plai-----re

Philandre
J'aime ailleurs et ne puis mentaire Qu'esert il de dissi-muler

Dez qu'un objet cesse de plaire N'est il pas permis de changer De chan-

-ger N'est il pas permis de changer Dez qu'un objet cesse de plaire N'est il pas per-

-mis de changer de changer N'est il pas permis de changer

Acte Second

115

Cephisé

Je ne puis vous croire infidelle Vous qui juriez d'aimer si constamment

N'esperez pas en changeant bruster d'une flamme plus belle Je ne

puis vous croire infidelle Vous qui juriez d'aimer si constamment

Philandre

J'aurais toujours esté fidelle Si vous ne m'avez fait changer cest'

vous cest vous qui me faites bruster d'une flamme nouvelle Si vous ne

m'avez fait changer J'aurais esté toujours fidel---le

Je ne veux point d'un inconstant

Je n'aime point un cœur volage vous aimiez un objet charmant

vous le quittez en un instant vous garderais je d'a vant ta --- ge

Je ne veux point d'un inconstant Je n'aime point un cœur

volage vous verrez sans pitié mes peines vous me mépriserez

Philandre

Jeune Reprenez vos premières chaînes

Céphise

Acte Second

117.

Philandre

en trouverez mieux
Tout mon bonheur est de vous plaire J'en fais mes

Cephise

plus chers desirs
Portez ailleurs vos soupirs Je ne suis

pas votre affaire Je ne suis pas Je ne suis pas votre affai- - - re

Ah qu'en aimant on a de
Ah qu'en aimant on a de peine et de tourment Ah qu'en ai-

peine on a de peine et de tourment
Ah qu'en aimant on a de peine et de tourment

a de peine on a de peine et de tourment Quel amour est a
de tourment on a de peine et de tourment

craindre Quel amour est a craindre Que l'amour est a
Qu'un amant est a plaindre Qu'un amant qu'un amant est a

craindre Ah qu'en aimant on a de peine et de tourment
plaindre Ah qu'en aimant on a de peine et de tourment ah

Ah qu'en aimant on a de peine et de tourment
qu'en aimant on a de peine et de tourment Ah qu'en ai:

Acte Second

119.

ment on a de peine et de tourment Cesser une plainte inutile

ment on a de peine et de tourment

Elle trouble nos jeux Dans ce jour tranquille Si l'on

Souffre un amant heureux On n'en veut point de malheureux

Qu'un amant

Que l'amour est à craindre

est à plaindre Qu'un amant est à plaindre Ah qu'en ai-

Ah qu'en aimant on a de peine et de tourment

man on a de peine et de tourment

Ah qu'en aimant on a de

Ah qu'en aimant on a de peine et de tourment on a de peine et de tourment

peine et de tourment

Ah qu'en aimant on a de peine et de tourment

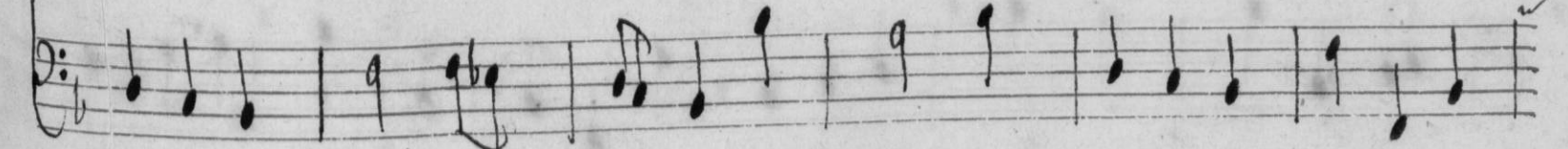
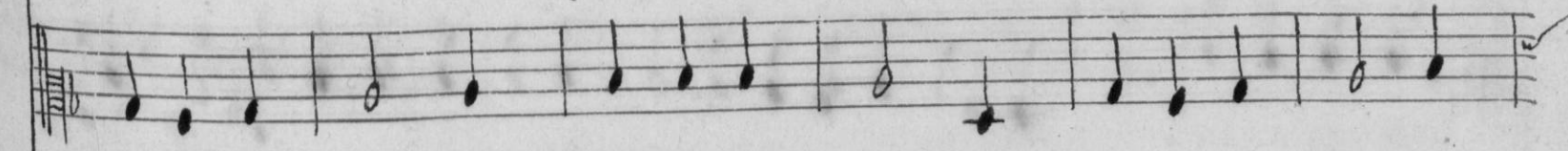
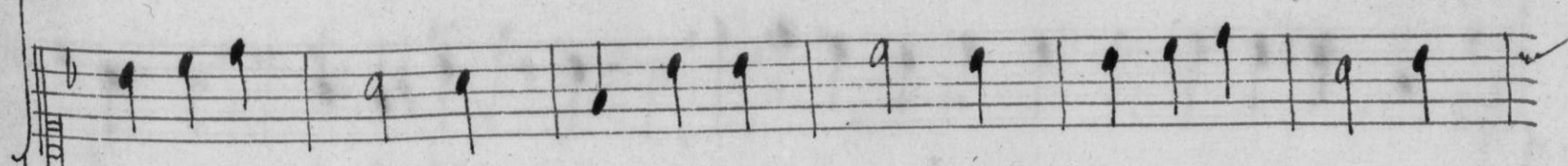
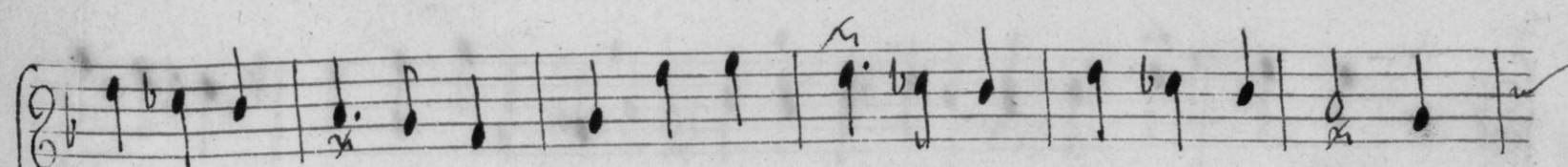
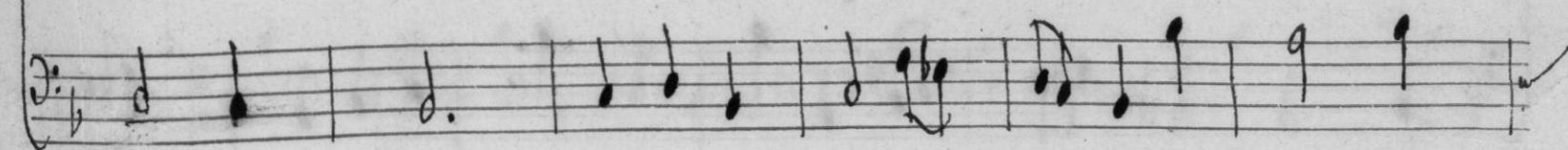
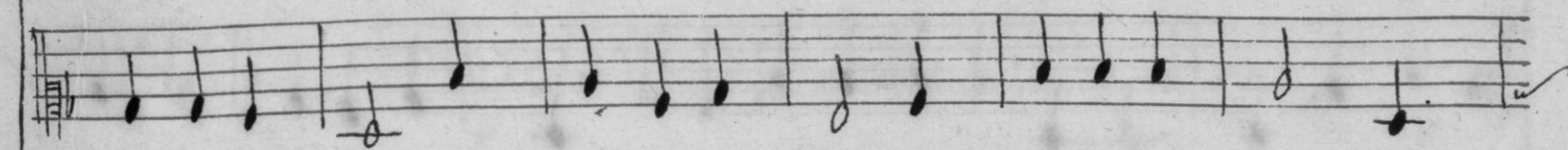
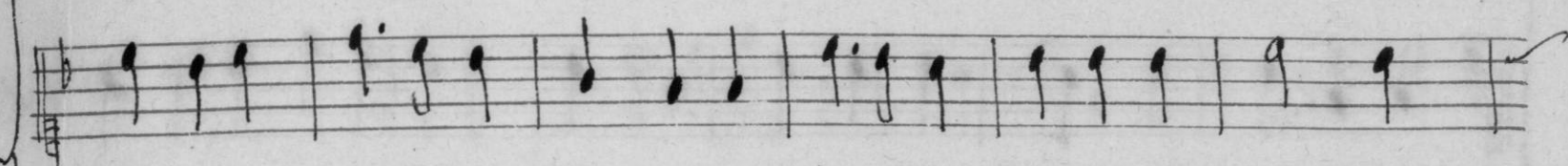
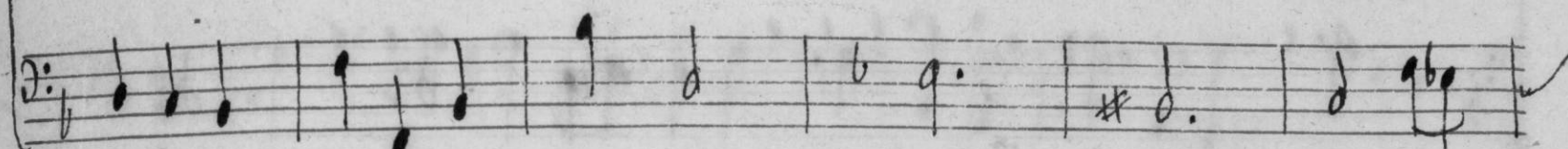
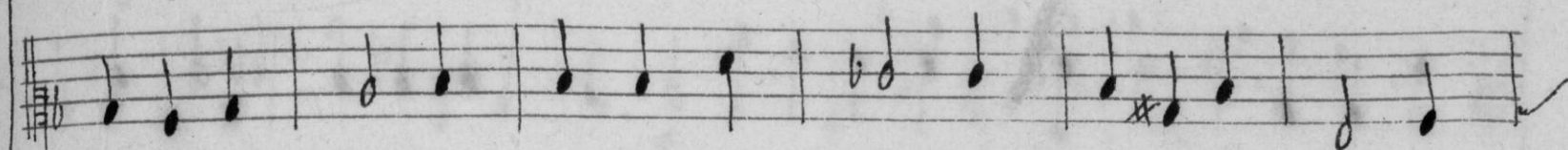
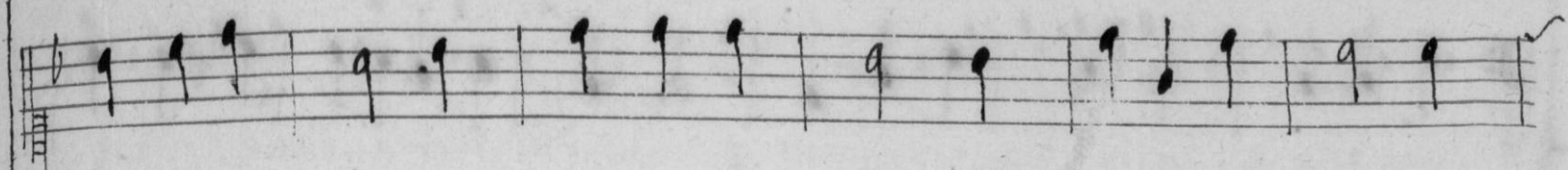
Scene Troisième

Troupe de Bergers et de Bergeres

Sarabande en Rondeau

Acte second

121



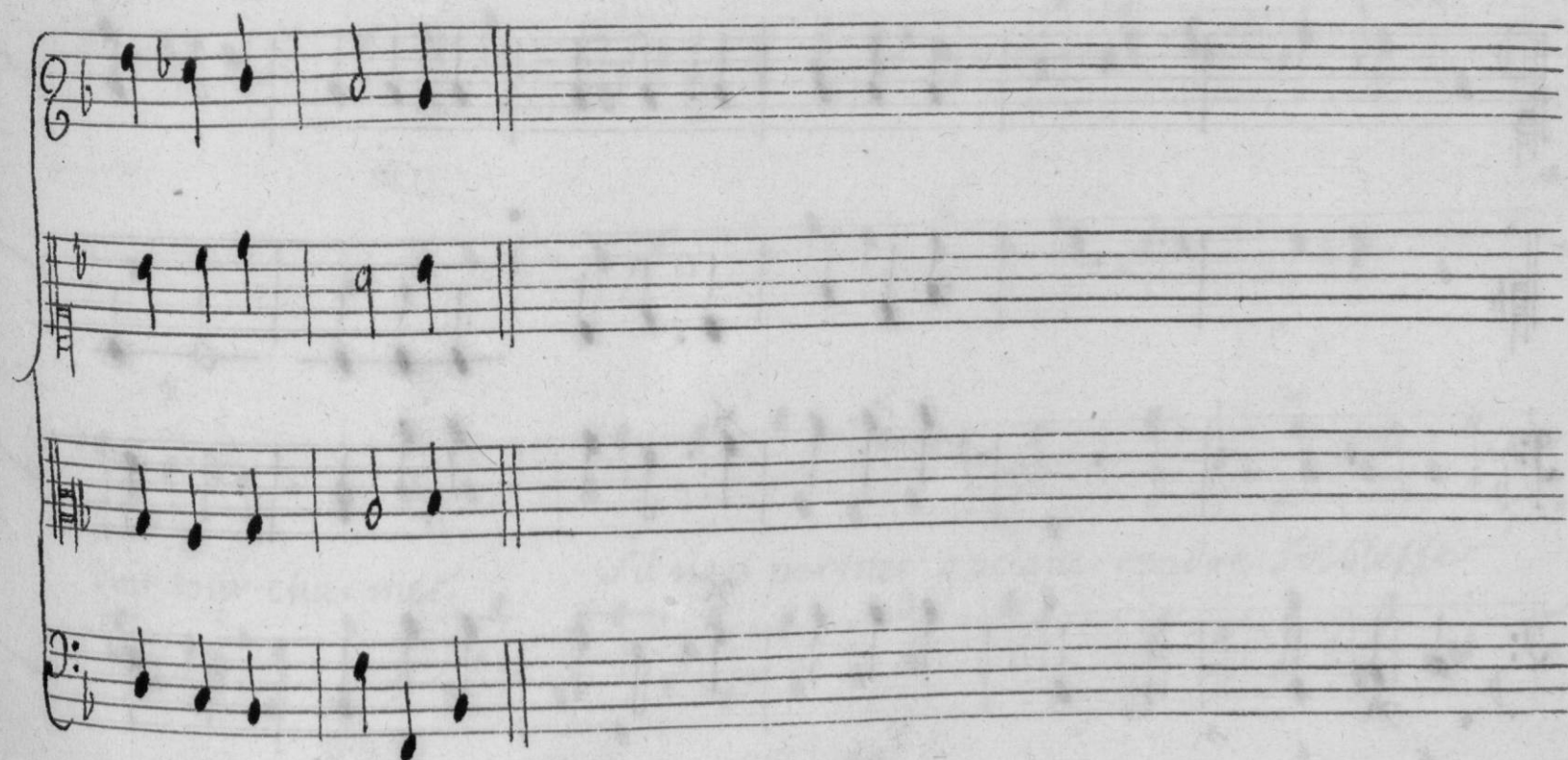
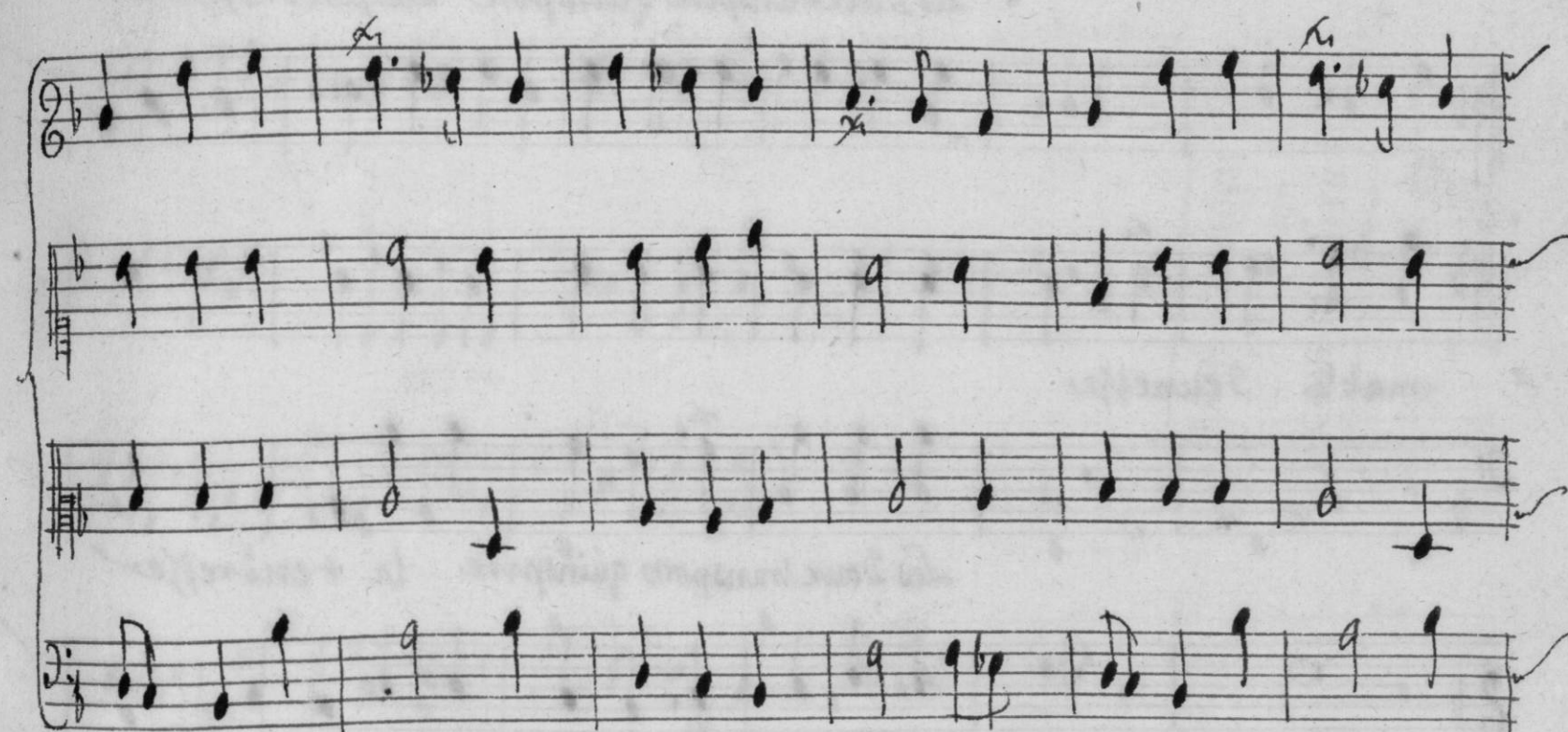
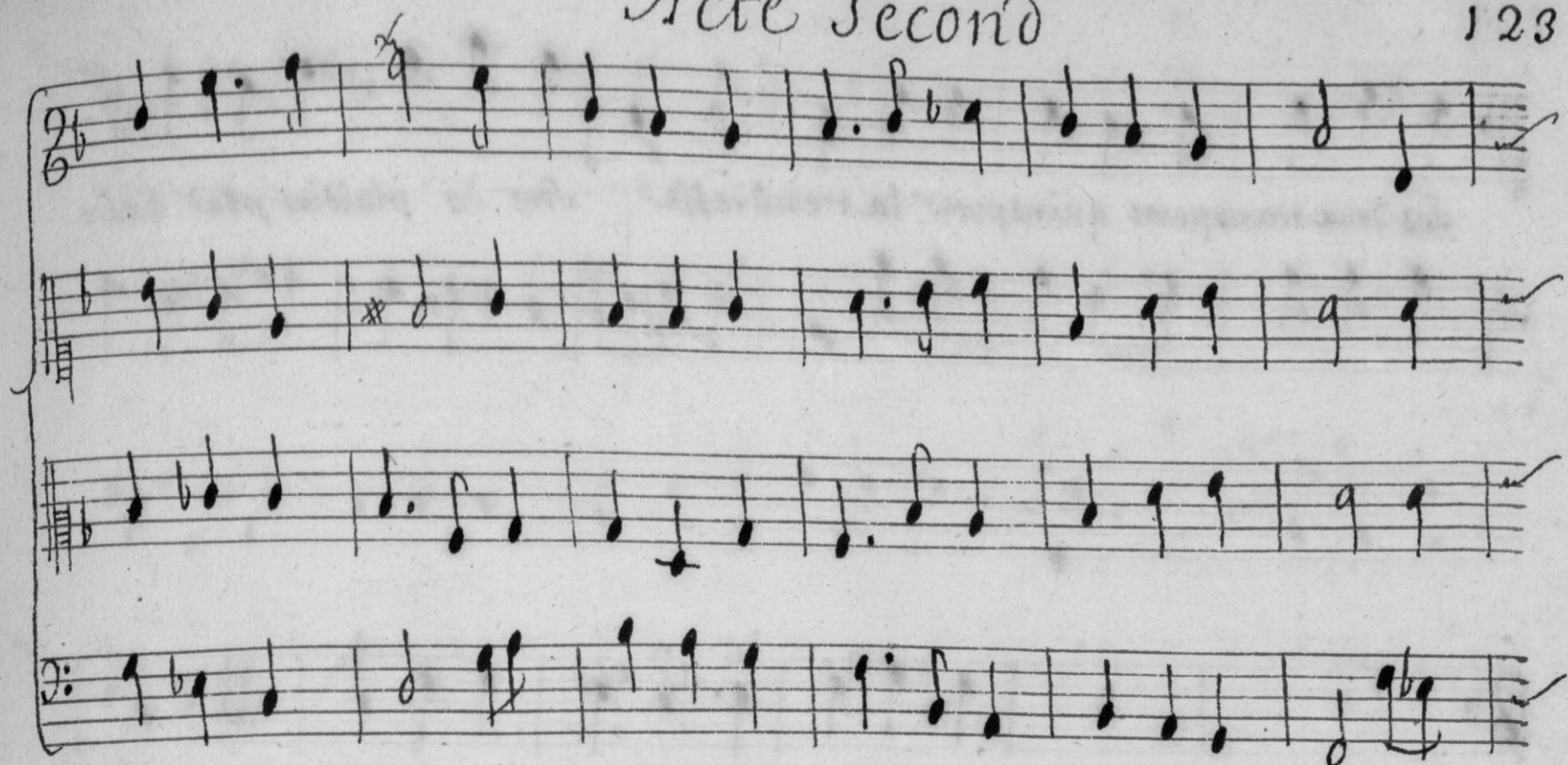
Handwritten musical score for the first system, measures 1-4. The system consists of four staves. The first staff is in treble clef with a key signature of one flat (B-flat). It contains eighth and sixteenth notes, with some notes marked with an 'x' above them. The second staff is in alto clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat, featuring quarter notes and half notes.

Handwritten musical score for the second system, measures 5-8. The system consists of four staves. The first staff is in treble clef with a key signature of one flat, containing eighth and sixteenth notes, with some notes marked with an 'x' above them. The second staff is in alto clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat, featuring quarter notes and half notes.

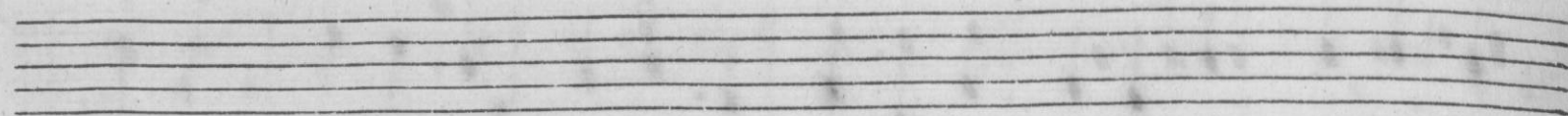
Handwritten musical score for the third system, measures 9-12. The system consists of four staves. The first staff is in treble clef with a key signature of one flat, containing eighth and sixteenth notes, with some notes marked with an 'x' above them. The second staff is in alto clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat, featuring quarter notes and half notes.

Acte second

123.



Les doux transports qu'inspire la tendresse sont des plaisirs pour l'ai-



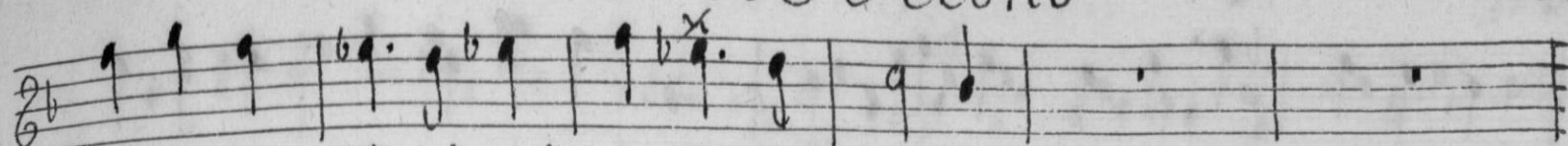
Les Doux transports qu'inspire La tendresse

-mable Jeunesse

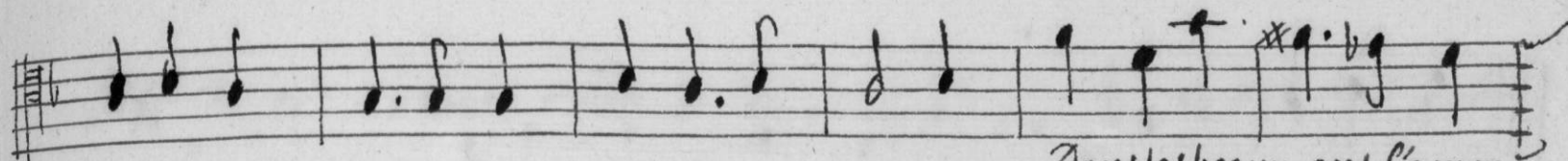
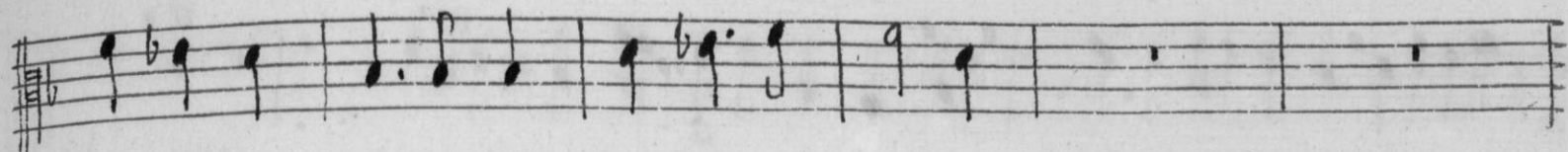
Les Doux transports qu'inspire la tendresse

Acte Second.

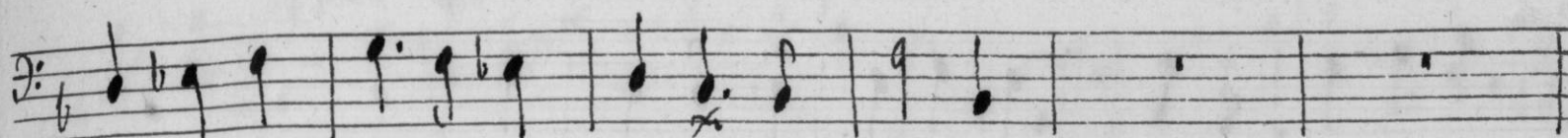
125.



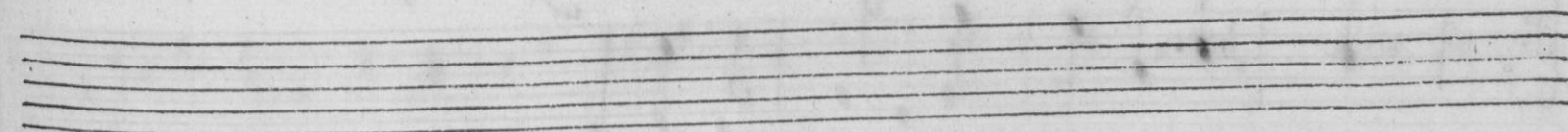
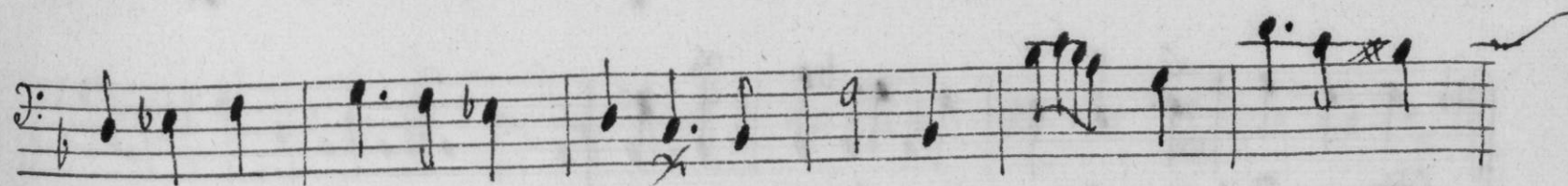
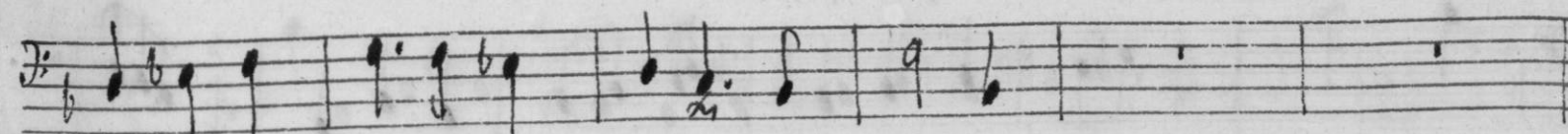
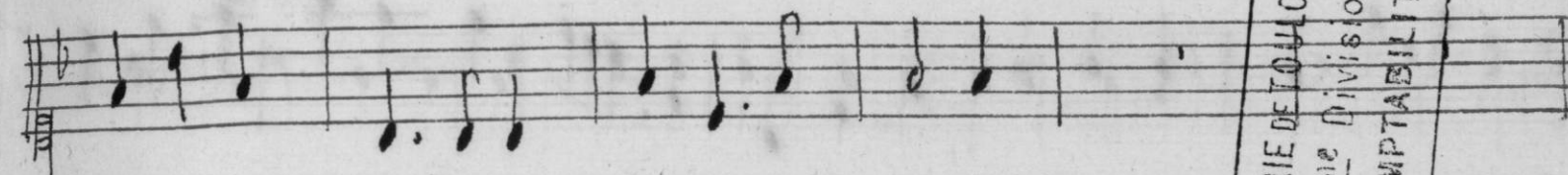
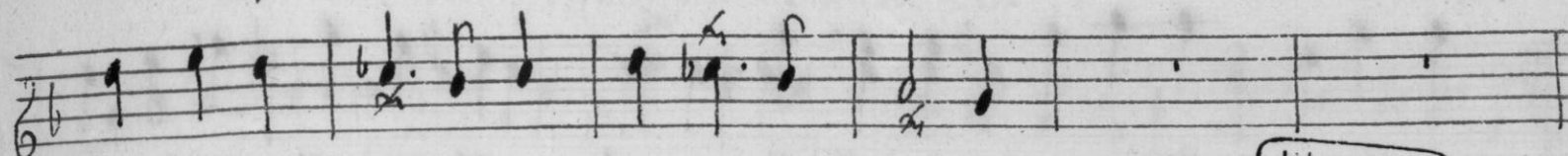
Sont les plaisirs de l'aimable jeunesse



Dans les beaux ans L'amour

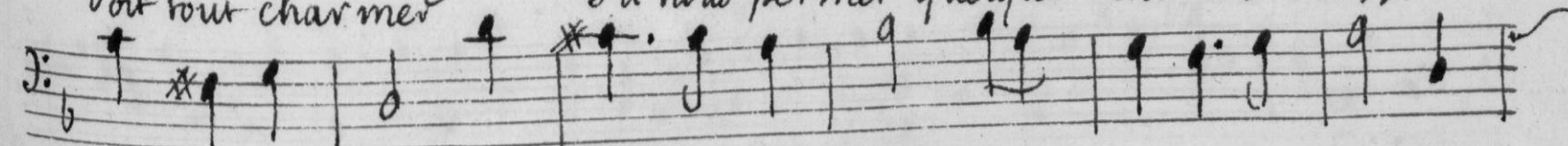


Sont les plaisirs de l'aimable jeunesse



doit tout charmer

S'il nous permet quelque tendre faiblesse



Qu'enous serr il de nous en allar---mer A t'on Si tost tant de

de li cat esse On reprend le chœur Page 129.

Amors dans l'âge outout doit s'enflammer Il est assez de temps

pour la sagesse Si quelque fois l'amour est à blasmer

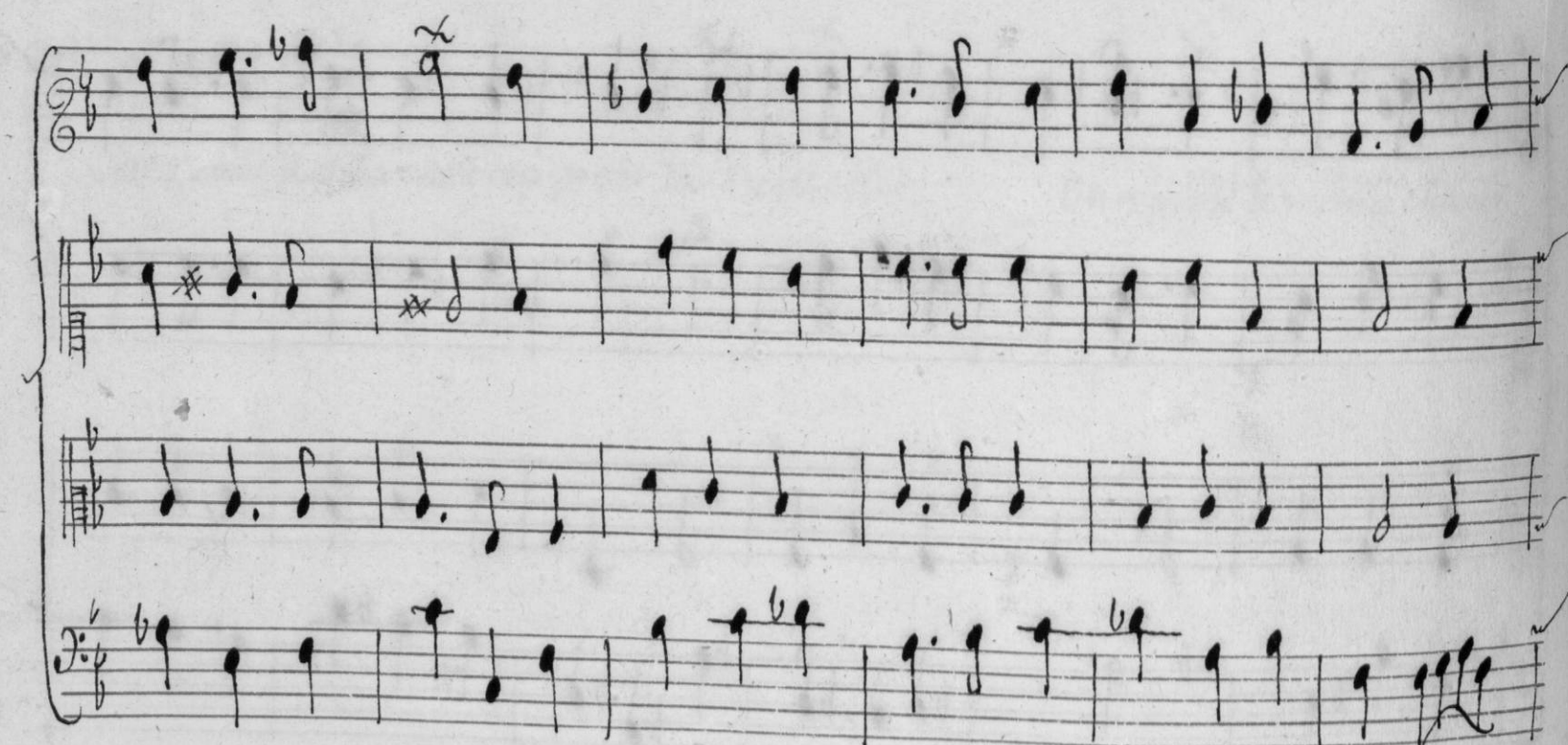
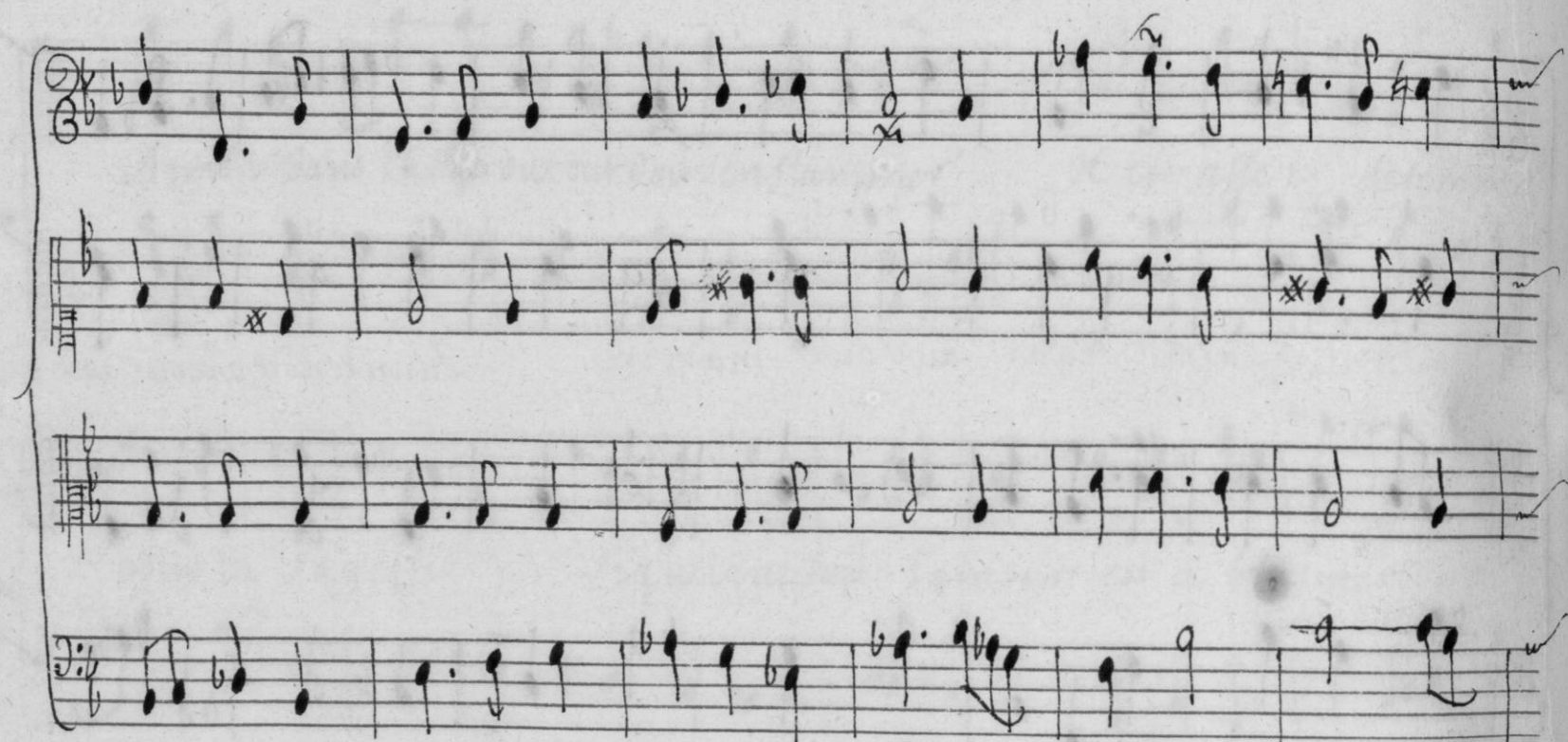
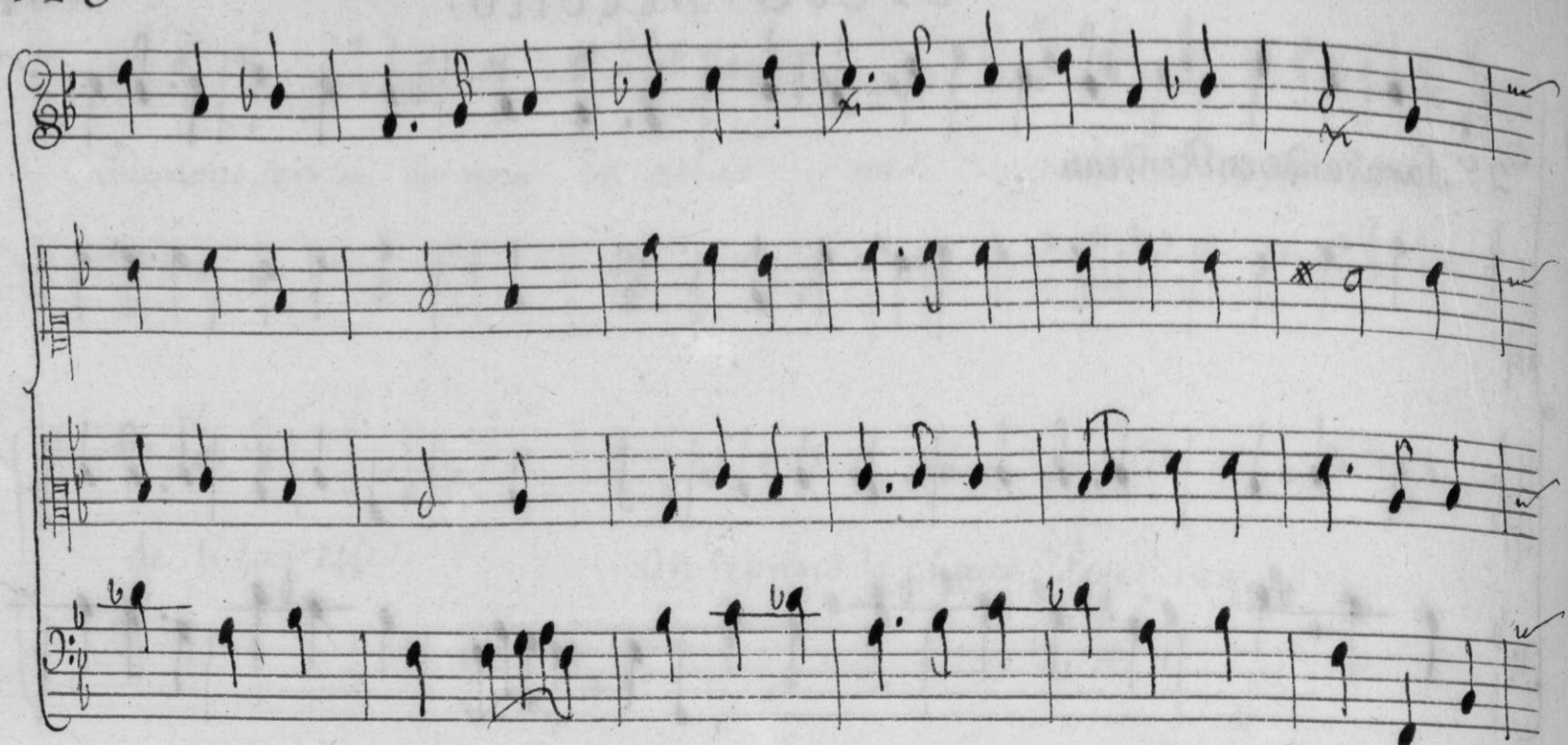
C'est quand il suit de trop prez la Vieillesse On reprend le mesme chœur

Acte second.

127.

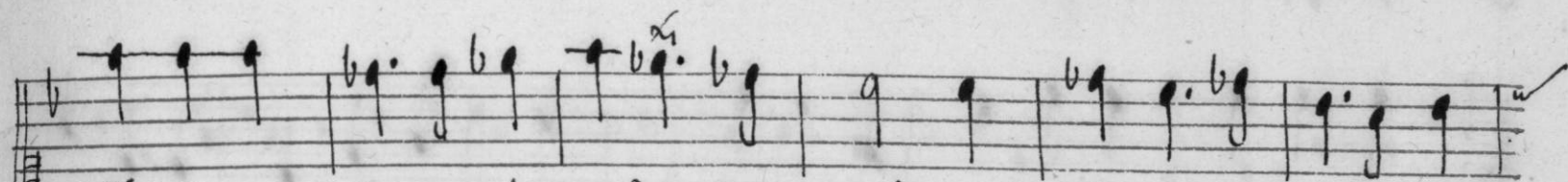
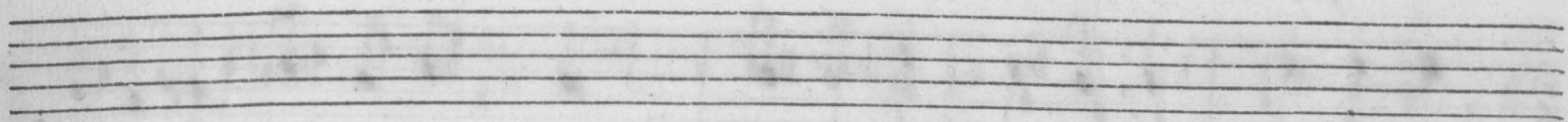
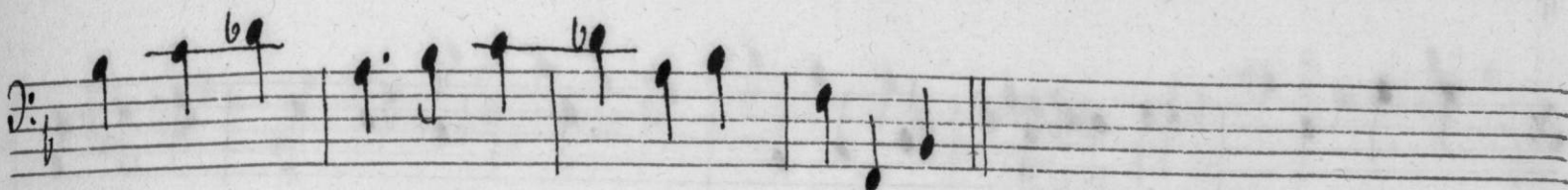
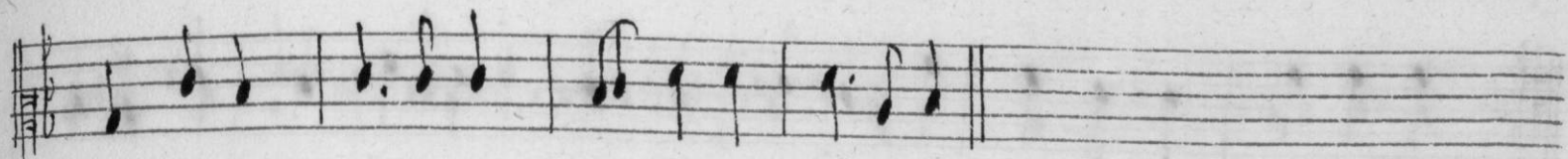
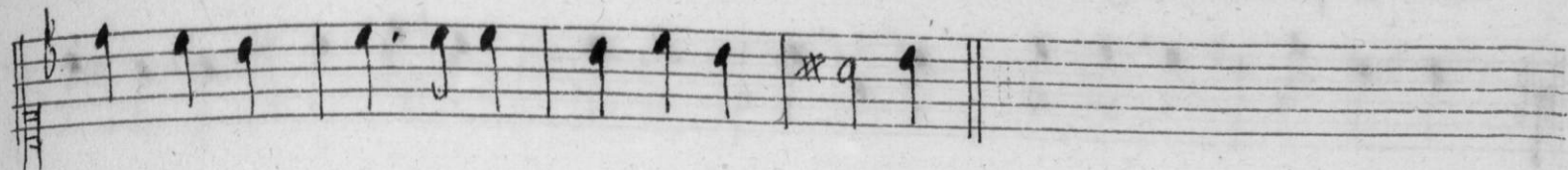
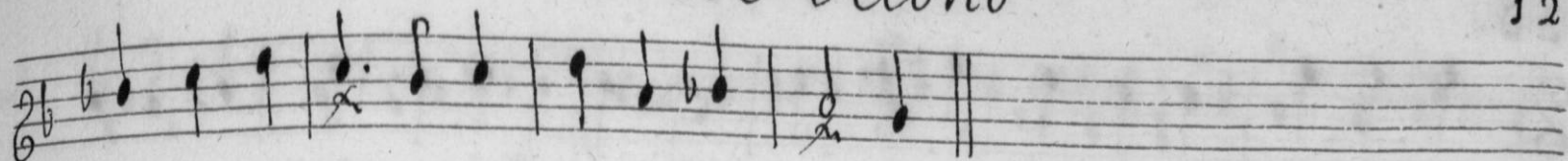
2^e Sarabande en Rondeau

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of 16 measures across 10 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (flats). The piece is marked with a '2' and a 'x' in the first measure, and a '2' and a 'x' in the 10th measure. The score is written in a cursive, handwritten style.



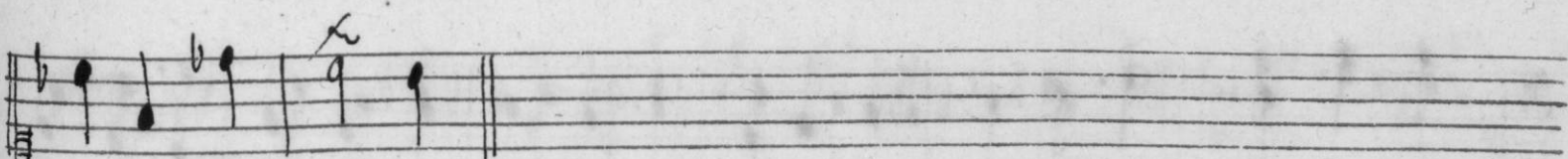
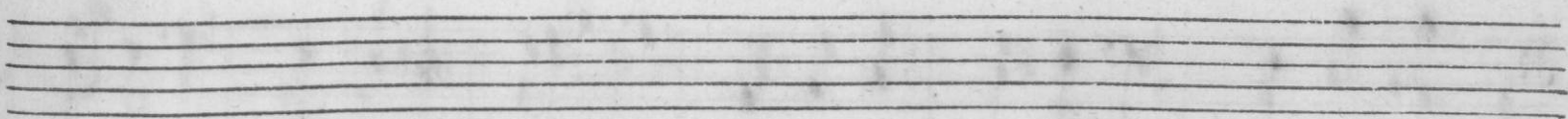
Acte Second

129.

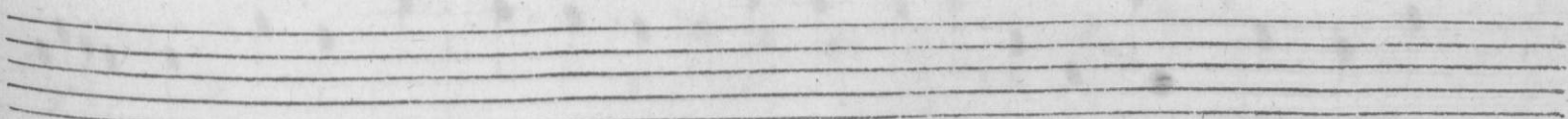
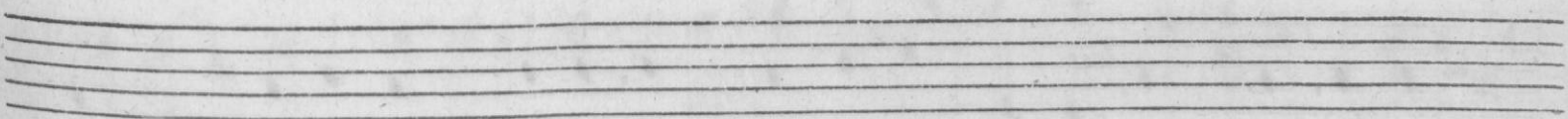
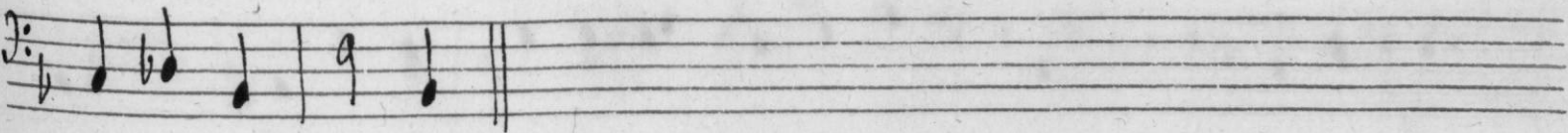


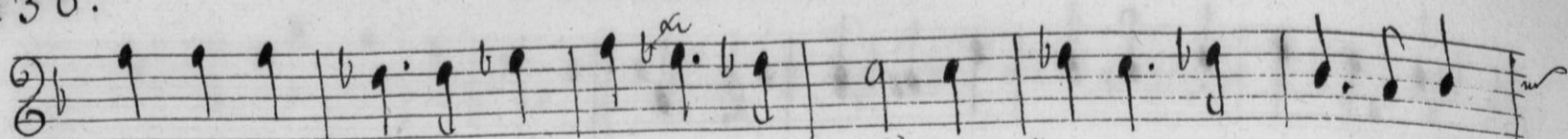
Est-il plaisir égal aux deux martire

Qu'un tendre amour aux jeu:



mes cœurs inspire

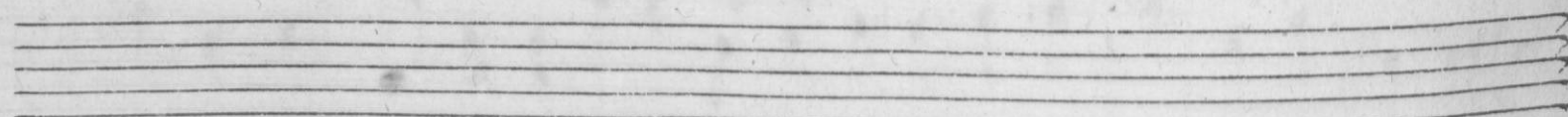
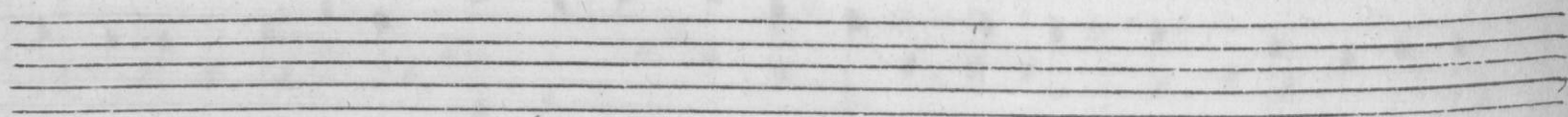
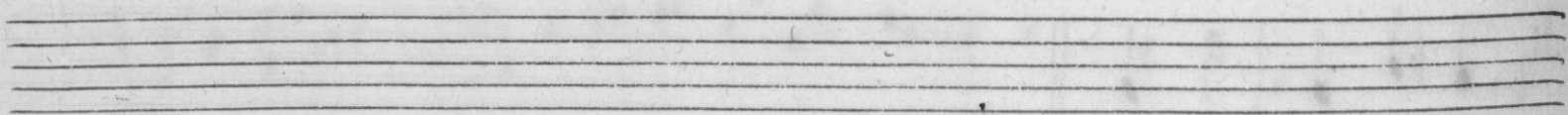
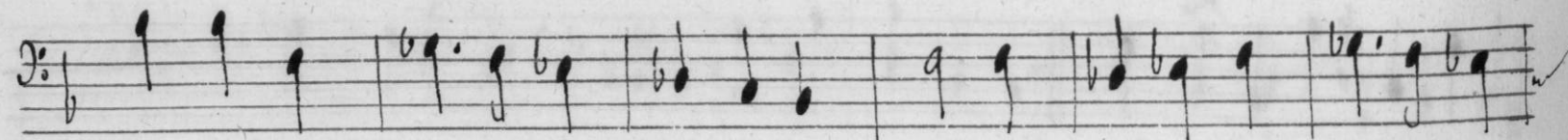
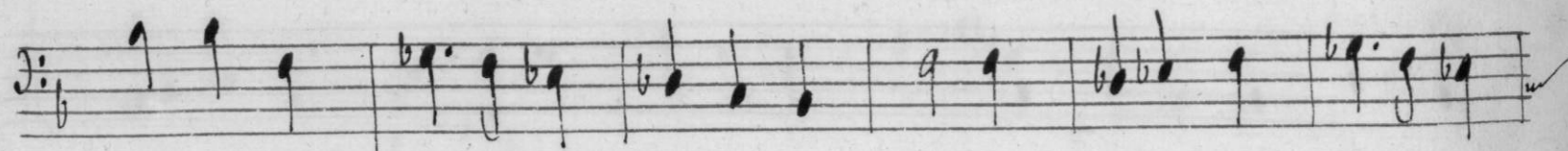
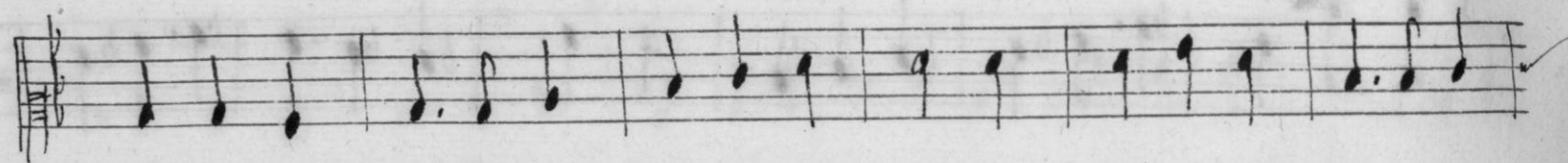
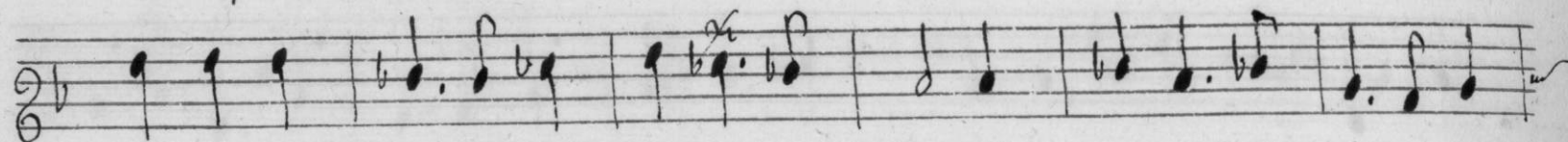




Est il plaisir egal au doux martire Qu'un tendre amour aux jeu-



Est il plaisir egal au doux martire Qu'un tendre amour aux jeu-



Acte Second

131.

nes cœurs inspire Notre raison nous le défend en vain

nes cœurs inspire

On ne voit point de plus charmant Empire Pourquoi faut-il nous en

Faire un chagrin L'amour doit-il nous empêcher de rire

On repete le chœur page 130.

Nous résistons et nous n'y gagnons rien Dans le bel âge il

Saut tout soupirer Nous devons tous suivre un même destin

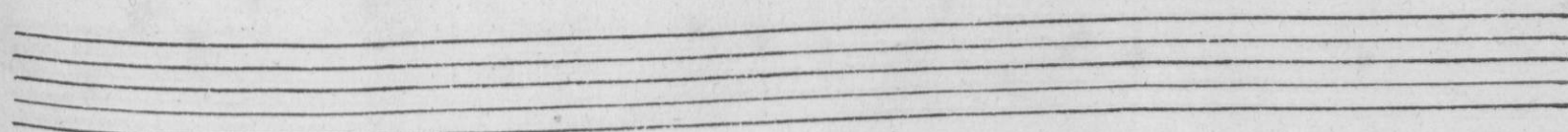
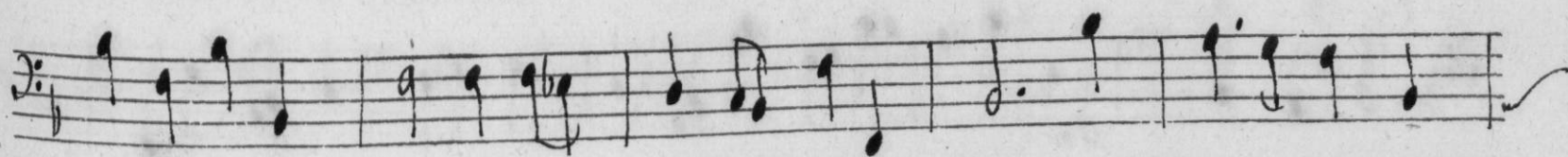
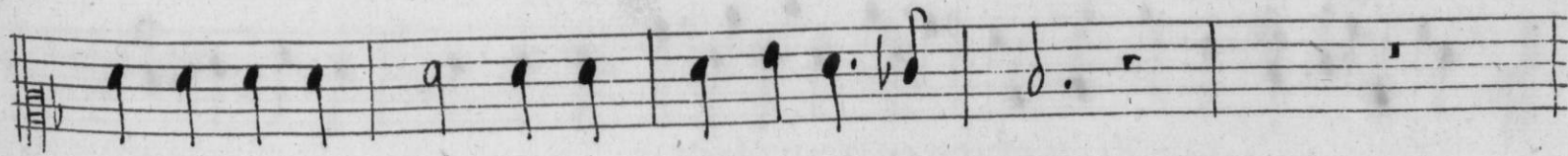
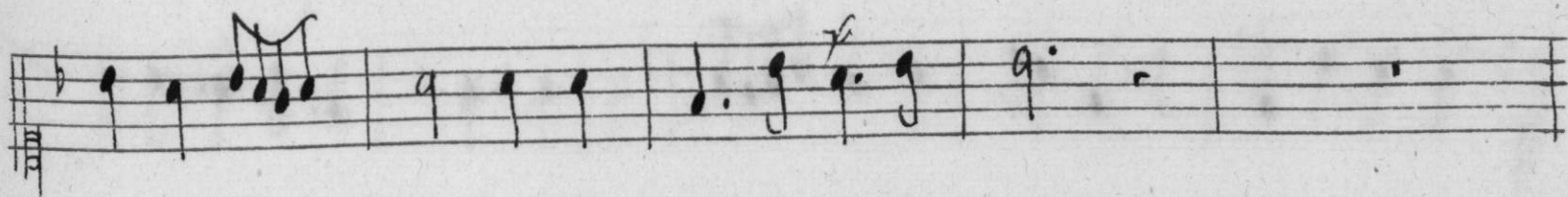
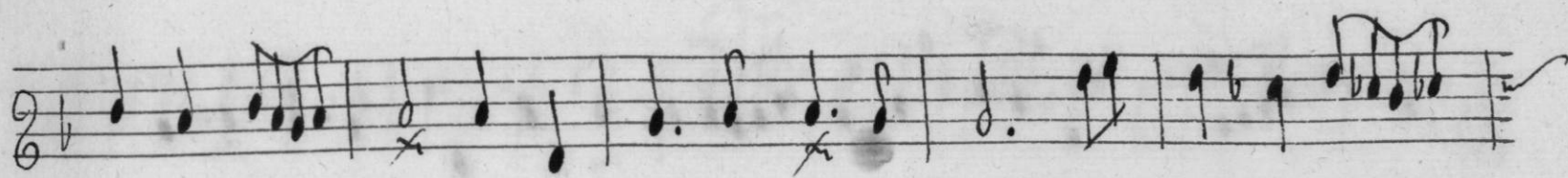
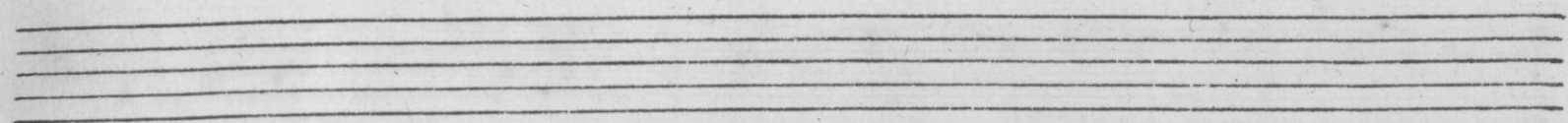
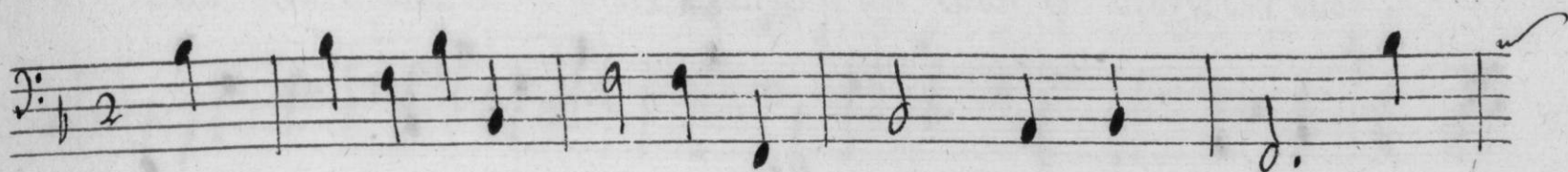
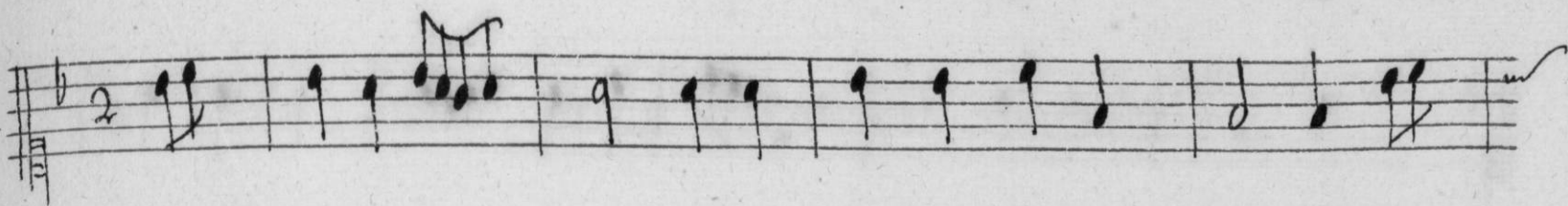
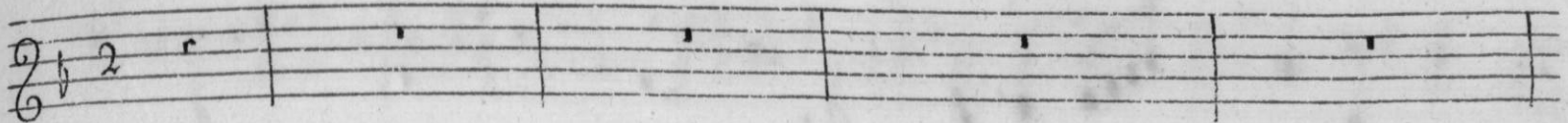
Et nous moquer de ce qu'on en peut dire

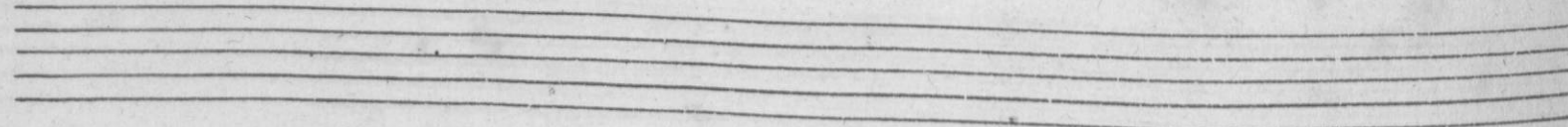
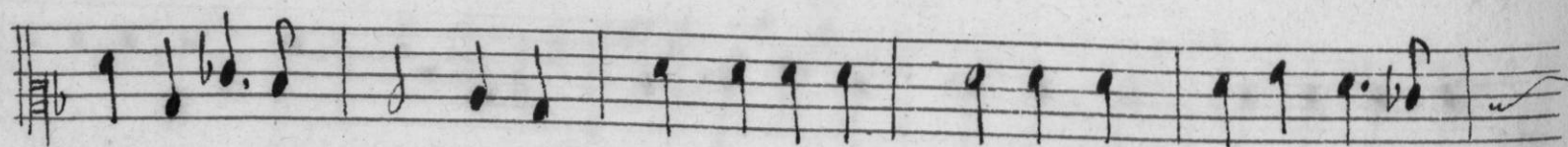
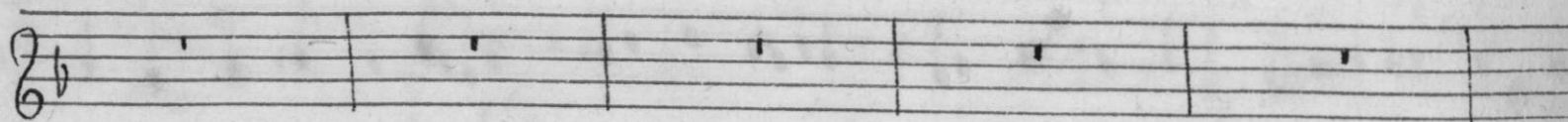
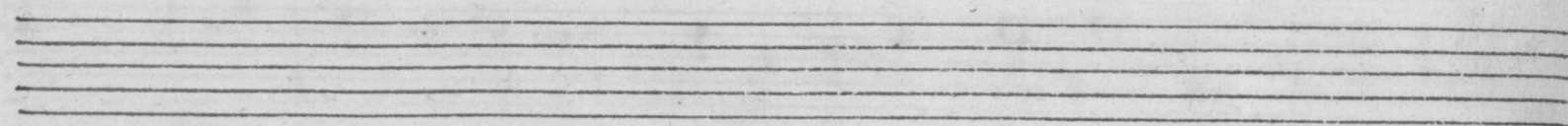
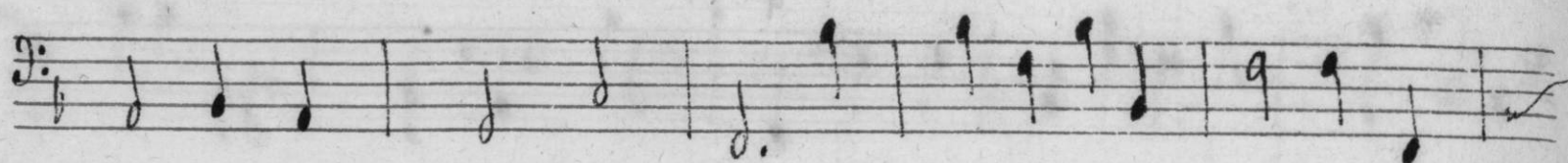
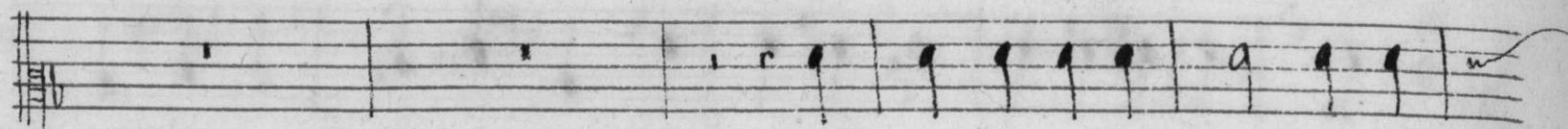
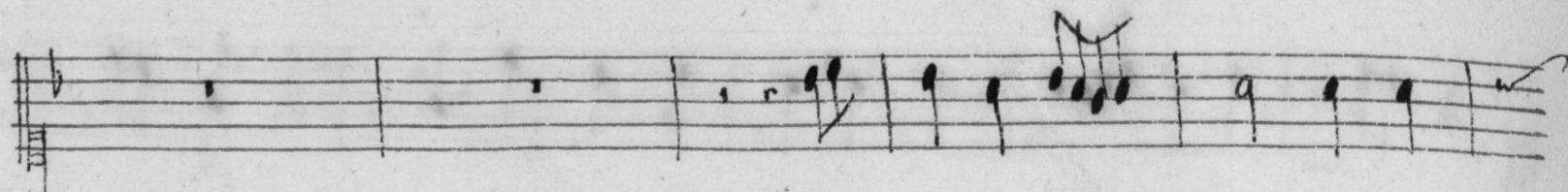
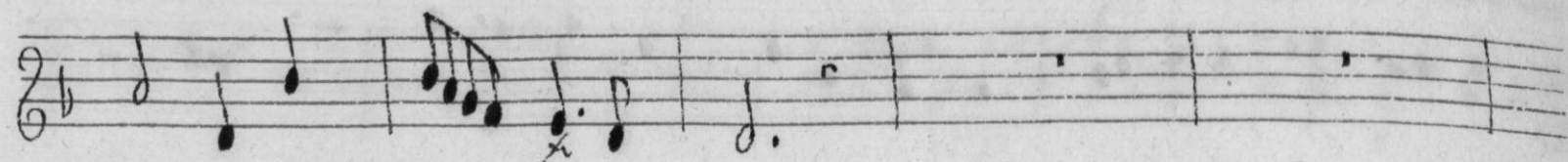
On repete le même chœur

Acte Second.

133.

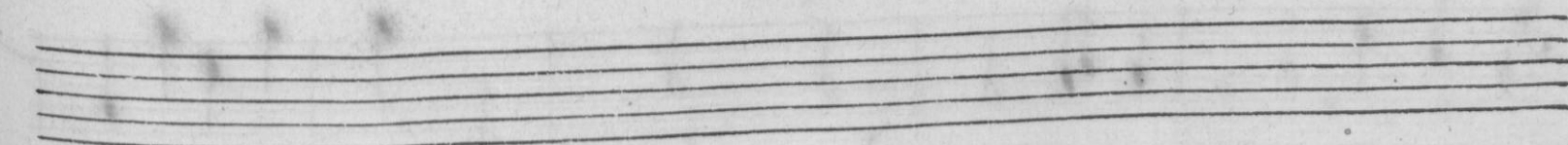
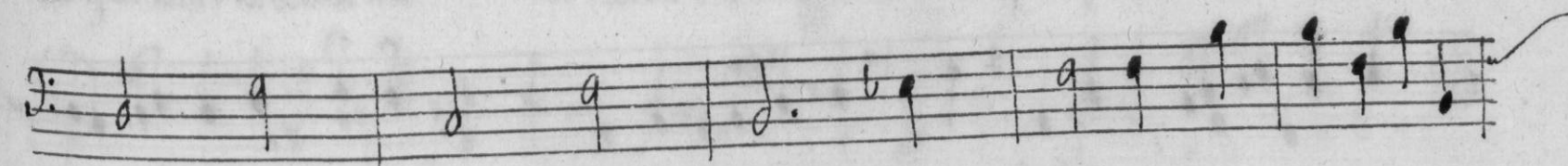
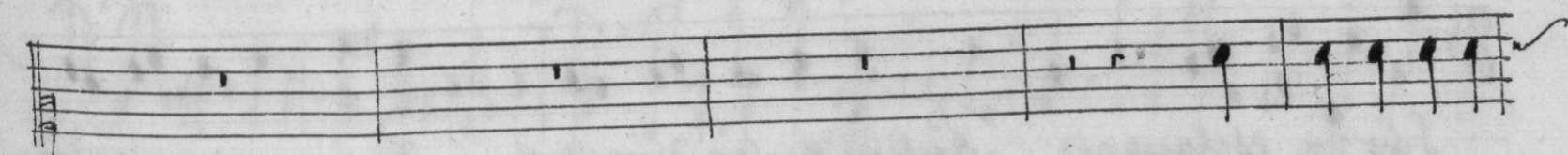
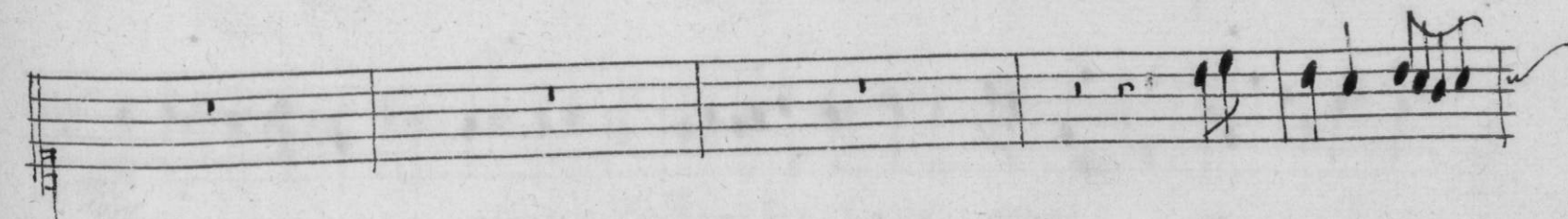
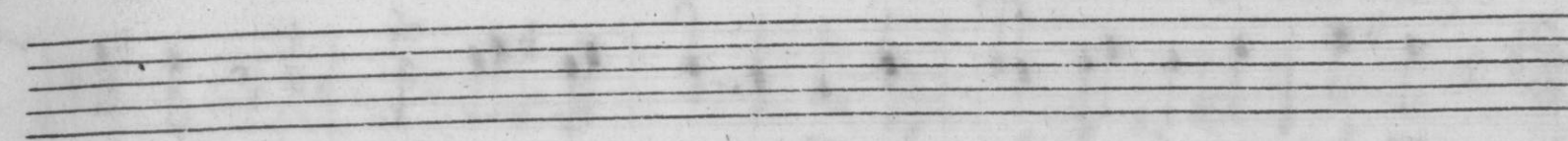
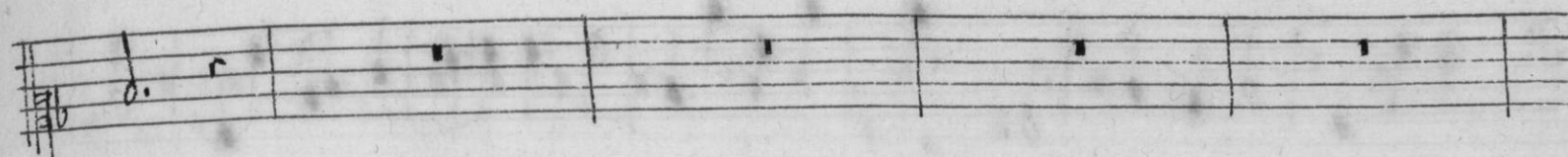
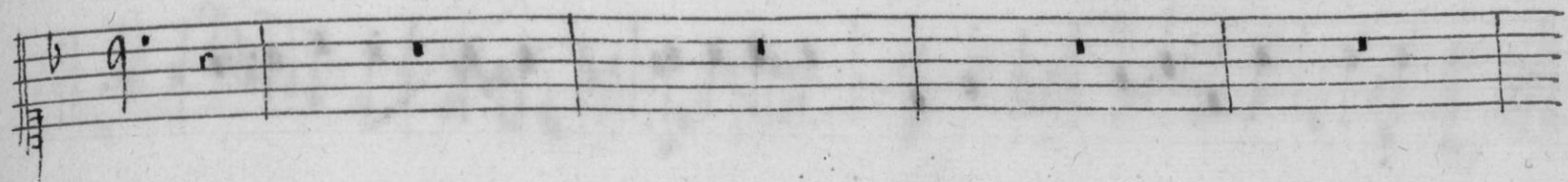
Bourrée en Rondeau

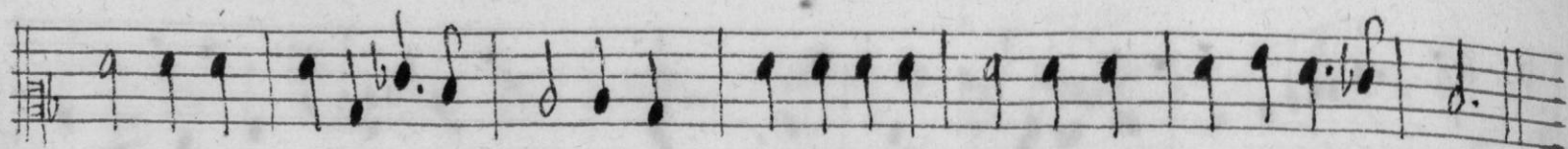




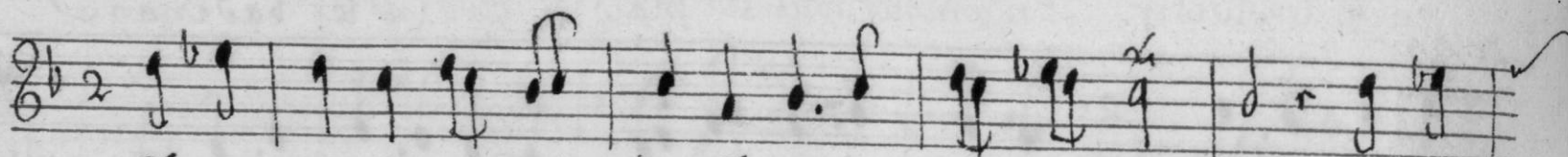
Acte Second

135

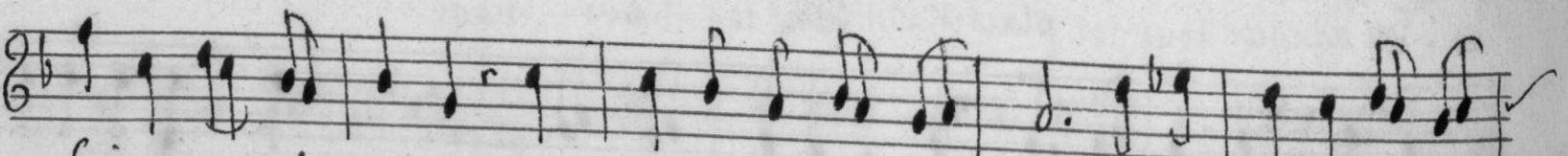
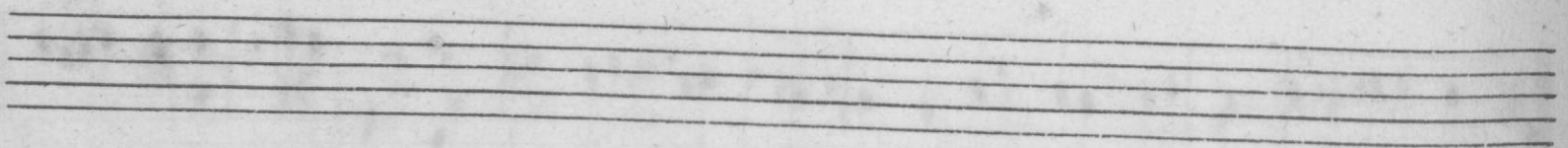
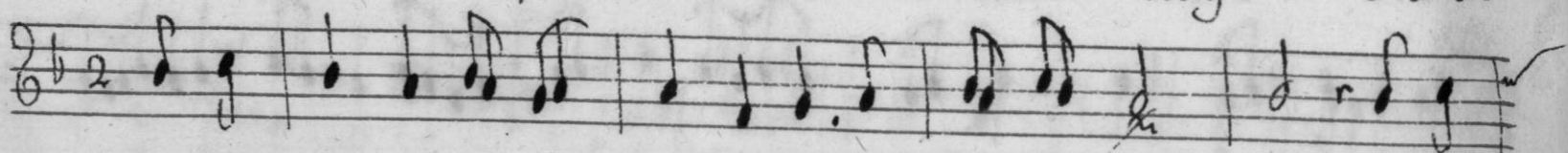




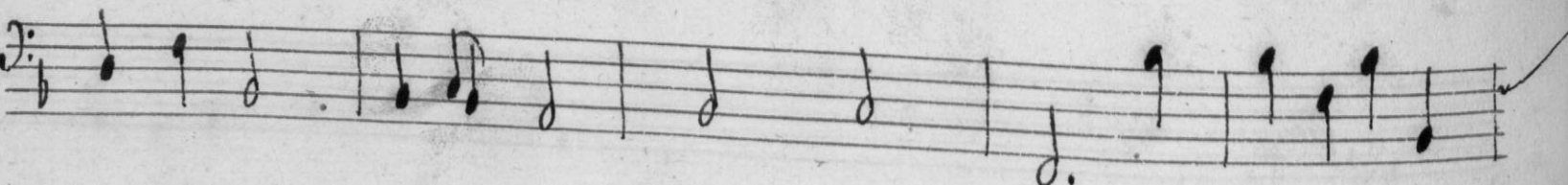
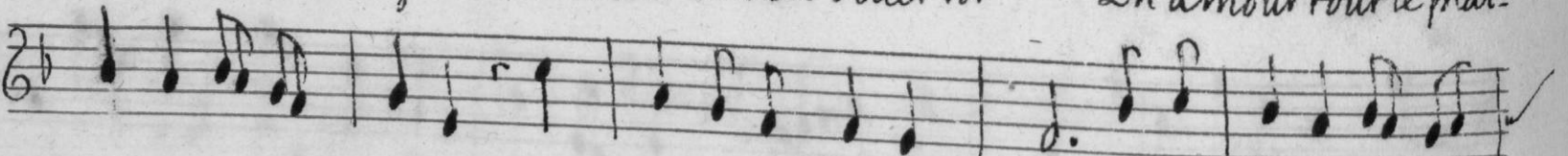
Deux Bergeres Air



En amour tout le plaisir Est dans le badi---nage On s'en



fait vn esclavage Aulieu de s'en divertir En amour tout le plai-



Acte Second

137

- Si c'est dans le badi --- nage Il faut aimer atout aage Quand on

en a le loisir En amour tout le plaisir Et dans le badi --- nage

En amour tout le plaisir Et dans le badi --- nage

Mennuet

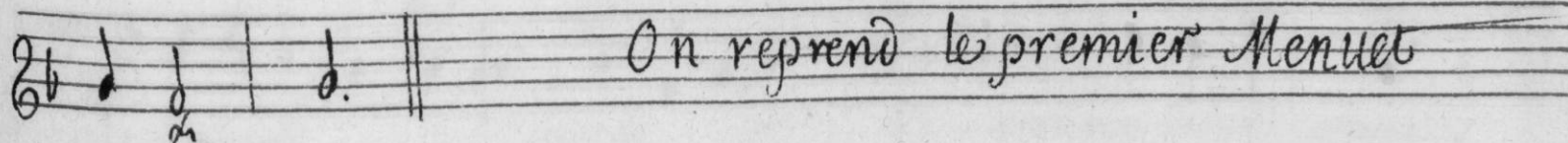
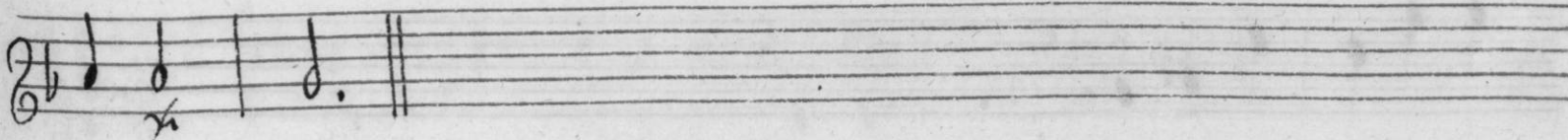
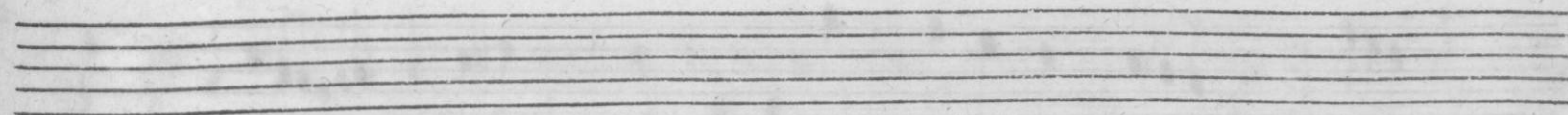
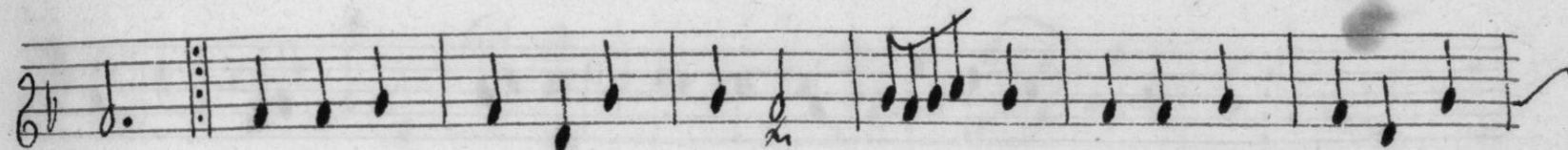
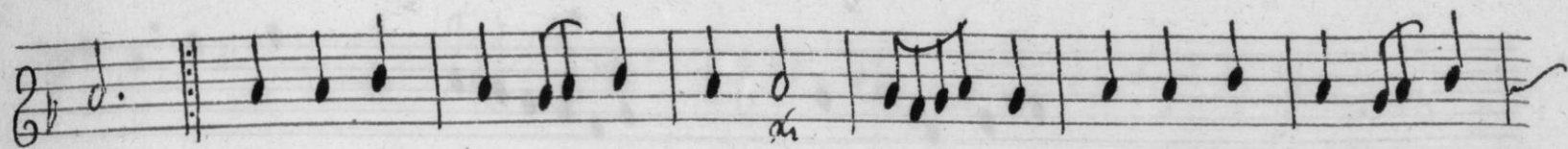
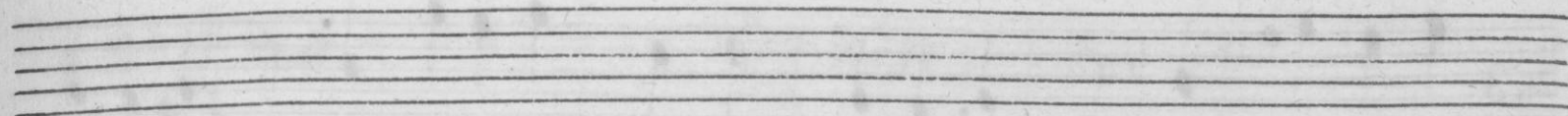
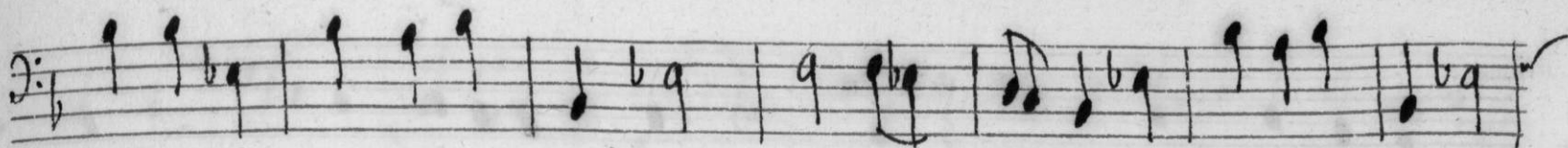
The musical score is written in 3/4 time and consists of four systems. Each system contains four staves: a treble staff, a bass staff, and two piano accompaniment staves (one with a treble clef and one with a bass clef). The key signature has one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 'f'. The first system shows a lively melody in the treble and bass staves, with the piano accompaniment providing harmonic support. The second system continues the melody, featuring some trills and grace notes. The third system shows a more complex melodic line with many beamed notes. The fourth system concludes the piece with a final cadence in all parts.

Acte Second.

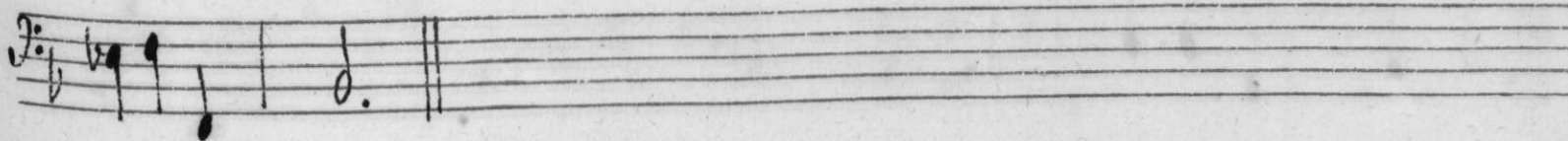
139.



Autre Menuet



On reprend le premier Menuet



Fin DU Second Acte.

