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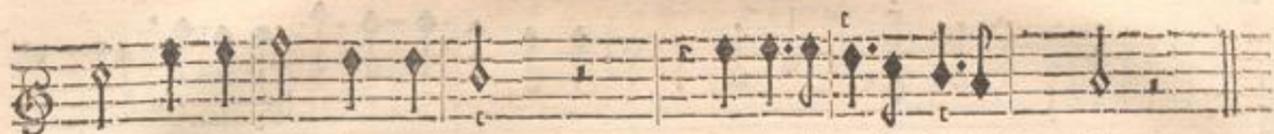
Proserpine

Lully, Jean-Baptiste

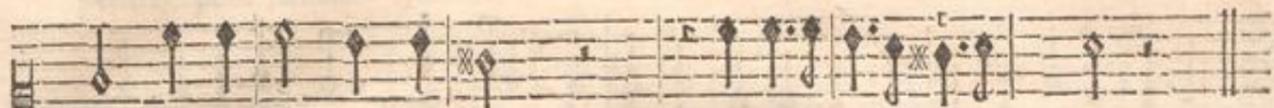
Paris, 1680

Szene II

[urn:nbn:de:bsz:31-140576](https://nbn-resolving.org/urn:nbn:de:bsz:31-140576)



sirs dont nos vœux font comblez! Vous ne ferez jamais trou- blez.



blez! dont nos vœux font comblez! Vous ne ferez jamais trou- blez.



vœux dont nos vœux font comblez! Vous ne ferez Vous ne ferez jamais trou- blez.



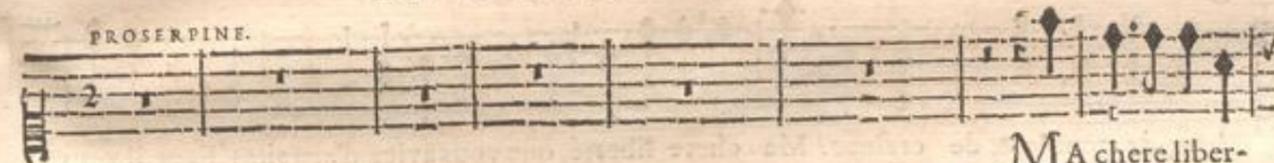
BASSE-CONTINUE.



PRELUDE.
BASSE-CONTINUE.

SCENE II.

PROSERPINE, ASCALAPHE,
LES OMBRES HEUREUSES.



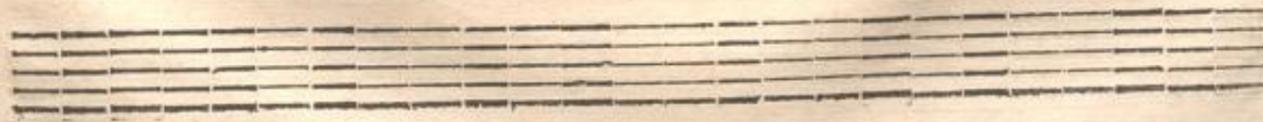
MA chere liber-



VIOLONS.



Basse de Violon & Continué.



té que vous aviez d'attraits! En vous perdant, hélas! que mon ame est atteinte De dou-

VIOLONS.

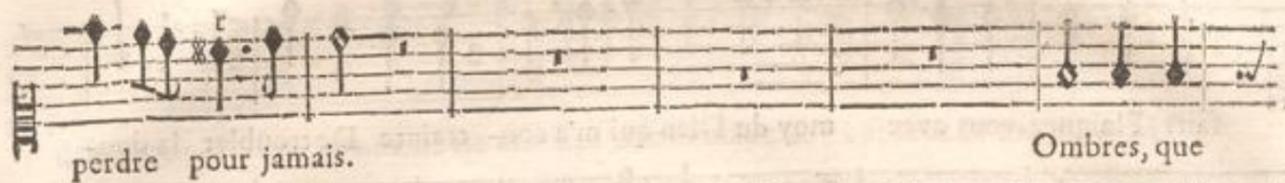
Basse de Violon & Continuë.

leur, de trouble, & de crainte! Ma chere liberté que vous aviez d'attraits! Faut-il vous

VIOLONS.

Basse de Violon & Continuë.

TRAGEDIE.



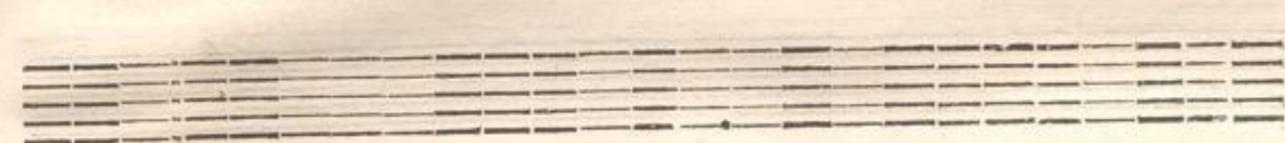
perdre pour jamais. Ombres, que



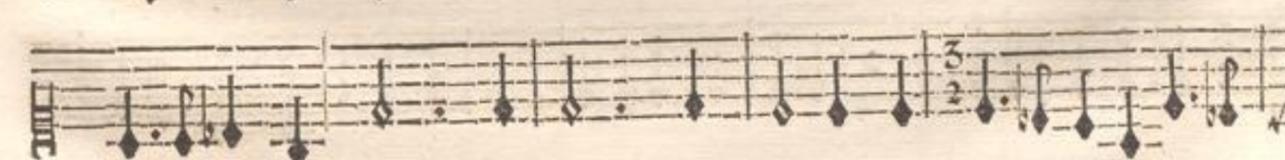
VIOLONS.



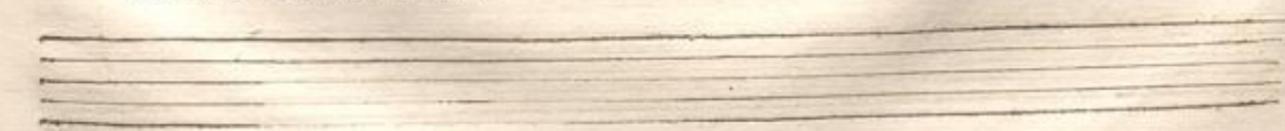
BASSE-CONTINUE.



j'interromps, souffrez ma tri-ste plainte, Ce n'est pas pour mon cœur que vos plaisirs sont



BASSE-CONTINUE.



ff

fais, Plaignez-vous avec moy du Dieu qui m'a contrainte De troubler la dou-

VIOLONS.

BASSE-CONTINUE.

ceur de vostre heureuse Paix. Ma chere liberte que vous aviez d'attraits! En vo' per-

VIOLONS.

BASSE-CONTINUE.

dant, hélas! que mon ame est atteinte De douleur, de trouble & de crainte: Ma

VIOLONS.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

chere liberté que vous aviez d'attraits! Faut-il vous perdre pour ja- mais?

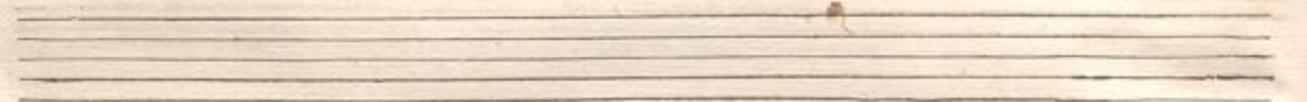
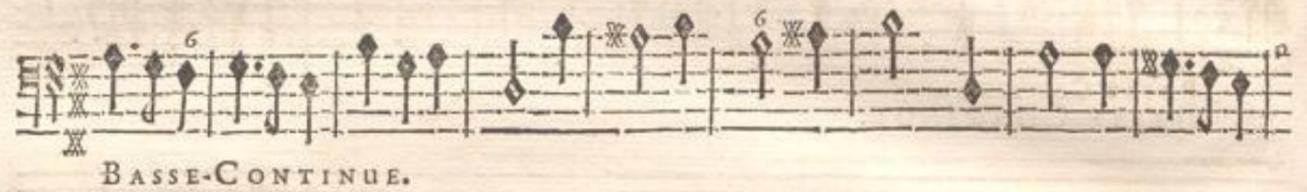
VIOLONS.

VIOLONS.

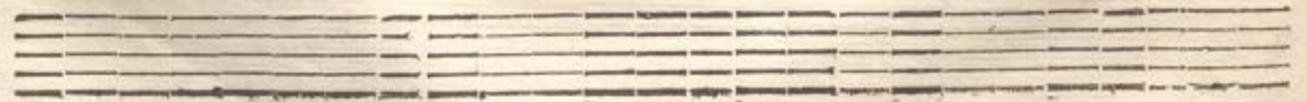
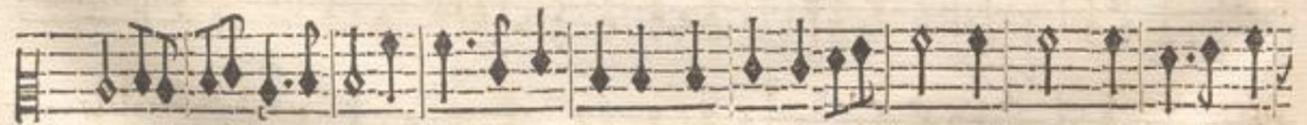
VIOLONS.

BASSE-CONTINUE.

PROSERPINE,
ASCALAPHE.



Aimez qui vous aime rien n'est si charmant. Aimez, aimez qui vous



aime, Rien n'est si charmant, Pluton n'est pas un Dieu sujet au changement, Il vous offre son

V I O L O N S.

BASSE-CONTINUE.

cœur avec son diadème. Pluton n'est pas un Dieu sujet au changement, Il vous

V I O L O N S.

BASSE-CONTINUE.

PROSERPINE,

offre son cœur avec son Diadé-

me. Aimez qui vous aime, Rien n'est si char-

VIOLONS.

Basse de Violon & Continuë.

Basse de Violon & Continuë.

mant. Aimez Aimez qui vous aime, Rien n'est si charmant.

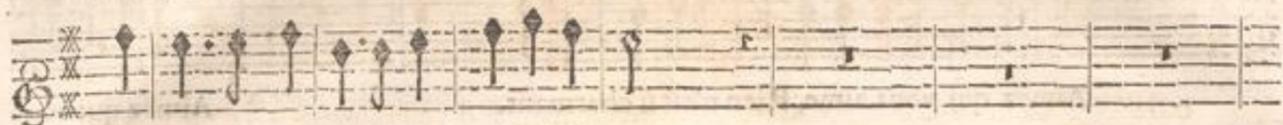
me. Aimez qui vous aime, Rien n'est si char-

VIOLONS.

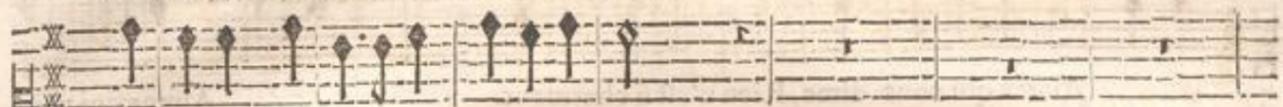
Basse de Violon & Continuë.

Basse de Violon & Continuë.

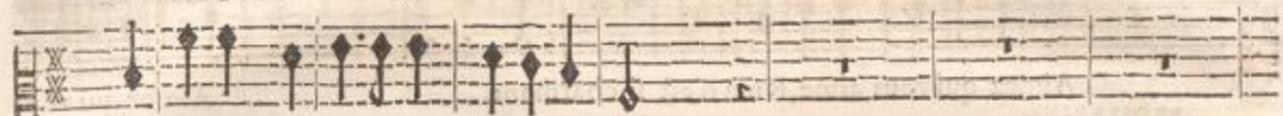
CHOEUR DES OMBRES, PROSERPINE ET ASCALAPHE.



Aimez qui vous aime, Rien n'est si charmant.



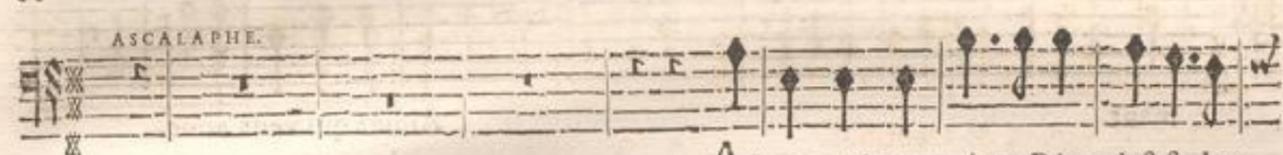
Aimez qui vous aime, Rien n'est si charmant.



Aimez qui vous aime, Rien n'est si charmant.

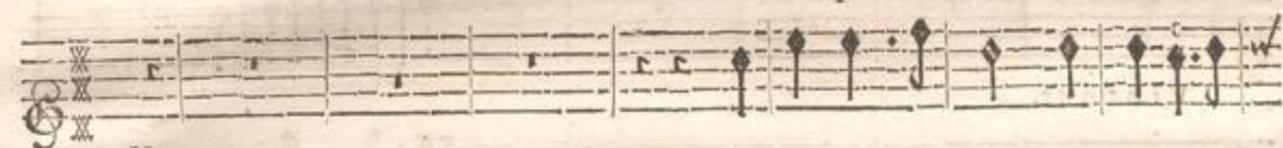


PROSERPINE.

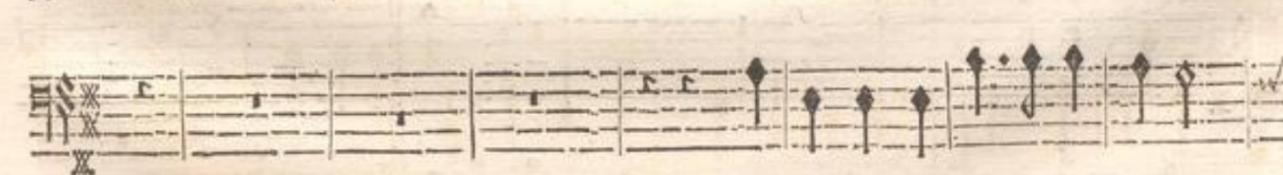
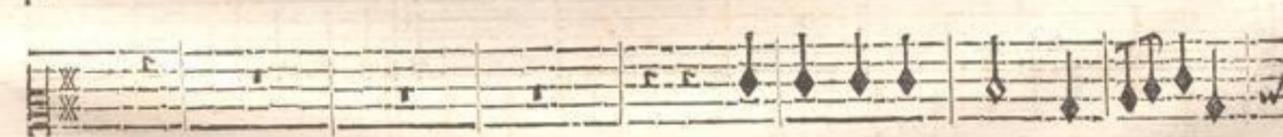


ASCALAPHE.

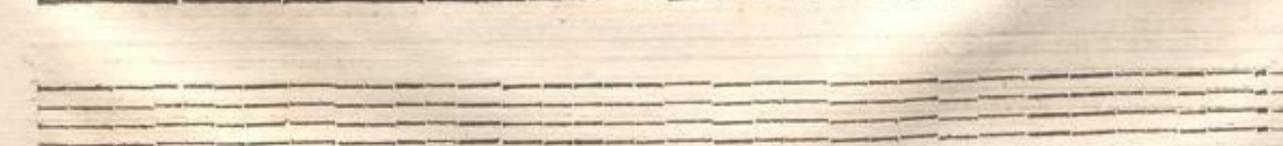
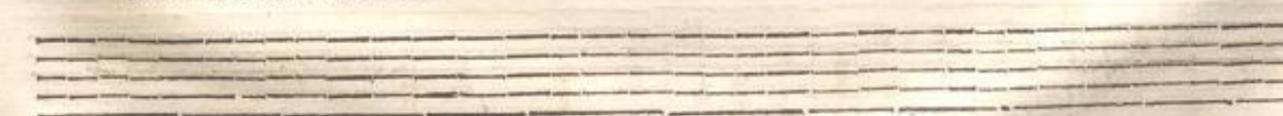
Aimez qui vous aime, Rien n'est si char-



VIOLONS.



BASSE-CONTINUE.

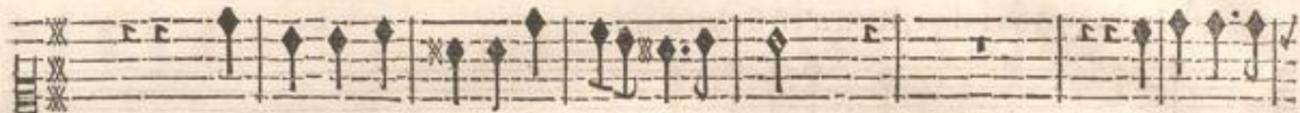


PROSERPINE,



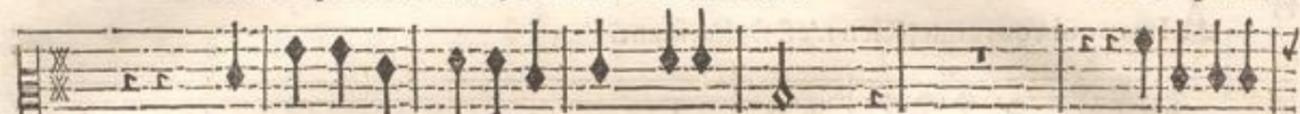
Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous



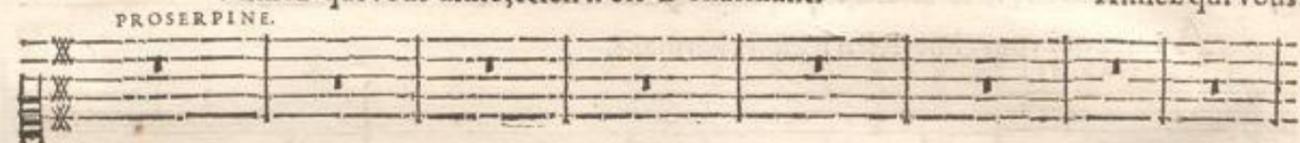
Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

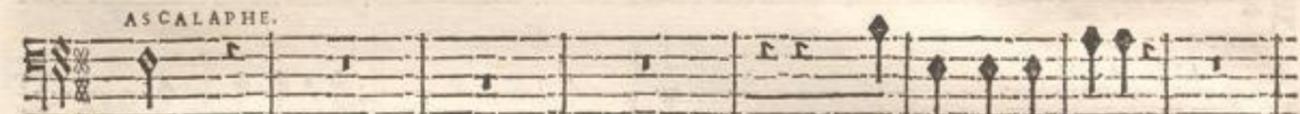


Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous



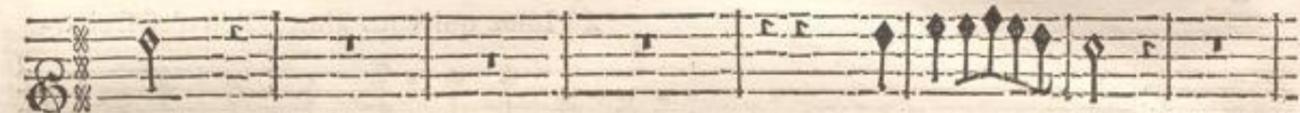
PROSERPINE.



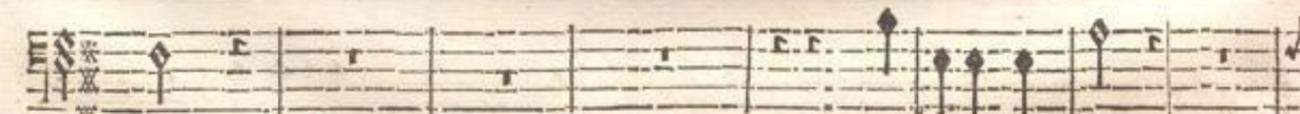
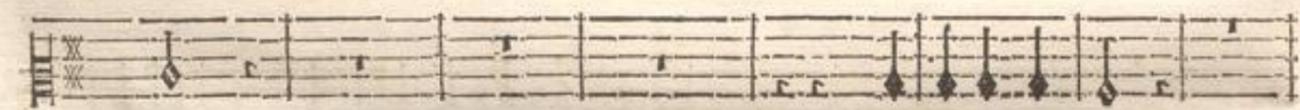
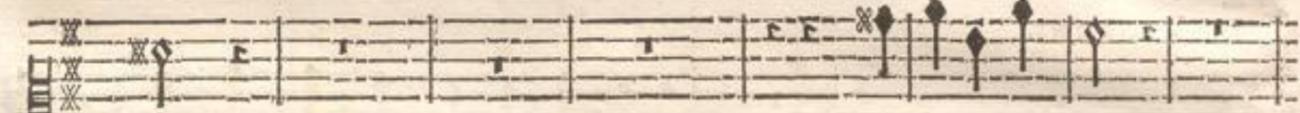
ASCALAPHE.

mant.

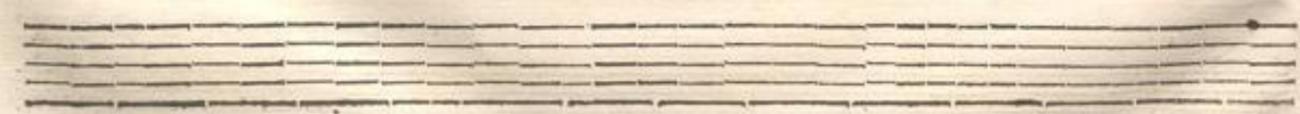
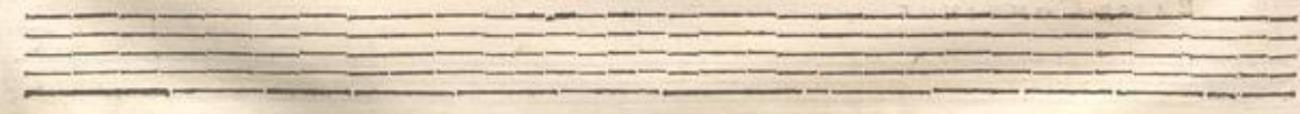
Aimez qui vous aime.



VIOLONS.



BASSE-CONTINUE.



aime, Rien n'est si charmant.

Aimez qui vous

aime, Rien n'est si charmant.

Aimez qui vous

aime, Rien n'est si charmant.

Aimez qui vous

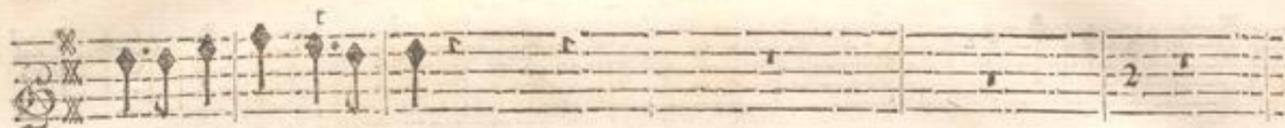
PROSERPINE.

ASCALAPHE.

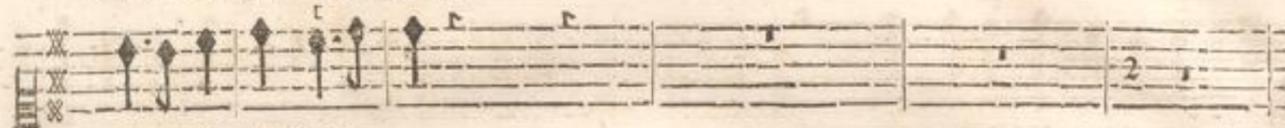
Aimez qui vous aime, Rien n'est si charmant.

VIOLONS.

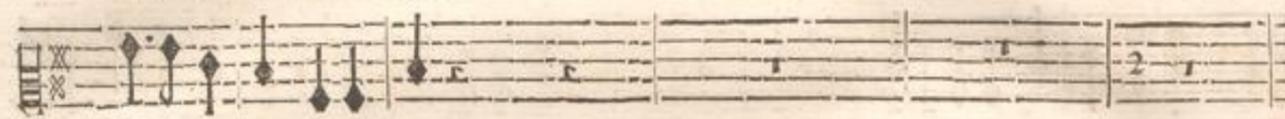
BASSE-CONTINUE.



aime, Rien n'est si charmant.



aime, Rien n'est si charmant.



aime, Rien n'est si charmant.



PROSERPINE.

Que n'est-il satisfait de sa grâdeur suprefme, l'estois heureufe sâs a-



ASCALAPHE.



VIOLONS.



BASSE-CONTINUE.



Aimez qui vous aime, Rien

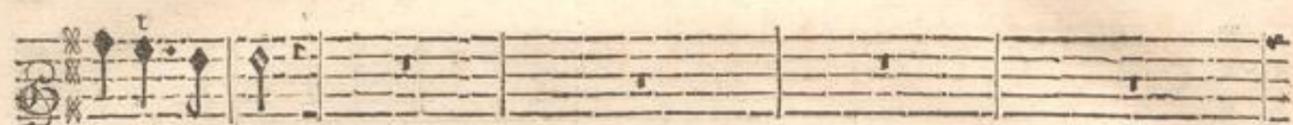
Aimez qui vous aime, Rien

Aimez qui vous aime, Rien

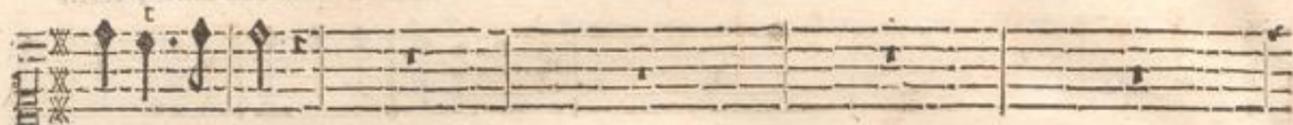
PROSERPINE.
mant; Mon cœur se contentoit de regner sur luy- même.

BASSE-CONTINUE.

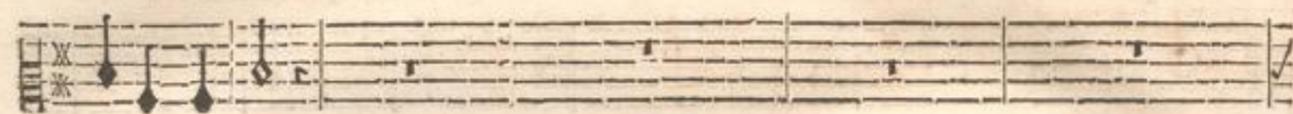
PROSERPINE,



n'est si charmant.



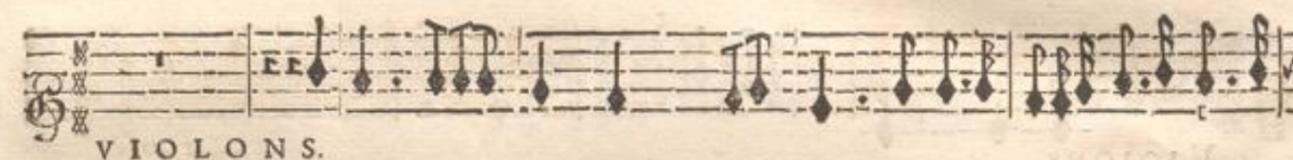
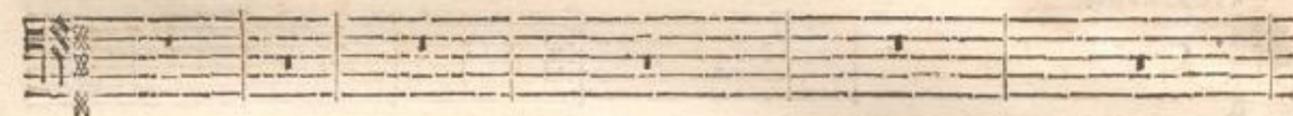
n'est si charmant.



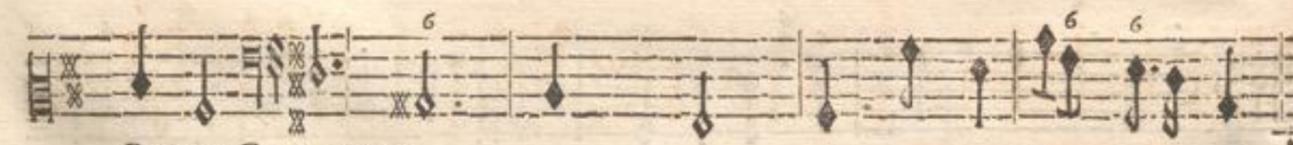
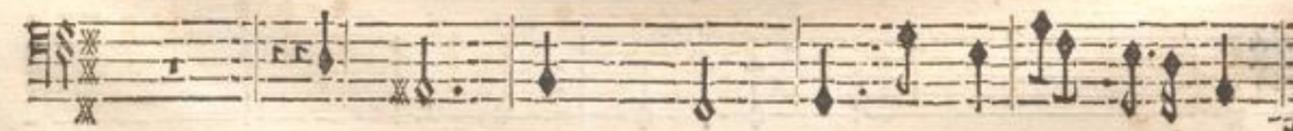
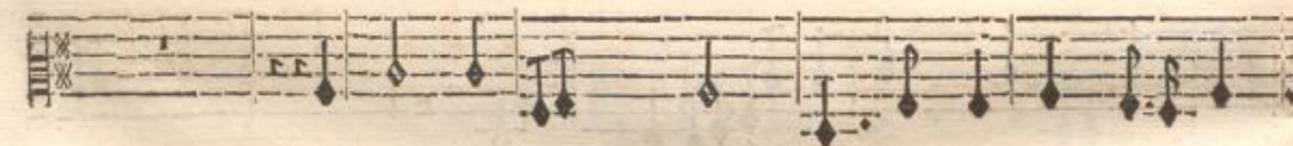
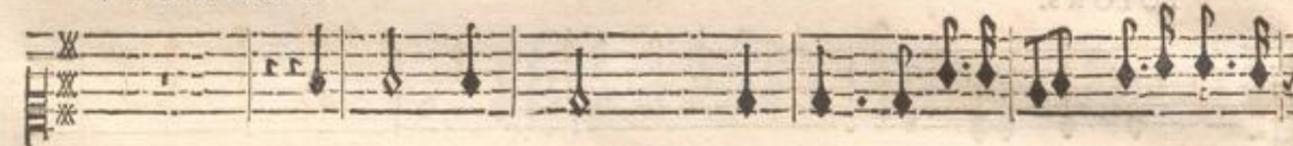
n'est si charmant.



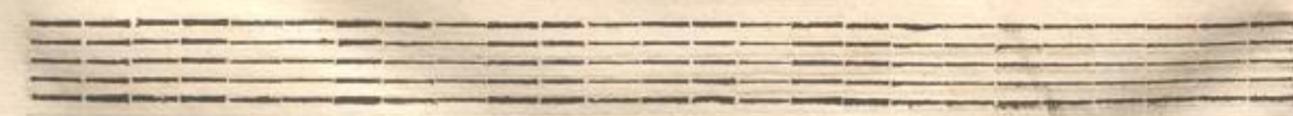
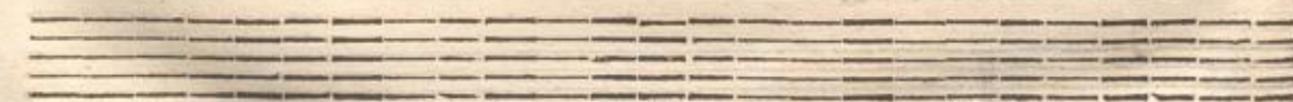
A h' sans la liberté, sans sa douceur extrême, Tout autre bien est un cruel tour-

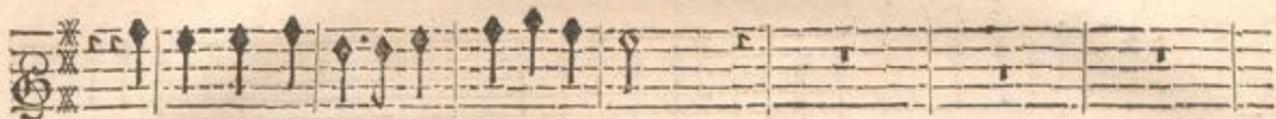


VIOLONS.



BASSE-CONTINUE.





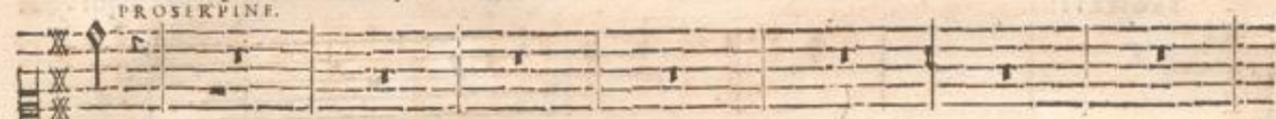
Aimez qui vous aime, Rien n'est si charmant.



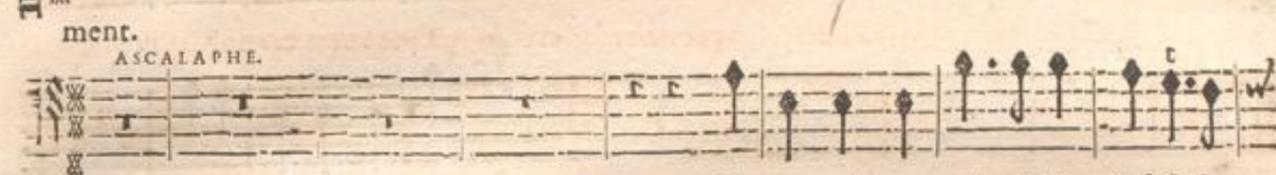
Aimez qui vous aime, Rien n'est si charmant.



Aimez qui vous aime, Rien n'est si charmant.



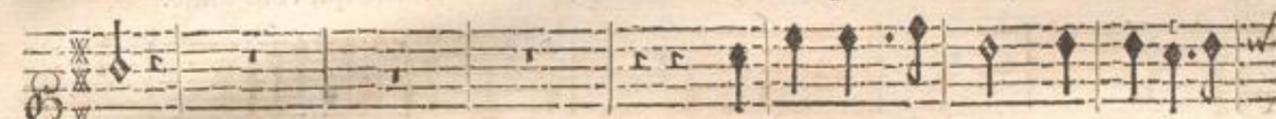
PROSERPINE.



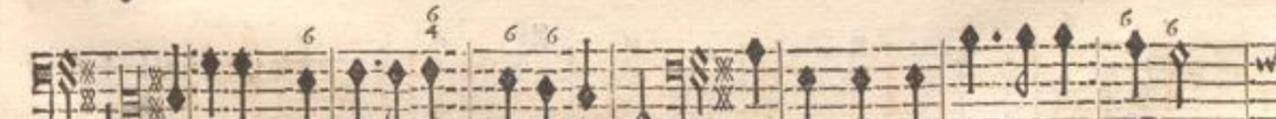
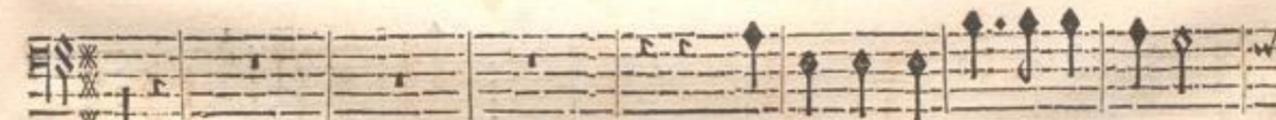
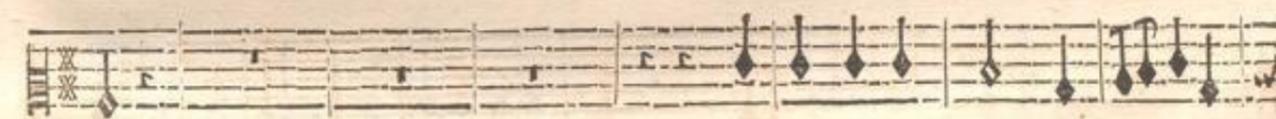
ment.

ASCALAPHE.

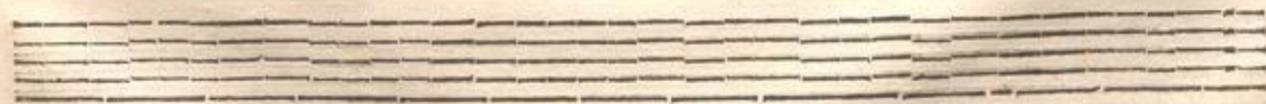
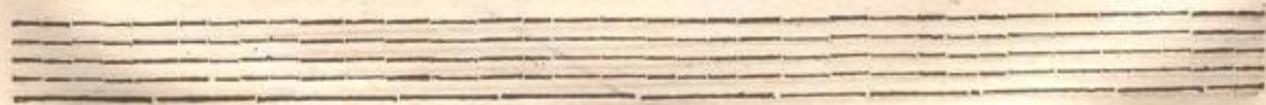
Aimez qui vous aime, Rien n'est si char-



VIOLONS.



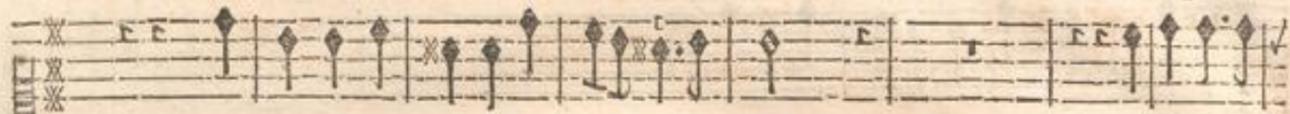
BASSE-CONTINUE.





Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous



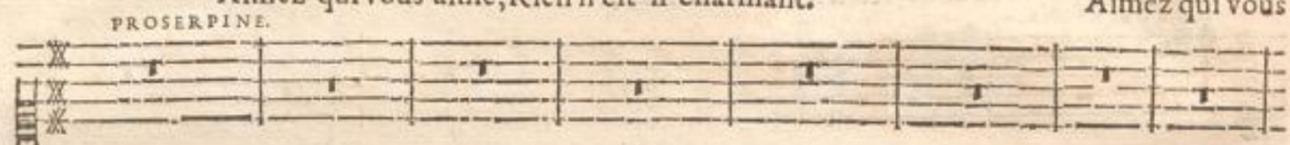
Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

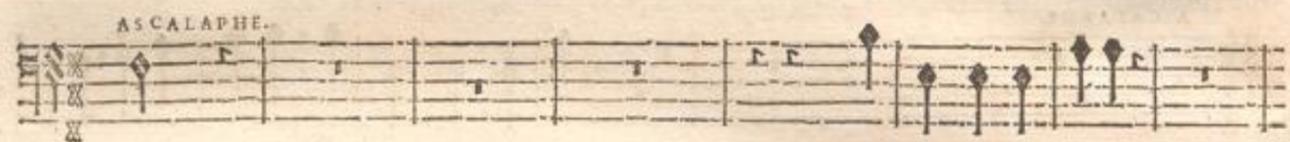


Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous



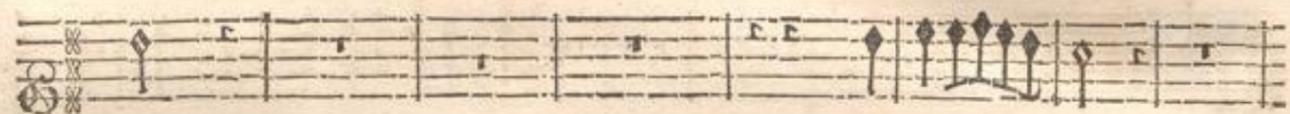
PROSERPINE.



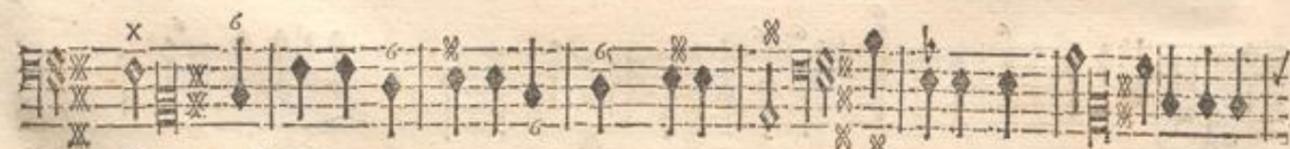
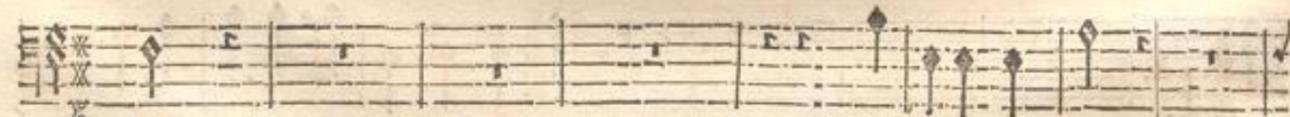
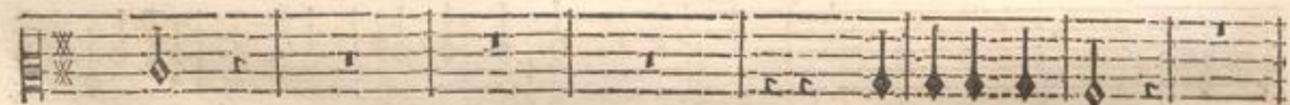
ASCALAPHE.

mant.

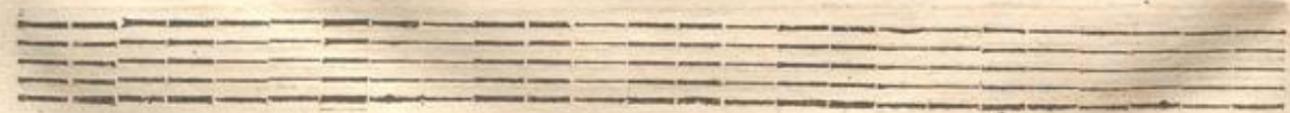
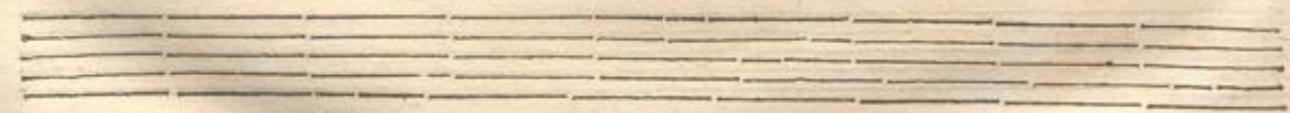
Aimez qui vous aime.



VIOLONS.



BASSE-CONTINUE.



First musical staff for Soprano voice, containing the first line of the vocal melody.

aime, Rien n'est si charmant.

Aimez qui vous

Second musical staff for Alto voice, containing the second line of the vocal melody.

aime, Rien n'est si charmant.

Aimez qui vous

Third musical staff for Tenor voice, containing the third line of the vocal melody.

aime, Rien n'est si charmant.

Aimez qui vous

Fourth musical staff, labeled PROSERPINE, containing the instrumental accompaniment for the first part of the scene.

Fifth musical staff, labeled ASCALAPHE, containing the instrumental accompaniment for the second part of the scene.

Aimez qui vous aime, Rien n'est si charmant.

Sixth musical staff, labeled VIOLONS, containing the first line of the violin accompaniment.

Seventh musical staff, containing the first line of the cello accompaniment.

Eighth musical staff, containing the first line of the bassoon accompaniment.

Ninth musical staff, containing the first line of the flute accompaniment.

Tenth musical staff, labeled BASSE-CONTINUE, containing the first line of the bass continuo accompaniment.

BASSE-CONTINUE.

Eleventh musical staff, which is empty.

Twelfth musical staff, which is empty.

A musical staff for the Soprano voice, featuring a treble clef and a common time signature. The melody consists of several notes, with a fermata over the final note of the first phrase. A '2' is written below the staff, indicating a second ending.

aime, Rien n'est si char- mant.

A musical staff for the Alto voice, featuring a treble clef and a common time signature. The melody is similar to the Soprano part, with a fermata and a '2' below the staff.

aime, Rien n'est si char- mant.

A musical staff for the Tenor voice, featuring a bass clef and a common time signature. The melody is similar to the other vocal parts, with a fermata and a '2' below the staff.

aime, Rien n'est si char- mant.

A musical staff for the Bass voice, featuring a bass clef and a common time signature. The melody is similar to the other vocal parts, with a fermata and a '2' below the staff.

A musical staff for Violin I, featuring a treble clef and a common time signature. The part consists of a few notes with a fermata and a '2' below the staff.

A musical staff for Violin II, featuring a treble clef and a common time signature. The part consists of a few notes with a fermata and a '2' below the staff.

A musical staff for Viola, featuring a alto clef and a common time signature. The part consists of a few notes with a fermata and a '2' below the staff.

A musical staff for Cello, featuring a bass clef and a common time signature. The part consists of a few notes with a fermata and a '2' below the staff.

A musical staff for Double Bass, featuring a bass clef and a common time signature. The part consists of a few notes with a fermata and a '2' below the staff.

A musical staff for the Basse-Continue, featuring a bass clef and a common time signature. The part includes a sixteenth-note figure with a '6' above it, indicating a sixteenth-note ornament.

BASSE-CONTINUE.

Four empty musical staves at the bottom of the page, likely for figured bass or other instruments.