

*Jean Baptiste Lully
Quinault, Corneille,
Bernard le Bovier de Fontenelle*

Psyché

1678

Dessus II

Documents originaux :

Jean-Baptiste Lully (1632-1687), *Psiche*, Tragedie Representée par l'accademie Royale de Musique. Copie de Philidor l'aîné. <http://www.bibliotheques.versailles.fr>

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Scène II

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Scène III

| | | |
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OUVERTURE

0-1

0-1

8

15

21

26

31

36

40

44

1. 2.

1. 2.

Detailed description: This is a musical score for an Overture, measures 0-1. The score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The music begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The melody is primarily ascending, with some descending passages. There are two first and second endings marked with '1.' and '2.' above the staff. The first ending occurs at measure 15, and the second ending occurs at measure 44. The score ends with a double bar line and repeat dots.

PROLOGUE

0-2 Flore : *Ce n'est plus le temps de la guerre*



0-3 Chœur des divinités de la terre et des eaux, composé de Flore, Nymphes, Palaemon, Vertumne, Sylvains, Faunes, Dryades et Nâïades.



0-4 Entrée de ballet composée de deux Dryades, quatre Sylvains, deux Fleuves et deux Naïades.

5

10

15

20

0-5 Vertumne, Palaemon : *Rendez-vous, beautés cruelles*

8

1. 2.

12

1. 2.

0-6 RITOURNELLE

8

15

0-7 Flore : *Est-on sage dans le bel âge*

8

16

On reprend le chœur *Nous goûtons une paix profonde* page 7.

0-8 Vénus : *Pourquoi du ciel m'obliger à descendre*

2

2

0-9 RITOURNELLE

5

9

13

18

23

1.

2.

0-10 Vénus : *Mon fils, si tu plains mes malheurs*

14

2

2

FIN DU PROLOGUE

SCÈNE PREMIÈRE

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with various rests and notes, with measure numbers 5, 9, 6, 1, 2, 12, 5, 1, 2, 13, and 3 written above it. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, providing a harmonic accompaniment. The second system, starting at measure 63, also consists of two staves. The upper staff continues the melody with measure numbers 2, 7, 1, 2, and 16 written above it. The lower staff continues the accompaniment. The piece concludes with a double bar line.

28

57

1-4 Ritournelle

Musical score for Ritournelle, measures 1-30. The key signature is B-flat major (two flats). The time signature is 3/2. The melody is written on a single staff. Measures 1-30 are shown across five lines of music. Measure numbers 8, 15, 22, and 30 are indicated at the start of their respective lines.

1-5 *Deh piangete al pianto mio*

Musical score for *Deh piangete al pianto mio*, measures 33-83. The key signature is B-flat major (two flats). The time signature is 3/2. The melody is written on a single staff. Measures 33-83 are shown across six lines of music. Measure numbers 33, 40, 48, 65, 76, and 83 are indicated at the start of their respective lines. There are some annotations above the staff: '33' above measure 33, '9' above measure 52, and '4' above measure 68.

1-6 Ritournelle

5

9

13

17

21

25

29

32

1-7 *Com'esser può fra voi*

6

3

9

26

1-8 Ritournelle

4

9

14

20

24

29

1-9 *Ahi! ch'indarno si tarda!*

SCÈNE III

1-10 Aglaure, Cidippe, Psyché

SCÈNE IV

1-11 Psyché, le Roi

37

70

FIN DU PREMIER ACTE

ACTE SECOND

SCÈNE PREMIÈRE

2-1 SYMPHONIE

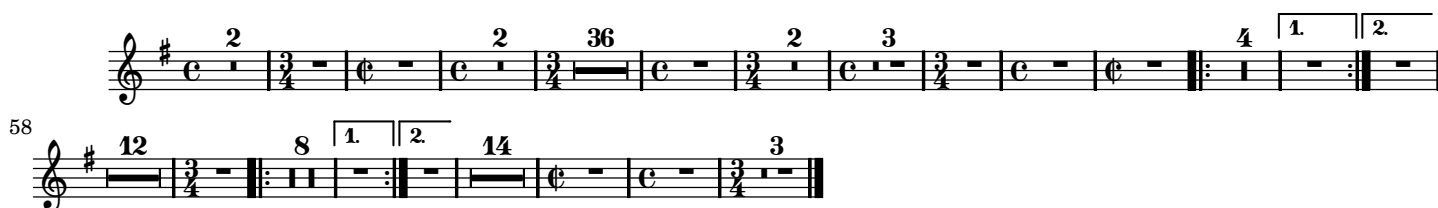


2-2 Vulcain : *Cyclopes, achevez ce superbe palais*



SCÈNE II

2-3 Zéphir, Vulcain



2-4 AIR



2-5 Vucain : *Dépêchez, préparez ces lieux*



51

64

2-6 Ritournelle

6

11

SCÈNE III

2-7 Ritournelle

7

12

2-8 Vénus, Vulcain

25

62

2-9 Ritournelle

SCÈNE IV

2-10 Psyché : *Où suis-je ?*

SCÈNE V

2-11 RITOURNELLE

Musical score for Ritournelle (2-11) in C major, 3/4 time. The score consists of four staves. The first staff contains measures 1 through 8. The second staff, starting at measure 9, contains measures 9 through 17. The third staff, starting at measure 18, contains measures 18 through 26. The fourth staff, starting at measure 27, contains measures 27 through 34. The piece concludes with a double bar line and repeat dots.

2-12 Psyché, une Nymphé, Zéphir, l'Amour

SCÈNE VI

2-13 RITOURNELLE



2-14 Psyché, l'Amour



2-15 RITOURNELLE



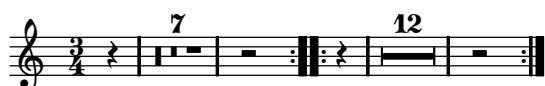
2-16 L'Amour : Venez voir ce palais



2-17 AIR



2-18 Première Nymph : Aimable jeunesse, suivez la tendresse



2-19 Deuxième et troisième Nymphes : *Chacun est obligé d'aimer à son tour*



FIN DU SECOND ACTE

ACTE TROISIÈME

SCÈNE PREMIÈRE

3-1 RITOURNELLE

Musical score for Ritournelle, measures 1 to 32. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written on a single staff. Measure numbers 7, 13, 19, 25, and 31 are indicated on the left. The score ends with a double bar line at measure 32.

3-2 Vénus : *Pompe que ce palais de tous côtés étale*

Musical score for Vénus, measures 33 to 36. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written on a single staff. Measure numbers 30 and 31 are indicated on the left. The score ends with a double bar line at measure 36.

SCÈNE II

3-3 Ritournelle

Musical score for Ritournelle, measures 37 to 44. The key signature is B-flat major (two flats). The time signature is 3/4. The melody is written on a single staff. Measure numbers 13 and 14 are indicated on the left. The score ends with a double bar line at measure 44.

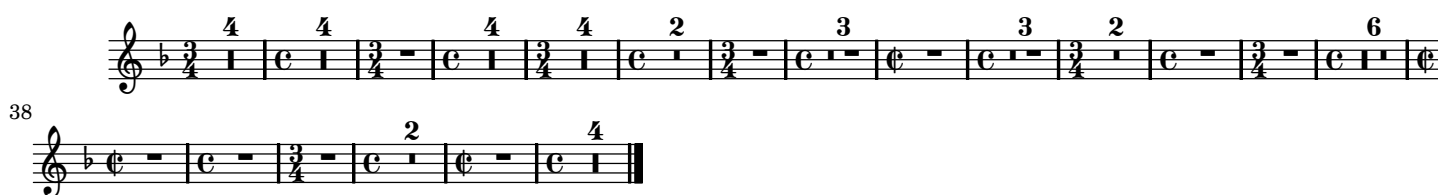


3-4 Psyché, Vénus



SCÈNE III

3-5 Psyché, l'Amour



SCÈNE IV

3-6 Psyché : Arrêtez cher amant



SCÈNE V

3-7 Psyché, Vénus



3-8 RITOURNELLE





3-9 Psyché : *Vous m'abandonnez donc*



SCÈNE VI

3-10 Psyché, le Fleuve



FIN DU TROISIÈME ACTE

ACTE QUATRIÈME

SCÈNE PREMIÈRE

4-1 RITOURNELLE



4-2 Psyché : *Par quels noirs et fâcheux passages*



On reprend la ritournelle page 22.

4-3 Psyché : *N'y pensons plus mon bonheur a changé*



SCÈNE II

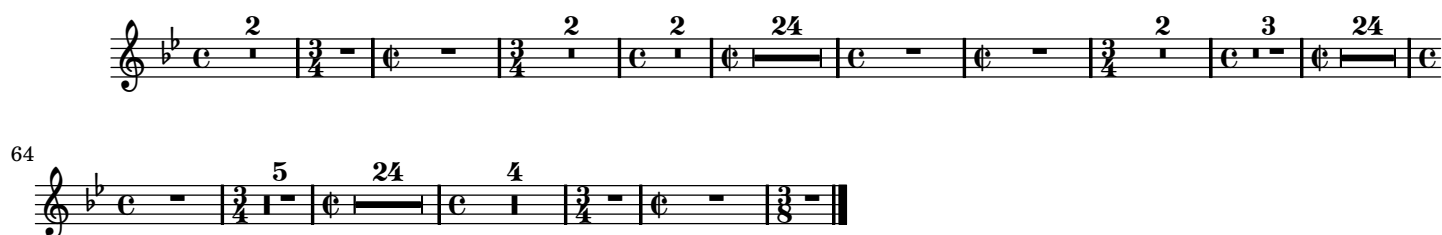
4-4 Air



4-5 Furies : *Où penses-tu porter tes pas téméraires*



4-6 Psyché, Furies



4-7 Furies : *Cependant montrons-lui ce que ces lieux terribles*



4-8 AIR DES FURIES

5

9

13

18

22

26

30

8

Musical score for AIR DES FURIES, measures 1-33. The score is written on a single staff in G major (one sharp) and common time. The key signature is G major. The time signature is common time. The score consists of measures 1-33. Measure 1 is a whole rest. Measure 2 is a whole rest. Measure 3 is a whole rest. Measure 4 is a whole rest. Measure 5 is a whole rest. Measure 6 is a whole rest. Measure 7 is a whole rest. Measure 8 is a whole rest. Measure 9 is a whole rest. Measure 10 is a whole rest. Measure 11 is a whole rest. Measure 12 is a whole rest. Measure 13 is a whole rest. Measure 14 is a whole rest. Measure 15 is a whole rest. Measure 16 is a whole rest. Measure 17 is a whole rest. Measure 18 is a whole rest. Measure 19 is a whole rest. Measure 20 is a whole rest. Measure 21 is a whole rest. Measure 22 is a whole rest. Measure 23 is a whole rest. Measure 24 is a whole rest. Measure 25 is a whole rest. Measure 26 is a whole rest. Measure 27 is a whole rest. Measure 28 is a whole rest. Measure 29 is a whole rest. Measure 30 is a whole rest. Measure 31 is a whole rest. Measure 32 is a whole rest. Measure 33 is a whole rest.

4-9 Furies : *Venez venez, Nymphes de l'Achéron*



SCÈNE III

4-10 Nymphes, Psyché : *En vain ce soin vous embarrasse*



FIN DU QUATRIÈME ACTE

CINQUIÈME ACTE

SCÈNE PREMIÈRE

5-1 RITOURNELLE

Musical score for Ritournelle, measures 1-17. 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. The score is divided into five systems, with measure numbers 5, 9, 13, and 17 indicated at the start of their respective systems.

5-2 Psyché : *Si je fais vanité de ma tendresse extrême*

Musical score for Psyché, measures 18-20. 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. The score is divided into two systems, with measure numbers 21 and 25 indicated at the start of their respective systems.

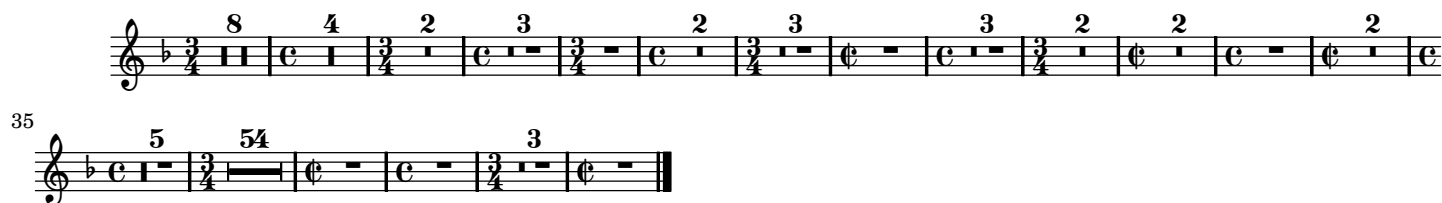
SCÈNE II

5-3 Vénus, Psyché

Musical score for Vénus, Psyché, measures 21-23. 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. The score is divided into two systems, with measure numbers 28 and 32 indicated at the start of their respective systems.

SCÈNE III

5-4 Mercure, Vénus

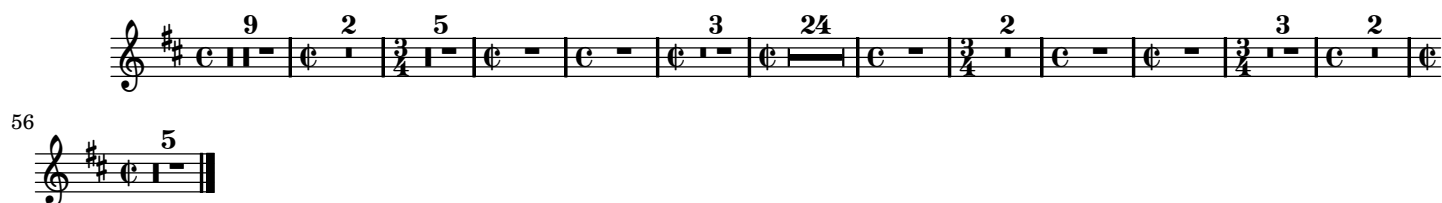


SCÈNE DERNIÈRE

5-5 PRÉLUDE



5-6 Jupiter, Vénus, Psyché, l'Amour

5-7 Jupiter : *Aimez sans trouble et sans alarmes*

5-8 Ritournelle



5-9 Apollon : *Unissons-nous, troupe immortelle***5-10** CHŒUR

Musical notation for the Chœur. The notation is arranged in a system of staves with measure numbers 7, 13, 19, 35, 43, 63, 71, and 91. The key signature is one flat and the time signature is common time. The melody is complex, featuring many eighth and sixteenth notes.

5-11 Ritournelle

Musical notation for the Ritournelle. The notation is arranged in a system of staves with a measure number 6. The key signature is one flat and the time signature is 3/2. The melody is simple, consisting of a few notes.

5-12 Bacchus : *Si quelque fois suivant nos douces lois*

5-13 Mome : *Je cherche à médire sur la Terre et dans les cieux*

Musical score for Mome, measures 1-30. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The melody consists of eighth and quarter notes, with some rests. Measure 9 includes a first ending bracket (1.) and a second ending bracket (2.). Measure 18 has a repeat sign. Measure 25 ends with a double bar line.

5-14 Mars : *Mes plus fiers ennemis, vaincus ou pleins d'effroi*

Musical score for Mars, measures 1-15. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of common time (C). The melody is mostly whole notes and rests. Measure 4 has a first ending bracket (1.) and a second ending bracket (2.). Measure 15 ends with a double bar line.

5-15 Chœur : *Chantons les plaisirs charmants*

Musical score for Chœur, measures 1-54. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 3/4. The melody is more complex, featuring many eighth and sixteenth notes. Measure 9 has a repeat sign. Measure 17 has a first ending bracket (1.) and a second ending bracket (2.). Measure 22 has a first ending bracket (1.) and a second ending bracket (2.). Measure 27 has a first ending bracket (1.) and a second ending bracket (2.). Measure 35 has a first ending bracket (1.) and a second ending bracket (2.). Measure 45 has a first ending bracket (1.) and a second ending bracket (2.). Measure 54 ends with a double bar line.



5-16 Ritournelle



5-17 Apollon : *Le dieu qui nous engage à lui faire la cour*



5-18 Ritournelle

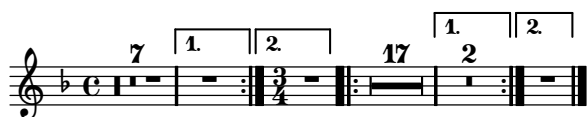


5-19 *Gardez-vous, beautés sévères*



5-20 PREMIER AIR



5-21 Bacchus : *Admirons le jus de la treille***5-22** DEUXIÈME AIR**5-23** Silène : *Bacchus veut qu'on boive à longs traits***5-24** *Voulez-vous des douceurs parfaites***5-25** ENTRÉE POUR LA SUITE DE MOME**5-26** Mome : *Folâtrons, divertissons-nous*

15

23

31

38

5-27 *Laissons en paix toute la terre*

5-28 PRÉLUDE

1

3

6

9

12

15

18

5-29 RONDEAU DES ENSEIGNES

Musical score for Rondeau des Enseignes, measures 1-27. The score is written in treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with some rests. Measure 7 has a repeat sign. Measure 14 has a repeat sign. Measure 20 has a repeat sign. Measure 27 ends with a double bar line. The text *Da Capo.* is written below the final measure.

Da Capo.

5-30 DEUXIÈME AIR

Musical score for Deuxième Air, measures 1-8. The score is written in treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with some rests. Measure 4 has a repeat sign. Measure 8 ends with a double bar line.

On reprend le chœur *Chantons les plaisirs charmants* page 28.

FIN DU CINQUIÈME ET DERNIER ACTE.