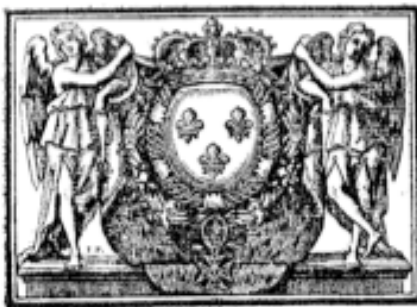


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JEAN-BAPTISTE LULLY

ACHILLE ET POLIXÈNE [LWV 74]

CHACONNE ET PASSACAILLE
[ACTE I, SCENE IV ET V]



A P A R I S,
Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë S. Jean de Beauvais, au Mont Parnasse.

E T S E V E N D
A la Porte de l'Academie Royale de Musique, ruë S. Honoré.

M. D C. L X X X V I I.

[1.] Prelude Acte I, Scene IV

2

[Dessus]

Venus

[Haute-Contre]

[Taille]

[Quinte]

Basse-Continue

8

14

Venus

J'abandonne les Cieux, je descend sur la Terre Pour finir de tes maux le déplorable

21

cours. En vain l'injuste fort t'a déclaré la guerre espere tout de mon se-

[2.] Chaconne

27

27

cours.

35

35

44

44

52

52

4

59

Venus

67

Vous, Divinitez aimables, Du plus grand des Heros calmez le tri- ste cœur.

74

Vous, Divinitez aimables, Du plus grand des Heros calmez le tri- ste cœur, Et

81

faites succeder à sa vive douleur Les plaisirs les plus agrea- bles. Et

88

faites succe- der à sa vive douleur Les plaisirs les plus agrea- bles.

[2.] Air - Venus et les Graces [Acte I, Scene VI]

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature is two sharps (F# and C#), and the time signature is 6/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The melody is primarily in the upper staves, with supporting parts in the lower staves.

The second system of the musical score consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature is two sharps (F# and C#), and the time signature is 6/4. The music continues from the first system, featuring a variety of note values and rests. The melody is primarily in the upper staves, with supporting parts in the lower staves.

The third system of the musical score consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature is two sharps (F# and C#), and the time signature is 6/4. The music continues from the second system, featuring a variety of note values and rests. The melody is primarily in the upper staves, with supporting parts in the lower staves. The system concludes with a double bar line and a repeat sign.

The fourth system of the musical score consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature is two sharps (F# and C#), and the time signature is 6/4. The music continues from the third system, featuring a variety of note values and rests. The melody is primarily in the upper staves, with supporting parts in the lower staves. The system concludes with a double bar line and a repeat sign.

14

17

20

23

[3.] Passacaille [Acte I, Scene V]

Measures 1-8 of the Passacaille. The score is in 3/4 time, key of D major (two sharps). It features five staves: Treble, Bass, and three Cello/Double Bass staves. The music is a continuous piece with various melodic lines and trills marked with 't'.

Measures 9-17 of the Passacaille. The score continues with five staves. Measure 14 includes a 4/3 time signature change. Trills are marked with 't' throughout the section.

Measures 18-26 of the Passacaille. The score continues with five staves. Trills are marked with 't' throughout the section.

Measures 27-34 of the Passacaille. The score continues with five staves. Trills are marked with 't' throughout the section.

36

System 36: Treble and Bass staves with three 12-string guitar staves. The key signature is two sharps (F# and C#). The system contains measures 36 through 43. Measure 36 has a trill (t) on the first staff. Measure 43 has a trill (t) on the first staff.

44

System 44: Treble and Bass staves with three 12-string guitar staves. The key signature changes to one sharp (F#). The system contains measures 44 through 52. Measure 44 has a trill (t) on the first staff. Measure 52 has a trill (t) on the first staff.

53

System 53: Treble and Bass staves with three 12-string guitar staves. The key signature changes to one sharp (F#). The system contains measures 53 through 62. Measure 53 has a trill (t) on the first staff. Measure 62 has a trill (t) on the first staff.

63

System 63: Treble and Bass staves with three 12-string guitar staves. The key signature changes to one sharp (F#). The system contains measures 63 through 71. Measure 63 has a trill (t) on the first staff. Measure 71 has a trill (t) on the first staff.

72

80

88

96

104

113

121

129

138

Musical score for measures 138-146. The score is in G major (one sharp) and 3/4 time. It features five staves: Treble, two Middle C, and Bass. The music includes various note values, rests, and trills marked with 't'.

147

Musical score for measures 147-155. The score continues in G major and 3/4 time. It features five staves: Treble, two Middle C, and Bass. The music includes various note values, rests, and trills marked with 't'.

156

Musical score for measures 156-162. The score continues in G major and 3/4 time. It features five staves: Treble, two Middle C, and Bass. The music includes various note values, rests, and trills marked with 't'.

163

Musical score for measures 163-171. The score continues in G major and 3/4 time. It features five staves: Treble, two Middle C, and Bass. The music includes various note values, rests, and trills marked with 't'.

171

178

185

194

1. Le fonti sono l'edizione a stampa Christophe Ballard del 1687 [Acte I, Scene IV et V, pp. 24-46] e l'edizione a stampa di A. Pontel, Amsterdam 1688, disponibili online presso la Petrucci Music Library;

2. la partitura è stata trascritta conservando le chiavi originali, mentre le parti separate sono state riportate con le chiavi di uso corrente per l'esecuzione pratica. Poche correzioni si trovano già nell'edizione antica Ballard, riprese nella successiva edizione Pontel. Ogni limitata aggiunta o correzione dell'editore è evidenziata tra () o [] o con legature tratteggiate;

3. in copertina si trova la riproduzione dell'etichetta antica dello stampatore Ballard;

4. la versione 1.0 della Passacaille è stata completata nel 2006. La versione 2.0, che include la Passacaille in una versione editoriale e con la correzione di alcuni errori di trascrizione, tutta la Scena IV, e l'inizio della Scena V del primo Atto, è del 17 gennaio 2012.

1. The sources are the 1686 Christophe Ballard edition [Acte I, Scene IV et V, pp. 24-46], and the A. Pontel edition, Amsterdam, 1688, online available at Petrucci Music Library;

2. the score was transcribed using the original keys, but the separate parts have the usual modern keys for practical performance. A few handmade corrections are in the ancient edition and in the Pontel edition. Any limited addition of the editor is highlighted with () or [] or with dotted slurs;

3. the cover includes a copy of the Ballard original mark;

4. version 1.0 was completed on 2006. Version 2.0, including a revision of the Passacaille, and Act I, Scene IV and the initial Air of Scene V, was published on 17 January, 2012.