

Les festes de l'Amour et de Bachus - Suite

J-B. Lully (1632 - 1687)

Haute-contre

[1.] Premier Prologue - Ouverture

The musical score consists of 15 staves of music for the Haute-contre part. The key signature is mostly B-flat major (two flats), with some changes in measure 10 and 14. The time signature varies between 2/4, 3/4, and 6/4. Measure numbers are indicated on the left side of each staff.

- Measure 1: Treble clef, B-flat key, 2/4 time. Notes: B, A, G, F#.
- Measure 2: B, A, G, F#.
- Measure 3: B, A, G, F#.
- Measure 4: B, A, G, F#.
- Measure 5: B, A, G, F#.
- Measure 6: B, A, G, F#.
- Measure 7: B, A, G, F#.
- Measure 8: B, A, G, F#.
- Measure 9: B, A, G, F#.
- Measure 10: B, A, G, F#.
- Measure 11: B, A, G, F#.
- Measure 12: B, A, G, F#.
- Measure 13: B, A, G, F#.
- Measure 14: B, A, G, F#.
- Measure 15: B, A, G, F#.
- Measure 16: B, A, G, F#.
- Measure 17: B, A, G, F#.
- Measure 18: B, A, G, F#.
- Measure 19: B, A, G, F#.
- Measure 20: B, A, G, F#.
- Measure 21: B, A, G, F#.
- Measure 22: B, A, G, F#.
- Measure 23: B, A, G, F#.
- Measure 24: B, A, G, F#.
- Measure 25: B, A, G, F#.
- Measure 26: B, A, G, F#.
- Measure 27: B, A, G, F#.
- Measure 28: B, A, G, F#.
- Measure 29: B, A, G, F#.
- Measure 30: B, A, G, F#.
- Measure 31: B, A, G, F#.
- Measure 32: B, A, G, F#.
- Measure 33: B, A, G, F#.
- Measure 34: B, A, G, F#.
- Measure 35: B, A, G, F#.
- Measure 36: B, A, G, F#.
- Measure 37: B, A, G, F#.
- Measure 38: B, A, G, F#.
- Measure 39: B, A, G, F#.
- Measure 40: B, A, G, F#.
- Measure 41: B, A, G, F#.
- Measure 42: B, A, G, F#.
- Measure 43: B, A, G, F#.
- Measure 44: B, A, G, F#.
- Measure 45: B, A, G, F#.
- Measure 46: B, A, G, F#.

[2.] Entrée des Preneurs de Liures

Musical score for the Haute-contre part, featuring three staves of music. The key signature is one sharp (F#). Measure 2 starts with a dotted half note followed by eighth notes. Measures 3-5 show a repeating pattern of eighth notes. Measures 6-11 continue with eighth-note patterns. Measures 12-17 show more complex rhythms, including sixteenth-note figures and sustained notes.

[3.] Première Entrée - Canaries

Musical score for the Haute-contre part, continuing from measure 12. The key signature changes to three sharps (G#). The music consists of eighth-note patterns, with measure 17 concluding with a final cadence.

[4.] Second Prologue - Prelude

Musical score for the Haute-contre part, featuring two staves of music. The key signature is common time (no sharps or flats). Measures 5-6 show eighth-note patterns. Measures 7-9 show sixteenth-note figures, with measure 9 concluding with a final cadence.

[5.] Symphonie

Musical score for the Haute-contre part, featuring three staves of music. The key signature changes to three sharps (G#). Measures 16-19 show eighth-note patterns. Measures 20-23 show sixteenth-note figures. Measures 24-27 show eighth-note patterns. Measures 28-31 show sixteenth-note figures. Measure 32 concludes with a final cadence.

Haute-contre

47

[6.] Les heros, pastres et ouvriers - Symphonie

5

9

17

24

32

40

47

[7.] Les Driades - Air

14

[8.] Menuet

10

Measures 10-12 of the Haute-contre part for the Menuet. The music is in common time (indicated by '3') and consists of two staves of sixteenth-note patterns.

[9.] Symphonies

7

Measures 7-13 of the Haute-contre part for the Symphonies. The music is in common time (indicated by '2') and includes a section labeled '1' and '2'.

[10.] Entrée des Magiciens

7

Measures 7-22 of the Haute-contre part for the Entrée des Magiciens. The music is in common time (indicated by '2') and includes a section labeled '1' and '2'.

[11.] Chaconne des Magiciens

8

Measures 8-15 of the Haute-contre part for the Chaconne des Magiciens. The music is in common time (indicated by '3') and includes a section labeled '1' and '2'.

Haute-contre

23

31

[12.] Les Bergers - Loure

5

9

13

[13.] Rondeau

9

21

[14.] Menuet pour les bergers, bergeres, bachantes

9

17