

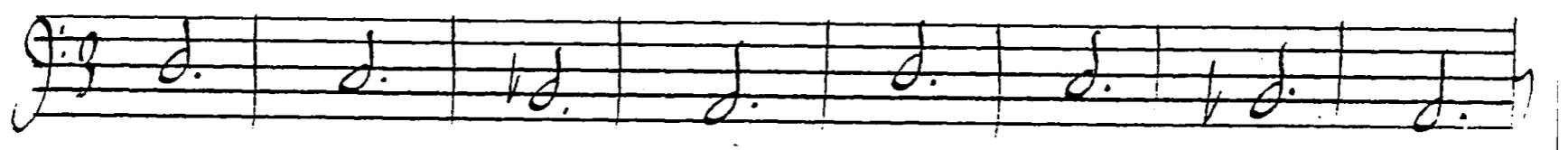
ACTE QUATRIÈME. SCÈNE PREMIÈRE

Theagene seul.

Brelude -



The prelude consists of four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes. The second staff is in bass clef, providing a harmonic accompaniment with eighth notes. The third and fourth staves continue the accompaniment with a mix of eighth and sixteenth notes.

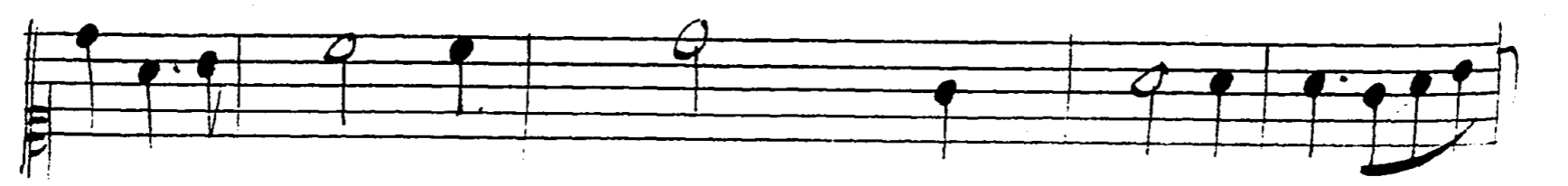


A single staff of piano accompaniment in bass clef, featuring a simple harmonic line with quarter and eighth notes.

Theagene



The first line of the vocal melody, written in treble clef. It begins with a half note followed by quarter notes and eighth notes. The lyrics "Ma vertu cede au coup dont le destin m'acqble; haine ven" are written below the notes.



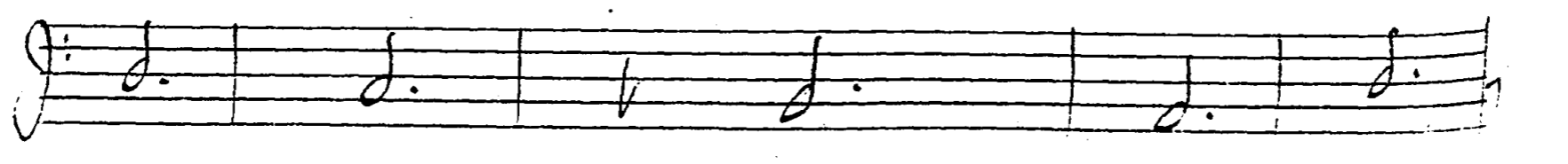
A single staff of piano accompaniment in bass clef, continuing the harmonic support for the vocal line.



A single staff of piano accompaniment in bass clef, continuing the harmonic support for the vocal line.



A single staff of piano accompaniment in bass clef, continuing the harmonic support for the vocal line.



A single staff of piano accompaniment in bass clef, continuing the harmonic support for the vocal line.

geance amour, qui déchire mon coeur, ah; laissez moy du

moins la funeste douceur de me plaindre en mourant du

The image shows a handwritten musical score on ten staves. The first two staves contain the vocal line and piano accompaniment for the first phrase of the lyrics. The next four staves are instrumental accompaniment for the piano. The sixth and seventh staves contain the vocal line and piano accompaniment for the second phrase of the lyrics. The final three staves are instrumental accompaniment. The handwriting is in black ink on white paper. The lyrics are written in French and are interspersed between the musical staves.

ciel impitoyable dont mes malheurs cruels, epuisent la ri-  
queur, et

This is a handwritten musical score consisting of ten staves. The first staff contains the lyrics 'ciel impitoyable dont mes malheurs cruels, epuisent la ri-'. The second staff continues the lyrics with 'queur, et'. The music is written in a single system with various note values, rests, and dynamic markings. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 3/4. The lyrics are written in a cursive hand below the notes. The word 'queur,' is written below the first staff, and 'et' is written below the second staff. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs. The overall style is that of a personal manuscript or a composer's draft.

toy charmant objet, de qui l'enfer barbare pour jamais n'o-

Vocal line continuation.

Vocal line continuation.

Piano accompaniment line continuation.

Piano accompaniment line continuation.

pare; connois par mes transports l'excès de mon amour; Jay

Vocal line continuation.

Piano accompaniment line continuation.

Piano accompaniment line continuation.

Piano accompaniment line continuation.

*honte de survivre a ma douleur mortelle, et je vais dans les*

*flots par une mort cruelle me punir d'être encor au*

*jour*

*Quelle divinité vient de sortir de l'onde;*



Handwritten musical score consisting of ten staves. The first staff contains the lyrics "Quel son harmonieux retentit dans les". The second staff contains the lyrics "airs,". The third staff contains the lyrics "malgré moy ma douleur pri". The score includes various musical notations such as notes, rests, and clefs.

fonde; cède aux char — — mes de ces concerts;

malgré moy ma douleur profonde;

The image shows a handwritten musical score on ten staves. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment with a complex, flowing melody. The third through sixth staves continue the piano accompaniment with various rhythmic patterns and melodic lines. The seventh staff is a vocal line with lyrics. The eighth through tenth staves continue the piano accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.



*cede aux charmes - de ces concerts;*

*Thetis. Scene seconde.*

*Digne sang des heros dont tu tiens la naissance, fils d'A-*

*chille Entens moy Theagene mon fils, la Deesse des mers, a la puis-*

*sante Thetis; vient rendre a tes esprits le calme et l'esper-*

*van ce; Ton viual est dans ce sejour; Prends ce fer*

*court a la vengeance, et tu connoitras que l'amour des fi-*

*elles amans; couronne la constance;*

*air.*

Tendres cœurs tout ou tard, l'amour suit vos desirs; tout

*violons.*

avez sans murmurer; ses rigueurs inhumaines; on

trouille peu d'appas dans les plus douces chaînes — — — — — nes

qui n'ont point coûté de soupirs. Plus en aimant vous trouve

The image shows a handwritten musical score on ten systems. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written in French. The first system includes the lyrics 'trouille peu d'appas dans les plus douces chaînes' followed by a long dash and the word 'nes'. The second system includes the lyrics 'qui n'ont point coûté de soupirs. Plus en aimant vous trouve'. The notation includes various musical symbols such as clefs, time signatures, and note values.

rez de pei-nes plus vous devez esperer des plaisirs plus enai

Vocal line continuation.

Piano accompaniment line continuation.

Piano accompaniment line continuation.

Bass line continuation.

mant vous trouverez de peines; plus vous devez espe

Piano accompaniment line continuation.

Piano accompaniment line continuation.

Piano accompaniment line continuation.

Bass line continuation.

ver de plaisir;

The first system of music consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains a few notes, including a quarter note G4, a quarter note A4, and a half note B4. Below the vocal line, the piano accompaniment begins with a treble clef and a key signature of one sharp. It features a complex trill on the G4 note, marked with a '+' sign, followed by a series of sixteenth notes and a final quarter note G4.

The second system of music is a single staff of piano accompaniment in G major, featuring a melodic line with eighth and sixteenth notes.

The third system of music is a single staff of piano accompaniment in G major, featuring a melodic line with eighth and sixteenth notes.

The fourth system of music is a single staff of piano accompaniment in G major, featuring a melodic line with eighth and sixteenth notes.

The fifth system of music is a single staff of piano accompaniment in G major, featuring a melodic line with eighth and sixteenth notes.

Two empty musical staves, one above the other, consisting of five lines each.

The sixth system of music is a single staff of piano accompaniment in G major, featuring a melodic line with eighth and sixteenth notes.

The seventh system of music is a single staff of piano accompaniment in G major, featuring a melodic line with eighth and sixteenth notes.

The eighth system of music is a single staff of piano accompaniment in G major, featuring a melodic line with eighth and sixteenth notes.

The ninth system of music is a single staff of piano accompaniment in G major, featuring a melodic line with eighth and sixteenth notes.

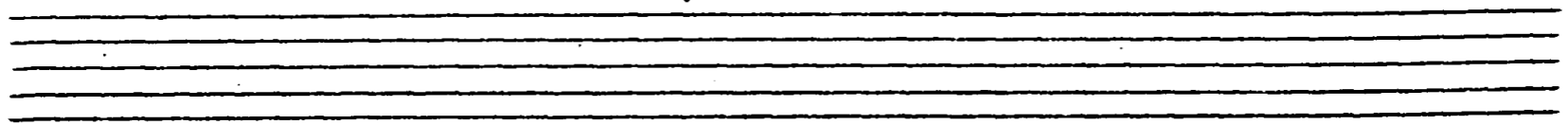
The tenth system of music is a single staff of piano accompaniment in G major, featuring a melodic line with eighth and sixteenth notes. The word "Prelude" is written in cursive at the bottom right of the staff.

Theagene

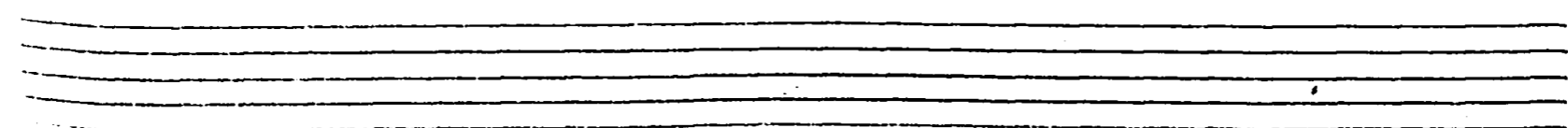
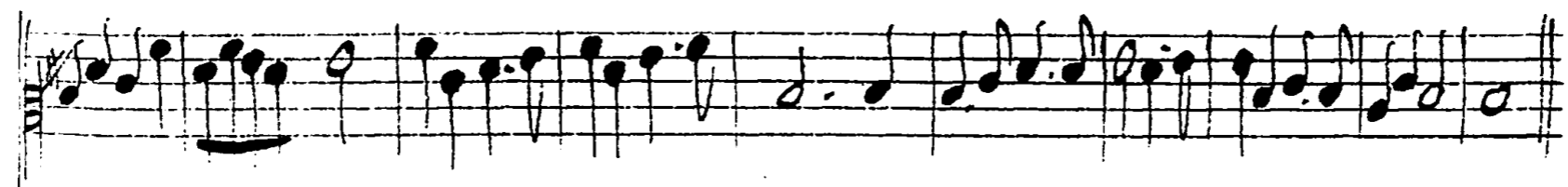
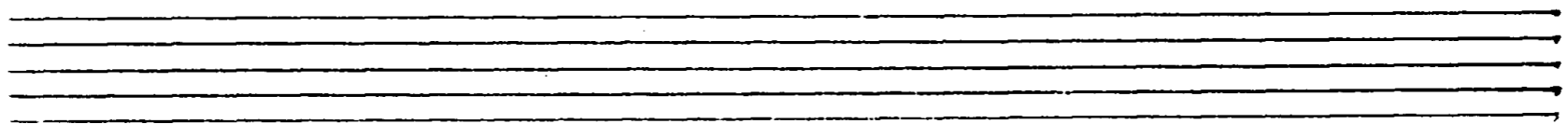
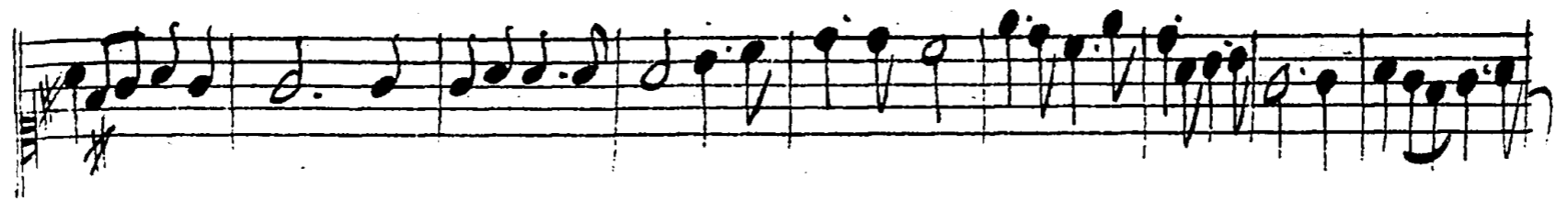
fuyons = un transport legitime cherchons mon Pa

ul en ces lieux, allons le punir de son crime, que ne peut point un coeur que la

geance anime, quand sa juste fureur sert le courroux des Dieux.



Prelude.





*afface* *air.*


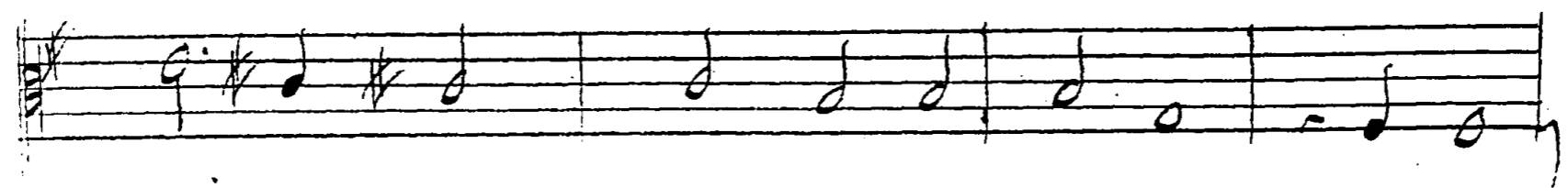
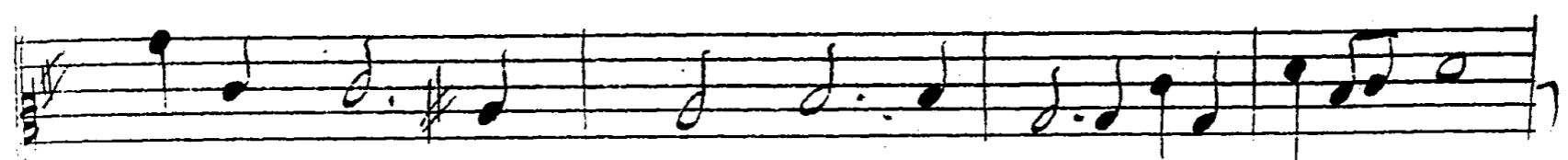
L'aschepitié que voulez vous de

Prelude

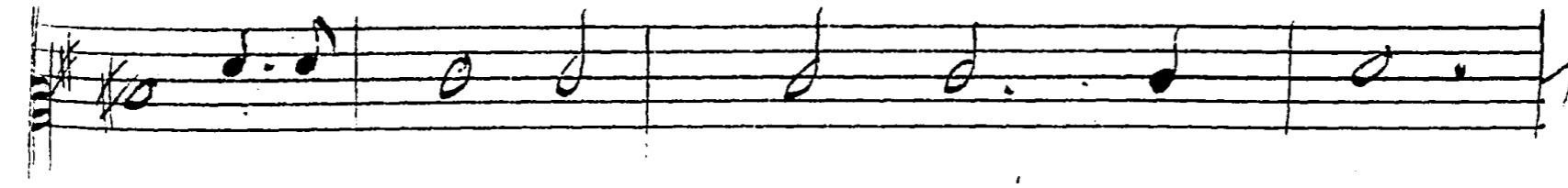
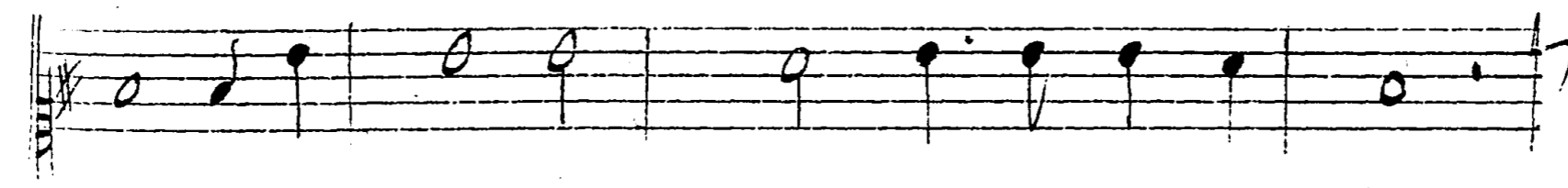
moy, je ne veux respirer que haine et que vengeance, assez avec la



*mour mon coeur d'intelligence; ma fait rougir de suivre une honteuse*



*loy; Dois je aimer un Ingrat dont le mépris m'offense;*



*Lâche pitié, lâche pitié que voulez-vous de moy; -*

*Tisbé air. -*

*Quand un Ingrat paroit toujours aimable; que l'on doit*

*craindre un dangereux retour; - Et que la haine est peu de*

*vable quand elle doit sa naissance à l'amour, et que la*

haine est peu durable, quand elle doit sa naissance à la-

*ritace*  
 mour, non non je ne saurois estre assez rigoureux, c'est por-

-ter trop longtems la honte de mes fers; Tremble, — Ri-

ualle, malheureux; ce poignard va t'ouvrir le chemin des en-

fers; je veux qu'une vengeance affreux; Signale avec hor-

*ritace*  
*ritato*  
 reur, mon nom dans l'univers. Justes ciel; Tu fremis; ap-

prends à me connoître; Dans la fureur de mes transports,

-loux, si la perfide échappe à mon courroux, son amante

yeux, doit craindre de paroître, si d'uy mesme ne

deut expirer sous mes coups pour remplir ma haine &

table; j'irois jusqu'en son coeur y chercher ma rivale; m

elle doit être en ces lieux, rien ne sauroit la soustrair

*Jisbé*

vage; Dieux tout puissants, o justes Dieux détour

nez ce cruel orage;

Scene 4<sup>e</sup>

*arface*

Je vous voy seul en ce séjour


*mevôle*

J'ay laissé carillée en cette grotte obscure; elle

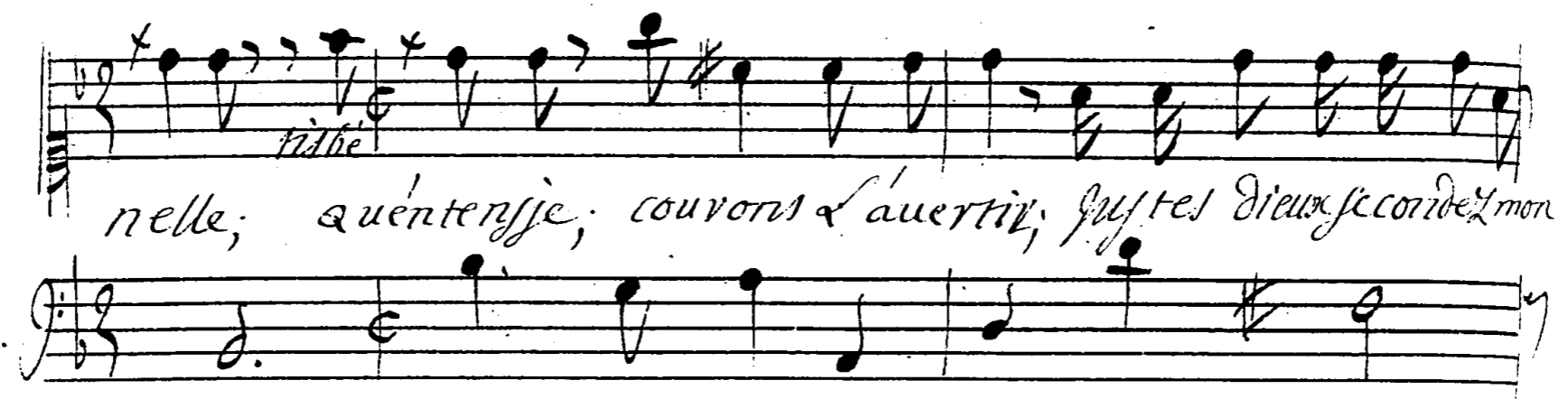
fuit la clarté du jour, ma présence augmentoit le tourment quelle en

duve; Et je veux à luy cacher que ma pitié murmure, des

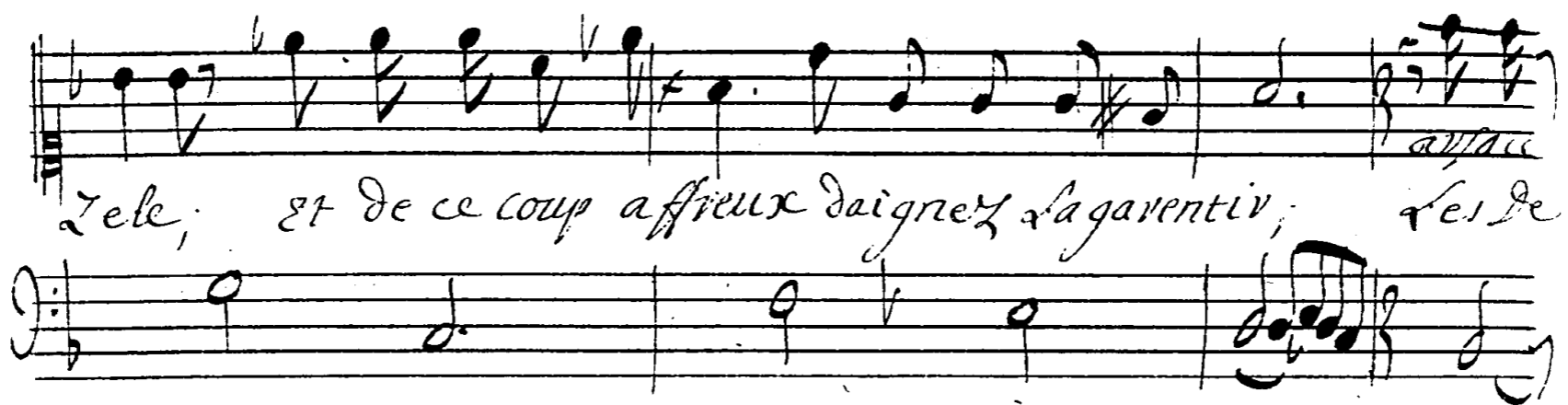
*aria*  
maux que luy fait mon amour, Tu vas perir Rivale crimi



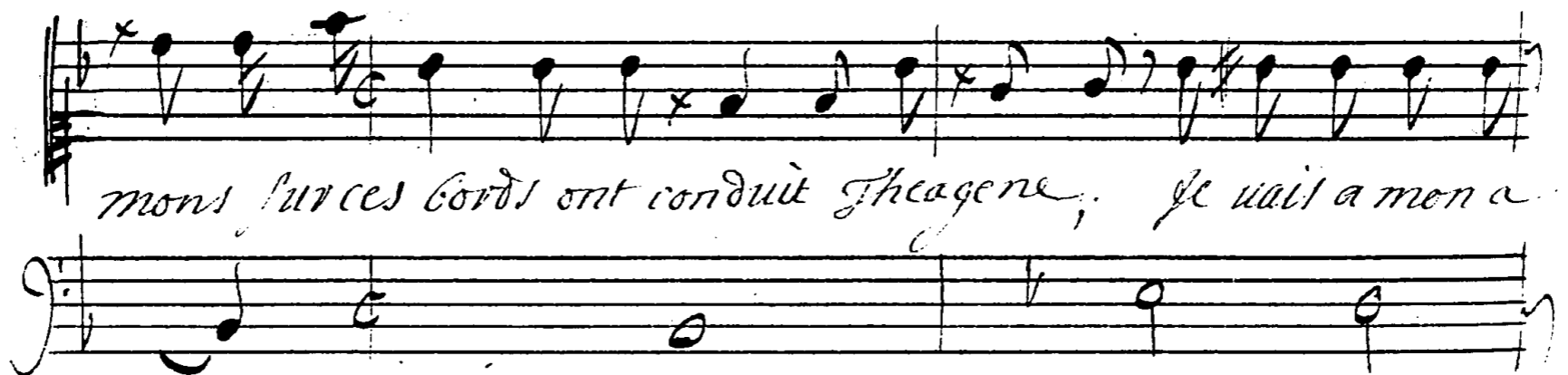
*ritte*  
nelle; qu'entre je; courons & avertir; par les dieux secourrez mon



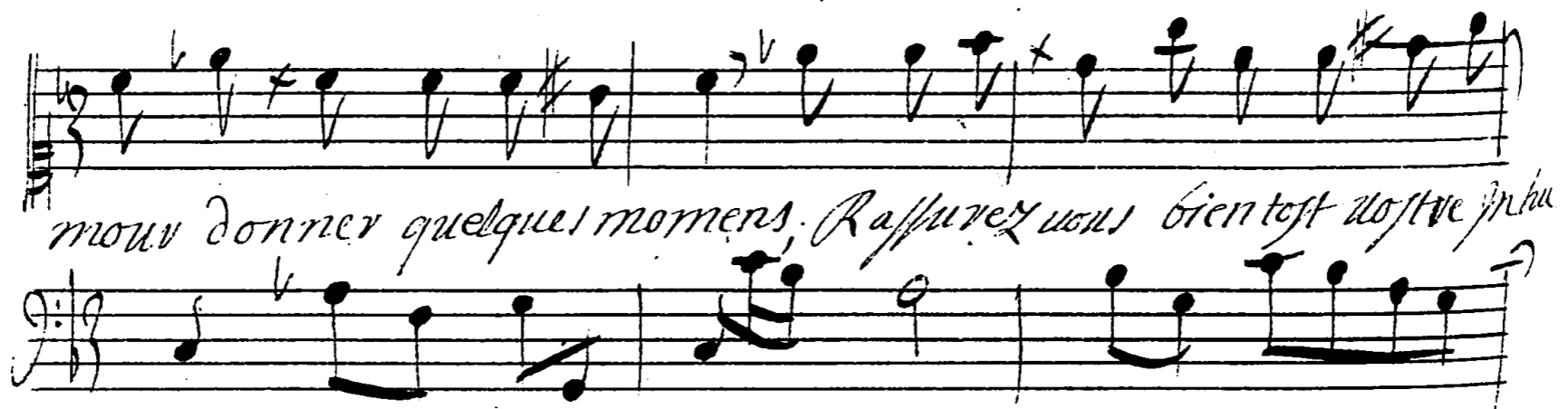
*aria*  
Zeus; et de ce coup affreux daignez l'a garantir; Les de



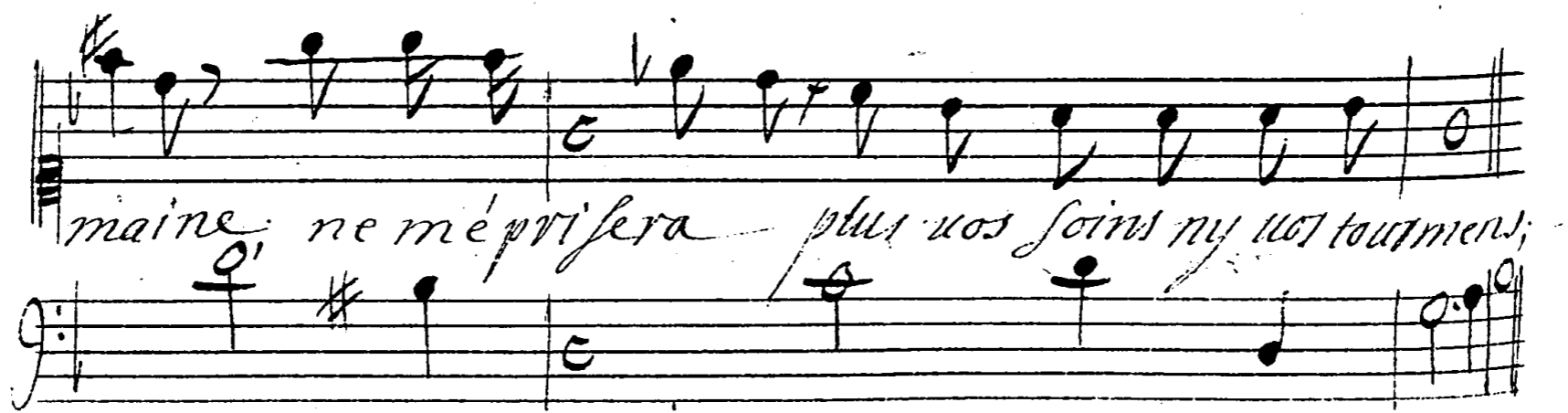
mons sur ces bords ont conduit Theogene; Je vais a mon a



mour donner quelques momens. Rassurez vous bien tost vostre inhu



maine; ne méprisera plus vos soins ny vos tourmens;



*merveille*

Amour que ton pouvoir est fu

*Flûtes*

*Flûtes*

*B. c.*

nepte et terrible, heureux, qui peut luy resister, ter,

mais cest de fort d'un coeur sensible de ne vouloir te surmon



ter & u'apres que tes appas t'ont seue rendre muinci ble;

mais cest le sort d'un coeur sensible de ne vouloir te surmon

ter & u'apres que tes appas t'ont seue rendre muinci ble;

mais c'est de sort d'un coeur sensible, de ne vouloir te surmon-

ter qu'après que tes appas font secul rendre inuicible;

meroëbe *Scene 7<sup>e</sup>* Theagene

Que vois je quel objet s'offre a mes yeux surpris; Ber

fi de rend moy ce que j'ayme; ou j'atteste des Dieux la justice su-

preme que du moindre refus ta mort sera le prix,

*merveille*

crains que je ne confonde un orgueil qui m'offense; Car

clé est en ma puissance ce n'est que par ma mort que tu

*l'heure*

peux l'obtenir; Traître, a prens si je

sçay punir, La Barbarie et l'insolence;

*Prelude*

The prelude consists of 11 staves of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of slurs and accents throughout the piece. The notation is dense and expressive, typical of a prelude in a classical or romantic style.

*aria*      *Scene 6e*

Arrestez ———, sus pendez vos coups, ma Rivalle n'est

The aria section consists of two staves. The first staff is the vocal line, written in a treble clef with a key signature of one sharp. It begins with the lyrics "Arrestez ———, sus pendez vos coups, ma Rivalle n'est". The second staff is the piano accompaniment, written in a bass clef with a key signature of one sharp. The music is in a simple, lyrical style, with a steady rhythm.

plus cesses d'être jaloux, mon crime m'est trop cher pour vou-

loir qu'on ignore, Caricléa a péri sous mon bras fur-

ieux; toy qui fut si cher à ses yeux prends ce poignard ou son

sang fume encore; c'est ainsi que je viens t'apporter ses

*Theagene*

Dieux; ah! pour uanger sa mort tu me sera facile;

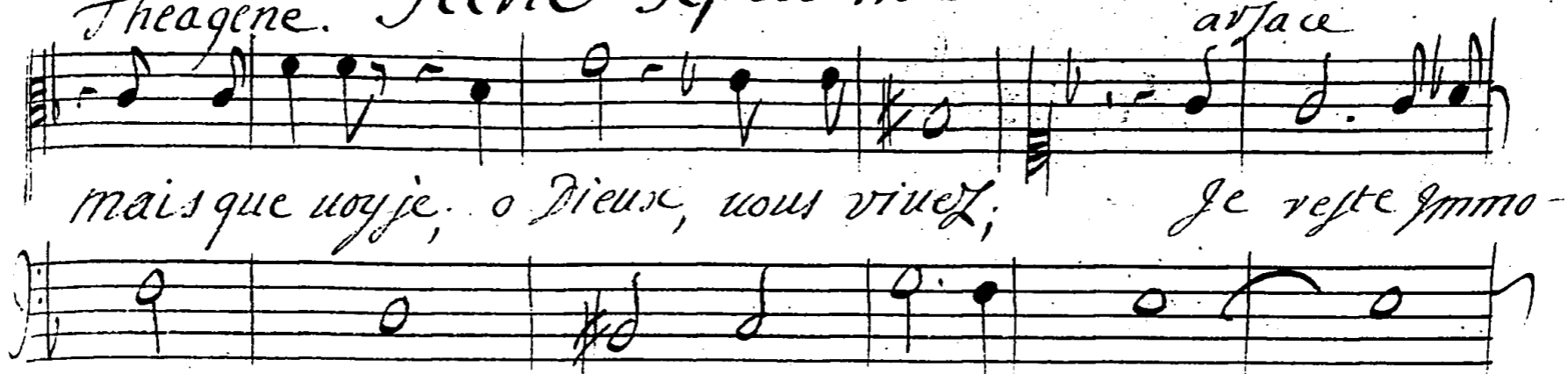
*Theagene*

Beux tu souffrir la lumière des cieux - Barbare;  
merci be

*B.c.* Beux tu souffrir la lumière des cieux Barbare.

Theagene. Scène septième.

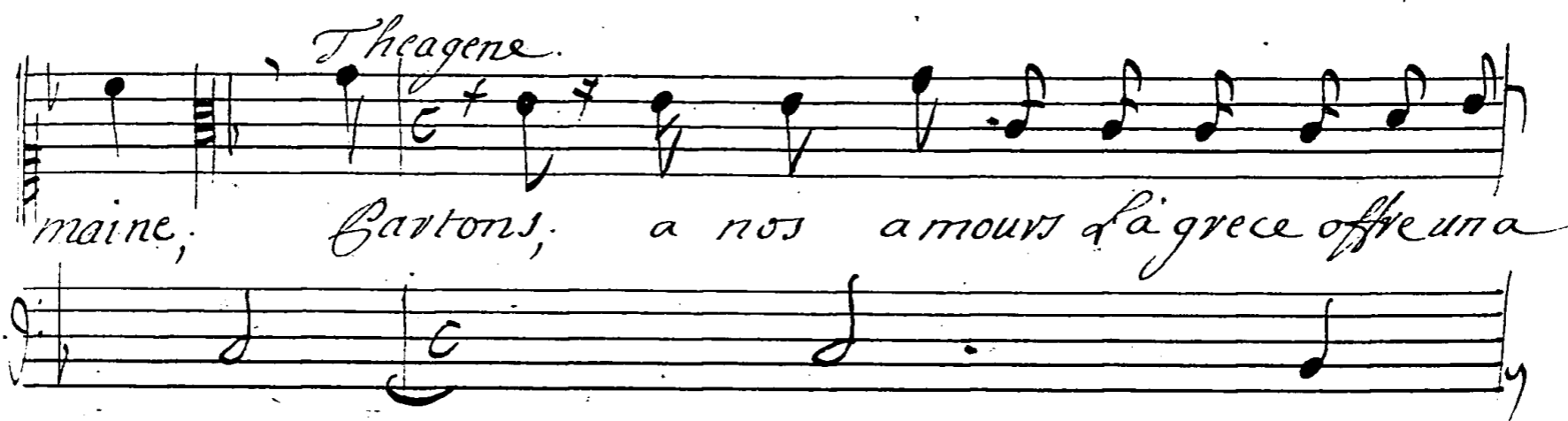
*adagio*  
mais que voyez, o Dieux, vous vivez; Je reste immo-



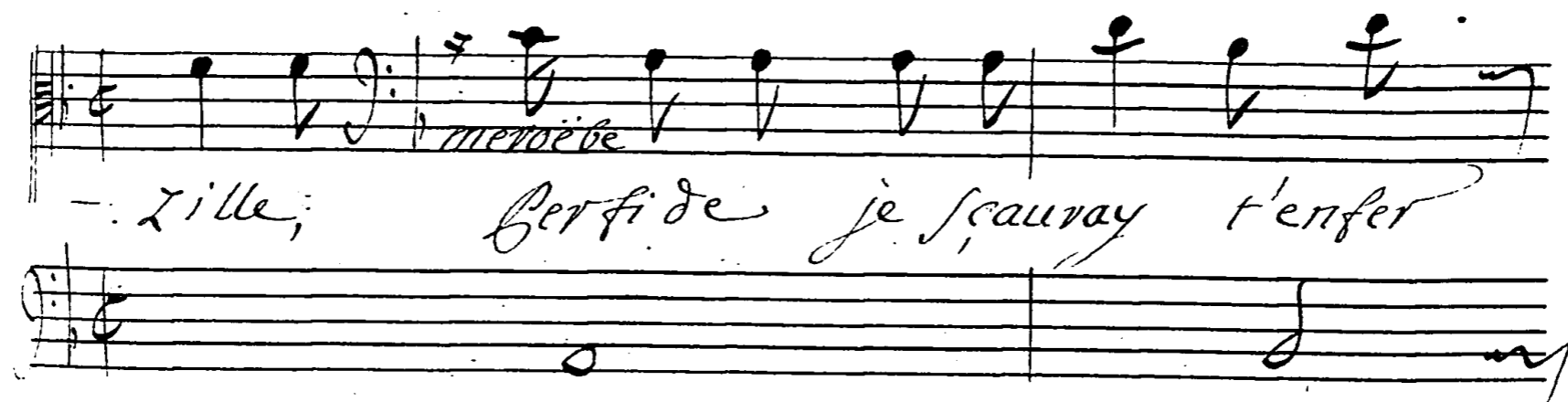
*cariclée*  
bile, éloignez vous fuyez un trespas intem-



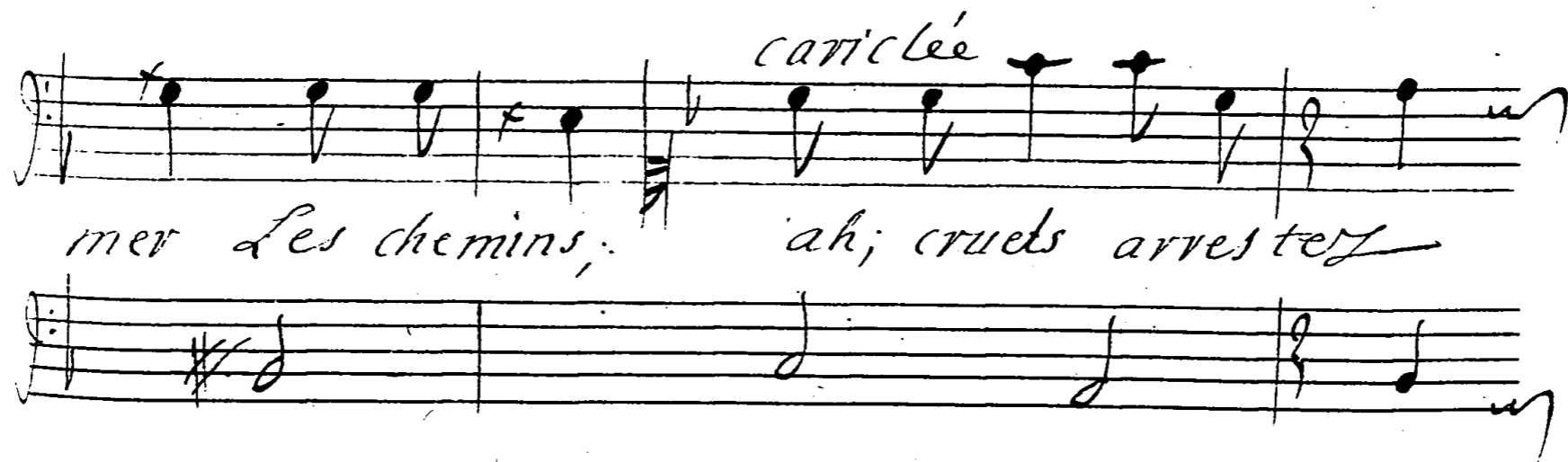
*Theagene.*  
paine; Partons; a nos amours d'agrée offre une



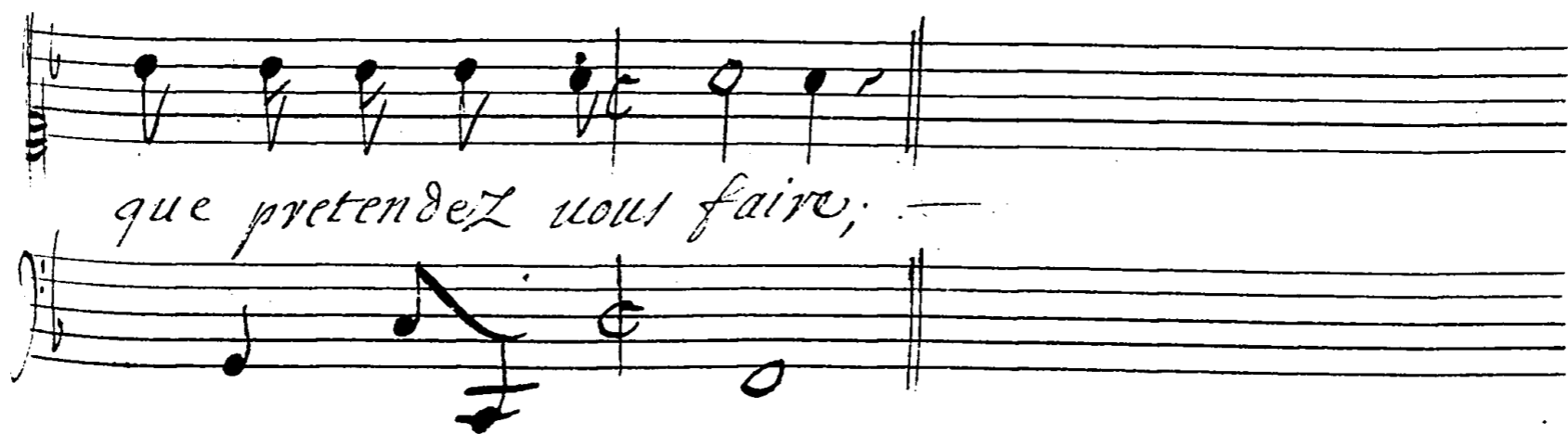
*menée*  
-zille; Perfide je scay t'enfer



*cariclée*  
mer Les chemins; ah; cruels arrêtez



que prétendez vous faire;



*scène huitième*

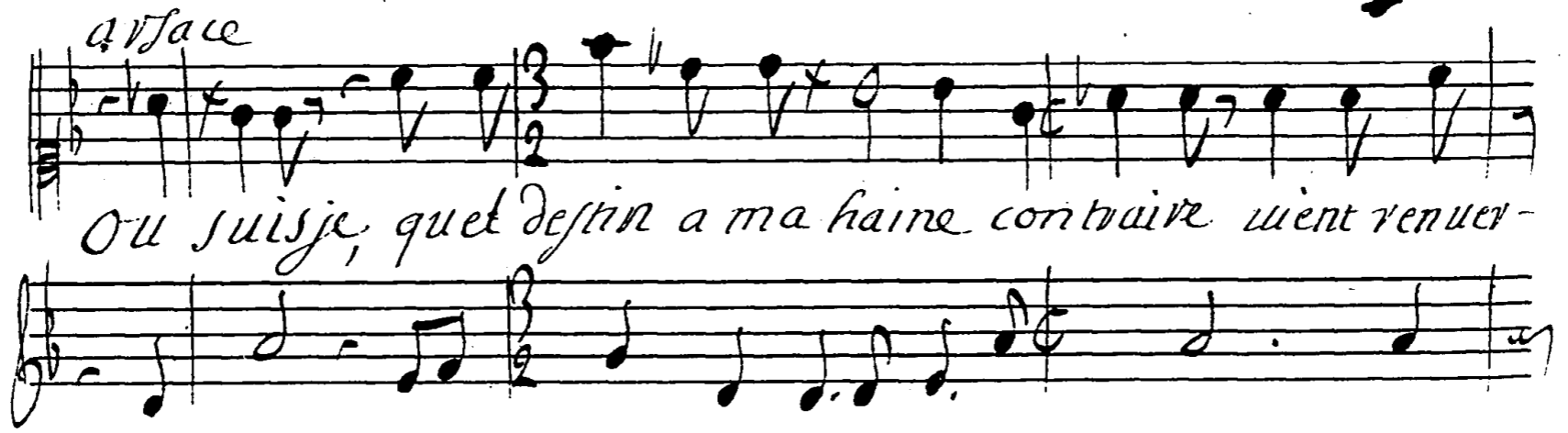
*Arsace seul.*

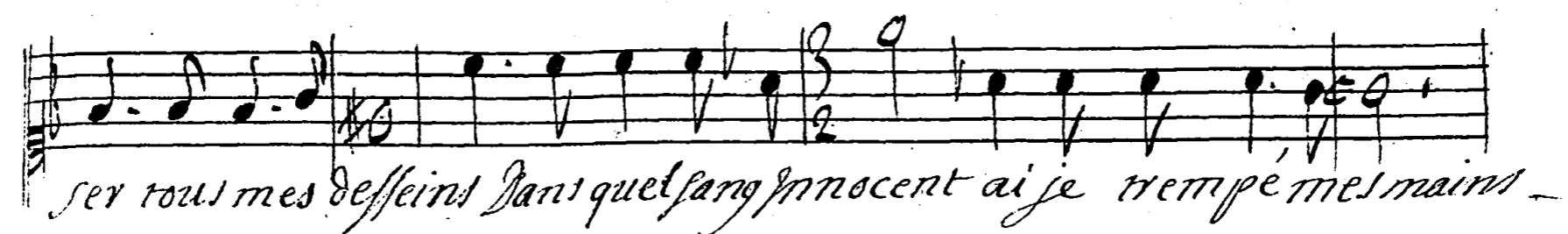
*Brelude.*



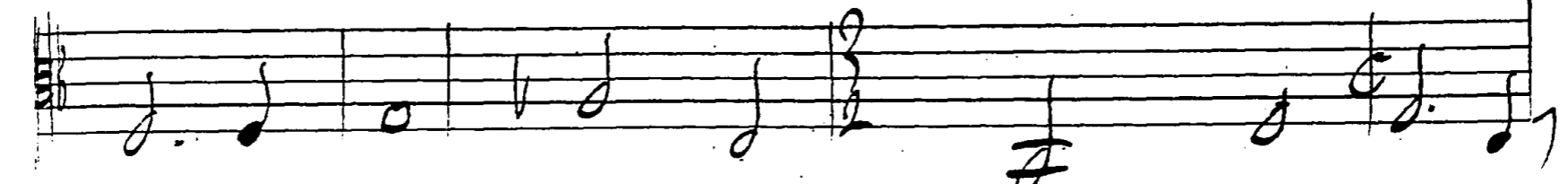
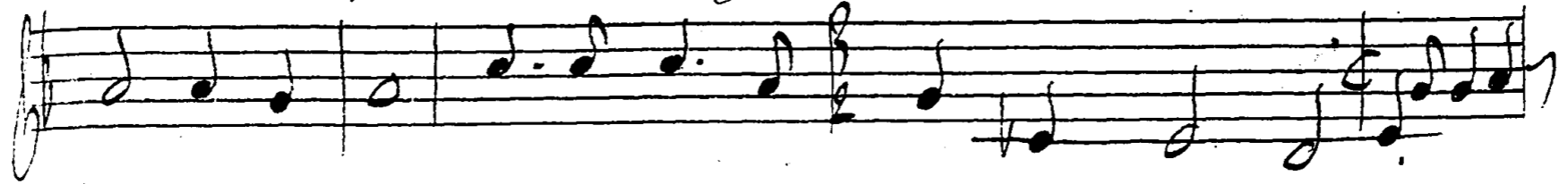
*Arsace*

*Où suis-je, quel destin à ma haine contraindre vient renver-*





ser tous mes desseins Dans quel sang innocent ai je trempé mes mains -



qu'ai je





Handwritten musical score consisting of 12 staves. The first staff contains the lyrics: *uu; Je demeure interdite accablée;*. The second staff contains the lyrics: *Tis bé vient de perir au lieu de caricée*. The score includes various musical notations such as notes, rests, and clefs.

*merveille* *attace*

helas. helas; quels lugubres accents, c'est merveille; o ciel;

This system contains the first six staves of the musical score. The top staff is the vocal line, starting with the tempo marking 'merveille' and the performance instruction 'attace'. The lyrics 'helas. helas; quels lugubres accents, c'est merveille; o ciel;' are written below the vocal line. The remaining five staves are for the piano accompaniment, showing the right and left hand parts.

*merveille* *attace*

Je meurs je meurs; o jour funeste quoy pour punir l'ingrat que ma

This system contains the next six staves of the musical score. The top staff is the vocal line, starting with the tempo marking 'merveille' and the performance instruction 'attace'. The lyrics 'Je meurs je meurs; o jour funeste quoy pour punir l'ingrat que ma' are written below the vocal line. The remaining five staves are for the piano accompaniment.

*haine de teste; tous mes efforts seront ils impuissants; Thea*

*ge ne est vainqueur ma rivale est contente; Leur départ va bien*

*ge ne est vainqueur ma rivale est contente; Leur départ va bien*

*ge ne est vainqueur ma rivale est contente; Leur départ va bien*

*est couronner leur attente, seu ciel me liure de*

*pleurs éternels;*

*à face*

Demons servez ma rage impatiente; malgré —

L'ordre des Dieux me rendre triomphante, c'est vous montrer plus

fort que Les Dieux Immortels, Par une flateuse impos-

ture; trompez de ces a-mans Le trop charmant es-

poir, des nautonniers empruntez à la fi-

gure et remettez encor d'eux sort en mon pou-

noir — Les Demons — vous rele  
 Nous allons secourir ta vengeance fatale,  
 nous  
 nous  
 Nous allons secourir ta vengeance fatale,  
 vez mon espoir abattu; J'isbé vient de périr; accu-  
 sons ma Rivale, quelle meure odieuse. *Al*  
 La ce que faistu; mais c'est trop balancer des fureurs à légi

*mes Je dois rougir d'avoir tant combattu, a mes jaloux trans-*

*ports Immolons deux victimes La gloire Bien souvent couronne*

*Les grands crime et qui sait se vanger montre de la vertu*

*Ritournelle*

*Scène neuvième*

*Théagène*  
*Ne craignez rien pour moi rien ne manque a ma gloire; mon Roi*

ual a perdu d'e jour c'est moins a ma uateur qu'au feu de mona

mouv que je dois tout d'eclat dont brille la victoire; c'est

moins a ma uateur, qu'au feu de mon amour que je dois tout d'e-

clat dont brille la victoire; mais av face a quitte ces

*carictees*  
bords; De ces noires fureurs oubliions d'Injustice;

son de ses poir et ses remords prendront le soin de son su



*can.*

plice, d'enfer n'a pu briser nos noeuds, le ciel fait triompher,

*ritua.*

d'enfer n'a pu briser nos noeuds. Le ciel fait triompher

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The middle staff is a vocal line in alto clef with the same key signature and time signature. The bottom staff is a piano accompaniment in bass clef. The tempo marking 'can.' is written above the first staff, and 'ritua.' is written above the second staff.

notre ardeur mutuel - le; qu'un tendre souvenir, de

notre ardeur mutuel le, qu'un tendre souvenir, de

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The middle staff is a vocal line in alto clef with the same key signature and time signature. The bottom staff is a piano accompaniment in bass clef.

notre amour fidelle, au delà du tre pas fasse viure nos

notre amour fi d'elle, au de là du tre pas fasse viure nos

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The middle staff is a vocal line in alto clef with the same key signature and time signature. The bottom staff is a piano accompaniment in bass clef.

feux; qu'un tendre souvenir de notre amour fidelle;

feux; qu'un tendre souvenir de notre amour fi d'elle

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The middle staff is a vocal line in alto clef with the same key signature and time signature. The bottom staff is a piano accompaniment in bass clef.

*air*  
 au delà du trepas, fasse vivre nos feux; Le  
 au delà du trepas, fasse vivre nos feux;

calme vallentit une foible tendresse mais rien n'est

foi blira nos tranquilles amours; — Les vrais

mans en se voyant sans cesse scauent le desi-

ver — toujours, Les vrais amants en se voyant sans cesse

*Scauent se desirer toujours; fuyons des lieux ou fre*

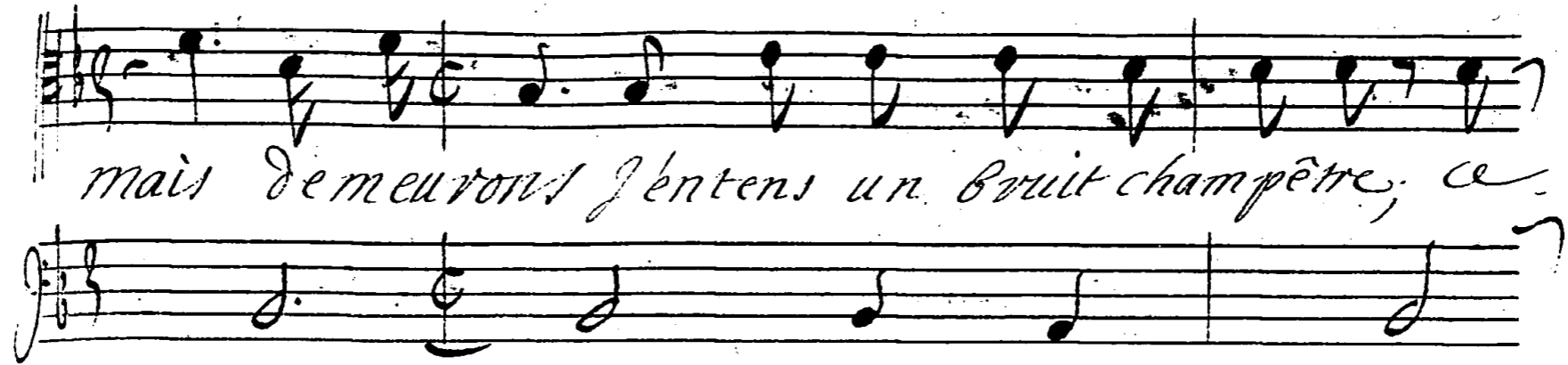
*mit & Innocence; je crains toujours de l'Infernalle puis-*

*lante; cherchons loin de ces bords un séjour plus heu-*


*Theagene*  
*reux; approchons du vai/seau que nous voyons pa*

*roistre; peut estre que Le ciel uient de l'offrir a nos vœux.*

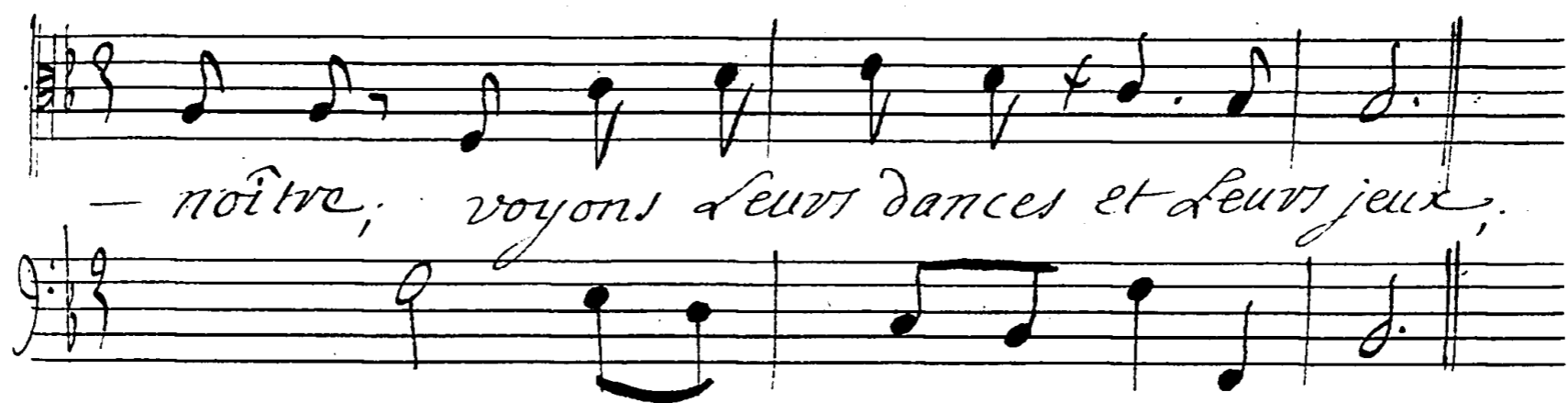
*Ritournelle.*



mais demeurons j'entens un bruit champêtre; ce





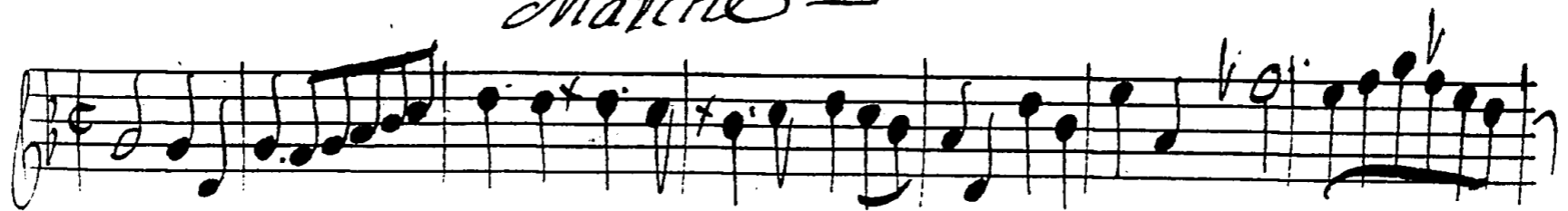
sort des nautonniers Il faut les recon

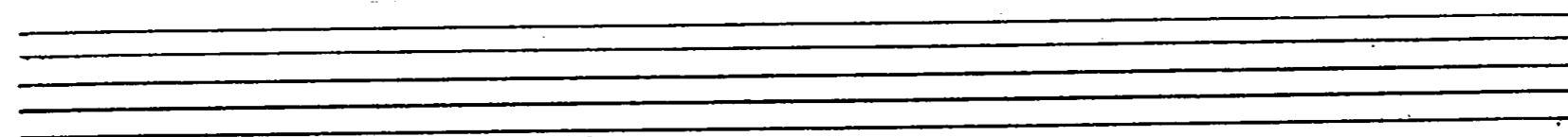
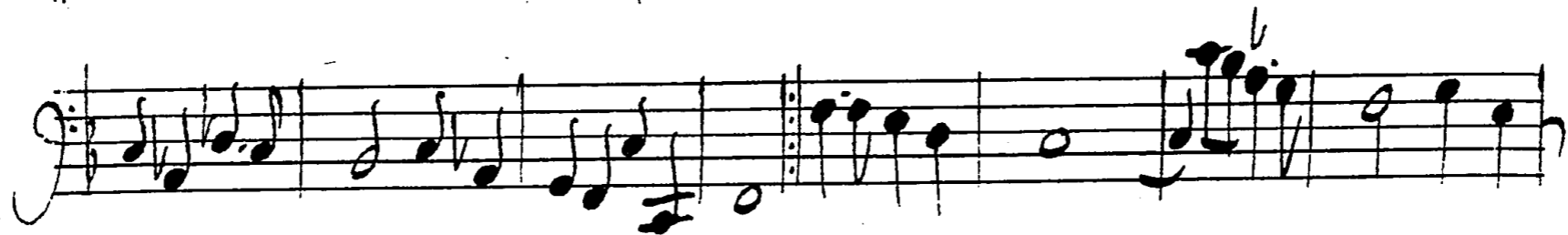
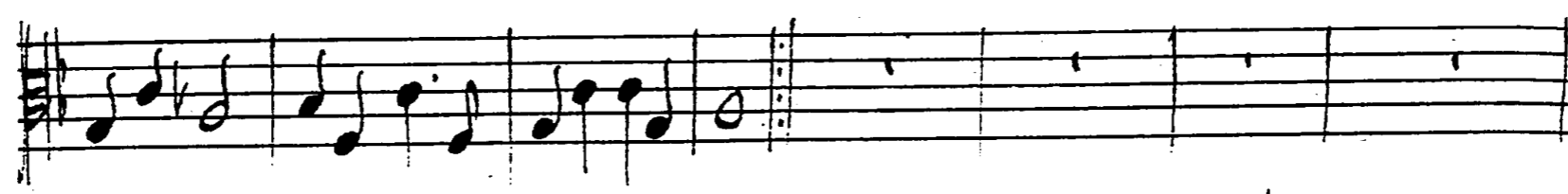
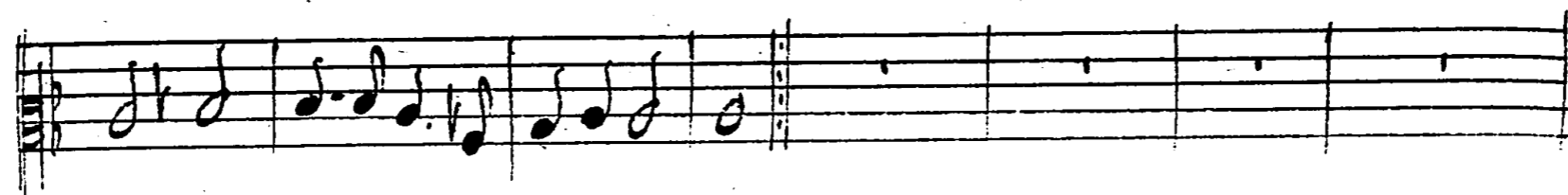


-noître; voyons leurs dances et leurs jeux;

SCENE Dixiesme.

Marche -





This page of handwritten musical notation contains 13 staves. The first two staves feature a complex melodic line with rapid sixteenth-note passages, slurs, and various ornaments. The third and fourth staves are primarily rests, with sparse notes appearing in the latter half. The fifth and sixth staves continue with sparse, mostly quarter-note and half-note patterns. The seventh and eighth staves return to a more active melodic line with sixteenth-note runs and slurs. The ninth and tenth staves are mostly rests, with a few notes in the tenth staff. The eleventh and twelfth staves are also mostly rests. The thirteenth staff concludes with a melodic line of quarter and eighth notes.

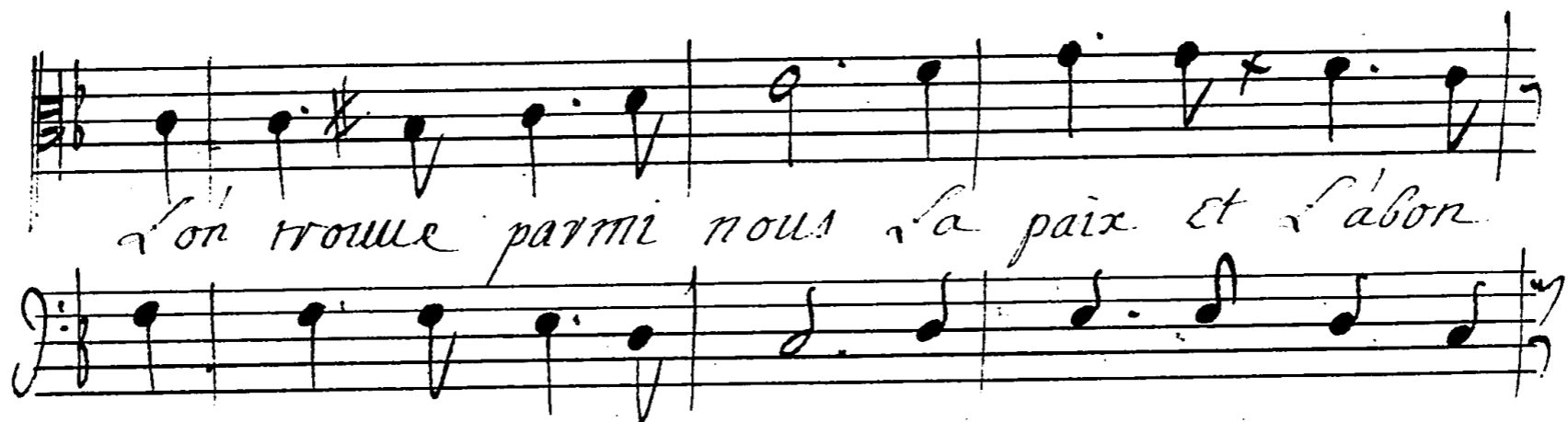
*vn matelot.*



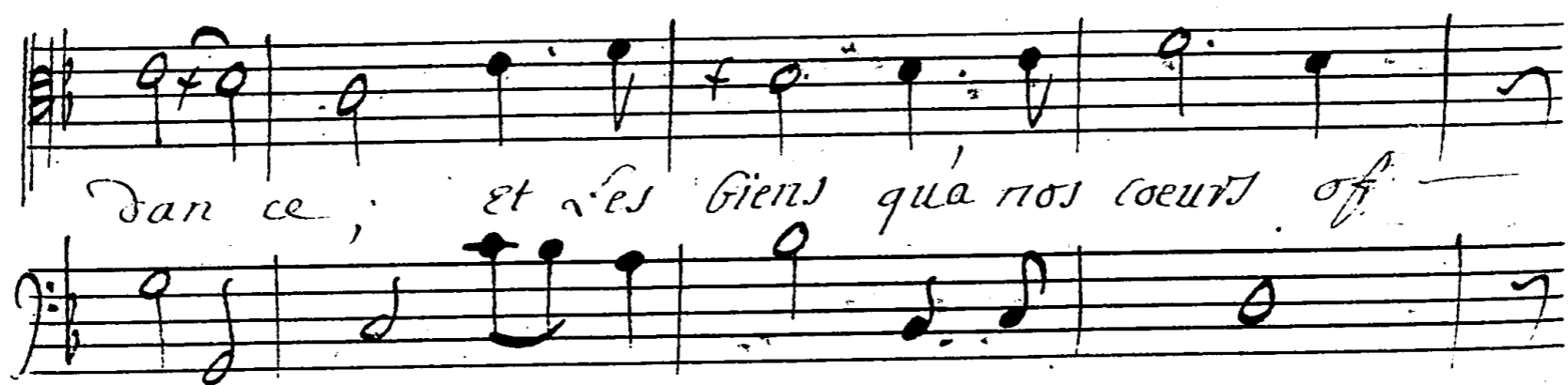
Tous Les climats flattent nostre esperance & leur



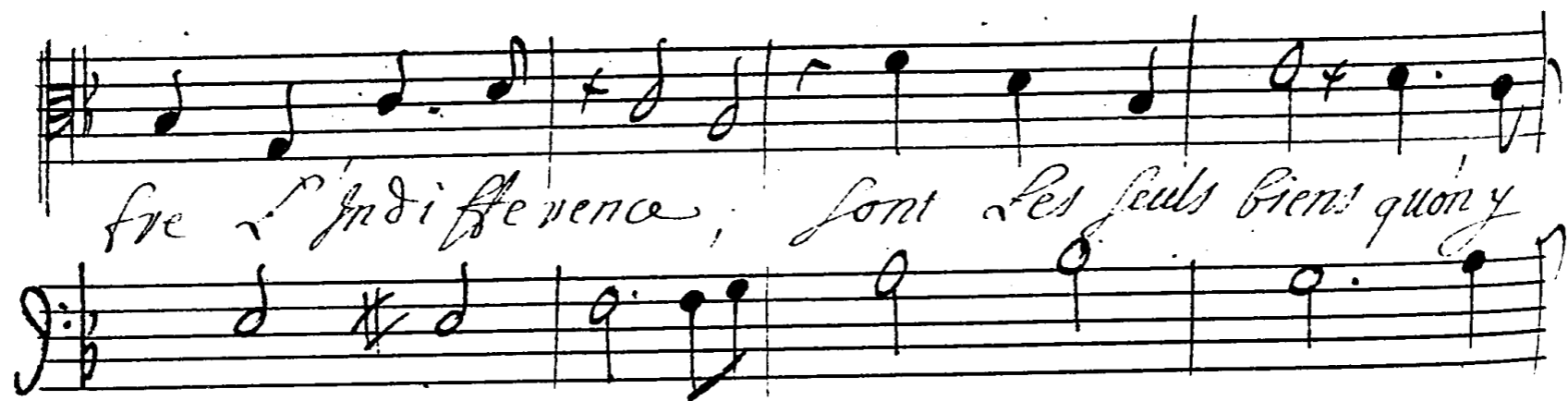
sort a l'envy preuient nos souhaits;



l'on trouue parmi nous la paix et l'abon



dan ce; et les biens qua nos coeurs of



fre l'indifferene, sont les seuls biens qu'on y



goûte a ja

Choeur

Tous les climats flattent nostre esperance Leurs tresors

mais,

Tous les climats flattent nostre esperance Leurs tresors

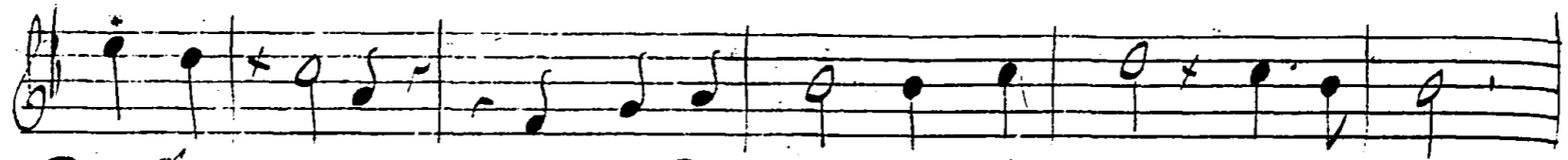


*a l'envy preuicennent nos souhaits, l'on trouue parmy nous la*

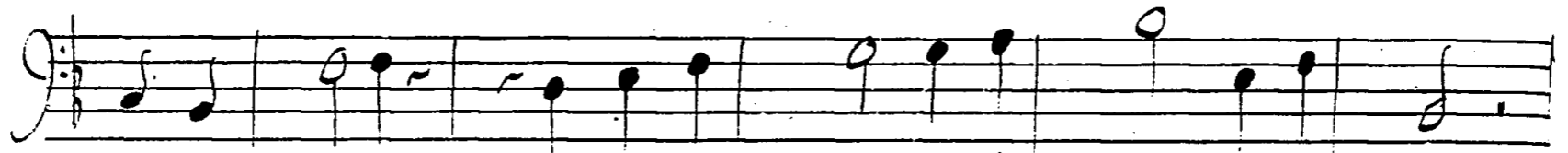
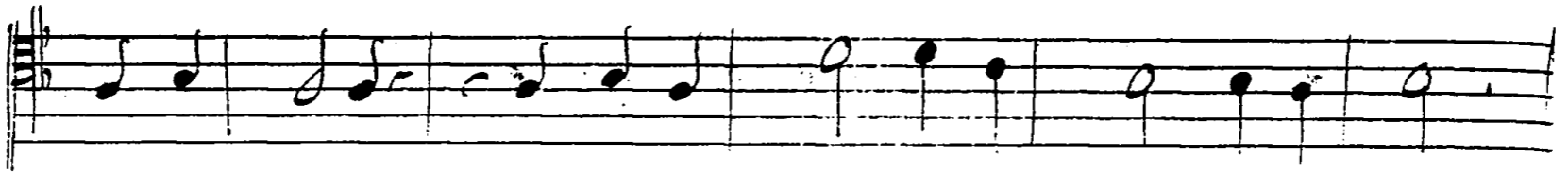
*a l'envy preuicennent nos souhaits, l'on trouue parmy nous la*

*Paix et d'abondance; et Les Biens qu'à nos Coeurs, offre & In*

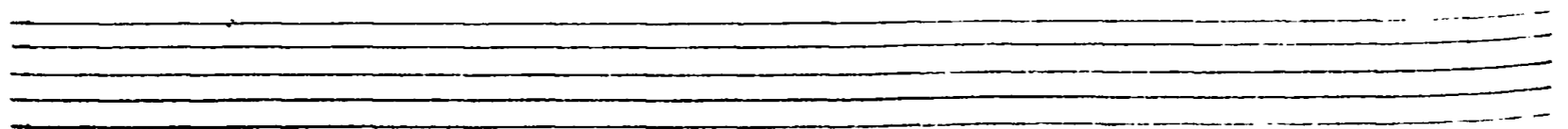
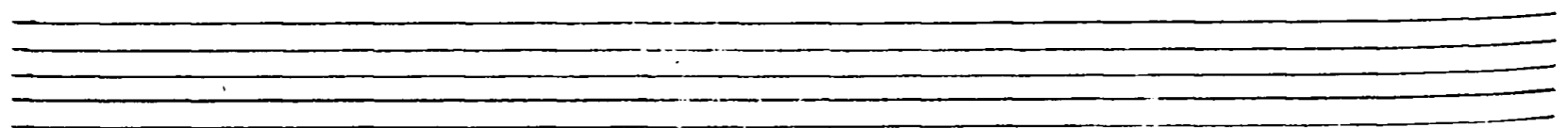
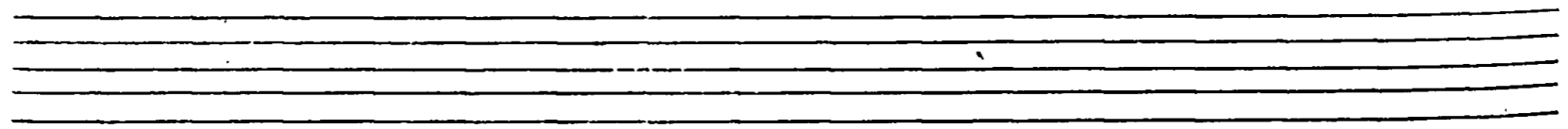
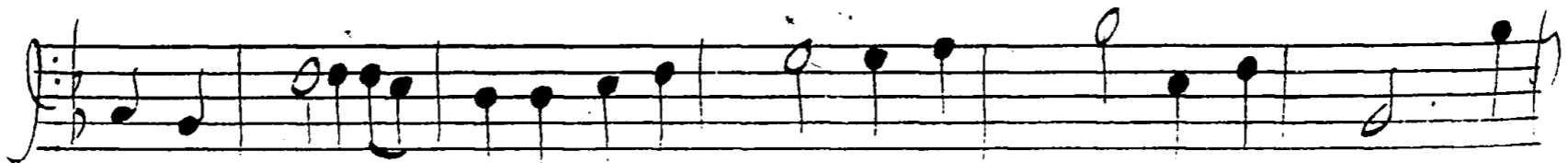
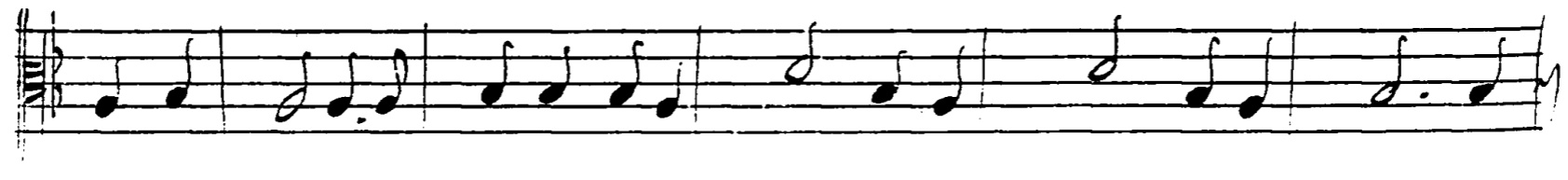
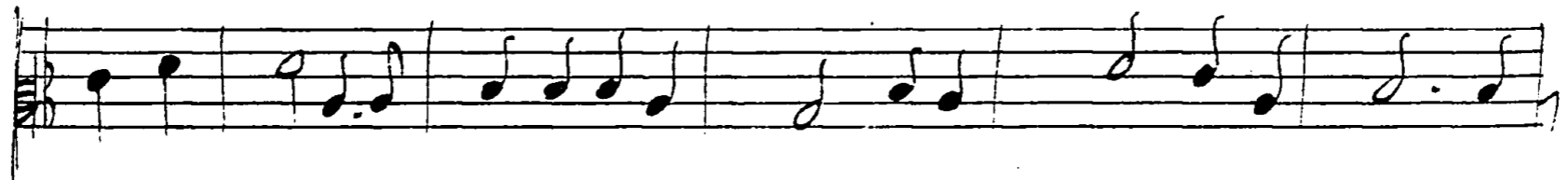
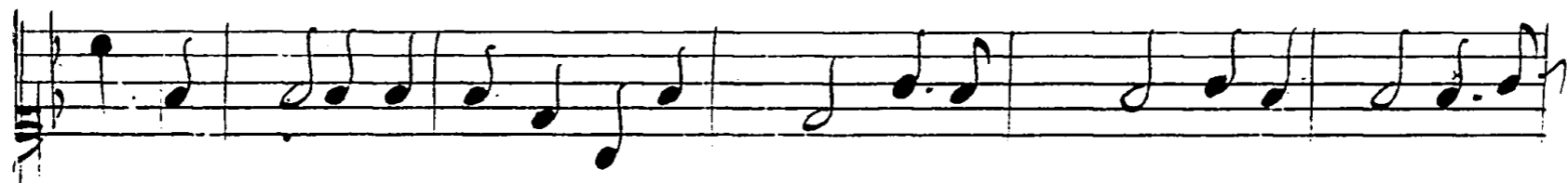
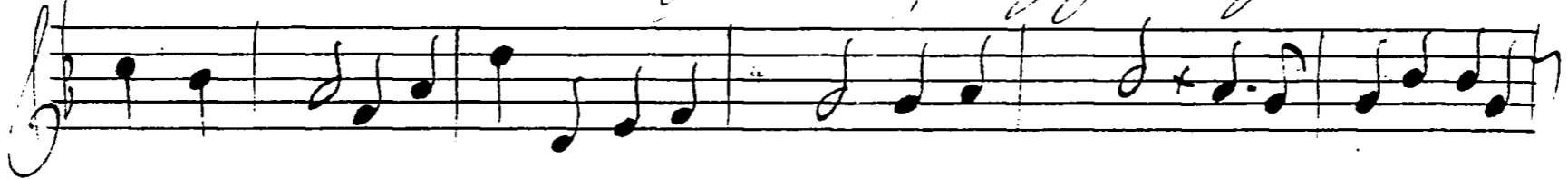
*Paix et d'abondance; et Les Biens qu'à nos Coeurs offre & In*



*différence; sont les seuls biens qu'on y goûte à jamais, -*



*différence; sont les seuls biens qu'on y goûte à jamais, -*



The image shows a page of handwritten musical notation on ten staves. The first four staves are empty. The fifth staff begins with a treble clef and contains a melodic line with various notes and rests. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff is empty.

*L'on gouste parmy nous a la*

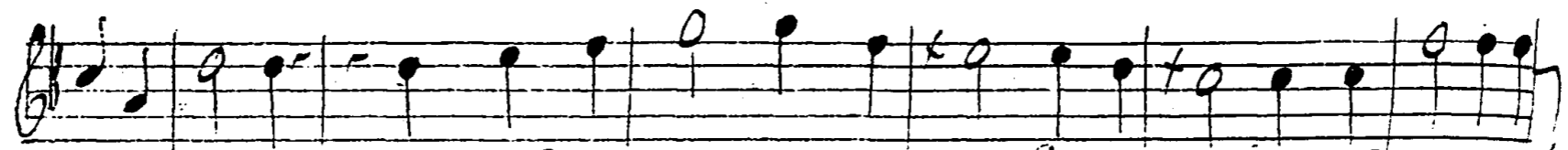
*L'on gouste parmy nous a la*

This is a handwritten musical score for a piece titled "L'on gouste parmy nous a la". The score is written on ten staves. The first two staves are for the vocal line, with the lyrics "L'on gouste parmy nous a la" written in cursive above the notes. The third and fourth staves are for a piano accompaniment, with the lyrics "L'on gouste parmy nous a la" written in cursive above the notes. The fifth and sixth staves are for a second vocal line, with the lyrics "L'on gouste parmy nous a la" written in cursive above the notes. The seventh and eighth staves are for a second piano accompaniment. The ninth and tenth staves are for a third vocal line, with the lyrics "L'on gouste parmy nous a la" written in cursive above the notes. The score is written in a single system, with the lyrics repeated on each staff. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests. The handwriting is clear and legible.

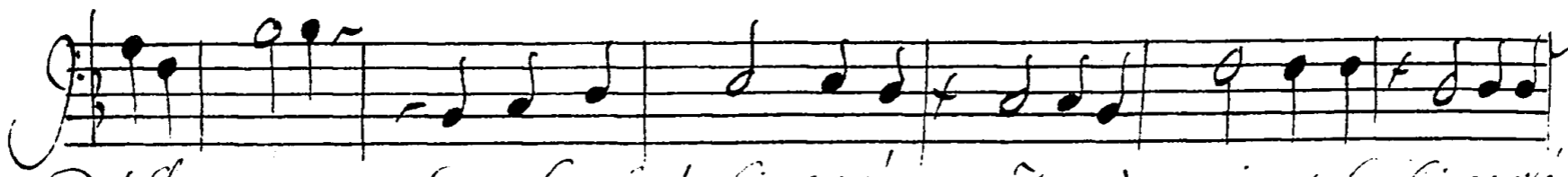
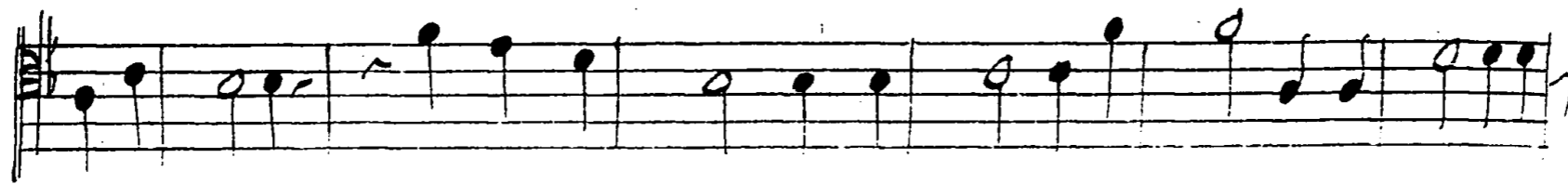
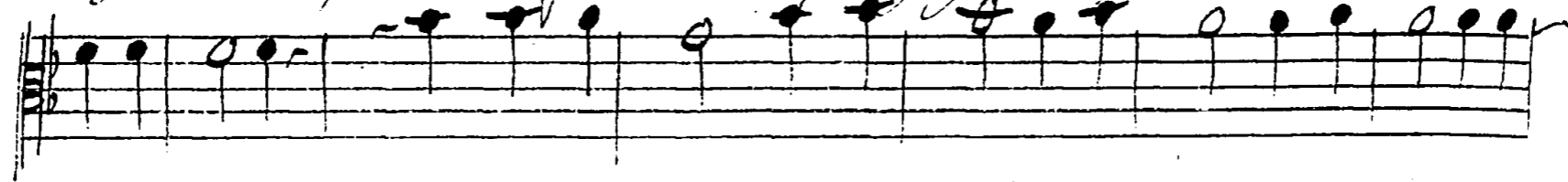
Four empty musical staves, consisting of four sets of five horizontal lines each, arranged vertically. These staves are currently blank and contain no musical notation.

paix et l'abondance et les biens qu'à nos coeurs offre le Sei

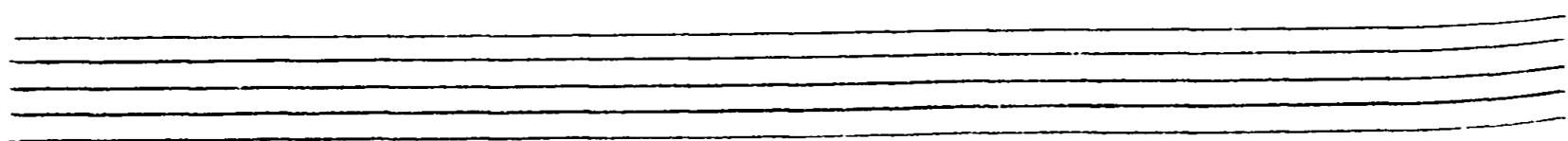
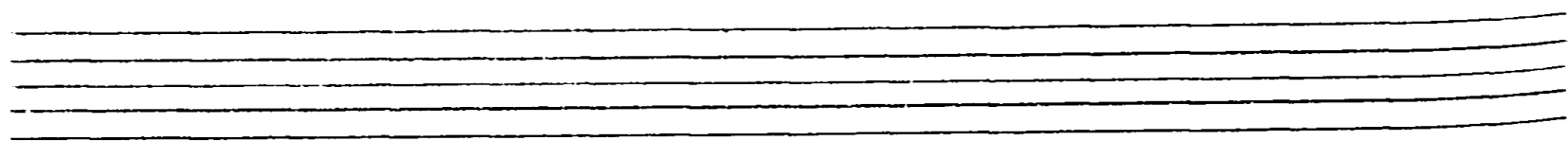
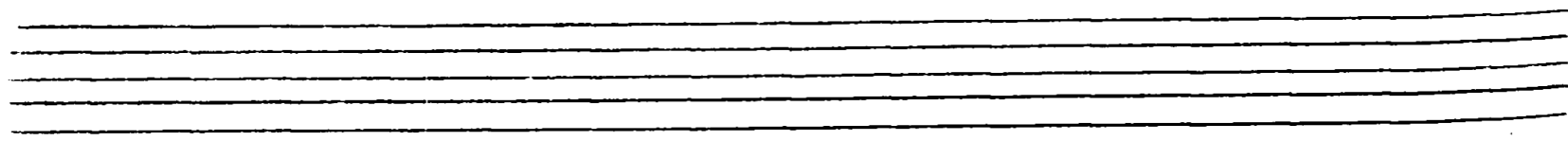
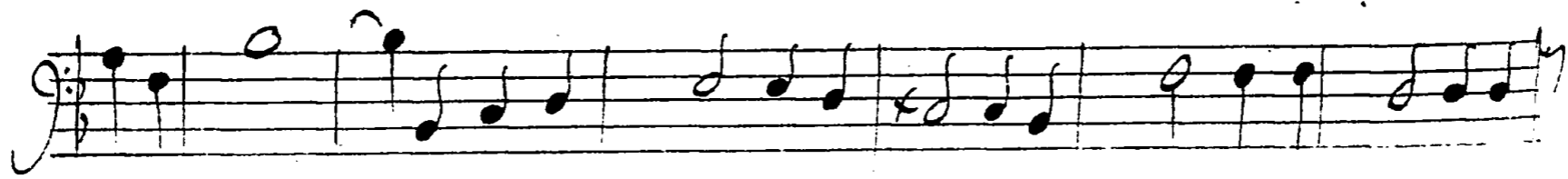
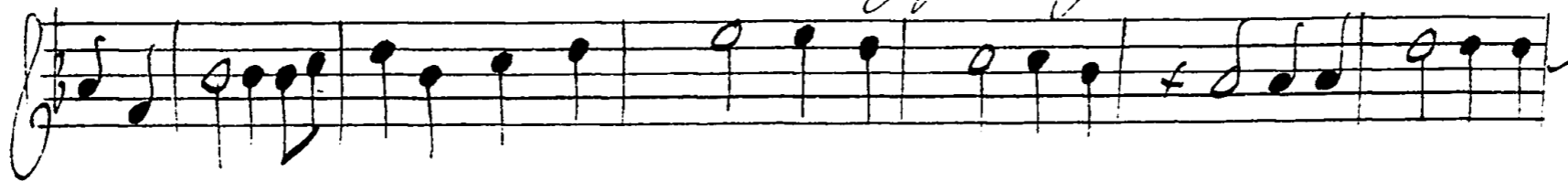
paix et l'abondance, et les biens qu'à nos coeurs, offre le Sei



*Difference, sont Les seuls biens qu'on y goûte a jamais et Les biens qu'on*



*Difference, sont Les seuls biens qu'on y goûte a jamais et Les biens qu'on*



coeurs, offre Indifference; sont les seuls biens qu'on y goûte a jamais;

coeurs, offre Indifference; sont les seuls biens qu'on y goûte a jamais



*Premier air* —

This image shows a handwritten musical score for a piece titled "Premier air". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The second staff contains the handwritten text "Premier air" followed by a long horizontal line. The subsequent staves continue the musical notation. The score concludes with a double bar line on the tenth staff, followed by two empty staves. The handwriting is in black ink on white paper.

*haut bois* — *violons* —

*Rondeau* *fin.*  
*Second air*

Handwritten musical score for the first system of a piece titled "Rondeau" and "Second air". It consists of five staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in bass clef with a key signature of one sharp. The third and fourth staves are in bass clef with a key signature of one sharp. The fifth staff is in treble clef with a key signature of one sharp. Each staff ends with a fermata and the word "fin." written above it.

Two empty musical staves.

Handwritten musical score for the second system of the piece. It consists of five staves of music. The first staff is in treble clef with a key signature of one sharp. The second staff is in bass clef with a key signature of one sharp. The third and fourth staves are in bass clef with a key signature of one sharp. The fifth staff is in treble clef with a key signature of one sharp.

Two empty musical staves.

*Deux Matelottes*

chacun doit aimer a son tour Il n'est point de coeur sans foi

chacun doit aimer a son tour Il n'est point de coeur sans foi

blesse; chacun & se; tous les soirs

blesse; chacun & se; tous les soirs que son

prend pour vivre sans tendresse; ne seruent qu'à prouver  
prend pour vivre sans tendresse; ne seruent qu'à prouver

Le pouvoir de l'amour; tous les soins, que l'on  
Le pouvoir de l'amour; tous les soins que l'on

prend pour vivre sans tendresse ne seruent qu'à prouver le pou  
prend pour vivre sans tendresse ne seruent qu'à prouver le pou

voir de l'amour,  
voir de l'amour

*Hautbois.*  $\downarrow$

The first staff of music for the Hautbois part. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a dynamic marking of  $\downarrow$  above the first measure. The staff ends with a double bar line and repeat dots.

*Rigaudon*

The second staff of music, labeled "Rigaudon". It begins with a bass clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a dynamic marking of  $\downarrow$  above the first measure. The staff ends with a double bar line and repeat dots.

The third staff of music, continuing the Rigaudon part. It begins with a bass clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The staff ends with a double bar line and repeat dots.

The fourth staff of music, continuing the Rigaudon part. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The staff ends with a double bar line and repeat dots.

The fifth staff of music, continuing the Rigaudon part. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The staff ends with a double bar line and repeat dots.

The sixth staff of music, continuing the Rigaudon part. It begins with a bass clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The staff ends with a double bar line and repeat dots.

Two empty musical staves, consisting of five lines each, positioned between the sixth and seventh staves of music.

The seventh staff of music, continuing the Rigaudon part. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a dynamic marking of  $\downarrow$  above the first measure. The staff ends with a double bar line and repeat dots.

The eighth staff of music, continuing the Rigaudon part. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The staff ends with a double bar line and repeat dots.

The ninth staff of music, continuing the Rigaudon part. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The staff ends with a double bar line and repeat dots.

The tenth staff of music, continuing the Rigaudon part. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The staff ends with a double bar line and repeat dots.

The eleventh staff of music, continuing the Rigaudon part. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The staff ends with a double bar line and repeat dots.

Handwritten musical score for five staves, likely piano accompaniment. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

*Deux matelots.*

Handwritten musical score for two staves with French lyrics. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics are written in cursive below the notes.

*Si pour repasser dans la gree, vous cherchez a franchir le us-*

Handwritten musical score for two staves with French lyrics. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics are written in cursive below the notes.

*te sein des mers, les chemins vous en sont ouverts, en*

Hâtez dans ce vaisseau hâtez vous le temps presse;

Hâtez dans ce vaisseau hâtez vous le temps presse;

UN VENT

haut bois -

haut bois.

Et le a chassé les Zephirs; Il vient d'ouvrir

ses caavernes profondes; un vent propice a nos de



- sirs, fait enfler - et mugir les or-

des vent propice a nos desirs, fait enfler

et mugir les or - des;

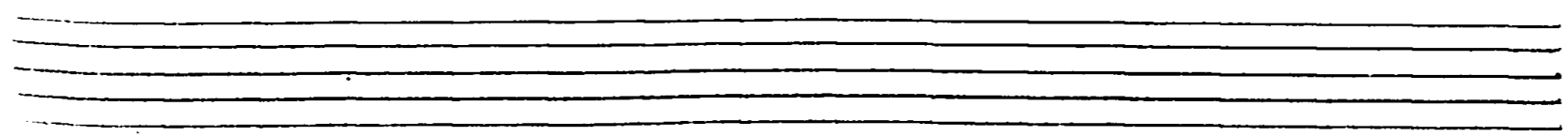
*cariclé*

*Théagène* Quisse Le Dieu protecteur des amans ;  
*Partons* ; Quisse Le Dieu protecteur des amans ;

Rendre Neptune a nos vœux favora  
 Rendre Neptune a nos vœux favo - ra

*ble* ; *un matelot*  
*ble* ; venez ; ne perdez pas de preci

*eux momens* ;



*Prelude,*

The image displays a handwritten musical score for a piece titled "Prelude". The score is organized into two systems, each containing five staves. The first system begins with a treble clef and a common time signature (C). The notation is dense, featuring intricate rhythmic patterns with many sixteenth and thirty-second notes, as well as various rests and accidentals. The second system starts with a bass clef and a common time signature. The notation continues with similar complexity, including sixteenth and thirty-second notes and rests. The handwriting is clear and professional, typical of a composer's manuscript. The score concludes with a double bar line at the end of the fifth staff in the second system.

*cariclee*

*Dieux, quel spectacle épouvan - table;*  
*Theagene*

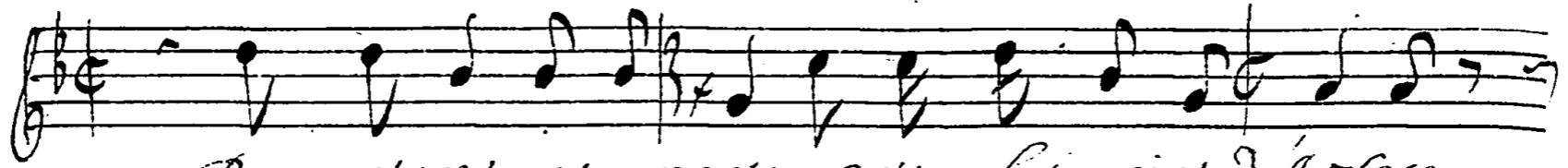
*Dieux, quel spectacle épouvan table;*

*Deux marteaux*

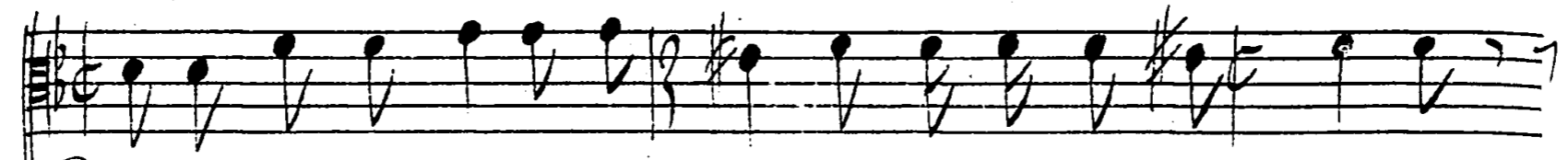
*Ce n'est pas dans la grece, ou vous devez at-*  
*ce n'est pas dans la grece, ou vous devez at-*

*Theagene*  
*-ter* *Per fide quel est votre au*  
*-ter*

Choeur



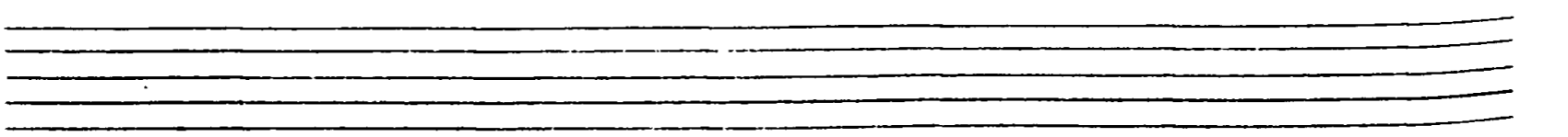
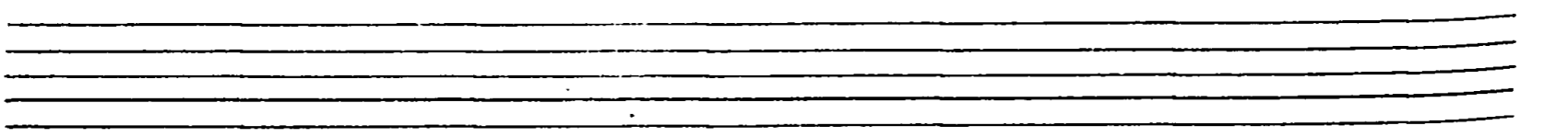
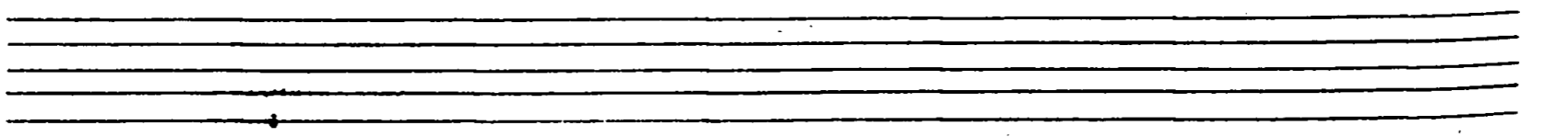
Remettons ces amants entre Les mains d'Arface;



dace;



Remettons ces amants entre Les mains d'Arface -



*carlée*  
*o for theagenie*  
*o for*

par leurs malheurs Il faut nous signaler;

par leurs malheurs Il faut nous signaler;

tune barbare; o cruelle Disgrace;

tune barbare; o cruelle Disgrace;