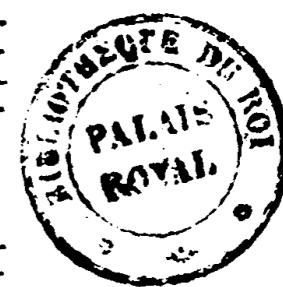


Genève, le 15 Mars 1881

*All'orchestra Tragedie*

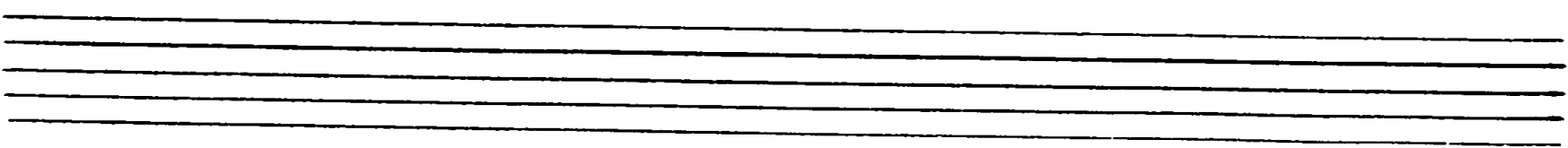
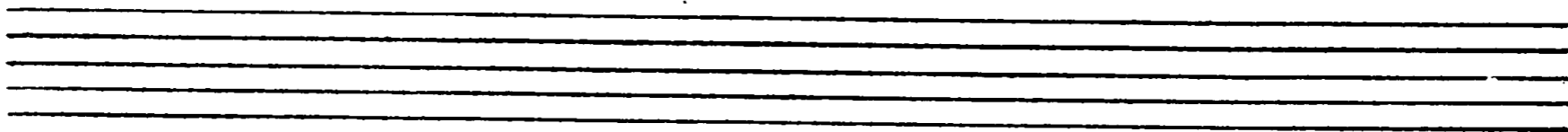
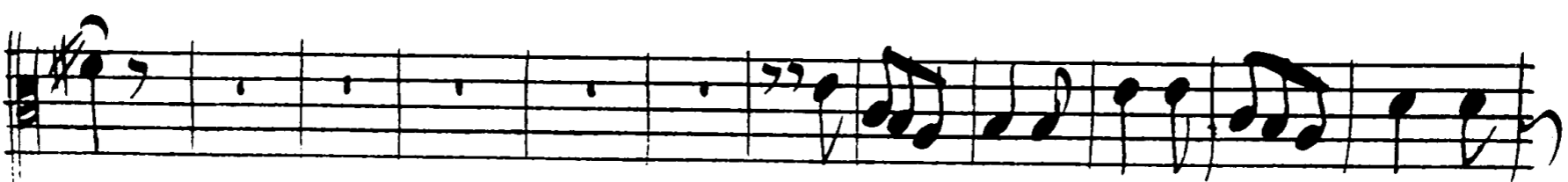
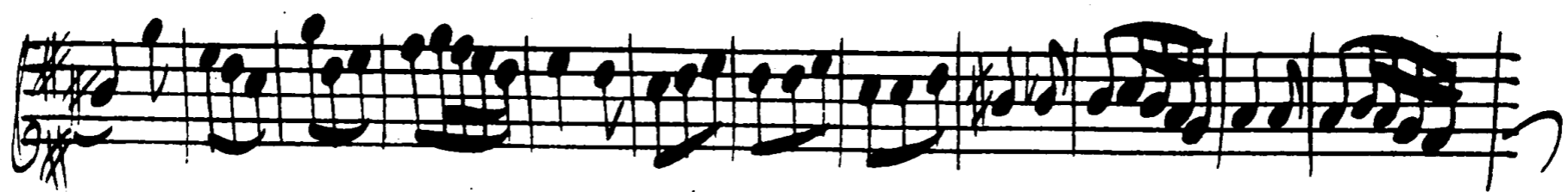
*Prologue*



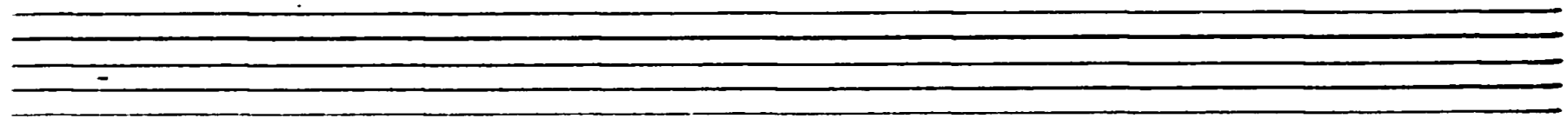
*ouverture.*



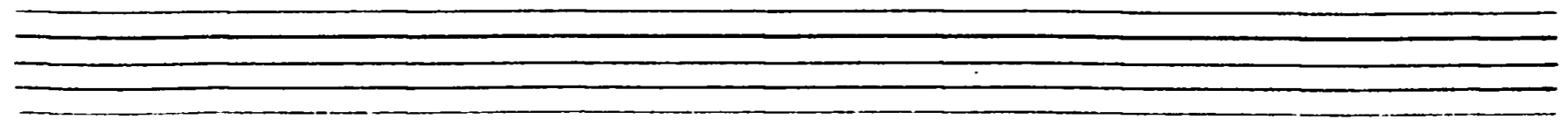
Res. F. 1559

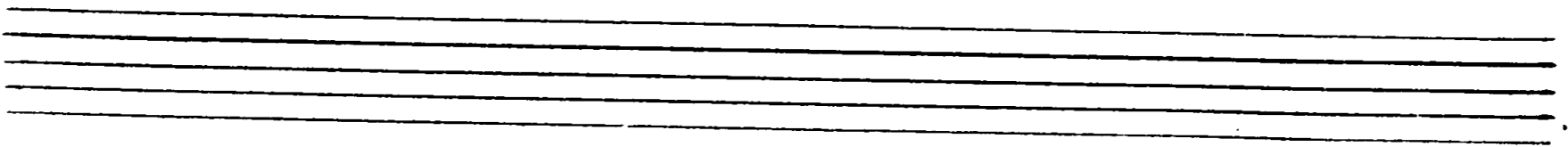
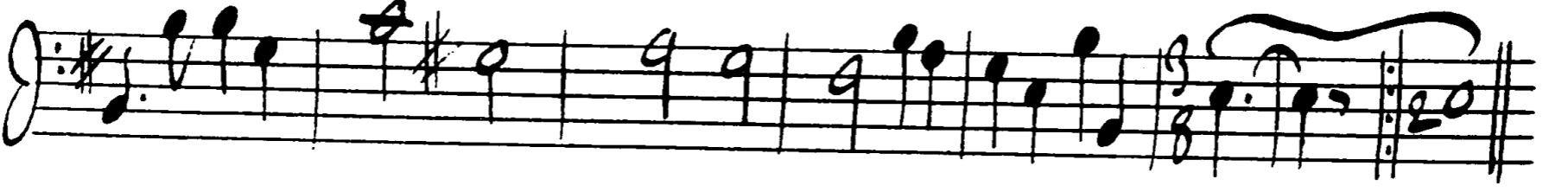
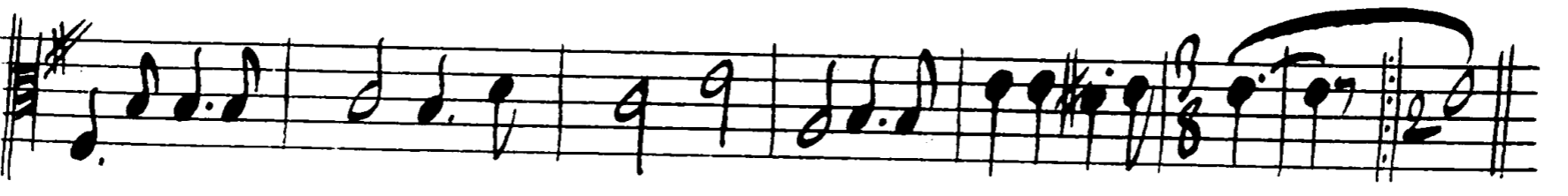
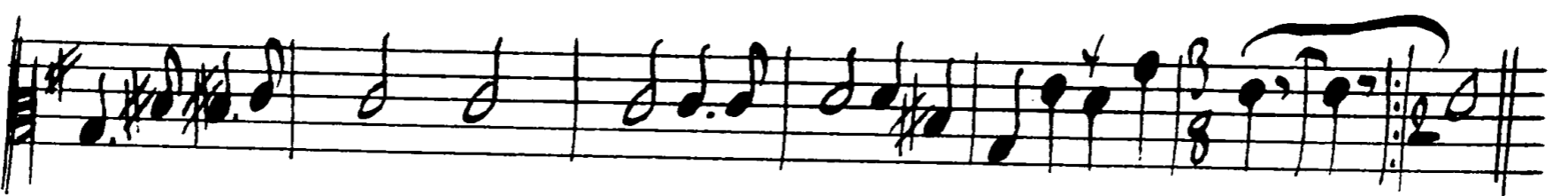
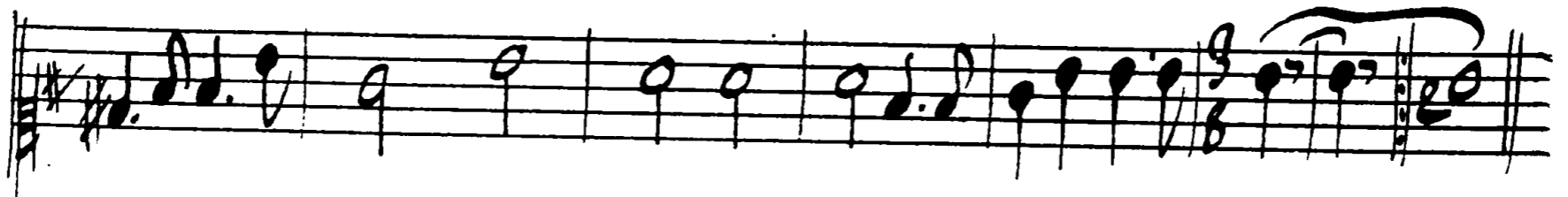
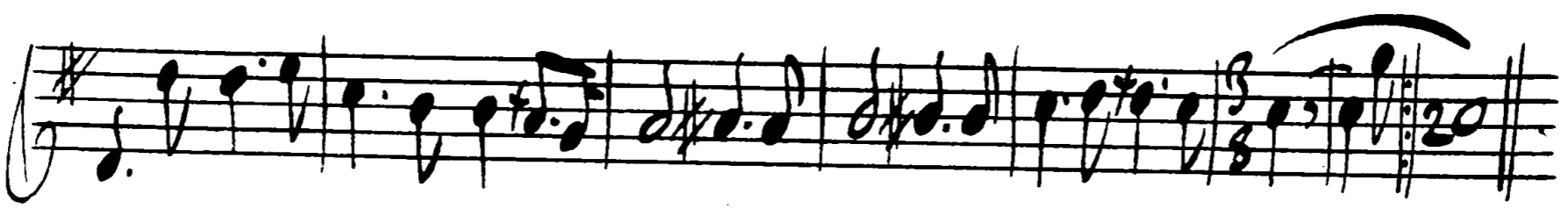
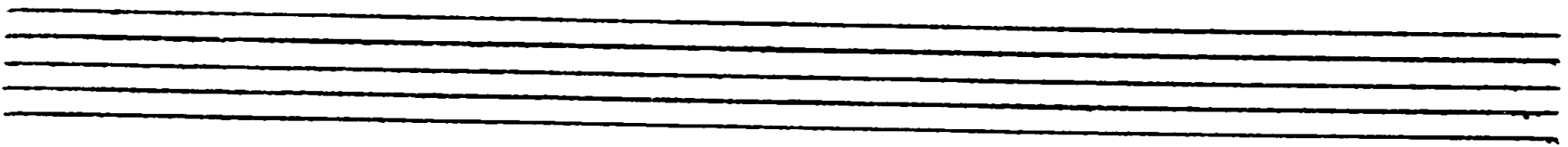
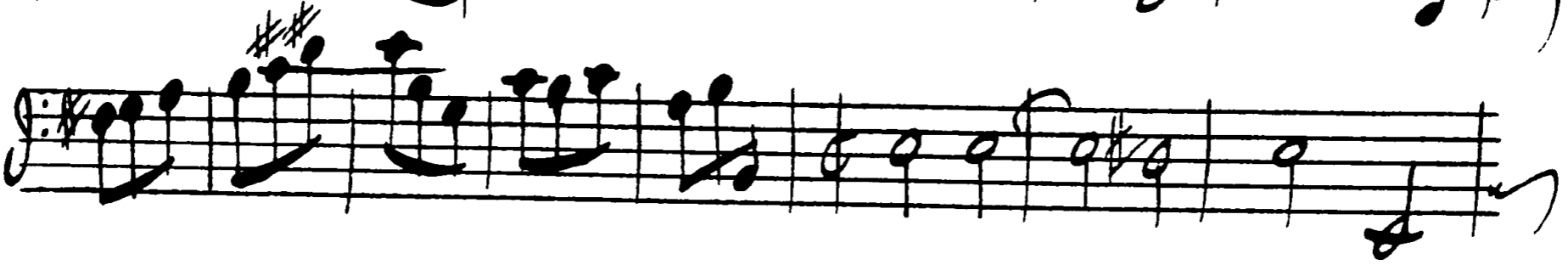
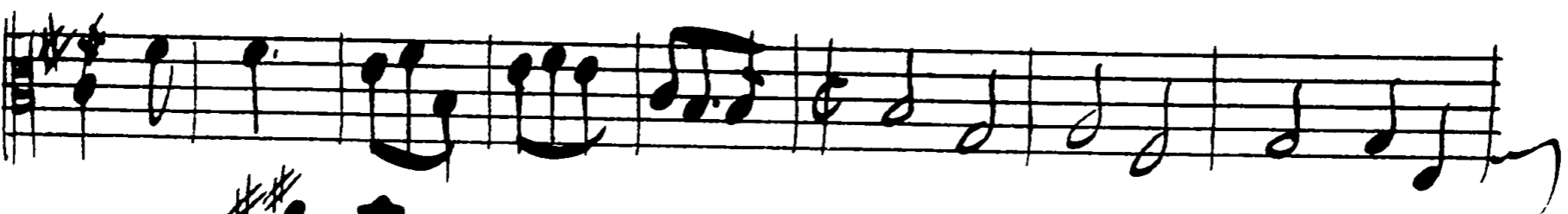
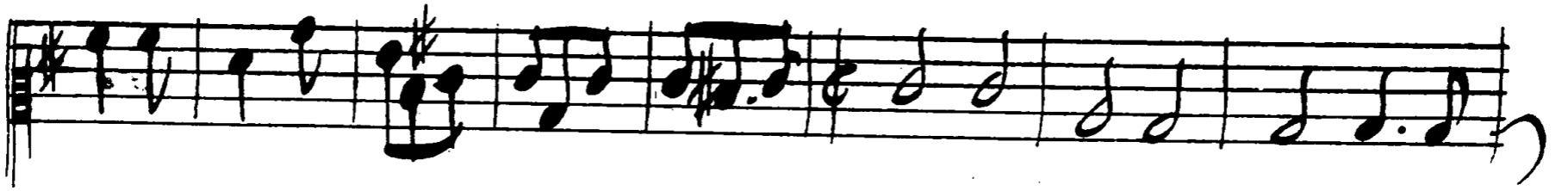


The first system of handwritten musical notation consists of five staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. The music flows across the staves with some slurs and ties.



The second system of handwritten musical notation consists of five staves. It continues the musical piece from the first system. The notation is dense, featuring many beamed notes and rests. There are some accidentals (sharps and naturals) and a few slurs. The system concludes with a double bar line.







*Cybele*

que neptune a songré trouble et calme Les mer, que la fiere ju

non exerce sa puissance, dans le vaste empire des airs, et qu'au mi

lieu des feux que jupiter nous lance, Il fasse trembler L'univers.

Leur pouvoir éclatant n'a rien que je desire; La

*violons*

*Terre ou je commande est un bien plus charmant, Depuis qu'un Roy s'a*

*meux en fait tout L'ornement Rien n'est egal a mon em*

Handwritten musical score for a song. The lyrics are in French. The score includes vocal lines and instrumental parts for flutes and bass.

pi-re; depuis qu'un Roy fameux en fait tout l'ornement

Rien n'est egal a mon Empi-re;

flûtes

flutes

*vous, Dieux des*

*fleuves et des monts, dont le front orgueilleux et les antres pro-*

*fonds n'ont jamais sur ses pas retardé la victoire, accou-*

vez — — a ma voix venez, rassemblez vo. et marquez avec moy combien

Il vous est doux d'être les témoins de sa gloire; et marquez avec

moy combien Il vous est doux d'être les témoins de sa gloire;

Choeur.

Chantons, qu'avec nous tout s'unisse Remplissons de nos chants et la

Chantons qu'avec nous tout s'unisse remplissons de nos chants et la

violons -

*Terre et les airs, que de son nom, tout retentisse qu'il*

*Terre et les airs que de son nom tout retentisse qu'il uo*

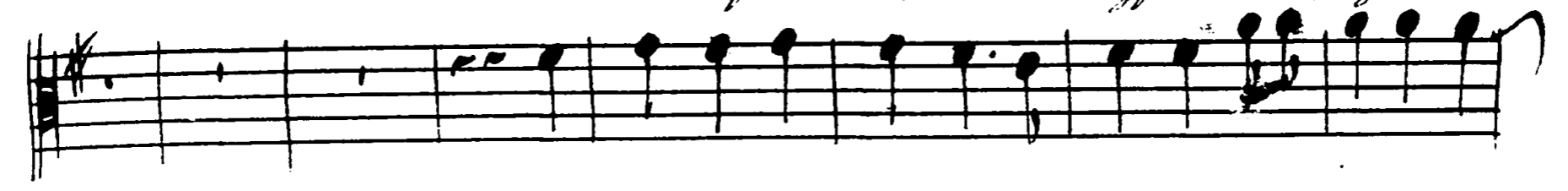
vo - - le au bout de l'univers;

le au bout de l'univers;

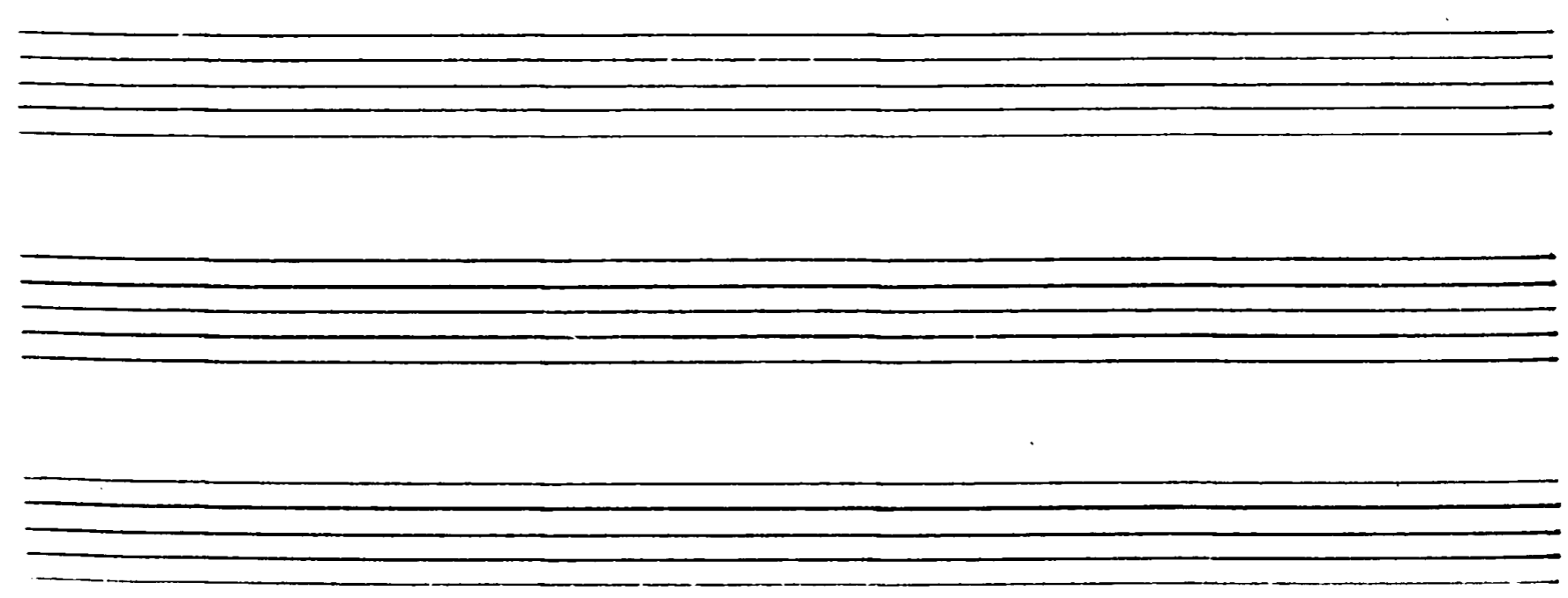
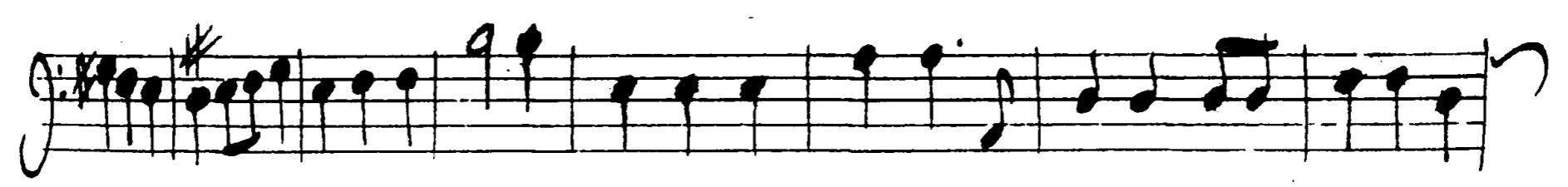




*Chantons qu'avec nous tout s'unisse Remplissons de nous* →

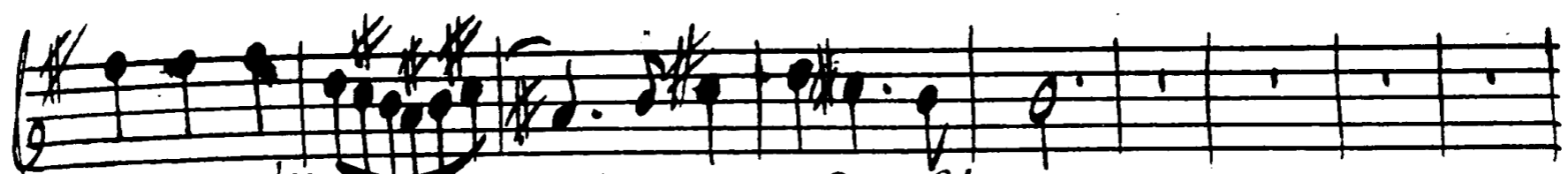


*Chantons qu'avec nous tout s'unisse Remplissons de nous*

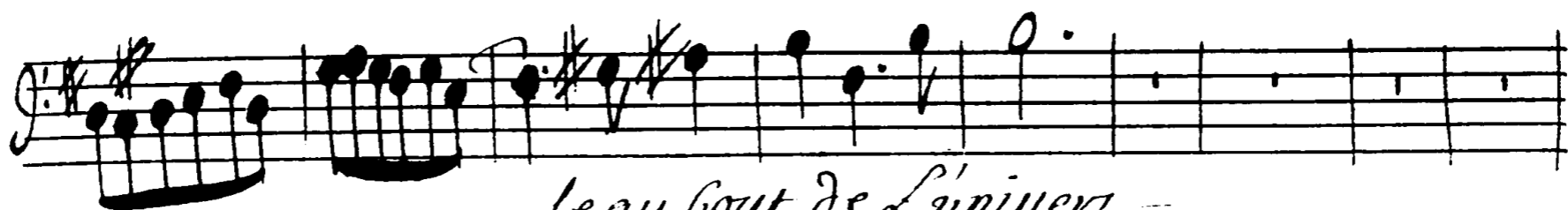


chants et la terre et les airs; que de son nom tout retent

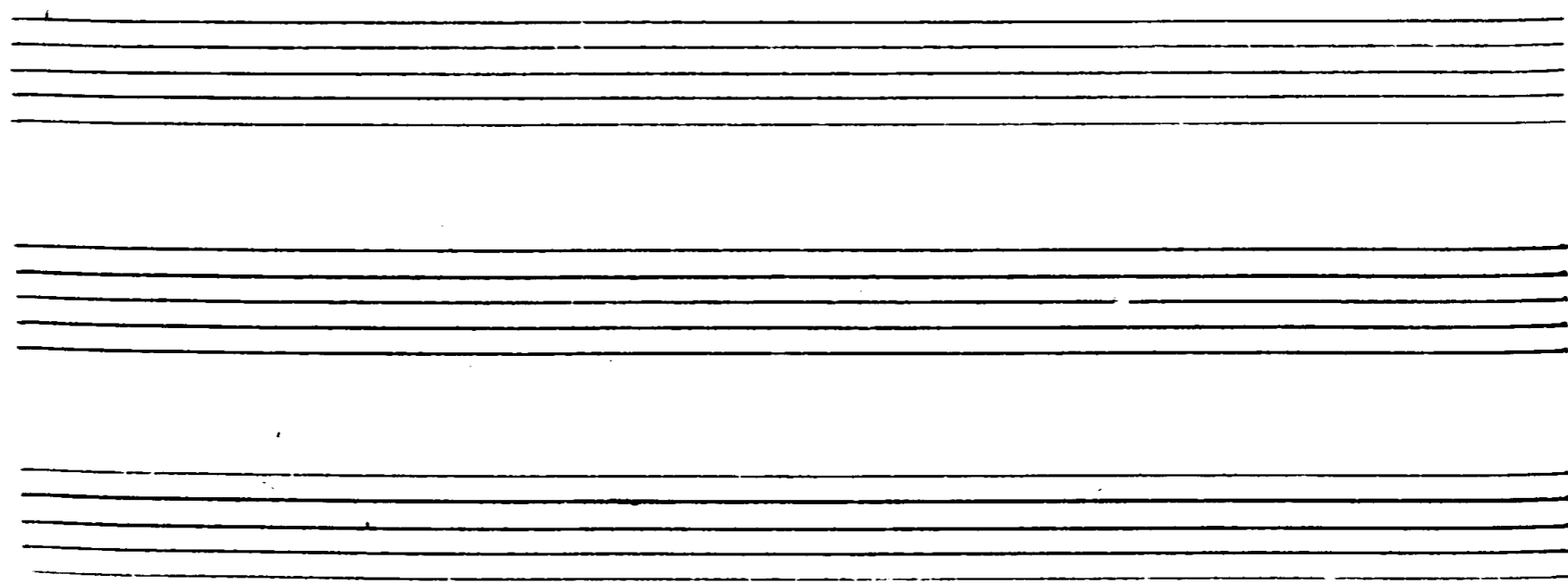
- chants et la terre et les airs que de son nom tout retentisse qu'il

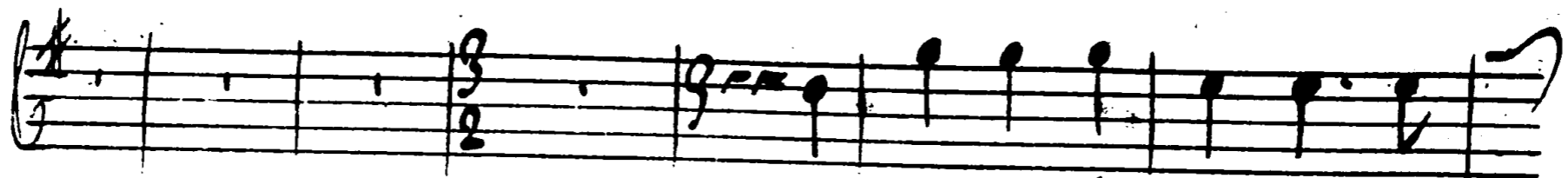


*si je qu'il uo — — le au bout de L'univers,*

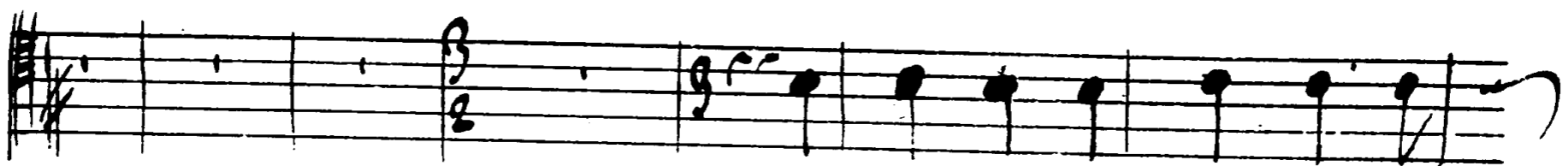
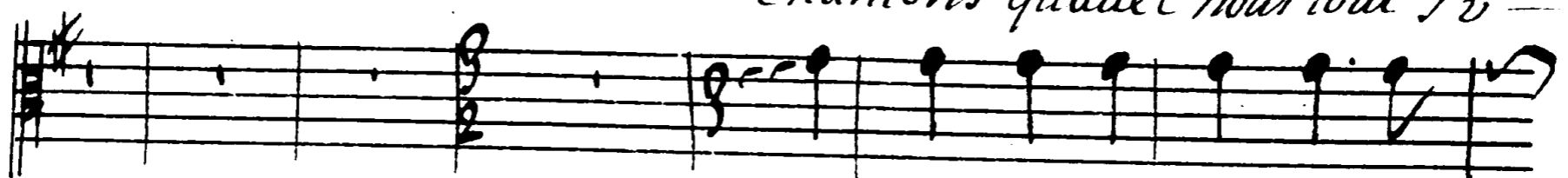


*uo — — — le au bout de L'univers —*

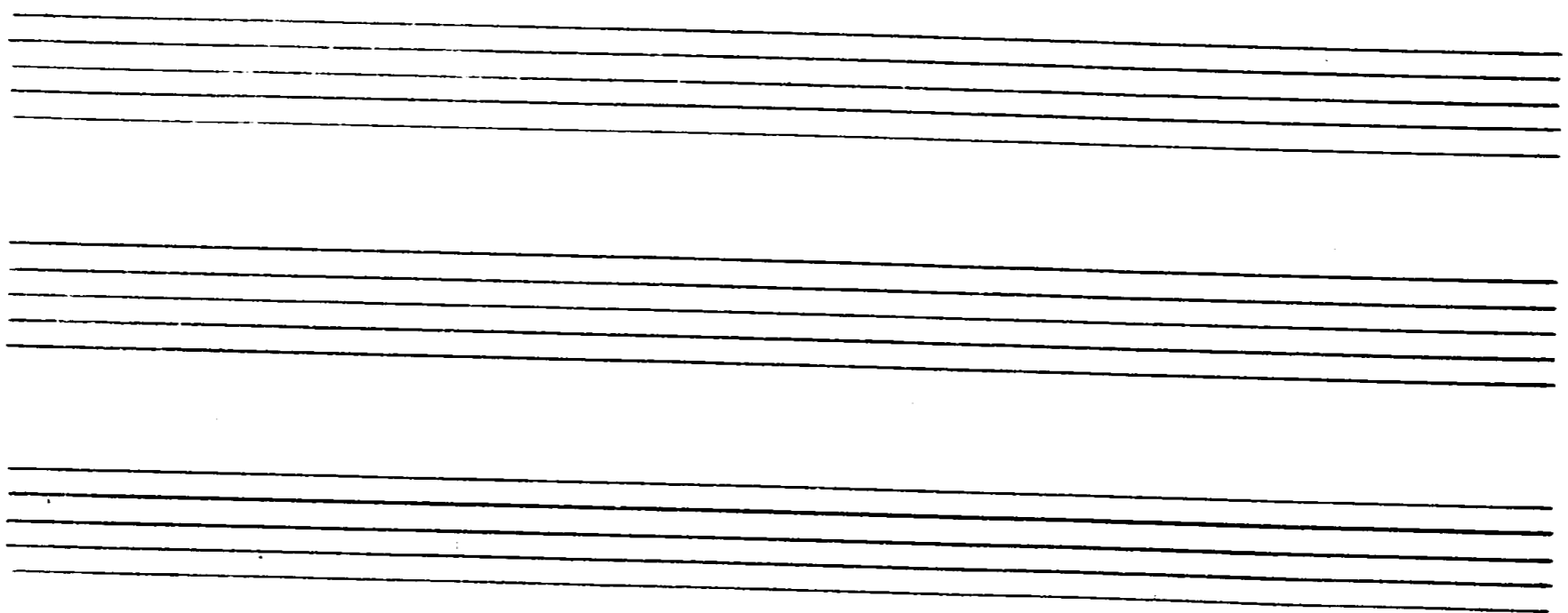
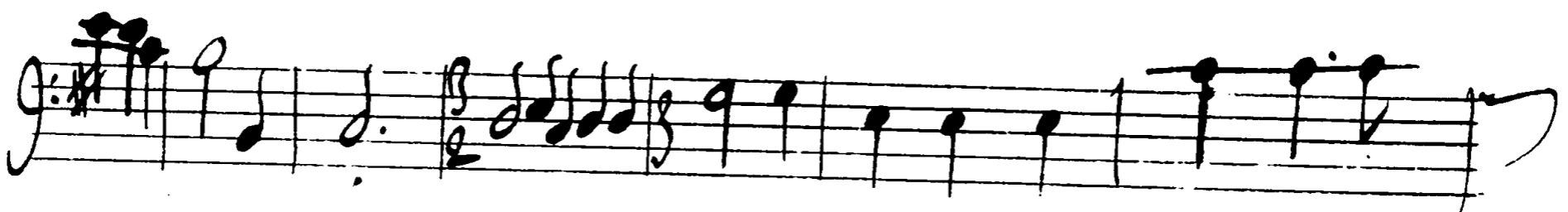
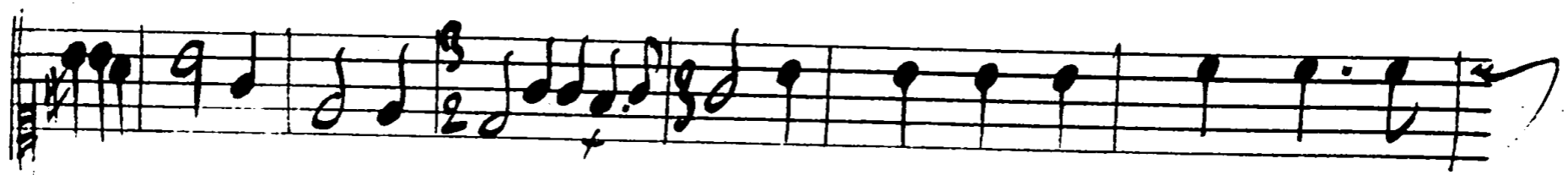
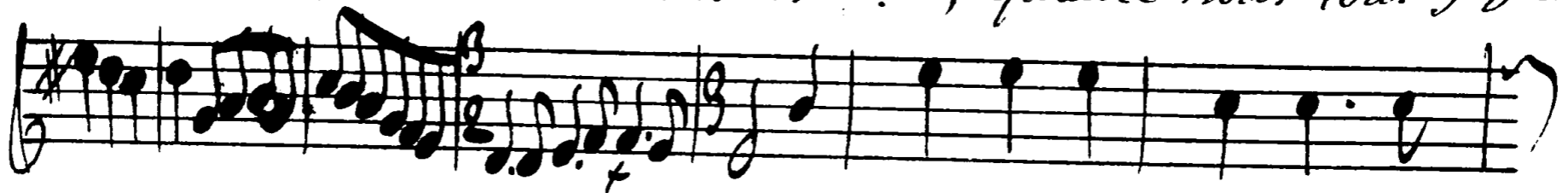


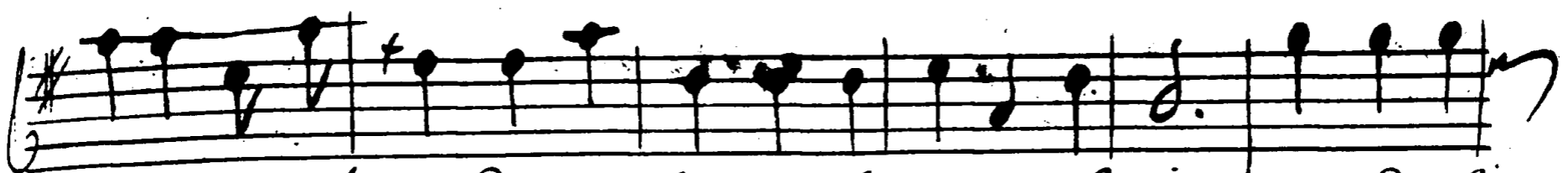


*Chantons qu'avec nous tout s'v*



*Chantons ; qu'avec nous tout s'v*

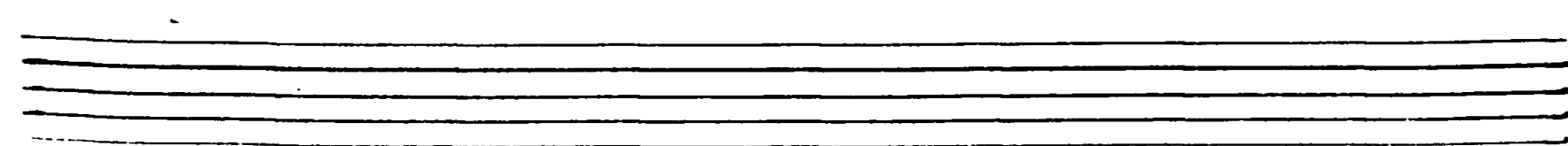
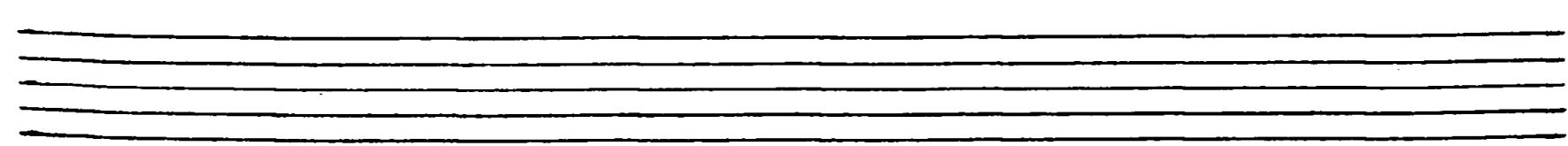
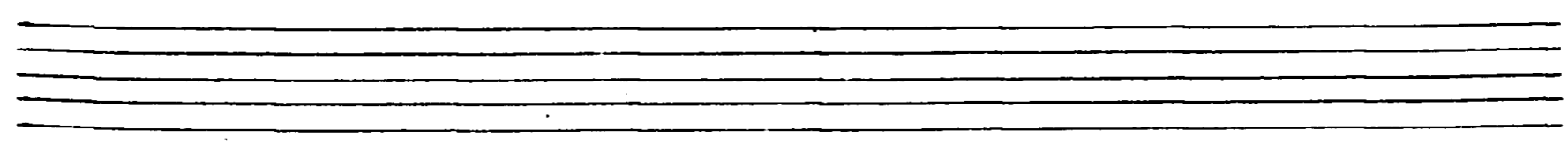




nisse Remplissons de nos chäts et la terre et les airs; que de son



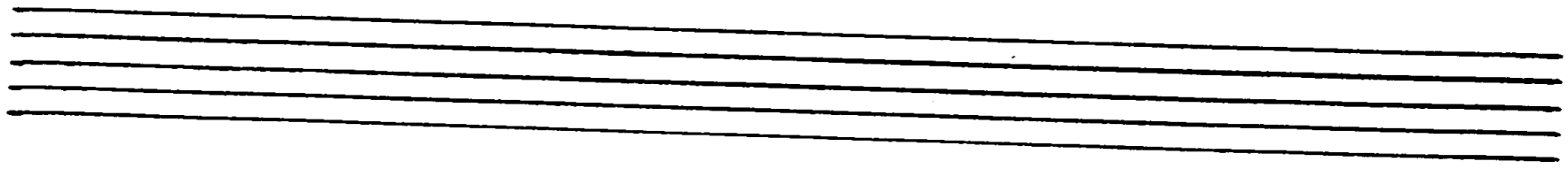
nisse Remplissons de nos chäts et la terre et les airs que de son



nom tout retentisse qu'il uo - le au bout de L'univers,

nom tout retentisse qu'il uo - - le au bout de L'univers,

*Air pour Les Divinités de la terre.*





*cybele*  $\downarrow$

Descendez descendez, Divinitez des cieux descendez, = ;

*violon* —

vous Dieu des mers sortez de l'onde, venez tout applau

Handwritten musical score for voice and instruments. The score is written on ten staves. The first staff contains the vocal line with the lyrics: "Dir a ce Roy glorieux sur qui tout mon bonheur se fon". The second staff contains the lyrics: "de; entre tous les objets que vous offre le monde rien n'est si". The score includes various musical notations such as notes, rests, and accidentals. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into sections labeled "quinte" and "taille".

Dir a ce Roy glorieux sur qui tout mon bonheur se fon

de; entre tous les objets que vous offre le monde rien n'est si

quinte.

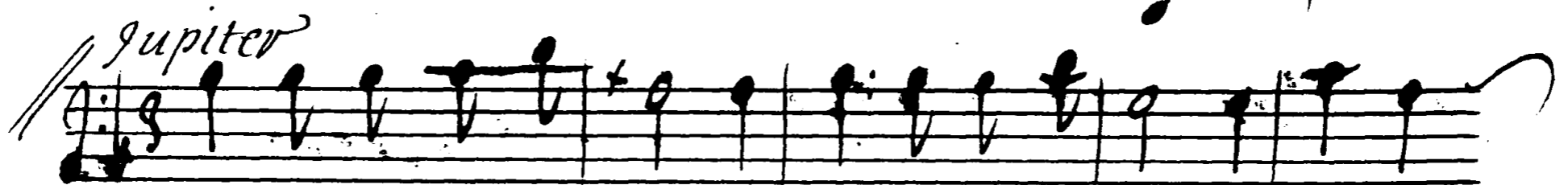
taille

digne de vos yeux, descendez; Dieu nitez des cieux, descen-  
 dez; nous, dieux des mers sortez de l'onde

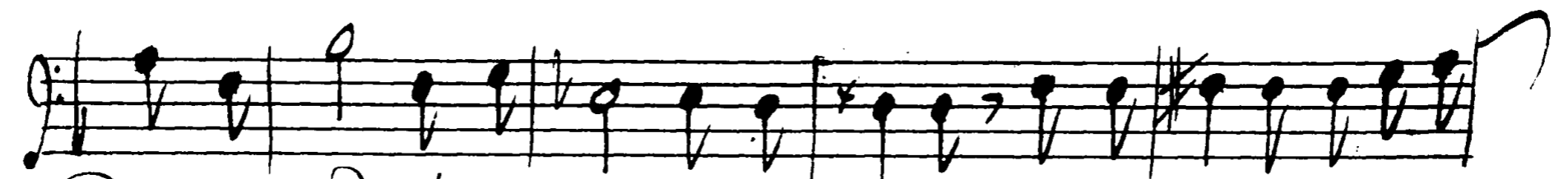
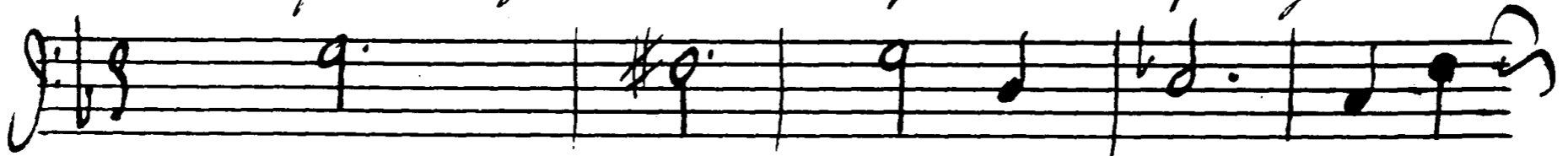
*Air pour l'ascension des divinités*

*Flutes -*

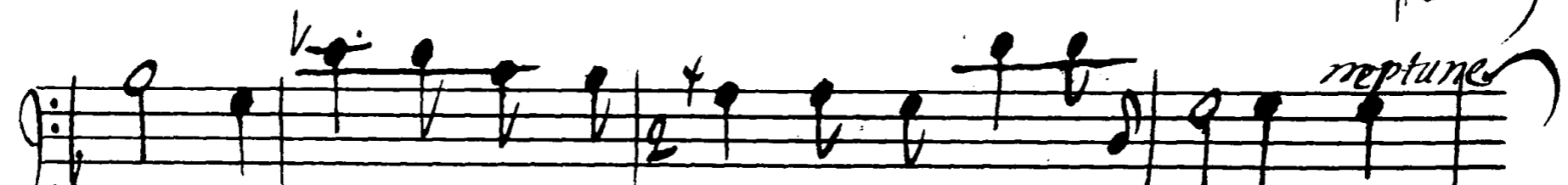
A handwritten musical score consisting of 12 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score features several key signatures, including one with a single sharp (F#) and another with two sharps (F# and C#). There are also some handwritten annotations, such as 'x' and 'v', placed above certain notes. The music is written in a fluid, cursive style, characteristic of a composer's sketch or a working draft. The staves are arranged vertically, and the overall layout is clean and organized.



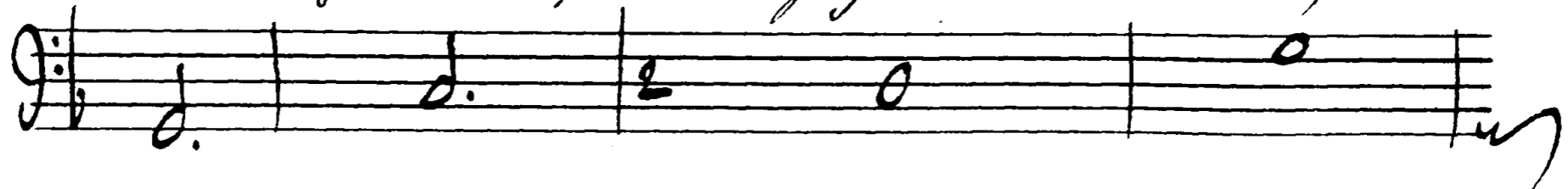
*Ju ne peux trop uenter L'exemple des uainqueurs jamais rien*



*de si grand n'a paru sur la terre; pour punir de superbes*



*coeurs cent fois entre ses mains j'ay remis mon tonnerre; mes*

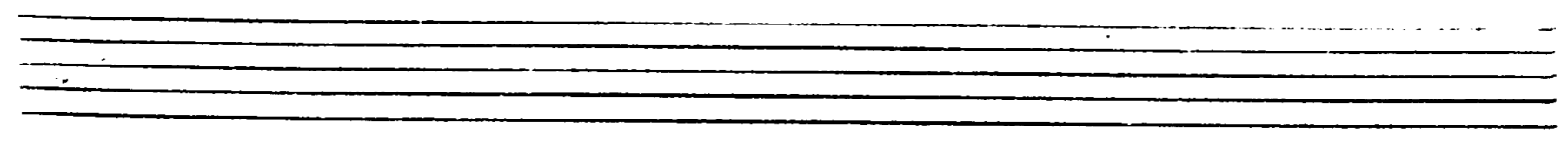


*Jupiter*  
 flots ont été mille fois le théâtre de ses exploits, Il n'a ja

mais troué d'obstacle à ses conquêtes, vainement dans les

airs grondent les aquilons, son courage a bravé les fri-

mais les tempêtes, ses exploits ont été de toutes les sai-



Sous: que tout réponde à ses desirs; que tout réponde à ses de  
*Jupiter*  
 que tout réponde à ses desirs; que tout réponde à ses de

*cybele*

*Suis que son bonheur soit egal a sa gloi-re; Luy seul prend*

*neptune*

*Suis que son bonheur soit egal a sa gloi-re; Luy seul prend*

*soins de sa memoire prenons le soin de ses plaisirs prenons le*

*soins de sa memoire prenons le soin de ses plaisirs prenons le*

*Junon* *cybele*

*soin de ses plaisirs; que tout reponde a ses desirs; que son bon*

*Jupiter* *neptune*

*soin de ses plaisirs; que tout reponde a ses desirs; que son bon*

*Junon*

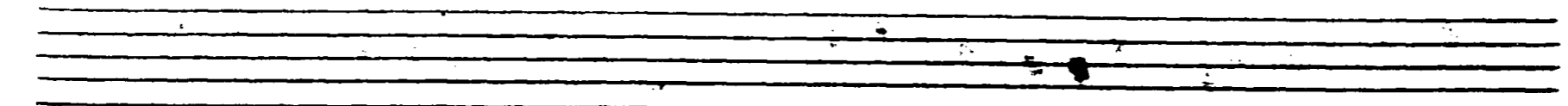
*heur soit egal a sa gloire; Luy seul prend soin de sa me*

*heur soit egal a sa gloire; Luy seul prend soin de sa me*

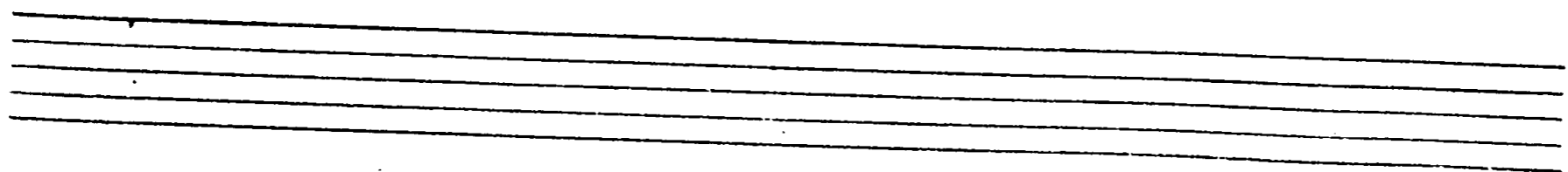
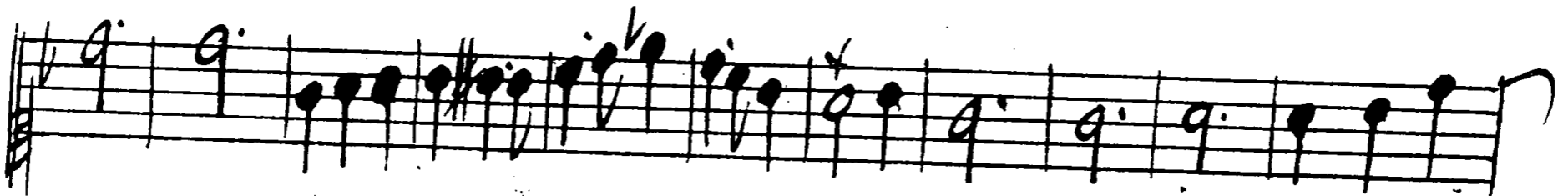
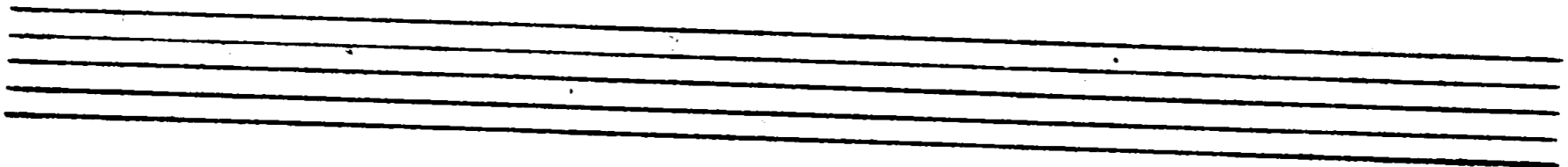
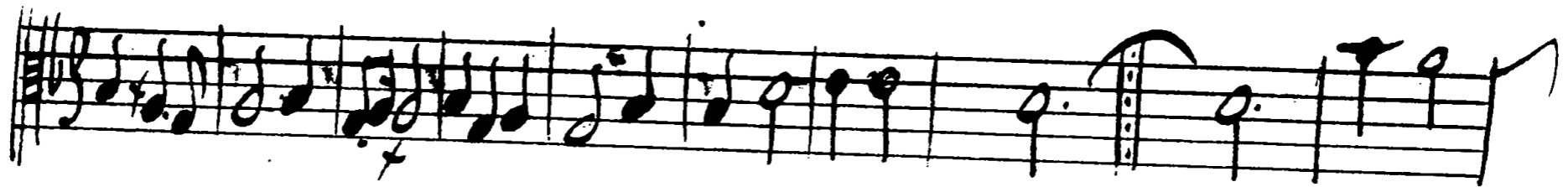
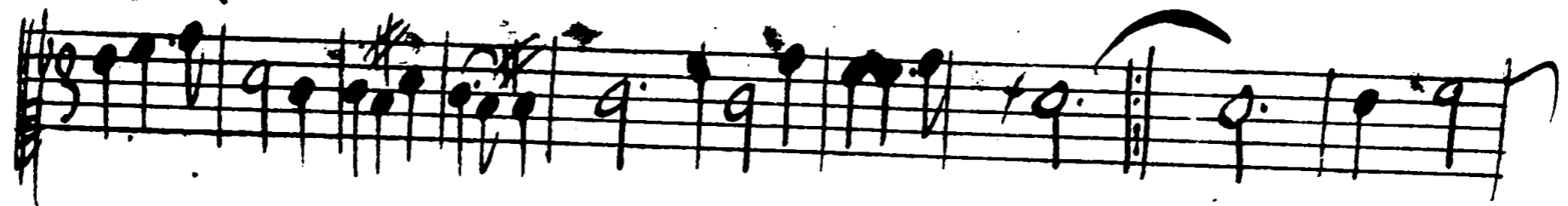


*cybele*  
 moire prenons le soin prenons le soin de ses plaisirs *Luy*  
*neptune*  
 moire prenons le soin prenons le soin de ses plaisirs *Luy*

Seul prend soin de sa memoire, prenons le soin prenons le  
 Seul prend soin de sa memoire, prenons le soin prenons le



*Junon*  
 que tout reponde a ses desirs;  
 Soit de ses plaisirs, que tout reponde a ses desirs;  
 Soit de ses plaisirs, que tout reponde a ses desirs;  
*Jupiter*  
 que tout reponde a ses desirs;



Handwritten musical score for a Minuet. The score consists of ten staves of music. The first five staves are for a single melodic line, and the last five staves are for a piano accompaniment. The music is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked "muet." (muted).

Le Choeur Reprend le menuet sur les paroles suivantes.  
 Aymons tous le temps nous prests; l'humille Jeunesse ne revient jamais,  
 De se moeller qu'on nous dit. Et fait de la vie; les plus doux attraitz;  
 Quo' ses coups nos coeurs s'exposent; le trouble qu'ils causent; vaut mieux que la paix;

*Jupiter*

*Contre luy la discorde armoit mille ennemis, Elle allumoit des*

*violons.*

*feux plus crains que le tonnerre, les larmes, le sang et les cris, signa*


The image shows a page of handwritten musical notation. At the top, the name 'Jupiter' is written in a cursive hand. Below it, there are several staves of music. The first staff is a vocal line with lyrics written below it: 'Contre luy la discorde armoit mille ennemis, Elle allumoit des'. The second staff is a violin line, indicated by the word 'violons.' written below it. The third staff continues the vocal line with lyrics: 'feux plus crains que le tonnerre, les larmes, le sang et les cris, signa'. The remaining staves are instrumental accompaniment, likely for other instruments. The notation is in a historical style, with various note values and clefs.



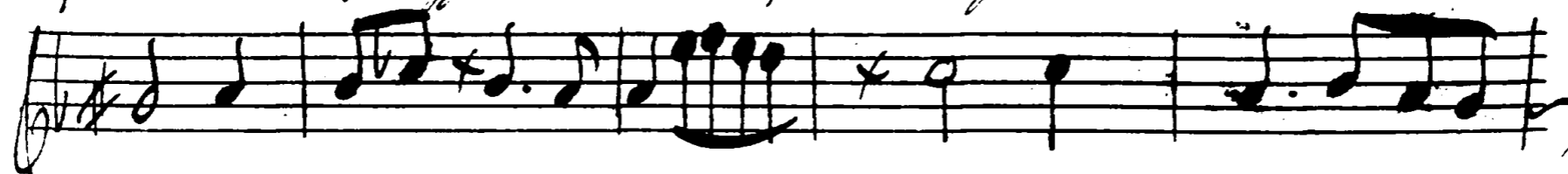
loient la fureur aux deux bouts de la terre; ce Roy toujours vain








queurs a repoussé les traits; mais il n'a cherché dans la









guerre d'autre Triomphe que la paix; mais il n'a cherché dans la

guerre; D'autre triom - - - phe que la paix;

The image shows a handwritten musical score on ten staves. The first staff contains the lyrics "guerre d'autre Triomphe que la paix; mais il n'a cherché dans la". The second staff continues the lyrics with "guerre; D'autre triom - - - phe que la paix;". The music is written in a single system with various notes, rests, and accidentals. There are some markings like "vo." and "v" above the notes. The score is written in a cursive, handwritten style.

on chante le chœur en duo jusqu'à la première  
cadence.

Qu'à suivre ses loix tout s'empresse, que l'amour dans les cœurs suydresse des autels;

Qu'à suivre ses loix tout s'empresse, que l'amour dans les cœurs suydresse des autels;

Qu'à suivre ses loix tout s'empresse, que l'amour dans les cœurs suydresse des autels;

Qu'à suivre ses loix tout s'empresse, que l'amour dans les cœurs suydresse des autels;

Qu'à suivre ses loix tout s'empresse, que l'amour dans les cœurs suydresse des autels;

Qu'à suivre ses loix tout s'empresse, que l'amour dans les cœurs suydresse des autels;

Handwritten musical score consisting of ten staves. The first two staves contain the first line of music and the lyrics "Qu'il re - -gne et triomphe sans cesse et tri". The next two staves contain the second line of music and the lyrics "- qu'il re - -gne et triomphe sans cesse, qu'il re - -gne et tri". The remaining six staves are empty musical staves.



omphé sans cesse; qu'il assure a jamais le repos des mortels;

omphé sans cesse; qu'il assure a jamais le repos des mortels;

The image shows a handwritten musical score on a page numbered 19. The score consists of ten staves of music. The first two staves are vocal lines with lyrics written in cursive below them. The lyrics are: "omphé sans cesse; qu'il assure a jamais le repos des mortels;". The first staff is a soprano line, and the second is an alto line. The next two staves are piano accompaniment, with the third staff being the right hand and the fourth the left hand. The remaining four staves (5-8) are instrumental parts, likely for strings or woodwinds, arranged in pairs. The notation is in a single system, with a key signature of one sharp (F#) and a common time signature (C). The handwriting is clear and professional.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically at the bottom of the page.

A musical staff with a treble clef, containing several measures of music with notes and rests.

*Qua' suivre les*

A musical staff with a treble clef, containing several measures of music with notes and rests.

A musical staff with a treble clef, containing several measures of music with notes and rests.

A musical staff with a bass clef, containing several measures of music with notes and rests.

*Qua' suivre les*

A musical staff with a treble clef, containing piano accompaniment with chords and melodic lines.

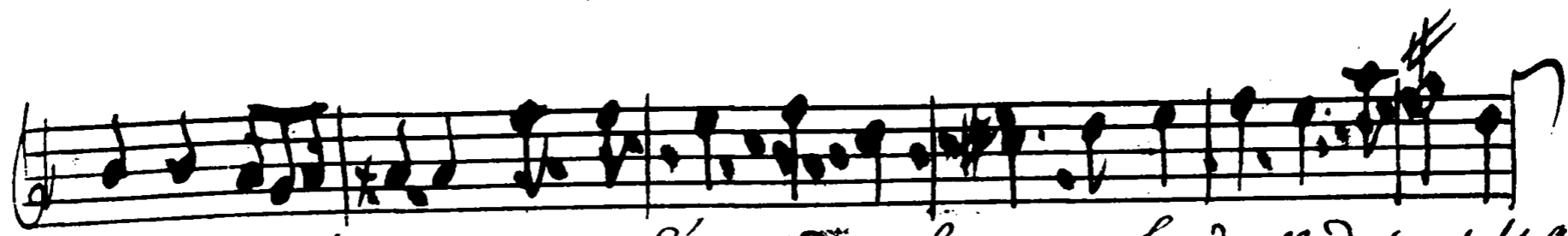
A musical staff with a treble clef, containing piano accompaniment with chords and melodic lines.

A musical staff with a treble clef, containing piano accompaniment with chords and melodic lines.

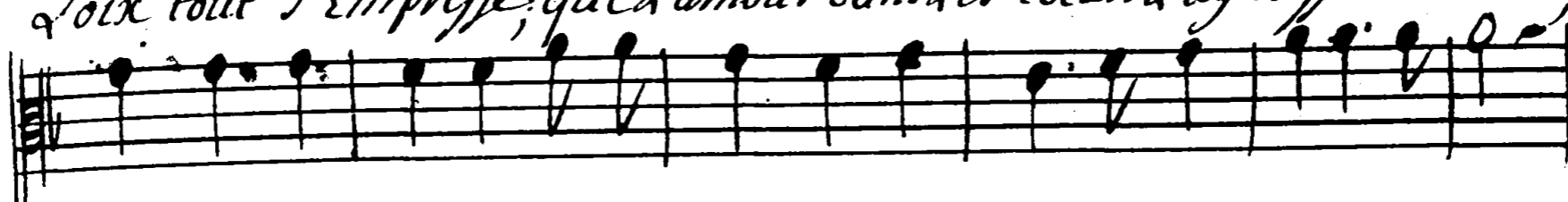
A musical staff with a treble clef, containing piano accompaniment with chords and melodic lines.

A musical staff with a bass clef, containing piano accompaniment with chords and melodic lines.

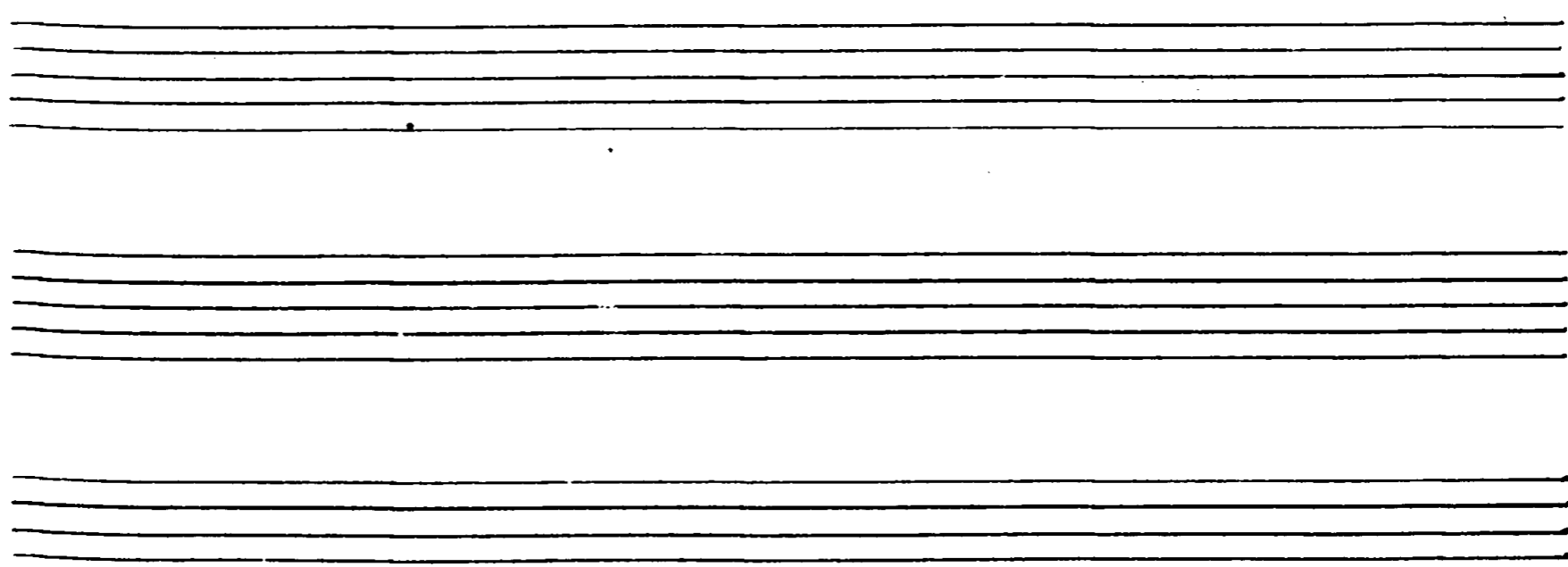
A series of empty musical staves, consisting of two systems of five lines each.



*Soix tout s'empresse, que l'amour dans les coeurs luy dresse des autels qu'il*



*Soix tout s'empresse, que l'amour dans les coeurs luy dresse des autels;*



re — — gne et triom — — phe sans cesse qu'il assure a ja

Handwritten musical notation for the second system, piano accompaniment.

qu'il re — — gne et triomphe sans cesse, qu'il assure a ja

Handwritten musical notation for the fourth system, piano accompaniment.

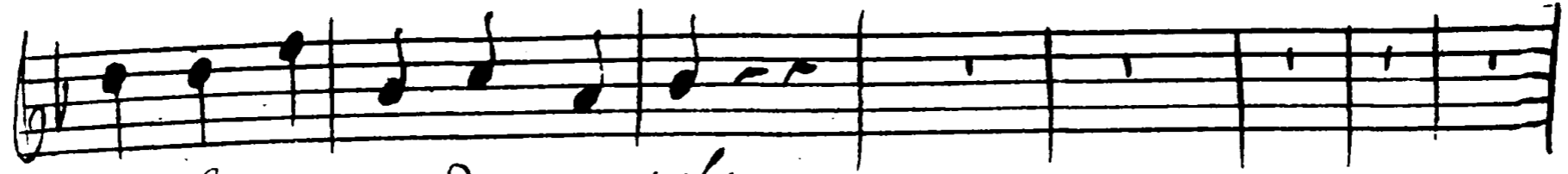
Handwritten musical notation for the fifth system, piano accompaniment.

Handwritten musical notation for the sixth system, piano accompaniment.

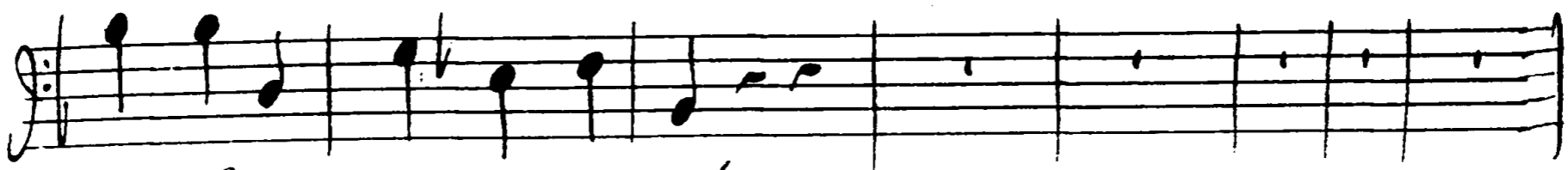
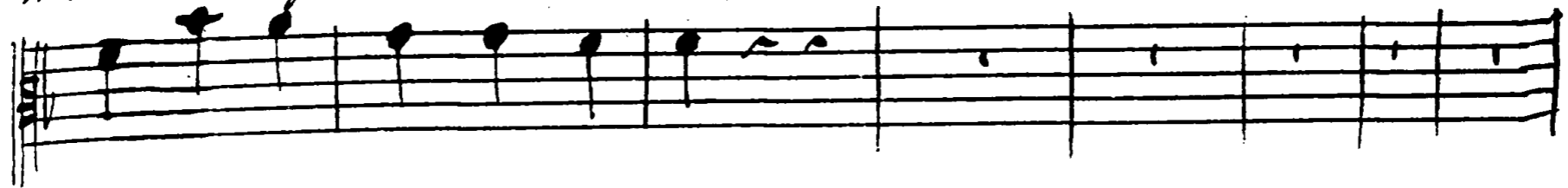
Handwritten musical notation for the seventh system, piano accompaniment.

Handwritten musical notation for the eighth system, featuring a vocal line and a piano accompaniment.

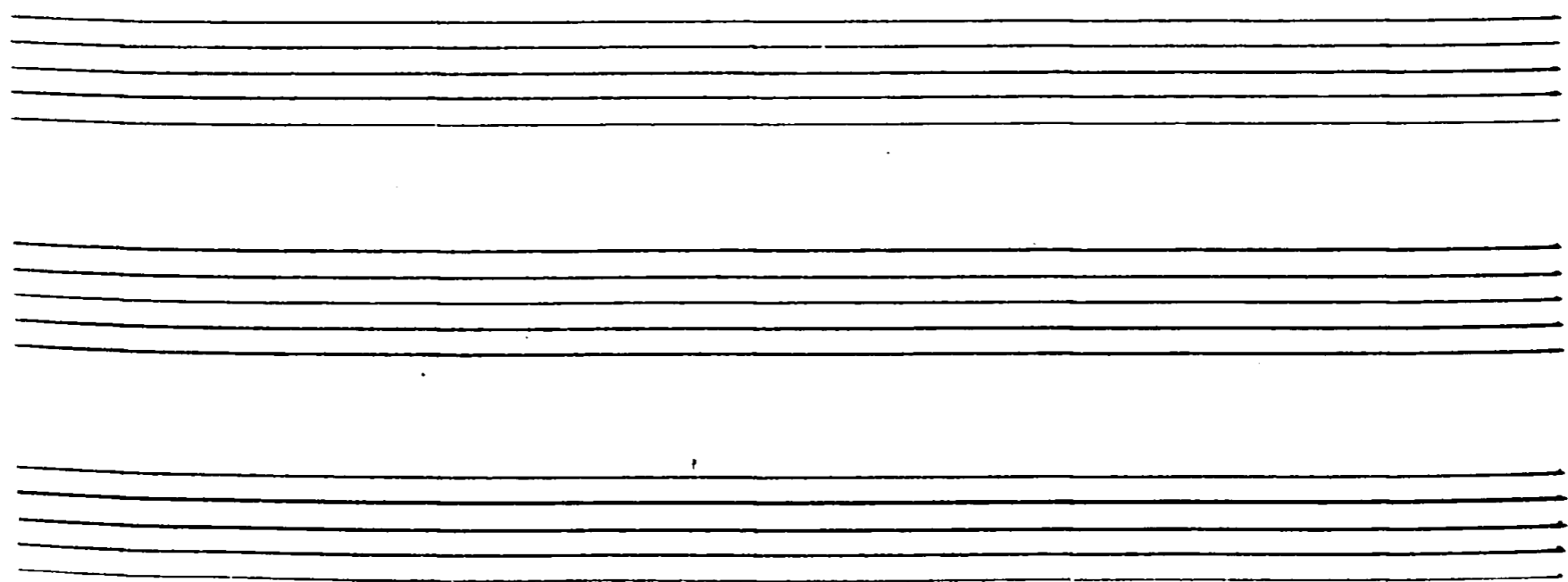
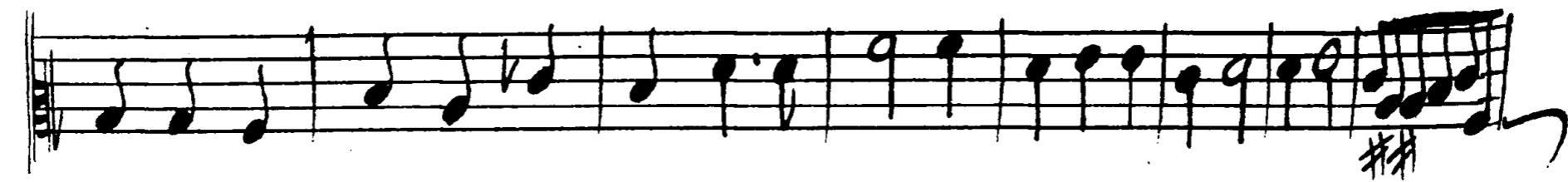
Four empty musical staves at the bottom of the page.



*mais le repos des mortels;*



*mais le repos des mortels;*



qu'il ve - gne et triom - phe sans

qu'il ve - gne et triomphe sans

The image shows a handwritten musical score on a page with ten staves. The first staff is a vocal line in treble clef with lyrics written below it. The second staff is a piano accompaniment line in bass clef. The third staff is another piano accompaniment line in bass clef. The fourth staff is a vocal line in bass clef with lyrics written below it. The fifth staff is a piano accompaniment line in treble clef. The sixth staff is another piano accompaniment line in treble clef. The seventh staff is a piano accompaniment line in bass clef. The eighth staff is a piano accompaniment line in bass clef. The ninth staff is a vocal line in bass clef with lyrics written below it. The tenth staff is a set of empty musical staves.

*cesse; qu'il assure a jamais Le repos des mortels;*

*cesse; qu'il assure a jamais Le repos des mortels;*

*Preparez pour ce Roy les festes, le plus belles, allez, de martinez officiel luy lestra*

*rioux Il a sur les autres heroes, l'auantage quelle cut sur les autres mortelles,*



Acte Premier Scene Premiere

Phalestris seule

Ritournelle

*Talento*

foi ble fierté gloire j'impuissante, ah; faut jl que l'amour uo's ra-

violons —

uisse mon coeur ah, faut il que l'amour uous ravisse mon coeur

*fin*

*fin*

*fin*

*fin*

*fin*

*fin*

que me sert de combattre une naissante -

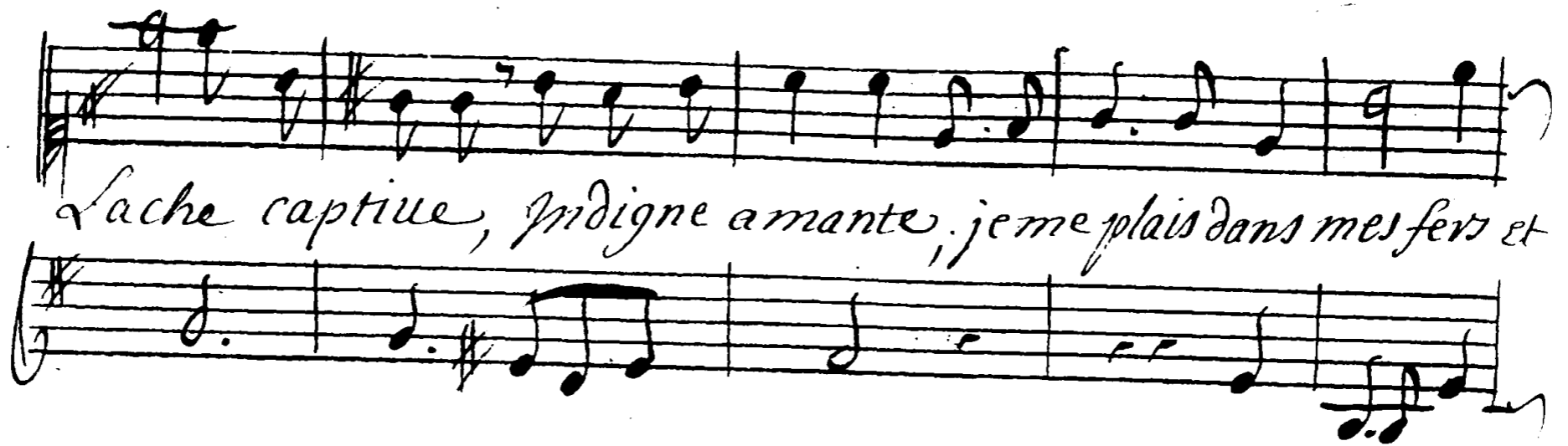
flâme, vous me liurez a sa viqueur, des efforts que jefais ma foi -

*blesse, l'augmente; foible fierté gloire impuissante*

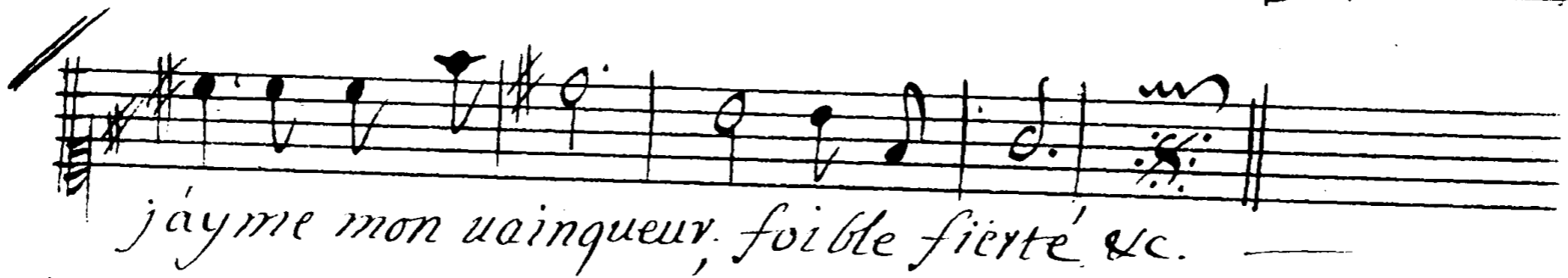
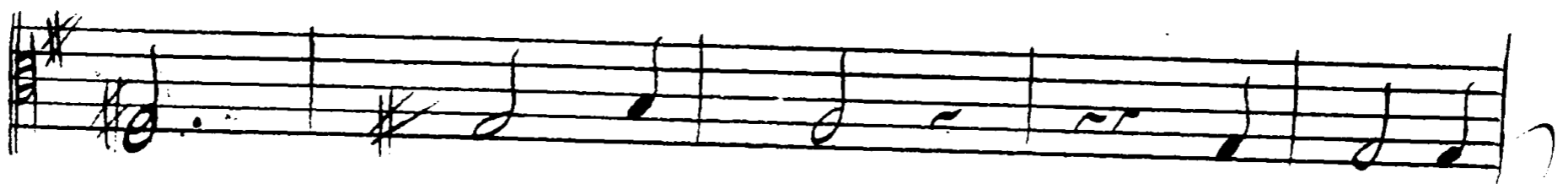
*ah, faut il que l'amour vous ravisse mon coeur?*

helas; c'est au milieu d'une guerre san-

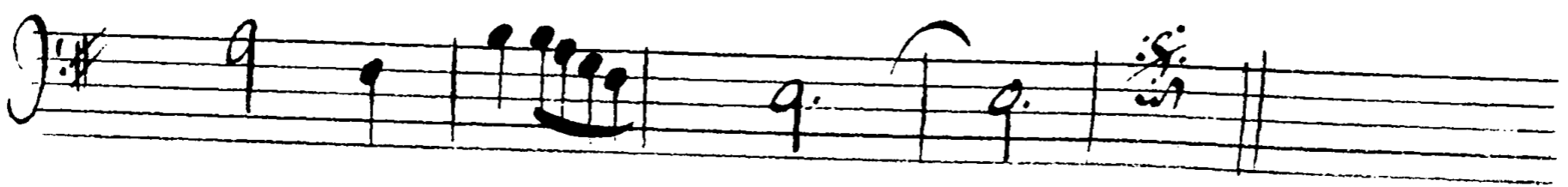

glante qu'un barbare m'inspire une tendre langueur



*Lache captive, indigne amante, je me plais dans mes fers et*



*jàyme mon vainqueur, foible fierté &c.*



Scene 2<sup>e</sup>

*marche*

The musical score is written on 11 staves. The first five staves form the first system, followed by a double bar line, and then another system of five staves. The music is written in treble and bass clefs with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The word 'marche' is written in italics below the first staff. The score concludes with a double bar line and a final cadence on the eleventh staff.

Handwritten musical score for five staves. The first four staves appear to be instrumental accompaniment, possibly for a keyboard instrument. The fifth staff is a vocal line. The music is in G major (one sharp) and 3/4 time. The notation includes various note values, rests, and dynamic markings.

*Le Roy*

Handwritten musical score with lyrics in French. The lyrics are: "qu'on cherche la prestresse, allez, qu'on l'avertisse, quelle", "vienne en ces lieux, offrir un sacrifice, Il faut qu'au dieu du", and "jour elle adresse nos vœux hélas, en leuoyant je sens". The music is in G major and 3/4 time. The notation includes various note values, rests, and dynamic markings. The word "Talepviis" is written above the final line of music.



*Le Roy.*  
 croistre mes feux; Et nous de nos guerriers excitez le cou-

rage; pour le combat que tout soit preparé, Il iront a

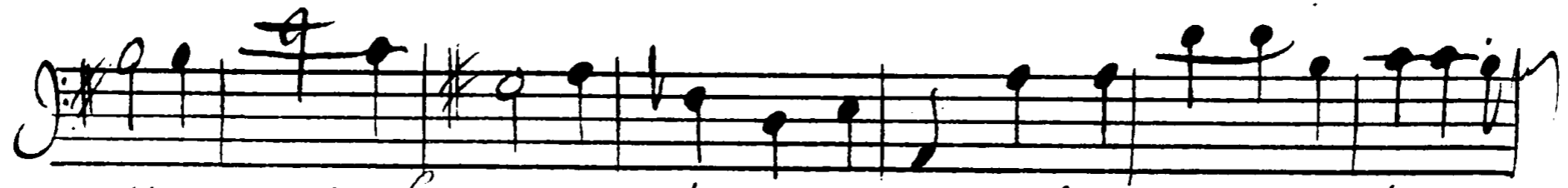
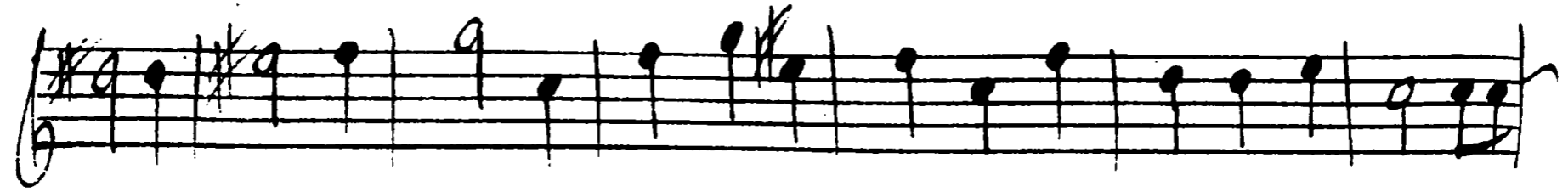
pres leur hommage combattre aux yeux du dieu qu'ils auront imploré,

*violons*

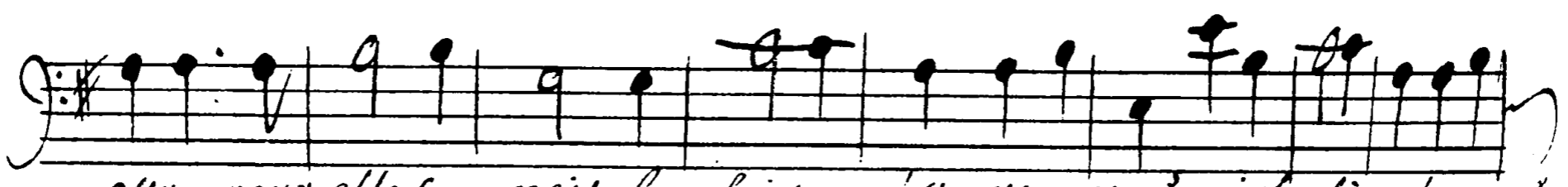
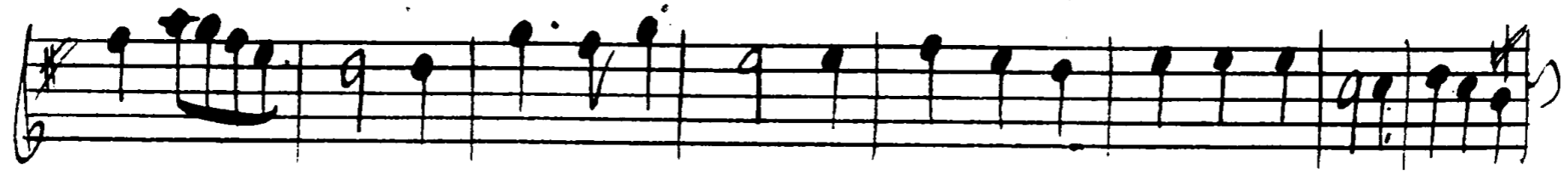
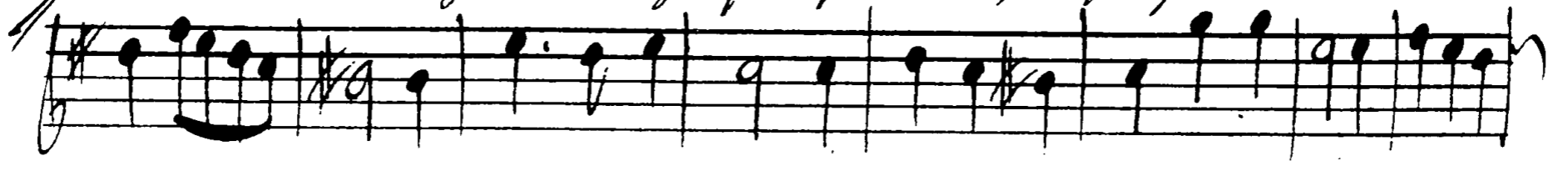
*violons;*

c'est trop souffrir que de foibles mortelles se courent d'une

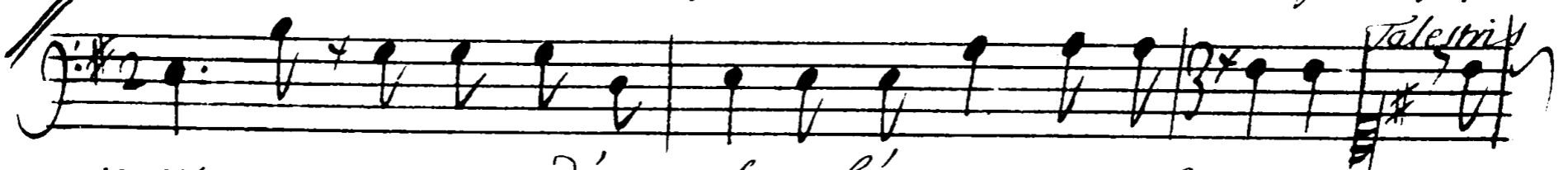
clat qui no. obscurcit tous; Les plaisirs et l'amour doivent estre pour



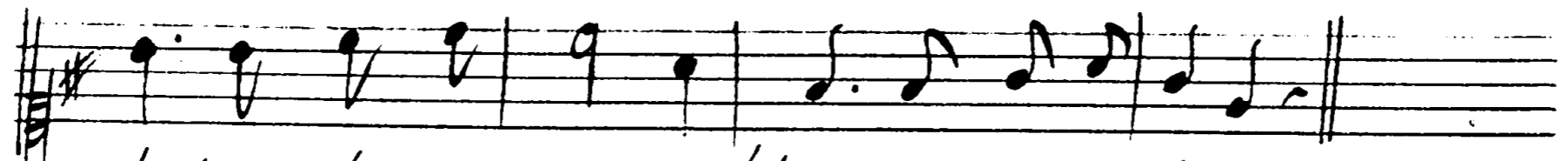
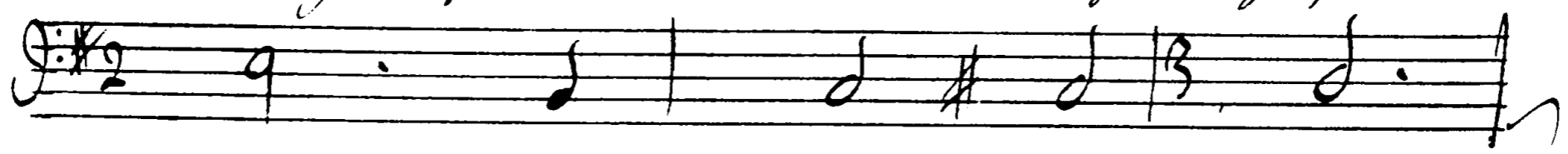
elles mais la gloire n'est que pour nous, les plaisirs et l'amour doivent



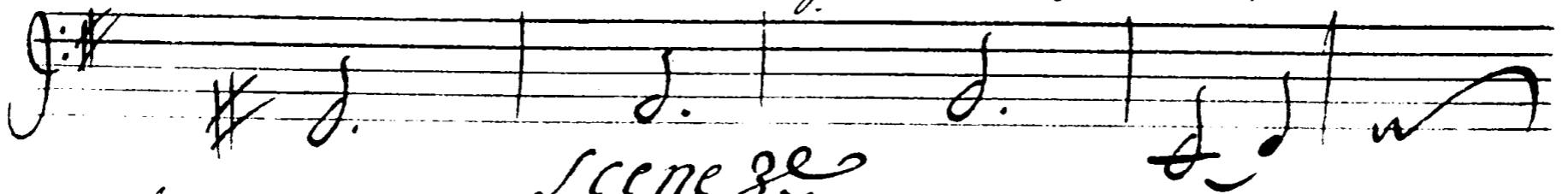
estre pour elles mais la gloire n'est que pour nous, mais la gloire n'est que p'



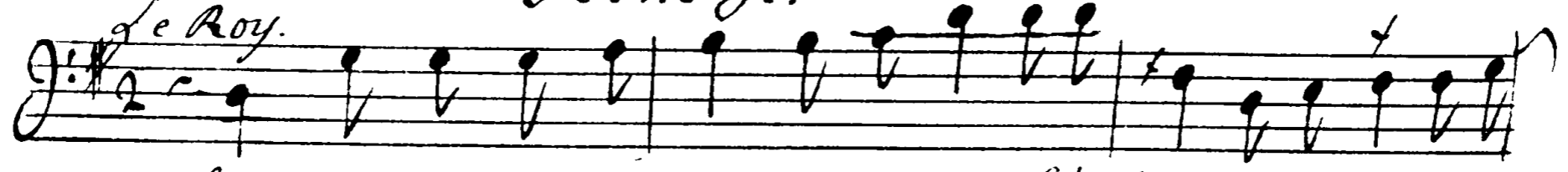
nous; vengeance par d'autres fers l'amour avec esclavage, cru



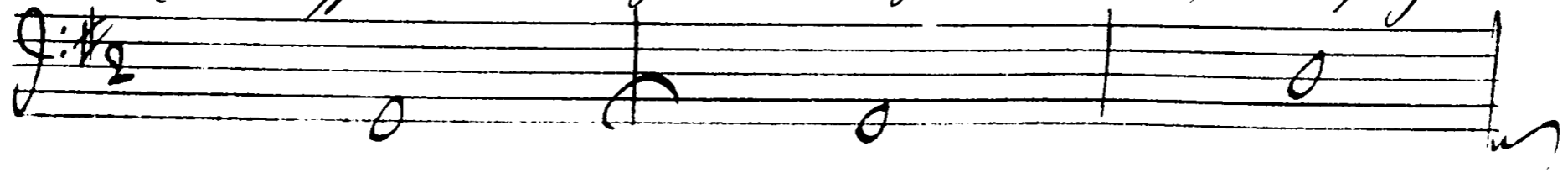
et tu m'apprens trop qu'il est nostre partage;



Scene 3e



Le Roy. Princeps enfin ce jour va venger l'univers, tout le sang ennu



mis doit affurer ma gloire; déjà le sort nous a mis d'armes

fers; c'est le gage de ma victoire; crains plu'

tôt que ce jour ne soit fatal pour toy tu connois mal en

cov- Le coeur d'un amazone la moindre suff'

roit pour venuer ser ton thronne; apprens qu'il n'en est

pas de si foible que moy Redoute au moins le

bras qui défend marthezie, un Dieu même l'âme et con

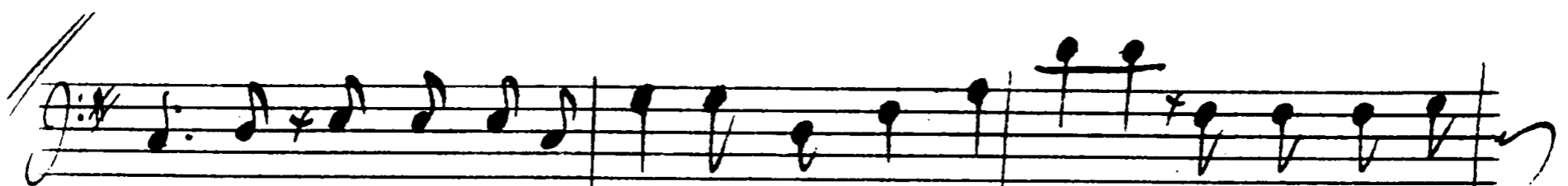
duit tous ses coups et quand tu crois ne combattre que no, mais, le ter

*Le Roy*  
ville mais s'arme contre ta vie, ah, ce peril encore redouble ma fu

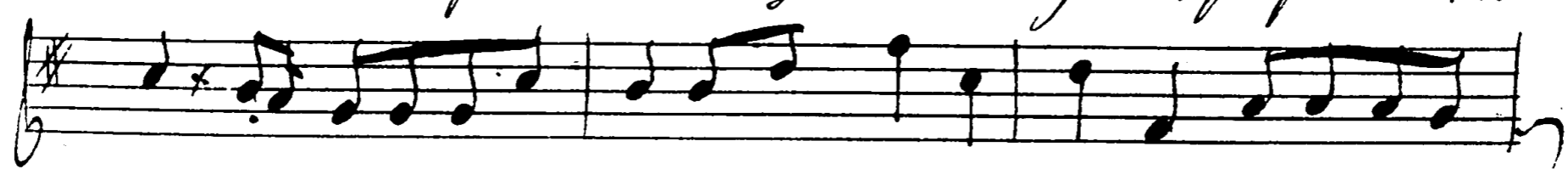
rie, soleil brillant au heur de tout ce que je vois, arrete  
violons -

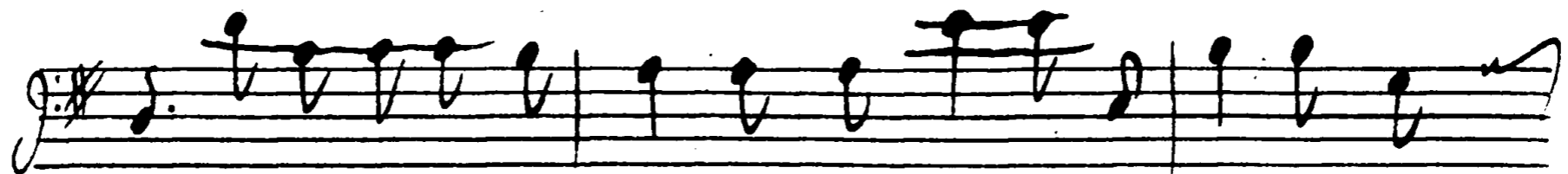


*et du séjour celeste ; Ecoute mes vœux et maux, dût m'attendre au com*

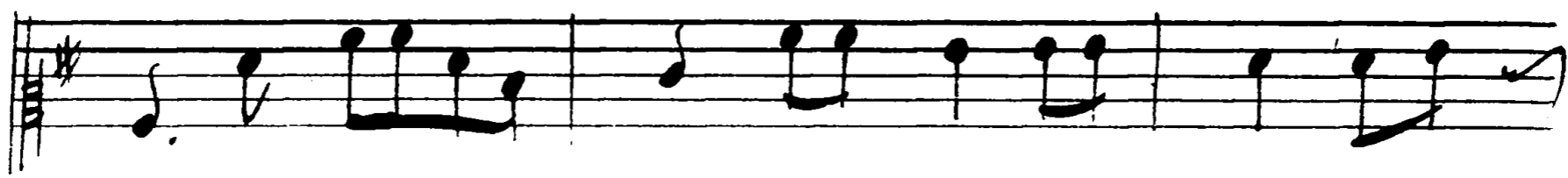
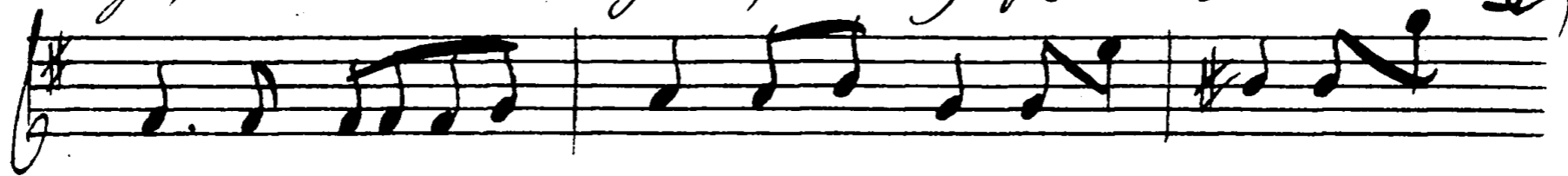


*bat de sort le plus funeste je cours venger les peuples et les*





Roy; La fiere marthesie, ou celui qui t'atteste Je



voient aujourdhuy pour La derniere fois, h'e bien perce mor



*(oeur avant quelle perisse); pour fraper marthesie et*

*Sage j cy ton bras; epargne moy l'affreux supplice, de*

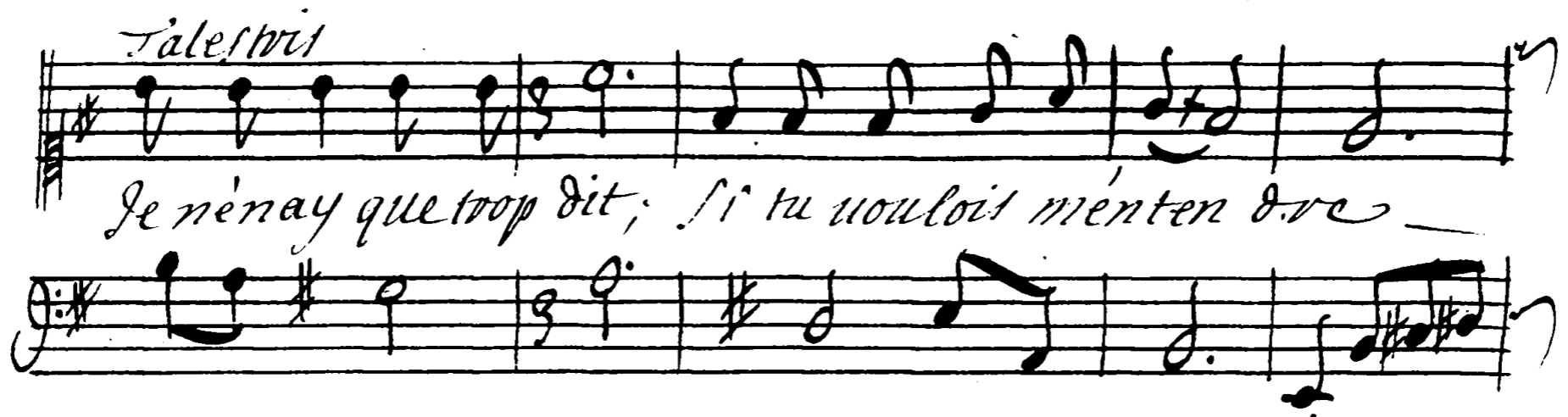
*Le Roy*  
*voir la mort ou ton trepas; quoy vous tremblez pour*

*Salvestris*  
*elle et craignez pour marie; Le sang avec elle me*

*lie; et d'autres mouvemens pour toy; que disje, helas;*

*Le Roy*  
*qu'entensje; a ce discours je n'ose rien comprendre*

*Tâletrui*

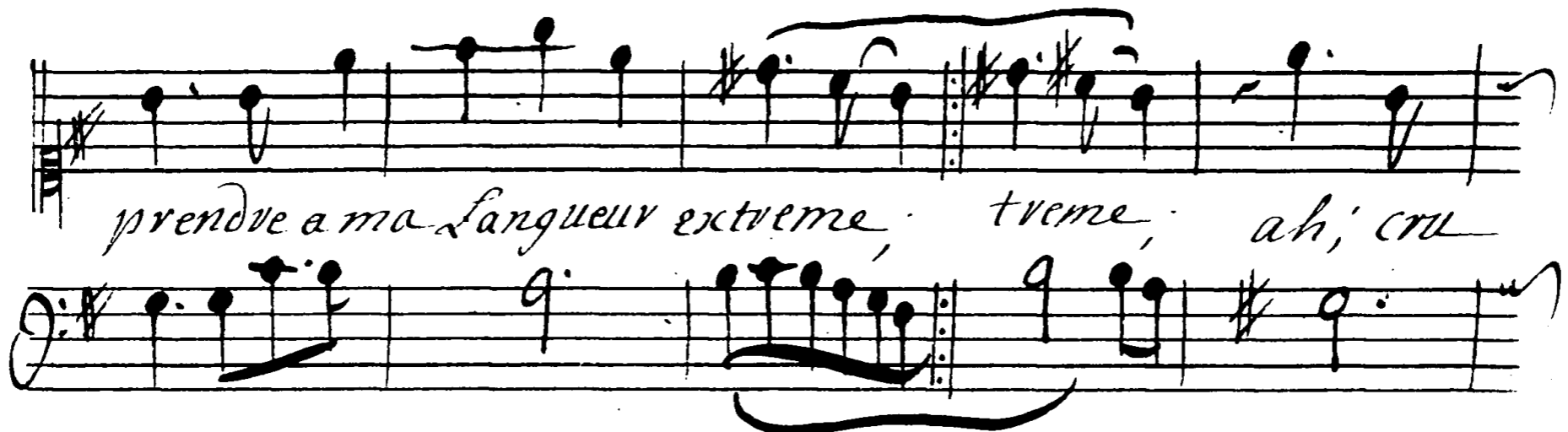


Je n'enay que trop dit; Si tu uoulois m'enten dire

*air*



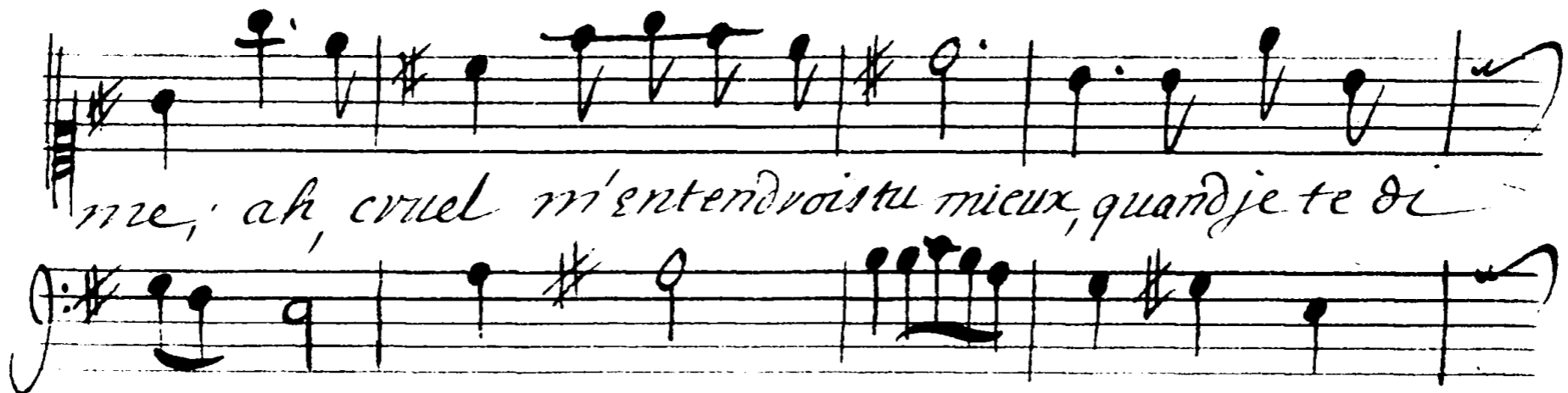
Envain mon coeur s'explique par mes yeux, Tu ne ueux rien com



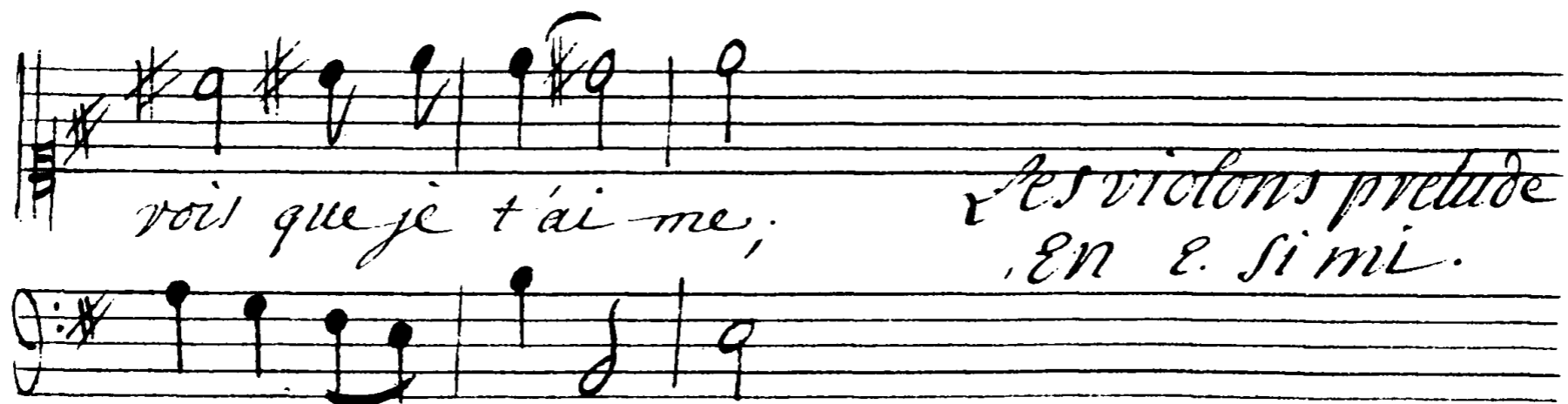
prendre a ma Langueur extreme; treme; ah; cru



el m'entendrais tu mieux, quand je te dirois que je t'ai



me; ah, cruel m'entendrais tu mieux, quand je te di



rois que je t'ai me;

*Les violons prelude  
en E. si mi.*



*Le Roy*

Handwritten musical notation for the character 'Le Roy'. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody is written in a simple, rhythmic style.

- ce bruit nous auertit. que Lon uient en ces lieux,

Handwritten musical notation for the start of a scene. It features a treble clef, a key signature of one sharp, and a 9/8 time signature. The notation includes a double bar line followed by the word 'SCENE' and the number '4e' below it.

*Talestris*

Handwritten musical notation for the character 'Talestris'. It consists of a single staff with a treble clef, a key signature of one sharp, and a 9/8 time signature. The melody is more complex and expressive than the previous one.

Suis ton penchant barbare et cours te satisfaire; va par des flots de

Handwritten musical notation for the first line of 'Talestris's lyrics. It features a treble clef, a key signature of one sharp, and a 9/8 time signature.

Handwritten musical notation for the second line of 'Talestris's lyrics. It features a treble clef, a key signature of one sharp, and a 9/8 time signature.

Sang rougir ceux de mon pere; peut estre helas; qu'à ton re-

Handwritten musical notation for the third line of 'Talestris's lyrics. It features a treble clef, a key signature of one sharp, and a 9/8 time signature.

Handwritten musical notation for the fourth line of 'Talestris's lyrics. It features a treble clef, a key signature of one sharp, and a 9/8 time signature.

el; ma honte et mon amour m'auont vau le jour que tu me lais-

Handwritten musical notation for the fifth line of 'Talestris's lyrics. It features a treble clef, a key signature of one sharp, and a 9/8 time signature.

Handwritten musical notation for the sixth line of 'Talestris's lyrics. It features a treble clef, a key signature of one sharp, and a 9/8 time signature.

se; cruel; ma honte et mon amour, m'auont vau le jour que tu me laisse

Handwritten musical notation for the seventh line of 'Talestris's lyrics. It features a treble clef, a key signature of one sharp, and a 9/8 time signature.

Handwritten musical notation for the eighth line of 'Talestris's lyrics. It features a treble clef, a key signature of one sharp, and a 9/8 time signature.

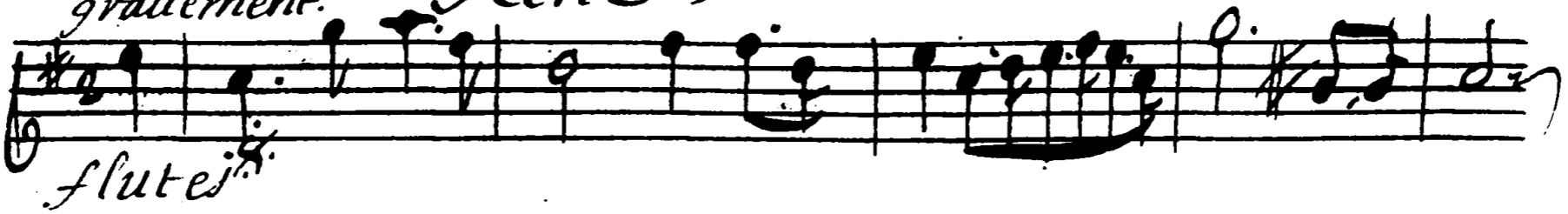
— on reprend la marche cydeuant en e. si mi.

Handwritten musical notation for the ninth line of 'Talestris's lyrics. It features a treble clef, a key signature of one sharp, and a 9/8 time signature.

— on reprend la marche cydeuant en e. si mi.

graveement. Scene 5<sup>e</sup>.

flute 1<sup>re</sup>





flute 2<sup>e</sup>



La perruque



Poursuis soleil poursuis ta carrière éclatante Repands



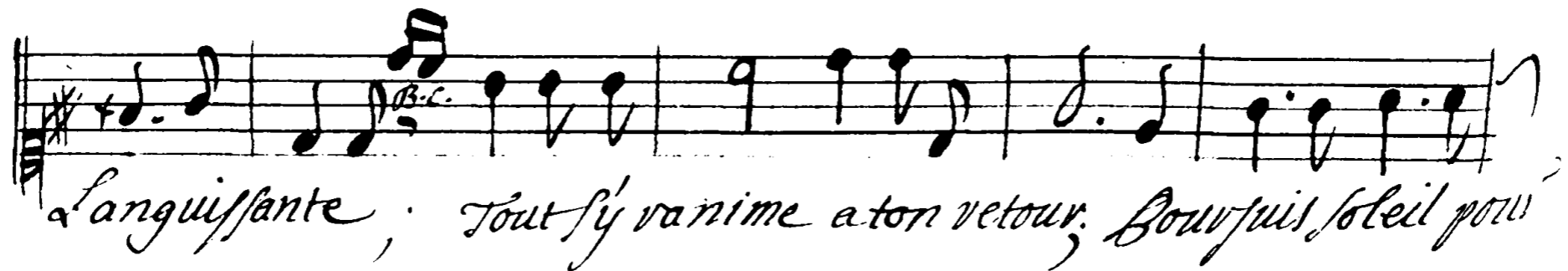
tes bienfaits et le jour Repands



tes bienfaits et le jour, sans toi la terre est triste et



languissante; tout s'y ranime à ton retour, Poursuis soleil poursuis



Suis ta carrière éclatante. Repands - - tes bienfaits et le

jour Repands. - - tes bienfaits et le jour. Pour - Recit en chœur.  
 Les bienheureux  
 chantent ce  
 jour. Recit en chœur.  
 L'apostrophe  
 Que ton éclat t'attire un éternel hommage; pour

qui ne te voit plus la vie est sans appas; pas; heu

veux que le sommeil nous en ôte l'usage dans les tristes moments ou

tu ne brille pas heureux que le sommeil no. en ôte l'usage

dans les tristes mom. ou tu ne brille pas; —

Choeur des Brevettes;

Tiens nous les faueurs qu'à promis l'aurore, viens prestera

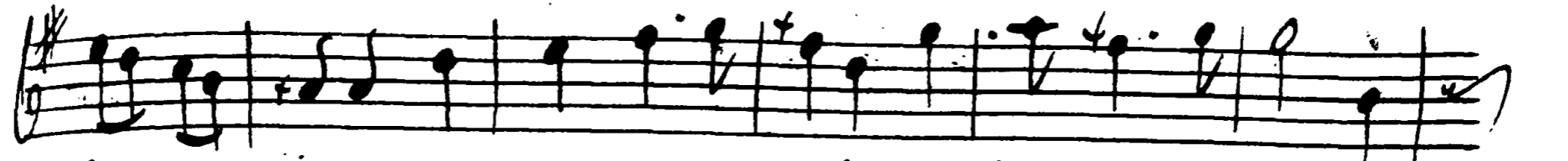
Tiens nous les faueurs qu'à promis l'aurore, viens prestera

flutes

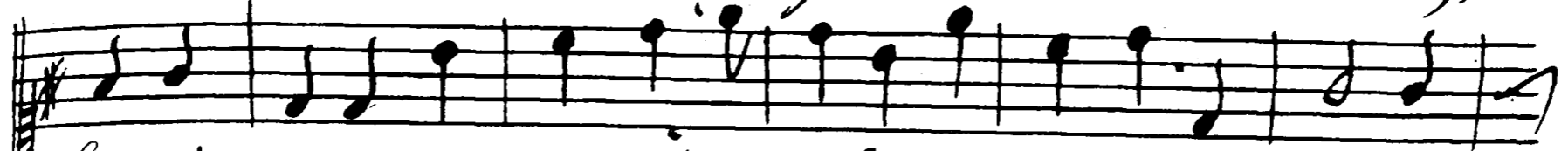
violon! —

flöre des vi-ues couleurs; quand l'ombre a tes feux cede

flöre des viues couleurs; quand l'ombre a tes feux cede



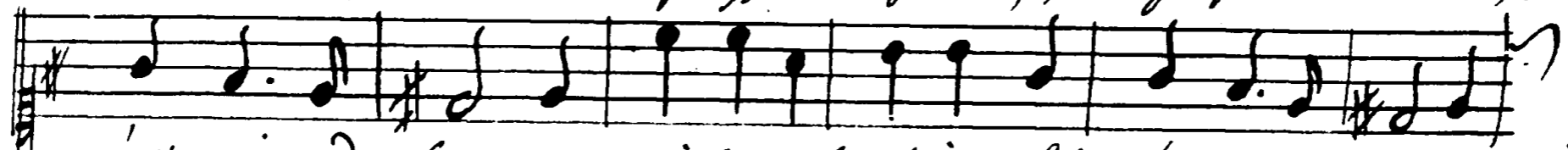
*La victoire en servant ta gloire Tu comble nos vœux, Il*



*La victoire en servant ta gloire tu comble nos vœux Il*



*n'est point de lieux qui puissent nous plaire; Il n'est point de lieux, qui*



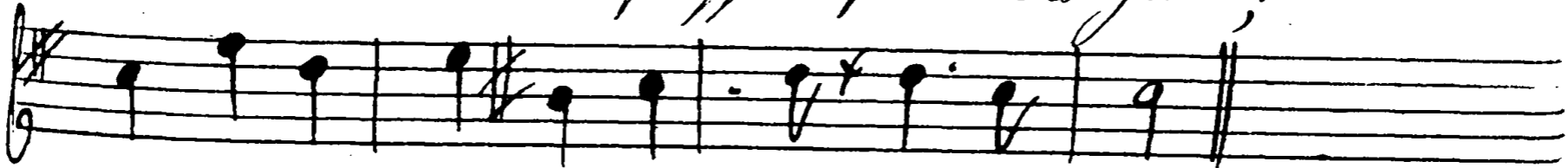
*n'est point de lieux qui puissent nous plaire; Il n'est point de lieux, qui*



*Sans ta lumière, puissent plaire aux yeux,*



*Sans ta lumière puissent plaire aux yeux;*



*flutes*

*flutes*

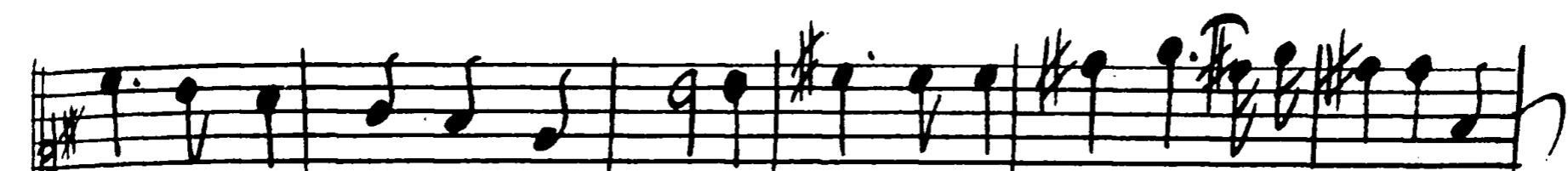
*l'apprestresse*

*faistoy de l'univers vn temple glorieux; Dieu brillant qu'avec*

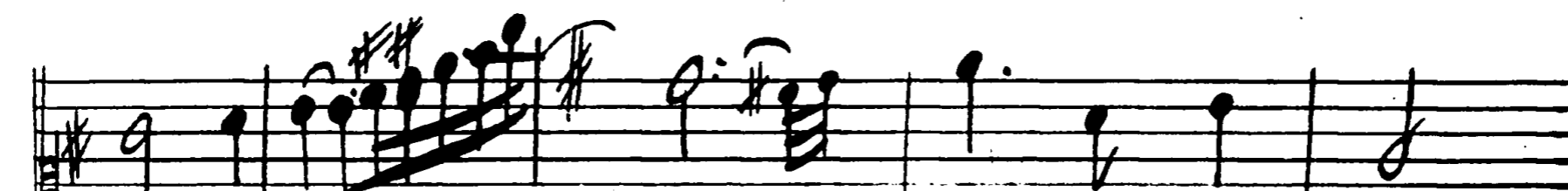
*nous tous les mortels t'implorent; Il ont trop veueré; des*

*maistres qu'ils ignorent; Triom - - - phe obscur*

*cy tous ces Dieux; Il faut que tous les coeurs adorent, ce*



*lui qui brille a tous les yeux, Il faut que tous les coeurs adorent ce*

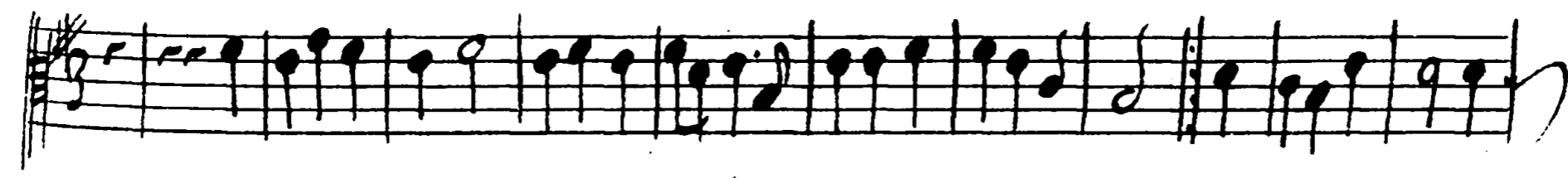


*lui qui bril - - - le a tous les yeux*

*on reprend le choeur des pretresses Tiensnow etc.*



*Air des Pretresses du soleil.*



A handwritten musical score for a piano accompaniment, consisting of 11 staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth, sixteenth, and quarter notes. The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscripts. The first six staves are in treble clef, and the last five are in bass clef. The piece concludes with a double bar line and a fermata.

*La prestresse.*

*Air*

Les plus doux objets te doivent leurs charmes et sans te flattés d'a

A handwritten musical score for a vocal line, consisting of two staves of music. The notation is in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscripts. The piece concludes with a double bar line and a fermata.



mouv est sans armes j'l n'a plus de traits, De tes plus beaux jours, Rem-

plis notre attente La beauté n'enchanté que par ton se court, L'é-

clat de tes yeux La rend plus touchante et les plus beaux

yeux ne sont rien sans eux;      on reprend l'air  
des prestresses—

La prestresse

A cheuons la cérémonie; que tout d'un st. respect soit jcy pené

tré, Il est tems que je sacrifie Le mortel que le sort destine au fer sa

Handwritten musical notation for a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics "cré;" and "mais dou" are written below the vocal line.

*violons;*

Handwritten musical notation for violin parts. It consists of five staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and melodic lines.

Handwritten musical notation for a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics "viennent dans l'air ces tenebreux nuages;" are written below the vocal line.

Handwritten musical notation for a violin part, consisting of a single staff with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for a violin part, consisting of a single staff with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for a violin part, consisting of a single staff with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for a violin part, consisting of a single staff with a treble clef and a key signature of one sharp (F#).

quels feux, quels bruits soudains, ah, que d'affreux presages;

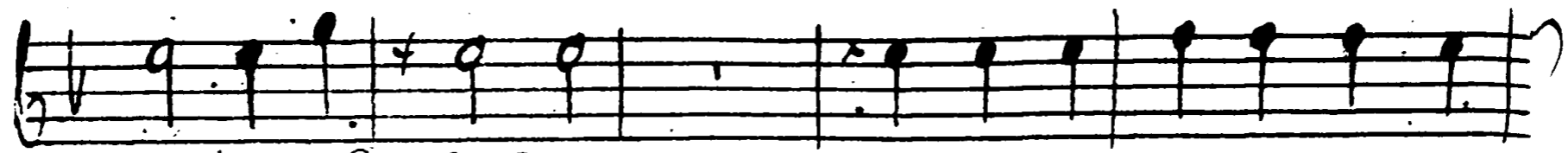
*Choeur*

*o ciel; quels terribles éclats;*

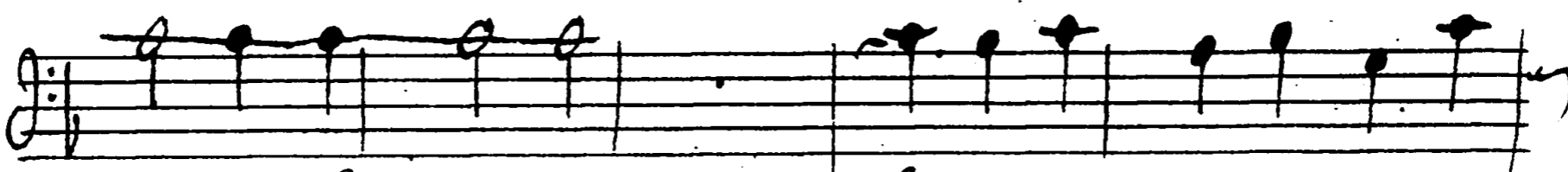
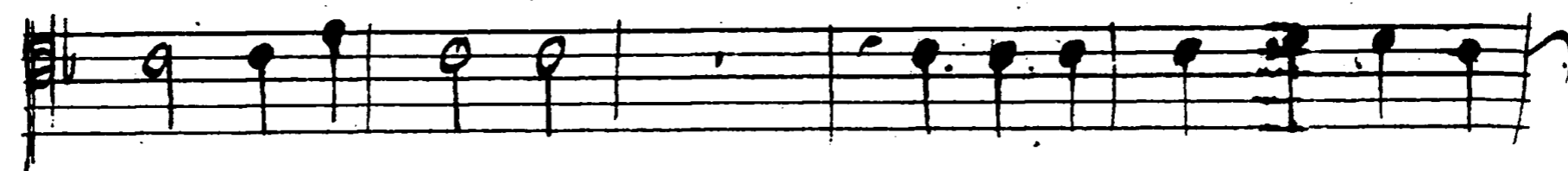
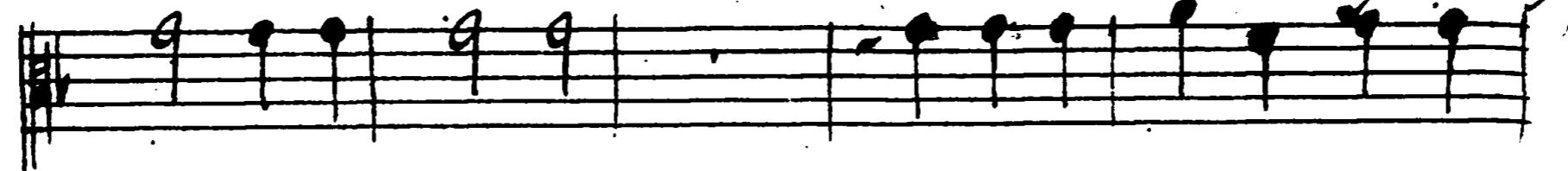
*o ciel; quels terribles éclats;*

*ciel, quels terribles éclats,          notre hommage at*

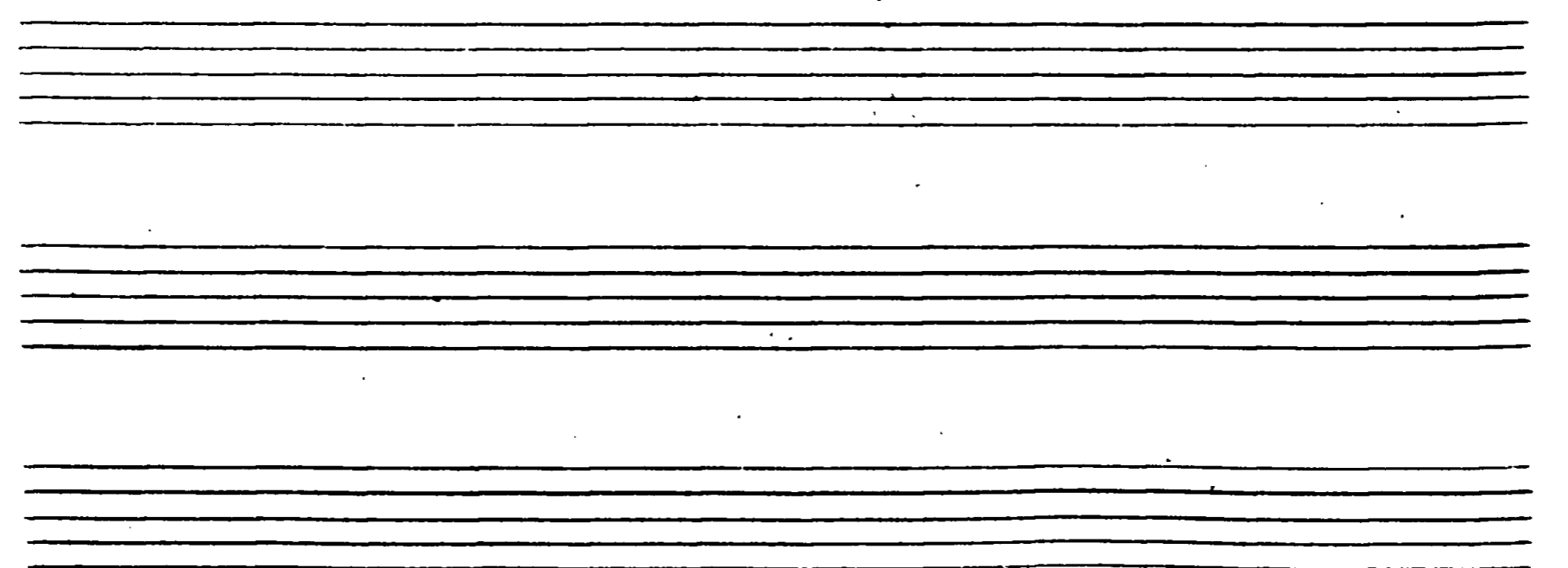
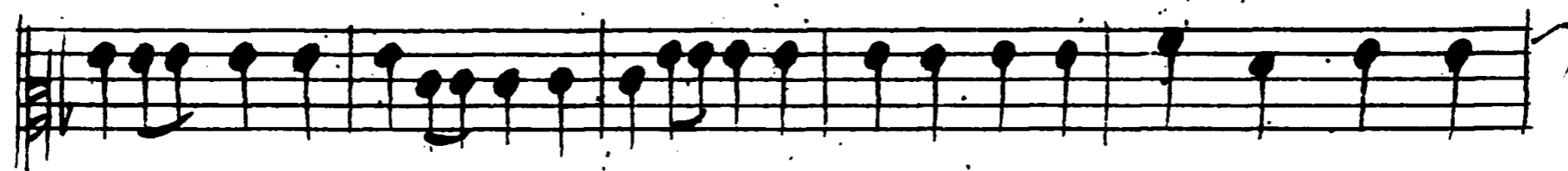
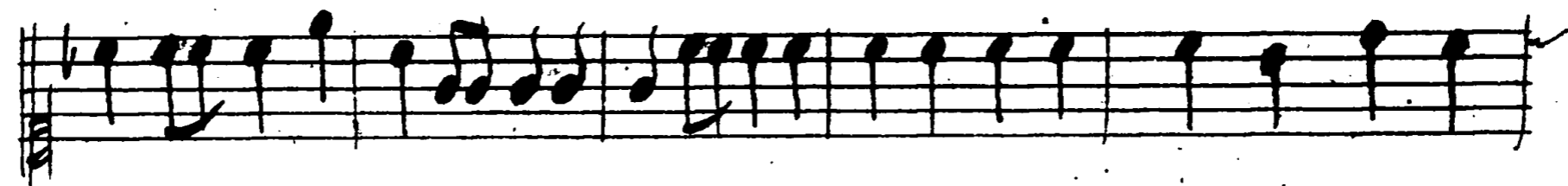
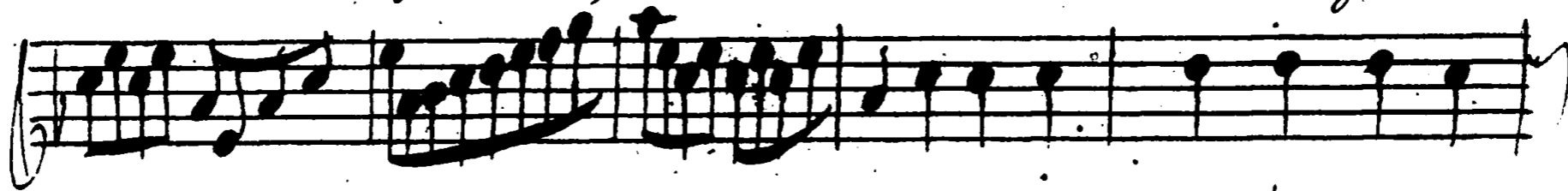
*ciel, quels terribles éclats,          notre hommage at*



- tire la foudre La terre tremble sous nos

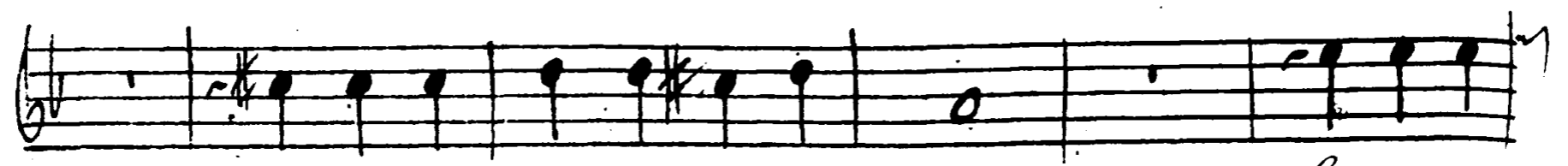


tire la foudre; La terre tremble sous nos-

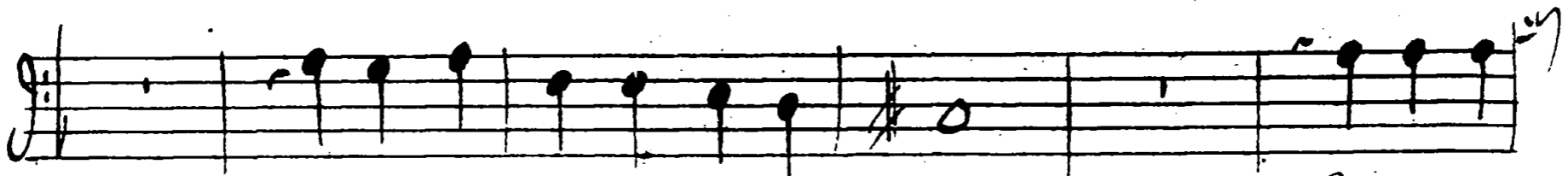
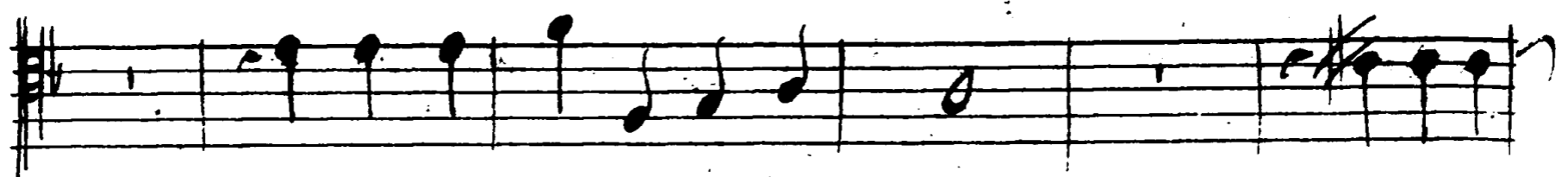
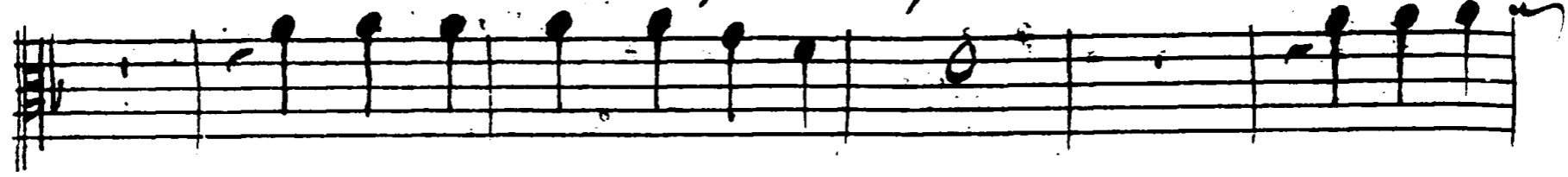


pas, La terre tremble sous nos pas, L'autel va se réduire en poudre

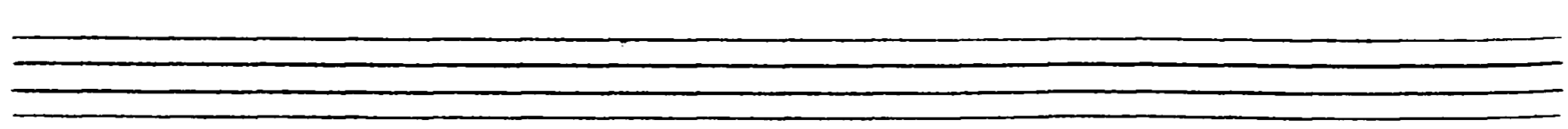
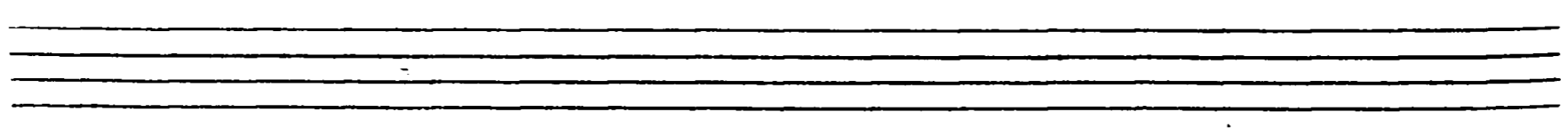
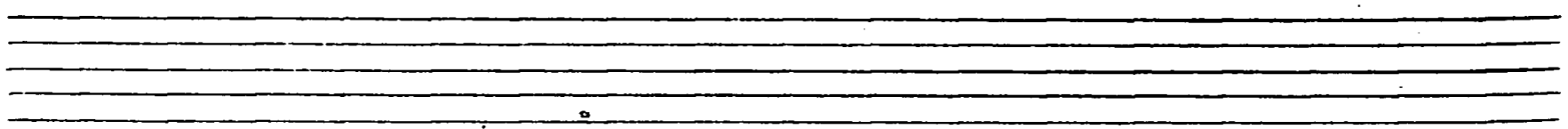
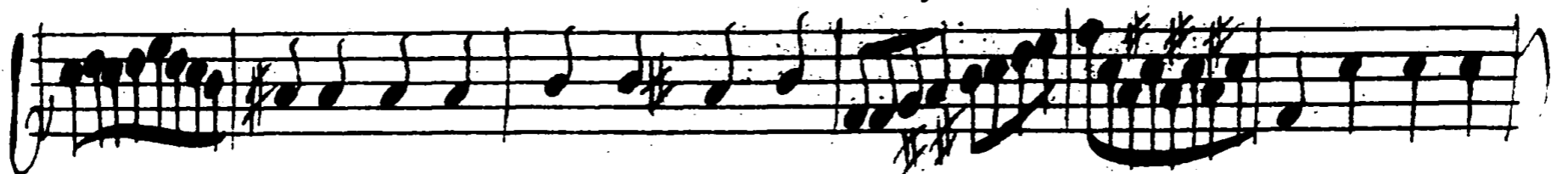
pas, La terre tremble sous nos pas, L'autel va se réduire en poudre



*La terre tremble sous nos pas — La terre*



*La terre tremble sous nos pas; La terre*



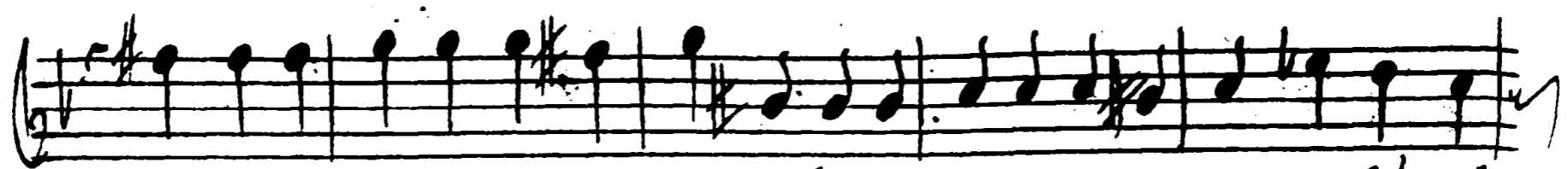


tremble sous nos pas L'autel va se reduire en poudre

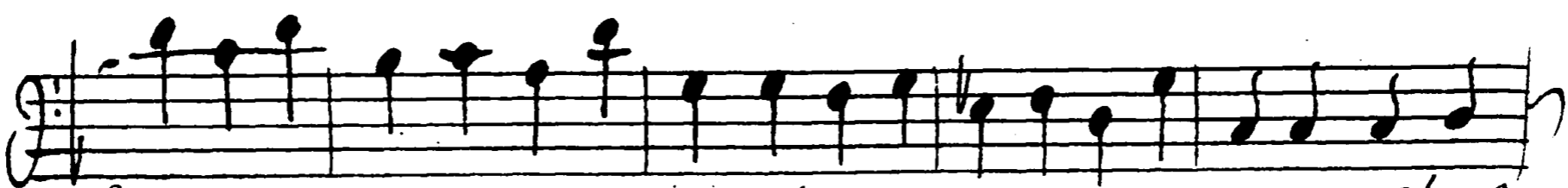
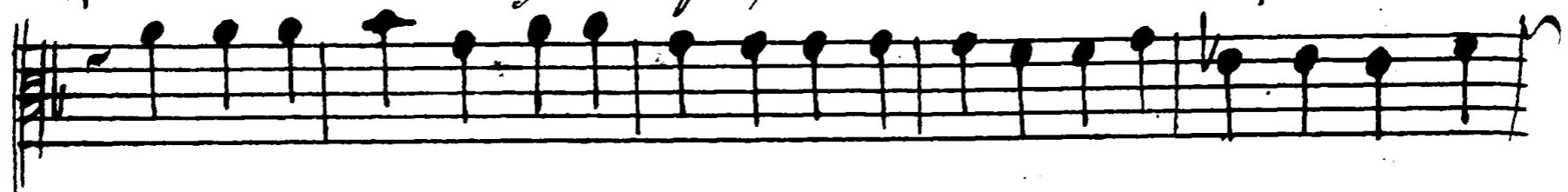
tremble sous nos pas L'autel va se reduire en poudre,

The musical score is handwritten and consists of several systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system shows the vocal line with lyrics and piano accompaniment. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment. The eighth system continues the piano accompaniment. The ninth system continues the piano accompaniment. The tenth system continues the piano accompaniment. The eleventh system continues the piano accompaniment. The twelfth system continues the piano accompaniment. The thirteenth system continues the piano accompaniment. The fourteenth system continues the piano accompaniment. The fifteenth system continues the piano accompaniment. The sixteenth system continues the piano accompaniment. The seventeenth system continues the piano accompaniment. The eighteenth system continues the piano accompaniment. The nineteenth system continues the piano accompaniment. The twentieth system continues the piano accompaniment. The twenty-first system continues the piano accompaniment. The twenty-second system continues the piano accompaniment. The twenty-third system continues the piano accompaniment. The twenty-fourth system continues the piano accompaniment. The twenty-fifth system continues the piano accompaniment. The twenty-sixth system continues the piano accompaniment. The twenty-seventh system continues the piano accompaniment. The twenty-eighth system continues the piano accompaniment. The twenty-ninth system continues the piano accompaniment. The thirtieth system continues the piano accompaniment. The thirty-first system continues the piano accompaniment. The thirty-second system continues the piano accompaniment. The thirty-third system continues the piano accompaniment. The thirty-fourth system continues the piano accompaniment. The thirty-fifth system continues the piano accompaniment. The thirty-sixth system continues the piano accompaniment. The thirty-seventh system continues the piano accompaniment. The thirty-eighth system continues the piano accompaniment. The thirty-ninth system continues the piano accompaniment. The fortieth system continues the piano accompaniment. The forty-first system continues the piano accompaniment. The forty-second system continues the piano accompaniment. The forty-third system continues the piano accompaniment. The forty-fourth system continues the piano accompaniment. The forty-fifth system continues the piano accompaniment. The forty-sixth system continues the piano accompaniment. The forty-seventh system continues the piano accompaniment. The forty-eighth system continues the piano accompaniment. The forty-ninth system continues the piano accompaniment. The fiftieth system continues the piano accompaniment. The fifty-first system continues the piano accompaniment. The fifty-second system continues the piano accompaniment. The fifty-third system continues the piano accompaniment. The fifty-fourth system continues the piano accompaniment. The fifty-fifth system continues the piano accompaniment. The fifty-sixth system continues the piano accompaniment. The fifty-seventh system continues the piano accompaniment. The fifty-eighth system continues the piano accompaniment. The fifty-ninth system continues the piano accompaniment. The sixtieth system continues the piano accompaniment. The sixty-first system continues the piano accompaniment. The sixty-second system continues the piano accompaniment. The sixty-third system continues the piano accompaniment. The sixty-fourth system continues the piano accompaniment. The sixty-fifth system continues the piano accompaniment. The sixty-sixth system continues the piano accompaniment. The sixty-seventh system continues the piano accompaniment. The sixty-eighth system continues the piano accompaniment. The sixty-ninth system continues the piano accompaniment. The seventieth system continues the piano accompaniment. The seventy-first system continues the piano accompaniment. The seventy-second system continues the piano accompaniment. The seventy-third system continues the piano accompaniment. The seventy-fourth system continues the piano accompaniment. The seventy-fifth system continues the piano accompaniment. The seventy-sixth system continues the piano accompaniment. The seventy-seventh system continues the piano accompaniment. The seventy-eighth system continues the piano accompaniment. The seventy-ninth system continues the piano accompaniment. The eightieth system continues the piano accompaniment. The eighty-first system continues the piano accompaniment. The eighty-second system continues the piano accompaniment. The eighty-third system continues the piano accompaniment. The eighty-fourth system continues the piano accompaniment. The eighty-fifth system continues the piano accompaniment. The eighty-sixth system continues the piano accompaniment. The eighty-seventh system continues the piano accompaniment. The eighty-eighth system continues the piano accompaniment. The eighty-ninth system continues the piano accompaniment. The ninetieth system continues the piano accompaniment. The hundredth system continues the piano accompaniment.

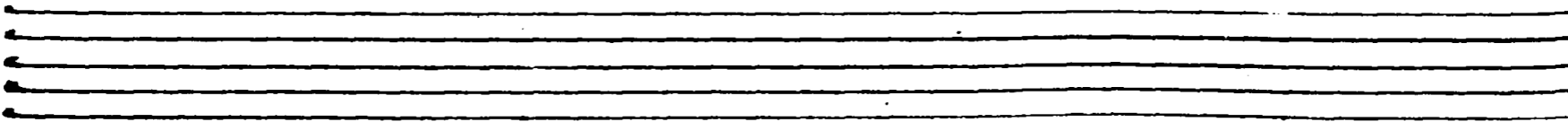
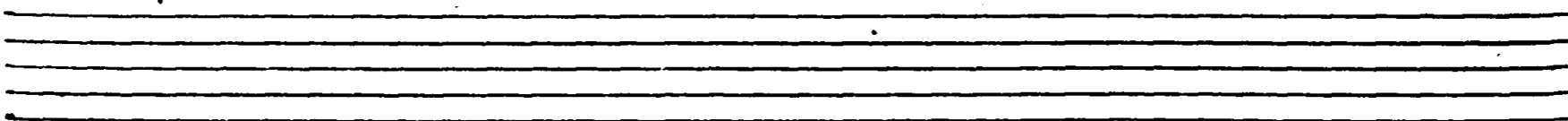
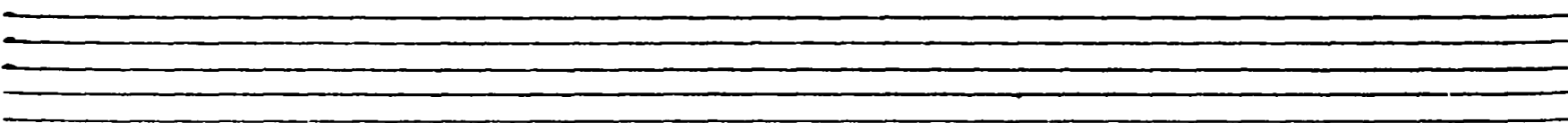
Four empty musical staves, each consisting of five lines, are positioned at the bottom of the page.



*La terre tremble sous nos pas; La terre tremble sous nos pas, l'autel va*



*La terre tremble sous nos pas, la terre tremble sous nos pas, l'autel va*



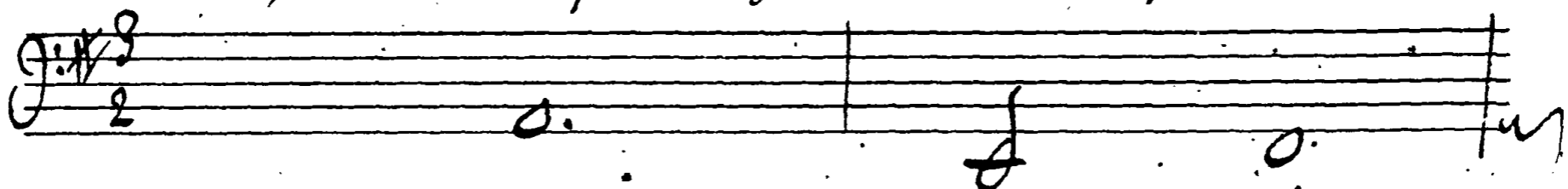
*se reduire en poudre, L'autel va se Reduire en poudre*

*se reduire en poudre, L'autel va se Reduire en poudre*

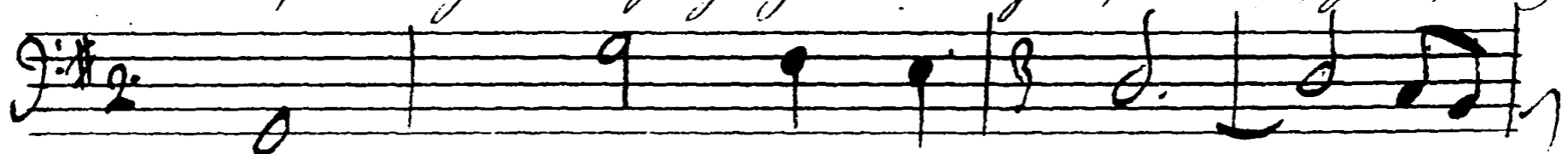
*Le Roy.*  
c'est trop trembler, chassez ces indignes. ter



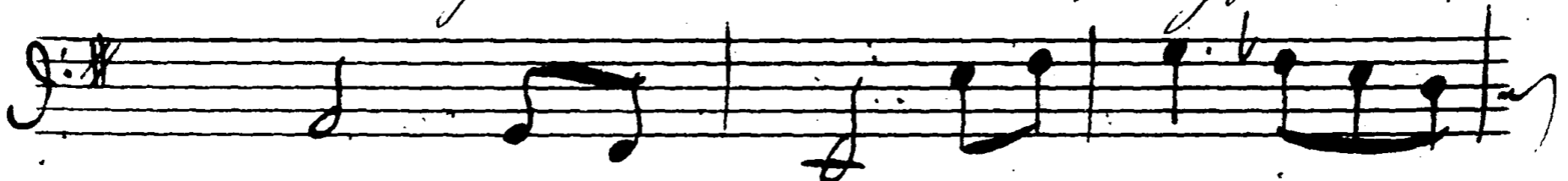
veurs, Le Dieu qui s'obscureit veut éprouver nos



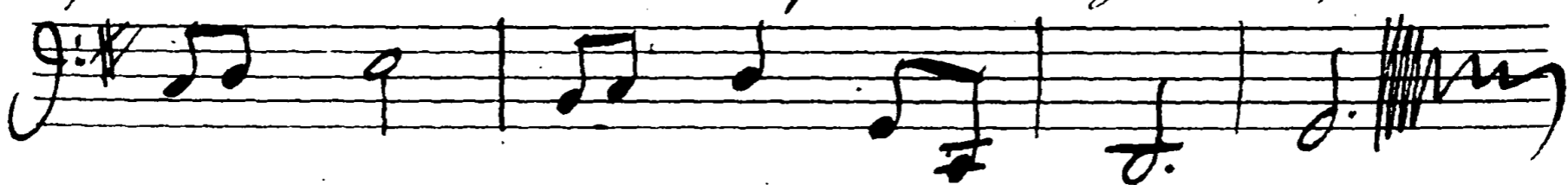
coeurs, malgré ce présage funeste, soleil, je scauray



vaincre avant vostre retour donnez moy seulement le



jour et mon bras me vepond du reste,

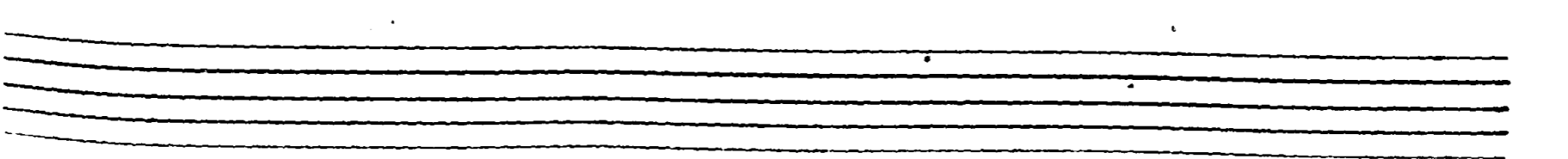
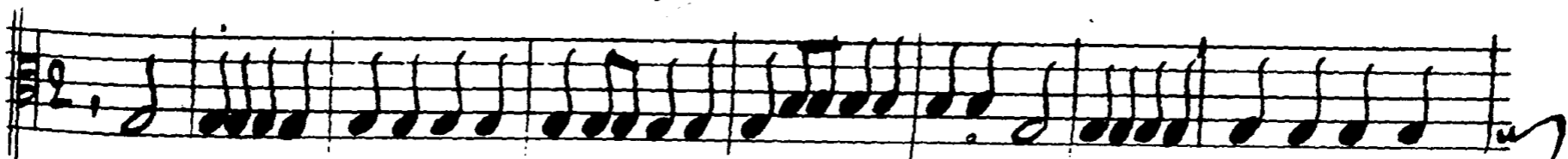
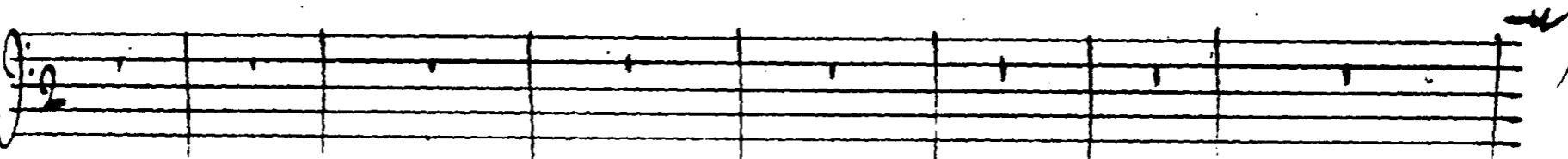
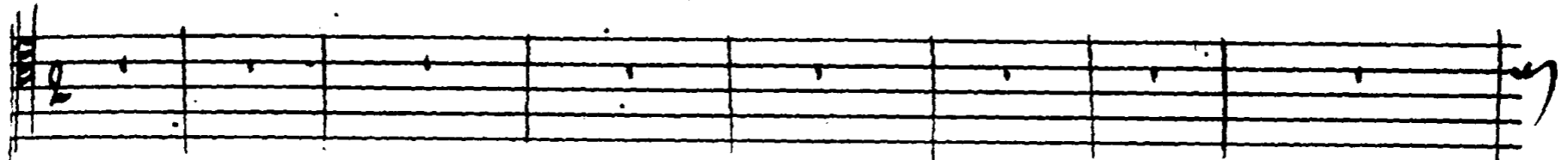
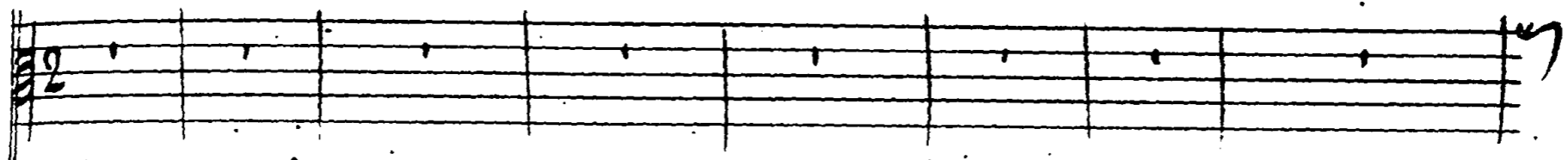
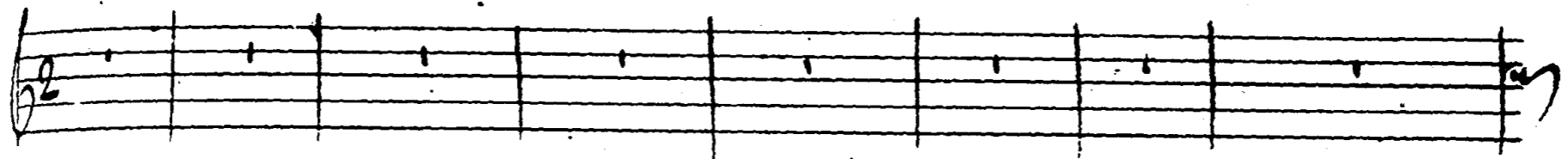


on joue pour entracte. L'Air des  
Divinites de la Terre au prologue

Fin du premier acte

Acte Second. scene premiere

Choeur d'Amalones.



*faisons tout retentir; faisons tout retentir*

*faisons tout retentir*

*tiv du succès de nos armes, ah, que la victoire a de charmes, faisons*

*tiv du succès de nos armes ah; que la victoire a de charmes faisons*

*tout retentir du succès de nos armes; ah que la victoire ad*

*tout retentir du succès de nos armes;*



charmes, faisons tout retentir du succès de nos armes; ah que la vic'

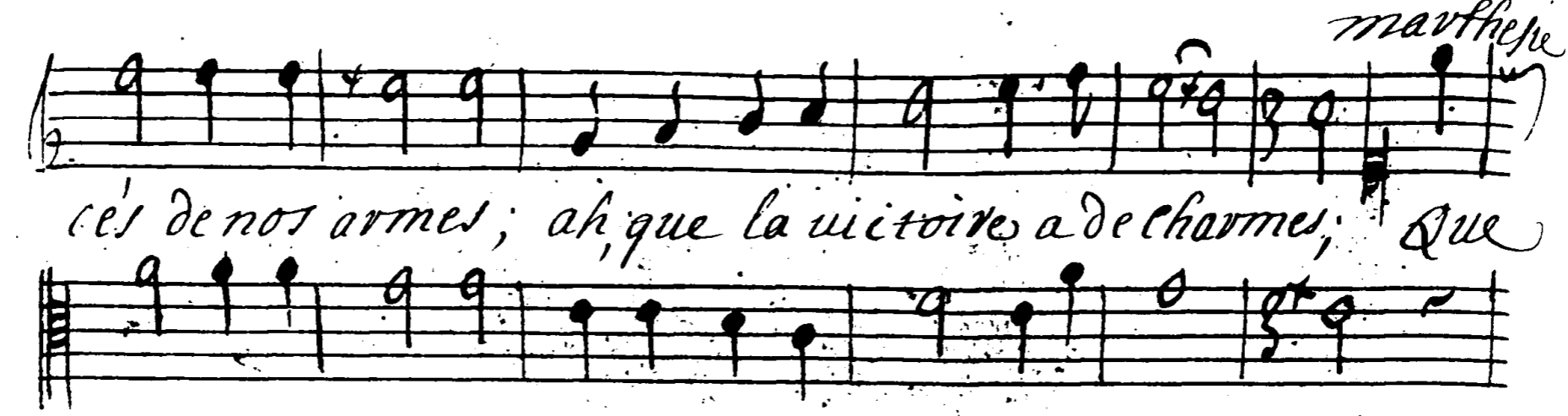
faisons tout retentir du succès de nos armes;

toire a de charmes; faisoit tout retentir du succès de nos armes

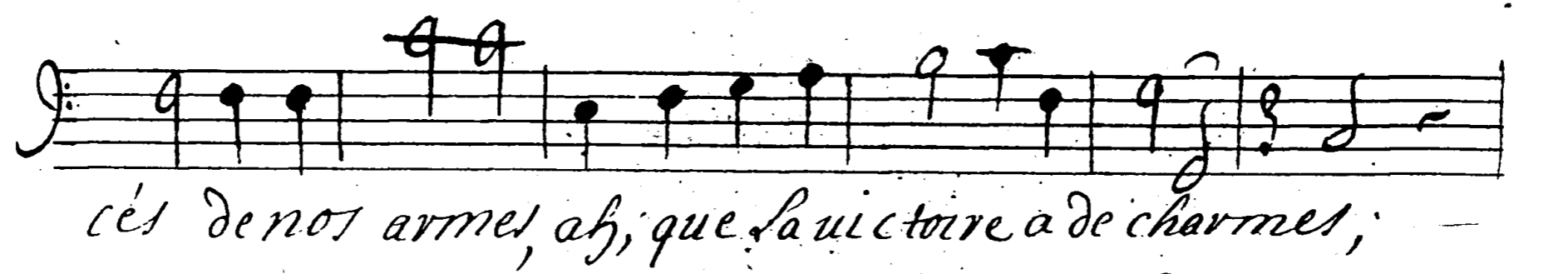
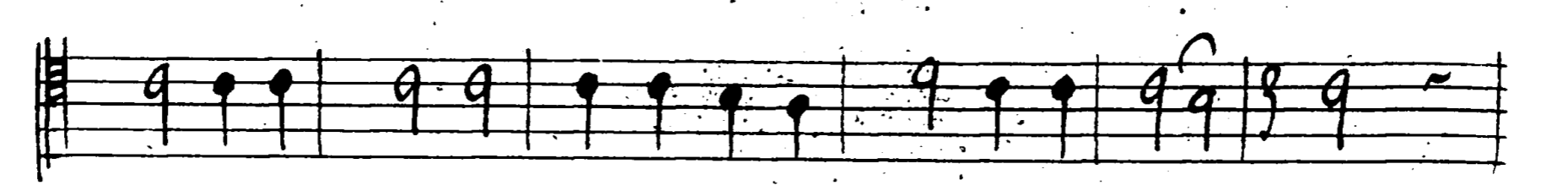
faisons tout retentir du succès de nos armes-

A handwritten musical score on a page numbered 44. The score consists of ten staves. The first staff is a vocal line with lyrics written below it: "Ah, que la victoire a de charmes, faisons tout retentir du suc". The second staff is a piano accompaniment line. The third staff is a vocal line with lyrics: "faisons tout retentir du suc". The fourth staff is a piano accompaniment line. The fifth, sixth, seventh, eighth, and ninth staves are piano accompaniment lines. The tenth staff is a vocal line. The music is written in a single system with various note values and rests. The handwriting is in black ink on white paper.

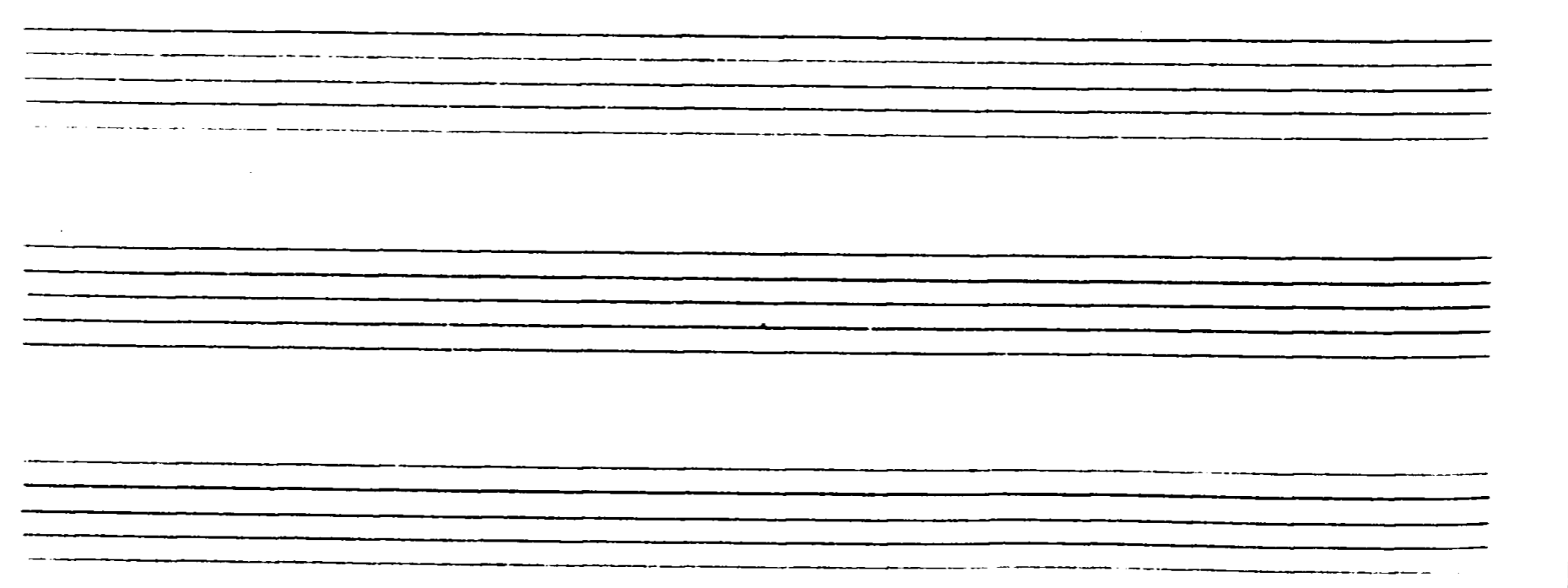
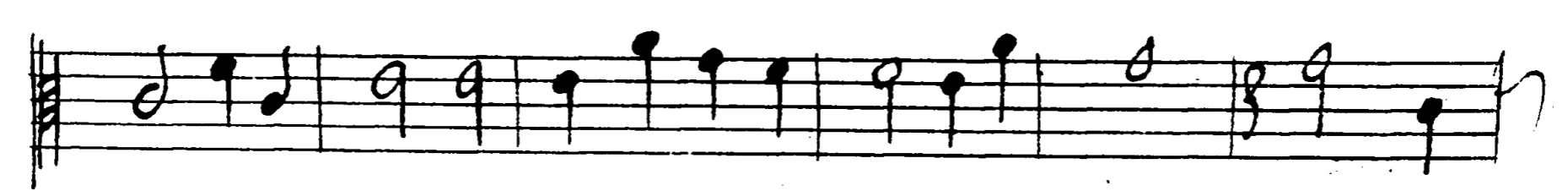
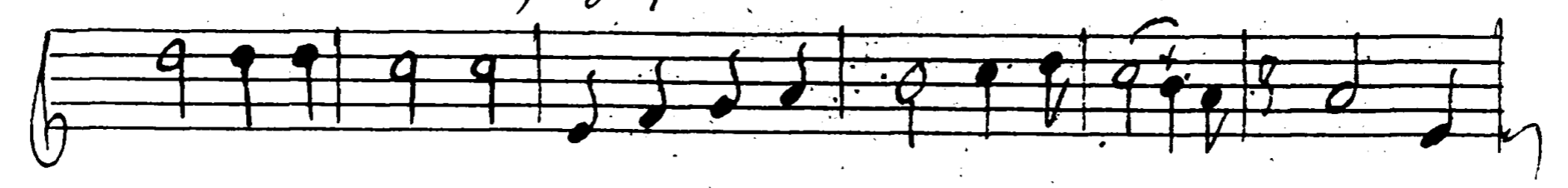
*marthe*



ces de nos armes; ah, que la victoire a de charmes; Que

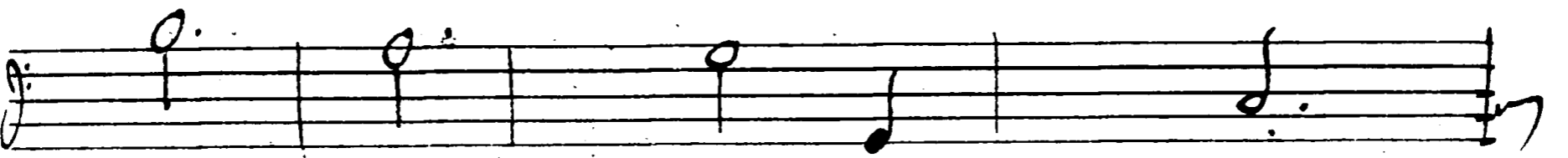
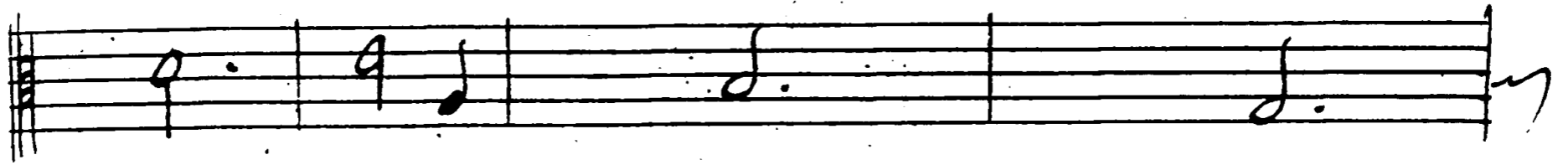

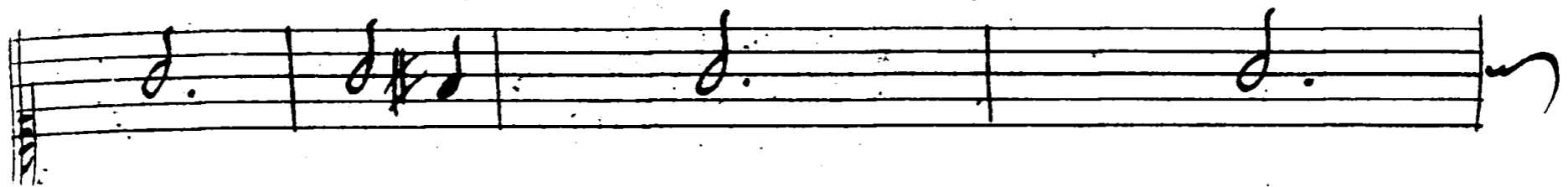


ces de nos armes; ah, que la victoire a de charmes;

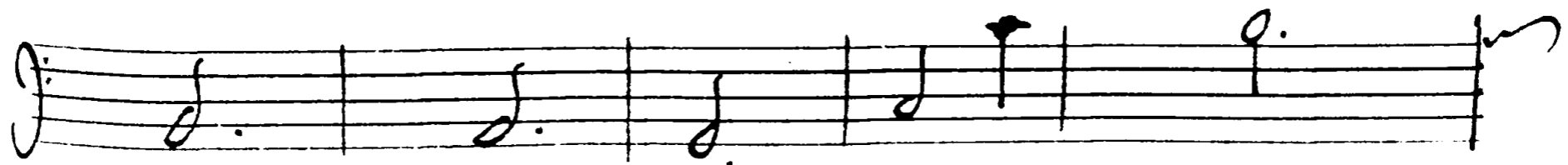




*fais je; ou suis je; hélas; ou s'égare mon coeur tout me reproche j*



*cy mon Indigne Langueur; Tout me reproche j*



*cy mon indigne Langueur;*


Handwritten musical notation for the second system, including a vocal line and a piano accompaniment line.

*Quoy; j'aimerois, non je ne le puis*

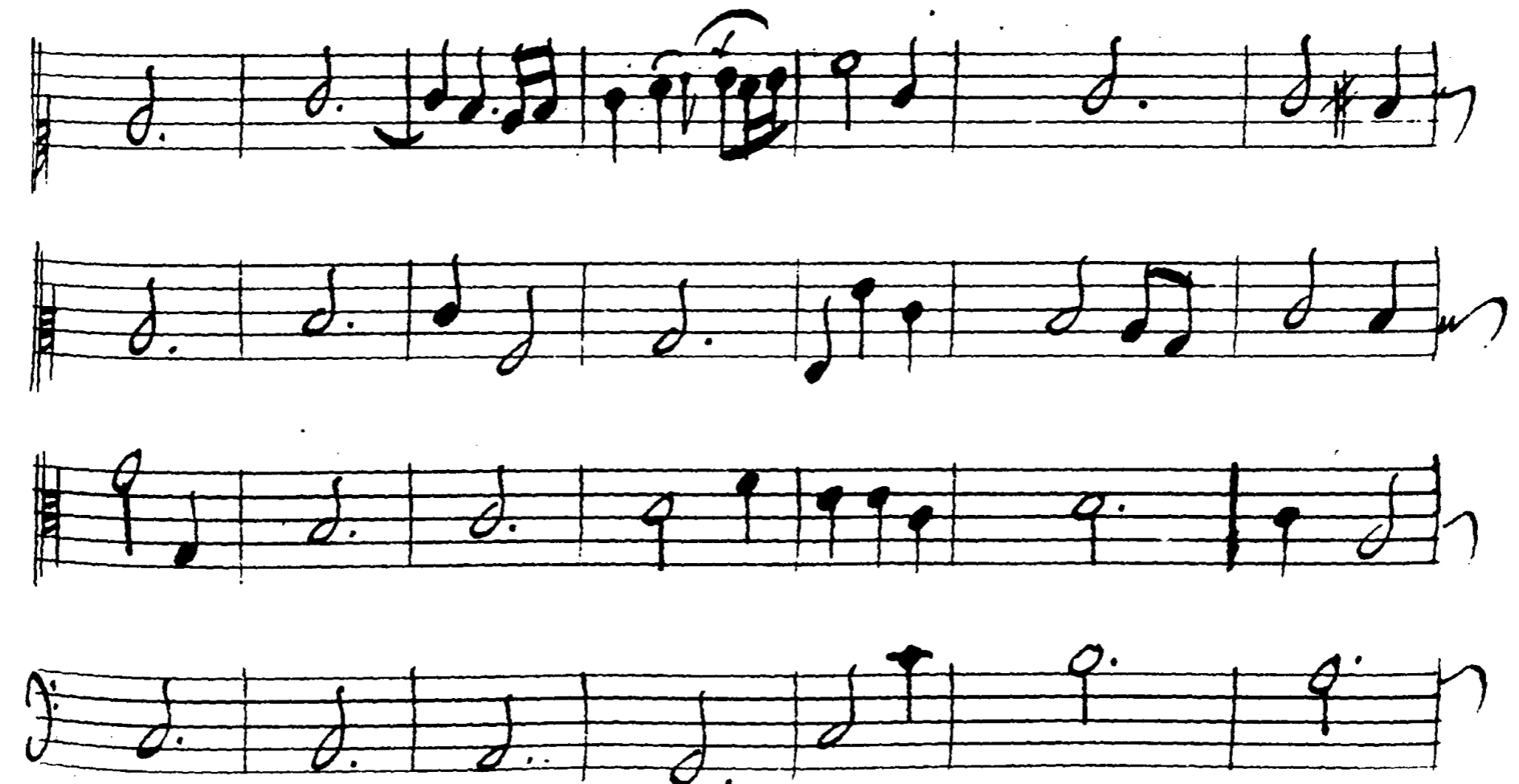
Handwritten musical notation for the fourth system, including a vocal line and a piano accompaniment line.



*croire non, non; ne mêlons point en un jour tant de faiblesse à tant de*



*gloire,* *non; ne mêlons point en un*



jour ne m'êlons point en un jour, tant de faiblesse a tant de gloi.

Musical notation for the second system, piano accompaniment line.

Musical notation for the third system, piano accompaniment line.

Musical notation for the fourth system, piano accompaniment line.

Musical notation for the fifth system, piano accompaniment line.

re; est ce pour un tri

Musical notation for the seventh system, piano accompaniment line.

Musical notation for the eighth system, piano accompaniment line.

Musical notation for the ninth system, piano accompaniment line.

Musical notation for the tenth system, piano accompaniment line.

Musical notation for the eleventh system, piano accompaniment line.



omphic Impitoyable amour, que j'ay remporté la victoi

Choeur.

re ; faisons tout retentir faisons tout retentir du succès de nos

faisons tout retentir du succès de nos

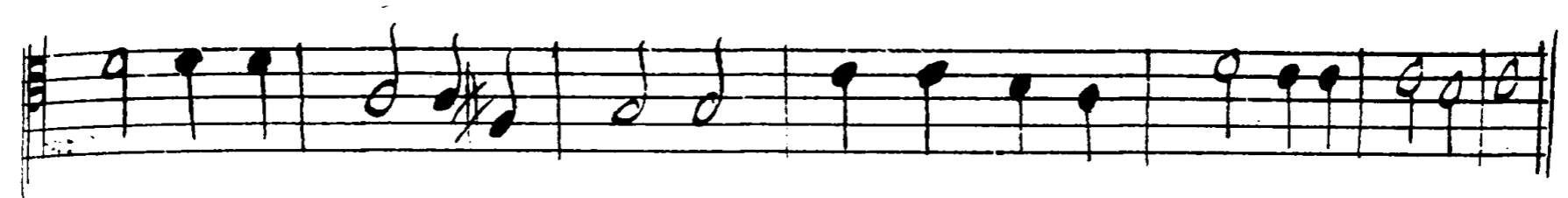
Violons

armes ah, que la victoire a de charmes faisons tout reten

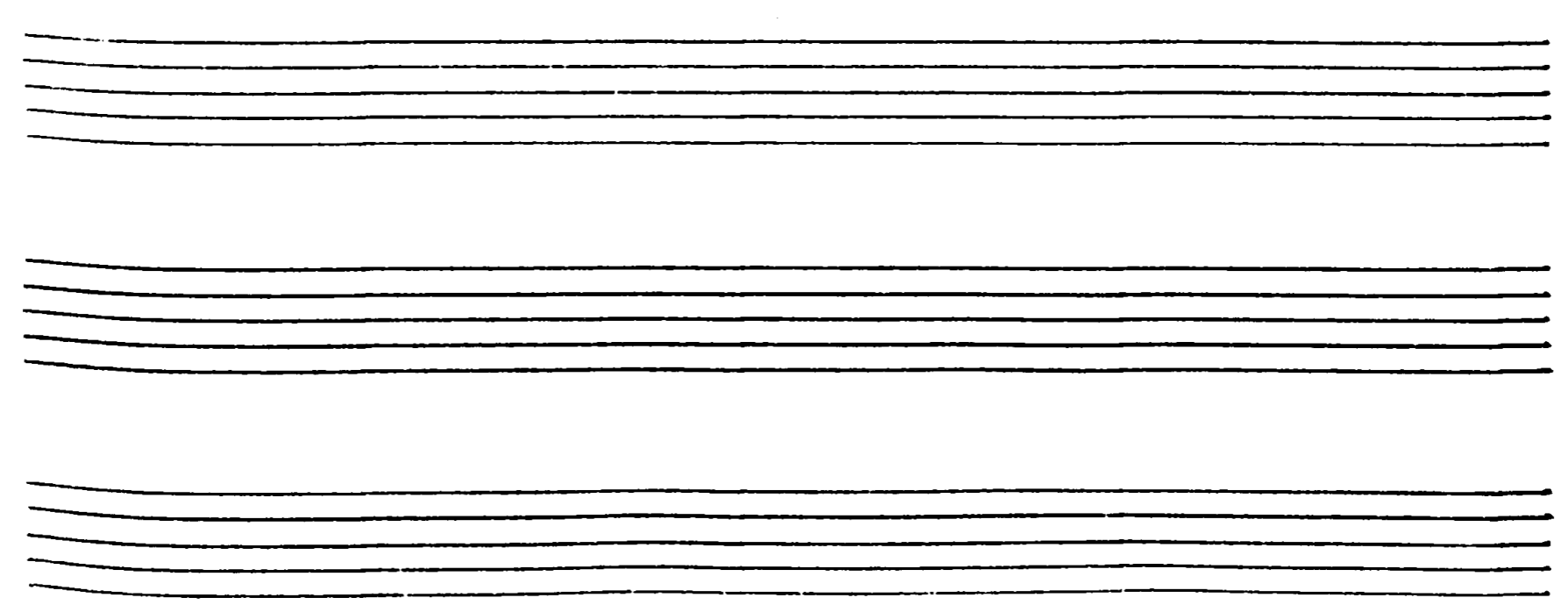
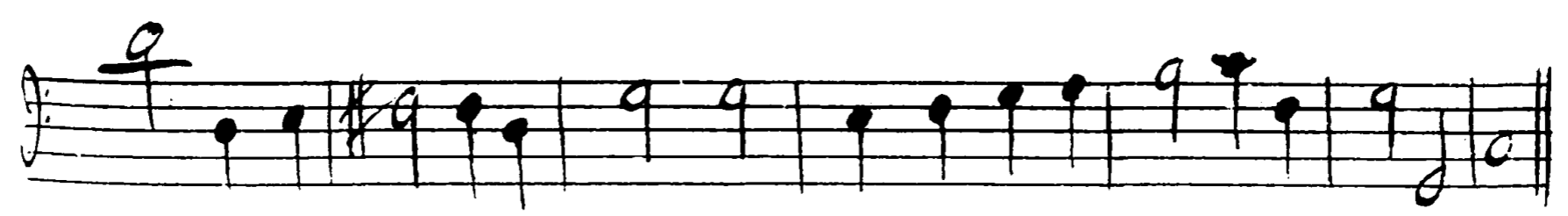
armes, ah que la victoire a de charmes faisons tout reten



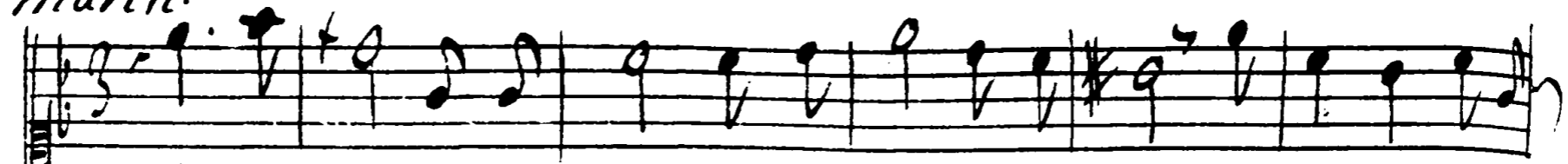
*tir du succès de nos armes ah, que la victoire a de charmes,*



*tir du succès de nos armes ah, que la victoire a de charmes,*



marth.



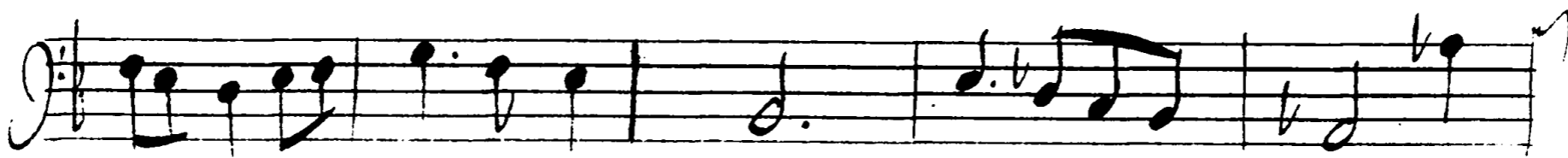
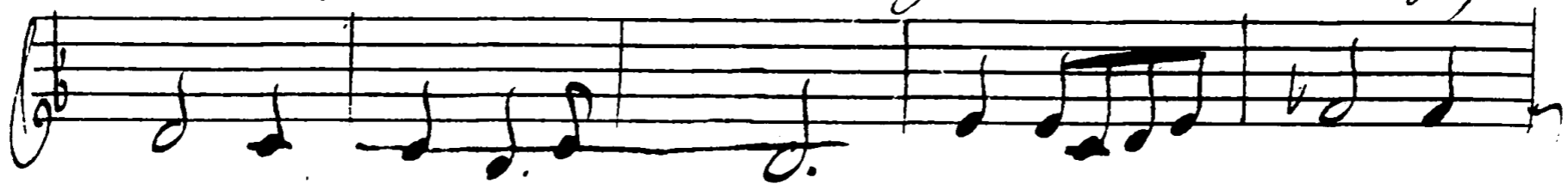
*L'aise may sors d'un coeur dont tu trouble la paix, amour est ce le*



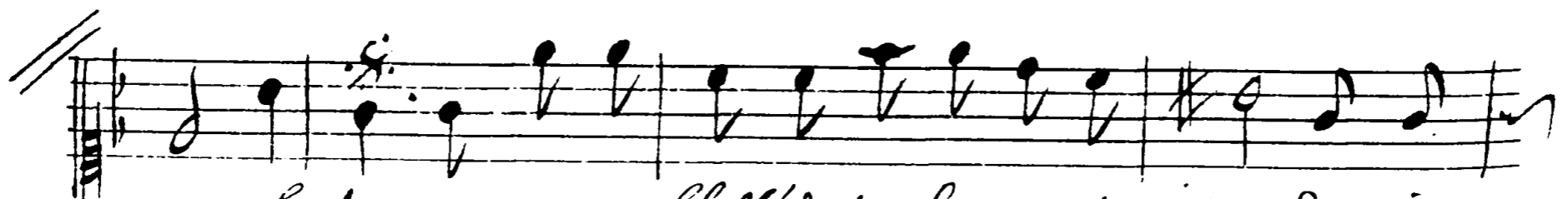
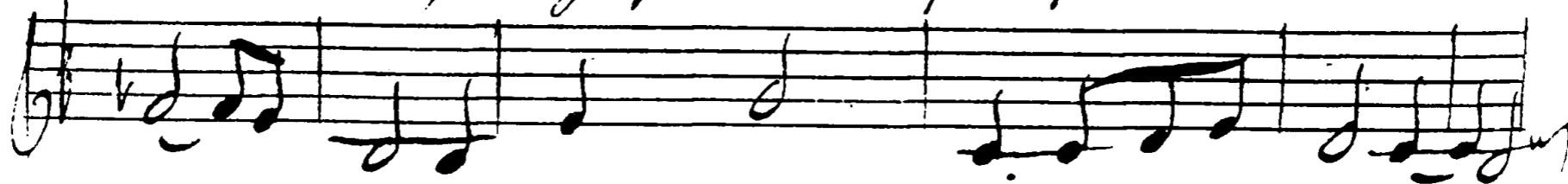
*violons;*



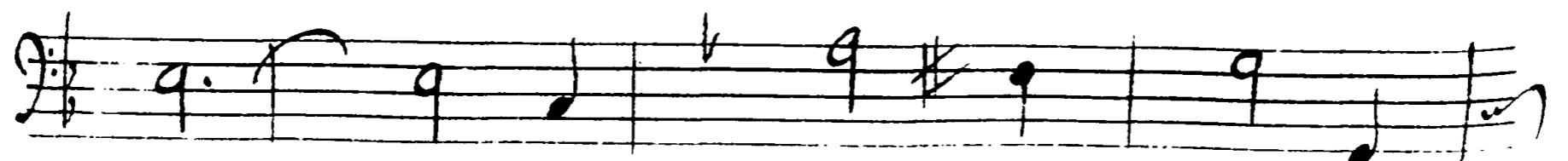
*tems de regner dans mon ame, quoy, de l'ardeur d'un dieu j'ay bra*

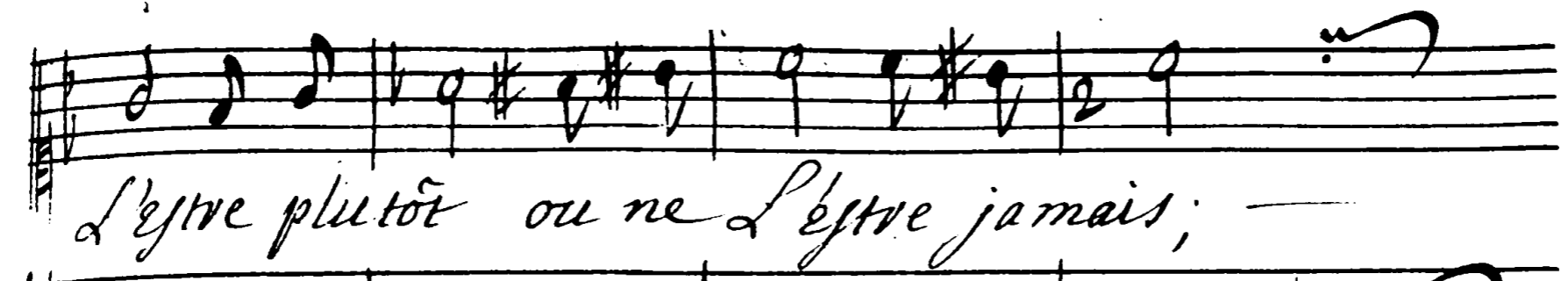


*ue des attrait, et c'est pour mon captif que ton courroux m'enflan*



*me; helas, mon coeur bleff' de tes furetes traits, devoit*

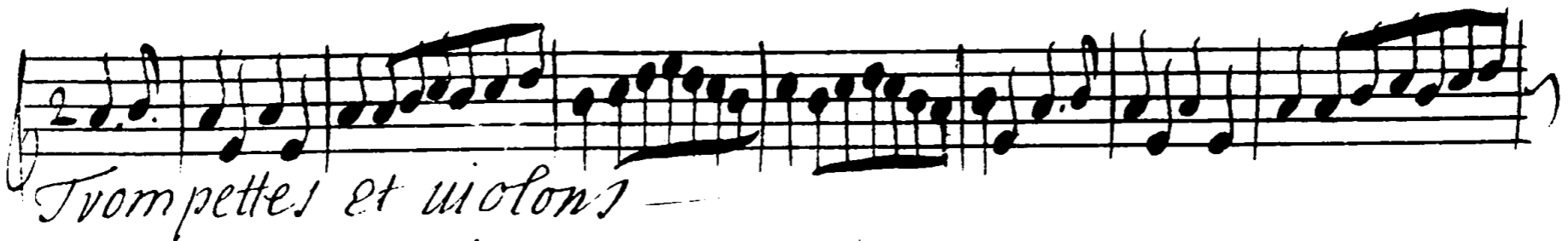
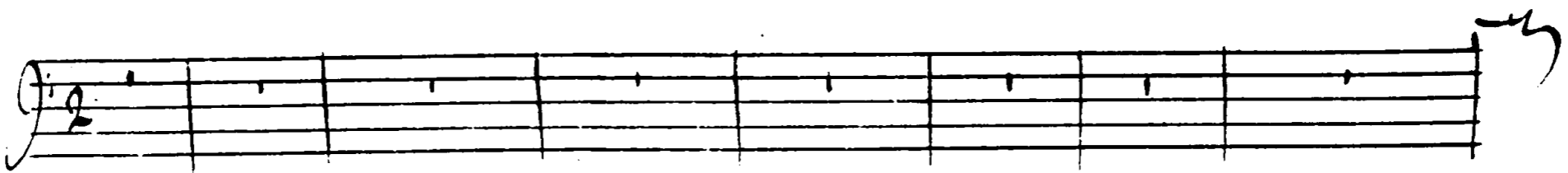
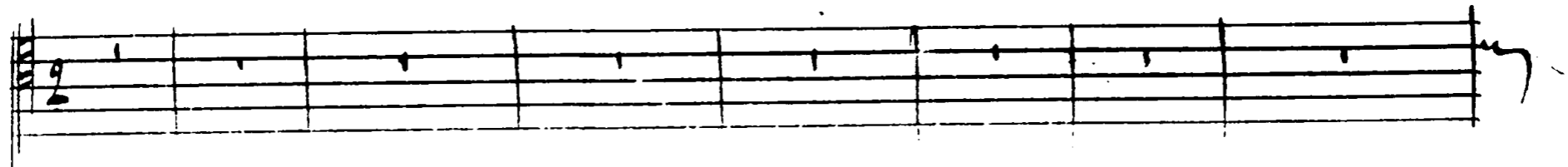
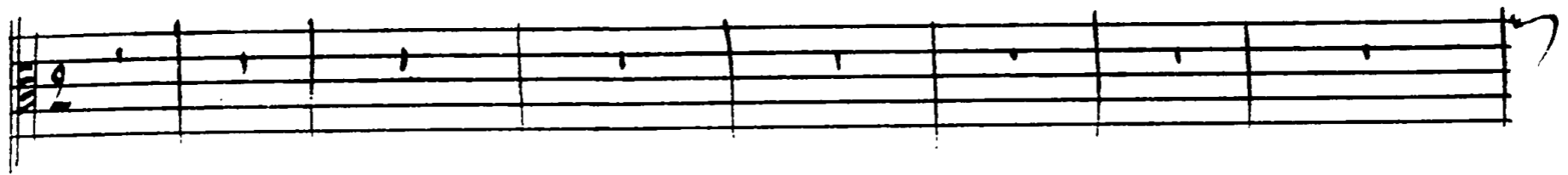
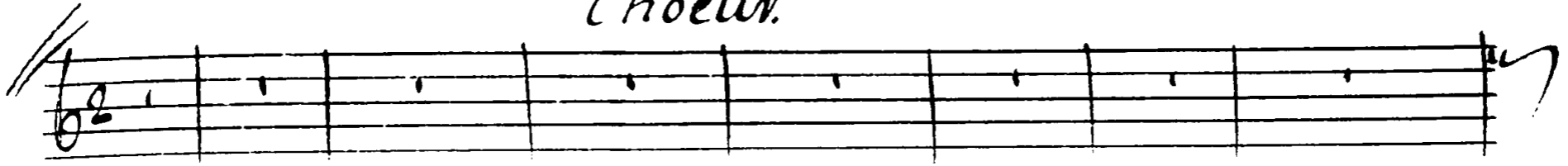




L'être plutôt ou ne L'être jamais; —



Choeur.



Trompettes et violons —



*Faisons tout retentir du succès de nos*

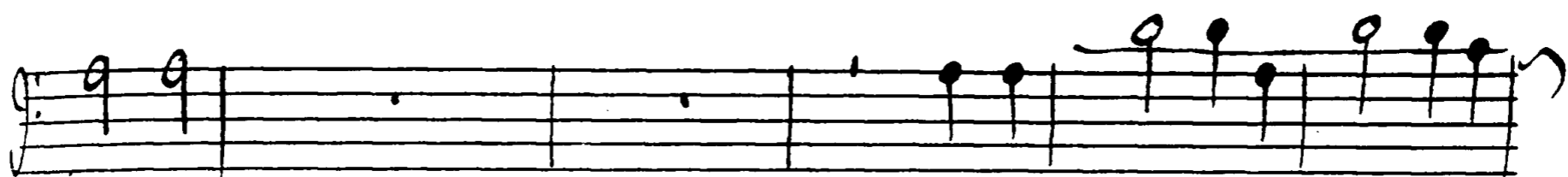
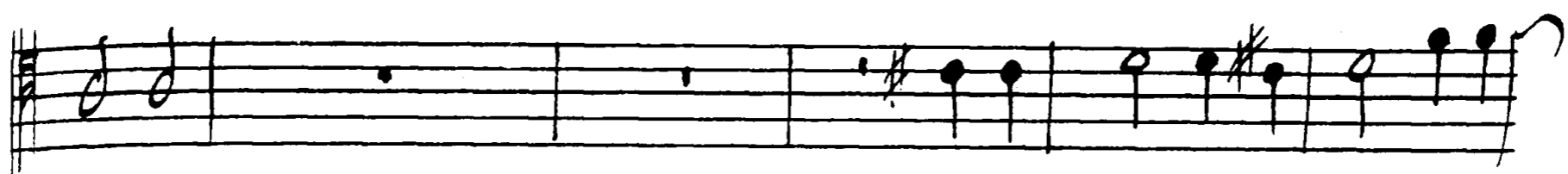
*Faisons tout retentir du succès de nos*

The image shows a handwritten musical score on a single page. It consists of ten staves. The first two staves are vocal lines, with the lyrics "Faisons tout retentir du succès de nos" written in cursive below them. The next two staves are piano accompaniment, featuring a melodic line with many beamed notes and a bass line with a similar rhythmic pattern. The remaining six staves are empty, suggesting the score continues on another page. The handwriting is clear and professional.

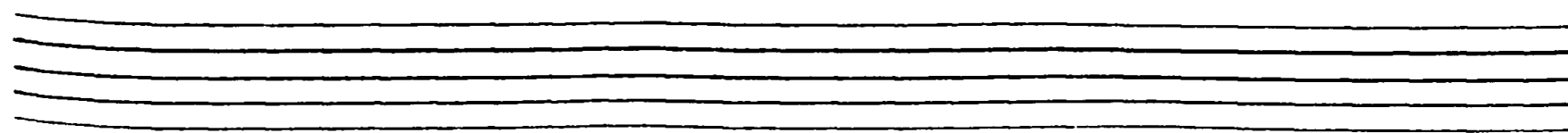
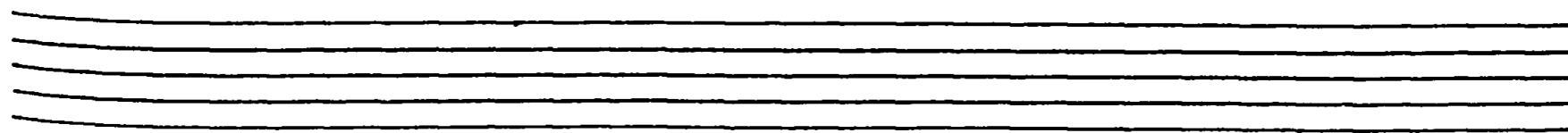
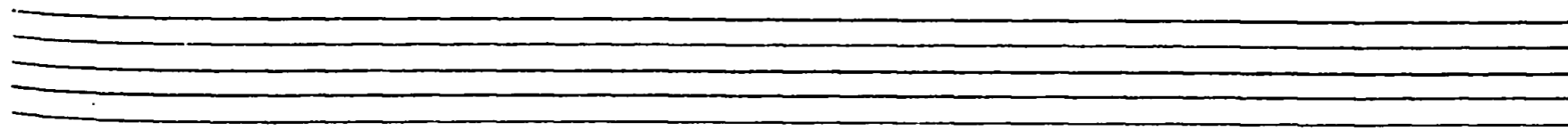
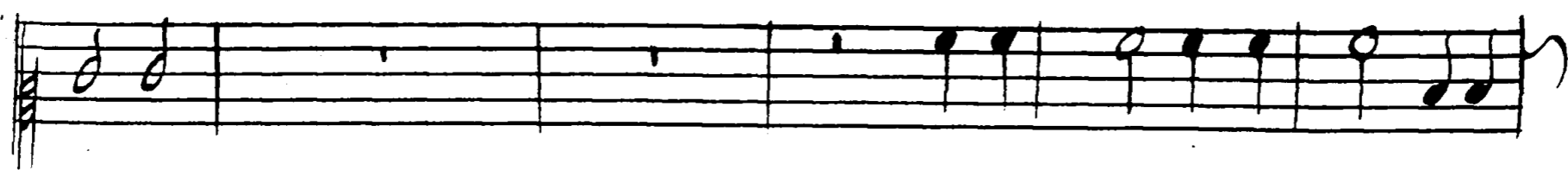
Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are completely blank, indicating that the musical notation for these parts has not been written on this page.



*armes; ah, que la victoire a de charmes; faisons tout retentir du suc*



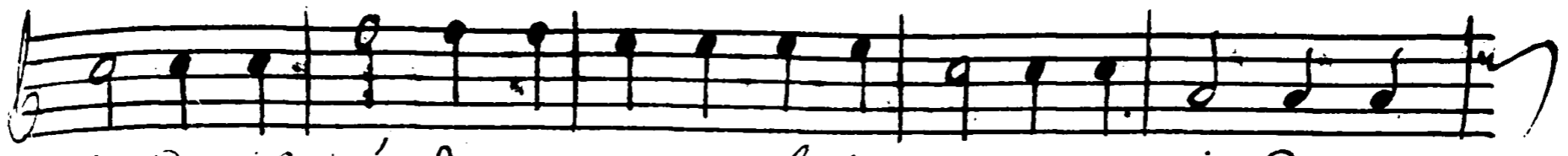
*armes; Faisons tout retentir du suc*



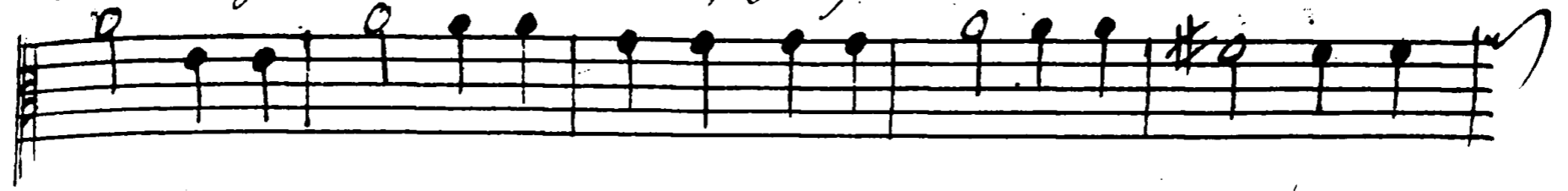
*ces de nos armes; ah, que la victoire a de charmes; faisons tout reten*

*ces de nos armes; faisons tout reten*

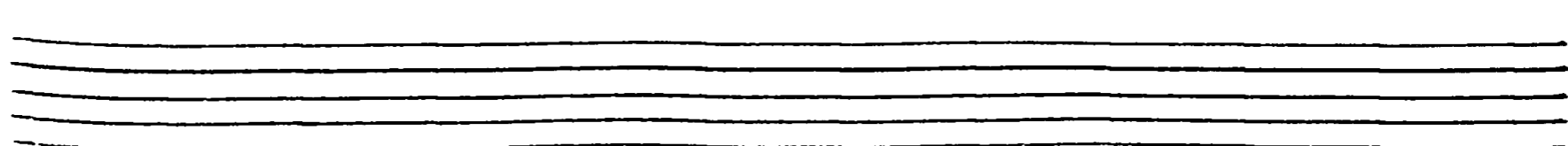
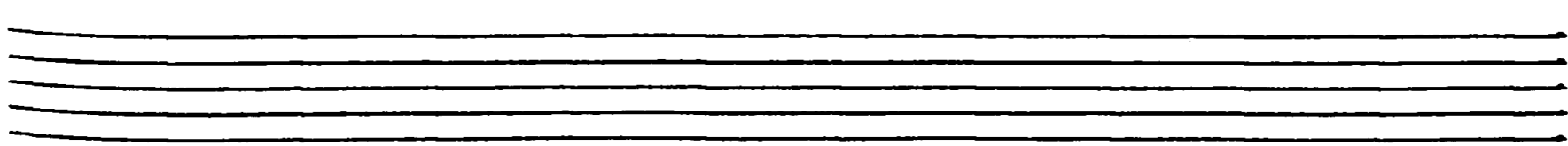
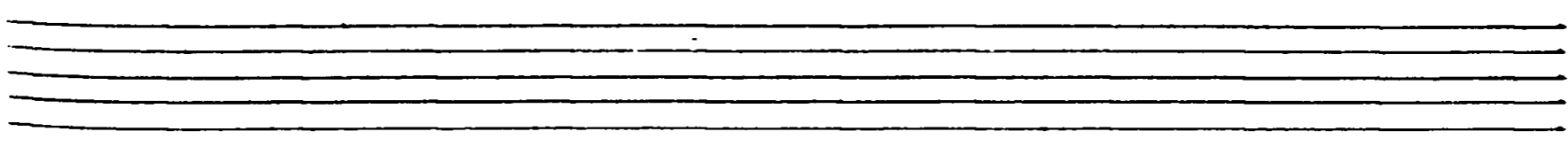
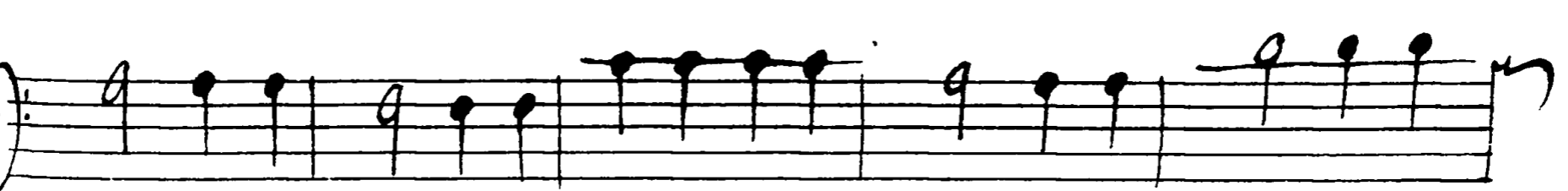
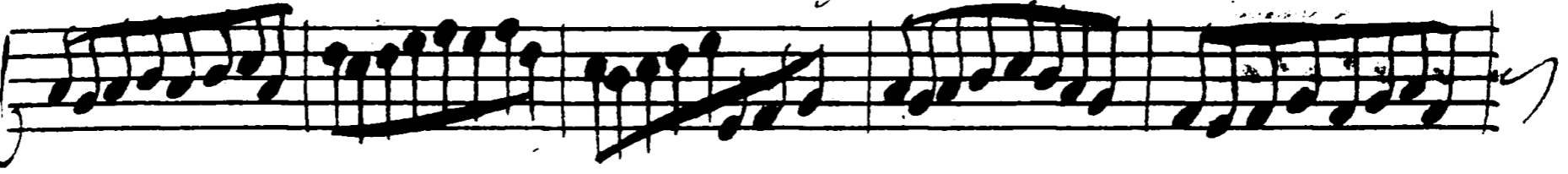




*tir du succès de nos armes; faisons tout retentir du suc*



*tir du succès de nos armes; faisons tout retentir du suc*



*cès de nos armes; ah que la victoire a de charmes. faisons tout reten*

*ces de nos armes;*

*faisons tout reten*

*ces de nos armes;*

*faisons tout reten*

*ces de nos armes;*

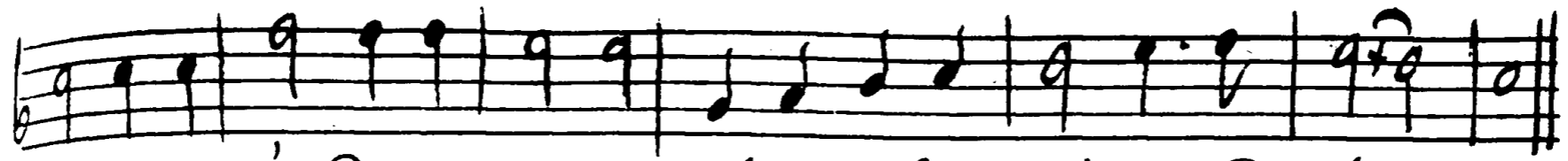
*faisons tout reten*

*tiv du succès de nos armes; ah, que l'avictoire a de charmes;*

*tiv du succès de nos armes;*

*faisons tout retentir du succès de nos armes, faisons tout retentir*

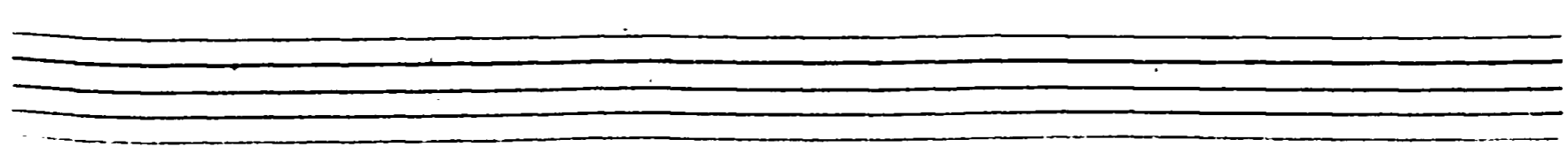
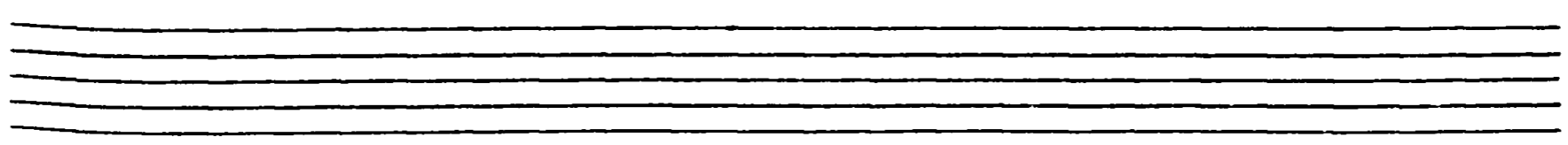
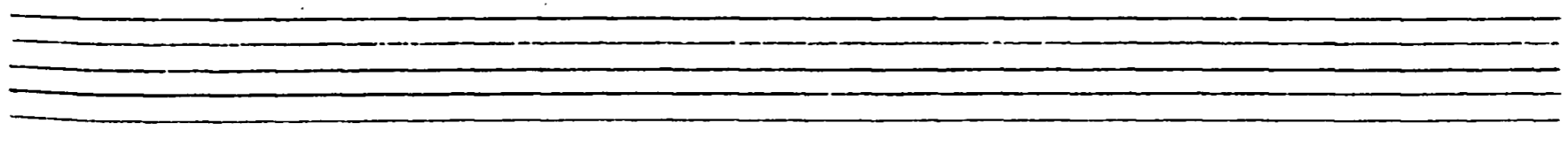
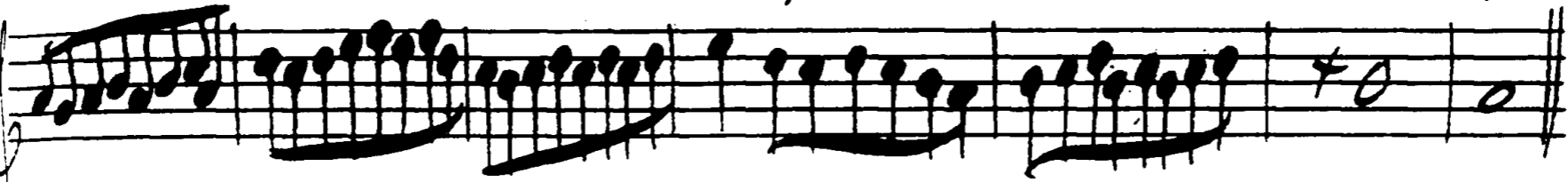
*faisons tout retentir du succès de nos armes, faisons tout retentir*



*tiv du succès de nos armes; ah, que la victoire a de charmes;*



*tiv du succès de nos armes ah; que la victoire a de charmes;*



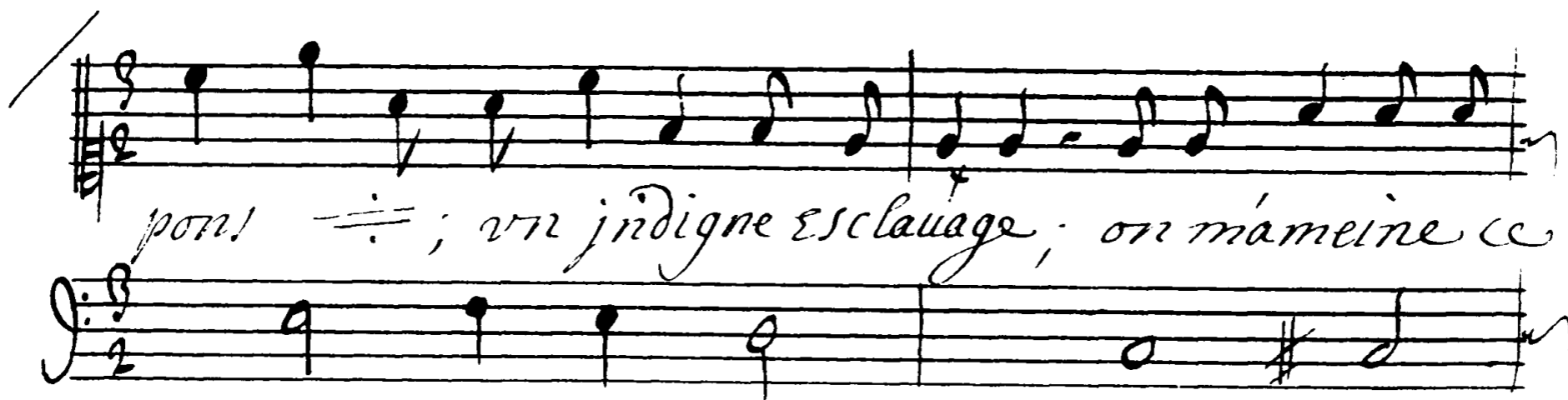
marthe




J'entens regner partout La gloire et le courage; Tan



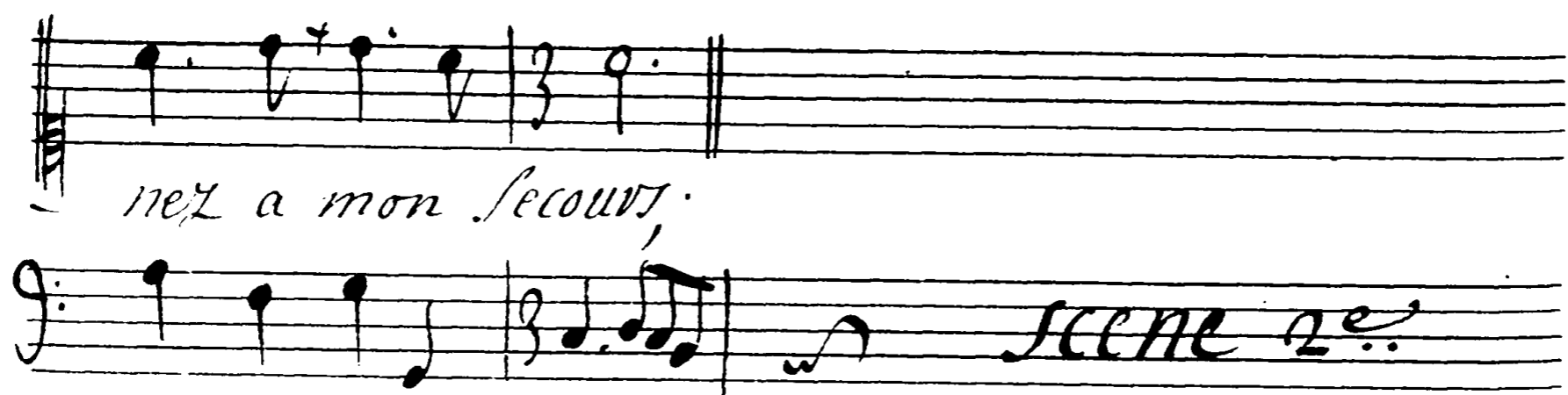
dis qu'icy mon coeur sert d'ailes aux amours; Rom



pons; un indigne esclavage; on m'aime ce



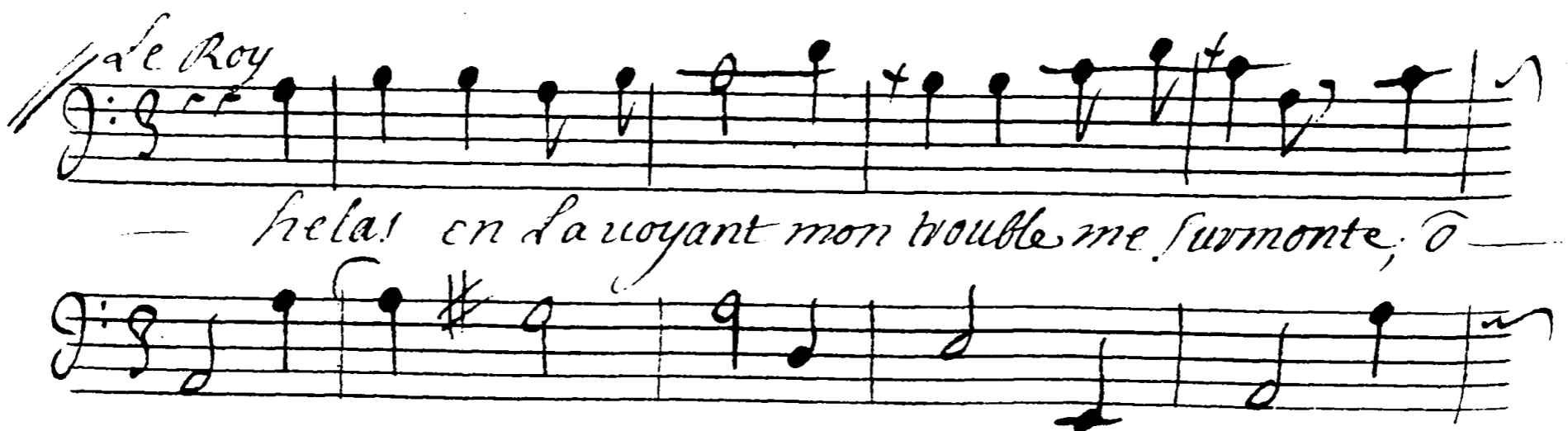
Roy pour qui l'amour m'engage; gloire; fierté; ve



nez a mon secours.

SCENE 2<sup>e</sup>.

le Roy



— helas en la voyant mon trouble me surmonte; ô

ciel; puis je souffrir le jour; malheureux suis je né pour les

fers et la honte et ne puis je du moins triompher de la

*marth.*  
*mouv.* Il ne peut sans despit se voir en mon empire

*Le Roy*  
quoy, malgré mes efforts je languis; je soupire je cherche en

cor les yeux dont je me sens charmé; pourfuy lache; pour

suis a la honte d'aymer ajoute encor la honte de le

*marth.*  
di-ve; c'est trop gemir du sort qui vous livre en mes-

main, Prince, je prendray soin d'en repaver l'injure

*Le Roy*  
ce n'est point contre Luy qu'éclate mon murmure, c'est de vos-

-yeux; que je me plains, tant d'attraits a l'amour m'ont ser-

*marthelie*  
-cé de me vendre; Prince, que venez vous m'apprendre

non; non loin de vous y livrer Bannissez l'amour de votre



a-me; est ce a vous de sentir la flamme; est ce a moy

de vous s'inspirer, est ce a vous de sentir la flamme

est ce a moy de vous s'inspirer, ah; du moins rougissez d'o'

ser le declaver; non je le veux en vain, non; je ne

scaurois feindre; vous m'inspirez des transports trop pressans, c'est

deja trop - d'aymer sans encor me contraindre, vengez

vous s'il te faut des feux que je ressens; mais, Laissez

moy La douceur de m'en plaindre; vengez vous s'il te

faut des feux que je ressens; mais, Laissez moy, La dou

ceur de m'en plaindre; mais, Laissez moy La douceur

- de m'en plaindre; quel trouble il jette dans mes sens; ah;

je croyois n'avoir que mon amour a craindre;

*Le Roy*

Ne me cachez point mes malheurs; ce trouble, ce si-  
 lence augmente mes douleurs; ciel; que mon sort est déplo-  
 - rable je voy que vostre haine est le prix de mes vœux  
 ah; de tous les veux dont le destin m'accable; ce mal-  
 heur est le plus affreux; *o marthezie* *Le Roy*  
 hélas; que je souffre a me taire Parlez  
*Tendrement*  
 Reyne, parlez; vostre voix m'est si chere, quoy; vous fuyez rien ne peut uo'tou-

violons —

violons —

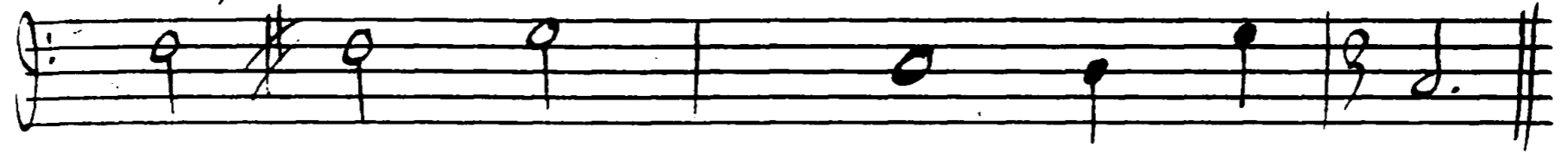
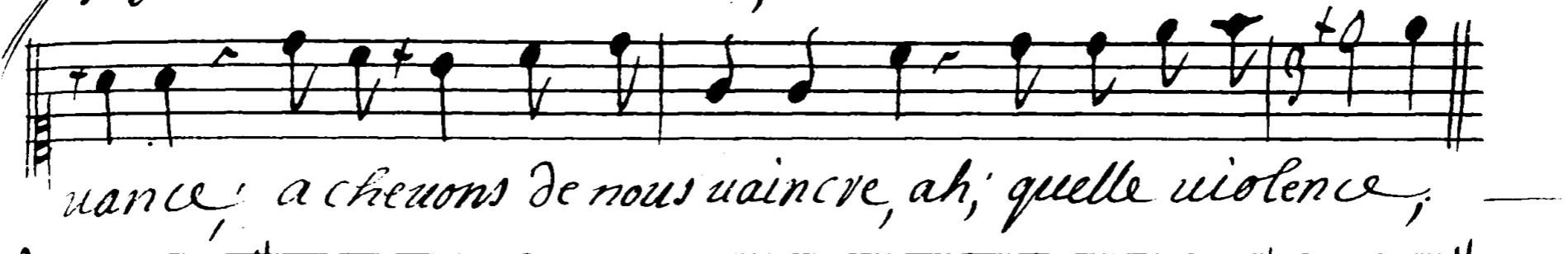
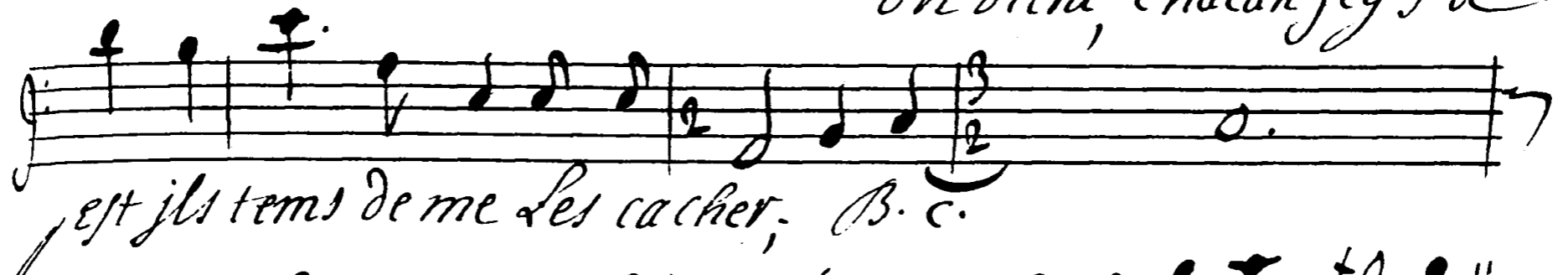
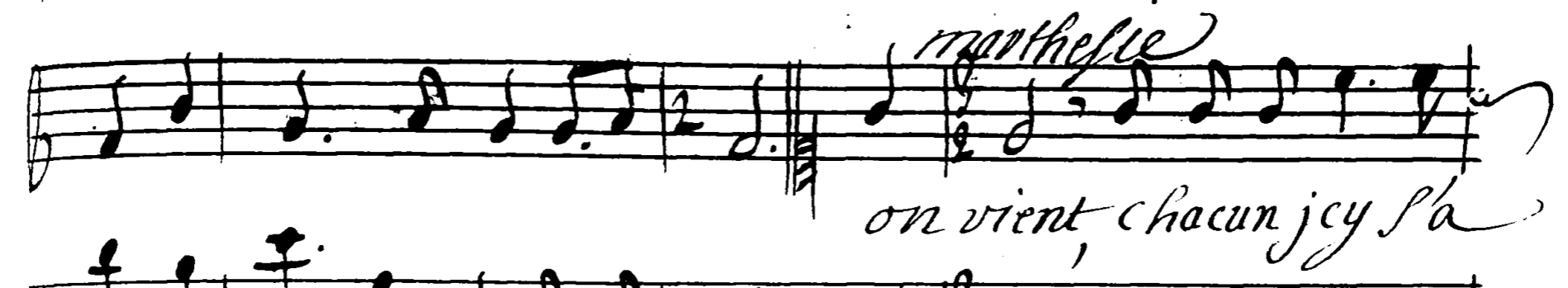
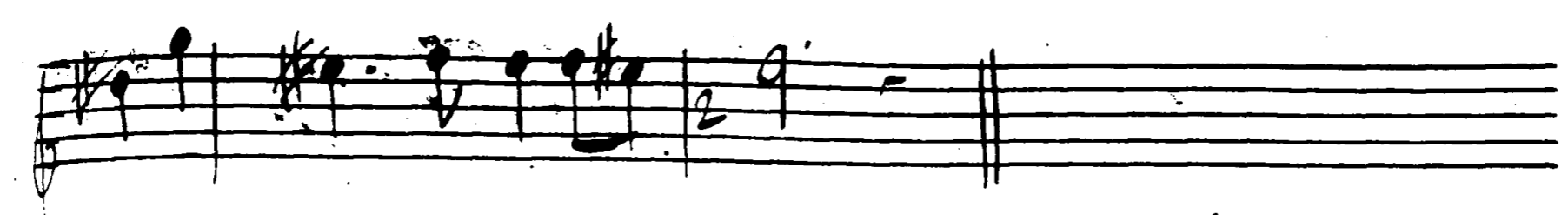
le Roy

Laissez moy voir ces yeux, ou j'ay pris tant de flamme tout me

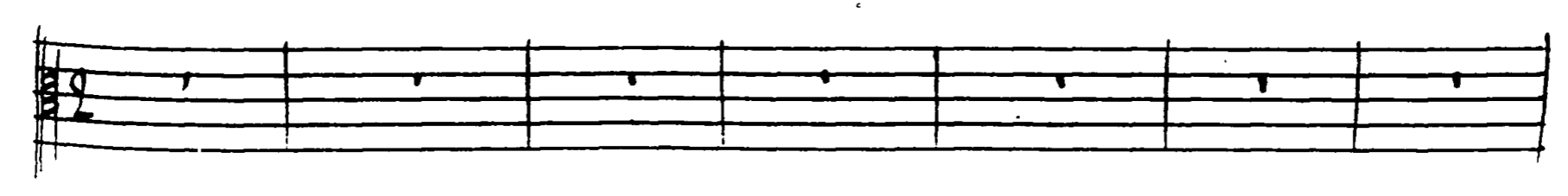
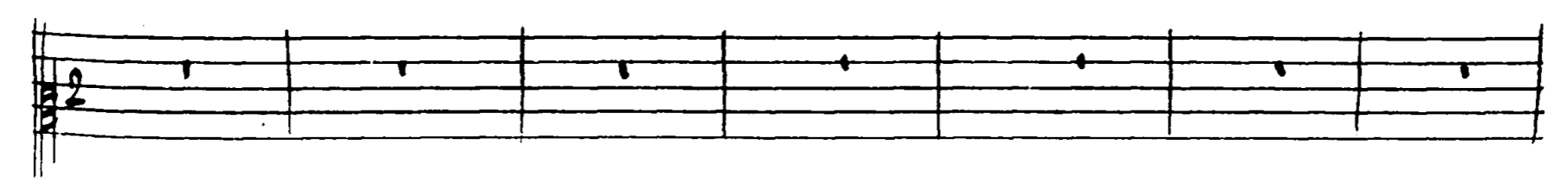
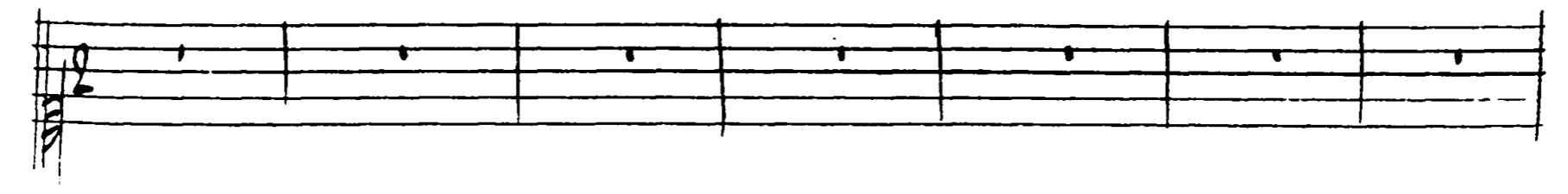
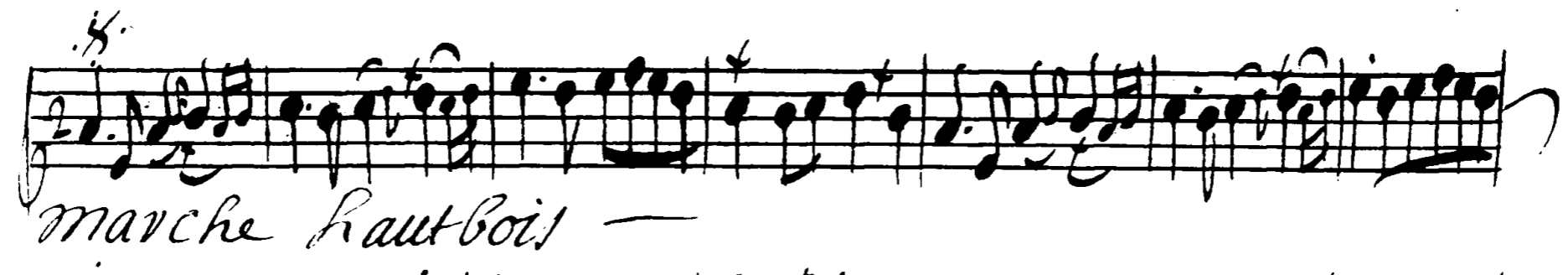
gard! Sur eux cherchét a s'attacher, quand ils ont embrasé mon ame

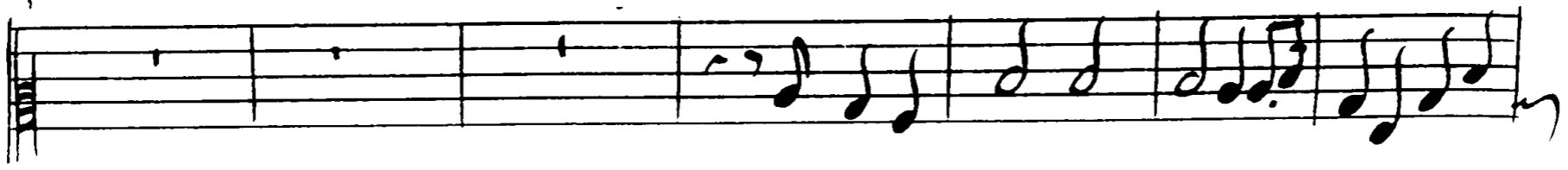
est il tems de me les cacher, quand ils ont embrasé mon ame

quand ils ont embrasé mon ame est il tems de me les cacher



SCENE 3e





*martheise*

Prince je vous rends vos états ; et vous —  
 offre mon alli-ance ; Partez, remenez sur vos —  
 pas tous ceux de vos guerriers qui sont en ma puis-  
 san- ce ; que ces captifs soient déchainez  
 qu'il ne soit plus joy de coeurs infortunez ;

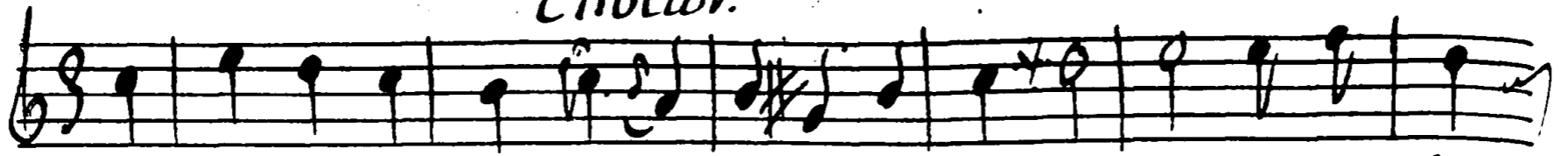
*Air pour les amazones* —

This is a handwritten musical score for a piece titled "Air pour les amazones". The score is written on ten staves, organized into two systems of five staves each. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, followed by four bass clef staves. The second system also begins with a treble clef staff in the same key and time signature, followed by four bass clef staves. The music is characterized by a melodic line in the upper voice and a more rhythmic, often syncopated bass line. The notation includes various note values, rests, and dynamic markings such as accents and slurs. The handwriting is clear and professional, typical of a composer's manuscript.



This page contains five systems of musical notation, each consisting of two staves. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and dynamic markings. The first system (measures 1-5) features a complex melodic line with many sixteenth and thirty-second notes, and a bass line with fewer notes. The second system (measures 6-10) continues the melodic development. The third system (measures 11-15) shows a more rhythmic pattern in the upper staff. The fourth system (measures 16-20) includes a double bar line and a fermata. The fifth system (measures 21-25) concludes with a final cadence. There are several empty staves at the bottom of the page.

Choeur.



Chantons une Reyne charmante chantons ; sa valeur



chantons



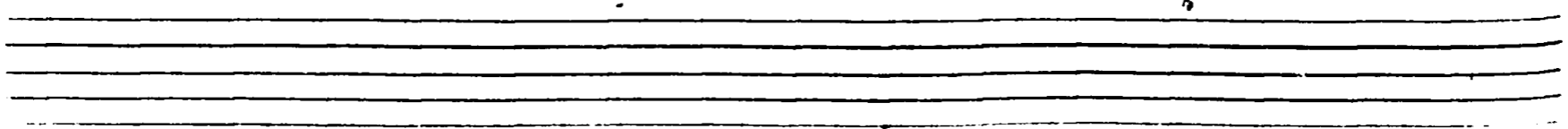
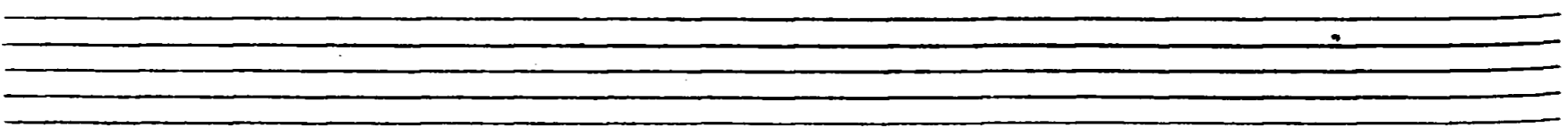
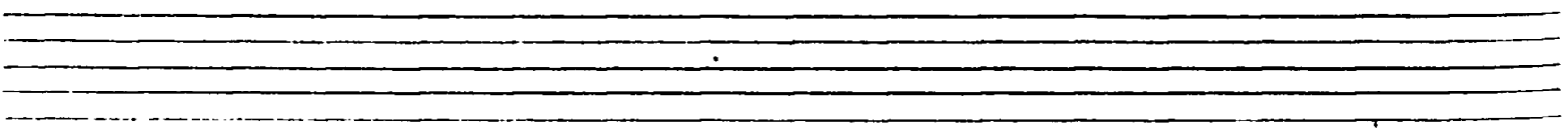
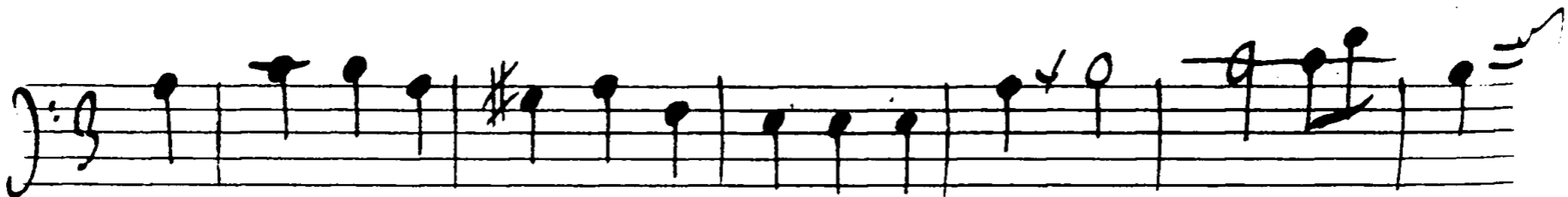
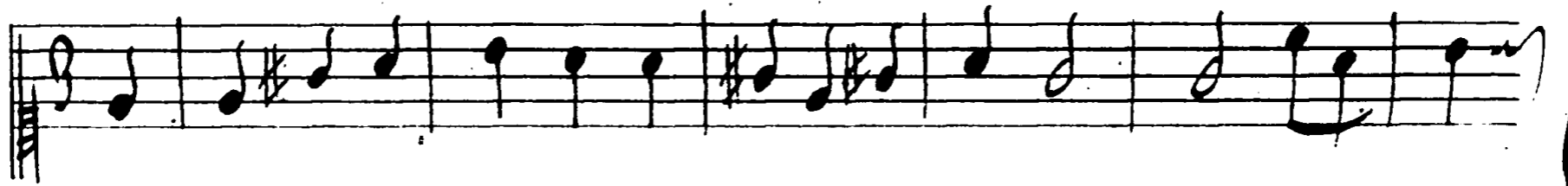
chantons



- Chantons une Reyne charmante chantons ; sa valeur



violons



- triomphante; Tout cede a ses appas; chan

- triomphante; Tout tombe sous ses coups; Tout cede a ses appas; Chan

tons une Reyne charmante, chantons sa valeur triom

Handwritten musical notation for the second system, piano accompaniment line.

tons une Reyne charmante, chantons sa valeur triom

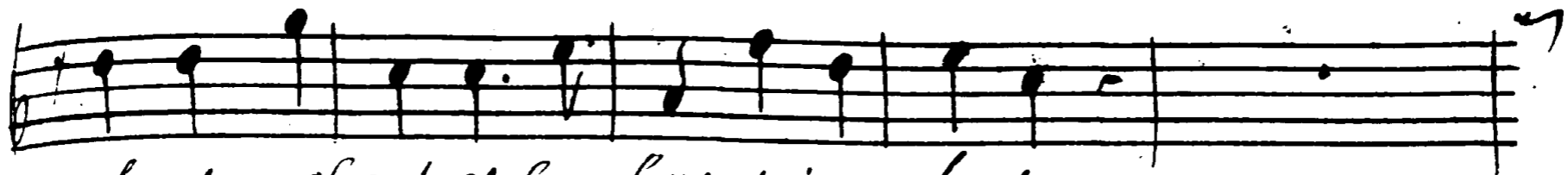
Handwritten musical notation for the fourth system, piano accompaniment line.

Handwritten musical notation for the fifth system, piano accompaniment line.

Handwritten musical notation for the sixth system, piano accompaniment line.

Handwritten musical notation for the seventh system, including a vocal line and a piano accompaniment line.

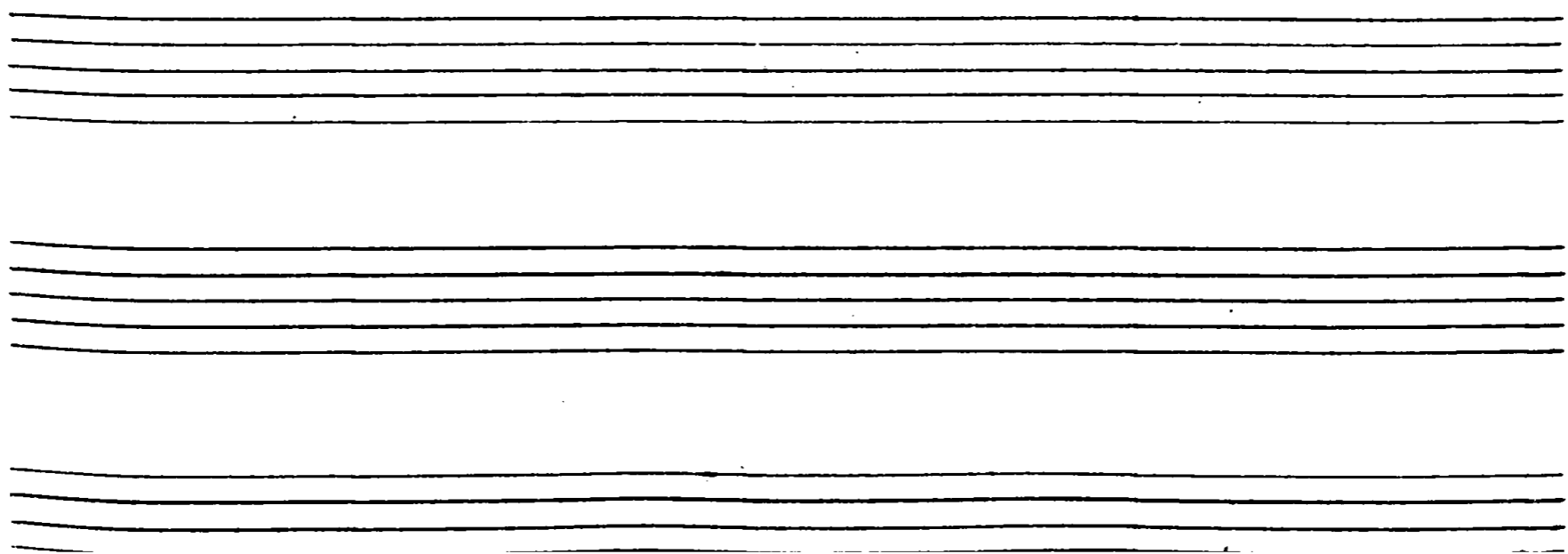
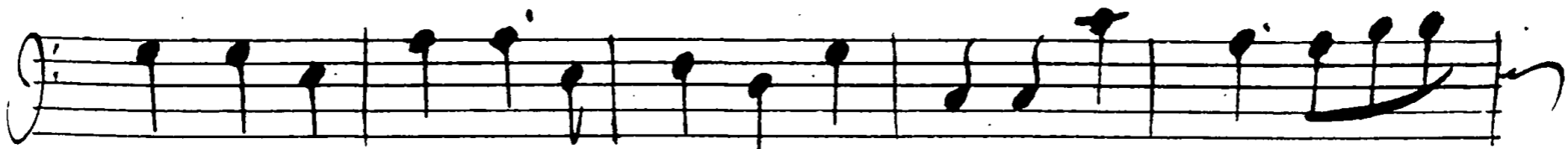
Three empty musical staves at the bottom of the page.



*- phante chantons sa valeur triomphante,*



*- phante chantons sa valeur triomphante, Tout tombe sous ses*



*tout cède a ses appas; Tout tombe sous ses coups tout cède*

*coups tout cède a ses appas;*

*coups; Tout tombe sous ses coups tout cède*

a ses appas; La gloire vo - - - le sur ses pas; chan

a ses appas; chan

Musical staff with lyrics: tout une Reyne charmante (chanton) = ; sa ua

Musical staff

Musical staff with lyrics: - tout une Reyne charmante, chanton = ; sa ua

Musical staff

Musical staff

Musical staff

Musical staff

Musical staff

Empty musical staves



A musical staff in treble clef containing a series of notes and rests. The first part consists of quarter notes, followed by a series of beamed eighth notes and sixteenth notes, creating a complex rhythmic pattern.

leur triomphante, La gloire uo - - - - - le sur ses

A musical staff in treble clef with a simple sequence of quarter notes.

A musical staff in treble clef with a simple sequence of quarter notes.

A musical staff in bass clef with a simple sequence of quarter notes.

- leur triomphante,

A musical staff in treble clef containing a series of notes and rests, similar to the first staff, with a complex rhythmic pattern of beamed eighth and sixteenth notes.

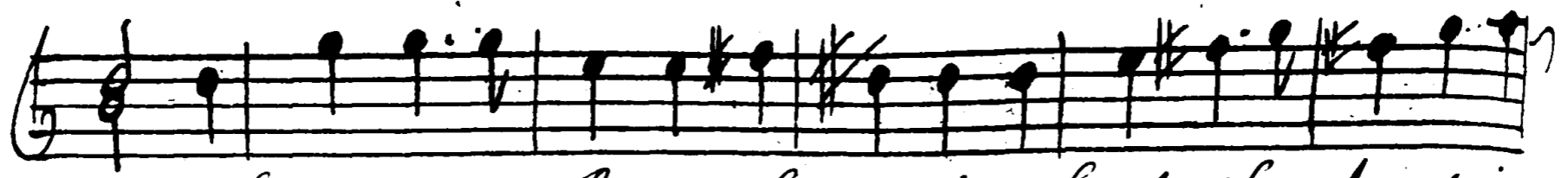
A musical staff in treble clef with a simple sequence of quarter notes.

A musical staff in treble clef with a simple sequence of quarter notes.

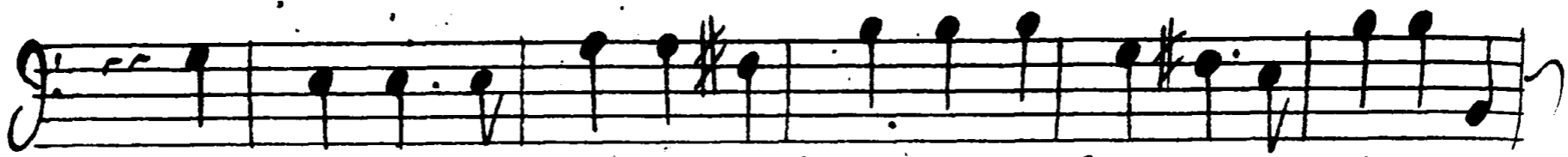
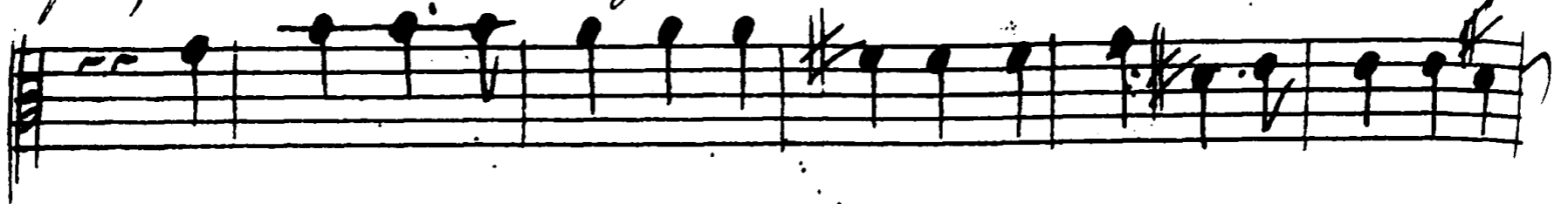
A musical staff in treble clef with a simple sequence of quarter notes.

A musical staff in bass clef with a simple sequence of quarter notes.

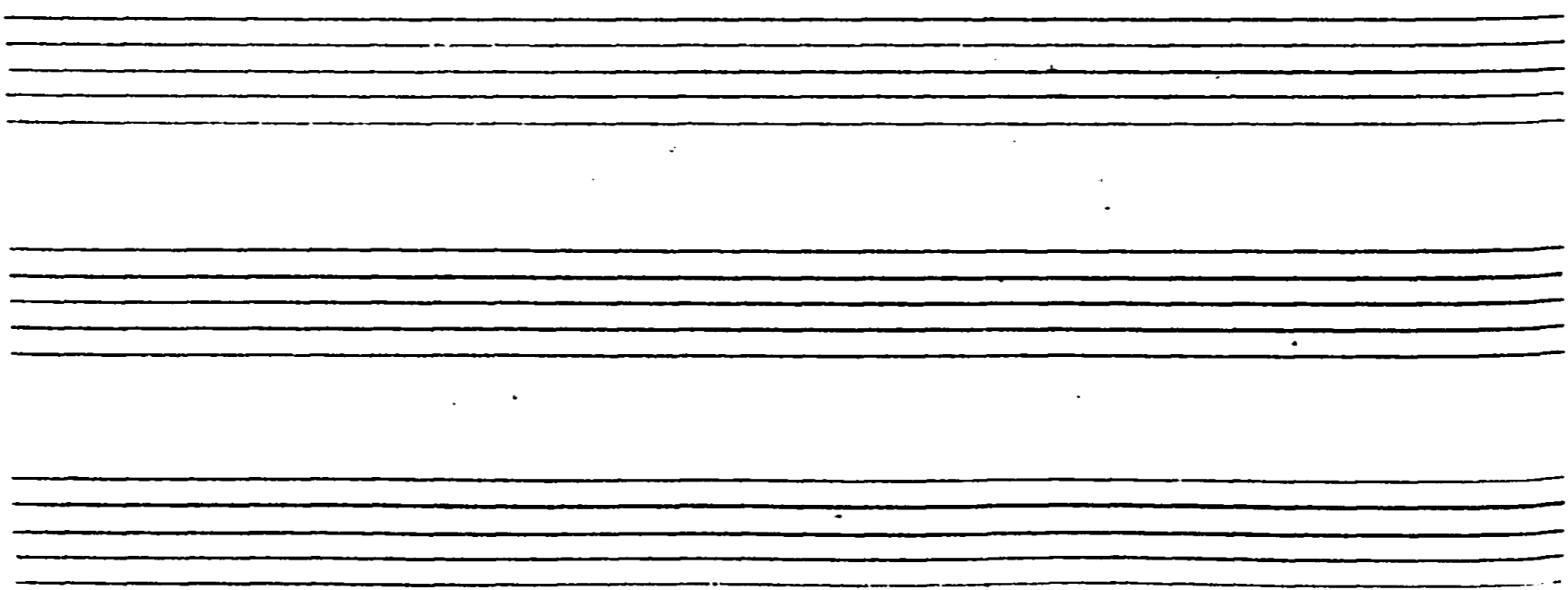
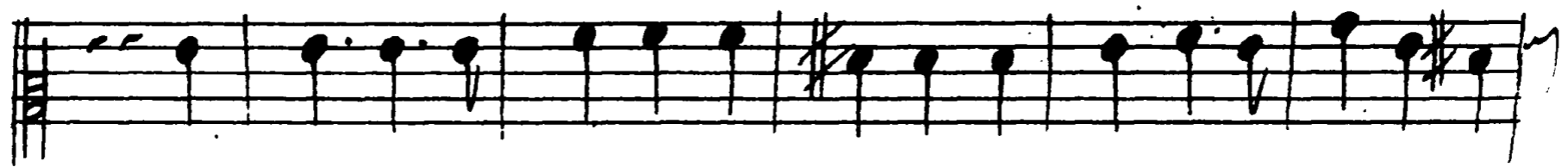
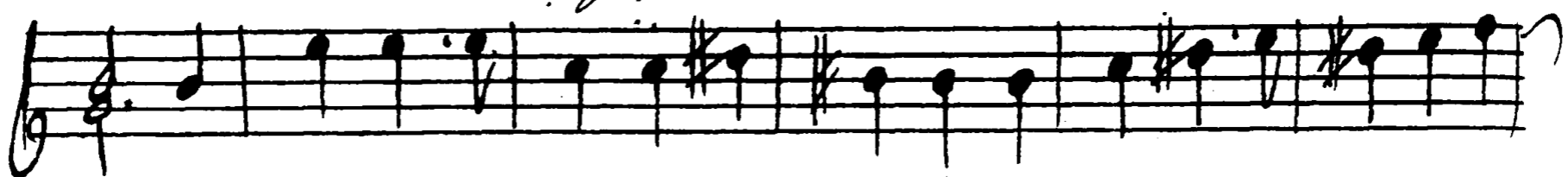
Four empty musical staves, two in treble clef and two in bass clef, at the bottom of the page.



pas; chantons une Reyne charmante, chantons sa valeur triom



- chantons une Reyne charmante, chantons sa valeur triom



phante La gloire uo — — — le sur ses pas;

phante, Tout tombe sous ses —

*Tout cede a ses appas, tout cede a ses ap-*

*coups, tout cede a ses appas, tout tombe sous ses coups, tout cede a ses ap-*

*coups Tout tombe sous ses coups*

The image shows a handwritten musical score on a page with a vertical margin line on the right. The score consists of ten staves of music. The first two staves contain the lyrics "Tout cede a ses appas, tout cede a ses ap-". The third and fourth staves contain "coups, tout cede a ses appas, tout tombe sous ses coups, tout cede a ses ap-". The fifth and sixth staves contain "coups Tout tombe sous ses coups". The remaining four staves (seventh to tenth) contain musical notation but no lyrics. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes.

Four empty musical staves, each consisting of five horizontal lines, are located at the bottom of the page. They are completely blank and have no notation or lyrics on them.

pas; La gloire uo - - - - - le sur ses pas;

pas;

La gloire uo - - - - - le sur ses pas;

pas;

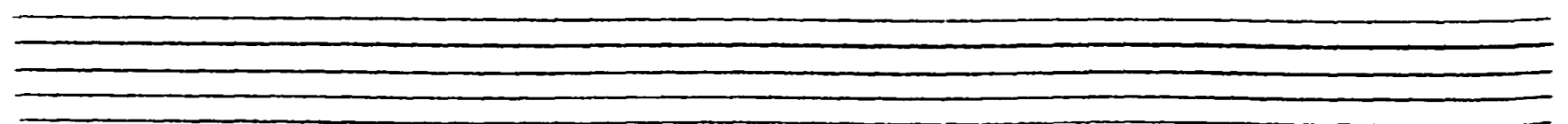

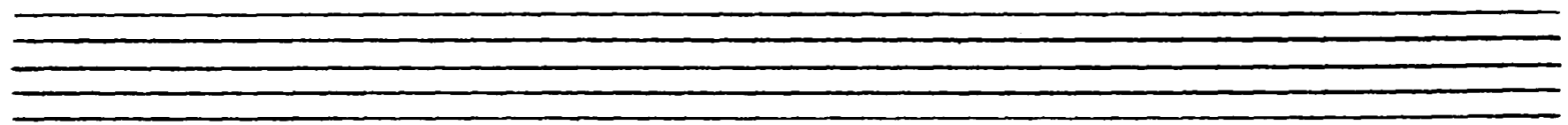
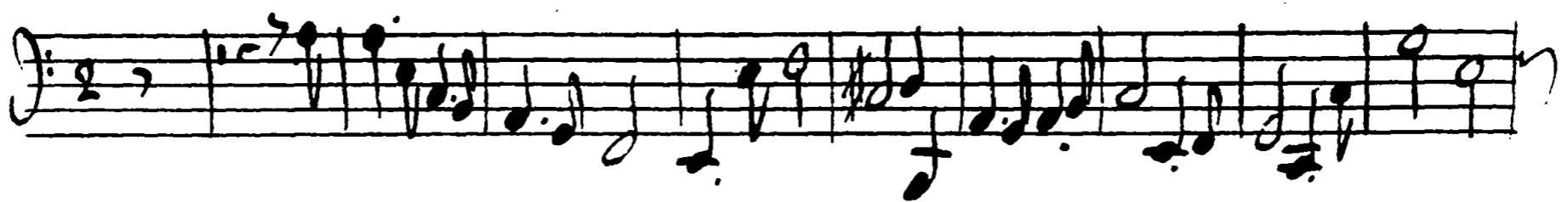
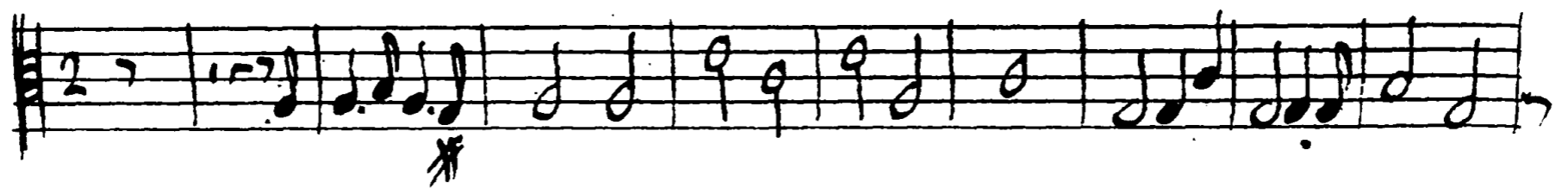
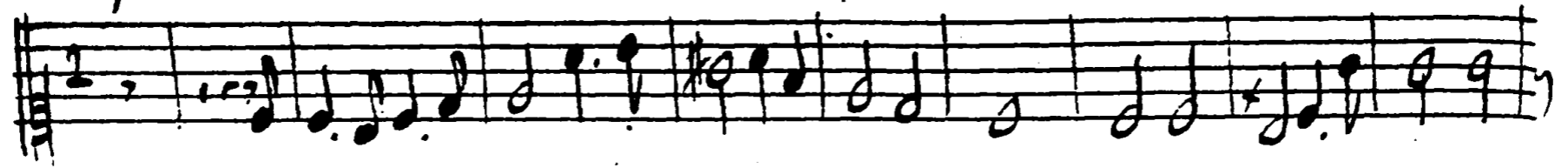
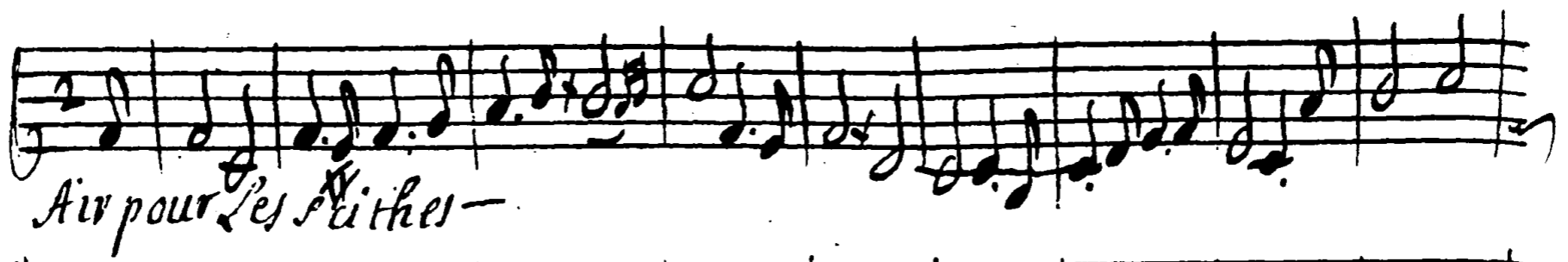
pas;

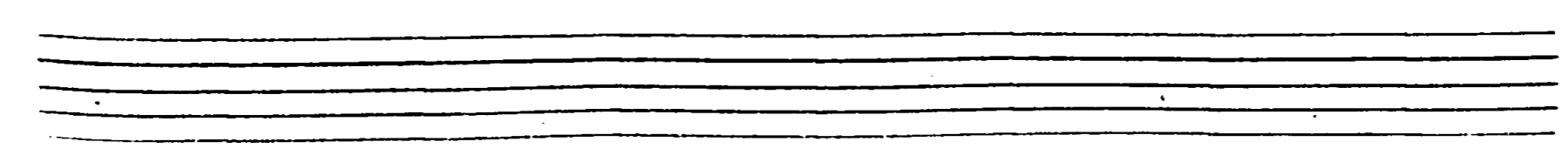
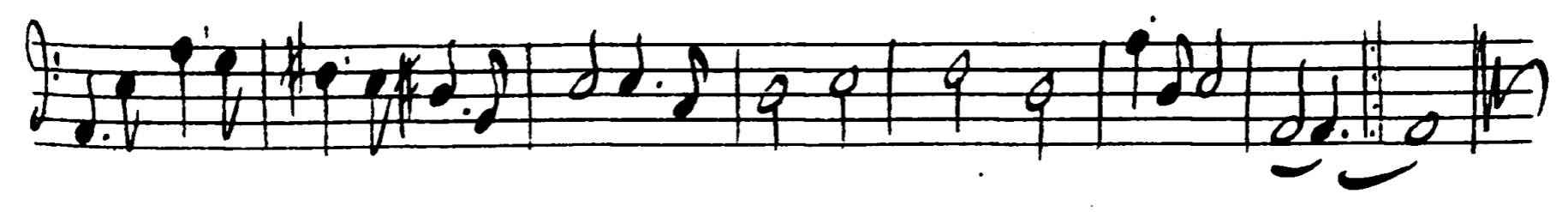
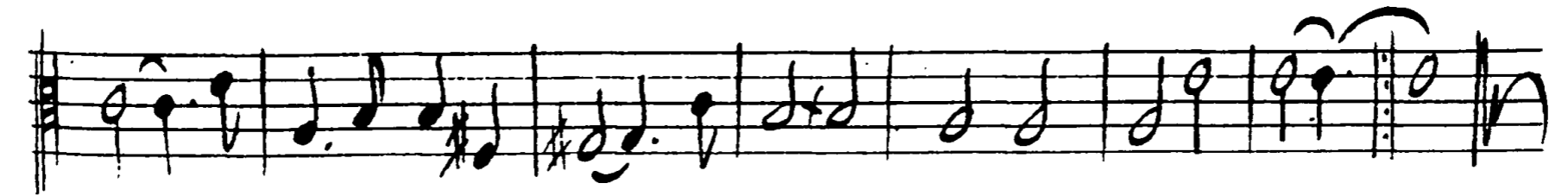
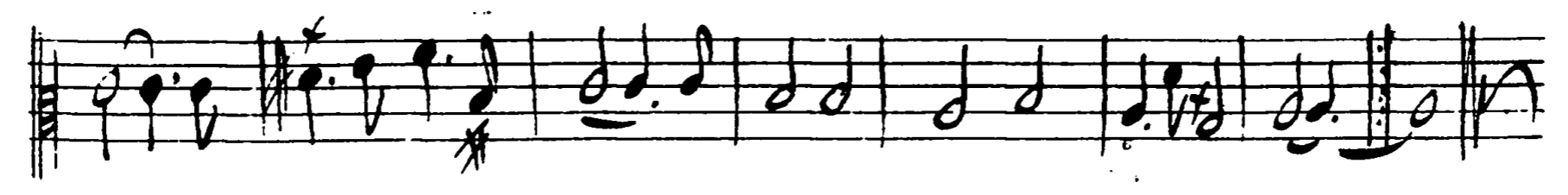
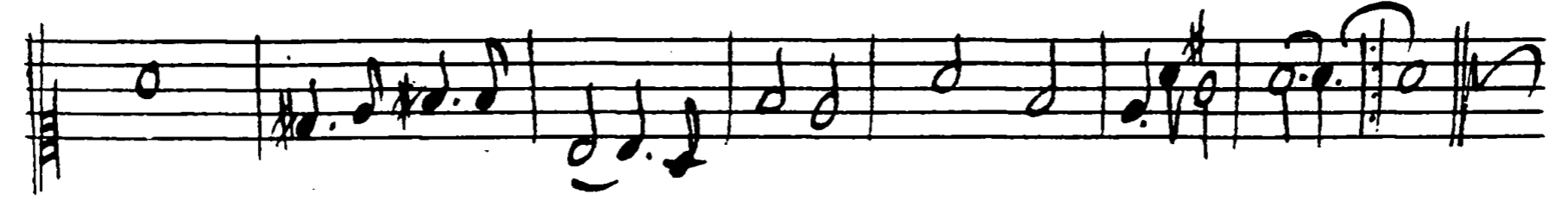
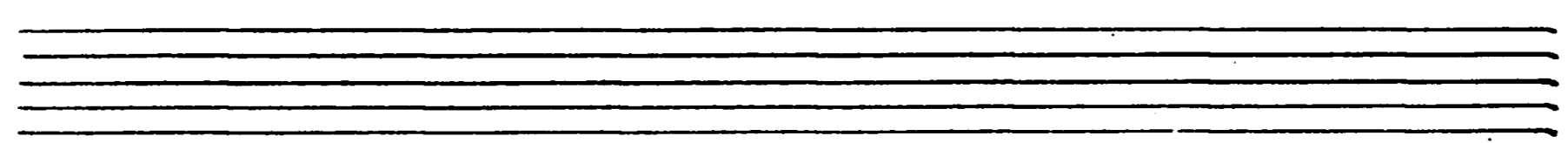
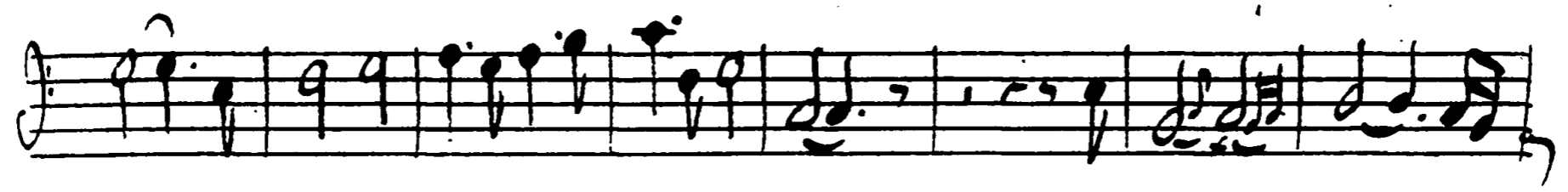
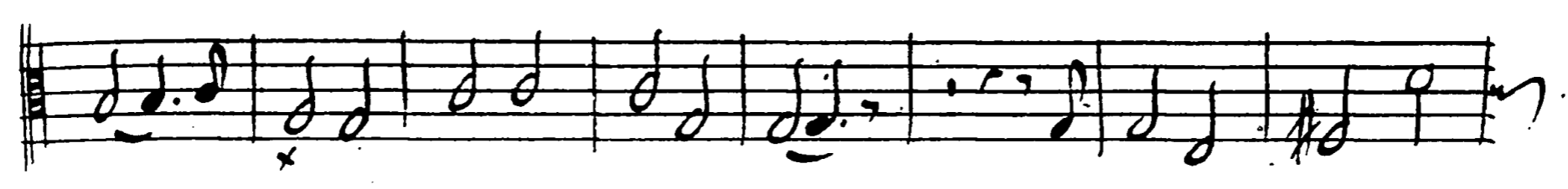
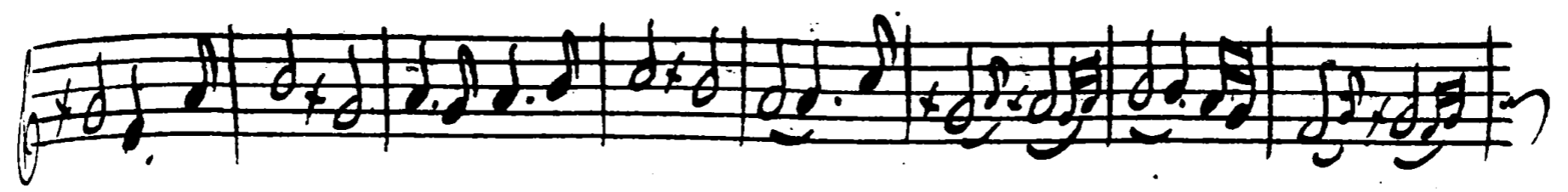
pas;

pas;

pas;

Air pour Les Mithes -





Handwritten musical score for trumpets and trombones. The score consists of five staves. The first staff is labeled "Trompettes" and contains a melodic line with many sixteenth notes. The second staff is for the first trombone, the third for the second, and the fourth for the third. The fifth staff is for the tuba, showing a lower melodic line. The music is in a key with two sharps (F# and C#) and a 2/2 time signature.

Handwritten musical score for voices and bass. The score consists of five staves. The first staff is labeled "marche" and contains a melodic line. The second staff is for the voice, with the lyrics: "mort par ce bruit annonce la presence qu'on se re-". The third staff is for the bass, with the lyrics: "tire de ces lieux et vous Prince, partez allez sous d'au-". The fourth staff is for the voice, with the lyrics: "lieux; et pour toute reconnaissance, ne paraissez". The fifth staff is for the bass, with the lyrics: "lieux; et pour toute reconnaissance, ne paraissez". The music is in a key with two sharps (F# and C#) and a 2/2 time signature.



*Le Roy*

- plus a mes yeux; J'aimerois mieux la mort qu'une

*marthezie*

roy si cruelle; Pourray je resister a ma dou-

leur mortelle;

*Trompettes*

*fin*

*fin*

*fin*

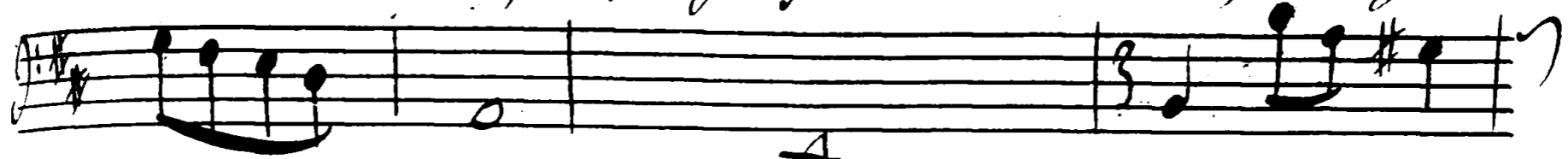
*fin*

*mar.*

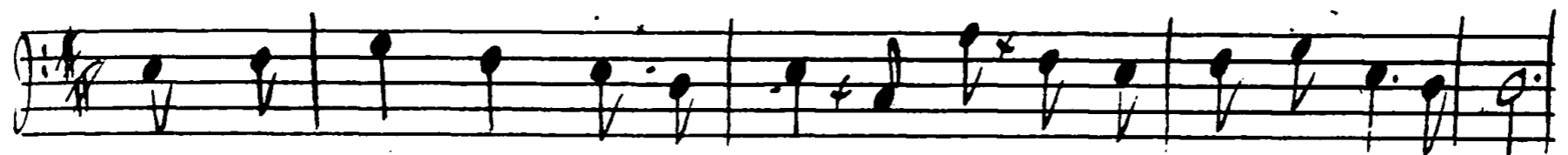
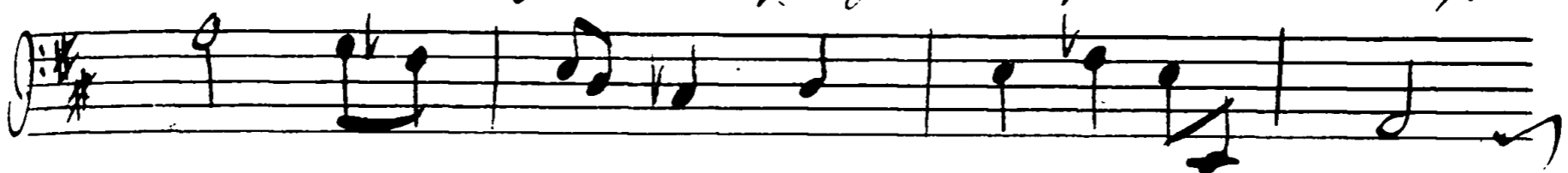
Pour vostre triomphe en ce jour j'ay fait voler Bellone



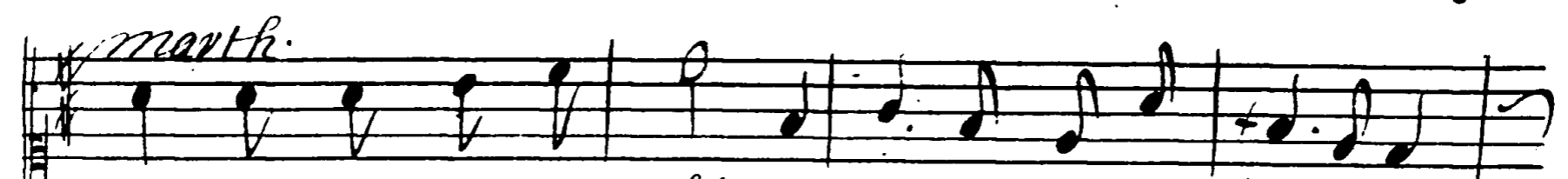
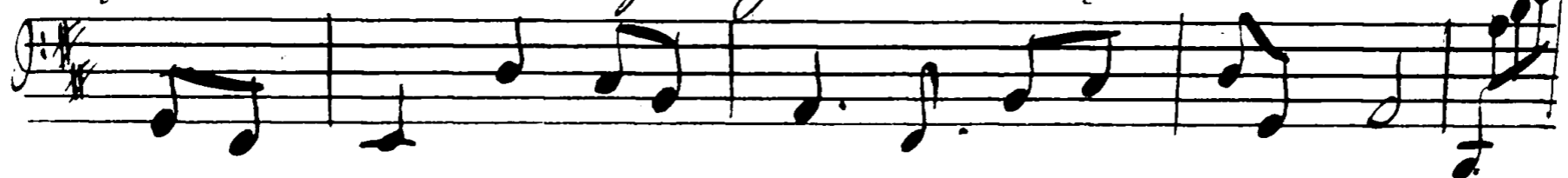
- et La victoire, ne puis je estre heur. a mon tour, quand je fais —



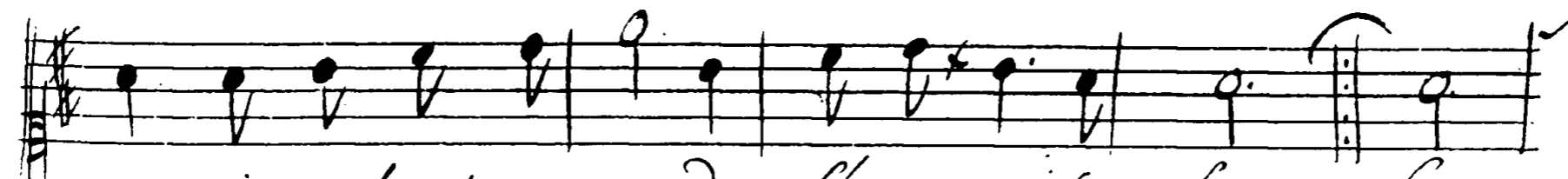
Tout pour vostre gloire ne puis je rien pour mon amour, quand —



je fais tout pour vostre gloire ne puis je rien p<sup>o</sup>. m<sup>o</sup>. amour?



*moderato*  
vous commencez ma gloire Il faut que je l'acheue

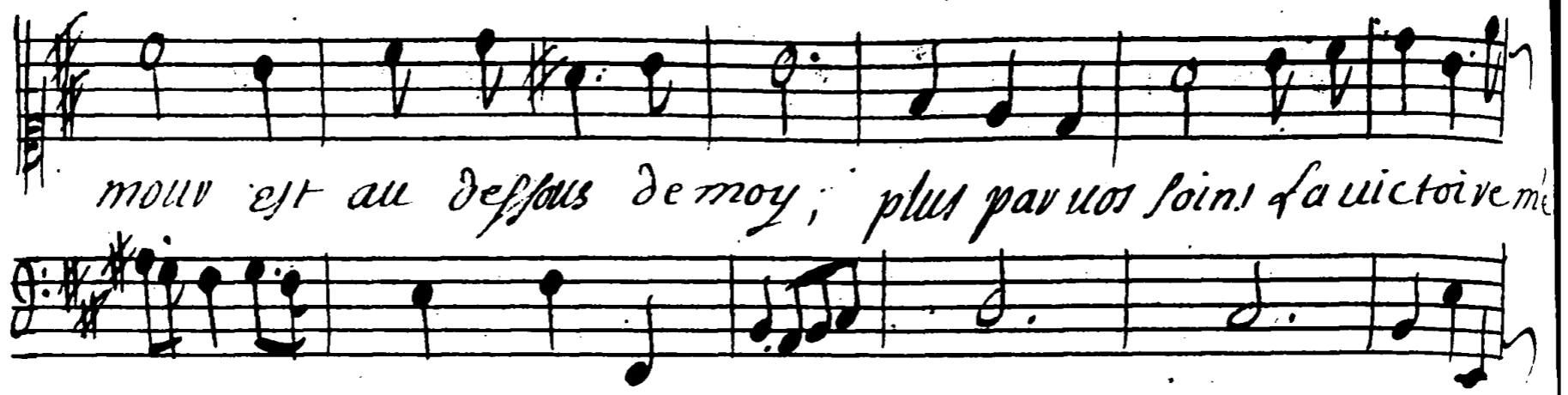


en triomphant encor de l'amoureuse Loy; Loy;

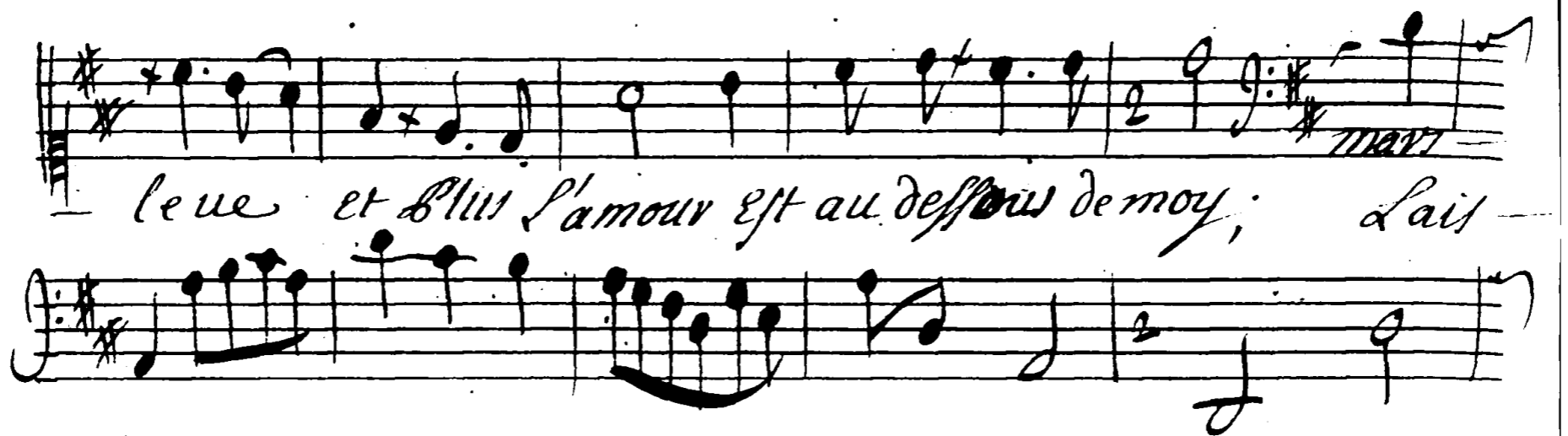


Plus par vos soins La victoire m'eleue et plus l'a





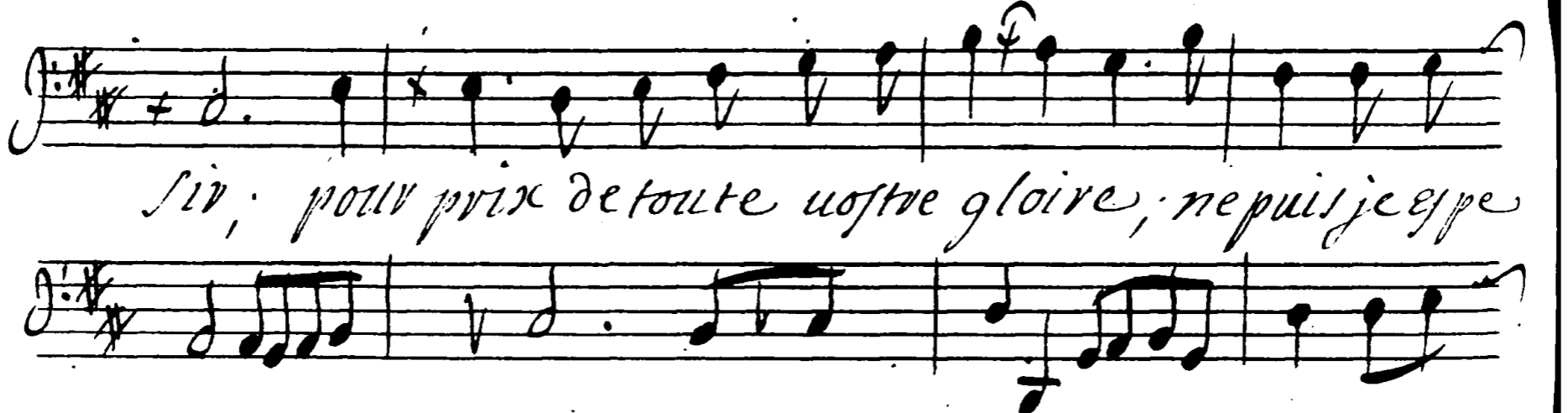
*mouv est au dessus de moy; plus par vos loins la victoire me*



*leue et plus l'amour est au dessus de moy; Lais*



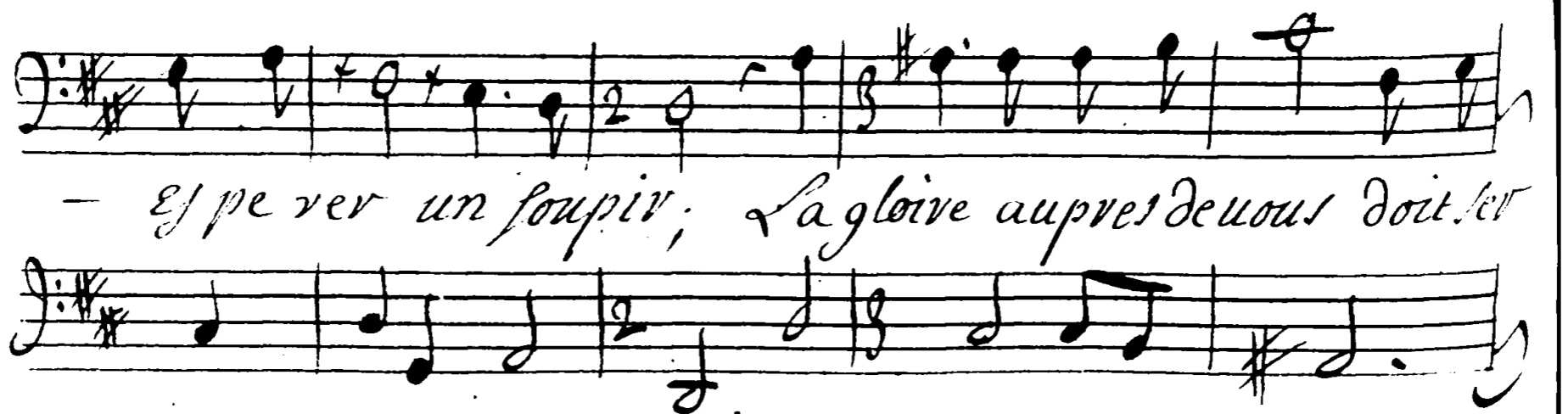
*- sez reposer la victoire d'un tendre amour essayez le plai*



*sir; pour prix de toute vostre gloire; ne puis je esse*



*- rer un soupir; Pour prix de toute vostre gloire ne puis je*



*- rer un soupir; La gloire aupres de vous doit ser*

*marth.*  
 viv ma tendresse, L'amour n'est jamais sans foi blesse;

*mar.*  
 Ah; vos mepris pour moy redoublent chaque jour et vous dédaignez

*mar.*  
 encor plus que L'amour, vous craignez mes soupirs un

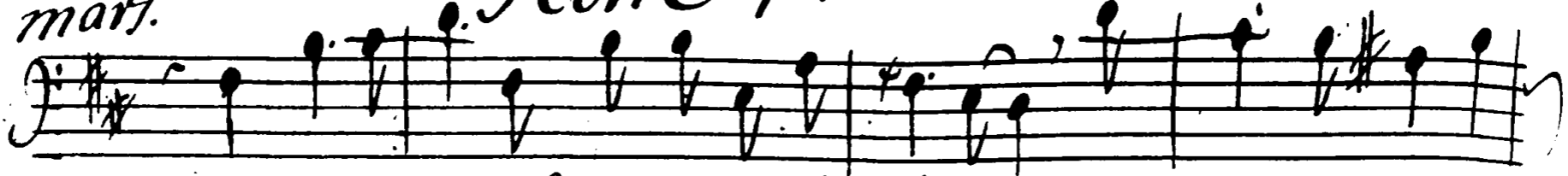
*marth.*  
 noir chagrin vous presse, mes soins ne peuvent vous toucher, malgré

*mar.*  
 moy mon chagrin naît de vostre tendresse, mais, puisqu'il vous of

*mar.*  
 fence il faut vous le cacher; elle fuit, L'ingrante me laisse

Scène 4<sup>e</sup>

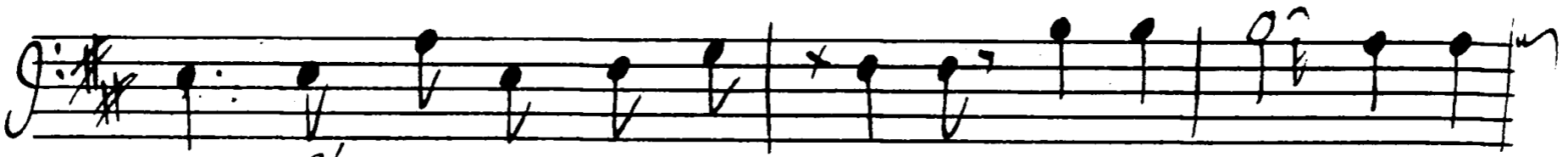
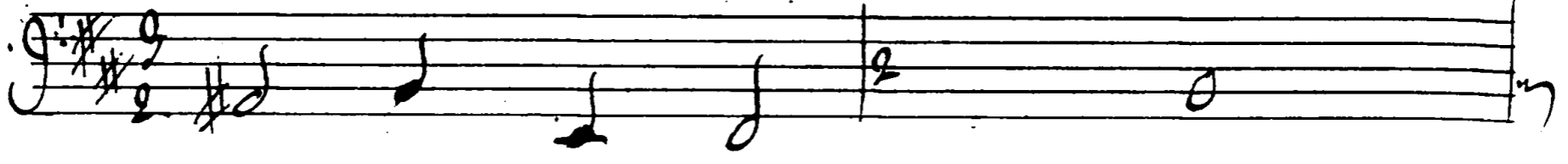
mar.



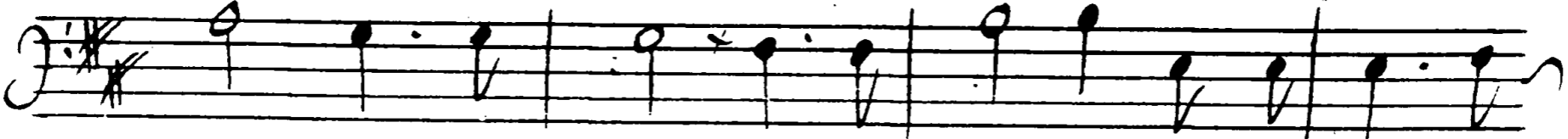
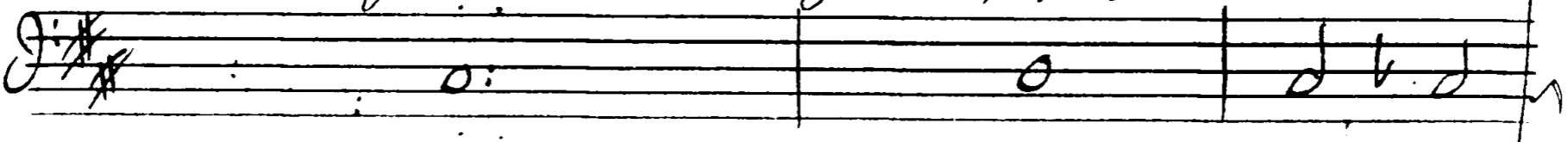
soupons cruels, funeste jalousie; De quels nouveaux tour



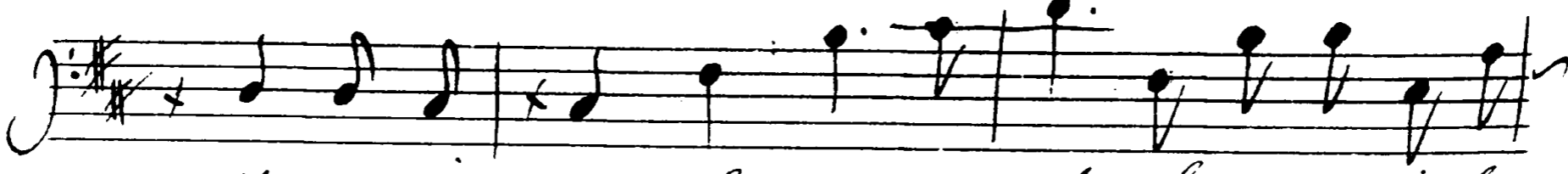
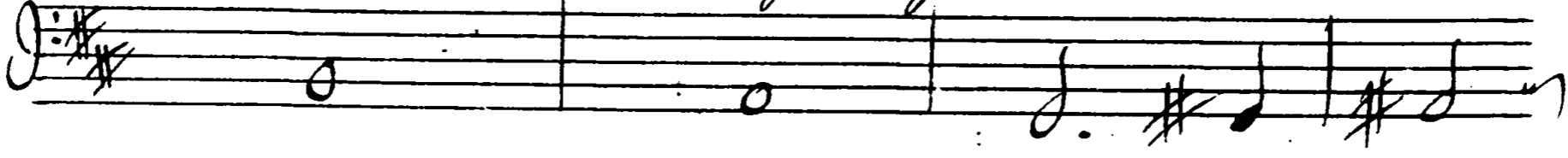
ments menacez vous mon coeur, sous quels traits mortif



vous l'ingratitude marthez; Insensibles aux vian



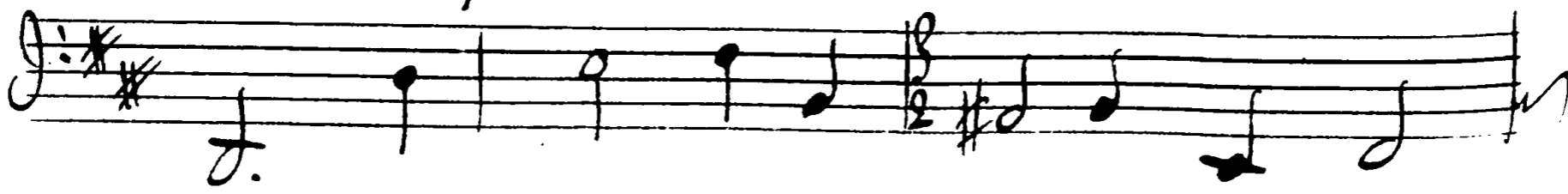
ports dont mon ame est saisie connoit elle un



autre vainqueur; soupçons cruels, funeste jalous



sie; De quels nouveaux tourm! menacez vous mon



coeur; cherchons d'ou peut uenir la nouvelle vi-

queur s'il faut que pour un autre elle soit attendrie

- vengeons nous L'amour meyme armera ma fureur, Soup-

cons cruels. funeste jalousie; De quels nouveaux tour-

mens; menacez vous mon coeur;

fin du second acte

Acte Troisième Scène première

*Tendrement*  
Prelude

*Sagestis*  
Que nous sert de chercher la gloire hélas; notre pen

chant nous en meime a l'amour; si notre coeur s'échappe et

court a la victoire L'amour est sur de son retour, que ne!



Sert de chercher la gloire, he- las; nostre pen

chant nous en meine a l'amour. *cephise* Pourquoy brûler sans esse

van ce; des liens d'un ingrât d'égager vostre coeur, s'il

ne partage vostre ardeur partagez son indifferen

ce; s'il ne partage vostre ardeur, partagez son indifferen

ce; cessez d'aymer un coeur qui ne peut rien aymer, he *trist.*

las, en n'ayant rien Il sait tout enflâmer, La Reyne de ses

feux m'a fait la confiance, mais elle se fait violence

elle éloigne un ingrât que mon coeur suit toujours. Il n'ayme

vien tachons de le flechir encore; mais, qui s'approchej

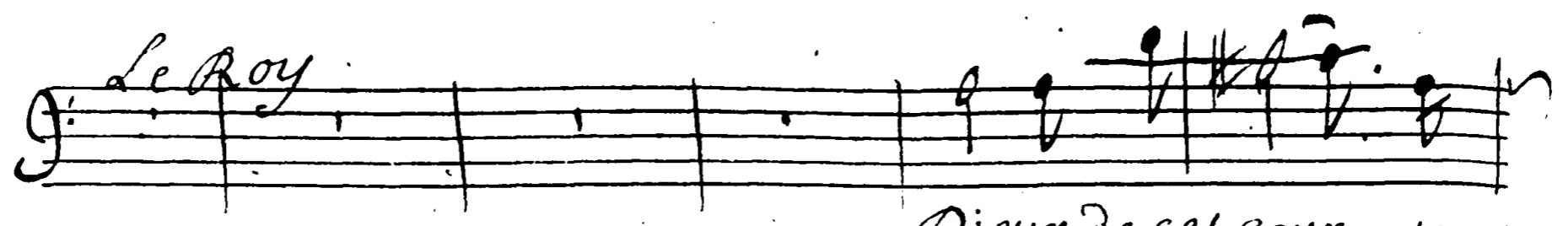
cy, c'est d'Ingrât que j'adore, viens, je veux de mon

peve Implorer le secours;

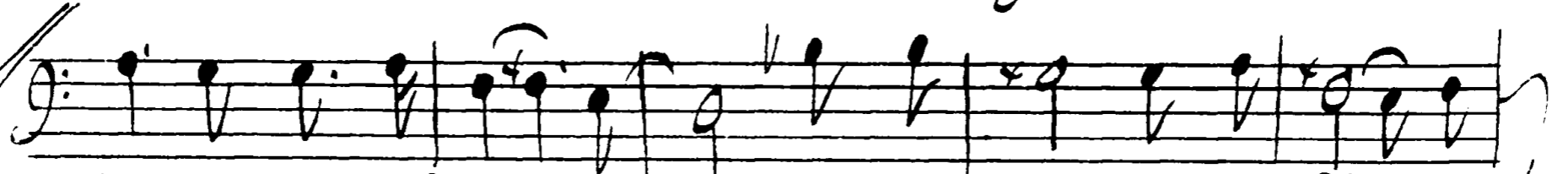
Scene 2.

Prelude

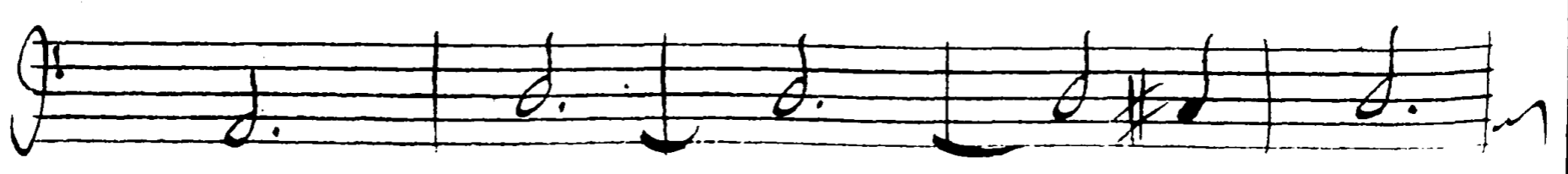
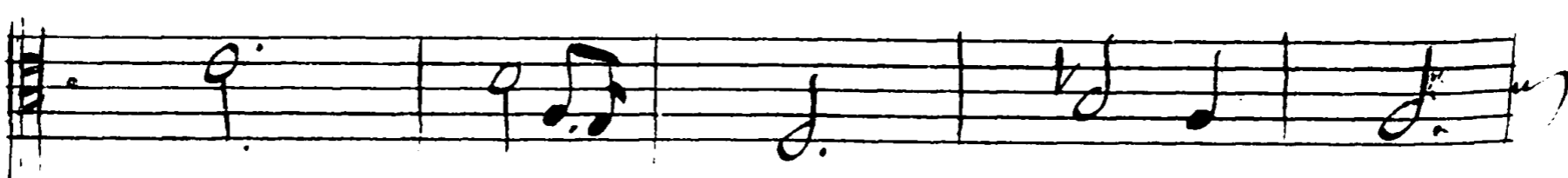
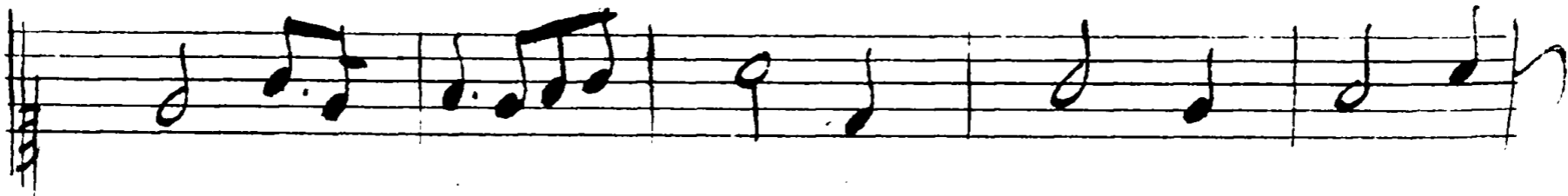
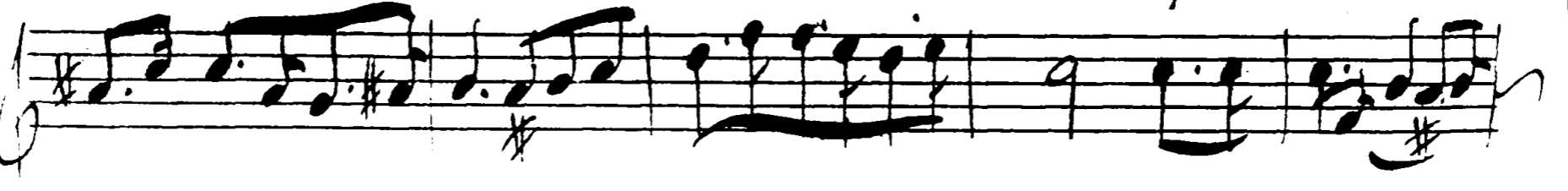
*Le Roy*

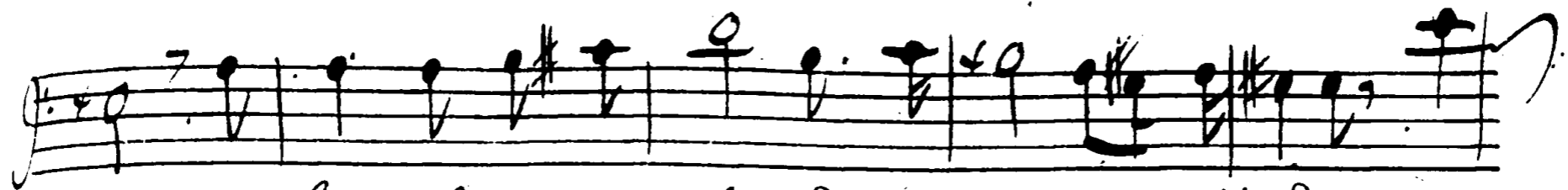


*Dieux de ces eaux ve*

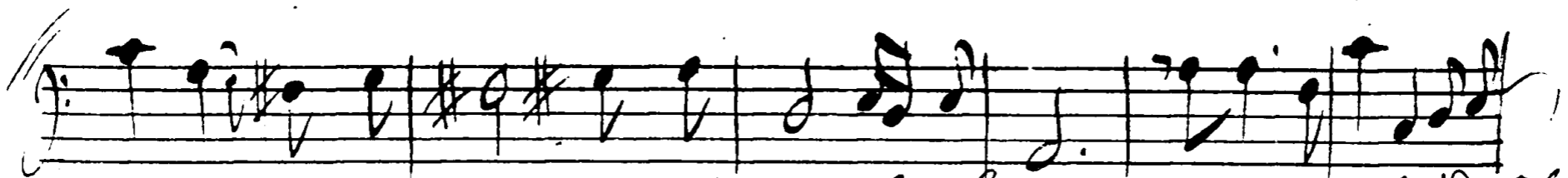
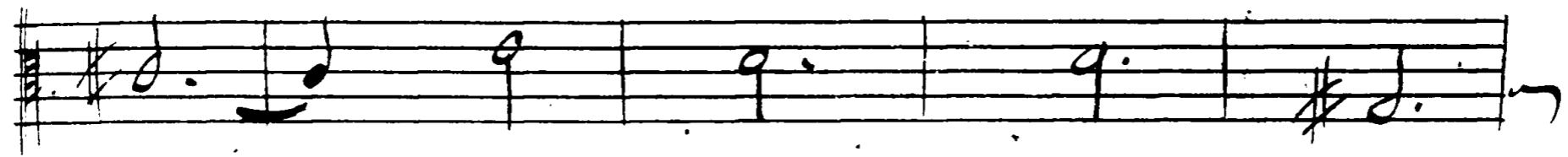
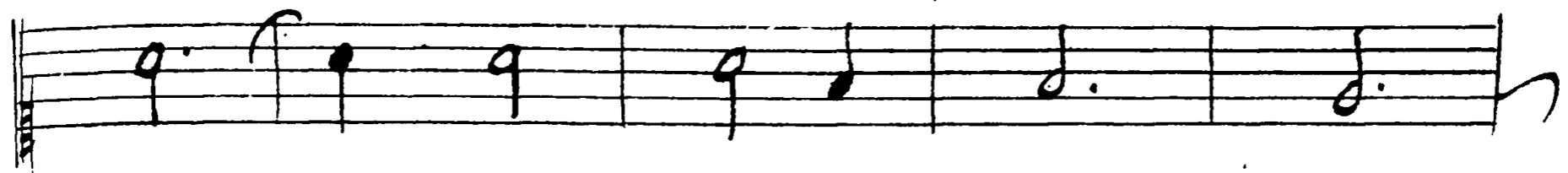


*- double ton murmure - ; plains les maux que l'amour ma*

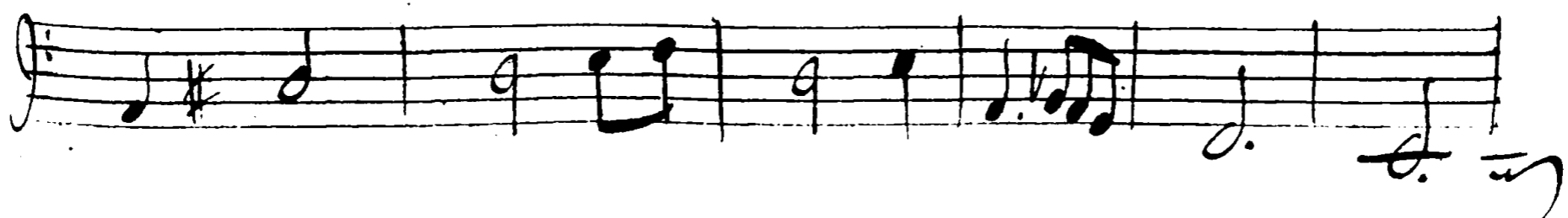
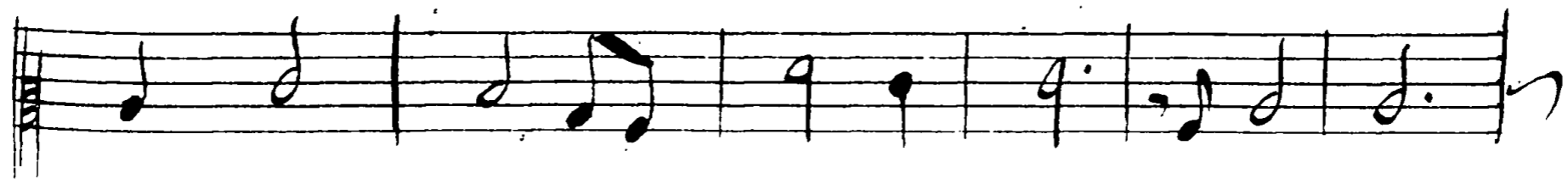
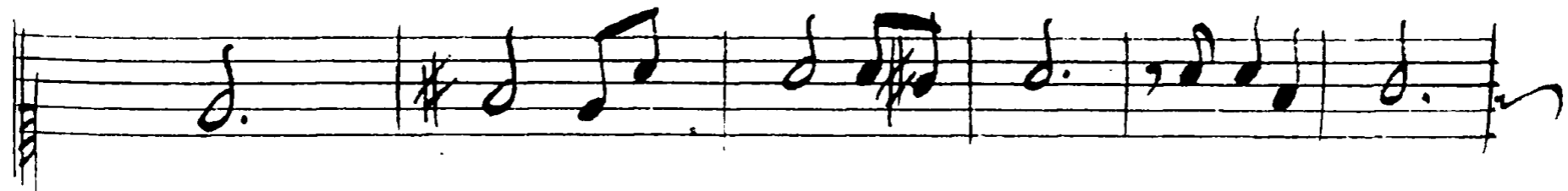
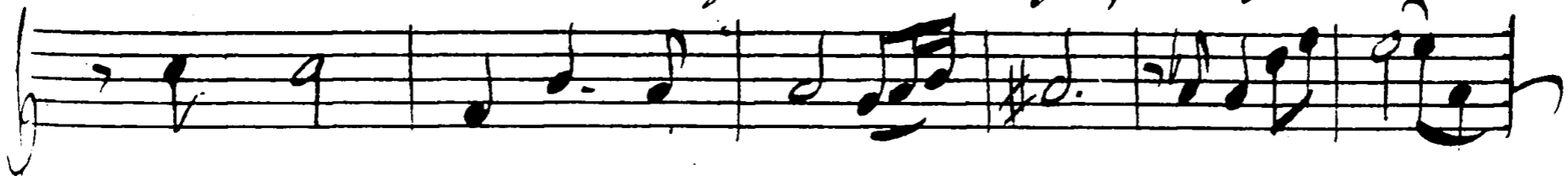




*faits; echos soyez touchez du tourment que j'endure, se*



*- mes tristes accents rempliront les forests, et toy soleil cede à la*



*nuit obscure; je rougis a tes yeux de mes tendres regrets;*

Handwritten musical notation for the second system, piano accompaniment line.

Handwritten musical notation for the third system, piano accompaniment line.

Handwritten musical notation for the fourth system, piano accompaniment line.

Handwritten musical notation for the fifth system, vocal line.

Handwritten musical notation for the sixth system, piano accompaniment line.


Handwritten musical notation for the seventh system, piano accompaniment line.

Handwritten musical notation for the eighth system, piano accompaniment line.

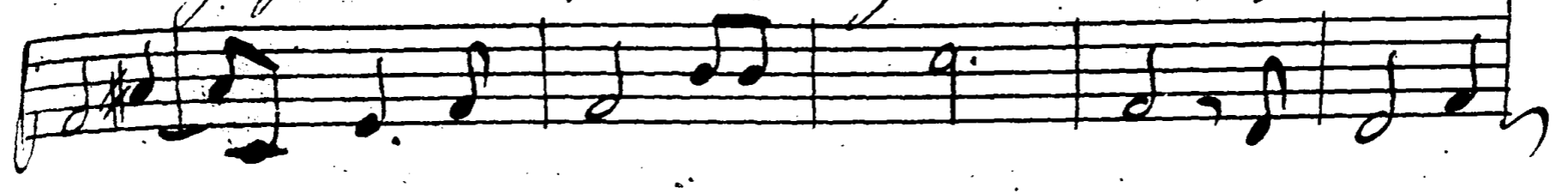
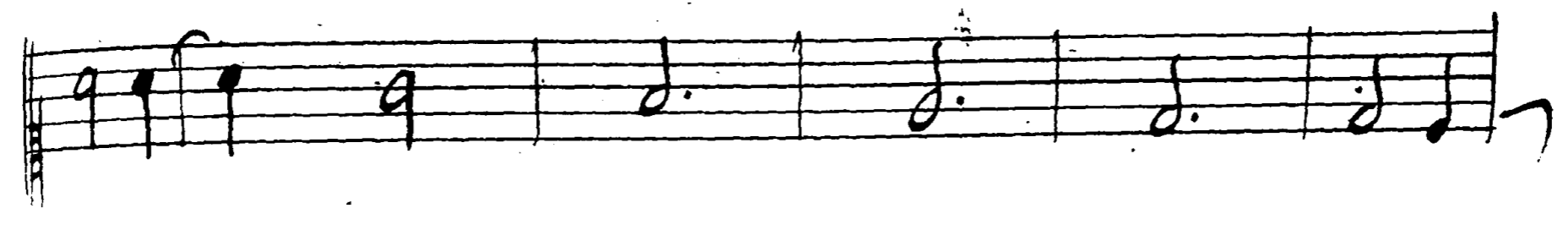
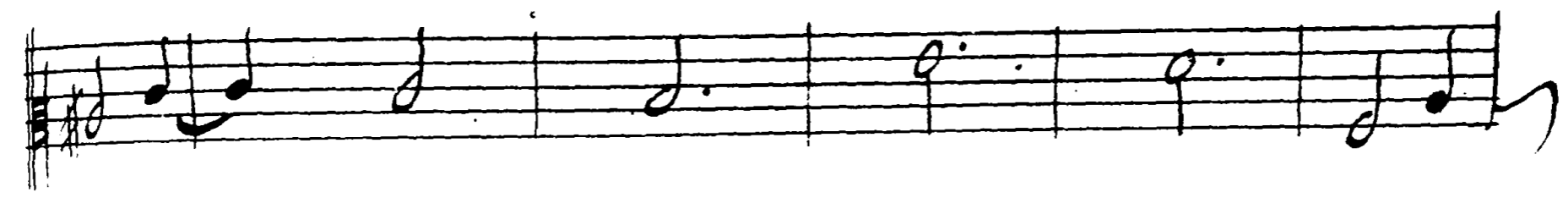
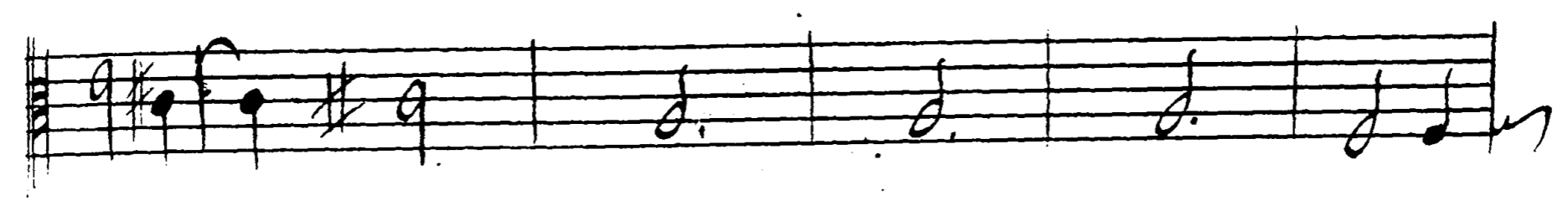
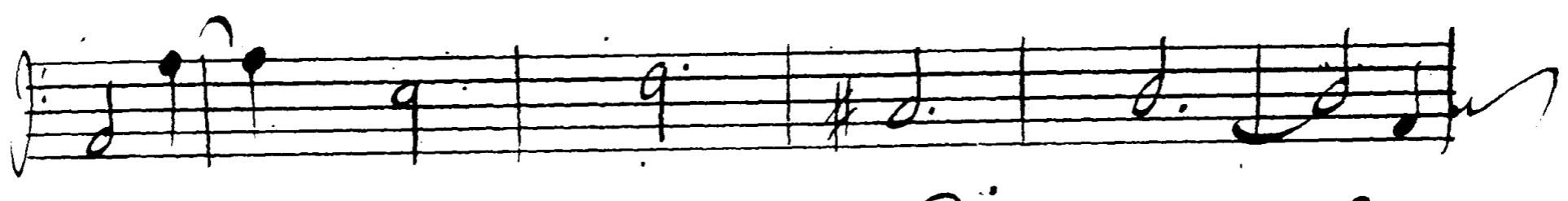
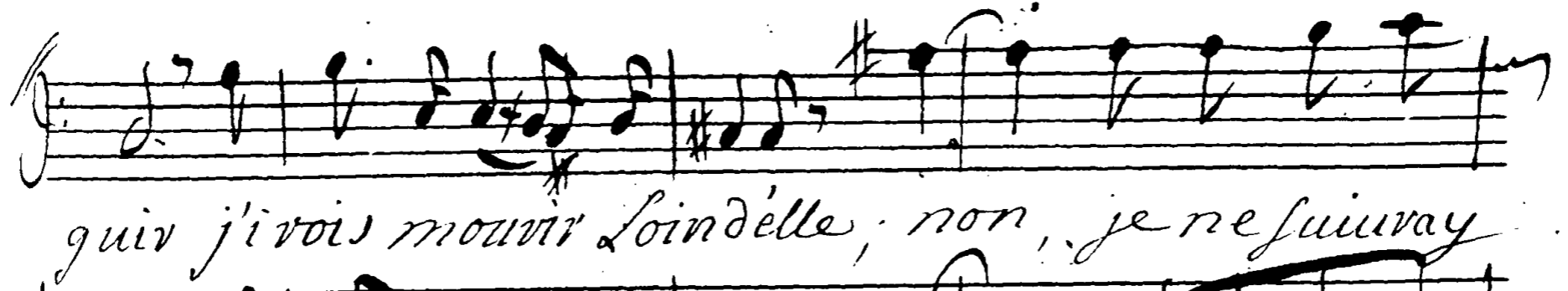
Handwritten musical notation for the ninth system, piano accompaniment line.

Handwritten musical notation for the tenth system, piano accompaniment line.

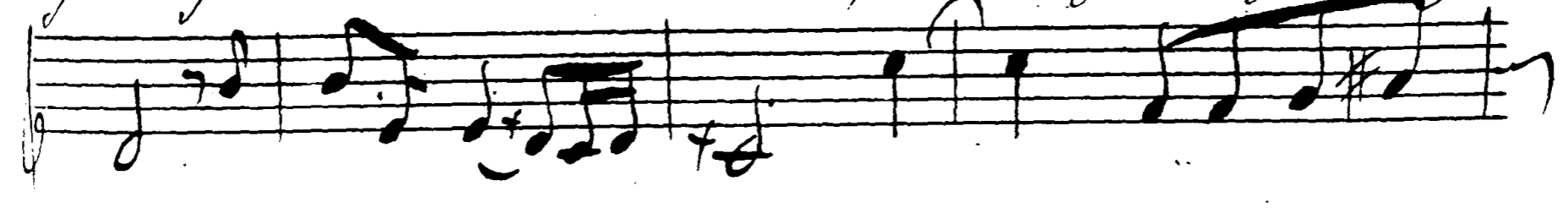
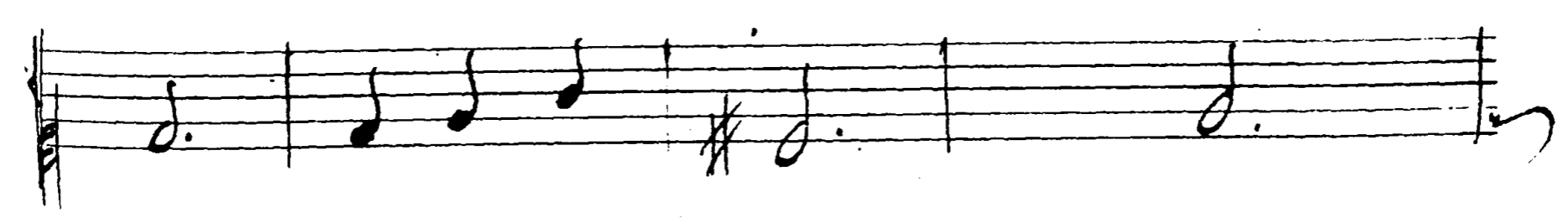
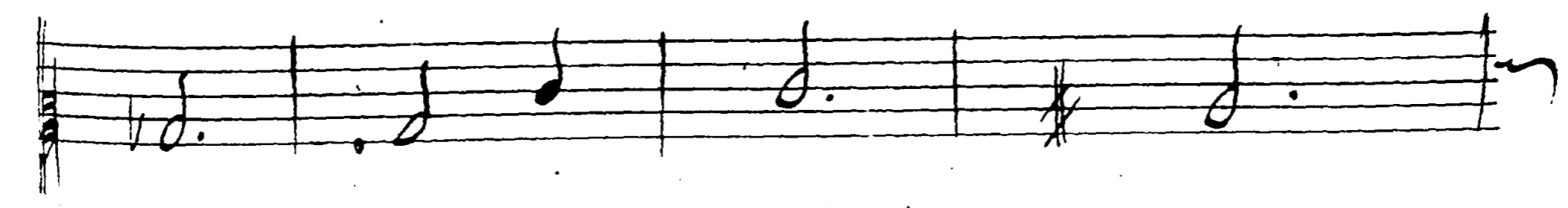
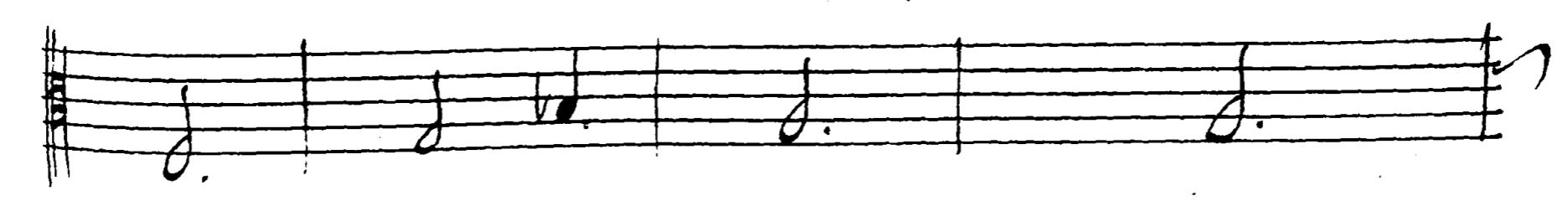
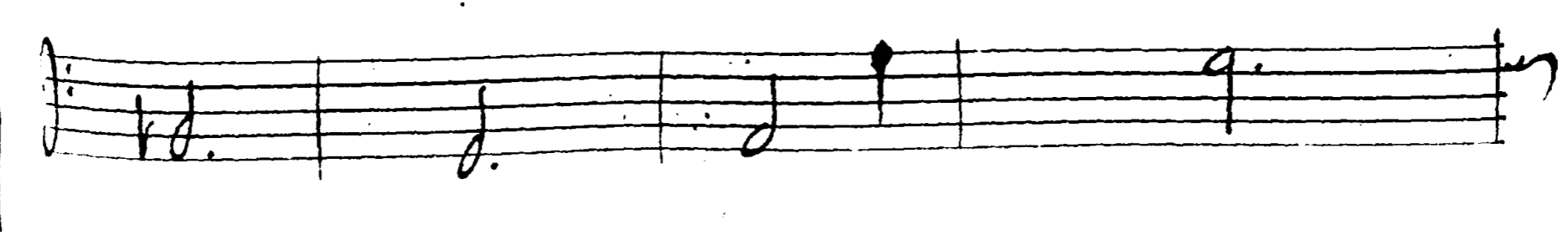
Handwritten musical notation for the eleventh system, piano accompaniment line.



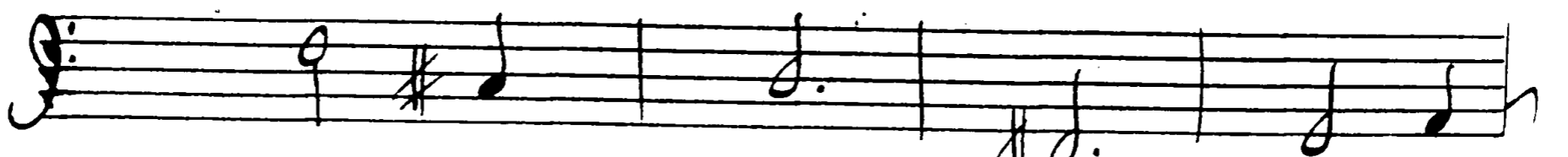
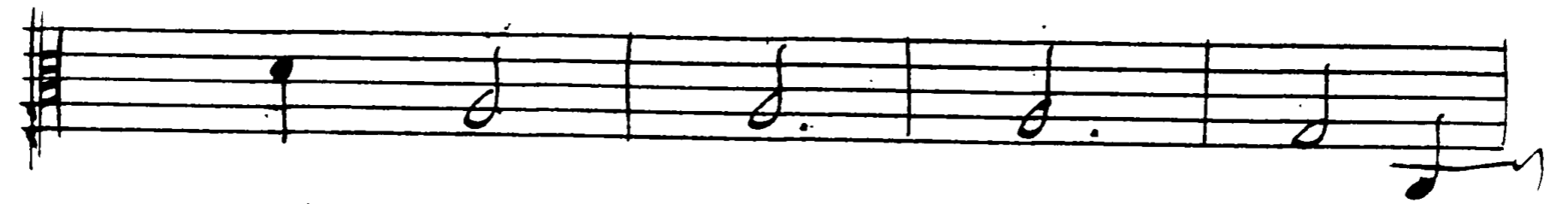
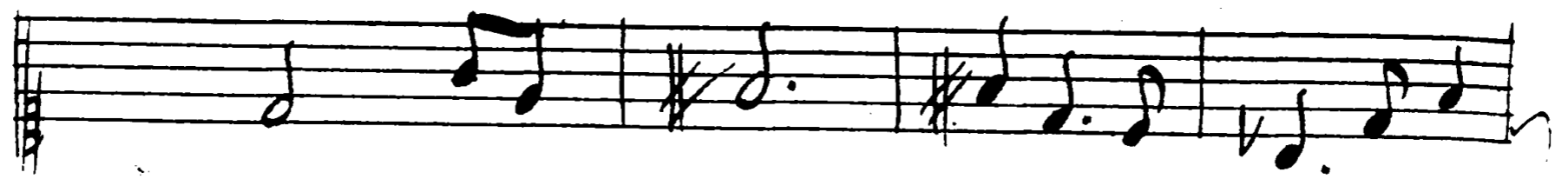
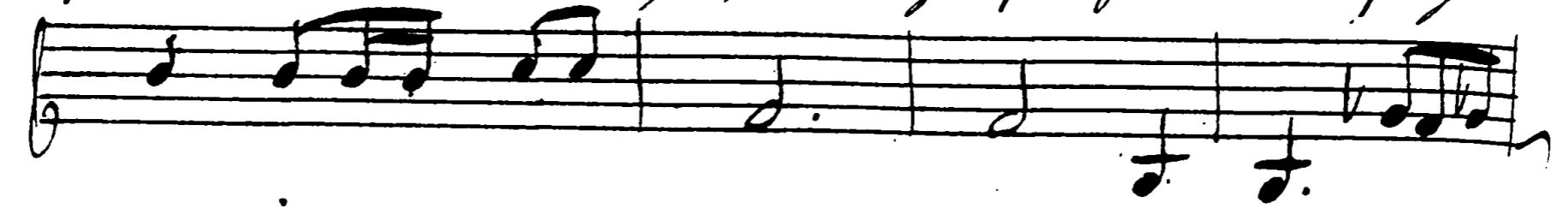
quoy, je ne verrois plus cette Reyne si Belle; J'y vois Lan

quiv j'i vois mourir Loind'elle; non, je ne suivray

point cette barbare Loy; ce n'est que pour la voir que je ves-



-pire enco-re; et La clarté du jour est affreuse pour





moy sans les yeux que mon coeur ad-ve, et la clarté du  
 jour est aveugle pour moy sans les yeux que mon coeur adore;

violons -

*Le Roy*

Quels sont, quelles beautés naissent de toutes parts, quels jeux s'offrent à nos regards -

Scene 3e

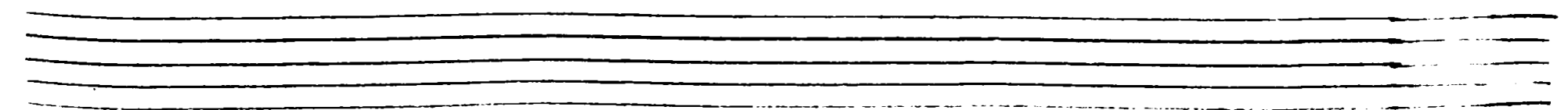
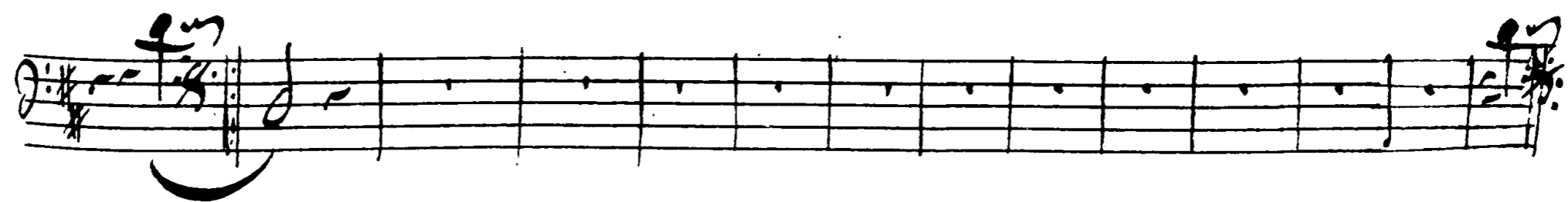
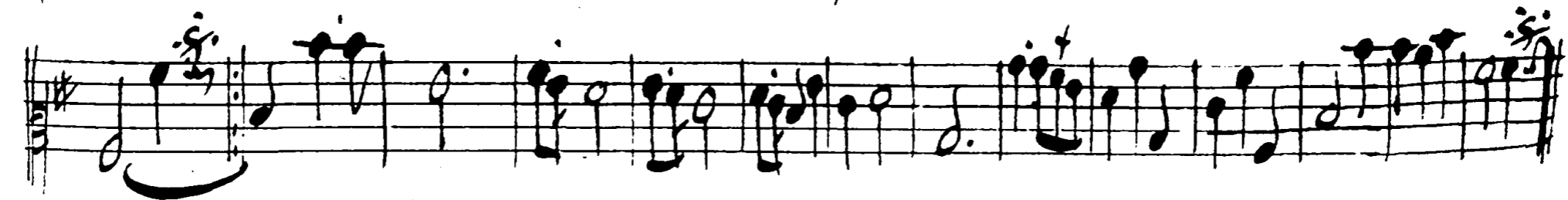
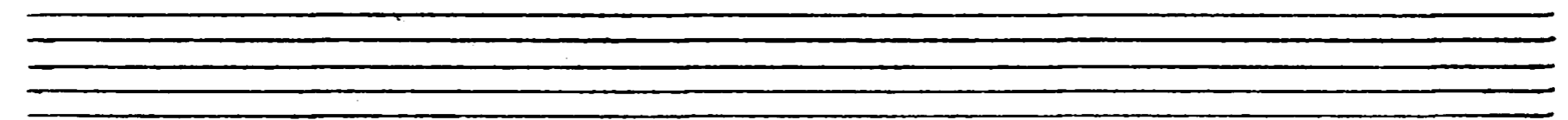
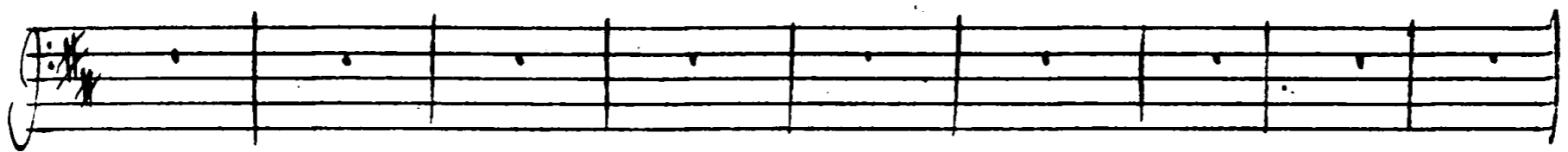
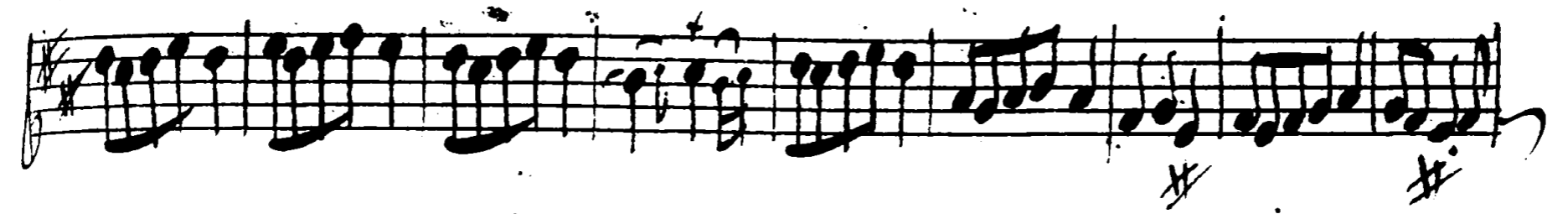
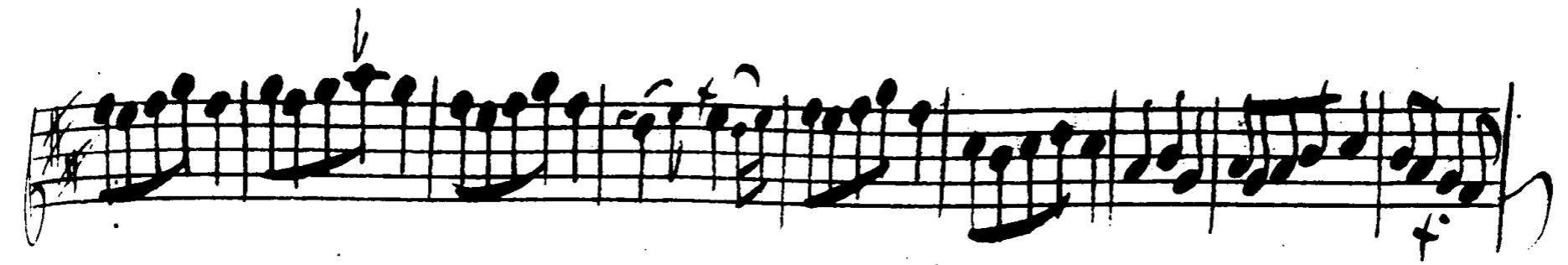
violons

*fin*

*fin*

*fin*

*fin*



Choeur. —

Rassemblez vous; Rassemblez vous sur nos rivages —

Rassemblez vous sur nos rivages —

The musical score consists of ten staves. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a vocal line with lyrics. The fifth and sixth staves are piano accompaniment. The seventh and eighth staves are piano accompaniment. The ninth and tenth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The music is written in a cursive, handwritten style.

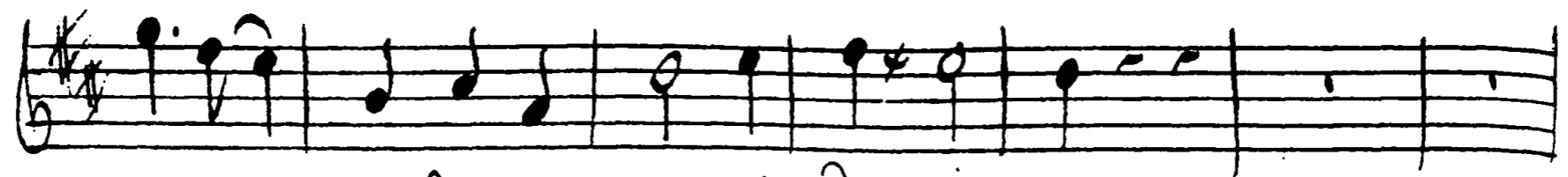
Four empty musical staves, each consisting of five horizontal lines, arranged vertically.

chantez = heurx oyseaux; accordez vos tendres ra

chantez = ; heurx oyseaux; accordez vos tendres ra

The image shows a handwritten musical score on a page numbered 77. It consists of two systems of music. Each system includes a vocal line and a piano accompaniment. The lyrics are written in French: "chantez = heurx oyseaux; accordez vos tendres ra". The notation is in a single system with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The first system has a vocal line on a single staff and a piano accompaniment on two staves. The second system has a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are written below the vocal lines. The piano accompaniment consists of a right-hand part on the upper staff and a left-hand part on the lower staff. The music is written in a cursive, handwritten style. The first system has a vocal line on a single staff and a piano accompaniment on two staves. The second system has a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are written below the vocal lines. The piano accompaniment consists of a right-hand part on the upper staff and a left-hand part on the lower staff. The music is written in a cursive, handwritten style.

Four empty musical staves, consisting of four sets of five horizontal lines each, arranged vertically.



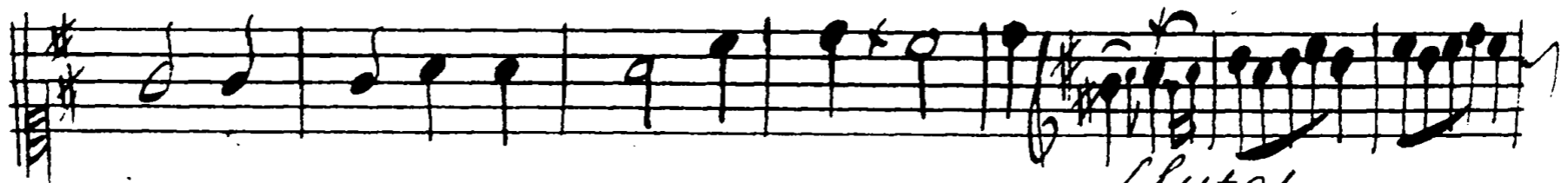
*maget au doux murmure de nos eaux.*



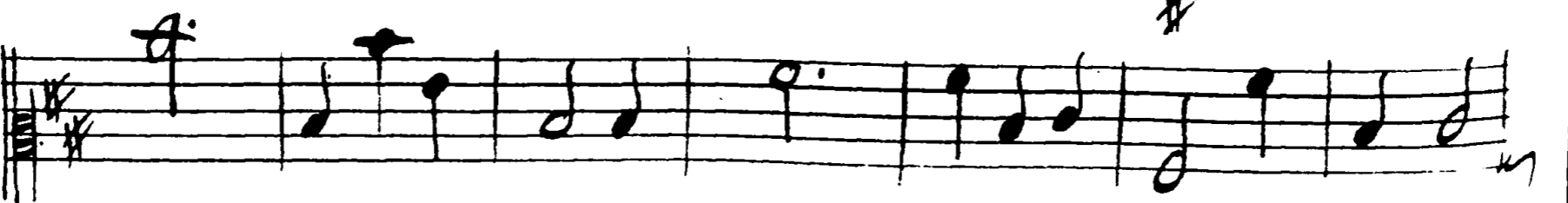
*maget au doux murmure de nos eaux.*



*flutes*



*flutes*



Rassemblez vous sur nos vi-uages, chantez = ; heu

Rassemblez vous sur nos vi-uages, chantez = ; heu

Handwritten musical score for voice and piano. The score consists of several systems of staves. The first system includes a vocal line with lyrics: *- veux oiseaux. chantez - - - - - heureux oiseaux*. The second system includes a piano accompaniment line with lyrics: *chantez - - - - - heur<sup>x</sup> oiseaux*. The third system includes a vocal line with lyrics: *chantez =, =, =, heur<sup>x</sup> oiseaux,*. The fourth system includes a vocal line with lyrics: *- veux oiseaux,*. The score continues with several systems of piano accompaniment staves, including a grand staff (treble and bass clefs) and a single bass clef staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The handwriting is in black ink on white paper.

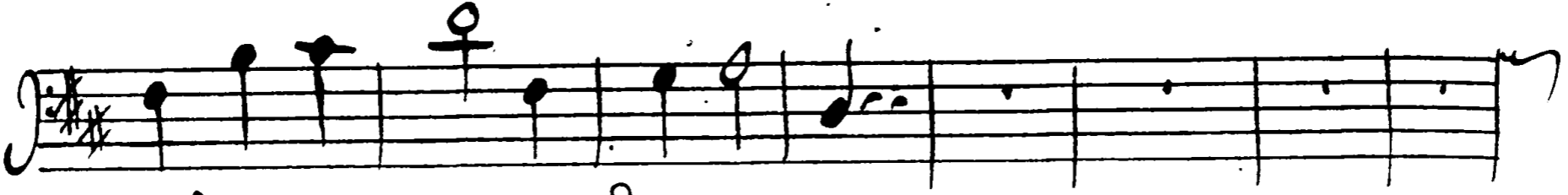
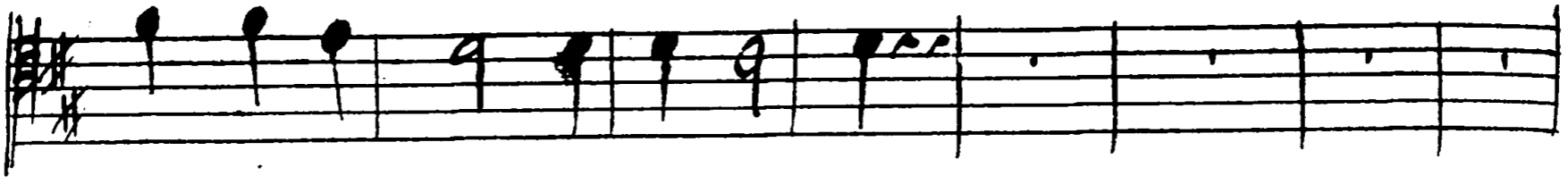
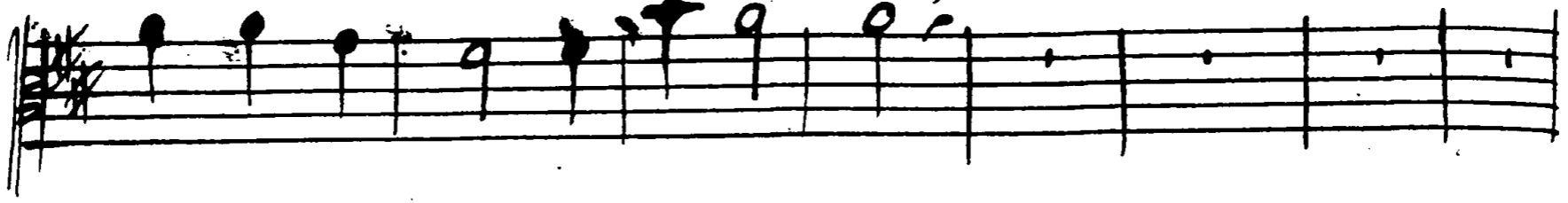


*accordez vos tendres amages*

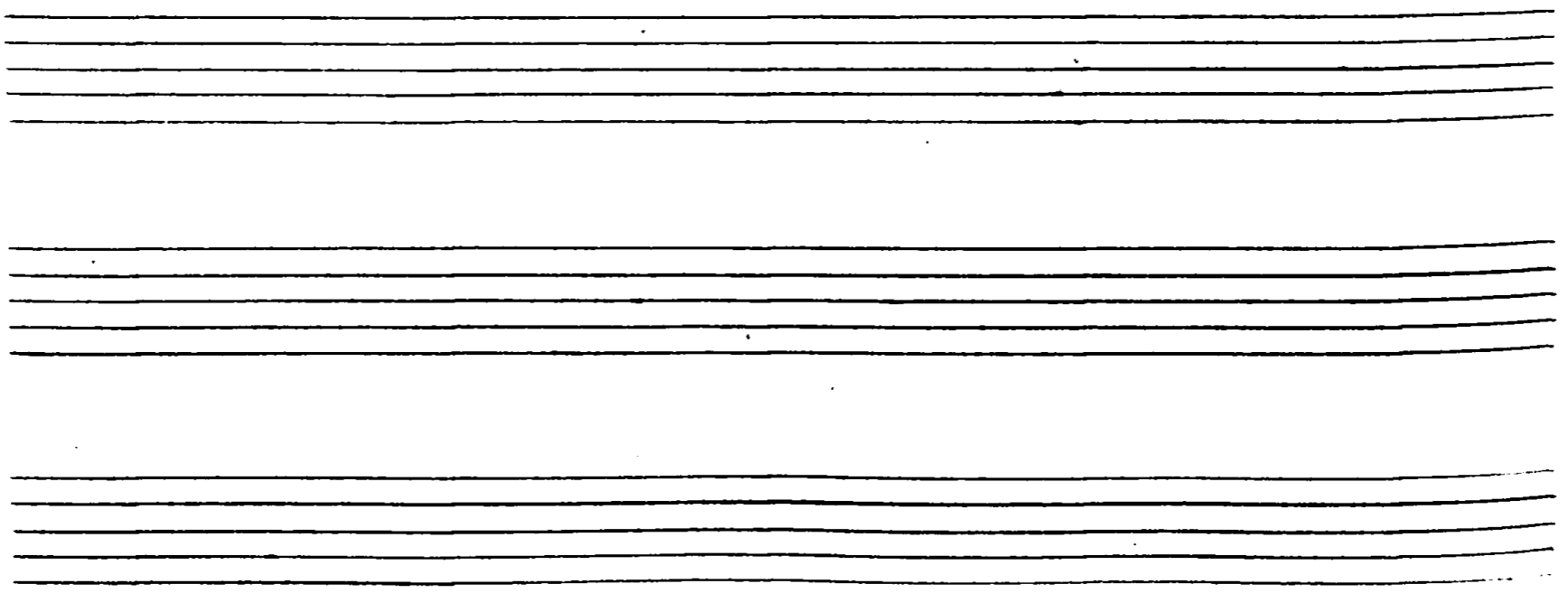
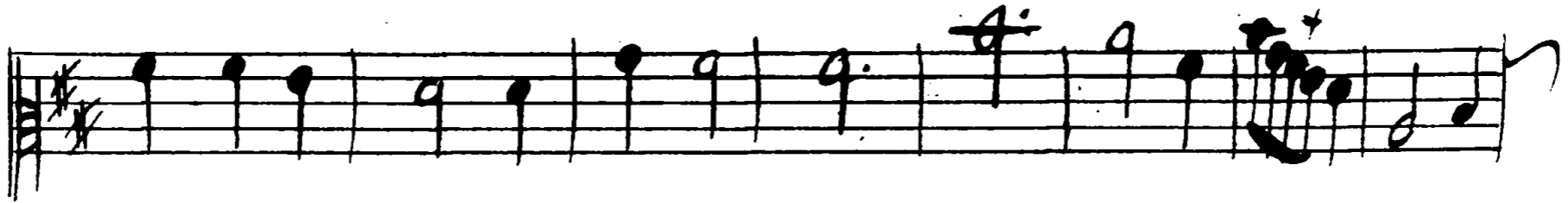
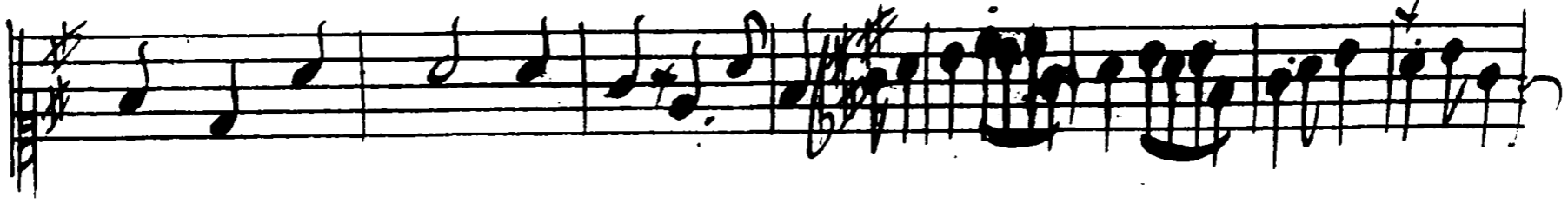
*accordez vos tendres amages*



*au doux murmure de nos eaux.*

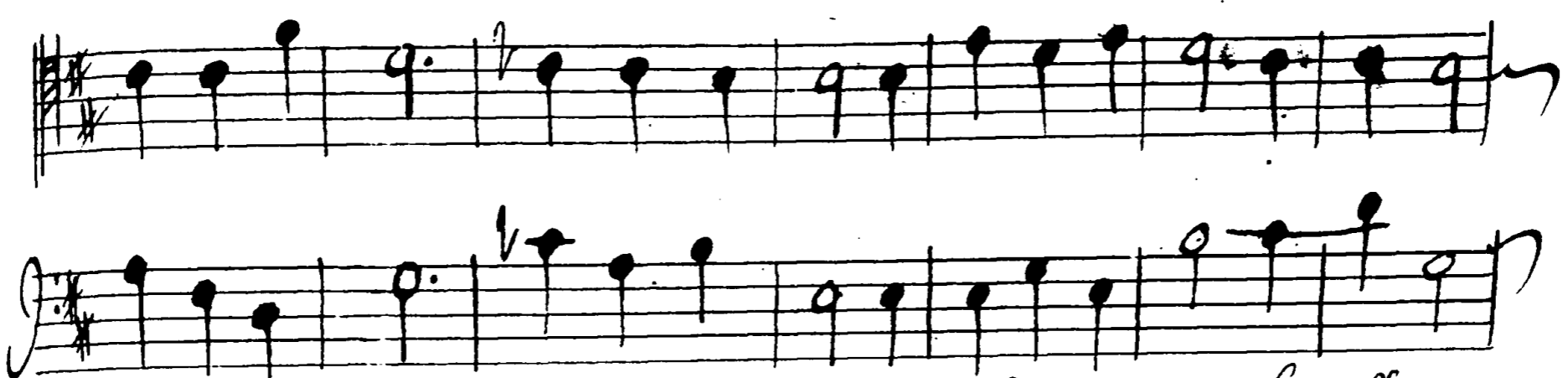


*au doux murmure de nos eaux.*

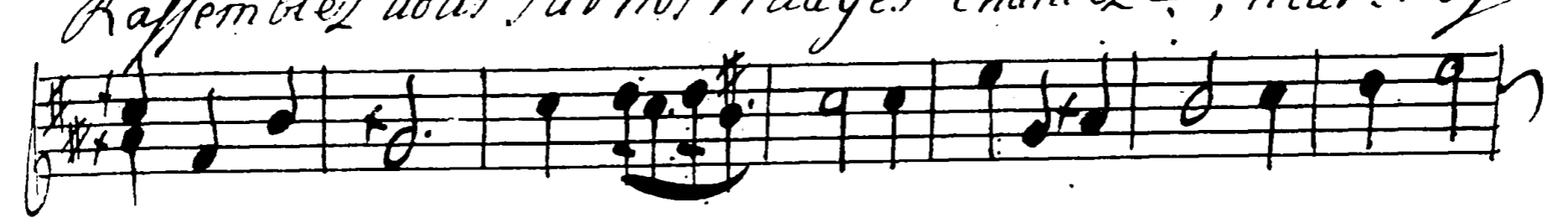




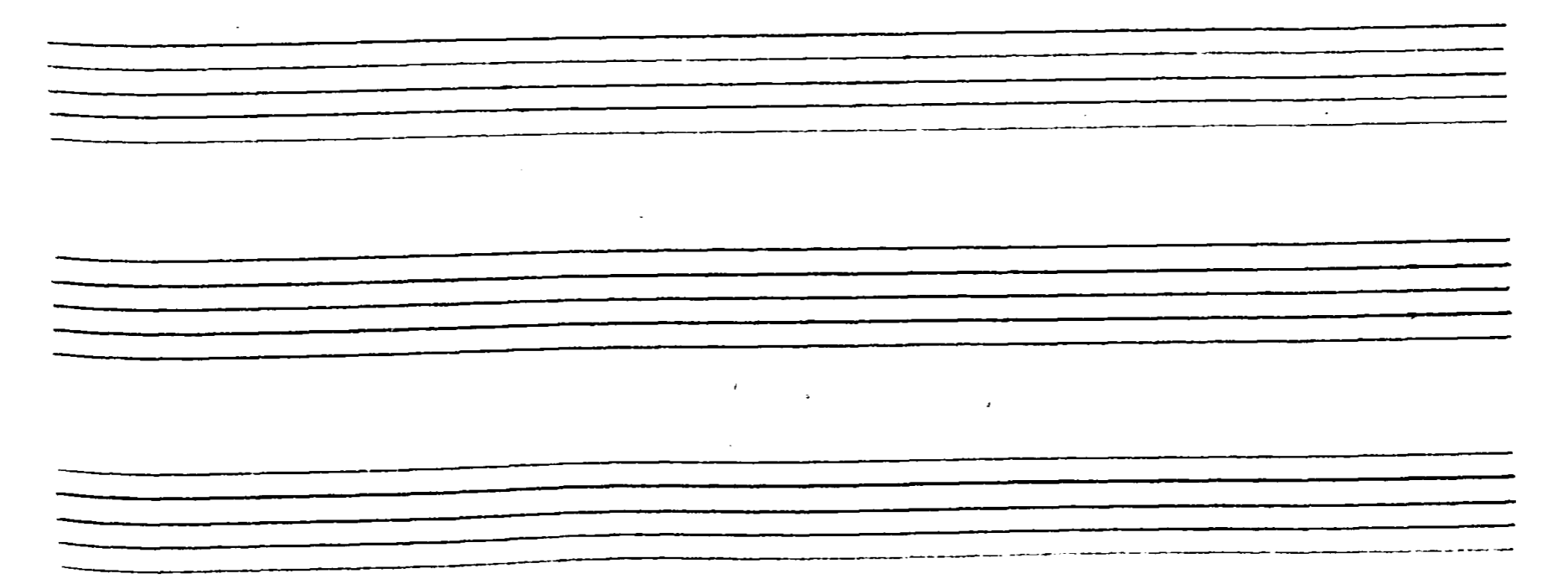
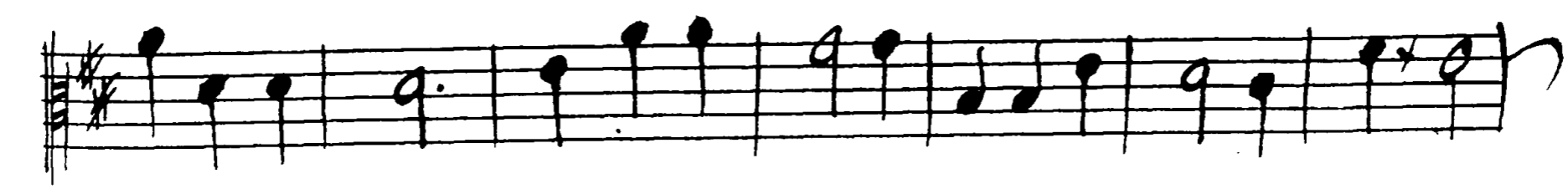
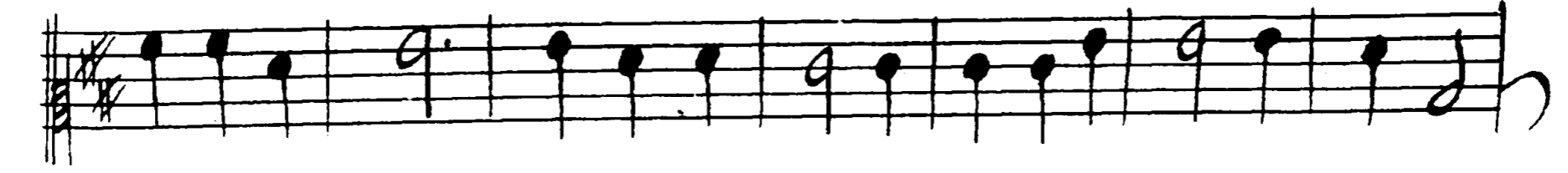
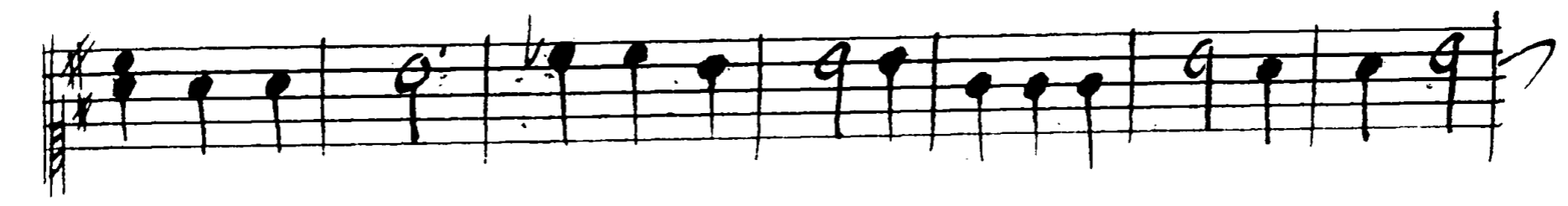
Rassemblez vous sur nos rivages chantez = heur<sup>x</sup>. oy

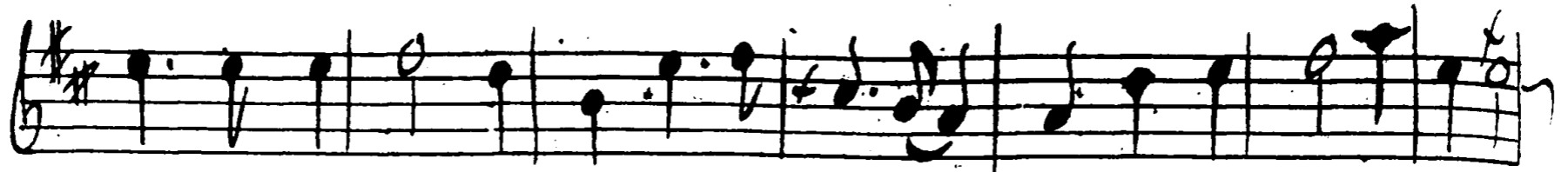


Rassemblez vous sur nos rivages chantez = heur<sup>x</sup>. oy

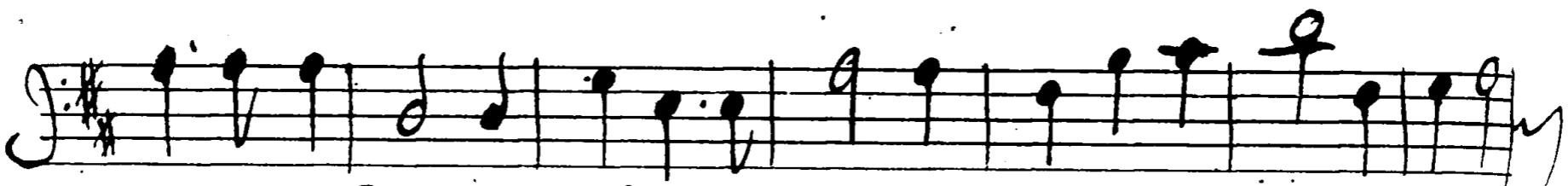
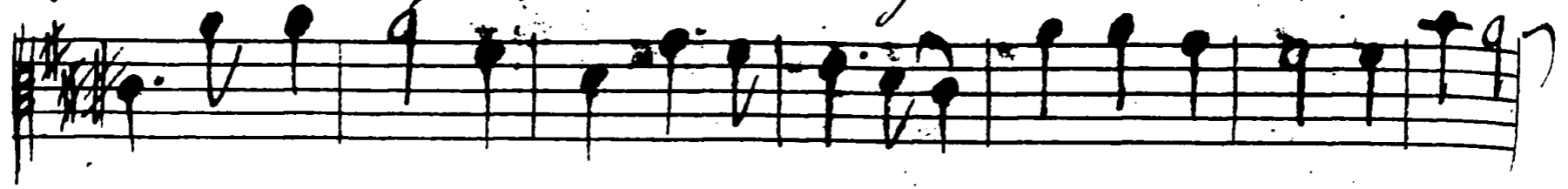


Rassemblez vous sur nos rivages chantez = heur<sup>x</sup>. oy

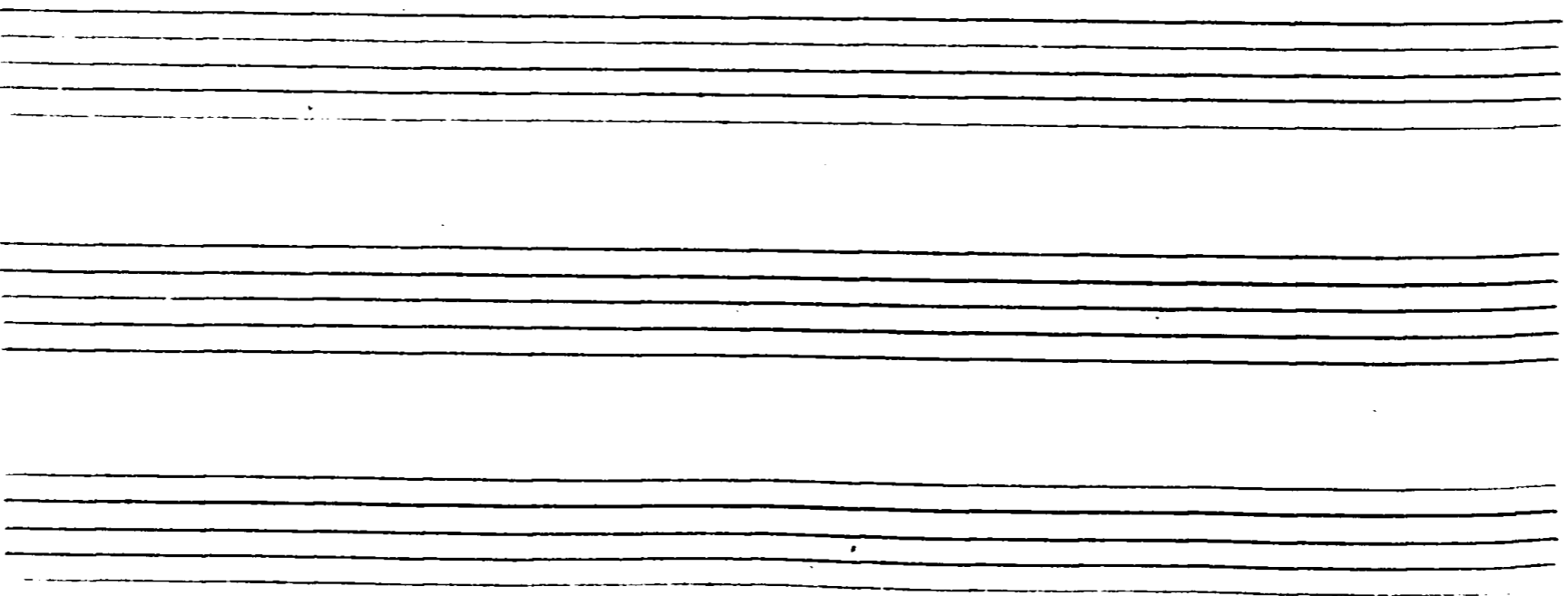
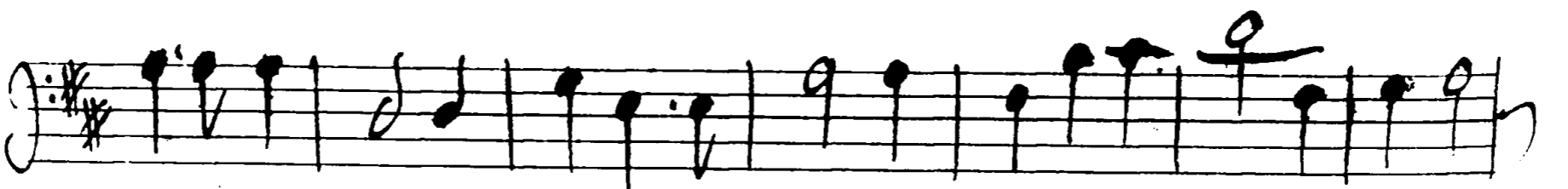
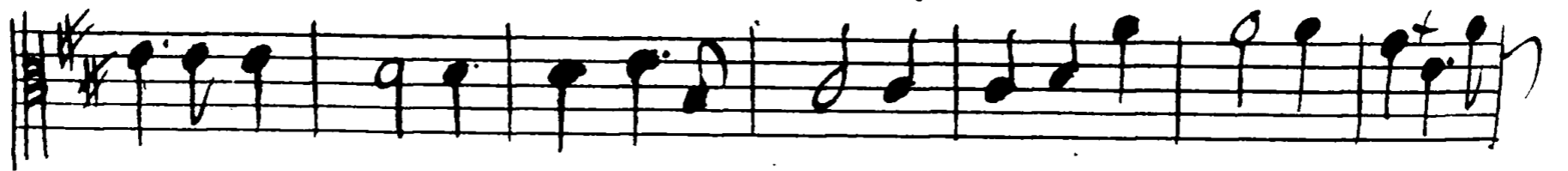
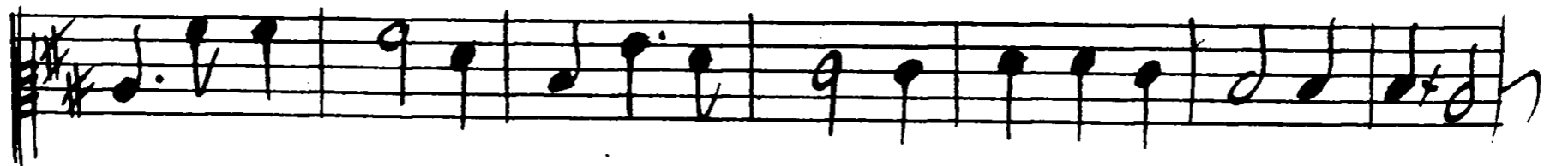
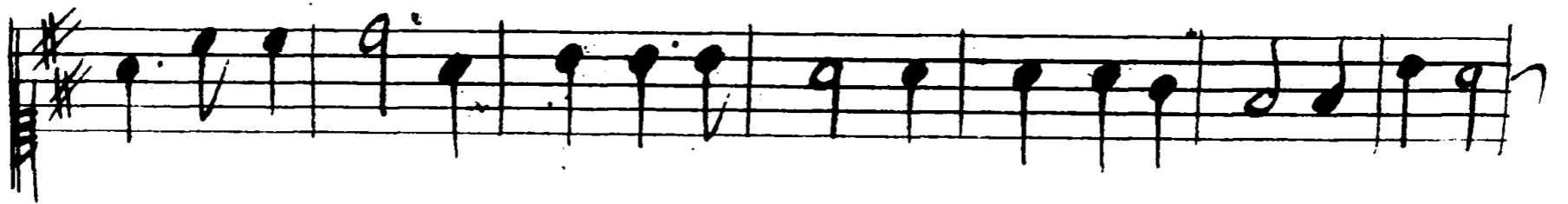
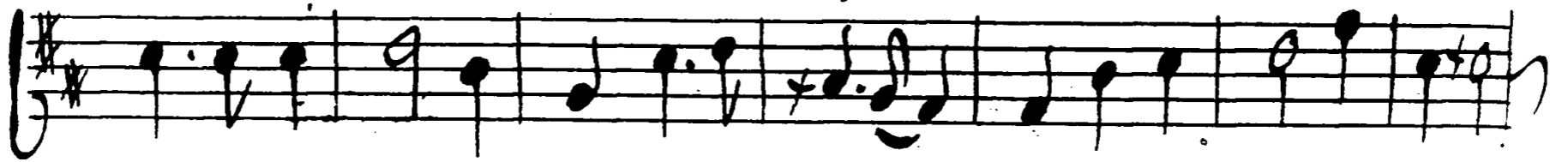


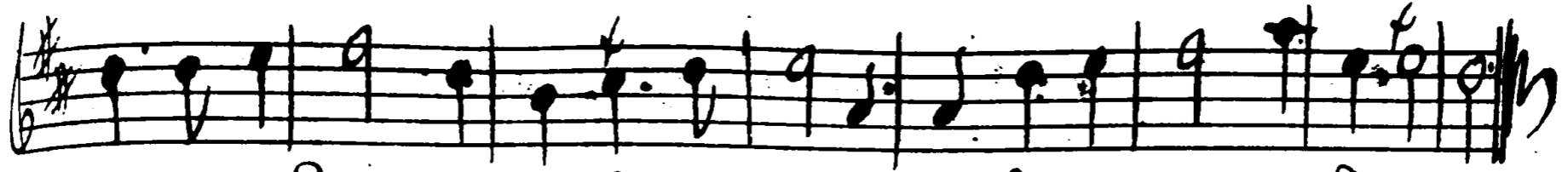


*Seaux accordez vos tendres ramages au doux murmure de nos*

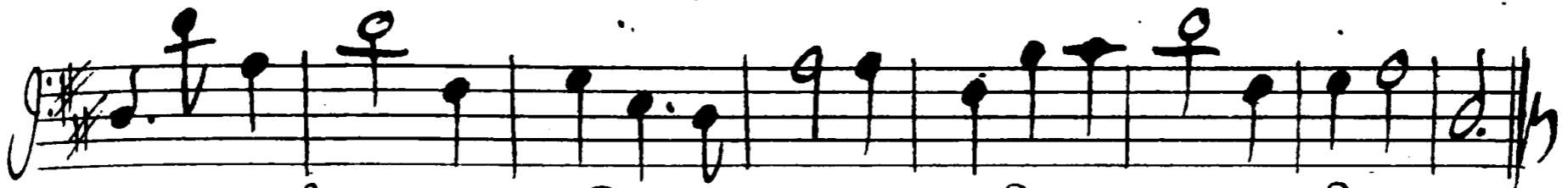


*Seaux, accordez vos tendres ramages au doux murmure de nos*

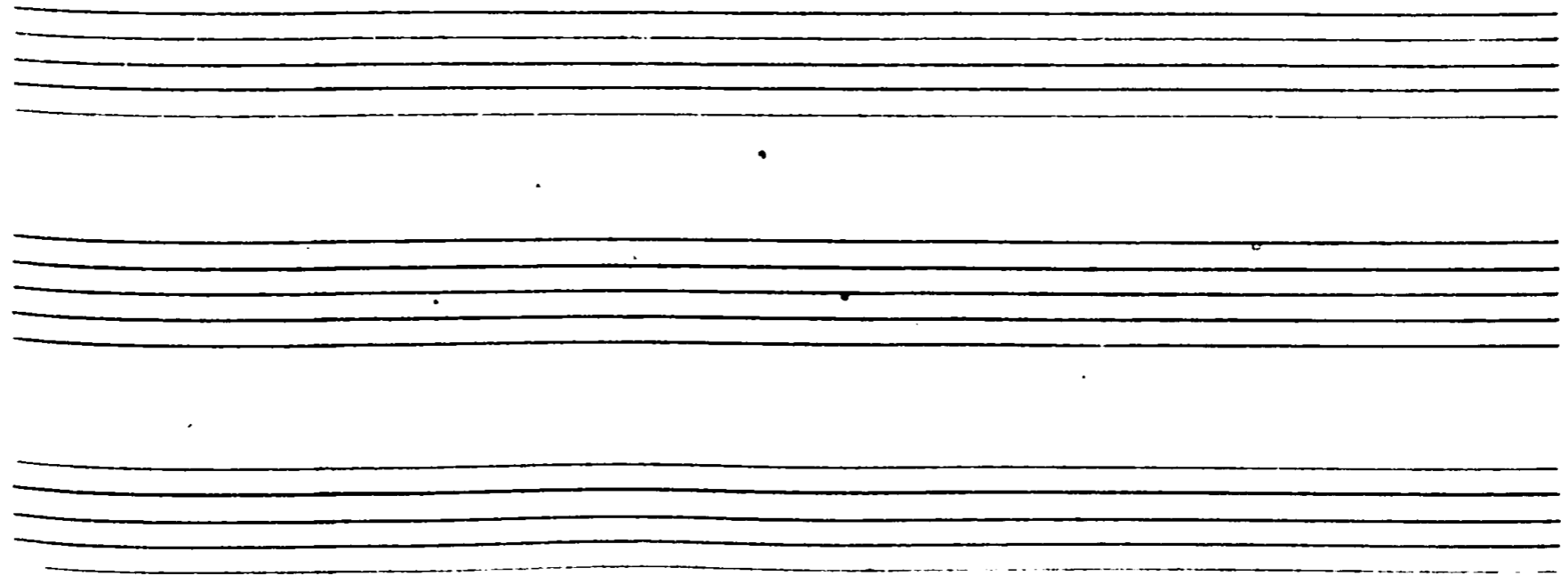
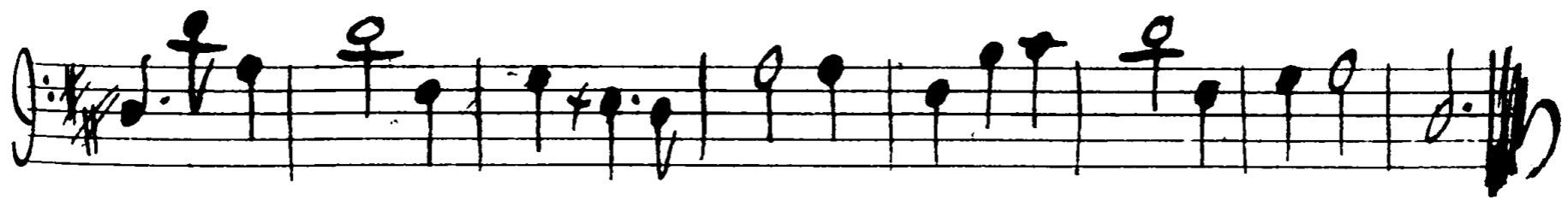
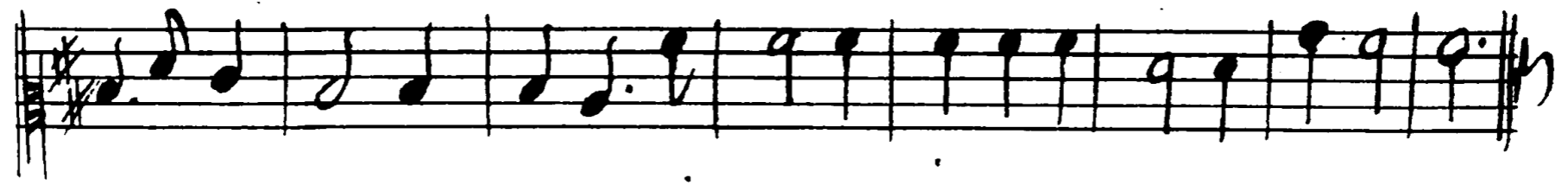
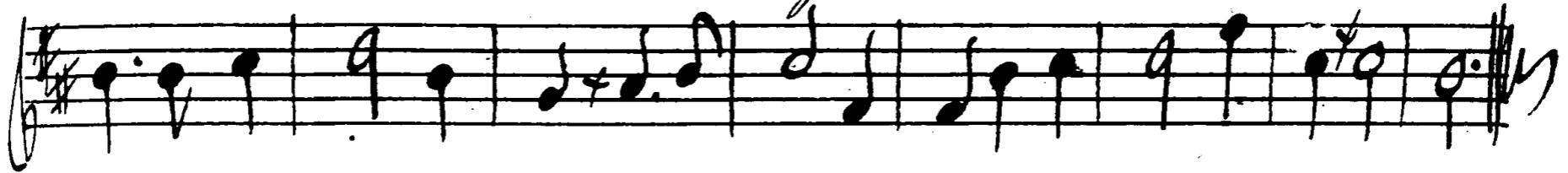




- eaux, accordez vos tendres nœuds, au doux murmure de nos eaux



Eaux, accordez vos tendres nœuds, au doux murmure de nos eaux



*Bremier air*

*fin*

*fin*

*fin.*

*fin.*

*fin.*

*fin.*

*fin.*

*fin.*

*fin.*

Handwritten musical notation for five staves, likely instrumental accompaniment. The notation includes various rhythmic values, accidentals, and phrasing slurs.

*UN BUISSEAU*

Handwritten musical notation for two staves with lyrics: "De l'a-mour peut on se plaindre". The notation includes a treble clef, a key signature of two sharps, and a common time signature.

Handwritten musical notation for two staves with lyrics: "Tout en pleurt jusqu'aux soupirs". The notation includes a treble clef, a key signature of two sharps, and a common time signature.

*Soufflet*

Choeur.

De l'amour peut on se plaindre tout en plaît jusqu'aux soupirs,

De l'amour

De l'amour

De l'amour peut on se plaindre tout en plaît jusqu'aux soupirs,

violons

on perd trop à se contraindre, suivons nos tendres desirs,

on reprend le Choeur de l'Amour.



*on Ruff/can*

Laissez nous aller sans craindre a la pente

des plaisirs De l'amour peut on se

plaindre tout en plaît jusqu'aux soupirs;

on reprend le Choeur de l'amour

*Fin*

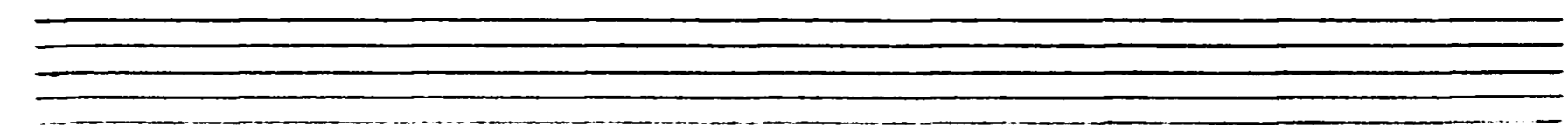
Deuxieme air

*Fin*

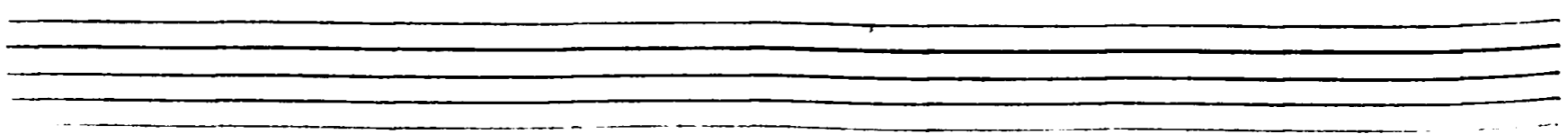
*Fin*

*Fin*

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music is written in a single system with various note values, rests, and accidentals. The notation includes eighth notes, quarter notes, and half notes, with some beamed eighth notes and slurs. There are also some handwritten markings above the notes, possibly indicating fingerings or dynamics.



The second system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music is written in a single system with various note values, rests, and accidentals. The notation includes quarter notes, eighth notes, and half notes, with some beamed eighth notes and slurs. There are also some handwritten markings above the notes, possibly indicating fingerings or dynamics.



*une fontaine*

*vos coeurs sont pour la tendresse n'en bornes jamais le cours*

B.C.

*Choeur en Rondeau*

*Nos coeurs sont pour la tendresse, n'en bornons jamais le cours;*

*Nos coeurs*

*Nos coeurs*

*Nos coeurs sont pour la tendresse n'en bornons jamais le cours,*

*violons*

*une fontaine*

*Les ruisseaux coulent sans cesse, un coeur doit aimer toujours; nos coeurs*

*Le coeur repette*

*Sont*

*une fontaine*

*de jour ou d'amour nous blesse est le plus beau de nos jours*

*nos coeurs sont pour la tendresse n'en bornez jamais le*

*Le Choeur repette nos coeurs sont faits*

*ouvre*

*ouvre*

This page contains five systems of handwritten musical notation. Each system consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The first system has a measure with a sharp sign (#) above the staff. The second system has a sharp sign (#) below the staff. The third system has a sharp sign (#) and a plus sign (+) below the staff. The fourth system has a sharp sign (#) below the staff. The fifth system has a sharp sign (#) below the staff. The notation is dense and appears to be a complex piece of music, possibly a study or a short composition. There are also some empty staves at the bottom of the page.

*Le Roy.*

cessez de troubler mes soupirs, qui peut m'offrir,

cy d'inutiles plaisirs,

SCENE 4<sup>e</sup>.

*Talchini -*

Mon pere vient po. uo. d'embellir cette vie, cette

feste exprimoit et ses vœux et les miens vainement. la vic-

toire a brisé mes liens; Je sens qu'àpres deuo. je suis tou-

*Le Roy*

jours captive; quoy uo. brûlez des mêmes feux, Daignez

vous ENCOR aymer un malheur... l'amour uo. venge

trop de mon indifferance; son courroux me condamne

- a d'eternels regrets; Quoy, vous eprouvez la puis

Lance Le cruel dans mon coeur a lance tous les traits

Ah; ne combattez pas la douce violence; Il ne charge

que deux beaux yeux du soin de punir qu'il offence; fence

Les faueurs des autres Dieux ne ualent pas la uen

geance; Les faueurs des autres Dieux, ne ualent pas la uen

geance; Les faueurs des au- tres Dieux, ne ualent pas la uen

geance; Charmé de mart hejic; o ciel, qu'ay-je entendu

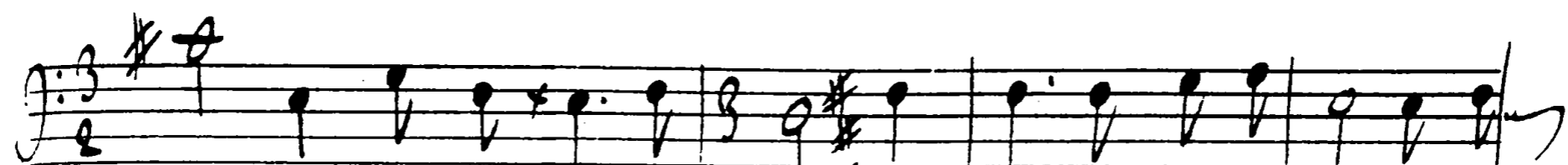
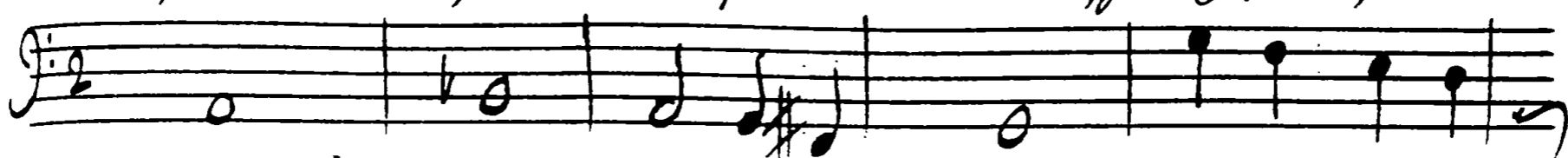
vn seul de ses regardz pour jamais m'a perdu; au mom<sup>t</sup> qu'en son

coeur j'allois plonger mes armes Je l'ay ueüe et mō bras s'est laissé de sar

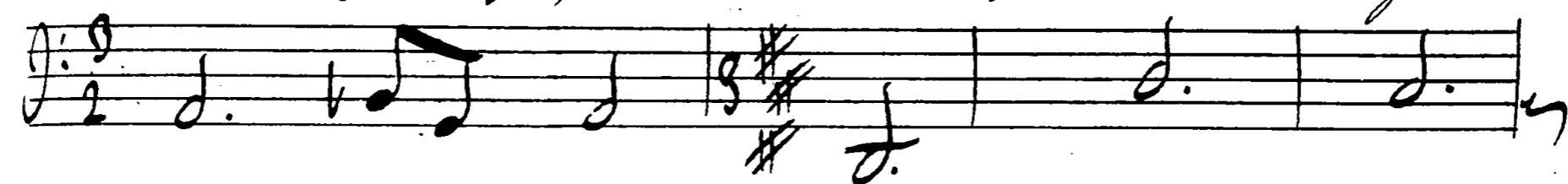




mer, abbatu; trouble' par ses charmes, je n'ay plus, seu com



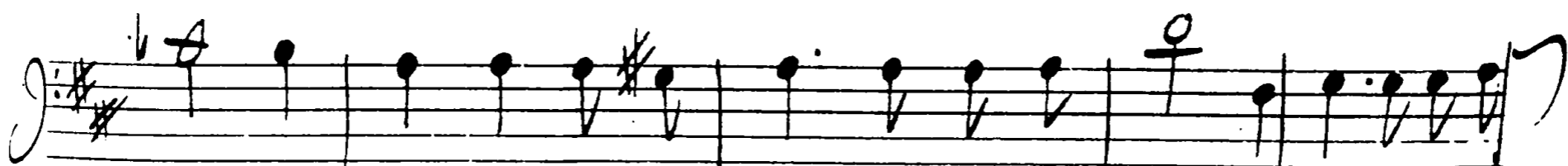
battu et je n'ay seu qu'aimer que sert ma liberte je ne



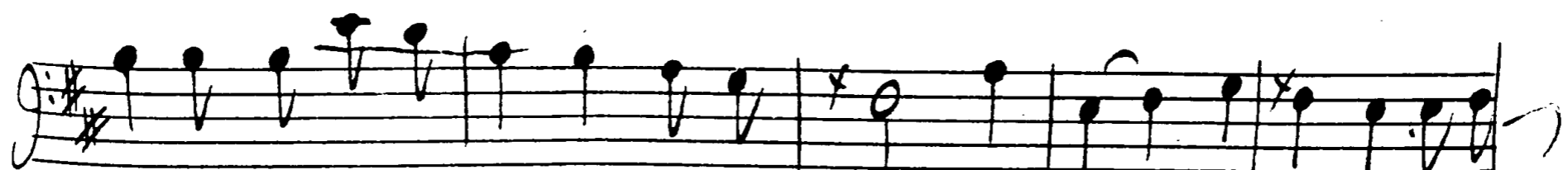
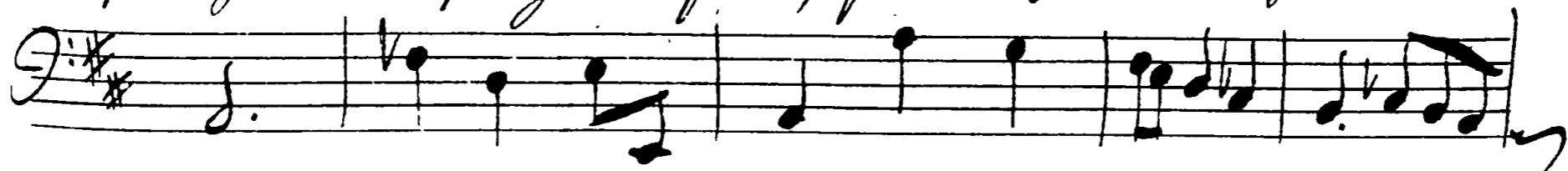
puis la reprendre, elle m'eloigne d'elle et j'aime



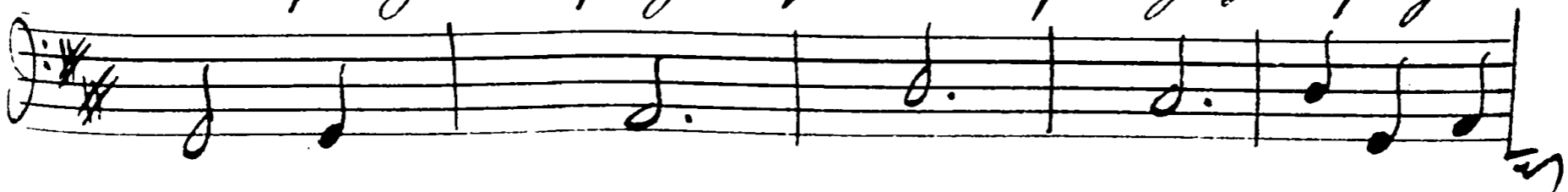
mieux mes feiz; plus sa fierte' s'obstine a me la rendre, et



plus je sens que je la perds; plus sa fierte' s'obstine a me la



rendre et plus je sens que je la perds et plus je sens que je la



Talents

perdt; poursuy cruel poursuy comble ta Barbarie, a

cheue de m'oster la vie; Brule pour une Ingrate au mé'

pris de ma foy; que ton amour a mes yeux se signale

tous tes soupirs pour ma Rivale Bar

bare sont autant de coups mortels pour moy

*Andante*  
 Ah; quelle douleur; quel supplice; quelle douleur; quel sup

le Roy  
 Ah; quelle douleur; quel supplice; quelle dou

pllice; ah; ah; quelle douleur; quel supplice, quelle dou

leur; quelle douleur; quel supplice ah; quelle douleur; quel sup

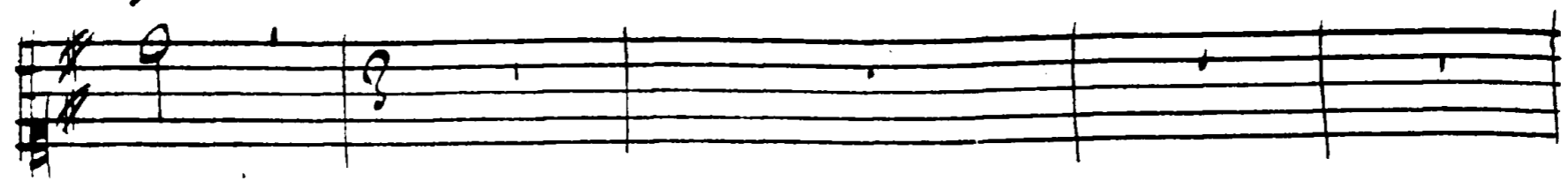
leur; ciel; que mon sort a de rigueurs; quelle dou

pllice; ciel; que mon sort a de rigueurs; quelle dou?; quel sup

leur; quelle douleur; quel supplice; ciel; que mon sort a de vi

pllice; quelle douleur; quel supplice; ciel; que mon sort a de vi

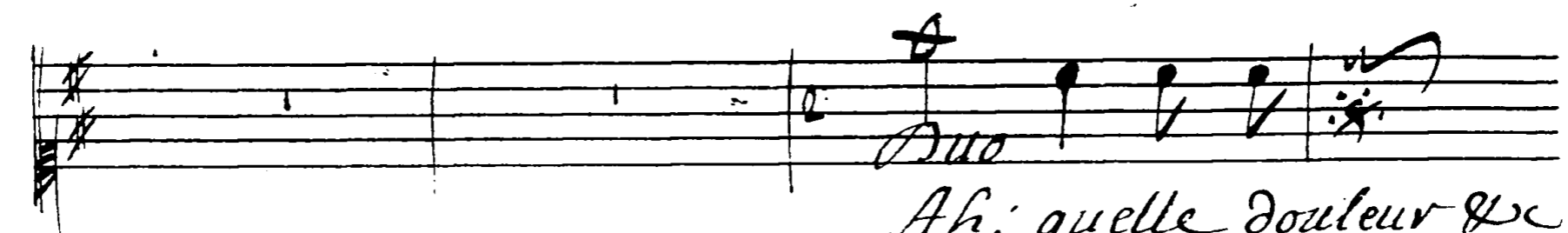
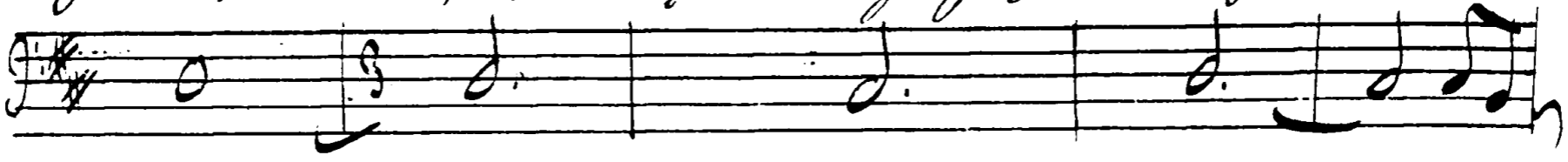
*fin.*



*queurt;*

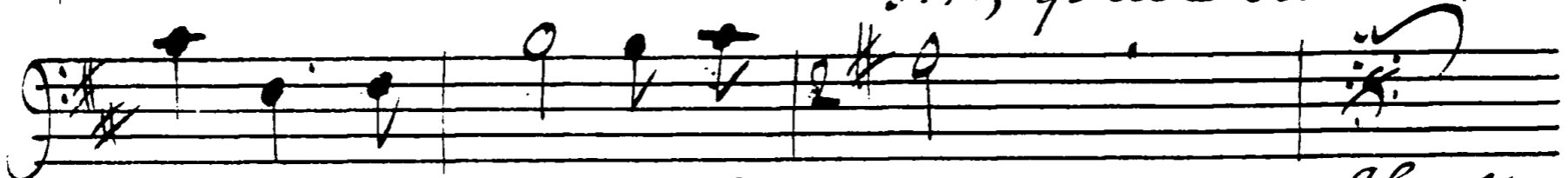


*queurt; Amour, quel est ton injustice; c'est pour les divi*



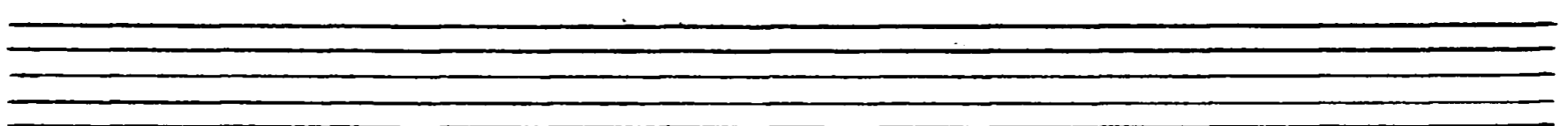
*Duo*

*Ah; quelle douleur &c.*



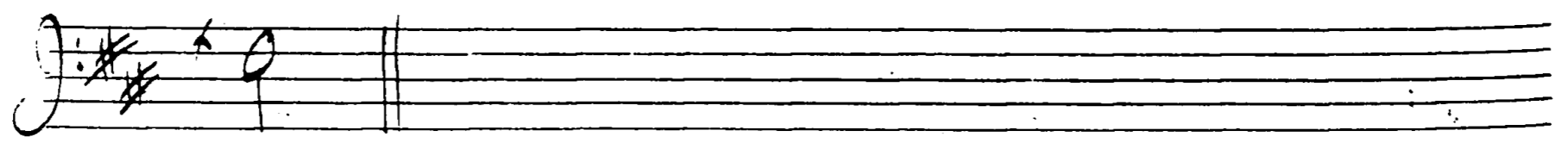
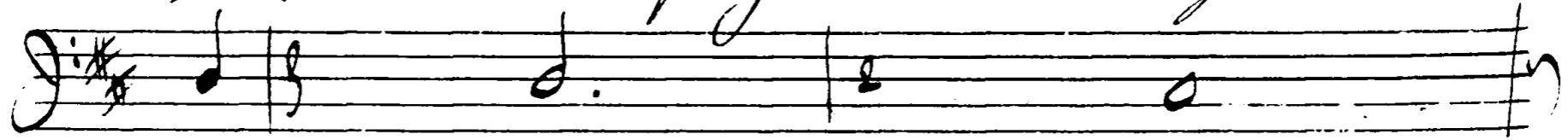
*ser que tu blesse les coeurs;*

*Ah; &c.*

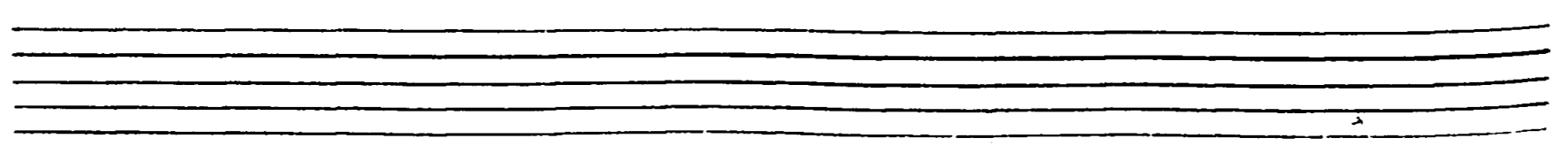
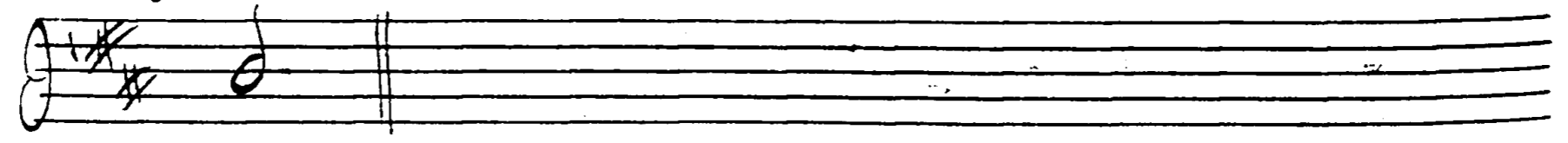


*le Roy*

*Il faut vous epargner d'odieuses Lan*



*— queurt;*



*Alceste seule scene 5<sup>e</sup>*

Handwritten musical score for 'Alceste seule scene 5e'. The score consists of 12 staves of music. The first staff is a vocal line with lyrics 'Alceste seule scene 5e'. The second staff is a piano introduction labeled 'Briclude' and ends with the lyrics 'O mort, O'. The third staff begins with the lyrics 'triste mort mon desir pour t'appelle, viens, termine a la fois mal'. The score includes various musical notations such as notes, rests, and clefs.

heurs et mes jours; viens termine a la fois mes malheurs et mes jours;

Seule tu peux éteindre une  
violine;

The image shows a handwritten musical score on ten staves. The top five staves are for a vocal line, with lyrics written below the notes. The bottom five staves are for a violin part, with some notes marked with 'v' and 'k'. The music is written in a cursive, handwritten style. The lyrics are in French. The first line of lyrics is 'heurs et mes jours; viens termine a la fois mes malheurs et mes jours;'. The second line of lyrics is 'Seule tu peux éteindre une' followed by 'violine;' on the next line. The musical notation includes various note values, rests, and accidentals. There are some markings like '3/2' and '2' in the violin part, possibly indicating fingerings or specific techniques.

*flâme cruelle; je n'attens de L'ingrat qu'une haine eter*

*nelle, et tant que je uiurois je L'aymerois toujours, &*

mort ô triste mort, mon desespoir t'appelle, viens termine ala  
sois me malheureux et mes jours, viens termine ala fois me malheureux et mes jours.

The image shows a handwritten musical score on ten staves. The first staff contains the lyrics 'mort ô triste mort, mon desespoir t'appelle, viens termine ala'. The second staff contains the lyrics 'sois me malheureux et mes jours, viens termine ala fois me malheureux et mes jours.'. The music is written in a single system with various note values, rests, and accidentals. The handwriting is in black ink on white paper.



*mar.* *Scene 6.*

Arrestez, TALESTRIS, eh; quel malheur extreme, peut vous ar

*TALESTRIS*

mer contre vous mesme, du Roy mon coeur étoit charmé, mais

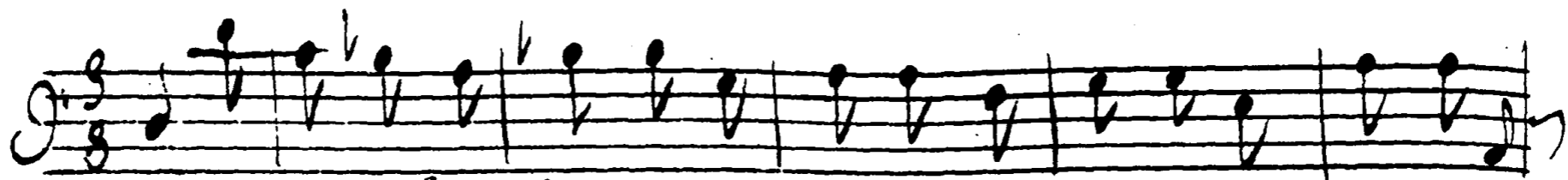
malgré mes soupiri, c'est La Reyne qu'il aime, et je ne scay que trop qu'il

*mar.*

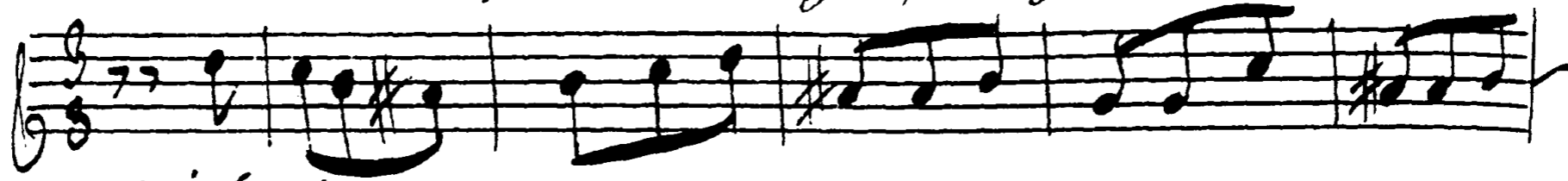
n'est pas moins aimé, o ciel, faut il qu'ainsi mon destin s'éclaircisse

mon soupçon me sembloit Le plus affreux supplice, mais c'étoit un bon

heur qui devoit me flater, au lieu du desespoir de rien pouvoir dou



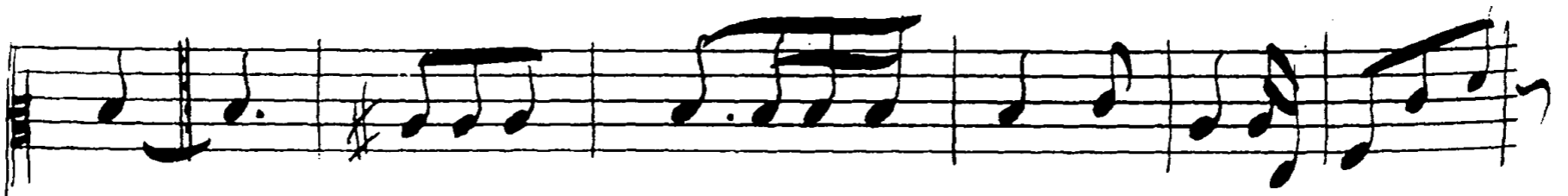
*ter; suivons le dépit et la rage; vengeons le mépris de nos*



*violons -*

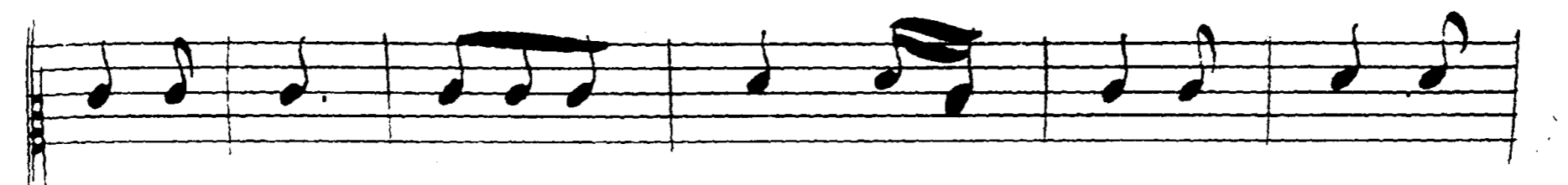
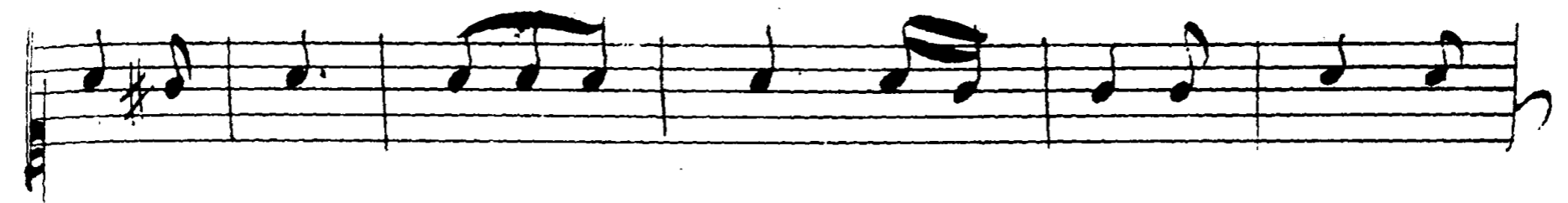


*- voeux; faisons gemir qui nous outrage; dans leur sang etei-*

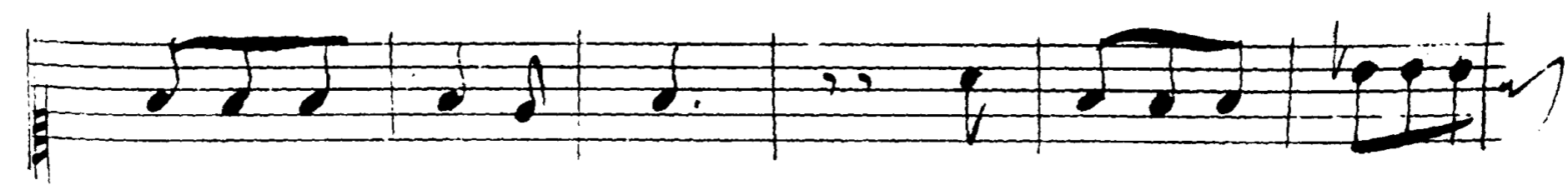
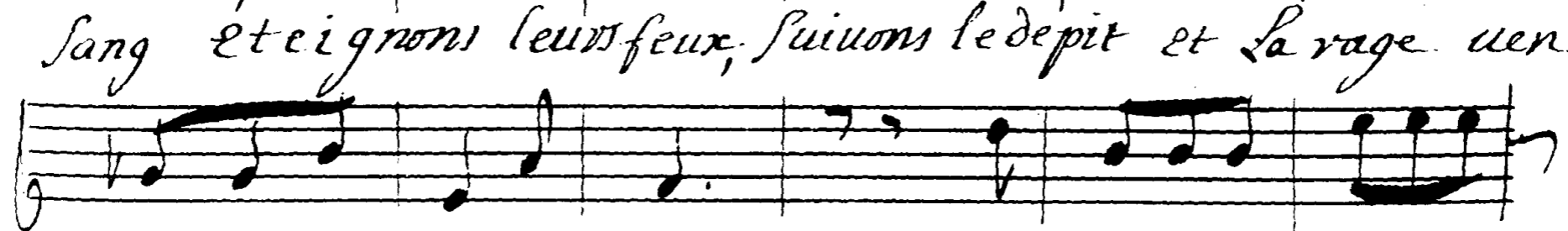




gnons leurs feux; faisons gemir qui nous outrage dans leur

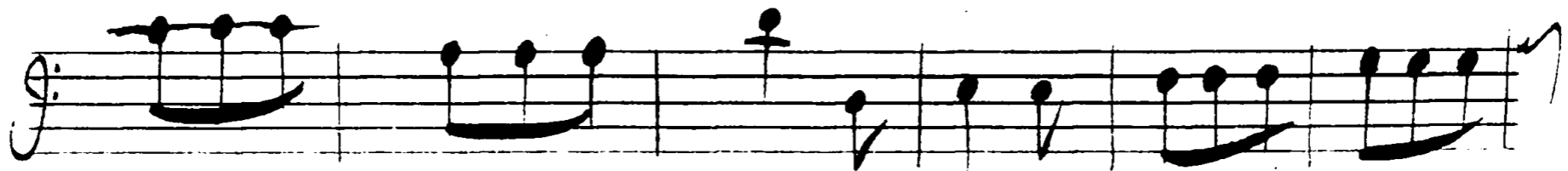
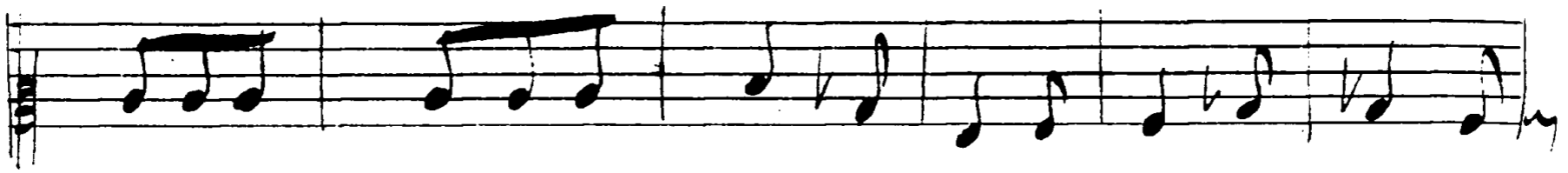
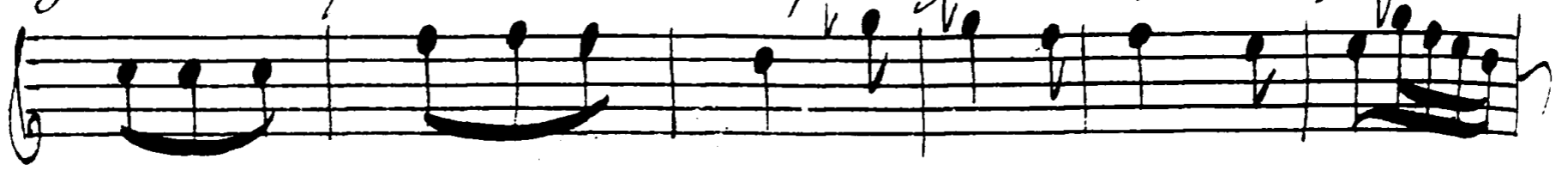


sang éteignons leurs feux; suivons le dépit et la rage ven





geons Le mepris de nos voeux, vengeons ÷, Le mepris de nos-



voeux vengeons ÷ ÷; Le mepris de nos voeux



*Allegro*

Quel bruit de nos soupirs que cet affreux carnage, ils peri-

ront. O Dieux, quel Barbare transport, n'importe je crains

plus leur amour que leur mort

*a deux.*

Suivons le despit et la rage vengeons le mépris de nos

Suivons le despit et la rage vengeons le mépris de nos

vœux; faisons gemir qui nous outrage dans leur

vœux; faisons gemir qui nous outrage dans leur

Sang eteignons leurs feux; faisons gemir qui nous outrage

Sang eteignons leurs feux; faisons gemir qui nous outrage

dans leur sang eteignons leurs feux; suivons le de

dans leur sang eteignons leurs feux, suivons le depot et la

pit et la rage vengeons le mepris de nos voeux ven

rage; vengeons le mepris de nos voeux. vengeons ven

geons vengeons le mepris de nos voeux, vengeons ven

geons le mepris de nos voeux, vengeons ven

geons le mépris de nos vœux, Je vous laisse le soin de pu  
 geons le mépris de nos vœux. B.C.  
 nir leur offense; Je veux à mon amour égaler ma vengeance;

*marx seul* *v* *Scene 7<sup>e</sup>*

Tremble ingratitude, quand mes soupirs sont vains, ton cœur pour?

un captif cesse d'être rebelle, est ce pour l'ado-

ver cruelle, que je l'ay livré dans tes mains, hélas;

tout me trahit pour le prix de ta gloire; mais de ta trahison

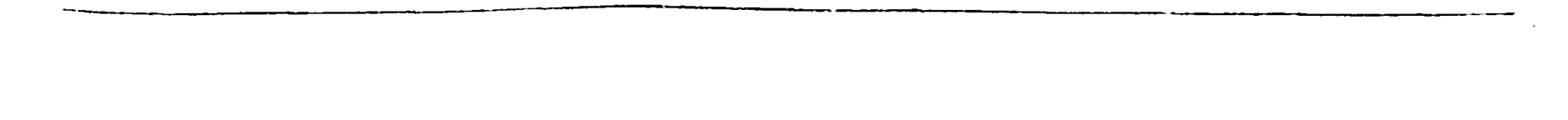
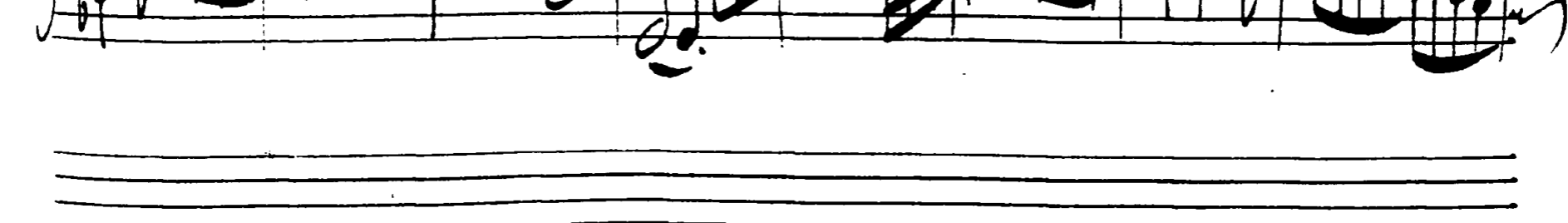
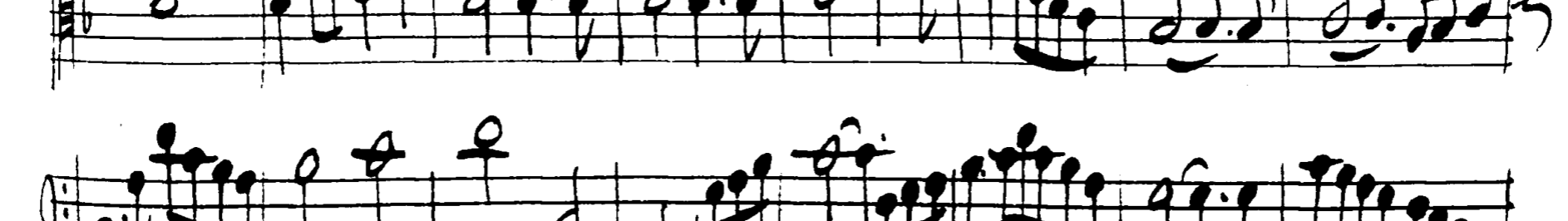
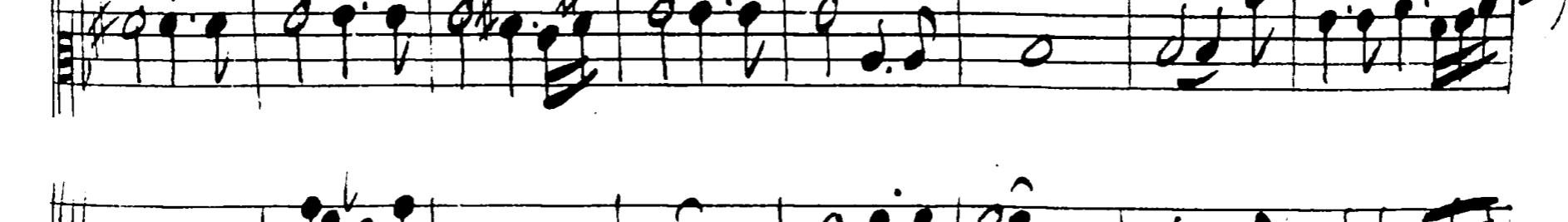
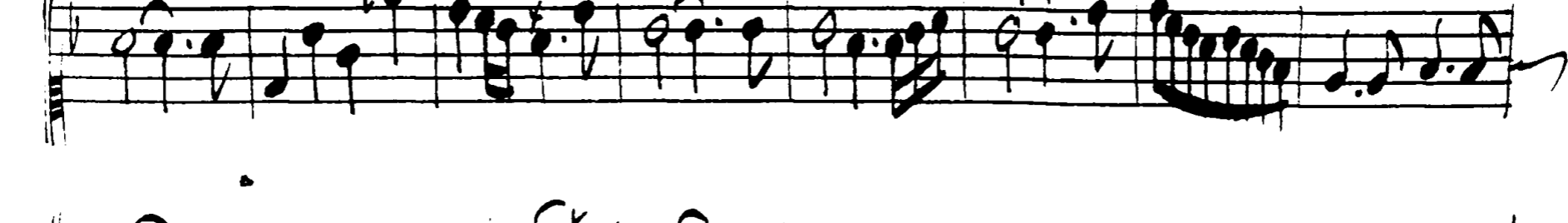
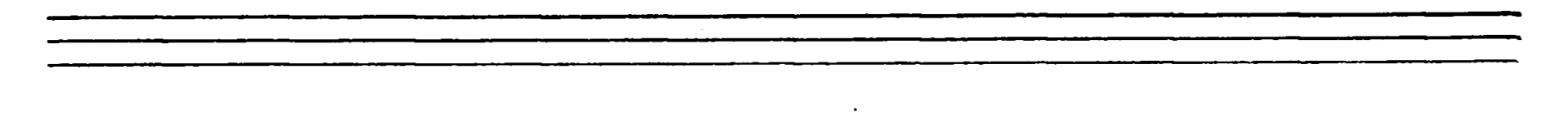
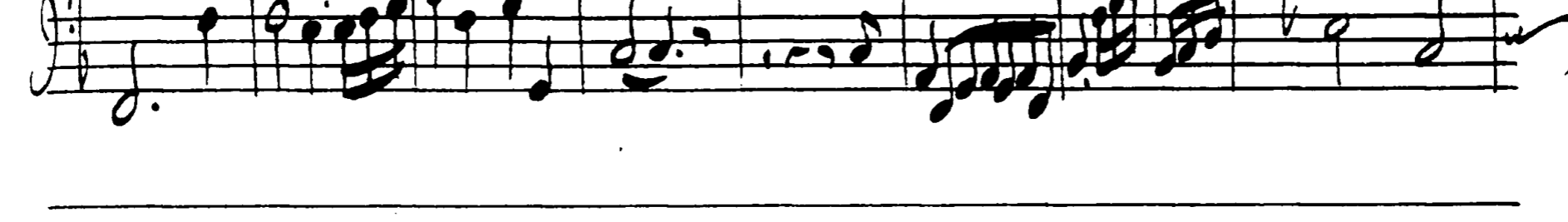
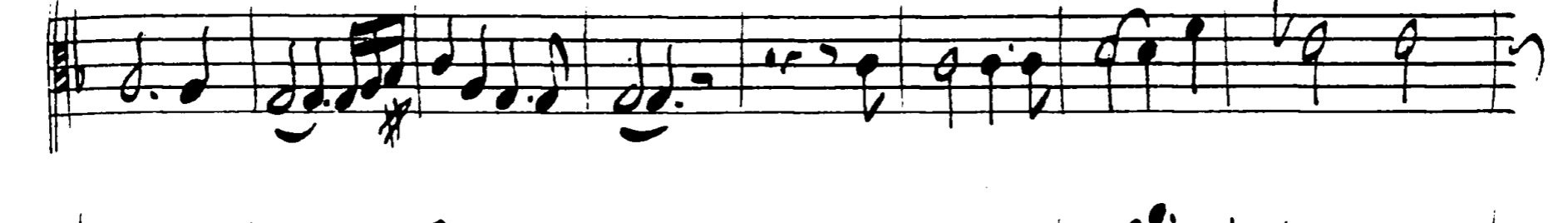
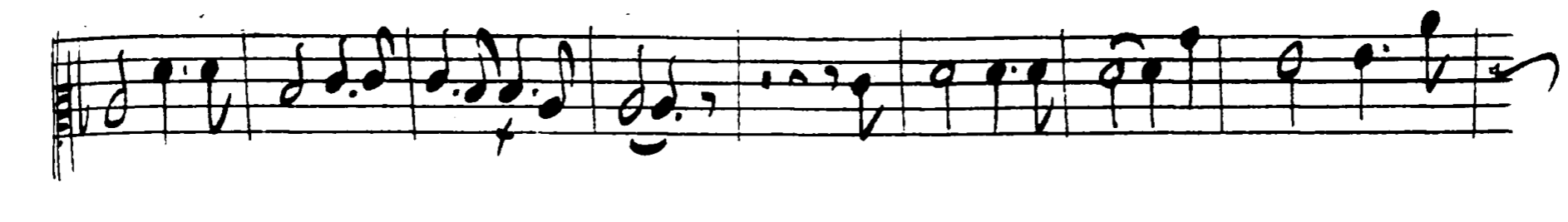
tu ne jouiras pas; fuyez ÷ d'icy trop fidelle me  
toive; venez, fureurs uenez ÷, ravager ses etats, venez rava  
ger ses etats, venez fureurs venez ÷ ravager ses etats;

This block contains a handwritten musical score for a vocal piece. It consists of six staves of music in G major, 2/4 time. The lyrics are in French and are written in a cursive hand below the notes. The music features various rhythmic values including eighth and sixteenth notes, and rests. There are repeat signs (double dots) in the lyrics. The piece ends with a double bar line.

resuifte  
Brelude

This block contains a handwritten musical score for a prelude. It consists of five staves of music in G major, 2/4 time. The music is written in a cursive hand and features various rhythmic values including eighth and sixteenth notes, and rests. The piece ends with a double bar line.





choeur.



Qu'avec nous.



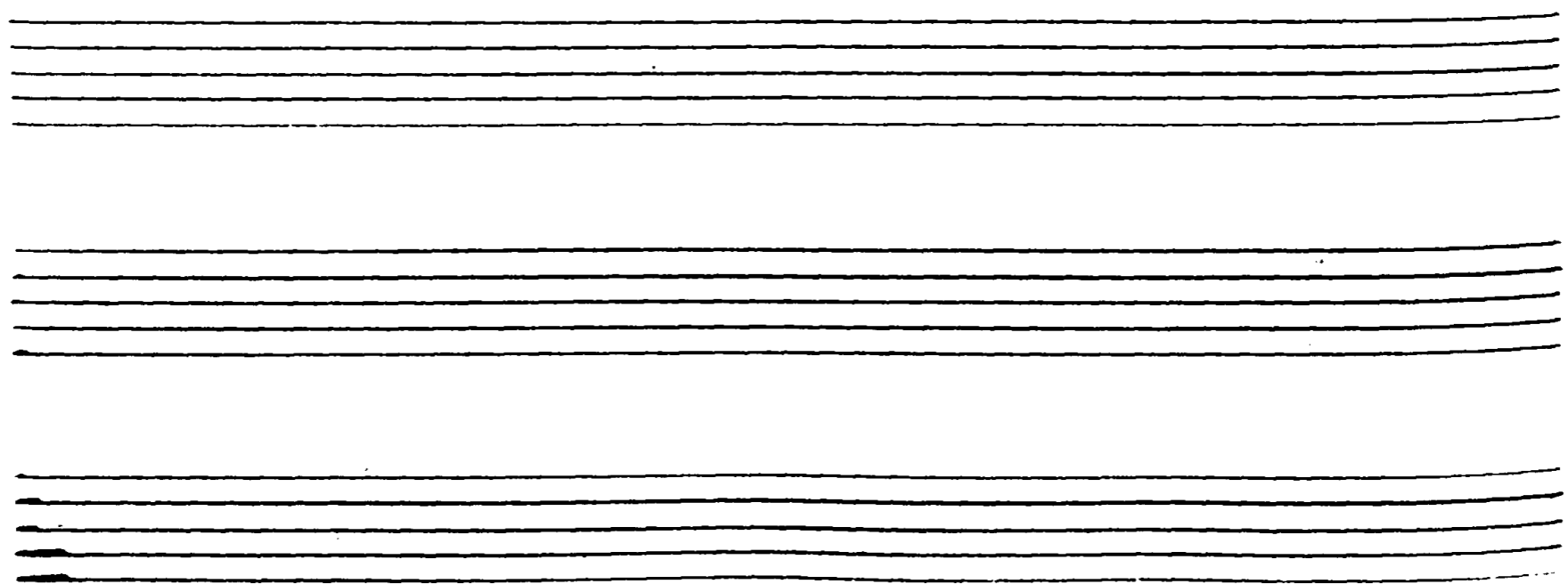
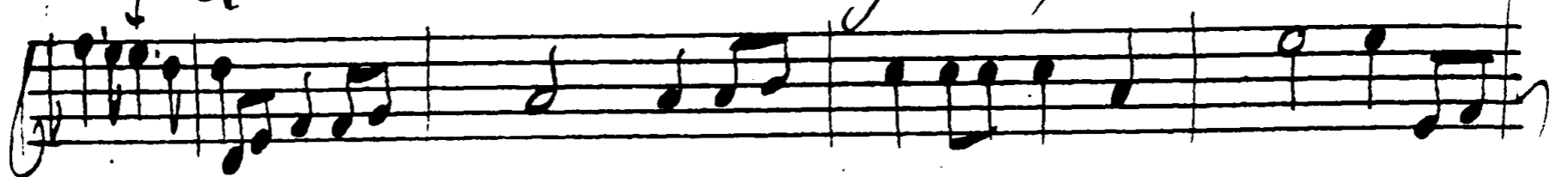
Qu'avec nous

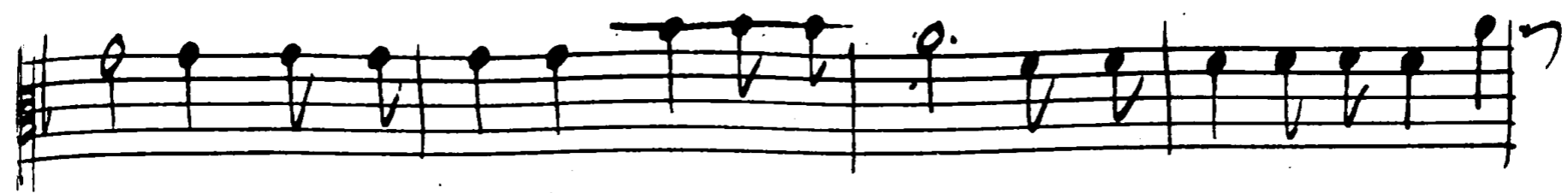


Qu'avec nous

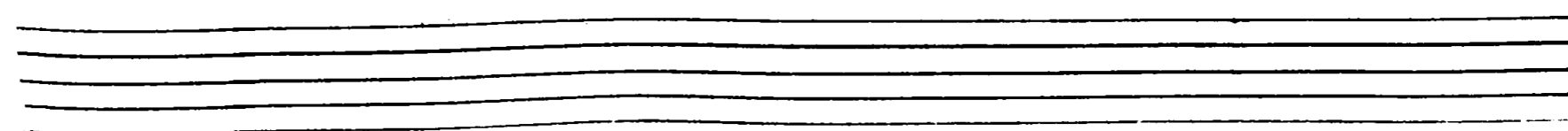
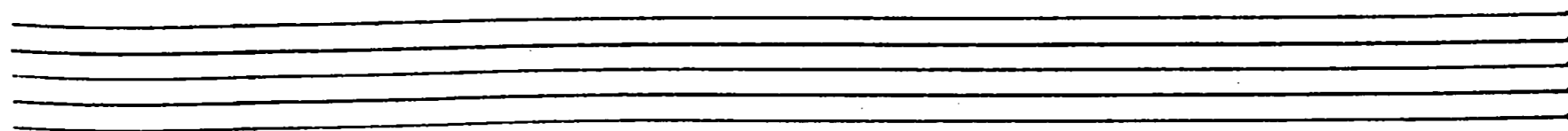
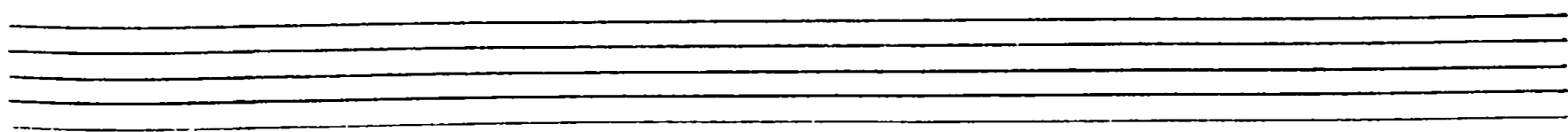
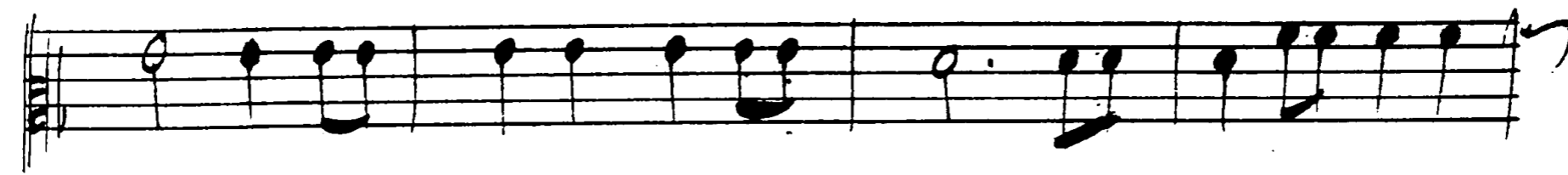


Qu'avec nous Le tonnerre gronde. Qu'avec nous. Le tonnerre



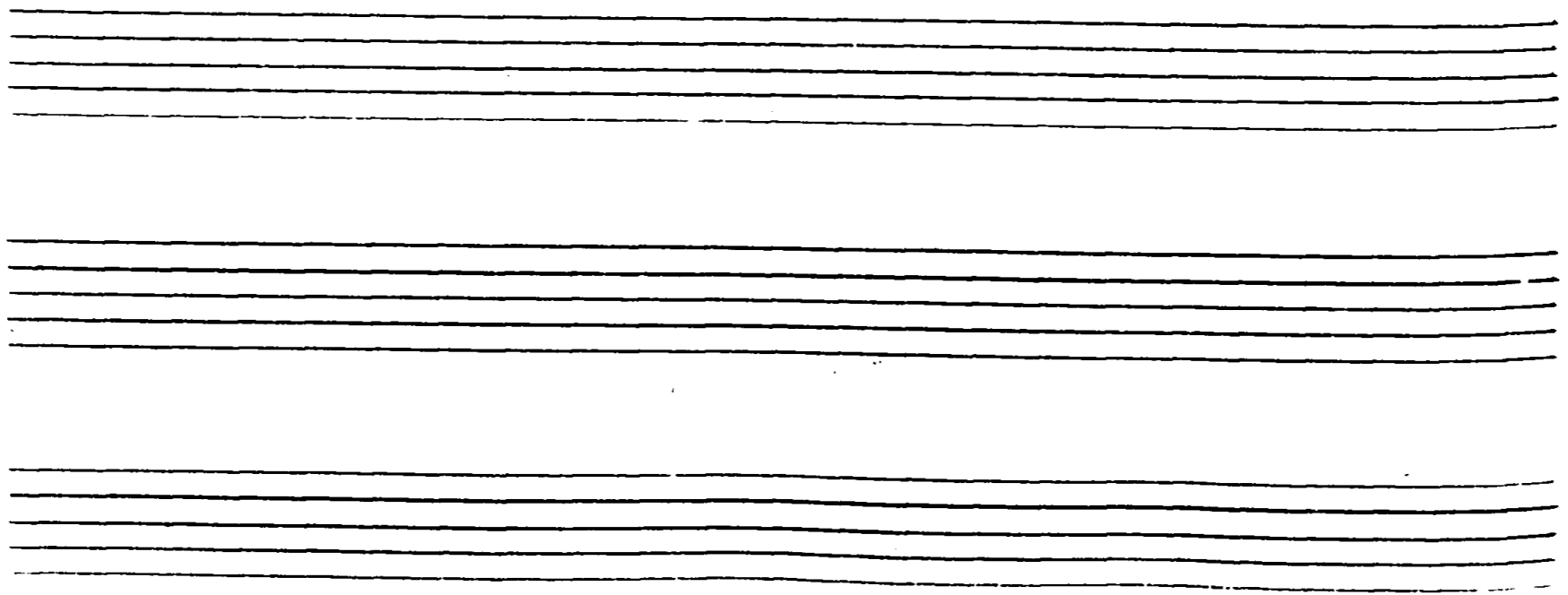


*gronde embrasons la terre et les airs, qu'avec noi' le tonnerre*

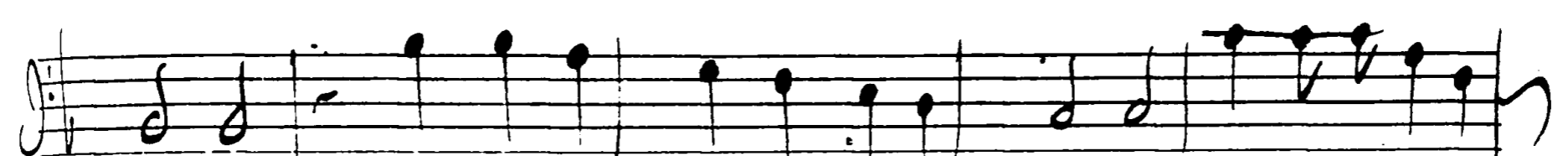




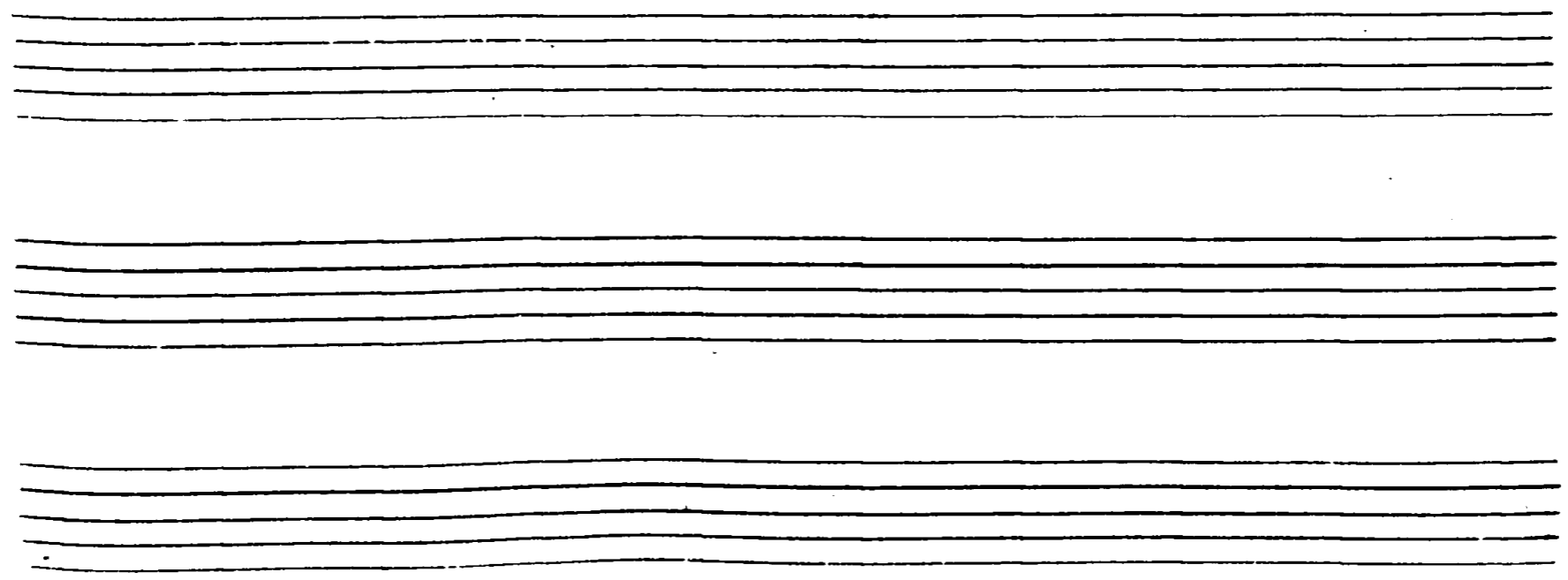
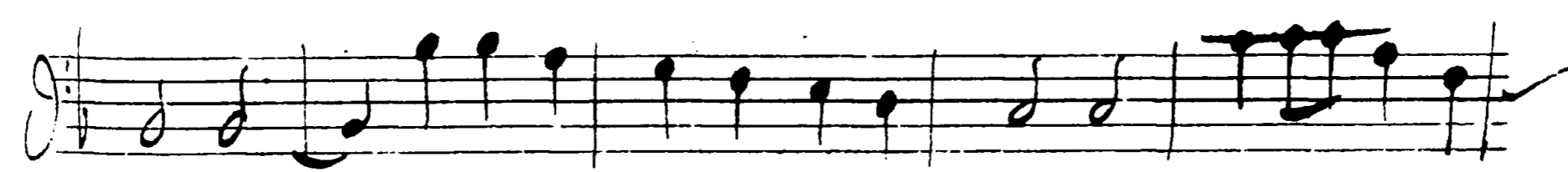
Handwritten musical score consisting of ten staves. The first four staves contain a vocal line with lyrics written below the notes. The fifth staff contains the lyrics: *grande embrasement la terre et les airs que la nature se con*. The remaining six staves contain instrumental accompaniment. The notation includes various note values, rests, and clefs.



Four empty musical staves at the bottom of the page, consisting of five-line systems without any notation.



*fonde; que la nature se confonde dans un caloraf*



Handwritten musical score for a piece titled "Deux Rejetons de l'univers". The score is written on ten staves. The first four staves contain the vocal line, starting with a treble clef and a common time signature. The fifth staff begins with the title "Deux Rejetons de l'univers;" in a cursive hand. The sixth and seventh staves contain a complex, fast-moving instrumental accompaniment, likely for a piano or harpsichord, featuring dense sixteenth-note passages. The eighth and ninth staves continue the vocal line, and the tenth staff concludes the piece with a final instrumental flourish. The notation is clear and legible, typical of a composer's manuscript.

Four empty musical staves, consisting of five-line systems, are positioned at the bottom of the page. They are completely blank, with no notes or markings.

Quauec no. 5. Le tonnerre gronde

This page contains a handwritten musical score for a piece titled "Quauec no. 5. Le tonnerre gronde". The score is written on ten staves. The first four staves feature a vocal line with lyrics. The fifth staff begins with a piano introduction, marked with a treble clef and a key signature of one sharp (F#). The sixth and seventh staves continue the piano accompaniment. The eighth and ninth staves return to the vocal line. The tenth staff is empty. The notation includes various note values, rests, and dynamic markings.

Four empty musical staves, each consisting of five horizontal lines, located at the bottom of the page.

A handwritten musical score consisting of ten staves. The first four staves are vocal lines, each starting with a treble clef and a key signature of one sharp (F#). The fifth staff contains the lyrics "Qu'avec no. 5 Le tonnerre gronde embra" written in cursive. The sixth staff is a piano accompaniment line with a treble clef and a key signature of one sharp, featuring a complex melodic line with many sixteenth notes. The seventh and eighth staves are piano accompaniment lines with a bass clef and a key signature of one sharp, featuring a rhythmic accompaniment with eighth and sixteenth notes. The ninth and tenth staves are vocal lines with a treble clef and a key signature of one sharp, continuing the melody from the first four staves.

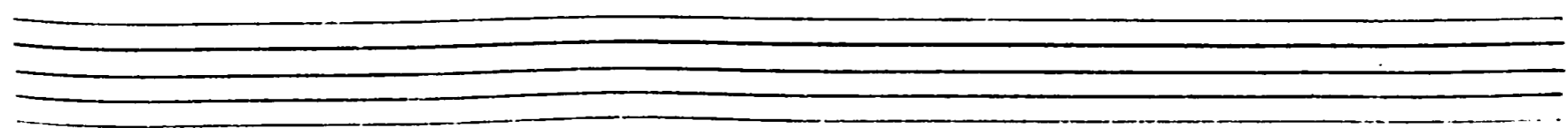
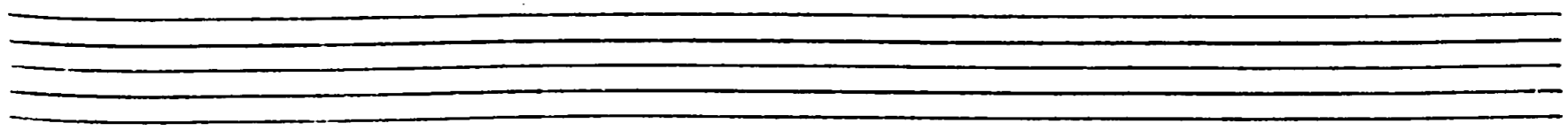
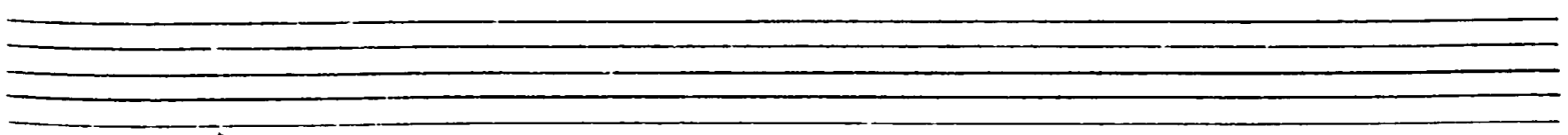
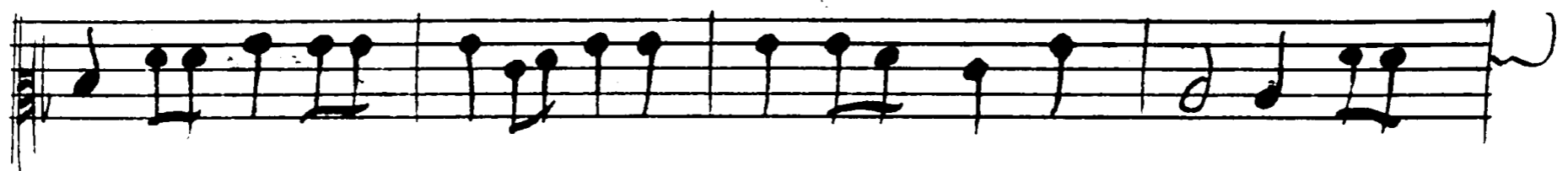
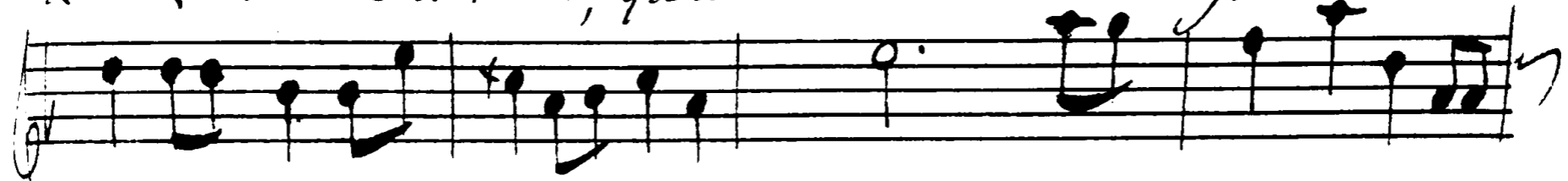
Qu'avec no. 5 Le tonnerre gronde embra

Four empty musical staves, each consisting of five horizontal lines, arranged vertically at the bottom of the page.





*Lon! La terre et Les airs; qu'avec nos le tonnerre gronde Embra*

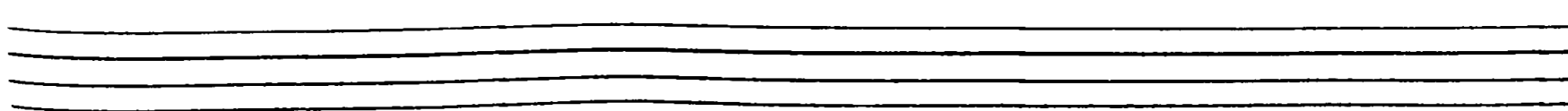
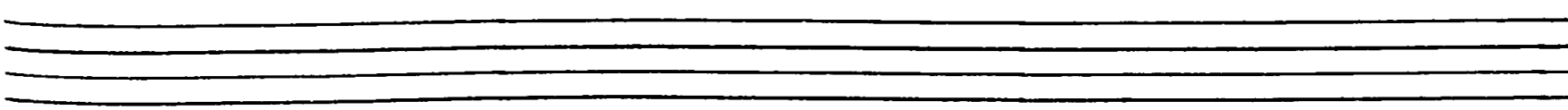
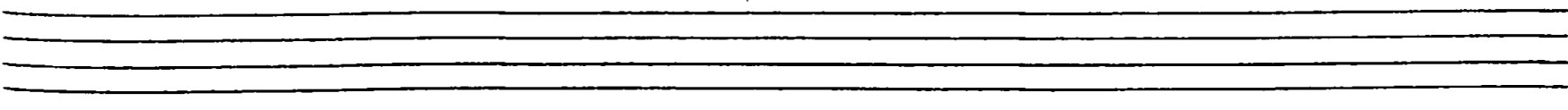
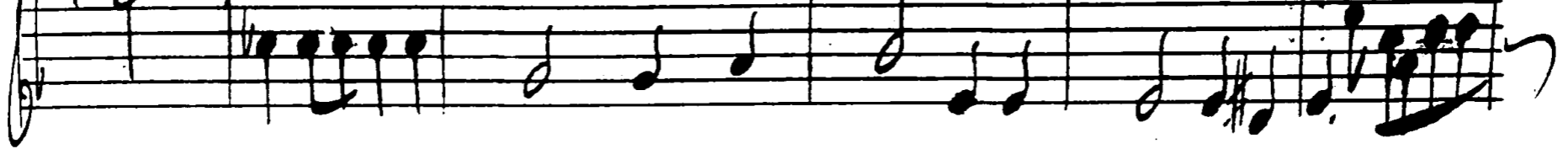


Handwritten musical score for a piece titled "Lors la terre et les airs que la nature se confonde" (When the earth and the air that nature confuses). The score is written on ten staves. The first five staves contain the main melody, and the last five staves contain a more complex, possibly instrumental or figured bass, accompaniment. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as accents and slurs. The lyrics "Lors la terre et les airs que la nature se confonde" are written in cursive below the fifth staff, with "Dumunca" written at the end of the line.

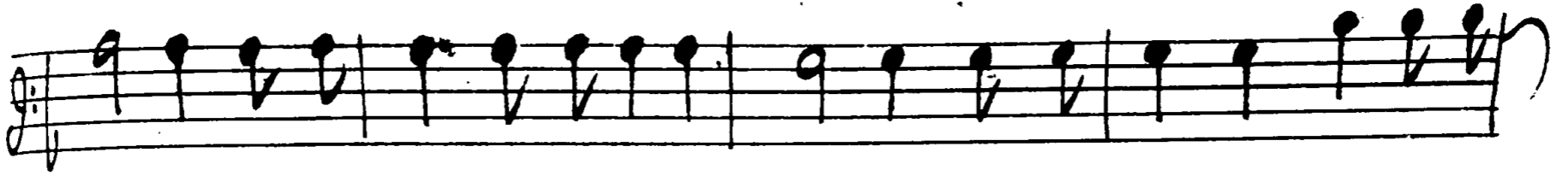
Five empty musical staves, consisting of five horizontal lines each, located at the bottom of the page.



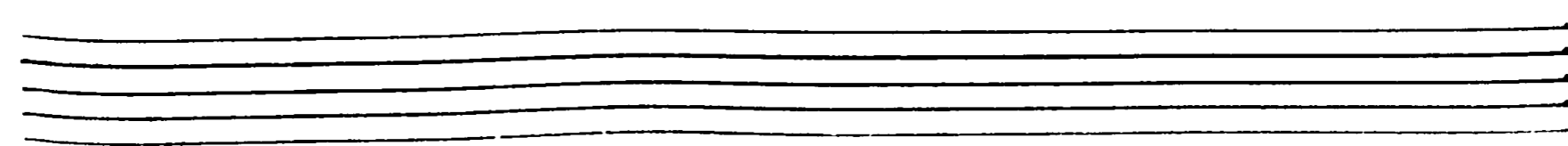
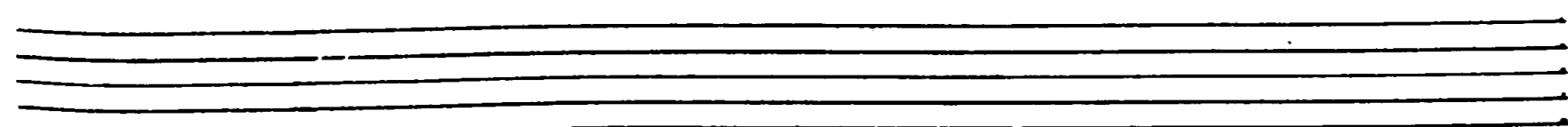
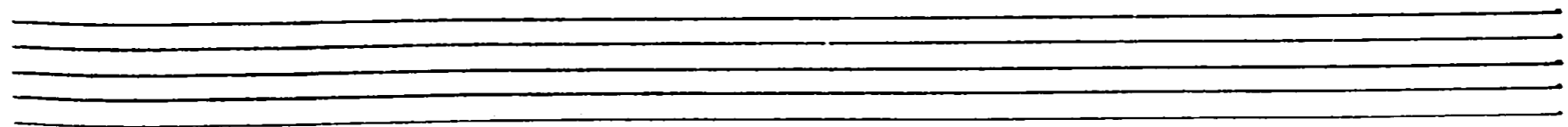
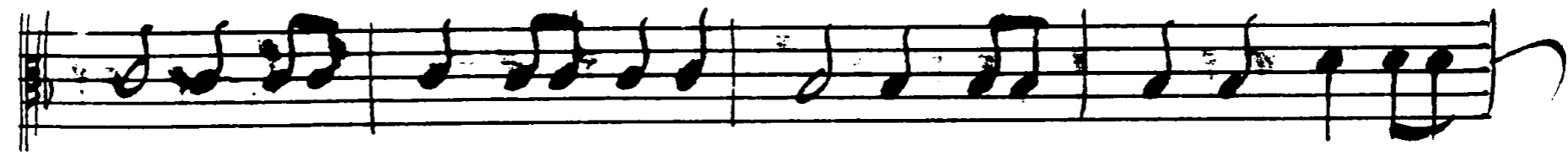
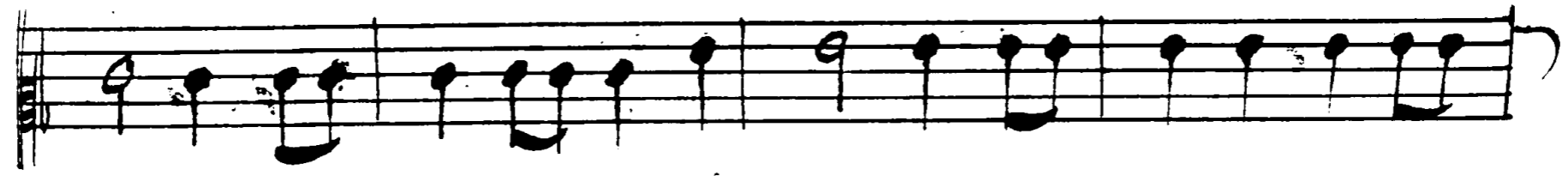
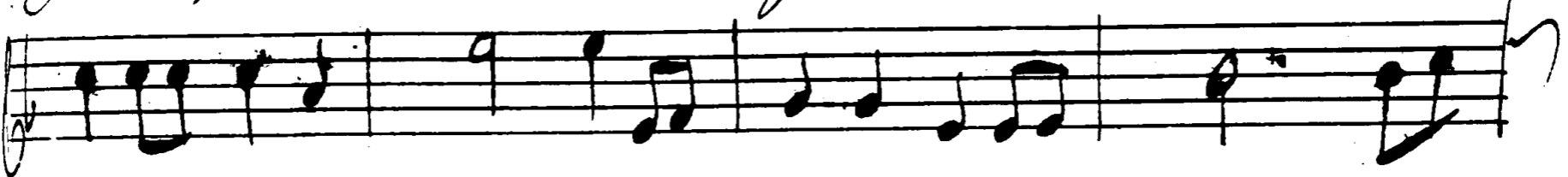
*hor affreux; dans un chaos affreux rejettons l'univers;*



Qu'avec nō. Le tonnerre



*gronde; quavecno. Le tonnerre gronde embrazon la terre et les*



A handwritten musical score for voice and piano. The score consists of ten staves. The first four staves are for the voice, and the remaining six are for the piano accompaniment. The lyrics are written in French: "air, qu'avec noi. Le tonnerre gronde embrazon la terre et les". The music is written in a single system with a treble clef and a key signature of one flat. The tempo is marked "Allegro". The score is written in a clear, legible hand.

air, qu'avec noi. Le tonnerre gronde embrazon la terre et les

Four empty musical staves, each consisting of five lines, arranged in two pairs. These staves are blank and do not contain any musical notation.



- airs; embrasons la terre et les airs que la nature se confonde



Dans un chaos affreux rejettons L'univers;

This block contains a handwritten musical score for a vocal line. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, clear hand. The lyrics "Dans un chaos affreux rejettons L'univers;" are written in a cursive script below the fourth staff. The music continues on the remaining six staves, ending with a double bar line. The notation includes various note values, rests, and phrasing slurs.

This block contains four empty musical staves, each consisting of five horizontal lines. These staves are positioned below the main musical score and are currently blank.



*mais*

mais que gagne mon coeur en perdant une ingrante, que

sert a mon amour, que ma fureur eclate, cesse, je

veux la voir et tenter son retour; faisons de son ar

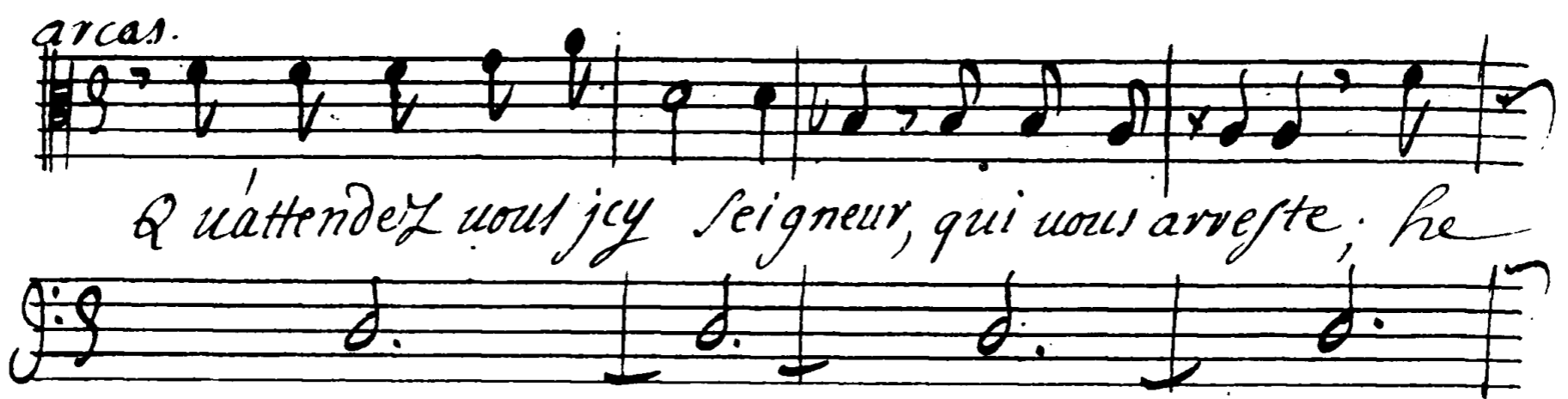
deur triompher ma constance, s'il faut courir a la ven

geance; ne l'employont du moins qu'apres l'amour

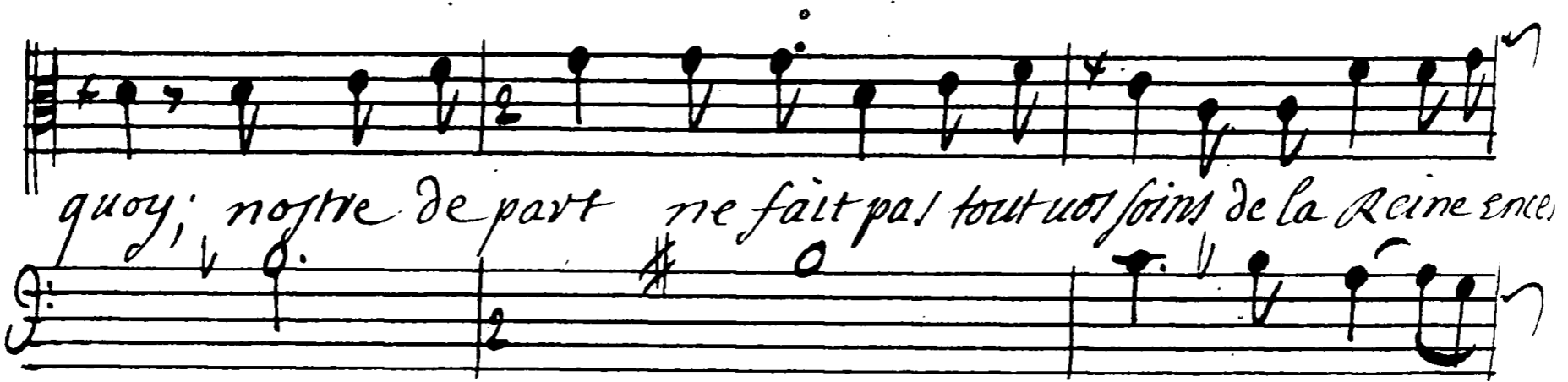
Acte QUATRIÈME SCÈNE PREMIÈRE

Le ROY. ARCAS.

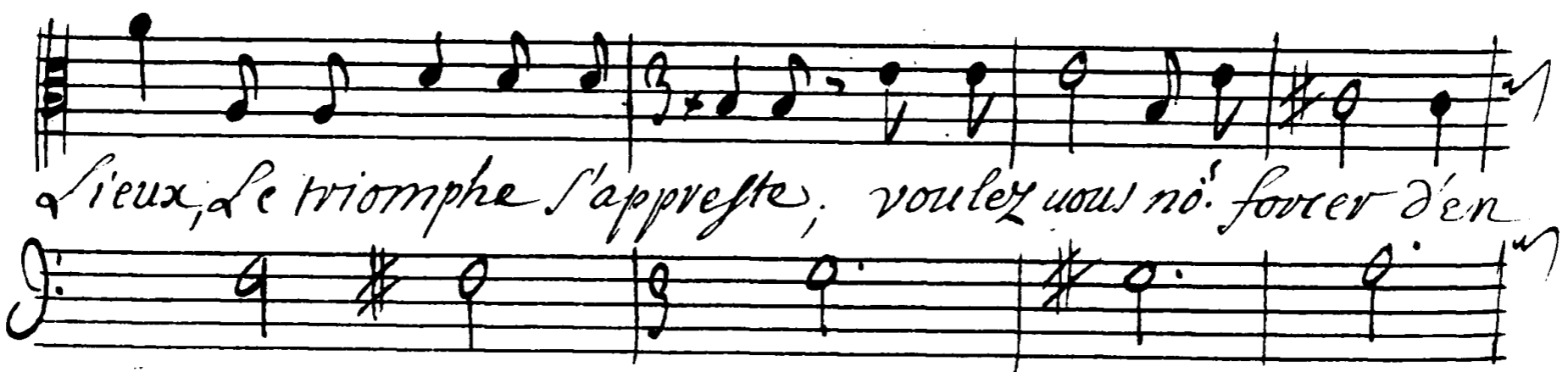
arcas.



Q u'attendez vous icy Seigneur, qui vous arreste; he

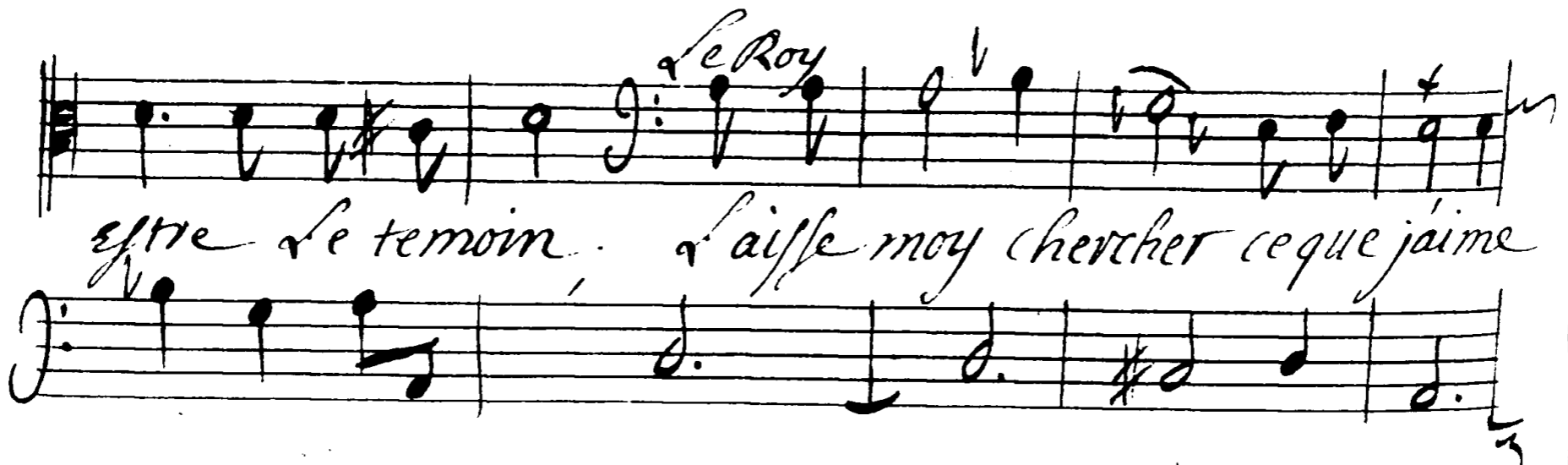


quoy; nostre de part ne fait pas tout vos soins de la Reine enco

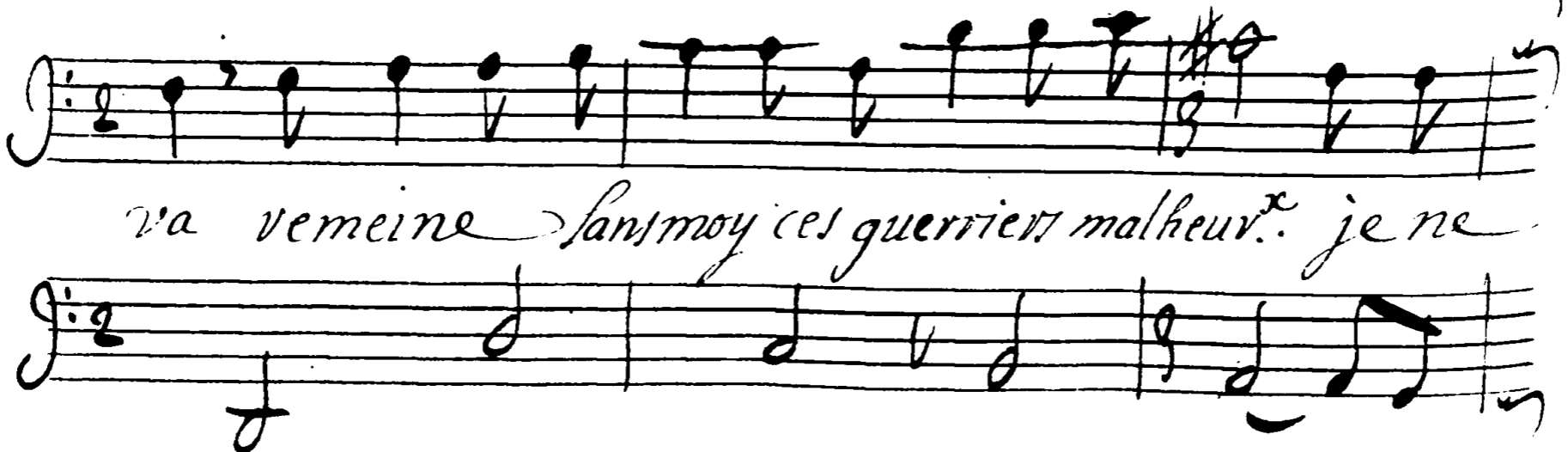


si eux, Le triomphe s'appreste; voulez vous nō. forcer d'en

Le Roy



estre le témoin; laissez moy chercher ce que j'aime



va vaine sans moy ces guerriers malheur. je ne

puis regner sur moy même je ne dois plus regner sur eux, un

Charme trop puissant sur ma raison l'emporte, ma fatale ten

desse est toujours la plus forte entraîné vers la Reine elle

vient, je la voy; fais ce que je t'ordonne arca et laisse moy

scène seconde.

marthesie:

Que voy je; est ce en ces lieux qu'argapise doit estre;

le Roy

Si je m'en éloignois je ne vous uerois pas; votre

marthi:

*Le Roy*

gloire a mes yeux uo. defend de paroistre; L'amour malgré les

*marth.*

Loix m'attache sur vos pas; Je vous avois interdit ma pre

*Le Roy*

sence; vos yeux au même instant m'ont fait un autre Loy;

*marth.*

je croyois sur vôtre amé avoir plus de puissance;

*Le Roy*

S'il ne faut point uo. fuir uo. poussez tout sur moy

*marth.*

*Scene 3e*

— Ô ciel Il est donc uray la perfide L'adore; l'inte

-vomps vos soupirs; je trouble vos ardeurs; ah cruelle quel

prix du feu qui me devore; je le voy; vous tremblez mais ma ven

geance encore Ira plus loïn que vos frayeurs; si je fre *marth.*

mis c'est de vôtre injustice; quoy; voyez vous dans ses

yeux satis faits que de ses feux mon amour soit com

plice; je Le bannis; j'évite ses regrets sa presence en ces

Lieux m'est un cruel supplice, je le bannis j'euite les re

grets; et mon amour depend de ne le voir jamais; <sup>Le Roy</sup> o

- ciel pourray je encor suruiure a cet outrage; non, c'est trop souf

friv de mépris en un jour; vous portez dans mô coeur le de

pit et la rage; et pour comble de mauuôy laissez la

mour; eh; bien cruelle; Il faut l'arracher a vos charmes; je

*sens que la mort étouffe mes soupirs; vous ne m'aurez ven-*

*du mes armes; qu'à fin que ma fureur pût servir vos de-*

*sirs; Arrestez, ou vous portez une aveugle furie; he*

*quoy, quel intérêt prenez vous à sa vie; Il doit sur*

*vivre à ses malheurs; qu'il vive pour sentir une honte éter-*

*nelle; et pour être un témoin fidelle; de ma gloire et de*

*Le Roy*

vos faueurs; Dieu, trop heur<sup>x</sup>. c'est donc toy que j'implore, frappe

prive mes yeux de ses cruels appas; punis un Rival qui da

dove; venge toy d'un mortel qui ne t'adore pas; quoy l'ex

cès de mes feux n'excite point ta rage, ton bras contre un Ri

val refuse de s'armer; qu'attens tu; perce un coeur que l'on

maine outrage et qui s'ayme encor plus que tu ne peux s'ay



*moder.*

mer; c'est trop soutenir la furie; qu'on se dérobe à mon cour

*de Roy.*

roux; ah; c'en est fait cruelle mort hélas je n'ay plus le

soins de ses coups; & l'honneur de m'éloigner de vous suffit pour

*moder.*

m'arracher la vie; ce téméraire enfin se

loigne de vos yeux, mais votre triomphe! l'apprête déjà ces

doux concerts en annoncent la feste et le peuple vient dans ces lieux.

Scene 4<sup>e</sup>

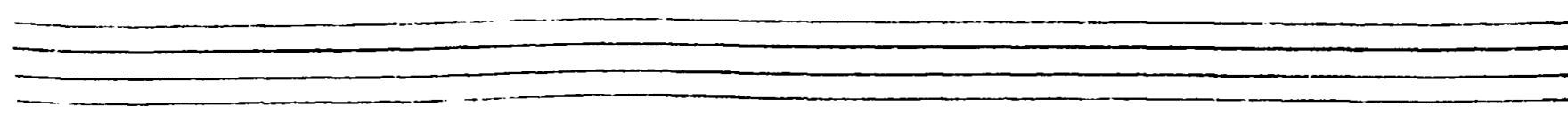
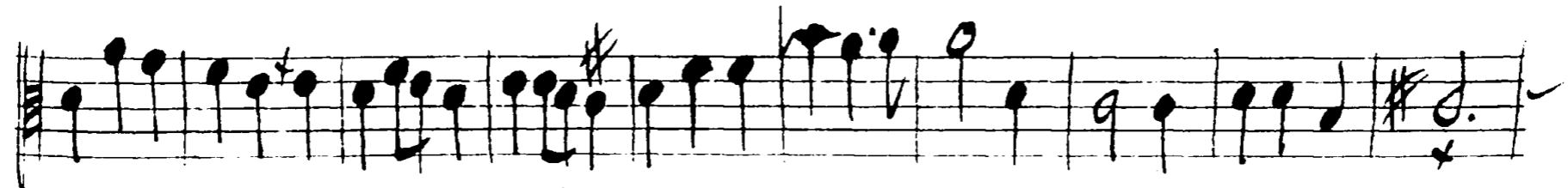
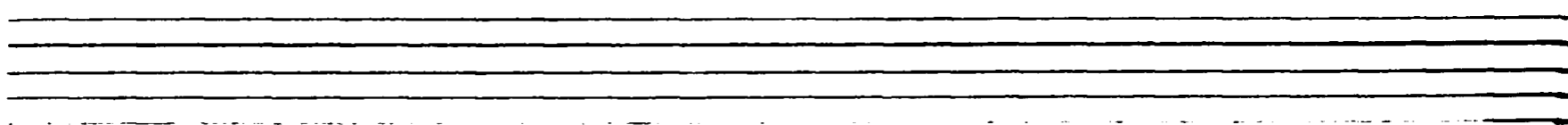
marche.

The first system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with several accents. The second and third staves are in bass clef and provide harmonic accompaniment. The fourth staff is in bass clef and contains a more active melodic line. The fifth staff is in bass clef and features a series of chords and rests. The word "marche." is written below the first staff.

A set of five empty musical staves, consisting of two grand staves (treble and bass clefs) and three blank lines.

The second system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with several accents. The second and third staves are in bass clef and provide harmonic accompaniment. The fourth staff is in bass clef and contains a more active melodic line. The fifth staff is in bass clef and features a series of chords and rests.

A set of five empty musical staves, consisting of two grand staves (treble and bass clefs) and three blank lines.

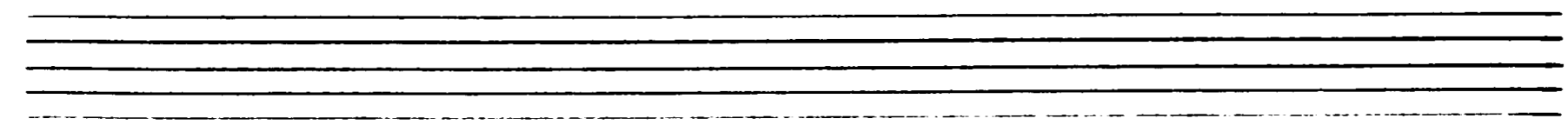


Handwritten musical score for the first system, consisting of five staves. The top staff is a treble clef with a complex melodic line. The second and third staves are bass clefs with accompaniment. The fourth and fifth staves are bass clefs with accompaniment. The music is in a key with one sharp (F#) and a 2/2 time signature.

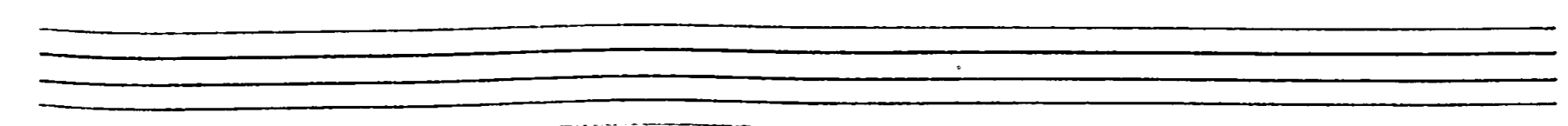
Handwritten musical score for the second system, consisting of five staves. The top staff is a treble clef with a complex melodic line. The second and third staves are bass clefs with accompaniment. The fourth and fifth staves are bass clefs with accompaniment. The music is in a key with one sharp (F#) and a 2/2 time signature. The word "grauem" is written in the second staff.

Two empty musical staves at the bottom of the page.

The first system of handwritten musical notation consists of five staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is in bass clef and contains a simpler line with mostly quarter and eighth notes. The third and fourth staves are in bass clef and contain more complex rhythmic patterns, including some sixteenth-note runs. The fifth staff is in bass clef and contains a melodic line similar to the first staff. The system ends with a double bar line and a fermata.



The second system of handwritten musical notation consists of five staves. The top staff is in treble clef and contains a melodic line with some accidentals. The second staff is in bass clef and contains a line of quarter notes. The third and fourth staves are in bass clef and contain lines of quarter notes. The fifth staff is in bass clef and contains a melodic line with some accidentals. The system ends with a double bar line and a fermata.



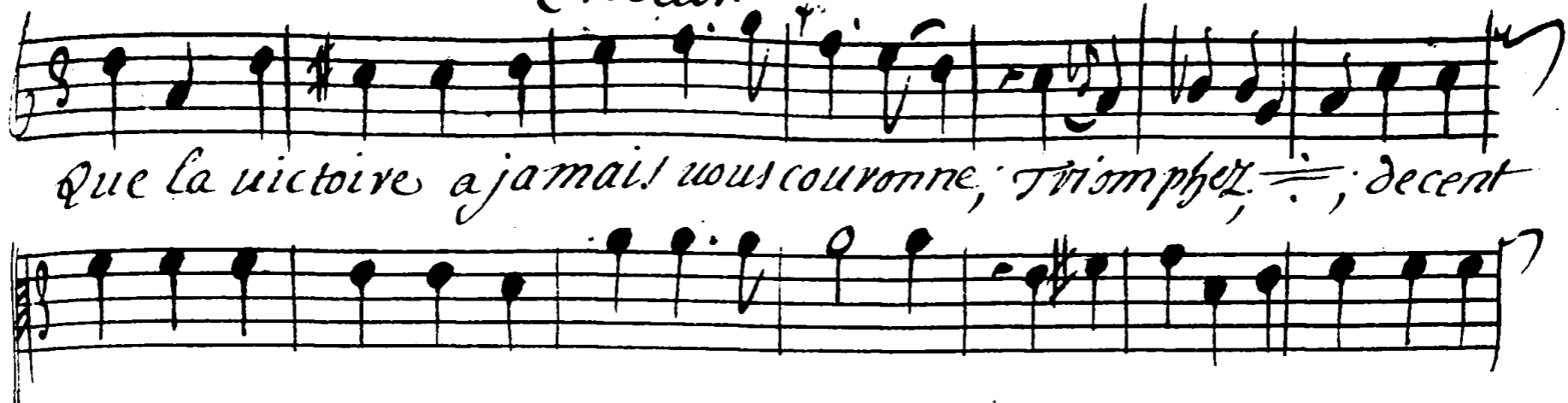
The first system of the handwritten musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef with a key signature of one sharp. The fourth and fifth staves are in bass clef with a key signature of one sharp. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

Two empty musical staves, consisting of five lines each, positioned below the first system.

The second system of the handwritten musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp. The second and third staves are in alto clef with a key signature of one sharp. The fourth and fifth staves are in bass clef with a key signature of one sharp. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

Two empty musical staves, consisting of five lines each, positioned below the second system.

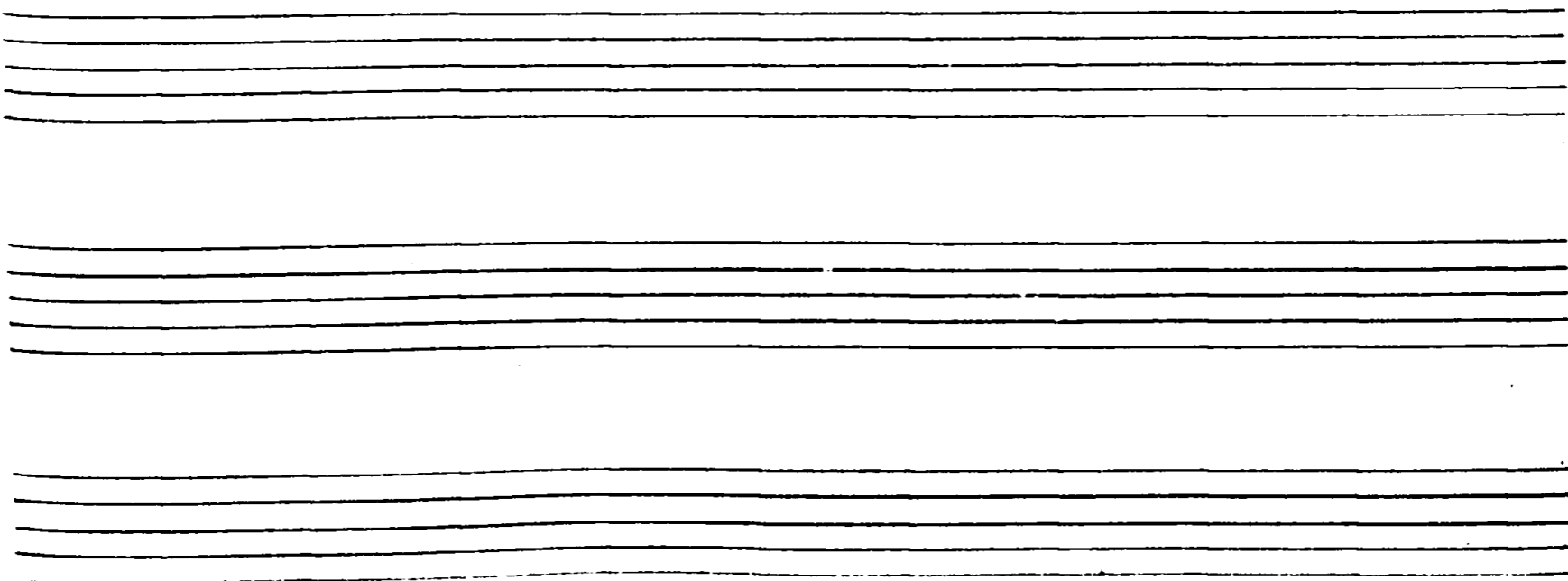


choeur.



Que la victoire a jamais vous couronne; Triumpher; de cent



Que la victoire a jamais vous couronne triompher; de cent



peuples divers; que de terrible mars que la fiere bellonne con

peuples divers; que de terrible mars que la fiere bellonne con



*Duisent vos drapeaux au bout de L'univers;*

*Duisent vos drapeaux au bout de L'univers;*

The image shows a handwritten musical score for two systems of vocal parts. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in French: "Duisent vos drapeaux au bout de L'univers;". The notation includes various note values, rests, and dynamic markings. The first system is followed by a second system with identical lyrics. Below the second system, there are four empty staves, suggesting further musical notation that is not present on this page.

que la victoire a jamais vous cou

que la victoire a jamais vous cou

ronne; que Le terrible mari, que la fiere Bellone conduisent uosora

ronne; que Le terrible mari, que la fiere Bellone conduisent uosora

ronne, que Le terrible mari, que la fiere Bellone conduisent uosora

ronne, que Le terrible mari, que la fiere Bellone conduisent uosora

ronne, que Le terrible mari, que la fiere Bellone conduisent uosora

ronne, que Le terrible mari, que la fiere Bellone conduisent uosora

ronne, que Le terrible mari, que la fiere Bellone conduisent uosora

ronne, que Le terrible mari, que la fiere Bellone conduisent uosora

peaux au bout de l'univers. Triomphez, de cent peuples di

peaux du bout de l'univers;

*uert,* *que la fiere Bellonne conduisent vos dra*

*que se terrible mais, que la fiere Bellonne conduisent vos dra*

peaux au bout de l'univers, triomphez  $\underline{\underline{=}}$ ; de cent peuples di-

peaux au bout de l'univers, triomphez  $\underline{\underline{=}}$ ; de cent peuples di-

uere; Triumphet — Triumphet de cent peuples di —

uere; Triumphet — — de cent peuples di —

Handwritten musical notation for the first system. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: *uers, triomphez* (with a double bar line), *de cent peuples diuers,* *que la*. The bottom staff is a piano accompaniment line with a grand staff (treble and bass clefs).

Handwritten musical notation for the second system. The top staff is a vocal line with the lyrics: *uers,* *Que le terrible mars que la*. The bottom staff is a piano accompaniment line with a grand staff.

Handwritten musical notation for the third system. The top staff is a vocal line. The bottom staff is a piano accompaniment line with a grand staff.

Handwritten musical notation for the fourth system. The top staff is a vocal line. The bottom staff is a piano accompaniment line with a grand staff.

Handwritten musical notation for the fifth system. The top staff is a vocal line. The bottom staff is a piano accompaniment line with a grand staff.

Handwritten musical notation for the sixth system. The top staff is a vocal line. The bottom staff is a piano accompaniment line with a grand staff.

Handwritten musical notation for the seventh system. The top staff is a vocal line. The bottom staff is a piano accompaniment line with a grand staff.

Four sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).



*fiere Bellonne conduisent vos drapeaux au Gout de l'uniuers,*

*fiere Bellonne conduisent vos drapeaux au Gout de l'uniuers,*

*gavotte.*

Handwritten musical score for a Gavotte, consisting of five staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. The word "gavotte." is written in italics below the first staff. The score concludes with a double bar line and a fermata.

Two empty musical staves, consisting of two five-line systems.

Handwritten musical score for a second piece, consisting of five staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and a fermata.

Two empty musical staves, consisting of two five-line systems.

choeur

Dans ces lieux apres la gloire, Les plaisirs auront leur tour, Il est

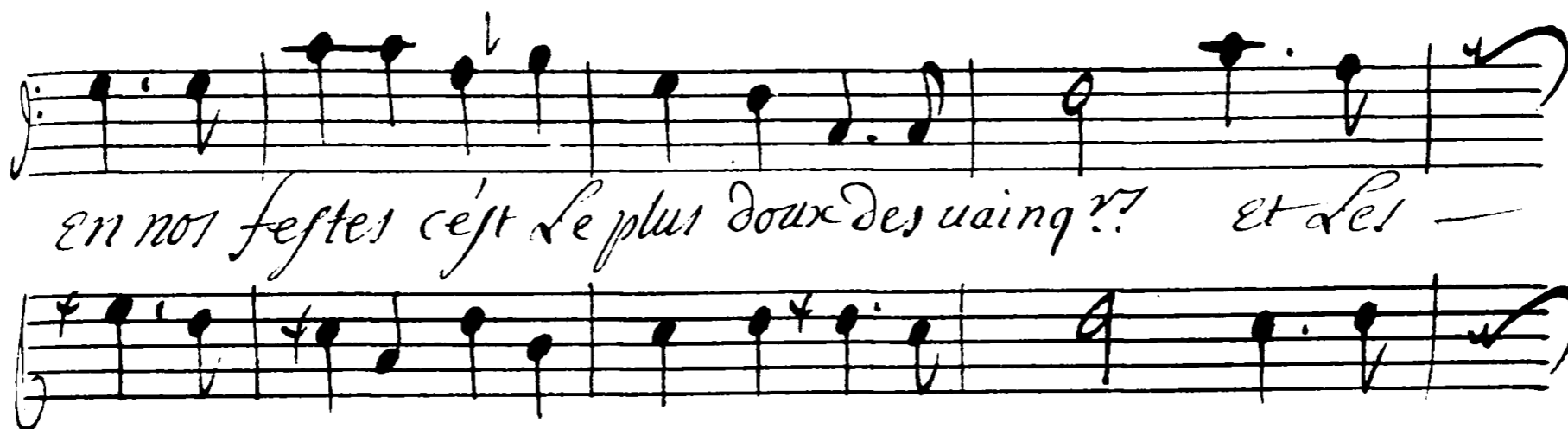
Dans ces lieux apres la gloire, Les plaisirs auront leur tour, Il est

- tems que la victoire fasse enfin place a l'amour, que Luy seul regne

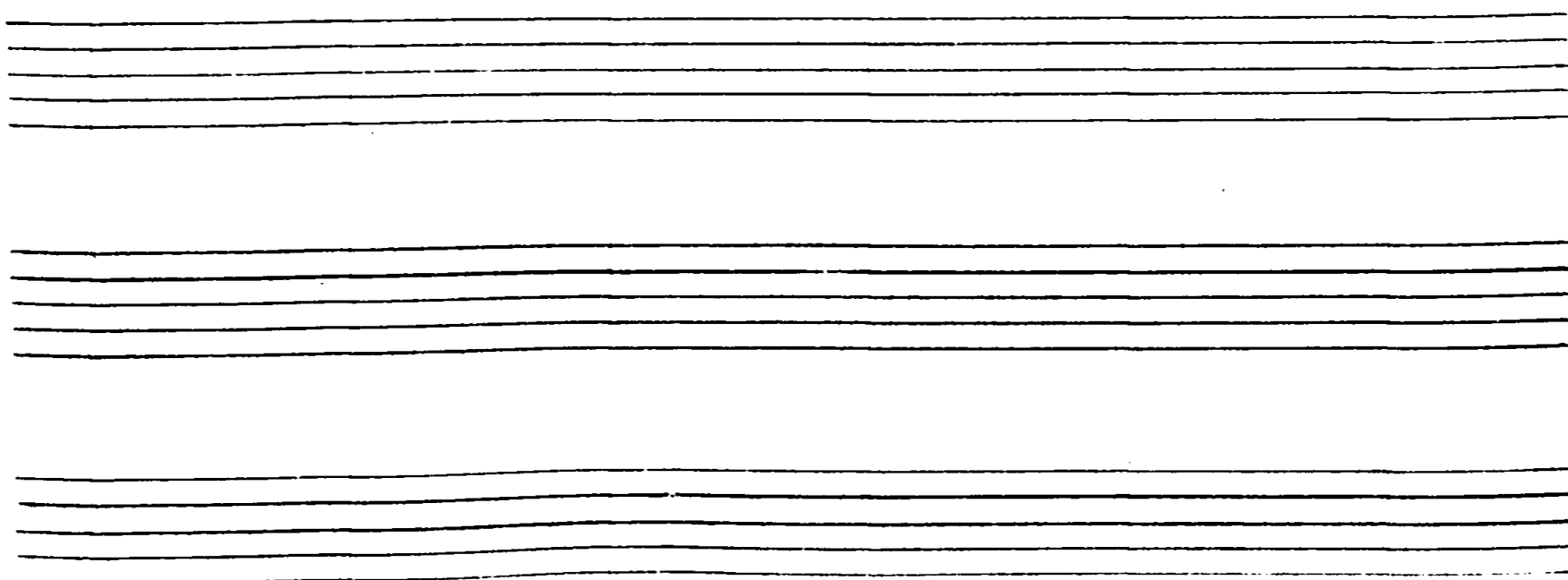
- tems que la victoire fasse enfin place a l'amour, que Luy seul regne



en nos festes c'est le plus doux des uainq<sup>tes</sup> et des —

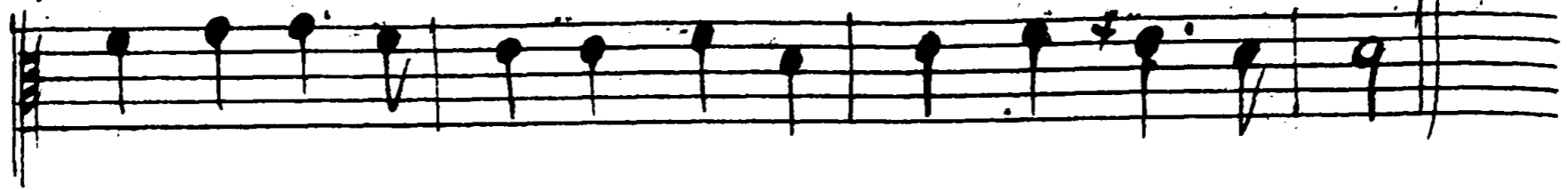


en nos festes c'est le plus doux des uainq<sup>tes</sup> et des —

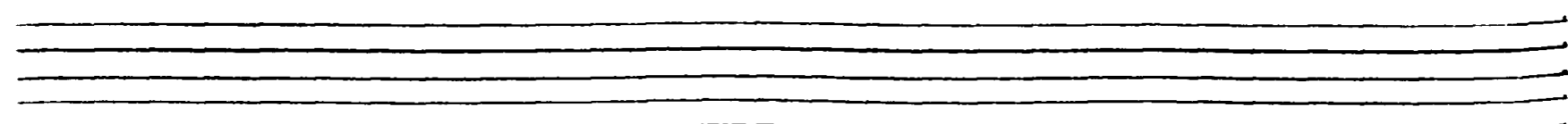
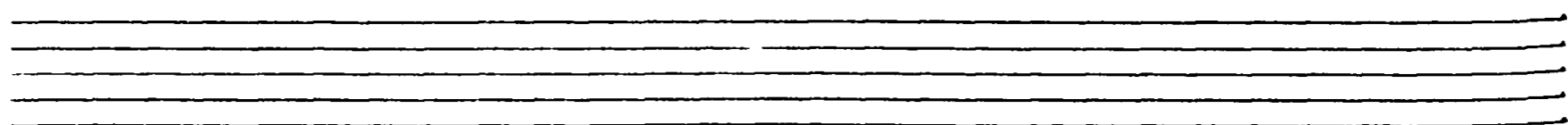
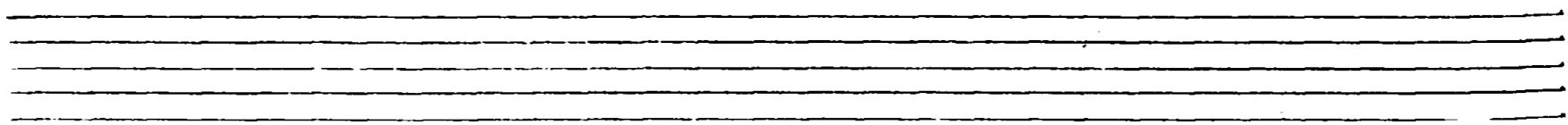
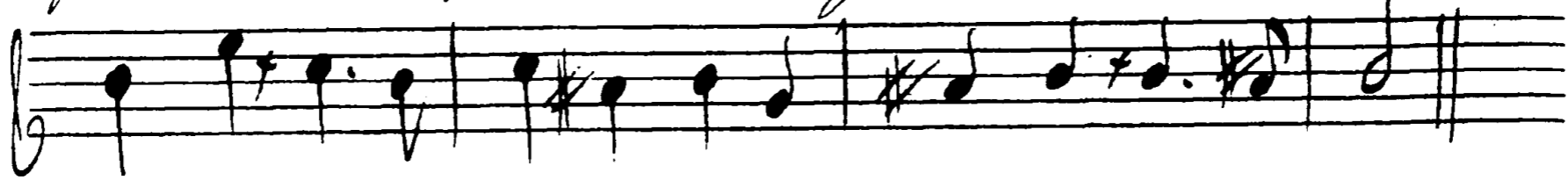




plus belles conquêtes; sont toujours celles des cœurs;

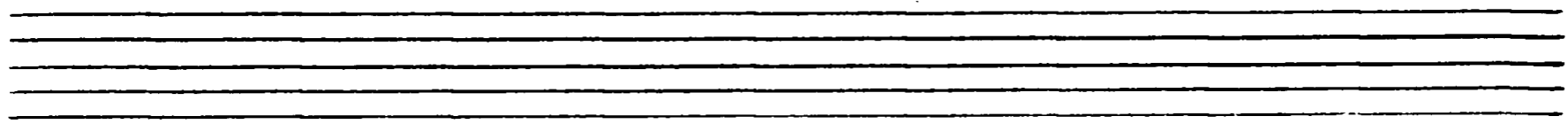


plus belles conquêtes sont toujours celles des cœurs;

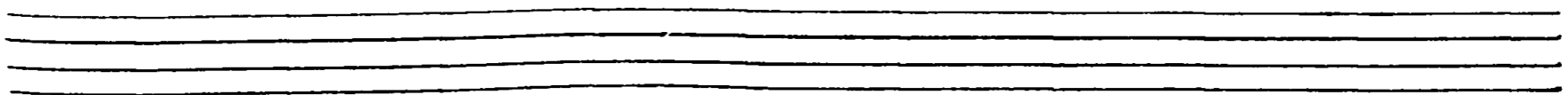


Basseped.

Handwritten musical score for Bass Pedal, measures 1-5. The notation is in bass clef with a 3/8 time signature. It features a melodic line with various ornaments and a 'fin.' marking at the end of the fifth measure.



Handwritten musical score for Bass Pedal, measures 6-10. The notation continues with complex rhythmic patterns and a 'fin.' marking at the end of the tenth measure.



scene 5.

*mod.*

Reyne; vous me trompiez, je connois vos allarmes; je voy tout vostre amour dans ce trouble fatal, vous pouffez des larmes; vous repandez des larmes, et vous cherchez des yeux mon

*mod.*

trop heureux Rival; faut il toujours que vostre amour se

plaigne; quoy n'est ce que pour luy que je peusse soupirer

*mod.*

ah; c'est assez que je le craigne; son tropas doit m'en



- assurer; J'y cours, Il est tems que j'eteigne; ce teme

vaive a mour qui s'oppose a mes soins, arretez cest trop

craindre un Roy que je dedaigne; vous m'arresteviez

- mieux en le desirant moins; ciel, Il me fuit, Il faut se

Suivre, si mon amant perit je ny pourray survivre;

Scene 6.e

Le Roy  
Inhumaine, arretez; O Dieux, ou couvrez nous, par de nou

veaux soupirs comblez vostre courroux, j'échape a ceux qui veil-

loient sur ma vie; Ah; fuyez; quoy toujours vou

- loir que je vous fuye; ah; de grace, fuyez vos jours sont

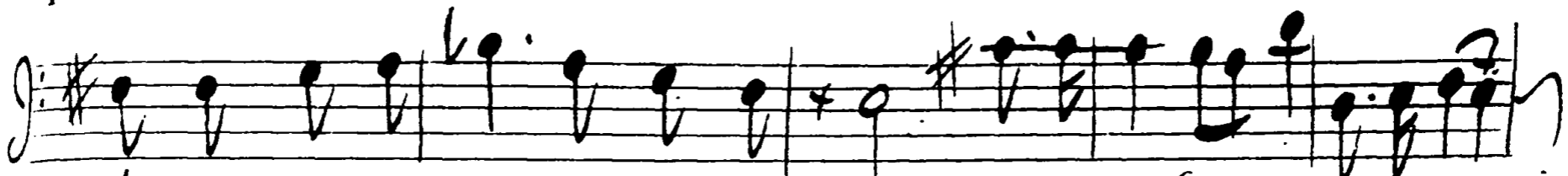
en danger; ah; cest le seul espoir qui peut me soula

ger, quelle barbare Loy voulez vous que je suive

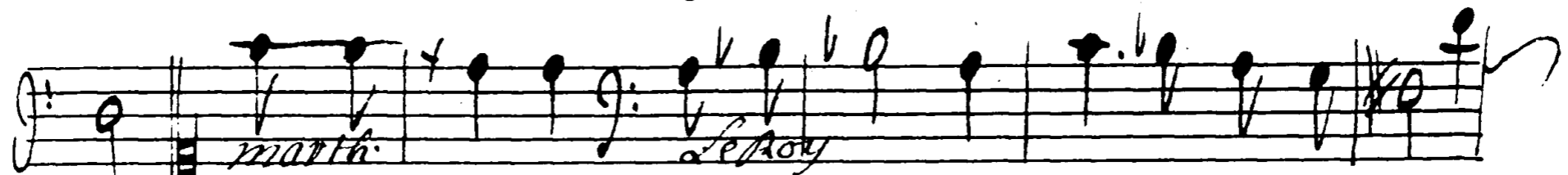
non je ne puis vous obeir; quoy n'est ce pas as-



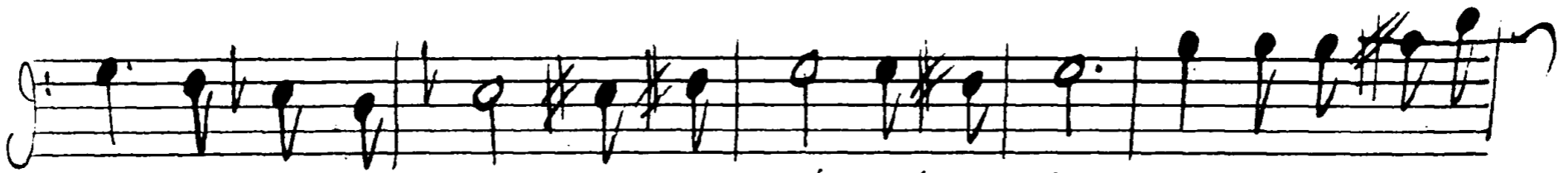
lez de me hair, voulez vous encor que je vive, quoy;



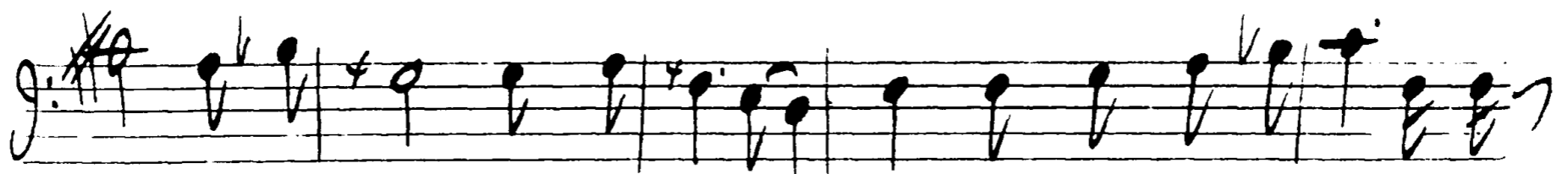
nest ce pas assez de me hair; voulez vous encor que je vi



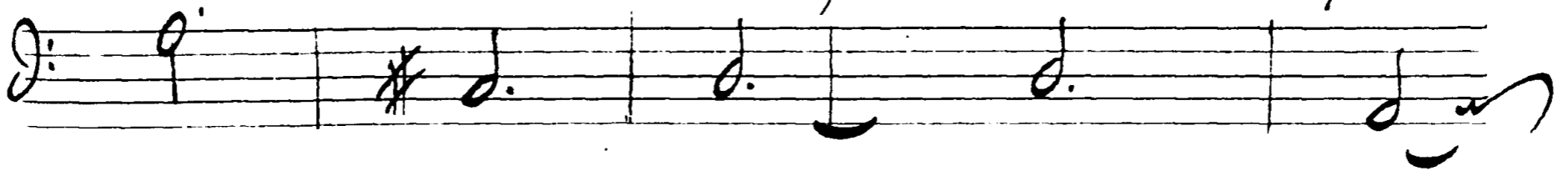
vez, *marth.* *Le Roy* maris vous cherche. auos pieds quil vienne me chercher, mon



coeur d'autres de vous ne scauroit l'arracher, si vous voulez ma



mort contentez vötre envie par de nouveaux mēpris comblez



mon desespoir, si vous voulez ma vie, je ne puis



vie sans vous voir Si vous voulez ma vie je ne puis

marth  
Le Roy  
vivre sans vo. voir, hélas, De quel retour ma ten

blesse est suivie, moy, toujours vôtre haine en fera Le suc

marthésie  
ces; mon coeur ne craindroit rien si je vous haïssoit

Le Roy  
ciel; qu'entens je; est ce a moy que ce discours s'adresse;

marthésie  
En vain je veux encor vous cacher ma foi blesse; mal

gré tous mes efforts, le trouble ou je me voy, montre affect

pourqui je soupi re; mal-vo, et déjà vostre

coeur peut vo<sup>s</sup> dire pour moy tout ce que je n'ose vous

di-re; et déjà vostre coeur peut vous dire pour

Le Roy  
moy; tout ce que je n'ose vous di-re; quoy; j'aurois tou

ché vostre coeur; et ce amoy que L'amour reservoit tant de

- gloire; gloire; je doute encor de mon bonheur; et

même en le sentant mon coeur n'ose le croire; je doute en

cor de mon bonheur et même en le sentant mon coeur n'ose

le le croire; *marth.* mes yeux os. Laissez ils douter de ma lan

DUO

gueur; siurons no: a nostre tendresse; siurons nous a

siurons no: a nostre tendresse; siurons nous a

notre tendresse; heureux =; Les cœurs que l'amour a bles-  
 notre tendresse; heureux =; Les cœurs que l'amour a bles-

sez; aimons-nous =; et craignons sans cesse, De ne nous -  
 sez; aimons-nous =; et craignons sans cesse, De ne nous -

pas aimer assez. Si jurons-nous à notre tendresse, Si jurons -  
 pas aimer assez, Si jurons-nous à notre tendresse, Si jurons -

nous à notre tendresse, heureux = Les cœurs que l'amour  
 nous à notre tendresse, heureux = Les cœurs que l'amour

a blessez; heureux; Les coeurs que l'amour a bles-

sez; aimons no.; et craignons sans cesse; de

ne nous pas aimer affect; aimons no.; aimons

nous; et craignons sans cesse; de ne nous



pas aimer affect ; aimons no<sup>s</sup> et craignons sans cesse

- de ne nous pas aimer affect ; fuyez mais sauvez  
- de ne nous pas aimer affect ;

vous du transport qui le presse ; pour vendre en

cor votre bonheur plus doux j'y veux joindre en se

cret le nom de mon Epoux ; <sup>air</sup> vous sçavez le

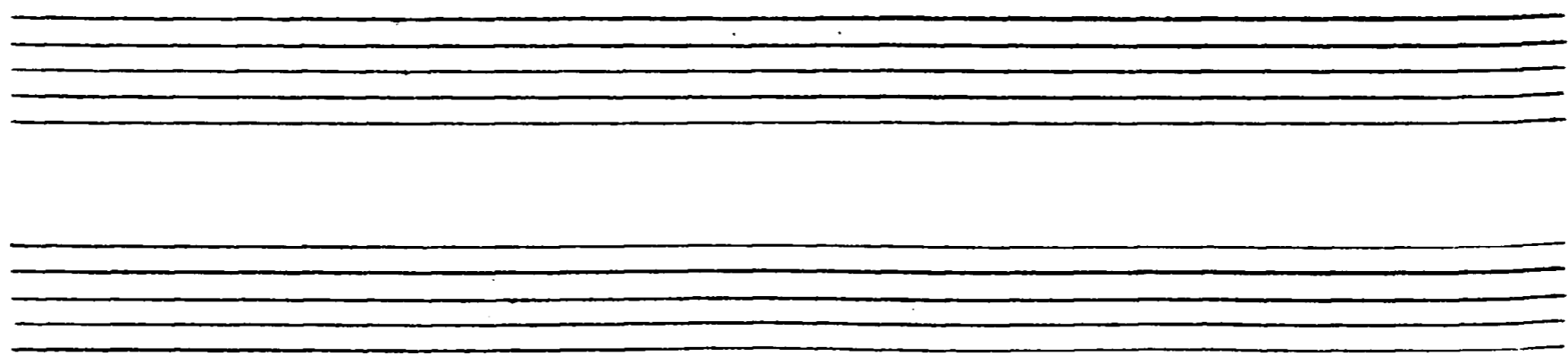
trait qui me blesse, je n'en veux plus combattre Le pou

voir; voir, l'amour en a fait ma faiblesse; & l'hy

men en fera mon de voir & l'amour en a

fait ma faiblesse; & l'hymen en fera mon de

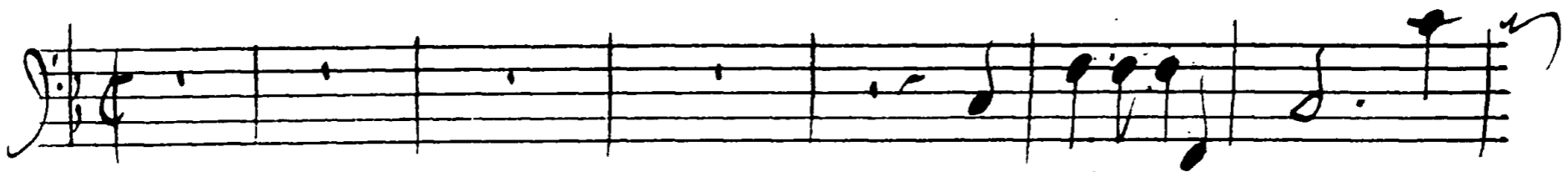
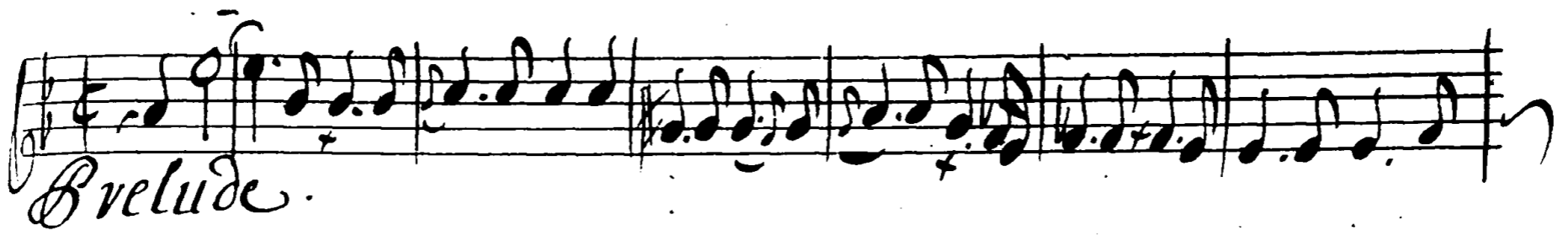
voir; & l'amour & c. voir



Acte cinquieme. scene premiere.

Martheie seule.

Brelude.



Regnez obscure nuit regnez epaisses  
om bres; des regards d'un jaloux defendez ce sejour, cachez

This is a handwritten musical score for a vocal piece. It consists of ten staves of music. The first staff begins with the lyrics "Regnez obscure nuit regnez epaisses". The second staff contains the lyrics "om bres; des regards d'un jaloux defendez ce sejour, cachez". The music is written in a single system with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The handwriting is in black ink on aged paper.

*Luy sous vos voiles sombres, et mon amant et mon a*

Three staves of piano accompaniment for the first system, featuring various rhythmic patterns and chordal structures.

*mour; cachez luy sous vos voiles sombres et mon amant et mon a*

Four staves of piano accompaniment for the second system, continuing the musical texture from the first system.

*fin.*  
mour; mon coeur jouit de ja du bon

*fin.*

*fin.*

*fin.*

*fin.*

*fin.*

*fin.*

heur qu'il espere; icy d'aimables noeuds uo. combler se de

*sir: d'amour, d'hymen et de mystere seront les seulté*

*moins de mes ten dres plaisirs Regner &c jusqu'aux mot fin.*

Scene 2<sup>e</sup>

Prelude.

Hymen

je prepare pour toy la chaine la plus belle; tout s'inte



*air*

*resse a couronner tes vœux, que tout prenne a ses yeux une beau*

*te nouvelle, que venus que momus s'y vasembl' tous deux, accou*

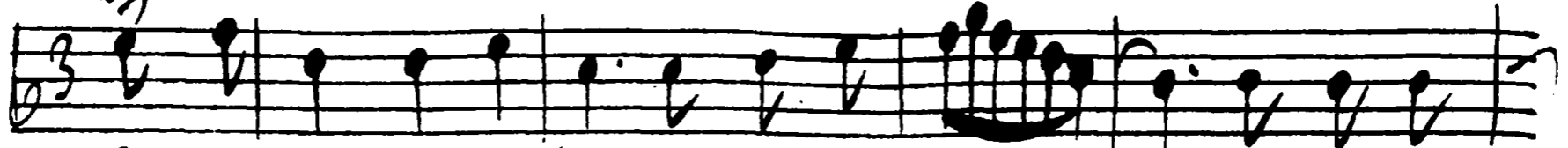
*rez doux plaisirs, volez volez, aimables jeux, L'amour avec*

*moy vous appelle, L'amour avec moy vous appelle; accou*

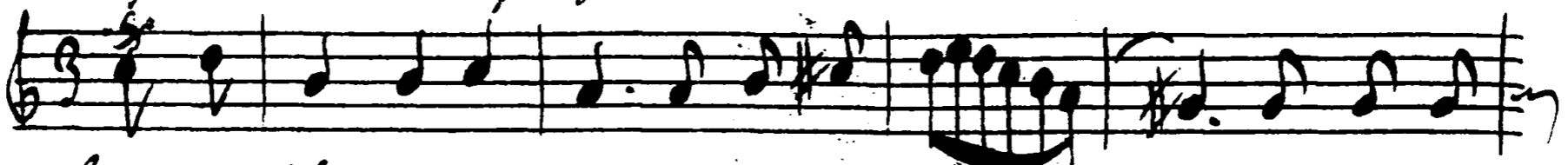
*rez - - doux plaisirs, volez - - ; aimables jeux, L'a -*

*mour avec moy vous appel-le,*

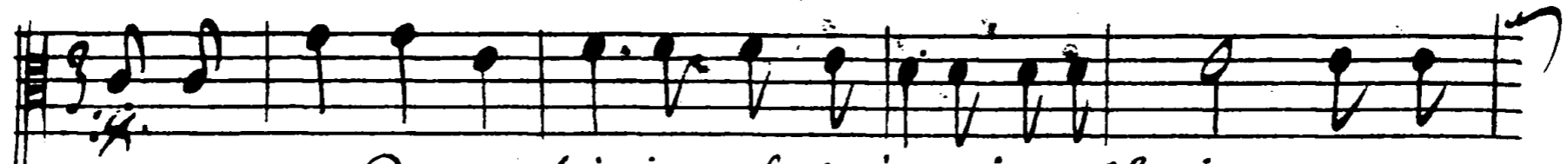
Choeur de L'hymen et De la suite.



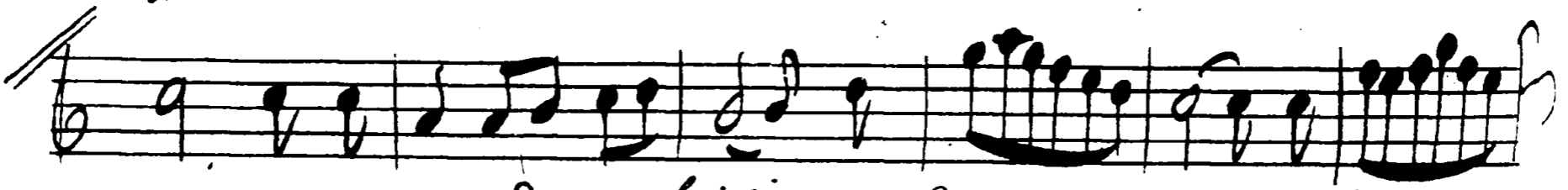
Accourez doux plaisir; volez volez - aimables -



Accourez



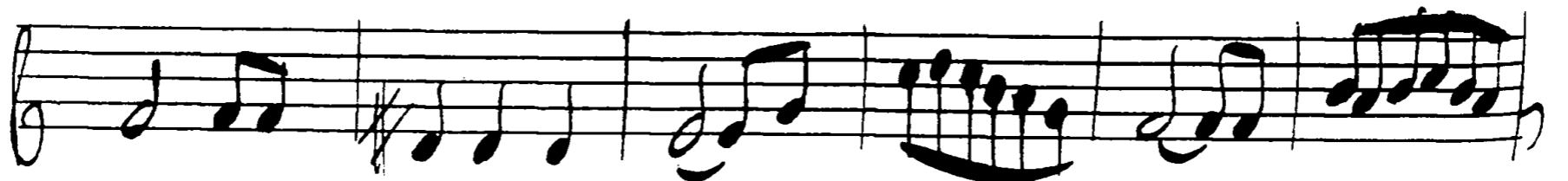
Accourez doux plaisir volez =; aimables jeux; accou



- jeux; accourez, doux plaisir volez = - volez -



- rez doux plaisir volez - - volez - aimables -



*Fin.*  
 - aimables jeux, l'amour avec nous vous appelle;  
*fin*

*fin*  
 jeux aimables jeux, l'amour avec nous vous appelle;  
*fin* flutes

*Fin*

*Fin*

*Fin*  
 l'amour avec nous vous appelle; l'a

*Fin*  
 l'amour avec nous vous appelle; l'a

*Fin*

*Fin*

*mour avec nous vous appelle; accourez doux plaisirs, volez vo-*

*mour avec nous vous appel*

*lez aimables jeux, & l'amour avec nous vous appelle;*

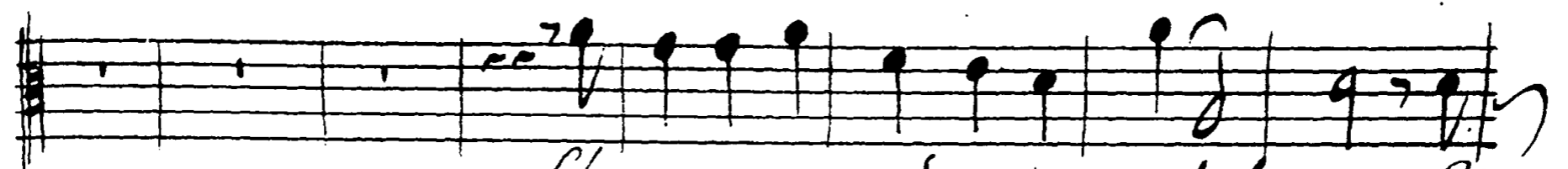
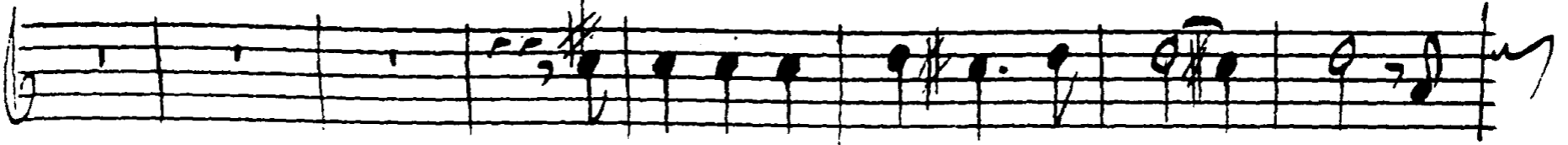
*le; & l'amour avec nous vous appelle;*

*le; & l'amour avec nous vous appelle;*

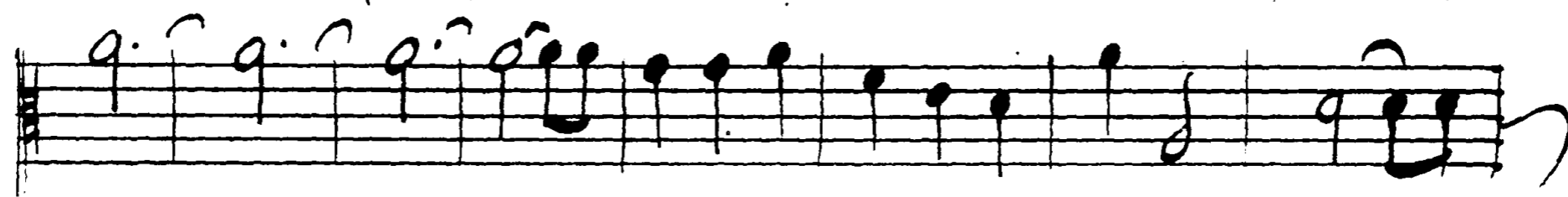
*le; & l'amour avec nous vous appelle;*



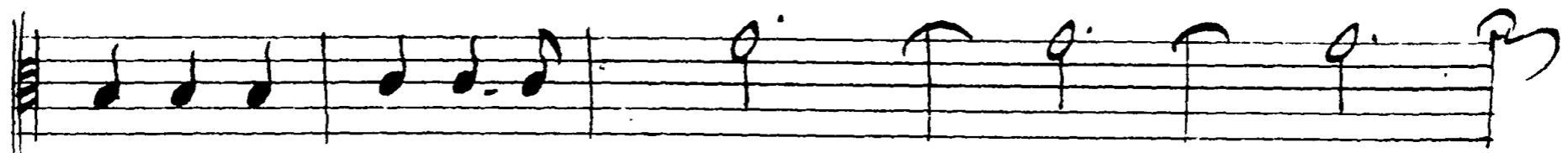
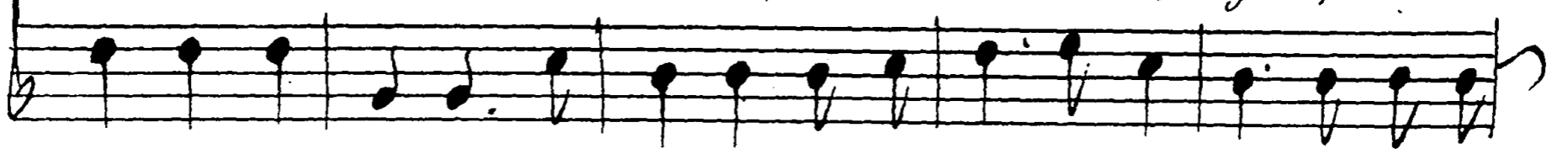
*L'amour avec nous vous appelle; La*



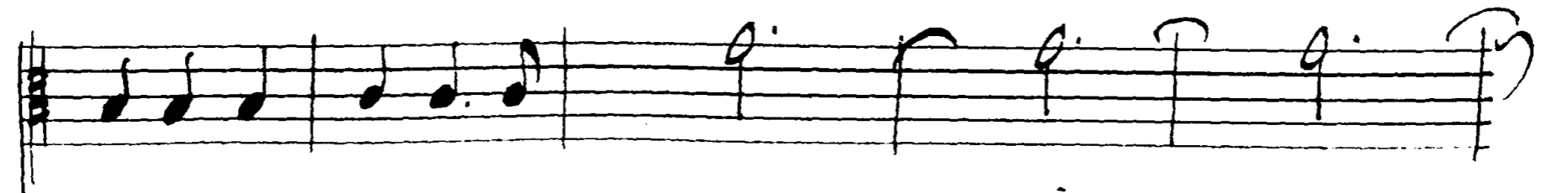
*L'amour avec nous vous appelle; La*



*mour avec nous vous appelle; accourez d'un plaisir, volez vo-*



*mour avec nous vous appel*



lez aimables jeux, L'amour avec nous vous appelle; accourez

le, L'amour avec nous vous appelle; accourez

Rondeau

air

A handwritten musical score for piano and voice, consisting of ten staves of instrumental music. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The music is written in a single system across ten staves, with some staves containing multiple systems of music. The key signature appears to be one sharp (F#), and the time signature is not explicitly shown but likely common time (C).

*Recit.*

- Aimable jeuneſſe, quand l'amour uſ pveſſe cedeſ a ſes feux, ha

A handwritten musical score for voice and piano accompaniment for the recitative section. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line begins with the text "Aimable jeuneſſe, quand l'amour uſ pveſſe cedeſ a ſes feux, ha". The notation includes a treble clef for the voice and a bass clef for the piano accompaniment. The music is written in a single system across two staves.

tes la victoire L'amour fait la gloire de vous rendre heureux;

CHOEUR

Aymable jeunesse quand L'amour uo<sup>s</sup> presse ceder a ses feux, ha!

Aymable jeunesse quand L'amour uo<sup>s</sup> presse ceder a ses feux, ha!

Aymable jeunesse quand L'amour uo<sup>s</sup> presse ceder a ses feux, ha!

violons

violas

violons

violons

violons



tez la victoire, L'amour fait la gloire de vous rendre heureux,

tez la victoire, L'amour fait la gloire de vous rendre heureux,

*Recit.*

Quel plus doux partage pourroit uo<sup>s</sup>. charmer, au tems du bel

âge Rien ne de dommage du plaisir d'aimer;

En vain la sagesse combat nos langueur, c'est a la vieillesse d'aimer ses douceurs,

mais quand on s'ait plaire l'amour seul doit faire la raison des coeurs,

on reprend le chœur aimable jeunesse.

air en Rondeau

Fin.

Fin.

Fin.

Fin.

Handwritten musical score consisting of 13 staves. The first 12 staves are instrumental, featuring various rhythmic patterns and melodic lines. The 13th staff is a vocal line with the lyrics: *Recit*  
Qu'amour a de charmes Rendons luy les armes qu'amour a de

*Charmes par quelques atarmes! payons les faueurs;*

*Choeur.*

*Qu'amour a de charmes Rendons luy les armes, qu'amour a de*

*Qu'amour a de charmes Rendons luy les armes, qu'amour a de*

*Qu'amour a de charmes Rendons luy les armes, qu'amour a de*

*Violens*

*Violens*

*Violens*

*Violens*

*Violens*

*Charmes par quelques alarmes payons les faucons;*

*Charmes par quelques alarmes payons les faucons; —*

*seul*

*qui sent les larmes en aime la peine quand il n' est en chaîne c'est avec des fleurs;*

*on reprend le chœur Qui nous a de charmes &c.*

*Recit.*

Deux beaux yeux vainqueurs sont jls tant a craindre / il uelt no. con.

- raindre cest par leurs douceurs. Il est sans rigueur, mais qu'on

est a plaindre quand il sort des coeurs;

*marthesie*

Le Roy ne paroist point que ma crainte est extreme qui

Le retient loin de ces lieux; ciel; qu'est il deuenu; que de

uiens je moy mesme; cesset plaijrs cesset; offret moy ce que

J'ayme ou disparoisset a mes yeux, que vois je; quel mal

heur o Dieux;

Talestris Le Roy mourant  
Martheje.

Talestris.

Reconnois ta Rivalle a cet affreuse image j'avois ap-

pris d'hymen qu'a pveenu ma rage; a la fureur de

mais je viens de le Liuver pour me venger d'una

mour qui m'outrage je te laisse l'honneur de le voir expi-

*marth.*

ver et je veais par ma mort expier mon ouvrage; ciel

*Le Roy Lentement* *Scene 4e.*

je ne me plains pas du destin qui m'accable; je

meurs mais je vous voy mon sort est assez doux; ache

vez donnez moy cette main adorable; je mour

vray trop heureux si je meurs vostre epoux, ah; plus je

m'affoiblis et plus mon coeur soupire marie



double mes feux, en m'arrachant le jour et je ne sais

a moment que j'expire, si je meurs de l'es coup

ou si je meurs d'amour; arreste je respire en

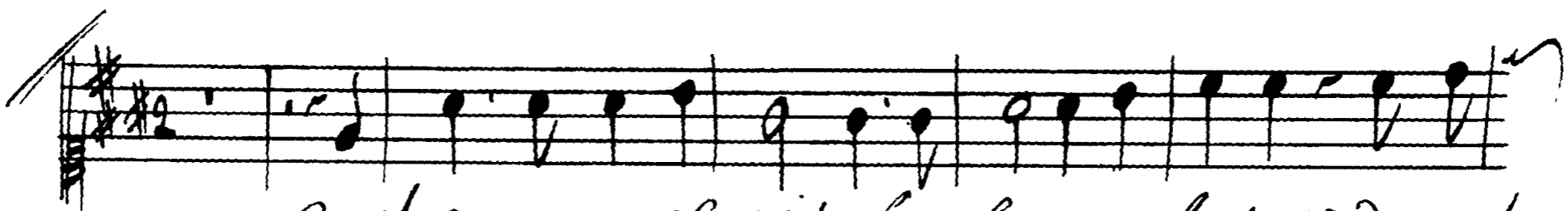
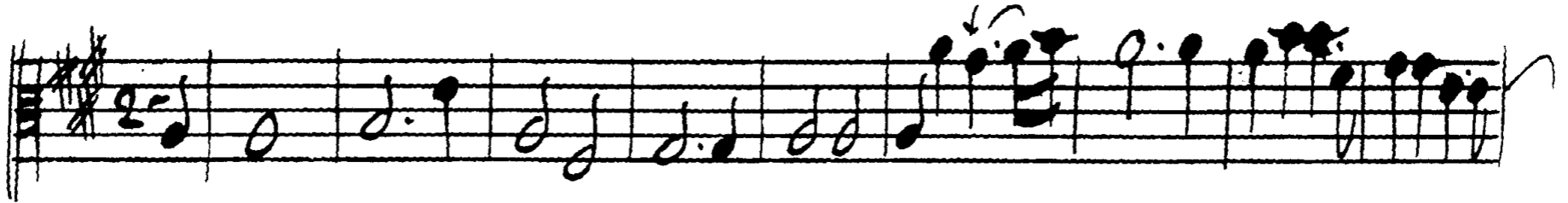
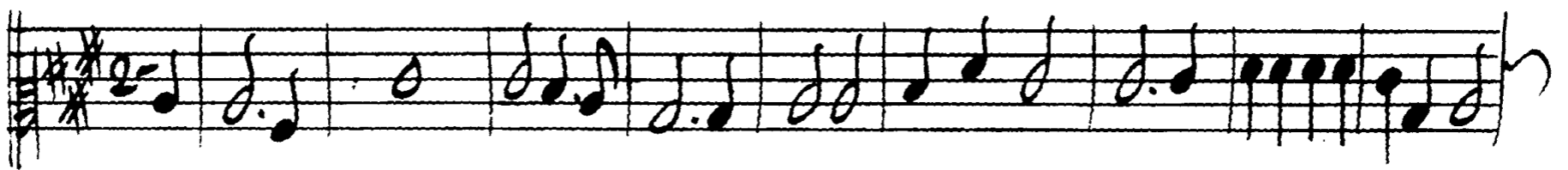

core, cruels vous me privez de mon plus doux plaisir

ah laissez moy donner a l'objet que j'adore et mes der

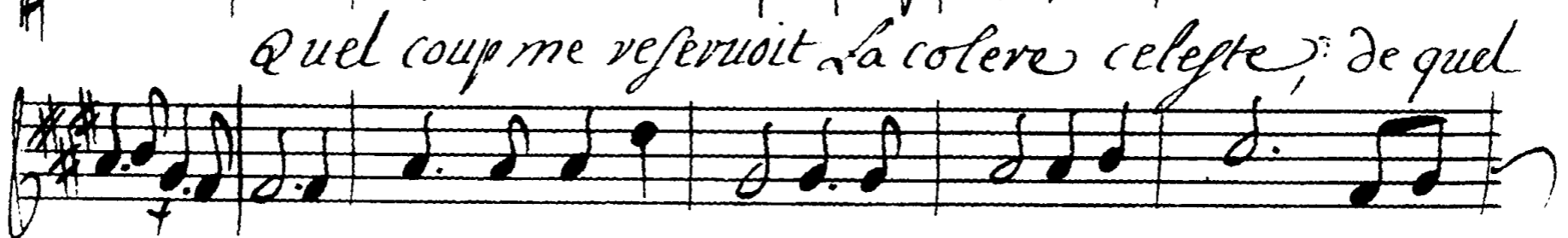
niers regards et mon dernier soupir

*Joune 5<sup>e</sup> et Dernière*  
*Marthesie seule.*

*Brelude*



*quel coup me reservoit la colere celeste; de quel*



*Lang ont rougy ces lieux mais quel soudain transport; Nieux*

*quel trouble funeste; je ne me connois plus tout se*



que d'e

clair menaçans s'alument dans les airs;

*La foudre vient d'ouvrir l'atmosphère,*

*elle offre à mes regards un passage aux enfers;*

Handwritten musical score for voice and piano. The score consists of 12 staves. The first staff is the vocal line, and the second staff is the piano accompaniment. The lyrics are written in French. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'l' and 'f'. The lyrics are: "ciel de mona" and "mant je voy d'ombre sanglante; Je l'entens qui m'a".

ciel de mona

mant je voy d'ombre sanglante; Je l'entens qui m'a

*Dresse une voix gemissante, attès chere ombre attens, je uole te venger,*

*ou fuis tu Talestria, non n'attens point de grace, ju*

*Fuis enuain le coup qui te menace Les enfers t'ont vo*

*my, Il faut t'y replonger, mais uos eumenides, cou*



elles, pourquoy me retener; pourquoy me desarmer; ah

je vois mais encor plus affreux qu'elles; Bar

bave; contre moy viens tu Les ani

mer; *Interment*  
*violens*

*lentement*  
Euiton, tant d'hor

veurs cherchons ce que j'ado-re, chere ombre, tu parois en

The image shows a handwritten musical score on ten staves. The first staff is a vocal line with the lyrics "Euiton, tant d'hor" and the instruction "lentement". The second staff is a piano accompaniment. The third through sixth staves continue the piano accompaniment. The seventh staff begins with a double bar line and contains the lyrics "veurs cherchons ce que j'ado-re, chere ombre, tu parois en". The eighth through tenth staves continue the piano accompaniment for this section. The score is written in a cursive, handwritten style.

*core; Trop heureuse a tes yeux de terminer mes jours; c'en est*

*fait je descend dans le Royaume, sombre; comme*

toy cher amant je ne suis plus qu'un ombre; je ne vis -

plus et je t'ayme toujours;

Fin du cinquieme et Dernier Acte