

Ouverture.

Basse Continue

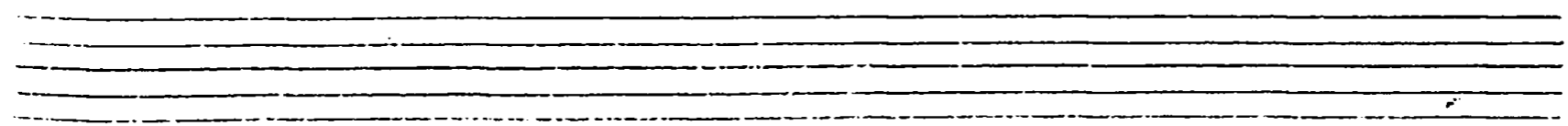
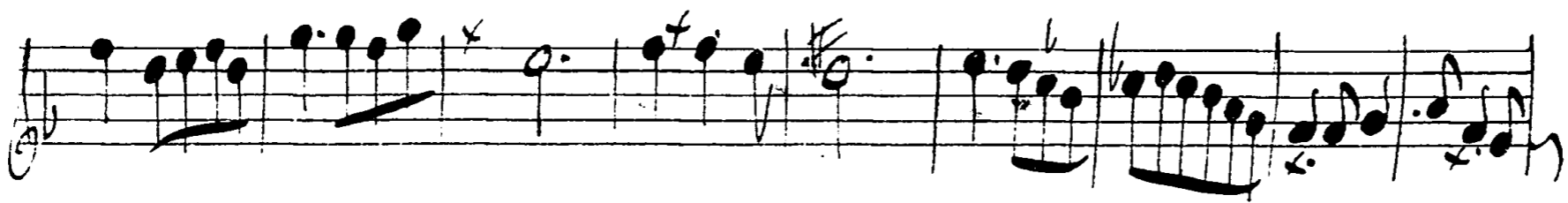
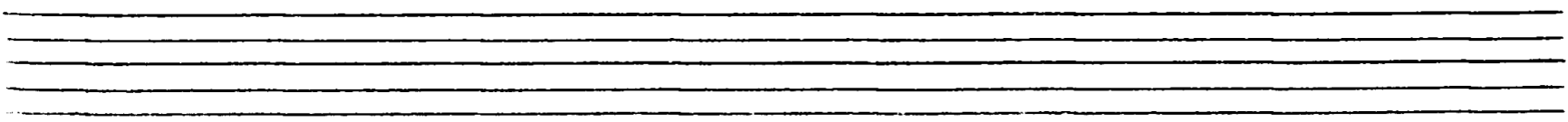
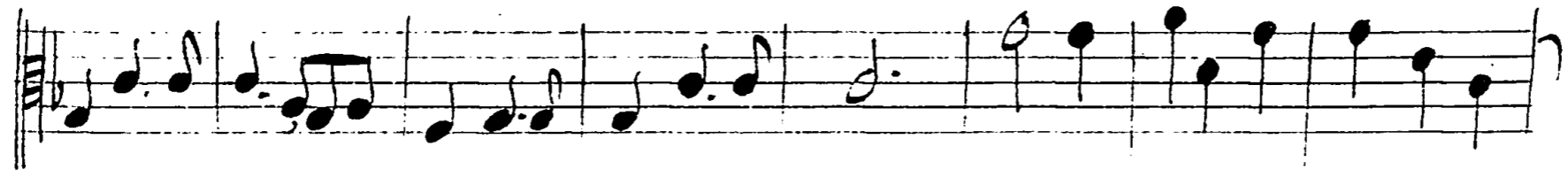
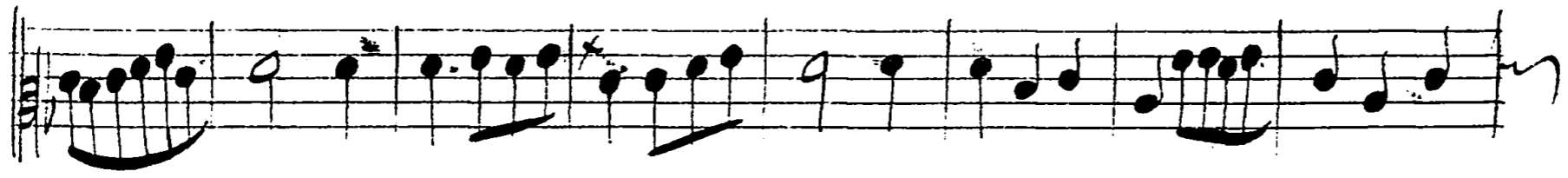
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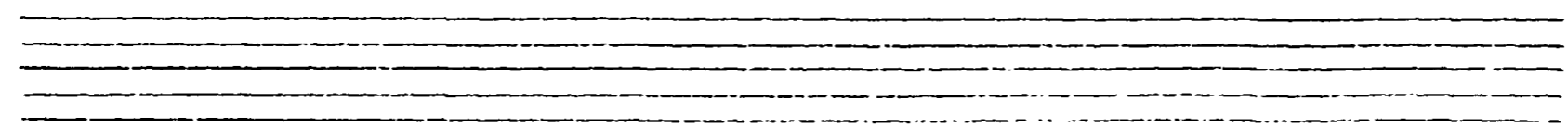
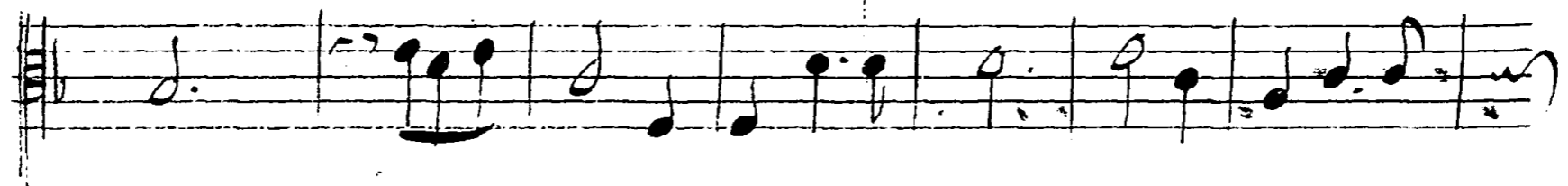
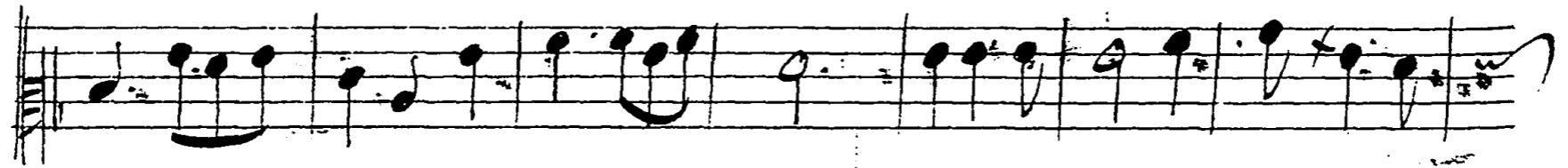
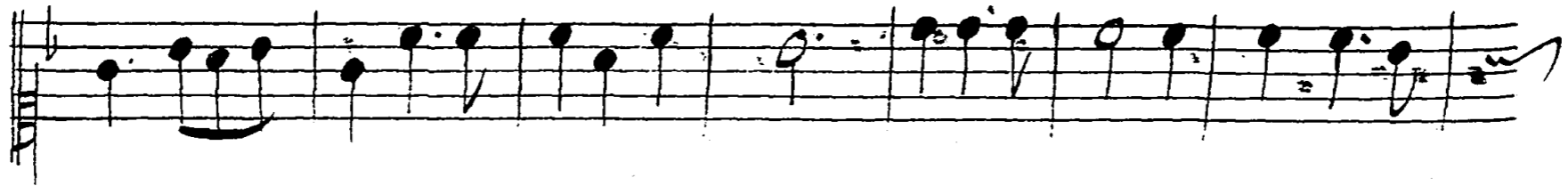


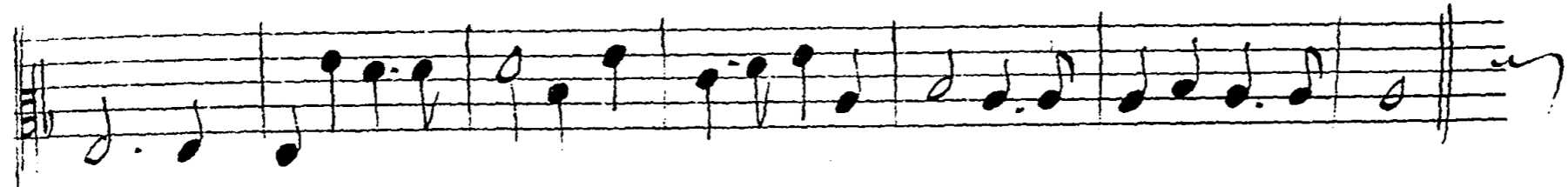
Rés. F. 1658
Le carnaval de Venise

Reprise

Reprise







Scene Premiere
En ordonnateur Groupe Domestiques.



L'ordonnateur.
Attendez vous à préparer ces lieux ne perdez pas des mo-

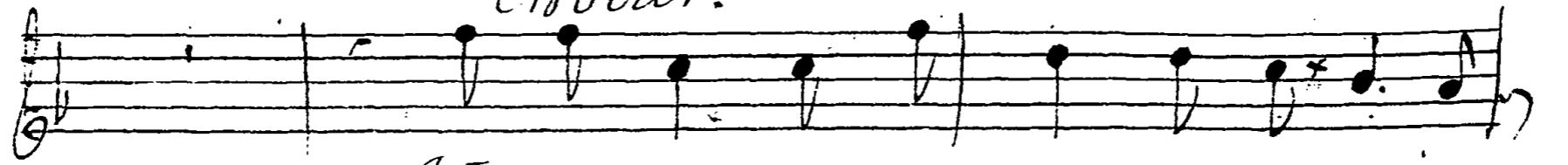


Violons.



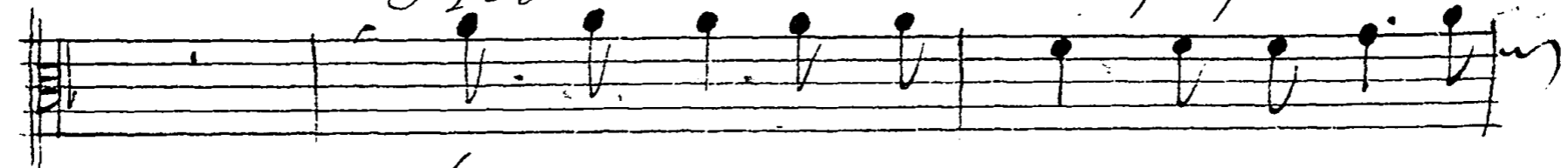
Basse continue.

choeur.



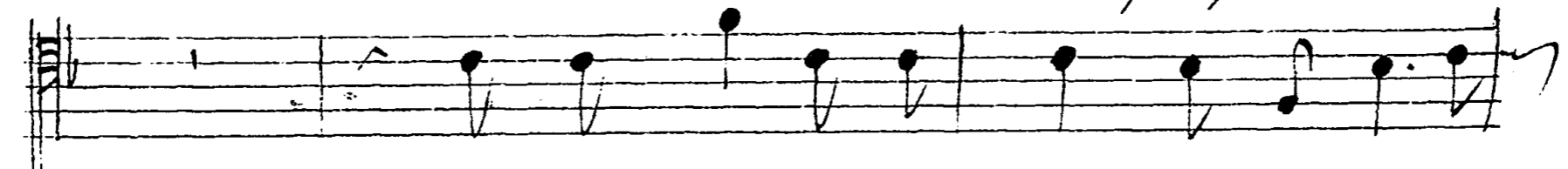
Haïsons nous

preparons ces



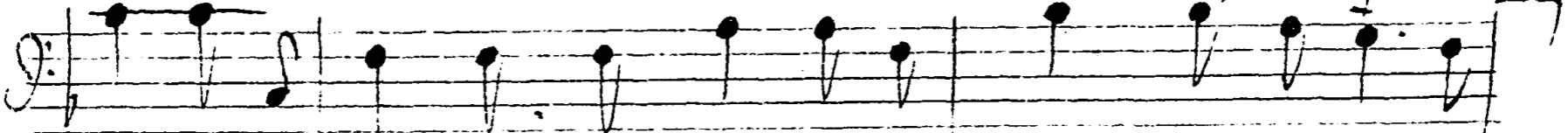
haïsons nous

preparons ces



haïsons nous

preparons ces



ments précieux haïsons nous

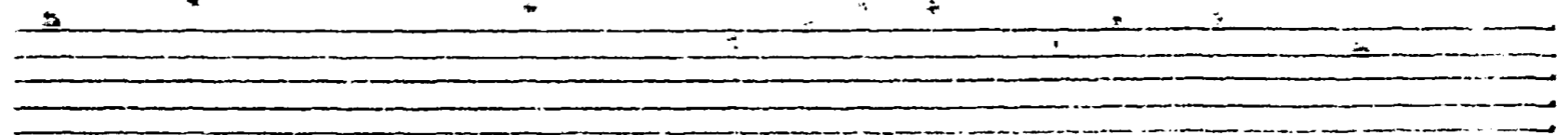
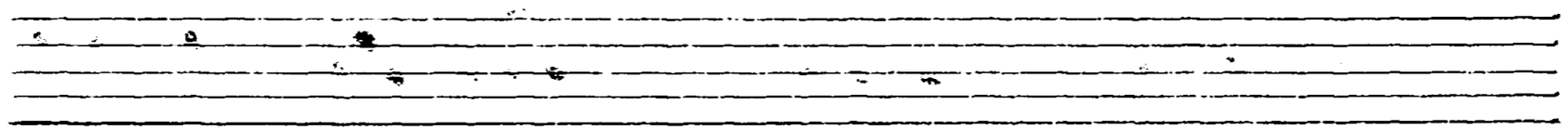
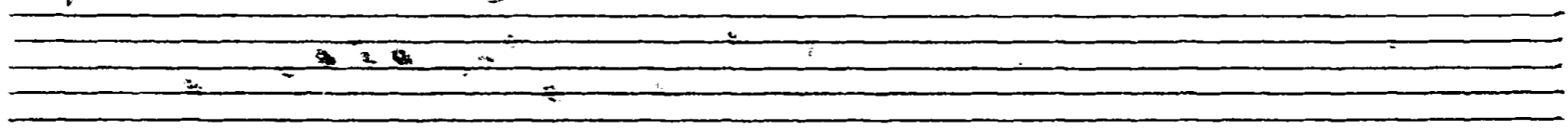
preparons ces

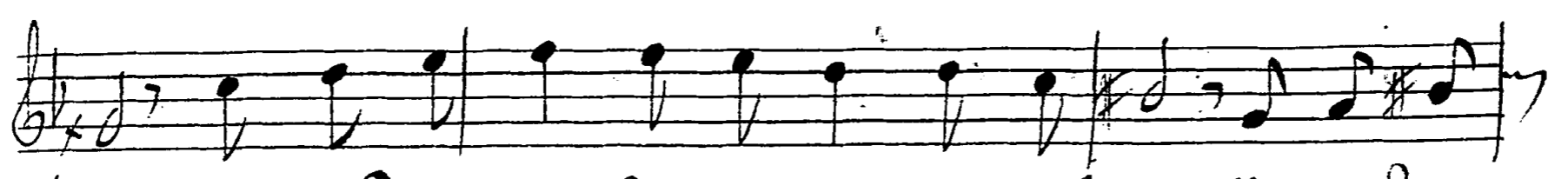


Violons

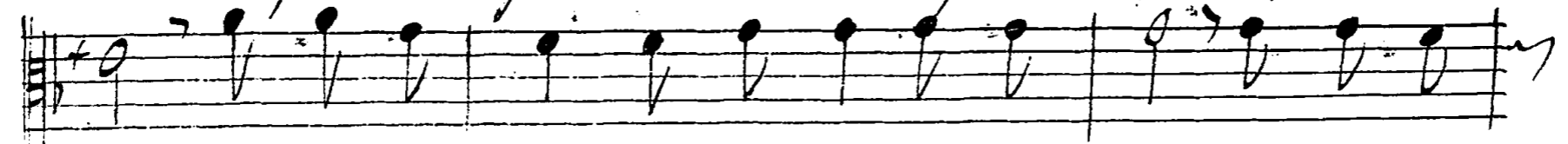


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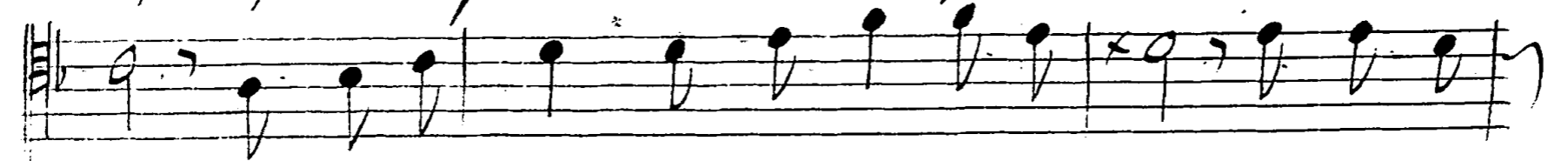




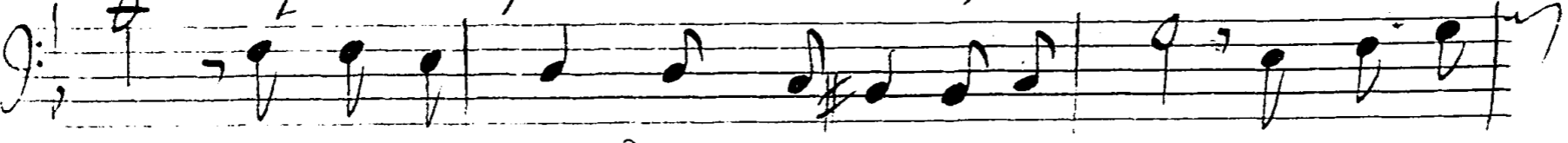
lieux ne perdons pas des moments précieux ne perdons -



lieux ne perdons pas des moments précieux ne perdons



lieux ne perdons pas des moments précieux ne perdons



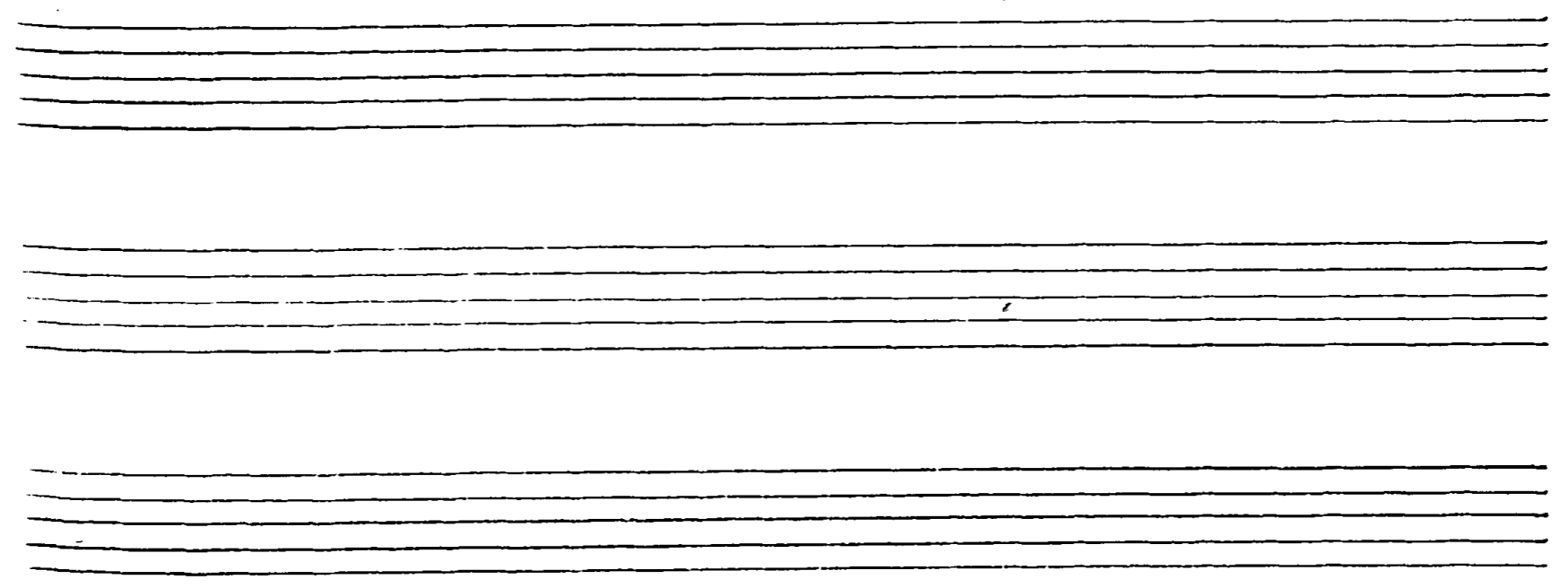
lieux ne perdons pas des moments précieux ne perdons

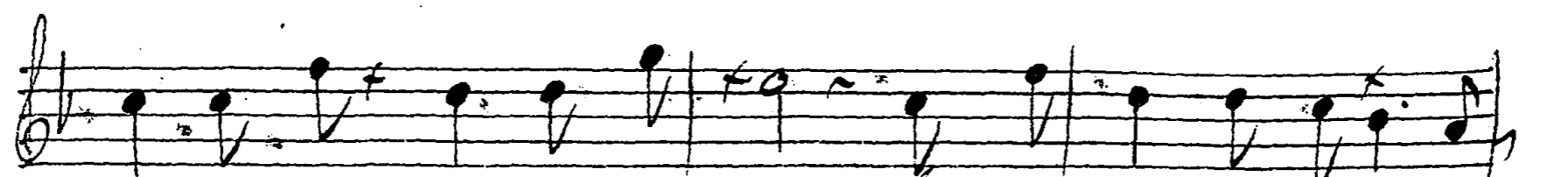


Violons

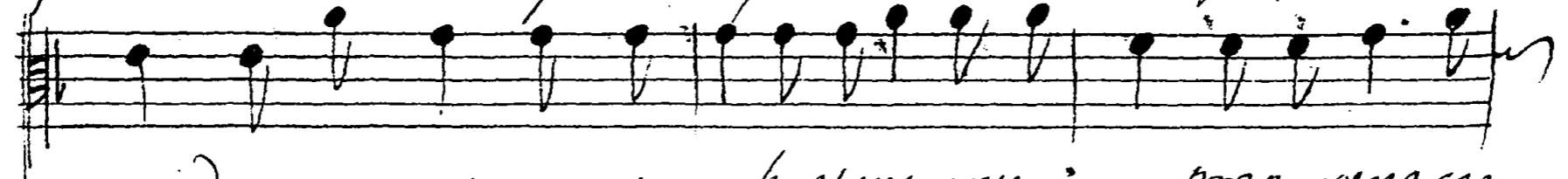


Basse cont.

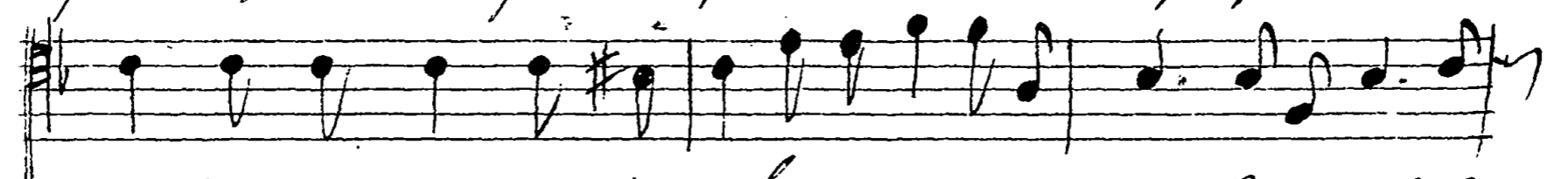




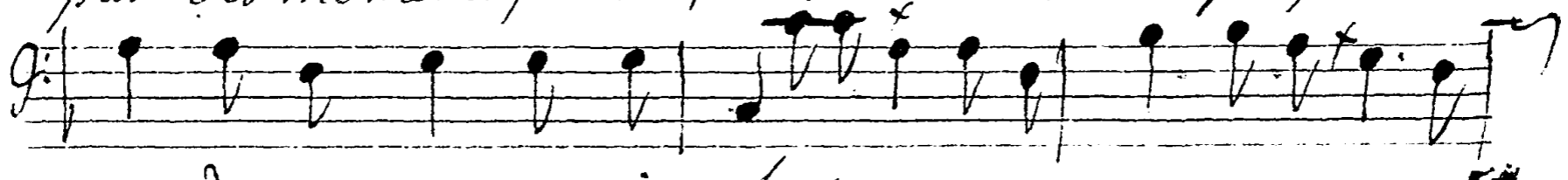
pas des moments précieux hastons nous préparons ces-



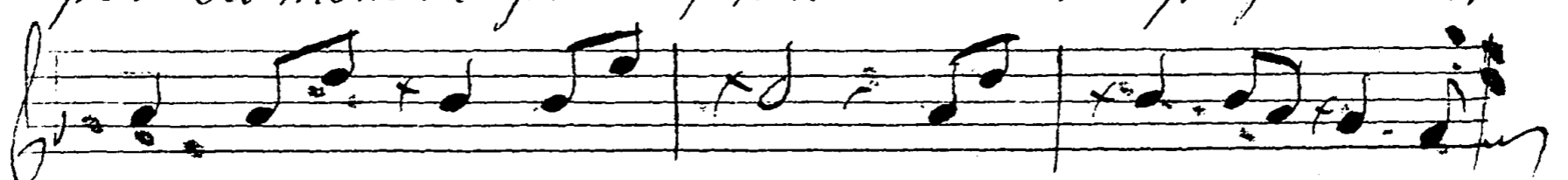
pas des moments précieux hastons nous = préparons ces-



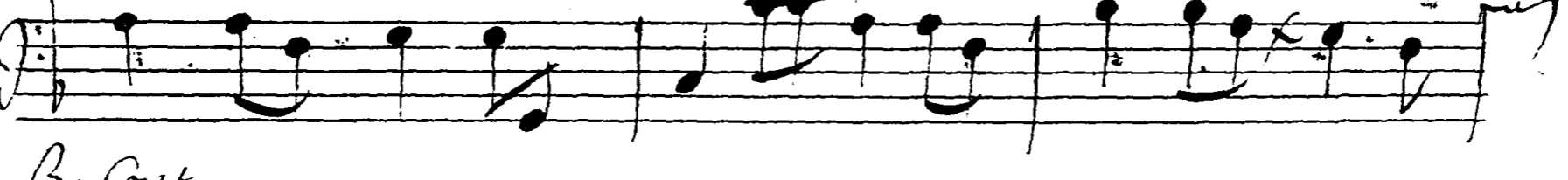
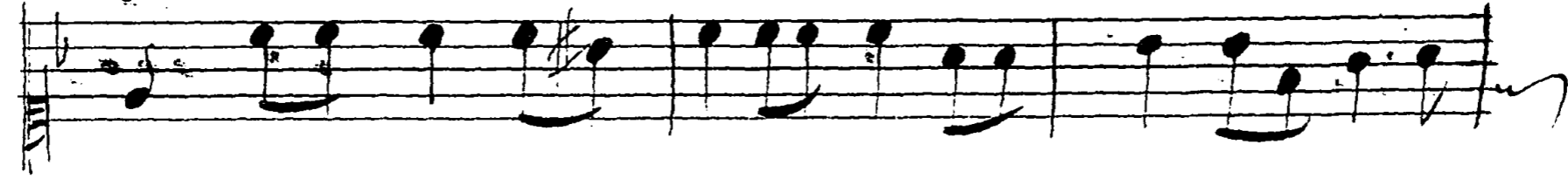
pas des moments précieux hastons nous = préparons ces



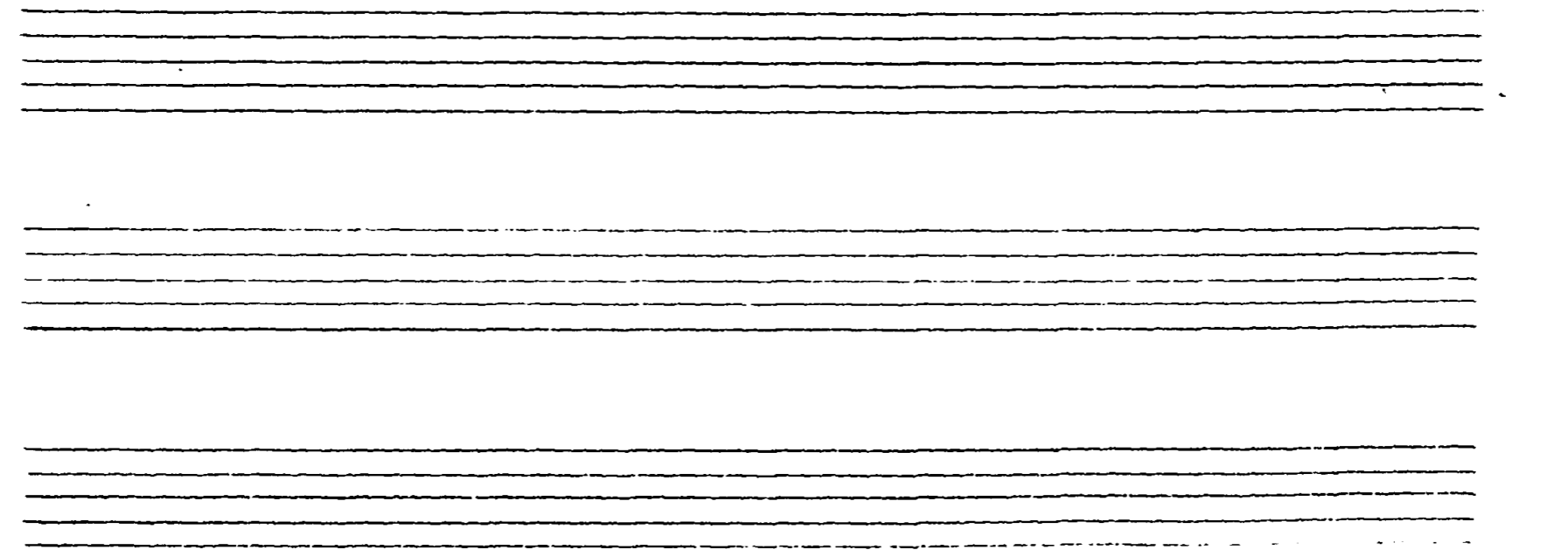
pas des moments précieux hastons nous = préparons ces



Ziobons

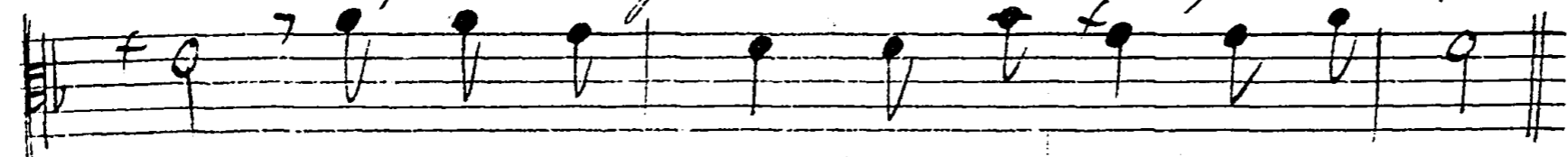


B. cont.





lieux ne perdons pas des moments précieux.



lieux ne perdons pas des moments précieux.



lieux ne perdons pas des moments précieux.



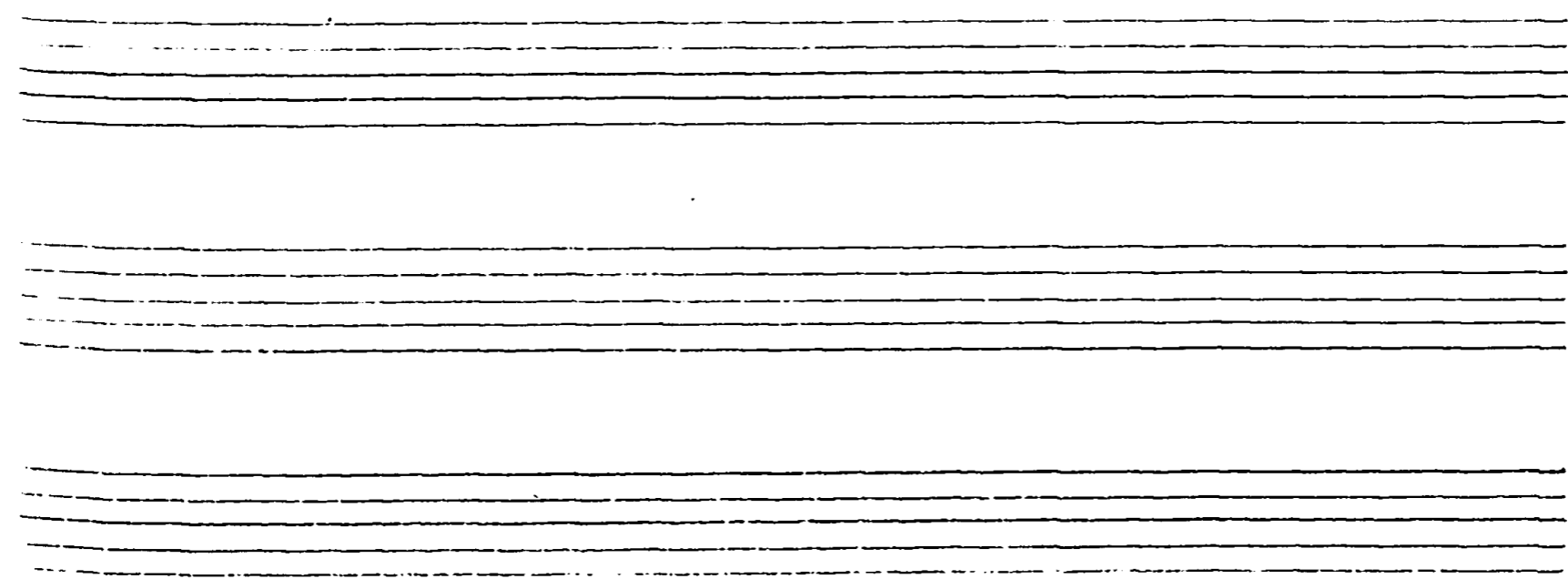
lieux ne perdons pas des moments précieux.



Zisolous



Balle (Art.)



ordonnateurs

Redoublez = nos efforts dépêchez le temps

Ziolois

preste tout accuse. votre lenteur en ne peut travail

Ziolois

ter avec affez d'ardeur quand aux plaiis on s'en terres-

Violons

= Se on ne peut travailler avec affez d'ardeur quand aux plai -

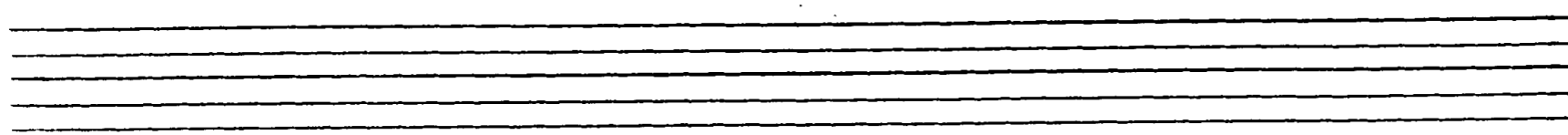
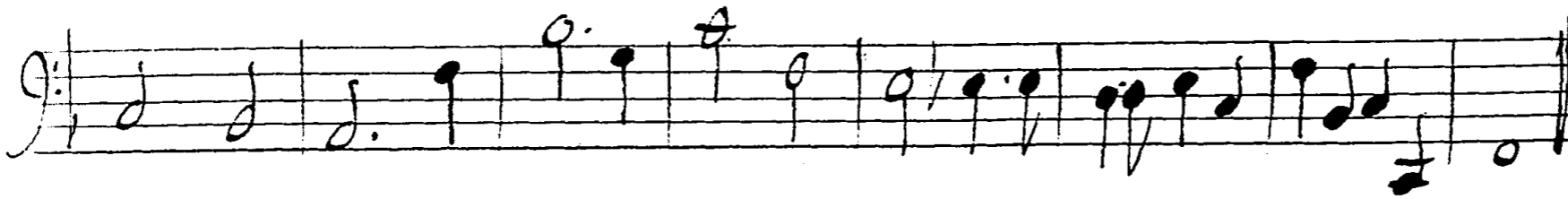
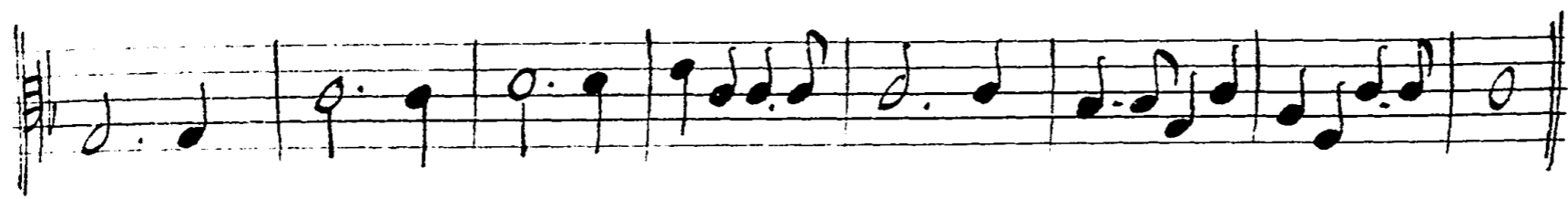
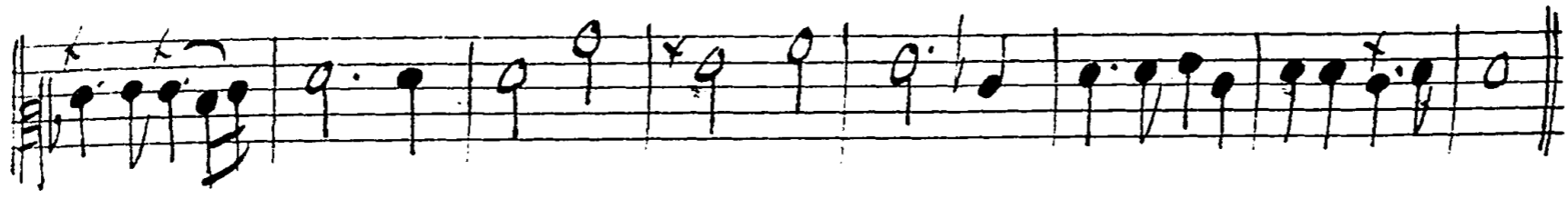
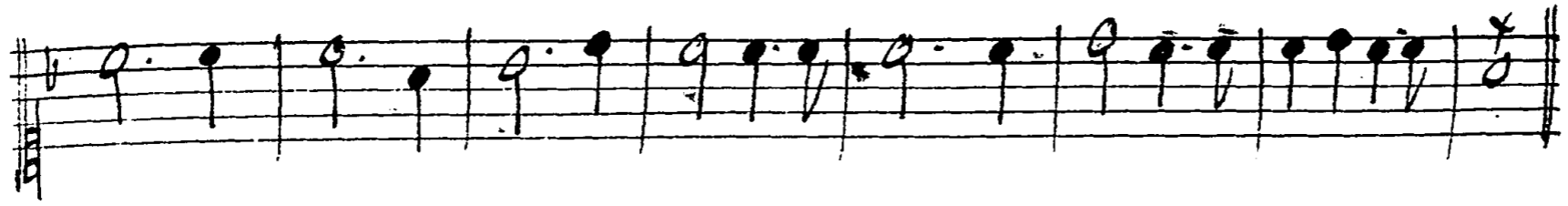
Violons.

sin on l'interref= le hastes nous => de electeurs.

Zjolow

Lentem.

La descente de Minerve



l'ordonnateur

Quelle divinite' l'empresse d'as'

andre En ces lieux minevne paroit a nos-

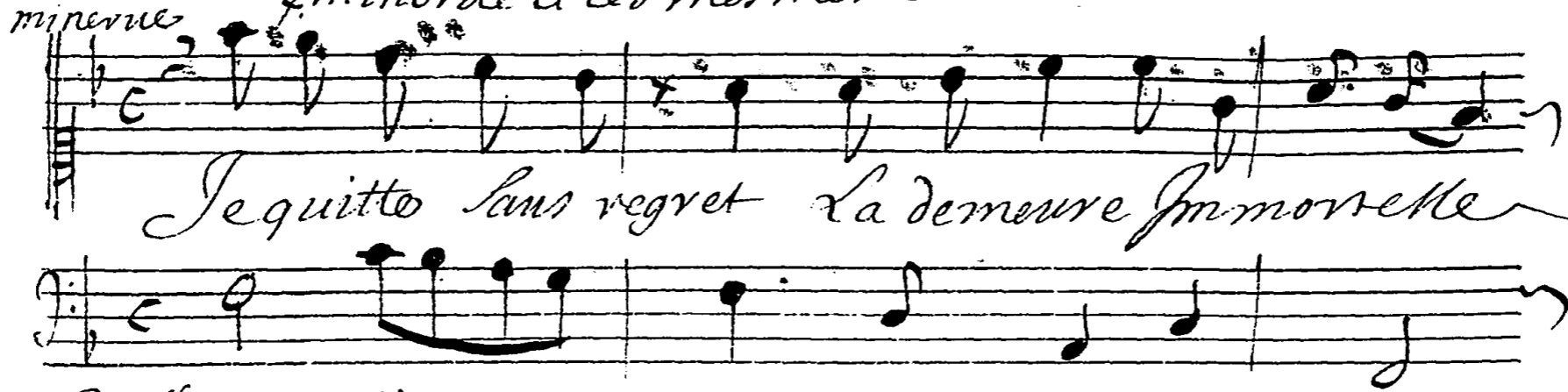
En reprend le prelude

yeux.

Scene 2^e.

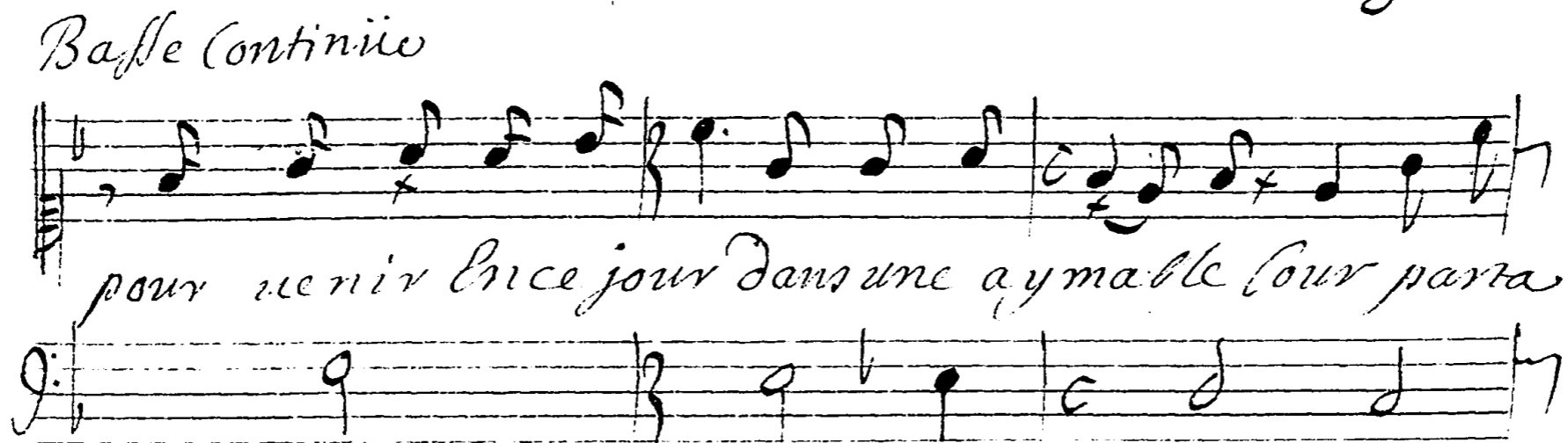
Minerve & les memes acteurs.

Minerve



Je quitte sans regret la demeure Immortelle

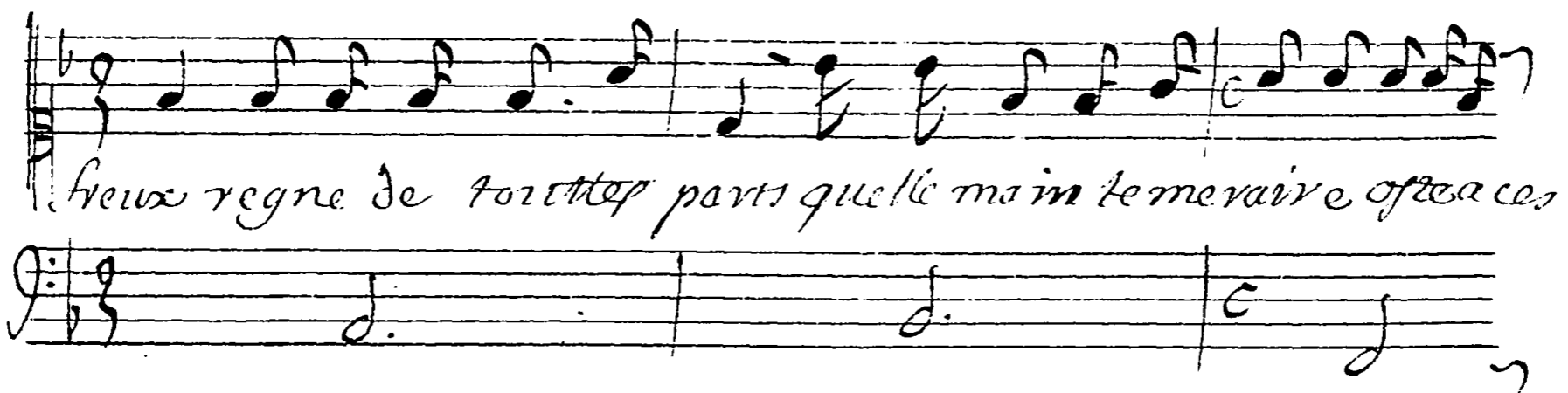
Basse Continue



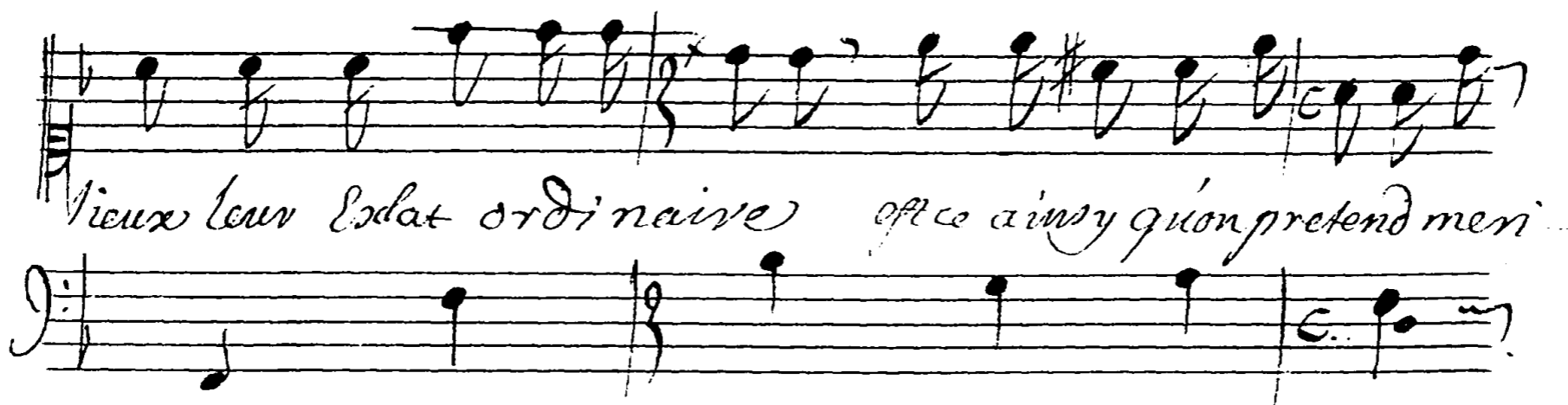
pour venir En ce jour dans une aimable Cour parer



les plaisirs d'une fête nouvelle mais quel desordre of

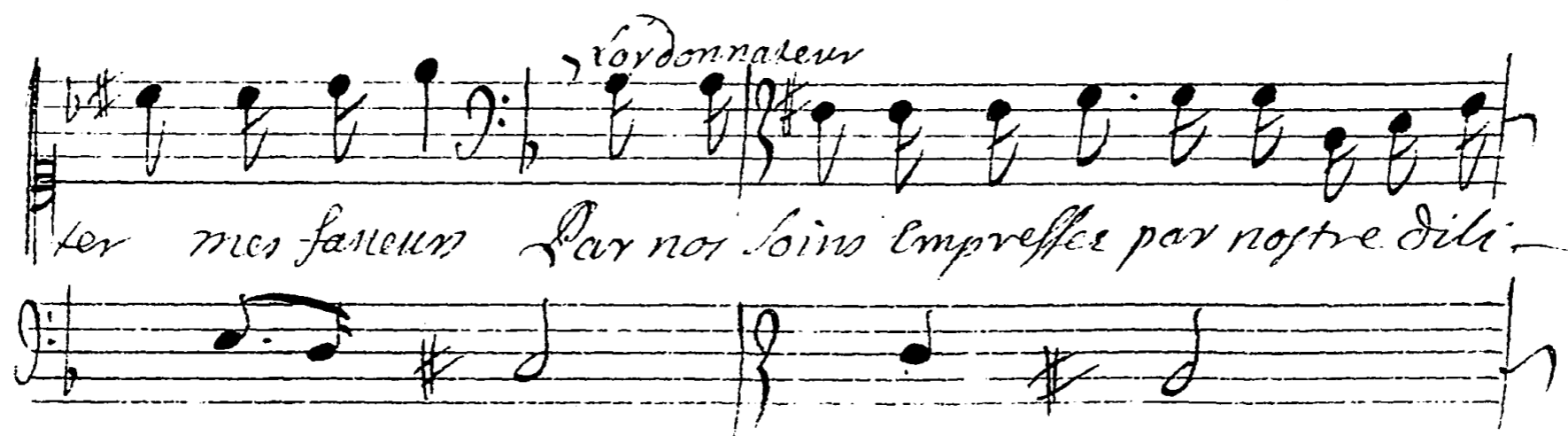


freux regne de Forster par quelle main le me vaincra ces



vieux leur Esclat ordinaire of ce ainsi qu'on pretend meri

l'ordonnateur



ter mes faucons Par nos soins Impressez par nostre dili

gence nous allons satisfaire à votre impati-

ence hastez vous hastez vous de ce lieu

minore
Pour attirer les yeux d'un grand prince j'ayme, vos

soins me paroissent trop lents Retirez vous mi

nistres negligens Je pretens m'employer moy mesme

accourez Dieux des arts, embellissez ces lieux, qu'à ma

voix votre ardeur repon de Seruez le fils du plus

grand roy du monde cest un Employ Digne des

Dieux Seruez le fils du plus grand roy du monde

Cest un Em-ploy Digne des dieux Cest un Em

ploy Digne des dieux

Scene 3^e.

Les Dieux qui president aux arts accourent ala voix de minerve
Et Elevent un Theatre magnifique.

Choeur Des arts.

Musical notation for the first vocal line of the chorus.

Servons le fils du plus grand roy du monde Cest un Employ -

Musical notation for the second vocal line of the chorus.

Servons le fils du plus grand roy du monde Cest un Employ

Musical notation for the third vocal line of the chorus.

Servons le fils du plus grand roy du monde Cest un Employ -

Musical notation for the fourth vocal line of the chorus.

Servons le fils du plus grand roy du monde Cest un Employ -

Musical notation for the fifth vocal line of the chorus.

Zioulos

Musical notation for the first instrumental line.

Musical notation for the second instrumental line.

Musical notation for the third instrumental line.

Musical notation for the fourth instrumental line.

Empty musical staves at the bottom of the page.

Digne des dieux seruons le fils du plus grand roy du monde

Digne des dieux seruons le fils du plus grand roy du monde

Violons

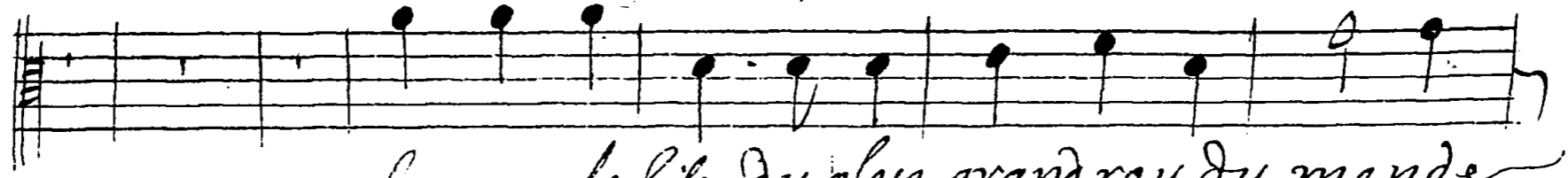
C'est un Employ digne des Dieux

C'est un Employ digne des Dieux

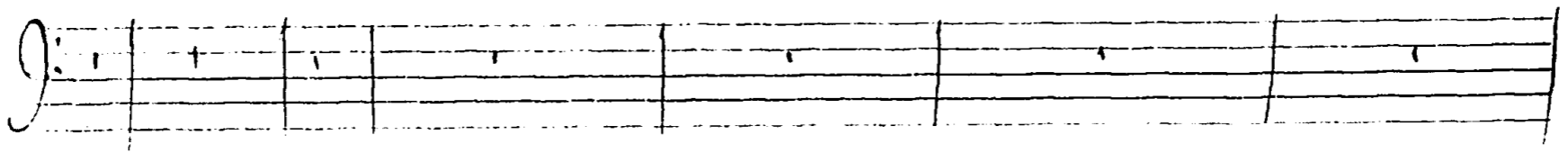
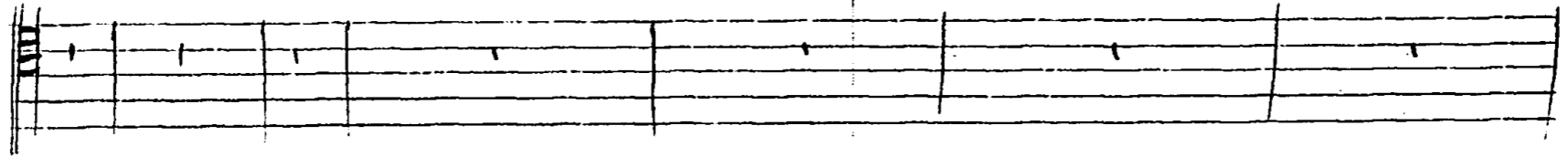
Violons



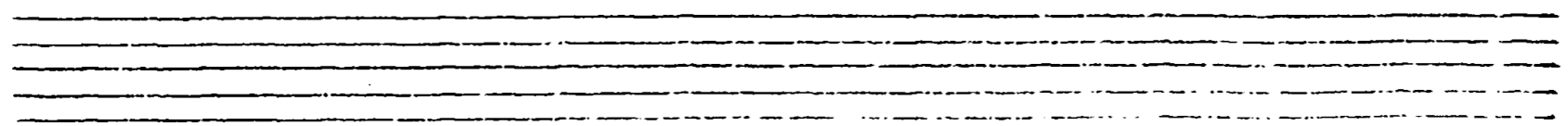
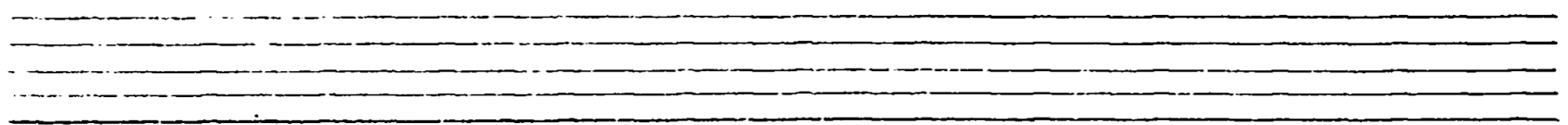
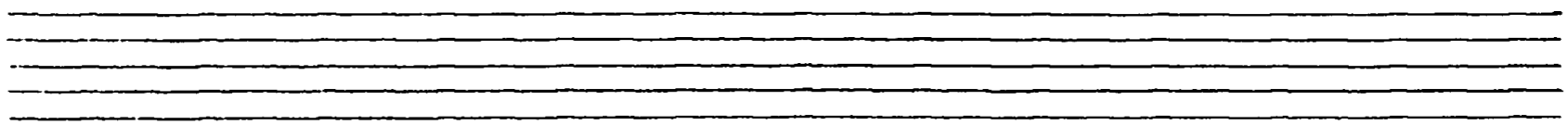
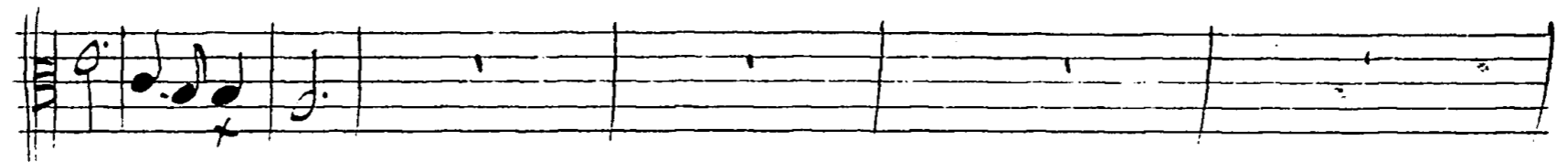
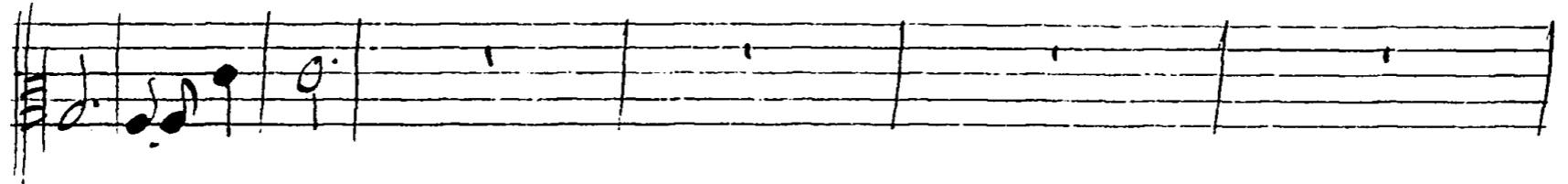
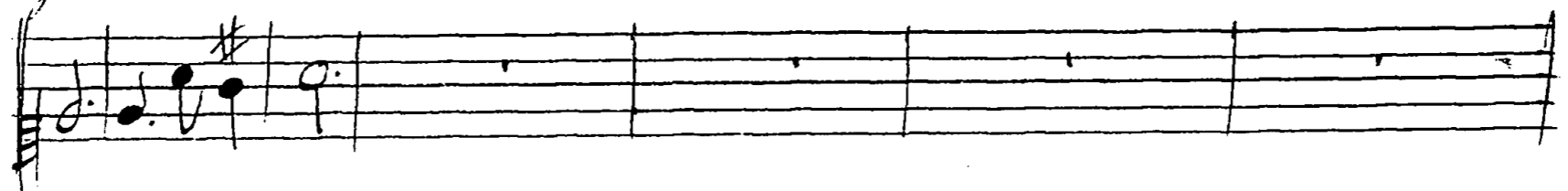
Servons le fils du plus grand roy du monde

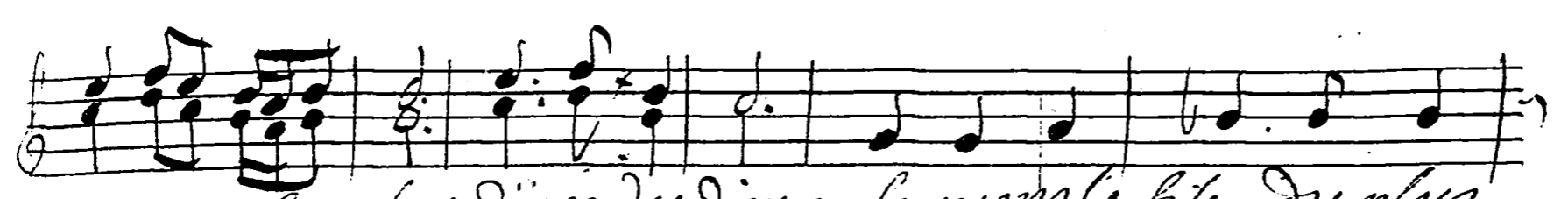


Servons le fils du plus grand roy du monde

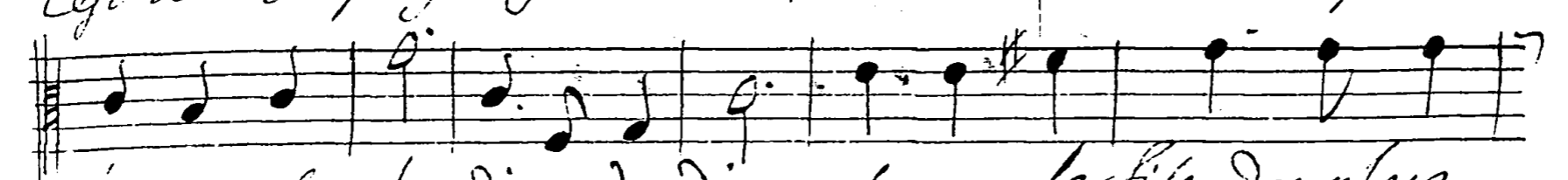


Violons.





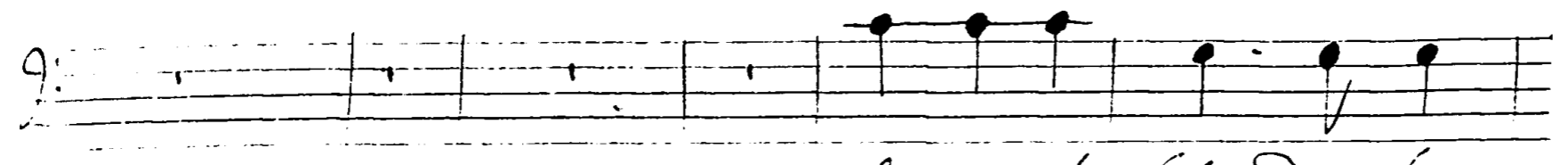
C'est un Employ digne des dieux Servons le fils du plus



c'est un Employ digne des dieux Servons le fils du plus -



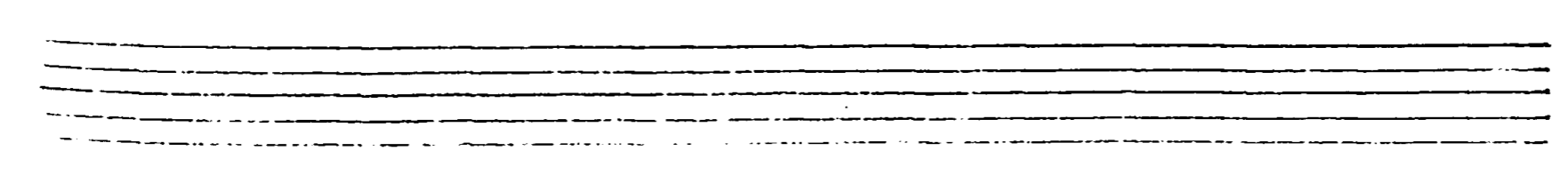
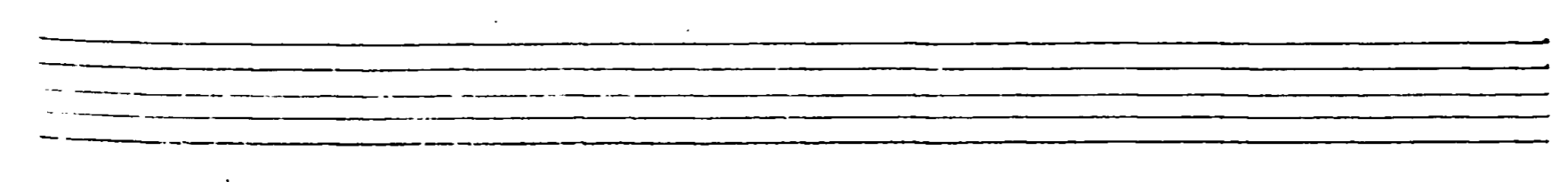
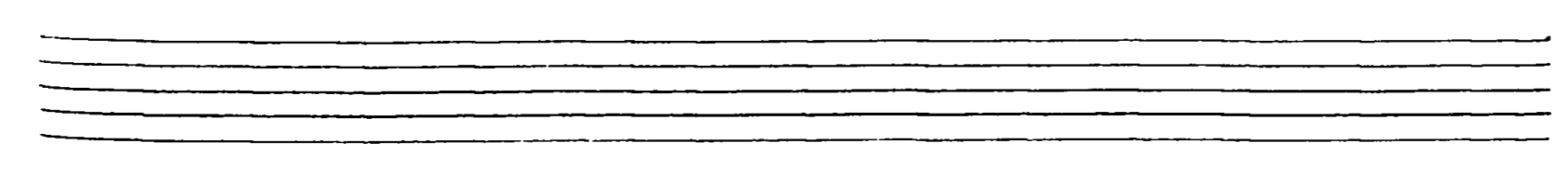

Servons le fils du plus -



Servons le fils du plus



Violons



grand roy du monde c'est un employ digne des dieux

grand roy du monde c'est un employ digne des dieux.

Violons.

C'est un Employ digne des dieux C'est un Employ digne des dieux.

Musical notation for the second system, piano accompaniment line.

C'est un Employ digne des dieux C'est un Employ digne des dieux.

Musical notation for the fourth system, piano accompaniment line.

Musical notation for the fifth system, piano accompaniment line.

Musical notation for the sixth system, piano accompaniment line.

Musical notation for the seventh system, piano accompaniment line.

chute.

Lentement

air pour les arts.

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and a marking that reads "Repr." at the end of the first staff. The music is written in a single system with a common time signature.

Two empty musical staves, one for the treble clef and one for the bass clef, positioned between the first and second systems of music.

Handwritten musical score for the second system, consisting of five staves. This system continues the musical composition with similar notation to the first system, including various rhythmic values and accidentals.

Two empty musical staves, one for the treble clef and one for the bass clef, positioned at the bottom of the page.

Handwritten musical score for the first system, consisting of five staves. The notation includes various notes, rests, and accidentals, with some notes marked with 'x' or 's'. The first staff is in treble clef, and the subsequent staves are in bass clef. The system concludes with a double bar line.

Handwritten musical score for the second system, consisting of five staves. The notation includes various notes, rests, and accidentals, with some notes marked with 'x' or 's'. The first staff is in treble clef, and the subsequent staves are in bass clef. The system concludes with a double bar line.

Gay. #

2.^e air.

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#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some with slurs. The second staff is in alto clef with a key signature of one sharp and a common time signature, containing a similar melodic line. The third staff is in alto clef with a key signature of one sharp and a common time signature, containing a melodic line. The fourth staff is in alto clef with a key signature of one sharp and a common time signature, containing a melodic line. The fifth staff is in bass clef with a key signature of one sharp and a common time signature, containing a melodic line. The system concludes with a double bar line and a fermata over the final note.

A set of five empty musical staves, consisting of five horizontal lines with no notation.

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 and a common time signature, containing a melodic line. The second staff is in alto clef with a key signature of one sharp and a common time signature, containing a melodic line. The third staff is in alto clef with a key signature of one sharp and a common time signature, containing a melodic line. The fourth staff is in alto clef with a key signature of one sharp and a common time signature, containing a melodic line. The fifth staff is in bass clef with a key signature of one sharp and a common time signature, containing a melodic line. The system concludes with a double bar line and a fermata over the final note.

A set of five empty musical staves, consisting of five horizontal lines with no notation.

Andes art.

Qu'amour dans nos festes fasse les conquertes ou ce dieu nepe-

An

pas Trouve ton des appas, Venez Coeurs Sensibles dans

Ces = lieux paisibles il garde pour vous les plaisirs les plus

doux qu'amour. doux. il cause des larmes des soins des al-

larmes mais, les biens parfaits nous mangent des traits, qu'amour &

Terminateur

Les dieux seuls en ce jour auront ils l'avantage de dire

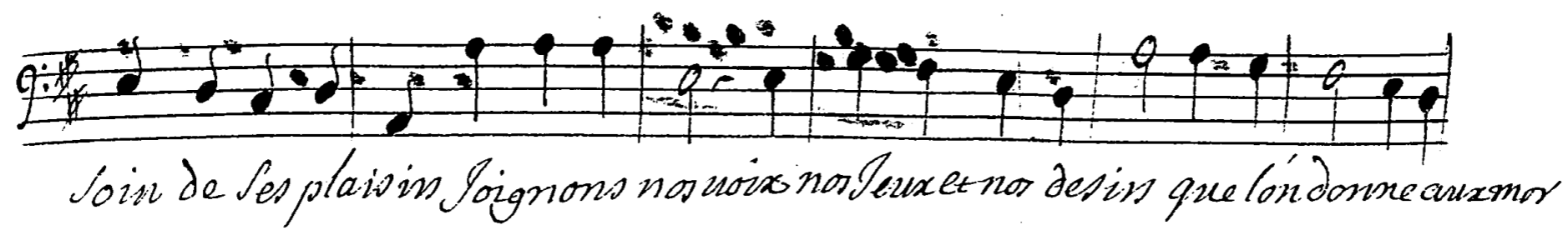
prelude

tir le maître de ces lieux entre les mortels et les

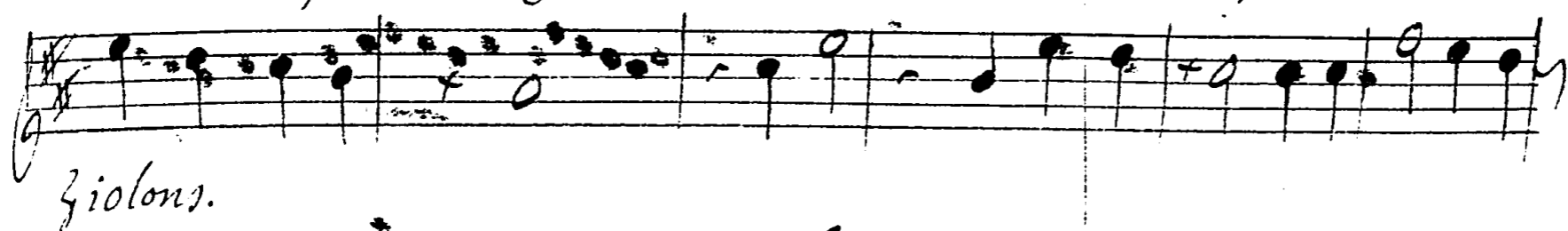
Dieux il faut que ce bien se partage.

Joignons nos vœux nos Jeux et nos desirs que l'on donne aux mortels

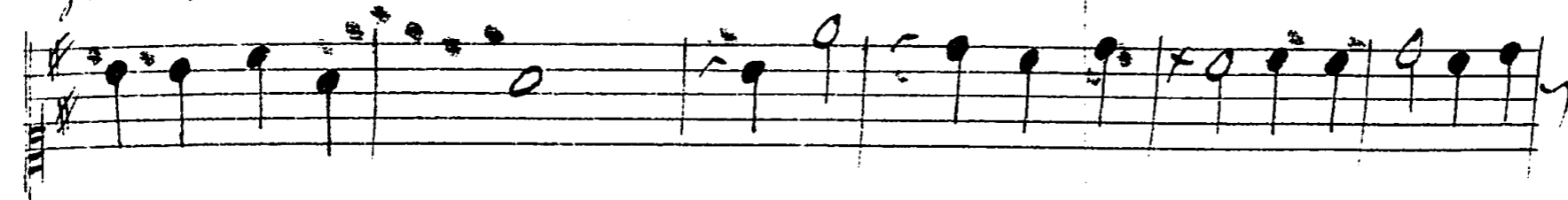
Joignons

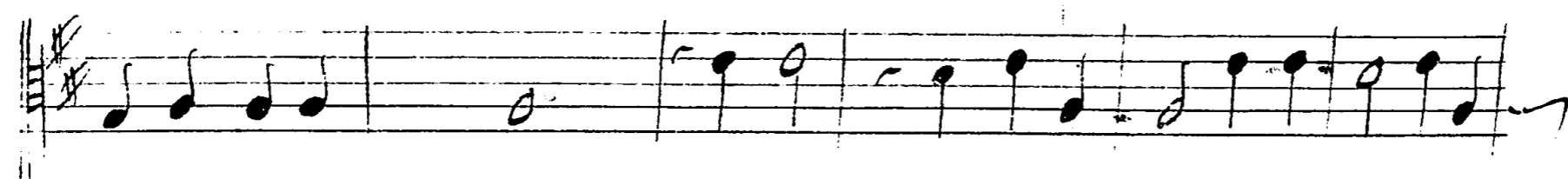
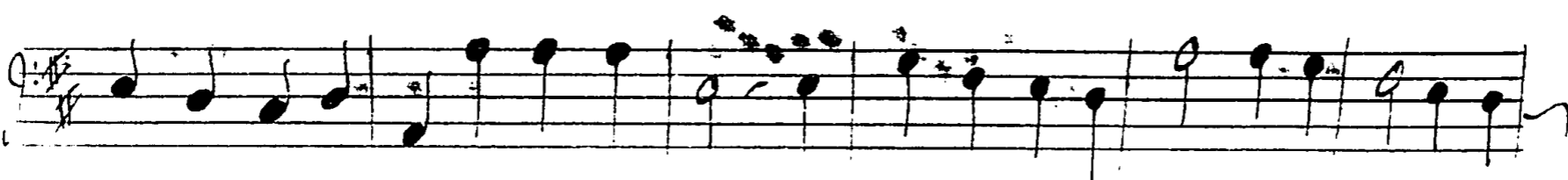
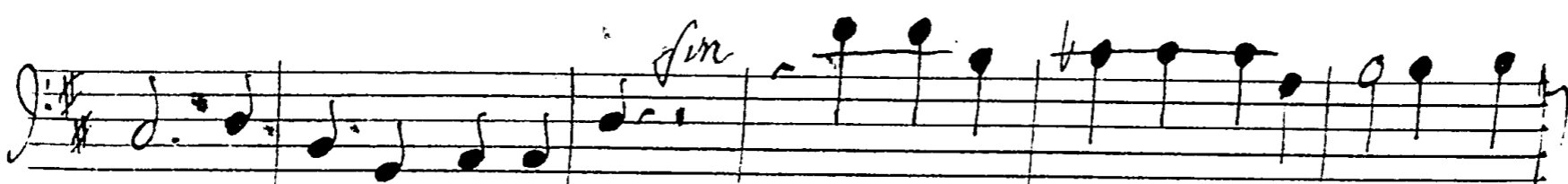


Soit de ses plaisirs Joignons nos vœux nos Jeux et nos desirs que l'on donne aux amours

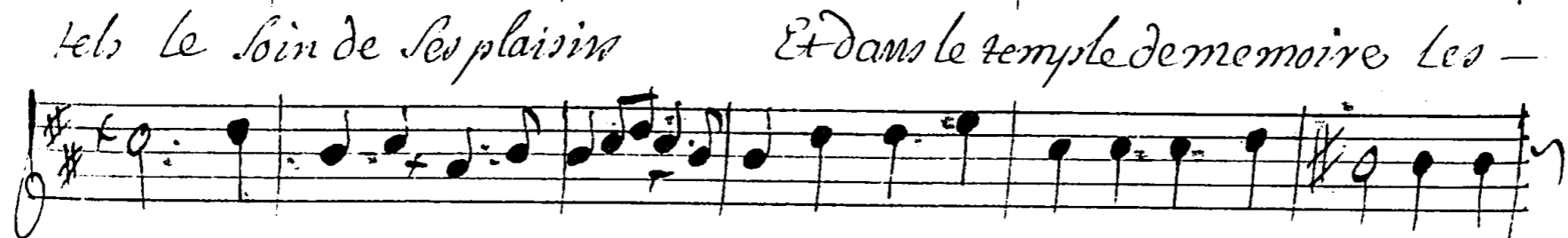


Joignons.

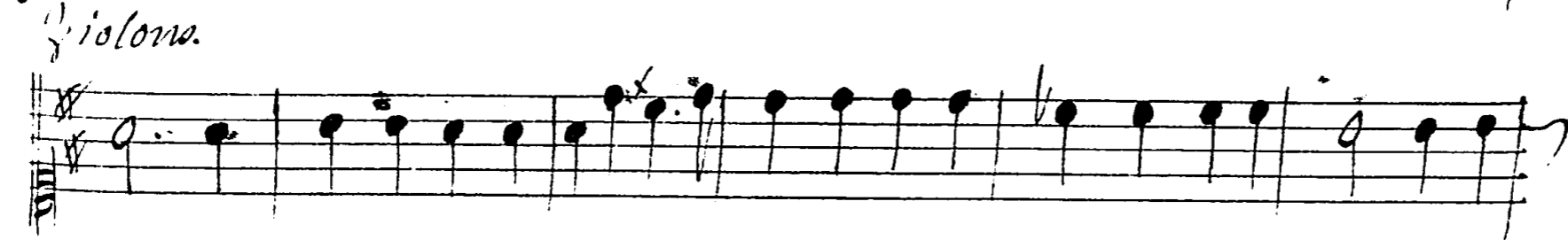


tels le soin de ses plaisirs Et dans le temple de memoire Les -



Joignons.





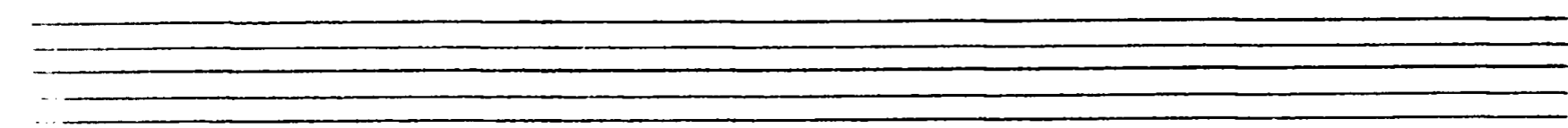

dieux prendront soin de la gloi- - - - - re & dans le temple de me

Ziolous

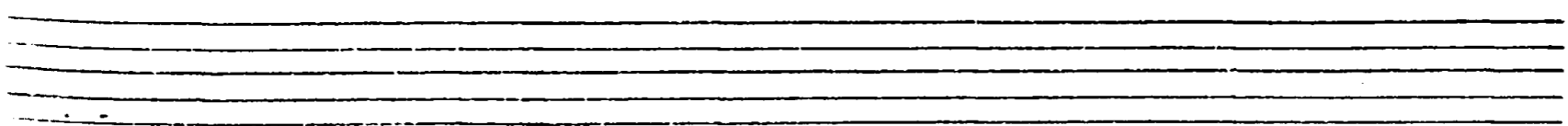
moire les dieux - prendront soin de la gloi = re saignons nous &

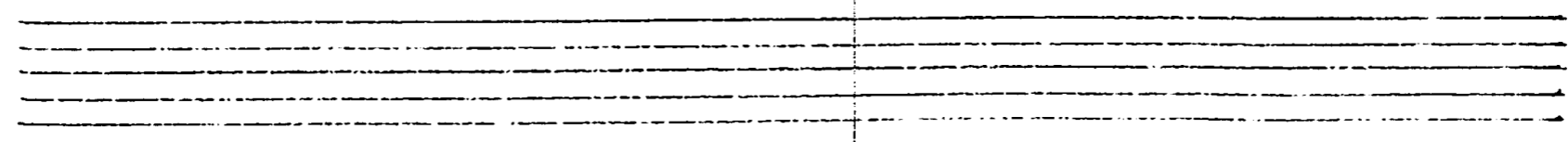
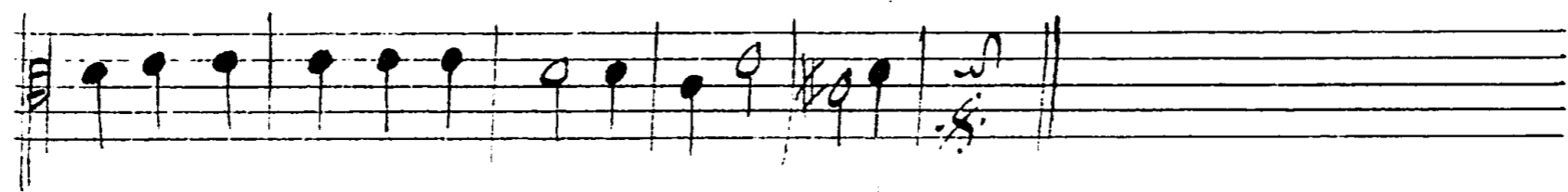
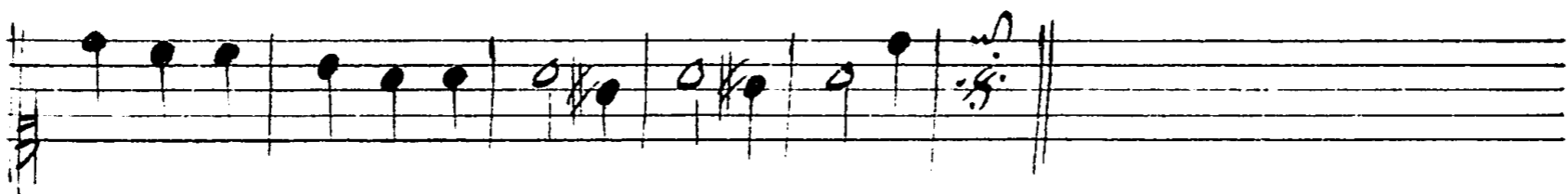
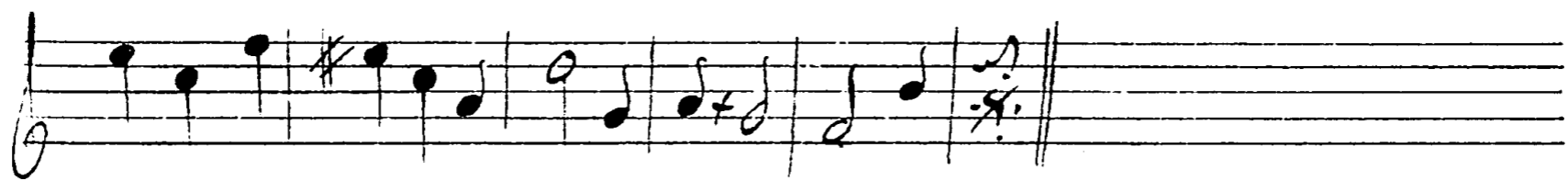
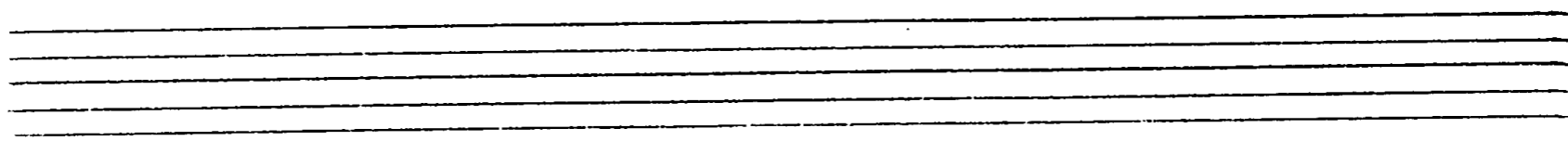
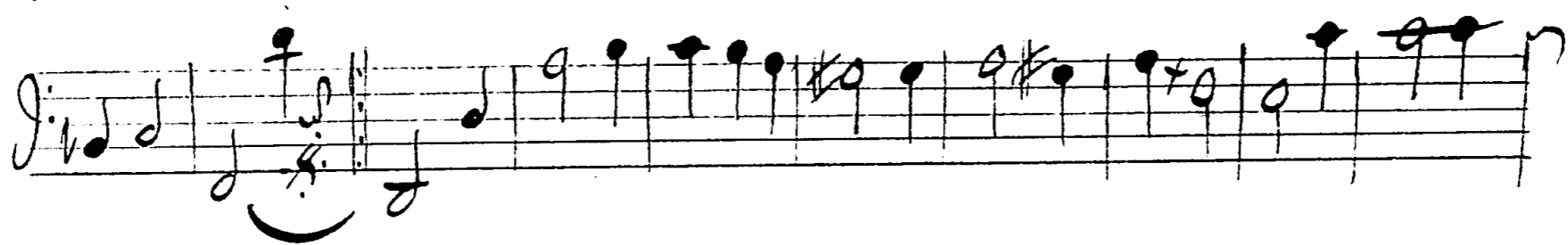
Ziolous.

gay.
jer air Rondeau.



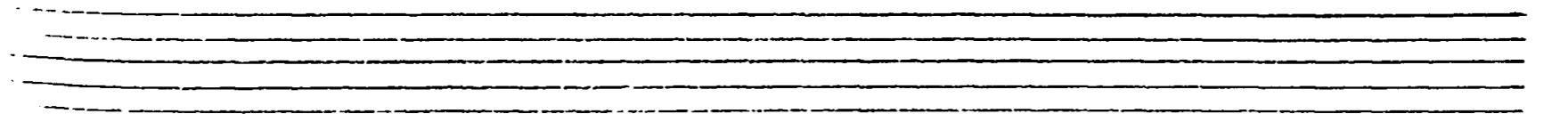
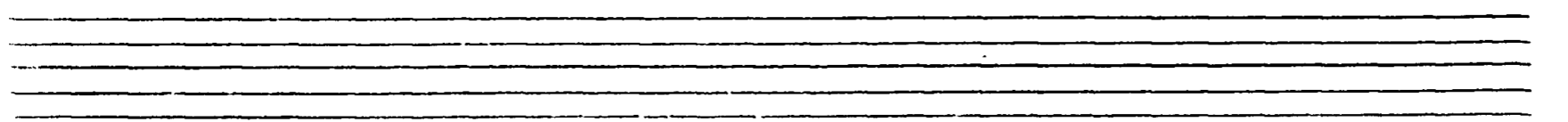
fin





Lentement

Second air



Premier Passepied.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody consists of eighth and sixteenth notes.

passepied.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The accompaniment consists of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody continues with eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The accompaniment continues with eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody continues with eighth and sixteenth notes.

Two empty musical staves.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody continues with eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The accompaniment continues with eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody continues with eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The accompaniment continues with eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody continues with eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a double bar line.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a double bar line.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a double bar line.

Violon 2^e Ad libitum.

Handwritten musical notation for the first flute part, labeled "Flauto 1". It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is highly rhythmic with many sixteenth notes, marked with 'x' above several notes, and ends with a fermata.

Handwritten musical notation for the second flute part, labeled "Flauto 2". It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is highly rhythmic with many sixteenth notes, marked with 'x' above several notes, and ends with a fermata.

Handwritten musical notation for the bassoon part, labeled "Fagotto". It features a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is highly rhythmic with many sixteenth notes, marked with 'x' above several notes, and ends with a fermata.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a fermata.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a fermata.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a fermata.

on Reprend Le Premier L'Appied.

Minerve.

Jeunes gens lochappes a la fureur de mars yenes ye

nes de touter parts fair aux champs de l'amour Les moissons les plus bel

Les yenes vous delaffer de vos travaux Guerriers faites

icy des conquestes nouvelles Les Minthes quelques fois valent

bien les lauriers faites Jey des conquestes nouvelles les

mitres quelques fois valent bien les lau -

riers celebres un roy plein de gloire celebres un

Flutes

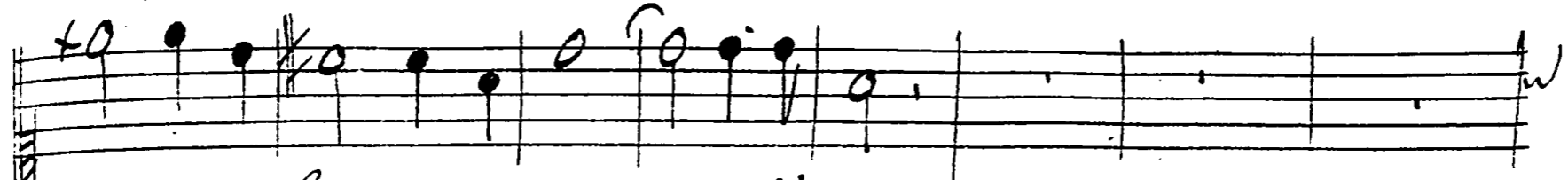
Flutes

Violons

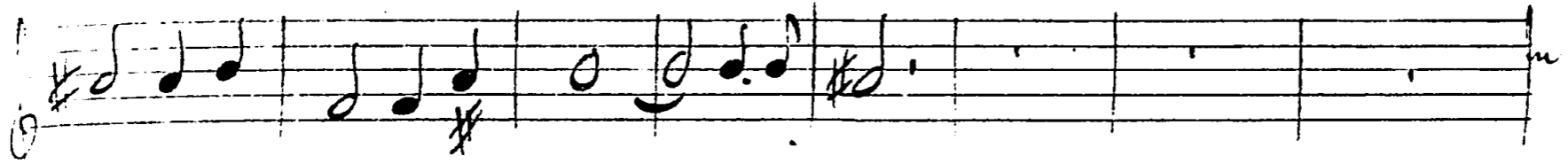
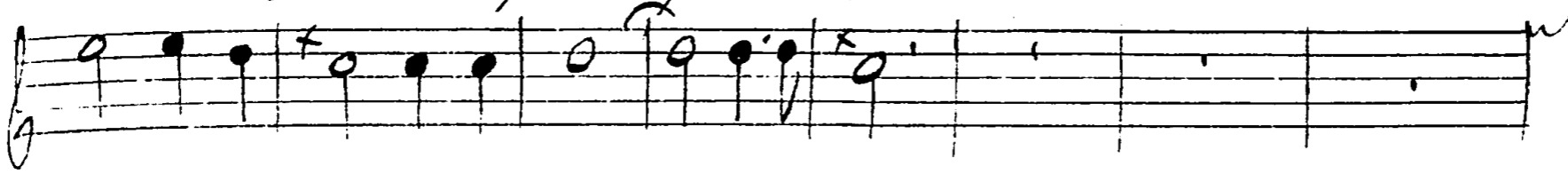
Roy plein de gloire

Les tra

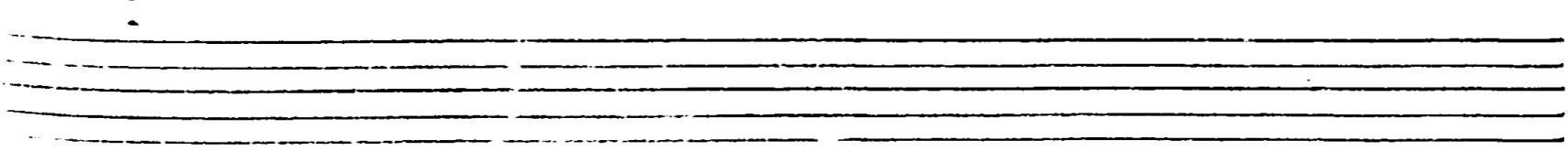
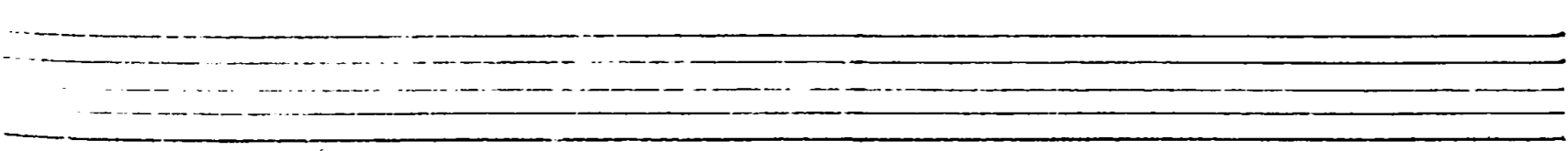
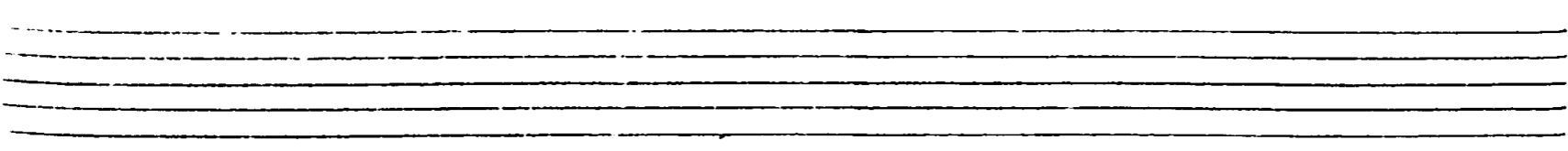
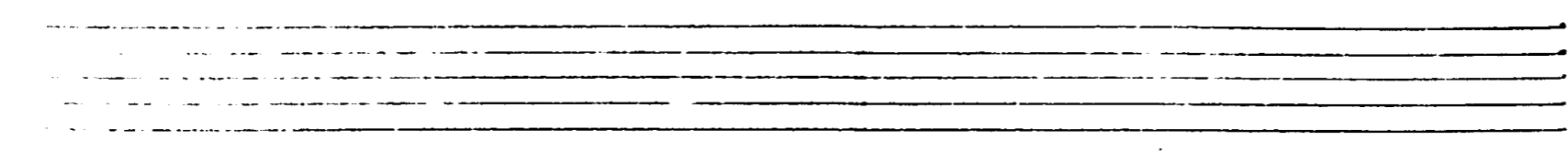
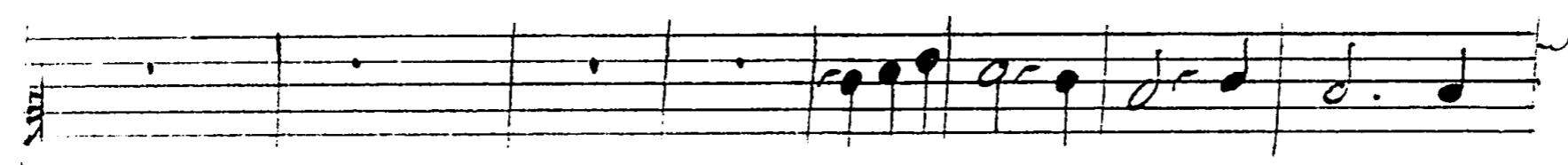
Violons.



loux nous ont fait un repos prelieux



Violons.



Handwritten musical notation for voice and piano. The voice part is on a single staff with lyrics: *mitte Exploits Esclatans On sacrent la memoire il scait a ses dra*. The piano accompaniment is on a grand staff (treble and bass clefs).

Handwritten musical notation for piano, continuing the accompaniment from the first system.

Handwritten musical notation for violin, starting with the label *Violons*.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

peaux Enchaîner la Victoire

Violons

Tous

La paix descend pour lui des Cieux *La paix descend pour*

Violons

Iny des Ciemp il-

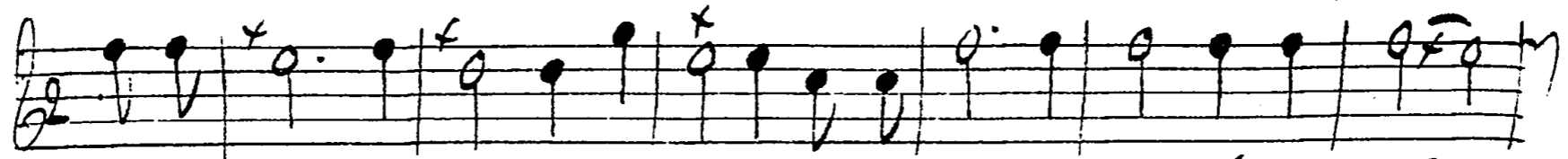
Vrait a les drapeaux Enchaîner la victoire la paix des

Violons

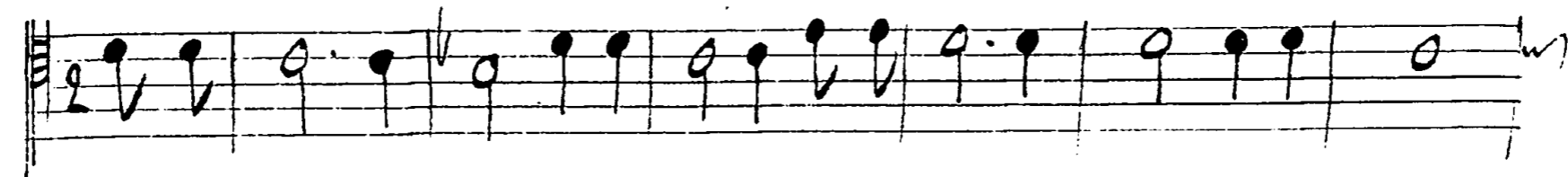
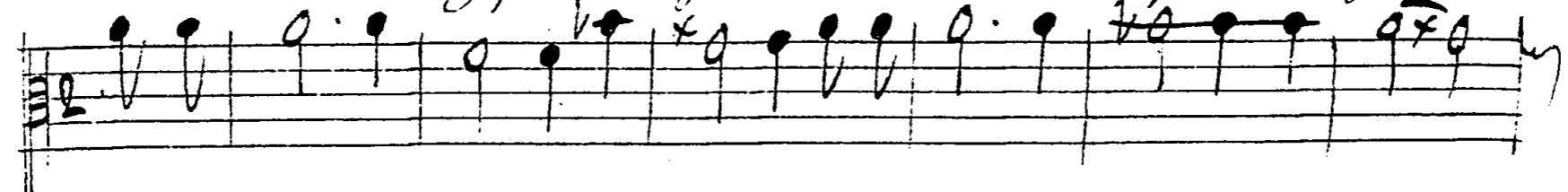
descend pour luy des Cieux La paix descend pour luy des Cieux.

Violons.

Choeur.



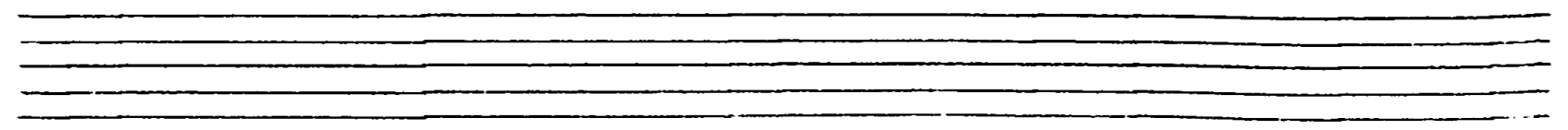
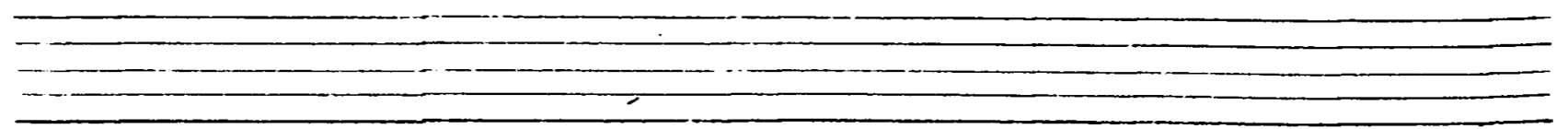
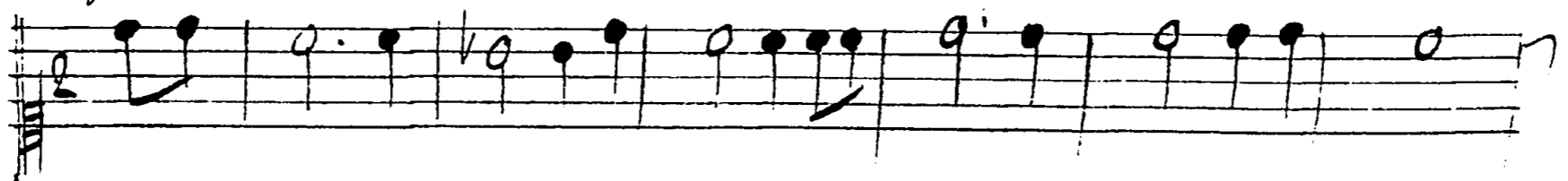
Celebrons un roy plein de gloire celebrons un roy plein de gloi-

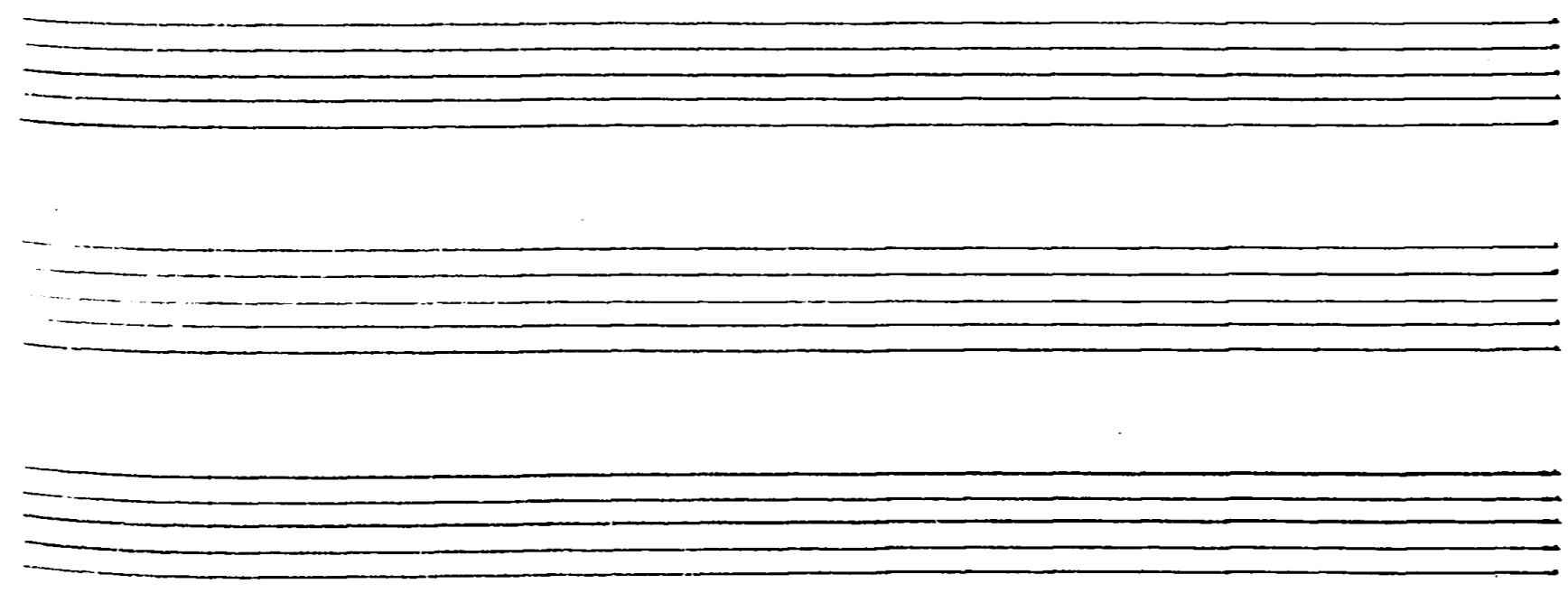
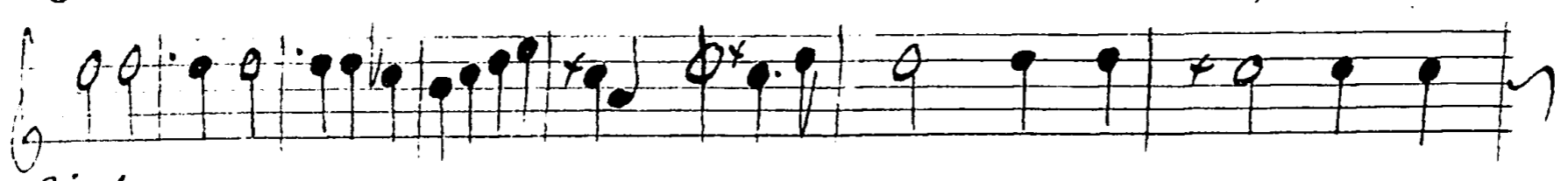
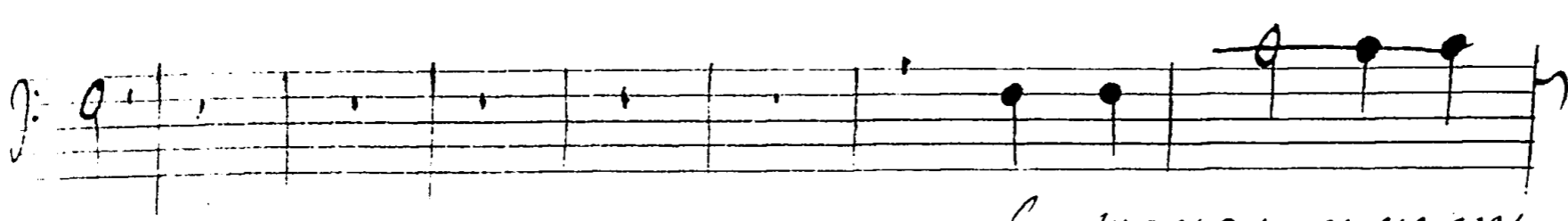
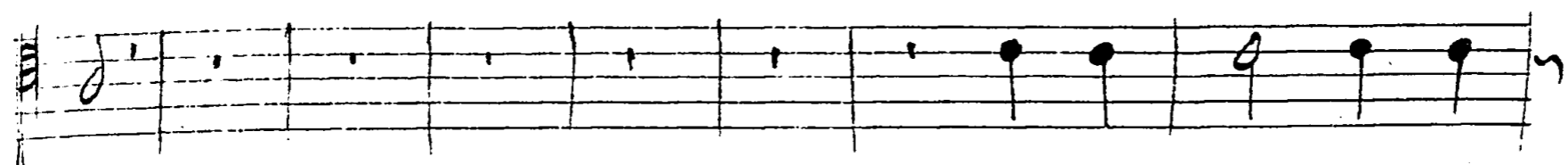
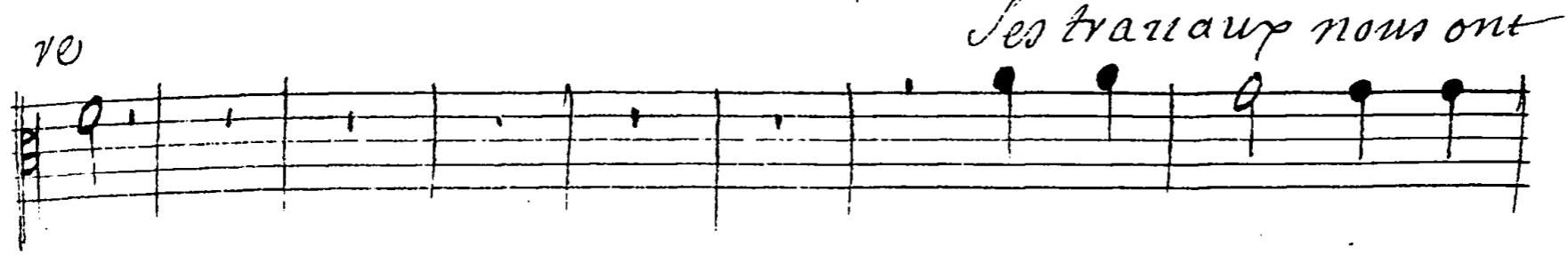
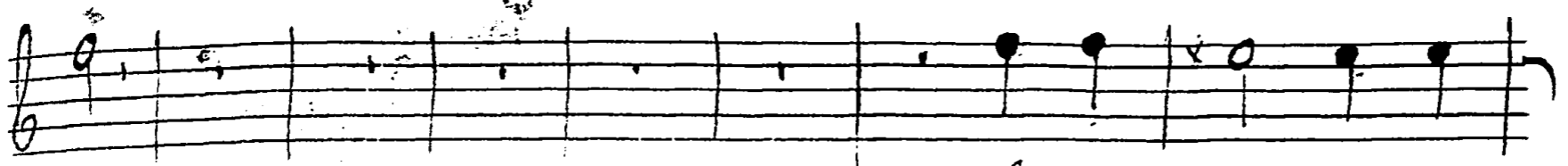


Celebrons un roy plein de gloire celebrons un roy plein de gloi-



Et dicitur.





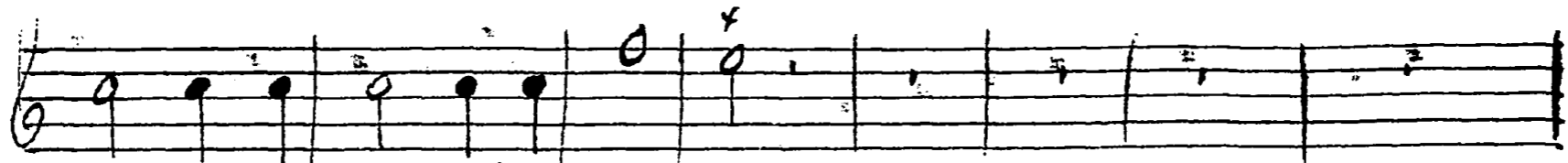
fait un repos précieux mille ba

fait un repos précieux mille ba

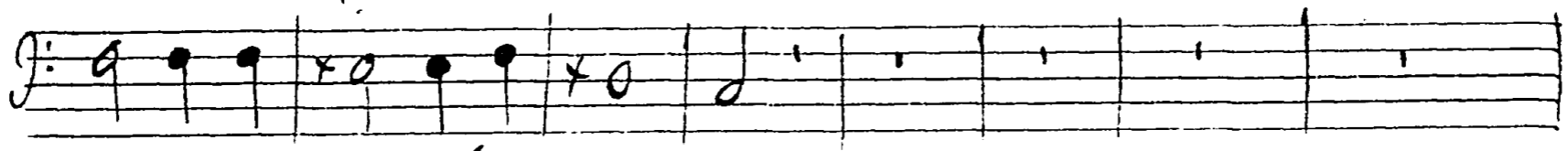
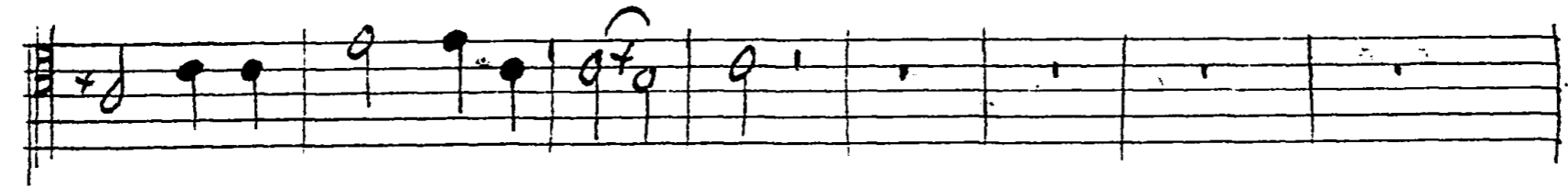
ploits éclatants consacrent la mémoire il s'agit à ses dra

ploits éclatants consacrent la mémoire il s'agit à ses dra

Violons



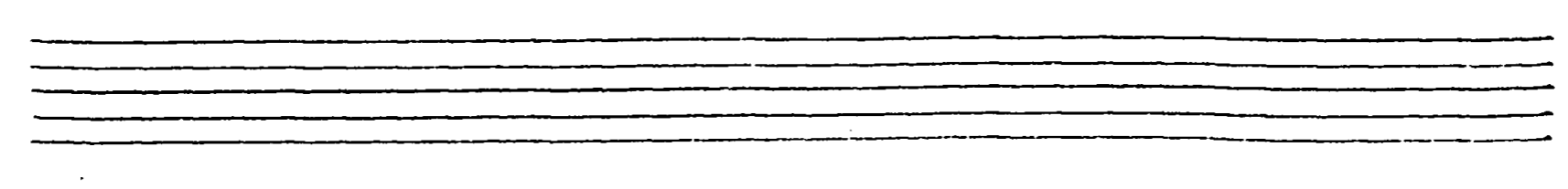
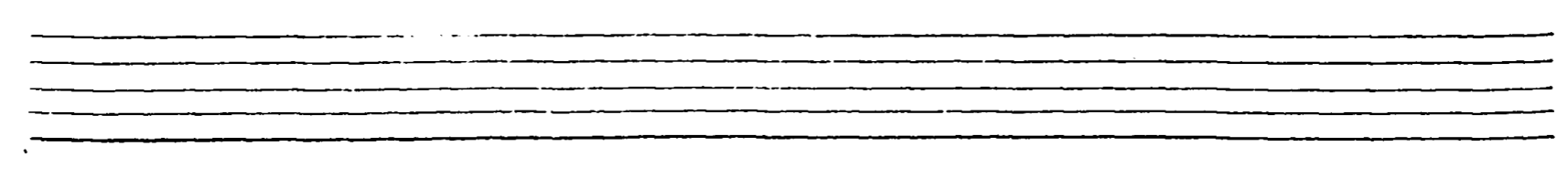
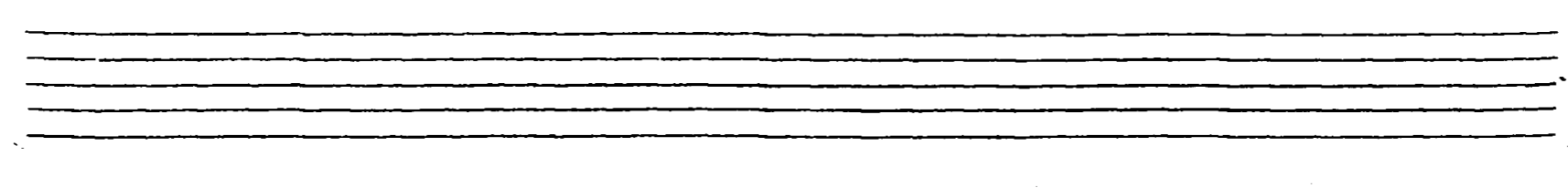
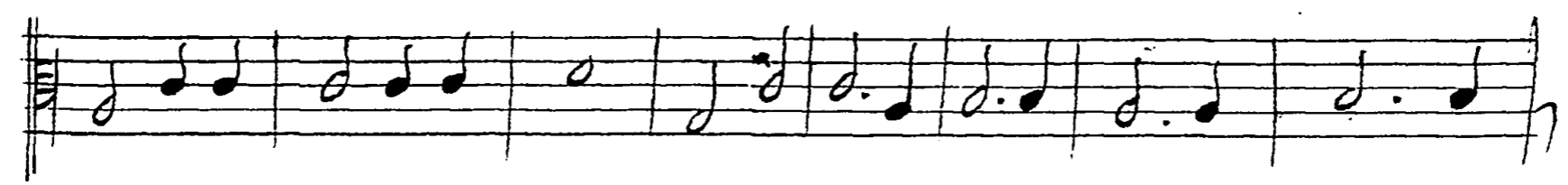
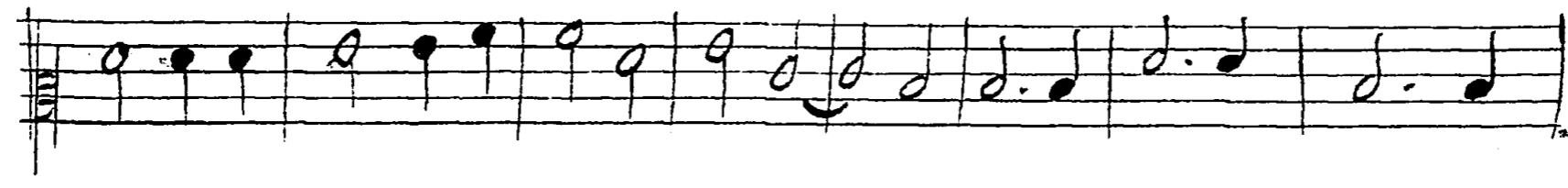
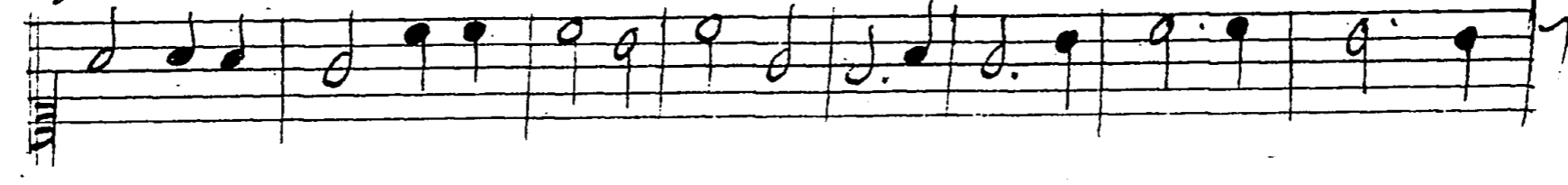
peaux Enchaîner la victoire



peaux Enchaîner la victoire



Violons



La paix descend pour luy des cieux *La paix descend pour*

La paix descend pour luy des cieux *La paix descend pour*

Violons

luy des Cieux il sçait a ses dra

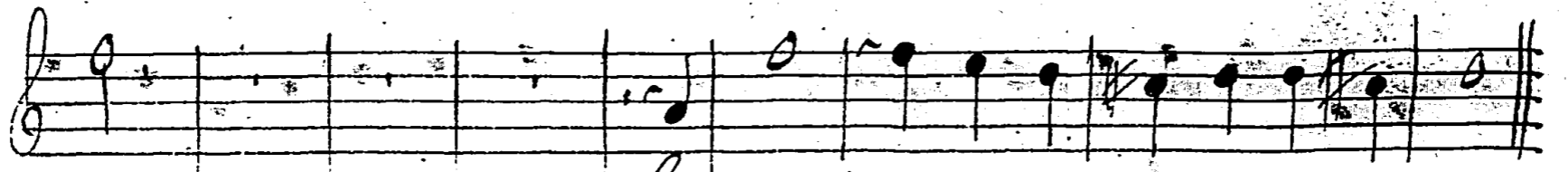
luy des Cieux il sçait a ses dra

Violon

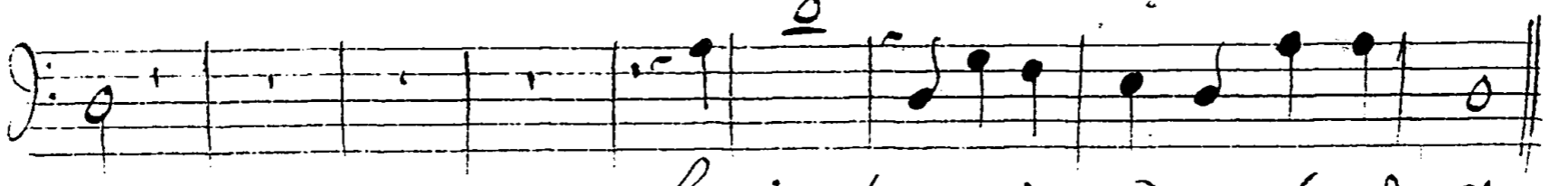
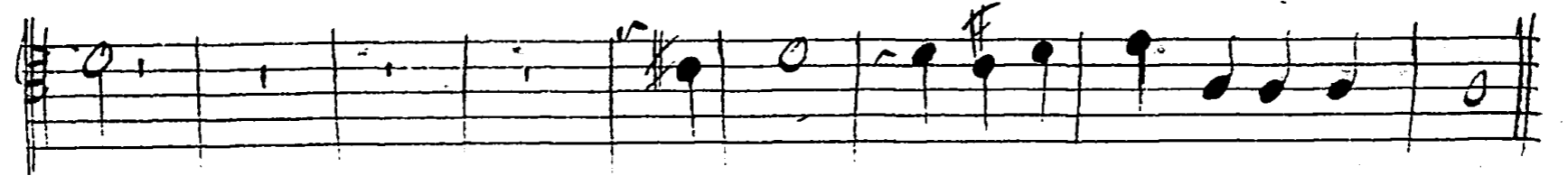
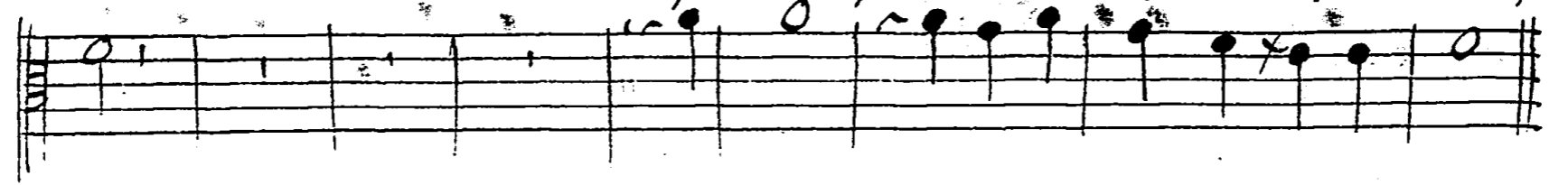
peaux Enchaîner la victoire la paix des cend pour luy des

peaux Enchaîner la victoire la paix des cend pour luy des

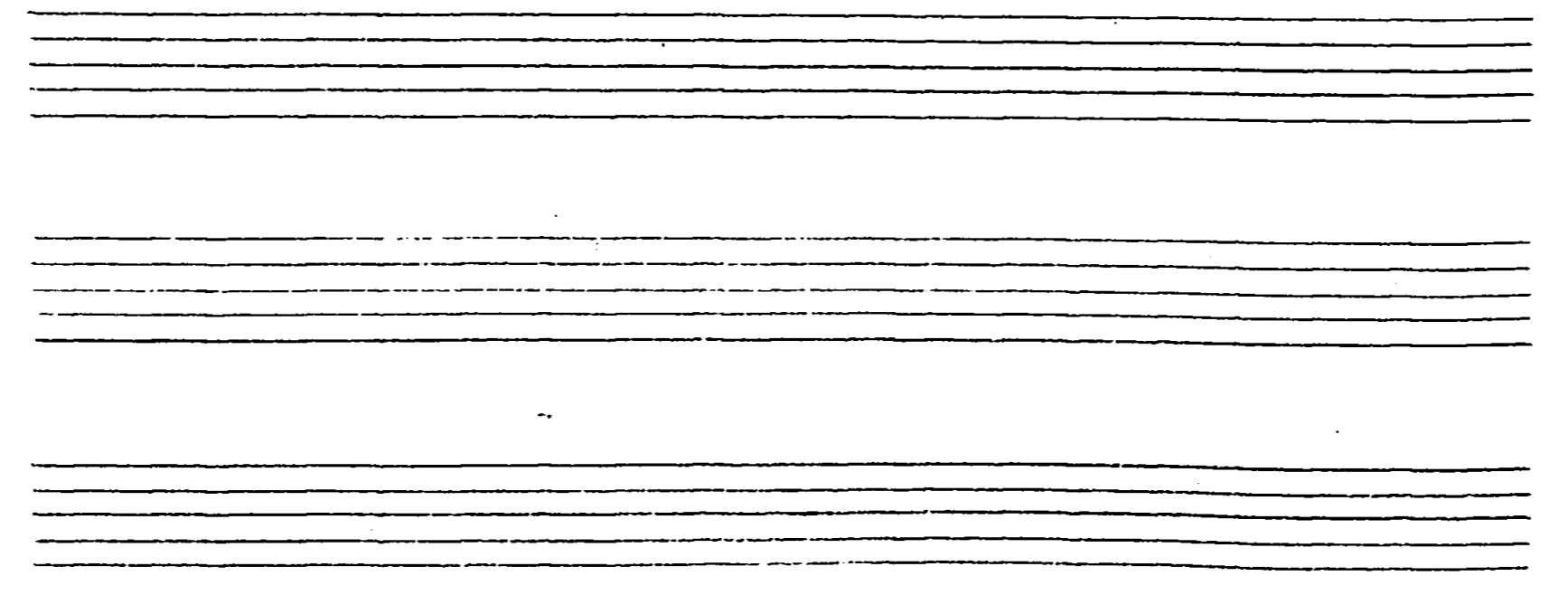
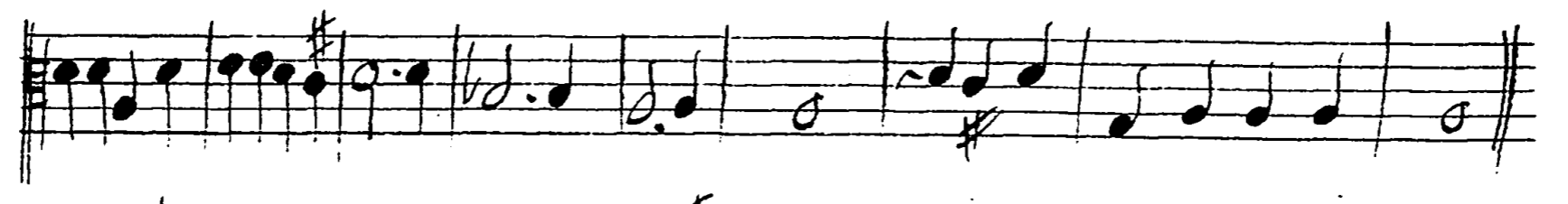
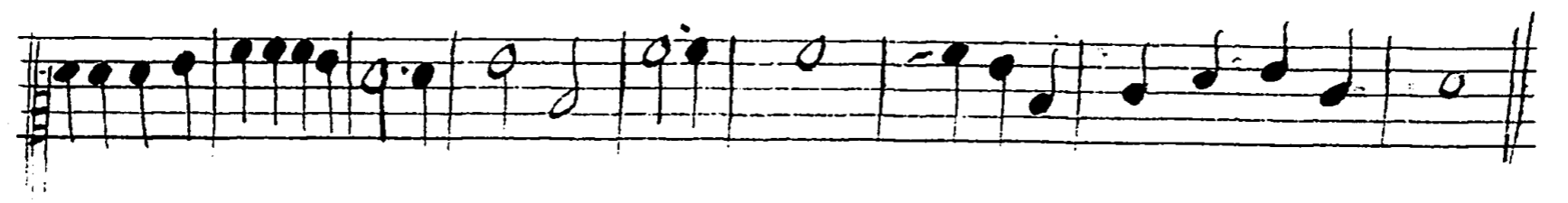
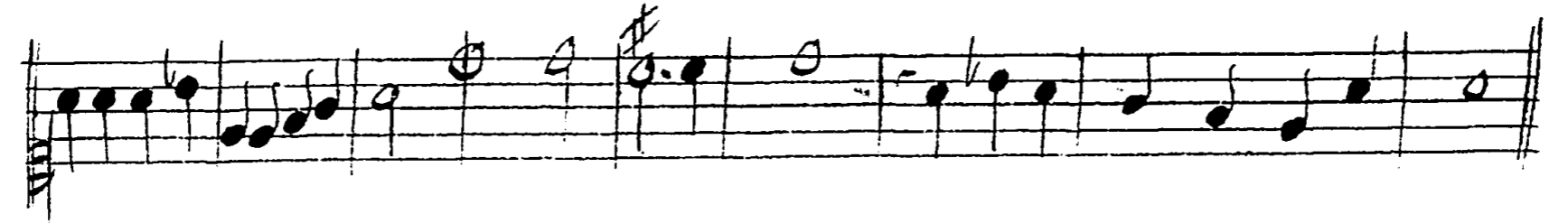
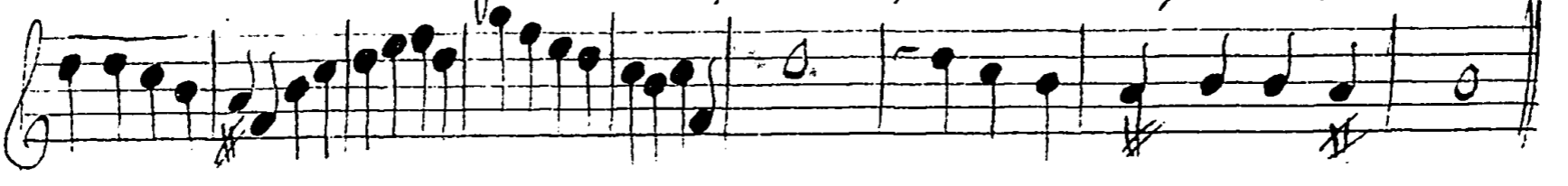
Violons



La paix la paix descend pour luy des cieux.



La paix la paix descend pour luy des cieux.



minime

vous qui aimez mes pas remplissez mon at-

tente montrez par les attraits d'un spectacle pom-

peux tout ce que Venise a de jeux dans la fai-

son la plus charmante.

on reprend l'ouverture.

fin du Prologue.

ACTE PREMIERE... SCENE PREMIERE.

Leonore seule.

Fl. Aitournelle

Basse.

Violon

Leonore

Handwritten musical notation for the first system of Leonore's vocal line, featuring a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody consists of quarter and eighth notes.

J'ay fait l'aveu de l'ardeur qui m'enflame & l'amour auain-

Handwritten musical notation for the second system of Leonore's vocal line, continuing the melody from the first system.

Giolono

Handwritten musical notation for the first system of Giolono's accompaniment, featuring a bass clef and a 2/2 time signature.

Handwritten musical notation for the second system of Giolono's accompaniment.

Handwritten musical notation for the third system of Giolono's accompaniment.

Handwritten musical notation for the fourth system of Giolono's accompaniment.

Handwritten musical notation for the third system of Leonore's vocal line, continuing the melody.

cu la fierté Cet aveu qui m'a tant buté d'un nouveau-

Handwritten musical notation for the fourth system of Leonore's vocal line.

Giolono

Handwritten musical notation for the fifth system of Giolono's accompaniment.

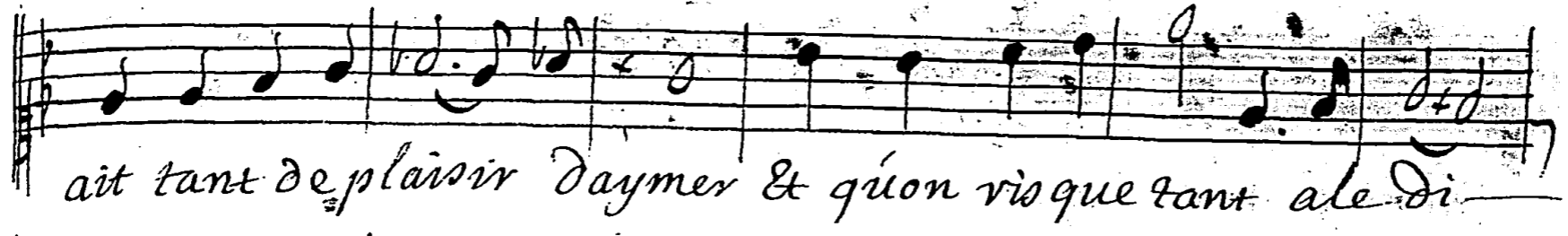
Handwritten musical notation for the sixth system of Giolono's accompaniment.

Handwritten musical notation for the seventh system of Giolono's accompaniment.

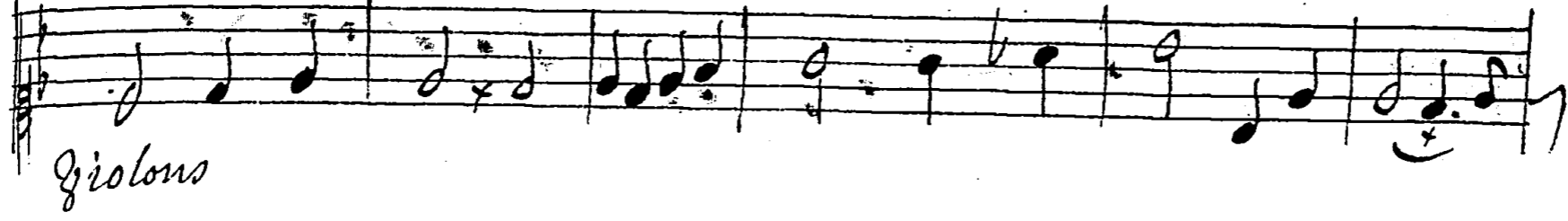
Handwritten musical notation for the eighth system of Giolono's accompaniment.

trouble a gite Encor mon ame amour toy qui peu-
Ziolous

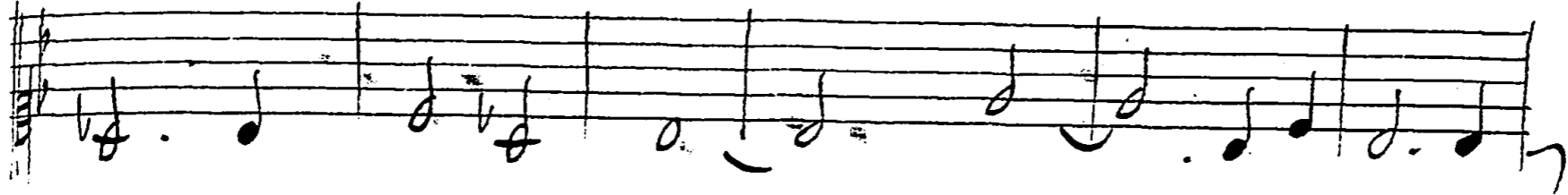
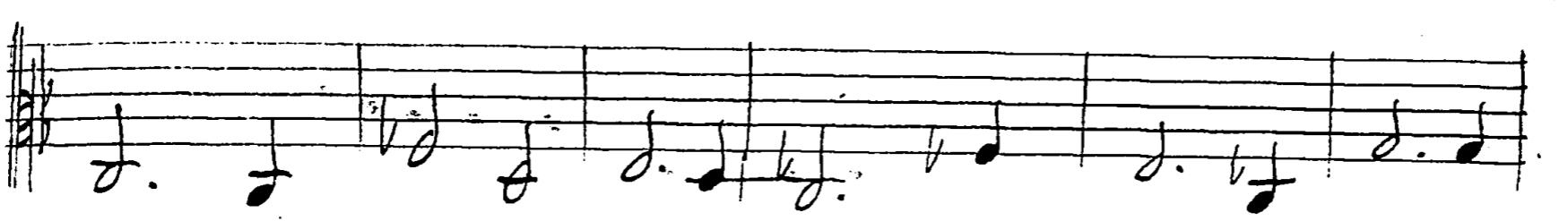
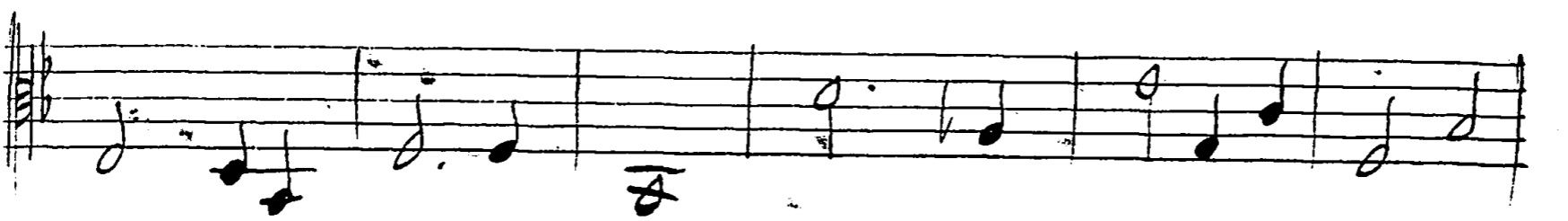
tout charmer pourquoy faut il Sous ton Empire qu'on
Ziolous.



ait tant de plaisir d'aymer & qu'on risque tant a le di

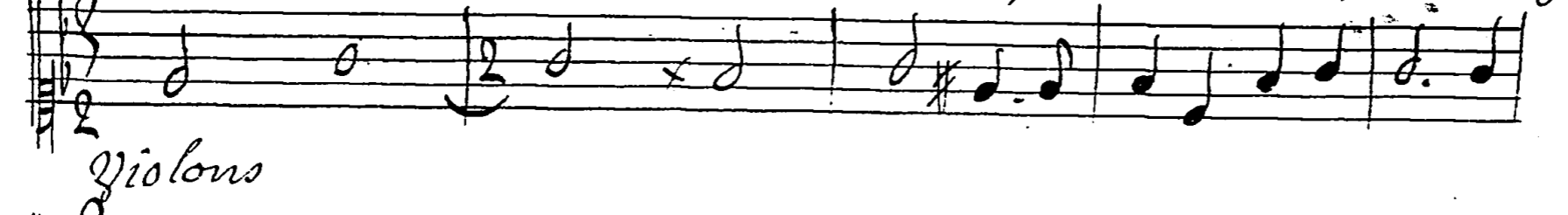


Violons

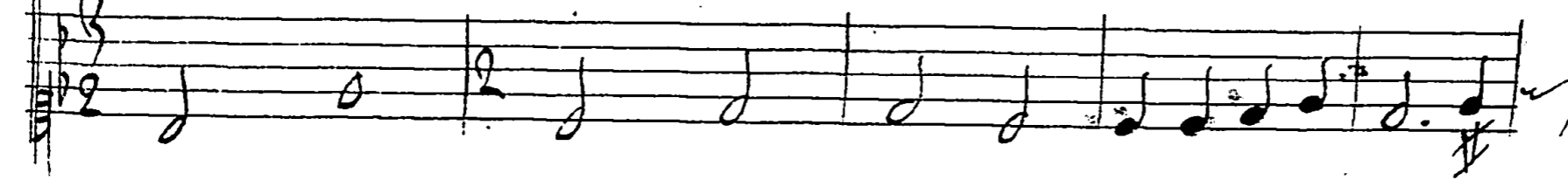
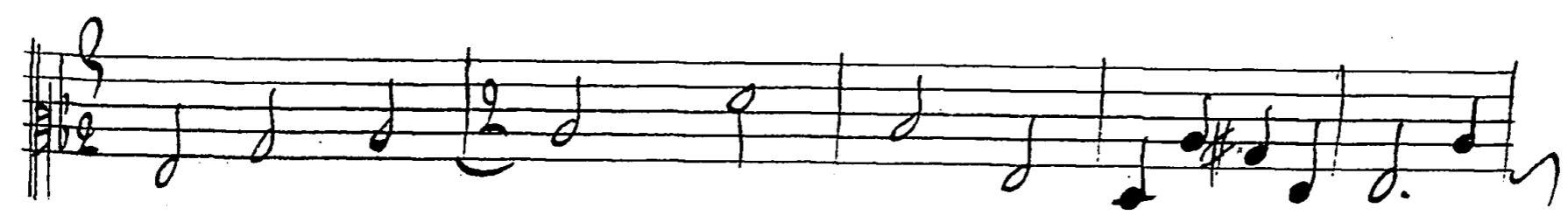
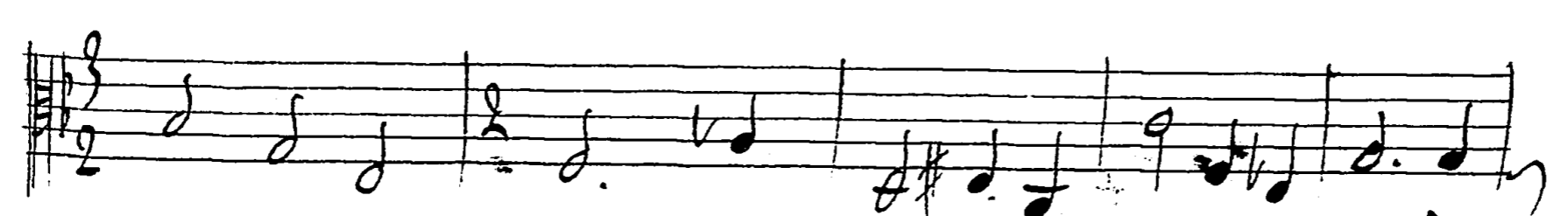
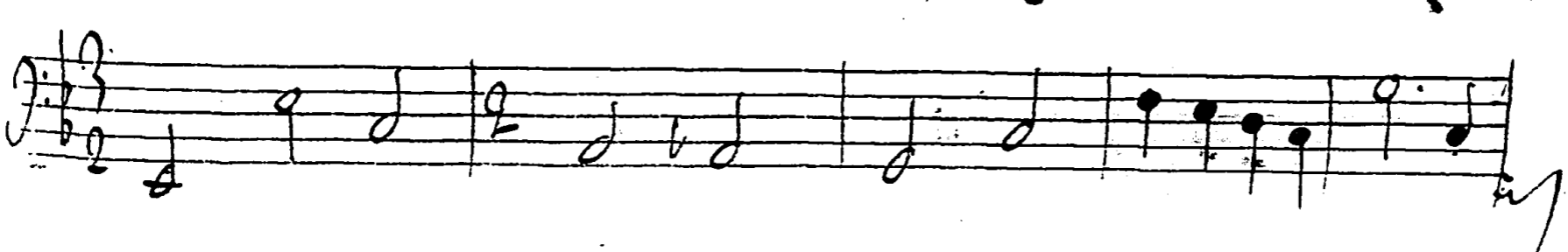






re Pourquoy faut il sous ton Empire qu'on ait tant de plaisir d'ay



Violons

mer Et qu'on risque tant a le dire

Violons

lon

Je cherche en vain de toutes parts le-

Violons

Detailed description: This is a handwritten musical score for voice and violin. The score is written on ten staves. The first staff contains the vocal line with the lyrics "mer Et qu'on risque tant a le dire". The second staff is the violin part, labeled "Violons". The third staff has a handwritten annotation "lon" above it. The fourth and fifth staves continue the violin part. The sixth staff is the vocal line with the lyrics "Je cherche en vain de toutes parts le-". The seventh staff is the violin part, labeled "Violons". The eighth, ninth, and tenth staves continue the violin part. The notation includes various note values, rests, and dynamic markings.

andre ne vient point s'offrir a mes regards depuis qu'il con-

Violons

noit ma foiblesse Je ne vois plus le mesme empreinte ment he-

violons.

las hélas, ce qui devoit animer un amant fait bien sou

Violons

vent Expirer sa tendresse amour toy qui peus

Violons

tout charmer pourquoy faut-il sous ton Empire qu'on

Violons

ait tant de plaisir d'aymer Et qu'on risque tant a le di

Violons.

ve pourquoi faut-il sous ton Empire qu'on ait tant de plaisir à y-

Violons

Violons

Violons

Violons

Violons

mer, et qu'on ris-que tant à le dire

Violons.

Violons.

Violons.

Violons.

Violons.

Isabelle paroît un secret mouve

ment augmente ma Crainte fatale Ciel n'esce

point une rivale ah qu'un Coeur amoureux est jaloux aisément

Scene 2^e. Isabelle. Leonore

Dans ce beau jour ou tout Enchanté Je viens donner quelques mo =

ments aux jeux, aux spectacles charmans qu'icy la saison nous pre-

Leonore

an-tes, Dans les spectacles et dans les jeux c'est point cet e'

clat pompeux qui toujours nous attire, sous ce pretexte

dans ces lieux l'amour prend soin de nous conduire pour y

Isabelle

voir quelque objet qui nous plait encor mieux Je ne veux point

faire un mystere de l'amour qui peut mena-ger

j'aime un jeune étranger & je cherche en ce lieu l'objet qui ma seu

plaire a nous faire un pareil aveu Cette Confiance men
Leonore

gage Et pour un étranger j'ay senty naître un feu que son coeur avec

moy parta ge de ses tendres regards Je me sens Enchanter a ses dis
Isabelle

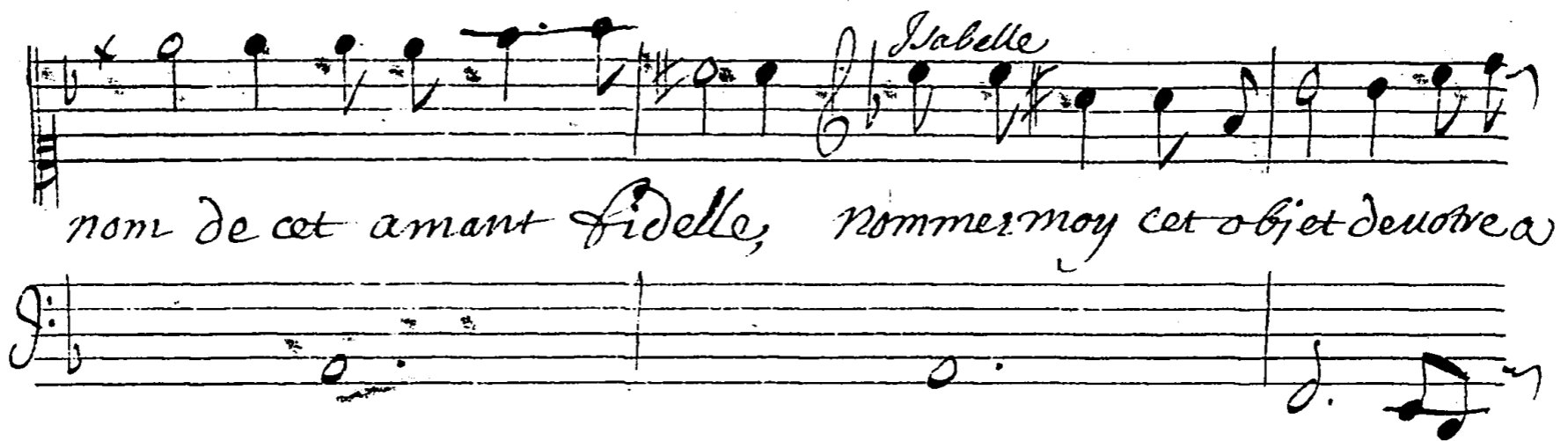
cours flatteurs Je n'ay pu resister Il m'ayme d'une ardeur ex
Leonore

trême Il m'a juré de m'aymer constamment le rendre a
Isabelle

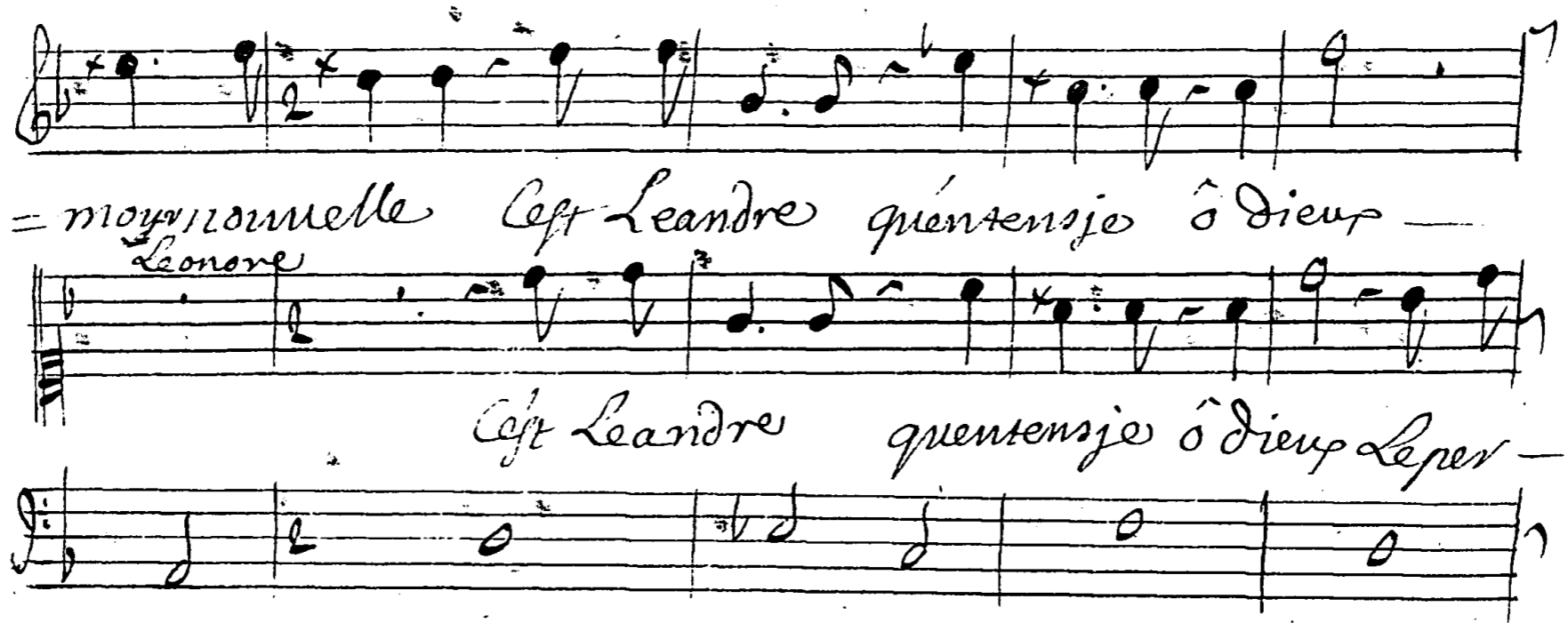
Leonore
maint que j'ayme; ma fait cent fois mesme serment, d'apprenex moy le



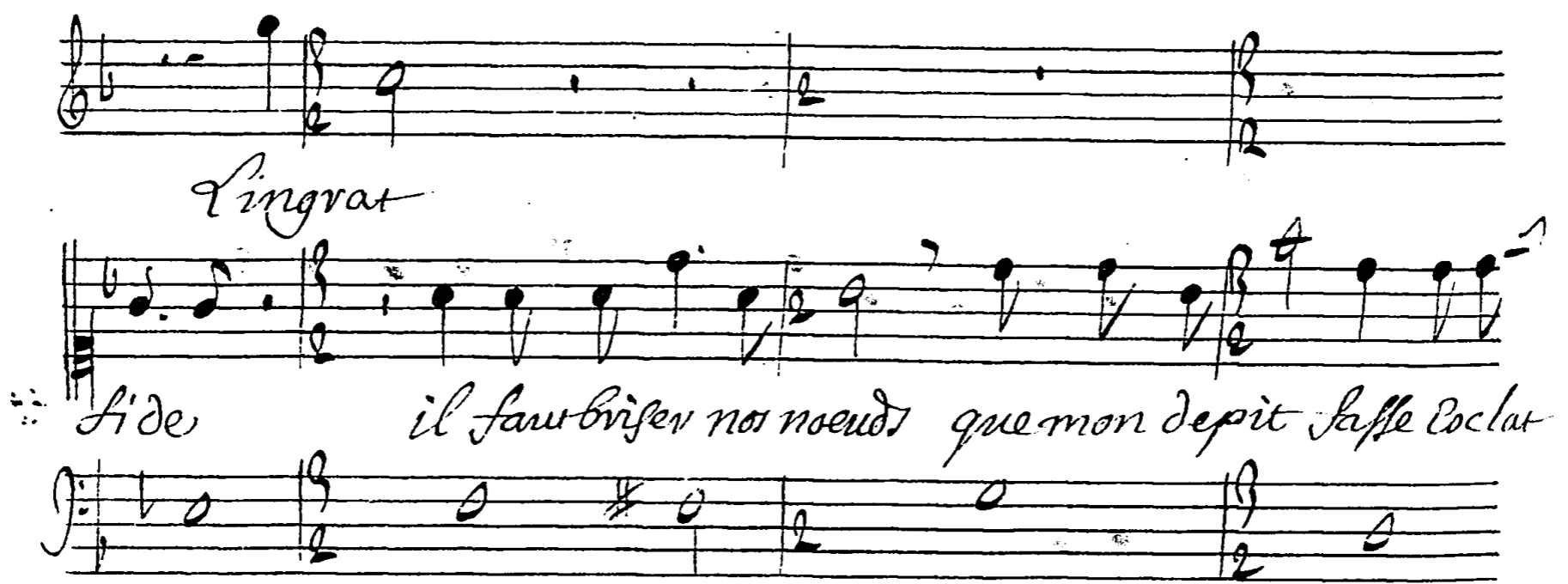
Isabelle
nom de cet amant fidelle, nommez moy cet objet de votre a



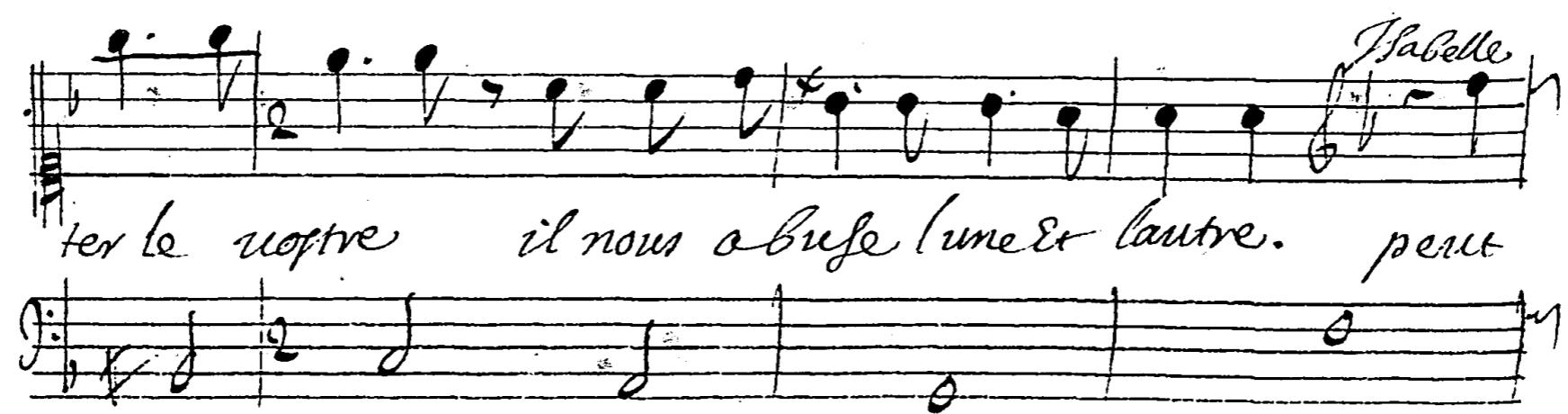
= moy nouvelle Cest Leandre qu'en tenez je ô dieux
Leonore
Cest Leandre qu'en tenez je ô dieux Le per-



L'ingrat
Side il faut briser nos noeuds que mon despit jasse Coctat



Isabelle
ter le nostre il nous abuse l'une et l'autre. peut



Leonore

etre que l'ingrat nous trompe tout deux il vient penre

SCENE 3eme

trou dans son ~~coeur~~ ^{ame} le secret de sa flame

Leandre, Isabelle
Leonore

Cuis je croire que vostre coeur, pour un autre que moy sou

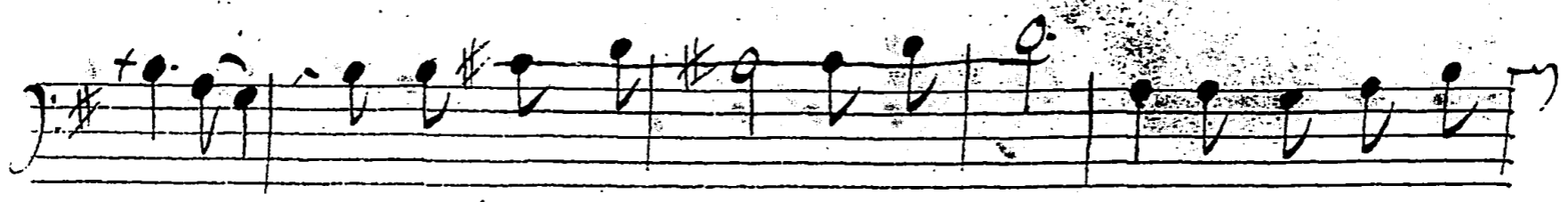
Leonore

pire Ingrat ne m'as tu pas mille fois ote' dire

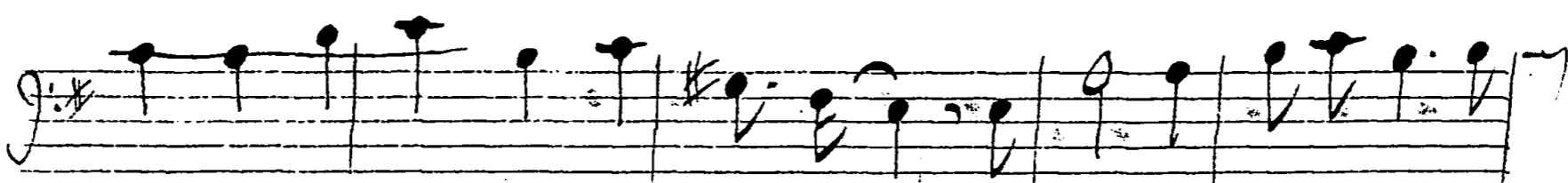
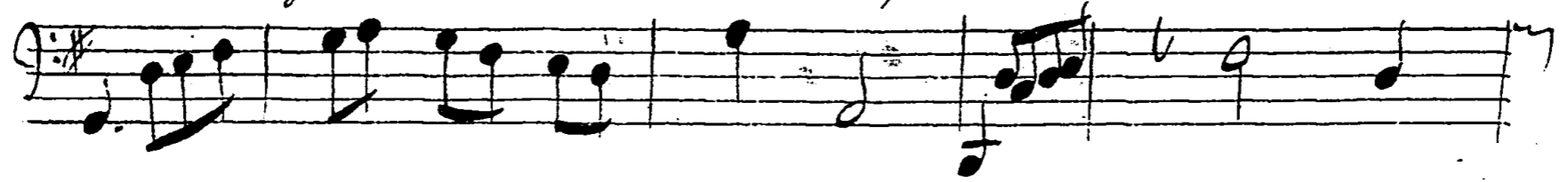
Leandre

que tu brulois pour moy d'une sincere ardeur, Quand

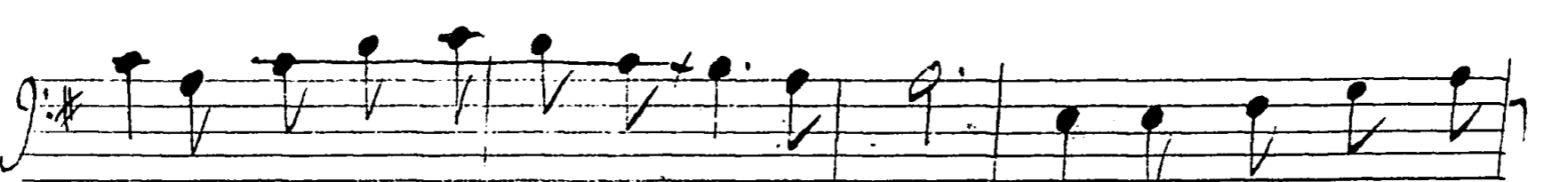
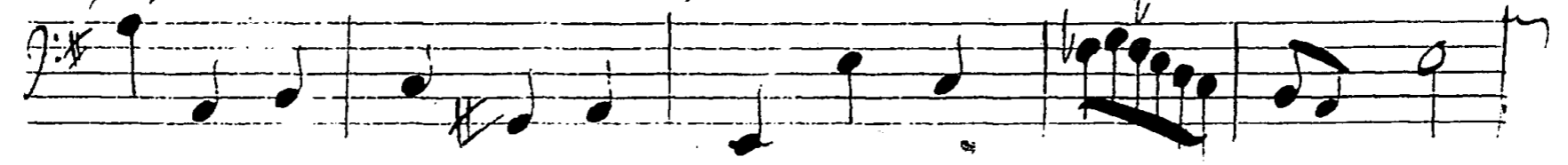
Je vous vois Ensemble, l'amour qui dans vos yeux tous les charmes ras



Samble est Egale = mant triomphant: Entre deux beaux ob-



jets qui tous deux savent plaire le choix est difficile a



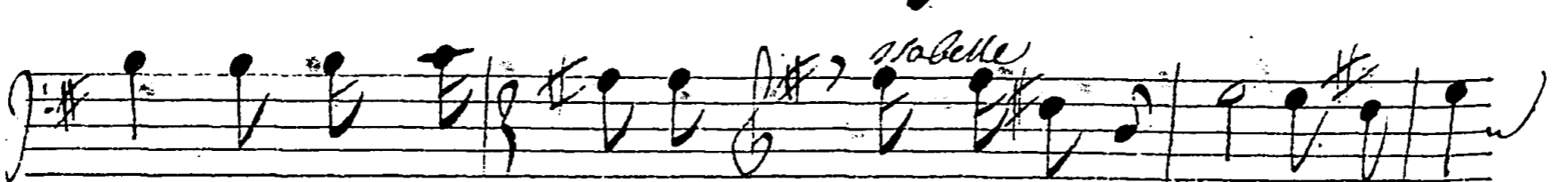
faire et l'un de l'autre me deffend Entre deux beaux ob-



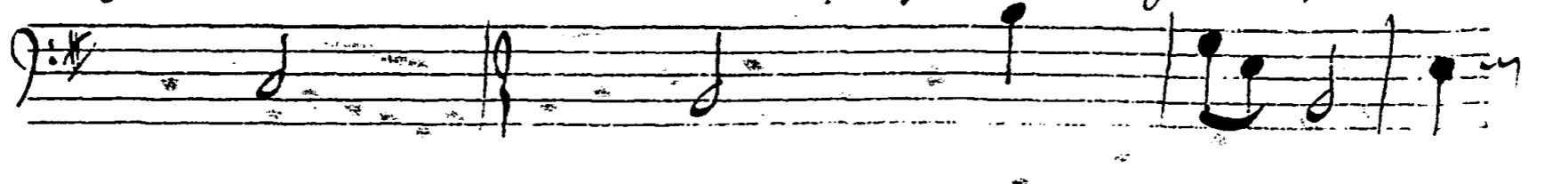
jets qui tous deux savent plaire le choix est difficile a



faire et l'un de l'autre me deffend Explique



toy sans artifice Il est tems Enfin de parler



Leonore

vabelle

Leonore *Leandre*

il ne faut plus dissimuler, Quelle Contrainte quel Sup-
 plice, De vos tendres regards j'ay senty les at-
 traits, je vous ay may charmante leandre mais des yeux plus purs
 sans Encore ont soumis mon Coeur a leurs traits C'est Iso-
Leonore
 belle que j'adore pour ne changer Jamais, C'est que
 j'aimerois de m'entendre Et que ma peine est vaine de se te de cla-

Wabelle
rer ton Infidelité En amour bien souvent un peu d'incerti-

Le more
rude flatte plus que la verité Jouis de ta vic-

toire orgueilleuse rivalle Insulte Encor a mon malheur, et

toy perfide amant Crois tu usir dans mon Coeur, dissiper En re

grets ma tendresse Satalle non Ingrat je pretens que

mon courroux esclotte et sur passe Encor mon ardeur Je

leur qui a ma vengeance offert en sacrifice l'un ou

l'autre perisse J'en atteste le Ciel En ce funeste

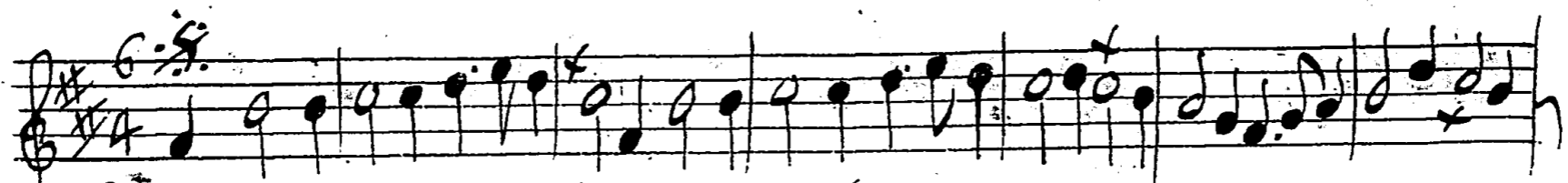
jour La haine mangera l'amour, que ces vains pro-

= jets de vengeance ne servent qu'à servir nos vœux

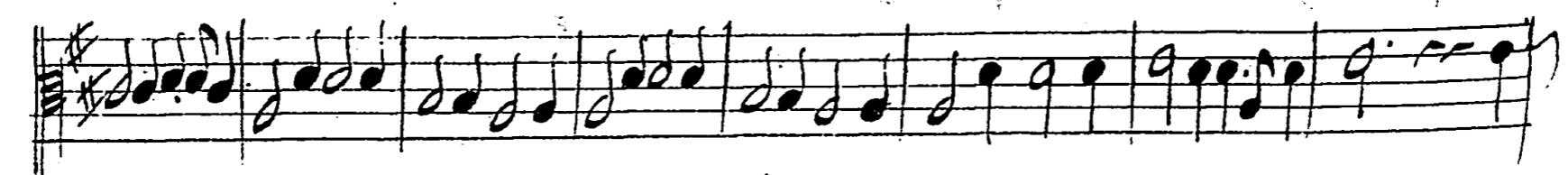
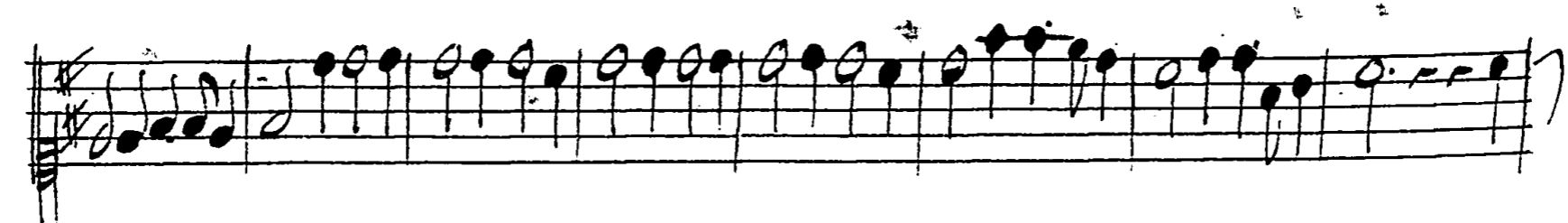
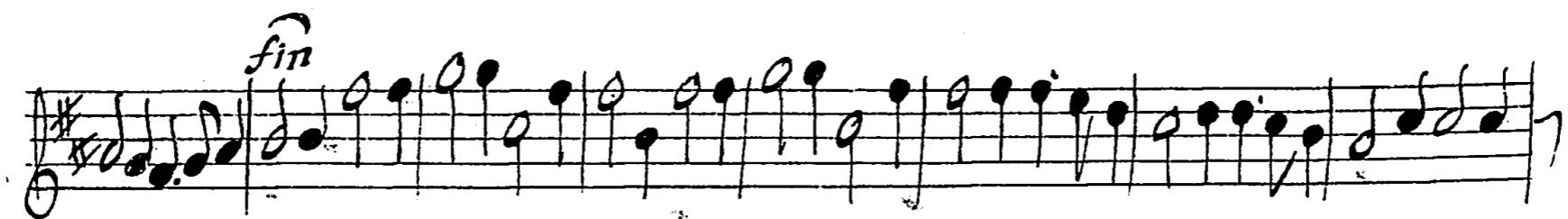
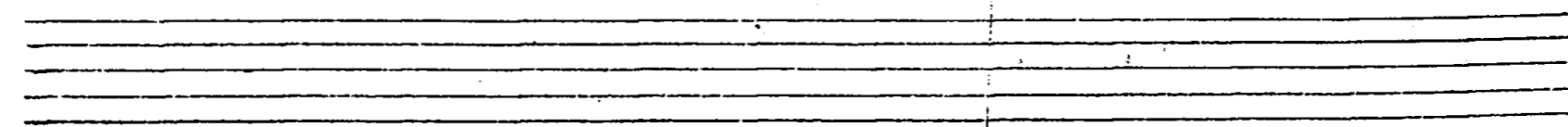
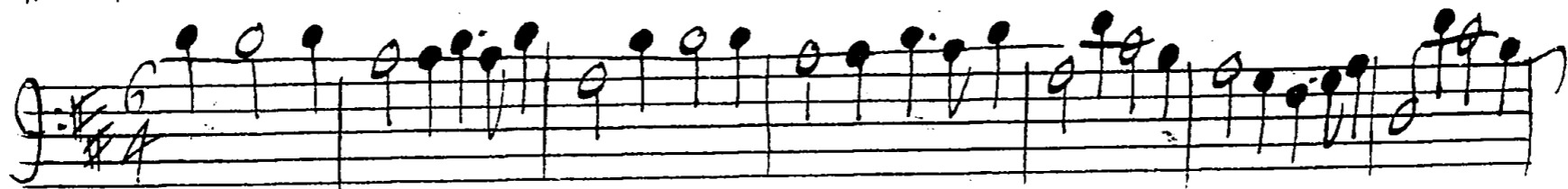
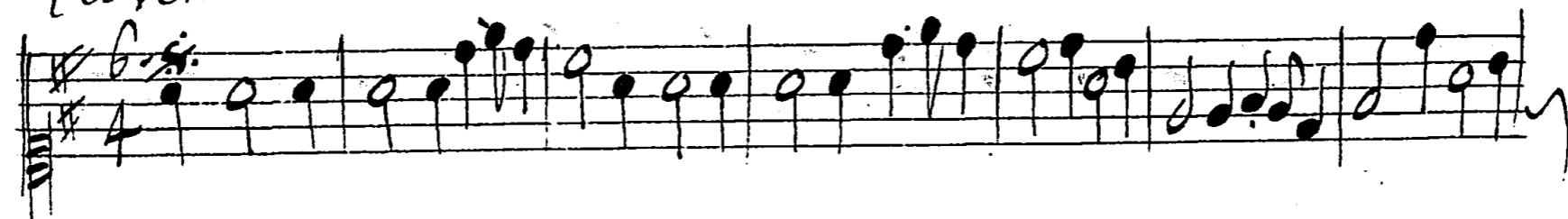
De Dieux Etrangers une troupe Sauvage Escou-

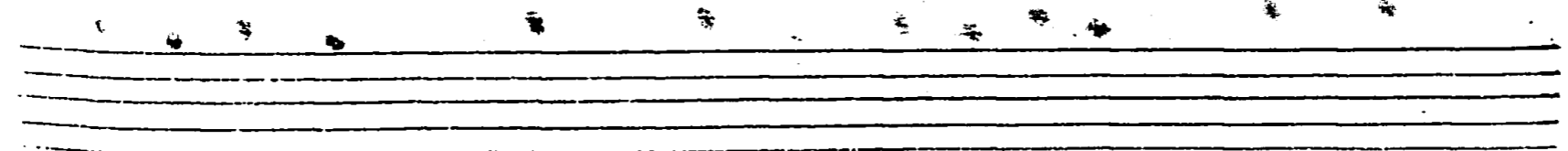
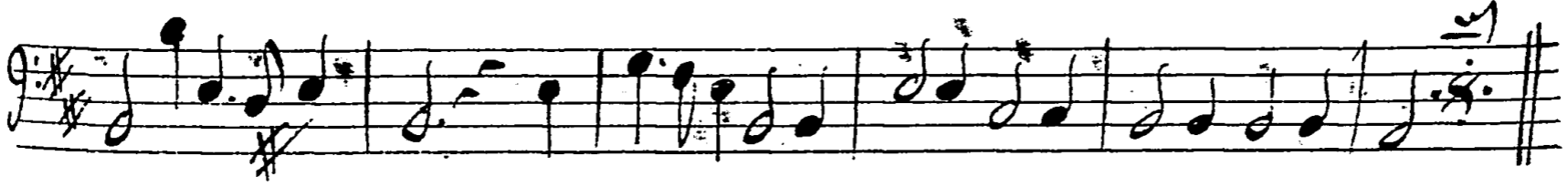
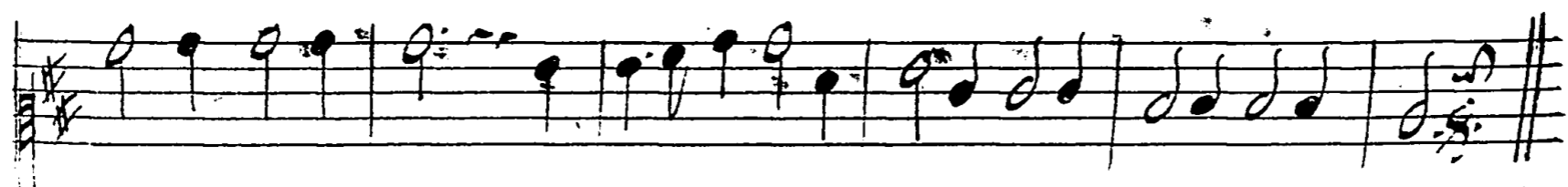
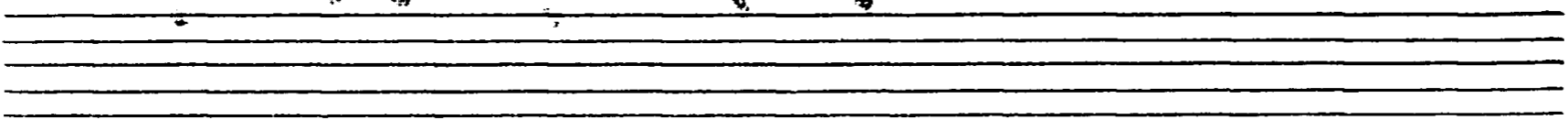
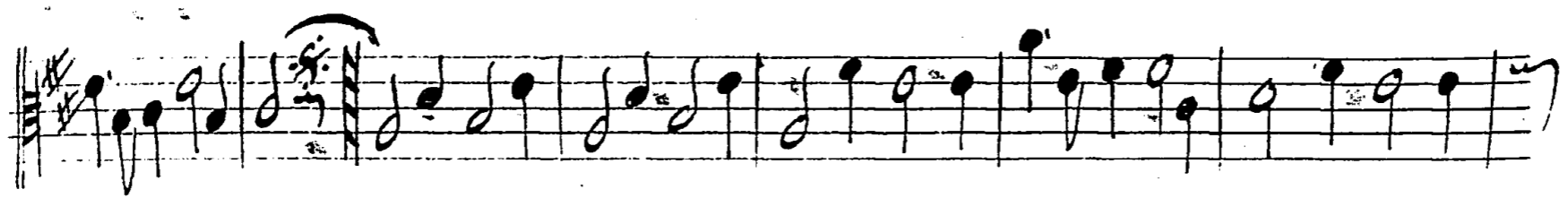
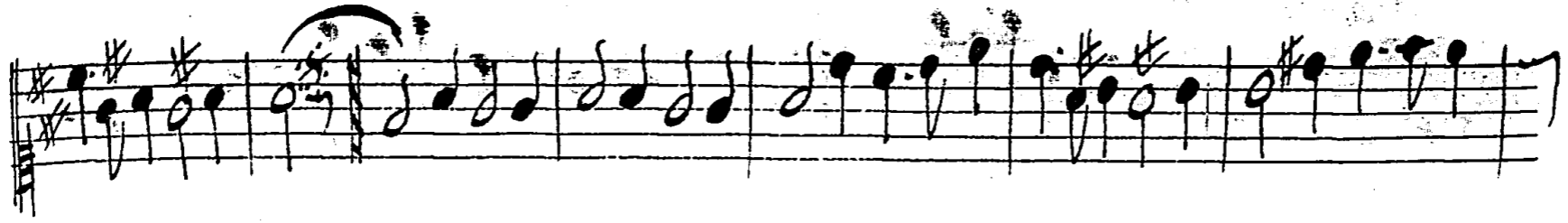
tons leurs Concerts prenons part à leurs Jeux

Scène, 4.^e
Une troupe des classes d'armées et de boémienne viennoise
dans la place de St. Marc, prendre part au plaisir du Carnaval.



La viennoise.





amante Sara amante Sara il mio Cor

amante Sara - - - - - il mio Cor

fine
quando in vece di trali fatali - quando in-

vece di trali fatali - nella faretta fiori porterai il dio da

mor fiori porterai il dio d'amor amante Sara &

Allegro moderato
Amor = nel giuro a se amor = nel giuro a

Le tuo Crudo Stral non sapiu per me tuo Crudo Stral non sapiu per me

il Choro.

Amor amor tel giuro o fe amor — tel giuro a fe tuo Crudo —

Amor amor tel giuro a fe amor amor tel giuro a fe tuo crudo —

Violini

Israel non sapiu per me tuo Crudo Israel non sapiu per me.!

Israel non sapiu per me tuo Crudo Israel non sapiu per me.!

Violini

In Esclauon

Spungi da me' uagha bella, non mi gioza la crudelta chi

uol sospirar puo finna morar amor non la voglio Conto

Lascia mio core in liberta.

on reprend le choeur
amor tel giuro &

L'esclauon

Grata merce di costante te fidarno uieu a consolar

mei col foco non voglio piu scherzar amor per me gioco non

e' voglio vider e non auampar

on reprend le choeur
amor tel giuro &

Lazillanelle

Handwritten musical score for 'Lazillanelle'. The score consists of five staves. The first two staves are a grand staff (treble and bass clefs). The next three staves are single staves, likely for a second instrument or voice. The music is written in a common time signature (C) and features a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings.

Two empty musical staves, consisting of five lines each, positioned between the first and second systems of the score.

Continuation of the handwritten musical score for 'Lazillanelle'. This section consists of five staves. The first two staves are a grand staff (treble and bass clefs). The next three staves are single staves. The music continues with various note values, rests, and dynamic markings, maintaining the common time signature and one sharp key signature.

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

Flutes

A musical staff for Flutes, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including slurs and dynamic markings such as *l* (piano) and *mf* (mezzo-forte).

Violons

A musical staff for Violons, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including slurs and dynamic markings such as *mf* and *f* (forte).

A musical staff with a treble clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

A musical staff with a treble clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

A musical staff with a bass clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

Two empty musical staves, one for the treble clef and one for the bass clef.

Violon.

A musical staff for Violon, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including slurs and dynamic markings such as *f* and *mf*.

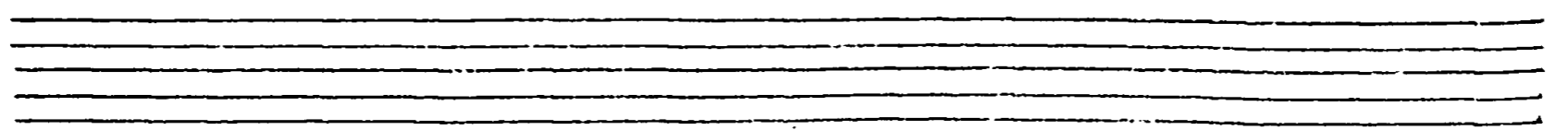
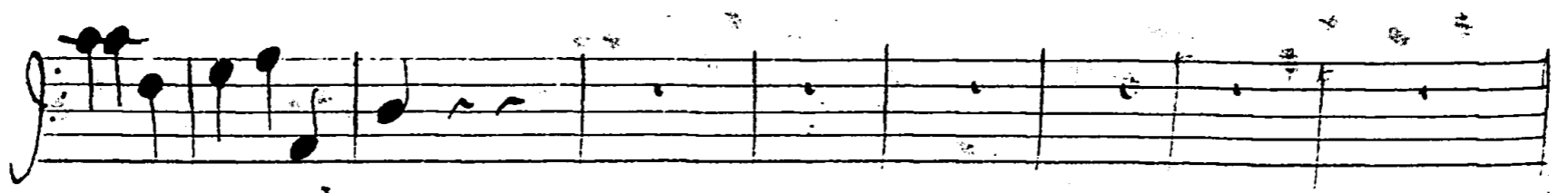
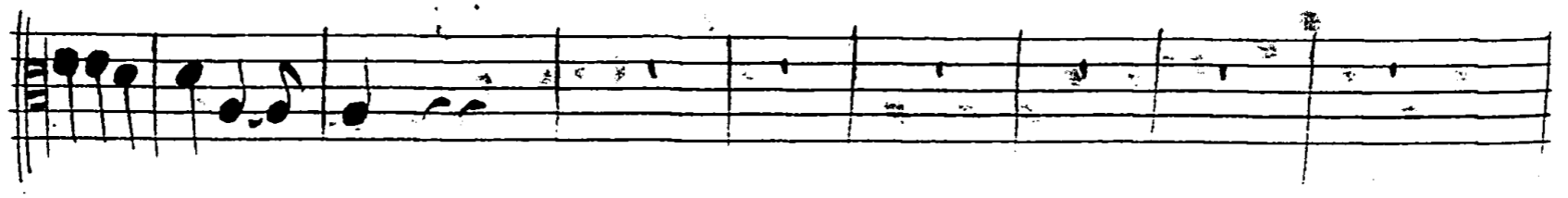
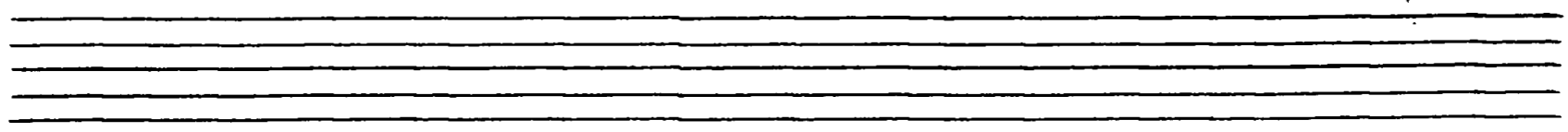
A musical staff with a treble clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

A musical staff with a treble clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

A musical staff with a treble clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

A musical staff with a bass clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

Two empty musical staves, one for the treble clef and one for the bass clef.



A handwritten musical score consisting of five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 19th-century manuscript notation.

pre bohemienne

Two staves of handwritten musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written in cursive below the notes.

formons s'il est possible les plus doux concerts de ce

Two staves of handwritten musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written in cursive below the notes.

jour est possible dans le sein des mers.

Four empty musical staves, consisting of two systems of two staves each, located at the bottom of the page.

Chœur

Formons s'il est possible le plus doux concert ce séjour est pai-

Formons s'il est possible le plus doux concert ce séjour est pai-

Formons s'il est possible le plus doux concert ce séjour est pai-

Formons s'il est possible le plus doux concert ce séjour est pai-

Formons s'il est possible le plus doux concert ce séjour est pai-

Formons s'il est possible le plus doux concert ce séjour est pai-

Formons s'il est possible le plus doux concert ce séjour est pai-

La bohémienne

si ble dans le sein des mers, Neptune plus tranquille pour

si ble dans le sein des mers,

flatter nos vœux sert dans ce doux azile de theatre au jeu.

on reprend le choeur formons le formons Choeur

1^{re} voix

Nous ressentons dans l'onde le flam beau du jour il est

plus cher a monde que celui d'amour,

on reprend le coeur, formons fit est

2^e voix 2^e voix Genitienne

2^e genitienne

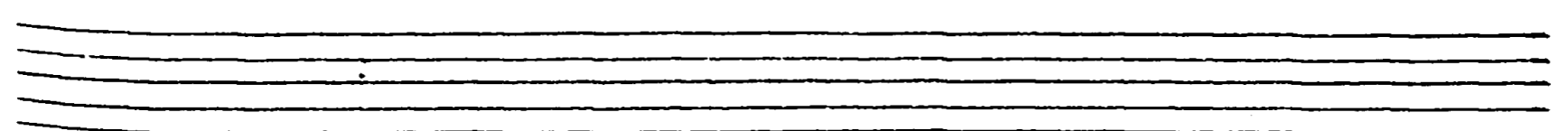
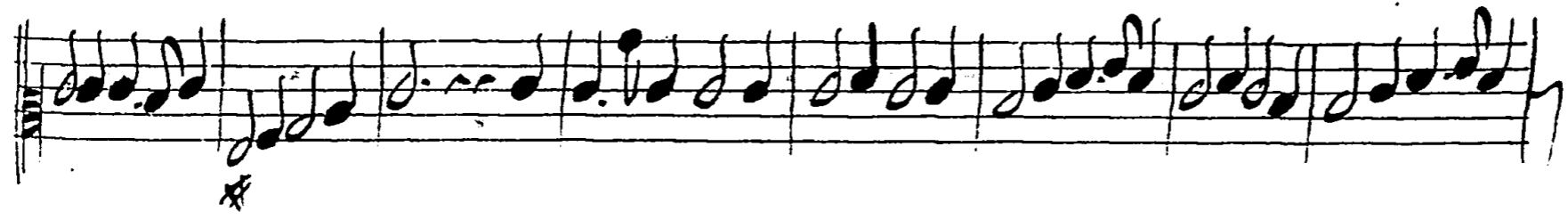
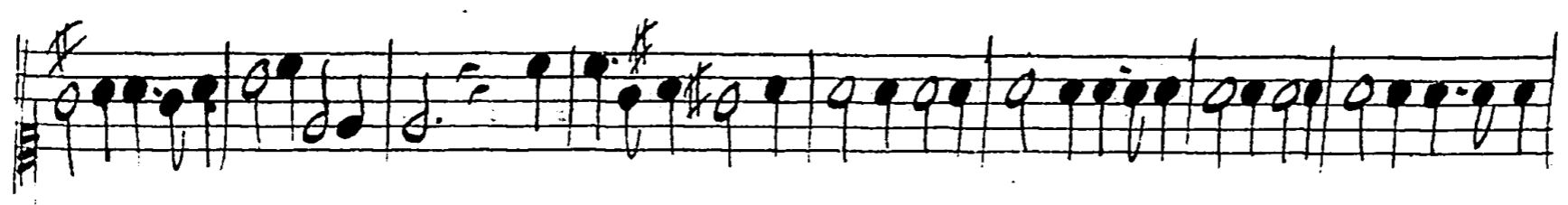
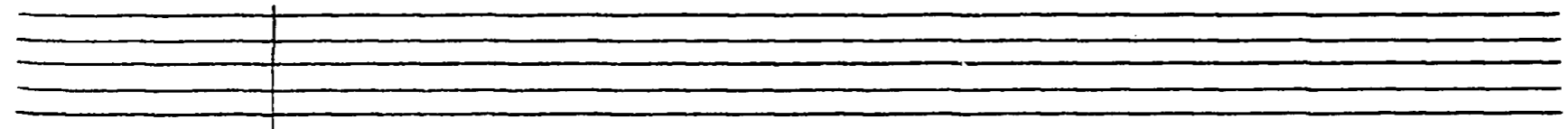
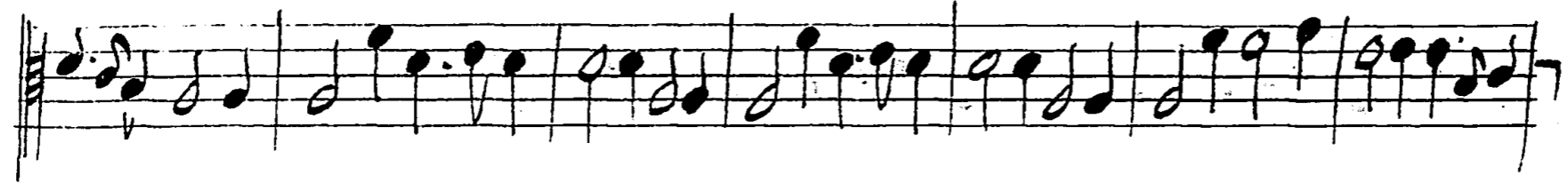
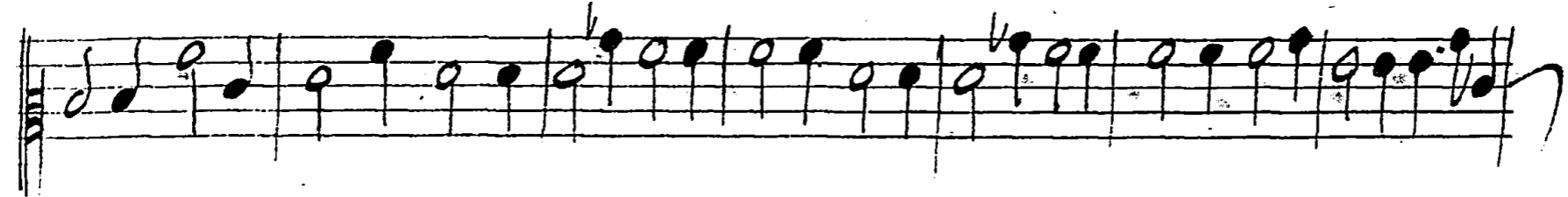
2^e genitienne

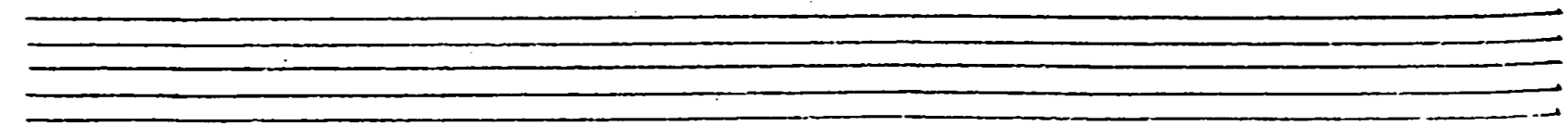
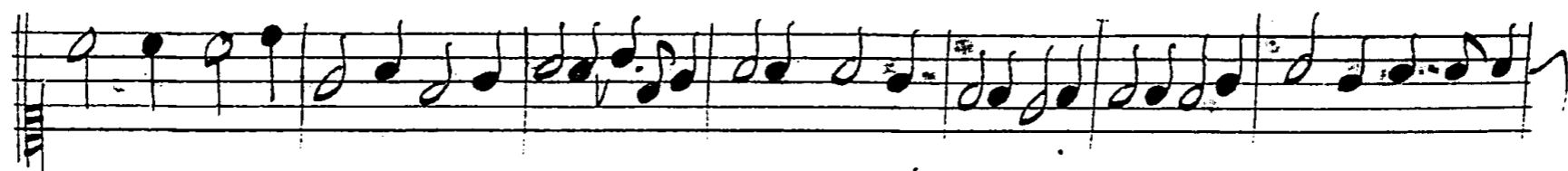
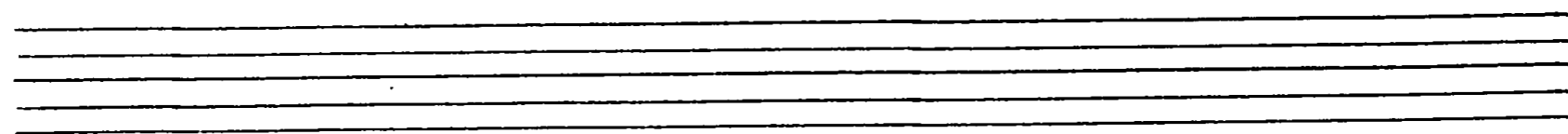
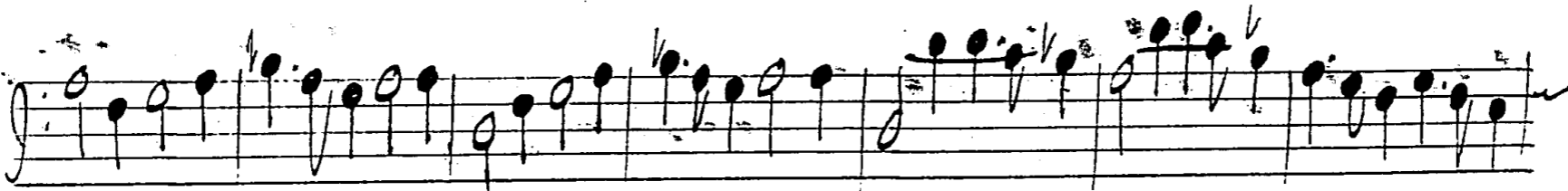
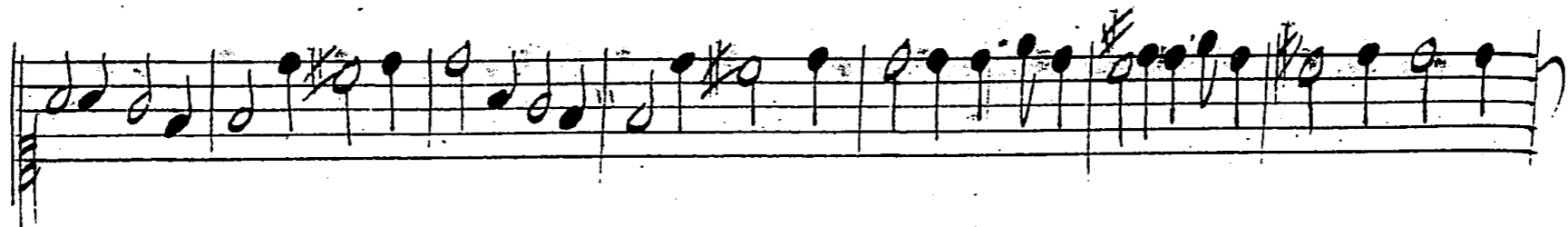
2^e genitienne

2^e genitienne

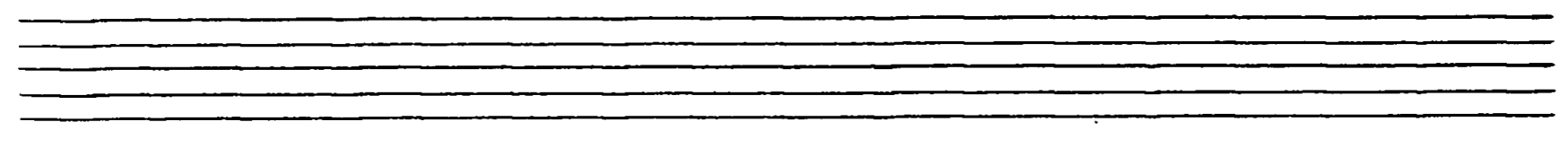
2^e genitienne

3^e voix





Handwritten musical score for five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several sharp accidentals (F#) and some double sharps (C##) throughout the piece. The staves are connected by a vertical line on the left side.



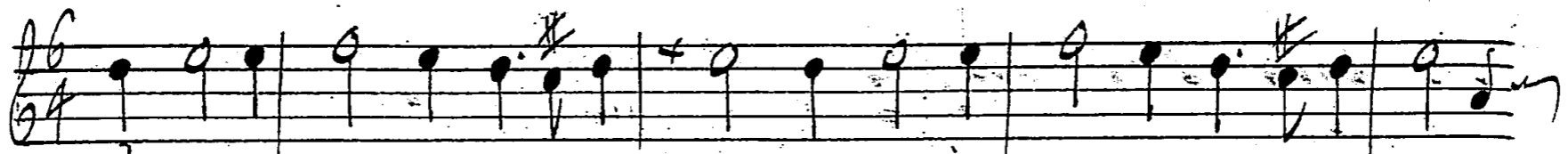
Une arménienne

Handwritten musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written in French: "Tout plaint tout rit, dans ce beau séjour tout plaint tout rit dans". The music consists of quarter and eighth notes.

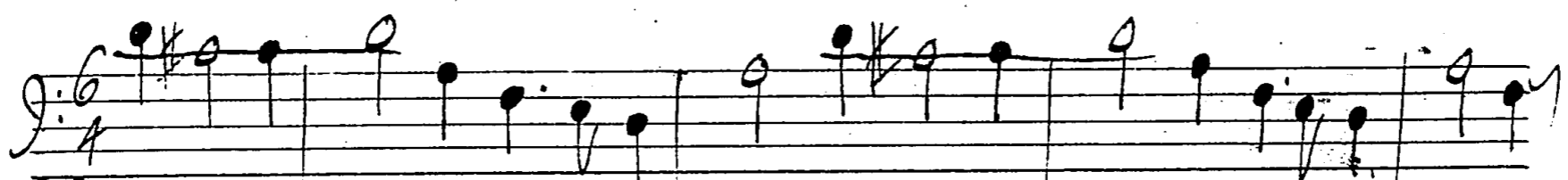
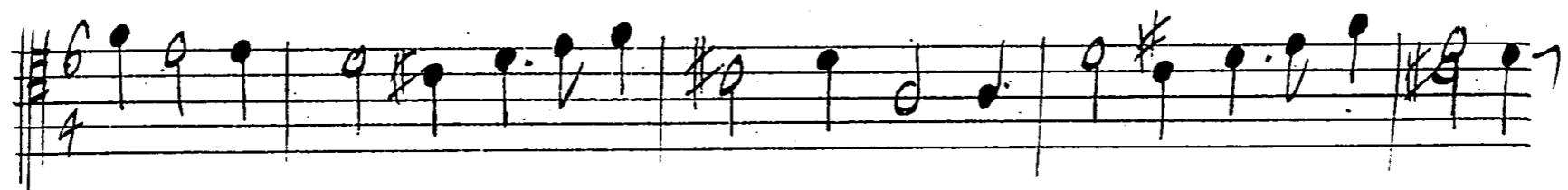
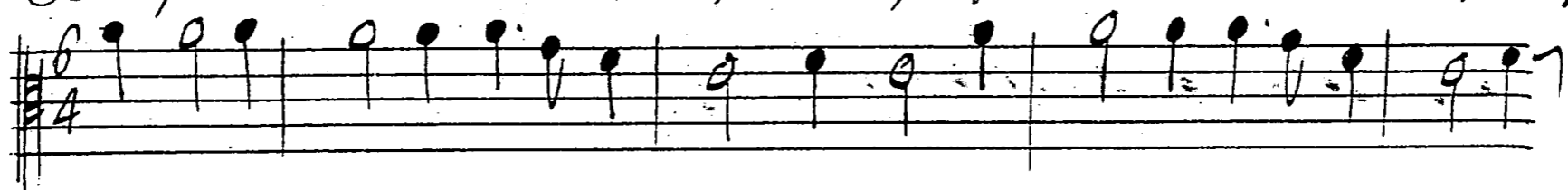
Handwritten musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: "ce beau séjour Venus y tient la brillante (our Venus y". The notation includes quarter and eighth notes.

Handwritten musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: "tient la brillante our." The notation includes quarter and eighth notes.

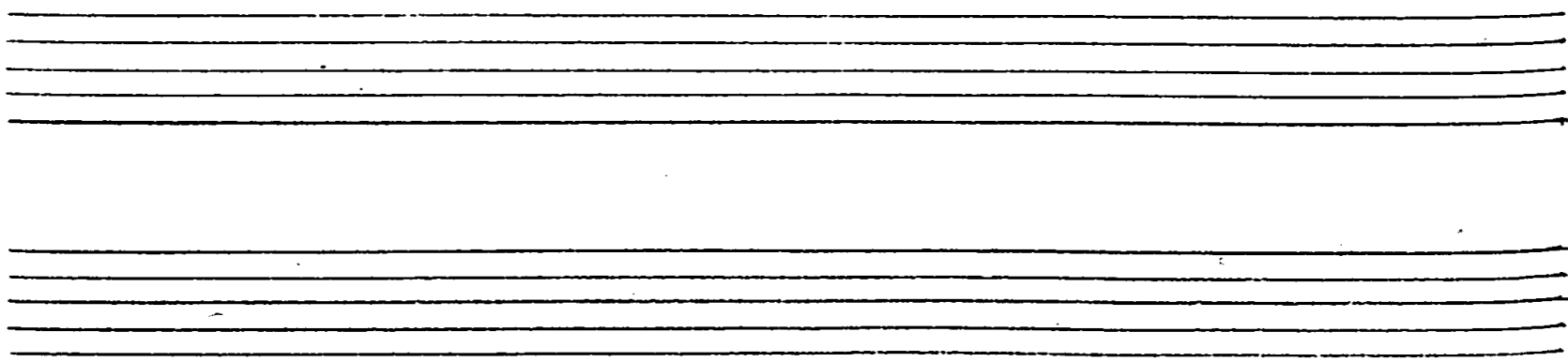
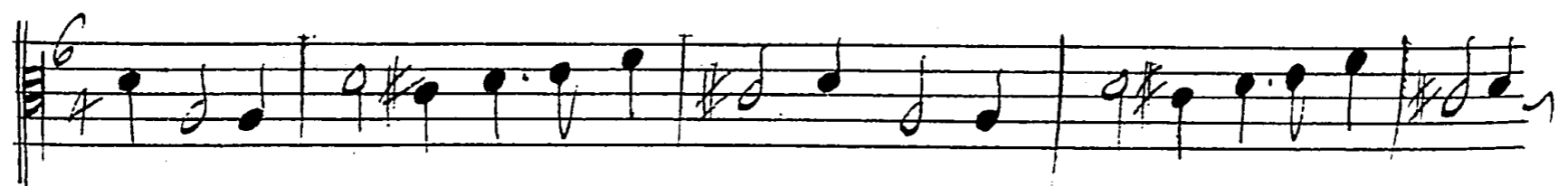
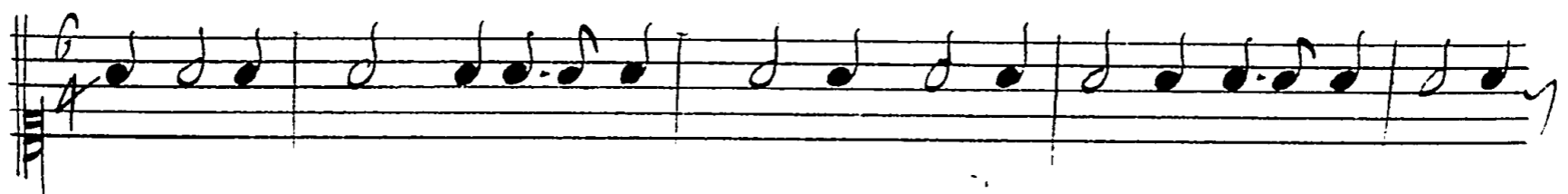
Chœur.



Tout plaît tout rit dans ce beau séjour tout plaît tout rit dans ce beau séjour 2^e



Tout plaît tout rit dans ce beau séjour tout plaît tout rit dans ce beau séjour 3^e



nus I tient la brillante Cour venus y tient la brillante Cour.

nus y tient la brillante Cour yenus y tient la brillante Cour.

Violons.

ynarmenien

Dans ce beau lieu remply d'attraits l'amour n'a que d'aymables traits tout

vient de vous flatter nos desirs si l'hiver chasse les se

on reprend le choeur
plus il vous ramene les doux plaisirs
soulage de

L'armenien

Malgré la glace & les noirs frimats nous ressentons des fleurs plein d'ap-

pas et les jours suivent par tout nos pas quel printemps fait de

plus beaux jours, au lieu de fleurs il naît des amours,
on reprend le choeur. ensuite
la première
venitienne.

Scene 5.^e
Leandre
Isabelle.

vous brillez a mes yeux d'une grace nouvelle et je

brûle pour nous d'une nouvelle ardeur, deux, l'amore des a-

mours ne fut jamais si belle tout feu de vos yeux a pas-

sé dans mon cœur, l'amore des amours ne fut jamais si

belle tout feu de vos yeux a passé dans mon cœur, Je crains

une rivale et mon ardeur si d'elle me fait sentir de mor-

telles fer veurs, ne craignez rien de ses fureurs Je crains-

plus de vôtre Inconstance, ah! que cette Crainte m'offense

Pourquoy vous offencer de la Juste frayeur dont je sens les at-

teints Les troubles et les craintes sont les premiers effets d'un

ne naislante ardeur, Les troubles et les craintes sont les premiers ef-

fets d'une naislante ardeur, De ce tendre dis cours que mon

ame est ravie, Dieu jaloux odieux Je crains la barba-

rie Si notre amour le laitoit a ses yeux rien ne pour-

roit Calmer les transports furieux.

L'amour armé de la Constance ne craint ny ridance ny sa

Violon

Violon

= lous si nos Coeurs sont d'intelligence rien n'est a redouter pour nous.

nous: D'un rival Importun tromper la vigilance. C'est Gous

ter par amance ce que l'amour ad plus doux d'un rival Impor-

= Fun tromper la vigilance C'est gouter par amance ce que la-

Isabelle
 mour a de plus doux bruleriez vous pour moy d'une

Leandre
 flame sincere, pourriez vous connoître et me le

Isabelle
 demander, La conqueste d'un coeur est plus facile a

faire quelle n'est facile a garder, Banis-

See ces allarmes Prendre le calme a vos desirs: Fin.

Vos beaux yeux et vos charmes vous répondront de mon ardeur
 Vos beaux yeux et vos charmes vous répondront de mon ardeur

Ensemble.

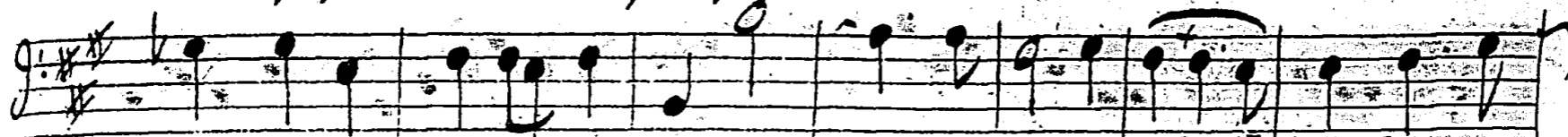
Goutons sans nous contraindre les plaisirs les plai-
 Goutons sans nous contraindre les plaisirs les plai-

Les plus doux Goutons sans nous contraindre les plai-
 Les plus doux Goutons sans nous contraindre les plai-

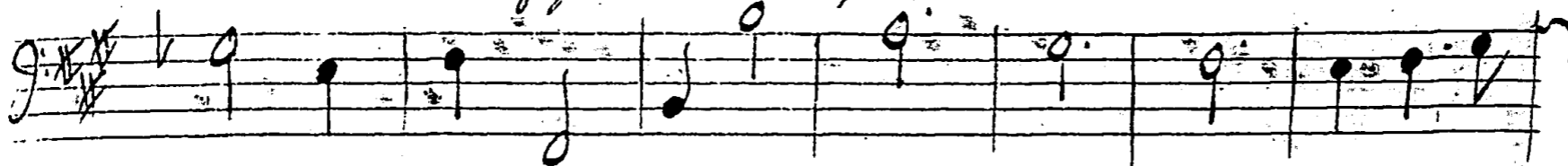
Les plus doux ah que pouvons nous craindre si l'a-
 Les plus doux ah que pouvons nous craindre si l'amour est pour



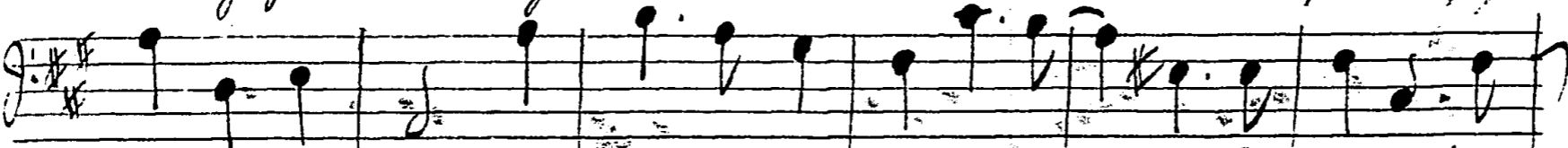
mour est pour nous que pour nous nous craindre si la-



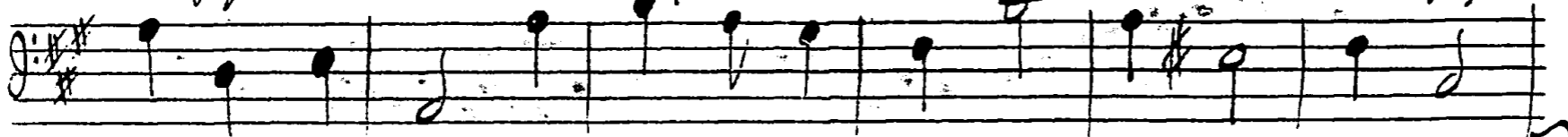
nous si la mour est pour nous ah que pour nous nous craindre si la



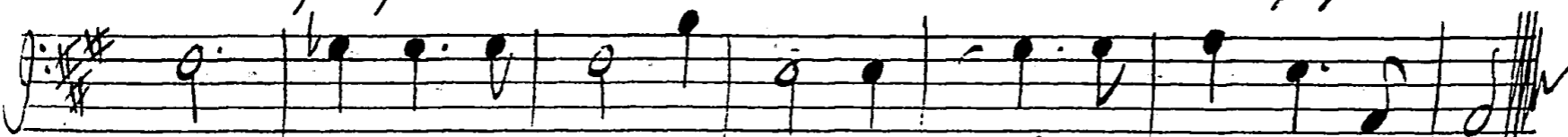
mour est pour nous goûtons sans nous contraindre les plaisirs les plus



mour est pour nous goûtons sans nous contraindre les plaisirs les plus



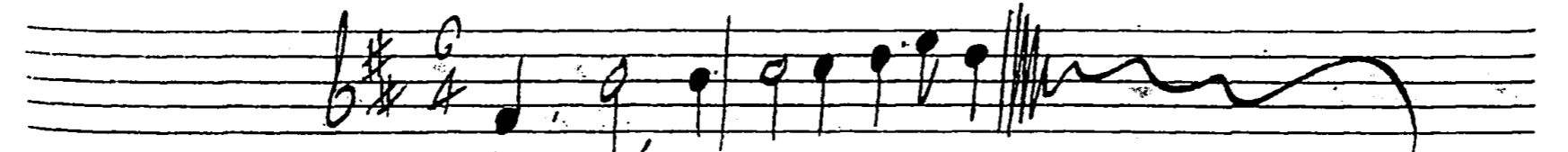
doux ah que pour nous nous craindre si la-mour est pour nous



doux ga' que pour nous nous craindre si la-mour est pour nous



Entr'acte.



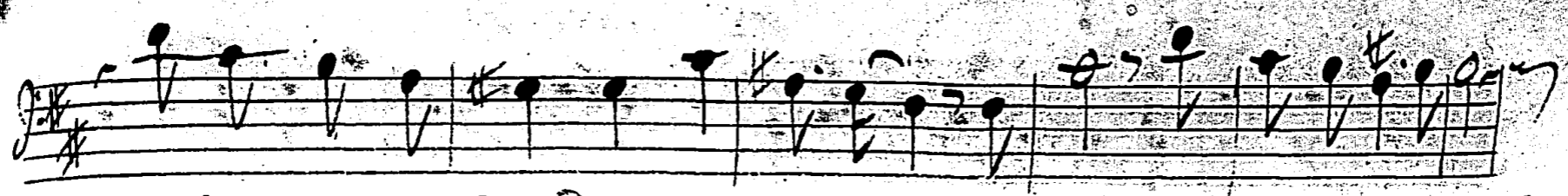
Air du premier acte

Acte Second Scene Premiero
Rodolphe seul.

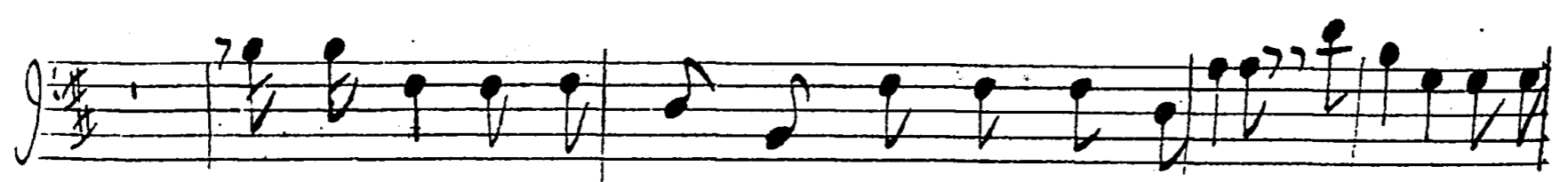
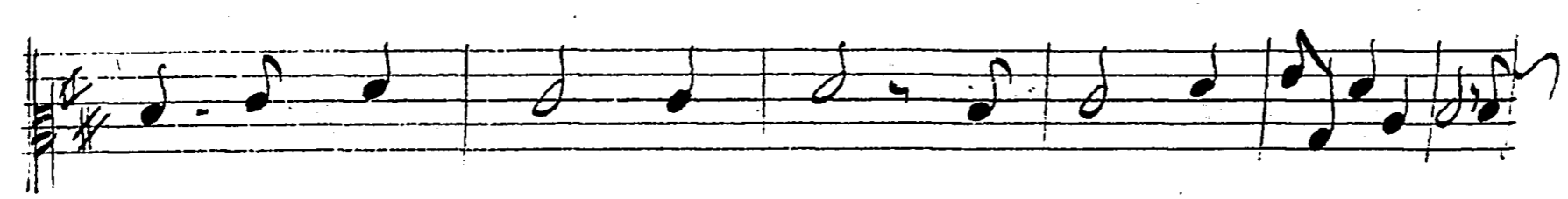
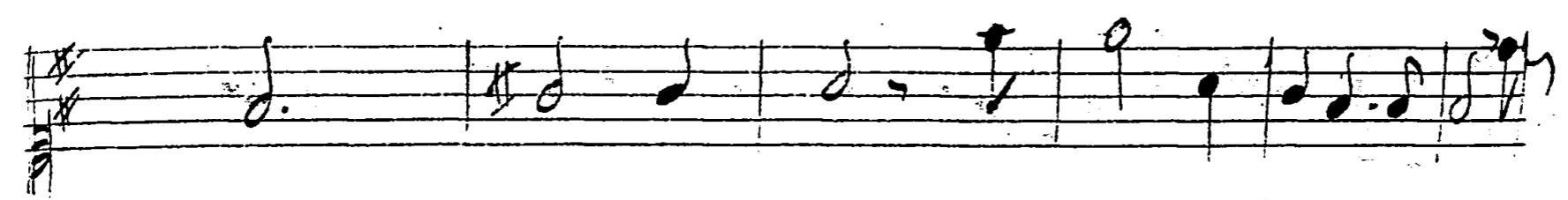
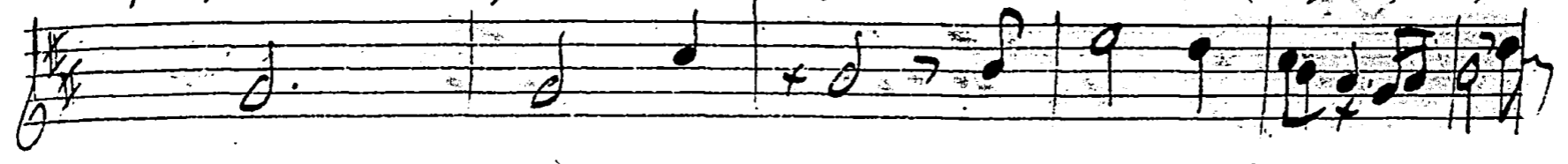
Violons.

Vous qu'une souffrance point les peines qui déchirent les cœurs jaloux

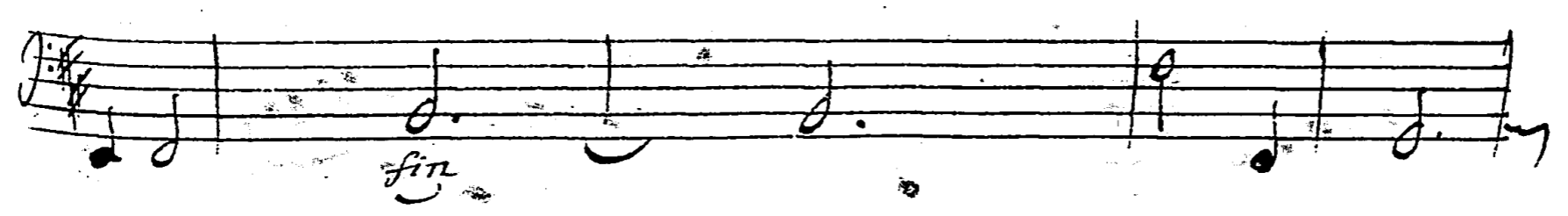
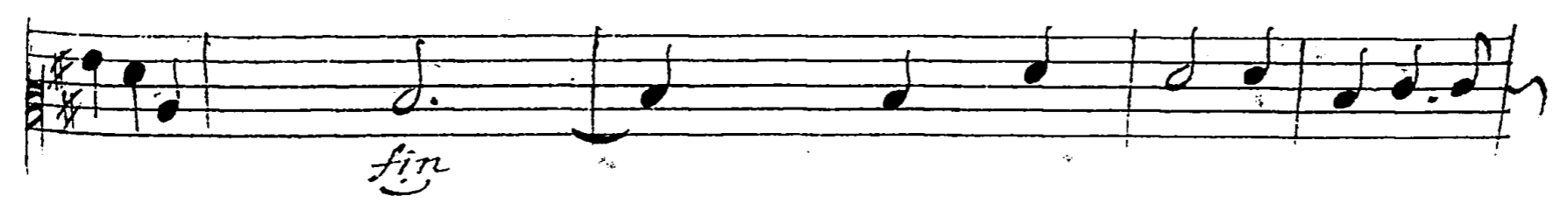
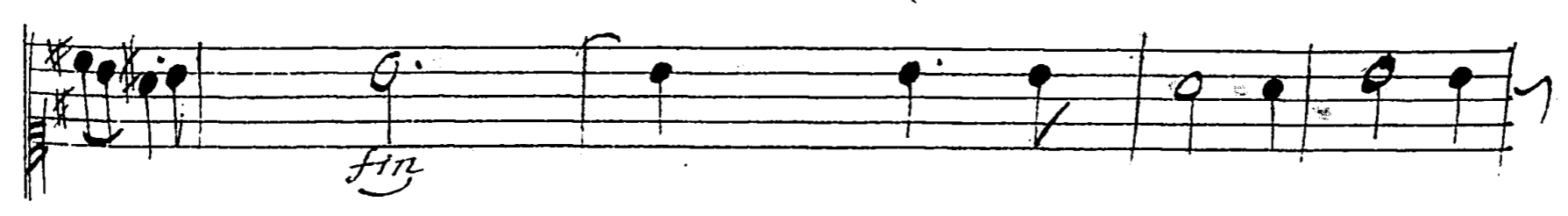
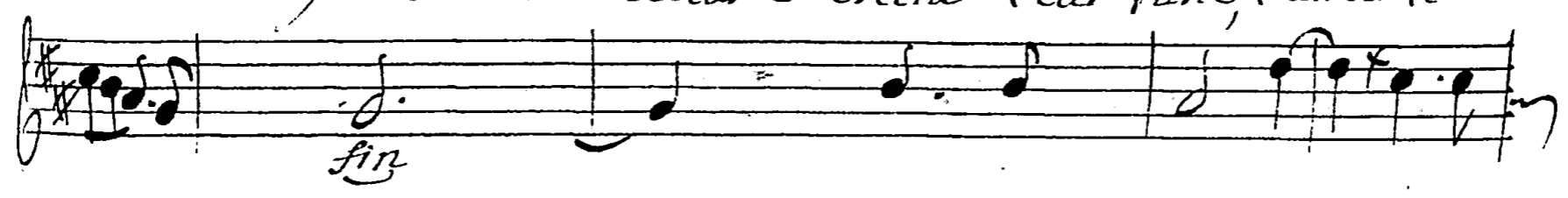
Violons

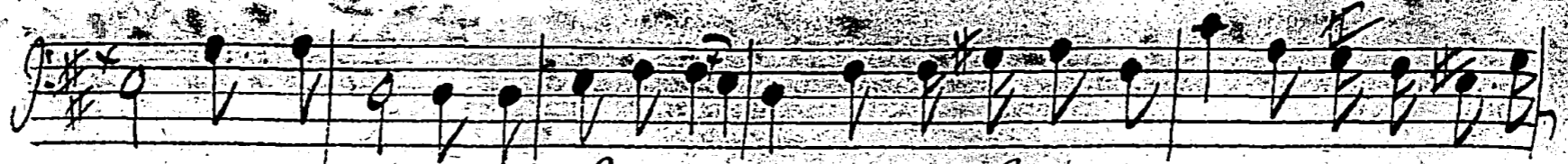


- quelque soient le poids de vos chaines amans que vostre sort est doux,

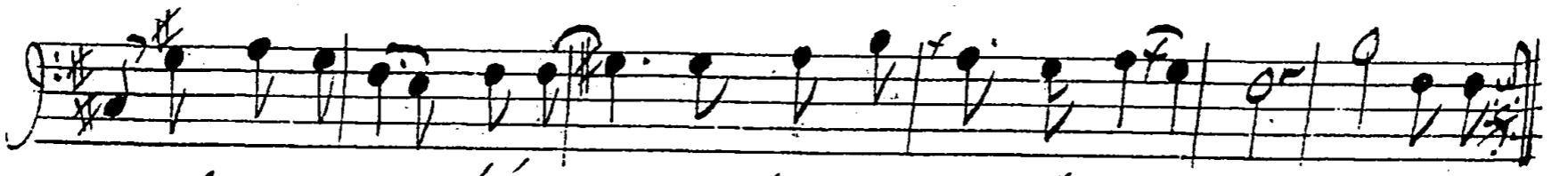
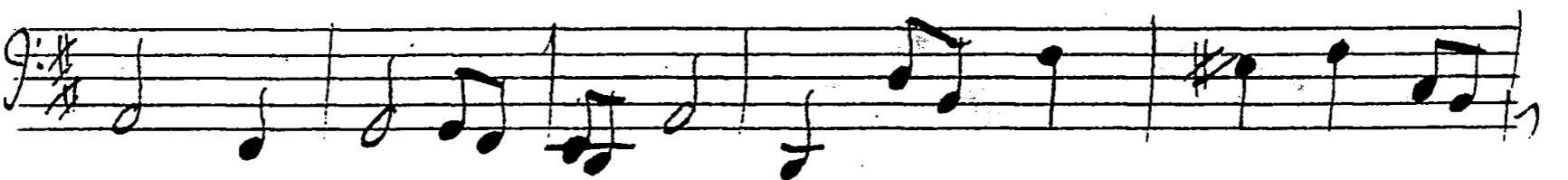
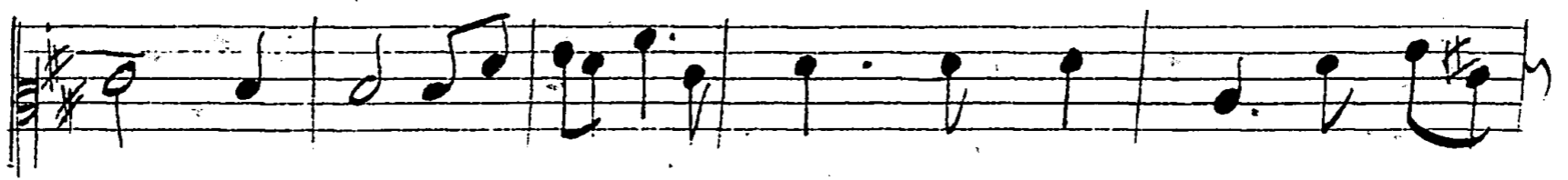
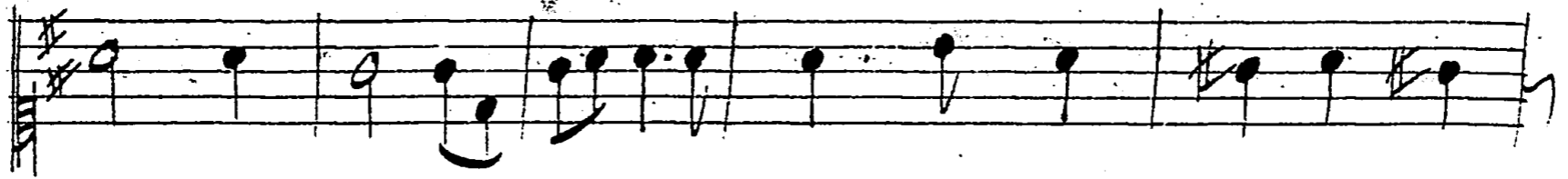
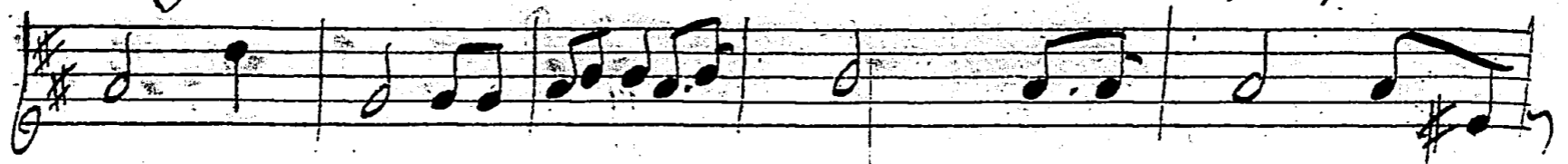


Deux tyrans dans mon coeur exercent leur finie, l'amour le tendrea

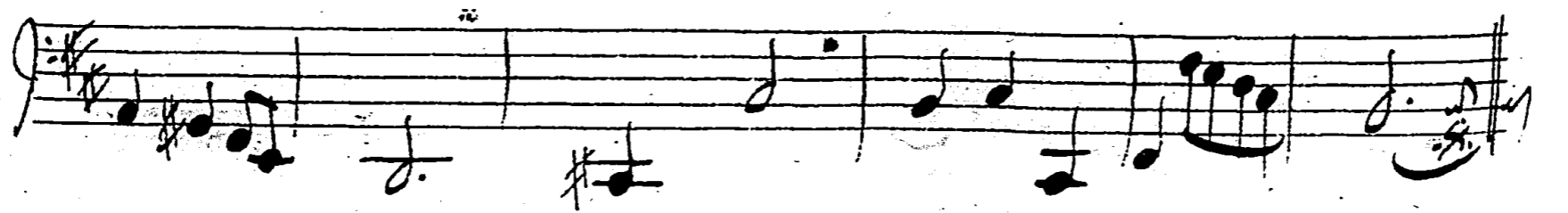




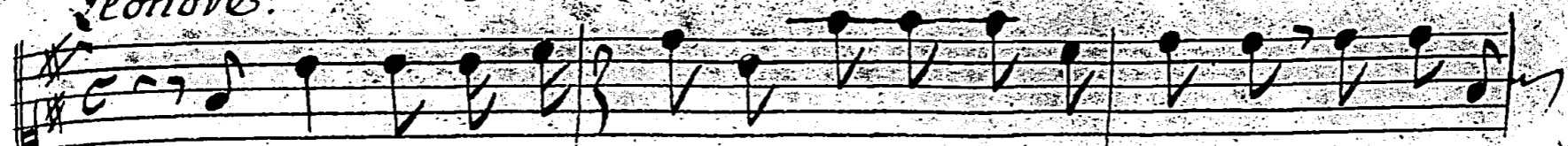
mour y fait naître la Jalousie et mes jaloux transports par un enlè



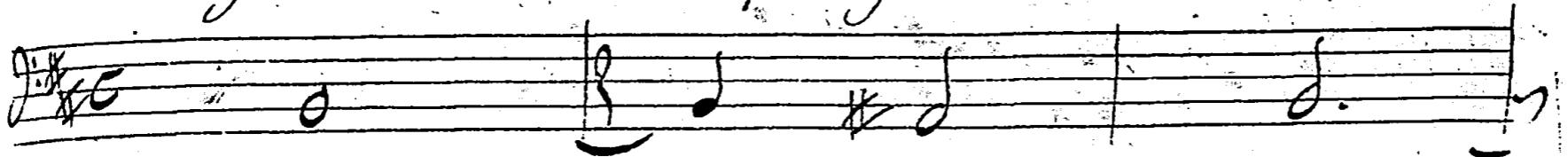
veur y font mourir l'amour qui leur donna la vie jusqu'à



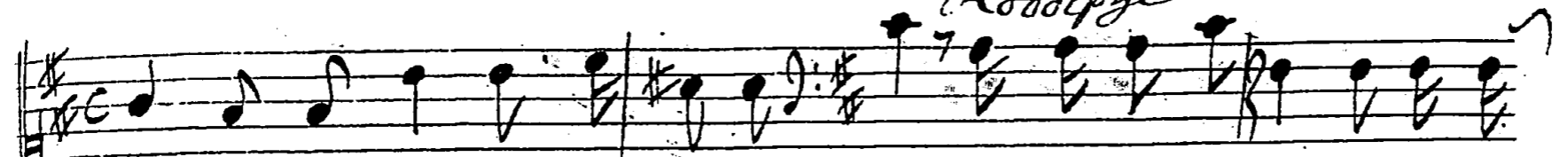
Leonore.

Scène 2^e

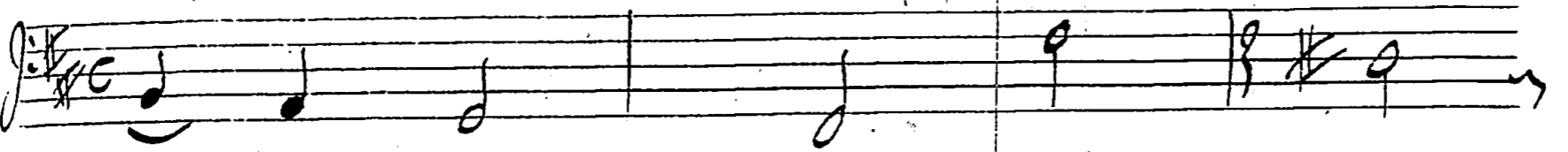
Malgré toute l'ardeur qui regne dans votre âme, on vous se-



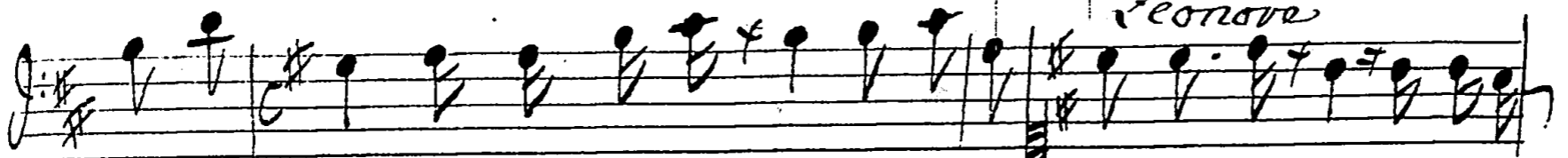
Rodolphe



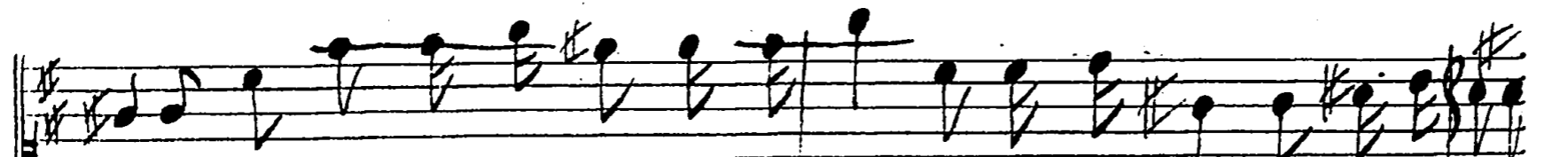
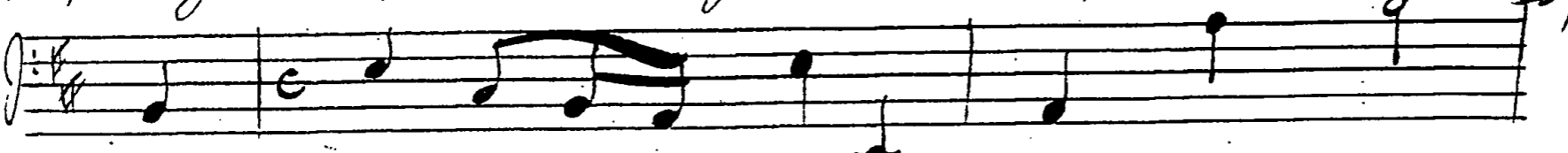
duit, on trahit votre âme; ah! je m'en doutais bien et mes soup-



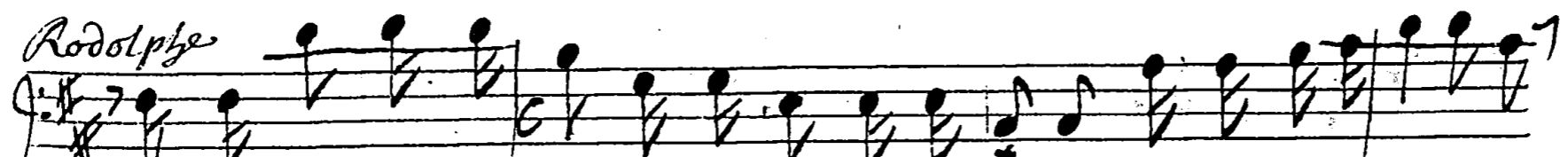
Leonore



çons jaloux, m'en auroient instruit au moins. Un autre amant sans refus-



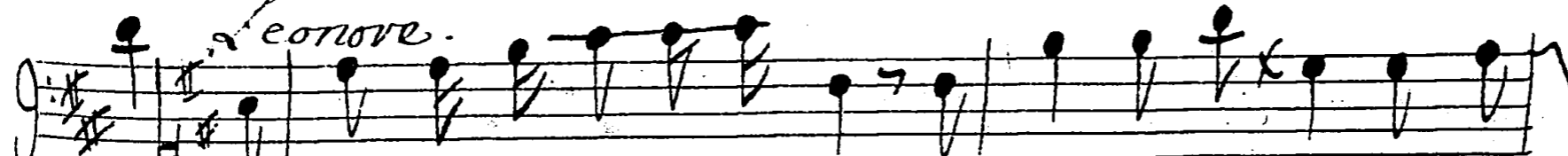
sance remporte le prix. Le plus doux, que méritoit votre confiance;



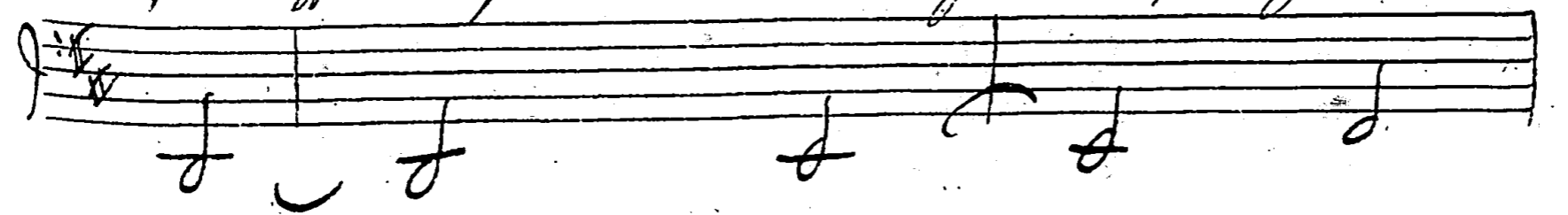
Nommez-moi seulement le Rival qui m'offense, et laissez agir mon cou-



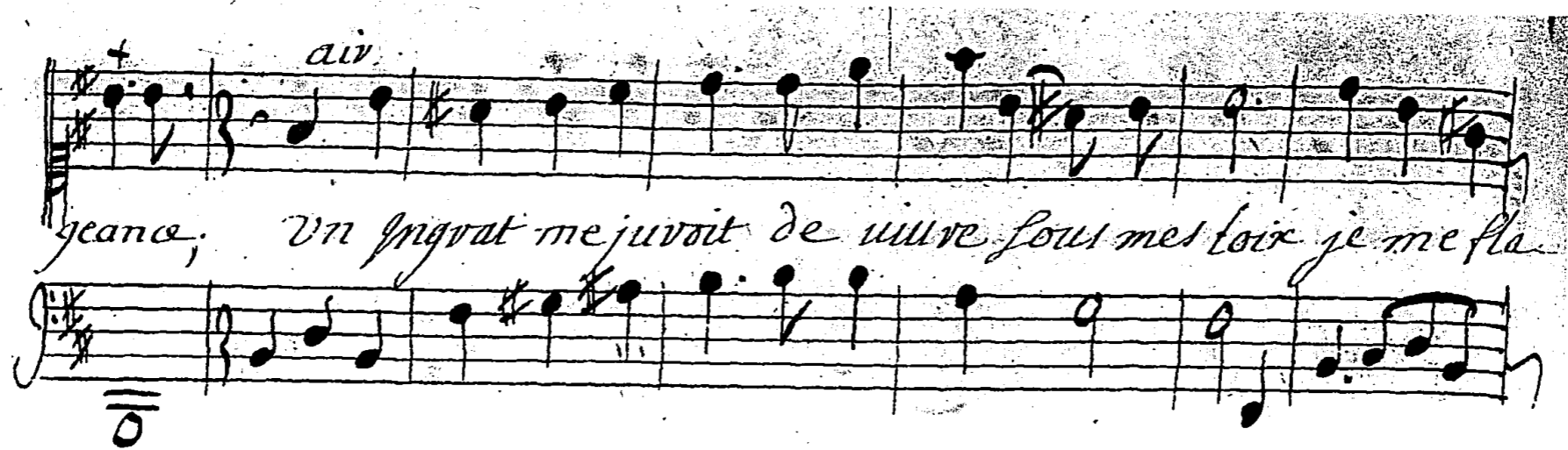
Leonore.



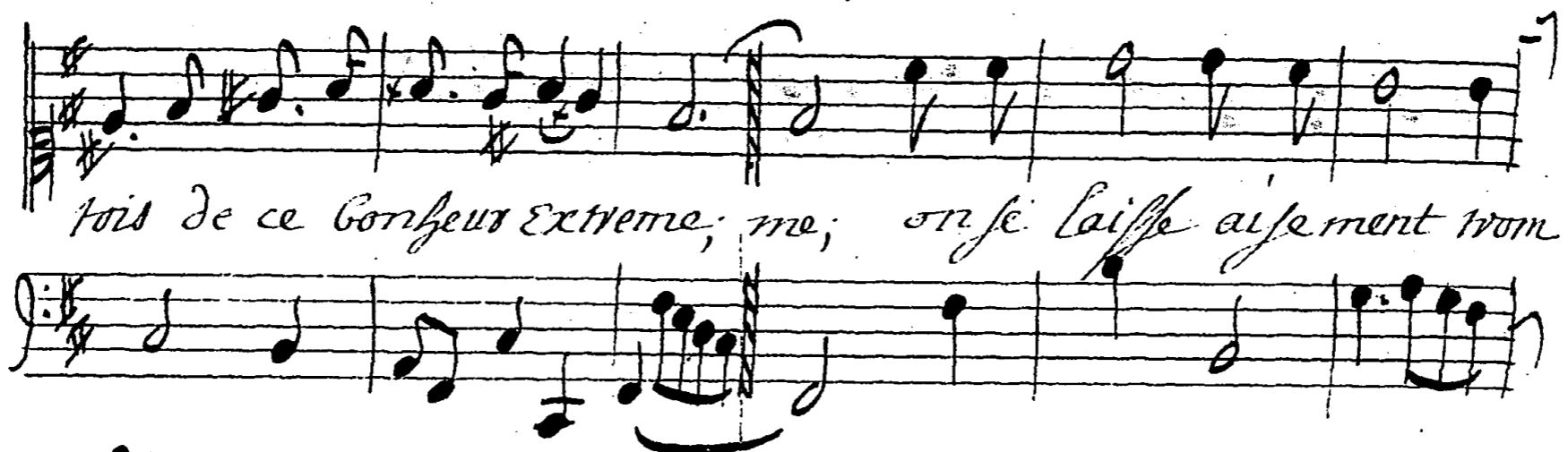
rour; L'affront est commun entre nous je veux partager la ven-



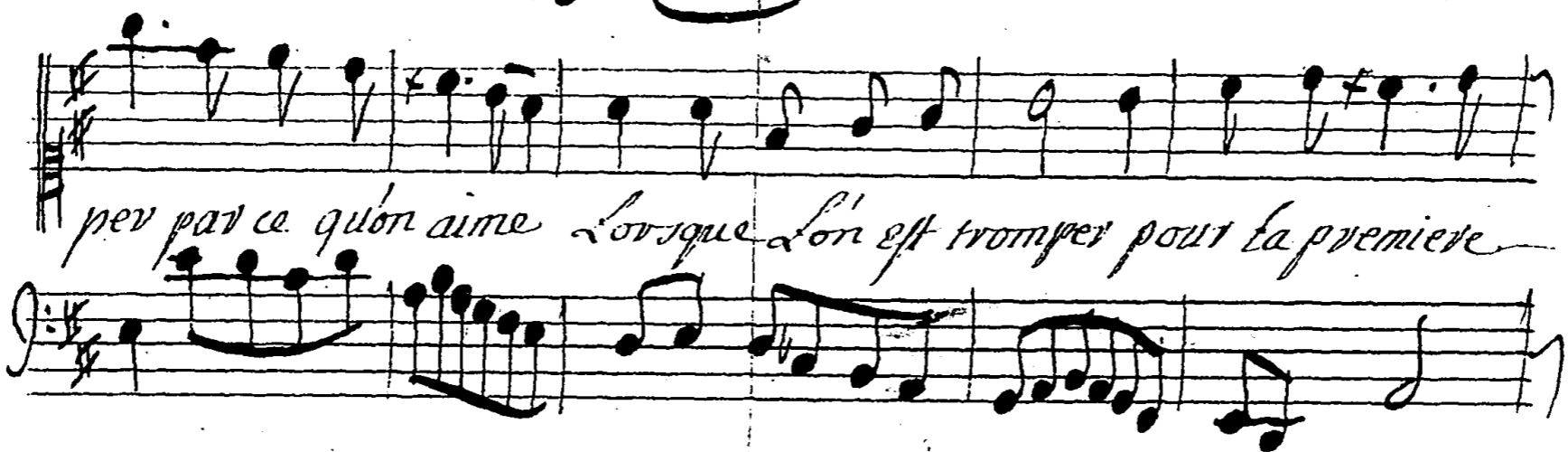
air.
jeane, Un Ingrat me juvoit de vivre sous mes loix je me fla-



fois de ce Gouheur extreme; me; on se laisse aisement trom-



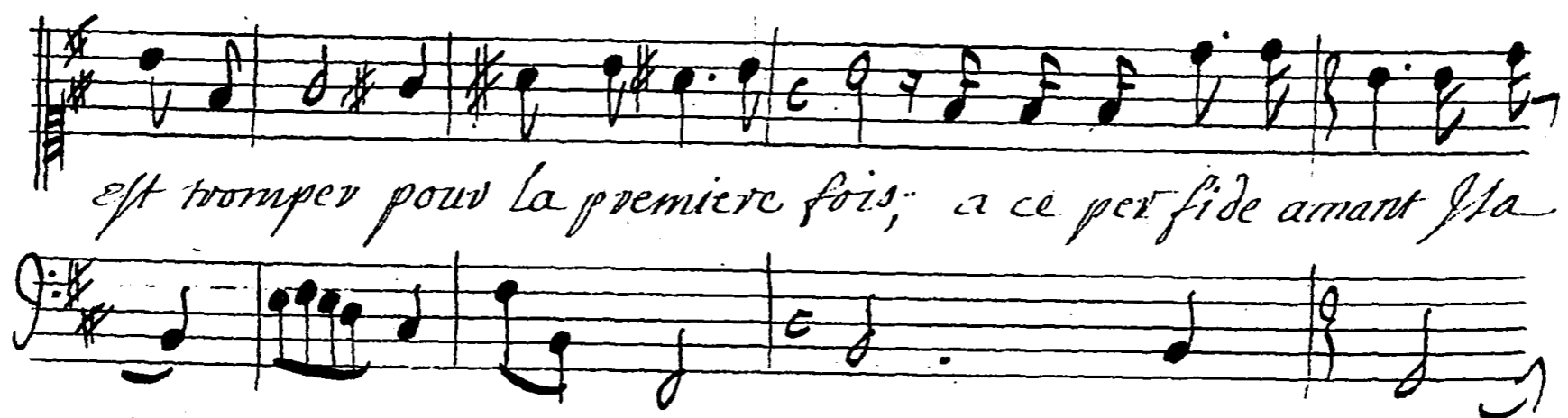
per par ce qu'on aime Lorsque l'on est tromper pour la premiere



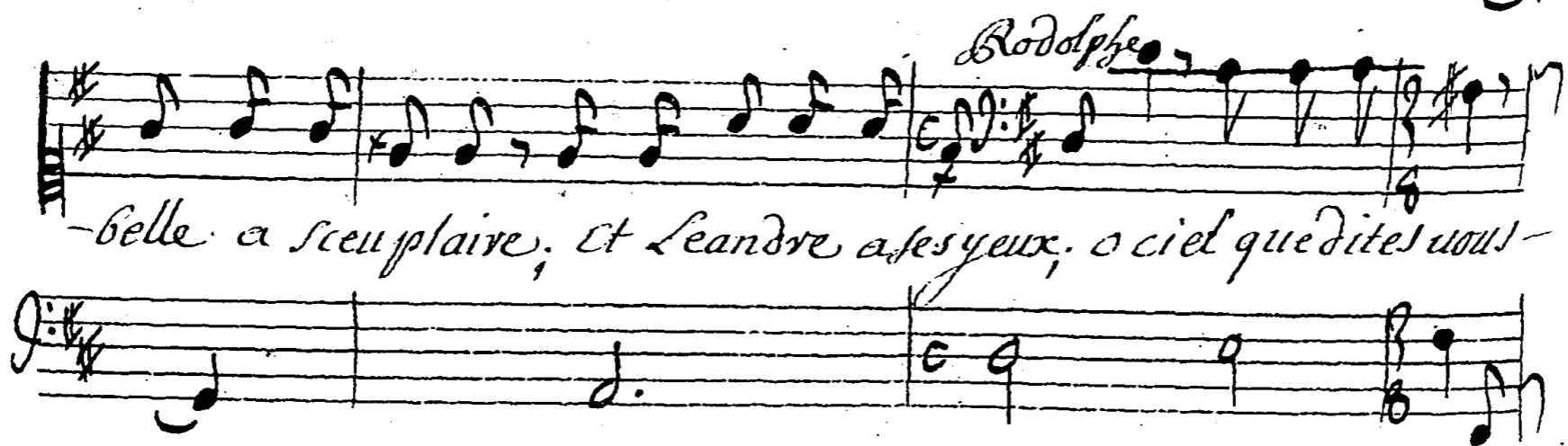
fois on se laisse aisement tromper par Le qu'on aime, Lorsque l'on



est tromper pour la premiere fois; a ce per fide amant Ma



Rodolphe.
-belle a sceu plaire, Et Leandre a ses yeux, o ciel que dites vous-



Leonore

Que l'amour dans nos coeurs se transforme en colere; vangeons nous —

Violons. —

Rodolphe

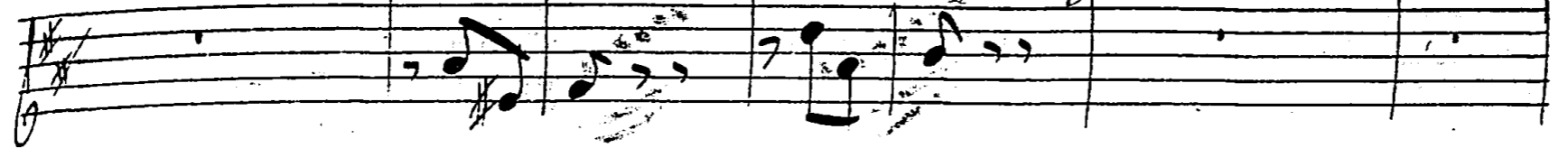
Que l'amour dans nos coeurs se transforme en colere; vangeons nous —

Vengeons-nous. Hâtons nos coups, Hâtons nos coups, vengeons-nous. Vengeons.

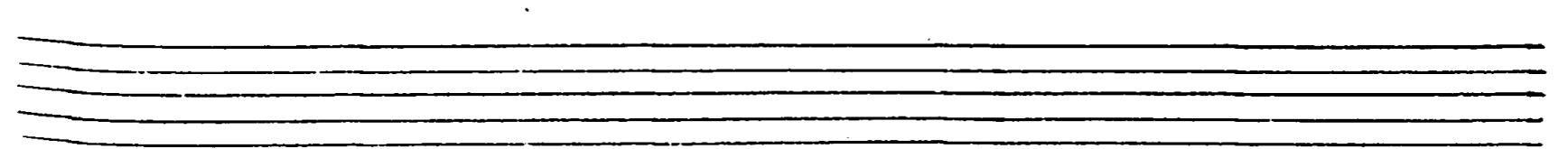
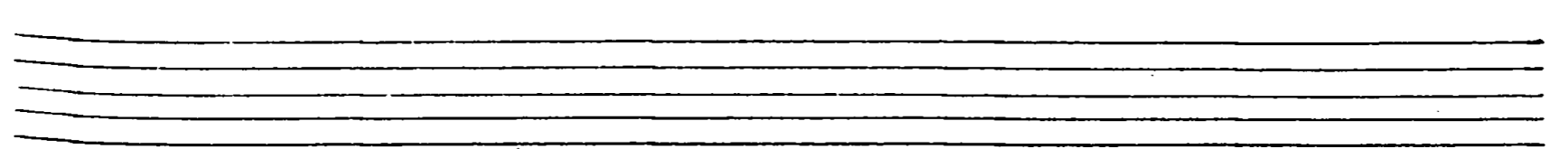
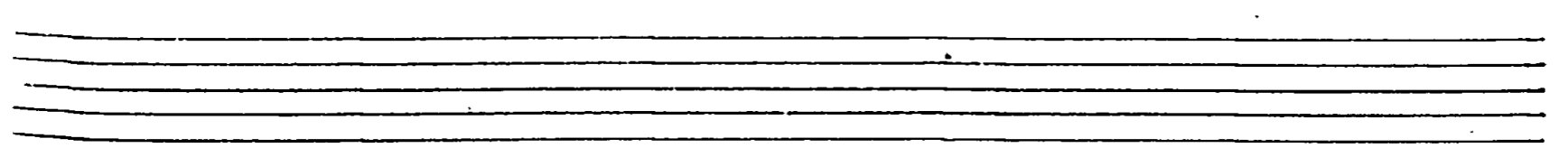
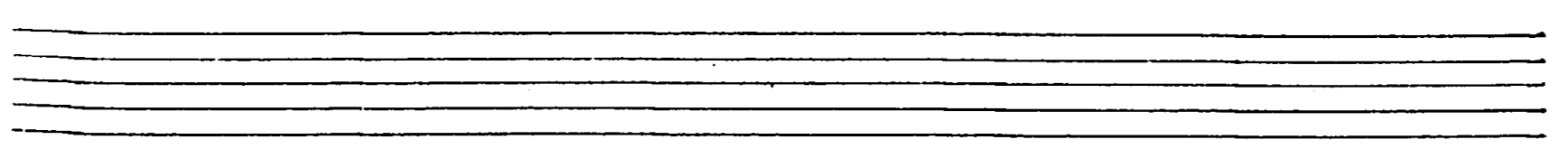
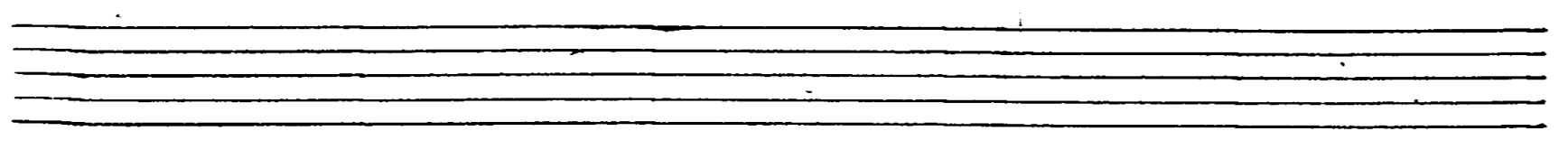
Vengeons nous Hâtons nos coups, Hâtons nos coups, vengeons-nous. Vengeons-



nous hâtons nos coups, hâtons nos coups, La vengeance qu'on diffère



nous hâtons nos coups, hâtons nos coups, La vengeance qu'on diffère



perd ce quelle a de plus doux vengeance no! — , hâtons nos

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.

perd ce quelle a de plus douce, vengeance nous, — , hâtons nos

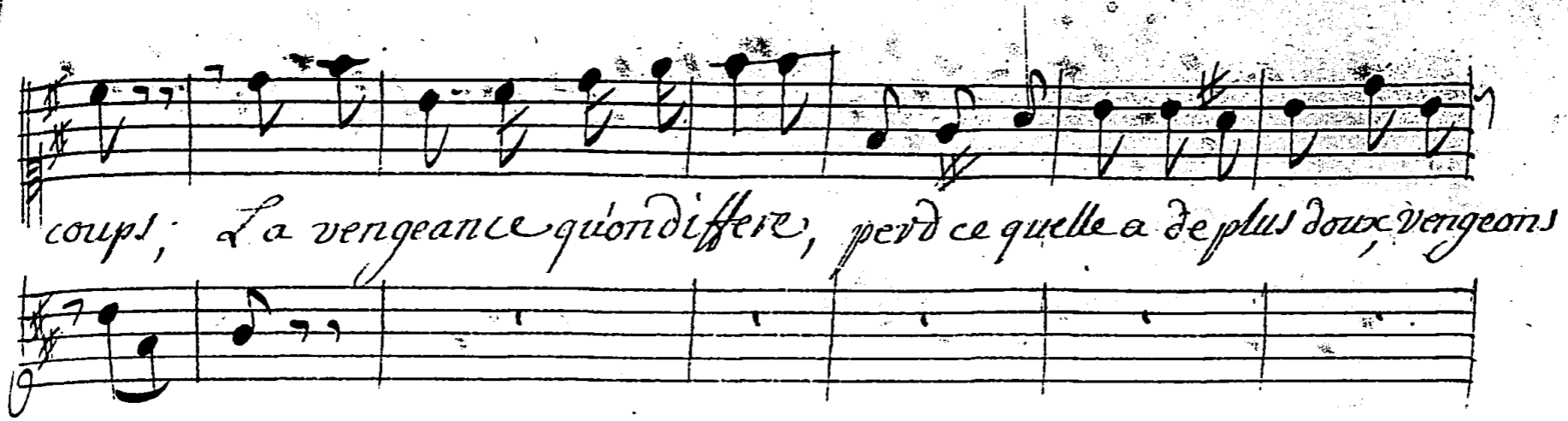
Empty musical staff.

Empty musical staff.

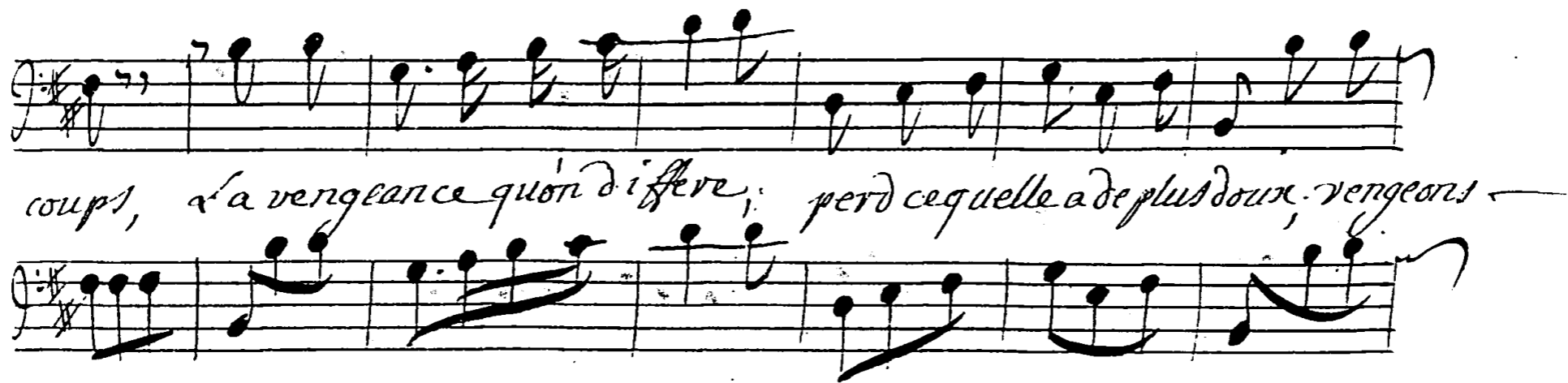
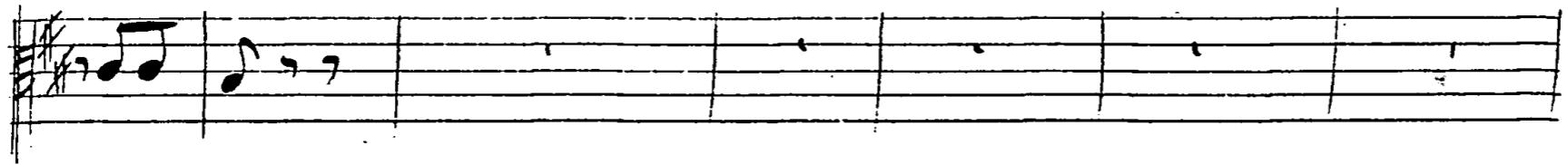
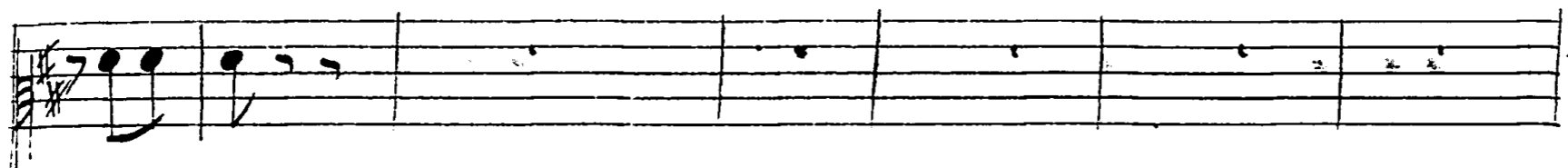
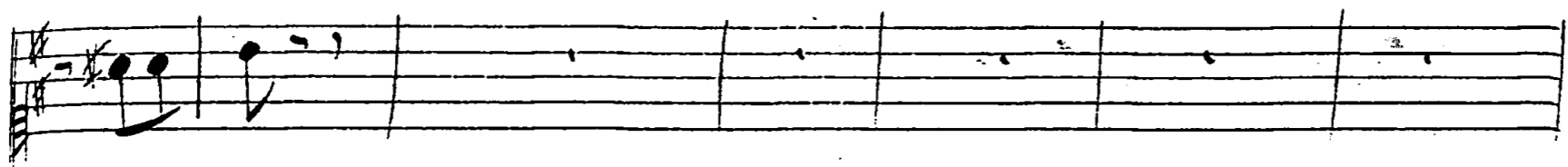
Empty musical staff.

Empty musical staff.

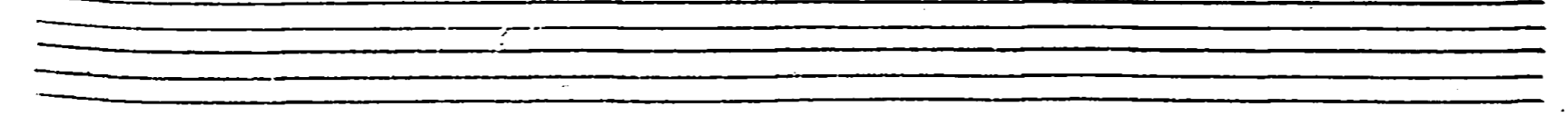
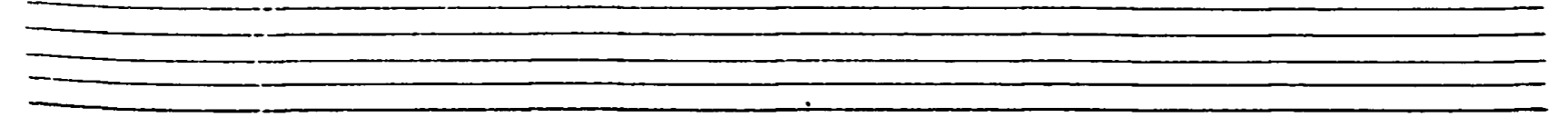
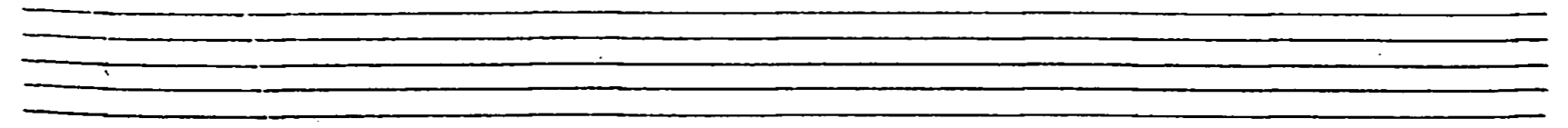
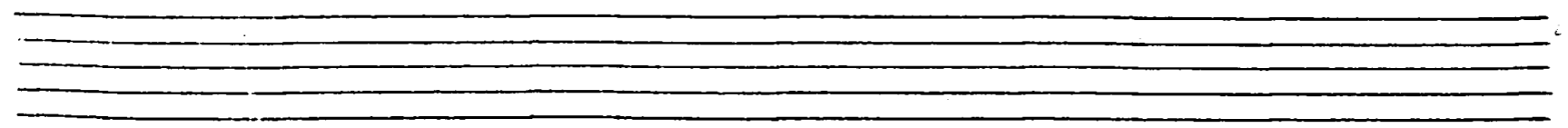
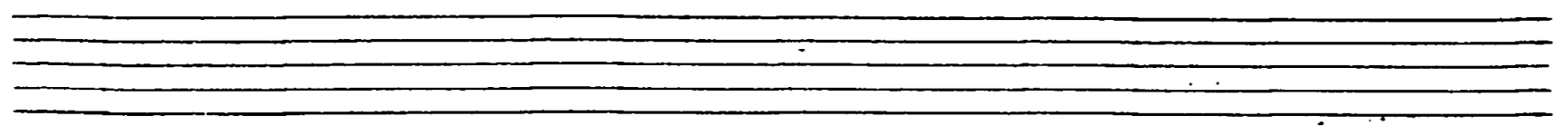
Empty musical staff.



coups; La vengeance qu'on differe, perd ce quelle a de plus doux, vengeons



coups, & la vengeance qu'on differe; perd ce quelle a de plus doux, vengeons



nous; vengeons nous — ; *hâtons nos coups, à la vengeance qu'on dit*

nous; vengeons nous. — ; *hâtons nos coups, à la vengeance qu'on dit*

ferre; perd ce quelle a d e plus doux;

ferre; perd ce quelle a de plus doux;

Leonore.

Et toy sort de mon coeur, Indigne et foible reste, D'une Impuis/ante ar-

deur; neme parle plus en faueur; D'un perfide que je de

Rodolphe.

- teste; j'étoufferay la voix d'une pitié funeste qui crie en

Rodolphe

- uain dans le fond de mon coeur; *Rien ne peut sopp*

ser a mon impati ence, allons; courons a la vengeance

Prélude

Prélude

Scene 3e

Scene 3e

Marche de la fortune

Marche de la fortune

Marche de la fortune

Marche de la fortune

Marche de la fortune

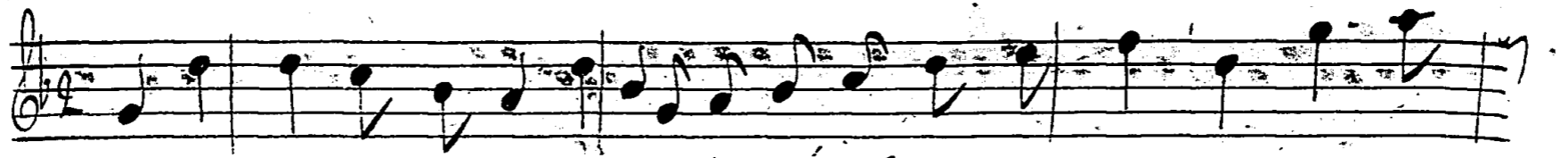
The first system of handwritten musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and several slurs. The second staff is an alto clef with a key signature of one sharp and a common time signature, containing a similar melodic line. The third staff is a tenor clef with a key signature of one sharp and a common time signature, also containing a melodic line. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, containing a melodic line. The fifth staff is a bass clef with a key signature of one sharp and a common time signature, containing a melodic line. There are various accidentals (sharps, naturals) and slurs throughout the system.

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

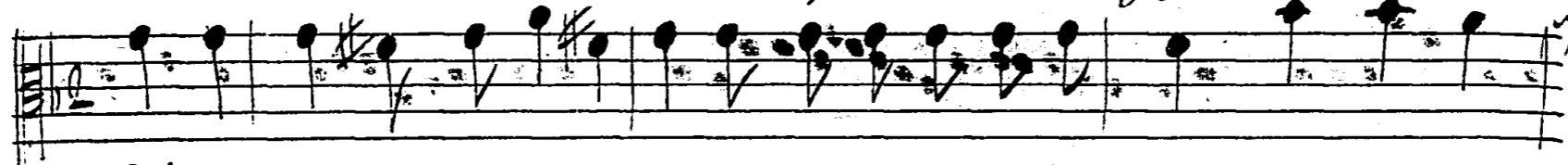
The second system of handwritten musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp and a common time signature, containing a melodic line with eighth and sixteenth notes, slurs, and accidentals. The second staff is an alto clef with a key signature of one sharp and a common time signature, containing a melodic line. The third staff is a tenor clef with a key signature of one sharp and a common time signature, containing a melodic line. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, containing a melodic line. The fifth staff is a bass clef with a key signature of one sharp and a common time signature, containing a melodic line. There are various accidentals (sharps, naturals) and slurs throughout the system.

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

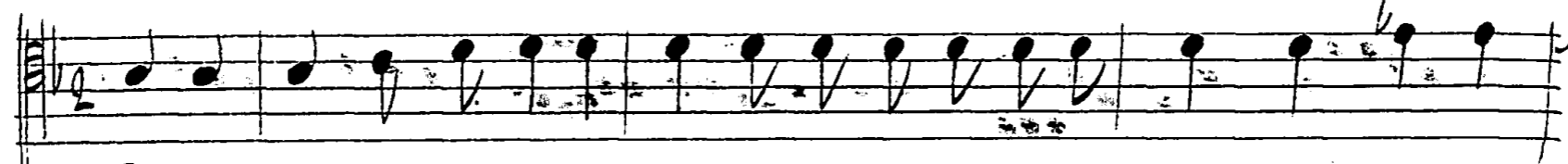
Choeur.



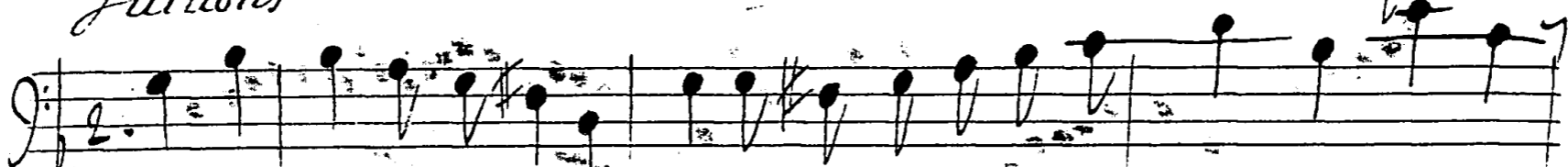
Suiuons tous une ardeur fidelle cest la fortune jcy qui nous ap -



Suiuons



Suiuons



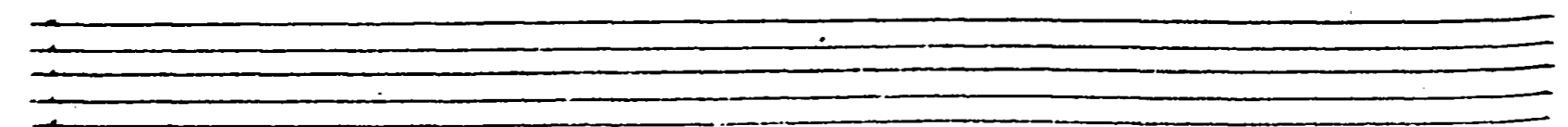
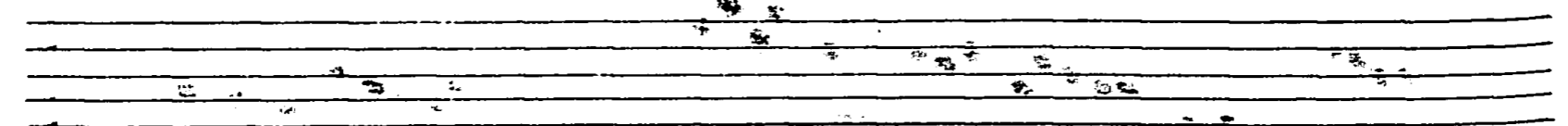
Suiuons tous une ardeur fidelle, cest la fortune jcy qui nous ap -

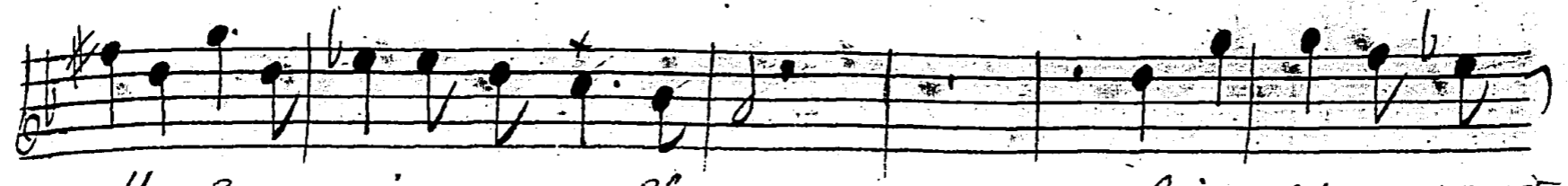


vions -

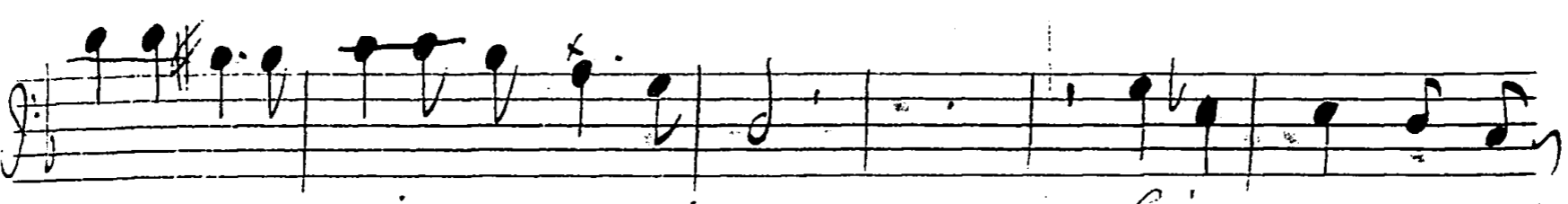
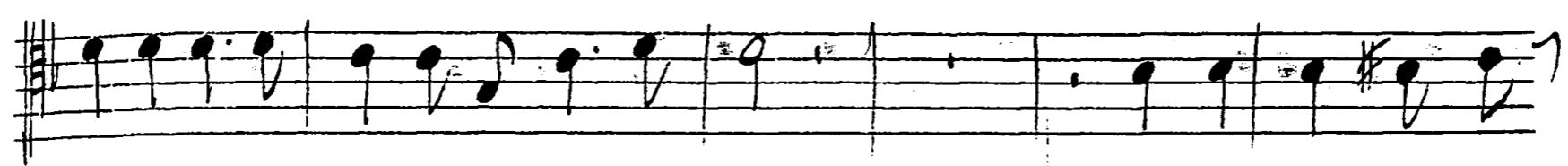
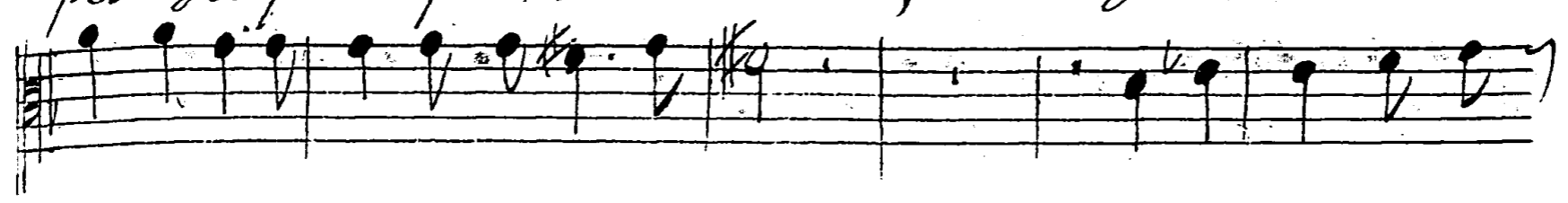


B. c.

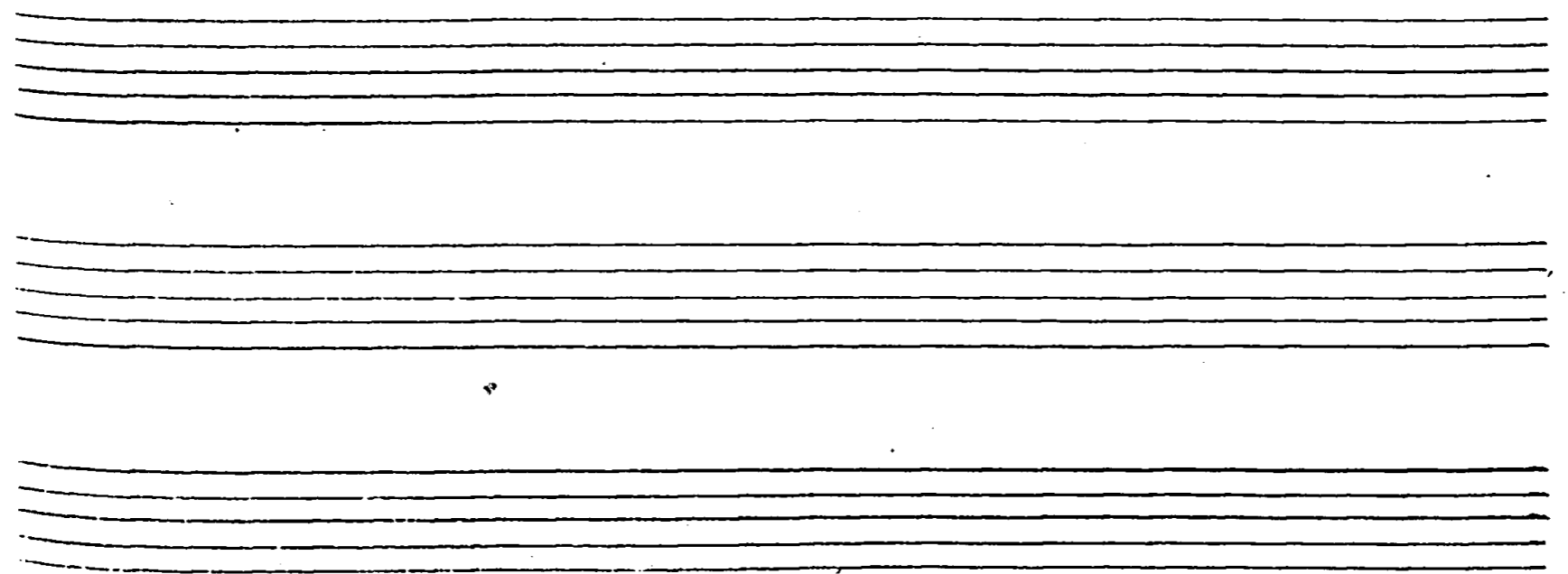




petle son pouvoir peut comble nos vœux; Suivons tous un air

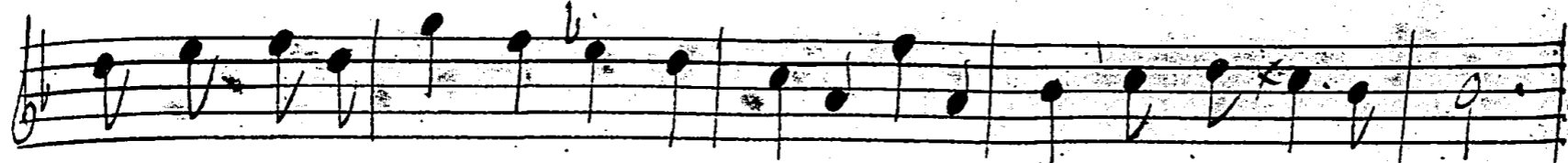


petle son pouvoir peut comble nos vœux; Suivons tous un air

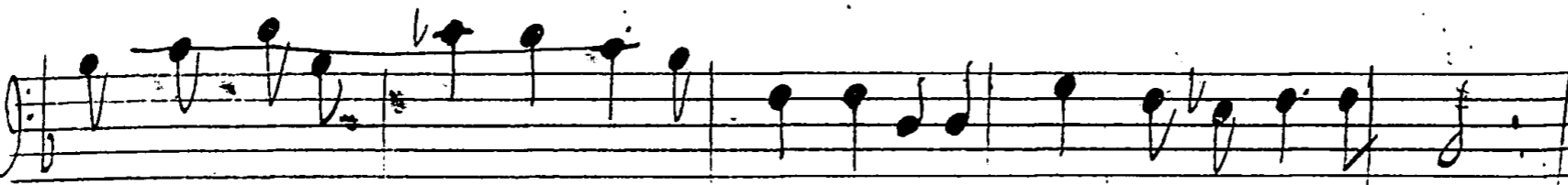
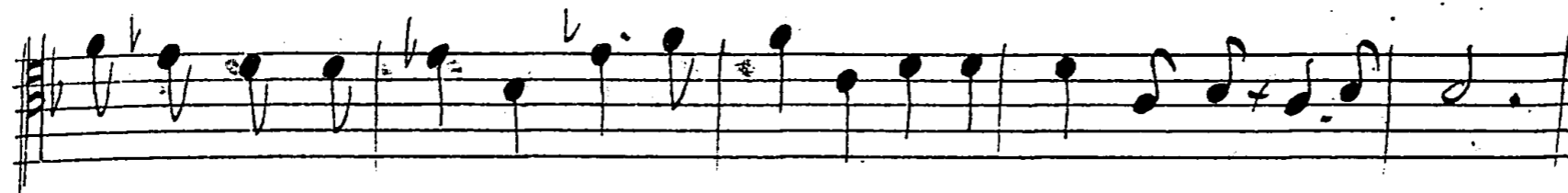
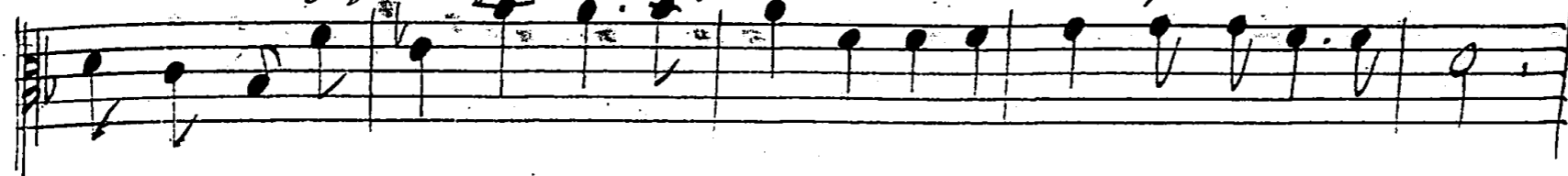


deux fidelle; Suivons tous une ardeur fidelle c'est

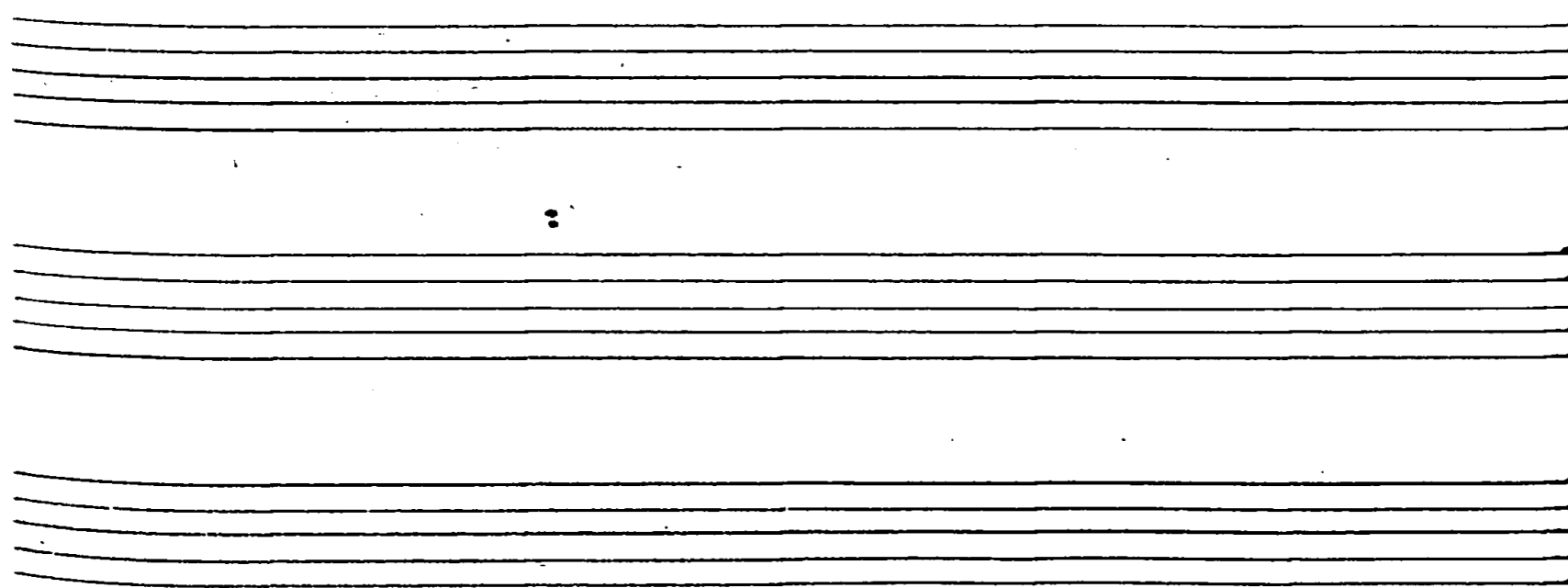
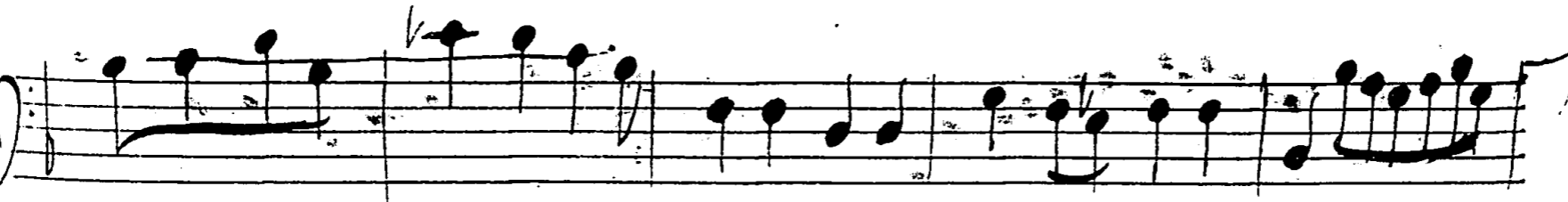
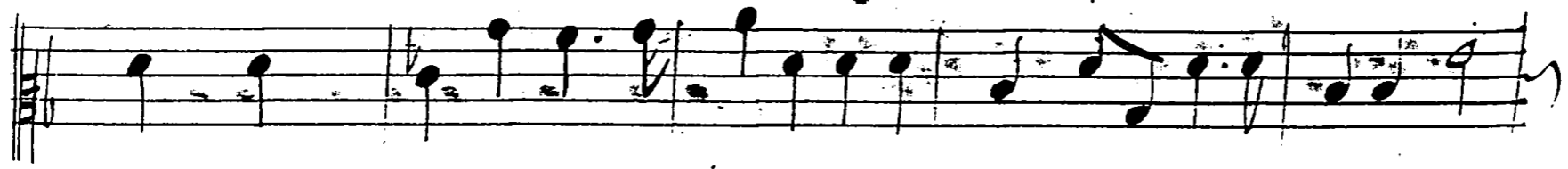
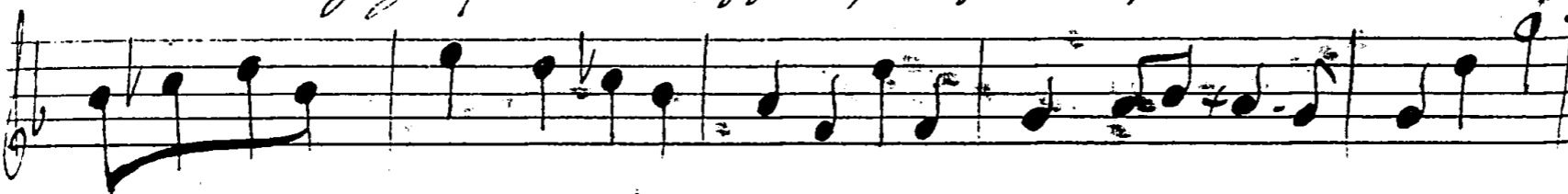
deux fidelle; Suivons tous une ardeur fidelle c'est

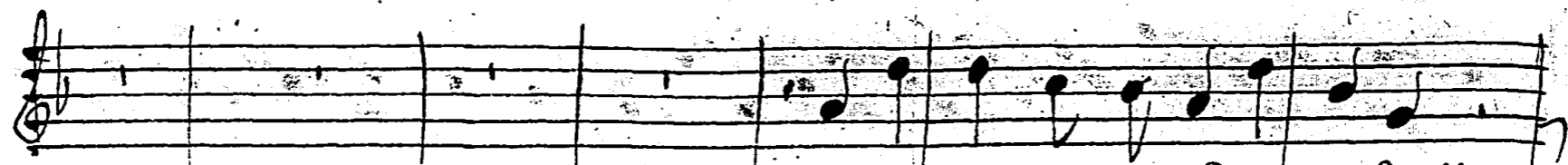


La fortune jcy qui nous appelle Son pouvoir peut combler nos vœux;

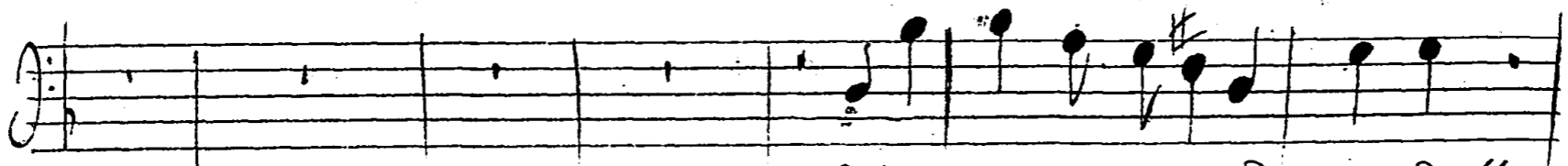


La fortune jcy qui nous appelle, Son pouvoir peut combler nos vœux

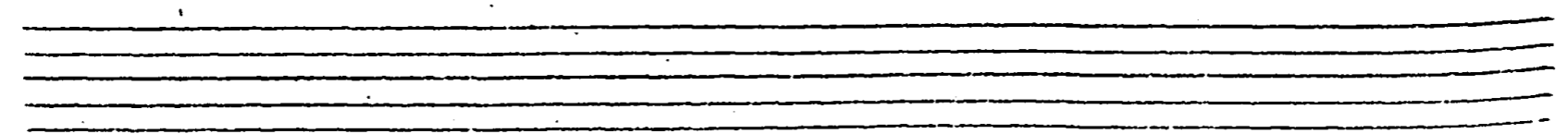
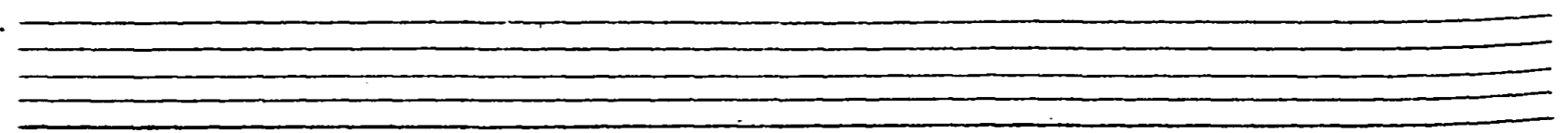
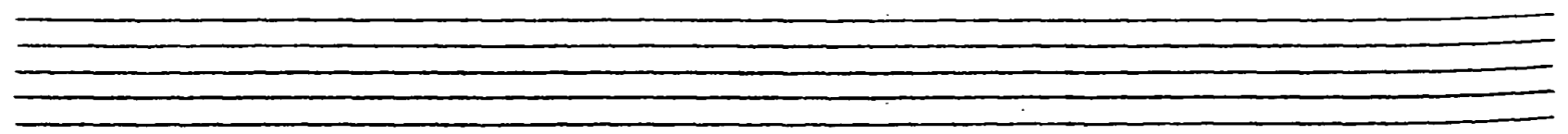
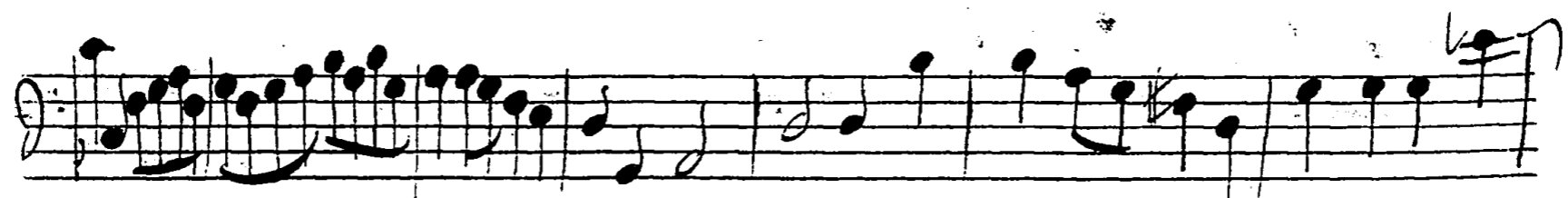
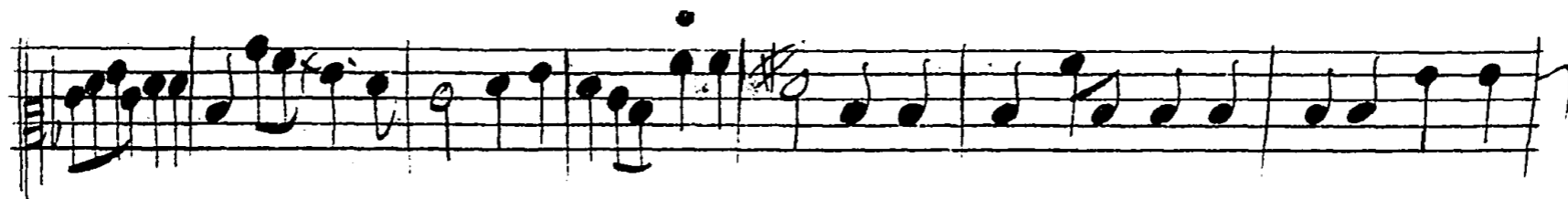
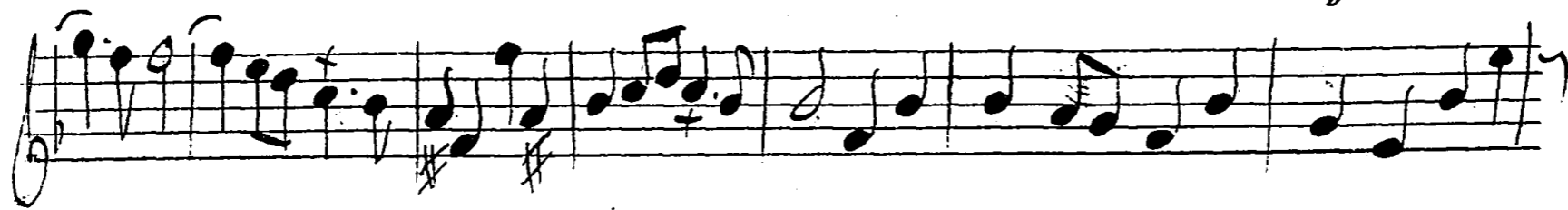


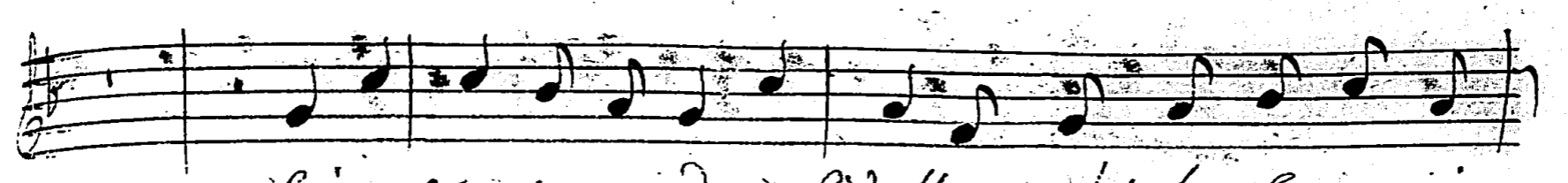


Suivons tous une ardeur fidelle

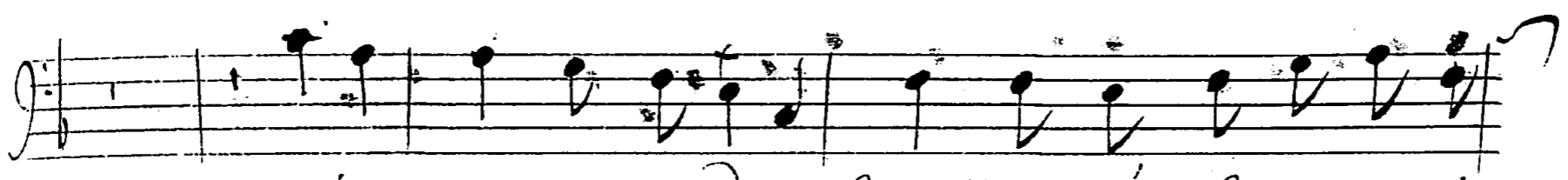
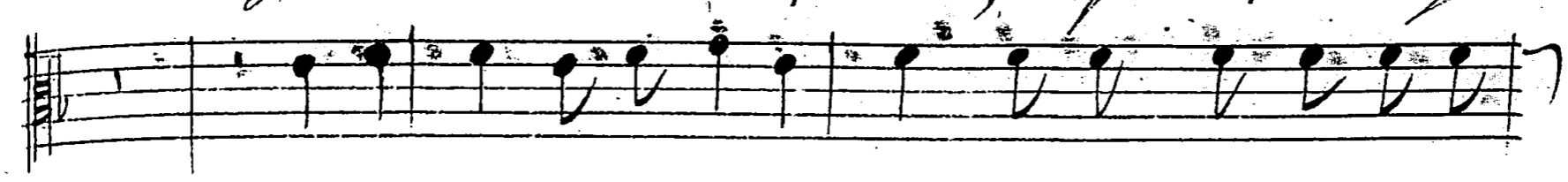


Suivons tous une ardeur fidelle

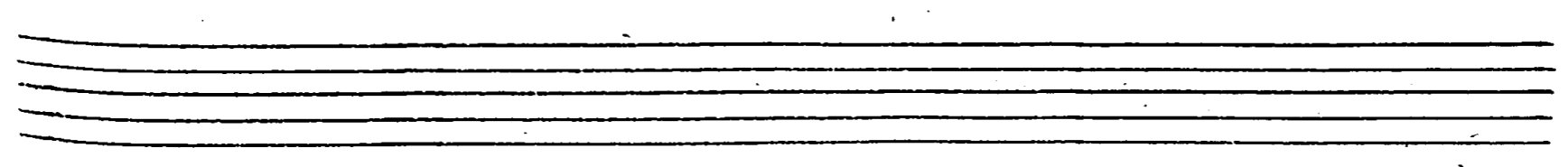
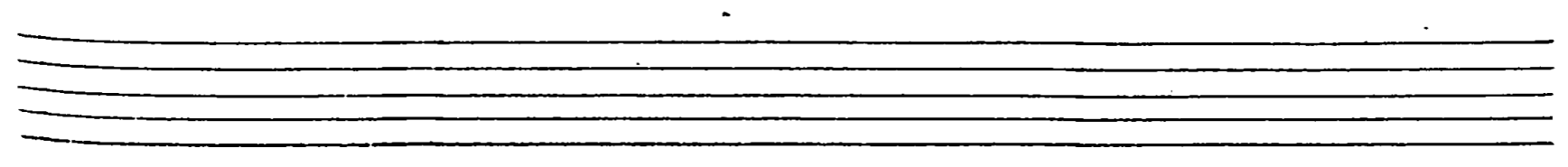
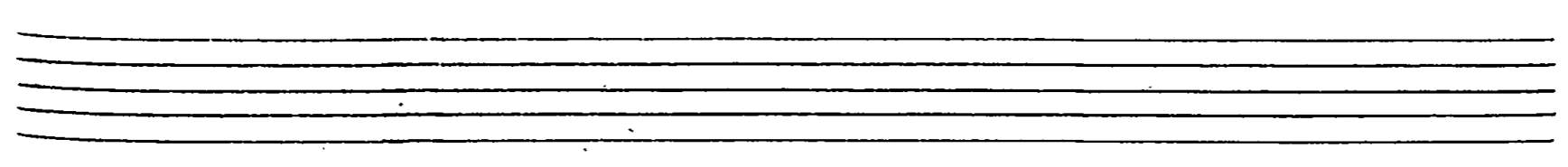
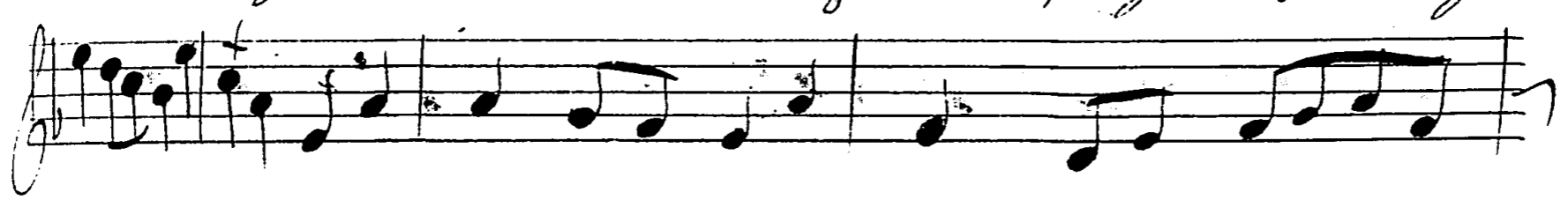




suivons tous une ardeur fidelle; cest la fortune j



suivons tous une ardeur fidelle; cest la fortune j



cy qui nous appelle son pouvoit peut combler nos vœux, sui vōs tous une ar

cy qui nous appelle son pouvoit peut cōbler nos vœux, sui vōs tous une ar

deux fidelle c'est la fortune icy qui no's appelle son pouuoir peut com

deux fidelle c'est la fortune icy qui nous appelle son pouuoir peut com

deux fidelle c'est la fortune icy qui nous appelle son pouuoir peut com

Glor nos voeux *Tous les*

Glor nos voeux *Tous les*

violons

A single musical staff with a treble clef, containing a series of notes and rests.

Giensuo — — — — — *lent autour d'elle, c'est elle*

A single musical staff with a bass clef, containing a series of notes and rests.

A single musical staff with a treble clef, containing a series of notes and rests.

A single musical staff with a bass clef, containing a series of notes and rests.

Giensuo — — — — — *lent autour d'elle, c'est elle*

A single musical staff with a bass clef, containing a series of notes and rests.

A single musical staff with a treble clef, containing a series of notes and rests.

A single musical staff with a treble clef, containing a series of notes and rests.

A single musical staff with a treble clef, containing a series of notes and rests.

A single musical staff with a bass clef, containing a series of notes and rests.

A set of four empty musical staves, consisting of two treble clef staves and two bass clef staves.

qui nous rend heureux; *Suivons*

qui nous rend heureux; *Suivons*

qui nous rend heureux; *Suivons*

tous une ardeur fidelle; Tous les biens tous les

tous une ardeur fidelle; Tous les biens vo

tous une ardeur fidelle; Tous les biens vo

tous une ardeur fidelle; Tous les biens vo

tous une ardeur fidelle; Tous les biens vo

tous une ardeur fidelle; Tous les biens vo

tous une ardeur fidelle; Tous les biens vo

A single musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes and rests, including a triplet of eighth notes.

Biens uolent autour d'elle us

lent

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes and rests.

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes and rests.

A musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes and rests.

lent

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes and rests.

violons -

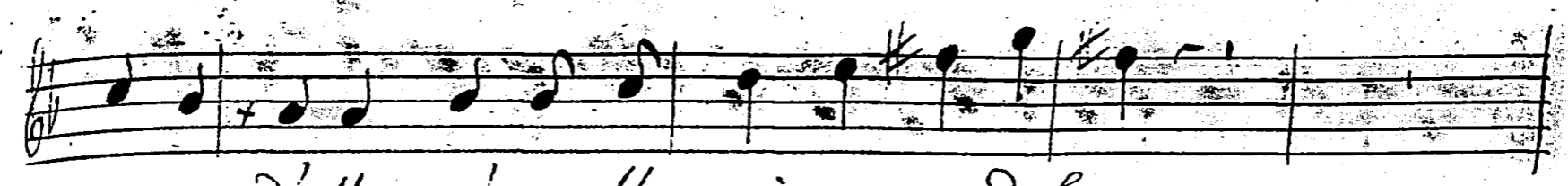
A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes and rests.

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes and rests.

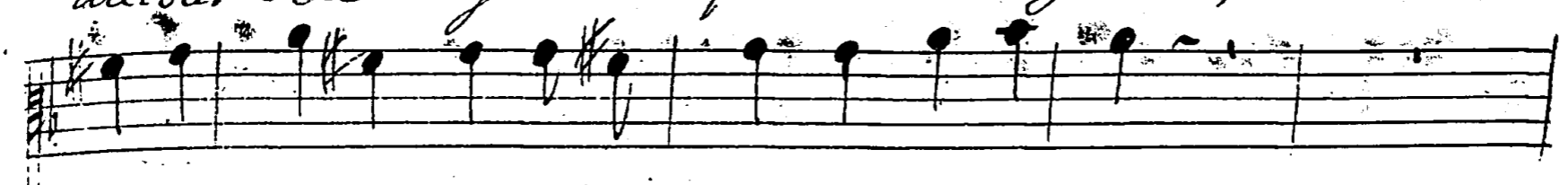
A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes and rests.

A musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes and rests.

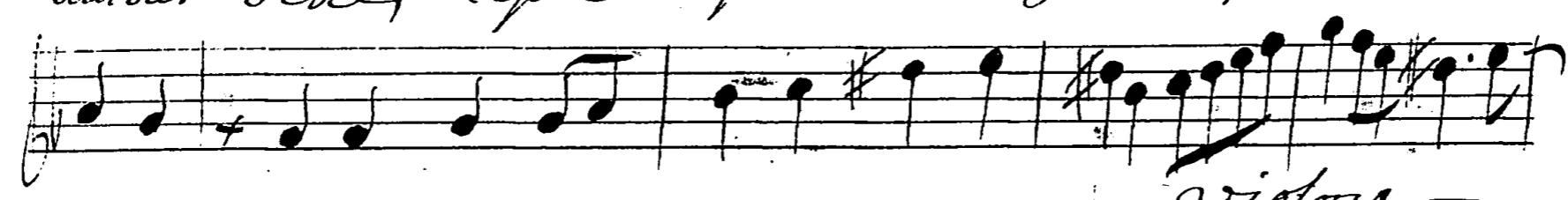
A series of six empty musical staves, each consisting of five horizontal lines, arranged vertically.



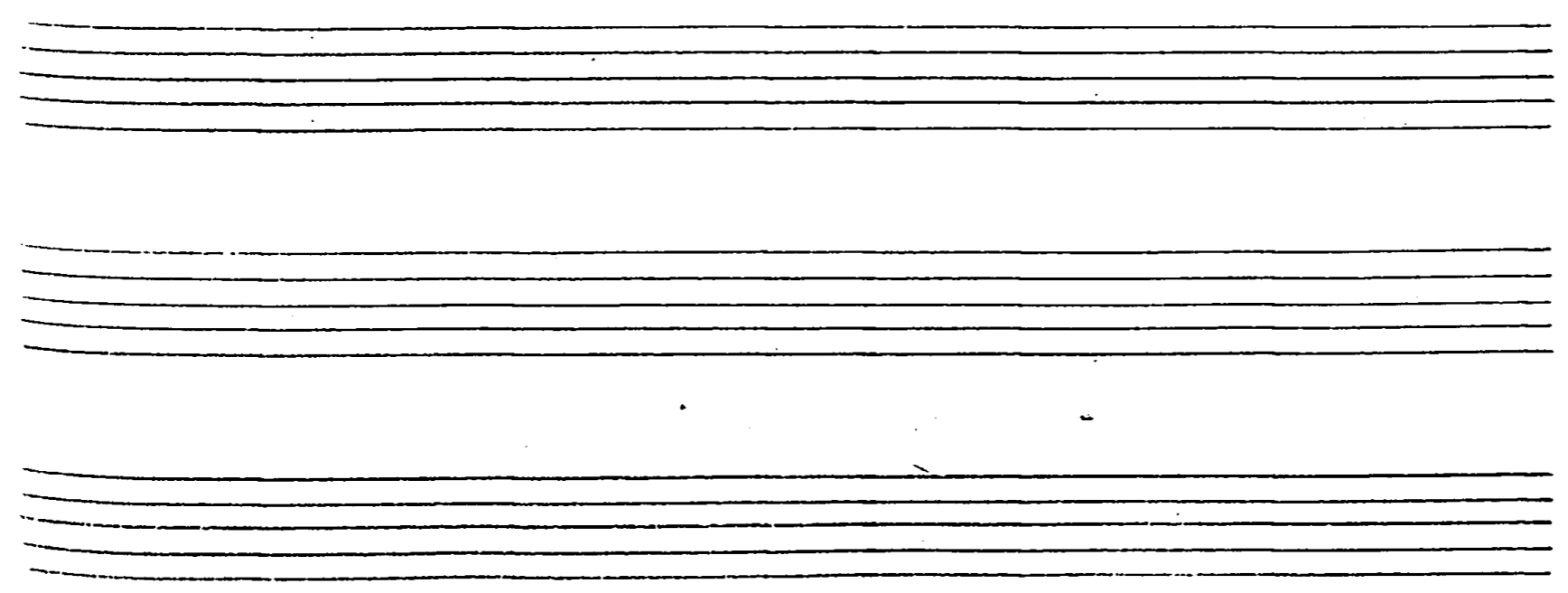
autour d'elle c'est elle qui nous rend heureux;



autour d'elle; c'est elle qui nous rend heureux;



violons —



Suivons tous une ardeur fidelle, c'est la fortune icy qui nous ap-

Suivons tous une ardeur fidelle, c'est la fortune icy qui nous ap-

pelle son pouvoir peut combler nos vœux, son pouvoir peut combler nos vœux;

pelle son pouvoir peut combler nos vœux, son pouvoir peut combler nos vœux

La Fortune:

Je suis fille du sort inconstante et Legere; tout flé'

chit sous ma loy, de tous Les Dieux que le monde veuere, que la terre

plus d'encens que moy Je traîne a mon char la victoire; je

brise quand je veux des Thrônes éclatant; et je

puis a tous Les instans par quel éuene ment éterni

ser ma gloire; Venez = employez mon se

cour; a tant qu'un trieste soit accable; cable; je fais

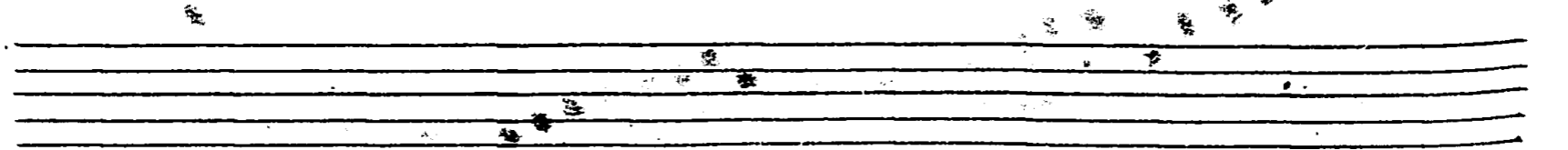
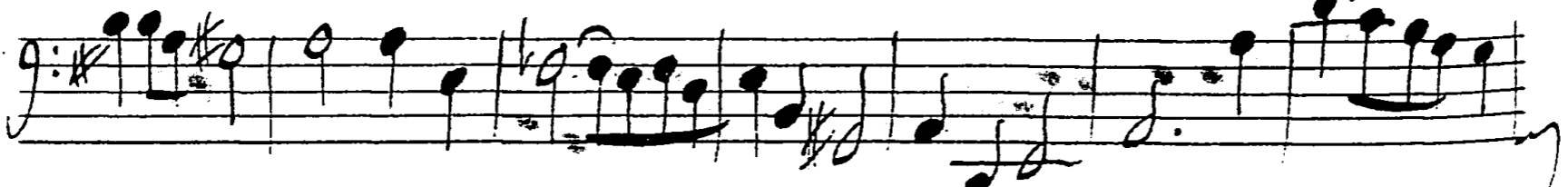
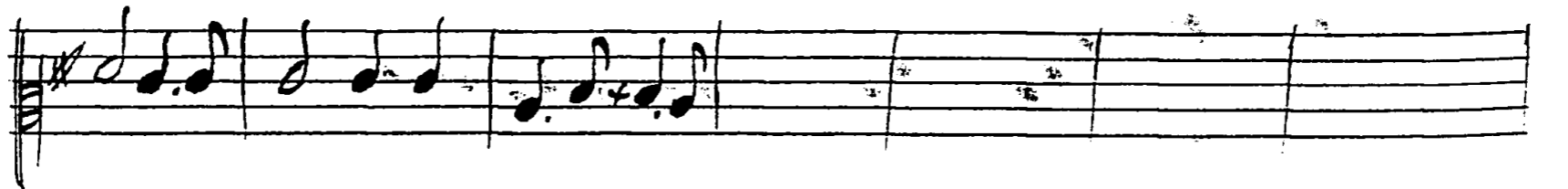
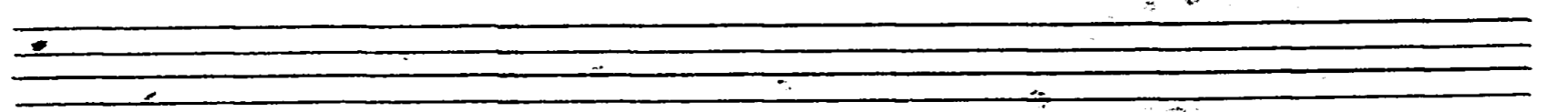
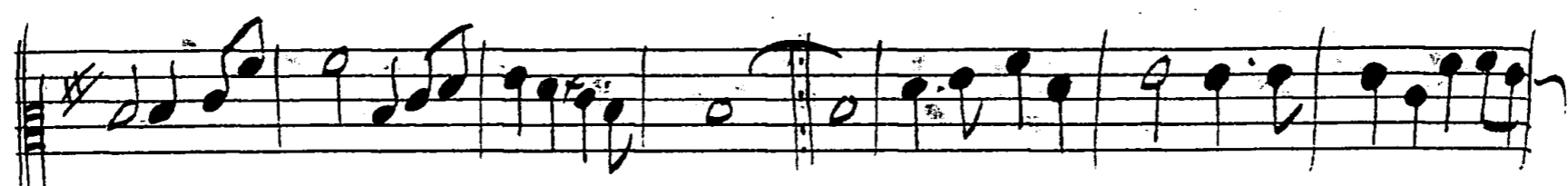
naître a mon gré Le moment favorable; que sans moy l'on at-

tend toujours; Je fais naître a mon gré Le moment favo-

rable; que sans moy l'on attend toujours;

Air pour les Amans de la Fortune

Jeir air

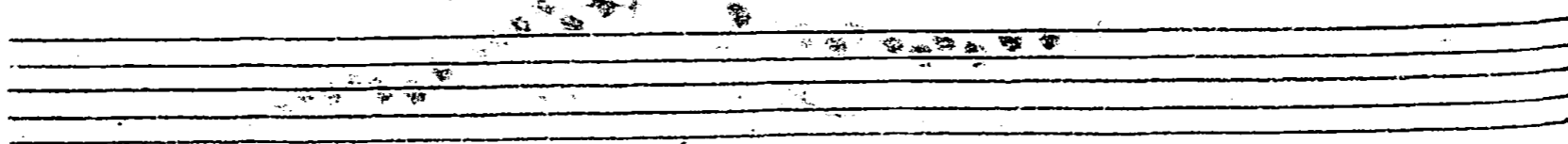
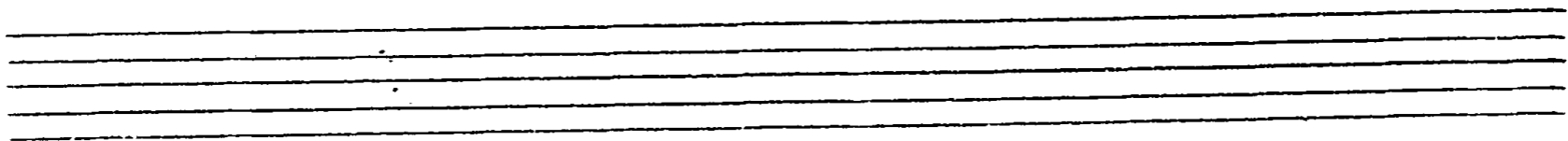


The first system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a bass clef with a similar melodic line. The third and fourth staves are also in treble clef, with the third staff containing a more rhythmic accompaniment of eighth notes. The fifth staff is a bass clef with a melodic line. The system concludes with a double bar line.

Two empty musical staves, one above the other, with no notation.

Second Air

The second system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a bass clef with a similar melodic line. The third and fourth staves are also in treble clef, with the third staff containing a more rhythmic accompaniment of eighth notes. The fifth staff is a bass clef with a melodic line. The system concludes with a double bar line.



un masque

De tes rigueurs ny de tes faueurs fortune inconstante je ne crains —

rien, rien ne me tente tout ton pouuoir ne fais ny ma crainte ny mon es —

poit; Le bien qui peut enchanter mon ame, cest de brûler d'une —

— constante flâme et d'allumer de semblables feux; Des yeux, char

nans, touchants; e'leuent mon sort aux cieux, sans celle je tes am'

— plote je tes adore se sont mes Rois ma fortune et mes

Dieux, ce sont mes rois ma fortune et mes Dieux;
On reprend le 2^e air.

Canaries

B. c.

SECONDO CARATTERE

Musical staff for Hautbois, featuring a melodic line with eighth and sixteenth notes. The staff is in 6/8 time and includes a dynamic marking of *forte* (written as "tous") at the end.

Hautbois

tous

Musical staff for Hautbois, continuing the melodic line with various accidentals (sharps and naturals) and dynamic markings.

Hautbois

Musical staff for Basson, showing a melodic line with dynamic markings.

Musical staff for Basson, showing a melodic line with dynamic markings.

Musical staff for Basson, featuring a melodic line with dynamic markings.

Basson

tous

Musical staff for Hautbois, featuring a melodic line with dynamic markings.

Hautbois

tous

Musical staff for Hautbois, featuring a melodic line with dynamic markings.

Hautbois

Musical staff for Basson, showing a melodic line with dynamic markings.

Musical staff for Basson, showing a melodic line with dynamic markings.

Musical staff for Basson, showing a melodic line with dynamic markings.

Musical staff for Basson, featuring a melodic line with dynamic markings.

Basson

tous

Hautbois tous Hautbois tous

Hautbois tous Hautbois tous

Basson tous Basson tous

ON reprend le Premier Canarie.

La fortune.

Vos chants ont eu pour moy de sensibles douceurs; Je re
 connoîtray vostre Zèle, vous avez par vos jeux mérité mes
 vœux, venez ou la fortune en ce jour vous appelle;

Choeur

Allons ou La fortune en ce jour nous appelle; *al*

Allons ou La fortune en ce jour nous appelle; *al*

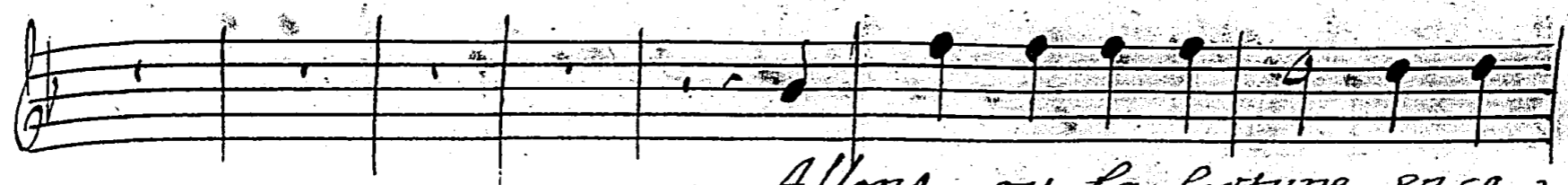
Violons

B. c.

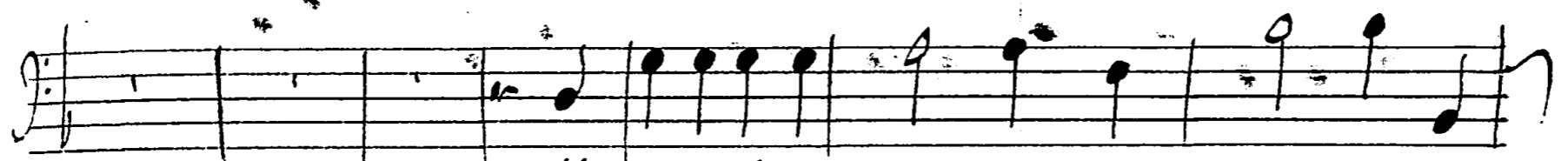
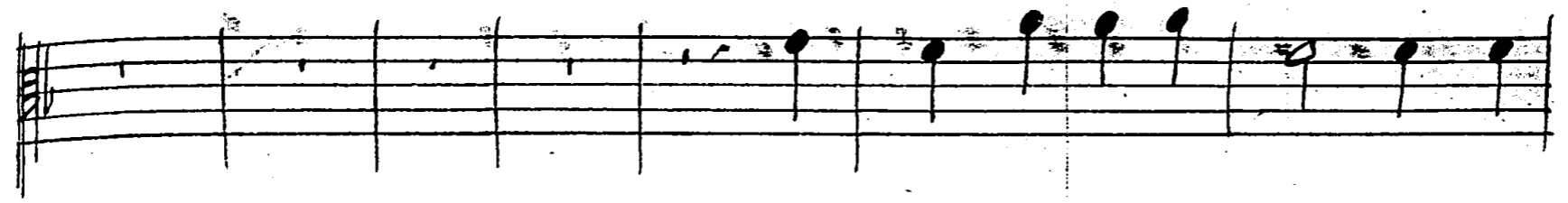
- lons allons ou la fortune en ce jour nous appelle;

lons, allons ou la fortune en ce jour nous appelle;

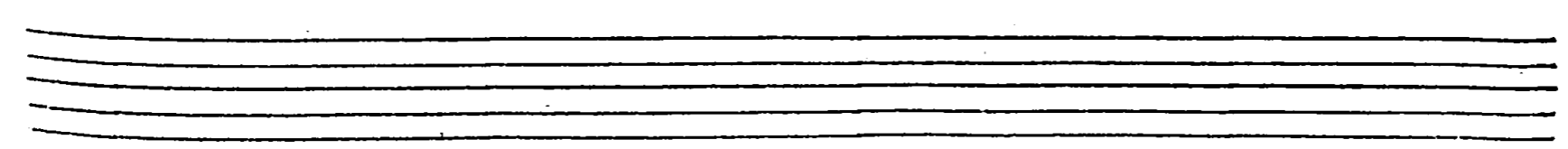
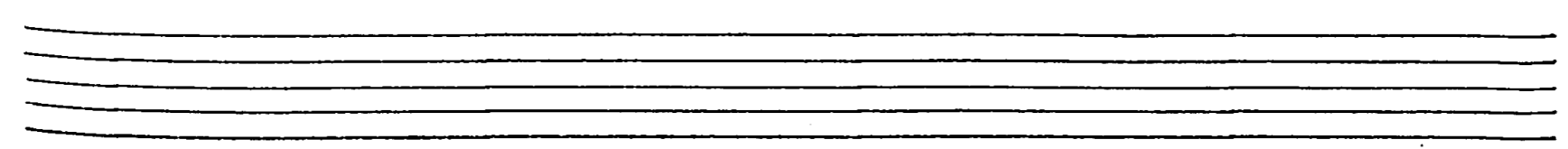
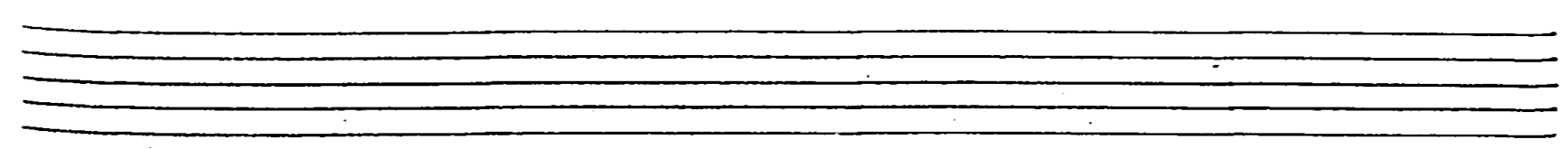
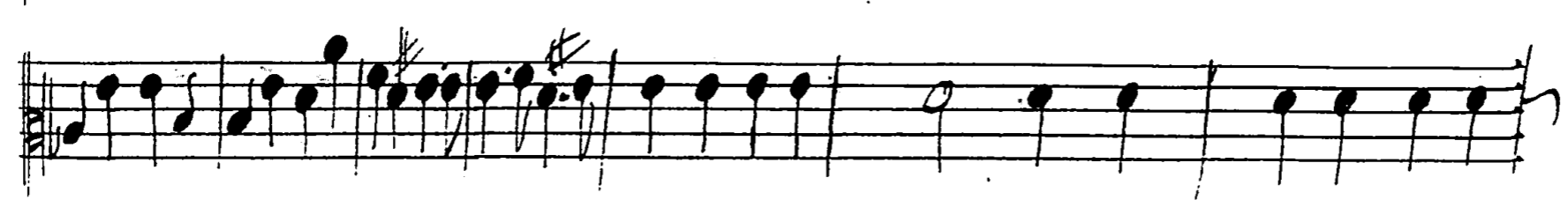
violons

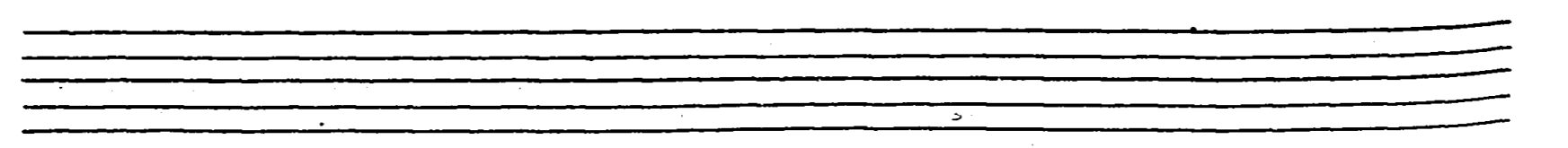
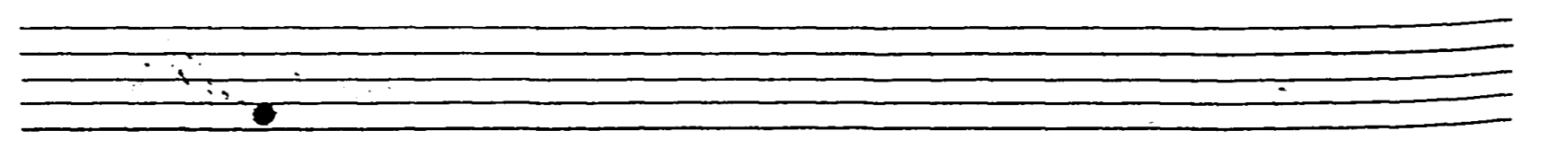
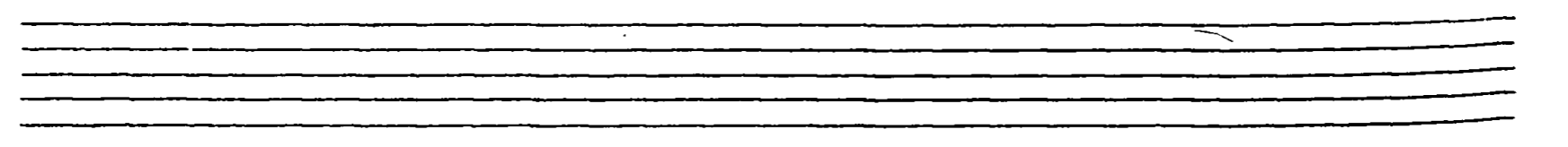
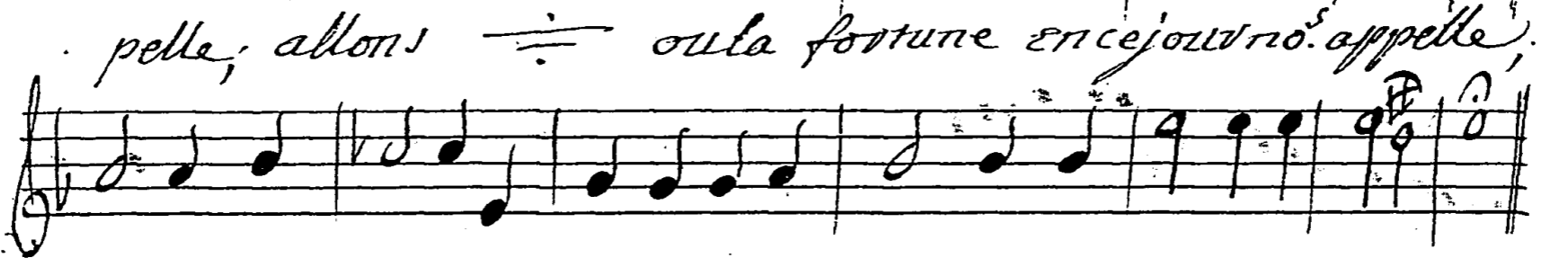
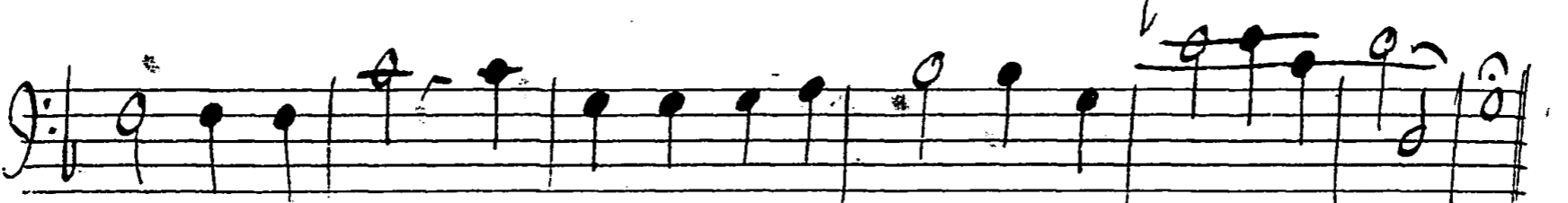
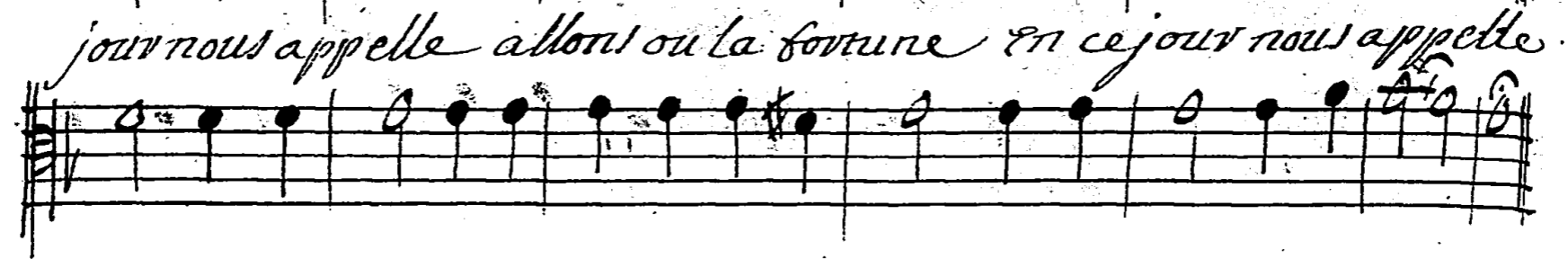
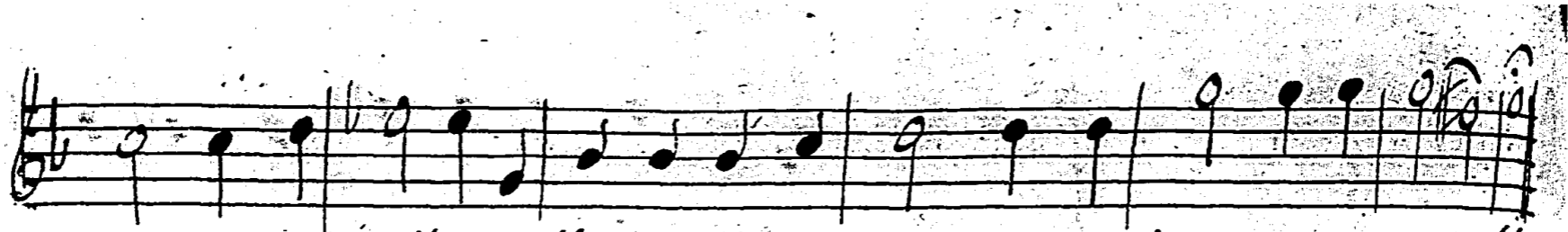


Allons ou la fortune en ce



allons ou la fortune en ce jour nous ap





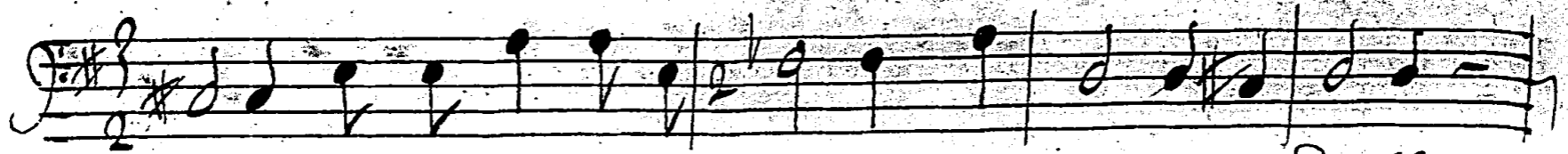
Rodolphe Seul Scene 4eme

De ses voiles é-

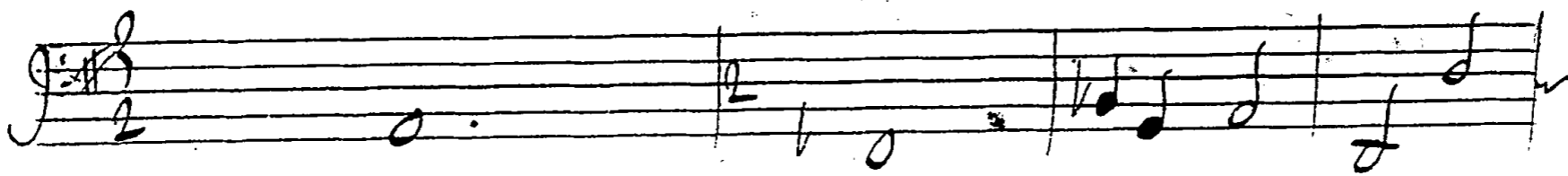
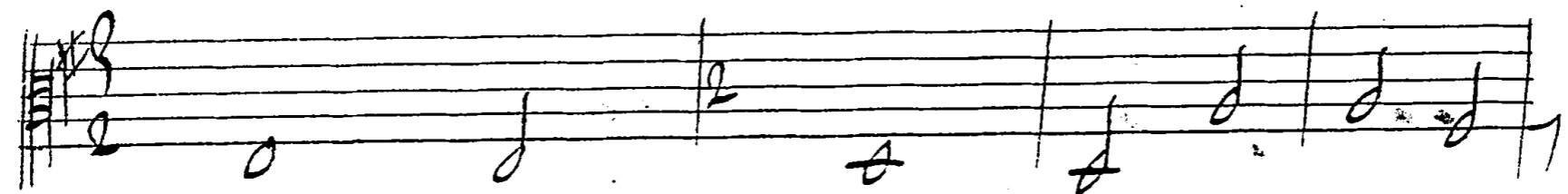
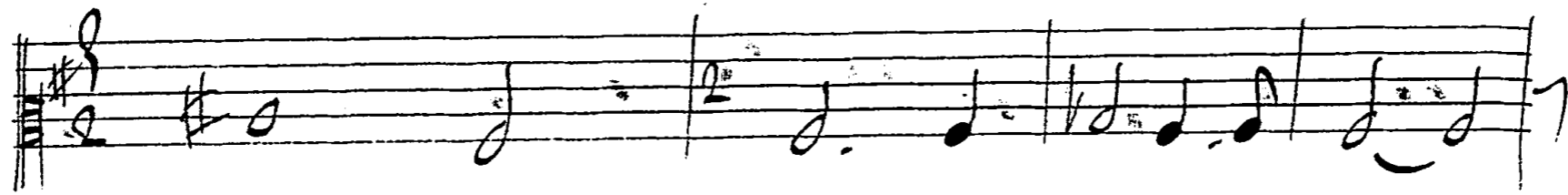
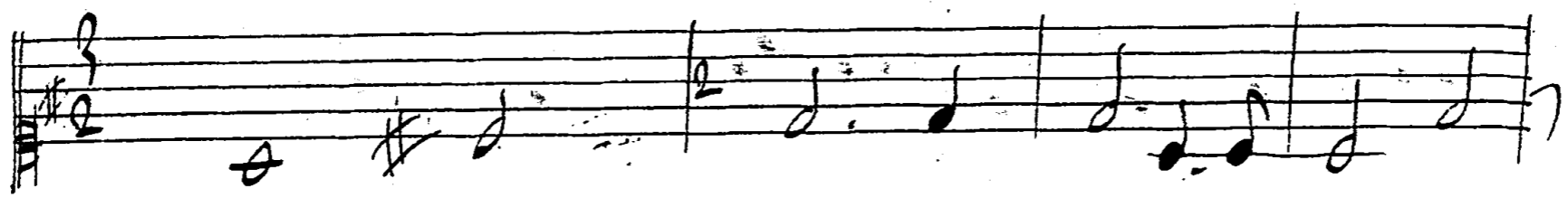
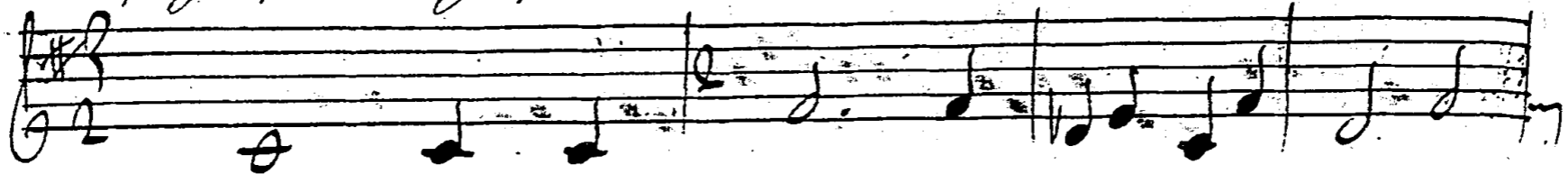
Brelude. Jour

Basse continue

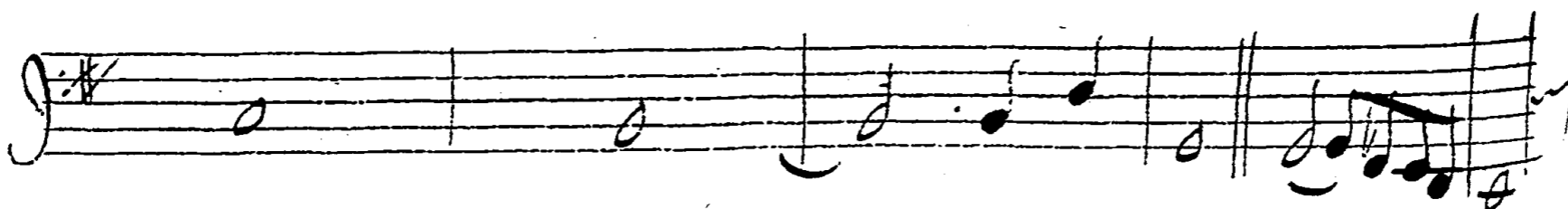
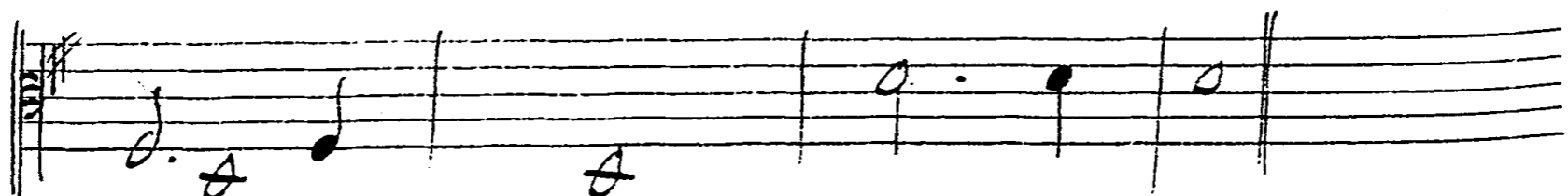
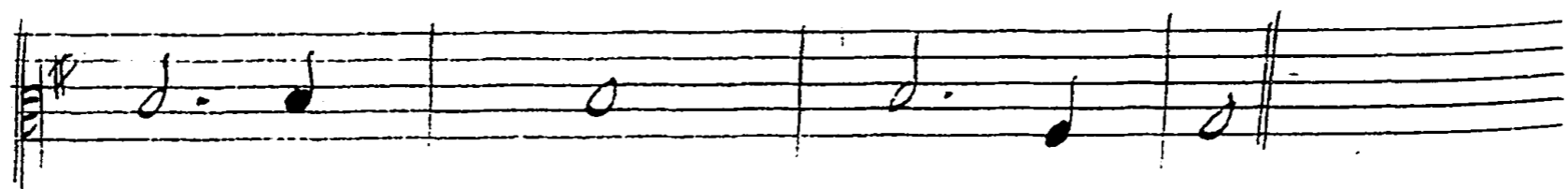
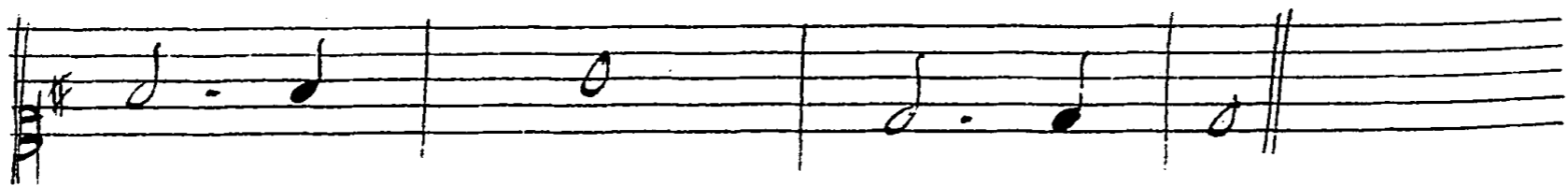
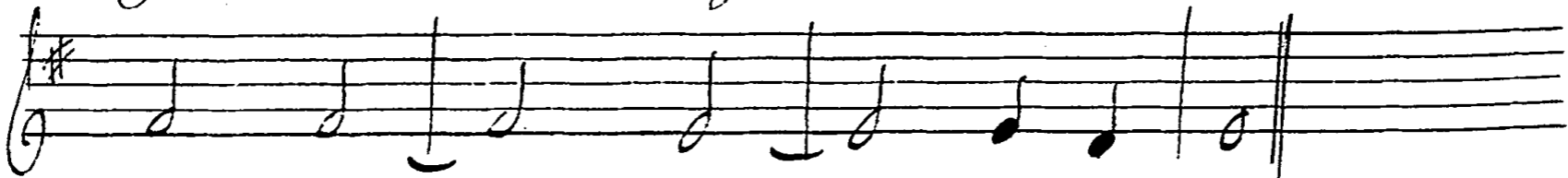
pais à la nuit couvre les cieux je scay que mon rival dans l'ardeur qu'il



- presse; doit icy par ses chants exprimer la tendresse;



Pour l'observer - cachons nous en ces lieux;



Scene 5eme

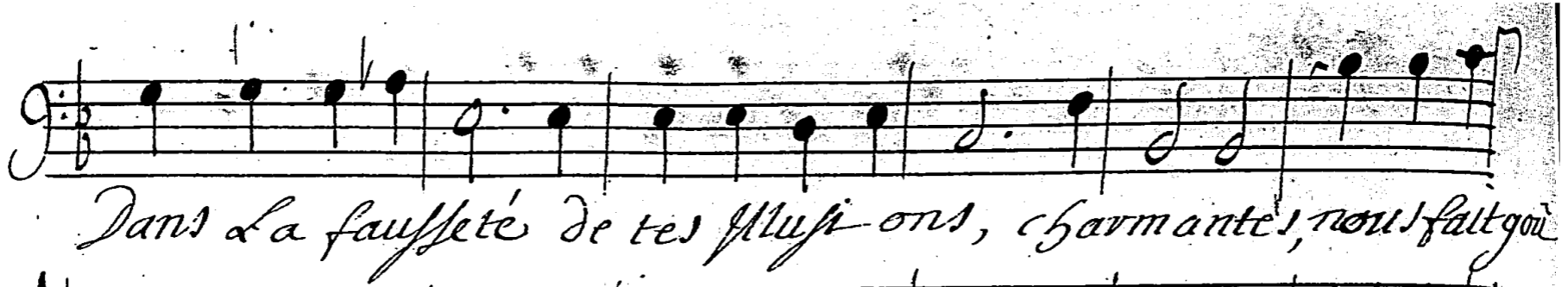
Leandre

Doux charmes des ennuis et des pei

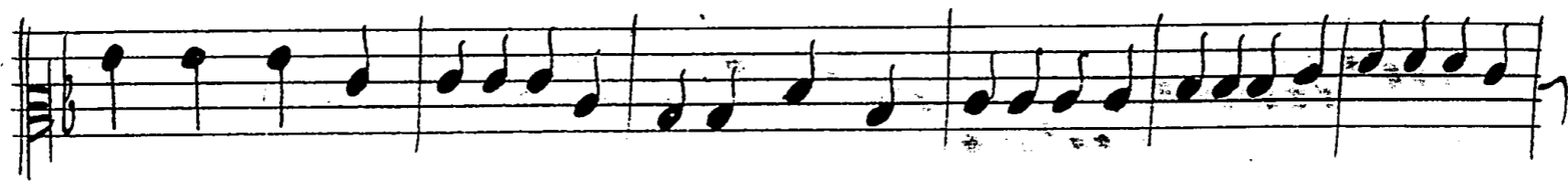
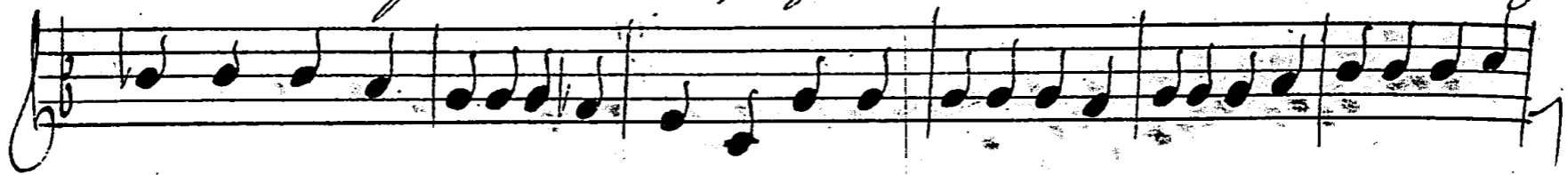
violons.

Basse continue,

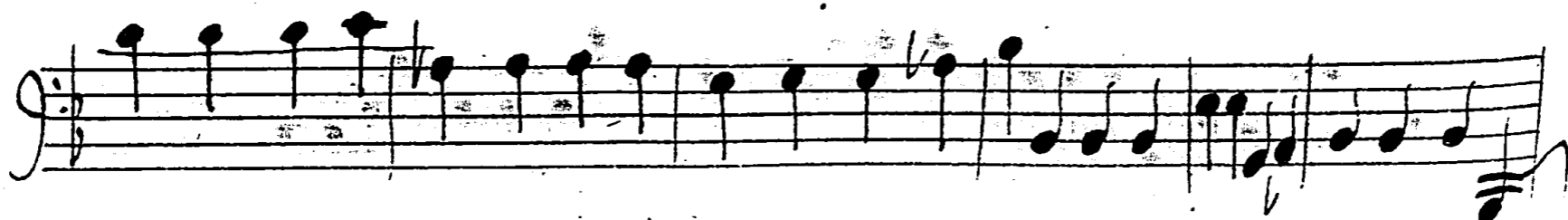
nes pressantes; favorable divinité, Sommeil, - qui

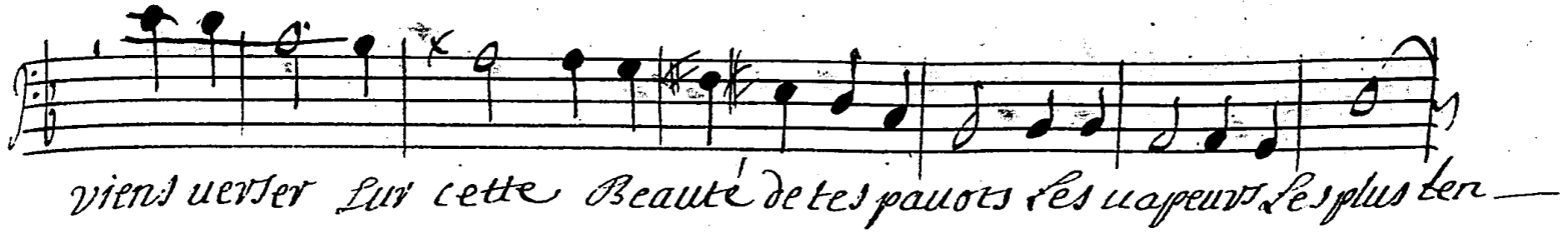


Dans la fausseté de tes illusions, charmante, nous fait goûter

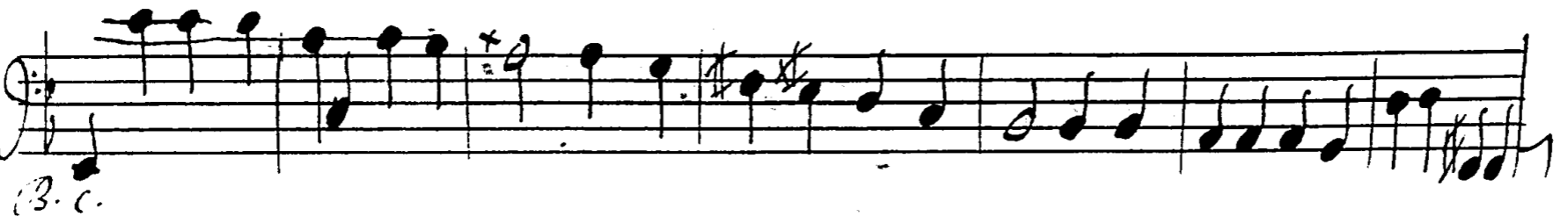
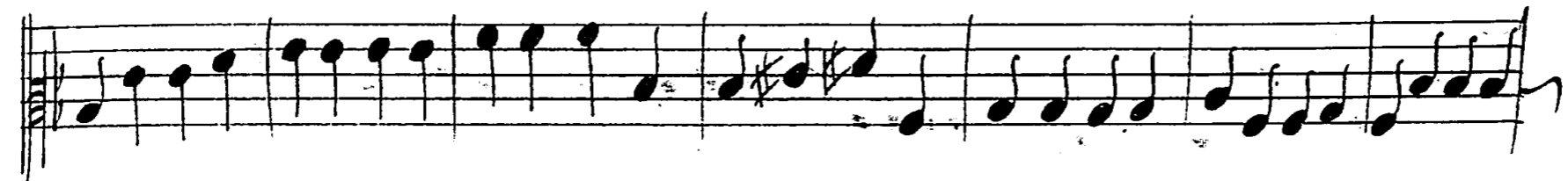


ter la vérité de cent douceurs les plus touchantes;





viens verser sur cette Beauté de tes parfums les vapeurs les plus tenues;

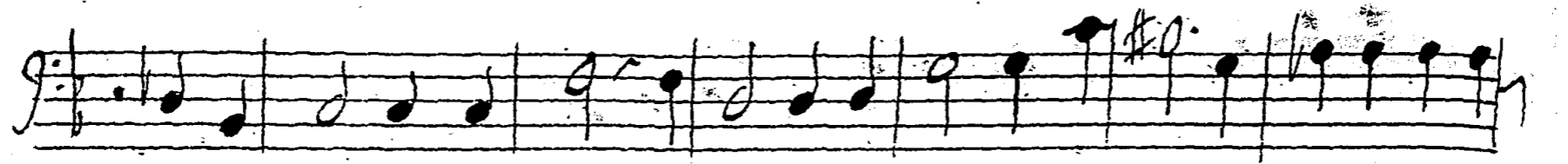


B. c.

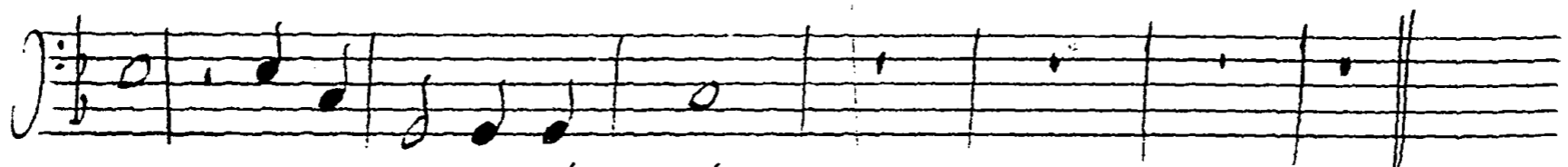
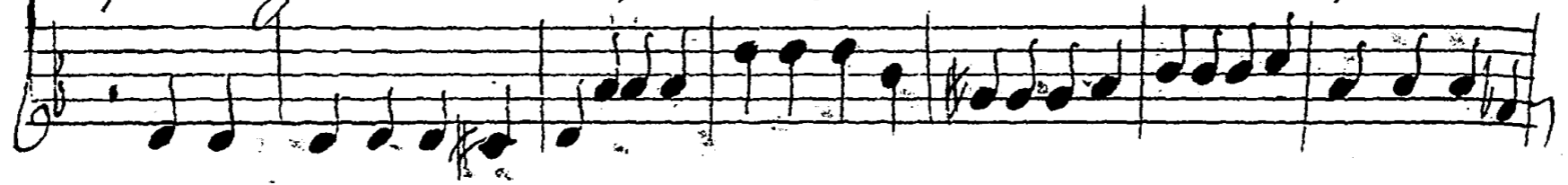


tes; et fais que son coeur enchanté, jouisse du repos





— que ses yeux m'ont ôté; Et fais que son coeur enchanté jouisse de ces



nos que ses yeux m'ont ôté;



trio. Deux Musiciens se joignent a Leandre;

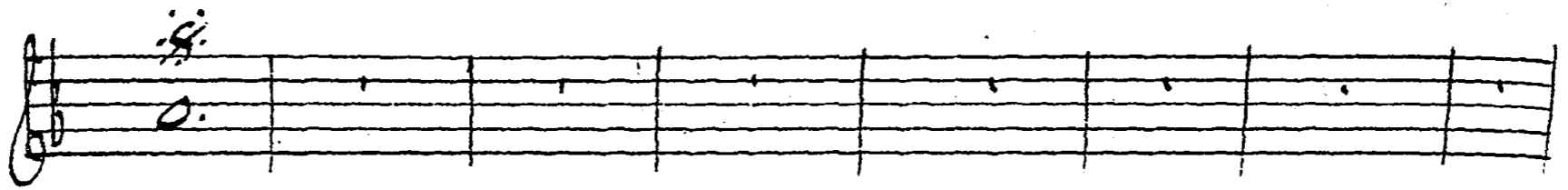
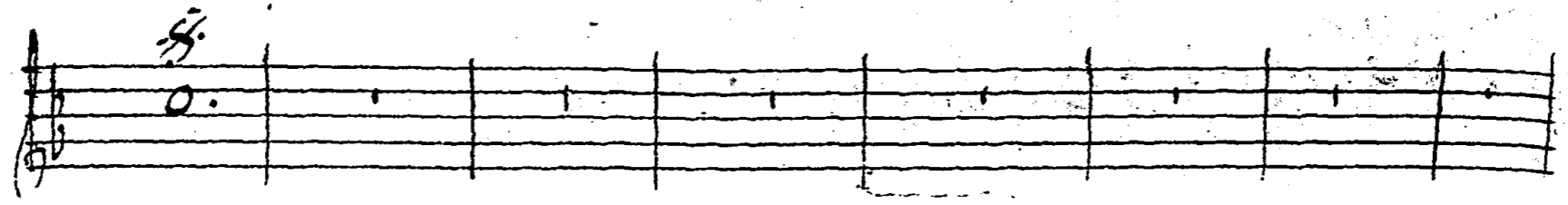
flutes

flutes

B. c.

Leandre

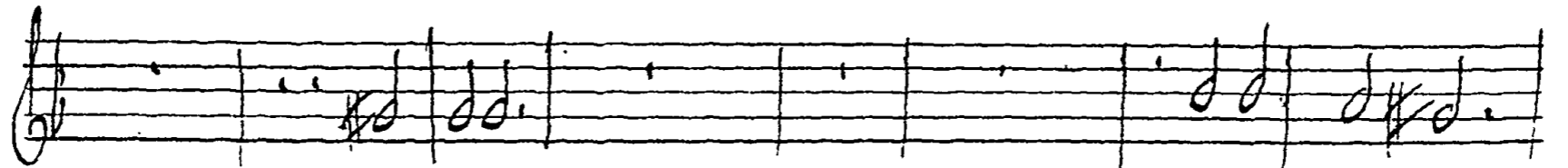
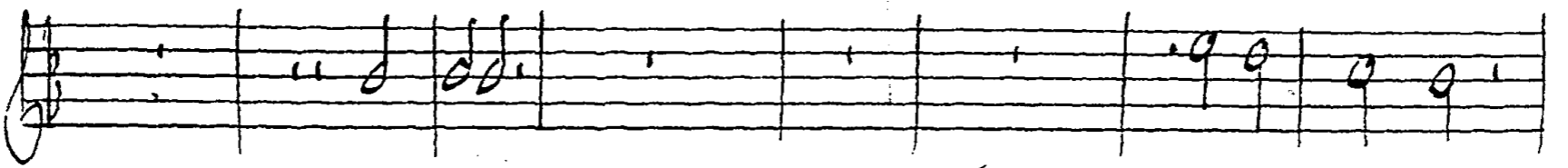
Luci belle; Luci belle Dormi



un musiciens
Luci Belle; Luci Belle dormi - te dormi -

un musiciens
Luci Belle, Luci Belle, dormi

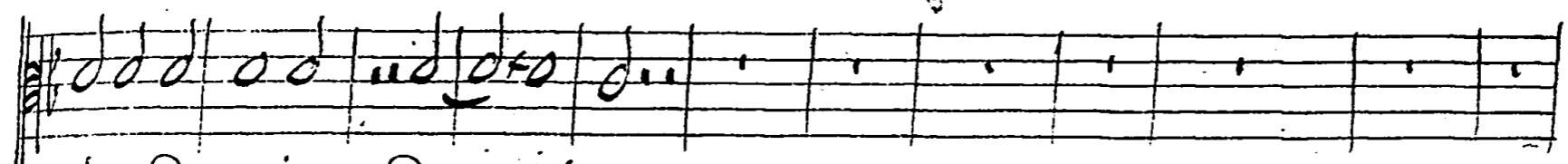
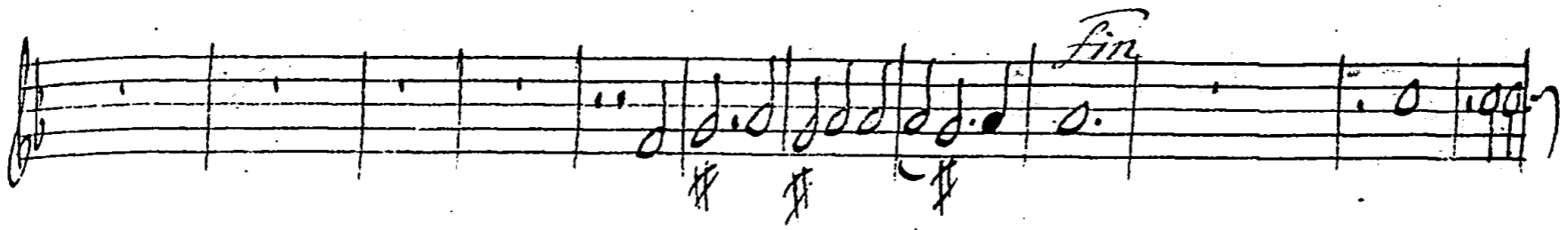
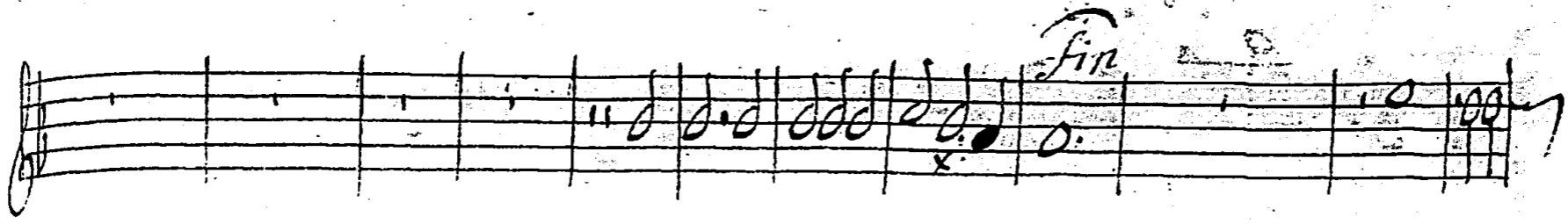
te; Luci Belle dormi - - - te dormi



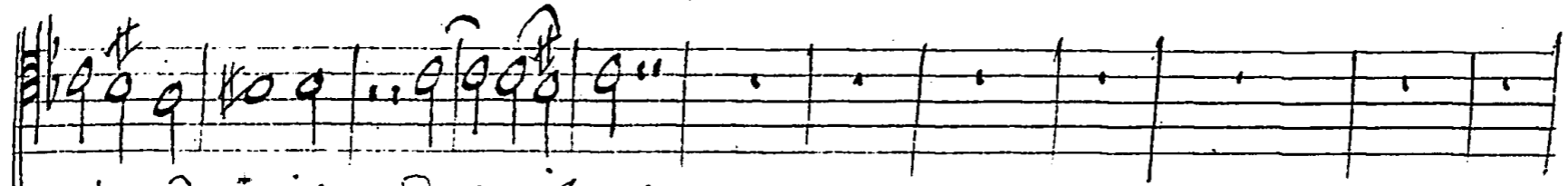
te dormite = dormite, Luci Belle, dor

te dormite, = , dormite, Luci Belle, dor

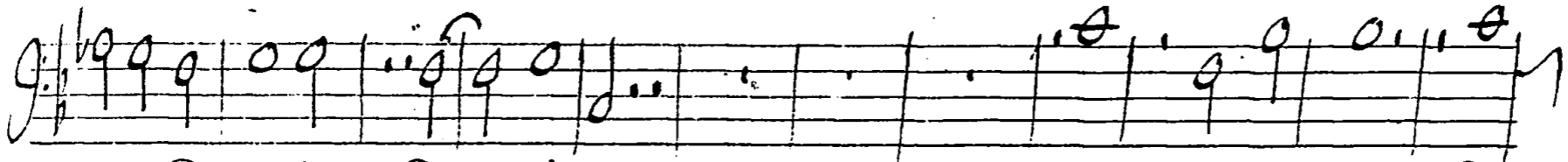
te dormite; = dormite, Luci Belle, dor



mite dormite dormite;

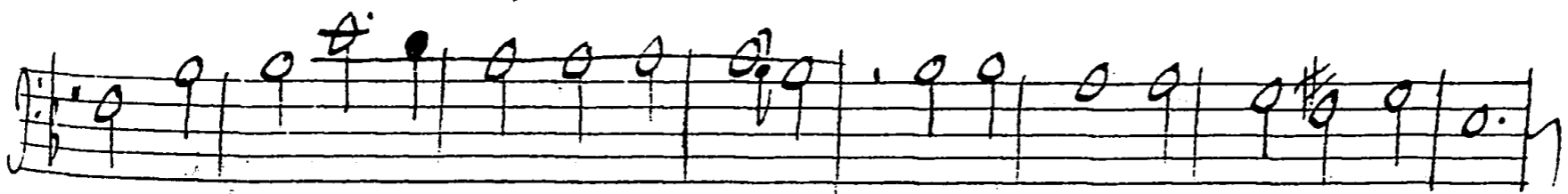
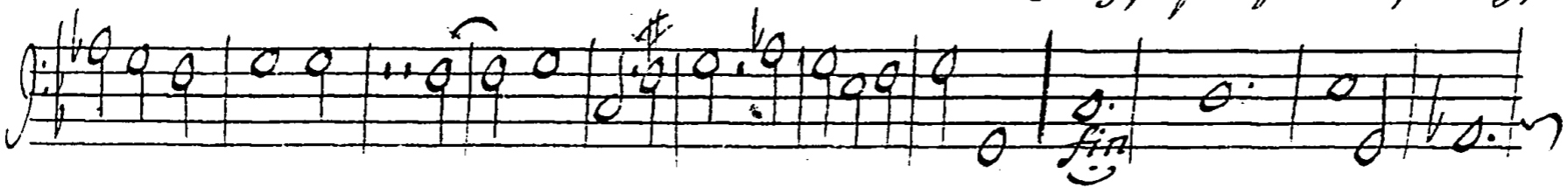


mite dormite dormite;

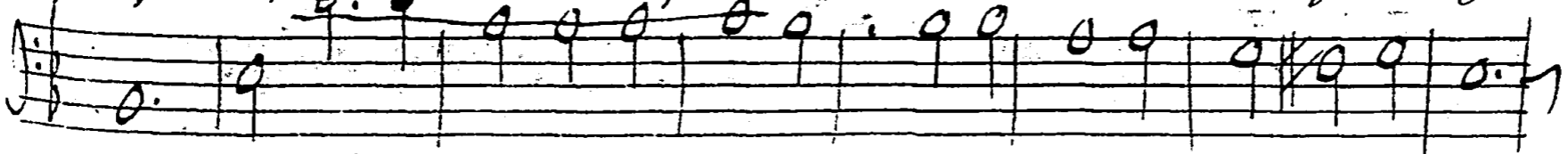


mite dormite dormite;

Deh; per pietà, Deh; —



per pietà, un momento cessate con i dardi di vostri squar-



di; di rinouar al cor, le mie feri-te; Deh; per pie

B.c.

ta Deh; per pietà, un momento cessate con i dardi

di vostri sguardi diuino uat al cor le mie feri-te; *Da capo*

Da capo

Da capo

Da capo

Leandre

l'amour me favorise et je vois dans ces lieux une clarté nou

B.c.

uelle, n'en doutez point mes yeux, c'est l'aurore ou c'est Habel

le, n'en doutez point mes yeux c'est l'aurore ou c'est Habelle

Habelle

Violons

Mi dice La spe

ranza; Mi dice La speranza mi dice ch'il tormento, in cor

This is a handwritten musical score consisting of ten staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a cursive, handwritten style. The lyrics are written in Italian and are interspersed between the staves. The first staff has the lyrics "Mi dice La spe". The sixth staff has the lyrics "ranza; Mi dice La speranza mi dice ch'il tormento, in cor". The score ends with a double bar line on the tenth staff.

tento, si cangie-va mi dice mi dice la spe
ranza mi dice ch' il tormento, in contenta si cangiera, si cangie

The image shows a page of handwritten musical notation on ten staves. The notation is in a single system, with a treble clef on the first staff and a bass clef on the tenth. The music is written in a cursive, handwritten style. The lyrics are written in a similar cursive hand below the notes. The lyrics are: "tento, si cangie-va mi dice mi dice la spe ranza mi dice ch' il tormento, in contenta si cangiera, si cangie". The music consists of a series of notes, some with stems, and rests, indicating a melodic line. The paper shows signs of age, with some staining and a slightly uneven texture.

Handwritten musical score consisting of ten staves. The first staff contains the lyrics "si cangiava" and "si cangie". The second staff contains the lyrics "va... si cangiava," and "Tra' le spine nas-". The word "fine" is written at the end of the second, third, fourth, fifth, sixth, seventh, eighth, and tenth staves. The music is written in a single system with various note values and rests.

coja se troua La Roja Tra Le spine nascoja, se troua la

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

Rosa, fra le pene, amovriomphera triomphera

Four staves of piano accompaniment for the second system, continuing the musical texture with complex rhythmic and melodic elements.

Handwritten musical score consisting of ten staves. The first staff contains the lyrics "trionfara amor trionfe". The sixth staff contains the lyrics "ra - trionphera;" and "Alidie". The tenth staff contains the instruction "Da capo." The music is written in a cursive style with various note values and rests.

trionfara amor trionfe

ra - trionphera;

Alidie

Da capo.

Leandre

Quelle félicité peut égaler la mienne; Il faut quitter ce lieu char-

B.c.

mant un jaloux s'endort avec peine, mais il se réveille aisément

un jaloux s'endort avec peine mais il se réveille aisément

SCENE 6.^e Rodolphe.

Brelude

uite

Brelude.

Rodolphe...

Je me suis fait trop longtemps violence; je ne puis plus cacher mes man-
 ports furieux, ou donc est cet audacieux, mais il fut en vain ma pre-
 sence; avant que le soleil paraisse dans ces lieux les ministres

de ma vengeance et éteindront dans son sang les feux injurieux,

Scène yenne

Isabelle

Je cede a mon impatience; et tandis que la

B. c.

nuit triomphe encor du jour, cher Leandre je viens conduite par la

mour ne dire de mes feux toute la violence, quel plaisir de trom

per et les soins et les yeux, D'un jaloux importun qui m'obsede en tou

lieux, que je le hais, que son amour me gêne, Rien n'est comparable a la

Haine que je ressens pour ce jaloux, quel amour violent dont je

Habelle
Rodolphe brûle pour vous; Ingratte; ah, ciel; *Rodolphe* ma voix t'é-

Habelle
gay - tonne je scay l'estrahison ou ton coeur s'abandonne; Si le

- sort trahit vôtre espoir, c'est a vous qu'il faut vôs. enprendre;

Pourquoy cherchez vôs. a sçavoir, ce qu'on ne veut pas vôs. apprendre

Pourquoy cherchez vôs. a sçavoir ce qu'on ne veut pas vôs. appren

Rodolphe Mabelle

Ove, o Dieux, ne m'aimez plus rompez, des

noeuds, qui ne sauroient us rendre heureux;

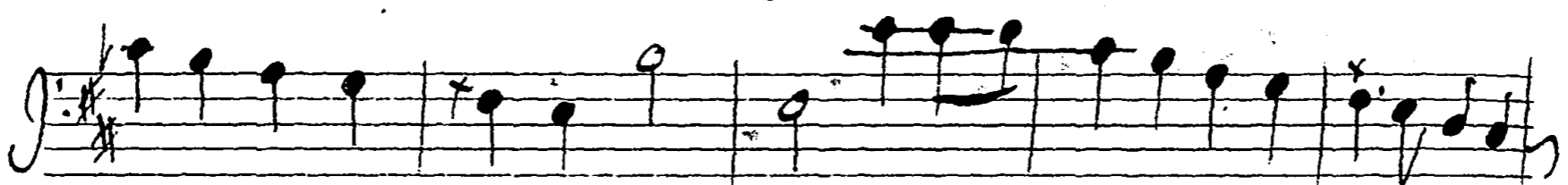
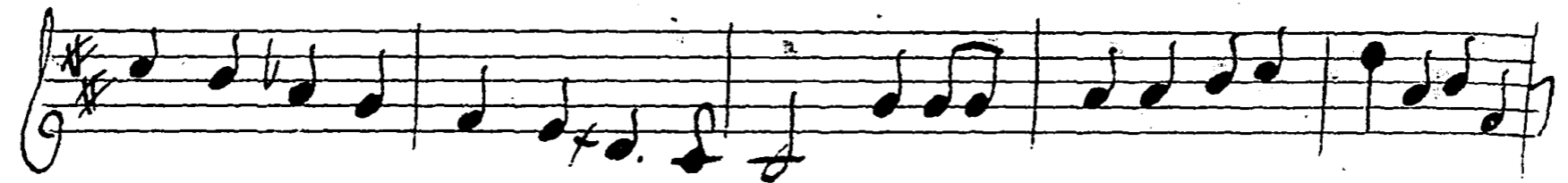
Rodolphe
Puis je briser la chaine qui m'accable, mo coeur par vos attraits s'est
violons

violons
B.c.

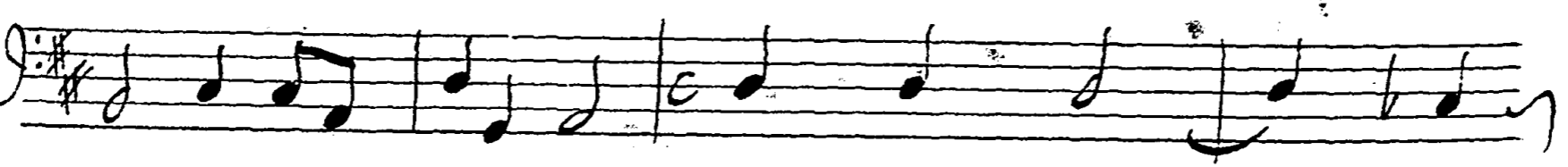
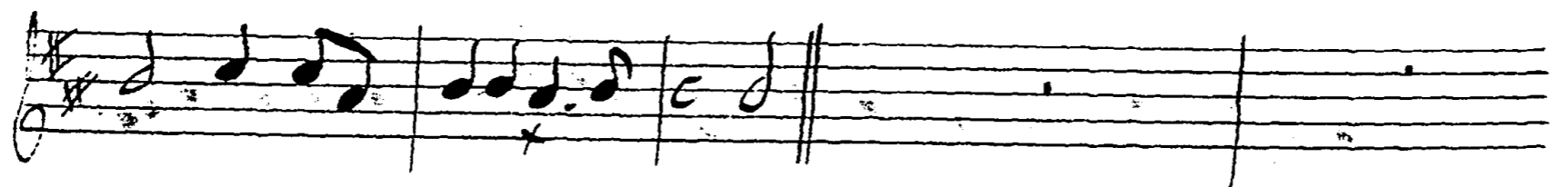
trop laissez charmer; si vous ne voulez pas m'aimez souffrez du



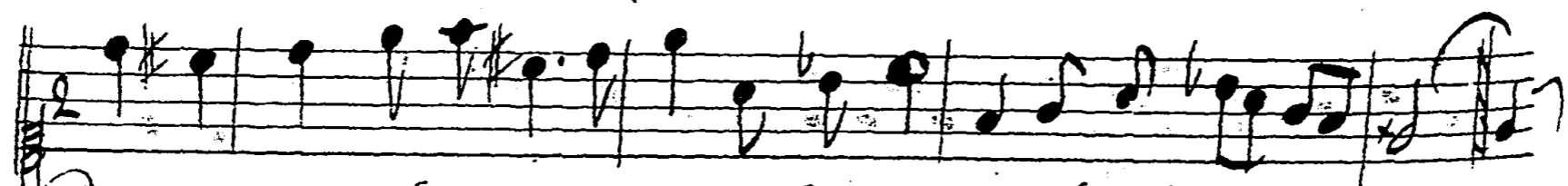
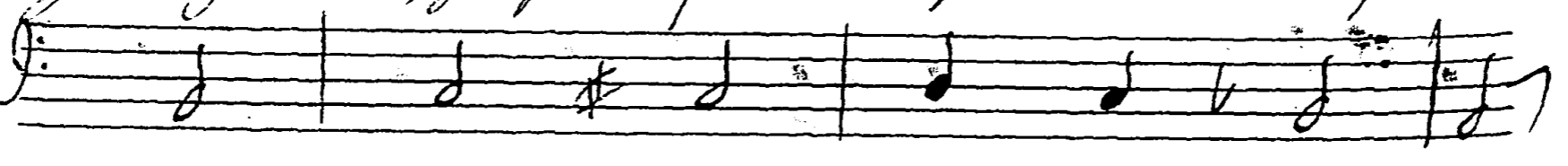
moins que je uos trouve aimable, si uos ne uoulez pas m'aimer, souffrez



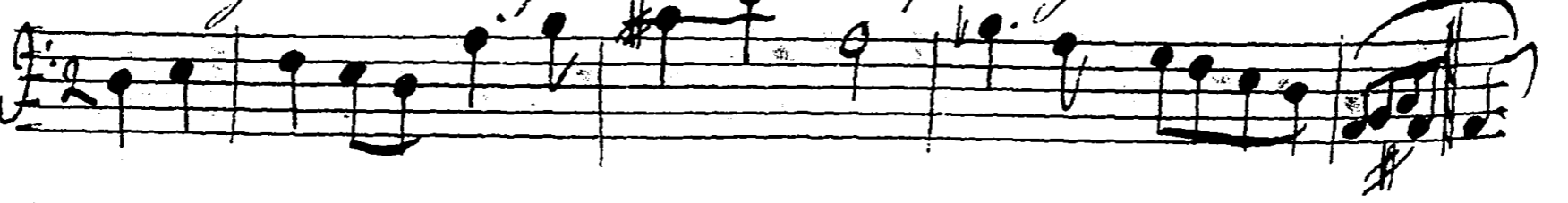
- moins que je uos trouve aimable; Je uous adore, malgré



moi malgré uous, j'espere que le temps rendra mon sort plus doux,



Dans mes yeux uos avez pu lire le sort que uos gardoit mon coeur, coeur;



Jamais d'aucun regard flatteur ay-je entrepris de vous seduire, ah,

quand on ressent quelque ardeur les yeux sent ils si longtems a le dire, ah. &c.

Rodolphe

Pour rendre le calme a mes sens, et pour payer l'amour dont mon

violons

violons.

B. c.

ame est atteinte; Dites que vous m'aimez trompez moy j'y consens

B. c.

cette fausse bonté, cette cruelle feinte Peut être calme

voit Les tourmens que je sens; C'est une peine quand on aime

Gabelle air.

voit Les tourmens que je sens; C'est une peine quand on aime

B. continue

D'avoir un penchant qu'on trouve plein d'appas; - ce se

voit un supplice extreme de declarer des feux que l'on

ne ressent pas; ce seroit un supplice extreme, de décla-

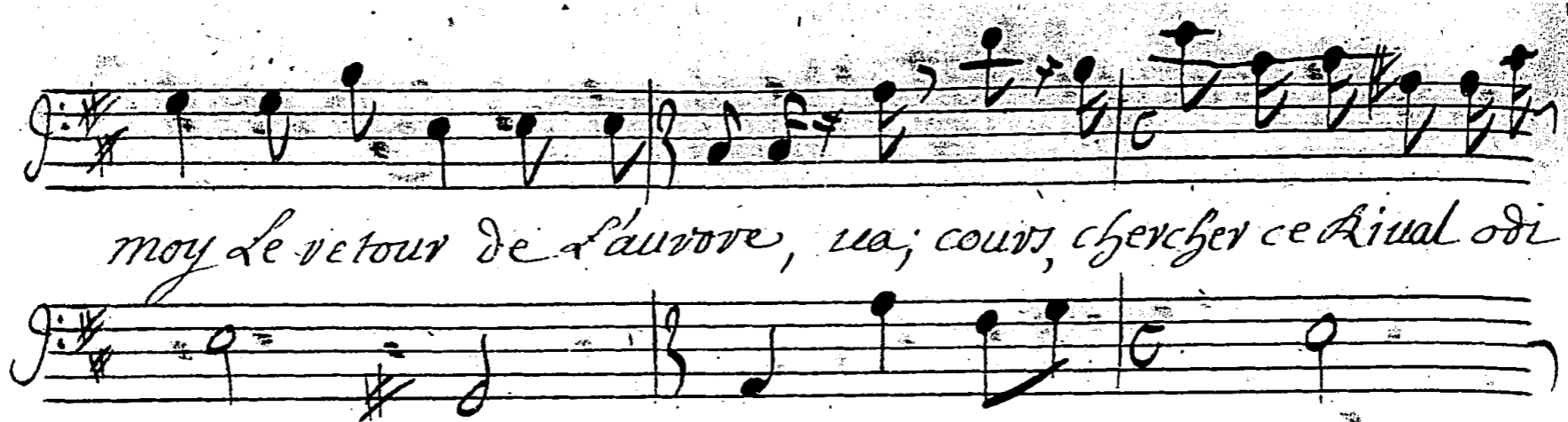
Rodolphe
- rer des feux que l'on ne ressent pas; mon tendre amour de votre

- saine ne sera til jamais victorieux; vous gardez le si-

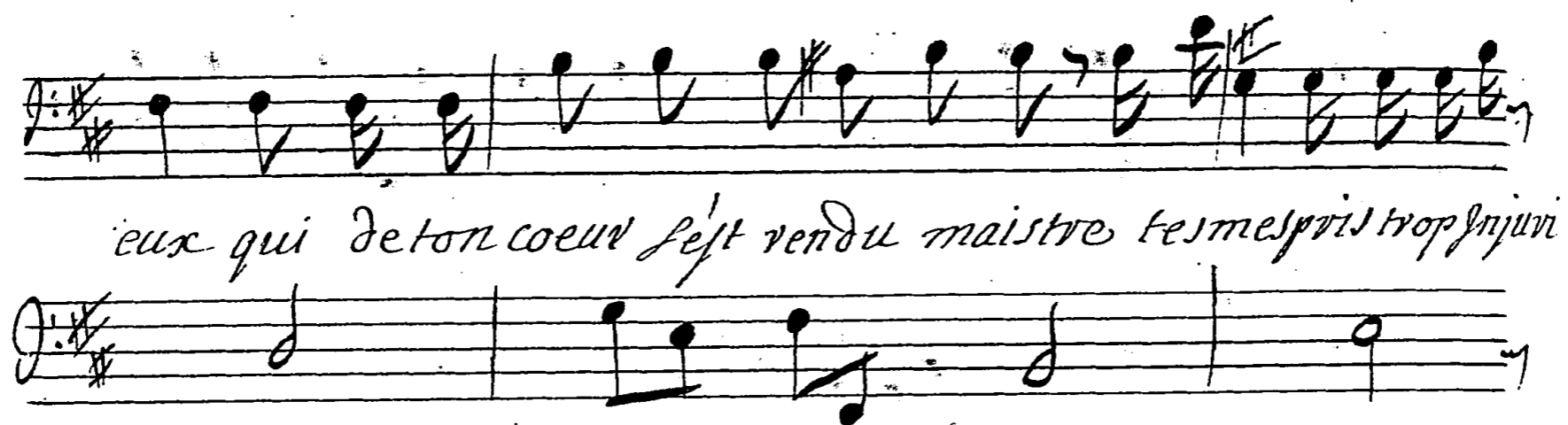
Mabelle
- lence, insensible inhumaine, L'aurore va pa-

Rodolphe
- voir il faut quitter ces lieux, Pour trouver un amant qui en

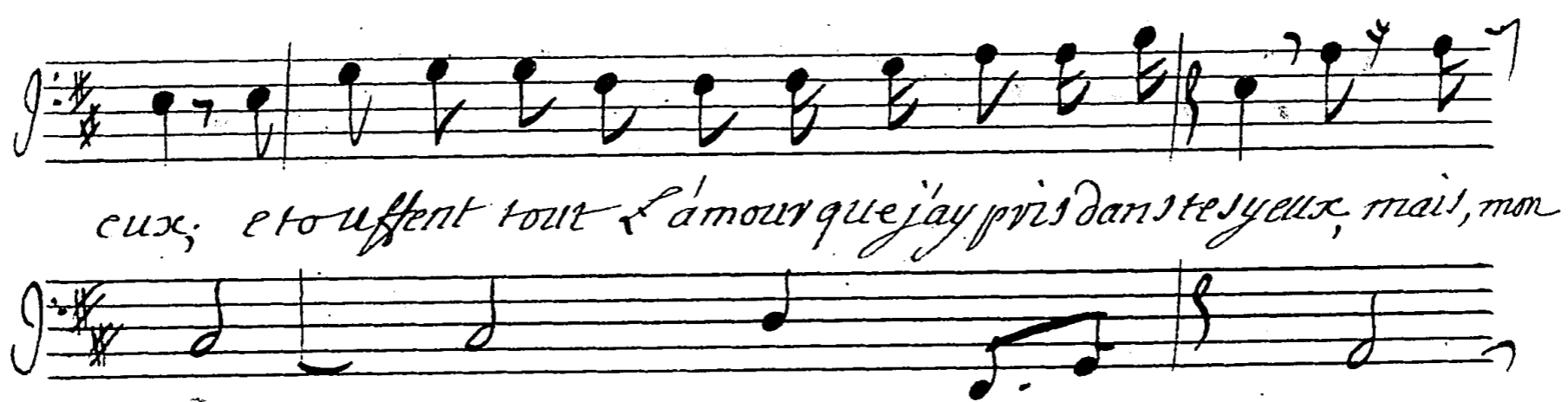
- vain son coeur adore, La nuit n'a point d'horreur pour toy, et tu crains avec



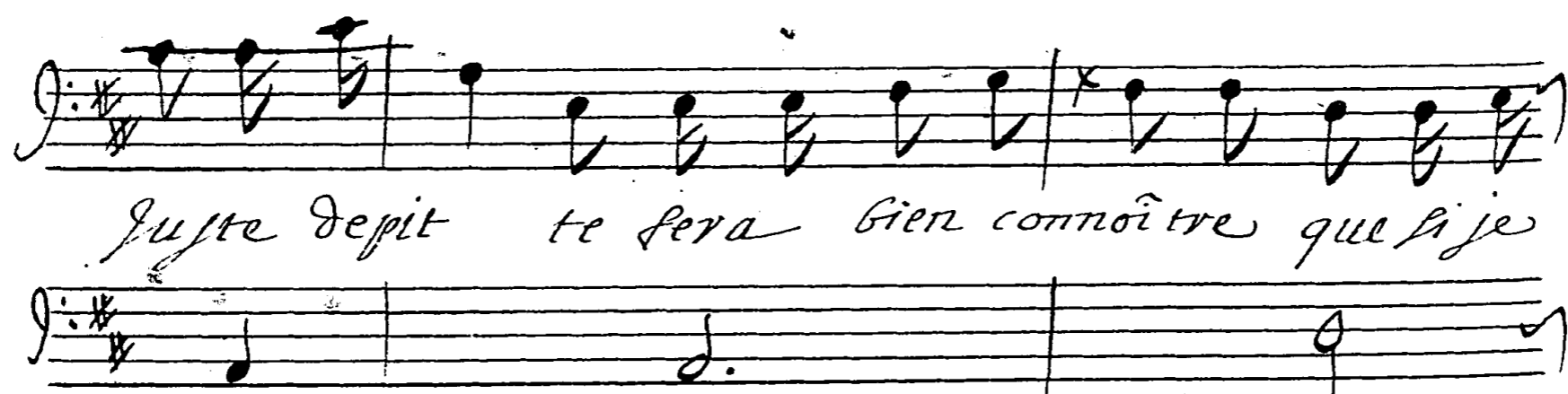
moi le retour de l'aurore, va; cours, chercher ce rival odieux



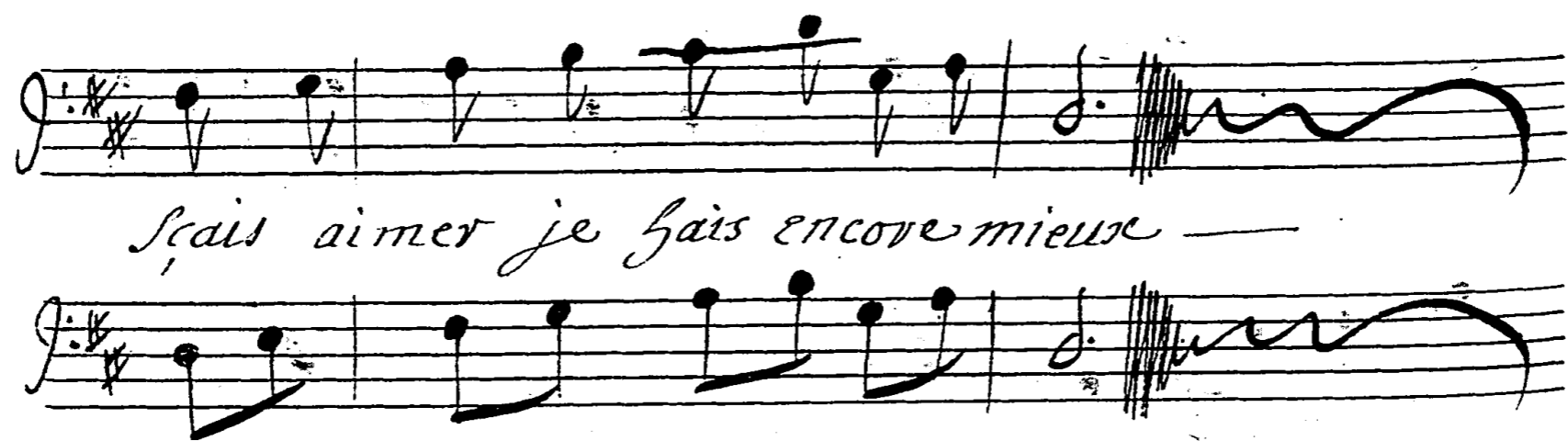
qui de ton coeur s'est rendu maistre tes mespris trop injurieux,



etouffent tout l'amour que j'ay pris dans tes yeux, mais, mon



juste despit te fera bien connoître que si je



sais aimer je fais encore mieux —

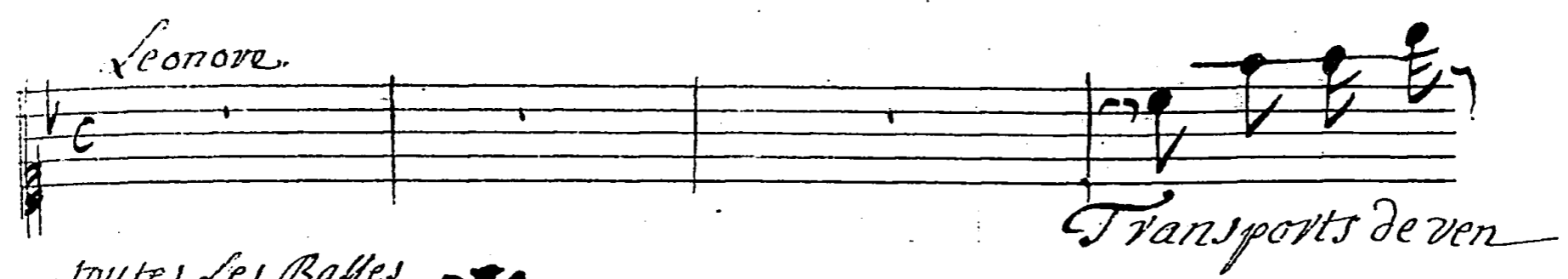
on joue la villanelle. Bon acte.

fin du second acte.

ACTE PREMIER... SCENE PREMIERE...

Leonore seule...

Leonore.



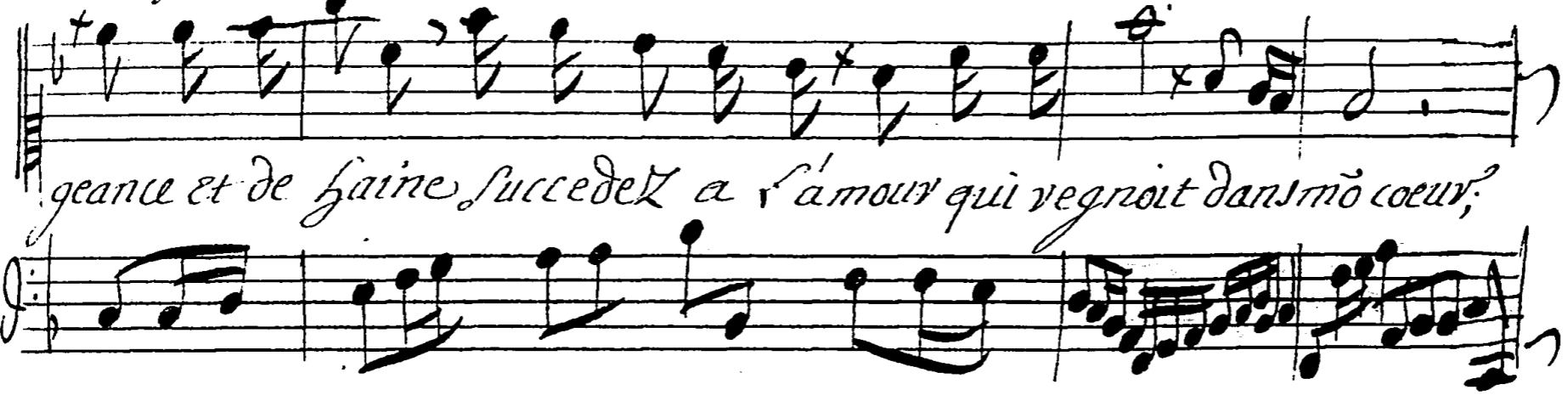
Transports de ven-

toutes les Baffles

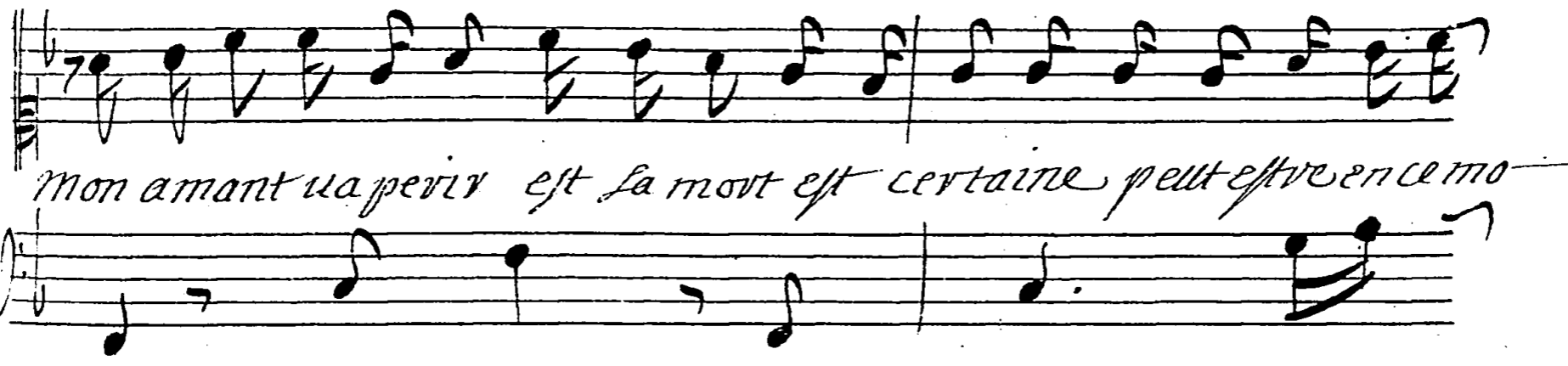


Basse continue.

geance et de haine succedez a l'amour qui vegnoit dans mon coeur;



mon amant va perir est la mort est certaine peut estre en ce mo-



ment une mort inhumaine;... Je tremble... je fremis d'horreur, Bat-



aves arrêtez votre fureur est uaine; Ingrat que vōs per-

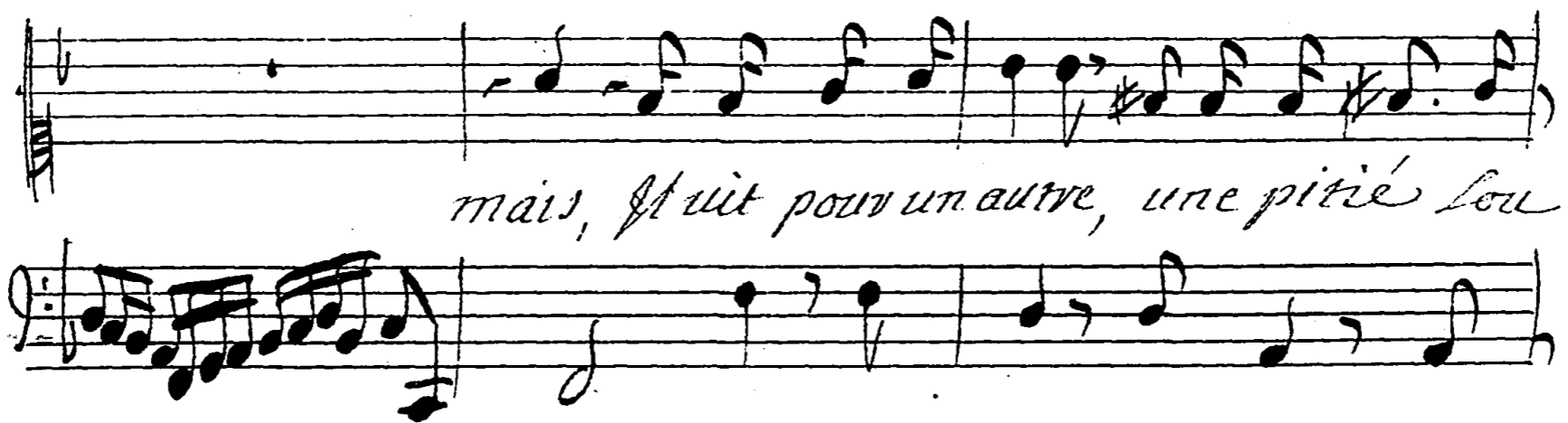




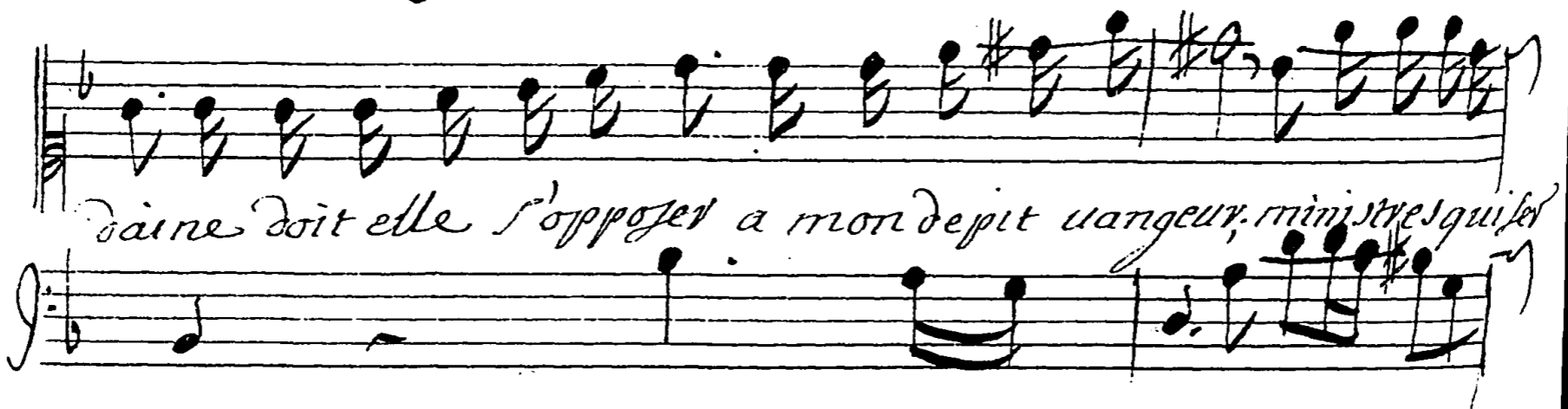
cez cause encor ma Langueur, Transports de vengeance et de haine, ne chas-



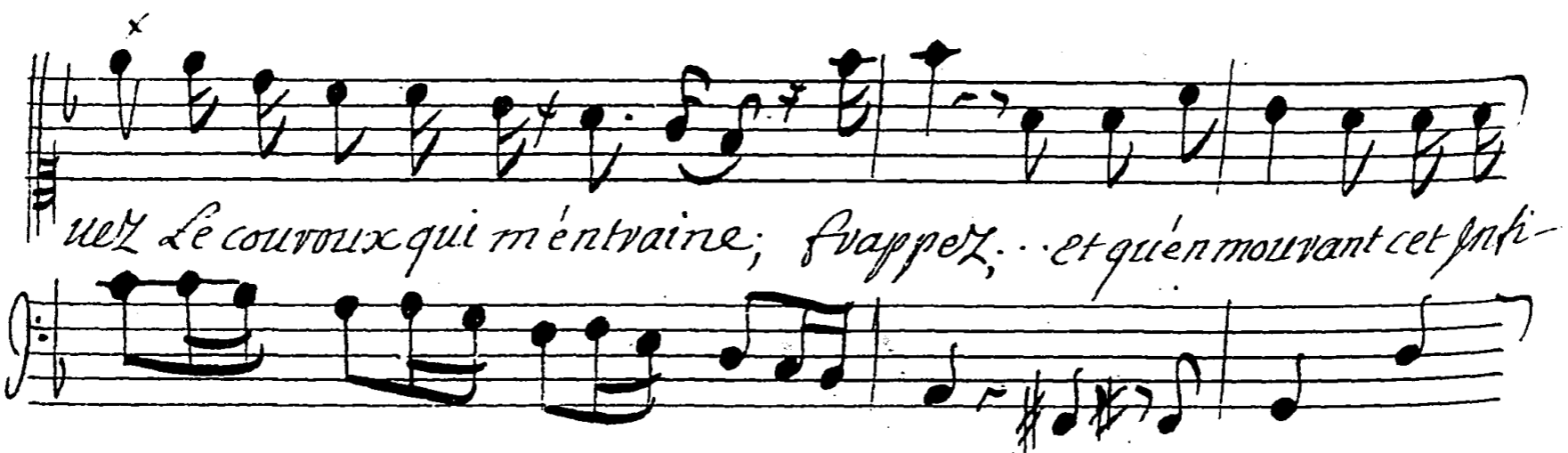
set point L'amour qui flatte encor mon coeur;



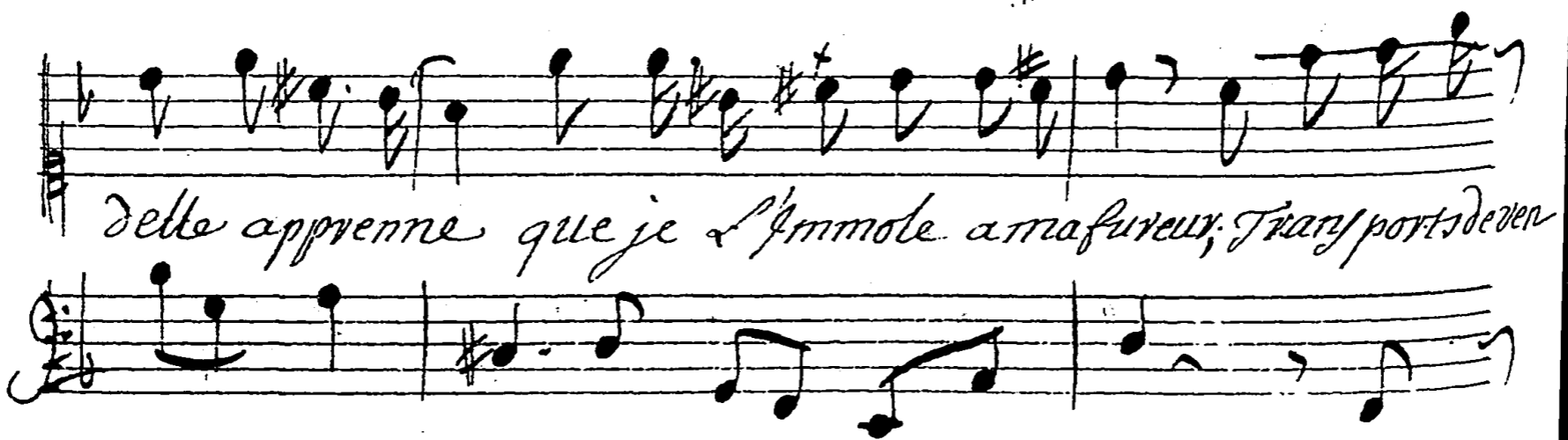
mais, Il vit pour un autre, une pitié sou-



daine doit elle s'opposer a mon de pit uangeur, ministres qui les



uetz Le courroux qui m'entraine; frappez;... et qu'en mourant cet infir-



dette apprenne que je L'immole a ma fureur, Transports de ven-

geance et de haine, succédez à l'amour qui végétait dans mon cœur?

Rodolphe

Scène 2e.

À la fin vous êtes vengés, j'ai servi le juste dans

ports de notre tendresse outragée, votre ingrat ne vit plus et moi

ual est mort; Il est mort, justes Dieux, ma bouche impitoyable;

a prononcé l'arrêt de son trépas; qu'ai-je fait malheureuse, hélas;

Rodolphe.
Il ne vit plus et le ciel redoutable; s'il respirait en

Leonore.
corne se sauveroit pas; o ciel; tu l'as souffert, et t'aimé qui

table, ne punit point ces atten-tats, que fais tu; qui retient ton bras;

Van ce ta foudre épouvan table, sur ce traître ou sur moy fais no-

ter les éclats; Tu ne saurois manquer de frapper un coupable, c'est

toy qui luy perce le coeur, c'est toy; qui luy perce le
Adolphe

B.c. c'est vous, c'est vous; c'est vous c'est
coeur qui luy perce le coeur, c'est toy; qui luy perce le

vous qui luy percez le coeur, c'est vous qui luy percez le

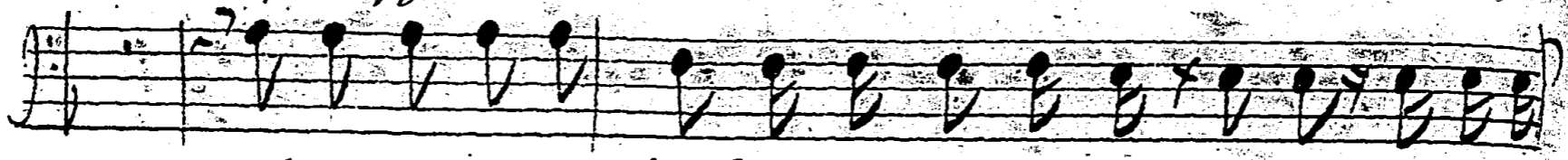
coeur, cruel dis moy quel est son crime. Devois tu
 - coeur, vous demandiez une victime

croire mon ardeur; Devois tu croire mon ardeur?
 - Deuiez vous armer ma fureur; Deuiez vous armer ma fu

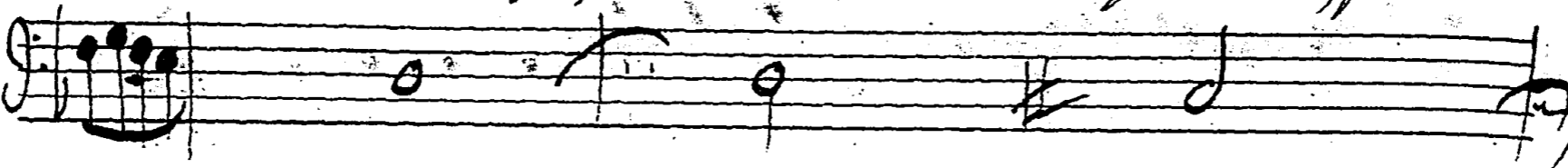
c'est toy qui luy perce le coeur, Devois tu croire mon ardeur?
 veur, c'est vous qui luy percez le coeur; Deuiez vous armer ma fu

Devois tu croire mon ardeur; c'est toy qui luy perce le coeur
 - veur; c'est vous c'est vous qui luy percez le coeur;

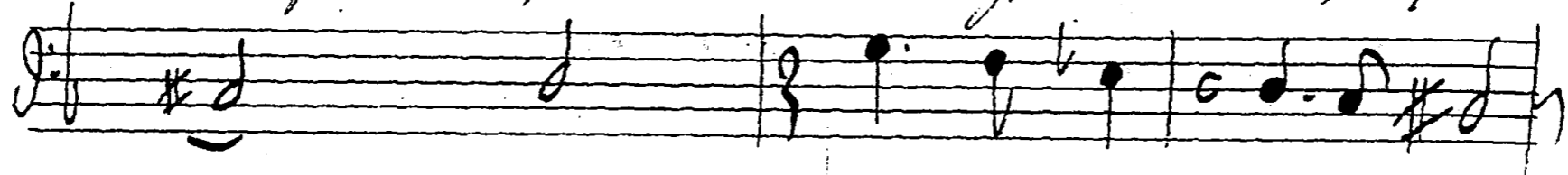
Adolphe



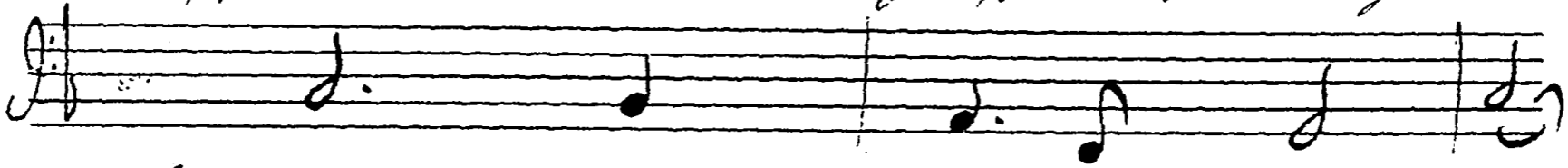
calmez les deplaisirs dont votre ame est saisie, pour oublier



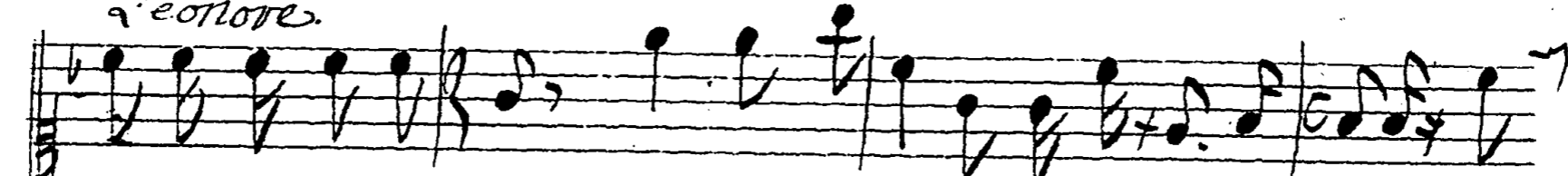
leur perfidie; aimons nous unissons nos coeurs, et que l'a-



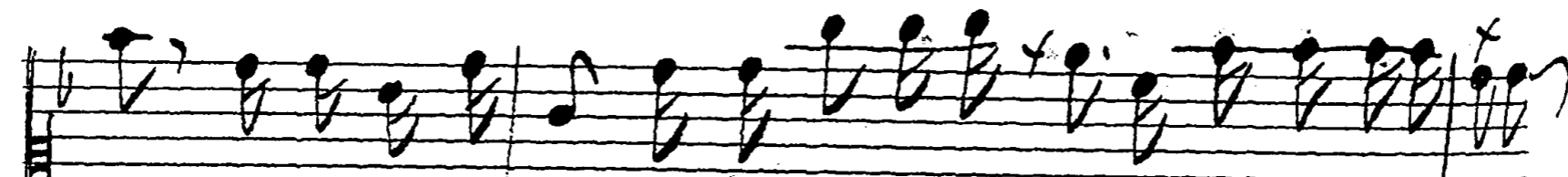
mour, formé de nos communs malheurs, soit le fruit de la jalousie



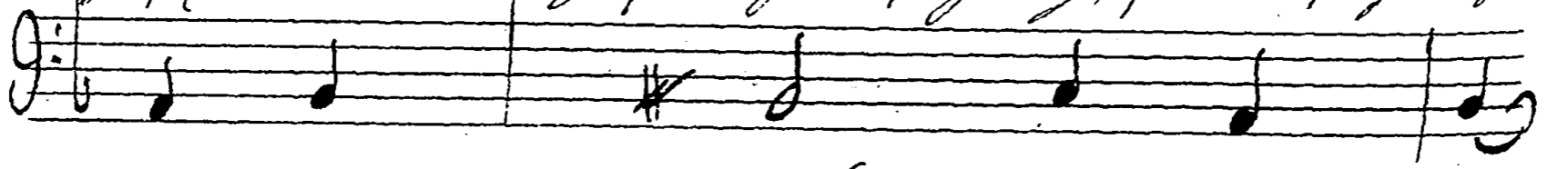
Leonore



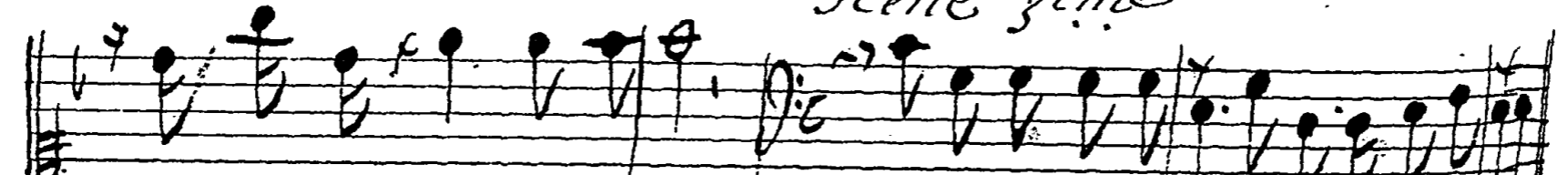
que je m'unisse a toy; monstre sorti de l'Infernal empire, va



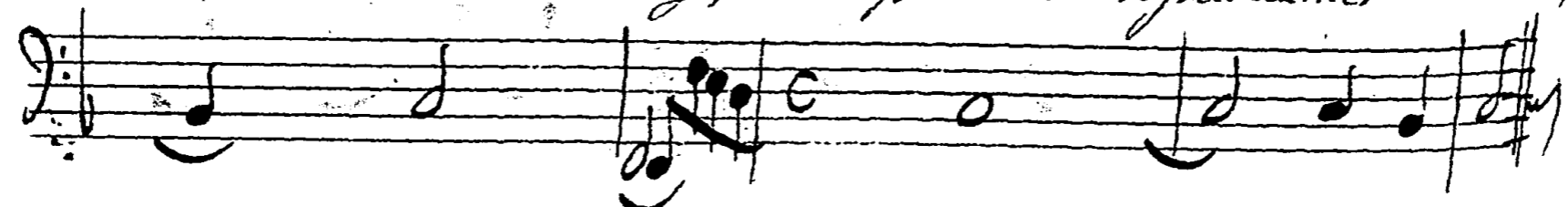
fuy; je fremis d'effroy que sejour que je voy, que l'air que je respire



Scene 3eme



me soient communs avec toy; Laissons de ses regrets calmer la violence;



violons.

Handwritten musical score for violins, consisting of five staves of music in a single system. The notation includes various note values, rests, and dynamic markings.

Two empty musical staves, likely for a second system of instruments.

Rodolphe

Handwritten musical score for the character Rodolphe. It includes a vocal line in G major and a piano accompaniment in B.C. (Basso Continuo). The lyrics are: "Mais le party victorieux du combat que le peuple a dormé dans cest lieux".

B. C.

Handwritten musical score for the Basso Continuo part of the Rodolphe scene. The lyrics are: "viens montrer la réjouissance, allons faire, saouira l'objet qui m'of-".

Handwritten musical score for the Basso Continuo part of the Rodolphe scene. The lyrics are: "fence, un trespas dont son coeur sera saisi d'effroy; je pers se".

- prix de ma vengeance, si l'Ingrate a l'apprend d'un autre que de moy

This block contains the first two staves of handwritten musical notation. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass line in bass clef. The lyrics are written in cursive below the vocal staff.

Scene 4^{me}

fin

This block shows the first staff of a scene, featuring a treble clef and a key signature of one sharp. The music consists of a series of eighth and sixteenth notes. The word "fin" is written at the end of the staff.

Marche Des gondoliers

This block contains the musical notation for the "Marche Des gondoliers". It consists of ten staves of music. The first two staves are in treble clef with a key signature of one sharp. The remaining eight staves are in bass clef. The music is a rhythmic march with a steady eighth-note pattern in the bass and more varied rhythmic figures in the treble.

Five staves of musical notation. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The notation includes various rhythmic values, slurs, and dynamic markings.

Two empty musical staves, one in treble clef and one in bass clef.

Le chef des castellans; -

A single musical staff in treble clef with a vocal line. The notes are mostly quarter and eighth notes with some slurs.

nous triomphons; nous triomphons sur les eaux sur la terre

A single musical staff in treble clef with a vocal line, continuing the melody from the previous staff.

violons;

A musical staff in treble clef with a violin line, featuring a series of eighth notes.

A musical staff in treble clef with a violin line, featuring a series of eighth notes.

A musical staff in treble clef with a violin line, featuring a series of eighth notes.

A musical staff in bass clef with a bassoon line, featuring a series of eighth notes.

B.c. -

nous mêlons à nos yeux l'image de la guerre;

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

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

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

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

mêlons aussi dans ce beau jour qui nous comble de gloire;

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

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

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

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

Des chansons d'amour aux chants de victoire, Des chansons d'a-

mour, au son du tambour; Des chansons d'amour. Des chansons d'amour au

mour, au son du tambour; Des chansons d'amour. Des chansons d'amour au

mour, au son du tambour; Des chansons d'amour. Des chansons d'amour au

mour, au son du tambour; Des chansons d'amour. Des chansons d'amour au

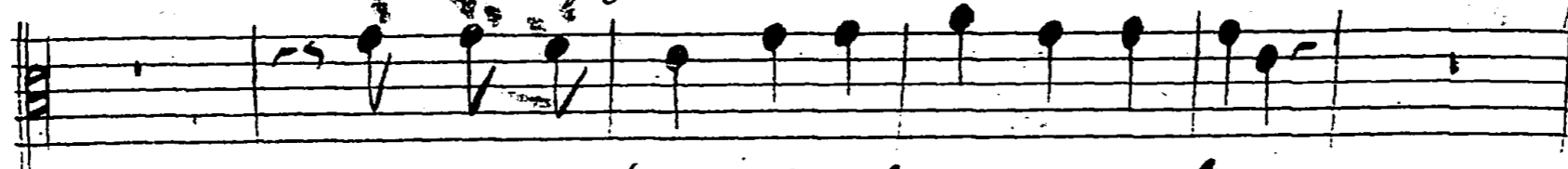
mour, au son du tambour; Des chansons d'amour. Des chansons d'amour au

mour, au son du tambour; Des chansons d'amour. Des chansons d'amour au

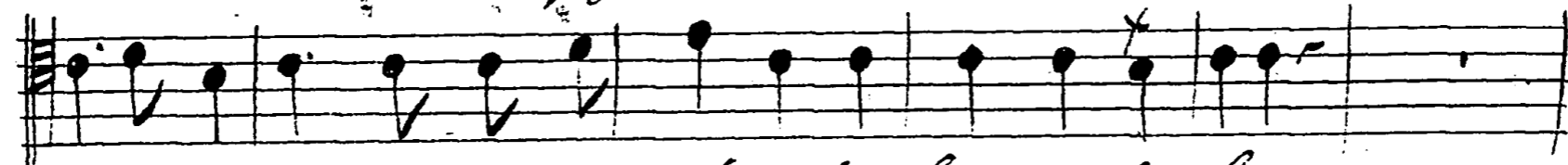
Chœur.



Nous triomphons sur les eaux sur la terre;



Nous triomphons sur les eaux sur la terre;



Son du tambour; nous triomphons sur les eaux sur la terre;



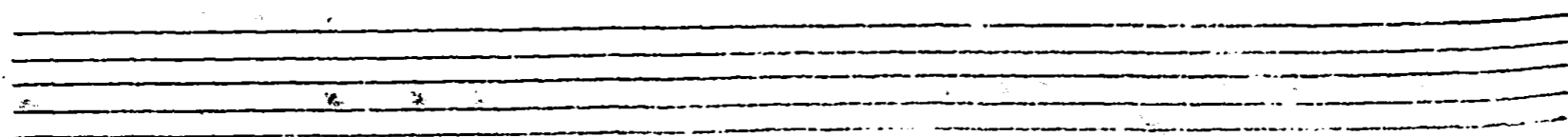
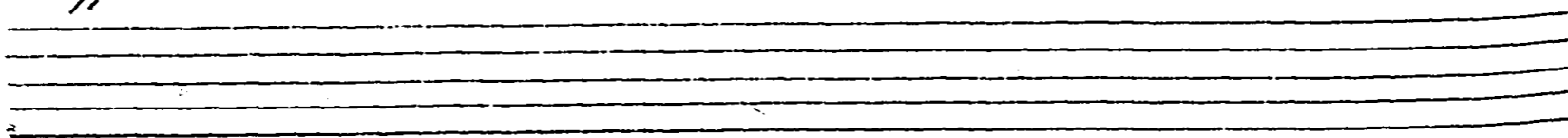
— nous triomphons sur les eaux sur la terre;



Violons;



Basse continue



nous métons a nos jeux d'Image de la guerre; métons auj —

nous métons a nos jeux d'Image de la guerre; métons aus —

Sy dans ce beau jour qui n'est comble de gloire, des chansons d'amour aux

Sy dans ce beau jour qui n'est comble de gloire, des chansons d'amour aux

chants aux chants de victoire, Des chansons d'amour au son au

chants aux chants de victoire, Des chansons d'amour au son au

Son du tambour, *nous triomphons sur les eaux sur la*

Son du tambour, *nous triomphons sur les eaux sur la*

terre; nous metons a nos jeux l'Image de la guerre

terre; nous metons a nos jeux l'Image de la guerre;

Handwritten musical notation on a single staff with a treble clef. The lyrics are written below the notes.

mélons aussi dans ce beau jour qui n'ô comble d' gloire

A single staff of handwritten musical notation, continuing the melody from the first staff.

A single staff of handwritten musical notation, continuing the melody from the first staff.

Handwritten musical notation on a single staff with a bass clef. The lyrics are written below the notes.

mélons aussi dans ce beau jour qui n'ô comble d' gloire

A single staff of handwritten musical notation, continuing the melody from the first staff.

A single staff of handwritten musical notation, continuing the melody from the first staff.

A single staff of handwritten musical notation, continuing the melody from the first staff.

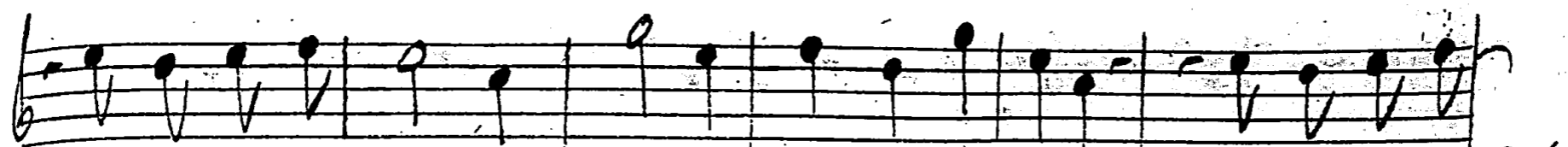
A single staff of handwritten musical notation, continuing the melody from the first staff.

A single staff of handwritten musical notation, continuing the melody from the first staff.

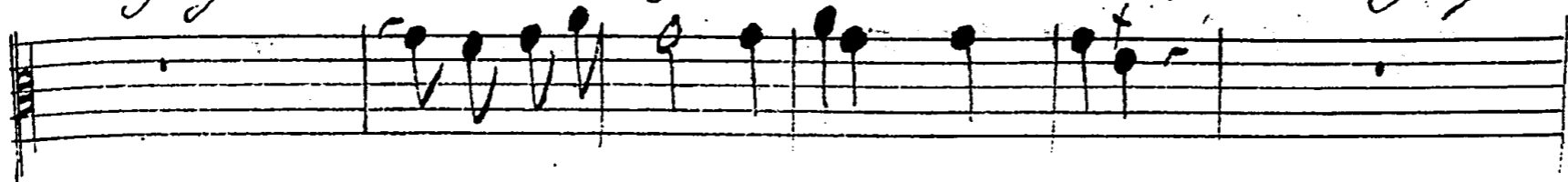
Two empty musical staves.

Two empty musical staves.

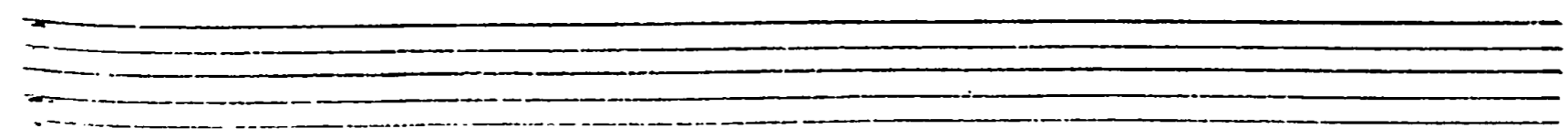
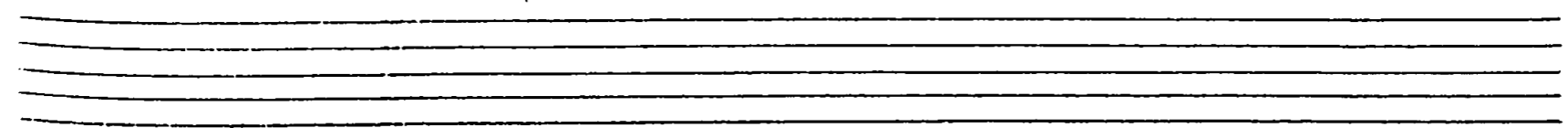
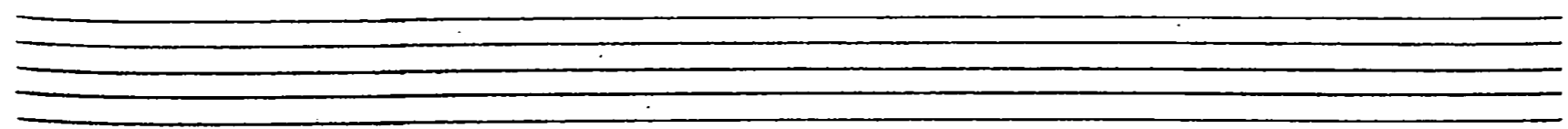
Two empty musical staves.



Des chansons d'amour aux chants de victoire; Des chansons d'a

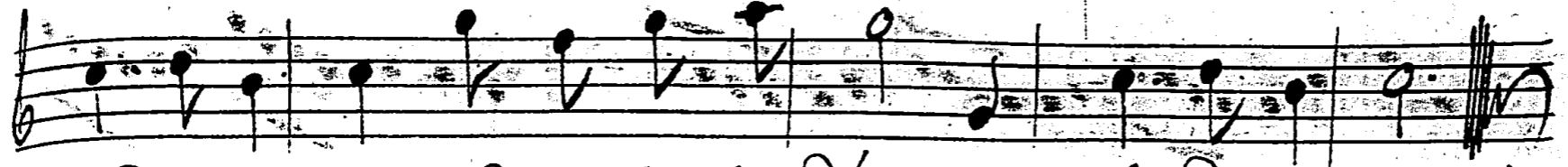


Des chansons d'amour aux chants de victoire; Des chansons d'a

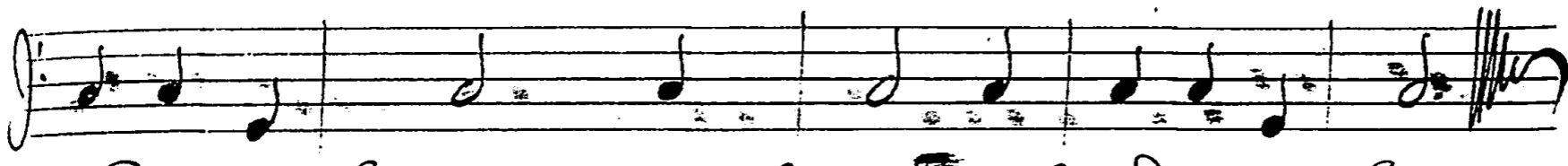
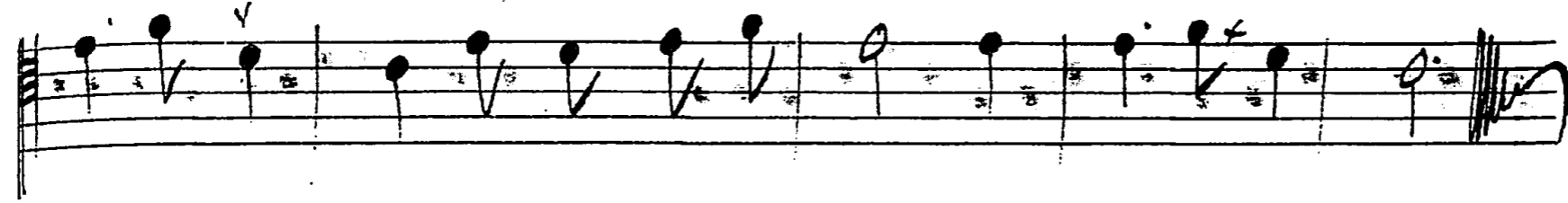
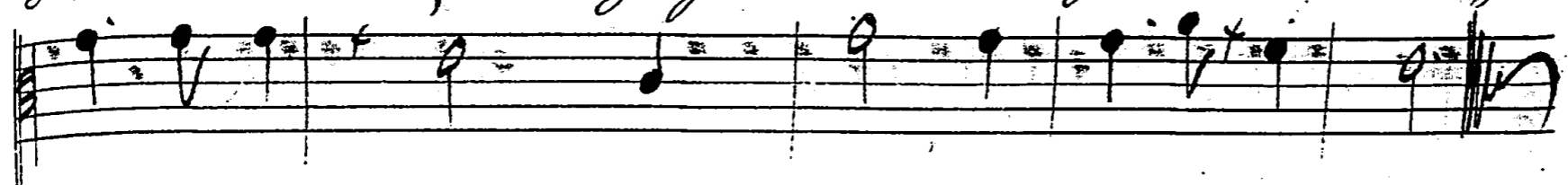


mour au son au son du tambour; des chansons d'amour au son au

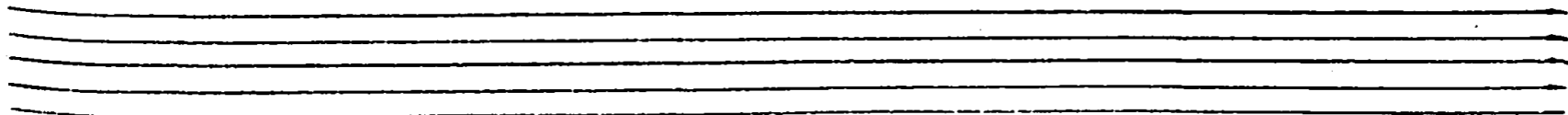
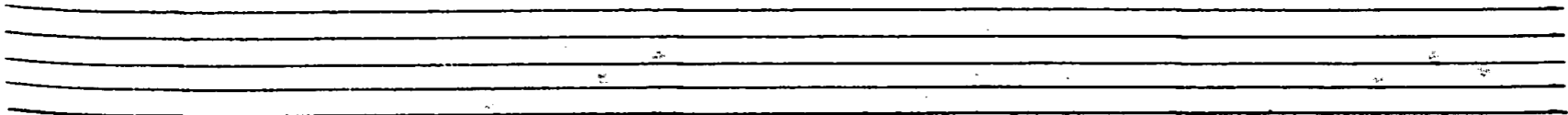
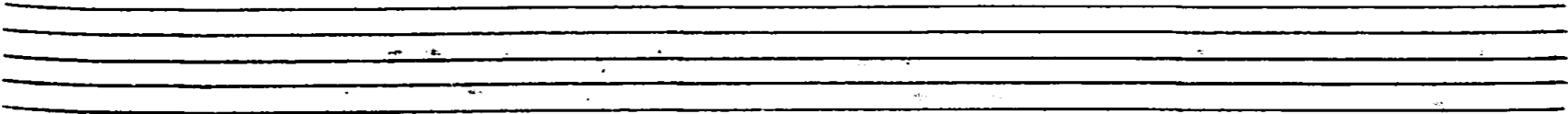
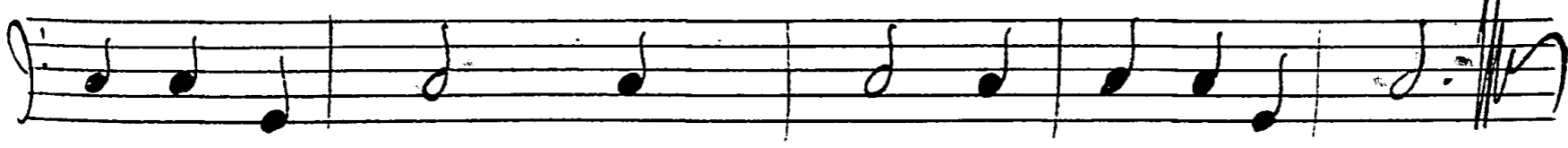
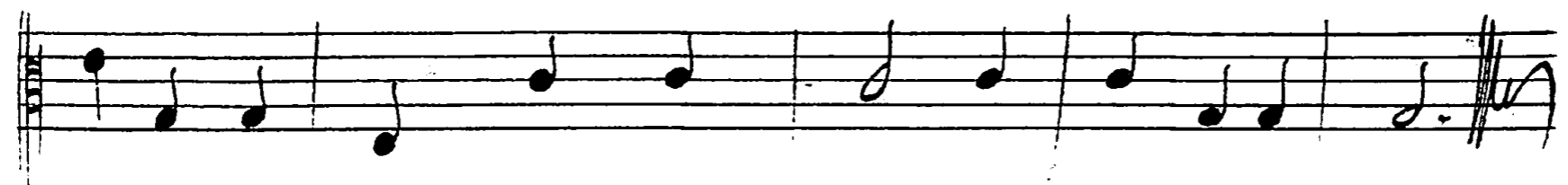
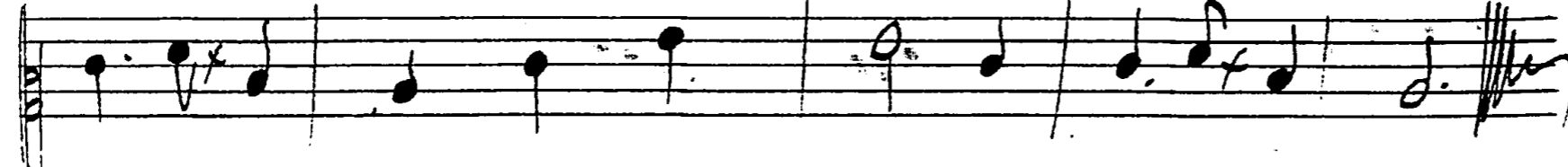
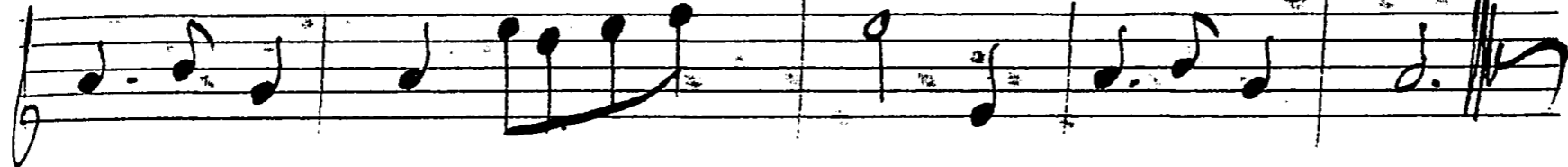
mour au son au son du tambour; Des chansons d'amour au



Son du tambour, des chansons d'amour au son du tambour.



Son du tambour, au son du son du tambour



Musical staff 1: Treble clef, 2/4 time signature, melodic line with slurs and accents.

Gauotte

Musical staff 2: Treble clef, 2/4 time signature, melodic line with slurs.

Musical staff 3: Treble clef, 2/4 time signature, melodic line with slurs.

Musical staff 4: Treble clef, 2/4 time signature, melodic line with slurs.

Musical staff 5: Bass clef, 2/4 time signature, melodic line with slurs.

Musical staff 7: Treble clef, 2/4 time signature, melodic line with slurs.

Musical staff 8: Treble clef, 2/4 time signature, melodic line with slurs.

Musical staff 9: Treble clef, 2/4 time signature, melodic line with slurs.

Musical staff 10: Treble clef, 2/4 time signature, melodic line with slurs.

Musical staff 11: Bass clef, 2/4 time signature, melodic line with slurs.

une gondoliere

entre la crainte et l'esperance, sur le sein de neptune on est toujmo-

B. c.

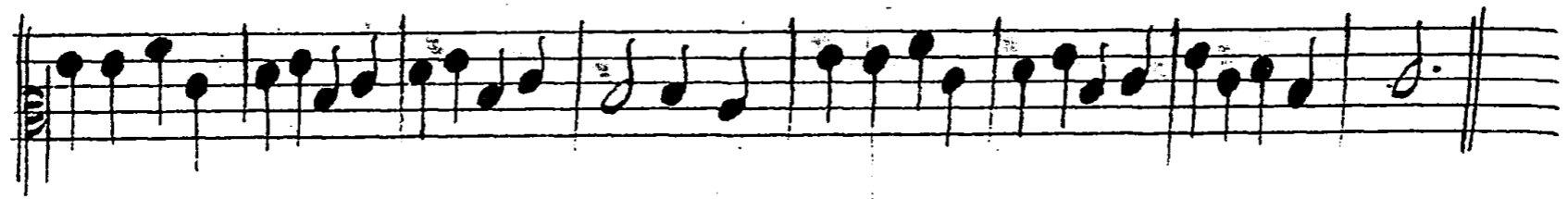
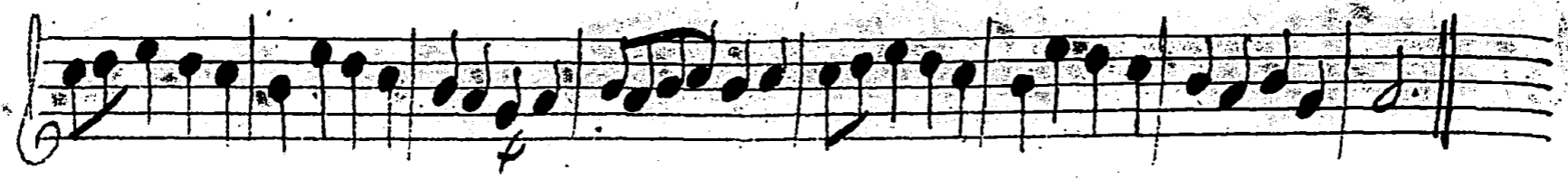
ments; l'empire de l'amour n'a pas plus de constance, et l'on y

voit floter les malheureux amants, entre la crainte et l'esperance;

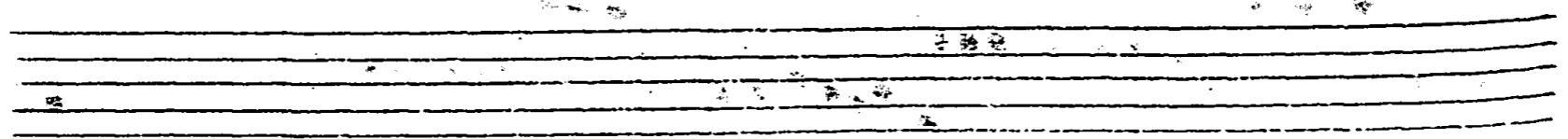
on reprend la gavotte

Rigaudon





2^{eme} Rigaudon



The first system of handwritten musical notation consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The second staff is in alto clef with a key signature of one sharp and contains a line of quarter notes. The third staff is in alto clef with a key signature of one sharp and contains a line of quarter notes. The fourth staff is in alto clef with a key signature of one sharp and contains a line of quarter notes. The fifth staff is in bass clef with a key signature of one sharp and contains a line of quarter notes.

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

The second system of handwritten musical notation consists of five staves. The top staff is in treble clef with a key signature of one sharp and contains a melodic line with quarter and eighth notes. The second staff is in alto clef with a key signature of one sharp and contains a line of quarter notes. The third staff is in alto clef with a key signature of one sharp and contains a line of quarter notes. The fourth staff is in alto clef with a key signature of one sharp and contains a line of quarter notes. The fifth staff is in bass clef with a key signature of one sharp and contains a line of quarter notes.

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

Embarquez vous amans sans faire resistance, embarquez vous de l'empire de l'amour est doux,

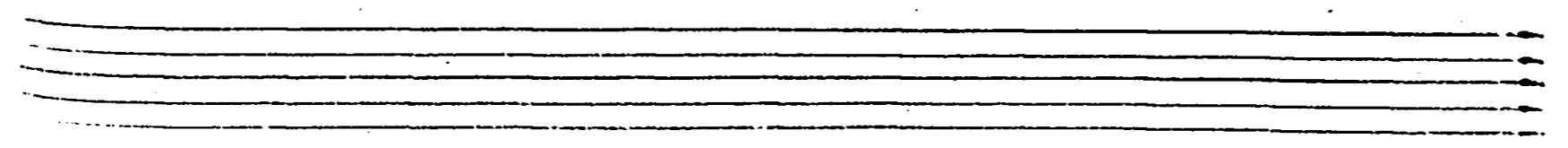
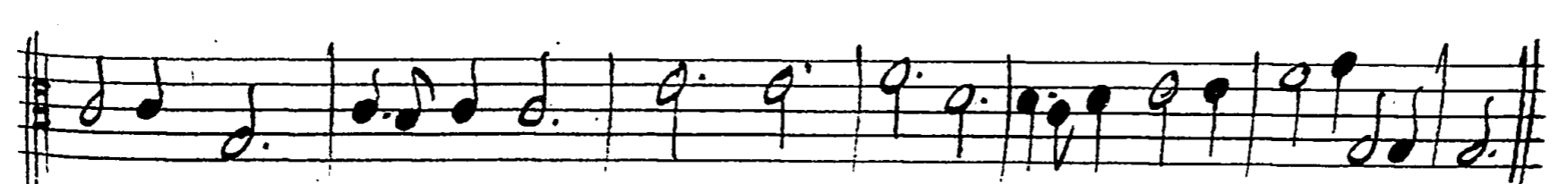
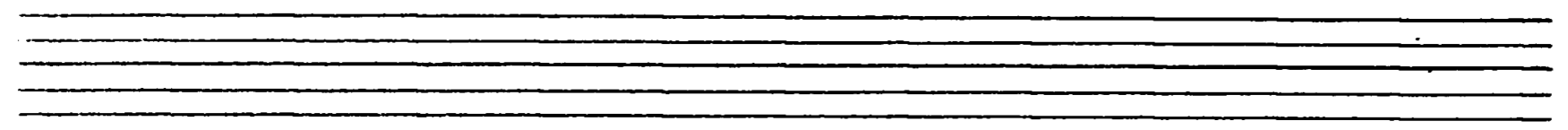
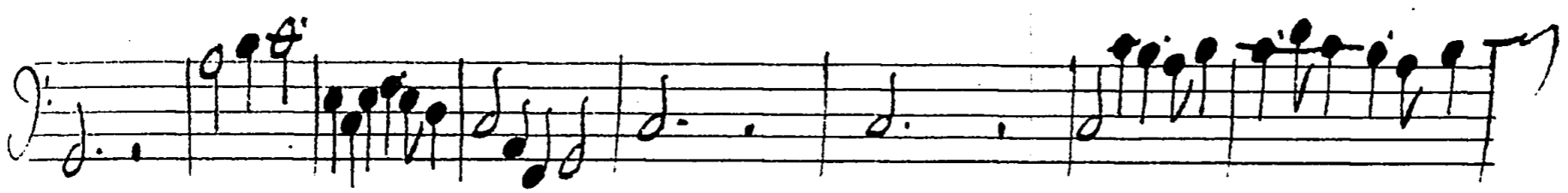
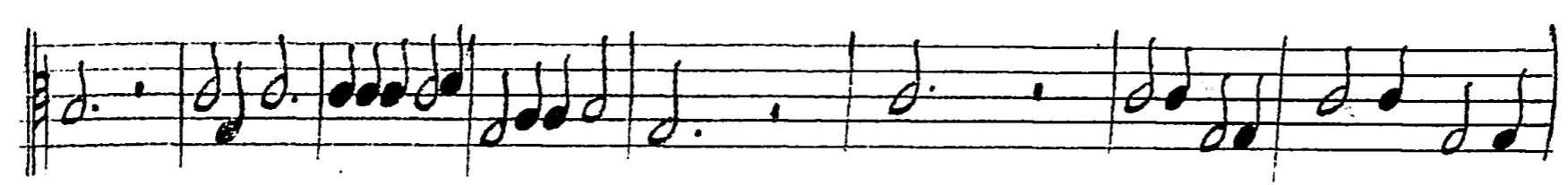
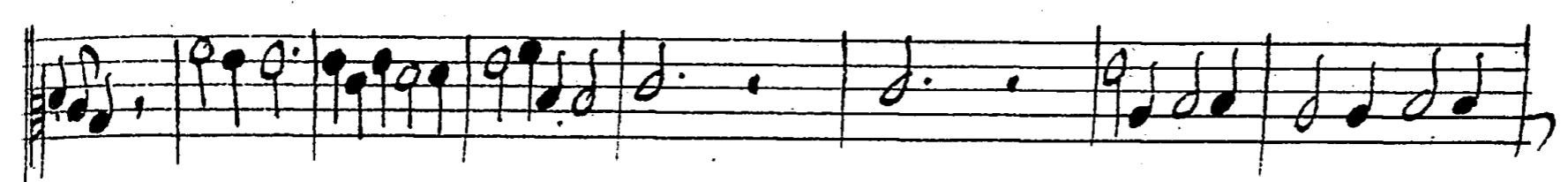
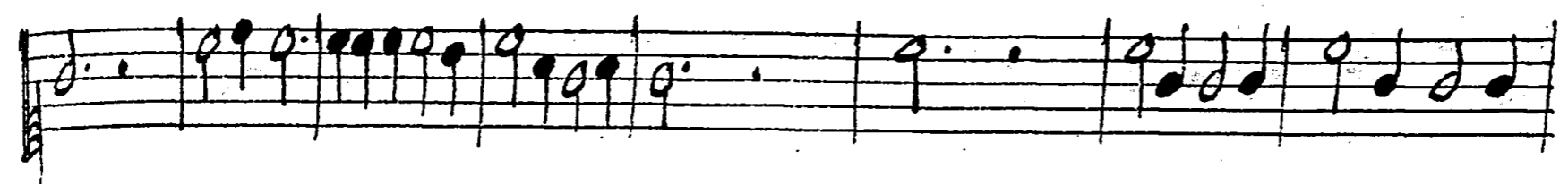
B. c.

C'est une mer toujours sujette a l'inconstance, que quelq's orage a tout moment vient agi

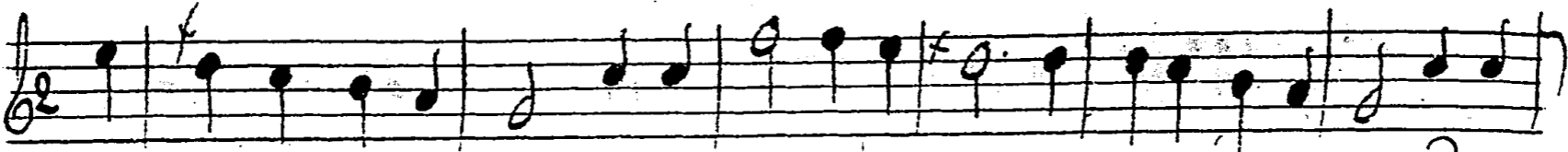
ter, malgré ces maux le calme de l'indifference, est encor plus cent fois a redouter,

on reprend le 2^e Rigaudon et ensuite le premier.

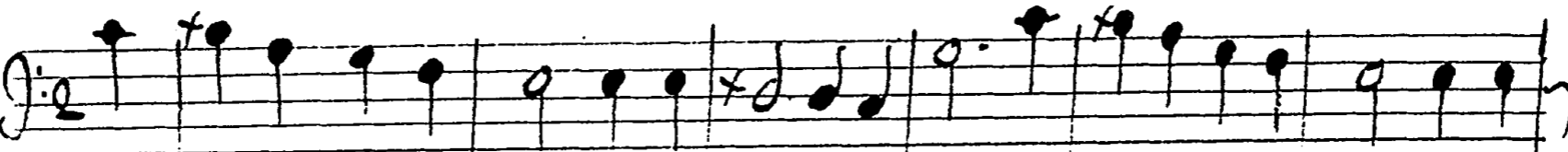
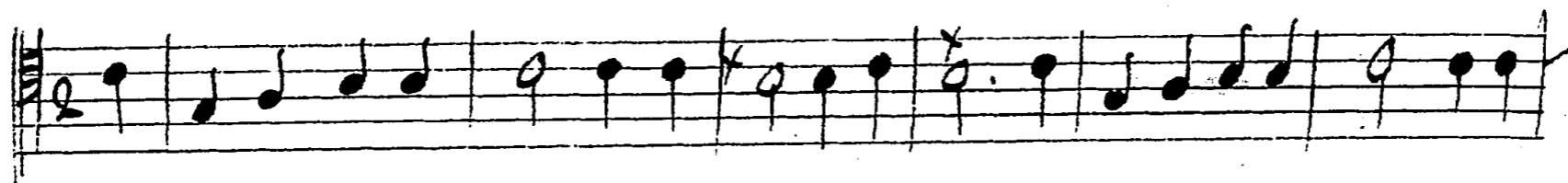
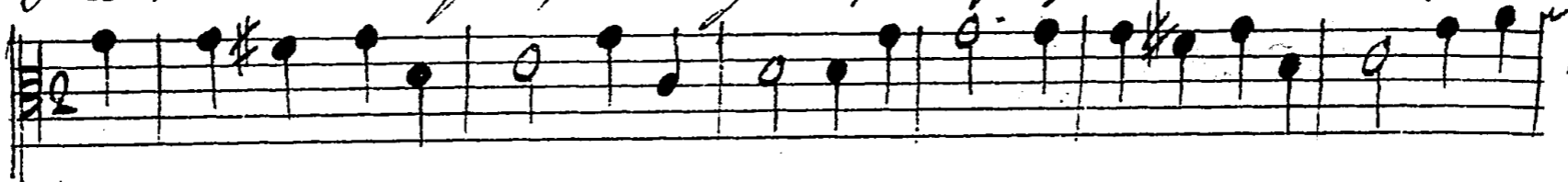
La Saltarelle.



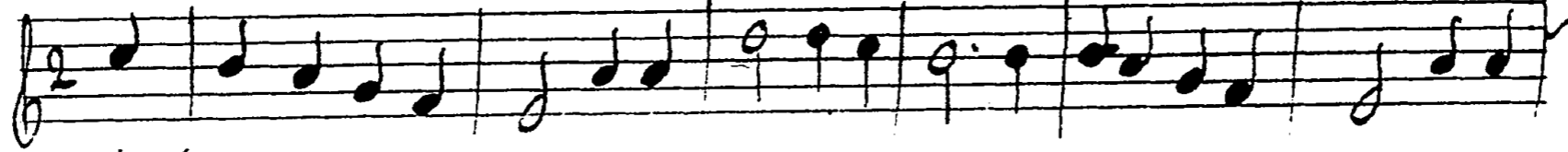
choeur.



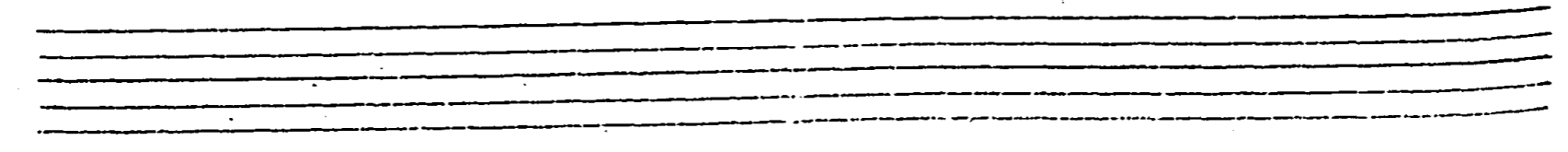
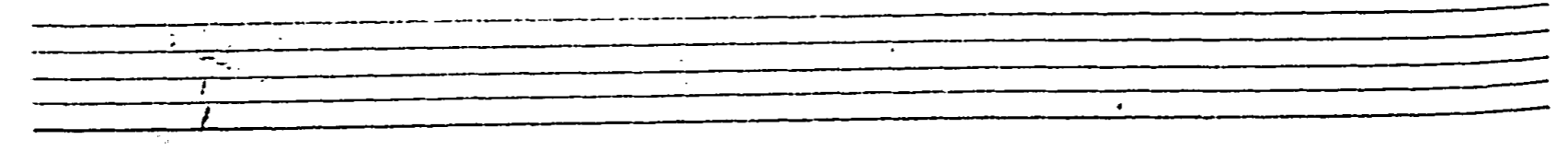
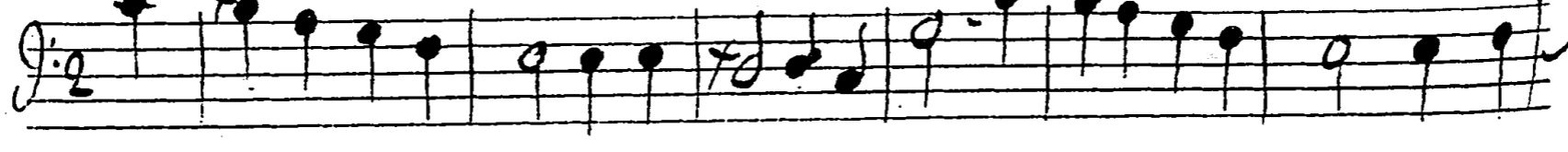
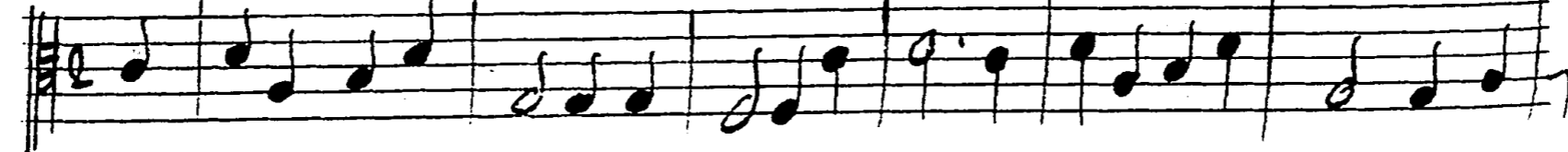
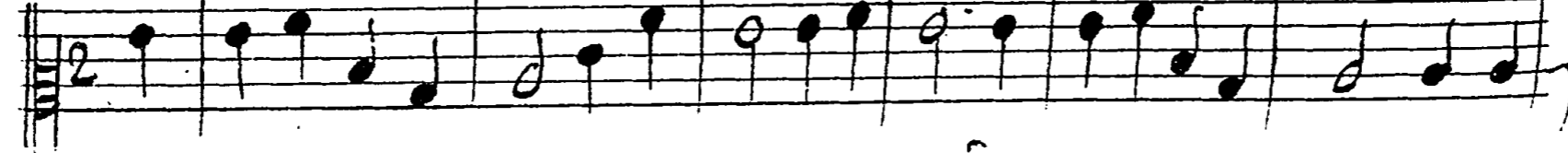
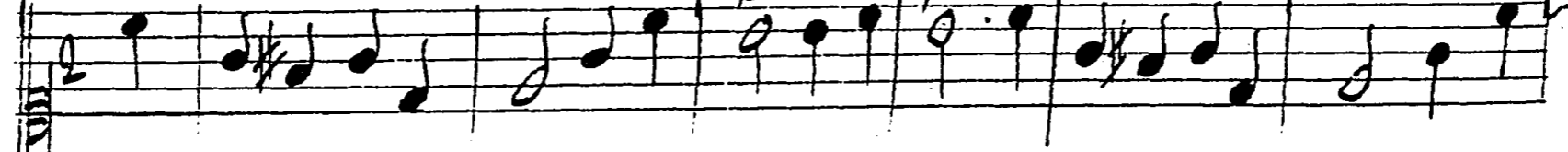
Tout rit a nos desirs, ne songeons qu'aux plaisirs tout rit a nos desirs ne son

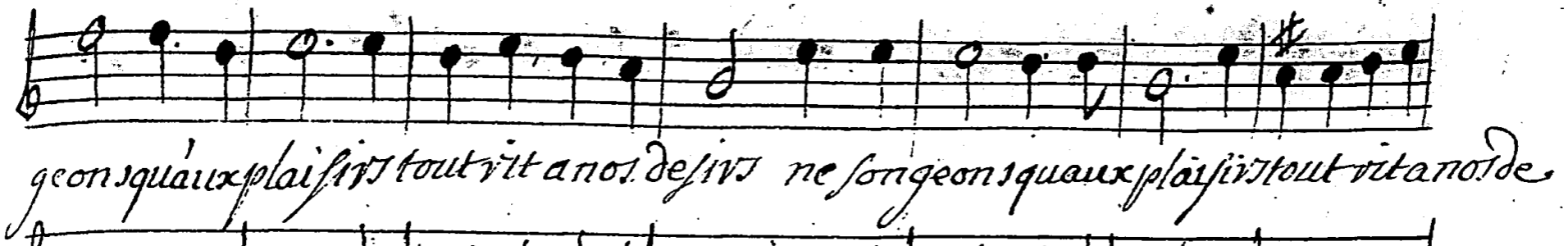


Tout rit a nos desirs ne songeons qu'aux plaisirs tout rit a nos desirs ne son

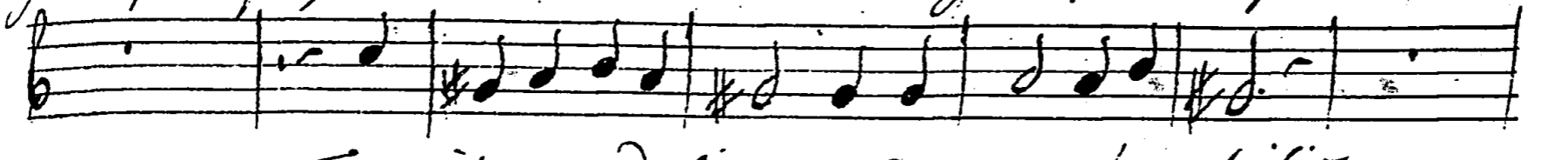


Violons,

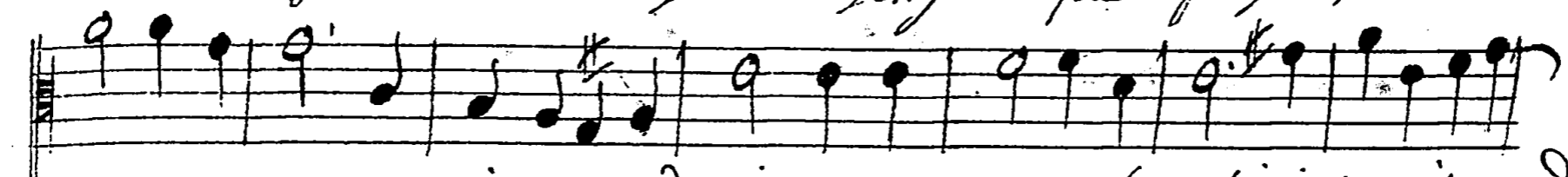




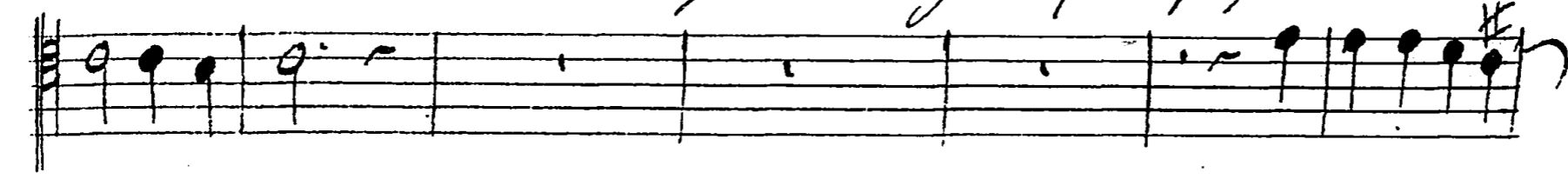
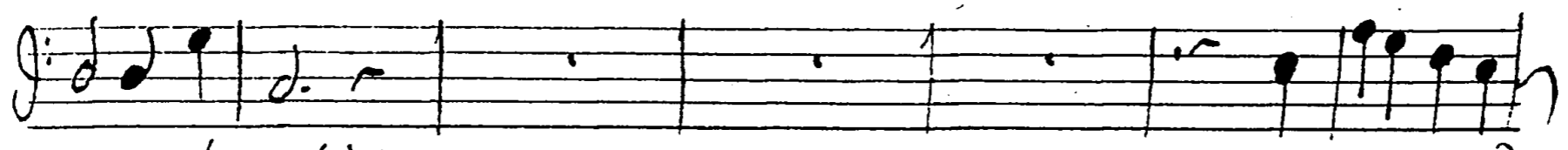
geons qu'aux plaisirs tout vit a nos desirs ne songeons qu'aux plaisirs tout vit a nos de



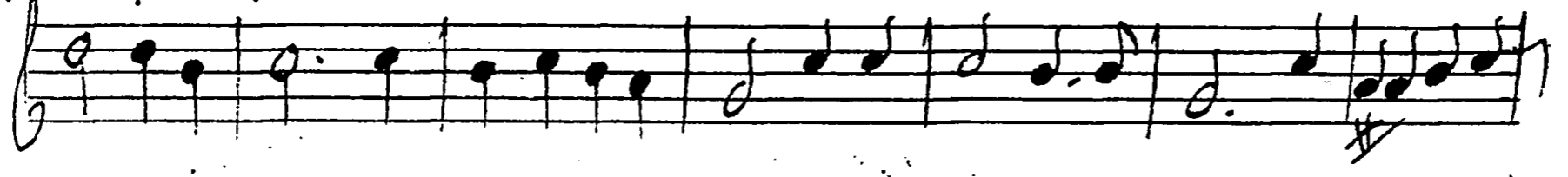
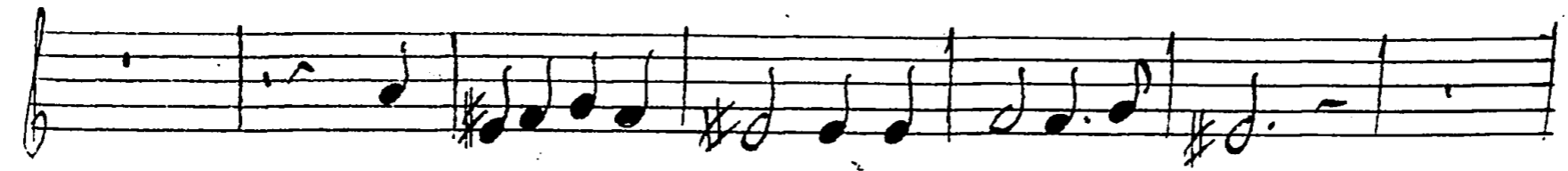
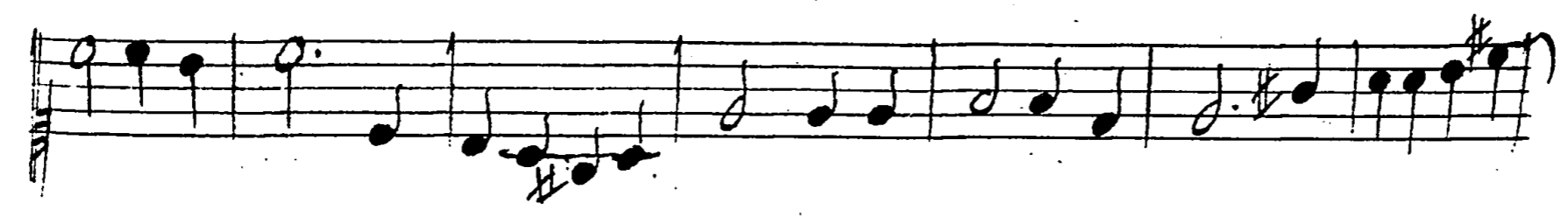
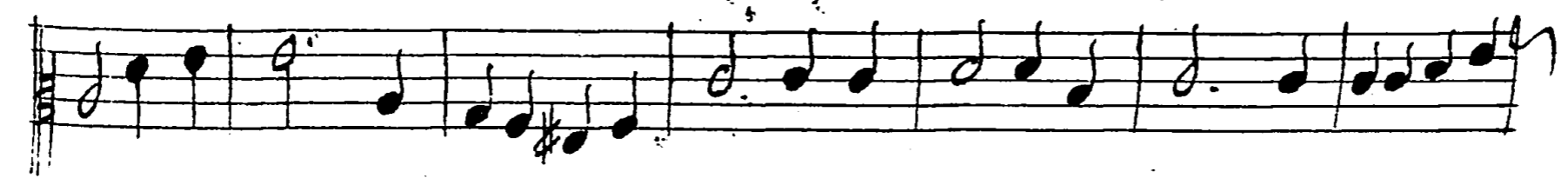
Tout vit a nos desirs ne songeons qu'aux plaisirs;

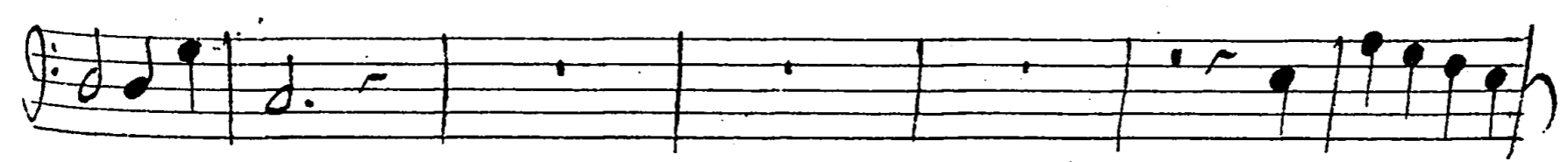
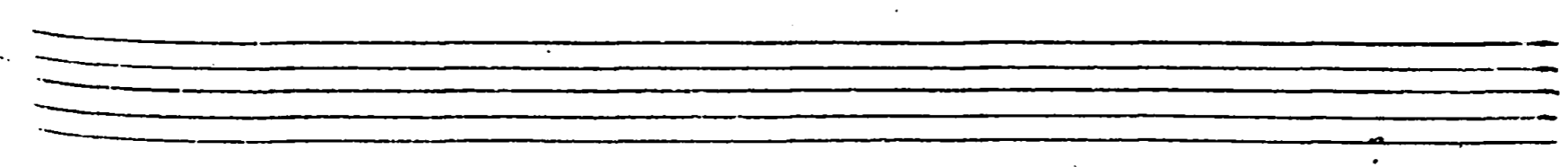


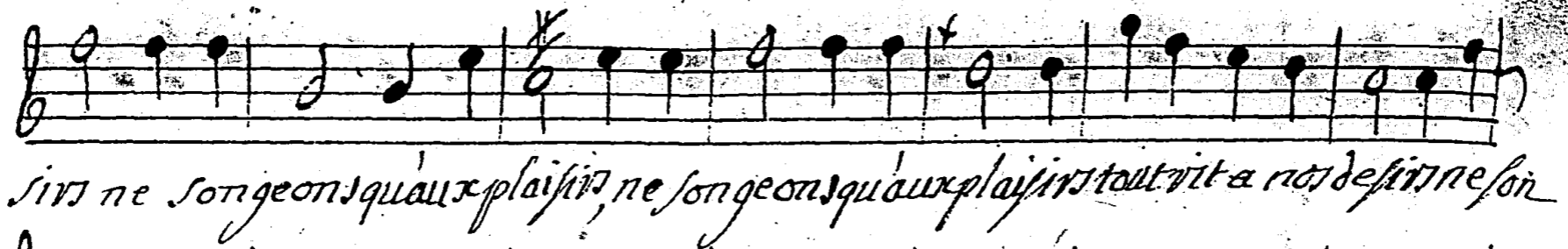
Tout vit a nos desirs ne songeons qu'aux plaisirs tout vit a nos de

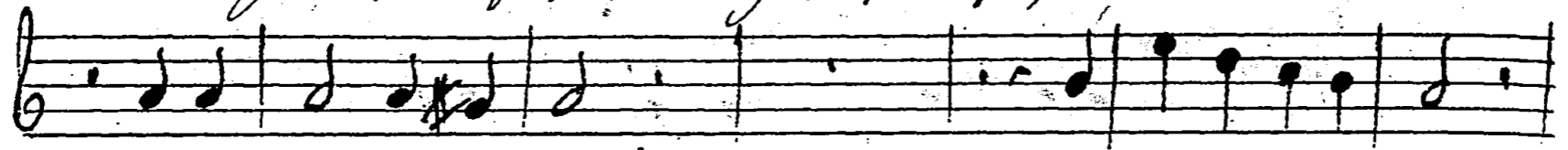
geons qu'aux plaisirs; tout vit a nos de —



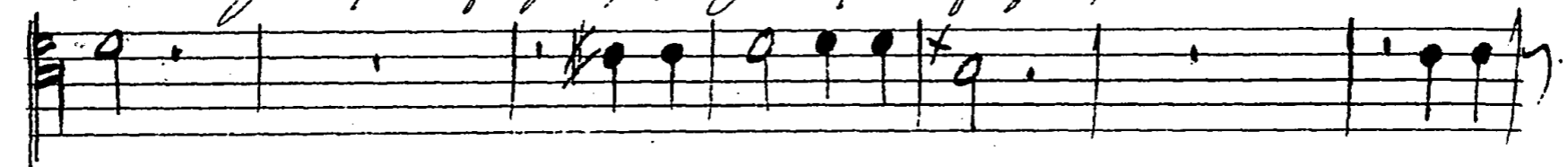
sirs ne songeons qu'aux plaisirs, ne songeons qu'aux plaisirs tout vit a nos desirs ne son



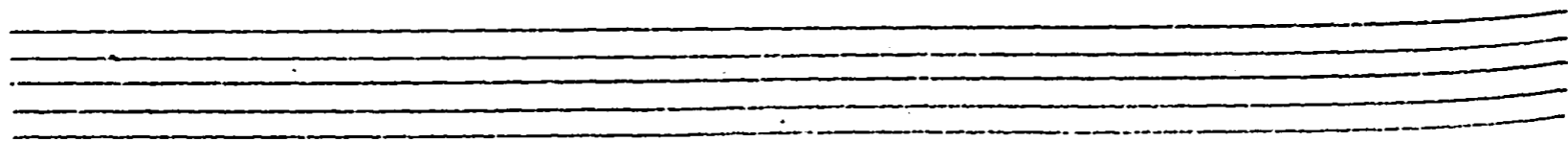
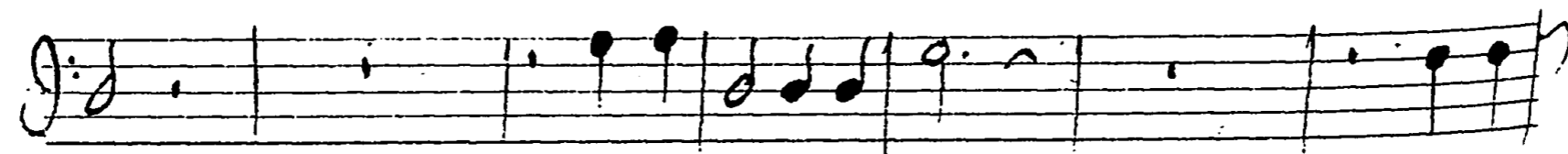
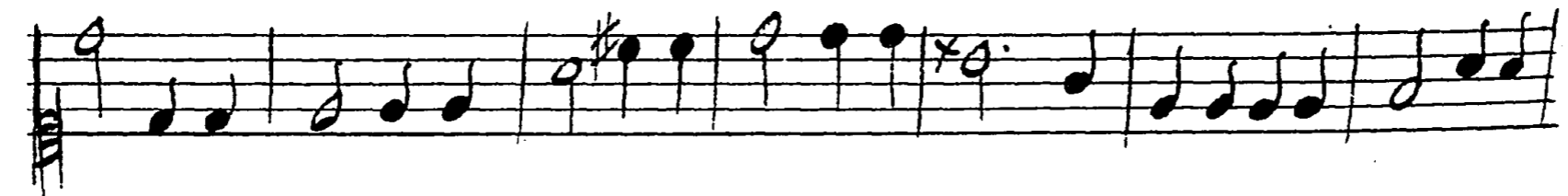
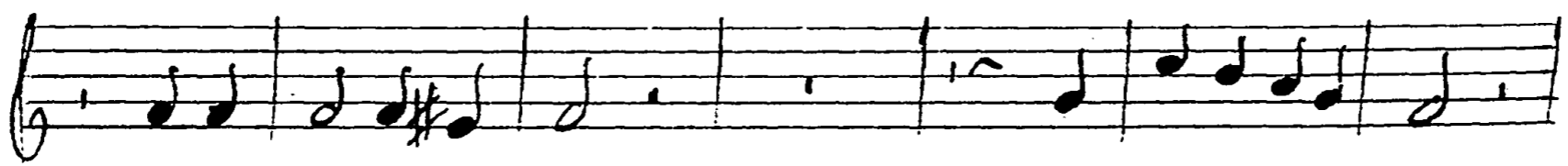
ne songeons qu'aux plaisirs, tout vit a nos desirs.



sirs, ne songeons qu'aux plaisirs, ne songeons qu'aux plaisirs, tout vit a nos desirs ne son



sirs, ne songeons qu'aux plaisirs, ne son



geons quaux plaisirs; Que levent gran

geons quaux plaisirs Que levent gran

Violons

de que lamer soule — — ue ses flots; que leuent

de; que lamer soule — — ue ses flots; que leuent

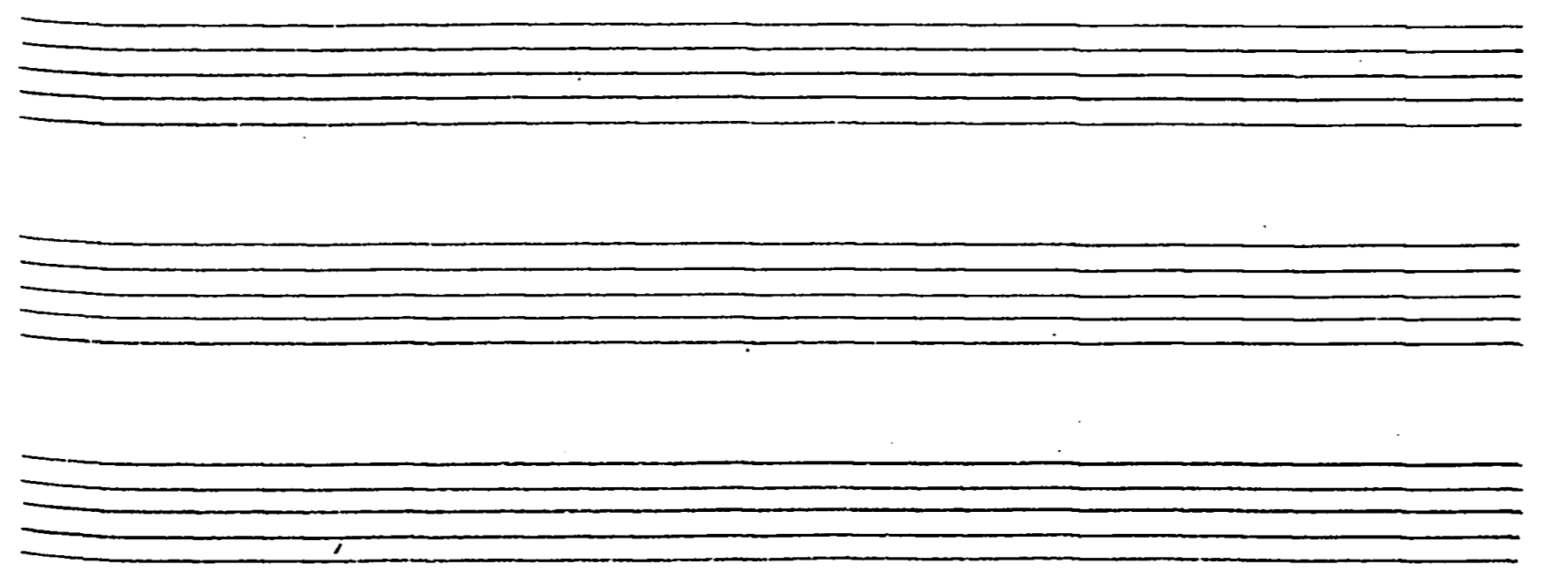
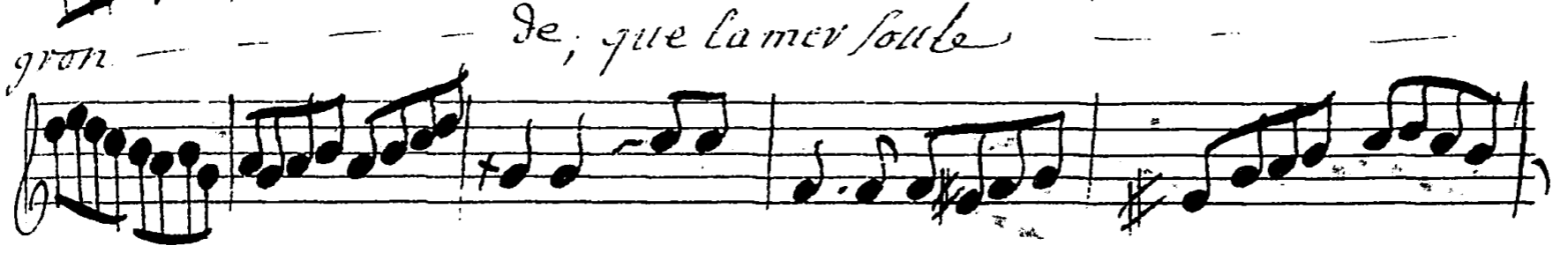
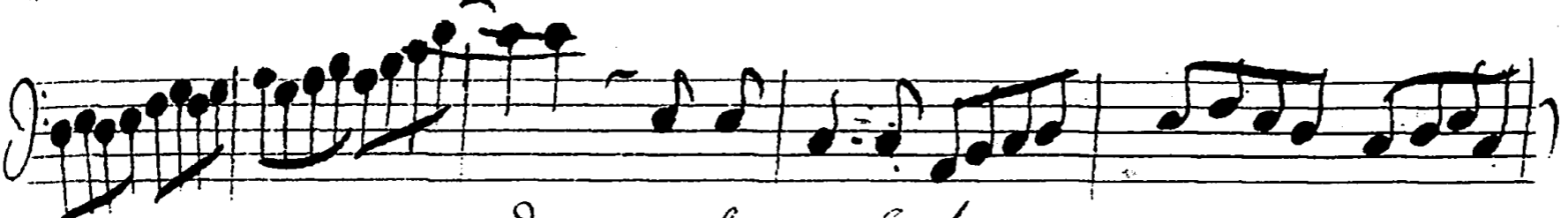
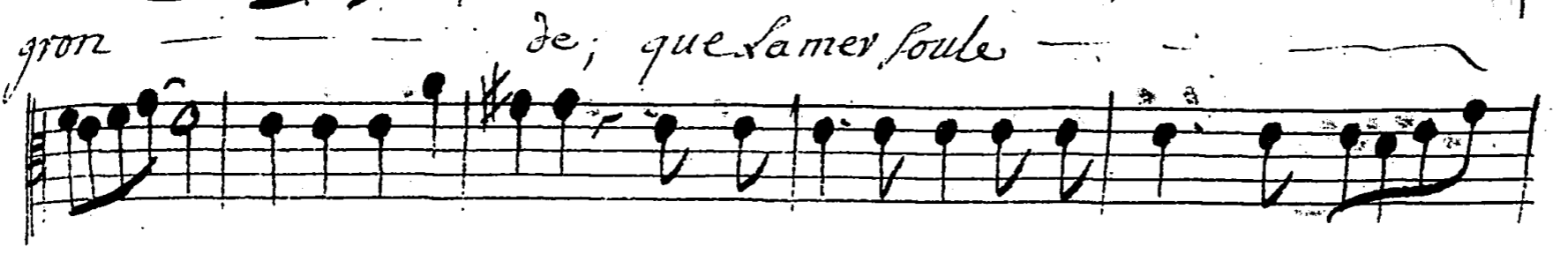
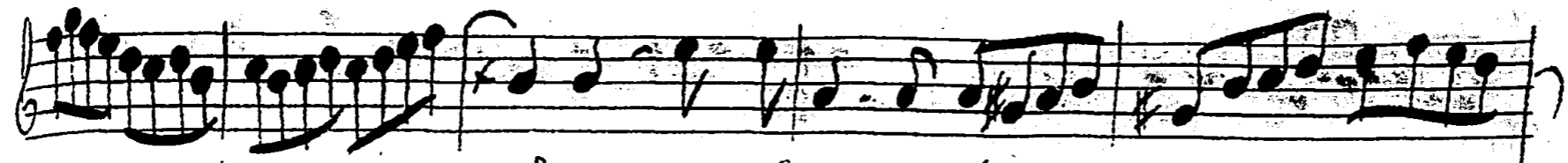
Empty musical staff with piano accompaniment.

Empty musical staff with piano accompaniment.

Empty musical staff with piano accompaniment.

Empty musical staff with piano accompaniment.

Three empty musical staves.



ue ses flots, que le ciel en feu leur reponde

ue ses flots, que le ciel en feu leur reponde

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

que le ciel en feu leur reponde nos goûtons icy le repos;

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

que le ciel en feu leur reponde nos goûtons icy le repos;

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

An empty musical staff.

An empty musical staff.

An empty musical staff.

An empty musical staff.

que le vent gron — de que le vent gronde que la mer soule

que le vent gron — — — — — de que la mer soule

que le vent gron — — — — — de que la mer soule

Handwritten musical score for voice and piano. The score consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The lyrics are: "ue les flots — que le ciel en". The second system also includes a vocal line and a piano accompaniment. The lyrics are: "ue les flots; que le ciel en". The piano accompaniment features a complex, flowing melody with many sixteenth and thirty-second notes. The vocal line is written in a cursive, handwritten style. The score is on aged paper with some staining.

Four empty musical staves, consisting of two systems of two staves each, located at the bottom of the page. They are completely blank and have no musical notation.

feu leur reponde; que le ciel en feu leur reponde nous goûtons j'

feu leur reponde; que le ciel en feu leur reponde nous goûtons j'

feu leur reponde; que le ciel en feu leur reponde nous goûtons j'

feu leur reponde; que le ciel en feu leur reponde nous goûtons j'

feu leur reponde; que le ciel en feu leur reponde nous goûtons j'

feu leur reponde; que le ciel en feu leur reponde nous goûtons j'

feu leur reponde; que le ciel en feu leur reponde nous goûtons j'

cy le repos; que l'attente grogn — — — de; que la

cy le repos que l'attente grogn — — — de que la

mer soule — — ue les flots; que le ciel en feu lurre

mer soule — — ue les flots; que le ciel en feu lurre

mer soule — — ue les flots; que le ciel en feu lurre

mer soule — — ue les flots; que le ciel en feu lurre

mer soule — — ue les flots; que le ciel en feu lurre

mer soule — — ue les flots; que le ciel en feu lurre

mer soule — — ue les flots; que le ciel en feu lurre

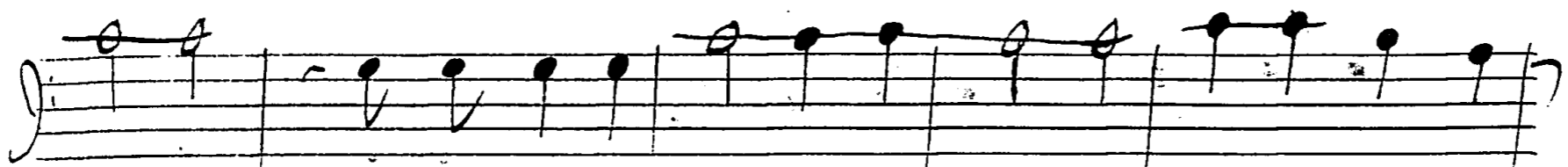
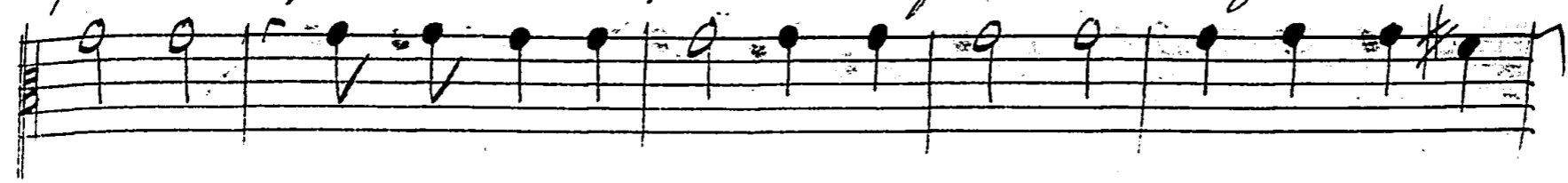
mer soule — — ue les flots; que le ciel en feu lurre

mer soule — — ue les flots; que le ciel en feu lurre

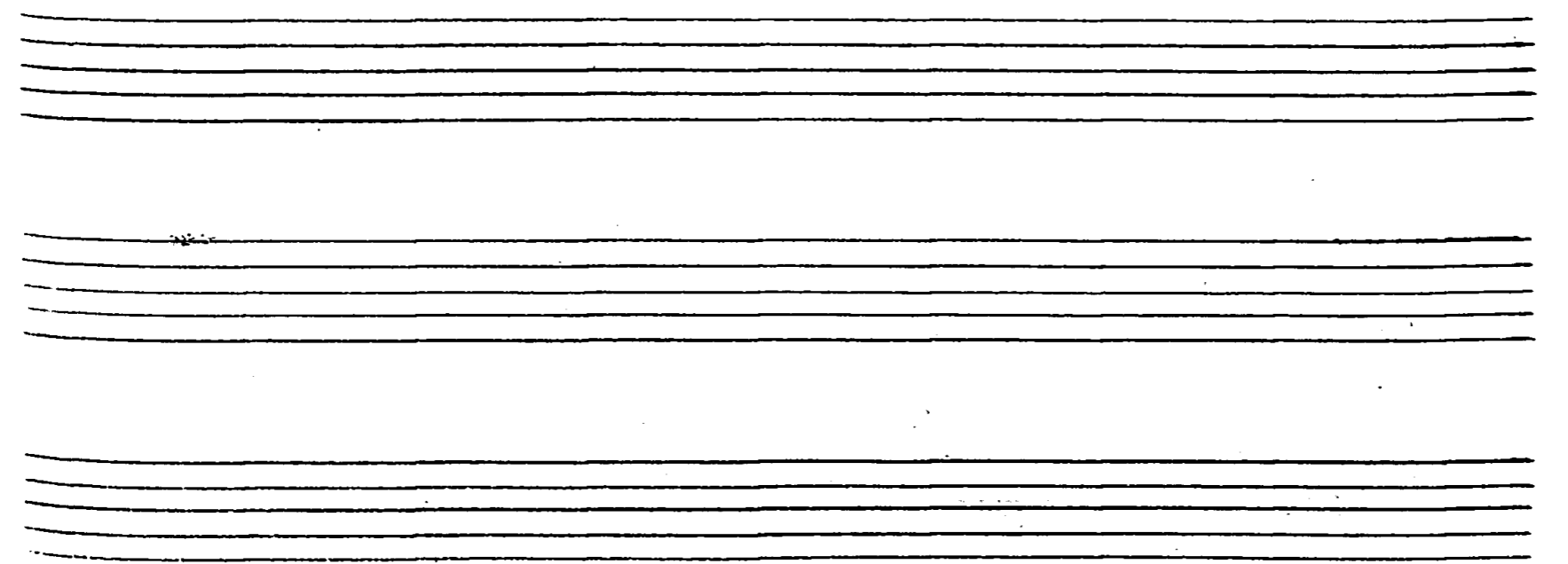
mer soule — — ue les flots; que le ciel en feu lurre



ponde que le ciel en feu leur reponde nous goûtons i-



ponde, que le ciel en feu leur reponde; nous goûtons;



cy Le repos; nous goûtons jcy le repos;

cy Le repos; nous goûtons jcy le repos;

cy Le repos; nous goûtons jcy le repos;

J. Labelle seule Scene 7eme

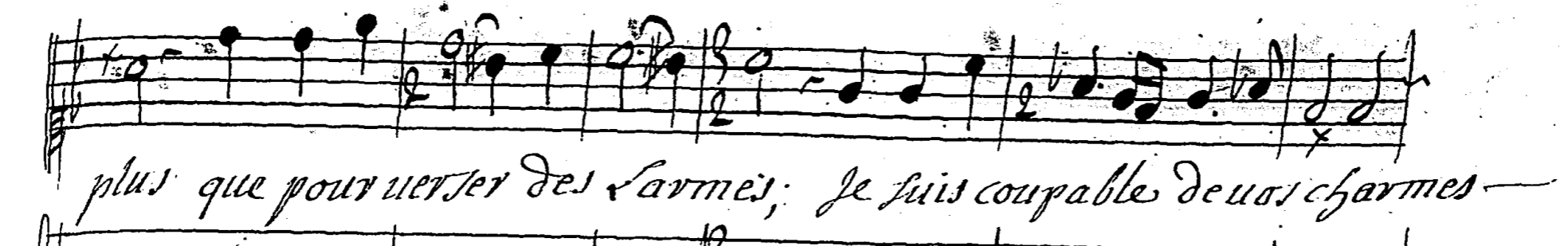
Mes yeux fermés

violons

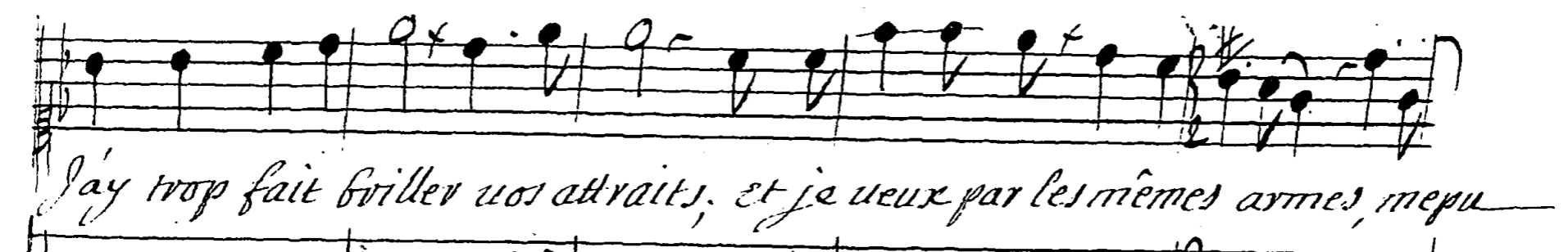
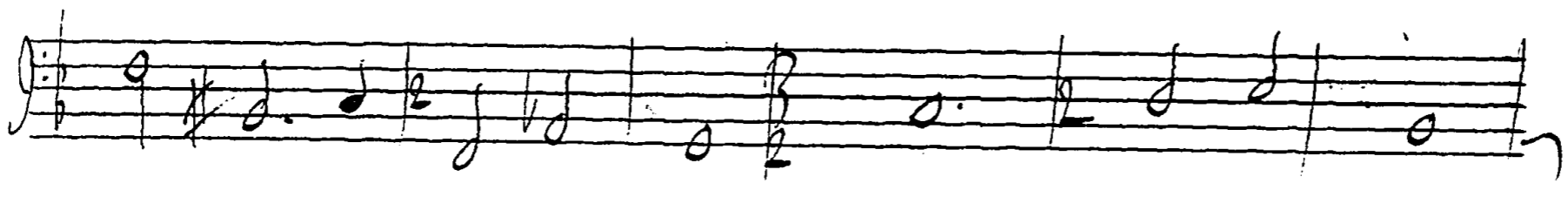
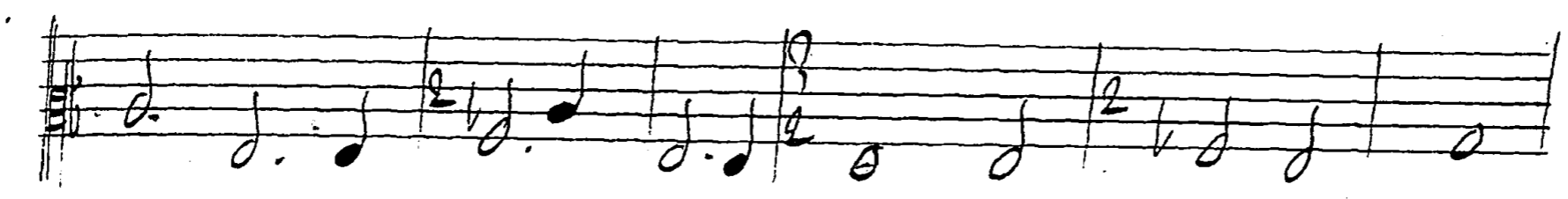
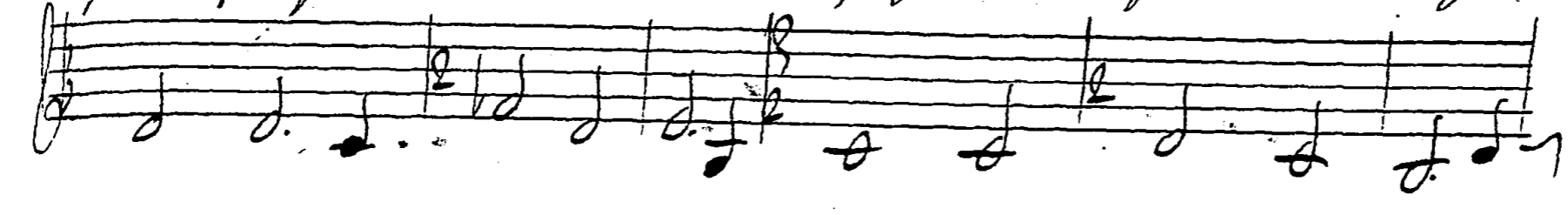
vous a jamais ou ne vous ouvririez plus que pour verser des

Larmes; le jour est pour moy de toujours, un sujet de peine et d'al

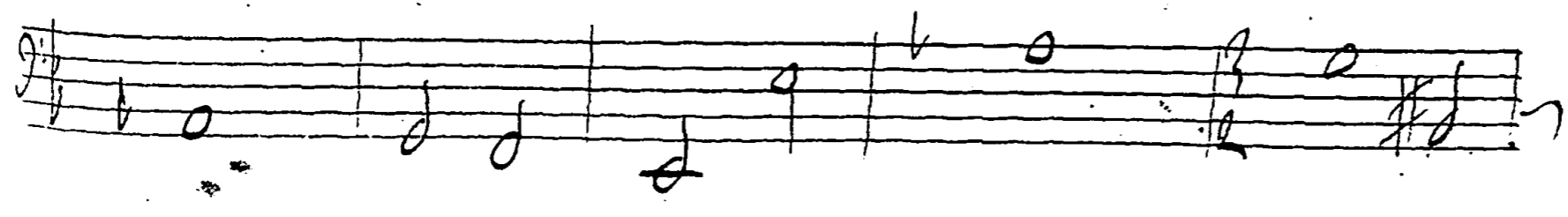
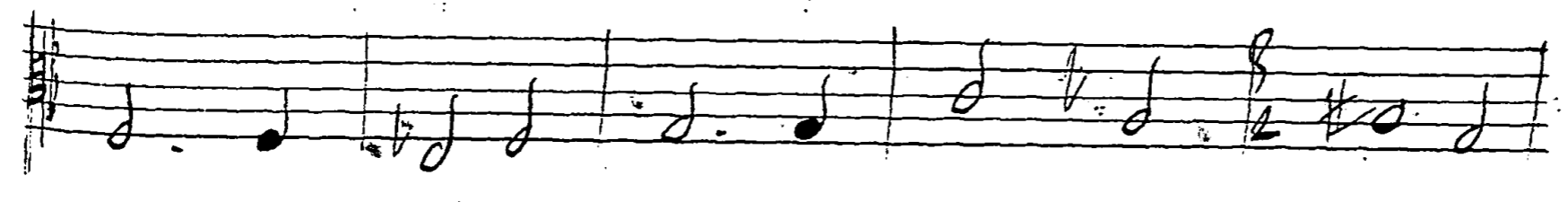
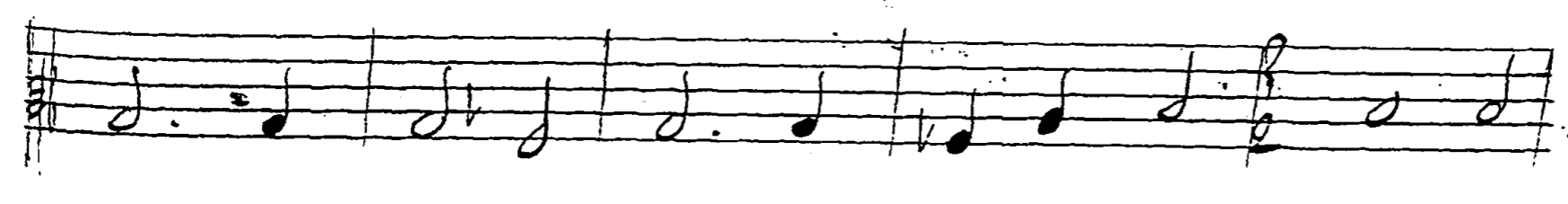
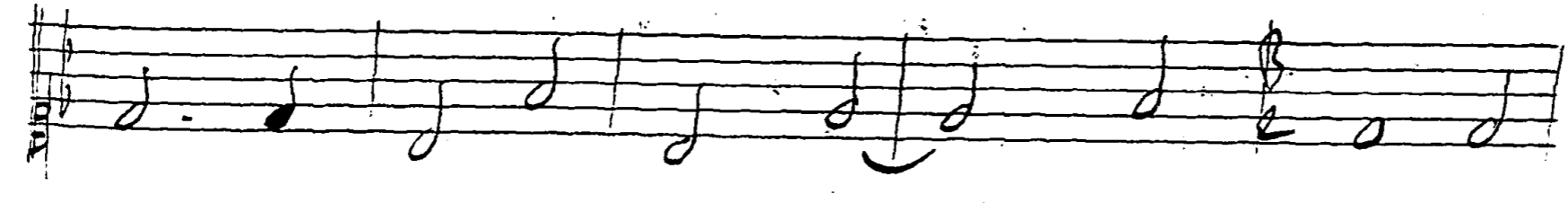
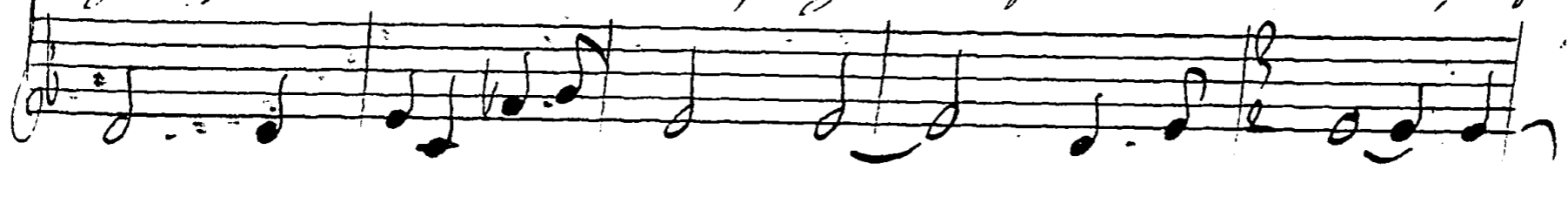
Larmes; mes yeux fermés uo. jamais ou ne vous souvenez -



plus que pour verser des larmes; je suis coupable de vos charmes—



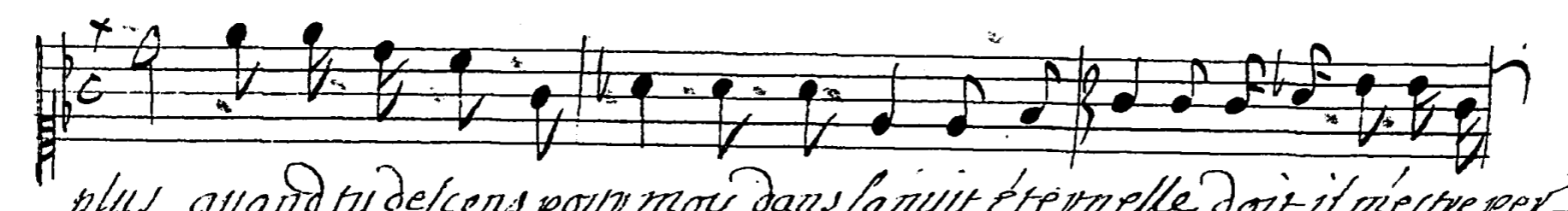
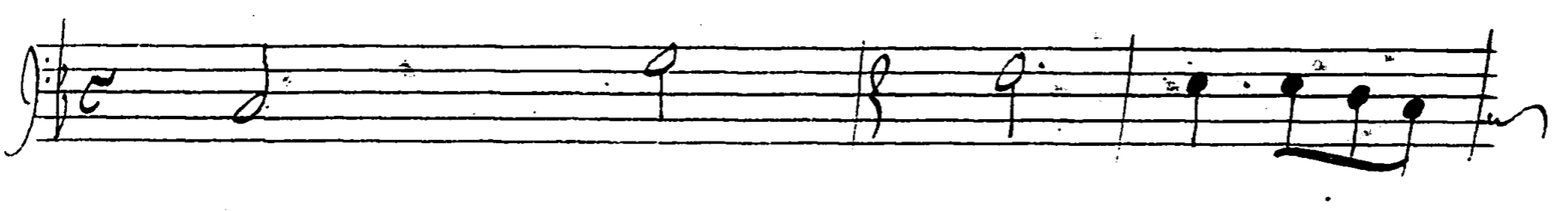
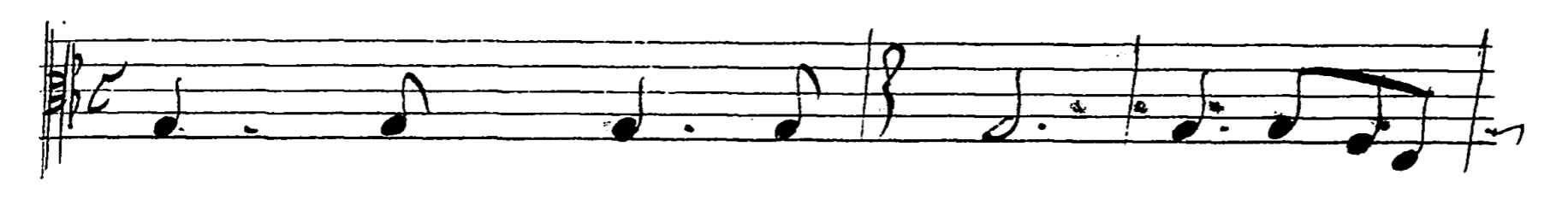
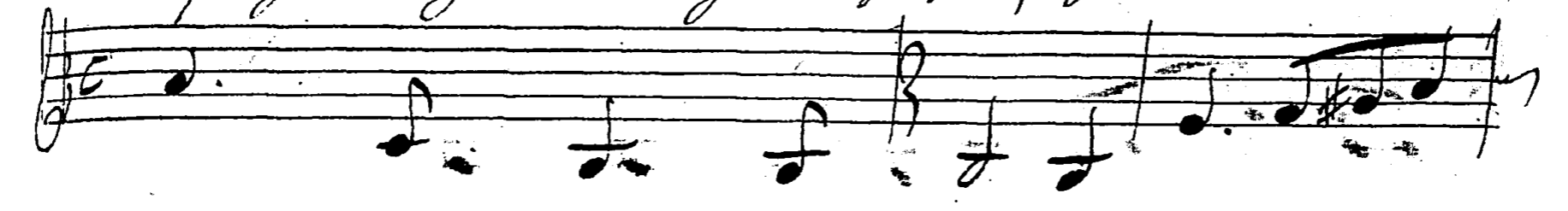
J'ay trop fait briller vos attraits; et je veux par les mêmes armes, me pu—



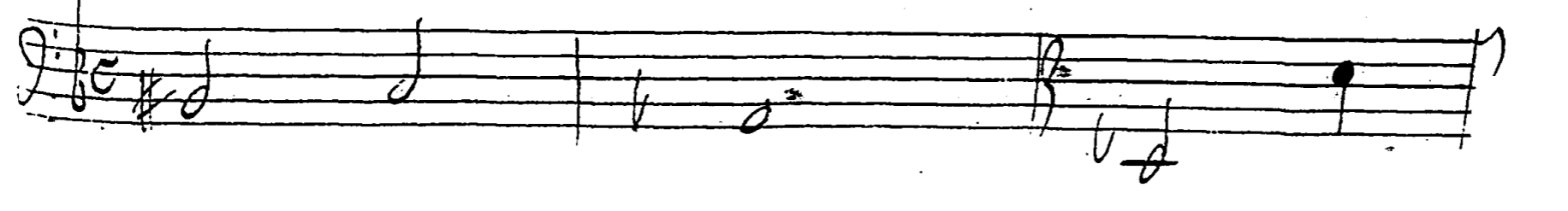
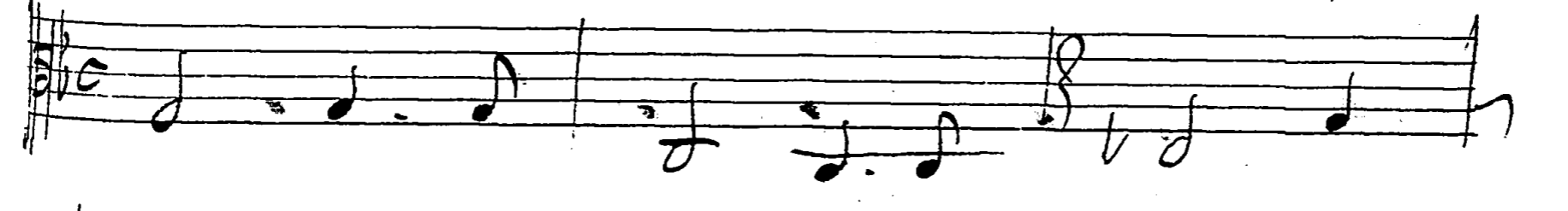
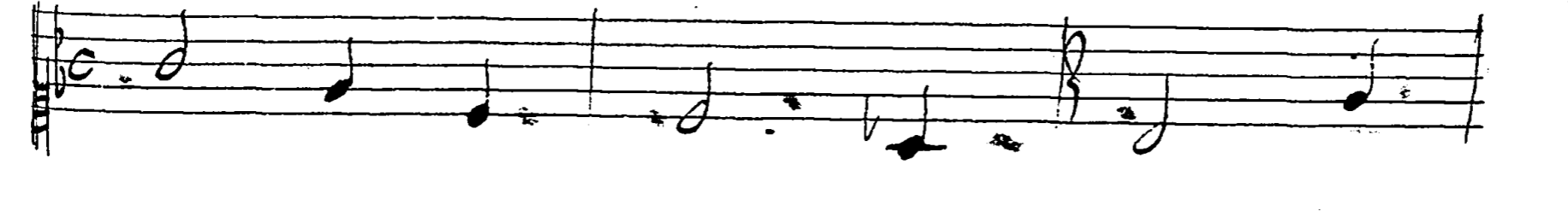
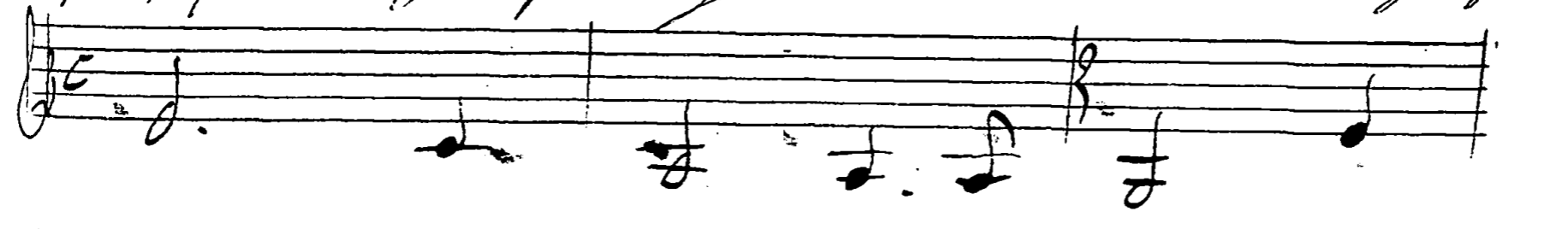
Handwritten musical score consisting of 12 staves. The first staff contains the lyrics: *mir des maux que j'ay faits; mes yeux fermés, & jamais ou ne vous ouvrés*. The second staff contains the lyrics: *plus que pour verser des larmes;*. The third staff contains the lyrics: *distons;*. The score includes various musical notations such as notes, rests, and clefs.



mais que servent hélas ces regrets superflus, cher Léandre tu me vis —



plus, quand tu descends pour moy dans la nuit éternelle doit il m'estre per —



Handwritten musical score for a song. The score consists of 14 staves. The first staff contains the vocal line with the lyrics: *mis deusot encor le jour, non non, pour me rejoindre a cet amant si*. The second staff contains the lyrics: *Belle; La plus affreuse mort me paroîtra trop belle; et ce*. The remaining staves are instrumental accompaniment. The music is written in a single system with a treble clef and a common time signature (C). The notation includes various note values, rests, and accidentals.

Scene 6e

Leandre
 ser doit ouvrir un chemin a L'amour; Ciel, que voulez us. entre

Habelle
 -prendre, Dois je en croire mes yeux, est ce vous cher Leandre

Leandre *Habelle*
 Quel aveugle transport us. arrache Le jour, Le bruit de vostre

mort causeroit seul mes allarmes, mon sang verse mieux que mes larmes

vous alloit prouver mon amour; quoy vous m'auriez pour moy, Dieux,

quelle barbarie de vostre sort hâtoit le cours, hélas he

las toute ma vie ne vaut pas un seul de vos jours, he

- las = toute sa vie ne vaut pas un seul de vos -

jours, un jaloux que la rage a rime vient de faire eclater, son bar

bare courroux, Il a porté ses mains sur un autre victime et lo

Mabelle

nuit et L'amour m'ont sauvé de ses coups; Je reviens en

fin ce que j'aime, L'excès de mon bonheur peut-il se conserver, Je crains que le plai

sir extrême; que je sens au voir ne fasse sur mes jours, et

set du desespoir, Je crains que le plaisir extrême que je sens au voir

voir, ne fasse sur mes jours L'effet du desespoir; vivons pour

Leandre

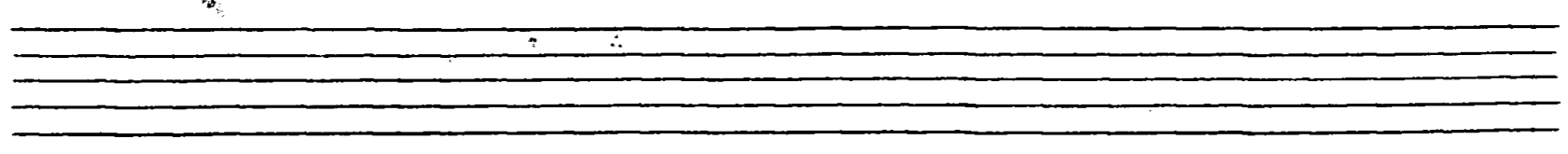
nous aimer; vivons malgré l'envie, nous triomphons des jaloux et du

Sort que notre crainte soit suivie du plus tendre transport aimez

moy, tout vous y condui - e; si vous voudriez donner votre sang a ma

mort helas = que pourriez vous refuser a ma vie, si vous vou

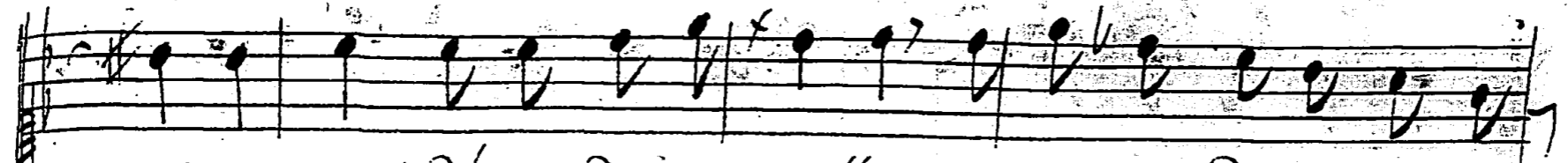
liez donner votre sang a ma mort helas =; que pourriez vo. refu



tous deux

suivons nos doux emportemens

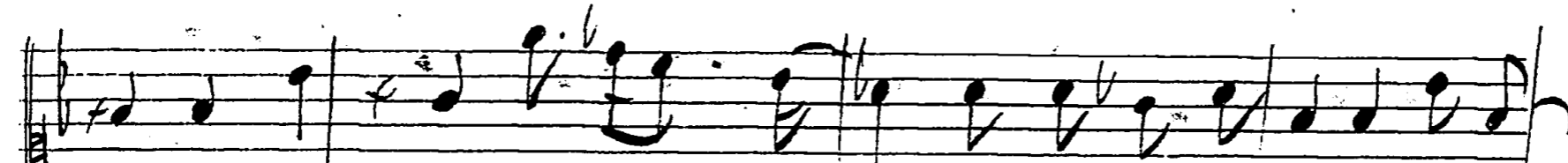
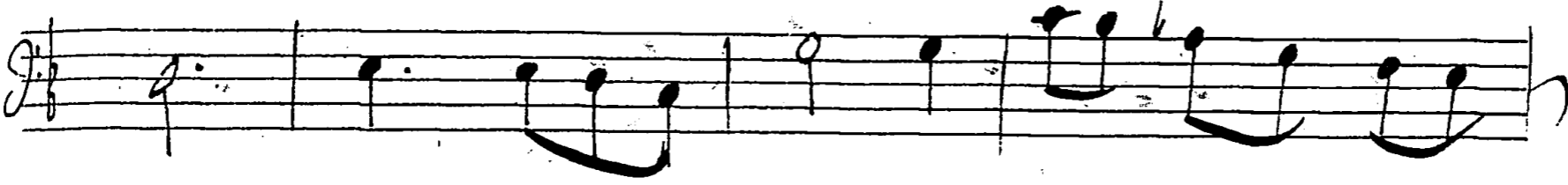
ser a ma vie suivons nos doux emportemens aimez



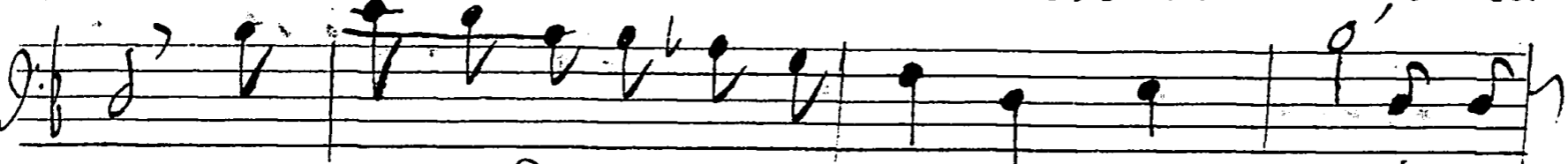
aimons nous d'une ardeur nouvelle; suivons nos doux emporte



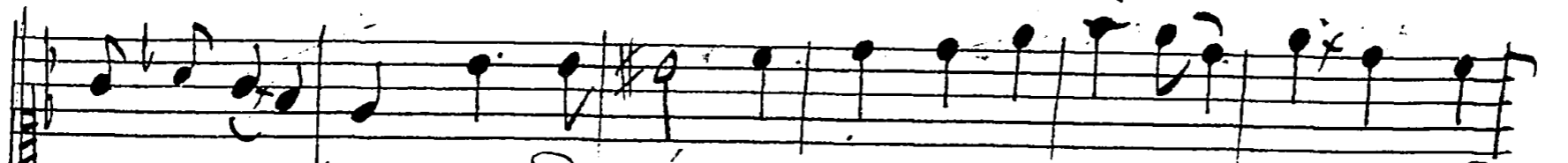
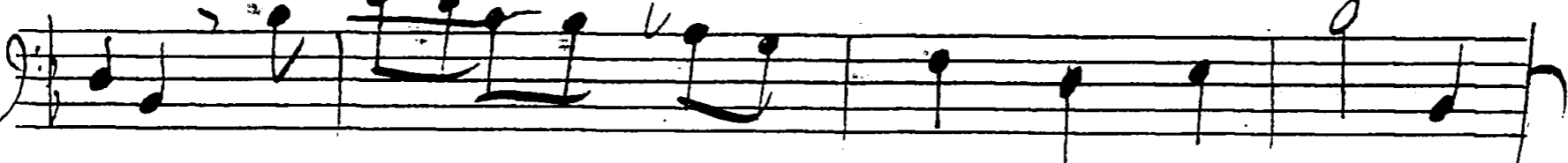
nous aimons nous d'une ardeur nouvelle, suivons nos doux emporte



ments aimons nous aimons nous d'une ardeur nouvelle. d'un ar



ments suivons nos doux emportements aimons nous d'une ar



deur nouvelle; quand l'amour aujour nous appelle; nous lui de



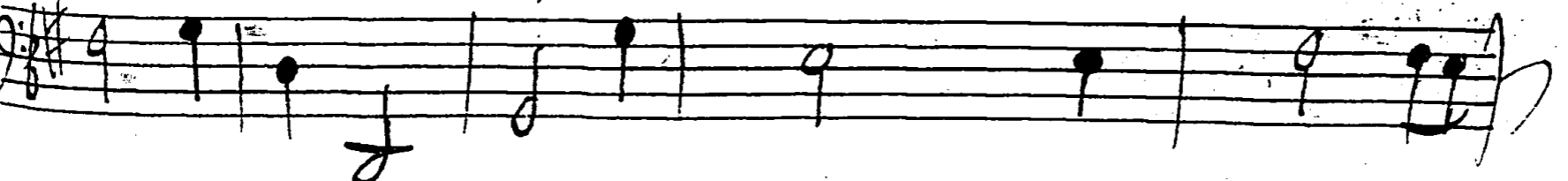
deur nouvelle; quand l'amour aujour nous appelle nous lui de



uons tous nos moments; suivons nos doux emportements aimons



uons tous nos moments; aimons nous aimons nous d'une ar



nous d'une ardeur nouvel - le; suivons nos doux empor -
teur d'une ardeur nouvelle suivons nos doux emportemens aimons -

- mens; aimons no' d'une ardeur nouvelle quand l'amour aujour no' appelle
- nous aimons no' d'une ardeur nouvelle quand l'amour aujour no' appelle

nous luy devons tous nos momens; nous luy devons tous
nous luy devons tous nos momens; nous luy devons tous -

nos momens; Leandre
nos momens; fuyons un lieu funeste a de tendres a

air Mabelle

mant; Je fais mon bonheur de vous suivre Je vous alloit cher

cher dans le sein du tre pas; pas, lorsque pour moy l'amour vous

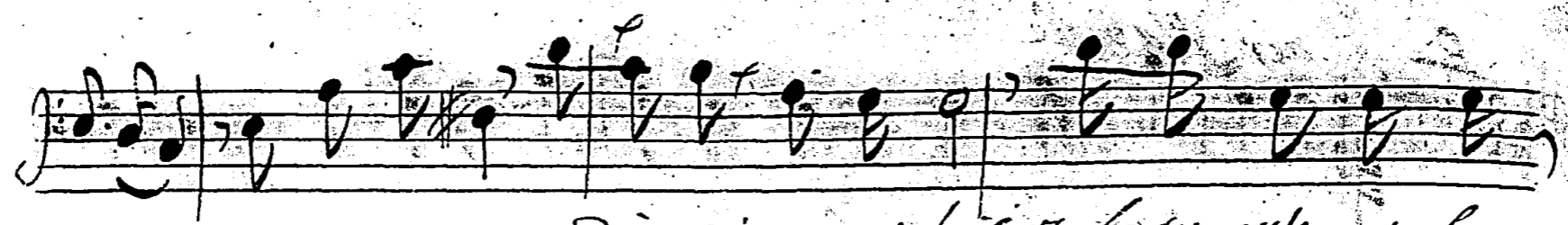
fait veivre, qui pouvoit m'empêcher de uo ler sur uos

pas lorsque pour moy l'amour vous fait veivre qui pour

Leandre

roit m'empêcher de uo ler sur uos pas; on doit donner au

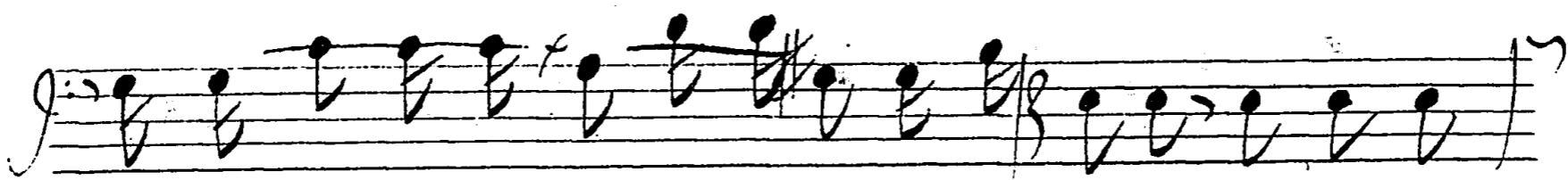
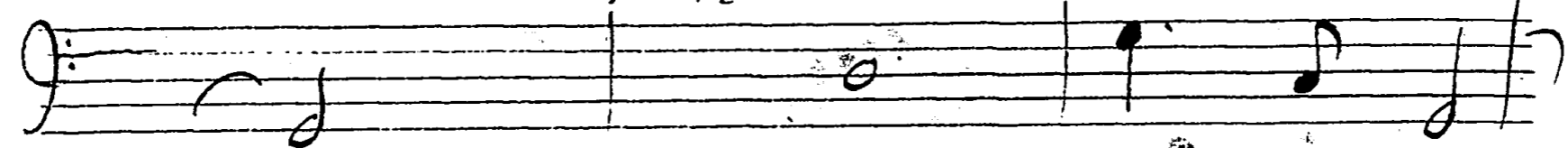
peuple une feste galante; ou d'orphée aux enfers on chante la des



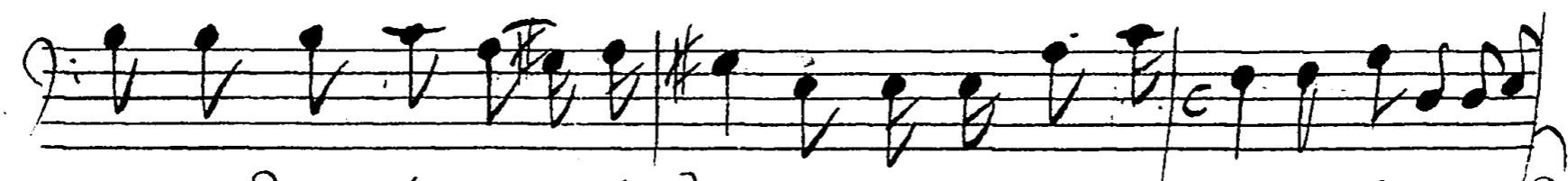
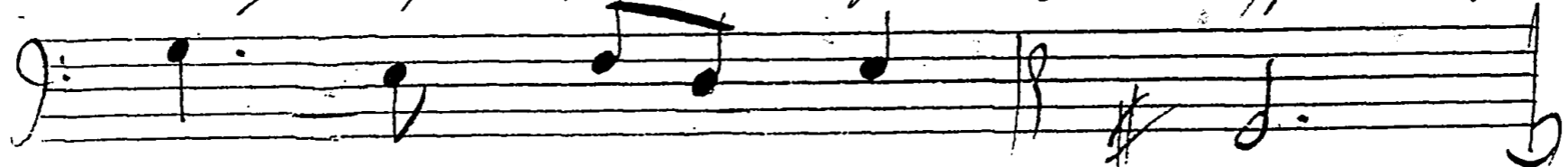
cente, un Bal pompeux doit suivre ces plaisirs de tumulte et la



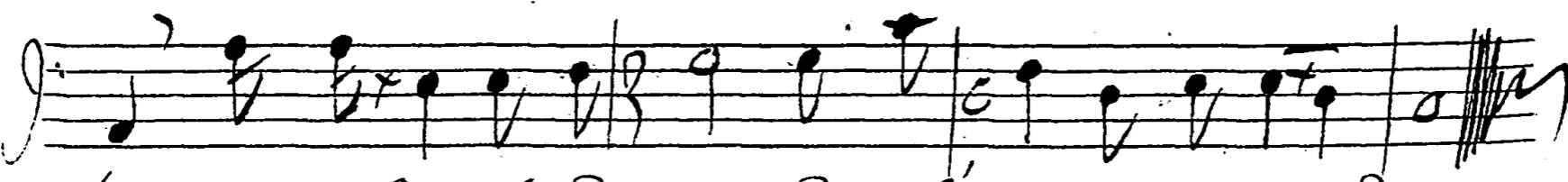
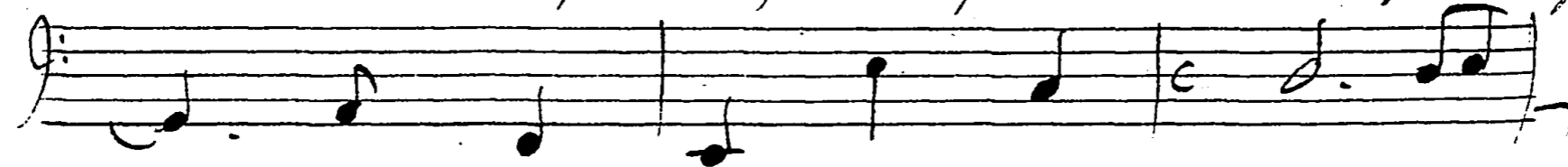
nuît serviront nos desirs, je vais dans ce lieu vous attendre



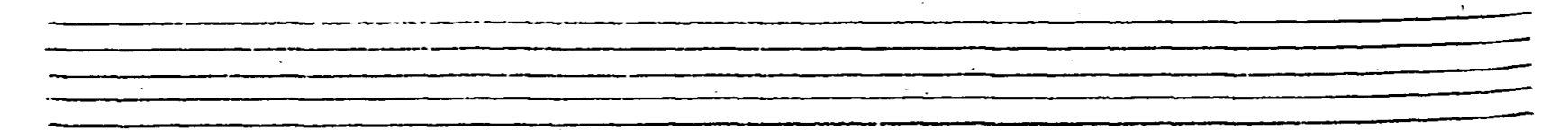
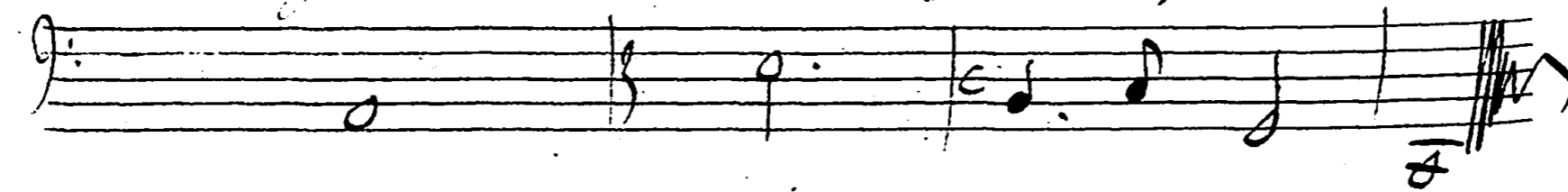
un vaisseau par mes soins, dans le port doit se rendre, pour nous por-



ter en des climats plus doux, ou nous pourrons braver les fureurs des ja-



loux, et goûter les douceurs de l'himen le plus tendre, —



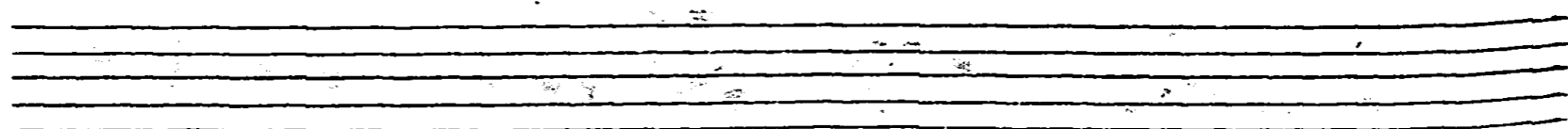
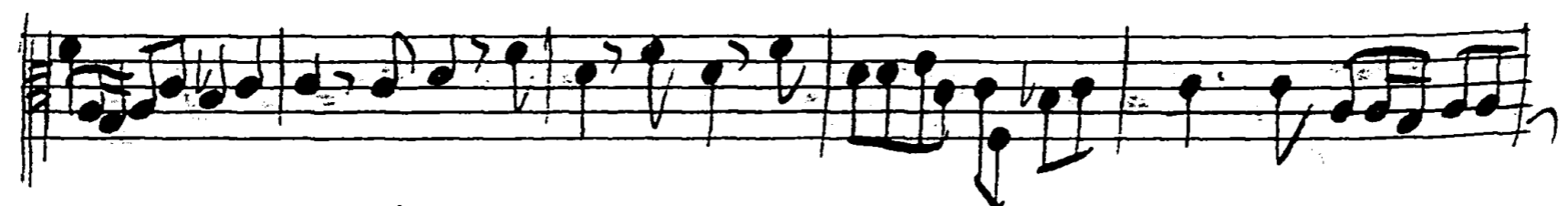
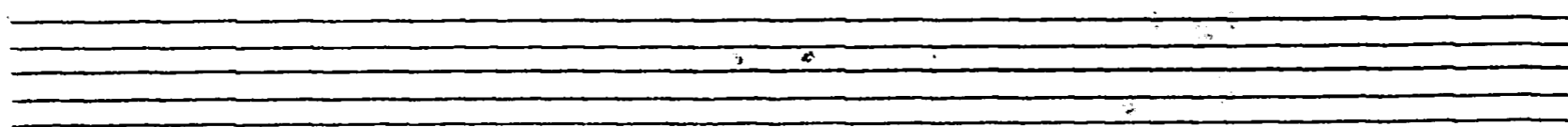
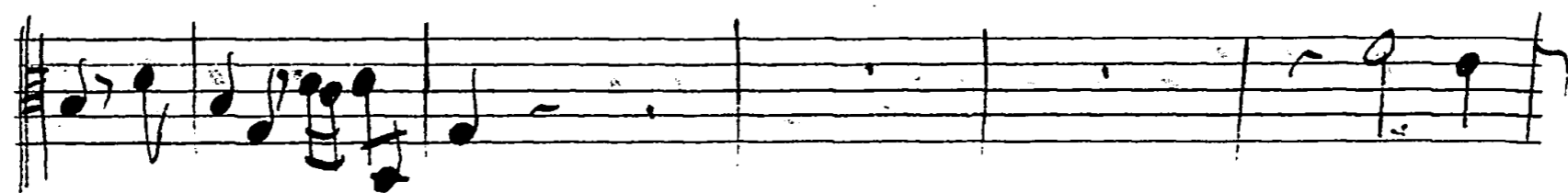
Fin du Troisième acte.

Orfeo nell'inferi opera Regia
Di plutone.

Scena prima.

Sinfonia

The musical score consists of ten staves of handwritten notation. The first staff is labeled 'Sinfonia'. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is common time (C). The score is written in a cursive, historical style.

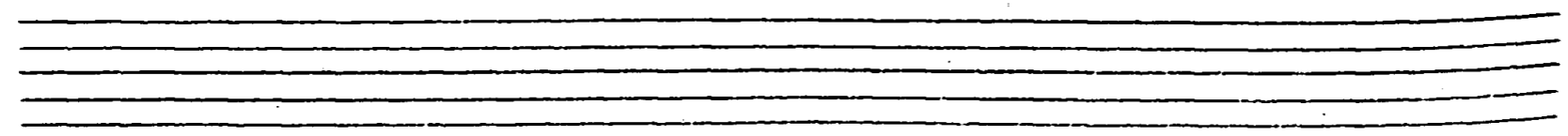
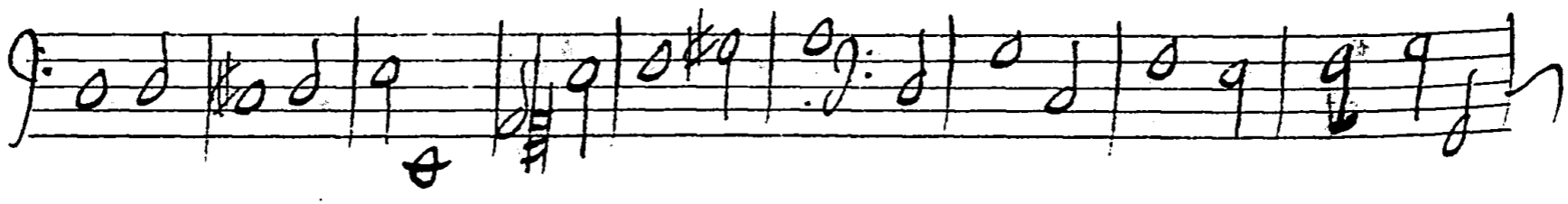
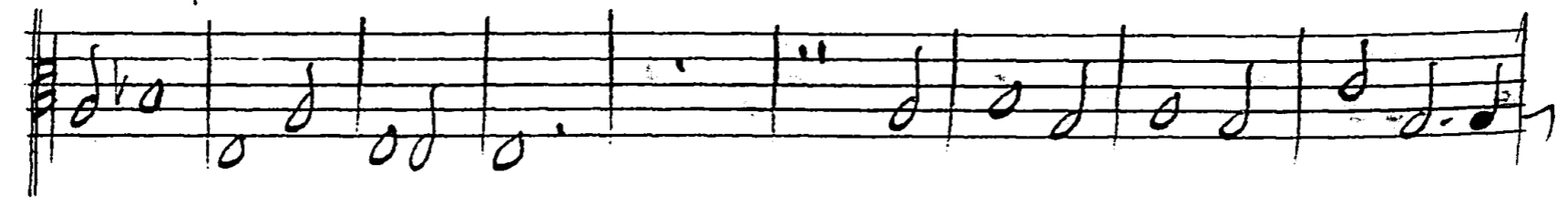
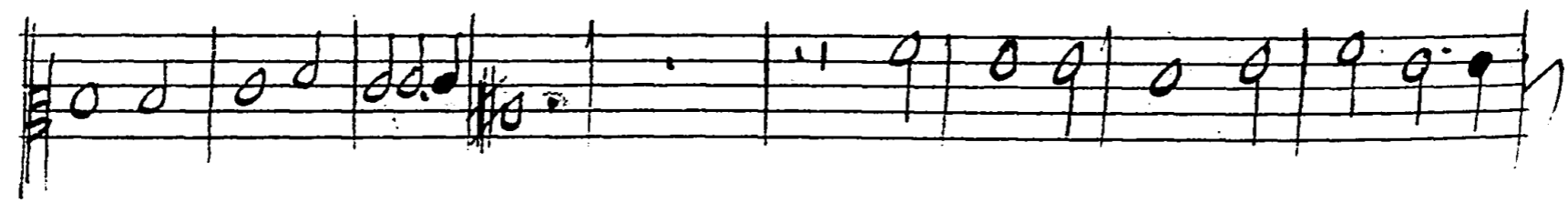
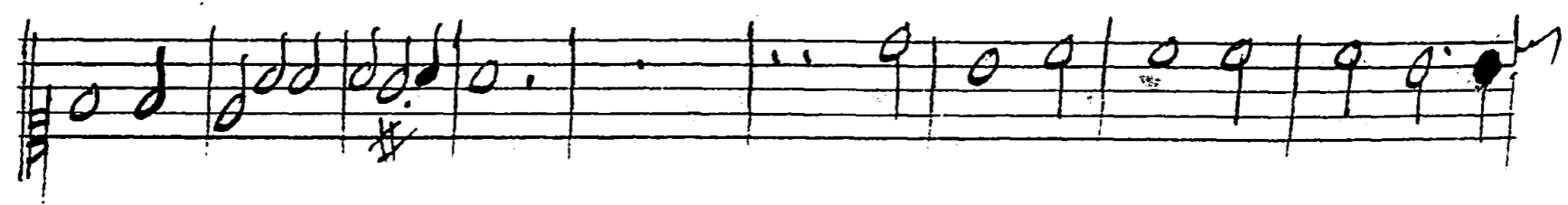
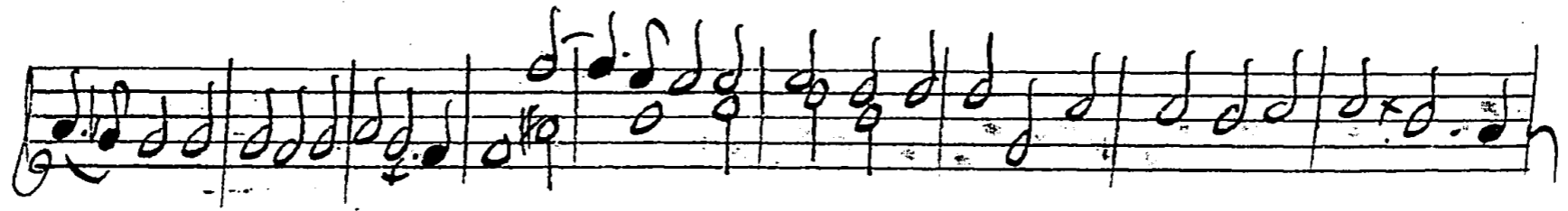
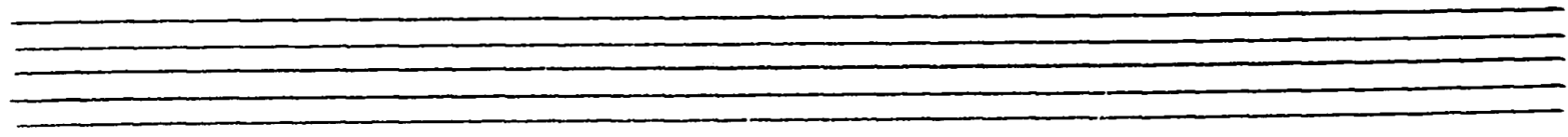
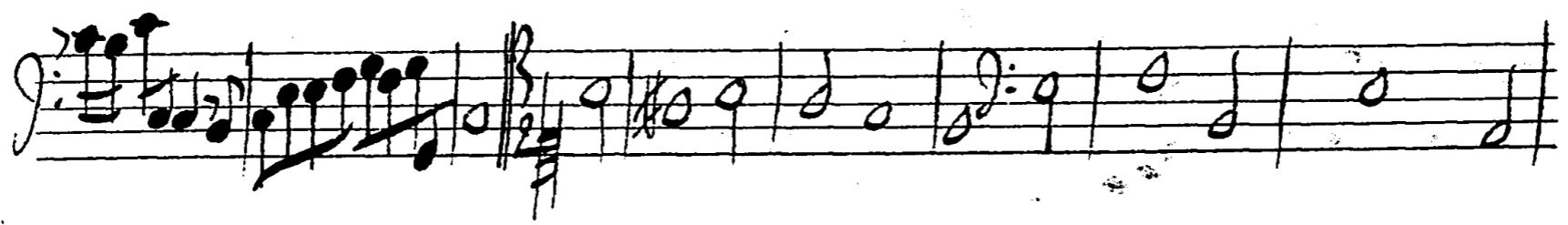
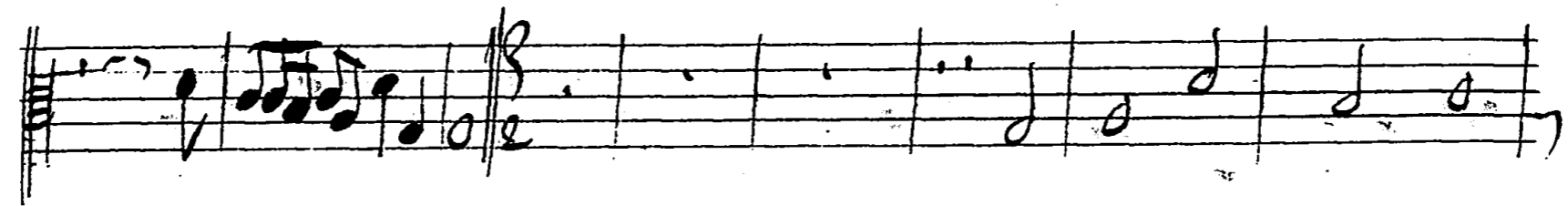
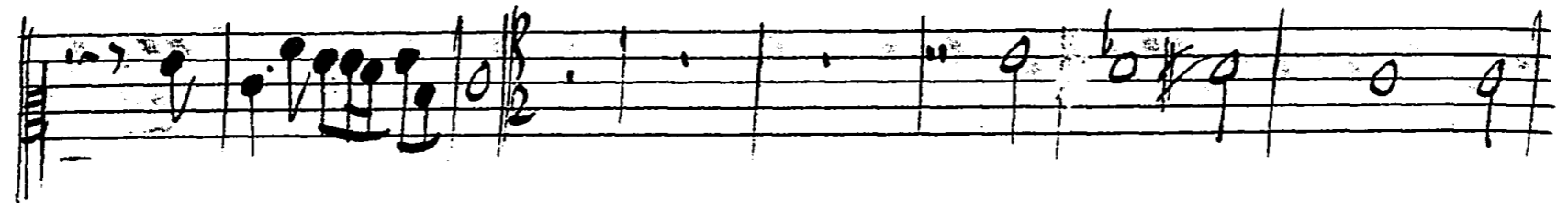
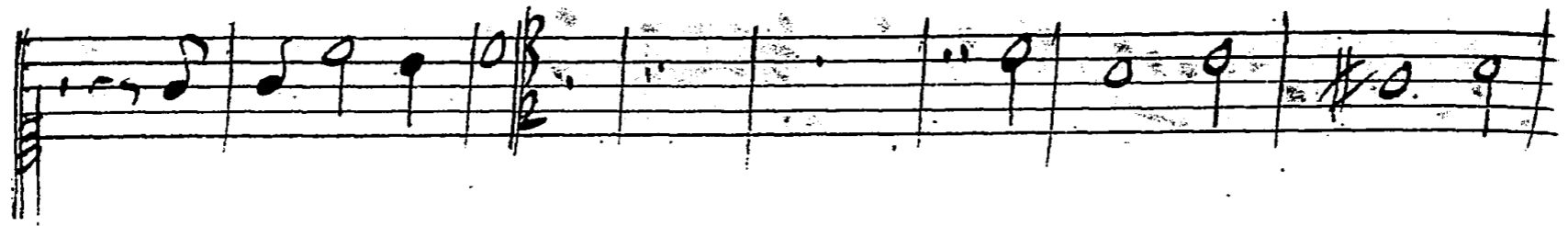
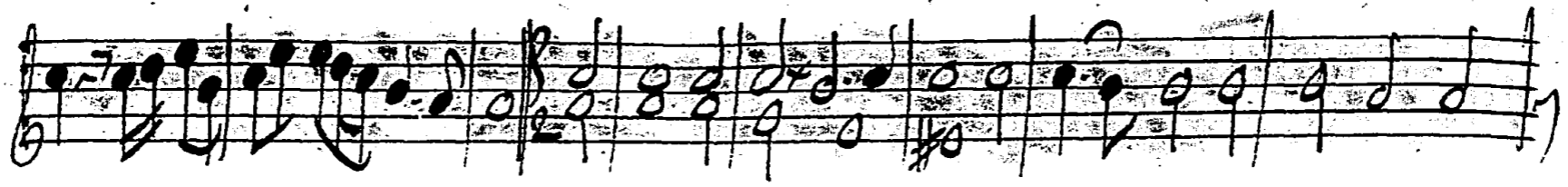


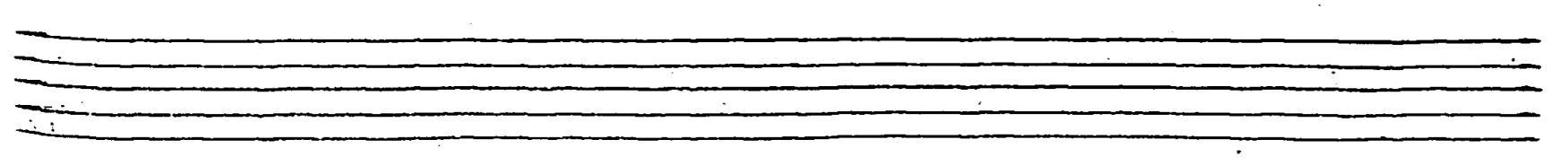
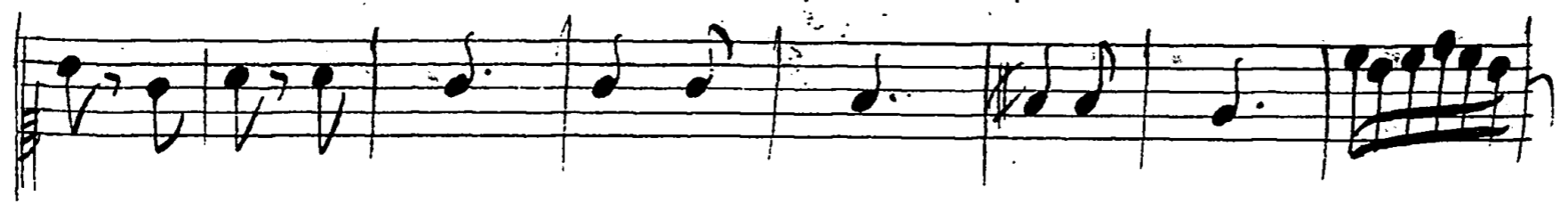
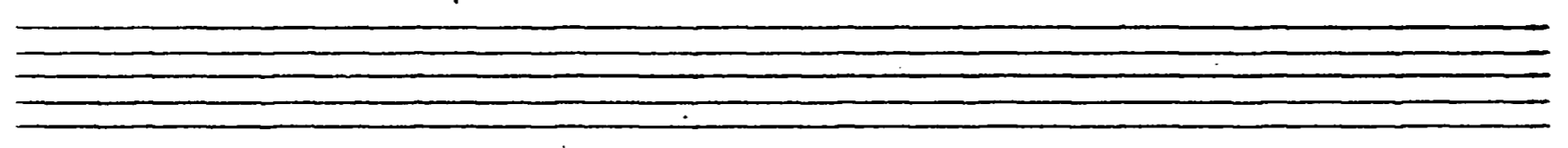
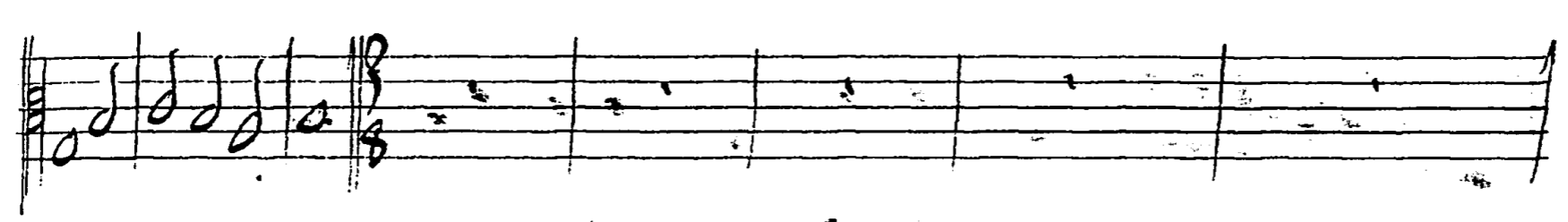
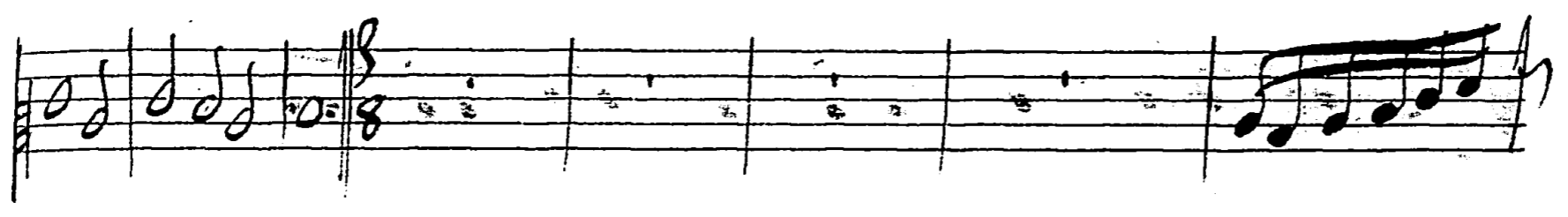
The first system of handwritten musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together. The second staff is an alto clef with a key signature of one sharp and a common time signature. The third staff is a tenor clef with a key signature of one sharp and a common time signature. The fourth staff is a bass clef with a key signature of one sharp and a common time signature. The fifth staff is a bass clef with a key signature of one sharp and a common time signature. There are some markings above the notes, possibly indicating fingerings or dynamics.

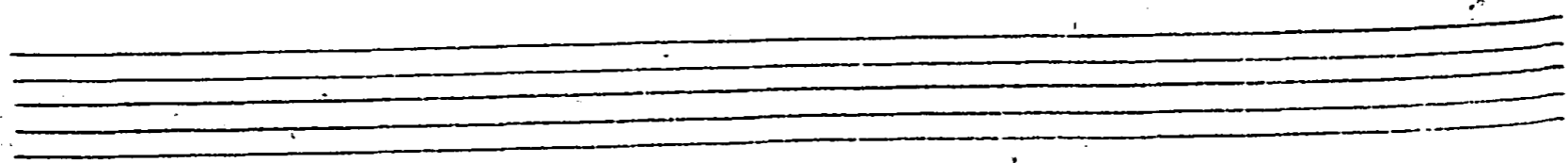
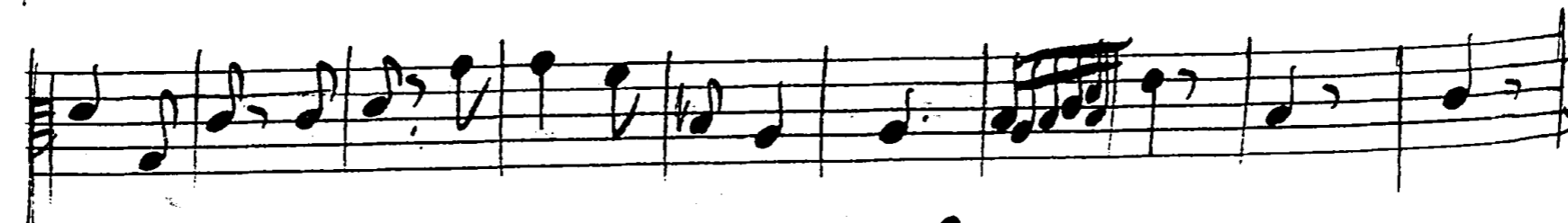
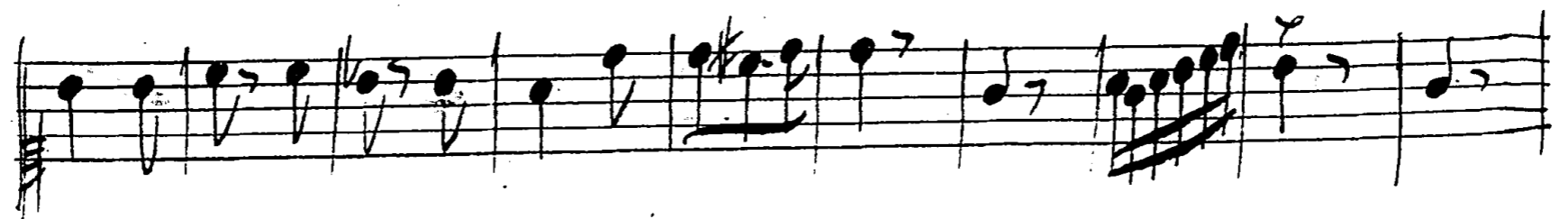
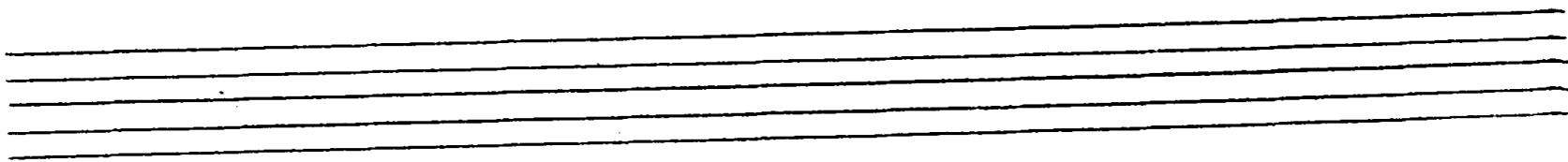
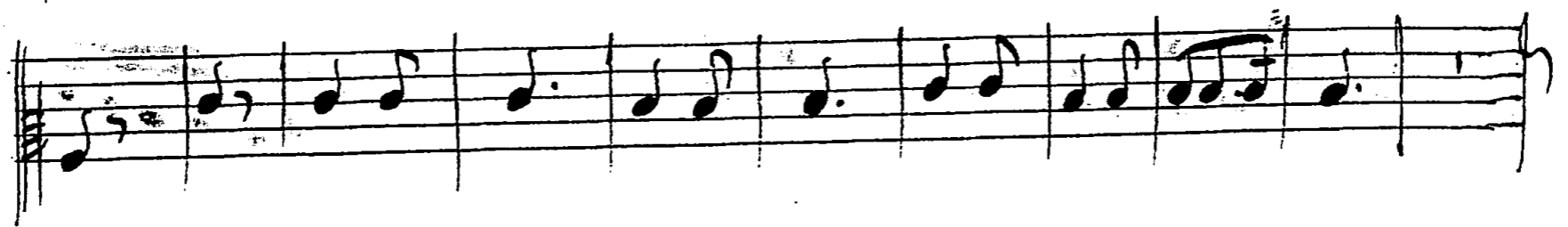
A set of five empty musical staves, consisting of five horizontal lines.

The second system of handwritten musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together. The second staff is an alto clef with a key signature of one sharp and a common time signature. The third staff is a tenor clef with a key signature of one sharp and a common time signature. The fourth staff is a bass clef with a key signature of one sharp and a common time signature. The fifth staff is a bass clef with a key signature of one sharp and a common time signature. There are some markings above the notes, possibly indicating fingerings or dynamics.

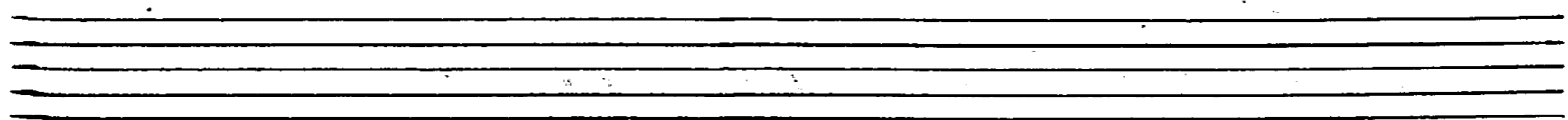
A set of five empty musical staves, consisting of five horizontal lines.







A handwritten musical score consisting of five staves. The first staff is a treble clef with a complex melodic line. The second staff is a bass clef with a similar complex melodic line. The third and fourth staves are treble clefs with more complex melodic lines. The fifth staff is a bass clef with a complex melodic line. The notation includes various note values, rests, and dynamic markings.



Plutone.

A single musical staff in bass clef with a simple melodic line. The notation includes a few notes and rests.

Tartarei

A single musical staff in treble clef with a complex melodic line. The notation includes many notes and rests.

Prelude.

A single musical staff in bass clef with a complex melodic line. The notation includes many notes and rests.

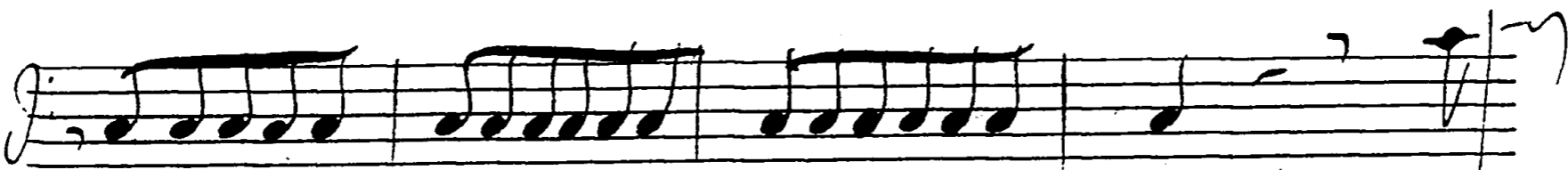
A single musical staff in bass clef with a complex melodic line. The notation includes many notes and rests.

A single musical staff in bass clef with a complex melodic line. The notation includes many notes and rests.

A single musical staff in bass clef with a complex melodic line. The notation includes many notes and rests.



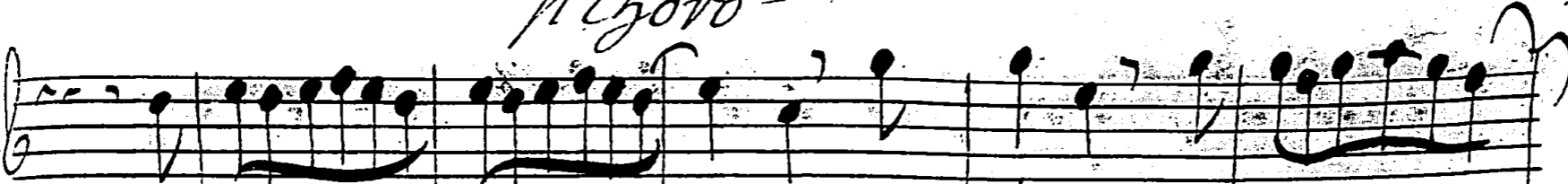
numi all'armi all'armi all'ar



mi; all'armi all'armi all'armi al'



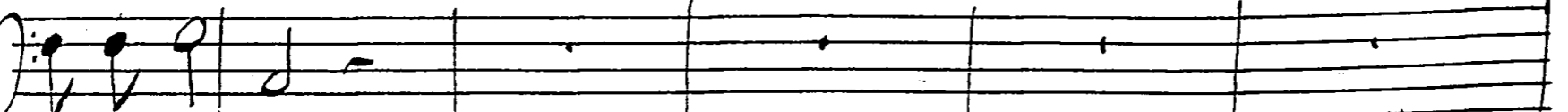
Il coro -



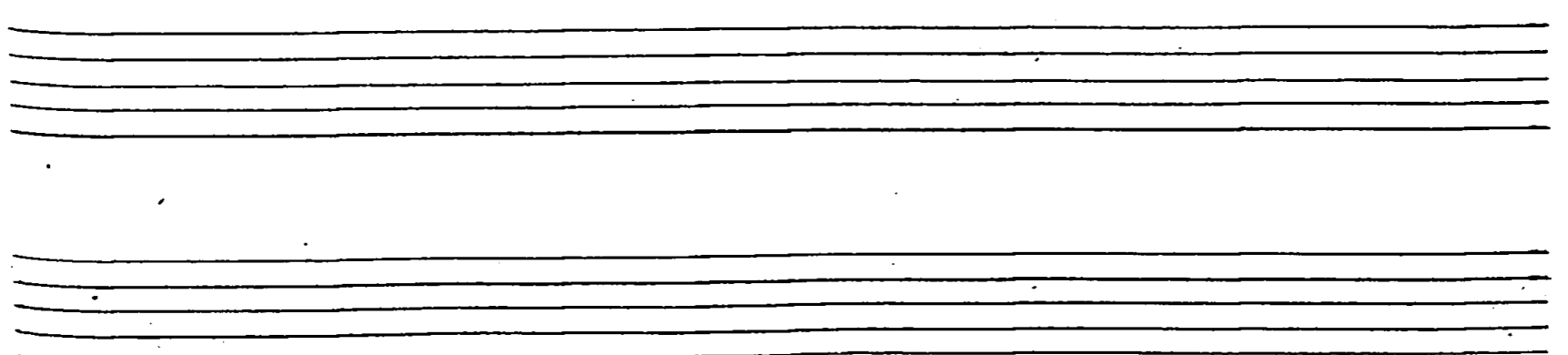
Allar - - - mi allarmi allar - -



All'armi allar - - - mi; al-



l'armi all'armi -



mi allarmi \equiv \equiv \equiv allarmi allarmi al

mi, allarmi \equiv allarmi \equiv allarmi; allar

lar — — — — — *mi all'armi = all'armi* — — — — — *fine*

mi all'armi allar — — — — — *mi all'armi = all'armi* — — — — — *fine*

fine

fine

fine

fine

fine

fine

Clitone

Vn mortal infolente; al dispetto della

B. c.

forte Baffa uiuo nel regno della morte, Certur

bar — — — — — mi, all'

armi all'armi all'armi allar — — — — — mi all'armi all'

Violons

B. c.

Choro -

Allar' - - mi all'armi allar' - - mi all'

All'armi allar' - - mi all'armi all'

armi all'armi

Violons.

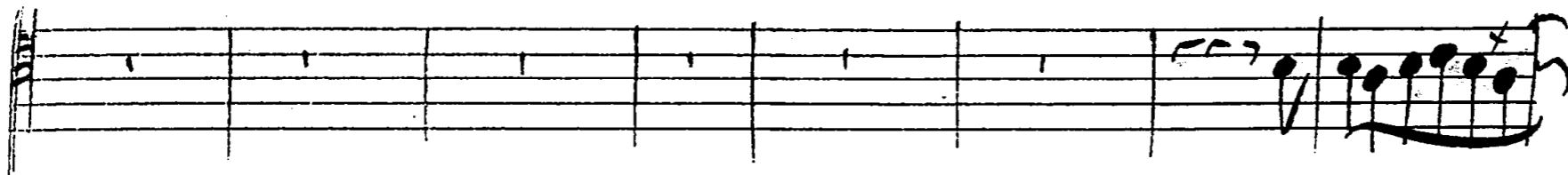
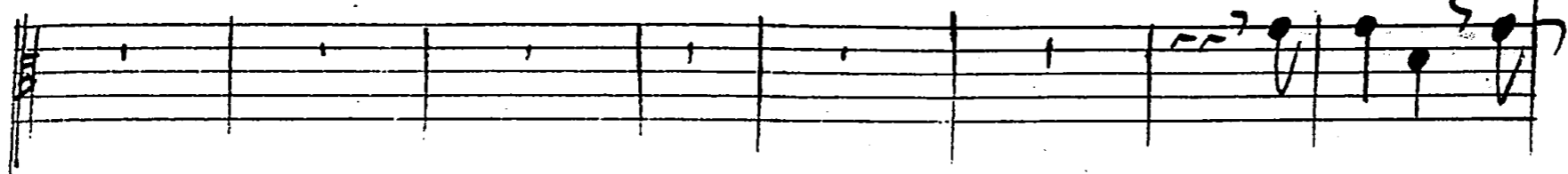
armi all'armi — all'armi;

armi all'armi — all'armi;

Plutone
freme il tartaro, geme



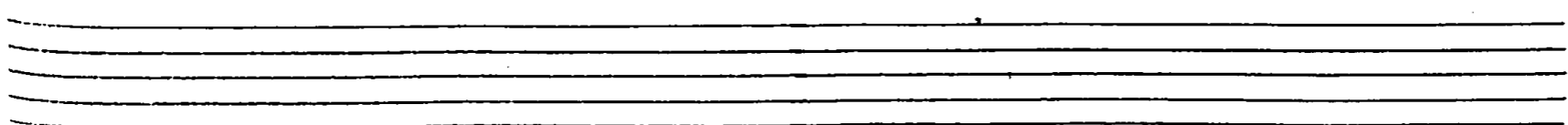
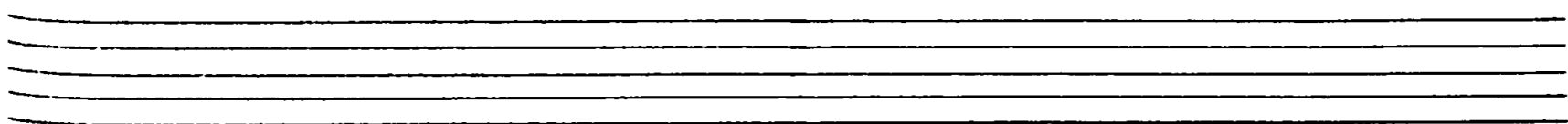
allor



allarmi all'



erebo stride cerbero, tartarei numi allarmi



- mi, all'armi = all'armi, al-Dacapo.

armi all'ar - - - mi - Dacapo

all'armi all'armi = all'armi all'armi.

flauto -

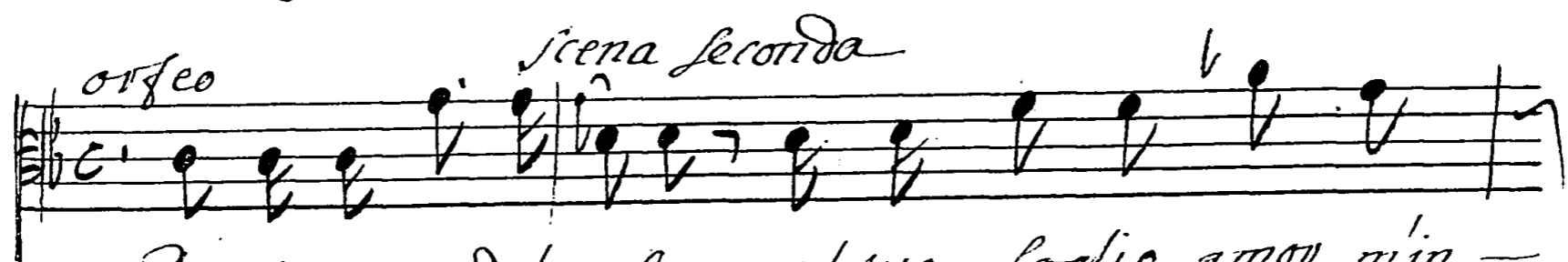
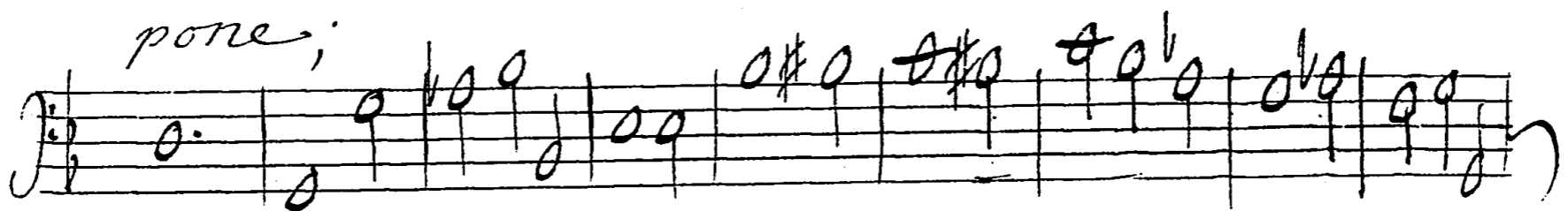
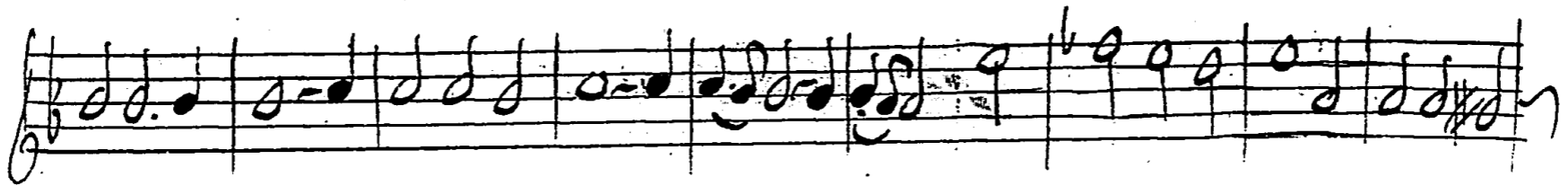
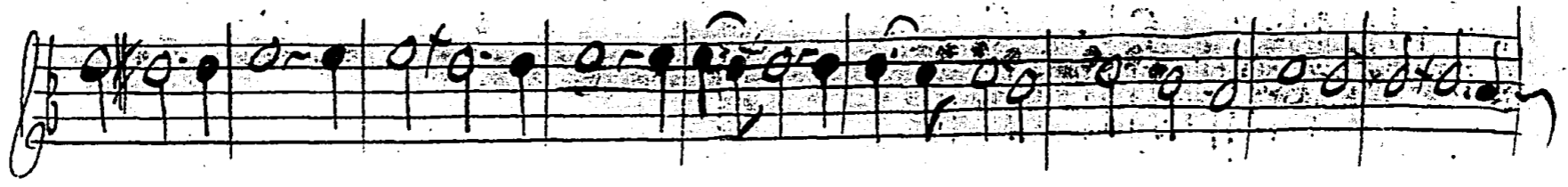
flauto -

Clarinete

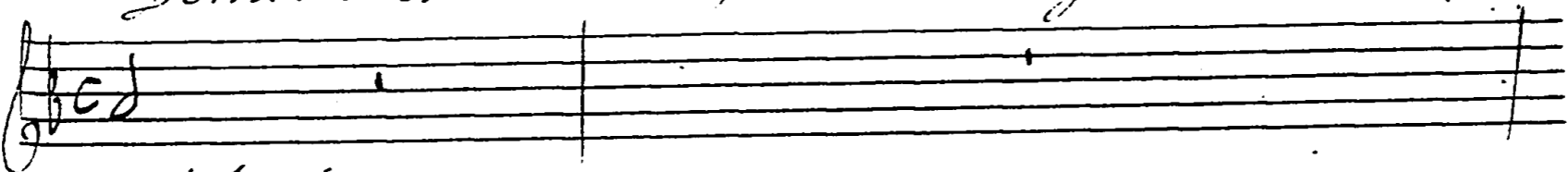
B. c.

Ma, qual noua armonia;

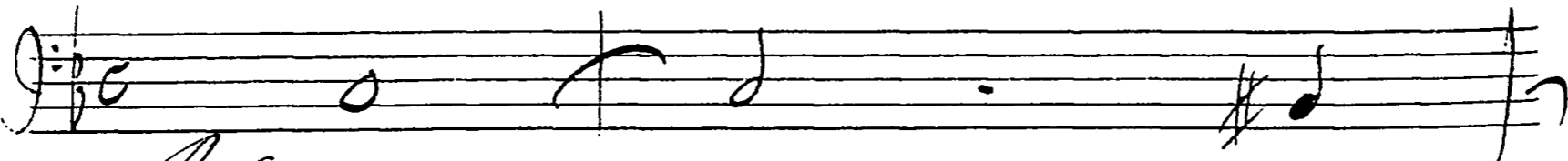
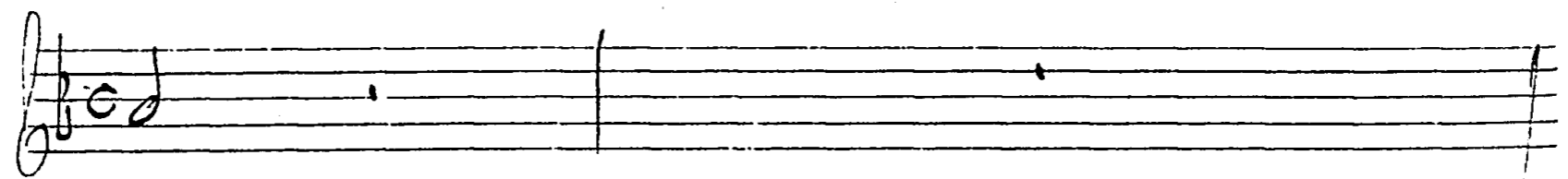
qual so auer sinfonia; *Dal cor di plutone; Ma de*



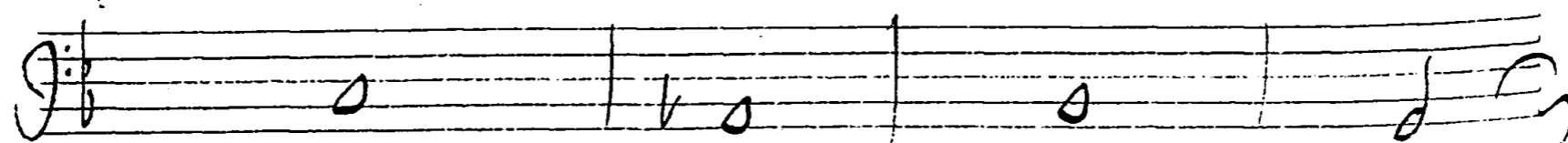
Dominator del ombre, al tuo foglio amor mi in -



violon



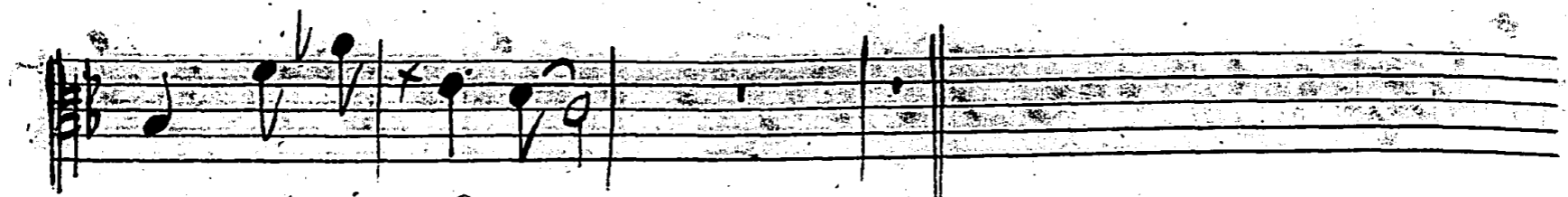
vita Euridice è morta *ah!; dure pene*



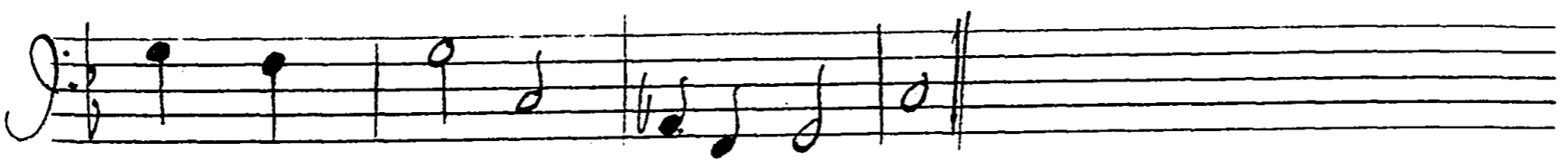
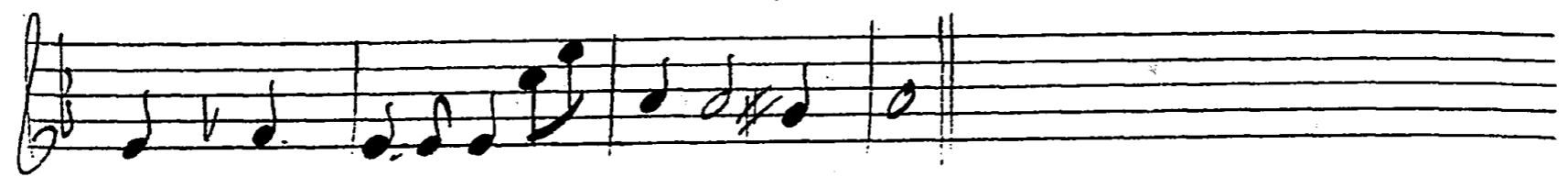
ahi, dure pene o, toglì mi la uita, o, vendi mi, o

vendi mi al mio bene Euridice è morta ahi, dure

pene; o toglì mi la uita, o vendi mi, o, vendi

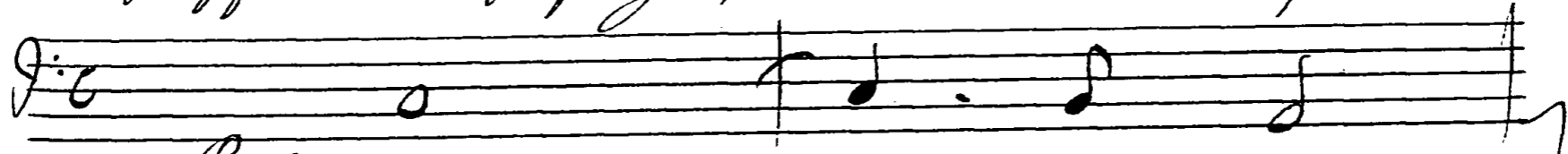


mi al mio bene -

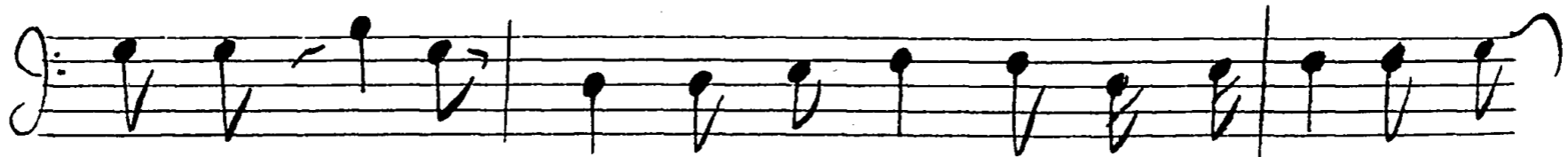


Plutone;

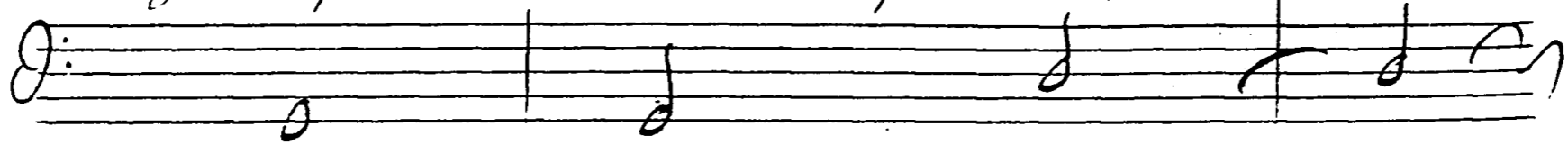
- Troppo da te si prega; ma se amor le vuol, pluto non



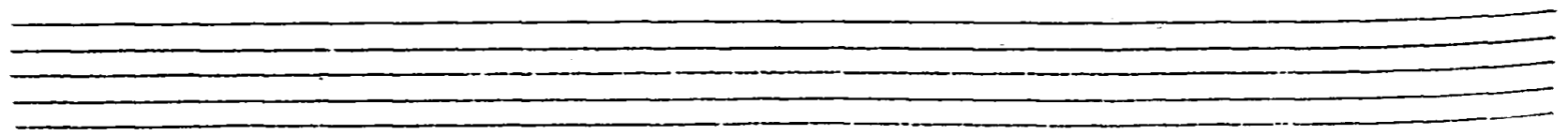
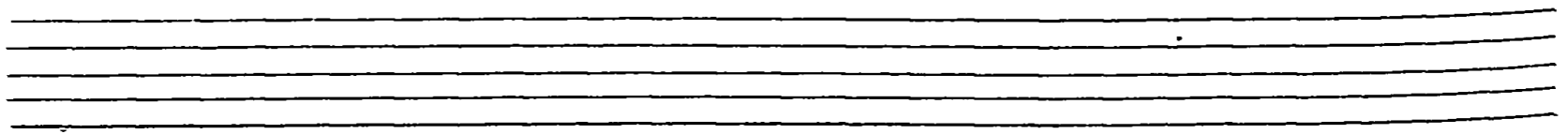
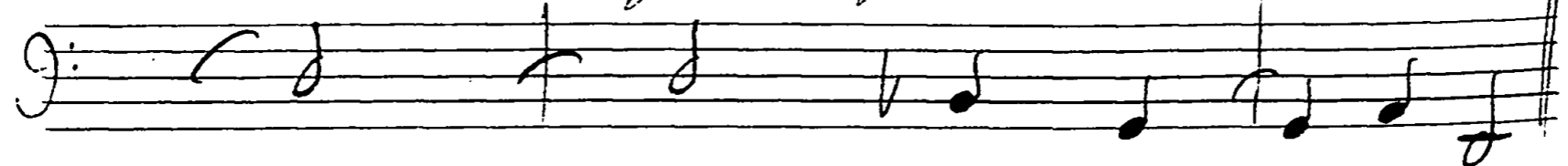
B.c.



nega parti ma con tal patto, che non mi vi euri



- dice; fin ch'al regno del giorno Plurco ti sia fatto -



allegro *aria.*
- *Violini*

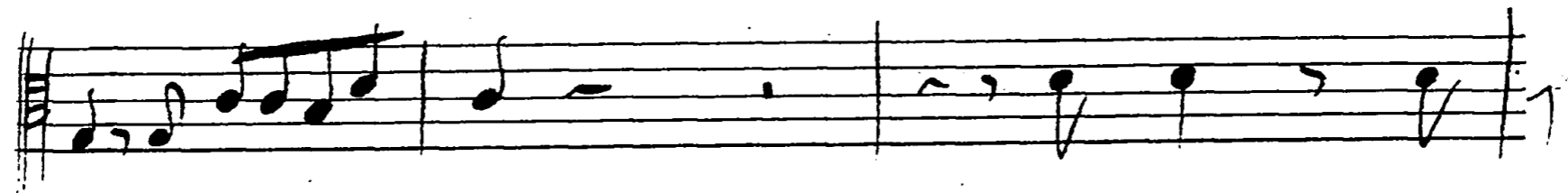
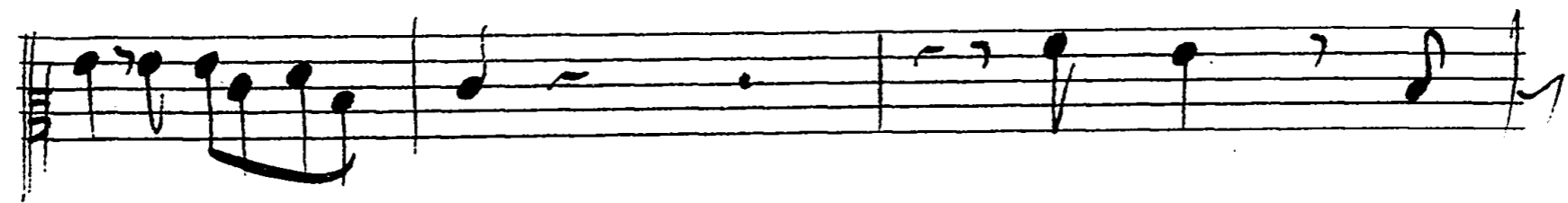
Basso continuo

Orfeo.
vitto - ria; vitto - ria vittoria mio

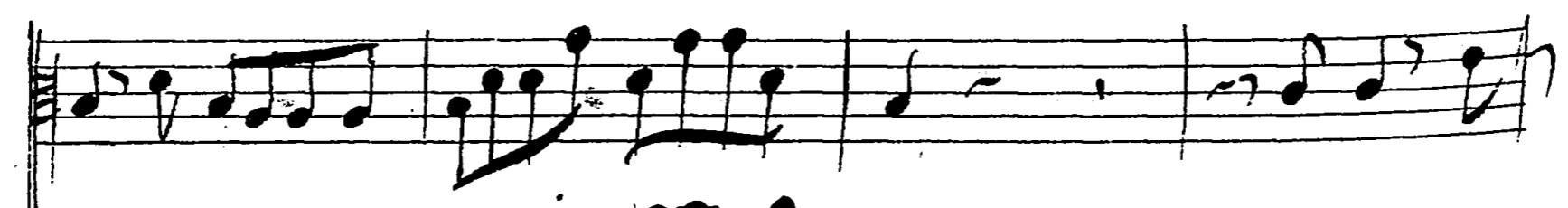
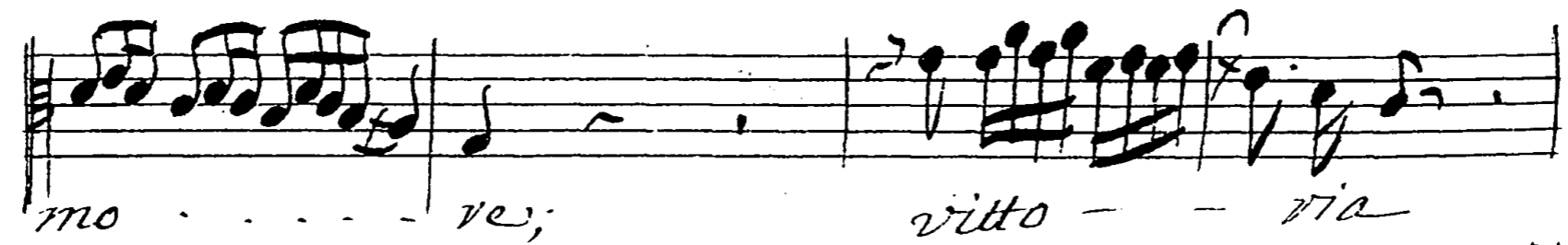
Violini

B. c.

core *vittoria mio core, ha vinto a*



mo re; vitto - - ria



vitta — — — — — *ria ut*

toria mio core, ha uinto amo — — — — — *re ha uinto amo*

re;
fine Il viso Il canto - Il viso - Il



fine



fine



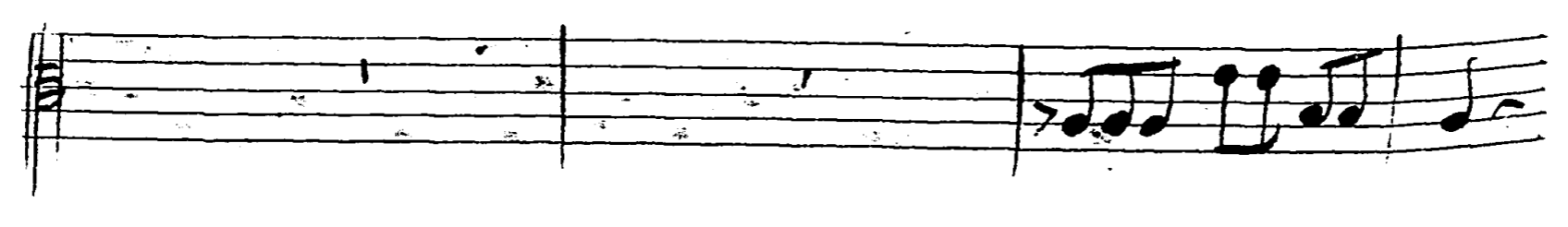
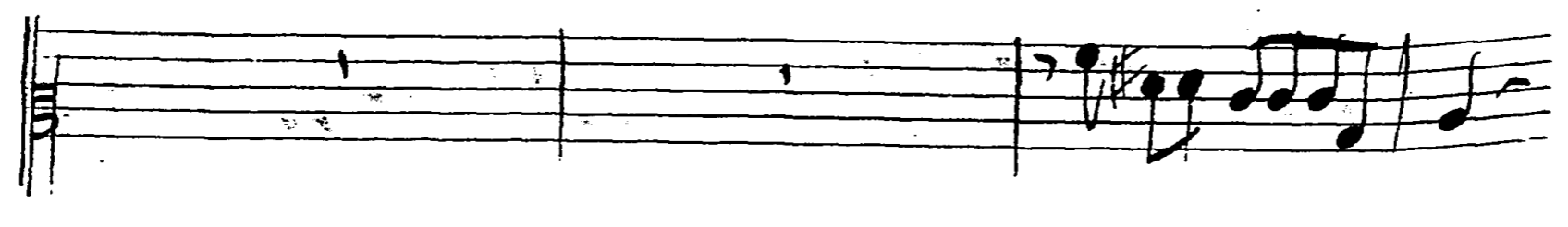
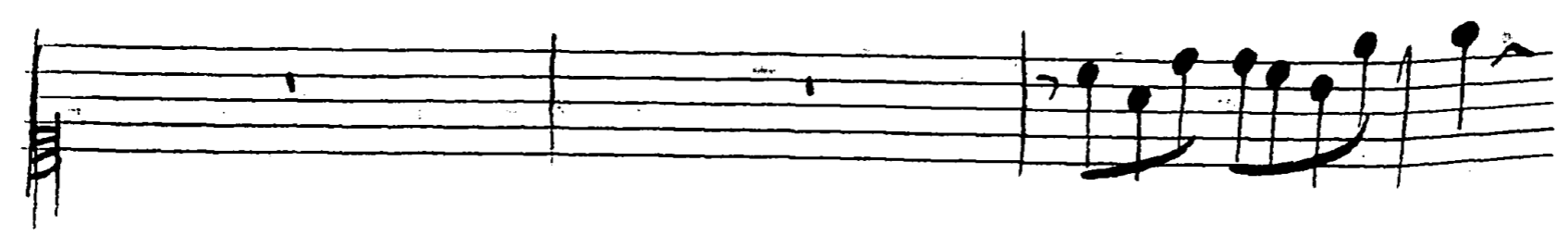
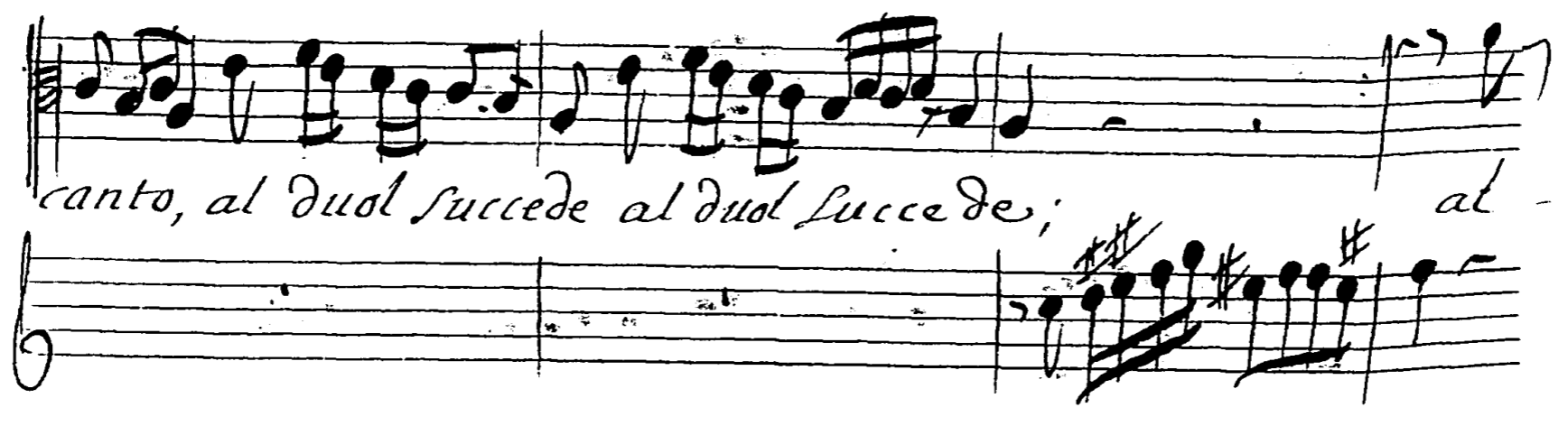
fine



fine



canto, al duol succede al duol succede; al



Dol. ce jn canto; al duol ce jncanto, Dun ua - go -

ciglio, Inferno cede a Inferno ce - de; ritto - Da capo.

Da capo.

Il coro

Il viso Il canto, Il viso Il canto, al duol luce

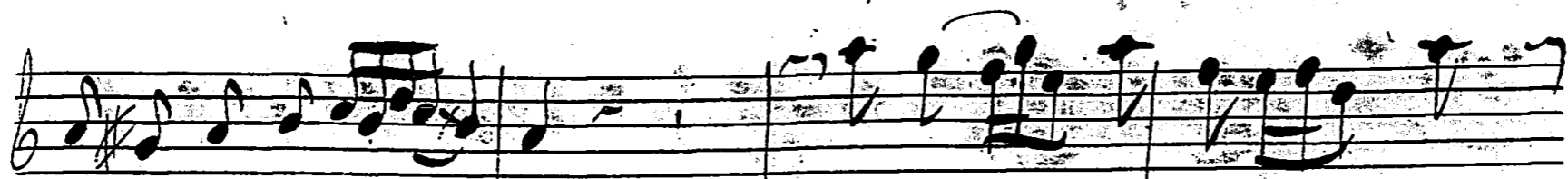
Il viso Il canto -

Il viso Il canto,

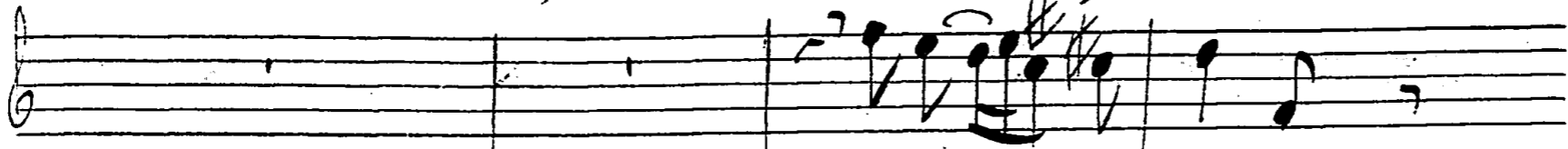
Il viso, Il canto, al duol luce.

violini

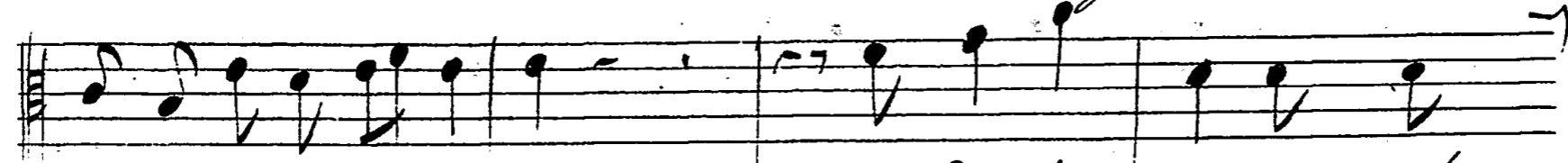
Basso continuo -



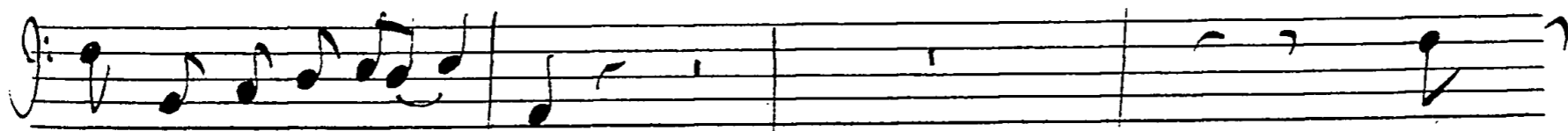
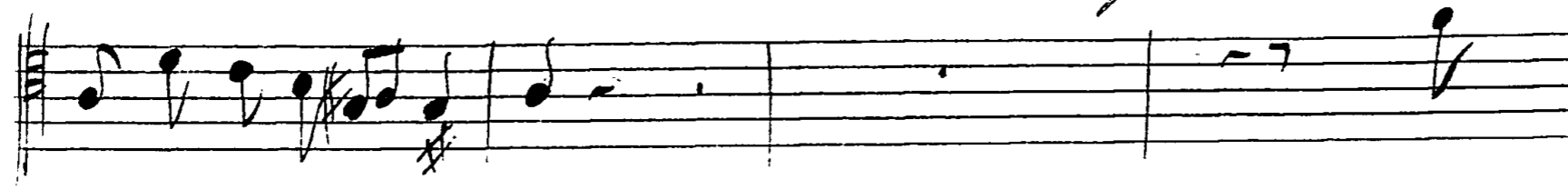
de al duol succede; *al duol cejn canto, al*



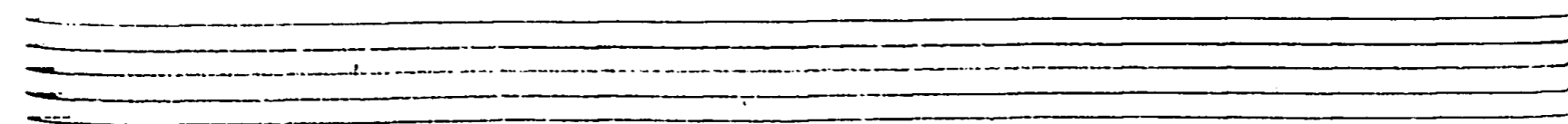
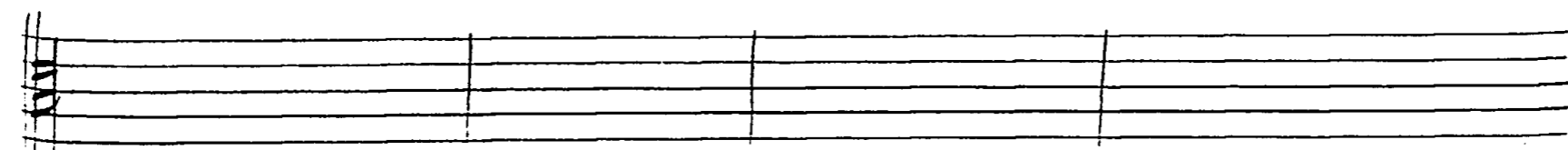
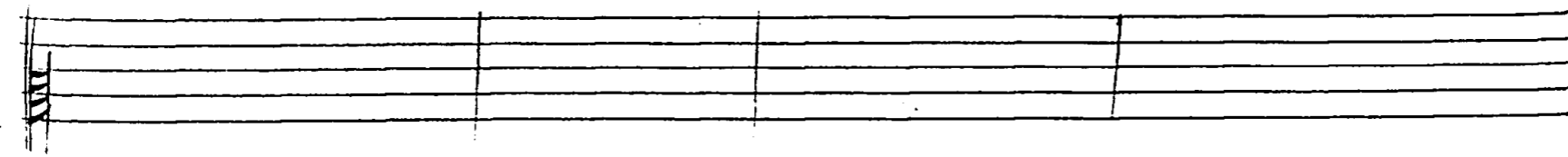
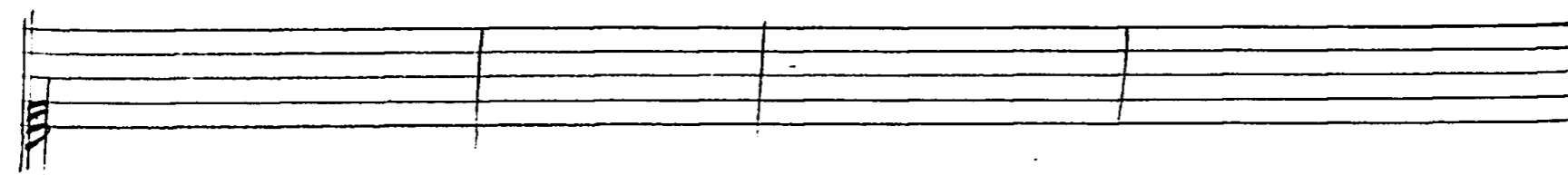
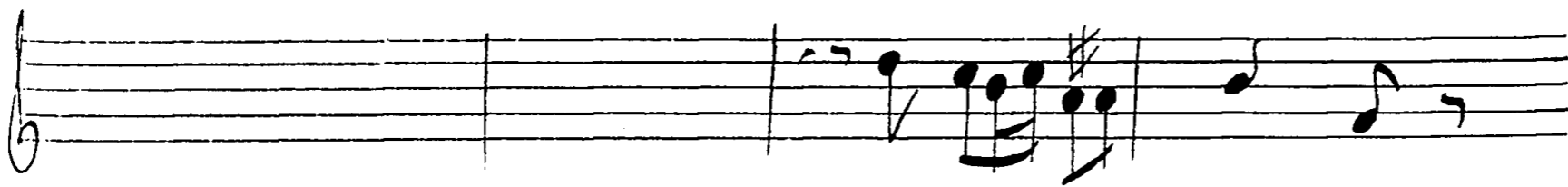
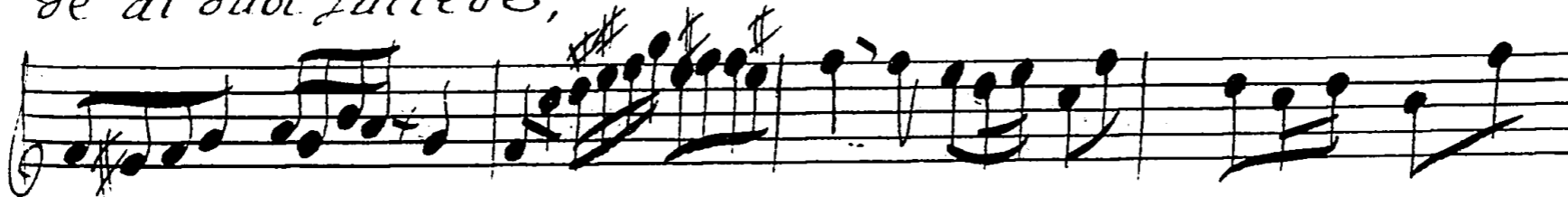
al duol cejn canto -



al duol cejn canto al



de al duol succede;

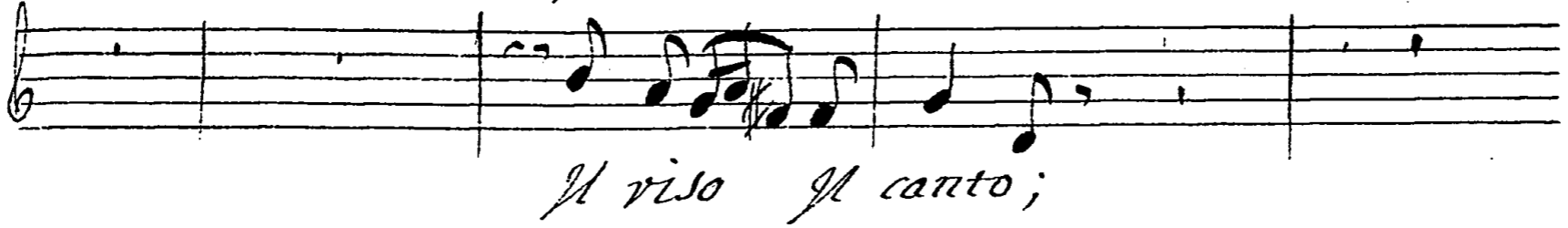


dolce in canto, D'un uago ciglio, L'Inferno cede a l'Inferno

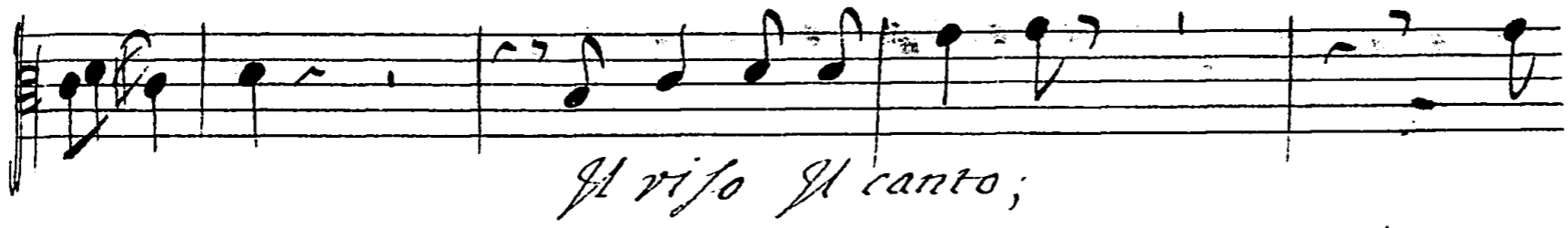
dolce in canto, D'un uago ciglio a l'Inferno cede, a l'Inferno



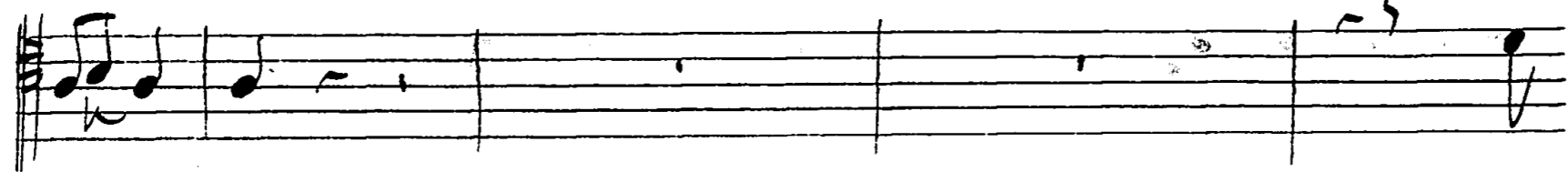
ce-de; Il riso Il canto -



Il riso Il canto;



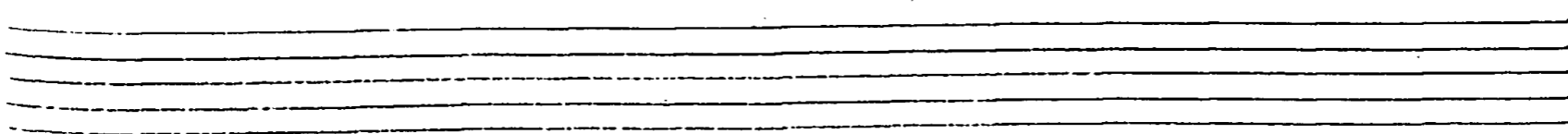
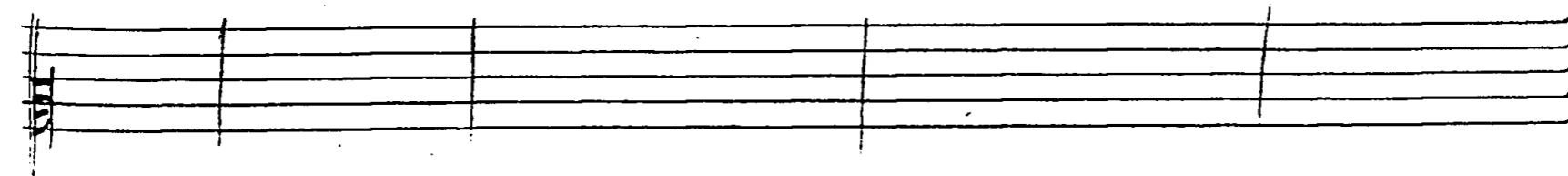
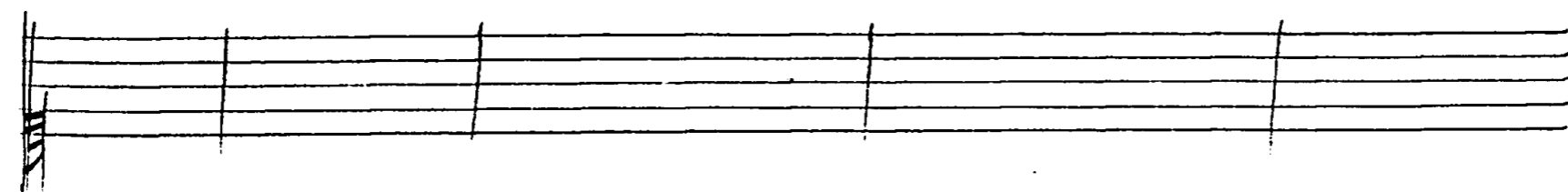
Il riso Il canto;



ce-de;



Il -

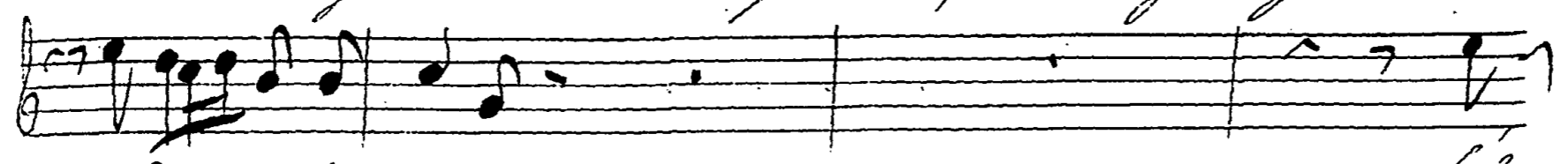


vifo il canto al duol succede al duol succe de

vifo il canto al duol succede al duol succe de;



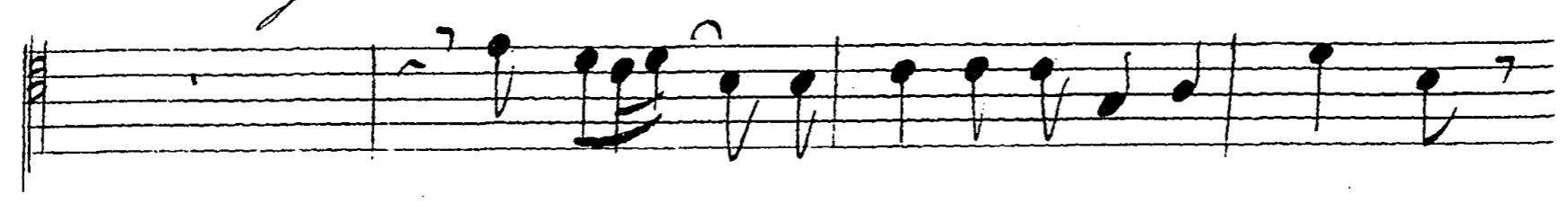
al duol ce jncanto al dol ce jncanto, Dun uo go ciglio, a'



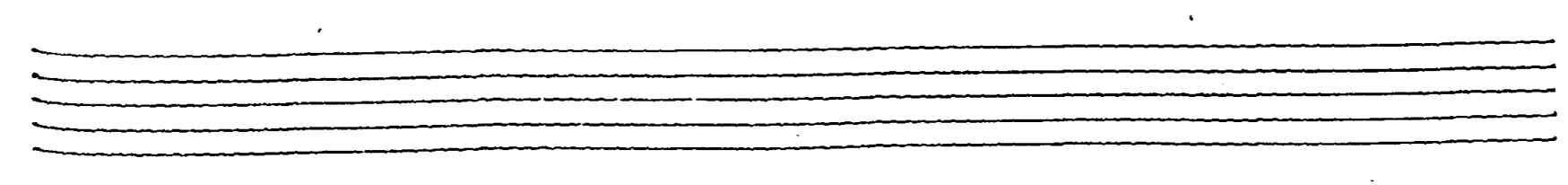
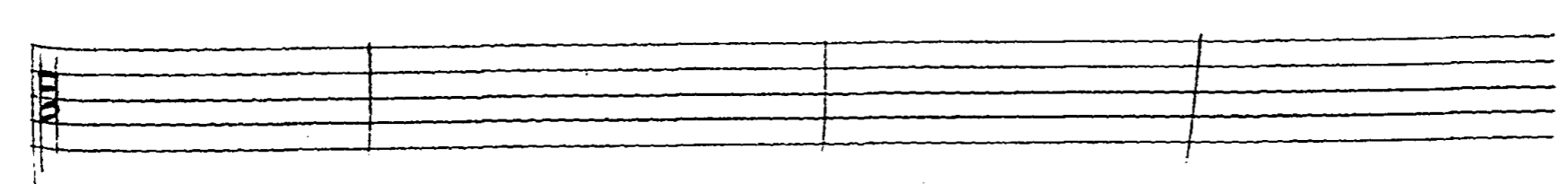
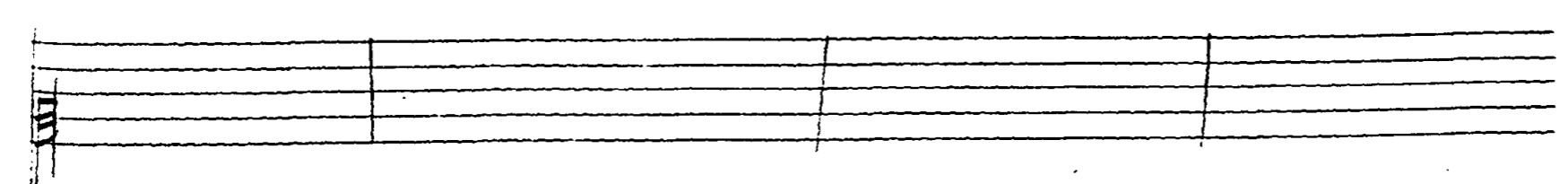
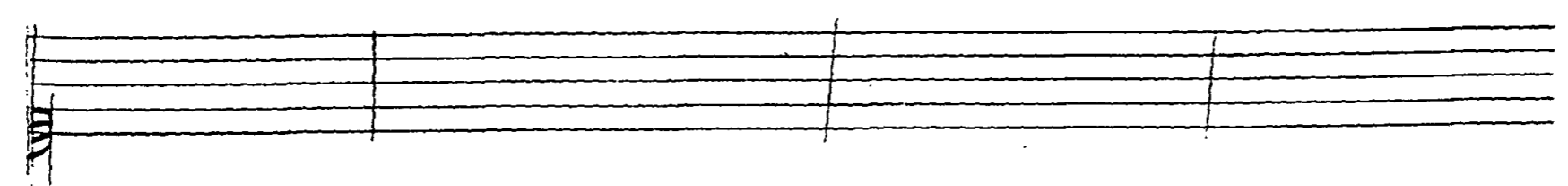
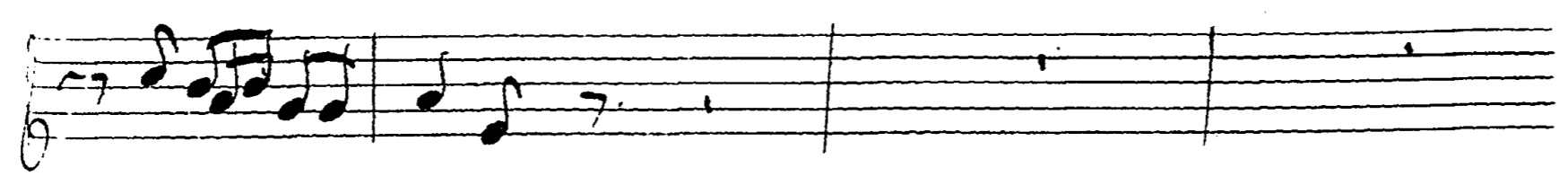
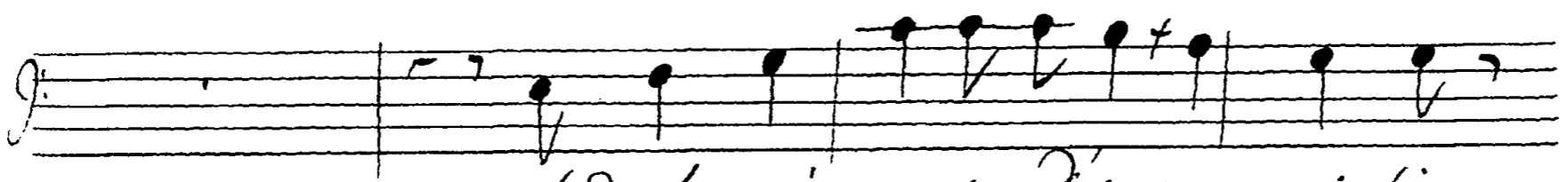
al dol ce jncanto



al dolce jncanto

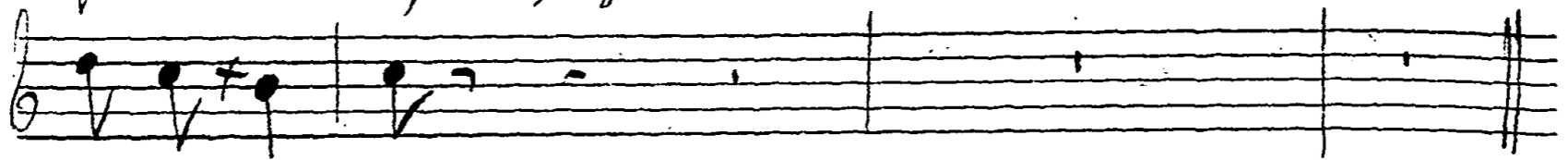


al duol ce jncanto Dun uago ciglio

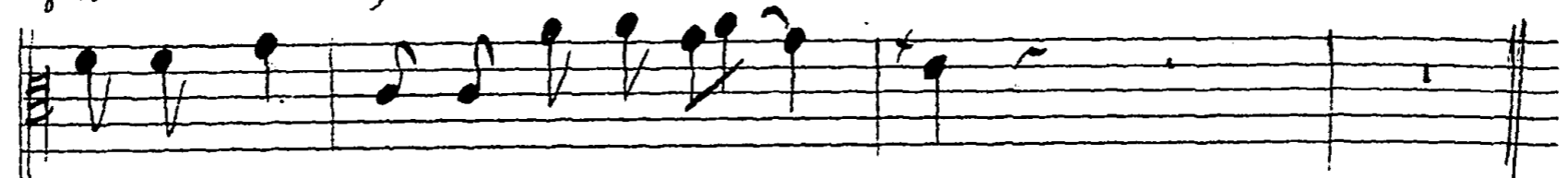




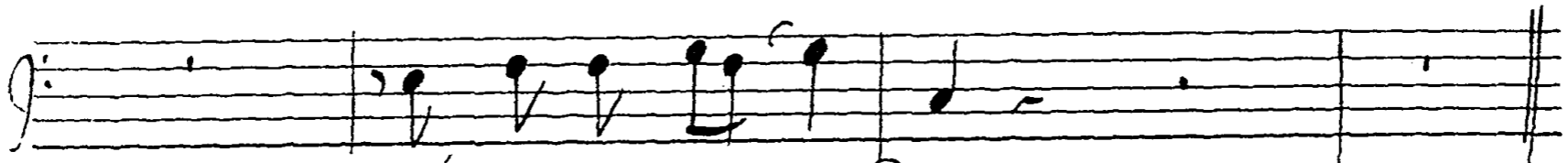
fermo cede; a' Inferno ce - de; -



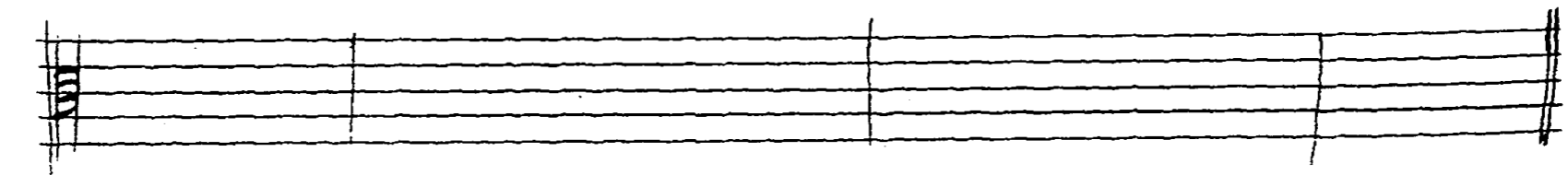
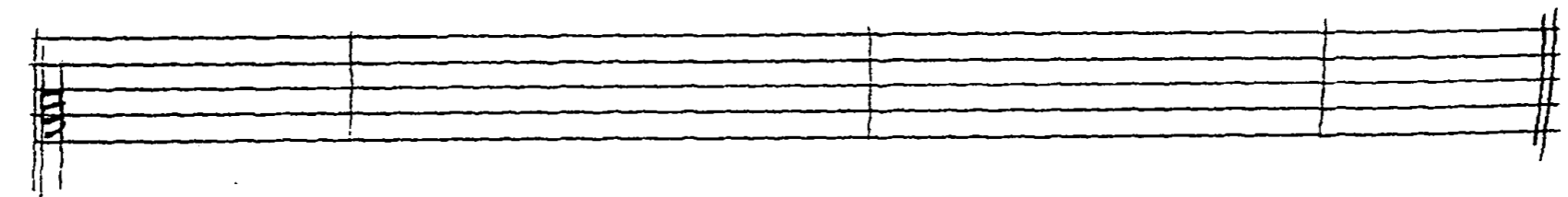
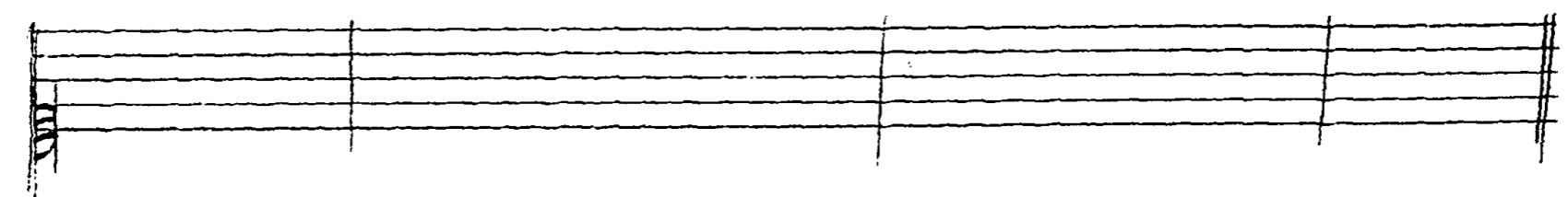
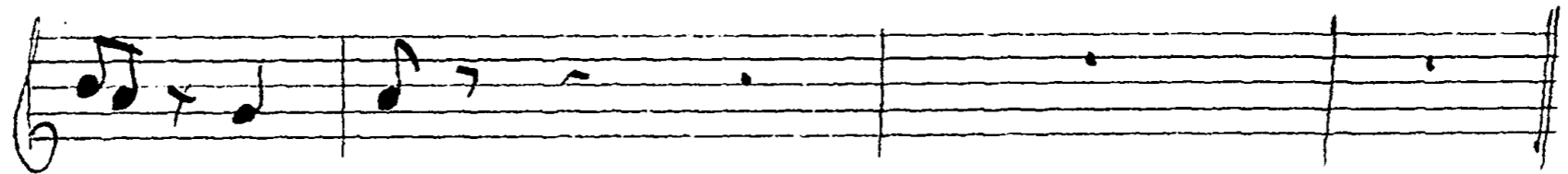
fermo cede;



fermo cede;



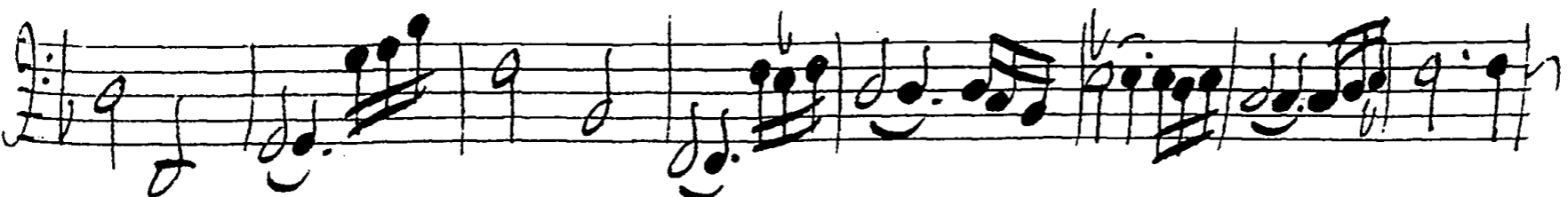
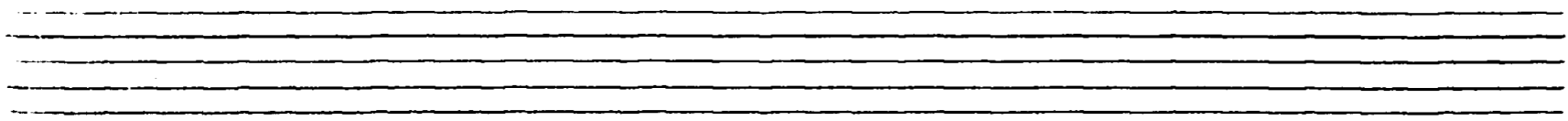
a' Inferno ce - de;



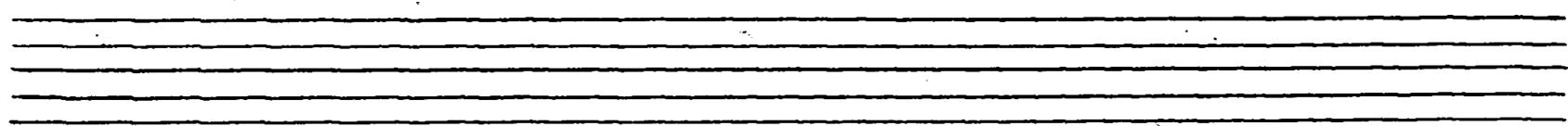
Breudia -

Allegro

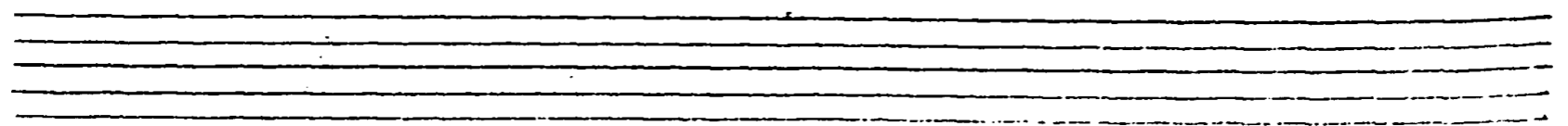
Adagio



Handwritten musical score for the first system, consisting of five staves. The notation includes treble and bass clefs, various note values, and rests. The word "Brejo" is written in the second staff.

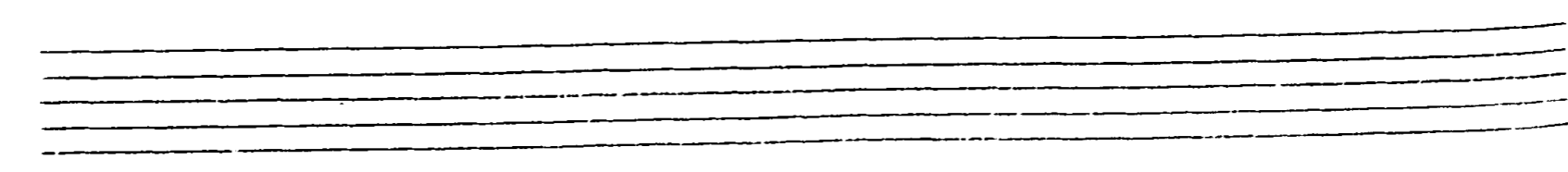
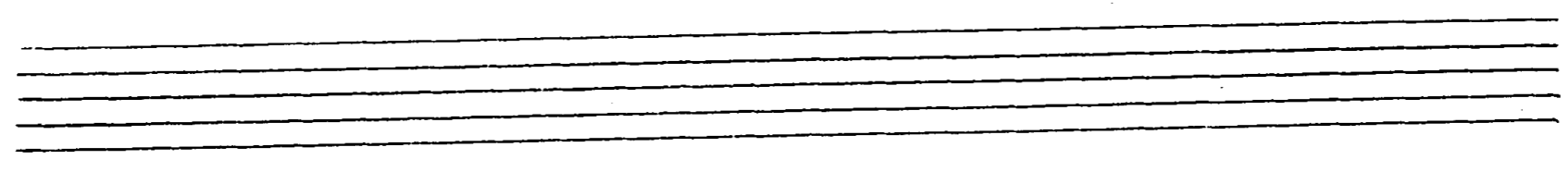
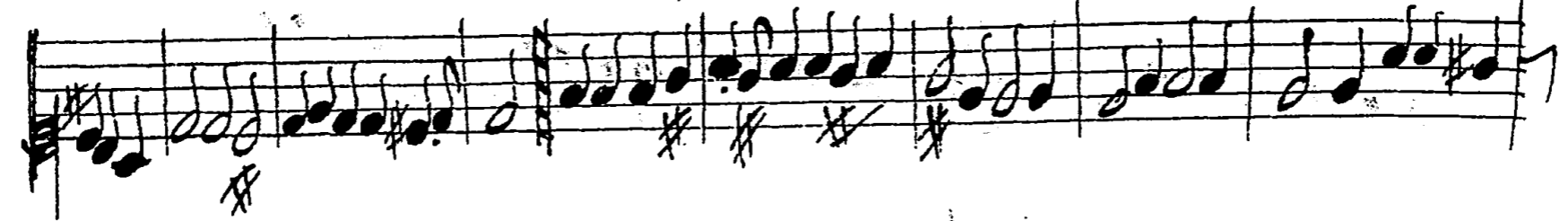


Handwritten musical score for the second system, consisting of five staves. The notation includes treble and bass clefs, various note values, and rests.



Aria

Empty musical staves.



un'ombra
aria

Allam - po; Allam - po, allam

Violini

Basso continuo

po, allampo Dun Gel uolto, Resistista chi può, Re-

sista chi può; allam — — po, allampo d'un bel

uolto, Resista chi può Resis — — ta chi puo —
forte

Allam

Allegro

Sista chi può Resistà chi può

Benetral

ciel in uago semblante; ma — — — — go, un

uago semblante; e de l' inferno stesso, là — — —

— — pre le por - te; s'apre le por te; *al Tacapo*

Tacapo

euridice sola *Scena terza*

tutti *Lungi dame, martiri; Doglie, pian*

Basso continuo

ti è sospiri Doglie, pianti, e sospiri

In braccio del mio bene; In

fine

Braccio del mio bene Torno a calmar

del mesto cor Le pe - ne; Torno a calmar

del mesto cor Le pe - ne Le pe - ne Le pe -

ne Lungi dame Dalapo -
aria
violini

Violini

Violini

Violini

Basso continuo

velli, lusinghe. velli lusinghe, mi

nistri di belta ministri di belta vi chiamo venite

venite venite vi chia - mo, venite veni -

te venite = , veni - te, quel viso chedi
fine

fine

fine

fine

fine

letta; Quel viso che diletta quel sguardo ch'alletta al

Three staves of piano accompaniment for the first system, showing chords and melodic lines.

voltò insegnate al uolto insegna - - te insegnate, al -

Three staves of piano accompaniment for the second system, continuing the harmonic and melodic development.

volto in segna - - te in segna te; velli da capo

euridice Scena quarta da capo

Deh; per pietà, mira orfeo chi t'adora, euridice mio ben

Deh; per pietà mira, mira chi t'adora ancora; euridice mio ben, ti uedo anco

dora. *mira chi ta-dora chi ta dora*
va, euri dice mio ben, ti uedo, ti uedo anco - va

Scena Quinta.

Plutone
fuggi temerario, che del decreto mio, uolasti via
Basso continuo -

fe, qui vi mangia euri dice, su su, chun diligente stud

porti quel perfido, a riveder il sol, cosi plutolo uod

Oreste *euridice*
o vigor, o crudelta, crime d'amore, merta pieta

Plutone
aria uillice

Bella non piangere, Bella non piangere

tutti

- cessi il cordo - glio - cessi il cordo - glio -

cessi il cordo - - glio cessi il cordo - glio -

non si può frangere non si può fran -

gere, con pianti e gemiti un cordi sco -

- glio - non si può frangere; non si può -

fran — — — — — *gere; con pianti e gemiti un*

cor disco — — — — — *glio, no' no' no' no' non si puo'*

frangere, con pianti e gemiti un cordi sco — — — — —

glio un cordi sco - glio — — — — —

Ma, per fugar sua noia spirti d'auerno, mo: — — — — —

-trate la gioia — — — — —

allegro

Violini —

The first staff of music is for the Violini. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'allegro'. The notation consists of a series of eighth and sixteenth notes, creating a rhythmic melody.

The second staff continues the violin part with similar rhythmic patterns and melodic lines.

The third staff continues the violin part.

The fourth staff continues the violin part.

The fifth staff is for the Basso continuo, written in a bass clef. It provides a harmonic foundation with a steady rhythm of eighth notes.

Basso continuo —

Two empty musical staves, likely reserved for a second set of violins or other instruments.

The sixth staff is a vocal line, written in a bass clef. It begins with a key signature of one sharp and a 4/4 time signature. The lyrics 'Si canti si goda, si balli, si' are written below the notes.

Si canti si goda, si balli, si

The seventh staff continues the violin part, featuring more complex rhythmic patterns and melodic lines.

The eighth staff continues the violin part.

The ninth staff continues the violin part.

The tenth staff continues the violin part.

The eleventh staff continues the Basso continuo part, maintaining the harmonic and rhythmic foundation.

-rida, si canti si goda, si balli, si vi -

-da si canti si goda, si balli, si vi - da, non si parti

di dolor, Doue splende la face d'amor doue splen — — de la

Handwritten musical score for the second system, piano accompaniment.

Handwritten musical score for the third system, piano accompaniment.

Handwritten musical score for the fourth system, piano accompaniment.

Handwritten musical score for the fifth system, piano accompaniment.

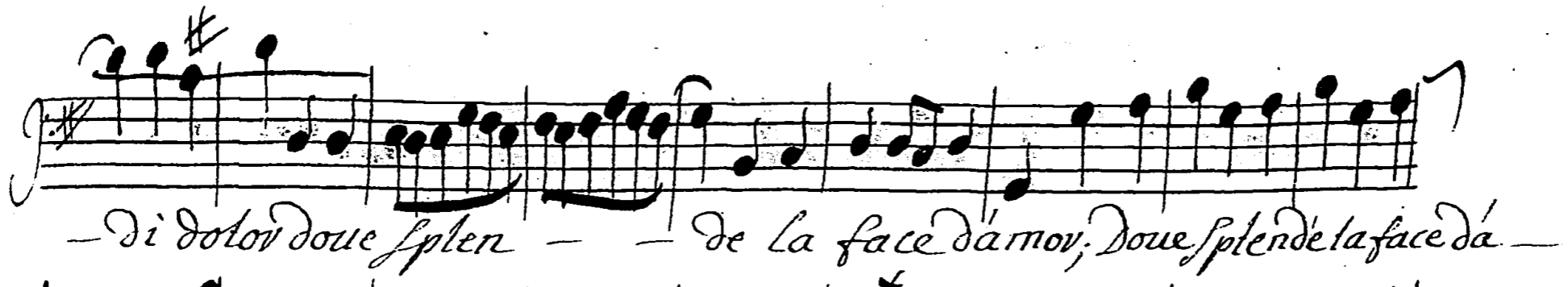
face d'amor; *non si parli di dolor, non si parli-*

Handwritten musical score for the seventh system, piano accompaniment.

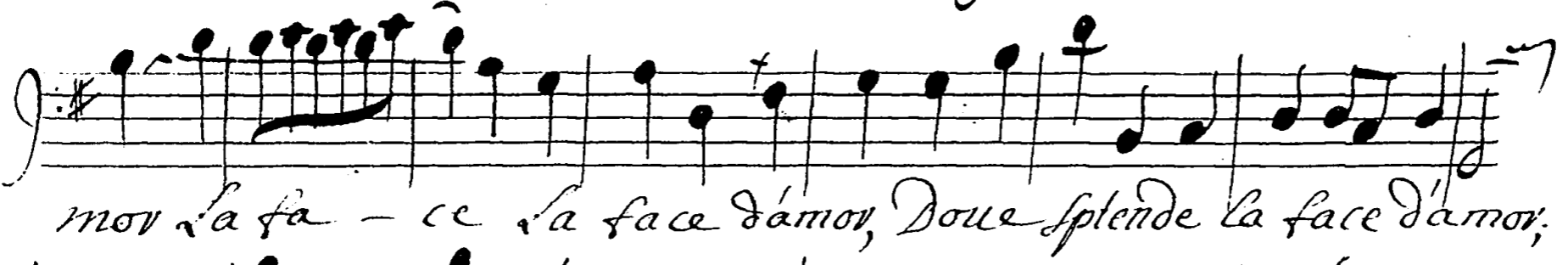
Handwritten musical score for the eighth system, piano accompaniment.

Handwritten musical score for the ninth system, piano accompaniment.

Handwritten musical score for the tenth system, piano accompaniment.



- di do to v doue splen - - de la face d'amon; Doue splende la face da -




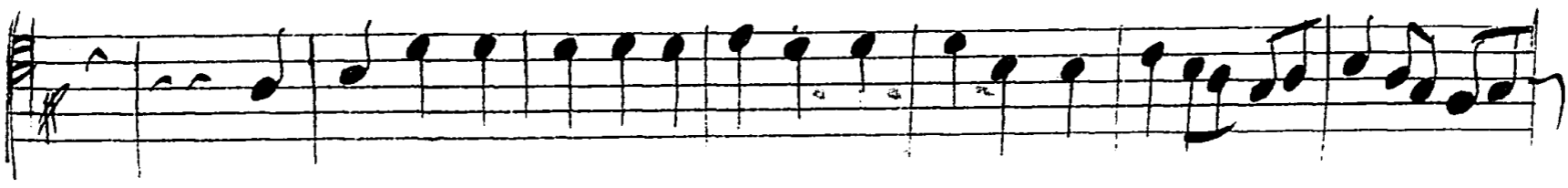
mon la fa - ce la face d'amon; Doue splende la face d'amon;



Il Choro.



Si canti si goda, si balli si rida si canti si goda si



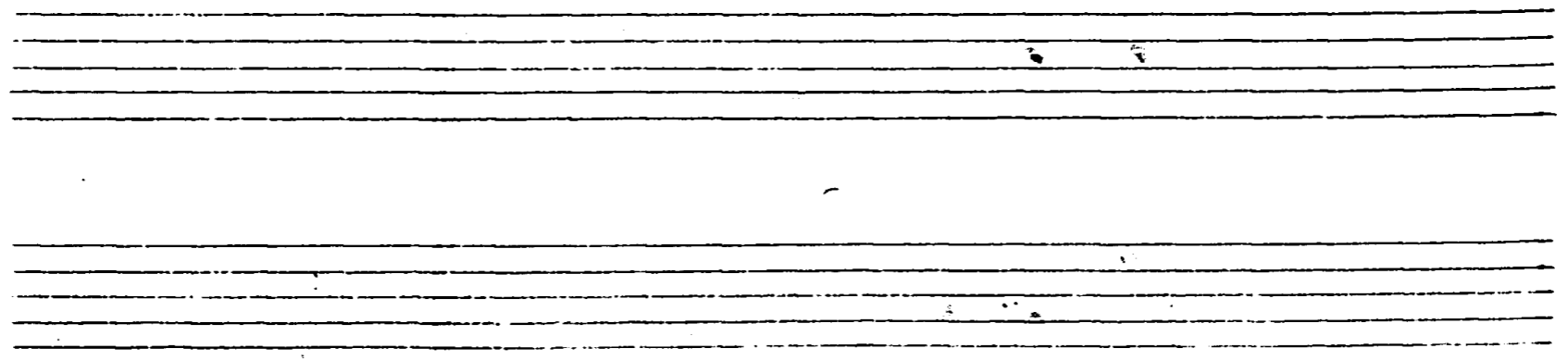
Si canti, si canti, si goda si balli, si rida, si canti, si goda si



violini

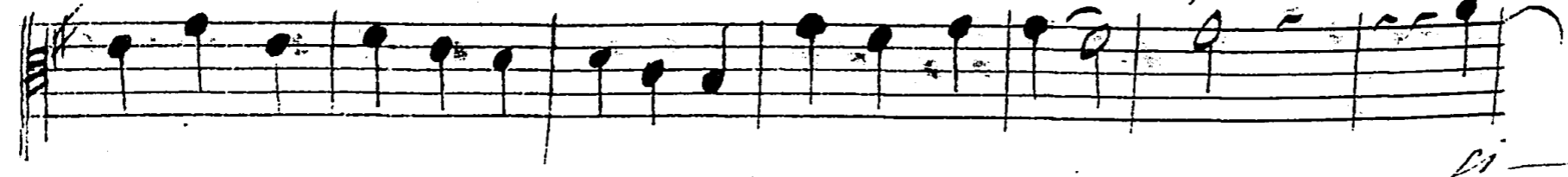


Basso continuo

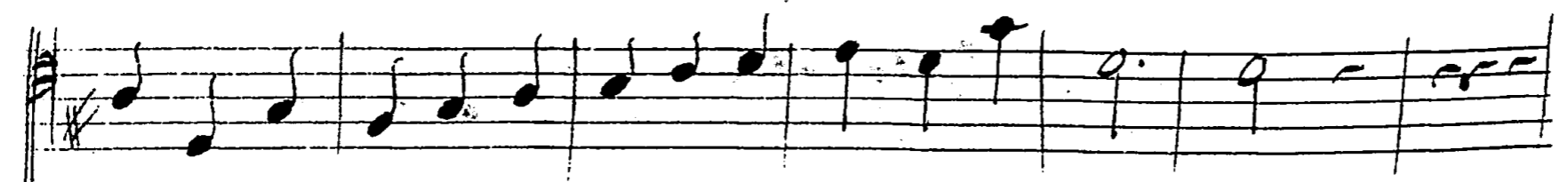




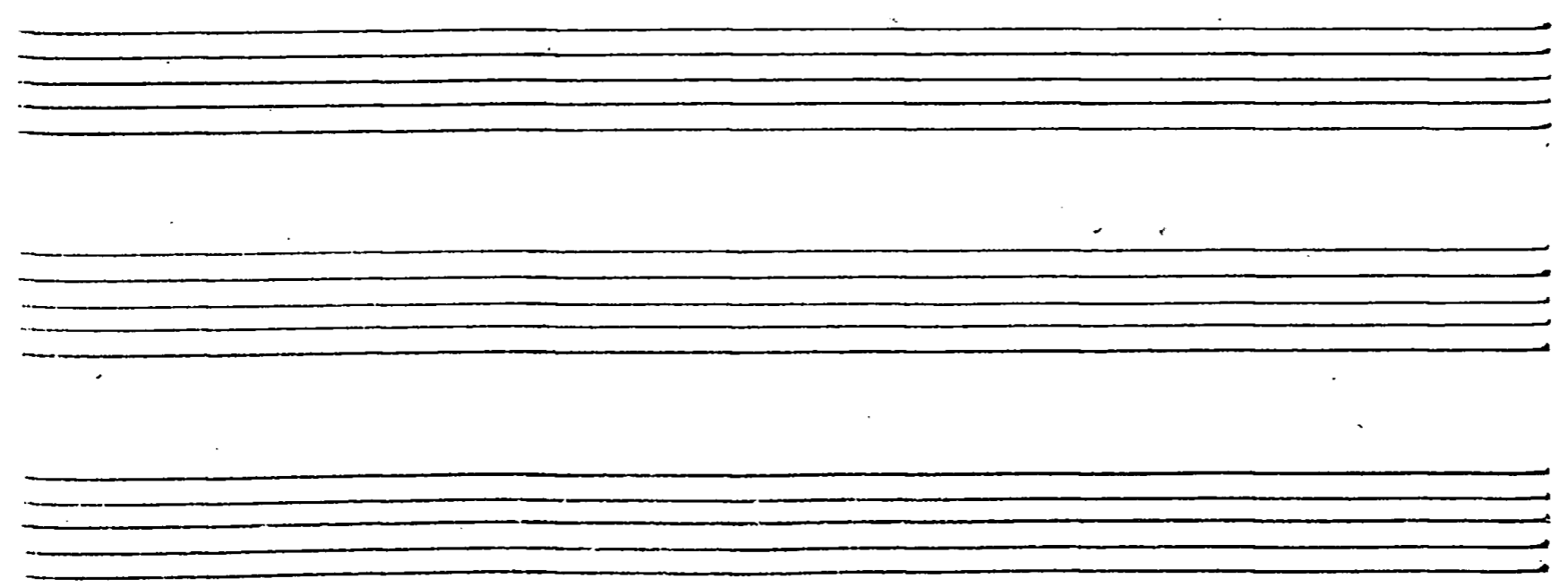
- balli si vi - da, si balli si vi - da, non si parti



si -



balli, si rida, si balli si balli si vi - da;



Di do lov; Doue splen — — de la fa — — ce la

canti si goda, si calli si v'ida; non si

si canti

non si parti di do lov Doue splende la face d'arov, doue

The musical score is written on ten staves. The first staff is a vocal line in G major (one sharp) with lyrics in Russian: "Di do lov; Doue splen — — de la fa — — ce la". The second staff continues the vocal line with lyrics: "canti si goda, si calli si v'ida; non si". The third staff is a piano accompaniment line with the lyric "si canti" centered below it. The fourth staff is another vocal line with lyrics: "non si parti di do lov Doue splende la face d'arov, doue". The fifth staff is a piano accompaniment line. The sixth and seventh staves are piano accompaniment lines. The eighth staff is a vocal line. The ninth and tenth staves are empty piano accompaniment lines.

face d'amour, Doue splende la face d'amour, si canti si goda, si

Spten — — — de la face d'amour; si canti, si goda, si

- bal- li si ri- da si' canti, si goda, si

non si

balli si balli si ri da, non si parli di dolor, no-



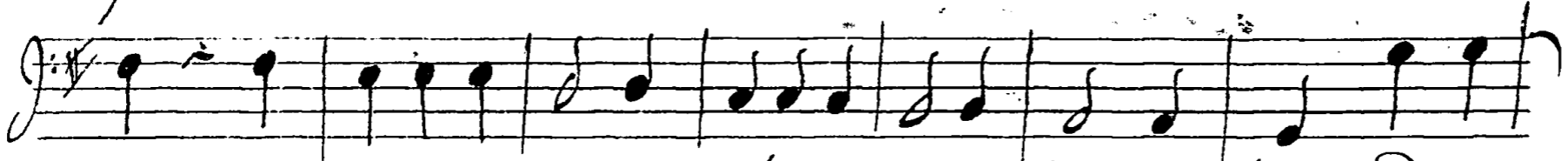
goda, si balli, si rida non si parli di dolor; Doue



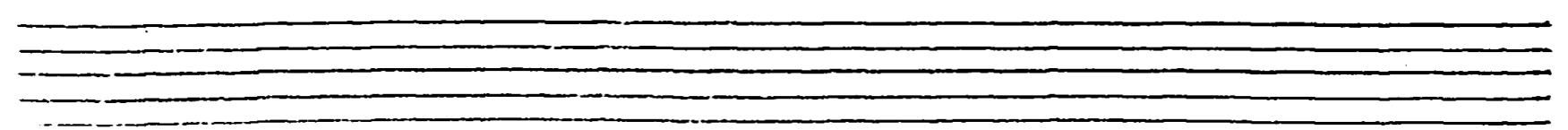
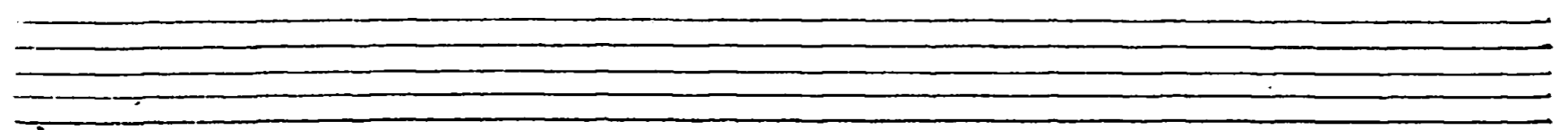
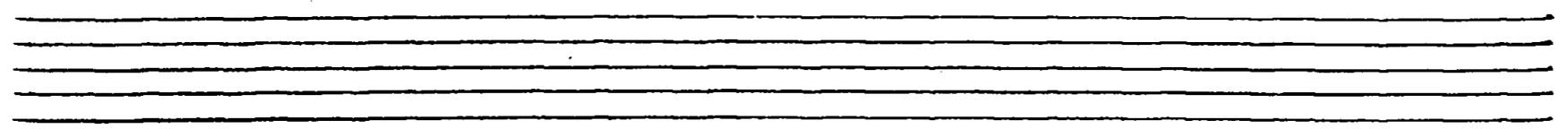
si canti si goda



parli di dolor



no, no no non si parli no non si parli di dolor; Doue



Splen — — — — — *de la face d'amor, la ta* — —

Splen — — — — — *de la face d'amor, Douce splende ta*

Empty musical staves for the third system.

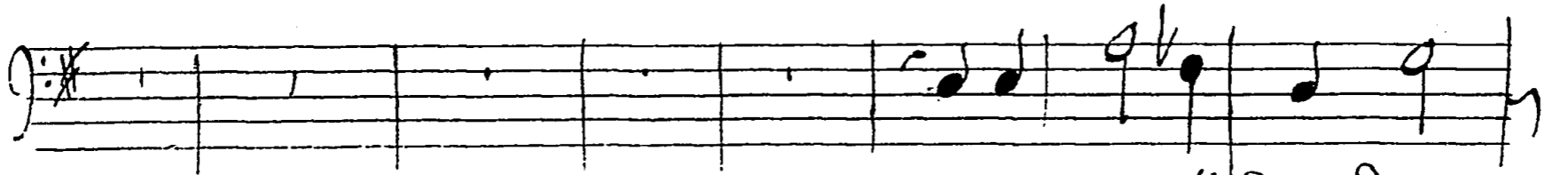
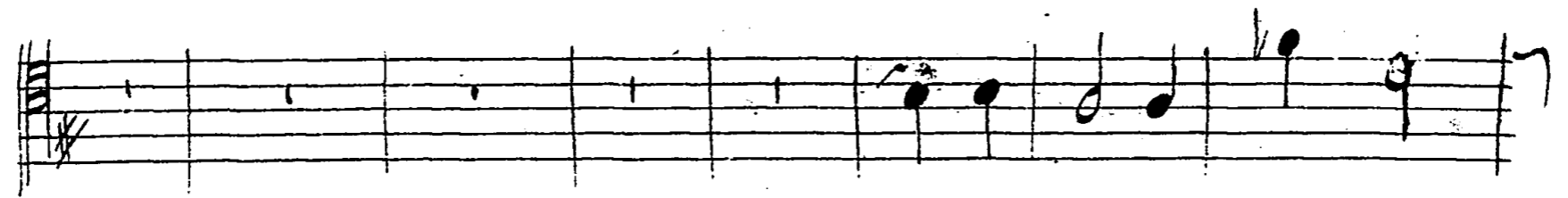
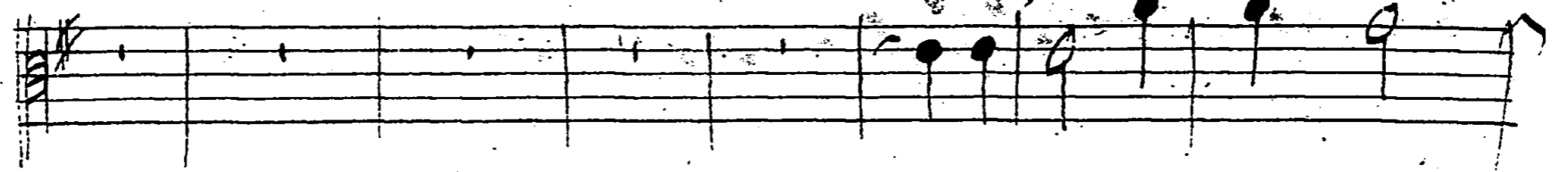
Four empty musical staves at the bottom of the page.

ce la fa ce la face d'amor

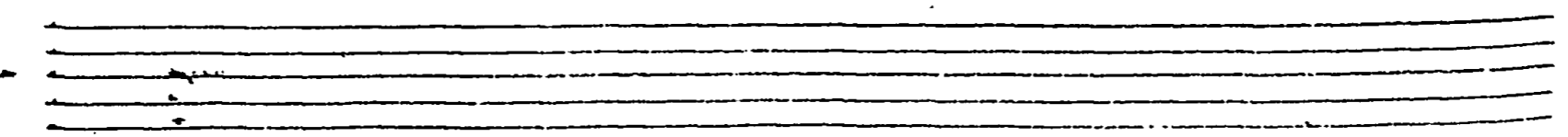
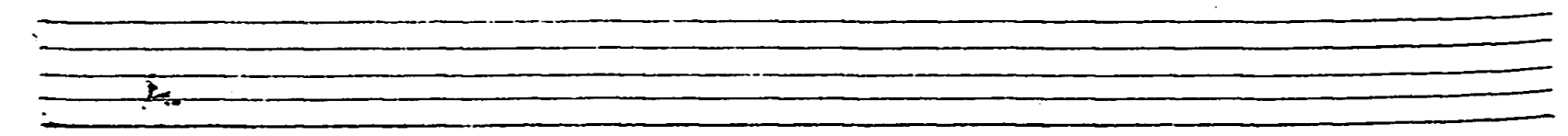
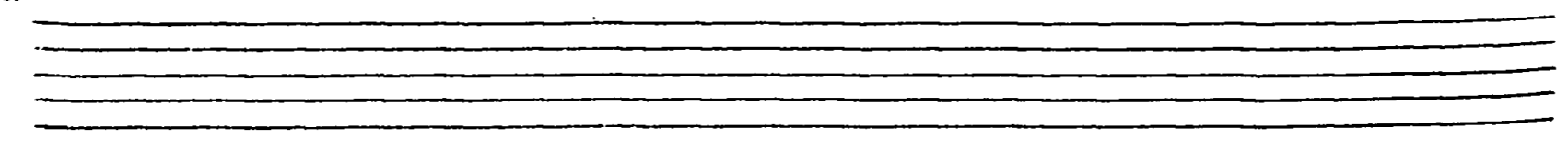
face d'amor douce splen de la face d'amor.

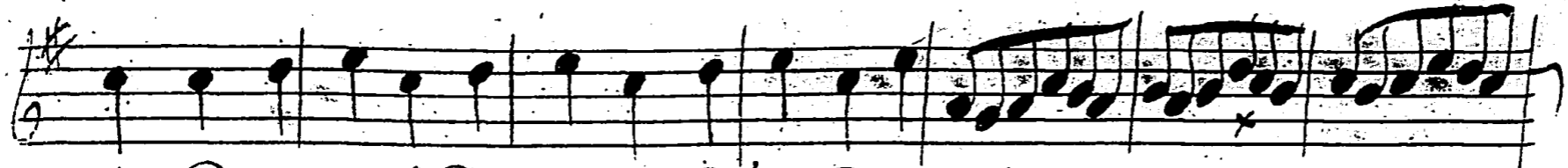


non si parli - di do

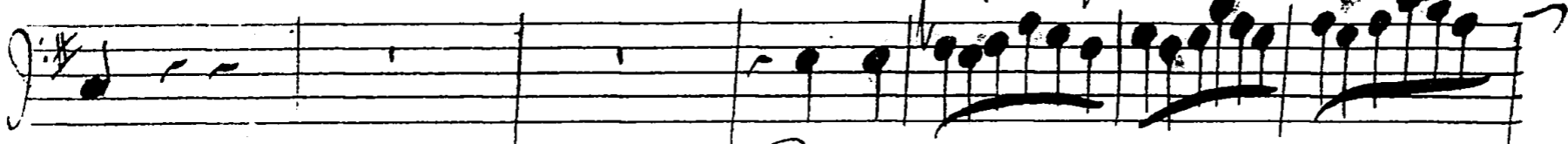
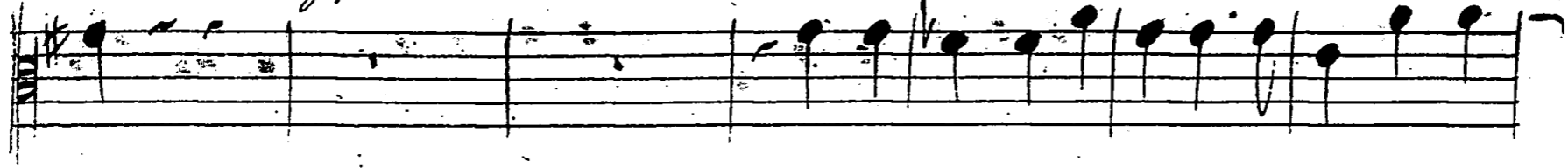


non si parli di do



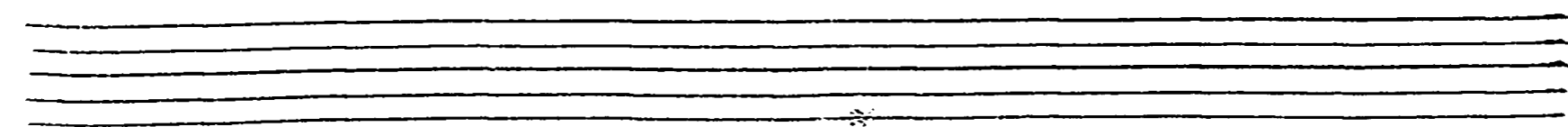
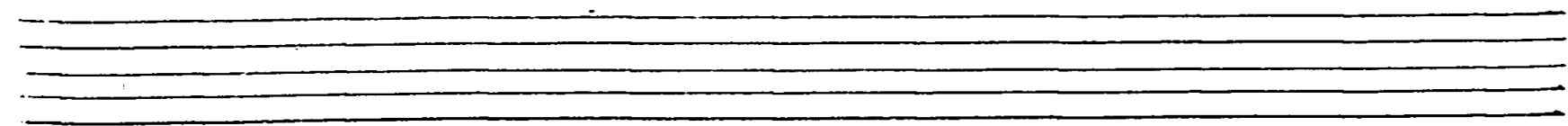
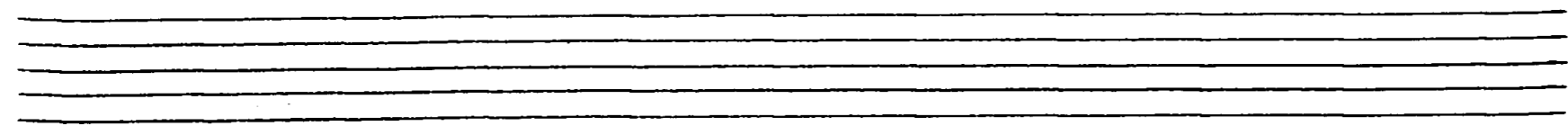
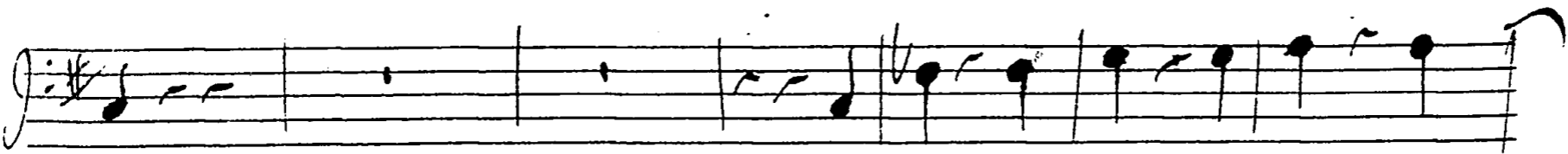
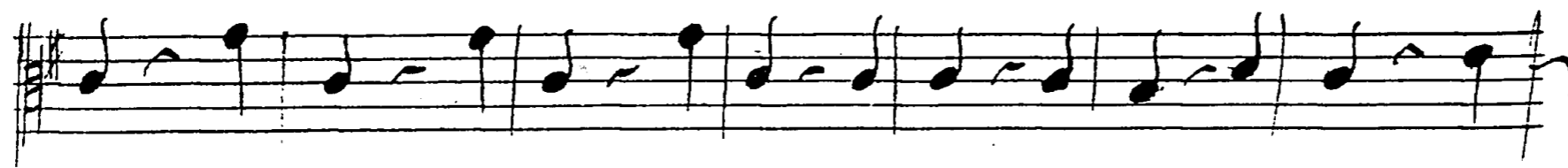
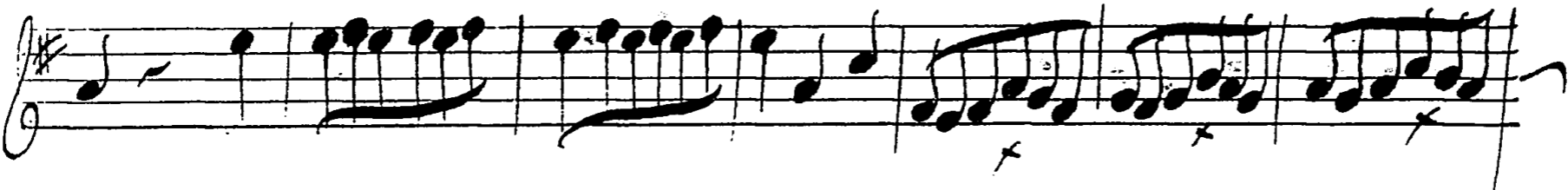


- lov Doue splende la face d'amon doue splen



- lov,

Doue splen



de la face d'amor; non si parli
non si parli di dolor
si canti, si goda
de la face d'amor; nonò nonò nonò nonò si parli

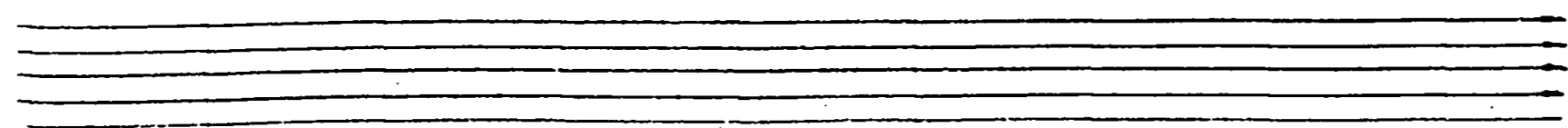
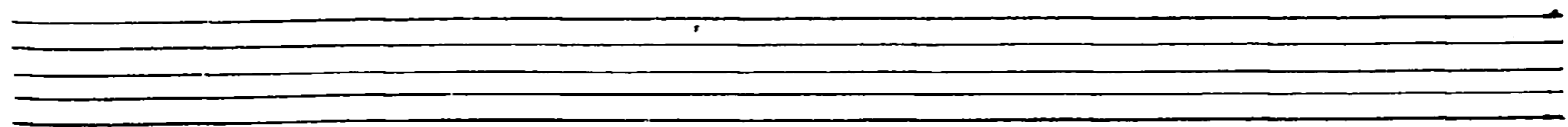
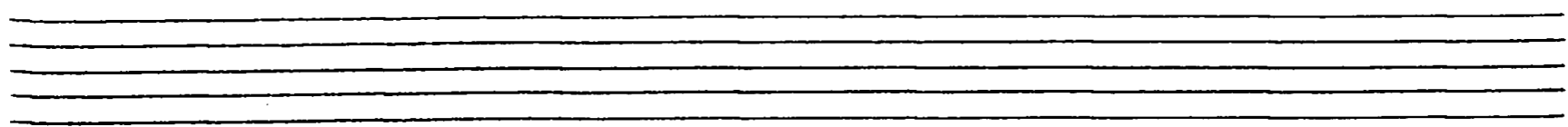
The image shows a handwritten musical score on a page with ten staves. The first four staves contain musical notation with lyrics in Italian. The lyrics are: "de la face d'amor; non si parli", "non si parli di dolor", "si canti, si goda", and "de la face d'amor; nonò nonò nonò nonò si parli". The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of various note values, rests, and slurs. The last six staves are empty.



— di dotov Doue splen — — de la face d'amor. La fa



di dotov Doue splen — — de la face d'amor;



ce la fa - ce la fa - ce la

no' no', nono non si parli di dolor, Doue splende la'

face d'amor; Doue Splende La face d'amor;

face d'amor Doue Splende La face d'amor;

Si replica l'aria de gli numi Infernali

A fine

Scène Dernière

Le carnaval conduisant une troupe de masques.

Marche du carnaval

The musical score consists of ten staves of music. The first staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a cursive, handwritten style. The remaining nine staves are for piano accompaniment, with various clefs (treble and bass) and key signatures. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and dynamic markings. The overall style is that of a 19th-century handwritten manuscript.

Le carnaval

L'hyver, a beau l'armer D'aquillons furieux, et fieres destou-

violons;

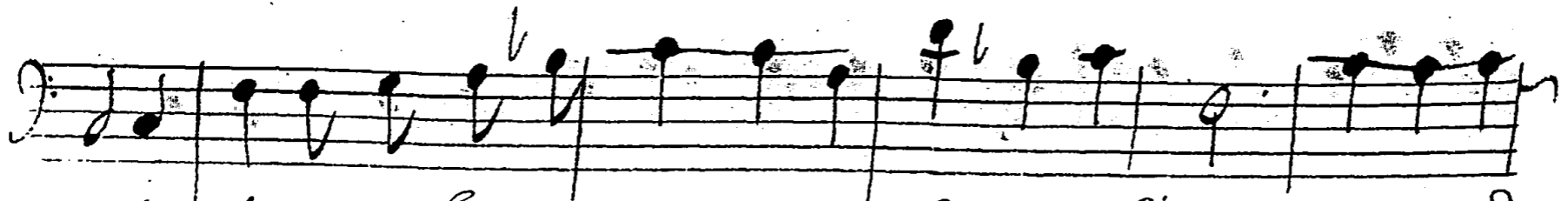
ren! La cour - se va ga Gon de; en vain les noirs frimats;

pour attrister le monde, Devorent le flambeau qui brille dans les cieux, qui

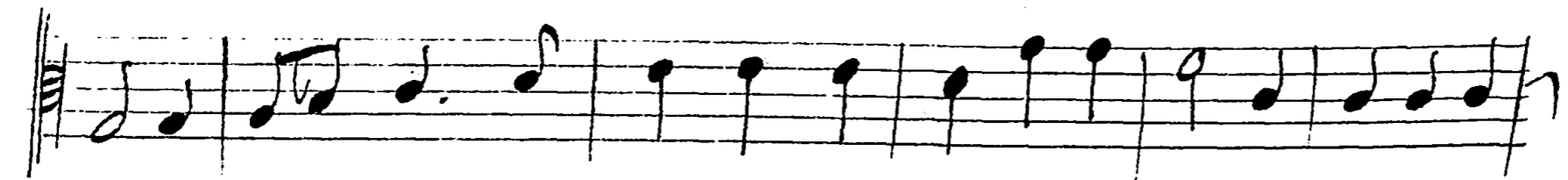
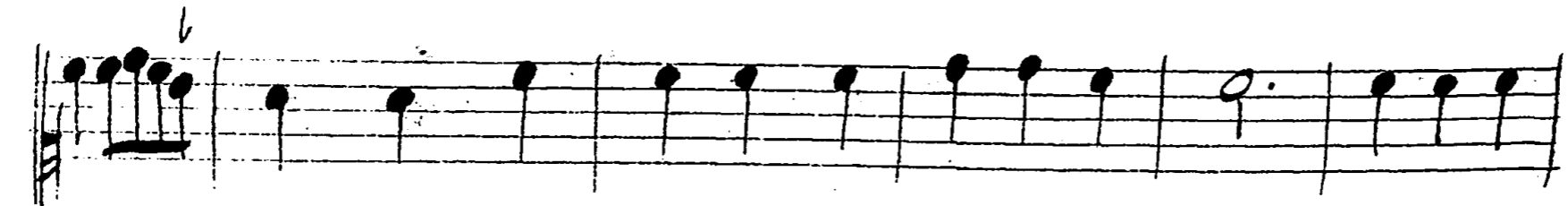
brille dans les cieux, cieux, si tôt que je parois je bannis la nuit

brille dans les cieux, cieux, si tôt que je parois je bannis la nuit

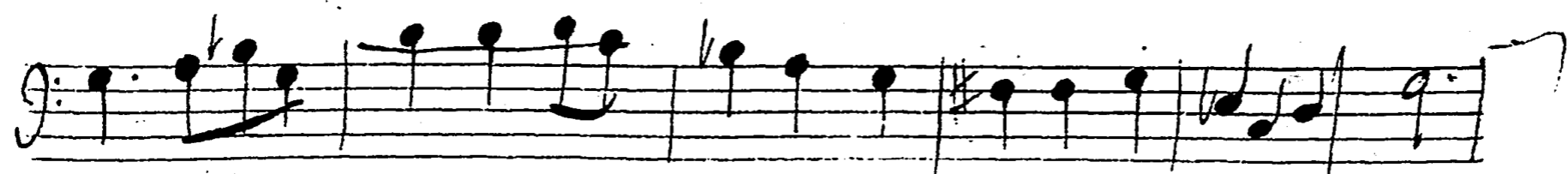
brille dans les cieux, cieux, si tôt que je parois je bannis la nuit



resse; ouvre La porte aux jeux aux festins a l'amour, a mon de



part Le plaisir cesse et pour mieux sy L'uver on attend mon retour?



a mon depart le plaisir cesse et pour mieux s'y liurer on at-

tend mon retour on attend - - - mon retour, tou-

jours

jours

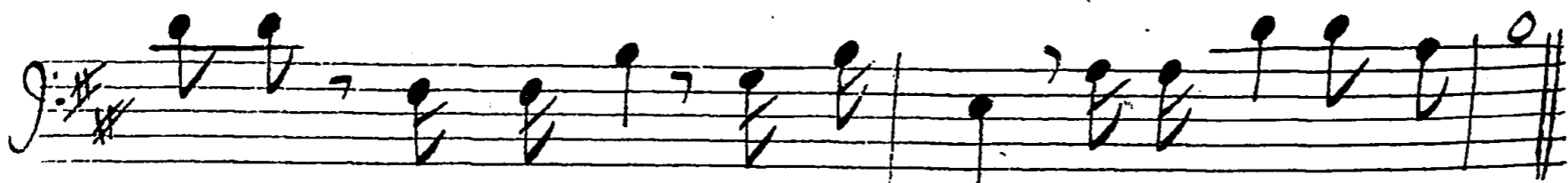
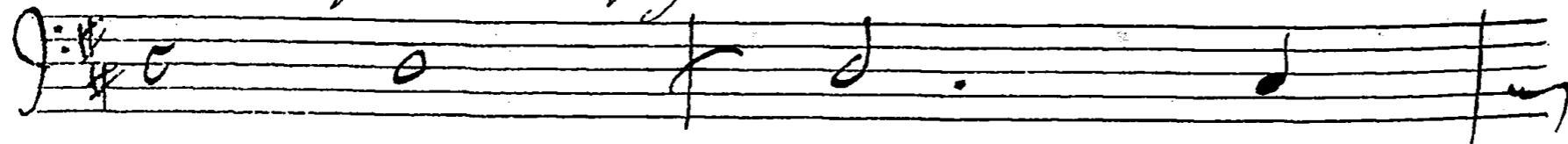
jours

jours

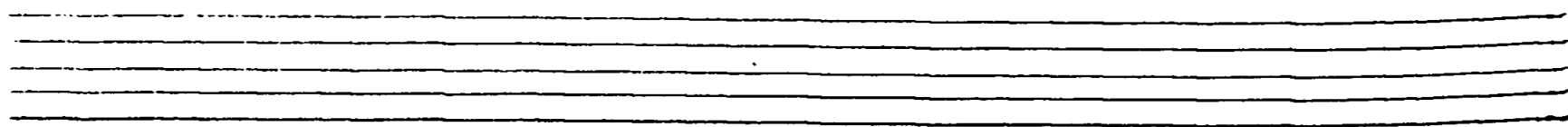
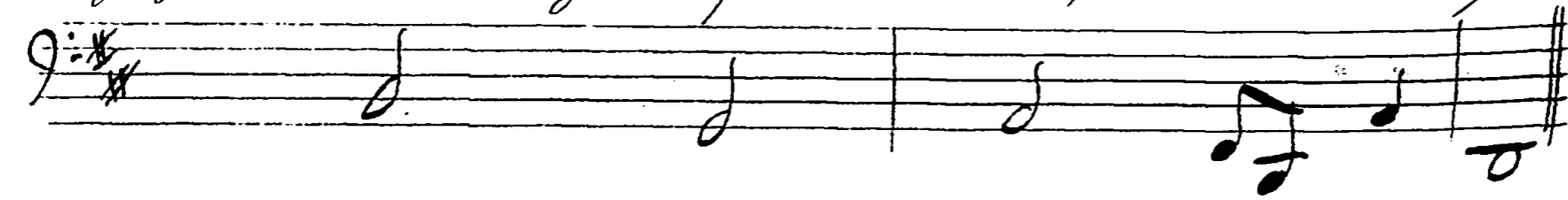
jours



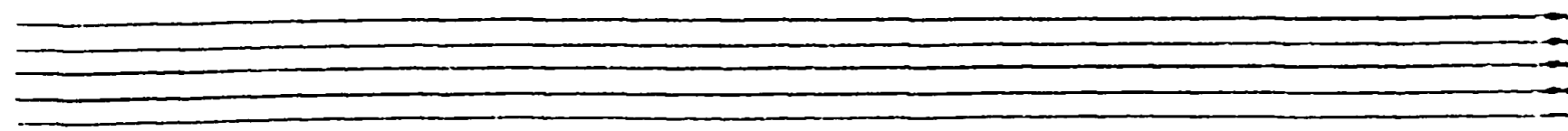
Vous qui m'accompagnez montrez votre alle



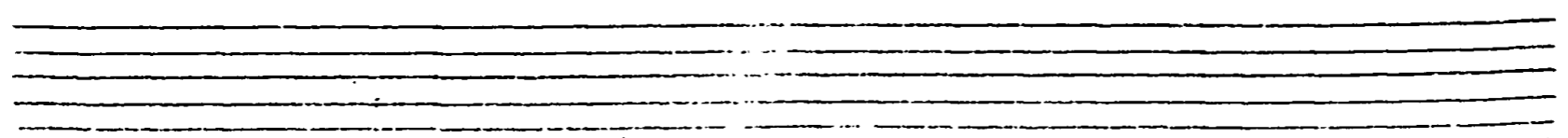
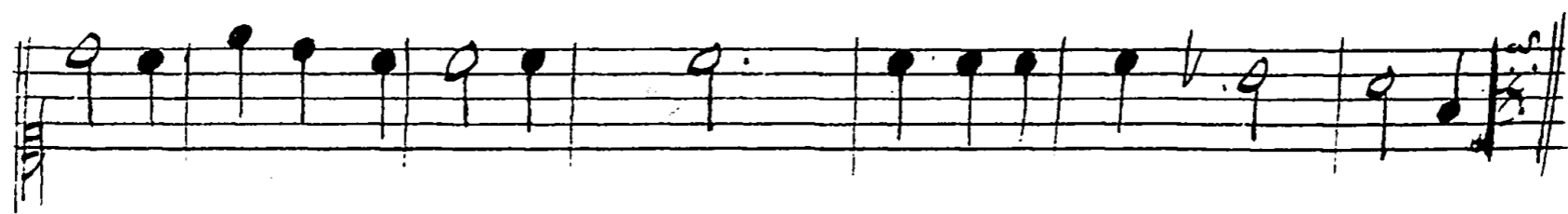
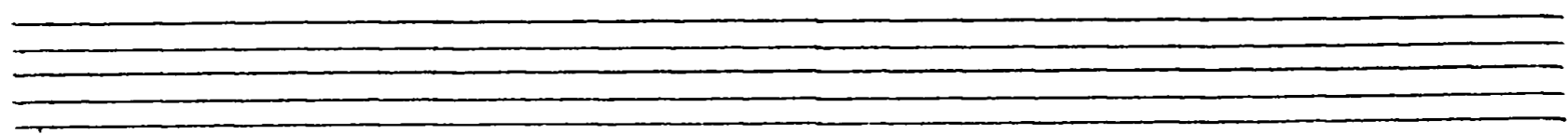
grese; Les yeux par vos chants, celebrez ce beau jour;



Bouree



jeu menuet



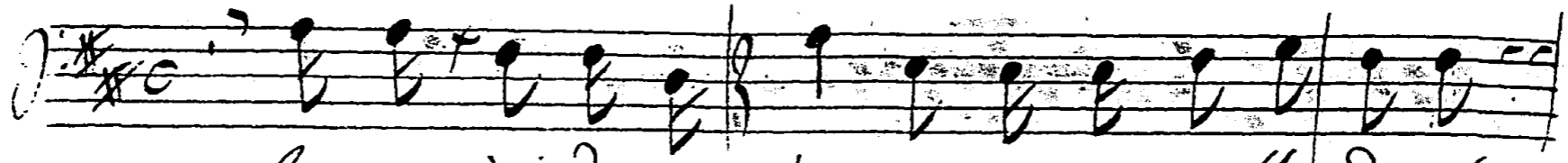
Fin

2^e menuet en Rondeau

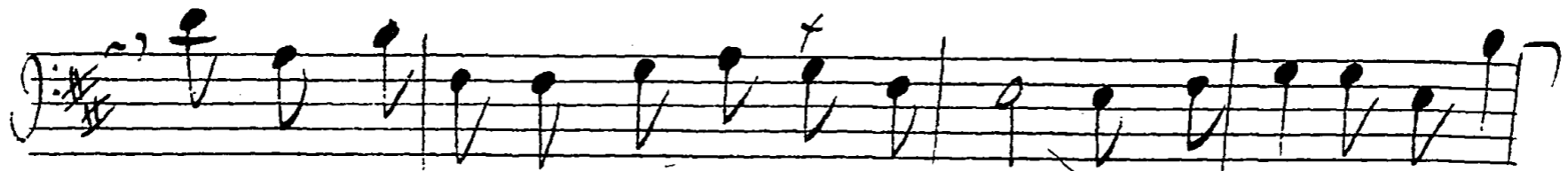
Fin

Fin

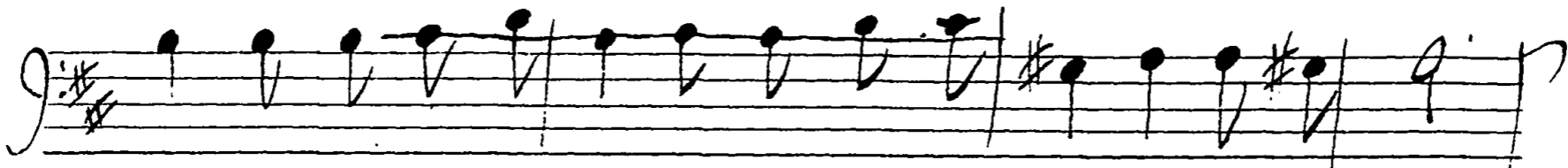
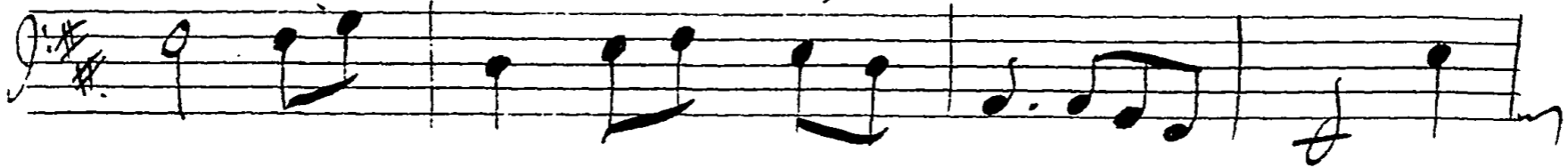
Le carnaval;



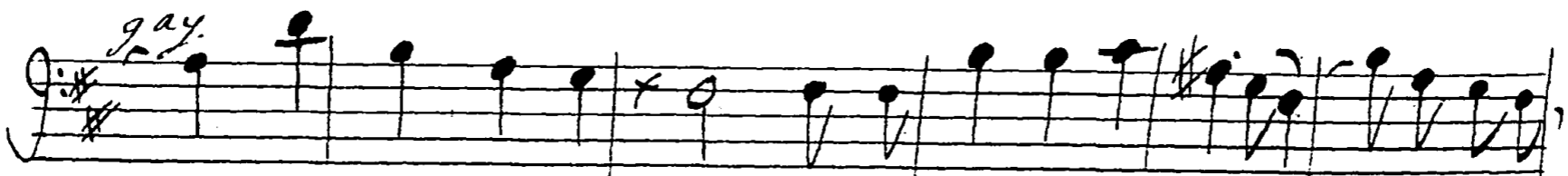
Je veux joindre à ces jeux une nouvelle danse



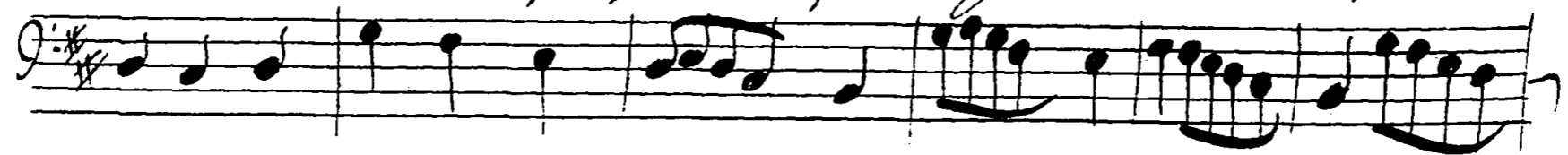
venez venez aimables enjouemens, Redoublez en est lieux



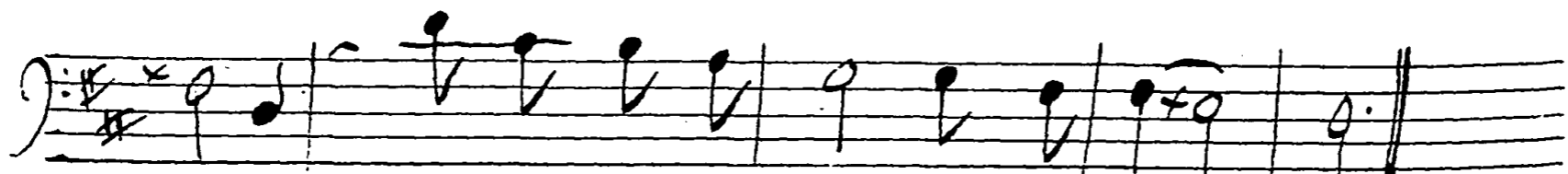
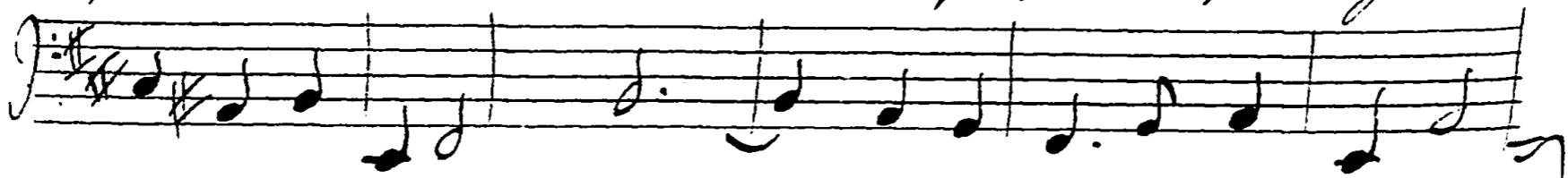
notre vejoissance par de nouveaux-deguisemens;



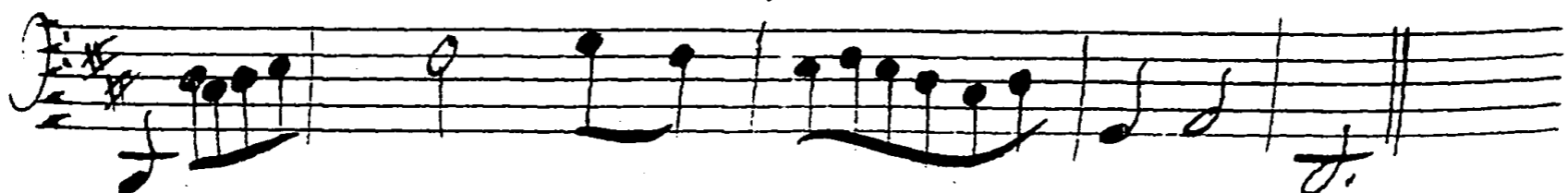
Dans ce tems de plaisirs le plus sage s'oublie, et permet un



peu de foli-e; Dans ce tems de plaisirs le plus sage, sou

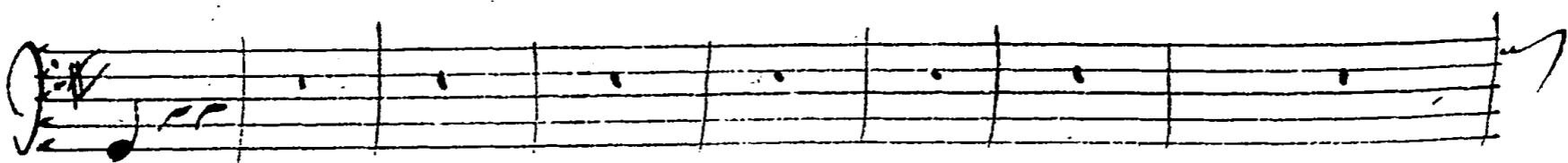
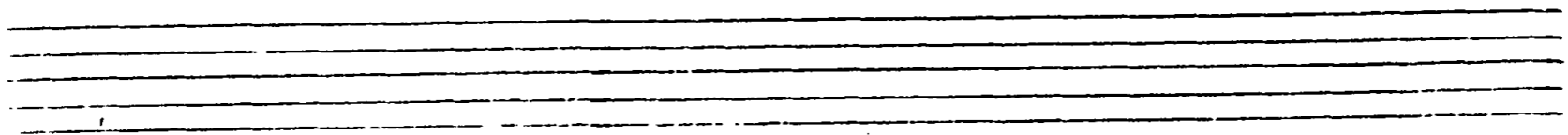
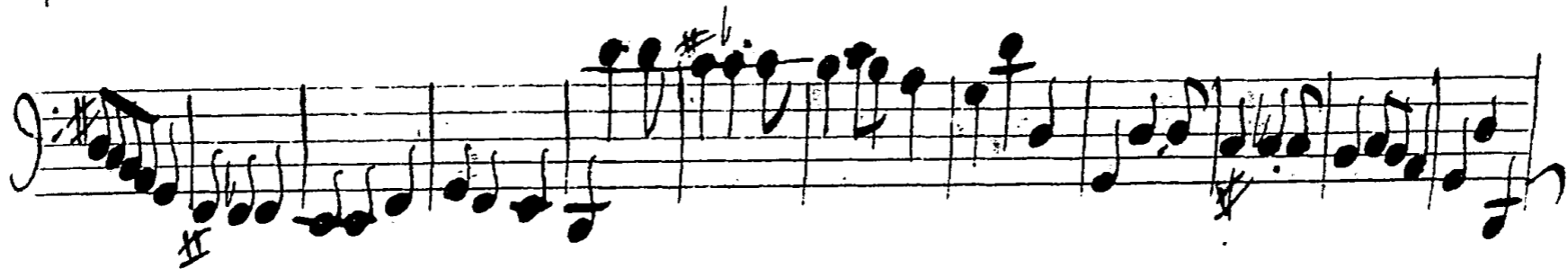
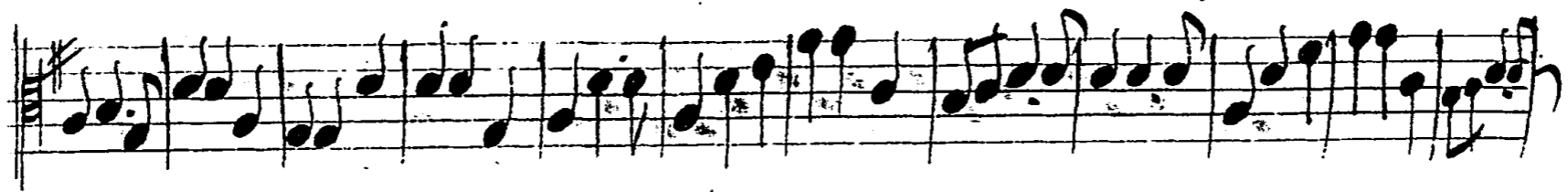


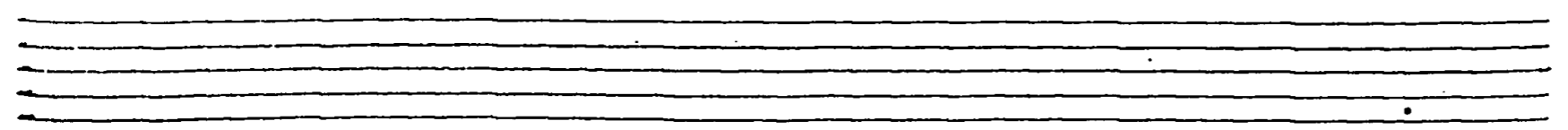
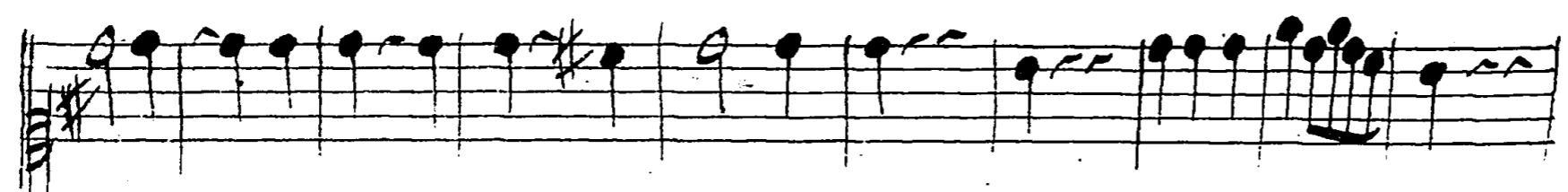
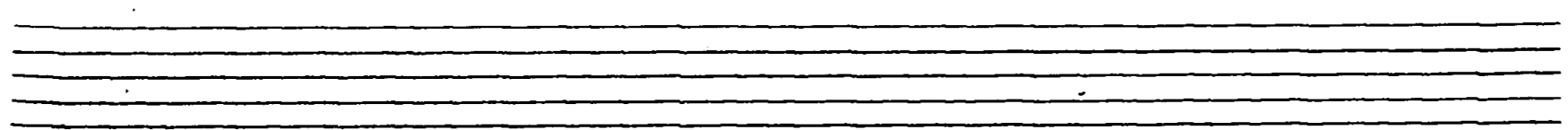
blie et permet un peu de foli-e;

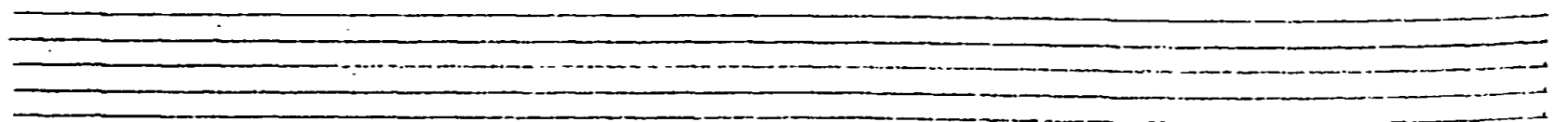
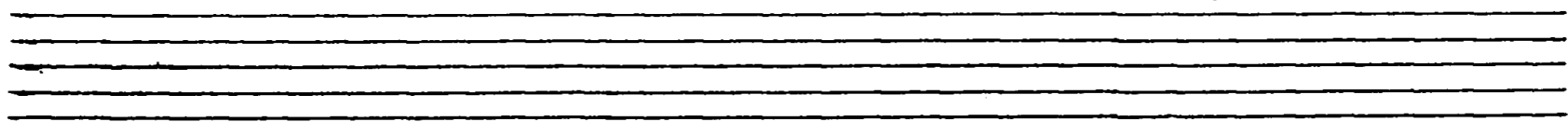


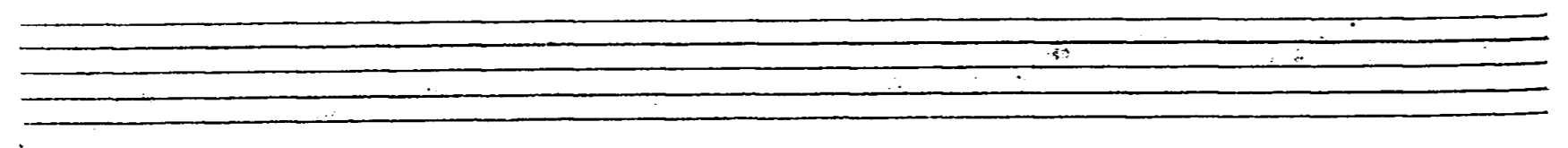
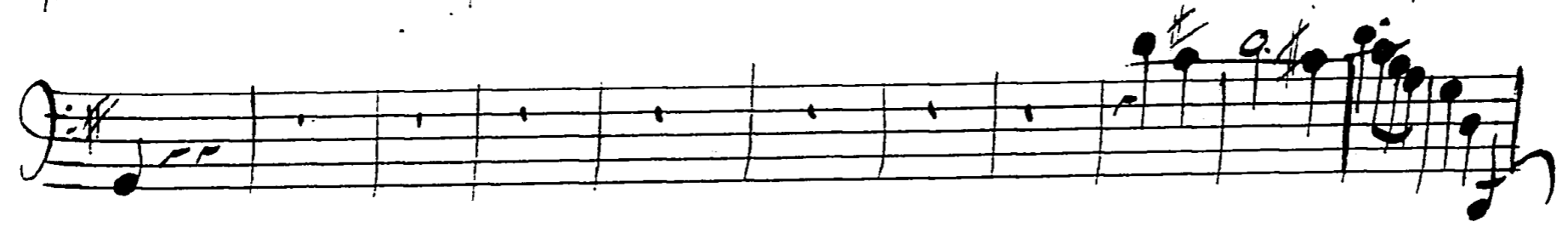
Chaconne.

This page contains a handwritten musical score for a piece titled "Chaconne." The score is written on ten staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The word "Chaconne." is written below the first staff. The second through fifth staves are in alto clef. The sixth through eighth staves are in bass clef. The ninth staff is in bass clef with a key signature change to two sharps (F# and C#). The tenth staff is in bass clef with a key signature change to one sharp (F#). There are two sets of empty staves, one between the fifth and sixth staves, and another between the tenth and eleventh staves.









The first system of handwritten musical notation 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 (C4 on the middle line). The fourth staff is in bass clef. The fifth staff is in bass clef. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

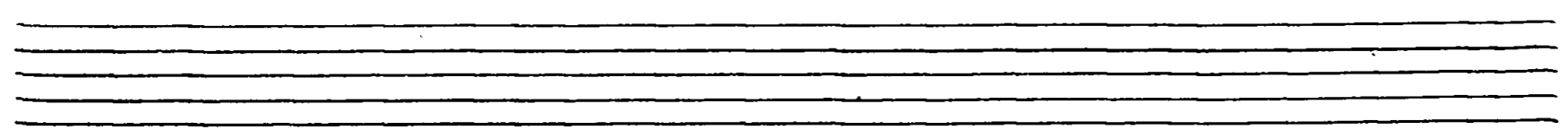
A set of five empty musical staves, consisting of five horizontal lines.

The second system of handwritten musical notation 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 (C4 on the middle line). The fourth staff is in bass clef. The fifth staff is in bass clef. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

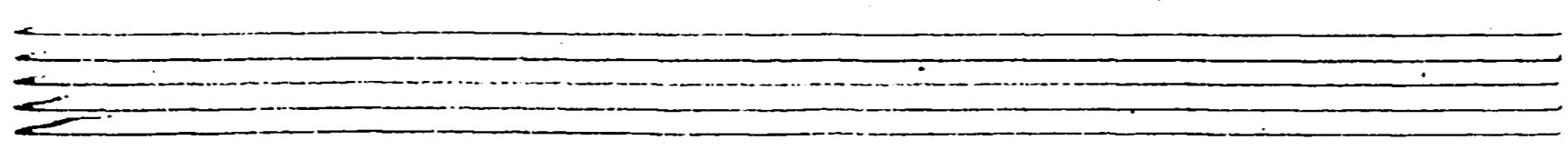
A set of five empty musical staves, consisting of five horizontal lines.

Air des masques chinois -

Handwritten musical score for 'Air des masques chinois'. The score consists of five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in alto clef with a key signature of one sharp and a 2/4 time signature. The third staff is in alto clef with a key signature of one sharp and a 2/4 time signature. The fourth staff is in alto clef with a key signature of one sharp and a 2/4 time signature. The fifth staff is in bass clef with a key signature of one sharp and a 2/4 time signature. The music is written in a fluid, handwritten style with various note values and rests.



Handwritten musical score for a second piece, consisting of five staves. The first staff is in treble clef with a key signature of one sharp and a 2/4 time signature. The second staff is in alto clef with a key signature of one sharp and a 2/4 time signature. The third staff is in alto clef with a key signature of one sharp and a 2/4 time signature. The fourth staff is in alto clef with a key signature of one sharp and a 2/4 time signature. The fifth staff is in bass clef with a key signature of one sharp and a 2/4 time signature. The music is written in a fluid, handwritten style with various note values and rests.



Handwritten musical score for the first system, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in G major and 2/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves appear to be for a piano accompaniment, with the second staff showing a bass line and the third staff showing chords. The fourth and fifth staves continue the melodic and accompaniment lines. The system ends with a double bar line and repeat dots.

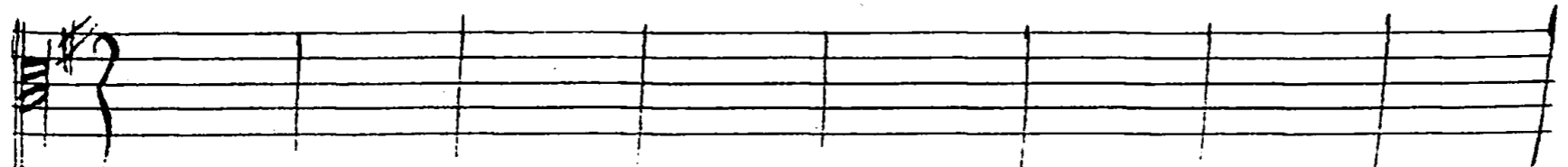
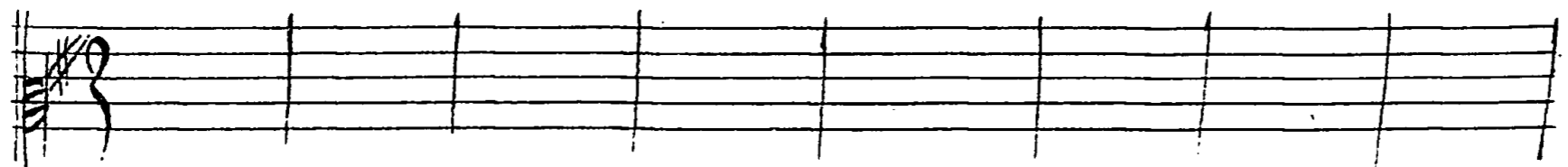
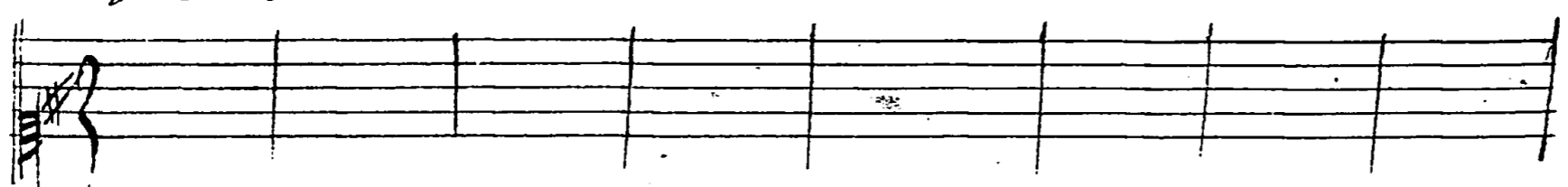
Handwritten musical score for the second system, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues in G major and 2/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves appear to be for a piano accompaniment, with the second staff showing a bass line and the third staff showing chords. The fourth and fifth staves continue the melodic and accompaniment lines. The system ends with a double bar line and repeat dots.



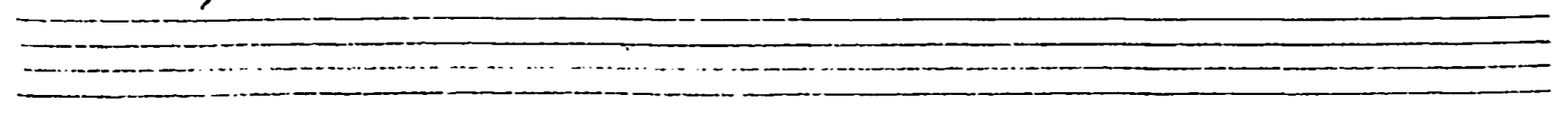
Adia



violini



Basso continuo



Per piacer al mio ben

Per piacer al mio ben amori uola

Basso continuo

te uola te uolate mi sen uola



Handwritten musical score on ten staves. The first staff contains the lyrics "te uolate mi'jen;" and "amore uo-". The second staff contains the lyrics "late; vola - te vola -". The score includes various musical notations such as notes, rests, and clefs.

te uolate mi in sen, uola - - - te uola

te uolate mi in sen

fina. fug.

gite sospiri fuggite sospiri fuggite — mar

iri sospiri fuggite fuggite; non piu turbar

no no' no' non piu tur bar de l'alma il ben seren

non piu tur bar de l'alma il ben seren no' no' non

This is a handwritten musical score for voice and piano. The score is written on ten staves. The first staff contains the vocal line with the lyrics "no no' no' non piu tur bar de l'alma il ben seren". The second staff is the piano accompaniment. The next three staves (3, 4, and 5) are empty, likely representing a page break or a section of the score that is not fully transcribed. The sixth staff contains the vocal line with the lyrics "non piu tur bar de l'alma il ben seren no' no' non". The seventh staff is the piano accompaniment. The final three staves (8, 9, and 10) are empty. 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.

no non piu turbar de l'alma il ben seren; *Da capo*

Musical notation for the second system, piano accompaniment.

Musical notation for the third system, piano accompaniment.

Musical notation for the fourth system, piano accompaniment.

Musical notation for the fifth system, piano accompaniment. *Da Capo*

fortana

Musical notation for the sixth system, piano accompaniment.

Musical notation for the seventh system, piano accompaniment.

Musical notation for the eighth system, piano accompaniment.

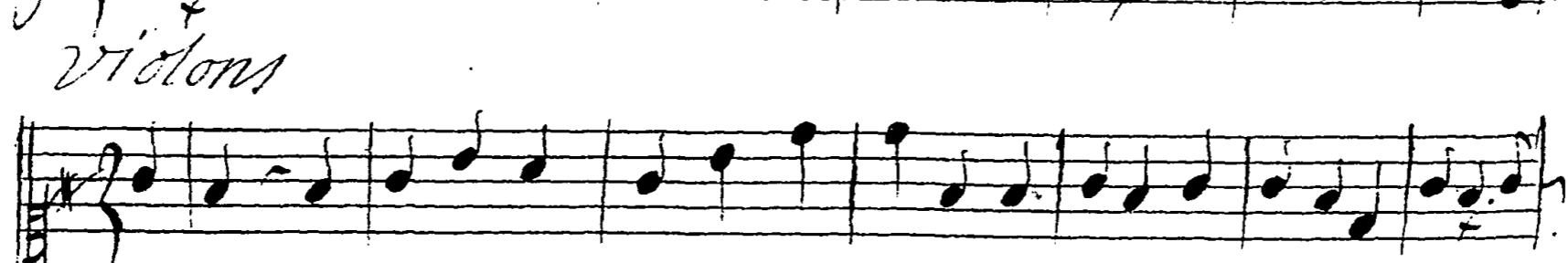
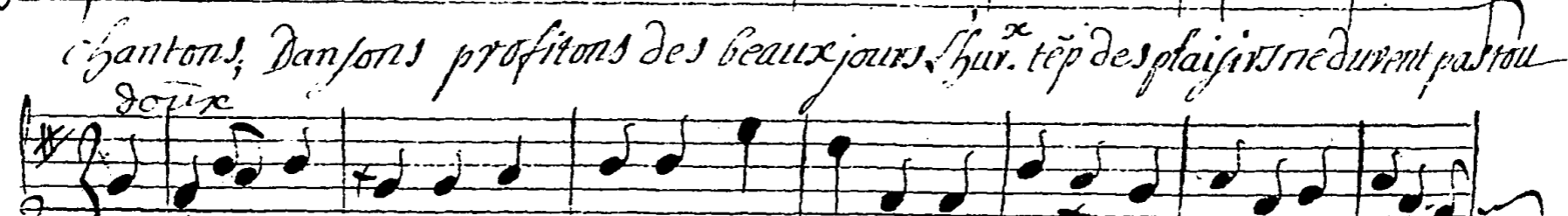
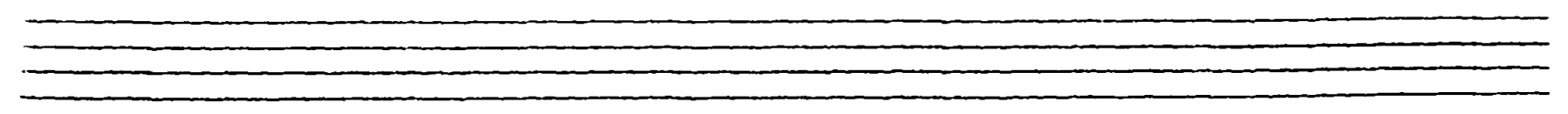
Musical notation for the ninth system, piano accompaniment.

Musical notation for the tenth system, piano accompaniment.

Handwritten musical score for the first system, consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a *fin* marking above it. The second staff is a bass clef with a *fin* marking above it. The third and fourth staves are bass clefs. The fifth staff is a bass clef. The system concludes with two empty staves.

Handwritten musical score for the second system, consisting of five staves. The top staff is a treble clef. The second and third staves are bass clefs. The fourth and fifth staves are bass clefs. The system concludes with two empty staves.

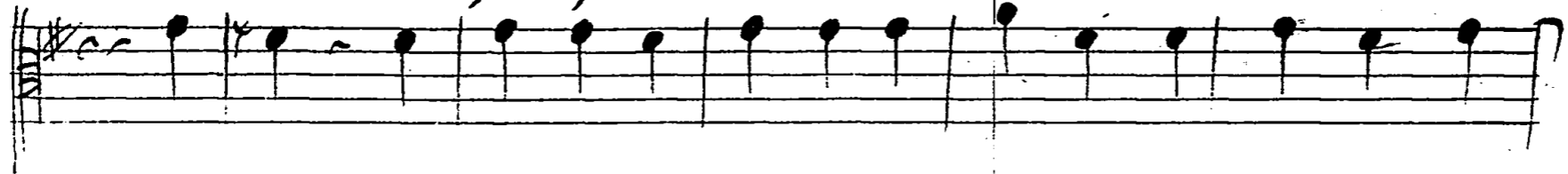
This page contains a handwritten musical score for a multi-stemmed instrument, likely a harpsichord or similar keyboard instrument. The score is organized into ten systems, each consisting of five staves. The notation is dense and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The key signature is one flat (B-flat), and the time signature is 9/8. The first system begins with a treble clef and a common time signature. The notation is written in a clear, legible hand, with some dynamic markings like 'v' (forte) and 'lo' (piano) visible. The score concludes with a double bar line and repeat dots at the end of the tenth system.



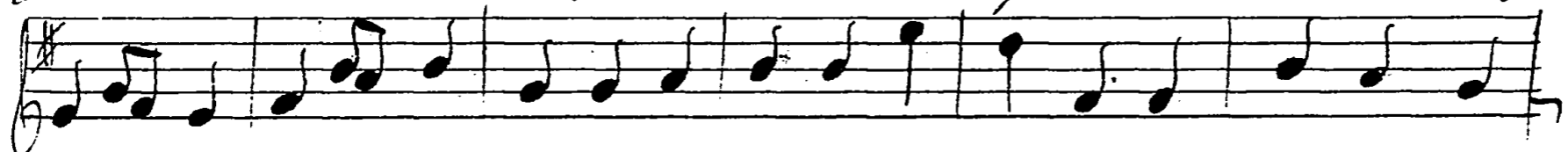
Choeur.



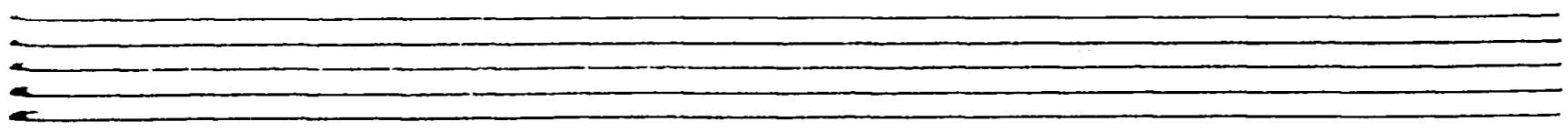
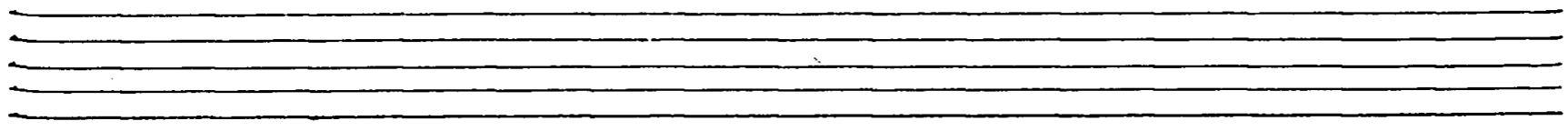
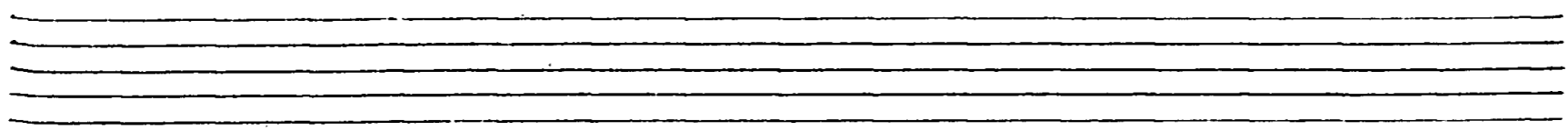
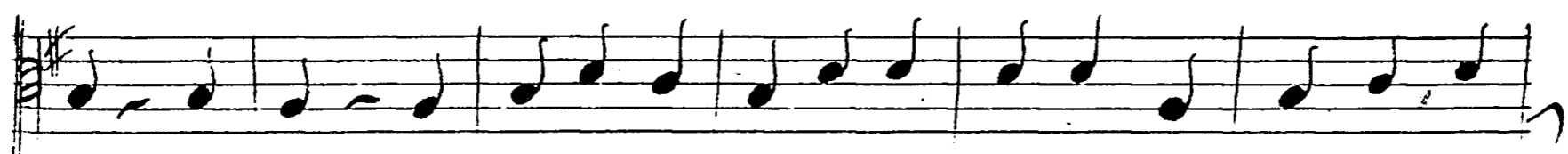
Chantons dansons profitons des beaux jours & heureux tems des plai

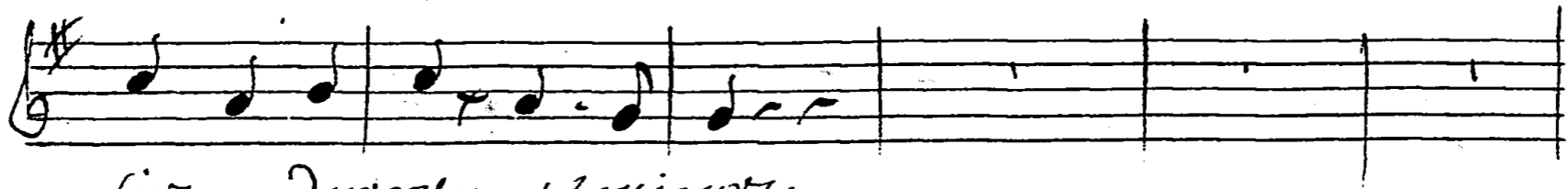


jours; chantons, dansons profitons des beaux jours & heureux tems des plai —

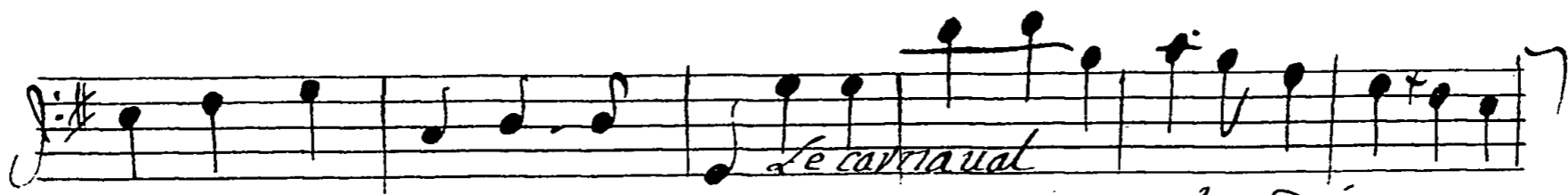
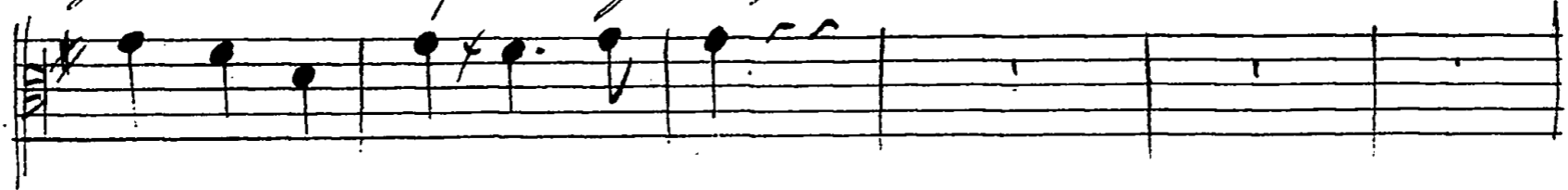


Violons —

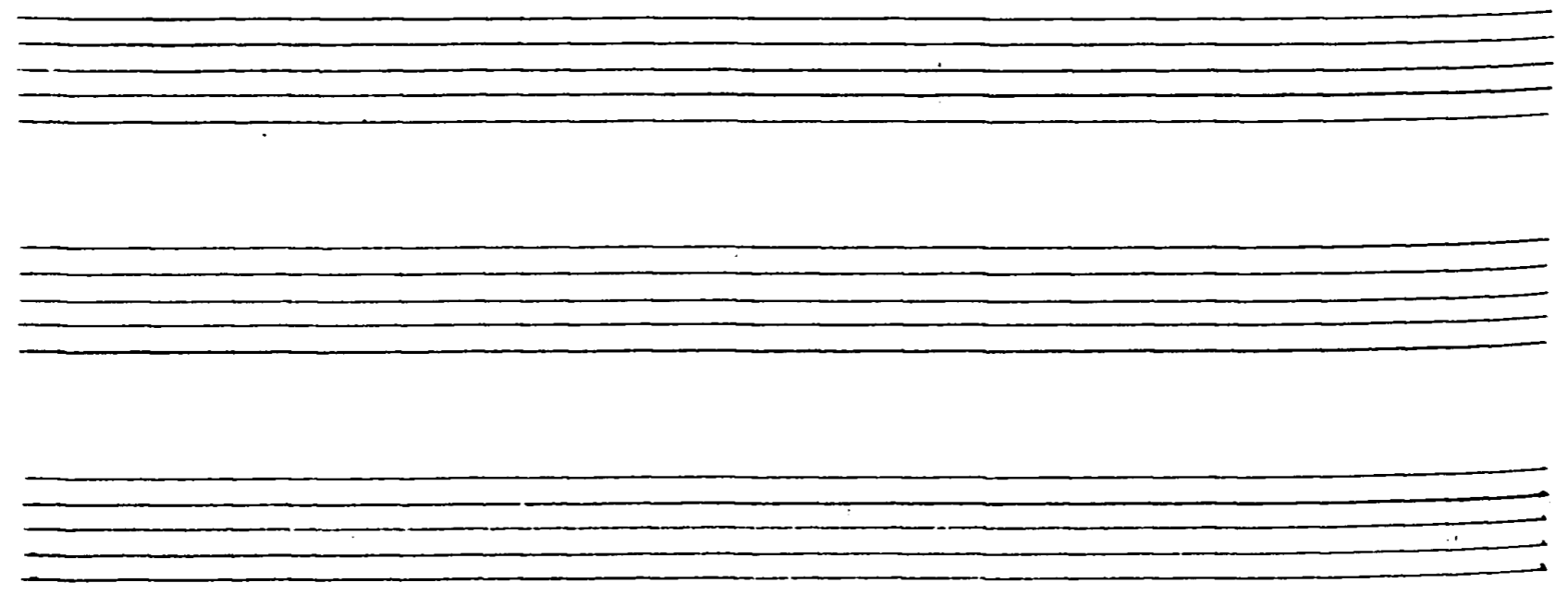
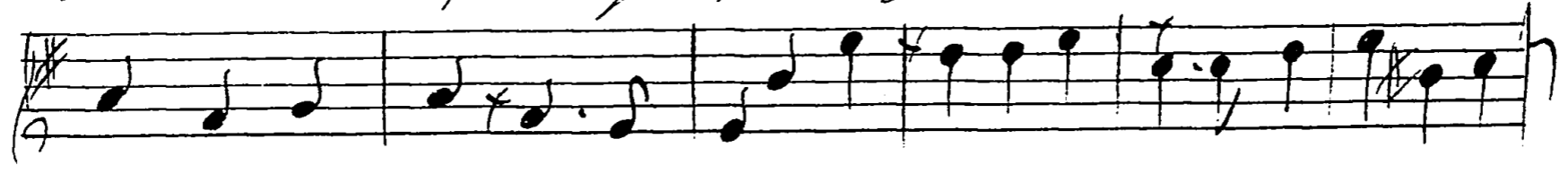


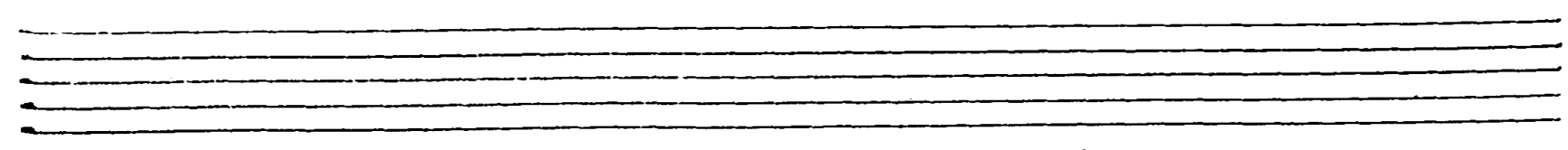
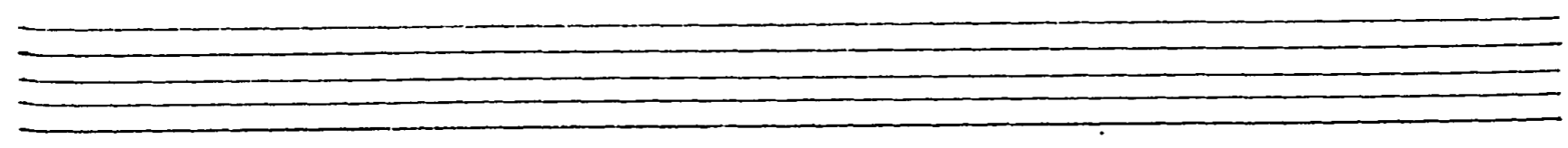
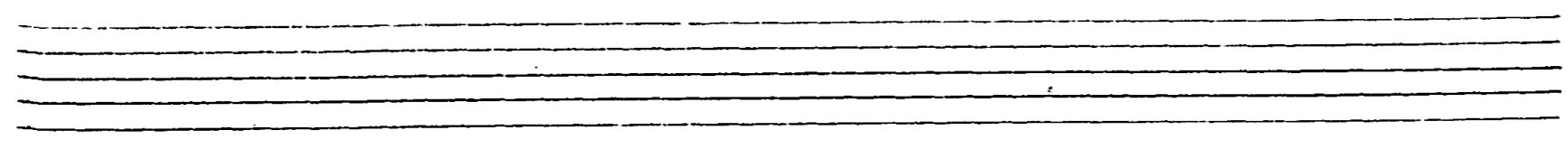
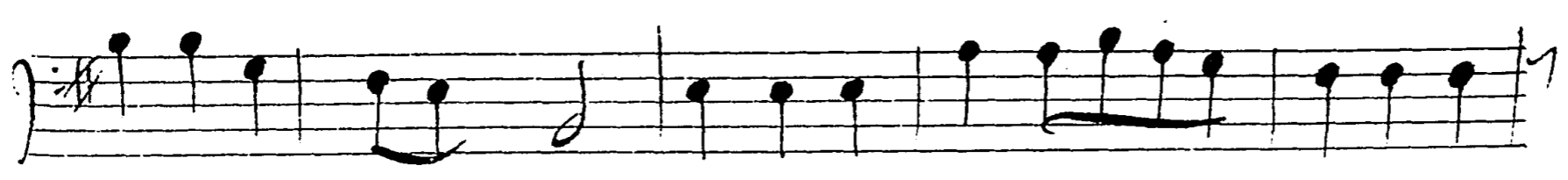
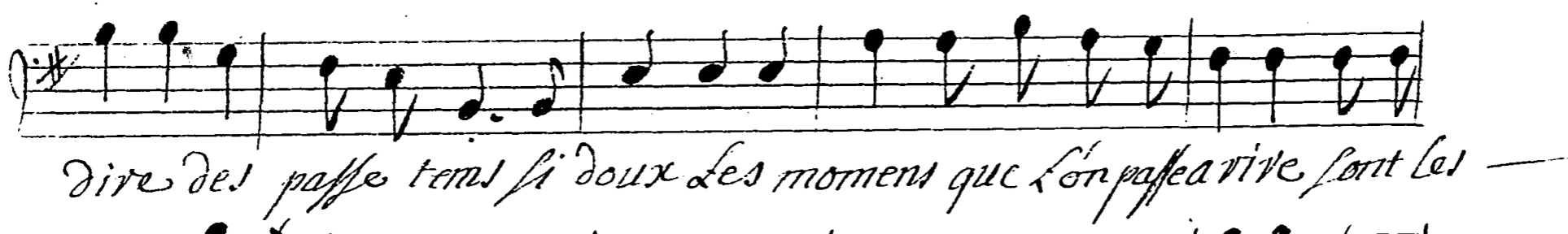
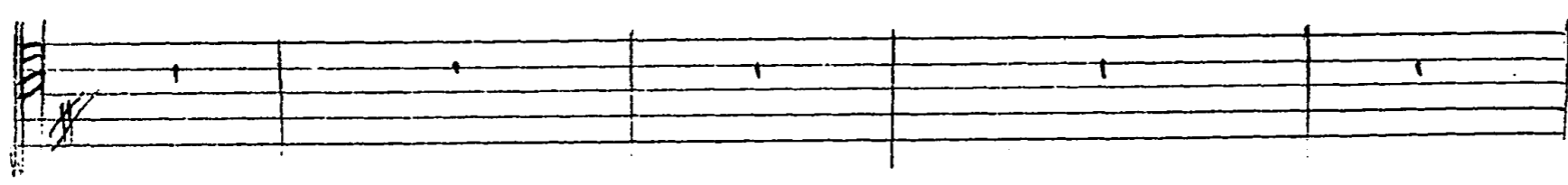
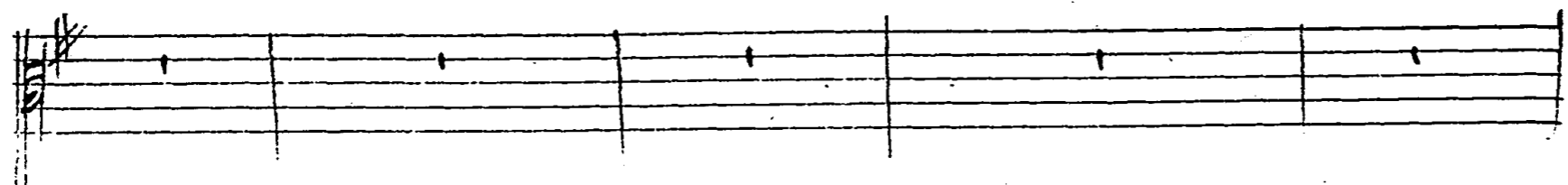
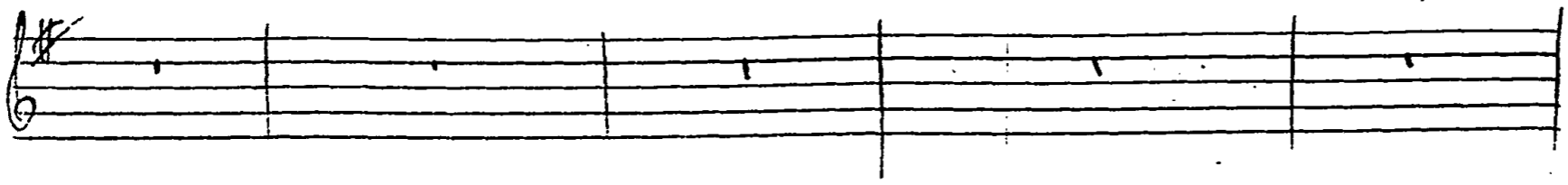


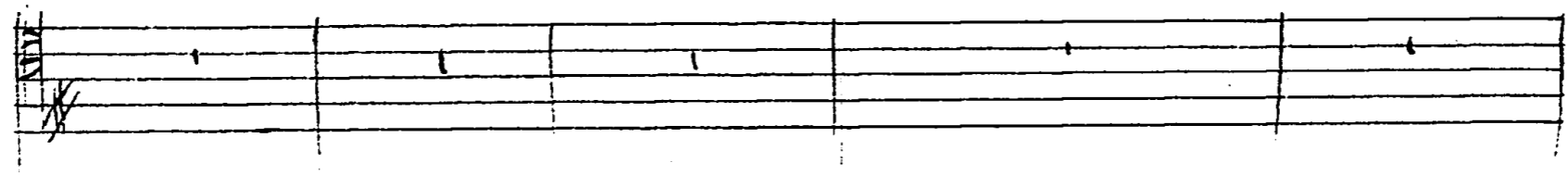
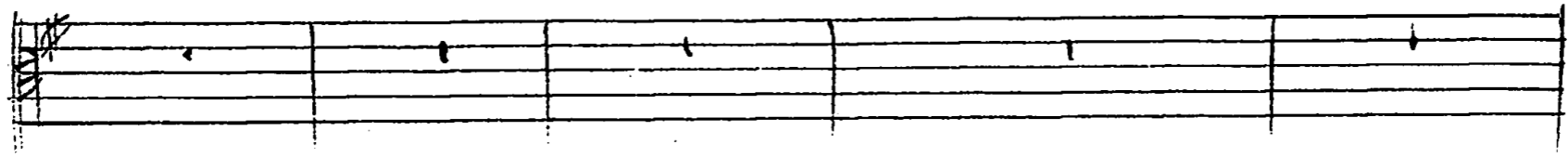
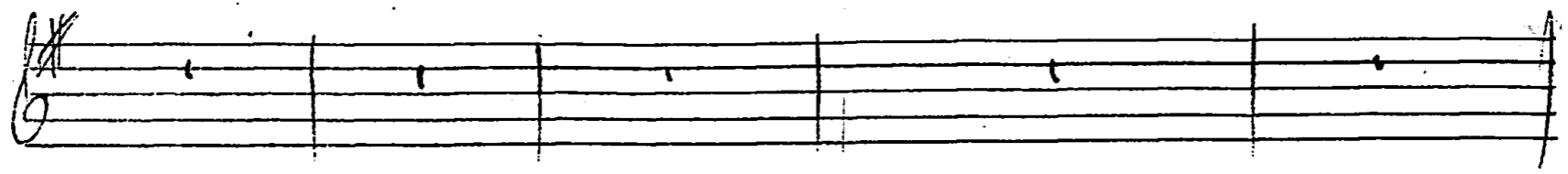
Sirs ne duvent pas toujours;



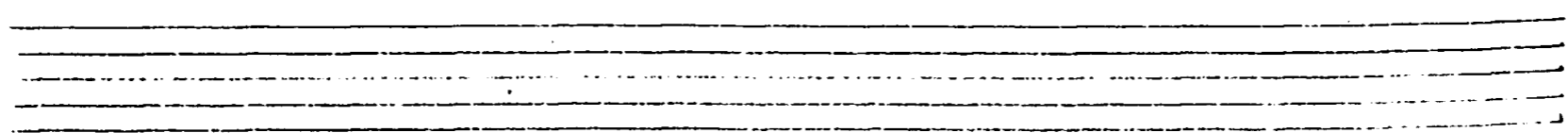
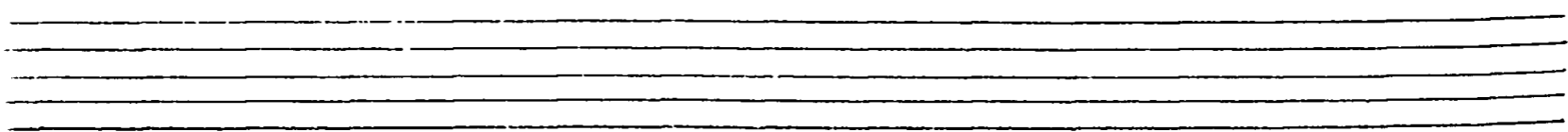
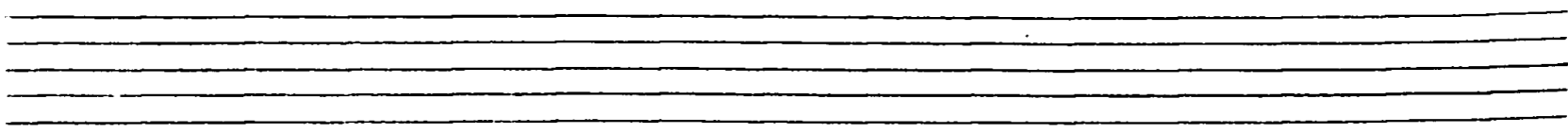
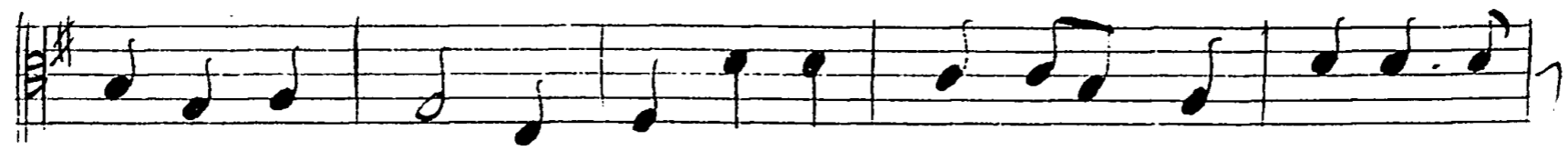
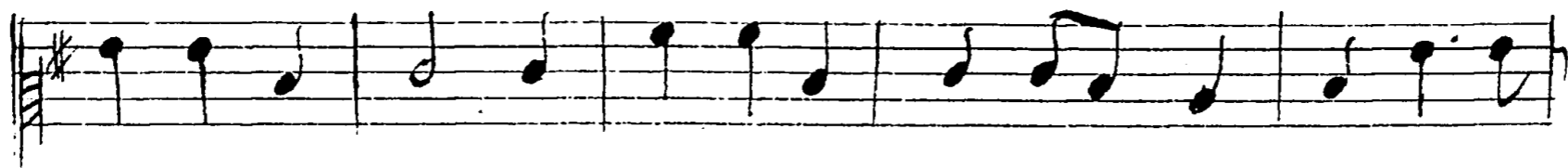
Sirs ne duvent pas toujours; La raison uainem^t voudroit vous inter---







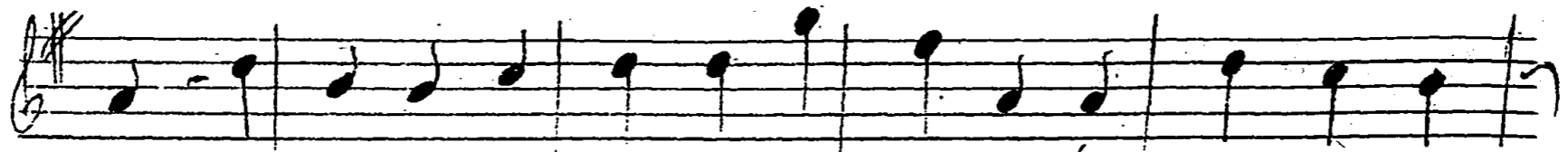
mieux employez de tous; Les momens que L'on passe a rire sont les-



chan

tous

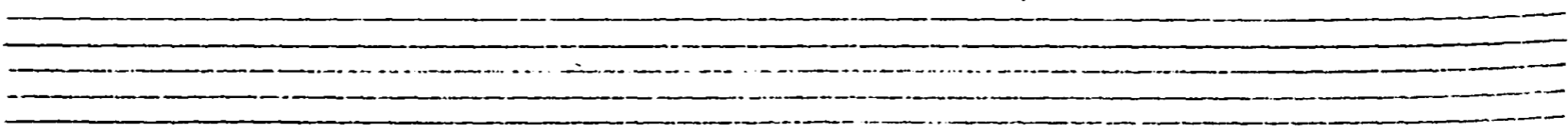
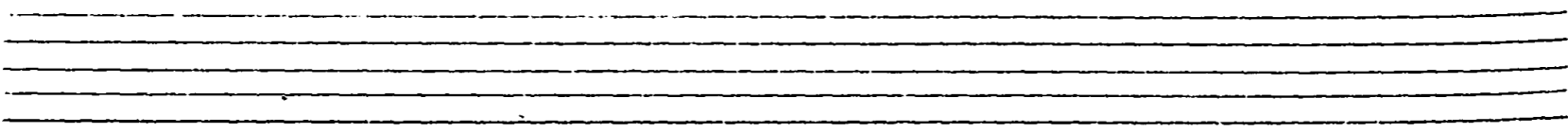
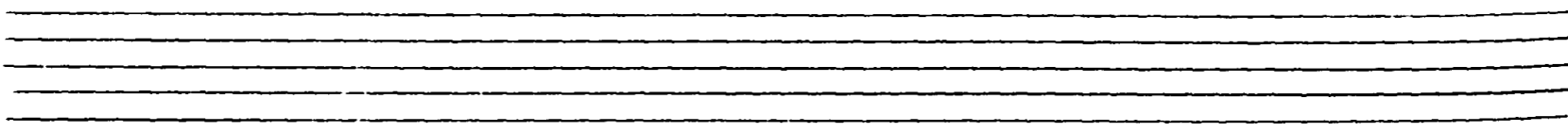
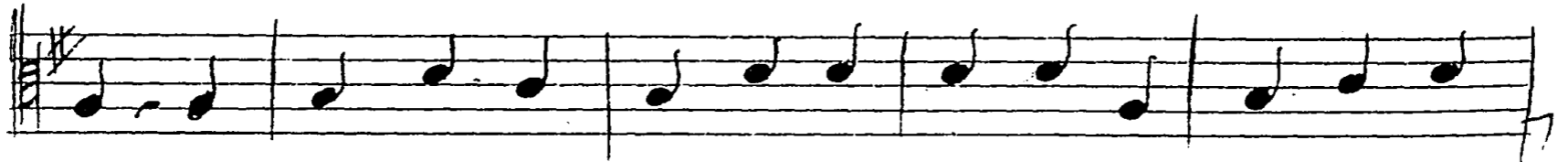
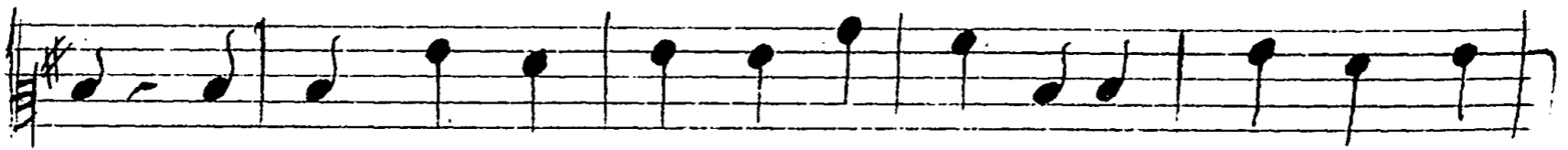
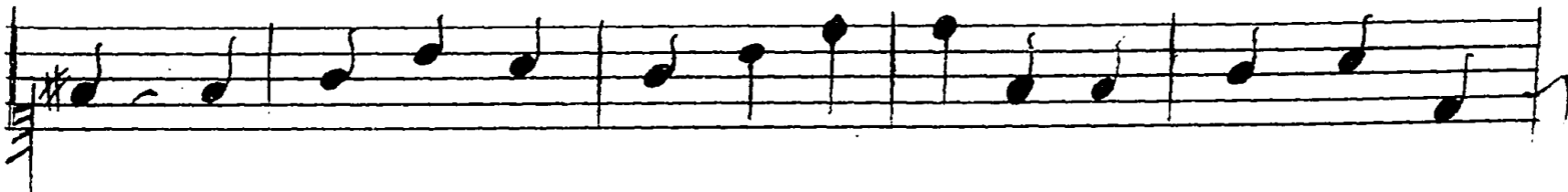
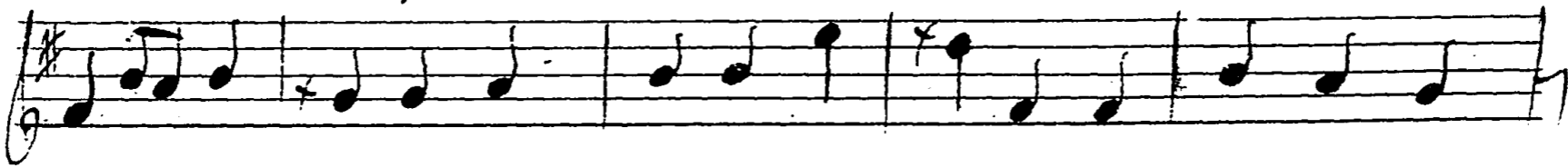
mieux employez de tous sont les mieux employez de tous; chan-

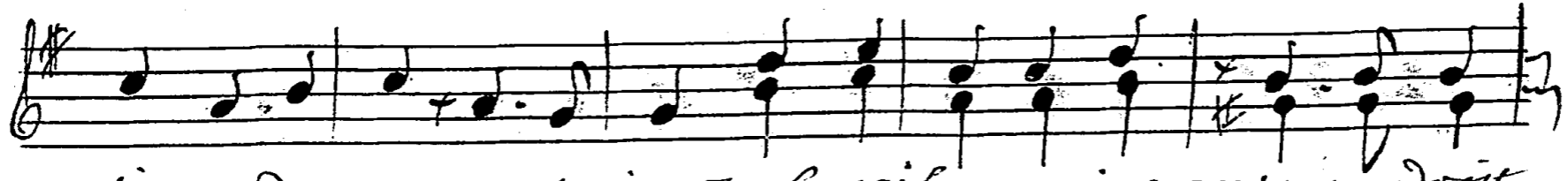


tons dansons profitons des beaux jours, & leur^r temps des plai

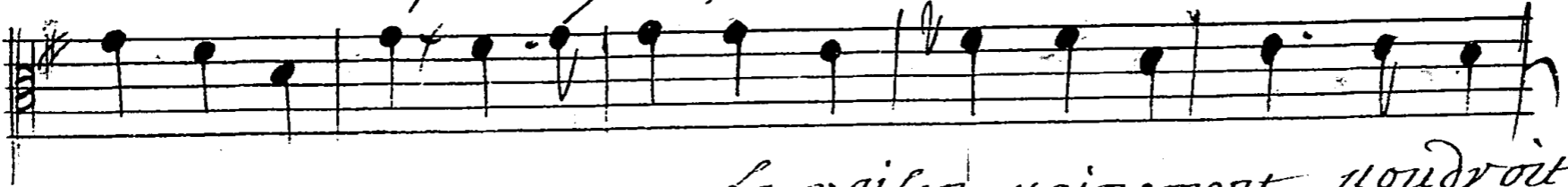


tons; dansons profitons des beaux jours & leur^r temps des plai

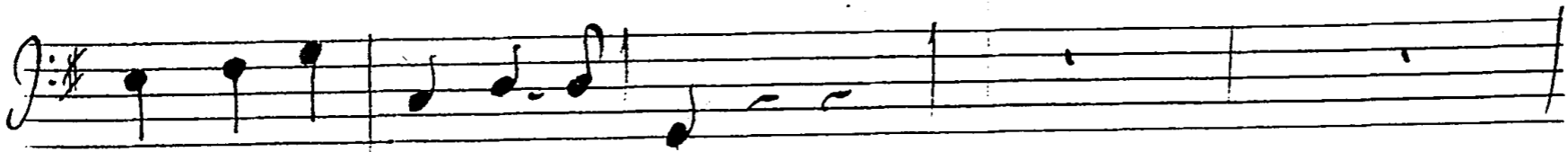
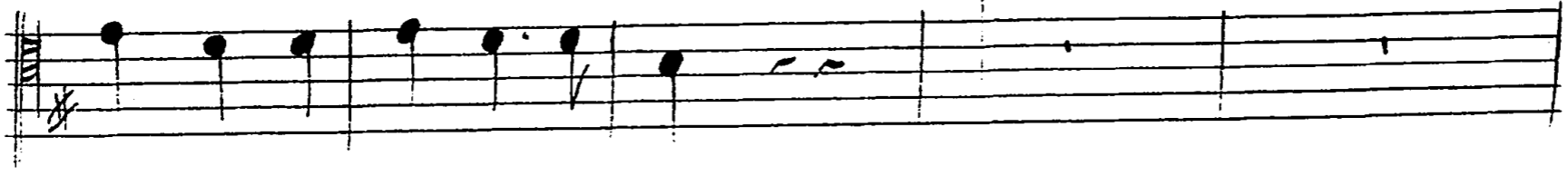




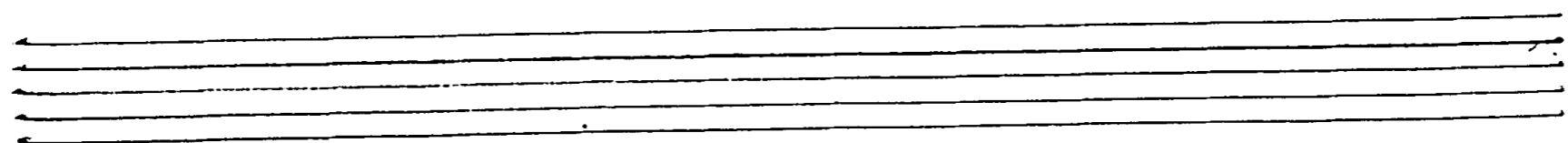
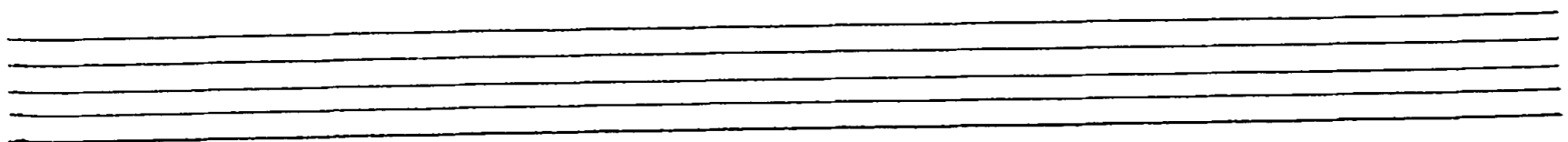
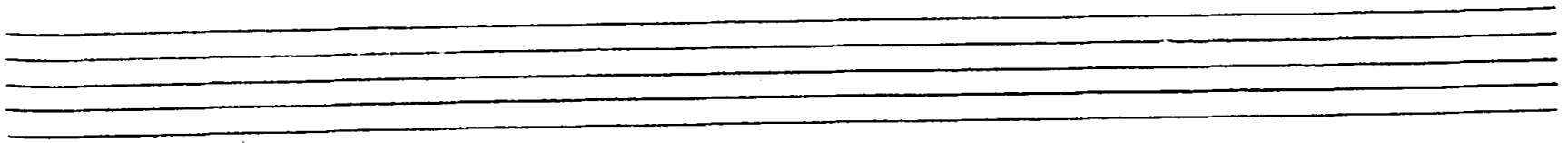
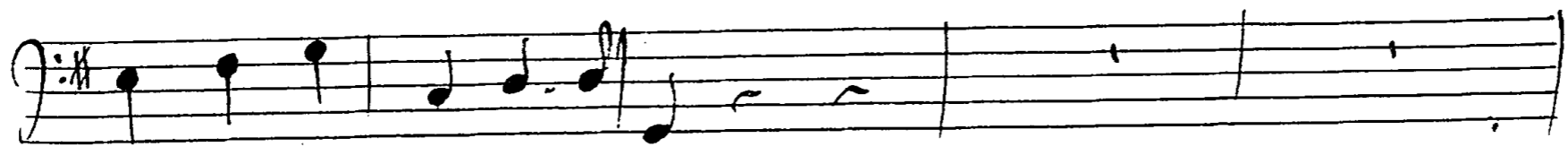
S'ils ne durent pas toujours, La raison vainement voudroit



La raison vainement voudroit



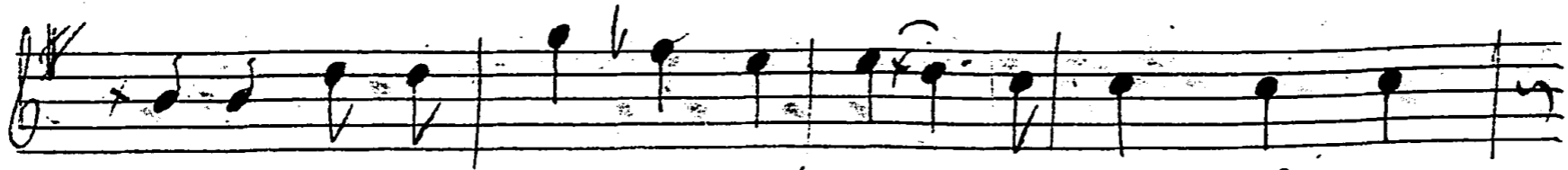
S'ils ne durent pas toujours;



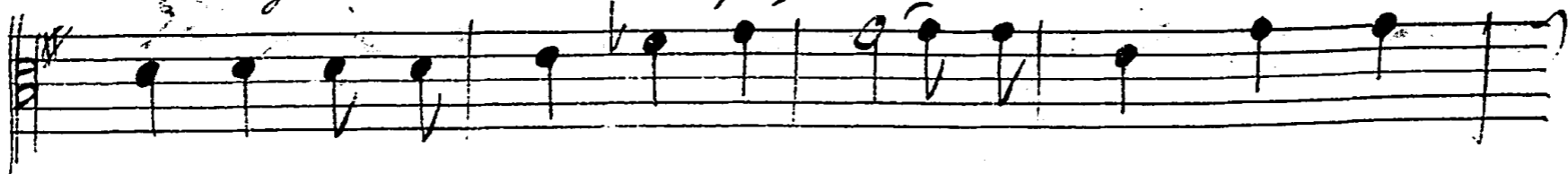
nous Interdire des passe temps si doux; Les mom^t: que l'on passa

nous Interdire des passe temps si doux;

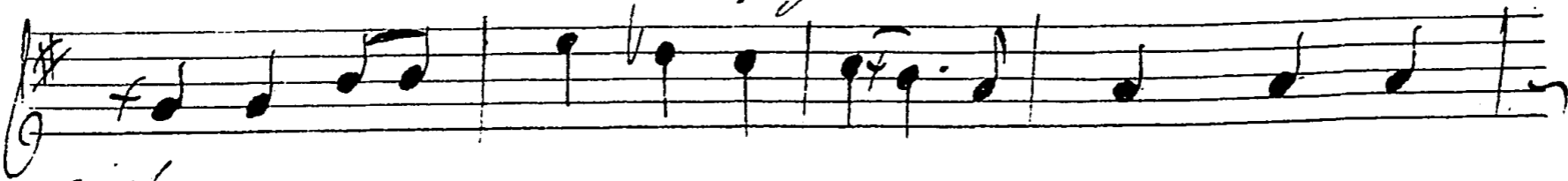
Les mom^t: que l'on passa.



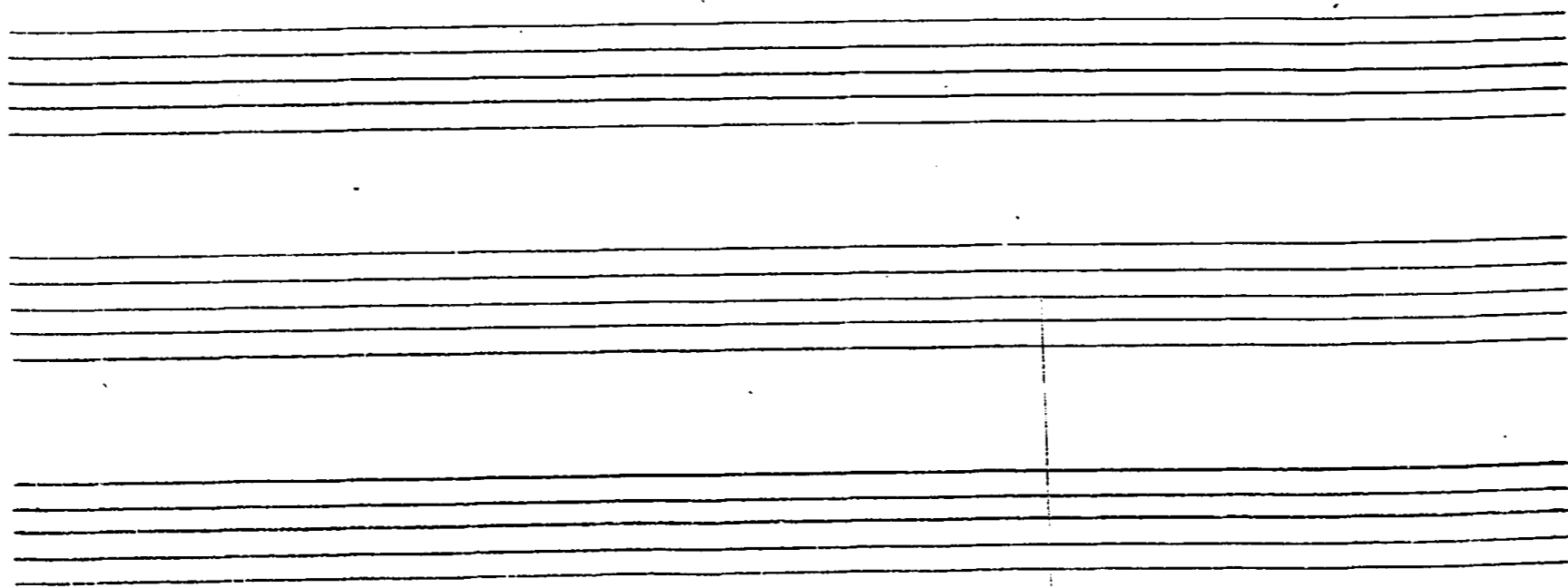
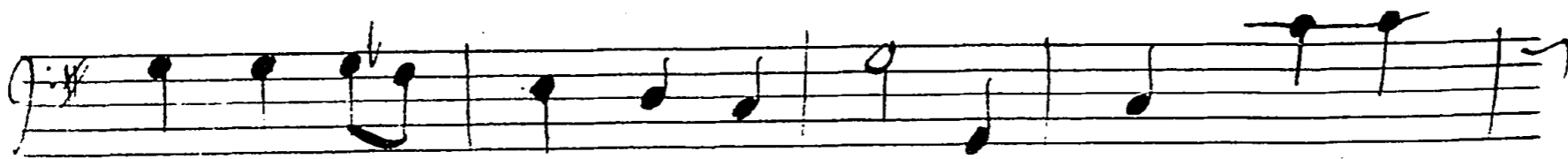
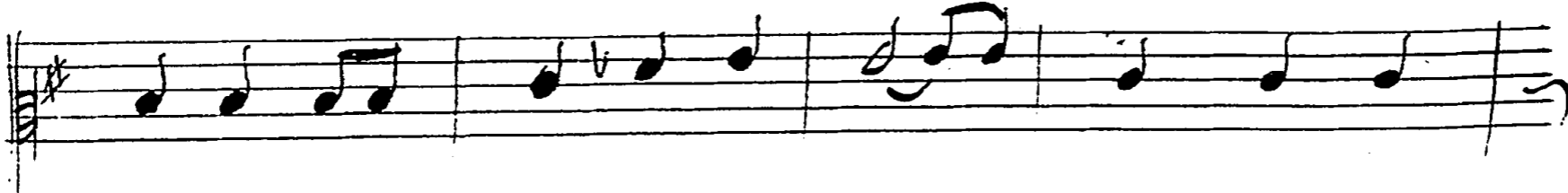
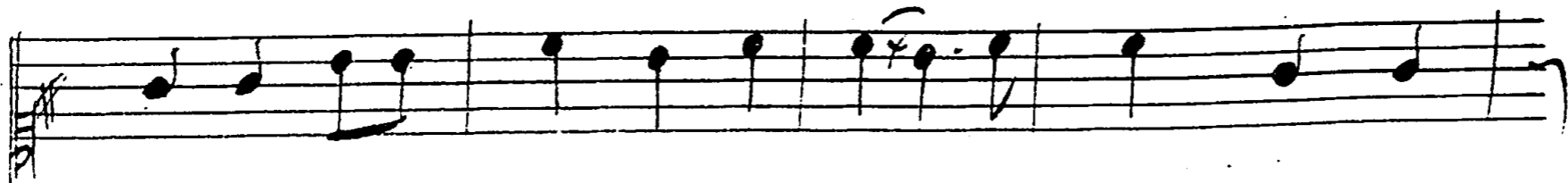
vire sont les mieux employez de tous; Les mo



vire sont les mieux employez de tous; Les mo



violons



ments que L'on passe a rire sont Les mieux employez de

ments que L'on passe a rire sont Les mieux employez de

tous chantons, = Dançons =, profitons des beaux
tous chantons = Dançons = profitons des beaux

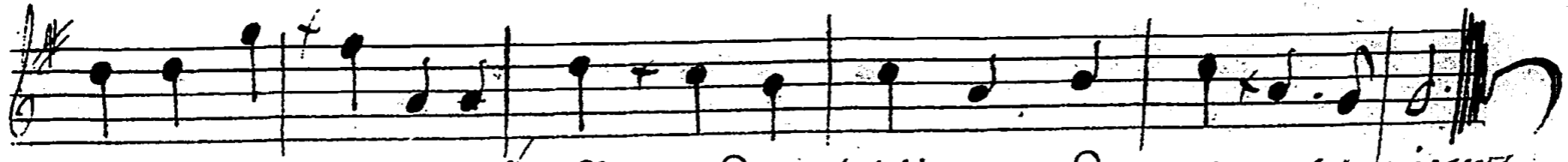
tous; chantons; dançons profitons des beaux

Handwritten musical notation for the first system. It consists of three staves. The top staff is a vocal line with lyrics: *jours,* *chantons;* *—, profi—*. The middle staff is another vocal line with lyrics: *jours*. The bottom staff is a piano accompaniment line.

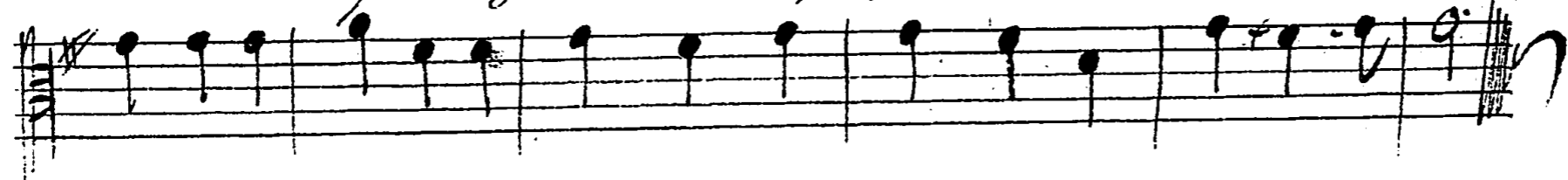
Handwritten musical notation for the second system. It consists of three staves. The top staff is a vocal line with lyrics: *jours;* *chantons;* *—, profi*. The middle staff is another vocal line. The bottom staff is a piano accompaniment line.

Handwritten musical notation for the third system, consisting of three piano accompaniment staves. The top staff is in treble clef, and the two bottom staves are in bass clef.

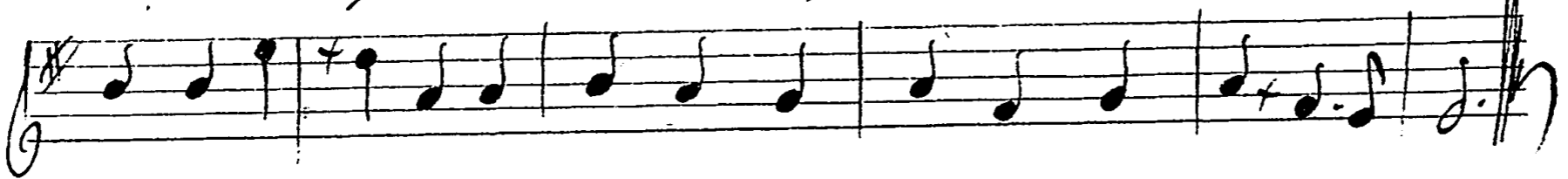
Four empty musical staves at the bottom of the page, consisting of two treble clef staves and two bass clef staves.



tous des beaux jours. Heur^x tems des plaisirs ne durent pas toujours;



tous des beaux jours. Heur^x tems des plaisirs ne durent pas toujours;



fin 