

Acte premier, Scene premiere

Lentement
Brelude

Iphis seul

Calme heureux agreables paix cest enuain que je uoutra

pelle, calme heureux agreables paix, non = c'est plus pour

moy que vos plaisirs sont faits; non ÷ ce n'est plus pour

moy que vos plaisirs sont faits;

Languissant sous le

pois d'une chaine. Cruelle je ne me plains qu'à moy de

mes tourm^{ts} secrets mais malgré ma contrainte

et ma douleur mortelle mon amour prend sans cesse une

- force nouvelle Il se nourrit de mes regrets;

Calme fievreux agreables paix, cest en vain que je uo. rap-

pelle, calme heureux a grea Oles paix, non ÷ ce n'est

plus pour moy que vos plaijirs sont faits non ÷ ce n'est plus pour

moy que vos plaisirs sont faits,
Symphonie

The remaining ten staves of musical notation on the page, showing various instrumental parts and melodic lines.

Musical staff for Tromp. et violons, featuring a melodic line with a trill and a grace note.

Tromp. et violons —

Musical staff for Tromp. et violons, continuing the melodic line.

Musical staff for Tromp. et violons, continuing the melodic line.

Musical staff for Tromp. et violons, continuing the melodic line.

Musical staff for Symballes, featuring a rhythmic pattern of eighth notes.

Symballes —

Musical staff for Sphis, featuring a melodic line with a trill and a grace note.

D'Alcide on va chanter la nouvelle victoi —

Musical staff for Sphis, continuing the melodic line.

Musical staff for Sphis, continuing the melodic line.

ve, ce bruit de son triomphe est l'éclatant signal,

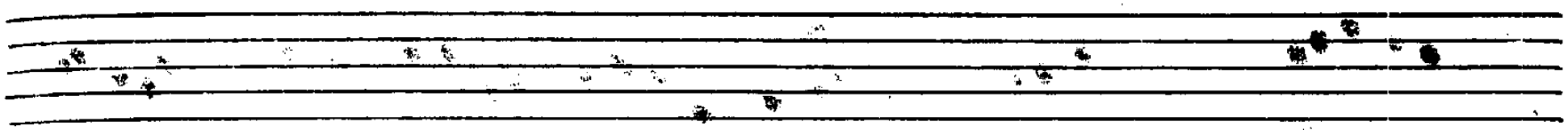
Musical staff for Sphis, continuing the melodic line.

Musical staff for Trompettes et violons, featuring a melodic line with a trill and a grace note.

Trompettes et violons —

Musical staff for Trompettes et violons, continuing the melodic line.

Musical staff for Trompettes et violons, continuing the melodic line.



9 phis

Tout retentit tout parle de la gloire tan

dis que pour La Reine e'pris d'un feu fa

tal je perds Le soin de ma memoire

Lache Lay je suivy pour L'imiter si mal,

SCENE 2.



marche -



hercule



Les rebelles jou

mis gemissent dans les fers; mais c'est assez des maux qu'ils

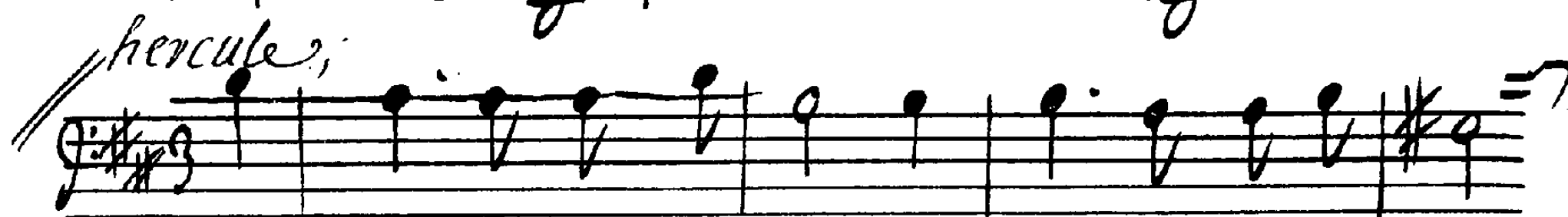
ont soufferts; Rassemblez les pour voir briser leur chaîne

- nous; allez; que vos soins répondent à mes vœux que

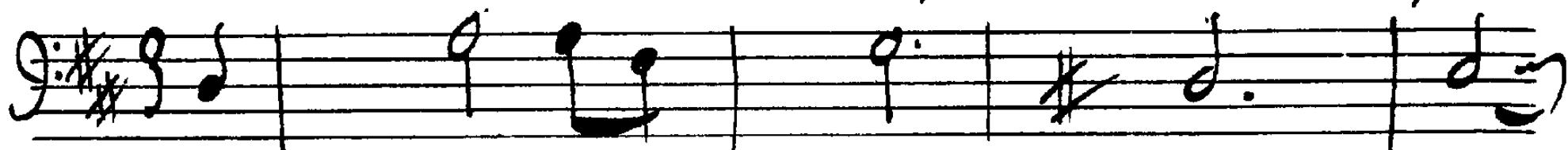
ceux qui m'ont suivy se préparent aux jeux

que je dois offrir à la Reine

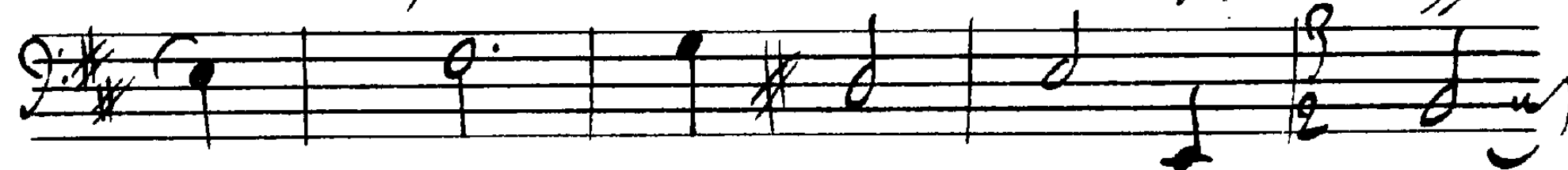
Trompettes et violons



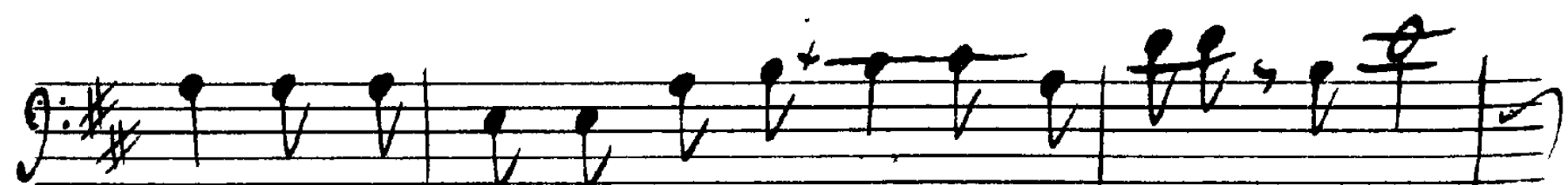
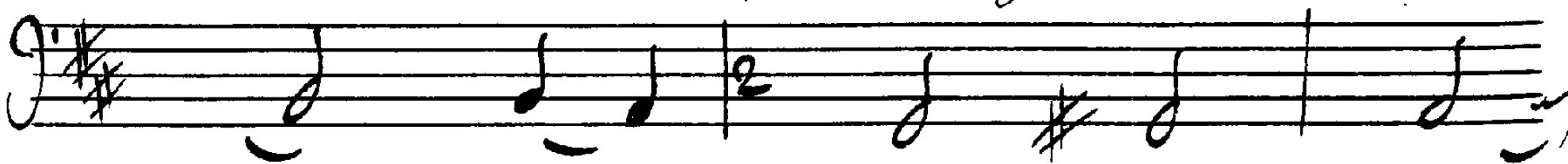
hercule,
Que seruent Les honneurs qu'on rend a mes exploits



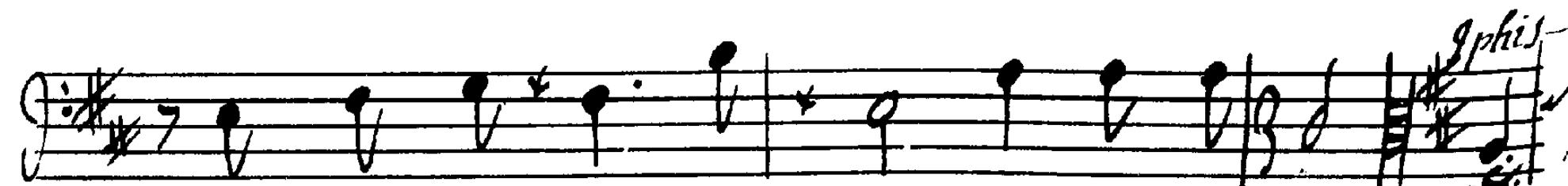
malheureux, tout mon coeur s'ouvre au trait qui le blesse



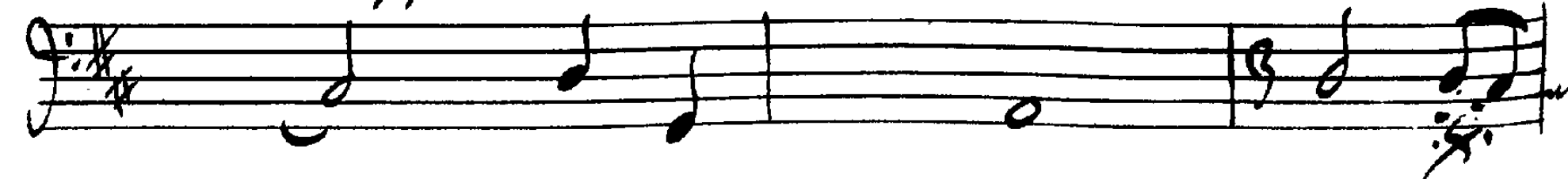
- mille cruels transports magitent a la fois, o bar



bare ennemie, implacable Déesse; Junon



tu t'applaudis du trouble ou tu me vois; Au



sein de la victoi - re; uoytre coeur laisse encor échap -

per des soupirs; jirs, vous ne scauriez desirer plus de

- gloire quel autre bien, — fait naitre uoytre

hercule
sirs; Apprens cher Prince, apprens ma faiblesse se

crete; on vante mon triomphe et je sens madé

Iphis hercule
faite; Quoy Seigneur; J'ay seruy La Reine de ces

Dieux; j'ay punis les mutins qui troubloient son em-

pire j'ay sauve par la mort d'un monstre furi-

- eux tout ce que la fureur estoit prest a detruire

que seruent a mon coeur ces exploits glorieux, Il se

- trouble Il languis je l'entens qui soupire, d'a-

mour a bien seruy La colere des Dieux, vous ay

hercule

mez et quelle est La beauté qui vous blesse La Reine

sphis hercule

o ciel, La Reine a surpris ma tendresse; des —

Le premier moment que je vis ses traits; que sen

tis que mon coeur les aymeroit sans cesse; je tâ

sphis

chay vainement d'en repousser ses traits; ah;

gay.

vous aimez votre foiblesse; si vous défendiez —

- votre coeur, L'amour ne s'en rendoit pas maître, maître

et vous en seriez le vainqueur si vous ne craigniez

- pas de l'être; tre, mais redoutez du moins le dé

pit furieux de la fille de Tirézie elle

tient a ses loix La nature afferme; ses charmes font pa

tir la Lumiere des cieux, vous n'aurez pu l'ai

mer, son art, sa jalousie peuvent en un instant la con

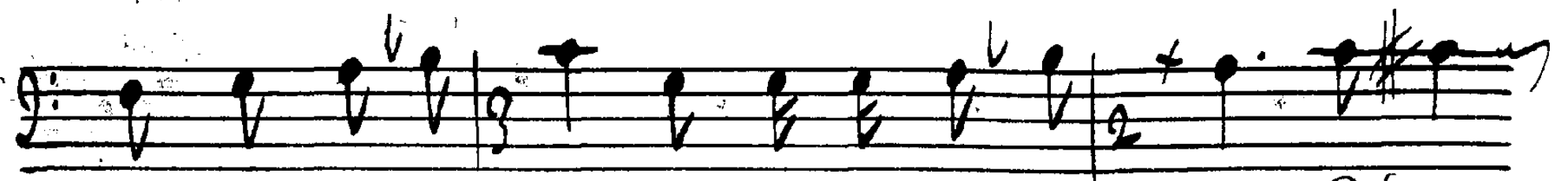
duire en ces lieux prévenir ses fureurs, mais rien ne vous al

larme et vous n'écoutez plus qu'un amour qui vous

hercule
charme; Quoy, je me plairois dans mes fers, crois

tu que mes soupirs que mes maux me sont chers, non

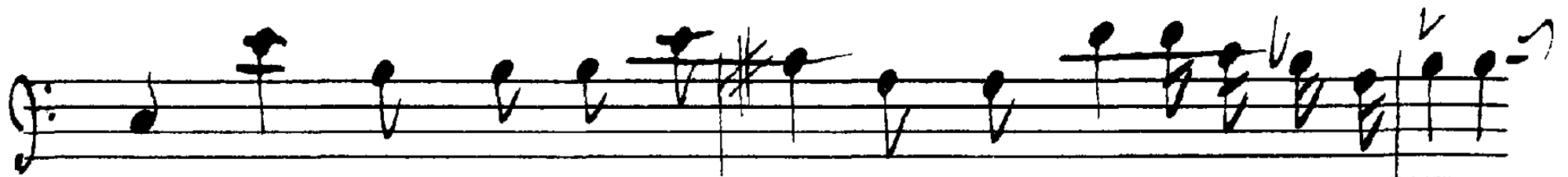
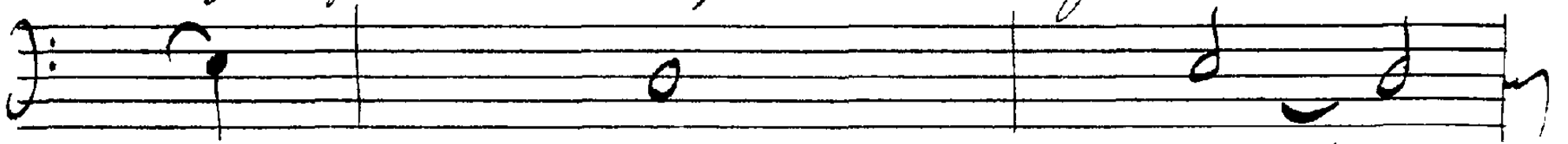
non ayde moy toy même a sortir d'esclavage Re



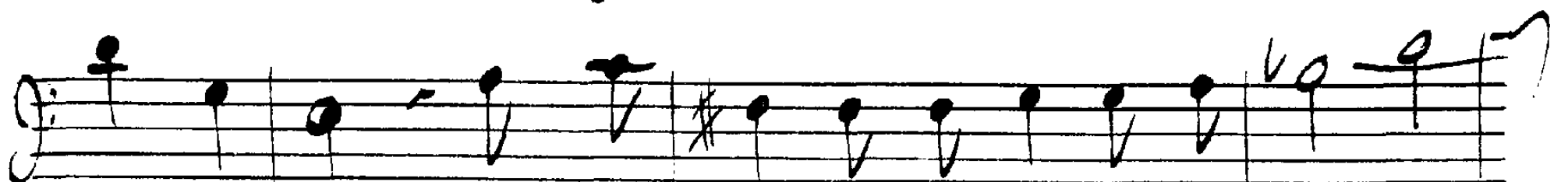
proche moy les feux dont je me sens bruler, D'Argine



au desespoir peints moy toute la rage et l'enfer contre un



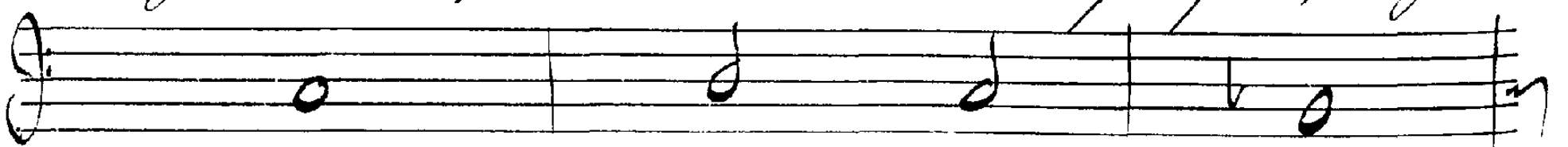
phale armé pour l'accabler, fais moi voir le peril extreme



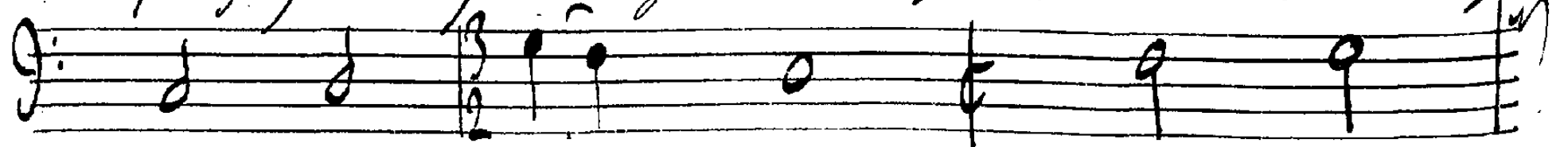
ou mon nom; mais de quoy seruiroient ces discours, ah;



ah; je me les suis faits mille fois a moy mesme, et je

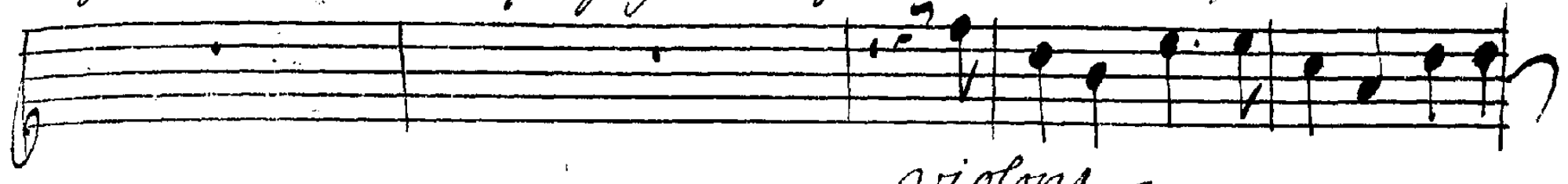


sens que j'ayme toujours a je me les suis faits mille fois a moy

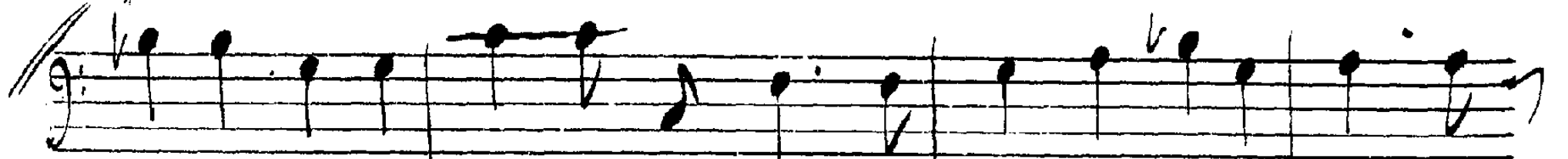
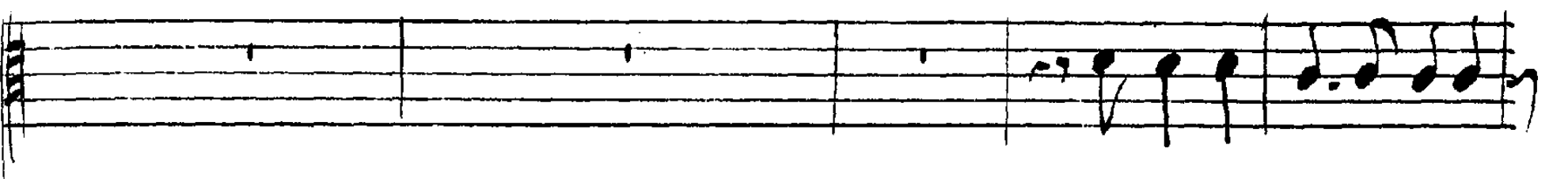
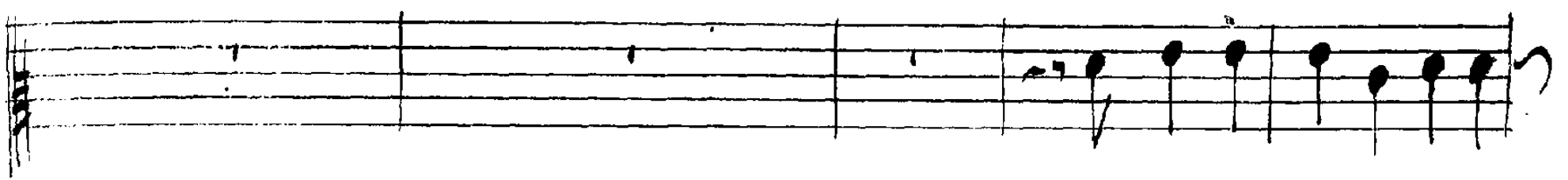
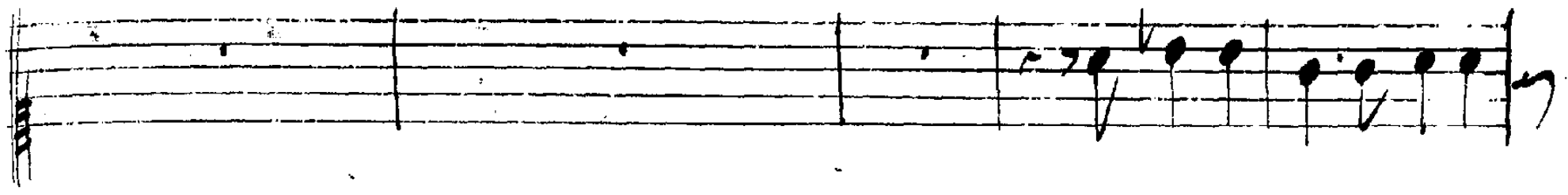




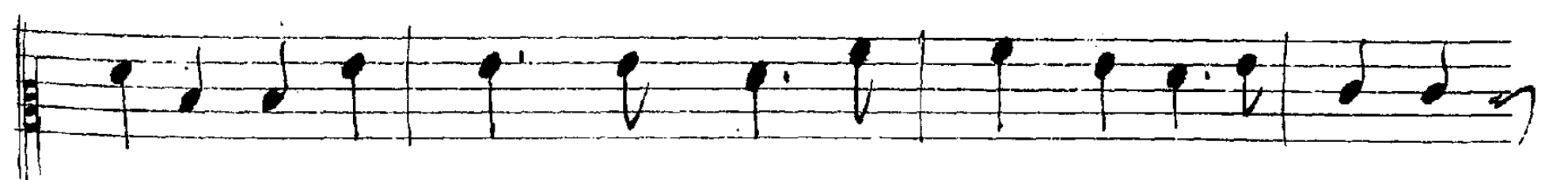
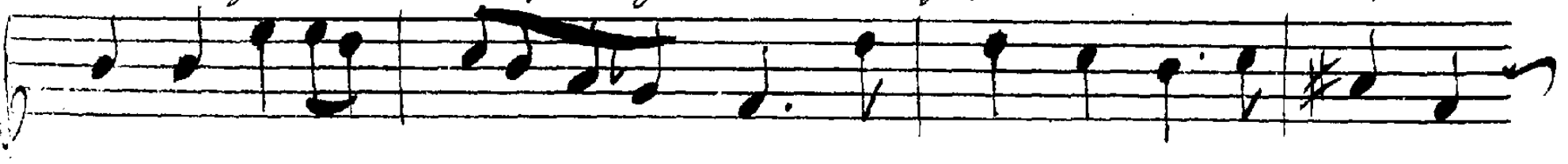
meême et je sens que j'ayme toujours; L'amour est seur de la vic



violons -

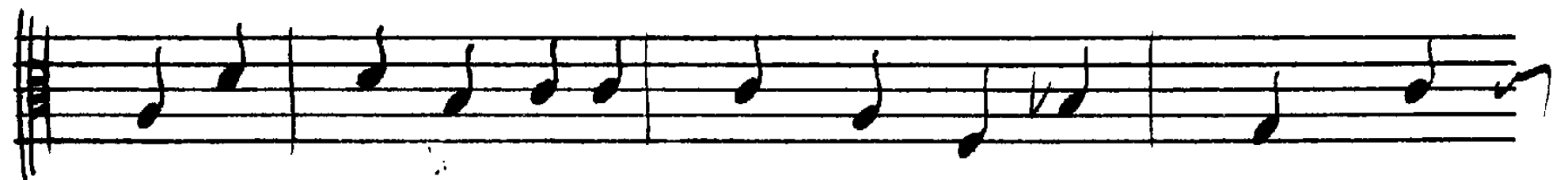


toire c'est en vain qu'un grand coeur resiste a ses attrait; Les





vains murmures de la gloire donnent encor plus de

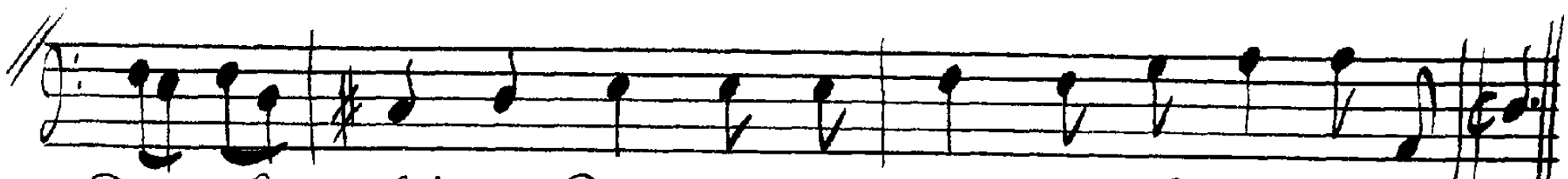


- force a ses traits; Les vains murmures de la gloire





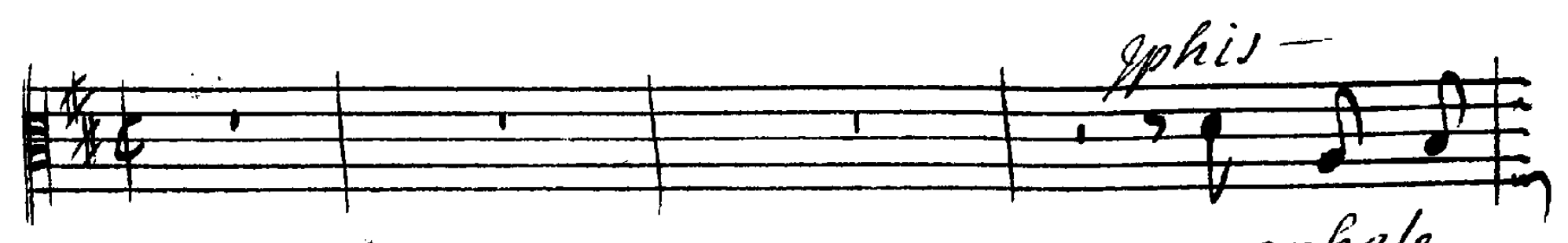
Donnent encor plus de force a ses traits, Les vains murmures



de la gloire donnent encor plus de force a ses traits.



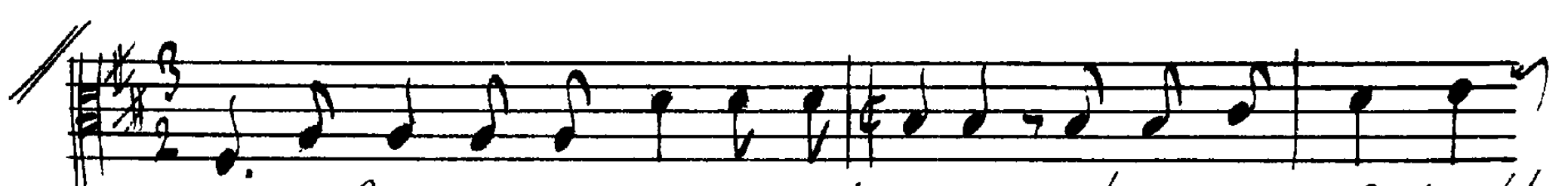
Iphis —





omphale



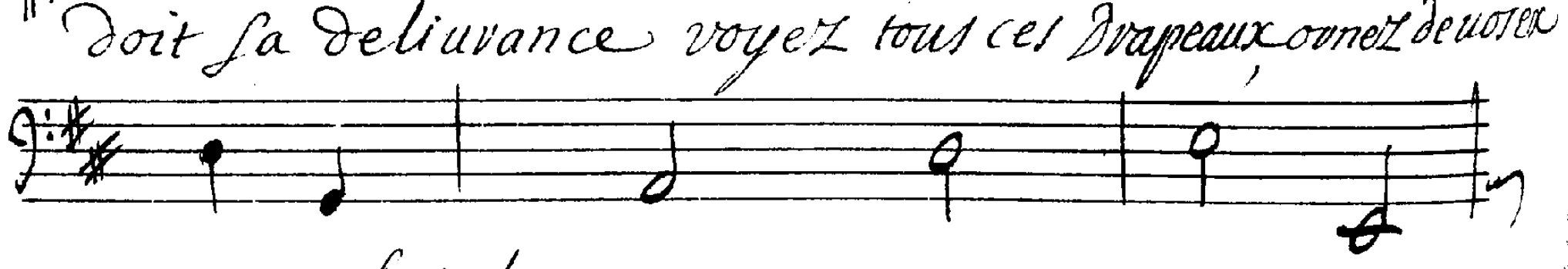
Trompettes et violons —



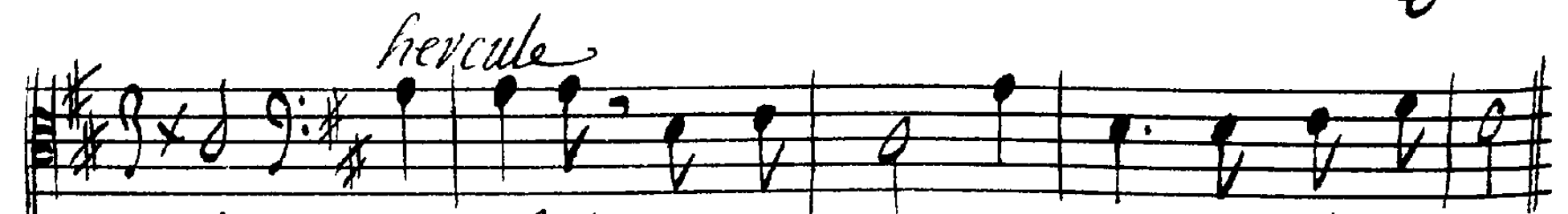
— vient le peuple avec elle s'avance c'est a vous seul qu'il




doit sa deliurance voyez tous ces Drapeaux, omeiz deuotes



hercule



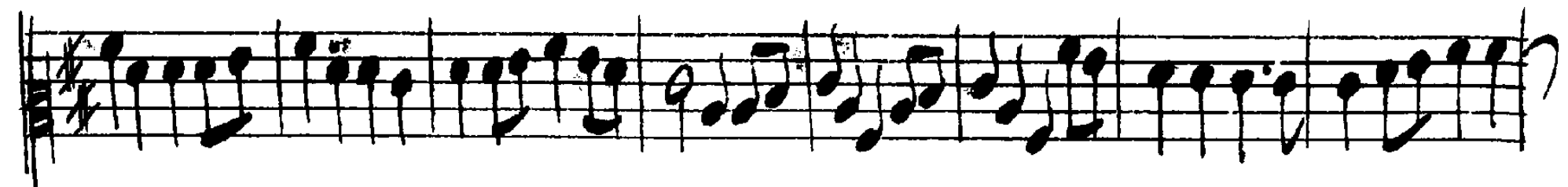
ploiti; omphale; cher Iphis; est tout ce que je voit;



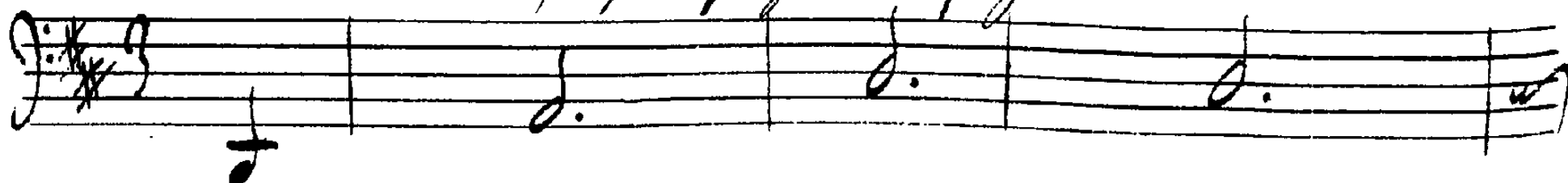
Scene 4.

Marche Trompettes

This page contains a handwritten musical score for a piece titled "Marche Trompettes" from "Scene 4." The score is written on ten staves. The first two staves are the primary melodic lines, with the second staff featuring a more rhythmic accompaniment. The remaining eight staves continue the melodic development. The notation includes various note values, rests, and dynamic markings. There are two empty staves at the bottom of the page, suggesting further parts of the score are on the following page. The handwriting is clear and professional.



Belle Reine, uoſtre preference payoit tous mes tra



- uant d'un affez grand bonheur, falloit il a ce bien

ajouter tant d'honneur, vous avez en ces lieux veta

Ouy ma puissance vn monstre sur mon peuple exerceoit sa fu

ueur vostre bras vedoutable en a pris la uengeance

je uous demande encor pour derniere faueur, de souf

frir ma reconnoissan ce, on celebre aujourdhuyle

jour de ma naissance, je veux que tous les ans au milieu de ma cour mon

peuple chante au même jour votre gloire, et sa delivran

ce, chantez le digne

flutes

flutes

Basse continue;

fil: du plus puissant des dieux, chantez portez vos voix et son

nom jusqu'aux cieux, chantez le digne fils du plus puissant des —

Dieux, chantez — — ; portez vos voix, et son nom

jusqu'aux cieux. chantez portez vos voix et son nom jusqu'aux

cioux: chantez = = =, portez vos voix et son

nom jusqu'aux cieux; chantez = chantez =; chan

tez portez vos voix et son nom jusqu'aux cieux

Choeur.

A musical staff in G major (one sharp) and 2/4 time, containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with some eighth notes and a final half note.

Chantons le digne fils du plus puissant des dieux; chan

A musical staff in G major (one sharp) and 2/4 time, containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with some eighth notes and a final half note.

chantons

A musical staff in G major (one sharp) and 2/4 time, containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with some eighth notes and a final half note.

chantons —

A musical staff in G major (one sharp) and 2/4 time, containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with some eighth notes and a final half note.

chantons le digne fils du plus puissant des Dieux; chan

A musical staff in G major (one sharp) and 2/4 time, containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with some eighth notes and a final half note.

violons —

A musical staff in G major (one sharp) and 2/4 time, containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with some eighth notes and a final half note.

A musical staff in G major (one sharp) and 2/4 time, containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with some eighth notes and a final half note.

A musical staff in G major (one sharp) and 2/4 time, containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with some eighth notes and a final half note.

A musical staff in G major (one sharp) and 2/4 time, containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with some eighth notes and a final half note.

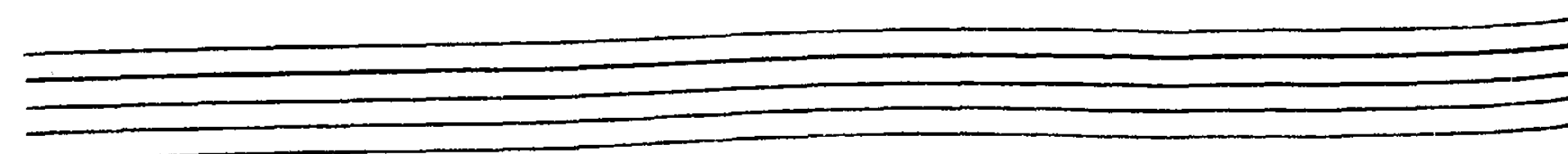
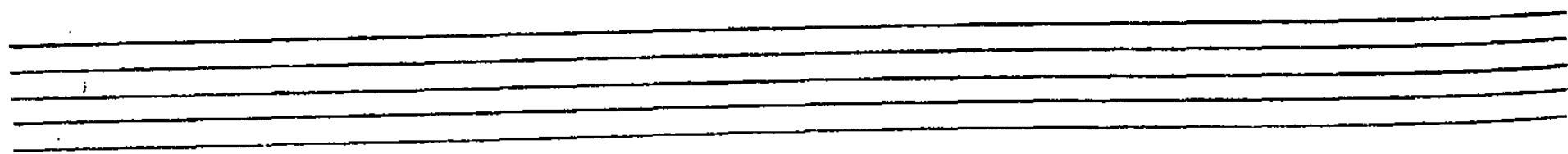
A series of five empty musical staves, each consisting of five horizontal lines, arranged vertically.

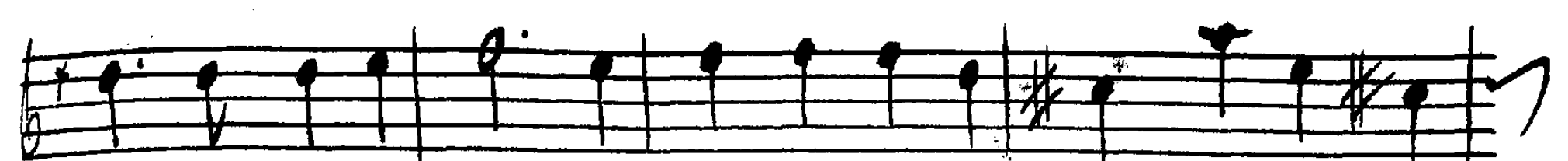


tons portons nos voix et son nom jusqu'aux cieux, chan



tons portons nos voix et son nom jusqu'aux cieux, chan

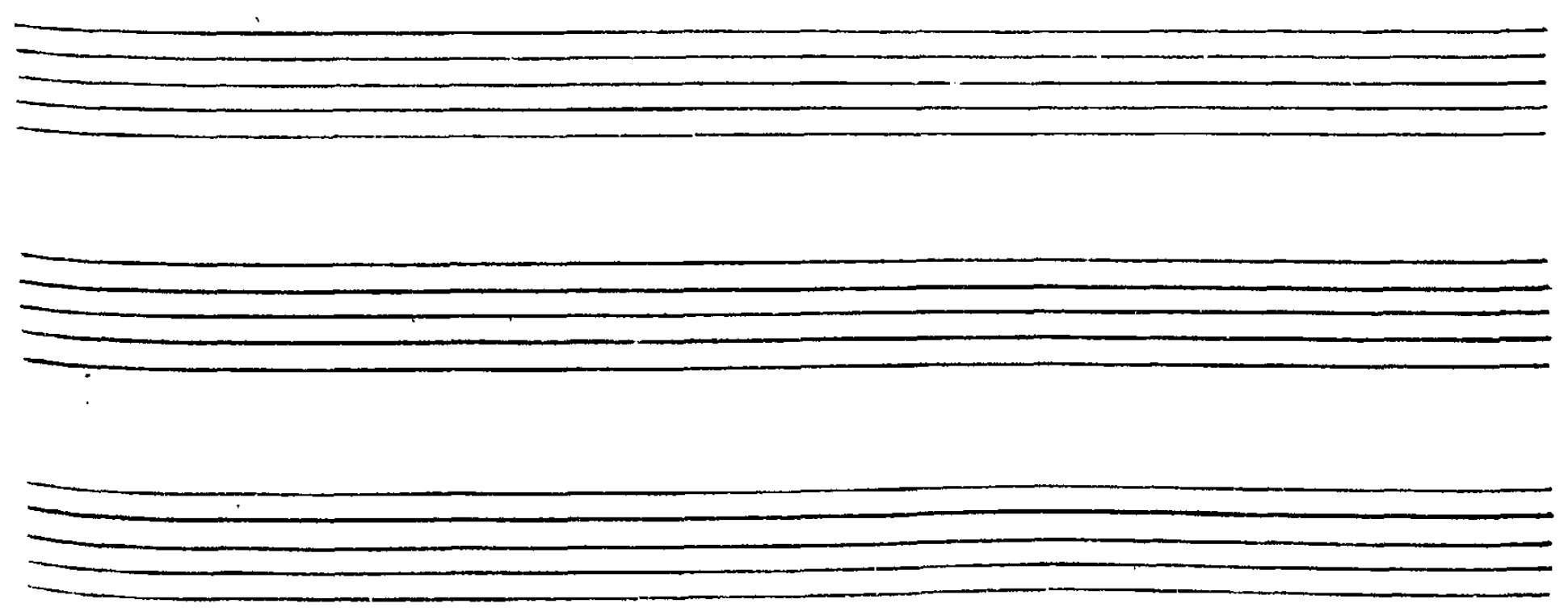
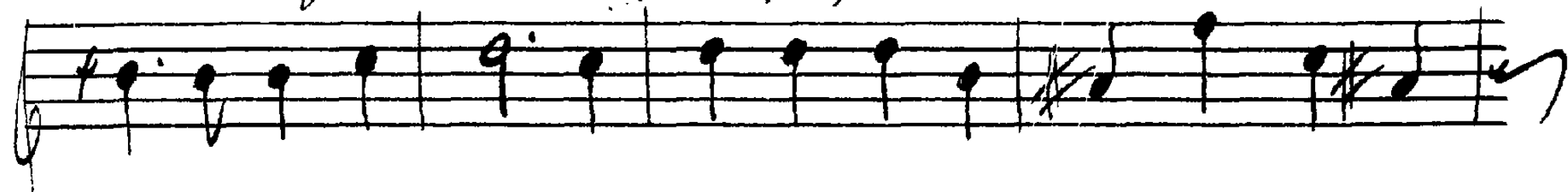




sons le digne fils du plus puissant des dieux; chantons chan

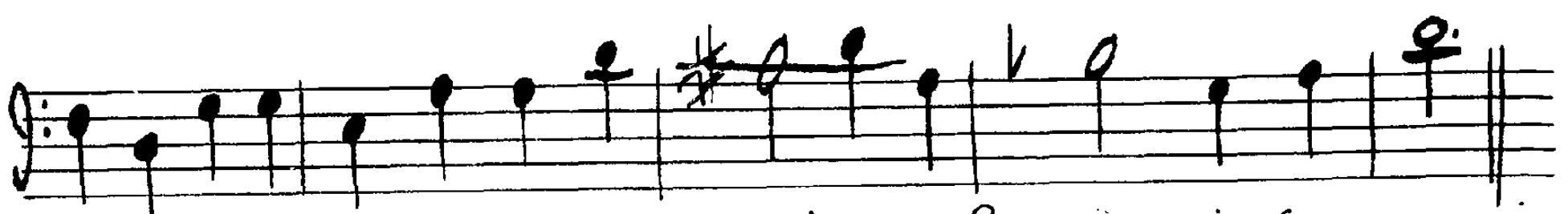
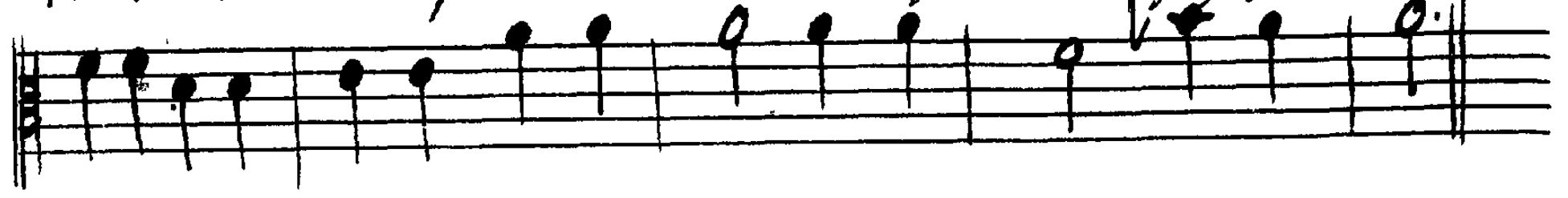


sons le digne fils du plus puissant des dieux; chan

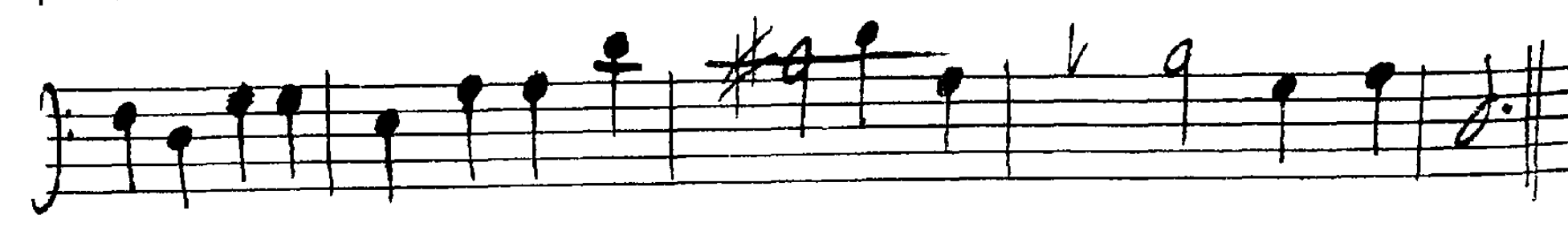




tons chantons portons nos voix et son nom jusqu'aux cieux



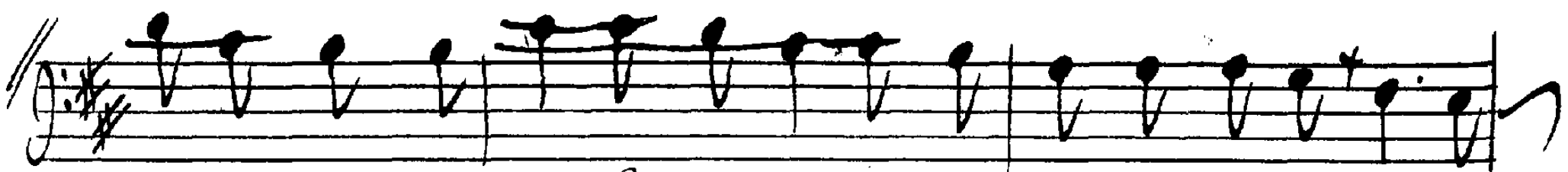
tons ; ; portons nos voix et son nom jusqu'aux cieux



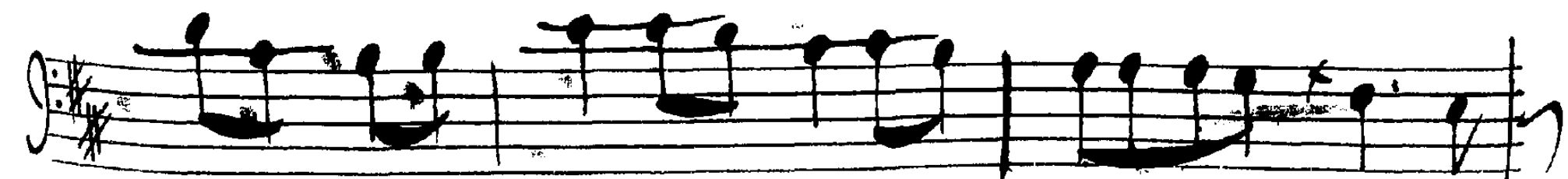
un prince d'Idien



ô vous qui dans vos mains soutenez le tonnerre n'en



lancez plus jey les terribles eclats n'en lancez plus j



- cy Les terribles éclats, aux coupables mortels al-

cide fait la guerre, dans le sein des tyrans il porte le tré-

- pas; et pour en de liurer la terre; uostre

Two systems of musical notation for the second system, including vocal line and piano accompaniment.

fou - - dre vengeur uous soit moins que son Gras;

System of musical notation for the fourth system, including piano accompaniment.

System of musical notation for the fifth system, including piano accompaniment.

System of musical notation for the sixth system, including piano accompaniment.

System of musical notation for the seventh system, including piano accompaniment.

Choeur

Handwritten musical notation for the first voice part of the choir. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

chantons portons nos voix et son nom jusqu'aux cieux chantons

Handwritten musical notation for the second voice part of the choir. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

chantons —

Handwritten musical notation for the third voice part of the choir. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

chantons

Handwritten musical notation for the fourth voice part of the choir. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

chantons portons nos voix et son nom jusqu'aux cieux chan

Handwritten musical notation for the first violin part. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

violons —

Handwritten musical notation for the second violin part. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

Handwritten musical notation for the first viola part. The staff is in alto clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

Handwritten musical notation for the second viola part. The staff is in alto clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

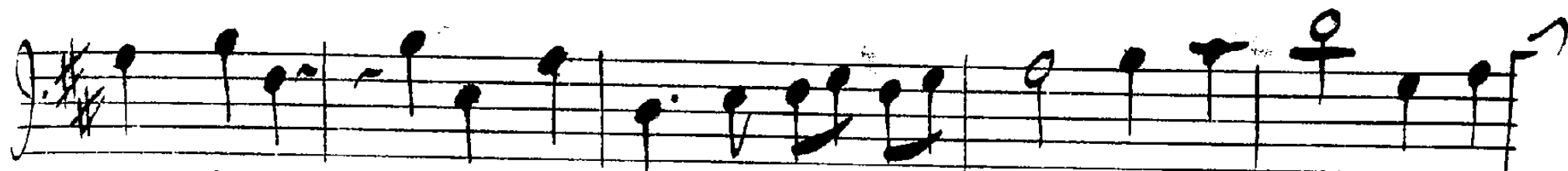
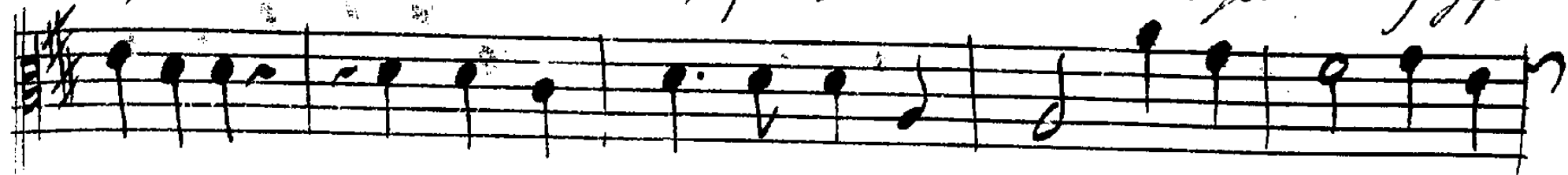
Handwritten musical notation for the first cello part. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

Handwritten musical notation for the second cello part. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

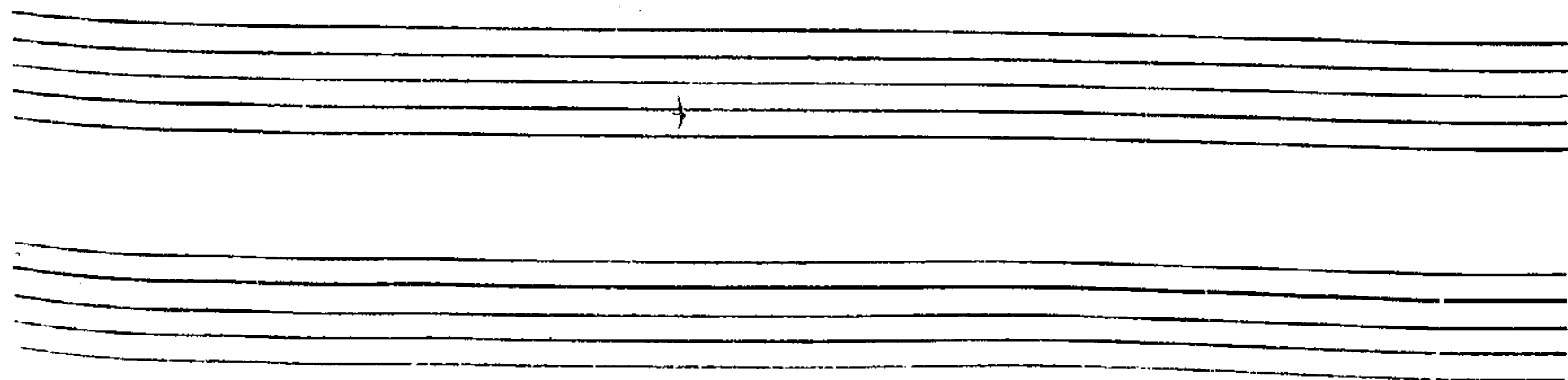
Four empty musical staves at the bottom of the page, consisting of two treble clef staves and two bass clef staves.



tons, chantons = = , portons nos voix et son nom jusqu'aux



tons chantons = = ; portons nos voix et son nom jusqu'aux -



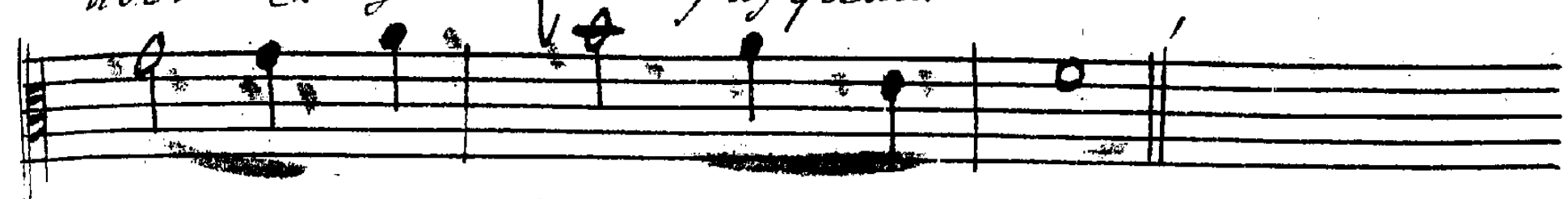
1.

Handwritten musical score for a vocal piece. The score consists of 10 staves. The first two staves are vocal lines with lyrics: "cieux; chantons; chantons; portons nos". The next two staves are piano accompaniment. The following two staves are vocal lines with lyrics: "- cieux; chantons chantons chantons; portons nos". The last two staves are piano accompaniment. The music is in a key with one sharp (F#) and a common time signature.

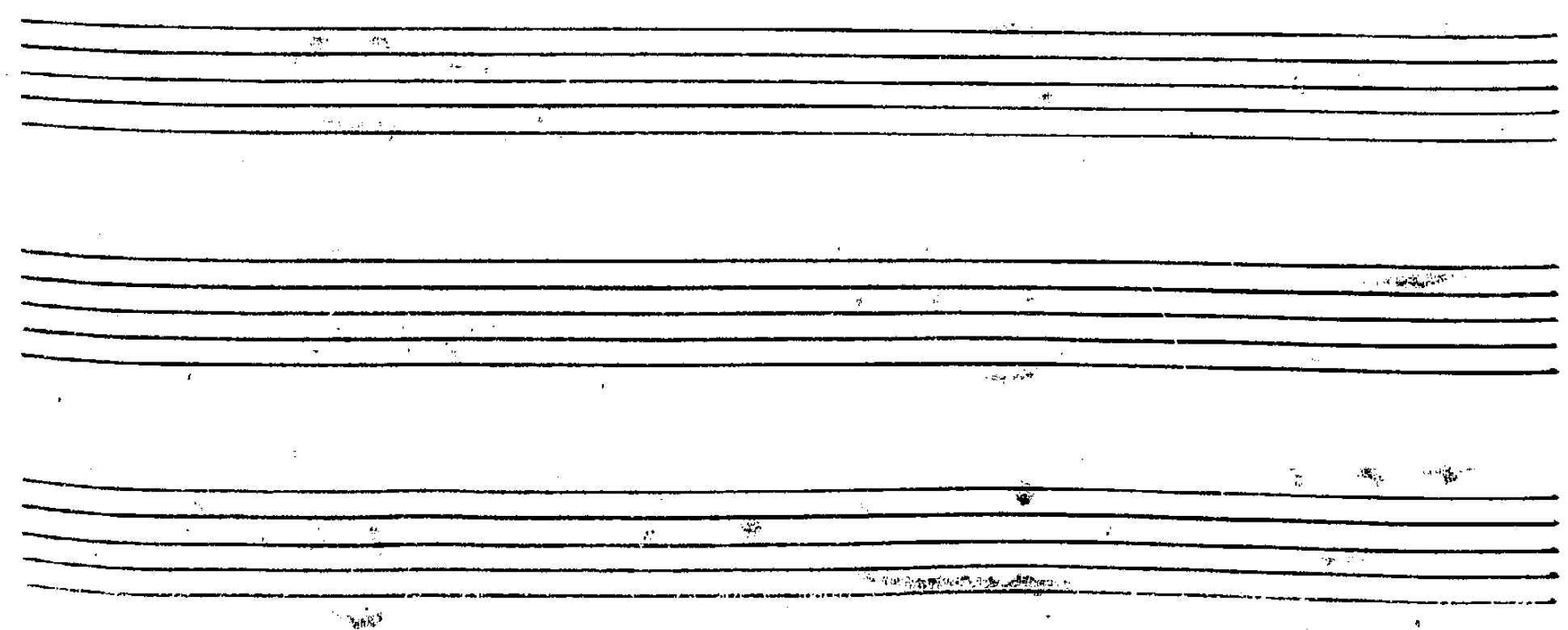
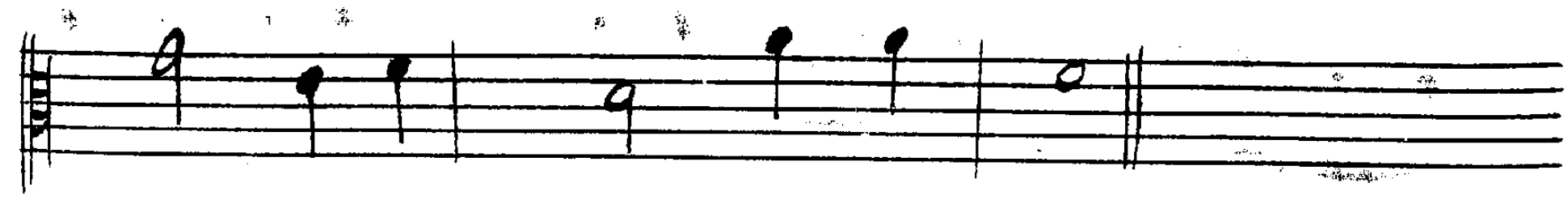
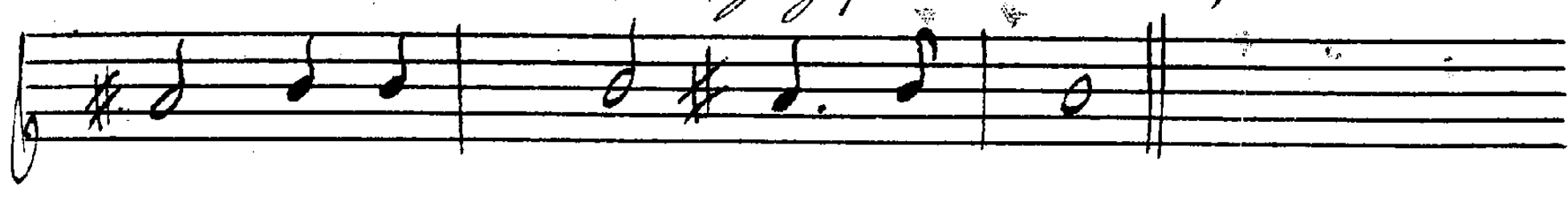
Three empty musical staves.



voix et son nom jusqu'aux cieux.



voix et son nom jusqu'aux cieux;

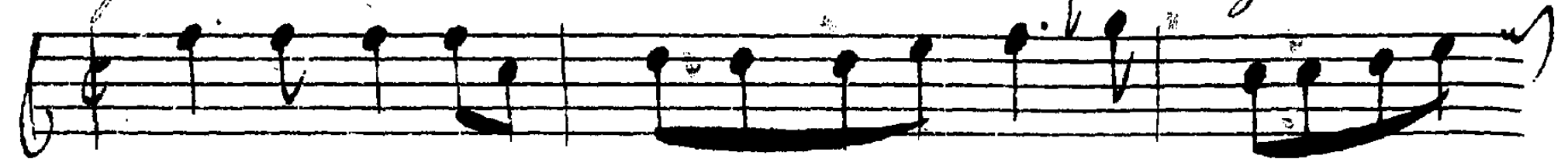


Le Prince Lidien



A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, followed by a fermata over the final note.

Il arrache cerbere aux tenebreux riuages de



A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, followed by a fermata over the final note.

violons

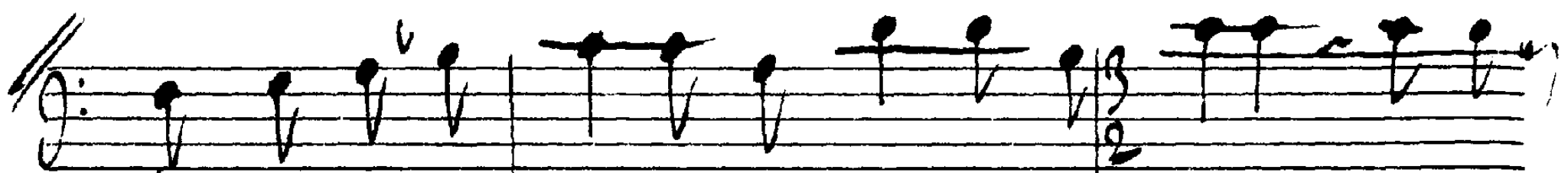


A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, followed by a fermata over the final note.

violons



A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, followed by a fermata over the final note.



A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, followed by a fermata over the final note.

L'hydre venaisante Il e'touffe la rage; Il s'est



A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, followed by a fermata over the final note.



A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, followed by a fermata over the final note.

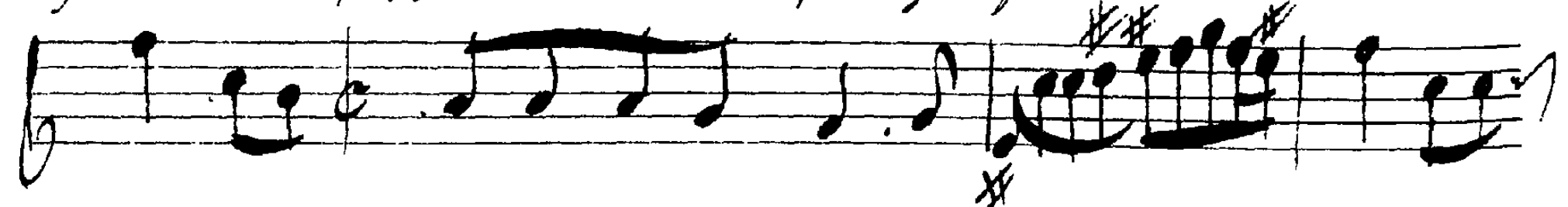


A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, followed by a fermata over the final note.



A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, followed by a fermata over the final note.

fait de la terre et des enfers surpris le theatre de



A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, followed by a fermata over the final note.



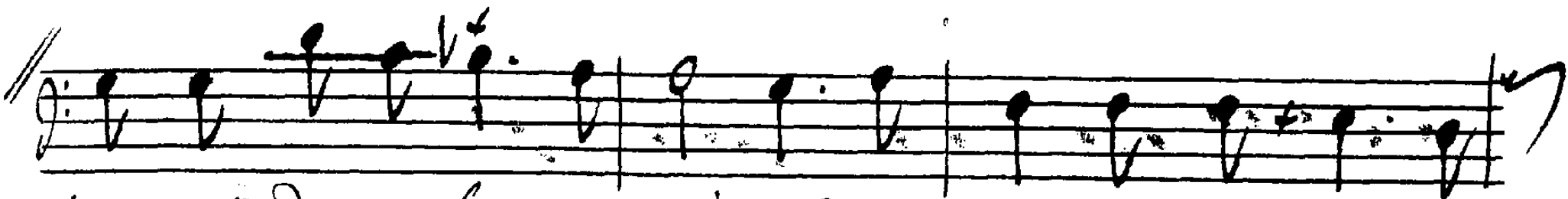
A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, followed by a fermata over the final note.



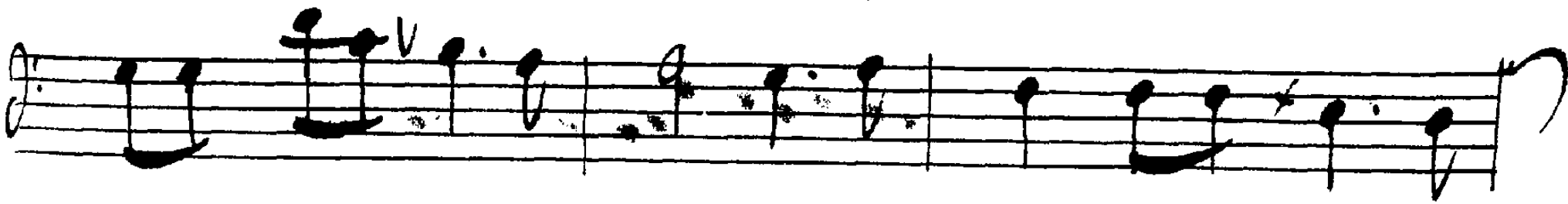
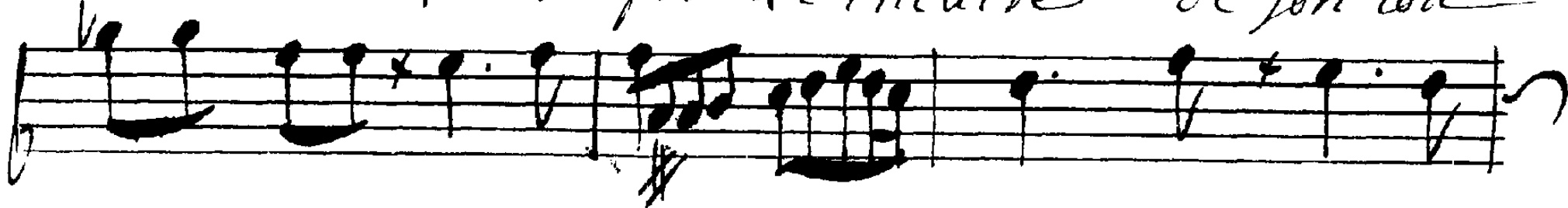
A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, followed by a fermata over the final note.



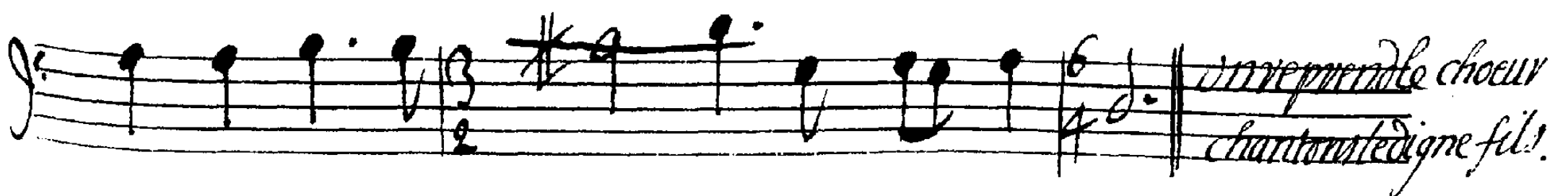
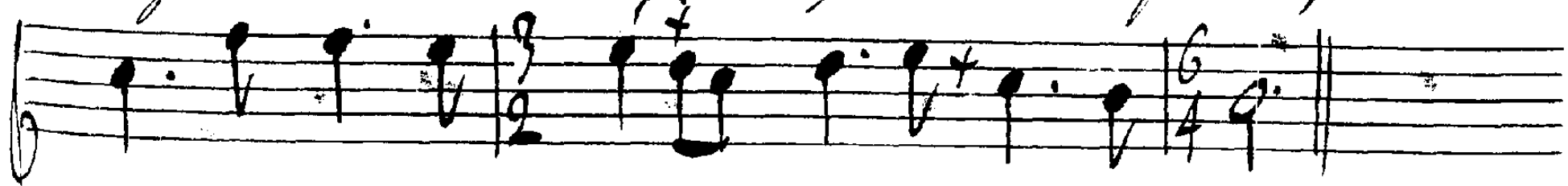
son coura-ge; et le ciel en sera le prix Il s'est fait de la



terre et des enfers surpris de theatre de son cou



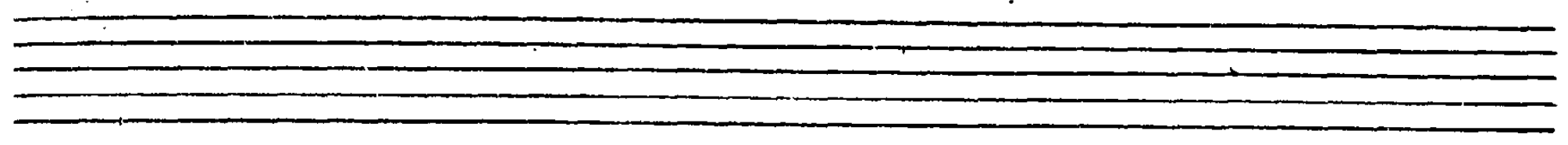
vage et le ciel en sera le prix;



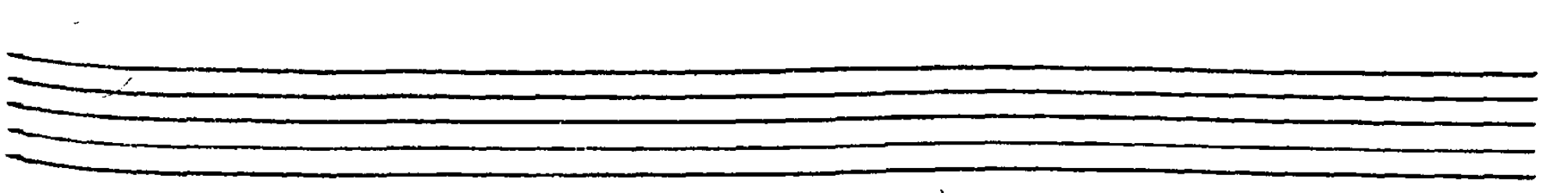
repris le chœur
chantant digne fil!

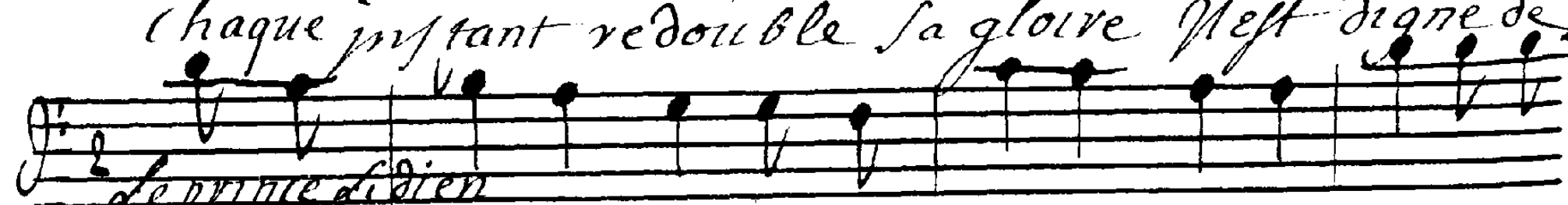
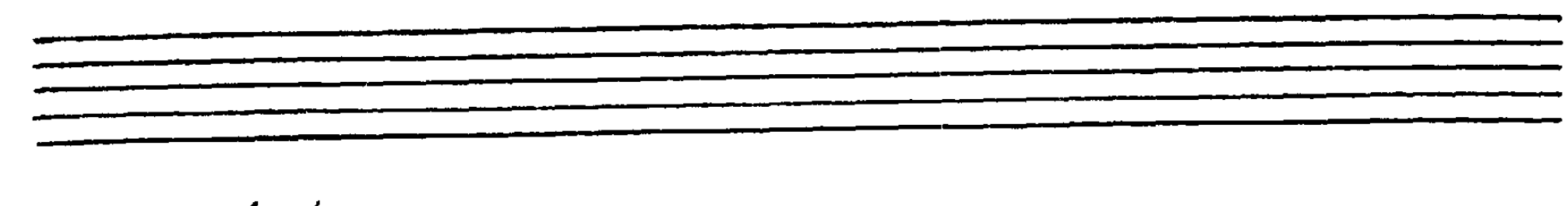
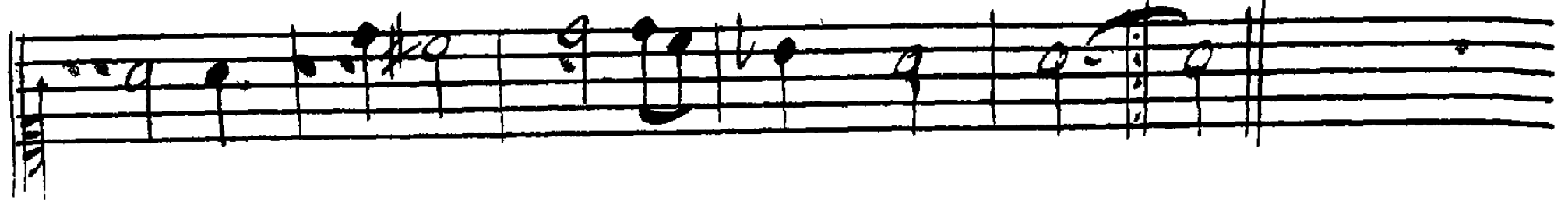
Louve.

This section of the manuscript contains five staves of handwritten musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a complex melodic line with many beamed sixteenth notes and some grace notes. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves show a more rhythmic accompaniment with eighth and sixteenth notes. The fifth staff is a bass clef line, providing a harmonic foundation with eighth and sixteenth notes. There are several sharp accidentals throughout the piece.



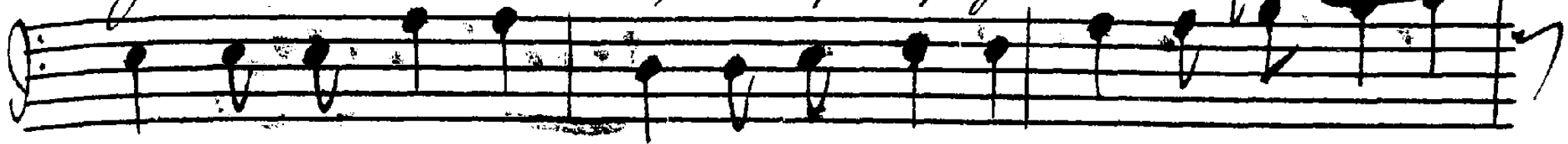
This section of the manuscript contains five staves of handwritten musical notation. The first staff starts with a treble clef and a key signature of one sharp. It features a melodic line with a mix of eighth and sixteenth notes, some with slurs. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves show a more rhythmic accompaniment with eighth and sixteenth notes. The fifth staff is a bass clef line, providing a harmonic foundation with eighth and sixteenth notes. There are several sharp accidentals throughout the piece.



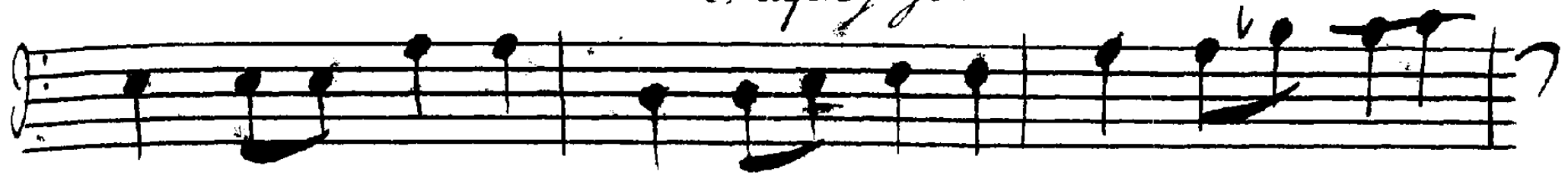




digne de nos autels; chaque instant redouble sa



chaque instant



gloire; chaque instant redouble sa gloire Il est



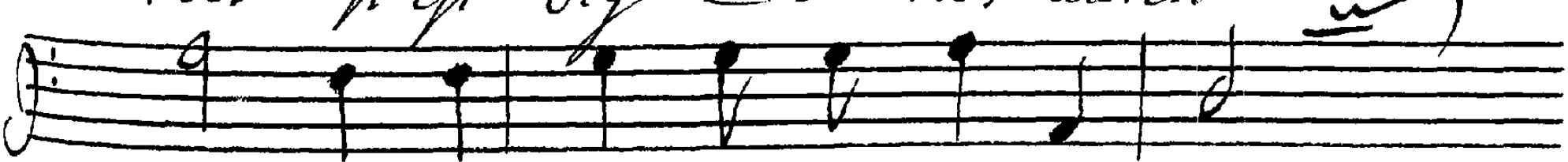
chaque instant



digne de nos autels; Il est digne de nos au



tels Il est digne de nos autels



Le B. d'Idien

Il ne veut sur ses pas en chaîner - - - la victoire

violons

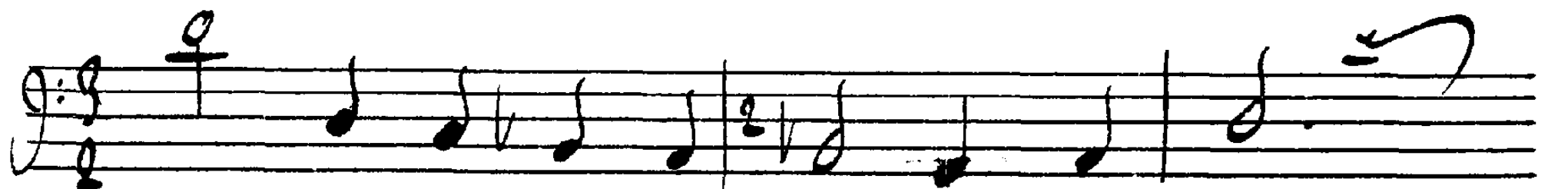
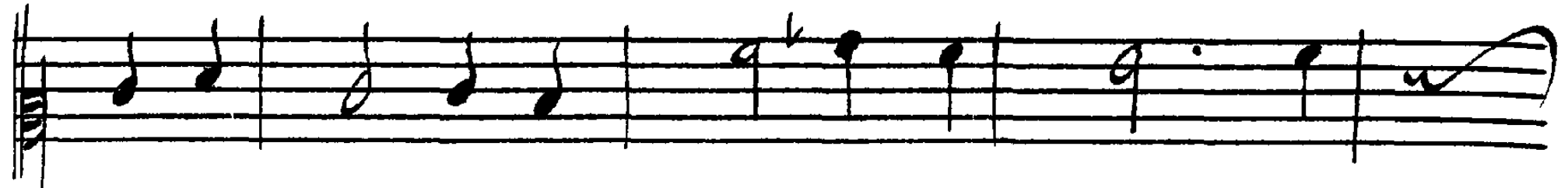
que pour le repos des mortels que pour le repos -

que pour le repos des mortels; Il ne veut sur les -

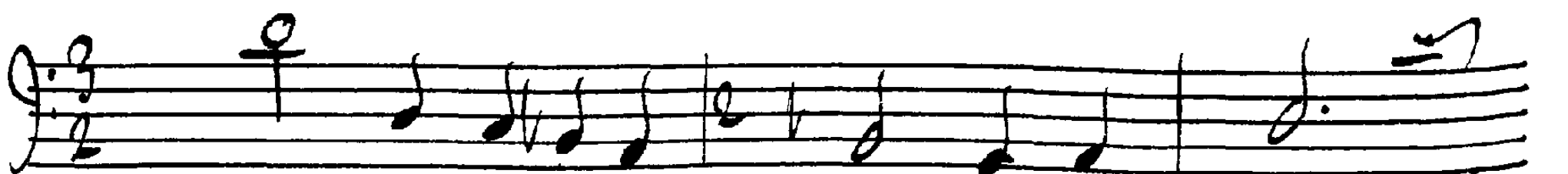
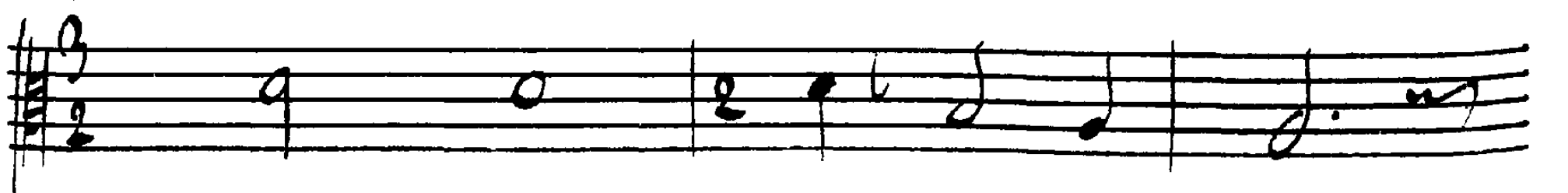
pas enchaîner - - - la victoire que pour le repos



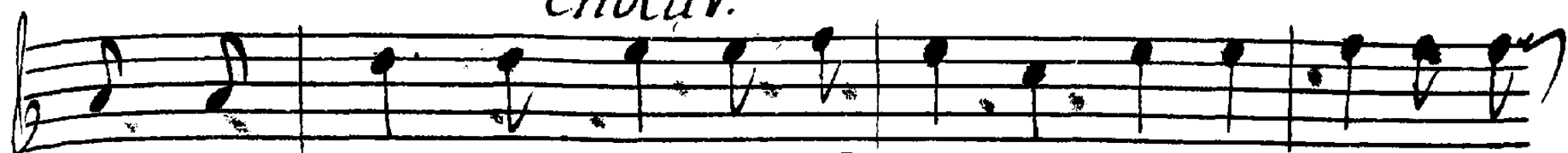
des mortels que pour le repos — des mor



- tels que pour le repos des mortels,



Choeur.



chaque instant redouble la gloire Il est digne de



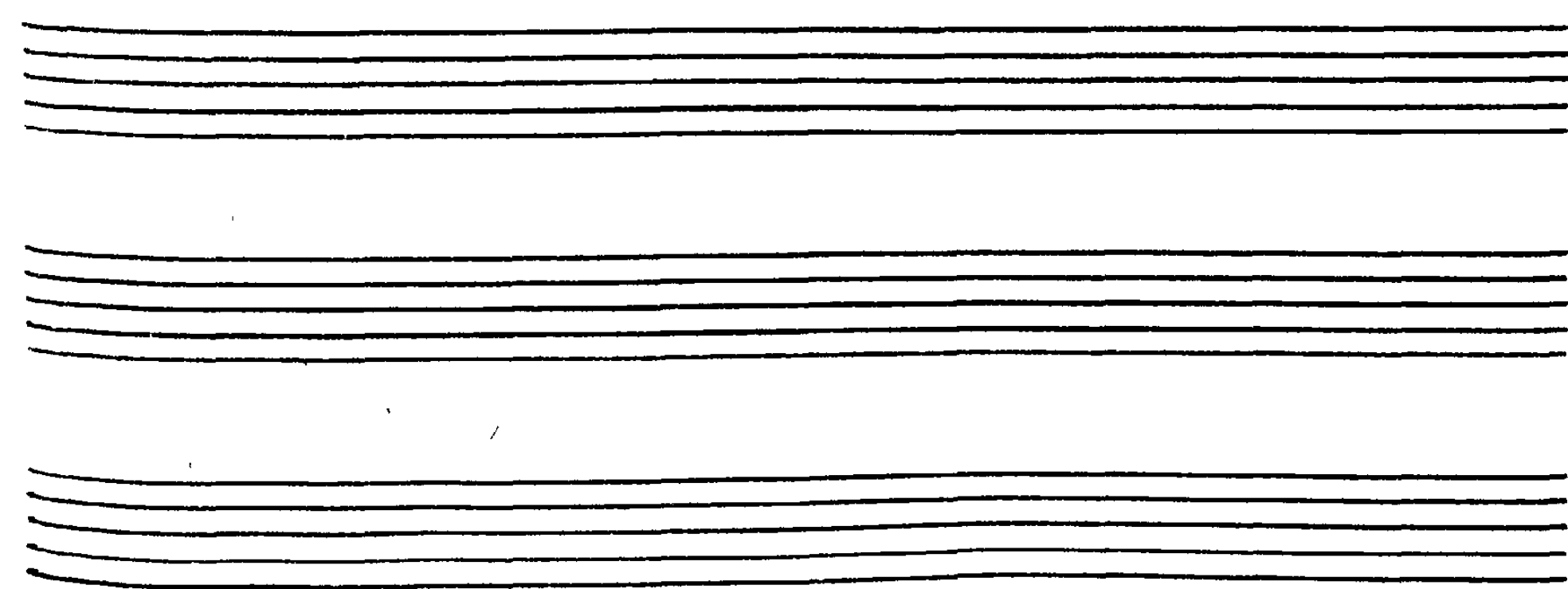
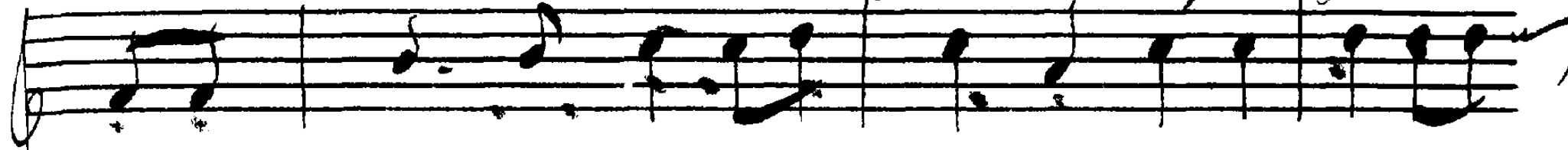
chaque

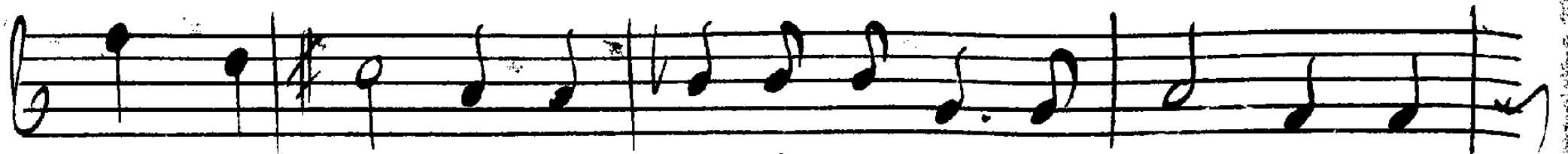


chaque

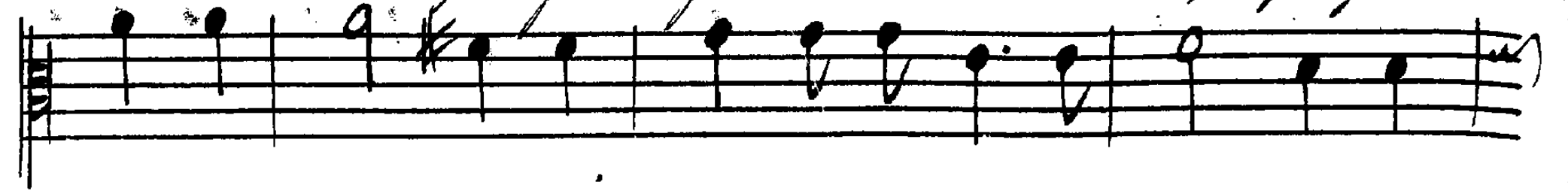


Chaque instant redouble la gloire Il est digne de

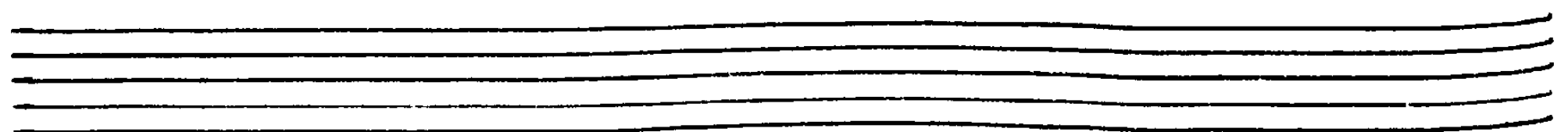
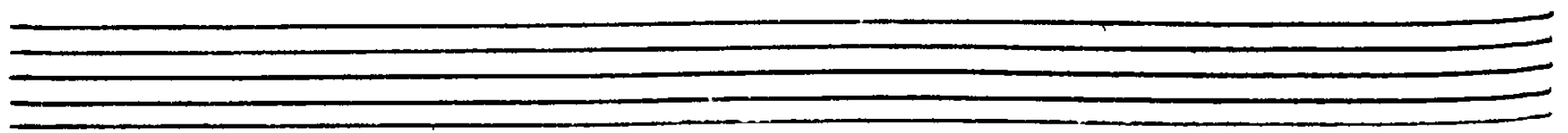
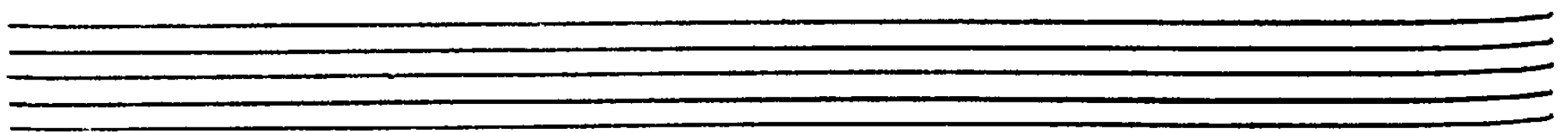




nos autels Il est digne de nos autels; Il est



nos autels; Il est digne de nos autels; Il est



digne de nos autels; chaque instant redouble sa

digne de nos autels, chaque instant redouble sa gloire

gloire; chaque instant redouble la gloire Il est

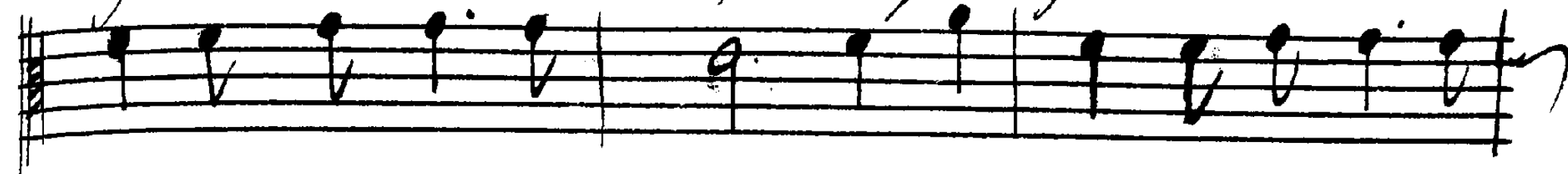
chaque instant redouble la gloi - re; Il est

This is a handwritten musical score for a vocal piece. It consists of two systems of music. Each system includes a vocal line with lyrics and three accompaniment staves. The lyrics are: "gloire; chaque instant redouble la gloire Il est" and "chaque instant redouble la gloi - re; Il est". The notation is in a cursive, handwritten style, typical of 18th or 19th-century manuscripts. The first system has a vocal line on a treble clef staff, and the accompaniment consists of three staves. The second system follows a similar layout. The lyrics are written in a cursive hand below the vocal line. The music features various note values, including quarter and eighth notes, and rests. There are also some decorative flourishes and slurs in the notation.

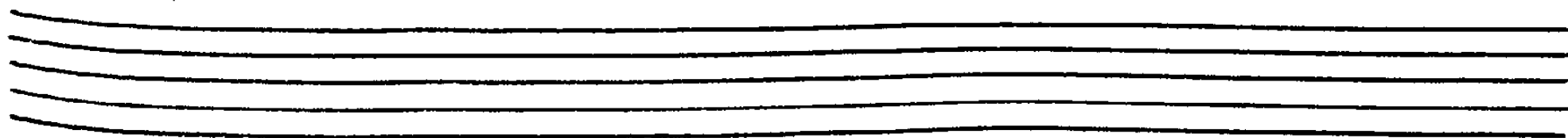
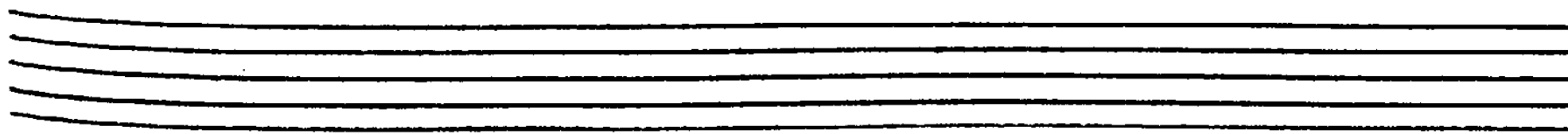
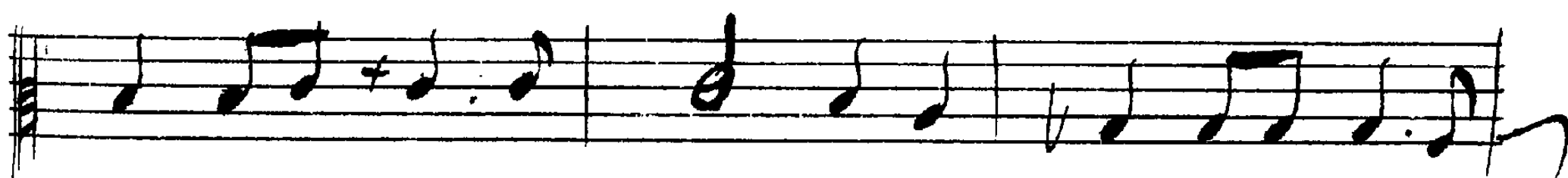
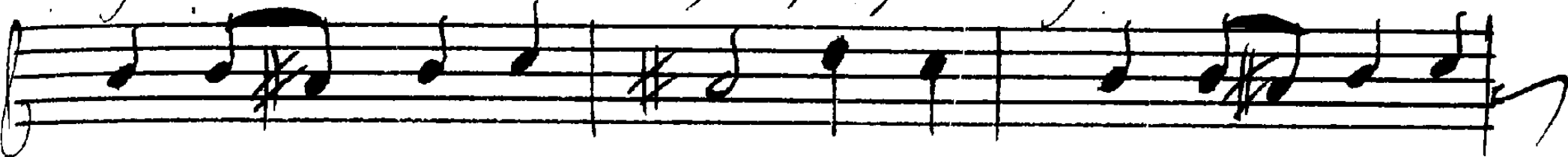
Four empty musical staves, consisting of four sets of five horizontal lines each, arranged vertically. These staves are currently blank and do not contain any musical notation.

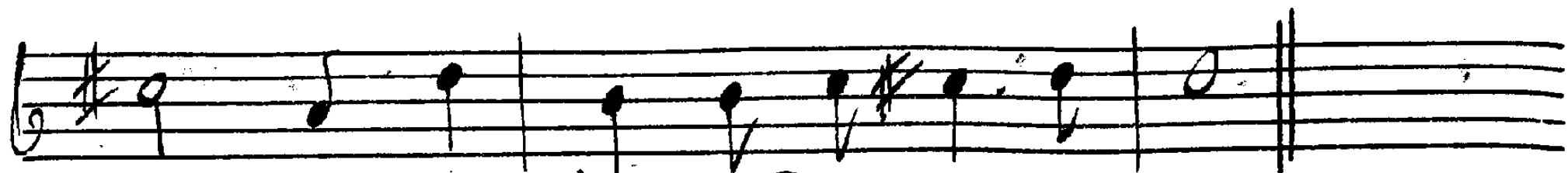


digne de nos autels; Il est digne de nos au



digne de nos autels; Il est digne de nos au

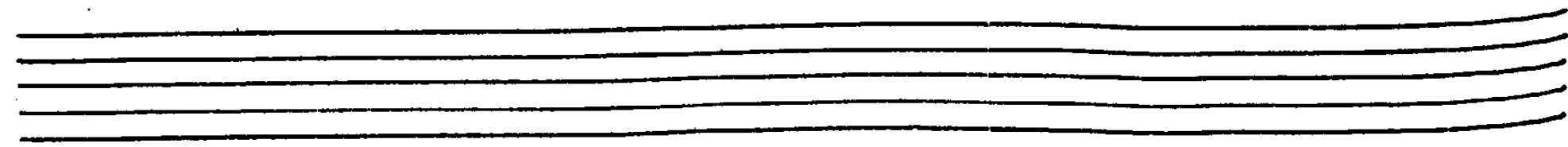
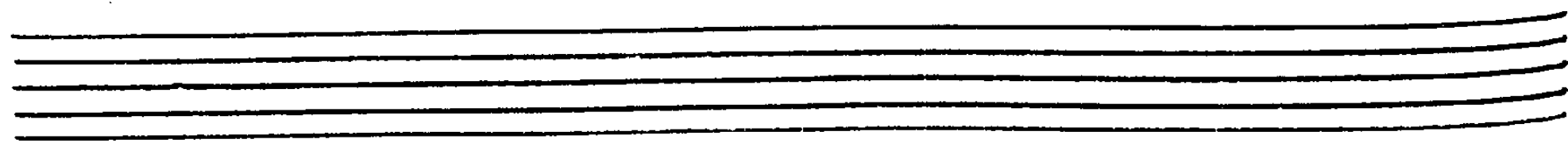
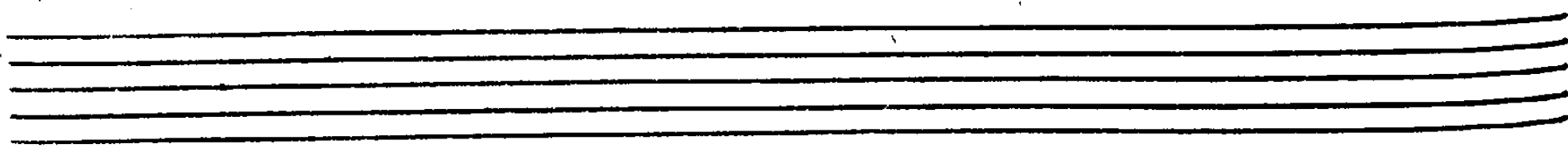
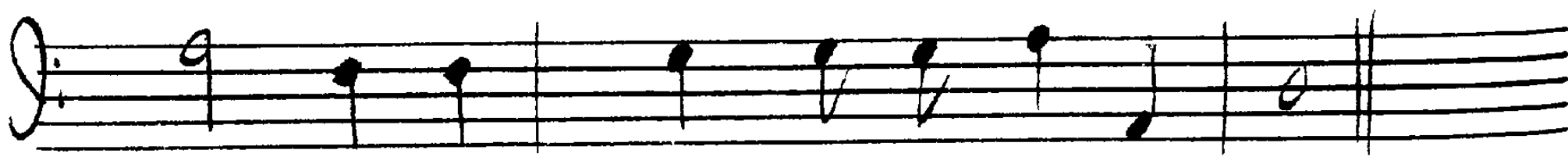
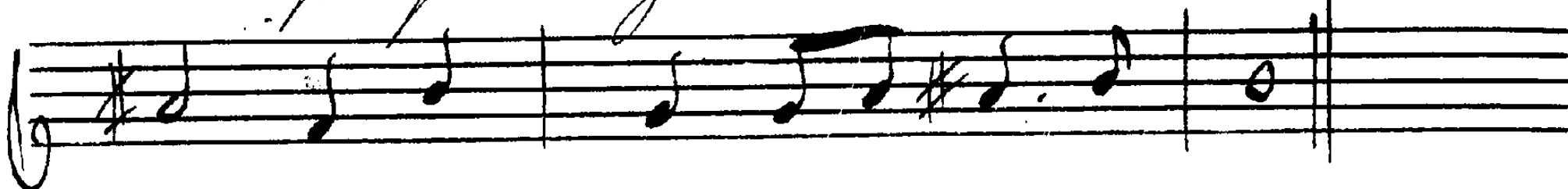




tels Il est digne de nos autels;



tels Il est digne de nos autels



trio.

Handwritten musical notation for Flutes, first staff. The staff is in treble clef with a key signature of two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes, some with slurs and accents.

Handwritten musical notation for Flutes, second staff. The staff is in treble clef with a key signature of two sharps. The music continues with eighth and sixteenth notes, including some beamed sixteenth notes.

Handwritten musical notation for Flutes, third staff. The staff is in treble clef with a key signature of two sharps. The music features a mix of eighth and sixteenth notes with various articulations.

Handwritten musical notation for Flutes, fourth staff. The staff is in treble clef with a key signature of two sharps. The music includes some longer note values and slurs.

Handwritten musical notation for Flutes, fifth staff. The staff is in treble clef with a key signature of two sharps. The music continues with eighth and sixteenth notes, some with slurs.

Handwritten musical notation for Flutes, sixth staff. The staff is in treble clef with a key signature of two sharps. The music features a mix of eighth and sixteenth notes with various articulations.

Handwritten musical notation for Flutes, seventh staff. The staff is in treble clef with a key signature of two sharps. The music consists of eighth and sixteenth notes, some with slurs.

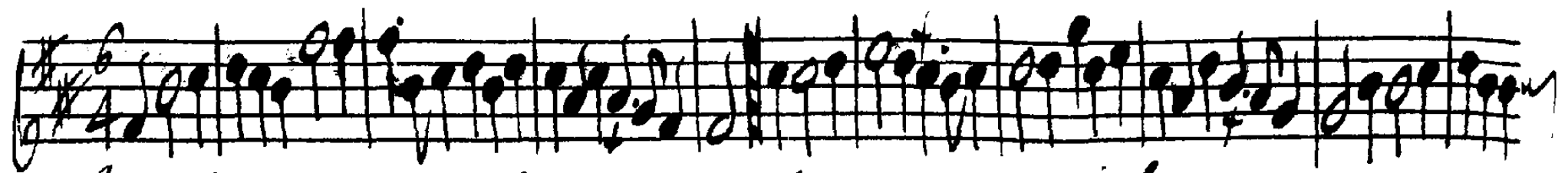
Handwritten musical notation for Flutes, eighth staff. The staff is in treble clef with a key signature of two sharps. The music continues with eighth and sixteenth notes, including some beamed sixteenth notes.

Handwritten musical notation for Flutes, ninth staff. The staff is in treble clef with a key signature of two sharps. The music features a mix of eighth and sixteenth notes with various articulations.

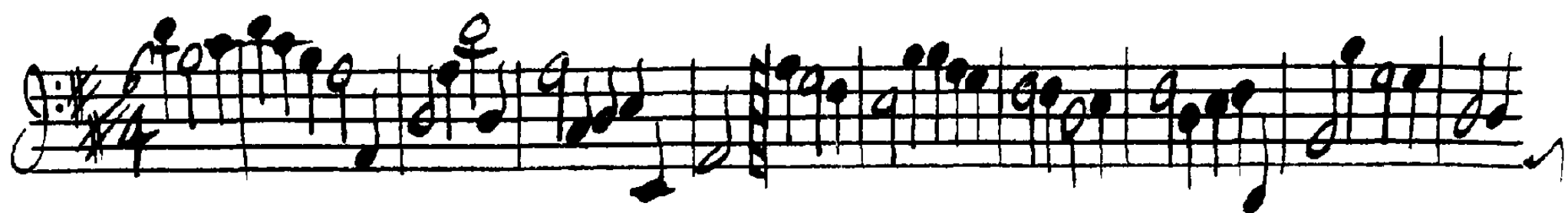
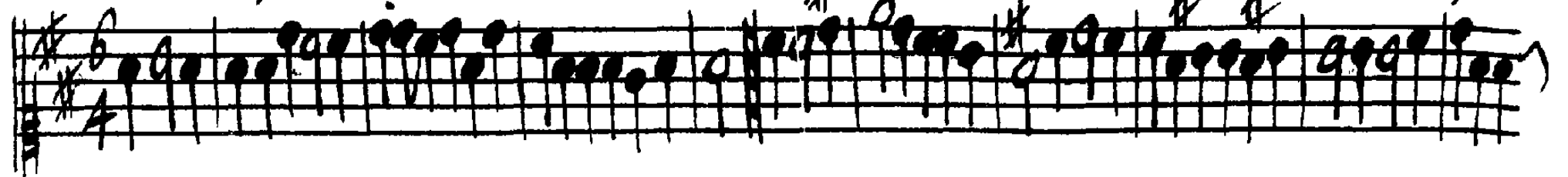
Handwritten musical notation for Flutes, tenth staff. The staff is in treble clef with a key signature of two sharps. The music includes some longer note values and slurs.

Handwritten musical notation for Flutes, eleventh staff. The staff is in treble clef with a key signature of two sharps. The music continues with eighth and sixteenth notes, some with slurs.

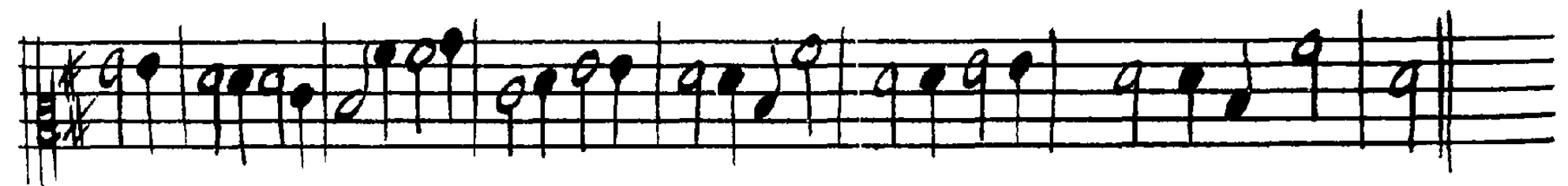
Handwritten musical notation for Flutes, twelfth staff. The staff is in treble clef with a key signature of two sharps. The music concludes with eighth and sixteenth notes, some with slurs.



Air. Tromp. viol. Tromp. viol. Tromp.

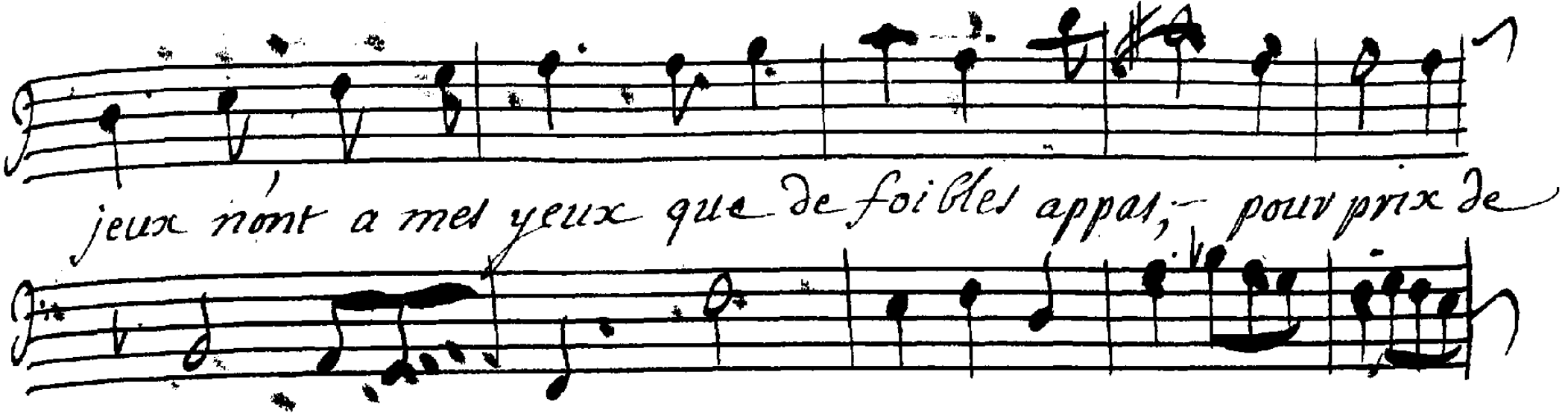


violons, Tromp, viol, Tromp. violons



vous pouvez mieux répondre a l'ardeur qui m'enflame, cel-

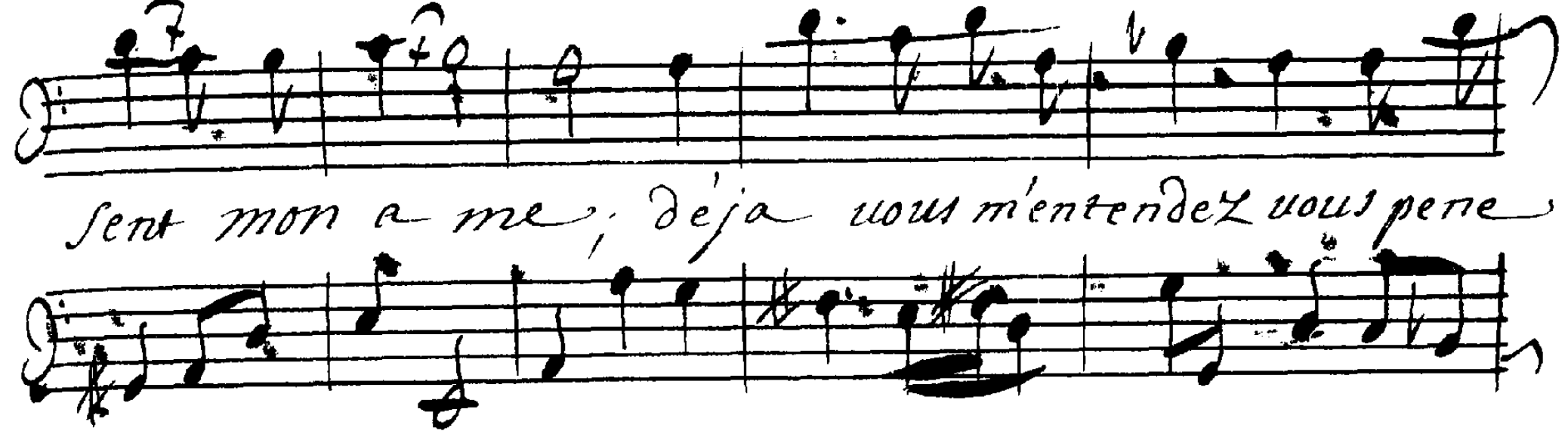




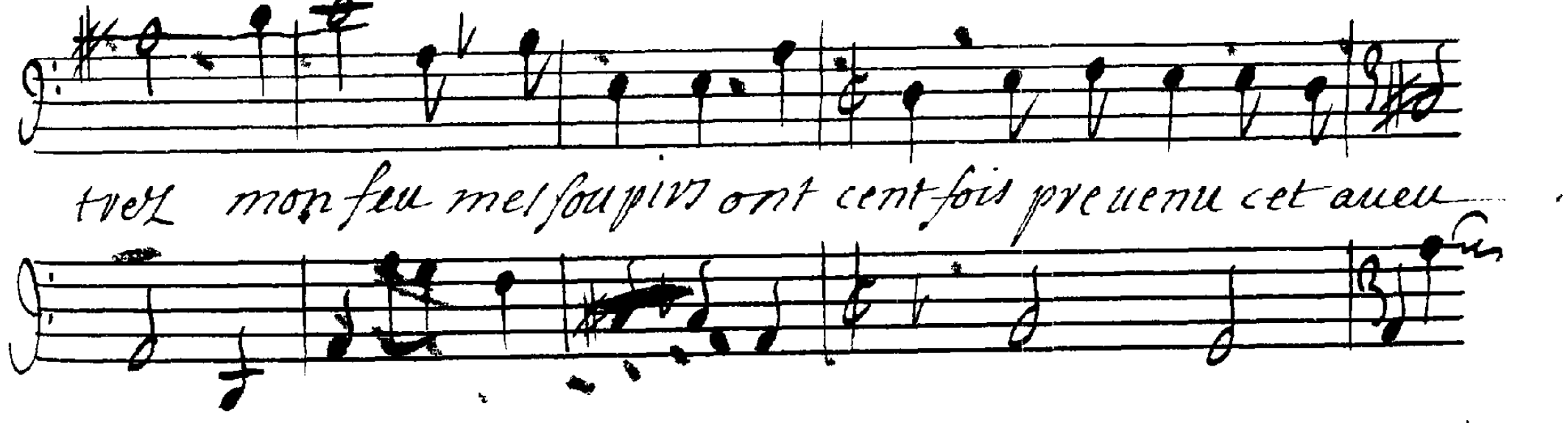
jeux n'ont a mes yeux que de foibles appas, pour prix de



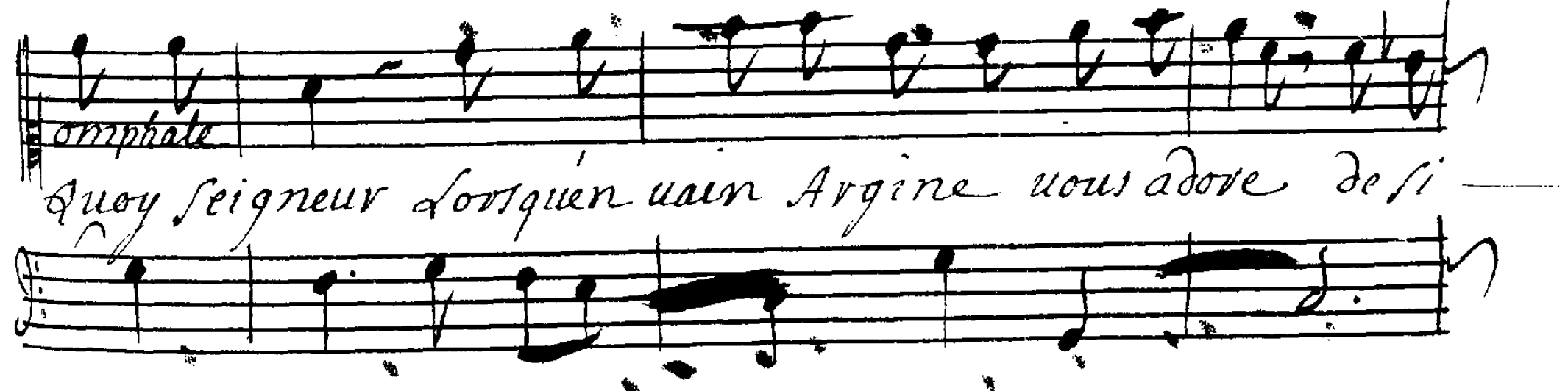
ce qu'a fait mon bras, permettez moy d'aueu de ce que



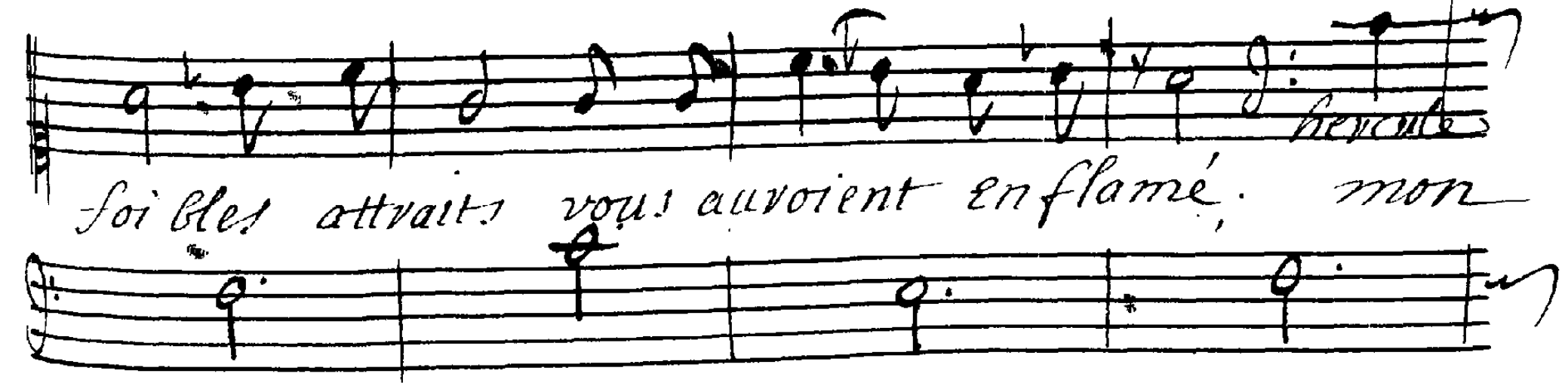
sent mon a me; déjà vous m'entendez vous pere



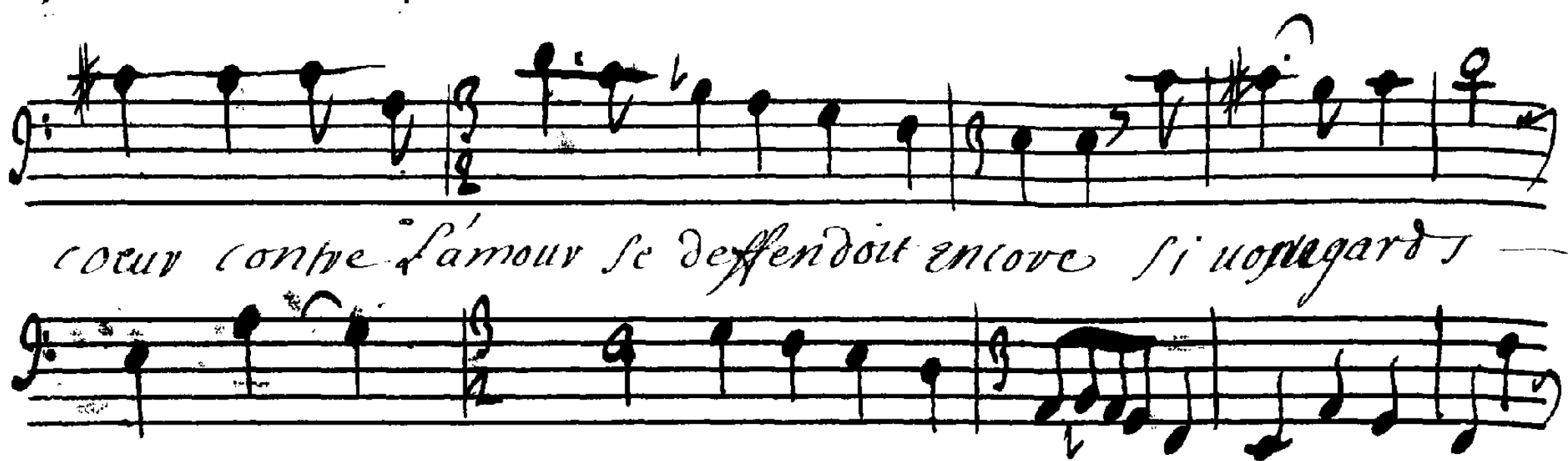
tuez mon feu mes soupirs ont cent fois preuenu cet aueu



omphale
Quoy seigneur lorsqu'en vain Argine vous adore de si



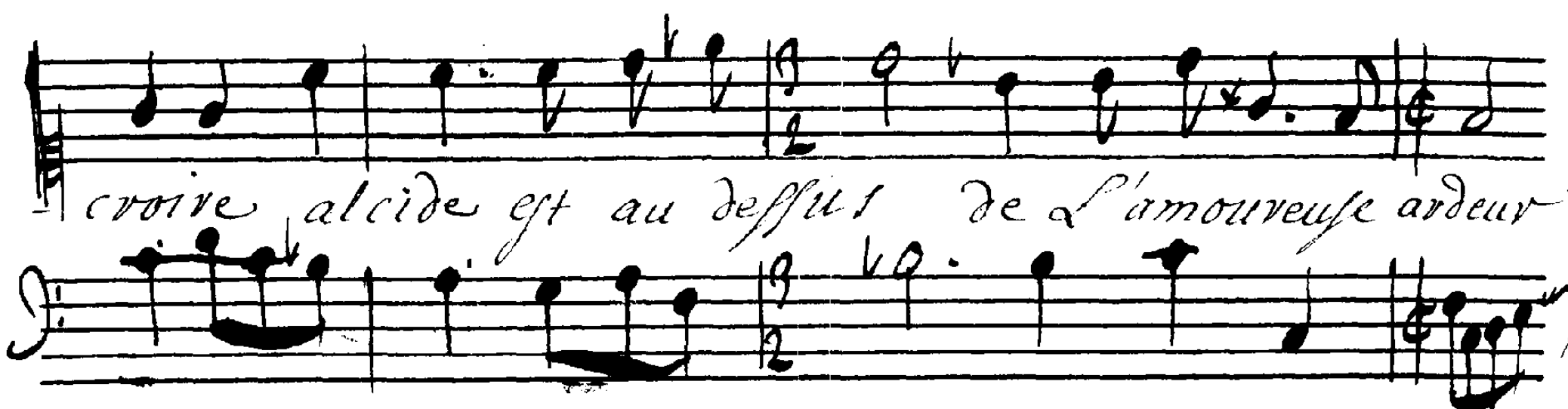
hercule
foibles attrait vous auoient enflamé; mon



coeur contre l'amour se defendoit encore si vous regardes



ne l'auroient desarmé *omphale* non je ne dois point vous



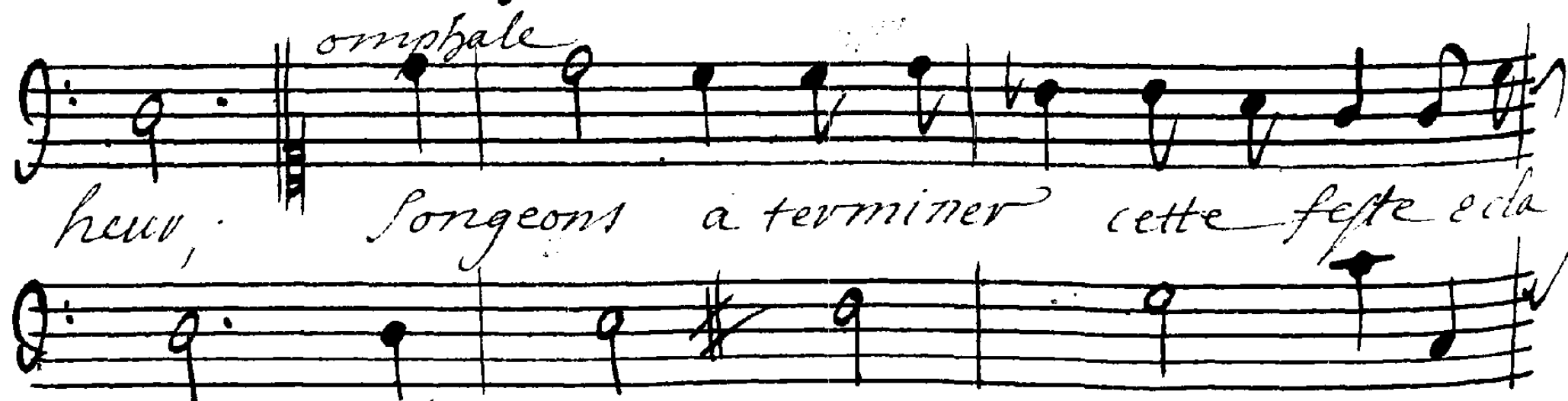
croire alcide est au dessus de l'amoureuse ardeur



hercule quand je la sens pour vous j'en fait toute ma



gloire et vous seule pouvez en faire mon bon



omphale heur, songeons a terminer cette feste ecla

tante sur les autels des dieux auteurs de nos des-

tins, allons tous consacrer les armes des mu-

tins et du monstre vaincu la dépouille san-

glante,

on reverid le chœur
chantons le digne fils

air pour entracte au prologue