
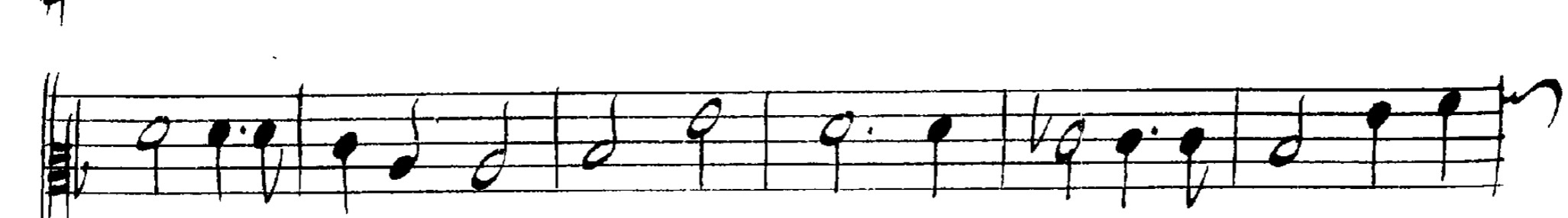
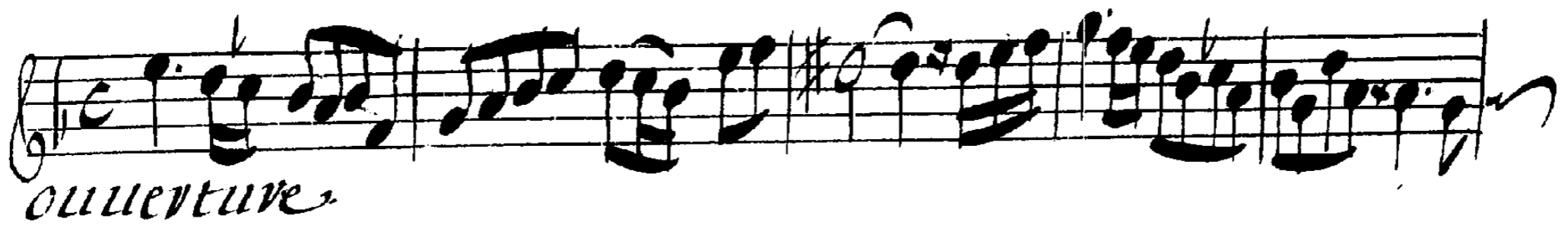
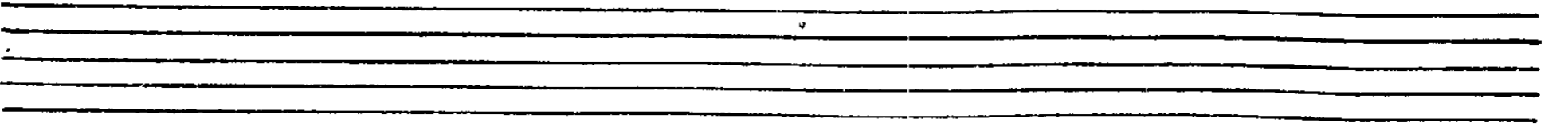
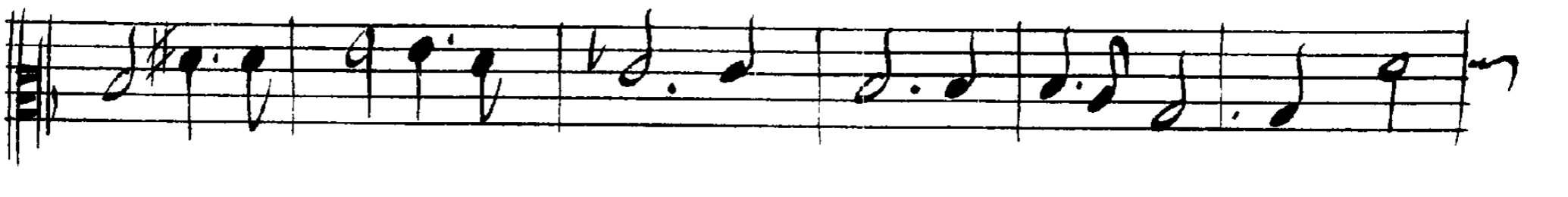
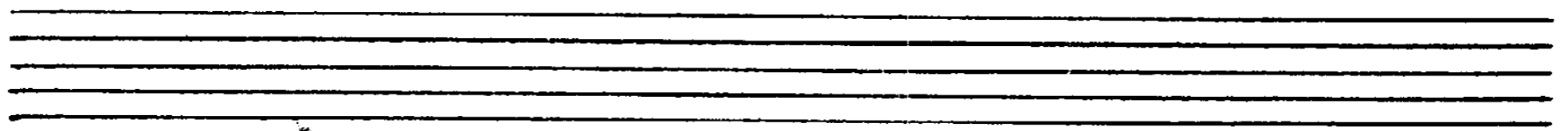
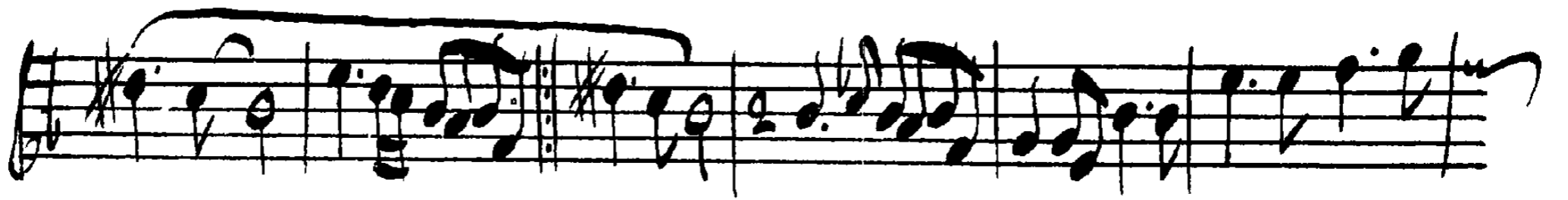


*omphale .. Tragedie*

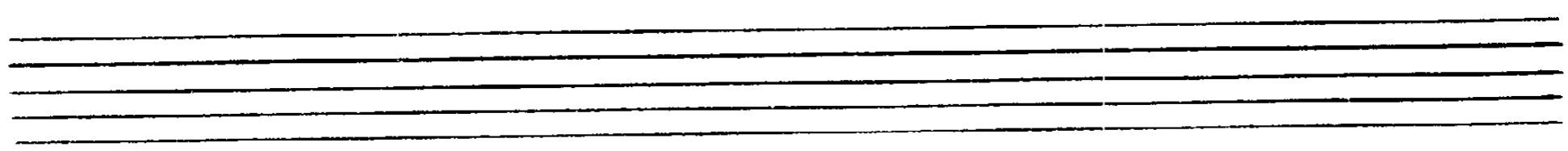
*Prologue*

*Ouverture*

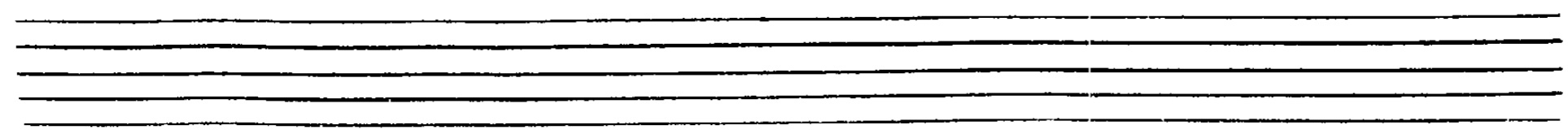


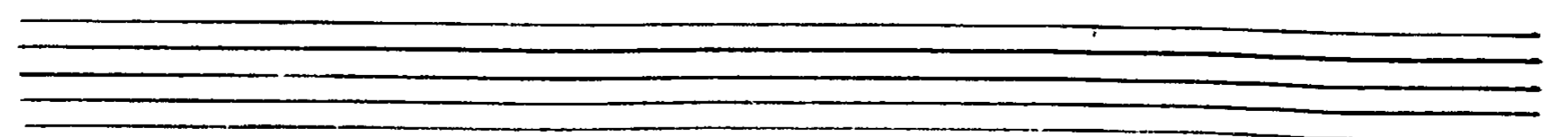
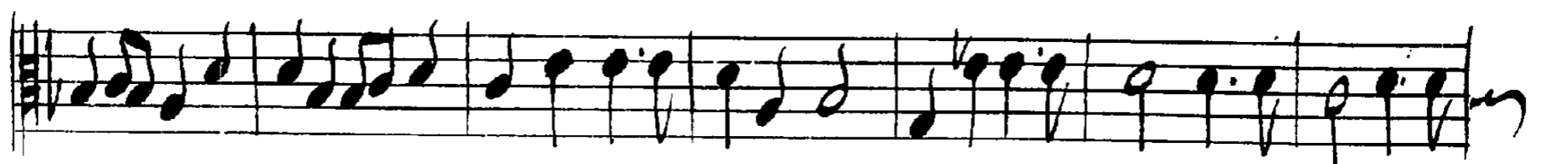
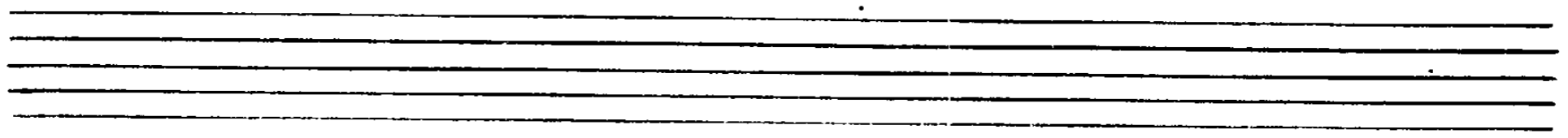
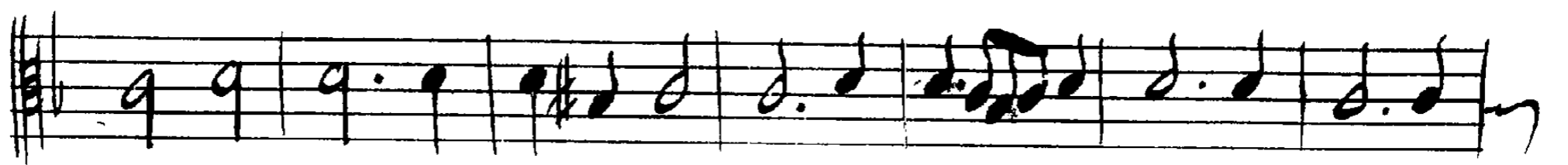
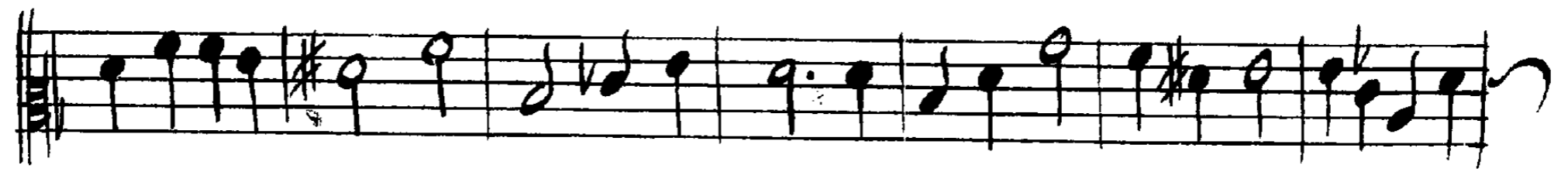


The first system of handwritten musical notation consists of five staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is in bass clef and features a more rhythmic accompaniment with dotted notes and rests. The third staff is in bass clef and continues the accompaniment. The fourth staff is in bass clef and shows a melodic line with some slurs. The fifth staff is in bass clef and contains a melodic line with some accidentals and slurs.

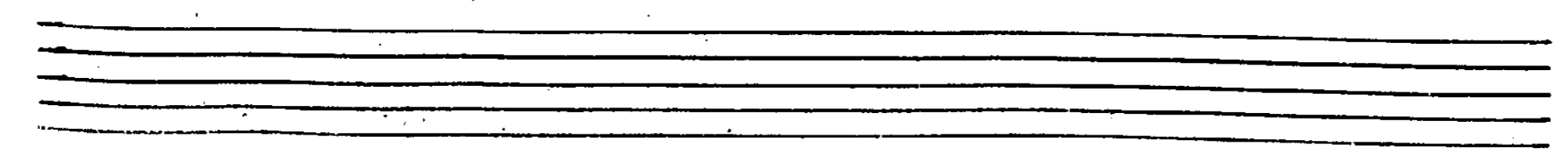
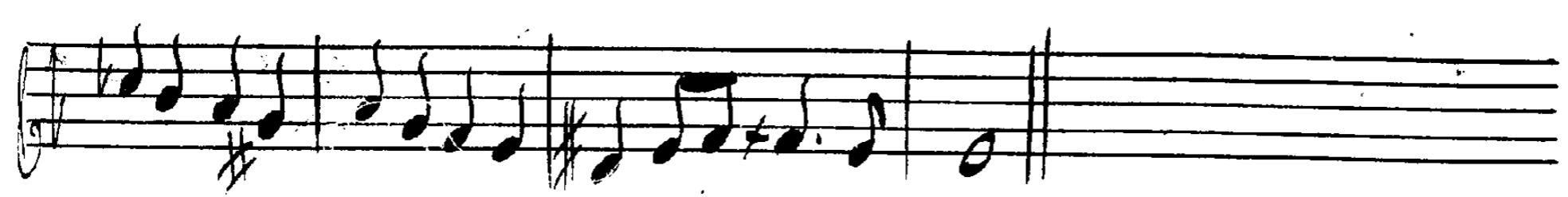
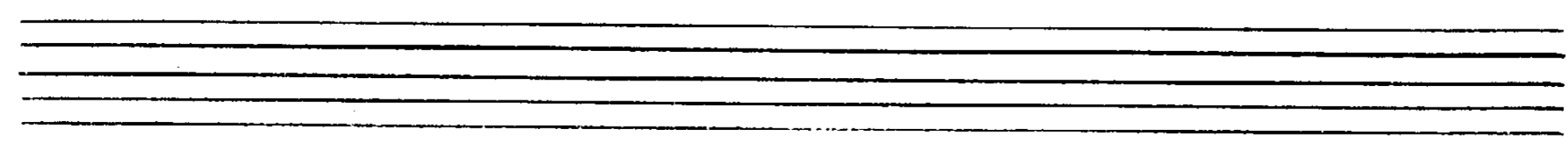


The second system of handwritten musical notation consists of five staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is in bass clef and features a more rhythmic accompaniment with dotted notes and rests. The third staff is in bass clef and continues the accompaniment. The fourth staff is in bass clef and shows a melodic line with some slurs. The fifth staff is in bass clef and contains a melodic line with some accidentals and slurs.









*une grace*

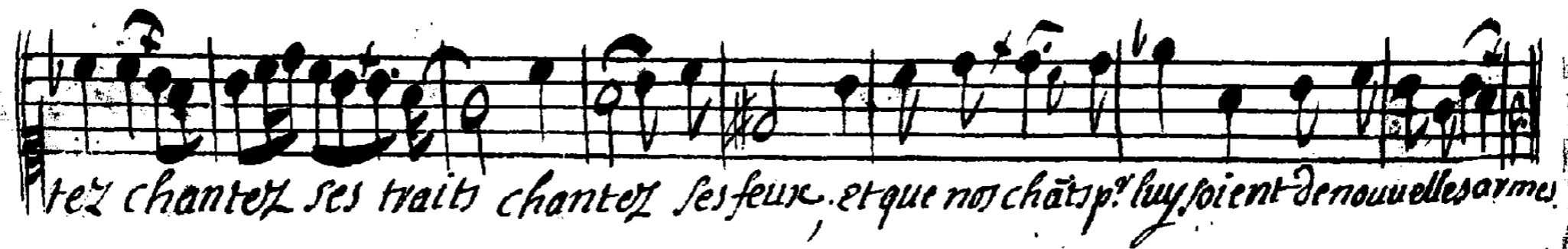
*vous qui suivez l'amour graces; plaisirs; gra*

*vidons —*

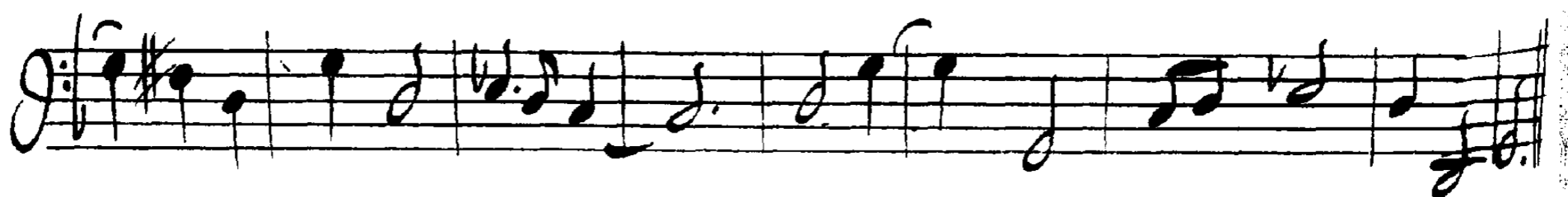
*ces plaisirs et jeux celebrez avec moy la puissance et ses*

charmes; chantez ses traits chantez ses feux et que vos —

chants pour luy soient de nouvelles armes; chan



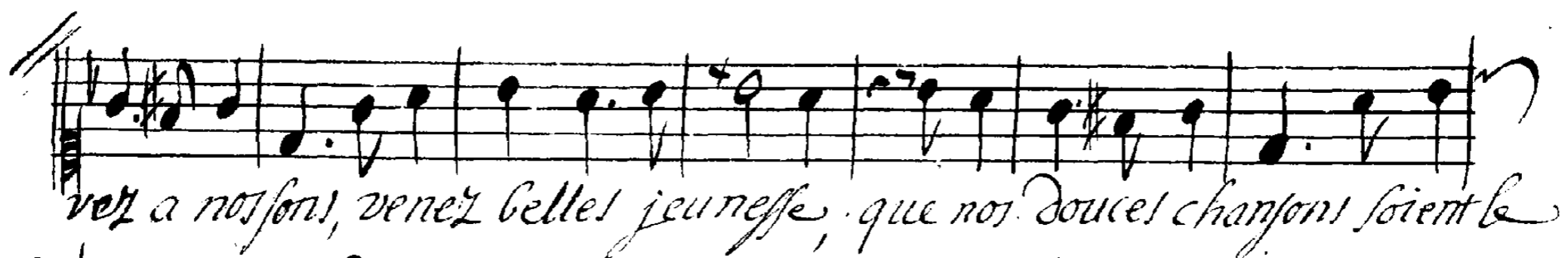
tez chantez ses traits chantez ses feux, et que nos chats p' luy soient de nouvelles armes.



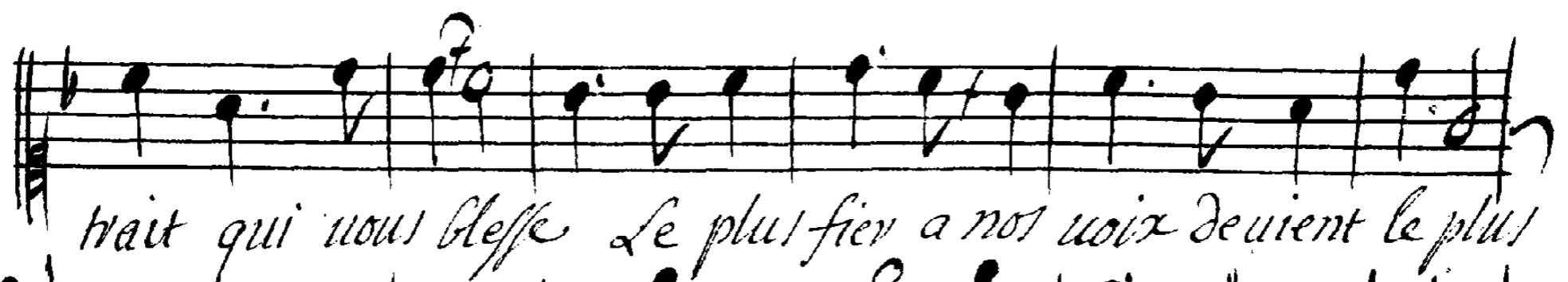
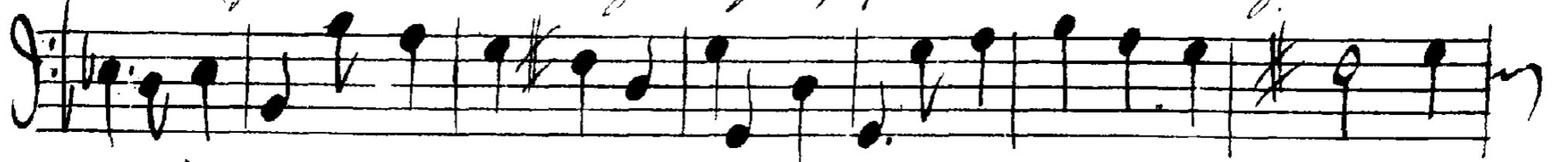
une grace  
Accou



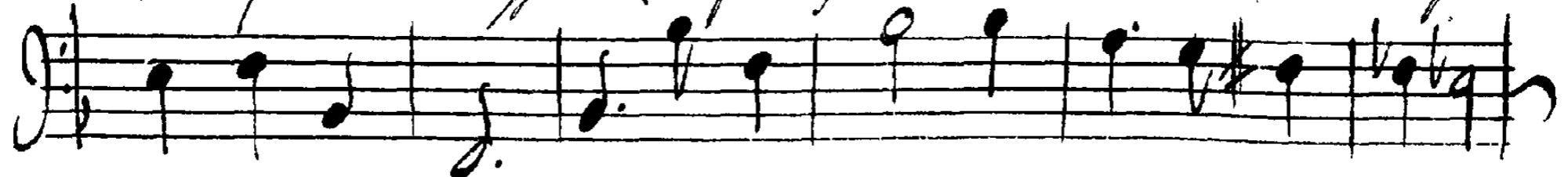
violons.



vez a nos sons, venez belles jeunesse, que nos douces chansons soient le



trait qui vous blesse Le plus fier a nos voix devient le plus



tendre qui craint nos tendres Soix ne doit pas nous entendre; Bre

Air.

Musical notation for the third system, treble clef.

Musical notation for the fourth system, treble clef.

Musical notation for the fifth system, treble clef.

Musical notation for the sixth system, bass clef.

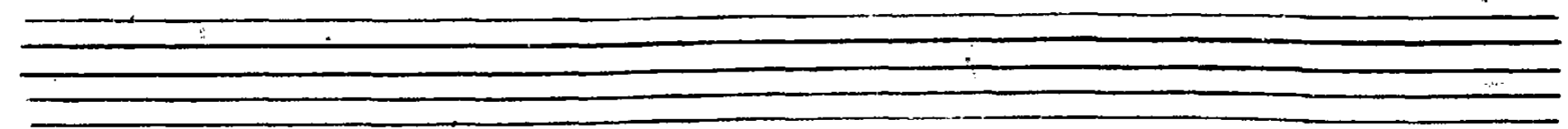
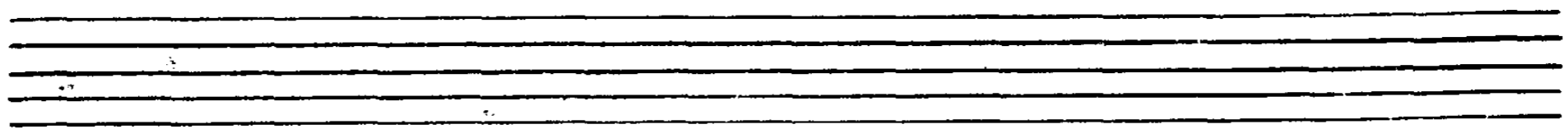
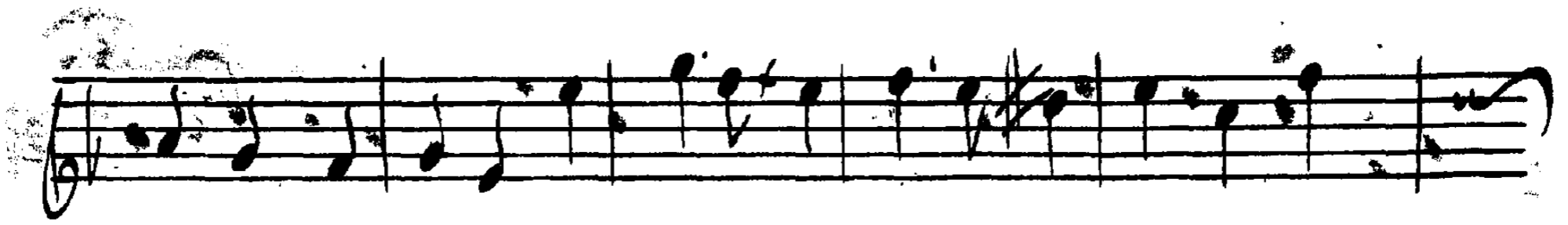
Musical notation for the seventh system, treble clef.

Musical notation for the eighth system, treble clef.

Musical notation for the ninth system, treble clef.

Musical notation for the tenth system, treble clef.

Musical notation for the eleventh system, bass clef.



Choeur



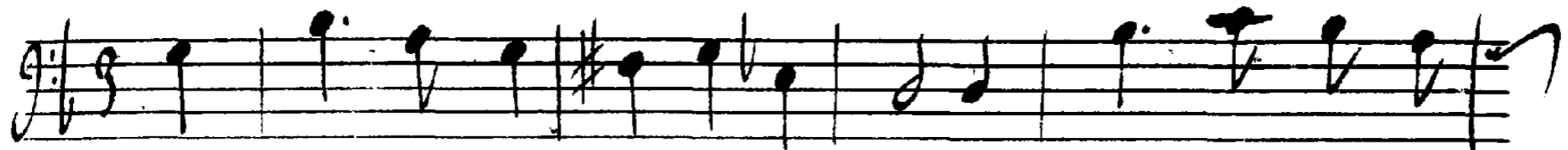
- Amants qui souffrez dans vos chaines ne regrettez



Amants



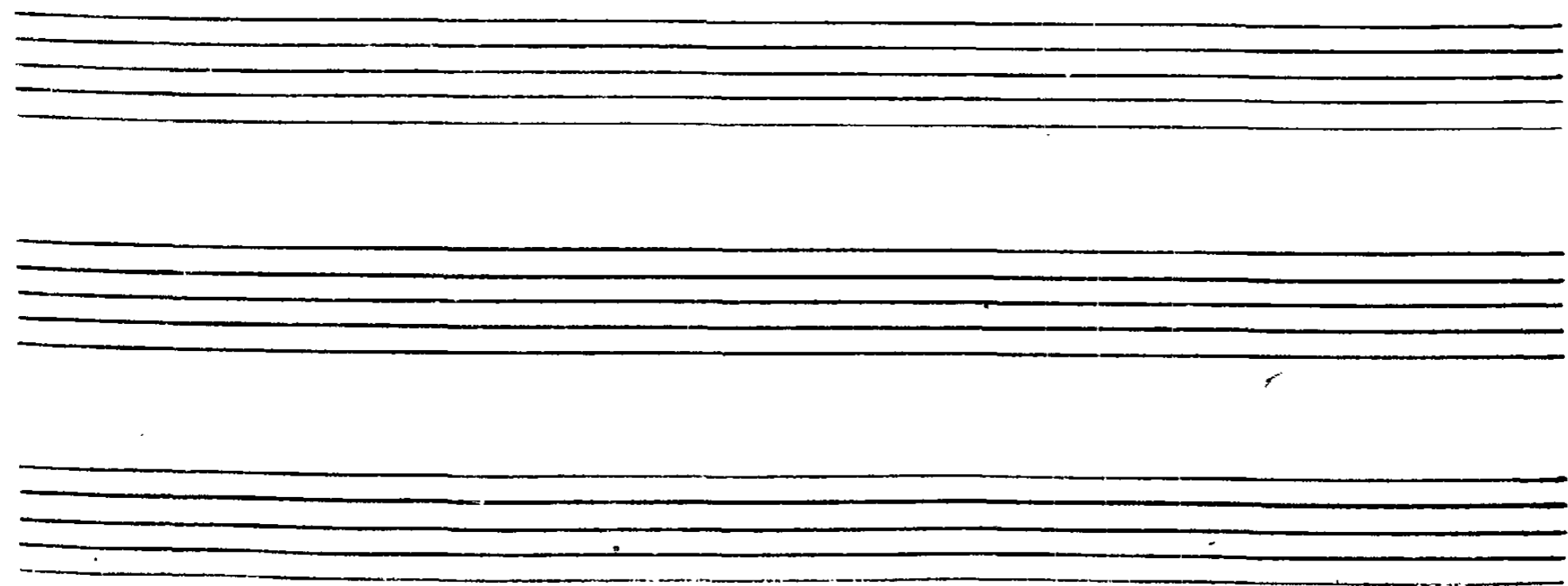
Amants



Amants qui souffrez dans vos chaines, ne regrettez



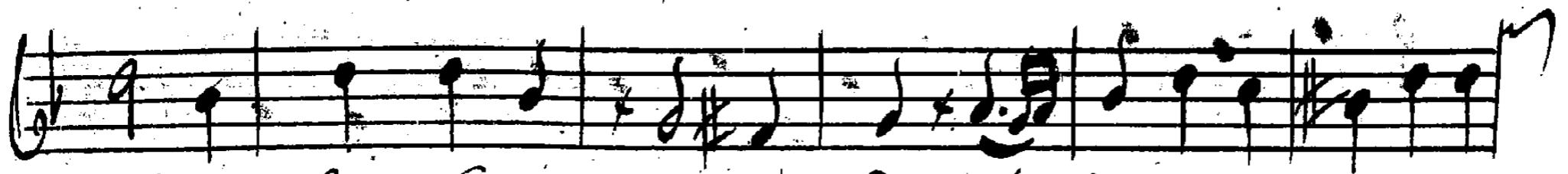
Violons



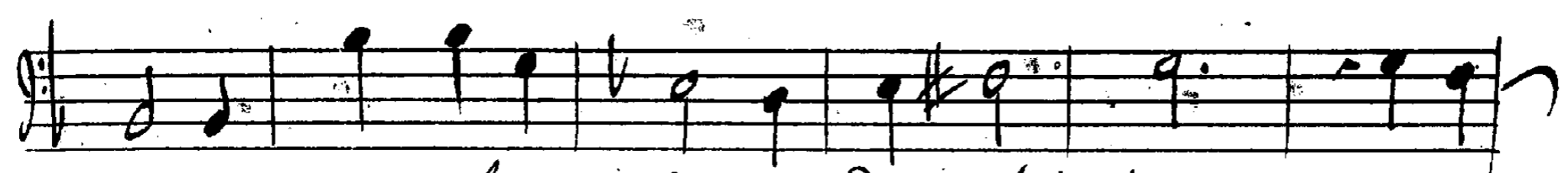
point vos soupirs ; en amour Les soins et les

point vos soupirs ; pirs ; en amour Les soins et les

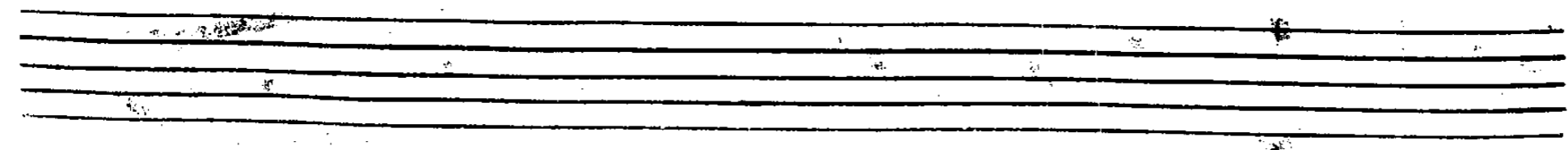
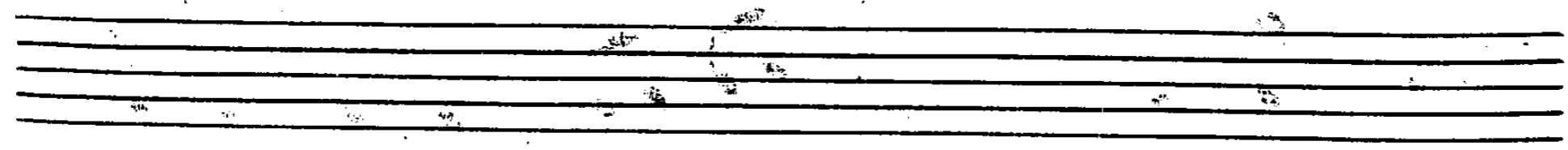
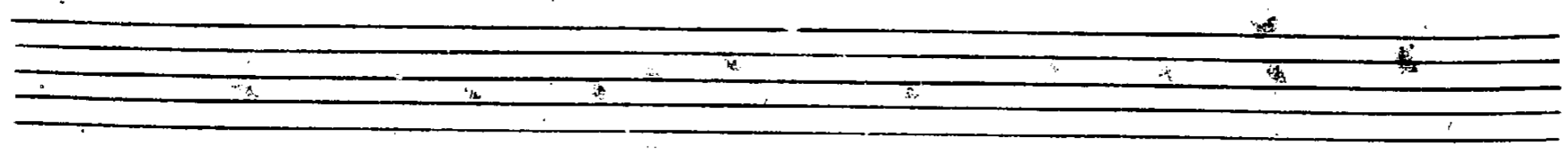
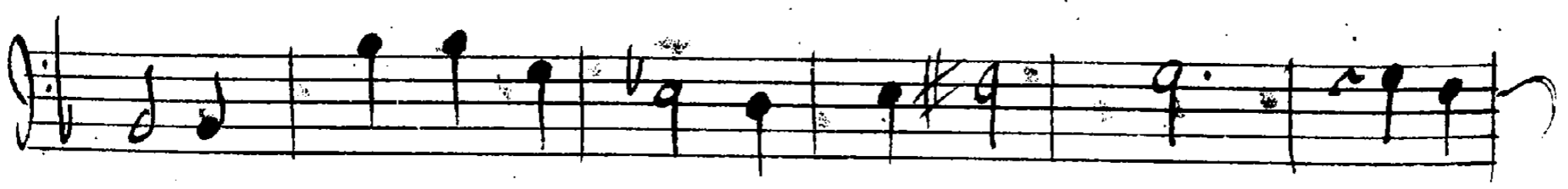
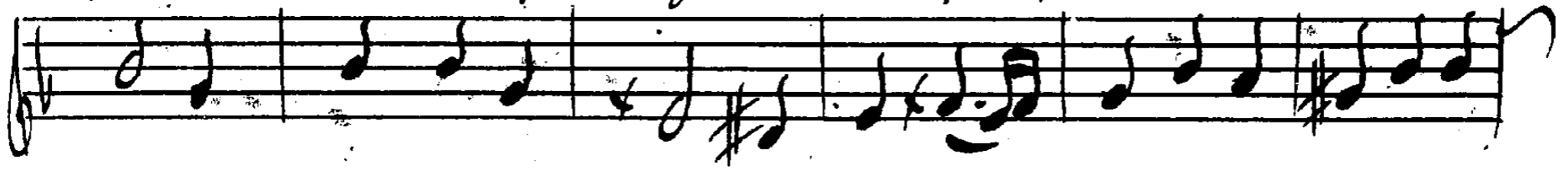


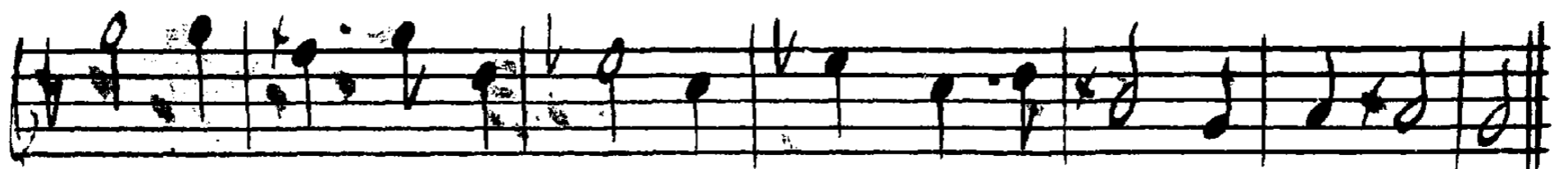


peines sont le presage des plaisirs; en amour; en a

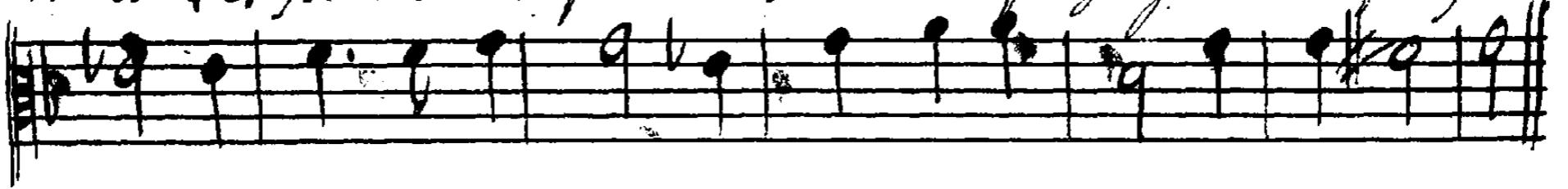


peines sont le presage des plaisirs; en a





*mour Les soins et les peines sont le presage des plaisirs.*



*- mour Les soins et les peines sont le presage des plaisirs -*



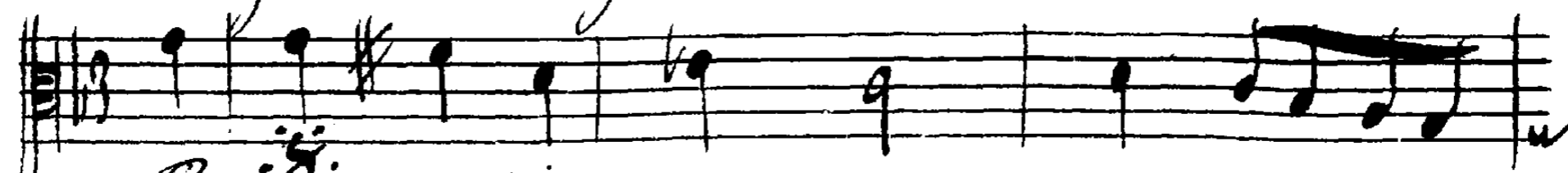
*Les graces -*



*- malgré des rigueurs Inhu maines esse*



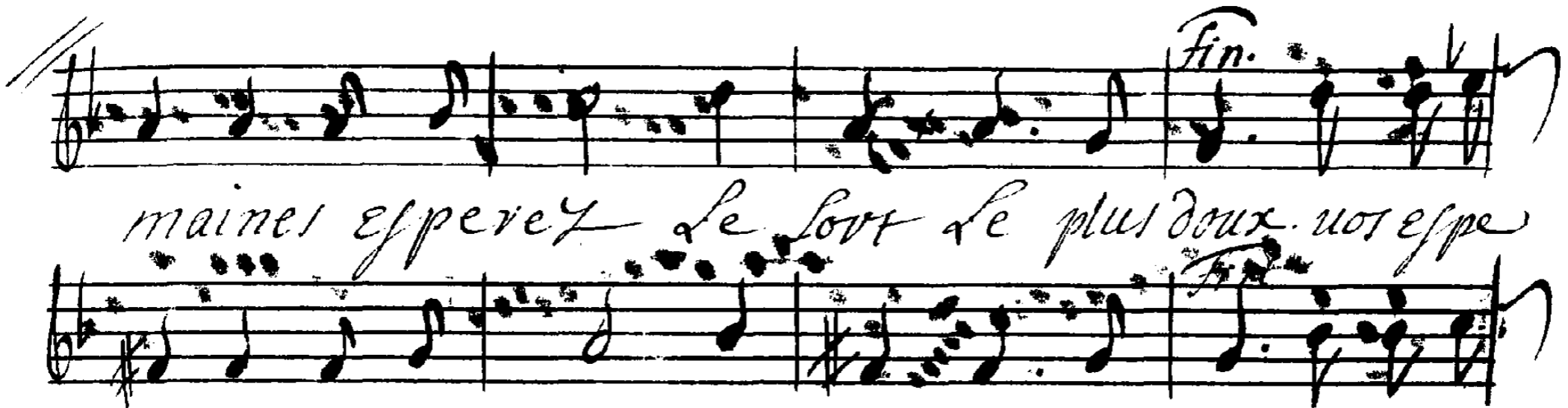
*malgré des rigueurs -*



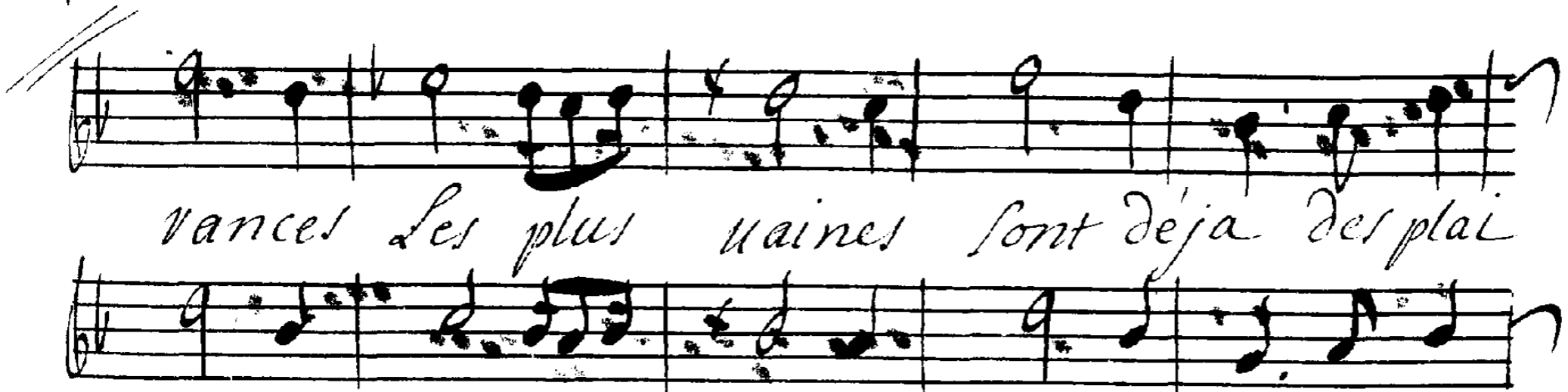
*Basse continue*



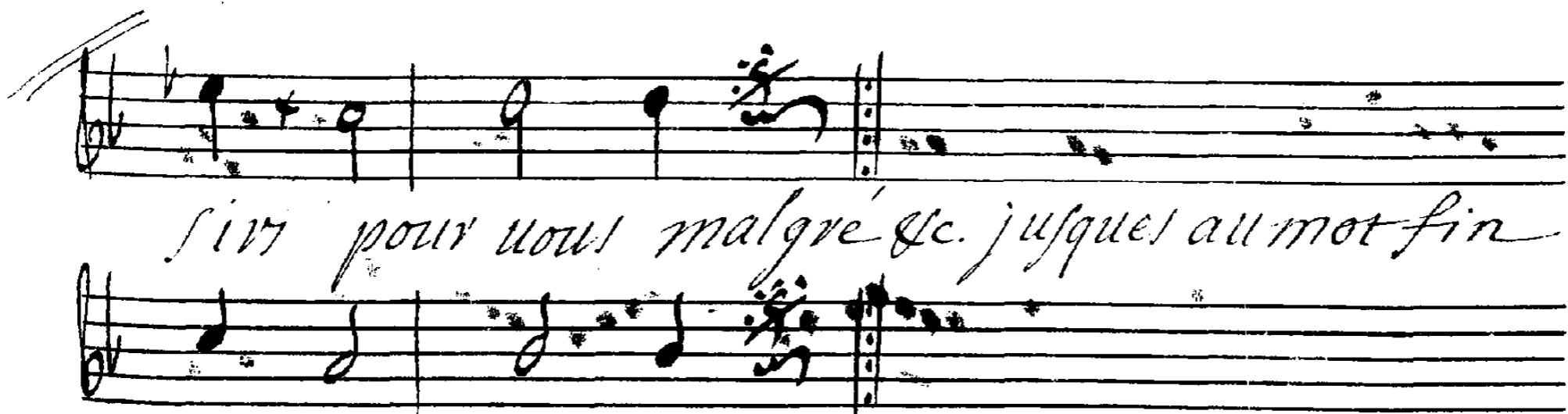
vez Le sort Le plus doux malgré des rigueurs inhu

maines esperer Le sort Le plus doux. nos espe

vances Les plus vaines sont déjà des plai

sir pour vous malgré &c. jusques au mot fin



*Bourée.*

## air. 2. grace.

Handwritten musical notation for the first system of 'air. 2. grace.' The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is in bass clef. The lyrics 'faut il qu'on differe d'aymer et de plaire faut' are written below the staves.

faut il qu'on differe d'aymer et de plaire faut

Handwritten musical notation for the second system of 'air. 2. grace.' The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is in bass clef. The lyrics 'il qu'on differe d'aymer et de plaire dans' are written below the staves.

il qu'on differe d'aymer et de plaire dans

Handwritten musical notation for the third system of 'air. 2. grace.' The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is in bass clef. The lyrics 'les jeunes ans; marchez sur nos traces cest l'age des' are written below the staves.

les jeunes ans; marchez sur nos traces cest l'age des

Handwritten musical notation for the fourth system of 'air. 2. grace.' The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is in bass clef. The lyrics 'graces, que vostre printemps, marchez sur nos traces cest' are written below the staves.

graces, que vostre printemps, marchez sur nos traces cest

Handwritten musical notation for the fifth system of 'air. 2. grace.' The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is in bass clef. The lyrics 'l'age des graces que vostre printemps, marchez, tems,' are written below the staves.

l'age des graces que vostre printemps, marchez, tems,

## air premier grace.

Handwritten musical notation for the first system of 'air premier grace.' The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is in bass clef. The lyrics 'La vive jeunesse n'a pour la tendresse que quelques' are written below the staves.

La vive jeunesse n'a pour la tendresse que quelques

instants, Le vent qui s'envole des antres d'éole fuit

moins que le tems, Le vent qui s'envole, des antres d'éole fuit

moins que le tems Le vent qui s'envole des antres d'éole fuit moins que le tems.

on Rejoue La Bourée -  
3<sup>re</sup> grace! -  
Triomphe dieu charm<sup>t</sup>. regne avec les plaisirs, regne a -  
violons -

uec Les plaijirs; Triom - - - phe dieu char

mant regne avec Les plaijirs; a la dou

ceur d'aymer, joins le bonheur de plaire et ne fais

naître de desirs que pour les satis faire; Tri



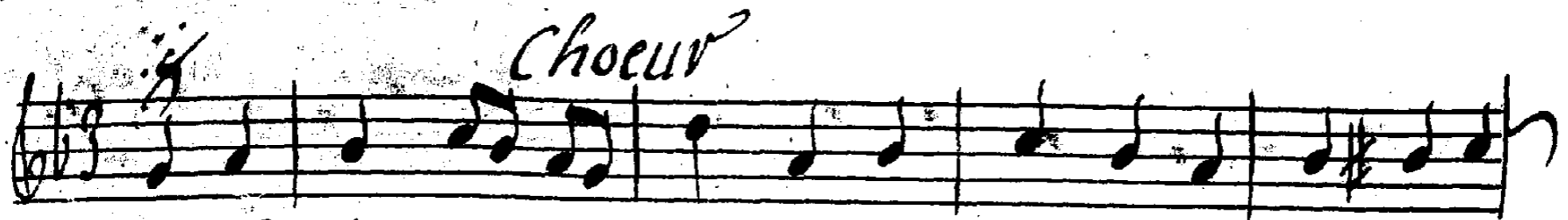
omphe dieu charmant regne avec les plaisirs regne a

uec les plaisirs; *Triom* — — phe dieu char

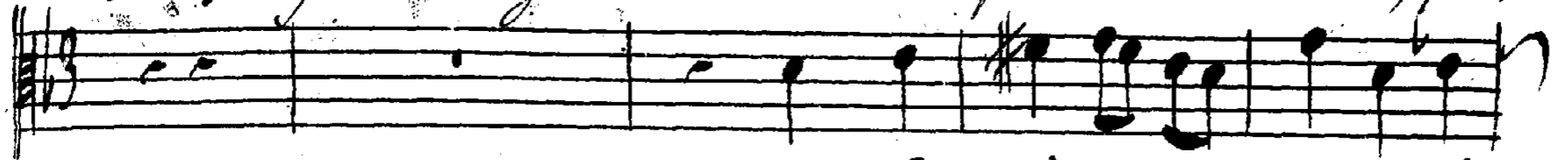
*mant regne avec des plaisirs; re*

*gne avec des plaisirs;*

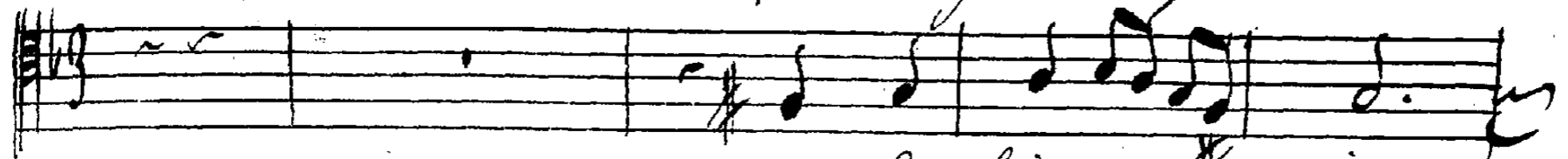
*Choeur*



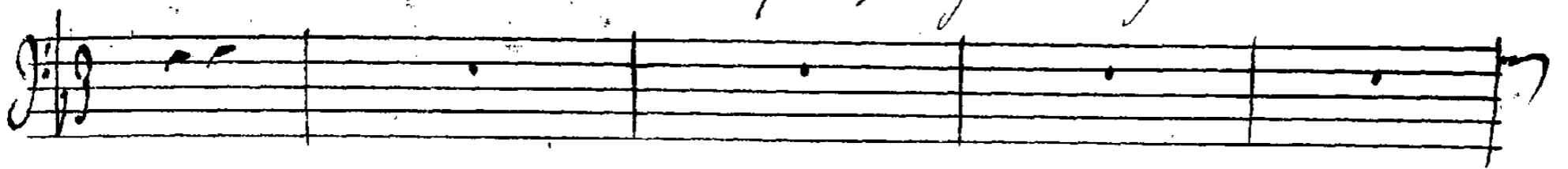
que sa gloire a jamais uote au plus haut des cieux, que sa



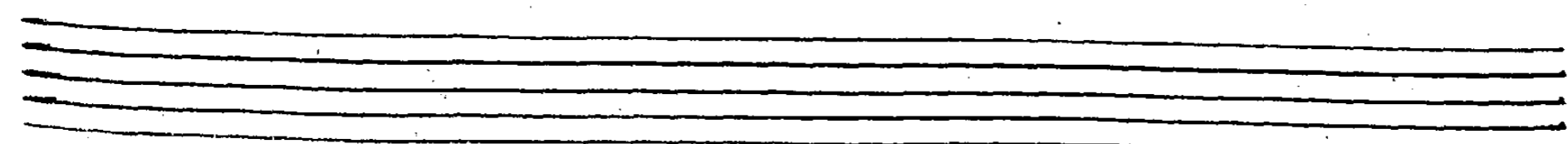
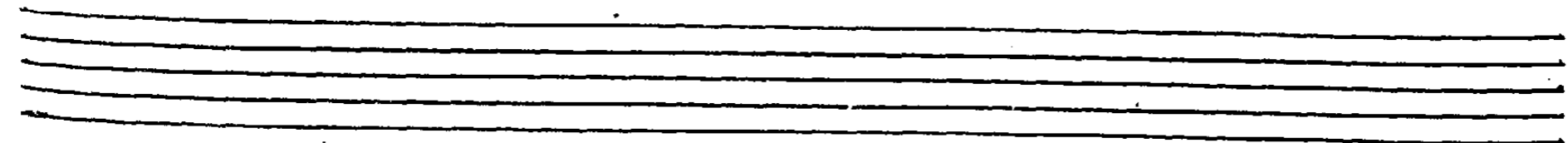
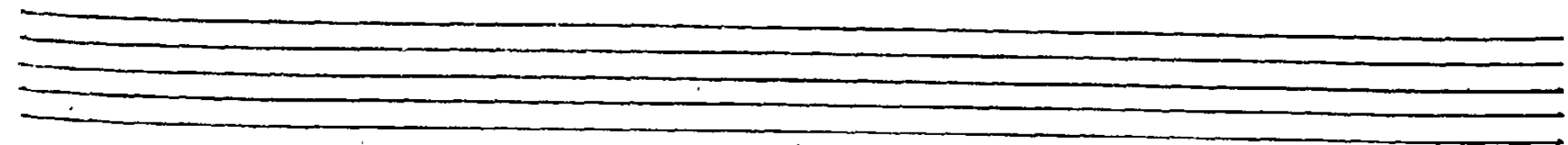
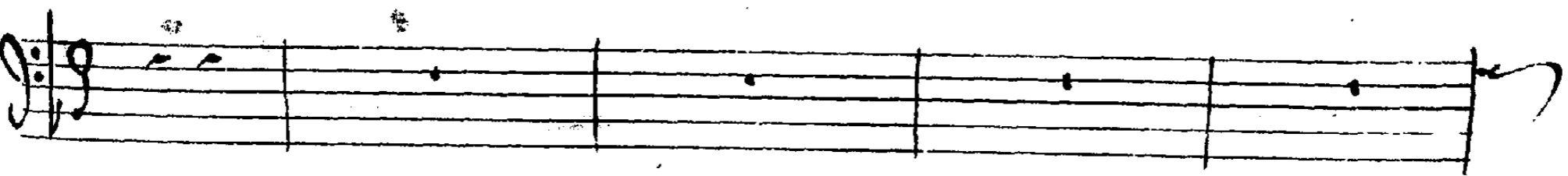
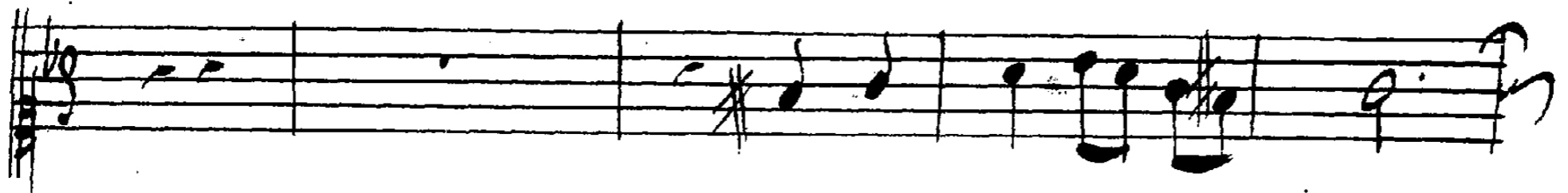
que sa gloire a jamais uote au



que sa gloire a ja' mais



*Violons*



gloire a jamais uole au plus haut des cieux, que sa gloire a ja

plus haut des cieux, que sa gloire

que sa gloire

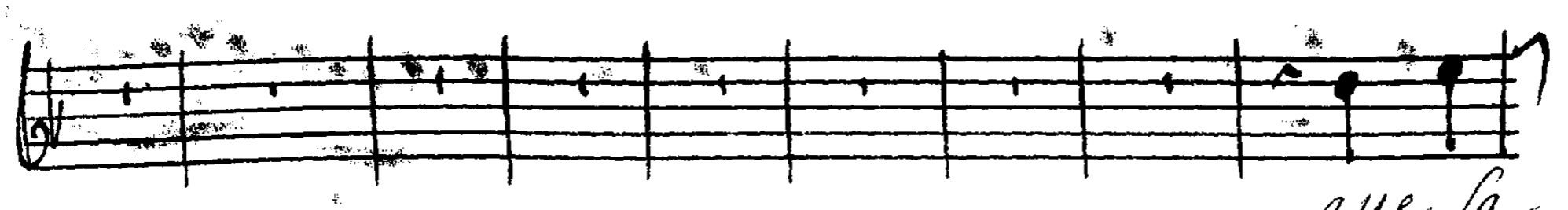
Que sa gloire a jamais uole au plus haut des

*mais, uo — — le uo — — le uo — —*

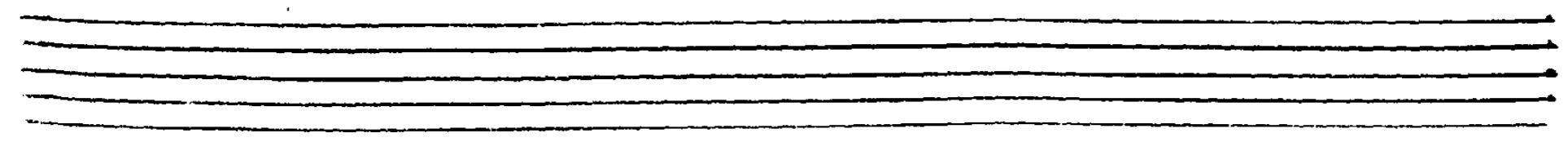
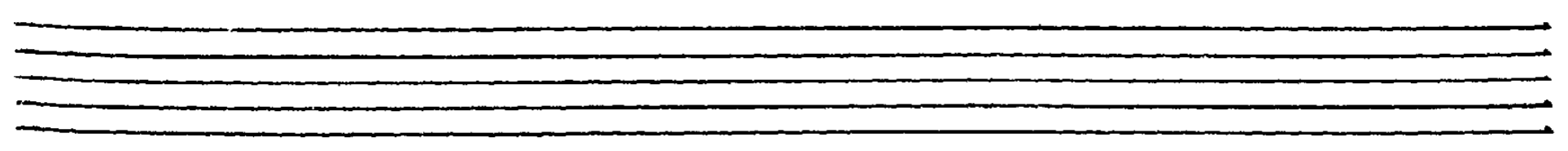
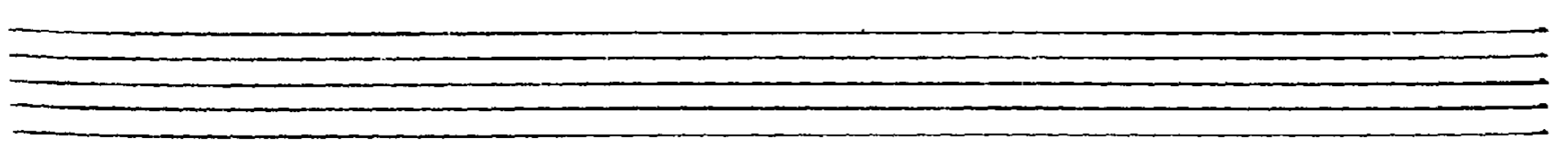
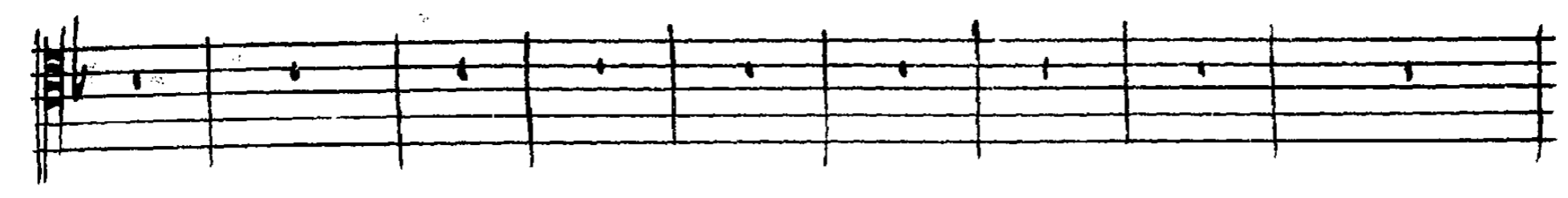
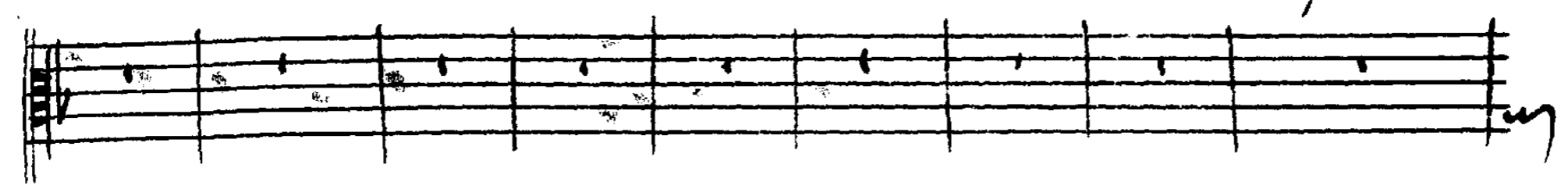
*cieux uo — — le uo — — — le uo — — le*

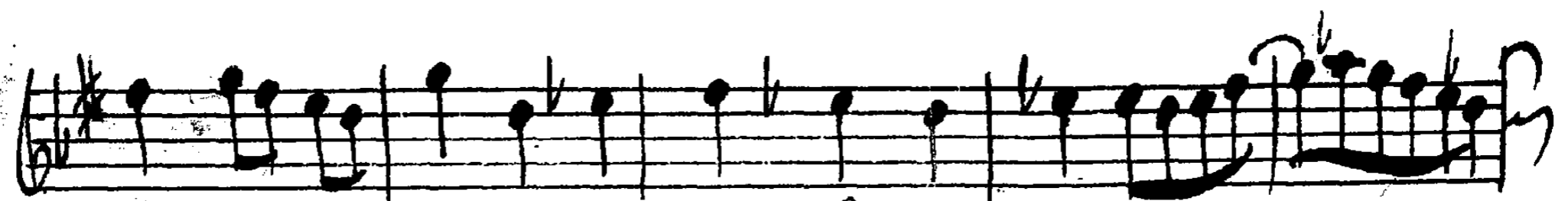
Handwritten musical score for voice and piano. The score consists of eight staves. The first two staves are for the voice, with the lyrics "eau plus haut des cieux," written below. The third staff is for the piano accompaniment. The fourth and fifth staves are for the voice, with the lyrics "uo — — — — le au plus haut des cieux;" written below. The sixth and seventh staves are for the piano accompaniment. The eighth staff is for the voice. The word "Fin." is written above the end of each of the four systems. The music is written in a single system with a treble clef and a key signature of one flat. The lyrics are in French.

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



que sa

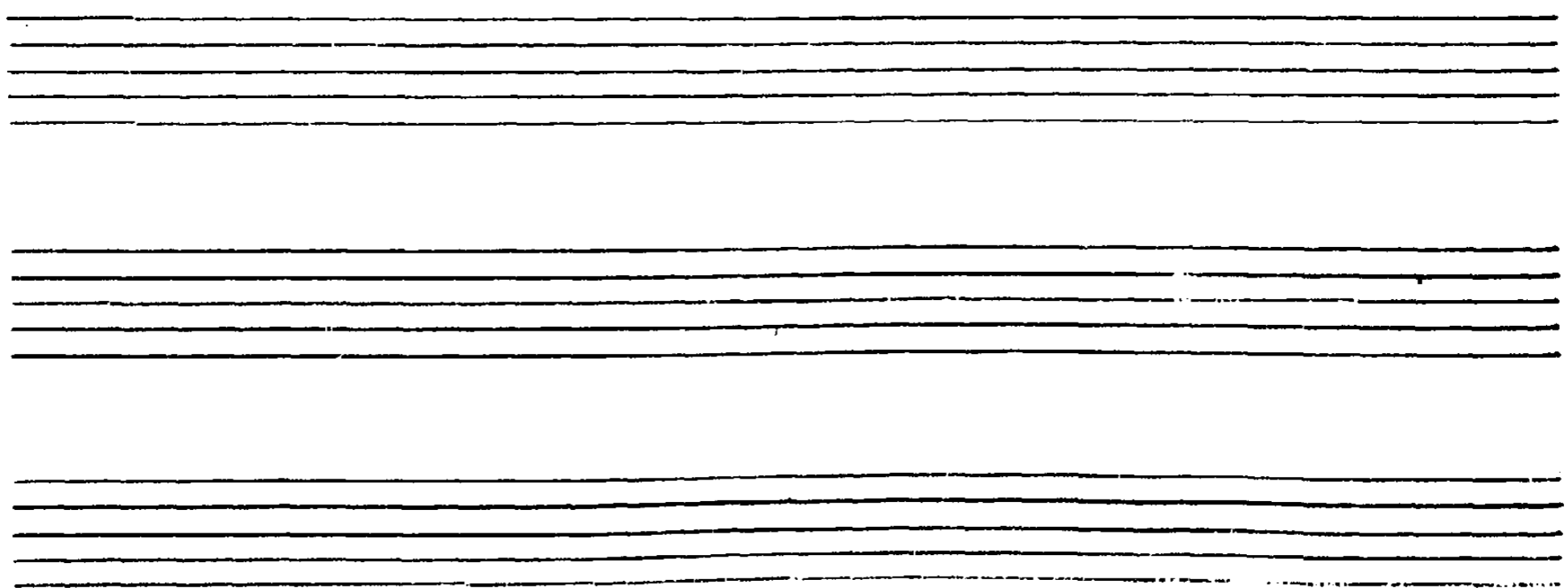
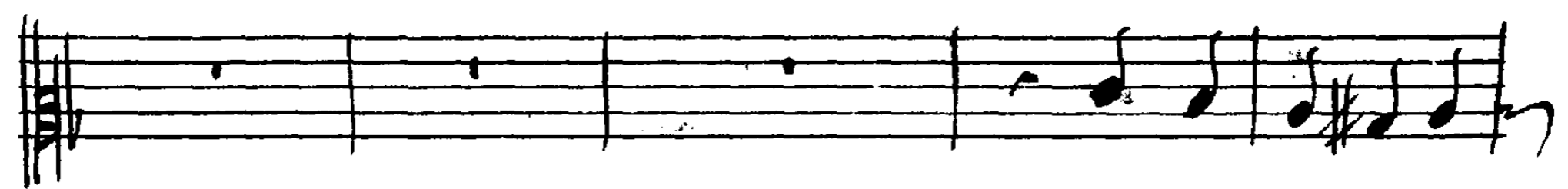
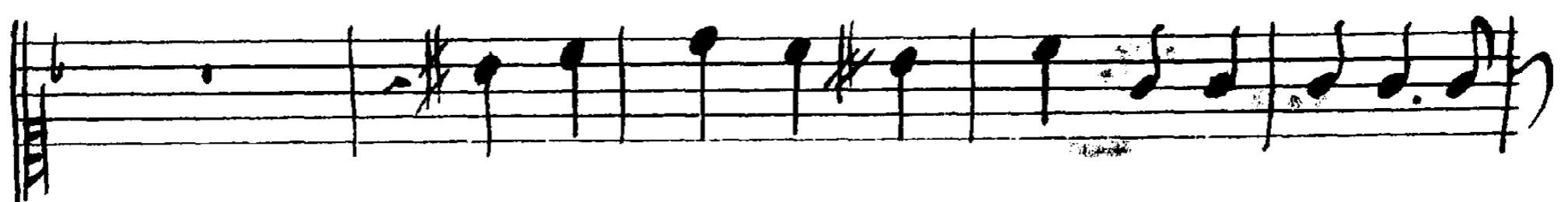




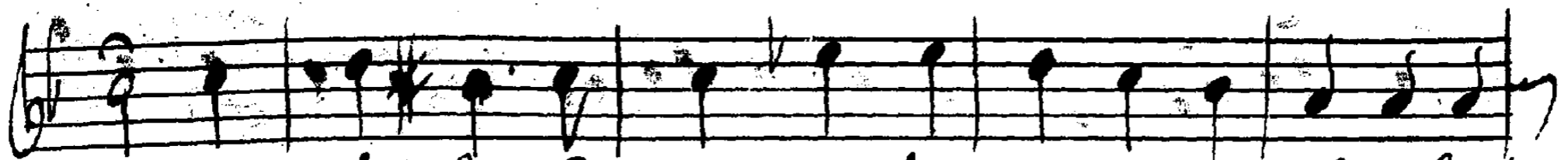
*gloire a jamais uote au plus haut des cieux, uo*



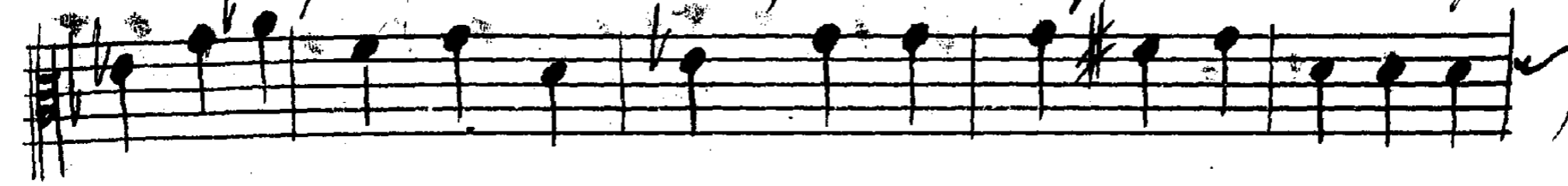
*que la gloire a jamais que la gloire a ja*



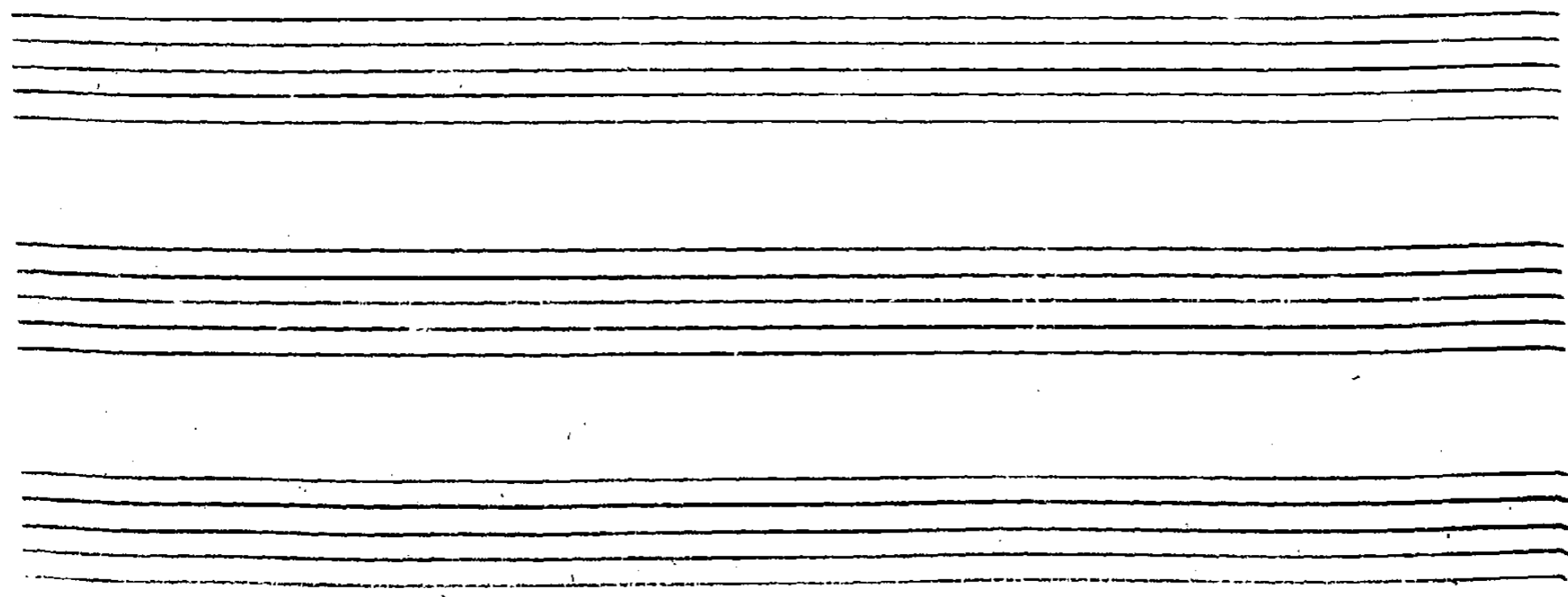
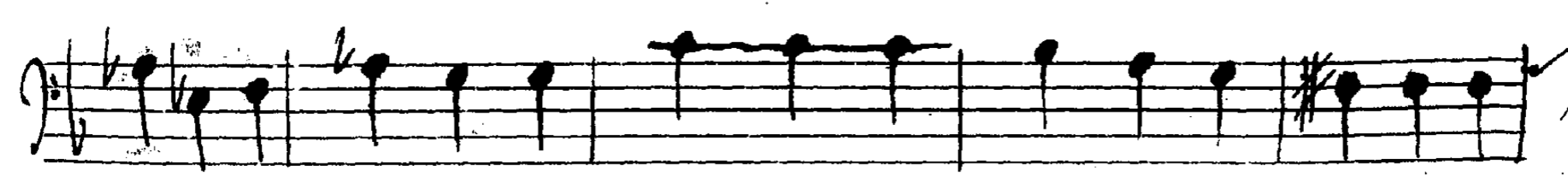
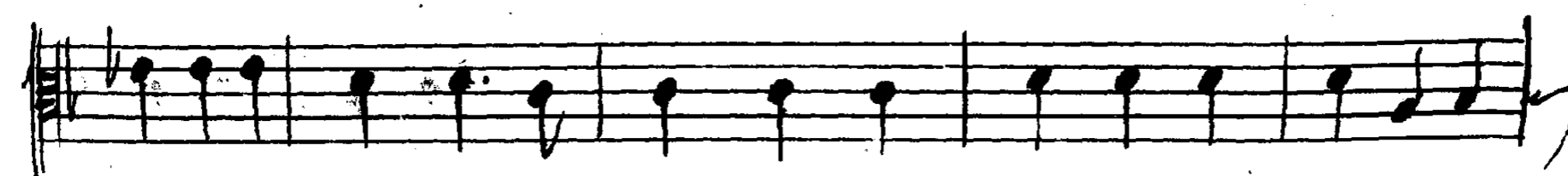
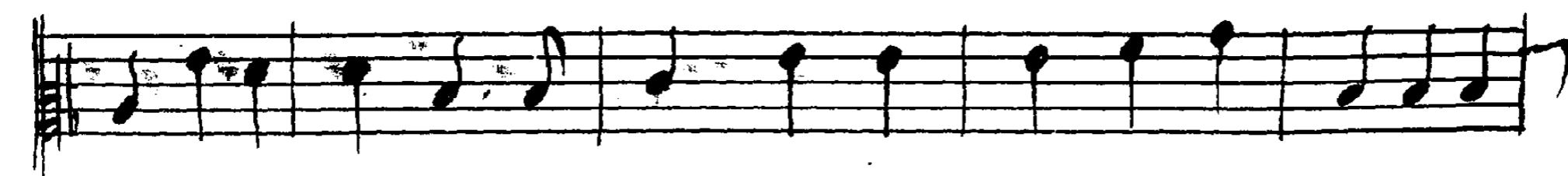
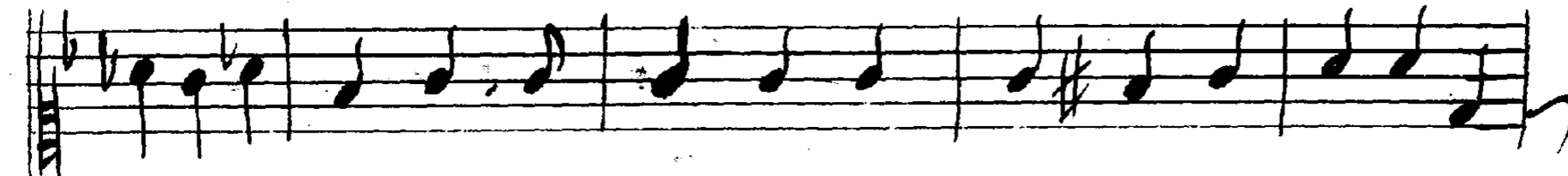
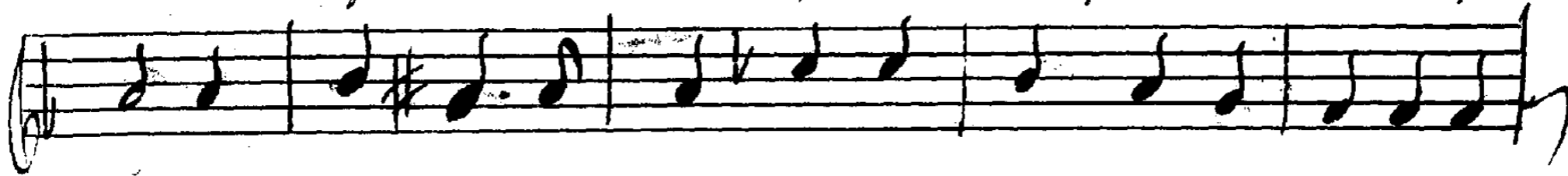




— le au plus haut des cieux, cele bron par nos chats le plus —

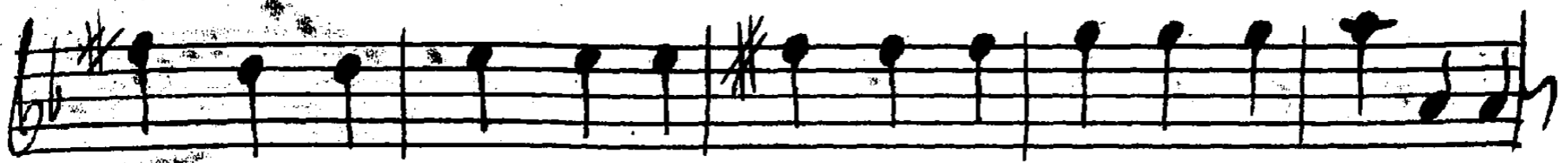


mais uote au plus haut des cieux, cele bron par nos chats le plus



Charmant des Dieux que sa gloire a jamais uole au plus haut

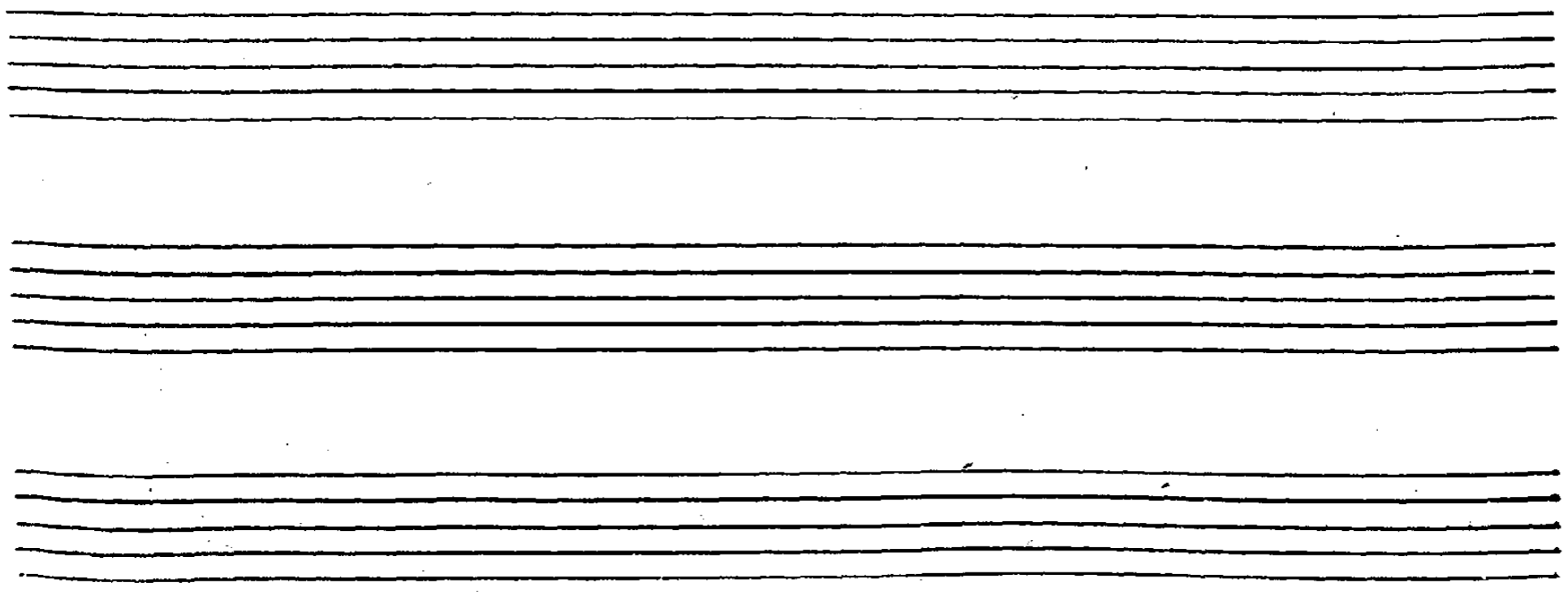
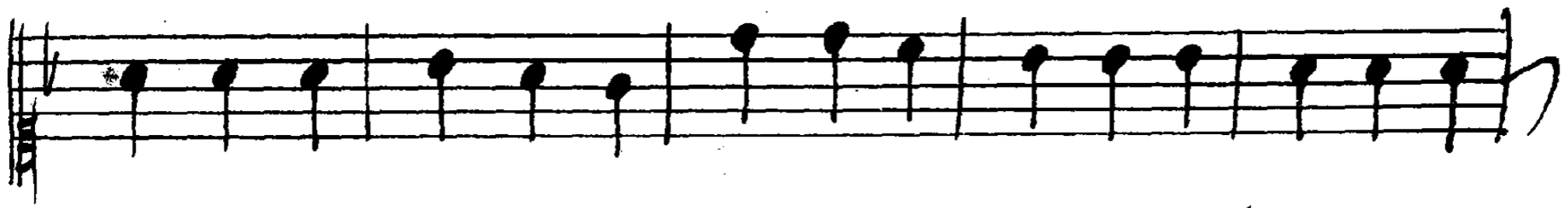
Charmant des Dieux, que sa gloire a ja



*cioux que sa gloire a jamais uole au plus haut des cioux, que sa*



*mais — — — que sa gloire a jamais uole au*



gloire a jamais uote au plus haut des cieux uo-

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

- plus haut des cieux; que sa gloire a jamais uote au plus haut d

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

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

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

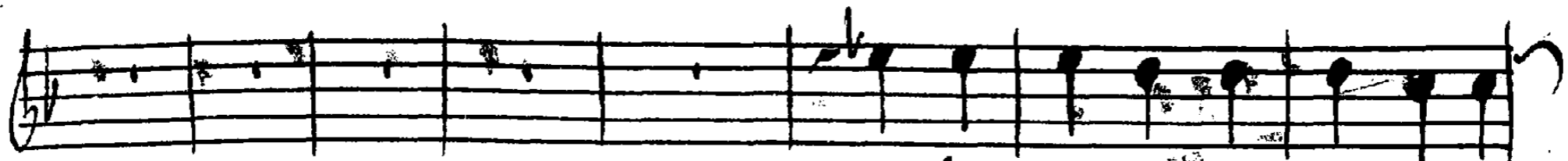
Handwritten musical notation for the seventh system, piano accompaniment line.

Four empty musical staves at the bottom of the page.

— le vo — — le au plus haut des cieux,

cieux vo — — — le au plus haut des cieux,

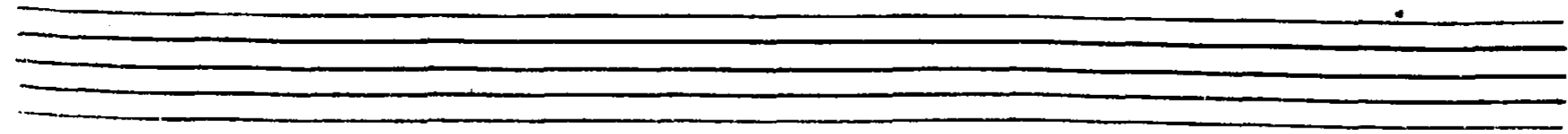
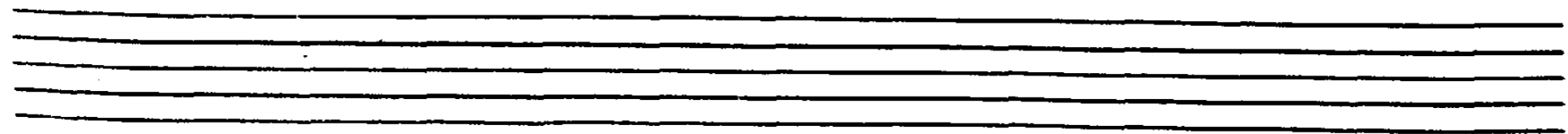
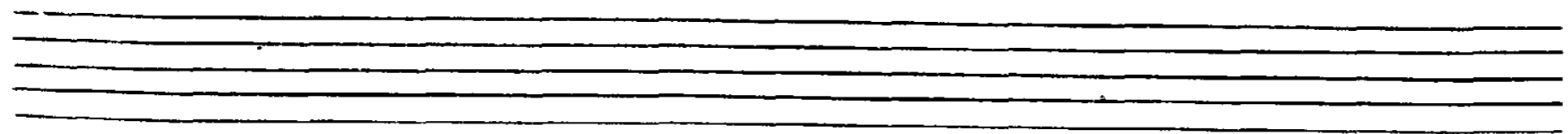




*ce le bron par nos chants le plus*



*ce le bron par nos chants le plus*



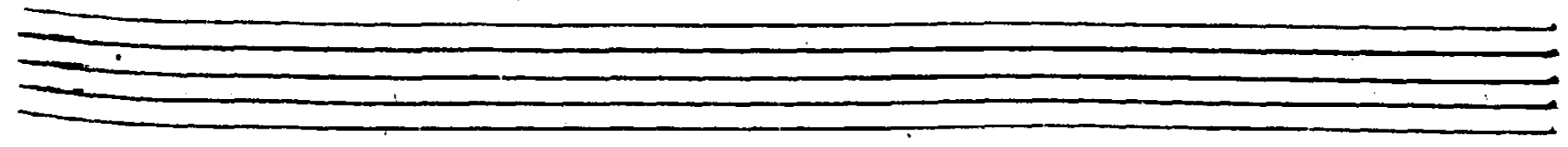
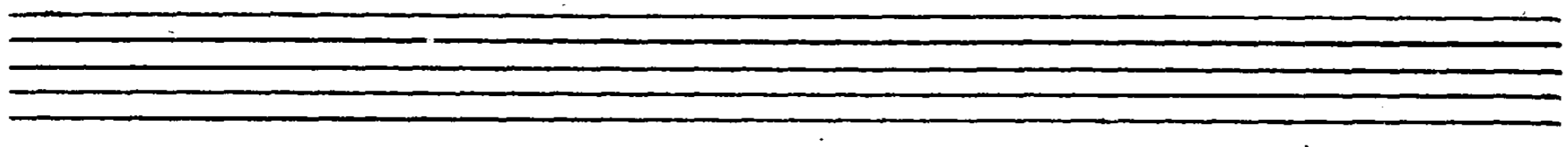
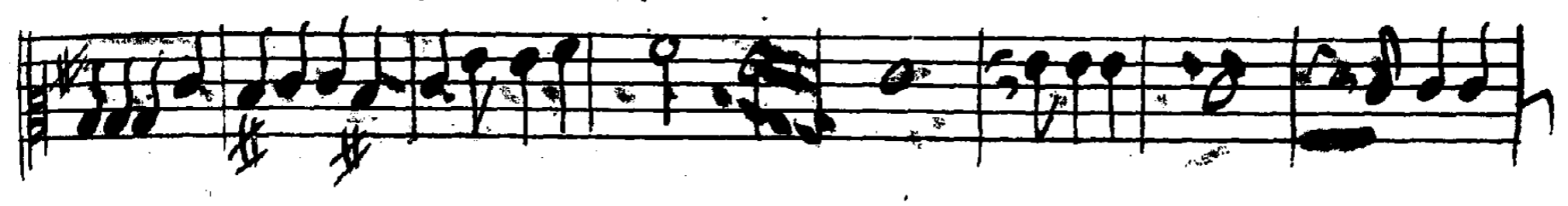
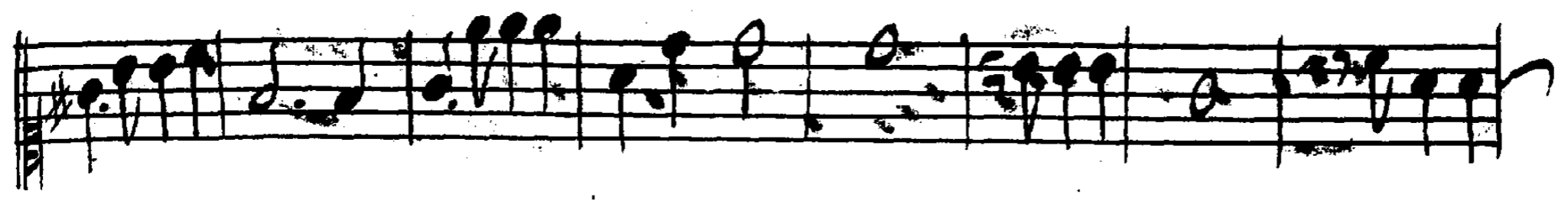




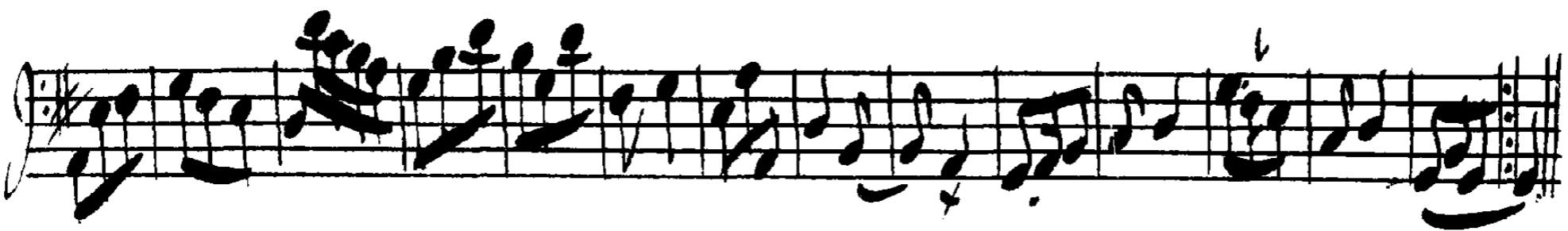
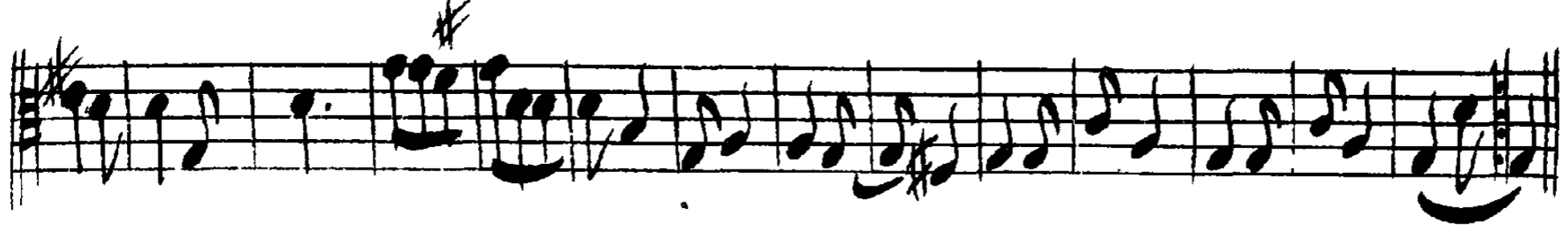
*chants le plus charmant des Dieux, que sa gloire &c*  
*jusqu'au mot fin*

*chants le plus charmant des Dieux, que sa gloire &c.*

*Bremier air*



*Deuxieme air*



*Deux Graces*



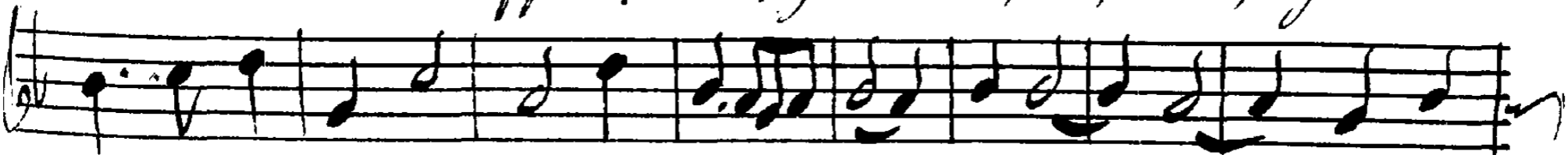
*heureux cent fois un coeur tendre Les plaisirs suivent ses pas; pas;*



*heureux cent fois*



*non rien n'a tant d'appas que de s'y rendre; ah; ah; gardons -*



nous l'attendre L'amour n'attend pas, ah, ah, gardons nous d'at

terdre L'amour n'attens pas L'amour n'attens pas,

*Ballet pied*

The first system of handwritten musical notation consists of five staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The second staff is in bass clef and contains a series of eighth notes. The third staff is in bass clef and contains a series of eighth notes. The fourth staff is in bass clef and contains a series of eighth notes. The fifth staff is in bass clef and contains a series of eighth notes. The system concludes with a double bar line.

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

The second system of handwritten musical notation consists of five staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some with accidentals. The second staff is in bass clef and contains a series of eighth notes. The third staff is in bass clef and contains a series of eighth notes. The fourth staff is in bass clef and contains a series of eighth notes. The fifth staff is in bass clef and contains a series of eighth notes. The system concludes with a double bar line.

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

choeur

mais quel éclat frappe nos yeux, c'est lauguste jupon qui pa

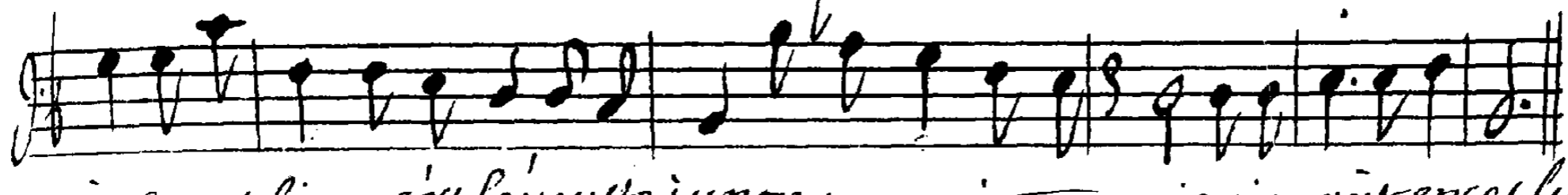
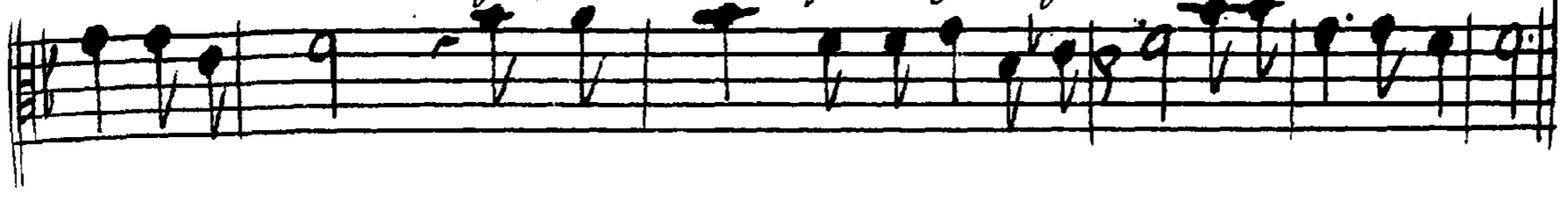
mais quel éclat frappe nos yeux, c'est lauguste jupon qui pa

The image shows a handwritten musical score for a choir. It consists of two systems of vocal staves. Each system includes a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The lyrics are written in French: "mais quel éclat frappe nos yeux, c'est lauguste jupon qui pa". The music is written in a simple, clear style with notes, stems, and beams. The first system has lyrics under the soprano and alto staves, and the second system has lyrics under the soprano and alto staves. The bottom of the page shows several empty musical staves.

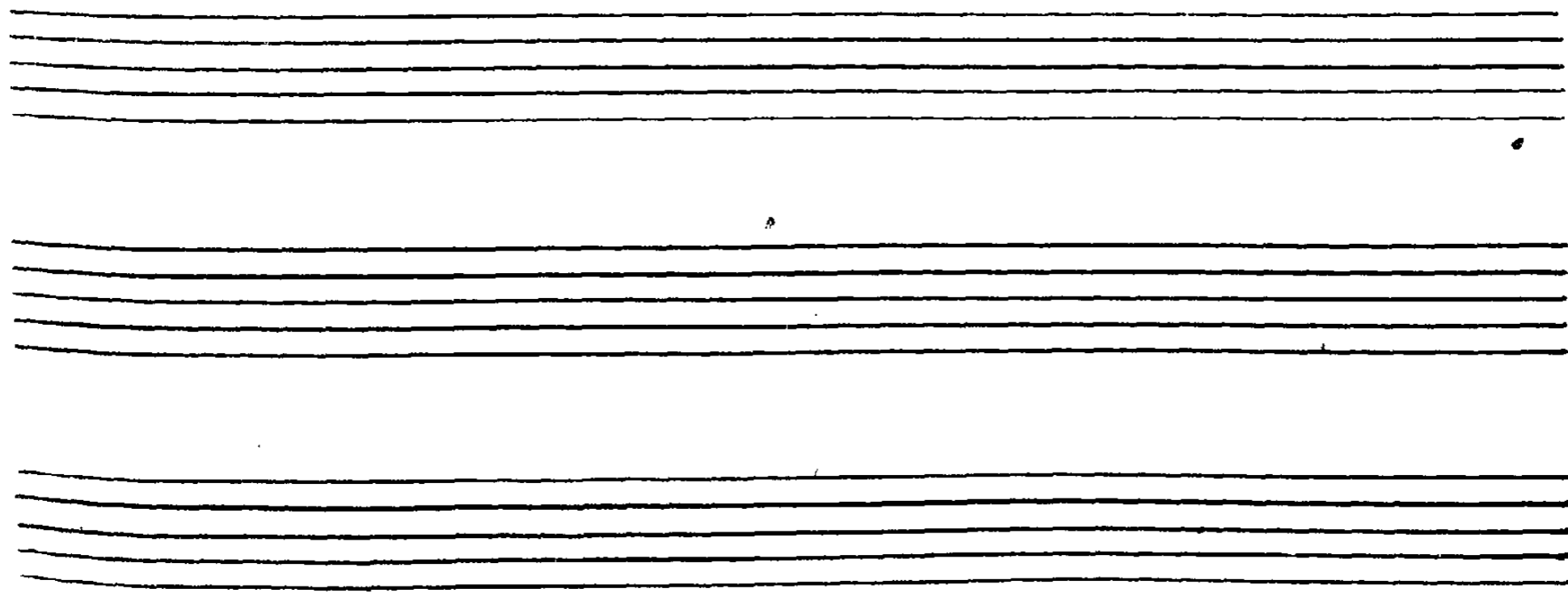
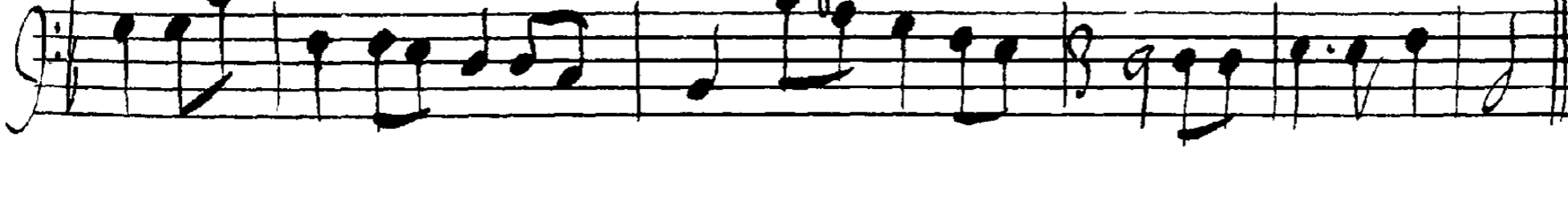
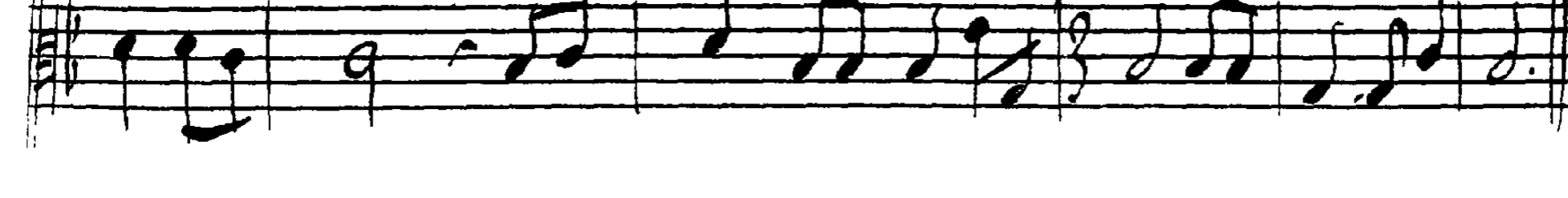




voit en ces lieux, c'est Junon c'est l'auguste Junon qui paroit en ces lieux;



voit en ces lieux, c'est l'auguste Junon; ———— ; qui paroit en ces lieux.



*union*

Dieu puissant vange moy d'un mortel qui m'outrage son

coeur dès le Berceau triomphe de ma rage ma

honte et mon despit croissent par ses travaux blessé d

cide il est temps de vaincre ce hevos mais choi

sis ses traits redoutables dont tu sceus troubler mon re

pos, pos, je te par donne tous mes maux, s'il en é-

*prouve de semblables; Il aime mais c'est peu d'a*

*voir soumis son coeur je veux que ses tourmens e*

*galent ta fureur;*

*Depit cruel jalouse rage allez allez troubler un  
violons*

*coeur qui nous outrage; Depit cru*

et jalouse. rage, allez = troubler un coeur qui n'ou

rage, allez partez de

- chainez vous; allez partez de chainez vous allez ser

uir notre couroux; allez partez de

chainez vous, allez partez de' chainez vous allez servir nostre cou

vous,

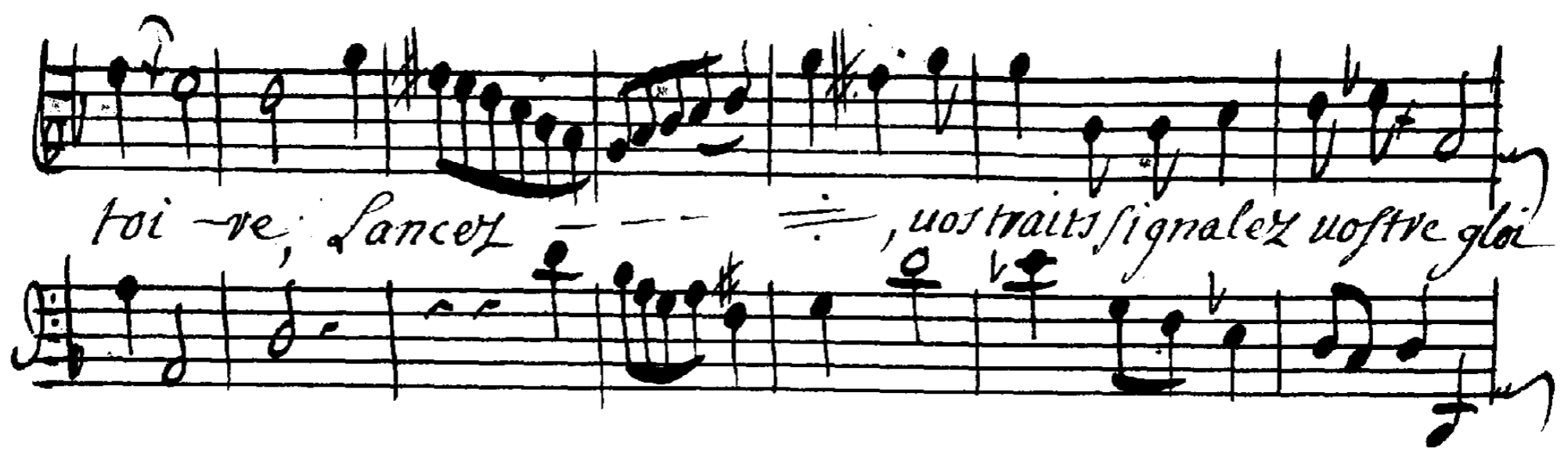
violons,

3<sup>e</sup> grace,

lancez — lancez vos traits signalez vostre gloire, jouis

sez a jamais d'un triomphe e clatant en chainez tous les coeurs, en chai

nez tous les coeurs et marquez chaque instants par une nouvelle vie



toi-re; Lancez vos traits, signalez vostre gloire

Chœur



re; Jouissez a jamais d'un triomphe eclatant, enchaînez  
Jouissez  
Jouissez  
Jouissez a jamais d'un triomphe eclatant  
violons

nez - tous les coeurs lancez vos traits, ; signa

Lancez vos traits lancez vos

Lancez vos traits; Lancez vos

Lancez vos traits; Lancez vos

lez signalez vostre gloire; enchainez - - - toutes

traits;

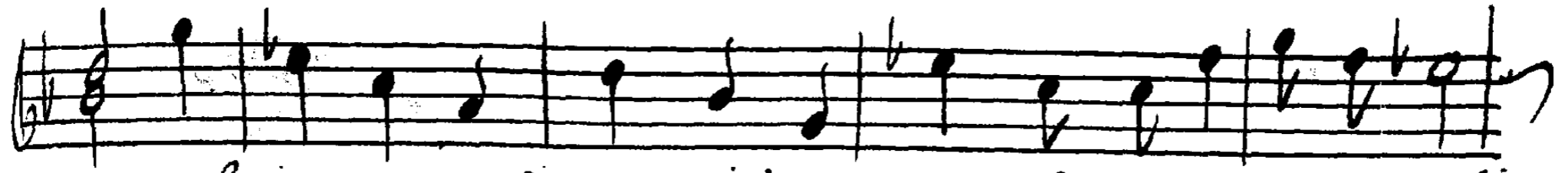
Lan

traits;

Lan

traits; signalez vostre gloire;





coeurs, Lancez vos traits, ; signalez votre gloi



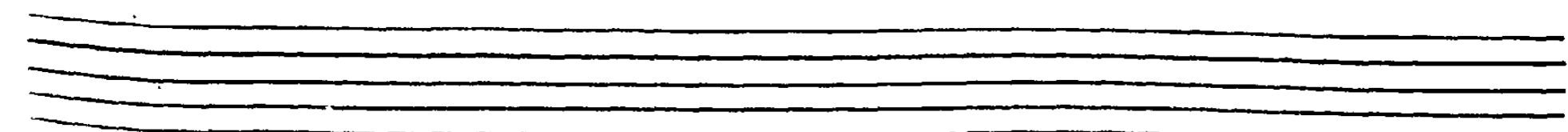
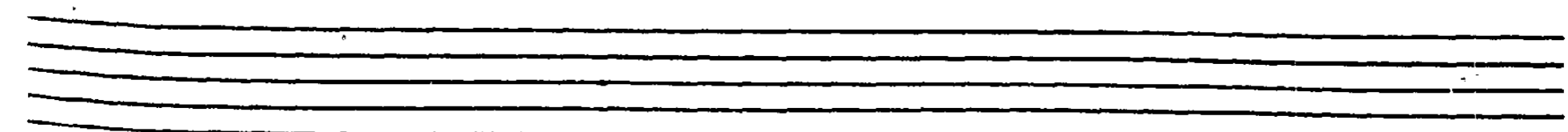
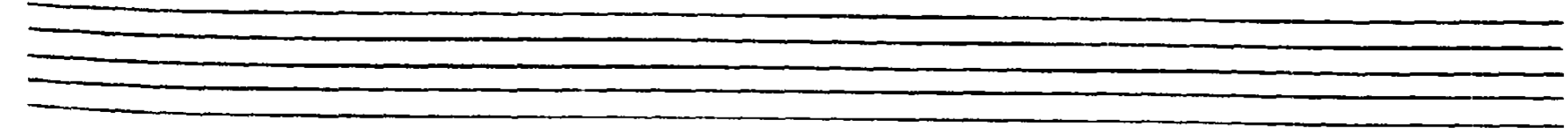
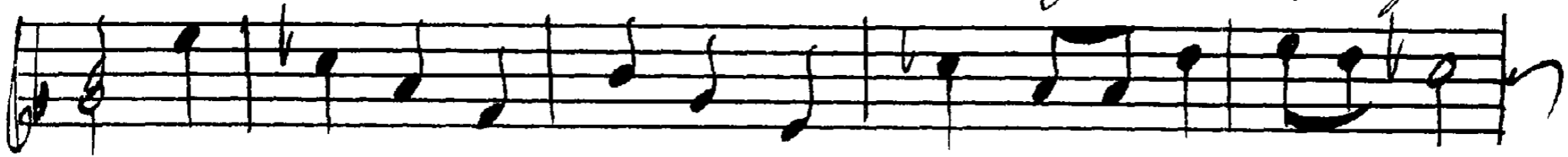
cez vos traits Lancez vos traits



cez vos traits Lancez vos traits;

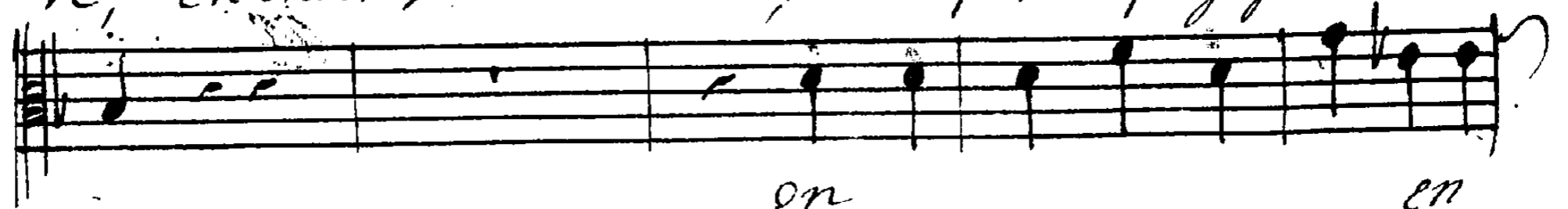


Lancez vos traits; ; signalez votre gloi



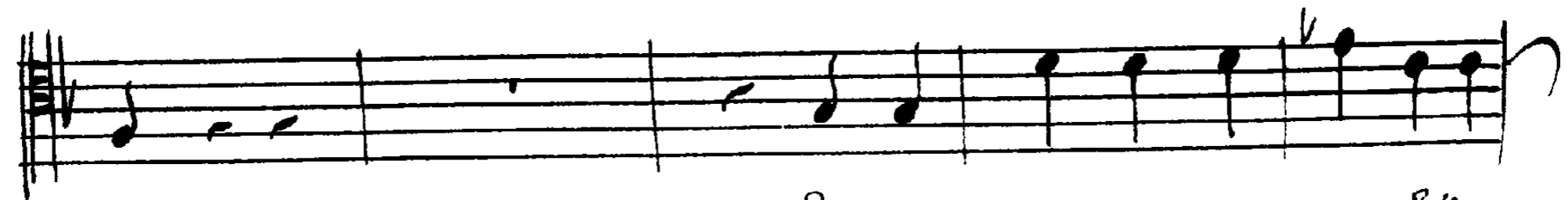


ve; en chainez tous les coeurs; et marquez chaque instants en chai



en

en



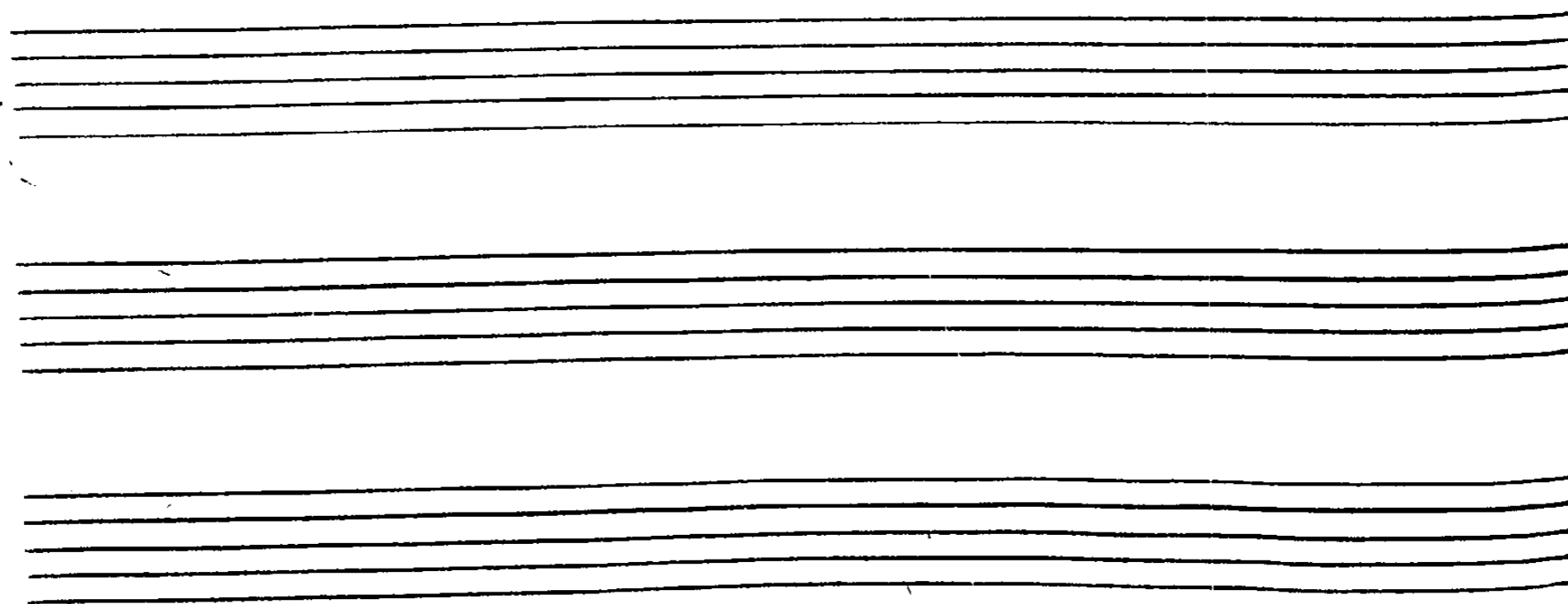
en

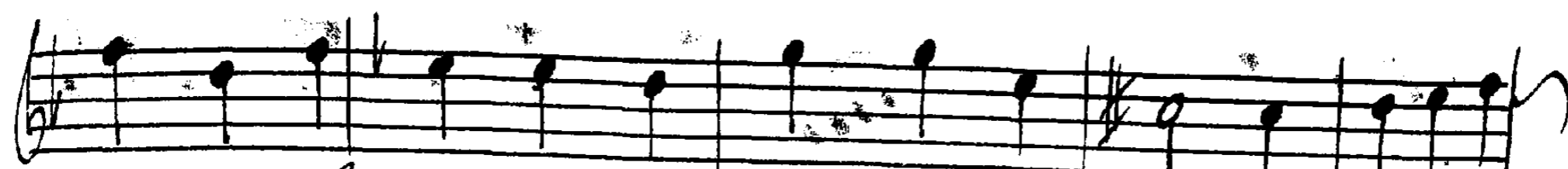
en



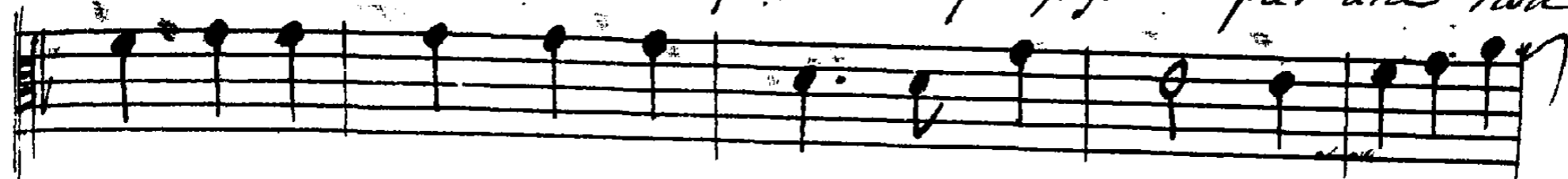
ve;

en chainez tous les coeurs et mar

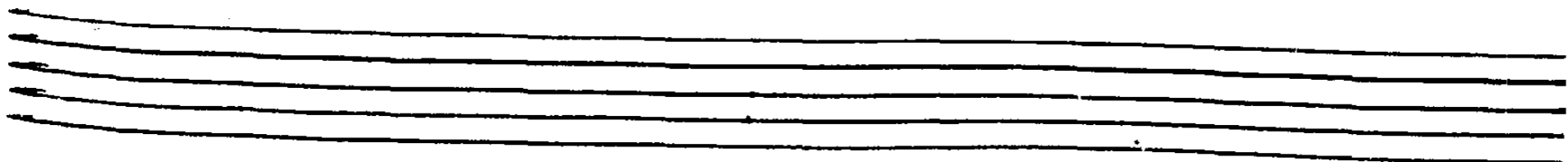
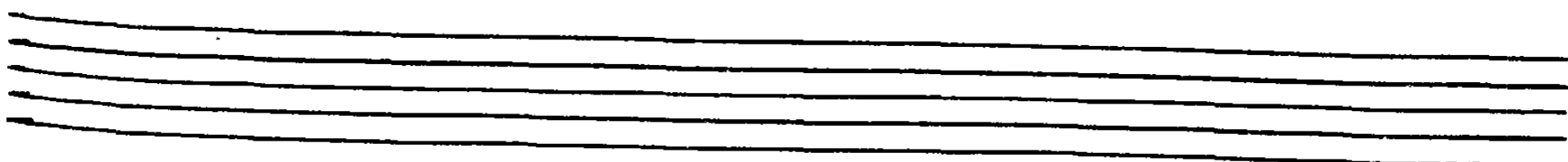
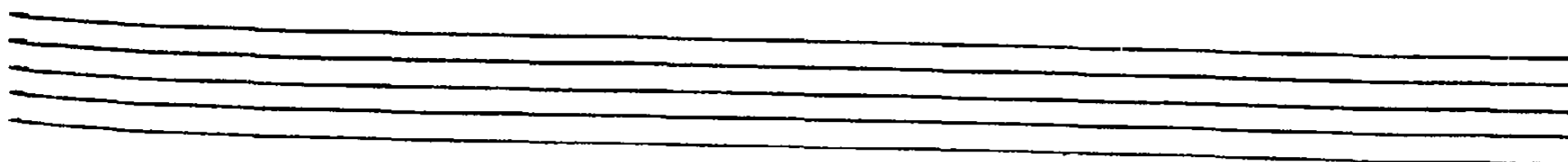
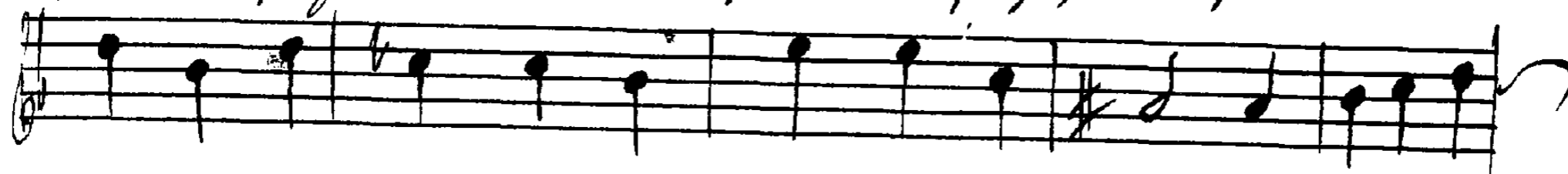




*nez tous les coeurs et marquez chaque instant par une nou*



*quez chaque instant et marquez chaque instant par une nou*



Handwritten musical score consisting of ten staves. The first four staves contain lyrics in French: "uelle uictoires Lancez Lancez vos traits; Lan", "Lancez Lancez vos traits; Lancez vos", "Lancez Lancez vos traits", and "uelle uictoire Lancez Lancez vos traits". The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and slurs. The fifth and sixth staves are empty, as are the remaining three staves at the bottom of the page.

Handwritten musical score for a piece titled "Lancez Lancez". The score consists of a vocal line and a piano accompaniment. The lyrics are written in a cursive hand below the notes. The music is in a minor key, indicated by a single flat (B-flat) in the key signature. The tempo is marked "Allegretto". The score is written on ten staves. The first five staves contain the vocal line and its lyrics, while the remaining five staves contain the piano accompaniment. The lyrics are: "ceſ Lancez Lancez - - uoſ traits Lancez - - Lancez", "traits Lancez uoſ traits Lancez uoſ traits Lancez lan", "Lancez uoſ traits Lancez uoſ traits Lancez - - lan", "traits Lancez = uoſ traits Lancez Lancez - Lancez".

Four empty musical staves at the bottom of the page, consisting of four sets of five-line staves.

fin.

Lancez vos traits, signalez votre gloire —

fin.

cez

fin.

cez

fin.

Lancez vos traits signalez votre gloire

fin.

fin.

fin.

fin.

fin.

*La première grace.*

vo - - - - le; que ta puissance éclate a

mour arme toy de tes feux. Qu'en vain la gloire

te combatte et que les plus grands coeurs soient les

*La 2<sup>e</sup> grace.*

plus amoureux, Lancez - - - Lancez - vos -

traits signalez vostre gloire Lancez - -

Lancez vos traits signalez vostre gloire

*Choeur.*

*Lancez* — — — *Lancez vos traits, signalez votre gloire*

*Lancez*

*Lancez* = *vos traits signalez votre gloire*

*Lancez* = *vos traits signalez votre gloire*

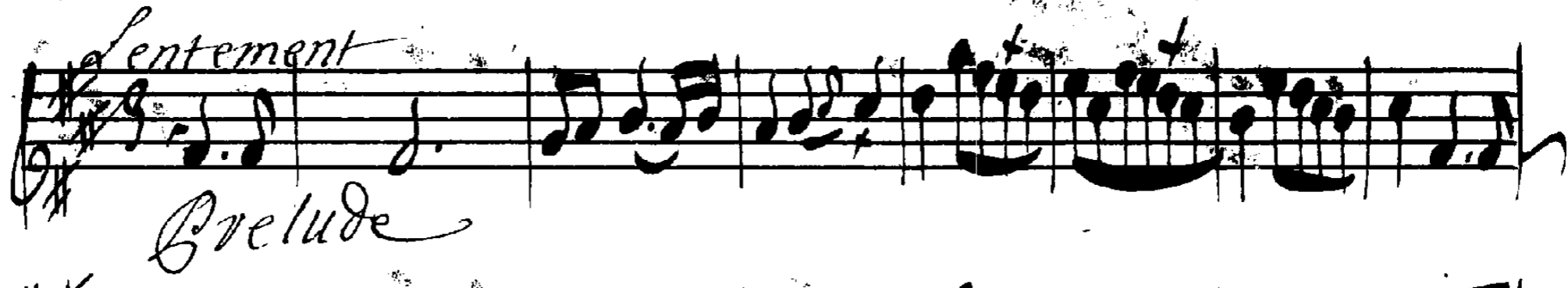


Lancez — — Lancez vos traits signalez votre gloire; jouissez etc.

Lancez — — vos traits signalez votre gloire; jouissez etc.

Acte premier, Scene premiere

*Lentement*  
Brelude



*Iphis seul*



*Calme heureux agre a bles paix cest enuain que je uoutra*

*pelle, calme heureux agre a bles paix, non = ceriest 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<sup>ts</sup> 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*

Handwritten musical notation for the second system, vocal line.

Handwritten musical notation for the third system, vocal line.

Handwritten musical notation for the fourth system, vocal line.

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

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

Handwritten musical notation for the seventh system, vocal line.

Handwritten musical notation for the eighth system, vocal line.

Handwritten musical notation for the ninth system, vocal line.

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



moy que vos plaisirs sont faits,

Symphonie

Musical staff for Tromp. et violons, featuring a melodic line with a trill-like figure at the beginning.

*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-like figure at the beginning.

*Sphis —*

*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,*

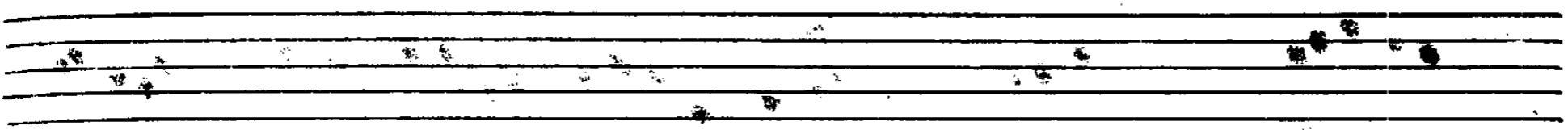
Musical staff for Sphis, continuing the melodic line.

Musical staff for Trompettes et violons, featuring a melodic line with a trill-like figure at the beginning.

*Trompettes et violons —*

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

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



*aphis*

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

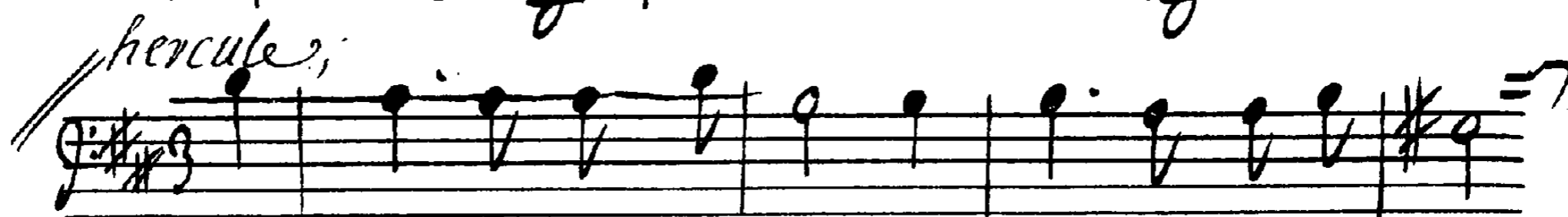
ont soufferts; Rassemblez les pour voir briser leur chaîne

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

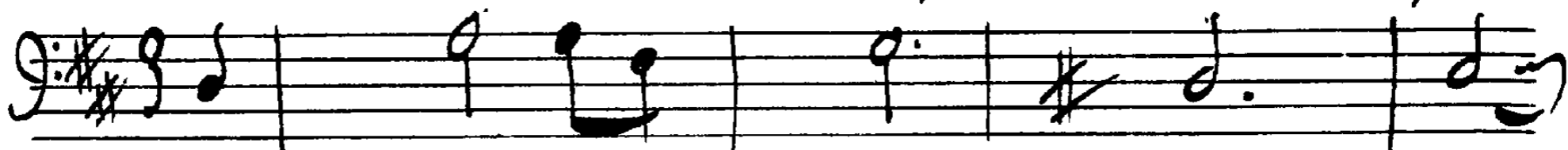
ceux qui m'ont suivy se préparent aux jeux

que je dois offrir à la Reine

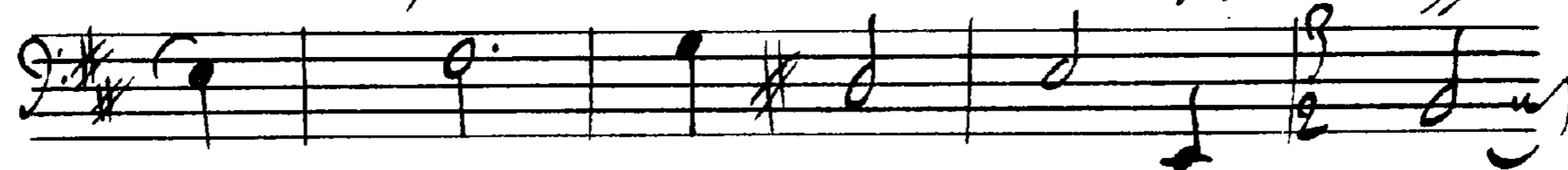
Trompettes et violons



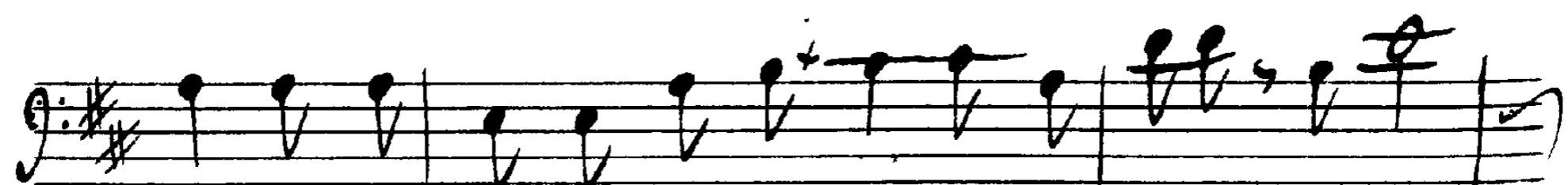
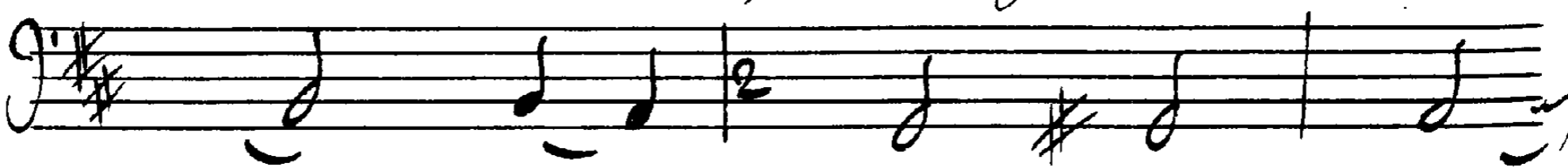
Que seruent Les honneurs qu'on rend a mes exploits



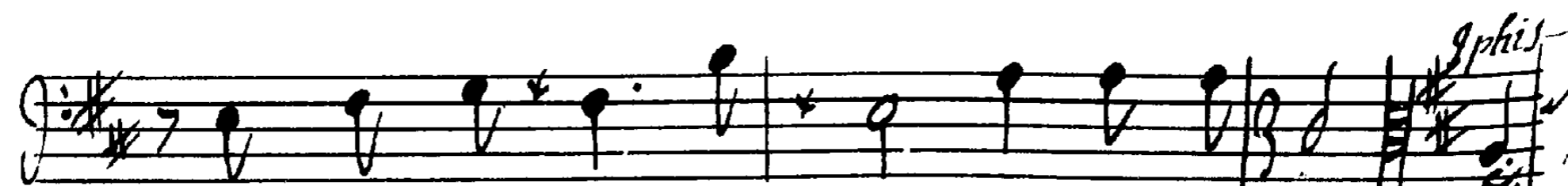
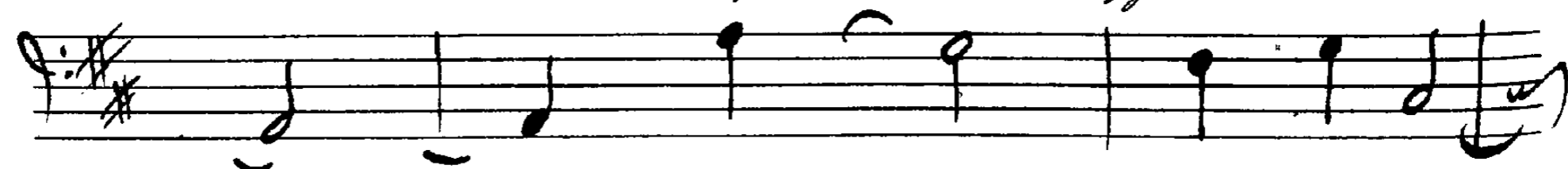
malheureux, tout mon coeur s'ouvre au trait qui le blesse



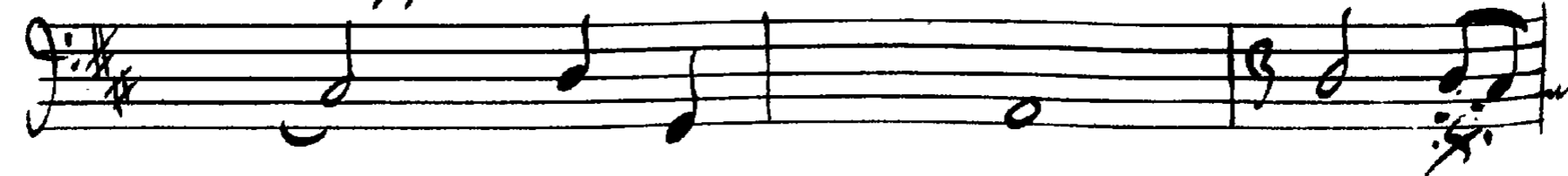
- mille cruels transports magitent a la fois, o bar



bare ennemie, implacable Deesse; 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 uorde

hercule  
sirs; Apprens cher Prince, apprens ma foiblesse 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, l'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 Tirésie elle

tient à ses loix la nature afferme; ses charmes font pa

tir la lumière des cieux, vous n'avez pu l'ai

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

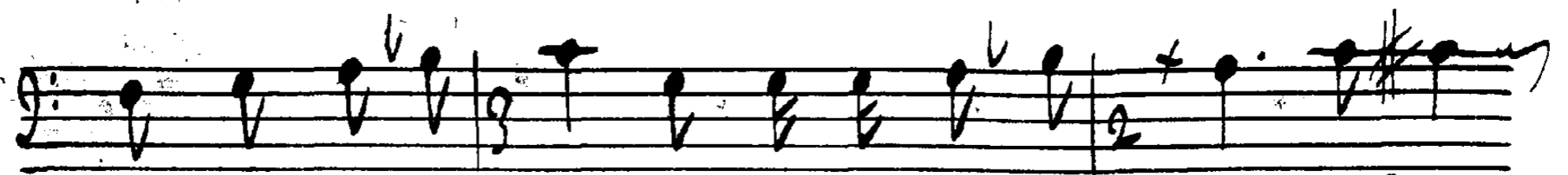
duire en ces lieux prévenir ses fureurs, mais rien ne vous al-

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

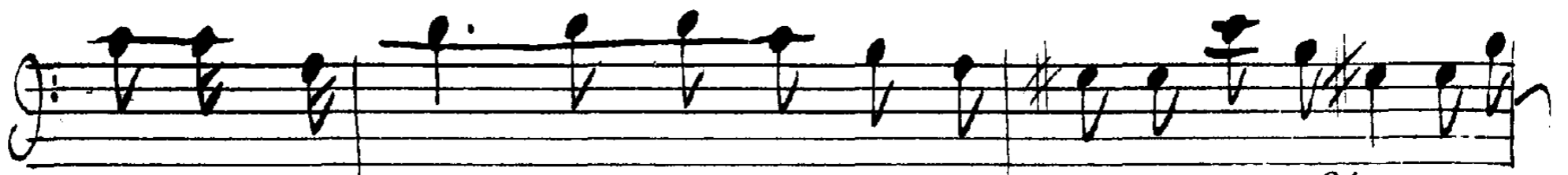
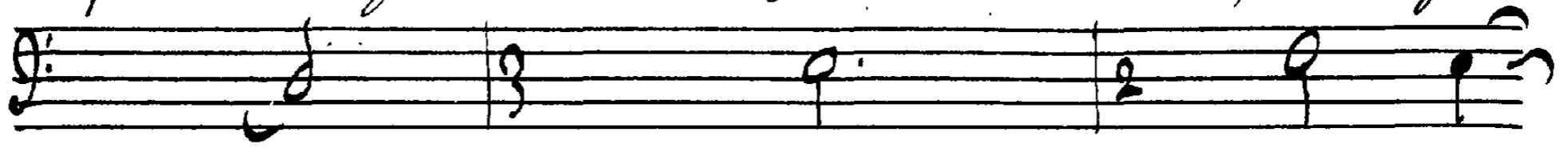
hercule  
charme; Quoy, je me plairois dans mes fers, crois

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

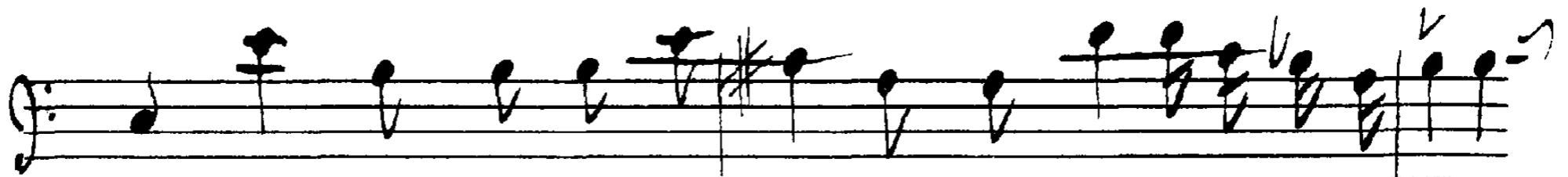
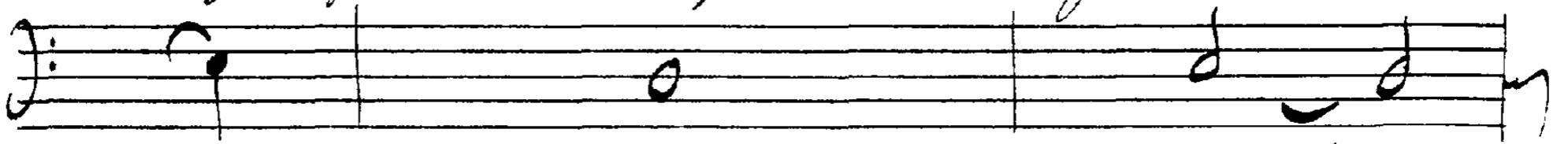
non ayde moy toy même a sortir d'esclavage Re



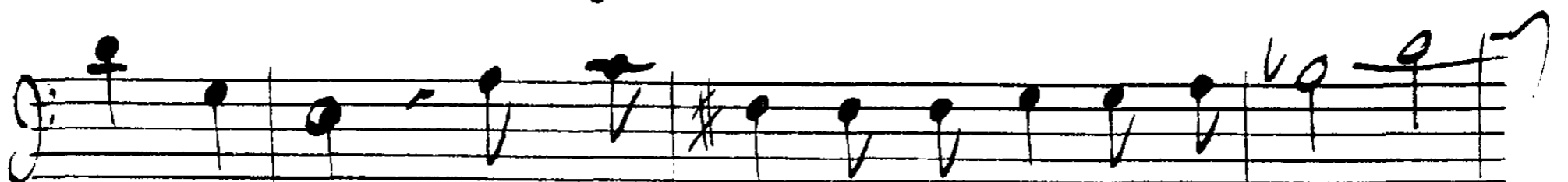
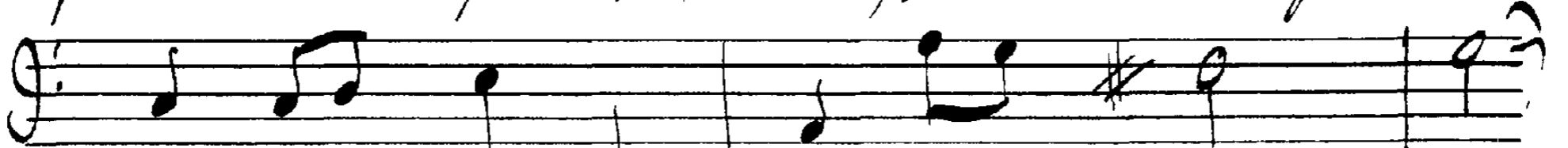
*proche moy les feux dont je me sens bruler, D'Argine*



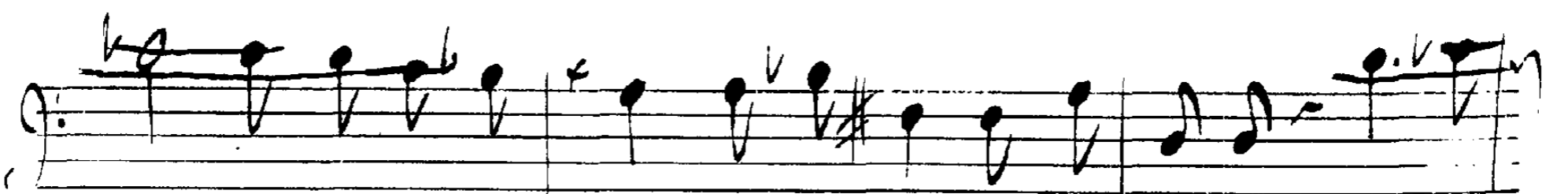
*au desespoir peints moy toute la rage et l'enfer contre un*



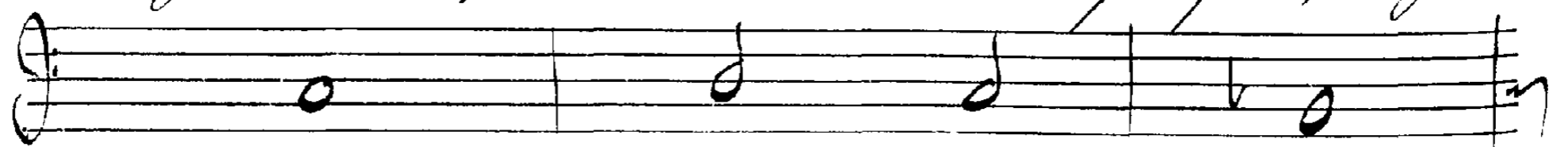
*phale armé pour l'accabler, fais moi voir le peril extreme*



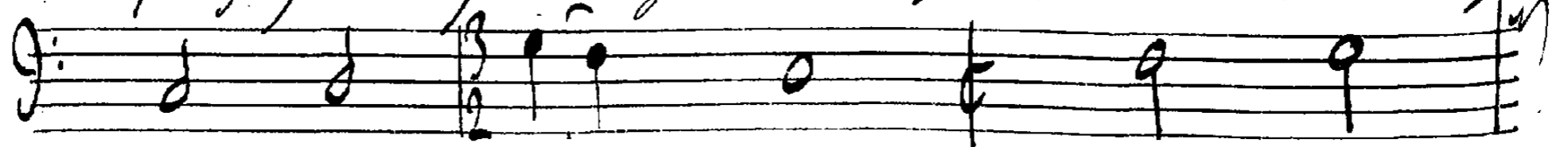
*ou mon nom; mais de quoy seruiroient ces discours, ah;*



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

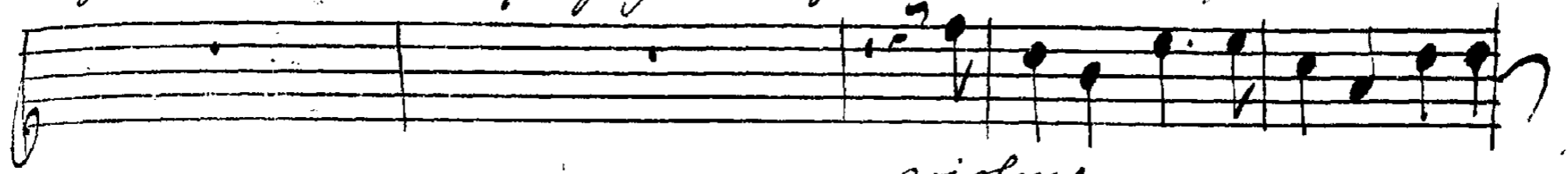


*sens que j'ayme toujours a je me les suis faits mille fois a moy*

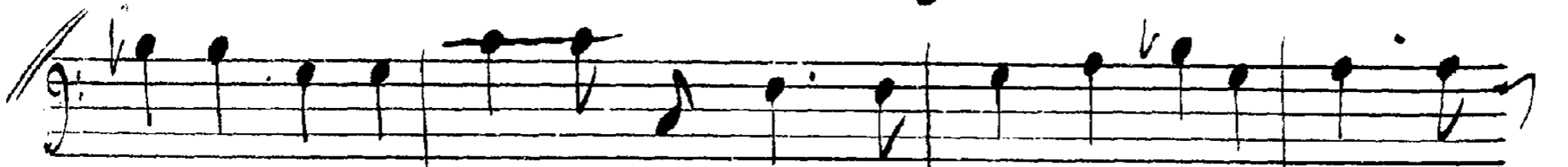
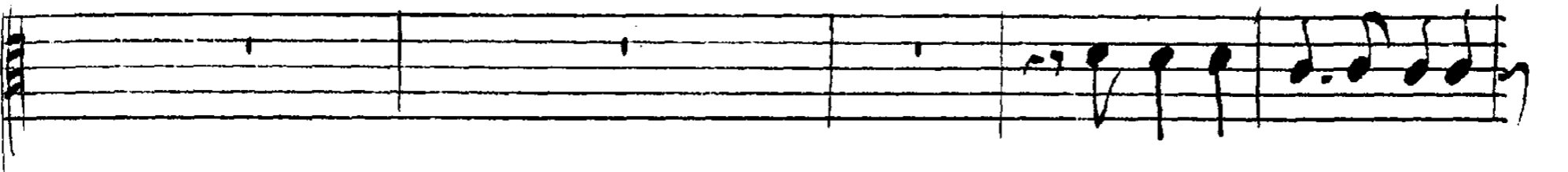
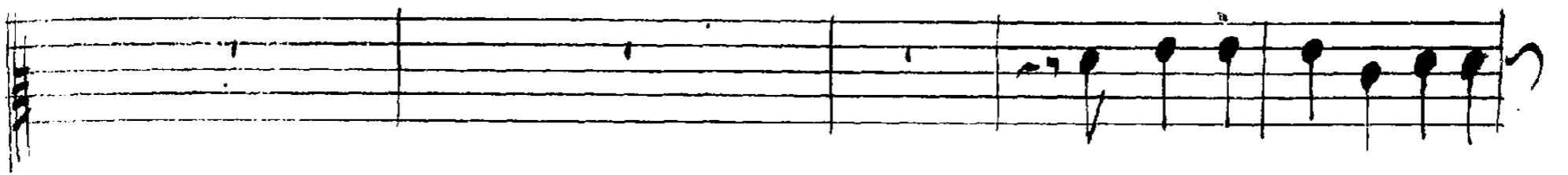
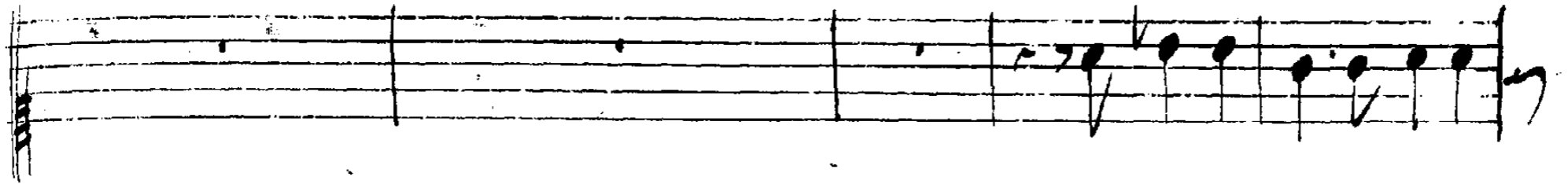




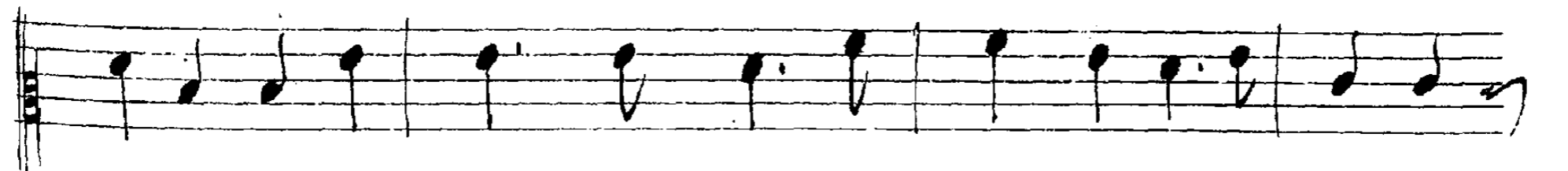
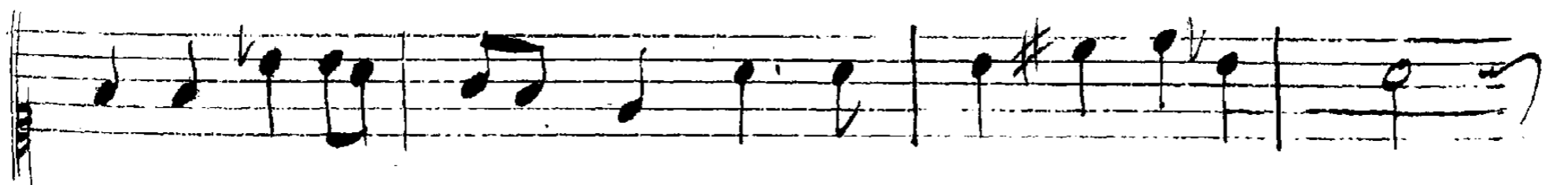
*meême et je sens que j'ayme toujours; L'amour est sevr de la vic*



*violons -*

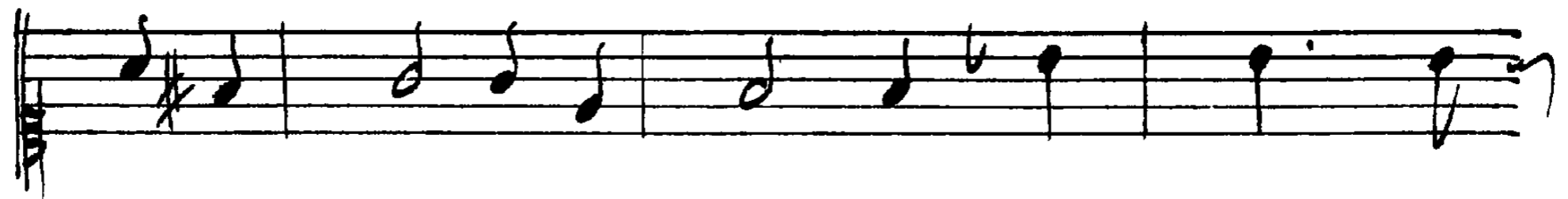
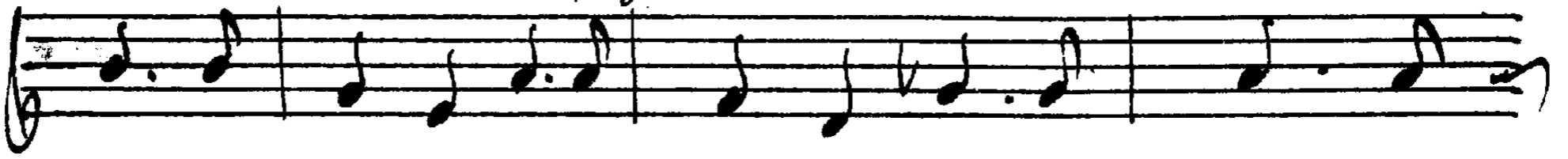


*toire c'est en vain qu'un grand coeur resiste a ses attrait; Les*

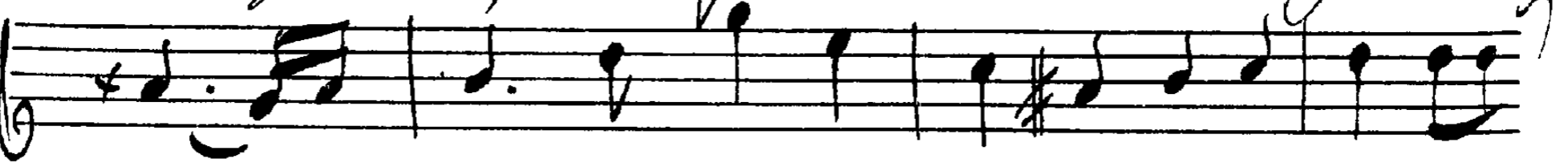


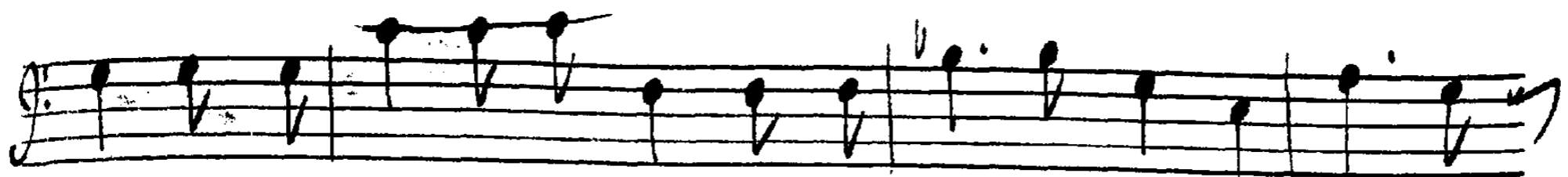


vains murmures de la gloire donnent encor plus de

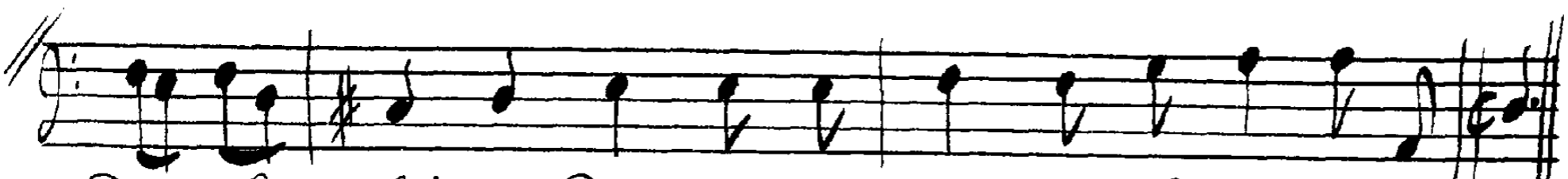


- force a ses traits; Les vains murmures de la gloire





*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 de votes*

*hercule*

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



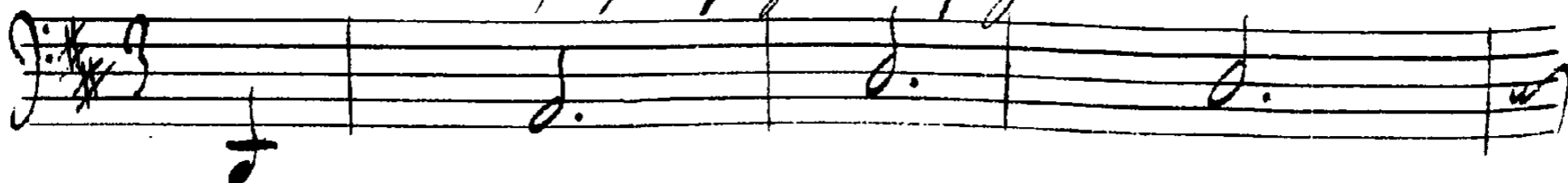
Scene 4.

Marche Trompettes

A handwritten musical score for a trumpet march. The score is written on ten staves. The first five staves contain the main melody, and the last five staves contain a more complex, rhythmic accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings. The title 'Scene 4.' is written at the top, and 'Marche Trompettes' is written below the first staff. The score is written in black ink on white paper.



Belle Reine, uoytre 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

Bly ma puissance vn monstre sur mon peuple exerceoit sa fu

veur vostre bras vedoutable en a pris la uengeance

je vous demande encor pour derniere faueur, de souf

friv 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.

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

Chantons le digne fils du plus puissant des dieux; chan

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

chantons

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

chantons —

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

Chantons le digne fils du plus puissant des Dieux; chan

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

violons —

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

Handwritten musical notation for the third violin part, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes.

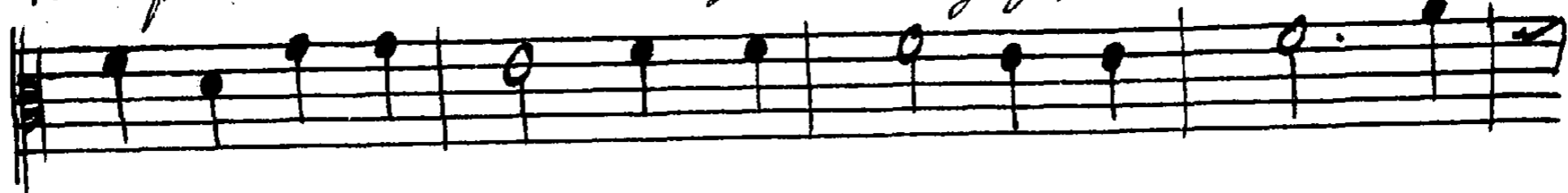
Handwritten musical notation for the fourth violin part, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes.

Handwritten musical notation for the double bass part, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes.

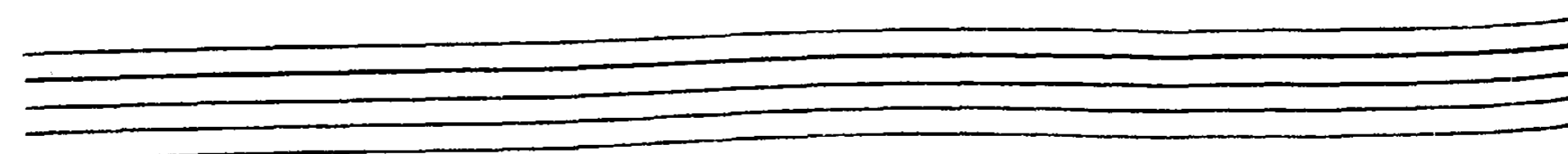
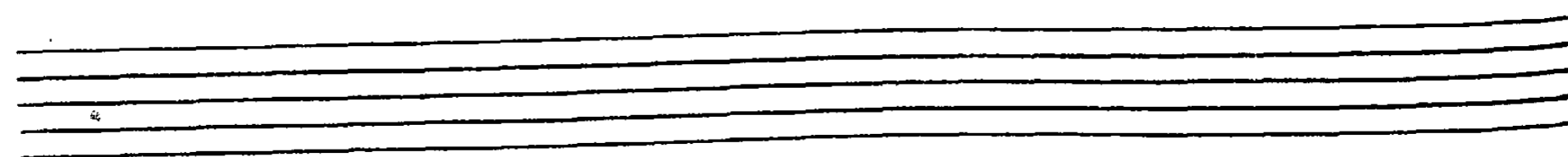
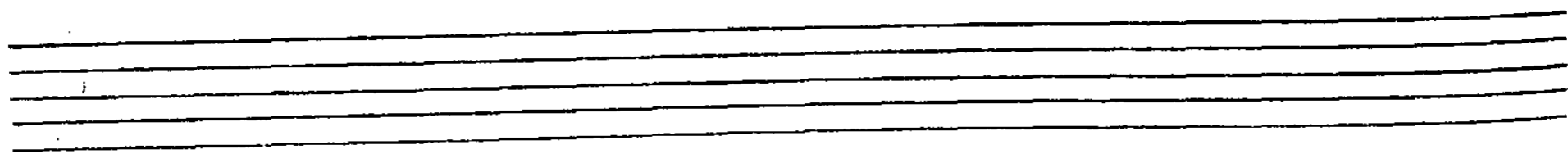
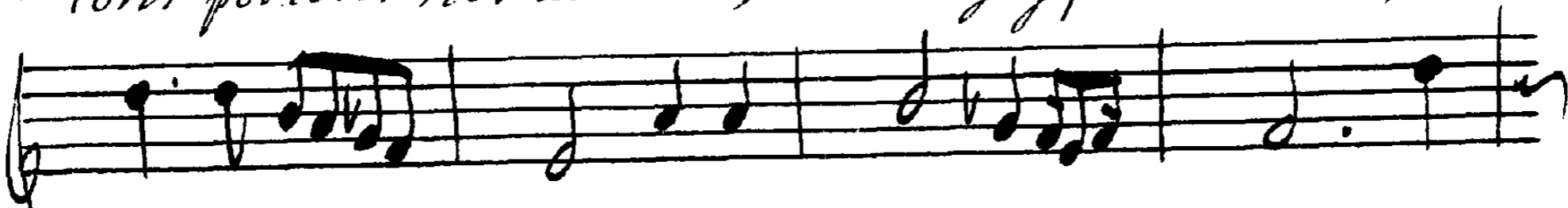
Four empty musical staves at the bottom of the page, consisting of five-line systems.



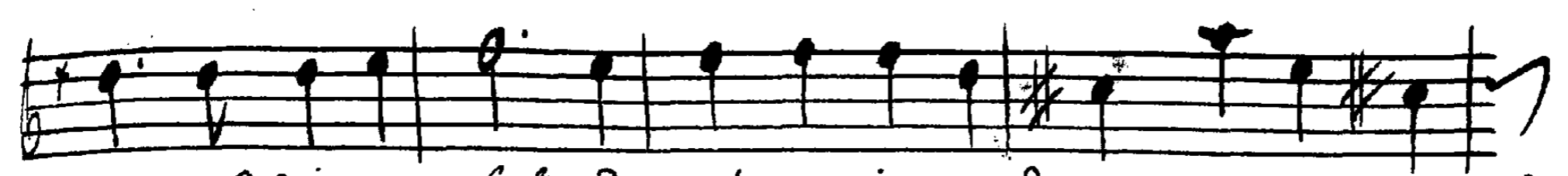
*tons portons nos voix et son nom jusqu'aux cieux, chan*



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



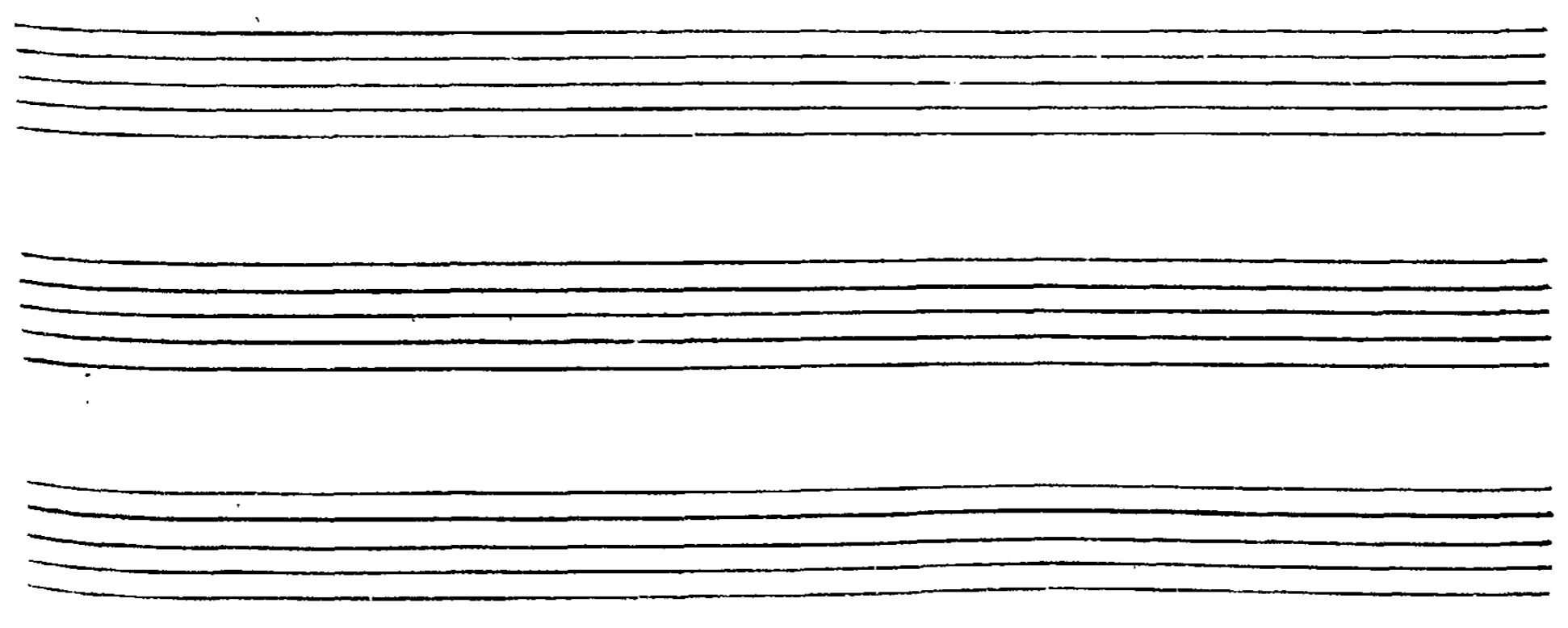
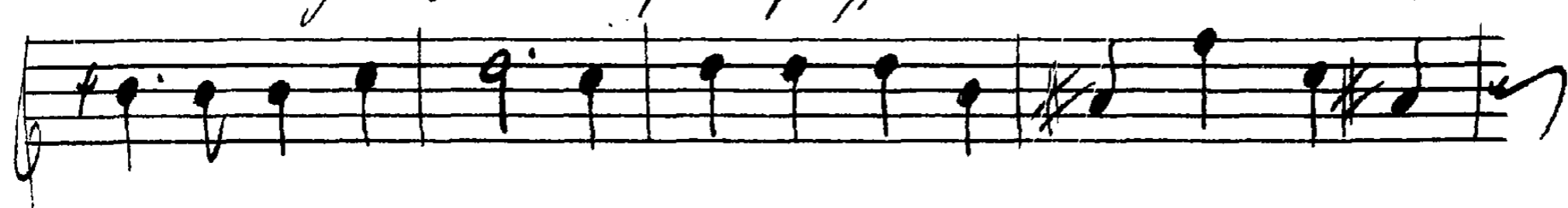


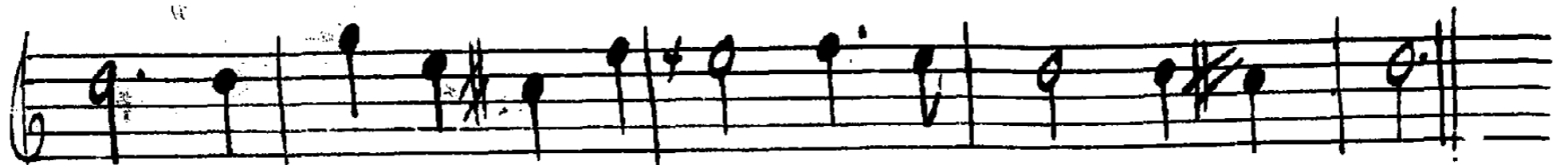


*sons le digne fils du plus puissant des dieux; chantons chan*

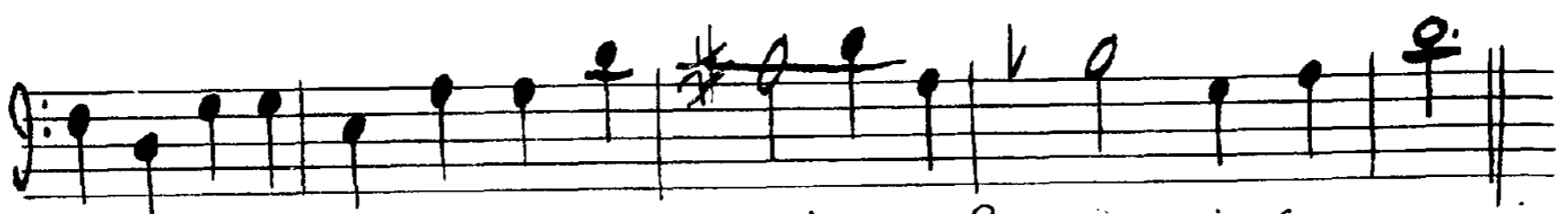
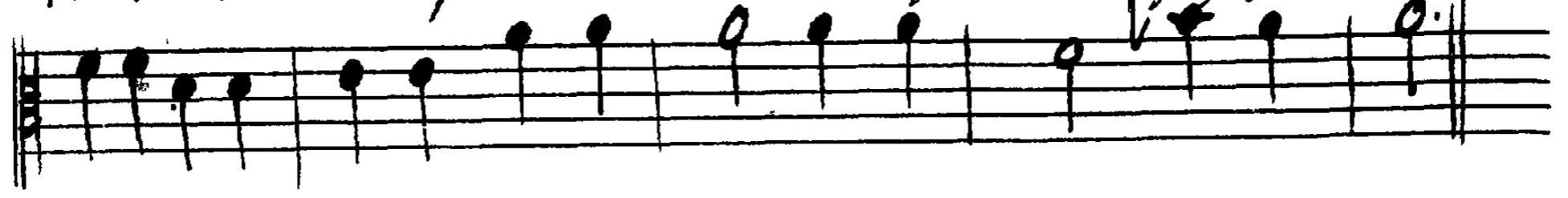


*sons le digne fils du plus puissant des dieux; chan*

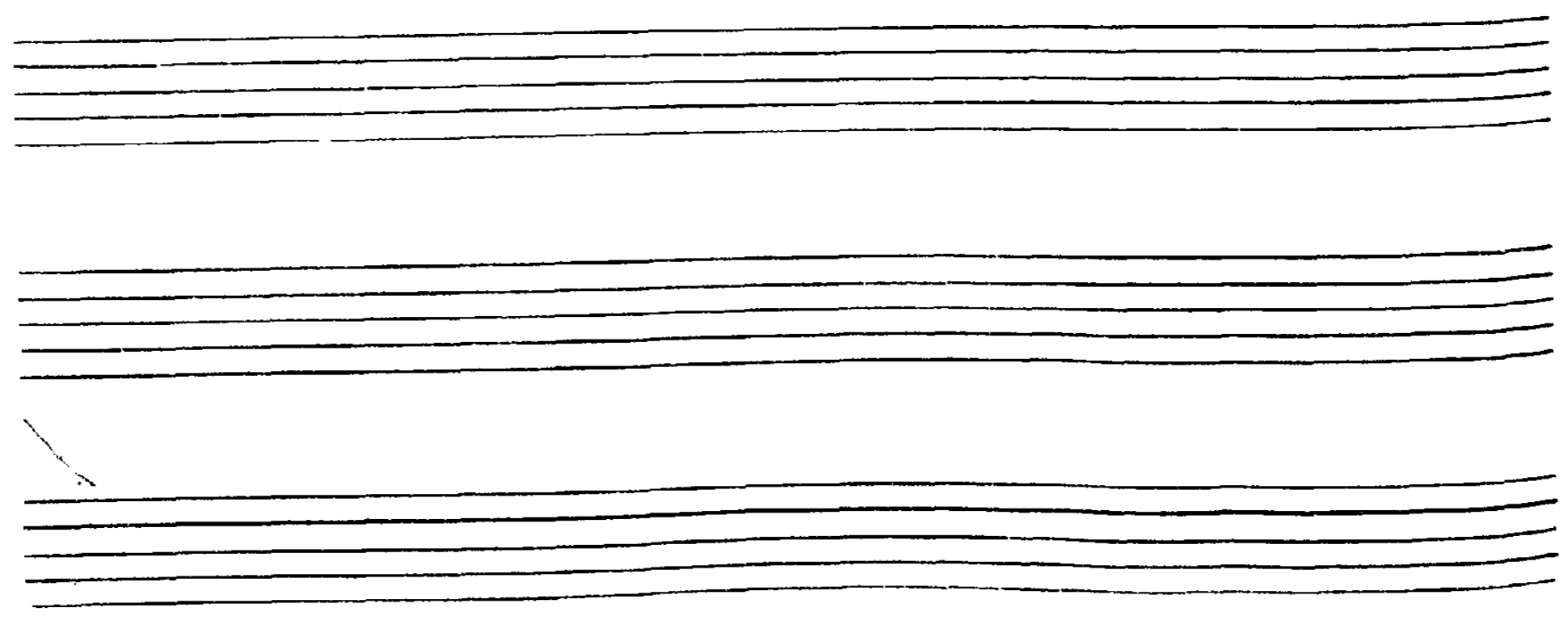
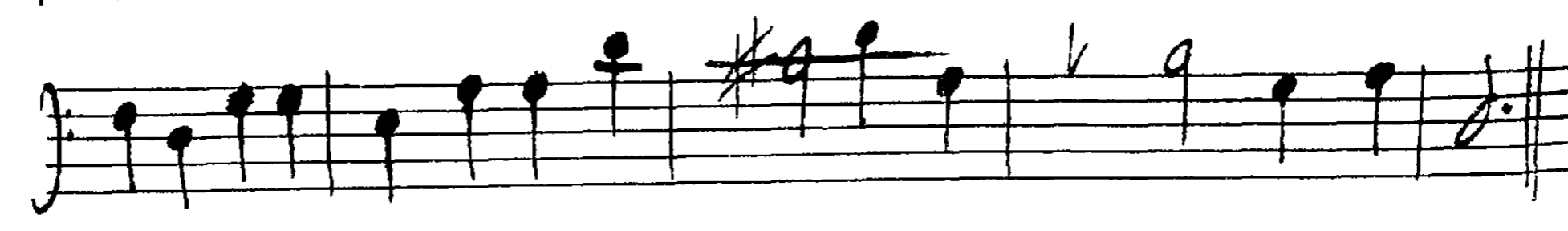
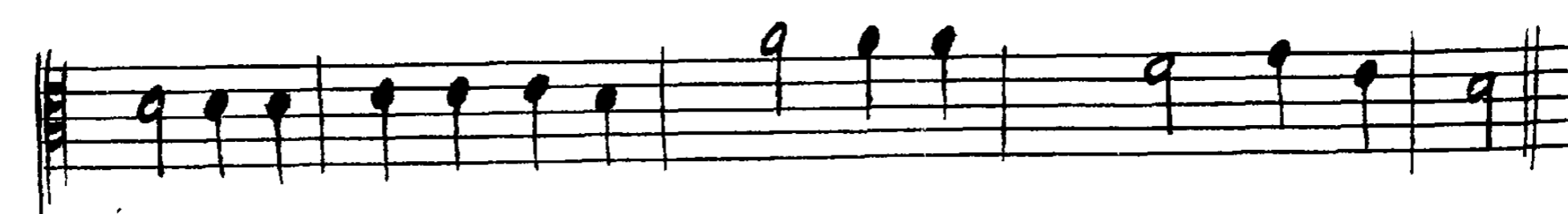
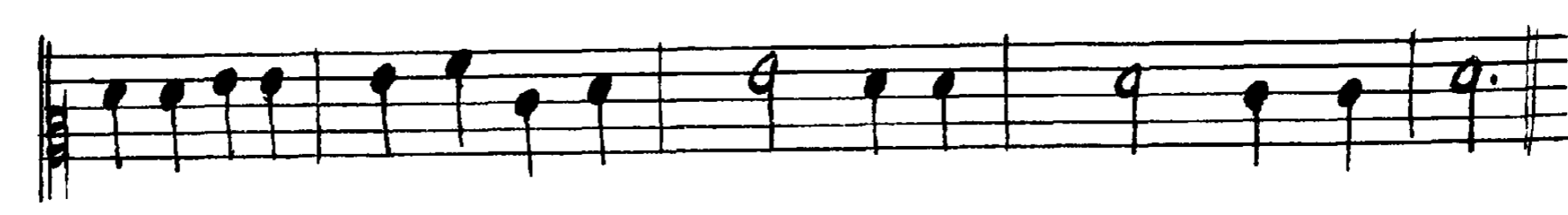
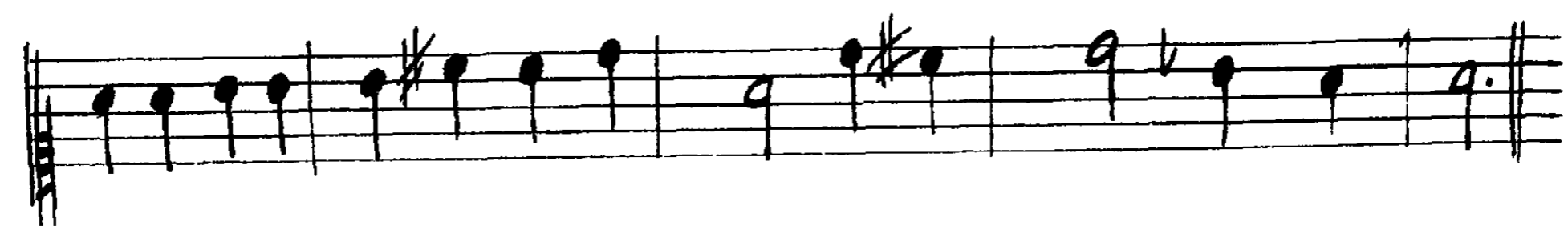




sons chantons portons nos voix et son nom jusqu'aux cieux



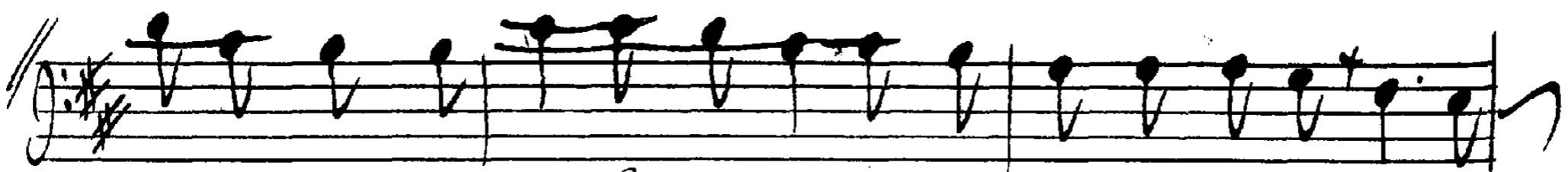
sons ; ; portons nos voix et son nom jusqu'aux cieux



*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 piano accompaniment for the first system, showing the left and right hand parts.

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

Two systems of piano accompaniment for the third system, showing the left and right hand parts.

Two systems of piano accompaniment for the third system, showing the left and right hand parts.

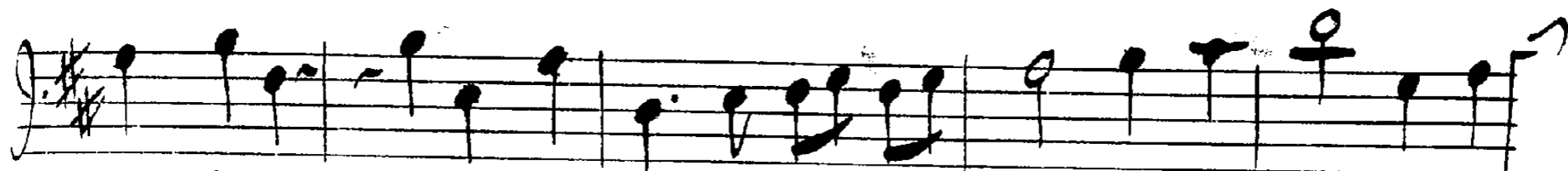
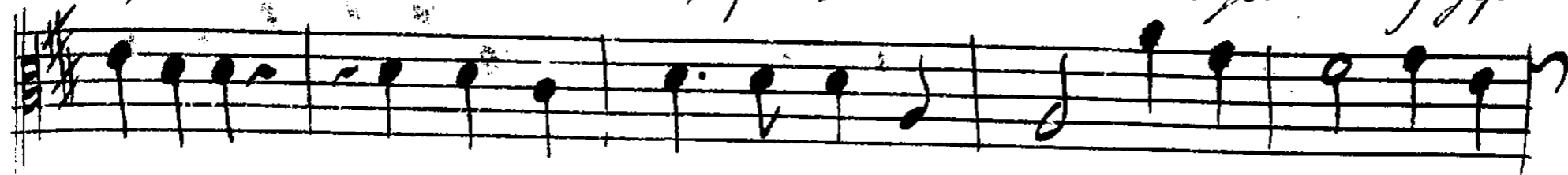
Two systems of piano accompaniment for the third system, showing the left and right hand parts.

Two systems of piano accompaniment for the third system, showing the left and right hand parts.

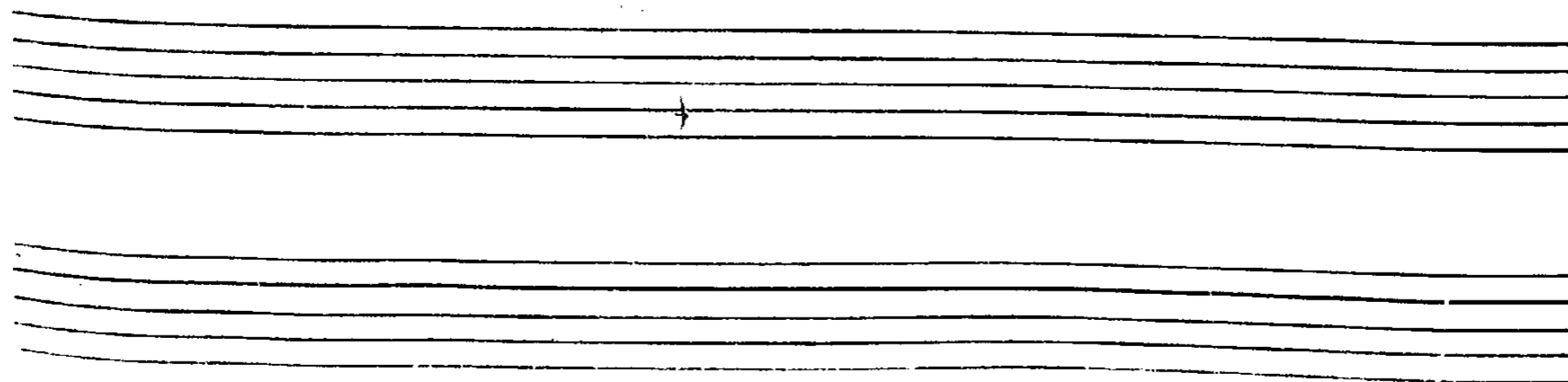
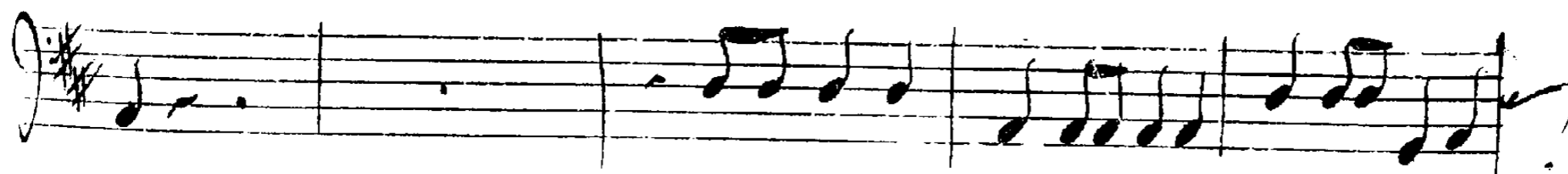
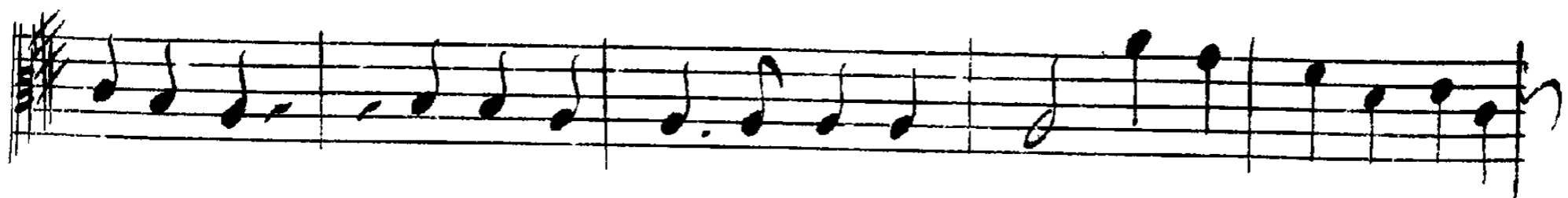
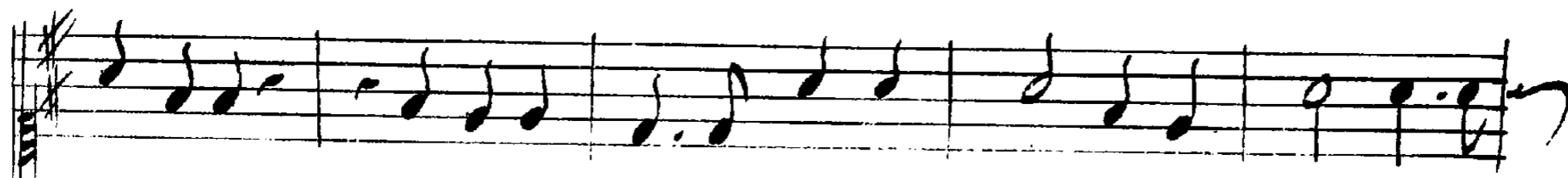




tons, chantons  $\text{=}$   $\text{=}$ , portons nos voix et son nom jusqu'aux



tons chantons  $\text{=}$   $\text{=}$ ; portons nos voix et son nom jusqu'aux -



1.

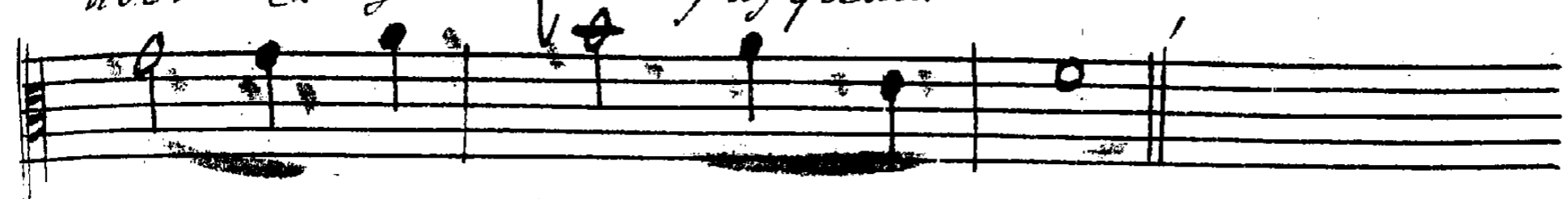
Handwritten musical score for a vocal piece. The score consists of ten staves. The first two staves are vocal lines with lyrics: "cieux; chantons; chantons; portons nos". The next two staves are piano accompaniment. The following two staves are vocal lines with lyrics: "cieux; chantons chantons chantons; 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.

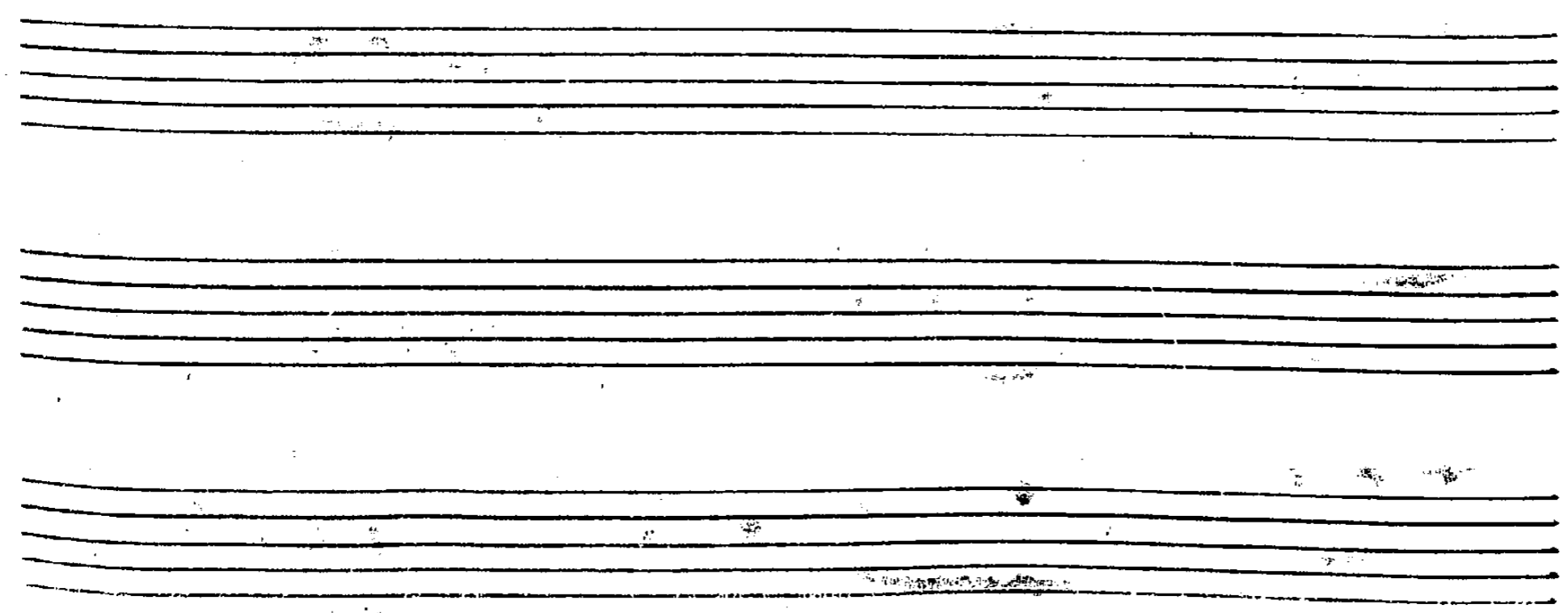
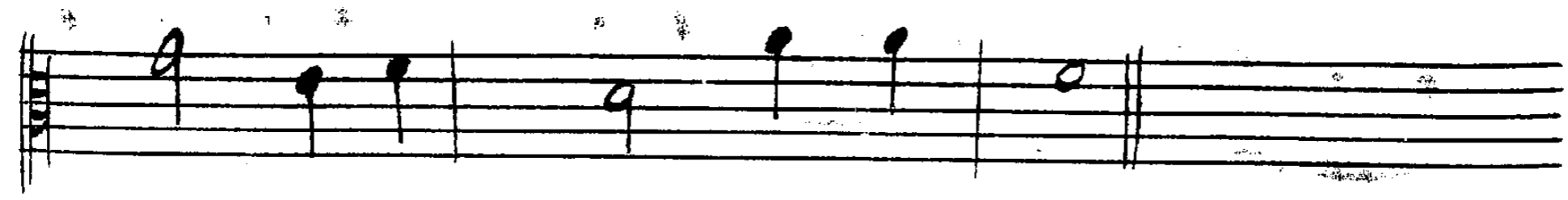
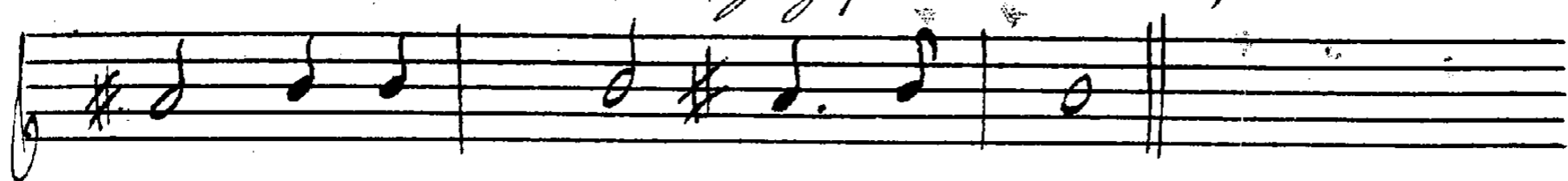




voix et son nom jusqu'aux cieux.



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, ending with 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, ending with a fermata over the final note.

*violons*

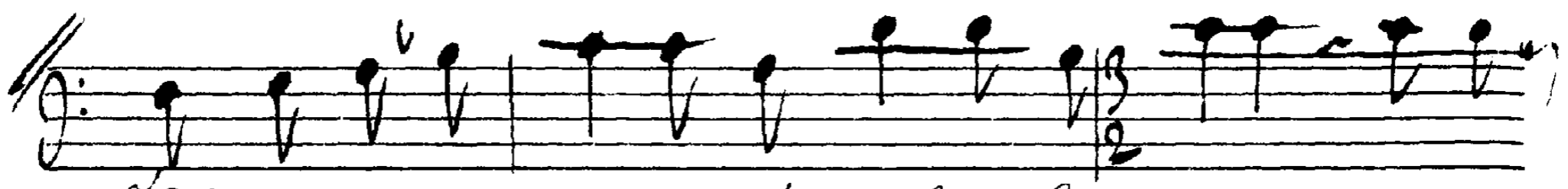


A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, ending with a fermata over the final note.

*violons*



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

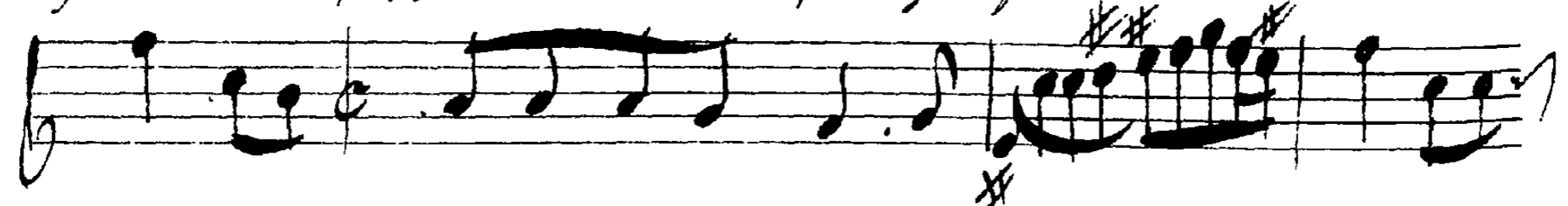


A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, ending with a fermata over the final note.



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

*fait de la terre et des enfers surpris le theatre de*



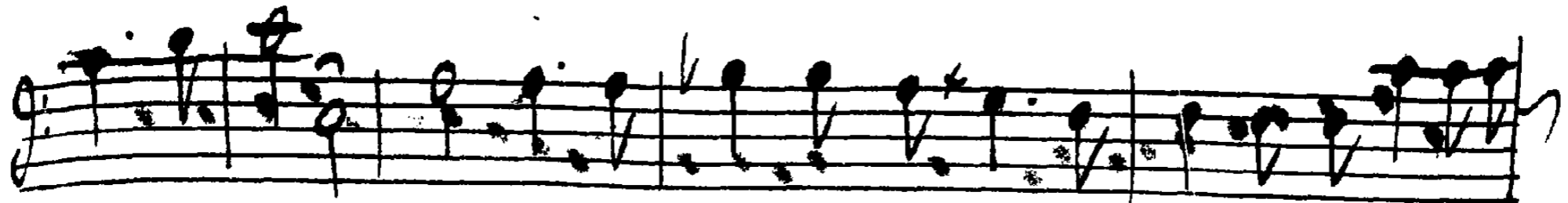
A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, ending with a fermata over the final note.



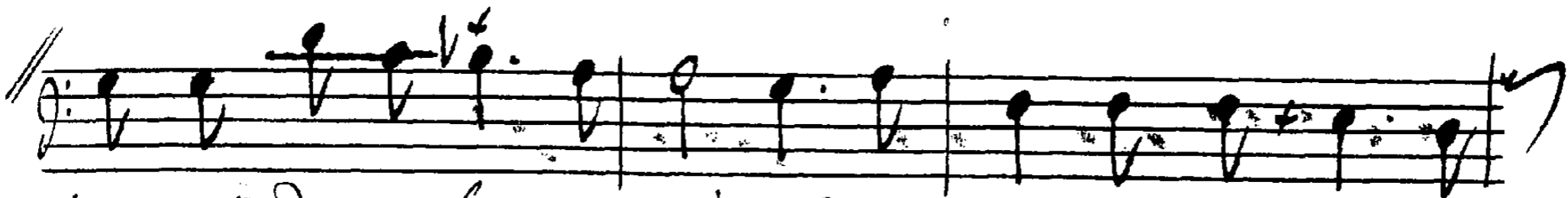
A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, ending with a fermata over the final note.



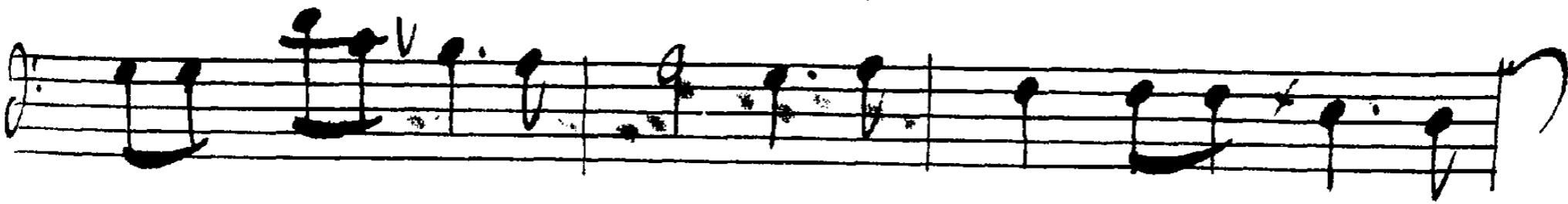
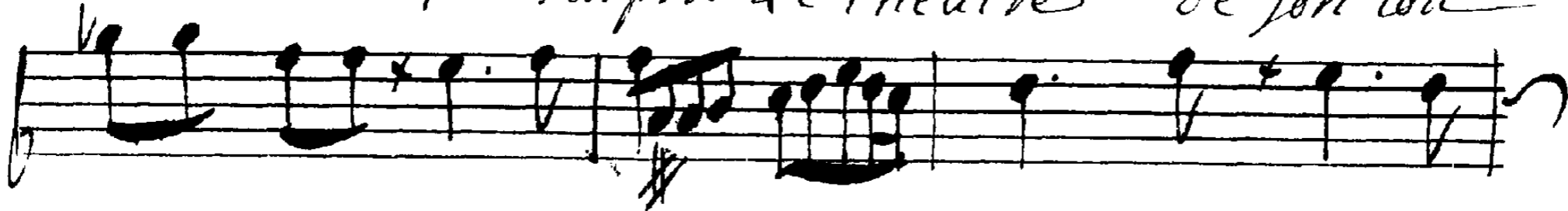
A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, ending with a fermata over the final note.



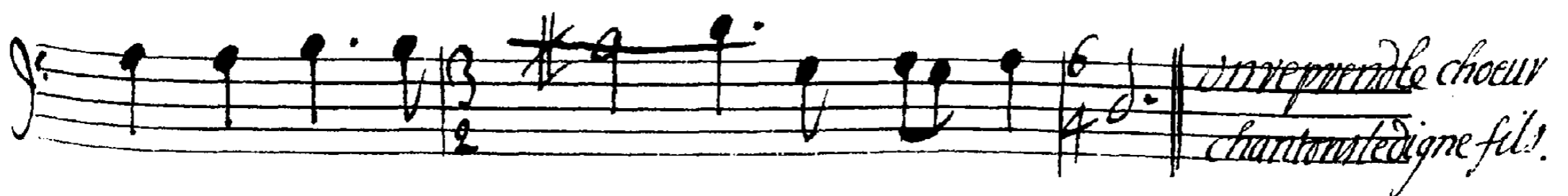
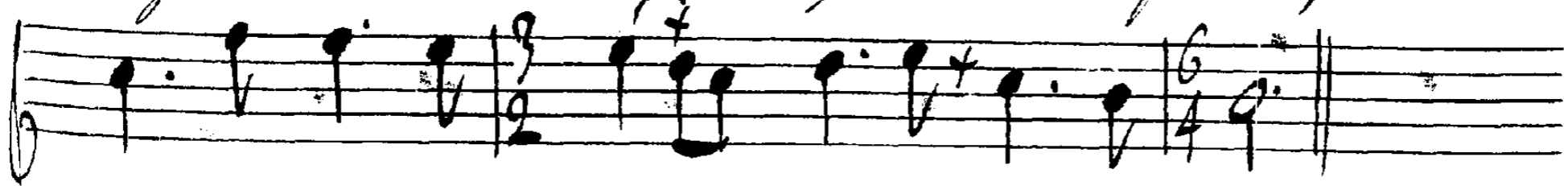
son coura-ge; et le ciel en sera le prix Il s'est fait de la



terre et des enfers surpris de theatre de son cou



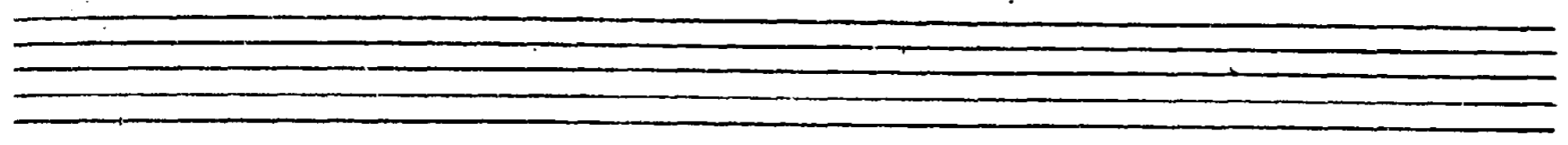
vage et le ciel en sera le prix;



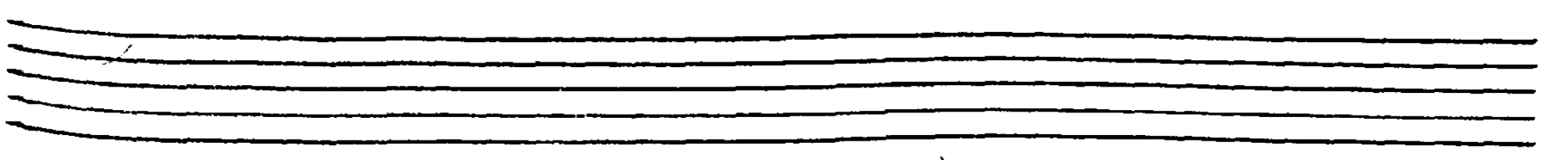
repris le chœur  
chantant digne fil!

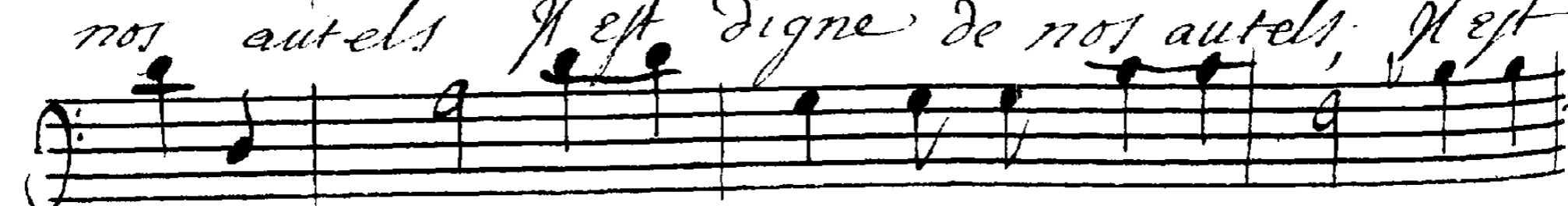
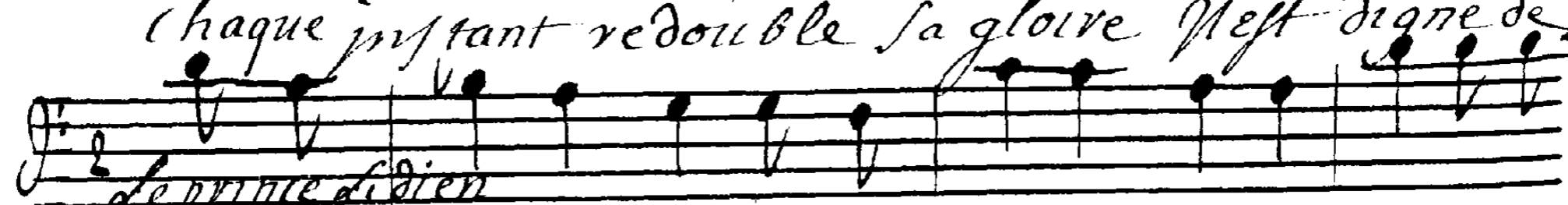
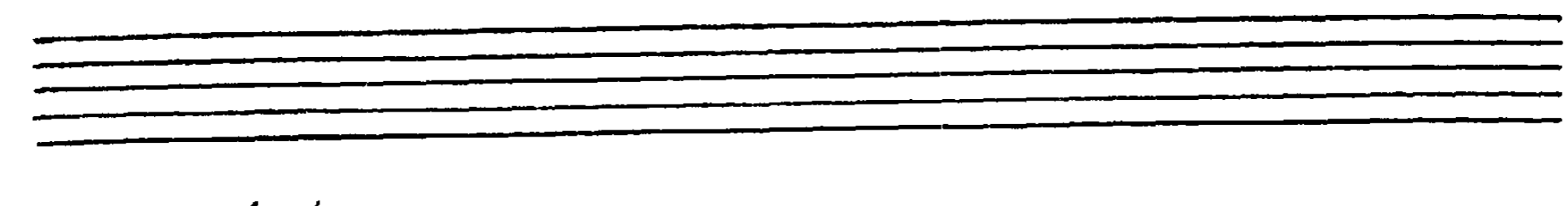
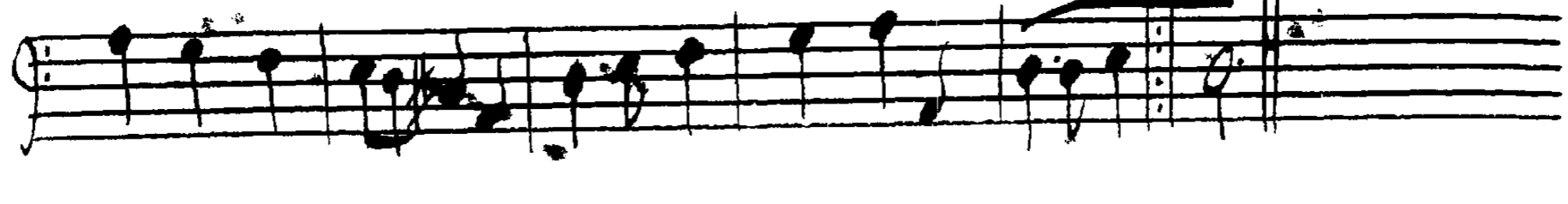
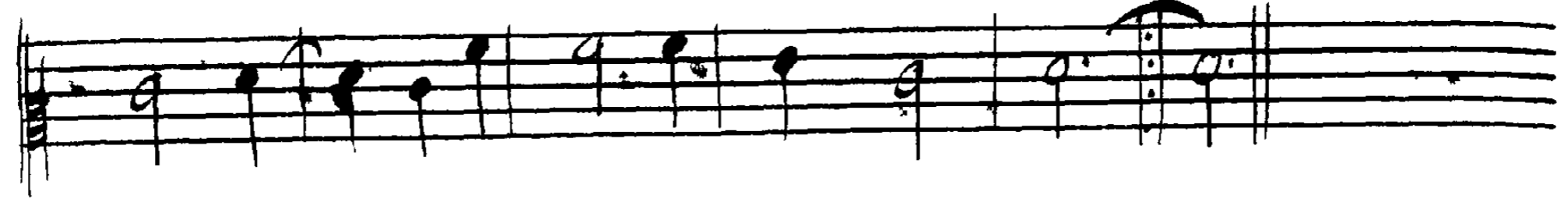
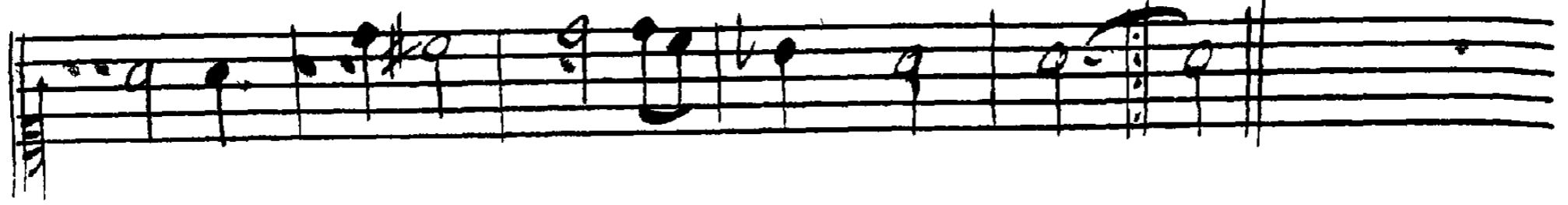
*Louve.*

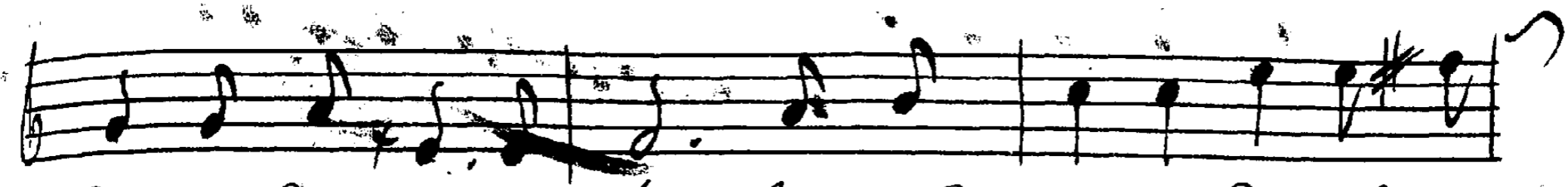
This section of the manuscript contains five staves of handwritten musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a complex melodic line with many sixteenth and thirty-second notes, some beamed together, and several accidentals. The second 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. The notation is dense and expressive, with many slurs and dynamic markings.



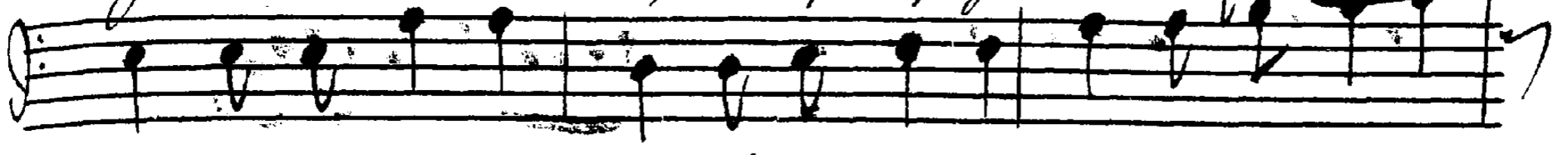
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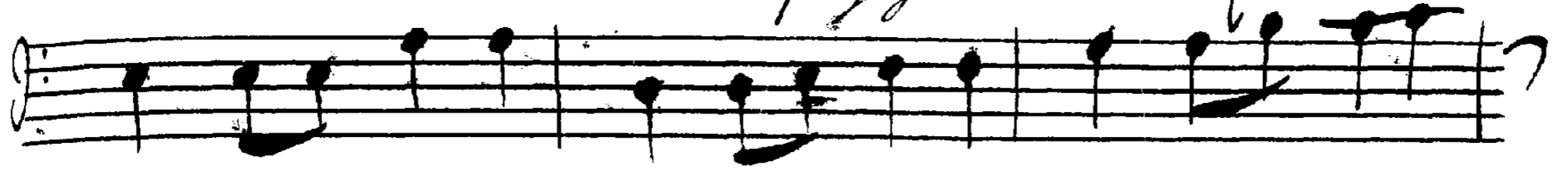




digne de nos autels; chaque instant redouble sa



chaque instant



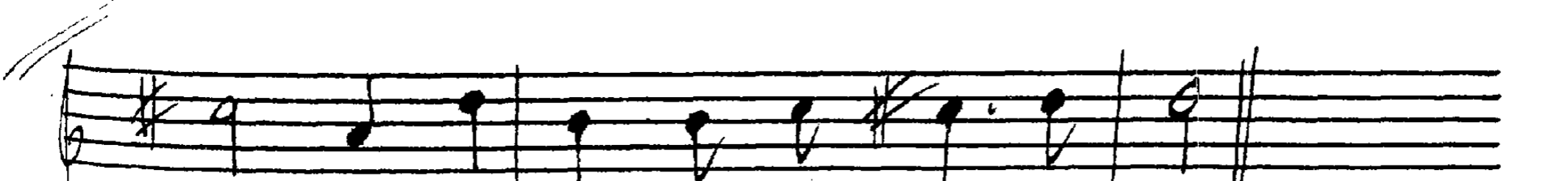
gloire; chaque instant redouble sa gloire Il est



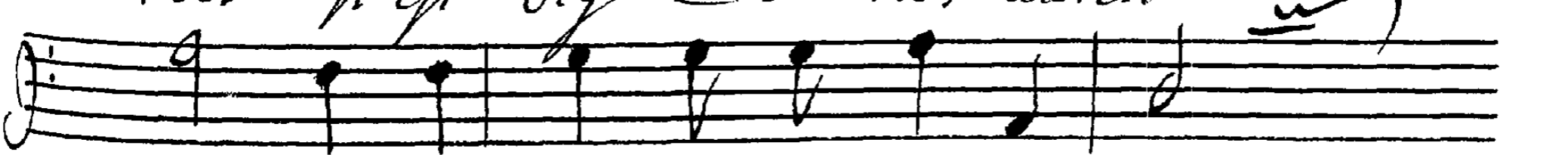
chaque instant



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 -*

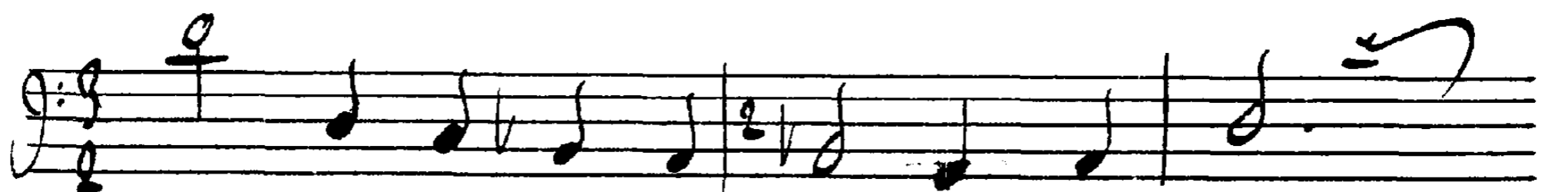
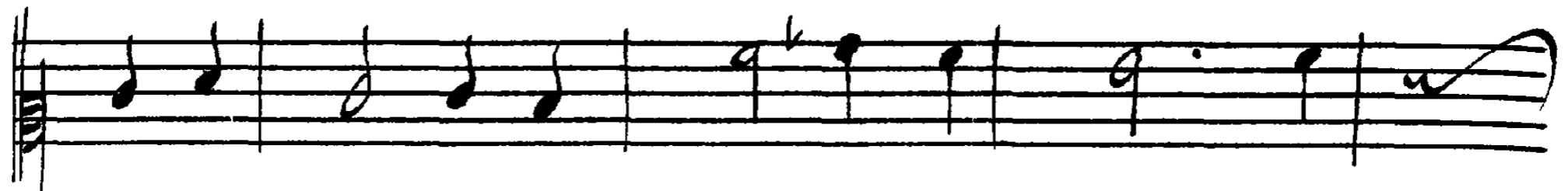


que pour le repos des mortels; Il ne veut sur les -

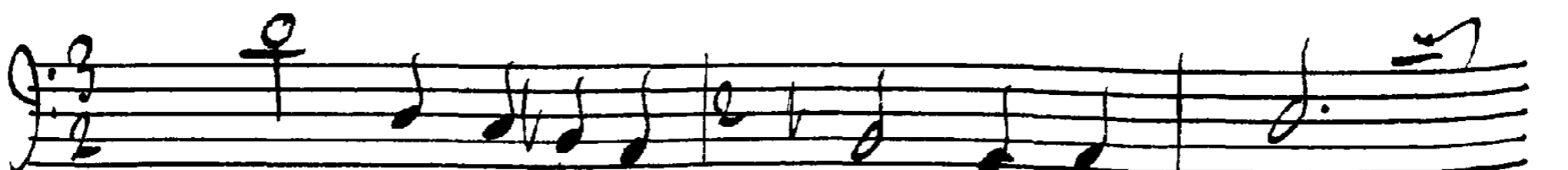
pas enchaîner - - - la victoire que pour le repos



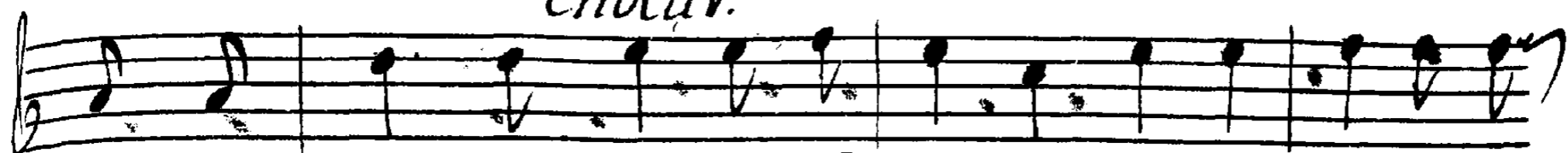
*des mortels que pour le repos — des mor*



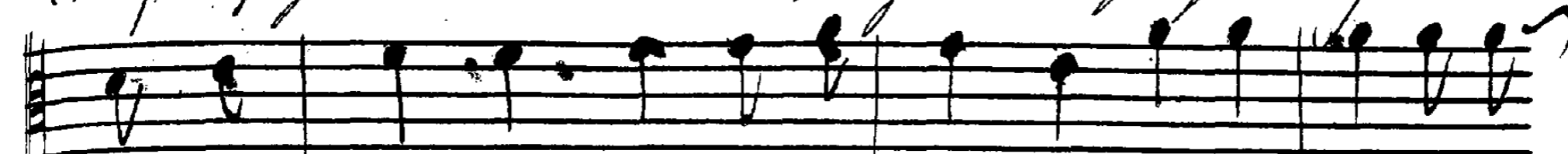
*- tels que pour le repos des mortels,*



Choeur.



chaque instant redouble la gloire Il est digne de



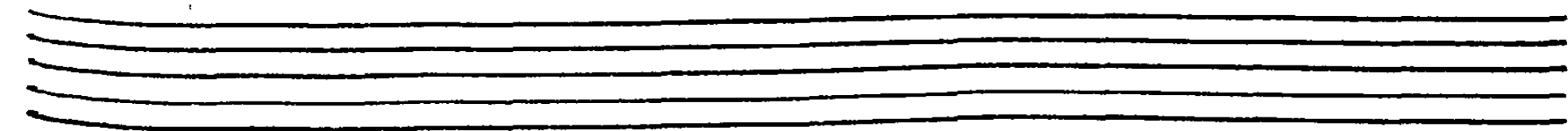
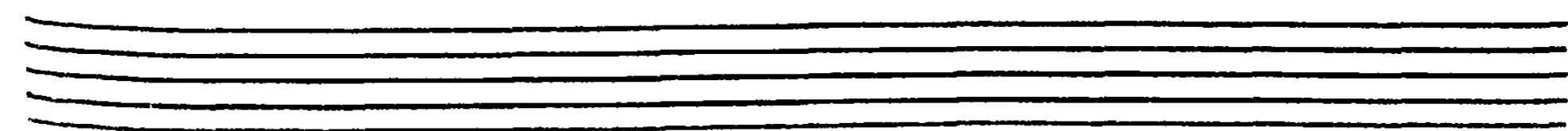
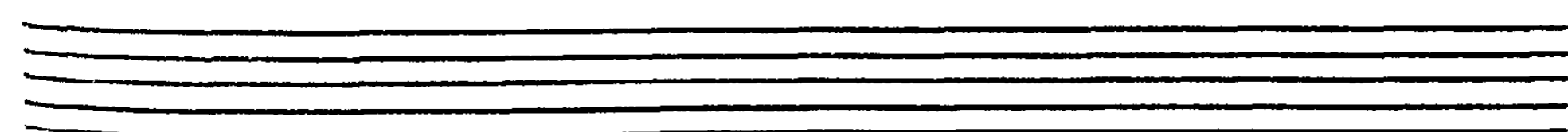
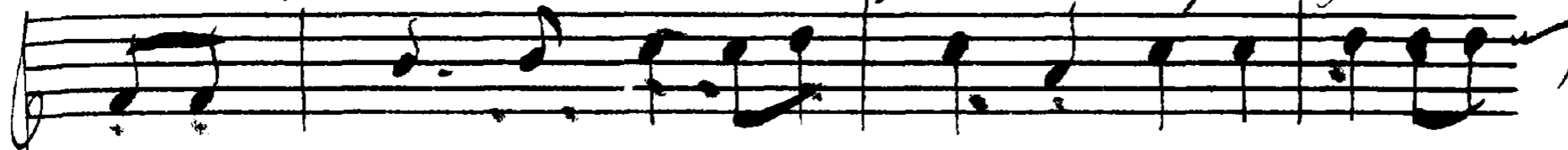
chaque

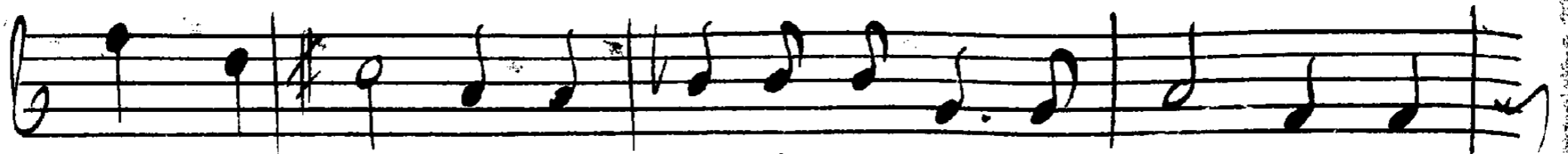


chaque



Chaque instant redouble la gloire Il est digne de

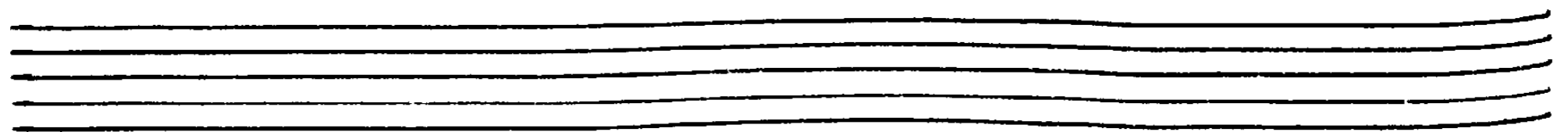
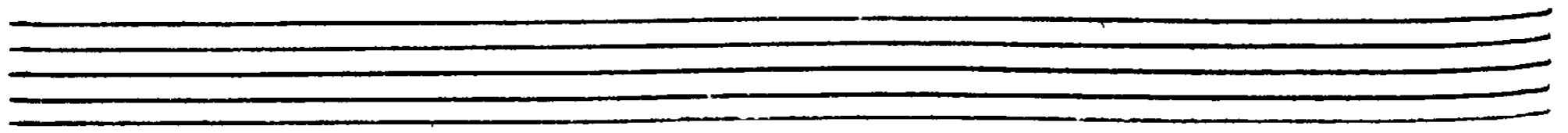
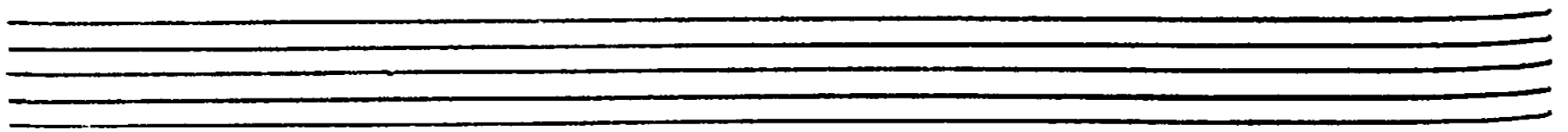
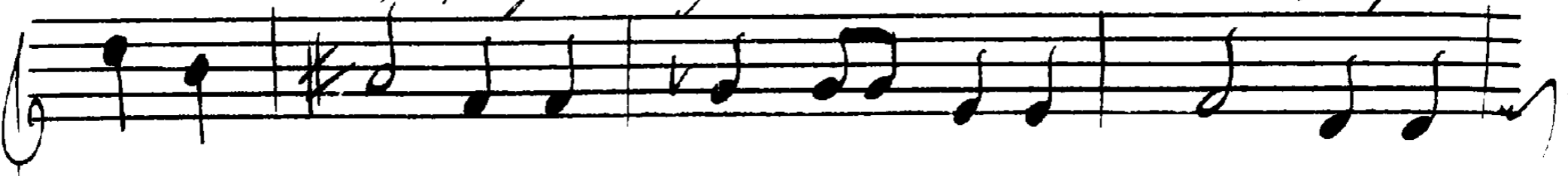


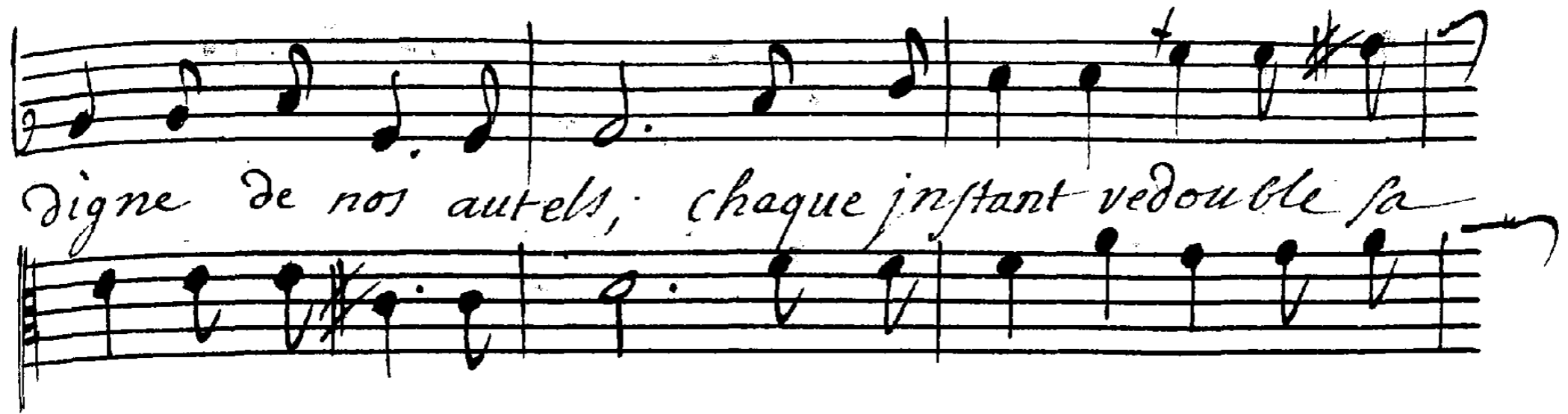


*nos autels Il est digne de nos autels; Il est*



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

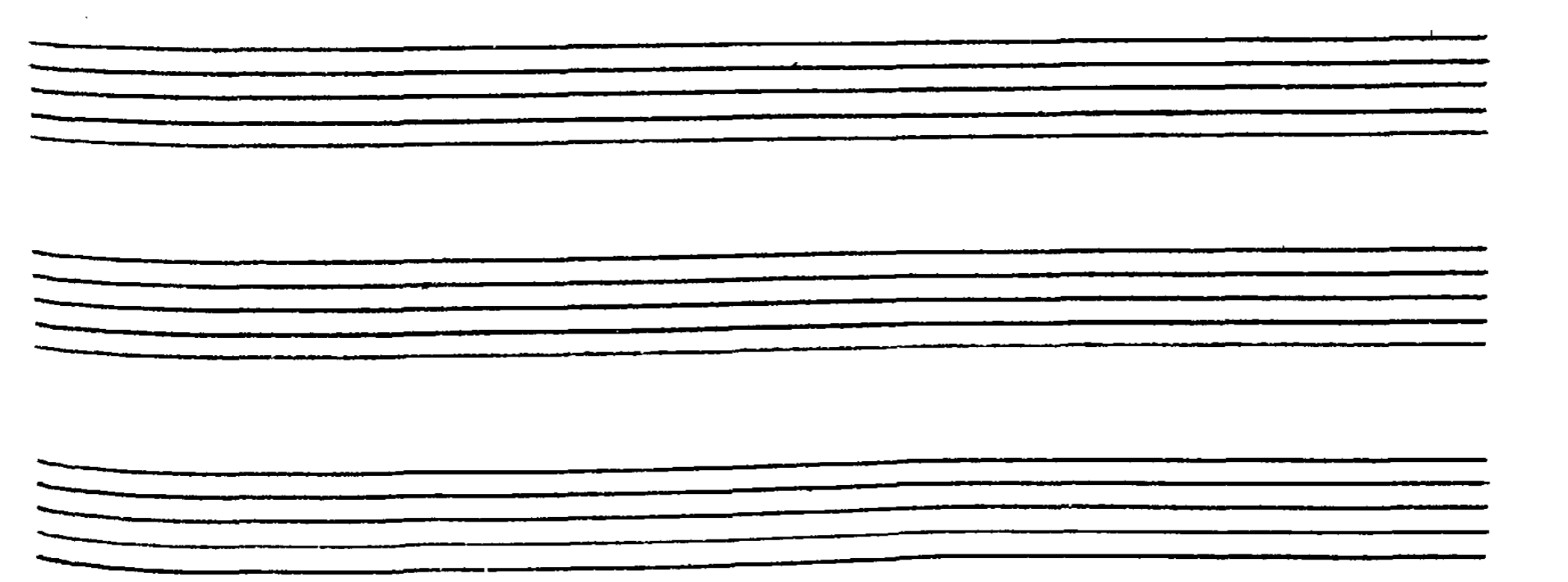




*digne de nos autels; chaque instant redouble sa*



*digne de nos autels, chaque instant redouble sa gloire*



gloire; chaque instant redouble la gloire Il est

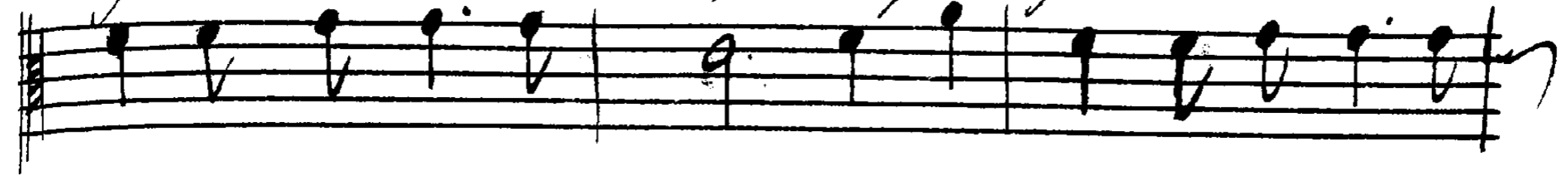
chaque instant redouble la gloi - re; Il est

The image shows a handwritten musical score on a page with a vertical crease on the right. The score consists of ten staves. The first two staves contain the lyrics 'gloire; chaque instant redouble la gloire Il est'. The next two staves contain the lyrics 'chaque instant redouble la gloi - re; Il est'. The remaining six staves are empty. The music is written in a cursive, handwritten style with various note values and rests.

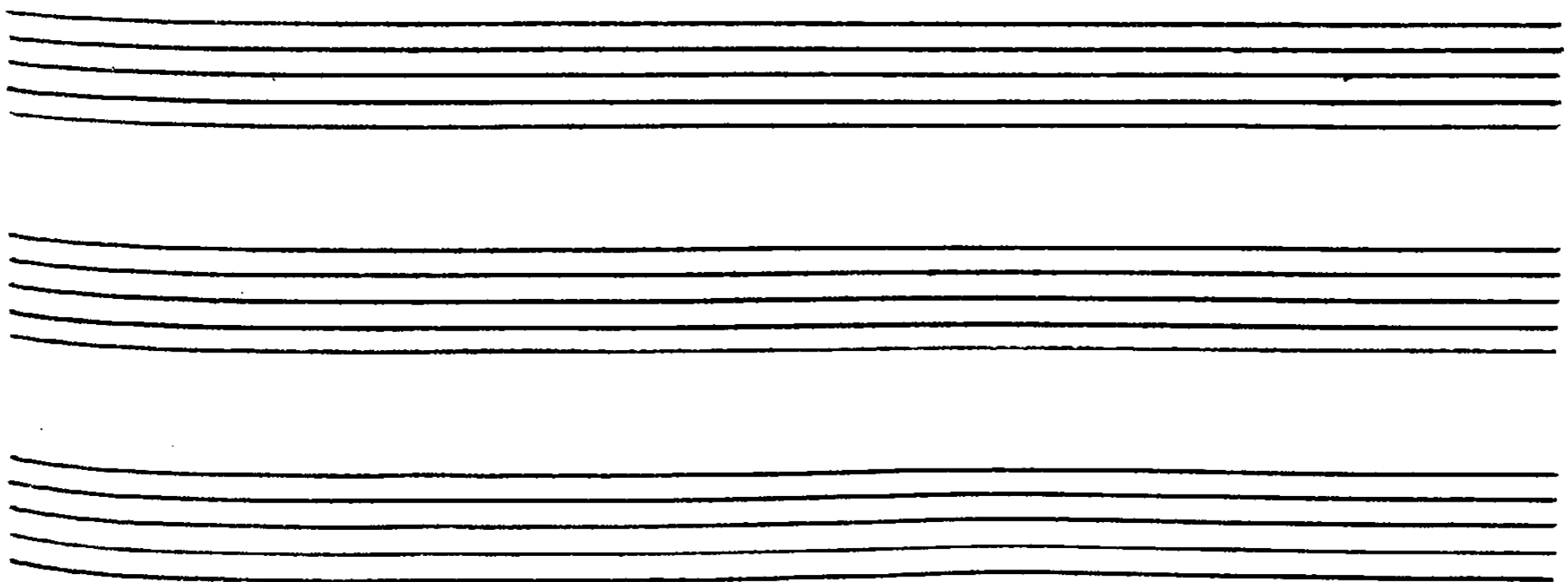
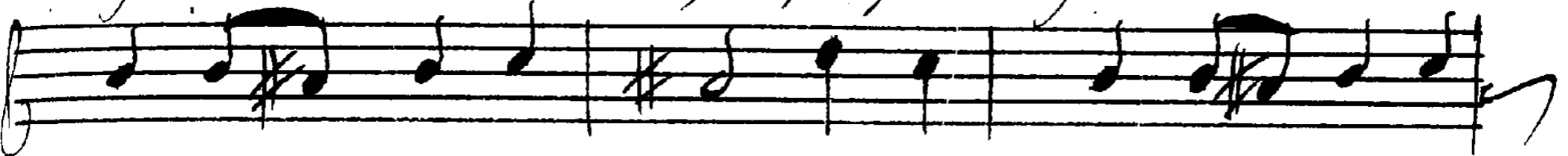
Four empty musical staves, each consisting of five horizontal lines, arranged vertically at the bottom of the page.

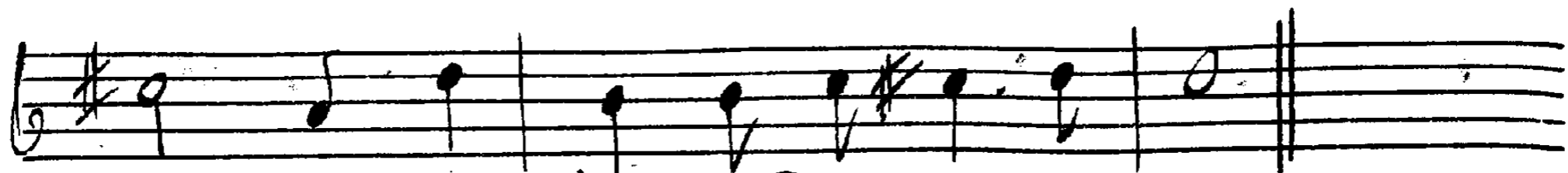


*digne de nos autels; Il est digne de nos au*

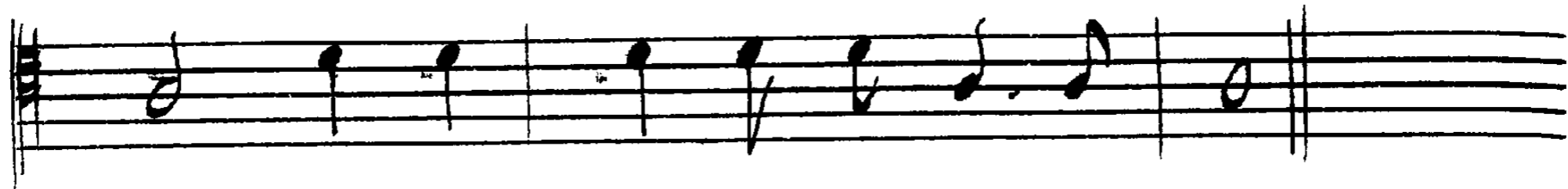


*digne de nos autels; Il est digne de nos au*

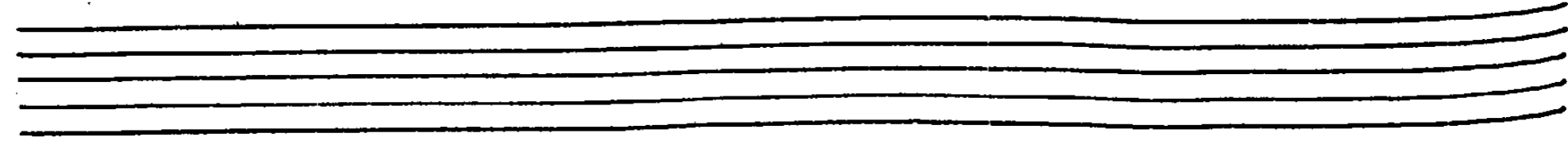
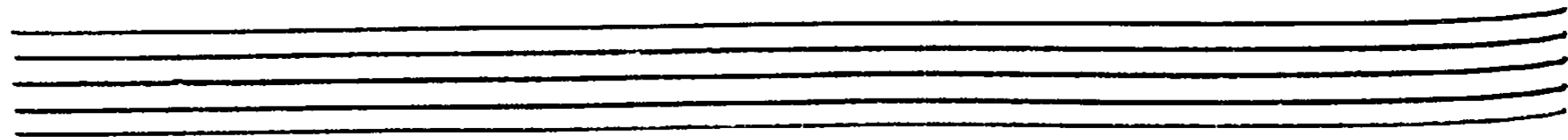
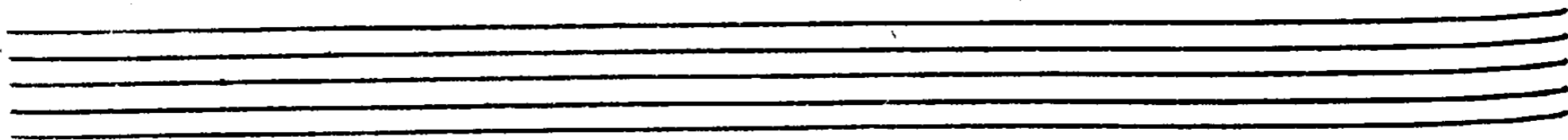
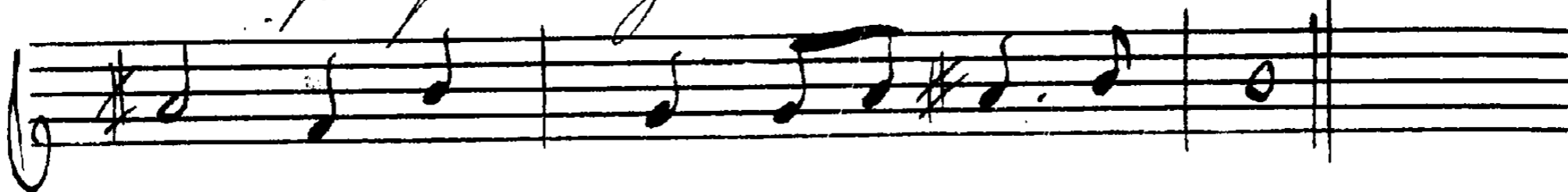




*tels Il est digne de nos autels;*



*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.

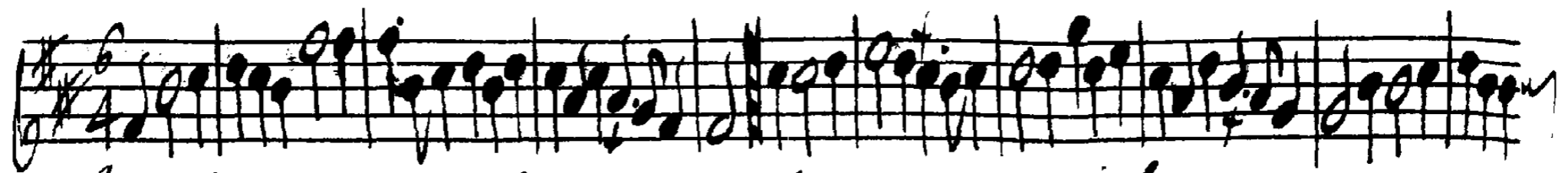
Handwritten musical notation for Flutes, eighth staff. The staff is in treble clef with a key signature of two sharps. The music continues with eighth and sixteenth notes, including some beamed sixteenth notes.

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.

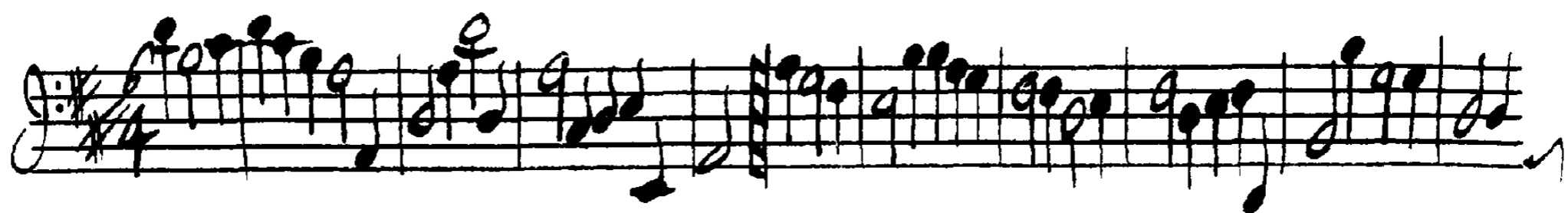
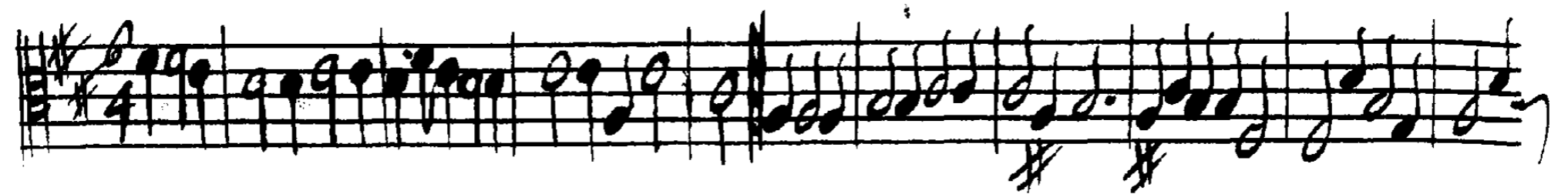
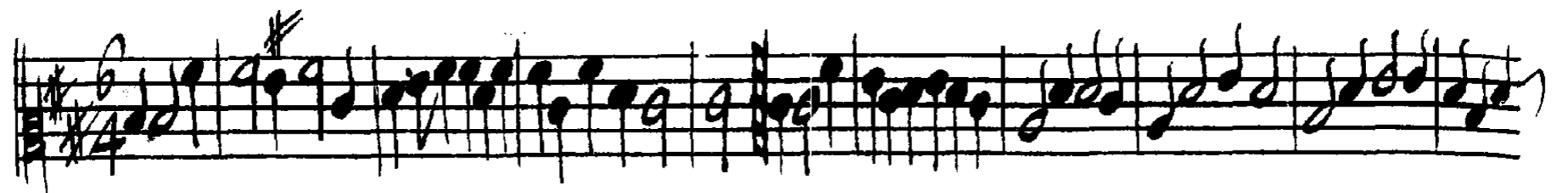
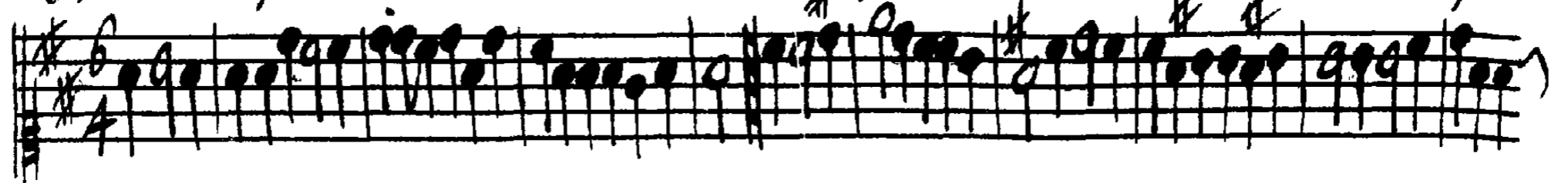
Handwritten musical notation for Flutes, tenth staff. The staff is in treble clef with a key signature of two sharps. The music includes some longer note values and slurs.

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.

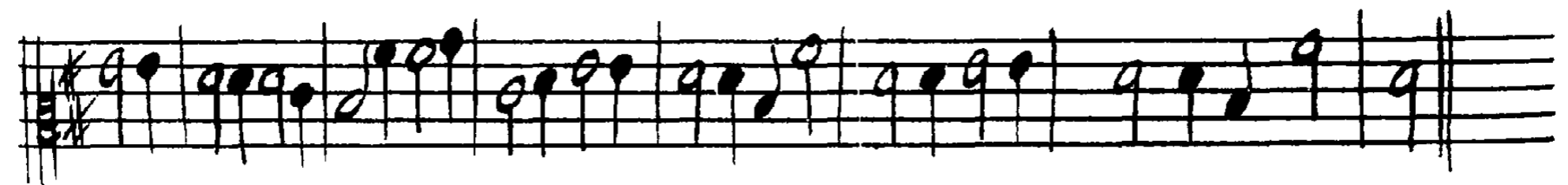
Handwritten musical notation for Flutes, twelfth staff. The staff is in treble clef with a key signature of two sharps. The music concludes with eighth and sixteenth notes, some with slurs.



*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

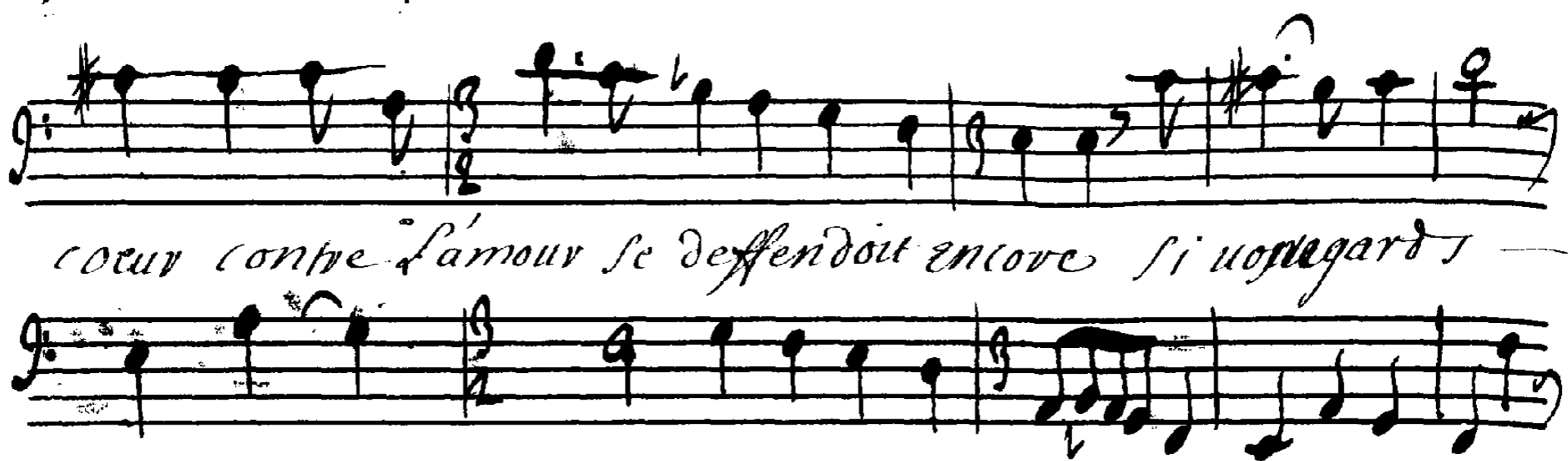
ce qu'a fait mon bras, permettez moy d'aueu de ce que

sent mon ame; 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

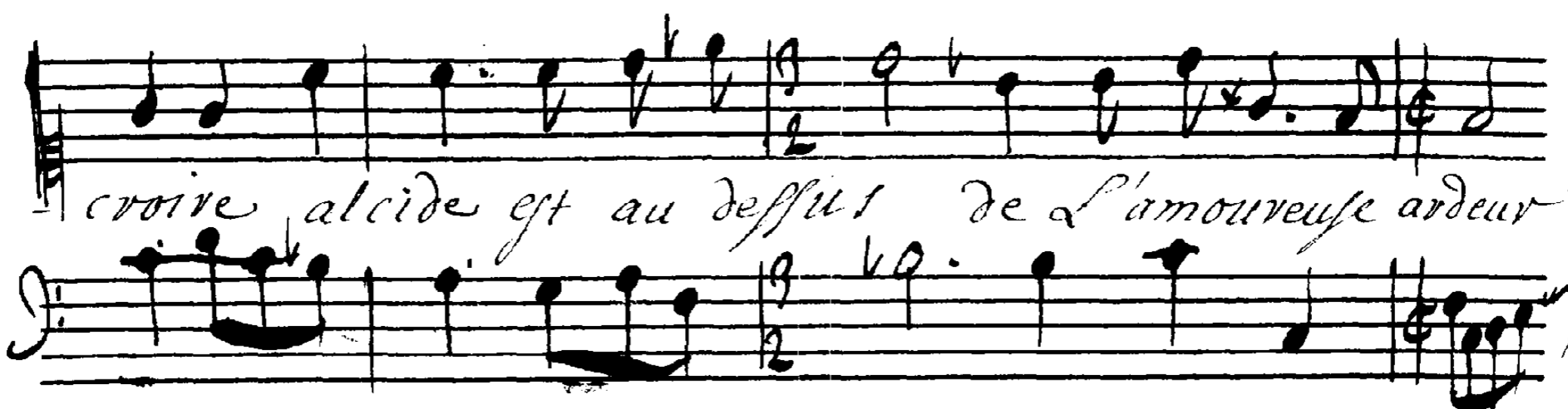
foibles attrait vous auoient enflamé; mon



coeur contre l'amour se deffendoit encore si uoyezgard



ne l'auoient desarmé *omphale* non je ne dois point uous



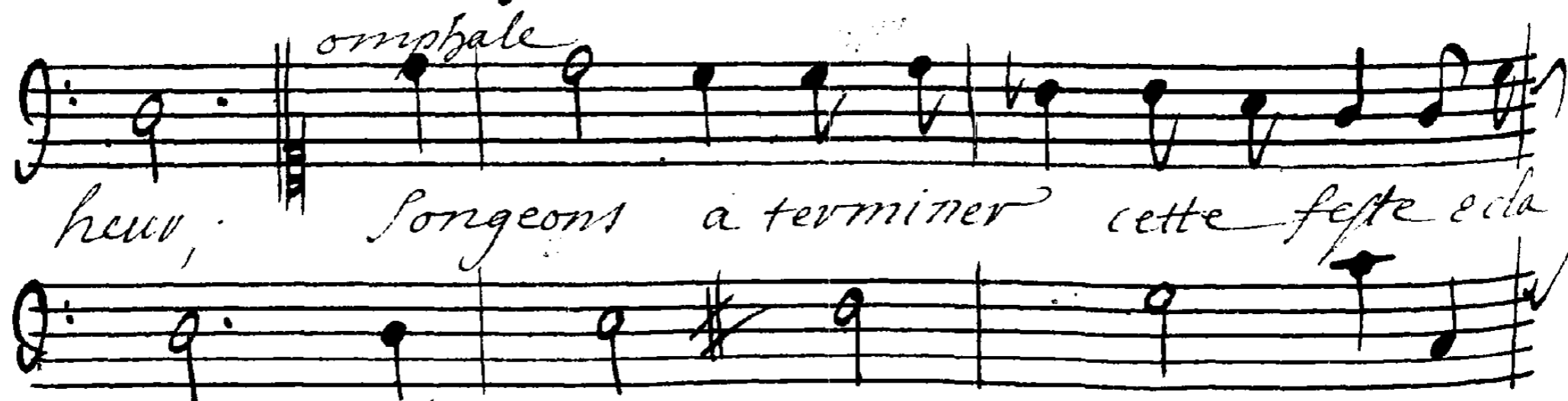
croire alcide est au dessus de l'amoureuse ardeur



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



gloire et uous seule pouuez 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,


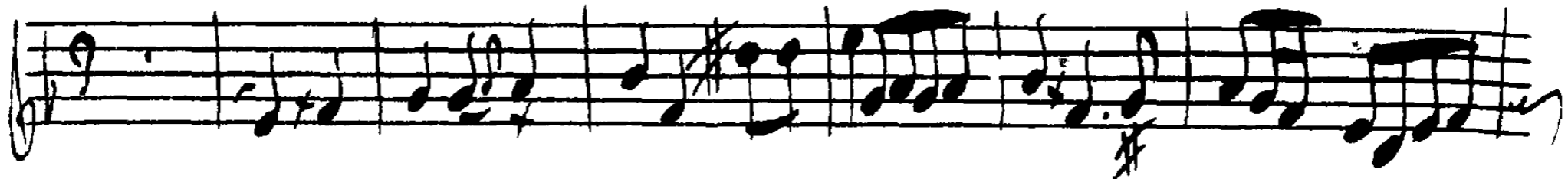
on reverid le chœur  
chantons le digne fils

air pour entracte au prologue

Acte Second . scene premiere

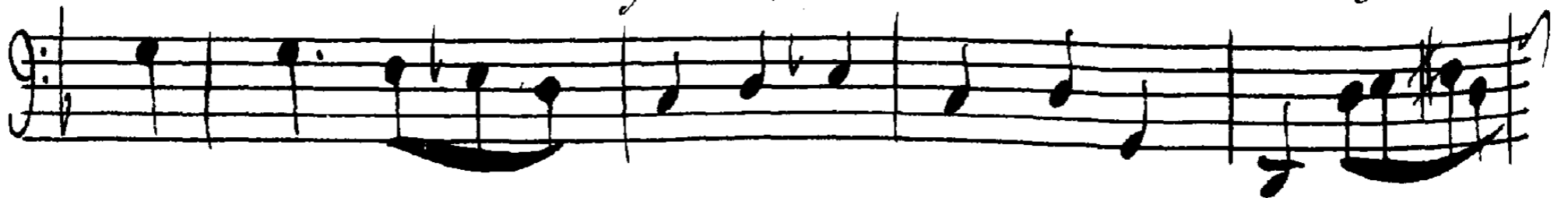


Ritournelle



cephise

Alcide vous a fait l'aueu de son ardeur Rien ne



manque a vostre victoire, qu'il doit uos estre doux de re

gner dans un coeur; qui na rien aymé que la gloire

qu'il doit uous estre doux de regner dans un coeur qui na

rien aymé que la gloire; Repondez a d'ar

deur dont son coeur est epris qu'il partage vostre cou

ronne; ronne des chaines de l'himen doivent estre le



prix de celles que d'amour luy donne les chaines

de d'himen doivent estre Le prix de

celles que d'amour luy don

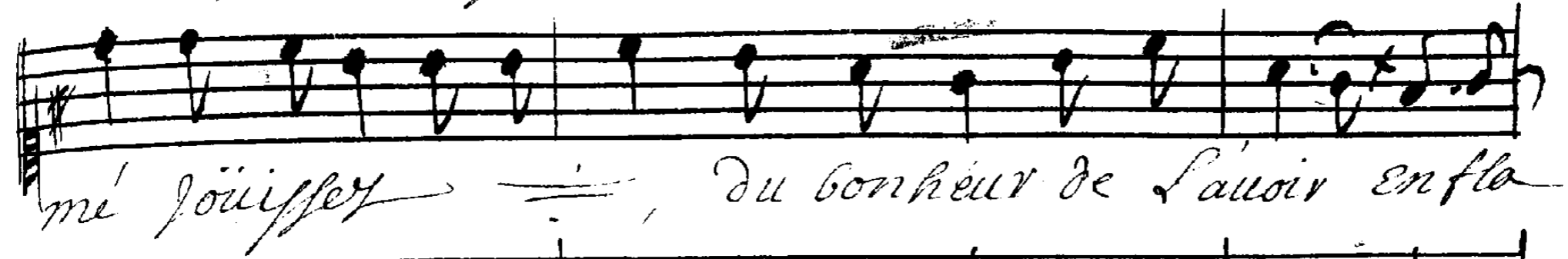
*1 cephise*  
ne; Jouisset, Jouisset du bonheur de l'auoir en fla  
*avis.*  
Jouisset du bonheur de l'auoir en fla

mé Jouisset Jouisset du bonheur de l'auoir en fla  
mé; Jouisset du bonheur de l'auoir en fla

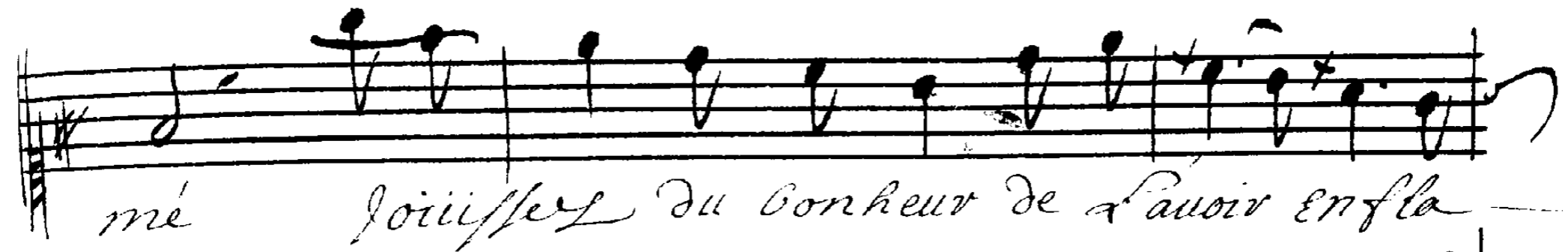




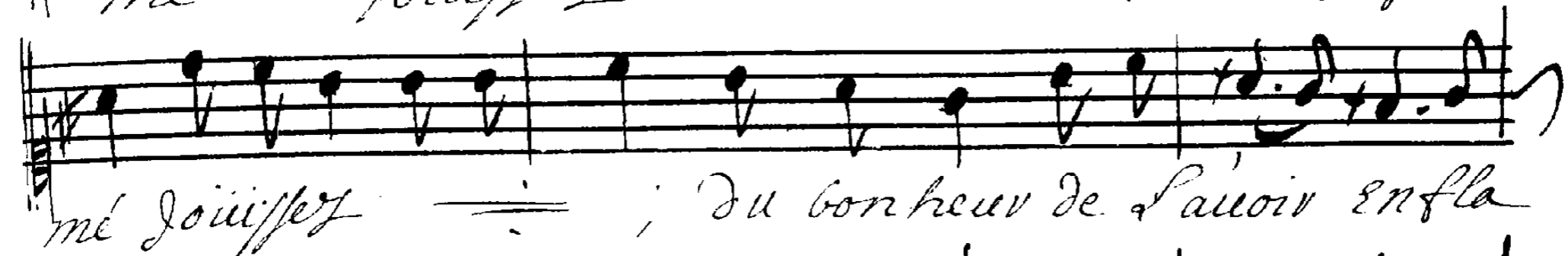
me; jouissez du bonheur de l'avoir enfla



me jouissez du bonheur de l'avoir enfla

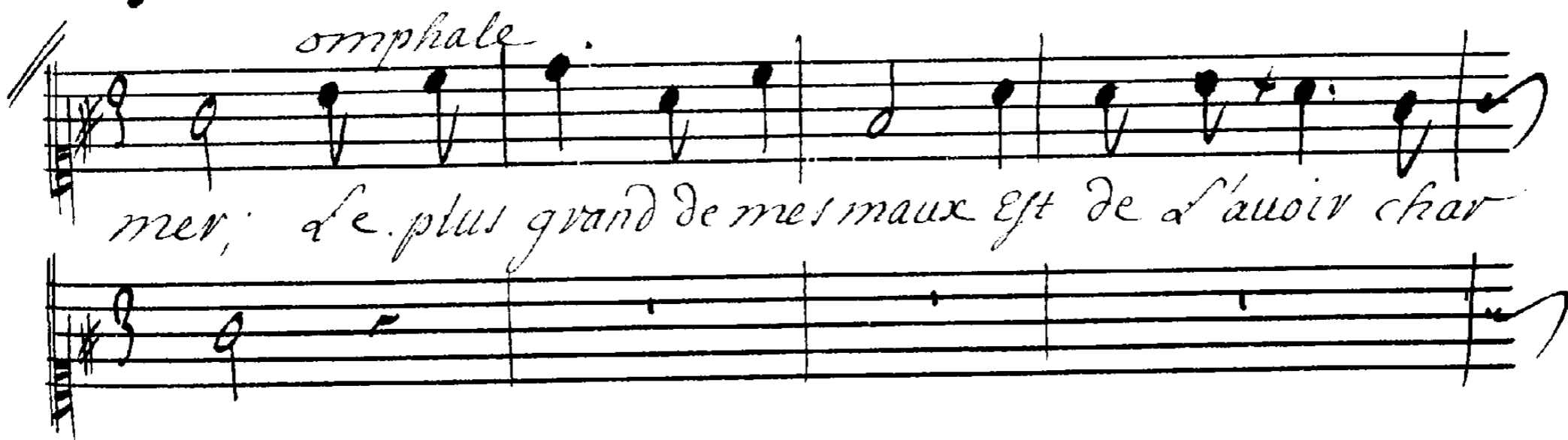
me jouissez du bonheur de l'avoir enfla



me jouissez du bonheur de l'avoir enfla



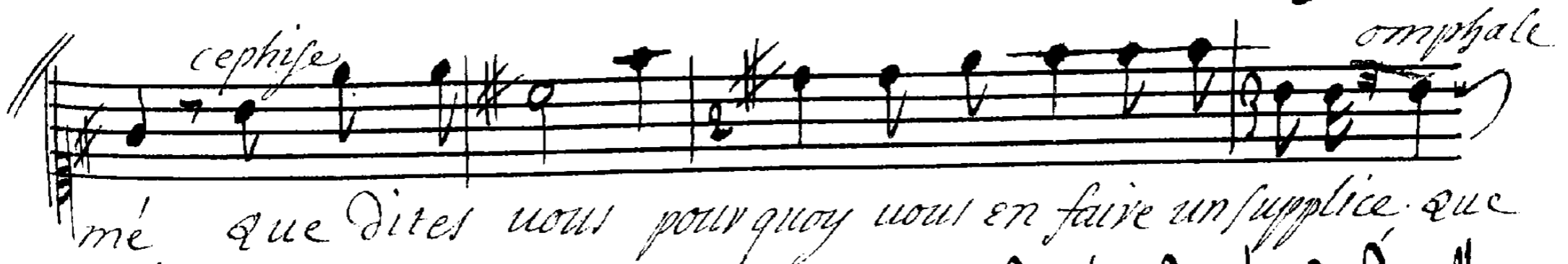
*omphale*



mer; le plus grand de mes maux est de l'avoir char

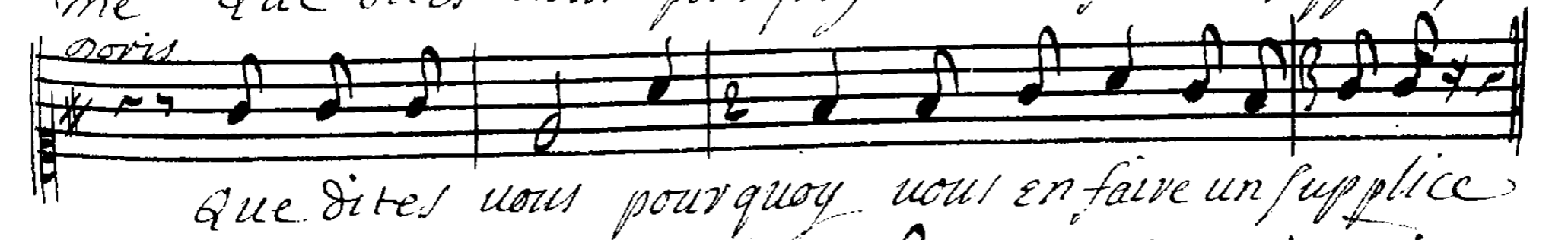


*cephise* *omphale*

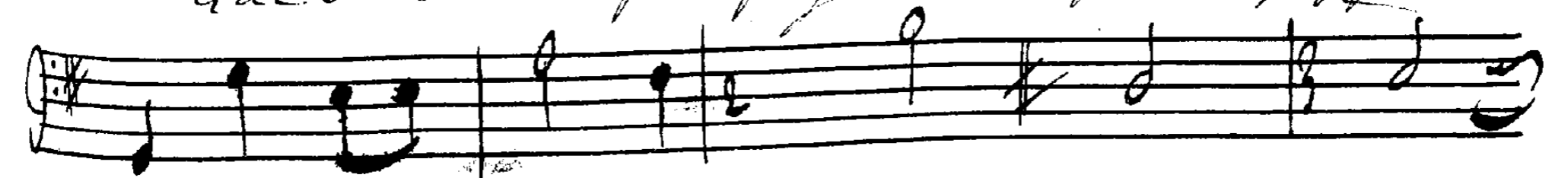


me que dites vous pourquoi vous en faire un supplice, que

*oasis*



que dites vous pourquoi vous en faire un supplice



de raisons pour m'allarmer; je Luy dois tout & mayme

et je ne puis L'aymer & eprouve de L'amour le plus cru

et ca price; et quel autre mortel a seu plaire a vos

yeux; De tous les heros qu'en ces lieux attirat a la fu

ueur d'un monstre redoutable vous scauez trop qu'il

cide est le plus glorieux scauez vous moins quel est le

plus ay ma ble vous scauez trop qu'Alcide est le plus glori-

eux; scauez vous moins scauez vous moins quel est le plus aima

ble; est ce Iphis que vous aymeriez en penebant mon  
*cephise* *omphale*

choix vous le justifiez; Il fut de ma fierté l'é  
*Air*

cueil que uitable mon coeur trop affoiblis se laissa de sar

mer; Il - mer; et sans préuoir qu'alcide dut maymer

je sentis seulement qu'iphis estoit aymable et sans p<sup>r</sup>é

voir qu'al'ardeur dut maymer je sentis seulement qu'iphis

estoit aymable. Je sentis seulement qu'iphis estoit aymable;

iphis ignore encor a l'ardeur qu'il a fait maître mais cest luy que je vois paroître;

avant qu'il sache mon ardeur peretrons s'il se

vant qu'il sache mon ardeur peretrons s'il se

peut le secret de son coeur;

*Opus* *Breve*

Jouissez de vostre conquête vous allez recevoir l'hommage le plus doux Belle Reine je viens vous annoncer la feste qu'Alcide prepare pour vous de vos diuins traits il reconnoit l'empire luy mesme il me conuie a seruir son ardeur.

*amph.*

phis c'est en vain qu'il sou-pire un autre a preuve

nu ce heros dans mon coeur; <sup>9phis</sup> Ciel, quel funeste a

veu ve nez vous de me faire et quel est cet a

mant que votre coeur prefere; Alcide seul devrait vous

en flamer; <sup>omphale</sup> n'en est il point <sup>9phis</sup>, qui sache

mieux aymer; <sup>9phis</sup> Il n'en est pas du moins de plus

Air *omphale*

digne de plai-re; celui qui ma soumise au pou-

voir des amours; meritoit le mieux cette gloire gloire mes-

yeux me se disent toujours et mon coeur se plait-

a les croire mes yeux me se disent toujours et mon

coeur se plait a les croire; mes-re; dieux, quels-

sont mes tourments, dou naissent vos soupirs quel'



trouble, d'un amy je plains les deplairir, aimez unhe

ros qui vous ayme, sa uertu sa gloire est extreme, Bri

sez vos premiers fers pour ce nouveau uainqueur quand malgre

moy vos yeux auroient seduit mon coeur, je trahi

roi! mon amour mesme pour uostre gloire et mon bon

heur je trahi roi! mon amour meme pour uostre



*Air*  
*omphale*  
 gloire et son bonheur; j'ay tout tenté pour me d'effendre

lorsque L'amour a voulu m'enchaîner, ne; mais mon

coeur a la fin fut forcé de se rendre et je fe

rois enuain pour le reprendre Les efforts que je

fis pour ne se pas donner mais mon coeur a la fin fut for

cé de se rendre et je ferois enuain pour le re

prendre des efforts que je fis pour ne le pas donner

*pphis* -

Tout vous dit de changer quand Alci - de vous aime

*omphale* v

Si vous aimez *pphis* changeriez vous de mesme.

*pphis* -

je ferois pour ma gloire un genereux effort. *omph* mon

coeur est plus tendre et moins fort vous vous troublez vous

*pphis*

nait cette douleur mortelle ; Ah, c'est trop m'accabler, cru

elle, vous voyez malgré moy mon crime et mon tour

ment mon coeur e'prouve en ce moment La douleur d'una

my fidelle et l'affreux desespoir d'un malheu

reuse amant; *omphale.* que dites vous *Iphis*; ce que je ne puis

taire je vous fait un aveu que je vais expi

ver; et si je vous apprens un amour temeraire,

ma mort vous aydera Bientost a l'oublier. ah; j'en

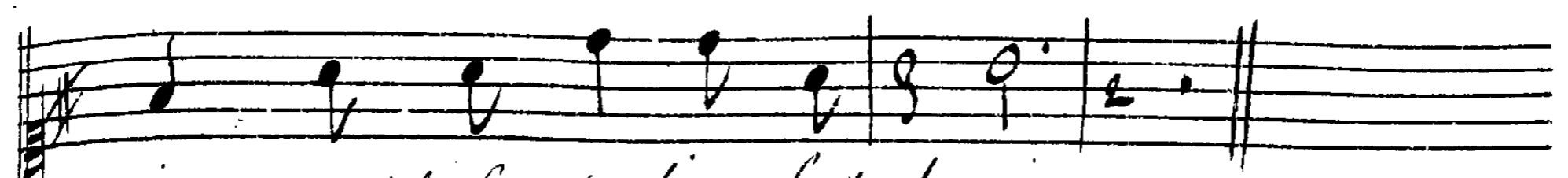
tens mon arrest dans ce profond silence Il faut ce

der a mon malheur mon coeur en vous ay mant vous a

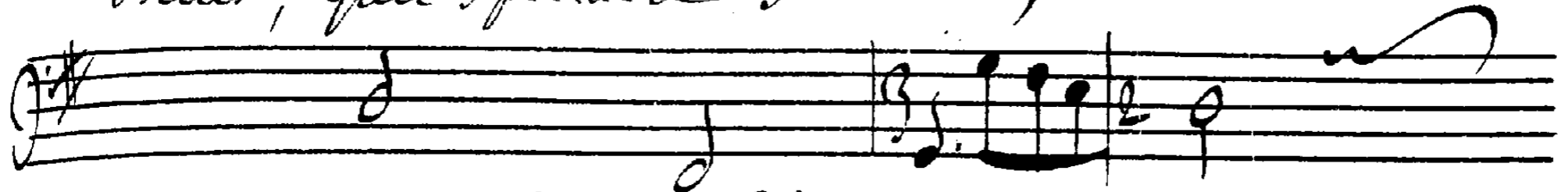
fait une offence; mais vous auez dans ma douleur, le ga-

rand de vostre vengeance; arrestez, mais, o

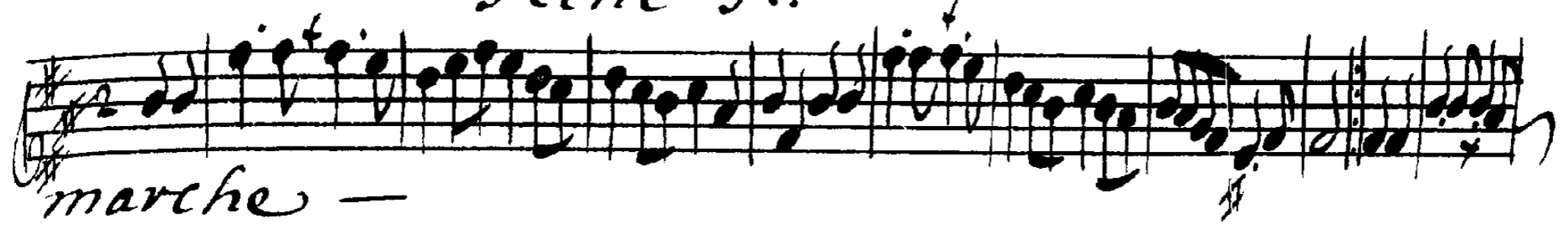
ciel. j'apperçois son rival, quelle contrainte o



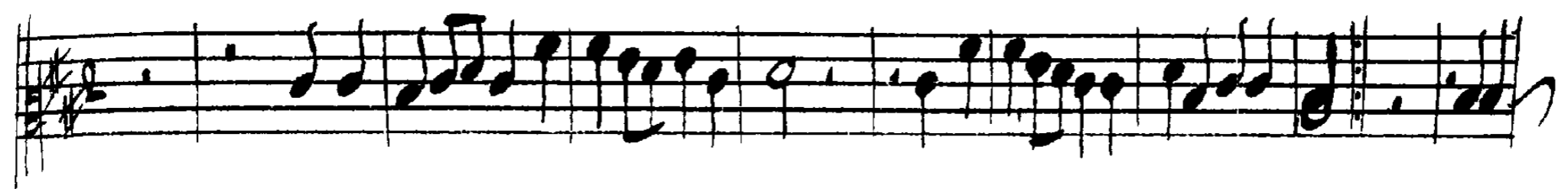
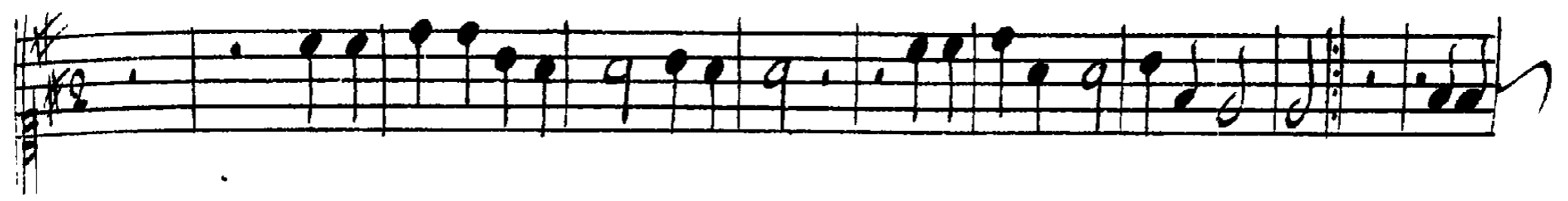
*Dieux, quel Spectacle fatal ;*



*Scene 3e.*



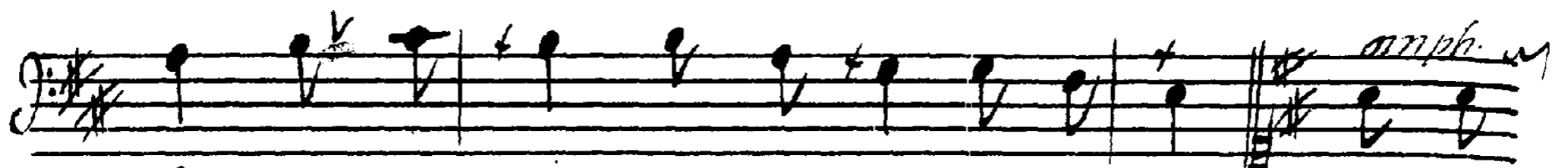
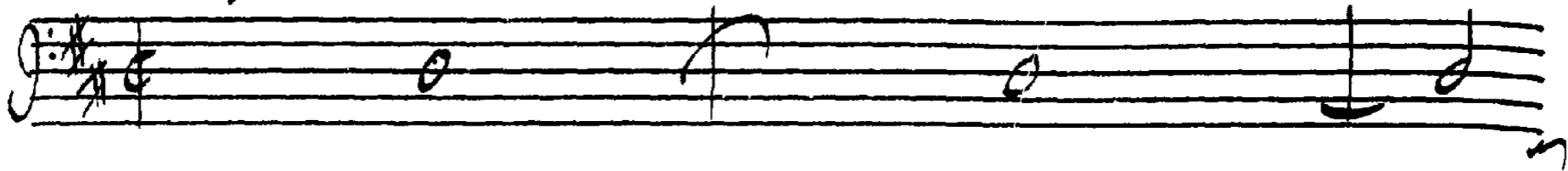
*marche -*



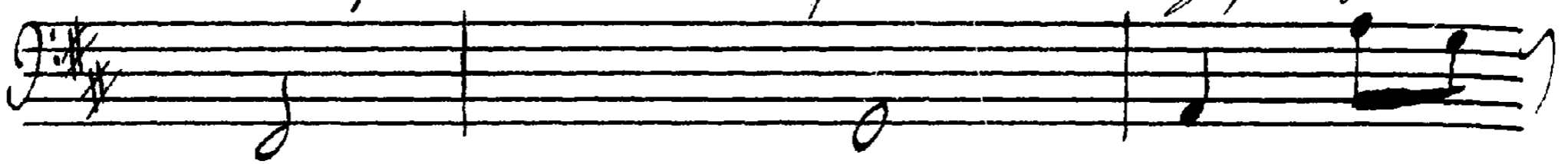
*hercule*



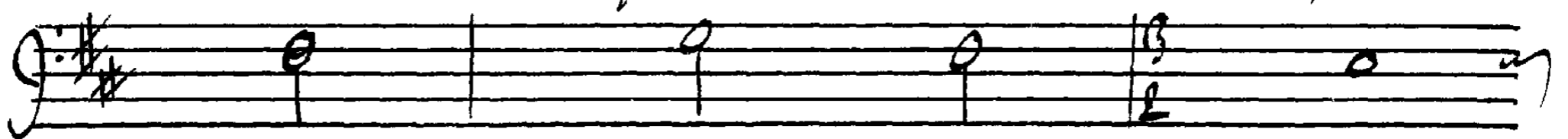
Je remets ces mutains sous vos loix souveraines -



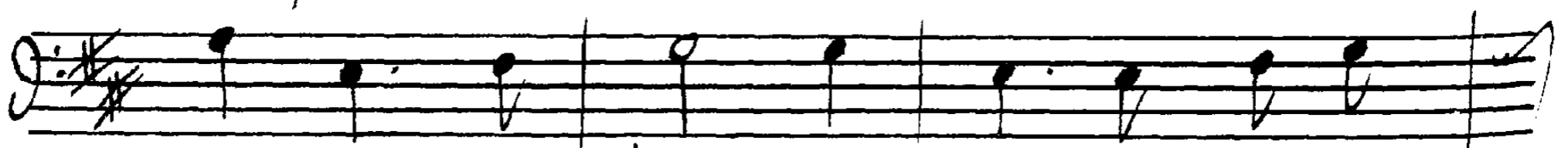
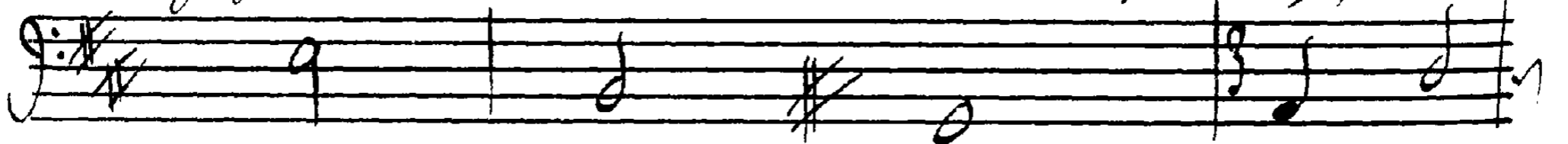
d'eux repentir vous repond de leur foy; je veux




tout oublier qu'on leur ofte ces chaines; ne pou-



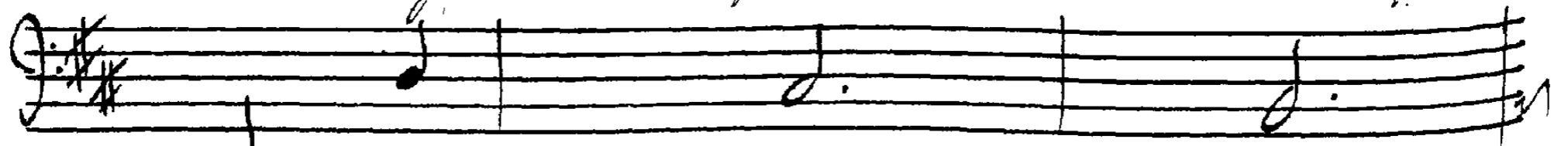
ray je a mon tour vous attendre pour moy; mes tran-



- ports mes soupirs seront mes seules -



- armes je veux par mille soins vous prou-



*f*

uer mon ardeur Recevez dans ces jours unes

say de l'honneur, que je pretends vendre a vos

char - - mes; Recevez - mes;

jamais on a senty des ardeurs si parfaites, faites

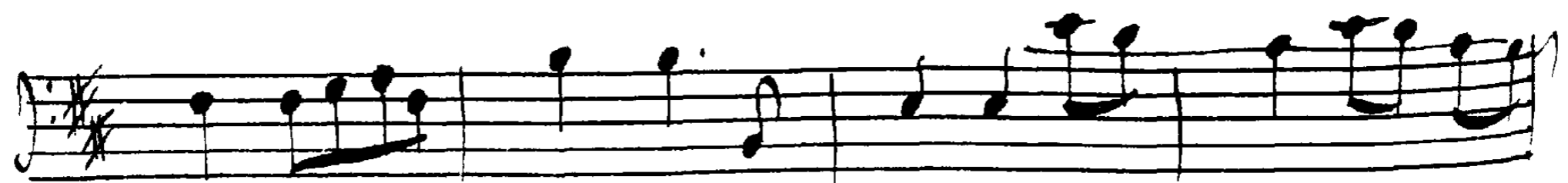
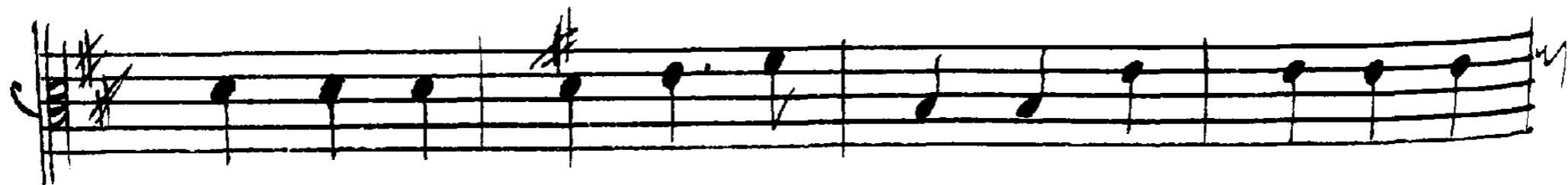
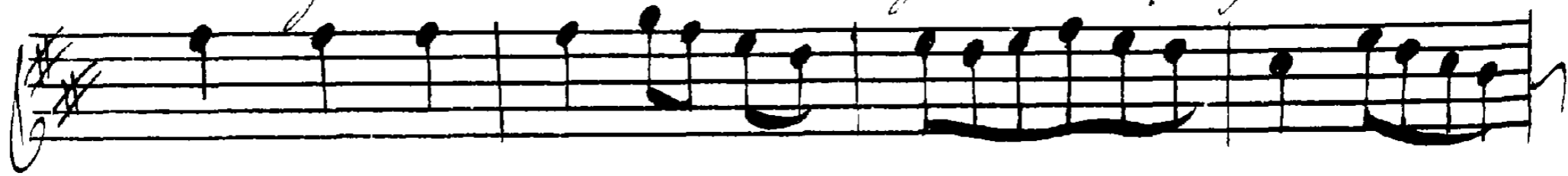
violons



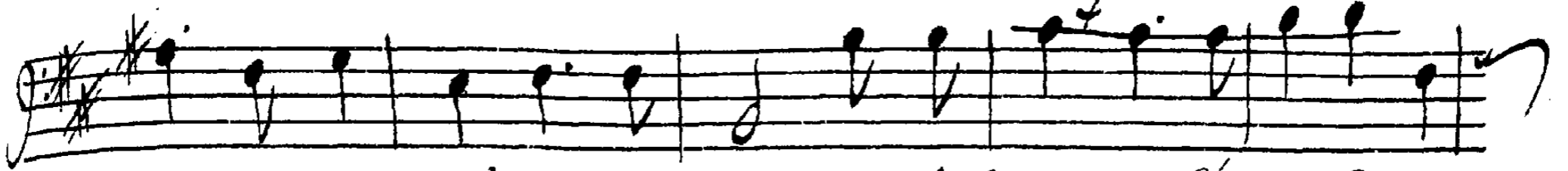
*en par vos chants retentir ce se'jour; L'objet qui ma char*



*me' regne aux lieux ou vous estes Les plaisirs et les*



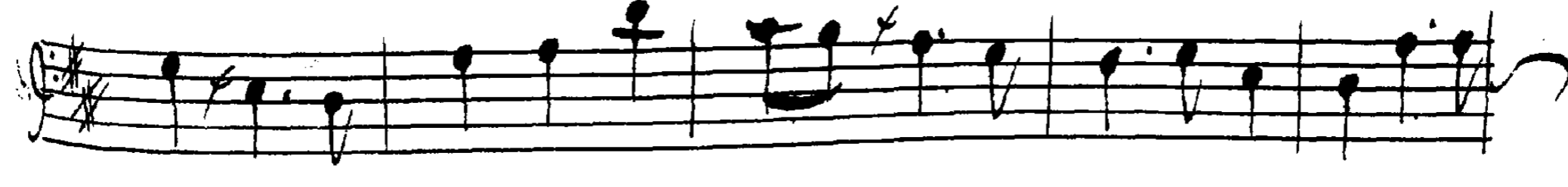




- jeux doivent former la cour, celebret a l'enuy danses -

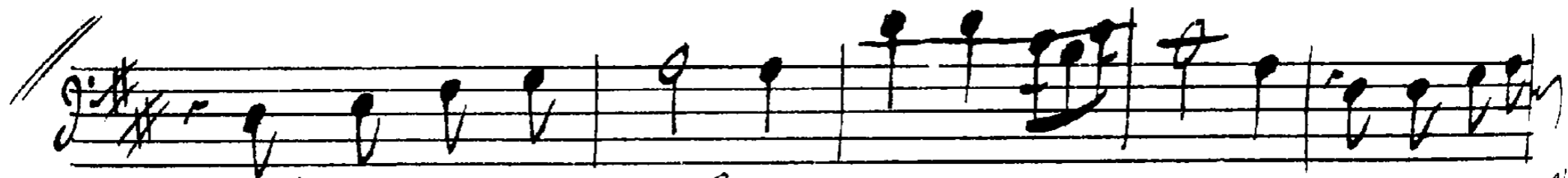
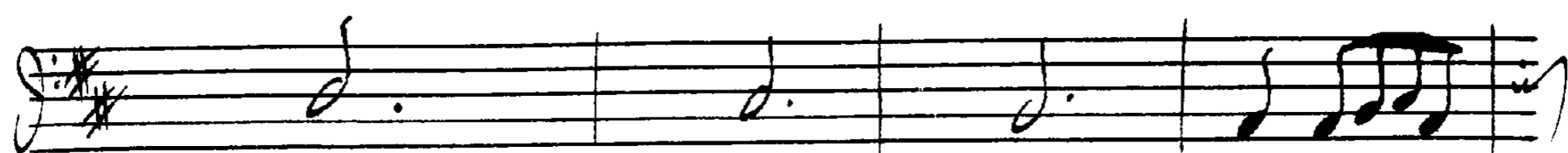
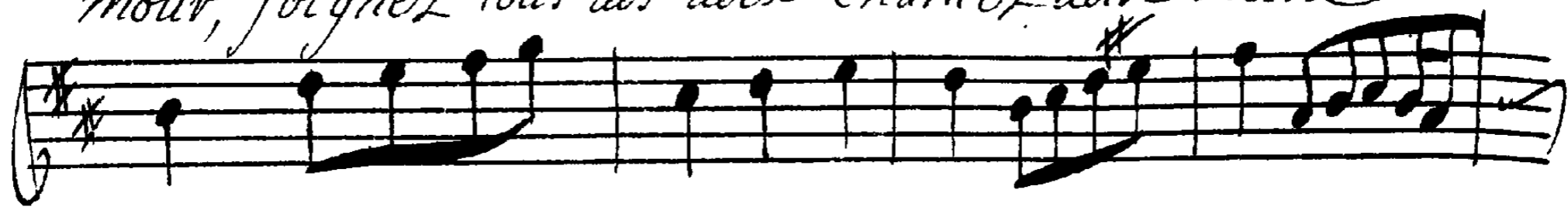


- Belles retraites Les plus brillants attraitz et le plus tendrea

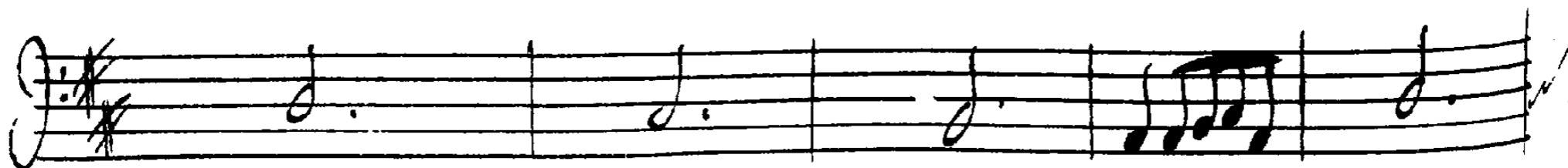




*mour, joignez tous vos voix chantez votre Reine*

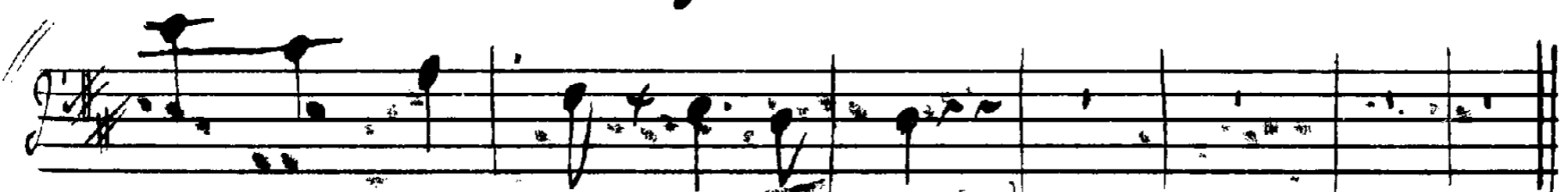
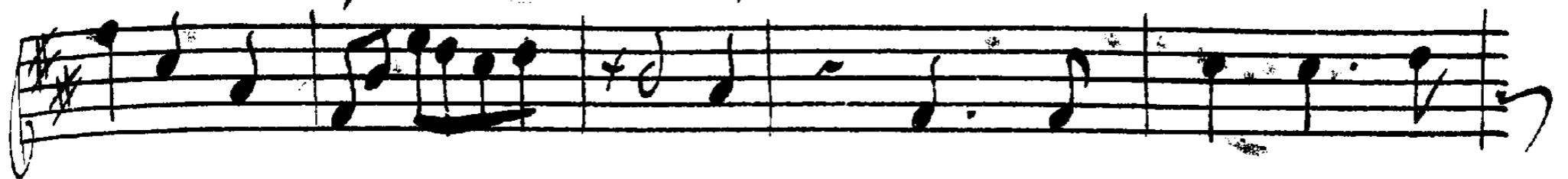


*L'amour: Sous les Loix pour jamais m'en chaine, ses yeux ali*





*mour ont preté des armes; chantez toura tour d'exces de les*

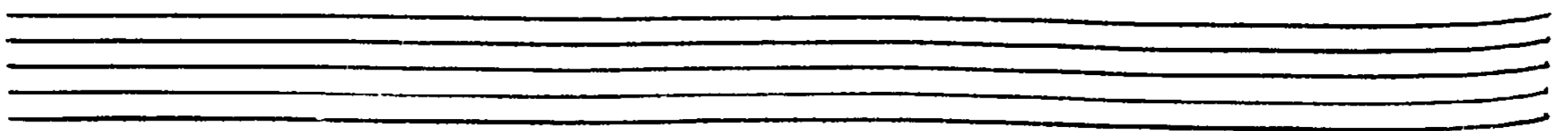
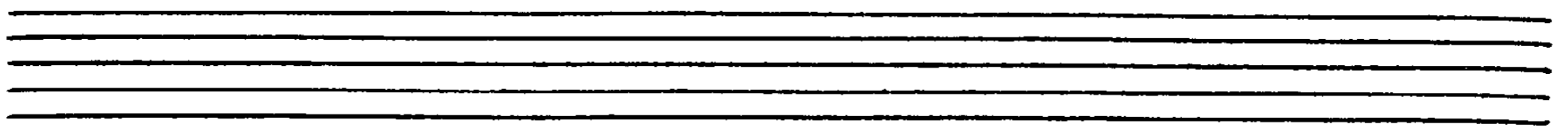
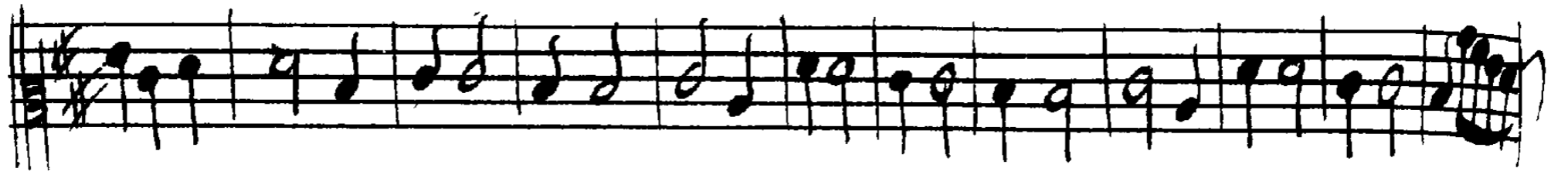


*- charmes et de mon amour,*

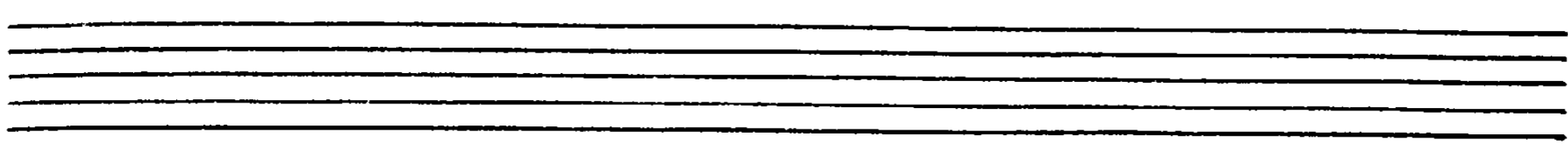


*Chaconne.*

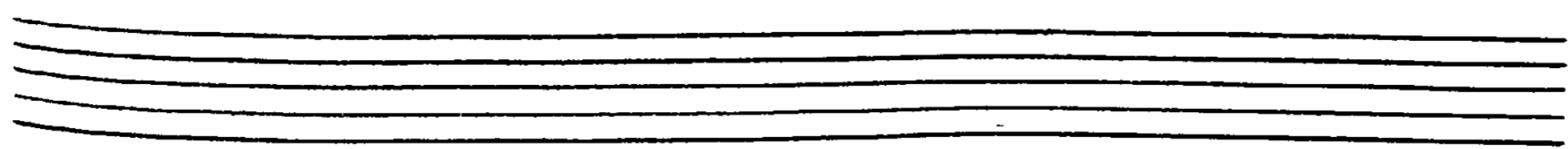


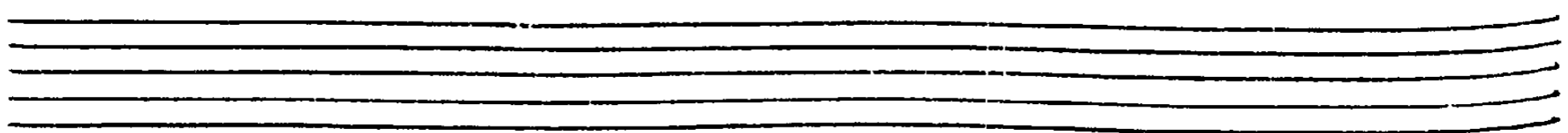
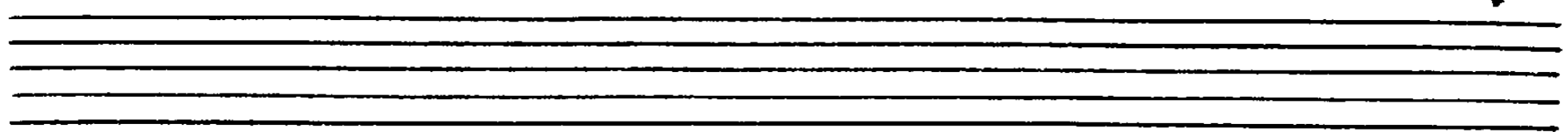
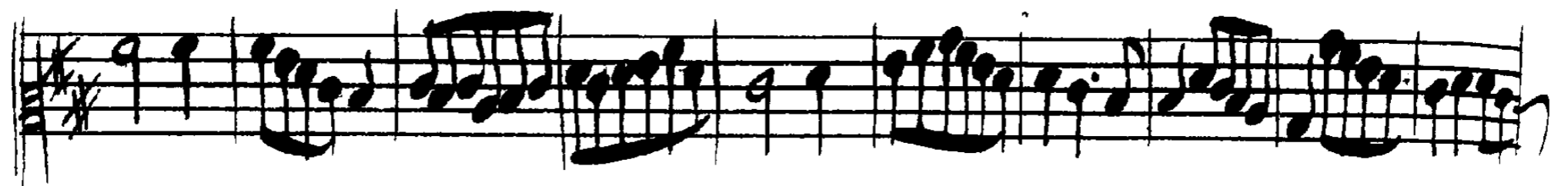
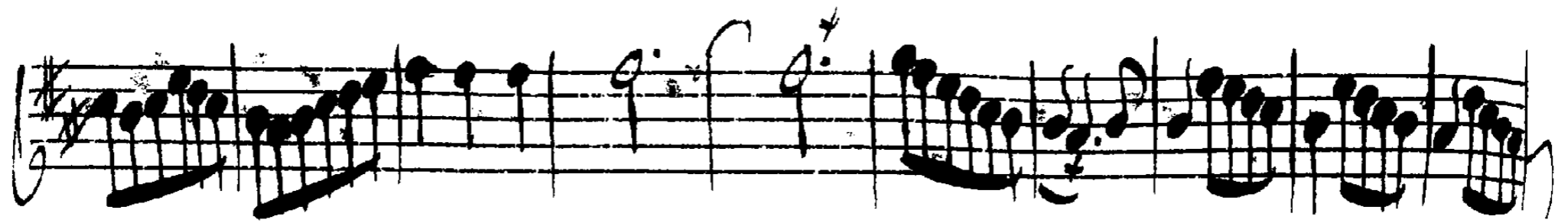


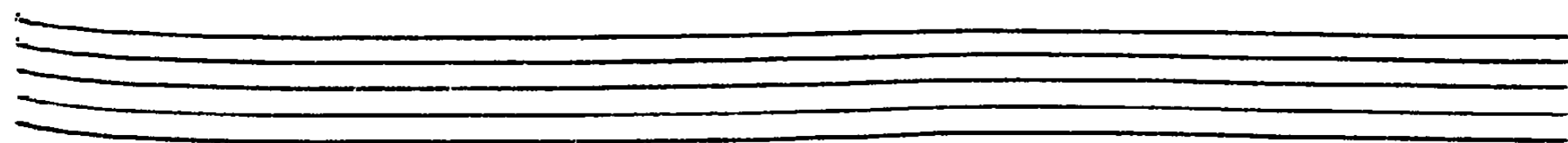
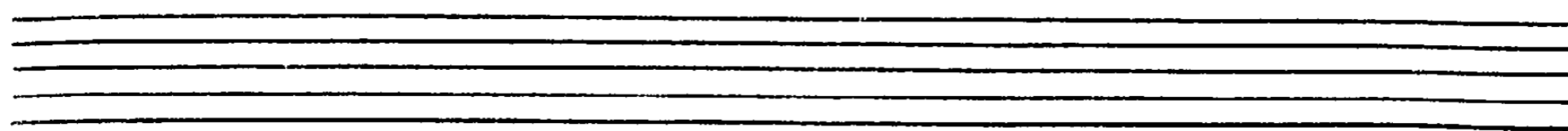
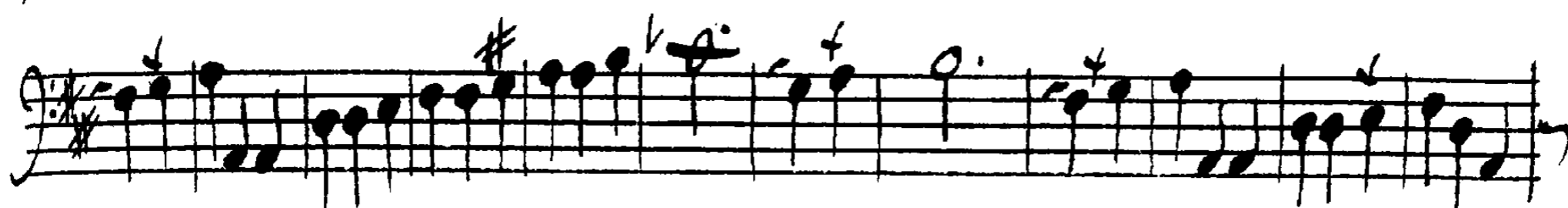
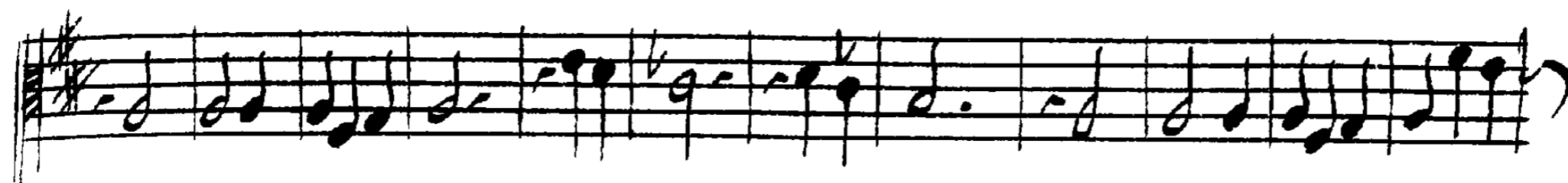
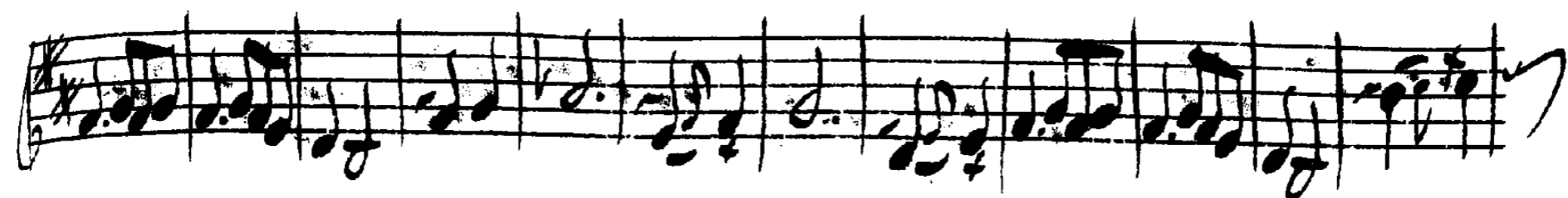
Handwritten musical notation on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The first staff features a complex melodic line with many beamed notes. The second and third staves show more rhythmic patterns with some rests. The fourth staff continues the melodic development. The fifth staff concludes the first system with a final note and a fermata.

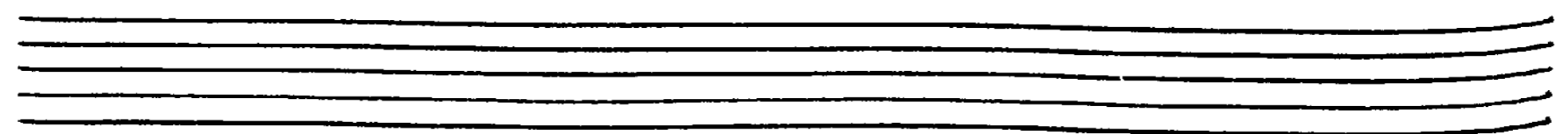
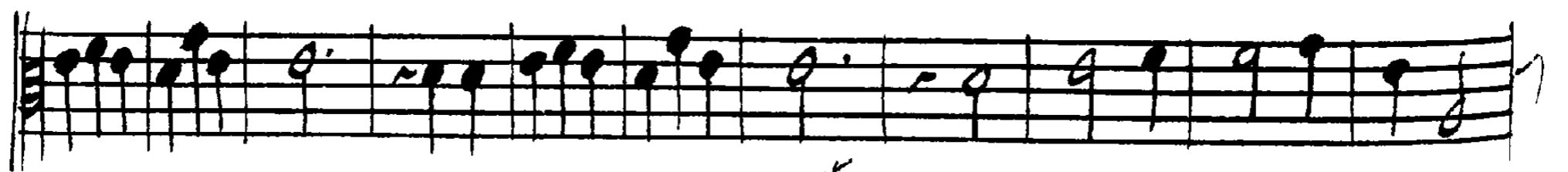
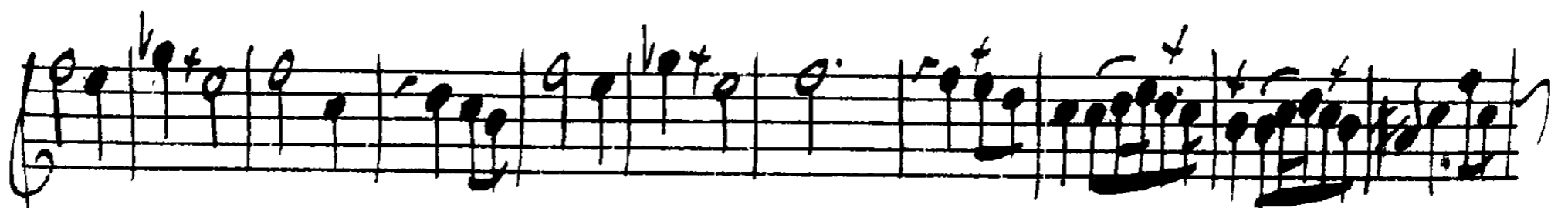
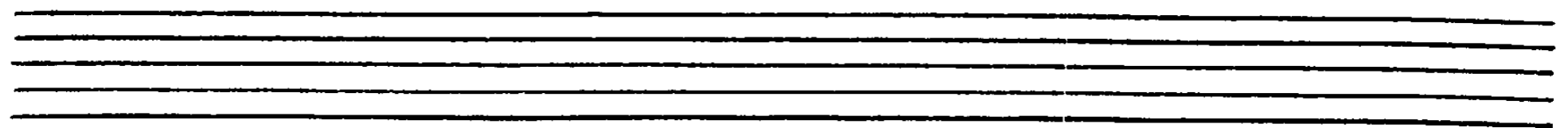


Handwritten musical notation on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The first staff features a complex melodic line with many beamed notes. The second and third staves show more rhythmic patterns with some rests. The fourth staff continues the melodic development. The fifth staff concludes the second system with a final note and a fermata.











Handwritten musical notation on five staves. The notation includes various note values, rests, and accidentals (sharps and flats). The first staff features a complex melodic line with many beamed notes. The second and third staves show a more rhythmic pattern with some accidentals. The fourth staff is a simpler melodic line. The fifth staff continues the melodic line with some accidentals.

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

Handwritten musical notation on five staves. The notation includes various note values, rests, and accidentals (sharps and flats). The first staff features a complex melodic line with many beamed notes. The second and third staves show a more rhythmic pattern with some accidentals. The fourth staff is a simpler melodic line. The fifth staff continues the melodic line with some accidentals.

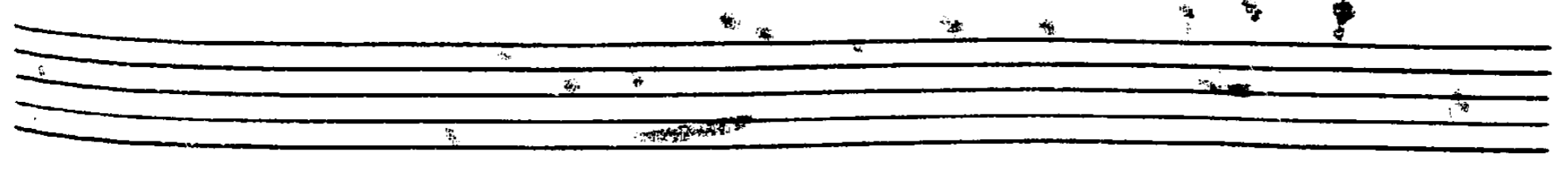
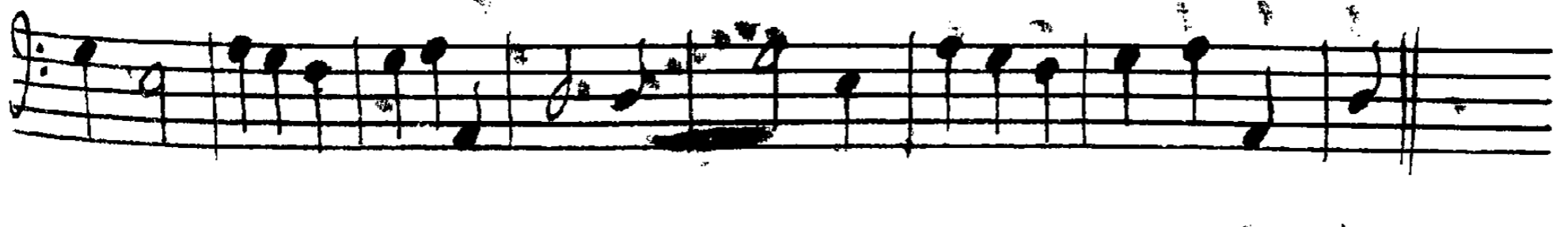
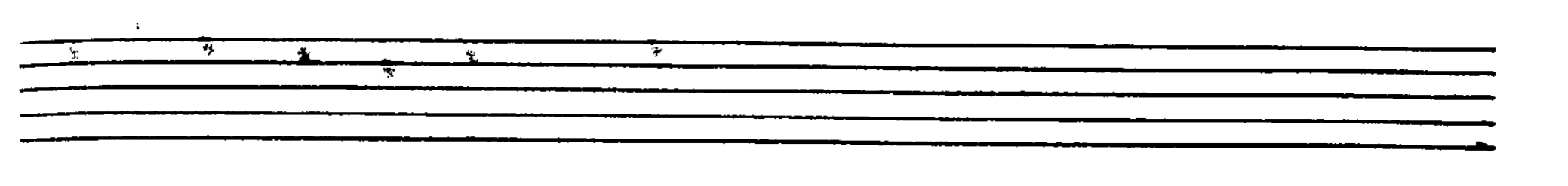
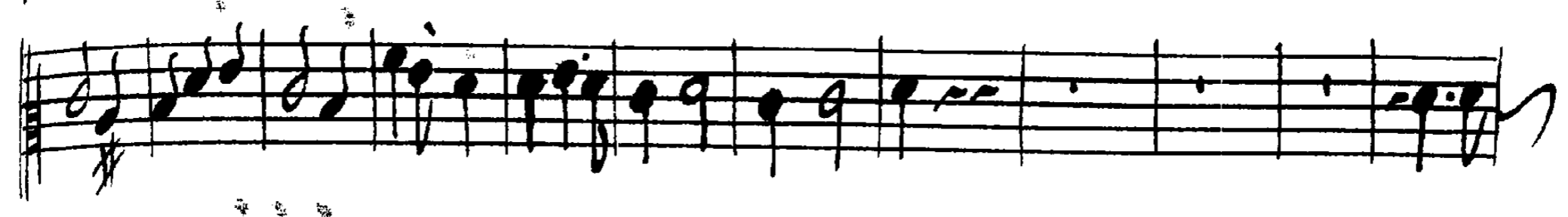
Two empty musical staves, consisting of five lines each, positioned at the bottom of the page.

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef and contains a melodic line with various notes, rests, and accidentals. The second staff is in bass clef and contains a bass line with similar notation. The third and fourth staves are in bass clef and contain more complex rhythmic patterns, possibly for a keyboard instrument. The fifth staff is in treble clef and contains a melodic line. The system concludes with a double bar line.

A set of five empty musical staves, consisting of five horizontal lines, serving as a separator between the first and second systems of the score.

The second system of the handwritten musical score consists of five staves. The top staff is in treble clef and contains a melodic line. The second staff is in bass clef and contains a bass line. The third and fourth staves are in bass clef and contain complex rhythmic patterns. The fifth staff is in treble clef and contains a melodic line. The system concludes with a double bar line.

A set of five empty musical staves, consisting of five horizontal lines, serving as a separator between the second and third systems of the score.



violons

une africainel;

Suivez l'amour quand ce dieu vous appelle; n'écoutez plus la fier

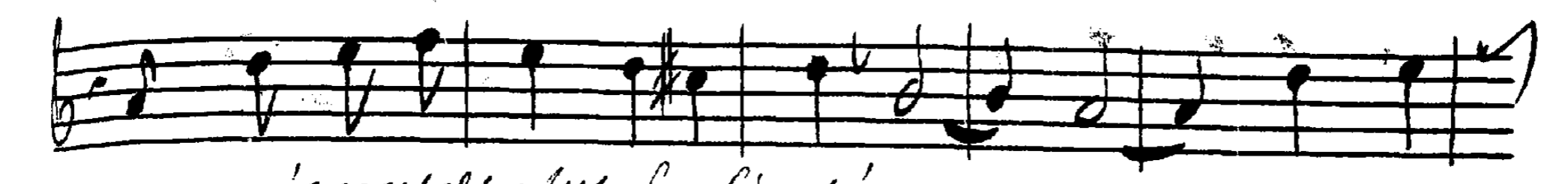
un africain  
Suivez l'amour

te n'écoutez plus la fierté non - non non votre liber

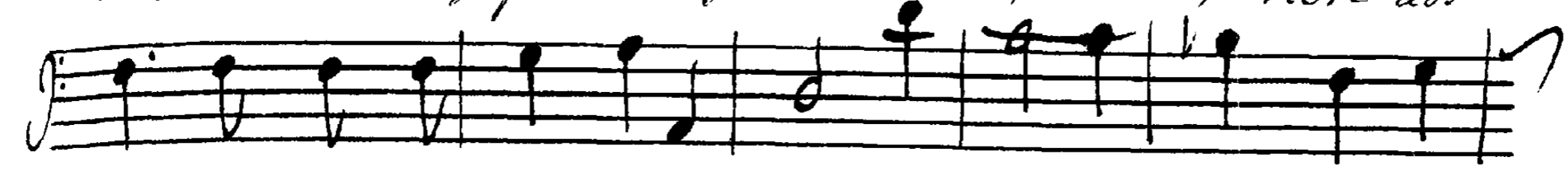
non = non = non

te n'est pas le prix d'une chaî - - ne si belle, non

non = non

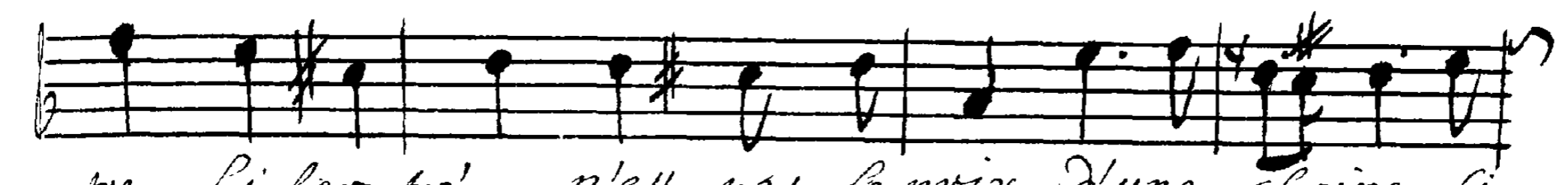
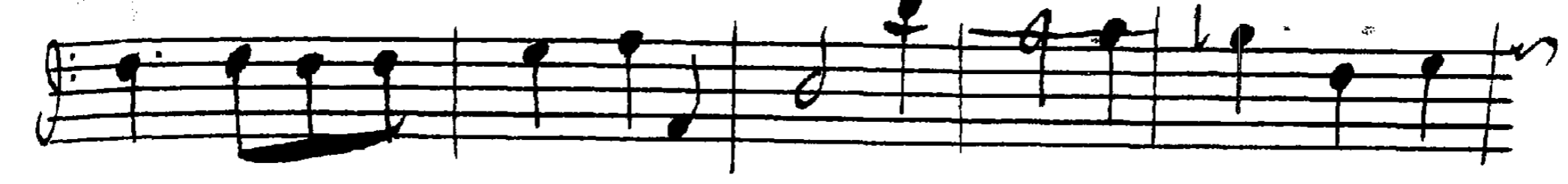


*non n'écoutez plus la fierté non, non, non vos*

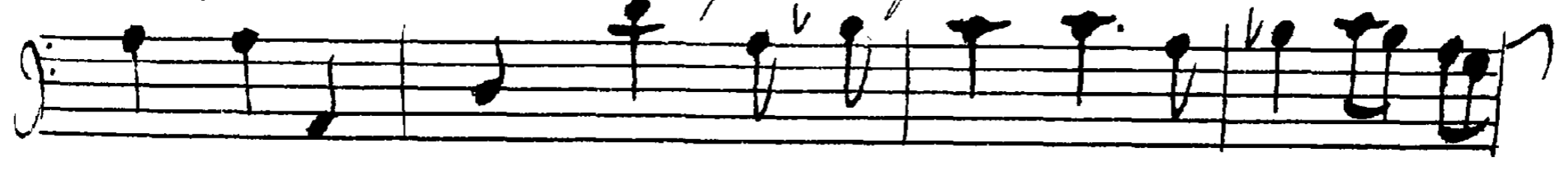


*non*

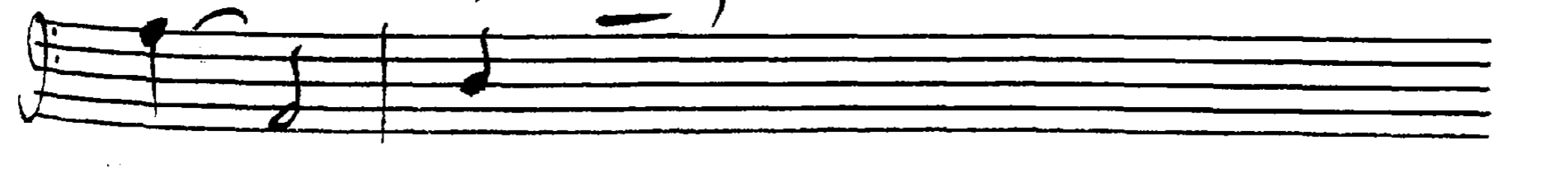
*non ÷ non ÷ non*



*ne Li ber té n'est pas le prix d'une chaîne si*



*cel - le,*



Choeur

Suivez l'amour quand ce Dieu vous appelle; n'écoutez

Suivez

Suivez

Suivez l'amour quand ce Dieu vous appelle; n'écoutez

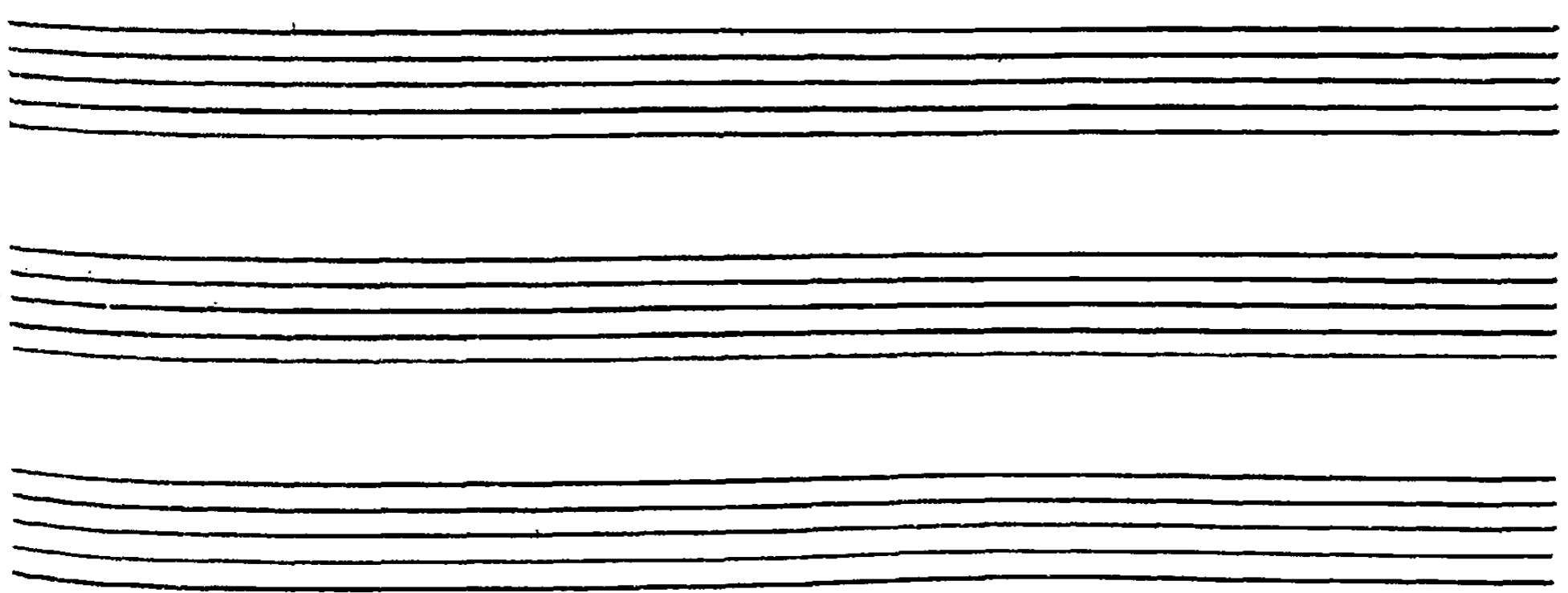
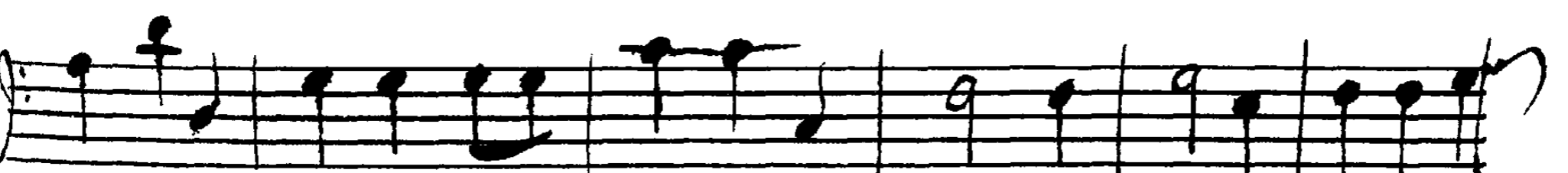
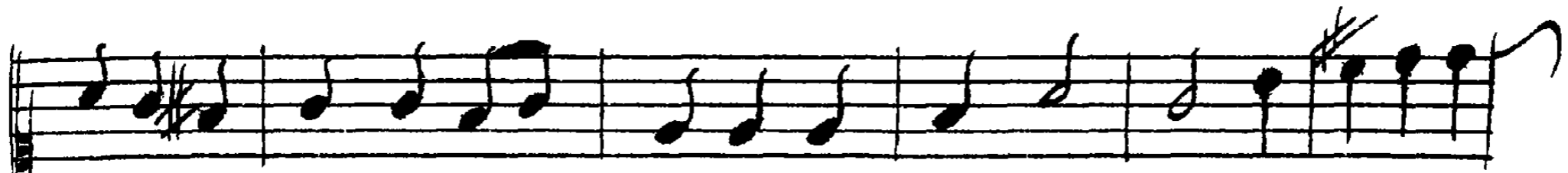
violons —



plus la fierté, n'écoutez plus la fierté non non non uos —



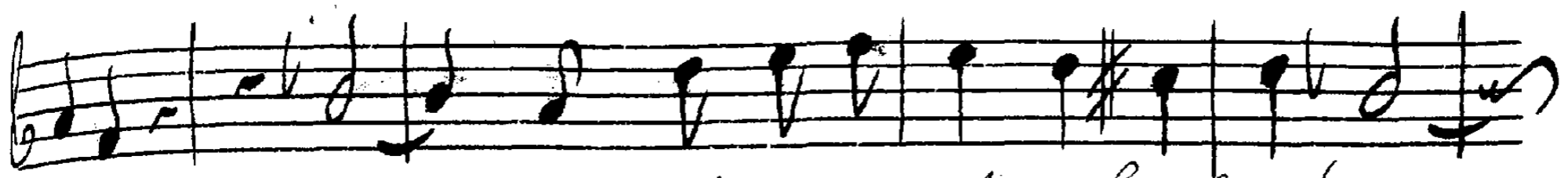
plus la fierté n'écoutez plus la fierté, non ÷ ÷ non ÷ uos —



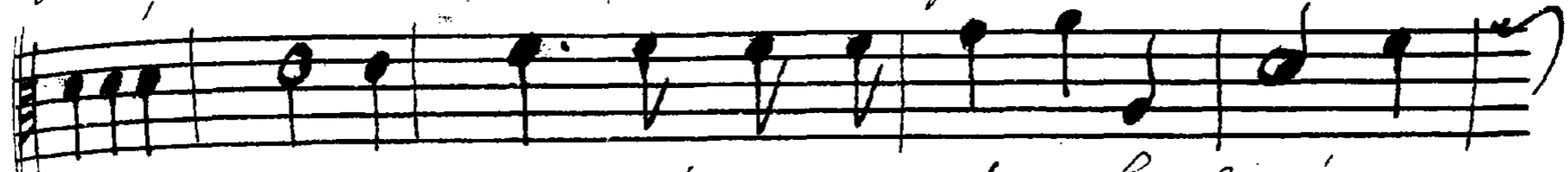
- tre liberté n'est pas le prix d'une chai - - - ne si -

tre liberté; n'est pas le prix d'une chai - - - ne si -

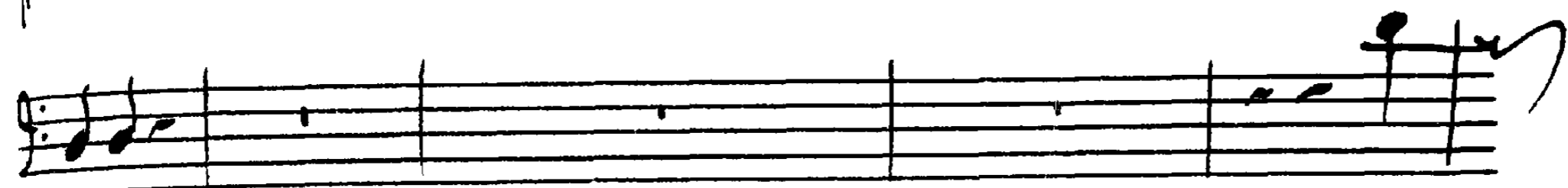
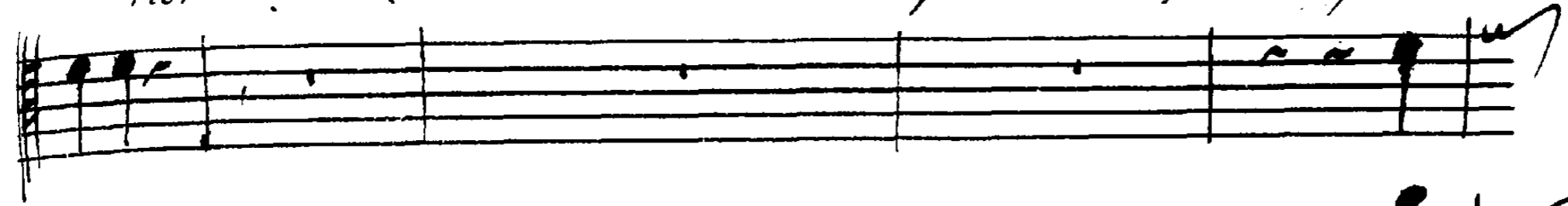




Belle; non, non n'écoutez plus La fierté non

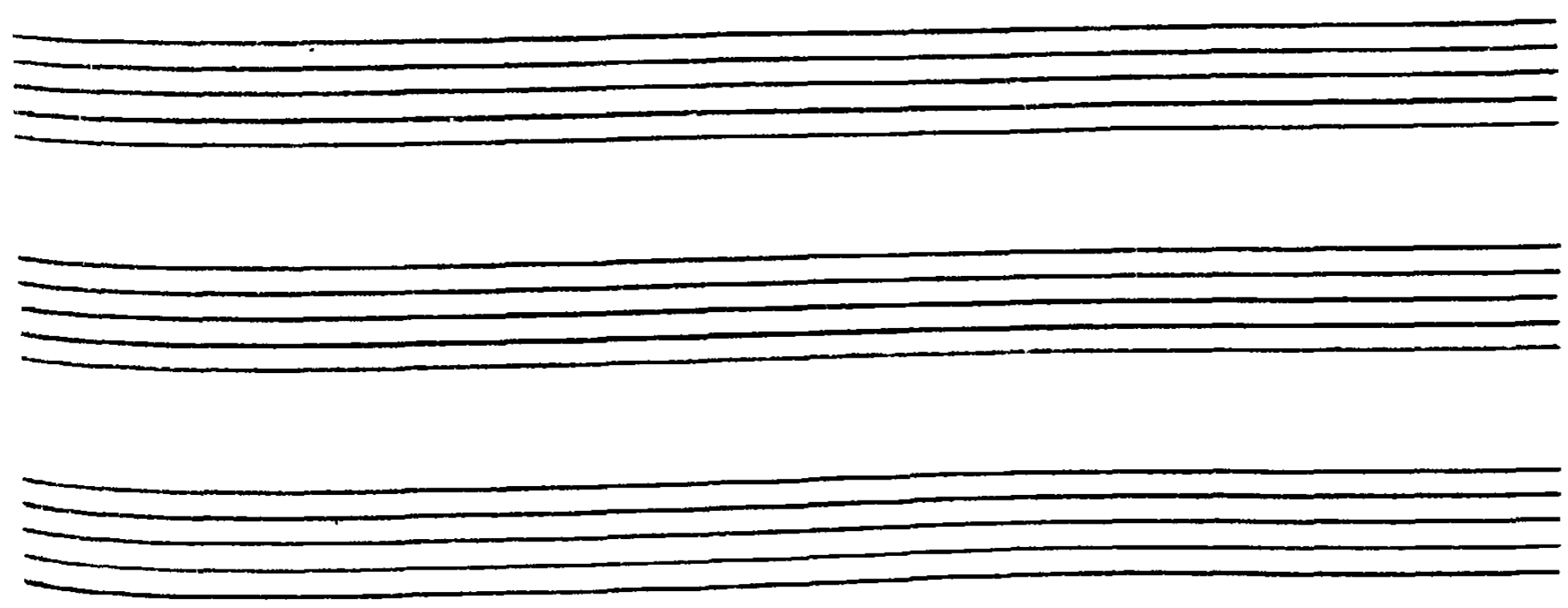
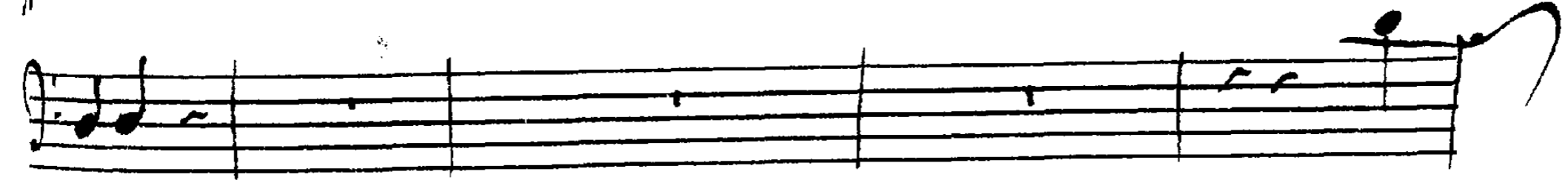


non ÷ ÷ non n'écoutez plus La fierté;



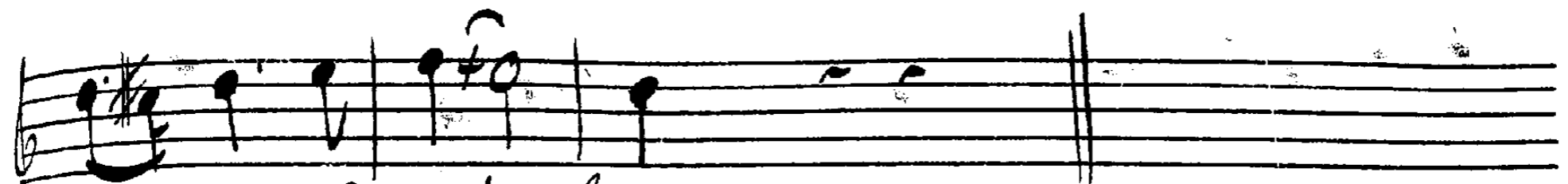
Belle;

non

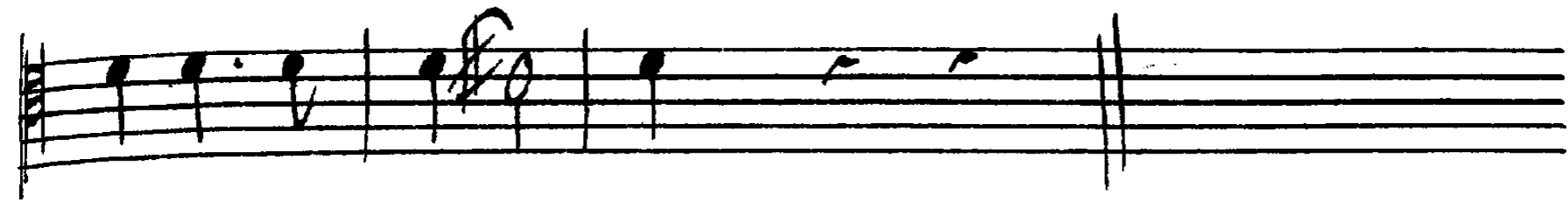
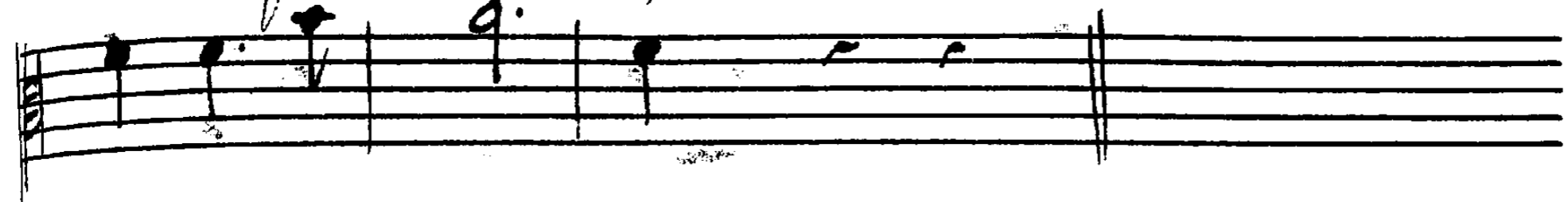


— non. non vostre liberté n'est pas le prix d'une

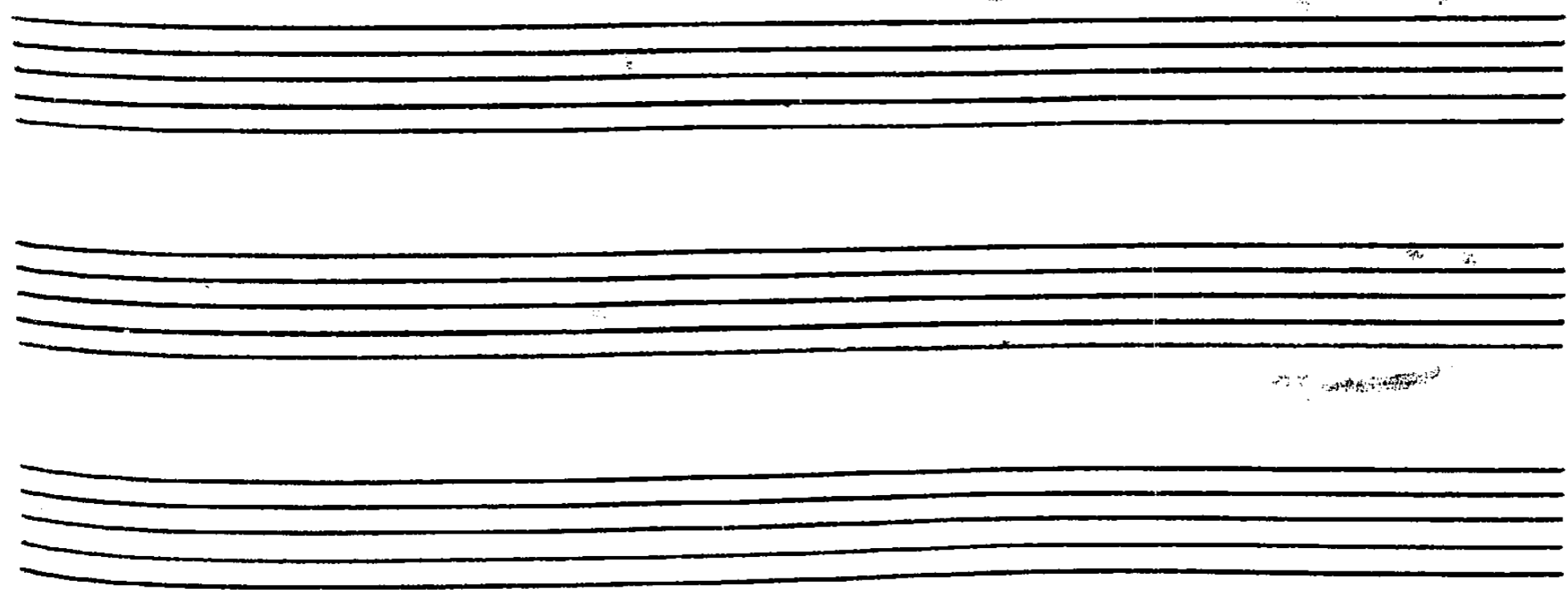
non ÷ ÷ non vostre liberté n'est pas le prix d'une



chaine si bel-le,

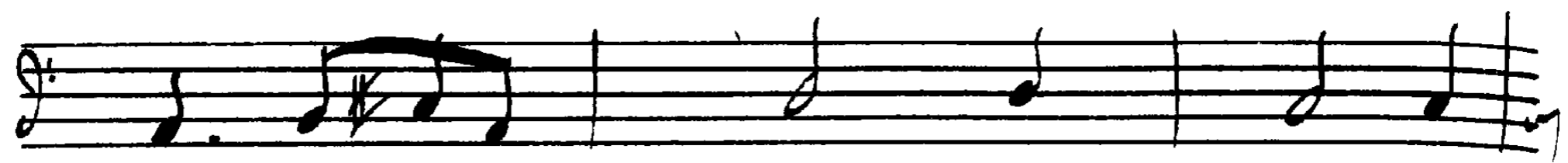


- chaine si bel-le. chantez mille fois l'amour qui m'en

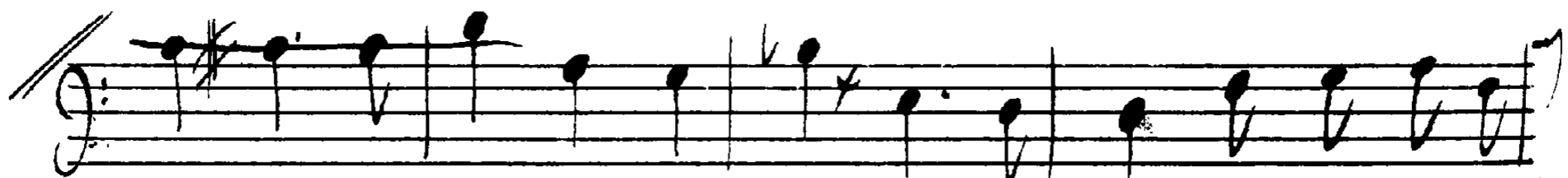
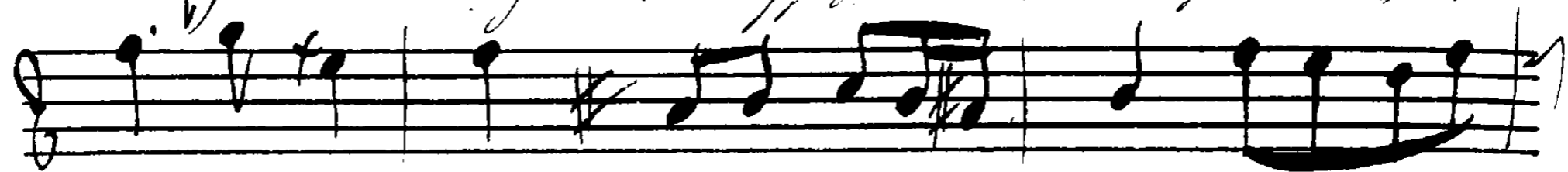




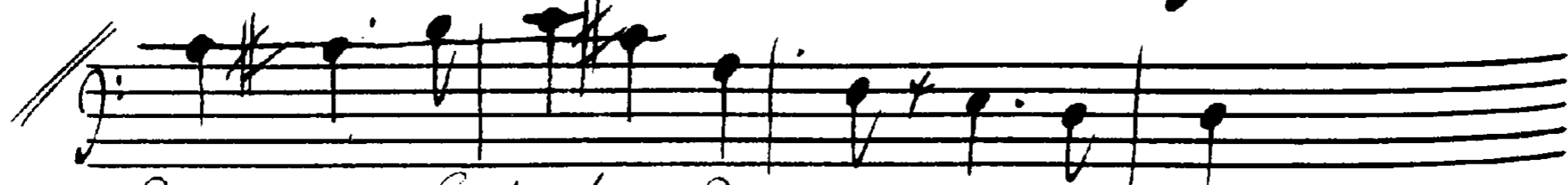
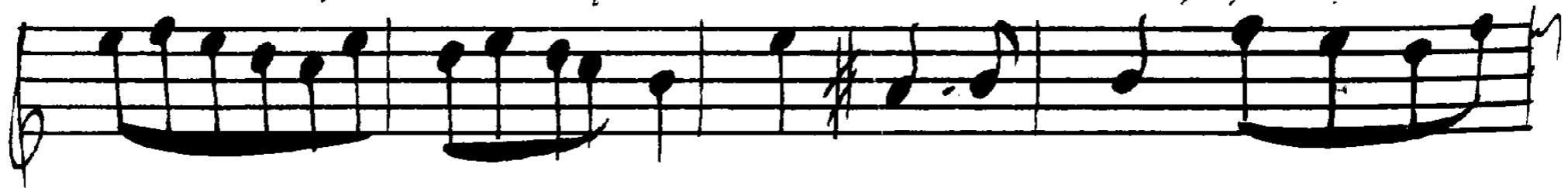
chaine celebrez mon choix, chantez mille fois nos



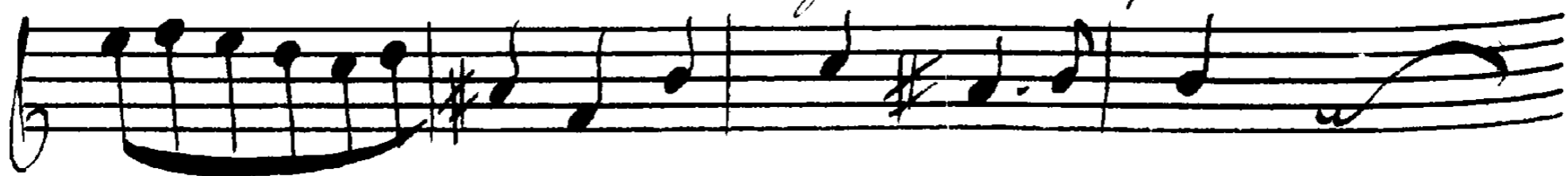
ve ay mable Reyne Beniffitez ses Loix imitez l'ar



deur si fidelle qui brule mon coeur, imitez l'ar

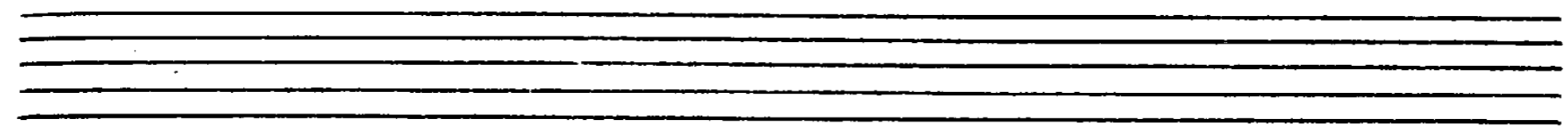


deur et le Zele de vostre vainqueur

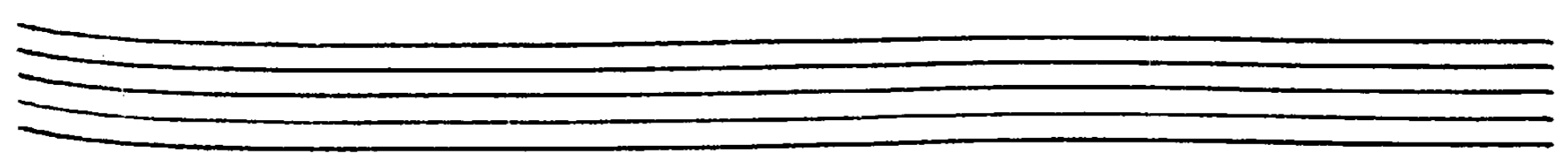


*Symphonie*

Handwritten musical score for the first system, consisting of five staves. The notation includes treble and bass clefs, various note values, rests, and accidentals (sharps and naturals). The word "Symphonie" is written in cursive at the beginning of the first staff.



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



Choeur

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. There is a 7-measure rest starting at the second measure.

*c'est L'amour qui vous presse cherissent ses traits, sans ce*

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. There is a 7-measure rest starting at the second measure.

*c'est L'amour*

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.

*c'est L'amour*

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. There is a 7-measure rest starting at the second measure.

*c'est L'amour qui uos' presse cherissent ses traits, sans ce*

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. There is a 7-measure rest starting at the second measure.

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. There is a 7-measure rest starting at the second measure.

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 bass clef with a key signature of one sharp (F#). It contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. There is a 7-measure rest starting at the second measure.

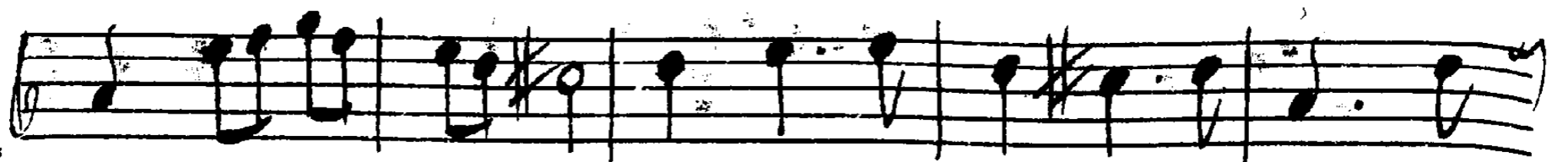
An empty musical staff with five lines.

An empty musical staff with five lines.

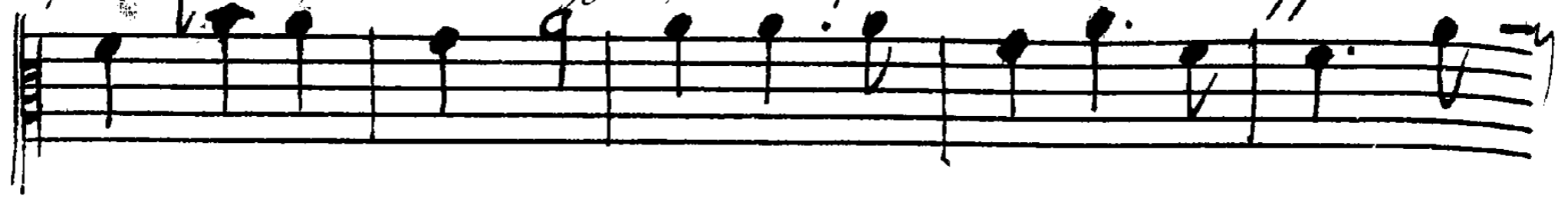
An empty musical staff with five lines.

*Dieu la Jeunesse perdrait les attraits Les plaisirs sur les*

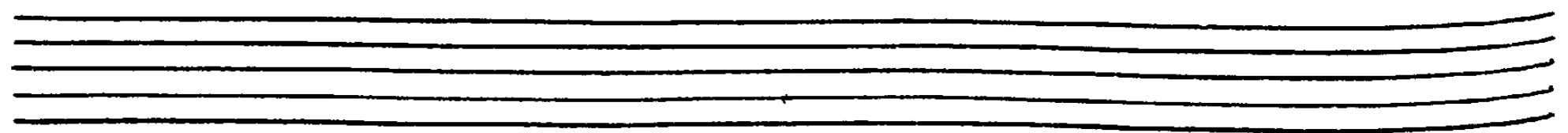
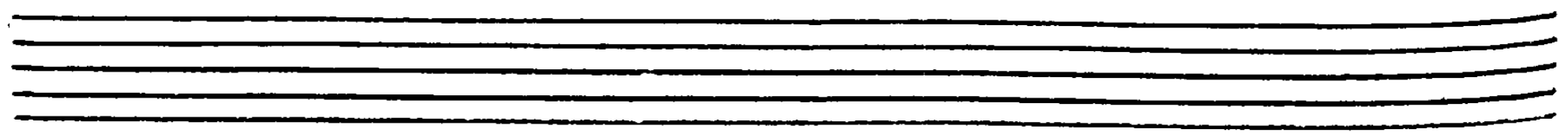
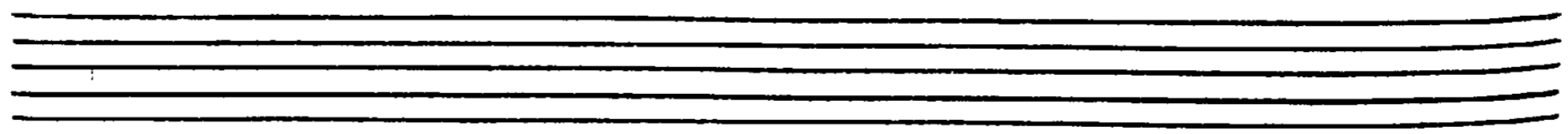
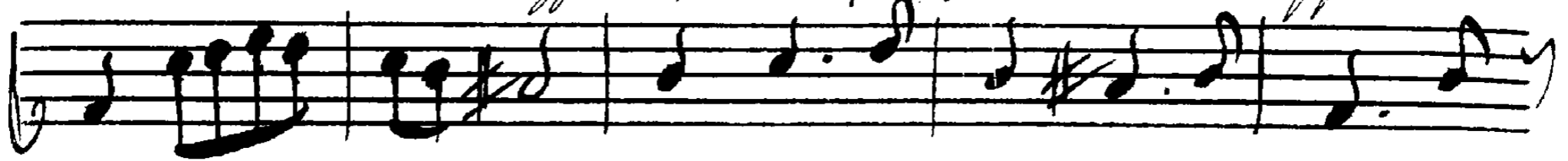
*Dieu la Jeunesse perdrait les attraits Les plaisirs sur les*



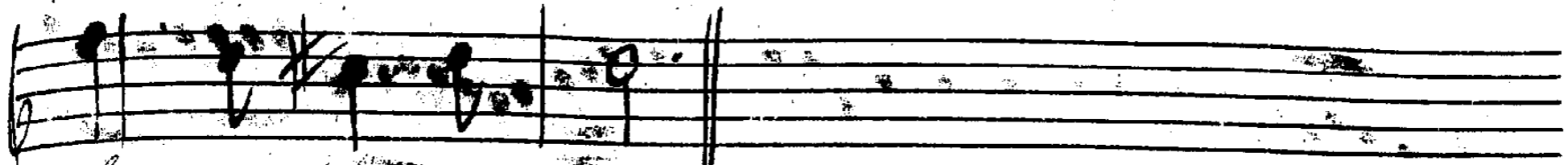
*pas volent sans cesse; et qui fuit tant d'appas ne*



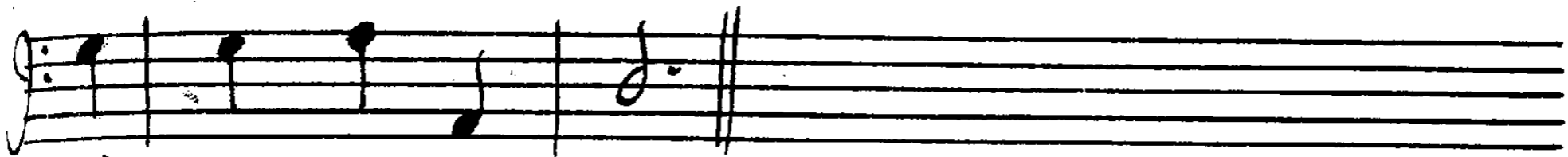
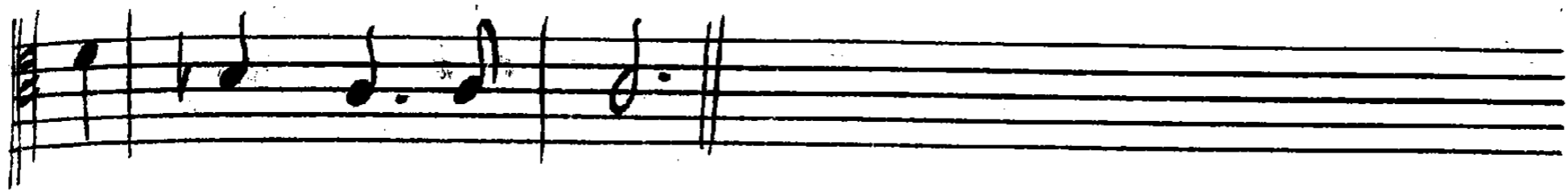
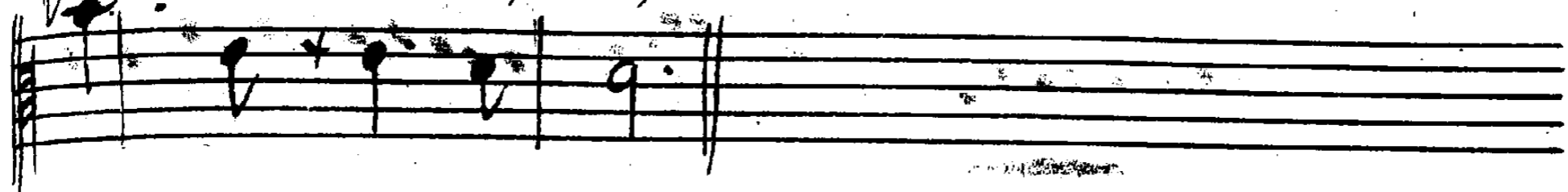
*pas volent sans cesse; et qui fuit tant d'appas ne*



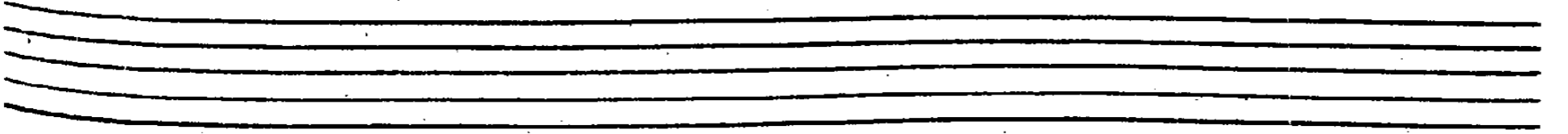
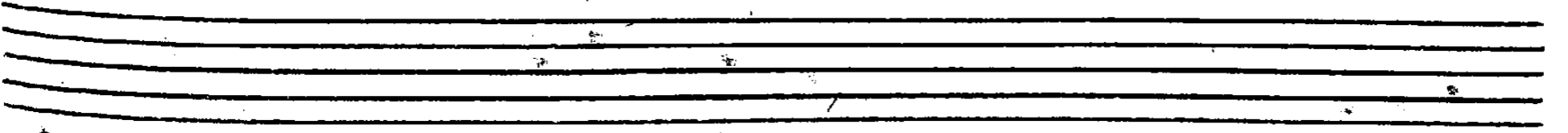
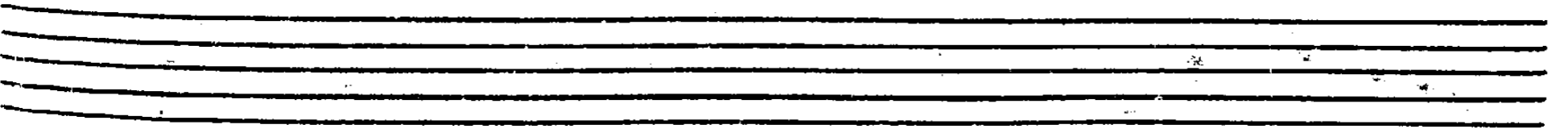
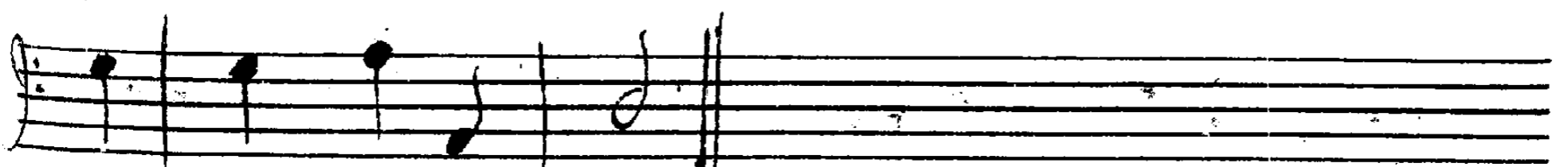
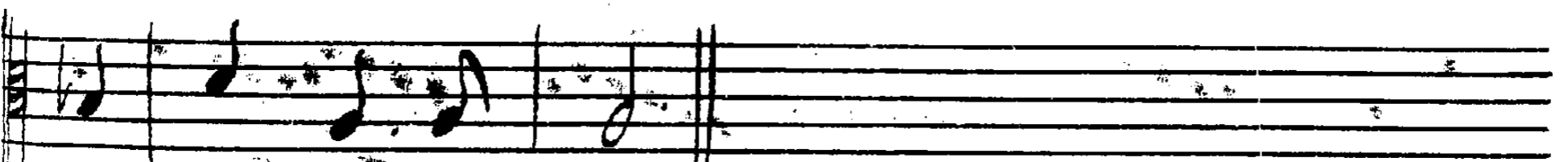
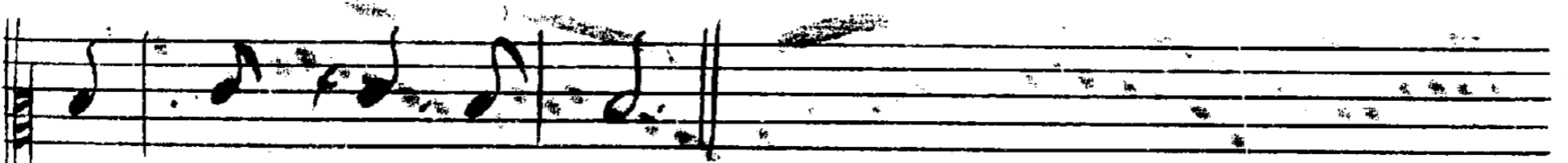
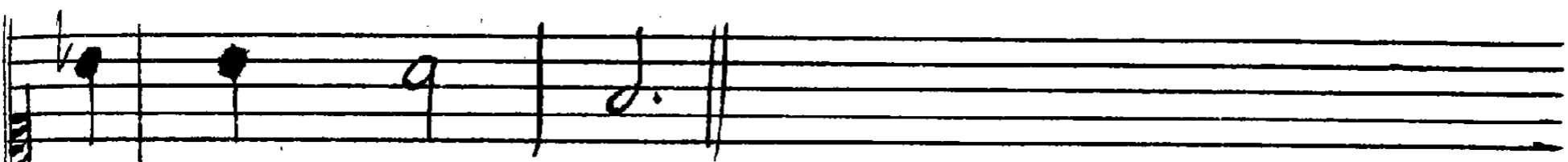
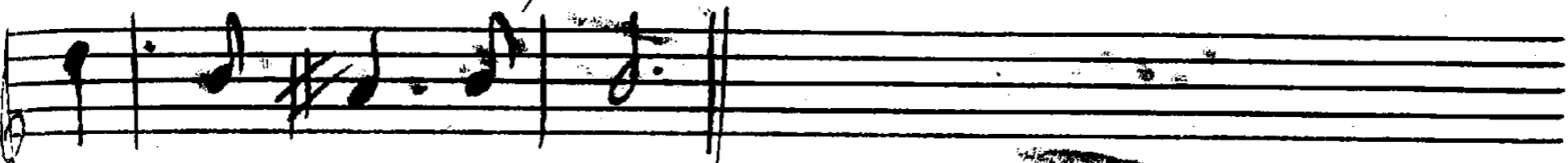




*des merite pas;*



*des merite pas;*



*vite -* *choeur.*

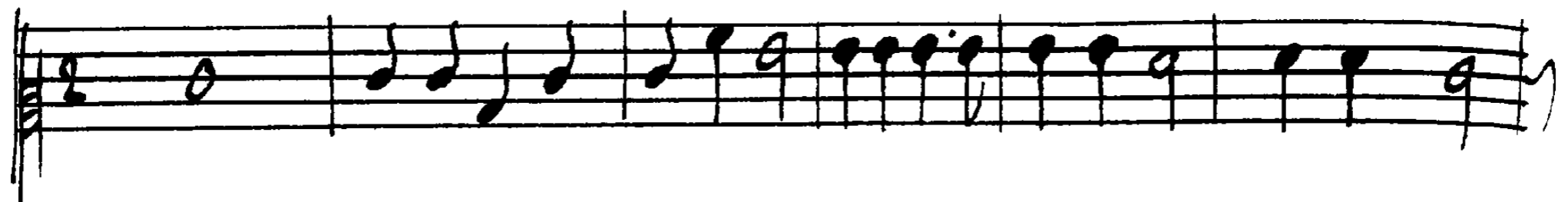


A musical staff in treble clef with a 2/4 time signature. It contains a series of notes, including a dotted quarter note, followed by a sharp sign (#) above the staff.

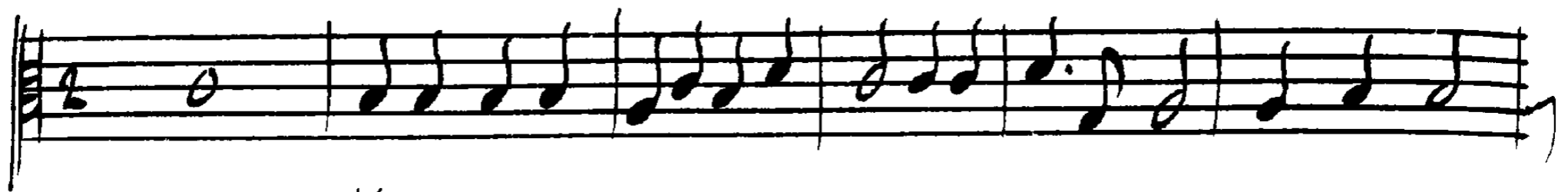
*Brelude*



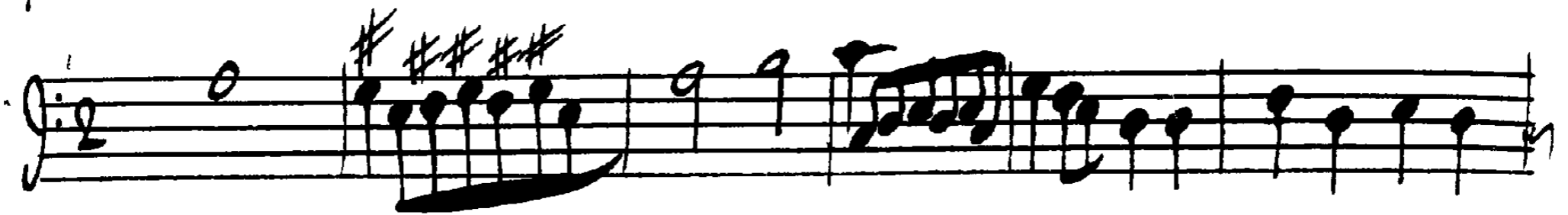
A musical staff in treble clef with a 2/4 time signature. It starts with a whole note, followed by a series of notes with sharp signs (#) above them.



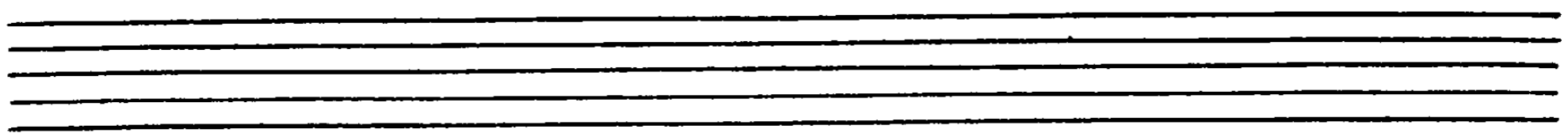
A musical staff in treble clef with a 2/4 time signature, containing a series of notes.



A musical staff in treble clef with a 2/4 time signature, containing a series of notes.



A musical staff in bass clef with a 2/4 time signature. It contains notes with sharp signs (#) above them.



Two empty musical staves.



A musical staff in treble clef with a 2/4 time signature, containing notes with sharp signs (#) above them.



A musical staff in treble clef with a 2/4 time signature, containing notes with sharp signs (#) above them.



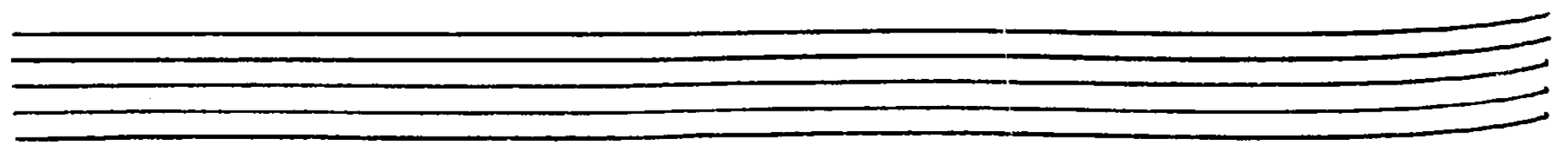
A musical staff in treble clef with a 2/4 time signature, containing a series of notes.



A musical staff in treble clef with a 2/4 time signature, containing a series of notes.

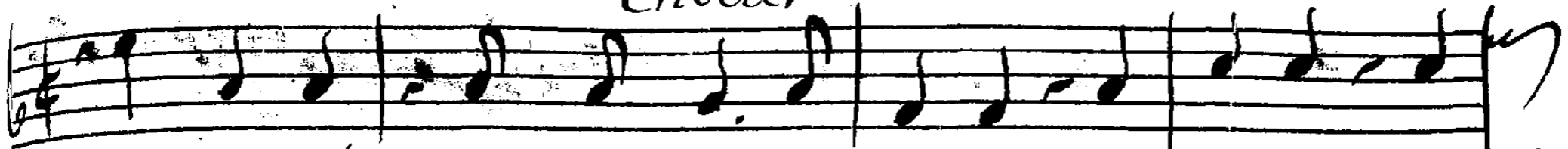


A musical staff in bass clef with a 2/4 time signature, containing notes with sharp signs (#) above them.



Two empty musical staves.

Choeur



Quel trouble, quelle horreur soudaine, quel trouble, quel



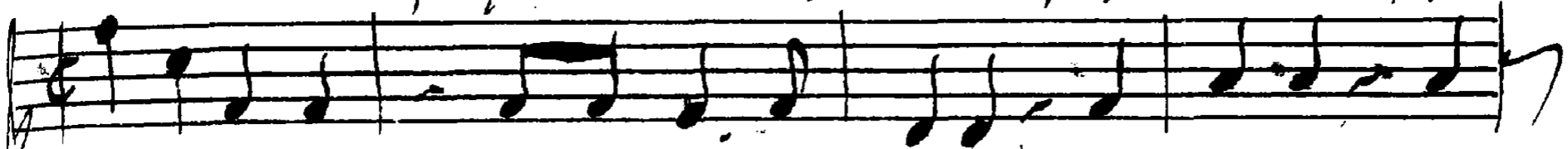
quel trouble



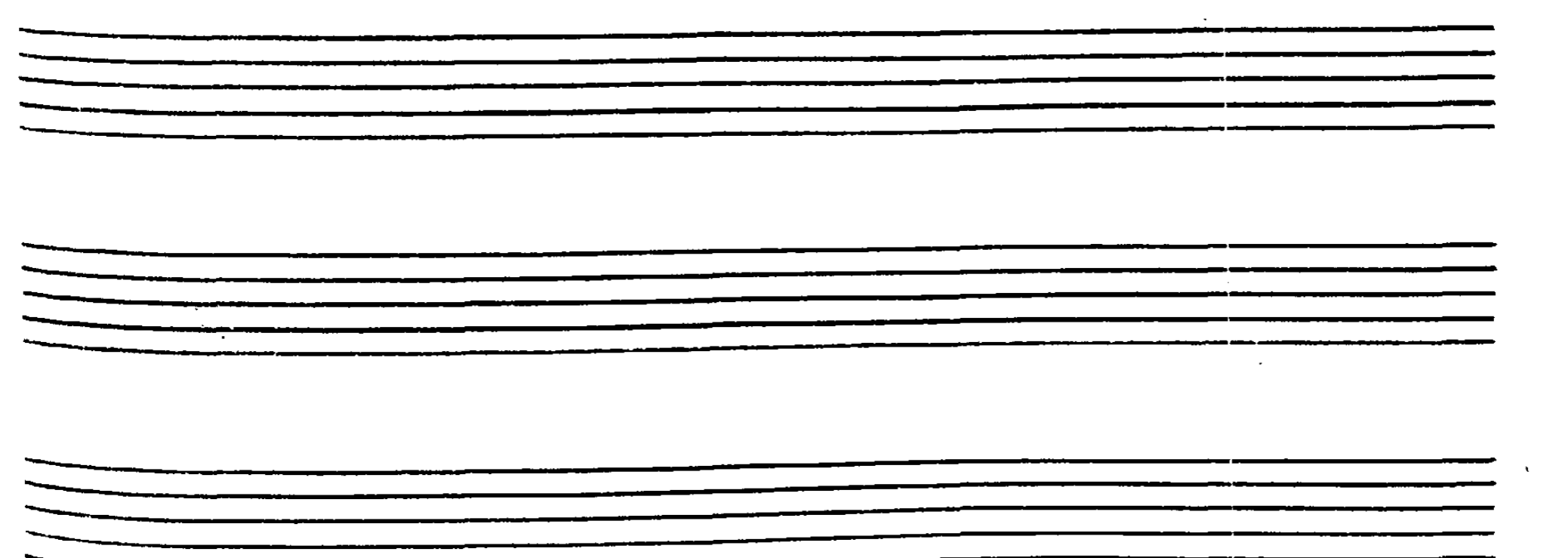
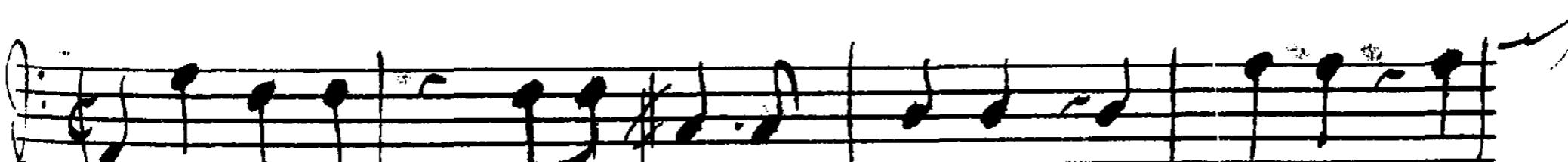
Quel trouble



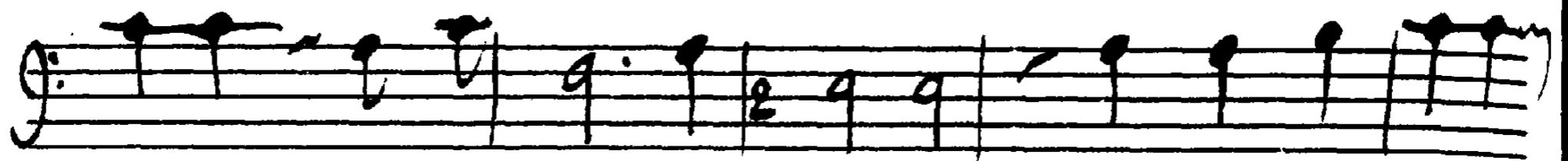
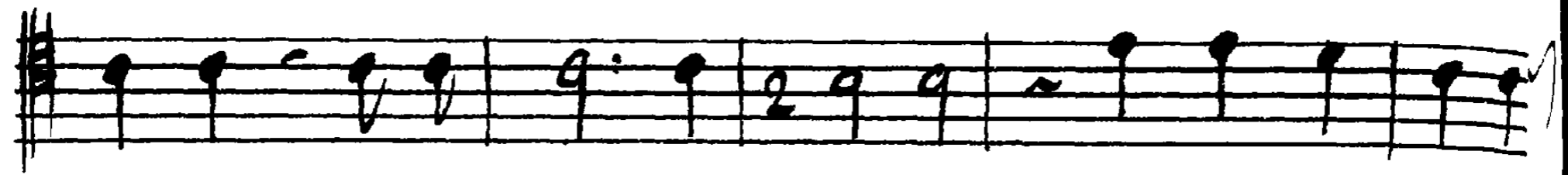
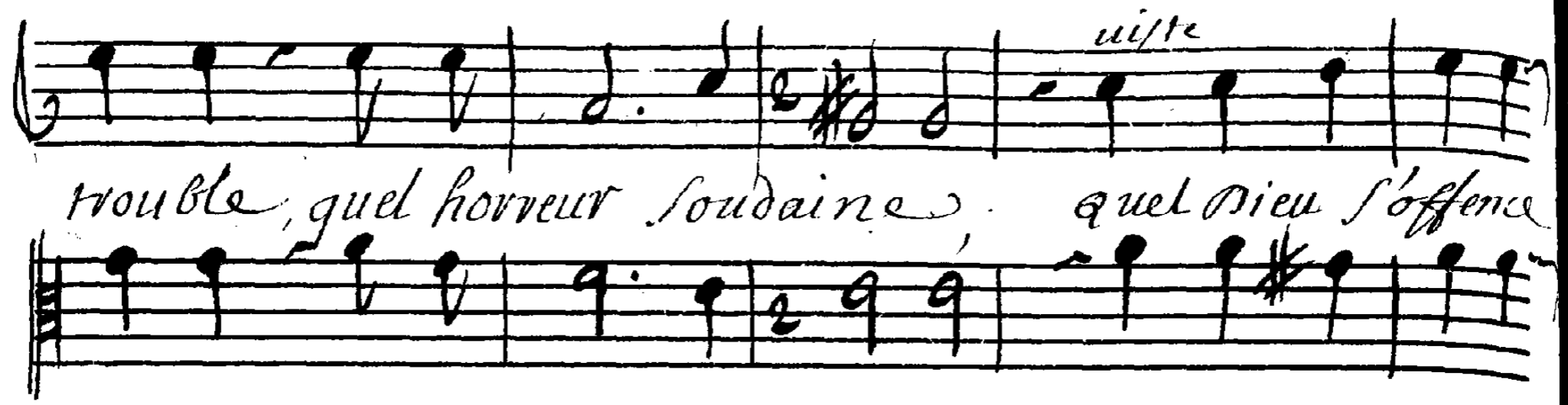
Quel trouble, quelle horreur soudaine, quel trouble, quel



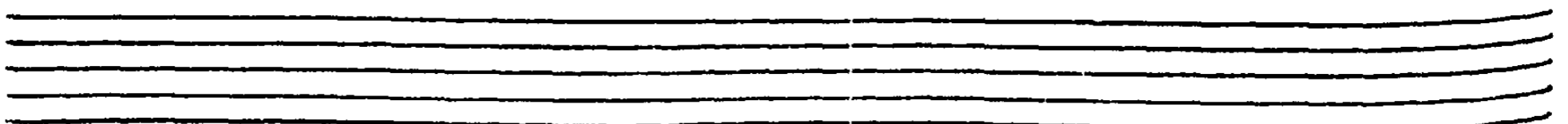
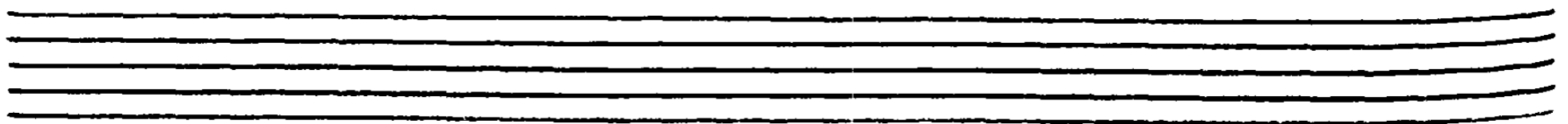
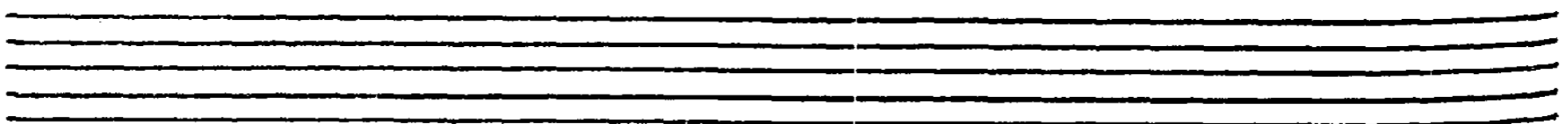
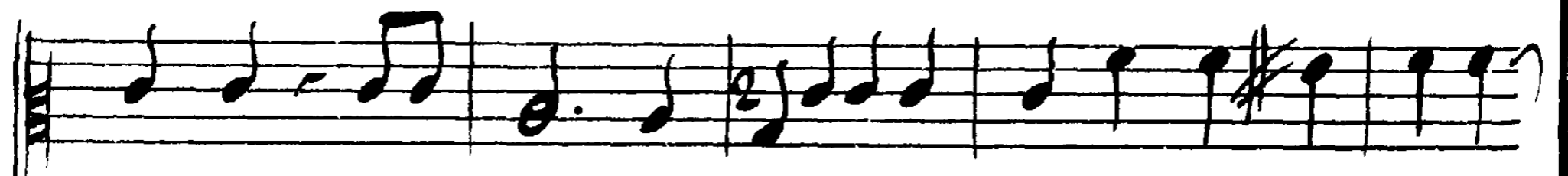
violons



*uiste*  
trouble, quel horreur soudaine, quel Dieu s'offense



trouble, quel horreur soudaine quel Dieu s'offense



de nos jeux; quel Dieu s'offence de nos jeux; l'en

de nos jeux; quel Dieu s'offence de nos jeux l'en

fer contre nous se dechainé; quel trouble; quelle hor

fer contre nous se dechainé; quel trouble; quelle hor

veur soudaine, quel trouble.  $\frac{=}{\div}$  ; quelle horreur sou

veur soudaine, quel trouble,  $\frac{=}{\div}$  ; quel horreur sou

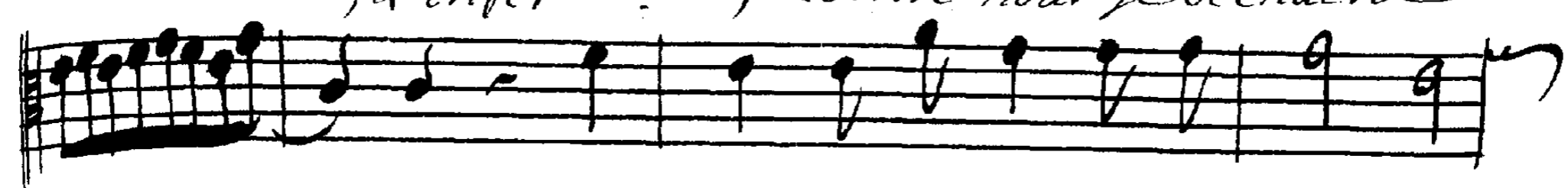
*daine, d'Enfer contre nous se de'chai*

*daine, d'Enfer contre nous se de'chai*

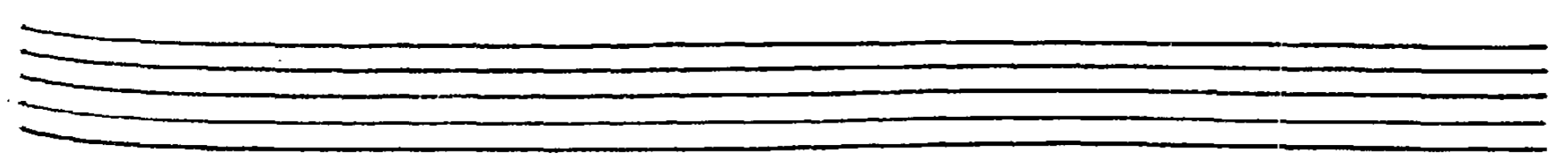
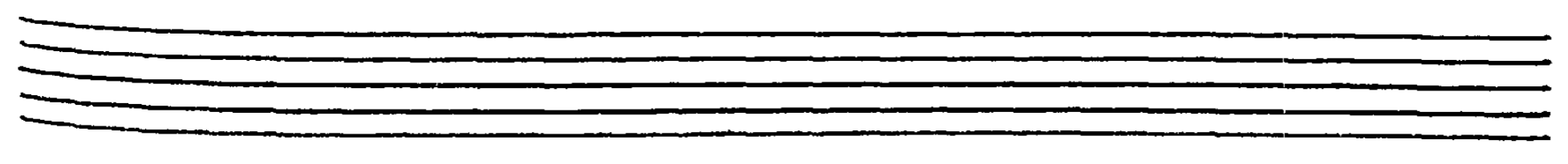
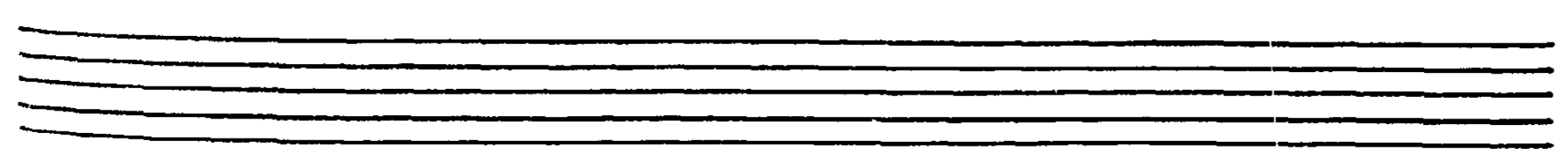


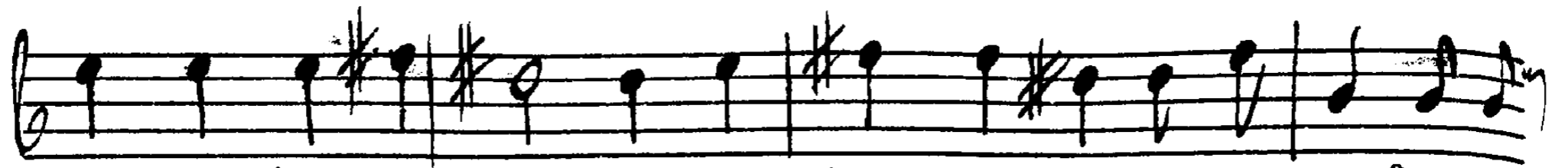


- re, l'enfer = ; contre nous se déchaîne

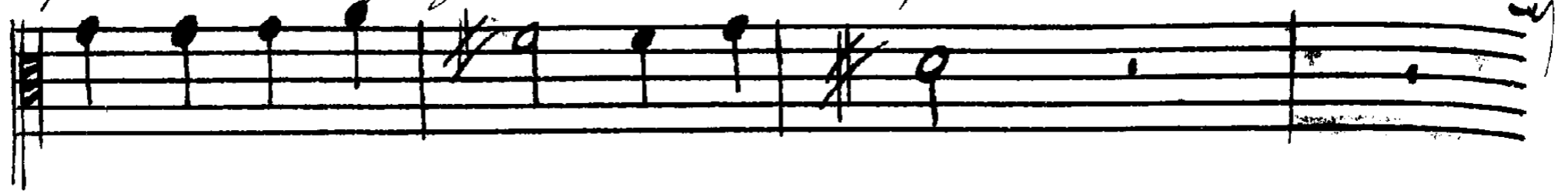


- re, l'enfer = , = , contre nous se déchaîne

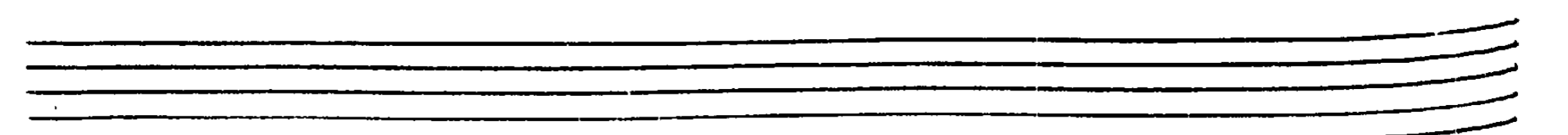
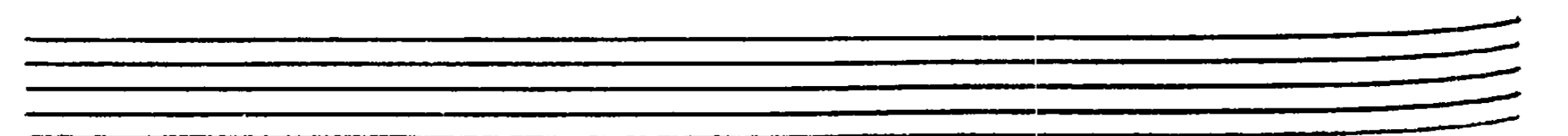
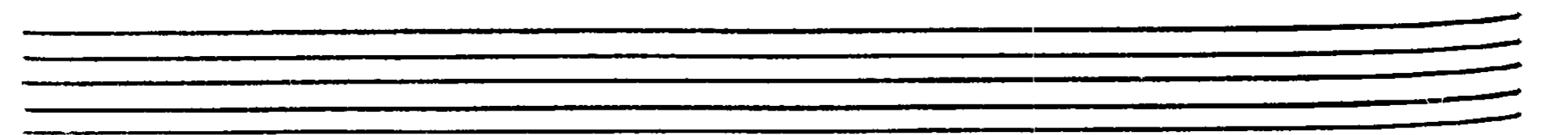
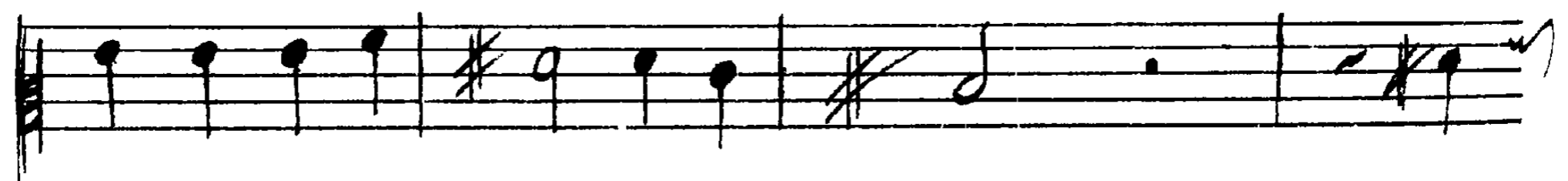
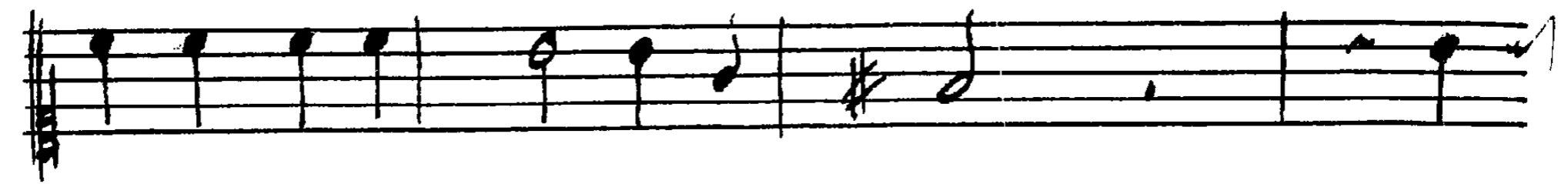




*Il vomit icy tous les feux; L'enfer contre no<sup>s</sup> se de*



*Il vomit icy tous les feux; L'en*

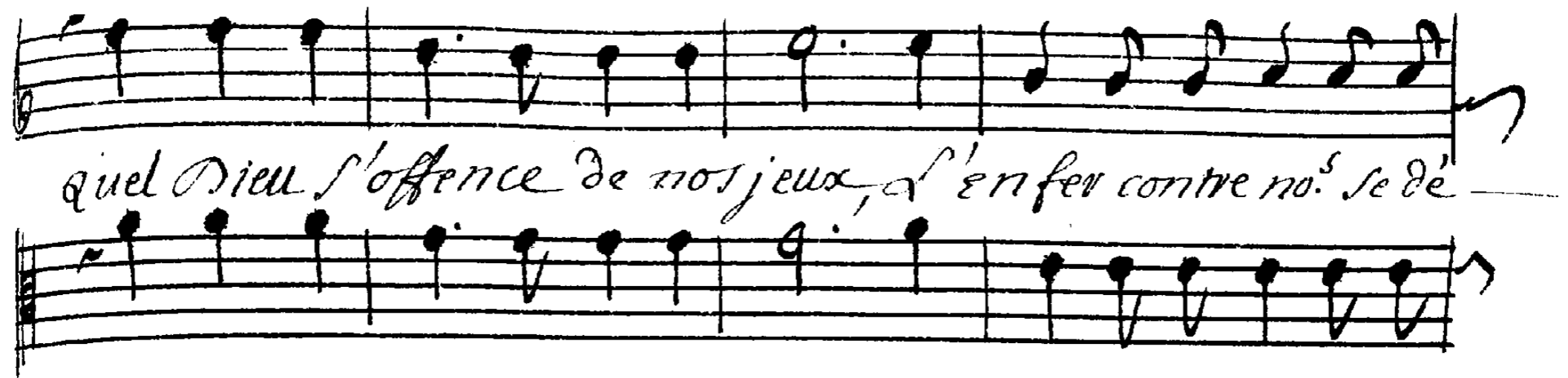


chai - - - - - re Huomit-Huomit j

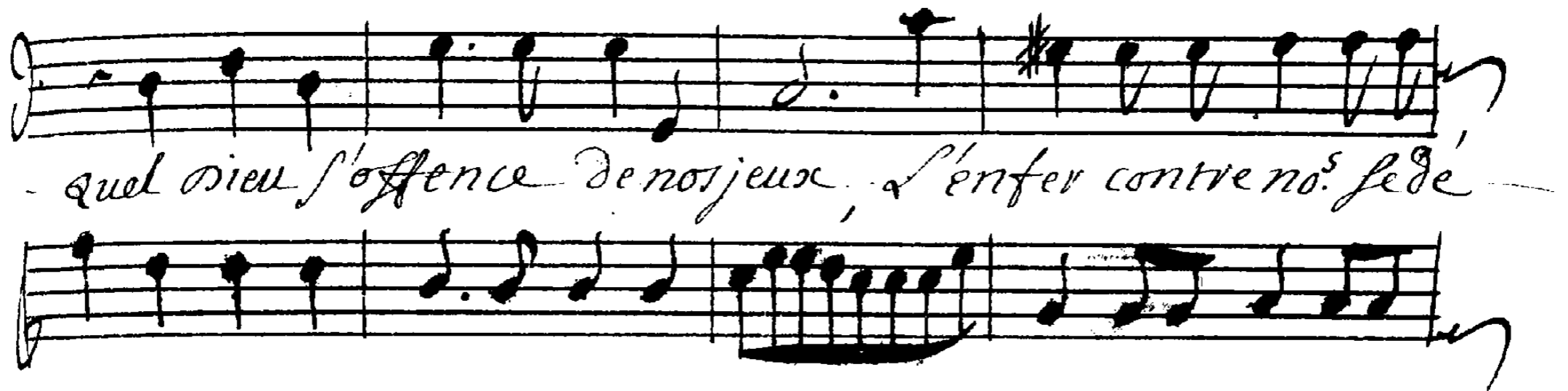
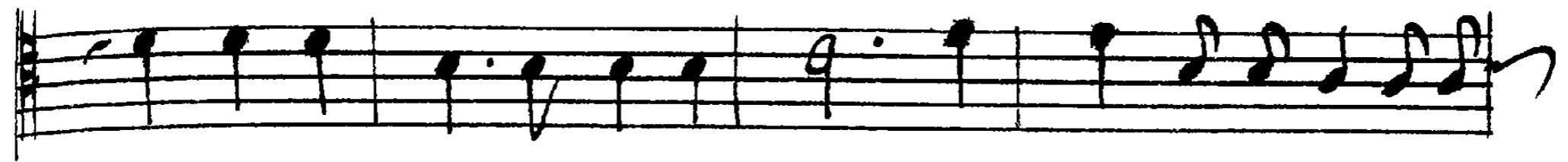
fer contre no. se de'chai - - - - - re Huomit j

cy tous les feux, quel Dieu s'offence de nos jeux

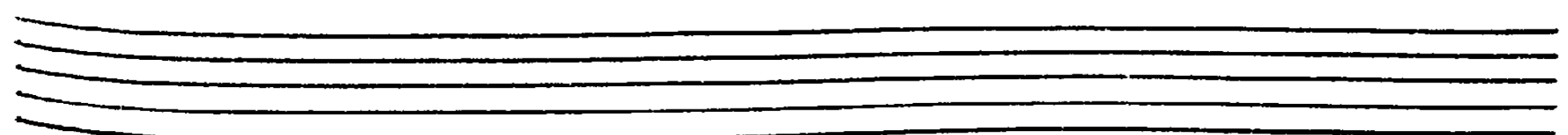
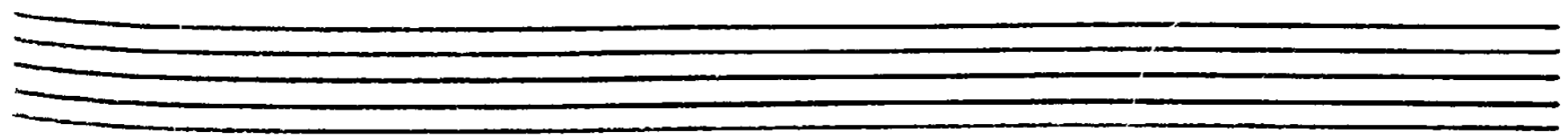
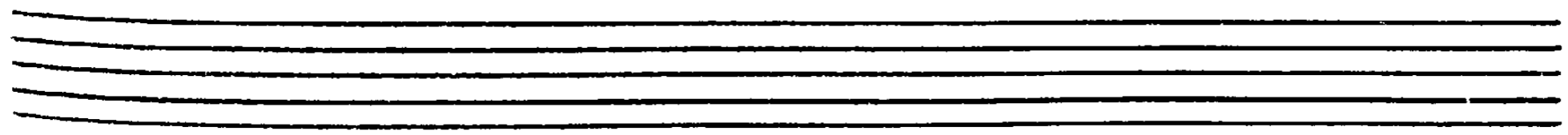

cy tous les feux, quel Dieu s'offence de nos jeux



quel Dieu s'offence de nos jeux, et l'enfer contre nous se de



quel Dieu s'offence de nos jeux, et l'enfer contre nous se de



chaine; L'enfer contre nous se déchaîne, Il vomit;

chaine L'enfer contre nous se déchaîne Il vomit;

The image shows a handwritten musical score on ten staves. The first two staves contain the vocal melody with lyrics. The third staff is a piano accompaniment. The fourth staff is a vocal melody with lyrics. The fifth staff is a piano accompaniment. The sixth and seventh staves are piano accompaniment. The eighth staff is a vocal melody. The ninth and tenth staves are empty.

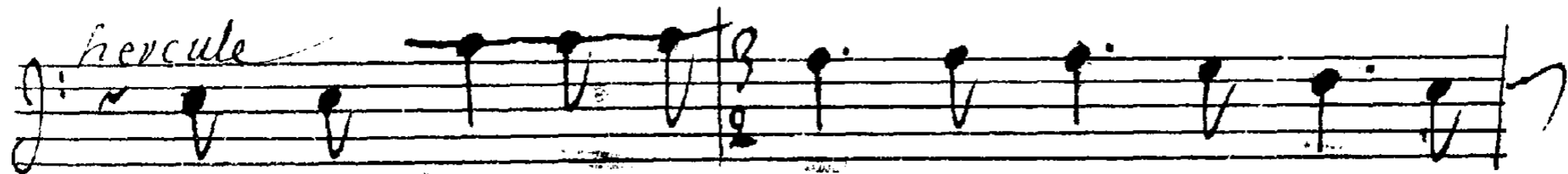
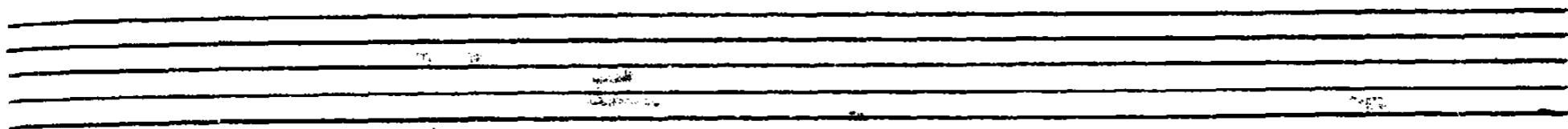
cy tous les feux d'enfer contre nous se de chai

cy tous les feux d'enfer contre nous se de chai

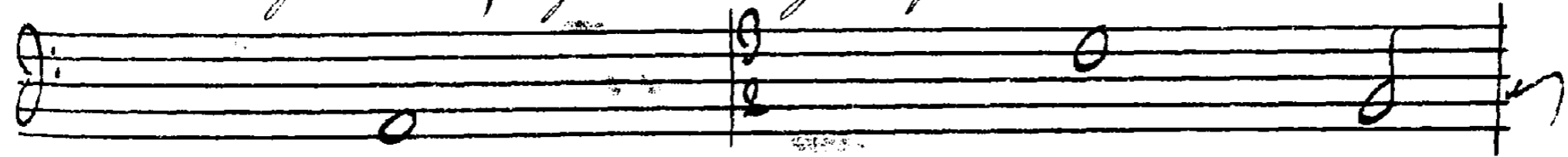
Handwritten musical score consisting of ten staves. The first two staves contain the lyrics "ne Il uomit jcy tous les feux". The third staff is empty. The fourth and fifth staves contain the lyrics "ne Il uomit jcy tous les feux". The sixth, seventh, and eighth staves are empty. The ninth and tenth staves contain the lyrics "ne Il uomit jcy tous les feux". The music is written in a single system with various note values and rests.

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

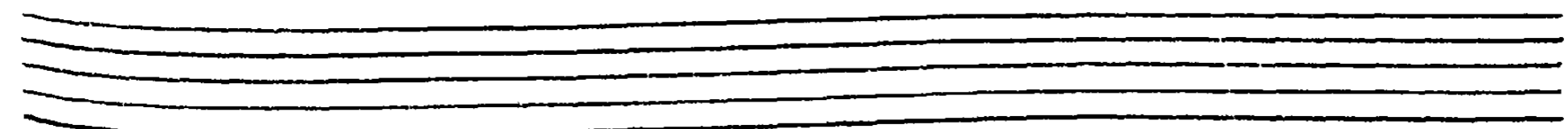
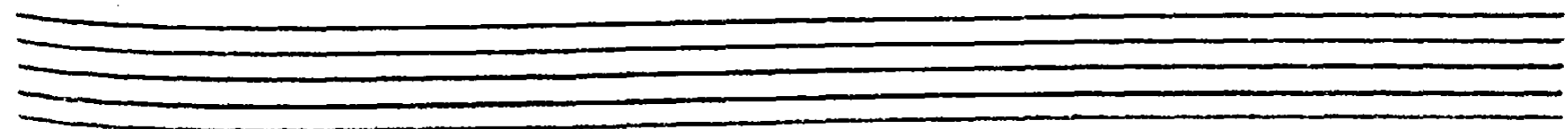




*o Junon, est ce toy qui viens troubler mes*



*vœux, est ce toy Déesse Inhumaine*



choeur

Handwritten musical notation for the first system of the choir, featuring a vocal line with eighth and sixteenth notes.

fuyons = ces ravages affreux

Handwritten musical notation for the second system of the choir, featuring a vocal line with eighth and sixteenth notes.

Handwritten musical notation for the third system of the choir, featuring a vocal line with eighth and sixteenth notes.

Handwritten musical notation for the fourth system of the choir, featuring a vocal line with eighth and sixteenth notes.

fuyons = ces ravages affreux

Handwritten musical notation for the fifth system of the choir, featuring a vocal line with eighth and sixteenth notes.

violons —

Handwritten musical notation for the sixth system of the choir, featuring a vocal line with eighth and sixteenth notes.

Handwritten musical notation for the seventh system of the choir, featuring a vocal line with eighth and sixteenth notes.

Handwritten musical notation for the eighth system of the choir, featuring a vocal line with eighth and sixteenth notes.

Handwritten musical notation for the ninth system of the choir, featuring a vocal line with eighth and sixteenth notes.

Two empty musical staves.

hercule

Handwritten musical notation for the first system of Hercules, featuring a vocal line with eighth and sixteenth notes.

que vois je; c'est Argine, osieux, que je crains sa jalouse

Handwritten musical notation for the second system of Hercules, featuring a vocal line with eighth and sixteenth notes.

Scene 4<sup>e</sup>

*vage,*  
*vite*

*violons*

*cide; par l'honneur qui m'annonce en ces lieux, comprenez ce que je*

*puis, pour venger mon outrage à moi pour moi La Chri*

*gie aura vu tes mépris en vain j'auray brü*

le d'une ardeur sans égale ; c'est donc peu que ta fuit

en ait été le prix soit je trouver encor

une heureuse Rivale mais ta flamme est pour elle un peu

tile Bien je rompray tous les noeuds que l'amour us' des

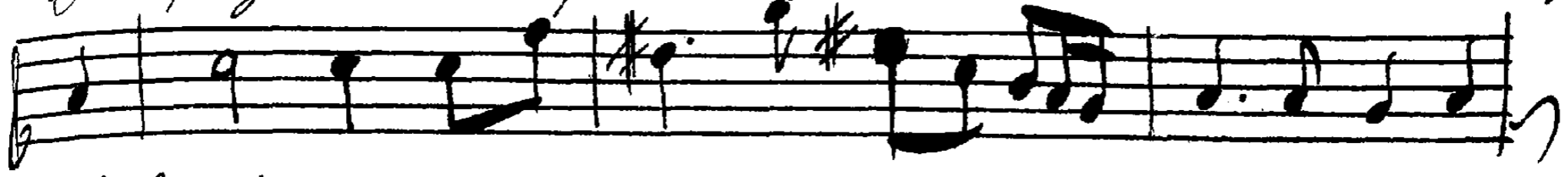
tine je perce vois plus tost et son coeur et le tien, et je

non est pour toy moins à craindre qu'Argine

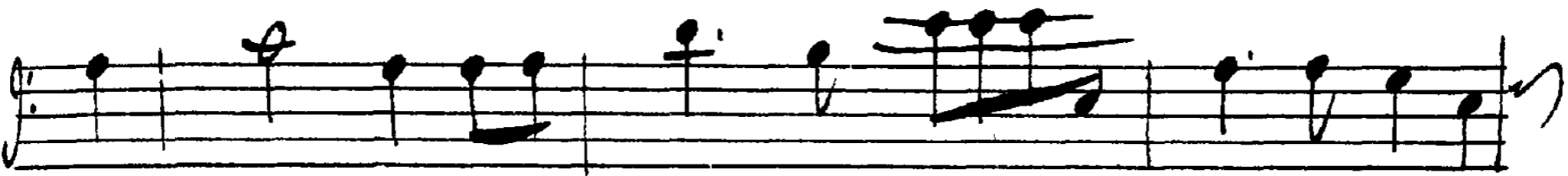
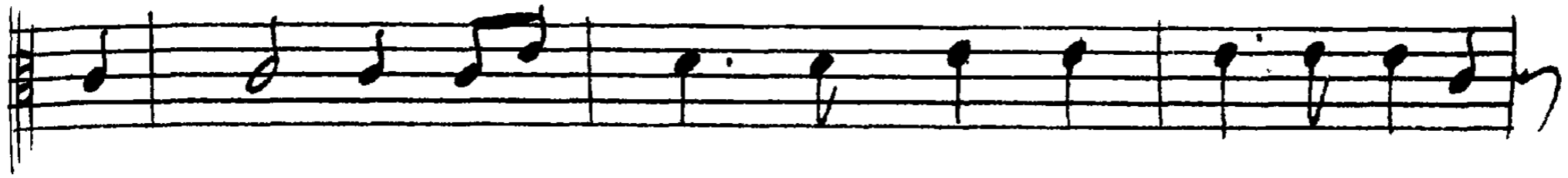
*hercule*



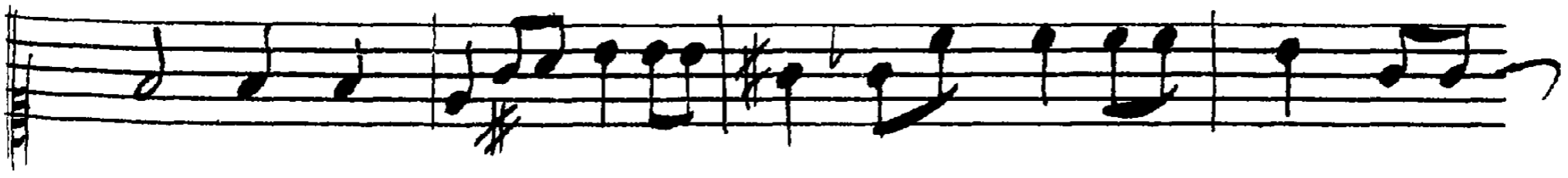
*Bourquoy dans ce séjour répandre tant d'horreur la crainte est*

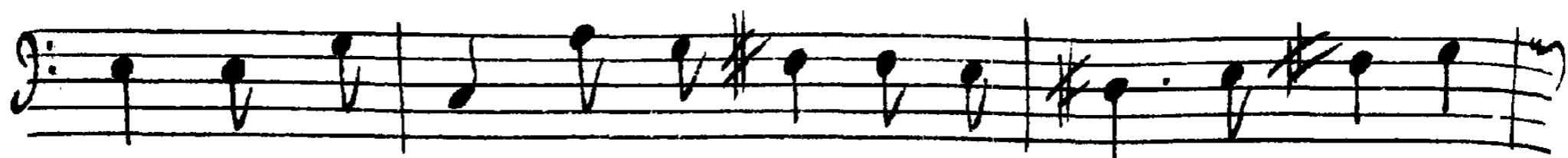


*violons*

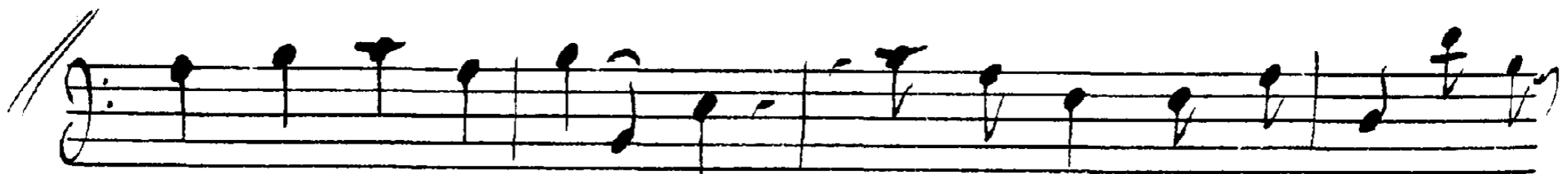


*elle - ma faiblesse tout L'enfer en courroux tout L'en*

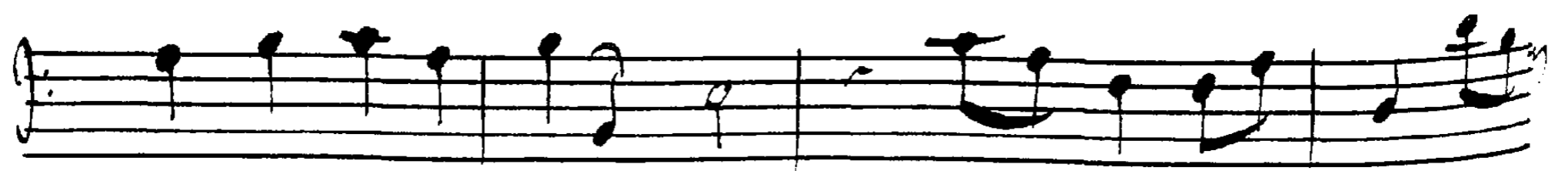
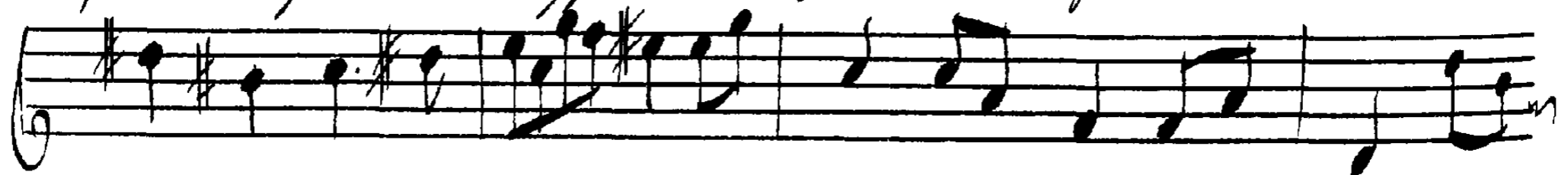




*fer en couroux ne pourroit sur mon coeur ce que naï-*



*pu vostre tendresse Tout d'enfer en couroux tout la*

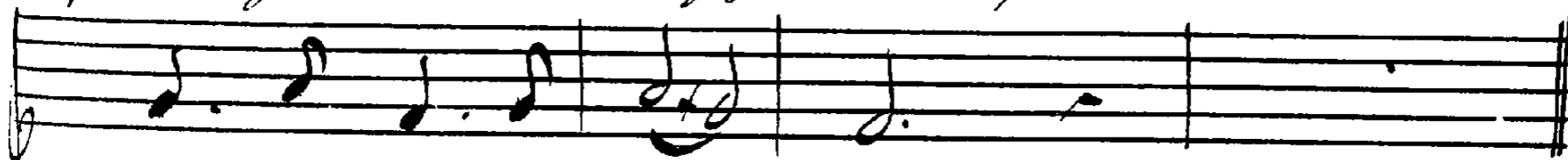




- fer en couroux ne pouroit sur mon coeur ce que ma



pu vostre ten-dresse je uoulois de l'amour



fuir a jamais la loy mais Les Dieux ennemis m'y

vangent malgré moy et Junon a choisy de

trait dont jl me blesse va, ne fais point avec

Dieux des reproches si vains M ne t'embrasent

point d'une ardeur invincible Ingrat c'est dans ton

coeur trop foible est trop sensible qu'il faut chercher ses



Dieux dont tu te plains, ah si l'amour devoit toucher ton

ame que ne partagois tu la flamme dont mon coeur gloit

embrasé; ah si l'a- Le Tu croyois que l'amour es-

toit une foiblesse, mais du moins mes soupirs mes lar-

mes, ma tendresse, ne t'auroient que trop excusé mais du

moins mes soupirs, mes larmes, ma tendresse ne t'au-

hercule

voient que trop excusé; Les amours par vos mains m'of

froient de douces chaînes; Les plaisirs m'appelloient sous

vostrre ay ma ble Loy; Les amours. Loy; mais le sort meton

damne a d'eternelles peines Les jours heureux ne

sort pas faits pour moy; moy; un funeste feu me de

voire, malgré moy même omphale; Inutiles discours

argine

que ne dis tu cruel sans tous ces vains détours que ton

coeur me hait et l'ado-re; c'en est trop et je

vais te haïr a mon tour cedons au transport qui m'en

traîne mais hélas; ce transport est un trans

port d'amour c'est en vain qu'à tes yeux j'appellerai la

haine faut il que notre coeur ne nous puisse obeïr ne scauvoir

*a. Deux*  
tu m'aimes ne puis je te haïr; Amour, quelle fu

Amour, quelle fu

rie empoisonne tes flammes, et quel Démon forge tes

rie empoisonne tes flammes, et quel Démon forge tes

traits; Dieu barbare tu ne te plais qu'à porter avec

traits, Dieu barbare tu ne te plais qu'à porter avec

toy Le trouble dans nos ames amour quelle fu

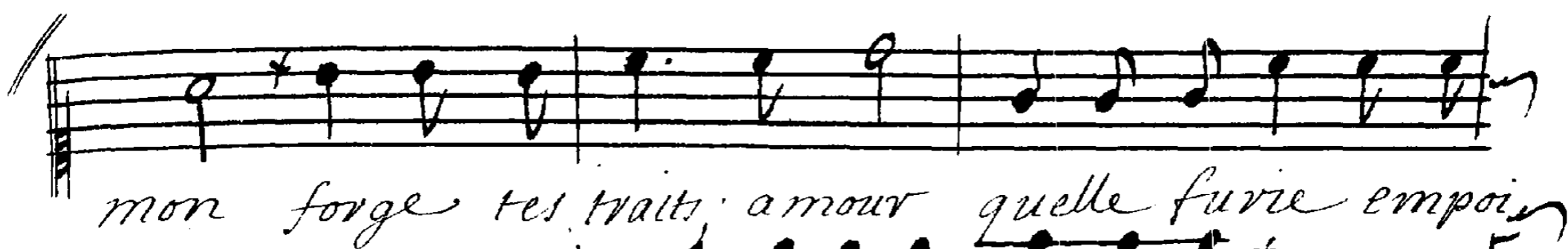
toy Le trouble dans nos ames amour amour



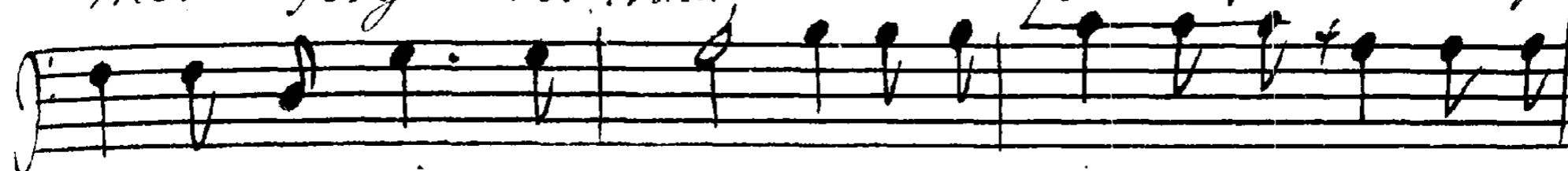
rie empoisonne tes flammes, et quel Démon; et quel De



quelle furie empoisonne tes flammes; et quel Démon

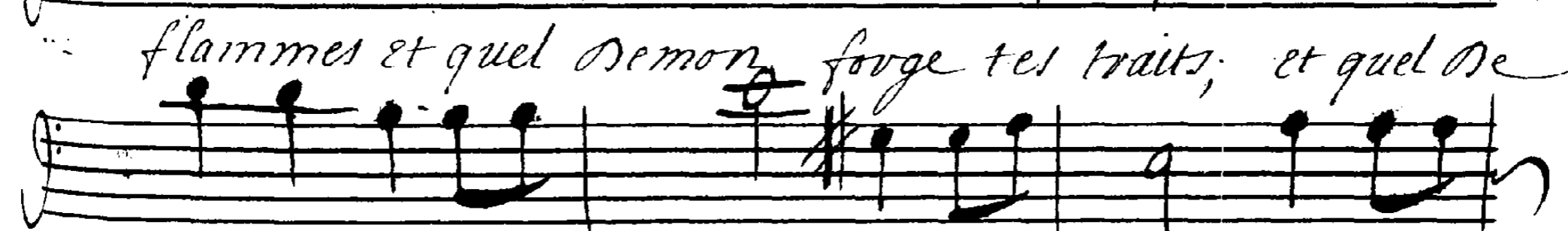
mon forge tes traits; amour quelle furie empoi



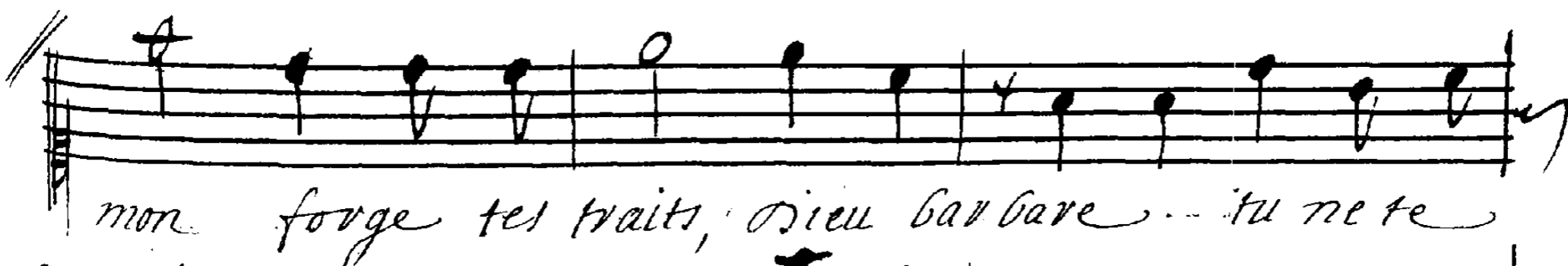

forge tes traits; amour quelle furie empoisonne tes



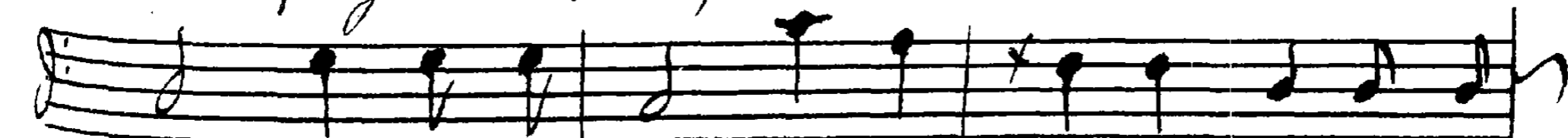

sonne tes flammes et quel Démon forge tes traits, quel De



flammes et quel Démon forge tes traits; et quel De



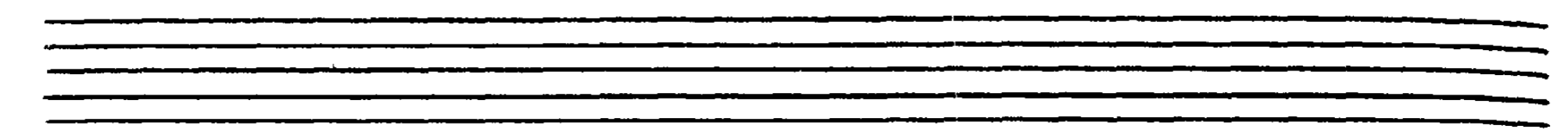
mon forge tes traits; Dieu barbare... tu ne te




mon forge tes traits; Dieu barbare... tu ne te

plais, qu'à porter avec toy le trouble dans nos ames;

plais qu'à porter avec toy le trouble dans nos ames;



*hercule.*

quittez ces lieux et calmez vos transports

Loin de me reprocher d'amour qui me dechi-re, plai-

gnez un coeur qui malgré ses efforts ne scauroit s'affran-

chir de son cruel empi-re; Blaignez un coeur qui malgré ses ef-

forts ne scauroit s'affranchir de son cruel empire.

Argine seule *Scene 5<sup>e</sup>*

Il me fuit et pour luy mon lâche coeur sou

pi - re;

Argine

Brelude

Handwritten musical notation for the first staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a series of eighth and sixteenth notes.

*o rage; ô desespoir; o barbare fureur; venez*

Handwritten musical notation for the second staff, featuring a bass clef and a series of eighth and sixteenth notes.

Handwritten musical notation for the third staff, featuring a treble clef and a series of eighth and sixteenth notes.

Handwritten musical notation for the fourth staff, featuring a treble clef and a series of eighth and sixteenth notes.

Handwritten musical notation for the fifth staff, featuring a treble clef and a series of eighth and sixteenth notes.

Handwritten musical notation for the sixth staff, featuring a bass clef and a series of eighth and sixteenth notes.

Handwritten musical notation for the seventh staff, featuring a treble clef, a key signature change to one sharp (F#), and a series of eighth and sixteenth notes.

*nez venger l'Amour qui gemit dans mon coeur*

Handwritten musical notation for the eighth staff, featuring a bass clef and a series of eighth and sixteenth notes.

Handwritten musical notation for the ninth staff, featuring a treble clef and a series of eighth and sixteenth notes.

Handwritten musical notation for the tenth staff, featuring a treble clef and a series of eighth and sixteenth notes.

Handwritten musical notation for the eleventh staff, featuring a treble clef and a series of eighth and sixteenth notes.

Handwritten musical notation for the twelfth staff, featuring a bass clef and a series of eighth and sixteenth notes.



on fait servir mes feux au triomphe d'un autre et ei

prenez mon ardeur, allumez mon courroux, armez mon bras -

et conduisez mes coups, sur la rigueur d'Alcide. Il faut régler la

et conduisez mes coups, sur la rigueur d'Alcide. Il faut régler la

et conduisez mes coups, sur la rigueur d'Alcide. Il faut régler la

et conduisez mes coups, sur la rigueur d'Alcide. Il faut régler la

et conduisez mes coups, sur la rigueur d'Alcide. Il faut régler la

et conduisez mes coups, sur la rigueur d'Alcide. Il faut régler la

et conduisez mes coups, sur la rigueur d'Alcide. Il faut régler la

nostre; o rage; o desespoir; o barbare fureur; ve

nostre; o rage; o desespoir; o barbare fureur; ve

nostre; o rage; o desespoir; o barbare fureur; ve

nostre; o rage; o desespoir; o barbare fureur; ve

nostre; o rage; o desespoir; o barbare fureur; ve

nostre; o rage; o desespoir; o barbare fureur; ve



ne s' venger l'amour qui gemit dans mon coeur.

mais adieu je

This is a handwritten musical score on ten staves. The first staff contains the lyrics "ne s' venger l'amour qui gemit dans mon coeur." The second staff contains the lyrics "mais adieu je". The music is written in a single system with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings. The score is written in a cursive, handwritten style.

plaint de la fierté d'omphale; se hait elle je veux pene

Accompaniment line for the first system.

Accompaniment line for the second system.

Accompaniment line for the third system.

Accompaniment line for the fourth system.

Accompaniment line for the fifth system.

trer dans son coeur; et si je reconnais qu'Alcide est son

Accompaniment line for the sixth system.

Accompaniment line for the seventh system.

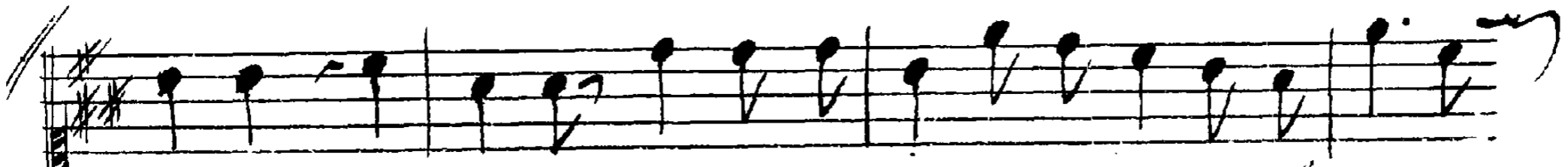
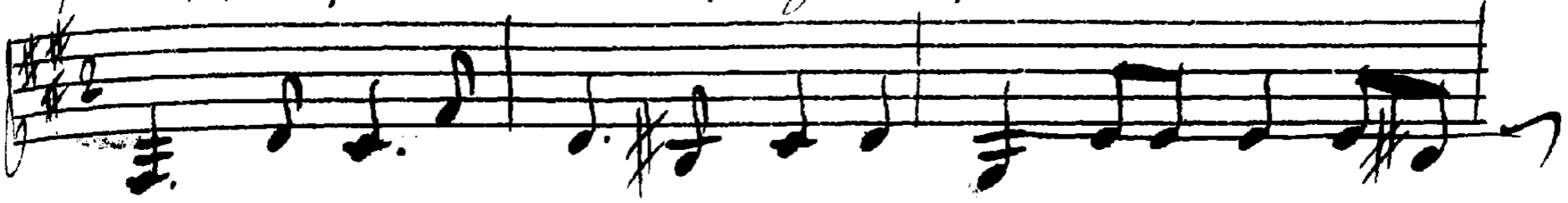
Accompaniment line for the eighth system.

Accompaniment line for the ninth system.

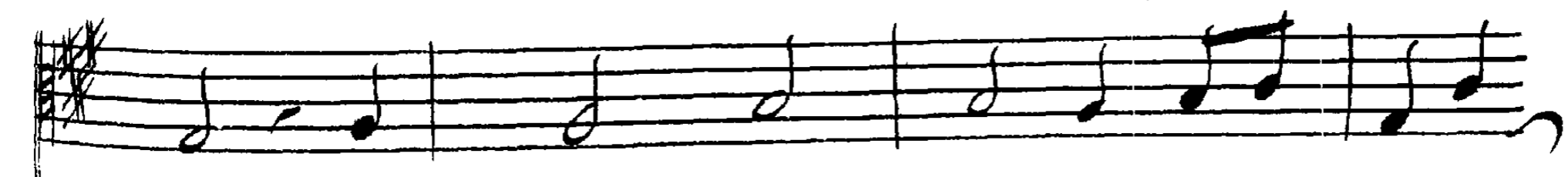
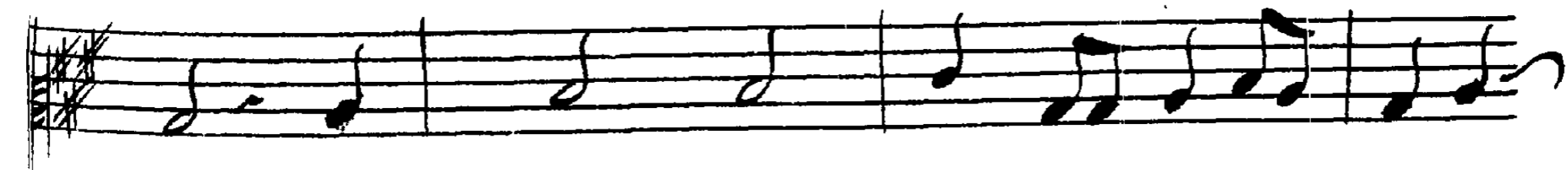
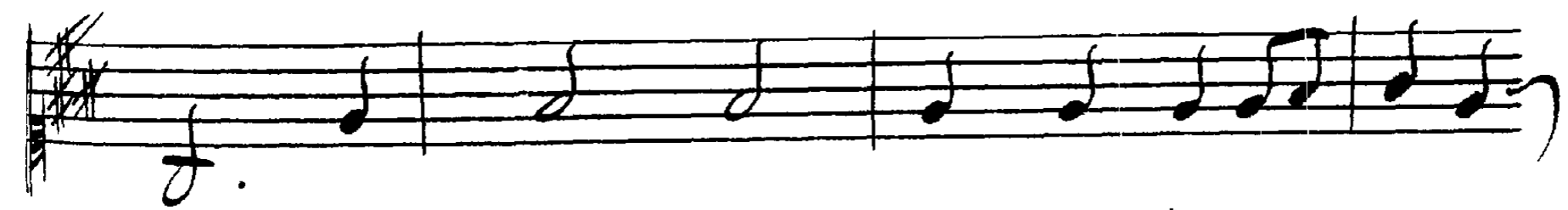
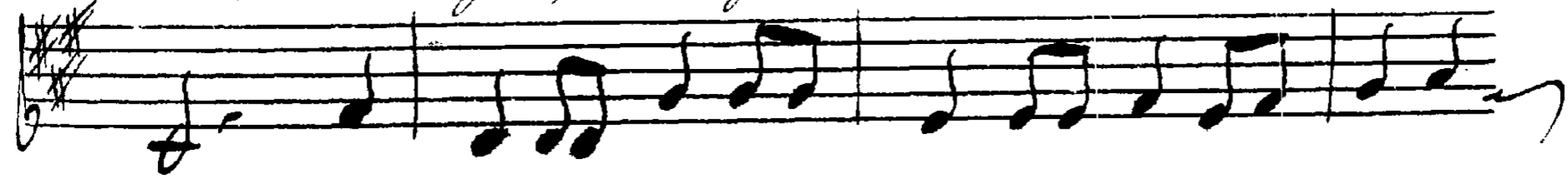
Accompaniment line for the tenth system.



queur; frapons —, n'epargnons point une heureuse vi —



uale; o rage; o desesper; o Barbare fureur ve



ne venez uenger l'amour qui gemit dans mon coeur

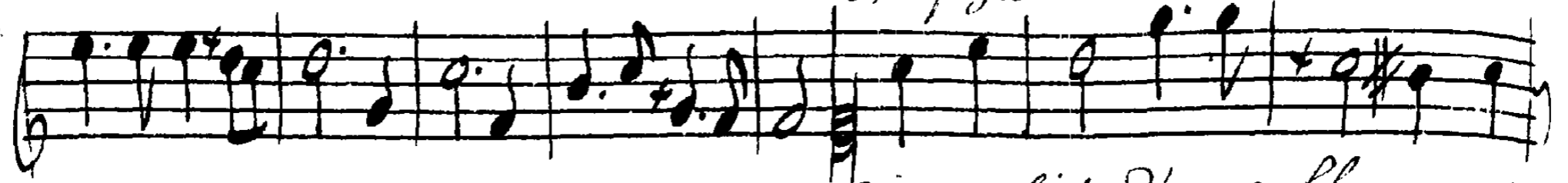
Acte Troisieme

Scene premiere

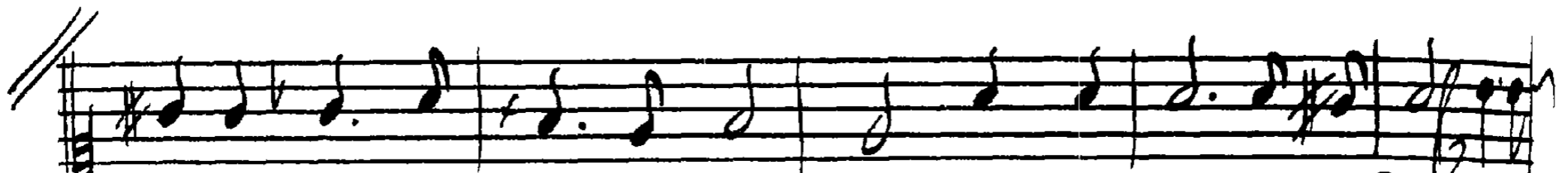
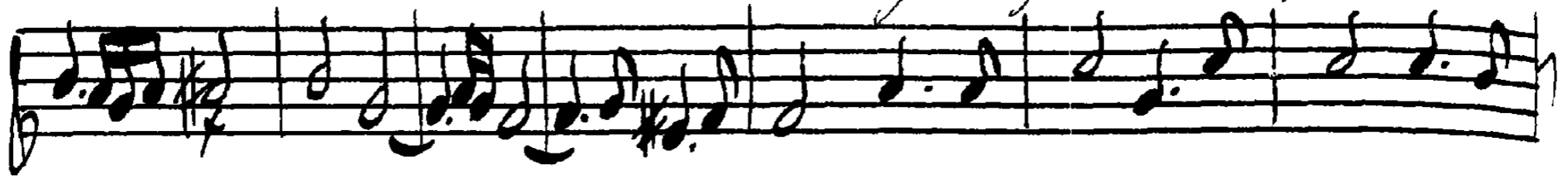
Omphale seule

Ritournelle.

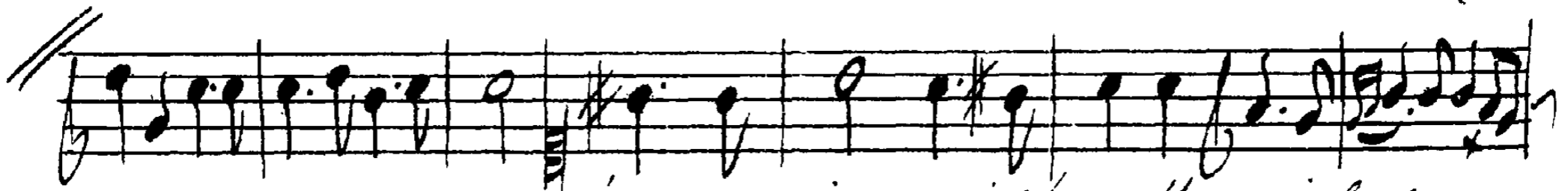
*triphale*



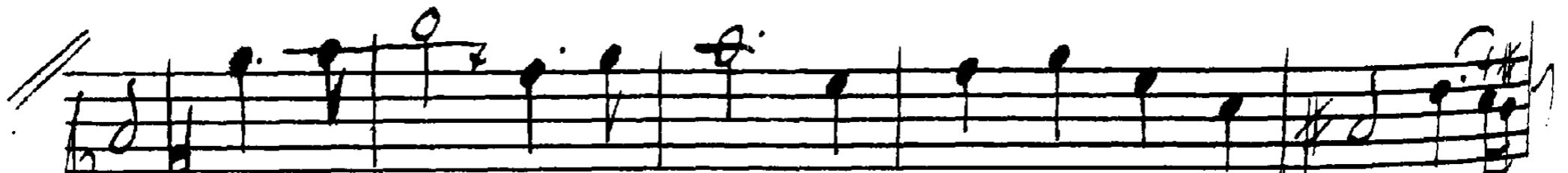
*Digne objet d'une flamme eter*



*nelle viens suspendre mes maux, viens calmer mes douleurs, viens*



*C'est ma voix qui t'appelle, violons-*



*en t'offrant a mes yeux viens en tarir les pleurs he*





las; o contrainte cruelle; j'ay caché mes soupirs; aux

yeux de mon vainqueur j'ay caché mes soupirs, aux yeux de

mon vainq' hélas; hélas; que n'a t'il u mon coeur flutes

hélas. hélas; que n'a t'il u mon coeur?

Argine

C'est elle suspendons le courroux qui m'enflamme; Sa

chons le secret de son ame; Je n'ay pû cheva

mant te de couvrir mes feux; ton peril ma fait uo-

lence; L'aveu de mon amour alloit combler tes-

voeux; un spectacle fatal m'a contraint au silen-

ce; pardonne moy l'erreur qui nous rend malheu-

veux de ton destin je craignois de t'instruire; mona

ueu t'exposoit a des maux rigoureux je t'aymois

trop pour te le di-re; je t'aymois trop pour te le di

re, mais je dois voir les jeux que mon peuple m'ap

preste; heureuse si l'amour y conduit mon he

ros mais helas; quelle triste fesse; si je ny

puis finir son erreur et mes maux.

argine seule. *Scène 3.* *vivement.*

Non je n'en doute plus, c'est Alcide qu'elle aime, elle me l'a

prend elle mesme au moment que mon art a fait ces

lev leurs jeux elle alloit de claver ses yeux; pour l'in

grat qui me fuit, son amour l'intimide elle

aime elle est aimée o ciel; quelle desespoir, quelle

meure; Il est temps que mon courroux décide elle ne

verra plus Alcide; que ne perissoit elle avant que

*vivement*  
de Le voir Demons, volez - a ma vengeance contre al

cide mon art a trop peu de puissance que j'im

mole dumoins simple a mon transport

*Seruous prelude en a mita*

on uient on va chanter le jour de sa naissance que ce soit celui de sa mort nom

pe les yeux, seruez la faveur qui m'anime en chantez la poverete ma uictime-

Scene 4e

jev air -

*reprise:*

celebrez le jour memorable ou le des-

tin d'omphale a commence son cours

c'est de ce moment favorable que de pen-

doient vos plus beaux jours c'est de ce mo-

ment fauo-vable que dependoient vos

plus beaux jours;

Choeur

Celebrons le jour memorable ou le destin d'om

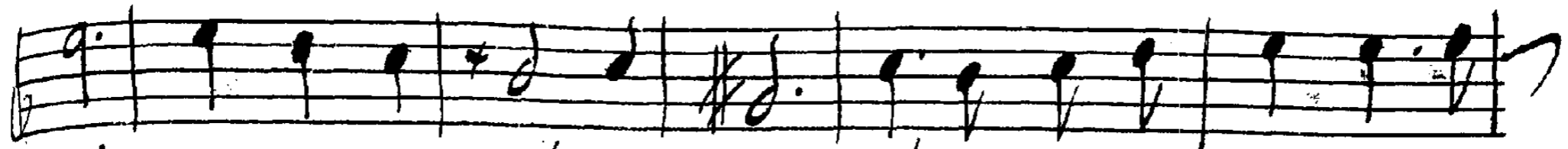
celebrons

celebrons

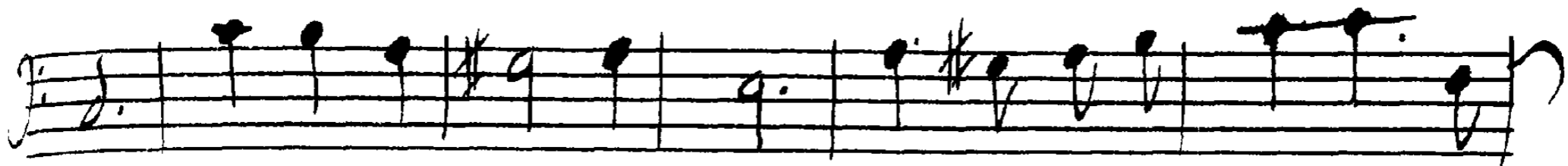
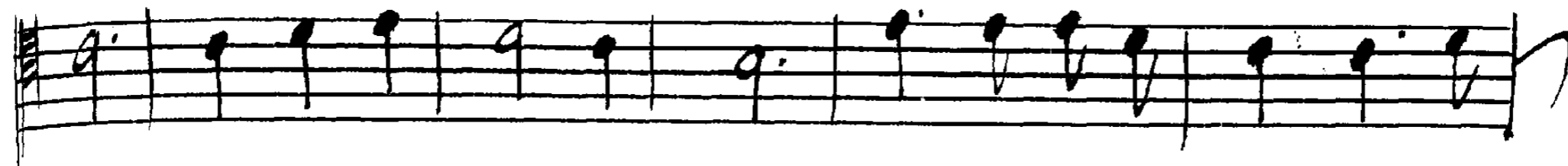
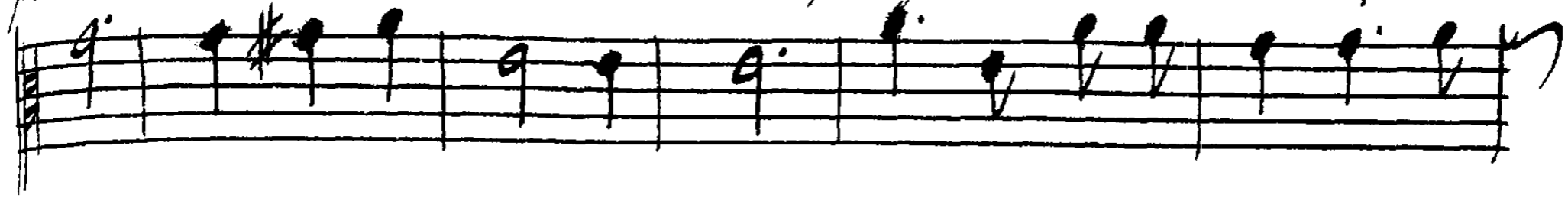
celebrons le jour memorable ou le destin d'om

violons

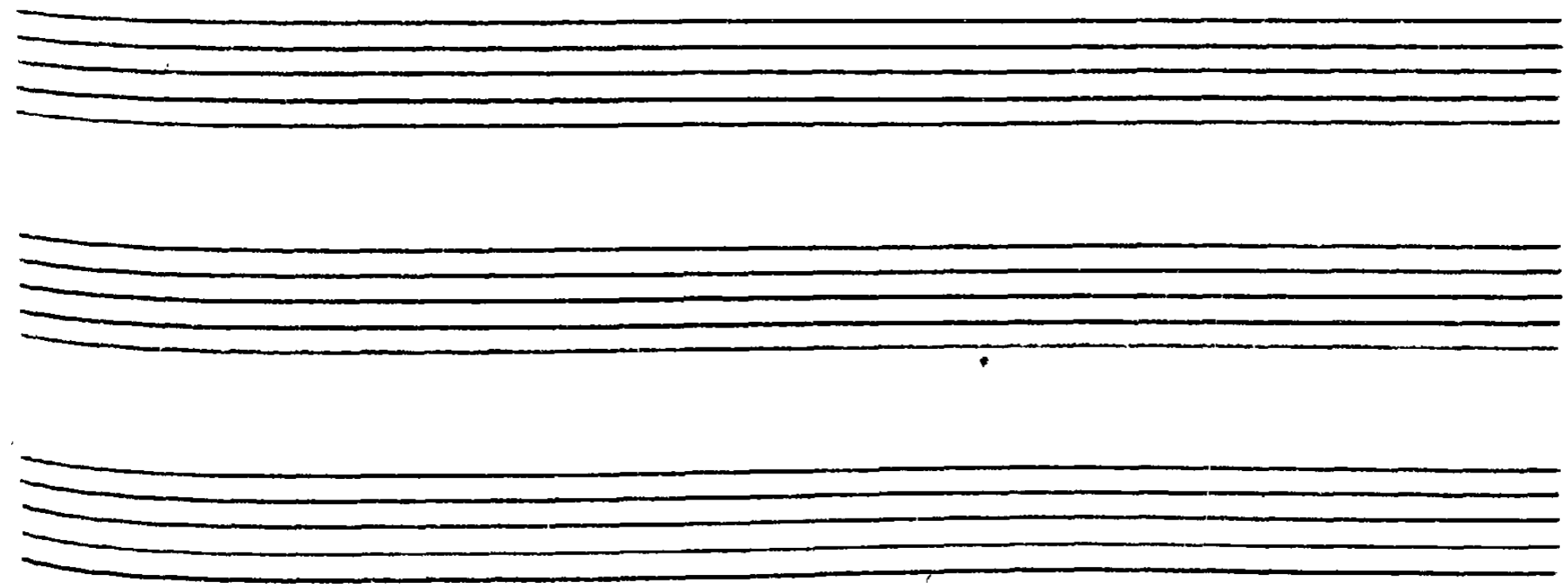




phale a commencé son cours; c'est de ce moment fallo



phale a commence son cours c'est de ce moment fallo



*rable que dependoient nos plus beaux jours c'est de ce mo-*

*vable que dependoient nos plus beaux jours, c'est de ce mo-*

*vable que deperdoient nos plus beaux jours, c'est de ce mo-*

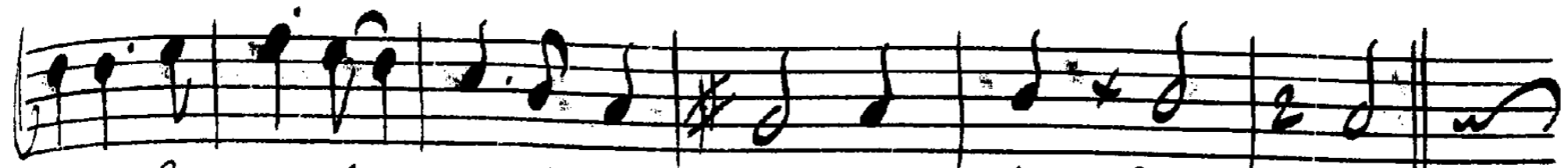
*vable que deperdoient nos plus beaux jours, c'est de ce mo-*

*vable que deperdoient nos plus beaux jours, c'est de ce mo-*

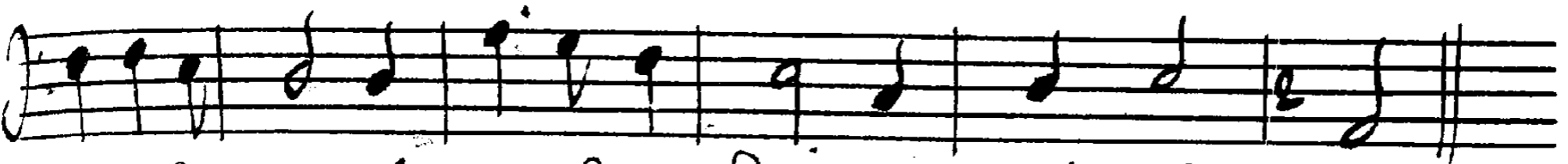
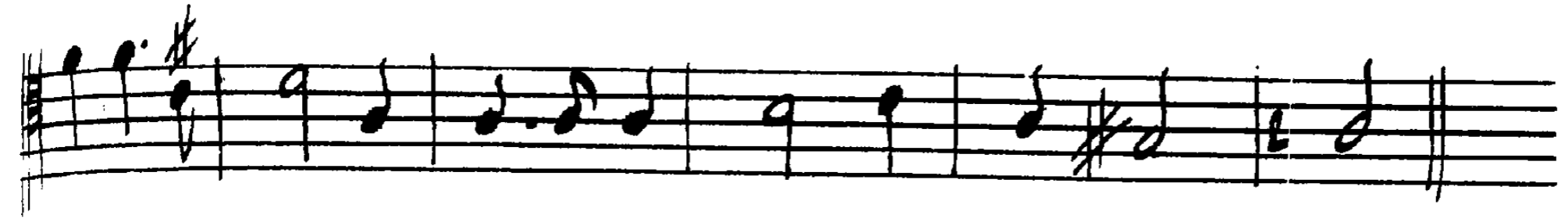
*vable que deperdoient nos plus beaux jours, c'est de ce mo-*

*vable que deperdoient nos plus beaux jours, c'est de ce mo-*

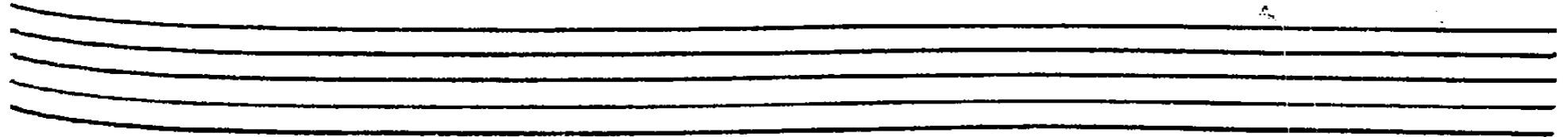
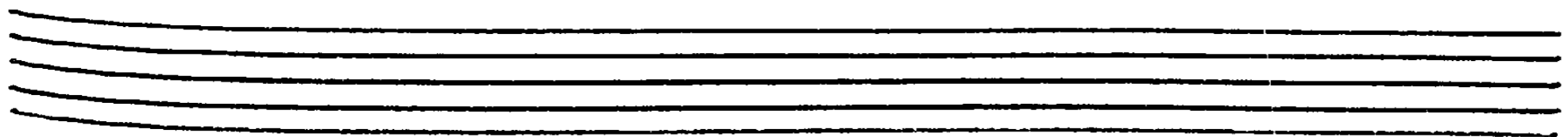
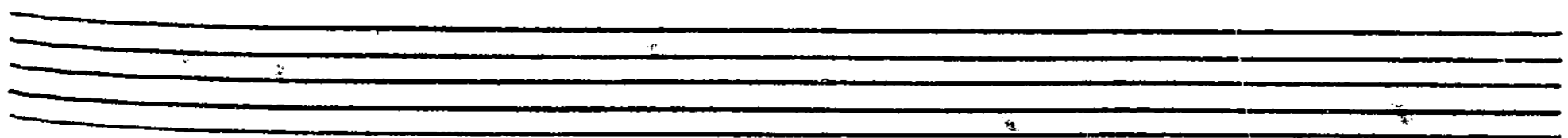
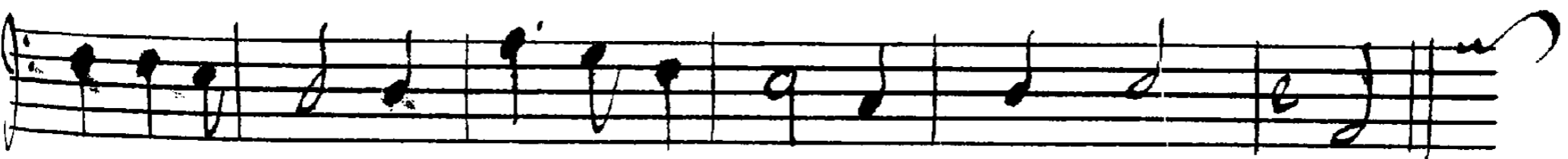
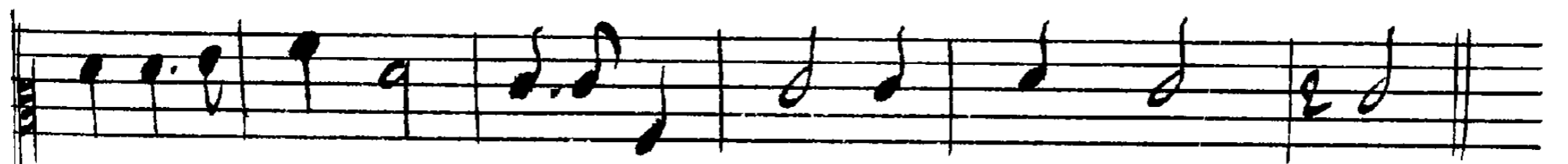
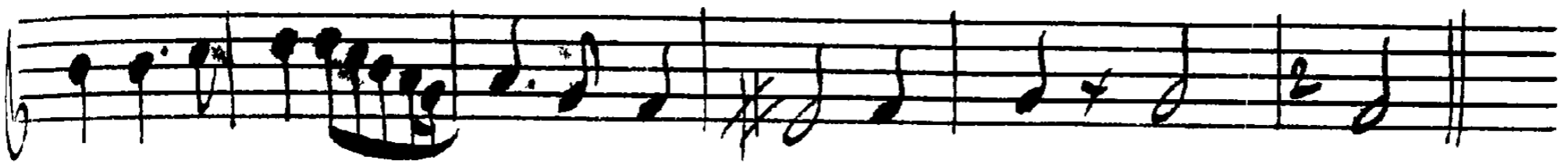
*vable que deperdoient nos plus beaux jours, c'est de ce mo-*



*ment favorable que dependoient nos plus beaux jours,*



*ment favorable que dependoient nos plus beaux jours,*



*cephise*  
vos plaisirs sont nez avec elle vriffes vos coeurs et vos

voix, que vos jeux, que vos chants signalent votre

Zele; puissiez vous aux regards d'une Reine si

belle les offrir encor mille fois puissiez

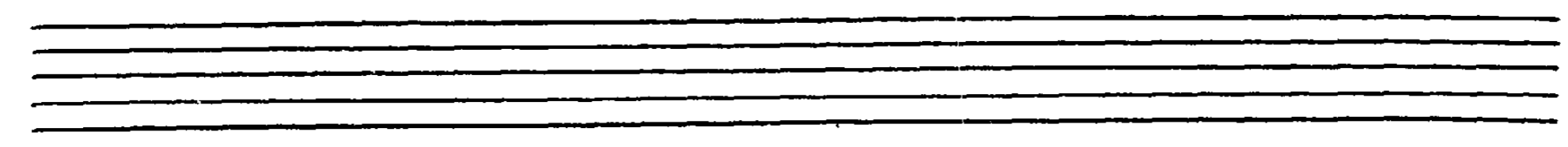
vous aux regards d'une Reine si belle les offrir

encor mille fois —  
ON reprend le  
choeur cete voix

2. air.

*fin.*

Five staves of handwritten musical notation, likely for a string quartet or similar ensemble. The notation includes various note values, rests, and dynamic markings.



*cephise.*

Dans un si beaux jour tout doit s'en flammer le temps heur. des

jeux, est le temps d'aymer Dans un si beau jour tout

doit s'en flammer le tems heureux des jeux est le temps d'ay

Four systems of handwritten musical notation with French lyrics. Each system consists of a vocal line and a piano accompaniment line.

*fin.*

mer, Le plus fier doit être sensible à son tour à l'a

*fin.*

mour nous fait naître unions pour l'amour, Dans-mer, que

L'amour nous lie de ses plus beaux noeuds que nous sert la

vie sans les tendres feux sans eux tout en

nuye tout plaît avec eux Dans un etc. jusqu'au se

*mot fin*

on reprend l'air des adieux =

Journet

*gay* *cephise*  
Ritournelle *Inventons de nouveaux concerts,* violons.

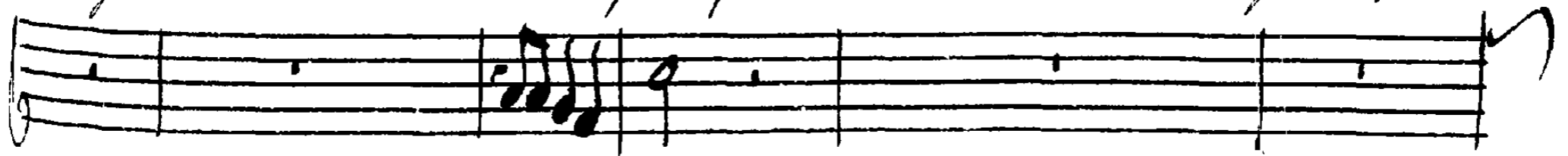
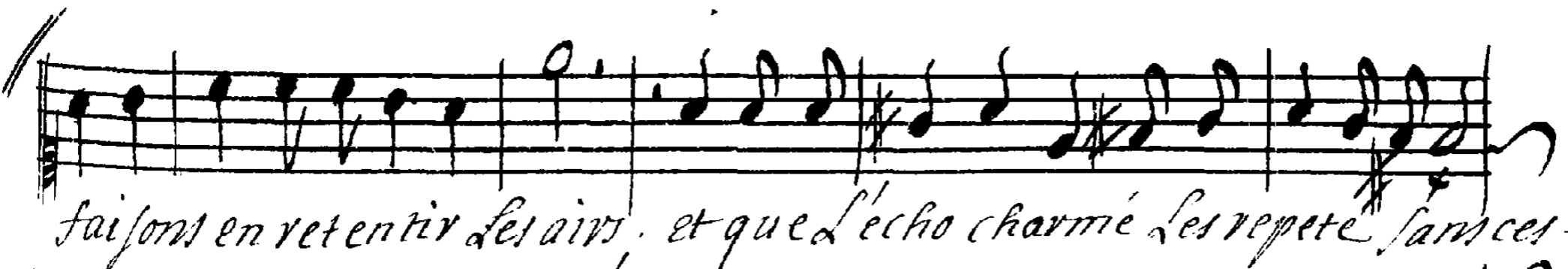
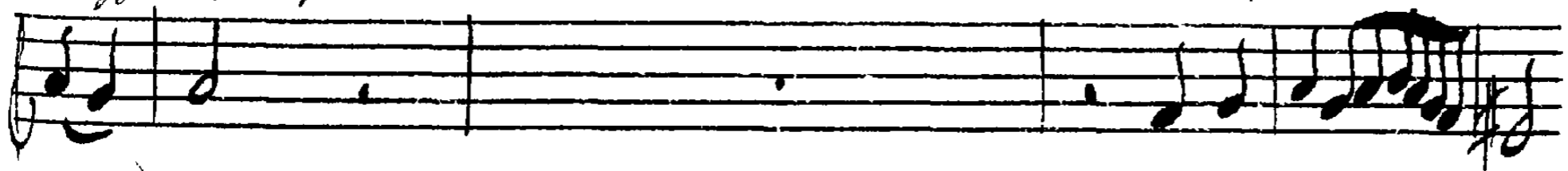
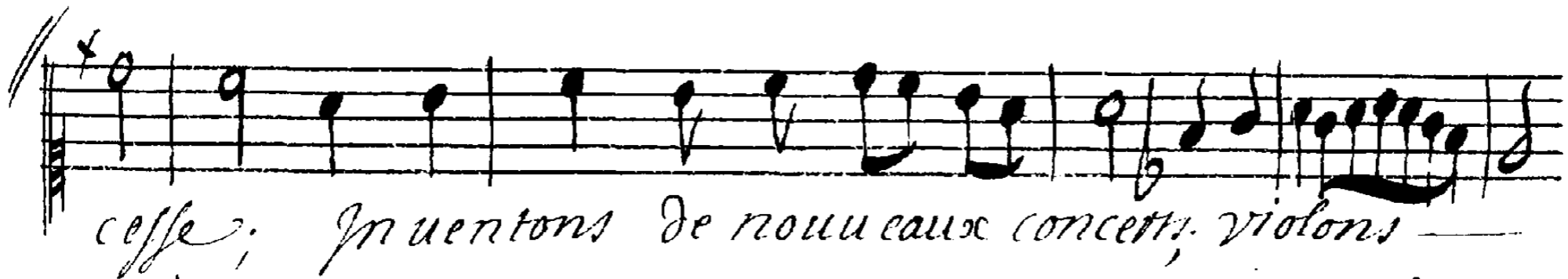
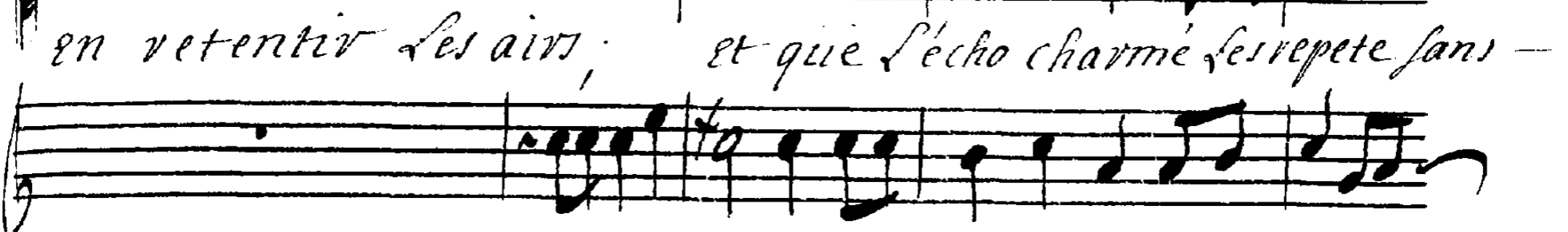
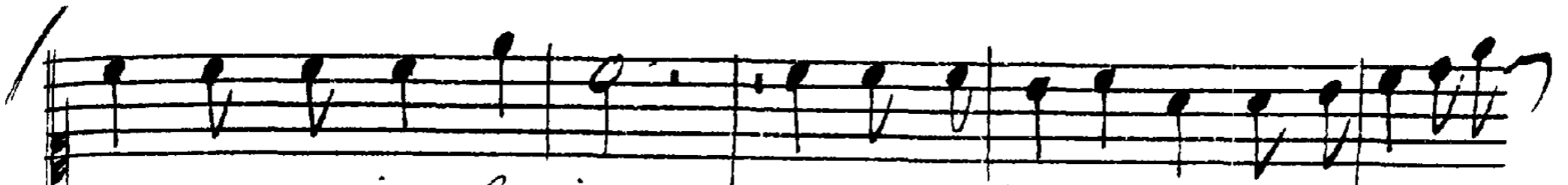
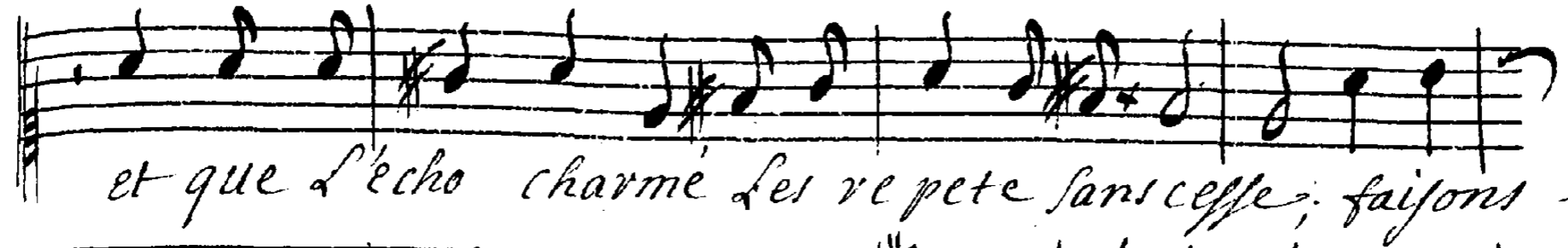
Ritournelle

*Inventons de nouveaux concerts que nos tendres ac*

*cords inspirent la tendresse,* violons

*faisons en retentir les airs;*





le, et que l'écho charmé les repe-te sans cesse

*Choeur.*

*Inventons de nouveaux concerts; Inventons de nou*

*Inventons -*

*Inventons*

*Inventons de nouveaux concerts; Inventons de nou*

*Violons -*

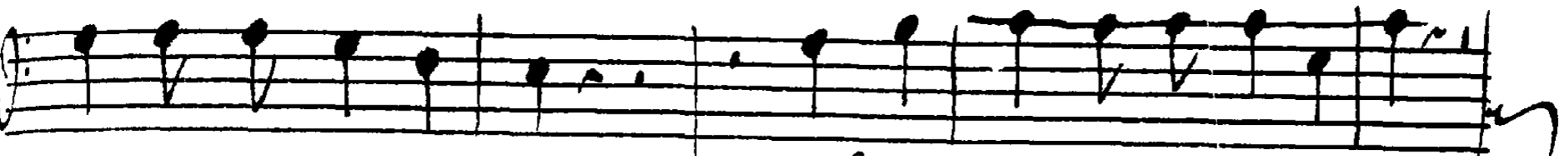
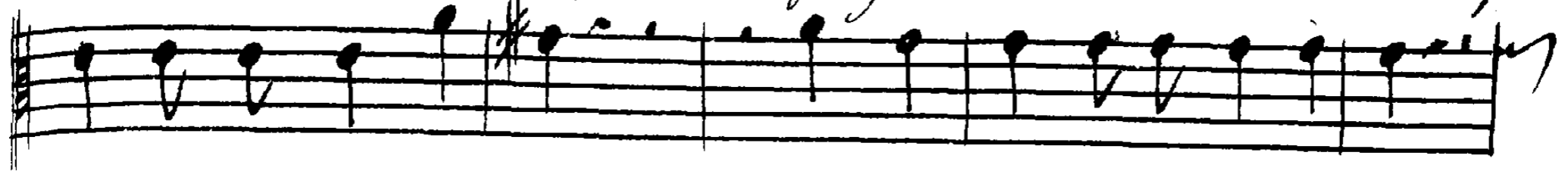
neaux concerts, que nos tendres accords inspirent La ten

neaux concerts que nos tendres accords inspirent La ten

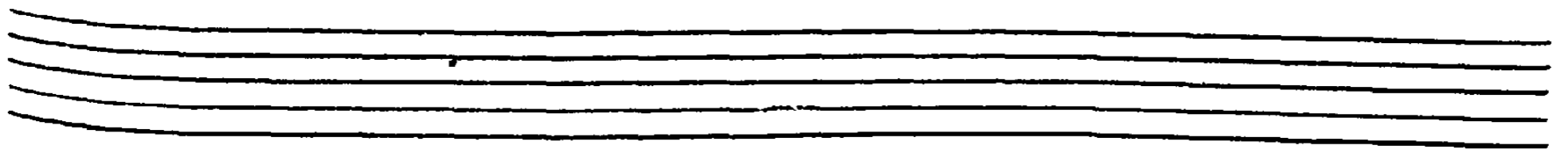
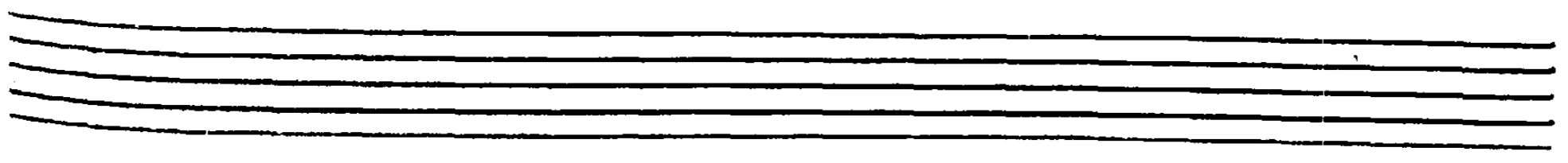
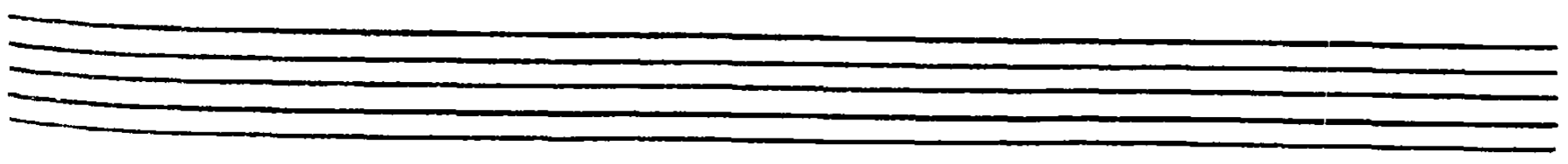
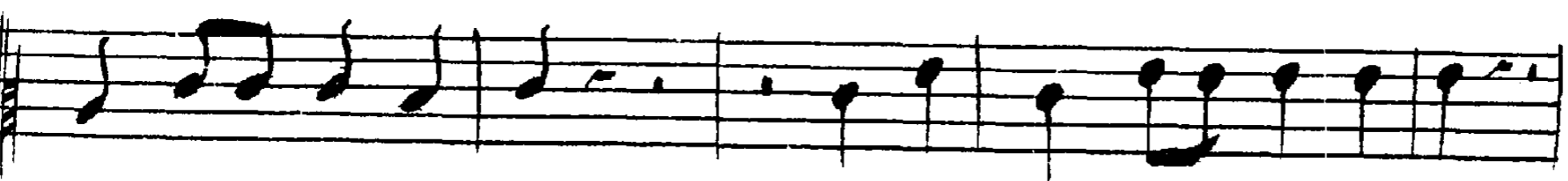
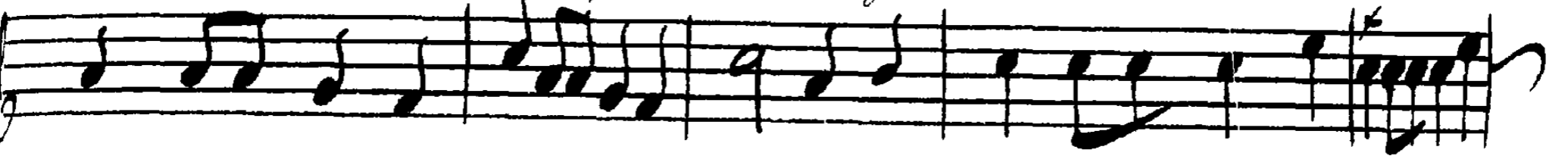


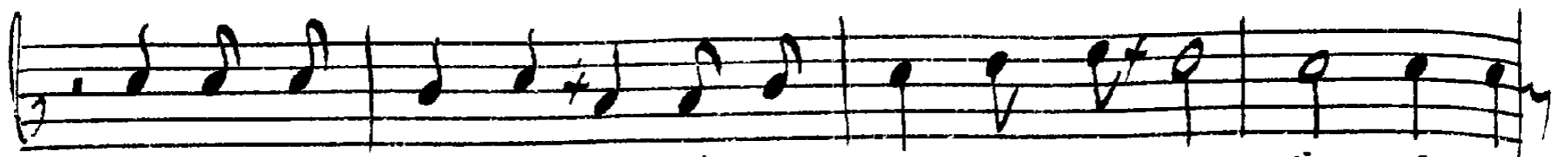


*en retentir les airs; faisons en retentir les airs;*

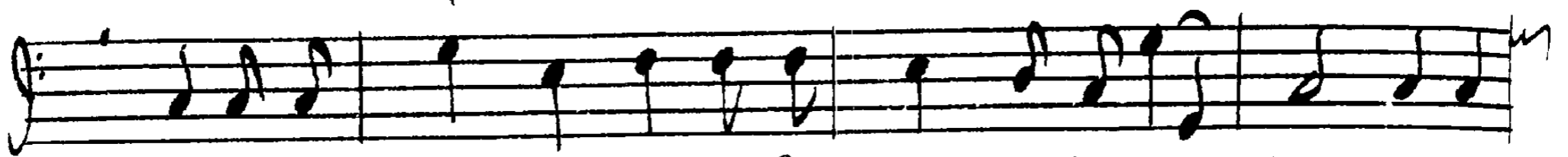
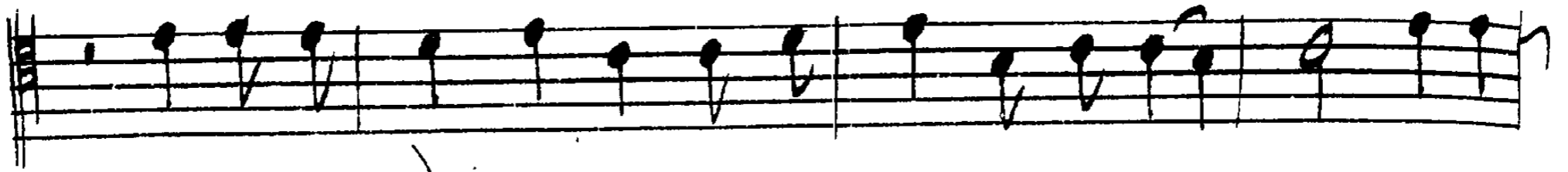
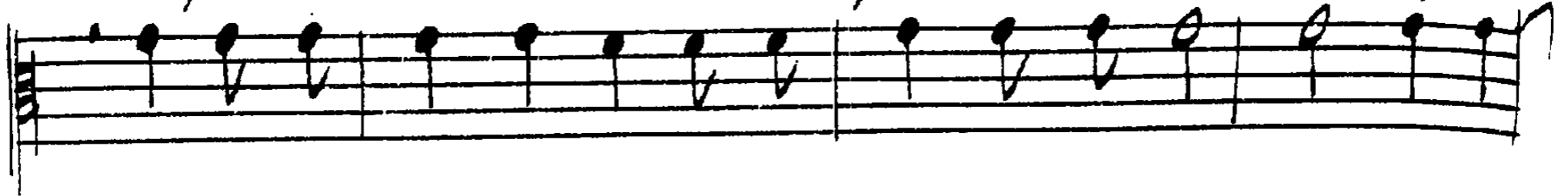


*en retentir les airs; faisons en retentir les airs*

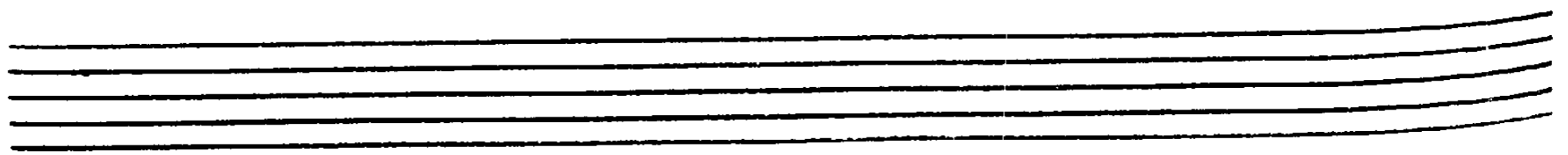
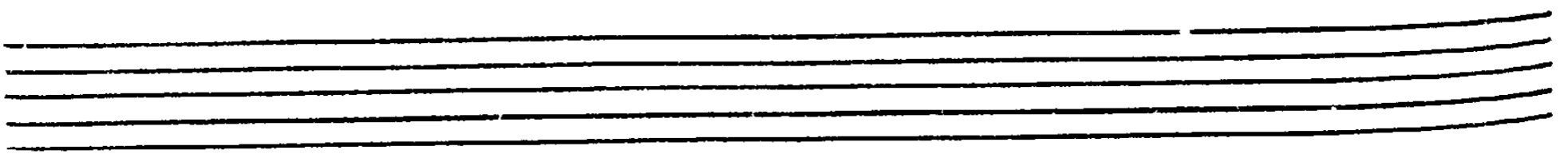
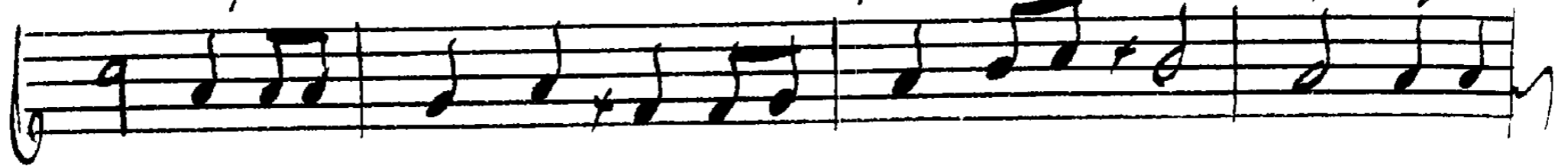




*et que l'écho charmé se repete sans cesse faisons*

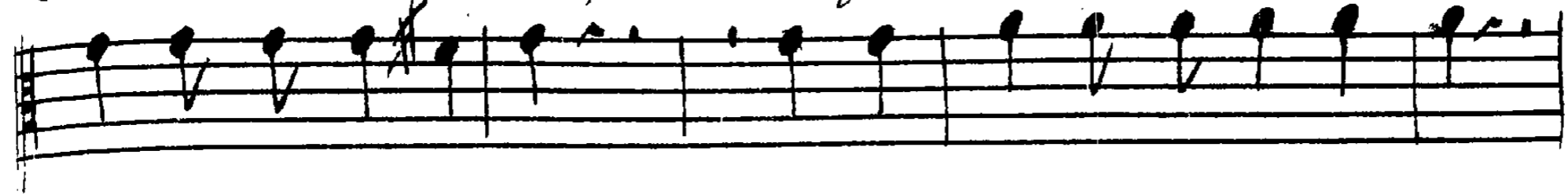


*et que l'écho charmé se repete sans cesse, faisons-*

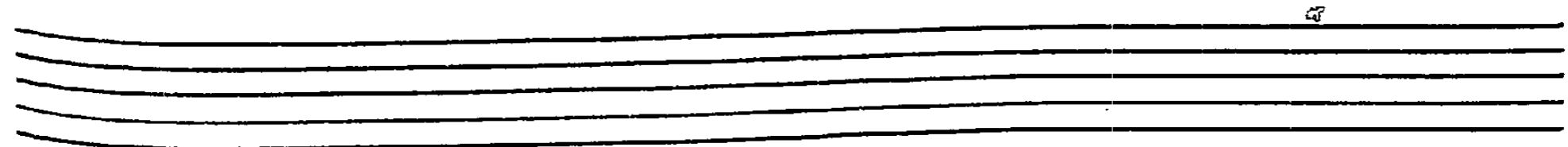
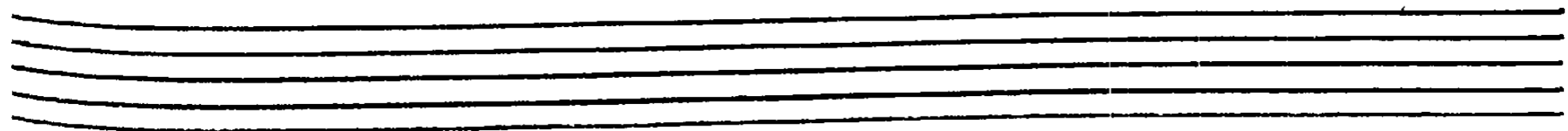
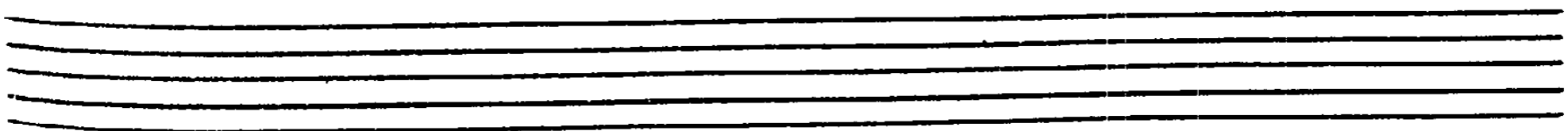
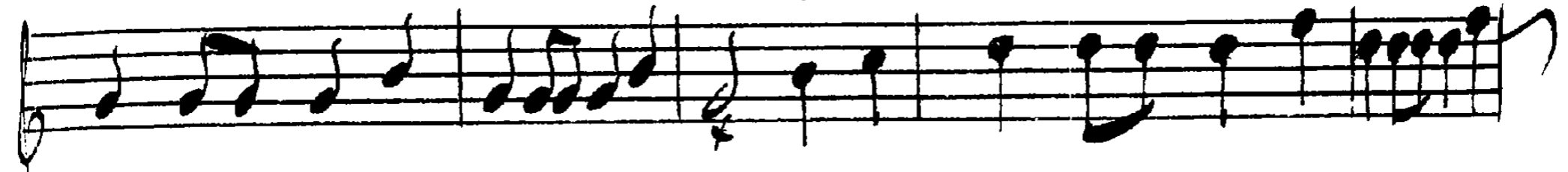


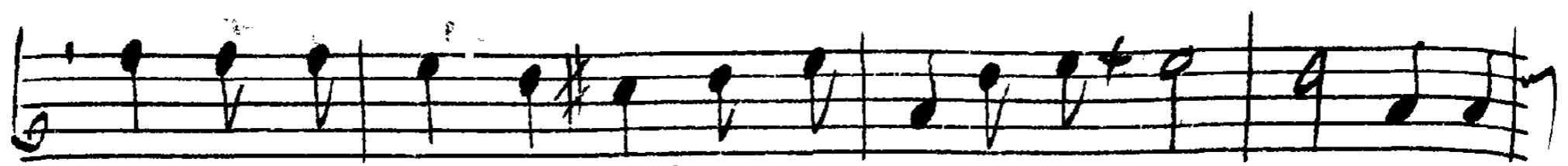


*en retentir Les airs; faisons en retentir Les airs;*

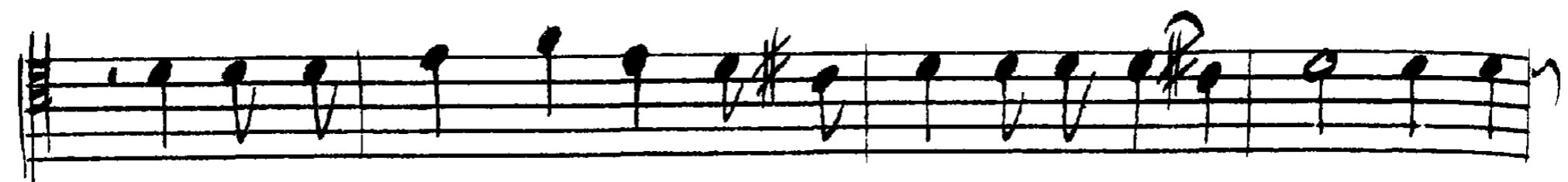
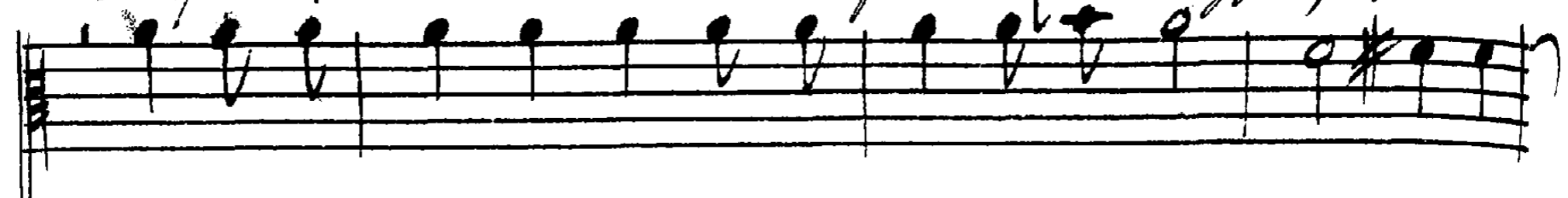


*en retentir Les airs; faisons en retentir Les airs* —

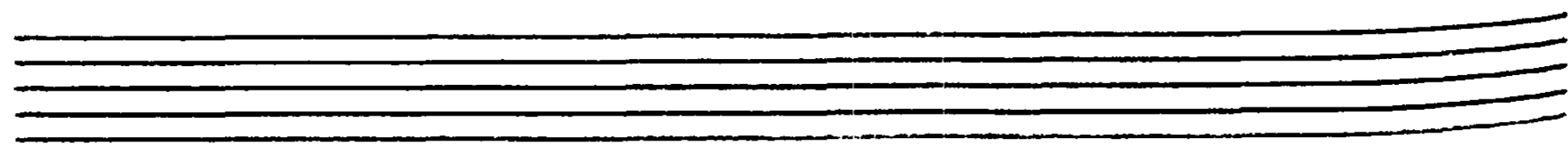
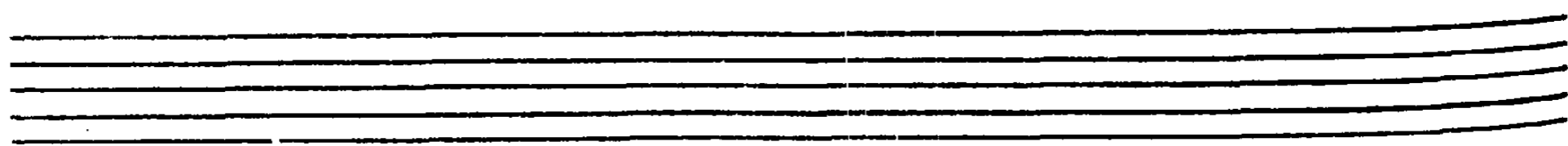




*et que l'écho charmé les repete sans cesse; Inuen*



*et que l'écho charmé les repete sans cesse; Inuen*



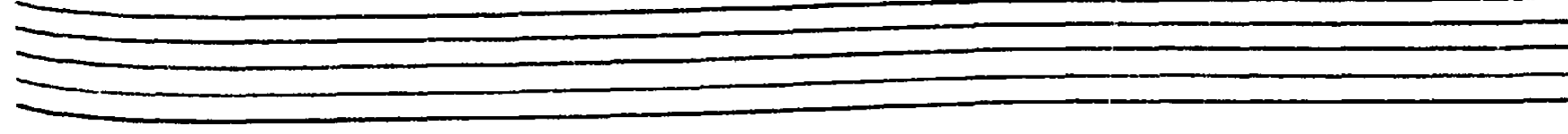
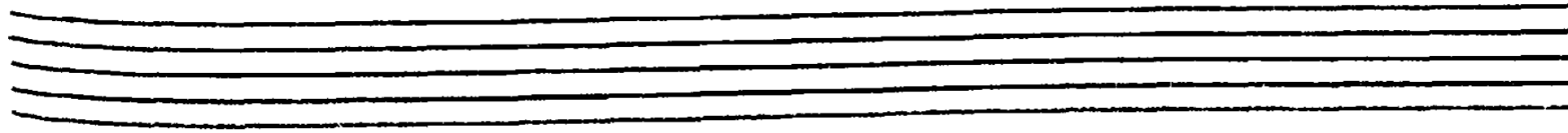
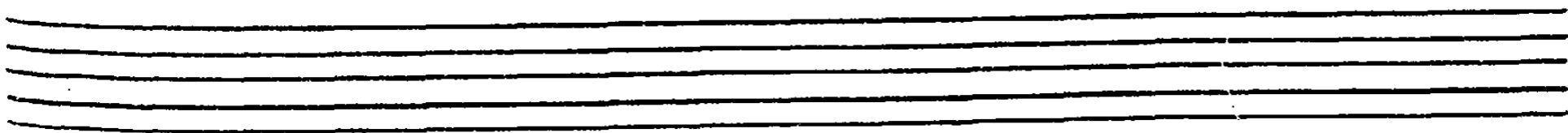
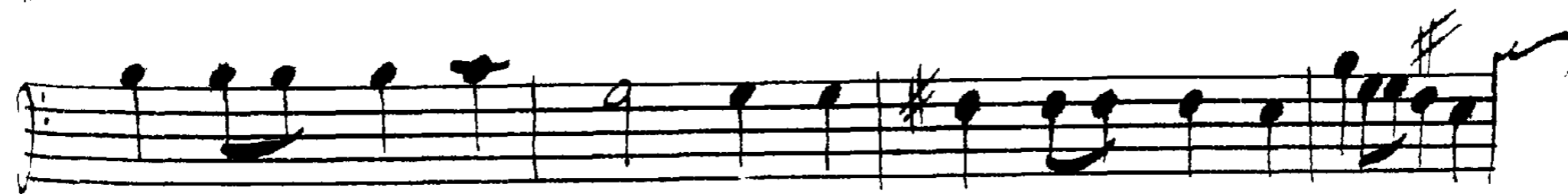
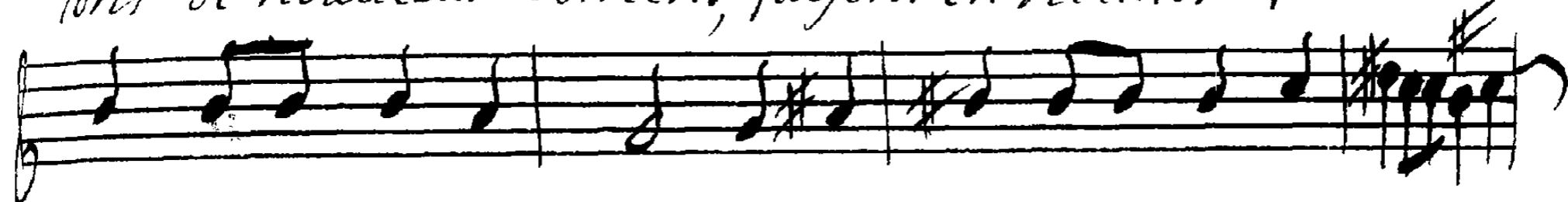


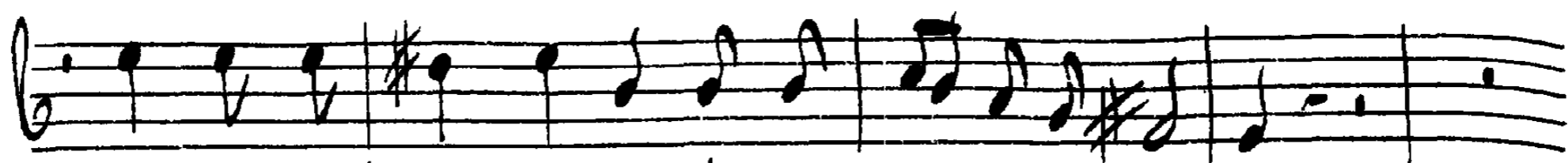


*tons de nouveaux concerts, faisons en retentir l'air;*

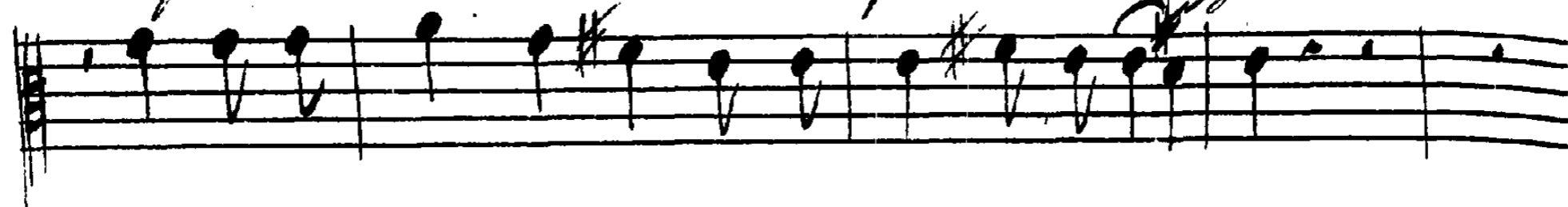


*tons de nouveaux concerts, faisons en retentir l'air*

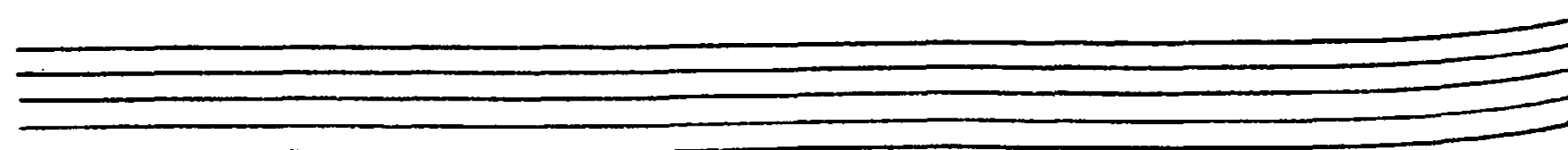
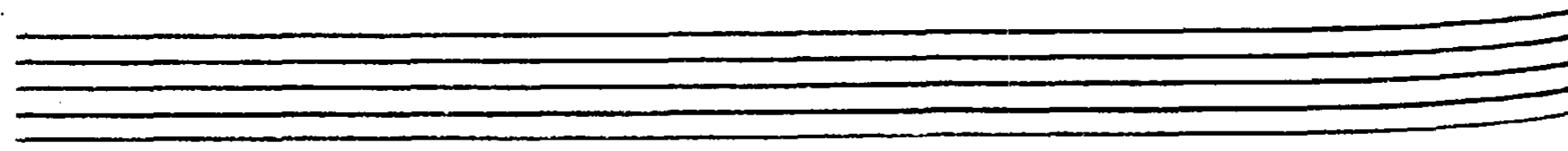
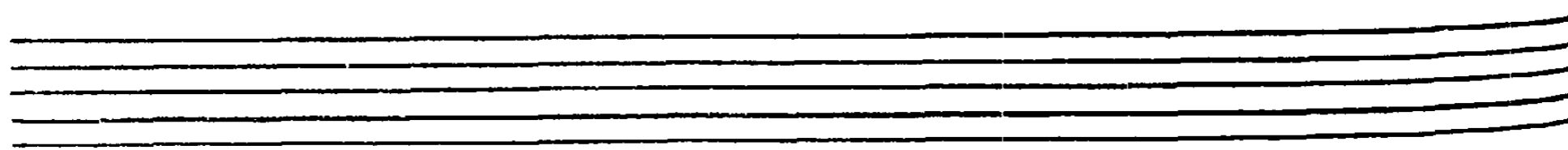
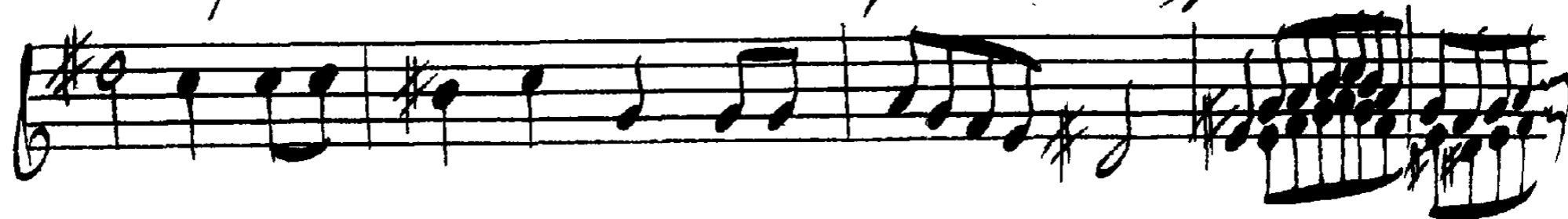


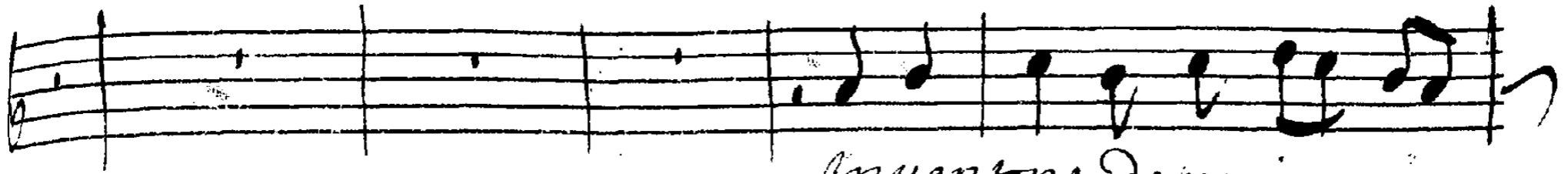


*et que L'echo charmé les repete sans cesse*

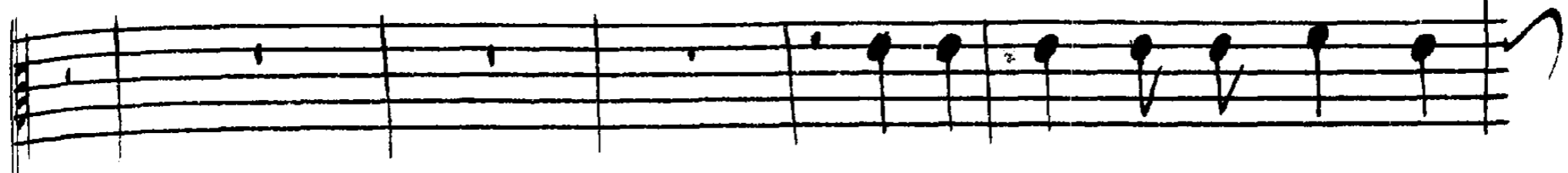


*et que L'echo charmé les repete sans cesse*

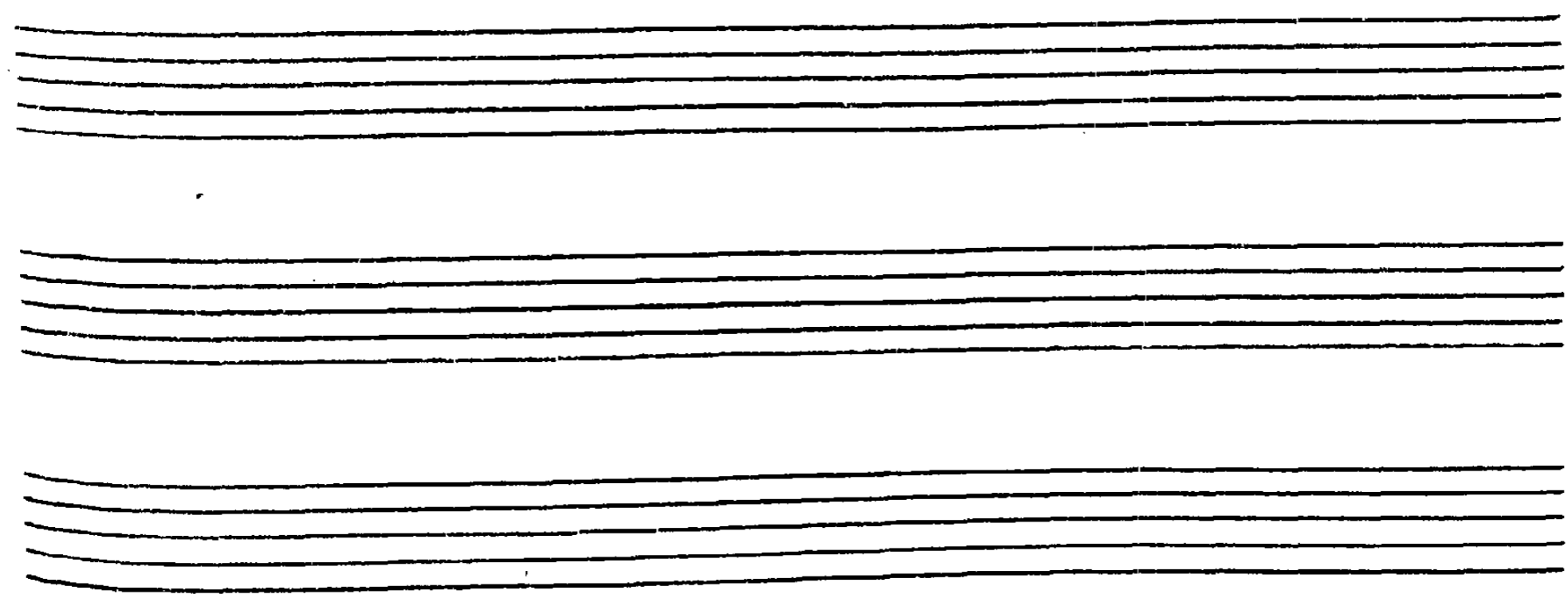
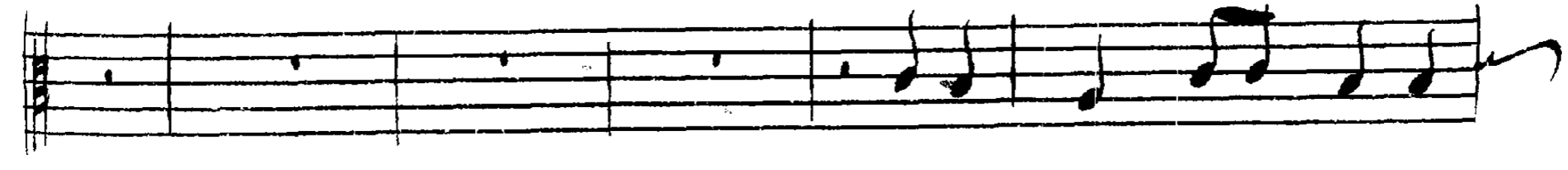
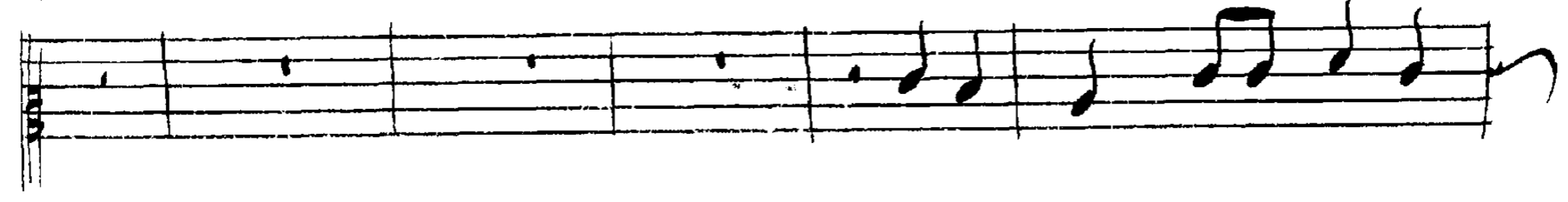




*Inventons de nouveaux con*



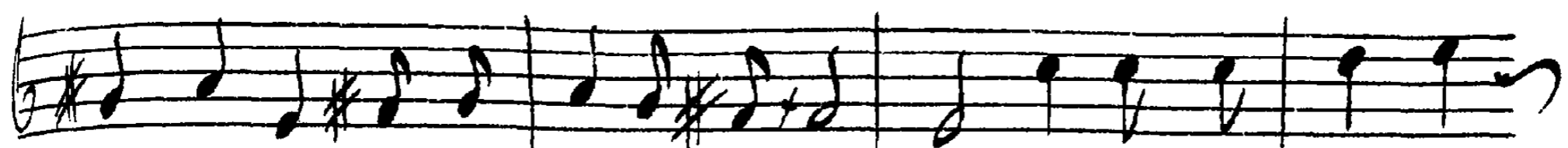
*Inventons de nouveaux*



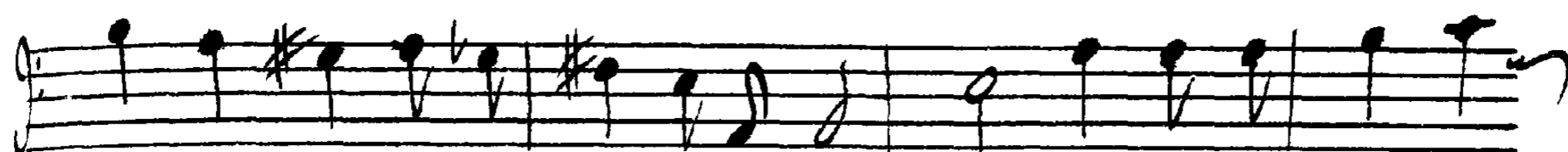
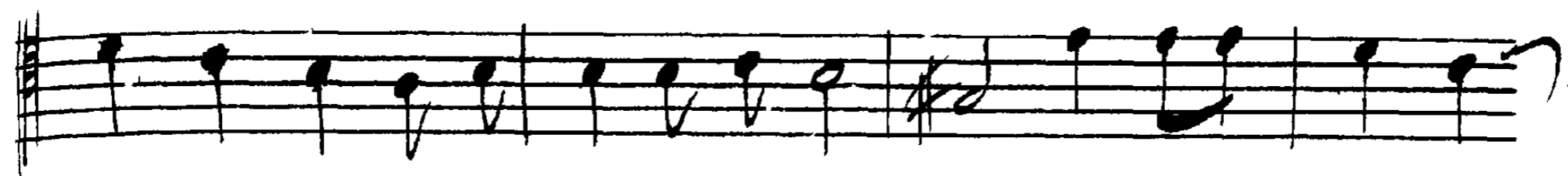
*Certs, faisons en retentir Les airs; et que d'e-*

*Certs, faisons en retentir Les airs; et que d'e-*

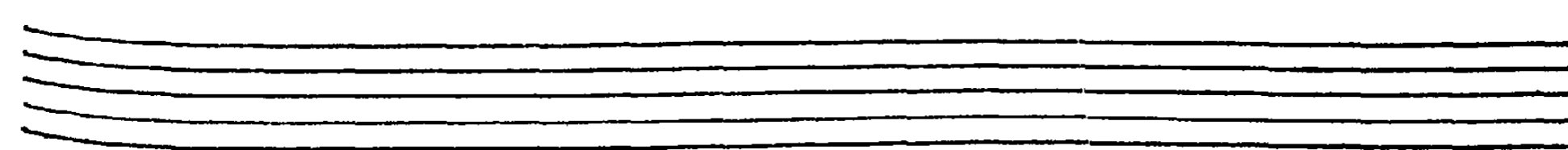
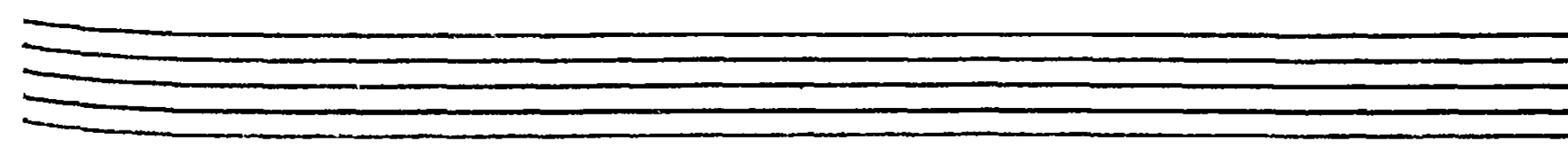
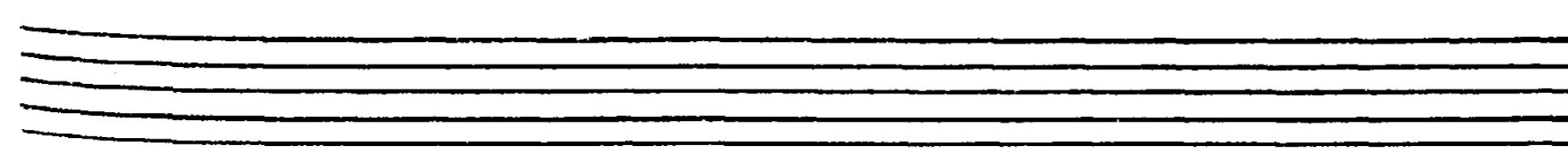
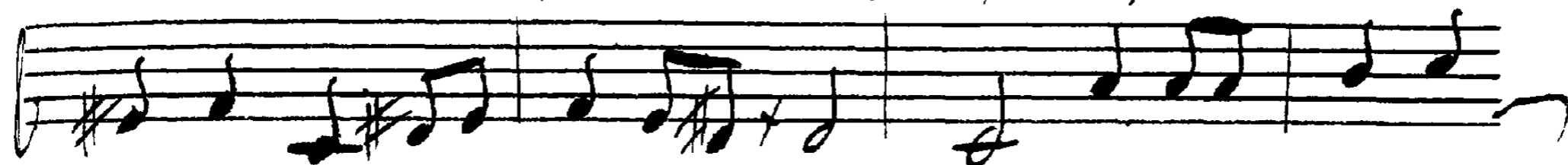
*Certs, faisons en retentir Les airs; et que d'e-*

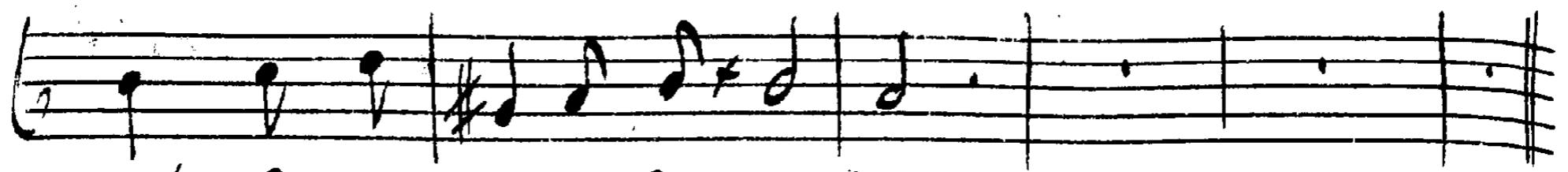


cho charmé les repete sans cesse; et que l'écho char

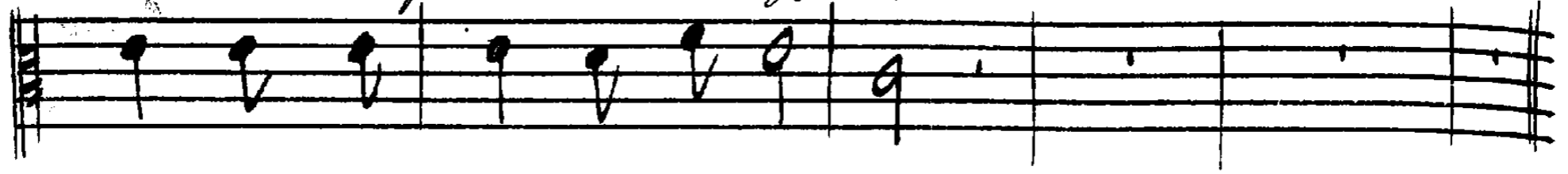


cho charmé les repete sans cesse; et que l'écho char

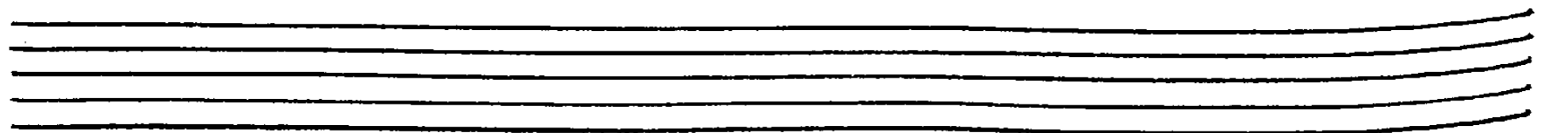
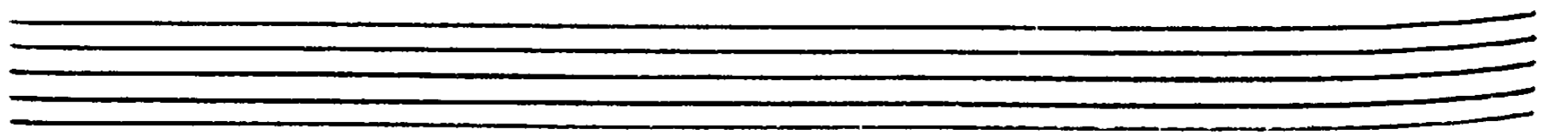
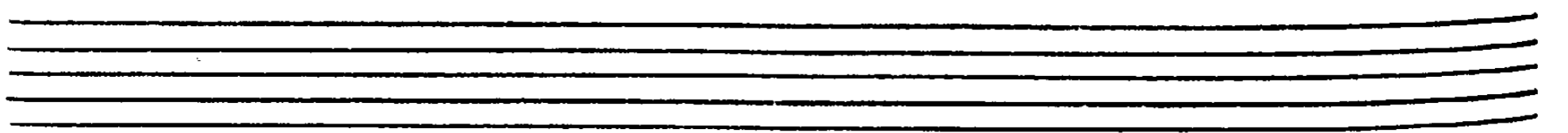
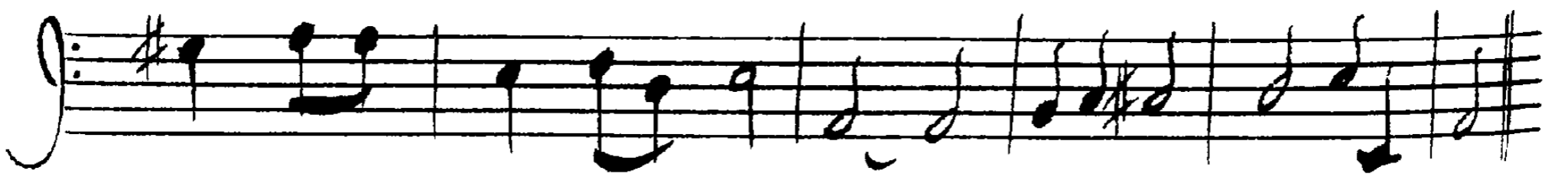
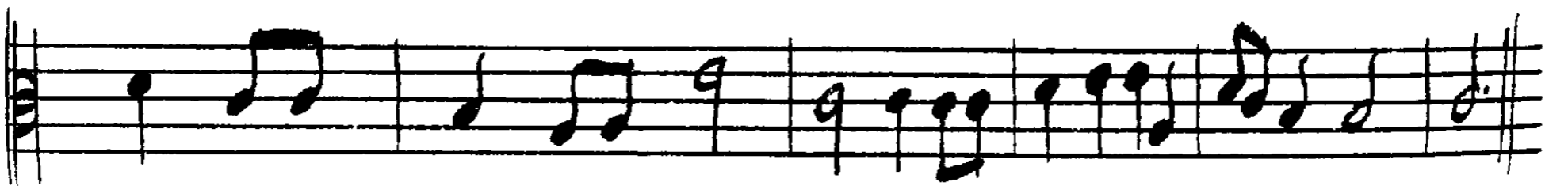
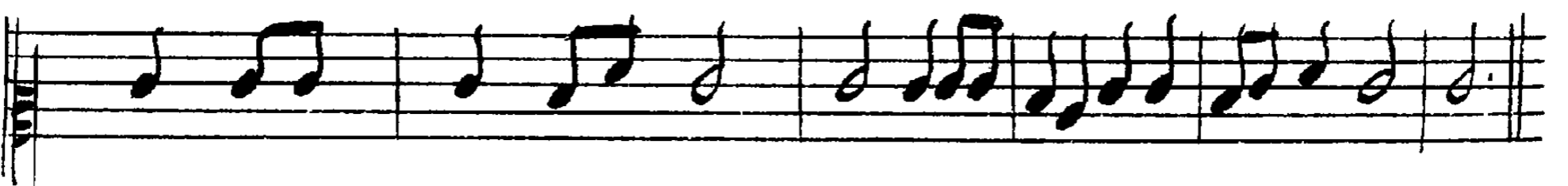
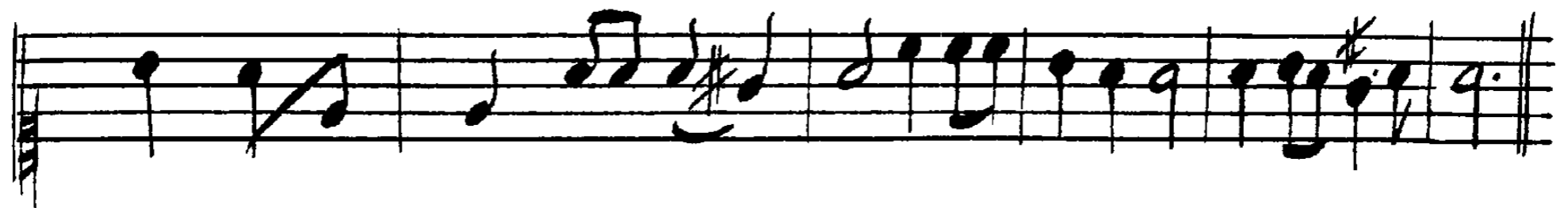
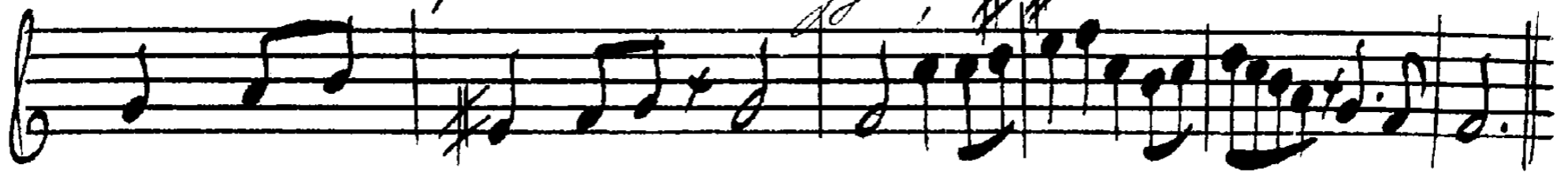




*mé les repete sans cesse;*

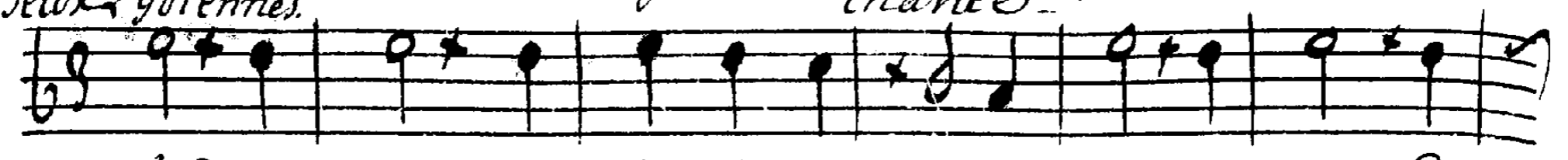


*mé les repete sans cesse;*



Bourée.

Deux Lydiennes. Les hautbois jouent le menuet qui suit avant qu'on le chante.



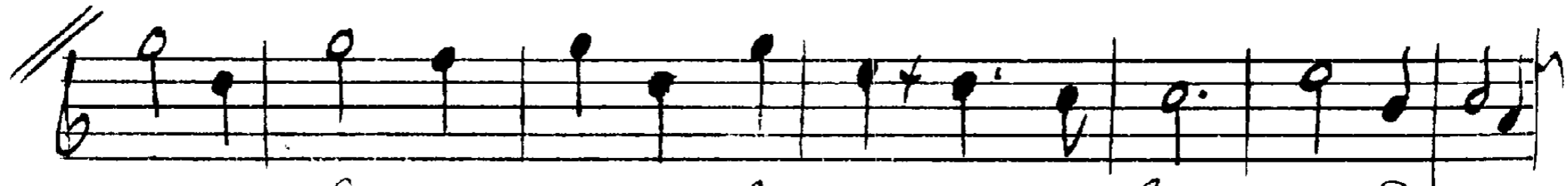
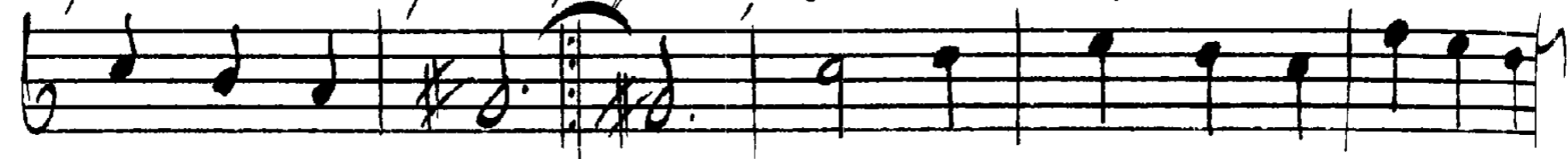
Tendres coeurs qui souffrez encore esperes le



Tendres coeurs



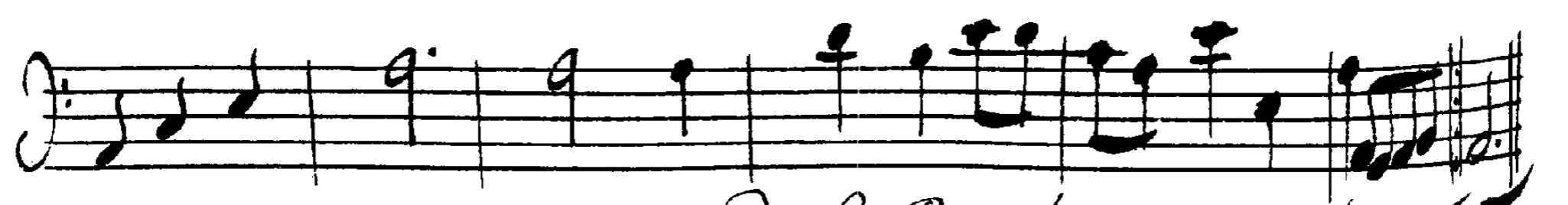
prise de vos pleurs, pleurs. Dans nos champs les larmes de l'au



rove font eclorre les plus belles fleurs quand on aime



on voit de mesme de ses soupirs eclorre ses plaisirs, sur



On Reprend la Bourée.



*Brelude*

*c'est assez* *notre Zele a brillé dans ces jeux, mais j'ay be*

*soin d'un peu de soli tude Le ciel se conde mal vos vœux, laissez*

*moi m'occuper de mon inqui etu - de*

*Scene 5. Argine seule.*

*Brelude.*

La

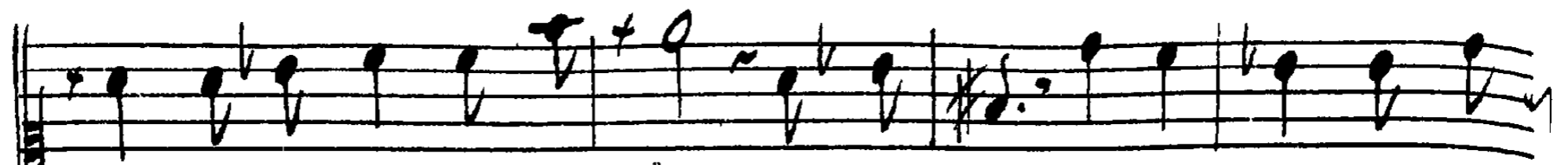
mort va me venger du pouvoir de ses yeux je vais jouir en

*fin de la douceur extreme, de verser ce sang odieux, qui*


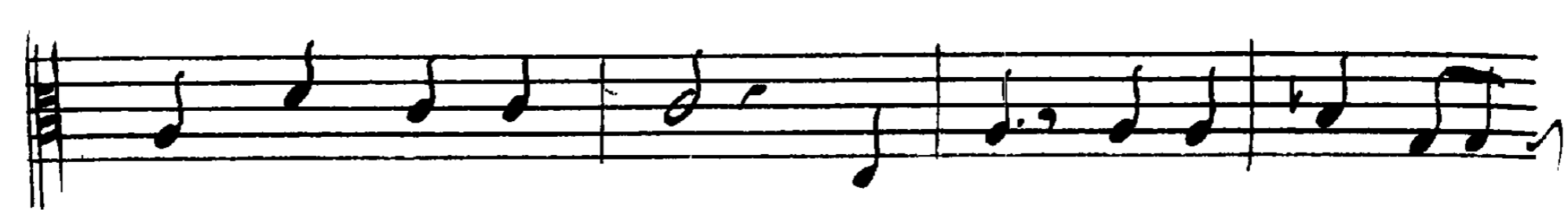
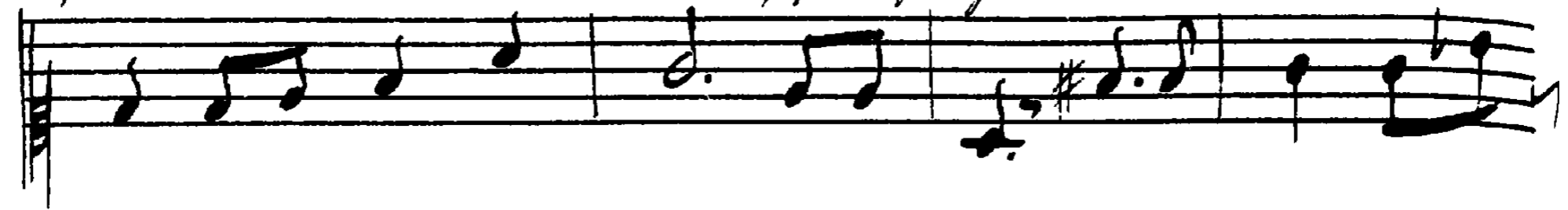
This system contains the first six staves of the musical score. The top staff is the vocal line, starting with the lyrics "fin de la douceur extreme, de verser ce sang odieux, qui". The following five staves are for piano accompaniment, featuring a variety of rhythmic patterns and melodic lines.

*boule pour L'ingrat que j'ayme, frapons: rien ne peut*

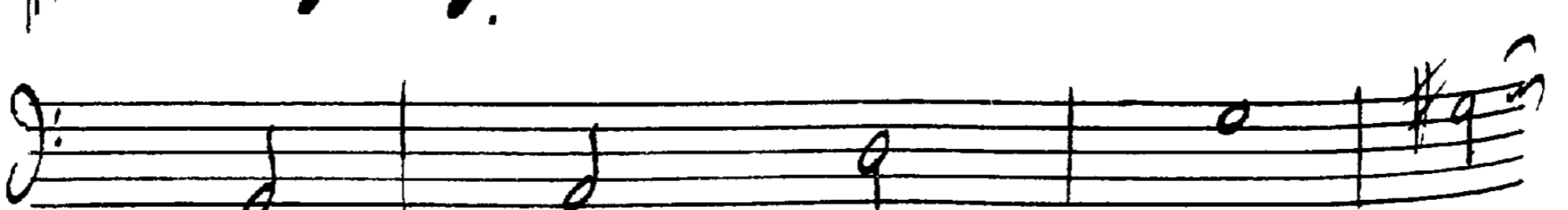
This system contains the second six staves of the musical score. The top staff is the vocal line, starting with the lyrics "boule pour L'ingrat que j'ayme, frapons: rien ne peut". The following five staves are for piano accompaniment, continuing the musical themes from the first system.



plus retenir mon courroux, quel plaisir mais hélas, mona



mour l'empoisonne, j'eue en la frappant la mort



que je Luy donne que ne puis je estre aymée et mourir sous ses

*coups,*

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics "mais, on me méprise" are written below the vocal line. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several sharp accidentals throughout the piece.

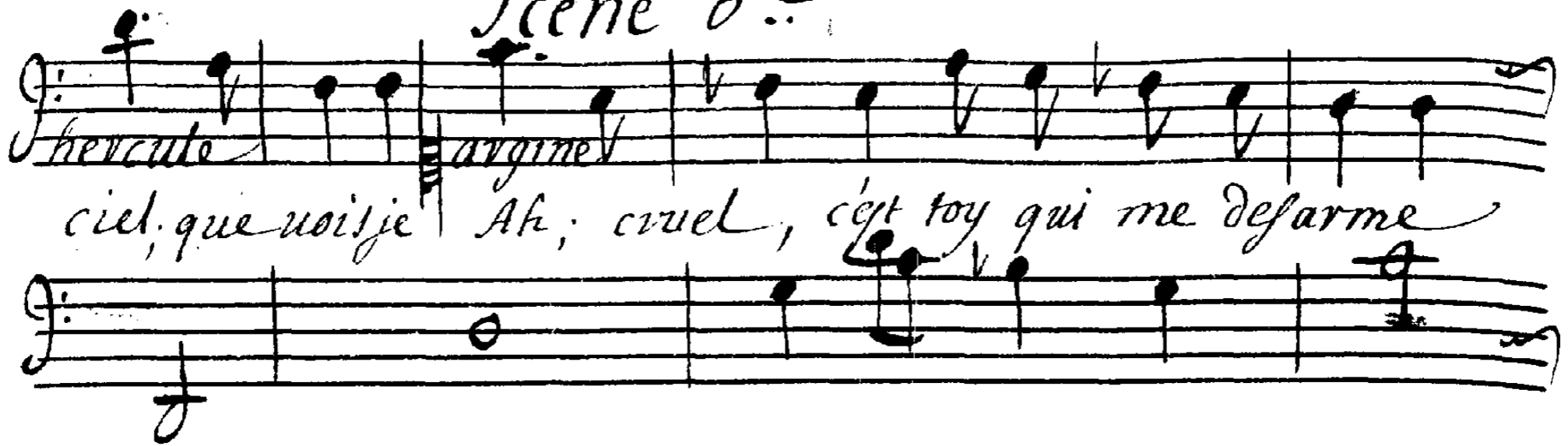
Handwritten musical score for the second system. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff. The lyrics "on s'adore quelle rage pour moy je fremis d'y pen" are written below the vocal line. The piano accompaniment includes a 3/2 time signature. The music continues with complex rhythmic patterns and accidentals.

*ser; ne tardons plus; frappons, que ne peut-elle encore of*

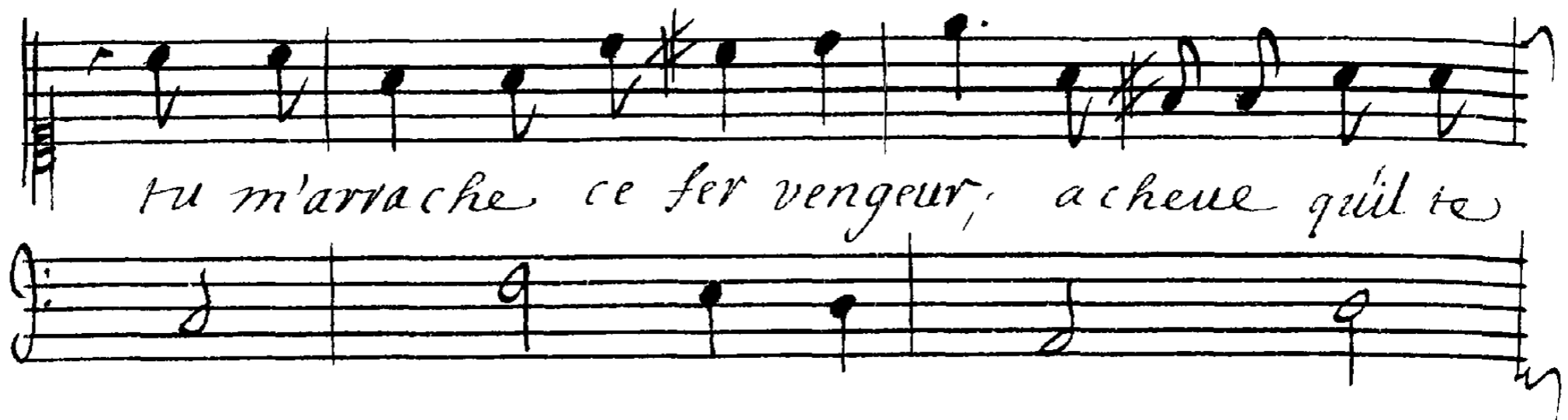
*frir a ma fureur plus de sang a verser*

Scene 6<sup>e</sup>

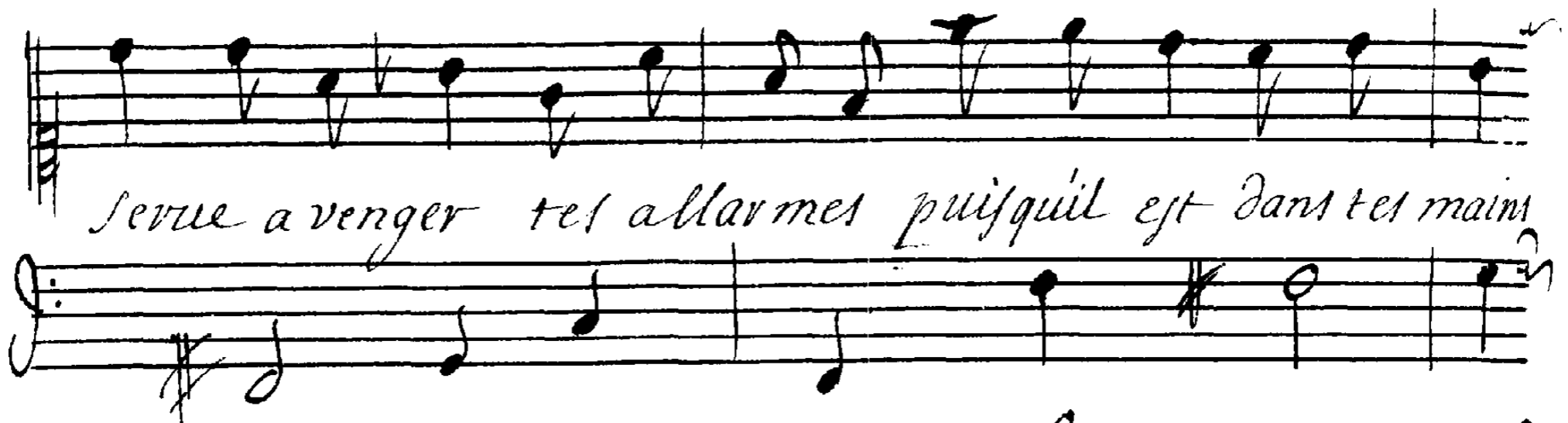
Hercule Argine  
ciel, que vois je Ah; cruel, c'est toy qui me defarme



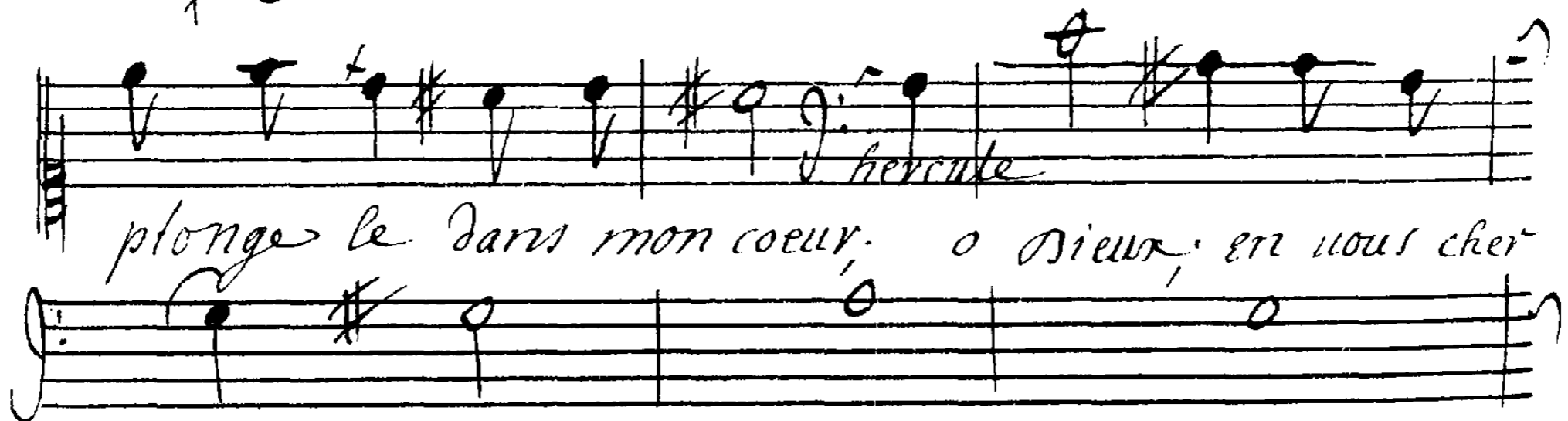
tu m'arrache ce fer vengeur, achève qu'il te



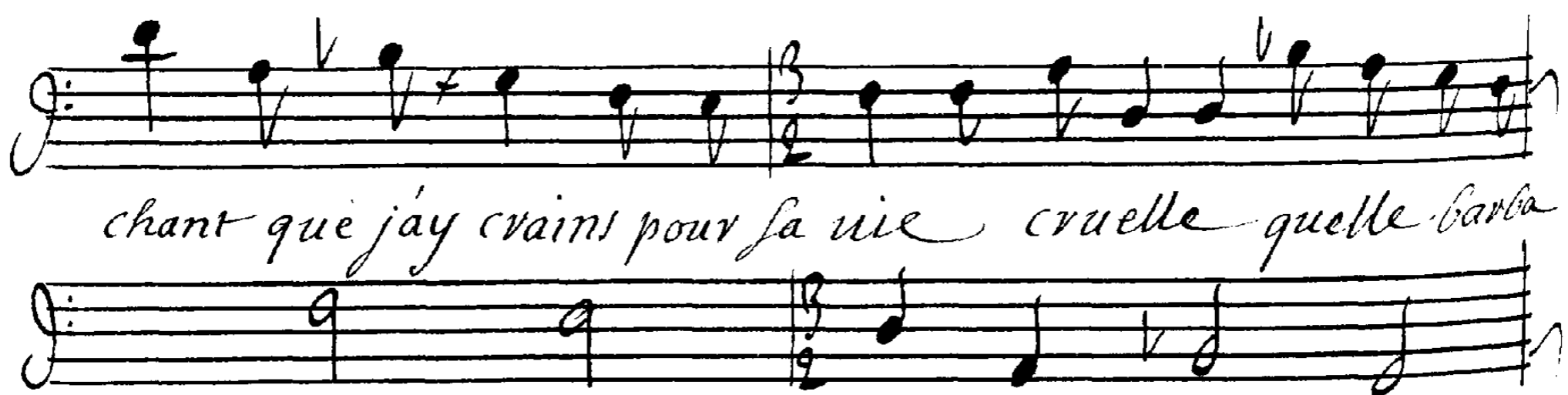
serve a venger tes allarmes puisqu'il est dans tes mains



Hercule  
plonge le dans mon coeur, o Dieux; en vous cher



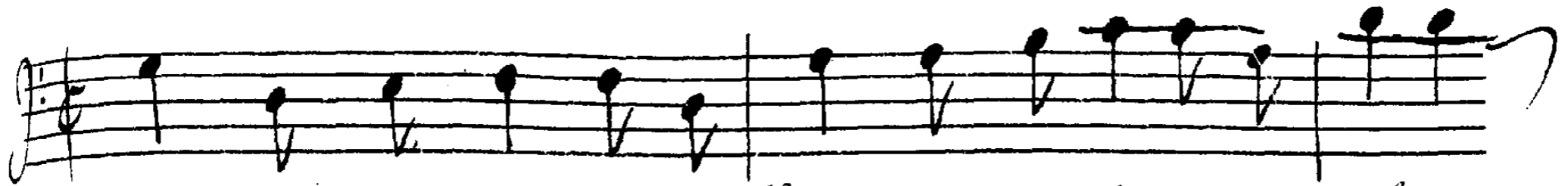
chant que j'ay crains pour sa vie cruelle quelle barba



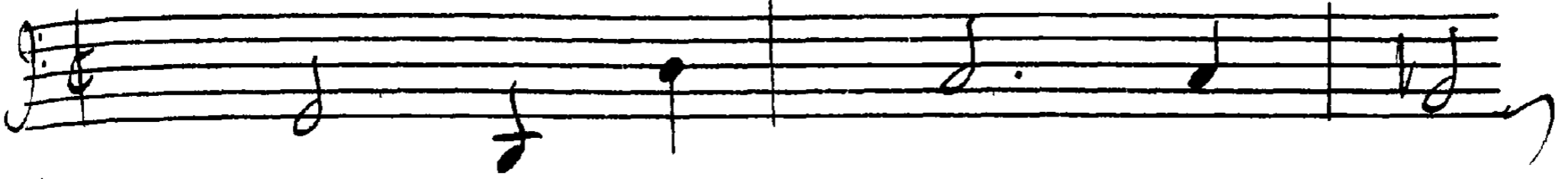
rie; c'est contre moy qu'il faut armer vostre cour



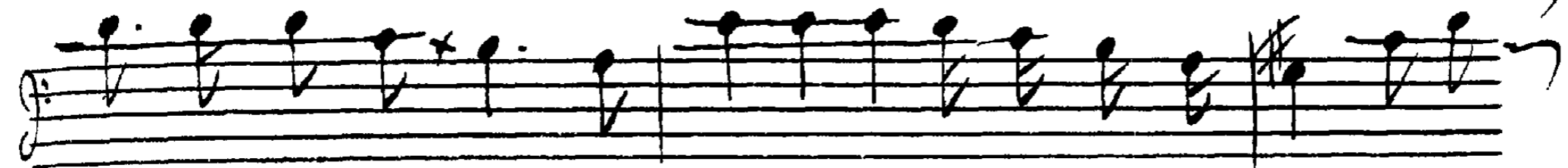
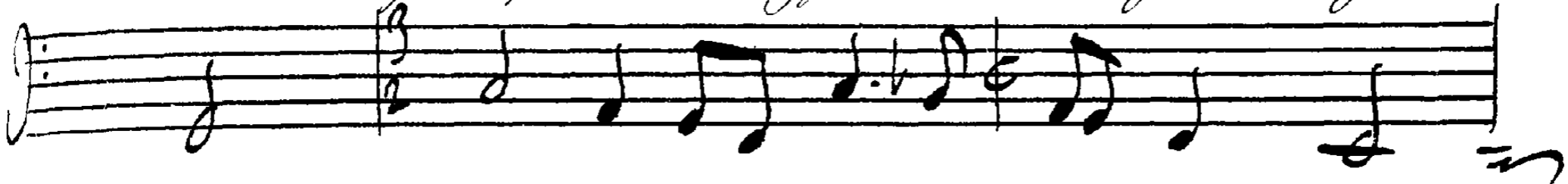




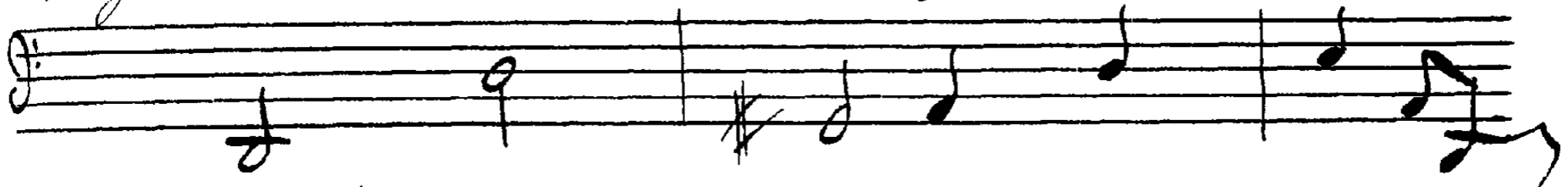
voulez que cent monstres affreux évoquez par vos charmes —



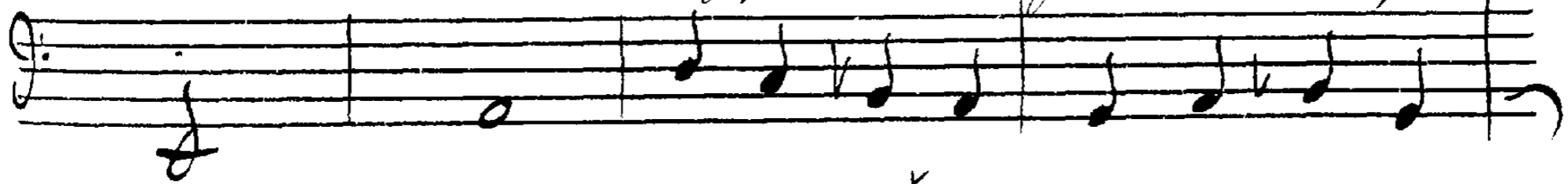
contre mes jours; se venissent tous je uerray sans et



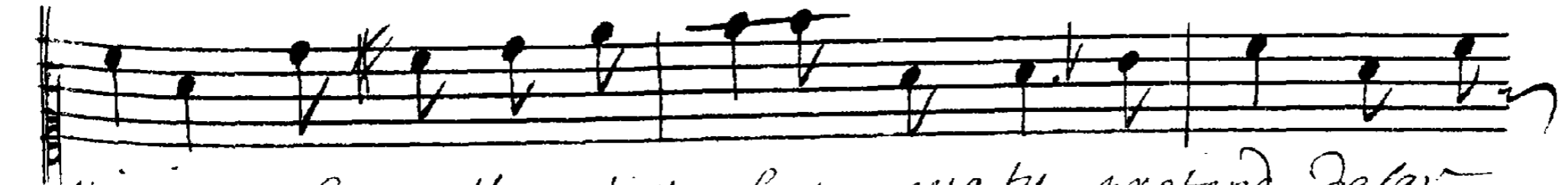
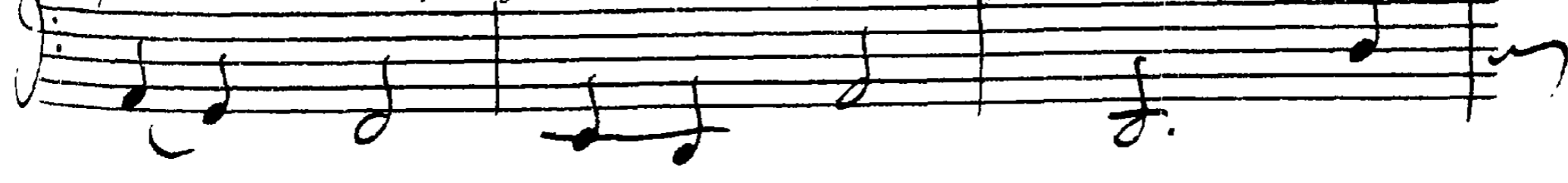
fooy tous les enfers en armes et je les combattray sans me



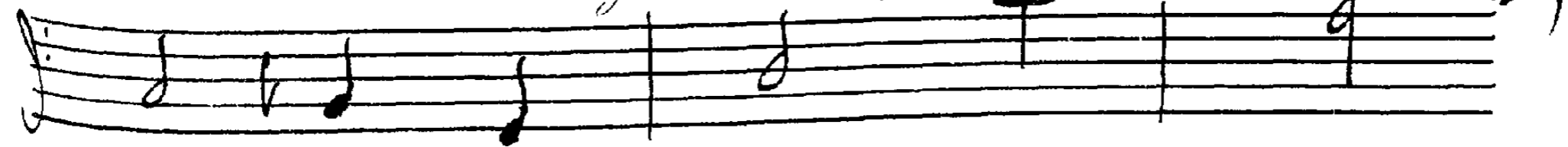
plaindre de vous; mais respectez l'objet qui ma seu



plaire e puis je L sur moy vos viqueur, est ce en me faisant



voir combien elle t'est chere; que tu pretend de far



mer mes fureurs; Il faudroit La haïr pour calmer ma co-

leve, mais, barbare L'Amour ta fait une autre

Loy ma rivale Hymppire une ardeur trop fidel

le; je ne puis Hymppirer que La haine et L'effroy

va; tu m'as trop appris a devenir cruelle

vengeons nous ; ; de ta haine pour

*hercule*  
 moy et de la tendresse pour elle; quelle est l'er

*argine*  
 veur ou je vous vois, non je ne vous hais point, que fais tu

*hercule*  
 donc tu l'aimes l'amour soumet nos cœurs malgré nous —

*argine*  
 même, le tien brule pour tes appas, Barbave eh —

— c'est ce qui m'outrage quand tu me hais rois mille

fois d'avantage, mon sort seroit trop doux si —

tu ne l'aimois pas mais tu fais gloire Ingrat de l'amour


qui t'engage; voila mon desespoir ton crime et

son arrest; donne,  $\frac{=}{=}$ , ce fer que l'objet quitte

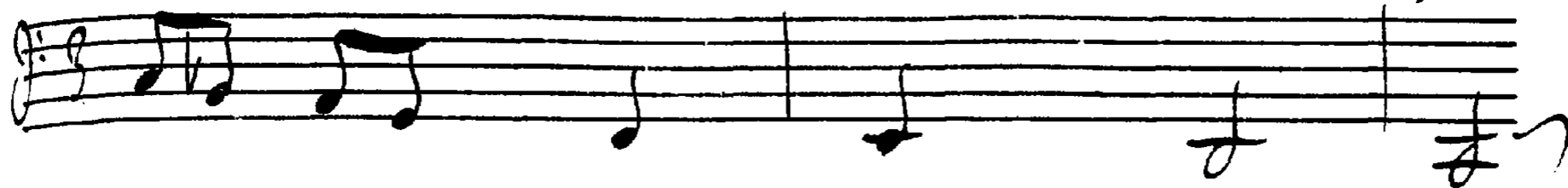
plait, expirant a mes yeux, *hercule* ciel que est vostre

*argine* rage; Tu fremis; cest l'amour qui t'apprend a trem

bler, he. bien cruel cest moy que tu dois immo



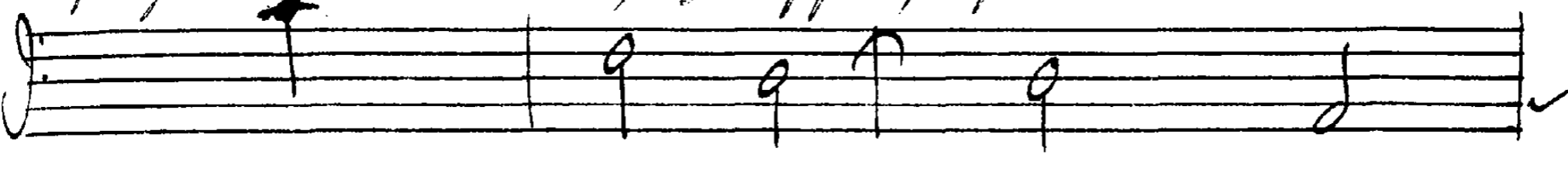
lev, Tant que ce coeur viura crains quelle ne perisse




frappe, preiens par mon supplice une main



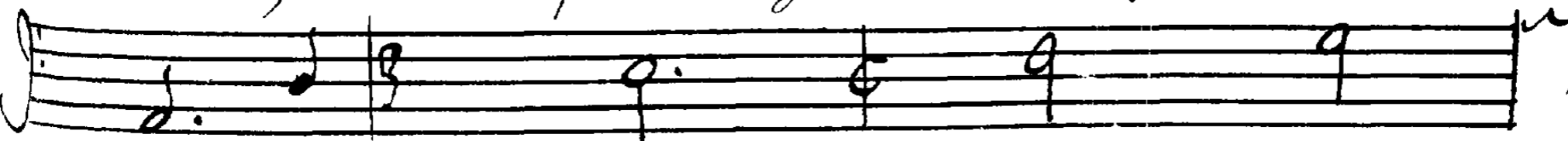


preste a l'accabler, frappe, que la mort me de-




larme offre mon coeur sanglant a l'objet qui te




charme, e teins pour la sauver ma flamme et mon cour

roux, frappe; Le coup me sera doux s'il te



*herode*  
coute une lar-me; calmez cet affreux desespoir, u'

*argine*  
uez vivez Argine et laissez vivre omphale, c'est donc trop

peu pour toy d'adover ma rivale Tu veux me condam'

ner a l'horreur de le voir, non c'est trop la laisser triom'

pher de mes charmes, en levez la demons et vengez metal'

larmes, annoncez luy la mort pour prix de son ardeur'

*Argine*

*Je sens triompher dans mon*

*Ah, tant de barbarie irrite mon courage je sens s'ele*

*coeur Le dépit La haine et la rage; je sens triom*

*pher dans mon coeur le dépit La haine et la rage, je*

*pher dans mon coeur le dépit. La haine et la rage; Trem*

*sens s'ele uer dans mon coeur le dépit La haine et la*

*bles tremblez dans un coeur qu'on outrage; l'a*

*rage tremblez dans un coeur qu'on outrage; l'a*



*mour au desespoir fait naître La fureur je sens triom*

*mour au desespoir fait naître La fureur; je sens s'ele*

*pher dans mon coeur, Le depot, La haine et la rage; je*

*uev dans mon coeur Le depot, La haine et la rage; je*

*sens triompher dans mon coeur, Le depot La haine et la*

*sens s'ele uev dans mon coeur, Le depot La haine et la*

*rage; Tremblez, Tremblez dans un coeur qu'on ou*

*rage; Tremblez Tremblez dans un coeur qu'on ou*



rage L'amour au desespoir; L'amour au desespoir fait

rage L'amour au desespoir; L'amour au desespoir fait

- naitre La fureur; L'amour au des-

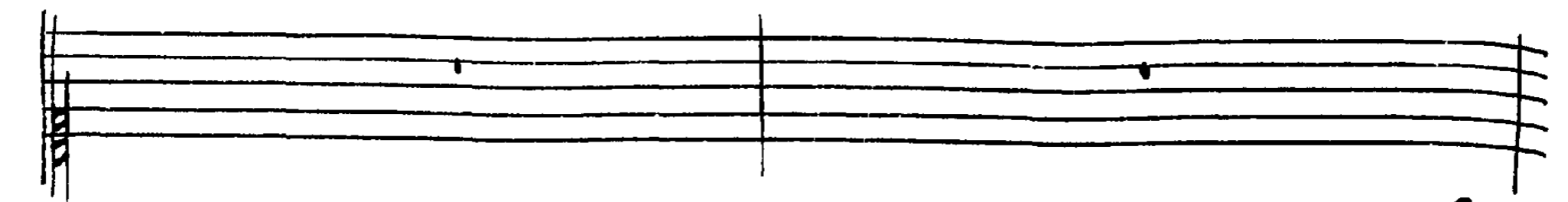
- naitre La fureur. L'amour au des-

poir fait naitre La fureur. Fin. mes yeux vont

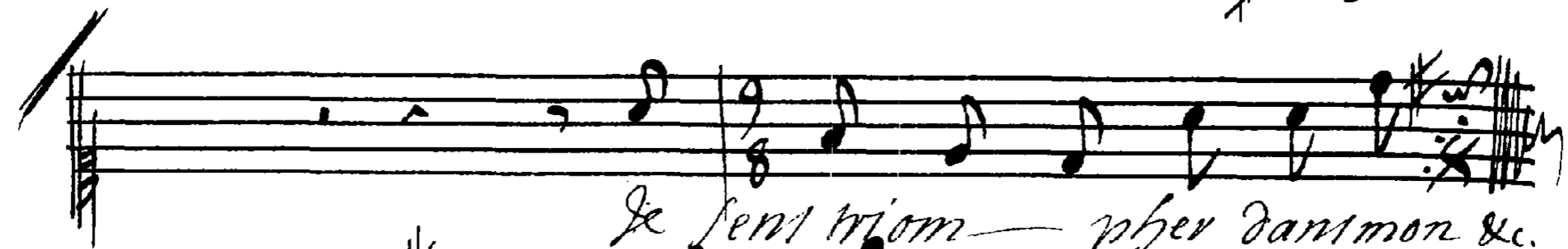
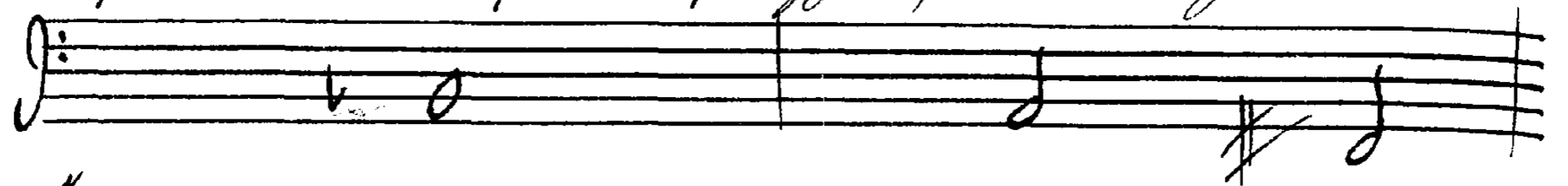
- poir fait naitre La fureur; Fin.

malgré toy jouir de son supplice —

hercules je ne vous quitte



point s'il faut quelle perisse; vous voyez son a



Je sens triompher dans mon ex-



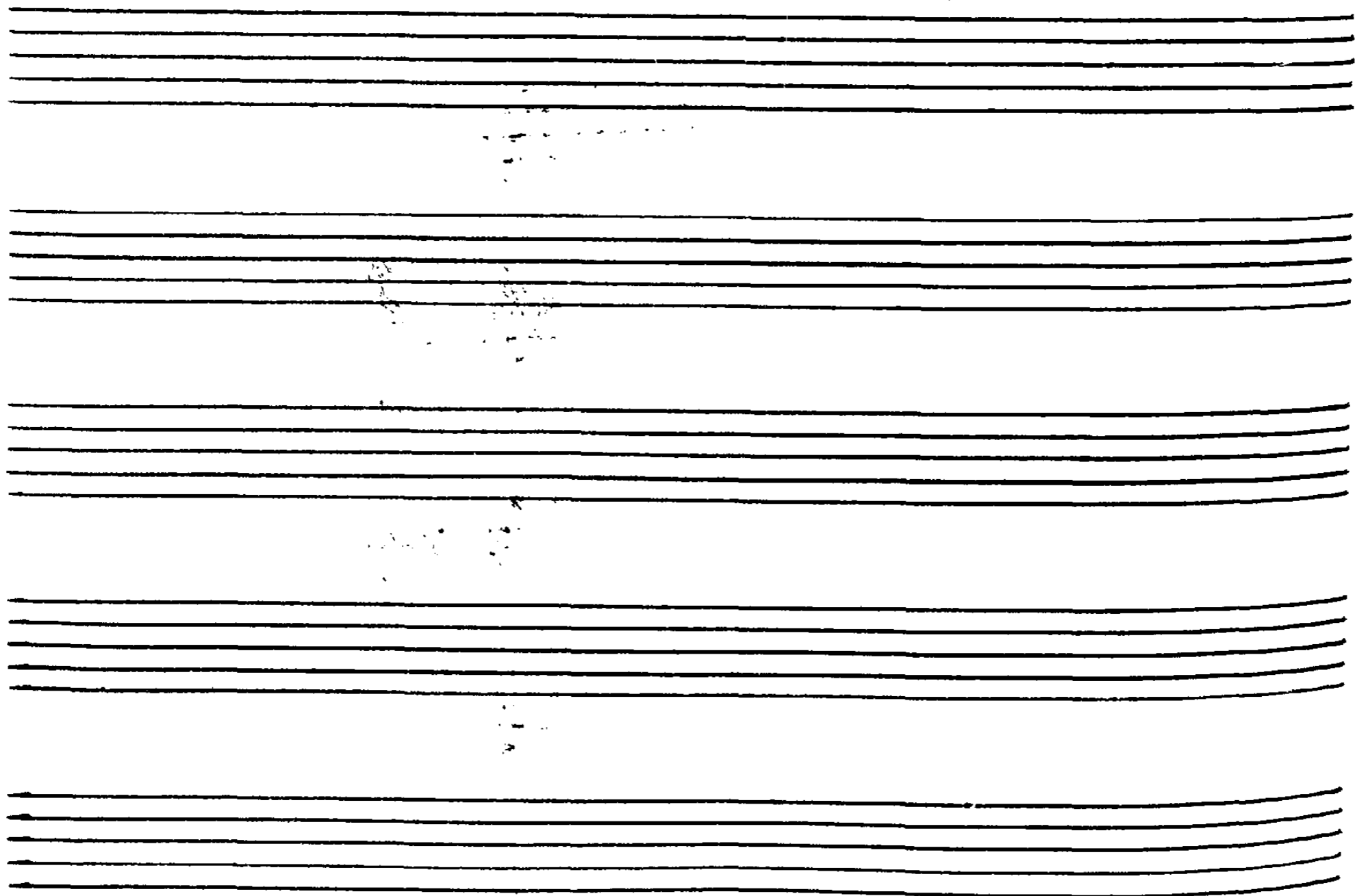
mour vous verra son vengeur; Je sens s'élever ex-



Jusqu'au mot fin ##

on joue pour entracte Le premier air ou ouverture

fin du 3<sup>e</sup> acte ##



Acte quatrieme scene premiere.

Iphis seul.

Brelude.

Quoy je vis, malheureux et qu'est ce que j'espere; vn

autre a seu charmer l'objet qui m'a seu plaire; quoy je

*uis malheureux, et qu'est ce que j'espere vn autre a seu char*

*mer vn autre a seu charmer L'objet qui ma seu plai*

re, Bourquoy mainerj

cy de misere vables jours, ce fer deuoit éteindre un ar

deux temeraire; faut il, faut il que ma dou

- leur me soit encor si chere, que je noye en mou

- vant en terminer le cours, faut-il - cours,

Symph.

Symph.

Symph.

Symph.

Symph.

Que nos jours sont dignes d'enri - e, quand la'

Que nos jours sont dignes d'enri - e, quand la'

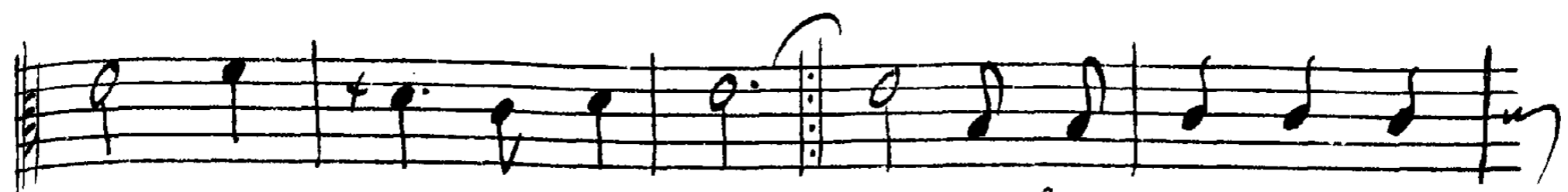
Que nos jours sont dignes d'enri - e, quand la'

Que nos jours sont dignes d'enri - e, quand la'

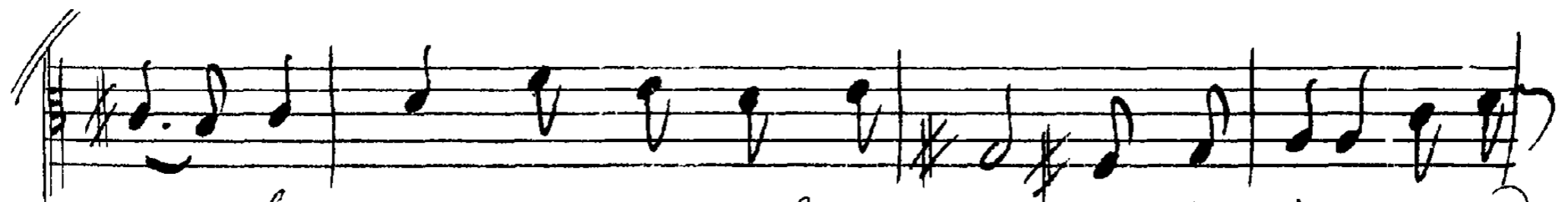
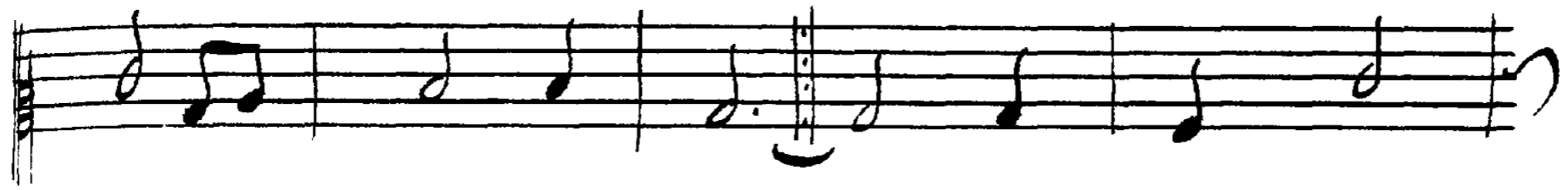
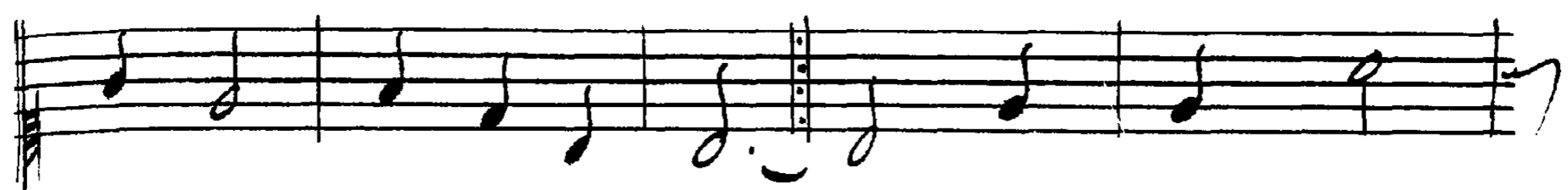
Que nos jours sont dignes d'enri - e, quand la'

Que nos jours sont dignes d'enri - e, quand la'

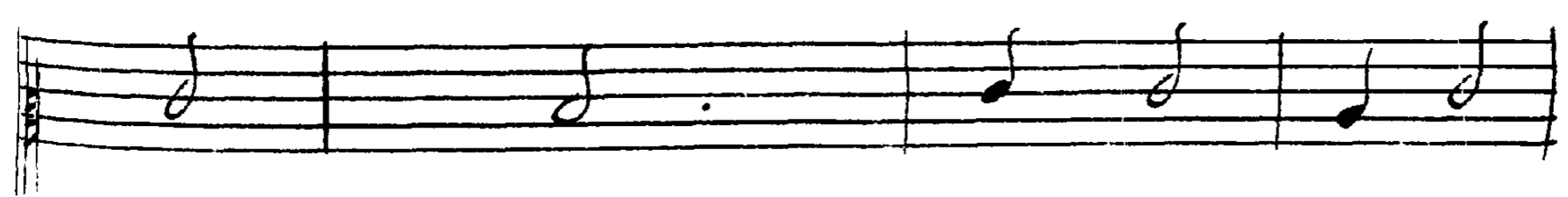




*mour repond a nos voeux; voeux, l'amour mesme le*



*moins heureux nous attache encor a la vie, quand la -*



- vant en terminer le cours, faut-il - cours,

Symph.

que nos jours sont dignes d'enui - e, quand à -

*mour repond a nos voeux que nos jours sont dignes*

*d'en vi - e, quand l'amour e,*

*Iphis. Scene 2e.*

*que vois je ou courez*

*Breve*

*vous alceide Tu vois un malheureux que le Desespoir*

*guide La Reine en ce moment fatal aux yeux d'Argine*

*preste a terminer sa vie, vient de me déclara*

*ver le bon heur d'un rival; ce mot d'Argine a cal-*

*mé sa furie; mais en des maux affreux il -*

vient de me plonger et mon amour a fait place a la

*rage;* *aphis* — Ah; nommez le mortel dont l'ardeur

vous outrage et laissez moy l'honneur de vous ven

*hercule.* *ger;* Tout trompe chez Jphis ma fureur et ton

Zele, contre un Rival cache que sert tout ce cour

voux je m'en jn forme Envain rien ne me le revele et j'i-



*gnore ou porter mes coups, mais je scauray percer la*



*violons*



*nuit obscure qui se dérobe a mon ressentiment*

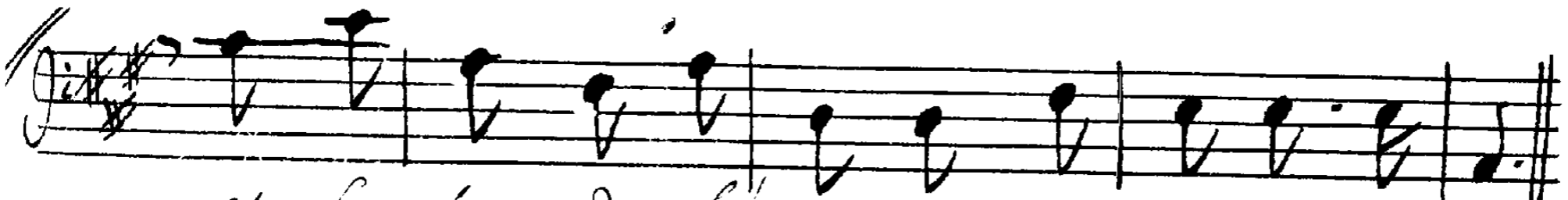


ment, ment, et je veux voir couler pour laver mon in-

jure et les pleurs de l'Amante et le sang de l'a



*mant et je veux voir couler pour l'aver mon injure*



*et les pleurs de l'Amante et le sang de l'Amant*





*Argine* *Scene 2e.*

*Sur tel pas mon amour ma*

B. c.

*meine, l'offriray je toujours une tendresse vaine tu*

*viens de voir le fruit d'un odieux amour, omphale*

*hercule*

*vous scauez la haine je la hais moi meme unon*

*tour de la colere, succede a ma tendresse extreme, selon*

*dez mes sanglants projets, vous pouvez par uostre art decou*

*argine*  
 - urir ce qu'elle ai - me; c'est donc ainsi cru

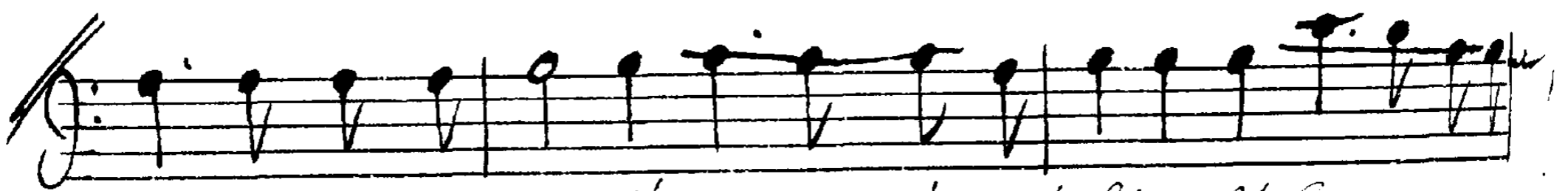
- el que tu d'a hais; ah; ah; que ne me hais

tu de mesme

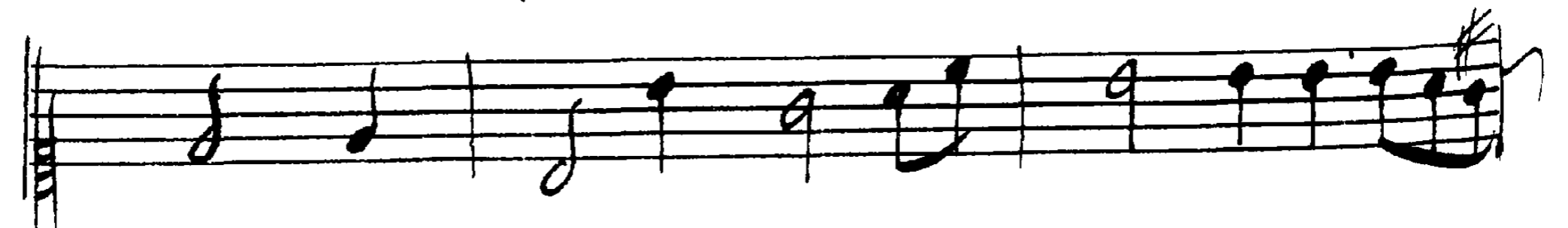
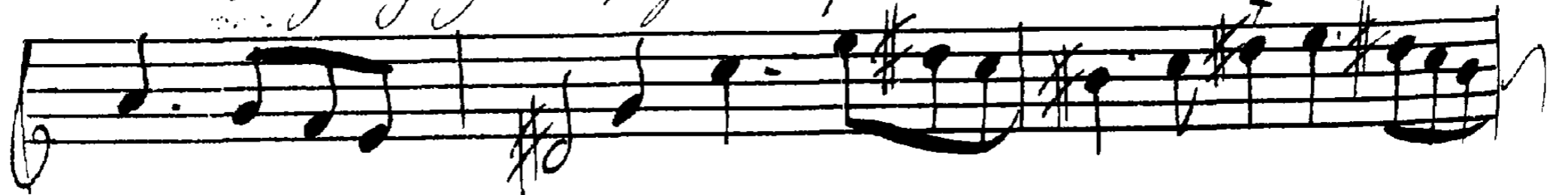
*hercule*  
 vous prenez ma fureur pour un amour jaloux non non,  
*violon*

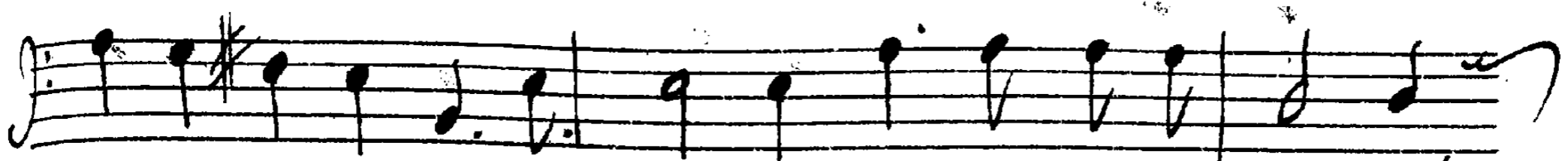


*non ÷ la gloire seule a nime mon courroux, je*

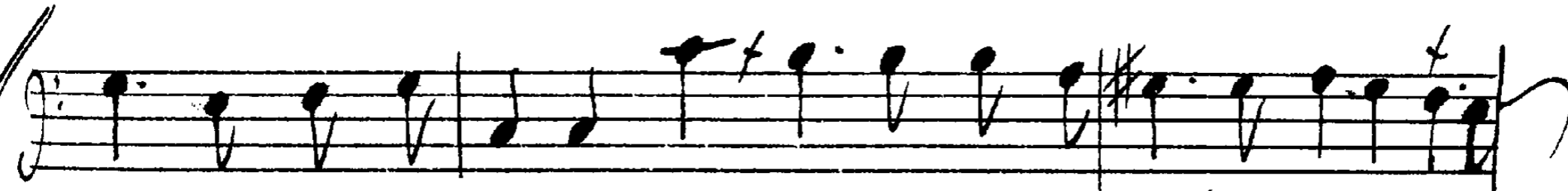
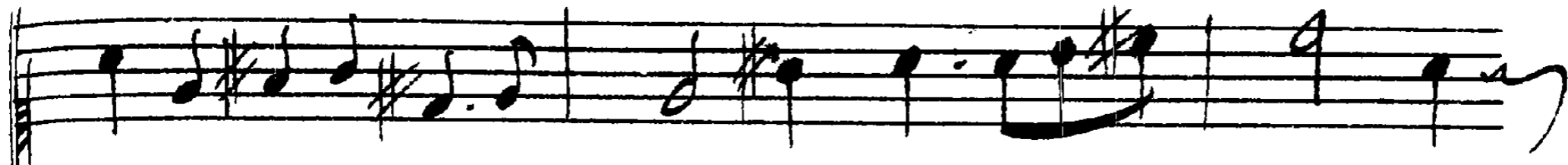


*veux venger j cy d'Injure qu'on ma faite Il faut que monri*





*ual y meure sous mes coups, je veux uenger jcy d'In*



*juve qu'on m'a faite Il faut que mon Rival y meure sous mes*



coups; Il faut que mon Rival y meure sous mes coups, c'est om

- phale et non pas ton rival qui t'arreste nom

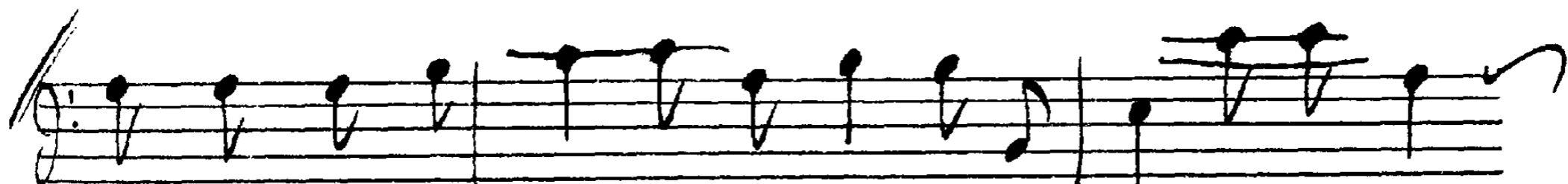
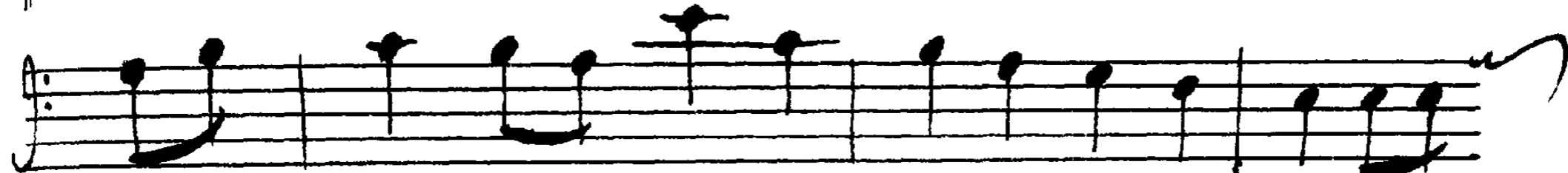
- mez le je me venge et je pars avec vous-



*hâtez vous de répondre a mon impatien. ce; je*



*violons —*

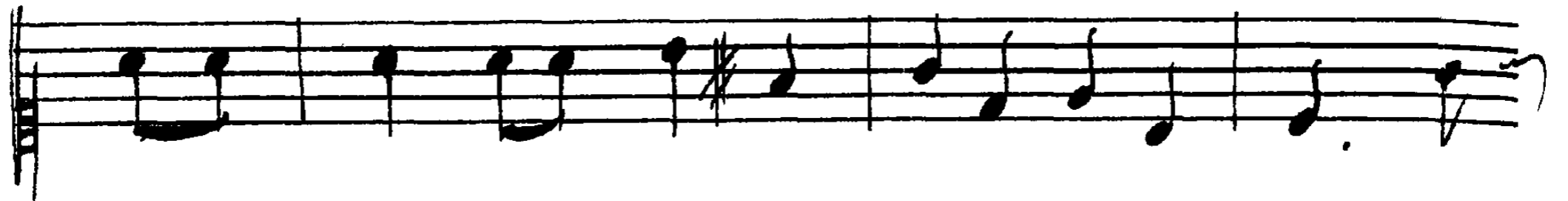


*sens a chaque instant mon couroux s'allumer, hâtez vous*

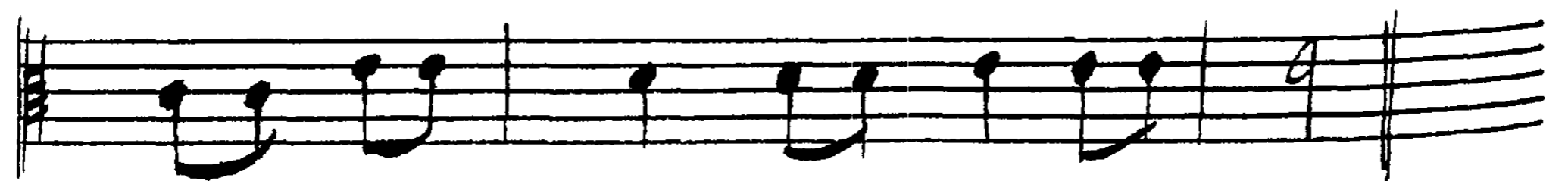




*hâtez vous de répondre a mon impati - ence; je*



*sens a chaque instant mon courroux s'allumer;*



*argine*

va, ne prends point d'autre vengeance, que de partir

*hercule*

et de m'aimer; non si je vous suis cher conten

*argine*

tez mon envie est ce a moy de servir ton amou

*hercule*

veux transport; A la seule fureur mon ame est affer

mie; consultez Le destin faites vous cet effort

que mon Rival perde la vie; mon coeur est



*argine*  
libre apres sa mort; sera t'il libre helas; quand on

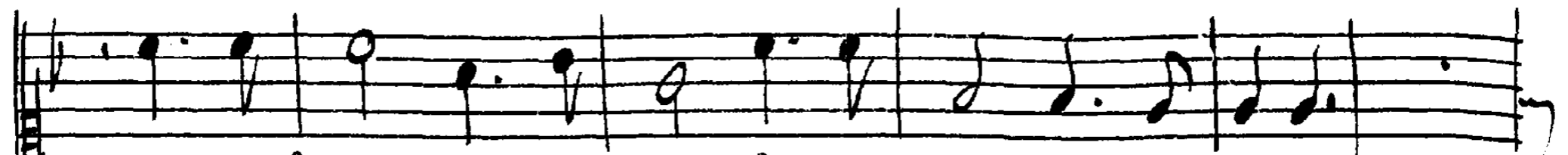
*hercule*  
phale e plo - e'e Ah; puisse t'elle aussi mou

*argine*  
- viv deses pe - vée; je cede; c'est pour

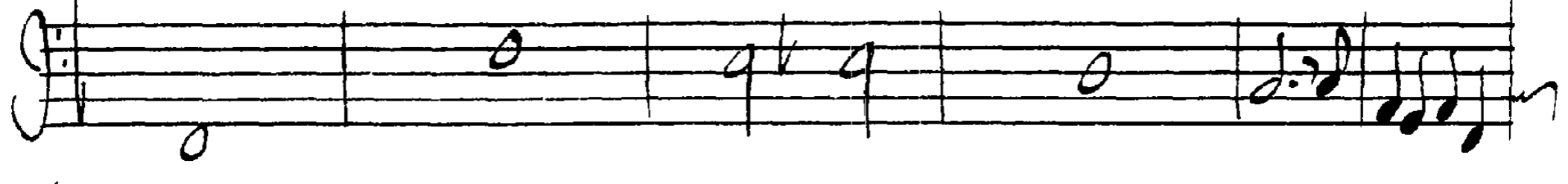
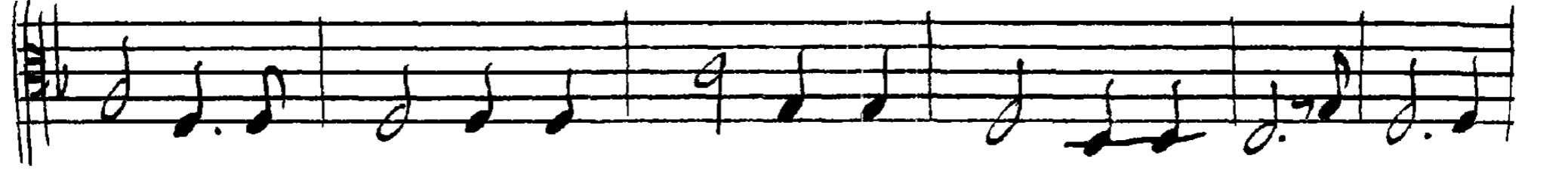
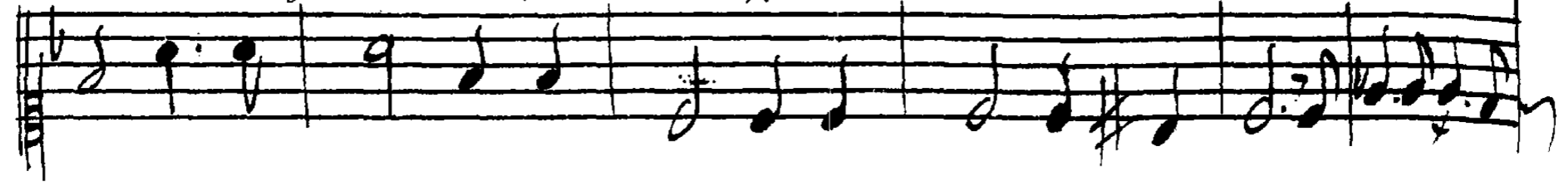
moy que je fais cet effort; j'apprendray mondes

- tin en apprenant ton sort;

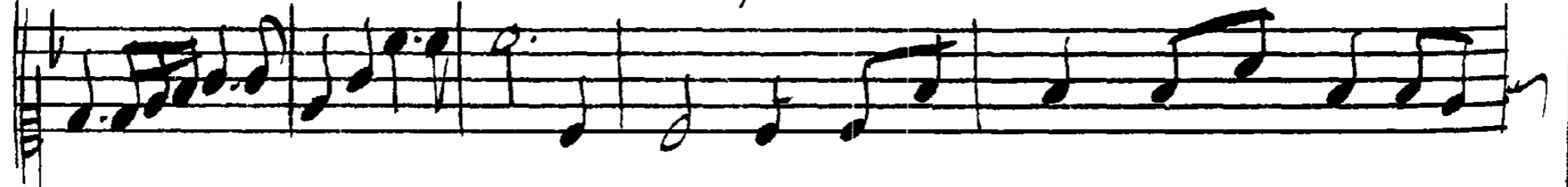




*- que Le jour palissant fasse place aux tenebres; -*



*et vous qui sous mes loix commandez aux en*



*f*ers; hastez vous,  $\text{tr} = \text{tr}$ ; traueztez les airs, et vous qui

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a 9-measure rest.

Sous mes loix commandez aux enfers, hastez vous hastez

This system continues the musical score with the second vocal line and piano accompaniment. The vocal line begins with the lyrics "Sous mes loix commandez aux enfers, hastez vous hastez". The piano accompaniment continues with a steady eighth-note pattern.

- vous trauez les airs; et uenez cele

- bver nos mysteres funes-tes;

choeur scene 4e

musical staff with notes and lyrics "nous obeissons"

nous obeissons

musical staff with notes and lyrics "nous obeissons"

nous obeissons

musical staff with notes and lyrics "nous obeissons"

nous obeissons

musical staff with notes and lyrics "nous obeissons a ta voix, nous obeissons a ta"

nous obeissons a ta voix, nous obeissons a ta

musical staff with notes and lyrics "Violons -"

Violons -

musical staff with notes

musical staff with notes

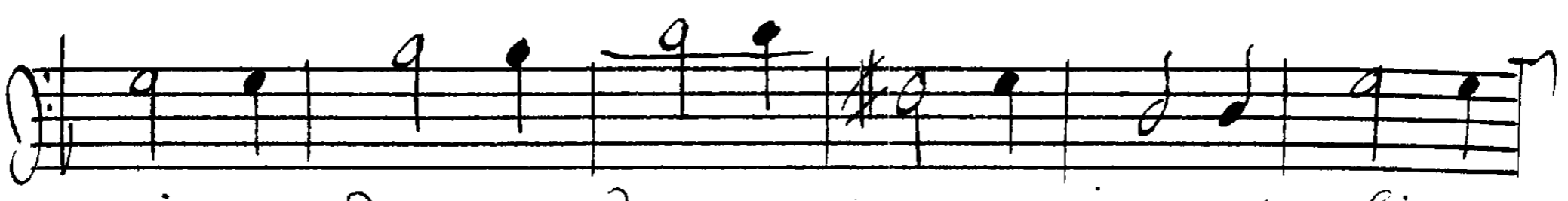
musical staff with notes

musical staff with notes

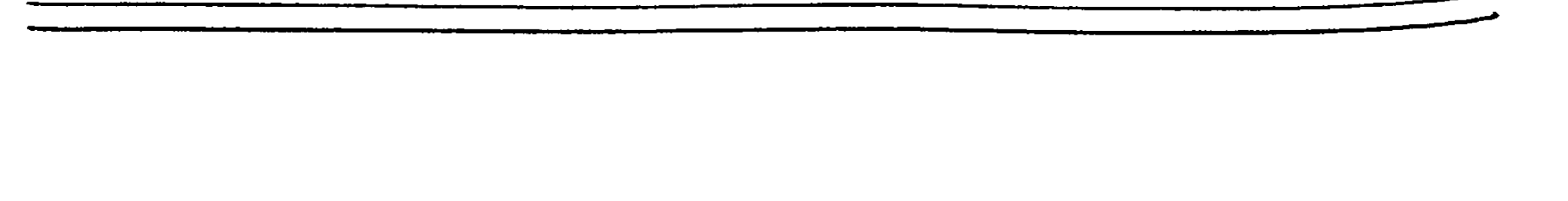
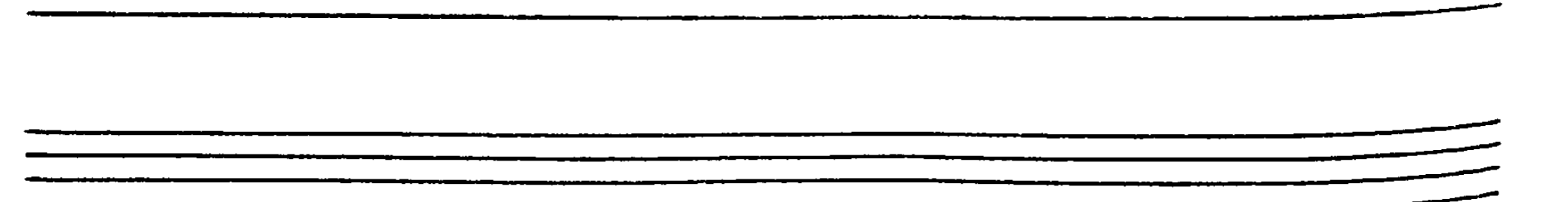
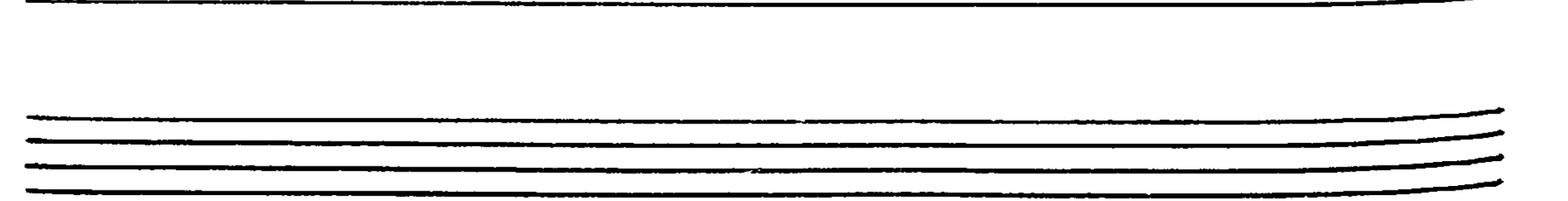
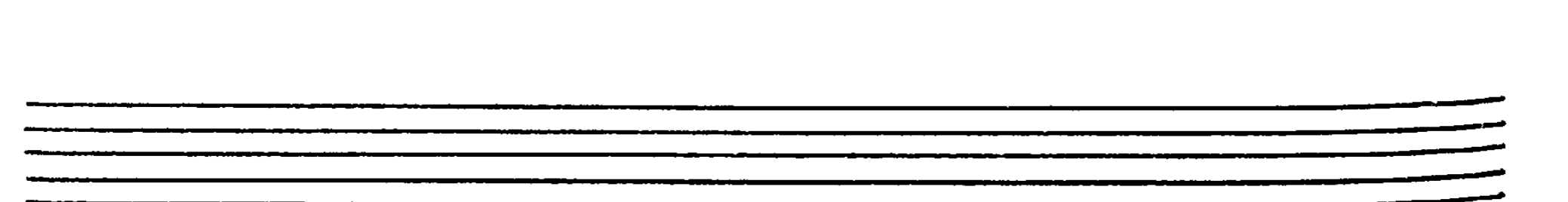
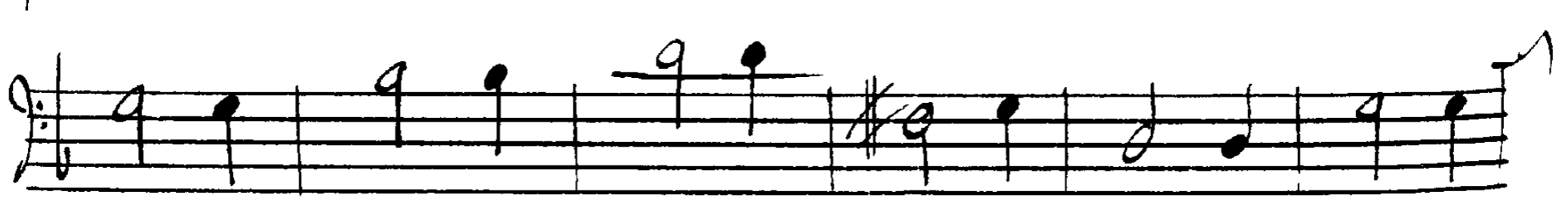
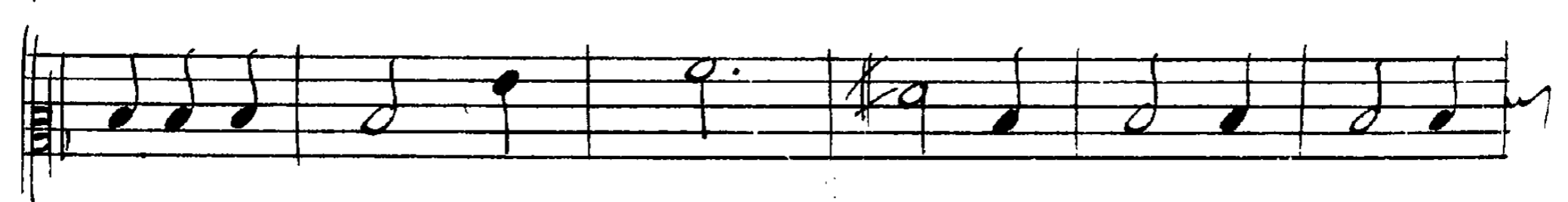
empty musical staff

empty musical staff

empty musical staff



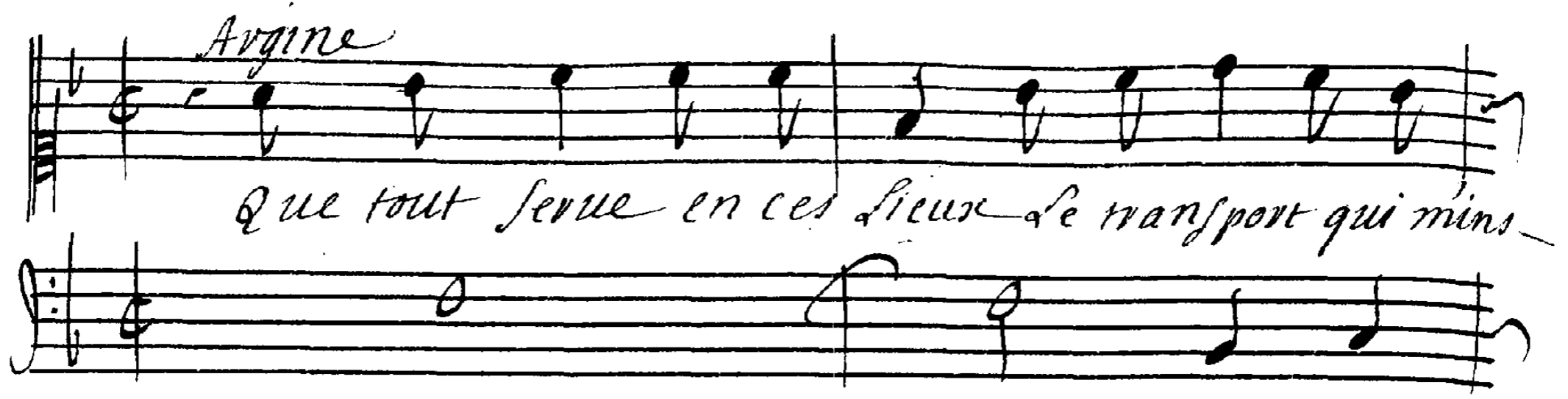
- voix ordonne ordonne nous suivons tes Loix or







*Argine*  
Que tout serve en ces lieux de transport qui mène



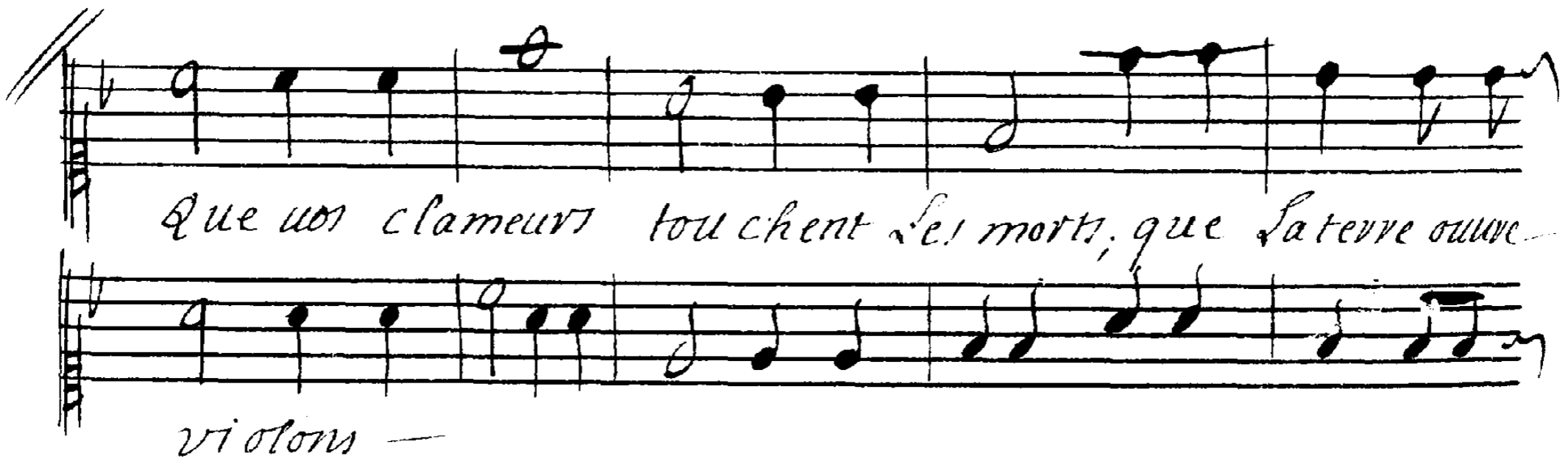
pire, qu'on élève un Autel au dieu du noir empire et



- vous vendez Pluton propice à mes efforts; -



Que vos clameurs touchent les morts, que la terre ouvre  
viotons -



Les a - bis mes; que la terre ouvre ses a bis mes —

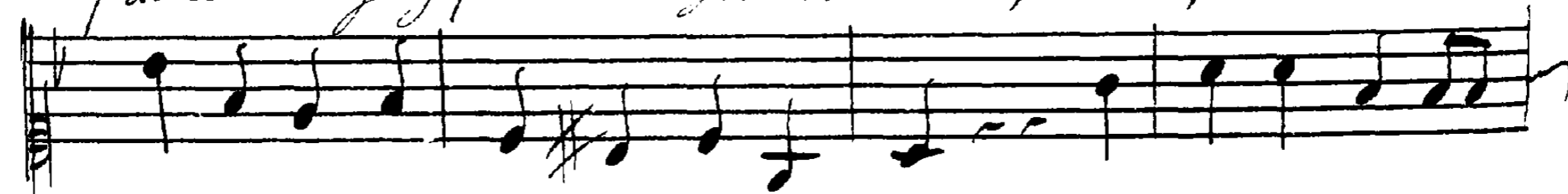
que vos clameurs touchent les morts; que la terre ouvre



*ses abîmes; que la terre ouvre ses abîmes; qu'ils s'effrent*



*parvenir jusques aux sombres bords, les cris, et se*



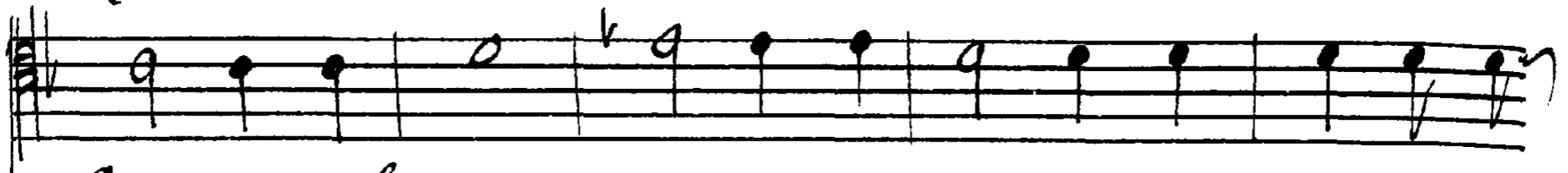
Sang des victimes, qu'ils laissent parvenir jusques aux sombres

bord des cris, des cris et le sang des victi

*mes;* **Choeur.**



*Que nos clameurs*



*Que nos clameurs*



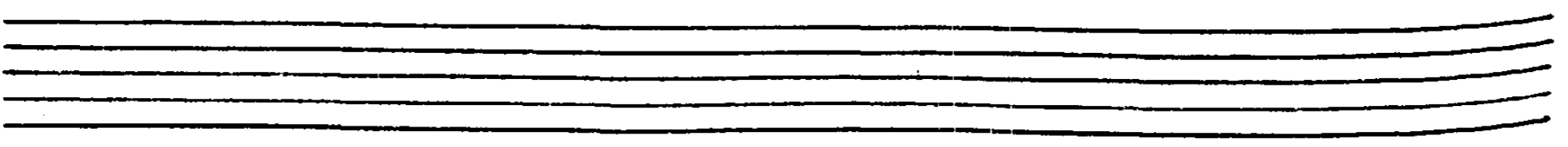
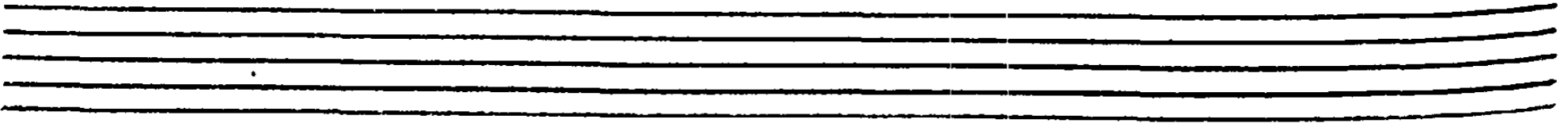
*Que nos clameurs*

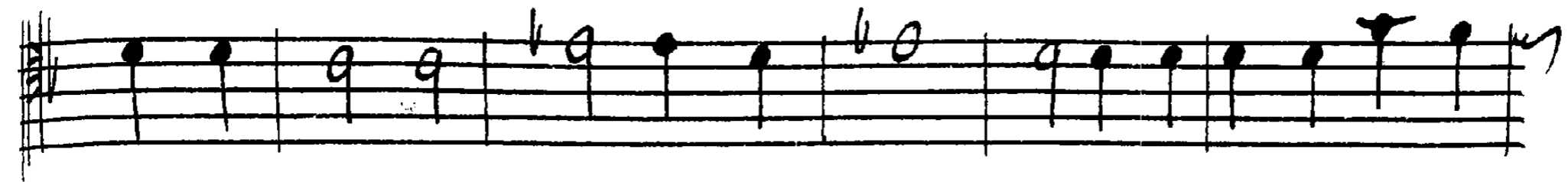
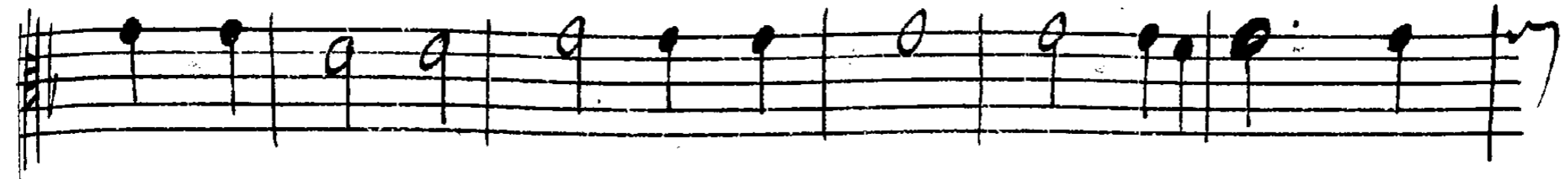


*Que nos clameurs touchent les morts, que la terre ouvre*

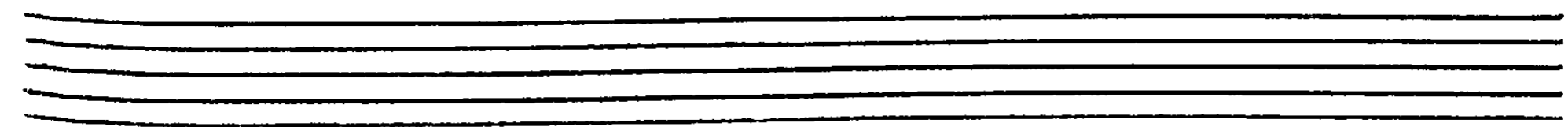
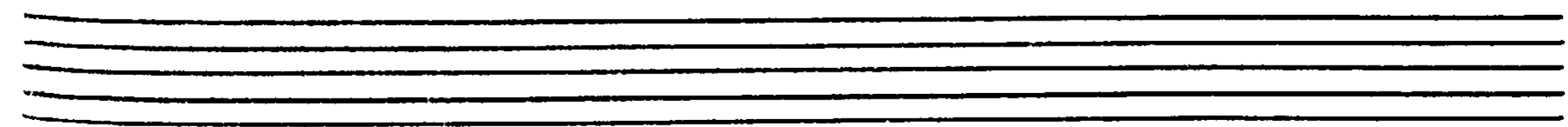


*Violons -*





*Les a bismes; que nos clameurs touchent des morts qu'ils*



*Les cris*

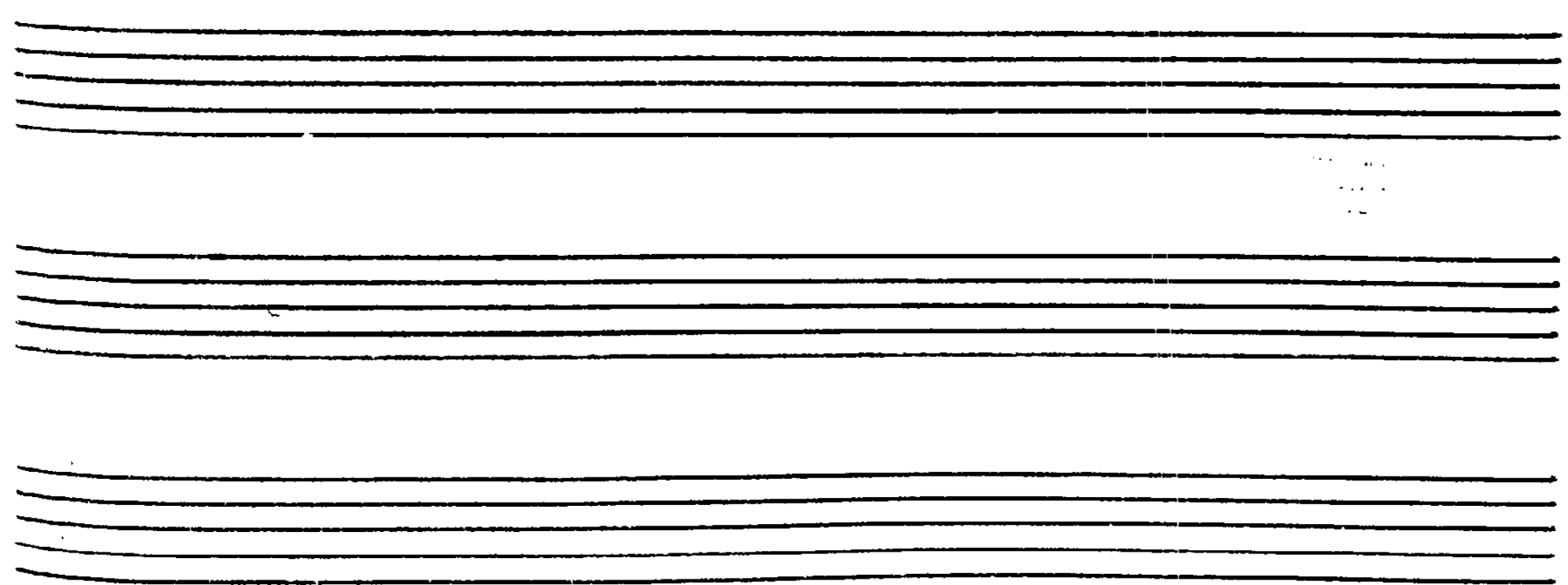
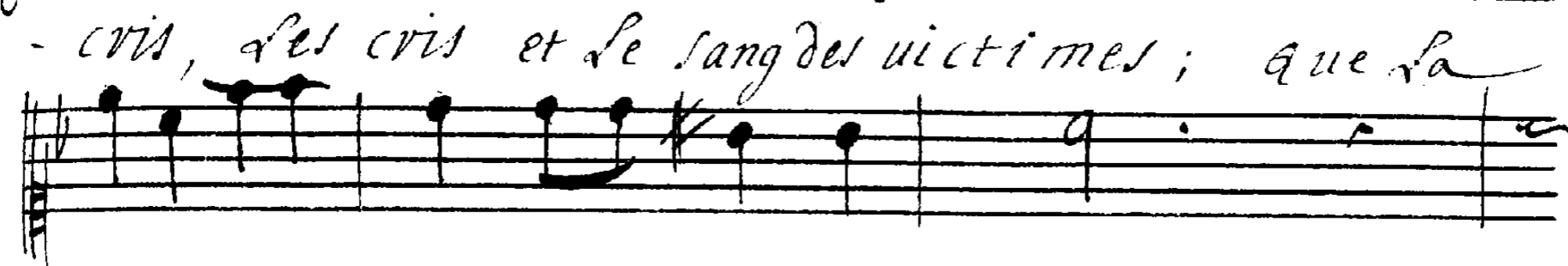
*Les cris =*

*qu'ils laissent*

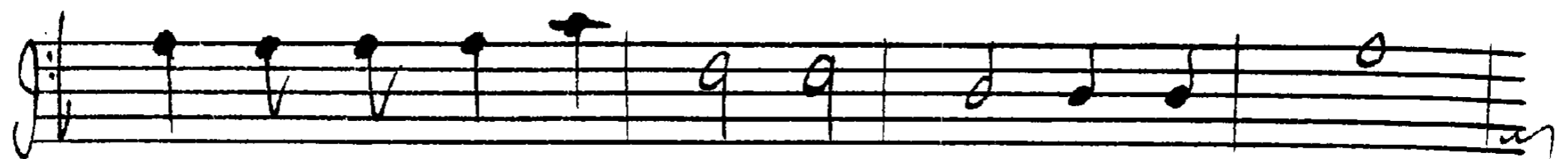
*laissent par venir jusques aux sombres les cris les*



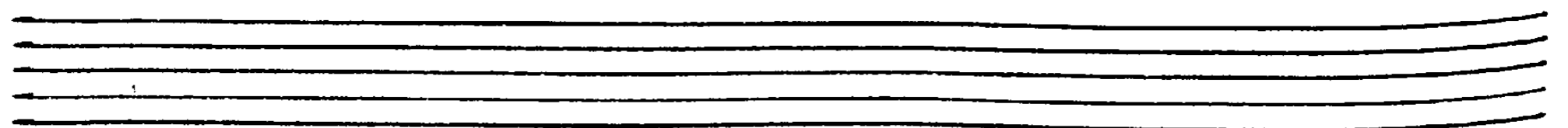
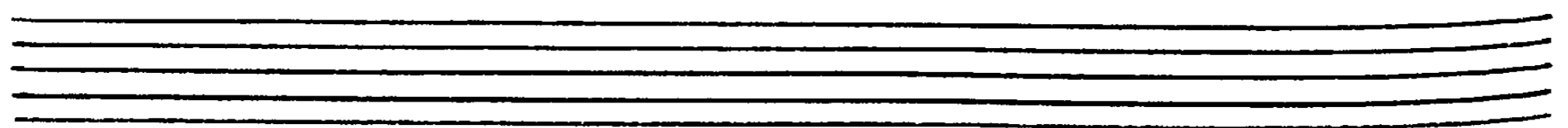
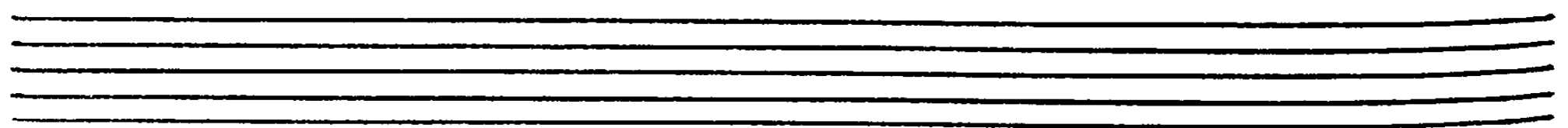
*des cris*







*terre ouvre ses a-bîmes; que nos clameurs —*



Handwritten musical score for a vocal line with accompaniment. The score consists of ten staves. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal line: "touchent les morts, que nos clameurs touchent les". The accompaniment is written on the remaining nine staves, with the first two staves using a treble clef and the remaining seven staves using a bass clef. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

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

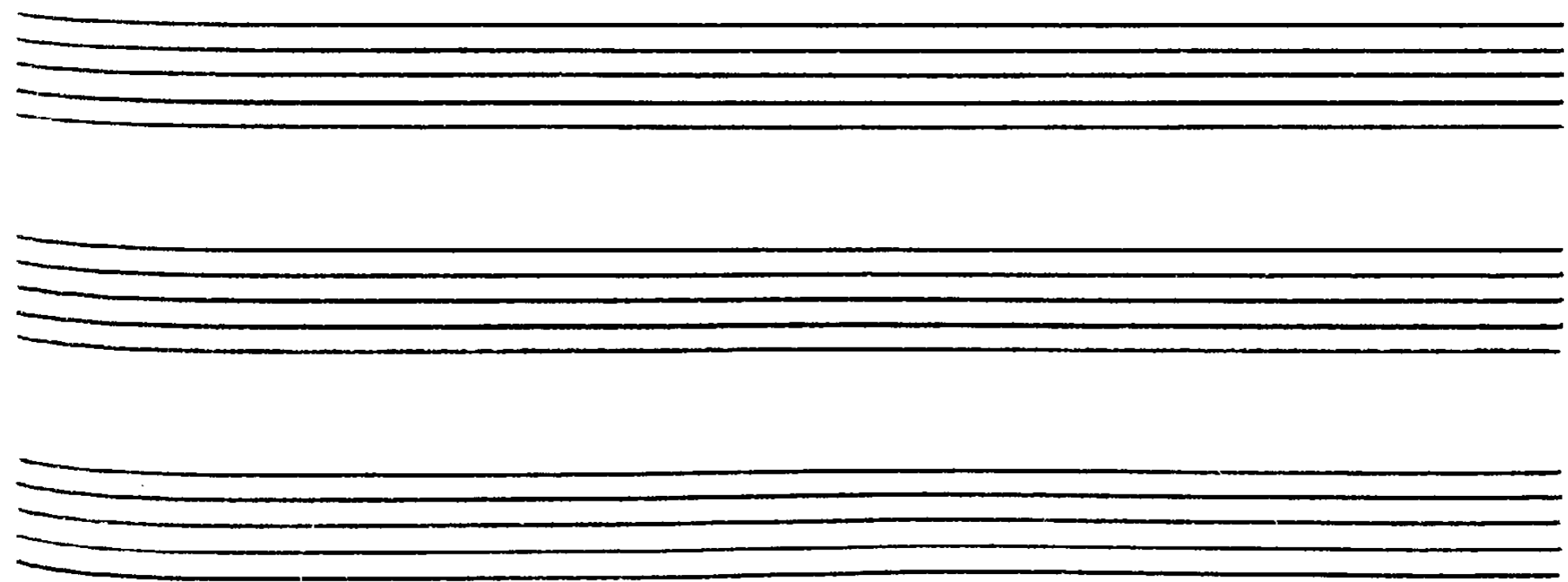
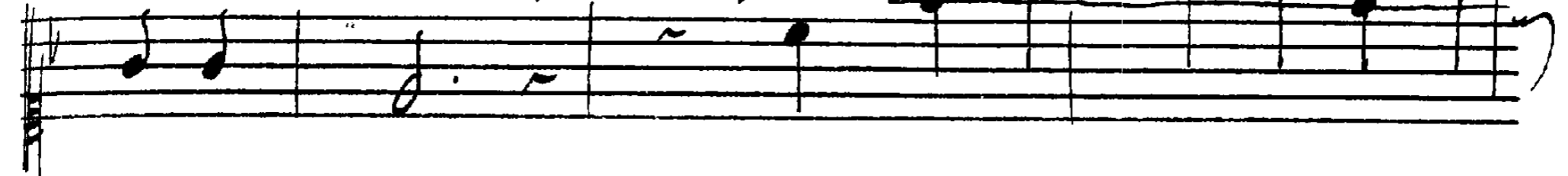
Handwritten musical score consisting of ten staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes. The lyrics are written in French cursive below the fifth staff.

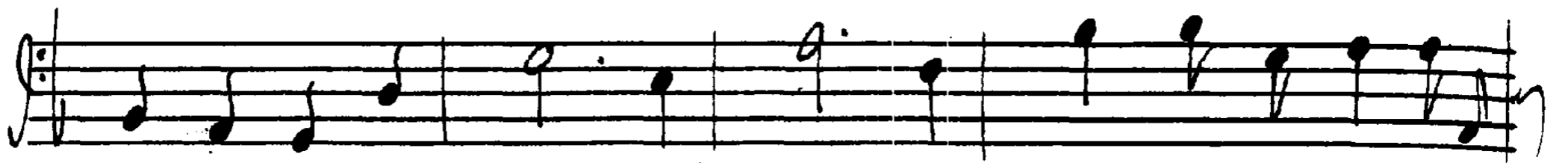
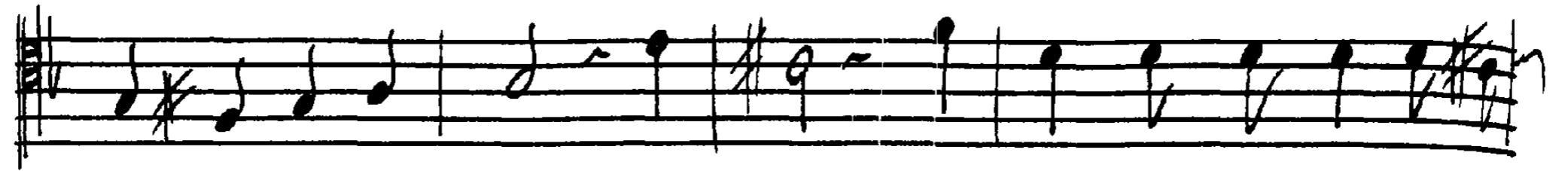
*- mort, que la terre ouvre ses a-bîmes, que la terre ouvre*

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

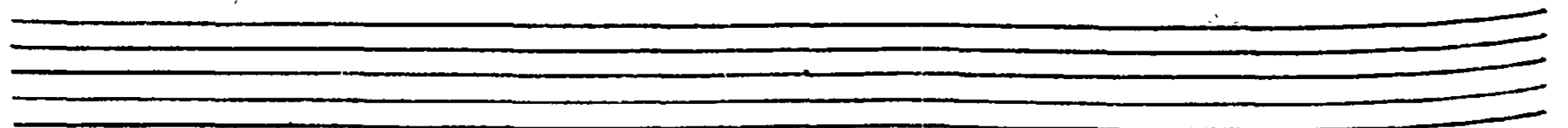
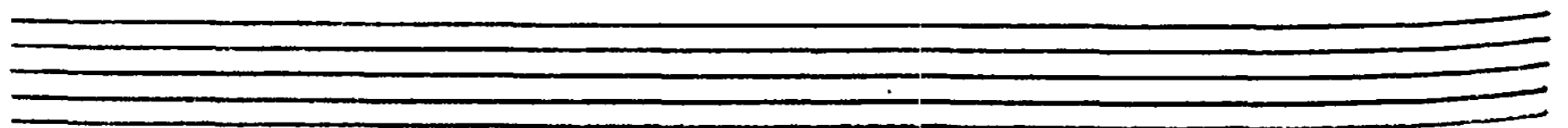
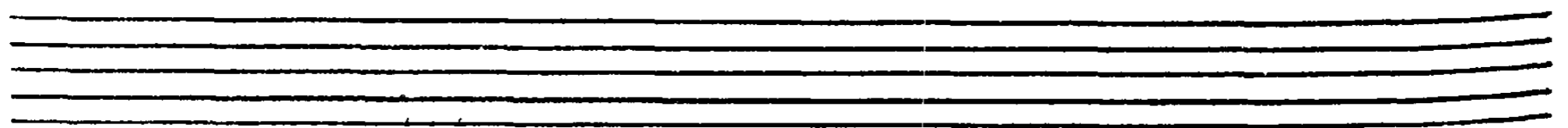
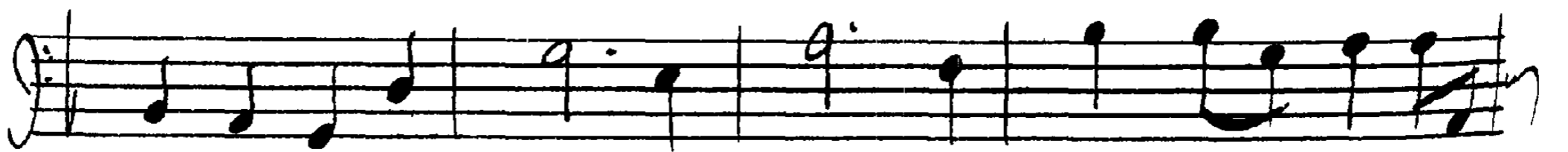
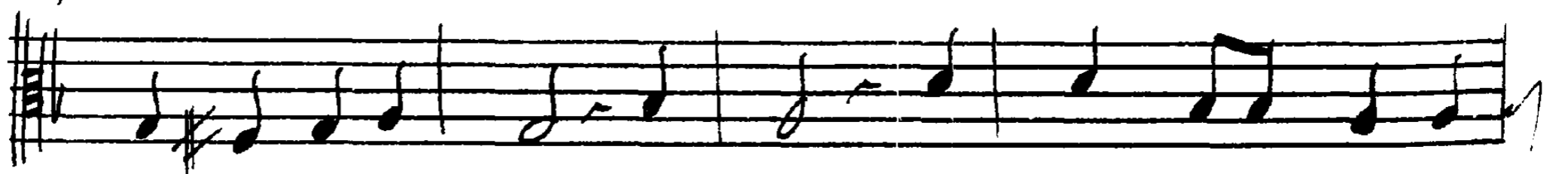
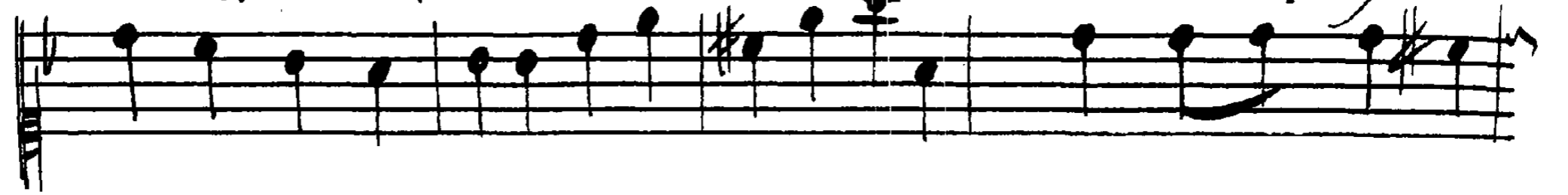


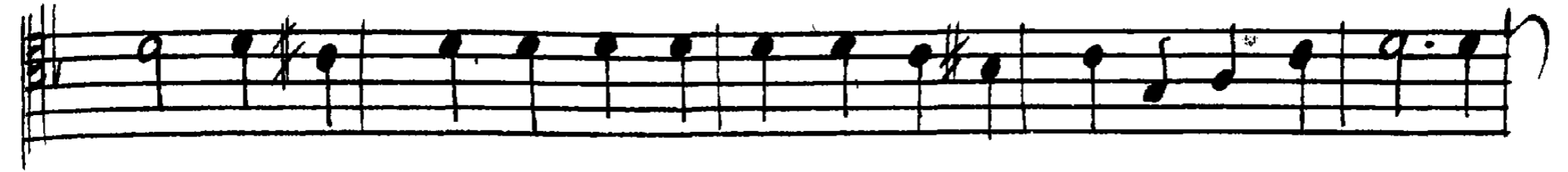
*Les a Bismes qu'ils laissent parvenir jusques aux*



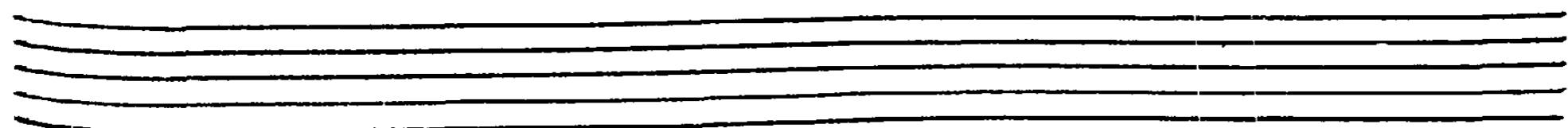
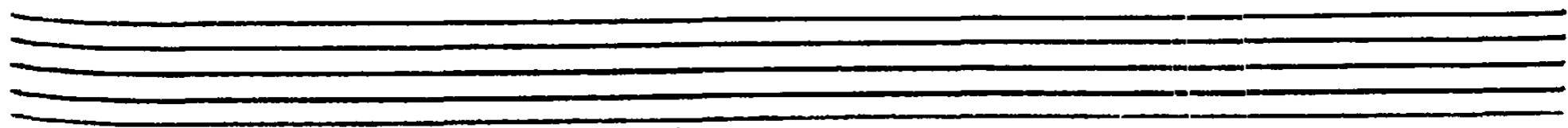
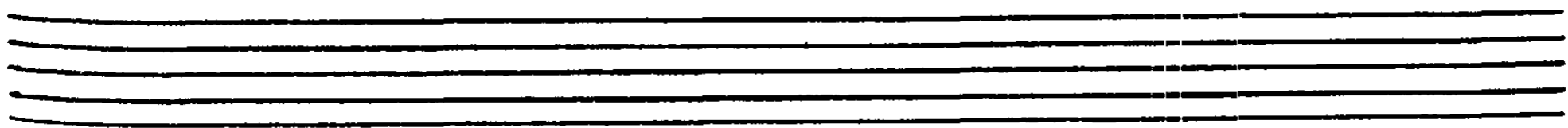


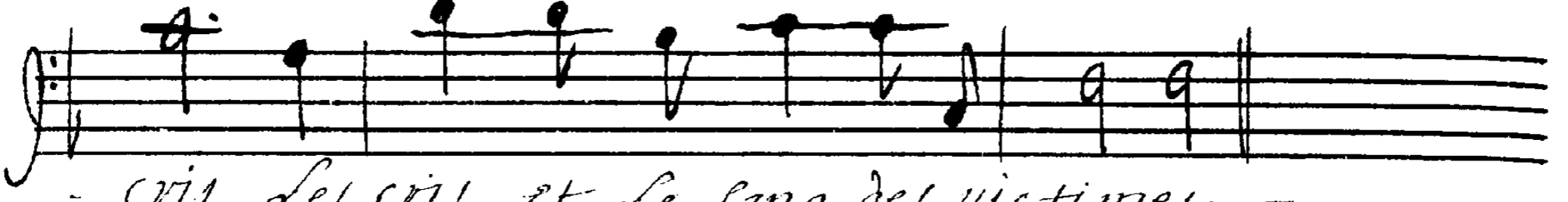
*Sombres bords des cris des cris des cris et le sang de vie*



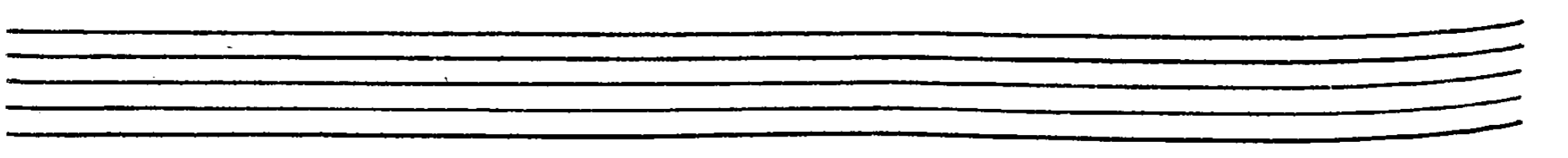
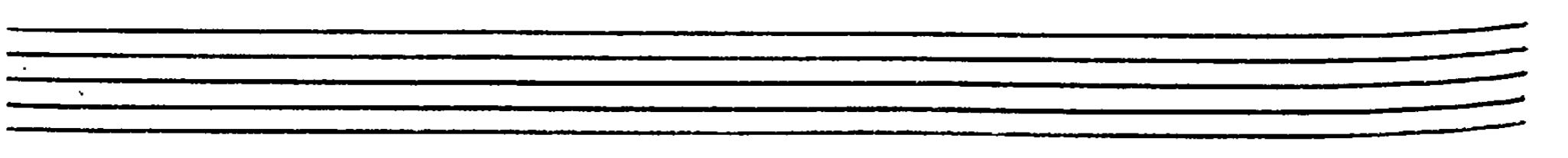
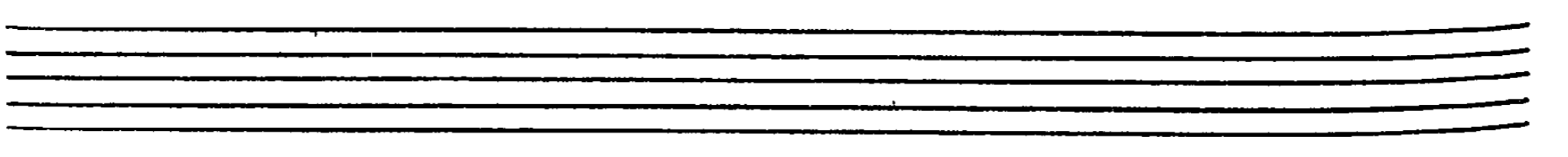
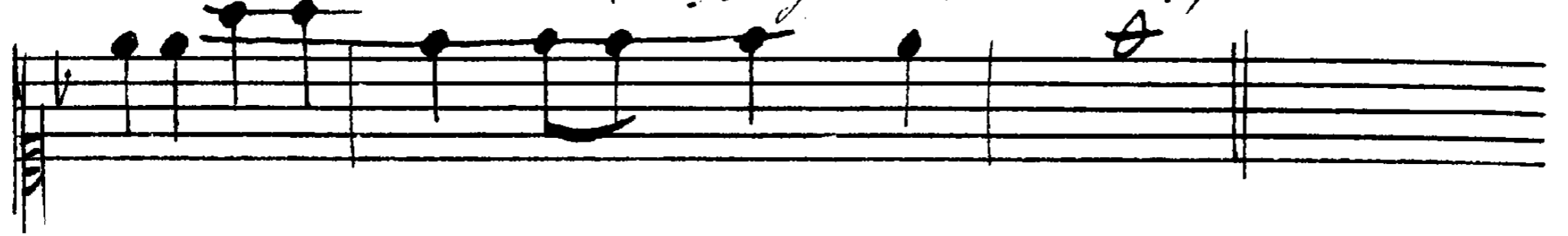


*- si mes qu'ils laissent parvenir jusques aux sombres bords, les cris, les*





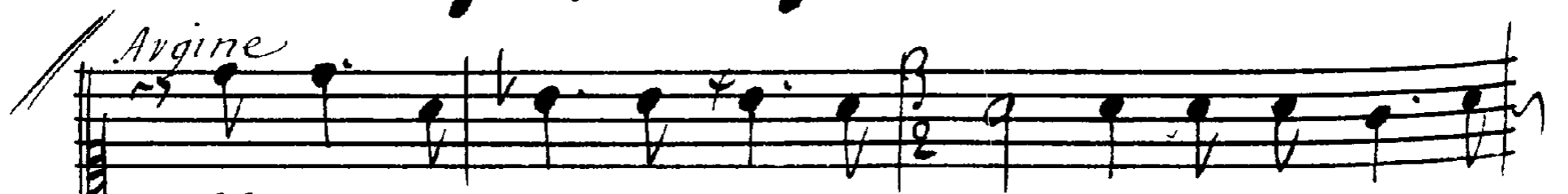
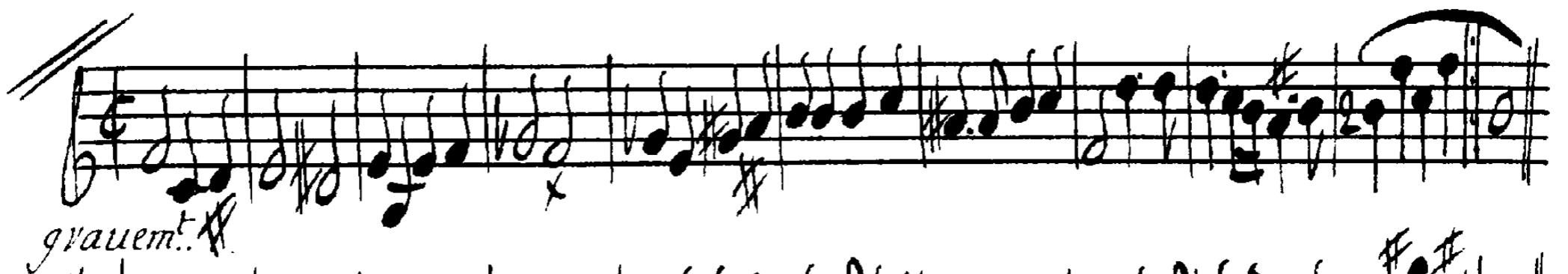
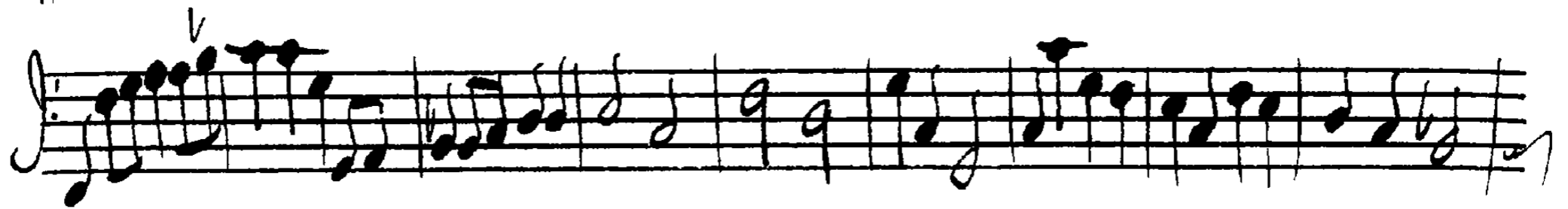
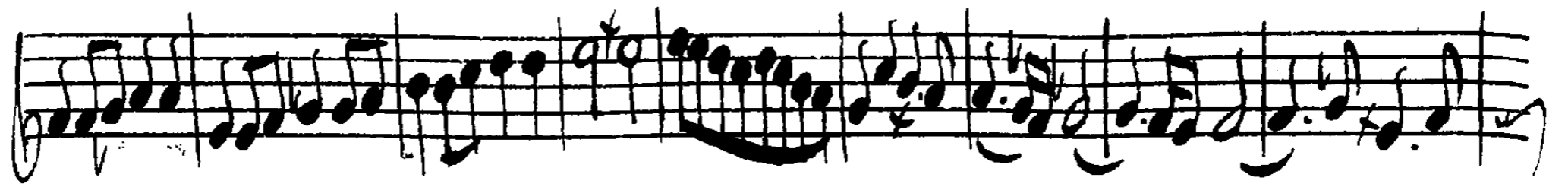
*- cris des cris et le sang des victimes; -*



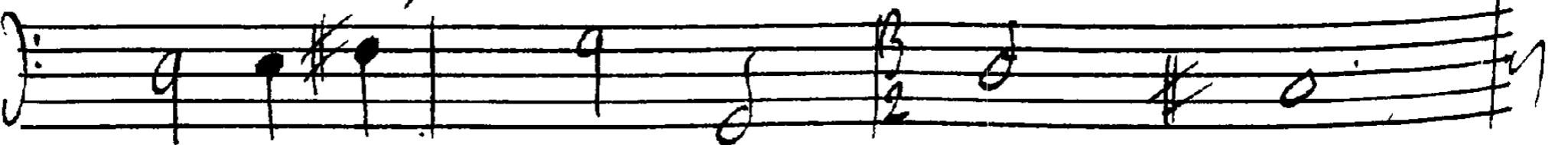
*Premier air* —

*riete*





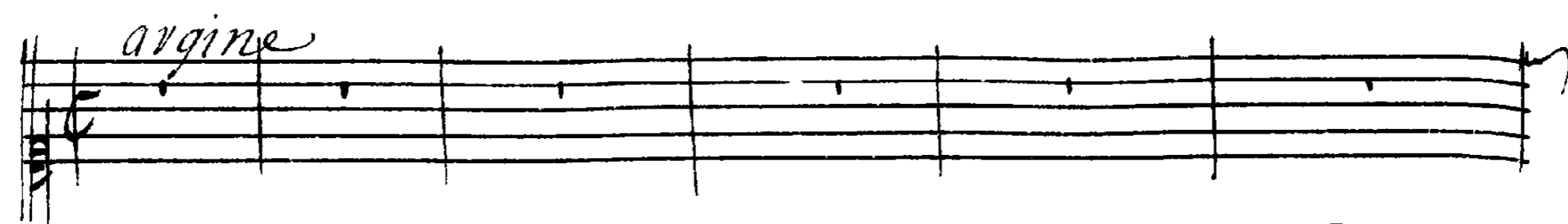
Bluton répond a nos souhaits un mouvement se



— c'est m'en apprend le succès; —

2<sup>e</sup>. air.

*argine*

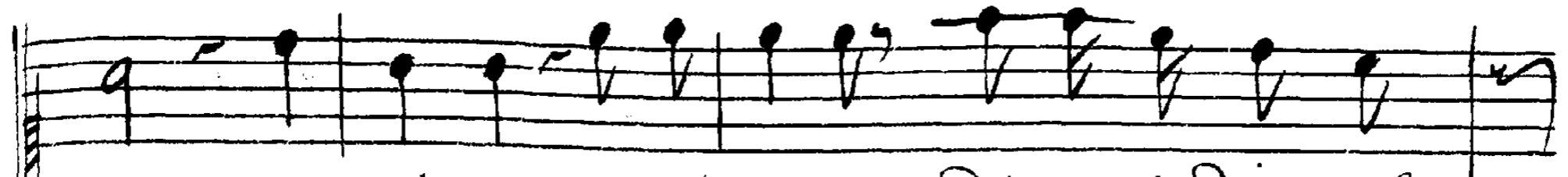


*Brelude*

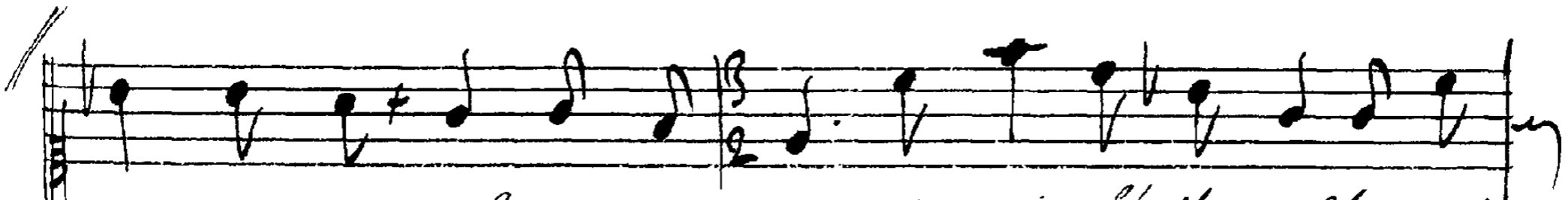
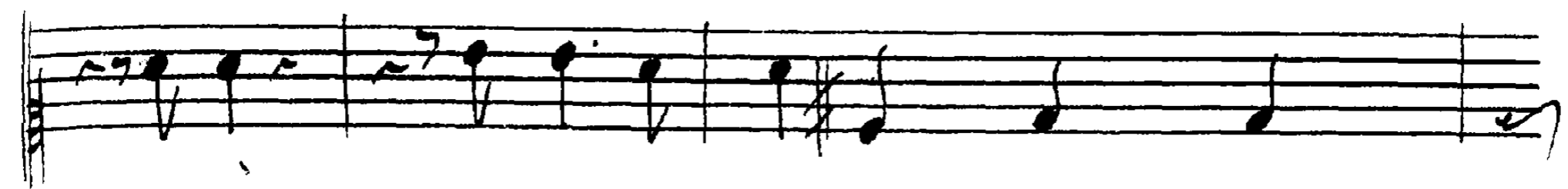


Quel transport saisit mes esprits ou suis-je, je fr

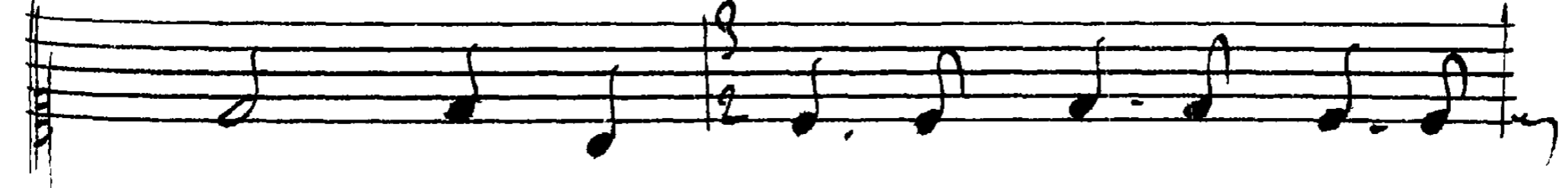
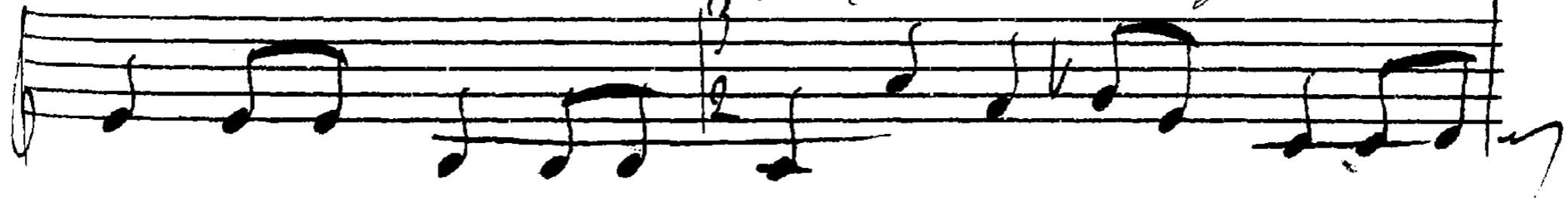




*mis que vois je de m'egare d'une soudaine hor*



*veut tout mes sens sont surpris je vois l'effroyable Te*



nare Je vois sur les bords souterrains d'ombre de Thire

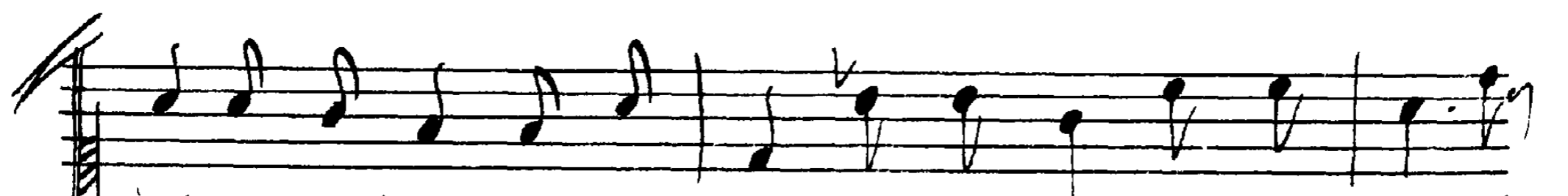
sie errante, arreste elle m'entend et d'une main trem

blante elle offre a mes regards le Livre des destins, que

vois je malheureux o deses poiv funeste d'ingrat cent



*fois charmé n'euite que mes fers sous cruelle fu*



*rie et m'entraîne aux enfers optez moy dieux cruels de*



jour que je deteste tremble toy mesme Ingrat fre  
 mis na des ce jour voir ton Rival heureux au tem.



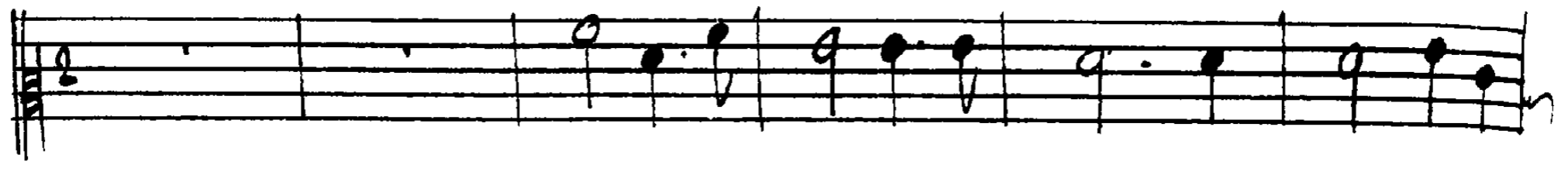
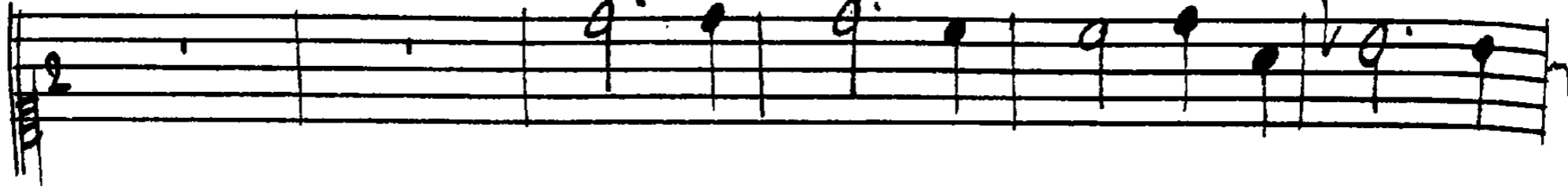
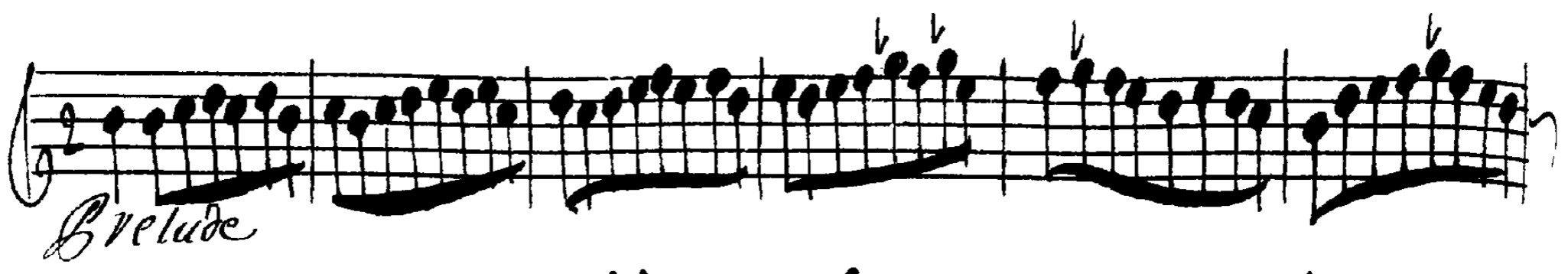
ple de l'amour va que le de espoir la fureur et la

vage s'unissent contre toy pour venger mon outrage tout

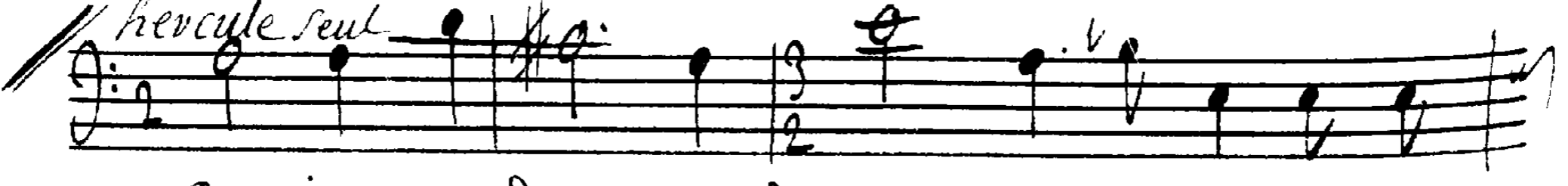
*fuit Tout disparoit quel cahos; quelle horreur soutenez*

*moy; Je meurt.. d'amour et de douleur; ciel —*

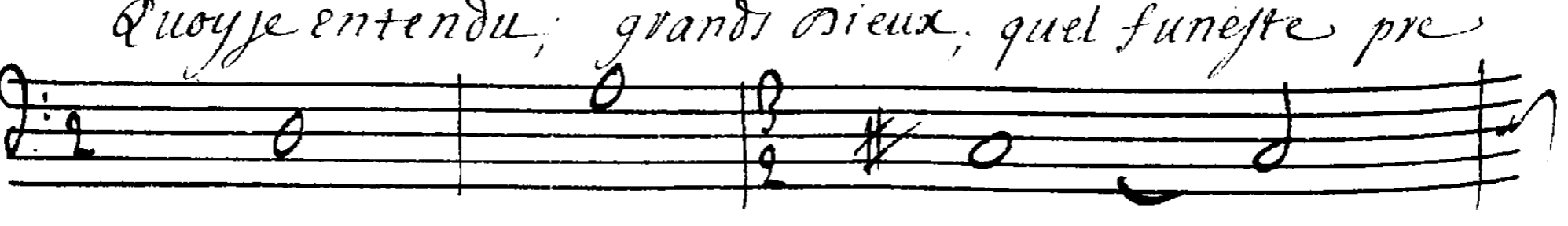
*Brelude*



*Hercule seul*



*Quoyje entendu; grands dieux, quel funeste pre*



- sage c'est donc le prix fatal que me gardoit l'a

mour la Reine et son amant malgré toute ma rage, doivent

estre unis dès ce jour. Pour leur bonheur tout se pre

-pare; Les flambeaux de l'himen sont prêts; non sort cru

- el, destin barbare, je vais en me vengeant décou

- urir tes arrests; montre que j'ay dompté venais sort deta

- cendre; Ramène dans ces lieux le carnage et l'horreur em

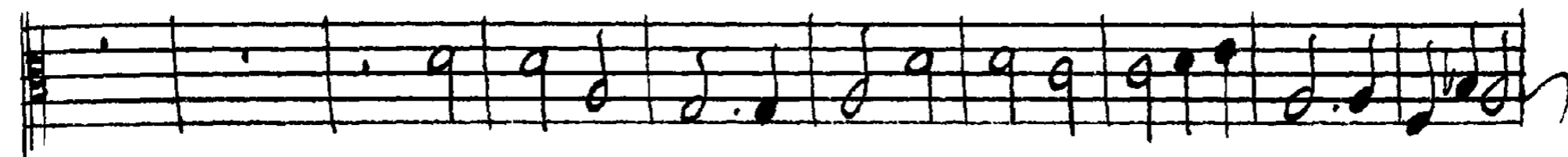
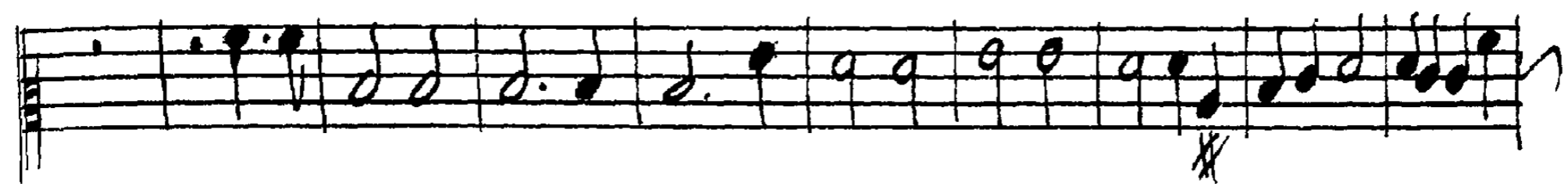
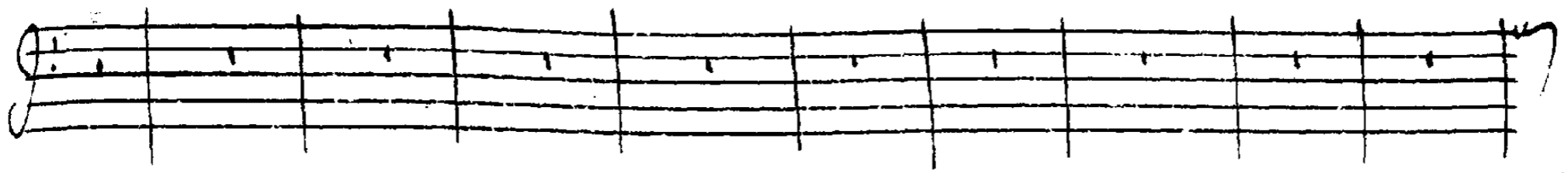
- brasse de tes feux l'objet de ma fureur et couvre toy du

- sang que je cherche à répandre Toy mon pere finis le

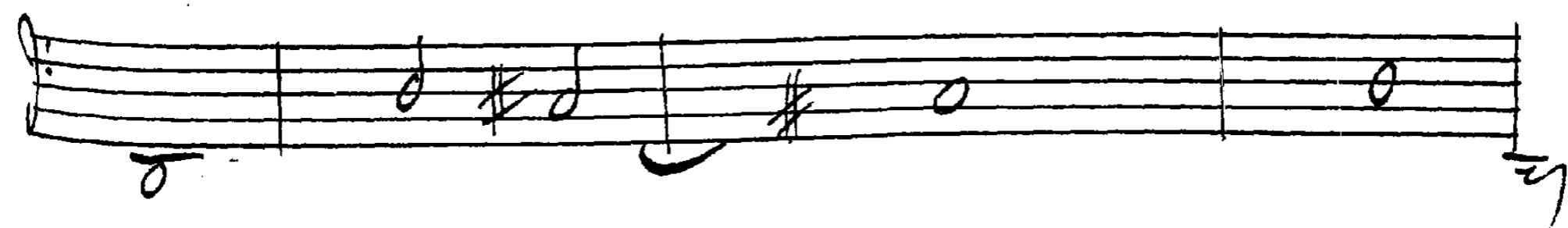
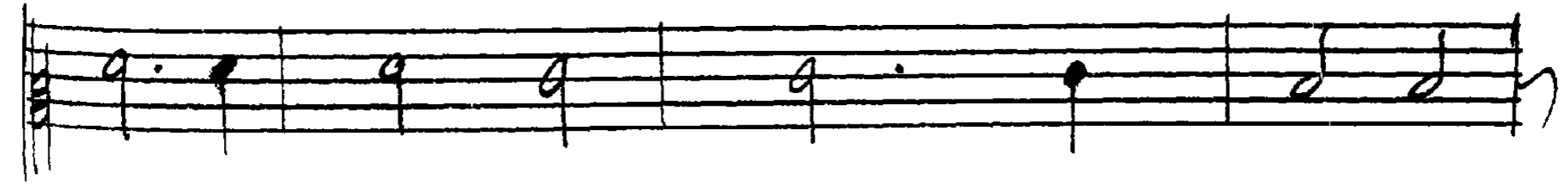
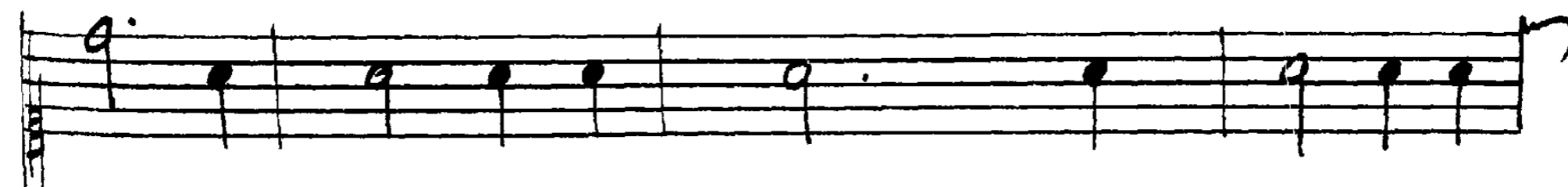
- trouble ou je me vois, que mon Rival frappé tombe réduit en

poudre qu'il meure accablé de ta foudre, ou par pi

tié, ou par pitié fais la tomber sur moy



*O Dieux; que je me fais une image cruelle; du tri*

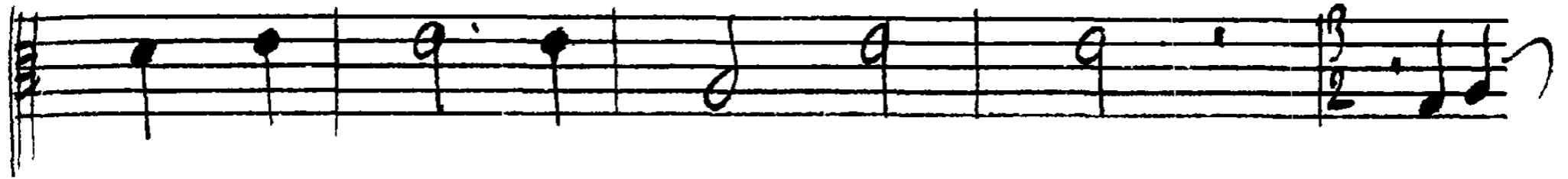
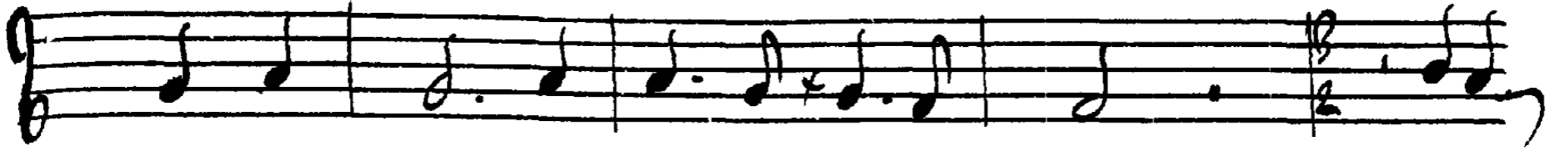


omphe prochain de ces heureux amants; sous deux

- volent au temple ou l'hymen les appelle; je vois tous -



*Leurs transports, j'entens tous leurs sermens que leurs ames font*



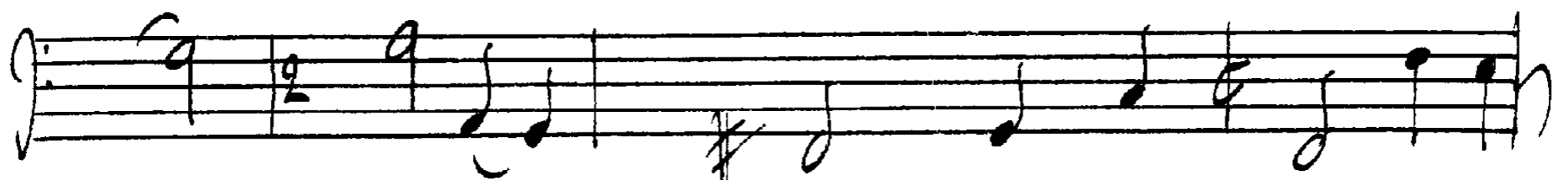
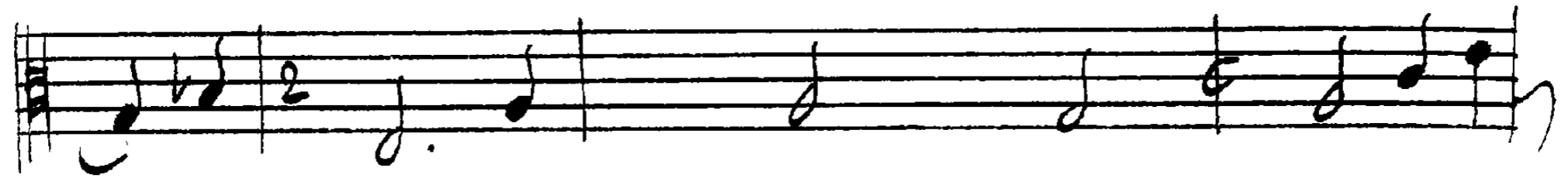
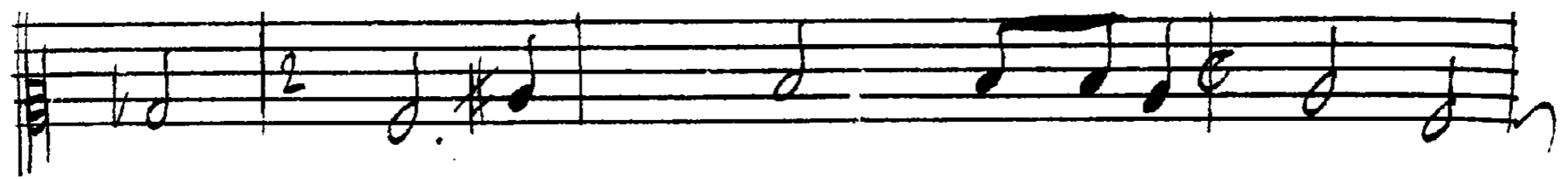
*attentions Le flambeau de l'amour brille de*





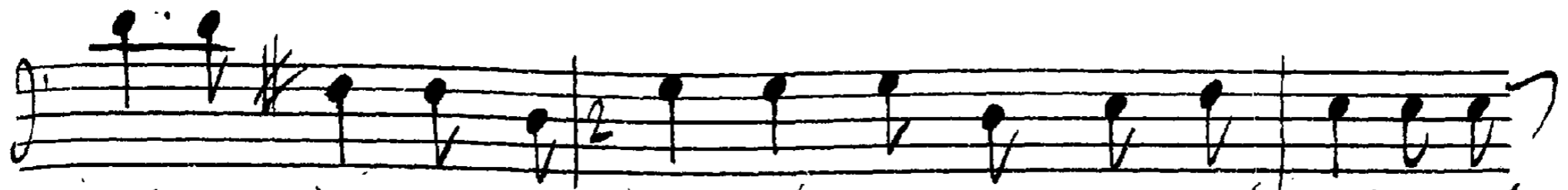


- uant leurs pas Tandis que celui des furies porte au

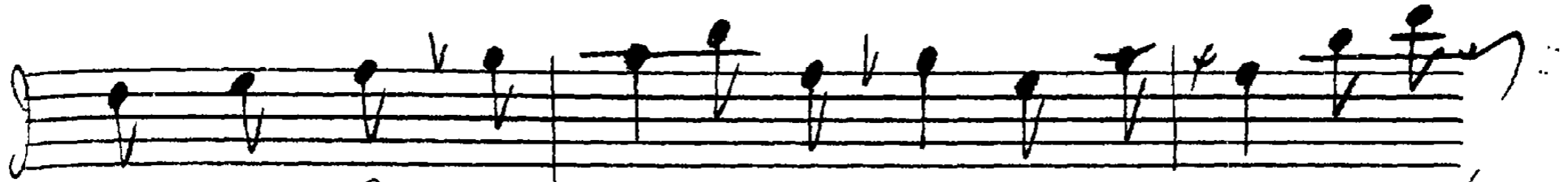
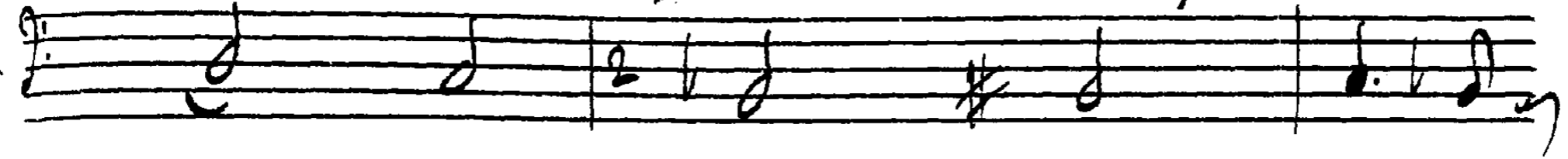


- fonds de mon coeur la rage et le triepal -

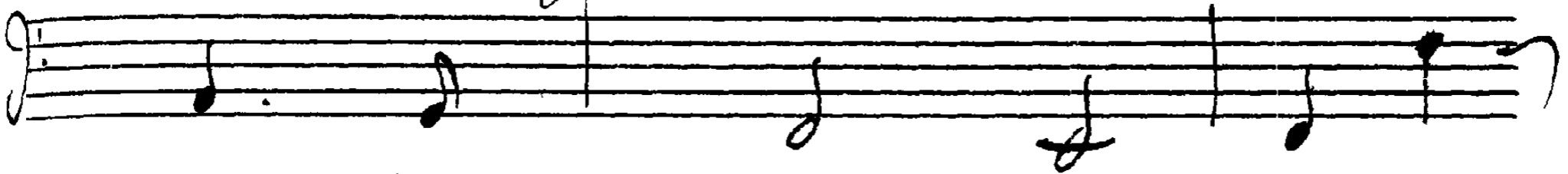




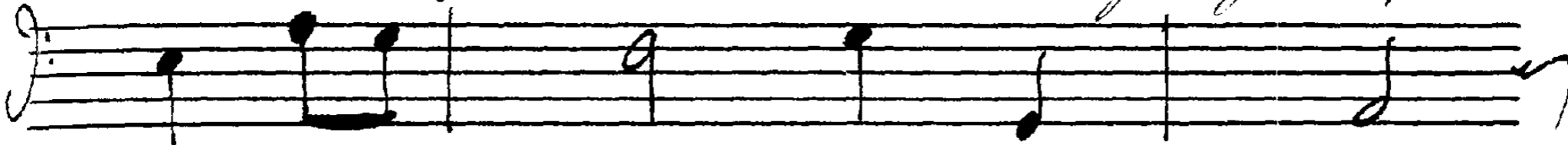
ah; periss avec moy d'Ingratte et ce qu'elle aime al —



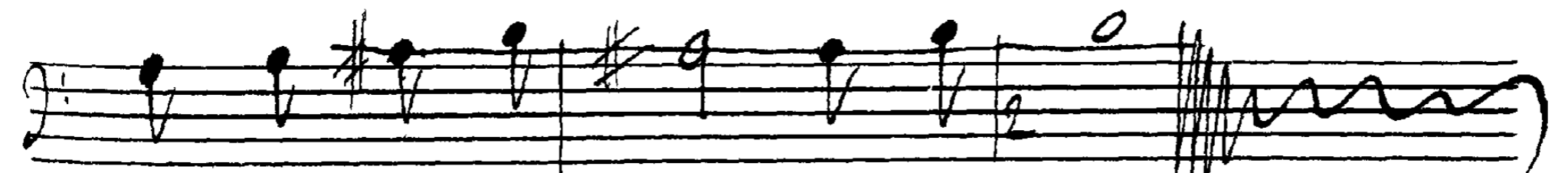
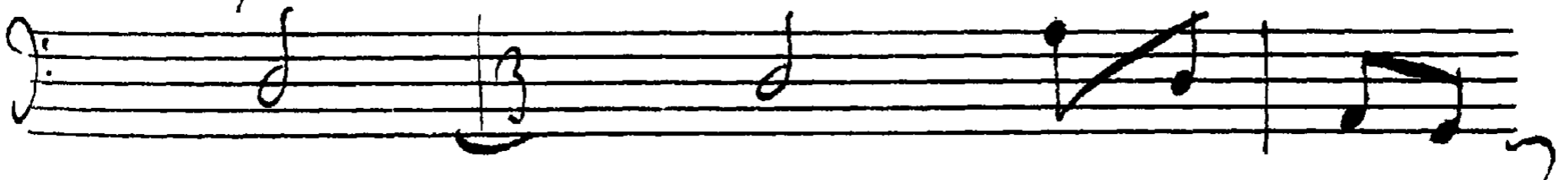
-lons a Leur hymen opposer mon transport que l'au



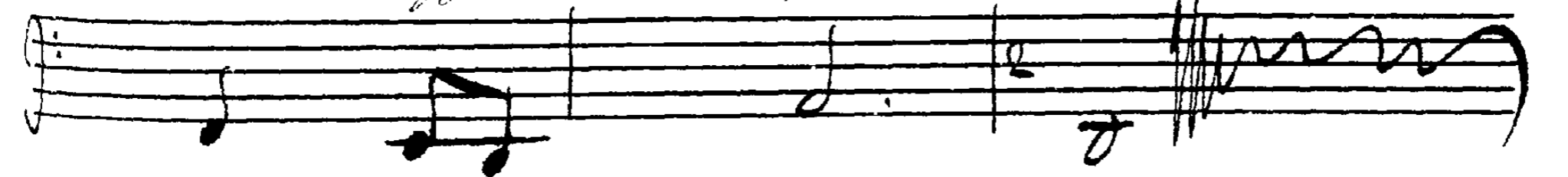
-tel renuerjé le dieu brizé luy mesme que de



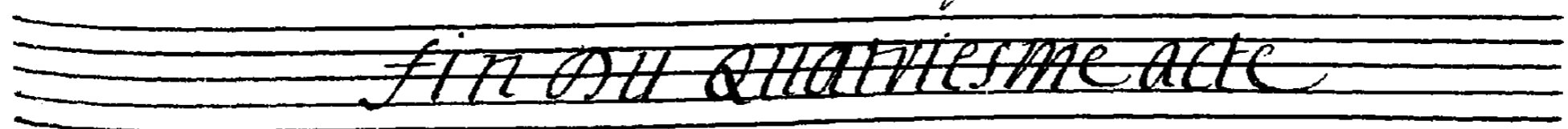
- temple de truit dans ma fureur ex - treme



- nous vniſſe tous par la mort;



Entracte. Brelude cydeuant &c.



FIN DU QUATRIEME ACTE

Acte cinquieme scene premiere

omphale seule

Brelude flutes et violons

Musical notation for the second staff of the prelude.

Musical notation for the third staff of the prelude.

Musical notation for the fourth staff of the prelude.

Musical notation for the fifth staff of the prelude.

Musical notation for the sixth staff of the prelude.

Musical notation for the seventh staff of the prelude.

Amour, je viens jcy offrir

Musical notation for the eighth staff of the prelude.

Musical notation for the ninth staff of the prelude.

un sacrifice; daigne terminer mon suppli

Musical notation for the tenth and final staff of the prelude.

ce, jphis ignore mon ardeur malgré le penchant qui m'en

traine de son rival La présence Inhumaine, ma con

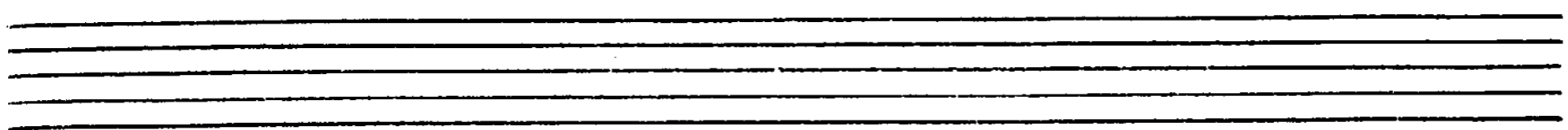
trainte moy même a rouvert son erreur éloigne son Ri

val qui brule pour un autre, & u'Argine puisse en

fin triompher de son coeur qu'ils aillent loin d'y

cy Jouir d'un plein bonheur, et qu'ils ne troublent





*omphale*

chantez l'amour, chantez la flamme, chantez l'amour

chantez la flamme, chantez le maître de votre ame

chantez l'amour, chantez la flamme, chantez le

maître de votre ame chantez l'amour chan

tez la flamme chantez le maître de votre ame

ame chantez le maître de votre ame

Choeur



*Chantons l'amour, chantons la flâme, chantons l'amour*



*Chantons l'amour*



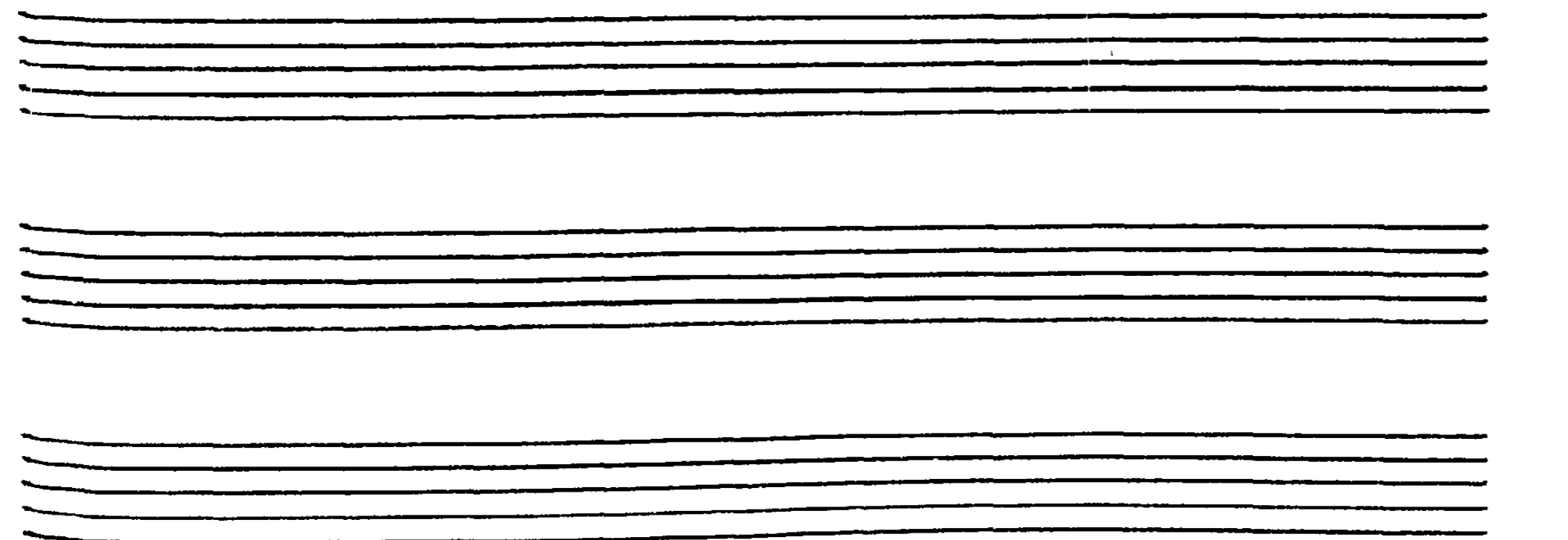
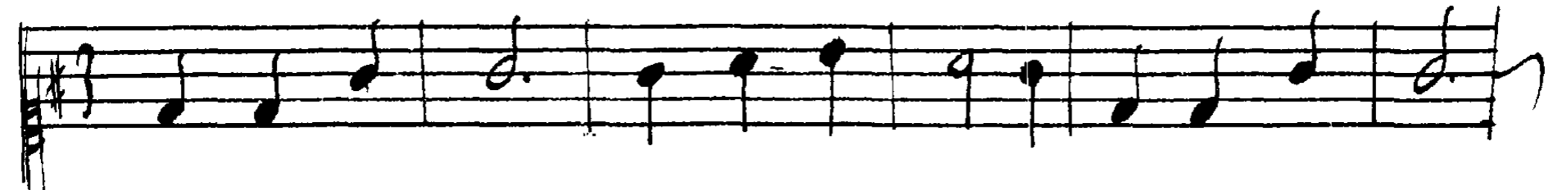
*chantons l'amour*



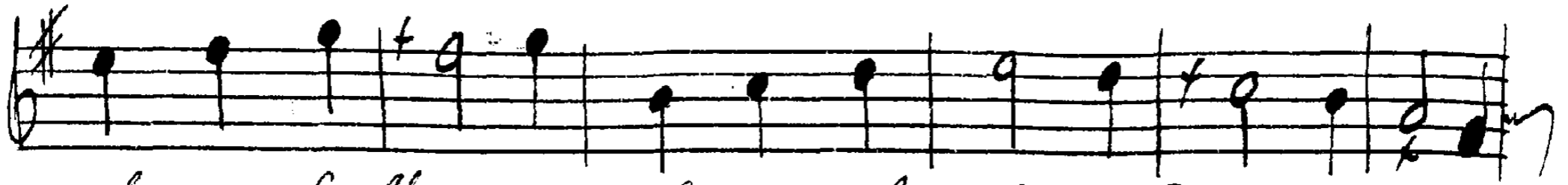
*Chantons l'amour, chantons la flâme, chantons l'amour*



*violons —*



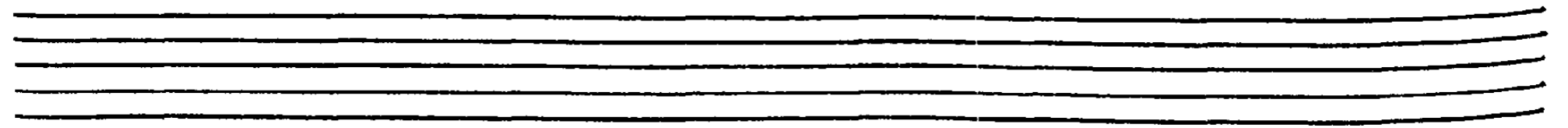
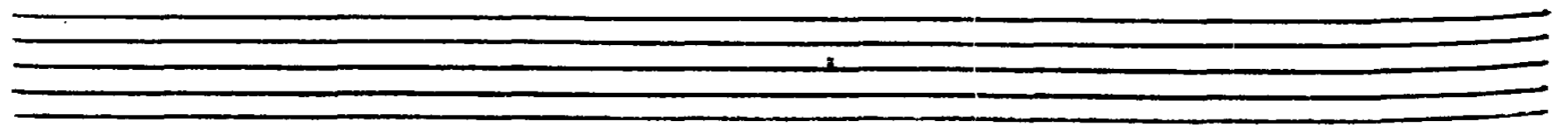
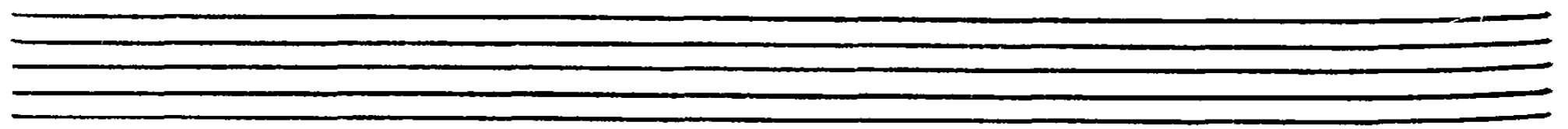




*chantons la flamme chantons le maître de notre ame*

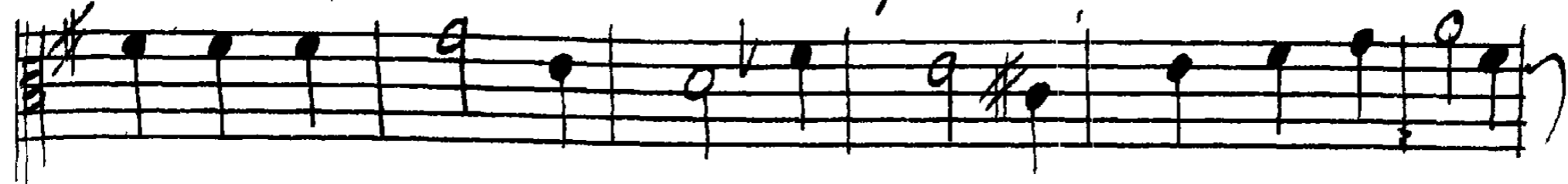


*chantons la flamme chantons le maître de notre ame*

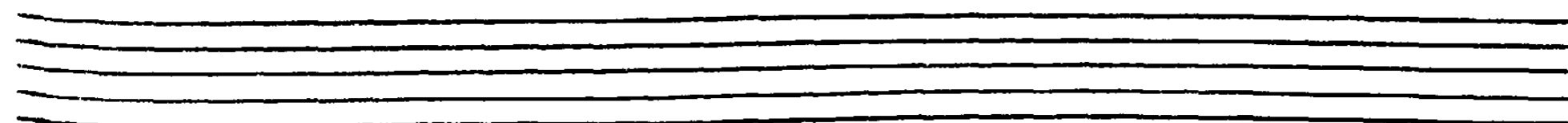
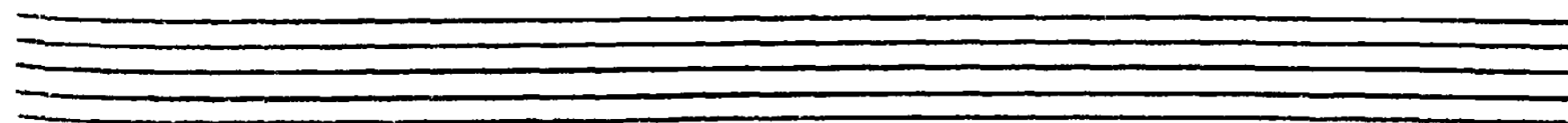
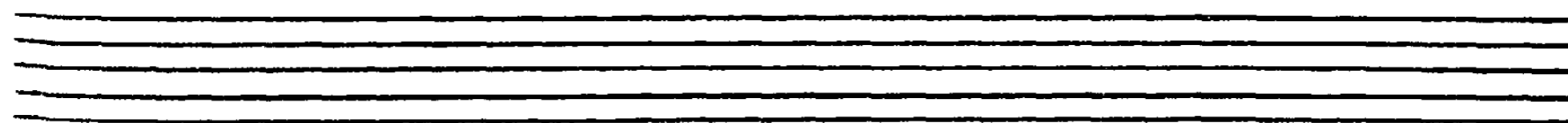
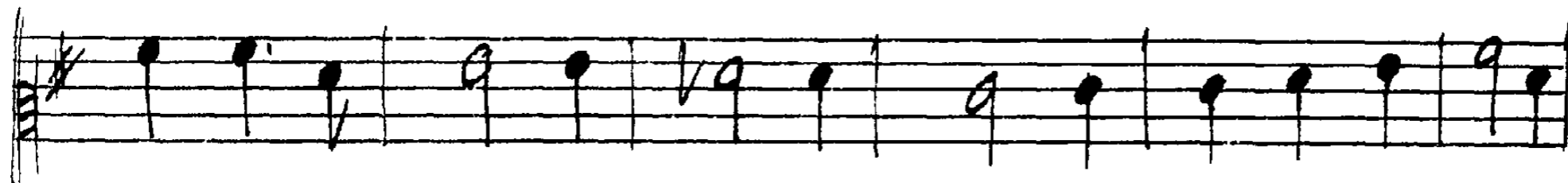
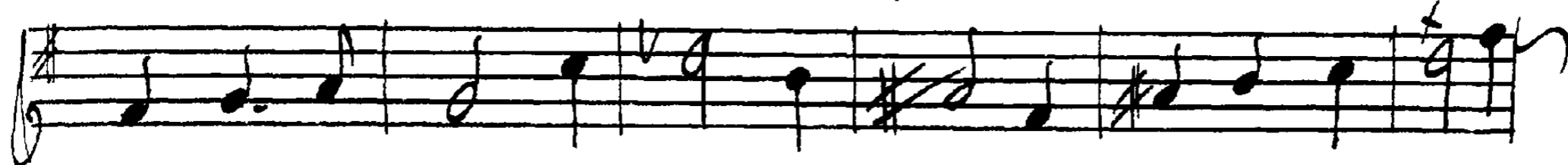


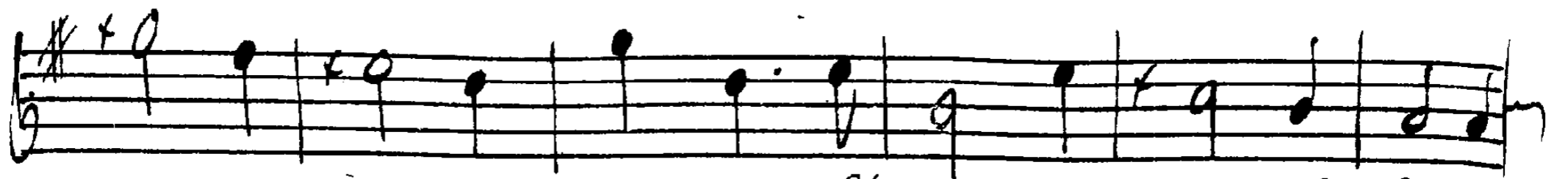


*chantons l'amour chantons la flamme chantons le maître*



*- chantons l'amour chantons la flamme chantons le maître*

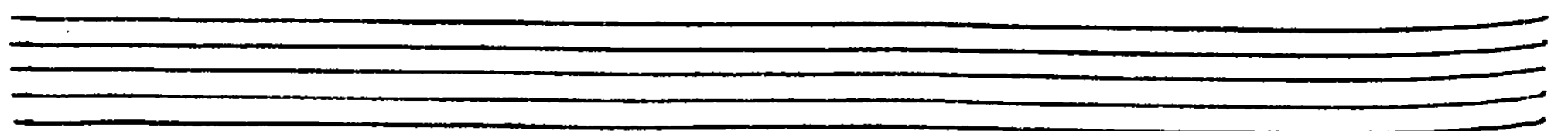
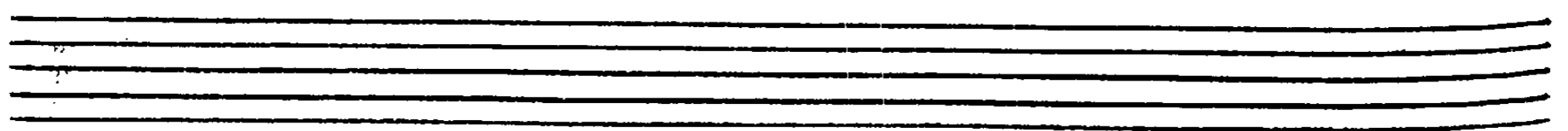
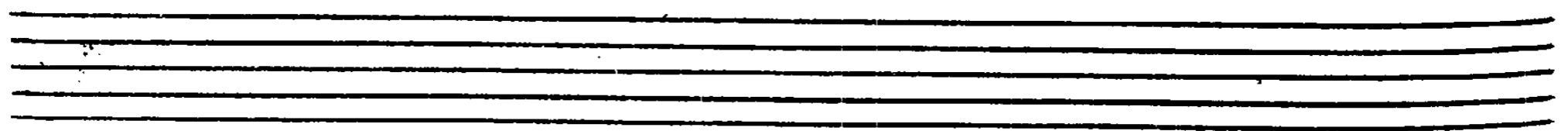


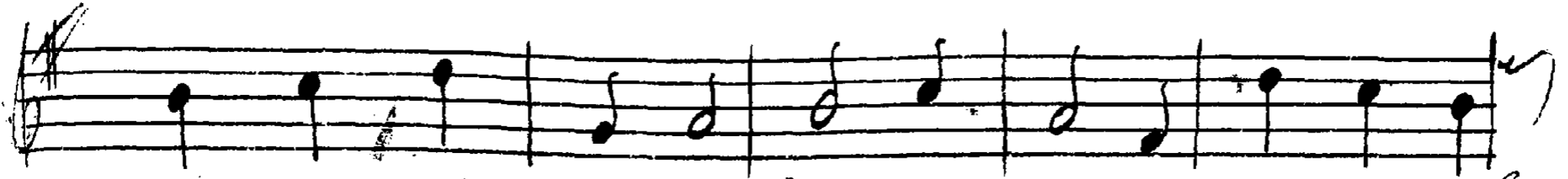


de notre ame chantons l'amour chantons la flamme

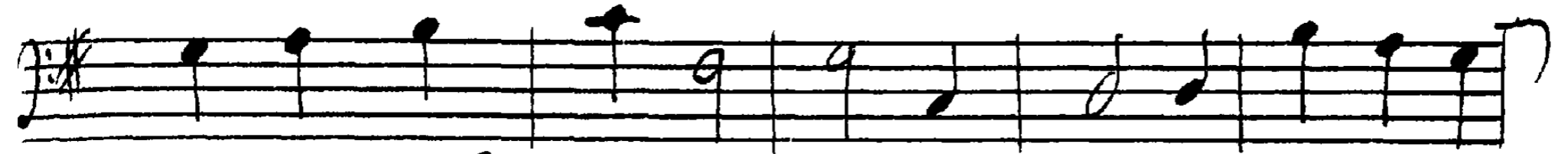
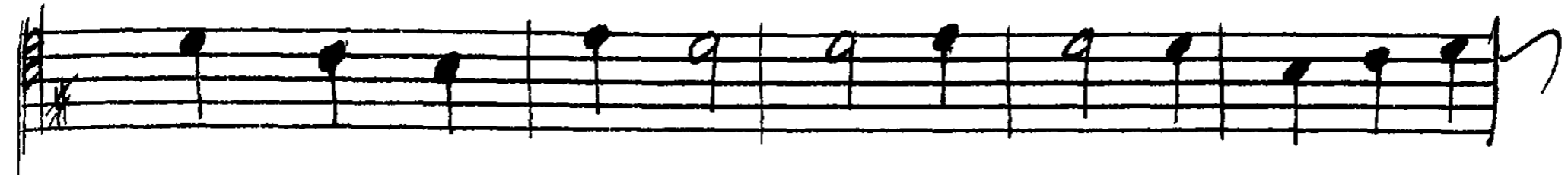
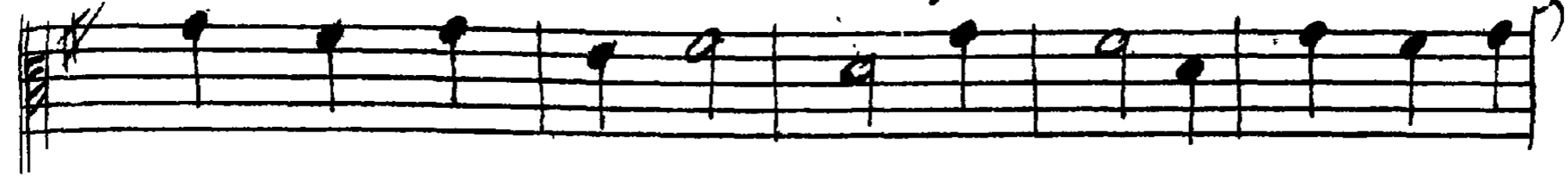


de notre ame chantons l'amour chantons la flamme

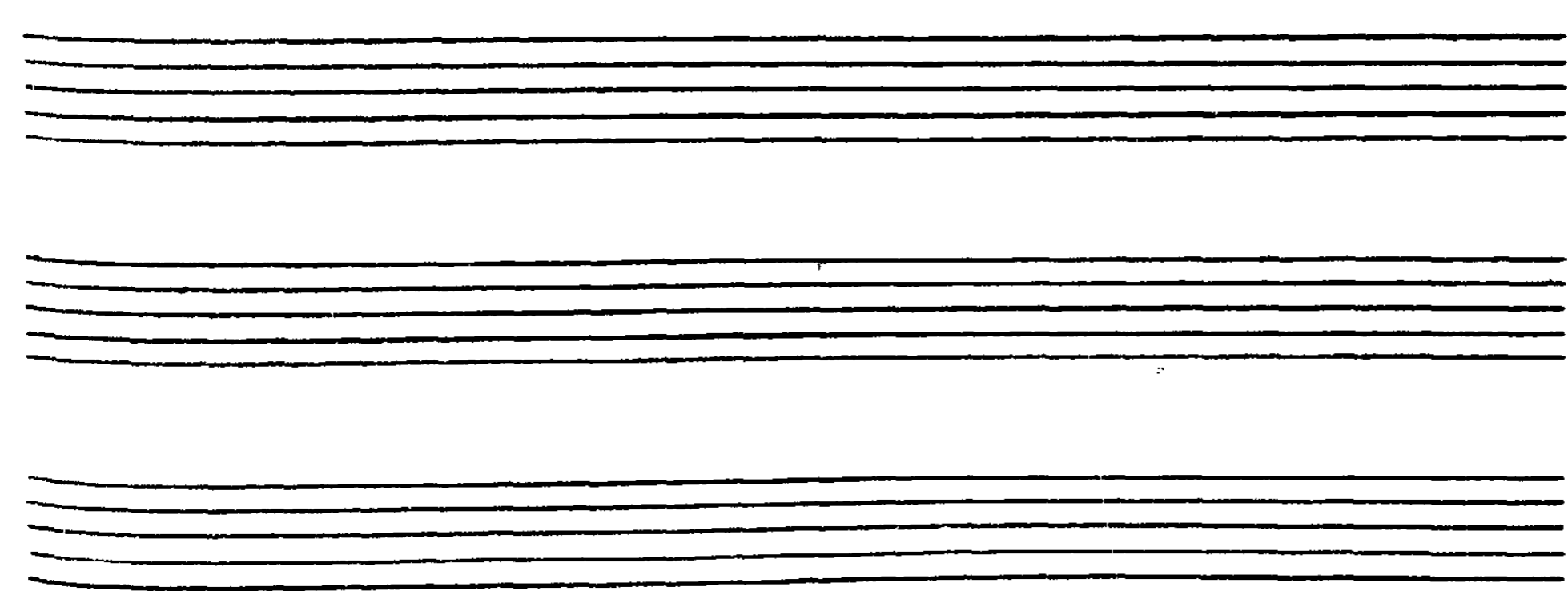
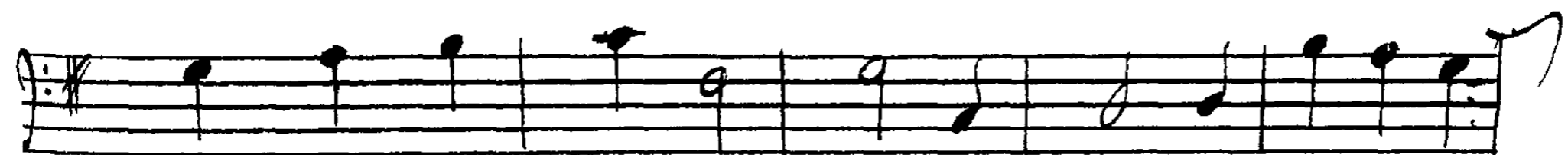
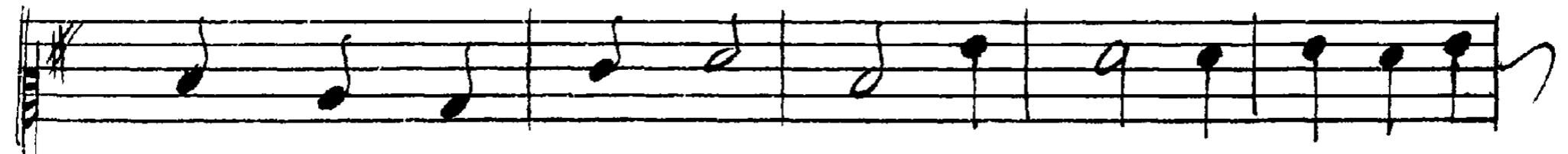




*chantons le maître de notre ame chantons le*



*chantons le maître de notre ame chantons le*



*maître de notre ame*

*maître de notre ame*

*La Reine.*

*faites retentir ce sé jour des doux plaisirs que*

*flutes*

*ob. c.*

vous enchantent, faites retentir ce jour, des

doux plaisirs qui vous enchantent, des doux plaisirs qui

vous en chantent, qui pouvoit mieux chanter! Amour que

*fin*

ceux qui se ressentent que ceux qui se ressentent; faites etc.



2<sup>e</sup> air flutes

A musical staff for the second flute part, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.



violons

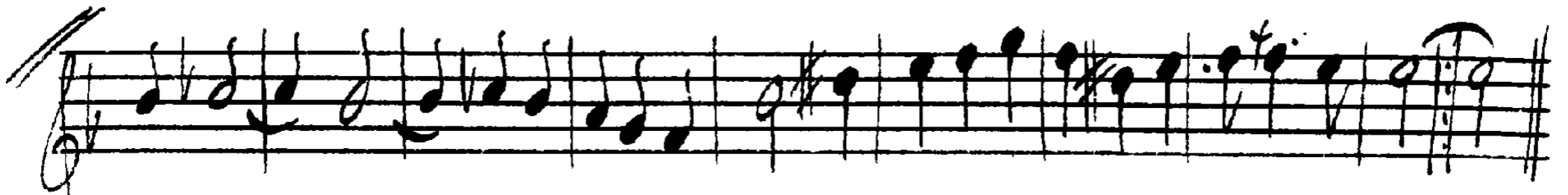
A musical staff for the violins, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.



A musical staff for the second violin, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.



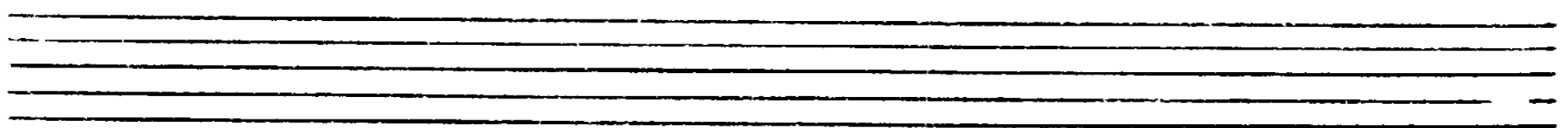
A musical staff for the first violin, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.



A musical staff for the second flute, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.



A musical staff for the violins, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.



Two empty musical staves, consisting of five-line systems without any notation.



3<sup>e</sup> Air

A musical staff for the third air, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.



A musical staff for the second violin, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.



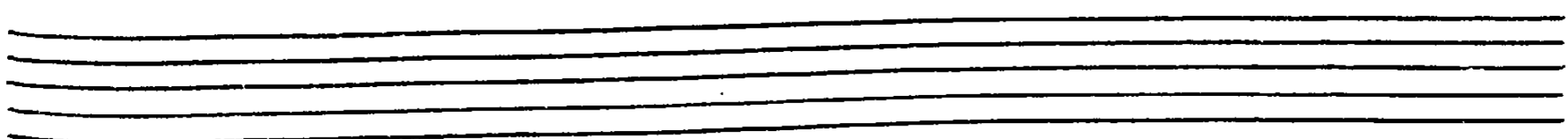
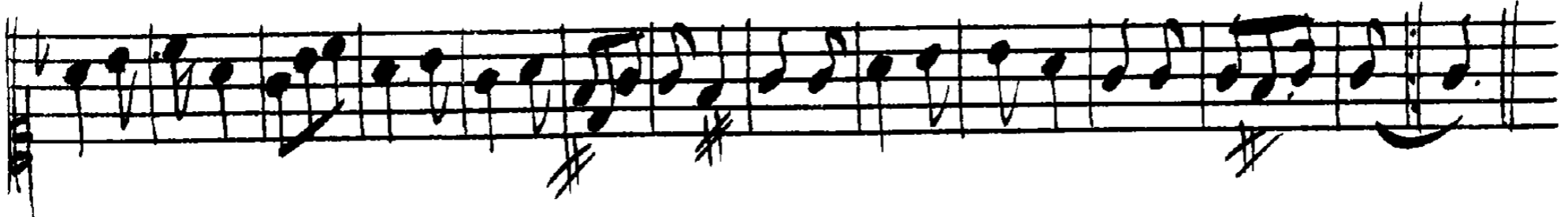
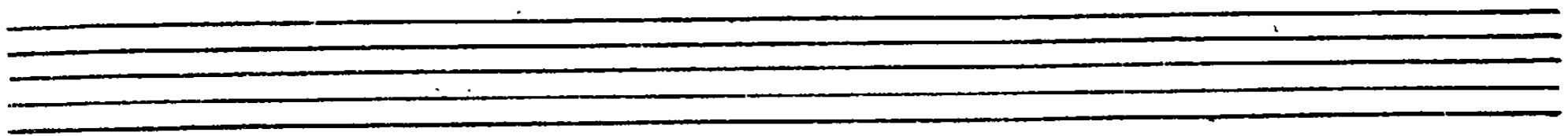
A musical staff for the first violin, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.



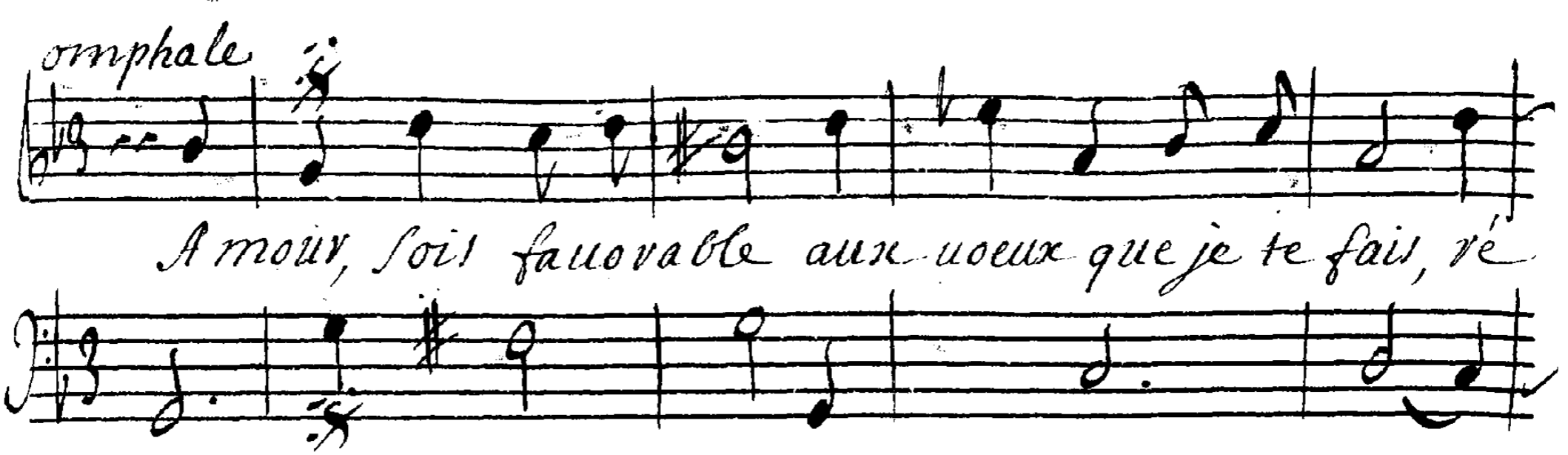
A musical staff for the second flute, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.



A musical staff for the violins, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.





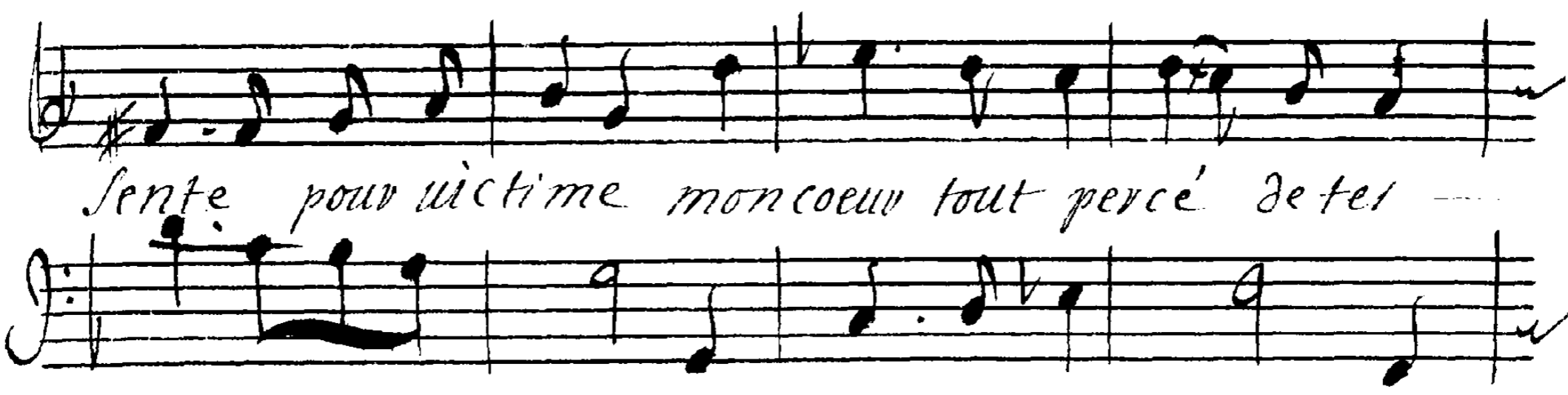
*omphale* 

*Amour, sois favorable aux vœux que je te fais, ré*

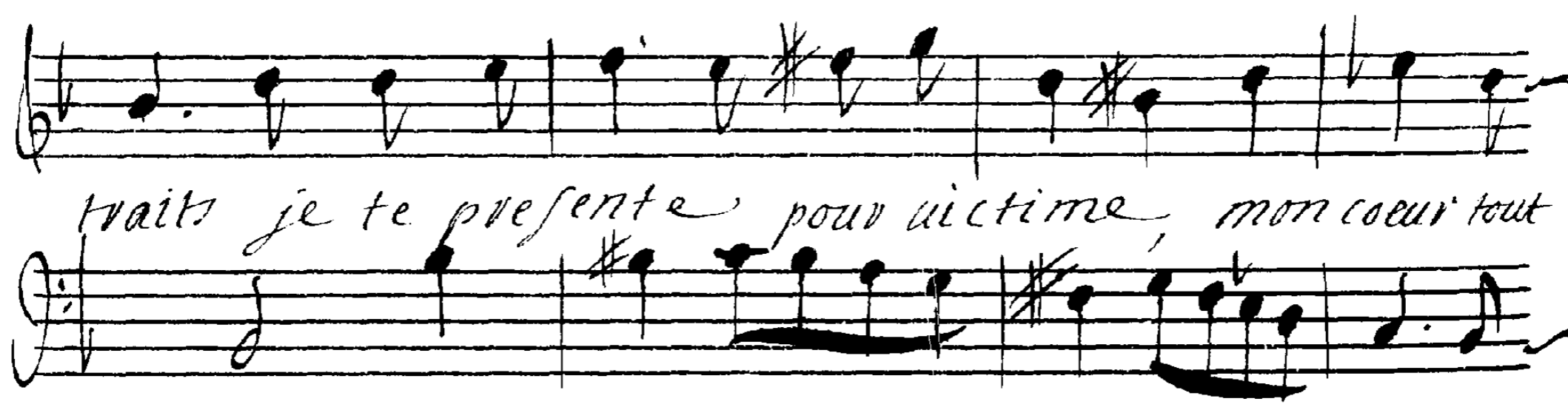
*pond au transport qui m'ani-me, amour, me, Je te pre*



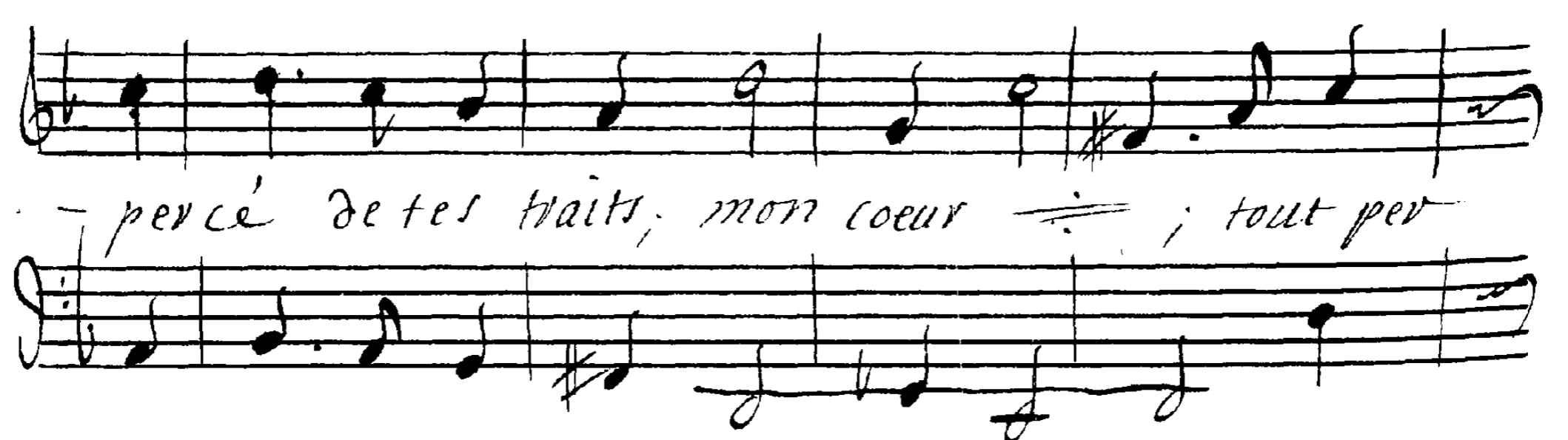
*sente pour victime mon coeur tout percé de tes*



*traits je te presente pour victime, mon coeur tout*

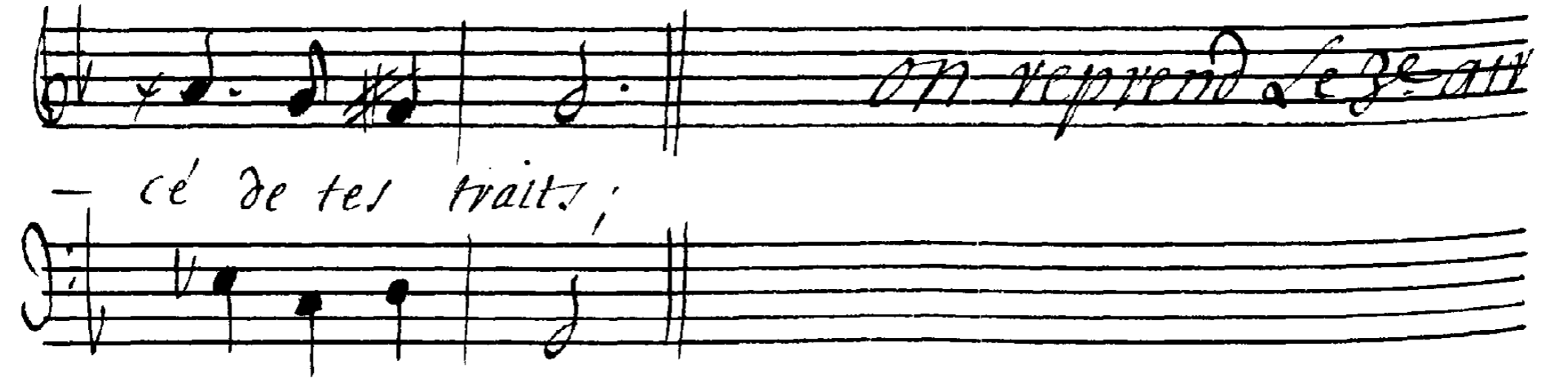


*- percé de tes traits, mon coeur ; tout per*



*ce de tes traits;*

*on reprend le Je au*



*omphale*

A me favoriser que mon Zele t'enga-ge; Re

cois ce vin sacré, vois fumer cet encens; mais regarde

encor plus la flamme que je sens je ne scauvis t'of

frir vn plus parfait hommage mais regarde encor

plus la flamme que je sens je ne scauvis t'of

- frir un plus parfait homma

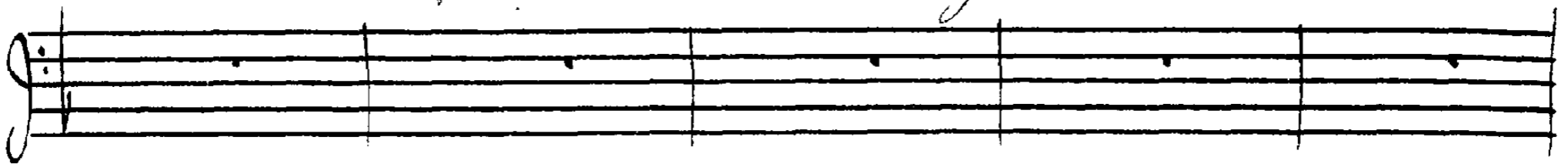
choeur



ge; Que l'amour vange tous sous ses Loix sous ses Loix souve



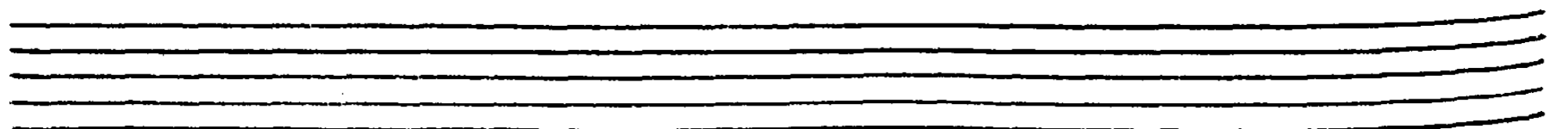
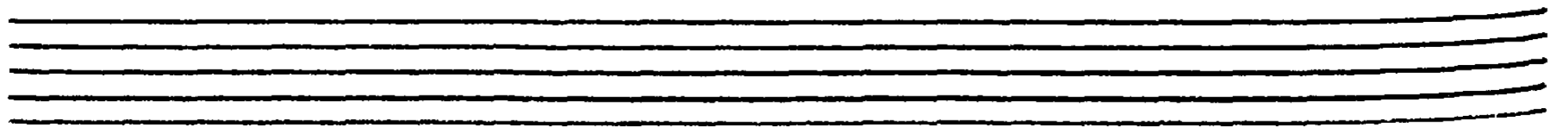
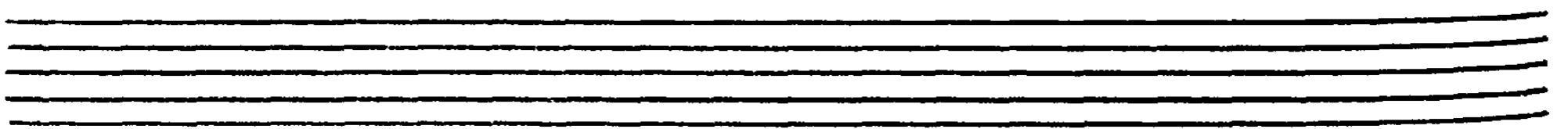
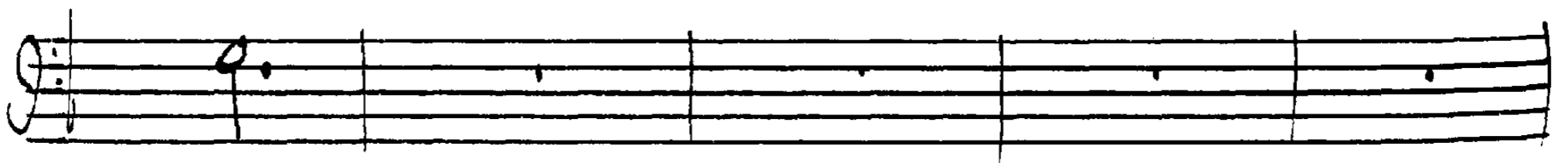
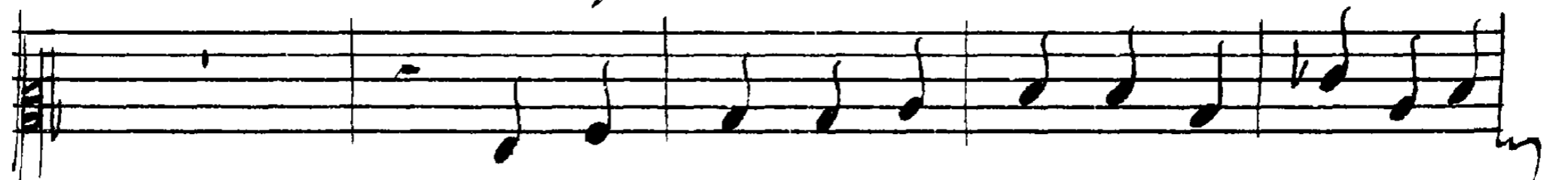
Que l'amour vange tout sous ses loix souve



violons -

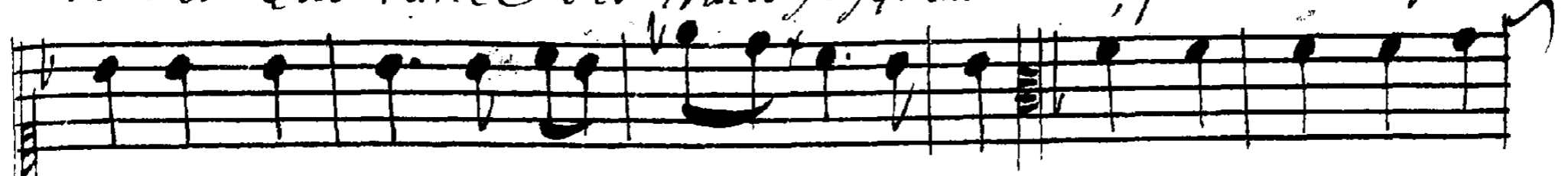


2.<sup>e</sup> dessus.

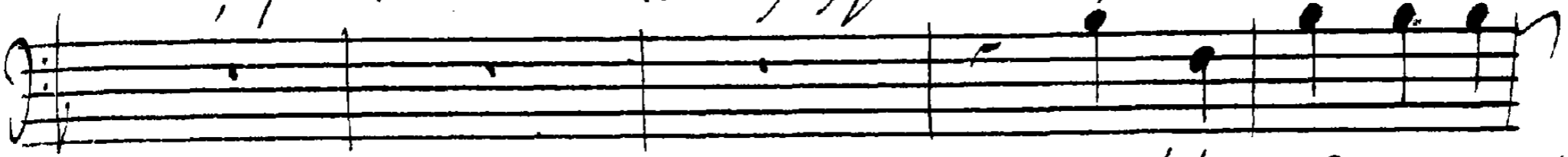




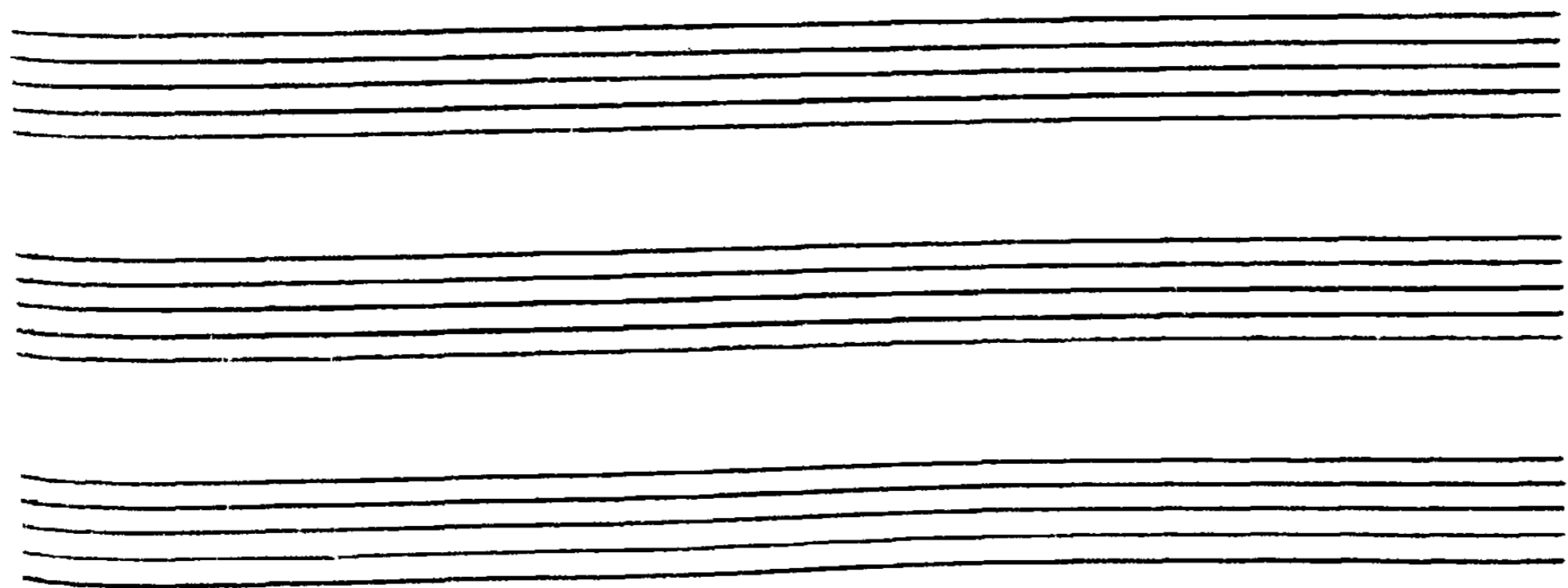
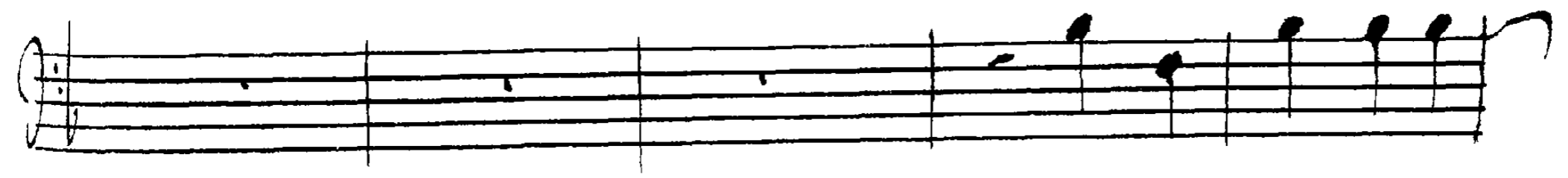
- raines qu'il lance ses traits jusqu'aux cieux, qu'il étende par



raines; qu'il lance ses traits jusqu'aux cieux;

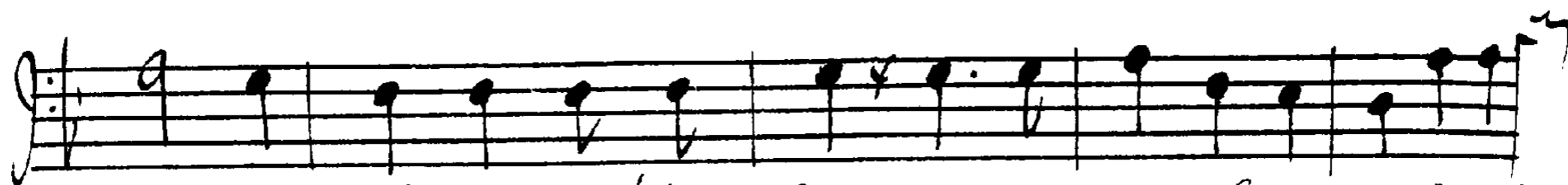
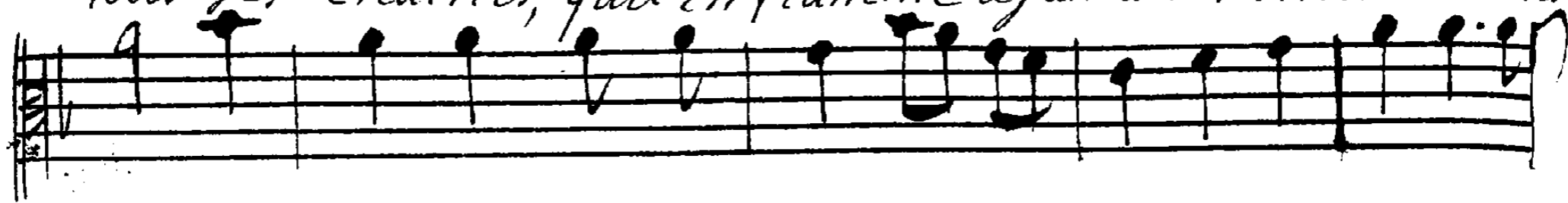


qu'il étende par

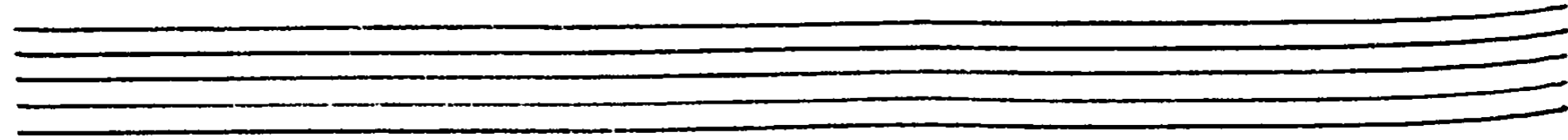
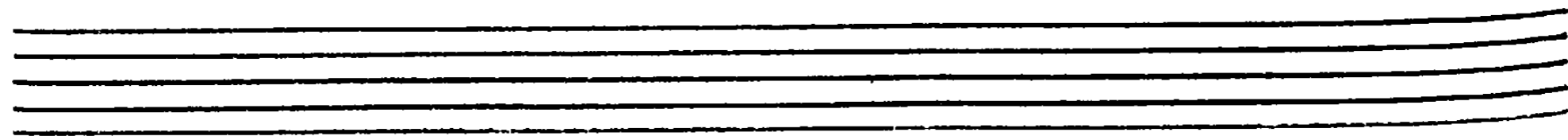
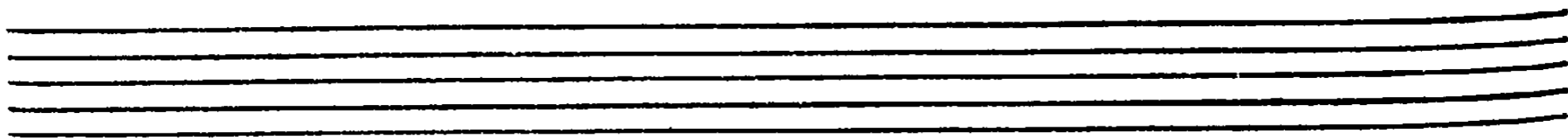
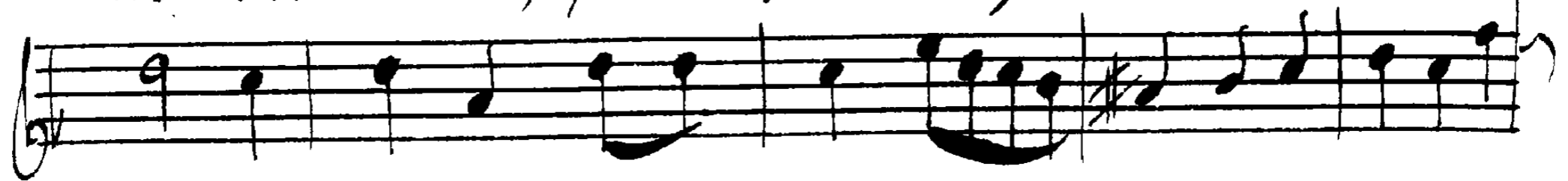




*tous les chaines, qu'il en flamme a jamais les mortels et les-*

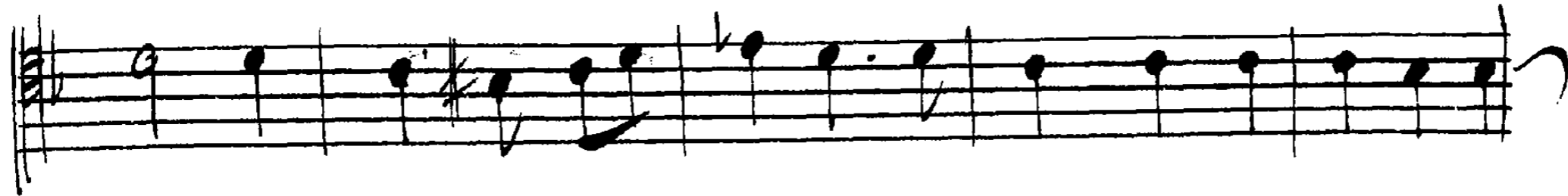
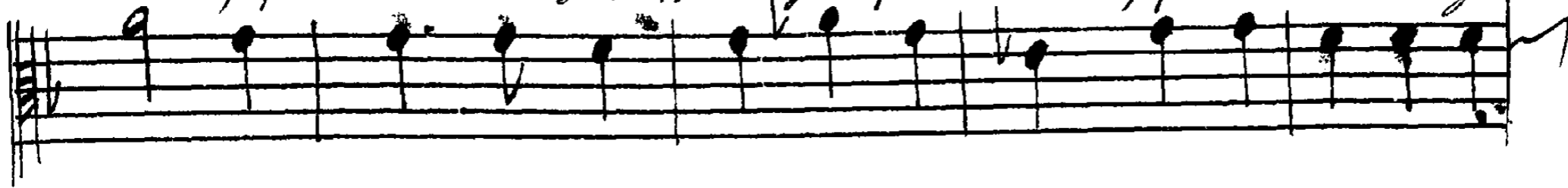


*tout les chaines, qu'il en flamme a jamais les mortels et les-*

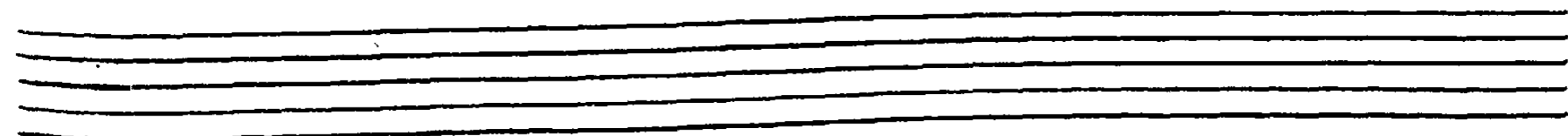
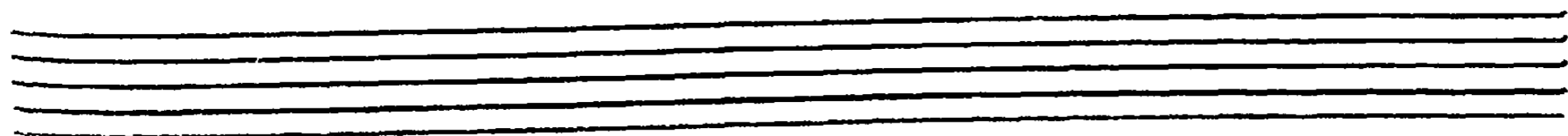
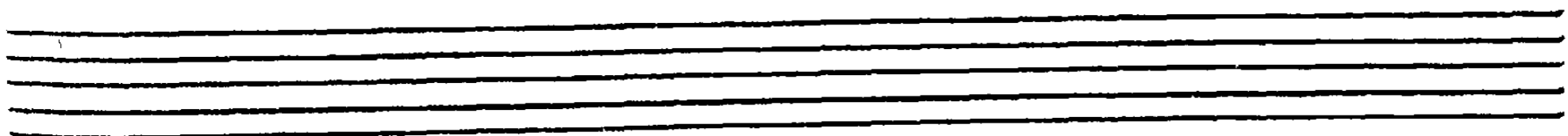




*Dieux, qu'il lance ses traits jusqu'aux cieux, qu'il en flâme aja*

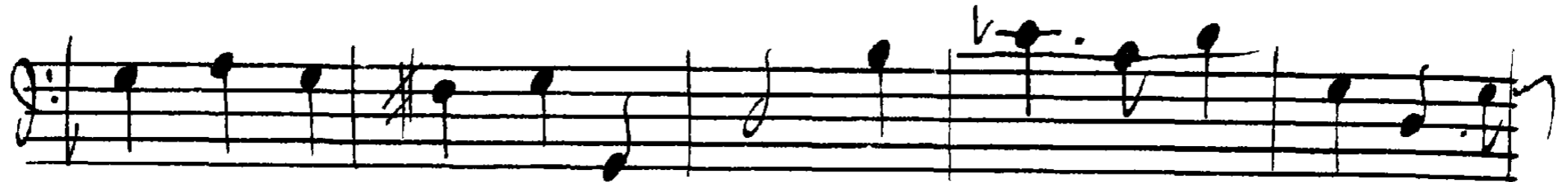
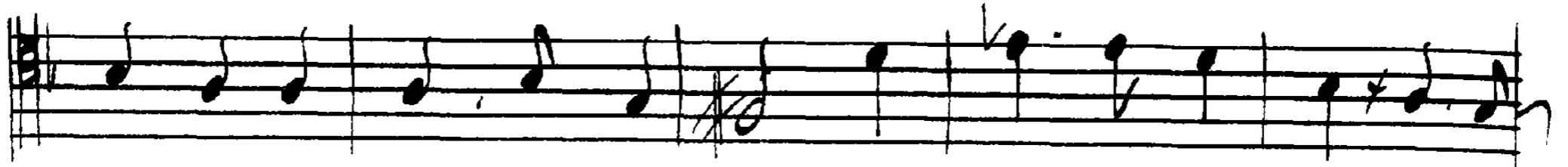


*Dieux, qu'il lance ses traits jusqu'aux cieux, qu'il en flâme aja*

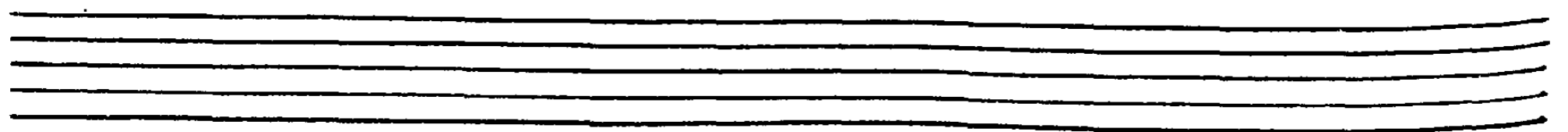
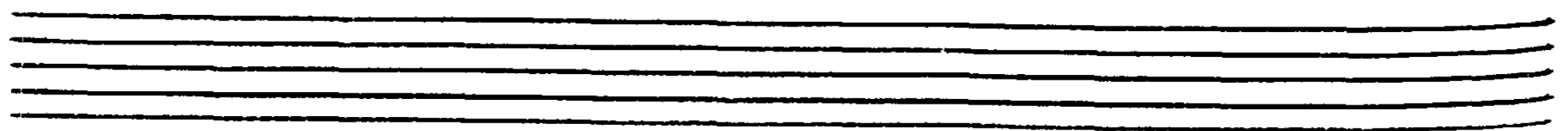
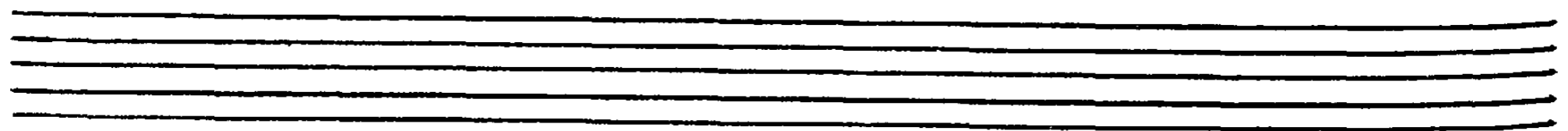
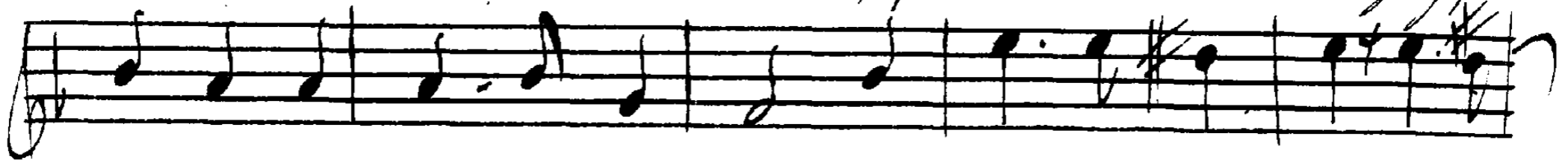




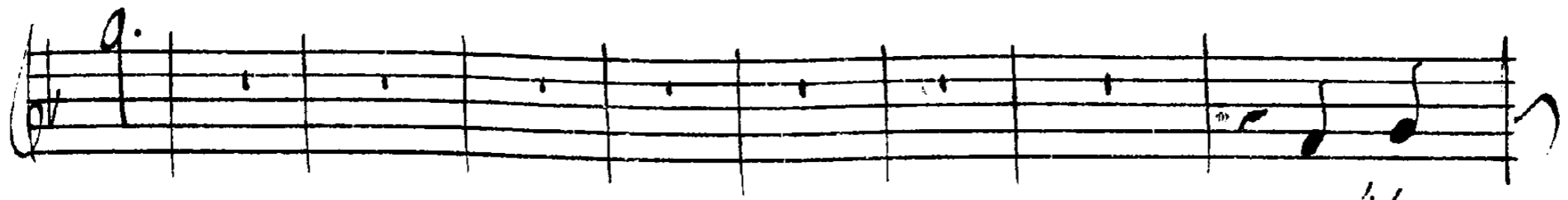
*mais Les mortels et Les dieux, qu'il lance ses traits jusqu'aux*



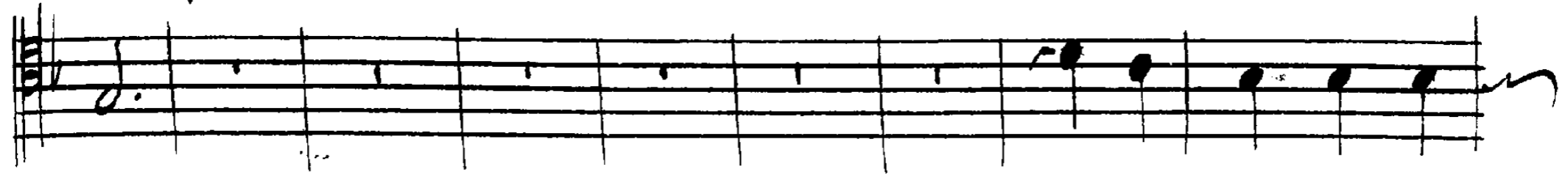
*mais Les mortels et Les dieux, qu'il lance ses traits jusqu'aux*



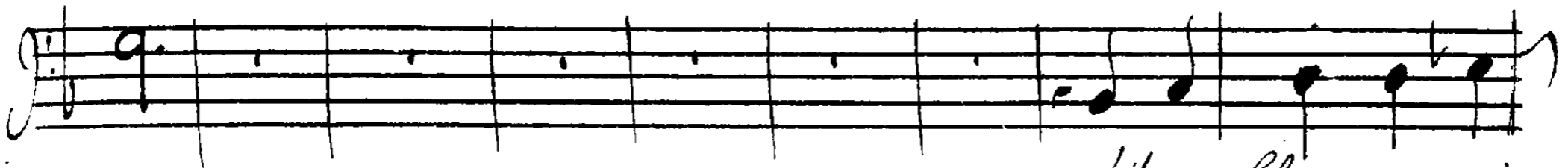
*a.*



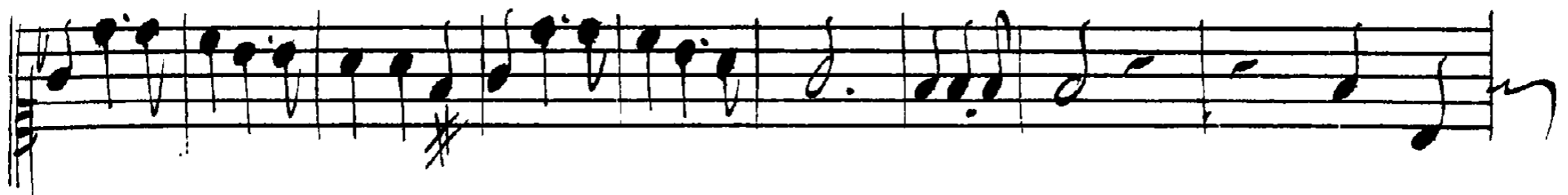
qu'il en



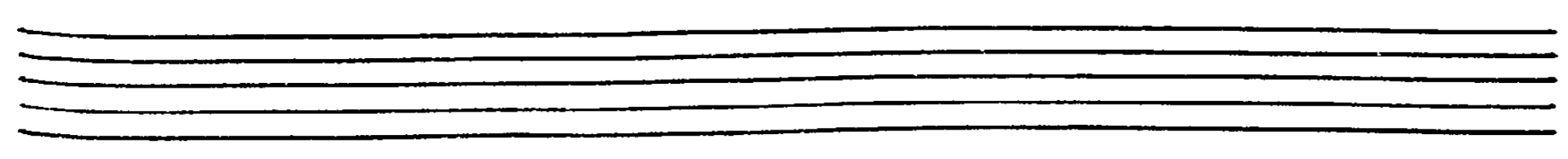
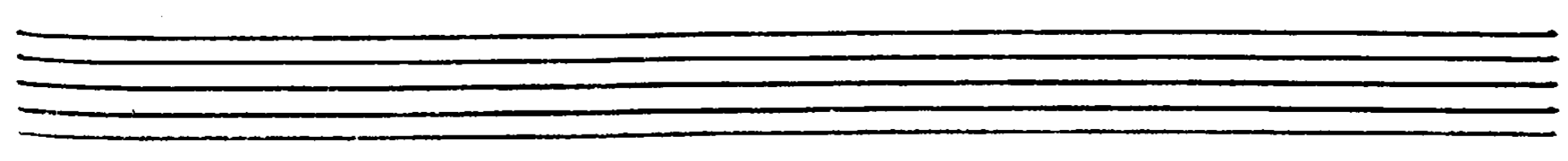
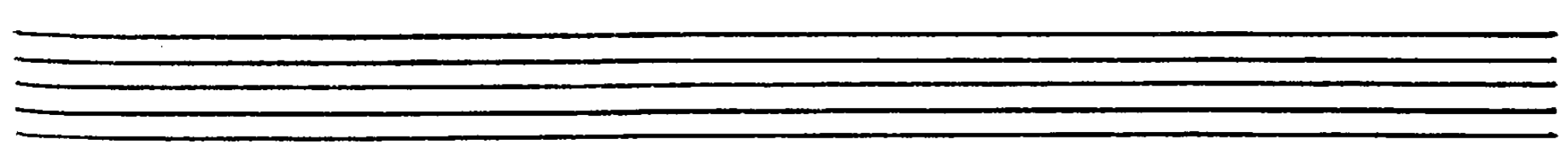
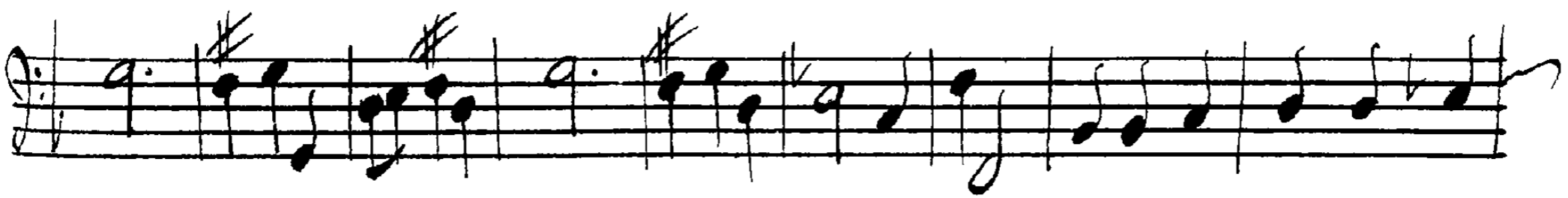
*a.*



qu'il en flamme aja



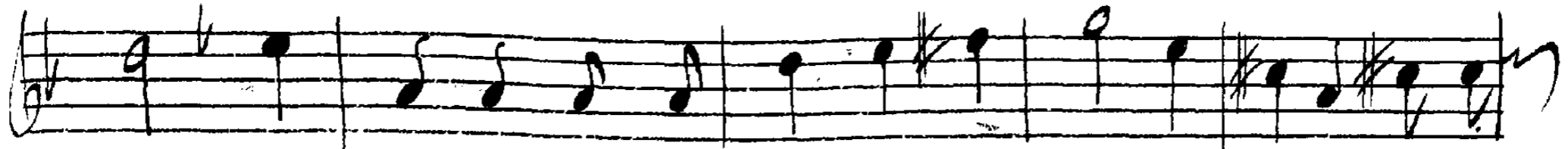
*a.*



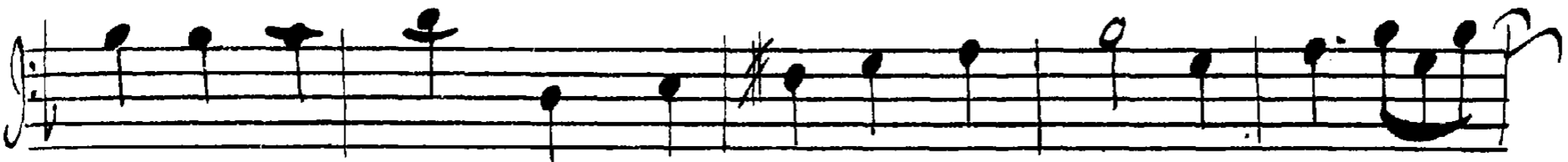


flamme a jamais les mortels et les Dieux, qu'il etende par

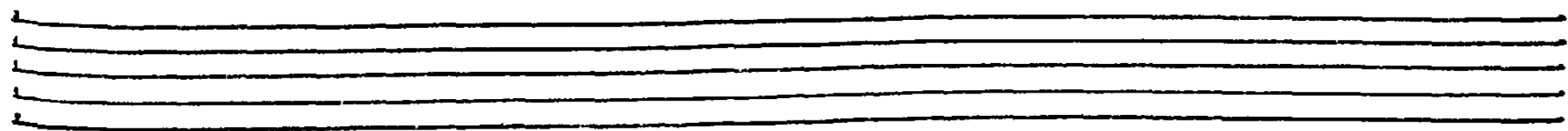
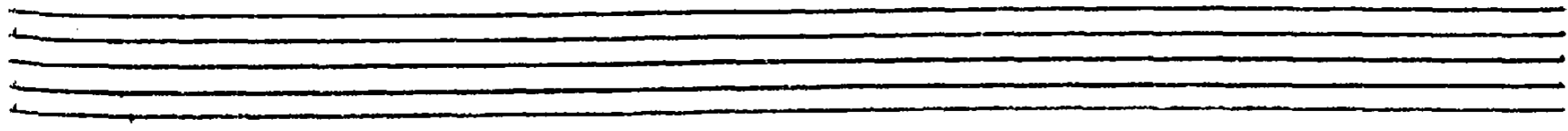
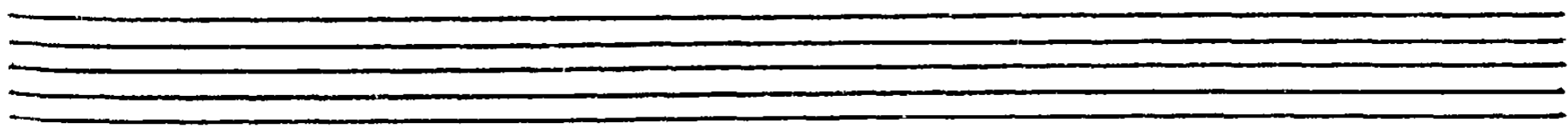
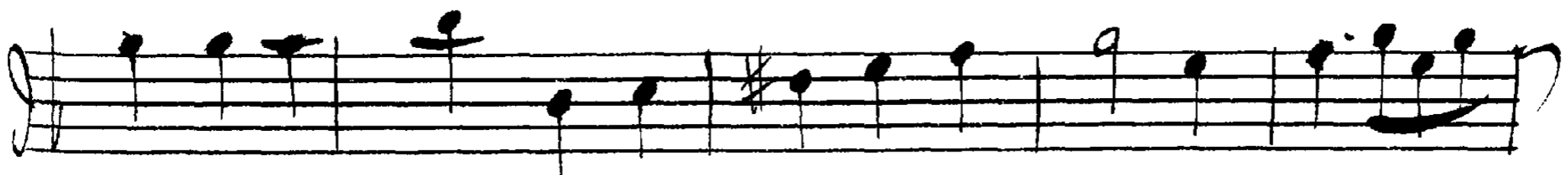
mais les mortels et les Dieux, qu'il enflame a jamais les mor



- tout ses chaines, qu'il e'tende par tout ses chaines, qu'il e



- tels et Les Dieux; qu'il etende partout ses chai



tende partout ses chaînes, qu'il lance ses traits jusqu'aux

nes, qu'il lance ses traits jusqu'aux

This is a handwritten musical score for a piece. It consists of ten staves of music. The first staff is a vocal line with lyrics written below it. The second staff is a piano accompaniment line. The third staff is another piano accompaniment line. The fourth staff is a vocal line with lyrics written below it. The fifth staff is a piano accompaniment line. The sixth staff is another piano accompaniment line. The seventh staff is a vocal line. The eighth staff is a piano accompaniment line. The ninth staff is another piano accompaniment line. The tenth staff is a vocal line. The lyrics are written in a cursive hand and are partially obscured by the musical notation. The first line of lyrics is 'tende partout ses chaînes, qu'il lance ses traits jusqu'aux' and the second line is 'nes, qu'il lance ses traits jusqu'aux'. The music is written in a single system with a treble clef and a key signature of one sharp (F#).

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are located at the bottom of the page and are completely blank.

Handwritten musical notation for the first system. The top staff is a vocal line with lyrics: "cieux; qu'il etende partout leur chai - - - nes; qu'il -". The bottom staff is a piano accompaniment. The music is in a key with one sharp (F#) and a common time signature (C).

Handwritten musical notation for the second system, piano accompaniment. It consists of a single staff with a few notes and rests.

Handwritten musical notation for the third system, vocal line with lyrics: "cieux; qu'il -". It consists of a single staff with a few notes and rests.

Handwritten musical notation for the fourth system, piano accompaniment. It consists of a single staff with a few notes and rests.

Handwritten musical notation for the fifth system, piano accompaniment. It consists of a single staff with a few notes and rests.

Handwritten musical notation for the sixth system, piano accompaniment. It consists of a single staff with a few notes and rests.

Handwritten musical notation for the seventh system, piano accompaniment. It consists of a single staff with a few notes and rests.

Handwritten musical notation for the eighth system, piano accompaniment. It consists of a single staff with a few notes and rests.

Four empty musical staves at the bottom of the page, consisting of four sets of five-line staves.

*Lance les traits jusqu'aux cieux;*

*Lance les traits jusqu'aux cieux;*

*Lance les traits jusqu'aux cieux;*

*Lance les traits jusqu'aux cieux;*

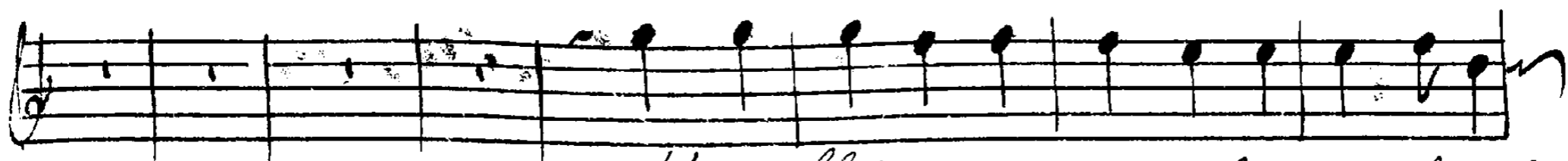
*Lance les traits jusqu'aux cieux;*

*Lance les traits jusqu'aux cieux;*

*Lance les traits jusqu'aux cieux;*

*Lance les traits jusqu'aux cieux;*

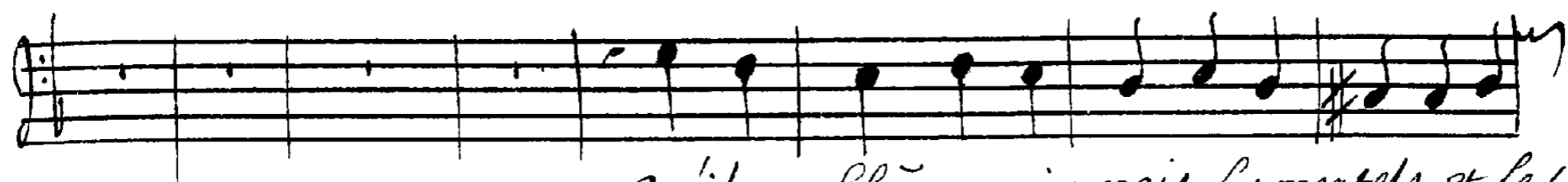
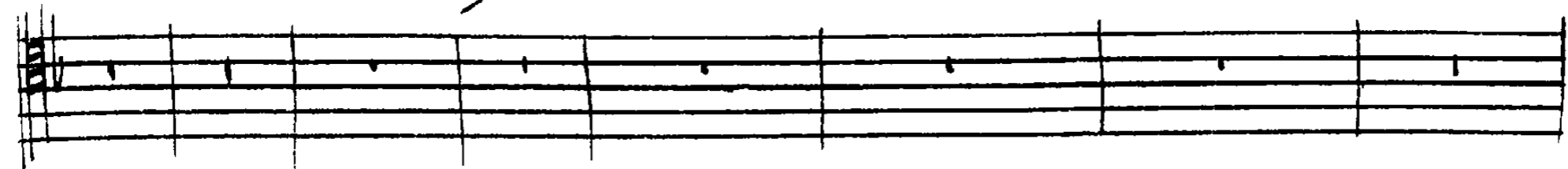
*Lance les traits jusqu'aux cieux;*



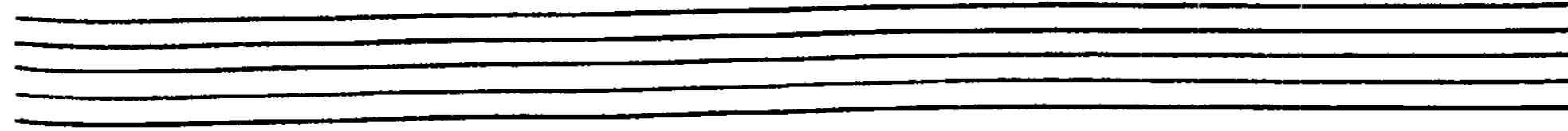
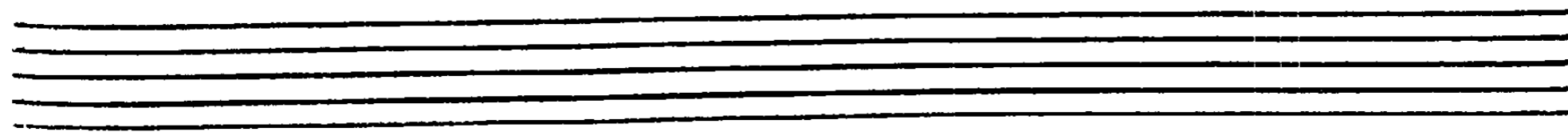
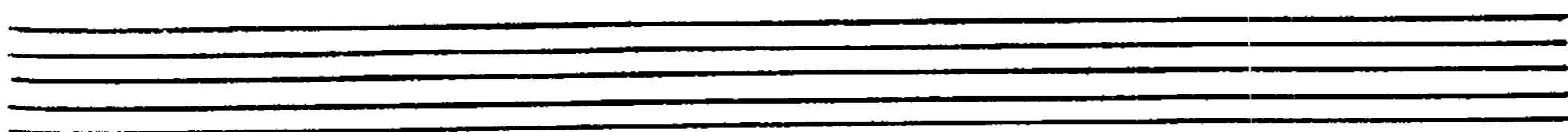
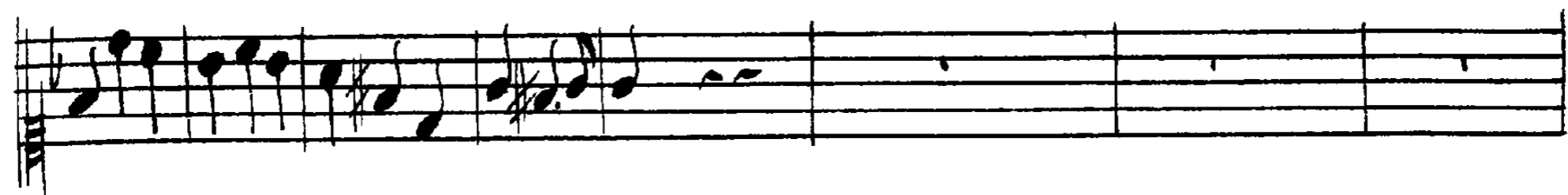
*qu'il enflâme a jamais les mortels et les*



9



*qu'il enflâme a jamais les mortels et les*

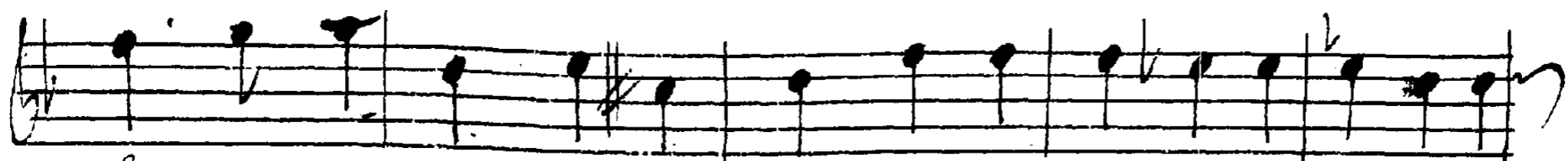


*Dieux; qu'il e tende partout ses chai - - - nes; qu'il*

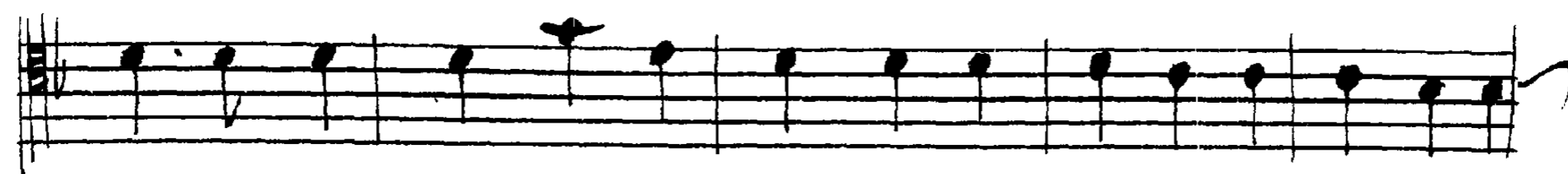
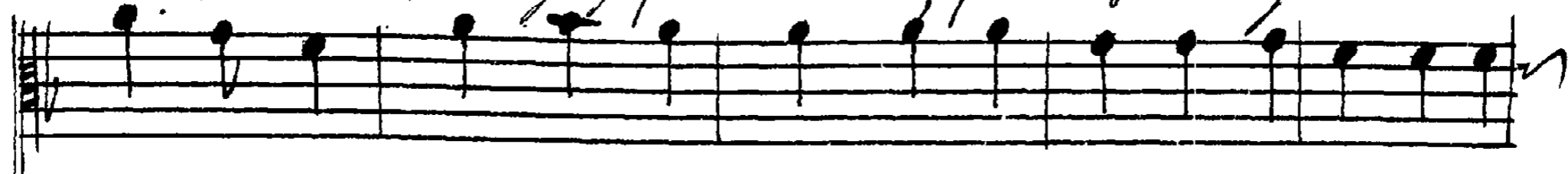
*qu'il e tende partout ses chai - - - nes qu'il*

*Dieux*

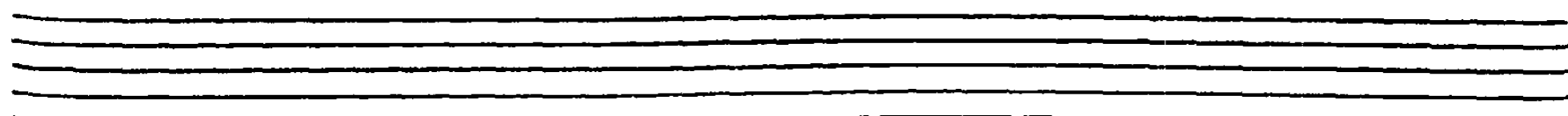
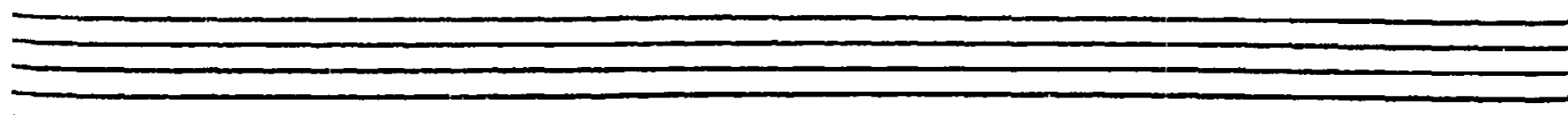
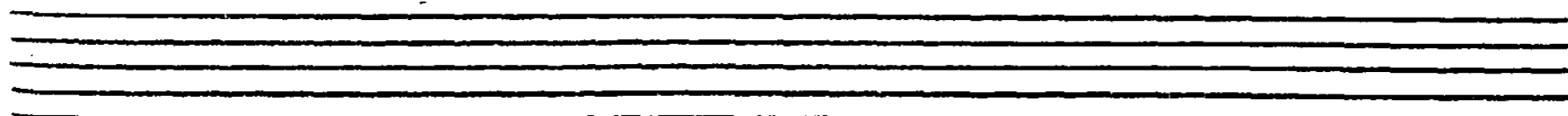
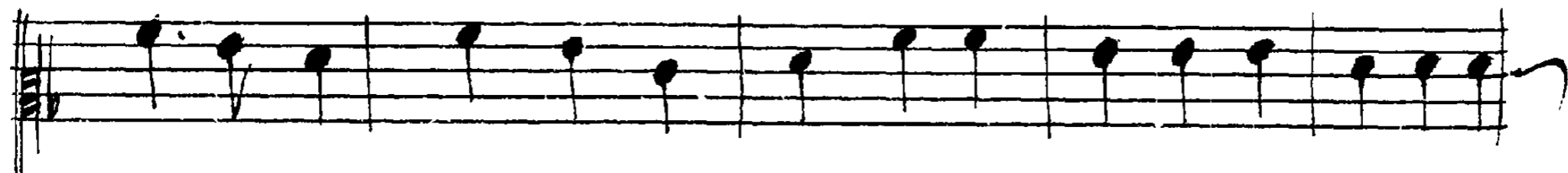
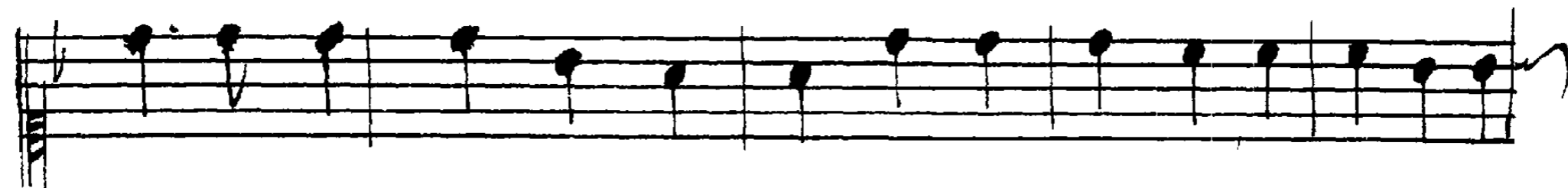
*qu'il -*



*Lance ses traits jusqu'aux cieux, qu'il enflame à jamais le mor*



*Lance ses traits jusqu'aux cieux, qu'il en flame à jamais le mor*





- tels et Les Dieux, qu'il en flâme a jamais les mortels et les-

tels et Les Dieux, qu'il en flâme a jamais les mortels et les-

Dieux qu'il lance ses traits jusqu'aux cieux

Dieux qu'il lance ses traits jusqu'aux cieux,

Scene 3e.

Brelude.

omphale

que vois je, c'est jphis qui s'avance mon hommage a tou

*aphis-*

ché des Dieux; omphale pardonnez si je m'offre auon

yeux vous ne souffrirez pas longtemps de ma presence

*omphale*

cessez cet injuste discours, aphis Il n'est plus-

temps de feindre votre absence est pour moy le seul malheur

craindre et mon unique bien est de vous voir tou

*aphis*

jours; quel discours; justes Dieux; et ce amoy qu'il sa

*amphate*  
 Dresse, *air* connoissez enfin ma foiblesse j'ay ca

ché malgré moy mes feux jusqu'à ce jour c'est pour vous —

seul que je soupire, j'ay caché ve. je sens croître en

cor mon amour par le plaisir de vous de di —

ve; je sens croître encor mon amour par le plaisir

par le plaisir de vous de di - ve, quel est d'ex *plus* —

ces de mon bonheur quel plaisir en chante mon a

me quel est l'exces de mon bonheur, quel plaisir en

chante mon a me L'aveu de vostre ar

deur vedouble encor ma flamme, quel est l'ex

ces de mon bonheur, quel plaisir en chante mon

a me

*a. 2.*  
 Ah; ah; repetez cent fois repetez cent fois una  
 ah; ah; repetez cent fois repetez cent fois una

veu si charmant repetez cent fois repetez cent  
 veu si charmant ah; — — ah; —

fois; ah; repetez cent fois una  
 repetez cent fois repetez cent fois una

veu si charmant,  
 veu si charmant se peut il que l'amour m'ac —

corde tant de gloire, quand vo. cesset de le dire un mo-

ment je cesse de le croire l'amour a dans mes yeux marque un'

tre tendresse, vous ne pouviez aimer un plus fidel a

Repetez cent fois repetez cent fois; ah; mant ah; ah; repetez cent fois-

repetez cent fois un aveu si charmant repetez cent repetez cent fois un aveu si charmant ah;

fois repetez cent fois ah ; repetez cent

ah ; repetez cent fois repetez cent

fois un aveu si charmant que l'hymen de ses

fois un aveu si charmant,

noeuds nous vniſſe luy même; Trompons les yeux d'Al'

ci de et malgré ses efforts; quel nom prononcez

vous, Dieux mon trouble est extreme; en goutant mon bon



Jeun j'oubliois qu'il uous ayme; que ce nom dans mon

coeur a jetté de remords; on uient c'est luy que je

crains les transports;

*SCENE 4e*

*Brelude*

hercule

quels funestes apprets; mon trouble s'en aug

mente la rage de chive mon coeur; la rage de

chive mon coeur; purifions mon Rival; et

La perfide amante qu'ils rencontrent la mort la ven

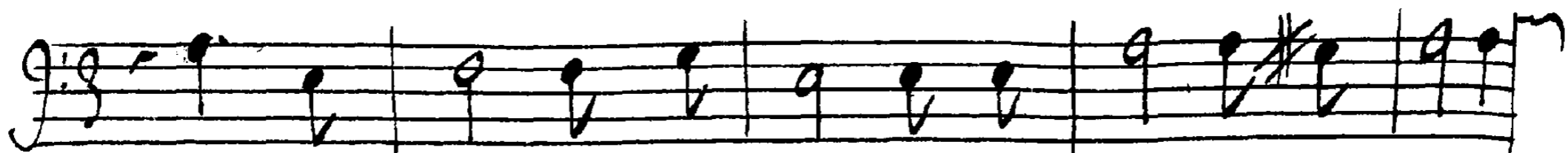
geance et d'horreur, au lieu du doux hy

-men qui flattoit leur attente, de leur sang

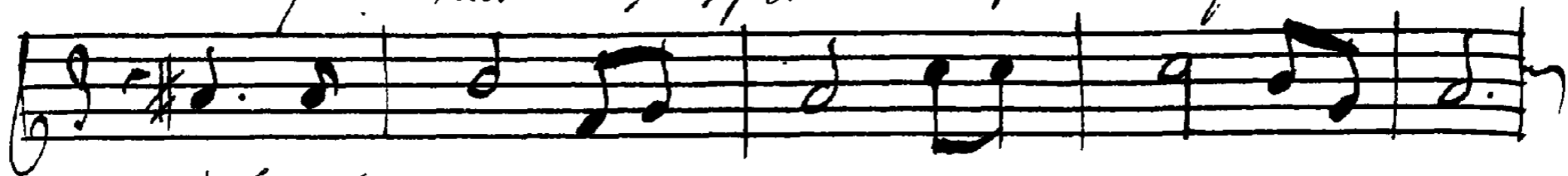
de leurs cris répaiſſons ma fureur ou font

ils; mais, que vois je; ah, c'est vous Inhumaine

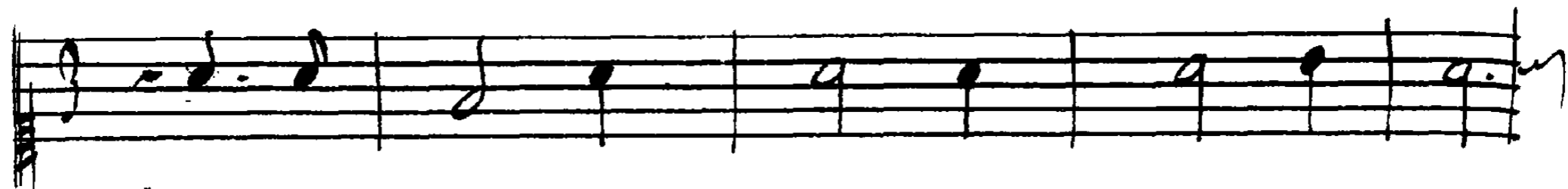
Barbare, c'est trop m'outrager



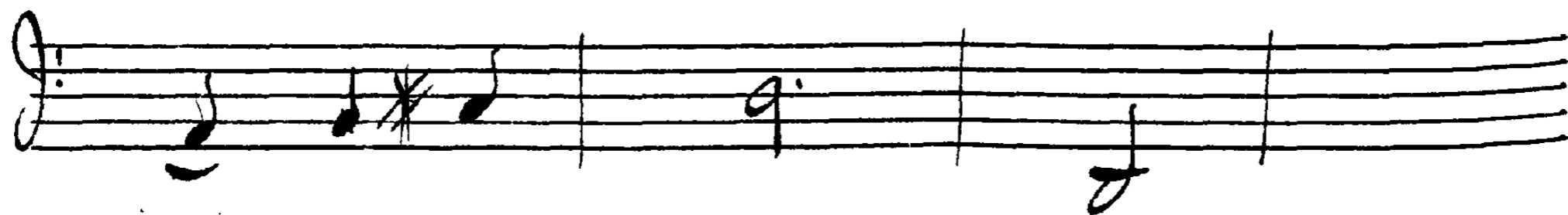
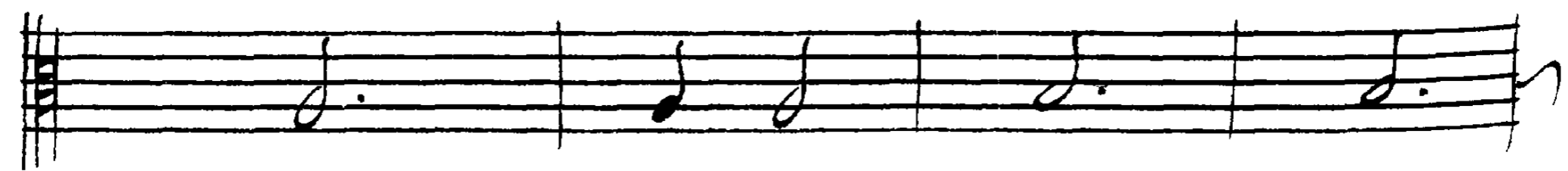
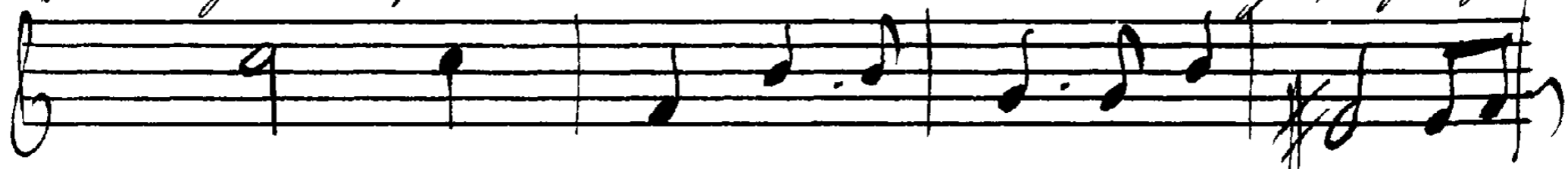
*mais quel charme suspend d'a fureur qui m'amène*

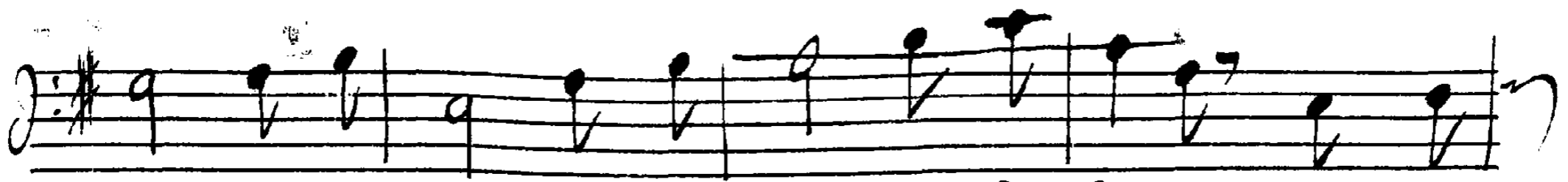


*violons —*

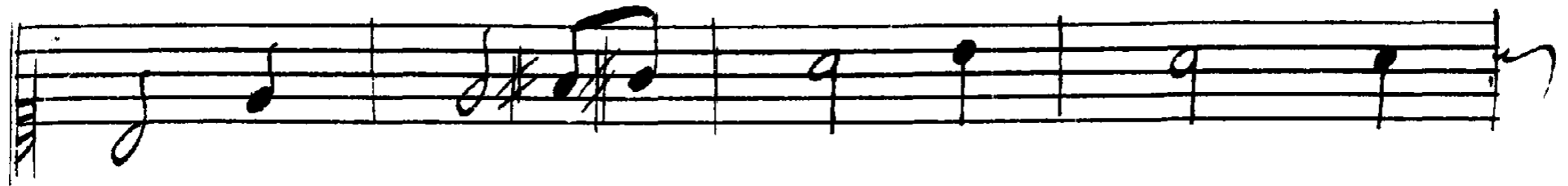
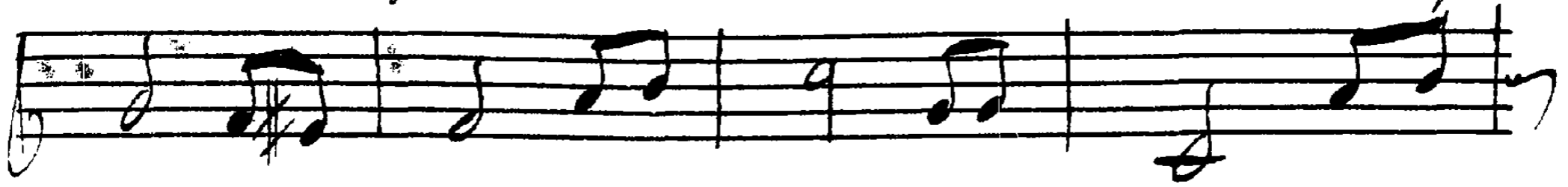


*...ciel; je soupire encor en voulant me venger, que je*

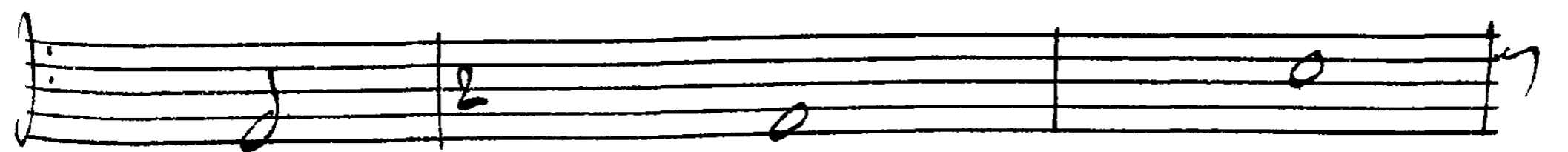
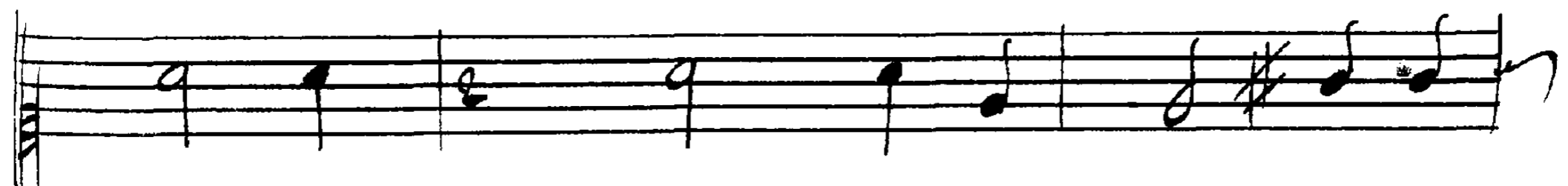




*sens a la fois et d'amour et de haine; vous pleu*

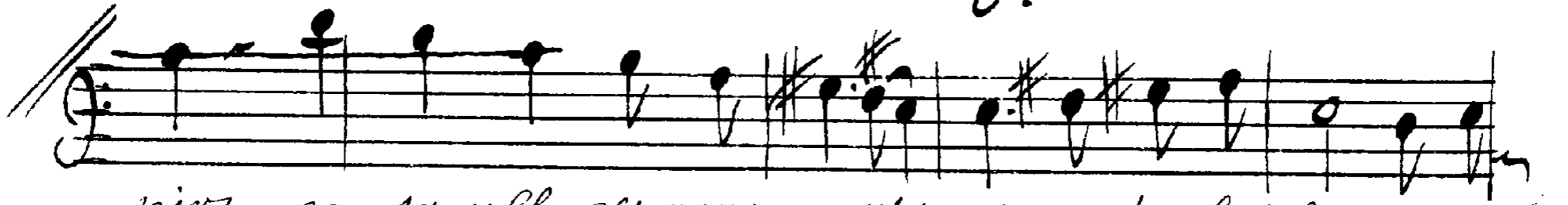


*rez vous gardez un silence confus; vous soupi*

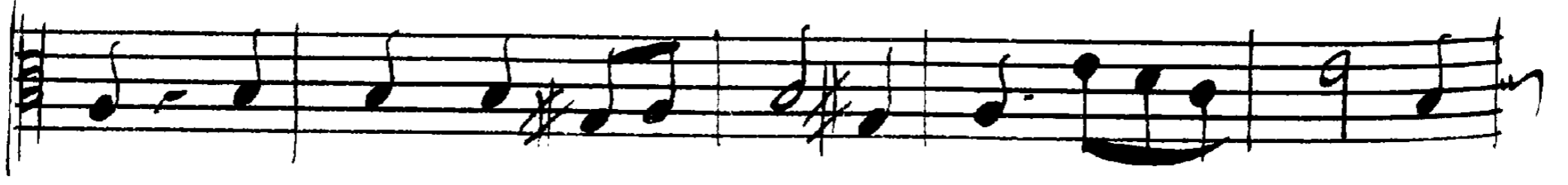




rez, dieux; quel trouble est le votre; mais ces pleurs, ces sou



pirs ce trouble est pour un autre vous m'en haïsser encor



plus; *omphale* *hercule*  
 Bar donnez a deux coeurs, vous attendiez cru  
 elle ce mortel trop heureux qui nous a scu tou  
 cher; mais, la mort, ciel yphis, Ne' que vient tu cher  
 cher; je le vois d'amitié dans ce temple t'ap-  
 -pelle; Tu venois m'immoler deux odieux amants -  
 ah; ah; recois en le prix dans mes embrasse'

*gphis* *Hercule* *gphis*  
ments; Arreste; que fait tu; non, c'est trop me con

*Hercule*  
foudre ciel; que viens tu de me repondre; j

*gphis*  
phis d'entre mes bras cherche a se degager; Il me

fuit Le croiray-je et n'est ce point un songe; serois

tu ce Rival dont je dois me venger; ciel;

est ce dans ton sang qu'il faut que je me plonge;

*Andante*

quand l'amour m'a blessé, j'ignorois ton ardeur

l'amitié qui vous lie eut vaincu ma faiblesse

je ne puis même encor soutenir, ta douleur

pardonne moy ma flamme et sa tendresse je vais par

mon repas expier mon bonheur non tu m'es

cher encor tout traître; tout perfide, n'ajoute point ta



perte aux rigueurs de mon sort; Ah, cher d'—  
*omphale*

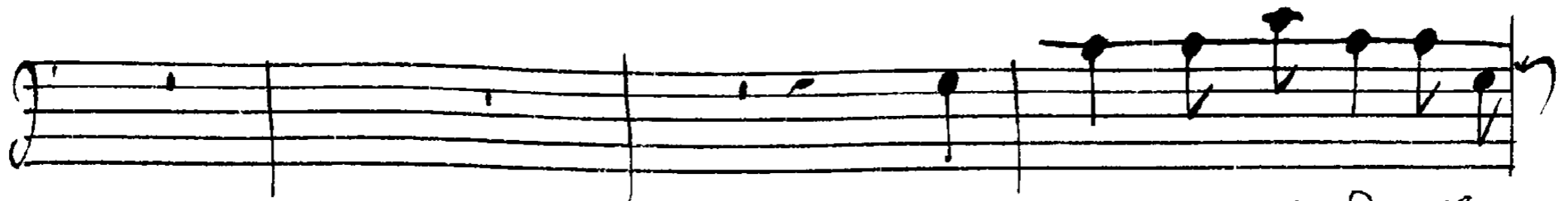
phis quelle rage vous guide songier

vous que ce coup m'alloit donner la

mort; que dites vous; vos jours dépendent  
*hercule*

de sa vie; ah; cruelle; ce

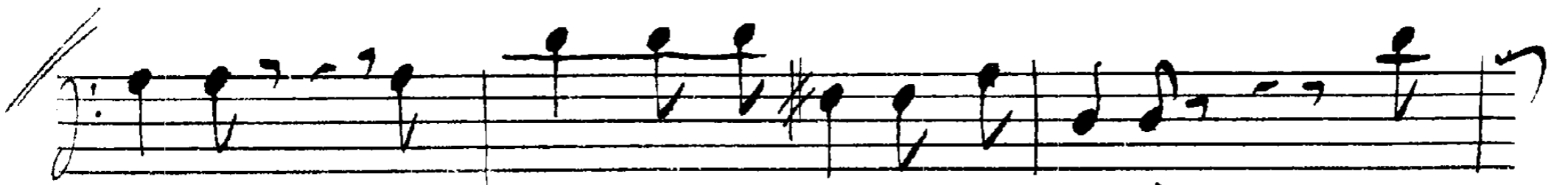
mort rappelle mes fureurs;



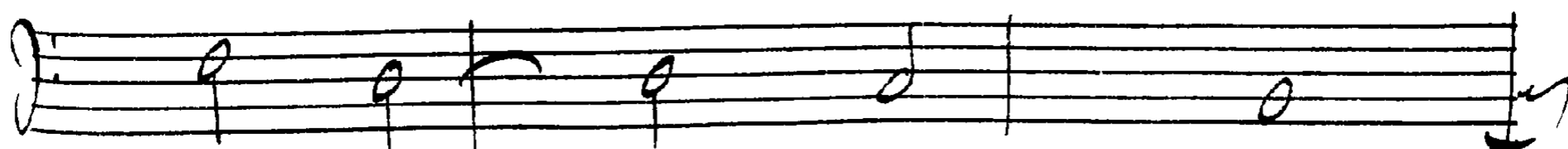
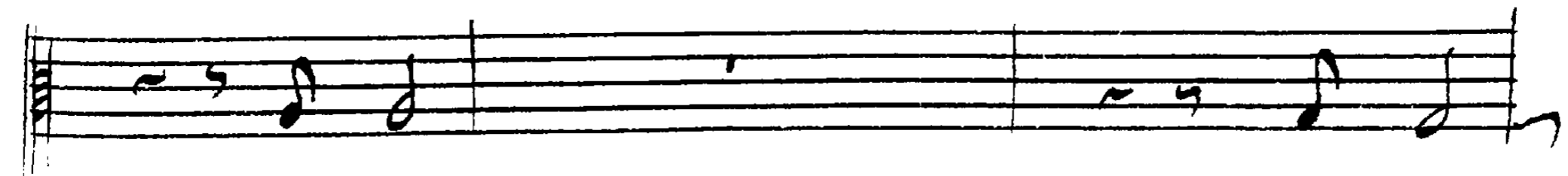
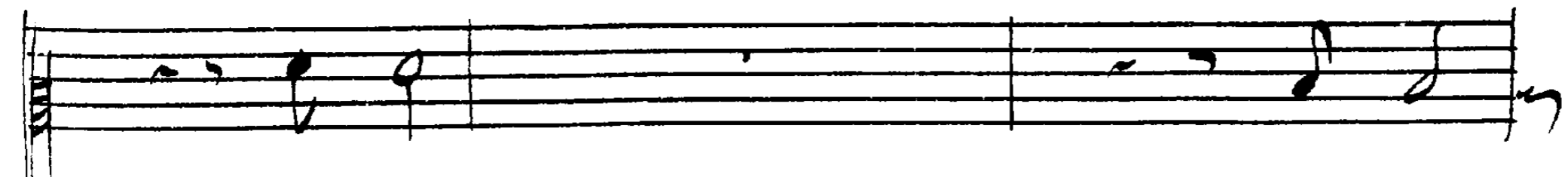
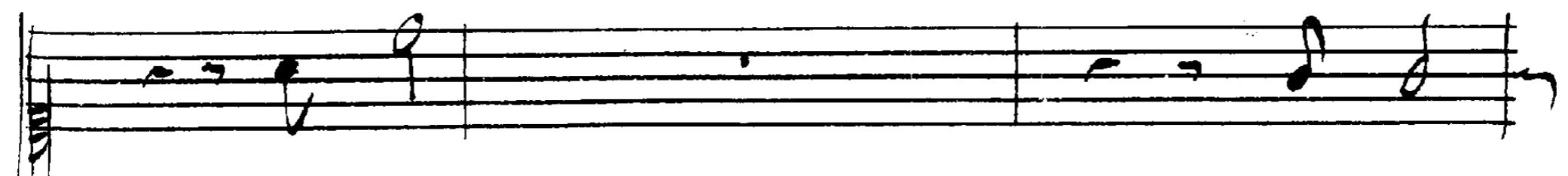
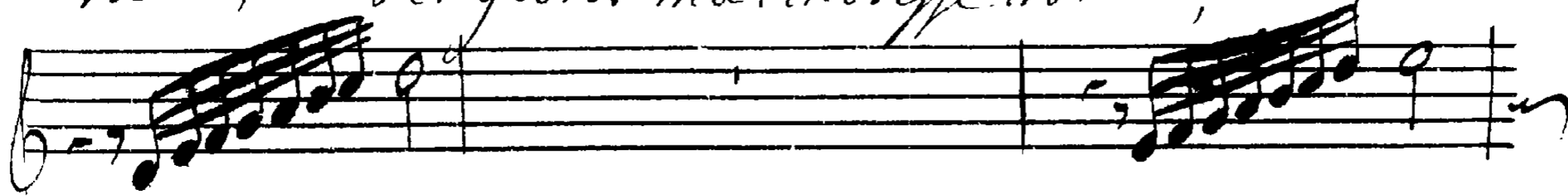
*vengeons matendresse tra*



*violons*

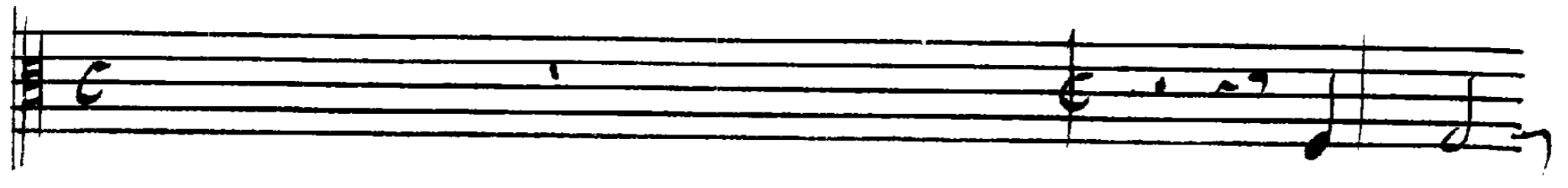
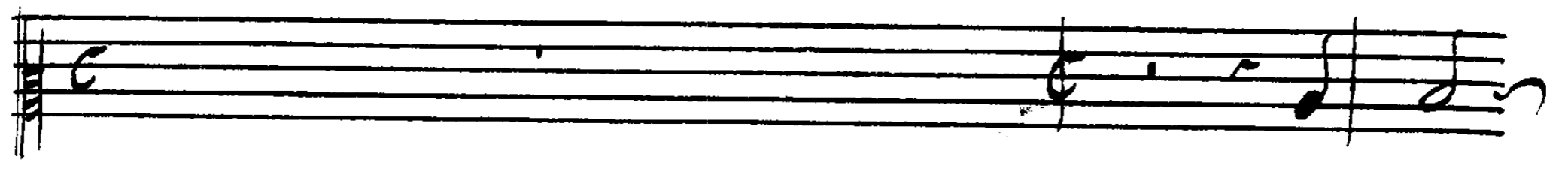
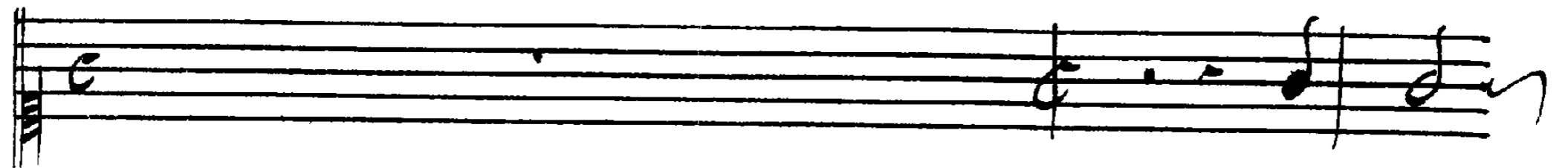
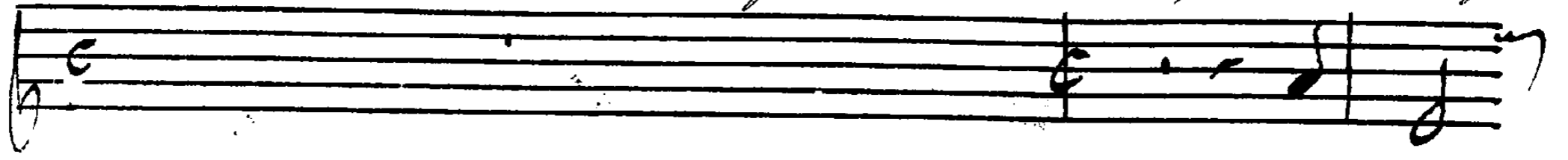


*hie; vengeons matendresse trahie; mou*

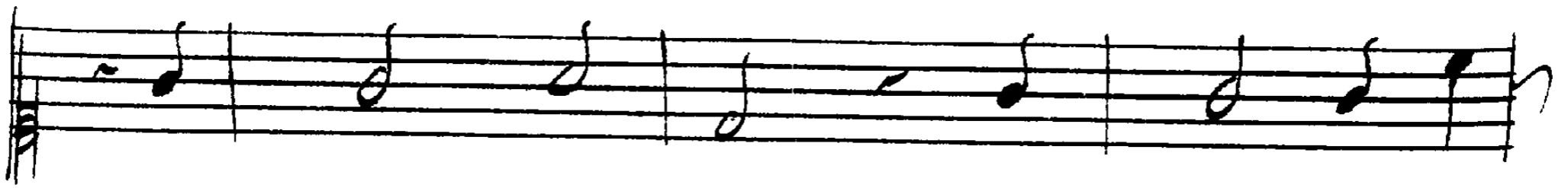




*-vez Ingrat mourez, partagez mes douleurs; que fuisse*



*Arreste; al cide arreste - quoy veux tu deue*



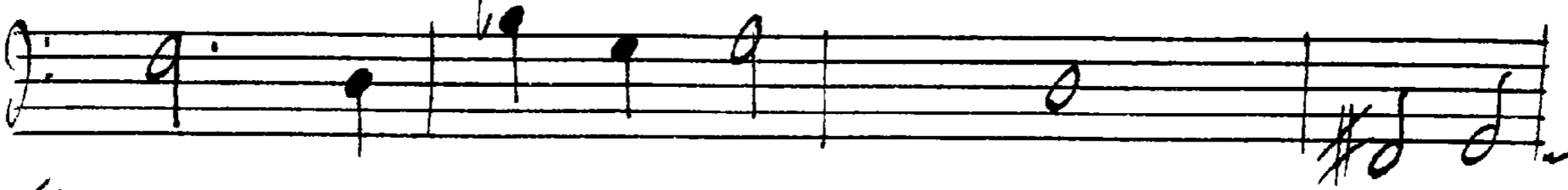
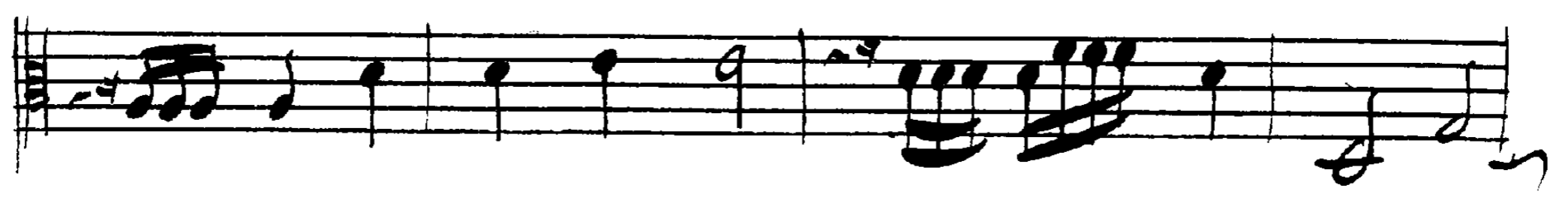
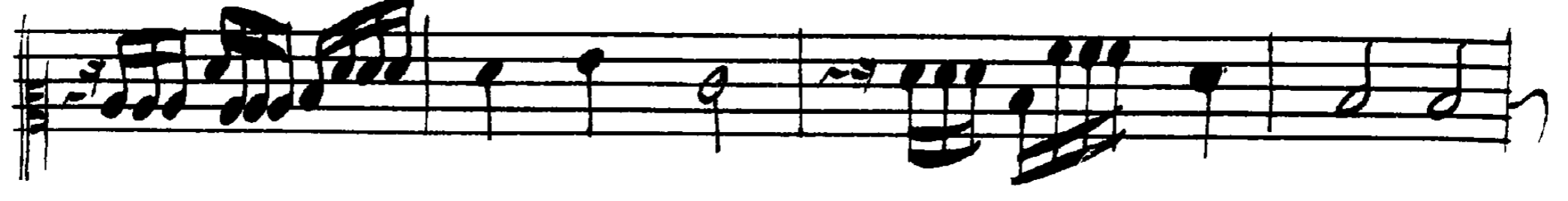
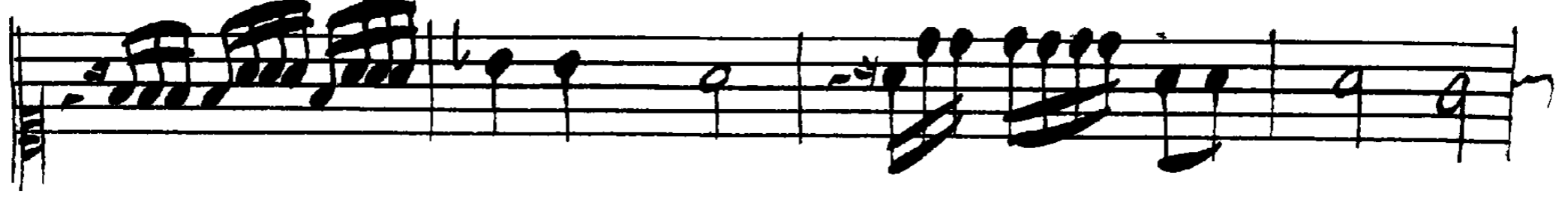
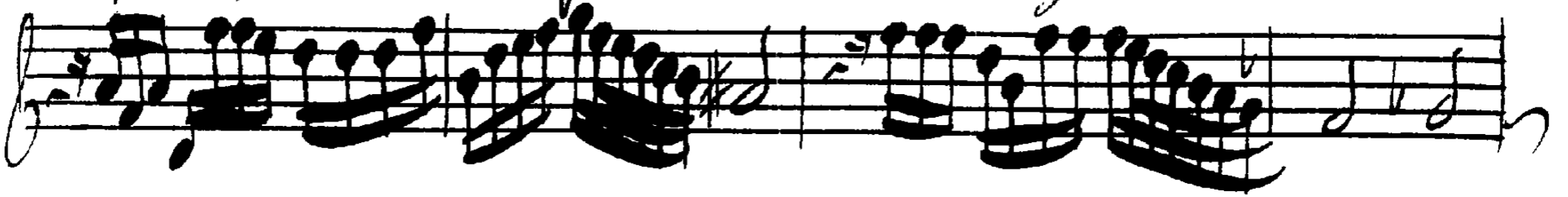
*mir l'honneur de l'univers;* *quel*

*- trouble* *quels objets a mes yeux sont of*



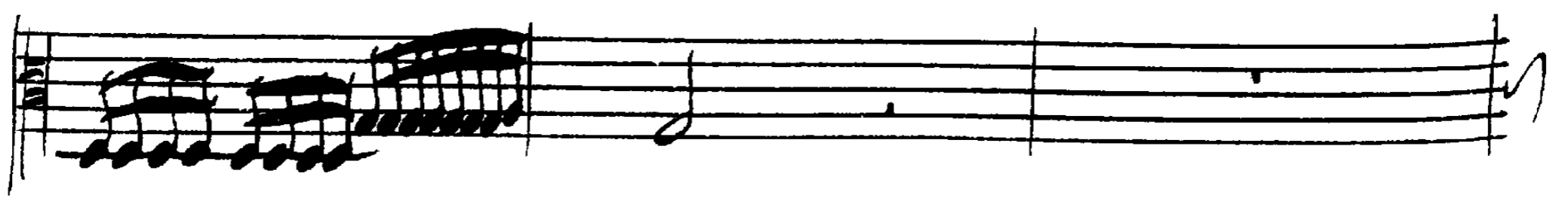
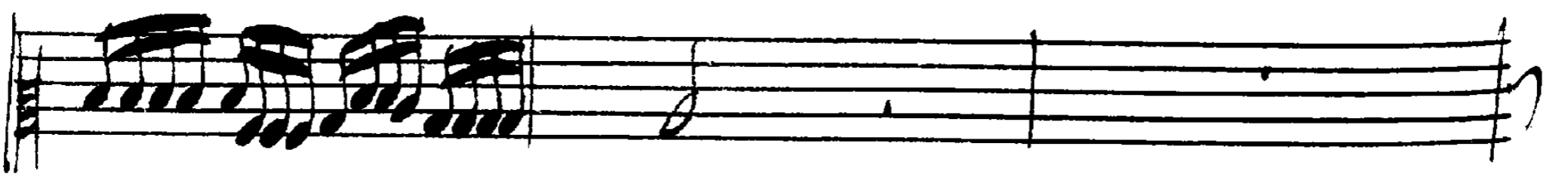
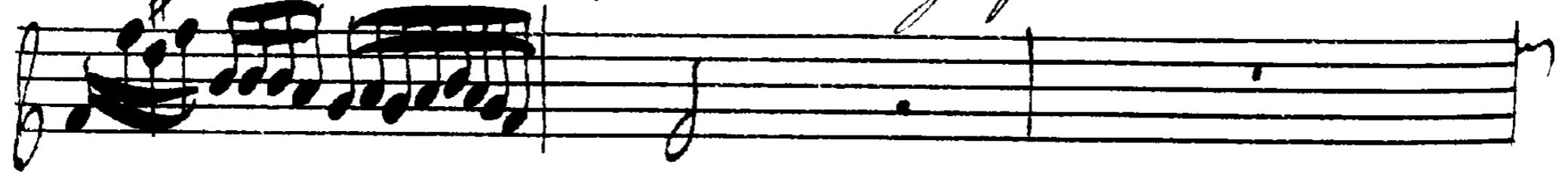
*ferts;*

*Le tonnerre en grondant l'allume surma*



*teste*

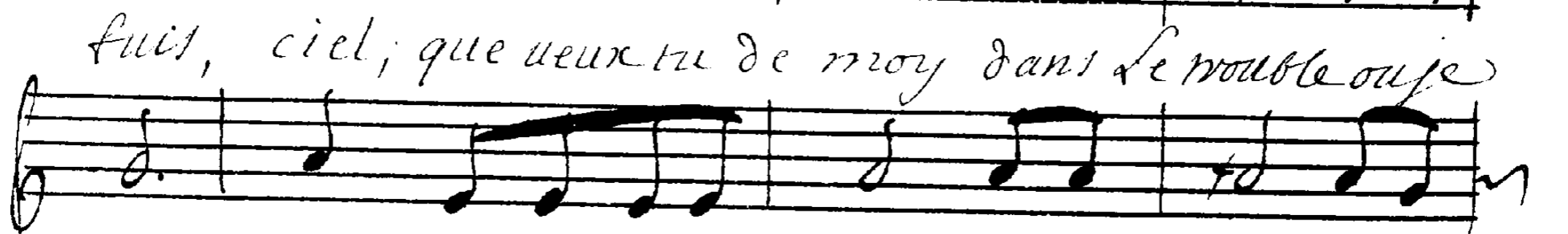
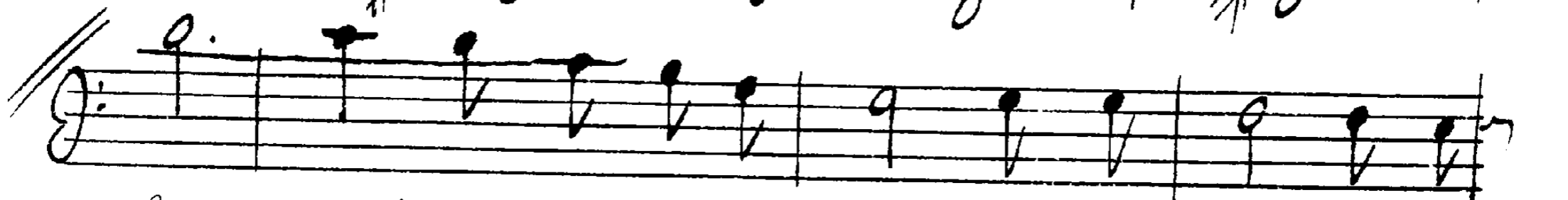
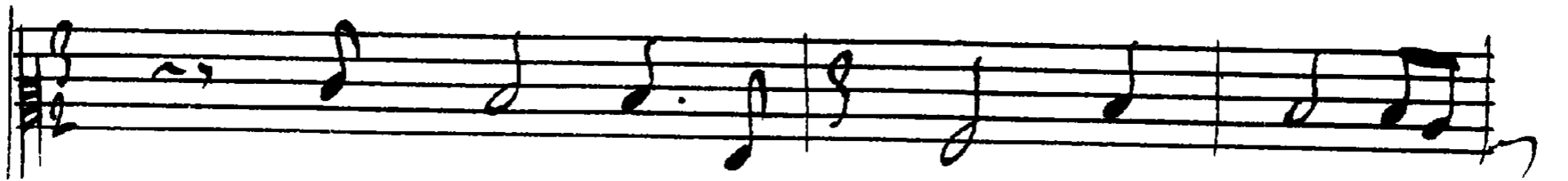
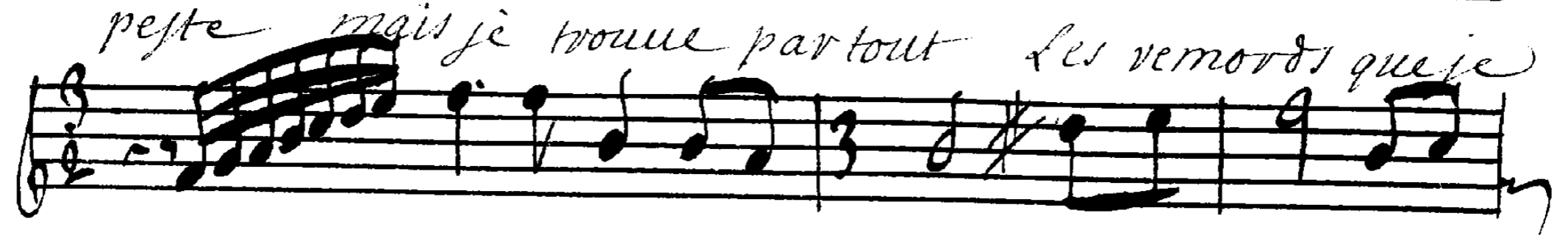
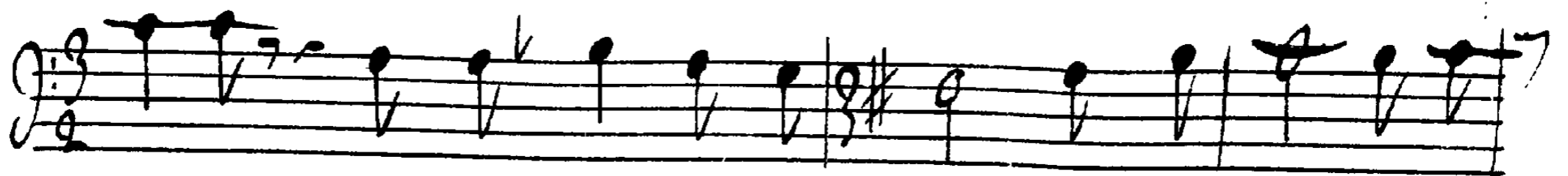
*Je crois voir jupiter au milieu des e-*



- clair;

*Tremble* La foudre est toute prête

moi trembler; non, bravons les dieux et la tem



Musical staff with lyrics "Suis" written below it.

Musical staff with dense sixteenth-note accompaniment.

Musical staff with dense sixteenth-note accompaniment.

Musical staff with dense sixteenth-note accompaniment.

Musical staff with dense sixteenth-note accompaniment.

Musical staff with sparse notes, possibly a vocal line.

Musical staff with sparse notes, possibly a vocal line.

*Je l'entens*

Musical staff with dense sixteenth-note accompaniment.

Musical staff with dense sixteenth-note accompaniment.

Musical staff with dense sixteenth-note accompaniment.

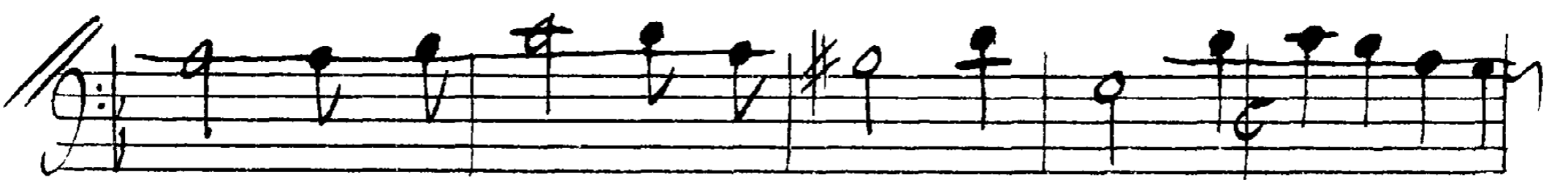
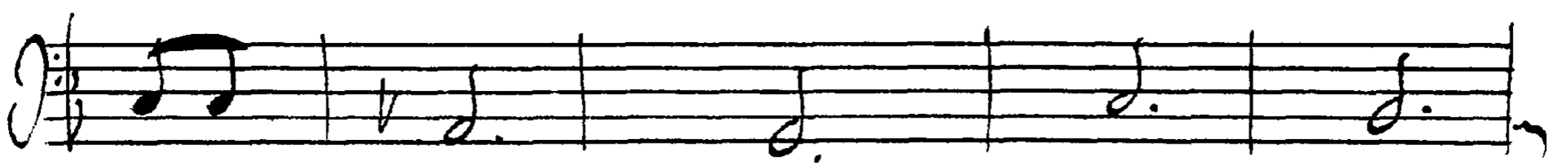
Musical staff with dense sixteenth-note accompaniment.

Musical staff with sparse notes, possibly a vocal line.

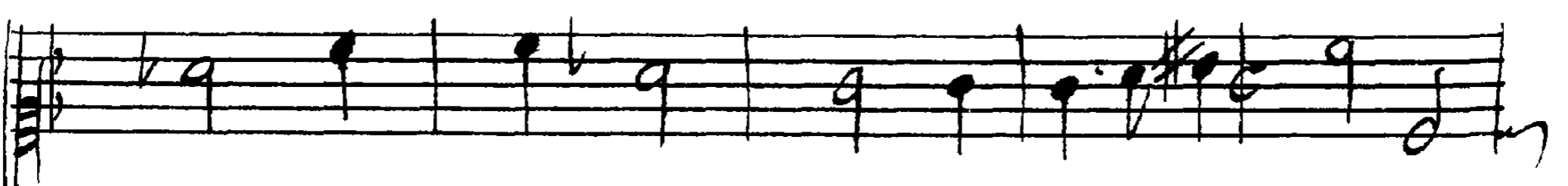
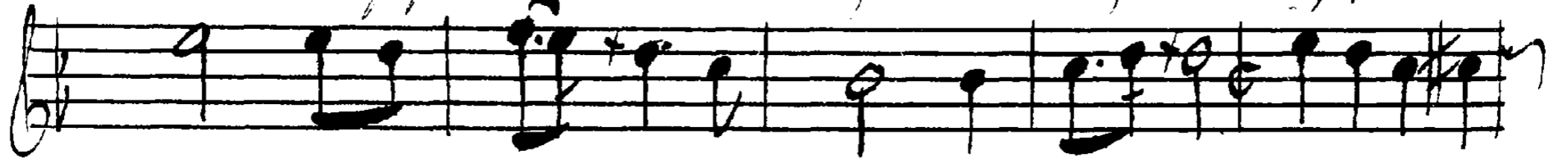




*Dieu puissant, j'allois ceder au crime, ta voix vien dans mon*



*coeur rappeler la vertu, hélas, hélas, faut il cal*





*mer la fureur qui m'anime; quel sacrifice exige*

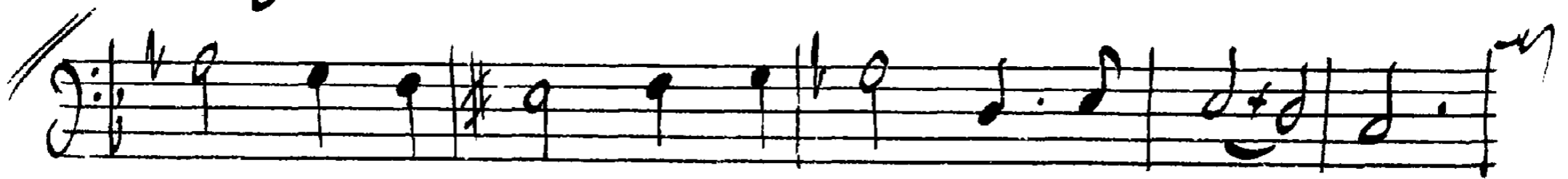
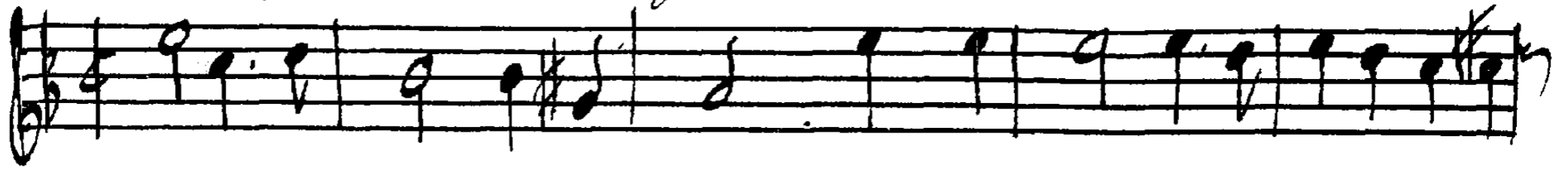


*tu Dieu Barbare mon coeur en fera la victime*

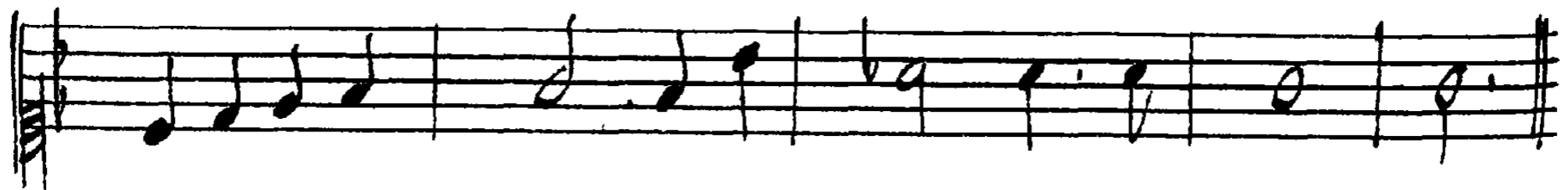
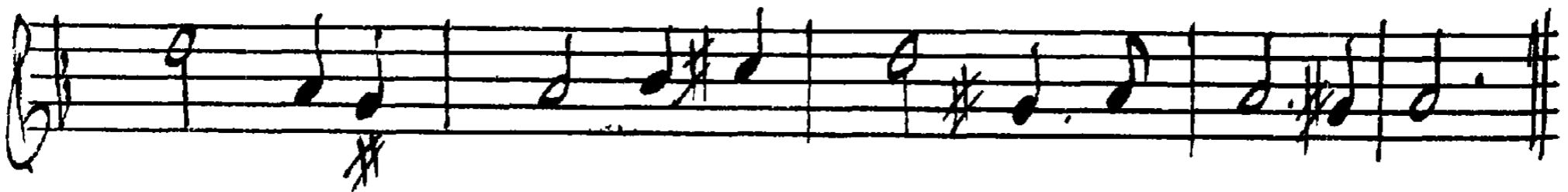


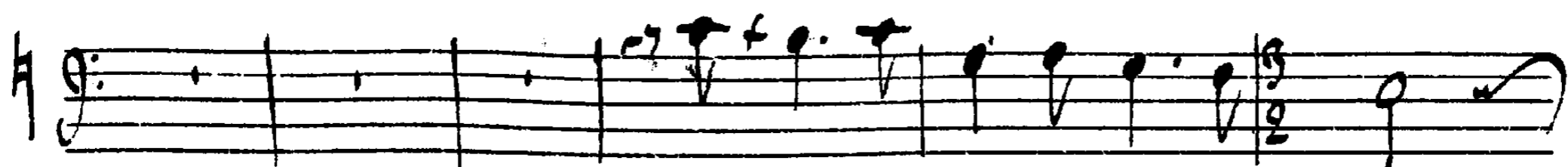


*c'en est trop, La Raison vient en fin m'eclairer elle é*

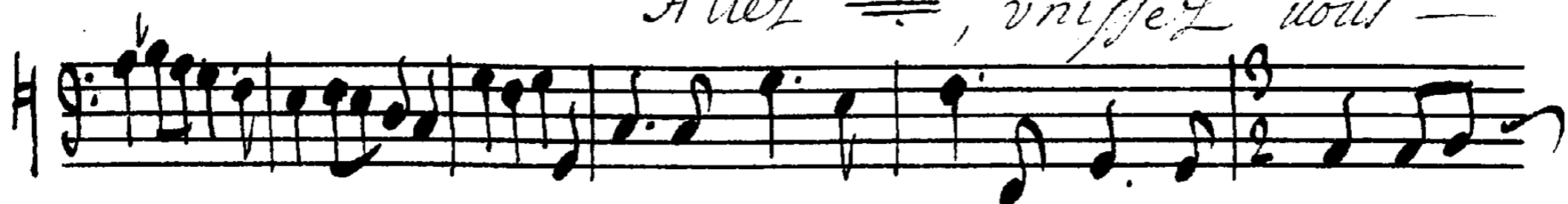


*teint a la fois mon amour et ma hai-re*

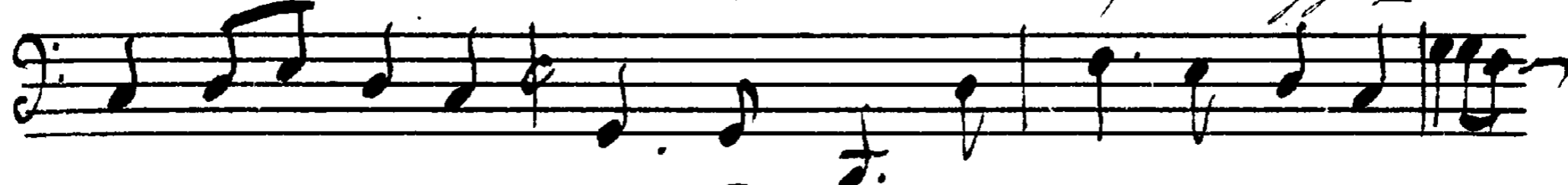




*Allez =, vniffez uous —*



*d'une eternelle chaine, allez =; vniffez uous —*



*d'une eternel - le chaine je ne ueux plus uous sepa*



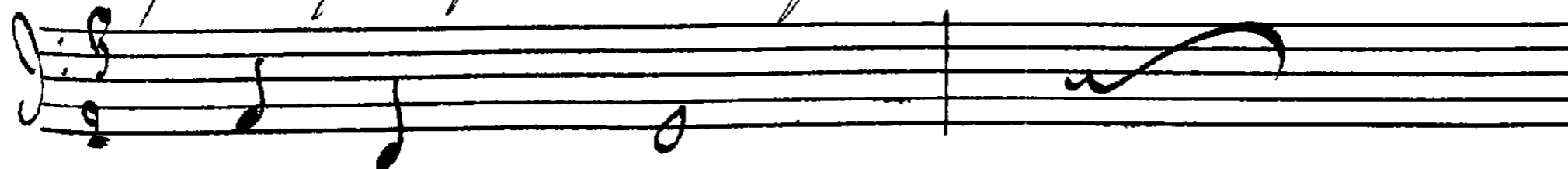
*rer; aimez uous aimez uous, oubliez ma honte et*



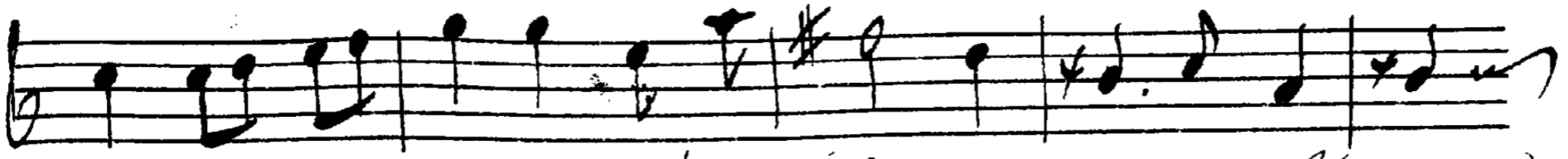
*uofre peine je ne uis plus je ne uis*



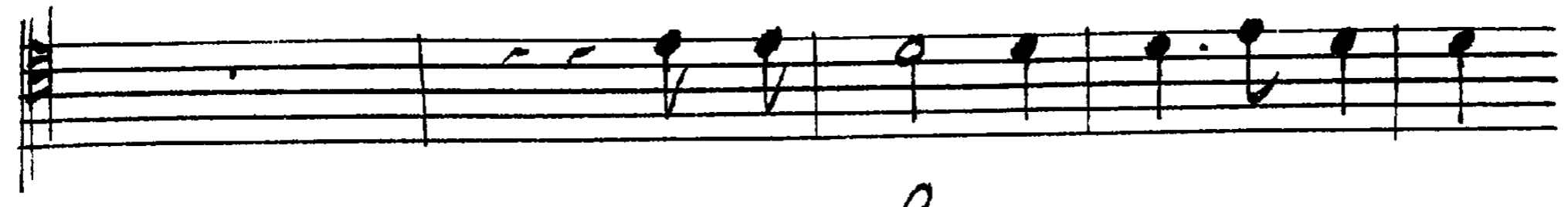
*plus que pour les repa*



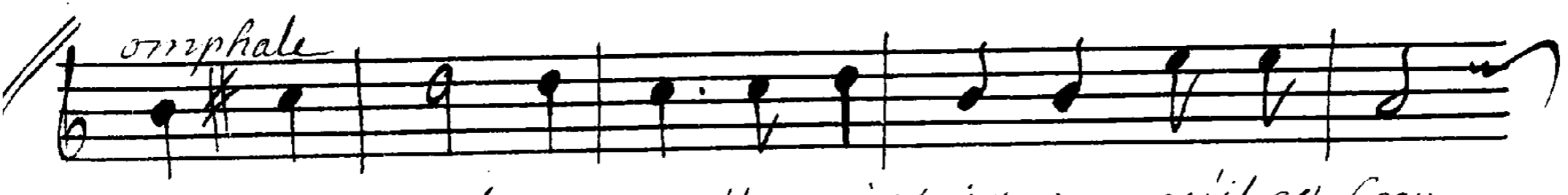
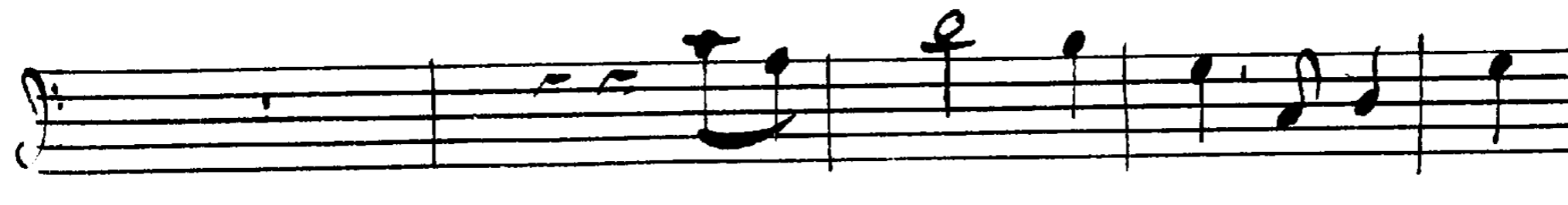
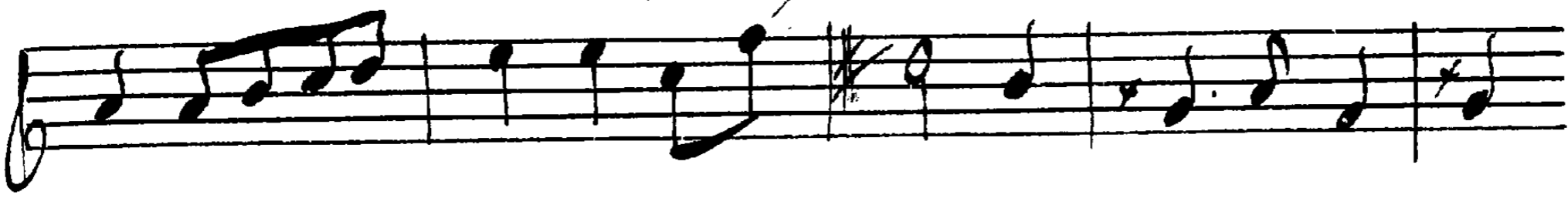




quelle victoire; qu'il est beau de vaincre l'amour



qu'il est beau de vaincre l'amour

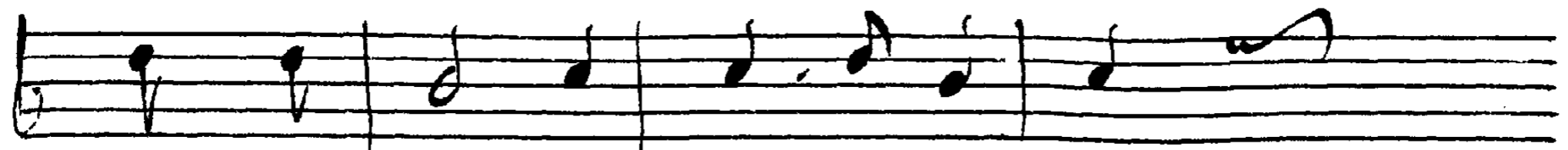


quel triomphe; quelle victoire; qu'il est beau



quel triomphe; quelle victoire; qu'il est beau

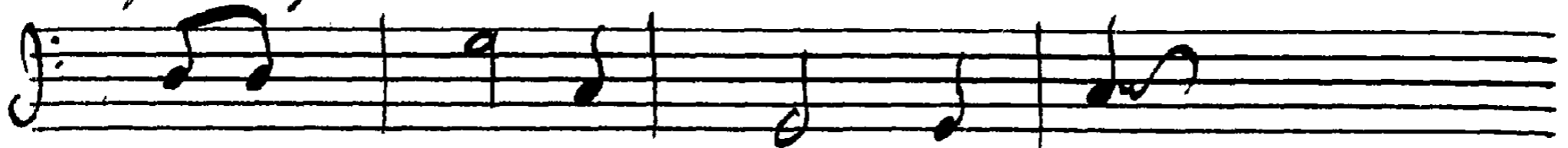




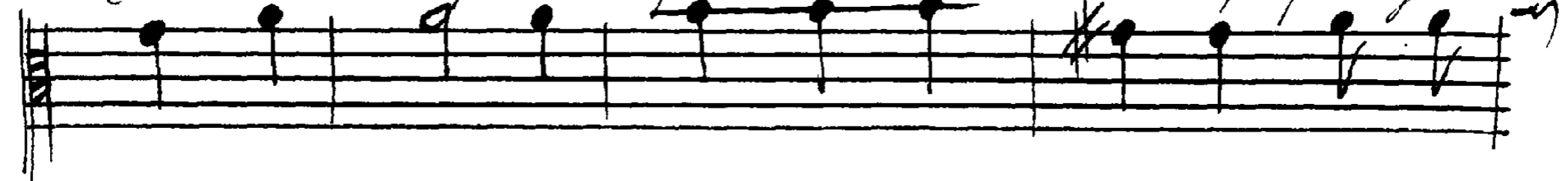
qu'il est beau de vaincre l'amour



qu'il est beau de vaincre l'amour



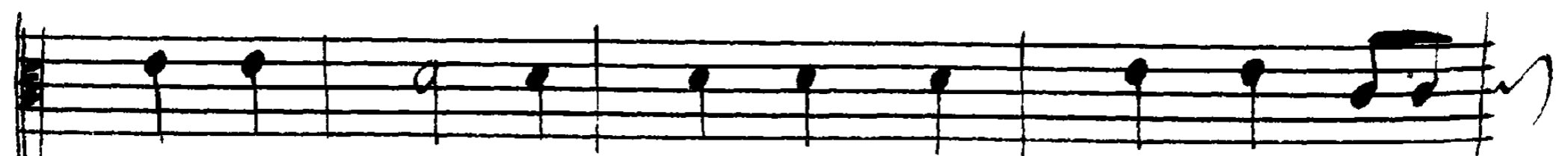
Quel triomphe quelle victoire, qu'il est



- Quel triomphe quelle vic-toire, qu'il est



violons —



*omphale*

beau de vaincre l'amour; celebrons a jamais aja

*aphis*

celebrons a jamais aja

beau de vaincre l'amour;

mais le jour; de nos plaisirs et de la gloire

mais le jour; de nos plaisirs et de la gloire

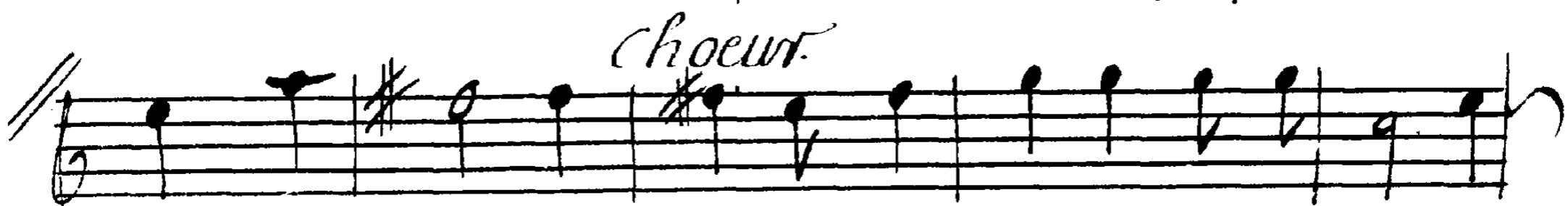
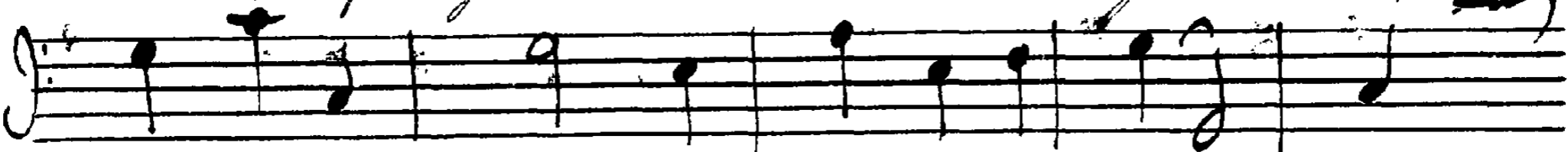




de nos plaisirs et de sa gloire

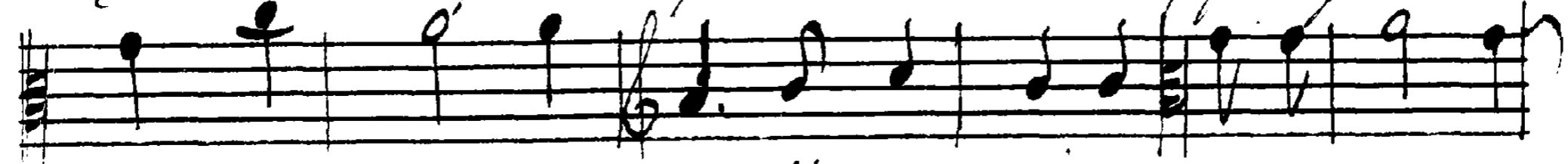


de nos plaisirs et de sa gloire;

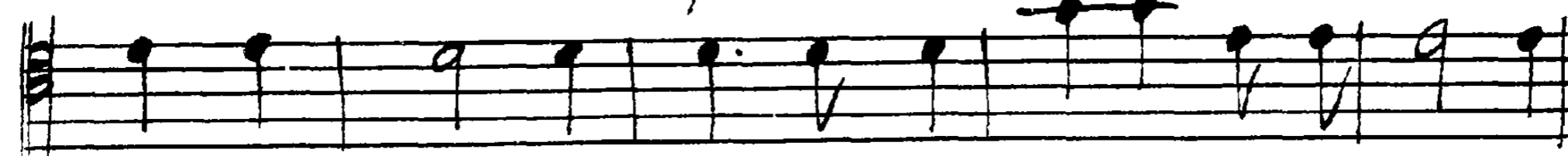


Choeur.

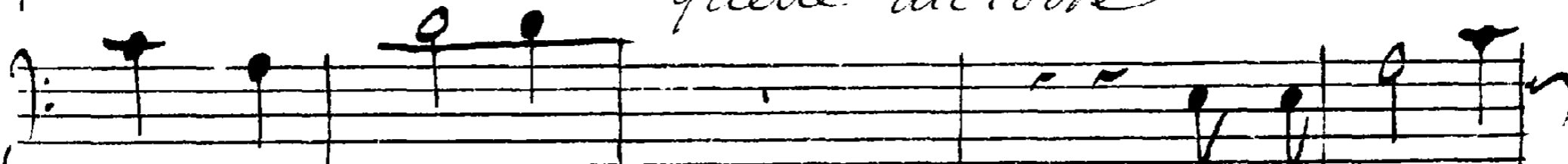
quel triomphe, quelle victoire, qu'il est beau de



quelle victoire

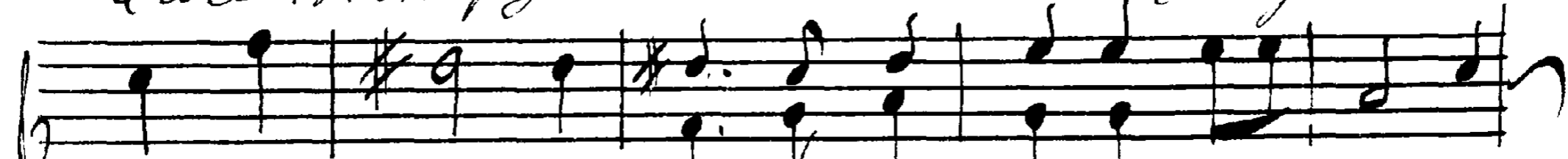


quelle victoire

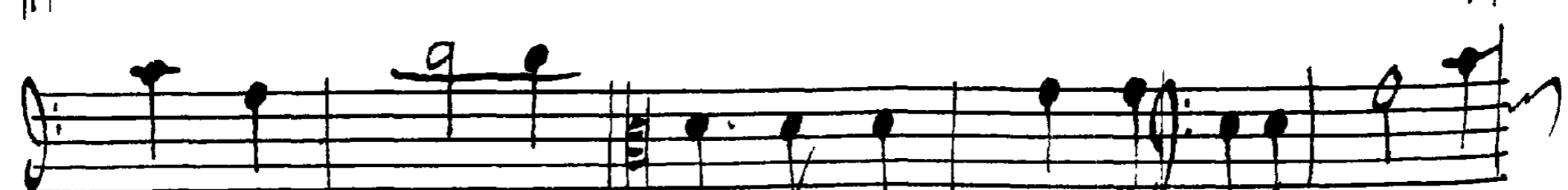
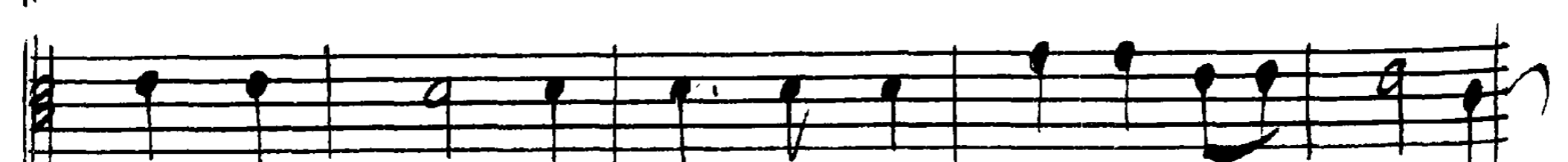


quel triomphe

qu'il est beau de

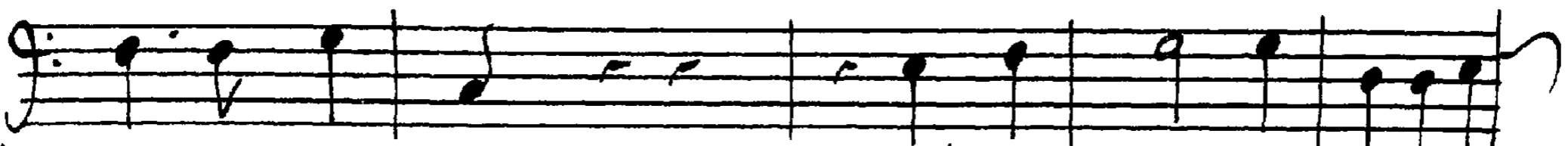
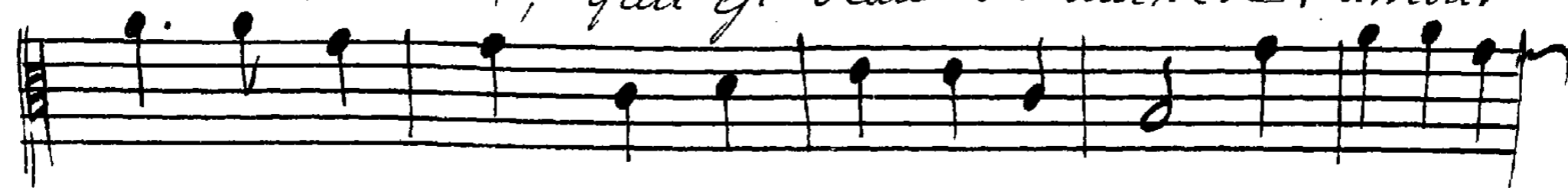


violons

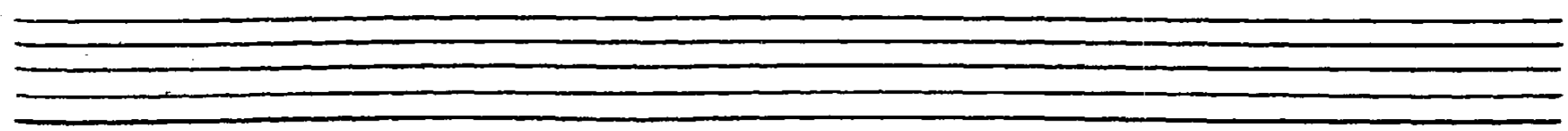
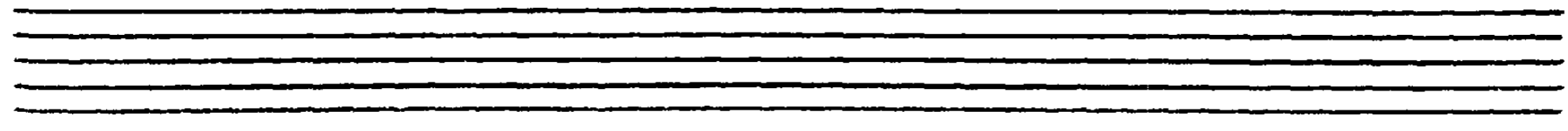
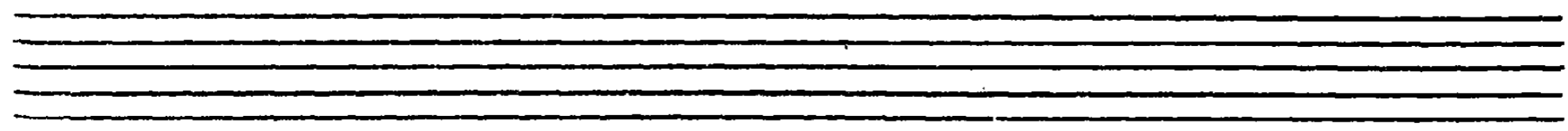
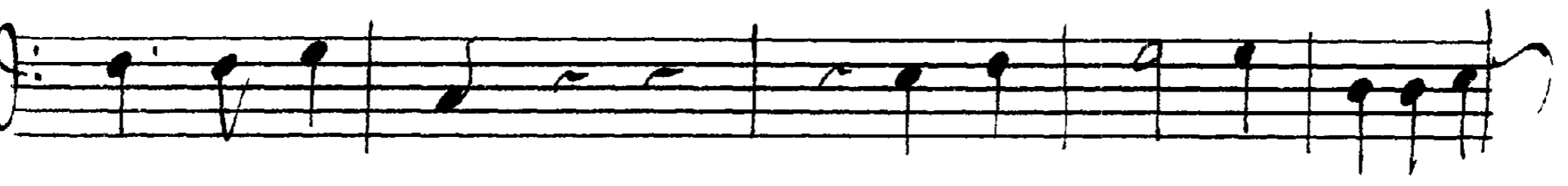




*vaincre l'amour; qu'il est beau de vaincre l'amour*



*vaincre l'amour; qu'il est beau de vaincre l'a-*



qu'il est beau, ——— ; de vaincre l'amour, qu'il est

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

mour ; qu'il est beau de vaincre l'amour, qu'il est

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

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

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

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

Empty musical staff.

Empty musical staff.

Empty musical staff.

Beau qu'il est beau de vaincre l'amour

Beau qu'il est beau de vaincre l'amour

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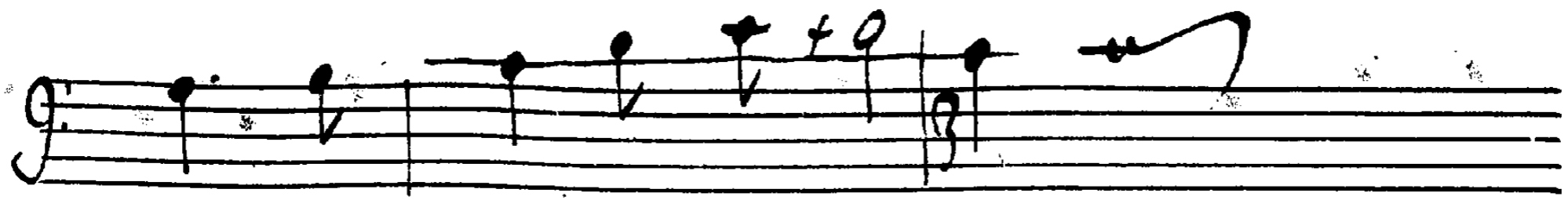
Beau qu'il est beau de vaincre l'amour

Handwritten musical score for five staves. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a common time signature. The second staff has a bass clef. The third and fourth staves have treble clefs. The fifth staff has a bass clef. There are some accidentals and dynamic markings throughout.

*Hercule*

Reyne venez montrer aux peuples de ces lieux, le digne  
 Souverain que vôtre amour leur donne alors;  
 qu'avec éclat il recoive a leurs yeux votre

Handwritten musical score for a vocal line. It consists of five staves of music with lyrics in French. The first staff has a treble clef and a common time signature. The lyrics are: "Reyne venez montrer aux peuples de ces lieux, le digne Souverain que vôtre amour leur donne alors; qu'avec éclat il recoive a leurs yeux votre". The music is written in a cursive style.



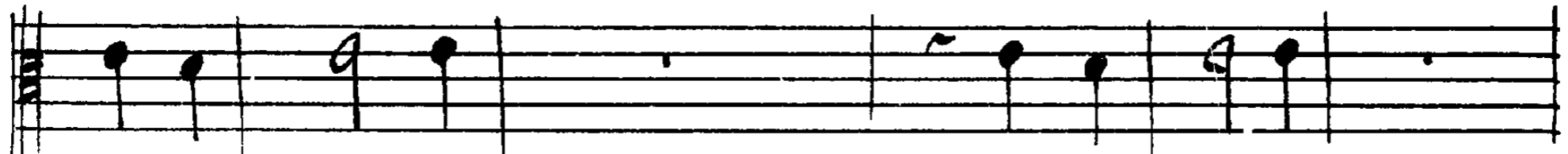
- main et votre couronne;



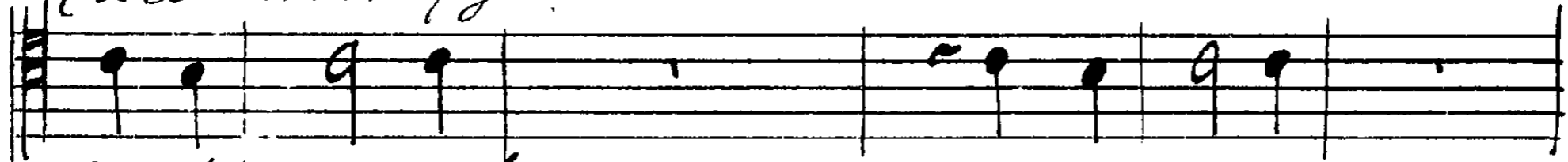
Choeur.



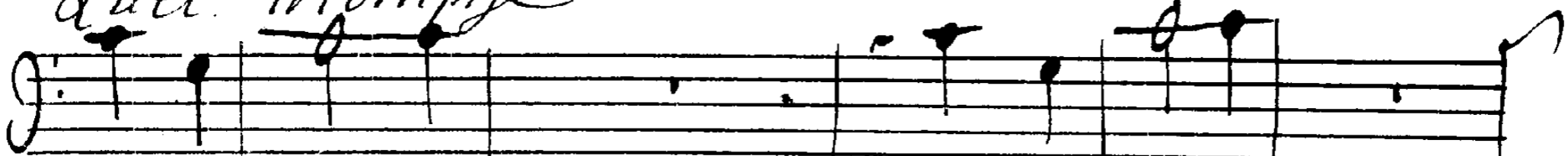
quelle victoire, quelle vic



Quel triomphe.



Quel triomphe



Quel triomphe

Quel triomphe

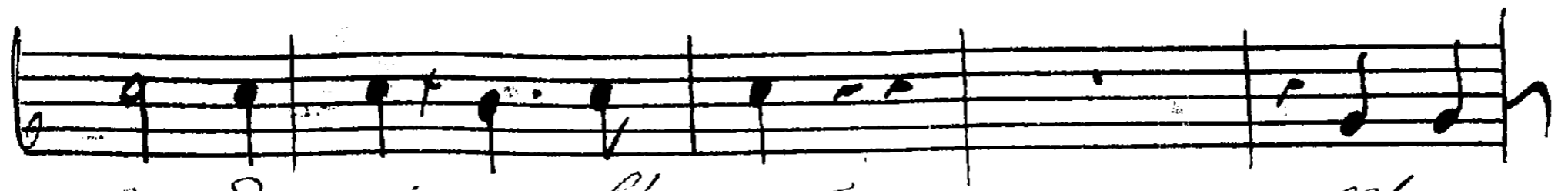


Violons

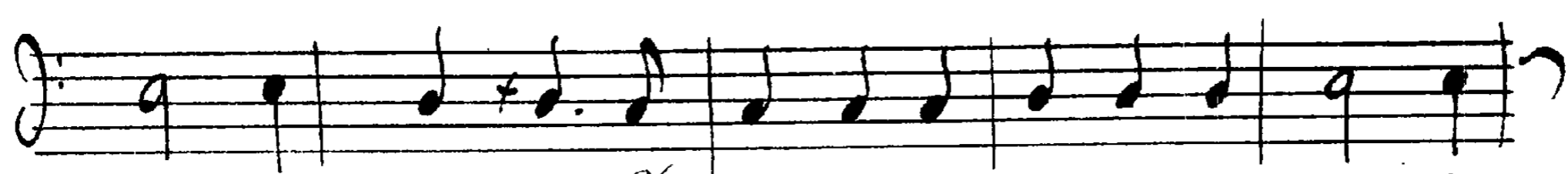
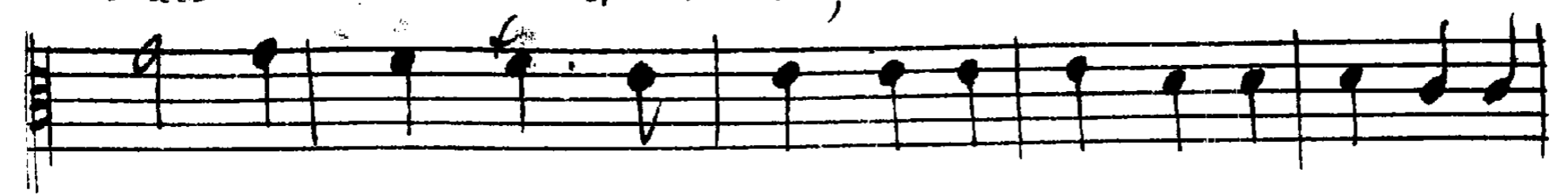


voire, qu'il est beau de vaincre d'amour, qu'il est

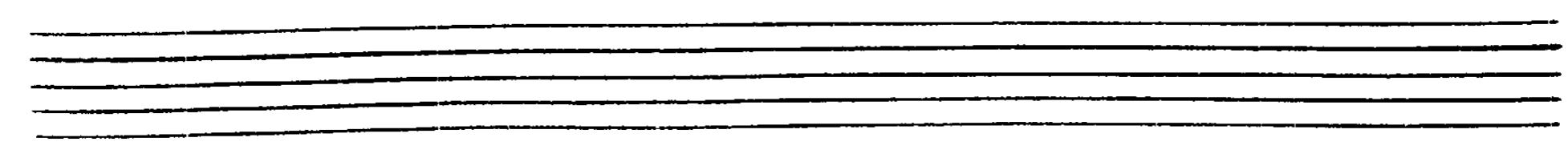
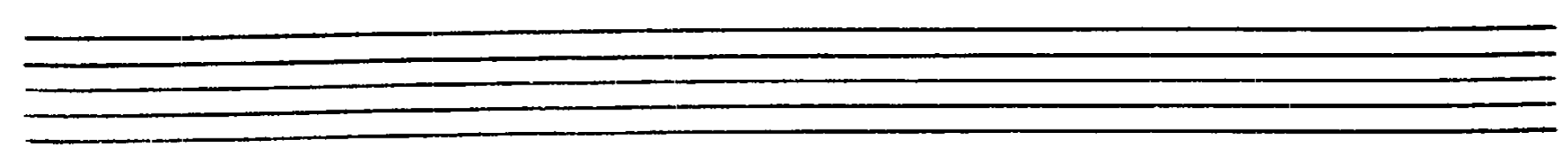
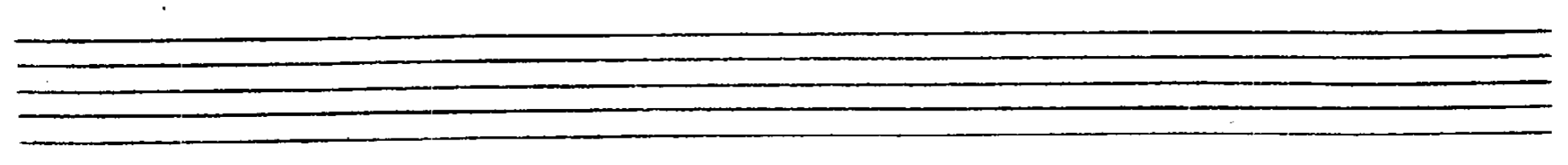
qu'il est beau de vaincre l'amour qu'il est



beau de vaincre l'amour, cele



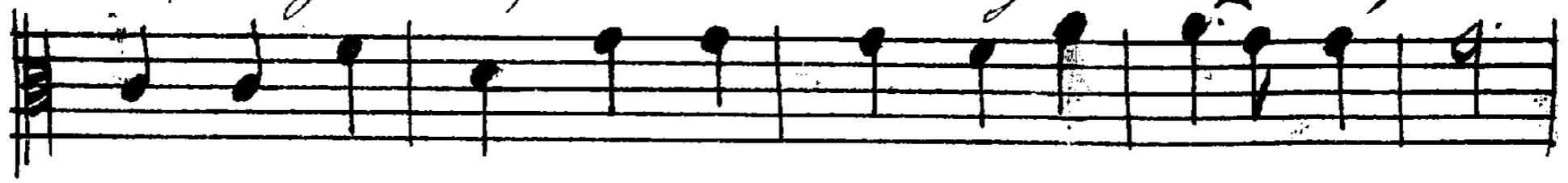
beau de vaincre l'amour, celebrons a jamais le



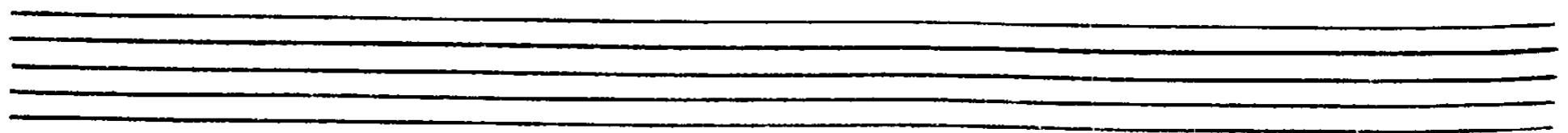
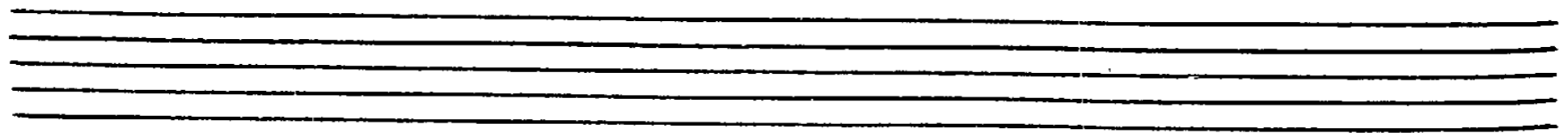
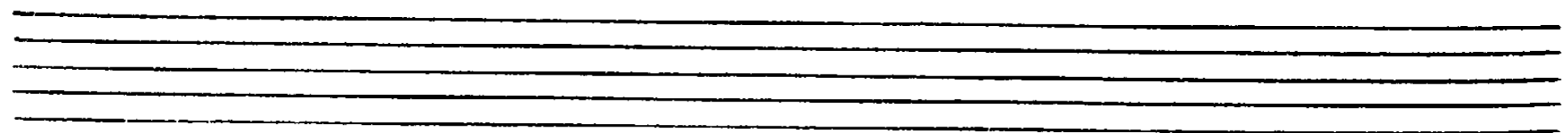


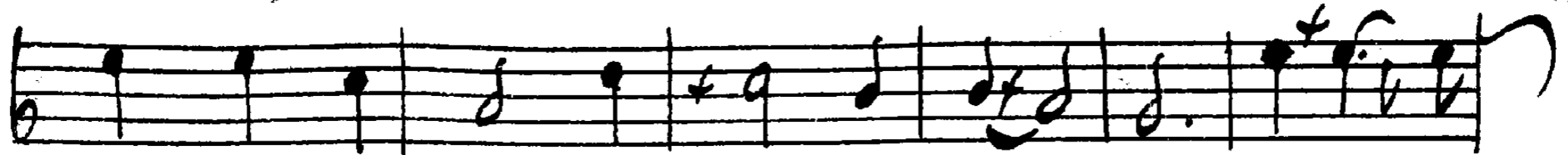


*Grans a jamais, cele Grans a jamais Le jour.*

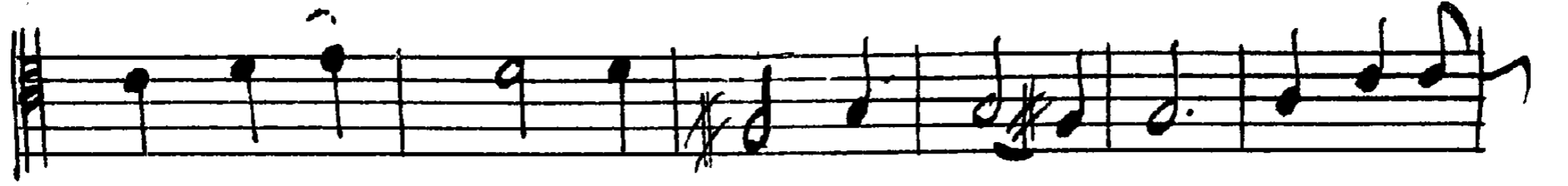


*jour cele Grans a jamais. a jamais Le jour*

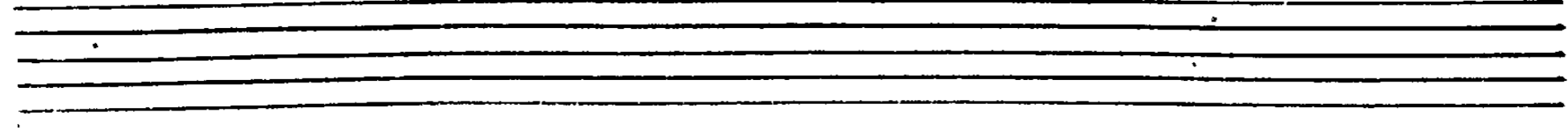
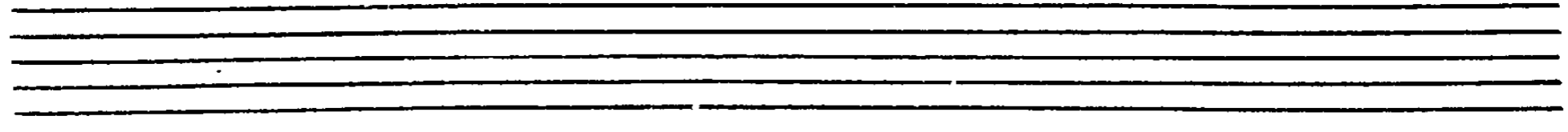
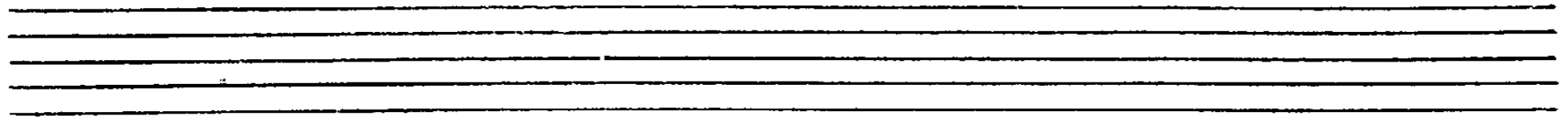
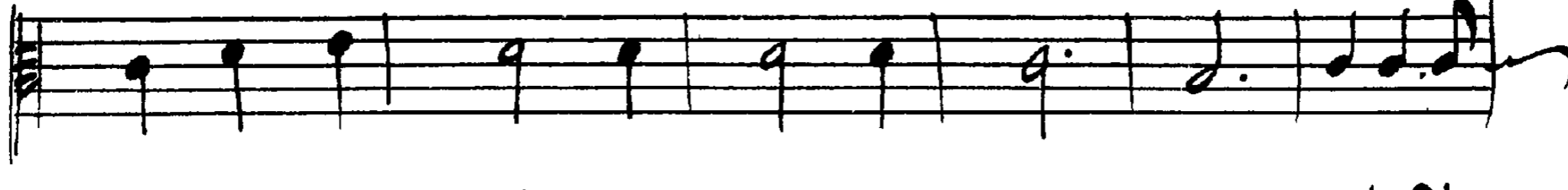
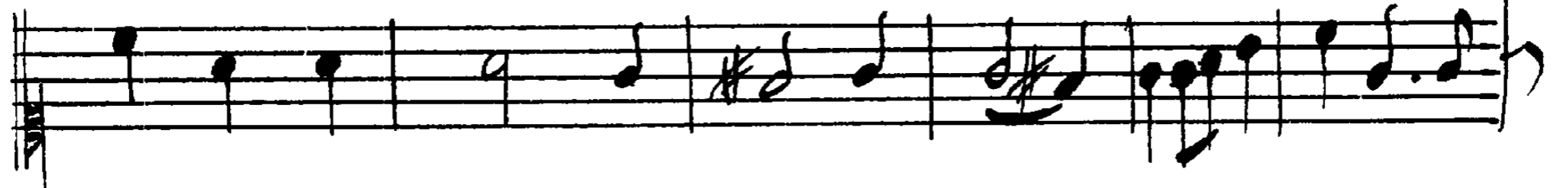
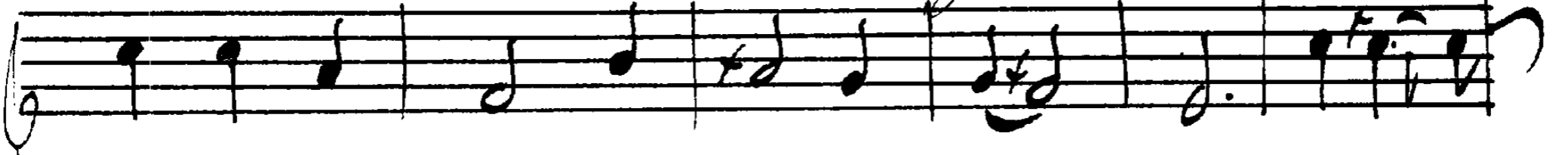




De nos plaijirs et de sa gloi - ve; de nos plai



de nos plaijirs et de sa gloi - ve, de nos plai

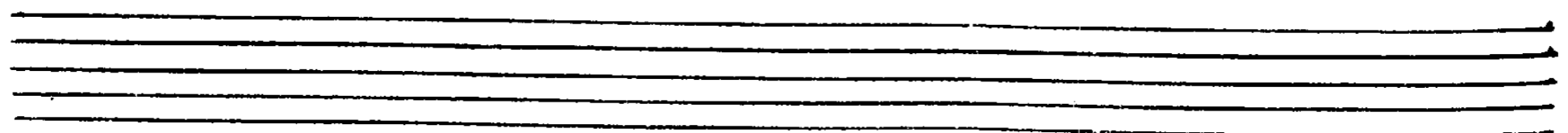
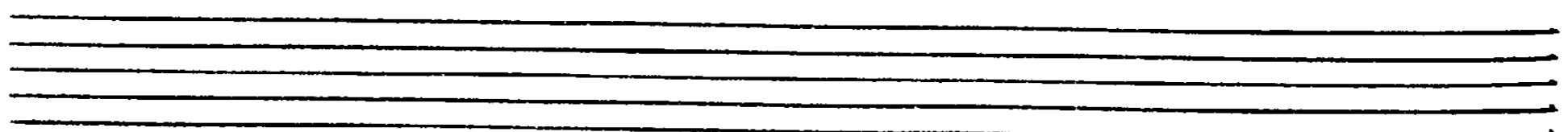
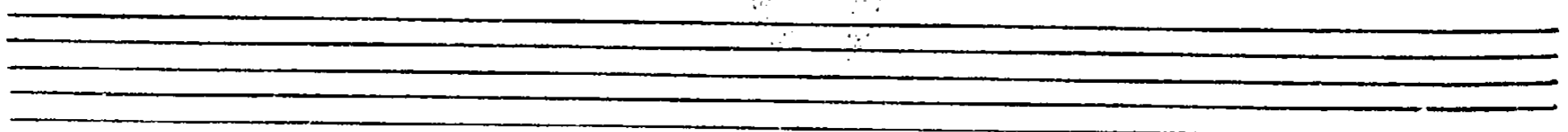
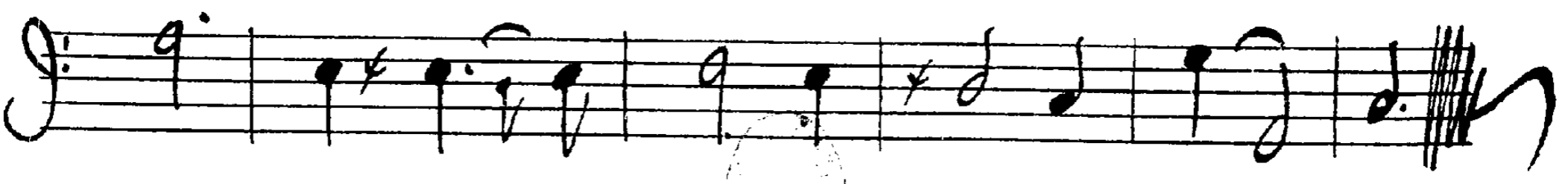
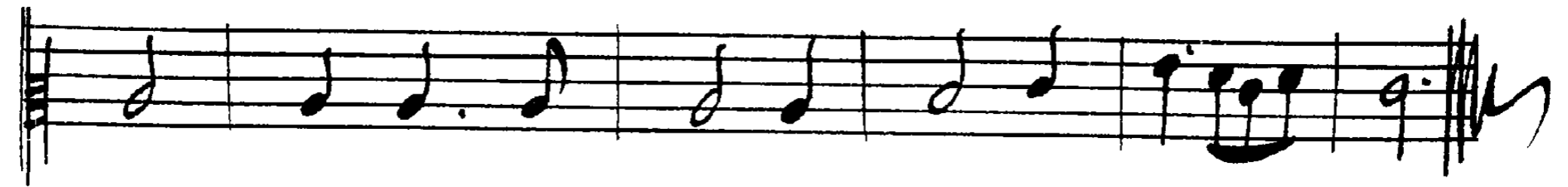
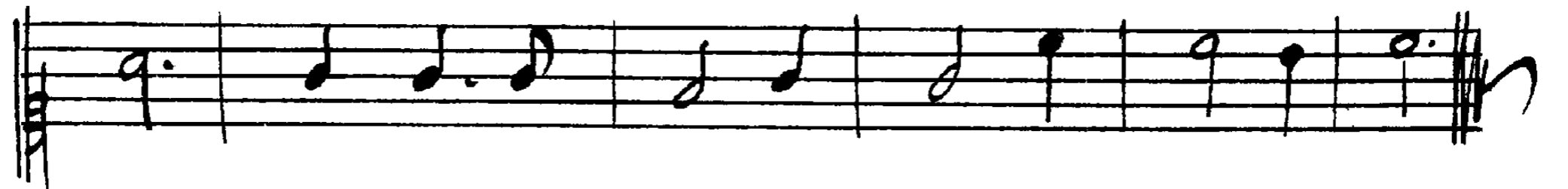




*Sirs de nos plaisirs et de la gloi-re,*



*Sirs de nos plaisirs et de la gloi-re*



Blank musical staff

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