

Acte Premier Scene Premiere

Phalestris seule

Ritournelle

*Talento*

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

violons —

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

*fin*

*fin*

*fin*

*fin*

*fin*

*fin*

que me sert de combattre une naissante -

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

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

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



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

*jàyme mon vainqueur, foible fierté &c.*

Scene 2<sup>e</sup>

*marche*

The musical score is written on ten staves, organized into two systems of five staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The word "marche" is written in italics below the first staff. The notation is primarily composed of eighth and sixteenth notes, with some rests. The second system continues the piece, ending with a double bar line and a fermata on the final note. The paper shows signs of age, with some staining and a dark border on the left side.

Handwritten musical score for five staves, likely instrumental or vocal accompaniment. The notation includes various note values, rests, and accidentals.

*Le Roy*

qu'on cherche la prestresse, allez, qu'on l'avertisse, quelle  
 vienne en ces lieux, offrir un sacrifice, Il faut qu'au dieu du  
 jour elle adresse nos vœux hélas, en le voyant je sens.



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

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

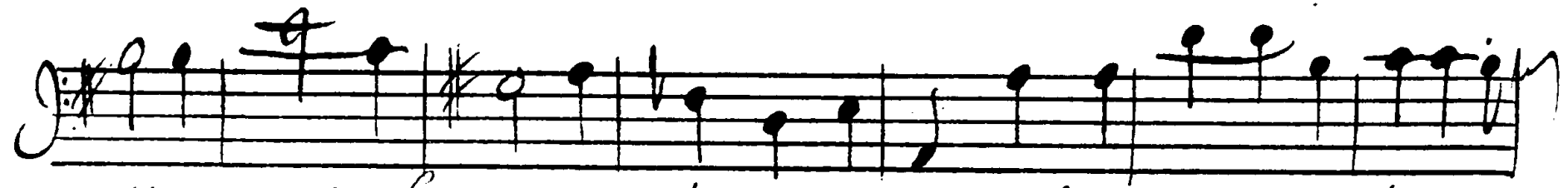
pres leur hommage combattre aux yeux du dieu qu'ils auront imploré,

*violons*

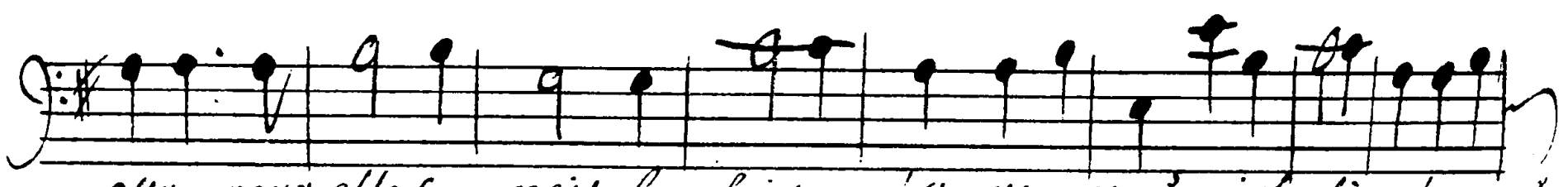
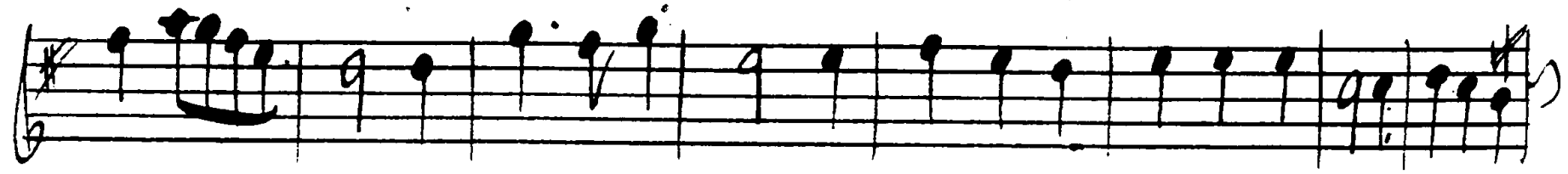
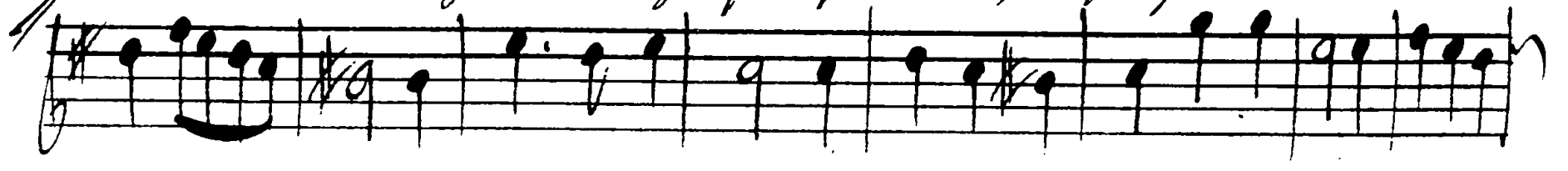
*violons;*

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

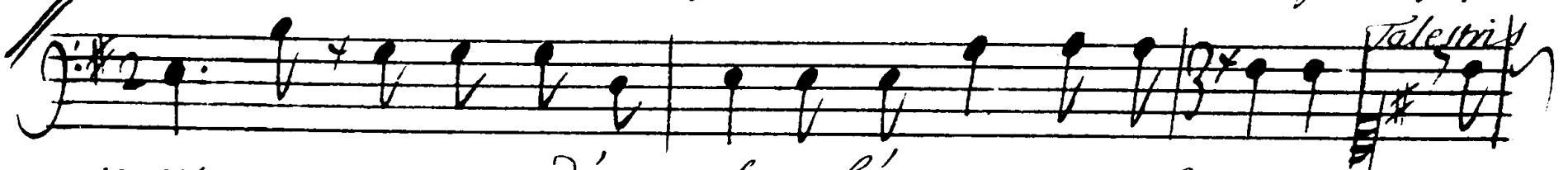
clat qui no. obscurcit tous; Les plaisirs et l'amour doivent estre pour



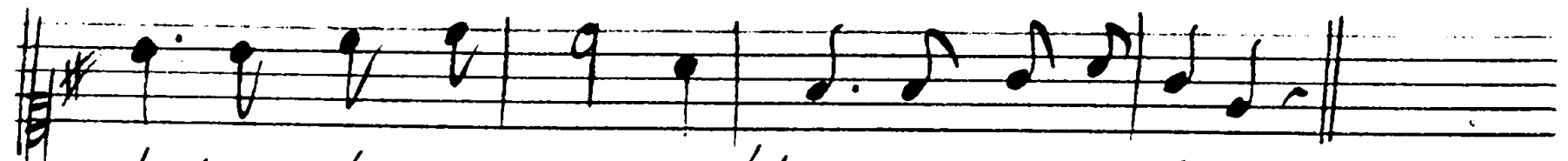
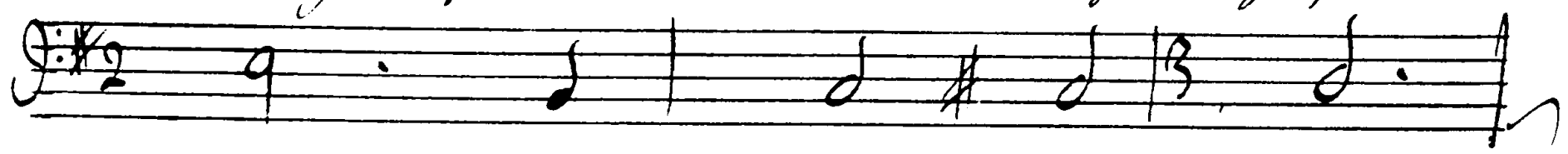
elles mais la gloire n'est que pour nous, les plaisirs et l'amour doivent



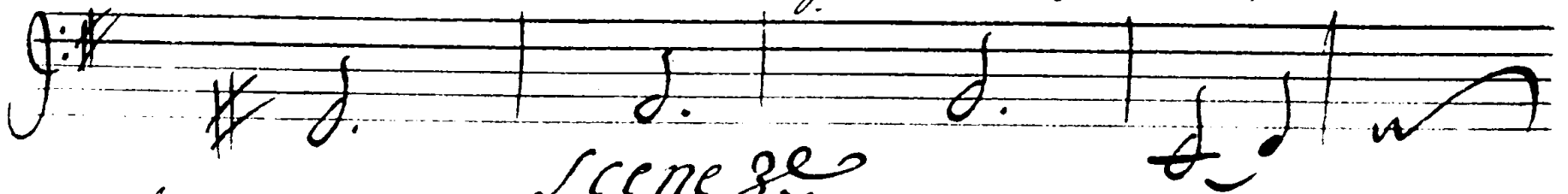
estre pour elles mais la gloire n'est que pour nous, mais la gloire n'est que p'



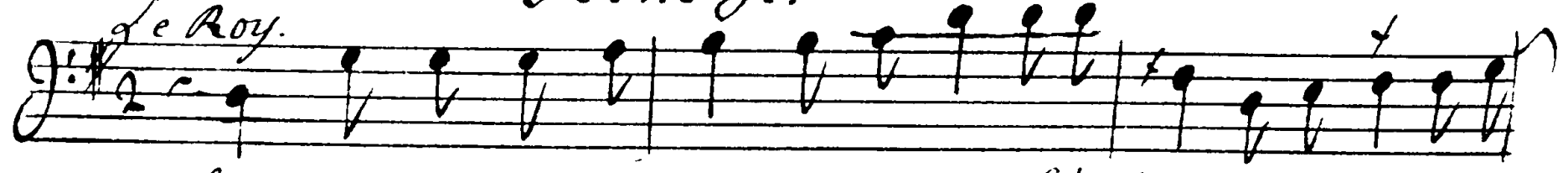
nous; vengeance par d'autres fers l'amoureux esclavage, cru



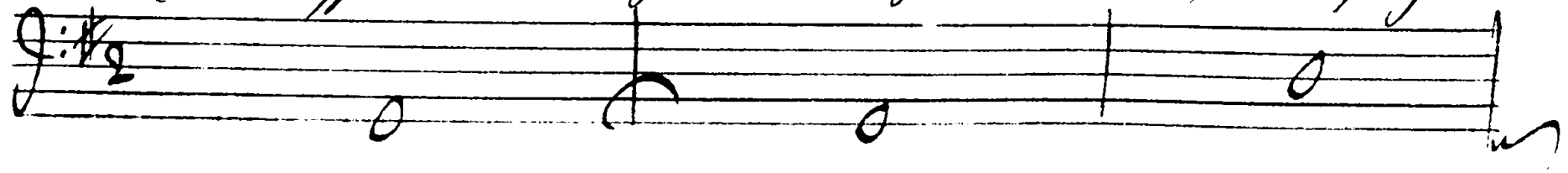
et tu m'apprens trop qu'il est nostre partage;

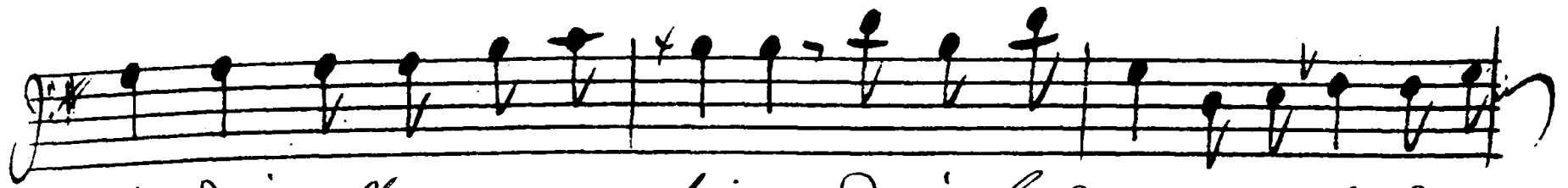


Scene 3e

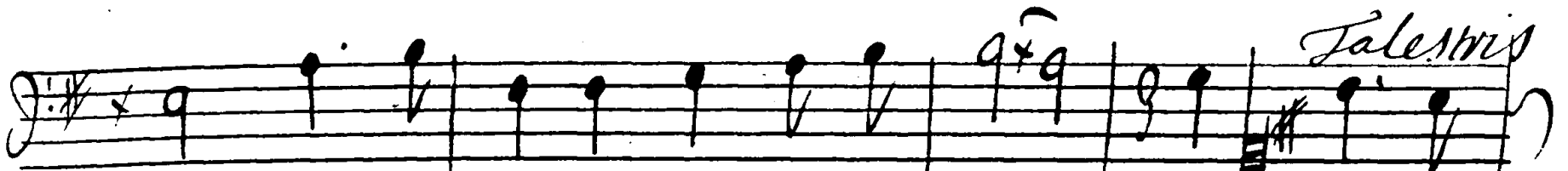
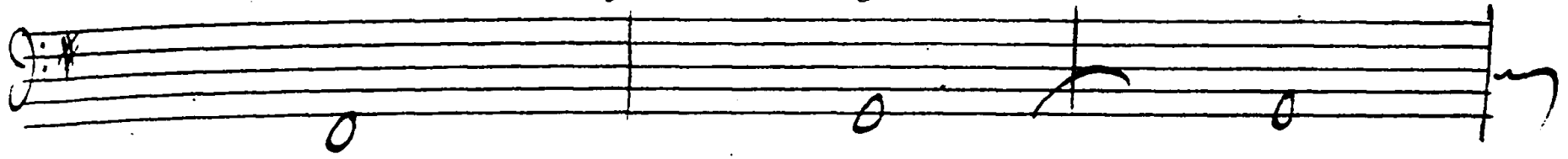


Le Roy. Princeps enfin ce jour va venger l'univers, tout le sang enne

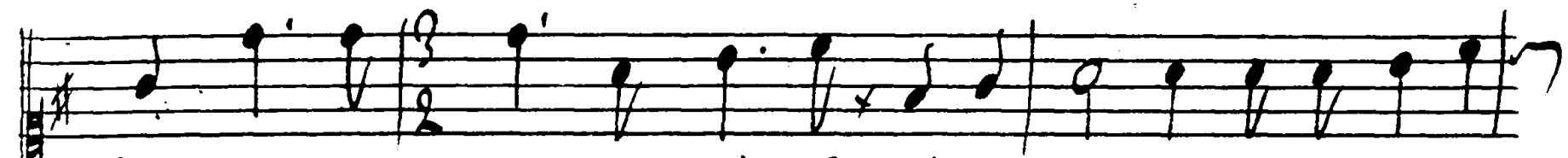
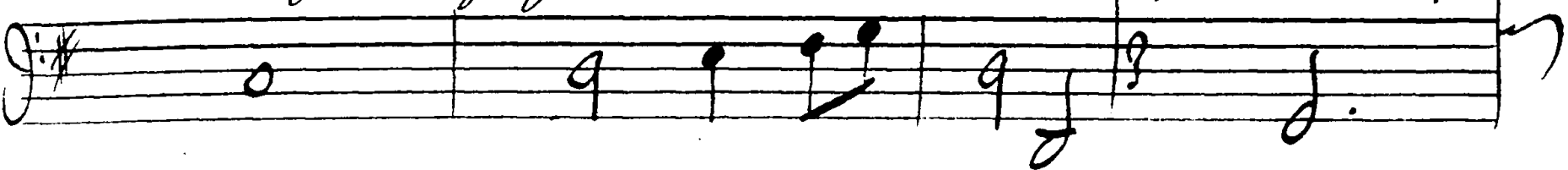




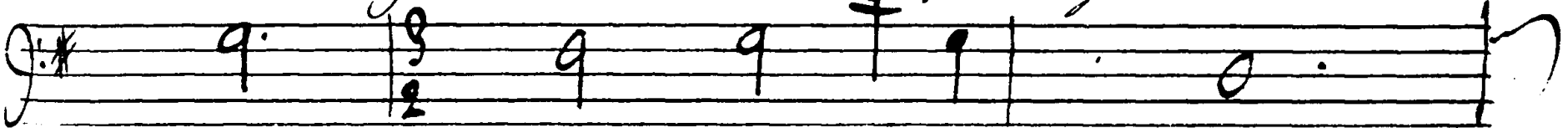
mis doit affurer ma gloire; déjà le sont vous amis d'armes



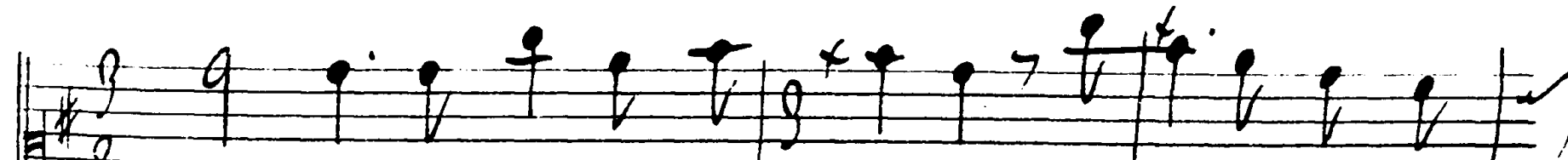
fers; c'est le gage de ma victoire; crains plu-



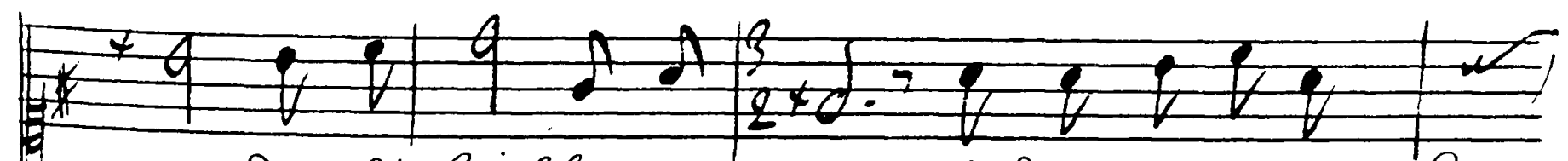
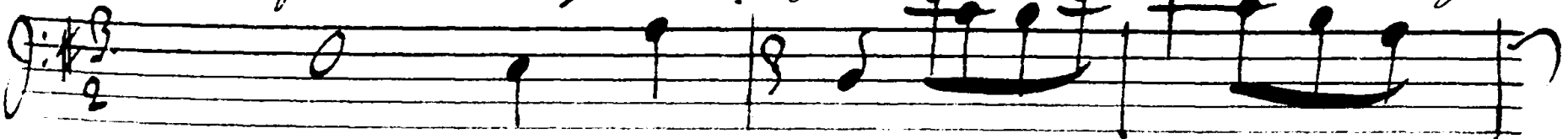
tôt que ce jour ne soit fatal pour toy tu connois mal en



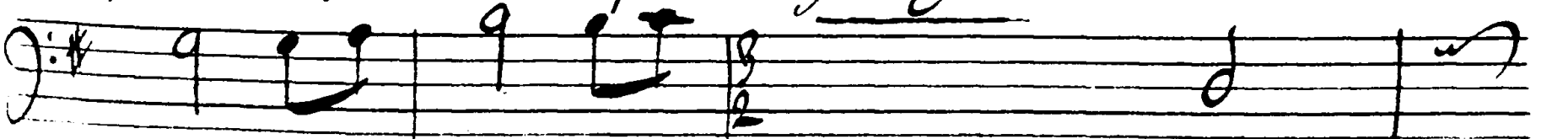
cov- Le coeur d'un amazone la moindre suffi-



roit pour renverser ton thron; apprens qu'il n'en est



pas de si foible que moy Redoute au moins le



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

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

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

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

violons -

violons -

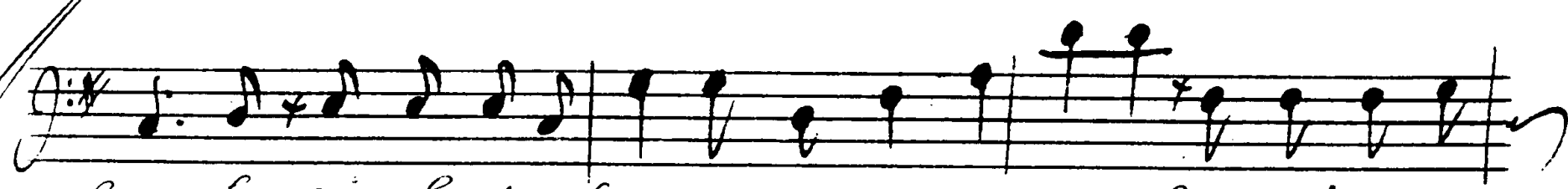
violons -

violons -

violons -



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

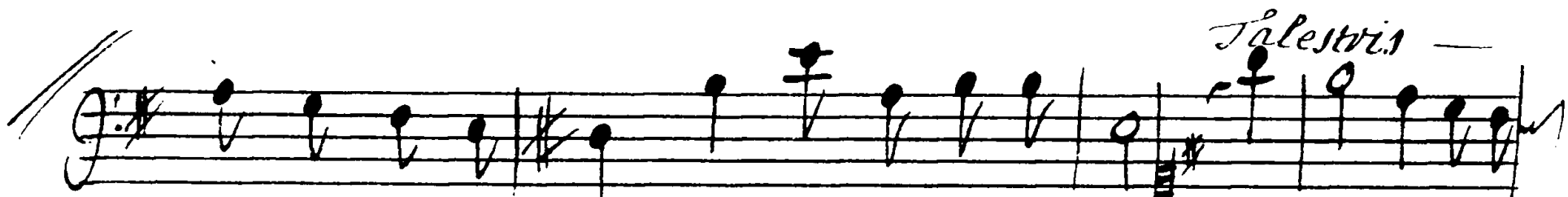


*bat de sort le plus funeste je cours venger les peuples et les*





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



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



(oeur avant quelle perisse); pour fraper marthesie et

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

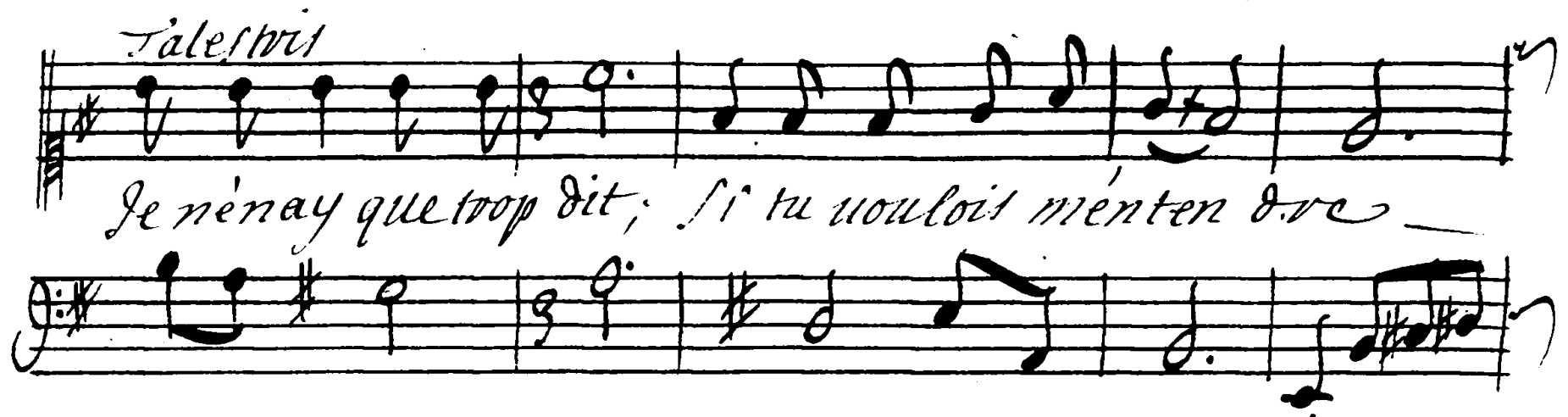
Le Roy  
voir la mort ou ton trepas; quoy vous tremblez pour

Salestris  
elle et craignez pour marie; Le sang avec elle me

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

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

*Tâletrui*

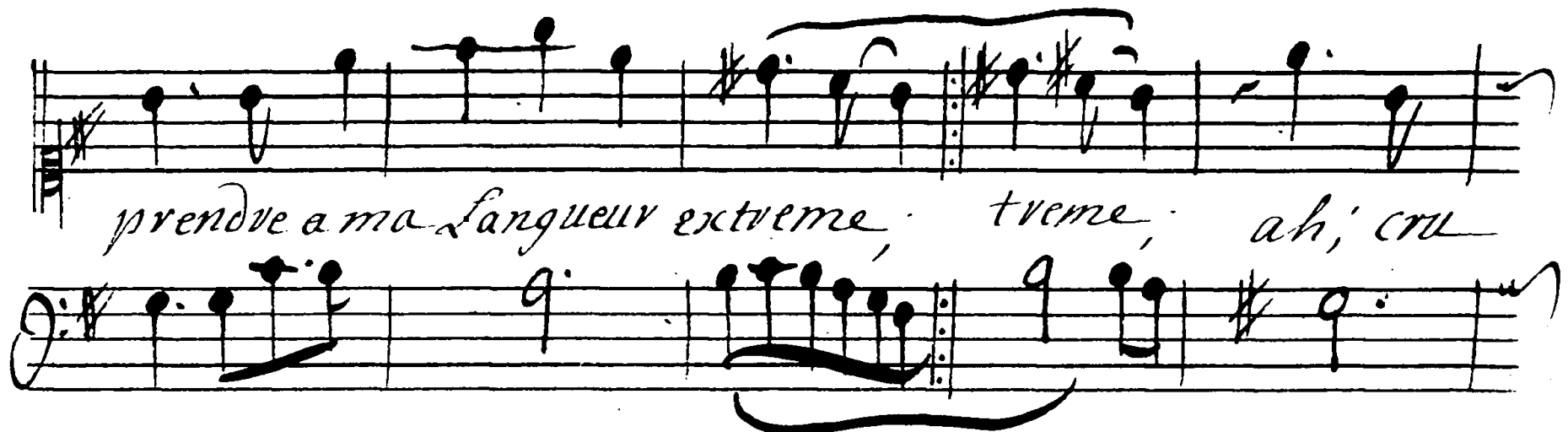


Je n'enay que trop dit; Si tu uoulois m'enten dire

*air*



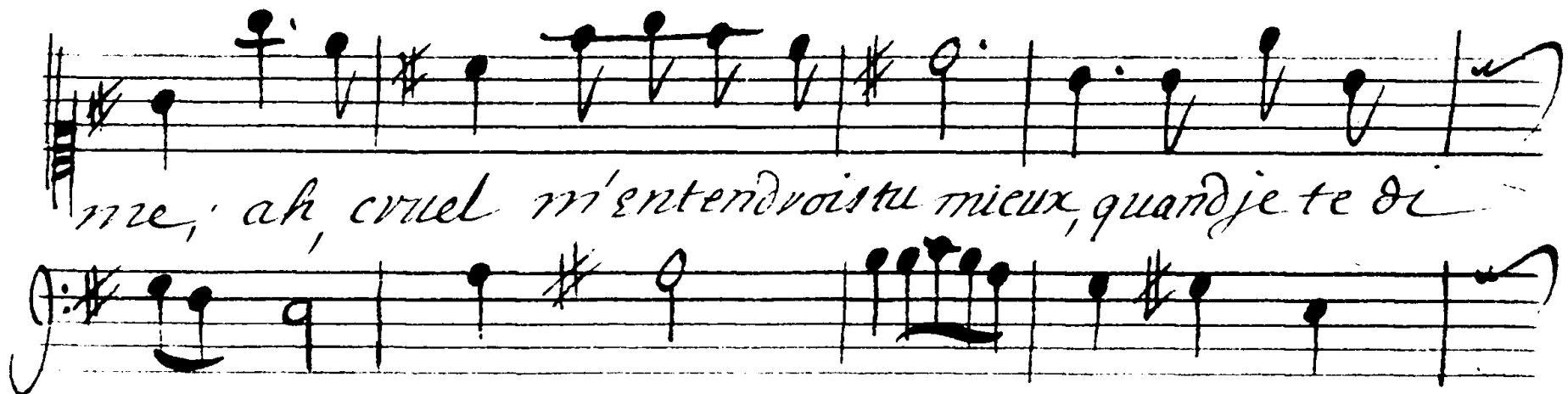
Envain mon coeur s'explique par mes yeux, Tu ne ueux rien com



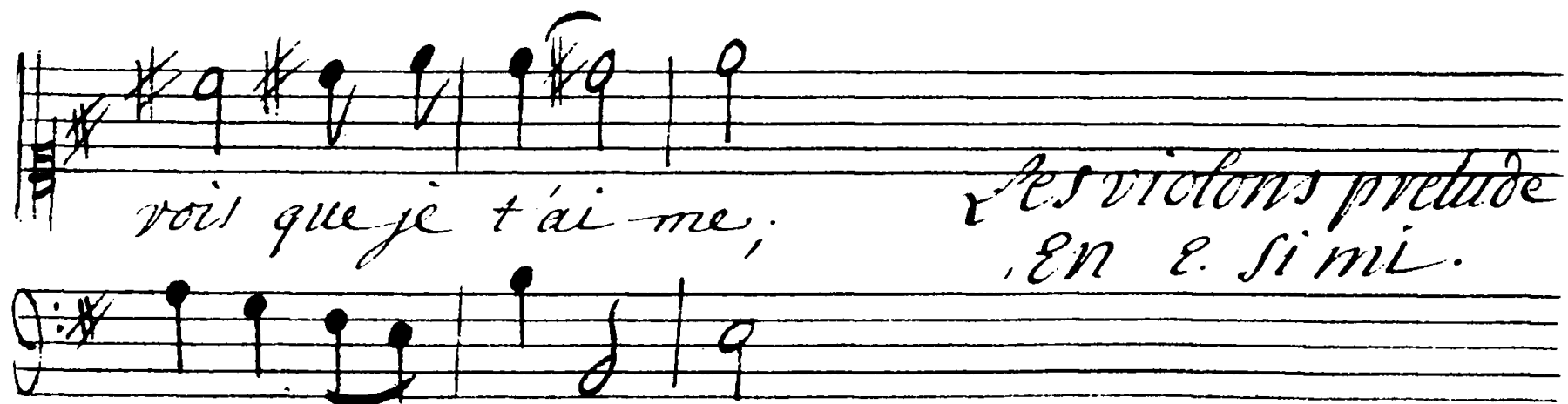
prendre a ma Langueur extreme; treme; ah; cru



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



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



rois que je t'ai me;

*Les violons prelude  
en E. si mi.*



*Le Roy*

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

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

Continuation of the musical notation for 'Le Roy', ending with a double bar line and the word 'SCENE' written in a decorative, slanted font.

*Talesbris*

Handwritten musical notation for the character 'Talesbris'. It features a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody is more complex and expressive than the previous one.

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

Continuation of the musical notation for 'Talesbris', showing a melodic line with various note values and rests.

Continuation of the musical notation for 'Talesbris', with a treble clef and a key signature of one sharp (F#).

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

Continuation of the musical notation for 'Talesbris', showing a melodic line with various note values and rests.

Continuation of the musical notation for 'Talesbris', with a treble clef and a key signature of one sharp (F#).

tour j'auray par mon trespas expié mes foiblesses; cru

Continuation of the musical notation for 'Talesbris', showing a melodic line with various note values and rests.

Continuation of the musical notation for 'Talesbris', with a treble clef and a key signature of one sharp (F#).

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

Continuation of the musical notation for 'Talesbris', showing a melodic line with various note values and rests.

Continuation of the musical notation for 'Talesbris', with a treble clef and a key signature of one sharp (F#).

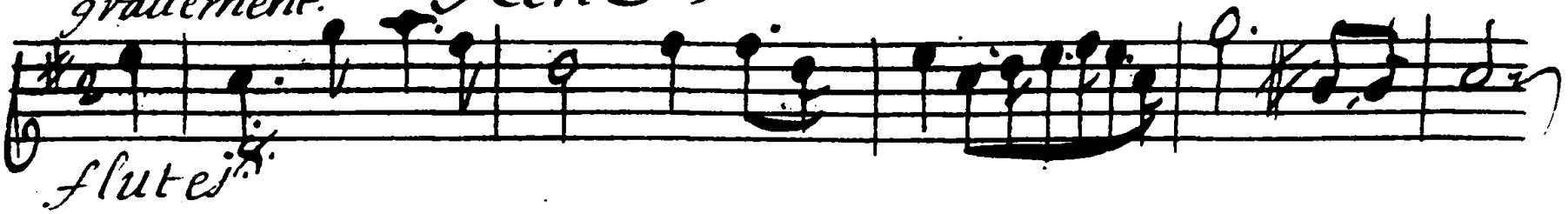
se; cruel; ma honte et mon amour, m'auvont vau le jour que tu me laisse

Continuation of the musical notation for 'Talesbris', showing a melodic line with various note values and rests.

- on reprend la marche cy deuant en e. si mi.

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

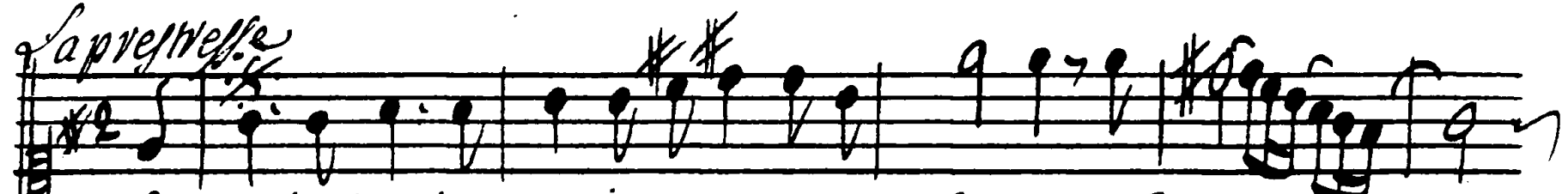
flute 1<sup>re</sup>



flute 2<sup>e</sup>



La perruque



Poursuis soleil poursuis ta carrière éclatante Repands



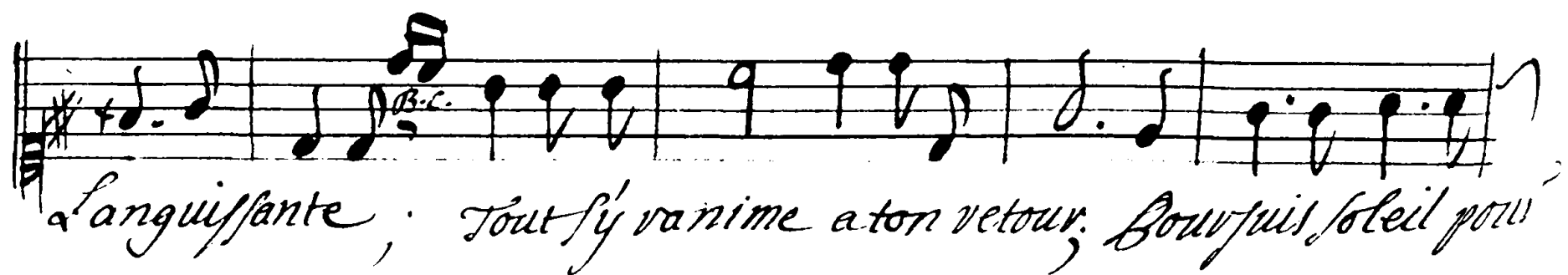
tes bienfaits et le jour Repands



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



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



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

jour Repands. - - - tes bienfaits et le jour. Pour - Recit en chœur.  
 Les prestres  
 chantent ce  
 l'aprestres

Que ton éclat t'attire un éternel hommage; pour

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

veux que le sommeil nous en ôte l'usage dans les tristes mom<sup>ts</sup> ou

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

dans les tristes moments ou tu ne brille pas; —

Choeur des Brevettes;

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

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

Flutes

Violon! —

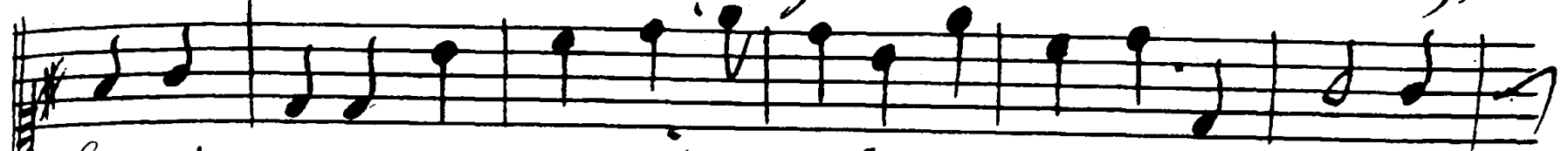
flöre des vi-ues couleurs; quand l'ombre a tes feux cede

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

Flutes



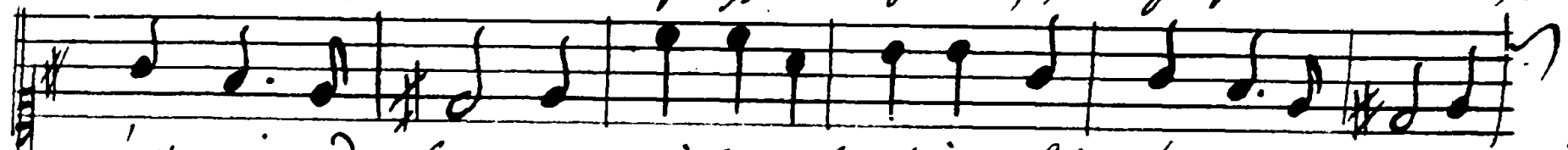
*La victoire en servant ta gloire Tu comble nos vœux, Il*



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



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



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



*Sans ta lumière, puissent plaire aux yeux,*



*Sans ta lumière puissent plaire aux yeux;*





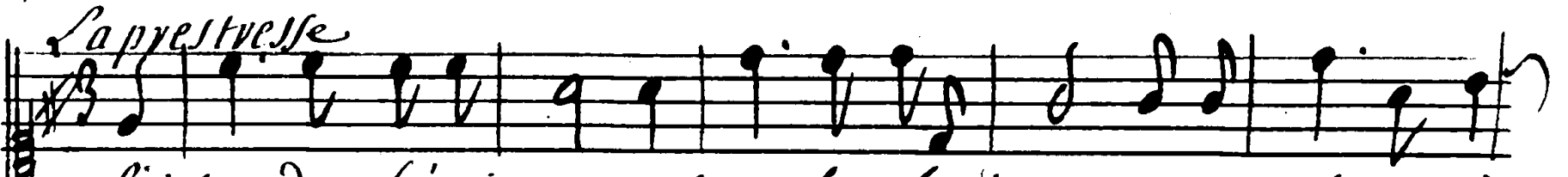
Handwritten musical notation for the first flute part, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes.

*Flutes*



Handwritten musical notation for the second flute part, identical in notation to the first flute part.

*Flutes*



Handwritten musical notation for the Apprestresse part, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes.

*Apprestresse*



Handwritten musical notation for the vocal line, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the staff.

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



Handwritten musical notation for the vocal line, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the staff.




Handwritten musical notation for the vocal line, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the staff.

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



Handwritten musical notation for the vocal line, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the staff.



Handwritten musical notation for the vocal line, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the staff.

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

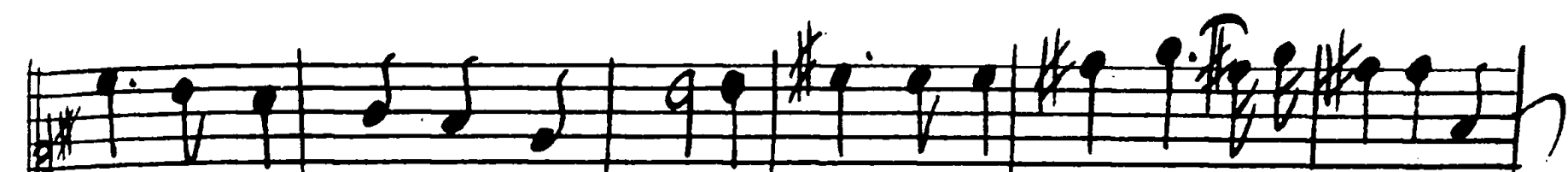


Handwritten musical notation for the vocal line, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the staff.



Handwritten musical notation for the vocal line, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the staff.

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



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



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

*on reprend le choeur des pretresses Tiensnow etc.*

*Air des Pretresses du soleil.*



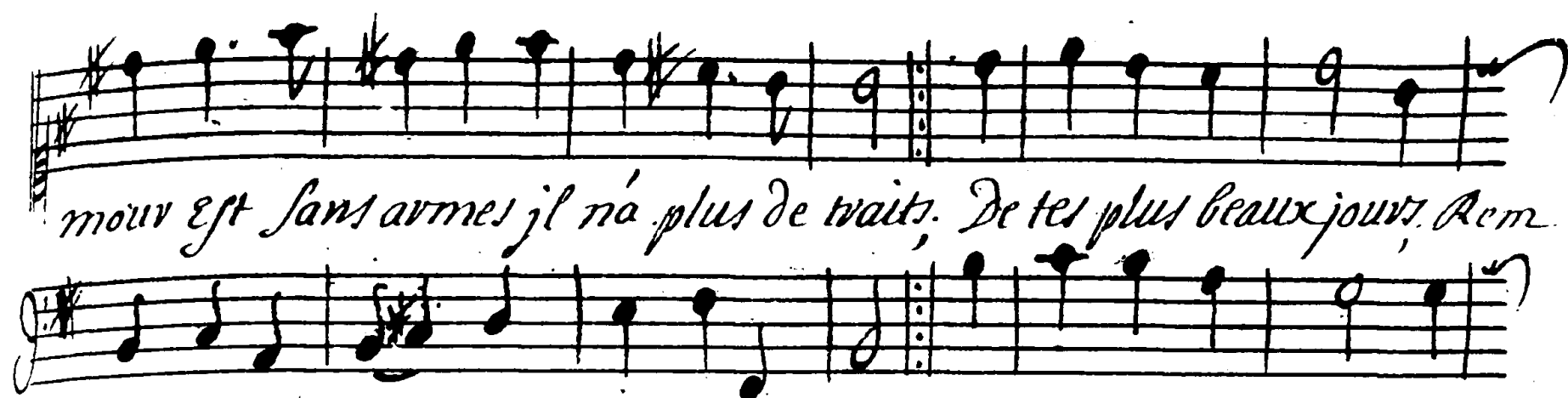
A handwritten musical score for a piano accompaniment, consisting of 11 staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The music is written in a fluid, cursive style characteristic of 18th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

*La prestresse.*

*Air*  
Les plus doux objets te doivent leurs charmes et sans te flattés à

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

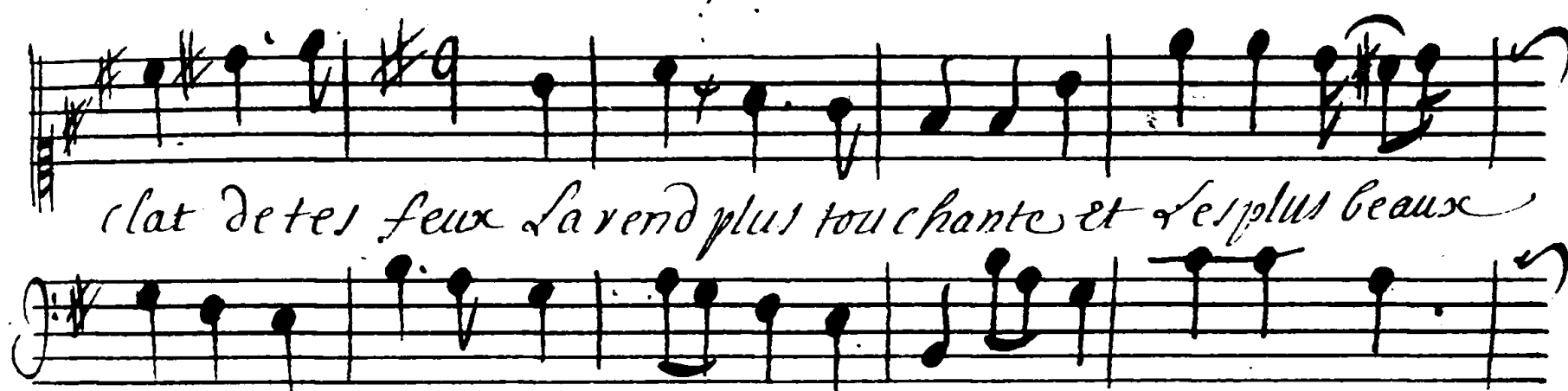




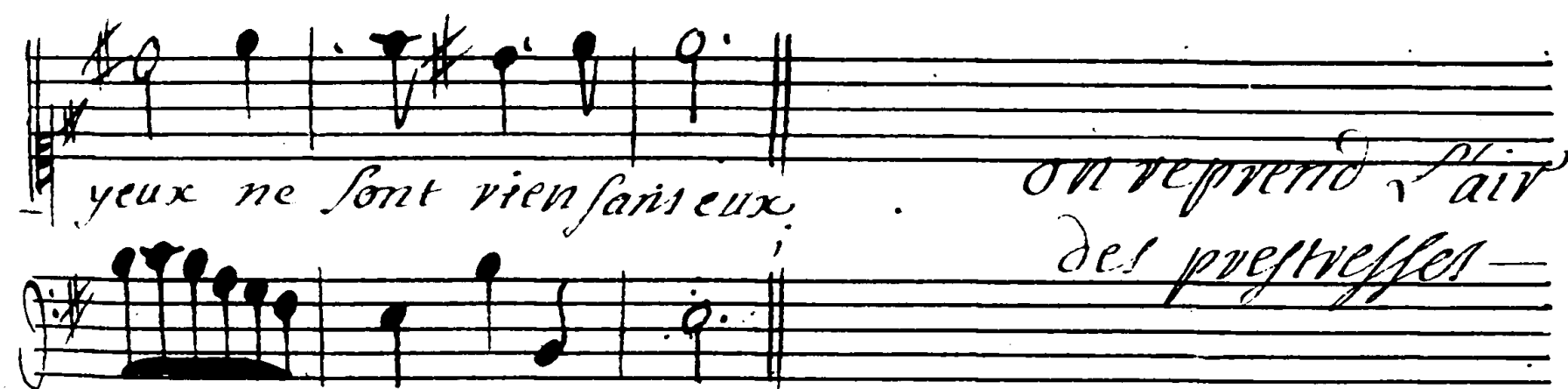
mouv est sans armes j'l n'a plus de traits, De tes plus beaux jours, Rem-



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

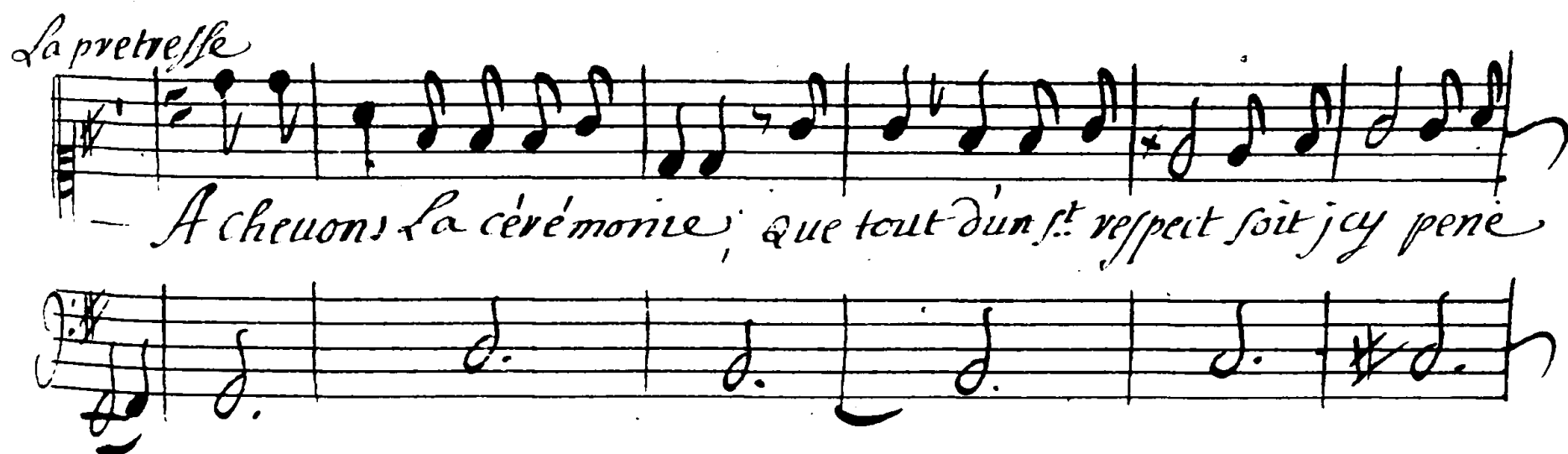


clat de tes yeux La rend plus touchante et les plus beaux




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

La prestresse



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



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

Handwritten musical notation for a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a 2/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs) with a 2/4 time signature. The lyrics "cré;" and "mais dou" are written below the vocal staff.

*violons;*

Handwritten musical notation for violin and other instruments. It consists of five staves. The first two staves are for violins, the third and fourth for other instruments, and the fifth for a lower instrument. The notation includes various note values and rests.

Handwritten musical notation for a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a 3/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs) with a 3/4 time signature. The lyrics "viennent dans l'air ces tenebreux nuages;" are written below the vocal staff.

Handwritten musical notation for violin and other instruments. It consists of two staves. The first staff is for violins, and the second for other instruments. The notation includes various note values and rests.

Handwritten musical notation for violin and other instruments. It consists of two staves. The first staff is for violins, and the second for other instruments. The notation includes various note values and rests.

Handwritten musical notation for violin and other instruments. It consists of two staves. The first staff is for violins, and the second for other instruments. The notation includes various note values and rests.

Handwritten musical notation for violin and other instruments. It consists of two staves. The first staff is for violins, and the second for other instruments. The notation includes various note values and rests.

Handwritten musical score for a vocal piece. The lyrics are: *quels feux, quels bruits soudains, ah, que d'affreux presages;*

The score consists of 12 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 notes. The remaining 11 staves are for the piano accompaniment, with the right hand in the upper staves and the left hand in the lower staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *q.v.* (quasi vivo) and *q* (quasi). The score ends with a double bar line and repeat slashes on the final staff.

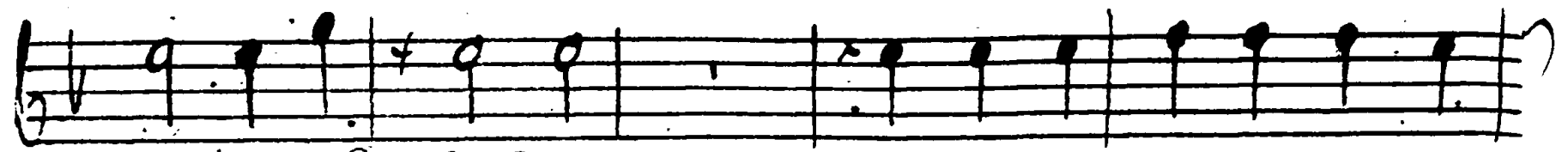
*Choeur*

*o ciel; quels terribles éclats;*

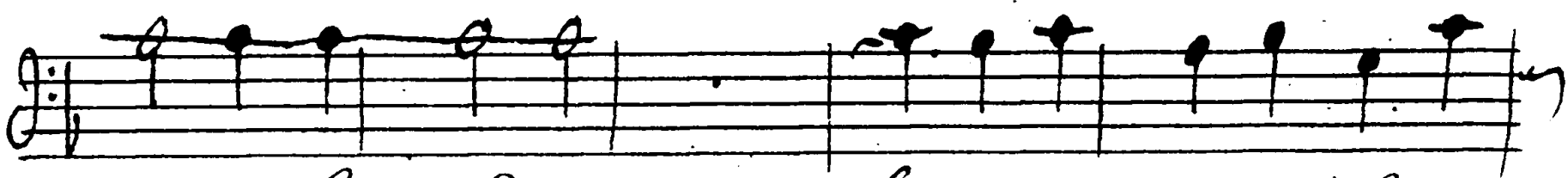
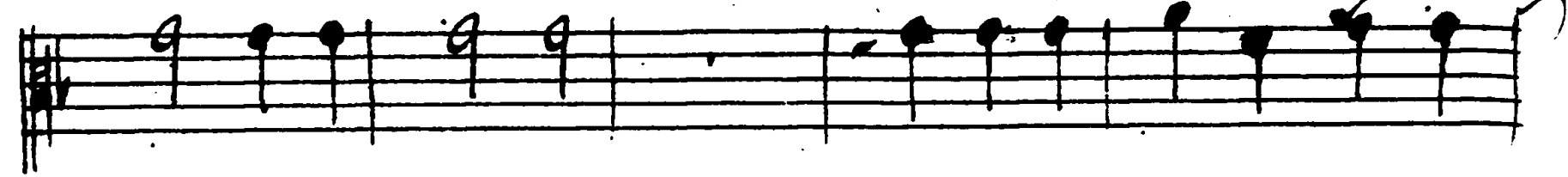
o ciel; quels terribles éclats;

o ciel; quels terribles éclats;

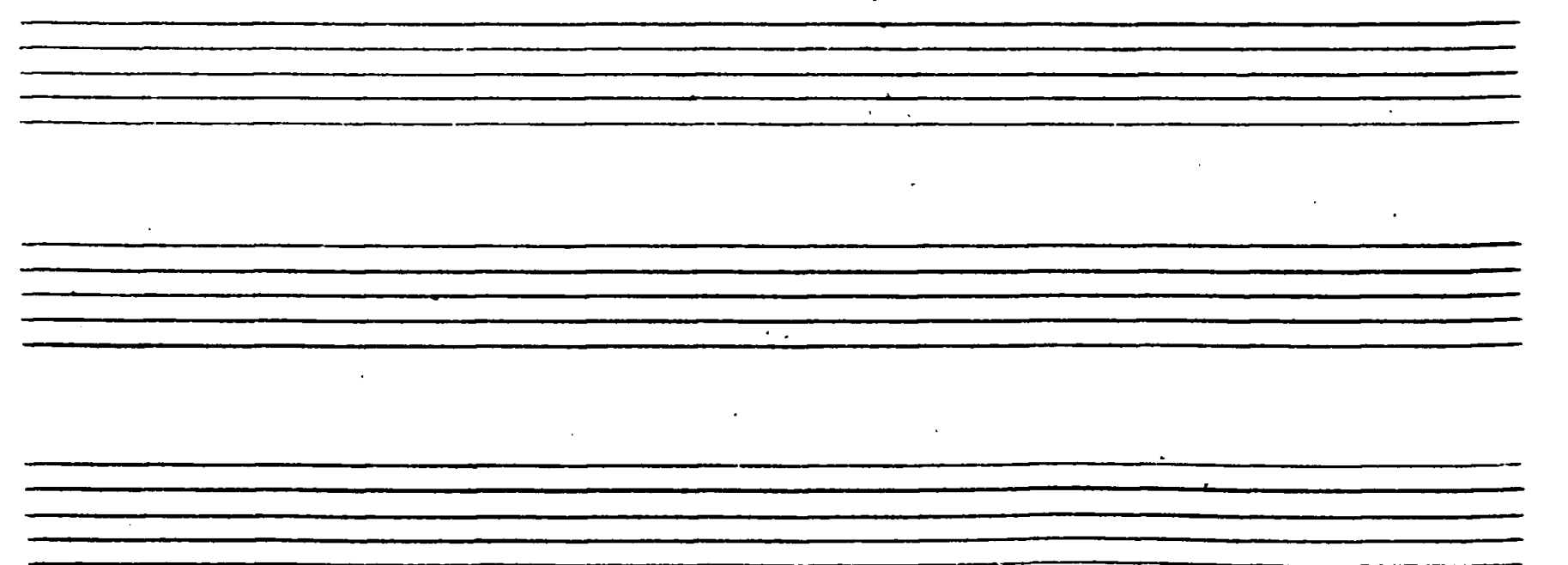




- tire la foudre La terre tremble sous nos



tire la foudre; La terre tremble sous nos-

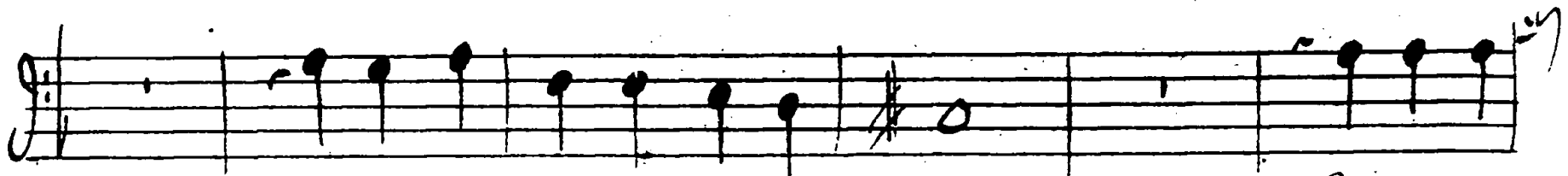
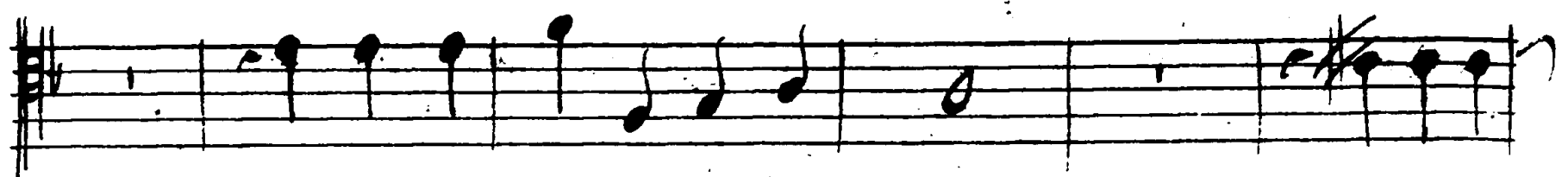
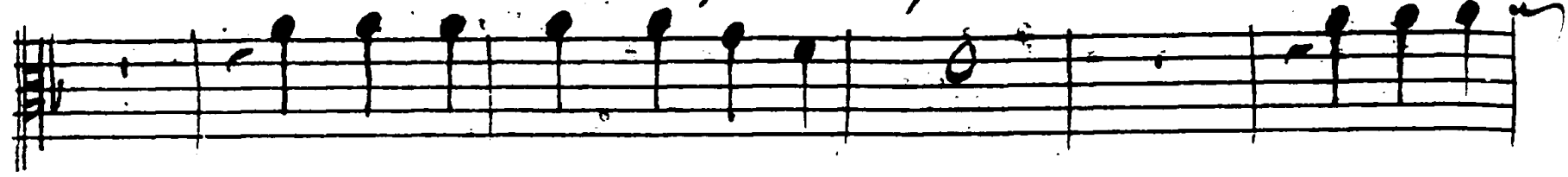


pas, La terre tremble sous nos pas, L'autel va se réduire en poudre

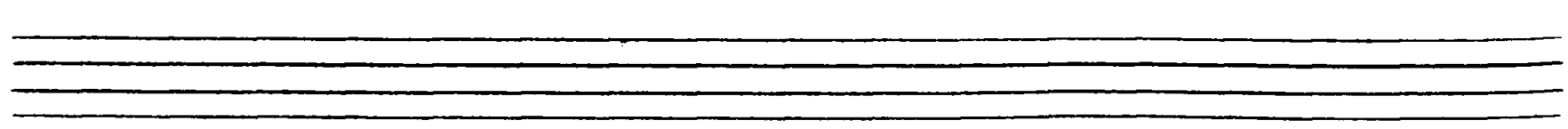
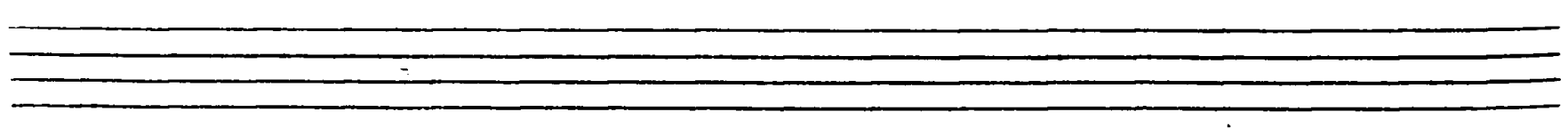
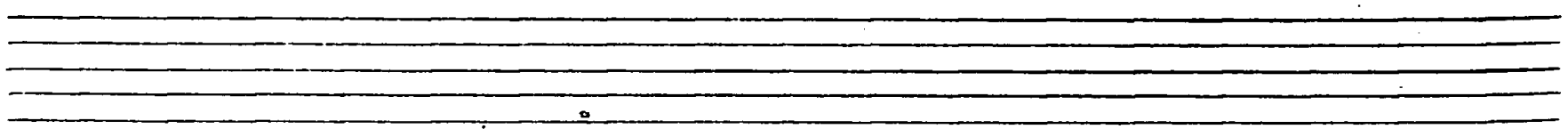
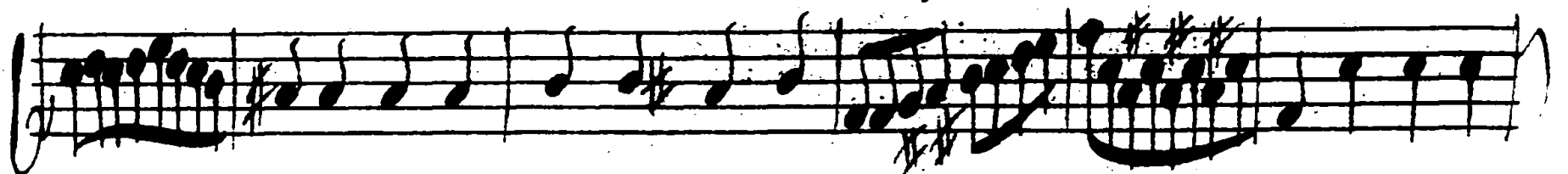
pas, La terre tremble sous nos pas, L'autel va se réduire en poudre



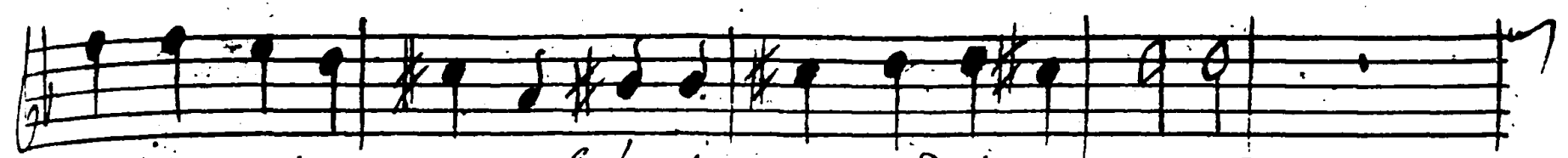
*La terre tremble sous nos pas — La terre*



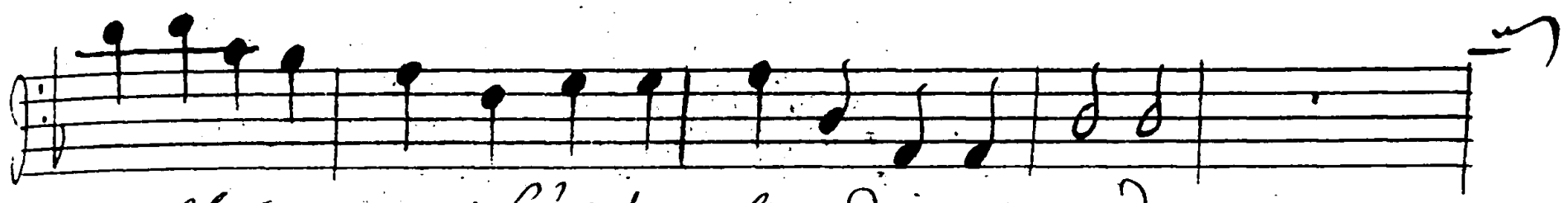
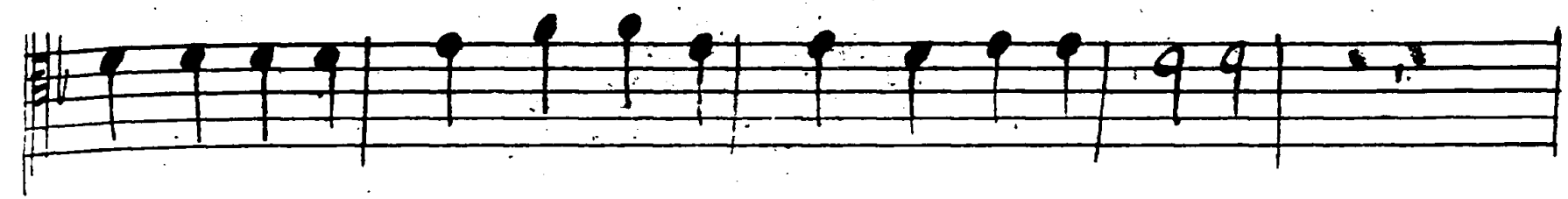
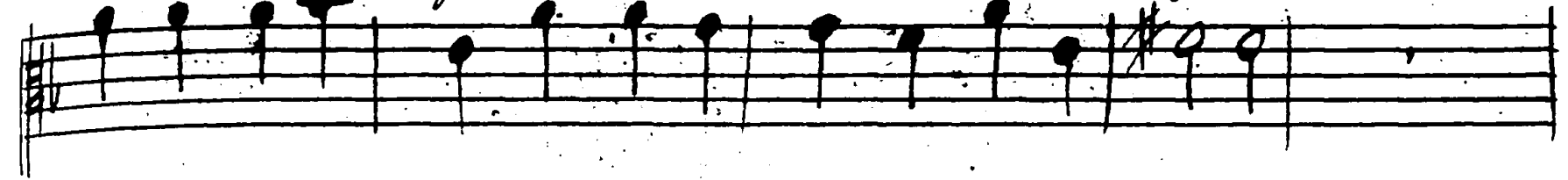
*La terre tremble sous nos pas; La terre*



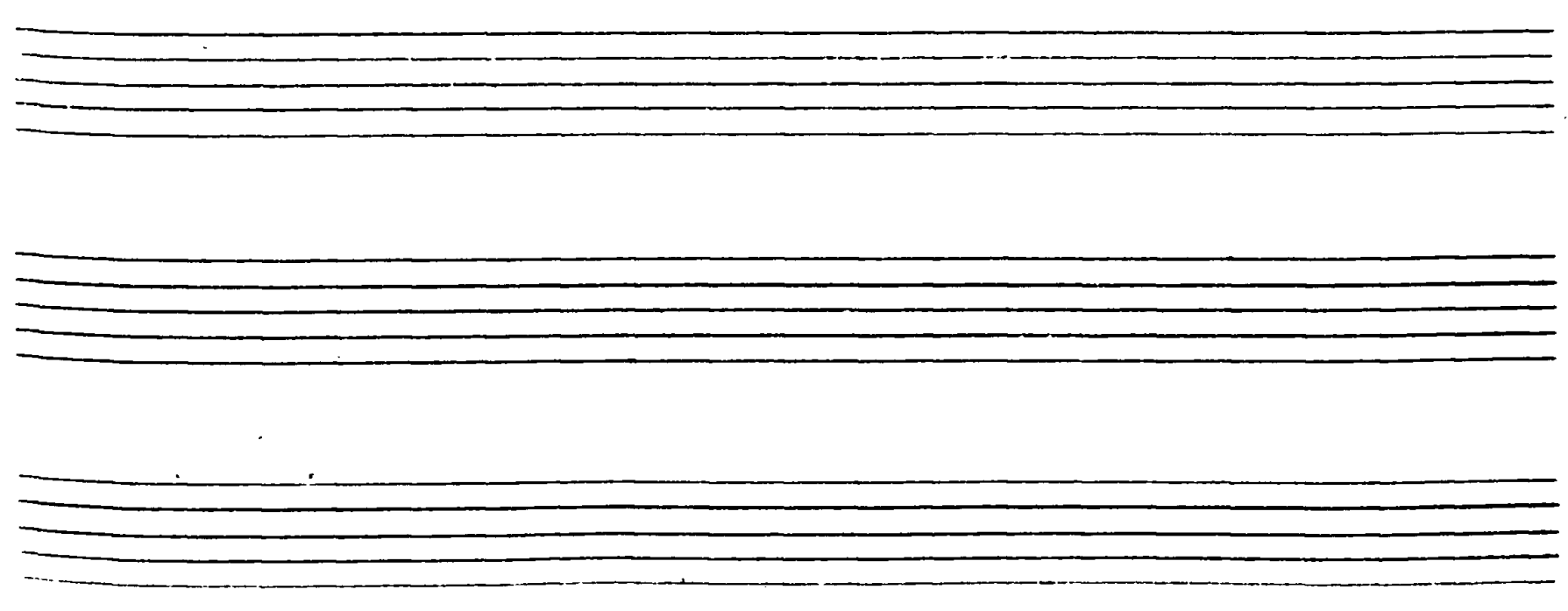
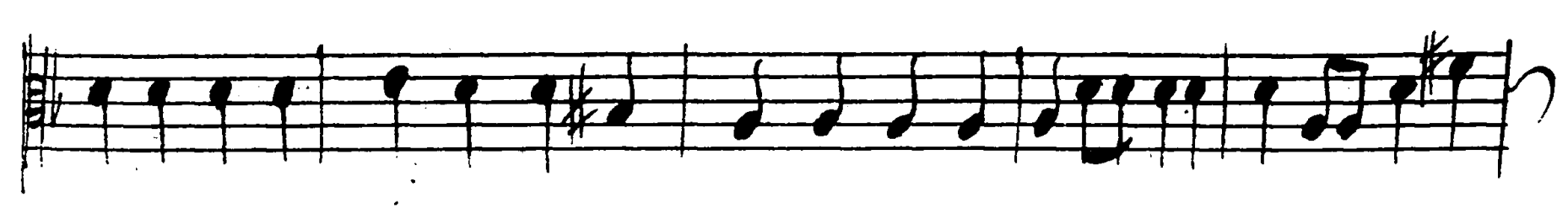
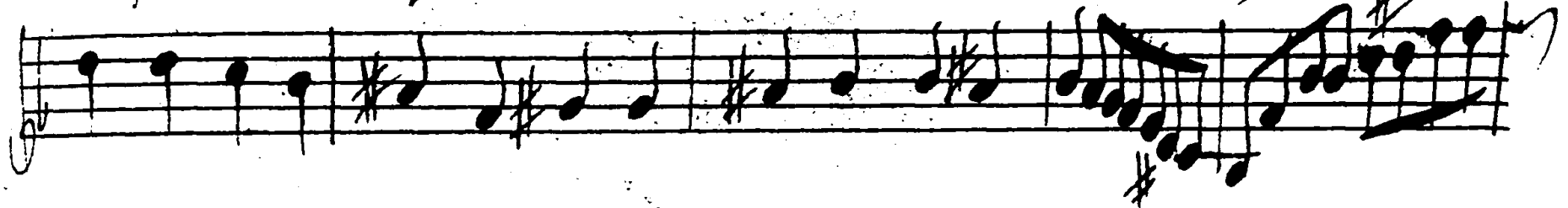




*tremble sous nos pas L'autel va se reduire en poudre*



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



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

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

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

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

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

veurs, Le Dieu qui s'obscurcit veut éprouver nos

coeurs, malgré ce présage funeste, soleil, je scauray

vaincre avant vostre retour donnez moy seulement le

jour et mon bras me vepond du reste,

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

Fin du premier acte