

Acte Troisième

Scène première
Mars. Seul.

Prelude.

Basse-continue.

violons.

5b

6

6

Detailed description: This is a page of handwritten musical notation. It features a single system of music with ten staves. The top two staves contain the title 'Acte Troisième' and 'Scène première Mars. Seul.' in a cursive hand. The first staff of music is labeled 'Prelude.' and contains a complex melodic line with many sixteenth and thirty-second notes. The second staff continues this melodic line. The third staff is a lower voice part, possibly for a cello or double bass. The fourth staff is labeled 'Basse-continue.' and contains a rhythmic accompaniment. The fifth staff is labeled 'violons.' and contains a melodic line. The sixth staff continues the violin part. The seventh staff is another lower voice part. The eighth staff continues the lower voice part. The ninth and tenth staves are the bottom two staves of the system, containing further melodic and accompanimental lines. There are some markings like '5b' and '6' above the notes in the final staves.

violons.

76 76 76 76 6.

This block contains the first system of musical notation. It features five staves. The top staff is labeled "violons." and contains a melodic line with various note values and rests. The bottom staff is a bass line with several measures marked with the number "76" and a final measure marked with "6.". The music is written in a key with one sharp (F#) and a common time signature.

Mars.

A section header consisting of the word "Mars." written in a large, elegant, cursive script across a set of five empty musical staves.

violons. *Accompagnement.*

Mars.

Quelle Pompe nou =

This block contains the second system of musical notation. It features five staves. The top staff is labeled "violons." and "Accompagnement." and contains a melodic line. The bottom staff is a bass line with the lyrics "Quelle Pompe nou =" written below it. The word "Mars." is written above the bass line. The music continues in the same key and time signature as the first system.

violons.

violons.

= sage, secrets presenti = ments, qui dessillez mes-

Detailed description: This system contains five staves. The top two staves are for violins, with the label 'violons.' written below the first staff. The third and fourth staves are for other instruments, possibly violas and cellos. The fifth staff is a vocal line with lyrics written below it. The lyrics are '= sage, secrets presenti = ments, qui dessillez mes-'. The music is in a common time signature and features various note values and rests.

violons.

yeux, ah! ne m'auez vous fait abandonner les -

Detailed description: This system contains five staves. The top two staves are for violins, with the label 'violons.' written below the first staff. The third and fourth staves are for other instruments. The fifth staff is a vocal line with lyrics written below it. The lyrics are 'yeux, ah! ne m'auez vous fait abandonner les -'. The music continues with similar notation to the first system.

violons.

Cieux, que pour estre té-moin: des feux d'une vo-lage-

violons.

Allons, allons, il faut nous éclaircir, Je Sçauray pene =

violons.

trer ce funeste mistere, Et dans le vif é-

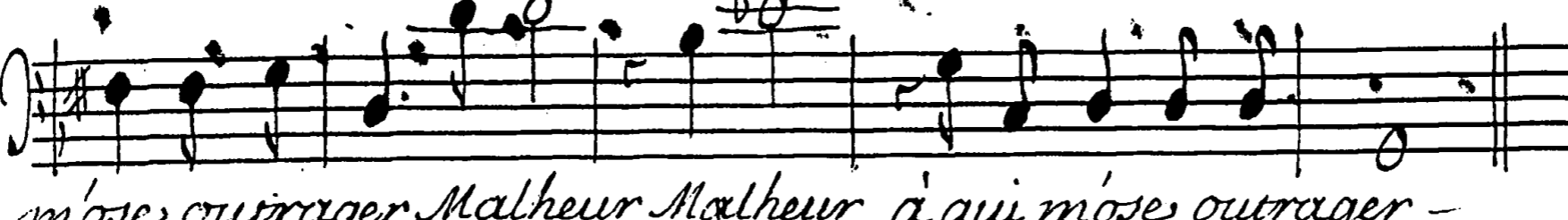
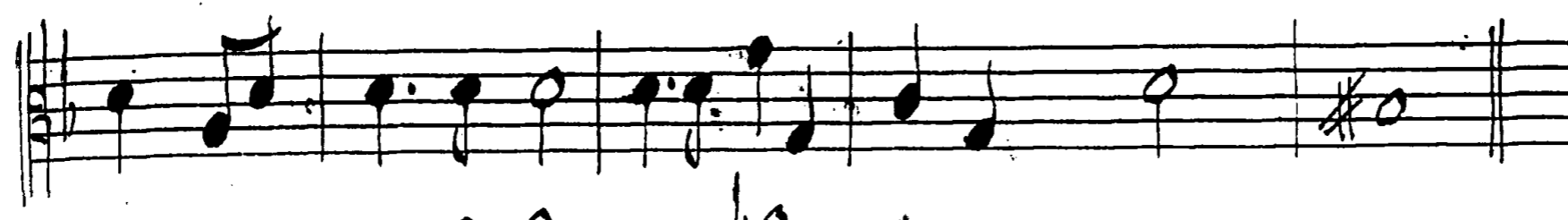
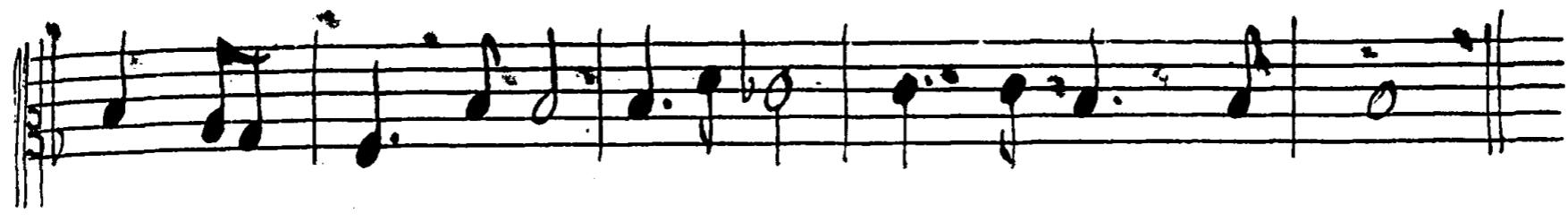
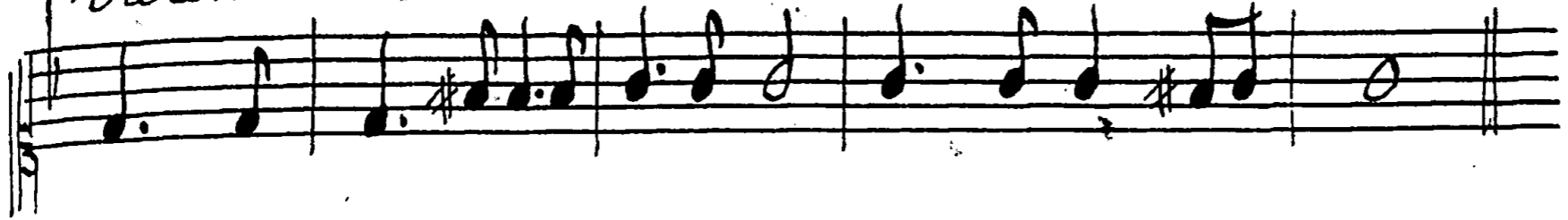
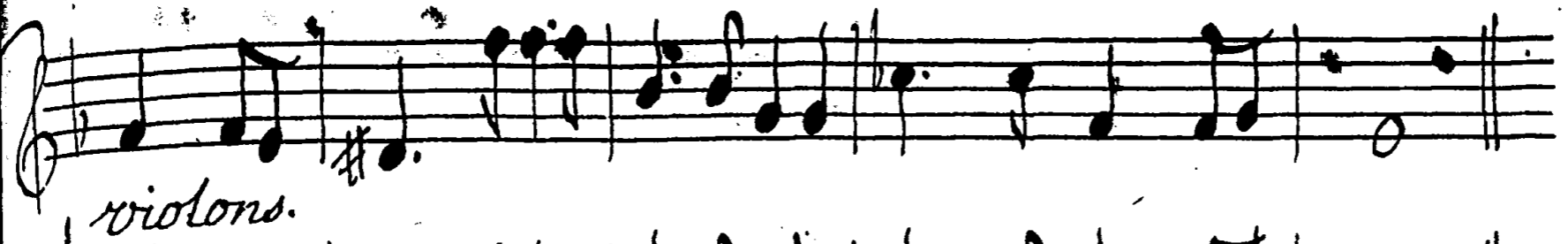
Detailed description: This system contains a vocal line and four staves of violin accompaniment. The vocal line is in a soprano clef and contains the lyrics "trer ce funeste mistere, Et dans le vif é-". The accompaniment consists of four staves: the top staff is a violin I part in treble clef, and the bottom three staves are violin II, III, and IV parts in bass clef. The music is written in a common time signature.

violons.

clat de ma juste Colere, Malheur, Malheur à qui-

Detailed description: This system contains a vocal line and four staves of violin accompaniment. The vocal line is in a soprano clef and contains the lyrics "clat de ma juste Colere, Malheur, Malheur à qui-". The accompaniment consists of four staves: the top staff is a violin I part in treble clef, and the bottom three staves are violin II, III, and IV parts in bass clef. The music is written in a common time signature. There are some markings below the bottom two staves, including "6#", "#", and "6#".

violons.

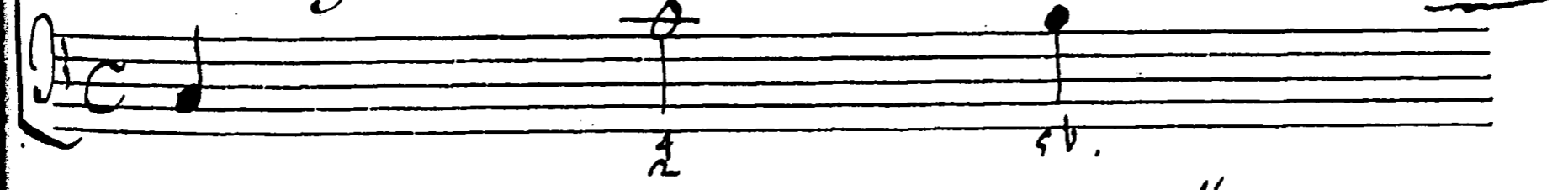
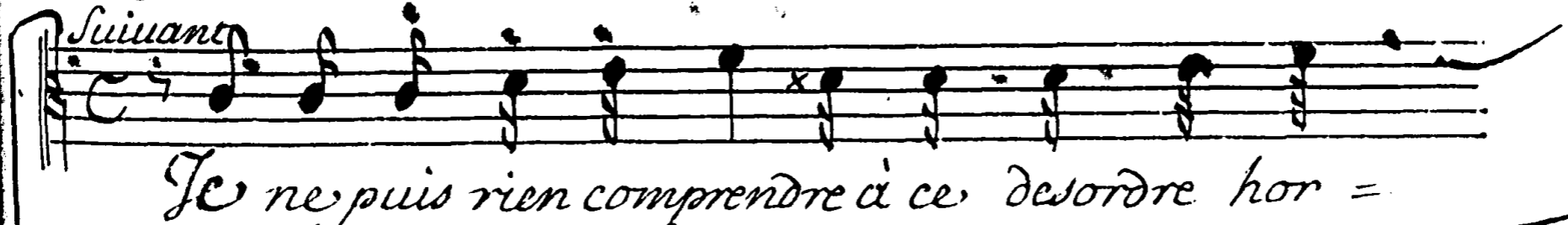


Scène 2. Mars. Suivans des Mars.

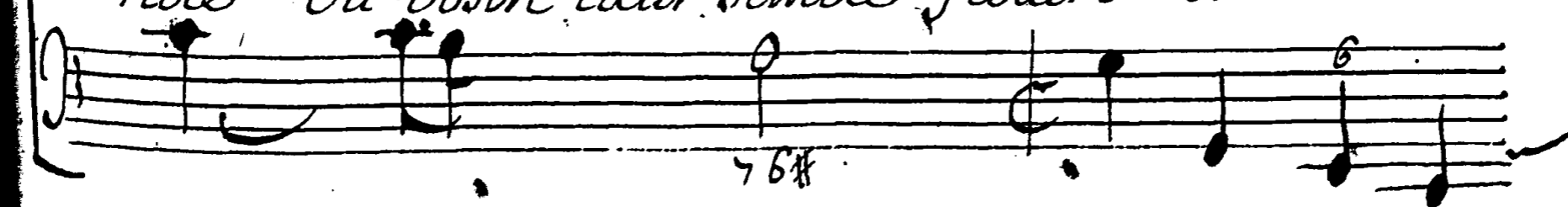
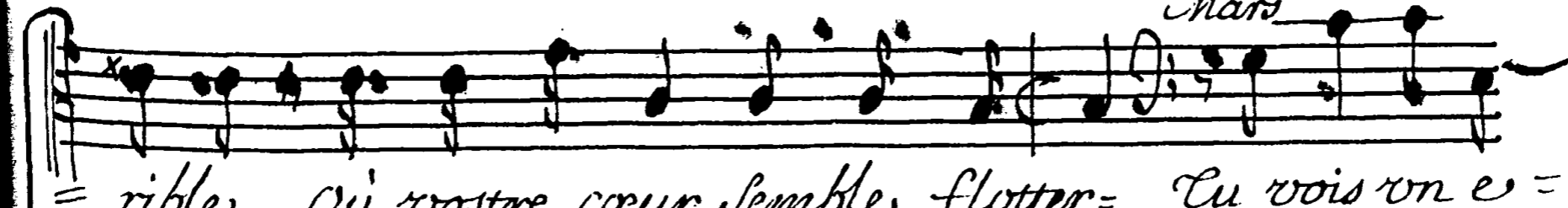
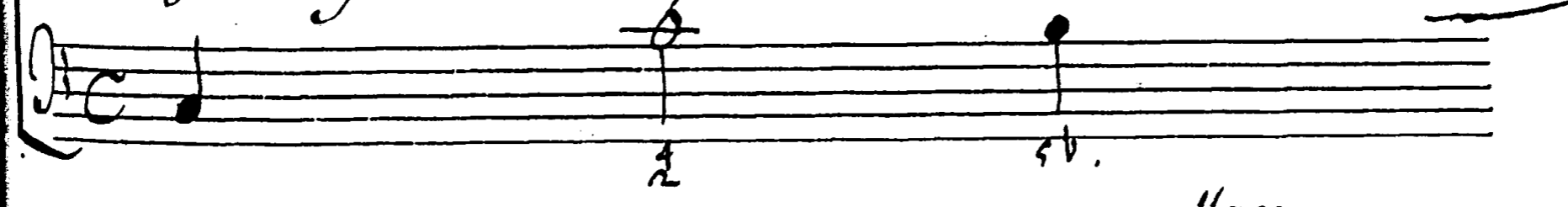
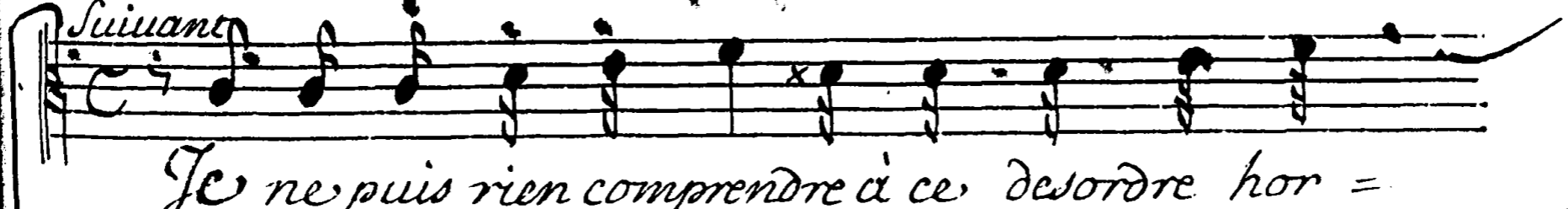
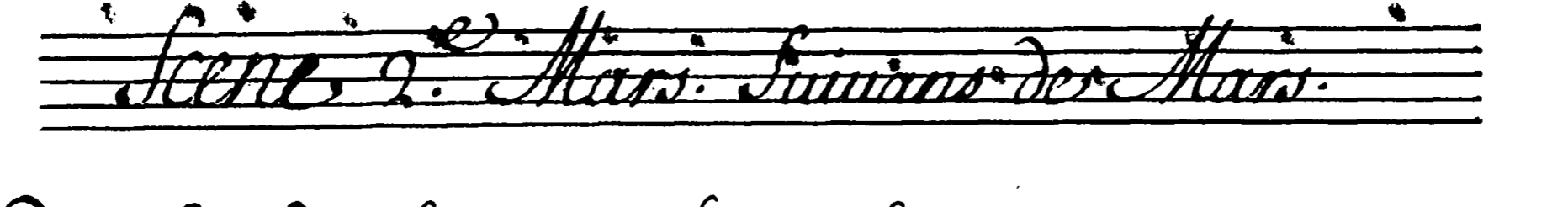
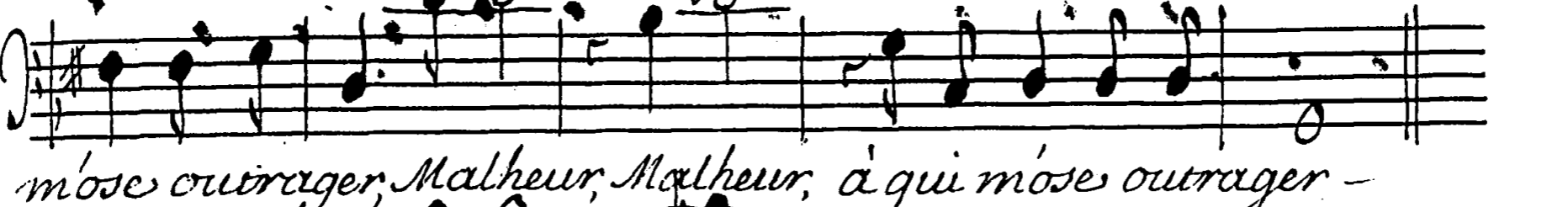
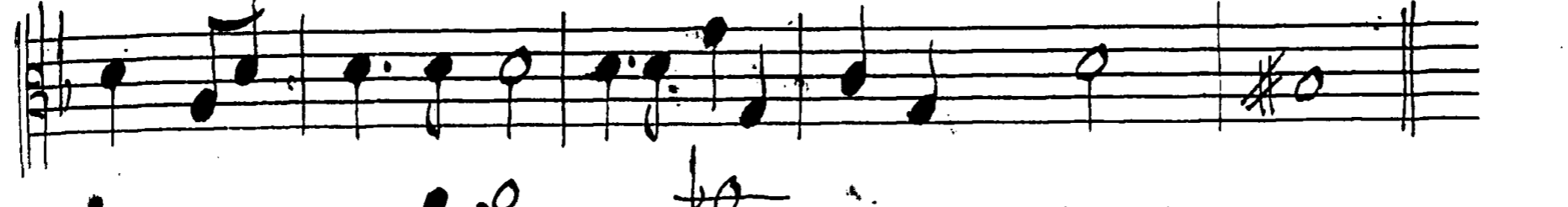

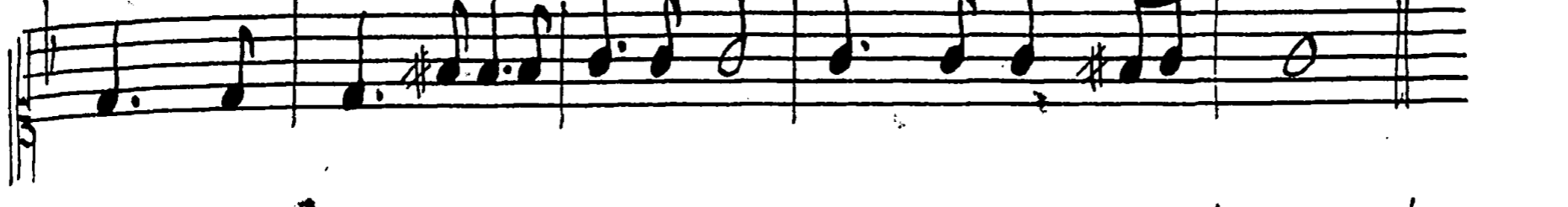
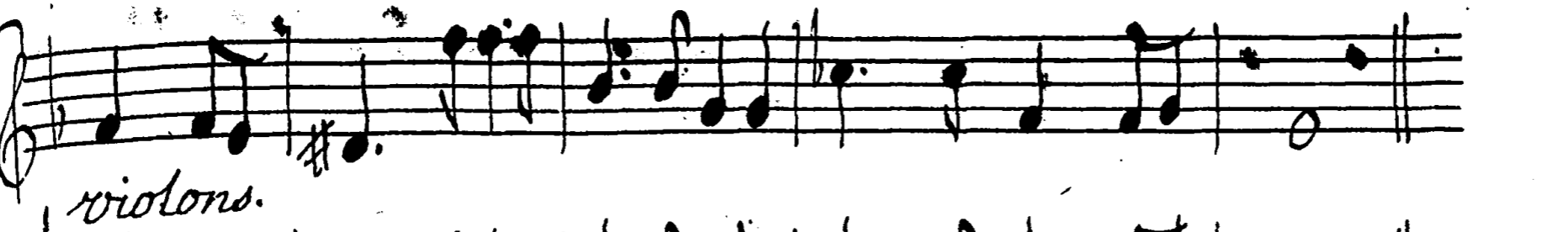
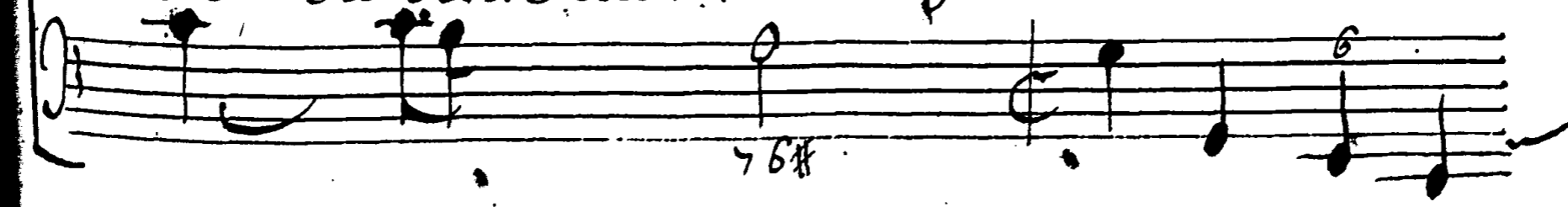
Basse-continue



Suivans



Mars



Exemple terrible Des tourmens où l'a-

mour, Sçait nous precipi-ter, J'ignorois l'affreuse tri-

-stepe, qu'une jalouse crainte excite dans les-

Cœurs, A mes yeux prevenus l'amour s'offroit sans cesse, Entou-

-re' des mille douceurs, Mais venus sur la Terre aujour-

-d'huy descen- due, Pour la premiere fois, éloigné de Ses-

yeux, tout ce qui un noir soupçon a de plus furieux, a frap=

pe' mon ame eper = due J'ay cru dans mes Sombres ter =

= reurs, voir en de nouveaux fers, cette amante vo =

= cage, Bien-tost la jalou = sie r'allumant mes fu =

= reurs, Ma trace, vers ces lieux on fidelle pas =

= sage Et j'y viens plein d'amour, de colere et de

= reurs, Ma trace, vers ces lieux on fidelle pas =

= sage Et j'y viens plein d'amour, de colere et de

= reurs, Ma trace, vers ces lieux on fidelle pas =

= sage Et j'y viens plein d'amour, de colere et de

= reurs, Ma trace, vers ces lieux on fidelle pas =

Rage d'un soupçon si cruel, éclaircir les hon-

Suivant
= reurs = un cœur qui s'abandonne à son inquié =

= tude, se répand bien souvent de n'avoir trop a =

= pris = pris = Et peu d'amants Scauent le

pris, d'une flatteu = se incer =

= ti = tu = de Et peu d'amans Scauent le

pria, d'une flatteu = = = se incer =

Mor:
= tittu = de, Non, j' faut pour calmer l'excès de

mon tourment, En immolant la cause à mon resenti =

= ment, Tremble, Tremble. Déesse crimi=nelle, Tremble

Trem = ble pour ton heureux amant je vais par une

mort cruelle; Le punir de ton changement, Et le mal =

heur d'être immortelle Suffira pour ton chati-

Suivant ♯

ment= Laissez vous moins séduire au conseil peu fi-

delle, d'un terrible emportement= Lais=ment=one mai=

treffe qu'on offense, Par une trop rude vangean=

ce, C'est où tard se vange à son tour, Et dans une beauté le

=gere, L'aigreur d'une iniuste colere, Est plus à craindre

que l'a-mour = Et = mour =

Mars.

violons.

violons.

Mars.

Si je puis querer l'outrage que mon cœur me

fait presentir = = Si ce = tir = Je Sçauray m'épar =

= quer les maux d'un repantir, Par le mépris d'une

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef, featuring a 4# fingering for the first measure and sixths (6) for the last four measures.

vola = ge, Je sçauray m'épargner les maux d'un repan =

The second system of music consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef.

= tir, Par le mépris d'une vola = ge.

The 'Prelude' section consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom three staves are piano accompaniment in treble and bass clefs, featuring various dynamics such as *f*, *pp*, and *ff*.

Mars.

Mais de quels chants nouveaux retentissent les

Airs. Prelude. comme cy deuant.

Mars. *Suivan*
 Que vois-je C'est venus que nous voyons pas =

Mars.
 = roistre, sans doute, cet Amant que je cherche à con =

= noitre, viens prendre part à ces Concerts, Cachons

nous aux yeux de l'in-gratte, Pour un moment. en =

196.

cor contrainsons nos fureurs, Avant que ma vengeance

clatte je veux approfondir le secret de leurs

coeurs =

Scène 3. Venus, Adonis,

doux.
I. Air.

A handwritten musical score consisting of ten staves. The notation is in black ink on a white background. The first five staves contain a complex melodic line with many accidentals (sharps and naturals) and various note values (eighth, sixteenth, and quarter notes). The sixth staff is empty. The seventh, eighth, and ninth staves contain a more rhythmic and melodic line, primarily using quarter and eighth notes. The tenth staff is empty. The score is written in a cursive, handwritten style.

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music is written in a single system with various note values, rests, and dynamic markings. A double bar line is present at the end of the system.

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

The second system of the handwritten musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music is written in a single system with various note values, rests, and dynamic markings. A double bar line is present at the end of the system.

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

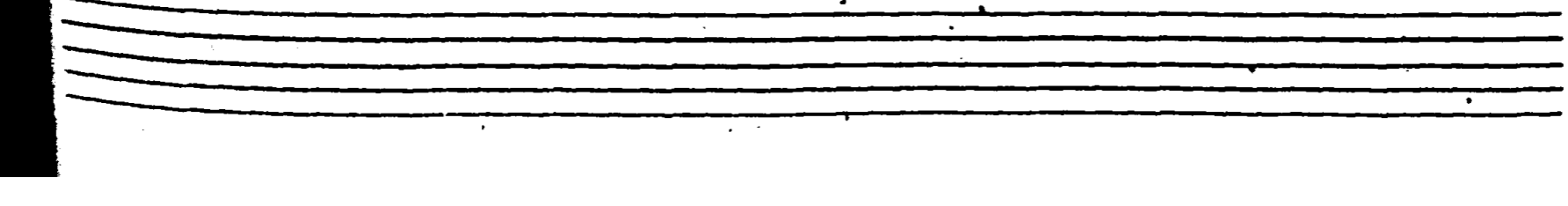
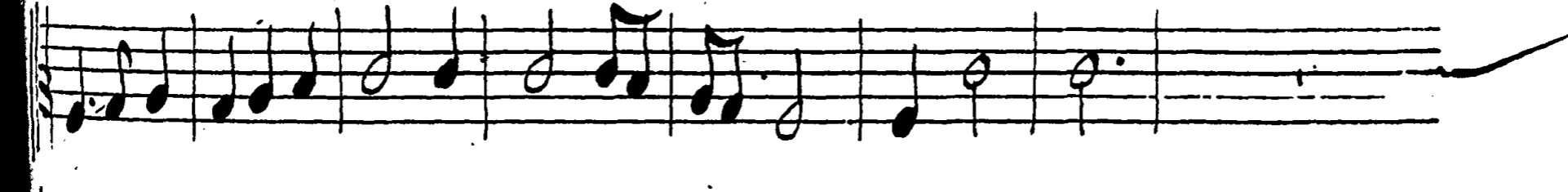
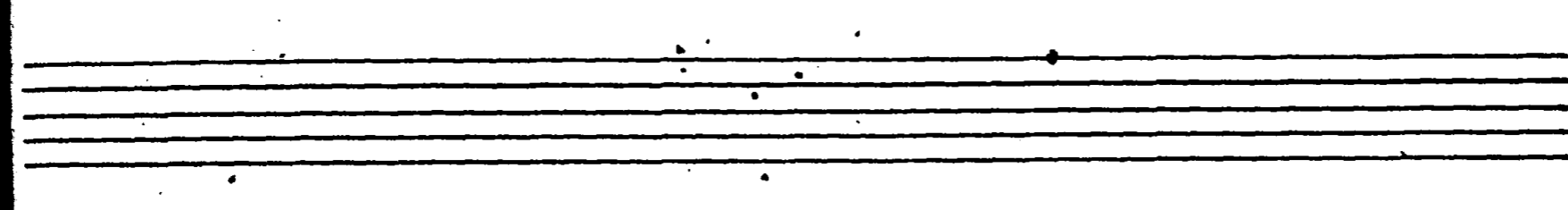
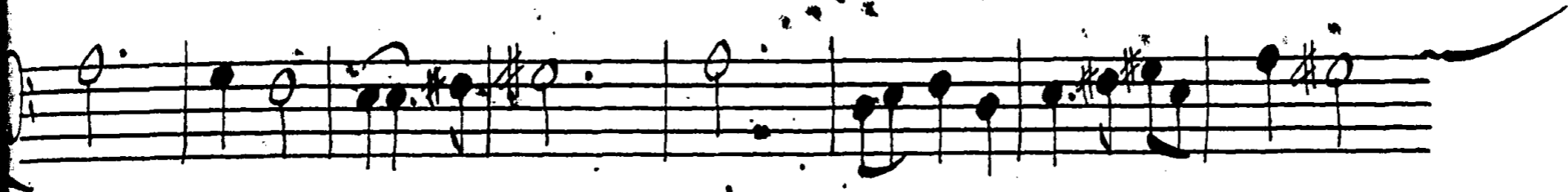
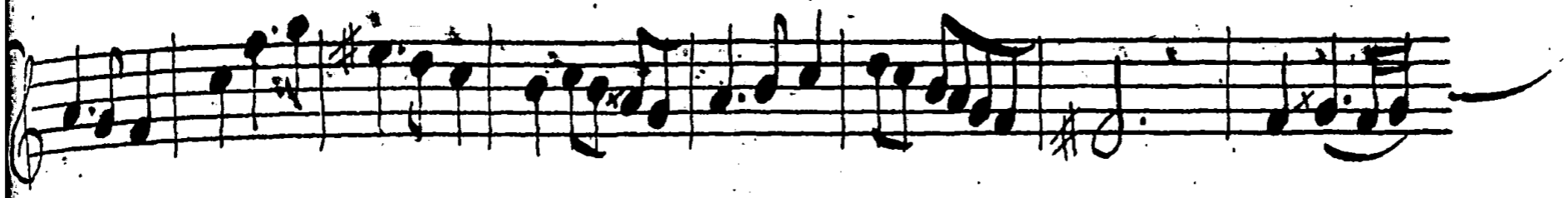
2. Air. Sarabande.

Flûtes. Violons.

The first system of the musical score consists of five staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line for the Flutes, with several notes marked with a cross (+). The second staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line for the Violons. The third and fourth staves are bass clef staves, likely for a cello and double bass, with sparse notes. The fifth staff is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line. The system concludes with a double bar line.

Flûtes. Violons.

The second system of the musical score consists of five staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line for the Flutes, with several notes marked with a cross (+). The second staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line for the Violons. The third and fourth staves are bass clef staves, likely for a cello and double bass, with sparse notes. The fifth staff is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line. The system concludes with a double bar line.



violons.

Flûtes. *violons.*

Chœur

Heureux amans que vos flâ-mes sont belles, que
 Heureux amans que vos flâ-mes sont belles, que

Flutes.

Violons.

Violons.

2 4 6 6 # 6

vos nœuds sont doux, Soyez fidelles, Les plus beaux

vos nœuds sont doux.

Soyez fi-delles, Les plus beaux

Violons.

The image shows a page of handwritten musical notation. At the top left, the page number '204.' is written. The score is arranged in systems. The first system consists of two staves: the upper staff is a vocal line with lyrics 'vos nœuds sont doux, Soyez fidelles, Les plus beaux' written below it, and the lower staff is a piano accompaniment. The second system also has two staves, with the vocal line continuing the lyrics 'vos nœuds sont doux.' and the piano accompaniment. The third system features a vocal line with lyrics 'Soyez fi-delles, Les plus beaux' and a piano accompaniment. The fourth system is for instruments, starting with a vocal line labeled 'Violons.' followed by three staves of piano accompaniment. The notation includes various note values, rests, and clefs. The handwriting is in a cursive style.

Jours ne sont faits que pour vous, Les doux transports de votre

Les doux transports de votre

Jours ne sont faits que pour vous

violons.

Flûtes.

6 6 4 6# 6

ardeur fidelle, font tous vos plaisirs. L'amour pro
ardeur fidelle, font tous vos plaisirs,
L'amour pro
Flûtes. Violons.
Flûtes.

7 6 # 6 2# 6 6# #

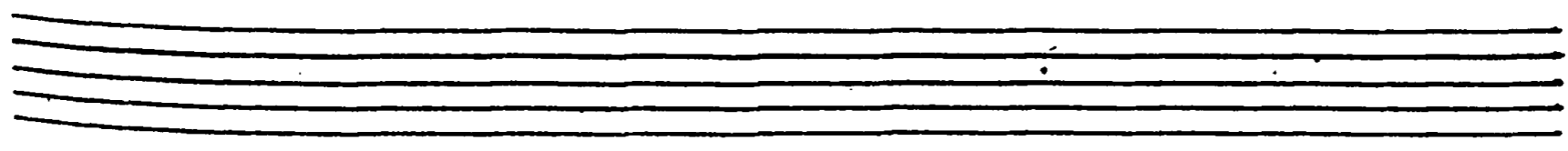
Detailed description: This is a page of handwritten musical notation, numbered 206. It features a vocal line and instrumental parts. The vocal line consists of two staves with lyrics in French: "ardeur fidelle, font tous vos plaisirs. L'amour pro" and "ardeur fidelle, font tous vos plaisirs, L'amour pro". The instrumental parts include two staves for Flutes and two staves for Violins. The bottom-most staff contains a sequence of notes with fingerings: 7, 6, #, 6, 2#, 6, 6#, #. The notation is in a single system with a key signature of one sharp (F#) and a common time signature (C).



Soins de former vos desirs, Il vous exempte des -
Il vous exempte des -
Soins de former vos desirs -



violons. Flûtes.
Flûtes.



tristes soupirs, Heureux amans que vos flâmes sont

tristes soupirs,

Heureux amans que vos flâmes sont

Flûtes riolons.

Flûtes.

6 6

6

Detailed description: This is a page of handwritten musical notation, numbered 208. It features a vocal line and instrumental parts for flutes and violins. The vocal line consists of two staves with lyrics in French: "tristes soupirs, Heureux amans que vos flâmes sont" and "tristes soupirs," followed by "Heureux amans que vos flâmes sont". The instrumental parts include two staves for flutes, one of which is labeled "Flûtes riolons." and another "Flûtes.", and a staff for violins. The notation includes various musical symbols such as notes, rests, and accidentals. At the bottom of the page, there are some numerical markings: "6 6" and "# 6".

Belles, que vos nauds sont doux, soyez fidelles —

que vos nauds sont doux,

Belles, soyez fidelles —

violons.

6
5 4

6 # #

Detailed description: This is a page of handwritten musical notation, numbered 209 in the top right corner. The score is written on ten staves. The first two staves are for a vocal line, with lyrics in French: "Belles, que vos nauds sont doux, soyez fidelles —" on the first line, and "que vos nauds sont doux," on the second. The third staff continues the vocal line with "Belles, soyez fidelles —". The fourth staff is for a violin part, labeled "violons." The fifth and sixth staves are for a second violin part. The seventh staff is for a third violin part, featuring figured bass notation: "6", "5 4", "6", "#", "#". The eighth and ninth staves are for a fourth violin part. The tenth staff is empty. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings.

Les plus beaux jours ne sont faits que pour vous, Soyez fi-

Les plus beaux jours ne sont faits que pour vous,

Soyez fi-

Flûtes. violons.

Flûtes.

6 6 6 # # #

Detailed description: This is a page of handwritten musical notation, numbered 210. It features a vocal line with two staves of lyrics in French: "Les plus beaux jours ne sont faits que pour vous, Soyez fi-" and "Les plus beaux jours ne sont faits que pour vous, Soyex fi-". Below the vocal line are several staves for instruments. The first instrument part is labeled "Flûtes." and "violons." and contains a melodic line with some accidentals. The second instrument part is labeled "Flûtes." and contains a similar melodic line. The third instrument part is a bass line with several chords marked with the number "6" and a sharp sign "#". The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

The image shows a page of handwritten musical notation, page 211. It features two vocal parts and a violin part. The lyrics, written in cursive, are: "delles, Les plus beaux jours, Ne sont faits que pour vous". The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The violin part is labeled "violons." and includes a section with a 6/6 time signature. The page is otherwise blank.

delles, Les plus beaux jours, Ne sont faits que pour vous—

delles, Les plus beaux jours, Ne sont faits que pour vous—

violons.

Venus.
Adonis.
 Cendres, prix des ames constantes, Ardeurs char-

mantes douces Langueurs, Soyez sans cesse renais-

= mantes douces Langueurs, Soyez sans cesse renais-

= San = tes; Douces Langueurs, ardeurs charmantes Re-

= San = tes, Douces Langueurs, ardeurs charmantes Re-

= gnez — — — à jamais dans nos cœurs, Regnez à

= gnez — — — à jamais dans nos cœurs, Regnez

mais, Regnez à jamais à ja =
 à jamais dans nos cœurs, Re =

mais dans nos cœurs, Regnez à ja =
 gnez à jamais dans nos cœurs, Regnez re =

mais dans nos cœurs, Regnez à jamais
 gnez à jamais Regnez à jamais

à jamais dans nos cœurs
 à jamais dans nos cœurs

Chœur

Connois le prix d'une si grande gloire, Mortel trop heu

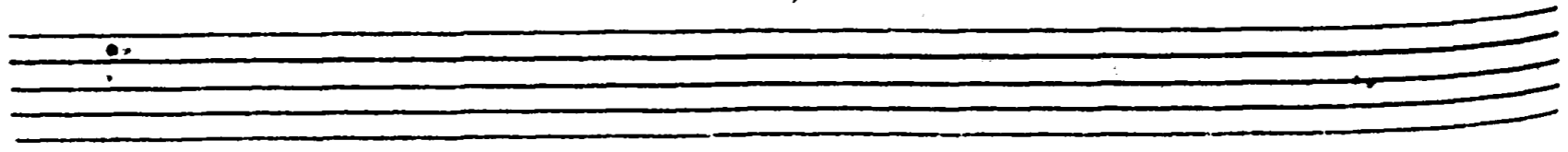
Connois le prix d'une si grande gloire, Mortel trop heu

Flûtes.

Flûtes.

6 4 6

The musical score is handwritten and consists of several staves. At the top, the word "Chœur" is written in a large, elegant cursive script. Below it, there are two vocal staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics "Connois le prix d'une si grande gloire, Mortel trop heu" are written in cursive below each vocal line. The first vocal line has a 3/4 time signature. Below the vocal staves, there are two empty staves. Further down, there are two flute staves, each with a treble clef and a key signature of three sharps. The word "Flûtes." is written in cursive below each flute line. Below the flute staves, there are two empty staves. At the bottom of the page, there is a piano part with a grand staff (treble and bass clefs) and a key signature of three sharps. The piano part has a 3/4 time signature and includes a measure with a 6/4 time signature change. The score is enclosed in a large, hand-drawn rectangular frame.



A musical staff with a treble clef and a key signature of two sharps (F# and C#). It contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The staff ends with a fermata.

-reux, Quelle victoire, Le tendre am. vient offrir à tes

A musical staff with a treble clef and a key signature of two sharps. It contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The staff ends with a fermata.

-reux,

A musical staff with a treble clef and a key signature of two sharps. It contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The staff ends with a fermata.

A musical staff with a treble clef and a key signature of two sharps. It contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The staff ends with a fermata.

Quelle victoire, Le tendre amour vient offrir à tes

A musical staff with a treble clef and a key signature of two sharps. It contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The staff ends with a fermata.

violons.

A musical staff with a treble clef and a key signature of two sharps. It contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The staff ends with a fermata.

A musical staff with a treble clef and a key signature of two sharps. It contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The staff ends with a fermata.

A musical staff with a treble clef and a key signature of two sharps. It contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The staff ends with a fermata.

A musical staff with a treble clef and a key signature of two sharps. It contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The staff ends with a fermata.

An empty musical staff with a treble clef and a key signature of two sharps.

216.

Handwritten musical score for voice and instruments. The score is written on a page numbered 216. It features a vocal line and several instrumental staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are in French: "vœux, c'est pour toy seul qu'une aimable Déesse, des-". The vocal line is written in a cursive hand. The instrumental parts include a flute part labeled "Flûtes." and a bass line. The score is enclosed in a large bracket on the left side.

vœux, c'est pour toy seul qu'une aimable Déesse, des-

c'est pour toy seul qu'une aimable Déesse, des-

vœux,

Flûtes.

Flûtes.

6
4 6
4 6

The image shows a page of handwritten musical notation, numbered 218. It features a vocal line and two flute parts. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lyrics are written in French: "Dieux, Et la tendresse d'un des plus grands Dieux" and "Et la tendresse d'un des plus grands Dieux". The flute parts are also in treble clef with the same key signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is framed by a thick black border on the right side.

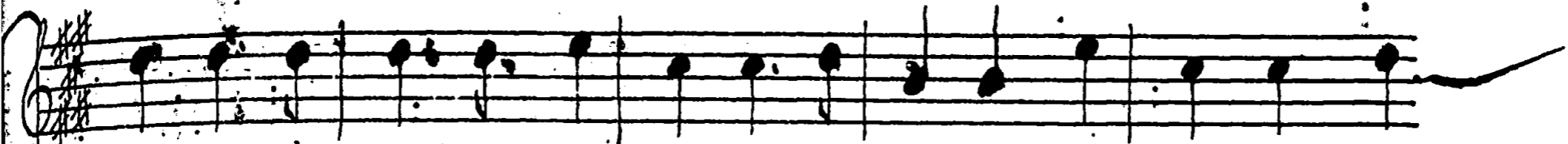
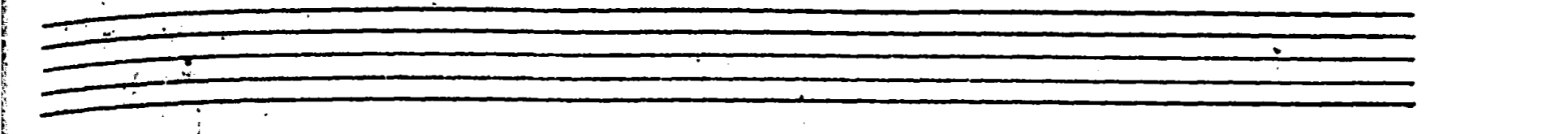
Dieux, Et la tendresse d'un des plus grands Dieux

Et la tendresse d'un des plus grands Dieux

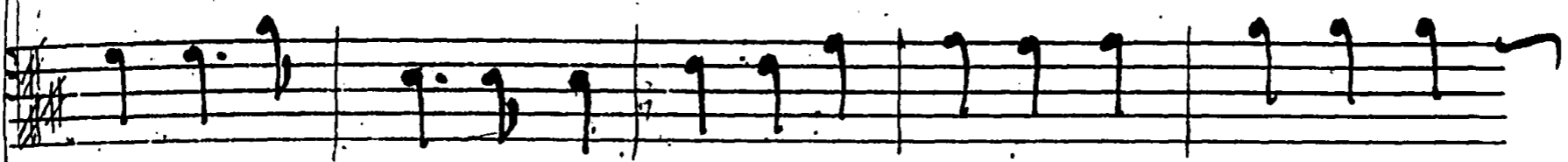
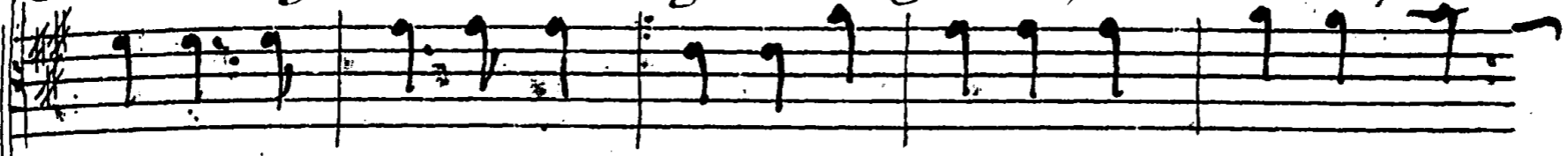
flûtes

flûtes.

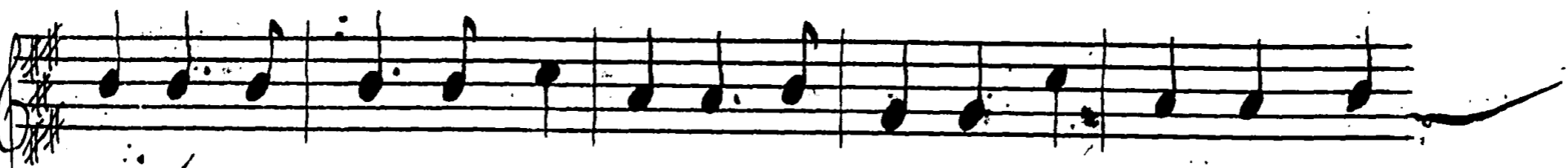
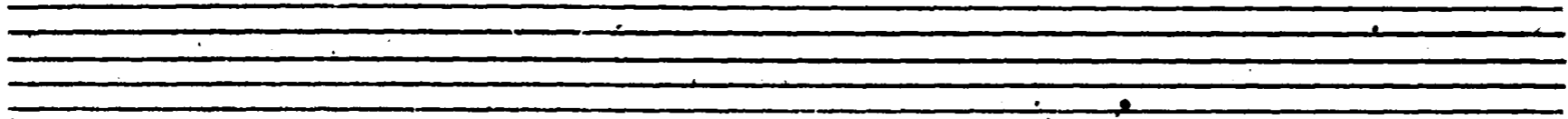
6 6 6#



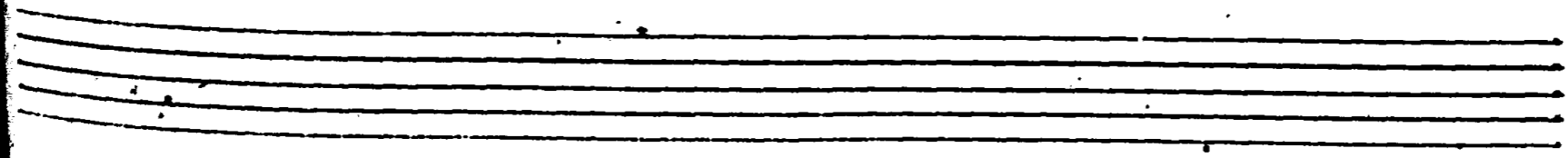
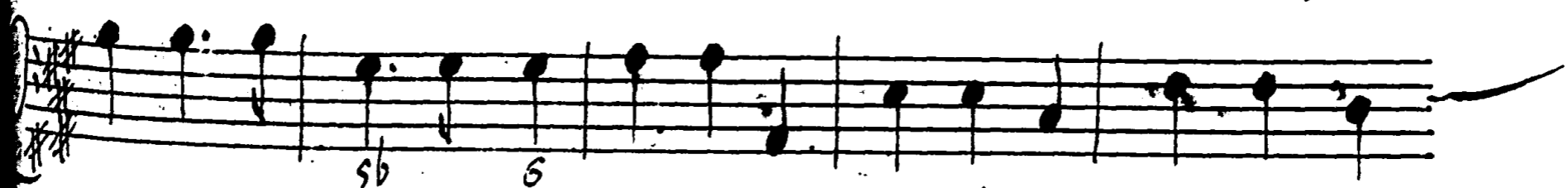
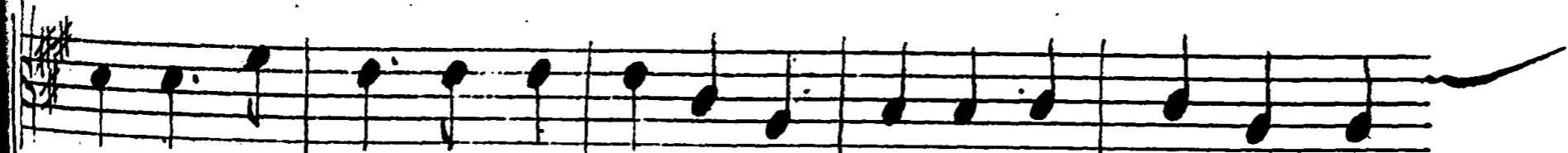
Connais le prix d'une si grande gloire, Mortel trop heu =



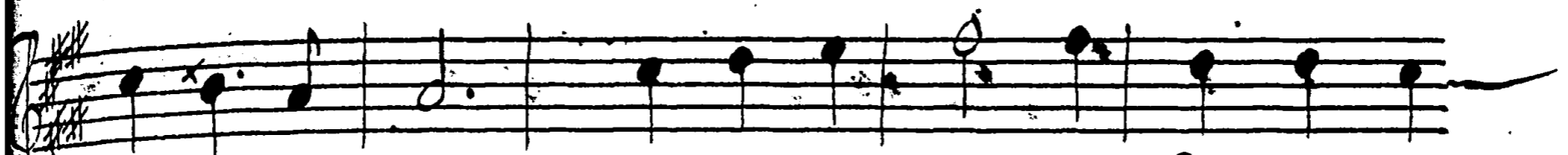
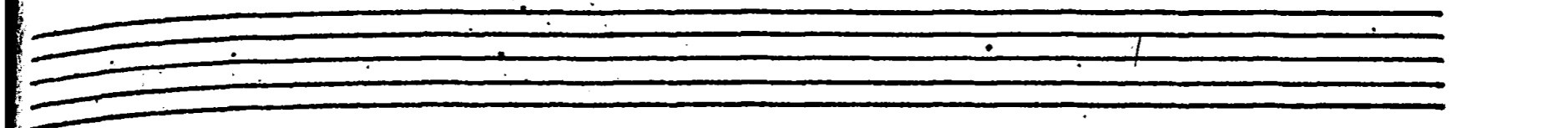
Connais le prix d'une si grande gloire, Mortel trop heu =



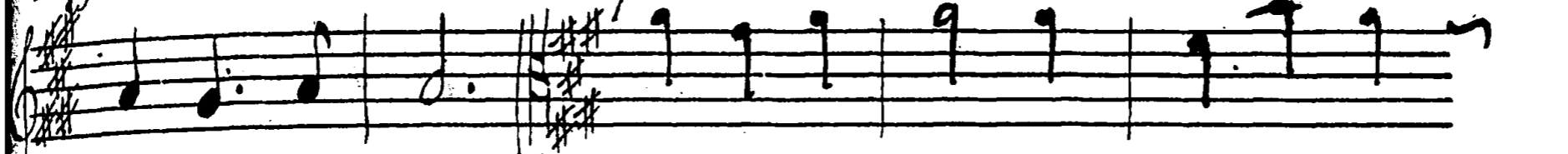
violons.



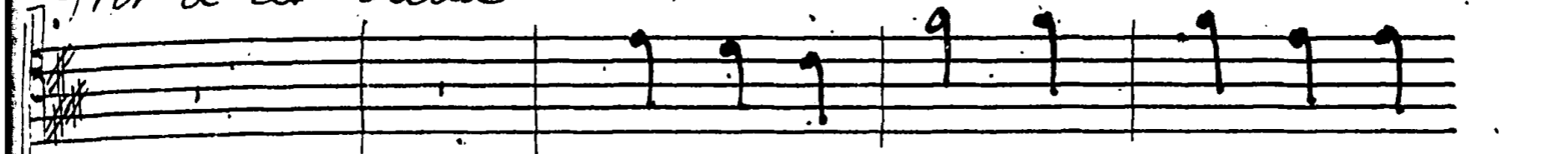
The musical score is written on a page numbered 220. It features a vocal line and several instrumental parts. The vocal line consists of two staves with lyrics in French: "reux, Quelle victoire, Le tendre amour vient of" and "Quelle victoire, Le tendre amour vient of". The instrumental parts include a flute part with the label "Flûtes:" and a bass line with figured bass notation (6, 6, 6, 6, 6, 6). The score is written in a historical style with a treble clef and a key signature of two sharps (F# and C#). The lyrics are written in a cursive hand.



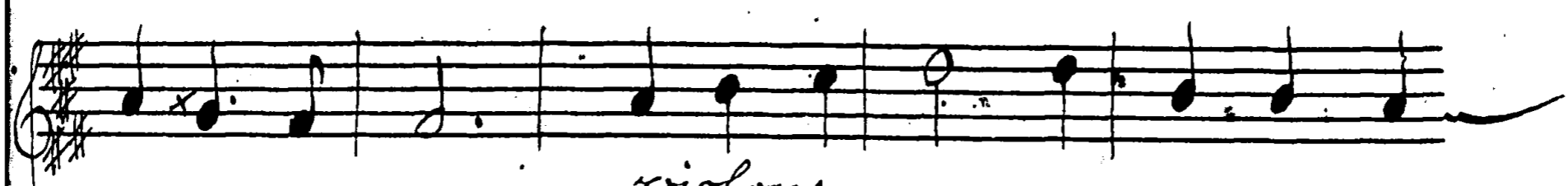
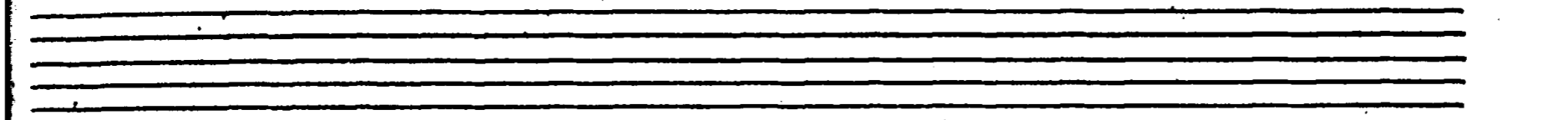
= frir à tes vœux, quelle victoire, Le tendre a =



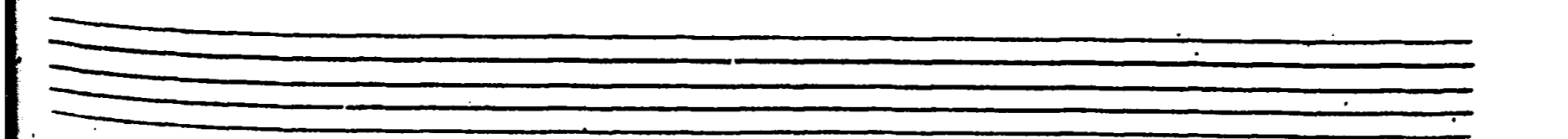
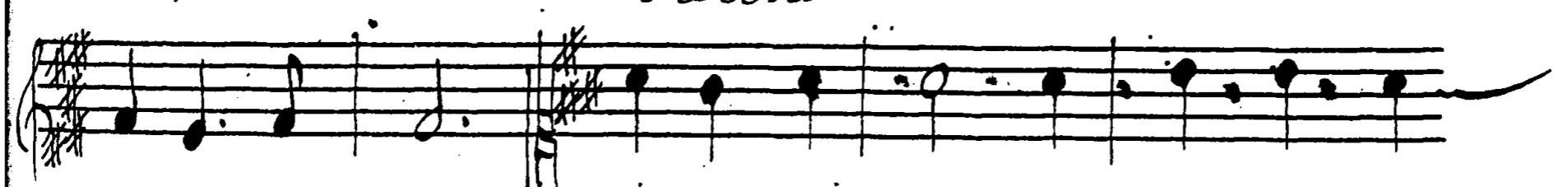
- frir à tes vœux-

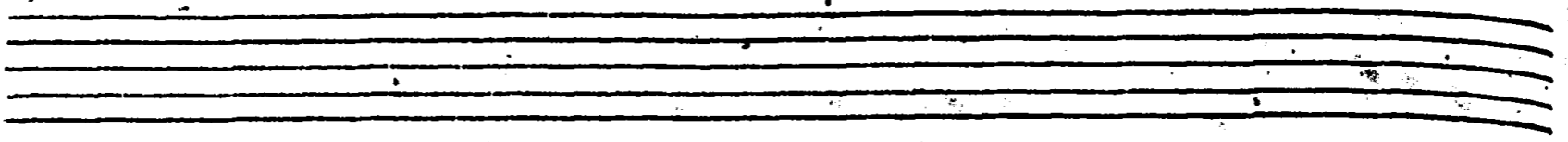


quelle victoire, Le tendre a =

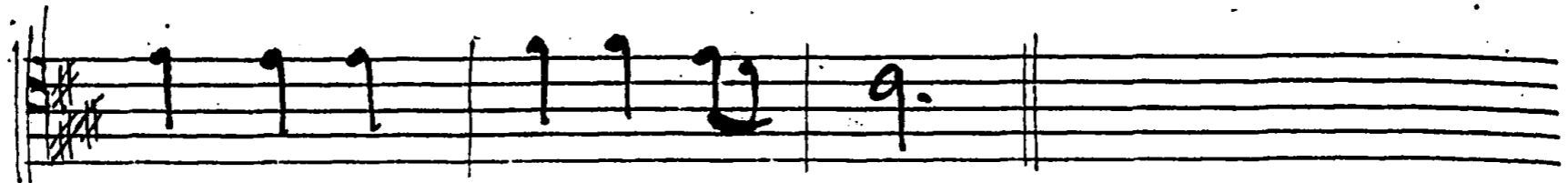


violons.

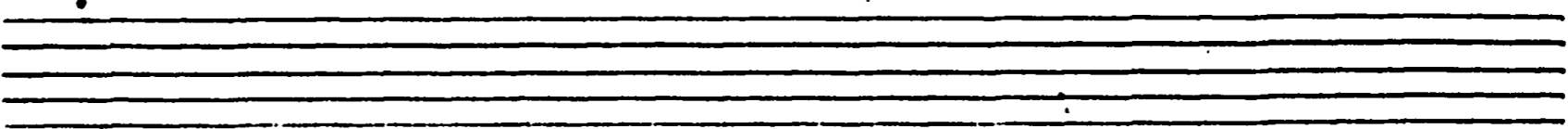




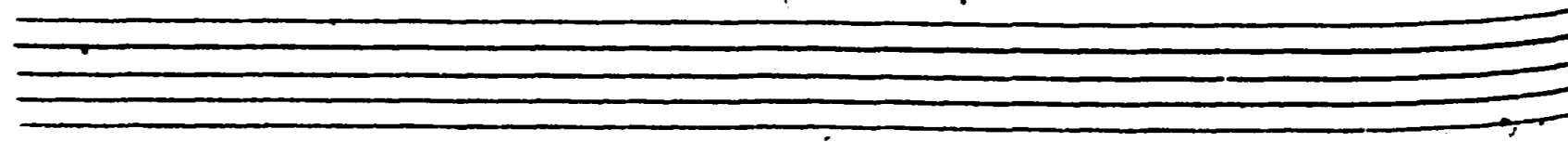
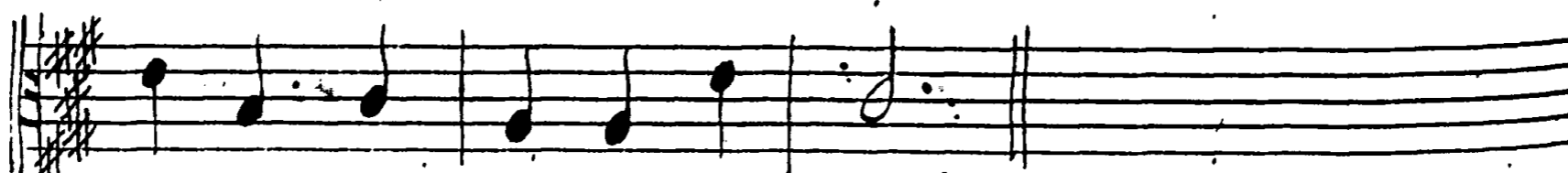
= mour vient offrir à tes vœux -



= mour vient offrir à tes vœux -



violons.



Handwritten musical score for a Minuet. The score consists of ten staves of music, with the first five staves on the top page and the remaining five on the bottom page. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The first staff is marked with a section sign (§) and the word "Fin." near the end. The number "223." is written in the top right corner. The word "Minuet." is written below the first staff. The score concludes with a final cadence on the tenth staff, marked with "Fin." and a section sign (§).

§. *Fin.* 223.

Minuet.

§. *Fin.*

§. *Fin.*

224.

Handwritten musical score for guitar, numbered 224. The score consists of two systems of five staves each. The first system includes a double bar line with the numbers "34 5" below it. The second system ends with a double bar line and a sharp sign. The notation includes various note values, rests, and guitar-specific markings like "x" and "o".

Non Plaisir.

Non ce n'est point la grandeur suprême, qui fait trouver le sort le plus heureux.

Chœur.

Non ce n'est point la grandeur suprême, qui fait trouver le sort le plus heureux -

Non ce n'est point la grandeur suprême, qui fait trouver le sort le plus heureux -

Non ce n'est point la grandeur suprême, qui fait trouver le sort le plus heureux -

Non ce n'est point la grandeur suprême, qui fait trouver le sort le plus heureux -

Non ce n'est point la grandeur suprême, qui fait trouver le sort le plus heureux -

Violons.

Non ce n'est point la grandeur suprême, qui fait trouver le sort le plus heureux -

Non ce n'est point la grandeur suprême, qui fait trouver le sort le plus heureux -

Non ce n'est point la grandeur suprême, qui fait trouver le sort le plus heureux -

en Plaisir.

L'éclat pompeux d'une puissance extrême, N'exempte

Chœur.

point de mille soins facheux = Non ce n'est.

en Plaisir.

Se voir chery de l'objet qu'on aime, viure con=

= tans former les mesmes vœux, C'est le Souverain

Chœur.

bien des dieux mesme = Non ce n'est.

2. Menuet.

Une Nymphe. Le Chant. adiemment

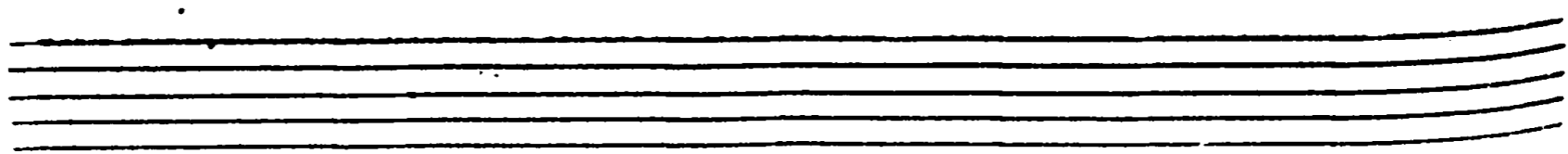
Lorsque l'amour dans ses vœux no' appelle, Pourquoi sans

The first system of the musical score consists of four staves. The top staff is the vocal line, written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics 'Lorsque l'amour dans ses vœux no' appelle, Pourquoi sans' are written below the notes. The second and third staves are for the piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The fourth staff is the bass line for the piano, also in a bass clef.

2. Coupl. Ne craignons point de luy rendre les armes, Ne craignons

violons.

The second system of the musical score consists of five staves. The top staff is the vocal line, continuing the lyrics 'Ne craignons point de luy rendre les armes, Ne craignons'. The second staff is labeled 'violons.' and contains the violin part. The third and fourth staves are for the piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The fifth staff is the bass line for the piano, also in a bass clef.



A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter and eighth notes, with some rests. There are repeat signs in the middle of the staff.

mer d'une vaine fierté = Il vaut mieux prendre une chaîne si -

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes. There are repeat signs in the middle of the staff.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes. There are repeat signs in the middle of the staff.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes. There are repeat signs in the middle of the staff.

point de pousser des soupirs = Si quelque-fois il fait verser des -

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes. There are repeat signs in the middle of the staff.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes. There are repeat signs in the middle of the staff.

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A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes. There are repeat signs in the middle of the staff.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes. There are repeat signs in the middle of the staff.

Belle, que de languir dans nostre liberté

Larmes, on en est trop payé par ses plaisirs =

violons.

On reprend Le 1. Menuet. page. 223.

Prelude

The image shows a handwritten musical score for a piece titled "Prelude". The score is arranged in two systems, each containing five staves. The first system begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several phrasing slurs and dynamic markings throughout. The second system continues the piece with similar notation. Between the two systems, there are two sets of empty staves, suggesting a break in the music or a change of instrument. The handwriting is clear and professional, typical of a composer's manuscript.

Chœur

Mars paroist, justes Dieux! quelle fureur l'ins =

M

M

Mars paroist, justes Dieux! quelle fureur l'ins =

Violons.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The staff is part of a larger musical score.

pire, quels regards menaçants ses yeux lan - cent sur

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The staff is part of a larger musical score.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The staff is part of a larger musical score.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The staff is part of a larger musical score.

pire, quels regards menaçants ses yeux lan - cent sur

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The staff is part of a larger musical score.

violons.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The staff is part of a larger musical score.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The staff is part of a larger musical score.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The staff is part of a larger musical score.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The staff is part of a larger musical score.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The staff is part of a larger musical score.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The staff is part of a larger musical score.

The image shows a page of handwritten musical notation. At the top left, the number '234.' is written. The page contains two systems of vocal staves and one system of violin staves. Each system consists of a vocal line (treble clef) and a lower line (bass clef). The lyrics 'nous, quels regards menaçants ses yeux lan = = cent Sur' are written in cursive below the vocal lines. The violin section is labeled 'violons.' and consists of four staves. The notation includes various musical symbols such as notes, rests, and clefs.

rit.
 nous; Ne craignez rien, allez, allez, que chacun se re-

tire J'appaiseray bien-tost ses mouvements jaloux

Scene 4. Mars. Venus.

Prelude.

Où sont-ils ces objets de ma juste vengeance Ces a-

mans odi = eux, que sont-ils de ve = nus, En quel lieu

Mais je voy l'infidelle venus, Perfide pouvez

vous soutenir ma pré-sence, après votre infideli-

-té, Et ne craignez vous point mon amour irrité. De

quel iniuste effroy votre ame elle est ai-teinte quels

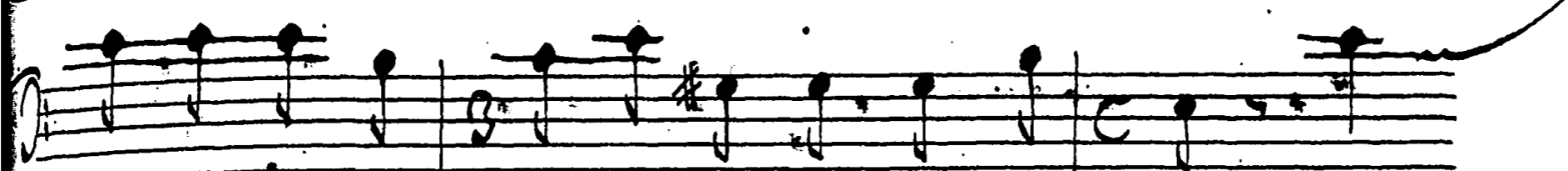
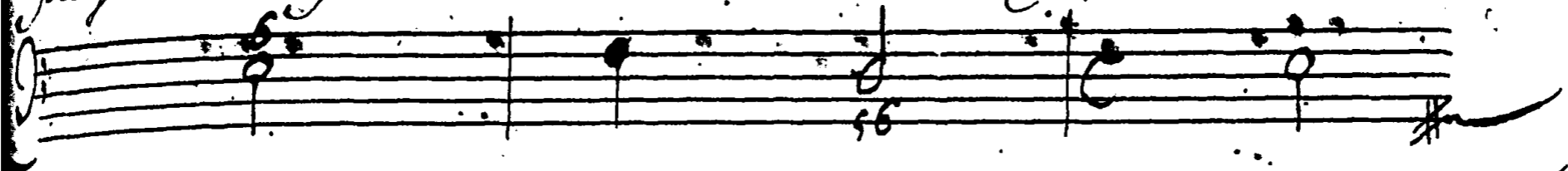
sources indignes soupçons, Ah! finissez une impor-

-tune feinte, Mes yeux ont éclair-cy toutes vos trahi-

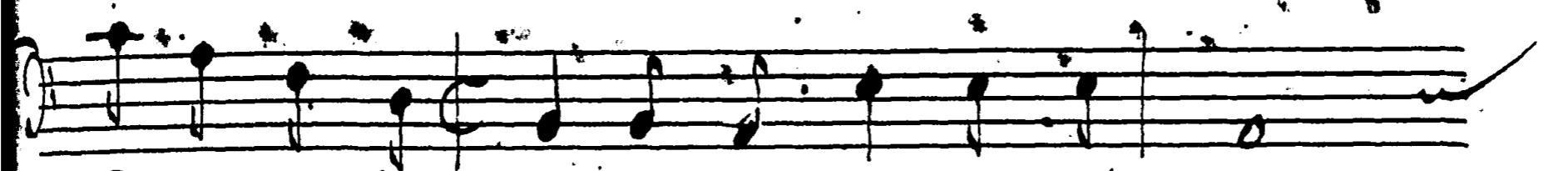
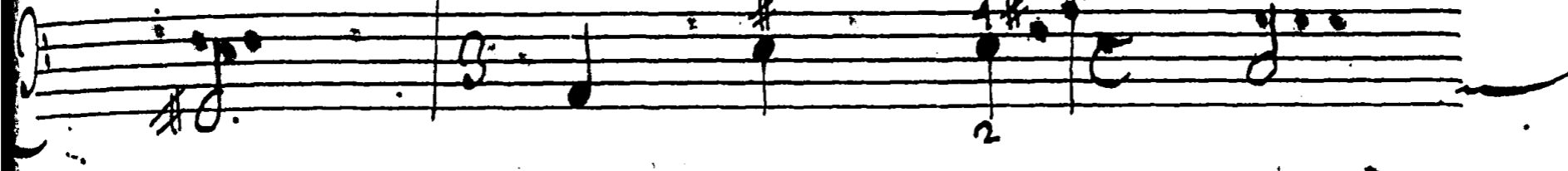
-sons, Mais ne presumez pas qu'un Rival teme-raire



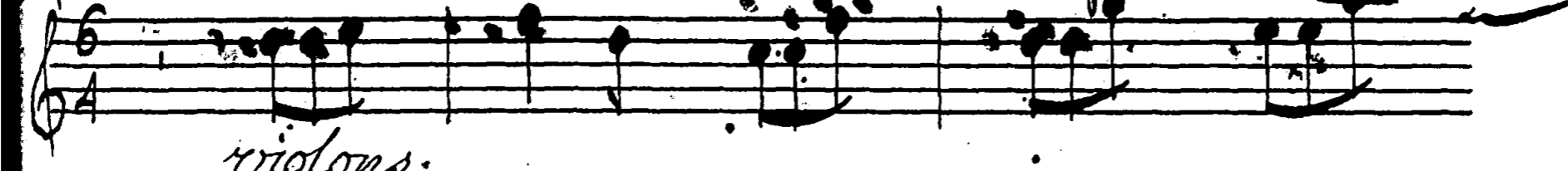
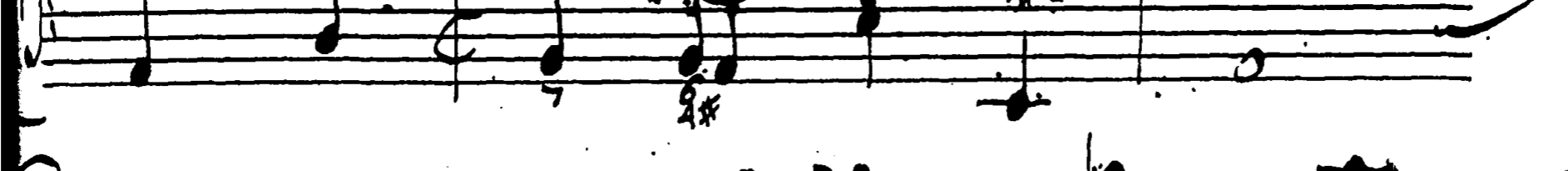
puisse se garantir des traits de ma Co = lere En



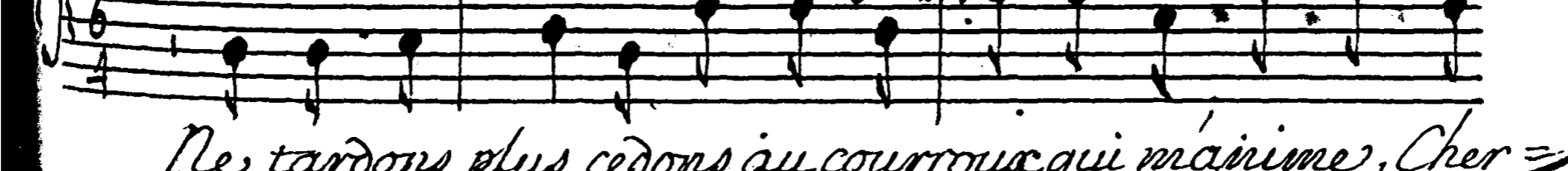
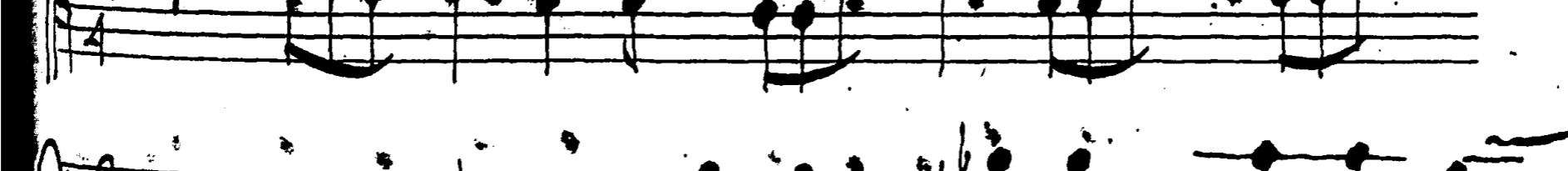
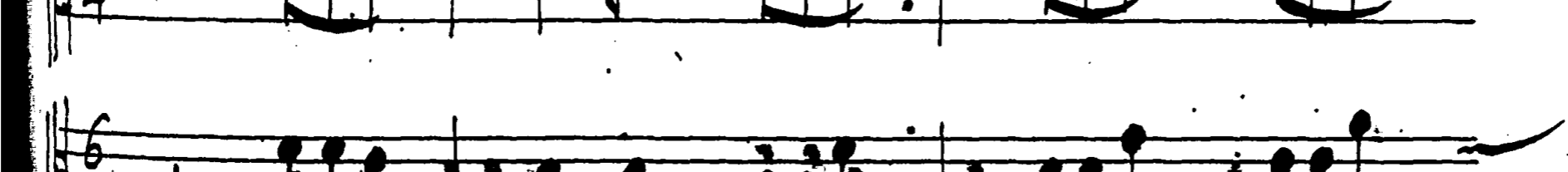
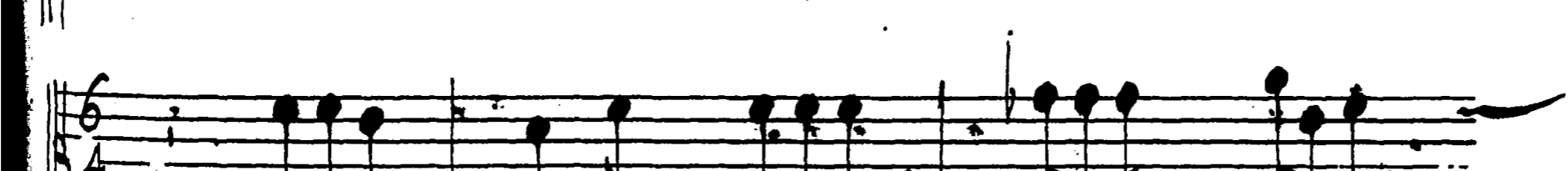
un à mes re = gards vos soins l'ont scû cacher, Jus =



ques dans les Enfers je scauray les chercher



violons.



Ne tardons plus cedons au courroux qui m'animé, Cher =



violons.

chons ce Rival, fortune, qu'il soit de mes fureurs la pre-

Detailed description: This system contains five staves. The top staff is a violin part starting with a treble clef and a key signature of one flat. The second and third staves are also violin parts, with the second staff using a soprano clef and the third a alto clef. The fourth staff is a vocal line in a soprano clef. The fifth staff is a bass line in a bass clef. The lyrics are written below the vocal line.

violons.

miere victime, Et que l'univers étonné, fré-

Detailed description: This system contains five staves. The top staff is a violin part starting with a treble clef and a key signature of one flat. The second and third staves are also violin parts, with the second staff using a soprano clef and the third a alto clef. The fourth staff is a vocal line in a soprano clef. The fifth staff is a bass line in a bass clef. The lyrics are written below the vocal line. A '6' is written at the end of the bass line.

violons.

mis = se en apprenant ma vengeance et son crime

4 # 7

violons.

Et que l'univers étonné frémit

violons.

Vence.

= Je en apprenant ma vengeance et son cri = me, Je

vois avec plaisir ce dépit éclatant; Il m'as-

air

sure son amour délicat et constant, On connoist

mieux son cœur sensible, dans l'éclat d'un ja =

loux transport, que dans l'asu-rance paisible

Dun Amant content de son sort

violons.

violons.

Mars
Non, non, n'esperez pas infi-delles. que je

venus.

puis-je oublier un si noir changement.

nus scaura cal-mer un tel emporte-ment

Violons.

Violons.

Mars.

Non, non, n'esperez pas infidelle

que je puisse oublier un si noir changement

Plus je vous aime tendrement, Plus ma haine sera

cruelle, Plus je vous aime tendrement, Plus

The musical score consists of three systems of staves. Each system includes two violin staves and one bass staff. The key signature is D major (two sharps). The first system is marked 'Violons.' and 'Mars.' (March). The lyrics are written in French. The second system continues the lyrics. The third system concludes with the lyrics. The bass staff includes figured bass notation (6, sb, 6, 4, 6#, sb, 4#, 6, 6#, 6, 6).

haine sera cruel = le. Cessez de m'outra =

ger par d'iniuotes transports, Mon de^{part} vous a

fait douter de ma ten = dresse, Et j'ay sc^{eu} que cette foi =

blese vous auoit conduit sur ces bords, J'ay voulu vous pu =

nir, d'un soupçon qui m'offense sous le voile trom =

peur d'un amour concerté J'ay surpris en ces

Lieux vostre crédulité, Par une friuole appa-

-rence, Mais c'est assez long-temps jouir de votre en-

-reur. J'ay pitié des frayeurs où s'égaré votre

ame Et mon cœur doit à vostre flamme le

soin de dissiper cette vaine terreur, Ciel! *Mour.*

venus. 245.

ray-je... Mais non, ie vois vostre artifice; quoy? vo? o =

sex douter de ma Sinceri = té, ah! c'est trop d'un a =

mant éprouver l'iniustice; je dois rougir de ma

lache bonté parlez suivez en liber =

te les iniustes conseils d'un aveugle Ca =

prées je vous laisse nourrir vos soupçons odi =

= avec, allez, et gardez vous de paroître à mes-

Mars.

yeux, ah! cruelle arrêtez, Ciel! quelle est ma foi-

= blessé; Mais il faut de mon sort subir la triste

Loy. un funeste penchant m'entraîne malgré-

moy, Et fait de mon dépit triompher mes tendres

venus.

= se, Non votre amour n'est point égale à mon ar =

deur.

Ah! daignez mieuc juger des transports de mon coeur

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment line with a treble clef and a key signature of one sharp. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The lyrics 'deur.' and 'Ah! daignez mieuc juger des transports de mon coeur' are written below the vocal line.

Mon ame n'est asseruie, qu'au seul desir de vous

Mon ame n'est asseruie = e, qu'au seul desir de vous

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The middle staff is a piano accompaniment line with a treble clef and a key signature of one sharp. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The lyrics 'Mon ame n'est asseruie, qu'au seul desir de vous' and 'Mon ame n'est asseruie = e, qu'au seul desir de vous' are written below the vocal line.

voir, Il fait mon plus doux espoir, Il fait ma plus chere en-

voir, Il fait mon plus doux espoir, Il fait ma plus chere en-

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The middle staff is a piano accompaniment line with a treble clef and a key signature of one sharp. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The lyrics 'voir, Il fait mon plus doux espoir, Il fait ma plus chere en-' are written below the vocal line.

= uie, Mon ame n'est asseruie, qu'au seul de =

= uie, Mon ame n'est asseruie, qu'au seul de =

The fourth system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The middle staff is a piano accompaniment line with a treble clef and a key signature of one sharp. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The lyrics '= uie, Mon ame n'est asseruie, qu'au seul de =' are written below the vocal line.

Il fait mon plus doux espoir, Il

fait ma plus chere enui = e, Il fait mon plus doux

poir, Il fait mon plus doux

Il fait ma plus chere enui

poir, Il fait ma plus chere en = ui = e, Il

Il fait ma plus chere en = ui = e, Il

fait ma plus chere: enui = = e.

fait ma plus chere en = ui = e -

venus.

Qu'il m'est doux de vous voir goûter en plein re = pos, Je

vrais quitter ces lieux pour me rendre à Pa = phos, je joiu

ray bien - tost de l'heureux aivan = tage, De revoir le

Dieu qui m'enga = ge =

Scene 5. Mars. Seul.

Flûtes.

Flûtes.

Mars.

Gouïtons, gouï-

= tons un repos plein d'attraits, Le cal = me d'une

heureuse paix, Succède à mes inquietu =

= des, Cruels soupçons, Justes soupirs, C'est à vos tour

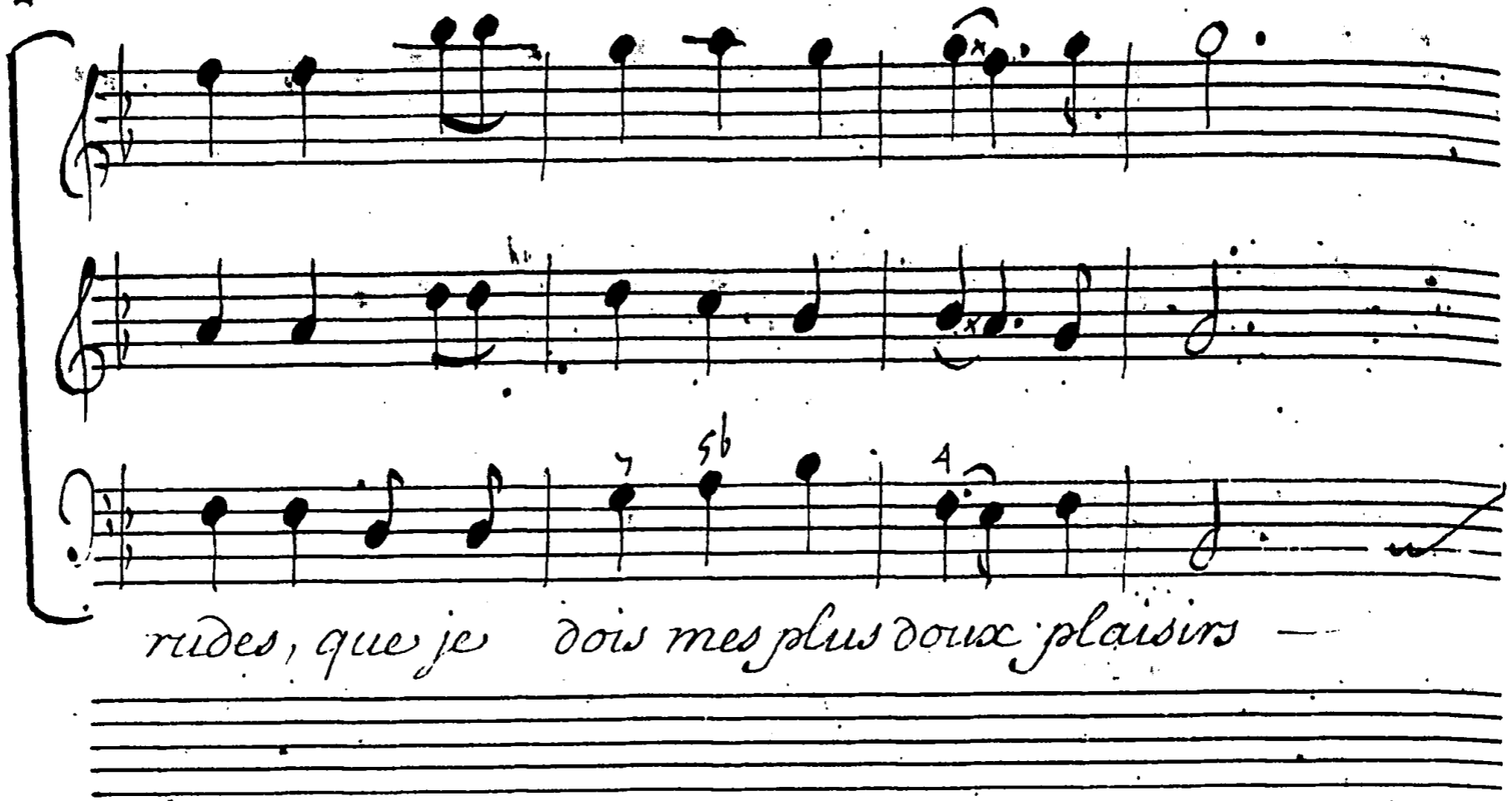
Detailed description of the musical score: The score is written on ten staves. The first two staves are for Flutes. The third staff is for Mars, with lyrics 'Gouïtons, gouï-' and 'tons un repos plein d'attraits, Le cal = me d'une'. The fourth staff continues the lyrics 'heureuse paix, Succède à mes inquietu ='. The fifth staff continues 'des, Cruels soupçons, Justes soupirs, C'est à vos tour'. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations like '6', 'sb', and '4#' above certain notes.

ments les plus rudes, que je dois mes plus doux plaisirs

Cruels soupçons, Tristes soupirs, C'est à vos tour =

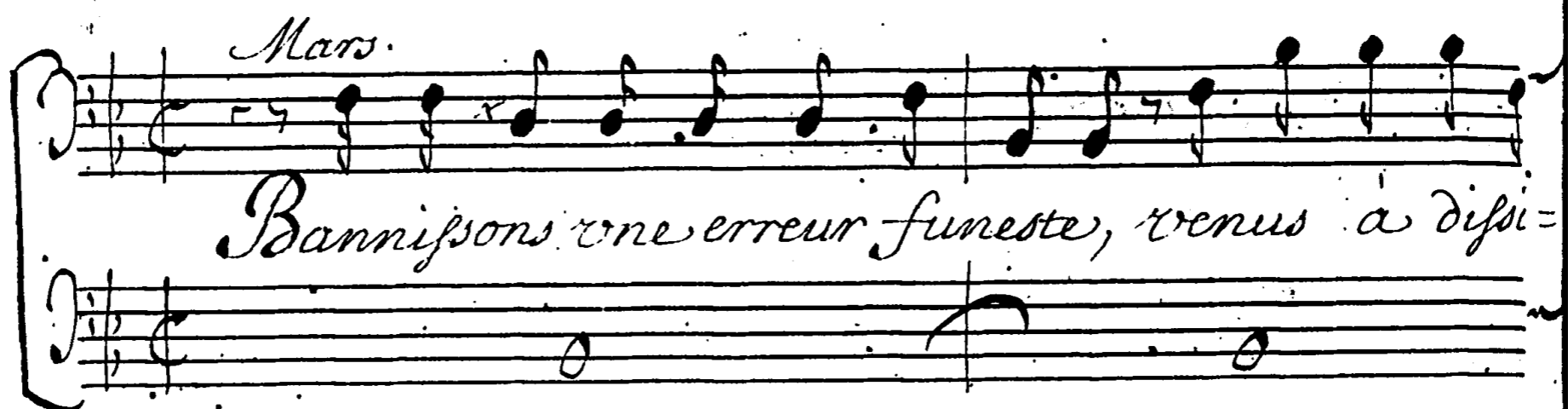
ments les plus rudes, que je dois mes plus doux plaisirs

Cruels soupçons, Tristes soupirs, C'est à vos tourments les plus




rudes, que je dois mes plus doux plaisirs —

Mars.

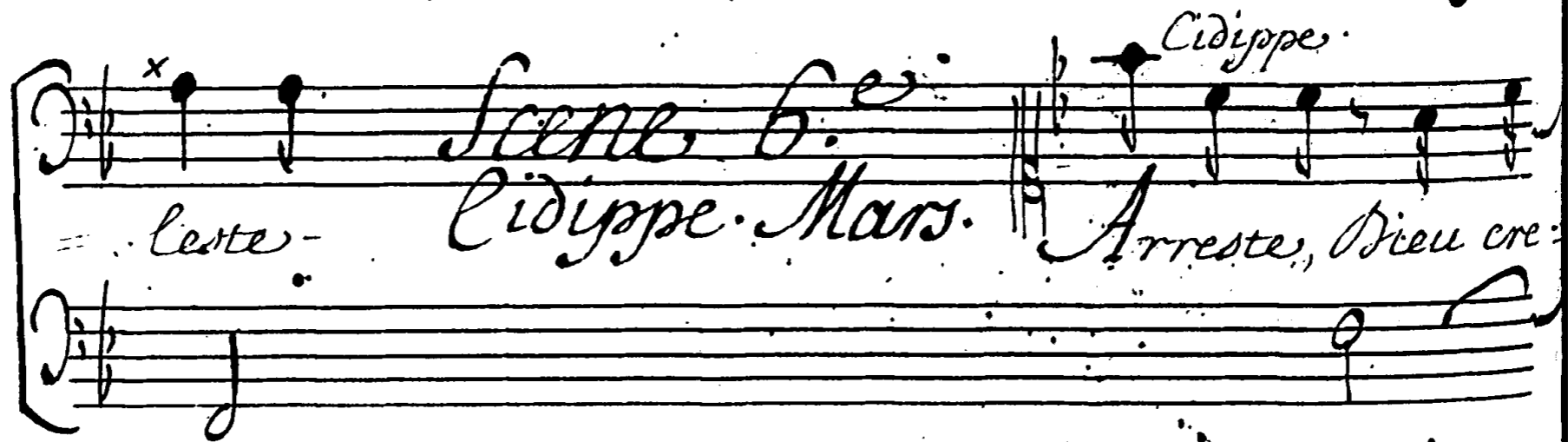


Bannissons une erreur funeste, venus à dissi=

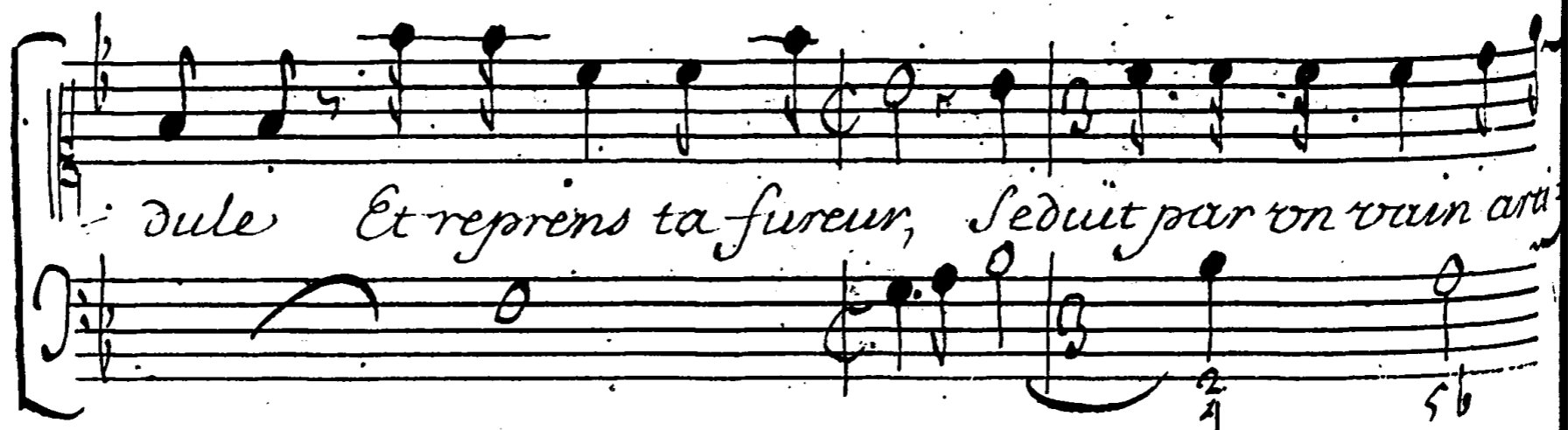


-pe! les troubles de mon cœur, Retournons au séjour Ce=

Scene 6.
Cidippe. Mars. Cidippe.



= l'este- Arreste, Dieu cre=



dule Et repréms ta fureur, S'eduit par un vain arti=

fice sur la foy des sermens d'une ingrante beau-

té tu crois tes feux en seureté, Mais, c'est trop faire

grace à sa noir inu- stice, Tu vois vn cœur en-

proye aux plus vives douleurs, Deuorée en se-

cret, d'une flâme fa- talle, J'adorois vn in-

grat heureuse en mes malheurs, Puisque j'aimois du-

moins sans craindre de Rivale Mon cœur souffrait

tranquillement, ah! fallait il Deesse trop cru-

= elle Oter encor à ma douleur mor =

= telle un si foible soulage=ment, O-

Ciel! dans q. er=reur, mon aveugle tendresse avait-elle

pû me plonger, ah! je rougis de ma foi = blesse

Cou =

Ne quittons pas du moins ces lieux sans no^r vanger.

= rons - Courons - à la vengeance

Courons - - - à la vengeance

unissons nous dans nos transports, vangeons par de communs ef =

unissons nous dans nos transports, vangeons par de communs ef =

forts notre amour qu'on offen = ce, vangeons .ij. par de

forts notre amour qu'on offen = ce, vangeons .ij. vangeons par de

communs efforts nôtre amour qu'on offen = se vangeons par de com

communs efforts nôtre amour qu'on offen = se, vangeons .ij. par de com

muns efforts nôtre amour qu'on offen = se, vangeons par de com

muns efforts nôtre amour qu'on offen = se, vangeons par de communs ef

muns efforts nôtre amour qu'on offense, vangeons par de communs ef

forts nôtre amour qu'on offense, vangeons, vangeons par de communs ef

forts nôtre amour qu'on offen = se -

Entr-acte. 173.

Fin.

forts nôtre amour qu'on offen = se -

Du 3^e Acte.